



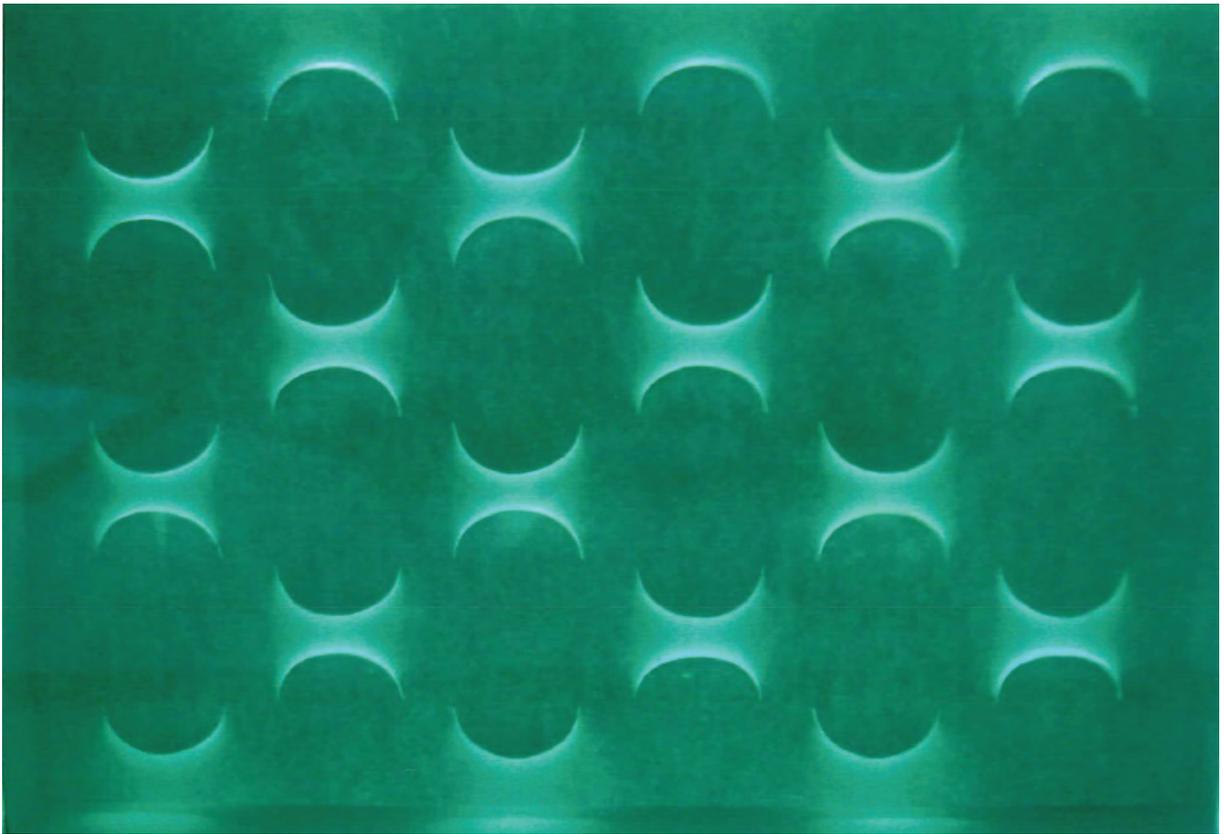
EMOTIVE ROUTES

Monika Larsen Dennis

The artistic design I have in mind is to create a pleasant environment where travellers are given the opportunity on a daily basis to reflect on their own close relationships with others. Our lives revolve around ourselves and those closest to us, and most of us are on our way from one person to another person. The core of my proposal is a series of sculptures that offer a place to sit as an alternative to the benches on the platform. I want them to feature photographs and poems so as to create a feeling of wholeness at the station. I, together with the architect and others involved, want to reinforce a sense of pleasure in what is usually a chaotic environment.

The reasons given by the jury:

“A poetically designed installation where sculptures have been placed along the platform. The sculptures and materials encourage us to experience them in the physical sense and indicate to us spatial positions and experiences. Subtle differences and the multifaceted nature of the materials and their finish create a tactile dimension that brings cohesion. An assured sculptural sense, a sound feel for form and material.”



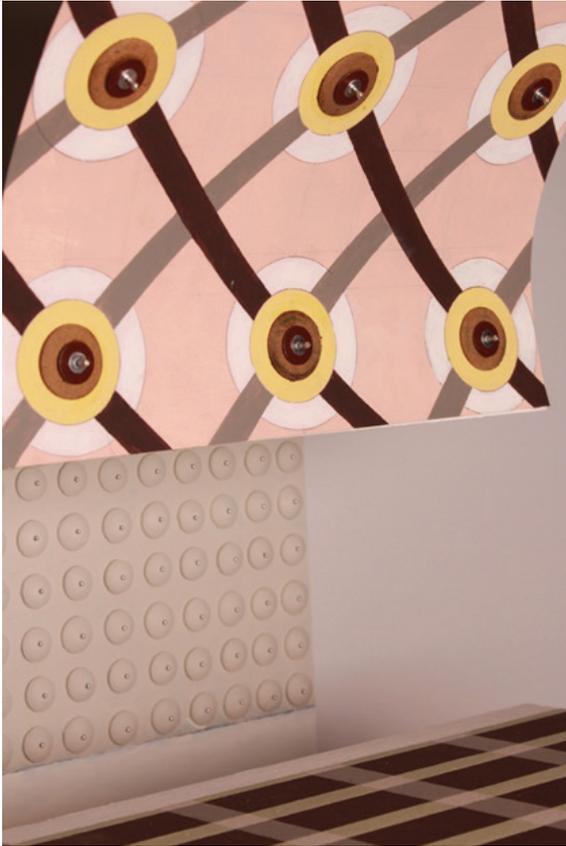
INTONATIONS – LINES AND LIGHT

Pia Törnell

I want to take that light with me down underground. To the lit up chamber in the rock. A contrast which is found in fairy tales and myths. A rock chamber is something dense, but what I introduce after one's arrival underground is an element of the simplicity of railway stations from the past, and there I create a space filled with light and lightness.

The reasons given by the jury:

“A truly holistic solution with an interesting pattern which brings to mind other cultures. The play of light and shadow – a kind of ornamentation for the 21st century which is rooted in the past. The colours create an interesting interplay in this space. The fresh green and crisp white unfold and invite you on a harmonic and restful journey. A simple and restrained proposal offering a clear idea of how to utilise station spaces.”



DRESS

Cilla Ramnek

Interest in space as a phenomenon is a theme which runs through my art. Space and the spatial. What it looks like, what's going on here, practical factors, flow, and expectations; can the space be developed, could this be done in a way other than that expected? An interest in utilising the space, and doing so with a warmth and sensitivity with regard to the people who spend time in it.

The reasons given by the jury:

“This proposal with its soft textile expression throughout challenges our assumptions about the kind of environment usually associated with a cave in a rock. A fabulous proposal with a wealth of detail in the images and a self-assured artistic idiom. The large pattern repeat on the ceiling and floor shifts the scale in relation to the individual in the same way that nature, dramatic and embracing as it is, can remind us of the bigger picture. It awakens in us a desire to seek association and a feeling of curiosity, the result being an imaginative station design.”



THE ELEPHANT AND THE RHINO

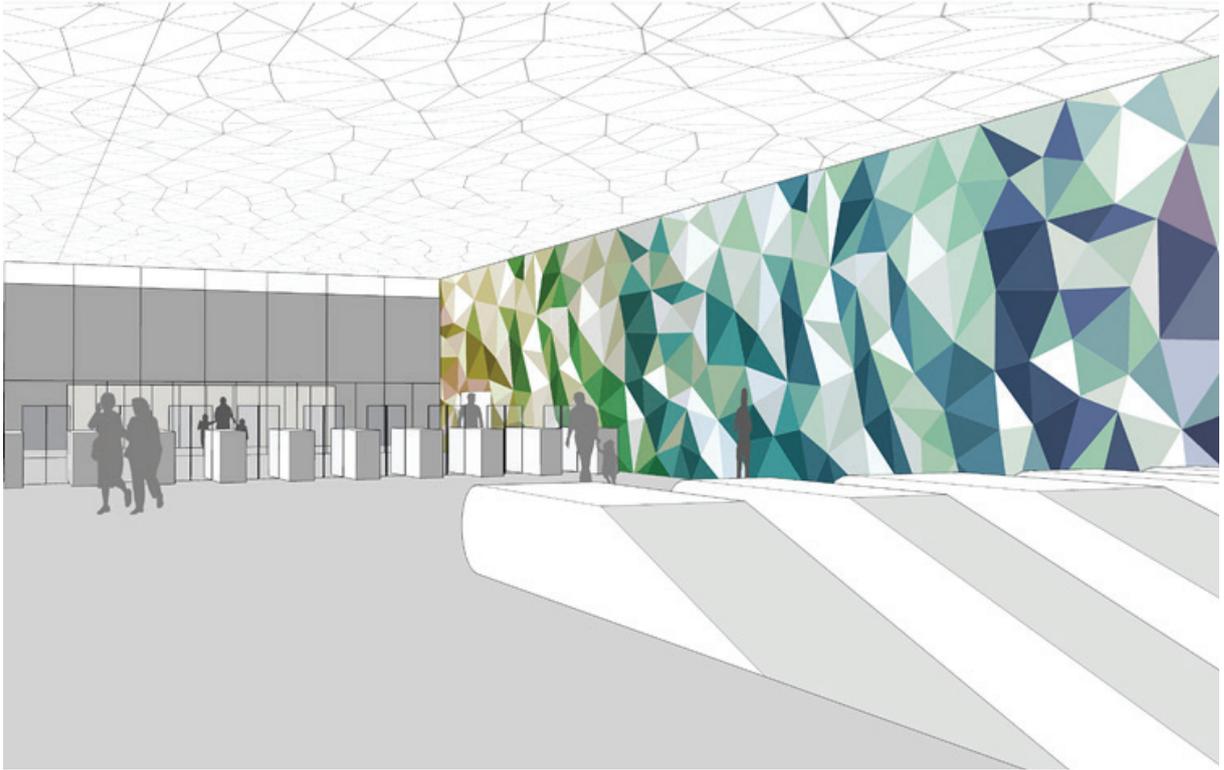
Thomas Carlsson

When I was little, maybe ten years old, my mum, dad and I went to visit my older cousin Anika. She had just got her first flat, which was in Husby. I was impressed by the fact that each floor had an animal's head instead of numbers. I think she lived on the lion floor - whether it was the fifth or sixth floor I don't remember. My design proposal has focused on two sculptures which, given their size and depending on where they are placed, could make finding one's way along an underground platform easier. Then I thought about the situations that arise when you're trying to explain to someone which way to go, such as coming to visit you at home. This applies to people both young and old, and can be along the lines of: "OK, you take the train from Kungsträdgården to Nacka Forum and get off at Sofia; you sit at the forward end of the train and walk straight ahead on the platform; it should be signposted Erstagatan, and then you know you're taking the right exit."

My proposal would be along the lines of: "OK, you take the train from Kungsträdgården to Nacka Forum and get off at Sofia, then walk towards the elephant sculpture and you'll be going the right way."

The reasons given by the jury:

"An unexpected and almost surreal encounter which has a strong personal expression. The size of the animals, which interrupts the origami effect, provides a contrast between the monumental and the fragile. It makes it easier to find one's way and creates a clearly defined space. A concentrated sculptural sensitivity which also clearly demonstrates its practicability."



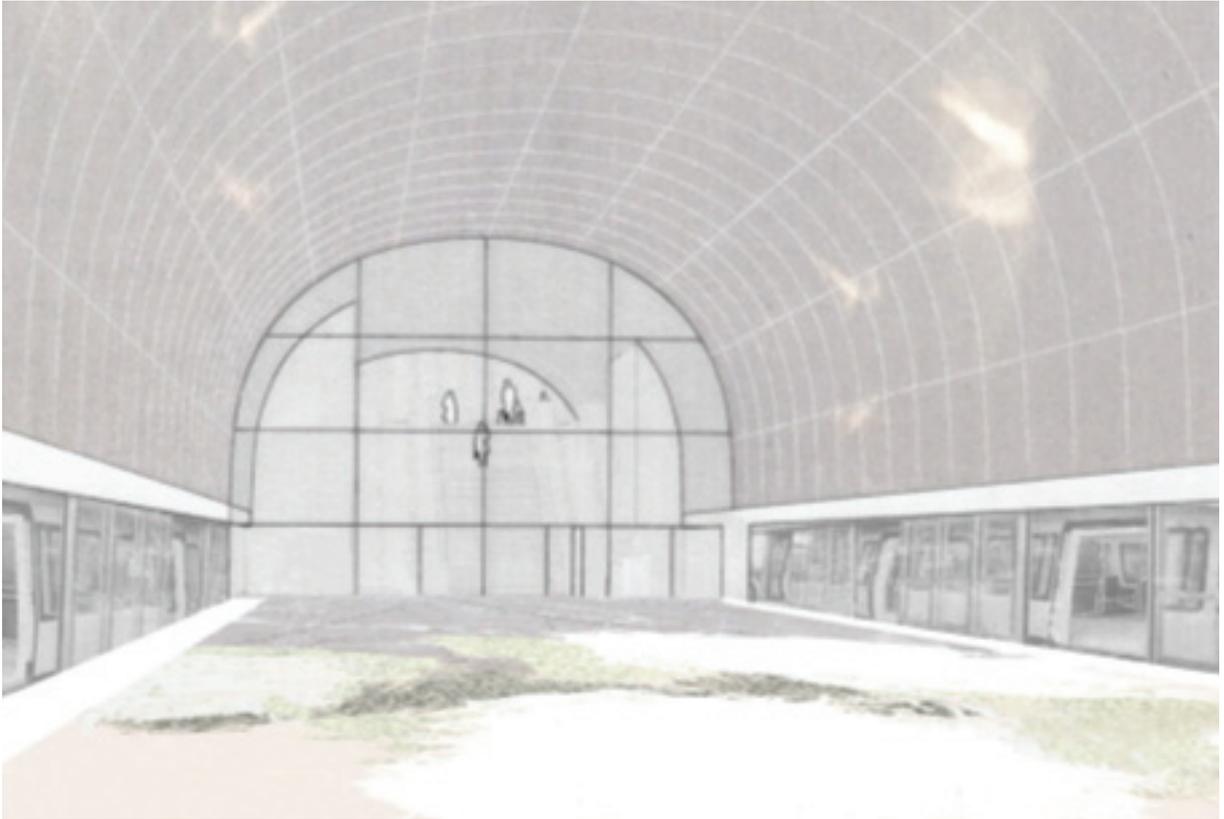
FOLDS

Jesper Nyrén

A simple and fundamental geometric structure of identical elements which create an organic shape. This can bring to mind geological processes where a structure is transformed by an external influence over time or by the added structure of crystals, minerals and plants. At the same time it is a shape which is in close relation to the supporting constructions in the architecture which are made up of identical elements or repeated patterns on the floor, ceiling and walls. The movement of people as they walk through these spaces, on the escalators and in the Metro trains, is an important factor in the design of this composition. Movement catches the eye in different ways, and the way the composition is experienced varies depending on the position of the viewer. Passing through the Metro is an activity repeated by many passengers day after day and year after year. With this composition I have tried to create an environment rather than a number of points of interest to look at. An environment to spend time in again and again, and an experience which can be built on over time. The repetitive element of one's journey is seen as echoed in all of the parts making up the composition.

The reasons given by the jury:

“A clear and well thought out proposal. Technically sound and practicable. A fully formed space - a dramatic example of its kind. Geometry and sculpture which alter the entire spatial experience and open doors on to a kaleidoscopic world. A complete installation where art is fully integrated into the space and architecture. With its simple basic concept, the proposal offers both a strong overall impression and a wealth of potential for further development. A strong, sculptural composition where technology and changing colour create a light touch and enhance the feeling of space.”



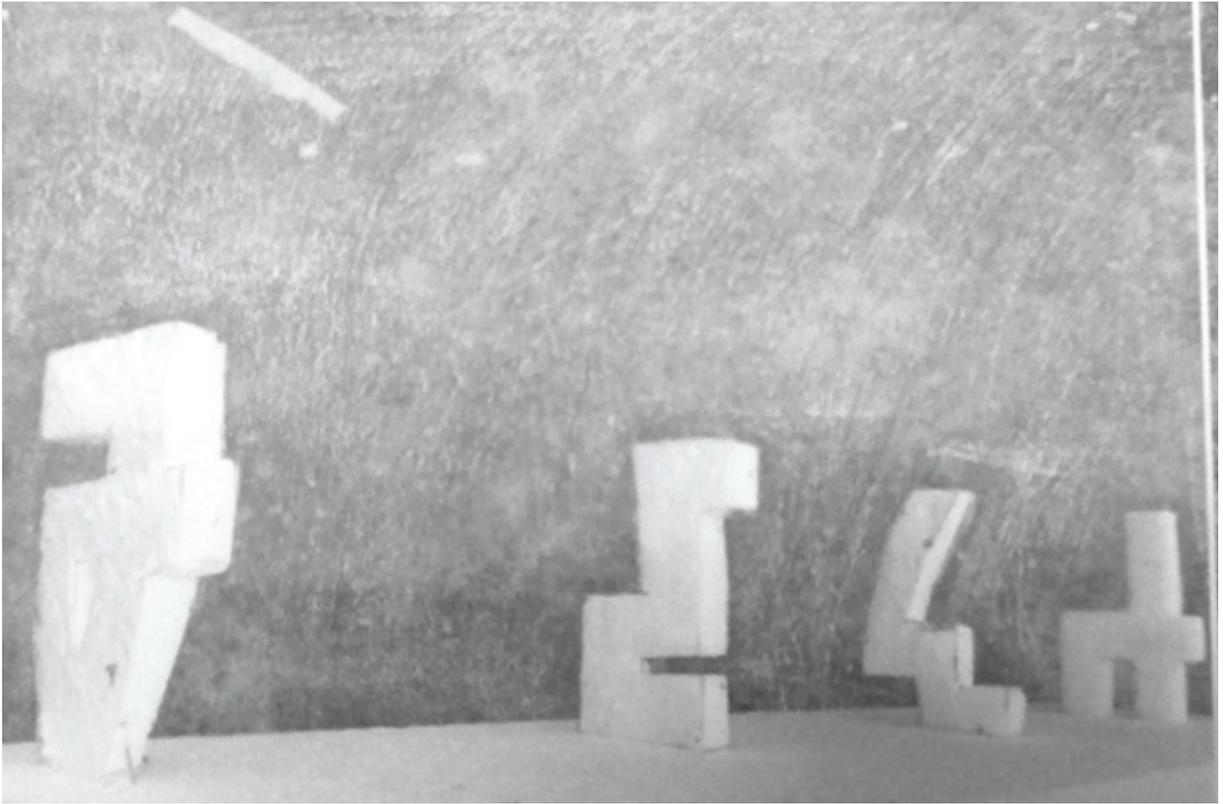
TRAVEL

Helena Isoz

I imagine a station space as being one of two parts; a place where we will be spending time on an everyday basis, winter as well as summer. It lies underground, we arrive from above and leave from below, and from above we bring with us our impressions from nature and urban life, purely everyday impressions, like the interplay between the indoors and outdoors. Shapes and light pass from the place below to the place above and back again in our consciousness. Calm turns into intensity, the tempo varies just as does the flow of people, sometimes streaming by, sometimes calmly waiting, either observing or else distracted and indirectly aware of their surroundings.

The reasons given by the jury:

“Displaying a deeply poetic quality and rare humility in its observation of everyday human experience, Travel evokes the feeling of being constantly on the move in parallel worlds. The proposal is characterised by a simple and surprising twist in terms of the materials we are used to seeing on a platform. A precise, simple and clear approach which gives pause for thought and is most compelling in terms of being a truly artistic composition overall. A sensitively depicted monumental picture which works in terms of both angle and detail.”



NETWORK UNDERGROUND. EARTHED LINE

Irene Vestman

Guided by a story. Go underground in order to get from place to place. Arrive underground and encounter a sand-coloured chamber that reflects the light shining upwards. Come across doors on the platform which open on to other realities. Come across a line which leads from the walls alongside the tracks and ends abruptly. Get around in an underground network.

The reasons given by the jury:

“A restrained proposal featuring classical sculpture. Simple, strict and at the same time organic forms are used as an exploration of sections, relationships and transitions between the physical and mental planes. A distinctive and interesting sign language which is clear and independent in the way it relates to space and architecture. An assured sense of form using carefully selected and beautiful materials. The use of relief as a form of expression and method is integrated into the setting – the floor, walls and ceiling. Peaceful and spiritual.”



THE SHELL

Åsa Jungnelius

I see from a feminist perspective that the Metro station and the physical cavity it consists of form a gigantic sculpture, a shell. This monumental cavity forms the inside of the shell and can be interpreted as a celebration of motherhood and also friendship, fatherhood, caring and the protection of the many on the part of the collective. The Metro plays a caring role itself; investing in the expansion of public transport is about considering future generations in terms of both social and ecological sustainability. The public space which constitutes a Metro station is a tribute to the ability of people to collaborate and organise themselves. When I say 'feminist approach', I mean it in a broad sense; that is to say, regarding one's fellow human beings as equals.

The reasons given by the jury:

“This proposal takes a very playful approach in presenting an abundance of colours, materials and shapes. Glittering seduction in pink and a sculptural profusion transforming the space into a whispered story of treasure and mysterious materials. Compelling in a spatial and material sense. In our chaotic, high-tech times, forms of expression such as The Shell has the power to remind us of our boundless imagination and the magical inner universe of the child.”



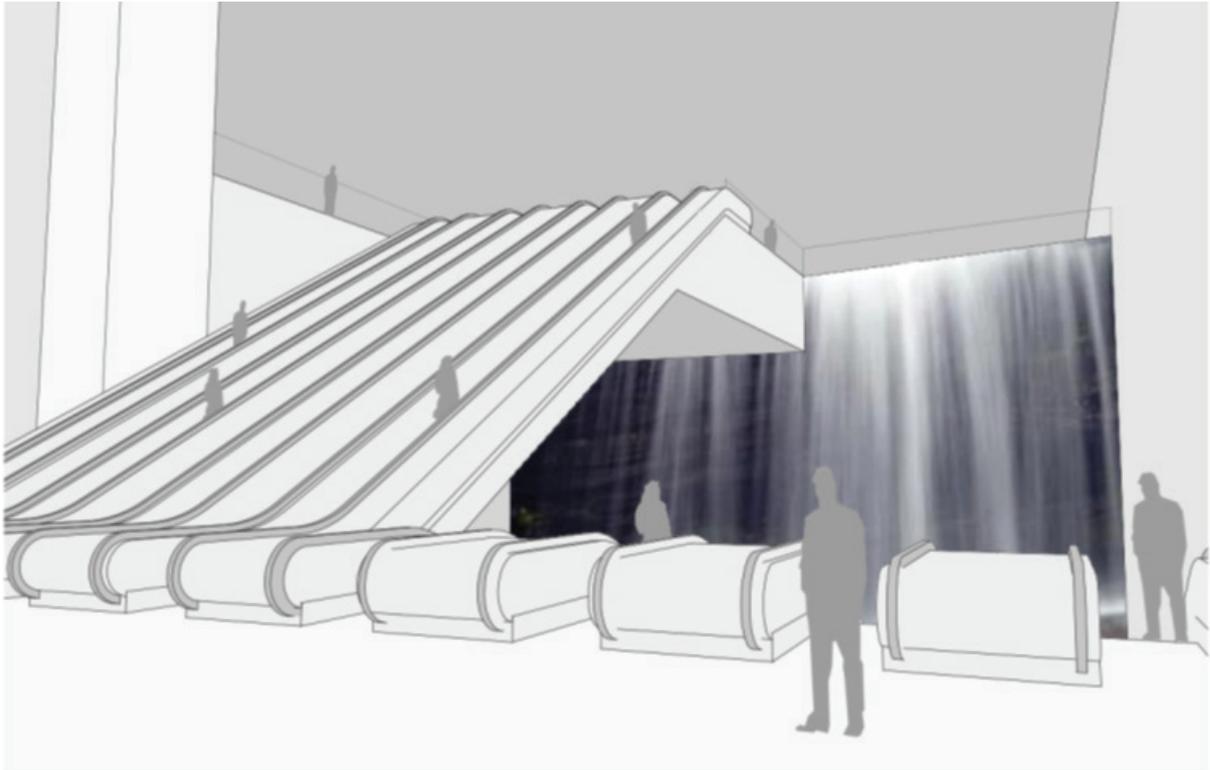
VIEW AND DIRECTION

Anna Lerinder

I am very interested in space and volume and the way these are put to use. Usually when I give lectures to students I talk about user-friendly public art. What I mean by ‘user-friendly’ is the aim of art which can be anything from affecting the viewer in a purely emotional sense to simply being a beautiful decorative surface for the eye in relation to the space itself and its use. This subject is a broad one, but what I want to say is that if you succeed in creating a work of art where everything fits in together - the architecture, the movement in that space and materials - you have come a very long way. I like it when I don’t get the sense that art has been put in place but instead feel that it is where it belongs.

The reasons given by the jury:

“A stylish and poetic proposal which despite its simplicity conveys an artistic idea through the materials. It breathes substance, a material feeling and gravity. A tile which is set in relief in the most beautiful and warm picturesque tones has a palpable effect on the magnificent space around it and brings to mind associations between earth, rock and flesh. This artwork bears the mark of the human hand and adds a tactile and sensual dimension to what is otherwise a pared back environment.”



I WALK ON WATER

Helena Byström

Water can find expression in many forms: roaring rapids, a vast sea, the tireless swell of waves as they head to shore, a shower of rain or a dripping roof in the spring sunshine. Seas connecting all the continents and all of the world's shores. Entering the water in Stockholm and emerging on the other side of the world is a thought which is dizzying.

Waiting for a train while at the same time seeing in one's mind a wave forming, filmed on all of the world's seashores, can be both calming and peaceful while also evoking thoughts of the mystery of life, bringing to mind ideas for new conversations and prompting questions, and also serving as a pocket of consciousness where the existential questions we have can be accommodated into in our everyday lives.

The reasons given by the jury:

"A Metro station which incorporates moving pictures as one of our contemporary forms of expression. Making the element of water a major force gives the entire station an artistic feel. Flowing blue water in ordered form creates calm in a noisy and chaotic environment. Still and moving pictures reinforce the feeling of space. The theme introduces light and air through an idea that seems simple in visual terms and yet is well executed artistically. Simple, clear and archetypal."



SKYLINES

inges idee - Georg Zey, Axel Lieber, Hans Hemmert, Thomas Schmidt

Public art can shift a given context in order to open the gaze up to other aspects of reality. If that is successful, then the site becomes more interesting and richer. The accustomed course of public life is interrupted for a moment and the viewer has a chance to reflect upon something he is unexpectedly confronted with. This can happen very directly and need not be of a theoretical nature. This immediacy is a democratic experience that inges idee tries to implement. The aim is a new characterisation of the site and the viewer's relationship to what he perceives and experiences there. Successful artistic interventions enrich not only the site in general, but also people, who can experience it as an extension of their private sphere.

The reasons given by the jury:

“A clear and interesting artistic idea. A design which uses new technology in a pleasurable way to deconstruct an impression. The artwork constitutes pixelated film strips in the vaulted ceiling and introduces in a subtle way urban everyday life in the Metro environment. A meticulous but very well executed artistic design which makes us think about time and how we are rooted in the historical while being on the move in the supermodern.”



WONDER

Peter Johansson & Barbro Westling

Large and old trees have a presence that provide calm and inspiration. Shimmering leaves, the glimpse of rays of sunshine. The peace found in a forest glade can have a meditative effect on those caught up in the rush of modern life, and trees are often a key feature of world views and faiths. Trees are creature-like, and man's relationship to them is often deeply rooted.

The reasons given by the jury:

“A fine and simple basic idea. An imaginative take and a light scenographic touch have produced an alternative artistic design which can make a station space exciting. Nature moves in and transforms the space in a surprisingly interesting way. The proposal evokes interesting thoughts; the feeling that the trees have left their outdoor environment and moved indoors. We find ourselves in an underground greenhouse or orangery. The trees strike a poetic chord, where fragility and the transience are central themes.”