

CHRONOTOPIA COMPETITION 2: HAGA AND KORSVÄGEN 2017

**Jury's collective statement for artistic interventions
within the urban development project at the
West Link in Gothenburg**



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ABOUT THE COMPETITION

BACKGROUND

The West Link is one of the largest construction projects ever in the Västra Götaland region: it will connect the city and the region by means of a new underground railway through central Gothenburg and new train stations to relieve traffic at the Central Station. The new station environments, entrances, bridges and adjoining urban areas will shape people's living environments for a long time to come. The construction is scheduled to start in 2018 and the first trains are expected to circulate through the tunnels in 2026.

The artists that have taken part in this competition have an exceptional opportunity to reshape underground spaces. The aim is to offer artists the possibility to influence the design of the facilities, that is, to contribute to shape the architectural spaces in collaboration with architects and constructors to make the environments unique. The art is meant to be an integral part of the overall configuration, and it should not be experienced as an addition to a previously completed structure.

In order to sustain a coherent vision and format, an artistic programme titled *Chronotopia* has been arranged in collaboration between the Swedish Transport Administration, Public Art Agency Sweden, Public Transport Authority in Region Västra Götaland, the Department of Public Art in Region Västra Götaland, Gothenburg Municipality and Göteborg Konst. The art programme proposes an investigation of the present, a review of the value of the past, and a look into the potential of the future, with an interest in site-specific explorations. The art programme was shared with the artists before the competition phase.

The West Link is an urban development project divided in several competitions, all under the umbrella of the art programme *Chronotopia*. The first competition, *Chronotopia: Centralen and Olskroken*, focused on the new underground Central Station and the infrastructure area of Olskroken in Gothenburg. The competition was announced in march 2016 and two winners were appointed in January 2017: Danh Võ for Central Station and Katharina Grosse for the infrastructure area of Olskroken.

ORGANIZERS

The Swedish Transport Administration and Public Art Agency Sweden organize and finance the second competition, titled *Chronotopia: Haga and Korsvägen*. The Swedish Transport Administration will be the commissioner and the producer of the artistic intervention and is responsible for the entire planning and implementation processes concerning stations Haga and Korsvägen. Public Art Agency Sweden is the project manager of the artistic interventions and will provide expertise about art in the public sphere, as well as

assessing the artistic quality during the implementation phase.

SUMMARY OF THE COMPETITION PROCESS

The competition was preceded by an open invitation to the public, a so-called prequalification phase. The invitation to prequalification was published on 10 January 2017. 310 applications were received, and among these, 8 contestants were selected. The selection committee announced its decision on 7 April 2017, and this marked the start of the competition phase. The competition was held from 7 April 2017 (publication of the competition program) until 17 August 2017 (final day for submitting proposals).

The Invitation to Prequalification, the Competition Programme and the relevant appendixes were distributed both in Swedish and English. The language of the competition was English for all participants, regardless of their nationality. The reason is that the competition was open to international participants and that the language should not reveal the proposer's identity.

Individual start meetings and site visits in Gothenburg were held with the contestants on 24 and 25 April 2017. The competition assignment, the confidentiality requirement and the curatorial theme *Chronotopia* were presented during the meetings. Representatives of Public Art Agency Sweden and the Swedish Transport Administration, as well as the jury secretary and others, were present in these meetings.

In June, two months prior to the submission of the competition proposals, representatives from the Public Art Agency and the Swedish Transport Administration provided individual reviews to the competitors in order to assess the technical and economical feasibility of their proposals. These meetings were held without the involvement of the jury in order to safeguard anonymity, according to the confidentiality requirements of the competition.

Of the eight selected competing artists/groups, seven proposals were submitted in time. All seven were approved for assessment by the competition administrators. The seven proposals were exhibited to the public between 29 August and 17 September 2017 at the Gothenburg City Museum. The press visit was held on 29 August and two public tours were organised for visitors. The proposals were also shown on the website of Public Art Agency Sweden in order to make them available for those who were interested and didn't have the opportunity to go to Gothenburg.

COMPETITION

The competition assignment was described in detail in the Competition Programme, which contains the artistic

ABOUT THE COMPETITION

vision for the West Link and a number of appendices describing the locations. Below is a summary of the main points. For further information about the competition and its conditions, please refer to the *Competition Programme*.

Overall purpose of the competition

The purpose of the competition is to obtain proposals for the artistic configuration of the stations Haga and Korsvägen. Among those who submitted notifications of interest, the jury selected four artists/artist groups to deliver proposals for station Haga and four artists/artist groups to deliver proposals for station Korsvägen. One artist/artist group is selected to implement the submitted proposal in their respective station.

The two selected proposals will form the basis for further development and planning of the artistic intervention. This will be done in cooperation with appointed contractors and architects during 2017/2018 for Station Haga and during 2018 for Station Korsvägen. After the planning phase, the two artists/artist groups will be engaged for the implementation of the artistic proposals.

Artistic vision

The art proposals for stations Haga and Korsvägen should be outlined in accordance with the vision and theme of the general art programme *Chronotopia*.

The curatorial theme for Haga and Korsvägen is the concept of *Chronotopia* (from the Greek words χρόνος [chrónos] – time – and τόπος [tópos] – place). *Chronotopia* proposes an investigation of the present, a review of the value of the past, and a glimpse into the potential of the future, with an interest in site-specific explorations. Artists have the opportunity to reflect on the complex network of identities, heritage and relations to a globalised world that can be expressed in the city's public spaces. For further information on the curatorial theme of *Chronotopia*, please refer to the overall *Art Programme*.

Competition assignment

The artistic proposal is meant to be an integral part of the overall design, and is not to be an addition to a previously finished structure. The competition offers a unique opportunity to integrate the artistic perspective at an early phase of the construction process, thus allowing the art to influence the new public spaces.

The premise is that the artists should develop their idea proposals during the planning phase in close collaboration with architects and constructors, so that the station environments take shape at the same time as the artistic proposals.

A unique and complex configuration

The artistic design may well have unexpected qualities such as an unforeseen reading of the location and/or the context. The competition programme stated that proposals should provide an expanded understanding of the *Chronotopia* theme in relation to Gothenburg and the respective station areas.

The artistic proposal should provide the conditions for a unique design with great integrity, an artistic expression that is able to provide a direct experience and at the same time be complex and multidimensional.

The station environments will be public spaces for the residents of Gothenburg, which are a broad and diverse group, as well as for those who visit the city. The station environments will also be used by future generations. It is therefore important that the artistic design speaks to a broad public while conveying openness and different readings without losing its complexity.

COMPETITION SITES

Haga and Korsvägen offer new conditions which differ in each station. In these station environments, the artistic interventions can make visible the different meanings of the sites, as well as the cultural heritage and the future urban development.

Haga: historical depth

Station Haga will be located at a place in the city which has a unique historical depth. Archaeological remains from the earliest fortifications are likely to be found underground – Gothenburg's deepest layers of time. The station is erected at the intersection of different neighbourhoods, so different periods of urban development are observable. It is right next to the canal which is as old as the city and which was formerly one of Gothenburg's most important ports, with great significance for the livelihood of the city.

Korsvägen: a vibrant node

Station Korsvägen will be situated in a vibrant hub of public transport, pedestrians and cyclists. It is a crossroads that cannot be traversed in a simple and straightforward manner. The identity of the place is that of an intersection: the passage, the potentiality. Since the 1700's, the site has been an important crossroads between the Southern road and Örgrytevägen, two of the main access points to the city of Gothenburg. Here, gardens from the late 1700's converge with Liseberg Amusement Park and the Swedish Trade Fair, dating from the celebratory exhibition on the occasion of Gothenburg's 300th anniversary in 1923. There are also newer cultural buildings such as Universeum and the Museum of World Cultures.

ABOUT THE COMPETITION

AFTER THE COMPETITION

Two winners, one for each station, have been selected to further develop their artistic proposals. Taking the submitted proposals as a departure point, the winning artists will develop a detailed sketch in close collaboration with the appointed architects, constructors and other consultants. This detailed outline will form the basis for the production of the artistic intervention. Besides providing high artistic quality, by participating in this collaborative process the artists must contribute to develop their proposal so that it meets the requirements of economy, functionality, safety and durability. The commissioned artwork must be site-specific and may not be reproduced elsewhere.

The assignment begins after the competition has ended, possibly around November 2017 for Haga and February 2018 for Korsvägen, and are expected to continue throughout 2018.

The winners of the competition

If the organizers are unable to reach an agreement with the artists who are appointed as winners of the competition for Haga and Korsvägen stations, the organizers have the right to assign the commission to another competitor, according to the jury's ranking of the submitted proposals.

SUBMITTED PROPOSALS

According to the Swedish Public Procurement Act (LUF), confidentiality and anonymity will be valid until the competition concludes. The names of the competition participants are confidential, except for the organizers and the jury, until the jury has made public its final decision about the winners. In order for the competing proposals to remain anonymous throughout the assessment process, each draft proposal was provided with a motto, which served as an identification of the respective proposals, without revealing the proposer's identity.

The seven proposals that were submitted and approved for assessment are:

Haga

- Chronophonia
- Cinetopia – History in Motion
- Ornament of Labor
- 54 57 55 74 Rainbow Snake

Korsvägen

- Eternal Employment
- Future Sand
- Infinity Station

JURY

The competition jury consists of eleven members who assessed the notifications of interest and selected the eight competing artist groups on the basis of the assessment criteria, as stated in the *Competition Programme*. The same competition jury has assessed and selected the winning competition proposals.

The jury consists of the following persons:

- Magdalena Malm, Director, Public Art Agency Sweden (chairperson).
- Dennis Axelsson, Development Manager for Culture Administration at the City of Gothenburg.
- Magnus Eriksson, Sub-Project Manager, Station Korsvägen, Swedish Transport Administration.
- Annika von Hausswolff, Visual Artist.
- Richard Julin, Curator.
- Bo Larsson, Project Director, project West Link and Olskroken, Swedish Transport Administration.
- Johny Lindeberg, architect SAR/MSA, responsible for design, project West Link and Olskroken, Swedish Transport Administration.
- Karin Malmquist, Sub-Project Manager, Station Haga, Swedish Transport Administration.
- Lotta Mossum, Curator, Public Art Agency Sweden.
- Andreas Roth, Project co-ordinator, Göteborg konst.
- Richard Sangwill, Director, the Department of Public Art in Region Västra Götaland.

The jury secretary is Fredrik Rosenhall, Inobi architects AB.

Thanks to all the participants

The jury would like to thank the seven competition participants for their work and their great commitment to the competition assignment. The assembled work has constituted a meaningful basis for the jury's conversations and group discussions. All the proposed ideas have enriched the deliberations in their own way, and they have made the assessment process significantly edifying for all those involved in it.

ASSESSMENT CRITERIA

The selection of the winners is based on an assessment of the submitted competition proposals. The submitted material should indicate that the artistic vision of the project can be met. The proposal should therefore provide a description as comprehensive as possible so that the jury can assess the artistic qualities of the proposal and its potential to be developed, as well as its feasibility and its future maintenance and sustainability.

The jury has the possibility to appoint as winner a proposal that does not yet meet the budgetary requirements, or that needs to be modified according to the requirements of the corresponding authorities, if the jury sees the potential to develop the proposal in cooperation with its author(s) so that such requirements are met, and if the jury considers that the proposal's qualities are to be preserved through such reworking.

CRITERIA

- **Chronotopia.** The proposal has a clear connection to the curatorial vision of the competition.
- **Uniqueness.** The idea proposal presents a unique and autonomous expression with great integrity.
- **Complexity.** The proposal has potential to provide a direct experience and at the same time encompass complexity, rather than being illustrative or decorative.
- **Visionary sustainability.** The proposal shows unexpected qualities.
- **Originality.** The proposal shows artistic quality with great accuracy in its expression.
- **Materiality.** The proposal's material expression relates to the architectural design of the station facilities.
- **Safety and functionality.** The artistic proposal shows conditions for plausible maintenance and sustainability in relation to the general requirements for safety and functionality.
- **Integration in the architecture.** The artistic proposal is integrated in the architecture.
- **Scale.** The proposal relates to the different scales of the station premises.
- **Development potential.** The proposal has potential to retain its core qualities throughout the planning and implementation phases.
- **Cooperation.** The artistic configuration has potential to interact with the forthcoming architectural design efforts in the planning phase.

ASSESSMENT PROCESS

The assessment of the jury of the competition took place between August and October 2017. During this period, collective jury meetings were combined with individual study of the proposals in order to facilitate a deeper understanding of them. The wide experience and knowledge of the different jury members has facilitated that the assessment of all the idea proposals was made on the basis on the criteria presented above.

During the assessment period, the jury has had four half-day meetings of collective assessment work, in addition to the task of assessing the received proposals individually. A risk analysis for every proposal has been carried out in order to identify potential risks through the development and implementation phases. The risk assessment did not reveal any factors that could compromise the feasibility of any of the proposals. Nevertheless, further risk analysis will be respectively conducted for the two winning proposals in order to tackle eventual risks within the ongoing process.

GENERAL ASSESSMENT OF THE JURY

The competition is configured by seven interesting proposals which present different approaches to the site, the task and the artistic expression. The proposals illustrate the issues defined in the competition program in different ways, providing the jury and the organizers with valuable insights and discussions. In its own way, each proposal has taken the curatorial theme as a starting point and, by interpreting the notion of *chronotopia* in relation to the sites, has reflected artistic variations in the station environments.

The jury is grateful to have received seven proposals of great artistic integrity, all of them presenting ideas that significantly conveyed a holistic approach to the stations and expanded the notion of what public art can be. The variation between the proposals has been great, from sculptural and visual configurations to interventions that enable other senses, such as the sense of hearing, our ability to perceive or empathise, and our understanding of scale and time.

The jury group has had different opinions on the qualities of the different proposals, but through deep and careful study of the proposals during the course of the assessment work, the jury has come to a balanced collective agreement based on the different assessment criteria.

DECISION OF THE JURY

Konsttävling Kronotopia 2

Jurybeslut 2017-10-05

Till vinnare i konsttävlingen för Station Haga har utsetts förslag **54 57 55 74 Rainbow Snake**

Till andrapristagare i konsttävlingen för Station Haga har utsetts förslag **Cinetopia**

Till vinnare i konsttävlingen för Station Korsvägen har utsetts förslag **Eternal Employment**

Till andrapristagare i konsttävlingen för Station Korsvägen har utsetts förslag **Infinity Station**



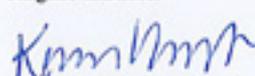
Magdalena Malm



Bo Larsson



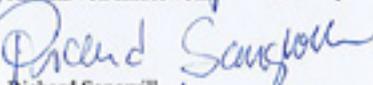
Magnus Eriksson



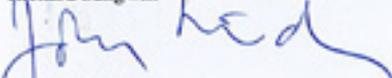
Karin Malmquist



Annika von Hausswolff



Richard Sangwill



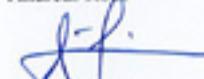
Johnny Lindeberg



Lotta Mossun



Andreas Roth



Richard Julin



Dennis Axelsson

TRANSLATION OF DECISION OF THE JURY

The West Link Chronotopia 2: Haga and Korsvägen 2017

Jury's decision, 2017-10-05

After completing the assessment, the jury has appointed:

The proposal **54 57 55 74 Rainbow Snake** as the 1st prize winner of Haga station

The proposal **Cinetopia** as reserve project, 2nd winner of Haga station

The proposal **Eternal Employment** as the 1st prize winner of Korsvägen station

The proposal **Infinity Station** as reserve project, 2nd winner of Korsvägen station

Magdalena Malm, Director, Public Art Agency Sweden (chairperson)

Dennis Axelsson, Development Manager for Culture Administration at The City of Gothenburg

Magnus Eriksson, Sub-Project Manager, Station Korsvägen, Swedish Transport Administration

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

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: HAGA



IMAGE: HUANG YONG PING, RAINBOW SNAKE, 2017

★ 1ST PRIZE

PROPOSAL WITH MOTTO: *54 57 55 74 Rainbow Snake*

AUTHOR OF THE PROPOSAL: Huang Yong Ping

54 57 55 74 Rainbow Snake is the proposal for Haga station that best meets the competition's assessment criteria, according to the jury. *54 57 55 74 Rainbow Snake* presents a magnificent artistic overall approach that influences the architectural space of Haga station. The artist has thus seized the exceptional opportunity offered by the competition to significantly affect the configuration of the station premises with a strong artistic vision.

The proposal consists of a 318-meters-long snake skeleton whose curved shape meanders through the whole site of Haga station traversing the layers of the earth, over- and underground, at the park, across the entrances, through the halls and the platforms. The skeleton's vertebrae connect the station's underground platforms with the ground level, where the skull of the snake emerges at the station's bicycle entrance. While some parts of the gigantic body can be seen on the park outdoors, most of it lies underground, suspended over the train platforms. In the subterranean sections, the surfaces of the bone formations create an iridescent effect and reflect the light in rainbow colours, reminding of the inner dimensions of seashells as an expression of intimacy. This aspect elucidates the connection between the internal and the external, between above and below the ground, an effect that also reflects the artist's consideration of the traveller's movements through the site.

Haga station will be built in a site which has a rich history both over and under the surface of the earth. Archaeological remains from Gothenburg's deepest layers of time are likely to be found underground. Several parts of the city meet next to the site of Haga station, neighbourhoods which emerged at different times

and for diverse purposes. *54 57 55 74 Rainbow Snake* adds another layer to the history of the place, since it suggests the idea of finding extinct animals and fossils which see the light of day due to societal developments. The large scale of the snake reminds of the discovery of a dinosaur skeleton at the time when the first train tunnels were being excavated in North America in the 19th century, thus connecting with the history of train travel. Furthermore, as an allegory of decay, the skeleton becomes a metaphor for the passage of time.

Being present in most cultures, myths and religions, the snake is a powerful and versatile symbolic animal. It is associated with notions of change, mutation, and movement. It is also a protective figure. This multifaceted animal has a wide range of interpretations, and therefore offers the possibility to articulate diverse accounts of cultural heritage. Through its references to Eastern cultures, *54 57 55 74 Rainbow Snake* has the potential to connect Haga as a location in space and time with other places and times in the world.

The integrated shape of *54 57 55 74 Rainbow Snake* influences the experience of the architectural spaces and creates a contrast with the functional character of the station. The enlarged skeleton is in itself a piece of architecture which echoes the curves of the station design, as well as the shape of trains and railways. Its strong sculptural form expresses a formidable conception of space and an impressive sense of scale. In doing so, *54 57 55 74 Rainbow Snake* shows a firm grasp of the overall site and, from the ground level, offers a hint of the spaces that lie below. The possibility that the proposal emerges on the city grounds needs to be further investigated in consultation with the city of Gothenburg.

54 57 55 74 *Rainbow Snake* presents a strong and clear artistic vision where the core concept and its aesthetic expression are formulated in a precise and nuanced manner. The jury notes that the artist has put a great deal of care in elaborating the proposal, from central ideas to minor details. 54 57 55 74 *Rainbow Snake* brilliantly combines a spectacular presentation with profound significance.

Huang Yong Ping (b. 1954, Xiamen, China) was founder of the group Xiamen Dada in China in the 1980s, an avant-garde artist group that explored the intersections between Dadaism and Buddhism. Huang Yong Ping participated in the seminal 1989 exhibition *Les Magiciens de la Terre* at the Centre Pompidou and the Grande Halle de la Villette in Paris, the city where he decided to settle. Huang Yong Ping has become known for his monumental installations that combine a spectacular appearance with a rich conceptual background.

As an internationally acclaimed artist, his work has been presented in numerous solo exhibitions, among others at the École nationale supérieure des Beaux-Arts de Paris, at the Astrup Fearnley Museet of Oslo, at the Barbican Art Center of London and at the Power Station of Art in Shanghai. In 1999 he represented France at the 48th Venice Biennale with Jean-Pierre Bertrand, and his works have been presented in numerous biennials around the world. A travelling retrospective was held between 2005 and 2008 at the Walker Art Center of Minneapolis, MASS MoCA (Massachusetts), and at the UCCA in Beijing.

Winner of the Wolfgang Hahn Prize (Museum Ludwig, Cologne, Germany) in 2016, Huang Yong Ping was the artist invited by the French Ministry of Culture for the 7th edition of Monumenta, with his work *Empires* presented at the Grand Palais in Paris in 2016.



IMAGE: MODEL, HUANG YONG PING, 2017

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: HAGA

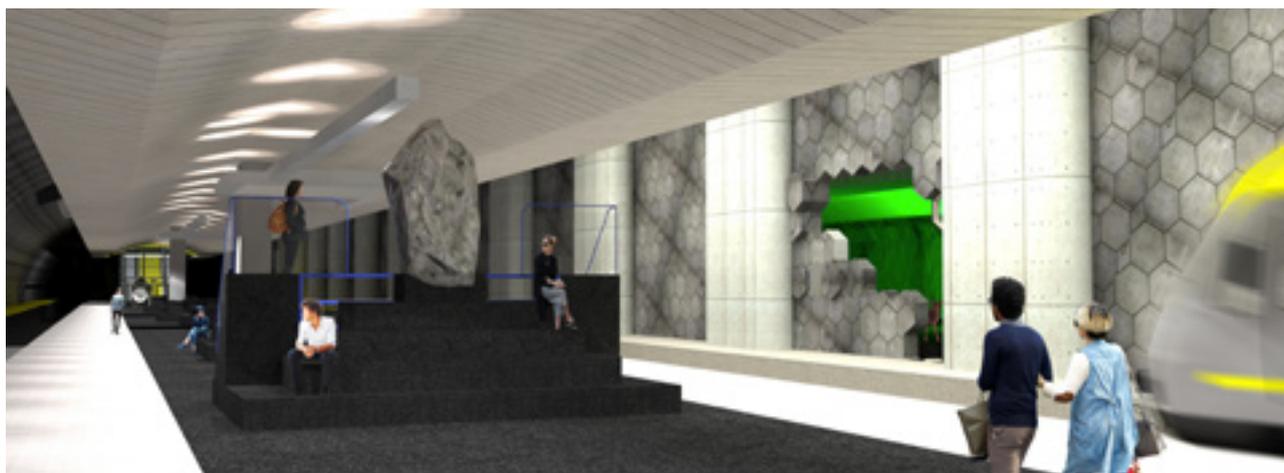


ILLUSTRATION: LOULOU CHERINET, JUAN-PEDRO FABRA GUEMBERENA, 2017

✦ 2ND PRIZE (RESERVE PROJECT)

PROPOSAL WITH MOTTO: *Cinetopia – History in Motion*

AUTHORS OF THE PROPOSAL: Loulou Cherinet, Juan-Pedro Fabra Guemberena

The proposal *Cinetopia – History in Motion* focuses on how history is shaped and how collective memory is created. The purpose is to visualize the power structures that govern the selection of sources, archives and historical narratives in order to critically confront them. This is done by investigating materials from the past and claiming alternative ways of reproducing memory and history in the future. The proposal thus takes a clear stand in favour of highlighting the marginalized voices of society.

The proposal consists of five parts: The Film, The Portal, The Platform, The Archive and The Guardians. Through them, *Cinetopia – History in Motion* presents an interesting reasoning on how history is configured and represented. Departing from an understanding of history as a construction, the proposal questions who is entitled to write history and whose voices are heard in historical narratives. Therefore, the concept of the proposal incorporates a democratic approach.

Cinetopia – History in Motion grasps the transformation of Haga during the ten-year time span of construction, and considers the factors that determine how we become aware of the transformation of the site. The proposal suggests that such a transformation process can also illuminate new connections between time periods that were previously perceived as separate.

The proposal expresses a desire to create a narrative which takes the whole station into account and expands throughout it. Each of the five parts contains interesting aspects and presents different features, both narratively and aesthetically. However, the links between the different parts are unclear, and a potential connection between them, a red thread of sorts, is not sufficiently defined, neither from an aesthetic nor a conceptual point of view.

The jury considers that the draft proposal is promising, but the artistic vision in its current form would have needed to be refined.

Loulou Cherinet (b. 1970, Gothenburg, Sweden) has lived and worked between Stockholm and Addis Ababa for the last two decades. She has had a number of solo exhibitions in international shows and has participated in numerous group exhibitions, such as Manifesta 8 and 7, Momentum, Africa Remix and the biennials in Sydney, Sao Paulo and Venice. In August 2015 Cherinet was appointed professor at Konstfack - University College of Arts, Crafts and Design, Stockholm.

Juan-Pedro Fabra Guemberena (b. 1971, Montevideo, Uruguay) has spent his life between Montevideo and Stockholm, where he arrived as a refugee in the late 70's. This experience became central to his artistic practice. His work has exhibited extensively internationally, among other at the 50th and 57th Venice Biennales and the Moderna Museet in Stockholm.

Loulou Cherinet and Juan Pedro Fabra Guemberena began collaborating more than a decade ago. In 2004 they initiated, together with Michele Masucci, the project *Good TV*, which broadcasted art regularly on Stockholm's public television network between 2004 and 2007. Beyond this project, their respective works have often been driven by common concerns, such as a critical interest in the politics of language, narratives and visual culture.

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: HAGA



ILLUSTRATION: CARL MICHAEL VON HAUSSWOLFF, 2017

PROPOSAL WITH MOTTO: *Chronophonia*

AUTHOR OF THE PROPOSAL: Carl Michael von Hausswolff

Chronophonia proposes a sound piece for Haga station that creates a dynamic sound composition through the simultaneous overlap of different audio loops which have different durations. Twelve sound sources are placed in the entrance halls, the stairways and the train platforms. Each sound source emits the artist's interpretation of the works of twelve musicians who are related to Haga or Gothenburg. In this way, the proposal focuses on the history of music in Gothenburg, and specifically in the area of Haga, which has been a vibrant hub for musicians and composers for a long time. Given that the musicians lived in different time periods, the transformation of the site over time is reflected in the proposal. *Chronophonia* thus aims to visualize history through sound, offering a stimulating reading of the curatorial theme.

Chronophonia unfolds through the overall station environment with a sound work that changes as the visitors move through the station premises. The jury thinks it is noteworthy to integrate a comprehensive sound work in a public environment. However, the proposal could have been further integrated on the site. The proposal certainly includes considerations on how sound travels through space, but it does not develop further how this could affect the specific architectural design of the facilities of Haga station. While the sound system is uniformly distributed through space in the station premises, the jury believes that *Chronophonia* could have explored the potential tension between the places where the traveller meets and does not meet the sound work.

The sound samples submitted by the artist are promising. The jury discussed how travellers can identify the relation between the abstract and complex soundtrack and the twelve local musicians whose work

forms the basis for *Chronophonia*, even if the proposal envisages to display information about the twelve musicians at the entrances of the station.

Carl Michael von Hausswolff (b. 1956, Linköping, Sweden) has worked since the late 1970s as a composer and as a conceptual visual artist, working with performance art, light and sound installations and photography. In his artistic work, he merges sound and vision using analogue and digital technologies such as oscilloscopes, radars, sonars, and Electronic Voice Phenomena (EVP) techniques.

Hausswolff often collaborates with other artists. In 1993, he initiated with Leif Elggren an ongoing conceptual project, *The Kingdoms of Elgaland-Vargaland*, with the aim of establishing a new kingdom and developing the institutional structures to sustain it. Moderna Museet recently held an exhibition on the occasion of the 25th anniversary of the project.

As a musician and composer, Hausswolff has performed throughout Europe, North America and Asia in prestigious festivals such as Sónar, Electrograph and I.D.E.A.L. Hausswolff was also a freelance curator at Färgfabriken Centre for Contemporary Art and Architecture in Stockholm. Between 2003 and 2007 he curated the sound art project *freq_out* in Copenhagen, Oslo, Paris, Berlin, Chiang Mai and Budapest. In 2003 Hausswolff curated the 2nd International Biennial for Contemporary Art in Gothenburg, Sweden.

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS. HAGA



IMAGE: STUDIO FEDERICO DÍAZ, 2017

PROPOSAL WITH MOTTO: *Ornament of Labor* AUTHOR OF THE PROPOSAL: Federico Díaz

Ornament of Labor addresses a central aspect of our post-industrial society: physical labour, which is being redefined by the development of automation. The proposal is based on tracking the movement patterns of a variety of professionals involved in the process of construction of Haga station (from architects to engineers and construction workers). The movements of other population groups in Gothenburg could also be tracked. These movement patterns are arranged into a virtual 3D model of the station, which is then implemented on the surfaces of the station in crafted sculptures made out of concrete, ceramics and glass. The geological sediments found in the Haga area would be connected to the materials used in the configuration of the station.

The proposal presents a unified concept with a clear connection to the site of Haga and the history of Gothenburg, thus showing a clear link to the curatorial theme of the competition. *Ornament of Labor* is an interpretation of the notion of chronotopia that addresses the site's physical layers (the geological sediments found at the construction site which are intended to be used in the artwork), as well as the development of society (the contrast between old materials such as ceramics and recent techniques such as robotics). Future developments are also taken into account, since *Ornament of Labor* suggests to employ the technological possibilities that will become available during the next decade, until the station opens in 2026, such as Augmented Reality. The proposal does not specify how the new techniques would be integrated in the configuration of the artwork.

The jury considers that the proposal presents an interesting reasoning about physical work and automation and a reflection on the changing conditions of labour and economy. Through its focus on movements and processes, the proposal also raises thoughts on choreography. The jury sympathises with the proposal's

ambition to translate geological materials and worker's movements into sculptural parts of the station premises, but considers that the resulting static reliefs on the surfaces of the station are not sufficiently interesting in their current form. The jury also considers it is difficult for the travellers to grasp the concept of the work without additional explanations.

Overall, the jury considers that *Ornament of Labor* is built on solid conceptual grounds, but that the proposed visual materialization of the concept could have been clearer.

Federico Díaz (b. 1971) is a visual artist of Czech-Argentinean descent based in Prague. Since the 1990s, his artistic work has focused on the use of new media, exploring the intersections between art and science, with an interest in algorithmically-generated art.

Díaz graduated from the Academy of Fine Arts, Prague, in 1997. He was a lecturer at Masaryk University in Brno, and from 2007 to 2014 he was Head of the Supermedia Studio at the Academy of Arts, Architecture and Design (AAAD) in Prague. He has also lectured at Columbia University in New York City, among other institutions.

Díaz has created several major public artworks, most recently a large-scale sculpture commissioned by the city of West Sacramento, California. His work has been exhibited at the Mori Art Museum Tokyo, CAFA Museum Beijing, Institute of Contemporary Arts London, Center for Art and Media Karlsruhe, Ars Electronica Linz, Massachusetts Museum of Contemporary Art, Art Basel in Miami Beach (in collaboration with MoMA PS1), the 53rd Venice Biennale, among others.

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: KORSVÄGEN



IMAGE: GOLDIN+SENNEBY, ETERNAL EMPLOYMENT (SKETCH). VISUALISATION: ANNA HEYMOWSKA

★ 1ST PRIZE

PROPOSAL WITH MOTTO: Eternal Employment

AUTHORS OF THE PROPOSAL: Goldin+Senneby

COLLABORATORS: Lina Ekdahl, Daniel Ljungström & Jonatan Werner, Anna Heymowska

Eternal Employment is the proposal for Korsvägen station that best meets the assessment criteria of the competition, according to the jury. *Eternal Employment* proposes, in both a humorous and critical way, an expanded understanding of the Chronotopia theme in relation to Korsvägen, a vibrant area characterised by its activities and commercialism. Here, in the middle of the event-city, *Eternal Employment* proposes an elaborate conceptual work that illustrates the connections between the individual's everyday life and the intangible transactions of global economy.

In accordance with the concept of *Eternal Employment*, a person is employed at Korsvägen station; the position holds no duties or responsibilities, besides the fact that the work should be carried out at Korsvägen. Whatever the employee chooses to do constitutes the work. The employment contract is full time and of indefinite duration; should the employee resign or retire, a new employee is recruited. At the station, a changing room is installed, as well as a time clock connected to fluorescent lights above the platforms – a “working light” – that are turned on whenever the employee is at work. The artistic expression, visualised mostly through the lighting of the station, provides a direct sensory experience while suggesting multiple interpretations in relation to working environments. The stamp bell and the changing room, to which only the employee has access, are also important components of the proposal.

Eternal Employment addresses the role of labour in the transition to a post-industrial society, focusing on the conditions of the contemporary labour market and articulating a reflection on its future. The proposal is based on the thesis of economist Thomas Piketty, that states that invested capital grows faster than wages for work, thus producing an increasing gap in society and

threatening the principle of an individual's opportunities in a meritocratic system. At the same time, the proposal poses questions about what happens in a society when traditional jobs are replaced by computerized robots; in this way, it signals the specific context of the competition, since current developments are leading us to unmanned train stations. The references to the history of Gothenburg as a working-class city reinforce the proposal's connection to the site's chronotopes.

Eternal Employment is well implemented and conveys a strong vision that permeates all the aspects of the proposal. The financial feasibility is envisaged through the long-term strategic investment of the allocated production budget, which is to be managed by a foundation specifically set up for this purpose. The jury agrees that there are a number of risks related to a financial set-up which depends on a complex set of relations within the global financial market. The issues around the economic sustainability of the proposal strengthen even further the core concept of the work.

The jury considers that this strongly innovative proposal presents a solid concept and an artistic expression of great quality, which significantly broadens the field of artistic interventions in the public sphere. The proposal unfolds through the whole station premises and transcends its walls, since it has the potential to become part of the oral history of Gothenburg. *Eternal Employment* conveys a complexity and a visionary quality that show its ability to develop over time, in future generations and in relation to further social development.

Eternal Employment is a well-thought artwork whose potential unfolds mostly in the minds of the audience. A concept as *Eternal Employment* offers unexpected

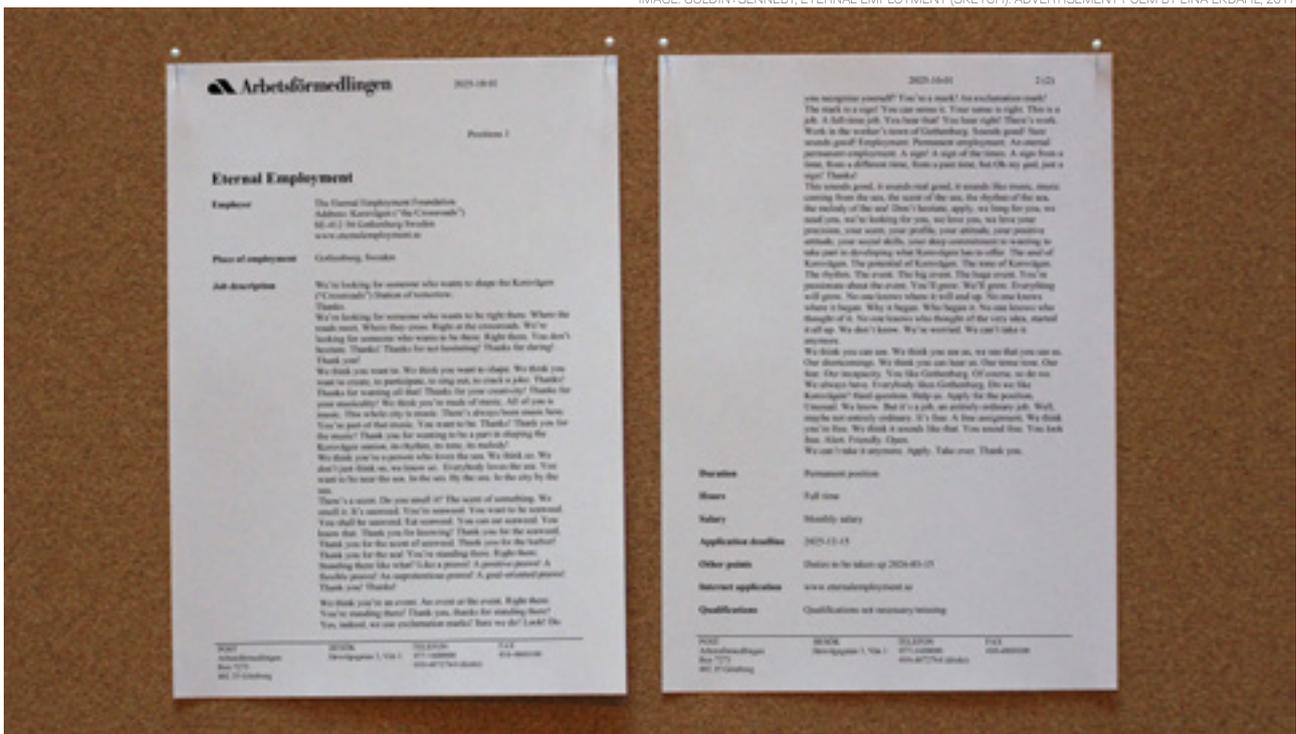
possibilities and actively contributes to configure the future and the history of Korsvågen.

Goldin+Senneby is a duo formed by artists Simon Goldin and Jakob Senneby, who have been collaborating since 2004. In their practice, they explore juridical, financial and spatial constructs, which they address through the framework of the performative and the virtual.

One of their longer projects is *Headless* (2007-2015), which approaches the sphere of offshore finance, and its production of virtual space through legal code. Looking at strategies of withdrawal and secrecy, they trace an offshore company on the Bahamas called Headless Ltd., while a detective novel narrates their investigations. Since 2010 they have worked on *The Nordenskiöld Model*, a research project staged as a theater in which they attempt to reenact the anarcho-alchemical scheme of 18th century alchemist August Nordenskiöld on the financial markets of today.

Goldin+Senneby have had solo exhibitions at Tensta konsthall (2016) and Index (2009), both in Stockholm, as well as in other venues across the world, such as Artspace NZ (Auckland, 2013), Kadist (Paris, 2010) and The Power Plant (Toronto, 2008). Their work has also been presented in numerous group shows, such as the 11th Gwangju Biennial (2016), the 13th Istanbul Biennial (2013), Manifesta 9 (2012) or the 28th Bienal de São Paulo (2008).

IMAGE: GOLDIN+SENNEBY, ETERNAL EMPLOYMENT (SKETCH), ADVERTISEMENT POEM BY LINA EKDAHL, 2017



ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: KORSVÄGEN

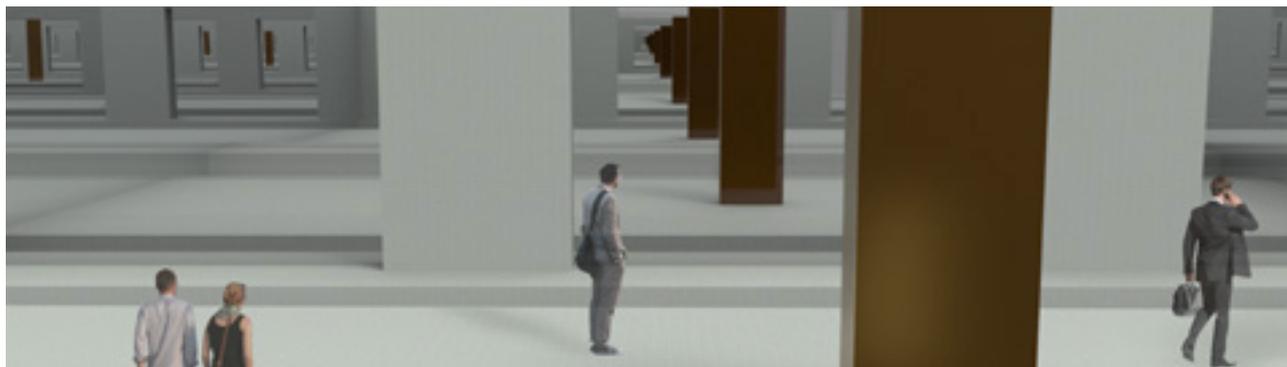


ILLUSTRATION: SUPERFLEX, 2017

✦ 2ND PRIZE (RESERVE PROJECT) PROPOSAL WITH MOTTO: *Infinity Station* AUTHORS OF THE PROPOSAL: SUPERFLEX

The proposal *Infinity Station* is based on the twin tunnel which will be built in preparation for a potential future expansion of the station. While one tunnel with two tracks will open to the public in 2026, a twin tunnel will remain empty and closed until the station reaches full capacity and an extension is needed. Through the empty tunnel, *Infinity Station* opens a possible passage between the present and the future. The Ghost Station, as it is named in the proposal, is identical to the platform where passengers will stand, yet it is devoid of all human activity. The illusion of an infinite passage will be created for the travellers by means of a set of facing mirrors installed on the platforms. The infinite reciprocal reflection of the facing mirrors reveals the speed of light as well as the illusory character of the images, in contrast to the bodies of the travellers that are bound to a physical location. In this way, *Infinity Station* proposes to look at the spirit of the site not as an isolated place, but as an intersection of different paths.

The proposal opens a window between the present and the future of Korsvägen station, creating an illusion of parallel worlds or alternate dimensions. The idea is implemented by means of a relatively simple device with poetic qualities which has the potential of transporting the viewer's thoughts into a dreamlike, ethereal place. The proposal succeeds in conveying of a sense of timeless eternity and spatial infinity. A bronze pillar apparently without function becomes a mysterious monolith at the station; with time, the travellers' use of the platforms will imprint a patina on the surface of the pillar, while its twin copy at the Ghost Station will remain intact and thus act as a measure of time in a timeless environment.

The jury appreciates the visionary strength of the proposal. One of the challenges of *Infinity Station* is that its relation to the curatorial theme of the competition is too abstract. The artwork could be entangled with the amusement park at Korsvägen, being perceived as an optical illusion seeking a physical effect, instead

of as an elaborated reflection on the complexity of the site in relation to Korsvägen's past and future. The jury expresses its concern about the impact of the proposal after the possible opening of the station's empty platform. Since *Infinity Station* is built around the idea of a parallel, empty and infinite station, the jury fails to foresee whether or not the proposal would lose its conceptual effectiveness when the Ghost Station opens to the public.

SUPERFLEX was founded in 1993 by Danish artists Jakob Fenger, Bjørnstjerne Christiansen and Rasmus Nielsen. With a diverse and complex practice that engages art, design, commerce and economic structures, SUPERFLEX challenges the role of artists in contemporary society and explores the nature of globalization and systems of power through ongoing collaborative projects.

Working in and outside the physical location of the art institution, SUPERFLEX has been engaged in major public space projects since their award winning urban park Superkilen, opened in 2011. Most recently, SUPERFLEX has been asked to contribute to the creation of a new train station in Paris and asked to create a one-year long project for The New Tate Modern in London.

SUPERFLEX has gained international recognition for their solo exhibitions, among others, at the 21st Century Museum of Contemporary Art (Kanazawa), Van Abbe Museum (Eindhoven), The Jumex Foundation (Mexico City), Basel Kunsthalle, ASU (Phoenix), Lunds Konsthall, Lund and MAC Chile. The group has participated in international art biennials, such as the Gwangju Biennial, the Istanbul Biennial, the São Paulo Biennial, the Shanghai Biennial, the Marrakech Biennial and to the *Utopia Station* exhibition at the Venice Biennale. SUPERFLEX has received several awards and nominations, and their works are represented in several public art institutions.

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: KORSVÄGEN

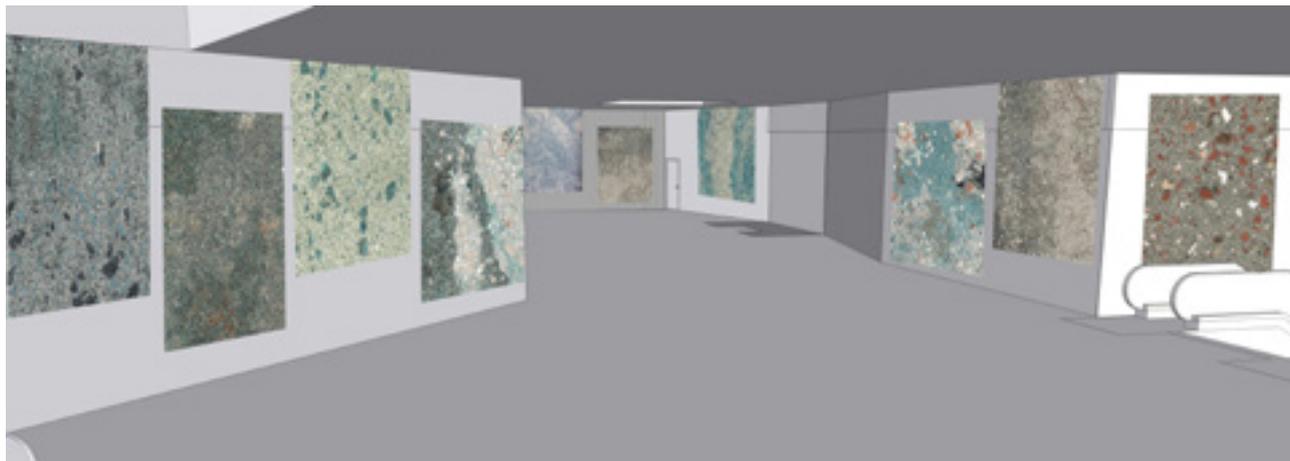


ILLUSTRATION: SOFIA HULTÉN, 2017

PROPOSAL WITH MOTTO: *Future Sand* AUTHOR OF THE PROPOSAL: Sofia Hultén

Future Sand proposes an artistic intervention on the floor and wall sections of station Korsvägen. While at first these could appear to be natural stone or terrazzo, a closer look reveals a variety of artificial patterns created by mixing different kinds of sand, rocks and glass. These configurations merge materials from distant parts of the world, including sand found at Korsvägen, which intend to echo the movement of human populations across the planet.

In dialogue with the curatorial theme of the competition, the proposal focuses on sand as its core element, outlining the natural qualities of sand in relation to time, space, and human imprint. Sand denotes natural and geological time scales, while today the material is manufactured and processed in just a few hours. Similarly, the transportation of materials throughout the world affects our contemporary perception of geographical distances. In several cultures, sand has been used to measure time (for instance with hourglasses), and the proposal suggests that the station will be built on permeable layers of materials such as sand and clay.

Future Sand presents a subtle concept that grasps the whole station environment. The jury considers that the material expression of the proposal is aesthetically appealing and well integrated in the facilities, and it can unfold beautifully in the station environment. However, there is a concern that the station will become a cold and somewhat monotonous environment with terrazzo not only on the floors, but also on the walls. Terrazzo is a common material in public environments in Sweden and *Future Sand* runs the risk of being overlooked as an artistic intervention. Relocating masses of soil from Korsvägen and other distant parts of the world in order to highlight the present and past movements of population is an attractive aspect of the proposal. However, the jury expresses its concern regarding how

the geopolitical complexities of migration phenomena will be successfully addressed. Furthermore, the selection criteria of sands from other locations is also undefined.

The idea of reusing the foundation soil and other collected materials is not new in itself, and the proposal does not sufficiently succeed in presenting an integrated artistic intervention that challenges materiality beyond its aesthetic qualities. The proposal could have been further developed in order to convey interpretations at a deeper level.

Sofia Hultén (b. 1972, Stockholm) works in a variety of media, such as sculpture, installation and film. Her work is driven by an interest in nature and in the history of materials and objects, and often focuses on observing the genealogy and the transformation of such materials. In this sense, the time dimension is a central concern in her artistic process.

In her work *Artificial conglomerates* (2011), for instance, latex molds are made of a rocks found at a street building site in Berlin. The rocks are then pulverized, and the molds and the rock material used to recast the stones in their found form but with the material within rearranged. In *Speculative Fiction* (2016), street posts, bicycle frames, locks and paint are combined to form several versions of possible histories in which the chronological order of events is scrambled.

Her work has been presented on several occasions at the Konrad Fischer Galerie in Berlin, where the artist is currently based, and in other venues such as Ikon Gallery (Birmingham, 2017), i8 Gallery (Reykjavik, 2016), Espai 13 – Miró Foundation (Barcelona, 2015), Kunstverein Braunschweig (2014) or Gallerie Nordenhake (Stockholm, 2012).



For further information about The West Link: Chronotopia visit,

The Swedish Transport Administration www.trafikverket.se
Public Art Agency Sweden www.statenskonstrad.se