

Follow the Witch

**-The interior designer as a future urban planner
for the design between existing walls.**

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HDK-Valand 2023**



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Introduction

What if most of our future buildings are already built? To build new buildings by claiming new resources and more land, these are habits we need to change if we are serious about shifting to a sustainable way of living. We need to deal with what has already been built.

We have to reorganise the urban functions without big interventions to the urban plan, and instead transform the function and core of already built structures. This means that my own profession, interior designer, must become a profession dealing with urbanity, systems and larger scale. In my project I argue for the necessity of the interior designer taking an active role in urban planning processes, by bringing in an established practice for designing between existing walls.

In my study, I provide an overview of urban planning by looking at examples of where interior design has entered the urban planning process and shaped it. I show aspects of narration and architectural criticism through feminist methodology, to deconstruct our current habits and views on how we plan and build. My research started with semi-structured interviews with both urban planners and interior designers to map the two professions. By putting these two professions in conversation with each other, I aim to highlight their current issues and how they can respond to them in a collaborative way.

INTRODUCTION

I have explored these issues by posing the following questions:

How can the interior designer become an active actor in urban planning processes?

What can community building and city planning gain from interior design and urban design exchanging tools and practises when tackling issues regarding sustainability and our built environment?

Based on these conversations, I have entered an extruded figure-ground plan where we encounter different types of actors and objects that set the urban plan in motion. The urban plan orbits around a pool house¹ in Uddevalla, which serves as a case-study for a type of building in great transformation in today's Sweden.

1 In my text I refer to the public swimming pool as "the pool house"

Background

Deconstructing the Figure-ground Plan

Architects like Matilda Stannow (Stannow, 2022) argue that our future buildings are already built and that we must deal with them right now. To deal with what's in front of us, I have looked at figure-ground plans² from an interior perspective.

2 A figure-ground plan is a representation of a city by showing built structures as black solids.

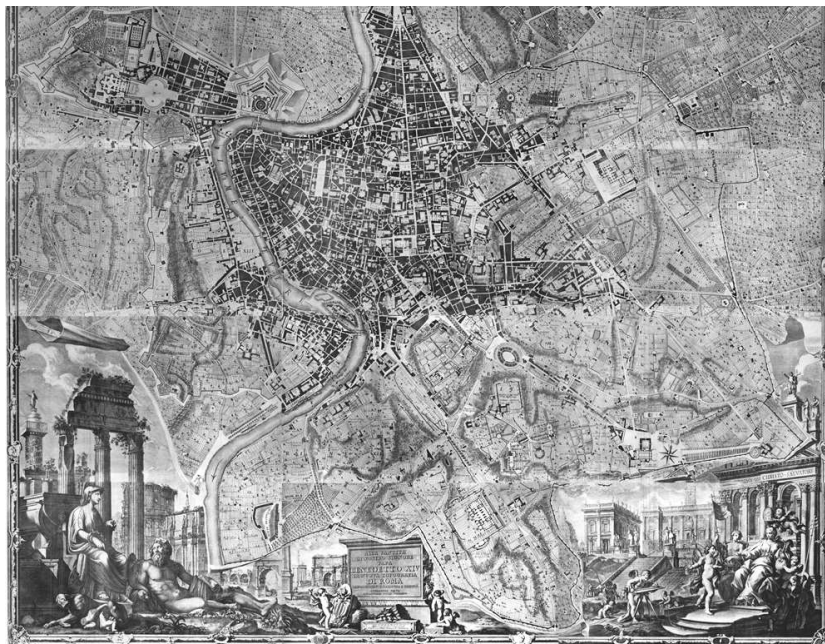


Figure 3 Detail of Pantheon showed with exposed interior from Nolli's map of Rome

In 1748, Giambattista Nolli created a figure-ground plan of Rome. That drawing, and sometimes figure-ground plans in general, are now referred to as a “Nolli Map”. Earlier representations had been made but Nolli is considered to be the first to represent public interior spaces in an urban map. Looking at the original Nolli map of Rome, one can say it is a work of art,

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but it was also used in practice by Italian city planners until the 1970's due to its accuracy (Steiner & Tice, 2005). The map is not only a correct representation of 18th century-Rome, but it also acknowledges layers of history and identity at the same time. What I find most interesting about the map are such layers and the exposed interiors. This is perhaps the intermix that should set the agenda in future sustainable planning to a greater extent.

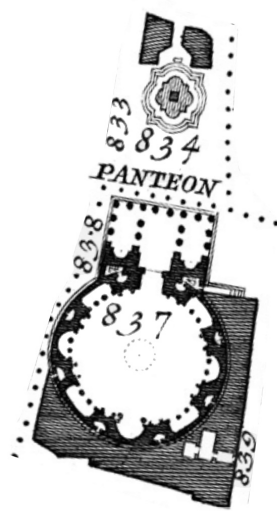


Figure 3 Detail of Pantheon showed with exposed interior from Nolli map of Rome

A first step to view the figure-ground plan as an existing matter that we must deal with is to try to enter it. Not the city that we enter on a daily basis but the plan of the city itself.



Figure 4 The ancient theme in the lower left section of the Nolli Map

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We don't have to go back to the much-debated urban transformation of Stockholm during the 1960 -70's to understand the scale and quantity of what we are planning anew.

Enter the System

The architect studio Secretary collects permitted floorplans for flats during the peak of the recent Stockholm building-boom (2017) in the book “14,495 Flats: A Metabolist's Guide to New Stockholm” (Runting, et al., 2022). The authors don't evaluate the floorplans, but simply present them and highlight the patterns that emerge. I read the archive as a contribution to the discourse of architectural criticism by exposing a building-boom's interior to the viewer. An interior that has been planned, built and finally inhabited but also, contributed to the urban shape of “New Stockholm” – for better or worse. In addition, the journalistic archiving method of recording a current situation to be able to reflect upon the past, the present and the future, is a method I have used before.

It reconnects with my previous work on the topic for Uddevalla municipality where I “archived” by lining up drawings of demolished and about-to-be-demolished buildings for the decision makers to revisit them again as potential key-buildings in the city fabric. I started with a theatre that was destroyed by fire in the 1950's, which was looked on with nostalgia to then end with the pool house whose demolition they are themselves considering. This play on time, nostalgia and “what ifs”, seemed to be



Kampenhof 1856



Uddevalla teater 1862



Stugan 1920



Brandstationen 1960



Walkesborg 1975

Uddevalla What if-archive

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a more powerful tool than the traditional architectural presentation to evoke emotions. The ongoing research project “The Fountain” (Leach, et al., 2021 - 2024) touches upon similar emotions such as memory and care evoked by built structures. The Fountain also deals with the remains of the spirit and time it was built upon to understand its failure and its potential future. As a structure intended for water and built in a different political landscape from today’s, I draw connections to my choice of case study - the pool house.



The Fountain, Lund



Walkesborgsbadet, Uddevalla

I have chosen to zoom in on one of the buildings from the previously mentioned Uddevalla “What-if Archive” – Walkesborgsbadet, a pool house from 1975. You can find several pool houses built in Sweden during the 60’s and 70’s and many of them shares the same struggles as the one in Uddevalla. They are considered to have served their purpose. As we are continuing into the mid 2020’s, a new type of building boom can be spotted - that of new pool houses, as art scholar Veronica Hejdelind elaborates on in an article from 2021 (Hejdelind, 2021). Along

with building the new comes questions of demolishing the old, questions that Walkesborgsbadet in Uddevalla shares with other pool houses. The former boom was built under rather different conditions than the later, seen from the point of view of resources and climate.

Exit the System?

The archiving and alternative narration of the city points out that demolishing the Walkesborgsbadet is not necessarily a question about good or bad design or even money. It is more a question about policy, the habit of acting within the system in a particular way and what type of action is seen as an actual action. Is saving a building and slowly transforming it seen as an action compared to constantly demolishing and rebuilding?

“To make judgments about representations of future things requires a rich sense of what their realization will entail.”

As Cameron Tonkinwise argues about the role craft needs to play in the politics of slow-transition (Tonkinwise, 2015), I like to argue for the role interior design needs to play in future urban planning. It questions the impact, according to scale, that an object or architecture can make.

My professional experience, where I was an interior designer at a city planning department, shed light on some of the tendencies that forms our cities today. Making a big impact and delivering crisp flats with generous parking seemed more important rather than questioning why people would seek a flat in Uddevalla at all in the future. Current policy or let us call it habits, is almost on the way of turning the city itself into a suburb of the nearby shopping mall.

This type of architecture shaped by power structures entangled in a web of policies, legislation and capital sometimes fails to deliver liveable and sustainable environments. It can be described as “systematic errors” which has been thought and written

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about by the strategic designer Dan Hill. (Hill, 2012) My aim is to argue and guard the interior designer's expertise and practice. When a whole union (architects and planners) is questioning and transforming itself (Nylander, et al., 2023), new positions will be up for grabs. The risk is that those new positions will be taken by the usual suspects, in this case building investors, and we will continue business as usual with a difference in wording when framing future projects.

Respecting existing structures, the already built - all key concepts performed and thought by interior designers for decades - are endangered when actors in powerful positions want to claim these concepts without having their specific knowledge. Concepts that have been thought and advocated by interior designers such as Kristin Östberg, (Östberg, 2020) who is (among others) developing the tool to indicate climate impact of interior projects that vastly encourage saving and reusing existing furniture, walls, flooring etc. Listing existing inventories and refurbishment are well established practices in interior design - interior design almost never starts from zero, while urban planning has been more grounded on claiming new land, demolition and building with new resources.

As I'm writing, a new plan for action is just being released on the topic. (Kulturmiljörådet, 2023) There is no doubt that there is ambition in transforming architectural practice and education at this very moment.

Methodology

I started out my research with semi-structured interviews with urban planners and interior designers to get an idea of what they are but also what they want to be. In parallel to the interviews I looked at figure-ground plans, which were a scale and a structure unfamiliar to me as an interior designer. After some time, the interviews and the figure-plans started to generate “Dark Matter” (as will be explained later) when I sat down and let the material do what it had to do.

In my study, I have entered the field of Architectural Criticism through Feministic Methodology, to highlight and critique current habits of urban planning. Habits that form our lives today but also tomorrow.

Using a varied set of methods including interviews, narration and embodied exploration, I have aimed to comment and propose a practice for urban planning starting from a core rather than a plan.

I have looked at the figure-ground plan surrounding the pool house Walkesborgsbadet (1975) in Uddevalla, through a three dimensional and interior design lens. My aim has been to develop an approach to spot layers like material, atmosphere, politics, climate etc. Layers that must navigate our built environment that we planned for. As I mentioned previously, I have been approaching urbanism with the interior designer’s set of skills but also through journalism and making animations.

The Actors

In the field of Feminist analysis on architecture, Katarina Bonnevier uses the phrase “enactments of architecture” to describe her methods with terms like actors, scenes, play, theatrical when she explores the role played by architecture, acted on queer bodies (Bonnevier, 2007).

To view architecture as a stage for enactment and the various bodies involved as actors has allowed me to enter the urban plan of Uddevalla.

In my study, I am placing the interior designer in the urban plan as an actor to deconstruct and play with current practises of urban planning. Especially urban planning performed in smaller to middle-sized municipalities and cities (Cityindex, 2018) who are not in the centre of attention from state policies and thereby more vulnerable to speculative investors propagating land and making violent interventions to the city fabric.

An entry point has been the concept of Strong Objectivity (Harding, 1986) who argues that systematic habits can be pointed out more clearly from a marginalized position. It has posed the question if an interior designer can spot issues of urban planning (-and vice versa)?

The vice versa is interesting and can hopefully be more elaborated on, but that is not the thesis for me to write if we argue that Harding’s theory about Strong Objectivity is beneficial for dealing with habits and biases. I reach out a hand here to a potential urban planner who wants to take apart what we interior designers are doing; trust me we create a lot of short-lived waste. That being said, to attack urban planning with methods usually performed in interior design practice, such as materiality, details, atmosphere and body, can help to not only deconstruct the urban plan itself but also the power relations within the architect community according to scale.

METHODOLOGY

The topic of gender connected to scale has been spotted in my own practice and position as a female interior designer and to some extent confirmed. I elaborate further on this topic in the section under Discussion. This is to say that from a situated feminist approach, I have been the person choosing, moderating, and editing the interviews. I deliberately looked for planners and interior designers contributing to the critic of both urban planning and interior design, rather than the general planner or designer.

As mentioned at the beginning, I used semi-structured interviews at the very start to map and get a grip about what current urban planning and interior design are doing but also what they are aiming to do.

I have used feminist methodology and especially Donna Haraway's theories about situated knowledge (Haraway, 1988) as a method to position myself and the interviewee when we're entering topics like power relations, biases and culture. By letting them suggest the next person to be interviewed, I have invited a factor of randomness but also distributed some "power" or decision-making to the interviewee.

This is how I conducted the interviews:

I started with a short presentation of myself and my project where I used a Pecha Kucha presentation to introduce myself for the interviewees. I then proceeded to ask them the same questions but switching the object depending on whether I interviewed an interior designer or an urban planner. Here are the set of questions for the interviews:

Who are you?

What are you working on right now?

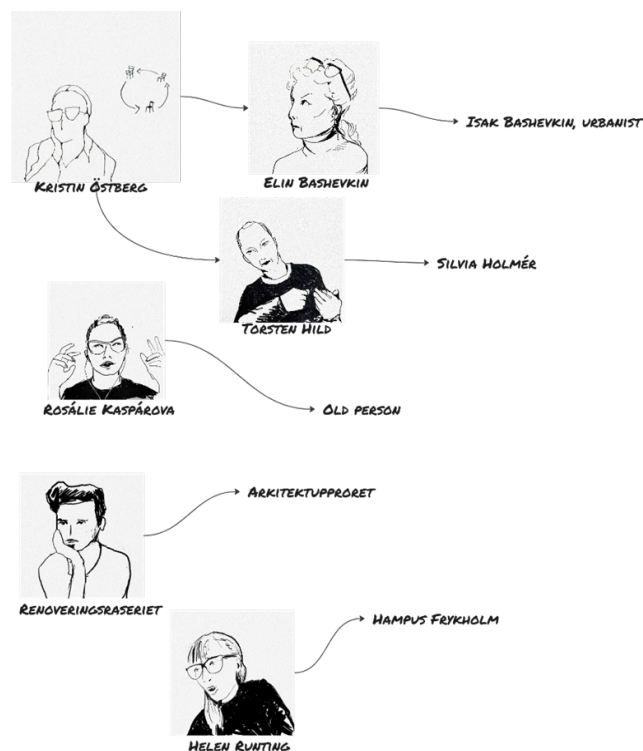
Why is interior design/urban planning important?

How do you approach a site?

Do you work with urban planners/interior designers, or do you encounter urban planning/interior design in your practice?

Who should I interview next?

The complete interviews have been published in the edited practice paper. The interviews, or rather the conversation they have sparked, rendered a body of text from which I have tried to highlight some of the issues through my artistic practice.



“...when we talk about sustainability, when we talk about vibrant streetscapes, when we talk about living cities, when we talk about, Stockholm, capital of Scandinavia, there’s a tendency to reduce complexity down to almost meaninglessness.

It’s a level of abstraction that everybody can agree on. I think planning needs to be a lot more contradictory, a lot more provocative, a lot more based on arguments and conversation. It needs to be opened to multiple voices. These two twin tendencies of simplification and marketization are problematic and need to be challenged.”

Helen Runting, Secretary International

Design At a Violent Scale

Applied situated knowledge can potentially intersect with my criticism of urban planning, especially in smaller, marginalized areas, as an act of top to bottom violence. The statement that urban planning can be a violent action through a feminist lens allowed me to take a more fine art grip on the project, similar to the artist and urbanist explorer Christoph Gielen (Quintal, 2014) who documents America's urban sprawl through photos of its geometry seen from above.



Aerial phot, Christoph Gielen

When I commuted from Uddevalla to Gothenburg, I traced my journey live but in a historical map from the 1960's. I first thought this was only a poetic side project by tracing heritage and scars in the landscape. What you see on the picture below is my journey on the highway E6 when the highway didn't exist. Side projects like this have generated what I choose to call "Dark matter". Bits and pieces that didn't have an obvious logic in the beginning but fed the project in the end and to a vast extent set the mood and the aesthetics.



I move fast in a roadless landscape, through fields and forest. Even through rock and houses. I look out and I see pieces of rocks, I see forest, I see half a field. I see an old shed but the house it served is gone.

One might call this oscillation between consciously mapping and shameless creativity as a method to create tension in a

project, but also a way to “just keep going.” I would stress the use of this type of work-method in this particular study, because it is certainly a reason for how things played out and what material was produced. In addition, this almost schizophrenic gymnastics in both scale and expression, might be the type of gymnastics future interior designers and urban planners must do in their professional practice. We might ask ourselves what a package of coffee has to do with urban planning at all, my reasoning is that we don’t need to immediately answer but perhaps it should be the new type of questions to pose.

A Body in Town

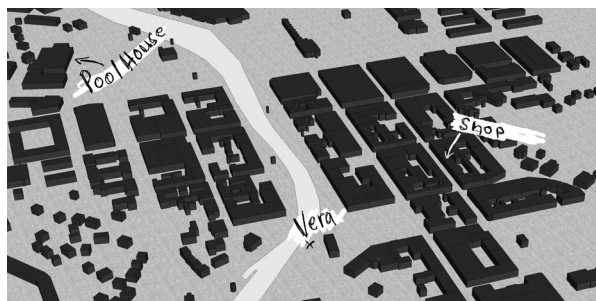
Vera (Lutherkort, 1947) was represented by the sculpturer Einar Lutherkort in 1947 as a public sculpture but was she of great importance? Not many people know who the real Vera was but as a public sculpture she is a young female body decorating the public space. She restlessly roams the streets of the urban plan - in the real city she is bound to her podium.



Lutherkort med Vera, 1947



Vera in the animations



Locations in the animations

I used Vera as a body to enter the extruded figure-ground plan. By orbiting and recording the extrusion, I have created animations in the 3D software Rhino, a program commonly used by interior designers. The extrusion created a simplified version of the city with empty façades. The façades are only activated through their interior making some sense, for instance when a coffee buyer is hunting for coffee at a good price. The narratives in the animations seek to, in an almost satirical manner, comment on current trends in Swedish urban planning but at the same time capture the matter orbiting the pool house at this certain moment.

The Witch on the Coffee package

I guess the coffee and the Witch must be a little bit explained since they have been brought up. The packaging designs and the scene from the grocery shop is a concrete example of how the Dark Matter operated but also a case of the type of detouring one takes in an artistically-driven project. In short, inspired by firework-label design from the 1960's-80's I felt the urge to remake them into groceries and put them in a shop. The shop and the groceries, especially the witch on the coffee, came to set the urban plan in motion when I inserted the shop into the plan. More about the firework design can be found in section Discussion and the Edited Paper under the headline:

22/11 Welcome to the Dark side



Scene from the animations

A Case of Transformation

Since my focus is on elaborating on the interior designer's role in urban planning rather than focusing on the intervention at a specific site, I have chosen a site that will be working as case study. The case study played the role of a site where I tried my ideas and my findings.

I have been zooming in and out on the pool house in the middle size town³ of Uddevalla, which is about to lose its current function - hosting water and bathers. I have used the pool house as a case study to look at a building soon under great transformation. That includes its interior, its narrative and its surroundings.

3 A middle sized town has ~15,000 – 50,000 inhabitants (Cityindex, 2018)

To zoom in a little bit further on my case study –the pool house, I have built a model in scale 1:70 where materials such as tiles, brickwork, steel and glass are represented, materials which today would claim a lot of resources and have a negative impact on the climate if made anew. In the model, I have represented interior qualities and material to be looked upon as resources and pivot points in urban planning processes. Could they set a different agenda for transformation, not necessarily from a heritage or conservation point of view, but because the material simply exists? To represent the interior of the pool house as correctly as possible has been a method to spend time with and form a connection to the pool house.



Detail of the model

Archigraphy as Method?

When reflecting on the combination of methods and materialization I have used, one term came to my mind.

Archigraphy, a term that has potential to be better established and expanded on. With a brief look at what the term includes now, I have found various topics such as lettering on buildings (Laube & Widrig, 2016) and studios making visualisations and photography of architecture. As the fields of History of Architecture and Architectural Criticism mainly writes about architecture, the term Archigraphy has the chance to include an artistic approach along the writing but also the practice. Blair Kamin argues for the necessity of maintaining a vibrant criticism of architecture along with the different types of criticism (Kamin, 2015), which I find aligned with my study. However, while Architecture Criticism is limited by the question of bias, when critiquing and practicing architecture at once, Archigraphy can perhaps include both practice and critique.

Something interesting happens when we actually are erasing the part that means creator, to produce -"techtur" and replacing it with -"graphy"⁴, to write. It emphasizes the designer as a narrator rather than a producer. The narration could in turn include creation or production in order to communicate stories about our built environment.

4 Greek ἀρχιτέκτων, < ἀρχι- (see ARCHI- prefix) + τέκτων builder, craftsman.

-graph, comb. form
Representing French -graphie, Latin -graphus, Greek -γραφος, that which writes, portrays, or records'

Edited Practice Paper

My materialization is going to be presented to the audience by a setup of an imaginary office environment where you meet the animations on a monitor and the soundtrack through a phone. I have combined the animations with the soundtrack of the phone company Cisco's default hold music "Opus 1" (Carlton, 1989) to emphasize the feeling of uncertainty, a building waiting for decisions to be made. Who is going to make them, how and based on what? At the imaginary design office, the figure-ground plan is extruded and inhabited, there is a model of the pool house in scale 1:70 and there is a paper filled with articles, commercials -a document what today's interior design and urban planning are but also what they want.

My Edited Paper has the logic and layout of a newspaper, at least more or less how they looked like during the life of the pool house (1975-)

I offer the reader the option to read it at different levels.

You can read absolutely everything -then you have read more than me. I wrote many of the articles in various stages of the project, in personal affect, in the spear of the moment, and I didn't really revisit them again. Yet, they play a role of creating an atmosphere and the backdrop to my study. This is the "Dark Matter" visiting and supporting the project concretely.

You can also skim through the headlines and read what interests you. Maybe you stop at the biggest headlines, maybe you only read the interviews.

One can also only look at the pictures and the commercial and still, hopefully, get a grasp of what is going on.

Finally, I offer you as a reader a recommended reading by looking more in-depth through the following articles and adverts:

19/11 Untrendy Sustainability

18/11 "Why Do We Build?"

6/12 Interview: Helen Runting

26/4 A Darling Has Been Killed!

23/1 -23 Kick Off at Studio Körsbär

2/1 At the Pool House -at Last

Urban ♥ Interior

ARGUMENT

Function and Core

What if most of our future buildings are already built? We have to reorganise the urban functions without big interventions to the urban plan, and instead transform the function and core of already built structures. This means that my own profession, interior designer, must become a profession in urban planning. I argue for the necessity of the interior designer taking an active role in urban planning processes, by bringing in an established practice for designing between existing walls.

PRACTICE

I'm zooming in and out on a pool house which is about to lose its current function -hosting water and bathers. I'm using the pool house as a case study to look at a building soon under great transformation.

By looking at the figure-ground plan, where the pool house is located, through 3 dimensional- and interior design types of scales and practices, I want to open new views on urban planning processes. If we argue that we need to deal with what is already built -we need to look at figure-ground plans from other perspectives. In my animations we are entering an extruded figure-ground plan where we encounter different types of actors and objects that sets the urban plan in motion.



Vera is a public sculpture who is bound to her podium in the real city but can move freely in the urban plan.

To zoom in a little bit further on my case study -the pool house, I'm building a model in scale 1:70 where materials such as tiles, brickwork, steel and glass are represented, materials which today would claim a lot of resources and have a negative impact on the climate if made anew. To represent interior qualities and material as a resource and pivot point in urban planning processes could set a different agenda for transformation. Not necessarily from a heritage or conservation point of view, but because the material simply exists.

INSTALLATION

Ah, the tricky part. The trickiest of the tricky parts.

Right now, the animations have to be better narrated and guide the spectator. I'm still keen on the idea of displaying the animation on a monitor in an office like setting where the hold music from Ciscos Opus 1 can be listen to through a phone. The visitor must somehow be invited to listen. The phone has to be labeled with "Municipality City Planning department-hotline" or something like that to clarify that the developed methods are waiting to be practiced.

I think the way is to curate an office to display the type of practice I'm developing. But I'm not sure about that idea. It's the balance between being a graph and number making architect or an artist.

EDITORIAL

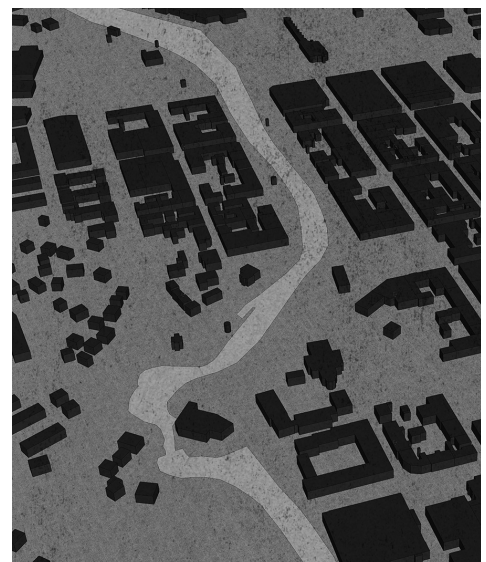
I am an interior designer. Nothing extraordinary about that I guess, though the last couple of years I have been struggling to admit my profession. I have presented myself as an architect, an engineer, a designer, artist, even sculpturer. Everything sounded better than interior designer. Why did I come to feel so estranged from my occupation after working as an interior designer for some years?

We are often both as students and as workers encourage to work interdisciplinary, though this disciplinary exchange didn't turn out to be as dynamic as promised.

When I started to be more interested in urban planning, I felt that within the architect community it was accepted to transfer between the different disciplines from big to small but not the way around. A house architect could always do interior also, some furniture also, wallpaper and so on. Interior designers came late into the projects if there was enough budget with little saying on the bigger structure.

Unfortunately, and to be honest, some of today's interior design do create excess and render a lot of waste and some of today's (and yesterdays) urban planning render pollution, inequality and poverty.

If we simply state that interior design lacks circular systems, "infrastructure" and urban planning lacks heart ♥, can these two professions learn from each other and create better environments on both macro and micro level?



18/9-22 Creating relations with external stakeholders

To form a connection to the citizens, who attend and carries memories of the pool house, I will start to show what I previously have done on the topic. During my summer job for the municipality, I created architectural stories in retrospective for different sites that had been long gone or about to be demolished. To bring in nostalgia as a method for visualizing the "could have been future" seemed to unblock the initial reaction to change. Often change meant demolition, creating a wound to the city plan. My idea is to show examples of soft change where the city plan organically reprograms its functions rather than being demolished and rebuilt. This is where I can see the necessity of thoughtful interior design if buildings should change from its core, its interior. I often think about questions like: How can a mall become a hospital? How can an industrial warehouse become a school etc.?

With a process looking more like: take stock - reprogram - reuse - modify, could we save resources, money and respect the architectural memories of the citizens?

23/9-22 Still I have a feeling I should do something else, something more interesting, something more relevant, something more spectacular.

Who is your target group? That is a risky question to answer. It becomes so concrete, you are aiming your design, your intentions at somebody. How is it received? The question made me realize that the target group in my case might be us -the designers. That sounded horrifying at first! Such self-centered bullshit when all we should do is to save the world.

Yet, I don't think I'm interested in presenting a design for the purpose of improving a site. My interests revolve around positioning myself in the role of interior designer in the urban planning discourse.

3/10-22 To be the subject of a design workshop

On the 26th of September I participated in a workshop hosted by an Italian team who won the Euro Pan competition for Uddevalla. The area in focus was Dalaberg/Hovhult, a suburb with the common problems of segregation and social vulnerability, an area I currently live in myself. I wasn't invited but I asked (nagged) myself into the

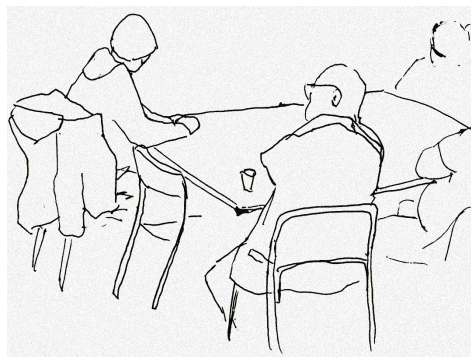
workshop as my role of design student interested in Urban planning.

Here is how the workshop was made:

After a presentation about what an architect does, the invited stakeholders were divided into four groups with four topics. The stakeholders were mixed randomly. I participated in the group dealing with "Greenery as a guide". Together with two tjänstemän, a politician, a property owner and one of the architect team members, we studied how greenery could improve the area.

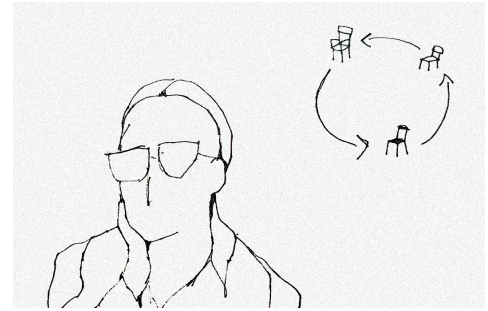
As we started to study the area I noticed that I also had the role of a resident with local knowledge, that wasn't my intention in the beginning.

All the groups then presented their findings to each other. Our common proposals and comments were then collected to bullet points and listed so that everyone could dot-vote three times on the most favorable ideas.



7/10-22 The future tools and methods for sustainable interior design

I had a video meeting with Kristin Östberg, founder of Indicium and Hållbar interiör on the topic of sustainability in interior design. We talked about the future of interior design in general and what tools and methods might be needed to make the industry shift towards sustainable interiors. I got an



introduction to the digital tool Hint, which is currently under development.

She is also one of the voices of Inredningsarkitektur.se where interior design is debated and explained. This is definitely an interesting platform for my project, a potential way for me to reach my target group. She encouraged me to write and publish texts on their site.

We also touched upon my favorite topic "interior and urban planning". I said I thought it was frustrating how interior designers often are excluded from the city planning discussions while other professions in the industry have an obvious voice. Kristins perception was that it is slightly different in Norway, where interior designers are invited at an earlier stage in the planning processes. I have to reach out to some Norwegian colleagues!

This opened up the discussion of power and hierarchies in the architect community in Sweden. Interior design has a tendency to get labeled as: soft, less important, female, vague, shallow. Something that is an extra excess which we can do if the budget allows.

10/10-22 Reaching out

I am sending and sending emails to groups and persons who might be of interest for the project. I contacted the Norwegian Union to get in touch with their community. I also reached out to CAMP, (C)enter for (A)rchitecture and (M)etropolitan (P)lanning, in Prague. The center focuses on exhibiting and discussing urban planning and it is a site I have been visiting several times but mainly as a passive visitor without my own agency. I also "revisited" a group called Architeti bez hranic (Architects without borders) that I was engaged with during my time in Prague. The group is a non-profit organization and a mix of architects and designers who focus on socially sustainable architecture. Slowly (or too fast?) I am starting to form a network of stakeholders.



VACANT SHOP IN PRETTY BAD LOCATION

(The facade is very active though)

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Methodology and motherhood 17/10-22

I think I might experience a dip in my project, my flow or whatever you want to call it. I know what is lacking. Materialization. Crafting. Shadow projects. Right now I am more interested in my shadow project which has absolutely NOTHING to do with the thesis. Nothing. Don't even try to find a connection. I am finding energy in thinking of how I technically do something and then repeatedly do it. Okok, I am learning a skill that might be useful later. (?)

We had lectures about methodology today and I ended up in the feminist design group because nobody wanted to be in the political design group. I found myself somehow out of place at first, maybe because I am tired of being a woman and my trips to Göteborg and the school are the only way to be and think about something else. But you can't escape, can't you? Motherhood. Fatherhood? How do you manage to study and be a father at the same time?

I felt frustration and jealousy. Frustration is ok but jealousy is a destructive feeling for me that my projects go and die in. But I can't describe it better than jealousy when a newly become father just can keep on designing. Having a coffee break. A lunch. My friend who is a newly become mom spends her time in postpartum panties with her company on hold, fearing of becoming irrelevant the next semester. And probably she is. And probably she connects to a new being in a way you can only experience when that being partially an extension of yourself but what does it matter on a CV?

Becoming a mother myself gave me skills I didn't have before. Project planning, managing skills, efficiency, rationality. Skills often connected to a boss or project manager position.

It's the victimhood I mind, the feminist discussions that ends in victimhood which becomes a self fulfilling propheta. I know it's contradictory which is ok because it's my log book. Question is how to get energy from the feminist design field rather than feeling tired and drained?

4/11-22 From who to who

Finally the interviewing method has taken some shape and structure. I call it "From who to who" where I start with showing my pecha kucha presentation from the beginning of the year that originally was made for presenting myself and my interest for the class. I reuse it, no time to lose while studying with a one year old at home. I start with the open question "Who are you?" continue with some other questions and finish with "Who should I interview next?"

Communist Heritage in Prague

Interview with Urban Designer Rozálie Kaspárova

4/11 -22

Interview No. 2



Rozálie Kašparová is an urban designer and architect working at the institute of planning and development in Prague.

We talked about why urban planning is important, the communist heritage in Prague, bureaucracy of urban development and the importance of details within the city.

JN: The first question is, who are you?

RK: I'm Rosalíe Kaspárova and I'm an urban designer and architect that works in Prague for the municipality. I'm paid by the municipality and I work in the Institute of Planning and Development of Prague in the Office of Public Space. We immediately care and to do projects in the scale of 1 to 1.

We do squares, parks and places in between, these will either be designed in the office at the beginning. Now we mostly just hire external architects and studios or teams to design them for us, according to our briefs and assignments. We also do organized competitions and do different participatory tenders to get these external teams to work with us.

JN: So you are mainly designing the briefs?

RK: Exactly. We are not really designing anymore. We are drawing, but we create space and media discussion to make processes that projects can be designed or maintained or managed by. It's self governance and it's trust.

JN: What are you working on right now?

RK: Right now and past nearly three years, I'm working on a big scale project both time wise and area wise. It's called Rohan Island (Rohanský Ostrov). It's open space at the riverside in central Prague, which is mostly owned by the city. We don't have any plans for the future of this land yet and now we are in the process of getting to know the

planning for the future. We are organizing a competition. It's called Competitive Dialog, a special participatory tender that works with four international teams to simultaneously design the space and in the end we will choose one who's has the best, not only design, but also approach to the process.

And we'll work with that team further on, so that's a huge project I'm working on. Then some other smaller projects that I'm not the leader or maybe I am the leader, but I'm only managing it from afar.

We analysed all the underpasses in the ownership of City of Prague and started to objectively analyse them and created a method how to approach them. Should we keep them or actually get rid of them, spending money on maintenance etc.. That's a very different project than others. I'm also working on a project of a management plan of Charles Square, we are looking for a team who will design the pilot management plan, actually because Prague has never had any management plans yet for a big square and park. These are the main three topics now and of course a lot of smaller other stuff.

JN: It sounds interesting! I lived in Prague, close to Vltavská and the underpasses around that area, I joined Architekti bez hranic (Czech Architects Without Borders) and they had just done an intervention there. They painted them and created an orientation system.

RK: It was a good initiative, last year or two years ago there was a new project by U-studio which is more skaters and basketball. It's really used by the

youth during the whole day so Vltavská is slowly but surely getting better.

Then of course, there is also the project of the Philharmonic Hall for the long-term future. So this we are talking about now, it's going to disappear in ten years.

JN: It's a different time scope. A long interior project is you know, one – two years.

RK: Yeah, that's a short one for us!

JN: It's interesting to see the different perspectives of time, I would like to get into the more long-term thinking into interior design also. It connects to the next question. -Why is urban planning important?

RK: I think urban planning is crucial, we can call it urban planning, urban design, whatever comes to the urban development that's planned by the city itself. It really shows in the neo liberal world, that we've been living in past, let's say, 30 years in this part of Europe. What's happening in the cities in the urban scale if we don't plan, if we leave it to the markets. It doesn't work because the market needs regulations, rules to obey, to create a sustainable space that can uphold people's lives and struggles. It's crucial for all the parties involved, even the private sector, to have some guidelines.

It speeds up the process of building and development. Of course, development also can mean not building but creating better maintenance, deciding. Let's say changes, future changes. That can be called development.

I think we've seen it a lot in the US cities, how the cities work if you don't plan the future for the urban areas. With the capital we have, the money we have and with the system of private ownership, it's just impossible to not plan and leave it up to the owners of the land to decide, because then together it doesn't make any sense.

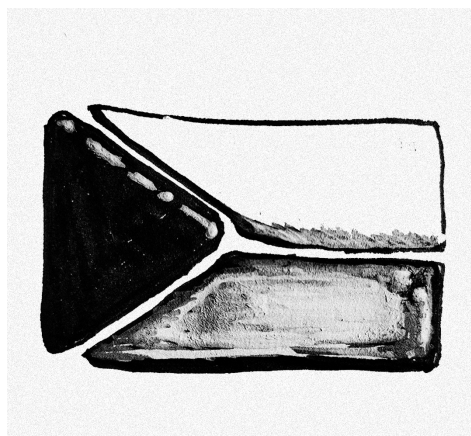
JN: What is the risk if you don't plan and leave it to investors, what tend to happen?

RK: We have it in Prague as well. For example, in Vysočany, there is an old industrial part of Prague which has huge potential for new development because the old halls and warehouses can be rebuilt or torn down. The buildings seams "useless" and can be exchanged for something different.

When we sold our public land, we had to to after communism, we sold it or we gave it back to the owners. It showed that if you end up with a patchwork of different islands that are adjacent to

each other, not connected at all, you mainly lose the public space connectivity, the green infrastructure connectivity, which is crucial for sustainable living in cities in general. Without good microclimate we cannot live in the cities. We need the right amount of wind and humidity, safe space for kids to move and people in general to be healthy. If you leave that for private owners of the land to decide, even if they want to do something good and would be conscious of how good urban design works, they can create a good urban design within their plots but then they have nowhere to connect it. Their neighbourhood is not that conscious. it's crucial for the city to have the scale above, where you need to have connections, either green, blue or just pedestrian. And of course, traffic etc., so that you don't end up with dead ends, not connected infrastructure, even technical infrastructure, and you don't end up losing money and time.

JN: How would you say that communist city planning still operates? Can you still see traces in the city from that period? Do you have any like example?



RK: We definitely have. I wouldn't even call it traces. Half of or a third of the city was built during the communist times. The whole modernistic housing estates. We have a full circle of them around Prague. Prague has a unique position of the cities in East and Central Europe since it wasn't destroyed at all during WWII. You can see it as layers in a trunk of a tree, you can see the layers of the medieval old town and then how it grows further from the centre and ends up with the Millennium satellite. Garden City kind of, but not the cool one -the millennium one, haha.

The gardens that are not connected. No public space literally. And no pedestrian friendly spaces, very boring. No amenities. It's very expensive for the city to maintain the infrastructure going there.

But to go back to the communist times, it's a layer of the housing estate which

is between the block city, the industrial city and then these satellite houses. It's huge. Nearly 40% of Prague live there and it works great, we don't have so-called no-go zones there. We didn't separate it from the city. We have all kinds of social groups there and only thanks to actually, communist building program. We managed to house the people. We are having a huge housing crisis now and imagine we wouldn't have that much public housing from communist time. Though, we sold some to the to the inhabitants living there in the nineties, because we didn't have enough money to take care of it as a public.

It's actually one good thing that happened during communism, it wasn't due to that communism itself, it happened the housing estates all over Europe, in democratic countries as well. It was just the time when the modernistic urbanism was in trend, we happened to build during communism for public money. Then, in the 90's we managed to not exclude communities and immigrants, for example, from the Southeast Europe, we managed to incorporate everyone within the city well, and now the housing estates are flourishing. Though we don't put any money in them and we don't care about the public space, so it has a lot of work to do. There is huge potential for improvement, especially when it comes to the public space.

The modernistic urbanism is finished. It's like the block city -also finished. It can have some additions somewhere, but it's a finished urban design and we should take care of it as it is and improve it with the atmosphere and genetic information that it already has exchanged.

During communist time, there were a lot of public buildings, especially in the 60's-70's, with great architecture. Museums, theatres and the central station for example. At that time competitions were held. Architects were quite a small group, all educated to the faculty of architecture and for these big projects, the good ones were chosen.

We have a lot of high-quality architecture from that time. City planning, funnily enough, wasn't a big mistake of that era.

JN: It's quite different from the Scandinavian context. Maybe a little bit the same ideas, but I mean how the buildings were maintained -we got a very different result.

RK: I think because there was not the same type of scarcity that built the 1 million program (in Sweden). So much of Stockholm were destroyed and changed in the 70's with the big-

ger block structure. We never did that

”So much of Stockholm were destroyed and changed in the 70’s with the bigger block structure. We never did that in Prague. We really cherished all the structures that we had.”

in Prague. We really cherished all the structures that we had. For example, the whole Paris is “new” from the 19th century, Prague is very unique in this context. It is the biggest UNESCO’s centre, and I think it’s quite interesting to compare it to Sweden. Of course, your situation was different in the way of influx of new immigrants, thanks to the working system there.

I guess people really didn’t want to live in the modernistic buildings because the urban design wasn’t really that appealing. Here it was a help, we were in the situation that people, Czech people had lived in the too small apartments with too many people, and they really needed them.

A lot of the older housing estates are well connected to the public transportation and the whole community, so the housing estates were never deprived areas in the end but the beginning a lot of people were living in the mud. There were just the buildings and the public space was just left as it was. There are quite funny pictures from the time, but it was during the communist times, so that was the least problem of the people.

JN: How do you approach a site?

RK: It’s a good question. I would say it differs a lot because we do very different sites in our office. We can take care of a small, for example, contemporary project. Change of a square from a parking lot to a square and back. We change kind of with interior design or exterior design, street furniture and do this quick changes, temporary projects. Then we do these long strategies, concept plan for 30 years of huge landscapes and anti-flooding measurements and features that needs to work as a “flooding park” but also as a leisure park.

The scale of the projects are different, the plots are different and the context is also very different. But the approach is kind of the same. Just the scale of each steps are different and sometimes the hierarchy and the stakeholders are always different.

But the first thing is always get to know the stakeholders and the sites. Sometimes the analyses are that hard when it comes to the infrastructure. Sometimes you don’t need to do a biological

and logical surveys because it’s not that useful for your project but you always, always need to get a grasp of it. An analysis of the stakeholders and make a hierarchy of them, who are the ones who just needs to be informed, who are the ones who need to be involved, who are the ones who are responsible, can actually make decisions and etc. In the big project of Rohan Island, we analyzed one and a half year. Smaller projects can take two months or it can be one email.

We of course do the strategic, overview plan. Some kind of plan and sometimes we design it ourselves, but mostly we just invite other people to design it for us.

What you need to have by your side is the political governance, be sure that they are involved and are in favour of the project.

JN: Does the Czech state or current government have some policy that is general for the whole Czech Republic?

RK: We have the building law, so the state is not really a partner for us. When I’m talking about politicians and governance, it’s always the City Hall and the city district hall, because Prague has 57 city districts with 57 mayors. It’s a lot of political work, a lot of communication, a lot of mediation, a lot of trying to whittle and trying to compromise on very different requirements in one spot.

But a lot of the strategies and methodologies are done by IPR, by our institute. So that also helps. The good ones are done by us and then we also have to follow bad ones, haha.

I think now we are considered a good stakeholder.

JN: Can you say something how it works in other cities, for example, Ostrava, Brno?

RK: Not really because it’s really different. It depends on the size of the city and budget of the city. It depends on the politics and the elections and on the people in the administration. If they are following more what the politicians want or if they are going against and just following what they want. How much the city can change in the four years or not, it depends on the administration that’s there, that’s not elected. Also, it depends on the mayors, how strong and charismatic and powerful they are.

What can be said as a general thing: The smaller the city, the more can be done more quickly and more efficiently. Problems with huge bureaucracy system is that it is hard for us to implement anything. It takes much shorter

time in small cities.

Here there are several organizations, the lighting in the streets is maintained by different company than the traffic, than the traffic lights, and then the pavements and so on. Most of our work is project management and mediation.

JN: So smaller cities are maybe more vulnerable since everything is quicker?

RK: Yes, definitely. You can do more bad stuff there as well, but it doesn’t really mean that here good and there bad stuff is happening. I think it’s even worse because as the bureaucracy is so big, the developers or even the public organizations who just want to do stuff they can do that without other parties to be involved, due to the crazy laws. You can find your way through them and not really obey them, for example, like mafia or private businessmen.

JN: Do you work with interior designers or do you encounter interior design in urban planning?

RK: Uh, not really. We did a competition several years ago for street furniture. A lot of interior designers or let’s say designers, got involved and a studio who does mostly interior, designed one.

Prague works with them also on the trams, tents and all this furniture. We don’t really call them interior designers. We don’t have interior design that implemented yet in the faculties of architecture it’s kind of like an industrial design.

I don’t know what your experience working here was, but it’s (interior design) is made by architects.

They choose if they want to focus on interiors or more urban design, everything. We still have architects who think that they can do everything. They treat it as it is one field of work. It’s really crazy to me.

They are very different fields. Interior designer it’s a little bit tricky word in Czech context because many interior designers are just self-taught people who like decorating mostly. We’ve never looked at it as an occupation that would be useful for us mainly because architects do the interior design in Czech Republic anyway. So yes, that would be the answer.

JN: It’s a little bit similar here, house architect is in the position of doing, at least wants to do everything and takes on those task.

What I’ve been investigating in the case of an interior designer in urban context

is inventory of older buildings and ways of reprogramming them to justify or not justify demolition.

From a plan perspective, maybe, -Yes. But if we go into the more 3-dimensional and atmospheric thinking -maybe not? It can have another outcome seen from an interior perspective.

In Sweden we have a more technical interior design profession, interior architect is the term here. We look into if a cafe can be a school, if the school can be a hospital, if a building can change within its interior. And then of course the urban planning has to adapt to their new function.

Is that something that you encounter or is it a common practice in urban planning to reprogram the existing?

"...in Prague, it's quite hard to destroy a building. It's expensive and thankfully, the culture of that doesn't really exist here."

RK: Yes, in Prague, it's quite hard to destroy a building. It's expensive and thankfully, the culture of that doesn't really exist here. We did destroy some of the great buildings, but we don't do it very often, so we usually remodel it and redo it. But so that's the work of an architect here.

Prague has a, I would say, good detailing. A lot of the city is based on the pavements and how we treat that as cultural heritage.

We are now working on a catalogue of recommended urban furniture features and details in the public space, and it's done by landscape architects in our in our. In general, the architects here are doing the smaller scales, because there was not that much opportunity to do the bigger scales, big urban designs.

JN: It's an interesting shift in what architects do in Sweden. They can do some interiors also, but mainly houses. I studied interior design at Konstfack in Stockholm and I did the exchange semester in Prague at UMPRUM. Both universities are for craft and design -that's where interior design is sorted to. Like ceramics, graphic design, fashion design. But in my thesis, I like to grab the bigger scale.

RK: How much you can influence the bigger scale with the small scale? -You

"The barrier free movement let's call it, or trend past 20-30 years has not been designed to the detail that it should be."

can make people stop and chill in some space. You can make them not stop and or go faster, turn etc. That's done by detailing and materials you use, so details matter in public space.

JN: I only have one last question and it's who should I interview next?

RK: I think old person is good to talk to because I think they have a different approach to what is needed in the public space and the interior of public space. Then people who are visually challenged. It's an interesting approach how they use and view public space and the interior.

JN: Yes, it can potentially justify or expand the interior designer's role. That's what I'm trying to do in the thesis. To come to a city planning department, me as an interior designer, and use my skills there.

RK: A topic that's not talked enough, that's actually work of an interior designer, because we know that we should do barrier free entrance and barrier free public space. But what it actually means, it's very different for different people with different disabilities.

Architects, often when they design a barrier free path, they are designing barrier free kind of for everybody. Yet there is very different perspective and perception of the space. The barrier free movement let's call it, or trend past 20-30 years has not been designed to the detail that it should be.

So I think if architects could have help of interior designers. This field is definitely open for more work, research and naming.

JN: Thank you for your time!

RK: You're very welcome. I'm curious about the result of this interview, when do you present?

JN: Like the official deadline is in June (it was 3rd of May 😊). It's two semesters from now. I will go more in depth along the way. Now it's about defining the topics and the research. In my class at HDK, which is again a school for craft and design, it's not Chalmers, we are a mix of students from various backgrounds.

RK: That sounds interesting. Well, It was a pleasure and good luck. Let me know when it's finished!

The Public Pool House Reflects our Society

Simhallen speglar

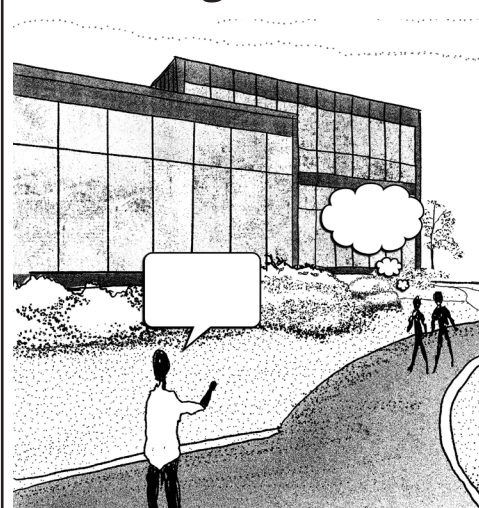
samhället

1 June 2021

Många av folkhemmets simhallar står i dag inför renovering. Veronica Hejdelind synar valet mellan rivning och renovering och efterlyser badhuset som möter dagens behov av gemenskapande rum.
<https://arkitektur.se/reportage/simhallen-speglar-samhallet/>

This article by Veronica Hejdelind is a must read if you are interested in public pools and their struggles, their deaths but also their transformation.

The Debated Public Swimming Pool



Want to read more drama and struggles on this topic?

-Växjö

<https://arkitekten.se/intervju/har-varit-fyra-ars-uppror/>

<https://www.svt.se/nyheter/lokalt/smaland/vaxjo-kommun-utreder-ny-simhall-brevind-nuvarande-simhall>

-Luleå

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-Uddevalla

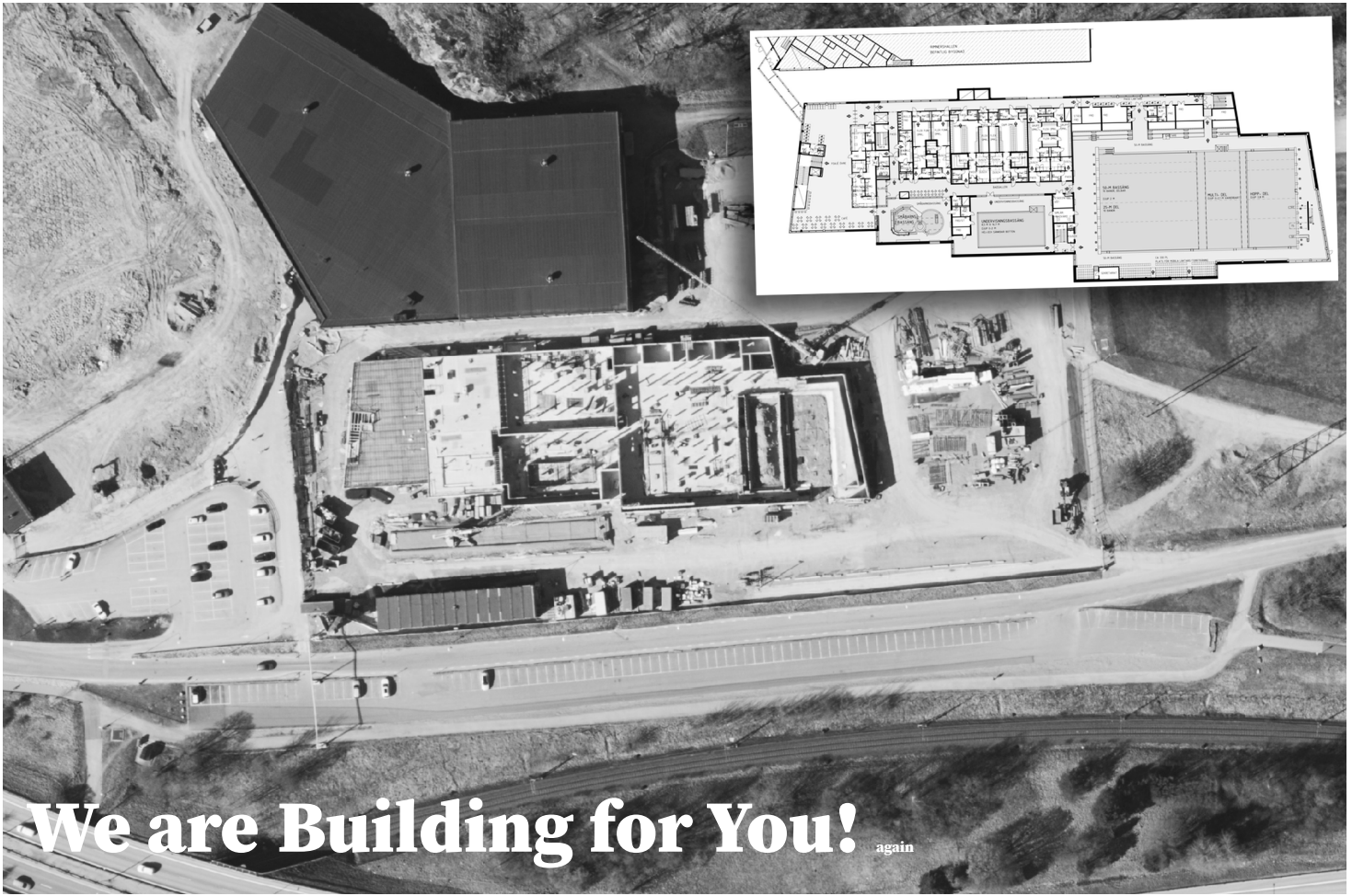
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-Göteborg

https://www.facebook.com/RaddaValhallabadet/?locale=sv_SE

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We are Building for You! again

Construction of Rimmersbadet (pool house) 2023, Uddevalla



We are Building for You! before

Construction of Walkesborgsbadet (pool house) 1975, Uddevalla



**MOST
OF OUR
FUTURE
BUILDINGS
ARE
ALREADY
BUILT**

9/11-22 Should the pool house be a MacGuffin?

Reading the chapter of "What is the matter?" in Dan Hill's essay *Dark Matter and Trojan Horses* I think I can see the pool house as a MacGuffin or Trojan Horse.

An object that not necessarily is important itself but rather as a plot driver or an object, a matter, that changes systems.

14/11-22 What happens in Norway?

Interview No. 3

Elin Bashevkin is an interior designer based in Oslo. She is the founder and co-owner of the company CADI and leader of the committee for competition at NIL, the Norwegian Association of Interior Architects and Furniture Designers.

We had an interesting conversation about the importance of interior design, different work structures in Sweden vs Norway, the human scale and gender!

15/11-22 Creativity and creative writing

Dagarna och kvällarna. (The days and the evenings.)

It was the sentence that came to me. It is not a new sentence, it has orbited around me for years. I never really thought about what this mantra means. *Dagarna och kvällarna. Dagarna och kvällarna.* I repeat it to myself several times a day. It's the beginning of a quite silly song. Probably where I took it. Question is what it means though. The days are unbelievably long and the evenings short or is it the opposite? Can't really decide. Doesn't really matter.

Untrendy Sustainability



I am thinking about a scene from the movie "Fucking Åmål" (1998) (for the international audience it had the more modest title "Show Me Love") by Lukas Moodyson. The scene is described in a 22 year old blogpost: "Elin (Alexandra Dahlstrom), one of the girls in the film, pages through a teen magazine and despairs when she finds that raves are "out": Her town is so behind the times that stuff is out before it even gets there."

<https://www.rogerebert.com/reviews/show-me-love-2000>

I am afraid this is what is happening with sustainable this and sustainable that. It is "out" before we were even close to be sustainable or climate neutral or whatever you want to call it. You do know what I mean though?

I was thinking if I should rephrase myself when I am talking about urban planning and how interior designers could play a key position in making the shift to sustainable design because of the fatigue of the word. But is it a problem of the word or our stamina? Our endurance with something, anything. "It is a boring problem and I want to do something else -next problem please."

We are attracted to simple solutions of tangible problems that span over a limited amount of time. Or we are just not interested in sustainable architecture and do what interests us, like luxury hotels, resorts, exclusive malls etc. That is OK I guess? Question is how to operate in such a culture?



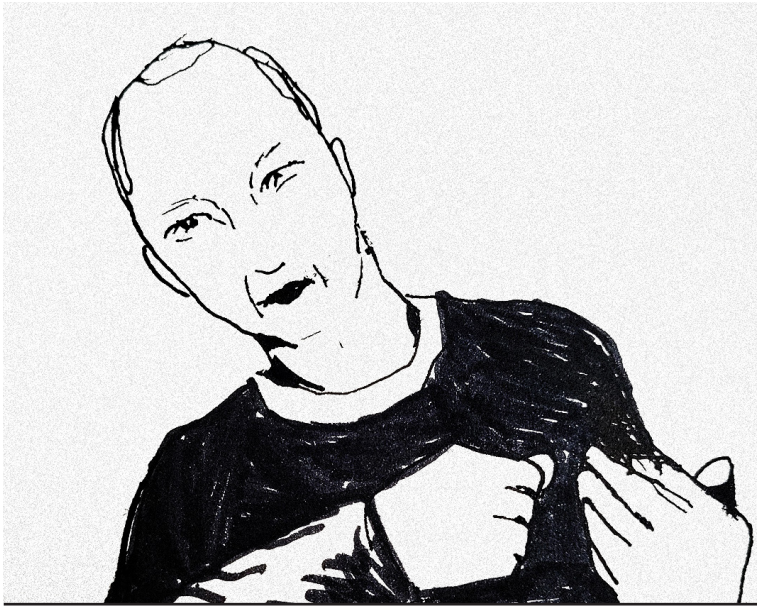
18/11-22

“Why Do We Build?”

Torsten Hild is an interior designer and professor in furniture design at Steneby, HDK-Valand. He is currently involved in setting up a research facility for interior design and furniture making.

We talked about interior design as an interface, climate crisis and why interior designer might be a key profession in the future -starting from now! And by the way, why do we actually build?

Thanks for a very energy giving discussion!



JN: Who are you?

TH: If we talk from the professional view, I am an interior architect and trained at HDK I took my degree in 94. After my degree. I worked for a few years at architect offices and then started up my own business because... I can't say this, but I thought I'm much better than they are. I want to run my own business. That wasn't true but that's what I thought at the moment. At least I was not happy with the way that the business was, and the processes were, so I've been running my own company for 25 years, approximately, and making then interiors for public spaces, not domestic. One of my specializations have been to make bespoke furniture for the projects I'm running. I wanted that the interior should match the need of the user. Since six years, I'm also a half time professor in furniture design at HDK-Valand in a unit called Campus Steneby. My career has been a lot about method, how to make materials so they become good. Then I've been working a lot with something we called pre studies, early phase of a change process.

JN: What are you working on right now?

TH: I'm teaching half time and the other I spend a lot of time with my company with the university related work, because I have been working with a starting up. A research facility for the interior and the furniture industry, a place to, in practical ways, make research explorative processes, especially around sustainable adaption.

All companies and organizations need to change to adapt to more sustainable way of producing and consuming, with focus on practical processes. It's a lot about learning. Learning need to have practical parts of the process. We can come back to that.

JN: That's why I got your contact

from when I interviewed Kristin Östberg, she workes with new tool called HINT. She told me that I should interview you because you are setting up a research facility and for sustainable interior design. I also studied at Steneby 10+ years ago, back then sustainability wasn't a topic, especially not if you were working with wood. How is it now?

TH: Oh, we talk about it because it's a topic you need to not just touch on, you need to integrate it. We more and more try to integrate it so it's not an topic, it's a precondition for everything. We don't mention it like: "Oh today we have sustainability" We always address it in the work. I think that also reflects the way the society needs to get over this threshold when we talk about sustainability as something additional. We need to have this as a starting point for everything. That's how we tried to do it. But it's super difficult since it's a topic that is constantly in change.

JN: Is it hard to "grade" the students? If a student isn't even touching upon this topic, would that be a failure?

TH: It could be. But as a University, we can't really promote truths, right? We can demand from our student that they show an awareness of different perspectives on the environment. They need to show us in their work that they understand that this is one perspective, which is today, a field that is addressed so much and it's increasing. If you if you're not showing an awareness, then you could be failed. But you don't have

"I think that also reflects the way the society needs to get over this threshold when we talk about sustainability as something additional. We need to have it as a starting point for everything."

to do it this way. I think you even if you want to, you

could even deny it. But you to have reflected on this and have some kind of reasonable argumentation around it.

JN: Why is interior design important?

TH: Now that's a super huge question!

JN: Mm. Defend it!

TH: Yeah. Okay. Because we can't avoid it even if you want to! I could try to put it like this that every structure we build, organize, physically, anything, any structure has to somewhere, at some time meet the individual. This meeting with people, call it the interface, the user interface -this is interior design or interior architecture. That's when we meet the world. Not just intellectually or visually, but actually with our whole body.

That is what we're dealing with because if no one is taking care of this with an understanding of that this is the user interface of the world around us, then there's a risk that things will not be working. It won't be fitted to our needs and not just the needs that we can think about in our consciousness, but also the needs we possess in our bodies that we only perceive on a subconscious level. But still we need them, otherwise we die.

So interior design is super important because that's where the human meet the world, and especially the world that we have constructed.

JN: It's the closest built environment to us. A more human scale though at the same time, when there was the pandemic, I know a lot of my classmates, including myself who got fired, because interior design is what you can maybe add later or just leave to the architects. Anybody can do it, does it sound familiar to you?

TH: Yes, very. Because when I answer in this way, that's from my perspective

as an interior architect and that perspective is not shared with society in common and in the building industry. Not at all. I would say it's very it's very technical, the human is very distanced. Human behaviour is watched from a distance and more analysed in an intellectual way. In that perspective, interior architecture or interior design, that's just details we can add in the end. If it is hard times, we don't even need it because it's almost seen as luxury.

I blame Pablo for this. You know, the steps where they discuss human needs. It's not accepted as scientific fact that humans work like this, but it's used as if this was a fact. This theory says that you can't have different needs and some are more important than others. They separate everything and say first this need in the lower part, then this need. Then the art needs connected to interior architecture is very high up in their perspective. It's in the end, it's about identity and self-fulfillment and such. That's not so important. There are much more, you know, shelter, health, just surviving. This kind of order of how to look upon our needs is always present. And it's super hard to say, no, it's not working like that. We as a human, we play all our needs at the same time. Everything is parallel, simultaneously played out. So you can't say this is more important than that. You have to consider all needs.

I think this is the way of putting interior architecture as an interface for urban planning, as you mentioned. It makes super nice plans for everything and you can have huge things, but in the end when it meets the individual, if it's not working, then it's waste. These huge systems, they will be failing. But in a distanced view, then you don't have to consider that because in the distance view, when the system meets the human that is just a D2. You don't consider people as individuals or subjects.

JN: I guess, clashing system and I don't really know how It's on the architecture or urban planning schools, what they are taught. What I heard is that they do have more human studies and it's important, but when it's executed or performed, it's the thing that can be taken off or but compromised with.

TH: I do some teaching at the architect education also and when I meet the students and we talk about things, I realize it's not, it's the same thing with learning. Of course you could look at every course separated and say "Oh, this is super nice. You have a really unique human understanding of things here." But in the end, what the whole

education becomes, that's a question of culture because how do you interpret the content of each course and that's what you said, how will we execute then the things we learned. In the end, when we see architects coming with this education, they become super objective, intellectual and seem to have less or in worst case, no understanding at all for the meeting between the environment and the human. For the subjective perspective, they are super trained in the objective perspective.

JN: Yeah. I mean, it's quite common that you see architecture renderings without humans, some distant objects that's not really made for interaction with humans.

TH: Simple example would be if, this is of course generalized, but if you as an architect, you're planning an environment, then you need to have toilets. Let's see, how many toilets do I need then? An architect, they go to a standard, the interior architect way is. "Hmm. I'd better call the people, work in that organization and ask them what are you used to? How do you work and why do you need this?"

JN: It's a good point. I have an example because my mom works in a school. They build a new part and they are moving some of the teachers and the students there. In this teacher's offices they used to have a desk, some common bookshelves and some private storing. Obviously the architects who did it looked at the empty floorplan without the teacher's private furniture, now when they moved in, there's only a desk and a little drawer. So where do we put our books? Uh, okay, we don't have a space for a bookshelf and you can't have the books on the desk because they are electrical now, so they can't put heavy objects on them. They don't like their new environment. I think that's an example of not entering the space and see to have bookshelf and they probably want to still use books in school.

TH: What you mentioned it's like an image of this problem in the planning that architects, they plan from, from plan. They look from top. I would say for an interior architect that the plan is just a tool. You will immediately think, how would this look when I stand in the situation? Even participate myself in what they are doing to try, it's much more of a three dimensionality and it's much easier. If you bring in social aspects, of course, that is much easier when you're in the situation.

JN: I think that was an example of when the interior designer was considered to be too expensive, and they compromised. And when it did meet the clients, it failed. Like you talked about. That interface wasn't simply there, I guess.

TH: I think you could put it down to a very, very simple question and that is why are we building. We should say we are building for people, so we have to ask them and be with them. But if we're building for the sake of building, when the building process becomes a value in itself and a very strong value, a very strong culture in itself, it's self fulfillment.

And I think that is what has happened building industry. Start to ask yourself, but why are we doing this?

To adapt to sustainability, we need to go back to that question again. Why are we doing this? So we perhaps not do this.

JN: Yeah, exactly. It can also turn out like: we don't have to do it.

TH: Perhaps not.

JN: And speaking about that and bitching about poor architects. How do you approach a site design? We already spoke about it a little bit.

TH: For an interior architect I should say it differs from Scandinavia, especially with Europe. In Scandinavia, interior architects work with both changing existing buildings but we also do new, but if you go, for example, to Germany, interior architects, they don't do interiors for new buildings. They do renovations, then the site is an existing environment. That's the case a lot of time for an inte-

"Start to ask yourself, why are we doing this?"

rior architect. If someone hires you to plan their office then you first have to say what and how things are now.

So how you approach a site... for me as an interior architect, it's not the place, it's the people and what they are doing. And how they are doing things and why they say they are doing things and I need to spend time with them to understand what they're doing. When I understand what they're doing then I can ask them, "Why should you change? What is the reason for this?" Is it necessary to change the building or the environment? Perhaps it's something else. It's more like you need to change your organization.

JN: I guess, a very common situ-

ation for offices. It's like quick thing, it's not really working and you hire some interior designer and change something and they're still unhappy. Maybe us interior designers, can improve by collaborate even more... I don't know?

TH: Team, the behaviour professionals. Yeah, psychologists. That's why, when I was younger, stopped working at architect companies because you're building because of the building. You're not doing this for the organization, the people. You try to control the organization, the people you're working for.

JN: I think that's something that is going to be asked from interior designers. It's not really that we are in lack of build structures, but we are lacking housing and I don't know, hospitals and other stuff that has to be reprogrammed to serve people again.

Do you see that shift or is it still driven by demolition, build something new?

TH: I have tried promoting interior architects because we are really widening group. When I worked, I realized if I took care of the early phase with a pre study, then comes the program. If I work together with the client around the program, we get programs which are much better adapted to the needs. If I should be provocative when I go towards architects, I just present the program for the architects. -now you can make the wrapping.

JN: Haha!

TH: "Everything is already decided here. We know exactly how things should be. Just, make the facade the please."

JN: That's a really interesting way to shift the narrative. Now it's like "we did the façade, the important stuff. Now you do the less important interior so you can fill it up." I guess what I'm trying to do is to flip this two stories.

TH: In Norway they work much more like that.

JN: They do. I did have an interview with a Norwegian interior designer and, and yeah, I think Sweden has a lot of methods to learn from their processes.

TH: Interior architects like Kristin Östberg, they're a handful because it's super hard for interior architects in Sweden to get more responsibility in the building process. But I think in the future, yes, because now we can't expect that we're making everything from

scratch.

You have to consider what is already there, how to work with this material. Yeah, I would say then that puts even more focus on the core qualities that interior architects possess. It's even better reason for us to raise our hand and say to clients, I can take care of the early faces.

JN: It's how I see the future professions, what would be important. When the discussion is about sustainability, it's like, oh, interior design is a luxury, is an excess that we don't need. It doesn't really fit the sustainable narrative, but in this way I think it does because of the need to reprogram and reusing existing structures.

Oh, we have some last questions. Do you work with urban planners or do you encounter urban planning?

TH: Simple answer No. I haven't worked with urban planners much. Of course I have met them in meetings, in building processes. But then they have already made all the decisions. We just represent the details and they are not interested because as you mentioned before, it's something with the scale.

They are not there in this small scale and they don't see the connection. You

"...now we can't expect that we're making everything from scratch. You have to consider what is already there, how to work with this material."

have a different experience now because you have worked with someone who is curious about what you can bring in.

JN: My summer job at the Uddevala planning department? I did have to force myself in there and I think I even relabelled myself as an architect, I have my ways! But sure, they were happy. I start to see the patterns that the urban planners and interior designers never meet because when we enter, they have already left.

My last question to you now is who should I interview?

TH: Depends on what do you want to know?

JN: I talked with Kristin and she recommended you and she also sent me to Norway and so on and so on.

TH: I have a sense that you're relating this to sustainability issues or matters. Somewhere in the bottom. That's the driving force of this somewhere.

JN: Exactly, why should the interior enter urban planning -to be more

sustainable.

TH: I think this is super interesting that you are trying to connect urban planning and interior architecture. I brought this up at a conference once and I think you are on track.

Hm, I know an interior architect who is working with urban planning, she has retired recently. Maybe not urban planning, she was working with permits for some reason.

She has definitely been in the policy and in the system, so that would be interesting.

She's also a woman. Actually, there's a lot of men in this business, and the more it becomes when you move into planning, on a level of decision making. What you're going to do with this when you have interviewed a lot of people and get different perspectives?

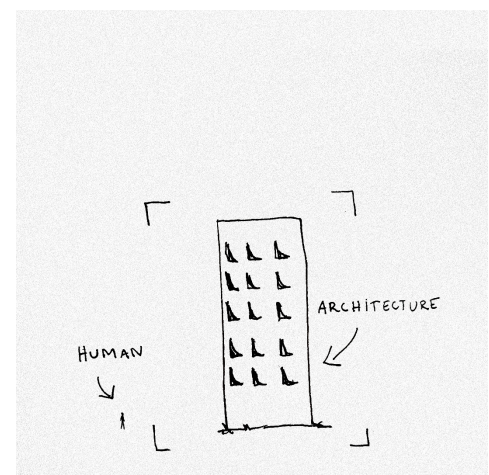
"Actually, there's a lot of men in this business, and the more it becomes when you move into planning, on a level of decision making."

JN: I'm making a summary and some sketches of the interview and I post on my Instagram so it's a publishing method. I hope that it would be a base for some kind of new policy or practice.

Interior reprogramming of a pool house, all sounds very... vague.

TH: No, but I think you made it. When you presented, that was a super good example to look at this pool house in the scale of planning, urban planning. Then moving in, being there, how can you evaluate qualities? It's different because looking from above, it's so limited. I think that was a very clever way of showing these two images.

JN: Well, we will see in the end of May when I present!



TA EN SMYGTITT PÅ RIMNERSBADET

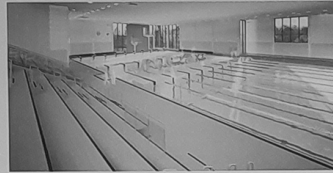
KLART
2024

Vid Rimnersområdet bygger vi Uddevallas nya simhall. Rimnersbadet är en anläggning för motion, undervisning, träning och tävling. Simhallen blir 5 400 m² stor och kommer att ha en förbindelsegång till Rimnershallen.

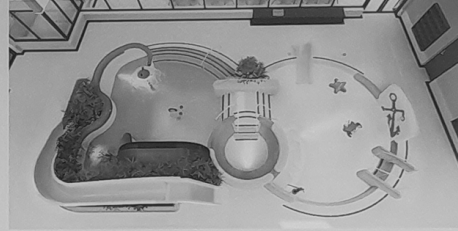
Den nya simhallen kommer innehålla en 50-metersbassäng med 10 banor, bassäng för simundervisning, SM-standard för 25-meterstävlingar, barnbassäng samt hoppbassäng integrerad i 50-metersbassängen.



Rimnersbadets entré.



50-metersbassängen sedd från läktaren.



Barnbassängen sedd ovanifrån.



Inne i entrén, med utsikt över Rimnersvallen.



Hoppbassängen i ena änden av 50-metersbassängen.



Barnbassängen ur en annan vinkel.

Barnbassängen med rutschkana.



LÄS MER OCH SE
FLER BILDER PÅ
UDDEVALLA.SE/
RIMNERSBADET

WE-GROUP

PEAB
NORDENS SÄMÅLLERSTIGARE



Visualisations of Rimnersbadet (2024?) in construction inside Walkesborgsbadet(1975) (pool house) 2023, Uddevalla

KLART
2024

JUST NU BYGGER VI RIMNERS- BADET

EN DEL AV UDDEVALLAS NYA SPORT- OCH
IDROTTSCENTRUM PÅ RIMNERSOMRÅDET



LÄS MER PÅ
UDDEVALLA.SE/RIMNERSBADET



2024

TAKE A PEAK AT THE RIMNER BATH!

At the Rimner area, we are building Uddevalla's new swimming hall. Rimnersbadet is a facility for exercise, teaching, training and competition. The swimming pool will be 5,400 m² in size and will have a connecting corridor to the Rimnershallen.

The new swimming hall will contain a 50-meter pool with 10 lanes, pool for swimming lessons, SM standard for 25-meter competitions, children's pool and diving pool integrated into the 50-meter pool.

WEGROUP/PEAB
READ MORE AND SEE
MORE PICTURES AT UDDEVALLA SE/ RIMNERSBADET

22/11 Welcome to the Dark side

Log display. OK. Time to make a summary of the stuff that has been going on since September. So what has been going on?

There have obviously been two parallel worlds taking shape. One structured, interview based, well (?) edited and one...

That other one. How to describe it? How to present it? If I try to put into words:

A collection of British early 80's firework label art, has been stripped from color, redesigned to food packaging and placed in an animation of a small supermarket. The archive of the firework labels I used as source is described as:

“A VIRTUAL FREEBIE SHOP - DOWNLOAD A LABEL AND PRINT OUT AT SAME SIZE - MAKE A REPRODUCTION FIREWORK - PRINT THEM AND FRAME THEM - KEEP OUR HERITAGE ALIVE”

Right now it doesn't make sense to put these two worlds on the same display but they can be displayed on one side each. Why can't these two worlds meet? At least not yet, they have to be separated to create tension. For me to go and rest in one so I can leave the other and so on. It allows the dark side to be darker and the bright side to be clearer. They will maybe meet in the end -or not.

The Witch

So what about the witch? I mean the witch on the coffee package. Is it me? Is it my persona in the project? If not, can it be my persona?

This is what I'm able to extract from the dark side at the moment.

Archiving and the Witch as persona.

23/11 More from the Dark side

Tracing heritage and scars in the landscape. What you see to the right is my journey on the highway E6 from Uddevalla to Gothenburg but the map is from 1960 when the highway didn't exist. I move fast in a roadless landscape, through fields and forest. Even though rock and houses. I look out and I see pieces of rocks, I see forest, I see half a field. I see an old shed but the house it served is gone.

This could and maybe should be a project of one's own but the technique might be useful. Walking around live on a historical map of the urban area

around the pool house for an example. It is the next task for me. That could be the Dark side visiting the Bright side.

27/12 We are all together in our communities

Browsing around in the firework label design -world, I quickly realized I am not alone. I am not alone and I love it. Some of the posts I found in the online forum fireworks-forum.org.uk under the thread Vintage Firework Art Project describes design and its impact it has perfectly.

Many thanks for your comment. As a kid I remember staring at an Aerial Bomb in my local shop and my imagination just erupting with ideas of what it did. When I started creating Firework Art, this was one of the labels I most wanted to see again. It had seared itself into my memory to such a degree that when I did finally see one again, back in 2005, it was exactly as I remembered it, right down to the checkered pants and mischievous eyes! That's what brilliant design can do.

Firework Art, Jun 17, 2021

Another post investigates on the design's origins...

I'd love to know who created that label.. we know little about the people who were responsible for the ..oh- so -important..label designs of our beloved blue touch era.

I know who was responsible for some of Wells designs..and some of the Standard ones..but beyond that no clue other than the fact that a lot if the label designs were produced by the workers themselves in the factories ...hence the often naive and charming work.

Richard Lane, Jun 19, 2021

I really don't know where these paths will lead and what it might mean to the project. I just know I am not alone.

27/12 A stroll in Prague

Last time I was in Prague, I was living there as an 20+ woman, able, white and without kids. This time I'm revisiting with a toddler and a stroller. I'm still white, I'm still able and I'm now 30+. Suddenly I feel the cobble stones. I plan my traveling with public transport ca-

refully in advance. Where is there an elevator? When visiting Rudolfinum, gallery and philharmonic concert hall in central Prague, we had to enter by the backdoor for the first time. Then we were taking elevator by elevator escorted by the staff. It was ok, I mean I don't visit everyday and I have a stroller -my toddler is already walking and won't need it forever.

But what if I was moving around by wheelchair? If I was a frequent visitor that every time had to bother the staff? What does accessibility really mean in an urban environment?

13/1 -23 I don't know what to do

I don't know what to do. We just had the end of semester presentation and until that I did quite a lot but know I'm post-presentation empty. When you go for a beer and celebrate or nag about the tutors etc. Except I didn't do that, I hurried home to my son. Maybe that is why I feel like I have lost energy again. We are in between semesters and I just... need a break from the project I guess? And from creating in general? Oh! Now I just got an idea! I need an exhibition to work towards. A forum to place something in.

So I want to pick up an old project that I started some years ago. I am copying a public sculpture into mini format. I have the matrix and the mould so the copying can officially start!

23/1 -23 Kick Off at Studio Körsbär

I finished the plaster cap to the Vera-sculpture. It's sits next to me on my desk now as a physical proof of production. Material. I saw this action as a Kick Off. Something you do to get started and to get to know each other. I feel lonely in my project... Did I create a friend in plaster?

I'm surfing away on Dark Matter. I'm opening an Excel sheet to get into the manager-mode. Plan and structure, produce and evaluate. I am scared -I wrote it so it is true.



**Film Screening:
My Way or the Highway
-Urban Scars**

**17/5-2023
9 am at Old Pool House**

At the Pool House -at Last



This morning I approached the pool house from the main bus station, Kampenhof. It was still dark and I walked through the park where the long gone theatre once stood. Between the trees I could clearly see a building looking like a box of light. With the soft mist around it looked like a perfect architectural render that the municipality would be prepared to pay one million Swedish crowns for. (Uddevalle recently paid Wingårdhs architects for a render of a new townhall, not completely different from the current pool house.)

This is what we have and this is what we want to demolish. Or? I had a brief talk with the staff when they had their morning meeting in the otherwise empty café in the pool house. According to the manager it had not yet been completely decided that the pool house would be demolished. It was still a discussion. It made me realize that I had the information from the head of the city planning department, obviously it was only his wish or his goal to demolish the pool house and sell the plot. Or was the manager and his staff misinformed about the plans for the pool house they worked in? Politics are sometimes an ugly drama.

The pool house manager also told me one very important thing. When the pools are going to be emptied, they are going to implode due to the lost pressure of the water. This information came from a consultancy agency that had done research of the conditions at the pool house. When I asked about the name of the agency, the manager replied and told me it was the same agency that later got commissioned to build the new one. It is possible that the information about the imploding pools are correct, it might even be likely so, but I can not help thinking about the link between dooming one structure and then to be commissioned to build a new structure.

I can not help thinking about Tomtebodas school or blind children's pool house, an emptied pool house I visited in 2014. That pool house had been built in 1964 and the pools had been emptied for at least a decade.

I can not help thinking about Kasárna Karlín in Prague, built in 1849 by King Ferdinand V, and its empty pool probably built a bit later, but still not imploded.

I can not help thinking about the famous picture of the Azur pool house, Pripjat, Ukraine. Empty, heavily radioactive -but not imploded. I am simplifying and being a smartass but please let me -the pool house need a bigger variation of voices.

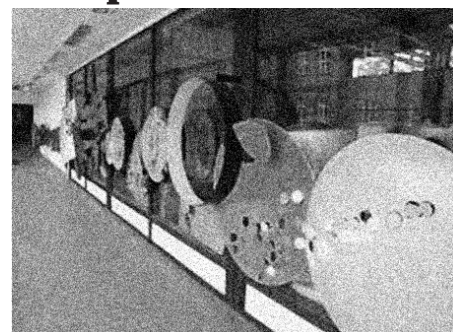
24/1 -23 Picking the Cherries

The Excel sheet looks mighty serious and have a satisfying list of tick boxes. One task on that list is to identify hotspots in and outside the pool house. I also choose to identify "the cherries". A cherry at the site can be a specific item that interests or inspires me. The cherries might not look very important but for now they are important to keep in their current state and rather let them shape their micro surroundings.

Current Cherries:

- ☞ Small pond outside the entrance
- ☞ Materials in the current cafeteria
- ☞ The jumping tower
- ☞ The 15cm deep baby basin.

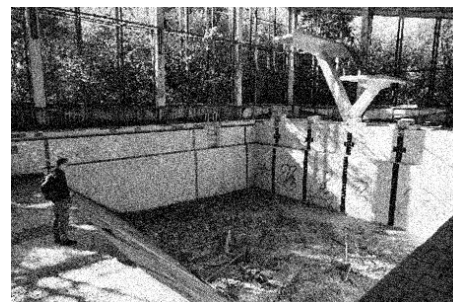
Empty Pools Around Europe



Tomtebodaskolan, Solna, Sweden



Kasárna Karlín, Prague, Czechia



Azur, Pripjat, Ukraine



6/12-22

Interview: Helen Runting

Interview No.6

Helen Runting oscillates between the roles of urban planner and architectural theorist and is one of the founders of Secretaryinternational. I found Helen and Secretary through a book that I described in my log as: "Sometimes you feel like you are in the right fikaroom. You know, that feeling that your colleagues bear the same tone of voice, similar style of irony etc. You meet by the coffee machine and you talk about the housing crisis in Sweden, you get a bit rushed up but you actually decide to add something to the debate." That can describe the feeling I got from reading the book "14,495 FLATS a Metabolist's Guide to New Stockholm" by Helen Runting, Karin Matz och Rutger Sjögren at Secretary.

JN: So who are you?

HR: This is a question I've never really found a definite answer to. Not just on a personal level, but I think in a disciplinary sense. I have a range of backgrounds and I tend to oscillate between them. My first degree is in urban planning, and I still don't see myself as an urban planner. But I did retrain as an urban designer, and I did do a Ph.D. in

architectural theory.

Sometimes I see myself as a theorist more than a planner. In 2017 I started an architecture office together with Karin and Rutger who are both architects. I see myself as like a worker within the architectural industry, even though I'm not an architect per se.

Part of my identity is also in some ways an "invandrare" in Sweden but not a racialized immigrant. It is an important position to mention, I guess, as we move into a conversation about urban politics and the urban scale, because I think we often edge towards conversations about segregation, belonging and identity.

JN: I can also relate a bit to that. I lived and worked for some years in Czech Republic.

HR: It's interesting, I'm just constantly moving between things, between three or four different disciplines, but all within the built environment and between two different languages. Also between different media, because a lot of what I do is writing. But then of course, a lot of our work is design based and one is torn between the material object, the image of the object and the

textural description of the object.

Maybe that's something that's kind of important to our practice at Secretary because I think that trends like translations and transitions are really the space where new aesthetics can emerge and where something interesting can happen.

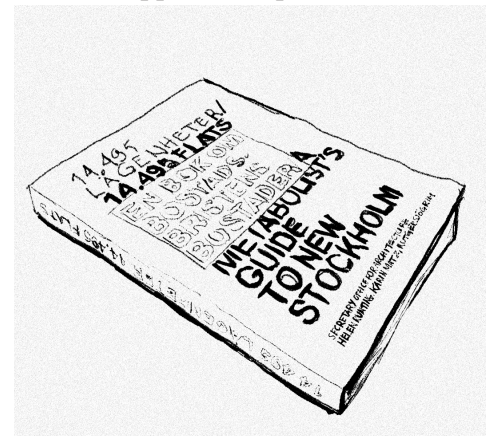
JN: I read your book 14,495 FLATS and I realized I love archives. Since it's not an edited archive, you are very invited to reflect on your own. It's nice how you set the tone of your voice. It sounds more like the breakout room in some office than heavy academic language.

HR: Thank you! I mean, the three of us are really good friends and have known each other for a long time. We have the opportunity to argue and to challenge each other, coming from different disciplines, I think discussion is a really important part of our design process, even when it gets heated or becomes an argument, I think that's usually when we push the project forward. With the book we sat for years actually, writing the text and doing the analysis and it was in those moments where we spoke to each other like: "Have you seen this thing? You know this thing? It's something happening with the kitchen." And then my colleague Karin would be like, "Oh, right. Like the everything wall." The wall of everything. Let's call it that. Developing this shorthand of a kind of secret language, I think helps you think quicker. But it's a

"When you name something, you define it and you also produce it as a concept. Language is so important in design at all scales."

huge thing.

When you name something, you define it and you also produce it as a concept. Language is so important in design at all scales. We decided not to clean the text of that internal language because I guess from a feminist perspective, also personally, I'm so sick of people my own age or younger, writing in a way that sounds like an old, safe, white male, upper class professor. I don't



think that's a position that we need to inhabit anymore. The world has changed and so why don't we shape it with our in generations language. I'm so glad to hear that it resonated! You never know when you send these books out into the black hole out there.

JN: What are you working on right now?

HR: Today I am actually doing the final proofread on a new publication that is going to print in, like ten days. It's related to a research project that Secretary worked on together with several researchers from KTH School of Architecture that was funded by Stockholm Region. The project is an extension of an a more specific study that's based on what we did with 14,495 flats, where we try to understand the effect of those new buildings on the urban landscape around them by trying to use statistics and mapping to understand the effects of change.

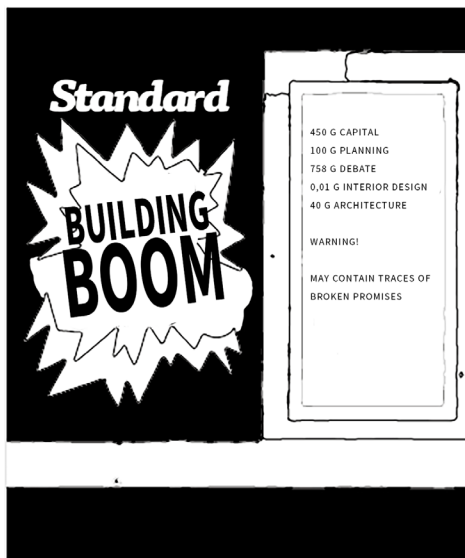
We ask questions like, "Who has to put up with change and who is spared from change? What happens when we add so many apartments at one time?" 2017 was the year when we approved the most apartments, it was the peak of a building boom so it's an interesting year statistically to look at. With this project we're interested in questions around segregation and around the kind of neighbourhoods and communities that are understood as "not good enough", that need to change oppose to the neighbourhoods and communities that are seen as finished and thus given a very different status.

To give you a taste of one of the research results that we arrived at by mapping all of these kind of new apartments against existing data, we were able to say that around 10% of the new apartments built in that year were built in areas that were classified in the lowest income category, and around 1% were built in the areas with the highest income category, just a handful of projects. The vast majority, 88, 89% of all of the buildings were built in middle income bands, so if we look at segregation, we would say segregation affects the very rich and the very poor. Basically nearly 90% of new development didn't affect segregation whatsoever, which is kind of dark to think about. But also by using statistics, data and technology, we can prove these things. We can provide evidence. It's another kind of empirical tool a long side the archive. Mapping is a technique which can really push an argument forward and give it a basis.

JN: I'm surprised when you say that, because if I'm only scanning news on this topic, those 10% of buildings in

segregated areas are presented as the rule rather than the exception.

HR: Yeah, I mean, it's pretty shocking, right? It'll be interesting to see what the response to this publication this time is. We're testing the format of an Atlas, like a study of the scale of the region, Stockholm's region.



At the same time, we were working on finalizing a design for an installation that will be shown in Oslo that's been commissioned by national museums there, who also take care of the architecture museum that looks at processes like image making, using AI. We're trying to design this lounge room conversation pits, so we're also spanning these quite large gaps between like regional planning to the interior level. This is something we think is really exciting, so it's nice to hear that you also have an interest in these scalar gymnastics.

JN: And why is urban planning important?

HR: Yeah, a nice question, I think for me, we should always ask this question, that we shouldn't assume that planning is a good in itself, that we have to be self-critical and constantly ask this question because planning mobilizes a monopoly on violence. Essentially planning is a state activity, it's a bureaucratic activity and at the end of the day, planning decisions are enforced by law, which in turn can be enforced via police presence or juridical systems and decisions. I had a boss once in an outer suburban council in Melbourne where I'm from, that said to the whole planning team at a Monday morning meeting: "You all look too stressed! Just think about the following. No one ever died from bad urban planning." That always stuck with me because I disagree with it so, so thoroughly. I think that people have had really difficult lives precisely because of bad urban planning, to the point where if we look at the distribu-

tion of pollution in Americans cities and see how this disproportionately affects Black communities, we could actually say that, yeah, people are dying from bad urban planning. I really do see urban planning as an activity in what we might call bio politics in managing and organizing life.

The municipality is a relatively lower level in the hierarchies of government. We as a society need to decide what is unbearable in terms of one individual life. That's what planning is often oriented towards. If you end up being in a wheelchair or if you are born with a body that requires that you use one, we have decided collectively that you should have access to using a bathroom because we think that's a dignified social contract that should be provided. There will be one or two people probably hundreds, maybe thousands of people who disagree with that. But on the whole, we have decided that their voices need to be suppressed, basically, and that we will take that decision because it's worth it. I think these are the kind of questions that planning deals with.

Like what is a dignified life? I guess from my political position, I also do believe in the redistributive qualities of space. I think that space and that cities can act as machines to redistribute forms of wealth. They're not as effective as the taxation system, for instance. But where you're born matters and I think that the cities in this way can produce social equity.

Hopefully, planning should always be open to the people. For those reasons, I think it's a really, really interesting and important discipline. Although I acknowledge the huge problems with it as well in particularly like contemporary Swedish planning. I have a lot of critiques of how it's playing out right now.

JN: What would be what would you say is your main critique right now?

"...there's a tendency to reduce complexity down to almost meaninglessness. It's a level of abstraction that everybody can agree on.

HR: I guess it comes back to the conversation that we started having around language and how important it is to call things names and to love them a little bit and treat them critically. Maybe because I would say in Swedish urban planning, and this is a generalizing statement, there's a lack of complexity in the language that we're using. Kind of heavily simplifying elements. For instance, when we talk about sustainability, when we talk about vibrant streets-

"I mean, planners are pushed and pulled on all sides. Planning is in the middle of a lot."

capas, when we talk about living cities, when we talk about, Stockholm, capital of Scandinavia, there's a tendency to reduce complexity down to almost meaninglessness.

It's a level of abstraction that everybody can agree on. I think planning needs to be a lot more contradictory, a lot more provocative, a lot more based on arguments and conversation. It needs to be opened to multiple voices. These two twin tendencies of simplification and marketization are problematic and need to be challenged.

JN: Where does it come from, is it from the schools that produce that type of planners or does it come from a top, a state policy?

HR: I mean, planners are pushed and pulled on all sides. Planning is in the middle of a lot. It's a negotiating space between capital and the state and the citizenry, between different scales, between different political agendas, between multiple different futures. That's what's at stake, right? I would say that this market influence is not just something natural that's seeping in from the edges, but we would if we sat down and did a follow the money kind of analysis say it's very powerful. Like lobby groups that are well funded and put together extremely convincing economic studies, foster cats.

JN: So how do you approach a site that you are working on?

HR: This is an interesting question because we're part of a generation of architects and planners here at Secretary born in the early eighties that came to our professional lives in a digital setting. So like you and like many, I guess we're very saturated by the possibilities of the digital tools that we have at our fingertips. Sometimes it's not possible to visit a site immediately, probably like everybody else, I would imagine the first thing you do is plunge into it on Google Maps, right? Walk the streets and try to understand. I think we have an obsession with precise location in today's world. Like, you want to know what street it's on and you want to know exactly what's around it. Then of course when there is the possibility to visit, which is in most cases through bodily acts of walking, of listening, of talking, of smelling, of breathing, you know, kind of using our biological technolo-

gies.

JN: And do you do you work with interior designers or do you encounter interior design in urban planning?

HR: It's interesting that you mentioned this. We just got back from a conference that we attended and presented at the Institute in New York last week, where we worked with an architect who his name is Hannes Frykholm, he's a post-doc researcher at Sydney University, and he works in the field of interior urbanism. And it was extremely interesting.

We collaborated on a project that we presented, which was a video work, and it was exploring the idea of the ground floor and these active ground floors that everybody wants in policy documents and how we might rethink that. It was really interesting working with Hannes. I very much recommend if you can get your hands on his thesis. That's precisely the scale at which both the city and the interior is operative.

So I would say in response to your question, that exchange that we've had very recently has been really rich and, and super interesting to think through because in some ways, the scales we work at are absolute unreal. I had an ex-boyfriend who is an industrial designer and I always thought it was hilarious that you made models that more than 1 to 1 scale, at the same time when I was working in planning, I was drawing in 1 to 2000 and he was making models into 5 to 1.

It blew my mind. Those things like scales are real, right? The different sets of skills attached to them. It's a different way of thinking about the world. But at the same time, I think there these gray zones between where something really interesting can happen.

Seems like that's where you're sort of locating your work and I really support that. It's a very interesting place for play and experimentation.

JN: Thank you! Who should I interview next?

HR: Definitely Hannes!

JN: I've been having interviews with different urban planners and interior designers and on the question if you meet interior designers, they're a bit perplexed there. This was actually the first time I heard that it has happened before. That it's not an extreme idea and can't be put to practice.

HR: It's okay. There's a bunch of researchers and architects working in this field, although as you say, it's not well known and it's certainly not part

of like normal commercial practice. I have a lot of sympathy with your project because I think that as a non-architect working within the space of architecture, my impression, and this is only based on like fleeting kind of conversations with strangers, is that interior design is a heavily feminized profession in Sweden and often internationally and can in some ways be dismissed as being petty or, you know, small, too small scale to worry about. **Interior designers should be leading some of these critical discussions around gender identity, the body, the domestic space, issues that you guys are dealing with, are not in any way petty. They're hugely political and important, o I have a lot of respect for the discipline, but I'd love to see it radically kind of shift in its ambitions.**

JN: Interior design, in my point of view, really sits in the backseat right now. This is not where we should be. But there's also a lot of acceptance in the position.

HR: And given that, you know, architects are like sources are protective of their discipline, like I say, this is in non architecture, you know, as an urban designer, I come in at the other end of the scale.

I guess the thing is, what would we fight for? We would have to also have like a claim for a stake, something that we feel passionately about, not just that our own disciplines should be more respected. I think that that's not enough. It should be about changing the world. Just to leave you with one thought, maybe here something that I think is a real problem within the urban design field that I think that you guys as a discipline could be extremely helpful with, is the tendency to over program public space and furnish it in ways that for me seem really trivial and kind of events scape-ish in their ambitions, this idea of taking like a tree, like a square and just kind of plonking out, it's been criticized as "confetti urbanism" where you just throw out small things that sparkle. For me, this is not a serious way of producing an exterior space that would feel like it could be appropriated and used. I think there's a potential to do so much more. And it would be interesting to hear the in Syria architecture point of view on this, because it's got to the point where I'm not that interested in calling myself an urban designer anymore. I don't know if my discipline is making the world better.

It's just making spaces a bit more commercialized and a bit more controlled and a little bit, yeah, I guess like more marketable.

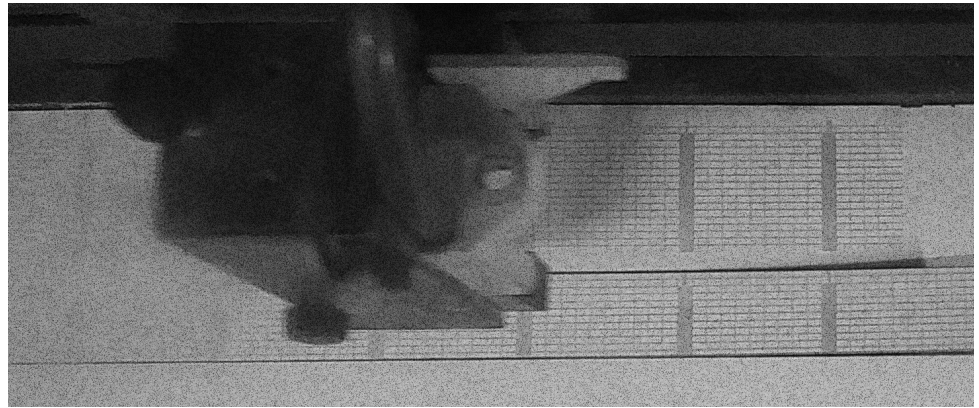
30/1 -23 First mentoring session

We had a meeting with our assigned tutor about the thesis proposal. I think I'm able to explain what I'm doing, what my agenda is and so on. The uncertainty lies in the outcome.

"So what is the final result going to be?" "What are you presenting in the end?" Not a furniture, not an object, so WHAT? How can I imagine an end result? I would say I have been trained to work towards an open end, but for sure there must be an end. A conclusion. A result presented to an audience at an exhibition. T-a-n-g-i-b-l-e. Do I trust myself that I will figure that out through the process of making (making what?) or do I set up a goal? The answer probably lies somewhere in between making and planning.

24/2 -23

Talking to the Laser Cutter



I had a beautiful conversation with the laser cutter the other day. After not working in the beginning of the week, it ran smoothly now. It made me happy and I started to explain what it was doing. Why it was engraving tiles in scale 1:70 because it seemed like a tough task.

I said that the architectural model we were making is model of the tipping point, the momentum, perhaps one of the most interesting parts in the life of a building. Model of buildings often represents memorials of demolished ones or visions of what will be built. My model shows the pool house at the point of change. The water and the functions as a pool house is about to leave. What is left is up to others to decide about. It is a building that is already built with a mismatching interior since it was serving a very specific purpose -hosting water. It is this tipping point that is the core of my project! It is all about timing. Drawings, walks with different competences, stakeholders, models etc. is nothing new -it is the classical tools and methods for architecture, but is the timing I want to emphasize. Urban planners leave too early and interior designers arrives too late. It is about being proactive when buildings are changing is functions rather than reactive when decisions already been made or buildings have been left to decompose. Therefore it is important to follow trends like shops being emptied or when a new building is about to replace an old (like the new pool house replacing the old) to prevent the risks of lack of maintenance which leads to more expensive reconstruction or unavoidable demolition. That is why you are engraving all those tiles -because we need to talk about the pool house before it is empty to make its transition to whatever it may be a bit gentler.

This stretch of time is also a chance to experiment with new functions, similar to what sometimes happens in buildings under demolition contracts, except the promise of demolition in the end. The workname can be "Transition contract" and I should overlap both current function, transition and new function.

House to Rent!

Classical swedish wood house to rent for summer in Bohuslän with water-view.



Actual photo of the house from inside pool house (!)

5/12-22 Renoveringsraseriet

Interview No. 5

I met up with @renoveringsraseriet (Refurbishment fury) to talk about architectural heritage, activism vs lobbyism and the view of materials in today's buildings. What is broken and who decides that? Instructive and fun discussion! :)



26/4 -23

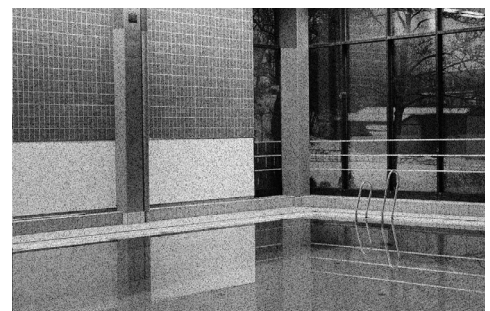
A Darling Has Been Killed!

I'm going to cover the model of the pool house. I'm going to put it inside a black cube. It's horrible and it feels very



Representation

sad, but it makes sense for the project since it doesn't make sense in reality. Stop by this sentence and read it again. This is a creative trauma hard to grasp.



Reality

1/2 -23

Mats Strids sista strid (The Last Combat of Mats Strid)

The other day I came to think about Mats Strid. He was the last resident who refused to move when the new highway between Uddevalla and Trollhättan was built in 2003. The highway was controversial because it stretched very close to a nature reserve with a population of Hazel grouse. In the end the police had to physically remove him from his house. I do remember this well because it was literally me or Strid. Another option of the placement of the highway was further north, along the existing older and narrower road. The road where my family lived and that meant our house would have been demolished when they broaden the road.

I came to think about this when I thought about the complexity and strong personal emotions involved in urban planning.

Mats Strid passed away in 2008 after continuing fighting and refusing to accept the compensation from Vägverket.

Mats Strid's family farm



6/2 -23 An early morning at the pool house

I visited #walkesborgsbadet as an interior designer and I saw glazed brickwork, nuances of yellow and orange. Turquoise water, white tiles, brown tiles, broken tiles, enclosed in a giant glass box. When the water leaves, what could it become?

The idea that a building with monumental qualities would give room for a house with a lot of parking lots feels somehow strange and out of sync with time.

Did I tell you? I have decided to make a model of the pool house as a tool to understand the building and its surroundings and potentially something to communicate the project at an exhibition. I hesitated at this idea. I want

to be more "complex" and creative I guess, than making the obvious architectural model but let's see it from the pool house's perspective. Living its last year as a pool house, as an open public building. Soon to be a memory or transform to something else. Wouldn't you like to have your own monument of what you once were?

Since it is forbidden to take pictures inside the pool house, there are few documents of its interior and soon it might be gone. We need a model.

8/2 -23 Who serves you in the morning?

Early this morning I spotted a man coming out from a gym while I passed by with my bus to Gothenburg. Suddenly I felt I wanted to be that man, starting my day with some energizing exercise, picking up a coffee and go to a well-paid office job, maybe as a boss of some kind. On Friday, I would "flex-out" early and go to my vacation house or to a restaurant or drinking beer with the guys.

How people move in the city, how and when and who. In the early morning, class, gender and ethnicity become somehow more visible. Study who are executing services and who are being served at 6am in the morning and the social structure in the city will reveal itself.

13/2 -23 Symposium at the pool house

I would like to have to conversation alive, even that it really starts after my thesis. A symposium about the exchange between interior designers and urban planners. What does a symposium contain? How do you host it? How do I take participants to the pool house? Who are the participants? Format. Format. Format. Monday.

Is this where the fire work labels become a poster for a symposium?

14/2 -23 Trust the process

Fuck the process.

Idea: Ok, I am who I am. Silly, childish, likes to play, disguised as a serious looking architect. So, it means I do what I do. Miniatures, role play and so on. Now that sounds like design, right? We can just rename it to scale models and characters.

Oh, the idea? Participants choose a character and place them self in the scale model (the pool house) and talk about the surroundings the character experience.

15/2 -23 I wrote something

Today I sent a debate text to inredningsarkitektur.se. It was a horrible experience, not the writing, but the sending. "Hi, my name is Julia and I wrote something..."

I did it because I sit by my desk and have nobody to talk to about this, buhu.

So I sent it to the whole union. That action, talking place and rise your voice, I hate it and I love it. I want it but I don't dare it.

Anyway, if I was a witch I could probably do it and now I did it.

20/2 -23 The model making time complex

The making of the model of the pool house is painfully slow. It's actually not that slow but I'm not able to be efficient and do something else until it is done! So little time, too much time, I don't know anymore. Does this sound confusing to you? Paralysis.

Everything is very confusing right now.

6/3 -23 At the pool house again

Today I pretend that the pool house is my office. I'm recording the sounds of my office. I'm also here to try to study the exact tint of the pillars. Since the pool house is open to the public, I have to stay at the café and I notice that the pillar in the café are white and not turquoise. I can't access the pillars without book a visit or visit as a bathe. Maybe I have to go here as a bather? It's a bit funny, I'm not particularly fond of bathing or water in general. I like to look at the water, not to integrate. If I visit the pool house as a bather, I would probably be cold, I would carefully step down in the water and raise my head up high. I would swim a little and I would not enjoy that much.

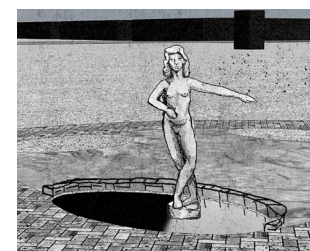
I'm positioned so I have the view towards the little outdoor pond. It's really a gem, a cherry. It looks like a cabochon framed in bricks.

A cabochon (/ˈkæbəʃɒn/; from Middle French caboché 'head')

Vera Dances (Rare Performance)

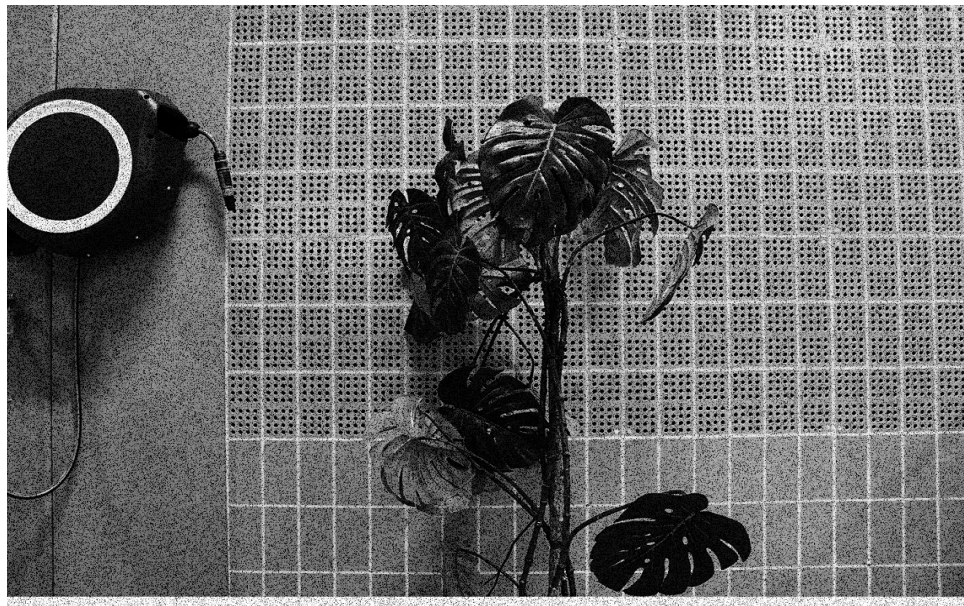
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Stage: Cabochon Pond



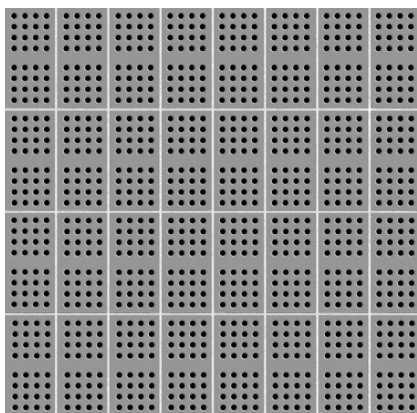
7/3 -23 Because the night belongs to mothers

I used to be a morning person and never the "all-nighter". I was in love with the morning light and it was the time for my best ideas. Early morning and coffee meant creativity. With motherhood though, the mornings are still early for sure, but it is no longer the time for creations. Having a toddler means being awake at night. I stare into a dark void with vague contours when my son falls asleep and I wait for the next wakeup. This has become the time for reflections and ideas and I wonder if that is the reason my illustrations doesn't have any colors and swims around in a dark haze. The night is somehow more allowing to ideas -one can say it was just a dream.



Give Away!

Free pattern for rendering, visualisations, 3D-modeling etc.



Copy, us as you want!

16/3 -23

Casting for Film

Hi! I'm looking for objects/furniture or whatever you made for your thesis project that has a 3d model-file (obj, cad, 3dm, skp). The objects will appear as props and part of the scenography in my animations. They will kind of act as extras (statister) and not be a central part, only seen quickly as a part of different environments. I attached a trailer, please let me know if you want to send your virtual stuff on a film casting.

15/3 -23

I'm Thinking Again

To make a model, a 3D representation of something or somebody, does it make that something important? "You have been represented -you are now important." The glazed bricks have now been represented in the model of the pool house. They are of big importance for me, are they for you too? They should be of great importance for the climate if they can continue to exist. Reusing and saving existing material has become a thing in the interior business, on the micro level, but what

about the macro level? What do you know about glazed bricks looking at a figure-ground plan? And the macro level currently sets the agenda -sure designers can come in the end to refurbish an office chair or even two.

Vera was also represented in 1947 as a public sculpture but was she of great importance? Few know who Vera is, young female body decorating the public space. She restlessly rooms the streets of the urban plan -in the real city she is bond to her podium.

A 3-dimensional representation. You exist or you existed or you will exist.

31/3 -23 Without title

Flat. It's not really flying, right. Can it fly? I feel far away from the project. Not much time. Stress. Fight or fly.

Practice.

I am forming a practice. A practice of deconstructing the urban plan and reshape it from micro to macro. To find other arguments for NOT doing macro interventions. To take down a building in today's world, it is crazy. You should have really good arguments for doing that. I heard the mantra "it's much more expensive to reconstruct than building something new". On the paper and in yesterday's system -perhaps yes. Tomorrow and in reality -perhaps no?

So. Create material that tells those stories. That argues for the interior designers participation in urban planning processes.

Funny, I thought design was easy.

10/3 -23

Attention! Urban Plan Ends Here

A planless coffee buyer roams the streets, a statue dreams about moving, we zoom out by flying together with birds -narratives set in the urban plan. Mark my words here, we are not moving in the city but in the plan itself. The solid and dead facades are only activated through real needs and actions facilitated by its one interior. The interior gives meaning and purpose to the facades and the space between them -both inside and out.

The text above might be the synopsis for my animations.

URBAN PLAN ENDS HERE!

The Last Architect?

My aim is to argue and guard the interior designer's expertise and practice. When a whole union (architects and planners) is questioning and transforming itself, new positions will be up for grab. The risk is that those new positions will be taken by the usual suspects, in this case big building investors, and we will continue business as usual with the difference in wording when framing future projects. Respecting existing structures, the already built, -all key concepts performed and thought by interior designers for decades are endangered when actors in powerful positions wants to claim these concepts without that specific knowledge.



European polecat (*Mustela putorius*)

Is this how an interior designer will be met entering an urban planning office?

Let's embrace the witchness and the polcatness to get anything done in this flaming business.

30/4-23 The Witch and The Polecat

Shakespeare Merry Wives of Windsor IV ii: Out of my door, you witch, you rag, you baggage, you polecat, you ronyon! out! out!

"Dags för inredningsarkitekterna att skala upp"

I get it - lokalpolitiker på landets olika stadsbyggnadskontor vill göra intryck, de vill trycka upp banderoller med makalösa renderingar om vad som lovas invånarna. Riv först, sätt upp en banderoll och låt tid och budget skena verkar ha varit tillräckligt för att beslutmakarna skall anses som handlingskraftiga. Vi inredningsarkitekter kan inte vara passiva utan måste vara drivande i det skifte som måste ske, debatterar masterstudenten Julia Niklasson.

Det sägs att nöden är uppfinningarnas moder och visst har det börjat hända saker. Plötsligt verkar polletten att ha trillat ner – våra resurser är inte ändlösa. I ärlighetens namn drivs utvecklingen snarare på av en annalkande lågkonjunktur än idealism, men faktum kvarstår: Vi har helt enkelt inte råd att bygga mer storslagna bostadsrätter som ingen har råd att bo i och luftiga skyskrapor för folk som ändå jobbar hemifrån. Detta samtidigt som konsulter efter gamla tiders lagar och ideal dömer ut befintliga byggnader som fallfärdiga. I get it – lokalpolitiker på landets olika stadsbyggnadskontor vill göra intryck, de vill trycka upp banderoller med makalösa renderingar om vad som lovas invånarna. Riv först, sätt upp en banderoll och låt tid och budget skena verkar ha varit tillräckligt för att beslutmakarna skall anses som handlingskraftiga.

Vi inredningsarkitekter kan inte vara passiva utan måste vara drivande i det skifte som måste ske. För det måste ske och det kommer att ske, det sker redan nu. Det redan byggda. Smaka på meningen. En ny mening som nu används för att beskriva det vi tidigare ansåg vara uttjänt, fallfärdigt, förfulande, dock ruvande på attraktiv mark.

Vilka är utbildade att designa inom ramen och väggarna för det redan byggda? Vilka är ständigt upptagna med att vrida sig i 360 grader för att få den där bärande pelaren att samspela med den mänskliga skalan? Att få det på pappret att faktiskt möta sina brukare?

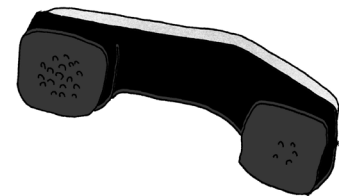
Det är dags att inredningsarkitekten eller "experten på det redan byggda" söker anställning på stadsbyggnadskontor och skalar upp. Det är även hög tid för stadsplanerare, ingenjörer och husarkitekter att bjuda in inredningsarkitekten i det initiala skedet om vi på riktigt vill värna om det redan byggda. Det finns en hel kår som inte sysslar med annat och det vi gör måste få börja sätta agendan i högre grad.

Text: Julia Niklasson, masterstudent på HDK

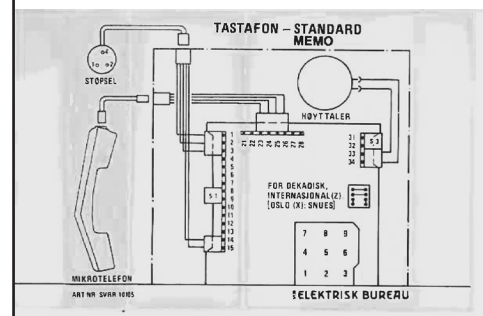
Källa: <https://inredningsarkitektur.se/dags-for-inredningsarkitekterna-att-skala-upp/>

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2023



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EXHIBITION:

REVISED



Kampenhof 1856



Uddevalla teater 1862



Stugan 1920



Brandstationen 1960



Walkesborg 1975

Bohusläns Museum
OKTOBER
2023

An exhibition about Uddevalla's
architecture through time

19/4 2023

Kulturmiljørådet om Inredningsarkitekten: Inifrån och ut – utifrån och in

Verksamhetsområdet för inredningsarkitekter går mot att i än högre grad hantera det befintliga och att använda det som redan är tillverkat och har förbrukat resurser. Inredningsarkitektens yrkesroll förändras till att bli mer av en expert på att lotsa beställaren i återbruk och kulturmiljövården. En interiör är, genom sin nära koppling till sin verksamhet, generellt sett starkt utsatt för förändring. Inredningsarkitektens förändrade roll kräver

ökade kunskaper om hur befintliga material och inredningar tas om hand, men också ett stärkt regelverk som skyddar interiörer.

Innan – ge kunskap om befintlig inredning och kulturvården i utbildningen: Frågorna om hållbarhet, kulturmiljö och kulturvården ska konfronteras redan i inredningsarkitektens grundutbildning. Här övar sig studenterna i att utveckla sitt förhållningssätt till befintliga interiörer och dess värden, och får kunskap i hur man vårdar, underhåller, använder och utvecklar dessa.

Inom – ge inredningsarkitektur högre status i projekten: Inredningsarkitekten behöver finnas med i målbeskrivningar, gestaltungsmanualer samt i vård- och skötselprogram för projektet. Dessutom behöver upphandlingsformerna användas och utvecklas, så att inredningsarkitekten kan komma in i projektet så tidigt som möjligt.

Över – stärk regelverket för skydd av interiörer:

De kulturhistoriska klassificeringarna behöver fokusera på inredning i högre grad. Akademin för inredningsarkitektur kan verka för att inredningar värderas såväl enskilt som utifrån relationen till byggnaderna de befinner sig i, och tar större plats i bevarandeprogram, inventeringar och planbestämmelser. Våra lagar och regelverk bör tillämpas och kompletteras, så att möbler samt lös och fast inredning av hög kvalitet kan skyddas bättre.

Utanför – öka lokal produktion av material och råvaror: Verka för att använda nya, och återbruka befintliga, lokala resurser. Det minskar sårbarheten för materialslag som i dag till stor del importeras, samtidigt som transportkedjor förkortas och regionala hantverkstraditioner stärks. Dessutom ökar möjligheten att få fram reservdelar för framtida lagningar och kompletteringar.

Runtomkring – öka möjligheterna att återbruka inredning: Certifieringarna för återbrukat inredning behöver förfinas,

upphandlingsformerna med cirkulära affärsmodeller utvecklas och garanti- och avskrivningstider bättre anpassas till återbruk. För att spara resurser och låta värden fortleva måste möbler och inredning användas så länge det går, och därefter återanvändas i andra interiörer i största möjliga mån

9/5 -23 My Darling Objects

The model. It's a tool. It's a relation. What is it? The model of Vera and the pool house. Centrepieces that I rather keep in my back pocket, leaning against a wall, destroyed to pieces. I think here is where the struggle lies: The core of my study is not Vera per se, not even the pool house. The core of my study is the system where they operate, the practice that gave birth to them and finally could kill them.

9/5 -23 The Core that Changed

Did you think about it? The core? The changing of the core. The pool house's core, its interior, must change to continue to live as a structure. But also, the core of the fire work package changed from explosives to coffee, the phone case now contains contemporary technology and maybe the core of Vera changed since she dances in the pond?

Can we change the core of urban planning?

24/4-23 The Last Moments

Ok, time to wrap it up. Carefully plan, meaning pack the rest of the time with task after task. Write and finalize. No time to hesitate now. My message should be clear -was it?

We are Hiring!

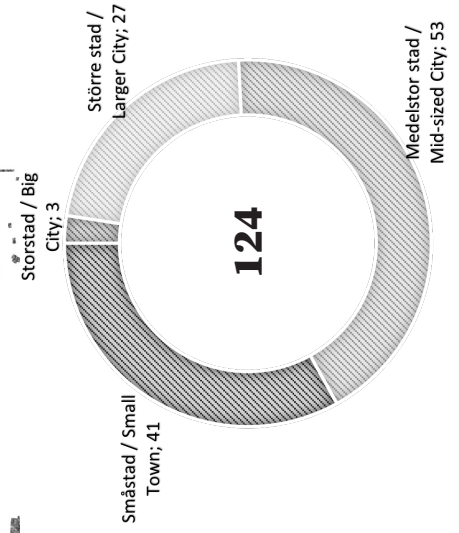
Our studio is growing and
we are currently looking for:

-Interior Urbanist

-Urban Narrator

@studiokorsbar

BIG CHANGE



NO CHANGE



Tätortskategori	Motsvarande kommungrupp (SKL)	Befolkning kommun (2015)	Befolkning stad/tätort (2015, SCB)
Storstad	Storstadskommun	>=200 000	>=150 000
Större stad	Större stad	50 000-199 999	37 500-149 999
Medelstor stad	Medelstor stad	20 000-49 999	15 000-37 499
Småstad	Övrig större kommun	15 000-19 999	10 000-14 999
Tätort	Övrig mindre kommun	<14 999	<10 000

Definitions of city and city center in Sweden

Source: City Index 2018 SCB och HUI Research

Discussion and Conclusion

THE RESULTS OF THE STUDY

Shared Struggles and Collaborative Answers

Today, urban planners leave too early and interior designers arrives too late because the two professions rarely seem to meet in practice. This notion has been emphasized by the interviewees. During the interviews, the idea of the interior designer as a professional urban planner hasn't been obvious but neither met with strong scepticism. Interesting conversations about "the other", in this case meaning the urban planner or the interior designer, has highlighted the struggles both professions share today. Especially struggles in shifting towards a sustainable way of designing and producing. But, the interviews has also rendered concepts and thoughts on how to answer to those struggles in collaboration.

In my study, I also found that the Walkesborg pool house in Uddevalla shared similar struggles with other pool houses around Sweden. While researching, it was made clear to me that most of the pool houses had been built during the same period (1960 – 1975) and that they now were facing similar issues like demolition and replacement. Issues that in many cases had sparked debates since often, they were built on a prime location and had an articulated architecture. When they were built, they were calculated to last us about 30 years, though that premiss was made under very different circumstances than to-

DISCUSSION AND CONCLUSION

day. Resources seemed endless until 1970's oil crisis which also ended new pool houses to pop-up and sparked an economic recession in the West. Still, those pool houses did outlive their estimated life by approximately 20 years since they are in use as of today in the 2020's, often despite lack of maintenance.

The pool houses from that period has today been through different stages of transformation and a lot has already been replaced and demolished.

A spotted trend in municipalities and middle-sized cities are those of wanting a new "Medborgarhus" (Community centre). My reflection is that it has potential to be a concrete case of interior transformation if the 60's - 70's pool house can't operate as pool houses anymore. After all, they are located in prime locations, invested in both architecture and materials and often still owned by the city. That of course, includes to question the very premiss we build upon now. That reconstruction is more expensive than building anew is a common perception in building business and once it was probably true. Now, also considering the cost of extracting new resources, at other levels than economical, is a perception that needs to be challenged. It's not surprising in any way that builders want to build and seek new concepts and language to defend that habit.

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*Hertsön Pool House, Åke E Lindqvist,
Luleå *197x- †2020*



*Herstön Pool House, NCC+
Liljewalls Arkitekter,
Luleå *2024*



*Pool House, Åke E Lindqvist,
Växjö *1970 -†Debated*



*Pool House, Initial sketch PP Arkitekter,
Växjö* Debated*



*Walkesborgsbadet, Åke E Lindqvist,
Uddevalla *1975 -†Debated*



*Rimmersbadet, Peab + WeGroup, sketch
Uddevalla * 2024 (Under construction)*

DISCUSSION AND CONCLUSION



*Community Center, Wingårdhs arkitekter,
sketch
Uddevalla *Debated*



*House for Culture, Corem, sketch
Eskilstuna *Debated*



*"Agnes" House for Cultrue, NCC + Nyréns
arkitekter, sketch
Gävle *2024 (Under construction)*

I find it important to have these types of conversations at this moment since it appears to happen in several places where a pool house were built. When buildings are changing their functions, we must seek proactiveness rather than being reactive when decisions already been made, or buildings have been left to decompose.

Dystopia or Utopia -What Lies Between?

In my study, I tried to spot and deconstruct current habits and actions in urban planning, especially those impacting smaller towns and cities through an interior and artistic mindset. I have chosen another approach and presented a different type of materialization on the topic “interior designers’ role in urban planning” than Cornelia Hasselrot who argues similarly. While Hasselrot approached the topic in her thesis at Konstfack (Hasselrot, 2022) through an optimistic interior design intervention at an endangered site (Nitrolack), my materialization has been described more as a dystopia. My intention has not been specifically to present a potential dystopia but true is that I actively avoided the risk of presenting another utopia, perhaps that choice automatically becomes a dystopia hence the perception of architectural visualizations is strongly bipolar and most often used as a tool to present something better. I have rather aimed to representing and dissect a current situation around an existing building to develop tools to approach existing structures -if that is what we say we (we as architects of all scales) want to do (Nordström, 2023).

Sphere of Matter

In my edited paper I write about my practice and my findings framed by adverts, commercial and tensions regarding the pool house and its “sphere of matter”. That matter contains traces of economical inflation, power struggles, climate crisis and uncertainty. Trends and tendencies that can be spotted by bringing in the three-dimensional thinking also when processing text. Maddie Leach talked about framing the time and its prospect in

order to understand under what circumstances “The Fontaine” (Leach, et al., 2021 - 2024) as mentioned before, was built upon by looking at newspaper from the years around its construction. One can say that I have attempted to capture a political landscape in climate crisis, surrounding the pool house at the time for its transition into something else than hosting water.

I did mention a coffee buyer and I did mention gymnastics in scale. How I entered my artistic practice at the very first was logically by looking at figure-ground plans but also, if we speak in binary terms, illogical, through firework packaging design. In short:

A collection of British early 80’s firework label art, has been stripped from colour, redesigned to food packaging and placed in an animation of a small supermarket.

That was actually the first animated scene I created, and it felt strange and very illogical since I was entering a project about interior design and urban planning. But I endured this feeling of uncertainty, the strangeness of letting an object in an interior scene lead my way through a, for me, incomprehensible scale -the urban plan.

Our Dirty Past

The question of what time the imaginary office is set in is unavoidable since it has strong “retro-objects” such as a printed newspaper and a landline phone. I would argue that the time and the spirit that the pool house was built on came to visit during the process. Again, similar issues are faced in The Fountain-project where an architectural study includes different eras that has shaped the object in focus as time has passed. In my study, I aimed to show the importance of acknowledging the hopes and struggles of the time that an urban plan, a building and an interior was created, in order to understand its potential future transformation.

The "scruffiness" and dark atmosphere is for me, not a dystopia, but a comment to the perception of urban planning and interior as clean, future-making professions based on appropriating new resources. These professions have to intermix, get their hands dirty and accept scruffiness when shift from building new to reprogramming our dirty past.

A Gendered Scale

Those power relations within the architect profession that I have tried to play with, are heavily gender based. Women and queers do small, colourful, soft interiors while men plan and makes the rules that the interior must obey.

"...my impression, and this is only based on fleeting kind of conversations with strangers, is that interior design is a heavily feminized profession in Sweden and often internationally and can in some ways be dismissed as being petty or, you know, small, too small scale to worry about."

Helen Runting, Urban Planner, Interview No 6, Edited Paper

"She's also a woman. Actually, there's a lot of men in that business (urban planning), and the more It becomes when you move into planning, on a level of decision making."

Torsten Hild, Interior Designer, Interview No 4, Edited Paper

Since I interviewed urban planners and interior designers who are critiquing and contributing to the architectural debate, they may have been prone to spot the gendered scale. Also, one can say that both Helen Runting (she) and Torsten Hild (he) operates from the "marginalized" position within their professions. However, it is quite clear that scale has coincide with gender in the architect community, based on my lived experience in interior education and practice.

DISCUSSION AND CONCLUSION

I am forming a practice. When the design community and architects talk about concepts as transformation, there is room for critical reflection in our responsibility in accepting existing structures and materials, when we constantly are trained and paid for intervening and approving. My study elaborates specifically on interior concepts and perception in urban planning to spot value in the existing. Questions designers of all types should ask in the future (meaning tomorrow) is how to achieve quality and fulfil the needs of society by creating as less as possible. That does not mean there are no more design work to be done -it just needs to be done on different premises.

THE MAIN CONCLUSION OF THE STUDY

The initial research questions I used:

How can the interior designer become an active actor in urban planning processes?

What can community building and city planning gain from interior design and urban design exchanging tools and practises when tackling issues regarding sustainability and our built environment?

I have aimed to comment on current habits of urban planning by entering the urban plan from an interior perspective. The interior perspective, in my case, means that I have entered the urban plan as existing volumes. New designs, new narratives that happen between the already existing walls -a design practice established in interior design.

I sought to start a conversation about the interior designer entering the field of urban planning by highlighting current issues of urban planning and by offering an alternative way of looking at the urban plan. I have advocated that this alternative perception is beneficial if urban planning wants to strive towards working with existing buildings and be more sustainable, rather than demolishing and building by consuming new resources.

To acknowledge the importance of interiors when we are shifting towards rebuilding instead of building from scratch concludes that the interior designer is a future profession in urban planning alongside traditional urban planners. When looking at architecture in terms of actions and actors - my reasoning is that we must include multiple voices, bodies and adopt to new narratives as time passes.

However, we don't need to build a new theatre for every play.

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