

CHRONOTOPIA



General Art Programme for
the West Link and Olskroken Project

Table of Contents:

1	CHRONOTOPIA
2	CONTEXT
2.1	The project: Gothenburg, the West Link, and Olskroken Project
2.2	Why art in public spaces?
2.3	What is an art programme?
3	THE PURPOSE OF THE ART PROGRAMME
3.1	The purpose of the art programme
3.2	The art programme will work toward integrated artistic designs
3.3	Organisational requirements for integrated artistic designs
4	PRINCIPAL PARTNERS AND RESPECTIVE AREAS OF RESPONSIBILITY
4.1	Management, Ownership
5	CURATORIAL THEME: CHRONOTOPIA
5.1	Chronos/Time
5.2	Topos/Space
6	SITES
6.1	Olskroken Project
6.2	Gothenburg C
6.3	Haga
6.4	Korsvägen
7	THE CONSTRUCTION PHASE
7.1	The construction phase
7.2	Construction timeframe
8	CHALLENGES
9	CURRENT AGREEMENT AND CONTINUED WORK
9.1	Agreement
9.2	Continued work
9.3	Signatures

The general art programme is the result of cooperation between the project's partners. The following people and organisations comprised the working group:

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Gothenburg, December 2015

“Each morning in the metropolis is an astoundingly successful experiment in collective action. People concentrate resolutely to overcome the challenge.”

Göran Greider



How has history been written, and what stories are waiting to be told? Walid Raad, “Another Letter to the Reader”. Installation view from the 14th Istanbul Biennial, 2015. Image credit: Cisem Asya Albas. Courtesy of the artist and the Istanbul Foundation for Culture and Arts (IKSV).

Chronotopia

The city of Gothenburg is both a place and a point in time, or perhaps more accurately: many different –and at best, interacting– places and times. With an interest in site-specific explorations, Chronotopia (from the Greek *chronos*, time, and *topos*, place), proposes a framework to investigate the present, re-evaluate past potential and glimpse possible future perspectives.

Urban transformations are ongoing processes, which are constantly being restarted, yet never from the beginning. The West Link and Olskroken Project are large-scale transformative projects that entail great changes for both the region and the city of Gothenburg. As a result, the projects pose significant challenges, where art can play a central role. Stations, stairways, bridges, and neighbouring urban areas will form people's daily environments for a long time to come. These transformations will create new vertical strata in Gothenburg, while simultaneously offering new horizontal connections with different parts of the city.

The goal of this general art programme is to establish the conditions for vital and multifaceted public spaces for a heterogeneous group of users, who will also be involved in the continued development of these areas. A general art programme also provides the framework for a common vision and mutual understanding among the principal partners of the project. Many stakeholders are involved, and for the sake of the users of these environments, a seamless experience of the site must be sought, in the sense that floor levels, routes, etc. should be intuitive. The same seamlessness is intended to characterise the complex organisational process that is simultaneously taking place. This is not to say, though, that seams should be seen as static or unnecessary. Visible seams allow residents to relate to them in a way that means, from a metaphorical perspective at least, they can be unravelled, remade, or sewn in another place.



With an artistic view of the city of Gothenburg, a complex web of identities, heritages, and relationships to a globalised world can be investigated. Alexandra Pirici, "Monument to Work", May 28-31, 2015 in Gothenburg. Photo: Ricard Estay/Public Art Agency Sweden

2 Context

2.1 The project: Gothenburg, the West Link, and Olskroken Project

The construction of a new subterranean railway structure underneath the central parts of Gothenburg is a public work of great significance. The combined series of works affecting the transit system, buildings, and public spaces is referred to and summarised in the programme hereafter as the project.

This art programme describes a common attitude toward the potential artistic designs within the project. Even if the artistic work itself is not going to be carried out for a number of years, the art programme considers how the project can create a place for art in time and space.

The project consists of a new double line connection for commuter and regional trains that will travel in tunnels underneath central Gothenburg, several new bridges in Olskroken, and multiple changes in urban public spaces in Gothenburg. Three underground stations will be constructed at Gothenburg's Central Station, Haga, and Korsvägen. An example of the project's general scope are the access structures at the main and secondary entrances in other buildings. In order to embed the stations within the city, the project also includes urban development plans and public verandas in connection with the stations.

The West Link and Olskroken Project are part of the national plan for the transportation system from 2014 to 2025 and are included as a part of the West Swedish Agreement, consisting of investments in public transportation, trains and roadways.

2.2 Why art in public spaces?

Our shared environments carry meaning, and within contemporary art there is a deep engagement with questions that affect a common sphere: social structures and relationships, architecture, and urban planning. Art can activate public spaces, convey unexpected perspectives, and pose questions to ourselves and others. The experience of –and interaction with– the context forms a whole that creates value by itself.

Art can create new connections in social spaces characterised by deep-rooted patterns, and many artists have found forms that allow multiple perspectives to be present simultaneously. In this way, art can strengthen and deepen both aesthetic and existential dimensions, even those that cannot always be expressed in words.

2.3 What is an art programme?

An art programme is a description of places and times for artistic creations in public environments, as well as an account of the specific conditions and possibilities that exist. An art programme states which parties are involved as well the responsibilities of those parties. An art programme can also, as in this case, describe a curatorial theme.

3 The Purpose of the Art Programme

3.1 The purpose of the art programme

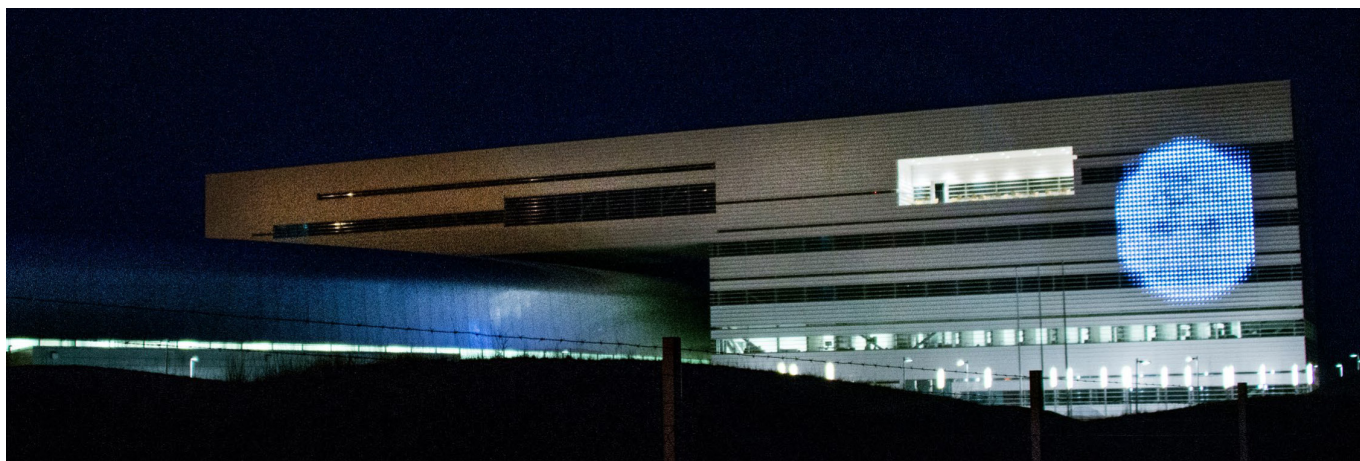
The project's involved parties share the understanding that, regardless of whether a principal partner is a state, region, or city, it is necessary to reach consensus regarding the artistic designs, in order to enable a unified artistic approach to the construction and its surrounding urban environment. This art programme is a clarification of intent between the principal partners and an agreement on a common curatorial theme.

This general art programme does not intend to describe in detail how the invited artists will interpret the curatorial vision, what specific materials they will work with; nor does it intend to designate the realisation of and scale for the artworks –beyond the obvious fact that the scale should be appropriate for the site and the surrounding city environment. A generous interpretive space allows for the artists' respective working process, which is of utmost importance in ensuring a high level of integrity in the work of artistic designs.

3.2 The art programme will work toward integrated artistic designs

The entire West Link will have a coherent aesthetic at the same time as each specific environment will have its own identity. Art will be a part of a unified aesthetic and not experienced as an addition to a finished structure. The general art programme will lay the foundation for the integration of artistic designs in the project, in conjunction with architecture and landscape architecture, but also with other relevant fields and partners.

Another goal is that the artists should be able to propose the artwork's spatial placement. A curatorial theme is a more reasonable starting point for ongoing work than deciding early on where the artworks will be installed. The general art programme will therefore create the conditions so that the artists themselves, in a later stage and based on their own respective artistic ideas, can suggest potential placements for the artistic designs that are currently unforeseeable. This is not in conflict with the idea that it is very important to point out potential areas within the project at an early stage, in order to ensure the availability of physical space for the upcoming artistic designs.



The artists themselves can, based on their respective artistic concepts, suggest placements that are currently unforeseeable. Lina Selander, "Mehr Licht!", MAX IV Laboratory, Lund. Photo: Ricard Estay/ Public Art Agency Sweden

3.3 Organisational requirements for integrated artistic designs

The overarching art programme abides by the project's organisational, physical, political, economical, and legal conditions, and it respects the history and the plan conditions of the site.

Public Art Agency Sweden; The National Board of Housing, Building, and Planning; the Swedish National Heritage Board; and ArkDes (the Swedish Centre for Architecture and Design) decided to collaborate in order to achieve a desirable exchange among interdisciplinary competencies, which follows the government mandate Collaboration for the Formation of Public Spaces (Samverkan om gestaltning av offentliga miljöer).

This means:

- Establishing early and versatile collaboration between those responsible for the design and other parties.
- Starting with the place, its history, conditions, and function.
- Involving residents and their knowledge, needs, and desires for where they live.
- Acknowledging that artists in dialogue with other occupational groups can increase the potential for finding new solutions.

To reach these goals, it is necessary to create an organisation that balances and strengthens the project's architectural, artistic, cultural, historical, and social qualities within ordinary planning and construction processes. In this way, the conditions for artistic design can become well integrated in the project without losing integrity. The invited artists will be part of the groups where aesthetic issues are discussed both under and above ground in the project. A significant challenge lies in the aesthetic approach and its effects on the environment that is being created. A goal for the general art programme is to work together according to this model.

*“Everything could have been,
could be, and can be different.”*

Mikhail Bakhtin

4 Principal Partners and Respective Areas of Responsibility

4.1 Management, Ownership

The Swedish Transport Administration, Public Transport Authority, Region Västra Götaland, and the City of Gothenburg are the principal partners in the project The West Link, and are responsible for different parts of the construction and its surrounding urban environment. In order to attain the intended seamlessness, it is important to explain the shared responsibility regarding physical, political, organisational, and economic questions; it is also important to clarify certain relevant questions regarding different stages in the process and transfers of responsibility.

The principal partners for the general art programme and artistic design projects are the Swedish Transport Administration, Public Art Agency Sweden, Public Transport Authority, Region Västra Götaland, Department of Public Art, Region Västra Götaland, the City of Gothenburg, and Göteborg Konst.

Artistic concepts can develop from specific technical solutions, consist of large-scale structures, and/or poetic interventions. Olafur Eliasson, Harpa Reykjavik Concert Hall and Conference Centre. Image credits: Below: Studio Olafur Eliasson, Right: Nic Lehoux.



Since January of 2014, the Swedish Transport Administration and Public Art Agency Sweden have been working on a collaboration on the production of artistic designs in those parts of the construction which are led primarily by the Transport Administration. The specific arrangements for the collaboration are laid out in a project contract. The initial collaboration between the Swedish Transport Administration and Public Art Agency Sweden is reflected in the design programme included in the Railway Plan (JPSH1-05-030-00_001).

This general art programme is a continuation of thoughts on art that were expressed in the Railway Plan and the City of Gothenburg design programme for the development of the areas around the stations.



5 Curatorial theme: Chronotopia

5.1 Chronos/Time

It is train timetables that form the basis of the modern shared concept of time, and in many ways, it is this modern perception of time which has shaped the physical design of cities, in order to streamline movement from one point to another. The projects take their starting point in this logic; simultaneously, it is important to avoid becoming subsumed by and re-confirming the power of the clock, that everyone has to stay “on time.”

At train stations, individuals come together to form a temporary group whose common denominator is that they are on their way somewhere. People from different places, and with different social, ethnic, and cultural backgrounds pass each other. The present- and a form of future orientation of where each person is are traveling to (arriving or leaving) temporarily holds everyone together. Art, in this context, can become a linking force which intensifies the experience of being present in the here and now.

In literature and film, the train station is often a stage for separation and reunion, but in the everyday, it acts as a floodgate as we pass through different layers of the city. We become part of a recurring motion in a location where we change speed. Some pass here daily, others only once. In this way, there is the possibility of creating continuity from seemingly unique situations or with cultural activities to unite events into one simultaneity.

At the same time, continuities (the contextual development, progress) also need to be broken. Sometimes there is a reason to move backwards in time in order to enable a different view of relationships or differences. Allowing yourself to be out of step with time in order to enable a different view of your present as well as your future.

5.2 Topos/Space

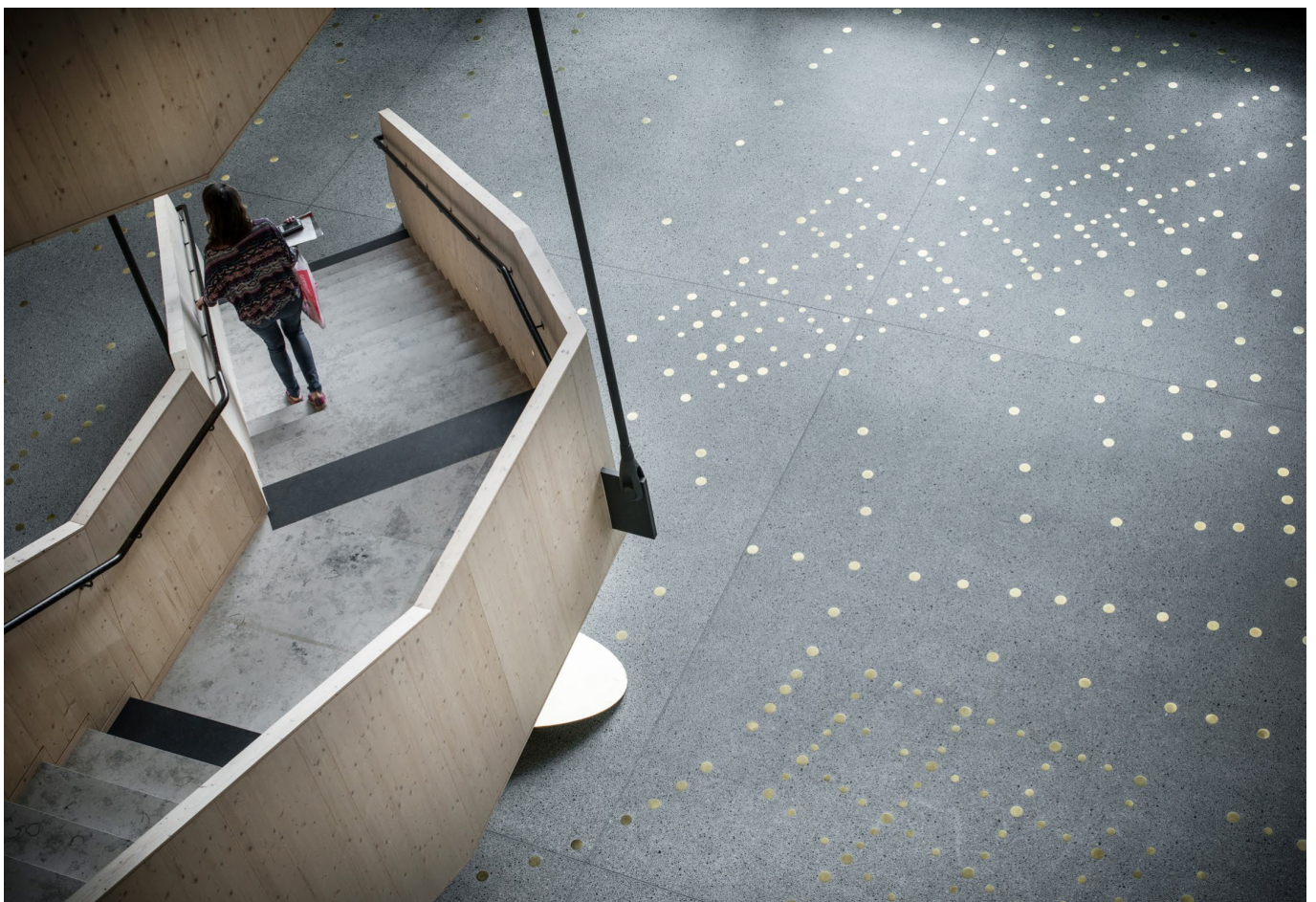
Art can both reinforce hidden or forgotten connections between different spaces and create new ones. A modern city literally builds on layer upon layer of subterranean structures. Beneath the earth’s surface, history can be dug up, exposing its cultural layers and visions for the future. In different layers under the asphalt lie electrical cables, water and gas lines, sewer pipes, shelters, and culverts. The act of digging is therefore a good metaphor in this context. Descending into the underground involves a potential shift in perspective, where the presumed bonds with the local community are lost, and a desire for new connections can arise.

How has history been written, and what stories are waiting to be told in Gothenburg? The city was founded more or less at the same time as New York and Jakarta (then called New Amsterdam and Batavia, respectively), and on the same principles. Trade relationships with America, China (through the East India Company), and the rest of the world have impacted the city’s development ever since.

During the waves of emigration in the 1800s, over one million Swedes traveled by boat to America, most of them from Gothenburg. With industrialism, the connection to the rest of the world was strengthened through an influx of foreign workers working for SKF, Volvo, and the shipyards. The port and its related industries, all heavily male-dominated, enjoyed a strong position during these years. In the 1980s and 1990s, Gothenburg and other cities in Europe moved away from manufacturing and toward a more postindustrial state.

Just as before, people want to be where business is done and where knowledge and experience are cultivated. Gothenburg has been and is still today an international city, characterised by its multiculturalism.

The people living and working in the city represent 182 countries of birth, speak over 100 languages, and practice a large number of religions. All of these languages, forms of expression, and cultural heritages are an underused resource. With an artistic view of the city of Gothenburg, a complex web of identities, heritages, and relationships to a globalised world can be investigated and expressed. The small, barely visible details of the city can be emphasised and become more prominent, while elements that are too large to grasp can be encountered on a more manageable scale.



The experience of and interaction with the context form a whole that itself creates value. Sophie Tottie, "P.Ull," Ulls Hus, Ultuna Campus of SLU, Uppsala. Photo: Ricard Estay/Public Art Agency Sweden

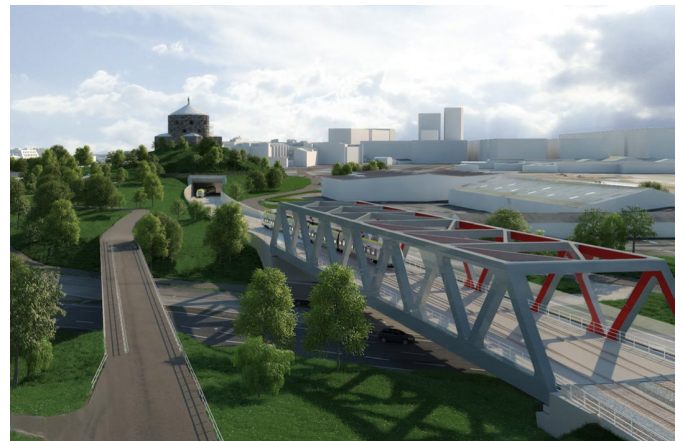
6 Sites

6.1 Olskroken Project

The area of Olskroken Project and the route between it and the Central Station is primarily a landscape of infrastructure. The area is characterised by large-scale constructions such as the Tingstads Tunnel and what is locally known as the “Red Snake” (Partihallsförbindelsen Bridge).

The new bridges and trenches in Olskroken and at Gullberget become large-scale additions to an environment already dominated by roads and railways. The environment forms the first impression of Gothenburg for many of those travelling into the city. The appearance and lighting of the construction sites will have a large impact on the cityscape. Minimizing the encroachment of bridges on the cityscape is therefore an important aspect of the design. At the same time, connections between surrounding districts need to be reinforced and clarified. Certain elements of the landscape such as Gullberg Creek and planned green areas near the Skansen Lejonet fortification are important and valuable city spaces that require consideration and careful creativity. Through its fragmented and large-scale character, the area can become a challenging and inspiring star-

ting point for new artistic concepts, interpretations and responses to the contemporary urban landscape. Together, art and architecture can contribute to create unified experiences that convey a sense of kinship between large-scale construction works and the surrounding urban context. A potential goal would be that the boundaries between architecture, construction, and art are erased and that art becomes an integrated part of the whole. The design of the infrastructural landscape in Olskroken is challenging but can have a significant impact; in this context, art can have an important role in the construction of Gothenburg’s identity.



From the Railway Plan’s design programme: Above: The new bridges over the E6 with Skansen Lejonet in the background. Below: Olskroken Project and the trench below Skansen Lejonet with surrounding districts.



6.2 Gothenburg's Central Station

When the railway was built in Gothenburg in the mid-1800s, the Central Station was on the edge of town. During the 150 years since then, the area has undergone great changes, particularly in the last twenty years. Despite this, large areas still exist near the station where the land use could be refined and developed into new districts: Gullbergsvass, Gullbergs Strand, Ringön, and Frihamnen.

The West Link station here will be one of many new urban public spaces. With connections to nearby urban development, to the existing Nils Ericson Terminal, and to Nils Ericson Place, the West Link station will be a new point of entry to the city. The station, the entry structures, and the urban space around the station will be busy at almost all times, both by daily travelers and occasional visitors. The construction of the West Link station at Gothenburg's Central Station generates many prominent places which are both meaningful to everyday urban life and have the potential to become outstanding platforms for art.

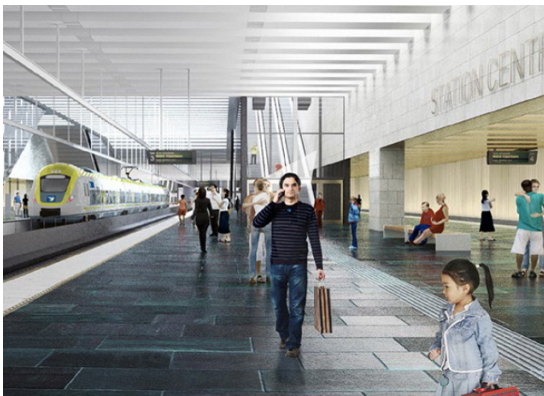
The underground station, with its four tracks, is an important new element in the city's ongoing transformation. With two platforms, good possibilities for incoming natural light, and broad exposure toward the main entrance on the ground level, the station

has the potential to be a functional and attractive new public space.

In the future, too, the area around the station will be characterised by change. Due to the long duration of the construction period, the image of Gothenburg for many of the city's visitors will be shaped by the presence of construction sites. A completely finished station environment will only take shape after a long period of the station being in operation. Gothenburg's Central Station is in a state of constant flux; maintaining quality over time is of utmost importance. Art, as a reflection of our contemporary age, can become a voice in the conversation about the urban transformation and the future of Gothenburg.

Existing permanent art at Central Station that is owned by the City of Gothenburg and managed by the Parks and Nature Administration: "Bohuslän", by Claes Hake, outside Central Station towards the pedestrian tunnel toward Nordstan; "Inner Sources" by Hagbart Sollös, at Nils Ericson Place. Existing permanent art that is owned and managed by Public Transport Authority, Region Västra Götaland: "Den långa resan" (The Long Journey) by Åsa Berndtsson, northern part of the Nils Ericson Terminal.

From the Railway Plan and detailed plan's design programme: Right: Station Entrance at Central Station, "The Eastern Square." Image credit: Varpunen. Below: The West Link Station at Central Station has the potential to become one of the city's important public spaces.



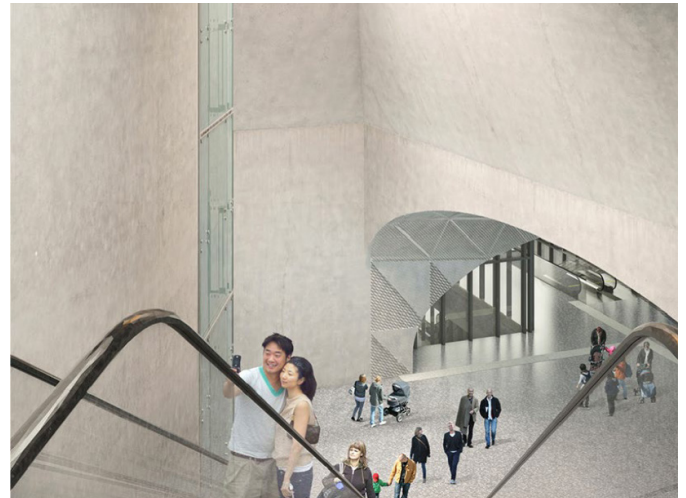
6.3 Haga

Haga Station lies at the intersection of the three classic Gothenburg districts of Vallgraven, Haga, and Vasastaden. In this environment, the station becomes a completely new element of the city, creating new connections between districts. The deep location of the station means that the city's very first historical layer, in the form of underground fortifications, is affected. The greatest challenge has been creating a design which isn't overly intrusive in its physical form either above or below ground, yet allows the station to be accessible, safe, have sufficient capacity and good connections to public transportation above ground.

In Haga, the station meets existing urban characteristics that must be preserved and developed. Entrances should be carefully integrated at Pustervik and in Kungsparken. To the south, an entrance will be integrated into a new building for the University of Gothenburg School of Business, Economics, and Law, which offers the possibility of an interesting connection between the two entities. The entrance at Kungsparken will be the most heavily used because of its direct connection to buses and trams. Here, daylight can be redirected down to a spacious middle level that, at the entrance to Pustervik, connects the station to the thoroughfare toward Järntorget and Södra Älvstranden.

With its increased flow of travelers, the station will affect the scale of local collective traffic solutions and thereby also the conditions for the development of the space. During the construction phase, building the stations will affect old, subterranean parts of the city's foundation. In Haga, this means the transformation requires careful consideration of the location and its history. The context, with all of its links between past and present, provides interesting conditions for art and creation.

Existing permanent art at Haga that is owned by the City of Gothenburg and managed by the Parks and Nature Administration: Raoul Wallenberg Monument by Charlotte Gyllenhammar, Haga Kyrkoplan; Mosaikpelare (Mosaic Pillar) by David Nash, Rosenlunds canal.



From the Railway Plan's design programme:

Above: The deep station entrance at the future New School of Business, Economics, and Law.

Below: The Station entrances and the Station's boundaries are embedded in their urban context.



6.4 Korsvägen

Since the founding of the city, Korsvägen (in English, crossroad) has lived up to its name; as an entrance from the west and south, it has continually served as a meeting place for people on the move. The area still has clear traces of the Gothenburg Exhibition from 1923, with Näckrosdammen and main entrance of Liseberg amusement park as characteristic landmarks. Here, Gothenburg's older history, shown through Johanneberg Estate, meets the present day through the Swedish Exhibition and Congress Centre, Universeum, the Museum of World Culture, and Liseberg amusement park.

Today, as in times past, visitors and residents with their different destinations meet at Korsvägen, both in their day-to-day lives and for special events. The area is therefore busy at almost all hours, all year round. The new station beneath ground level, another layer is added, strengthening the conditions for an intensive and dynamic place.

In order to function well, the safety and easy navigation of the area must be ensured. On at least three different levels, people will meet, choose their path, and continue on. At the middle entrance as well as the eastern entrance at Korsvägen, the station connects to other public transit and surrounding destinations via a spacious middle level. The stairway in the west links to yet another level of the city, where the station connects to the university and, in the future, will connect to Götaplatsen.

The station's atmosphere bears a strong resemblance to the one in Haga, but the ground level is closer and the main stairway adopts a more central position. Here, it will be possible to allow natural light to reach the middle level, and to some extent all the way down to the platform.

The reality for Korsvägen station - as for other stations undergoing transformation - will be constant change, while maintaining quality over time. Accessibility during the construction period, and the coordination between the everyday and special events are challenges for the artistic design as well as other design elements.

Existing permanent art at Korsvägen that is owned by the City of Gothenburg and managed by the Parks and Nature Administration: Diskussion by Nanna Ullman, Korsvägen.



From the Railway Plan's design programme:
Above: The middle level at Korsvägen with visual connection to the ground level.
Below: The station entrance at Liseberg can be integrated in the future with a new building.



7 The Construction Phase

8 Challenges

7.1 The Construction Phase

During the transformation and development of the stations and surrounding areas, parts of the city will be under construction as part of the construction phase for a long time. Temporary artworks and interventions can provide new perspectives on urban spaces during the construction phase, and give residents an awareness that they too can participate and shape the process. This can increase people's sense of the value of the construction phase, by enriching the social life of the city and by presenting the overarching artistic vision. During the construction phase, temporary artworks can create an expectation and understanding of the artworks that will be created in a later phase.

The project is extensive both in terms of time-frame and geographical breadth, and the interests of the primary partners vary regarding physical conditions, timeline, budget, areas of responsibility, organisation, anchoring processes, etc. The implementation of this project will include several different parties, with the agents of the general art programme comprising only part of the complex network of involved parties. Integrating the artistic designs within the overall design, planning and realisation of the construction phase therefore entails a range of challenges that need to be taken into consideration.

In this general phase, the challenges of most crucial importance are those which relate to (next page)

7.2 Construction Timeframe: (years)

2016

2018

2020

2022

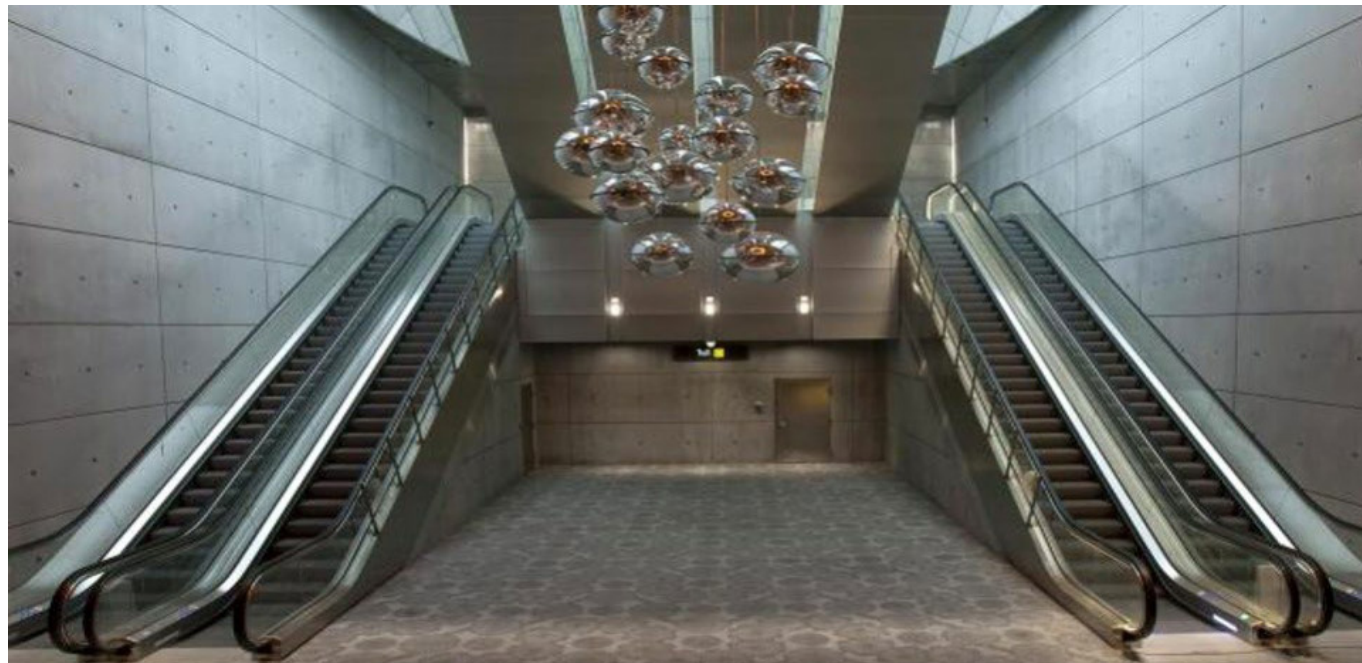
2024

2026

The Swedish Transport Administration:

Public Transport Authority, Region Västra Götaland:

City of Gothenburg:



Stations, stairways, bridges, and neighboring adjacent urban areas will form people's daily environments for a long time to come Gunilla Klingberg, Patterns of Everyday Life, Triangeln Train Station, City tunnel, Malmö. Image credit: Merja Diaz

- How will the processes of the artistic design be included in the general design work? How can we achieve a continuity which guarantees that the general art programme's intentions are followed?
- How to ensure consensus, collaboration, and coordination between the principal partners?
- How can we foster a collective curatorial approach across the artistic designs, in spite of the broad scope of space, time, and the multiple principal partners?
- How should the design processes and the preparatory production processes be structured to ensure that the artworks becomes part of the unified design, rather than be experienced as additions to finished structures?
- The artists might encounter a situation which requires cooperation with different parties in the design processes. How can this cooperation be guaranteed? How can the commissions be described in the tender documents in order to ensure the conditions for artistic designs which haven't yet been conceived?
- How can we, within the framework for various expenditures, maintain enough control to create good conditions for art? What specific challenges are there with different types of expenditures, i.e. from artists and construction entrepreneurs?
- The selection of participating artists constitutes a crucial moment in the artistic design process within the entire project of construction and transformation of the urban environments. How can we engage artists who have the desired prerequisites? How to maintain the commissioned artists's interest in such a long process, with the start of construction in 2017 and the final stage ending in the mid-2020s?



Art will be a part of a unified aesthetic and not be experienced as an addition to an already finished structure. Kristina Matousch, Uranus, The Widerströmska Building, Solna. Photo: Sasaki Guowei Yang/Public Art Agency Sweden

9 Current Agreement and Continued Work

9.1 Agreement

The artistic design in the project has six principal partners, who have different tasks to lead and finance within their respective shares of the construction site and urban space. At the same time, the partners strive for solid cooperation in order to enable an interesting and unified approach in the spirit of the general art programme.

Thus far, the principal partners have agreed to take the art programme's curatorial vision as a starting point for their respective artistic design projects.

This means that:

- This general art programme is a common starting point for the artistic designs in the project.
- The curatorial theme is used as a starting point for possible competitions and announcements.

The precise ways in which different principal partners will cooperate beyond this is a question that needs to be investigated further.

9.2 Continued work

The most important condition for the programme's potential application is that the Swedish Transport Administration, within the framework for expenditures and contracts, works in the interest of good conditions for aesthetics in general and the integration of art specifically. The goals and ambitions of the programme need to be translated into precise formulations in the tender documents.

Another condition for the fulfillment of the spirit of the programme is that the principal partners work toward continued cooperation and consensus when it comes to individual artistic designs.

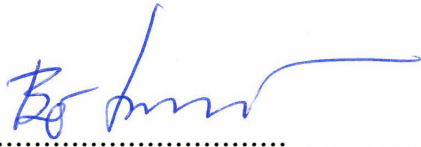
In order that this functions well, the principal partners need to work together to:

- Clarify and regulate future cooperation.
- Clarify roles, areas of responsibility, and possible sites for art.
- Continue addressing how the programme's identified challenges will be handled.

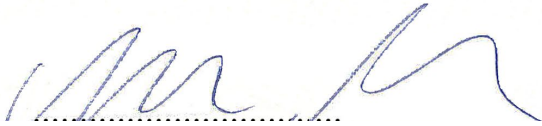


Art can be a connecting through its intensification of the experience of being present in the here and now. As in Gabriel Lester's depiction of a frozen moment in "Twirl", Stockholm University. Photo: Sasaki Guowei Yang/Public Art Agency Sweden

9.3 Signatures



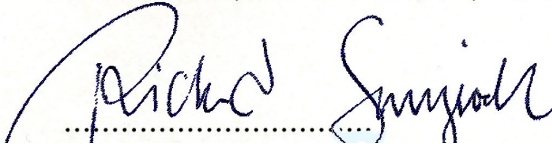
Bo Larsson, West Link Project Director, Swedish Transport Administration



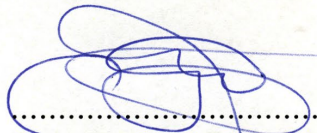
Magdalena Malm, Director, Public Art Agency Sweden



Stefan Ekman, Head of Infrastructure, Public Transport Authority, Region Västra Götaland AB
Stefan Ekman, Chef Infrastruktur, Västtrafik AB



Richard Sangwill, Director, Department of Public Art, Region Västra Götaland



Stefan Eglinger, Director General, Urban Transport Administration, City of Gothenburg,
Steering Committee for the West Link Project



Anna Rosengren, Director, Arts and Culture Administration, City of Gothenburg



Innovative concept development reduces the risk of generic solutions. Close-up by Kristina Matousch, Uranus, permanent artistic creation for Widerströmska huset, Solna. Photo: Sasaki Guowei Yang/Public Art Agency Sweden

“Urban transformations are ongoing processes, which are constantly being restarted, yet never from the beginning.”

“Regardless of whether the principal partner is a state, region, or city, it is necessary to reach consensus regarding the perspective on artistic design.”