

# SMART KREATIV STAD

City surfaces.  
Meetings between imagination  
and a workplace neighborhood.

Evaluation report

Pilot #7 Moving Murals Hagalund



# Evaluation report

**Smart Kreativ Stad is an EU project run by Film Capital Stockholm during the period 2015–2020. Its purpose is to investigate how the creative industries can carve out a niche as a mobile laboratory for urban development in the region. #7 Moving Murals Hagalund inquired into the ways that film and moving images can play an active part in the development of the Hagalund industrial area.**

Ongoing Evaluator Annika Wik was enlisted by Film Capital Stockholm to assist throughout the project period. This meant that she would be present as a discussion party during project development, that she would figure in an external perspective, evaluate individual efforts and assist in the documentation and dissemination of outcomes. She suggested how project outcomes might be viewed in the larger picture and how their various aspects could be implemented in future work. From autumn 2017 to summer 2018, she followed #7 Moving Murals Hagalund close at hand.





SMART  
KREATIV  
STAD

EVALUATION OF PILOT #7:

**MOVING  
MURALS  
HAGALUND**

BY: ANNIKA WIK





## City surfaces. Meetings between imagination and a workplace neighborhood.

**#7 Moving Murals Hagalund** is one of Smart Kreativ Stad's most comprehensive pilot studies. Hours of work were devoted to exploration and collaboration before selecting a place and a plan for implementation. A thorough feasibility study proved valuable for this type of venture with **many partners**.

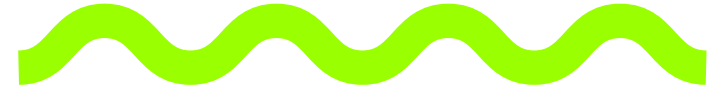
The manifest outcome was **the painting of a large mural in the Hagalund industrial park**, onto which, every evening for a month, was projected moving images with audio. The preparatory processes, the implementation, the aftermath and the lessons to be learned are described, evaluated and analyzed in the following report.



The report intends to apply the innovative evaluation methods developed over time in the work of Smart Kreativ Stad. The need to develop measurement methods comes from three directions: from the project itself, from the pilot studies and the evaluation work conducted within the project, and from a growing interest among stakeholders in the film industry. The main metric for the success of a film has up to now been audience attendance and sold tickets.<sup>1</sup>

With digitization, new approaches to film screening, changing attitudes towards the relationship between producer and consumer, and, most centrally, an up-to-date film policy, the need arises to introduce the parameters and perspectives that qualitative evaluation can add to traditional quantitative measurement. The outcomes of the pilot studies are thus interwoven in the development work with inadequate and outdated measurement methods employed by the film industry and disclose, interestingly enough, how they spill over into Film Capital Stockholm's core operations. This will be followed up in subsequent work; but first the outcomes are tested against the development work in the evaluation of a single study, **#7 Moving Murals Hagalund**.

The ongoing evaluation that focuses on this pilot study, as well as on other pilots in the project, has its methodological foundation in observation and participation, following an approach that is in line with that of Annie Dell'Aria. Dell'Aria is an art historian studying forms of spectatorship of moving images in public space. When describing her method in grasping spectator experiences, she emphasizes, besides direct observation and conversations with the spectators, the importance of becoming one of them.



She calls this being a “passerby”<sup>2</sup>, emphasizing her own presence on location. Accordingly, our evaluator has spent time at the locations with audiences attending the permanent, semi-permanent or temporary works, and has listened in at process workshops and meetings. This has proved to be the method that has worked best in evaluating the pilot studies conducted by Smart Kreativ Stad, also in the Hagalund workplace neighborhood.



<sup>1</sup> In project form, repurposing is ongoing in several parts of the country. Influences come from The Impact Field Guide. One of the Smart Kreativ Stad's development areas concerns the spectator perspective. In the pilot study later named 6 Spectator Perspectives, the project points to methods that can complement the usual metrics of success. Among other things, this resulted in one of the projects receiving development funds in a collaboration with the Swedish Film Institute's statistics department. In this context, the recently launched project Doc Lounge Impact Hub should also be mentioned, financed by the Postkodlotteriet and run by Doc Lounge.

<sup>2</sup> Annie Dell'Aria, “Spectatorship in Public Space”, *The Moving Image in Public Art*, Carrie Lynn D. Reinhard, Christopher J. Olson (eds.), New York, London: Bloomsbury Academic, 2016, p. 18.

**With digitization, new approaches to film screening, changing attitudes towards the relationship between producer and consumer, and, most centrally, an up-to-date film policy, the need arises to introduce the parameters and perspectives that qualitative evaluation can add to traditional quantitative measurement.**

# WHERE

#7 Moving Murals Hagalund was limited to **one location**, the Hagalund **workplace neighborhood**. Development, workshops, production and international seminars were held in the youth center premises Black Sheep, Raw Materials and UnCut at Gelbgjutarevägen. The mural “RabbitBird” was painted on a building façade behind the **youth center**.

## The qualities of the location

Film Capital Stockholm initiated talks in autumn 2016 with Solna Municipality regarding the implementation of a joint pilot study within the framework of the urban development project Smart Kreativ Stad. The location agreed upon was the Hagalund **workplace neighborhood**. It would be a place where everyone Involved could contribute and see the results themselves, which would motivate their commitment. Since the Hagalund workplace lies in a **development area**, Solna City was interested in having residents turn their attention here. For Smart Kreativ Stad, the location was of interest as it constitutes a so-called **transit area**, an underused urban space,<sup>3</sup> and therefore an interesting place for exploring how moving images can enhance urban development.



<sup>3</sup> A concept borrowed from Malin Zimm, "Tillfällig arkitektur ger plats för kultur. Rumsskapande händelser och gemensamma platser". Written on behalf of Stockholm City. Download from: <http://www.white.se/tillfallig-arkitektur-ger-plats-for-kultur/>

The feasibility study, as well as the project description developed for **#7 Hagalund Moving Murals**, relied on an extensive mapping of the area to acquire, and then share with partners, an understanding of the area's qualities. Adjacent to the industrial park, the **residential area** Hagalund is one of Solna's most multilingual neighborhoods.

In a twenty-minute walk, you can reach the Arena City with Friends Arena, Mall of Scandinavia and the Royal National City Park. **Public transport** is close—a ten-minute walk to the metro in Solna Centrum or to the light rail commuter trains at Solna Station. The new subway line from Odenplan is expected to encompass Haga City in 2020 and Arena City in 2022.

The Hagalund workplace neighborhood is pitched as a neighborhood in transition. Once an **industrial park**, it has over time evolved into an area of small and medium-sized businesses, whereby the designation workplace neighborhood.



Solna City organizes innovational **youth activities** in the neighborhood to which the youth of the whole region are welcome. Every day over 200 people visit one of the operations run by Black Sheep, Raw Materials or UnCut. These are venues for youth culture, informed by gender and LGBTQ equality. There is a café, several rehearsal studios, art and film activities and much more.

#### ✓ Outcome

The selection of location is justified and works well for its purpose and goal achievement.



**Since the Hagalund workplace lies in a development area, Solna City was interested in having residents turn their attention here. For Smart Kreativ Stad, the location was of interest as it constitutes a so-called transit area, an underused urban space.**

# WHEN

## Process

The planning and initiation phases were long: from autumn 2016 to the launch of the project in November 2017, through implementation and follow-up during the spring and the summer of 2018. An extensive foundational and developmental strategy was required to achieve a working collaboration. It was discovered during this phase that several of the parties, albeit already in closely knit organizations, had not previously worked together.<sup>4</sup> The implementation phase with its many different steps lasts four months. Follow-up work is also extensive.

## Extent

Process: **100%**      In public: **30%**

### Autumn 2016

- Smart Kreativ Stad initiates talks with Solna City.

### 2016–2017

- Artistic process, concept development

### Nov 24–Dec 5 2017

- Workshop 1, mural painting, 10 × 5.6 meters, LaPiztola in collaboration with Performing Pictures (see attachment)

### Jan 2018

- Workshop in projection mapping at UnCut in collaboration with Kungliga Konsthögskolan (Royal Academy of Art)

### Feb 2018

- Installation of technology
- Installation of the second part of the artwork in the form of video overlay
- International seminar *City surfaces: meetings between moving image and architecture*
- Inauguration of works

### Feb–Mar 2018

- The work is displayed with video overlay every night between 5 PM and 7 AM

### Mar 2018


- Workshop with arts' teacher students at Konstfack (University of Arts, Crafts and Design) in Stockholm

### Spring 2018

- Interviews, evaluation

### Summer 2018

- Evaluation report

 <sup>4</sup> Commenting on this, project manager Geska Helena Brecevic finds it both remarkable and significant that an inter-disciplinary project such as this could to bring together parties who express consternation when they find themselves suddenly collaborating with someone they previously had difficulty with. As an experienced process manager, she explains that she has been through this before in projects of this size, and that an external party can often unleash new momentum in old structures. Changes can be temporary or lasting.



## In public

Compared to the elongated process time, the public time for Moving Murals Hagalund was **short**. One Monday, onto the façade holding a mural, overlays in the form of video mapping were projected. When these moving images layered on a still mural were displayed for the first time, the participants at the seminar *City Surfaces*, as well as the general public, were invited to the opening. This installation continued so for a month. On the one hand, the public event time with video projection was relatively short; on the other hand, the mural can still be **viewed at any time**. The documentation of the pilot study, including film clips, is also still available to view on Vimeo. In addition, the work exists as shared memory in the minds of people, and so is inscribed in Hagalund's history.

The public work of art was part of a larger endeavor for which the number of people at the site was not the primary measurable parameter. The issue was rather about increasing the visibility of a neighborhood and for this the participating public actually played a minor role. The project sought to focus attention on the work not only directly from the site, but also from both a **geographical and social (not to mention political, cultural and nutritional) distance**. The public position was thus both one of concretion in that the work could be viewed locally or from the trains passing every five or ten minutes, but also of abstraction through the objectives of the pilot study to envision a potential for urban development and to raise issues from a citizen's perspective.





## Time and flow on location

A workplace neighborhood is primarily a place where people move between operations. It lacks the natural flows of a social public space, such as a square or a park. People come to work, maybe go out to eat lunch, and go home after work; but the interaction between people beyond that in the workplace is limited.

Specific to the Hagalund industrial park is the large number of **trains passing by, around the clock**. The area therefore encompasses a considerably larger number of people who see it **from a distance passing by**, than those who move within the neighborhood.<sup>5</sup> The artwork to be presented on the façade would have to be considered from different spectator positions, from those **passing through** to those **actually in the neighborhood**. Add to that the number of **youths** who are attracted to the area's range of activities with interesting and meaningful activities in an off-beat environment.

Adults mainly spend time here **during daylight hours**, and visitors to the youth centers both **daytime and evening**. And the trains run most of the day. So the artwork would have to relate to when people are actually in the area. In addition, the open-air viewing circumstances in Sweden vary very much with the season—first, there is the temperature and weather to consider; next, the hours of daylight and darkness. For ambient light, the circumstances for LED screens and projection are quite different. In this case, the whole project required projection—both in terms of artwork and the in-depth exploratory work—underscoring the difference between screen and projection.

In **winter**, the **darkness** is suitable for projection, but the climate is cold. In the summer, the weather is milder, but then the **light summer nights** make it difficult to screen film other than in the middle of the brief night. In Hagalund this was solved by combining a work consisting of two different vision regimes: a mural visible in daylight and a video overlay when it is dark.

### ✓ Outcome

The choice of date for the implementation, expressed in the purpose and artistic praxis of the pilot study, works well in all respects. Thus, an innovative screening practice is tested relative to the conditions of the Swedish climate. Here, a public work was implemented within the pilot study, which ultimately worked for outdoor film viewing in winter when the hours of daylight are short and it is cold outside. From the point of view of sustainability to season and resource consumption, the pilot study contains aspects that are both non-material and material. Mural painting is an aspect of an art tradition where coincidence and transience make up its paradigm.

 5 This makes the number of spectators almost impossible to quantify.





# WHO

Through its **resident perspective**, the pilot study is aimed primarily at those **operating in the area: young people and residents of Solna City, locals moving about in the neighborhood and train passengers and commuters passing by**. Since, however, the focus of the pilot is on the workplace neighborhood, the local population of Hagalund's residential area is a bit left out.

The occupational areas involved in the pilot study include **street artists, youth and students interested in film and the arts, filmmakers, artists, architects and academics**.



From academia there were participants and representatives from the **Kungliga Konsthögskolan, Konstfack in Stockholm, Accelerator Stockholm University**, and **international universities** through guests at the seminar *Stadens ytor. Möten mellan rörlig bild och arkitektur* (City surfaces: meetings between moving image and architecture.)

Media students from **Xenter** in Botkyrka filmed and documented the seminar.

The pilot study included the neighborhood's **small and medium-sized businesses**, since everybody involved ate at local restaurants.

In the pilot study, **Smart Kreativ Stad collaborated with Solna Municipality, Humlegården Fastigheter AB** and the cultural associations run by Solna: **UnCut**, focusing on youth film production, **Black Sheep**, a meeting place for young culture with multiple rehearsal studios and **Råmaterial**, which supports artistic activities.

## ✓ Outcome

The pilot study reaches the objective of highlighting Hagalund's workplace neighborhood for its visitors and from the trains passing by. In addition, those who operate and participate in the youth activities have been involved in the work with "RabbitBird".



# HUR

## Process and implementation

Having reviewed the extensive material provided by Solna Municipality and having examined the area's history and visited the operations that variously reflect this history, Smart Kreativ Stad decided to invest in portraying it in contemporary and future terms. **The analysis** was premised on the notion that what was presently lacking in this area were descriptions of what is in fact there right now—that is, what may be invisible without a deeper insight or understanding of the area and what points forward.<sup>6</sup> What was needed was a mirror on what is happening right now, on the operations of the youth center and the creativity that it brings to the area, which might hopefully rouse thoughts and curiosity about what Hagalund can become in the future.

The existent murals in the neighborhood played an important part in determining how the project would proceed. The “Stadsduvan” (City Pigeon), depicted in the mural *Concrete Eight* in Hagalund, is a motif that appears in several paintings by the graffiti artist Vickan. The municipality was positive to having several murals, which brought the artistic director of Smart Kreativ Stad to mind that the pigeon is an animal that we coexist with in the city. An idea was then spawned of a protective creature in animal form, someone who watches over us in the city.

In the artistic practice of Performing Pictures, a number of threads could be woven together to move forward in a creative process from the outside. Together with street artists from the Mexican collective LaPiztola (Roberto and Vega, Rosario, Martinez and Alejandro), Performing Pictures (Geska Helena Brečević and Robert Brečević) and Smart Kreativ Stad founded the concept of **moving murals**. A test of the concept was already conducted in 2016 in Mexico. **A plan was drawn up** for producing a **mural wall** with **video overlays**, which would help achieve the objectives that all parties sought.



---

<sup>6</sup> At this time, a documentation project had begun which also points in the same direction. Commissioned by Solna City with support from Humlegården Fastigheter AB, Bo Madestrand was writing a contemporary as well as historical account in book form of Hagalund. Here, the focus was on the entire area of Hagalund, the residential area of Hagalund and the surrounding area.



In its design, placement, scale and motifs, the “RabbitBird” would be an invitation to storytelling and imagination. Through the plucky girlish expression and masked face, the work opened a space for the viewer’s dreams, imagination and new stories. At the same time, the work embodied an **innovative creativity, an artistic intention and a cutting-edge display technique**.

During **concept refinement and artistic process**, the **strategic work** was progressing at several levels. The concern was with planning and arranging for the youth center to enter into the creative process. Issues over the respective roles of the participants and project supervisors would have to be discussed, and it was agreed that using their premises would be a skilled strategic move. Preparations were also underway for a **collaboration** with the students from the Royal Institute of Arts, spurring questions about what this could contribute to the pilot. There were also plans to invite student teachers from Konstfack to the evaluation. Technology companies were contacted, and an international seminar was planned.

During the week when LaPiztola completed the mural, the idea from the start was that youths from the center would actively participate. This was changed for two reasons—the safety issues of the elevating work platform and the budget. Financing for youth participation and workshop leaders at the first workshop was lacking. Instead of taking part in the painting, participation meant that everyone was welcome to attend and meet on the premises.

The painting on the wall was **spray painted with posterized stencil technique**, a technique where the color tones of the exposed photograph are converted into a reduced one-color palette of 4–5 grayscale, which are then transferred as different layers onto templates.

The **workshop** that was held to develop and produce the overlays was open to youth center members and students from Kungliga Konsthögskolan. For one week, they worked on making their own films based on the murals.



#### **The workshop in video mapping based on the motif “RabbitBird”**

began with an introduction to the concept. The participants received a pedagogical run-through of the **Isadora software** that would be used to create overlays to the mural. The two groups, one studying at Kungliga Konsthögskolan and one from the youth center, had very different levels of knowledge. Participants in the workshop included: Sara Ekholm Eriksson, Patricia Aramburu, Edit Sihlberg, Anna Solomina, David Roos and Linnéa Lindberg. Under the direction of Robert Brečević, the group was activated by each participant starting from their own level. Carefully selected by Brečević, the software is suitable for multi-layer narrative, and available as freeware. The participants could, therefore, continue work on their own.

UnCut also purchased licenses for extended functionality for its operations after the project. The Isadora software enables users to work in 20 different layers, that is, at depth in the images. This means that the software in itself promotes a broadened narrative. Rather than focusing on a chronology of image following image, participants were asked to create audiovisual expressions or stories in different **layers or overlays, moving images in layers over each other.**



In parallel with the practical work, **in-depth theoretical work** was undertaken. Smart Kreativ Stad had reached the conclusion that they were now at the stage where it was time to stage a more academic and theoretical event. Planning was begun to organize an international seminar that could combine presentation of the project outcomes with the attendance of guests who could contribute with their expertise to the questions addressed in the pilot study. The inquiry of greatest concern would investigate the difference between moving images on screens and those projected directly on the city's façades, that is, the interface of moving images and architecture. The title of the seminar was *City surfaces*. Meeting between moving image and architecture. It was decided that the opening of "RabbitBird", that is, the moving images that would be projected onto the mural, would take place during the seminar.



**The full-day seminar** consisted of two blocks. The first dealt with the city's surfaces from the perspectives of artist and resident, and with the effects, opportunities and challenges in working with moving images in urban space. Artistic Director of Smart Kreativ Stad, Geska Brečević, and Ongoing Evaluator, Annika Wik, spoke about the reasons for Smart Kreativ Stad's choice of a seminar on city surfaces, based on what they have observed and why it would be of interest to investigate. The audience walked between the buildings under the guidance of Andreas Blom, street artist, scenographer and curator, who shared his **knowledge** of the urban space's surfaces and environs from a street art perspective. Jonas Runberger, architect at White and artistic professor at Chalmers ACE, provided insight into issues and challenges for architects and city planners when creating acceptable conditions for screening moving images on façades.

After a **free discussion** period, film screenings and lunch together, the seminar broadened perspectives with some inspiring vistas and in-depth research from a curatorial and international urban perspective. First off was Annie Dell'Aria, art historian from Miami University, an expert in moving images in the urban space. Followed by Richard Julin, Artistic Director, who spoke for Stockholm University's innovative art and science initiative Accelerator, about their experiences from working with artist Tony Oursler and his projections. Founder of the network Connecting Cities, which revolves around new formats for urban communication, façade projections and local urban projects, Curator Susa Pop from Public Art Lab in Berlin then spoke about her experiences. After this, Malin Zimm, who is R&D manager at White Arkitekter, shared her knowledge and experience of the interface between moving images and architecture. The seminar participants would then sign up for the various in-depth group discussions on specific issues.

The day ended with a formal opening. Robert Brečević, who led the workshop, declared the importance of art and culture as attributes of designed form; Solna politician Peter Edholm spoke of the significance of the project; and many workshop participants took the stage as some recounted why they were **participating** and their new experiences. Afterwards, the audience was invited out to the courtyard where the films were screened for the first time. A food truck had been hired, burn barrels were lit, and drinks were warmed, making for a cordial atmosphere.

Day two included a morning **workshop** with arts' student teachers from Konstfack, conversations and interviews, and compilation of the material. At this point, when the focus of the workshop turned to location and narrative, their train of thought began to relate the layers of "RabbitBird" to the course content.

Evaluation interviews were then held on the significance of the project.

### ✓ Outcome

The main success factors for the implementation were "collaboration", "process", "participation", "new narrative forms", "analytical approach", "innovative artistic practice and form of presentation" and "mediation and exchange of knowledge".







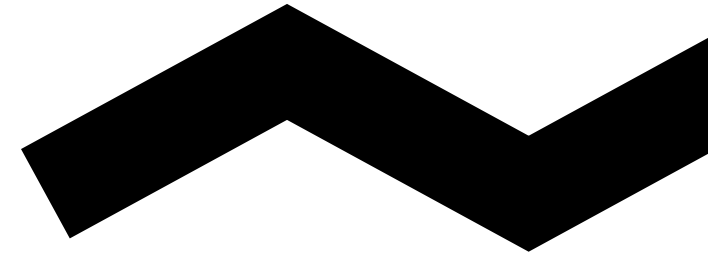


# WHY

## Purpose and objectives

In the autumn of 2016, a working group at Solna Municipality presented—following the template of Smart Kreativ Stad—four different tracks relating in various ways to the project. Upon closer examination, Smart Kreativ Stad chose to proceed with track 1: **Gender equality—the doers of music, dance, film—the particular target group: young people.**

**The objective** of the pilot study was to make visible a neighborhood in transition and uncover its potential through an artistic project—innovative in process and concept as well as in implementation and results—to prove the power of imagination. In its methodological and practical work with narrative layers, both the pilot and the specifically concrete public art would show how the lives and narratives of people both take place and fill a place: the place where we ourselves are. According to the methods applied in the study, the surfaces around us can narrate our life stories, and we can, by taking part in these, generate an understanding of the different types of life stories. The objective from the artistic perspective was to demonstrate the importance of imagination when envisaging the stories of others, their life situations, especially in discussions about development and repurposing.



### The objectives of the pilot study met the following comprehensive objectives of Smart Kreativ Stad:

- Creating innovations that support cutting-edge **sustainable urban development** in the Stockholm region. Moving murals are both artistic and technical innovations, never before expressed in Sweden or in other parts of the world.
- **Strengthening innovation, competitiveness and growth** by **promoting a cross-sectoral collaboration** between stakeholders in the cultural and creative sectors (especially film and digital media), as well as between public and private actors, in urban development. In the project, Film Capital Stockholm collaborated with the municipality, property owners, creators, directors, artists, filmmakers, youth centers, universities and academies.

## Horizontal Principles

The pilot study addressed the project's **horizontal principle** of a better environment by helping to revitalize an old industrial area through contemporary live artistic expression and by reflecting on the activities now conducted in the creative youth centers of Black Sheep, Råmaterial and UnCut, all of which are permeated by democratic, egalitarian values.

The central objectives and strategies of particular relevance in the Regional Development Plan for Stockholm include an open and accessible region, strengthened group cohesion and enhanced life chances.<sup>7</sup> By creating space for different life stories, according to the strategies known mostly from street art, we have attempted in this study to compile emerging stories. Borrowing artistic strategies from a subversive art form, the aim was to open up space for a variety of youthful voices.

While working with the pilot, the ambition was to **flatten the hierarchies of both sender and recipient groups**. The project brings together in partnership Smart Kreativ Stad, municipality, property owners, creators in the roles of street artists, filmmakers, directors and animators, local stakeholders with a focus on youth, and an academy—all sharing an urban space to fill with stories for the sake of the residents.

The workshop held in the premises of Black Sheep was structured along the lines of its core values of equal opportunity and non-discrimination: “to insist on deviating from the stereotypical norms and values of society through all types of expression of youth culture; to create a space where youth can act out, where volition, innovation, dreams and desires can run free without ever impeding on one another.”

### ✓ Outcome

The pilot study met its objectives by problematizing and proposing methods of urban development through moving images and media art, and by developing and testing innovative production and screening practices, in particular through the seminar City surfaces and in the dissemination work. “RabbitBird” received some press coverage and a couple of articles with photos were published in the local press. Otherwise, the project was visible on websites and in social media.

Solna Municipality highlighted this area as the most promising from the perspective of urban development, since work had already begun on moving in a positive direction through the establishment of business operations and social activities. The belief was that the collaboration with Smart Kreativ Stad would cast a light on these investments in the future. The pilot study, in turn, provided Smart Kreativ Stad with the opportunity to launch the unique fusion of street art mural and projection technology on a building façade. This would generate both a theory and a practice regarding the effects of moving images on urban development.

The study also met its objective of highlighting the Hagalund workplace neighborhood in the literal sense—feast your eyes on that!—as well as at the higher level of the project's horizontal principles. The close collaboration with the neighborhood youth center also made manifest its inherent humanistic perspective, in part through the youth center's active undertaking of gender equality, LGBTQ perspectives and inclusion, in part through the integrative partnership with art colleges, professionals, national and international theorists, and practitioners in architecture, film, urban planning and art on the premises.

**During this process of transition,  
the several parties could agree to  
the shared purpose that increasing  
the visibility of the neighborhood  
should be linked to creativity.**

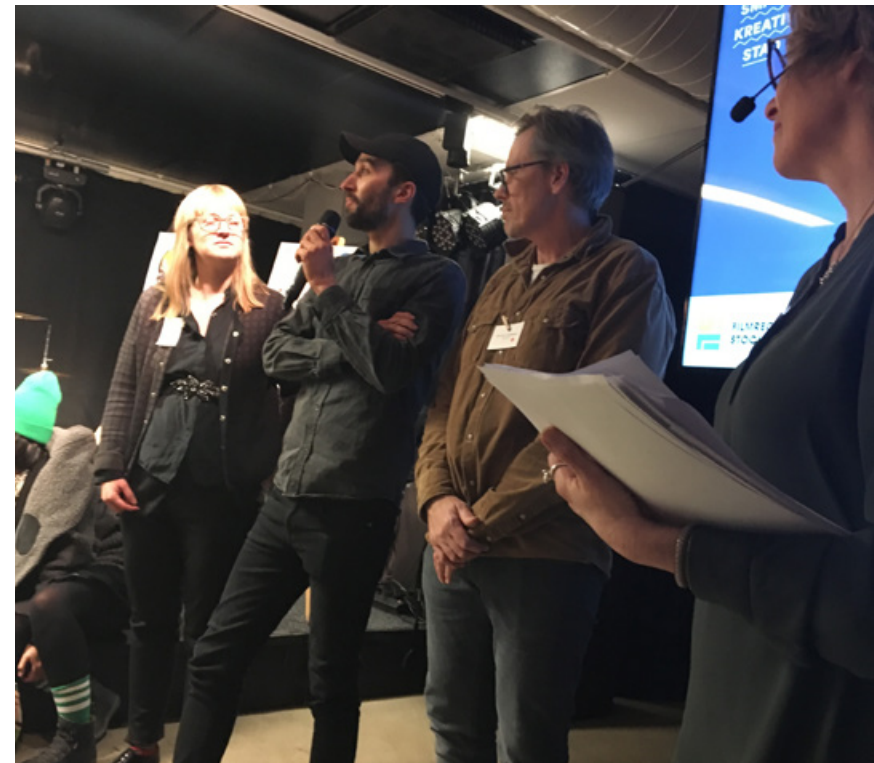


# VOICES AND REFLECTIONS

## Collaboration

Hagalund is a workplace neighborhood slated for repurposing. The improvements and methods for achieving this were not specified in detail when the decision to collaborate with the pilot study Moving Murals Hagalund was taken. Such a process has many stakeholders. On the path to collaboration and a common mission, however, a clear landmark appeared: the construction of a new metro station in the area. It was clear that the many stakeholders represented a broad spectrum of wishes, some for preservation, others for renewal and reconstruction.

Interestingly, a broad spectrum of culture already existed in Hagalund: from the Olle Olsson Hagalund Museum to murals and graffiti on the façades of industrial buildings. During this process of transition, the several parties could agree to the shared purpose that increasing the visibility of the neighborhood should be linked to creativity. Instrumental would be the youth centers, which would constitute a hub for the collaboration.



## Process

With the inauguration of “RabbitBird” in February 2018, two years had passed since the start of the collaboration. The processes behind this type of project are evidently both time-consuming and complex. It is obvious to an observer following a project such as this how important a process manager is when steering collaborative work. It is equally clear how important it is that a process manager, or another manager in close co-operation, has expertise in art whenever art and culture occur in a project. In this case, Geska Brečević possessed both these competences in her capacity of both process manager and contributing artist.

From a political perspective, the youth centers and the involvement of its clientele was a condition for entering into a collaboration. From the standpoint of Peter Edholm, chairman of the Cultural Affairs Committee, the aim was the process itself, not the resultant artwork. With the intention to revitalize the youth centers, they found this project eminently suitable for Black Sheep’s operations. Edholm emphasizes that the process and its inclusion of youth was the most important political aspect. Had Smart Kreativ Stad merely pitched a proposal to produce a work like “RabbitBird”, Edholm would not have joined in collaboration, he emphasizes. Youth involvement was the deciding factor.

Involving youth was also a central goal of the youth centers. Ulrika Gunnarsdotter, head of Black Sheep and Raw Materials, contributed her own expertise and involvement in the participants and operations. She made numerous concrete proposals for involvement in the process. She designated participants, she saw potential in inviting various parties to their premises, she understood the merits of preparing simple meals together so that everyone in the project could gather, she offered to arrange everything that needed to be arranged in order to achieve productive meetings around food and coffee. Gunnarsdotter was a great resource during the development of artistic implementation, planning of workshops, and so on. As a formally trained artist, she could act as a link between artistic leaders and youths. For her the most important thing was that the project resounded with the youths. There should be no difference between her clientele and students from the university.

In her evaluation, Gunnarsdotter concluded that the project had succeeded to a large extent; at the same time, she would have liked to have seen the youths taking a greater part. As an example, they could have done more during the painting of the mural, and they could have been allowed more time between the workshop and the opening.



## Participation

Two of those who participated in the workshop had previously received a stipend for studio space at Black Sheep and Råmaterial. When one of these, David Roos, first heard Ulrika Gunnarsdotter speak about video mapping, he decided immediately to sign up, although he was unfamiliar with parts of the project. He saw it as an opportunity to learn a new software for processing moving images.

David Roos explained his views of participating in the project: the more he understood the components of the project, the more exciting and intriguing he found it, which offered more than he had anticipated. Participation was both intensive and intense and the lectures and software were useful. Robert Brečević, who led the training, had, according to David, insights into the technology and structure of the software, and could communicate these effectively. He found the “RabbitBird” provided an excellent case study to start with. In other words, the motif was the framework. The whole process was a positive experience, even if the time allotted was short. Considered as an artistic process, the course, from introduction through creation to public viewing, ran quickly.

Roos highlights a number of important aspects: the chance to participate, the learning experience, the public display, the youth center environment with the opportunity for many interesting encounters, the chance to invite family and friends to see his work, the opportunity to arrange a live screening (even though it fell out of the opening ceremony only to appear later), the new contacts and the seminar *City Surfaces*.




It is not commonplace for an international seminar to be held at a youth center, as was the case of *City Surfaces*. Is it possible to draw any conclusions from this? Yes, the mere attempt to bring the youth perspective to adult professionals is noteworthy. How well it worked then probably evokes different responses depending on who is asked. The creators and youths booked a slot prior to the opening in which their voices would be heard, but during the actual conference they were not as prominent. The ambition there was to highlight street art, the skills of the street artist and the stories echoing around the neighborhood. But conveying these did not in the end fully succeed.



The broad strokes of the pilot study's objectives of collaboration and participation reveal how both necessary and fruitful they are. Plus, this is endeavored with such strategic awareness and inclusive perspective that layers of learning can be extracted from this work. One of these addresses the mix of participants in events when considering invites: the fields and degrees of the students and the groups outside of the obvious. A second considers the flow of the process and at what point knowledge exchange is most fruitful. Should, for instance, any group be invited earlier in the process? There are many lessons to be learned from processes in which when art is part of the process of public art—that it is positive to invite creators early in the process.

One major challenge lies in describing such processes. Even when many stakeholders collaborate over a long period and their objectives are shared, differences of opinion are nevertheless apparent. The collaboration that resulted in Moving Murals Hagalund had its political foundation in the visibility of an area in transition and in raising the creative potential of well-run youth centers. The political will was thus to provide a space for culture. One condition for the launch of the project, set out by Peter Edholm, was the active participation of the members of the youth centers. External forces were not to take over; active participation was the key.

One issue that was raised during the evaluation of the study was what happens to the youth centers as the neighborhood transitions.



In conversation, David Roos speaks of the importance of the studio space at Råmaterial as almost “too good to be true”. Roos returns to this subject later when he emphasizes the importance of youth centers like these. An interesting aspect he underscores is the importance of the place being “a bit off the beaten track”. It creates, he says, a space that meets the needs of many young people, and he feels concerned that such a well-run place must not be closed down. He formulates it in terms of: “there is energy here and the chance to grow”. How a youth center like the one he visits needs to be in a location that meets the needs of youth. He emphasizes that the youth center provides the “shelter” one may need in these years. It is not the open square, the upscale mall or the planned or gentrified living environment, on the beaten track, that is attractive. He adds his hope that this type of operation will continue and that Råmaterial will grow “more and more settled and established”.

Peter Edholm speaks from his perspective on how important the different types of youth centers are and that the sum total should be so rich that there is something for everyone.



## New narrative forms

Smart Kreativ Stad seized upon the creative potential of the collaboration between Solna City, the youth centers, the property owner Humlegården and the business community in the area. Moving from a political or business perspective to an artistic perspective entails a transition, a commute, if you will, or a kind of translation, from a concrete, literal mindset to one of artistic ambivalence and ambiguity. In a best-case scenario where these perspectives meet, ambivalence, criticality and playfulness are permitted to enter and flourish.

The analysis and understanding of the locations, situations, needs, possibilities and risks involved in this work call for precision. One aspect of the artistic process that has appeared in the analysis work is the human need for imagination. The collaboration between LaPiztola and Performing Pictures led to a concept and image world into which participants and audience are invited to imaginatively envisage opportunities for the neighborhood. Who is here today? What narratives play out here? Who is taking part in these narratives?

In order to find out the ways in which the narratives that the workshop participants chose to add to the mural comprised a bottom-layer motif, students from the teacher training program at Konstfack were asked to reflect on the project. The project was first presented to them as part of their course in location and moving images. They were then invited to the opening event and to view the artwork at any time during the monthlong period of video projection. Their task was then to prepare for a joint workshop with Smart Kreativ Stad's evaluator.

The student teachers discussed the location in detail at the start of the workshop. The discussion took a clear direction. From the initial notion that this type of art would well suit an urban space with a greater flow of people, the group eventually shifted to considering other approaches. Gradually, as the discussion moved in a different direction, the students began to waver, seeing the benefits of displaying this kind of art "off the beaten track". They mentioned that artful moving images are often exposed to competition when surrounded by advertising signs, still and moving. They discussed the challenges of city space and the opportunities of transit areas. The discussion landed far from where it started.

The argument against placing an artwork in a workplace neighborhood posited that the location was unaccommodating after dark. It felt desolate and a little scary. One student described the location as thrilling and mysterious in the evening, but chose not to go there alone. The ambience and the darkness made it creepy and "the soundtrack of some of the films reinforced the sensation of physical tension in the body".

The excitement on location was, according to some, commensurate with the huge scale of the RabbitBird girls and the masks they wore. The masks were obviously open to interpretation. While somebody found the masks frightening, others saw in them room for imagination.

Several of the students who were interested in street art and graffiti also appreciated the inclusion of this type of artistic expression. They spoke of hierarchies within the art world which are non-existent in this particular art form.

This line of reasoning soon drifted over to the view from the commuter trains, and how thought-provoking it is to relate to an artwork from a distance. This daily viewing through the window of a train could over time cause a strong bond to form with it.

The most comprehensive discussion concerned the interpretations of the works. In presenting the task, it had been specified to ponder the interplay of location, artwork and storytelling in moving images. Once again, the desolate location was a factor. Several of the interpretations of stories seemed to be tinged with a sense of being at the location. For example, David Roos's film highlighted the visual connection between Hagalund and the presence of the train.



The narratives had similarities and differences related to a detail of the work they focused on. The cinematic-historical approach took one direction, the overlays of text and sound another, the nature motifs and dreamlike images yet another. Overall, the interpretive discussions led on to conversations about fantasy and the tales of that genre. In visual arts pedagogy, there is a recurring theme that treats the methodology linked to a starting point, which could be either “a blank sheet of paper” or “something already existing”. Here those that shot the moving images during the workshop in Hagalund made use of a motif that was unusually strictly controlled. The gist of this discussion allowed the students to draw parallels to artistic creation on the basis of given framework (that is, not a blank sheet) and how diffuse Moving Murals Hagalund would have been had the films been screened without a clear framework. With a fantasy image—an abstract image that is open to interpretation—as a starting point, the layers of images and sounds added to the murals remain intelligible. Anything could happen here, any stories added, but the framework kept the base narrative intact. For the audience, the framework bore meaning, without which there would only be a stream of incoherent images. The pedagogical and curatorial positions supported each other, the students pointed out, as did artistic display and public viewing in the work's framework and design.





When the workshop was first presented to the students, some had already noticed the mural on their way to town. And other train passengers had also noticed the mural on their journey toor from work.

In social media there were a couple of posts of note by the authors of “Passing by or Stopping to See. Activating space and spectators with moving image artworks”:

One example was “fruwalewska” who posted images on several occasions and poetic reflections in three languages (Polish, Swedish and English) about Moving Murals on Instagram. Her first post was a photo story in five pictures of the façade in daylight:

*“On my morning walk, I found the Cityduck and the Cityrabbit on my way to Nothing. I felt like ‘Alice in Wonderland’. There are strange, odd places in Solna, not only #mallofscandinavia.”*

*“...the RabbitBird awakens joy, dramatic feelings and inspiration in a place where you don’t expect to be moved. What a project!”*

(fruwalewska 1 Jan 2018, author’s translation)

And further:

In another post, on February 2, after the nocturnal projection was added to the façade painting, she posted a video of the art work with the comment:

*In the middle of nowhere, beside the rushing trains there is a poetic, surreal story going on. The Rabbidbird [sic] creatures are walking barefoot along a paved, small road leading them from the mountain massif towards....the City? Black, threateningly flying birds try to attack them from the sky.*

(fruwalewska 2 Feb 2018, author’s translation)

The posts from fruwalewska point to how narratives are shaped in several ways. How new stories are formed and eventually stratify into layers that people can share. A chance encounter, a place, an expression, an impression, an image—through the shift of repeated tellings, they lead to new thoughts, new associations, new narratives. As imagination and reality meet.

## Innovative artistic practice and screening methods

The public side of the pilot study was characterized by a grand installation, an urban media artwork in a workplace neighborhood. The work required a number of technical and digital tools. The Isadora software was employed to create dimensional moving images. In itself, such a tool can stimulate novel ideas. Judging by observations at the workshop at Black Sheep, the tools were a source of inspiration and creativity.

One participant, David Roos, emphasized how rewarding it was to be able to work on his sphere of motifs, often consisting of pixels and squares, using a new software that can be combined with filming from one's own mobile phone, while maintaining image quality. A technique that he had thought insurmountable due to the production technology challenges suddenly became both manageable and simple.

Large-scale installations also require costly equipment. Projectors are expensive. A supply of electricity and sometimes a building permit are usually required to install a projector. The sound needs to be clear and loud to do the work justice. In this case, the area was particularly suitable because no residents would be disturbed.

Screening in the area points to the number of matters that must be simplified, such as, the access to electricity need be planned for the public space from the very start. Routines for zoning permits for projectors for projects of this nature need also be reviewed and adapted.



**The city spaces we share contain the stories we share. One practice that can bring them to life is to project overlays onto the surfaces of the city. When moving images are projected onto façades, surfaces are added to surfaces, stories to stories.**




## Analytical approach

Bound to the concept of repurposing an area is the idea that development comes out of something, something functional and important to some, into something else. It is the nature of development that some things risk being pushed aside. In the case of Hagalund, this would be the youth center highlighted by the pilot study that would need to relocate in the near future. In conversing with people linked to the center, the theme of “off the beaten track” was repeated; young people who turn to youth centers tend to avoid a too straight-laced environment. Finding a place that is not lucidly transparent to the adult world is often one of its most important functions.

Reflecting on the need to work in a place “off the beaten track” leads the mind to consider the balancing act that all processes of transformation imply. Some aspects move along quickly, others more slowly. It is vital that the concrete and practical aspects proceed, while the analytical and investigative aspects, with their varying perspectives, should take their time. These include posing follow-up questions along the way and taking in experiences, critical perspectives and lessons; and understanding what a location means to different people, what change implies from a resident perspective. After the repurposing of an industrial zone to a workplace neighborhood, what comes next?


The city spaces we share contain the stories we share. One practice that can bring them to life is to project overlays onto the surfaces of the city. When moving images are projected onto façades, surfaces are added to surfaces, stories to stories. Dagmar Brunow writes about the initiative A Wall is a Screen, AWIAS, through which film, in step with a wider front for testing an artistic strategy such as site specificity for screening in the public space, adds layers of shared stories and memories to the cityscape.<sup>8</sup>

*AWIAS creates a palimpsest of city spaces, layered through different temporalities, but also carved out spaces of accessible cultural practice within privatized city spaces. It repurposes commercialized urban spaces for a non-commercial endeavor. AWIAS points at gentrification processes in areas of urban reconstruction at projecting film images that bring back the past, triggering memories connected to buildings and the surrounding areas. In performing acts of memory on the surfaces of the city, the members of AWIAS act as archivists, memory workers, historians, sociologists, architecture and design critics, flaneurs, urbanists, and cultural theorists.<sup>9</sup>*



<sup>8</sup> Dagmar Brunow, “Mobile cinema as an archive in motion: A Wall is a Screen and urban memories” in NECSUS, July 10, 2018. <https://necsus-ejms.org/mobile-cinema-as-an-archive-in-motion-a-wall-is-a-screen-and-urban-memories/>

<sup>9</sup> Dagmar Brunow, under “Conclusion”.





In her article, Brunow takes a perspective that is at one and the same time enthusiastic and critical. While lauding the effect projections on façades can have on city residents, she points to the challenges of the urban space with regard to commerce. Brunow emphasizes the need to try to limit commercial space in relation to artistic.

The increasingly privatized areas of the urban space, in competition with commercialized urban space, makes it difficult for other narratives to be heard. Making space for stories about life situations, stories told for reasons other than to sell something, is essential for generating feelings of meaning and belonging. To this end, stories are needed, for and by the residents.

What forms this should take is not entirely clear but investigating a city through its shared narratives and layers of memories are intriguing ideas for the future. There are no simple solutions, however; perhaps it boils down to awareness and inventive perspectives. Once again, a location is understood through its connections and connotations, both of which require knowledge of how the context colors artworks.<sup>10</sup>

The seminar City surfaces was an initiative for exchanging knowledge of the issues of how films and moving images, through temporary screenings onto buildings, walls and façades, enter into dialogue with the city's inhabitants. Shared city surfaces constitute layers that shift in importance. How film and moving pictures intrude on and mix with the audiovisual memories of our lives is something that needs to be focused on more.



Annie Dell'Aria, who attended the conference and lectured, concludes her text "Situating Urban Moving Images: Illumination Place" such:

*Moving images in public places, be they overtly critical or affirmational, interact with the many layers of meaning operating at the site of the screens and its surroundings.*<sup>11</sup>

And further:

*Moving images in public spaces can actually be used to return us to our specific moment in place and time, making them an essential medium for any public art that wishes to foster a sense of place or social interaction in public spaces.*



<sup>10</sup> The large-scale displays made by Smart Kreativ Stad in the project show in various ways that these are taking place.

See Annika Wik, "Encounter images: Insight into the evaluation process—film and moving images in urban space", *SCB Journal—Migrating Stories*, Volume 1, 2017.

<sup>11</sup> Annie Dell'Aria, "Situation Urban Moving Images: Illumination Place", *O Chiado e o Cinema. Do Cinematógrafo ao Videomapping. Artes na Esfera Pública*, 2015.







Dell'Aria's research reads like a historiography of the experience of spectators in motion. Her phenomenological ground is peppered with references to French philosopher Gilles Deleuze as in Andrea Éva Tóth's text: "The Voyage of the Spectators Around Exhibited Moving Pictures":

*Therefore we can conclude that to assimilate the work the visitor's movement is of primary importance in today's omnipresent moving pictures, since it is the duality of the work's parameters and the stroll of the visitor that creates the mental existence of the work, and permits its continual changing, its continual movement.*<sup>12</sup>

Another example of the phenomenological starting point is the book *Imagining the Audience* on how the spectator can be imagined or mentally included in artistic and curatorial work.<sup>13</sup> Magdalena Malm, who is co-editor of that book, develops her reasoning in the prefatory text *Curating Context. Beyond the Gallery and into Other Fields*, where she writes that it is a curatorial matter to carefully consider the audience in the conceptual framework and throughout the production.<sup>14</sup>

"RabbitBird" can be seen as a call to the audience to focus their gaze on a place they might not otherwise stop to see.<sup>15</sup> As if posing the question "Look here. What do you want to dream about here?", Brunow responds with screenings and projections in the city: "Finally, it allows audience members to look at 'their' area from a new perspective by having them discover new urban spaces or by uncovering hidden stories".<sup>16</sup>



12 Andrea Éva Tóth, "The Voyage of the Spectators Around Exhibited Moving Pictures", *Film in the Post-Media Age*, Ágnes Pethő, Cambridge Scholars Publishing, 2012, p. 72.

13 Annika Wik, "Åskådarpositioner. Här och där" in *Imagining the Audience. Viewing Positions in Curatorial and Artistic Practice*, Magdalena Malm and Annika Wik (ed.), Art and Theory Publishing, 2012, pp. 30-73.

14 Magdalena Malm (ed.) In the preface to *Curating Context. Beyond the Gallery and in Other Fields*, Public Art Agency Sweden, Art and Theory Publishing, 2017, p. 10.

15 See a further paper on Performing Pictures' artistic practice and the thread that could be viewed as a kind of development and to some extent historical writing of site-specific display of moving visual art in the urban space: Karin Becker, Geska Brecevic, "Passing by or Stopping to See. Activating space and spectators with moving image artworks", *Cinergie*, number 14, 2018.

16 Brunow, p. 5.



When artistic happenings in urban space are studied from the point of view of reception, we can see examples of how concepts from culture and participant culture turn up in everyday environments. “Immersion” is the term applied when aiming to describe an audience experience, the feeling of being engulfed by a fiction, by a story that for a while envelops, grows in relevance and spurs conversation relative to the urban space.<sup>17</sup>

The pilot study balances on several boundary lines that groups of residents perceive differently. The youth center supervisors and visitors in Hagalund feel that they find themselves in the right place, just as it is now. Smart Kreativ Stad is tasked with developing the public aspects of the study based on present conditions. For in-depth understanding of the neighborhood, they must rely on those who know the neighborhood, that is, street and graffiti artists, and those artists who are accustomed to working site specifically. The resultant artwork expresses the same mix of temporality as does street art—on the one hand, the motif is permanently affixed to a building façade of a property; on the other hand, it is temporary in so far as the area will be rebuilt, or as with street art, it can be painted over or chemically removed at any time. But the painting would stand as long as the neighborhood remains as it is.





## Mediation and exchange of knowledge

The keyword of Moving Murals Hagalund was layer-on-layer. The actual artwork, which became the publicly visible result, had its foundation in layers and overlays, in all areas ranging from software to implementation to aesthetic logic. But so also did the design of the pilot study: research, collaborations, working methods, workshop, stakeholders and public, conference, follow-up and, not least, history and contemporaries.

The pilot study contains both artistic process and artistic design as a series of knowledge exchanges. Conveying such a comprehensive process as Moving Murals Hagalund, with all its components, can be compared to a massive construction project where what most people see is the finished building. One problem (or challenge) when working with cultural projects that was clear from the evaluation is the extent to which the work of the many becomes visible to the few. The strategic work, the knowledge, the expertise, collaborations, research for site knowledge and much more can easily be overlooked if the focus is only on the finished work.

Moving Murals Hagalund shows that artwork on city surfaces can be one way to add narrative to the urban space. It invites you to think imaginatively. Imagination is necessary and useful in many situations: to liberate one life chances, to envisage the kind of city we want to inhabit, to dream, to mold our visions.

Films and moving images have an important role to play in urban development. Moving Murals Hagalund is an example of the artistic process and the finished expressions, mural and film, spanning the concepts of art in public space and digital media art, film history and popular culture and their potential in the urban space. The last of these expressions has not yet garnered very much attention in studies of public culture. So far, it is above all contemporary visual art and architecture with all their expression that drives development and research in cultural sustainability.

### In conclusion

In order to activate, highlight and bring to the fore an underused neighborhood right at the time when it faces a momentous transition is a difficult trade-off in light of the discrepancy between how the results appear now and how they will appear in future hindsight. It depends on how the youth centers, which have been the focus of the study, will function during and after the transition. This remains to be seen.



Annika Wik, Smart Kreativ Stad

*October 2018*

**Film and moving images have an important role to play in urban development.**

**Moving Murals Hagalund is an example of an artistic process and the finished expressions, mural and film, move in the direction of art in the public space as much as in the direction of digital media art, film history and popular culture.**

## SMART KREATIV STAD

Smart Kreativ Stad is an EU project focusing on moving pictures, digital media, innovation and urban development in the greater Stockholm area. The project is run by Film Capital Stockholm in collaboration with members and partners from a broad range of sectors.

Film Capital Stockholm is the film fund of the Capital Region – a collaborative organization for creative and cultural enterprises with a focus on film, TV and digital media.

### Artistic Director/Project Manager

Geska Brecevic

[geska.brecevic@filmcapitalstockholm.se](mailto:geska.brecevic@filmcapitalstockholm.se)

### Communications Officer

Katarina Wilk

[katarina.wilk@filmcapitalstockholm.se](mailto:katarina.wilk@filmcapitalstockholm.se)



 **Stockholm**  
The Capital of Scandinavia

