This book was made by and with students and teachers from the Design Process Studio at the KTH School of Architecture 2013-14:

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KTH SCHOOL OF ARCHITECTURE IN FITTJA 2013-14

"Man started with two basic ways of controlling environment: one by avoiding the issue and hiding under a rock, tree, tent or roof (this led ultimately to architecture as we know it) and the other by actually interfering with the local meteorology, usually by means of a campfire, which, in a more polished form, might lead to the kind of situation now under discussion. Unlike the living space trapped with our forebears under a rock or roof, the space around a campfire has many unique qualities which architecture cannot hope to equal, above all, its freedom and variability."

Reyner Banham

Housing will work as an over-arching theme in the studio this coming year. Stockholm is currently the fastest growing city in Europe, with more than thirty thousand new citizens each year. At the same time the production of housing is both insufficient in terms of numbers, the need according to Länstyrelsen is between 15-20 000 new dwellings yearly, but only around 8 000 is actually built and the costs for production has exploded from 10 840 SEK/square meter in 1998 to 32 977 in 2011 (statistics from Statistiska centralbyrån, Statistics Sweden). Since the mid-seventies we have also witnessed how the view on housing has completely changed – from being understood as a social right for all citizens to a commodity governed by market forces. Within this shift lies also questions about what a house and home means, how it influences what we understand as a family, how it spatially governs our notions of individuality, collectivity and everyday politics. The production of housing could

possibly be said to hold some of the most important issues facing architecture and architects today. It concerns the foundations of society and the role architecture plays in defining it.

The first assignment will be to react to the report "En effektivare plan- och bygglovsprocess" ordered by Swedish housing minister Stefan Attefall (KD) and published 7 May 2013. This report outlines a proposal to radically deregulate the current planning process. Mostly concerning general and detail plans, but also what private homeowners will be allowed to do to a property without seeking a building permit. If this report was to be implemented, what kind of impact could this have in a neighbourhood consisting of single-family houses and row houses located between Fittja and Alby?

We will further examine how contemporary building materials and technologies relate to the production of architecture. New modes of production and new materials have continually developed and changed during the last few decades, at the same time it has become difficult to trace how this development have transformed the way we understand architecture. Traditional modernistic ideals as honest accounts of material, function and construction have given way to an increasing occupation with architecture as image, which in turn has lead to an increasing separation between architecture/construction and form/structure. The ambitions in this course are to see if it is possible to reformulate these separations. Is it possible to think architecture that, instead of routinely obsessing with style and external attributes, actually relates to contemporary building materials, construction technologies and modes of production? The topics of economy, material and building procedures will be tested in a relatively small assignment through analysing of houses from the mid-seventies and proposals for extension, re-modelling and re-building.

Context

Fittja is situated in the northern part of the municipality of Botkyrka and was developed during the late 60- to early 70-ties. The area consists of rental apartments, row houses and semi-detached single-family housing and it has a population of 7500 inhabitants. It was a part of a large-scale housing development and displays the qualities and characteristics typical for its time. The period between 1965-74 in the Swedish building history is known as the Million Program (Miljonprogrammet). The program that led to the production of more than one million homes is surrounded by preconceived ideas regarding social, spatial and architectural qualities and has been heavily criticized since its implementation. Our aim with the studio work is to gain a deeper knowledge about the potentials of areas such as northern Botkyrka and hopefully produce material that allows for a greater understanding about the specific conditions that we operate in.

In collaboration with Botkykra konsthall and the municipality of Botkyrka we will have access to a space in the centre of Fittja, a disused garbage station in the form of a 7x7x7 concrete cube on top of the youth centre. We will also have access

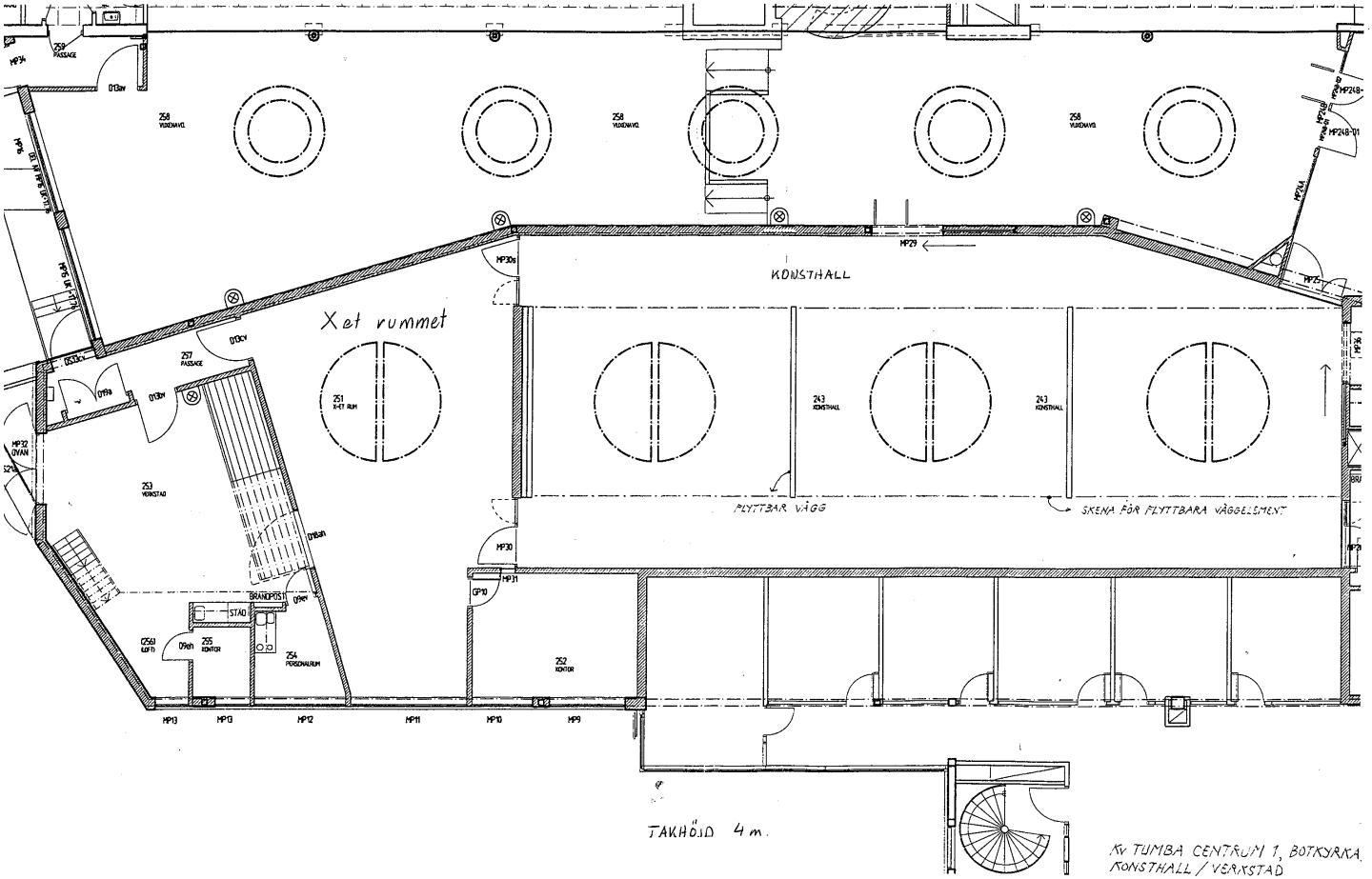
to the residency apartment on Krögarvägen run by Botkyrka art centre. This will give us unique opportunities to be able to work on location as well as presenting our work and get in contact with inhabitants in Fittja and the general public. From experience we know that by partially dislocating ourselves from the environment of the architecture school, we engage with projects and create knowledge in a more informed and relevant way. Hopefully our work can also benefit a wider audience and generate important discussions on architecture, planning and politics.

Theory

During the year, the studio will engage in an ongoing discussion were invited guests will contribute with lectures and seminars on topics relating to housing, politics, philosophy, sociology, technology and architecture. These talks, open to the general public, will take place in Fittja in collaboration with Botkyrka art centre and sometimes together with the Royal Institute of Art (KKH) and Sodertorn University. During the first project we will collaborate with David Knight and Christina Monteiro from the practice DK-CM, based in London.

Publication

Last semester we started a more active work in the studio towards a collective publication that presented the different individual projects in a wider context. Last year this resulted in a book called Haningeskolan. During this year we will actively collect student work as well as contributions from invited speakers and gather this work in a shared document, consisting of research, speculation and observations. This material will then work as a foundation for future students, and other interested individuals, organisations and groups, to build on.



Picture 1: Plan of Botkyrka Konsthall

PICTURES OF AN EXHIBITION...

(...in the making)

Leo Kleine

When it come to make an exhibition immediately one has to negotiate between different needs. Mostly there are two main groups: on one hand the given space (Picture 1) and budget, the wish-list of the curator, the target group and so on. Briefly the practical matters. On the other hand there is something like an artistic vision of what the exhibition should be like.

This is strongly linked to a second conflict, a conflict between contend and experience. When looking back to all the exhibitions you have visited you will find that some of them are highly didactic, trying to educate you and provide you with lots of informations (Picture 2). Often these exhibitions are not so much about art but about history, culture or science. But sometimes this concept takes over an art museum,too. The artworks then are accompanied by texts that try to impose, if right or not depends on the single case, a certain way of interpretation, again often rooted in the history of art.

Opposed to this there is another type of exhibition: the experience-based one (Picture 3). Experience based exhibitions have no real content or message. They rather try to evoke unique feelings. The purpose of the show is not that easy to grasp but has, I would argue, as much value as the educative approach.



Picture 2: Education

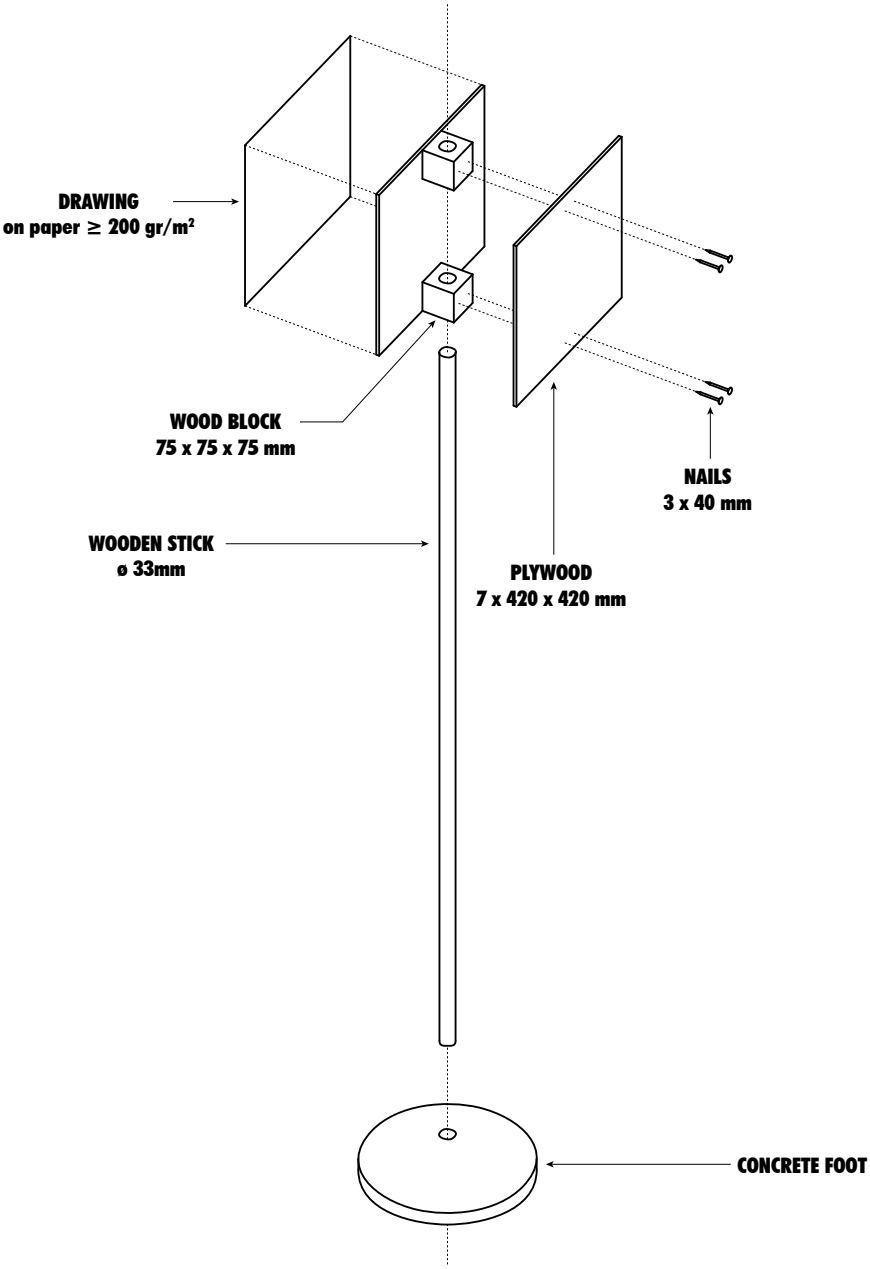

Picture 3: Experience

This exhibition is a great example to elaborate a bit on the impact of this thinking because we were aiming at the vey middle of those conflicts. We were bound to the space provided to us and to the budget. This also means certain restrictions like the size, the light, the opening hours, the target group, or not offending the founding community of Botkyrka to much. On the other hand we wanted to keep a certain freedom for ourselves and to underline the independence of our university.

At the same time we had to tell a story, our story about Fittja, our story about architecture and our story about education. Nevertheless it was important to also pass on a feeling, a feeling towards Fittja.

So exhibition making relates a lot to architecture where one has to balance between the construction – the making – the clients, the regulations, the budget and the vision, the vision and the integrity of the design. And the fun of coming this very long way of consideration, options, wishes, impossibilities , reconsideration and finally the production of something (Pictue 4) that incorporates not only an idea but also reflects the circumstances of the undertaking is the very same.

This exhibition, as well as it's catalogue, therefore not only tell a story of Fittja but tells a story of a group of people doing architecture by doing an exhibition, too.



Picture 4: Construction study of an exhibit



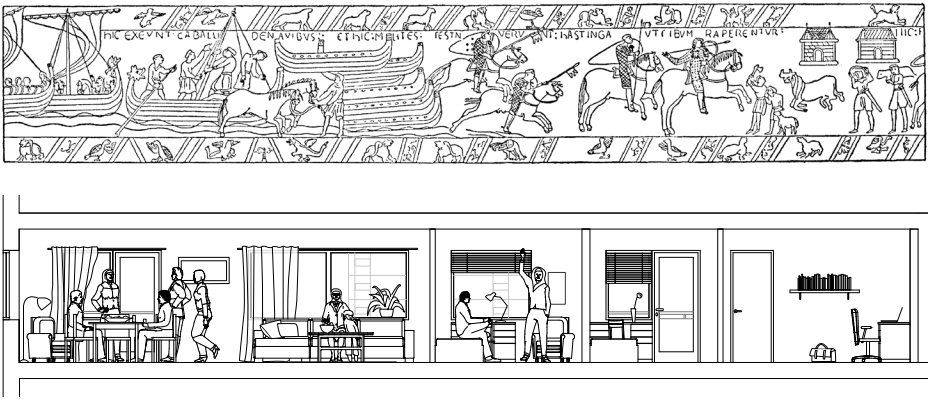
THE FITTJA TAPESTRY

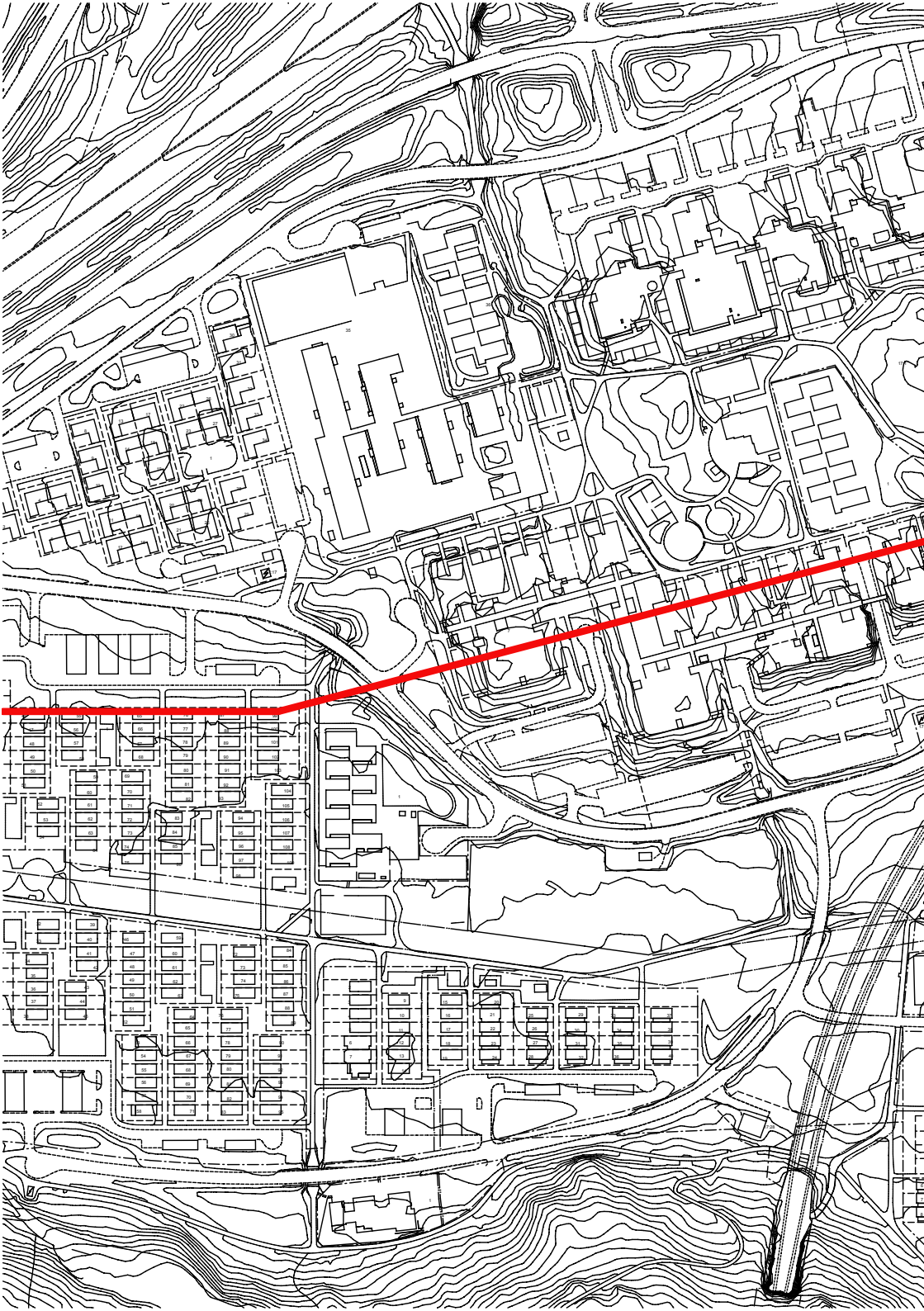
Astrid Linnér

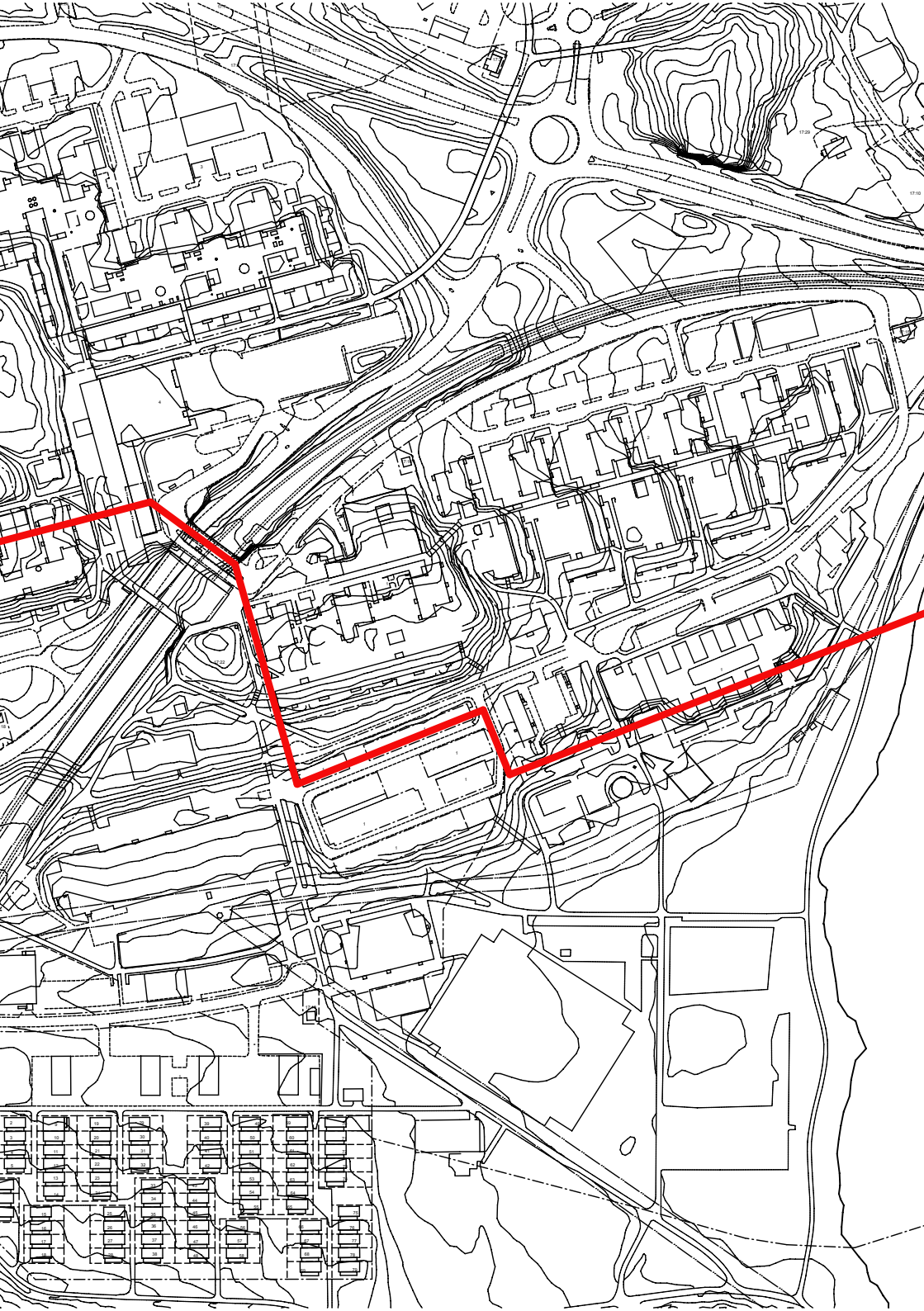
"Inspired by the Bayeux tapestry, the long embroidered cloth about the Norman conquest of England, I have made a 7.5 meter long section through Fittja. It is a made up skyline drawn from a broken line passing row houses, high risers, city center and down to the lake. It is a teeming diversity of life going on in all these spaces with different sizes and shapes. Side by side, floor by floor, the people of Fittja live their everyday life."



The Bayeux Tapestry







BIRDWATCHING IN FITTJA

Conecting Fittja with its environnement

Mathias Valceschini

Although the neighborhood of Fittja is surrounded by a lot of green spaces, it appears that the major part of the inhabitant doesn't make use of it.
Nevertheless, the Albysjön Lake (the lake near by Fittja) is surrounded by diverse type of natural environments. Developing the connection between Fittja and and its natural surrounding would allowed to give to Fittja a quality that places such as the center of Stockholm couldn't have.

In order to start this reinforcement of connections I decided to use the activity of birdwatching. The diversity of natural environments around the lake and the wilderness of a part of the shore gives a great quality to the area in term of biodiversity.

From a more poetic point of view, most of the species that can be seen in Fittja are migrating birds. This phenomenon remind the lifestyle of the major part of the inhabitants in Fittja: they are foreigners that are here maybe for a short period of time and that sometime have to share their life between two different home.

The project is about defining a trail around the lake with three major point of interest that are occupied by three birds observatories. Instead of hiding the observatories as it is usualy done, I better like to make them as visible as possible: the would become visual markers that can be seen from each other around the lake. They would encourage people to have a stroll and discover the different types of environment (built or natural) that they are living nearby.

The design of the observatories is done in a way that the birdwatcher of any ages and any size can watch birds in a comfortable way according to their size and their material.

05.05.2014

Fittja + Albysjön

From 11:00 to 18:00

Weather: cloudy and a bit rainy. Some more sunshine.

× Hooded Crow : very common
× House Sparrow : very common around houses
× Great Tit
× Blue Tit
× Willow Warbler : Only heard at the top of the trees.
× Canad Colvert : common
× Tufted Duck
× Common Goldeneye : a few couples on the lake.
× Great crested Grebe : Beautiful parades on the lake.
× Black-headed Gull
× Herring Gull : a few
× Arctic Tern : Only a short passage.
× Common Coot
× Wood Pigeon
× Chaffinch : Very common in the wooden areas.
1 Pied Flycatcher : Beautiful black feathering!

~9 Canada Goose : Leggin for aboard at the shore.
2 Lesser spotted Woodpecker : A couple seen reproducing!
3 Great spotted Woodpecker
× Blackcap : surprisingly not that common.
2 Tree Pipit : A couple?
× European Robin
× Blackbird
× White Wagtail : Very common and not afraid.
× Common Starling
2 Black Woodpecker
2 Osprey : could be a couple. Just seen flying.
1 Wood Nuthatch : Always discret
× Fieldfare : Very common
1 Redwing
1 Song Thrush
× Green Finch : On the trees, singing.
× Mute Swan : should be nesting near by Fittja.
× Eurasian Jackdaw

36 species

11.05.2014

Albysjön, East side

From 14:00 to 18:00

Weather: Very cloudy and raining. Cold.

× House Sparrow : very common
× Eurasian Tree Sparrow : less common
× Great Tit
× Blue Tit
× Wood Pigeon
× Hooded Crow
× Eurasian Jackdaw : flying in pack around Fittja.
× Common Starling
× Fieldfare : Still very common.
× Green Finch
× Chaffinch
× Mute Swan
× Mallard : Staying around the pick-nick places.
× Tufted Duck
× Common Goldeneye

× Great Crested Grebe
× Lesser Black-backed Gull : ssp. Larus fuscus fuscus
× Common Gull
× Herring Gull
2 Common Tern : certainly a couple.
× Black-headed Gull
× European Robin : mostly heard singing in the bushes.
× Willow Warbler : only heard singing
× Wood Nuthatch : more than the last time!
× Common Treecreeper : Saw a whole family: parents feeding the babies!
×~8 Pied Flycatcher : more common than the last time.
~10 Spotted Flycatcher
~5 Great spotted Woodpecker
1 Common Redstart

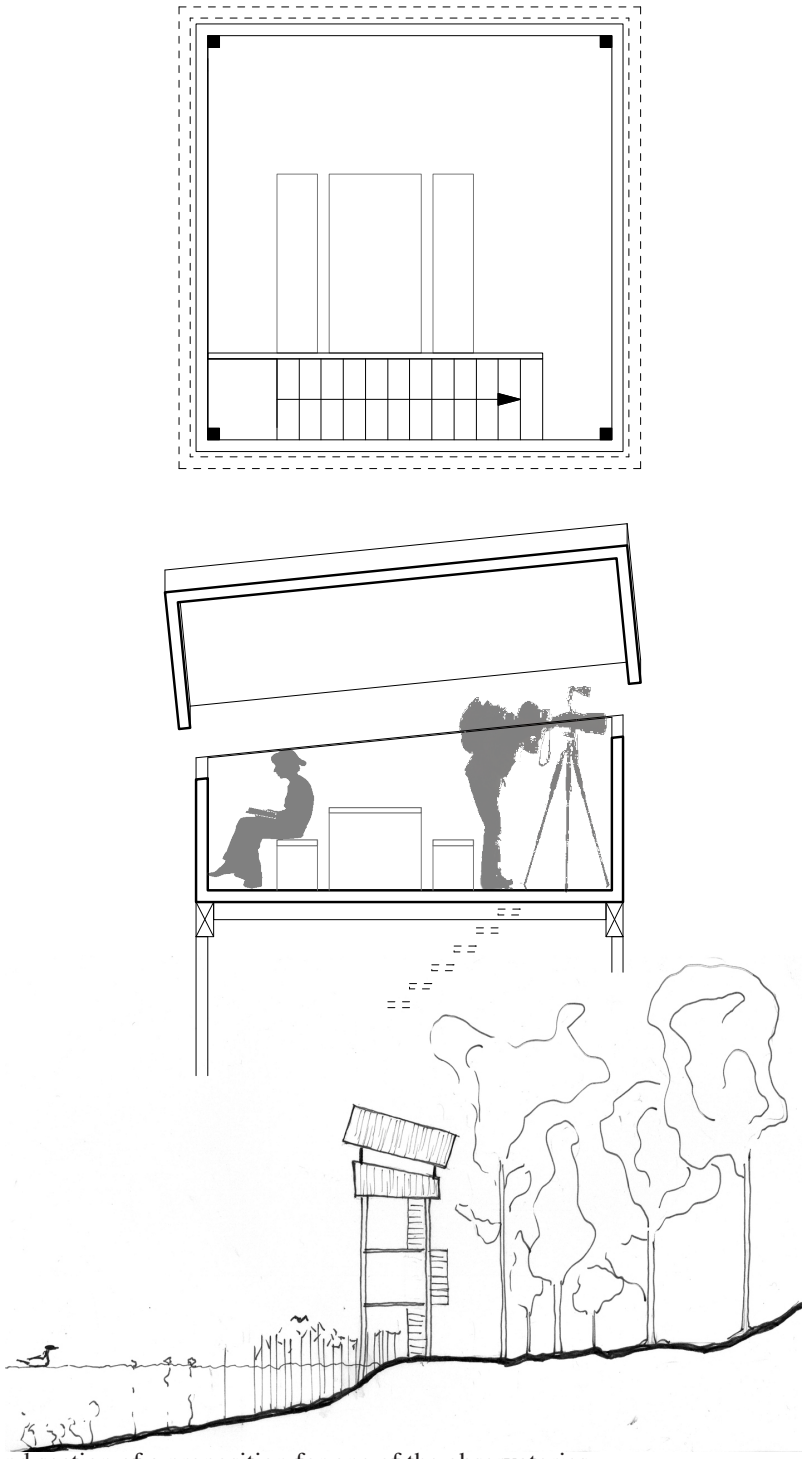
29 species

Personal records of birds species around the lake. Some of them are surpringly common in Fittja.



Map of the birdwatching tour from Fittja withe the 3 observatories

500 m



Plan and section of a proposition for one of the observatories



THIS IS A PRES-CENCE BASED VENTI-LATION SYSTEM

– take control over it using your body.

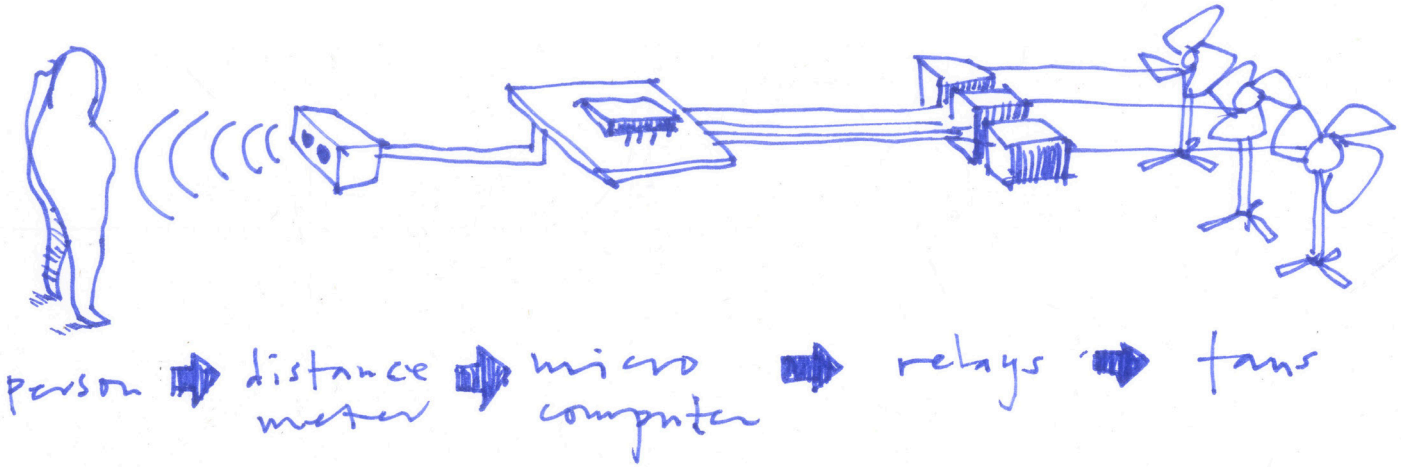
Rasmus Siimes

```
#include <NewPing.h>
#define RELAY_ON 0
#define RELAY_OFF 1
#define FAN_ON 1
#define FAN_OFF 0
#define RELAY_1  8
#define RELAY_2  9
#define RELAY_3  10
#define RELAY_4  11
#define TRIGGER_PIN 12 // Trigger Pin
#define ECHO_PIN 13 // Echo Pin
NewPing sonar(TRIGGER_PIN, ECHO_PIN);
long distance_out_of_reach = 250;
long distance_back = 200;
long distance_middle = 140;
long distance_too_close = 30;
long distance;

void setup() {
 //Making sure power from replay is turned off:
 digitalWrite(RELAY_1, RELAY_OFF);
 digitalWrite(RELAY_2, RELAY_OFF);
 digitalWrite(RELAY_3, RELAY_OFF);
 // Initialise the Arduino data pins for OUTPUT:
 pinMode(RELAY_1, OUTPUT);
 pinMode(RELAY_2, OUTPUT);
 pinMode(RELAY_3, OUTPUT);
 pinMode(RELAY_4, OUTPUT);
```

```
  //Initializing sensor:
  Serial.begin (115200);
}
void loop() {
  distance = sonar.ping_cm();
  if (distance < distance_too_close) speed_0();
  if (distance > distance_out_of_reach) speed_0();
  if (distance > distance_back && distance <= distance_out_of_reach) speed_1();
  if (distance > distance_middle && distance <= distance_back) speed_2();
  if (distance > distance_too_close && distance <= distance_middle) speed_3();
  delay (500);
}


void speed_0(){
    digitalWrite (RELAY_1, FAN_OFF);
    digitalWrite (RELAY_2, FAN_OFF);
    digitalWrite (RELAY_3, FAN_OFF);
    digitalWrite (RELAY_4, FAN_OFF);
}
    digitalWrite(RELAY_1,FAN_OFF);
    delay(400);
void speed_1(){
    digitalWrite (RELAY_1, FAN_ON);
    digitalWrite (RELAY_2, FAN_OFF);
    digitalWrite (RELAY_3, FAN_OFF);
    digitalWrite (RELAY_4, FAN_OFF);
}
void speed_2(){
    digitalWrite (RELAY_1, FAN_OFF);
    digitalWrite (RELAY_2, FAN_ON);
    digitalWrite (RELAY_3, FAN_OFF);
    digitalWrite (RELAY_4, FAN_OFF);
    }
void speed_3(){
    digitalWrite (RELAY_1, FAN_OFF);
    digitalWrite (RELAY_2, FAN_OFF);
    digitalWrite (RELAY_3, FAN_ON);
    digitalWrite (RELAY_4, FAN_OFF);
}
void speed_4(){
    digitalWrite (RELAY_1, FAN_OFF);
    digitalWrite (RELAY_2, FAN_OFF);
    digitalWrite (RELAY_3, FAN_OFF);
    digitalWrite (RELAY_4, FAN_OFF);
}
```



The distance between the person and the distance meter defines the speed of the fans.
By moving closer to the fans, the fan speed is increased.

THE DIAMONDS OF FITTJA

Architecture with Textile

Elsa Jannborg

They say
They say the concrete is where the suburb is.
They say the suburb is where the concrete is.
Tell me
Tell me where I am

They say the concrete is hard
They say it is dead
They say it is inhuman
Tell me
Tell me where I am

I am standing next to a body of a building
I am suraunded by bodies
We are standing here together

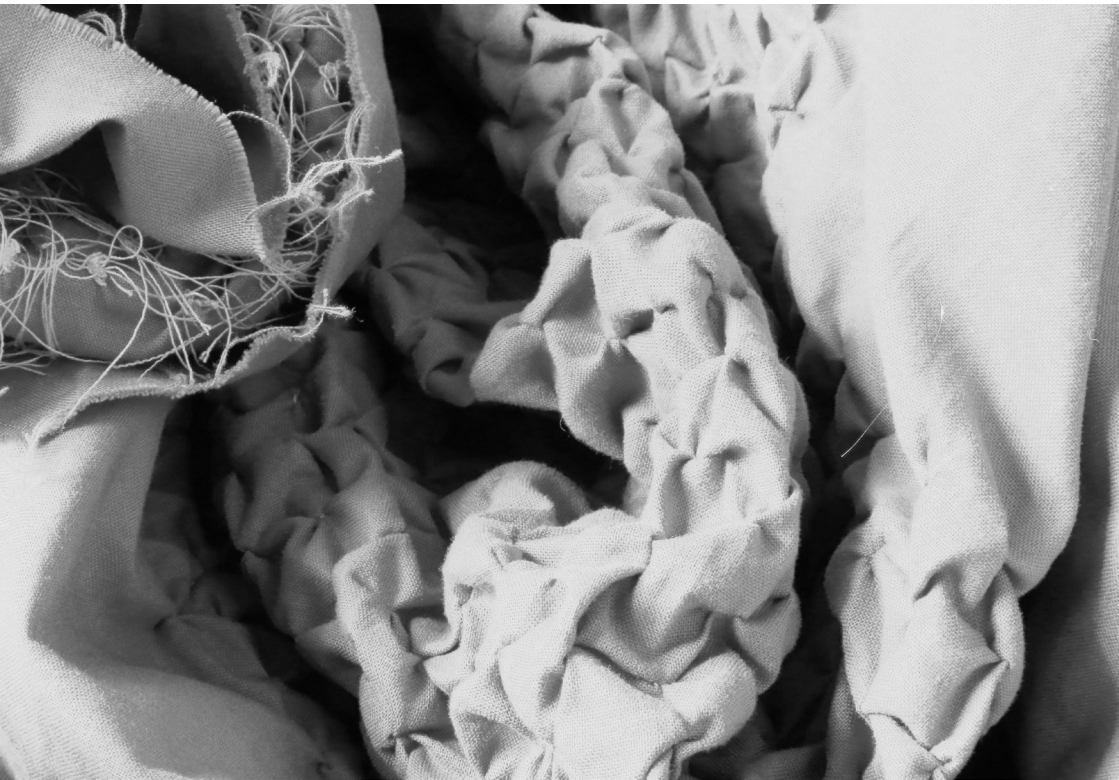
I say they are vivid
I say they are gentle
I say they are strong

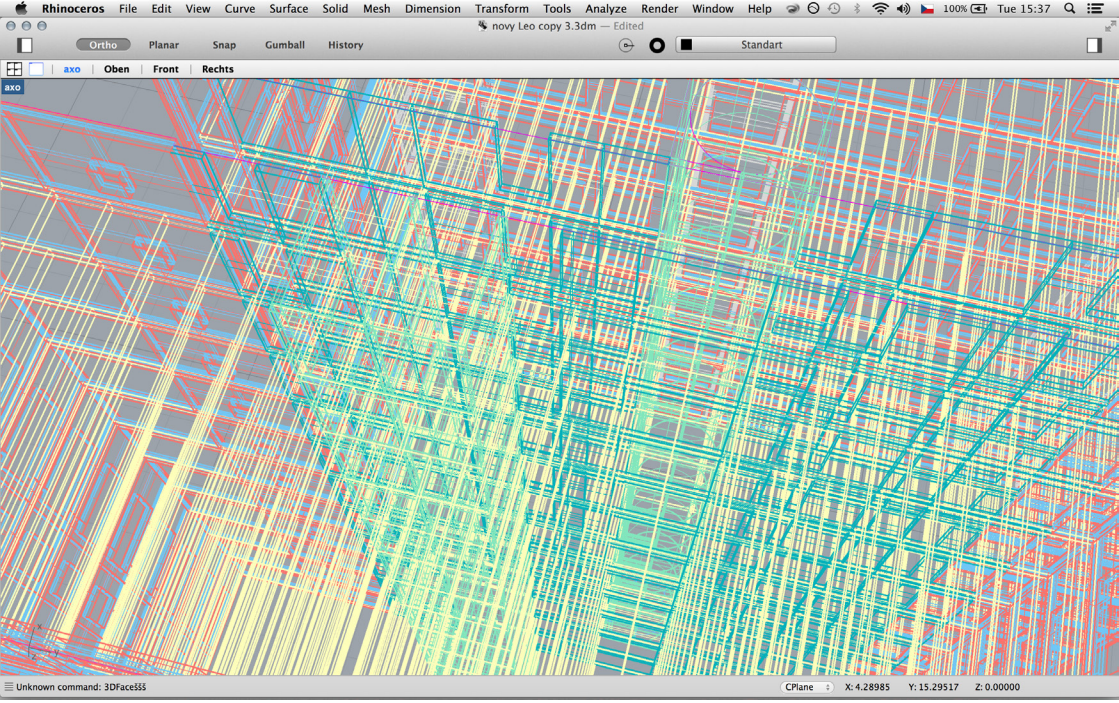








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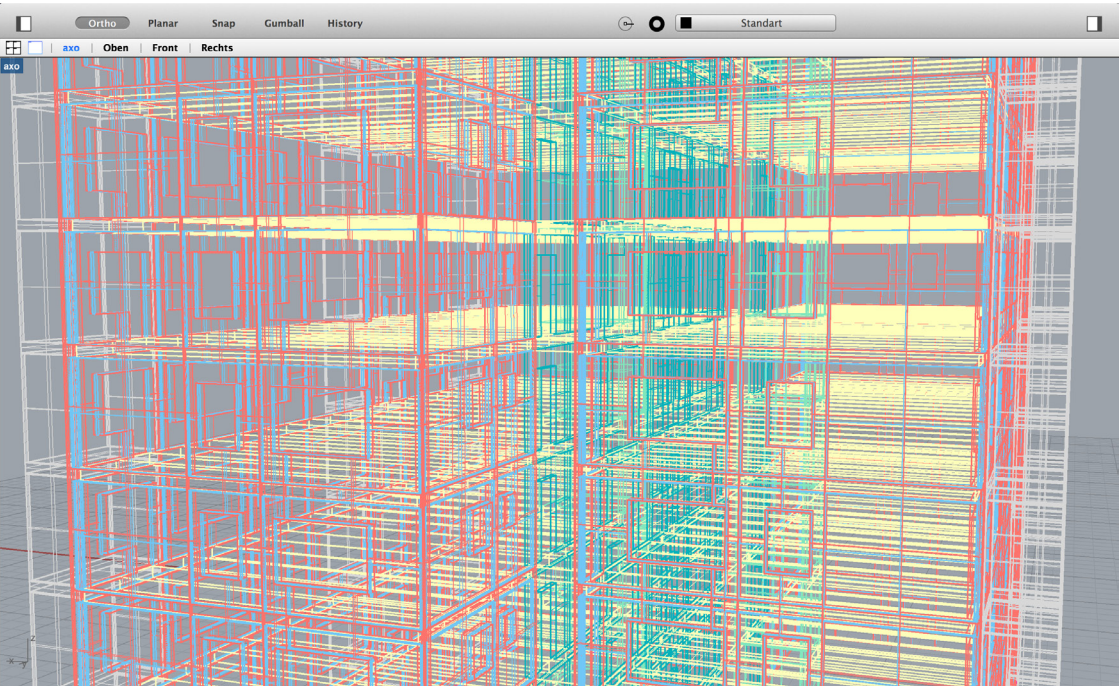
Ortho Planar Snap Gumball History
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ANIMATION

Intersection of two realities

Michaela Stastna

“Virtual / digital” reality

Showing virtual space where buildings are created. The working space of architects and builders. These are images of virtual world witch seems to be too abstract but with knowledge of meanings each lines and colours get their sense. This also illustrates repetition of million program constructions. The endless of uses prefab constructions. Scale is disapearing in digital space. Also physical phenomena such as gravitation, wind, stressed stuctures and so on. But we can also simulate all of this in different programs. But this animation is telling abstract stories about abstract space where everything is composed by user (architect). Architect is becoming creator of this digital world. Decides where is up and where is down for example. So this animation is showing more or less this freedom and creativnes. Questioning the physical world. Allows us to see through the walls. The transparency of materials and matter.

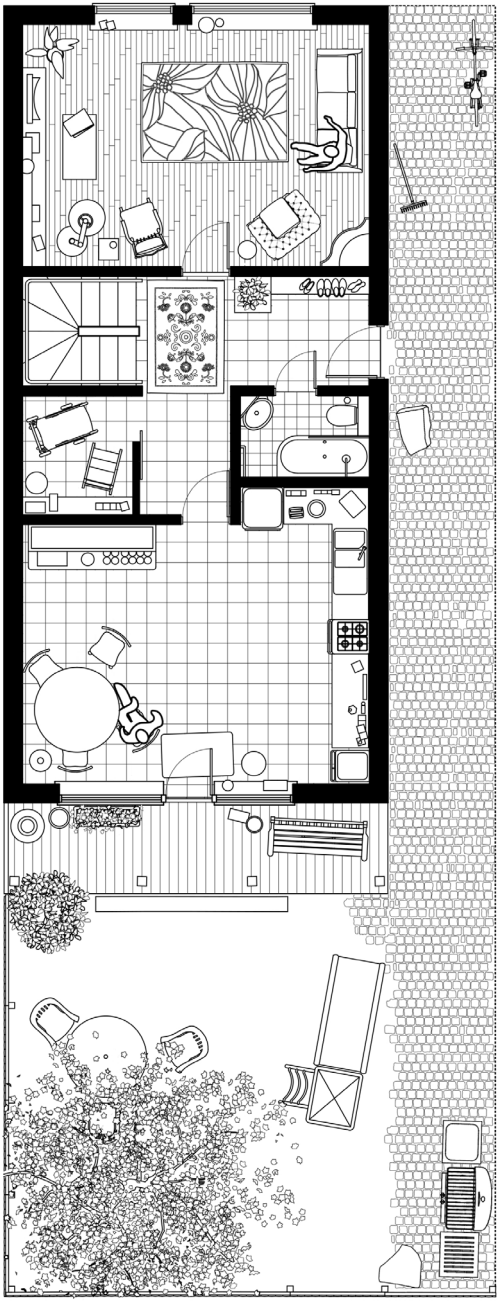
“Real” reality

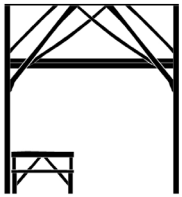
Showing real space with the obvious aspects of our world. Capturing movement, materials, details, people, weather, colors, scale and so on. This pictures seems to be multifaceted but they are not shoving us whole story. What is behind the walls, the constructions, layers of functions. The whole spectrum what is captured in the “virtual” animation.

My intention was show these two different realities and connect them to the one single story. Fittja is main character of this story. Trying to show it in different aspects and different point of view to one complex image. Image which is telling more which is evokes another stories. Visitor is creates his own reality with his own rules.

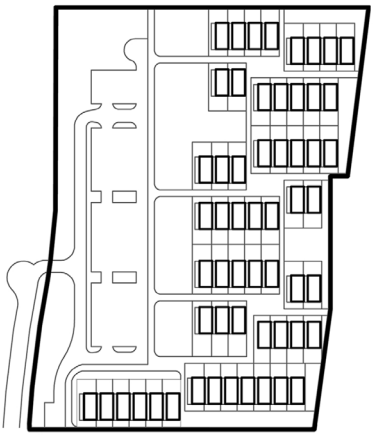








FITTJA 15

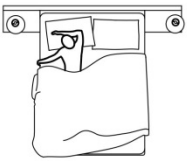


Projektet Fittja 15 syftar till att förmå personer med blandade bakgrunder att ta på sig rollen som arkitekt och designa sitt eget boende. Varje inskickat förslag kommer läggas upp på min blogg, fittya15.tumblr.com, och så småningom inarbetas på en områdeskarta där projektdeltagare och nyfikna kommer kunna se de olika planförslagen.

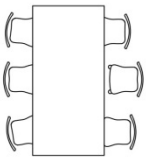
Den här idéen är en reaktion på de förändringar av Plan- och Bygglagen som föreslagits i en au regeringen beställd utredning, och som kan ge privatpersoner rätten att utan bygglov tex. bygga till en 15kvm stor utbyggnad i anslutning till sitt hus. Koncept med arkitekt-och boendesamverkan har även kommit att bli ett mer betydelsefullt inslag vid projektering av nybyggnadsobjekt.

Till vänster ser ni en typisk planlösning för ett bottenplan i en familjebostad i ett miljonprogramsområde i förorten Fittja.

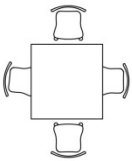
Föreställ dig nu att detta hus är din egendom och att du efter eget tycke får lägga till 15kvm efter egen smak eller efter eget behov. Skissa upp din idé/ditt förslag på bifogat papper. Utgå från bifogad mall och gör så många förändringar du anser nödvändigt. Du avgör själv vilken nivå av detaljrikedom du vill använda i ditt förslag.

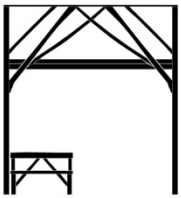


bed / säng



dining table / matbord

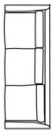




FITTJA 15

You can trace over these drawing blocks to add details to your design...







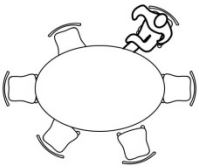


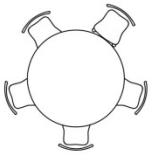




chair / stol

sofa / soffa





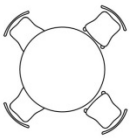
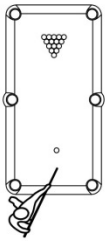


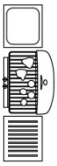




table / bord



pool table / biljardbord



barbeque / grill

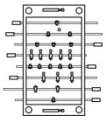
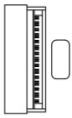


table football / bordsfotboll



bear rug / björn matta



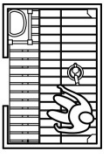
piano



bicycle / cykel



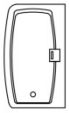
guitar / gitarr



sauna / bastu



jacuzzi



bath / bad



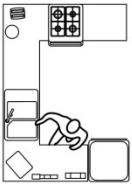
sink / tvättställ

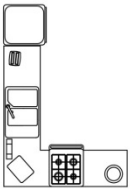






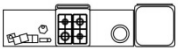
shower / dusch

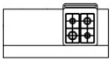








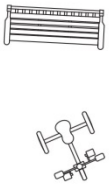




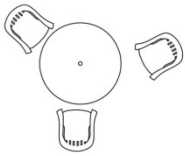
kitchen / kök



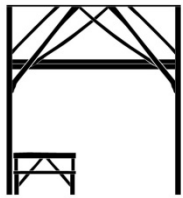
slide / glidbana



tricycle / trehjuling



garden table / trädgårdsbord

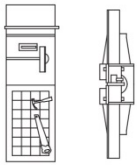


FITTJA 15



gym equipment / gymutrustning

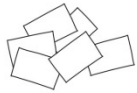




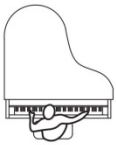
workshop / verkstad



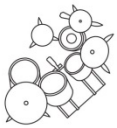
bed / säng



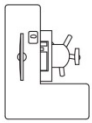
pillows / kuddar

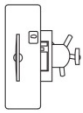


grand piano / flygel



drum kit / trumset





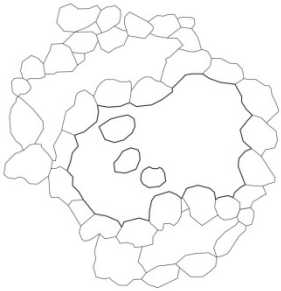
desk / skrivbord



rug / matta



antlers / horn



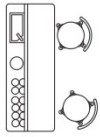
pond / damm



rug / matta



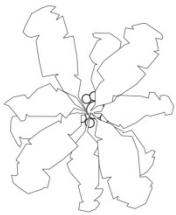
spiral stair / spiraltrappa



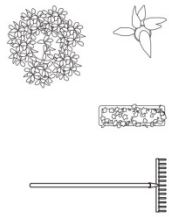
bar



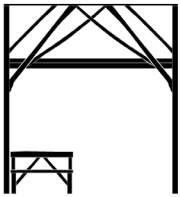
tree / träd



palm tree / palm



plants / växter



FITTJA 15

1. Föreställ dig att det här är ditt eget hus, med tre sovrum på våningen över. Försök att göra en snabb skiss som redovisar hur du skulle förändra bottenplanets rumsindelning för att i störst möjliga mån passa din egen stil och dina egna behov.

2. Du kan addera upp till 15kvm yta till din planlösning. Denna utökning kan göras till höger om eller under huvudbyggnaden. Du kan även välja att lägga till en extra byggnad i trädgården.

3. Du kan antingen starta från scratch, eller behålla så stor del av den ursprungliga planlösningen som du själv önskar. Möjliga nya rum skulle tex. kunna vara: bastu, verkstad, uteplats eller hemmastudio.

4.Var kreativ... och fundera på vad du skulle vilja göra, snarare än vad du skulle ha råd med. Lycka till och tack för din hjälp!

$15m^2$

$15m^2$

$15m^2$

$1m^2$

personuppgifter

namn .....

ålder .....

ockupation .....

RESEARCH:

ALLOTMENT GARDENS

Hillevi Gebring

Inbetween the highrise area and the row house area are the allotment gardens. Here, another kind of community with an alternative architecture has grown out of recycled material, such as leftover building parts. It is a slow process and in this way the architecture organically develops over time. Some structures are imaginative and the use of material are inventive. The buildings on the plots are allowed to be four square meters and by regulation they all have to be green. Therefore there are a lot of small cabins, approximately 2 x 2 meters, and larger structures beside or surrounding them, such as pergola systems with decks and a roof where the whole family can sit. Almost every plot has a barbecue spot where the famlilys meet. Here people come to grow their vegetables and socialise with others. On 98 plots, there is plenty of activity on a nice day.



Reconstruction of two allotment plots in a modell 1:15







Anno
1809
Fittja
Gård
TAVER
F O R S K
TÄLLNING
lla
Almanacka

TRACING THE PAST

(a subjective view on the history of Fittja)

Leo Kleine

What can someone do today to trace the past? Ask someone, go somewhere and google it. All this has been done and the findings are presented here, as raw material collected and commented without intention or order. Differnet images are provided. Some related to the text, some not. They should enable you to make your own findings. Different histories of Fittja will arise.

Finding 1:
"Anno 1809, Fittja Gård". Written on a locker in the Multicultural Centre in Fittja. Probably referring to the date the Fittja Gård, who's old building is now inhabited by the Multicultural Centre, was finished and put into use.

Finding 2:
The Fittja Gård was the last opportunity to change horses before Stockholm during times the car was not invented, yet. Rich people mostly traveled with their own horses and where slower as they had to wait for them to recover instead of changing for a fresh horse.





Finding 3:
Old Trees are left along the road at Fittja Gård. So the road is partly still following the same route. Taking into account Finding 1ww one might argue that the trees are at least 200 years old.

Finding 4:
To see old houses, or look-alikes, you have to look away from Fittja. It is difficult to take a picture of Masmo, that shows only old, or look-alike, houses.

Finding 5:
Sweden's first supermarket was build not far from Fittja. There once was a airplane in the market to symbolize the rise of modern technology and its arrival in Fittja!

Finding 6:
Sweden's first supermarket today blends in perfectly with the sprawling building outcome of the late 20th century. There is a huge fish. The iconic roof of the market, with all its triangulated pyramids is hard to identify from the ground. It is difficult to reach the market without a car from Fittja.

Finding 7:
Fittja had something to do with the water supply for Stockholm. The aqueduct resembles todays metro-line – at least on a map. There was a control-point for the aqueduct in Fittja, marked with a square on the map.

Finding 8:
An old stone. The stone seems to have some importance as it broke and got repaird by some old – but as old as the stone – iron or steel.

Finding 9;
The aqueduct is still there and got elevated to cross a footway.


Do the riot thing!





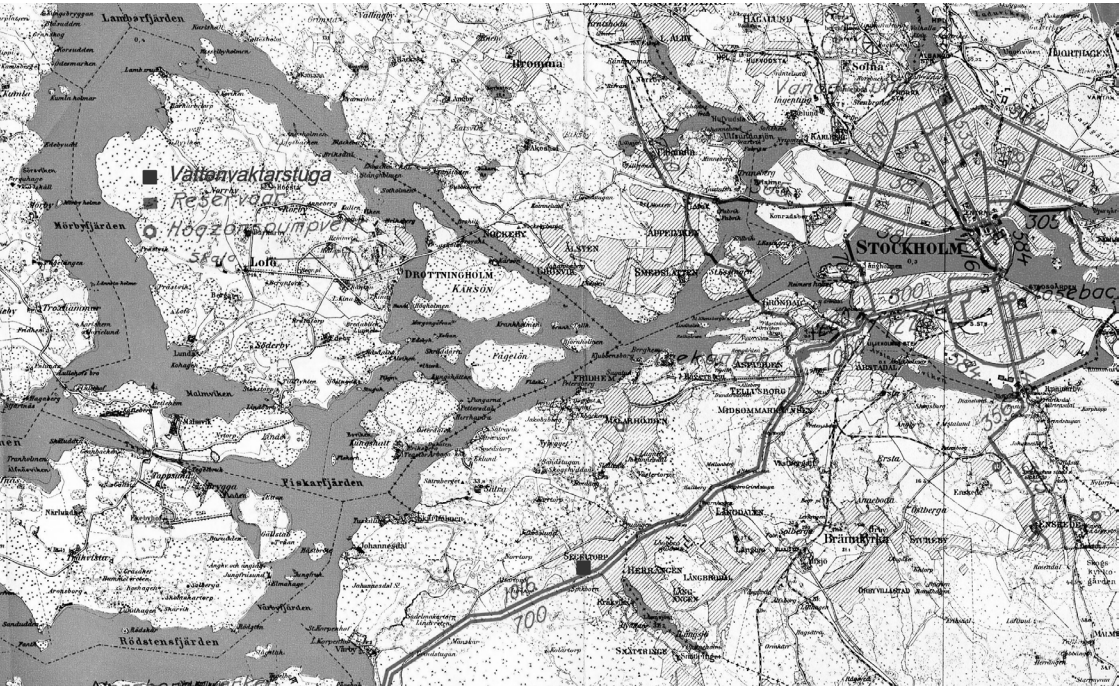
Finding 10:
The Fittja 10: In October 2009 Fittja did ‘the riot thing’. The riot emerged from the youth centre. Ten people got arrested and accused to be active in the Anitfa-movement and to have come to Fittja to participate in the already ongoing riot. Media is evil. In november eigth of the Fittja 10 where free people again. But two, one human, one ‘Genossin’, where sent to prison for 5 respective 4 month.

Finding 11:
The bridgehead from finding 18 is not a bridgehead. It is in fact the entry to a control-point for the aqueduct.

Finding 12:
Fittja had a church. A small chapel with a steep roof. 1947 pictures of it where taken from an airplane. Maybe the church is still there.

Finding 13:
No church could be found, only a mosque.




Vattenvaktarstuga
Reservoar
Högzonspumpverk
Lambarfjärden
Mörbyfjärden
Lofö
Drottningholm
Kärsön
Ekerö
Fiskarfjärden
Rödstensfjärden
Stockholm
Bromma
Solna
Sundbyberg
Hässelby
Vällingby
Tranebergsbron
Essingeleden
Liljeholmen
Midsommarkransen
Skärholmen
Herrängen
Länsmuseet
Brännkyrka
Skogskyrkogården
Ostkustbanan
Ostkustbanan
Ostkustbanan

Finding 14:
The back of the water-control-point reveals a prefabricated, therefore later made, roof. The aqueduct seems to be in use in 2014.

Finding 15:
Not a lot of the “old” Fittja is left. today Fittja is dominated by modernist housing blocks.

Finding 16:
It was possible to spend the night at Fittja Gård. The complex seems to be a kind of medieval motel.

Finding 17:
The centre of Fittja got moved. Till the 60s it was the half-island in the lake, now it is the metro station.

Finding 18:
The bridgehead of the old bride between the ground of todays Fittja and Fittjanäset is still there. The new bridge got build a few meters next to it.

Finding 19:
The house of the water-inspector still exists today. It is the green and yellow house not very far from the control-point.

Finding 20:
A little forest got preserved and is now part of the green spaces surrounded by the 70s blocks. If you walk by the forrest today you would probably not notice this.

Finding 21:
Fittja as been a nice little village, orented twoards the lake with lots of boats. People were growing their own vegetables.


J.H.S. LUNDBORG.
LANDS HRG.



Finding 22:
There was a huge break in the History of Fittja. Todays situation does not relate back further than the 70s.

Finding 23:
Above the door of the water-control-point, there is a sign. It features the date the aqueduct was opened. It is coverd by graffiti. The graffiti is harder to understand even as it is obviously more recent.

Finding 24:
It is hard to make a relevant finding on the history of Fittja.





HIGH-TECH FITTJA

1973 State-of-the-Art Technology in Fittja

Rasmus Siimes

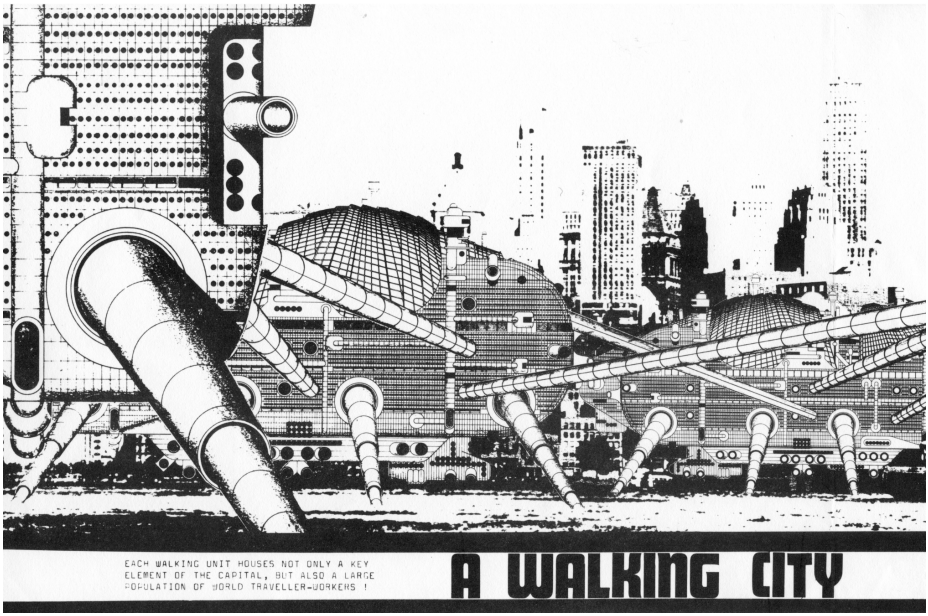
Fittja was built at a point where building technology in Sweden was under heavy influence from new standards and methods, developed during the previous decade. New ideas concerning accessibility and safety changed the way new housing areas were designed and the old, brick-by-brick way of building housing was abandoned in favour for far more advanced methods. This chapter briefly descibes some of the technical systems that have supported life in Fittja over the last forty years.

To understand Fittja, one must consider the characteristics of the era during which it was planned and built. In the early 1970s, the western world had made great progress in infrastructure, technology, and wealth. Consequently, the dreams of tomorrow at the time revolved around these areas.

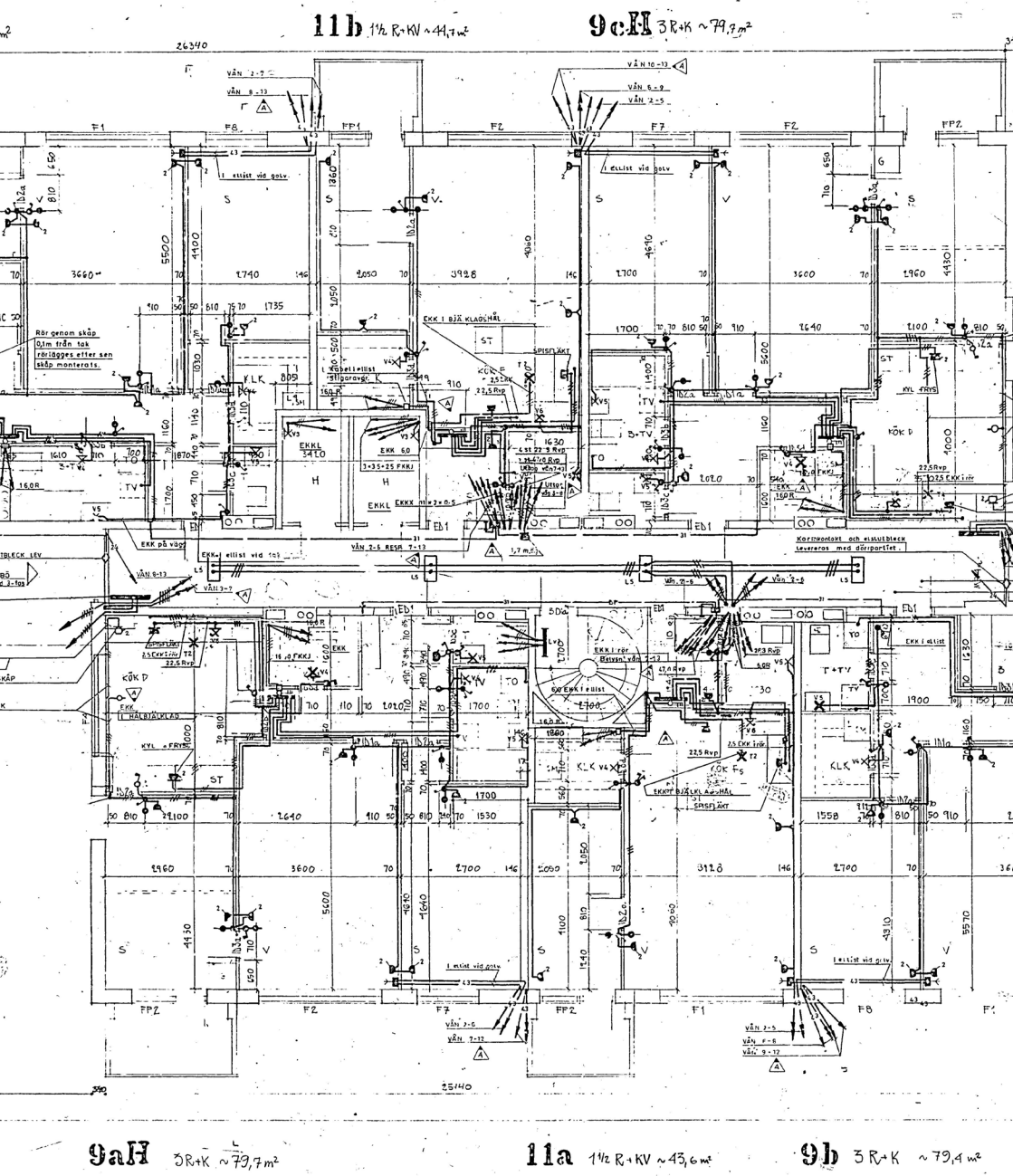
The Walking City was an idea proposed by British architect Ron Herron in 1964. In avant-garde architecture journal Archigram, Ron Herron proposed building massive mobile robotic structures, with their own intelligence, that could freely roam the world, moving to wherever their resources or manufacturing abilities were needed. Various walking cities could interconnect with each other to form larger 'walking metropolises' when needed, and then disperse when their concentrated power was no longer necessary.

Fittja was designed and built as a stand-alone microcosmos, a state-of-the-art unit providing ultra-modern housing, shopping, recreation, sports, schools, and daycare. It was placed on an (almost) empty spot that was considered suitable and connected to it's surroundings through the subway and high-ways.

Is Fittja a built version of Herron's utopian sketch?

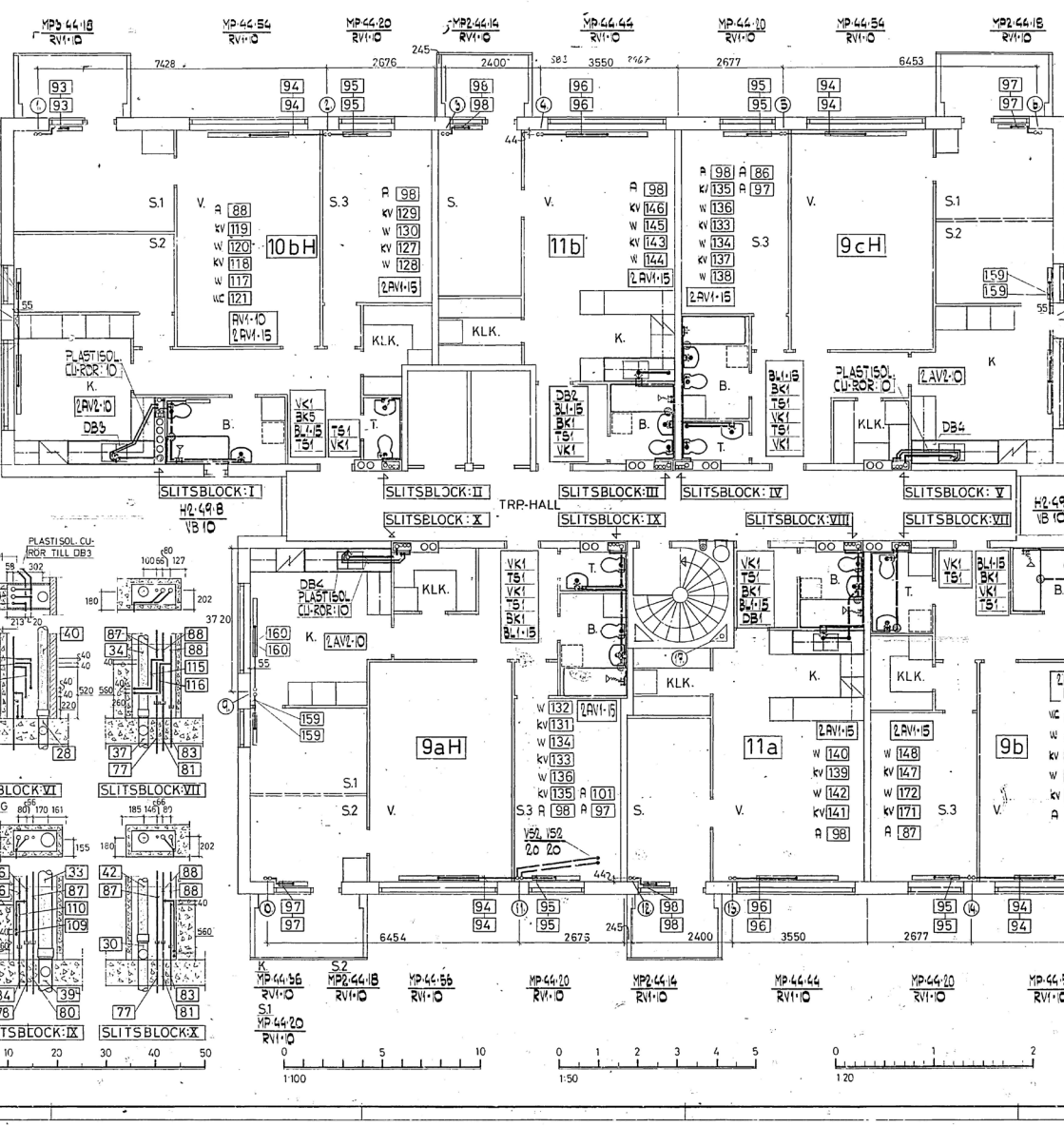


"A Walking City", Ron Herron, 1964.



No one wants their TV to go black when the neighbours turn on their vacuum cleaner. Making sure 200 persons in a high-rise get access to electricity requires some work.

Original electricity drawing from architects Höjer & Ljungqvist, 1973.



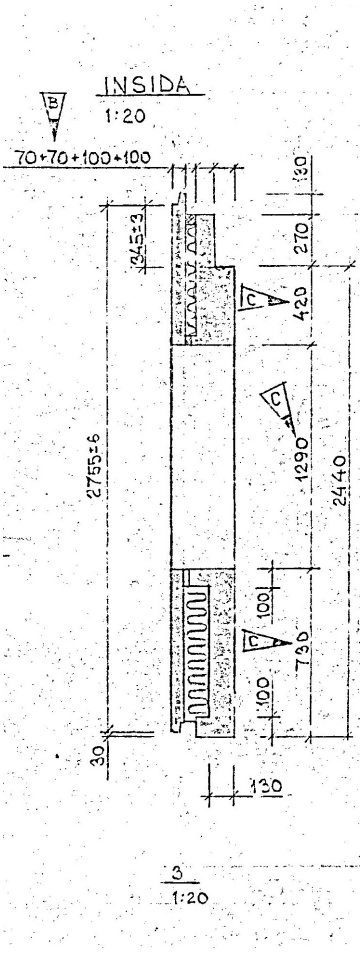
Pipes are the veins and artery of a building. They provide cold water, warm water, heat, and make sure that used water is safetly transported away from the building. With a well designed water system, you don't not have to worry about having your neighbour's sxxt flooding your bathroom.

Original plumbing drawing from architects Höjer & Ljungqvist, 1973.

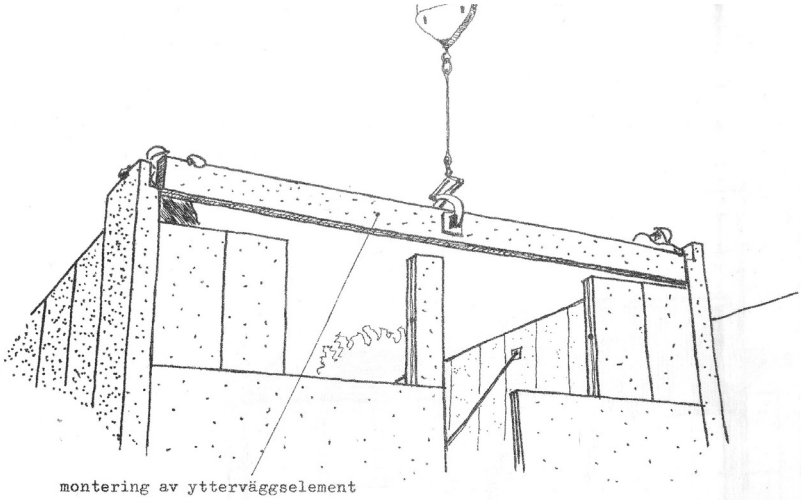
During the 1960s, prefabrication was the talk of the town. Using this new technique, buildings were put together at a much faster pace than before. Also, the quality of the building parts could be increased, since production took place under well-controlled conditions at a factory.

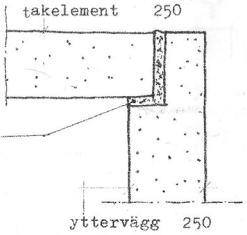
In Fittja, architects worked with prefabricated building elements, usually designed as three-layer sandwich elements. On the outside, a thin layer of concrete covered with high-class stones (marble and älvdalsporyr) protected the building from wind and rain. Next to this protection layer, a layer of insulation was placed. This layer made sure that the building's inner structure was separated from cold, outside air. On the inside, the elemets consisted of a thick, loadbearing concrete layer.

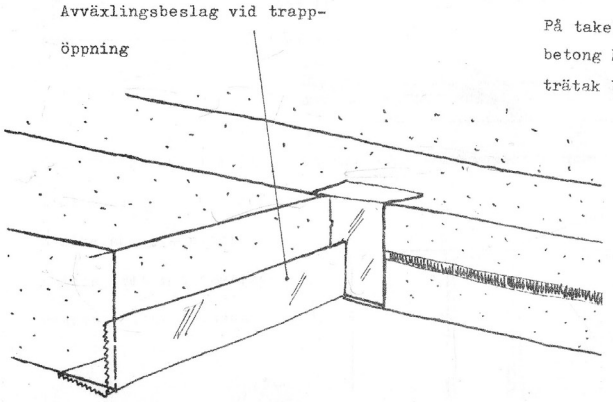
The building technique used in Fittja was modern, and today's buildings are often designed using similar techniques.



Original wall element drawing from Höjer & Ljungqvist, 1973.

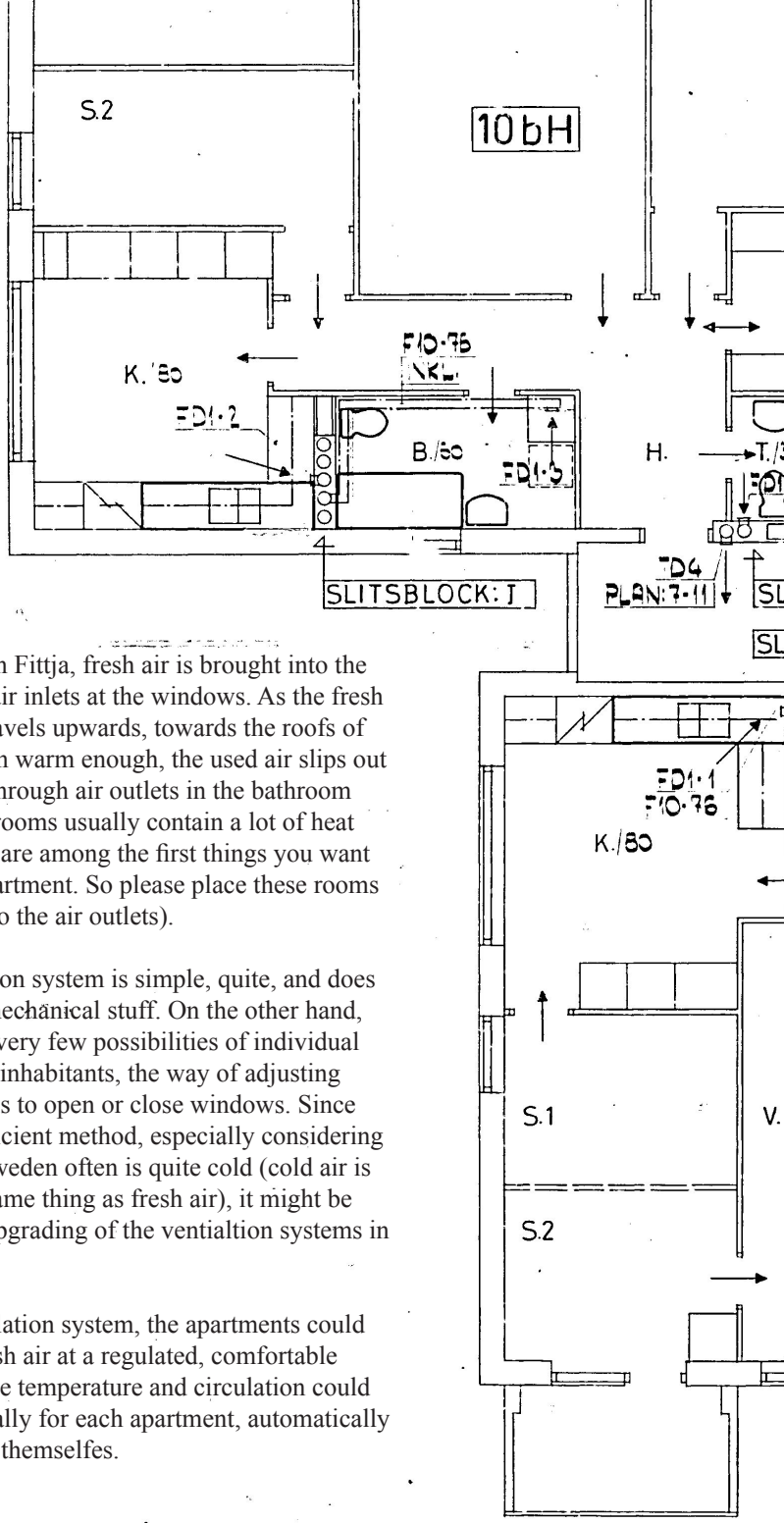






På takelementen av gasbetong har man ett lätt trätak bestående av träpanel som spikats på kilar c 1,0 m Kilarna stöder direkt på takelementen. Ovanpå träpanelen ligger en trelags papptäckning.

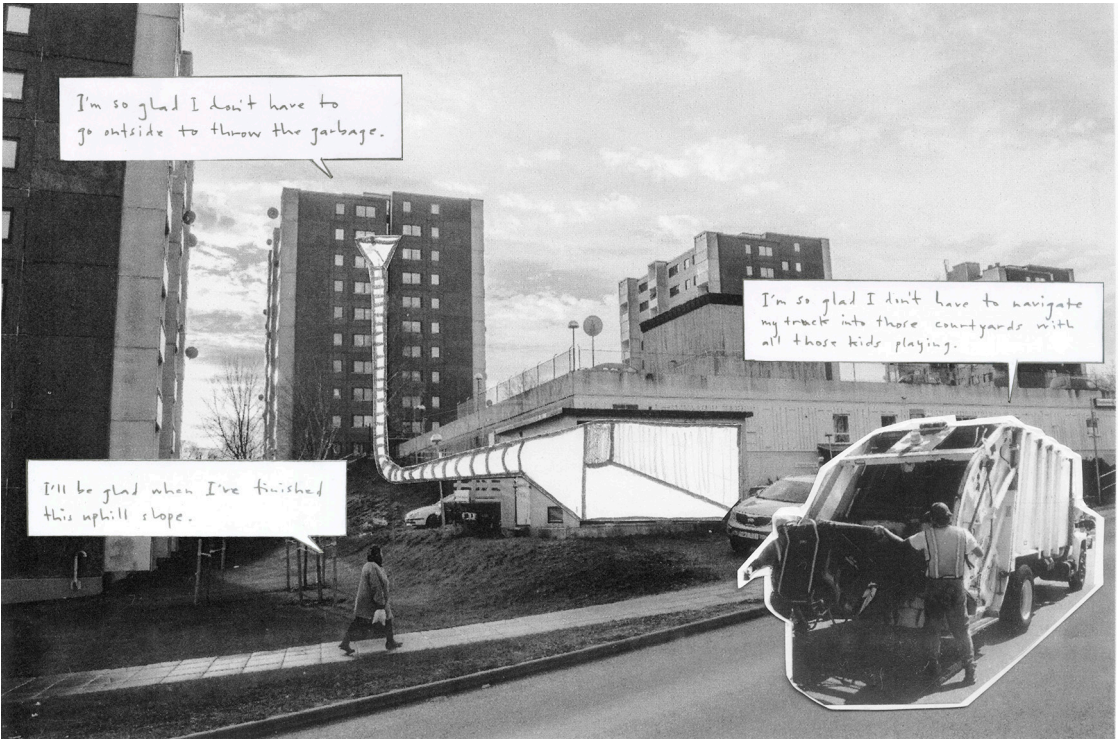
Assembly of row houses in Fittja.
From “Gruppbyggda småhus” by Tore Hansson & Jan Hagstedt, 1973.



In most apartments in Fittja, fresh air is brought into the apartments through air inlets at the windows. As the fresh air gets warmer, it travels upwards, towards the roofs of the apartments. When warm enough, the used air slips out from the apartment through air outlets in the bathroom and kitchen. (These rooms usually contain a lot of heat and humidity, which are among the first things you want to get rid of in an apartment. So please place these rooms as close as possible to the air outlets).

This type of ventilation system is simple, quite, and does not require a lot of mechanical stuff. On the other hand, the system provides very few possibilities of individual adjustments. For the inhabitants, the way of adjusting their indoor climate is to open or close windows. Since this is a rather insufficient method, especially considering that outdoor air in Sweden often is quite cold (cold air is not necessarily the same thing as fresh air), it might be worth looking into upgrading of the ventialtion systems in these buildings.

With a modern ventilation system, the apartments could be provided with fresh air at a regulated, comfortable temperature. Also, the temperature and circulation could be adjusted individually for each apartment, automatically or by the inhabitants themselfes.



According to the legend, Fittja was initially equipped with a high-tech waste management system based on a central waste station, to which garbage was automatically transported from each building. This ment that waste trucks did not have to go to each building to collect the garbage. For some reason, the system was discontinued. Thirty years later, a similar system was implemented in Hammarby sjöstad.
Remember where you first saw it...



The town mosque in Kulu, Turkey, which shares many design characteristics with the Turkish mosque in Fittja.

KULU

- A Turkish Town in Fittja

Jamie Britton

A large proportion of the residents in Fittja originate from Kulu, a province and small town in central Turkey. Beginning with a few migrant workers in 1965, some 15 000 people from Kulu have relocated to Sweden. Today, suburbs like Fittja maintain extraordinary links with the region, having developed a socially and economically co-dependant relationship. The Turkish and Kurdish communities in Fittja follow current affairs in Kulu, some 5 000km away, with the same elvel of interest as the local events taking place in Sweden, and its social customs and traditions remain very much part of the cognitive reality. The purpose of this essay is to briefly summarise the history and culture of Kulu society in order to shed some light on this unique relationship.

Historical Background

Kulu is located on an arid, agricultural plain along the highway between Ankara and Konya, approximately 100km south of the capital. The Kulu district is one of the least populated in central Anatolia, and is listed as one of the socio-economically least developed by the Turkish government. The town itself has just over 22 000 inhabitants, almost exclusively made up of ethnic Turks, and is the administrative centre for 34 villages, about a third of which are inhabited by people of Kurdish origin. These are the descendants of Kurdish tribes that were dislocated from Eastern



Farmland around Kulu.



The first migrants from Kulu, making the transit to Sweden by bus in 1965.

Turkey during the political unrest of the 1920s. Prior to migration the inhabitants of Kulu were mostly farmers and cattle breeders, continuing an agricultural tradition that has lasted for thousands of years in central Anatolia.

The high rate of population growth, fragmentation of land holdings and the increased mechanisation in agriculture are among the principle causes of the initial desire to look for work abroad. In the 1960s the recruitment of foreign workers into Sweden, which at the time had an acute labour shortage, was largely facilitated through unofficial channels.Thus a small band of migrants from Ankara were able to set up a business supplying work permits and basic, menial jobs for Kulu farmers that were looking for alternative opportunities outside of Turkey.

Within a decade these initial migrant workers helped their friends and relatives to follow, and so the self-sustaining, chain-migration of families between Kulu and Sweden was initiated. Although many did not feel accepted by Swedish society, and found life and work there to be dull and lacking real opportunities, they could earn over four or five times their previous income and had access to good education and healthcare, which was highly valued. The money they earned was invested in business and property back in Kulu, with the eventual intention to return once their financial stability was secured. However, the mass-migration of the youth population of the town made such a prospect unsustainable, and so very few people have made the decision to go back, despite maintaining strong links with what is now their second home.

Social Structure

Prior to mass-migration Kulu was a conventional agricultural society in which the vast majority of families held land holdings. The population could be divided into three main social groups:

1. The land-owning elite who hired labourers to till large plots of land

2. Farmers who tilled small plots of land with family labour

3. Poor labourers, hired by the rich to supplement their own insufficient income from small or stake-owned plots.

The migrants who first moved to Sweden mostly came from this second group of farmers that had just enough resources to pay for the transit and permits. Gradually poor labourers were also able to migrate as the initial settlers found the means to bring over the members of their extended family circle.

At first migration led to a significant increase in the economic power of the land-owning elite. Migrant families approached wealthy farmers with share-cropping agreements so that they could manage their farms whilst they earned money abroad. However, these agreements were practical business affairs, rather than generating an asymmetric, dependancy based relationship as they had done in the past. The wealthy farmers could also no longer monopolise credit lending and employment opportuni-



Traditional townhouses within the Kulu district.



A migrant family in front of their newly constructed home in Kulu.

ties, due to the increased economic power of the migrant families, and so lost the basis of their authority over a large segment of the population. Although this can be assessed as an important 'positive' social effect of external migration, the relative income level of the non-migrant population deteriorated rapidly. With inflation aggravated by the inflow of remittances, the living costs in Kulu gradually became unaffordable for the farmers that did not receive outside help, whilst the wealthy landowners increased economic and social pressure on the remaining families to rectify their own flailing authority within the town. After a decade of migration it became almost entirely unfeasible for young people to remain in Kulu and start a family of their own, which is precisely why such a large proportion decided to emigrate to Sweden.

Familial Structure

Kulu society is composed of several kinship groups, which are locally referred to as 'tribes' (kabile). Every family in Kulu is part of a kinship group, and the senior males within each family form what is effectively a tribal council. The running of a family farm required at least two adult males, and so a typical household contained at least two or more male siblings, together with their wives and children. In this traditional extended family authority is patriarchal and based on age superiority. The males were responsible for farming the land whilst females were responsible for housework and looking after the children and livestock.

These strong, familial relationships have remained to the present day, and are largely responsible for the extensive 'chain-migration' that saw parts or the whole of such kinship groups settle together in the same million programme neighbourhoods in Sweden. The community of Kulu migrants settled in Fittja is largely based around one such 'kabile', which partially explains the close social ties among them. It is common for these extended families to live in adjacent apartments, a social habit now reflected back in Kulu, where families pooled their resources together to build five story apartment buildings to replace the traditional, mud-brick housing stock in the town.

Reproducing Village Structure

As previously explained, rural Turkish society is based on patriarchal rule, with the eldest adult males holding the most authority within a 'kabile'. These senior members are able to meet at street cafes for long hours of the day to formulate business strategies and make decisions that effect the entire community. Along the main street in Kulu there are some twenty cafes of this kind, which function as the extended living rooms of the proprietors. Whatever happens in Kulu takes place right before the eyes of the group of men sitting along the street, allowing daily occurrences within the town to form part of the decision making process.

The vast majority of the migrants from Kulu are concentrated in suburbs like Fittja that were built in the late 1960s and 1970s as part of the million programme. These are characterised by the same large, multi-storied blocks of flats that were designed for the Swedish 'nuclear' family, and provide little extra room for any kind



A family farm outside of Kevziye, within the Kulu district.



Fevziye, a Kurdish village within the Kulu district.

of social activity. Initially the migrants from Kulu were keen to set up small businesses, including street cafes, that would allow traditional social practices to transfer over into their new communities. However, not only were these spaces hard to come by, but the local authorities objected to migrants appropriating their environment to better suit their old customs, partially because they still held on to the belief that new arrivals could be culturally assimilated into the Swedish, modernist ideal. Eventually a compromise was met, with the Swedish government encouraging the establishment of Turkish and Kurdish associations so long as they contained the democratic structure of a Swedish workers club. These associations are open to all Turks and Kurds living in a neighbourhood or residential area, but largely function as street cafes for adult males to meet and discuss business. Migrants from specific villages or kinship groups have formed their own individual associations, so that even today the social arrangement of a condensed, urban community like Fittja is largely defined by the familial and cultural devisions of a small, rural community in central Turkey.

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Effects of Emigration: The Effects on the Town of Kulu in Central Turkey on Emigration to Sweden, Commission for Immigrant Research, Sweden, Stockholm 1984 Sahlin Alpay and Halil Sariaslan

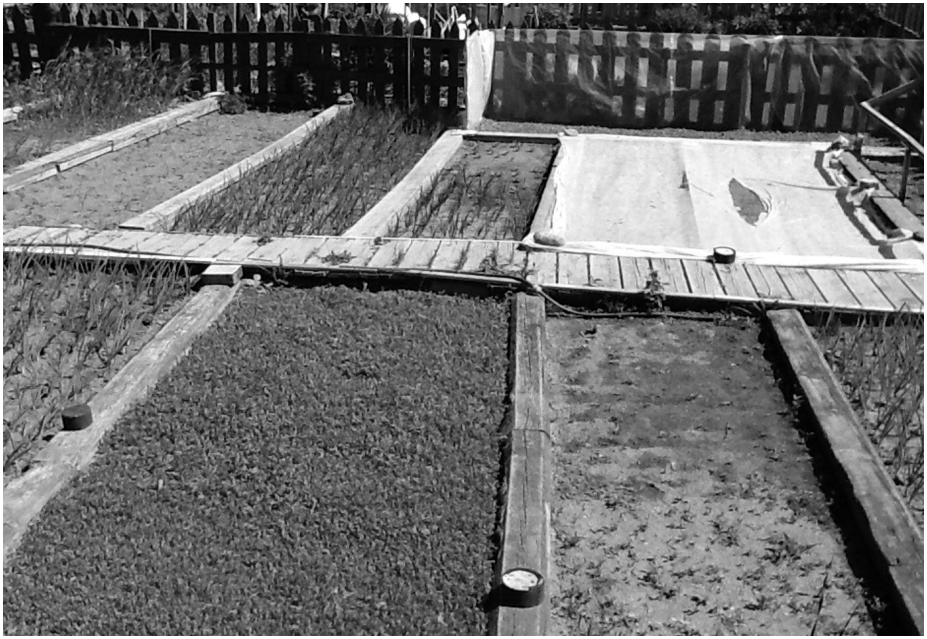
The Ethnically Diverse City, Invisible Activity: The Case of Muslim Migrants in Fittja,
Sweden, BWV, Berlin 2011, Klara Folkesson



A side street in Kulu, which has been largely reconstructed over the last three decades.



The main street in Kulu, named in honour of Olof Palmer.



Allotment Gardens in Fittja, which are popular with residents from Kulu.



The Turkish Association in Fittja.

MATERIALS IN FITTJA

The Swedish Diamond and More

Elsa Jannborg

Try to conect the materials from the list with the pictures!

Älvdal's porphyry
Green sheet metal
Concrete with small structure
Concrete, wood pattern
Marble
Sheet metal
Road paint + asphalt
Concrete

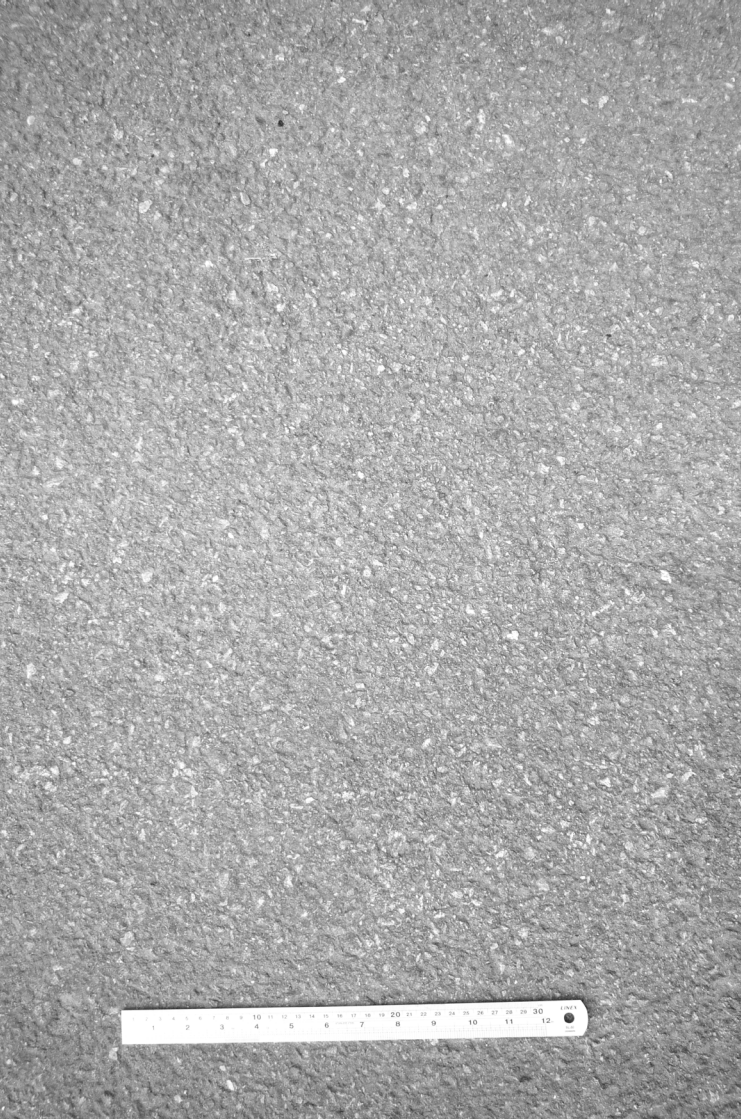
Concrete with structure
Concrete
Red colored concrete
Tiles
Wood panel
Sheet, brickpattern
Decorative stone, lightweight concrete
Concrete with shingle

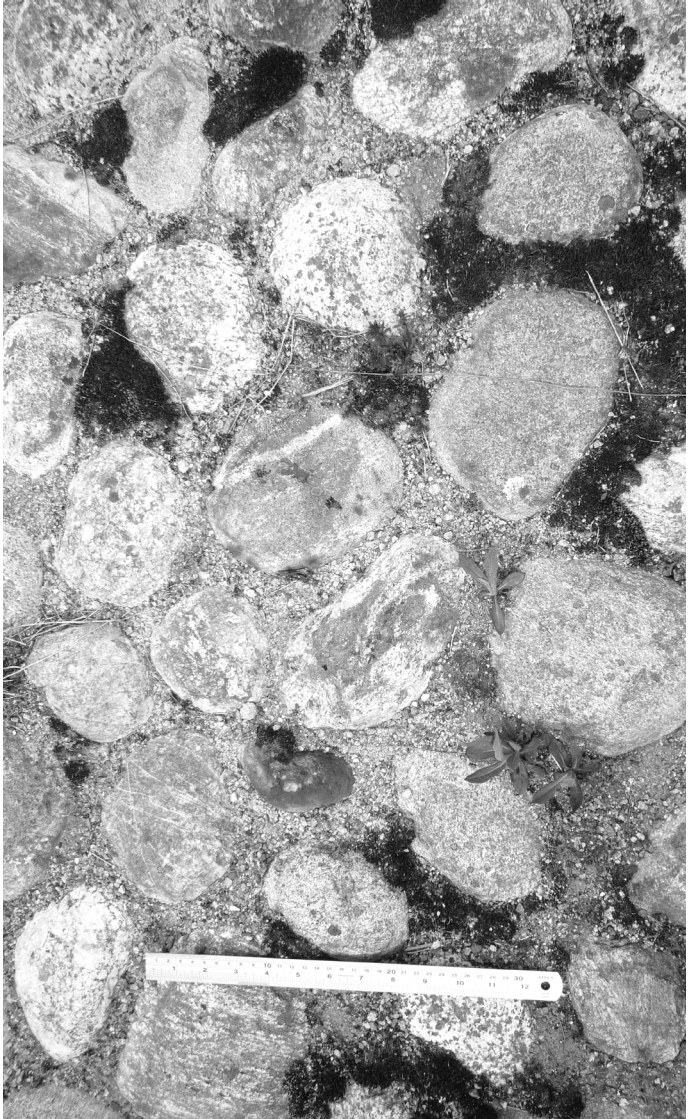
Brickwork
Concrete, wood pattern
Plaster
Brickwork, stretcher bond
Wood panel
Concrete, vertical pattern
Asphalt
Cobblestones
Expanded metal
Rubber asphalt
Wood panel with engravings
Concrete

Wood panel
Sheet metal

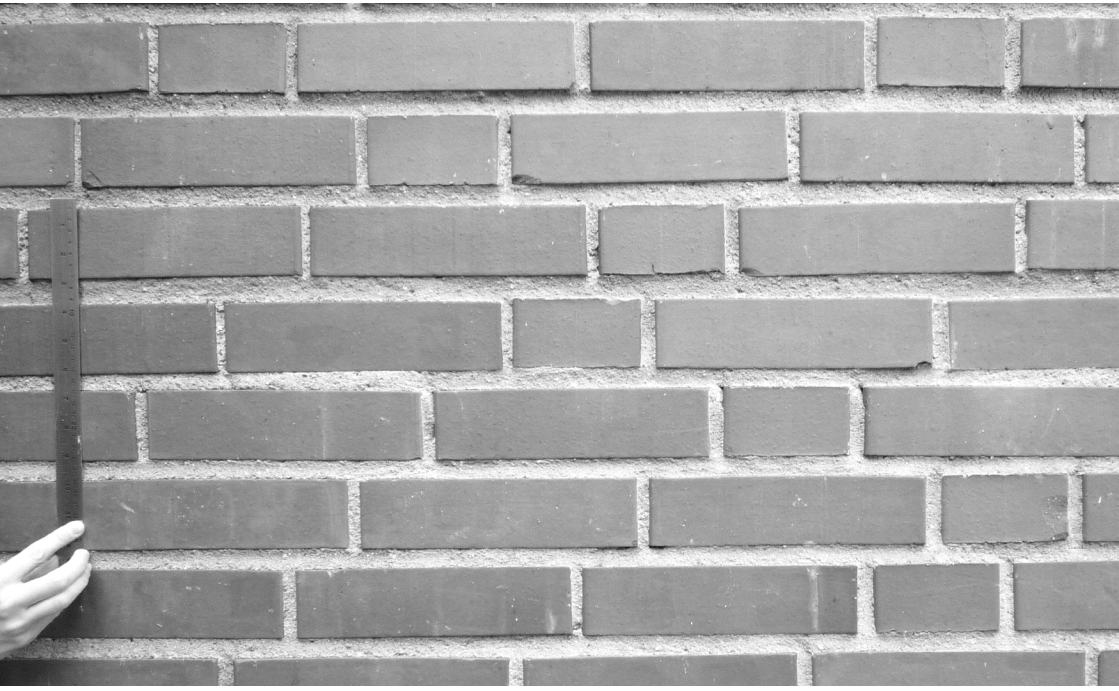
Concrete
Wood panel



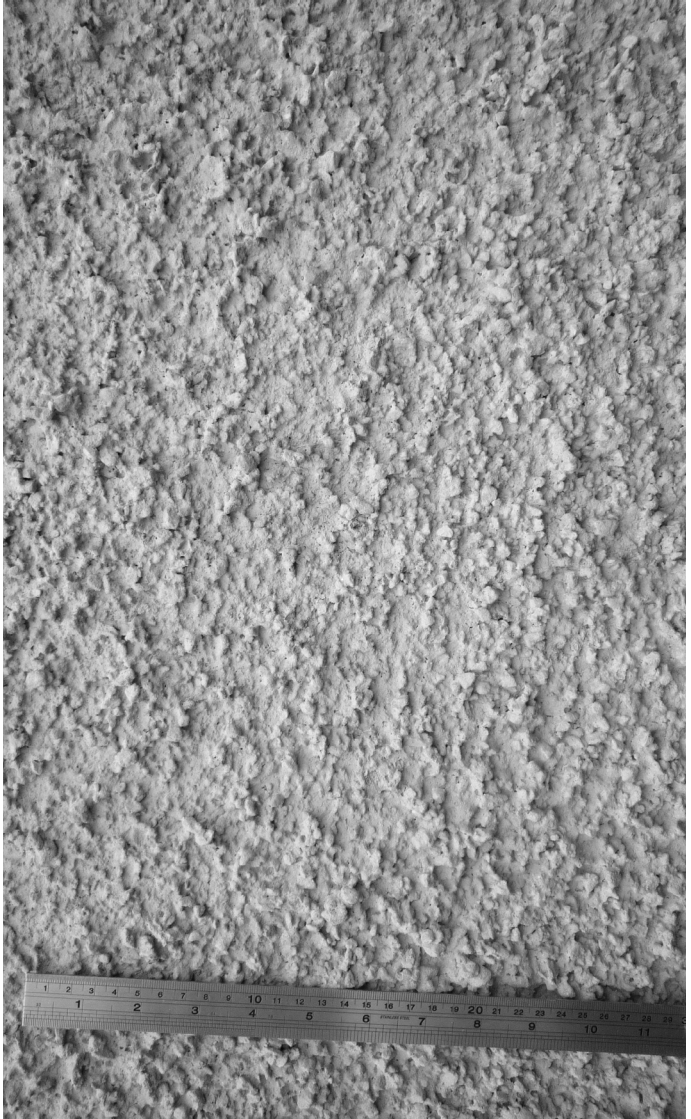






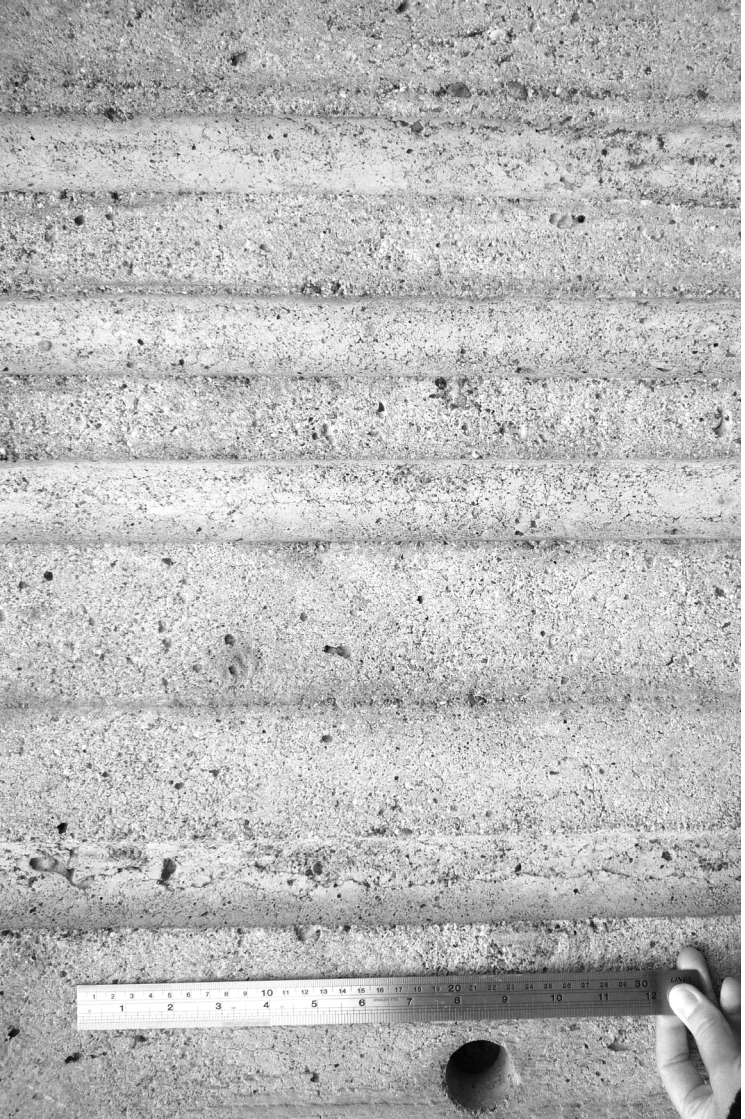












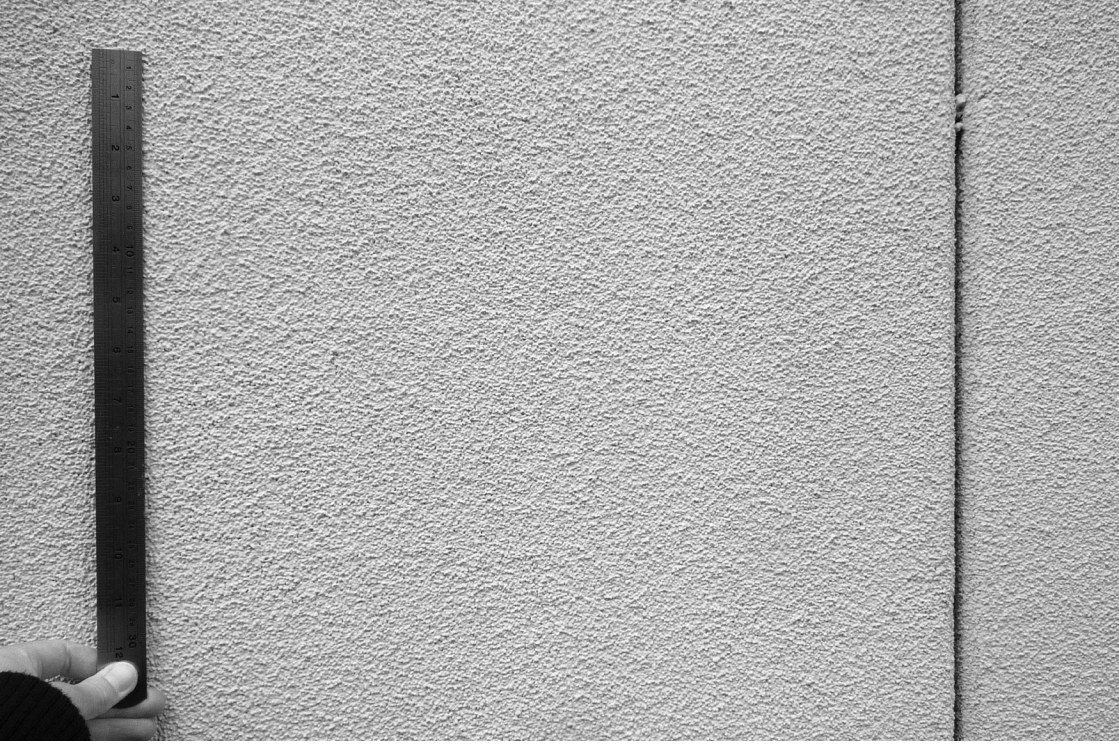




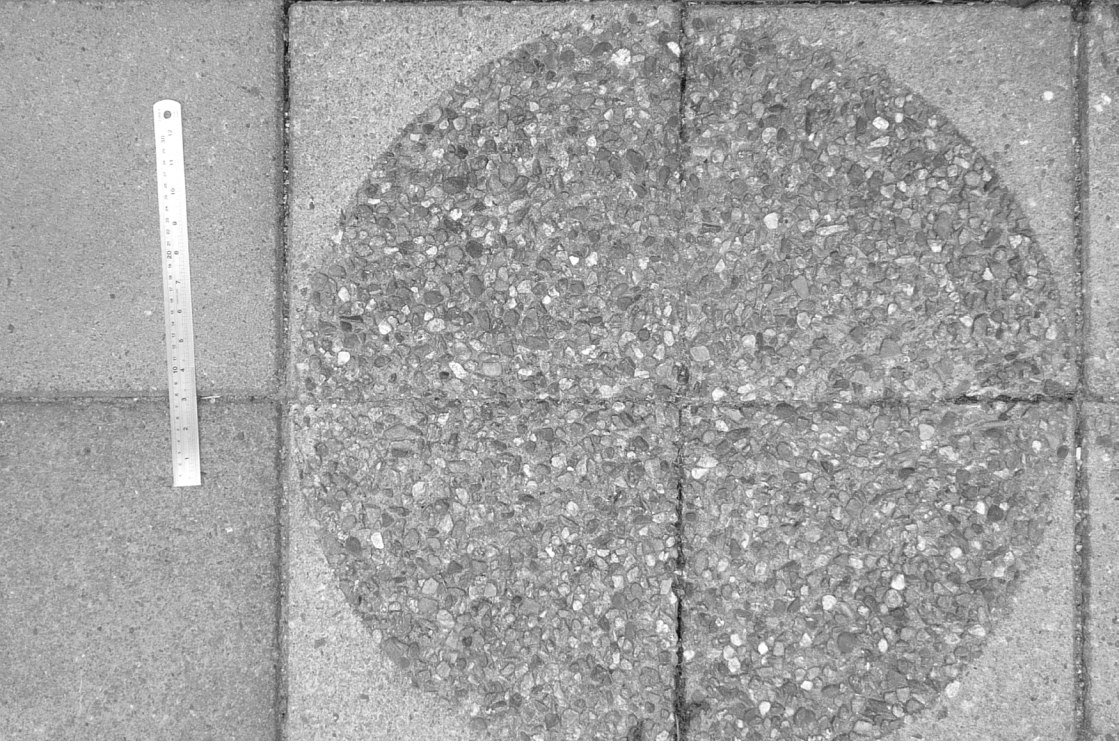

LINEX


LINEX

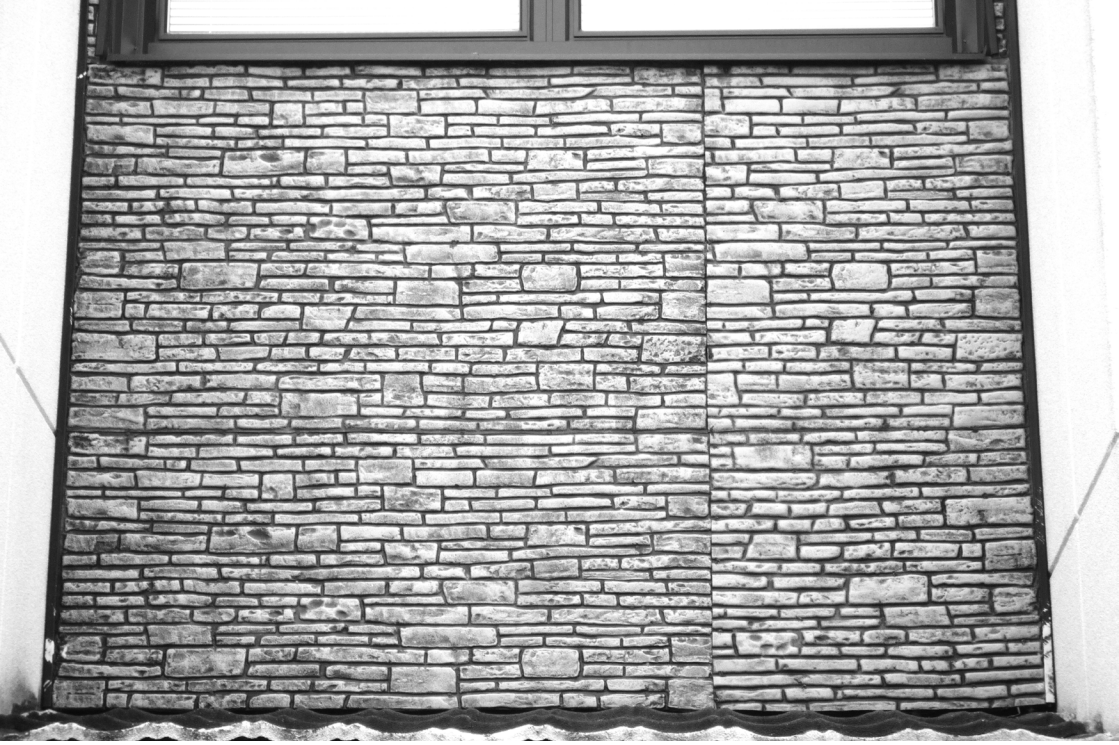

737











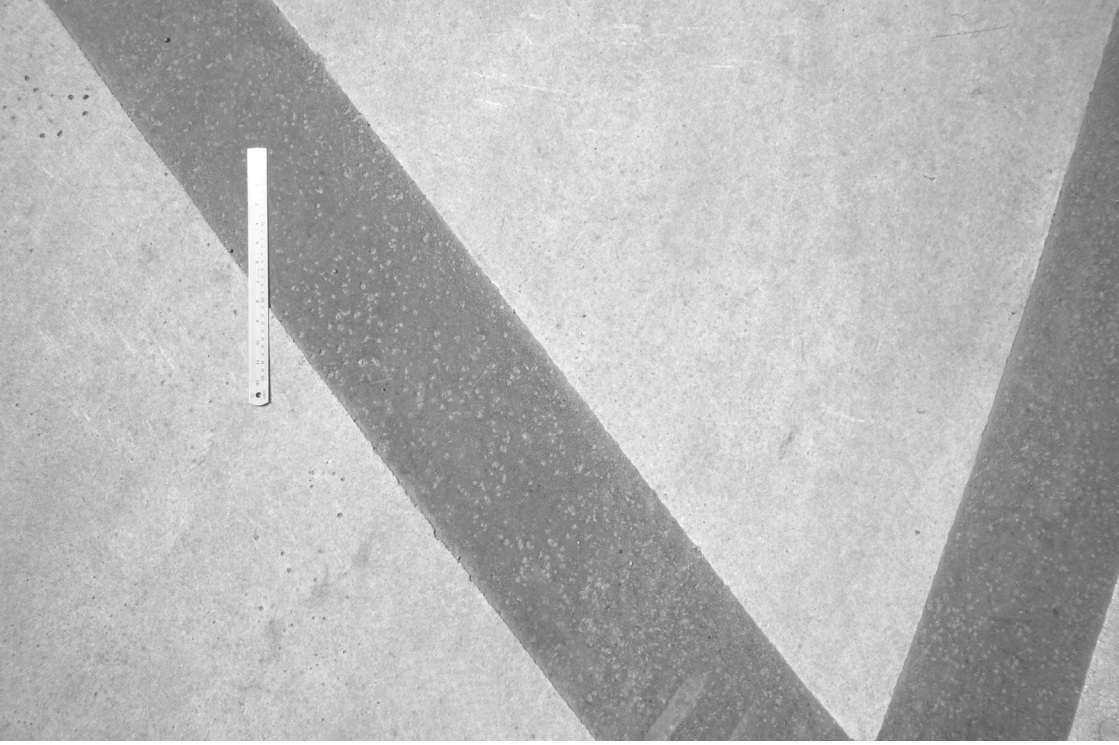


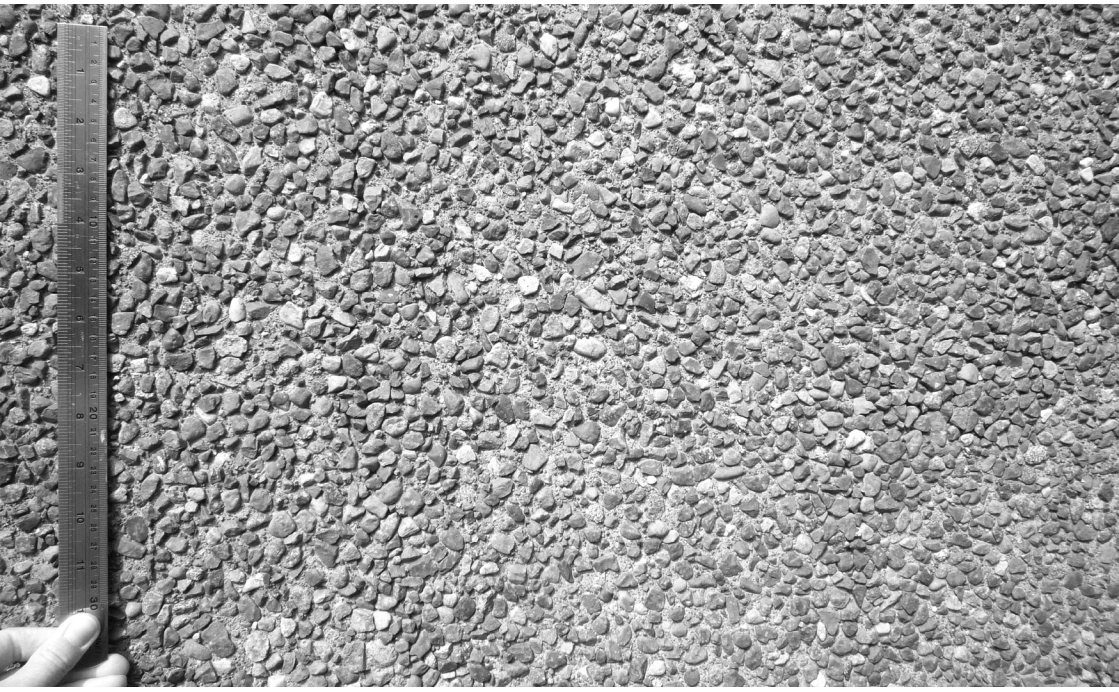




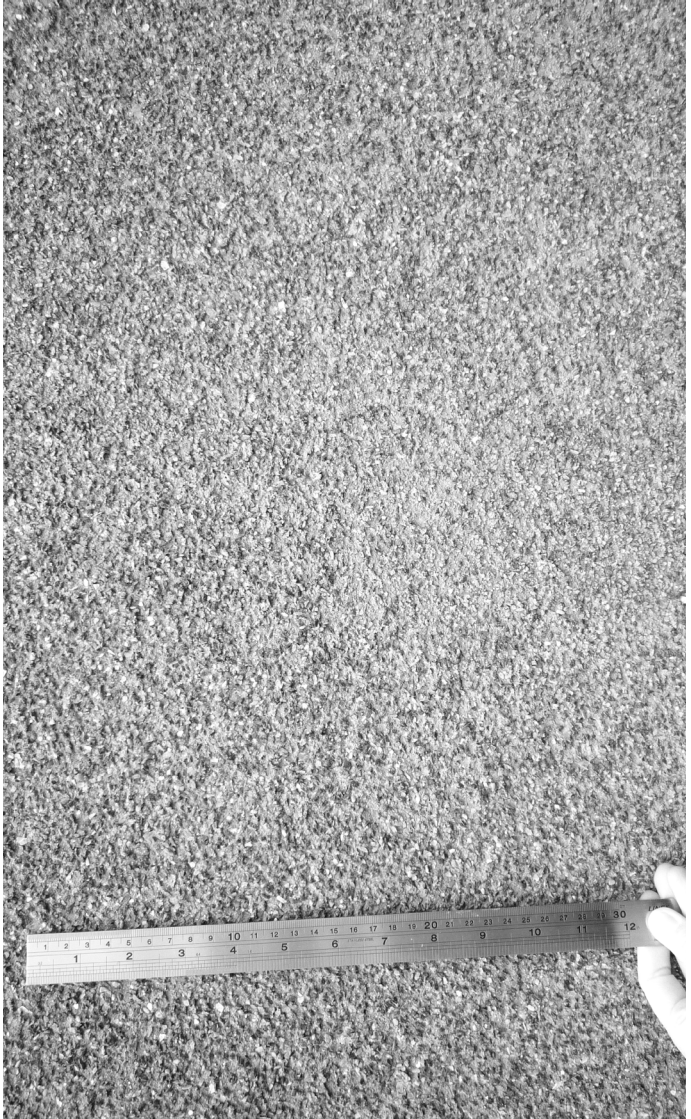


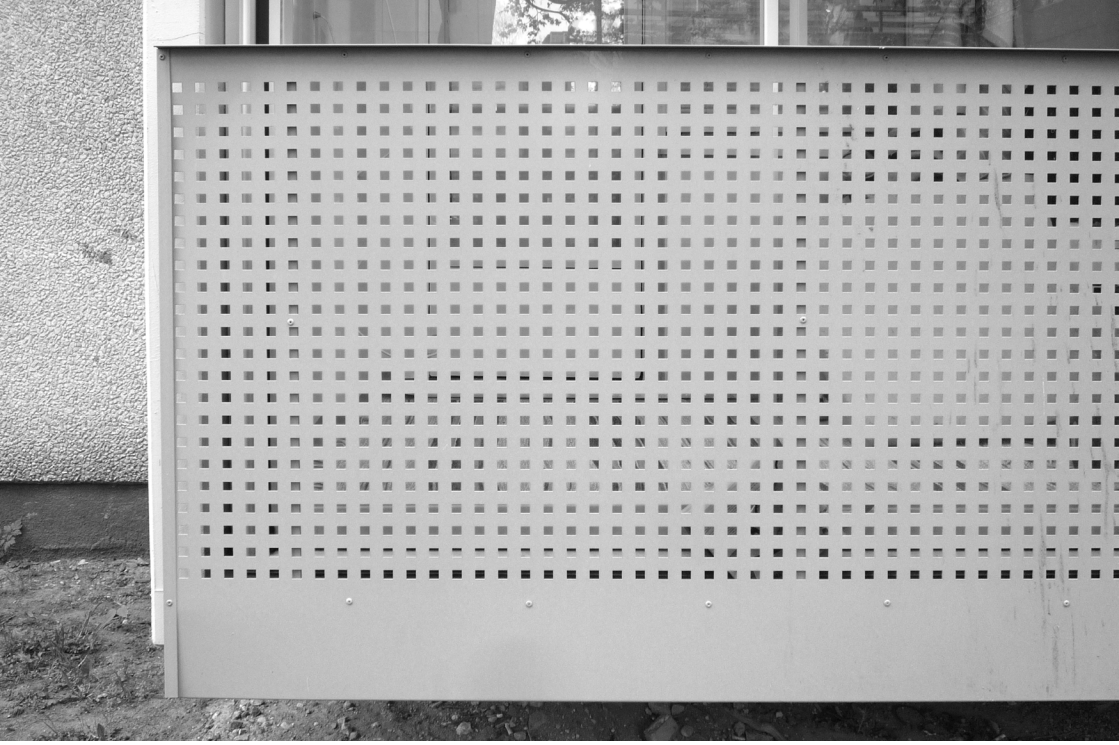


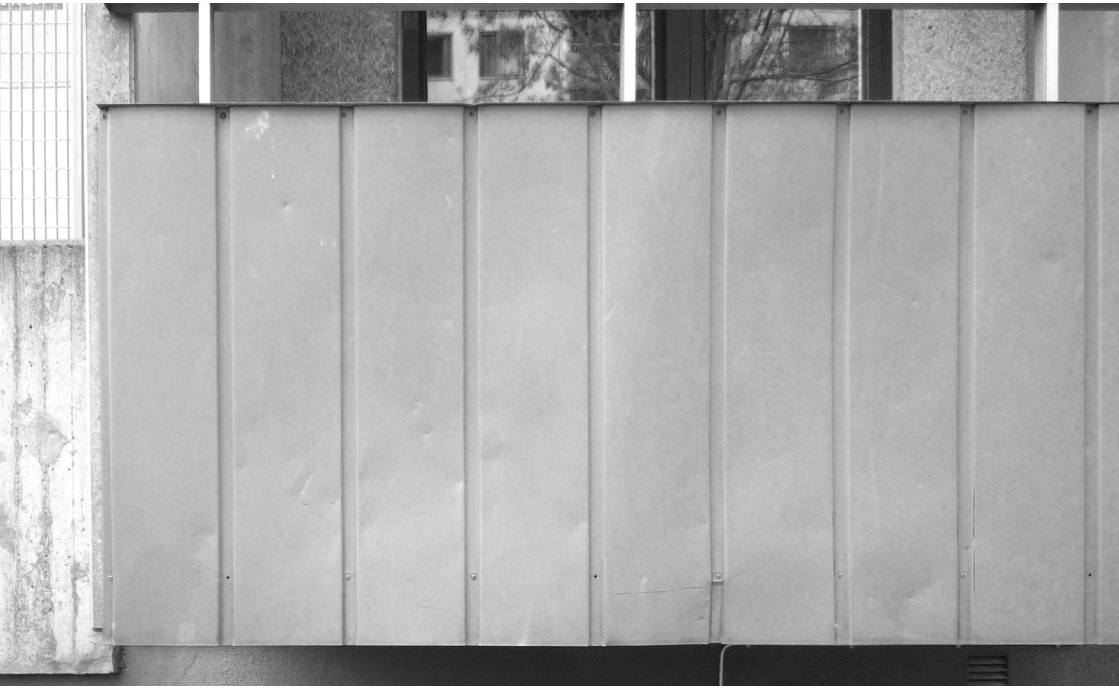




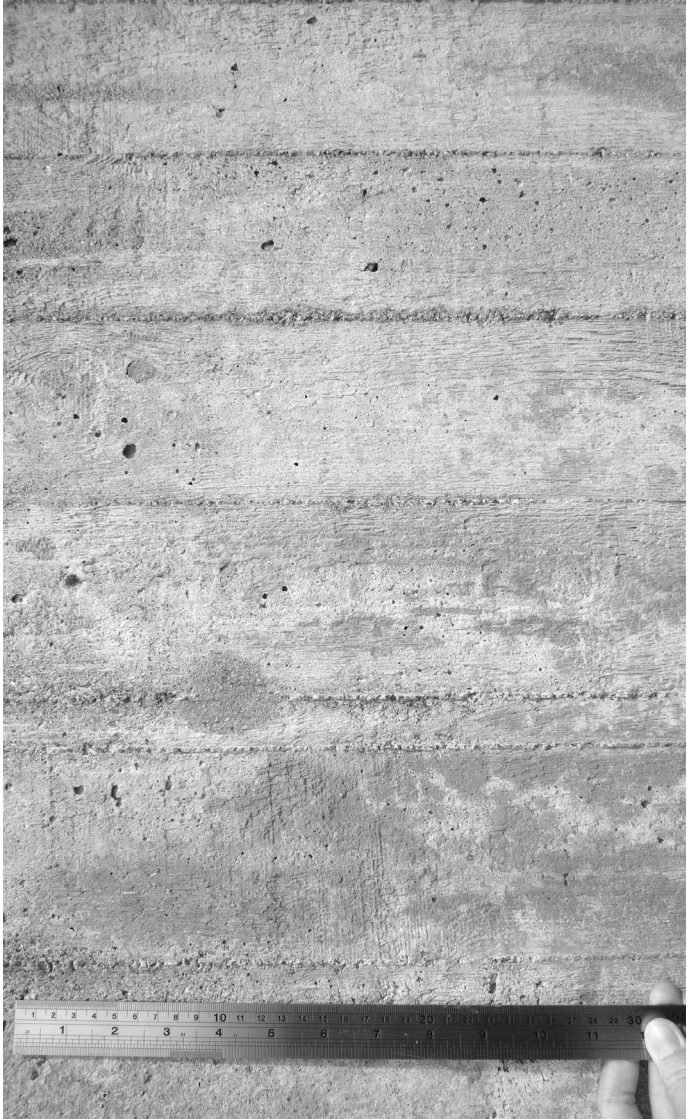












STRUCTURES

Happiness and public spaces in Fittja

- Yesterday and Tomorrow

Jasmijn Kok

At the time that the Million Programme was built, there were certain ideas about how the new area's should be structured. Spaces and traffic were discussed and planned very carefully. One of the key elements when this massive project begun, was that the areas would be situated in idyllic, peaceful and natural areas. The idea was that the new modern areas would have to be close to the countryside and provide the citizens with nature and green. This would all lead to the best living circumstances and happy inhabitants.

Thus the" Traffic Separation" was introduced. This meant that there were no cars allowed in the area, only a larger ring road would go around the area and cars were parked in huge parking lots. Traffic separation created the situation where you never really have a direct reason to enter into the new areas unless you live there. The basic idea was to separate cars from pedestrian traffic, and no cars would enter in the centre. For pedestrians, those who like to wander about in nature and open spaces, the traffic separation worked perfectly.


259
E20
147
259
Fittjavägen
Fittja Mos
Forvägen
E4
Hallundavägen
Fittjavägen
Fittjavägen
Värdshusvägen
Krögarvägen
Krögarvägen



NEW STRUCTURES IN FITTJA

The main ideas of the Million Programme, mentioned above, were also applied in Fittja. In Fittja there are many public spaces, green and open areas where the inhabitants can recreate as they wish. With the renovations now however, we notice a new direction in designing the public spaces. When Fittja was built, the public spaces were fluently connected and gradually changed from one function to another, from park to football field to path for example. This in contrast with the building blocks, these are very strict and clear in their shape and structure. The building blocks stand as high towers and rise above the lower buildings. The buildings crash into the floor, like boxes in a open field. These boundaries of the strictly structured buildings left space for the public area to be contradictionally free and open.

Now, strictly separated public spaces are created in the renovation. We see how the "old design idea" is replaced by the new contemporary one. In the 1970's the public spaces invited the users to be creative with it, activating and inviting the people to use it the way they want. We saw children playing football next to parents sitting and having a picknick. The goals would be only visible for children, made out of empty bottles of orange juice. This free concept of Public Space is now replaced with a new one, which has clear boundaries and a visible structure. The children that are born in Fittja today will have to play football in a specially designed "footballarea" with prefab goals and metal fences. The renovation does not only update the old materials to new ones , but also updates the areas design ideas to the contemporary ideas from the new time, the time we life in today.





The ideas for the building structure however have not changed as much as for the public space. The new row houses in Fittja still show a pattern, a certain structure in which they are placed. A structure in both design and constructionmethodes that is comparable to the structure that we find in the housing blocks built in the 1970's. The development of the public spaces changes, but the buildingmethods seem to remain more or less the same.

THE QUESTION OF HAPPINESS

But is this change of the public space of Fittja good? Or maybe bad? What is the influence of the area structure on the wellbeing and happiness of the people living there?

To answer this rather interesting question we should look back in time. Northern Europa is one of the regions in the world where the people are the happiest. (World Happiness Report 2013) Partly, the happiness factor is influenced by the surroundings – architecture and urban design structures – where people live. The report shows that people living in the old city centres are, on average, the happiest people.

Now, I have to clarify that we are not talking about just happy moments, where you experience a boost of happiness. When I say "happy" I mean the general average feeling of being content that people have. Apparently the Netherlands and the Scandinavian countries score very high on this average level of happiness. In the report this level of "wellbeing" is used to measure the living quality of a country.







The top 5 “happiness scores” belong to Denmark, Norway, Swiss, The Netherlands and Sweden. Of course architecture and urban design are only partly responsible for the well being of the citizens. Other factors that need to be taken into account are the income, life expectation, social support, freedom of choice and the absence of corruption. Mr. Schnabel emphasizes that freedom is a very important factor. But can we go as far to link this freedom also to the freedom available in the city structure and the freedom in the use public spaces?

The most common, oldest and most attractive type of urban structures is found in the historic city centres. These structures are very compact, all activities you need to undertake are easy to reach. A new trend is appearing in these old city centres: There are often no cars allowed anymore. Well that is interesting, doesn’t this remind us about something? This new trend creates situations exactly as they are imagined and realised by the million programme back in the 1970’s ! Big areas arise now where you can only walk and bike and where cars are not allowed. This change however, creating space just as it was done in 1970, does follow the new change in ideas in public space where defined and restricted areas arise. There are more and more rules in public space one has to obey.

It is logical that nowadays there are more rules, more planning and less freedom in the development of public space and city structures. It is logical because society changes. The demands on quality from the citizens have gotten higher (I want my kids to play on supersafe playgrounds) rules need to be more precise on what and who is responsible for what. Next to that the economy and the business structure have become more complicated and play a larger role in urban development. In order to manage a new urban development, nowadays a lot of rules are necessary. This all in order to, in the end, have a society with happy citizens.


STOCKHOLMIA





THE FUTURE OF STRUCTUIRE?

Architecture and urban structures are of course only part of the total recipe to be happy. But it cannot be denied that quality of the urbanised environment and her structure are an important factor in the “pursuit of happiness”. Research shows that the structures one finds in the old city centre are pleasant to live in, but these structures can unfortunately not be applied in every area, as some secret formula for success. And even in these old city centres we note the new trend in designing public spaces: There are more rules, more planned area’s which no longer invite and activate the user to be creative and use the space as he/she wants.

We saw an example of this new design ideology in Fittja: The public spaces are no longer free, but clearly defined. There will be no unplanned space, every square meter is carefully designed, calculated and neatly fenced. The new world of tomorrow will be surrounded by boundaries. How will this affect the wellbeing, the happiness of the inhabitants? We do not know yet. The trend is just too fresh to be to see the consequences. Only time can tell.





ARCHITECTURE ARCHIVE

(Drawing "Botkyrkastaden")

Astrid Linnér

Jon Höjer and Sture Ljungqvist is the men behind architecture office Höjer & Ljungqvist (1952-1992). This office designed quite a bit of the post war architecture in Sweden; schools, row houses, industrial areas, churches and banks. They also made a considerable part of city plans like Bredäng, Bålsta and then also Fittja. When Jon and Sture retired in 1992 they donated their architecture office to the employees.
The company then got the name Origo Architecs.

From this very company we get som tubes and packages of tightly packed drawings and pictures. In most of the big brownish handmade drawings you clearly see this dramatic change of landscape, just a huge map with a lot of höjdkurvor and no houses. In some very short years this area of fields and trees transformed into an area of very organized housing, being Fittja, a product of The Million Housing Program.

Sweden had a strong wish of being a welfare society and that included housing for everyone of your good democratic citizens. A lot of tax money and short of time made it necessary with standard norms to guarantee the quality of what was build. There was a rationality that both came from time pressure but also as an influence of some ideals spread through out Europe, that rational thinking and logic problem solution would make it possible to create a better living condition for the people.

AB SVENSKA BOSTÄDER

Bostäder för 45.000
i Botkyrkastaden 1975

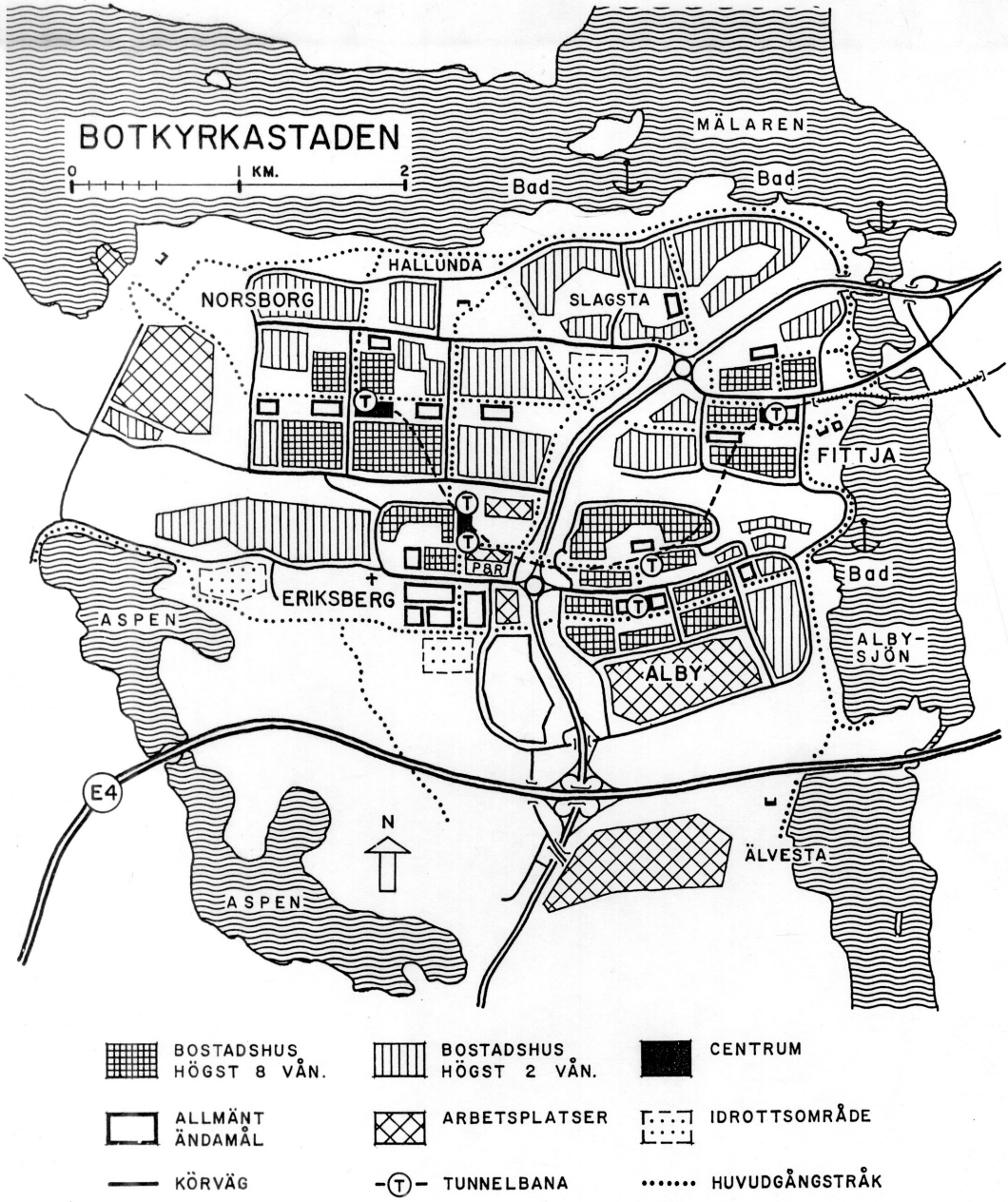
45.000 människor kommer omkring 1975 att bo i Botkyrkastaden - det cirka 1600 hektar stora området omedelbart sydväst om Vårby, för vilket förslag till generalplan nu har framlagts. Generalplaneförslaget, som på tisdagen redovisades för landshövdingen i Stockholms län, Erik Westerlind, upptar fyra stadsdelar, grupperade kring den förlängda sydvästra tunnelbanan, med sammanlagt cirka 15.000 lägenheter. Exploateringen kommer att ledas av det interkommunala bostadsaktiebolaget Botkyrka-Stockholm, som administreras av AB Svenska Bostäder, vilket också fått uppdraget leda planeringsarbetet. 1968 påbörjas byggandet i området, där varannan yrkesarbetande skall kunna få sin arbetsplats, och utbyggnadstiden kommer att bli sex-åtta år. Totalkostnaderna beräknas till cirka två miljarder kronor.

I Botkyrkastaden kommer ungefär en tredjedel av befolkningen att bo i en- och tvåvåningshus, i form av egnahem eller hyreshus. Proportionerna mellan dessa typer bestäms vid detaljplaneringen. Av höghusen, som koncentreras till de fyra stadsdelskärnorna, avses inga bli högre än åtta våningar. Marken ägs huvudsakligen av Botkyrka kommun och Stockholms stad men vissa delar tillhör kronan, kyrkan och privatpersoner. Botkyrka kommun har begärt expropriation av privatägda Fittja och Hallunda.

Botkyrkastaden - 15-16 kilometer från Stockholms city, dvs. på ungefär samma avstånd som Hässelby och Farsta - kommer att ligga på båda sidor om den nuvarande E 4:an. Denna förvandlas emellertid till en "stadsmotorväg", sedan E 4:an fått en ny sträckning över näset mellan Albysjön och Tullingesjön. När denna motorväg byggs är emellertid ännu inte avgjort och så länge gamla E 4:an får behålla sin nuvarande funktion kan inte stadsdelen Eriksberg helt byggas ut.

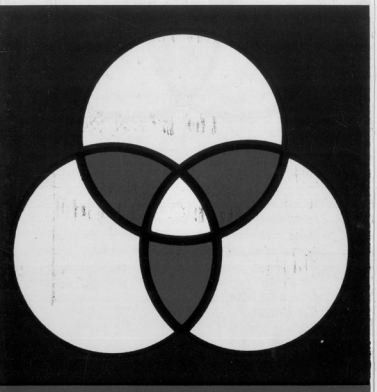
De fyra stadsdelarna med var sin tunnelbanestation blir Fittja,

Brochure from 1966 with all details of how the process was going with “Botkyrkastaden”.



Map of “Botkyrkastaden” with all the different areas (part of the brochure).

NORRA BOTKYRKA



Botkyrkastaden

— morgondagens servicestad

Stockholm är fullbyggt inom sina gränser. Botkyrka kommun och Stockholms stad bygger därför tillsammans Botkyrkastaden för 45.000 människor. Denna stad förankras i traditionsrik miljö, anpassas till vacker natur och rik vegetation.

Arbetsplatser i särskilda industriområden, riklig boendeservice — varudistribution, skolor, fritidsgårdar för allaktiviteter, barnstugor, hemtjänst, åldringsvård — ska ge 50 procent av de yrkesverksamma boende sysselsättning. Grunderna till de första bostäderna håller just på att gjutas. Om sex år är Botkyrkastaden färdig.

För utveckling av Botkyrkastaden i Norra Botkyrka har Botkyrka kommun och Stockholms stad bildat Bostadsaktiebolaget Botkyrka-Stockholm som administreras av Svenska Bostäder.

GENERALPLAN:
Höjer & Ljungkvist Arkitektkontor
STADSPLANERNA:
AB Svenska bostäder



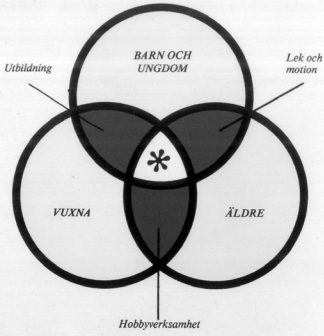
Norra Botkyrka ligger ca 20 km från T-centralen i city. Med T-bana blir restiden ca 35 min.

BYGGHERRAR	Flerfamiljs-hus	Små-hus
AB Botkyrkabyggen	4.200	—
AB Svenska Bostäder	2.000	1.200
Enskilda byggmästare	4.600	540
Stockholms Kooperativa Bostadsförening	500	—
Stockholms stads fastighetskontor, Småhusavdelningen	—	800
	11.300	2.540

Antal invånare i Botkyrka kommun:

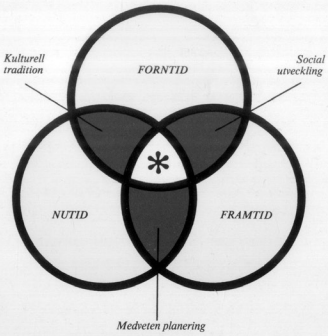
1965	15.522
1966	16.419
1967	16.795
1968	17.369
1969	19.104
1975	65—70.000

* *Allaktivitet*



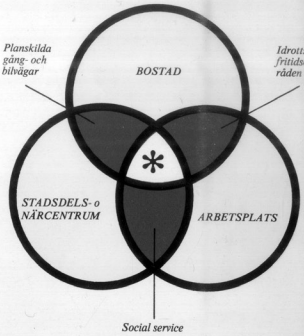
Barn och ungdom, vuxna som är yrkesverksamma, äldre som slitit färdigt och fått pension.
Vi är vana att se i grupper. Men åldersgrupperna har, och kan ha, så mycket gemensamt. Därför griper cirklarna i varandra. I Botkyrkastaden vill vi hjälpa till med att sudda ut generationsgränserna. Därför planeras skolor, daghem, samlingslokaler etc. så att alla kan använda dem, till all aktivitet.

* *Kommunal aktivitet*



Vad som hände förr har sin betydelse även idag. Från forntiden har vi idag en kulturell tradition att ta hand om. Skillnaden mellan forntid och framtid kan vi se i den sociala utvecklingen och för att vi i framtiden överhuvudtaget skall kunna se denna utveckling krävs en medveten planering av oss som lever idag. Den kommunala aktiviteten avgör om detta skall lyckas.

* *Samordnad planering*



De här tre cirklarna visar huvudingredienserna i Botkyrkostaden — bostad, arbete, service.
Dessa enheter är inte isolerade var för sig. En hel del gemensamma aktiviteter binder dem samman: planskilda vägar, social service och fritidsanläggningar. Det är den samordnade planeringen som skall se till att de olika enheterna tillsammans blir en fungerande stadsbildning.



Brochure with all information and benefits of the future Botkyrka city.





Exhibition made for the public with information, pictures and models.

Vernissage utan bråk

69-05-17



Erik Nilsson framför kommunalnämndens ordförande John Mattsons trädrika modell av ett kvarter i den kommande Botkyrkastaden. Service i lågbebyggelsen intill T-banan åt höger.

Om sex år ska Botkyrkastaden vara färdig. 45 000 människor i 18 840 lägenheter varav 11 300 i flerfamiljshus och 2 450 i småhus. Det får man veta på Botkyrkas utställning "Botkyrkastaden — morgondagens servicestad" som öppnades av kommunalnämndens ordförande Erik Nilsson på fredagseftermiddagen. Lokal: Hågelby gård, utställningsarrangör: Svenska Bostäder. Det är nämligen tack vare Stockholms stads tillmötesgående som Botkyrka alls blir av, påminde hr Nilsson.

1965 kom man överens om affären kommunerna emellan och via fastighetsnämnden kom Svenska Bostäder in i bilden.

— Sedan dess har allmänheten känt till våra planer, men inom kommunen har Botkyrkastaden varit aktuell sedan 1947, summerade kommunalordföranden händelseförloppet före hösten 1968 "då det plötsligen blev livfull debatt om våra planer".

Vi hamnade ju till och med på Hjalmar Mehrs klotterplank som plötsligen blev tillhygge för privatbyggares gräl!

Hr Nilsson berörde upphovet till klotterplanksbråket — entreprenadhandlingarna för den bit Botkyrka som skall bebyggas av privata byggare som avgjordes till John Mattsons fördel. Hans anbud låg 2 miljoner lägre än konkurrerande tio byggares. Mattson följde också generalplanens detaljerade anvisningar av hustyper, medan Ohlsson och Skarne försökte tävla med en helt ny bebyggelse för området.

På utställningen, som Botkyrkas allmänhet välkomnas till per korsband i varje brevlåda, finns dels Skarnes avvisade förslag, dels det vinnande Mattsonska. Att det varit en del diskussion i ärendet påminner sig kanske Botkyrkas allmänhet, men någon chans att få titta närmare på den här utställningen får de inte.

man ligger långt framme med. Fritidsnämnden har ett särskilt detaljerat program som visar hur mycket man spar på att låta alla i samhället använda det som ändå görs för skolan.

Framför allt finns ett långt utarbetat program för dubbelutnyttjande av låg- och mellanstadieskolorna och man fortsätter med gymnasienivåns integrering i det allmänna kulturella livet också. Restaurang ska det bli av barnbespisningarna i högstadieskolorna som ligger intill T-banan mellan bebyggelse och station.

Det debatten gällde under hösten var framför allt att samtliga förslag borde presenteras för allmänheten innan kommunen och Svenska Bostäder beslutade.

Men debatten kom för sent, menade Erik Nilsson på vernissagen. Därför bjuder han alltså sin allmänhet på en utställning av idel fattade beslut. Så här ska det bli, det bestämdes i mars. Att bjuda in till allmän debatt så här efteråt är ingen idé, bedömer man saken i Botkyrka i dag. Men man anser att det nog är tack vare "Botkyrkabråket" som Tumba nu har möten med allmänheten innan planerna är fastlagda.

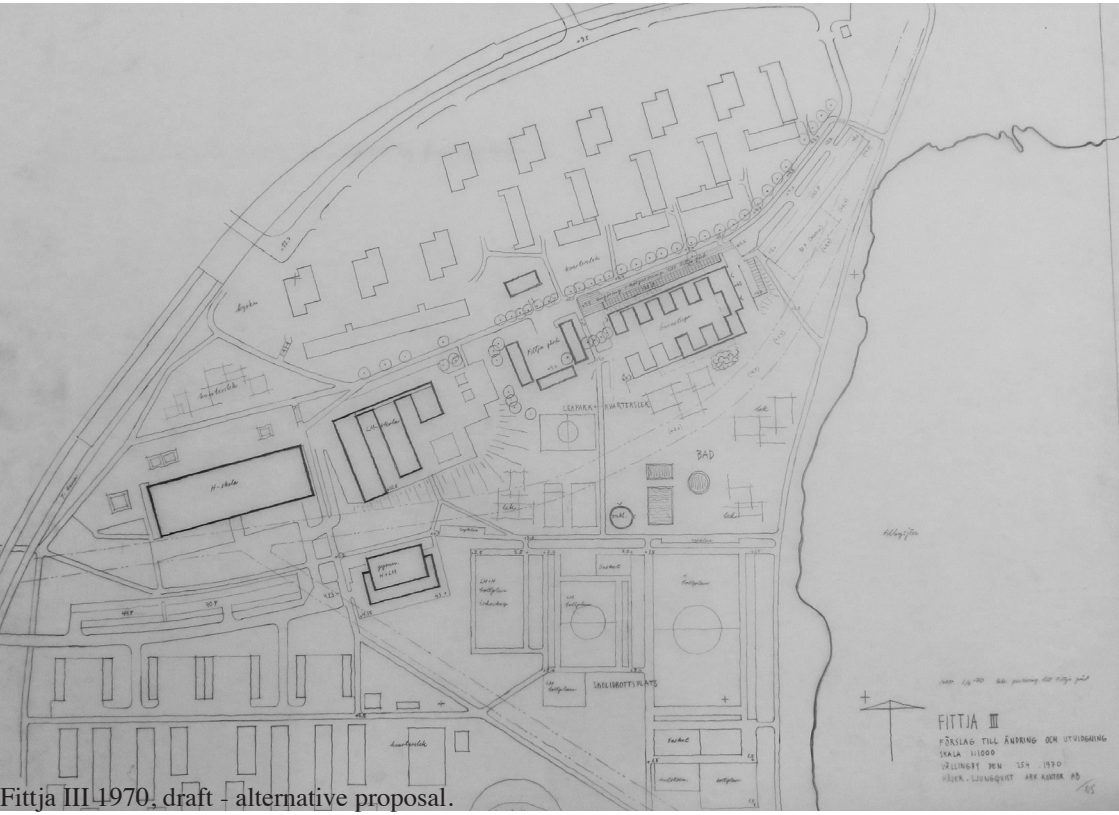
Här finns i stället några stora foton från Botkyrkas natur, en redogörelse för fornlämningar och förstås alla planer. Hur Botkyrka ligger i Stockholmsregionen och hur man fördelat stadsdelarna på generalplanenivån och också bestämt hus.

I Botkyrka ska det bli nära till service och arbete — 50 % bör få jobb nära bostaden. Man räknar framför allt på Fittja industriområde. Det roligaste för utställningsbesökaren blir samma sak som säkert varit roligast för Botkyrkas kommunalfolk: planerna för den integrerade skolan som

Article from 1969 about the exhibition and process of building future Botkyrka.



Fittja III 1970, draft - alternative proposal.



Fittja III 1970, draft - alternative proposal.



Fittja III 1974, draft - alternative proposal.



Stadsplan för del av Hallunda

Hallunda XXXI

inom Botkyrka kommun

i Stockholms län

Upprättad den 28 sept. 1973

J. Höjer B. S. Ljunggvist
Arkitektkontor AB

Jan Höjer Sture Ljunggvist
Arkitekter SAR

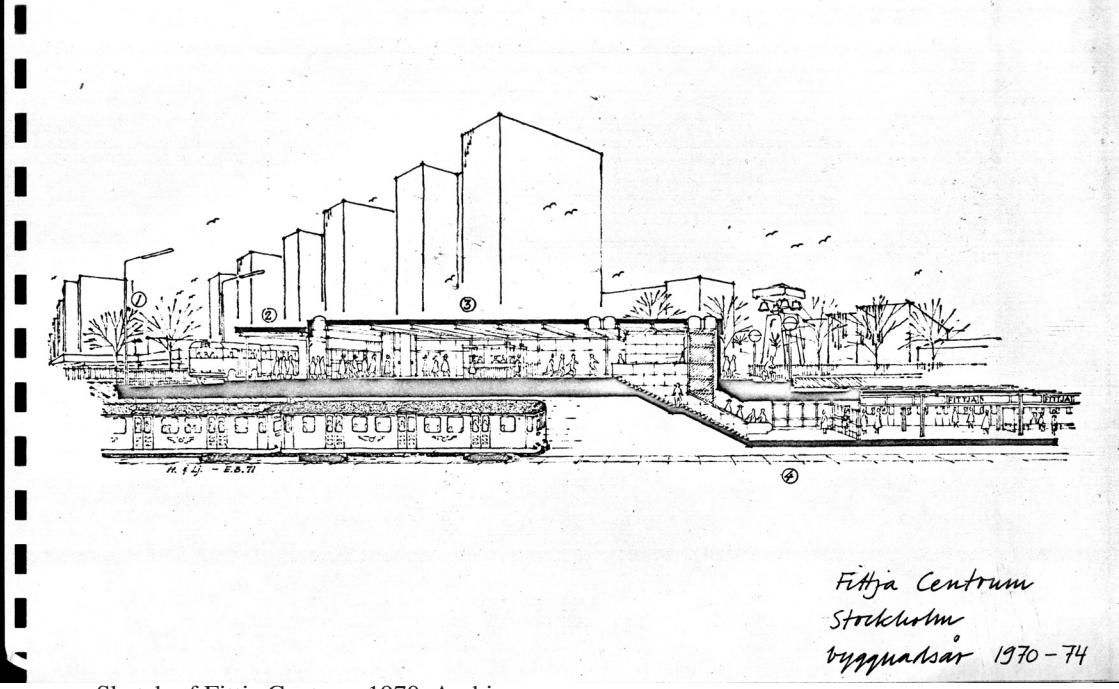
~~H.54-31-1~~

FITTJA V

ÄNDR. FÖRSLAG
79-05-09

HÖJER-LJUNGQVIST
ARKITEKTKONTOR AB

MN



Sketch of Fittja Centrum 1970, Archive



View from Fittja, Foto: Magnus Nordström

WHAT ABOUT THE GREEN IN FITTJA?

Where are the green areas in Fittja?

Mathias Valceschini

You are coming from Stockholm city centre by metro, the Red Line heading to “Norsborg” and you stop in “Fittja”. The platform of the station is a steel structure on a concrete foundation. As you can see the rest of the metro station building is simply made with concrete. You get off the metro station and what do you see? 25 highrising concrete buildings and a huge parking lot surrounding you!

But trust me! There are a lot of green spaces in Fittja. You haven’t seen them yet, but take a look at the next map (fig. 1), it’s shows the green vegetation (in light grey) compared to the buildings and the built infrastructures in Fittja.

Around Fittja you can find a lot of well furnished and unbuilt natural green areas with trees. Those areas have a significant value in term of natural biodiversity and offer to the inhabitants of Fittja a nice place to walk and to get some tranquility.

Within the close surrounding of the buildings you can also find some green areas, but obviously smaller and less furnished in trees. Trees are not part of a forest or any kind of natural environment , they are more considered as “urban furniture” more decorative and functional than having any role as a natural component. The green areas sourrounding the building are hosting different services for the inhabitants as playgrounds for children but they are also used as buffering spaces between the living areas and the main noisy roads crossing the neighborhood of Fittja.



Green and built areas in Fittja.



Types of green areas in Fittja



Dense forest area around Fittja.



Trees used are “urban furniture”.

Which functions for the green areas in Fittja?

In Fittja several green areas have a precisely defined functions.
Near by the buildings (raw houses and highrising buildings) there are several playgrounds for children.
A few apartments at the ground floor have their own private garden.
Otherwise, the communal gardens are placed at 200 meters south from the centre of Fittja.
There are also large green spaces around Fittja covered with grass that are occasionally used as sport fields (for example football). But most part of the time those spaces have more a spacial quality (the view) than any functional quality.
Fittja is close to the forest. A part of it is even a protected area! This forest has mainly a quality for the protection of the biodiversity. But for those who like walking in the nature, the forest is also a good source of relaxation.



Private garden in Fittja



Communal garden in Fittja.



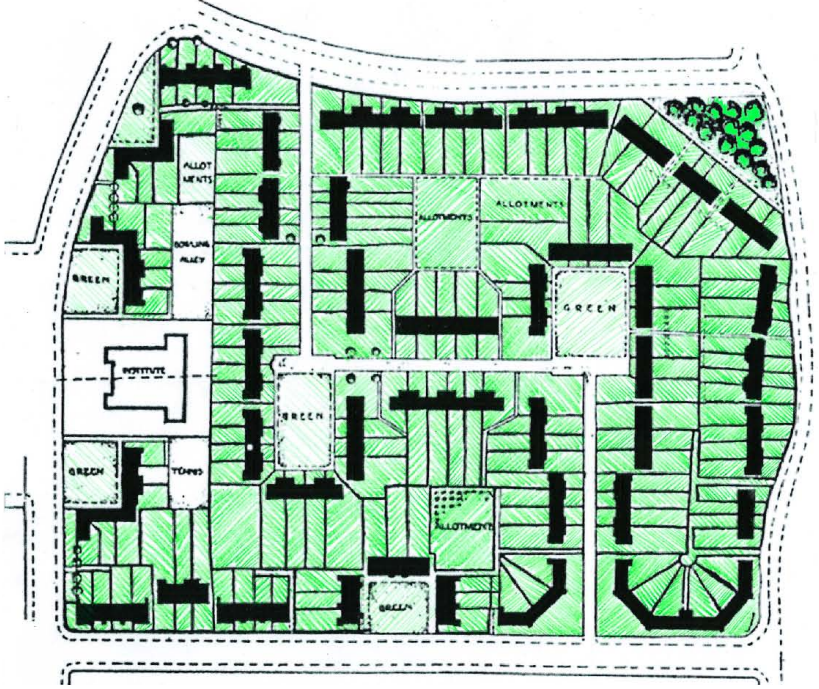
Playground for children between the buildings.

Why do we only see concrete in Fittja?

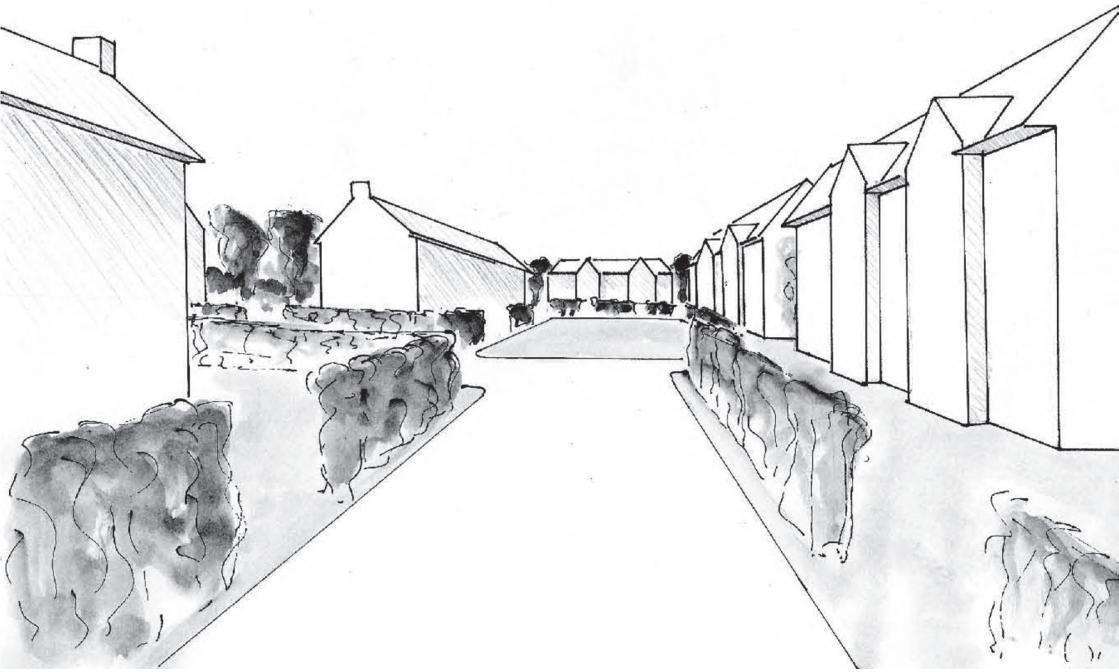
Fittja lives in the middle of the greenery. On the second map you can see the different qualities of greeneries around Fittja. At 200m from Fittja are the the communal gardens and it's enough to cross the metro bridge to get into a protected and wild forest. However, when we are in the middle of the neighborhood of Fittja we almost only see concrete!
This is maybe a matter of scale: it is not possible to see from the same viewpoint the buildings and the green areas of Fittja.
The buildings are way higher than the highest trees of the build area and in the green area around Fittja are free from any buildings. There is a clear separation between the built area and the green area.

In England, the town of Letchworth has been the first town built after the principle of the "garden-city" created by Ebenezer Howard in 1903. This town embodies the archetype of the picturesque balance and mix between greeneries and built area. the trees and the garden are very common and the buildings have the same scale than the trees.

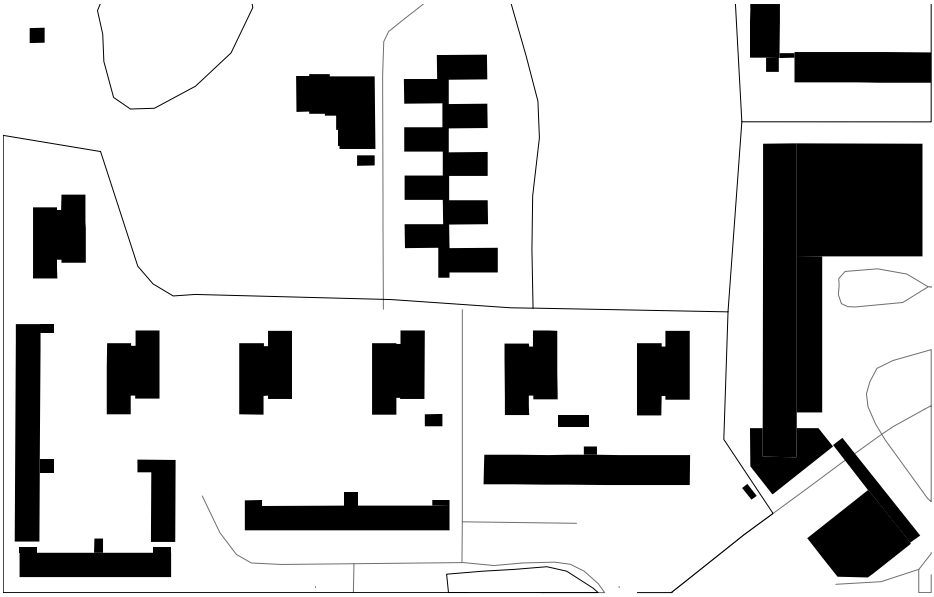
Fittja also has a balance between greeneries and buildings, but it is only at a bigger scale that this balance is perceptible.



Plan of a neighborhood of Letchworth.



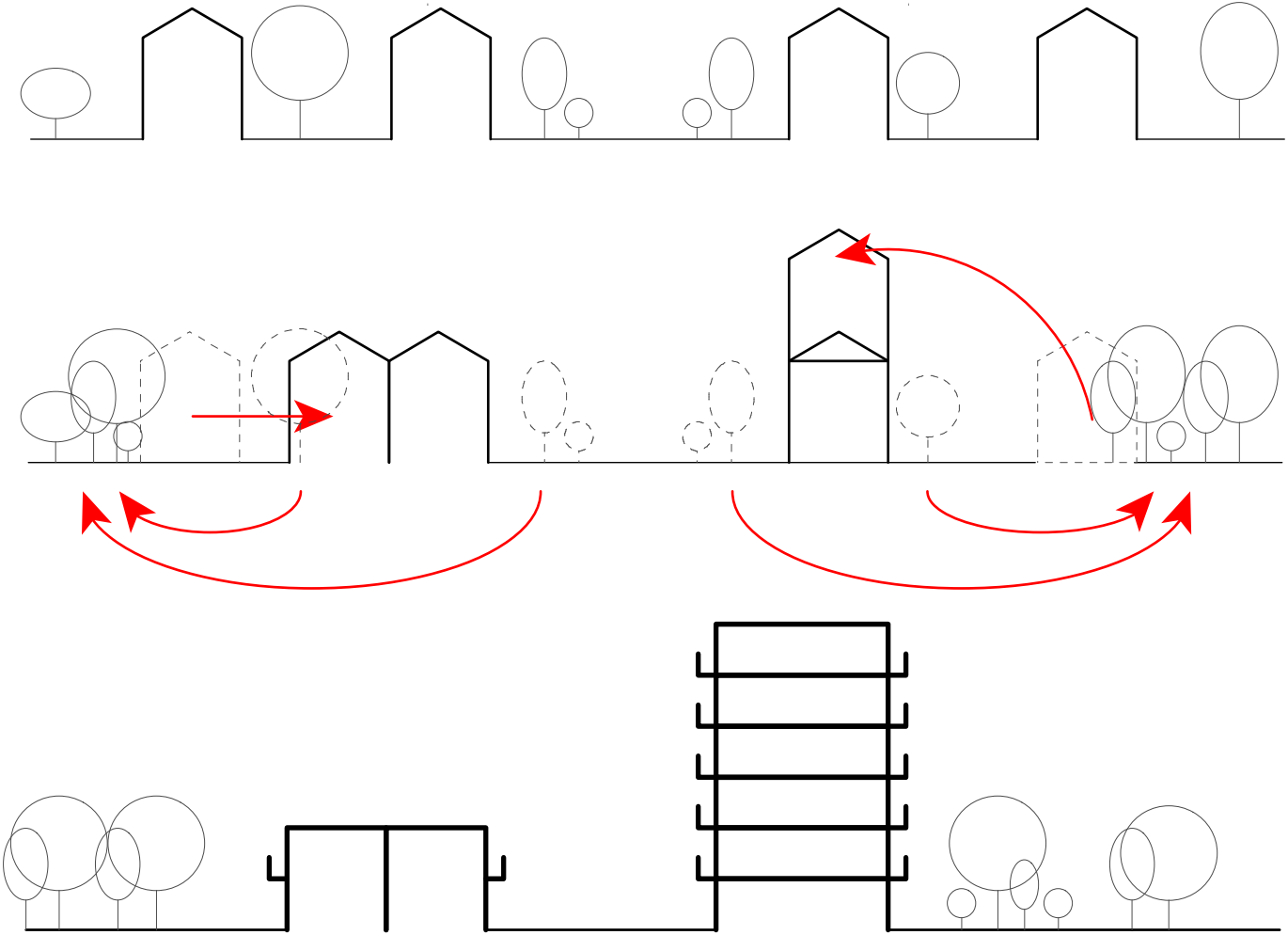
Sketche of a street in Letchworth.



Plan of a part of Fittja at the same scale.



A point of view that only shows the concrete buildings in Fittja.



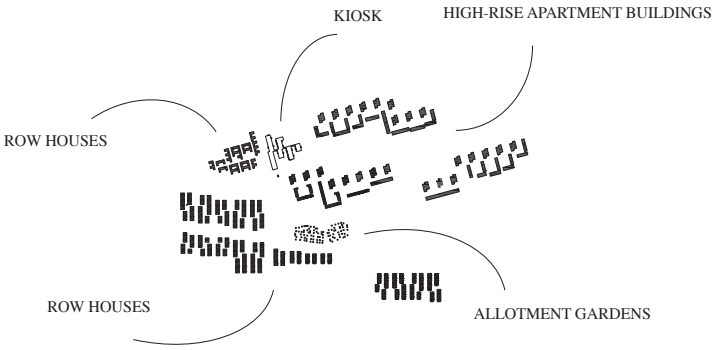
From the Garden-city to Fittja

INFORMAL ARCHITECTURE

Self-built structures

Hillevi Gebring

In Fittja, different residential and recreational areas are spread out like clusters, planned in a repetitive way. In this context, people have been making their personal mark on their homes and gardens. This can be expressed through decorative objects, additional structures or complete facade make-overs. Spaces are given other functions than originally intended, created in a (what seems to be) allowing environment. In the allotment gardens this becomes even more visible, and with waste material and left over building parts the growers have created an alternative community.








WELCOME


Kaffe 10 kr
Te 10 kr
Toast 15 kr
Korv & bröd 10 kr


COMVIQ
TANKA MOBILT
Fun Slush
UPPFRISKANDE GOTT


12


66




51





SPACE/USES

PUBLIC AND PRIVATE SPACES IN FITTJA

Michaela Stastna

In Fittja was established many organizations. The main reason is to enable local people to meet and socialize.

These institutions taking space usually on the ground floor of houses. Mostly of high-rise buildings but also in the lower buildings facing to the main streets. This placement determines public and private areas in the buildings. It is used the same amount of the interior space as it would apartment has but with applied different functions.

In those areas also take place small shops and other businesses like hairdresser, cosmetic salon, restauration etc.

The organizations are distinguished from each other by their cultural base. There is associations such as Turkish Culture and Youth Assosiation, The Civic centrum in Fittja, Assyrian culture centre, Vernandi Stugan, St Peter and Paul Assyrian Orthodox church, etc.



Food stores

1. Fittja Supermarket
2. Fittja Orient Livs
3. Kiosk
4. Ba Ba livs (Halal Store)
5. Handlar'n - Foodstore

Shops Business

6. Precious Exclusive for Africans - Cosmetics
7. Garaget Second-Hand Store + Lovppis
8. Kindergarden
9. Haithams Sanang - Hair Dresser
10. Fihem
11. Ali's Frisorsalong
12. Willhem - Estate Agent
13. Securas - Parking
14. Bags and Shoes

Res

15. Cafe
16. Bure
17. Amo
18. Kaffe



Cafes
taurants

Verandi - Stugen
k - Turkish Cafe
rina Pizzaria
e Mandagar

Clubs
Associa-
tions

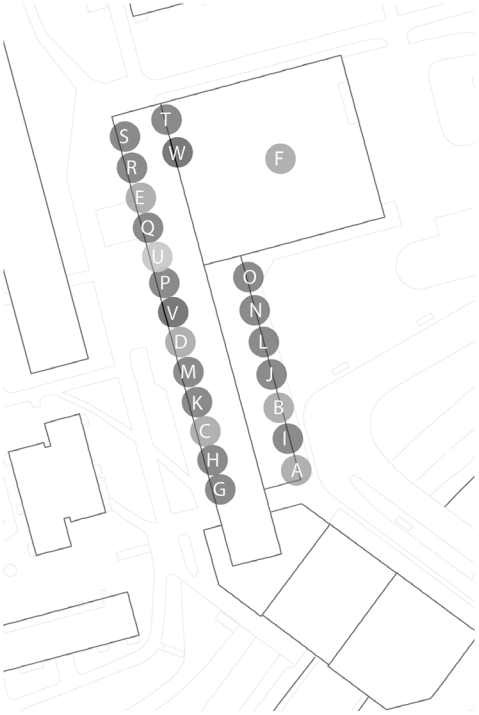
19. Forendade Pakistanier
20. Anatolian & Kurdish Forening
21. Turkiska Kultur Forening

Commu-
nity
Services

22. Bocenter - Language and I.T. Training
23. Youth Centre
24. Forskolan
25. Blaeld Akademien
26. Slagsta Traff. Skola

Food stores

A. Godis Hornet
B. Delikatesser
C. Asian Food Center
D. Ryska Delikatesser
E. Liza Kott & Chark (Halal)
F. Lidl



Cafes Restaurants

U. Diana's Cafe

Shops Business

G. Heminredning - Household Goods
H. Noldisk - Phonewares
I. Ananas - Jewellry
J. Dam & Barn - Accessories
K. Fittja Skradders - Clothing
L. Fittja Blomor - Florist
M. Data Hornet - Computers
N. Fiitja Dam - Hairdressers
O. Fittja Spel & Tobak - Gambling
P. Hamat Oevrmattan (Rugs)
Q. Farah Jewellry
R. Apoteksgrupen
S. AS Laser Centre - Clinic
T. HErmela Cosmetics

Commu-nity Services

V. Fittja Library
W. Botkyrka Civic Offices



Private

Public

STUDENT PROJECTS FROM THE 2013-14:



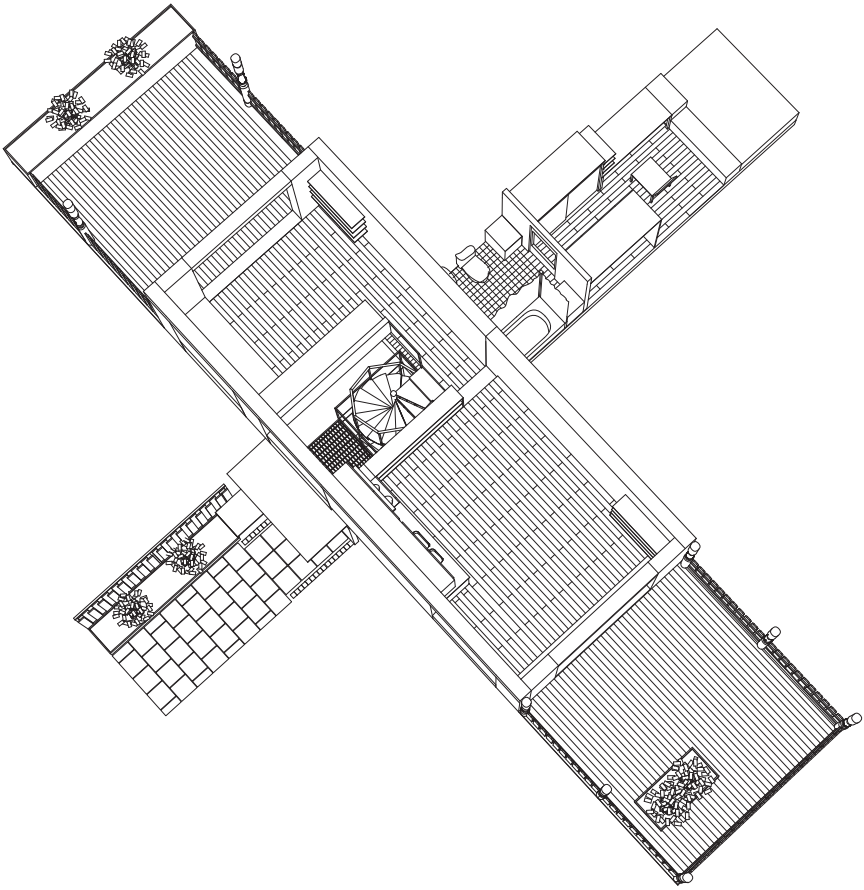
A Home with Space
Jenny Schinkler

A row-house with a larger shared communication space suggested as play area, art gallery, dance club or a place for the sailboat. The surface and the height is maximized on the site.



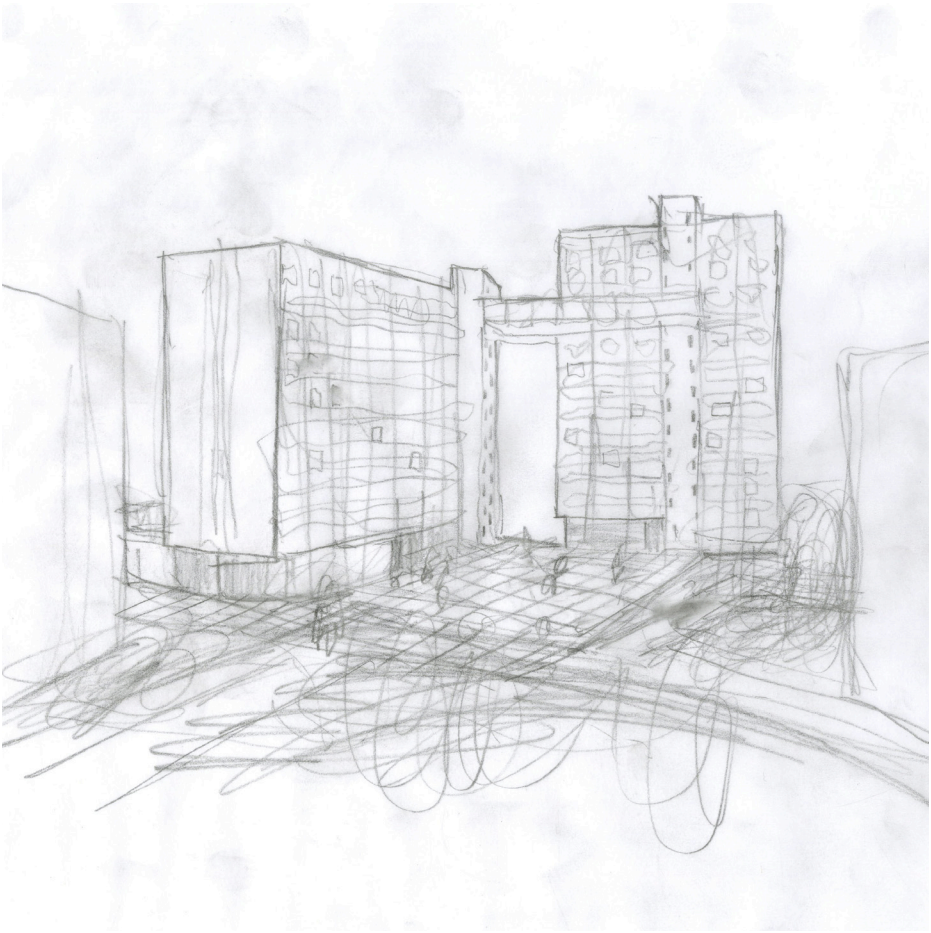
A Temporary Community
Jenny Schinkler

A moveable structure for a non specific site to be used in-between a process plan of a new building and a new site to be developed.The idea of a living structure for people that need housing for a shorter period of time that can be disassembled and moved to an oter site.



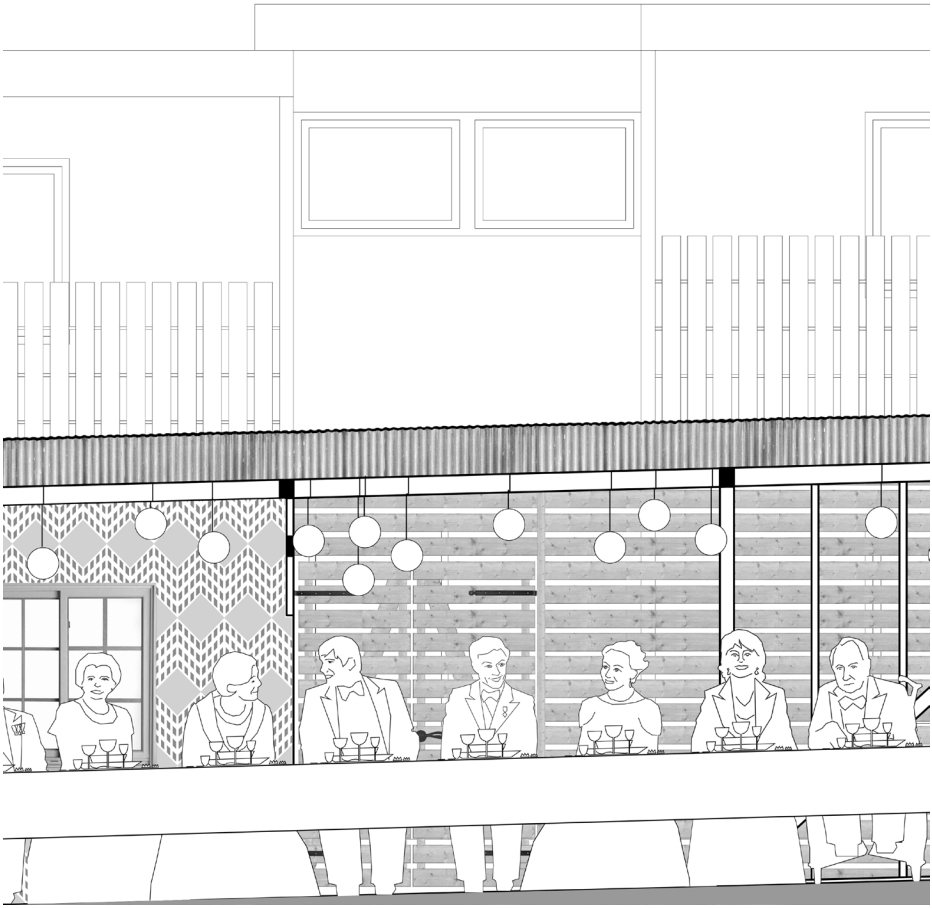
The Vertical cross
Erik Aspengren

A long and narrow storage room and an additional space on the roof create a new apartment. The project is inspired by the row-houses' pre-fabricated concrete elements and also by the modifications and additions made by the people living there.



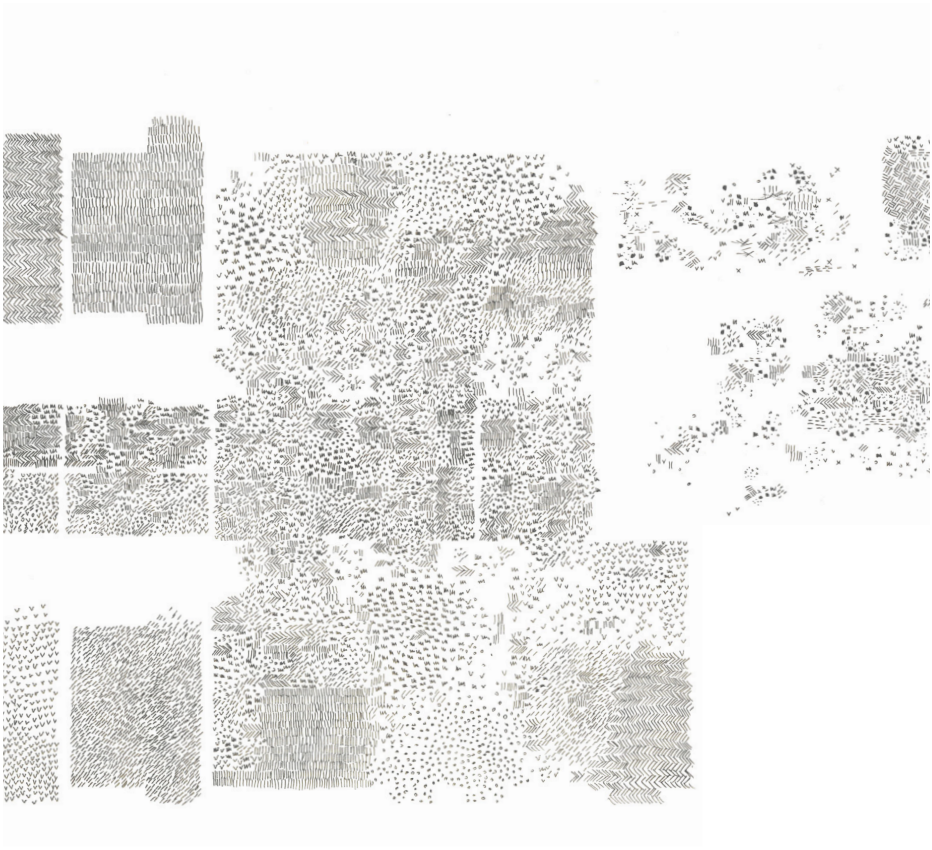
Corridors in Fittja
Erik Aspengren

This is a project with influences of student housing and architecture from the 1960's. It is traditional student corridors with its economical and social conveniences together with a number of common rooms which creates social meeting points.



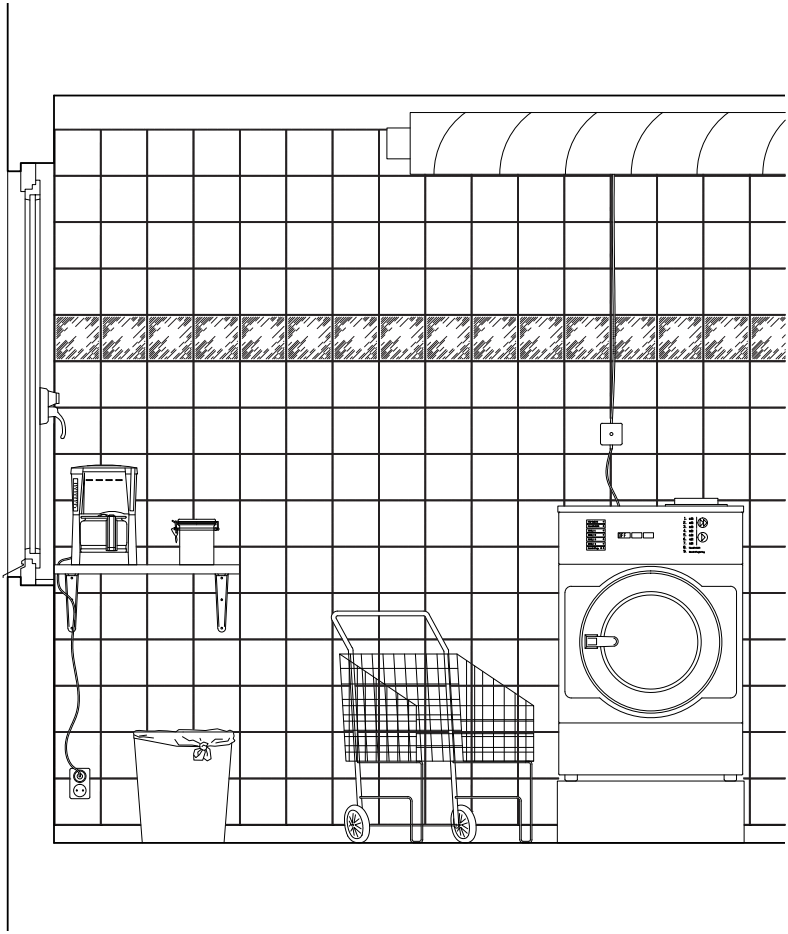
5000 m^2 interaction
Elsa Jannborg

Every row-house in Fittja have one part each of a bigger structure of shared space. The owner of each row-house decides what to do with their part but everybody have access to it.



the Need of Interaction
Elsa Jannborg

A home for us. Where you can find everything. A home for me. A home for you. Private and common. Individual and shared. The individual is found in the shared. The shared is found in the individual.



Fittja: Marvellous Marble
Elsa Jannborg

This project was a reaction to architecture that is about finding and solving problems. Detailed drawings with small additions were it's not always obvious what's added.



THE STUDENT PALACE
Clara Schubert

“The main value lies in the whole and not in the single units. It is time to to re-establish some of the ideas from the society in which Fittja was realized, but modified and given a new connew context.”



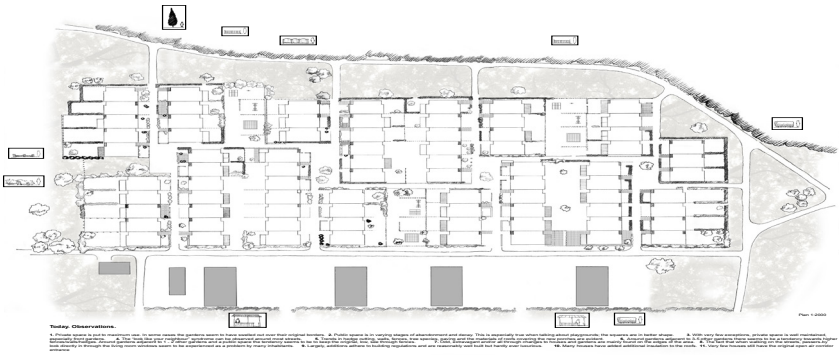
THE HOUSE IN THE PARK
Clara Schubert

“The personal was my starting point. If I were to move in here, what could I do, how could I change it? The middle of the house is turned into an in-/outdoor space and everything is do it yourself.”



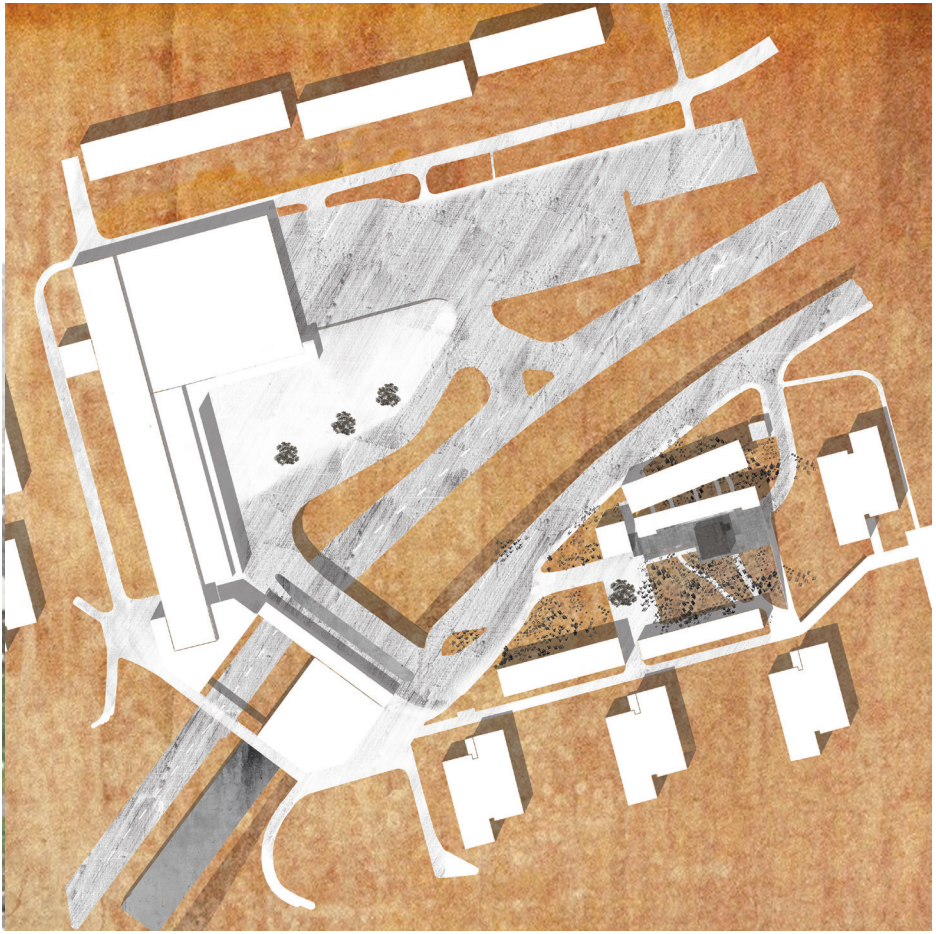
Do It Yourself
Jasmin Kok

"Search for solutions to egregation applied to a residential high rise building in Fittja"



Studenthousing Fittja
Siri Edling

“investigations in a row-house area in Fit-
tja and and reflections upon it’s possible futures



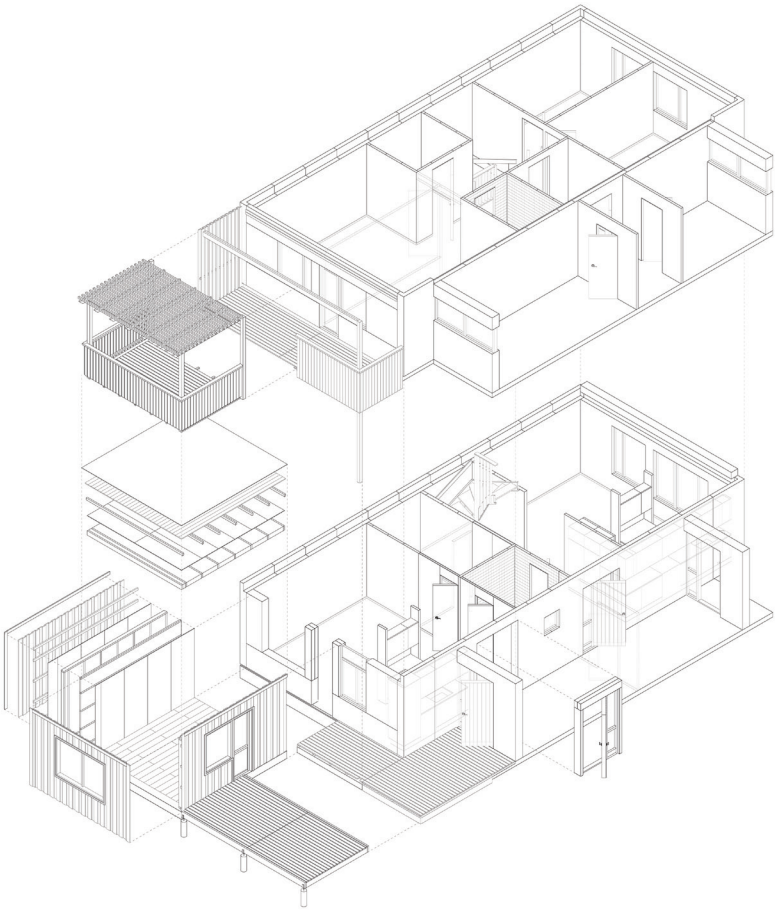
Studenthousing Fittja
Siri Edling

"Student housing project, carefully integrated with the Fittja ungdomsgård'."



Meeting Zöhre
Astrid Linnér

“I have been working for Zöhre as an architect, redrawing her apartment. I did not find spectacular architectural dreams. I found out that basic standard is very low and a dream of clean bathrooms.”



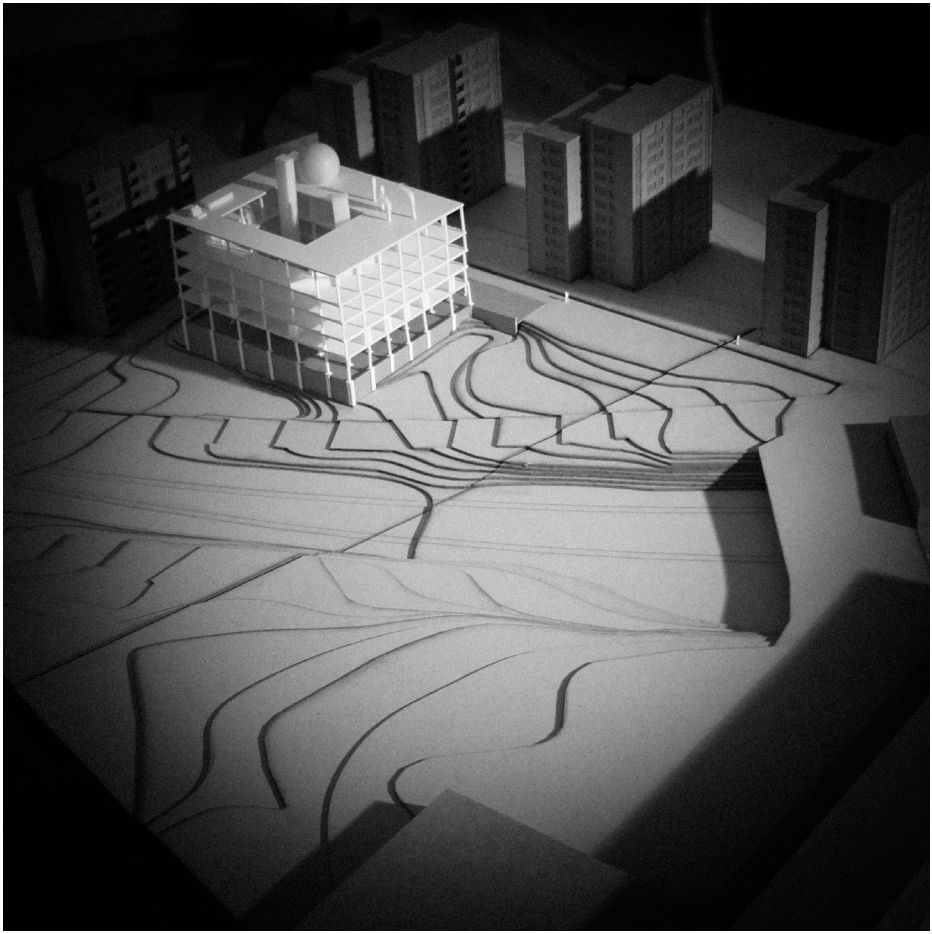
10 Steps to sell your house and keep it
Fredrik Widigs

"The project was a dissection of a row-house in Fittja, as well as a 10-step guide for a simple extension that enabled you to sell a part of your house, yet still able to continue to live there."

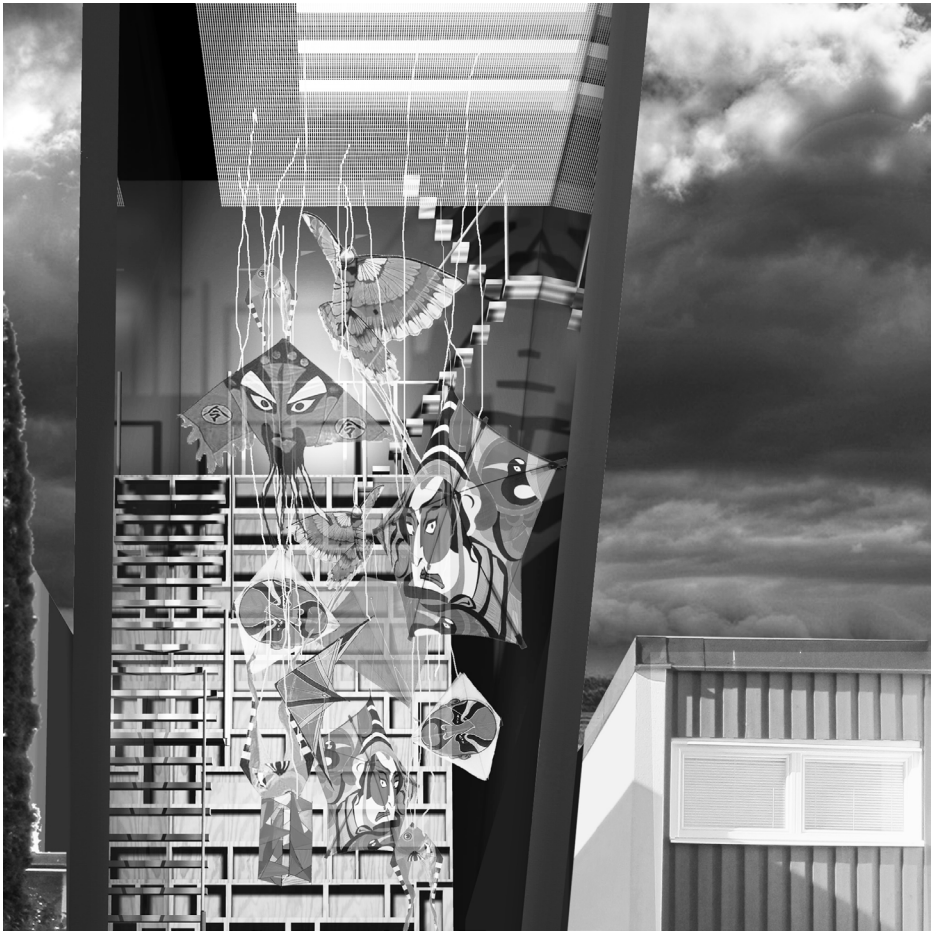


Fittja Student Housing
Fredrik Widigs

"My proposal was to build a thin, high-rise building in solid wood with student housing, contrasting to the existing thick, heavy apartment buildings in concrete."



Construction/Students/Context
Nils Sandström



A House for a Kite Flying Association
Sofie Andersson

"This project utilizes the intriguing crossing alley-ways of Stökhagen to propose a new building for a local kite flying association. With inspiration from kite flying the building is narrow and tall, with light flooding from large windows in the ceiling and a windcatcher on the roof to inform the users of the winddirection for flying kites."



Artist Collective
Felicia Wahlborn

"Recidence Botkyrka is a municipal initiative letting young artists, architects or students work closely together with the locals by supplying them with a place to stay in Fittja during the work period. This project investigates the possibilities in expanding this initiative from today's apartment at Krögarvägen to a collective housing in a row housing unit at Postängen."



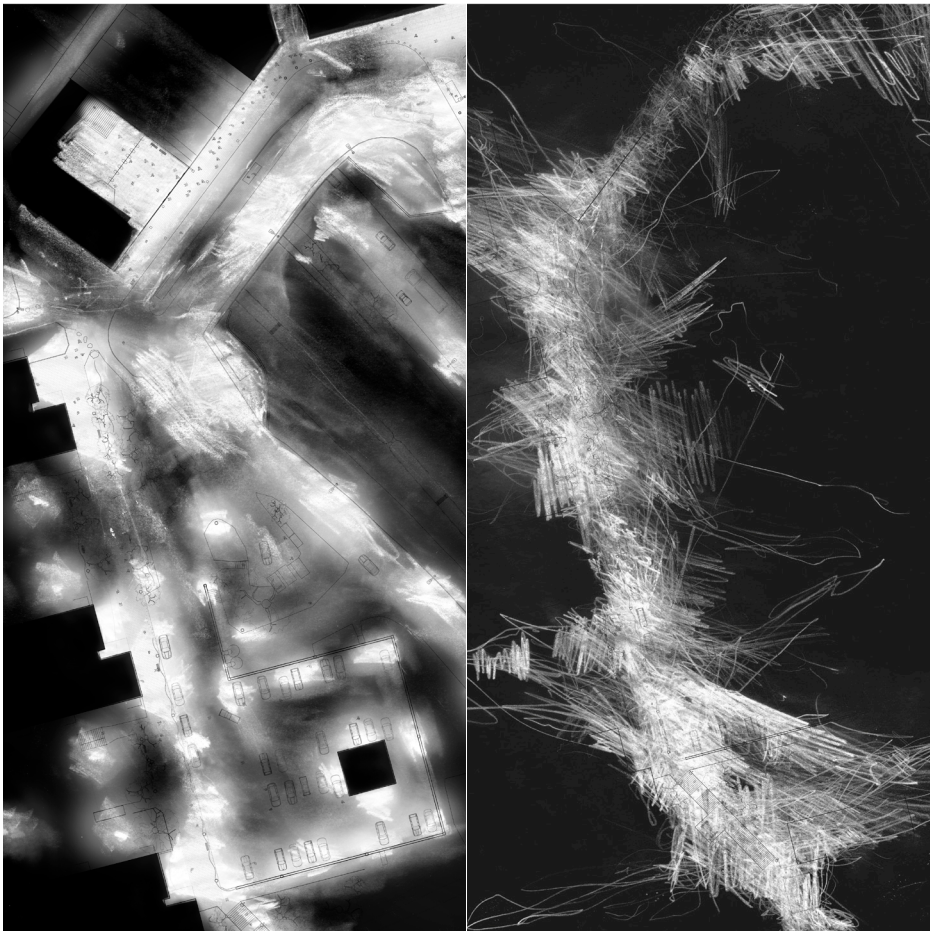
Student Housing
Felicia Wahlborn

"By having an alotment set for this project, these student housing units are placed on top of the Youth Centre near Fittja Centrum opening the centre up to share space in the new housing complex. The housing units are small, prefabricated boxes that can be connected to larger units if needed, to create a variation of housing along with students' different ways of living."



Proudness
Jacob Persson

"Mapping/diagram based on how these specific rowhouses show proudness of qalities in realestate advertisments."



Mapping of Fittja through light and wind
Jacob Persson

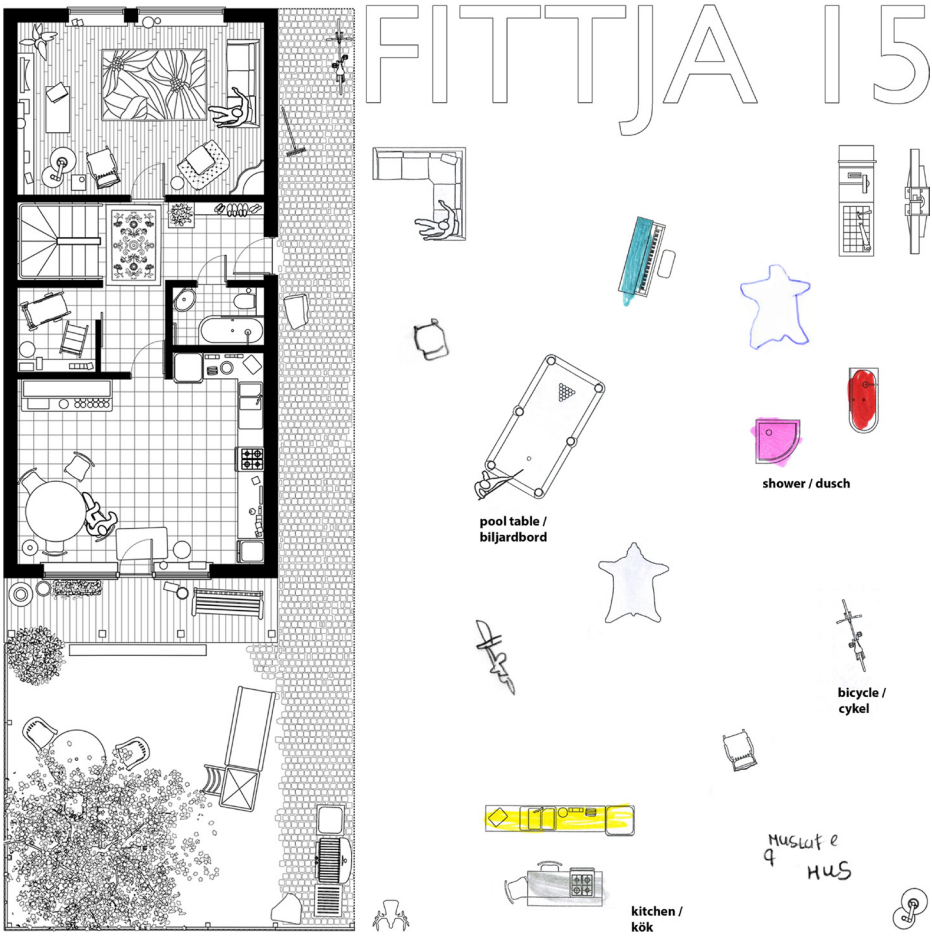
“Light and darkness transforming Fittja center
data gathered by observations on site,
using sketshboard and pencil. (left)

Wind affecting Fittja center
data gathered by observations on site,
using sketshboard and pencil (right).”



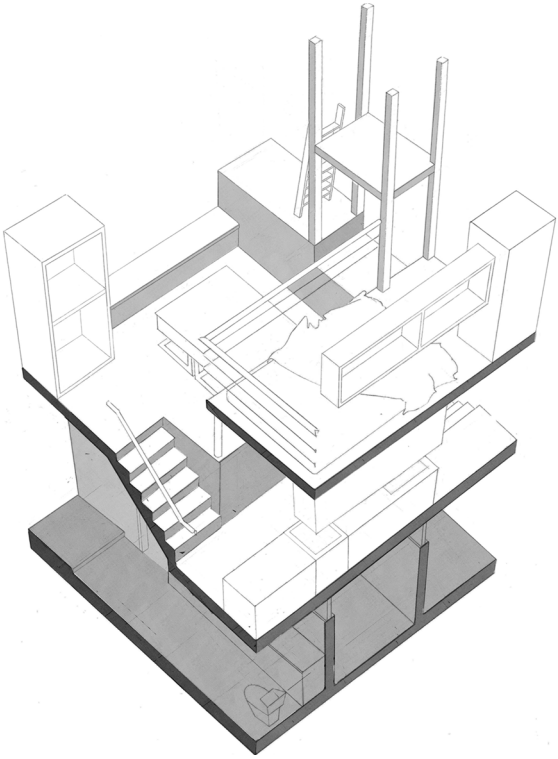
Expension of the high-rising buildings of Fittja
Mathias Valceschini

“The heigh-rise buildings of Fittja are otimised to the heighest ratio between rental spaces and public spaces but there is a lake of public spaces.
This Project is about expending the buildings in order to create new semi-public spaces inside the buildings and keeping the same dwelling area by pushing toward the ousde the vprivate appartments.”

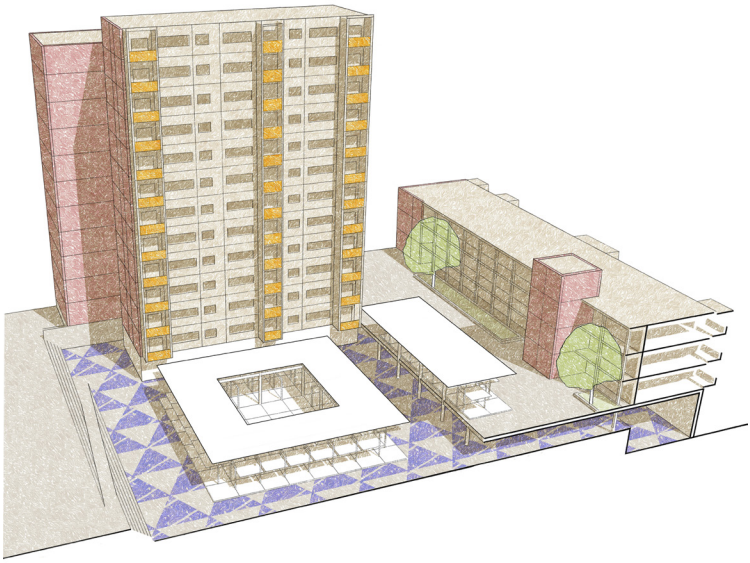


Fittja 15
James Britton

I designed an educational booklet which was distributed to schools and libraries around Stockholm as a teaching aid. The aim of the exercise was for students to plan and sketch the layout for a typical suburban home, learning basic architectural and lingistic concepts in the process. These designs were then redrawn with CAD and compiled into a neighborhood map.



Artist's Home
James Britton



Fittja Market
James Britton



Ali Kamoun
Low-Rise and Tight Student Complex

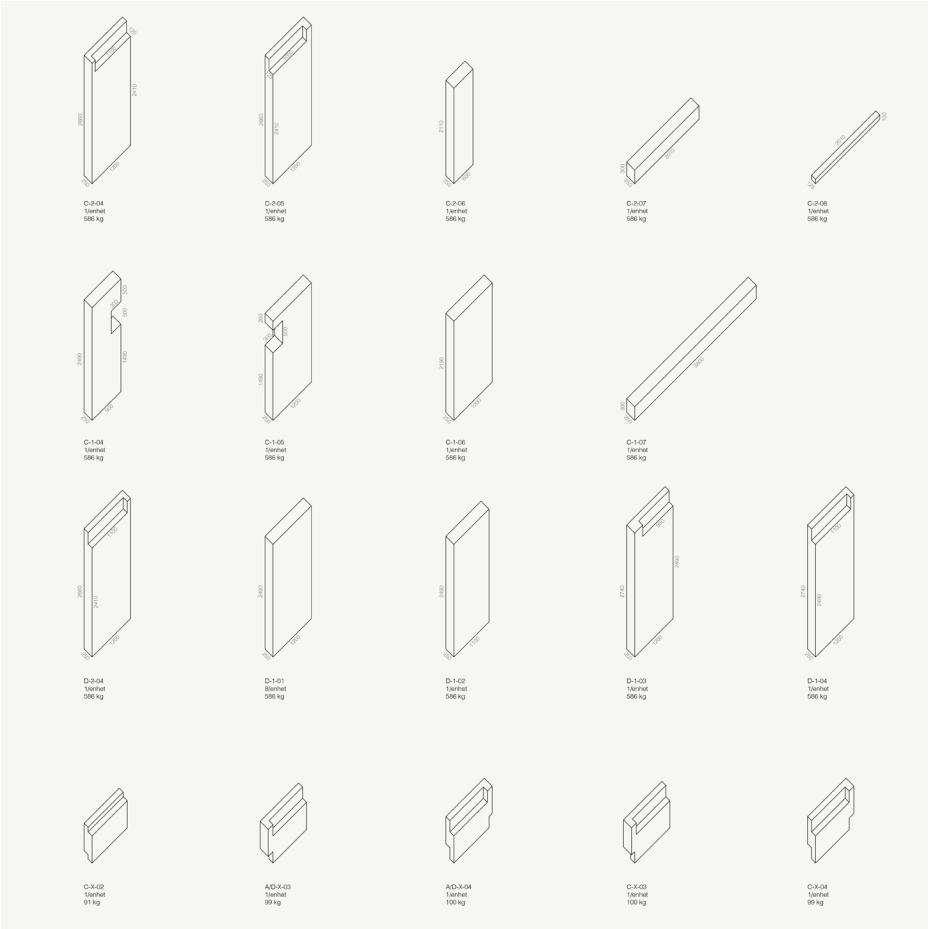
New student project shows up in Fittja, the project consists of low-rise student apartments. in areas such as Fittja, reinforced privacy is required for this kind of building, in order to materialise this, the idea was to situate the buildings around mid-open garden to create a center, and making tight space in between building to keep the area safe and private.



Ali Kamoun

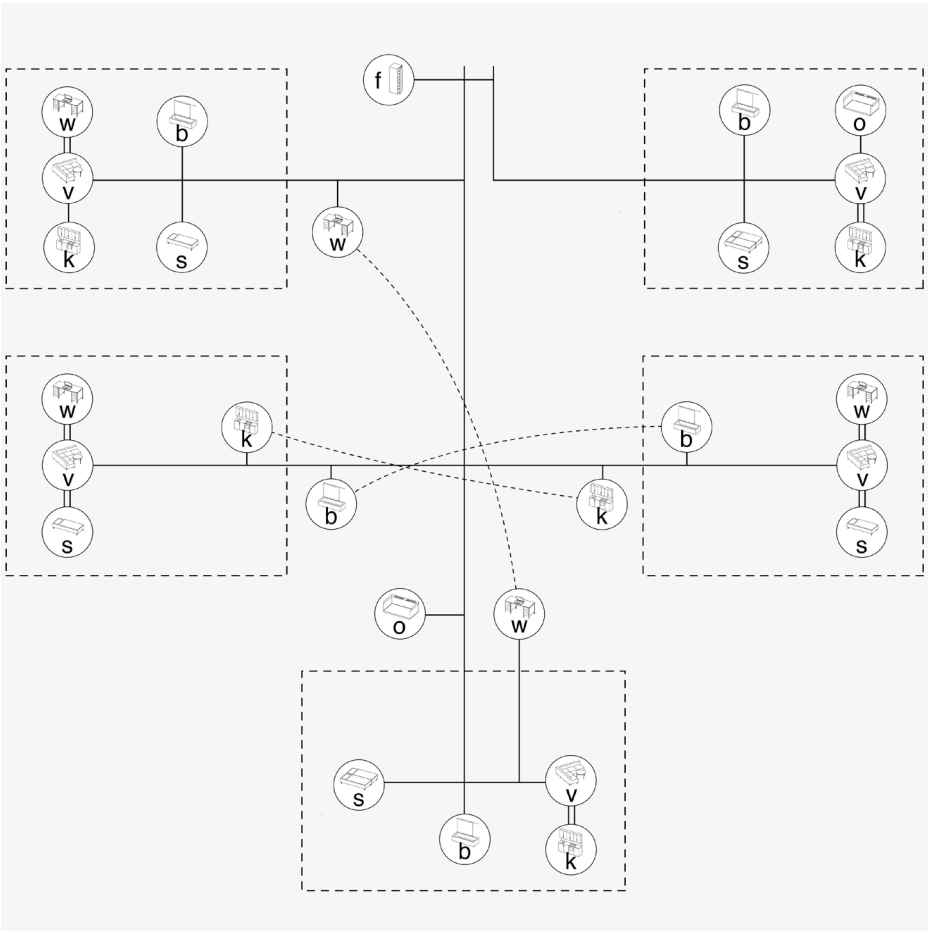
Courtyard House in Fittja

This project made to fit the standard and needs for a family with a Libyan background inttended to move to Sweden/Fittja. By considering most important elements for housing and conventional aspects for households in Libya which resulted in courtyard house in Fittja.

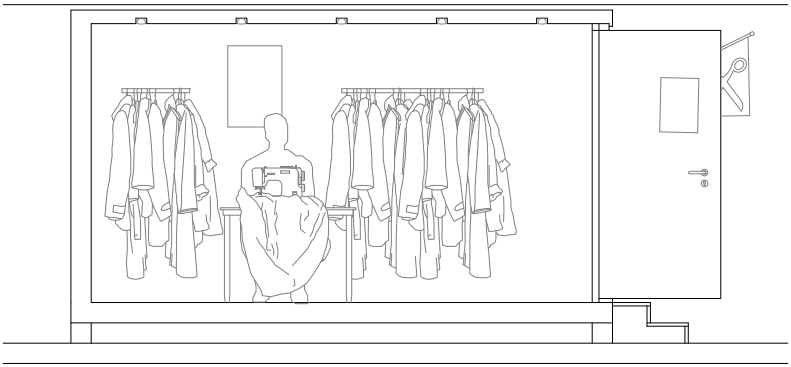


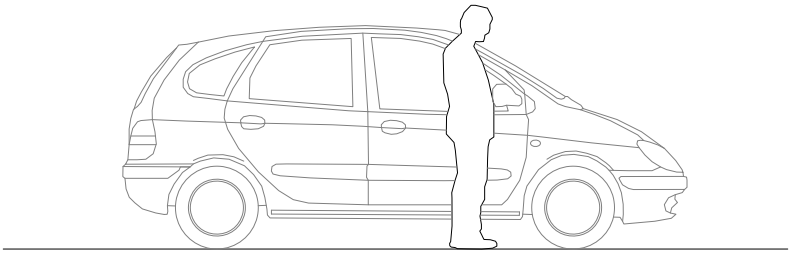
Johan Alvfors

Project 1



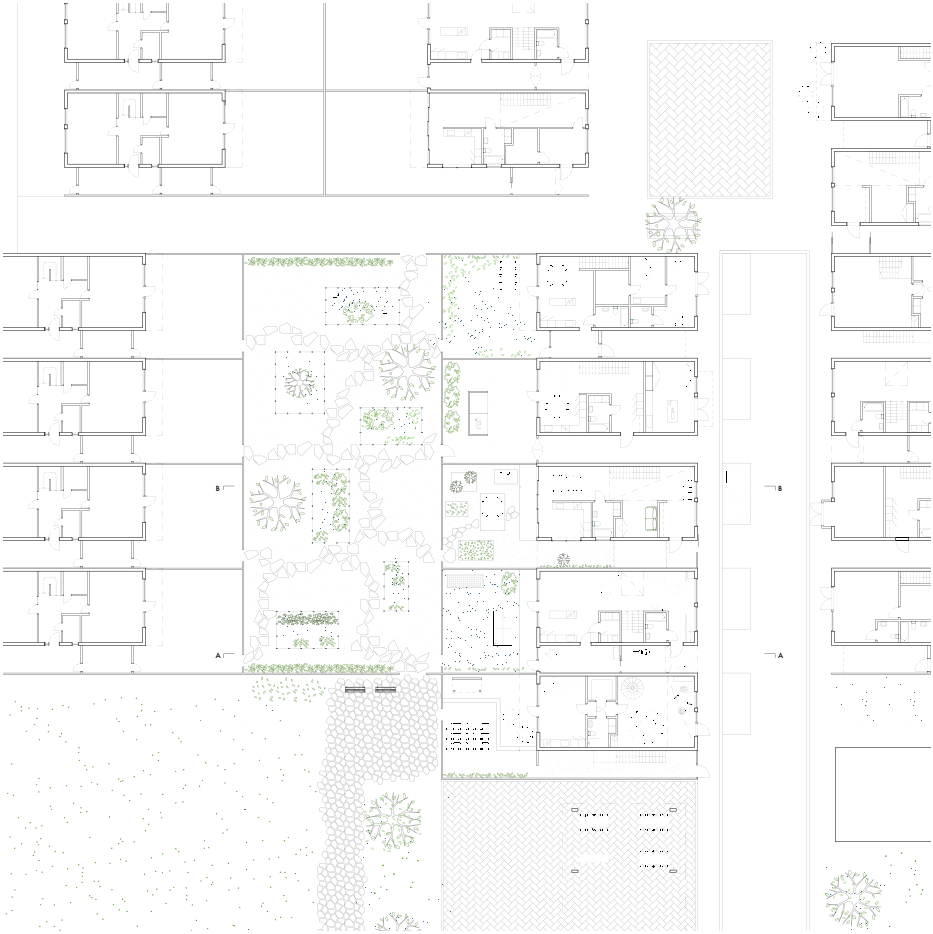
Johan Alvfors
Project 2





Multy activity accomodation
Hillevi Gebring

"Instead of a car, a parking space could be used for a small buisness, a studio, or an office space."



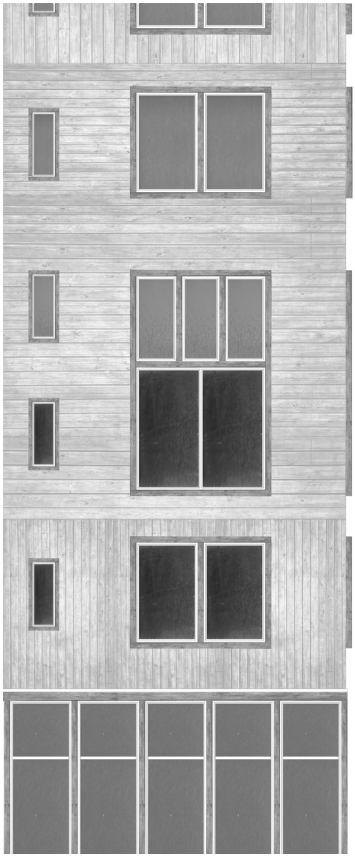
Bokal Fittja
Mikael Andersson

“A proposal to open up the possibility to have smaller companies or organisations within the row house and a proposal to clarify the private and the public spaces..”



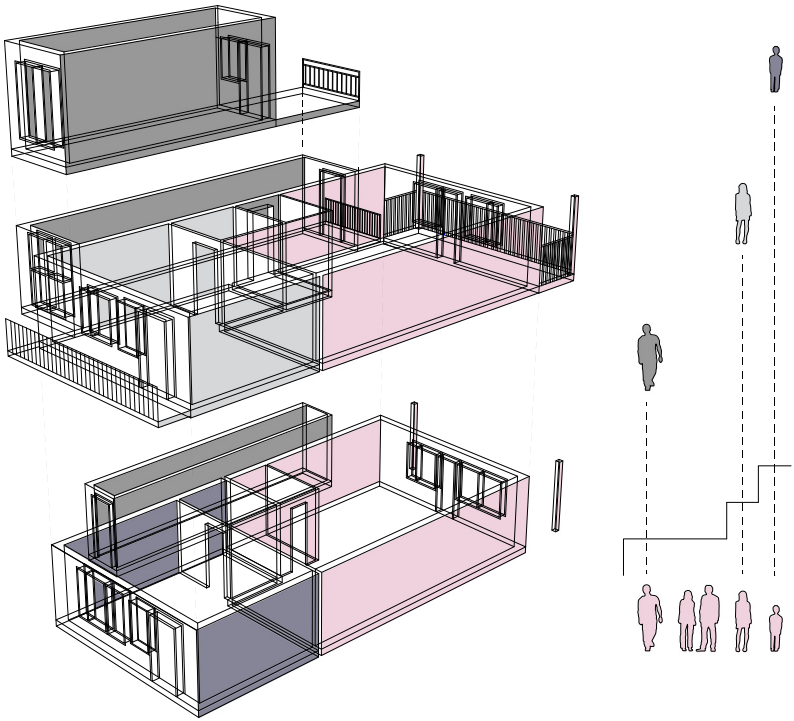
The wall of Fittja
Mikael Andersson

"A proposal of a new student housing with high densification that creates new outdoor spaces in Fittja."



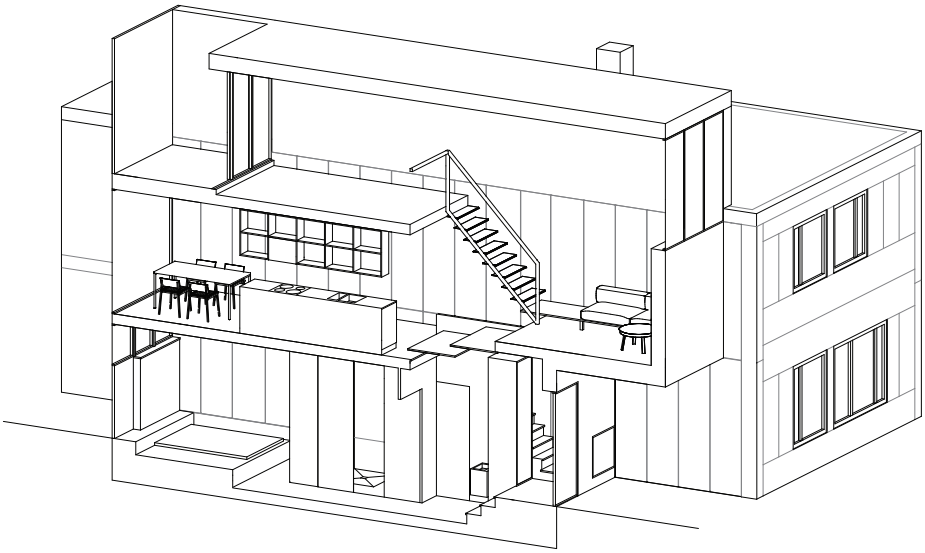
Student housing
Hillevi Gebring

“Varying ceiling heights, common areas and studios on different floors. The existing site is used to create new walking paths and squares.”



Spin-off homes
Hillevi Gebring

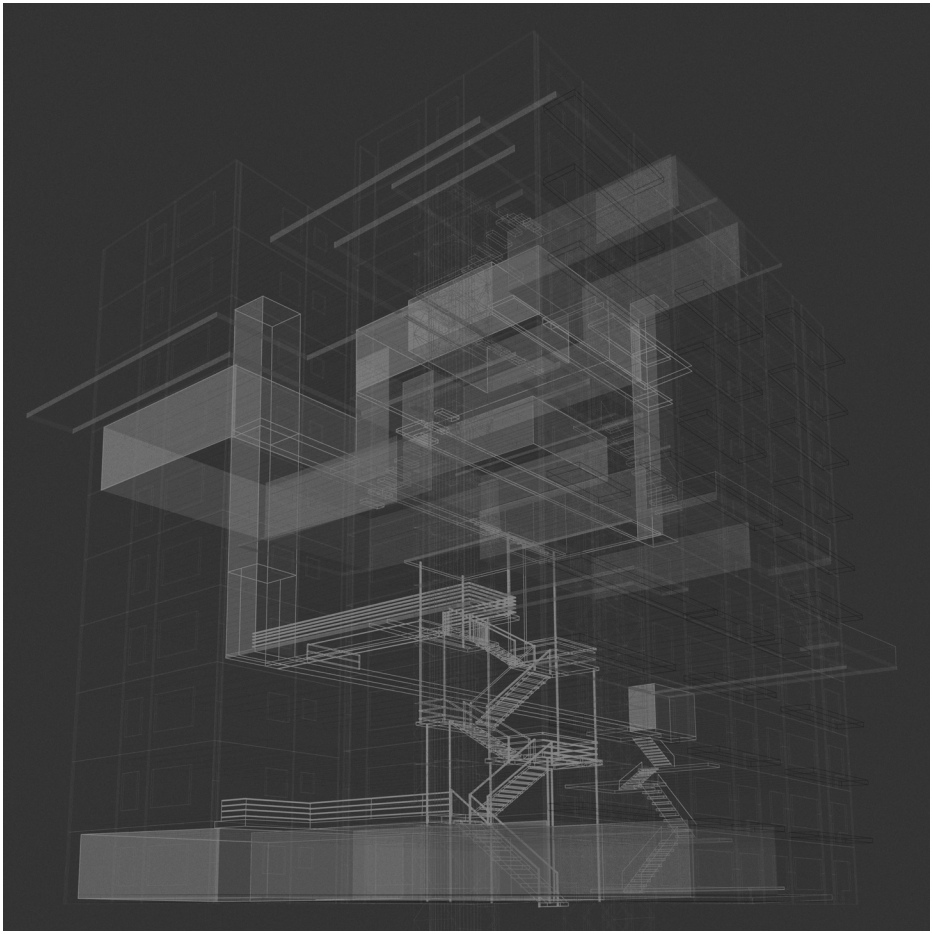
“How can you provide an apartment for each family member?!. Over time and in different stages, one resident is turned into four.”



Duplex

Ragnar Eythorsson

"Refurbishing a row-house in Fitjja. A study of the possible consequences of deregulating the planning process in Sweden for homeowners."



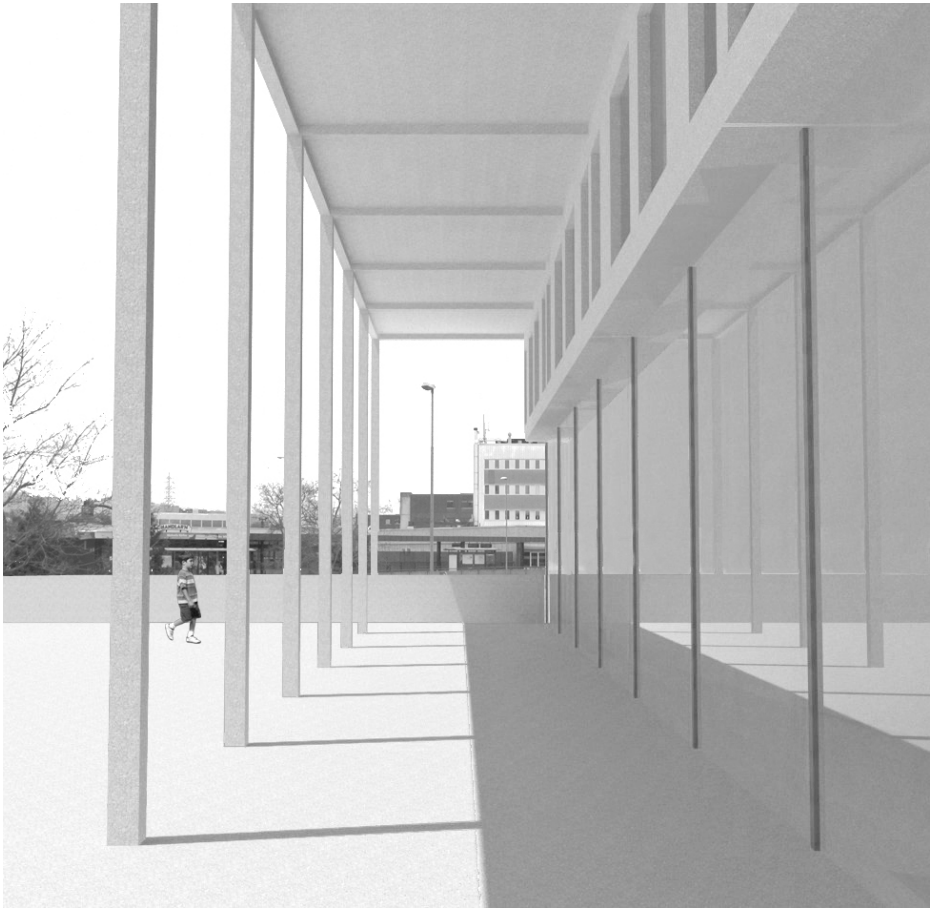
Re-value of functions in a block home
Michaela Stastna

“This project calls on the issues of trust, ownership, sharing, as well as distortion of the structure other than parasitically and asks the functionality of the well-established typologies.”



A Rowhouse
Hanna Syrén

"This project is an investigation of how the rowhouse in Fittja could change gradually and an attempt to show how every change affectes the buildig. In an modell the different changes were tried out. and documented into an stop motion picture showing what effect every change has regarding room, light movement etc."



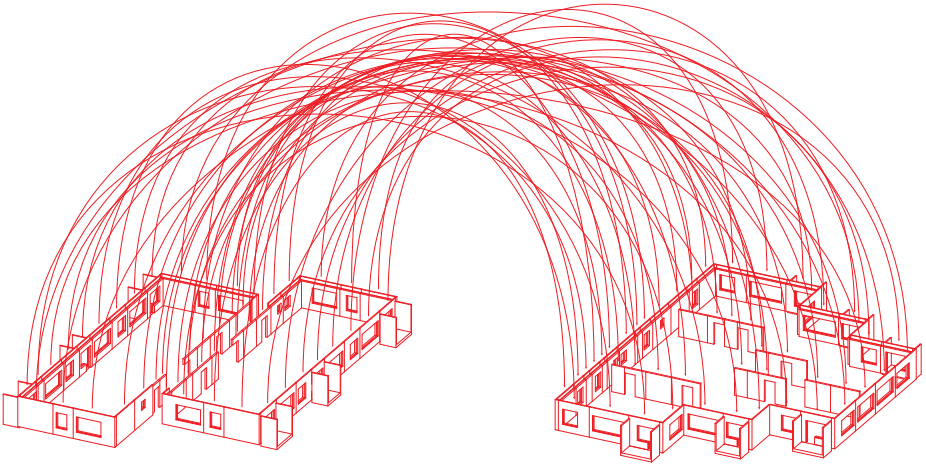
Fittja square / student housing and common spacec
Hanna Syrén

“With the studenthousing towards the street this project creates a new square that streaches out in between the old houses to bind the old and the new togheter. The new house has an external corridor shared with three flors, creating a light, common space for all the inhabitants.”



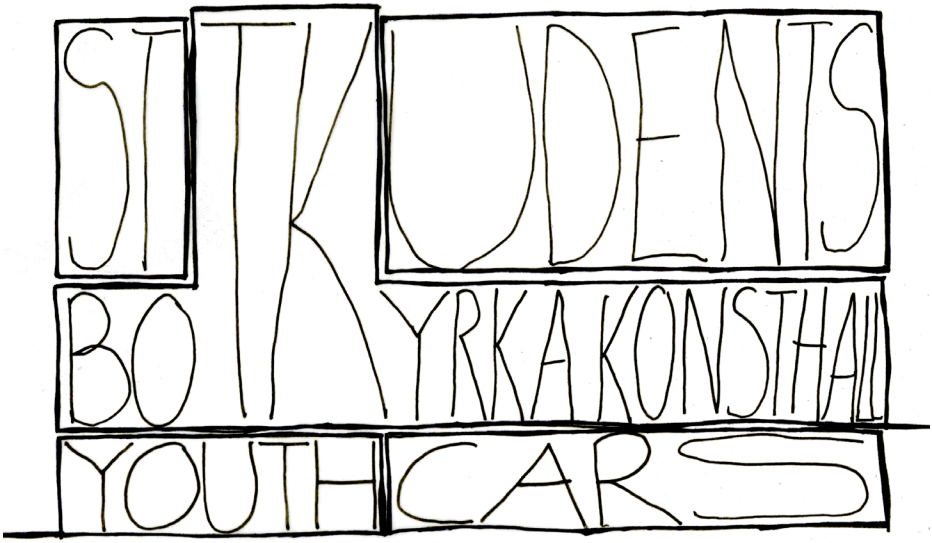
Student units
Ragnar Eythorsson

“This project is looking for reasons and ways how to make living units more genereous - without loosing profit.”



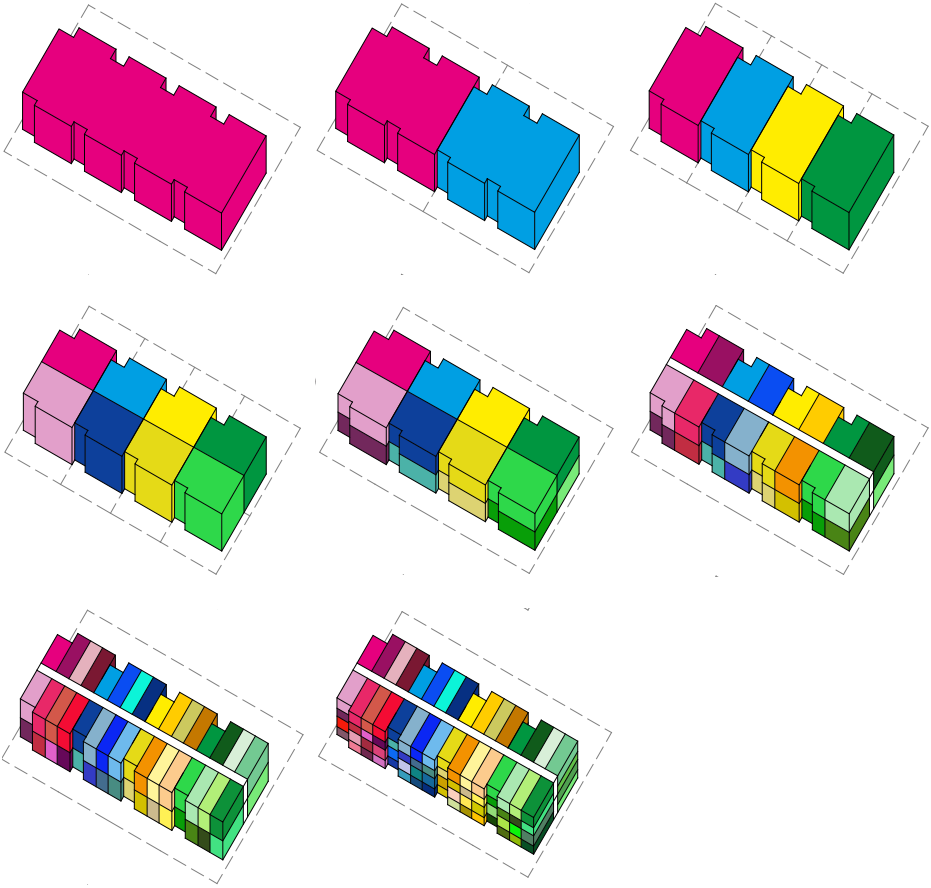
Reuse, Rebuild , Refittja
Leo Kleine

“This project shows options of reassembling Fittja, while keeping the original prefabricated parts. The image shows how one floor of a housing block could become one floor of a tower-building.”



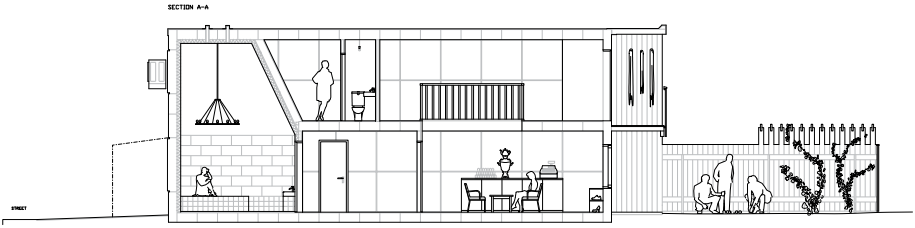
Community Home / As found
Elsa Smeds

"Keep the site "as found", add Botkyrka Arthall and students from the artschools. The private units are minimal, almost monasterial, in order to give space for common kitchens, atelies and study rooms."



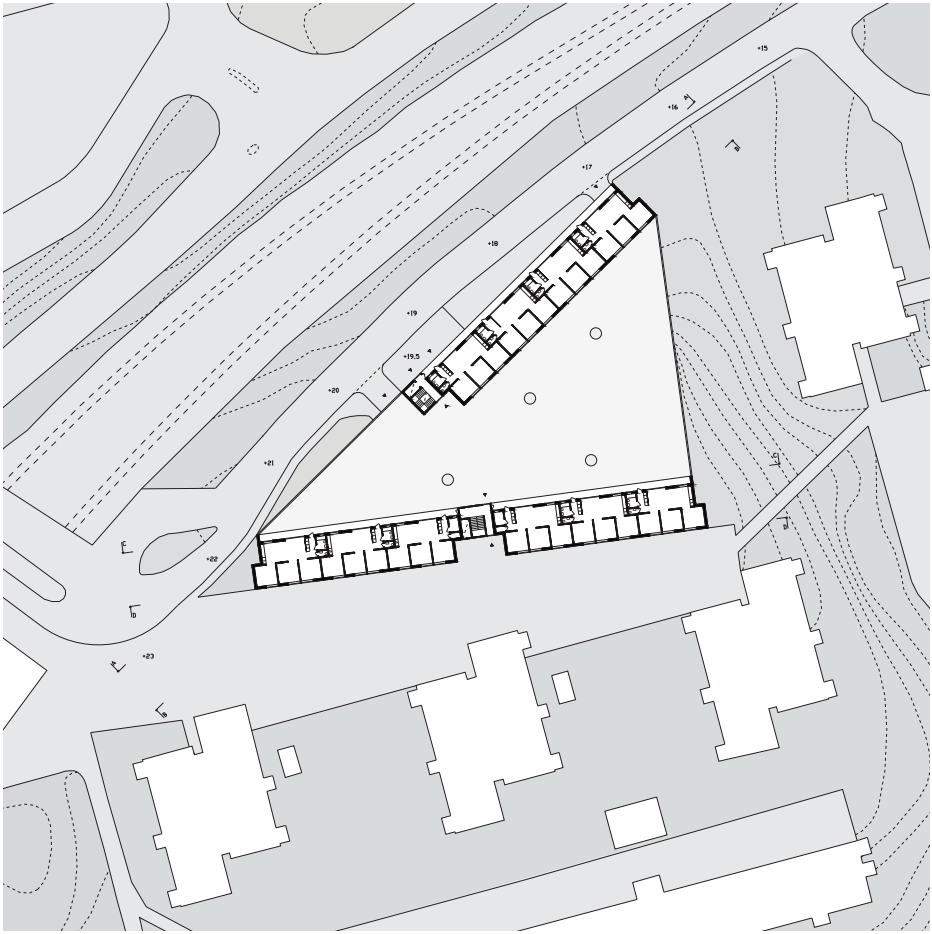
House Home / The Effect of Dividing
Elsa Smeds

“A project about dividing, and landuse. Starting with four identical rowhouses, I investigated both dividing them all the way to 128 capsulehotelrooms, and uniting them all the way to one 800 sq m palace-house”



Botkyrka Hamam
Viktor Zapata Ekemark

"An experiment on how to create a diverse range of usage, by inserting a public bath house in a residential area."



Housing and the Urban Pattern
Viktor Zapata Ekemark

"An attempt to enrich Fittja centre by using/breaking the urban repetitive patterns."





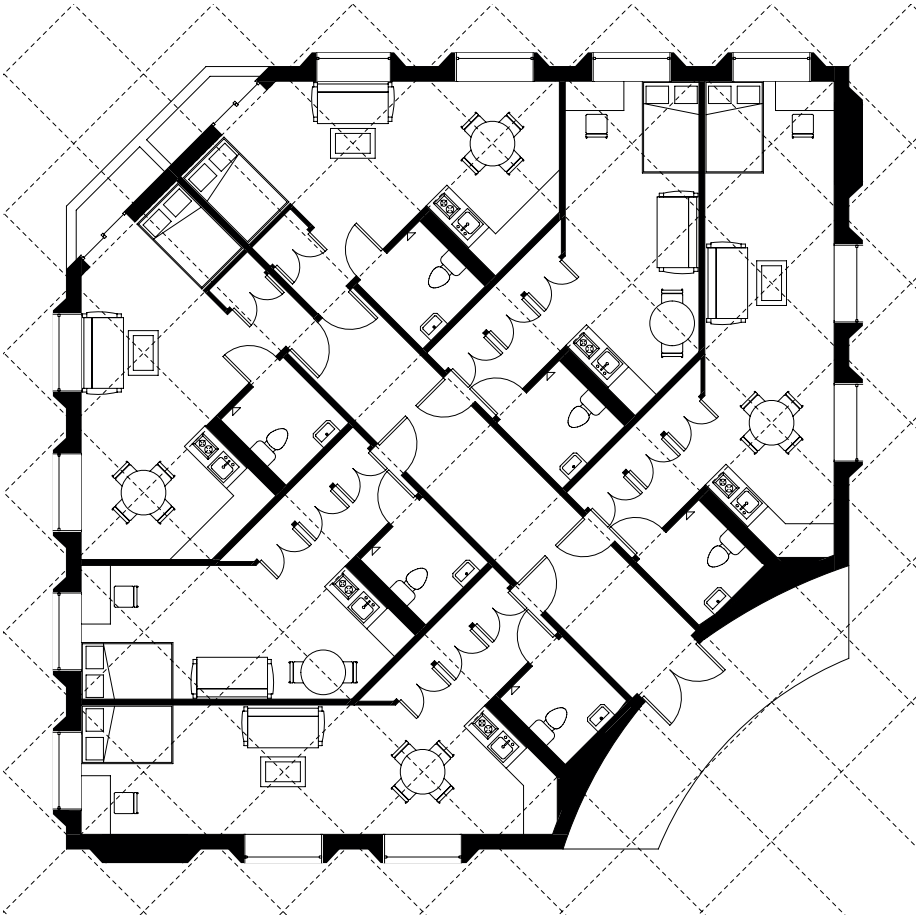






What I desire my house to be
Nils Sandström, Jakob Wiklander

“Light weight walls, pitched roof, wood panel, lawn, porch roof, and arch down picket fence.”



Pattern Living
Jakob Wiklander

“A building dominated by it’s floorplan. The plan unifies ornamental pattern qualities and a student appartment’s everyday use.”

EPILOGUE:

FITTJA: MARVELLOUS MARBLE

Elsa Jannborg

"Fittja came to me in between time, opening up a floodgate of swirling waves into my nonchalant promenade, forming a sparkling shower, an apostrophe of fulfillment. Fittja! Again, I say Fittja, gateway to the South! I wrote a card to Geisendorf, stating 'What a port this port of Fittja! Yet what is Fittja? A place of life, swarming with life – leaning trust with scales to dream of. A place of fortresses, of people. The empire of trust reigns along the leaning facades, and by empire of trust I mean between them all. The shared is King of this empire. And it is an empire that also encompasses the surroundings. It is the port of facades; the water viewed beyond fortresses. It is the second Attica. It is the grandeur of Greece'."[1]

Jon Höjer wrote these impassioned words to Sture Ljungqvist, his friend and business associate, after a visit to Fittja.[2]

1 *I have modified words of Le Corbusier about Marseilles. The original text can be find in Jacques Sbriglio (2002). Le Corbusier: The Unité d'Habitation in Marseilles. Birkhäuser Publisher Basel: Boston, Berlin*

2 *Jon Höjer and Sture Ljungqvist were the owners of the architecture office Höjer & Ljungqvist. They are the architects behind the city plan of Fittja and the houses in Fittja.*

Basic individual liberty has to be guaranteed by an enclosure, a case, vessel, or container and at the same time be open and free, which is of course nothing else than a spiral staircase. The staircase should be perfect. It should be complete, satisfying all individual needs and encouraging personal activity, reading, smoking, snacking, pottering about, thinking, meditating etc.

The spiral staircase is the very essence of housing. Its functions are, as we have seen, multiple. They require the proper disposition of space and the installation of the necessary amenities, without which the human being cannot live normally, still less expand.[3]

Jon Höjer and Sture Ljungqvist always paid particular attention to the entrance layout in their building designs, and the high-rise of Fittja was certainly no exception. The atmosphere that prevails in the entrance foyer is like that in the rest of the building, namely a masterly blend of trustfulness and sensuousness.

No description of this entrance foyer would be complete without mentioning the amenities that has been shaped by the shared character, such as the share-shelf and the positive-board.[4]

3 *Modified words of Le Corbusier, originally about the ROOM and can be find in Le Corbusier (1953). The Marseilles Block. The Harvill Press: London*

4 *Modified text, originally about Unité d'Habitation. The original text can be find in Sbriglio. Le Corbusier: The Unité d'Habitation in Marseilles.*

Stepping out of the lift, one is struck by the light that filters through the windows. Looking beyond this opening, one's gaze travels towards the sky, that is often deep blue or has wisps of clouds travelling across. The panorama is exhilarating, encompassing the waves, a chain of trust around and hills to the south.

Höjer and Ljungqvist seemingly designed this room, on the top floor, as a shared area for enhancing physical and mental wellbeing. In many cases, it is used as a meeting point, given its location far above the bustle of the streets. Hence, in a contradictory yet emotive way, this room is more often sought out as a place to escape from others, rather than as a collective space. It is somewhere to reflect, alone, surrounded by "poetic objects", at one with oneself, the architecture and the open surroundings.[5]

The window in the stairwell is the most prestigious space in the high-rise buildings in Fittja, the one that lends the most meaning to the project. It is a place of reasons to care. It also forms a wonderful appreciation platform, creating sweeping visits of the soft and tasty grapes that grows on the site. Lastly, it is a place for serenely contemplating the building's trust. Every reason to care generates this sensation.[6] *This is why it stirs our emotions and invites trustful reflections.*[7]

5 *Modified text, originally about the roof terrace on top of Unité d'Habitation. The original text can be find in Sbriglio Le Corbusier: The Unité d'Habitation in Marseilles.*

6 *Modified text, originally about the hanging garden in Villa Savoye in Jacques Sbriglio (1999). Le Corbusier: The Villa Savoye. Birkhäuser Publisher Basel: Boston, Berlin*

7 *Modified text, originally ending words about Villa Savoye in ibid.*

”The laundry room is not precisely the sanctuary of the house, but it is certainly one of the most important places. Laundry room – this is the room which is lived in.”

For Höjer and Ljungqvist, the laundry room was a place of social interaction yet at the same time an eminently functional and technical space whose layout should correspond to the actions performed there: preparing laundry, washing, drying and sorting, ets.[8] The Water, the Heart.[9]

Höjer and Ljungqvist purpose in employing this trustful vertical connection was to introduce a number of conceptual aims: free up a circulation zone between the levels, unharness conversations, and raise the invitation so that the trust would become genuine, “celestial” trust. And not to be forgotten is the purely practical aim of the link. As Höjer wrote: “You should realize this important, completely new value in architecture: the trustful vertical connection in a building. […] The links carry the immeasurable words among the parallel worlds, up in the air.[10]

8 Modified text, originally about the kitchen in Villa Savoye. The original text can be find in ibid.

9 Modified words of Le Corbusier, originally about the living room and can be find in Le Corbusier. The Marseilles Block.

10 Modified text, originally about the pilotis in Villa Savoye. The original text can be find in Sbriglio. Le Corbusier: The Villa Savoye.

1965 In-migration to the cities + babyboom

AP-FUNDS

Tax money = the quality of what you build must be garanteed

"GOD BOSTAD" - A collection of norms

Follow these and you will get really beneficial loans!

Very convenient with standard norms when building 1 000 000 dwellings.

1/3 large-scale high risers. Satellites with a new logic compared to excisting cities.

SCAFT = Trafic separation
•No-car-only-pedestrian roads, tunnels and bridges
•Broad highways
•Spatious parkinglots

Time pressure = Efficiency and rationality
•Prefab concrete blocks
•Rail for crane (could sometimes decide the distance between the buildings)
•Normal three room apartment for normal family with two kids.

1920 Form follows function - Louis Sullivan.
•Find the internal function and the external form will follow.
•The building should reflect the inner structure.
"A method of working"

1931 ACCEPTERA:
•The old concept of beauty with attached and dishonest details is a holdback in the aim of minimising the building costs.
•To hide a modern construction behind a historical form is false.

1970th: Doubts about the continuing process of million housing program =

•The optimism of the future is fading
•Environmental march 100000 people joining
•The economic situation is changing for worse
•Oil crises - raised price of gas
•Babyboom ended
•"The green wave"

Swedish people living tightly and sickly in small housing and dirty cities.

1940 HSB: We need healthy apartments!

DESPERATE HOUSING SHORTAGE

Sweden = wellfare society = housing for everyone = good democratic citizens

1 000 000 DWELLINGS
Bostadsbyggnadsutredningen
"Höjd bostadsstandard" 1965-75
SOU 1965:32

1/3 Small scale apartment housing

1/3 Small houses

Zonation = industries-work-living/recreation
(physical segregation)

HEALTH =
•View
•Ljusinsläpp
•Recreation areas
•Close to communication and service

SOME ASPECTS OF A NEW WAY OF LIVING
•Ready cooked food, canned food, bread from bakery
•Cheap readymade clothing
•Mashines to help with cleaning
•Smaller families with birth control
•Meeting the family and friends outside your home - going to cinema, doing sports, joining associations

IDEALISM = solidarity
•With rational thinking and logic problem solution it is possible to create better living conditions for the people.
•"How much you enjoy your home depends on how well organised it is".
•Ornament = false and sentimental

Le Corbusier:
It is better with a lot of people in few houses
than few people in many houses = more green areas.

1970: Worries about people staying indoor too much in their comfortable apartments.

INTERVIEW WITH ZÖHRE (SHORT VERSION)
40 YEARS OLD TEACHER IN A SCHOOL FOR CHILDREN WITH SPECIAL NEEDS. MOTHER OF TWO GIRLS 18 AND 11. MARRIED TO H.
FOR HOW LONG DID YOU LIVE HERE IN FITTJA?
I AM BORN AND RAISED IN SWEDEN, FLEMMINGSBERG. I GOT A TWO ROOM APARTMENT HERE IN FITTJA 1996. WHEN ME AND MY HUSBAND GOT MARRIED WE HAD THE CHANCE TO GET A FOUR ROOM APARTMENT IN THE SAME BUILDING. A WOMAN I KNEW HAD LIVED THERE. SHE HAD BEEN SMOKING, IT SMELLED A LOT AND WAS ALL COLORED YELLOW. BOTKYRKABYGGEN CAME HERE AND DID A SURVEY BUT NOTHING WAS EVER DONE. I HAD TO PAINT THE NEW APARTMENT BY MY SELF.
WHAT DO YOU THINK ABOUT LIVING IN FITTJA? I REALLY LIKE IT! I FEEL SAFE. EVEN BY NIGHT COMING HOME LATE. I WOULD NOT FEEL SAFE IN THE CITY. I LIKE MY NEIGHBOURS AND BB IS AFTER ALL QUITE QUICK WHEN YOU CALL THEM ABOUT SOME THINGS YOU WANT TO HAVE FIXED. THE OUTDOOR ENVIRONMENT HAS REALLY GOTTEN BETTER LATEST YEAR. THE STAIR FROM THE CENTER HOUSE AND UP TO KRÖGARVÄGEN USED TO BE SO NARROW. NOW IT'S REALLY OPEN AND WIDE. THE LIGHTING IS SO MUCH BETTER. THEY HAVE ALSO PLANTED SOME TREES AND FLOWERS. BUT THE APARTMENTS ARE REALLY IN A BAD CONDITION. I AM PROUD OVER FITTJA BUT NOT THE APARTMENTS. BB SAY THAT "PEOPLE CAN'T AFFORD IT" BUT I SAY THAT THEY CAN. WE ARE ALL JUST WAITING FOR IT TO HAPPEN. EVEN THOSE THAT DOESN'T HAVE A JOB CAN AFFORD A RAISE. MY 18 YEAR OLD DAUGHTER SAYS THAT SHE NEVER WANTS TO LIVE IN FITTJA. THE APARTMENTS HAS TOO LOW STANDARD. BOTH MY DAUGHTERS WENT TO A PRIVATE SCHOOL IN VÄLLINGBY WITH AN ISLAM PROFILE. IT WAS A WELL-AWARE CHOICE NOT TO PUT THEM IN MUNICIPAL SCHOOL. HOW WOULD YOU DESCRIBE THE FAMILIES IN FITTJA? THE WOMAN THAT WENT TO SCHOOOL IN SWEDEN IS NOW WORKING AND LIVING MORE LIKE SWEDISH WOMEN AND THE ONES BORN BEFORE THE 50TH ARE KEEPING MORE TO THEM SELVES. THEIR CHILDREN HELP OUT WITH THE COMMUNICATION WITH AUTHORITIES. A LOT OF PEOPLE ARE SELF-EMPLOYED, MAYBE DRIVE A TAXI. SOME PEOPLE HAD IT WORSE BEFORE THEY CAME HERE AND SOME HAD A BETTER LIFE. IS THERE SOMETHING YOU WOULD LIKE TO CHANGE IN YOUR HOUSE OR IN YOUR APARTMENT? MOVE THE BALCONY:-) AND UPGRADE THE TWO BATHROOMS. WE DON'T NEED LUXURY BUT YOU WANT TO FEEL THAT IT IS YOUR HOME. I WENT TO AN OPEN MEETING WITH BB AND I WAS THE ONLY ONE WITH IMMIGRANT BACKGROUND. WHEN THEY PUT UP THESE NOTES IT HAS TO BE IN DIFFERENT LANGUAGES AND IT HAS TO BE AN INTERPRETER AT THE MEETING. PEOPLE GET INSECURE AND WILL NOT TAKE PART IN THE DISCUSSION.
ANYTHIN ELSE YOU WANT TO SAY? WHEN I SAW YOUR NOTE I SAID TO MYSELF THAT I WILL CALL HER RIGHT NOW. FINALLY SOMEONE THAT WANTS TO COME HERE AND SEE IT ALL.