Next Stop: Nature

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How can the existing qualities in Kymlinge be enhanced and protected, and how can the area become available and attractive to more people?

What is needed in order to finalise Kymlinge station and how will the station relate to the area, the new functions and other subway stations in Stockholm?

WHAT
My project deal with Kymlinge station, the nature and the activities in the area. It is a site-specific project with the unusual situation of an abandoned station in the middle of the greenery. The purpose of the thesis is to study the specific site of Kymlinge and contribute with an idea of how to improve the area.

WHY
Kymlinge is situated in a weak part of the green wedge called Järvafältet that is risking fragmentation due to urbanisation. By creating possibilities for more people to enjoy Kymlinge and spend time here, it will both improve their health and make people realise the importance of having nature close by, which in turn secures the continuous existence of the green area.

HOW
By finalising and opening up the station more people will be be able to access and enjoy Kymlinge. New additions and improvements in the green area will make it more attractive at the same time as its existing qualities is being enhanced and protected.
History up to the 1960s
Kymlinge has a long history; there is proof of activity here since the Bronze Age. Kymlingestenen, a Bronze Age stone with man-made holes on its top, was found here. It was part of a ritual in order to secure a good harvest. Graves and burial grounds that date back to the Iron Age has also been found and is proof of the area already then being permanently settled. From the Iron Age and onwards there is evidence of the area being a place for agriculture and settlements.

The area was purchased by the state of Sweden in the beginning of the 20th century and was then a mix of forest and agriculture. The military used the area for different types of activities, which has left its mark in the form of bunkers and trenches etc. Parts of the area were also used as runway for aeroplanes for a period of time. The military activities has also resulted in large areas of forest being left untouched, some trees are as old as 200 years. The military activities here concluded in 1965.

History 1960s - today
In the late 1960s there was a plan of developing the area into a new city district south of Kista. The idea was to move government agencies and public authorities to this place. When the blue subway line was built a station was therefore built in Kymlinge. The plans of a new authority district were however never realised, and the station was not finalised. Trains pass by the station but never stops. This has created a rumour of it being a “ghost station” where only the dead would get off. The station is also a popular attraction for Urban Explorers.

In 1985 the Swedish Museum of Natural History discovered a rare species of fish, Grönlingen (stone loach), which is not often found in this part of Sweden. In 2004 the area south of Kymlinge metro station became classified as a nature reserve, called Igelbäckens Nature Reserve. Today the motorways E4 and E18 surround Kymlinge and Igelbäckens nature reserve, and the blue subway line crosses right through the area (partly under ground). All since the subway station was built there has been a debate about this area and many different proposals of what to do with it. Some suggestions are: to develop it into a new city district, to leave it just as it is or only open up the subway station to make it available for more people.

Järvafältet
Kymlinge is a part of Järvafältet, which is a green area that between the years 1905-1970 was reserved for the military. From the 1960s and onwards parts of the area was turned into new city districts. This was a part of the Swedish Million Programme, Miljonprogrammet, to solve the shortage of housing at reasonable prices in Sweden. Kista, Husby, Tensta, Rinkeby and Akalla are all part of this transformation and were all former parts of Järvafältet.

Järvafältet today is still a large green area that reaches through many different municipalities: Stockholm, Sundbyberg, Sollentuna, Järfälla and Solna. The area has many nature reserves, Igelbäckens Nature Reserve that partly is positioned in Kymlinge, being one of them. Järvafältet is a part of Järvakilen that is one out of ten green areas that reaches from the outskirts of the Stockholm suburbs all the way into the central parts. The green areas play a central role in the city planning, it is important to keep green areas for recreation and create good conditions for biodiversity.

Igelbäcken
The stream Igelbäcken runs from the lake Säby sjön in the northern part of Järvafältet and ends up in Edsviken, next to Ulriksdals slott. It passes a lot of residential areas which makes it easy to reach for many people and is a natural part of their everyday life. In Igelbäcken live the fishes Grönlingen and Nissöga as well as dragonflies and invertebrate animals.

Igelbäckens Nature Reserve
In 2004 the area was classified as a nature reserve to preserve it for nature and cultural activities, recreation and social interaction. The classification also protects Igelbäcken and its species, such as the rare fish Grönlingen (stone loach) that was discovered in 1985 by the Swedish Museum of Natural History. The fish is unusual at this latitude in Sweden.
MUNICIPALITY BOARDERS
**Existing activities on the site**
The main activities going on in Kymlinge today are mostly sport/health related. Some examples are: running, orienteering, walking, exercise dogs, riding, bicycling and skiing. The station is a popular place for urban exploration and the forests in the area is sometimes used for secret rave parties. A large part of Kymlinge, specially the north part, has no lighting at all and is probably used mostly during daytime.

**Not enough space available**
In Stockholm the sport halls are often fully booked, it is difficult to get time to practice at reasonable hours. I have experienced that myself when was younger playing handball. Sometimes the practice ended around 22:00-23:00 in the evening, because that was the only time available. If you are not part of a team and just want to play some football or basketball it is probably impossible to find available places to do that. Many sport centres are also a bit difficult to get to; you may have to travel by car or public transport for a long time. This is one of the things that makes me think Kymlinge is the perfect site for my project; it both has a subway station which makes it accessible, and it is situated with nature all around which is a good combination with sport and activity.

**Advantages of a healthy lifestyle**
There is more than just housing needed in society; places to work out and the ability to spend time in the nature are two important ones. Everyone should have the opportunity to live a healthy and active lifestyle, since it has advantages both for the individual but also for society as a whole. Unhealthy citizens are a tremendous cost for society: allowances has to be given out, it puts more strain on medical care, and reduced income from taxes. According to Folkhälsomyndigheten, physical activity improves your balance, strength, coordination, makes you more productive, smarter and reduces the risk of obesity, which has become a substantial problem in todays society.

**Sundbyberg stad**
The municipality has created a vision for the year 2030 with different ideas and goals that they want to achieve. In the dialogues that worked as a foundation for the vision, you see that sport activities, health and the green areas of the city are highly prioritized both among the citizens, the people working there and the politicians. Some of the things people want to see more of are: places for spontaneous sport activities, playgrounds, flexible parks that can transform between the seasons as well as more indoor spaces for activities that can be used all year around.

**To open or not to open the Kymlinge Station**
Many politicians in Sundbyberg seem to be positive towards finalising Kymlinge station and opening it up since that would make the nature reserve available to more people. The owner of the land in Norra Kymlinge wants to develop it into a new eco-city district with 5000-7000 new homes. They say that it is possible to open up the station and build there without spoiling the nature reserve. Others are more pessimistic about this idea and argue that it will take away the qualities of the green area and disturb the species that live there.

**The condition of the station**
The station has the basic properties of a station such as rails and platforms, but no finished surfaces, interior or an entrance. Large stones on the ground above the station mark out the planned position of the entrance. The most expensive parts of the station are already built, the station could be finalised and ready to open quite quickly.

**Stockholm subway**
The decision to build the subway system in Stockholm was taken the 16th of June 1941. Many people found it unnecessary for a small city like Stockholm, with only 600 000 inhabitants, to have a subway. In the year 1955 the question of the artistic expressions of the stations came up. This led to one of the largest investments in Sweden put into art during the post World War II time, and today Stockholm is famous for its subway system. Every station has its own unique expression and is easily recognisable. Every week there are guided tours in the subway system called “Konståkning” where you travel to various stations and a guide tells you about the art and architecture there.
Blackberg station was opened in 1952, when the metro line between Hötorg and Vällingby was inaugurated. The architect of the station is Peter Celsing, who was chief of "AB Stockholms Spårvägars Arkitektkontor" (the former name of SL; AB Storstockholms Lokaltrafik) between the years 1948-1952. He drew many of the stations in the Stockholm suburbs; the one in Blackberg is the most famous. The station is 1/3 in a tunnel and 2/3 outside, the tunnel is 600 meters long, positioned underneath Blackberg. At the time of the opening it was the only part of the metro system below ground outside the inner city. The station is divided on three levels: the platform (the lowest), the entrance from Vinjegatan (the middle) and the entrance from Blackbergs torg (the highest). The ticket/entrance hall is a square building, 22x22 m. It has a flat, reinforced concrete dome roof, with windows on all sides that follow the round shape. A monumental double staircase connects the ticket hall floor with the square above. The concrete is left untreated; you can see the marks of the wooden formwork. Peter Celsing collaborated with Sigurd Lewerentz (his company Idesta) with the windows, railings, ticket booth etc. The art in the station is made by Ruben Heleander in 1987, the concrete walls are covered with 17 000 glazed tiles in different colours. Inspired by the nature he has painted the tiles with motifs that can represent the shifting of seasons and landscapes. The art is located in the tunnel part of the station.
Opened: 1952

Architect: Gunnar Lenné

Artist: Various (temporary art)

Number of platforms: 1
(+1 commuter train platform)

Number of entrances: 2

Metres below street level: 10

Construction: Concrete, free-standing vault

Materials: Tiles, glass, red details

The stations built in the 1950s are all open shaft excavations, which caused a lot of problems/disorder above ground when they were being built. Odenplan is situated below a square, which allowed it to take longer time; more effort was put on the roof for example. It is a freestanding vault built across the platform, the station reminds a bit of a railway station. The red tram wheels on rail is a connection to the Stockholm Tram Museum that used to be situated beneath the platform, (moved 1936). On the platform are glass showcases that show student pieces from various art schools. There used to be a “Wing-sculpture” that created a roof above the Odenplan entrance, made by Erik Glennie, it is now removed in favour of a new, amphitheatre inspired entrance building by the architecture firm 3XN. Both the inside and outside are covered with tiles. The new commuter train station at Odenplan was added in 2017, with a new passage linking it to the metro station. Within short future the yellow line will be connected to Odenplan.
HÖTORGET

Opened: 1952
Architect: Gunnar Lené
Artist: Gun Gordillo
Number of platforms: 1
Number of entrances: 3
Metres below street level: 10
Construction: Concrete shell with two rows of pillars
Materials: tiles with a structure that reflects light, fluorescent lamp

This station is a well-preserved example of Stockholm's earliest stations. It has a flat roof and tiled surfaces, to create a "lean and light" atmosphere for the travellers, a contrast to the actual location underground. This type of design, which can be seen in many stations built around that time, is sometimes called "bathroom aesthetic". The pale blue tiling is original, which is also the case of the wastepaper baskets. The shade of the tiles is connected to the architecture above ground: the blue Concert Hall facade. The tiles are not flat; they have a texture, which creates a certain reflection of the light. When you go up or down to the platform the vertical movements create a special effect. The light in the ceiling was added later, in 1998, and consists of 103 white neon lines that shine in 5 different tones. The three entrances are all incorporated in the building above ground, all of them have several ways out, which often creates confusion about which direction to take, even for the experienced travellers.

ÄNGBYPLAN

Opened: 1952
Architect: Stockholm Spårvägar?
(former name of SL)
Artist: Åsa Lindström
Number of platforms: 1
Number of entrances: 1
Metres below street level: 0
Construction: concrete (down between the platform and viaduct), metal pillars carrying the roof
Materials: Tiles, glass, red details, asphalt, metal, concrete

The station is a viaduct station with only one entrance that leads you down between the two tracks, to a road below. It got its art in 1994, quite a bit after its opening. From a distance the glazed tiles look like oriental fabrics, with the red accent colour standing out. When you get closer you see that the patterns actually are small photographs and pictures from old magazines that the artist multiplied and put together in different angles to create patterns. The pictures show famous politicians from the 40-60 mixed with housewives, and everything in between. The station is positioned next to a nature reserve called Judarkogens nature reservat. A part of the platform is covered with a roof. The accent colours on the metal parts are dark red and black.
SKANSTULL

Opened: 1933 (1950)
Architect: Holger Blom
Artist: -
Number of platforms: 2
Number of entrances: 2
Metres below street level: 5
Construction: "Berlin-method"
Materials: visible steel construction, tiles

The origin of the metro in Stockholm was the route between Slussen and Skanstull. Many people claim that this does not count, since those trains got their power supply from cables in the air. Skanstull is made with the "Berlin-method", with a partly visible steel framework/ construction. This method was used for all stations along the Slussen-Skanstull route that was not situated in the mountain. The Skanstull station can be recognized by its shiny pillars on the platform and yellow tiles. The original name for it was Ringvägen, the name changed when the station was being adapted to fit the metro trains in the 1950s. Between the years 1980-2005 there were art on the station in the form of painted pillars and clowns on sheet metal that pointed towards the exits, by the artist Gunnar Söderström. It was taken down when the station was renovated. The station has two entrance halls; on from Ringvägen/ Götgatan, and a second one from Allhelgonagatan that opened in 1957.

SKOGSKYRKOGÅRDEN

Opened: 1950
Architect: Stockholm Spårvägar? (former name of SL)
Artist: Hans Bartos, Anne-Karin Furunes
Number of platforms: 1
Number of entrances: 1
Metres below street level: 0
Construction: Wooden roof carried by metal pillars.
Materials: Stone, concrete tiles, metal, sheet metal, wood, glass

Skogskyrkogården is a viaduct station with one entrance that leads you down between the two tracks. It got its art in 1975 and 2013, quite a bit after its opening. It got its name from, and is located next to, the famous Forest Cemetry by Asplund and Leverentz, which is classified as a world heritage. Originally the station was only called "Kyrkogården" which means cemetry, but the name was changed in 1958. In 1975 it got giant wooden sculptures on the platform; two chairs and a table with a wooden newspaper on it. They have double functions; they are both art and could be used as seatings. In 2013 an artistic metal fence was added, it is perforated which makes the light and nature behind it a part of the artepece.
Skarpnäck is the 100th station in the Stockholm metro system and is still, together with Bagarmossen, the newest station. This will shortly change when the new yellow metro line and extension of the blue line will come about. Skarpnäck has no central loadbearing element between the tracks; it has the widest vault in the metro system, 22 m across. The American artist who was chosen for this project was involved from the start. The architecture in Skarpnäck is defined by the red brick; this was something that was picked up in both the interior and exterior of the station; the cave walls are painted red, the metal details and escalators are red and the floor is made out of red clinker stones. The entrance building is built in red brick and melts into the surroundings. In the middle of the platform there are 17 granite sculptures that can be used for sitting. On the middle floor (the passage between the platform and the escalators leading up to street level) are another 17 sculptures in the form of granite blocks that are tilted against the wall.

Opened: 1994
Architect: Per H. Reimers
Artist: Hans Bartos, Anne-Karin Furunes
Number of platforms: 1
Number of entrances: 1
Metres below street level: 25
Construction: Cave-station, wide vault without central support

GAMLA STAN (GREEN/RED)

Opened: 1957
Architect: Magnus Ahlgren
Artist: Göran Dahl
Number of platforms: 2
Number of entrances: 1
Metres below street level: 0
Construction: above-ground station
Materials: metal, terrazzo, blue tile, concrete

The station in Gamla stan came about when the “Sammanbindningsbana” was inaugurated, which connected Slussen with Hötorget, and thereby connected two tracks which had been separated up until now. It is situated between Munkbroleden and Munkbronhamnen, partly underneath the bridge Centralbron. The station has two platforms that are linked together by the entrance/ticket hall underneath the tracks. Gamla stan got its art during a renovation in 1997-1998. It is inspired by textiles, medieval weave patterns and tapestry as well as the “Sun-weather painting” that hangs in Storkyrkan. The floor is a terrazzo floor made in patterns.
**T-CENTRALEN (RED/GREEN)**

Opened: 1957

Architect: Gunnar Lené


Number of platforms: 2

Number of entrances: 2

Metres below street level: 8.5 & 14

Construction: Concrete shell, central pillars

Materials: Terrazzo, tiles, glass prisms, artificial stone (benches) etc.

The upper part of the central station, where all the red and green lines merge on two floors, was constructed by digging out a path through central Stockholm and cover it with a concrete shell, except for the part underneath the Klara church which is a blasted tunnel. There was an art competition in the 1950s, many winners was selected and got to work with the station, which is why the list of artist involved is long. The T-centralen was the first station to have art. There are glass prisms, artworks with tiles, decorated pillars and much more. The upper platform is totally free of advertising, a decision that was taken in the 1950s. Since there are so many artist it creates a fragmented effect, later stations got a more coherent design with fewer artists. One entrance lead you to Sergels torg/Åhlens and the other take you to Vasagatan/the Central station. The advertisement on the lower platform covers a lot of the art, which is a shame. Today, with the massive amount of people passing by this station every day, it feels under-dimensional. The platforms are to narrow and the surfaces are quite worn down.

**TEKNISKA HÖGSKOLAN**

Opened: 1973

Architect: Michael Granit

Artist: Lennart Mörk

Number of platforms: 1

Number of entrances: 2

Metres below street level: 20

Construction: cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross vaulting.

Materials: Brown expanded metal, black terrazzo, grey tiles.

Telniska högskolan, together with the metro station next to it; Stadion, received the Kasper Salin prize in 1973. A part of the motivation was; "The stations bear witness of the role and potential played by the artistic decoration in the physical environment and serve therefore as models for development of the collective environment". Before the 1970s the building technique used in underground stations was to create a concrete construction inside the cave, normally with tile surfaces. Michael Granit thought it was a shame that the amazing rock was covered up and decided to try a new technique where the cave walls were made visible. Would people feel claustrophobic in the massive cave rooms? There were a lot of concerns regarding that, which is why expanded metal is used in some parts, to cover some of the cave walls. It also functions as acoustic ceiling and to cover the light sources. The art is in the station is connected to the KTH Royal Institute of Technology; the laws of nature, such as Newtons apple: gravity.
Mälärhöjden is a typical 1960s station, the art was there already from its opening. The artist was only 27 years old when she won the competition to decorate a station without any form of advertising. It took two years to create the two long paintings that are 145m each (!). She made them in Gustavsbergs porcellansfabriker. Her idea was to transfer the feeling of light aquarelle brush strokes to enamel plates. The plates, 20m at a time, were painted and then burned in 820-degree warm ovens 3-4 times. The entrance is integrated into a slope, with greenery and buildings on top. The entrance facade is made out of concrete, with a hint of a bent shape roof à la Ronchamp chapel by Le Corbusier. From the entrance you are lead out to a crossroad/small square. I could not find the architect of the station, one guess is that SL:s own architecture firm drew the station. They were the brains behind a lot of stations between the years 1964-1973. The black and white picture below shows the tram station in Mälärhöjden in 1931. The tram was later replaced by the metro line. The Mälärhöjden station of today is located quite close to the earlier tram station.

**Opened:** 1965

**Architect:** SL:s Arkitektkontor (?)

**Artist:** Margareta Carlstedt

**Number of platforms:** 1

**Number of entrances:** 1

**Metres below street level:** 33

**Construction:** Concrete construction, brick wall separates the two sides of the platform

**Materials:** concrete, brick, enamel plates
Opened: 1978

Architect: Per H. Reimers

Artist: Göran Dahl, Kristina Anshelm, Carl Johan De Geer

Number of platforms: 1

Number of entrances: 2

Metres below street level: 20

Construction: Cave station

Materials: Terrazzo, concrete, granite, glass, expanded metal.

The station is a collage of runic inscriptions, fossils and modern traces. In the floor you can see the development of a 300 million year old fossil from a frog fish to a frog. There are also salamanders and prehistoric birds in the floor. The side of the platform that takes you towards Stockholm city have a glass wall with transparent pictures of the cave wall behind it. There are also transparent pictures of Stockholm, close up they look like a graphical pattern, on a distance you see the motifs. On the other side, towards Mörlby centrum, there is Sweden's longest runic inscription on the shiny grey granite. The original texts are from "Rökstenen" in Öster-gotland and "Kylverstenen" in Gotland. You can also find the artists daughters red bike, in a scaled-up size. The south entrance, towards Södra Berghamra was added in 1967. The lighting is enclosed in aluminium profiles and expanded metal, covered in mineral wool to absorb sound.
**STADION**

Opened: 1973

Architect: Michael Granit

Artist: Enno Hallek, Ake Pallarp

Number of platforms: 1

Number of entrances: 2

Metres below street level: 35

Construction: cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross vaulting.

Materials: Expanded metal, terrazzo, wood sculptures, tiles

Stadion, together with the metro station next to it; Tekniska Högskolan, received the Kasper Salin prize in 1973. The stations have a lot in common; they both use expanded metal in the ceiling and parts of the walls, and the technical equipment is the same. One sharp contrast is the use of colouring: Tekniska Högskolan is restrained when it comes to colours while Stadion is a colour explosion; the walls are coloured, there is a rainbow in the vault and the sculptures are in bright red, orange, yellow, green and blue. The design is said to remind you of a sky. The sculptures point the way towards the stations exits. There are references to football and bandy teams on the walls, a connection to the Stockholm Stadion; the arena close to the metro station. In the other entrance there is a violin on the wall that points towards the Royal College of Music. For the last 6 years the Pride Festival has been at Ostermalm's II, the closest metro station is Stadion, which fit the decorations on the station quite well.

**MARIATORGET**

Opened: 1984

Architect: SL:s Arkitektkontor?

Artist: Karin Björnquist, Kjell Abramson, Brit-Louise Sundell, Asmund Arle

Number of platforms: 1

Number of entrances: 2

Metres below street level: 20

Construction: Concrete shell, central supporting walls with a passage that connects the two platform sides.

Materials: Ceramic, tiles, terrazzo, iron

Mariatorget is a typical 1960s-station, it got its art from the start, the artists were involved in the process, which makes it coherent. The tiles, which was popular in the 1950s is exchanged in favour of ceramics, often in earth tones. Mariatorget is one of few stations that already from the start were chosen to get a mix of both art and advertising. The art consists of: four different types of ceramic rods in a burnt tone that creates a rhythm on the wall, painted tiles with bamboo-tree motifs, decorative iron gates and a bronze sculpture. In the passage between the platforms there used to be a small kiosk. When it was shutting down the artist Karin Björnquist (who did the ceramic rods) came back to do another artwork. One entrance leads up to Svedenburgsgatan/Mariatorget and the other leads to Torkel Knutssongsatan /Polishuset, both of them are integrated into the buildings above ground.
**ÖSTERMALMSTORG**

*Opened:* 1965

*Architect:* Olov Blomqvist

*Artist:* Siri Derkert

*Number of platforms:* 1

*Number of entrances:* 2

*Metres below street level:* 40

*Construction:* Concrete shell, central supporting walls that divide the platforms

*Materials:* Marble concrete, black concrete floor. Black and white theme

Siri Derkert got the chance to be involved quite early in the design process of the station, which has given it a unified expression and is often considered to be a fine example of a station. The theme is black and white floor, ceiling, walls and even the escalators. The art on the walls are made with a blasting technique; motifs are carved out in marble concrete with the help of compressed air, which makes the dark stone materials underneath visible. The art covers a surface that is 3m high and 150 m long. The motives are connected to things that were important to Siri’s peace, women's right and the environment, strong messages covers the wall. The art is sometimes referred to as scribble or graffiti, but everything was thought-out and developed in detail, in scale 1:1 in her studio. Siri got some help with the blasting when the station opened she was 77 years old. After Östermalmsstorg it was accepted that art on a station could help the travellers to orient themselves and distinguish one station from another.

**VÅRBY GÅRD**

*Opened:* 1972

*Architect:* SL’s Arkitektkontor

*Artist:* Rolf Bergström

*Number of platforms:* 1

*Number of entrances:* 1

*Metres below street level:* 0

*Construction:* Above ground station. Concrete construction

*Materials:* Concrete, tiles

Many people experienced Vårby gård, with its raw concrete wall, as too brutal. When it was being renovated, SL decided that it should be decorated at the same time. Rolf Bergström got the assignment. The art consist of different types of flowers on top of tiles, as a contrast to the raw concrete. The name of the art piece is "Flora". The artist has an interest in both flowers and photographing, and began his work by taking pictures of plants in Bergianska trädgården. The pictures were then rasterized and printed like a tattoo on standardized tile. Today there are 5 photographs of plants in the station, from 3.5 to 35 square meters big. The architecture on the station is quite special; stairs and ramps lead you up to different levels in the area around the station. It is situated in the centrum, with library and shops close by. It was the stab at SL’s own architecture firm that drew the station. Between the years 1964-1973 they draw a lot of stations in rapid speed. Other examples of stations are: Alby, Hallunda, Solna Centrum, Kista and Kynlinge. Michael Granit, who drew a lot of the stations on the blue line, became chief architect at the SL architecture office in 1967.
Kungsträdgården was supposed to be a central station on the blue line, but the south part of the lines was never built, not until now, when it is going to be extended. The grandeur size of this end station has been standing in sharp contrast to the low amount of travellers that uses it, which will probably change within the next years. The decoration is connected to the many cultural buildings above ground; you have the Opera, the Royal Swedish Academy of Music, theatres, museums and of course the park Kungsträdgården. The escalator leading up to the Academy of Music has a keyboard in the ceiling. The station is like an underground baroque garden: the colours in red, green and white refer to the red gravel path, the green boxwood hedges and the white marble statues that are often found in baroque gardens. The station has a "Roman Forum" and also a lot of references and statues from the palace Måkalös that stood in Kungsträdgården until the 19th century. The artist worked with strong messages against nuclear power stations and reflections on what we leave to the next generations (canister caps and oil drums). There is a small distance between the floor and the cave walls, where the seepage water can go down. The station is full of references and art!
Opened: 1975

Architect: Michael Granit

Artist: Karl-Olof Björk, Anders Åberg

Number of platforms: 1

Number of entrances: 2

Metres below street level: 35

Construction: cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross vaulting.

Materials: black terrazzo with white seams, concrete sprayed (and red painted) cave walls

The cavern station building technique was around five times cheaper than the earlier concrete-shell method. The rock is weaker closer to the surface, therefore this type of stations requires as much as 25-30m depth which in turn calls for almost 70 meters length of escalators. Still, this method is less expensive than the alternative. Solna Centrum is the fifth deepest station in the metro system. The walls are painted in green and red, representing the silhouette of a forest and the sky. When the artists were working with the station they spontaneously added motifs connected to the hinterland of Norrland and “Sweden in the 1970s”. There are also connections to its location, Hagalund, with art placed in monters. Solna centrum is one of the stations that stands out the most, with its remarkable bright red walls and ceiling. It has two entrance/ticket halls; one in the north from Solna centrum and one in the south from Centralvägen.
KISTA CENTRUM

Opened: 1977
Architect: SL’s Arkitektkontor
Artist: Lars Erik Falk
Number of platforms: 1
Number of entrances: 2
Metres below street level: 0
Construction: Station above ground, concrete pillars carry the roof
Materials: concrete, blue metal, corrugated sheets, glass, terrazzo, asphalt

Kista is the only station on the blue line that is situated above ground. It is placed on a viaduct, which is 1120m long and thereby the longest bridge/viaduct in the Stockholm metro system. One entrance is connected to the bus terminal and one leads you into the shopping mall Kista Galleria. The art on the station is 16 meter high sculptures angled 73 degrees, apparently that is the angle which makes it neither falling or static according to the artist. The sculptures are coloured in orange/red on one side, which you see when you travel towards Stockholm city and blue/green, which you see on the way back. The idea is to make you more alert in the morning and more calm when you come back in the evening. Kista is the station right after Kylinge station and one of the reasons to why Kylinge was never finished. In the 1970s the idea was to develop a new city district in Kylinge, several authorities were supposed to be moved to this place, but the plans where stopped and efforts were put into Kista instead which now has become a quite big district, both residential and business wise. There is a research park here; Kista Science City, connected to KTH. They first wanted to name the station Kista Gård, because the word “kista” could, if pronounced wrong, become the word for coffin.

HALLONBERGEN

Opened: 1975
Architect: Michael Granit
Artist: Elis Eriksson, Gösta Wallmark
Number of platforms: 2
Number of entrances: 1
Metres below street level: 30
Construction: cave-station; well-draimed with sprayed concrete on the cave walls. Supporting walls between the platforms with cross vaulting.

The pink details and the children paintings on the walls is what stands out on this station, located right before Kylinge station. The entrance is located inside the Hallonbergen centrum building. Special designed lighting and acoustic units made of thin aluminium profiles hang from the ceiling. Eriksson worked with the big-scaled sculptures and Wallmark with the paintings. When the walls were being painted, the SL-guards misunderstood the art and thought some teenagers had gotten in and grafittied the walls, so they sprayed over everything that had been completed so far... The station has three tracks, one of them allowing two-way traffic to the train depot at Rissne, which used to require supervision; this is why there is a train control box on the platform. The box is special designed; glass and steel, raised on struts to get a good view.
Open: 1975 (the upper: part 1957)

Architect: Michael Granit

Artist: Per Olof Ultvedt, Carl-Fredrik Reuterswärd among others

Number of platforms: 1

Number of entrances: 2

Metres below street level: 30

Construction: cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross-vaulting.

Materials: White concrete with blue paintings on it, Terrazzo floor in blue, lilac and yellow.

The floral motifs and the blue colour is supposed to make the travellers more calm. One staircase up the walls are covered with silhouettes of the people who were involved with building the station. The passage to the other metro lines has series of enamel artworks on both sides where the artist played with the Stockholm Traffic logotype. The Terrazzo floors have geometrical patterns that can be experienced in different ways, if you are moving (for example in the escalator) they create an optical effect. Many people pass this station every day, but the same time you should not grow tired of it. It should also not have any connection to religion or politics. Today there is yet another floor underneath the blue platform, the Stockholm City (commuter train). To carry the weight of the blue line-floor the new platforms had to have big central supporting walls in the middle.

Open: 1975

Architect: Michael Granit

Artist: Lasse Lindqvist, Mikael Göransson

Number of platforms: 1

Number of entrances: 2

Metres below street level: 25

Construction: Cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross-vaulting.

Materials: cave walls, black terrazzo, colourful pictures/decorations on the walls.

This is the station where the walls are presented as “naked” as possible. In other words; it really looks like the real cave walls. Technically it is not possible to leave the stone completely bare; the walls are therefore covered with sprayed concrete, which is left untreated except for thin red and white lines, stylised traces from the actual construction process. The technical element stands out, like the escalator and lift in stainless steel and glass, as well as the red metal details. The art pieces on the walls are made out of folded aluminium. Depending on where you stand you see different motives. On one picture you see a Swedish football team score a goal and from the other side you only see the opposite Danish team players. All of the motives are connected to sports, relating to the sport arena above ground. In the entrances the walls are covered with a special technique of concrete-mosaic that show the forests from the artists childhood.
Opened: 1975

Architect: Michael Granit

Artist: Sigvard Olsson

Number of platforms: 1

Number of entrances: 2

Metres below street level: 30

Construction: Cave-station; well-drained with sprayed concrete on the cave walls. Central supporting walls and cross vaulting.

Materials: powder pink concrete, black terrazzo floor with white seams.

The powder pink tone aims to accentuate the curves of the rock. When the artist presented the proposal he brought four A4-pages with powder-pink text with him. The station have entrances in two directions, in the eastern part there is even an escalator entrance that takes you 46m up to Kungsklippan. The art on the station is connected to the history of Kungsholmen; craftsmen, monks and poor people lived here. It was a place for markets where hay and food was sold. The boxes “pars” on the walls are a measure for hay. Boots are placed in the ceiling (shoemakers), baskets are pushed into the wall (in the 1700-1800s you brought a basket with you when you went to the market). There is also an charcoal artwork (wood and charcoal was stored here). It is like an archaeological excavation where the site’s industrial past is shown.
program

My project consists of three main parts that I work with:

The station
I finalise and open up the station to make it possible to access and enjoy the greenery, even if you do not have a car. This part of the project includes:
• Station entrance hall: ticket/info desk, staff kitchen, changing room, toilets, cleaning room, garbage room, shop, technical rooms, storage room, security room, waiting area, outdoor area under roof and place for temporary art.
• Vertical circulation: staircase, elevator and escalator.
• Surface materials: in entrance hall and down at the platform level.

The green area
In the green area I have added outdoor activities such as playground, outdoor gym and football field. I also focused on making it easier to orientate in the area by creating a clearer hierarchy of the paths:
• The main nature paths are made out of existing paths but are made more wide, getting clear signs, sitting possibilities at a regular interval and some part get lighting. The main nature paths connects the area with the surrounding ones, creating clear entrances into the greenery and leads the visitors to important spots; for example the activity center and the valley where I add new functions, but also to the existing nature attractions such as the beautiful Hazel forest, traces from Bronze age settlements and through the 200 year old forest.
• Wooden path along the Igelbacken stream, built on poles to minimize the effect by the increased amount of visitors.
• The forest paths are left as they are today, quite narrow paths where you get the untouched forest experience.

The new buildings
In the area I am adding new buildings that will make it easier and more fun to spend time in Kyminge. They are light wooden structures built on poles to minimize the effect on the nature. They will be built in three phases:
• Phase 1: outdoor equipment center: where you can rent equipment to use in the area changing rooms with sauna and outdoor/indoor showers entrance to nature reserve shelters with a big map over the area and sitting possibility café indoor and outdoor seating with a nice view over Igelbacken and the valley
• Phase 2: naturum tells about the nature and the species in the area club houses that teams can rent
• Phase 3: sport centers in the outskirts of the area, they also protects the area from the noisy roads (these may not be built on poles)
Station
Outdoor sport area
Café
Outdoor equipment center and changing rooms
Club houses
Station
All buildings, except for the station, are light wooden structures built on poles to minimize the effect on the nature. The other buildings in the green area are designed in the same style as this one.

Each axo originally printed on A2
Concrete roof, 2 overlapping parts
Concrete pillars, 3 rows
The two roof parts both rest on the middle row
Glass facade on the inside of the pillars
Diagram: arrows show the main flow of people

Exploded axo of the station

Each axo originally printed on A2

Outside the station
Inside the station

Diagrams of station entrance building
Diagrams of station entrance building

Lights up the surroundings at night - easy to find

Diagram: visitors line of sight when entering

Diagram: Staff line of sight
The floors

The terrazzo-patterns on the floors lead the passengers through the different parts of the building, showing the main directions in the entrance hall and divides the platform into different sections. There are larger patterns where you are supposed to move through quickly and more detailed ones where you can sit/stand still and wait for the train. When perceived from a moving train it creates another experience/dimension than when seen from the platform.
The walls

The inspiration for the colours and motifs on the walls come from the nature around the station. The portrayed plants and animals on enamel plates on the central pillar-walls all exist in Kymlinge. The other surfaces are covered with tiles, green tones in the entrance hall and blue ones down at the platform, with a smooth transition in between. Both enamel plates and tiles are good materials to use in stations since they are durable and easy to clean.
Final model of the station entrance hall, 1:100

Sketch models, 1:200