

JURY STATEMENT

Public Art Competition in Vårberg



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In the fall of 2017 and the spring of 2018, Stockholm konst and the Stockholm City Executive Office organized a project competition for a public art project at three sites in Vårberg borough in Skärholmen district located in southwestern Stockholm, Sweden. The competition was conducted with support from Architects Sweden. Stockholm konst is the contracting authority.

As part of the City of Stockholm Culture Committee, Stockholm konst is responsible for producing building-related, site-specific public art. Efforts focus on buildings either newly constructed or renovated in connection with major urban development projects managed by the City of Stockholm's administrative offices and City-owned companies. Stockholm konst also works with private-sector actors.

The objective of the competition was to procure a proposal for an artistic intervention at a minimum of two and a maximum of three designated sites in public areas in Vårberg. This included contracting with the winning artist to execute the commission after the competition.

As stated in the competition brief, proposals were to be artistically well designed, contribute to an integrated experience of the sites in symbiosis with the surrounding environment realizable.

COVER

Winning proposal

INSERT

The images and illustrations in the Competition Brief come from the Stockholm City Council's Plan and Programme Documents for Fokus Skärholmen, unless otherwise stated.

The jury statement is produced by Julia Hertzman, architect SAR/MSA, Architects Sweden.

FOKUS SKÄRHOLMEN AND THE ART COMPETITION

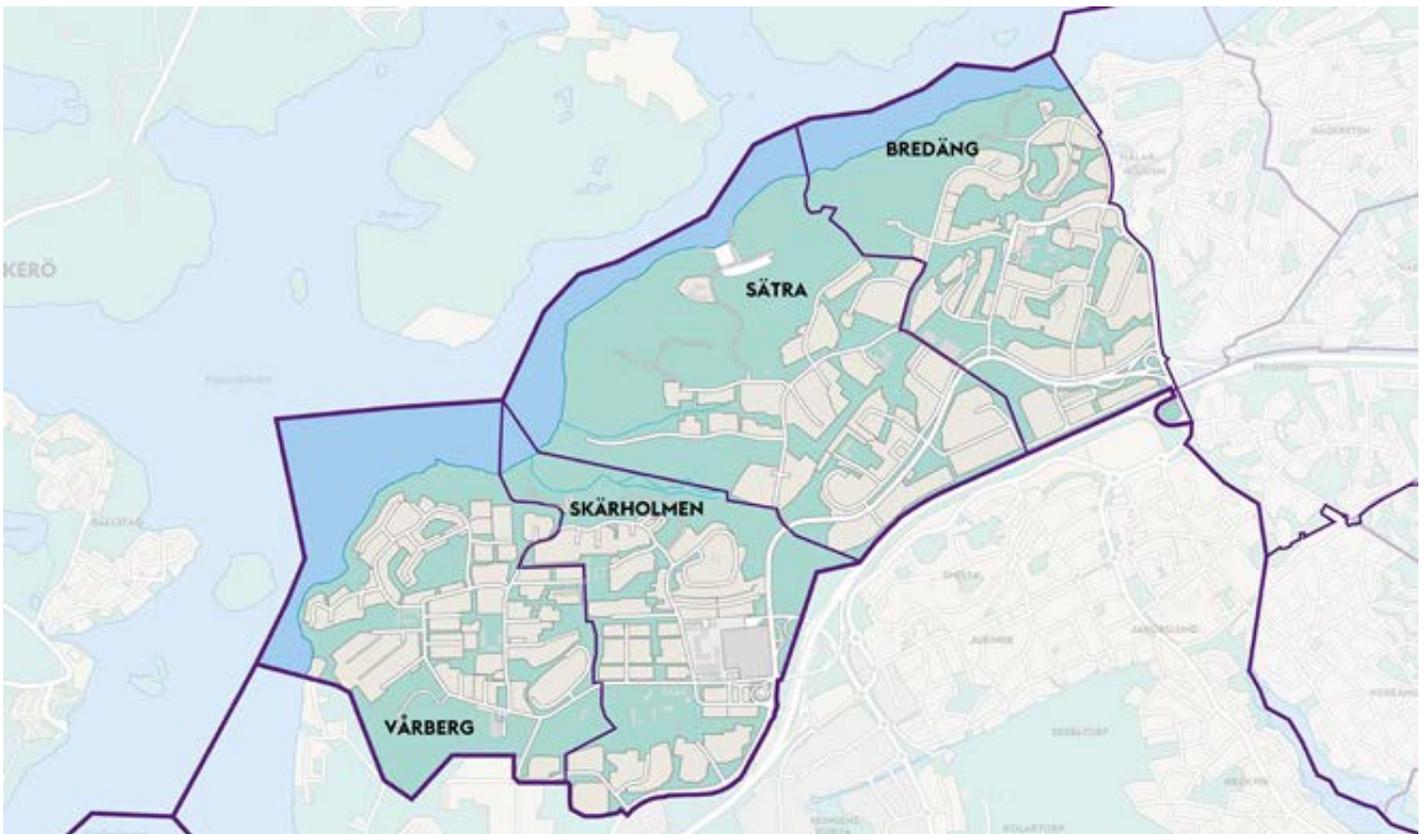
Many people want to live in Stockholm. By 2040, the population is expected to be 1.3 million. Current and projected growth proves that Stockholm is an attractive city to live in. However, the city is not necessarily coalescing into an integrated whole. Rather, segregation is increasing and people with different backgrounds encounter one another less and less. In order to accommodate a growing population's needs and expectations, new sustainable housing must be built, while improving accessibility and services.

To make room for everyone, 40,000 new homes will be built by 2020. As part of this venture, the City of Stockholm has decided to execute the project Fokus Skärholmen in the district of Skärholmen, which comprises the four boroughs of Bredäng, Sättra, Skärholmen and Vårberg. The objective is to build more than 4,000 new homes in the district and for Fokus Skärholmen to be a flagship project for socially sustainable urban development.

The four boroughs were built in the 1960s and 1970s, and the district as a whole reflects modernist ideals such as a separation of functions like housing and commercial services, as well as extensive green areas and light and airy urban spaces. The area has great potential but is also marked by socioeconomic challenges. In addition to qualitative nature, including woods and beaches, the boroughs are home to vibrant commercial and public centers that make this area an important and attractive site for development – the aim of which is to enable more people to call it home.

In order to show its commitment to Fokus Skärholmen, the City of Stockholm will invest 16 million SEK in public art in Vårberg. The City has commissioned Stockholm konst to manage the art project by organizing a project competition and executing the artistic interventions in consultation with the Stockholm City Executive Office and the Stockholm City Development Administration.

The map indicates the district of Skärholmen and the four boroughs.



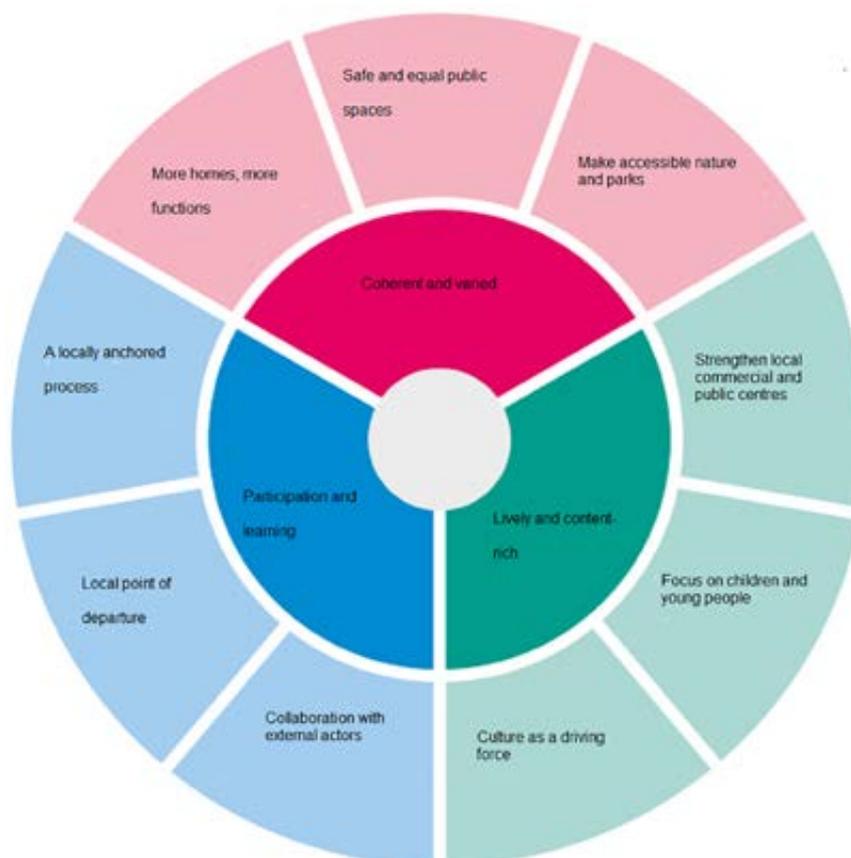
VISION AND GOALS FOR THE ARTISTIC INTERVENTION

The artistic intervention in Vårberg is to incorporate the fundamental ideas and values of the area, both those created when the area was developed in the 1960s and those maintained since. The vision is of art that can become part of the emerging Vårberg: an expression of the place that engages in an ongoing dialogue with resident. The existing built environment should be one starting point, and the objectives and visions of the Fokus Skärholmen project should be another. In this way the new art can become an independent feature of the cityscape.

The intervention should interact and communicate with the diverse group of users who live and spend time in Vårberg. It should invite multiple interpretations and evoke a wide range of emotions. It should complement the sites selected for the competition and their landscape features. The artistic interventions at each site should work both individually and as a whole and it is also important that they relate to the climatic zone of the site with its different seasons.

Stockholm konst strives to ensure that all art in public space, through both placement and expression, contribute to a democratic and inclusive society. The artistic intervention in Vårberg should promote social sustainability in the entire project area, which is an area with great potential but also characterized by socioeconomic challenges. In this context, “promoting social sustainability” means strengthening social cohesion and making it possible for all residents of the City of Stockholm to enjoy art and culture. Urban development strategies and artwork should work together toward the creation of a lively and safe local environment for all.

The vision and objectives for Fokus Skärholmen are the result of decisions taken by the Stockholm Municipal Council. They are described in more detail in the competition brief. The vision slogan for the City of Stockholm is *Ett Stockholm för alla* (A Stockholm For Everyone).



COMPETITION ASSIGNMENT

The competition assignment was to present a proposal for an artistic intervention for a minimum of two and maximum of three possible sites in Vårberg. The artistic interventions could comprise either a single conceptually coherent work in multiple parts, or multiple individual works that functioned well together. The competitors were to choose which two or three sites to include in the artistic intervention. The combination of the designated sites provided competitors with the freedom and opportunity to create unexpected qualities in terms of placement, design and expression. The sites, which are located in public areas, were to be accessible to everyone and the works needed to withstand physical interaction. The proposals had to be executable within the framework of the stipulated budget, including facility costs.

CONDITIONS

The competition conditions are described in detail in the competition brief and attachments. One of the most important conditions was the location of the three project sites in Vårberg, in existing parks or other open spaces created on municipal land.

Vårberg is also an area facing major changes under the Fokus Skärholmen project, described above. In close proximity to the three competition sites, several new building projects are planned. The artistic intervention can be executed within the framework of current plans, but proposals needed to relate to the new plans as well, and to function after densification of the area is completed. Vårberg is affected by a total of seven ongoing or future zoning and redevelopment plans.



The competition area with the three different locations.

THE COMPETITION AREA

The three sites included in the competition area are described briefly below.

Location 1: Stråparken

Stråparken is a quiet, residential park, surrounded by nature and woodland. It is a site with many appealing features and great potential for use by both residents and visitors. The park is set into a gently sloping hillside and framed by three-story multi-family homes. Today the park lacks a clear identity, hence conditions are primed for an artistic intervention that will enrich the site and give the park a unique character. There is opportunity to create an intervention that invites play or other forms of physical interaction with the work.

Location 2: Vårbergsvägen/Vårholmsbackarna Crossing

The Vårbergsvägen/Vårholmsbackarna crossing is an important entry point to Vårberg. Here, one of the city's main streets, Vårbergsvägen, intersects Vårholmsbackarna, which is the street that leads to Vårberg Centrum with its shops and subway station. Vårholmsbackarna is also an important link connecting Vårberg Centrum with the parkland to the south. An artistic intervention at this site has the potential to become a landmark for Vårberg and play an important role in the identity of the entire borough.

Site 3: Pelousen

Pelousen is a large open green area with a beautiful scalloped form south of Vårbergsvägen, which in turn borders the neighboring municipality of Huddinge. In this part of Vårberg, large flat grassy fields are uncommon, so the area should be preserved in order to contribute to openness and offer a place for spontaneous activities such as picnics, ballgames, etc. In the future, Pelousen may have more defined edges where the park meets new development. New buildings and streets are planned in close proximity to Pelousen and the paths through the park will be partially redrawn. This means that the character of Pelousen's immediate surroundings will change more than the other two sites in the competition.

SUBMITTED PROPOSALS

SUBMITTED PROPOSALS

- Se bergen (Look to the Hills)
- Skärholmens jättar, referred to below as Vårbergs jättar (The Vårberg Giants)
- Soltidsscener (Solar Time Scenes)
- Sten Sax Påse (Scissors Paper Stone)
- Värna om stadens andar (Watch Over the Spirits of the City)

JURY

The submitted proposals were assessed and the winner named by a jury comprised of the following members:

- Mårten Castenfors, director Stockholm konst (chair);
- Karin Ahlzén, project director Fokus Skärholmen, Stockholm City Executive Office;
- Ernst Billgren, artist;
- Frida Cornell, guest curator, Stockholm konst;
- Emma Lundborg, landscape architect, Stockholm City Development Administration;
- Ann-Sofi Noring, co-director, Moderna Museet;
- Anita Pitcher, artist, Vårberg.

Project manager for the competition: Frida Cornell, guest curator, Stockholm konst. Secretary to the jury: Julia Hertzman, architect SAR/MSA, Architects Sweden. Competition officer: Paula Hägg, Kulturförvaltningen, Stockholm City.

JURY ADVISOR

The jury was advised by Bengt-Olof Nilsson of Hifab Anläggning, Stockholm in assessing whether the proposals fit within the stipulated budget and their engineering feasibility at the designated sites.

EXHIBITION OF SUBMISSIONS

Submitted proposals were exhibited at the Kummelholmen art gallery in Vårberg during the period August 23–September 3, 2018.

ASSESSMENT CRITERIA

The jury assessed the competition proposals based on the following criteria listed with no order of precedence, and according to the requirements and recommendations stated in the competition brief:

- **Artistic Intervention**

To what degree the competition proposal displays high artistic quality with precision of expression and to what degree the proposal is realizable in a public environment.

- **Artistic Sustainability**

To what degree the proposed artistic intervention is assessed to be durable both over time and in a changing public space and to what degree the works can address a wide audience.

- **Social Sustainability**

To what degree the proposed artistic intervention is assessed to be socially sustainable, as this is described in the brief's objectives and visions.

- **Function**

To what degree material selections, location, construction and lighting are functional and well thought-out. To what degree they support the artistic intervention and contribute in creating a unique concept.

- **Feasibility and Management**

To what degree the proposal is artistically, economically and practically feasible and to what degree the completed artistic intervention can be maintained with reasonable maintenance costs.

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ASSESSMENT PROCESS

The jury's work took place in successive stages and went through several phases: reading and gaining familiarity with all of the competition entries, selecting a group of entries for further review, and discussing the selected entries in greater depth, based on the assessment criteria given above. The jury reviewed comments and feedback from an expert adviser at its third meeting, before entering the last stage of the assessment process.

During the assessment period, in addition to individual time spent reading and studying the proposals, the jury held three half-day meetings to do its work. One of these meetings included an extended on-site visit in Värberg by the entire group.

JURY'S SUMMARY OF THE COMPETITION

An art competition is a unique process and a unique kind of public procurement. Having different artists submit different proposals for interventions at the same location(s) reveals a whole range of possible approaches to the competition task. At the same time, knowledge can be generated and valuable exchanges occur early in the process, in the formulation of the competition brief and during the jury's deliberations. The deliberations provide a chance for people with a variety of skill sets to share their experiences and learn more about one another's areas of expertise. Members of the Värberg art

competition jury had broad expertise and long experience as art commissioners, practicing artists and architects specialized in both landscape design and urban planning. One member had local roots in Värberg.

With great dedication, the jury reviewed and evaluated the five competition entries based on artistic quality and location conditions and assessed to what degree the competition criteria were fulfilled.

The competition brief asked for artistic interventions that related to the Fokus Skärholmen project but could also stand alone, as independent works. Because the winning proposal will be realized in a public area, the relationship to public space was studied with special care and assessed based on the future plans for Värberg.

An expert adviser appointed by the jury evaluated the feasibility of the proposals within the given budgetary framework. An assessment was also made of how the artworks could be erected, managed and maintained.

Interpretations of the proposals sometimes differed, as did opinions on specific aspects of the entries. Overall, however, members reached similar conclusions and there was broad agreement among the jury throughout the selection process.

JURY'S OVERALL ASSESSMENT

The jury observed that the five competition entries were all quite different from one another but also exhibited some common traits. Below is a brief reflection on the diverse proposals, viewed as a group.

All of the artworks build on strong concepts that intrigued the jury for different reasons. However, not every proposal was fully satisfactory in terms of process, execution or artistic sustainability. Shortcomings could be, for example, if material or design choices failed to strengthen the concept, or if the jury felt the artwork would not remain interesting over time.

The majority of the proposals subscribe to the tradition of art as individual object. The jury found some of these objects relevant in the context, others less so. One clear theme was shifting scales, which appear in three of the works: *Vårbergs jättar*, *Värna om stadens andar* and *Sten sax påse*.

Another theme used in two different proposals was the reproduction of elements existing in the local environment. Both *Värna om stadens andar* and *Se bergen* use the idea of reproducing parts of a building or actual boulders from the site. In both cases, the recreated objects are given a new placement and/or a different character, inspiring recognition while also setting the work apart from its context.

The proposals respond differently to the challenge of creating art for an environment that is changing but already possesses distinctive buildings and a distinctive identity. The works mentioned above address the site-specific context through reinterpretations of actual physical elements or human memories (the latter figure in *Värna om stadens andar*). *Vårbergs jättar* instead tries to create a new local context on which to build a continued history of Värberg. *Soltidsscener* anchors its art to the site with lighting tied to the actual number of sunlight hours at precisely that spot.

In addition to site specificity, the proposals also work with other approaches to social sustainability. To varying degrees, all of the entries try to create meeting places. Every proposal, except for *Se bergen*, contains elements that can be used for seating or other activities. In *Soltidsscener*, the so-called Geoid at Pelousen can be an ice skating rink in win-

ter, and the works (except for one) in *Sten sax påse* consist entirely of seating and recreational areas.

The entries are not highly interactive in the traditional sense, although *Sten sax påse* does include an app for controlling colors on an illuminated sign. Several of the works, however, involve interaction in a broader sense. *Soltidsscener* is based on the interaction between the site and the rhythms of day and night, as well as the notion of people as parts of a connected whole, an idea also reflected in *Se bergen* and somewhat in *Vårbergs jättar*. The jury sees the giants in *Vårbergs jättar* as offering company and perhaps a listening ear to a solitary visitor. This is also the only proposal to explicitly work with the human body.

The jury noted broad similarities in the locations chosen and the use made of them across the entries. Of the three sites, the Vårbergsvägen/Vårholmsbackarna crossing has a slightly disparate character. It is not chiefly a place where people linger, but was chosen for artistic intervention as a way of advertising the borough and creating an eye-catching landmark on what is today a fairly anonymous site. With the exception of *Vårbergs jättar*, each entry puts relatively striking artwork at the crossing, but *Värna om stadens andar* does least to raise visibility here, the jury feels. The two other competition locations include recreational areas that are already quite popular today. The proposals claim a portion of the space at these sites, in some cases creating clearly added value for visitors.

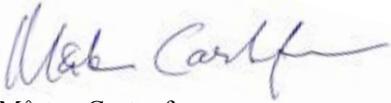
A bit surprisingly, none of the proposals work with the landscape on a large scale. An interest in the encounter between “natural” nature and man-made natural environments is evident, however, in both *Se bergen* and *Vårbergs jättar*. Many of the proposals are nicely fitted to the competition sites, in part or in whole; still, the jury’s overall impression is that all of the artworks should have been studied more closely in relation to the physical environment, so as to preserve and enhance its existing qualities.

In the jury’s assessment, all of the proposals could be executed within the stipulated budget framework. The entries vary widely, however, in how practical it would be to manage and maintain the proposed interventions.

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THE JURY'S DECISION

After concluding its assessment, the jury found that the proposal which met the assessment criteria in the most convincing manner was **Vårbergs jättar**. The jury therefore recommends this proposal for further development and execution.



Märten Castenfors
chef Stockholm konst och Liljevalchs konsthall
(juryns ordförande)



Karin Ahlzén
projektchef Fokus Skärholmen, Stadslednings-
kontoret Stockholms stad



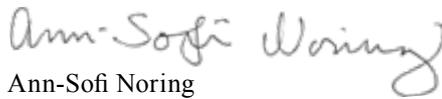
Ernst Billgren
konstnär



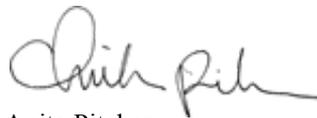
Frida Cornell
gästcurator Stockholm konst



Emma Lundborg
landskapsarkitekt, Exploateringskontoret Stockholm
stad



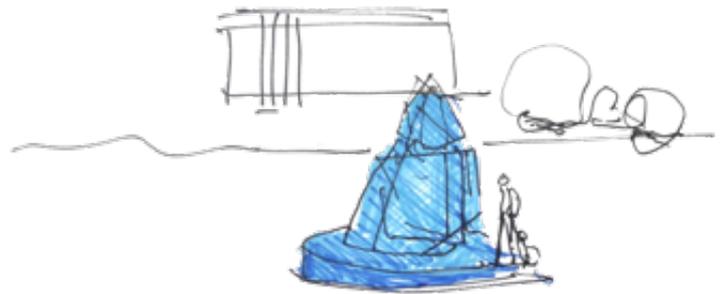
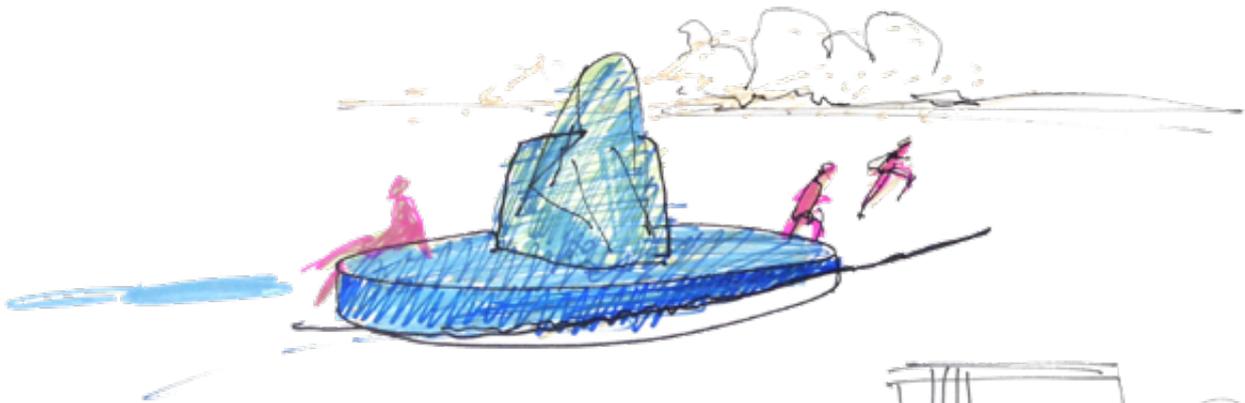
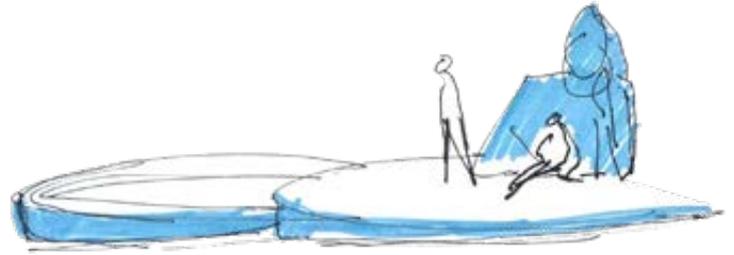
Ann-Sofi Noring
vice museichef, Moderna Museet



Anita Pitcher
konstnär, Vårberg

INDIVIDUAL EVALUATIONS

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VÅRBERGS JÄTTAR







by **Atelier Xavier Veilhan**

Vårbergs jättar is a visually striking proposal. It is approachable, tactile and ultimately unforgettable. It is playful while also possessing gravitas and an ageless presence. This intervention will encourage the emergence of more natural meeting places in Vårberg and reinforce the area's existing qualities. The art has the potential to form a permanent landmark in an environment on the cusp of a dramatic transformation.

The entry consists of two large blue sculptures in concrete at Stråkparken and Pelousen, respectively. Each sculpture is a large-scale human figure placed on a base that forms part of a larger composition of blue concrete plateaus and/or walkways. The name refers to the figures, which are five times larger than a person and undeniably feel like fairy tale giants.

In addition to the distinctive presence of the giants, the blue color itself creates a clear recognition factor. The blue contrasts with other strong colors nearby, including the deep ochre yellow of the residential block facades. The visual idiom of the giants references both the digital design world and classical sculpture. Simplification and abstraction give the figures appealing, space-creating forms. Together, the giants and their platforms make attractive play sculptures and recreational spaces.

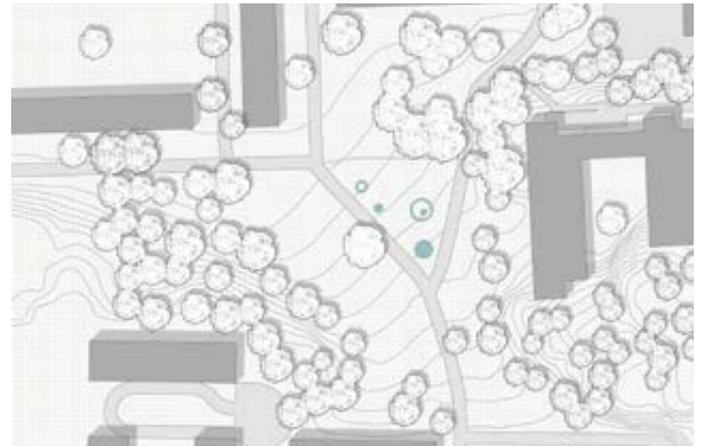
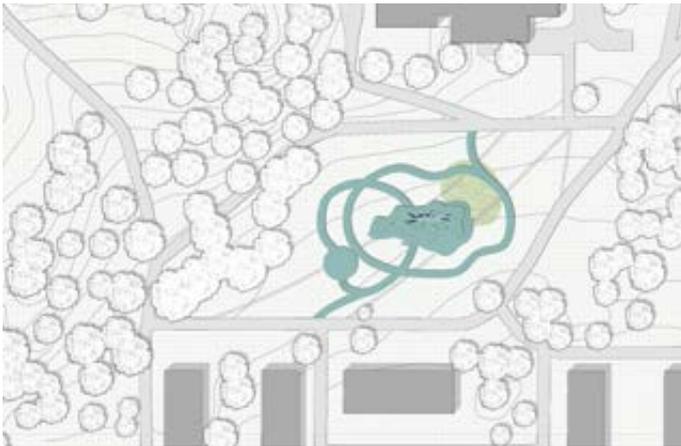
The cut surfaces meet a different idiom, however, in the rounded or organically flowing bases, and (at

Pelousen) the walkways that surround the works. The blue color ties the design together, but the jury feels that the peripheral elements of the works are less refined than the figures themselves.

The giants radiate an ageless dignity but also feel approachable and friendly. One, a full body sculpture, reclines lazily at Pelousen. The other is a bust, thoughtfully resting chin in hand. In their presence a solitary visitor will surely not feel alone.

In addition to the physical intervention, the proposal suggests that the presence of the giants might inspire the telling of new stories, perhaps at community workshops held in the borough. The jury thinks this could be a highly effective way to tie the artworks to their site.

With its unique and powerful expression, the jury feels that *Vårbergs jättar* possesses great artistic longevity and will contribute significantly to the creation of a valuable identity for the borough of



Vårberg: both today and in the future, during and after the area's imminent transformation.

The function of the intervention is multifaceted, in that it is possible both to actively use the works and to reflect on them. It is possible both to play and sit on the giants and to simply spend time alongside them. And they can have many different stories, allowing the artworks to become even more deeply rooted in the neighborhood.

The symbolism of the giants feels universal and multilayered and should appeal to people from many cultures. Their ambiguous gender further contributes to this universal validity. Social sustainability can be strengthened by an artistic intervention that so clearly invites interaction with the works and identification with the site. It is a merit that *Vårbergs jättar* includes plateaus and paths that connect to the locations selected for the competition and that the intervention, with its palpable presence,

addresses the fact that the area can sometimes feel unsafe.

At Stråparken, all of the proposed elements are sensitively designed. At Pelousen, however, the suggested placement is slightly problematic due to the work's large size. As one of the few open spaces in Vårberg, Pelousen ought to remain free for a variety of uses. Here, the jury recommends some revision of the design to take up less space overall.

In terms of feasibility, the jury estimates that the proposal could be carried out within the stipulated budget. The crucial factors as regards feasibility are first, using a sustainable pigment to color the concrete, and second, revising the work at Pelousen, both the amount of ground taken up by its paths and platforms and possibly its placement.



SE BERGEN

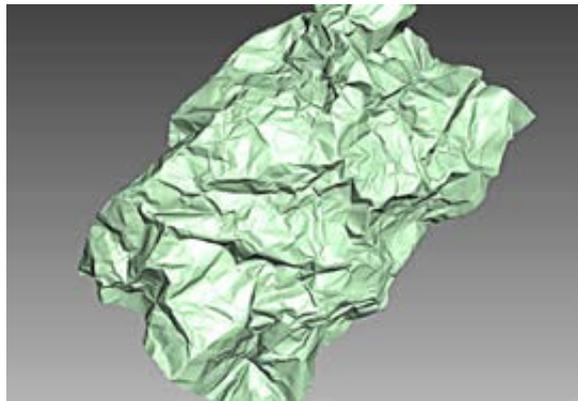
by Ebba Bohlin

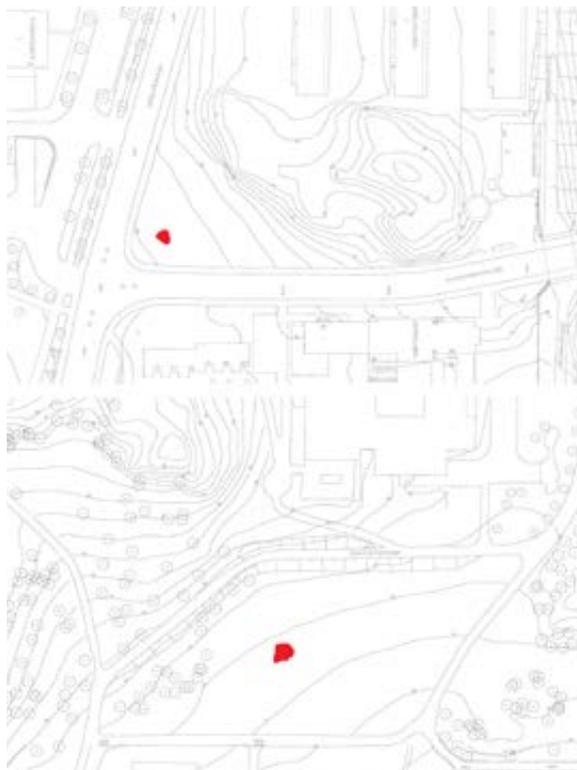
Se bergen is a stringent and coherent proposal that references the local environment in a subtle way, without being too obvious. It is a poetic entry that sees human beings and Vårberg as part of a larger whole and inspires reflections on eternity.

The proposal consists of two works in the form of boulders or rocks at two of the three competition locations. For the Vårbergsvägen/Vårholmsbackarna crossing, a large monolith is proposed, a sort of boulder in patinated bronze, and for Pelousen, a rock that resembles a natural outcropping of bed-rock, in painted aluminum.

In this entry, the artist explores the tension between natural and artificial nature. The proposal tells a coherent and convincing story about the works, based on the large structures that already exist at the site. Vårberg is home to Vikingaberget, Stockholm's highest natural point, as well as the man-made peak Vårbergstoppen, which is even higher. With the addition of artificial nature, *Se bergen* aims to make viewers aware of both the unchanging, ancient nature and the artificially created natural elements in their environment.

The rocks in *Se bergen* both interpret on-site nature and translate it directly using digital technology. The two rocks have quite different expressions. Monoliten, at the Vårbergsvägen/Vårholmsback-





arna crossing, is a meteorite-like bronze sculpture on a quadrangular platform. It looks like a copy of a real rock, but with its worked bronze surface and platform, it clearly constitutes an artificial addition to the site. Flyttblocket, at Pelousen, was made by computer modelling an actual rock from the site. The original was 3D-scanned and then translated into triangular planes. It is to be executed in aluminum and then painted in five different shades and lacquered to produce a shifting, shimmering surface. Its artificial nature is thus obvious even without a podium.

The jury is curious about the contrasting expressions in this entry. Both works reference nature without being nature, but they differ sharply in their execution. One would be made of a material that could last thousands of years; the other raises sustainability questions. How resilient is the painted aluminum surface? The two objects might be executable within the stipulated budget, but whether a durable surface treatment can be found for the aluminum is unclear.

On just this point, the jury also sees a functional weakness. Flyttblocket invites viewers to come up close, so its success will depend on how the shifting, shining surface ages. If this aspect of its expression fails over time, its power as an artwork will be much reduced.

There is no way for viewers to interact with the rocks (except mentally); thus, they do not attain the qualities sought, and in the proposed context might be experienced as mute and uncommunicative.

Both works are lit at night, which contributes to increased sense of safety. People can meet at the sculptures, although they cannot involve the art in their activities. If it were successfully executed in all of its parts, *Se bergen* does have the potential to be a work that residents can feel a relationship with and one that can remind them that they are part of a larger whole. The rocks could work as symbols of permanence and help anchor Värberg as an important place in people's lives over many ages, both past and future.



SOLTIDSSCENER

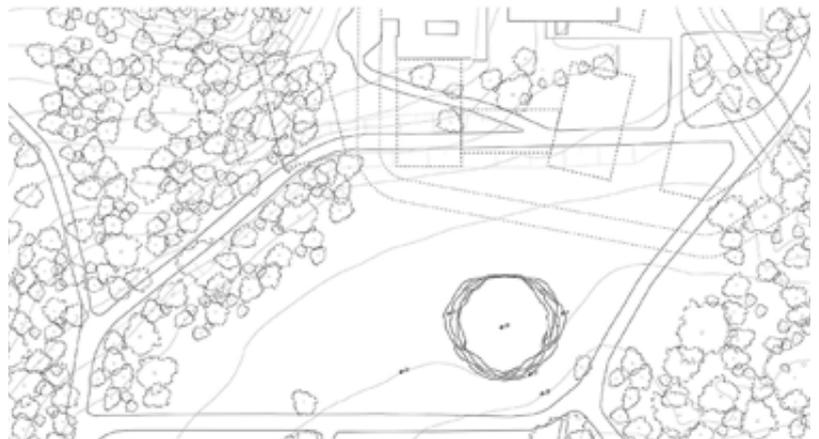
by Studio Rosa Barba

Soltidsscener is an ambitious, ethereal and in many ways exquisite proposal related to the gravitational field of the earth and the motion of the sun. Its delicate character fires the imagination but also raises questions as to how the work could be realized and function over time in a public setting.

An installation in three parts is proposed that makes use of all three competition locations. The work also incorporates Vårbergstoppen as a contemplated fourth location in the intervention: from its peak, one could see the work as a whole. *Soltidsscener* is described as creating a geo-mythological ecosystem that expresses the earth's gravity and manifests time and the changing seasons. Daily and annual solar rhythms shape the intervention, as solar collectors catch sunlight to power the lighting design.

A floodlight is placed at the Vårbergsvägen/Vårholmsbackarna crossing, along with a power station that generates energy by collecting sunlight. The sunlight is caught by solar panels and filtered through a series of glass lenses. This solar energy powers the floodlight, which projects light onto the sky. The beam of light would be a landmark and a kind of sundial for the entire borough. The energy collected at the power station would also be used to activate the other two intervention sites.

A spotlight is placed at Stråkparken that would shine a beam of light across the hills in the park. The work is described as a light show, choreograp-



hed by natural daylight, with a beam of light slowly sweeping back and forth. The light would make it possible to go sledding on the hills at night.

The installation placed at Pelousen is designed around the gravitational field of the earth, using a so-called geoid model (whose surfaces are calculated in relation to the shifting gravitation of the earth). Like a crater, a 350-square-meter screen of sandblasted construction glass lies a meter below



existing grade. The milky white, translucent screen is lit from below by LED lights. Around the edges are seating and terraces with organic, irregular shapes. The light from the LED lamps is meant to evoke a campfire feeling and the installation is intended for year-round use. People can walk on the screen and ice skate on it in winter.

All of the lighting at the three locations thus runs on the solar energy generated at the power station. The amount of light adjusts in response to natural daylight: increasing at dusk, strengthening in the night, and dimming again as dawn approaches.

Soltidsscener offers a poetic vision of an intervention that unites places and puts people in touch with the wider world. However, the work exhibits some shortcomings. Above all, in the jury's assessment, it would not be able to function as planned in its context.

In terms of social sustainability, the focus on lighting is a strong point. However, the specific strategies chosen are not entirely convincing. In the jury's assessment, the Stråparken spotlight has a dubious functionality. Its sweeping beam could actually decrease security at night. The power station, with its colored glass plates, could be exciting and eye-catching during the day, but the question is how visible the beam of light on the sky will be when it gets dark. The Geoid is beautifully designed, with its uplit glass screen, but the jury wonders whether it can stand up to the usage envisioned.

On a conceptual level, the basic idea behind the intervention unfortunately capsizes, as cabling together the sites included in the work was deemed unfeasible. It might be possible to give each part of the intervention its own electrical hookup and draw from or feed power to the grid as required, but the jury feels that this solution would rob the intervention of much of its power and meaning.

In terms of feasibility, *Soltidsscener* is judged possible to execute within the stipulated budget. However, keeping it functional over the long term would be nearly impossible. For a piece of public art, the work is far too difficult to manage and maintain. The Geoid is most problematic, as it risks water seeping in and decaying plant matter and trash collecting on the sunken surface, which would quickly make it look neglected. The jury also wonders whether the fragile Geoid could really be executed as planned.

As a landscape feature, the lovely and poetic form of the Geoid works beautifully at Pelousen. The work could be an attractive meeting place for residents if it was executed with precision and scrupulously maintained, but the jury finds these conditions unworkable for an artistic intervention in the public space.

Taken as a whole, *Soltidsscener* is an exciting and beautiful proposal with a poetic strength, but without the potential to function in the long term.



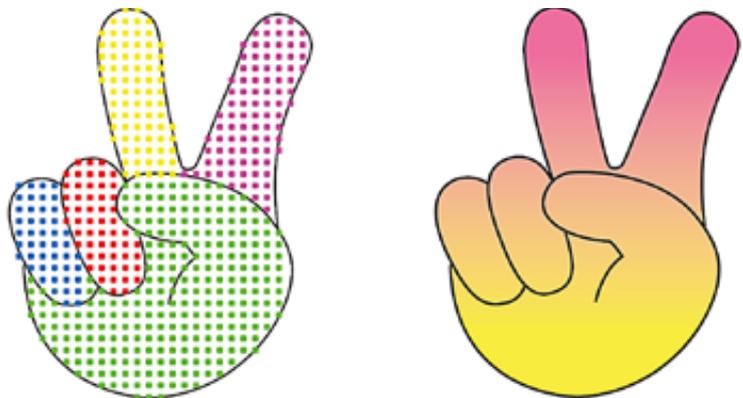
STEN SAX PÅSE

by Kristina Matousch

Sten Sax Påse is a fun, friendly proposal that address viewers in a direct and easy-to-understand way. However, it has too few layers of meaning to be sustainable over time or give much back to its site. The generating idea is obscured by the fact that the proposed objects are doubled, weakening the connection to the game of the same name.

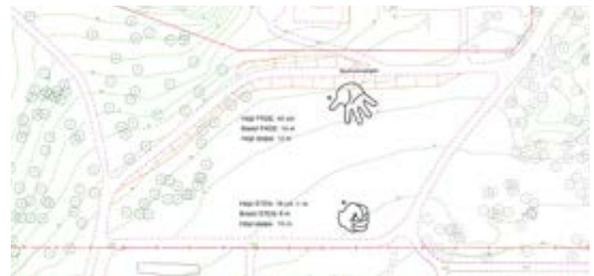
The works, which make use of all three suggested locations, consist of three different figures in the form of hands. Five works in all are proposed, one unique figure and two each of the other two figures. Each hand forms one of the symbols in the well-known game Rock, paper, scissors, after which the proposal is named. Pelousen and Stråkparken each have two horizontally oriented sculptures in the form of an open palm (paper) and a closed fist (stone). One hand resembles a pair of scissors, placed at the Värbergsvägen/ Vårholmsbackarna crossing.

All of the hands are executed on a large scale. The estimated size of the palm, symbolizing openness and a friendly hello, is about 75 square meters. It has a larch wood surface and sides of weathering Corten steel. The same material is proposed for the fist, which is built in multiple levels, with the elevation changes making comfortable steps to sit on. The fist is described as a gesture of triumph and encouragement. The hand forming a scissors, alluding to victory and peace, is an illuminated sign eight meters high. From above, it also functions as an ex-



clamation point and a symbol of the entire borough (“V for Vårberg”). Passers-by can interact with the work by changing its lighting using a mobile app.

Although the proposal calls the hand a universal symbol, the jury is concerned that the V sign means different things in different cultures – especially as the floating hand can be read as a welcome sign, but also a gesture in the opposite direction.



The horizontal hands are deemed far too large and low for their shapes to be read from ground level. Moreover, the choice of materials is so mundane that the sculptures risk being seen as just parts of the regular urban landscaping, instead of artworks with their own integrity. From the heights of Vårbergstoppen or an upper-floor apartment window, the works are immediately recognizable, but they still seem to lack a deeper meaning. The V sign (the lighted sign) also fails to convince, as it could be confused with a billboard. And the jury questions whether the interactive aspect – using an app to control the colors of the sign – will still be interesting and artistically relevant years down the road.

By lighting the sites and creating inviting communal seating areas, the works strengthen social sustainability, but they ultimately exist in a no-man's-land between art and landscape architecture and do not really create new places. In terms of landscape planning, not all the elements of *Sten Sax Påse* are sufficiently adapted to the landscape. The suggested placement ignores the landscaping planned for Pelousen, for example. Here, the fist sculpture, which can bridge a change in elevations, should have also switched places with the palm, which works better

on level ground. In the opinion of the jury, neither the illuminated sign nor the horizontally oriented sculptures (despite the latter's furniture-like qualities) truly succeed in shaping the space.

The jury judges that the intervention could be executed within the stipulated budget framework and would be relatively easy to manage and maintain. One challenge would be grass growing up between the outspread fingers of the palms.

Finally, the jury thinks *Sten Sax Påse* would have benefited from streamlining its approach, using just one of each sculpture to clarify the connection to the children's game: one scissors, one paper, one stone, instead of doubling two of them. Exploring other materials could also have added another dimension to the work.



VÄRNA OM STADENS ANDAR

by Superflex and Schul Landskabsarkitekter

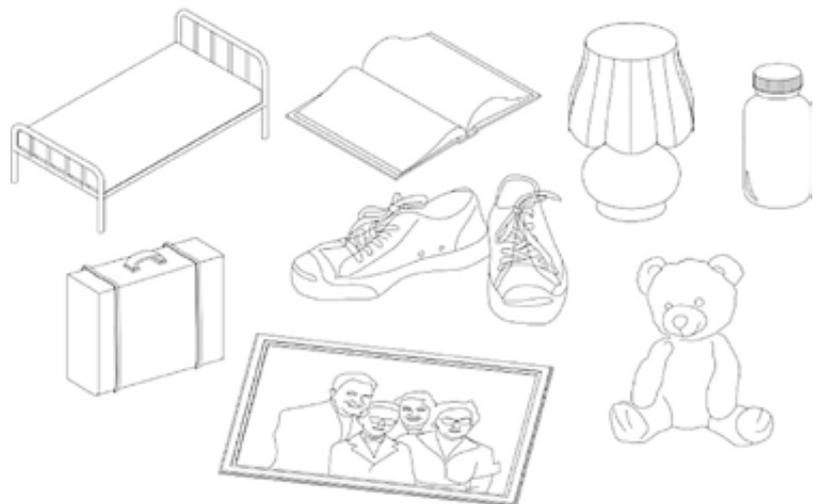
Värna om stadens andar is a proposal for an artistic intervention based around recreating memories left behind by the demolition of Vårbergs sjukhem, a former hospital and nursing home. For the concept to work, the building has to actually be torn down. However, the building's status has been uncertain throughout the planning process, and it has now been decided that it will remain. The proposal also uses a medium to interpret the memories of Vårberg residents – an approach the jury finds unconvincing.

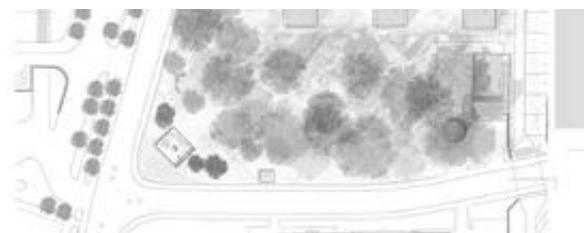
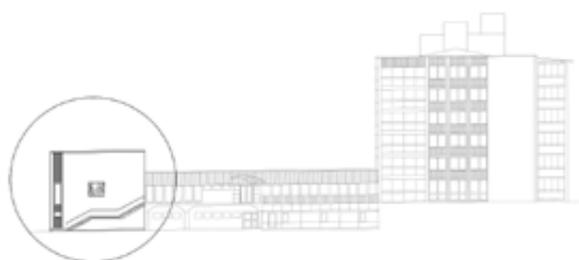
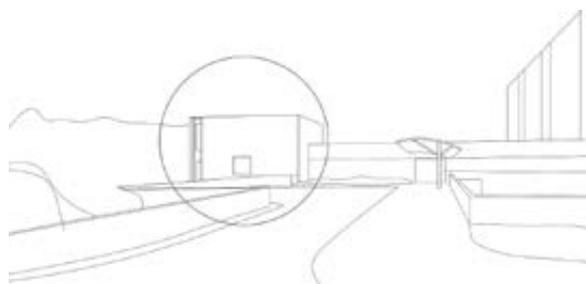
The proposal consists of works to be created in a six-step process. The “spirits” in the title are described as the ghosts of demolished buildings that disappear from the city without a trace. The spirits bear the collective memories of residents, and this entry proposes to give those memories concrete form. This is particularly relevant in Vårberg, where a dramatic transformation is planned.

Värna om stadens andar suggests that new buildings on a site have negative connotations, because they represent absence. This artistic intervention offers a remedy by recreating both parts of a building and the memories of the people who used it.

The proposal takes Vårbergs sjukhem as its specific point of departure. In addition to its original functions, the building has also served as a refugee center, and its fate was discussed as part of the planning process for Fokus Skärholmen. Ultimately it was decided that the building would be preserved.

Step one of the proposed six-step process is to identify the characteristic features of the building. Step two introduces a (named) medium to establish direct contact with the real spirits of the building. The





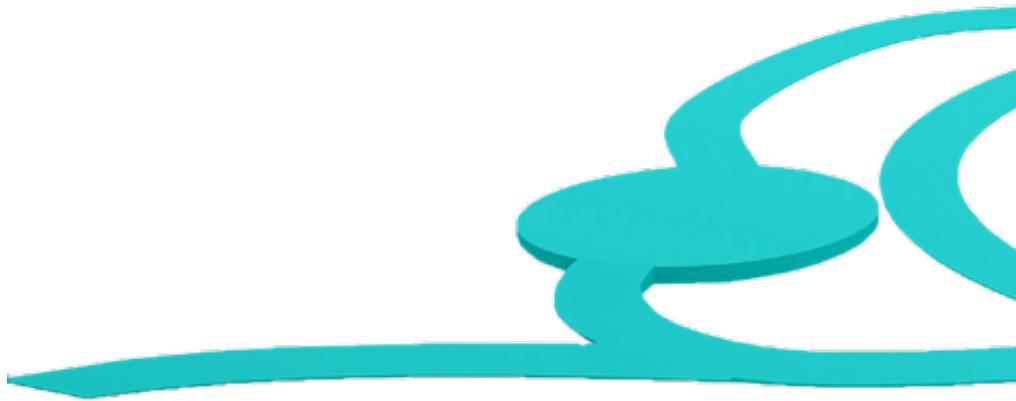
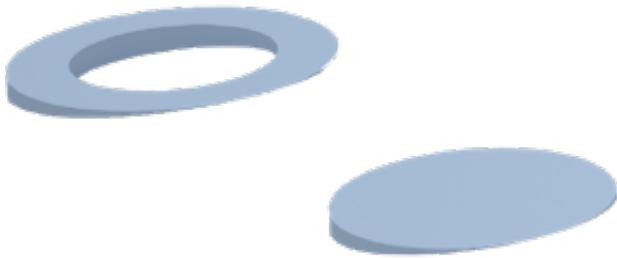
goal is to find unique objects from the building's history that carry memories. In step three, the same medium engages in a dialogue with the users of the building and the site. Steps four and five involve a compilation and selection of the objects, followed by the large-scale reproduction of the objects chosen, which in the sixth and final step will be placed at Pelousen and the Vårbergsvägen/Vårholmsbackarna crossing.

It is proposed to execute the reproduction in white pigmented concrete. This is a material which will probably not age well, but rather will require extensive maintenance. The competition entry presents examples of recreated objects as well as copies of parts of Vårbergs sjukhem. From a technical standpoint, the jury deems it problematic to take casts of a building that is still in use.

The jury feels it is mainly possible to judge the proposed process, not the illustrated objects themselves. One concrete part of the proposal, the casts of Vårbergs sjukhem, lacks artistic strength because it relies so entirely on an outdated premise. Since the building is not being torn down, the casts become empty gestures, and technically difficult to achieve, to boot.

Värna stadens andar views Vårberg's residents and the former users of Vårbergs sjukhem as memory-bearers. Aided by a medium, they can help identify important objects with which to create a shared memory of the building. The jury finds the decision to work with a medium both problematic and unmotivated. In a place as multicultural as Vårberg, no one type of spirituality should be inserted like a filter between an artist and other members of the dialogue. Working together to preserve memories on residents' own terms might lead to a different process that would develop more layers of meaning and a truer connection between the artwork and its site.

The jury thus questions this proposal's approach on several levels. The jury would have also liked the illustrations presented to display a clearer connection to the actual sites. The entry offers no convincing demonstration that the scaled-up objects would add any new qualities to the sites. Overall, the proposal in its current form lacks consequence as well as both artistic and social sustainability.



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