

Round table celebrated in occasion of Agustín Ortiz Herrera exhibition “Om jag var där” at Köttingspektionen, Uppsala, Wednesday 13/1 18:00 h

“Perception on urban transformation”, with Katrin Helena Jonsdottir Icelandic artist focused on audiovisual art, Jennifer Mack researcher at KTH School of Architecture and Irene Molina Professor in Human Geography at Uppsala University's Institute for Housing and Urban Research. Discussion panel that takes as its starting point the video installation by Agustín Ortiz Herrera with the aim to talk about the perception of urban spaces in which the next transformation of the city of Uppsala will happen. Event language: English.

Agustín: Thank you so much for coming, I really appreciate you are coming in a cold windy day. I also wanted to thank to our guests tonight. I actually don't know them so well. I know Katrin from Konstfack, but with Irene and Jennifer I just met them today. But we have a common friend and this is why we are together tonight. I'd like to introduce them.

Jennifer Mack, original from the States, lived here in Sweden for 15 years....

Jennifer: I would say eight years.

Agustín. Eight years! You've been back and forth.

Jennifer: Yes, but I moved here fifteen years ago.

Agustín: I'd like you to say few words about your work since it is very extend and comprehends many different places. What can you say that it is good for us to know?

Jennifer: Well, basically I studied to be a professional Architect and Urban Planner. But I became very interested in a sort of intersection between the social and the spatial. So Decided to do a research degree and a Phd in Architecture Urbanism and Anthropology, so I am trying to use ethnographic methods to research the urban environment. Mainly focusing on issues of immigration, and the way that immigration and the physical city develop together. So I've been looking at how architects experience mosques and churches for instance, and I did a long project in Södertälje about the Assyrian-Syriac group and how they've changed the cities since the 1960's.

Agustín: Nice, thank you so much. And thank you so much for coming.

Jennifer: Thank you for inviting me.

Agustín: Now we move to Irene Molina. We speak the same language, Spanish.

Irene: You pronounce my name perfectly!

Agustín: Thanks! As I said, I don't know you so much but I went once to one of your lectures at Konstfack called: Reading Space with intersectional eyes focused on constructions that create social inequality and injustice. Irene is originally from Chile, but you've been more than 30 years living in Uppsala, we were talking about that before so you feel Uppsala already as your hometown. Please, let us know some more about you.

Irene: I can start with that! It was just 10 minutes ago when we talked that I started to think that I actually feel that Uppsala is my hometown. I never reflected on that but when I think on it I realize

Uppsala is the only hometown I can think about. I am a lover of cities and I've been working with the social geography of the cities for many years, since the 70's actually, first in Latin America and then when I moved to Sweden as a political refugee in 1986. Then, after a while I started to study Swedish cities, in particular the processes of residential segregation and the processes that leads cities to unequal development and to the creation of social and even racial gaps in which there are privilege groups living in some parts of the cities and, the ones I would say unprivileged groups, occupying other parts of the cities. And in Sweden actually the processes have been intensified much much during the last 25, 30 years. That is what I am working with from quite many different perspectives, so also I've been studying some theoretical concepts that have been imported into Swedish reality, which are for instance the concept of racialization , which is the development of racial segregation to a level of separation that one can speak , instead of a segregated city, of a racialized city. And another concept that I am still working a lot is intersectionality, which is kind of an instrument for us researchers to put things together, when we know for instance that class segregation or socio-economic segregation is not operation alone, isolated , but actually in very close relation with gender oppression and or racial discrimination and segregation. Then when you get the necessity of trying to say something about this power relations that conform this structures of uneven power relations, you get a lot of help from this intersectional perspective, so I've been trying to develop it into the Swedish reality.

Agustin: As I said your field is very broad. You've been working for Uppsala University, right?

Irene: Yes this is true.

Agustín: I can't wait to hear more thoughts from you. Thank you for coming.

Irene: Thank you for inviting me it is nice to come from the academia to the art scene, it is really a challenge.

Agustín: Yes, kind of unexpected, let's see what happen. Also welcome to Katrin Helena Jonsdottir. Original from Iceland. She is the youngest of us and a student like me at Konstfack. I invited her because she is really my art-sister, we share a lot of interests. But also I thought it was so interesting she is from Iceland, we can develop that part later. Can you say something about you?

Katrin: Yes, I am in my third year in my bachelor of Fine Arts, and I made this exchange semester in Konstfack, I am just living home in two days now. I am finishing writing my thesis, I am mostly focusing on our perception of time and space, and story telling or narration in video art. And how it can create chaos and how to break the linearity of time and space in narration. This is what Agustín and me were talking a lot about.

Agustín: I'd like to catch up with that to introduce the central piece that we have now in front of us, I'd like to describe it just in case someone is new and couldn't see the piece before.

What you can see in this projection is actually the result of two different projections, two movies actually. And this is actually an experiment made with the same spirit of inviting you here today, in order to share a talk and see what happen.

Some short story about me. I've been trained as a filmmaker and before I've made my bachelors in Fine Arts in Barcelona. In all this time I've never thought that it was about to end up in Uppsala. The first time I read this name was in Stieg Larsson Millennium novels. But then end up almost five years living in this city. Also working in the city as an Art Teacher in a secondary school. I was lucky to arrive in her and get a job in this new school that is placed in another place in transformation, (IESU is placed in a old University building that is now dedicated to other uses. There is a plan to urbanize all the surroundings of this area that are now just fields and forests) that experience had an impact in my perception of the place. Later I got to know the place we are now , "Köttinspektionen" that literally means: meat inspection. So, I'd like to go back later to the particular story of this place, since it is the starting point of the artwork. When I came in here to see an

exhibition for the first time, one organized by Haka (the artist collective that manages the place) I found it out a fascinating place and then I was triggered to know the neighborhood. I kind of knew that this was an industrial place and since I like this kind of abandoned spaces very much I was really curious. Then I found out that this was really the starting point.

Well, then I am guy from Spain living in Uppsala, but let me tell you something about my experience. In 2008, the Lehman Brothers crash was affecting the whole world. Some countries got it worst than others. For example Iceland, right? At that time Spain was developing a huge housing bubble that it was in its growing peak giving the impression that it was great until it crashed. So, probably because that I am here now. Because in 2009 it was really hard to get a job in the TV industry when I was working at that time. Actually I had to look for another kind of temporary job. It was hard for me. That experience had a very strong impact in my way of thinking. In a way, everyday I go I take that with me.

Going back to Uppsala, I thought it was interesting to make a project that had something to do with the city I moved into. So what I've done was to take a film camera and a tripod and I went around the city with my bike some days during the month of August 2015. I stopped intuitively in some places that triggered my attention. I didn't make a specific planning, I didn't go to places I knew that were abandoned or gentrified, I was just exploring. That was an interesting experiment because at that time I didn't know Uppsala so well. Then I found this new places for me, I set up the tripod and the camera and I took one minute fixed-frame film of every place, with the result of one hour movie. What for me was some sort of a portrait of the city. But a very peculiar portrait of the city.

Then what I've done is this. I invited a group of young Actors to a screening of the movie. They are all originally from Uppsala and based in the city. The screening was placed in here, the same place you are observing now the art work, and actually I used the same background that I am using now to screen the whole installation. Then I asked them just to watch the movie for one hour and meanwhile I was filming them, so what you see now is the actors watching the original movie and, at the same time in an overlap, the screening of the original movie, the ones they were observing. This is what you are seeing two different projections juxtaposed, but, also important to know, this projections are not synchronized. Because each of them has a different length, you are always going to see a different juxtaposition. In a way it is like watching a new movie every time.

When I saw the original movie to the Actors they asked me for what they should do, and I just told them that I wanted them to watch the movie and do what ever they wanted. This is why they go in an out, sometimes they just observed, sometimes they just react to the images or talk and play among them. It is interesting, because I never told them why I made this portrait of the city. But I really always have an idea in my head. I wanted to depict spaces that were in transition towards something else. I can tell you more of the background of my ideas, I really think that the urban planning of the city is not moving towards an interesting place. Under my point of view it is approaching to a neoliberal model where the social rental housing system is diminished and owning an apartment is a trend. And that means a lot for a society. But then again, I didn't want to tell them about this, I just wanted them to see the movie. And later I made them an interview where they had the chance to talk about their experience during the screening. They talked about their city, they talked about the images of my perception of the city, triggering some questions. In fact that experiment is just a reflexion of something that happens very often, we all have to negotiate all the time with perception. In this case they were wondering why I made this movie, why I use this perception. In a way, without perceiving the real intention.

In general I think audiovisual is very powerful, it has a strong influence in us. So, you see this two films running at the same time in a unsynchronized way, so what you see it is an unique coincidence (even though if we make the maths eventually we should be able to see a coincidence for a second time, probably it would take long time before that occurs). Also, the interview that is running as a sound background has also a different length, so that puts a third element in the equation, the result is a very personalized experience for every viewer. My intention with this setting is to open this audiovisual piece (actually with the classic elements of a documentary) to

randomness, hoping that this action helps also to broaden up the perception of the work. I am also hoping then that the piece pushes you to position yourself, helps you to find your own point of view. But the only thing I want really is to make you think: ok, where I am? Who I am in relation to this images? What ideas I have about the images? I hope we can talk about that later.

20'

As I said Uppsala has been through a big transformation lately. When I came here in 2011 there wasn't so much building going on. I was told that in 2008 a lot of construction sites were stopped, but now you can see them popping out again strongly. Going back to this building we are now, "Köttinspektionen", it was builded in 1930, it is now a catalogued building because Anders Diös, a prestigious Swedish Architect, projected and made it. The building now belongs to Uppsala municipality and it is managed by the Artist collective Haka, but also by a Theater Group and a Dance Company. Now if you go around this neighborhood you can see a lot of cranes, a lot of constructions sites in progress and a lot a new expensive apartment buildings. But also there is a lack of social housing around the new emerging area. Then after seeing this situation I wonder if we are witnessing another example of gentrification, like the ones in progress in many cities of the world. This is why "Köttinspektionen" as a building inserted in this context is interesting for me.

Any questions?

Audience: This neighborhood got its first habitants actually not so long ago, I think the first ones came just 6 months ago.

Agustín: Yes, it seems that this has been like that. Actually some of the audience that came already to see the exhibition told me that they just moved in the neighborhood and they didn't know what was this building for and they realized that they have sort a cultural center next door. So I would say that they already feel that this old industrial building was out of place but somehow it is getting integrated. In my opinion all is getting part of the gentrification process, regardless you want it or not.

Well, now if you want we can start to talk about some topics. The first one I'd like to bring over the table is: How we perceived the urban transformation? For me it is fascinating to realize how the young people I invited to watch the film didn't made some of the observations that were obvious to my eyes. In fact some of them were questioning if that was Uppsala or not. In general they didn't have the perception that the urban planning could get into trouble in the near future. So what do you think of the transformation of the city and its perception?

Katrin: If I connect it to Iceland, specially in the last eight years since we had the crisis after the housing bubble crashed, we had a lot of empty spaces around the capital. We had suburban abandoned spaces where ghost town were raising, the population was growing very rapidly, they had a need of houses, they ask for a loans but the banks declared bankruptcy, so people couldn't pay off their loans, they couldn't move into their apartments so we have now huge neighborhoods with empty houses, empty streets even with the names on it, everything was ready except there was no people. And then the shift itself was very interesting, we had an american professor that came to Iceland just a couple of months before the crisis bursted. He said in an interview that the country was about to suffer an economical crisis really soon, but everybody was like: what? We have a bright prosper future ahead of us! People got angry at him for saying this. But he said, look around in the capital, there is so many construction cranes, and so many construction sites in a small society is just a bad sign. So people got mad, wouldn't believe him but 2 months later the crisis came. So we got this really weird city full of this construction cranes, full of empty groundworks for buildings and even holes, so people started to talk of this as the wounds of the capital, the wounds of the city landscapes. And for me, because you talk about the young people not noticing this places in a way, I had to actually go on line to see how this places look like in Reykjavik for the last eight years, because I just look to the other side when it comes to see places that I don't like. Then I think that it is very interesting to put this places in a pedestal the way you do it. And directing out viewpoint to those empty spaces that we don't take in usually, that we just neglect.

Agustin: Yes, totally agree. Also I'd like to hear from your experience (to Jennifer). You are originally from Detroit, in the United States, where there is now a big process of gentrification. I know an artist from there who told me that it is great chance for artist now to move into the old industrial areas and get a big cheap studio there. And so, what can you say about Uppsala or Stockholm, about a certain perception of this process in the cities. Also of the shift of a model.

Jennifer: Well, I think that what you pointed out is really very interesting in terms of how certain generation perhaps don't even perceive it as a break, I mean, I think this is really fascinating example of how we think about gentrification. I fell I witnessed different processes of gentrification in a lot of different places that I either visited or lived. You mentioned Detroit, I am actually from Toledo, Ohio, in a sense a suburb of Detroit, it is about an hour away. There is an attempt of gentrification going on in Toledo. But Toledo is some kind of second city in a way, it doesn't have the same profile as Detroit that had so many problems and have been in such focused for all different kinds of reasons like housing foreclosures and now urban farming. But now I think i Toledo if it's a "Detroit" model that has been used it is not going well at all, it is also very interesting to see the attempt of reflect and mirror the things that people has seen. Another thing that you pointed out is when there is something, like this economic break that it puts a stop to the projects that are on going, which I saw very clearly in a trip in the late 1990's to Japan. Where we were in different cities around the country, I was with a group of architects. it was so interesting to hear about how there were all these plans for things like highways that were about to go through the middle of some historic villages that were put on hold because the economic crisis. And then one wonders what happens when a country does recover and this projects begin again, you know, those projects picking up in the same exact form or what exactly happens.

Agustin: You are right, for example Spain you can see that the stop is severe, we are not really recovering, There is some news about a shy improvement but this process is always different in all countries with economical crisis.

Jennifer: Yes, I was actually reading a bit about Spain and there were even ghost airports, not just ghost towns, with the infrastructure that was developed for.

Agustín: Yes, and abandoned highways because nobody wants to use then since there is a free alternative for it.

So, Irene, you are the most veteran of us living in Uppsala, how did you observe the shift and changes in the city.

Irene: Yes, besides my experience living in here i have been studying Uppsala as a subject I have to say...

(Irene introduces his field of study but we have lost this part of the audio due to a technical problem)

...of this quite cruel and sometimes brutal economic system of capitalism and in particular neoliberalism. And we insist on, as people, as human beings, we insist on making something different with the space of the city. We insist on not seeing the city as an economic object, we want to experience things, we want to develop ourselves, we want to have our love affairs or whatever in the city, with the city, but there are very strong forces that can react on that all the time. And I think that I started to feel bodily, in particular with my experience in Uppsala, I think, because, a part from this processes that you talk and that illustrate very well, about the city growing and eating up spaces that were suppose to be something else with buildings and new constructions. So, apart from that process, there is a process of renovation of the old housing stock in Uppsala, which I would say, unfortunately, that will be the trend in the whole country, it has gone brutal in Uppsala. I mean, we have already a lot of examples of areas in Uppsala like Gränby for instance in which people got brutally faced by the fact that what they though of their homes wasn't real anymore, all

of a sudden it was the property of those who owned the land of the areas that wanted to make changes in order to make profit with it. So people who have been living for instance in Gränby for their whole life have to leave the areas. At IBF we are researching a lot about this issue of gentrification in Uppsala and we are starting to talk about “renoviction” to try to illustrate this process of renovation with eviction. Not everybody have to leave their areas, of course, we don’t know exactly since there are not good statistics on that, but we think it is about the fourth of the population, 25% have to leave the areas in which they lived for many many years.

Agustin: For economic reasons.

Irene, Yes, for economic reasons. They can not afford to pay the new rent which can be 50, 60, 70 percent higher than they had before. We have been observing this in ethnographic studies and registering interviews of the people in this situation so you get very touched by the narratives of these people telling you that: –Well, I don’t know what I am going to do now! I am completely lost. Lost in space, lost in time. I don’t know what to do because this has been my home for my whole life.– Mainly elderly people are really suffering from this cruel, kind of raw way of conceiving of the city space.

Agustín: You are touching base with the people, with the population, your work is so much with them. Do they know why?

Irene: Actually yes. What it is happening now, I think it is a good thing among the whole horrible situation, is that people are more and more aware because they are coming together, building organizations and mobilizing on the issue of gentrification, which it is something completely new in Sweden, not gentrification, gentrification is not new, but since it hasn’t operated in such a brutal way before it didn’t create any kind of mobilization. Before it was some kind of abstract knowledge about what gentrification was and one could said, well this is typical in Stockholm, yes, that has been gentrified for a lot of years, but when it started to touch people lives and creating a lot of tragedies in the private level then people got very much engaged and preoccupied and started to mobilize, so now are popping up a lot organizations in the country and Uppsala as well.

Agustín: So positive to raise awareness, right?

Irene: Yes, awareness is increasing a lot and that is a good news but the bad news is that the capacity of changing the course of events is really minimum, there is almost no possibility because, the whole system is organized in that way today, and that has happened very quickly in the history of Swedish housing policy. We have now an almost completely privatized housing market where the housing policy is reduced to the minimum today, as public policy I mean. The capacity of the state and the municipalities to counteract these marketizing trends are very small and even smaller for the people.

Agustín: Katrin and I can tell in first person what happen to a population when we face a crisis like the one we got, how big it is. Almost everybody knows somebody that has been into trouble because the crisis. In Spain it is like that and probably in Iceland, were there are a small population, right? Everybody knows everybody. Katrin, what can you tell about this experience?

Katrin: I was lucky back then, I was living with my parents at that time. They can consider themselves as part of the middle class. They always have been really practical with loans and similar things , so they got out of the crisis pretty well. My friends were in a similar situation so I don’t know really anyone that have been evicted, but I can tell how that crisis change the whole society. For example, in the media it was all about people being evicted, or that could afford food for their kids or medical health, so the conversations in society changed a lot. And now I can relate with what you are talking about (Irene) of people being evicted for economical reasons. My Grandmother has been living in downtown Reykjavik, since...well, since I was born I remember her living in this apartment building that is really central. Then now the building has been sold and she

needs to move out of there after all this long time living there, she needs to find another place within a year, she just have lost her husband, so she is by herself now. It is very weird. She doesn't know what it is going to happen to the building. We believe it is going to be for tourism. This is normally the economical change now in the city since there are so many tourists. So I can see that the priorities are not exactly for the people living there for long time, so I don't really get how they make this priorities in the city.

Agustín: This is what we were talking before, how we tend to forget after the economies are recovering. This is what you were mentioning before (Irene) how the organizations that raise awareness about what the implementation of a model means for the population. Maybe Jennifer, you can comment on this. Coming from a different country you can tell how the people react on this issues.

Jennifer: There is a couple of things I was thinking when you were talking before (Irene). About a radio documentary I heard about, that was excellent, from a Swedish radio, about Sasko in Södertälje. And how, there were a lot of people that were actually coming from Finland, and they were part of this neighborhood, they have been living there for a number of years, and then there was a similar plan of "renoviction" process where people were ask to move out temporarily meanwhile they were renovating but then they couldn't afford the rents when they move back in. So in the documentary they talk very clearly about how this was a very intentional process and then people were not suppose to move back in, that was actually the point. And there was a lot of accusation on them, that for instance a lot of people were alcoholics, that they were not the type of tenants you want. That was a sort of way of creating a new neighborhood that ultimately was not so successful. That very much done through that process. And I think it is interesting to think about that the fact that they were immigrants from Finland who were in it, perhaps were in a more vulnerable position, and much like the pensioners that you were talking about. And I was thinking also about in my own experience living in the United States. I moved to Cambridge, Massachussets in 1995, and that was the same year as the rent control was done away with in Cambridge Massachussets.

Agustín: They stopped it.

Jennifer: Yes, and there was a lot of discussion about what would have happened, and it was actually very interesting that there was one, they called them squares but there was actually an intersection, at Central Square, where there was a large project to build a, what it supposed to be a mixed income housing structure right in the center, and of course the land that was on had this historical Doughnut shop and another of all this well-known institutions, commercial and otherwise, and a lot of elderly people living in a housing complex nearby that were forced to move. But I was thinking about, how, first of all, there is this attempts to do things that appear to be responding to public demands or responding to complains. In that case it was a proposal for a very high structure and a certain level of mix income housing. And in the process of this, this debate actually lowered the level of stories and they include more mixed of income housing, but there was a kind of understanding that in fact those have been their goals all along, so they presented this wild, out of proportion building from the beginning to have something to work against. And I remember thinking about, you know, how people are trying to protest. So people also protested when a GAP and Starbucks wanted to move into the same place where this long standing shop were, so people protesting in lines outside the Starbucks to say that they didn't want that one there and later, you know, you go there today and people are seating in the Starbucks (laughter) totally functioning, no evidence!

Agustín: No track of memory.

Jennifer: No, so it is very interesting to see this kind of strategies.

Agustín: It is true. I don't know if you are familiar with this. What happen in Barcelona with a group called PAH (Platform for the mortgage affected) A group that became very popular and effective,

still is actually, that are fighting for the ones that lost their home because abusive mortgage policies. In Spain if you can not pay for the mortgage the bank takes the apartment but you keep the unpaid part of the mortgage, so that is still legal. What it is actually pushing people out of the system forever, impossible to get into a good situation to pay the debt back when you don't even have a place to live. So this protesting platform and helping association became really popular, everybody was talking about it. So, one of the leaders of PAH got actually very popular as well when she was able to speak about this problematic on the parliament, she actually did a great job in there. But that was the beginning of her political career. Now she is the mayor of the city of Barcelona, what it is a great achievement and give us hope, but all of a sudden now the PAH is asking her to make real the promises she made. Whether this is possible or not, we'll see it in the years coming, but I have the feeling that she has been absorbed by the system in a record time. I hope I am wrong though.

Agustin: I also wanted to talk about the impact of media in all this issues. I put this project in a big screen because I wanted its dimension to have an impact in the audience. I am coming from this generation that are crazy about getting the new Star Wars movie because you grew up with that. So movies and media are so important for us. Anyway, I'd like to make a last round with few words on what is your perception on the role of media in these issues we are talking, specially concerning about the urban planning on. We can start with you Katrin.

Katrin: When you use the camera in an audiovisual you are able to control the point of view of the audience. So for instance you could create a huge city out of a small village if you want to. You could stretch it with your imagination as much as you want basically. So I think the medium is something that allows us to make reality, in this case boring spaces or empty ones, something that is really magical and interesting.

Agustín: You can create a myth.

Katrin: Yes, exactly. In a way it can work as a mirror but a mirror that can be magical and mystical. Because we are looking to the reality, but you as an artist with your camera can change our perspective of what we are seeing. And we can create what we want, we can make our imagination real through the medium, and I think this is what it is strong about using video to explain thoughts or explain perceptions.

Irene: I think the problem with media, or this technological way of using media now, is that has a bigger impact than other images before, but even when we think of photographs, for instance, as images, the role of the media using images, like photographs, together with narrative, with text, has been a huge actor mediating our perceptions of the city in the case of the Swedish Million Program (Miljonprogrammet). I have been contacting researchers on that and I can tell you that the power of the representation of what the million program have been, it has been really important of what we call in research, the mental map of the city that has been created for us and we have consumed it from the media, in a way, for instance, now we are living here in Uppsala but we know exactly when we hear somebody talking about Rosengård in Malmö, –Oh yes! We know exactly what Rosengård is, we don't need to put a foot on that place because we know exactly what it is about.– Because it has been so strongly mediated by the media. So media has been creating those images of the good places, the bad places, this concept of territorial stigmatization that is the representation of places as dangerous, non Swedish, criminal places, all this is very much the responsibility of media. So in that power that you were talking about (to Katrin) there is a so important aspect of responsibility, ethics, kind of taking care of the power of the possibilities of representation and creating spaces, but also creating everyday life for the people, for instance I put a lot of responsibility of the violence that it is, that we are witnessing in some of this million program areas and in other places of the cities as well, in the role of the media, because they have been invading us with this pictures of the dangerous, the criminal parts of the city, that today, so if you compare, the presence of the police in these areas compared to how it was in the 70's or in the 80's it is a kind of a process of militarization of the state, if you look at what kind of attitude and the equipment, the way in which the police approach these areas.

Agustin: It seem that this presence is very well designed to create a reaction.

Irene: That's true. Really long for the media to take responsibility to do good things not bad things that has been too long.

Jennifer: I looked about the representation of Södertälje specially in the media, and one of the things I was also struck by is not just the images, which are often this militarized images of police barriers or people in riot gear, during very specific and short term events. I lived in Ronna for instance myself for a long time, and before I moved there a lot of people were telling me, even people who have lived there before: – oh, you can't move there!–. Because there is this perception that it is so dangerous, but what I was going to say is that it is not just the images it is also the metaphors tat revolve around this places like: –Oh, it is little Bagdad.– Like that suppose to mean something terrible, or: –Ronna is like Texas–. Just to give you a short hand of, you know, not a place you want to live. And I remember there were two artist, actually students from Konstfack, who did a project where they took this very beautiful bucolic images, almost a postcard images of Million Program Areas where they were, actually I think it was in Tensta, actually they were living there, and try to represent it as beautiful, natural environment where you see lakes, and you see the sun setting, and all of this beautiful things that you associate with other areas and create postcards out of this. I thought it was such a brilliant way of trying to re-think the perceptions and the representation of a place, because those are equally valid images. It is actually disturbing how very small and specific things that happen end up becoming the entire image of a place.

24' 30" del video 2