Commodifying Decay

An investigation on how to approach sub-cultures
targeted in adaptive re-use schemes

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CHALMERS SCHOOL OF ARCHITECTURE
ARCHITECTURE AND URBAN PLANNING

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Abstract

As the cities are growing, and new place-makers are required to give areas a sense of identity. This has traditionally been through the community, with emphasis to design-out aspects that are considered bad, like graffiti. This master thesis looks at how to facilitate for inclusivity where sub-cultures and the society can meet. It strives to move away from normative thinking about space by testing the observed spatial patterns validity through prototyping.

Recent development has seen an increase in using sub-cultures and their occupied structures to create a new, attractive identity for the area. By taking over already inhabited space, the risk is that we further displace and discourage societal inclusion through commodification. This thesis tries to answer the question of 'How to approach design for inclusivity of sub-cultures in adaptive re-use scheme'?

Starting from my preoccupation with place-making and designing for people's lived experiences, the grounded theory with qualities from ethnographic studies became the approach. It was achieved through a combination with prototyping as a tool to validate the observed materials. Challenged by the disconnected site, the prototypes quickly turned into mock-ups which had a significant role when users interacted with them. Prototyping was deemed difficult as they could only be made on-site with simple tools. The site is restrictive and accessibility an issue, as it has been condemned. This meant that prototyping had to be made through sketches and quick testing on-site.

KEYWORDS: Adaptive re-use, public space, inclusion, spatial justice, sub-culture.

Image 01
Manifesto Connecting Perspectives
(Jönsson. J 2020)

Highlighting the access required to connect
different perspectives.

Manifesto

They are the eyesores of the functioning city, hidden in plain sight, awaiting the day when someone will tear them down. Imprisoned by their failure, they are the embodiment of human nature's fluctuating values. We abandoned them for a reason. We left them empty, imagining that nature would reclaim them as if they could go back to their natural state. Skeletons of natural resources wasted on dreams.

They are the nightmares dressed in concrete and timber, covering acres of land within the city and holds the hopes and dreams of past generations. We are intrigued by their decay. The images from these urban explorations are a memory and a promise for what they could have been. Locked and sealed from the outside world, they are like Frankenstein's monster. Like an experiment gone wrong, people take ownership of their bodies and mould it to their liking. Creating interactive spaces in which communities grow and thrive without the scrutinising eyes of permits and legislation. They are making a new life and identity out of the cold corpses.

I say 'Let's carve them up' and let the communities in. Allow them to formulate the area's identity by allowing them to make their monstrosities. Utilise the vast emptiness and fill it with life. It is through these interventions that cities evolve and become something new. It is through the act of carving, cutting, adapting and adding that we all can live together. The innate ability for humans to create and mould their surrounding should extend from the domestic into the public sphere.

These vacant structures no longer must be a columbarium of their failures and a testament to what did not work. They could become opportunities to test ideas and create together. And when it is time to bury the monsters, we would be sure that it has served a purpose. The ruins that once welcomed us to play are now the teachers as to how to reintegrate the place and new social patterns with the urban fabric.

A preoccupation

STUDENT BACKGROUND

The cities around the world are densifying, and to combat the need for new accommodation, the notorious areas of the city are being regenerated, creating a void in the continuum of a place. By eradicating the bustling communities that are thriving underneath the radar of the normative socio-economic lifestyle, new developments will seem stark and generic. The displacement of the locals to the outskirts is constructing unidentifiable neighbourhoods. I am interested in the continuation of place-making in a developing city. Regeneration schemes provide new vitality to an area but should not annihilate its positive attribute and identifying

Through different techniques, like moving to my site, I have wanted to create a dialogue with the inhabitants and the city. The culmination of my efforts reached their peak during my dissertation. My project about the infamous Aylesbury Estate in London worked towards creating a project for continuum in place. Through the acts of living on my site and working with its people, I concluded that the displacement was not the main issue. The fact that the council decided to eradicate the memory of the estate meant that they will erase the individuals from the collective memory of the place. By demolishing their home, it was like the city designed to them from the history of the society and city.

My dissertation project revolved around normative communities and the detrimental effect regeneration had on their spatial autonomy and consideration towards the city. But, I am seeing a trend of promoting sub-cultures as a marketing tool for gentrification. And I am concerned about the effects branding will have on sub-cultures and their feelings towards the city. This thesis concerns itself with the investigation as to how to approach sub-cultures in development schemes, and to design for spatially just and inclusive public spaces.

It tries to answer the question of

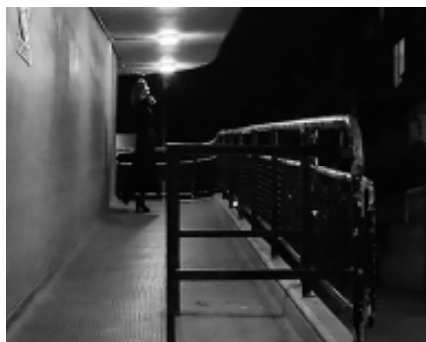'How to approach design for inclusivity of sub-cultures in adaptive re-use scheme?'

Image 02, left page. Theatrical views over Aylesbury Estate (Jönsson. J 2017)

Images 03 Above: Stills from authors film An Aylesbury dream. (Jönsson J 2017)

Working with the local organisations. They showed me the most theatrical locations.

Approaching communities

METHODOLOGY

Based on my preoccupation with understanding cultures through pattern reading, the grounded theory is appropriate for the investigation as it concerns itself with comprehending the 'other' through observation, mapping and coding. The data collected in the field allows the designer to compose a proposal based on the intended target group's spatial patterns rather than perceived ideas and prejudice. As a common methodology within sociology, the grounded approach concerns itself with understanding the patterns within the research. The methodology becomes a bridge between the researcher and the target group. ("What is Grounded Theory", 2020)

It is considered a qualitative research method with a continuously reflexive process which tests the researcher's interpretive abilities, fieldwork methods, research ethics and personal skills while deepening their understanding of the human experience in the current socio-political climate. ("Grounded theory research" 2019) A systematic approach between field studies and reflections are essential to keep organised. (Reeves, Kuper, Hodges, 2008) This was achieved through weekly site visits, observation, structural analysis and consuming graffiti pop-culture. I was used as a tool to provide a holistic insight into the location and the sub-culture through documenting their spatial habits and relations.

A confusing aspect of the methodology is the objectivity of the researcher. When we are observing non-conforming people use space, the researcher has to leave their ego behind and see the social interactions for what they are because, otherwise, it could lead to misinformation and misinterpretation, which would affect the design outcome. Therefore, to verify the findings of the field study, I combined the data collection with quick prototyping on site. As I am not a part of the sub-culture, my background might interfere with what I am seeing. To minimise the risk of promoting normative space, I had to make spatial interventions to distinguish my preconceptions of the culture from the actual data and compare it to the field study notes.

Through consuming pop-culture in regards to graffiti, I have collected data about their feelings towards the city and the spaces that they hit. (see vocabulary list page 11) By reading books and magazines concerning both urban exploration and graffiti, I have managed to collect a rich language to speak to the writers and about its history.
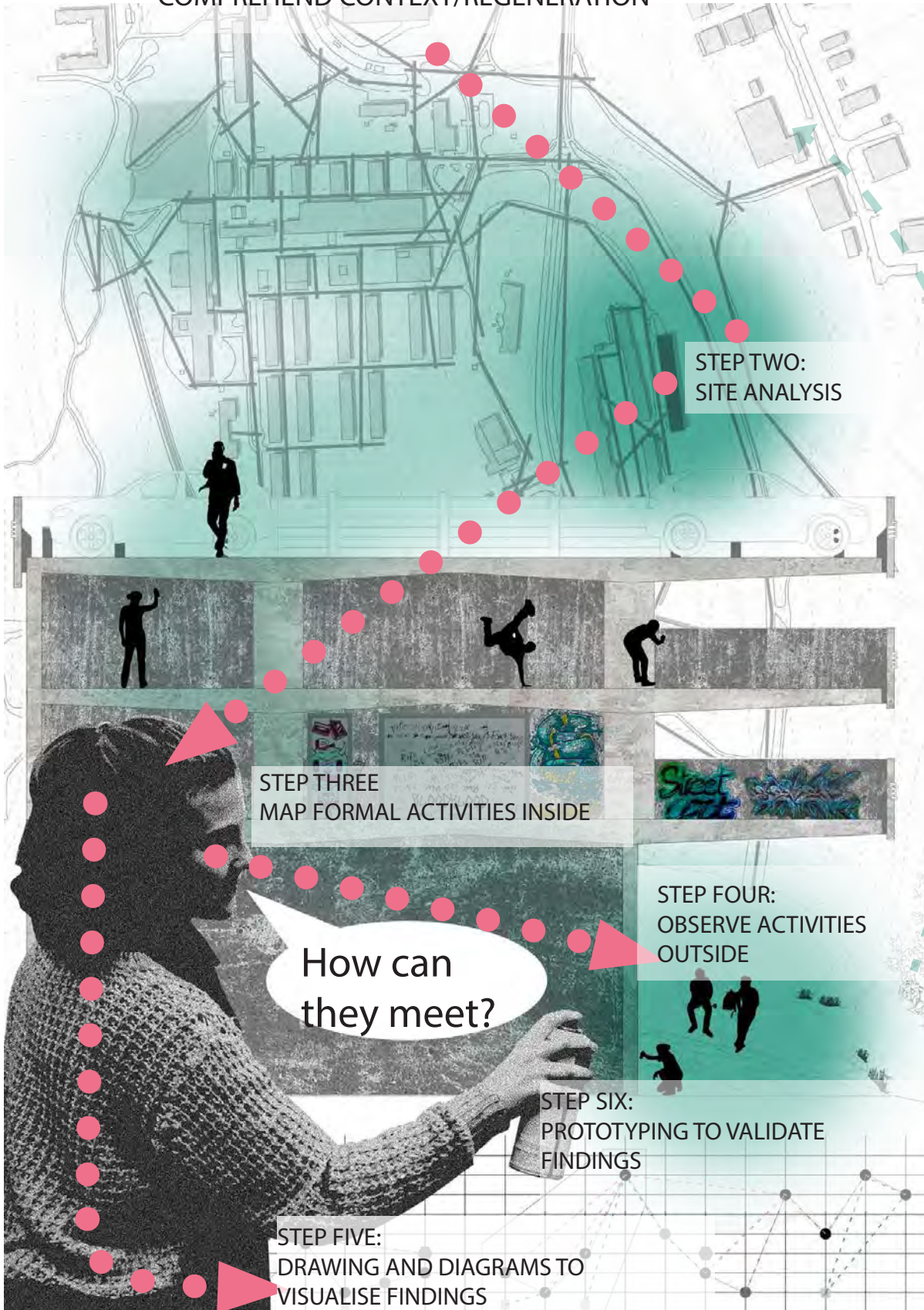
Image 04: Diagram of Design approach (Jönsson J, 2020)

Obtaining data

Understanding the process to collect data from tangible and intangible aspects which then produces diagrams/drawings and lastly mock-ups and prototypes

STEP ONE:
COMPREHEND CONTEXT/REGENERATION

STEP TWO:
SITE ANALYSIS

STEP THREE
MAP FORMAL ACTIVITIES INSIDE

STEP FOUR:
OBSERVE ACTIVITIES OUTSIDE

How can they meet?

STEP SIX:
PROTOTYPING TO VALIDATE FINDINGS

STEP FIVE:
DRAWING AND DIAGRAMS TO VISUALISE FINDINGS

Immersion

"There is one way to understand another culture. Living it. Move into it, ask to be tolerated as a guest, learn the language. At some point understanding may come. It will always be wordless. The moment you grasp what is foreign, you will lose the urge to explain it. To explain a phenomenon is to distance yourself from it."

- Peter Hoeg
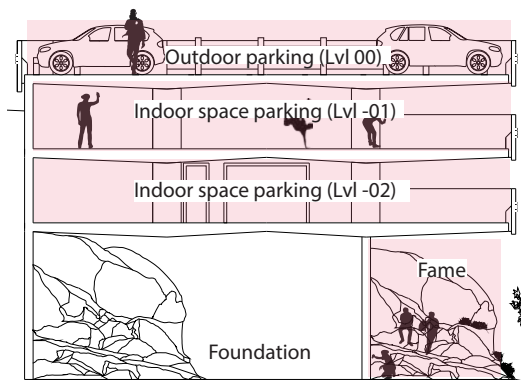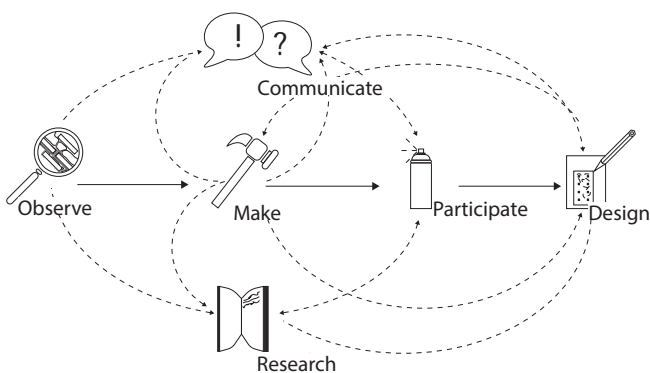
The site is very fragmented, and these diagrams determine where the data has been collected. The tangible data collected from academic research and data that can be reproduced, like podcasts, whereas the intangible data is observations, interviews and reflections. Collecting the data has been an iterative process following the sequence of Observe - make - participate- design. Observations are beheld spatial patterns. Make are the prototypes. Participate in to surmise their interaction with the prototypes, and lastly, Design is my design output.

Delimitation process

These following chapters will focus on the field studies conducted and the data collected. Through field notes, diagrams and drawings,

this section highlights the use of space and the structure. Working closely with the site proved to be informative, as I got to understand how the place works at different hours and different times. This idea of layers of social interaction is considered 'good' public space. (PPS 2018)

To delimit myself, I created an actor-network diagram (ANT) to better comprehend what I needed to research. It is a tool to further comprehend the design. I kept coming back to the ANT as it allowed me to follow the theory and the discoveries on site.

For the investigation, I determined I needed to look at accessibility within the structure that highlights the verticality of the art form and its community. Creating a space

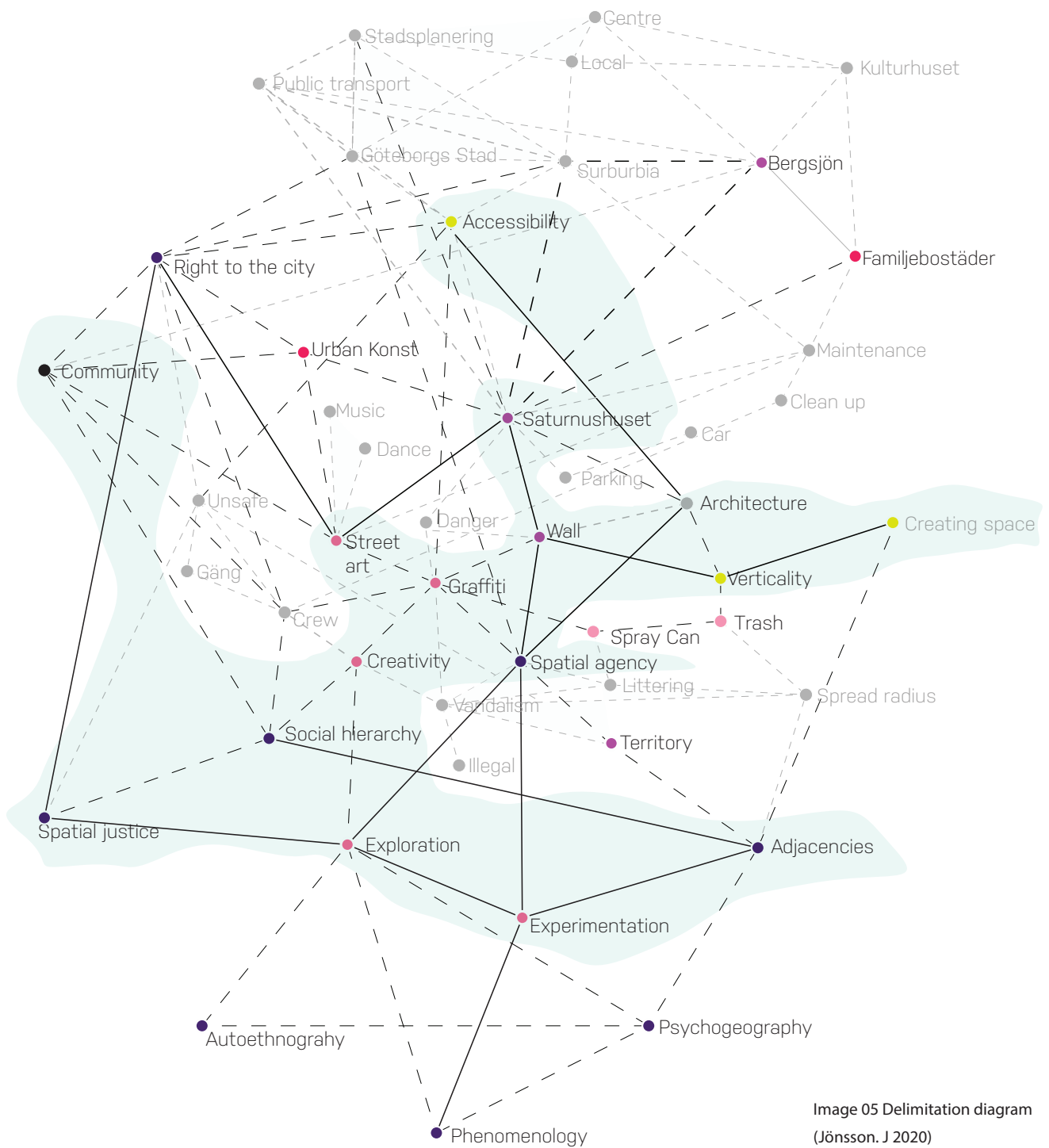that would welcome people to enter and not design out active users of the site.

Centre

Stadsplanering

Kulturhuset

Public transport

Local

Göteborgs Stad

Surburbia

Bergsjön

Accessibility

Familjebostäder

Right to the city

Urban Konst

Maintenance

Community

Clean up

Music

Saturnushuset

Car

Dance

Parking

Architecture

Unsafe

Danger

Wall

Creating space

Gäng

Street art

Verticality

Graffiti

Crew

Trash

Creativity

Spray Can

Spatial agency

Littering

Spread radius

Vandalism

Social hierarchy

Territory

Illegal

Spatial justice

Exploration

Adjacencies

Experimentation

Autoethnograhy

Psychogeography

Phenomenology

Image 05 Delimitation diagram
(Jönsson. J 2020)

Finished researching

Finished researching connections

Theory

Actions

Design

People

Objects

Main connections

Secondary connections

Area of research

Image 18
Delimitation
(Jönsson. J 2020)

8

About Graffiti

TARGET GROUP

"Graffiti is arguably the most relevant art form of our time, yet it is attacked, destroyed, and routinely commodifed in the service of gentrification."

- Joag Sidd

Graffiti became popularized in the 60s and 70s in the USA. People used aliases and street names to show the society that they existed. During the 70s and 80s, the culture flourished and experimented with different styles. During this period, writers explored their urban autonomy by hitting the public transportation system and other seemingly inaccessible spaces.

The emergence of the broken window theory put an end to the expansion of the art form. The theory revolved around peoples perception of space and what activities were allowed. The experiments concluded that people were more prone to illicit behaviours in the presence of graffiti compared to clean walls. This had a detrimental effect on societies' tolerance towards art and is still a part of our legacy when creating spaces today. (Spray planet, 2018)

For me, graffiti speaks about citizens autonomy in the city. The places 'hit' (See p. 11), are redefining the public sphere and what is considered public. By pushing the concept of what is public space, the sub-culture shifts the perception of what it could be.
Michael Ford, the founder of hip-hop architecture, claims that the emergence of hip-hop culture and graffiti stems from designers misinterpreting the modernist ideals. The misinterpretation in these large estates, which ultimately lead to their demise, was the lack of comprehension to lived space. The designers assumed that the people wanted a new modern life, separate from their background, which meant that people needed to rebel against the injustices. The different artistic expressions created during this time is the outlet of a plain, bored and hurt city. Through his lectures and workshops, he teaches how to analyse the urban form through cultural expressions like rap and graffiti. (Ford. M, [Video file] 2017) The deep connection to the built form and the utilisation of disused structures allows the designer to look at graffiti and reimagine the social aspects of the built form to become more inclusive and experimental.

A social group strengthen their identity through their language, which allows them to differentiate between the community and the outsiders. It is through language that the group confirms and reinforces culture and values. For the readability of the following text, a quick summarise of the frequently used words and phrases from graffiti culture will follow.
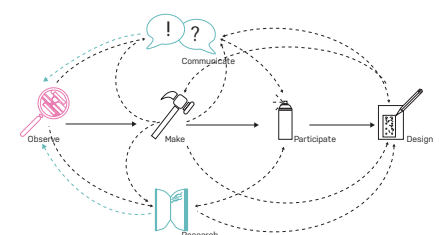
Image 06 Photograph Ollio exhibition (Jönsson. J 2020)

Prominent in the writer circle, Ollio, have found a way to create income through his art. He is a textile designer and artist which have sparked a conversations regarding his place within the community. Is he a vandal or an artists when he is not painting on legal walls, commissions or have exhibitions?

Image 07 Photograph 'The city being hit' (Jönsson. J 2020)

Would we have wanted Ollio's art on the sign rather than the tags of three writers? Does his art hold more value than the one in the image?

Tags are stories of people wanting to be seen in the society. They speak loudly of those that are considered to be outside the norm and their struggle to fit in. There is no space for them within the urban fabric, and thus they have to create their territory. It becomes a matter of we vs them when it should be about creating a city for all of us.

Bombing – The act to go to many places and hit many different walls in a short time. Normally described as 'to hit' or 'to bomb'.

Buff -To erase, paint over in a dull colour or remove graffiti from surfaces.

Burn – To make a better piece than another artist or snitch on someone.

Crew – A group of writers working together in a similar style. The hierarchy reflects gang behaviour, but their motives are purely surrounding graffiti.

Cap/Deface – ruin someone else's art.

Fame – A secluded place where writers go to make large pieces and out of sight from the wider society.

Head/King – Highly respected artists/ writer in a certain area. Self-proclaiming as a King/Head is risky as it must be valid by the others. Normally Head/Kings are declared by others.

Hip-hop – A cultural style from the 70s, marked by early rap music, visual style and dance which graffiti came from. Rap music is still a major influence on the culture.

Legal wall – Pieces made on walls that have been legalized by the property owner.

Piece - Normally a large scale free-hand artwork, also referred to as a masterpiece. Only a skilled writer attempt these.

Tag – The signature often associated with the art form. Highly stylised and written quickly. Also a verb – to tag – which means to write tags.

Throw -up /throwie – The art form mostly seen at the site. It lies between the territory of a tag and a bomb. A throw-up is like the logo of the writer.

Writer – a graffiti artist

("Ultimate glossary", 2018)

Buffed wall - this was done by writers not owner to have a clean canvas

Brand of paint

Defacing someone else without buffing

Throw up

Crew name 'HSF' - showing writer's affiliation

A reknowned writer, a King, have participated in podcasts etc.

A tag, GÅS

Image 08-10 Understanding graffiti
(Jönsson. J 2020)

Creating sub-cultures

The architect's main job is to perceive space and have traditionally followed the sequence of space creator - space - users in space. The methodology forces the users to decipher the meaning and function of the place and its usability based on societal norms. However, when architects promote new typologies of public space, the lived life is becoming distorted and creating new forms of relationships in the urban environment.

Urban detatchment

The issues of current planning lie in the technocratic attitudes which cannot define emerging cultures through generic data collection. These societal changes in socio-political behaviours affect the way people perceive their lived environment. When planning imposes new ideological restrictions to societal behaviours through the urban form, a rift between the users and the city occurs. Instead of enforcing behavioural change, the designers should focus on enhancing positive attribute, which would complement the fundamentals of the ideology imposed on the urban form. (Ibid.) (Allmendinger. P, 2001) The disconnection to the urban fabric becomes the catalysts of sub-cultures with their new complex ideas on the territory, privacy, personalisation and the environment. (Pop. D, 2013)

Architects have tried to impose ideologies through the urban form throughout history. The most well-known example is the social programming of the 60s and 70s that lead to a disconnect between perceived and lived space. The quick changes in the urban form made people produce new habits, resulting in sub-cultures. If the architects could have carefully integrated the ideas through spatial testing before construction, the detachment could have been avoided. (Moore & Zube, 1991, p. 53-54)

A bi-directional relationship between citizens and city

The foundation of legible and normative spaces lies in ideologies and the belief of community. This standardised system is excluding sub-cultures because of their unwillingness to comply with designed space. To define space, designers need to perceive, observe and interfere in the local context to determine its validity. In space psychology, cognition and perception are two altering processes which rely on each other to make a comprehensive image. The complex research methodology conducted to comprehend space does not allow for spatial testing and integration in current practice. (Hart & Moore, 1973)

The bi-directional relationship between an individual's cultural system and the lived environment resides in an interactive and adaptive process responding to external forces. (Lynch. K, 1960p. 6-9) Harnessing these action, the architects could create new typologies of space but assure the success of the proposal by validating the new forms through prototyping before going into large scale production.
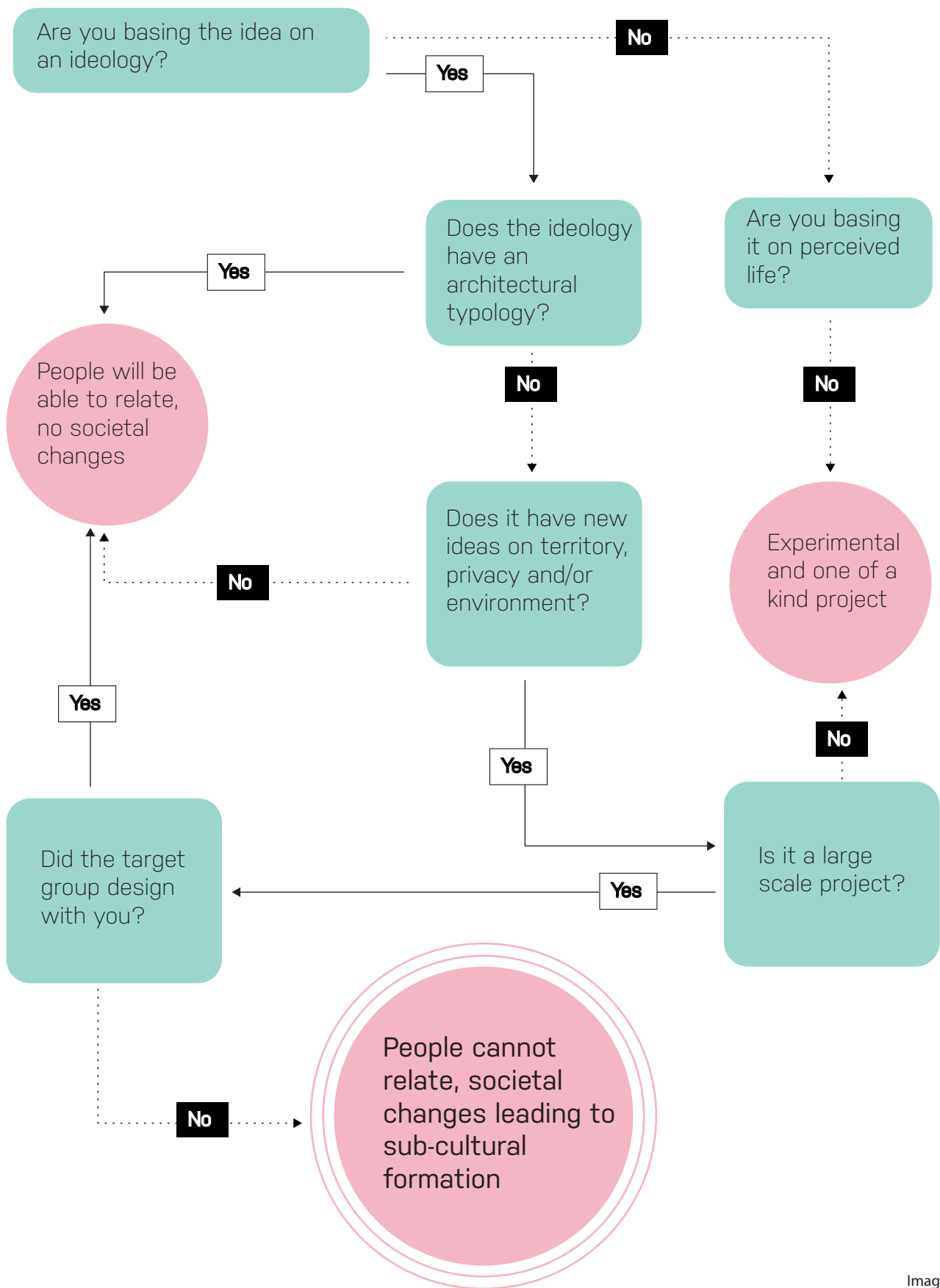
Are you basing the idea on an ideology?

No

Yes

Does the ideology have an architectural typology?

Are you basing it on perceived life?

Yes

No

No

People will be able to relate, no societal changes

Does it have new ideas on territory, privacy and/or environment?

Experimental and one of a kind project

No

Yes

No

Yes

Did the target group design with you?

Yes

Is it a large scale project?

No

People cannot relate, societal changes leading to sub-cultural formation

Image 11
Flowchart of how sub-cultures are created
(Jönsson. J 2020)

14

Urban rights to space

"The scope, content and direction of planning are shaped by political struggles, at various spatial scales, in which the protagonist arise from the conflict of interest enigmatic in capitalist society"

- H. Harvey

This thesis is concerned with the seemingly vacant, abandoned and disused structures that are facing re-development and re-integration into the city, based solemnly on its current inhabitation of sub-cultures. Fractured in the urban environment, the abandoned structures offer a new outlook on cultural formation and development by becoming a place of socio-cultural spatial testing. A place for strengthening inclusion through acts of immediacy between the sub-culture and the main social groups. The prospects of vacant sites are the perception, usage and occupation outside of the city's forces and control which have given the inhabitant autonomy to determine their ideas on public space and thus creating a new identity.

The intention of adaptive re-use and creating a distinct public space is a good investment. Urban exploration and the appreciation of discarded structures are on the rise, creating opportunities to turn the culture and the structures into an asset. The developers are likely to domesticate the sub-culture rather than integrating it, which could have detrimental effects on social inclusivity and justice to the different social groups. (Joag. S, 2016)

Equal rights to the city are created by comprehending the complex socio-political patterns and cultures that reside within the local context.

Public space is vital for inclusion and resilience of the future cities, as it holds emotional and cultural meaning to its inhabitants. Giving them the autonomy to formulate their places, the area has a greater prospect of success. Planning should not rely on recognising sub-cultures but learn from them as they hold vital information regarding the disconnect between perceived and lived public space. (Hammet & Wrigley, 2013, p. 59-70)

Where do we find sub-cultures?

When locating sub-cultures, you will find them at the periphery and in discarded places no longer in use for the city. Reading and navigating space is a vital skill for anyone who wants to be prolific in the sub-culture community. Using spatial agency and basic services, the new community reads the urban form to locate a place which is at the periphery of the wider society. In their active search of a place, they're using the ideas of pattern reading coined by the urban planner Kevin Lynch. Rather than reading it in a normative way, the five elements of the path, edge, district, node and landmark, facilitates the search of a place connected to the city but allows for privacy. (Lynch. K, 1960,p. 43-86)

Image 12 Site in Bergsjön
(Jönsson. J 2020)

■	Site
■	Site of new culture house
—	Path tram station to site
■	Residential buildings
■	Public buildings
■	Property owner office
✕	Public Transport Nodes
⌐⌐	Rymdtorget
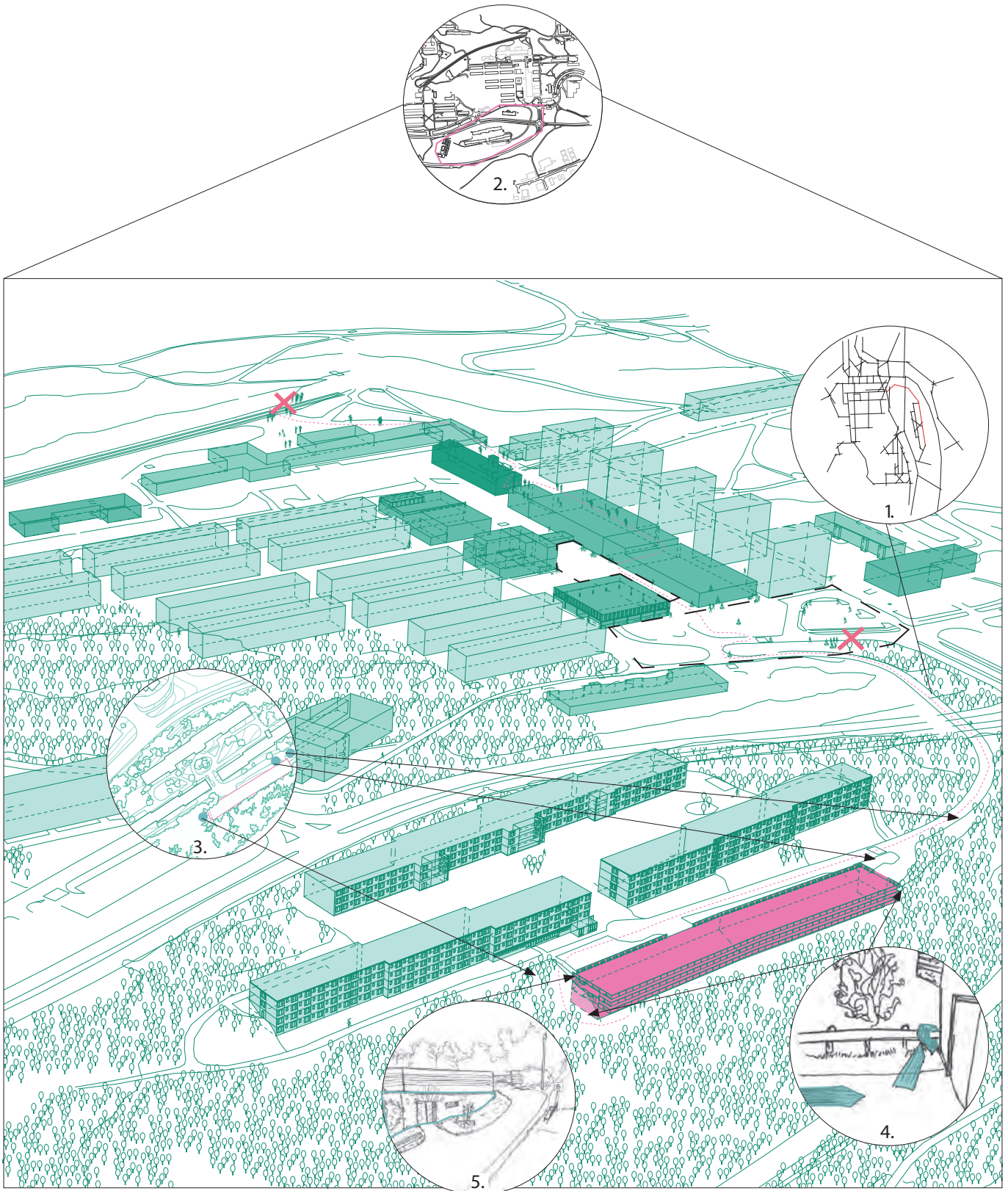
The proximity to the centre of Östra Bergsjön is an important aspect of the site, as the site lacks facilities. The residential path allows the writers to blend in with the residents. The access point at the north and south entrance make it seem like the writers are going into the parking garage rather than down to the foundation wall.

1. Path
The path is the route that we transverse (always, occasionally or sometimes) and connects the other elements.
2. District
A 2D area om a map representing how the sub-culture locate itself within the city
3. Node

Strategic focal point to help orientate the writers to their location
4. Edge
Boundaries and breaks i the continuity of the city. Denoting the extent of public space
5. Landmarks
External point of reference, an easy identifyable object in the urban fabric

Making good public space

The characteristics of a well-made public space are the multitude of activities that co-exist and take advantage of the complex cultural patterns and the autonomy that the users have. By commodifying sub-culture, it loses its agency to the wider community and becomes an object. In my opinion, sub-cultures and their spaces should not be a marketing tool, but a way to create socially inclusive public spaces by making a place for interaction based on spatial testing.Through co-existence and interaction, well-designed public spaces enhance social cohesion and co-production.

The illicit proclamation of sub-cultures has resulted in normative spaces for social interaction. The idea to design out crime without comprehending the subculture is diminishing the local distinctiveness and public amenity. Inviting the community to co-produce a new public room in a vacant structure have the potential to create a stronger local identity and cohesion. The sub-cultures present activities combined with the regeneration scheme is important for the social processes in the city. ("The social value of public space", 2013)

Image 13 Diagram of making public space (Jönsson. J 2020)

Technocratic design proposals
Community design proposals
Activities on site

The technocratic approach looks at the site and its activities top-down, imposing ideas. Community lead design works with the people but are considering space as normative. These two approaches cannot design for the multitude of activities

occupying the vacant structures. A new methodology is required to create a platform where the normative good public space can be challenged.

Creating
intentions

PRECEIVED SPACE ___ | LIVED SPACE

Responding to
intentions
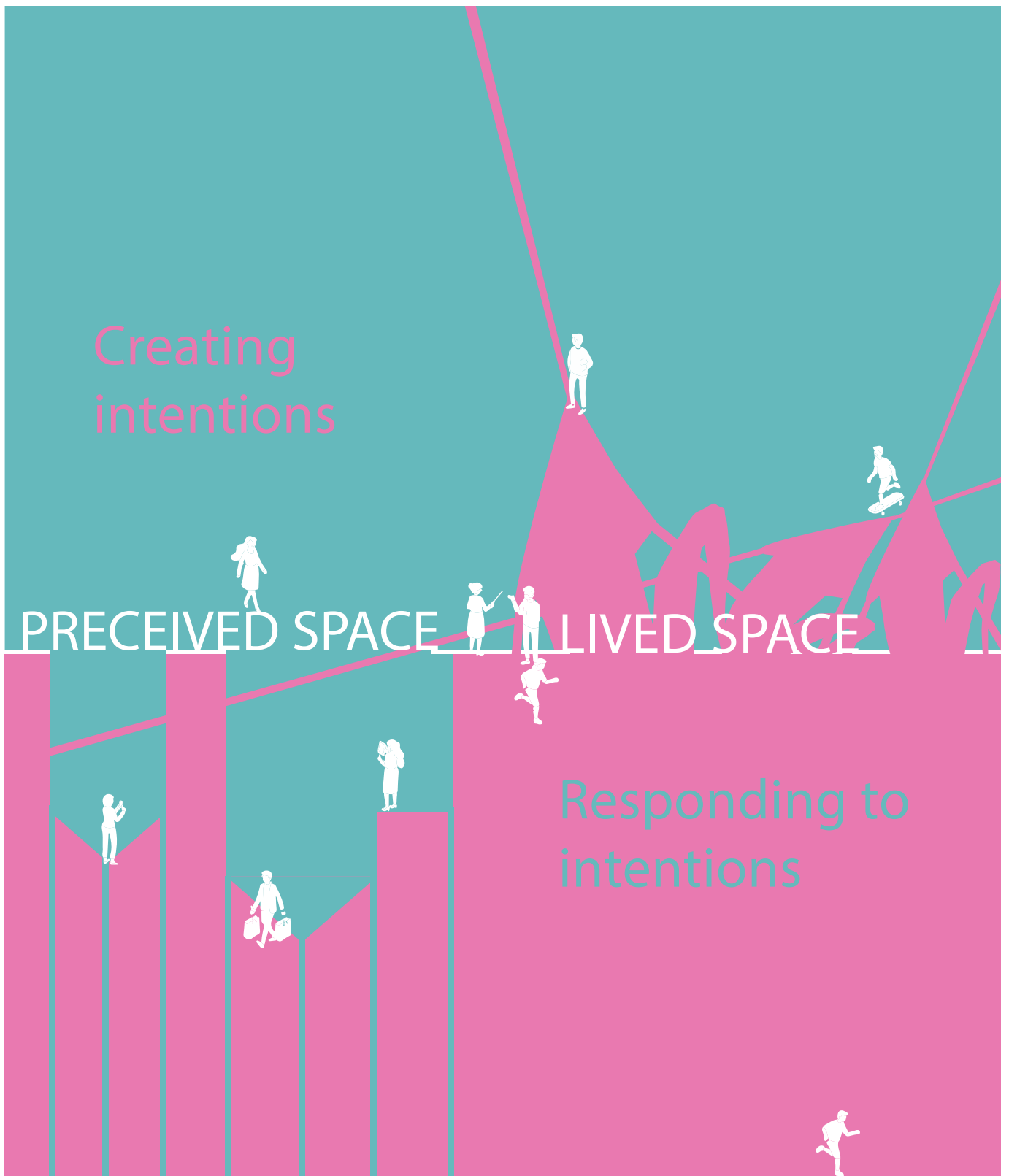
Image 14 Diagram of space creation
(Jönsson. J 2020)

Perceived space ▪
Lived space ▪

The city (▪) cuts thorough the socio-cultural space making them fragmented. Design justice (▪) allows the culture to trace movement within the society and by doing so create new typologies of space.

The diagram tries to show how the two different states of technocratic planning and sub-cultural formations interact within the city. The right side is the appropriation of sub-cultures from a technocratic approach and the left is the agency of sub-cultures

Bergsjön

"Listen with curiosity. Speak with honesty. Act with integrity. The greatest problem with communication is we don't listen to understand. We listen to reply. When we listen with curiosity, we don't listen with the intent to reply. We listen for what's behind the words."

Rot T Bennet. The light in the heart

In the east of Gothenburg, Bergsjön is experiencing a fast re-development scheme as the city is growing on an average of 7000 new inhabitants/year. ("Stadsutveckling Göteborg, 2019) Connecting the lush satellite neighbourhood to the city is crucial for attracting new residential projects and developers. The area was struggling to remove its notorious past and therefore the council is rebranding it. The difficult terrain and poor public transportation routes are an issue, and in combination with access to nature and dark paths, was an infamous hotspot for illicit practices. The difficult terrain hinders movement within Bergsjön and disconnects its inhabitants from other parts of the city. (Axenborg. T, personal communication, October 15 2019)

The area was chosen for redevelopment due to its capacity to grow. It is the main hub for many areas of the eastern Gothenburg and Rymdtorget is the main spot where people go when they are travelling outside of their area. By connecting Bergsjön and making it more attractive, the hopes are that it will have a ripple effect onto the neighbouring areas. (KTH, 2015)

Image 14
Diagram of users' residential locations
Jönsson. J 2020)

- Writer in Gothenburg
- Writer outside of Gothenburg
- Stakeholders
- Others
- Public transport
- Bergsjön
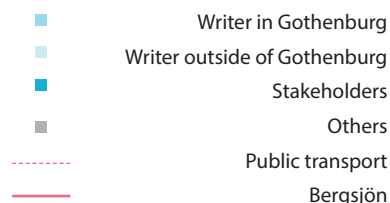
The transporation network to Bergsjön is not well connected and needs improvement. From many areas of Gotheburg you have to go into the centre to be able to get to the neighbourhood. Making it more accessible with car.

Gotheburg City
People and stakeholders active on site

1   0   1   2   3   4 KM
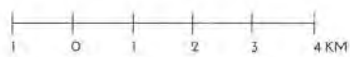
Development of form

CONTEXT

In 2013-2016, KTH and MINSTRA researched the urban form and its connection to segregation. Their analysis laid the foundations for the new area action plan (AAP) (KTH, 2015) and commented on the approach to regeneration as a quick fix for the complex social issues in the built environment. The rapid scheme of redevelopment increases the risk that it will not solve the underlying social issues of segregation. Good public space and its amenities provide inclusion rather than a single institution and residential ideas. The institutions of social networks promote inclusion only through association, for example, schools which promote community among the student body but not in the region. (Ibid.)

The report highlight this issue by stating that Bergsjön lacks a place to consume culture. (Ibid.) Based on that information, the council and the city decided to propose a new culture house by the public transportation node of Rymdtorget. Many property owners saw an opportunity to make a new culture house in their vacant structures. The approach would brand the area for environmental sustainability, and in combination with Bergsjön's lush nature, it could become a distinct feature for the community. But the politicians wanted a new building as development has been meagre since the 60s. The new construction on Rymdtorget would be a promise from the city about Bergsjön's future. (Axenborg. T, personal communication, October 15 2019)(Wilson. J, personal communication, November 8 2019)

Rymdtorget is of significance as Delad Stad pinpointed it to be the main node and strategic landmark for Bergsjön and the surrounding neighbourhoods. Its proximity to social gatherings, shopping and public transportation makes it an optimal location as the main centre for development. Located within 5 minutes walk of this new hub, is the site.

Next to a residential block, the vacant parking garage overlooks the hilly terrain. Added to its appeal as a culture house, is its connection to the sub-culture of graffiti. Writers have used the spot since the 80s as a Fame. By combining the natural characteristics of nature with the identity of a city-based sub-culture, the disused garage could create opportunities to make Bergsjön a cultural hub for street art. (Terres. D, personal communication, October 6 2019) W

Image 15 AAP Bergsjön
(Jönsson. J 2020)
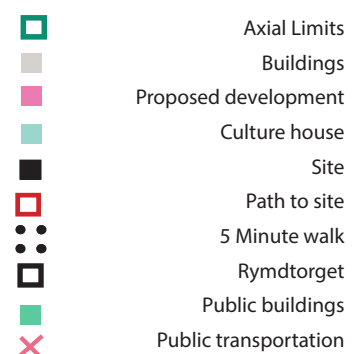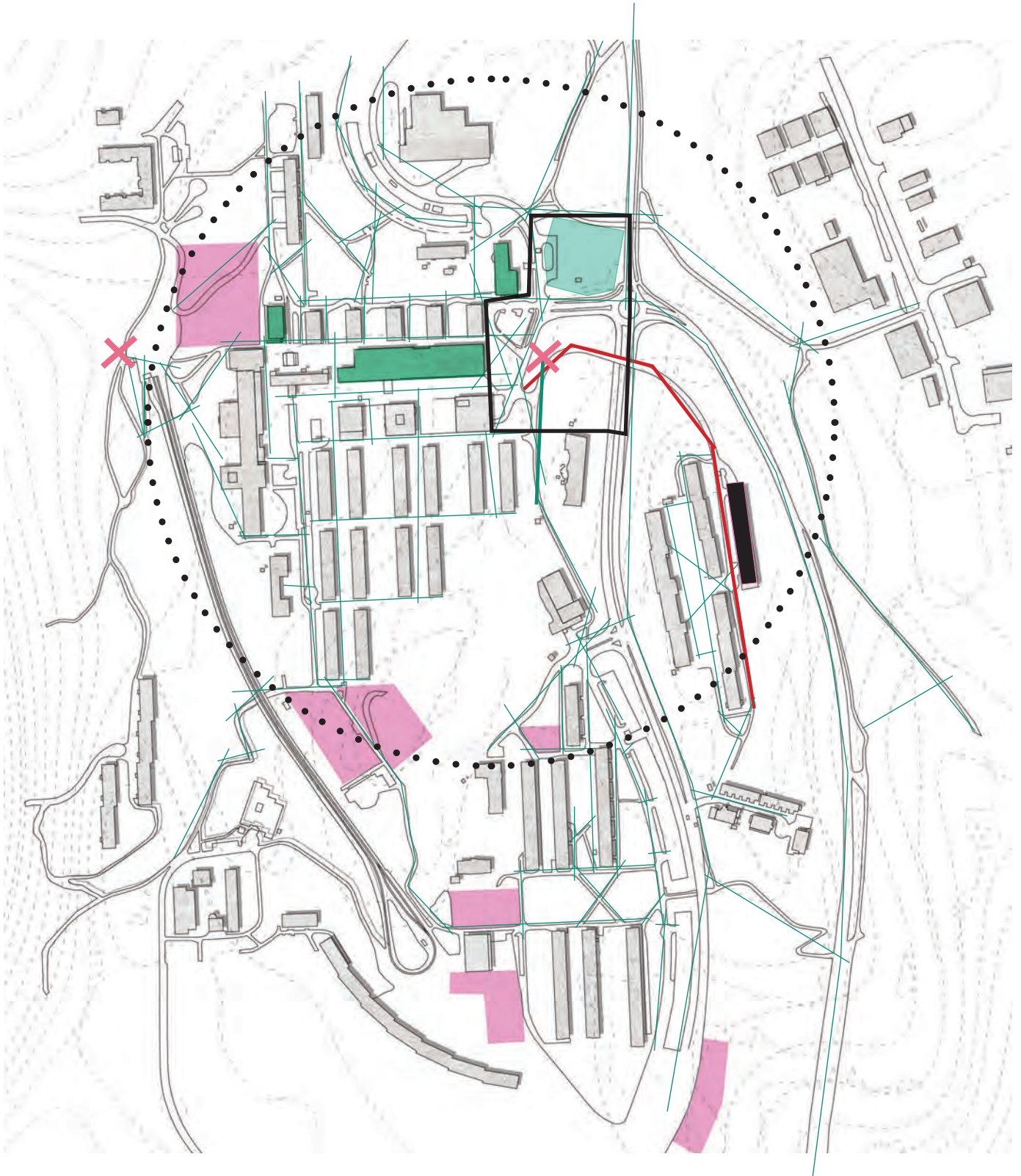
▢	Axial Limits
▪	Buildings
▪	Proposed development
▪	Culture house
■	Site
▢	Path to site
⋮	5 Minute walk
▢	Rymdtorget
▪	Public buildings
✕	Public transportation

Fragmented stories

The site has two names, Saturnushuset and Bergsjöfamet. Saturnushuset for the official programs occurring in the interiors and Bergsjöfamet, being the foundation wall were writers make their art. It has been a Fame since the early 80s when graffiti was on the rise in Gothenburg. (Terres. D, personal communication March 5 2020) (Wilson. J November 8 2020)

The interior garage has been closed for two decades, and the structure has mostly been forgotten by the wider society. For the writers in Gothenburg, the site has provided two decades of art and exploration. It is one of the largest Fame in Sweden, and it has an important role in the culture's identity and continued existence. People

travel to the site, from all over the country, to paint and skilled writers have had fond memories of the site ("Punta", [audio podcast] 2017) (Terres. D, personal communication October 6 2019)

Throughout the year, data was collected to show the reach the site has in the city. The users do not come from the local area but rather migrate from the rest of the city to Bergsjön. They go by car, as they need to bring their equipment. The inefficiency of bringing objects to the site through public transportation became a restriction for my tests which I will describe later.

People access the site by public transportation during the

workshops and lectures. The attendants to these events do not need to carry equipment and ride the tram or bus. The local community still consider it a parking spot.

Due to the size of the structure, it may be hard to grasp the vast space that it is. Because the structure is infrastructural, the poor access combined with no facilities and vertical access within the structure leads to the activities on-site to be fragmented. These issues need to be addressed to create a better public space which would promote inclusivity. The parking garage feels like two different locations. The purist public space of the Fame where people have free access and agency, and the

23

"Graffiti writers seem to be communicating non-verbally through their art. The position, the capping of others work and the state you leave the site in seems to be a clue to the next writer. It is coded and reinforced by each time it is being done. It is meant to keep me out."

- personal notes from fieldbook

"I couldn't find my way down there. One side is too steep, and the other is like I am breaking and entering. Who found this place and how come they could shut out the voices of wrong-doing and go down there?"

- personal notes from field book
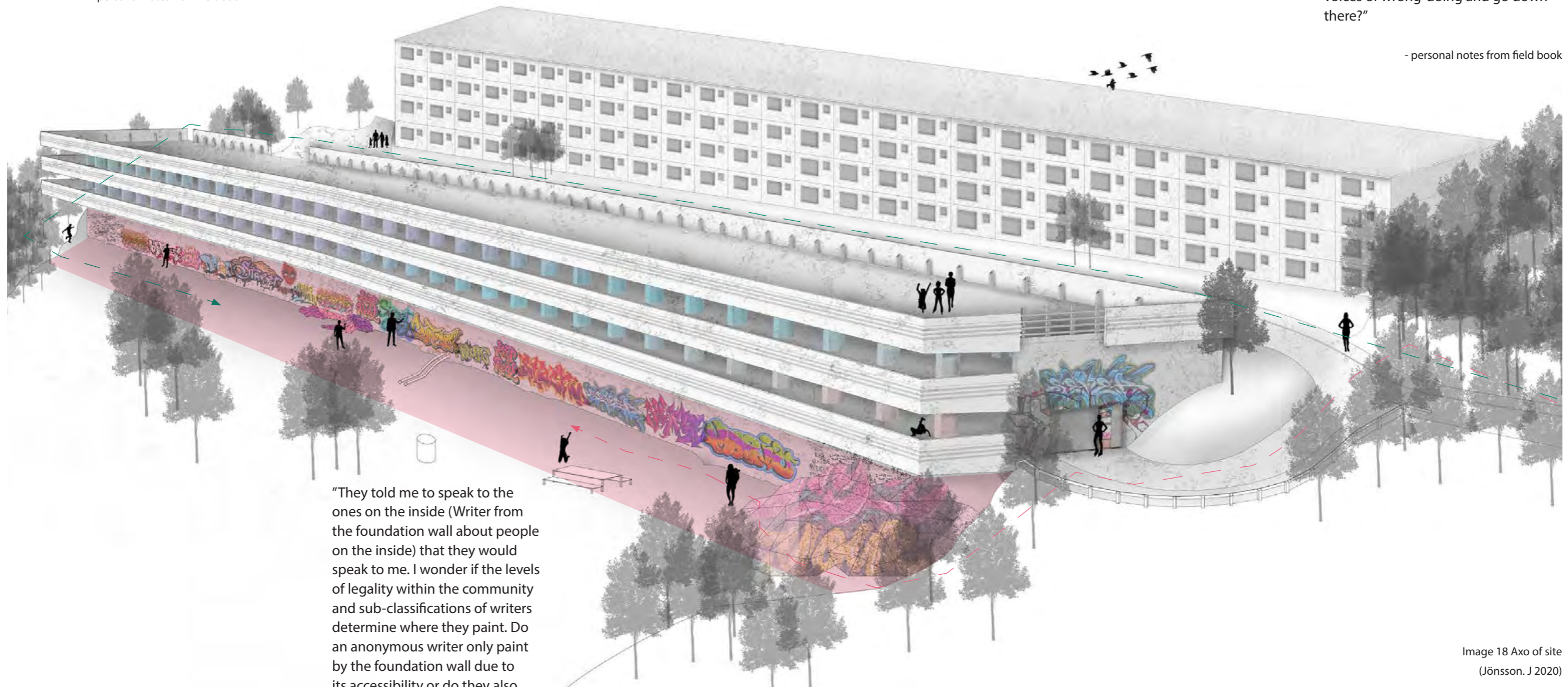
"They told me to speak to the ones on the inside (Writer from the foundation wall about people on the inside) that they would speak to me. I wonder if the levels of legality within the community and sub-classifications of writers determine where they paint. Do an anonymous writer only paint by the foundation wall due to its accessibility or do they also partake in the workshops but under a different tag?"

- personal notes from field book.

Image 18 Axo of site
(Jönsson. J 2020)

- - - - - - ▶   Hazardous route
- - - - - - ▶   Entrance way
▬▬▬▬▬   Fame

Axo showing hidden paths of the fame. The residents are able to live without ever knowing of the writers at the foundation wall. And the writers have two point of escape if someone would come down to the Fame.

semi-structured public space of the interior governed by the property owner. This further disconnect the two social groups rather than bringing them together. (Massey. J, 2003)

For the two different groups to have equal rights to the place, their alignments need to better sync. These alignments are the different expectations that both groups have when using the garage. (Konzen. L, 2013)If they cannot align their activities adequately, the risk of exclusion is high. The grounded field study has focused on finding where the two programs align and how to make them more available.

Site

Residential

Retirement Home

Gym/Office

Residential
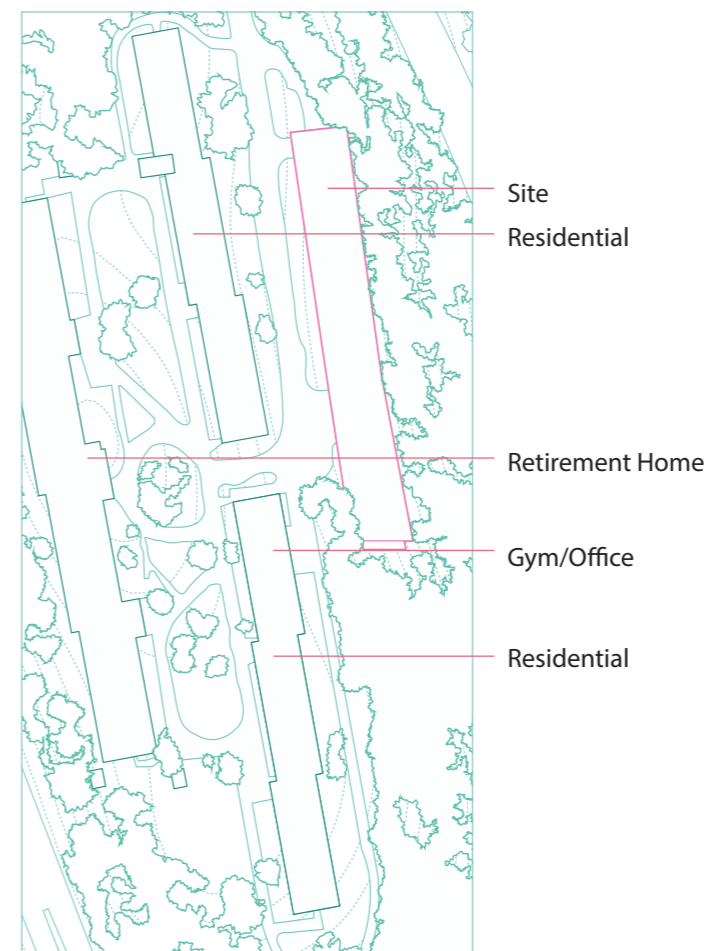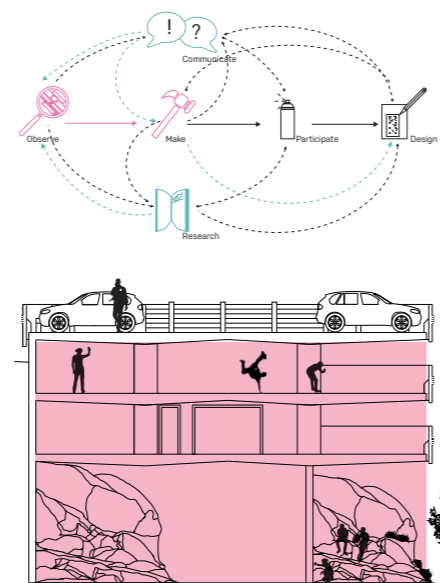
The spatial divide is enhanced when the two groups normalise the spaces to suit their own needs. Each group is using ambient power to create boundaries between themselves. Fear is the main ambient power being used to keep the other group at bay. (Backer, Melgaco,Varna & Menichelli, 2016)

For the graffiti culture, the route to get to the foundation wall and the intangible boundary one must cross as a member of the society gives them protection from outsiders. The broken window theory has created a level of protection which associate graffiti with illicit behaviours. The normative activities in the interiors have a similar effect on the graffiti users. This fear has been highly expressive during my talks with writers on-site, as they have been worried I am collecting their identity and pairing it with their tag. (Writer, personal communication, October 13 2019)

25
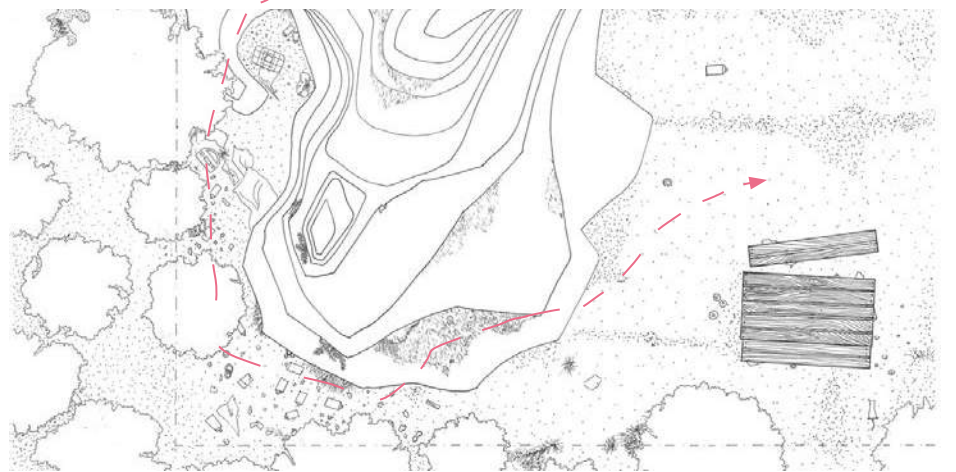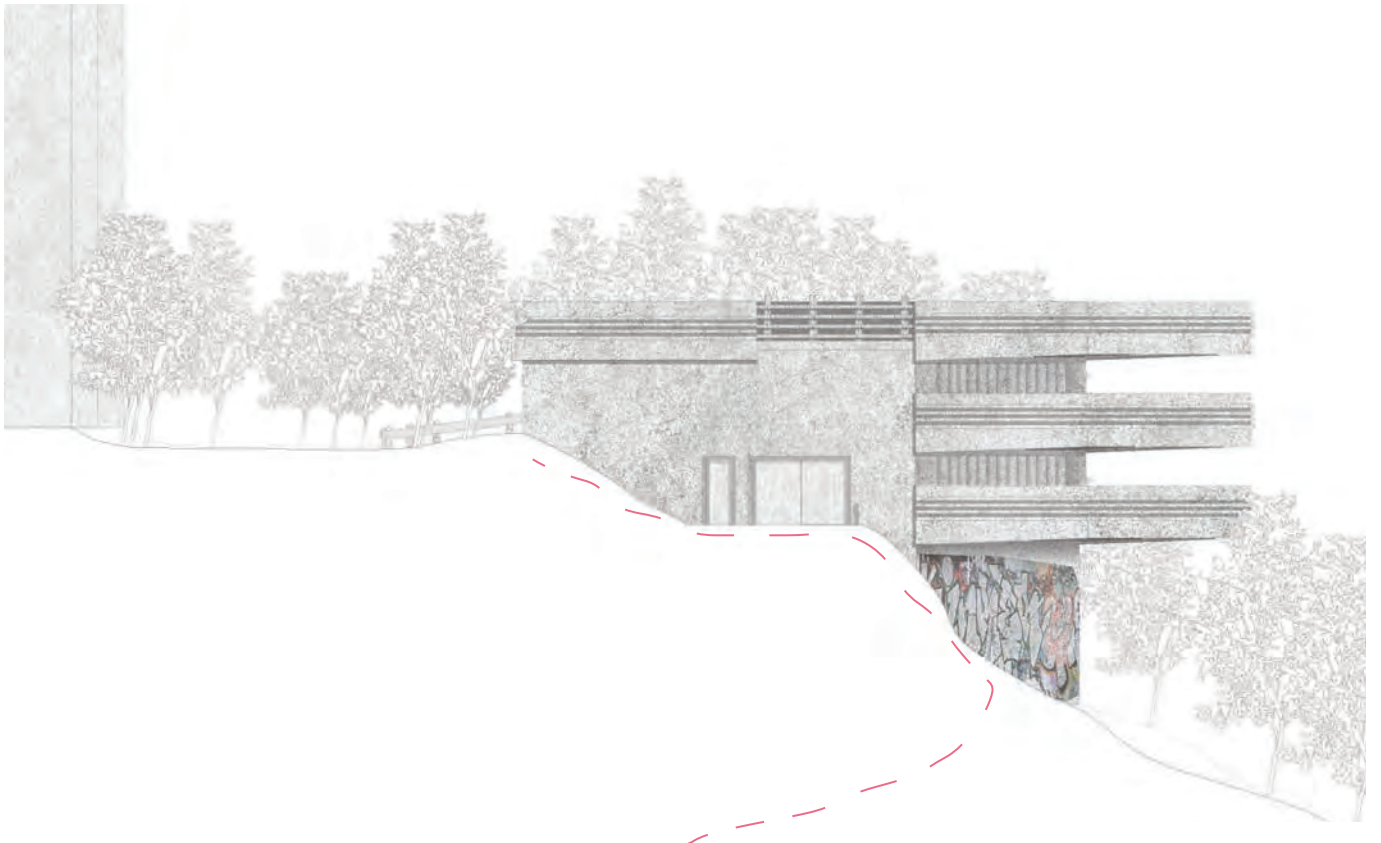
Image 19 Top Left page
South elevation 1:200
(Jönsson. J 2020)

Image 20 Bottom left page
Proximity to residential activities
(Jönsson. J 2020)

Image 21 Above
Diagram of of entry from north
side
Section 1:200/Plan 1:100
(Jönsson. J 2020)

The interior

The issue of power and justice on-site needs to be negated to create an inclusive space. Levels of power exchange are transmitted through architecture and the activities. It seems safe to assume that some writers have crossed the boundaries and are allowed to paint in the interior. Comprehending how to gain access and choice to paint indoors could be a key component to unlocking how space could become more inclusive.

Individuals will look at themselves with a unique set of traits and beliefs, allowing them to place themselves in social groups. Individuals will look at themselves with a unique set of traits and beliefs, allowing them to place themselves in social groups. These groups can become communities which span further than a street, a neighbourhood, a city and have the capacity of being a global identity. (Mead G.H, 2015) Graffiti is an outcome of social exclusion, which mean they exclude others too. It is a tool to heighten their belief system. By rejecting access to others, they are keeping their culture safe. (Stryker. S, 1968p. 558-560)

When I walked inside the parking garage, for the first time, on a warm day in October, I was met by the cold, damp air. The signs of deterioration were everywhere, concrete stalactites dripping from the ceiling and clustered of concrete spalling greeted me as I made my way into the interiors. I was there for a workshop, but in my mind, I was mapping where the water came from.

Image 22 Stills from author's film
Merry Gothenburg
(Jönsson. J 2020)

Showing the lack of light in the interior and how they organise space. An organised graffiti session with an old crew who wanted to paint to make the place more 'jolly'.

"It was theatrical to walk up to work-shop. On one side, it had the view over the valley and the other was graffiti. Two worlds coming together in one space. "

- personal notes from fieldbook

Image 23-25
Photographs of workshop
(Jönsson. J 2020)

"Even though I was different, they managed to make me feel welcome. I got to participate. I wonder if that is a part of the framework of the workshop or the acts of social inclusion in the group being tested?"

- personal notes from fieldbook

Throughout the term, I met up with several different groups inside to observe how they set up and use space. Mostly it has been writers, gaining access to the interior through the organization with the property owner. The social investigation started with a workshop with Artlitex. The workshop was located in the south corner of the first subterranean level, and 12 adults, one DJ and one photographer came together. As a group, we utilized mostly 14 meters of the 130-meter long parking garage.

Each group was welcoming and seemingly happy to speak to me regarding the potential uses of the space. It was like they understood the values of exchange of different spatial values and to communicate. Throughout the conversations, the writers kept on telling me about different places designed for them but never from their own spatial needs. These comments, made me wonder if the commodification of graffiti, in regeneration schemes, are not for them. The intended users being people of the normative society, which would indicate eradication of places for writers to use and in extension reinforcing the broken window theory and exclusion.

I researched previous workshops and lectures to understand how space is used and utilized and compared it to my notes from the writers. By collecting the different activities in a diagram without distinguishing between writers and official activities, pockets of compatible programming emerged.

Mostly regarding music, dancing and graffiti, there were some interesting finds. The most interesting find is that graffiti is also a family activity, and parents will bring their children when they go and hit Fame.

By collecting all of the activities happening on the interior, I could create a compatibility diagram to re-imagine what type of program would be suitable for the interiors. The order in the diagram is based according to the different activities I found on site. The programs are collected through finding a 3x3 grid containing compatible activities and through word association connecting them to a program.

This is based solely on my ideas from this exercise, and different configurations of the diagram would yield different results.

Image 26 Diagram of compatibility of activites interior (Jönsson. J 2020)

● Compatible
● Semi-compatible
● Uncompatible
◇ Programming

Every activity observed and traced have been referenced in this compatibility diagram. The order of the activities have affected the outcome. A grid of 3x3 was chosen to determine a program

Graffiti
Talking
Dancing
Listening
Music
Dj: ing
Exercise
Phone calls
Peeing
Plants
Smoking (Weed, cigarettes etc)
Driving
Car
Drawing
Measure
Structure
Deterioration
Walking
Sitting
Drinking (coffee, tea, water)
Drinking (alcohol)
Eating
Photography
Cleaning
Physical movement
Proximity to wall
Lecture
Workshop
Studio
Crew
Performance
Exhibition
Water
Skateboard
Information
Social media
Anonymity
Fame
Architecture

Gym
Parking
Graff session
Graff festival
Cafe
Exhibition space
Art studio
Live performance

Structural analysis

A VISUAL ANALYSIS

The ceiling is meticulously constructed to show the views over the landscape and express the forces flowing within the construction. Its repetitive formation of a pillar/slab construction allows for activities to be housed divided by the bays.

Mapping out movement within the structure in combination to the VSA is an important tool to understand where the vertical access makes sense. Combining the structural integrity with cuts that could promote better flow for the water inside the structure and movement for the people using it.

The first subterranean floor is in the worst condition, the main issue is water penetrating through micro-cracks causing erosion in the reinforcement, and concrete to swell and explode. To enhance the issues of water, the drainage system is blocked. The alkali reaction, between the reactive aggregates and the alkali elements in the cement, causes it to swell. As it swells, it puts more tension on the concrete, causing it to crack, further increasing the deterioration. (Jedidi & Benjeddou, 2018)

A visual structural analysis of the deterioration was made to comprehend its implications on the structure. Reflecting on the structural integrity, the design would increase the longevity of the space. The acts of carving, cutting and adding the structure would become an extension to the activities but a physical boundary.

The following spread contains the VSA and mapping of movement to determine how people use the space. The visual clues to the decay decide where people will place themselves compared to the structure.
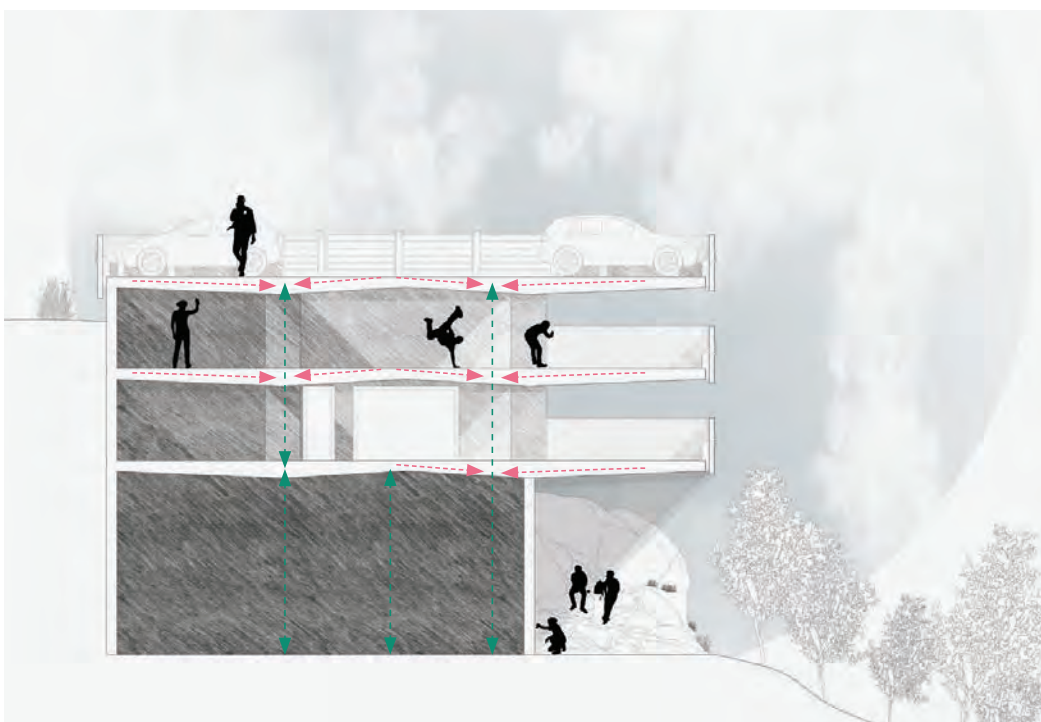
Image 27 Section 1:200
(Jönsson. J 2020)

Compression

Tension

Sectional view of the different activities on site.
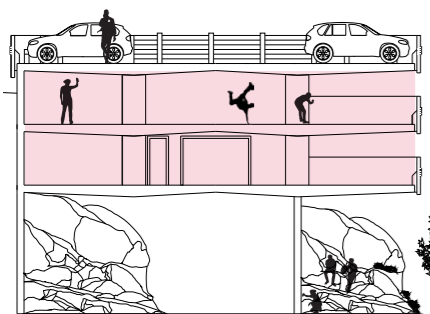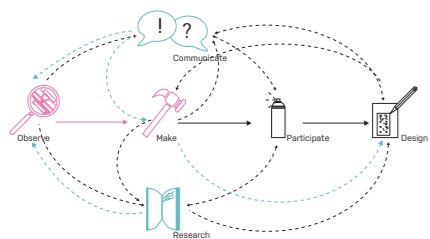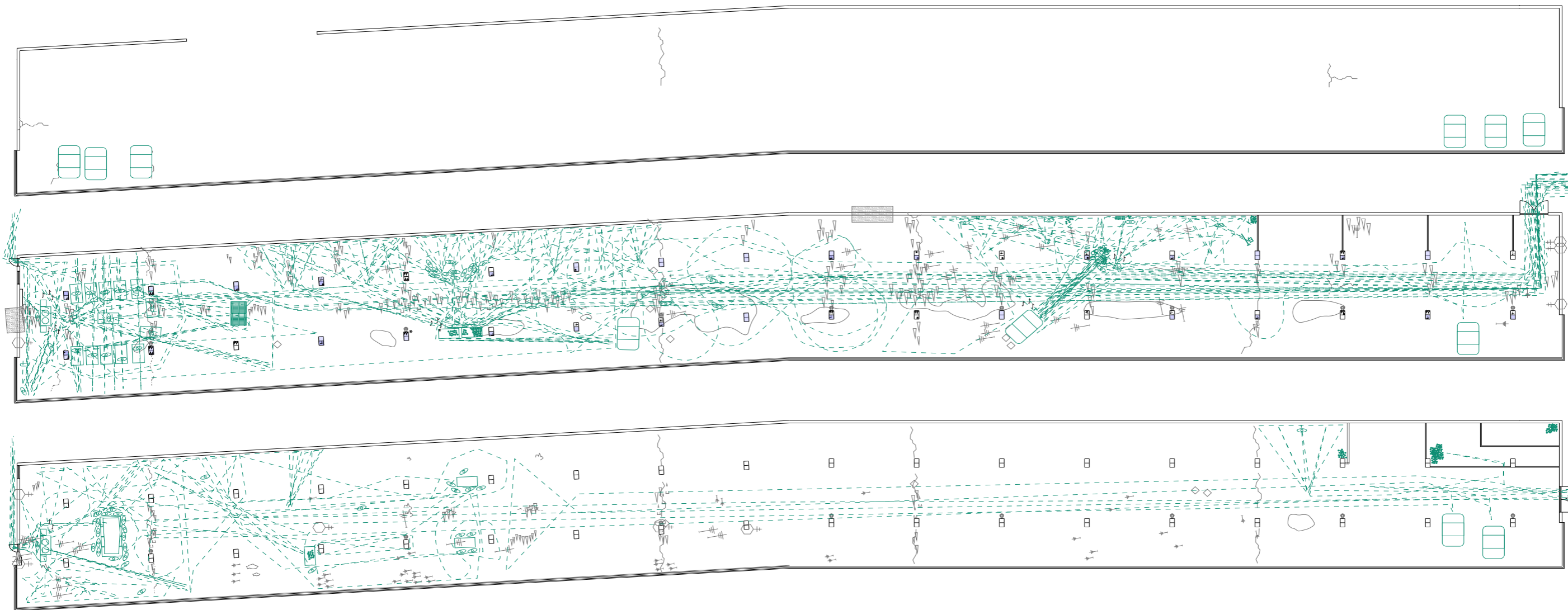
Image 31 VSA and movement
analysis
Plan 1:400
(Jönsson. J 2020)

Top plan: Lvl 00 Outdoor parking
Middle plan: Lvl -01 Indoor parking
Bottom plan: Lvl -02 Indorr parking

Movement
Exposed rebar
Concrete stalactites
Major cracks
Water pooling
Water leaking
Drainage
Chemical deterioration
Discolouration of wall

"Concrete is a very intractable material, but it can be a beautiful material if it is used in the way its own nature intends it to be used... It is a sort of sculpture that you can only do with reinforced concrete, but you need to work to a certain scale... It is not a cosy little material."

- Denys Lasdun

Image 28-30
Photos from VSA
LEVEL -1
(Jönsson. J 2020)

Exploring structures

STRUCTUAL TESTING

Gordon Matta Clark works with the disused as a form of communication providing a commentary to the current development in the area (or site) and gave the public the accessibility to view the structures from different perspectives. Permitting them to start thinking about the structures as they are being redeveloped. (Walker, 2004) His work is described as violent but within that imagery, there is visual order and hope. The way that lights travel through the cuts, revealing the hidden insides of the structure. Opening up buildings so spaces can become accessible, places unseen centred and the static structure suddenly becomes dynamic through the possibilities of movement. (Ibid.)

His work seems to debate what happens when the old is being uprooted and left behind – reconstructed. A dialogue which corresponds to the fleetingness of human life and our legacy. Matta-Clarke worked against the ideas of the architectural profession where immortality is conceived through construction. He wanted to highlight the life of people and giving them a glimpse into the unknown, thus making it less intimidating. The new viewpoints and perspectives created through his architecture were immortalised through the photographs and the stories told about his work, allowing every listener to become more enlightened.

For my project, it was not feasible to go into large scale production like Gordon Matta Clark. Through models, different ideas of cutting, adding and connecting were explored.

The following model tests different ideas to tackle the structural issues of the building whilst creating rooms out of voids. By not using walls, the sightlines through the building were preserved, allowing different activities to allocate themselves with each other. By placing an intervention where it is required for structural integrity possibilities of using and adapting the space for vertical access is being emphasised allowing for more movement through the building.

1. Areas where the decay have been too great, a new structure is required. This allows for creating smaller pods within the structures which could define the space. To reduce the cost of constructing the new structure would act both as scaffolding during the removal and be left to become the new structural member.

2. Removing large sections of the structure would allow for light to infiltrate and improve the vertical sightlines through the construction. Large sections removed have the potential to become similar to graffiti and become a pattern on the eastern facade. Opening up the foundation wall and allow people to access the structure from the rocky underside would become a natural deterrent for an outsider to get inside when not in use.

3. Water is the main issue for the structural integrity of the building. By drilling, holes, where moisture permeates, will prevent further deterioration. Leading chains through the structure and the holes allows the water through the structure whilst creating spatial dividers throughout. These dividers
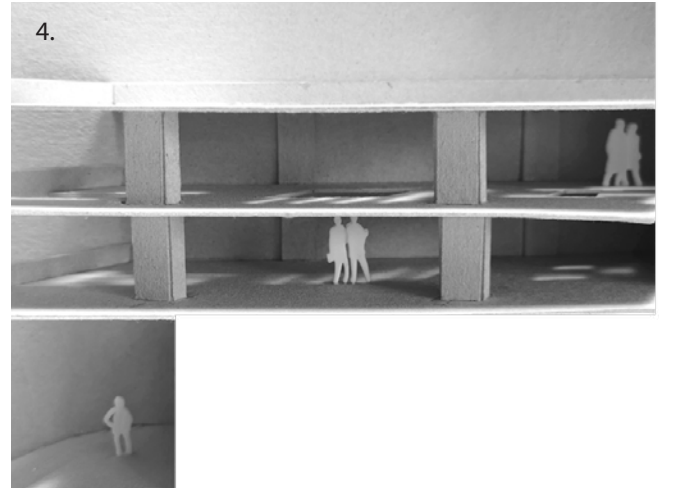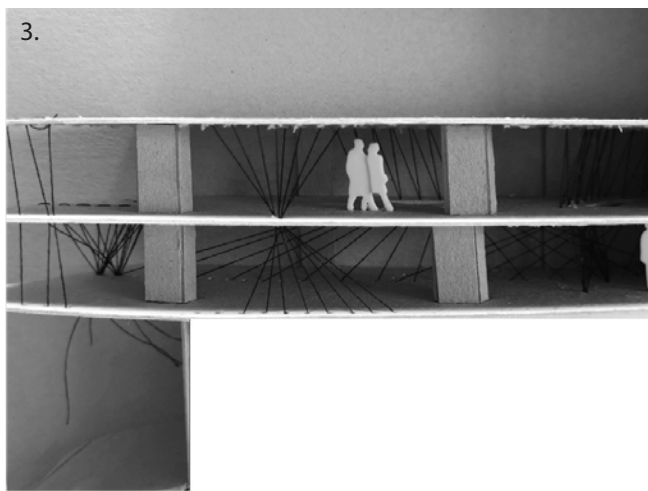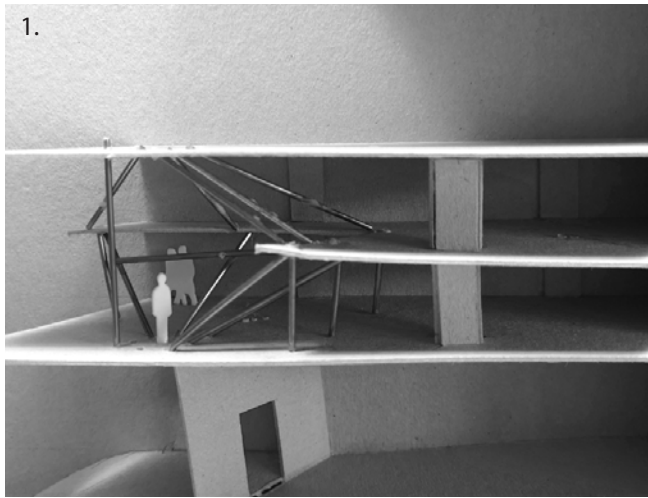

33

1.

2.

3.

4.
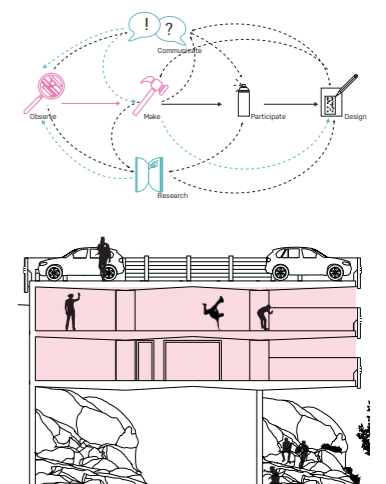
create areas where activities occur,
and rather than follow a rigid pattern,
follow the natural deterioration within
the building.

4. Small cuts going through the building
allowing natural light to penetrate
throughout whilst allowing cars to
use the outdoor parking. The building
would naturally use the light for the
interior pushing people out when the
cars return in the evening. Which would
make it controlled passively by the
residents of the area. A step further
would be to give access to the writers
so they could access the structure.

Communication

EXTERIOR

Amount of writers

Weekly observations
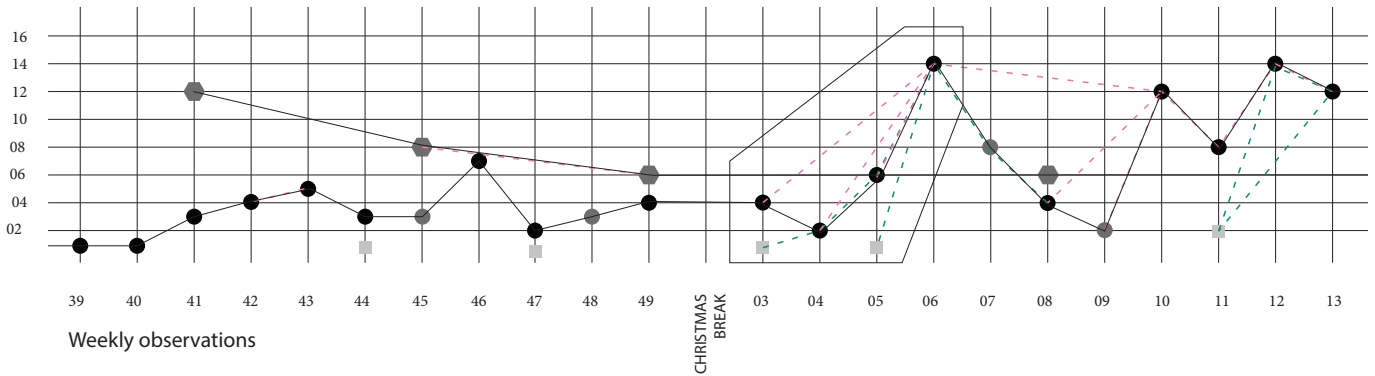
Graffiti is an internalized form of communication. The structure of the style and symbols is a language that reinforces the social patterns and enhances the group mentality. The crews create dialects, to cement their bond to each other. The graffiti show areas in the urban fabric that is safe and the social hierarchy within the culture. Upcoming artists are likely to hit the city with throw-ups and scribbles to announce their presence, whereas kings and more established writers will take the time to make pieces in appropriate settings.

Music, drinks, food and equipment are vital components for the writers on site. Their location and interaction with it have been mapped out to comprehend the spatial patterns. The ground by the wall is divided into three sections. Where the third section is closest to nature and where most of the garbage is left. It is also the section where any equipment is left if not in use. (Writer, Personal communication, February 17, 2020) They use on-site objects like a picnic table like ladders, stools and storage. The discarded, broken picnic table on-site is the item used most. Writers awareness of their bodies is a great tool for them

to map out their art and relation to each other. (Writer. Personal communication, December 12, 2019) On a legal wall, the positioning of the art highlights this hierarchy. By the corner entrances to the wall, is where up-and-coming writers tend to place their art. The middle and the northern corner by the rocks are for established writers. Large pieces and collaboration throw-ups are made there. (Writer. Personal communication, October 13, 2019)

As I observed their body language, spatial agency and the hierarchy in the group, I could trace their behaviours. The social patterns during a session are more horizontal than during the workshops. When the writers come to the site, the main objective seems to be a personal expression. They are encouraging each other to become better and to test different techniques. (Writer, Personal Communication, November 7 2019)

Toys   Intermediate   Head/Kings

Intermediate

Head/Kings   Toys

South

North
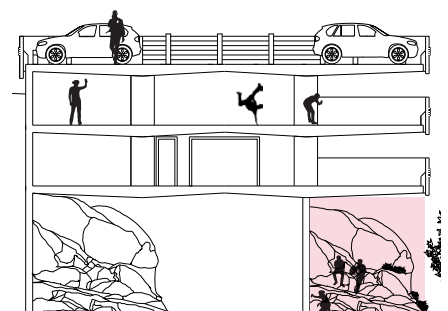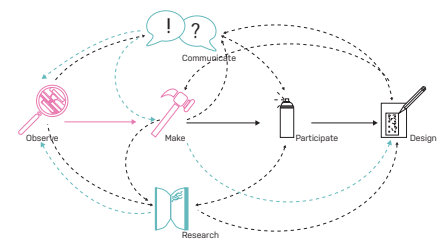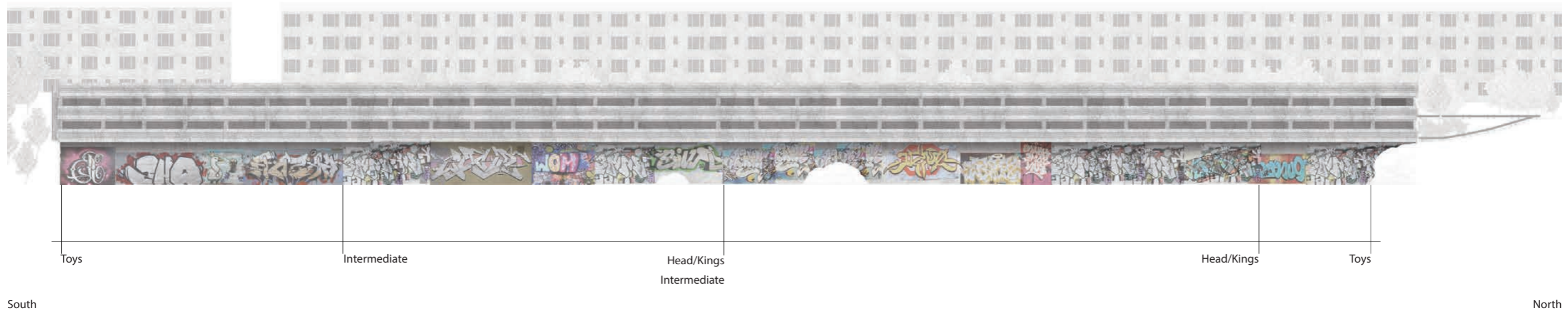
Left Top Image 35

Diagram of site activity by the fame
(Jönsson. J 2020)

Installations
Meeting writers at fame
Writers and art
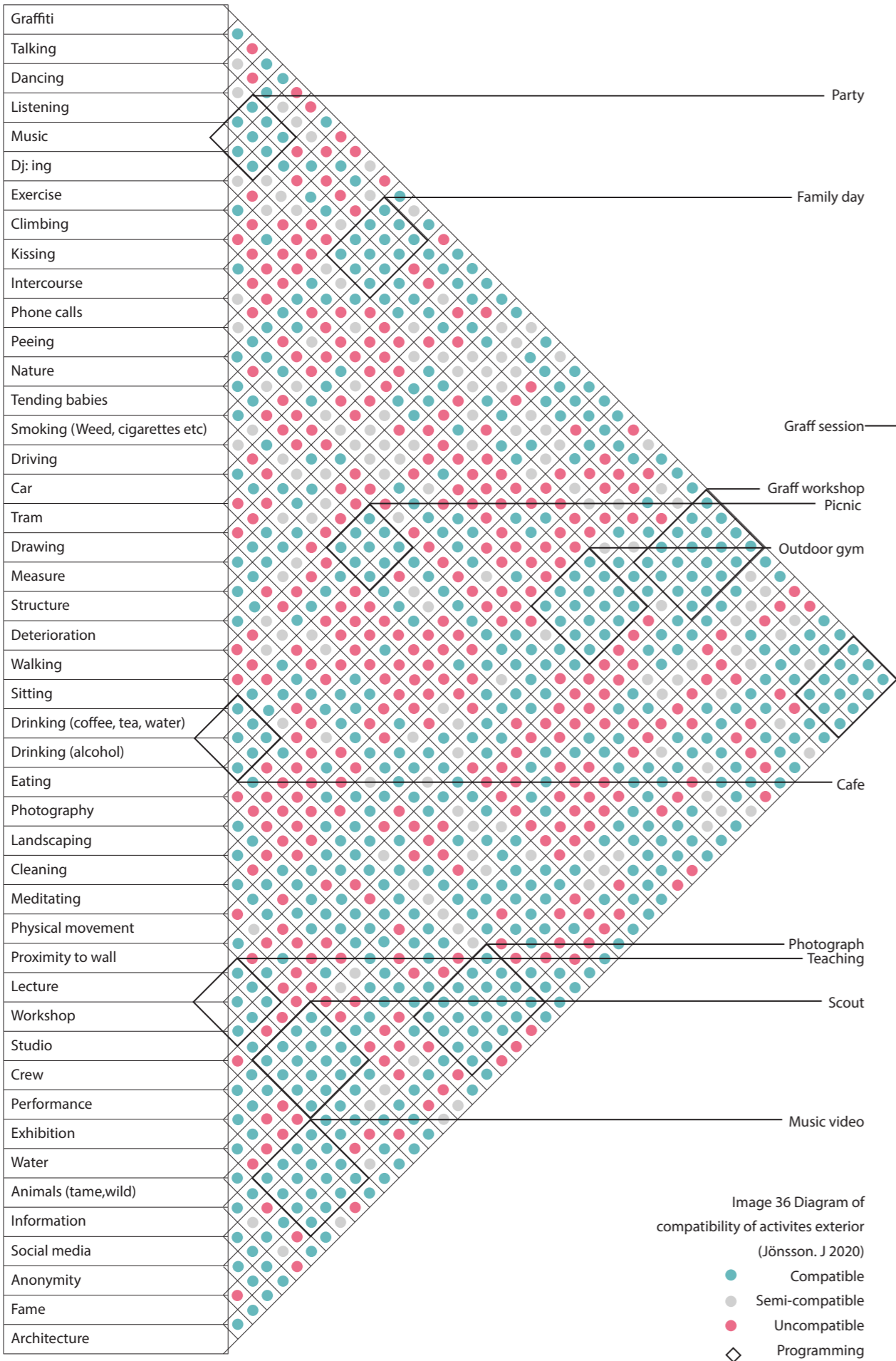Meeting writers inside
Defacing
Interacting with mock-up

Top Image 36

Fame elevation 1:400

Allocating writers to a place

Bottom Image 37

Diagram of movement by Fame

The wall
People moving
Objects moving

The bottom diagram are how they
set up before starting to paint. The
middle denotes their movement
during the session and the top one
how they packed up.

LEAVING

DURING SESSION

1 section painting

2 section movement/
interactions

3 section storage

SETTING UP   1 crew (9 guys)   1 guy   1 guy   3 guys   2 guys, 1 Baby

Image 36 Diagram of compatibility of activites exterior (Jönsson. J 2020)

Graffiti
Talking
Dancing — Party
Listening
Music
Dj: ing
Exercise — Family day
Climbing
Kissing
Intercourse
Phone calls
Peeing
Nature
Tending babies
Smoking (Weed, cigarettes etc) — Graff session
Driving
Car — Graff workshop / Picnic
Tram
Drawing — Outdoor gym
Measure
Structure
Deterioration
Walking
Sitting
Drinking (coffee, tea, water)
Drinking (alcohol)
Eating — Cafe
Photography
Landscaping
Cleaning
Meditating
Physical movement
Proximity to wall — Photograph / Teaching
Lecture
Workshop — Scout
Studio
Crew
Performance — Music video
Exhibition
Water
Animals (tame,wild)
Information
Social media
Anonymity
Fame
Architecture

● Compatible
● Semi-compatible
● Uncompatible
◇ Programming

Prototyping

Prototyping is an architectural tool allowing the designer to test design through a wide range of criteria like structurally, technically and aesthetically. Produced through a diverse set of skills like sketching, modelmaking and mock-ups, the architect can form their decision based on the prototypes. They are highly successful in participatory methods, where designs can be tested with their target groups. When utilising prototyping for participatory methods and data collection, it is paramount to consider the scope. The methodology can only test a section of a larger system and thus cannot give a holistic view. Pairing it up with other qualitative research material is be beneficial as it provides the prototype with a context. (Naranjo-Brock, 2020)

When working with a wider target group, pop-up architecture has been utilised. It's presence and access to the general public is an important platform to understand the behaviours of society and the different qualities. Continuously highlighting the political connotations of their inception, pop-up architecture can reshape the urban fabric in a bi-directional relationship between the designer and target groups. Allowing for a multitude of iterations to take place to discover the scope of what is required on site. (Breeze, 2011)

Prototyping is the collaboratory identification of possible futures which stems from current practice. The aim is to introduce change within the system by making it possible to change. Preben Morgensen (1992) coined prototyping as an approach were the designer acts as a provocateur. By identifying the issues on site

and questioning the aspects of every day respectfully, the mock-ups create a better understanding of the underlying socio-cultural issues by calling forth what is usually taken for granted. By presenting the underlying issues, the designer becomes a proactive participant in communicating with the target groups, which allows them to further comprehend their place within society. (Morgensen, 1992)

A threshold

'One man's trash is another man's treasure' is said to highlight that we value different things. The writers seem to place their art higher than its place, and therefore hundreds of discarded spray cans litter the site. For me, it seemed like a waste of resources, and I wondered if I could create something out of them. I could not bring the spray cans to a workshop as they are considered hazardous materials, and I was not able to bring equipment to the site as it lacks basic services. I based my mock-ups on the mappings I made and my conversation with the writers.

The ideas of accessibility were often mentioned in my conversations with the writers. This made me wonder if it was possible to create a better threshold between the two social groups where they could interact. Working with the ideas of entrances and communication, I started to look into making information boards. These boards could become extra planes used by the writers or graffiti workshops. The lightweight construction and replaceable sheets make the threshold pieces moveable - which in turn allows them to inhabit different spaces,

reflecting the agency that writers have on site.

These objects would transform into furniture needed on site for the different sessions through different configurations. These objects create a disturbance in the monotonous space by becoming areas where people can gather and set up for the sessions.
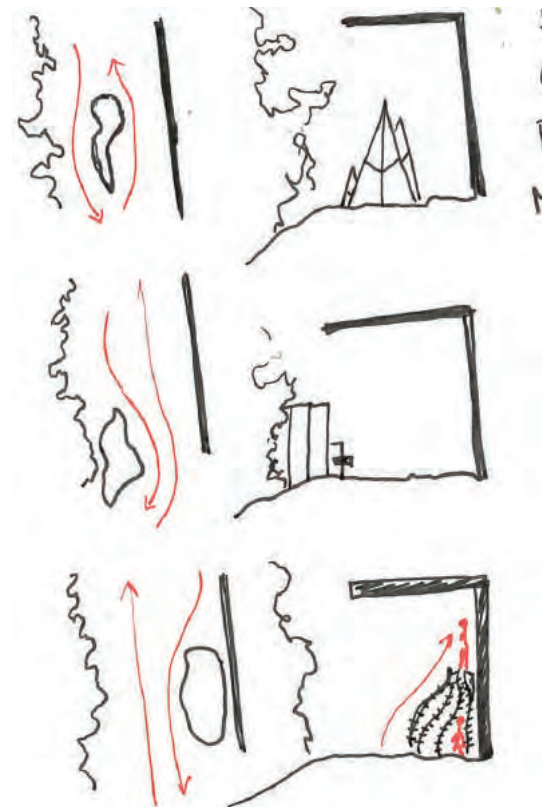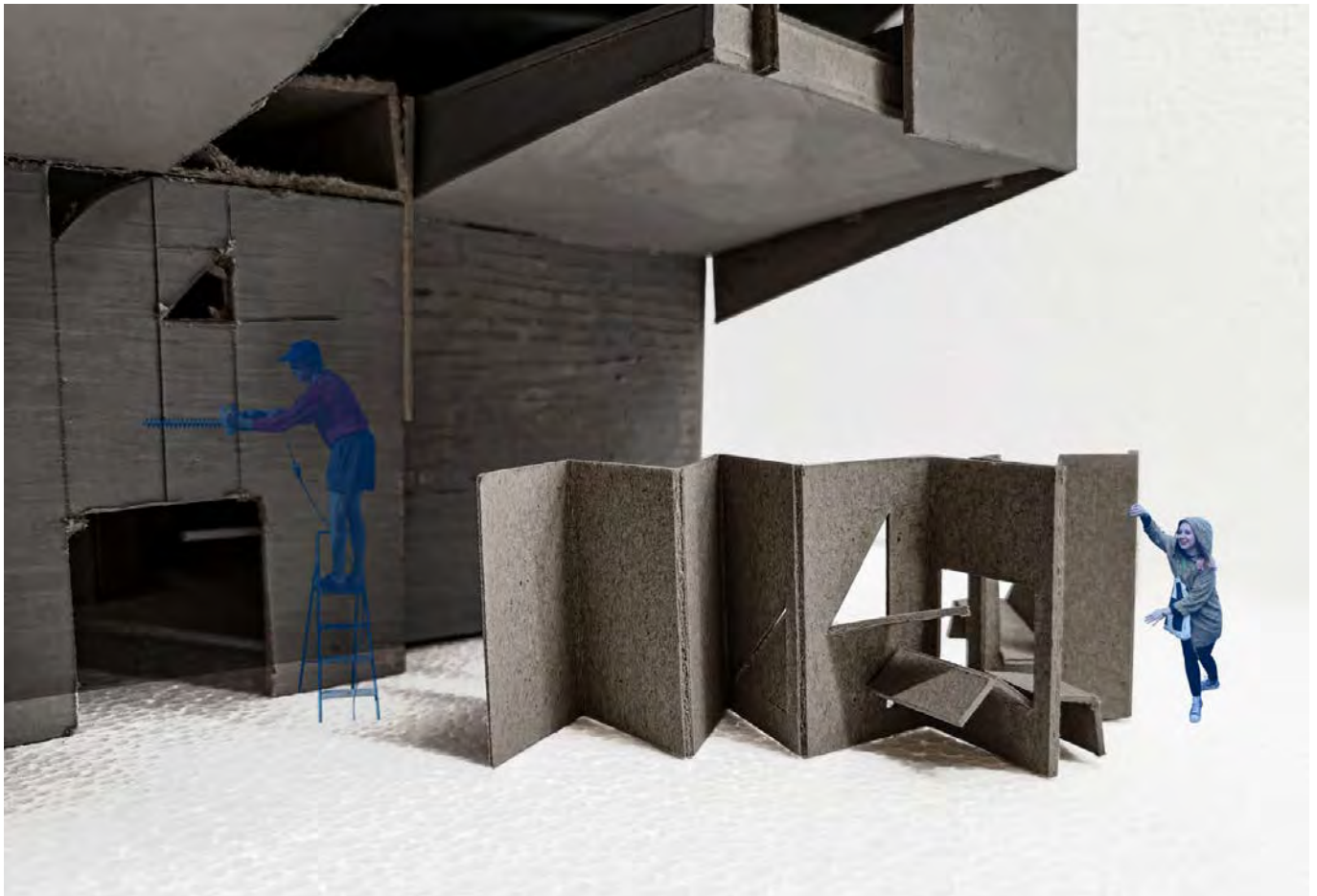

37
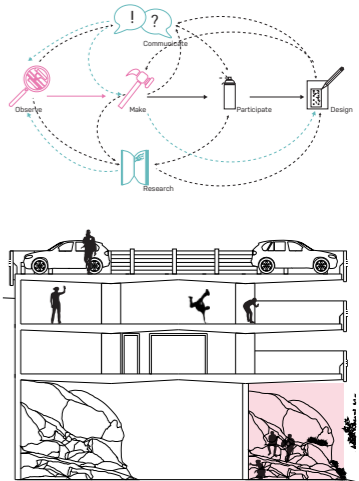
Top Image 38
Model of entrance screens
(Jönsson. J 2020)

Showing the object in use

Bottom Image 39
Sketches of space
(Jönsson. J 2020)

Showing the different flows that
could happen depending on the
positioning of the object

Meeting ground

The second model explored the ideas of creating a pod where the writers and the wider community could interact. The replaceable sheets of the panels were replaced with rigid materials incorporating cut-outs to create different types of spaces which could act as a threshold between the activities. When completely folded the screens becomes a closed object, like the parking garage, is today. The writers would have access to the outside and would be able to paint it. By slightly opening it, more intimate spaces could be generated, allowing for much-needed shelter, storage or privacy. During workshops, the object becomes a meeting point and a place where people gather before starting. Fully open, it creates new ways of moving through space which moments of paus through the different cutouts. Allowing writers

to create at different scales, and an opportunity for the community and writers to co-produce a safe space for normative interactions together with the writers by making areas of privacy.

The structure could morph with the foundation wall and allow access to the interior by landscaping as the rocks on the site. It was complex and difficult to assemble, making it suitable as a pavilion rather than a prototype as it would be time-consuming and not cost-effective to make.

Image 40
Model of fold out screens
(Jönsson. J 2020)

Folding out the object shows the cut outs that can become areas of interactions on site.

39
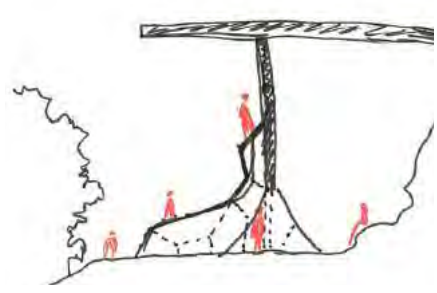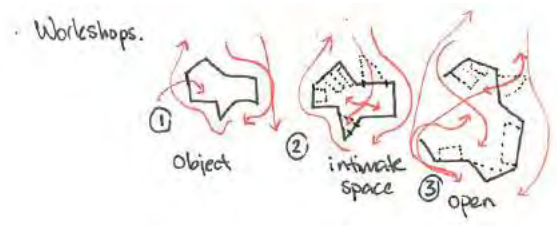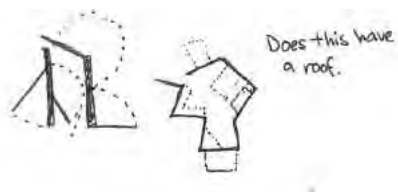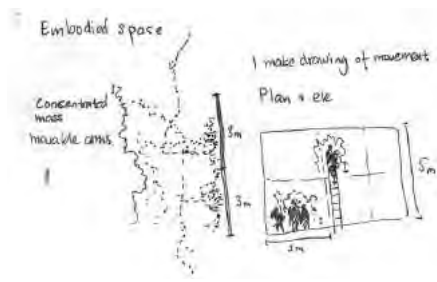
Image 41
Sketches to understand model
(Jönsson. J 2020)

Mapping out the writers movement and trying to utilise the arm movement as a design idea. Trying to understand what the object could be in plan and lastly, an idea of how the structure could become a paracitic part of the foundation wall.

On-site testing

1:1 PROTOTYPES

To recreate the aspects of the models, I wanted to recreate them on site. I was forced to simplify them and explore one aspect of each model. My first mock-up tried to invite the general public to the site by making it more visible. Using discarded spray cans and decanting them, I was able to create a trail leading from the road to the foundation wall. Most colours that have been left behind are in pinks and purples which created a uniform trail down to the site.

Decanting is considered hazardous as you are releasing excess gas from within the pressure chamber. It has to be done in well-ventilated areas, (like outdoors) and consists of making a small hole allowing the gas to disappear before making another insertion at the bottom to gain the left-over paint. (Writer, personal communication, October 13 2019) A small wall was made with the decanted spray cans, to make it into a division. When I came back, the cans had been taken. These cans can be sold when decanted as they are made of metal. Some artists are using decanted spray cans for their art and frequently transverse the site to find supplies. This meant I had to be more creative in my use of the cans as they needed to become an integral part of each prototype so they would not be taken. (ibid.)
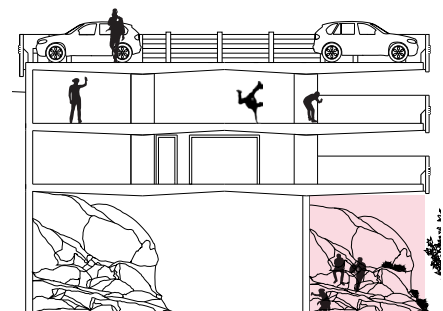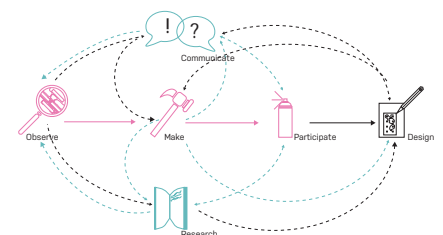
MATERIALS: Spraycans
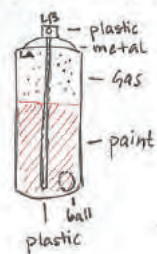
Image 42-43
Pictures of the first 1:1 prototype
(Jönsson. J 2020)

Image 44
Sketch of spraycan to understand how it
works
(Jönsson. J 2020)
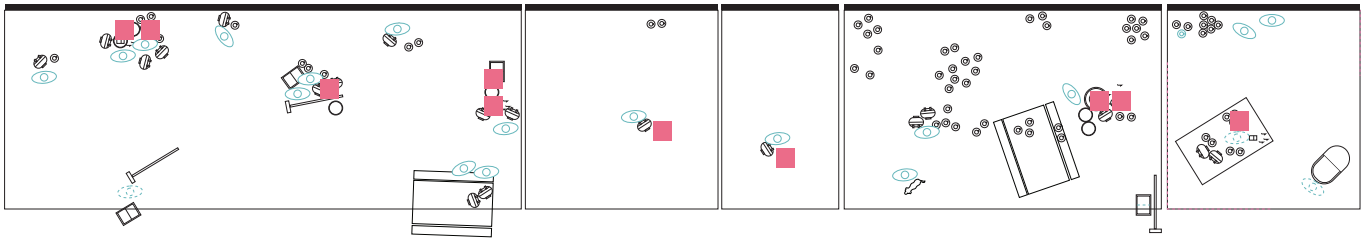
LEAVING
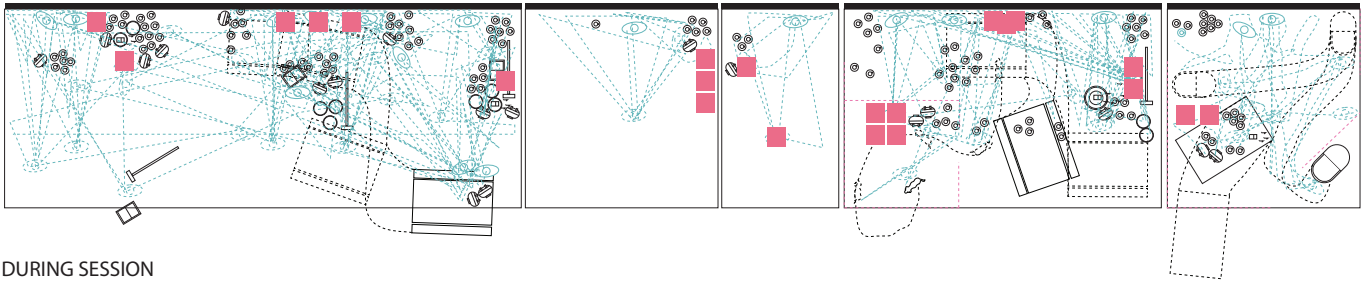
DURING SESSION
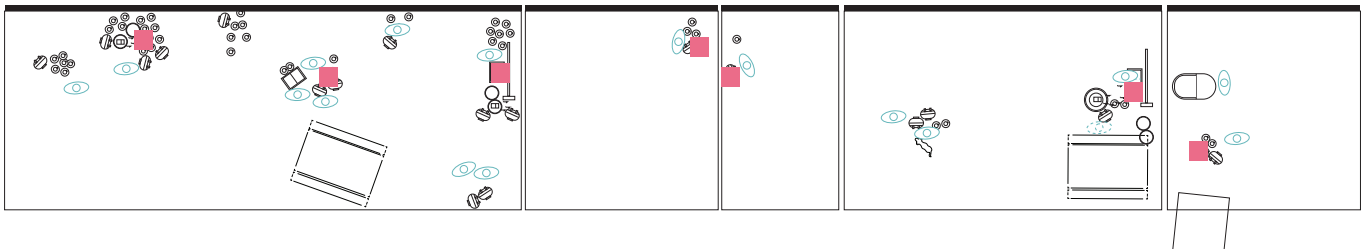
SETTING UP · · · · · · 1 crew (9 guys) · · · 1 guy · · · 1 guy · · · · · · 3 guys · · · 2 guys, 1 Baby

Objects as creators of space

The second assimilated the potential of objects on site. Simulating the aspects of making areas for social interaction. Using the maps, I detected patterns of placements of objects required for the graffiti sessions. Noting that the areas are ephemeral and transform as the writers are using the site. This aspect of temporality would make screens very difficult to use, which lead me to re-think their execution.

I made 20 boxes, out of discarded spray cans and cello wrap, which I imagined could be used in many different ways. When I came back the following week, they had been destroyed. The meticulous dismantling seemed to be a response to my activities on site and the visual placement of the

unwrapped cello-wrap, a statement. They had cleaned up the site as a big crew had just hit the place. From my fieldnotes, I annotated the placement and destruction as the following.

"They destroyed it all. A statement, clear as day, that this is not what they want. They have never had something for them or had the time to make it themselves. The next prototype needs to follow the actions of graffiti rather than making up needs."

This making up of needs is a great issue when designing for sub-cultures. My normative thinking put my prototypes at disadvantage but because they are not permanent the writers had the opportunity to tell me through their interaction what they wanted.

Image 44
Diagram of object placement
(Jönsson. J 2020)

■ Objects location

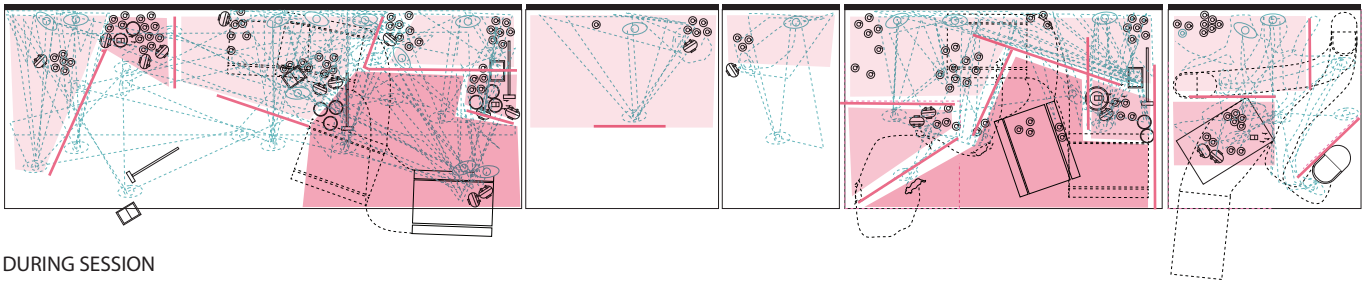Mapping the location of where objects are placed to understand the spatial extent of space used

43

Image 45-47
Photographs of prototype and outcome
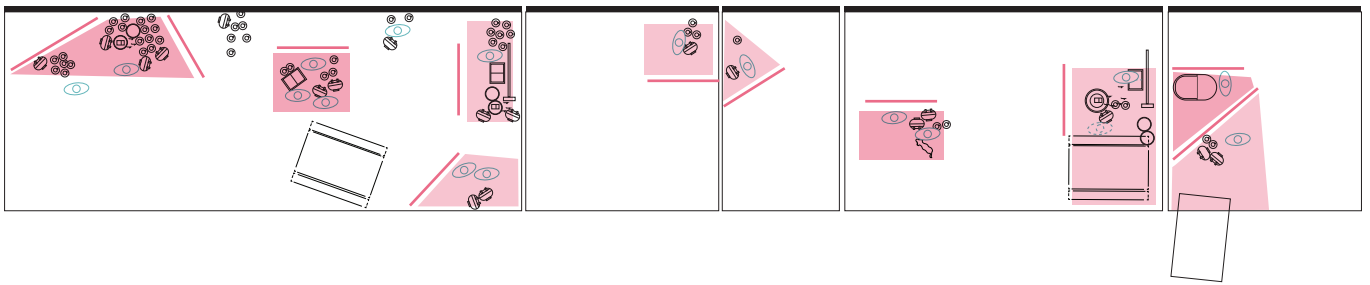(Jönsson. J 2020)

I thought they would be resourceful and
think of how they could place the boxes as
they deemed fit. However, when I came back
it had been deconstructed and the spray
cans where gone.
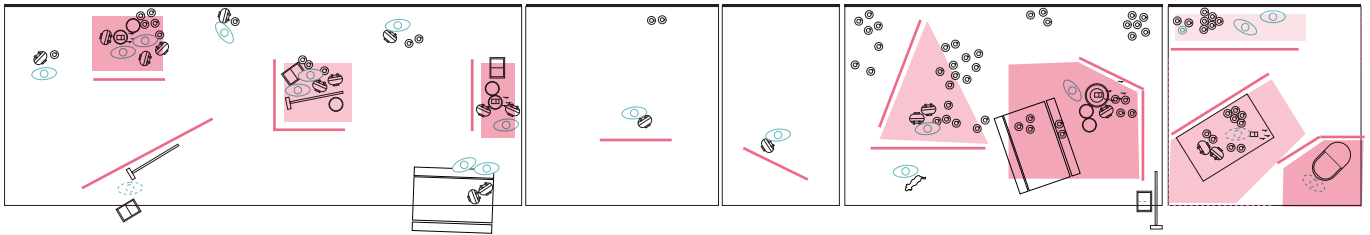
LEAVING

DURING SESSION

SETTING UP   1 crew (9 guys)   1 guy   1 guy   3 guys   2 guys, 1 Baby

Looking at the maps again, I realised that the objects were not important. Focusing on the movement and the spatial iteration that happens during a session seemed more interesting. Looking at how different writers set up depending on groups size combined with how they use the space highlighted a different pattern use. These spaces created trough their movement and placement of objects became rooms where different activities occurred. Combining it with the previous programming diagram, I could decipher how space was used.

Based on this approach of looking at the space, models were created to further comprehend what it meant for space. Attaching it to the structure and using cables would be able to combine the different

structural ideas of chains leading water down with the privacy required for the writers. Through these models, I realised the issues of attaching the chains to the wall as a prototype as it would be a permanent adaptation. Based on a grid system involving the structural capacity, the points are considered to be able to carry the load. The lead time was problematic as it requires approval from the property owner. Another consideration was the post-tensioning, which would require inconvenient machinery or more man-power to be taunted properly.

Image 48
Diagram of cello-walls
(Jönsson. J 2020)

■ Painting
■ Storage
■ Social Activities

During the sessions most activties and zones occurs. Set up and leaving corresponds to acupuntural places where activtiy happens.

45
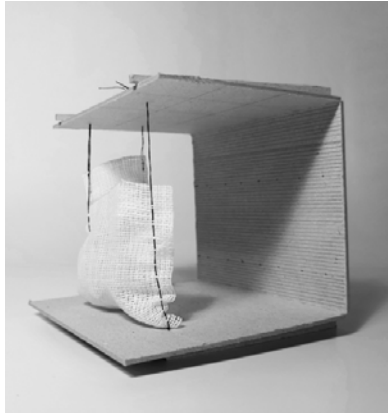
Image 49
3 guys 1 dog model
(Jönsson. J 2020)

The canvas can be pulled down to keep the dog warm and away from the wet ground. The transparent fabric allows light to penetrate and shelters the writers from the wind. The walls gives privacy if more people will come to the site
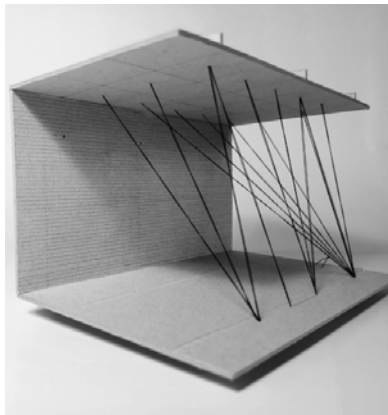

Image 51
Workshop model
(Jönsson. J 2020)

During a workshop, canvases are not required as the people participating are from the normative society. However, it is important to section the space to make it legible. Using the chain would give focal points within the space where different activities takes place.

Image 52
2 guys, 1 Baby model
(Jönsson. J 2020)

The baby needs to be sheltered from the areosol and a triangular canvas is placed to make sure that the father can see his child at all time. The large canvas wall gives complete privacy for the writers and as it tapers out towards the slope it allows for natural light on site.
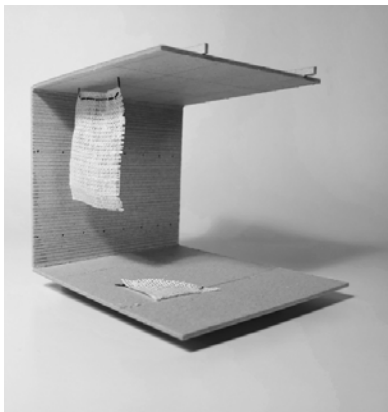
Image 53
1 writer model
(Jönsson. J 2020)

The singular writer does not require much. A place to keep the equipments and a small hanging canvas to promote privacy. Normally they seem to want who is coming down in case they know them.

I researched temporal walls and found the art of cellograff. First encountered in Paris, the writer brings cello-wrap and creates their legal wall to paint ("Concept", 2010). I placed the cello-wrap at locations by and around the wall that seemed to be pinch points. The walls gave the site direction and space for writers to paint. When I came back a week later, signs of writers trying it themselves were seen.

These two different acts towards the prototypes could be about equity and the group's control over the space. The writers could not read the prototype as they had no point of reference within the culture for it. It was seen as a threat and therefore destroyed under playful circumstances.

If I had been able to remake the boxes better, the writers would look at them differently as it would be a pristine object rather than a mock-up. The second prototype was received well, as it placed itself within the cultural frame of the writers.

The group surveils their perceived territory and make sure that people adhere to social patterns. Any deviation from the standards is seen as threats towards the group and will be disposed of(Fisher & Reuben, 1982, p. 188-195).

Design

PRINCIPLES

The most requested form of adaption to the structure was vertical access. But the placement of these stairs could affect how people use the space and their expectations. Therefore, combining the need for access with the VSA and movement mapping the placements were made. From a structural viewpoint, it is important to handle the large quantities of water within the site. Placing the stairwells where the signs of deterioration occurred could improve the longevity of the site. Where cuts in the loadbearing components of the floor slab are made, a new structure is required for structural integrity. The many vertical points allow the writers who wish to stay anonymous to gain access to the structure.

One of the major issues of the site is the fact that only 150 people are allowed in the interior. Throughout my research, I have not encountered that many people on-site, and therefore for the concept of the design, I have decided to disregard the restriction. However, if it were to become an issue, gates by the vertical access from the fame could be placed and opened during specific times by the property owner.

The new structures will become directions which will help guide the users to different activities and give visual interest to the site. They hold the qualities for necessary separation between different levels of autonomy. Each space should be open for multi-functional purposes and allow people to personalise the space according to their own belief when using it.

The exterior parking lot is kept as it is required for both the residents and the programms on site

No changes to the interior spaces as the activties are divided within the bays of the structure
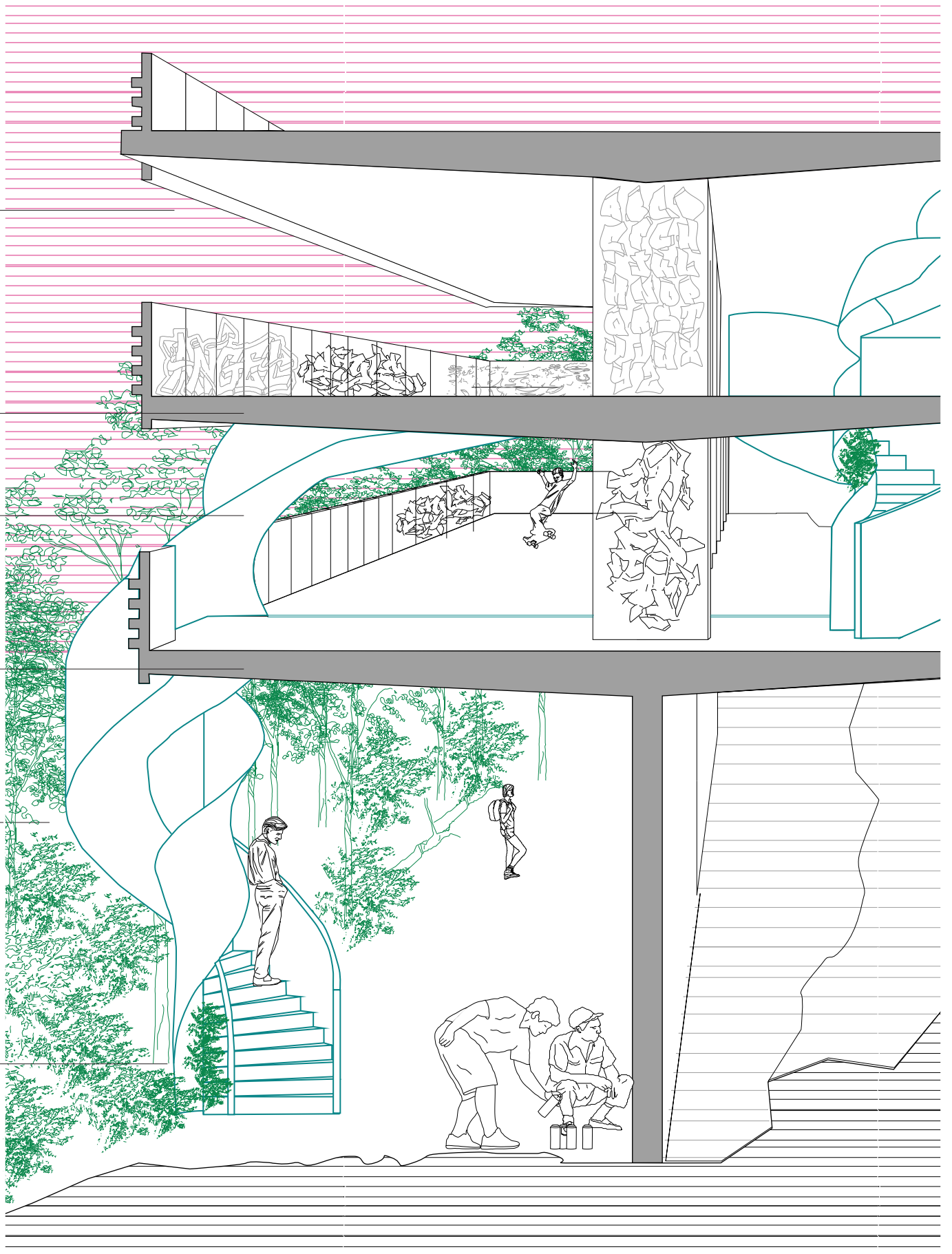
Corten steel structure to twist and bend to collect water of sipping through. Drill holes required at water pooling for better draingage

Drainage inserted in concrete slab to allow water to flow through

Only one access staircase to the inside

The water is taken down to the slope

Image 43
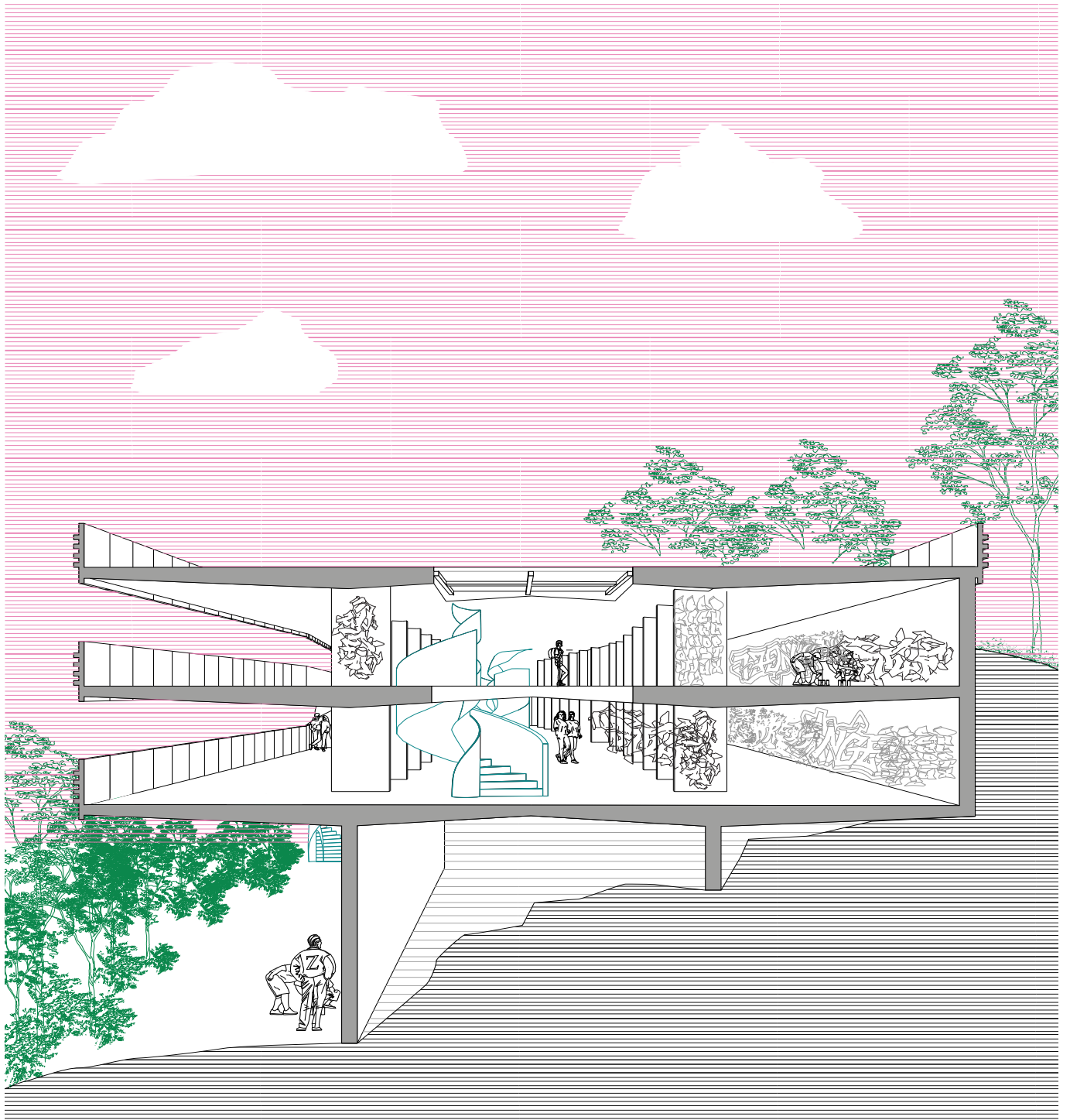Proposal of directional stairs with water collection
(Jönsson. J 2020)

49

Image 44
Sectional perspective showing
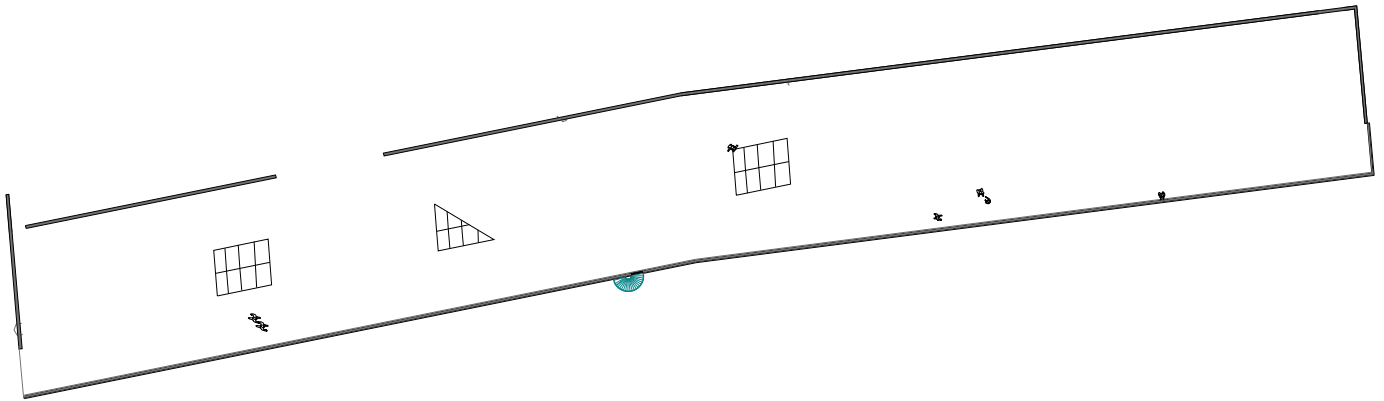cuts and inhabitation
(Jönsson. J 2020)

Lvl 00 Parking

The outdoor parking is deemed paramount for the residential block. Minimal interventions are made through cuts between the loadbearing structure to allow light to emerge inside the building. A metal structure is then erected to hold the structural glass inlays which have been coated to provide grip for the cars.

To keep the insertions feasible, the cuts have been performed where most of the activities are performed on the floor below.

Gym
Party
Photography
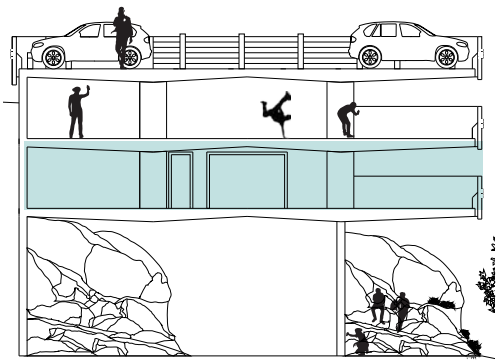Music video

Cafe
Picnic
Live
performance
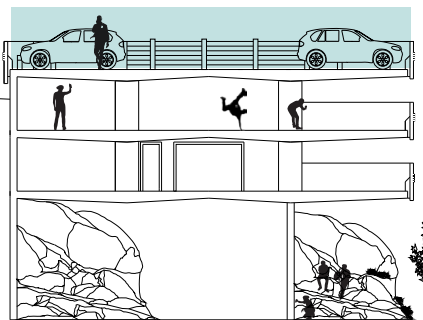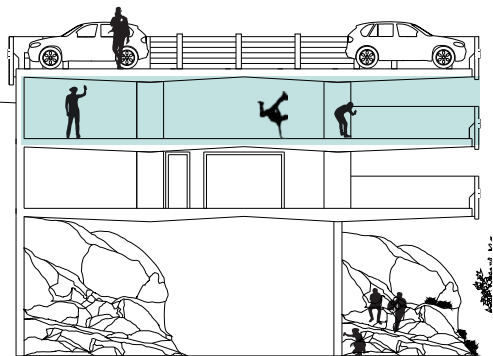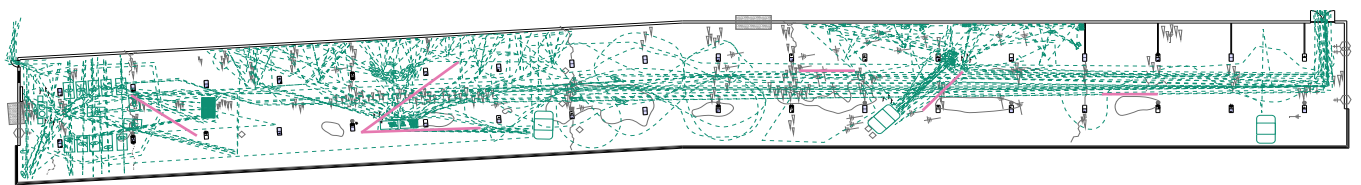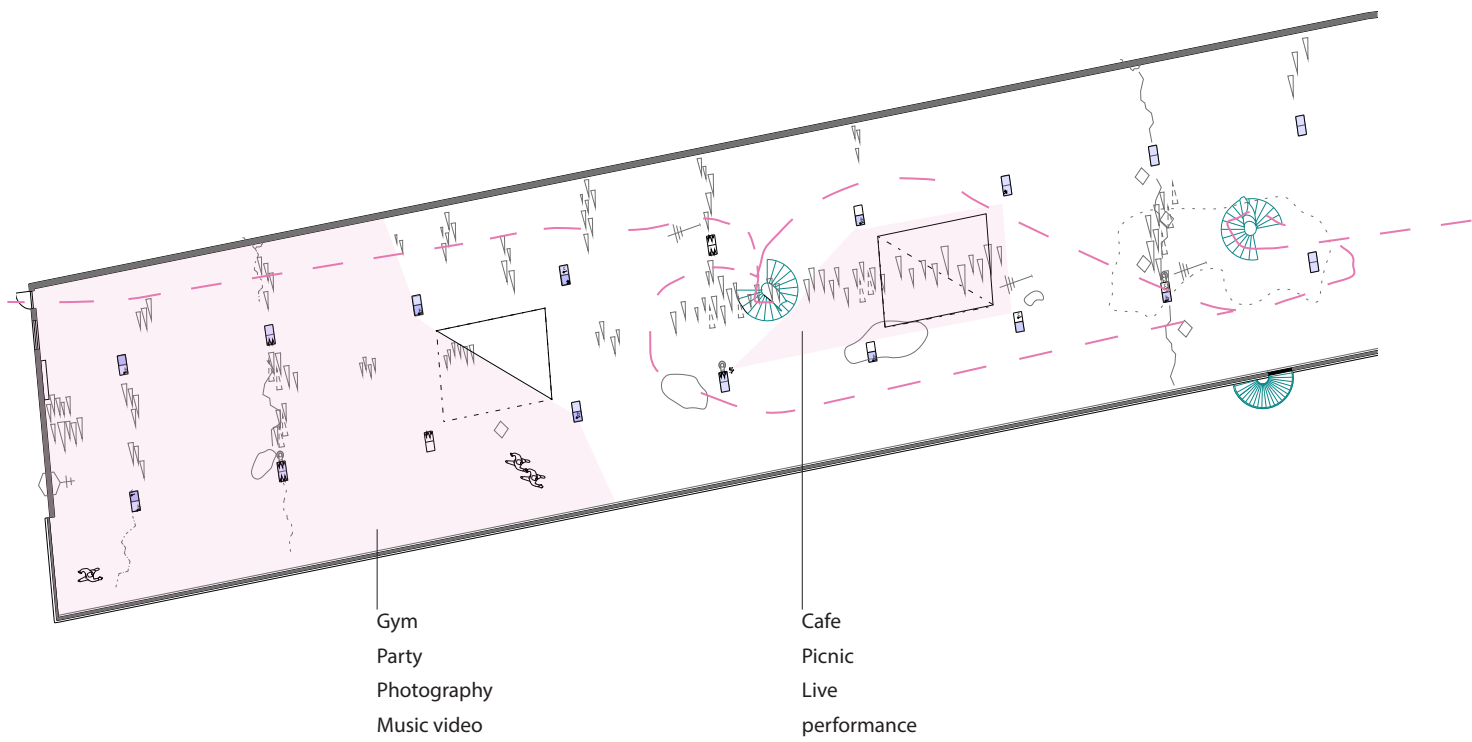
Image 46
Previous plans and directional pinch points
(Jönsson. J 2020)

Pinch points derived for program

Teaching

— — New route

▨ Examples on how to read space

FLOOR LVL -01

The first subterranean floor has the most damage, with plenty of concrete stalactites and exposed rebars. It compromised of a multitude of stagnated pools of water by the blocked drainage system.

The movement through this floor is linear with an emphasis on the interior walls where most of the activities where being held. The proposal better divides the space into smaller section, allowing for a greater variety of programs to take place and reducing the amount of water stagnating, creating more floor space.
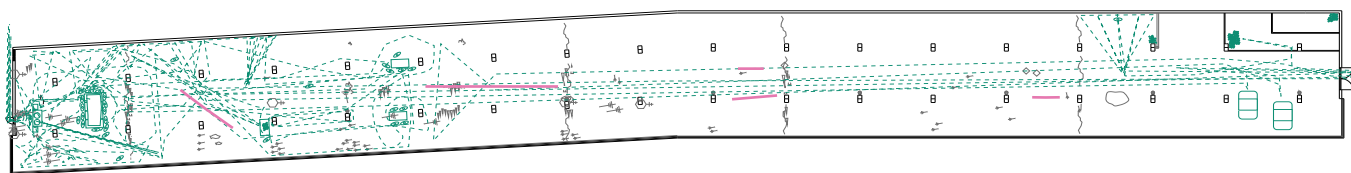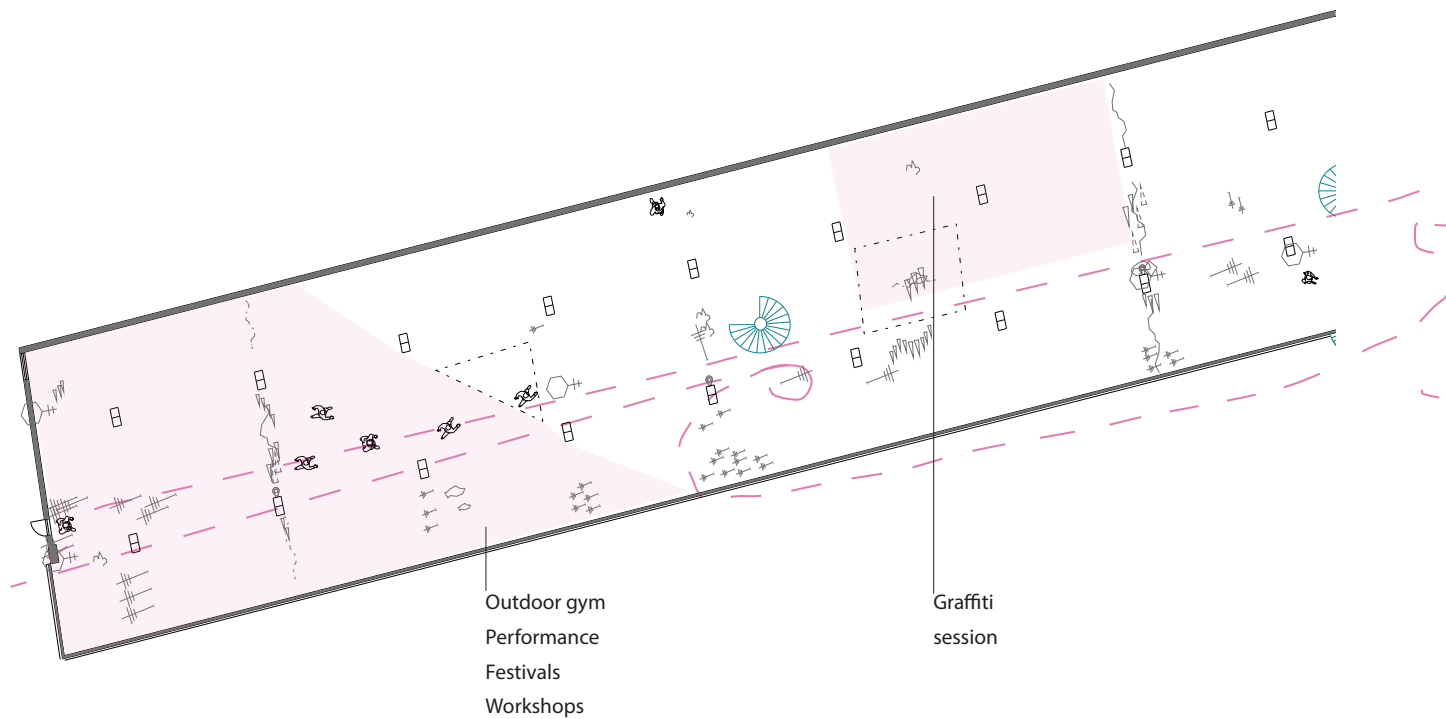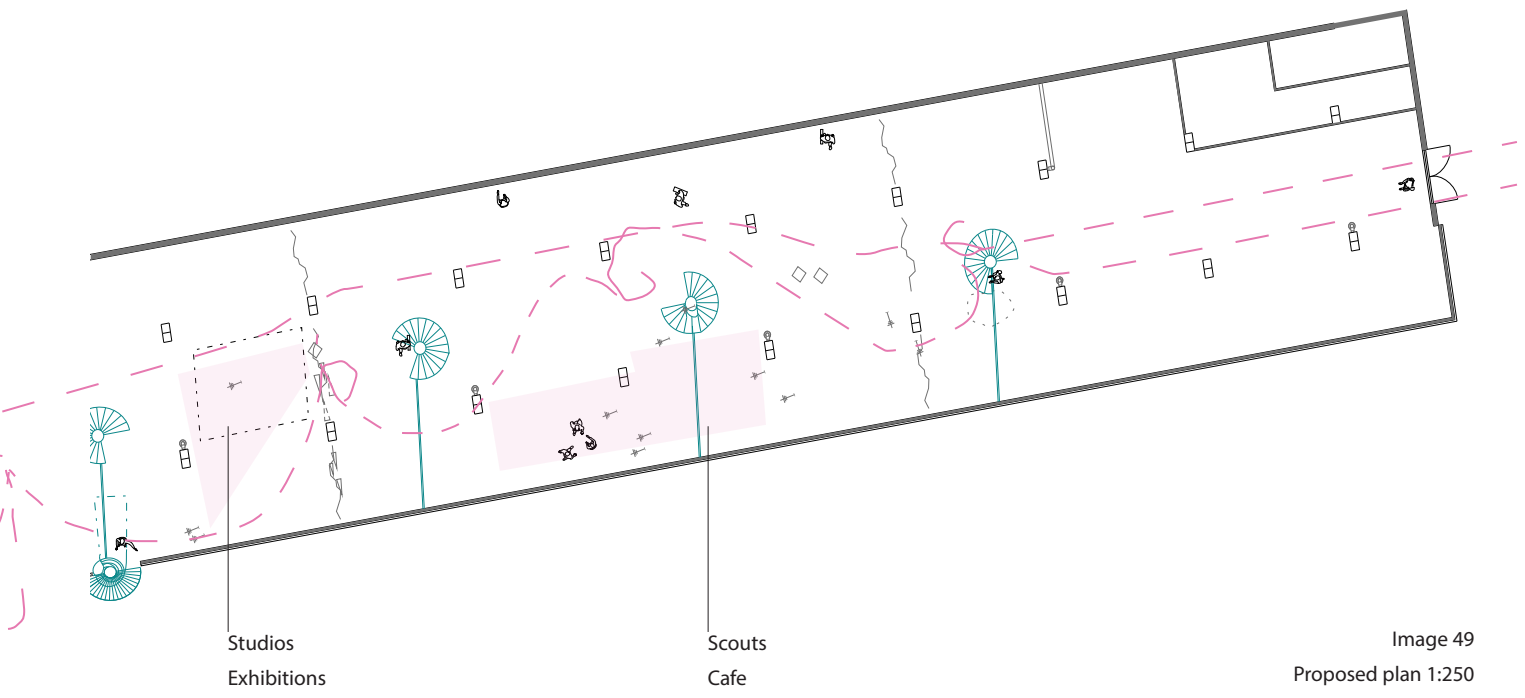
54

Outdoor gym
Performance
Festivals
Workshops

Graffiti
session

Image 48
Previous plans and directional pinch points
(Jönsson. J 2020)

——— Pinch points derived for program

Studios
Exhibitions

Scouts
Cafe

Image 49
Proposed plan 1:250
Stairs and new routes
(Jönsson. J 2020)

— — —   New route
⬛   Examples on how to read space

FLOOR LVL -02

The second subterranean floor showed the least signs of activities and deterioration. It is used for a high-end program but opening it up for people and writers would allow for more programming to occur.

The unwritten rule of writers is to never deface a good piece as it is seen as highly offensive. This respectful nature of the sub-culture could extend into these spaces where people are allowed to create on their program. No additional fixtures and components were added to keep maintenance cost as low but it is possible to gain access to electricity from the property owner.

The new movement through the structure emphasises the aspects of the structural decay whilst promoting spatial agency through the creation of spatial dividers.
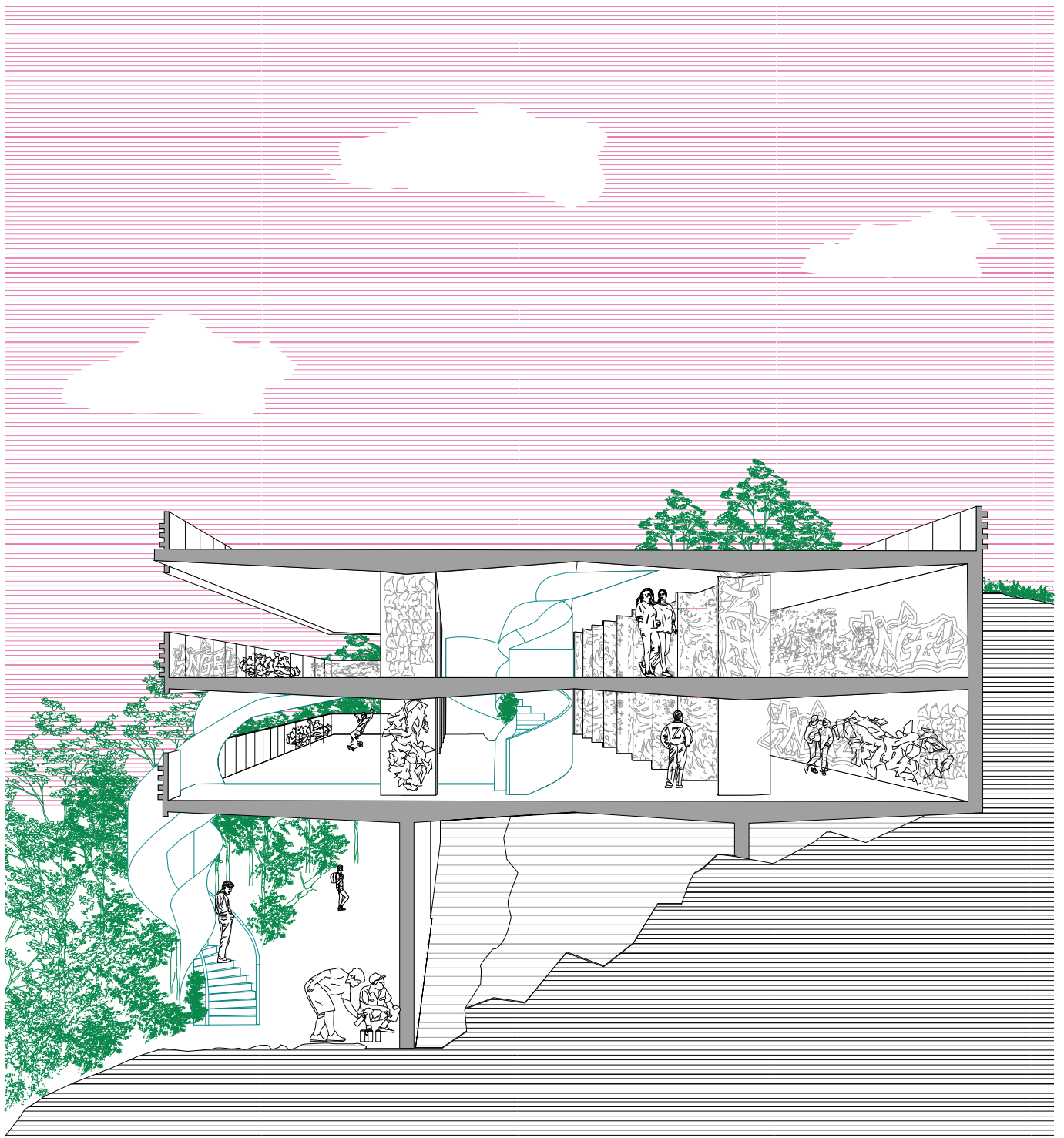
The proposal allows the two different types of the program access to the structure through autonomy. Each group has their entrance, where the writers gain access from the fame and the general public from the existing entrances. This allows both groups to feel safe and safeguard their interest. By giving them the possibility to enter,

current programming of the site will not be formal. Keeping the writer community in charge of an entrance, the hopes are that they will extend the observed respect towards space and allowing the wider community access. Housing activities from both sides simultaneously would contribute to making the site feel less fragmented.

Image 50
Perspective section showing staircase to the
Fame for sub-cultural agency
(Jönsson. J 2020)

Reflection

When targeting sub-cultures as an identifying quality in new redevelopment schemes it is important to ask the following question: for how long should it be the identity. Many marketing schemes seem to want the sub-culture until the area is profitable on its own. This short-term abusive way of thinking have detrimental effects on the both the sub-culture which looses an important part of their space in the city but also for the wider city as it does not promote inclusion.

But how do we go about designing for sub-cultures in the urban environment? This thesis tried to approach it from a grounded standpoint were the designer immerses themselves and locate key aspects of the spatial patterns and behaviours. It argues for the designer to test their findings on the target group through prototyping to minimise the effects of creating standardised space and to reduce the impact of subjectivity from the designer.

Methodology

The research is time-consuming and would have benefitted by a team where people are responsible for each other to stay focused. The limitations of the methodology are the open-endedness. One positive aspect of the approach is its main focus on patterns rather than the architecture which means that the target group never thought anything would be built or created for them, lessening the issued of disappointment seen in other community-related methods which heavily rely on co-creation and participation.

It highlights the architects or designers own preconception on space and forces them to think differently. For example, looking through my fieldnotes, I had proposed to make the Fame an exhibition space (See apendix), allowing the wider community to gain access. But through my research, I understood that the writers do not necessarily want people by the Fame but they want access to the interior. The Broken Window Theory contributed to my initial ideas, as I had preconceptions about writers and their culture based of my intial meetings. However, it proved to be wrong as writers are highly respectful towards each other and work to make their art accessible and appriciated by the city.

Termonology

Throughout the research, I found the term community lacking as it only describes the main normative social formations. Its usage in architectural discourse has an inclusive meaning, but as my work with street writers progressed, I found it to be very exclusive. For inclusion and spatial justice, it is essential to not place normative restrictions to social behaviours through the use of language. As seen in the research, language and social patterns reinforce the identity and exclusivity of other socio-cultural groups but framing them as 'outsiders'. This fragmented nature was felt throughout the entire process, as I had to research each social group on its own.

This separation is what I believe is at play when marketing sub-culture as an identity for gentrification. Proposing sub-cultures as an identity marker of a neighbourhood is problematic because of the connotation it has to commodification and objectification. The undetermined longevity of the proposed identity marker is seen as a threat to the subculture's growth.

Agency

Ownership and authorship were major aspects of the ideas of commodification. The property owner owns the land and structure, but in terms of the vacant building, they do not have authorship over it. By that I mean, when adaptive re-use of the disused structures is promoted, sub-culture should be inviting the society, rather than allowing the sub-culture to stay. This mental shift in perception will become vital in the success of marketing sub-cultures as identifying markers of an area. It allows the social group to find their way back into society rather than being further alienated. Understanding different social groups and how they maintain their occupied spaces could become important design factors as it is the users that safe-guards a place.

Preservation

Adapting structures according to the occupying sub-culture rather than the main social group's perception of it could become interesting places for testing urban form. Prototyping and quick mock-ups is a great tool to ensure the validity of the design proposal, as it gives the users a chance to react to it based on their own spatial beliefs. It is beneficial for architects and developers to re-use vacant structures, both for environmental sustainability and spatial agency, but to learn what lived space looks like from other perspectives.

Reflecting on the process, it has

been highly beneficial for my personal development, as I now look at space with different lenses. For architects and planners, it will become more important to be able to see the city through different perspectives to create socially just places. By slowing down the process in marketing of vacant structures, the place have an opportunity to evolve on its own and create a stronger character than what would have been created through the designers preconceptions of the space.

Final remark

When we are designing for sub-culture and marginalised communities it is important to connect with them and understand their desires. Only focusing on the general public would not promote cohesion and inclusivity. Approaching these communities should be from a student perspective, were you are always learning. Combining the expertise of architects and the utilisation of our tools to promote communication is the only way to understand what they need.

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Breeze, Nathan 'Pragmatic Design: Pop Up Architecture' Retrieved May 10, 2020 (https://aestheticamagazine.com/pragmatic-design-pop-up-architecture/)

Naranjo-Bock, Natalie ' Using Paper Prototyping as a Tool for Participatory Design Research.' Retrieved Feburary 8, 2020 (https://www.paulolyslager.com/paper-prototyping-tool-participatory-design-research/)
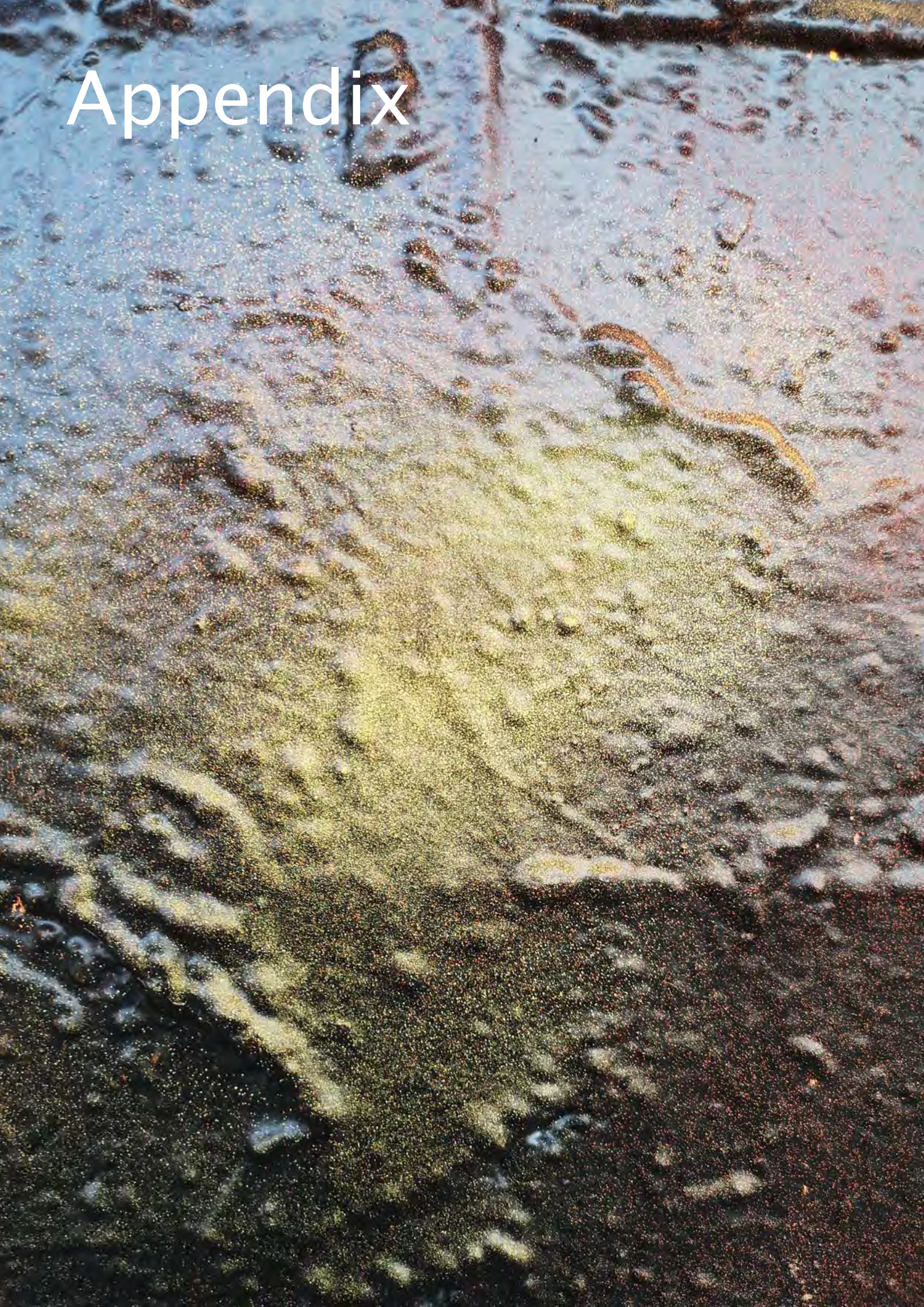
Appendix

Content

This appendix deals with the process of prototyping. Prototypes can be anything from sketches, models and mock-ups and are tool which architects use to reflect on their design. Throughout the process of this thesis, I have often worked with quick prototyping to generate ideas.

Weekly observations:

Deals with the graffiti observed and how it was conducted.

Encounters:

Explains the process of reflections from the site and how it was incorporated into interview and academic data collection.

Writing as a tool:

The way that I process information is normally through texts where I can collect and edit it as I go along. This chapter explains how I incorporated that into my research.

Sketches as prototypes:

Highlights the importance of sketching in my process and how it was used together with the writers.

Structure:

Describes how the visual structural analysis was conducted. And how the information was used to start a design process with sketching and models.

A detour:

Shows a normative project which was rejected as it did not cater to the writers needs.

Designing access:

Design process highlights from the decision of to design vertical access through the building.

Weekly observations

The seemingly vacant parking garage has sporadic activities formalised by Urban Konst and the property owner. To comprehend the significance of the place, it was required to conduct weekly data gathering and observations regarding the actions of the writers. Through a photographic investigation, the social pattern and hierarchy within the sub-culture could be deciphered and understood. It proved the seasonal changes of behaviour and which writer is most active on-site. Due to issues of anonymity, I will no release the information as I do not know if they are hitting the city. Comprehending how many writers are actively using the site and the seasonal flux as it supports the idea of being a popular place for writers.

The social relations expressed through the placement on the wall is witnessed through the actions of defacing. Each week, a full photographic investigation of the wall concluded the social hierarchy. Interestingly, the patterns do not only relate to the individuals, but the pieces are an invitation to get better. As seen on the other page, this invitation manifest. The first shows a collaboration piece meticulously planned and executed. It stayed on the wall for two weeks until a second group came along. Because the first group had used 10 meters of the wall, it was required for the three following artists to do the same. By making three separate pieces on top of the collaboration piece, they created an invitation for more writers to use the space because they broke up the requirement of using 10 meters. By seeing this phenomenon of capping similar-sized artwork shows social relations. The final one is a compilation of writers that have again come together to work on the spot. This final collaboration is not as structured, and the rules do not apply to it. They were quickly defaced, and parts left visible for others to use.

The output of the sub-culture speaks volume of how they interact. By comprehending it through analysis and research, it was possible to read the hidden messages within the placements. This allowed for comprehension of how the wall is used to show hierarchy. This diagram is found in the booklet. The following spread shows some of the weekly observations and photographs of the pieces.

Photograph of graffiti
Jönsson. J 2020
Week 06
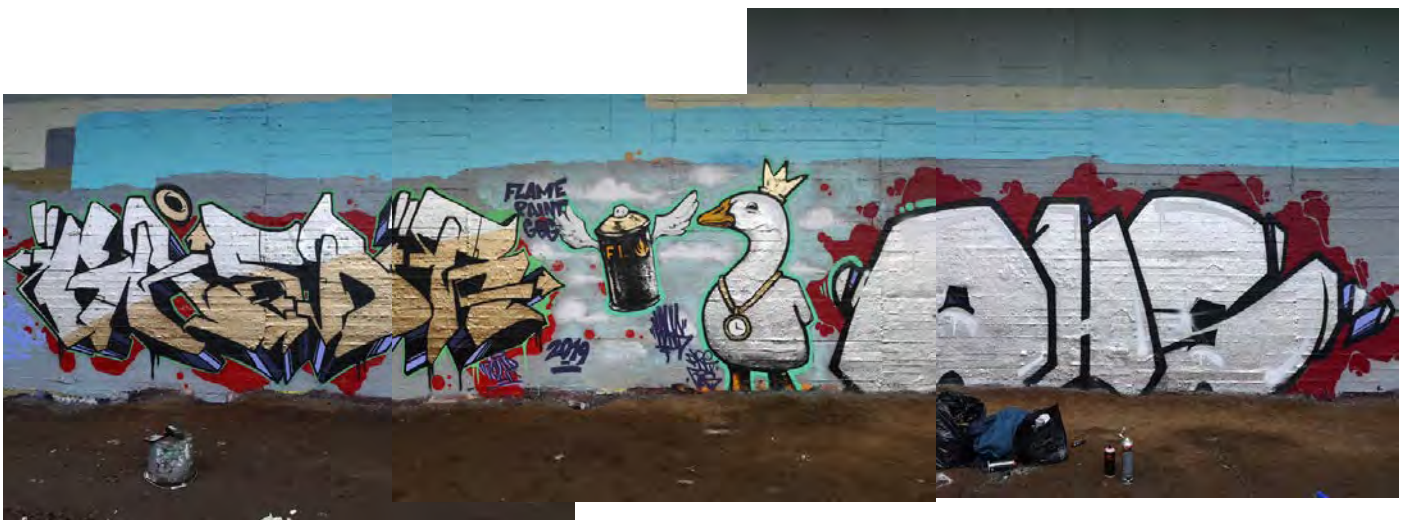
Photograph of graffiti
Jönsson. J 2020
Week 10

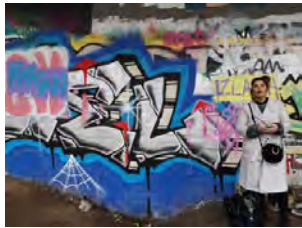Photograph of graffiti
Jönsson. J 2020
Week 11

Place where toys normally paint
South entrance
Week 42/Week 05

Place where toys normally paint
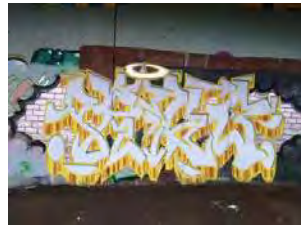South entrance
Week 42/Week 05

Defaced with tags
Week 10/Week 04

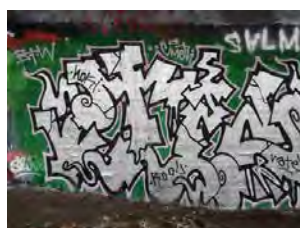Crew coming through
Week 11

Wild style
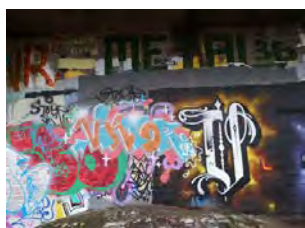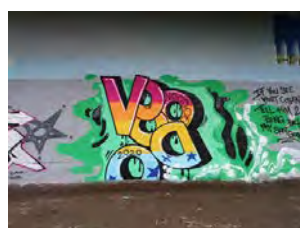Week 39/Week 44

Group drawings
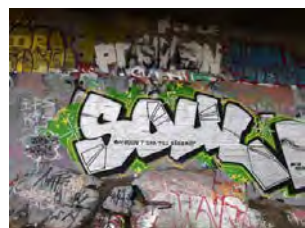Week 46

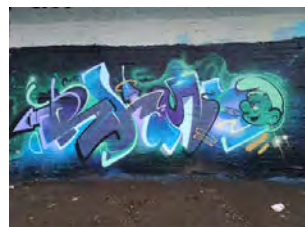Seeing how the work on layers
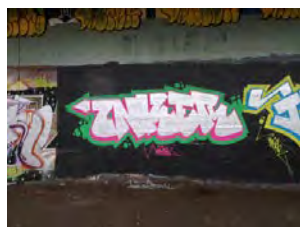Week 03/Week 13

Bubble style
Week 46/Week 06

Defacing of arts that was there
for a long time
Week 48/Week 49

Same writer different placement
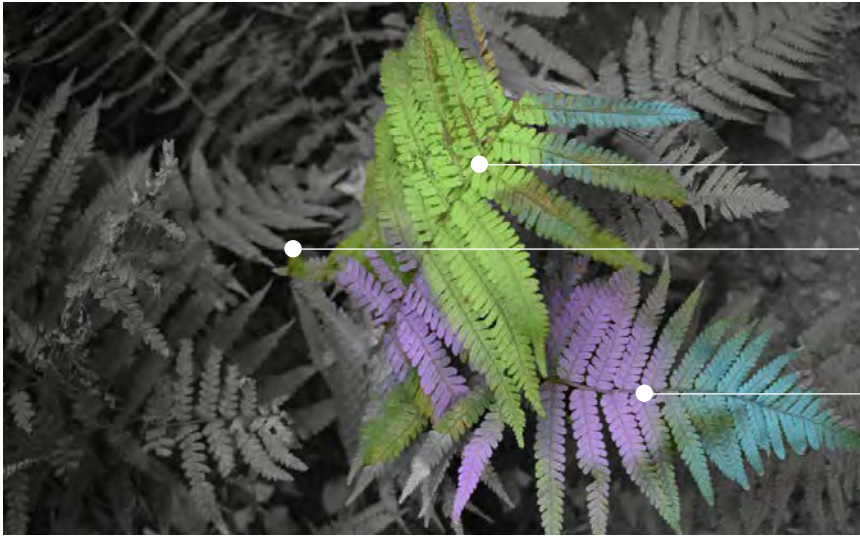Week 07/Week 09

Different types of graffiti
Week 06/Week 47
Week 46/Week 04

3D lettering and character
Week 45/Week 11

Encounters

Where does the city's values coincide with the sub-culture's?

Art or Vandalism in terms of Graffiti?

Could we design a meeting ground rather than a place of consumption?

By going weekly to the site, I encountered people and objects that made me think and thus leading me to explore different aspects of the sub-culture. This chapter focuses on these aspects and summarises interviews and thoughts made. The interviews with the property owner, Urban Konst and the city are semi-formal and notes from the conversations were collected. I wanted to keep the feeling of conversation as I had with the writers, which could lead to other topics to explore.

During my firsts visits to the site, I was mesmerised by the paint on nature. It evoked a sense of tension between what the normative society considers to be pure (nature) and what is bad (vandalism). However, placed together on the site, it made me ask questions on the legality of the wall and boundaries. Speaking to the property owner, they seemed to think of it as a positive as it could be utilised for a graffiti path. This trail would connect the new culture house and the parking garage through the slope, making access easier. By creating a pathway from the two cultural hotspots, the area would become better connected. It would promote social cohesion and would place Bergsjön as a graffiti central.

But the conversation did not touch on their views of this adaptation to the nature surrounding it. Questions like, how far does the legality of the wall extend and would similar aspects be tolerated in the city, was not answered. This led me to read articles regarding the legality of graffiti and the broken window theory.

Top image
Photograph of leaves on site
(Jönsson J 2019)

Right image
Photograph of tree stump
(Jönsson J 2019)
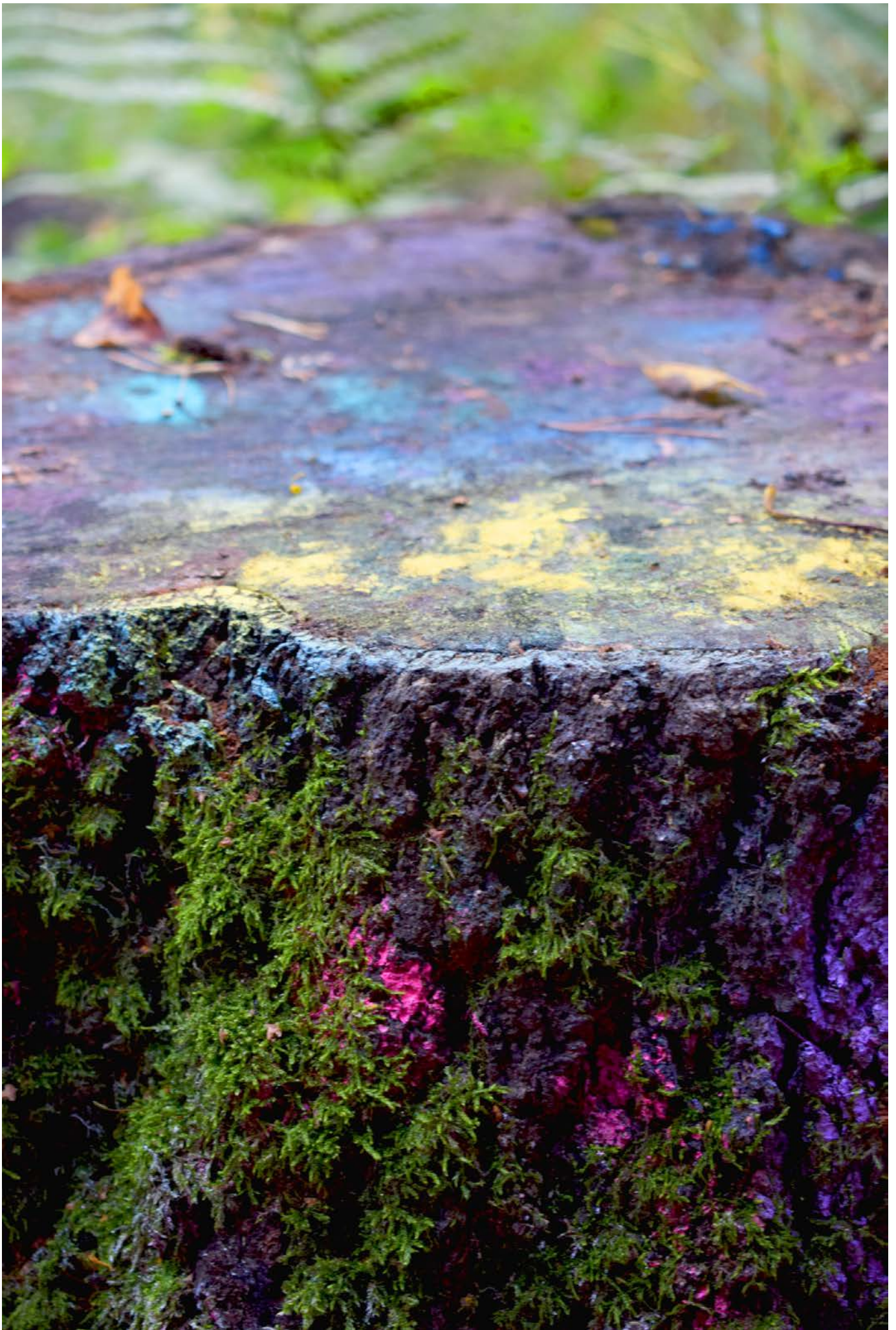
The disused are turned into a place for gathering away from society.

The sub-culture worries about identity when their locations are being targeted

Would the city accept the sub-culture if was not a commodity?

Do we design for integration or exclusivity?

Accessibility to these sites are an issue

It became apparent that the issues of the site are not only legality and anonymity. The human factors of accessibility, maintenance and agency are major features of the site often neglected. Through my conversations with the property owner, I was told that maintenance was hardly preformed, as it is hazardous to get down there. The maintenance crew are only able to fulfil their duties if space allows them to work with ease. The uncertainty of the future does not allow for attempts to make accessibility easier. Leaving the Fame to remain in its previous state but legal.

This can be argued to be a good route, as it keeps the Fame for the writers as the current society would not want to go down there. The workshops and activities held by the Fame in the summer are sporadic. An increase of the wider community to occupy the Fame could lead to a diminishing impact on the writers coming there. Anonymity is paramount in the sub-culture. I found it hard to get close to the writers as I do not speak their language (slang of graffiti) or have the same cultural background. Urban Konst told me that it is hard to work with writers as the community is wary of outsiders, that is the reason why Urban Konst is focusing on street art as the artists are public.

However, with the legalisation of the Fame, the site was promised to compromise of the two art forms. It was to become a meeting ground for the wider community interested in the aesthetics and the sub-culture of graffiti. This has not been met due to the intricate nature of writers, as they are actively placing themselves outside of the norms.

Top image
Photograph writer in site
(Jönsson J 2019)

Right image
Photograph of maintenance issue
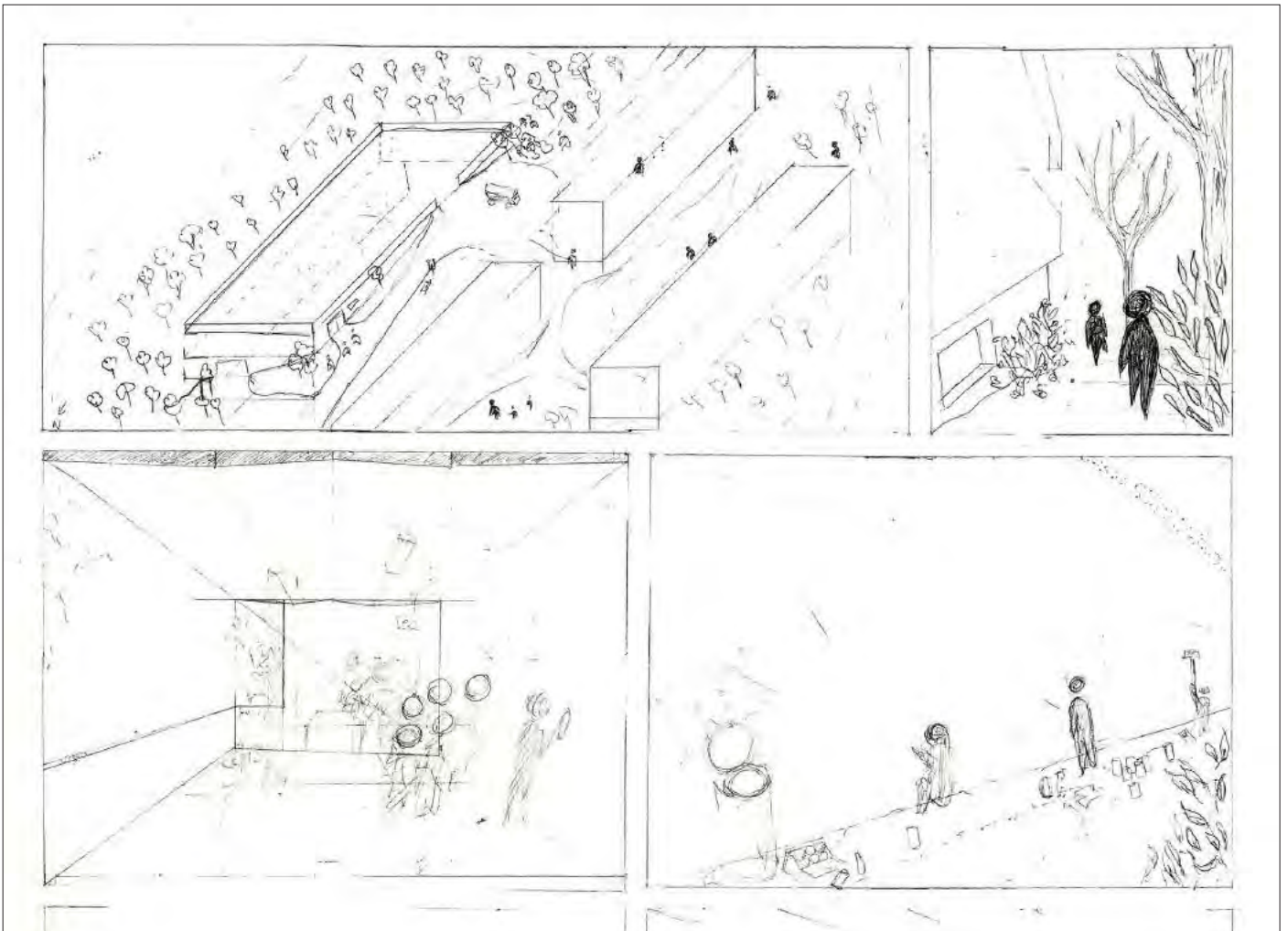(Jönsson J 2019)
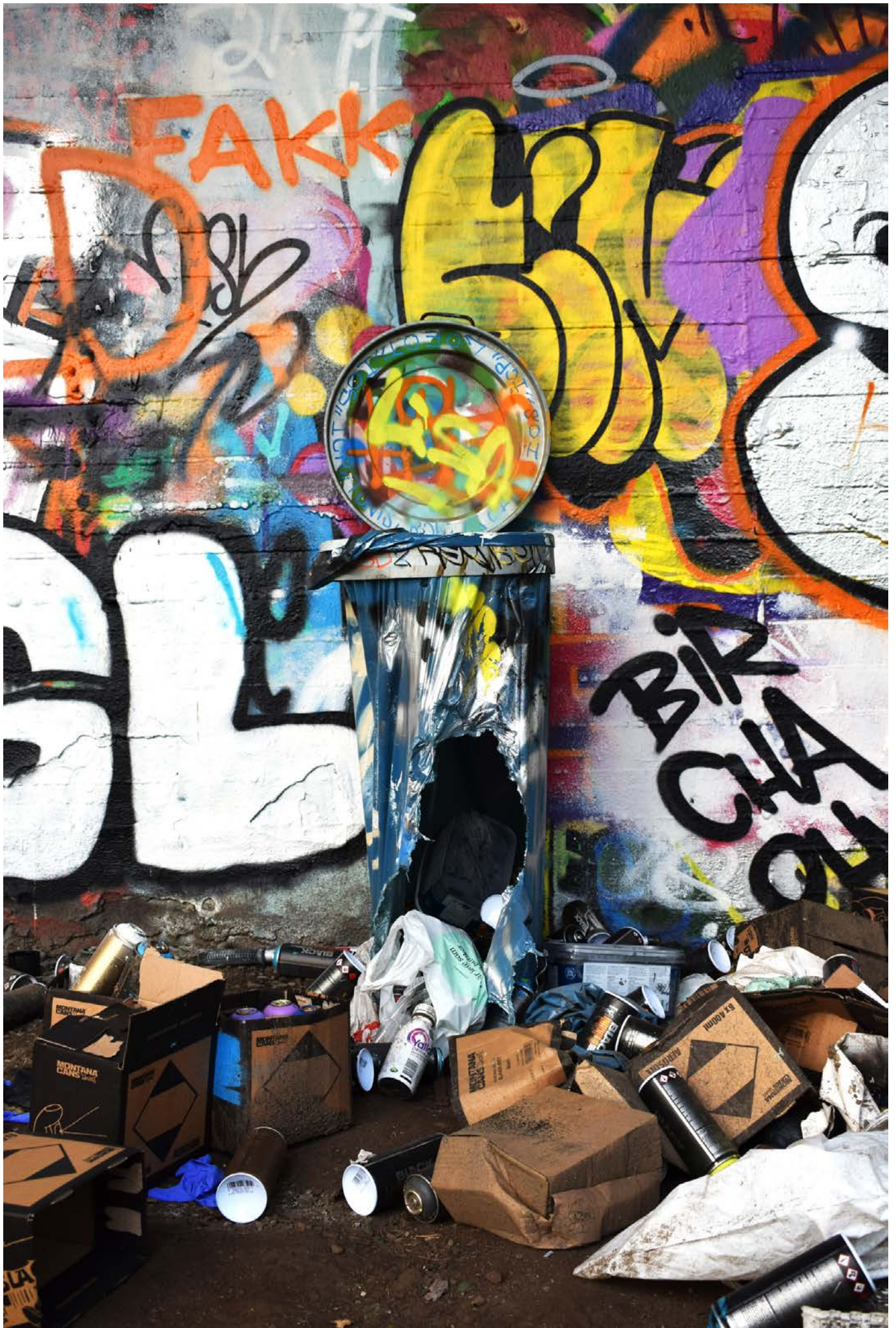
Writing as a tool

Image
List of items coded for formulating
ideas
(Jönsson J 2020)

Reading academic papers and formulating a strategy based on the findings on-site, I needed a system to keep organised and collected. By writing down each theme and grouping them, I could produce a list. From the list, I distilled the information required. By continuously working with lists of information and ideas, I could see repeated themes and test them in sketches and models. My lists are colour-coded according to theory/theme, methodology, design, analysis and objects. By working with different categories, I could create new combinations and better reflect on what was suitable for the site.

Writing as my tool

Understanding my preferences in writing to analyse the site helped to investigate the intangible qualities. Combining it with sketched out storyboards and personas, helped to comprehend the conflict on-site and the themes surrounding it. I often use text as a way to express feelings and atmosphere in a place through imagining inanimate objects to be individuals. Within the texts, I can then take out themes, aspects and features that are highlighted and bring them forward. By seeing actors and objects as characters, I am making a conscious decision by giving them qualities and goals. Through the creation of personas for the texts, it is important to facilitate development which is where my architectural proposals can be derivated from.

The following text is the structure thinking about the people coming to the site. It highlights the issues of water penetration, negligence and the human experience. It evokes the ideas of shelter and human occupancy as an integral part of our history and the consistent repetition of making whilst connecting it to our past. The urban form a physical historical representation of lived and perceived life as Lefevbre once described.

Thoughts from an empty garage

You come to me in celebration, fascination, as in rituals, as in groups and you look at my body. Eyeing me as to read my scars and I wonder if you see my true nature - a failure lost in time. I listen to the wind rustling in the trees, and the drip, drip, dripping of water from my cracks, to the cars rushing down below and the distant voices echo from the centre. I like the sound of water on leaves, on metal, on water and ground - it means it is never quiet but always peaceful. It means that I am slowly dying. The water slowly hollowing out my bones so I can hear you better.

And when you come, I welcome you like an old friend, ready to hear your stories as you paint the picture all over my body. Maybe in this way, I remain useful. Like a silent storyteller quietly retelling every story until a new one shows up and you are ready to accept me for who I have become.

You changed me. Each one of you as you tell your stories on my body. Each layer is a moment in human history. Insignificantly significant. I have heard the stories before. The broken hearts, the new loves, the inequalities of society and families, of places and their qualities. I observe the friendship, the hostility towards strangers and the acceptance of a new friend. Human nature in its true form performed in front of me. Am I then just holding my own relic body sacred for these acts or am I a part of societal negligence? We are the periphery and move in shadows but you can count on me. Cause when you come back to me in celebration, in fascination, in groups and look at my body I will let you read what has been and what will always be, a story retold through the tracing of my body.

Sketches as prototypes

Sketches have been an integral part of the prototyping process as a tool to assess design proposals. The sketches on these pages highlight some ideas which did not make it to the mock-up scale. Through this process, I could distinguish between the economically feasible projects, artistic and outlandish ones more efficiently than through only thinking. Drawing combined with text is a powerful tool for architects to utilise when working in similar contexts as it gives them the freedom to design but reinforces the continuously reflexive process.

Working loosely at different scales and in less detail allowed me to better think about the impact of my proposals. My sketchbook was with me on site, and I had the opportunity to pitch ideas to writers and get their feedback. This allowed the writers to come up with ideas and dream big, as the sketches do not hold a promise to be made. They are ideas on papers rather than if I drew up drawings for them to see, which would make the proposals feel more formal and definite. Using formal drawings in this setting would not be appropriate as I would be considered the expert. That is not what the thesis aimed at, and thus sketching allowed the writers to feel like they were being considered. The informal setting allowed me to get a glimpse into their ideas for the site. Working both off and on-site with sketches allowed me a rare glimpse into the imagination of the sub-culture.
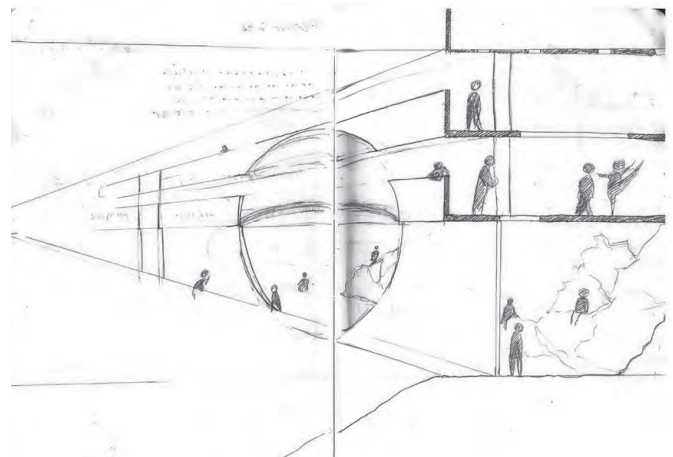
Top Image: My idea of cuttings as graffiti and voids as spatial dividers. Inspiration from Gordon Matta Clarke, the shows how the Fame can be transformed into more suitable places for different activities to occur.
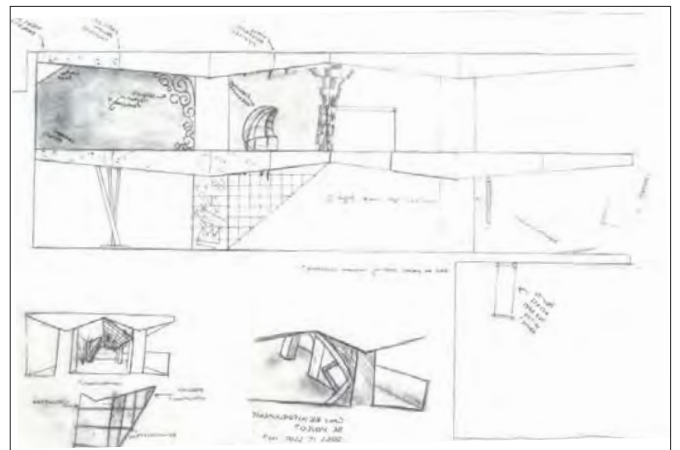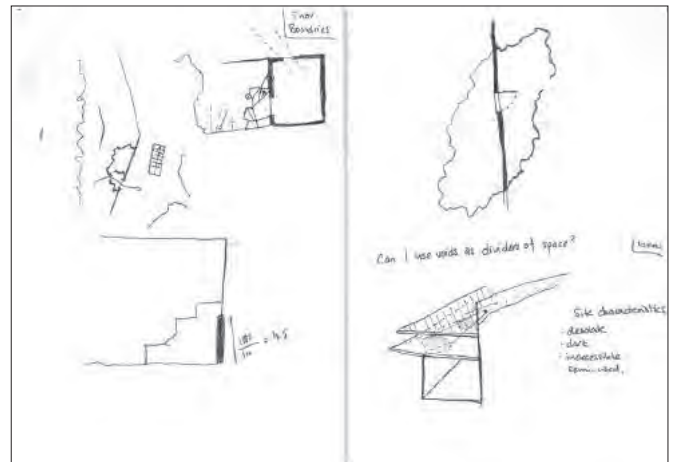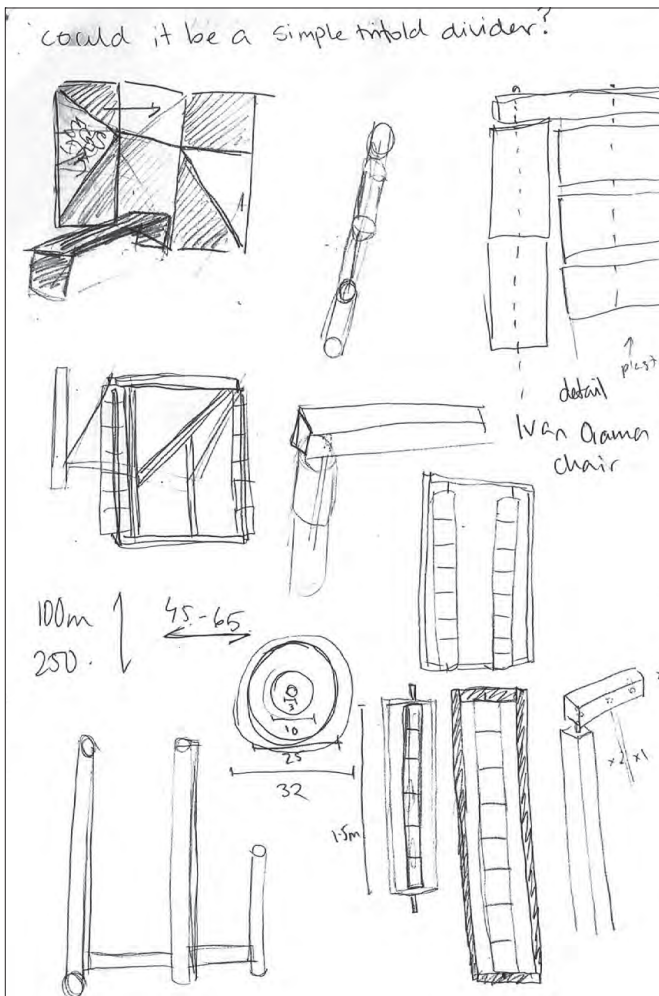(Jönsson J 2019)

Bottom Image: Sketch with writers
Showing them my top sketch during a graffiti session sparked the idea of making the whole building into an adult playground. The voids could become areas for plants to grow and slides to come through. Bringing a sense of wonder to the life of an adult where they could 'let go of their problems for a little while' as one writer explained it.
(Jönsson J 2020)

Sketches
(Jönsson J 2020)

Left Image: Screens of spraycans.
I was trying to figure out how I could utilise the discarded spraycans
as structure for my screens and how to attach it.

Top Right Image: Access and parasitic structures.
The middle sketch, plays with voids but the structure comes in
from the foundation and builds its way up, creating a symbiotic
relationship and planes for writers to paint on.

Bottom Right Image: Adding secondary structure
Adding secondary structure where the interior is weak would
create new space whilst keeing the uniformation. Structure could
allow water to go through and plants to grow. Creating a symbiotic
presence between the new and the old. The new structure would
benefit other forms of urban expression like skateboarding to take
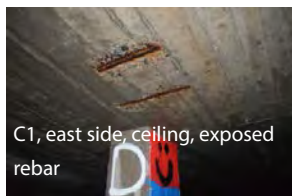place inside as new ramps could be created with the structure.

C1

C17, West side, ceiling, drainage concrete stalactites W15cmH5cm

C1, east side, bottom right exposed rebar

C1, east side, ceiling, exposed rebar


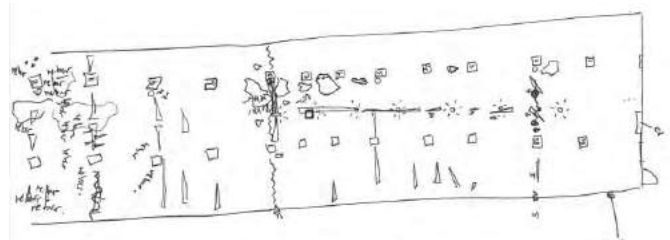C3-C5, hole 10cm diameter Cut

Barrier attachement to structure

C11 -C12/C13-C14 light fixture

All images and sketches on this
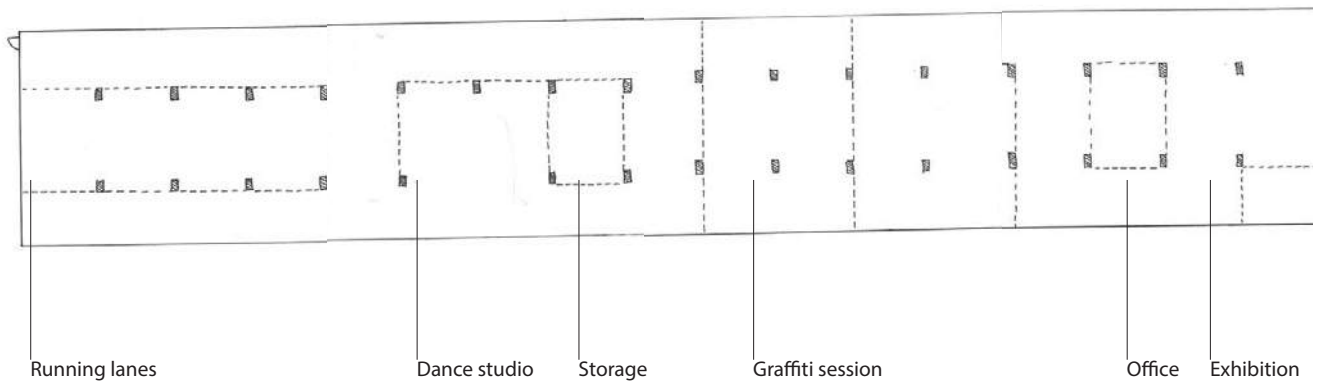spread from VSA
(Jönsson J 2020)

Structure

Through the previous act of writing, I realised I needed to make a visual structural analysis of the site. It was conducted through a photographic survey. The space was sectioned into bays according to the flow of the forces within looking at the columns. Each column was given a label, from C1 to C18, and denoted where I was in the structure. To keep organised, I started to photograph the column in the middle. Then I zoomed on the major issues surrounding it by the ceiling and floor. The photographs expose the main issues. Each of these problems was noted in my sketchbook next to its label and given further instruction. For example, C1 - photograph 01 east side, bottom right exposed rebar. C1 - photograph 06 north side, top ceiling exposed rebar (on the ceiling).
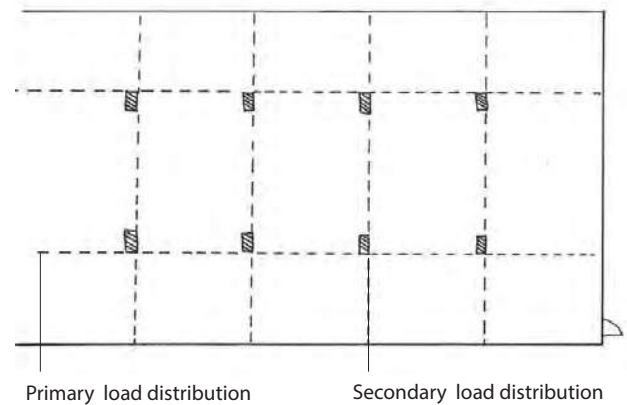
The space in between the columns was written down and sketched onto a piece of paper. This allowed me to remember where each problem occurred but also its extent, as I measured each crack. Other issues of fixtures and construction details were photographed and annotated to make the visual structural analysis drawings seen in the booklet.

Primary load distribution   Secondary load distribution

View over landscape

Running lanes   Dance studio   Storage   Graffiti session   Office   Exhibition
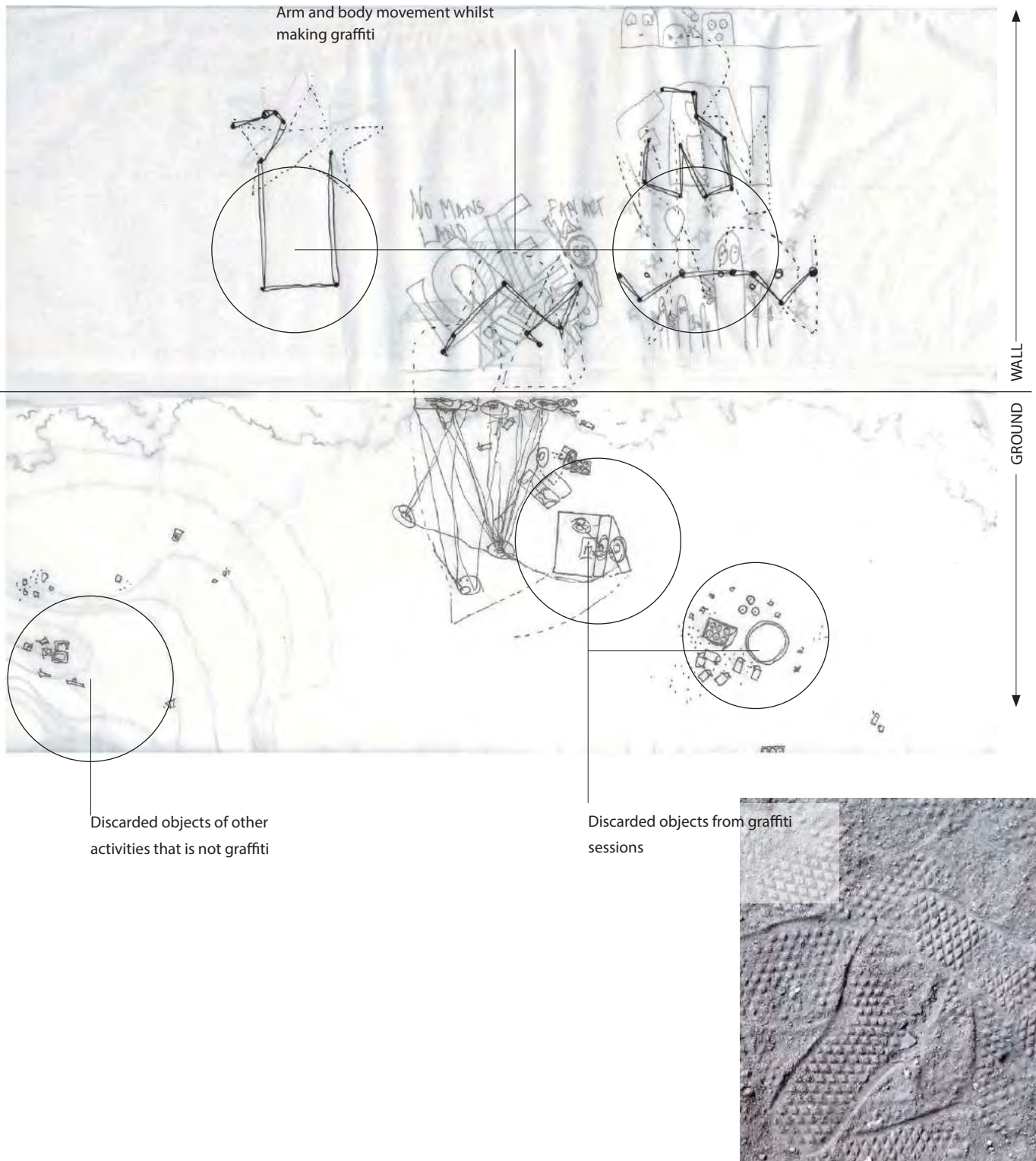
Following the VSA, sketches and models played an important part to comprehend the space. After mapping the activities conducted on-site, sketches promoting different uses based on the structural grid was produced. As the sketches were produced in sections of 30 meters, I could rearrange them until I found a pattern that I deemed was suitable for the activity and location. This was deemed a good approach to test ideas, but it promoted normative thinking regarding programming.

Producing a 1:100 model based on the sketches allowed me to investigate how natural light would emerge within the structure but also how the spaces were negated with voids. Looking at cutting rather than adding walls was deemed appropriate as it would allow for enhanced sightlines while keeping the space current atmosphere. Inspired by Gordon Matta Clarke and his sculptural cutting of buildings became important when I wanted to connect the inside with the outside.

Top sketch:
Compilation of sketches to create space
(Jönsson J 2020)

Bottom right and left:
1:100 model with test cut outs
(Jönsson J 2020)

Arm and body movement whilst making graffiti

WALL

GROUND

Discarded objects of other activities that is not graffiti

Discarded objects from graffiti sessions

Connecting the interior required meticulous mapping of the body movement by the Fame. The initial sketches show how the writer moves and uses his body to make the art. The arm movement is important but also the torso and legs. As a physical art form, graffiti leaves traces from each session. Footprints, cans and litter are discarded throughout the site which indicates how people move. These findings combined with observations when people performed graffiti helped to create the movement diagram seen in the booklet.

Perceiving the approach
(Jönsson. J 2019)

Arm and shoulder
Arm movement
Body movement

Mapping the traces of movement on site, by looking at the art, footsteps on site and the discarded objects.

The 1:50 model produced was meant to highlight these aspects of cutting and evoke the ideas Matta-Clarke. The idea was to use the cut-outs as graffiti and creating a pattern on the facade which allowed for accessibility. By working inter-changeably between sketching and model, it became clear that it would not be feasible. To make legible patterns on the facade, it required to remove large sections, making it useless for the writers. The machinery required to perform the task is expensive to lease, and the time restriction made it less appealing to pursue. I would need to obtain approval from the property owner and city planning, which making the process longer.

Gordon Matta-Clarke worked as an artist and was not concerned with working with the target group. He wanted to express his feelings and make people think, which is not in line with what the thesis aimed to do. However, he continued to be a major reference and inspiration throughout the project.

Working with the 1:50 model, I explored different potentialities of creating a structure that could be utilised as a multitude of things. Taking inspiration from the spray can furniture and architectural sculptures to fine art, I tried to convey different aspects. There are two screens options explored, explained in the booklet whereas the final one is based on the idea of climbing.

This idea pursued thoughts on accessibility and making the flow better. By creating platforms at different levels, people by the site or inside could climb to a new level. The different levels could become areas for meeting, seating and other activities, and should resemble the hilly terrain. The different height is derived from human proportions and acts as a secondary structure where needed.

Model 1:50
Inteventions by the foundation wall
(Jönsson J 2019-2020)

Installation 01:
Metal structure keeping the overhang from deteriorating

Installation 04:
Extra structure to reach further up the wall

Installation 03:
Furniture derived from movement

Installation 02:
Flooring for better access

A detour

One of my least successful ideas was to bring the wider community to the Fame. This would be done through a series of installations to make the space into an exhibition space. In my mind, it would allow the general public to appreciate the art and it would provide the writer with some facilities as it would be easier to get to the site.

A new wooden floor would be laid by the foundation wall, which would even out the ground. It becomes a walk-way for the general public to follow and the framed views towards the landscape. The metal structure holds the overhang and resembles the repetition of bays inside. This new structure could act as a tool to reach more parts of the Fame.

I deemed this to be unsuccessful, as it does not take into consideration the writers needs for privacy and get-aways. If the general public gains access to the Fame and it becomes a normative space, thus the writers will have lost their space. Even though the design would only cater to the public that is interested in graffiti it would still have detrimental effects on the perceived safety felt by the writers on-site.

Perspective proposal
Idea of exhibition space by fame
(Jönsson J 2019-2020)

Designing access
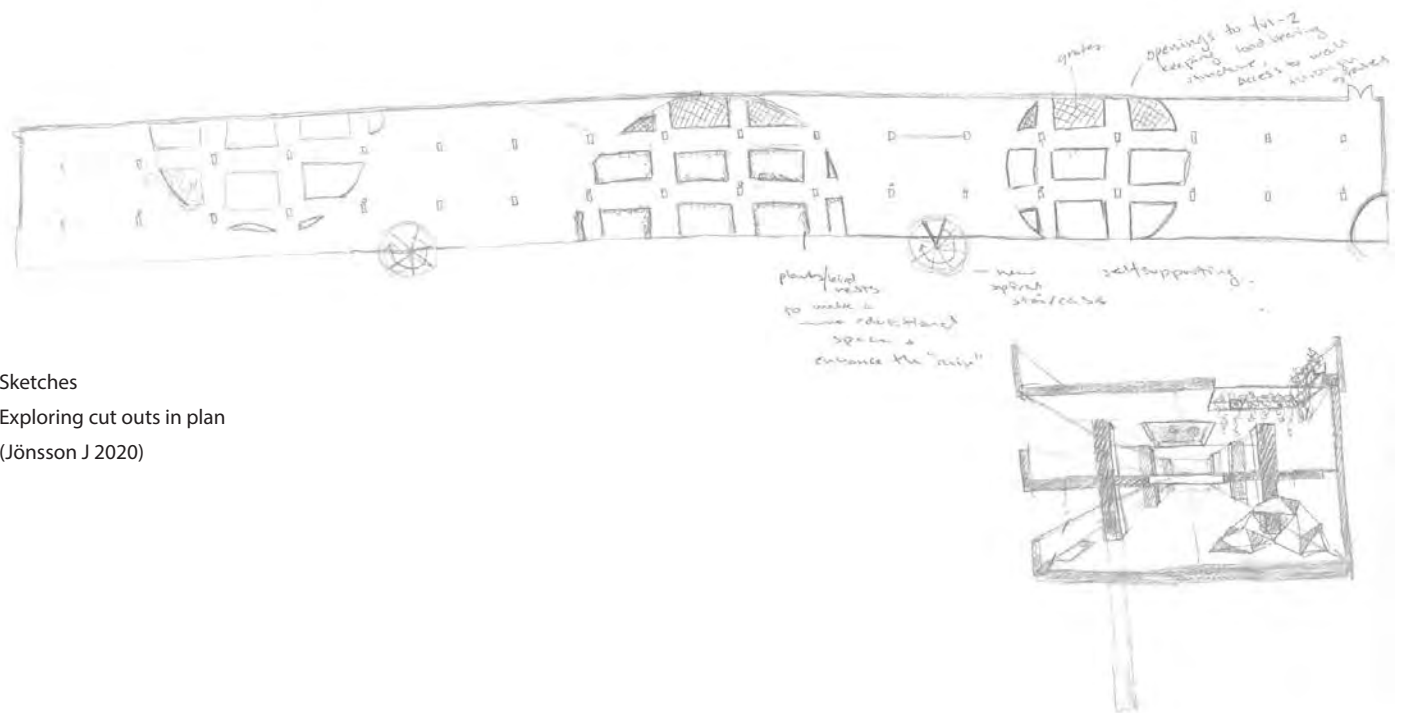
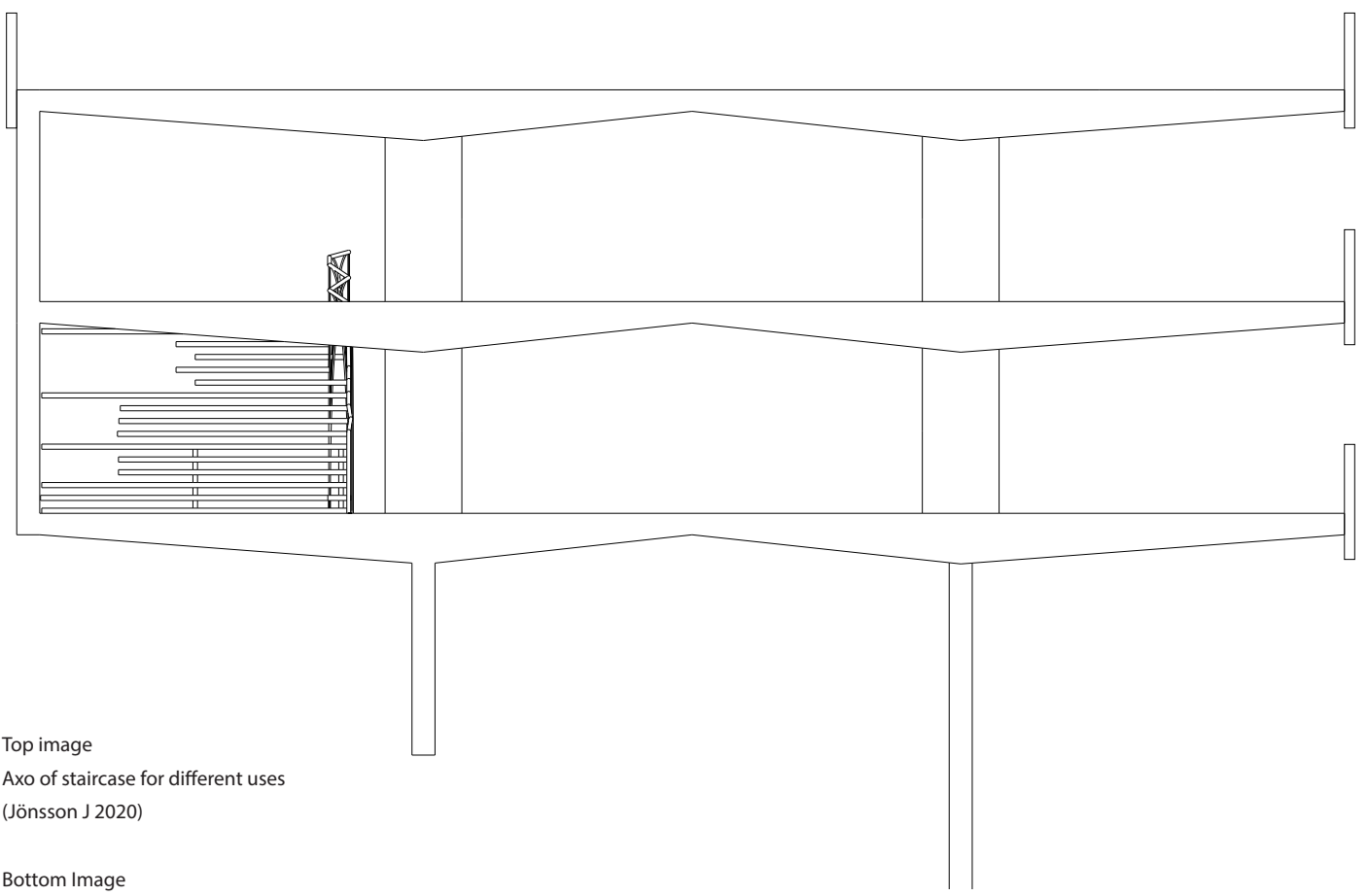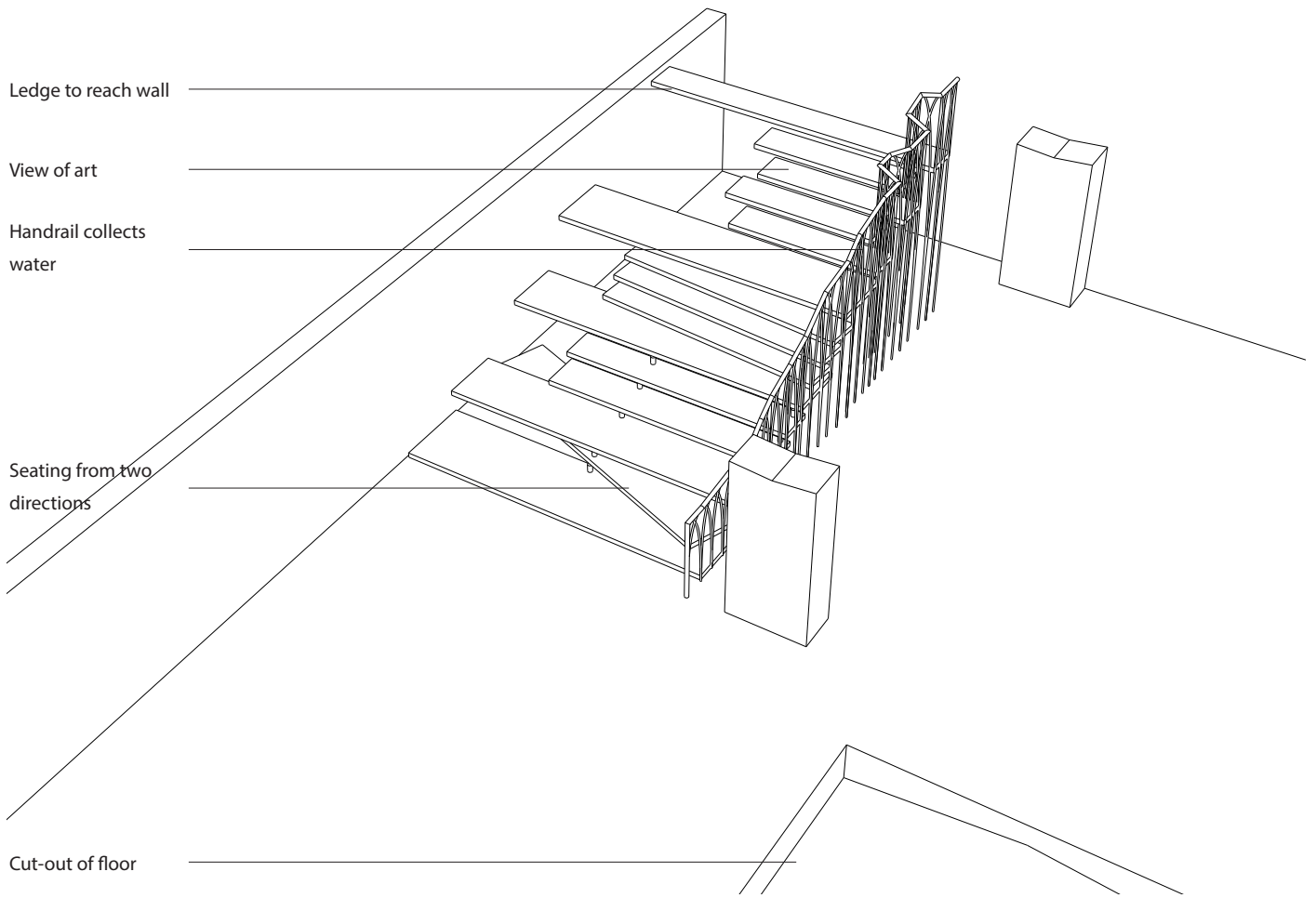Sketches
Exploring cut outs in plan
(Jönsson J 2020)

Light/Water/Activity

Through my conversations, sketches and models, the conclusion was the need for vertical access. Using the VSA as a base for the design and pairing it with the different movements, areas, where stairs could be placed, were considered. Following the logic of not disturbing the Fame and placing the staircases at the periphery of the foundation wall, I could then start to think about other aspects.

The initial ideas were to design pools of water to circulate through the building, whilst forming barriers. These pools would be constructed through cuts-outs within the structure and replaced with glass. This would allow light to emerge in the building whilst diffusing it. The surface of the water would be reflecting light, making the interior light. This was considered a good use of both material and context but lacked a way to get the writers into the structure.

This design proposal was deemed difficult as I could not be certain that the structure would take the load of both water and glass, but also from an aesthetic solution, as I could no be certain that enough water would come through.

Sketch Lvl 00
Square pools to collect water, connected
with drainage
(Jönsson J 2020)

Sketch Lvl -01
Drainage going into circular pools cut
out from the structure, leaving the
loadbearing structure. Spiral staircase to
fame
(Jönsson J 2020)

Sketch Lvl -02
Cut out floor to expose rock underneat,
and make plant beds. Large cut out from
the floor to allow water to be collected in
plant beds.
(Jönsson J 2020)

Ledge to reach wall

View of art

Handrail collects
water

Seating from two
directions

Cut-out of floor

Top image
Axo of staircase for different uses
(Jönsson J 2020)

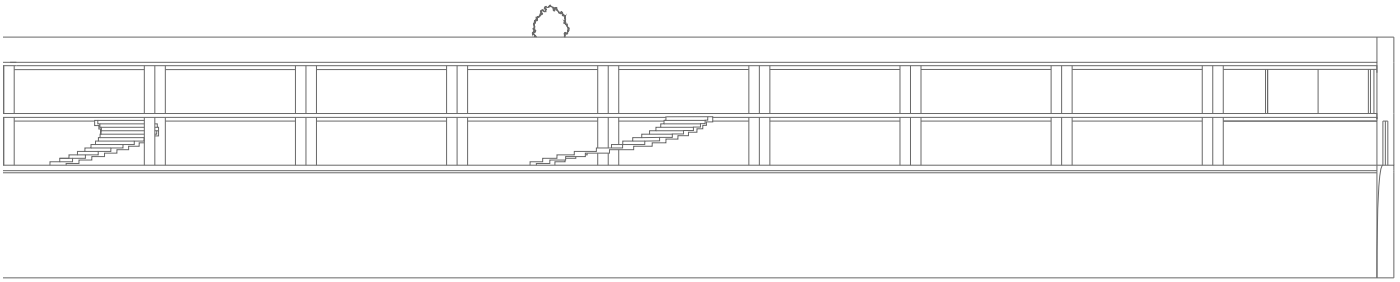Bottom Image
Section of staircase
(Jönsson J 2020)

Plan of staircase
(Jönsson J 2020)

More than just a staircase

I looked at different types of staircases and tried to
create a staircase that would allow for different uses.
A great emphasis on reaching the walls was inspired
by the writers' spoken desire to obtain access to more
wall space. Each step acts as two things. The first
two could become seating areas and tables, whereas
the higher ones become ladders and look-out points.
The staircase slim balustrade is too dainty for the
aesthetics normally portrayed by graffiti and street
art but was the first iteration which allowed water to
travel along with the vertical access.
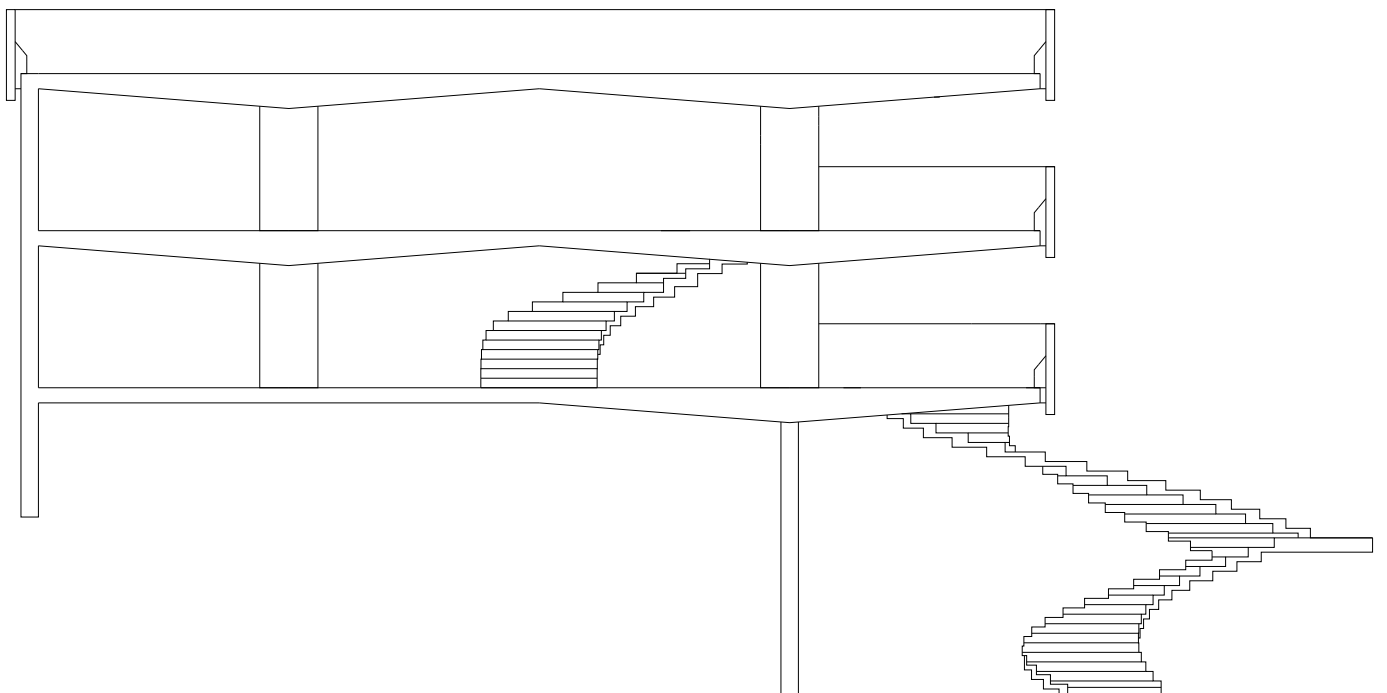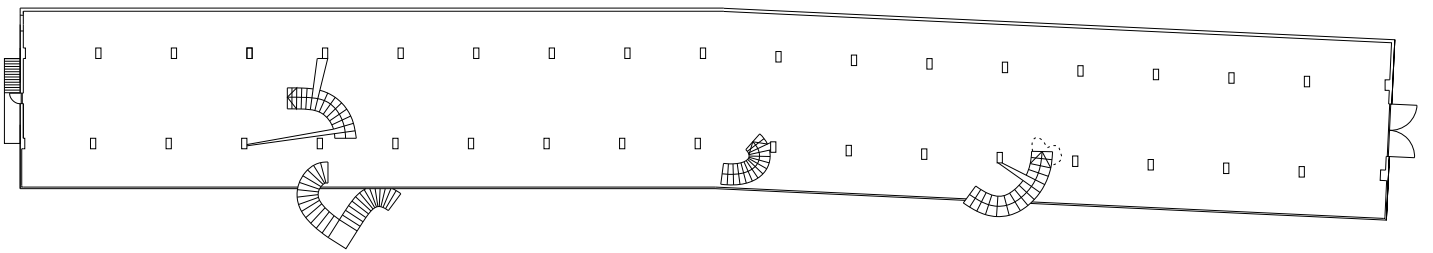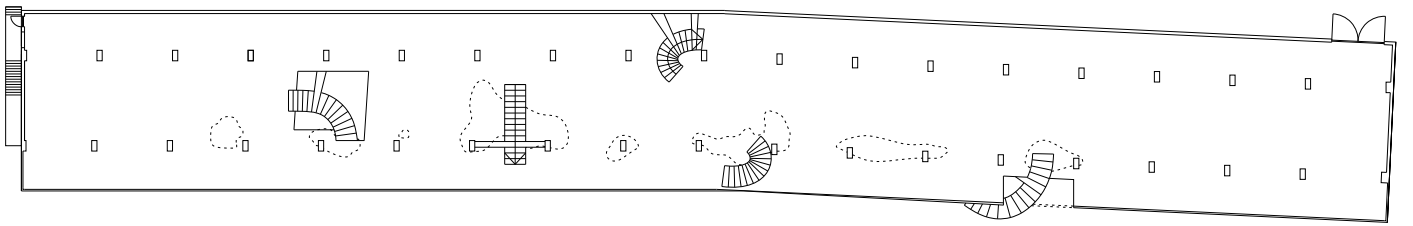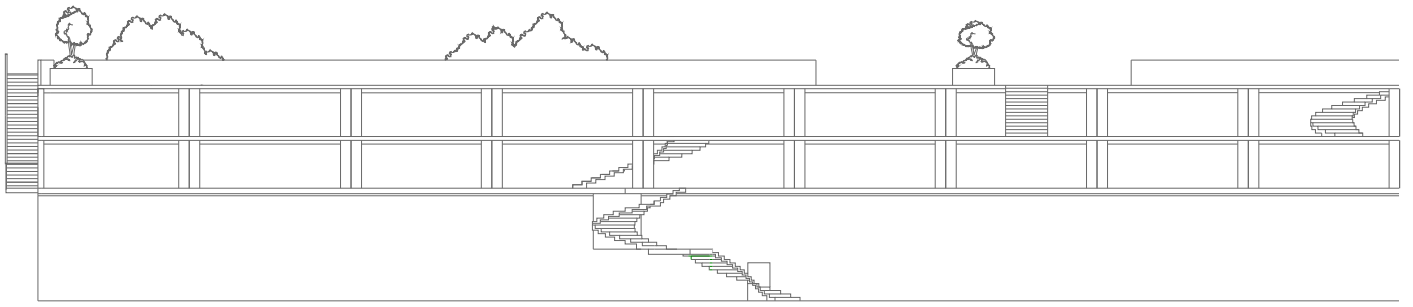
Water flow and vertical access

Staircases strategically placed according to decay and movement, created a separation between the public and the writers, were investigated. Giving access to the writers could be problematic as it would allow for access to anyone. The iteration wanted to explore how to bring in the structural explorations as spatial dividers for the two target groups by making insertions and visual barriers. Tension cord would keep the removed structure in place and not allow the primary structure to move. However, this was deemed impractical, as it would not allow for sightlines and it would separate the different groups. Finding a suitable compromise between space and access could be achieved through simpler means, like doors and gates.