

An aerial photograph of a large crowd of people, rendered as dark silhouettes against a light background. A network of thin, red lines connects various individuals across the crowd, creating a complex web that represents global connectivity and urbanisation. The lines radiate from several central points, connecting to people scattered throughout the scene. The overall composition is dynamic and interconnected.

# From Global To Local Planetary Urbanisation at Kivik Art Center



**LUND**  
UNIVERSITY

**From Global To Local**

**Planetary Urbanisation at Kivik Art Center**

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ASBM01: Degree Project in Sustainable Urban Design

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# Abstact

The Thesis project is taking place at Kivik Art Center, Sweden and it explores the concept of planetary urbanisation. The concept of Planetary Urbanisation has become vividly discussed and it is a topic that expands globally, therefore Kivik Art Center is the key place that offers global connection since it has developed a vibrant identity of art, with artists around the world exhibit their work there. Over my thesis I discuss the concept of planetary urbanisation and what it is, how it embraces setting bigger than megacities but setting over agriculture areas, wild landscapes and locality. Since planetary urbanisation it is a broad topic I break it down and I follow the path in global connectivity of regions.

During my thesis project there is a back-and-forth method in order to delve into planetary urbanisation on global scale, regional scale and local scale in order to investigate what Kivik Art Center offers on the site and the surroundings. In order to do so, I apply theories that will help me to define the usage of programs and amenities nearby the site and how those programs are connected to global scale and how we can emerge them in a local scale.

This theory is called Rational Thought model based on Burns and Kahn, and it defines three categories: an area of control which is KAC, the area of influence which are the amenities and programs nearby KAC, and lastly the area of effect which is the outcome. Finally, study and explore theories and methods so I create a concept that establish global connectivity of knowledge. A prototype of technological connections that will inform users visiting KAC on the amenities located nearby, and how those programs have connections globally. The purpose of my thesis is to create shared knowledge, to understand that footprints of the city are all over places, from big cities, to technology, and the urbanisation of lifestyles.

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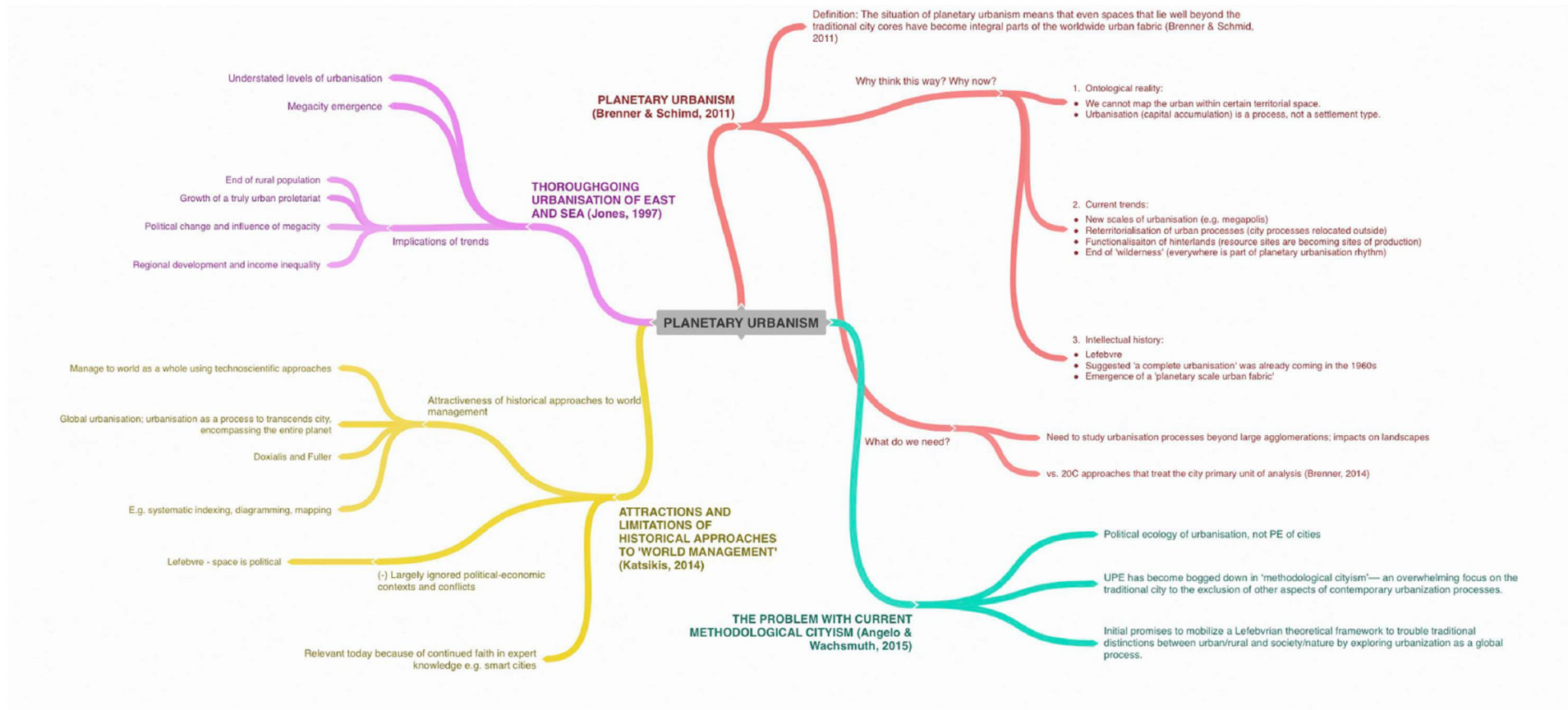
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# Chapter I

RESEARCH

# RESEARCH



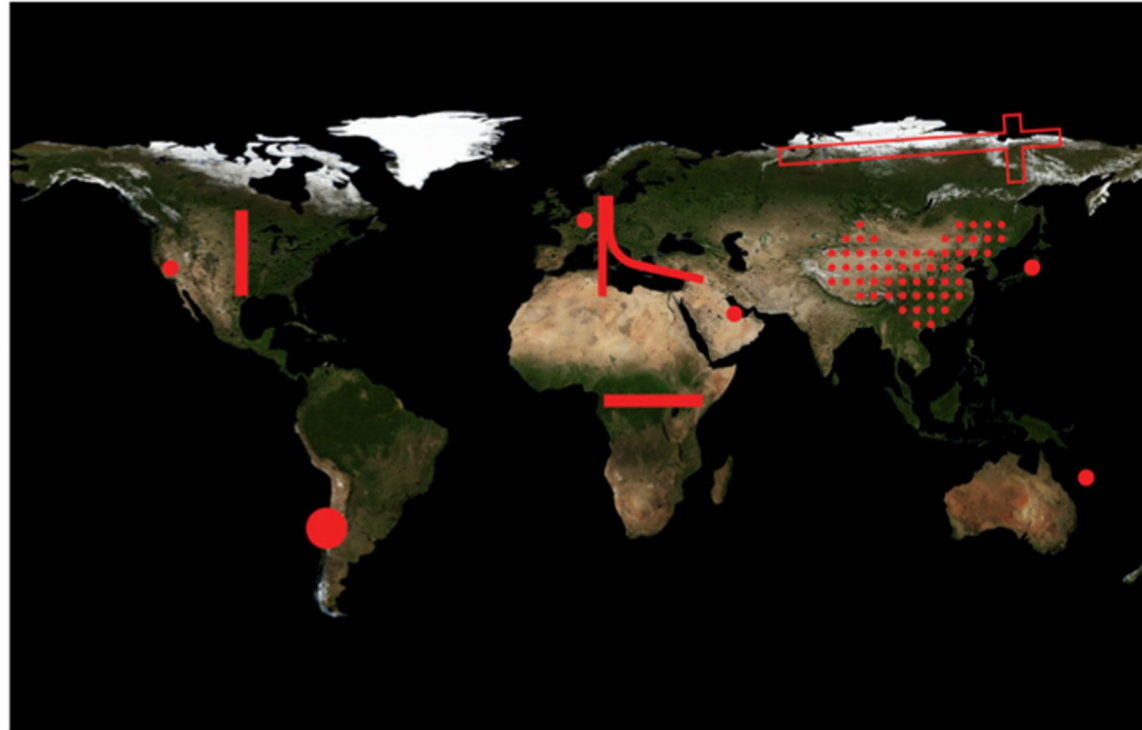
## What planetary Urbanisation is?

Professor Christian Schmid from the University ETH in Zurich said that the concept of planetary urbanisation has become a hotly discussed topic in recent years. It begins with the observation that, in recent decades, urbanisation has expanded to a global scale. The urban frontier has expanded to embrace massive swaths of land well beyond the reach of even the most powerful megacities.

Extended patterns of urbanisation are forming in a variety of settings, including agricultural areas, spaces of apparent wilderness, and oceans, defying conventional notions of the city as a confined zone and a dense settlement type.

New concepts and words are desperately needed to assist us comprehend the diverse and fast evolving urban landscapes that are currently being created around the world, both analytically and cartographically. This entails, first and foremost, de-centering the analytical focus and adopting an ex-centric perspective, one that looks outward from the periphery and wonders where "the urban" may be found.

# RESEARCH



Continuing, Koolhaas discuss that it takes aim at the contemporary city's inability to deliver critical and vital transformative projects and services just as the localizing forces of globalization take hold, lamenting the loss of "strong governmental capacity" to get big infrastructure and urbanization projects built.

He continues to indicates "It is ironic that just when people want to see a constructed environment that reflects who they are, we are finding in much of the world that urban planning is rarely conceivable because market economies are not generating the required revenues."

# RESEARCH

## *The urban is out of the city*

What does it mean to be urban? What does it mean to be a city dweller? The terms "urban" and "rural" have long been used to contrast the juxtaposition of mostly autonomous populations. Even though settlements interact, they can survive (almost) alone. In the city, on the other hand, every part of the landscape contributes to the overall operation. Every urban neighborhood relies on the contributions of others for survival. The big city has traditionally embodied the urban in this sense, with its different neighborhoods and districts.

As indicated by the influx of residents at the onset of the lockdown, big cities are also linked to vacation locations. The term "countryside" is frequently used to describe these areas. They are, nonetheless, heavily urbanized. Coastal communities and ski resorts, in fact, are as urban as huge cities because they are linked to other far-flung destinations, such as second homes and, more broadly, vacationers. These vacation spots also have an important urban quality: a mix of population, including seasonal workers, permanent residents, and visitors from all over the world in some cases.

This is an example of the concept of "planetary urbanization," which is inextricably tied to capitalism's globalization. Basically, the rise of planetary urbanization entails four inexorably connected processes: (1) the elimination of "wild" zones, (2) the global connectivity of regions, (3) the blurred division between town and country, and (4) the globalization of urban inequities.





# RESEARCH

*“The city is everywhere and in everything. If the urbanized world now is a chain of metropolitan areas connected by places/corridors of communication (airports and airways, stations and railways, parking lots and motorways, teleports and information highways), then what is not the urban? Is it the town, the village, the countryside? Maybe, but only to a limited degree. The footprints of the city are all over these places, in the form of city commuters, tourists, teleworking, the media, and the urbanization of lifestyles. The traditional divide between the city and the countryside has been perforated.”*

**Amin and Nigel Thrift**

# WHY KIVIK?

Multiple Yoga seminars have taken place in L.A is a direct connection to Kivik philosophy of yogas studios on the surroundings



Sol LeWitt an American artistis with an art installation at KAC "NineTowers" connect his art also in Belgium at the Jewish Museum.



The local products of Italy interconnect with the simplicity of the local products Kivik offers too.

France is very famous for their ciders equally to Kivik.

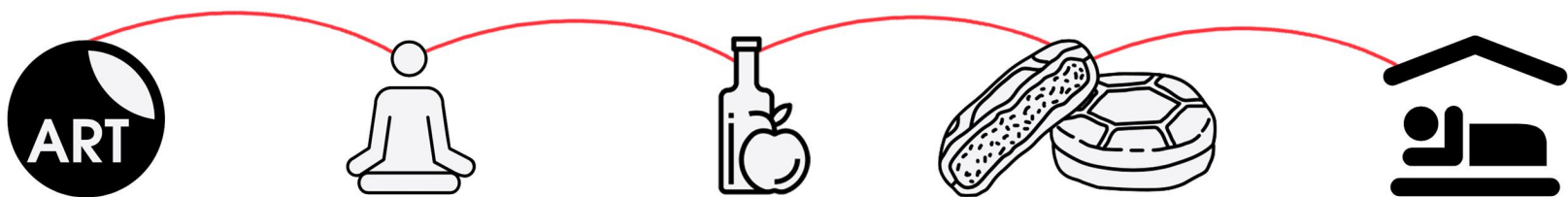
The hospitality of Greece is a connection with the hospitality that Kivik offers to the visitors



The Foundation of Yoga practice was founded in Northern India

# THEORY REFLECTION

Now we can understand that taken a concept such as planetary urbanisation can be vast and broad concept, but deciding where to look, we can see non physical connections but connections that bound with each other because of locality and culture that applied, and that can also be consider as urban, It is a way interconnect and share knowledge on local perspectives within sustainability.



# PURPOSE

The purpose of the thesis is by working with architecture and urban design that creates connections not only towards the nature and art but also connections on the surroundings of Kivik and possible around the globe. Furthermore to create connections and provide knowledge of everything the users need to know about food, recreation and agriculture.

## THE GLOBAL GOALS FOR SUSTAINABILITY:



# KEY QUESTION

## QUESTIONS



How do we create interconnections along the site area that will boost the knowledge connectivity of Kivik?

## APPROACH

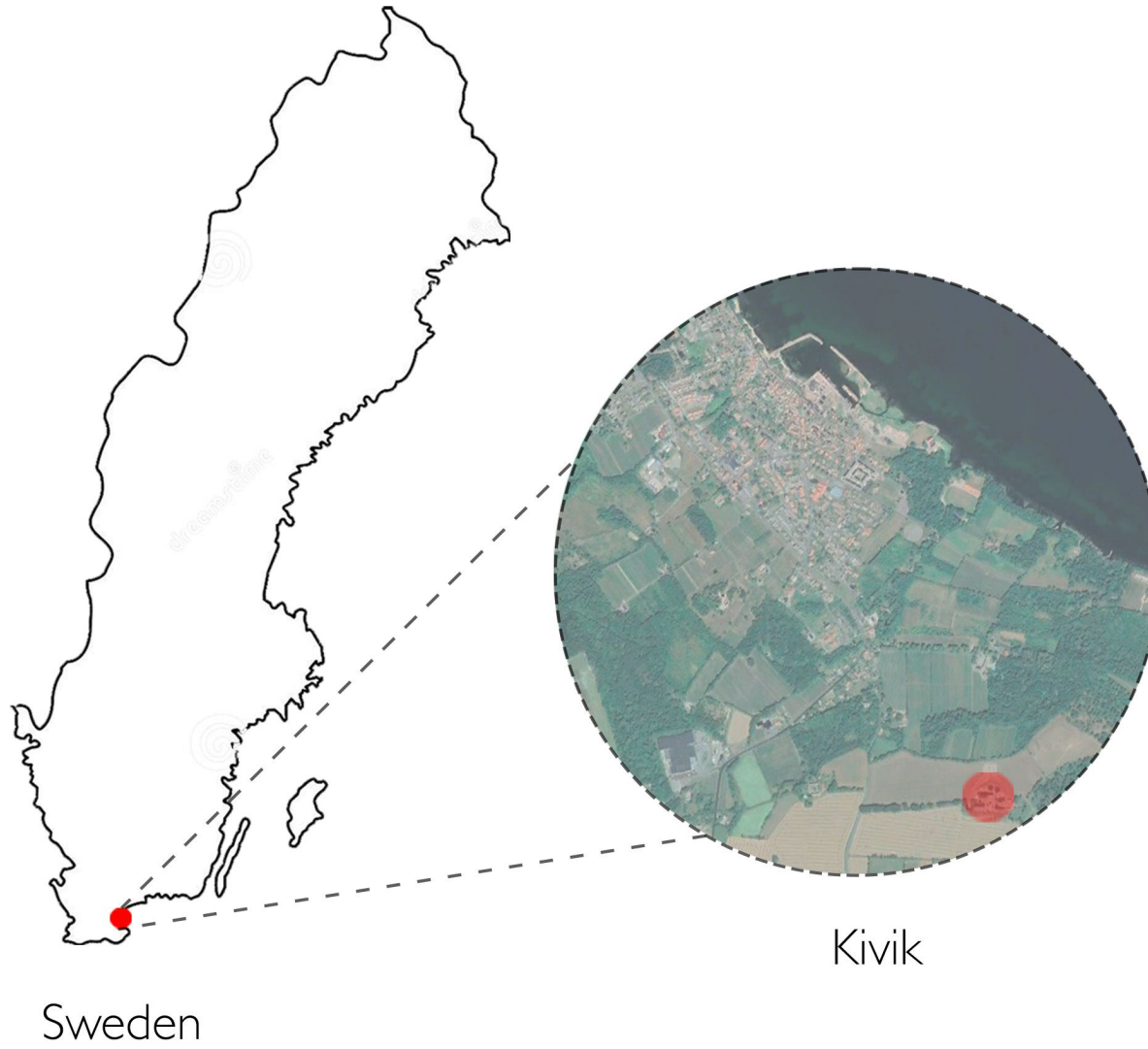


How can we use planetary urbanisation within KAC as a prototype that can be applied upon future cities? By creating interconnection at KAC and define it as a vibrant social node. This connectivity will allow people to experience the idea and the services of art, food and nature around Kivik. Creating architecture to allow people to interact with art and nature as well as help the local knowledge to expand.

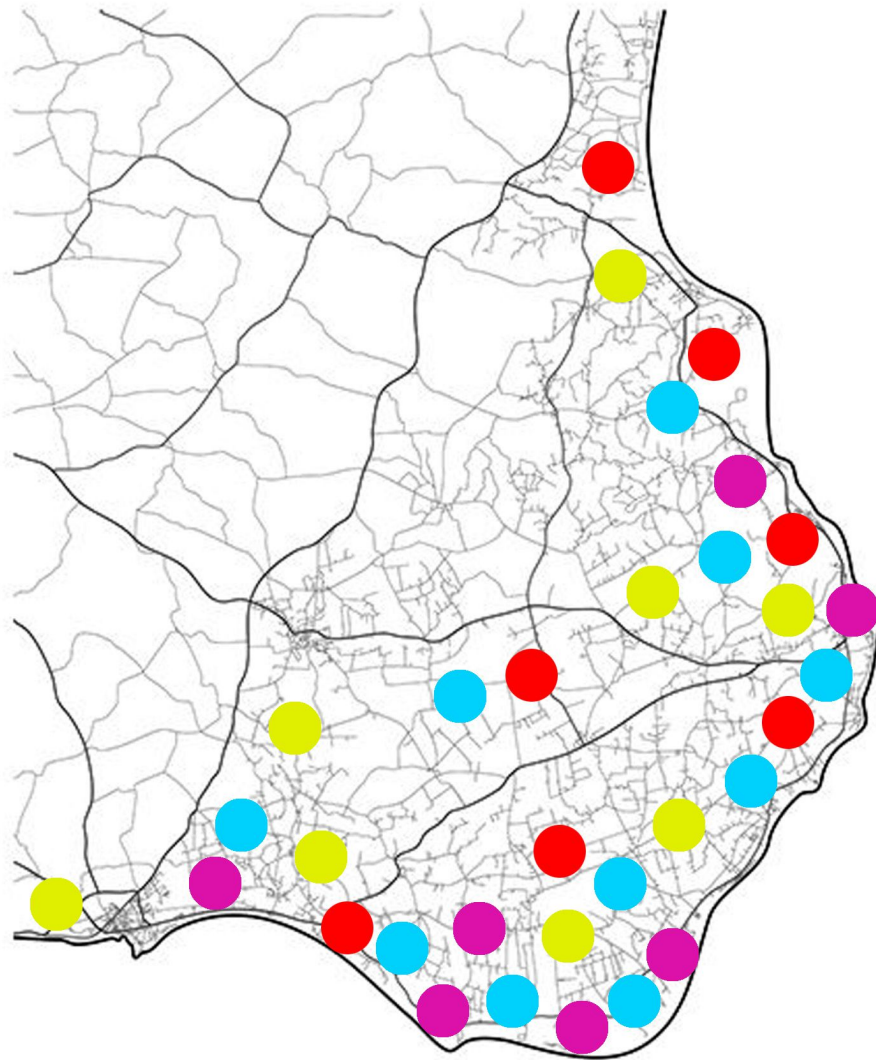
# Chapter 2

ÖSTERLEN, KIVIK

# LOCATION



# ÖSTERLEN



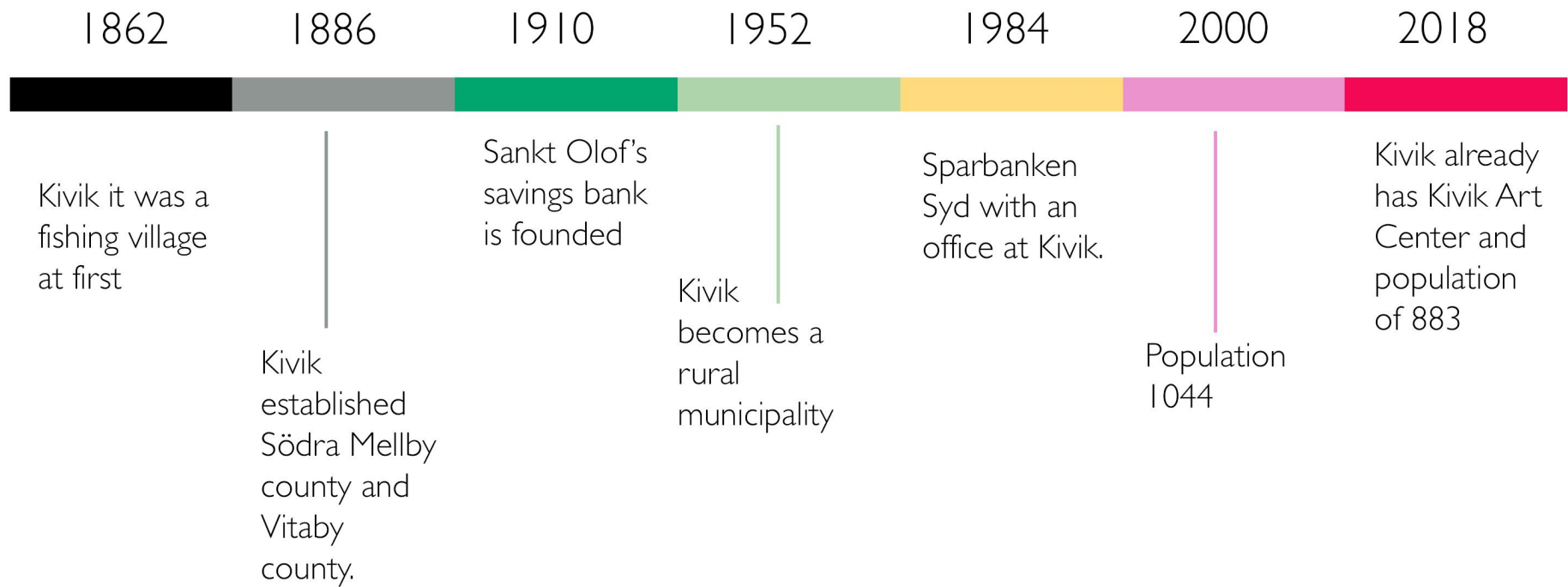
- Where to stay
- Culture
- Where to eat
- Art



# ÖSTERLEN



# TIMELINE



# DEVELOPMENT OF KIVIK

## Äpplets Hus House of apples in Kivik

The well-known information facility Äpplets Hus is located in the municipality of Simrishamn, between the coastal village Kivik and the national park Stenshuvud. The origins of today's Kiviks Musteri can be traced back to 1888, when the family business's progenitor Henric Åkesson, currently run by the fourth generation, planted the first apple trees, setting the groundwork for Sweden's first professional fruit plantation. A restaurant on the company grounds and a café beside the car park with a view of the Baltic Sea provide the option to end a visit to the vineyard with a delicious meal or a slice of apple pie.

## Kivik Art Centre Österlen Sweden

Bergdala and Lilla Stenshuvud are located immediately south of Kivik, a tiny town in Scania's south east. This is one of Sweden's most beautiful spots, known for its light and creative spirit, which attracts artists and tourists from all over the world. It is, however, a very sensitive location, near to a National Park, and a popular tourist destination for those who like spectacular sea vistas, unique trees and flora, interesting wildlife, and wide open spaces.

The goal is to build this site from the ground up as a location where art, architecture, and design can be produced as well as exhibited. Local pride and regional commitment are qualities to be built upon. The first year's activities will serve as a springboard for future initiatives, offering both a regional anchor and international renown. The physical presence of the structures on site will pique people's curiosity and inspire them to think about the future, as well as arouse excitement in those who make the effort to see it.

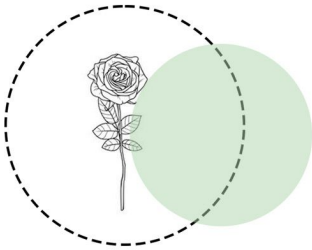
# KIVIK NOWADAYS



# KIVIK NOWADAYS

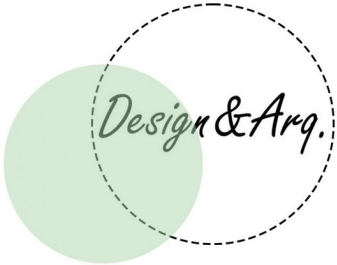


Restaurants  
Bars  
Exclusive food culture  
with local products



Nature and vibrant  
agriculture

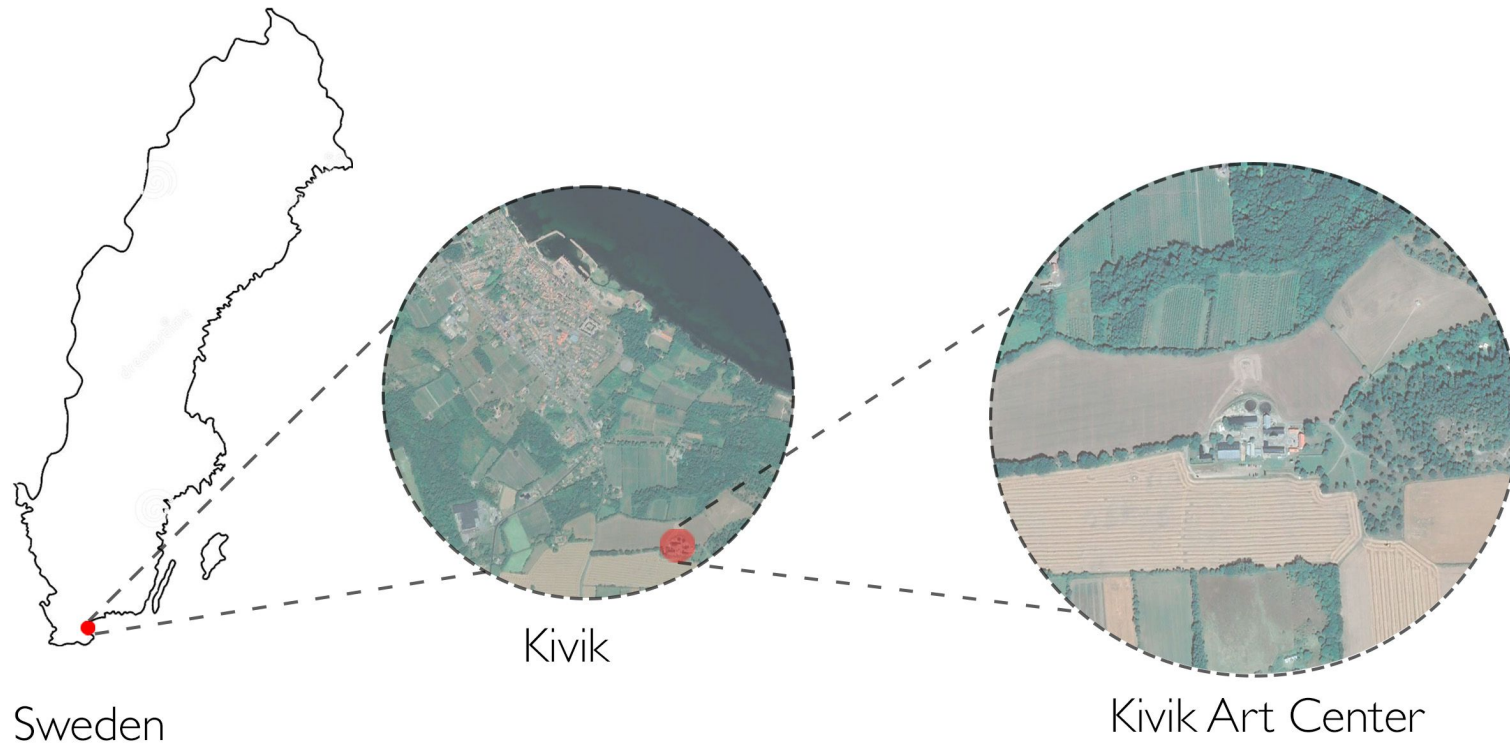
Unique architecture  
as well as art scene  
with local places  
such as atelje and art  
shops



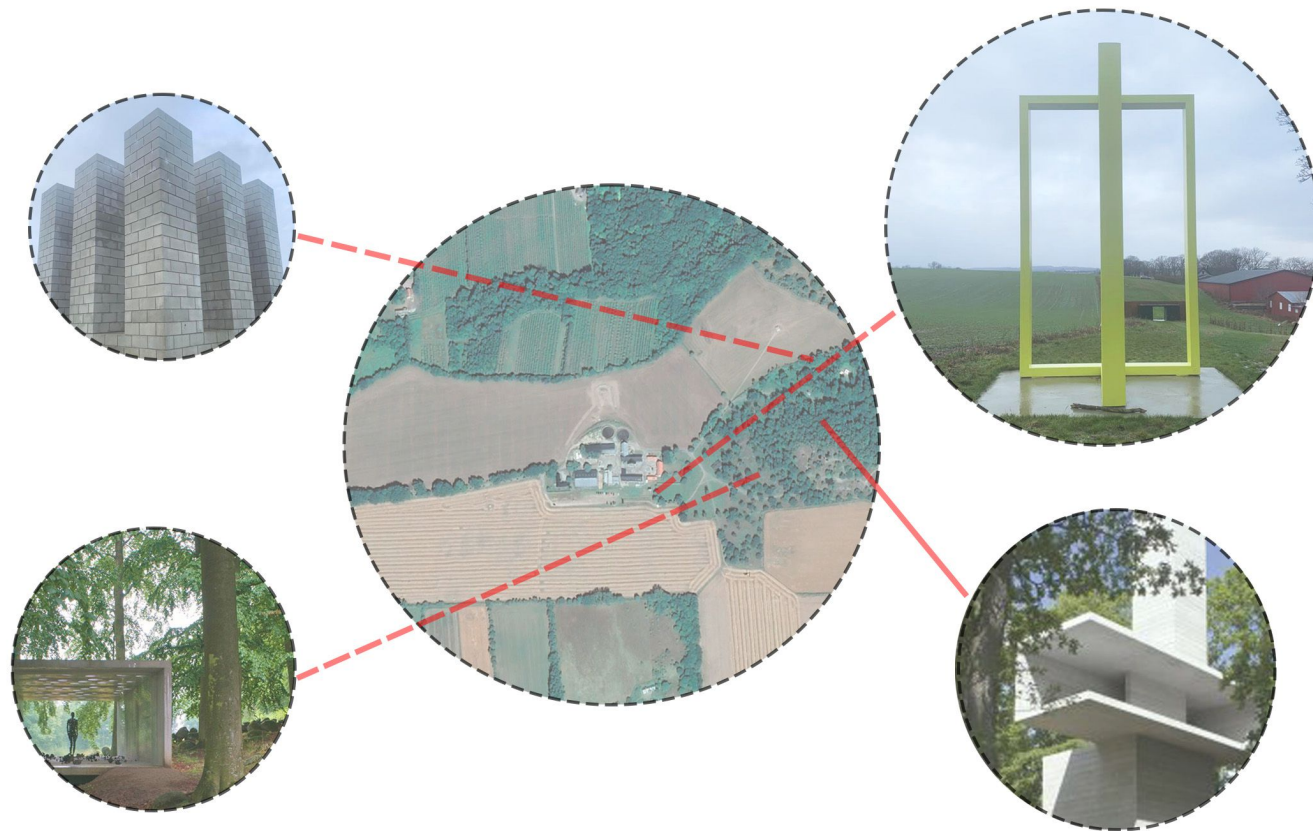
# Chapter 3

KIVIK ART CENTER

# LOCATION TO KIVIK ART CENTER



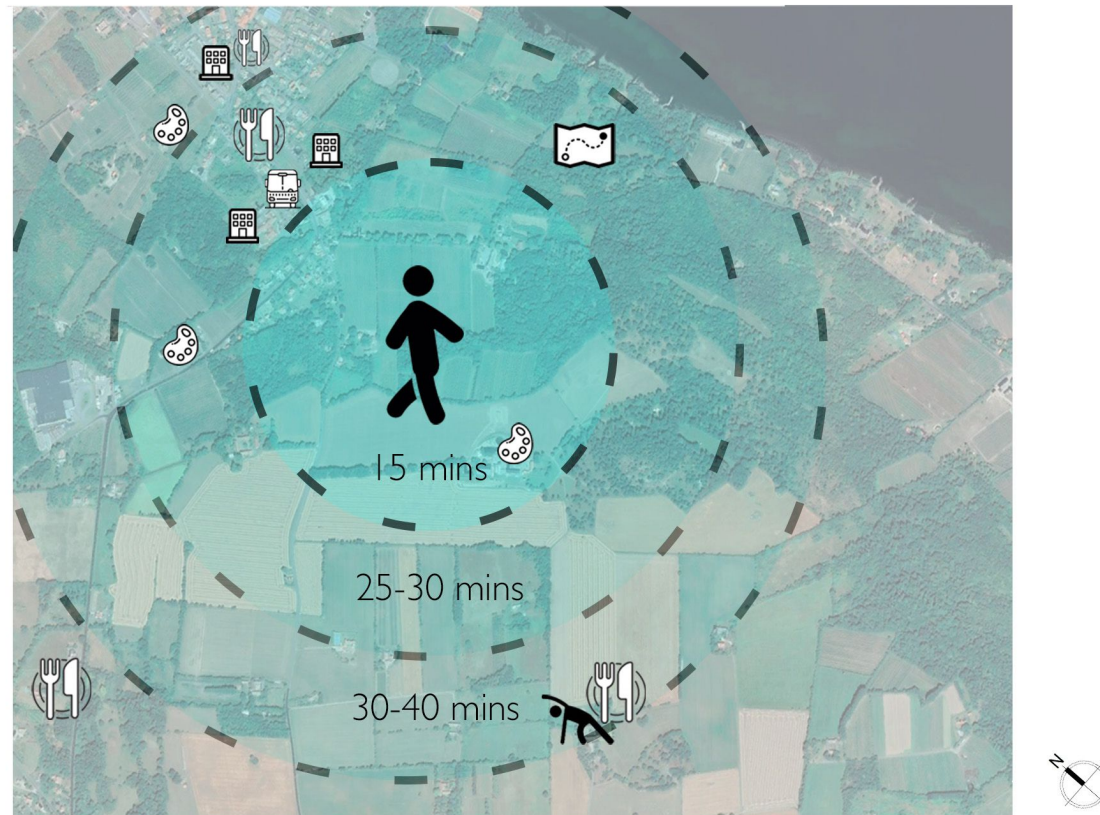
# IMPRESSIONS OF THE SITE








The site from a concept based on a place for producing as well as showing art, architecture and design. Regional commitment and local pride are values to build on. The physical presence of the constructions on site is creating interest and inspiration for the future as well as awakening the anticipation of everyone that makes the effort to experience it.



# SERVICES WITHIN WALKING DISTANCE




-  Bus station
-  Hotel / Bed and breakfast
-  Yoga studio
-  Hiking pathways
-  Restaurant / bar
-  Atelje / KAC

Where the site located offers a dramatic topography and views over the sea and agriculture fields. The walking distance to the kiviik village can be estimated around 25 to 30 minutes and approx. 15 minutes to the bus stop. The area has to offer many services and artistic environment as well as nature and hiking. The are challenging to be solved for a better commuting and connections.

# EXISTING ROADS AND BIKE LANES



 Fast roads with cars

 Small roads with back lanes

The site also offers smaller or bigger roads all around, formal and informal.

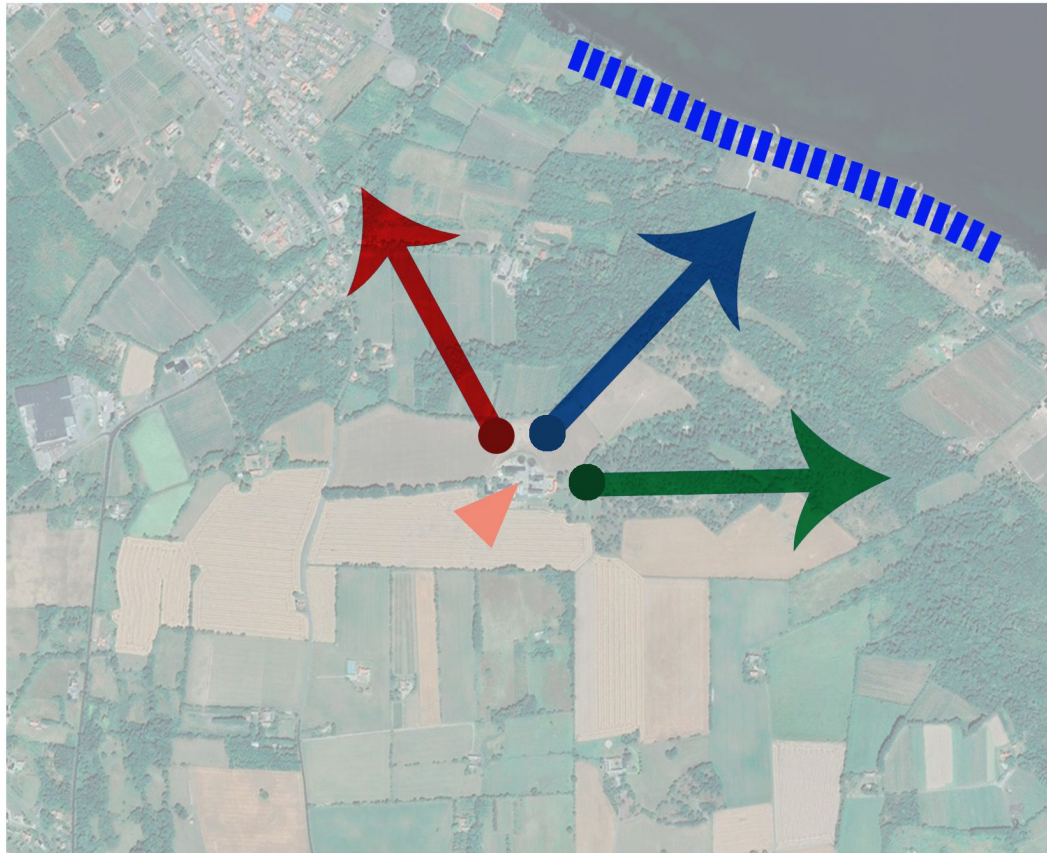
Formal roads are depicted with yellow color which allows cars to go faster whilst red color depicts bike lanes allows to access informal roads. There is also a challenge to better connectivity all around.

# BEHAVIOUR



The behaviour indicates the movement of the pedestrian using the space not only in a formal way but also informal. By doing this study in creates a patter to understand possible connections around the site and how people can use it and by what ways. If specific pathways can lead directly to the sea site or to some restaurant nearby. If there are more bus stops are needed or bike lanes.

# CHARACTER



The site area has many different views. The surrounding area has no buildings but an open field with dramatic typography. The site can become pleasant to the users have views of the surroundings. That helps the process of the project to use those views.

- Visibility towards the village
- Visibility towards the water
- Visibility towards nature
- ▲ Access point
- Edge point



# EXPERIENCE KIVIK ART CENTER

Art



Materiality



Architecture



Interaction



Experience



Nature



# SWOT

## STRENGTHS

- Nature
- Art
- Food
- Agriculture

## WEAKNESSES

- Not easy access information about the area

## OPPORTUNITIES

- Network of information
- Knowledge connections
- Identity

## THREATS

- Funding

# Chapter 4

APPROACH

# APPROACH STRATEGY

KAC NOW





# APPROACH STRATEGY

## KAC NOW

Ulla Viotti - Swedish Visual Artists, exhibit all around Sweden

Sol LeWitt - American Artist exhibits USA and Europe

Gert Wingårdh - Swedish Architect projects in Sweden, USA and Germany

Kim Hedås - Swedish Composer projects in Sweden and France

Petra Gipp- Swedish Architect projects in Sweden, Finland, Italy, Austria and USA

Runa Islam - Bangladeshi-born British visual artist and filmmaker projects UK, Sweden, Italy and Australia

Julian Opie - British Visual Artist projects Sweden, India, Spain, UK, Germany, China, Israel and Japan

Matti Suuronen - Finnish Architect projects Sweden and Finland

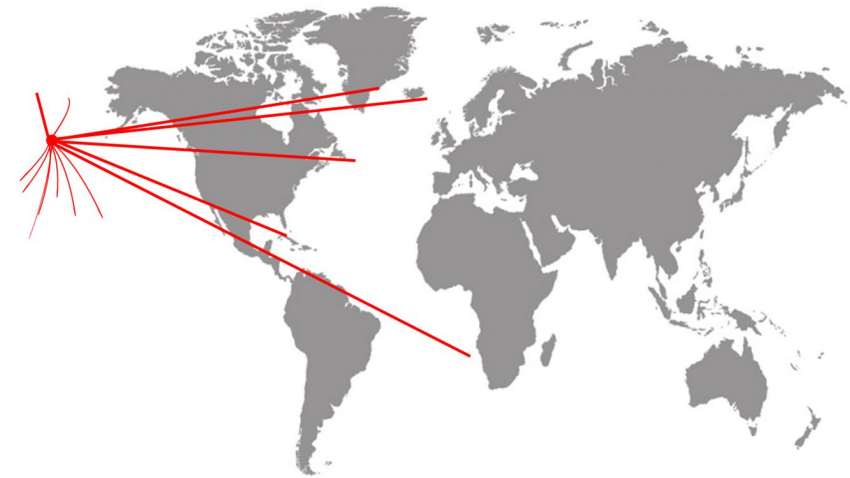
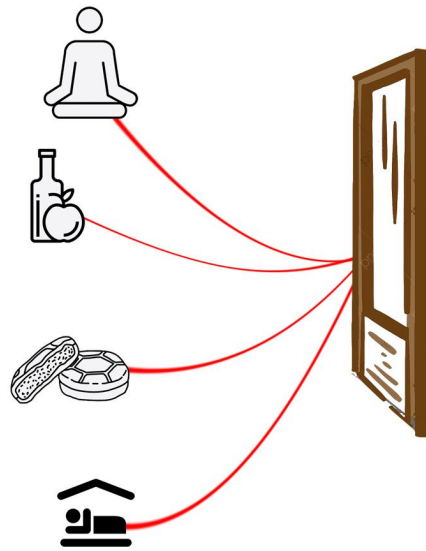
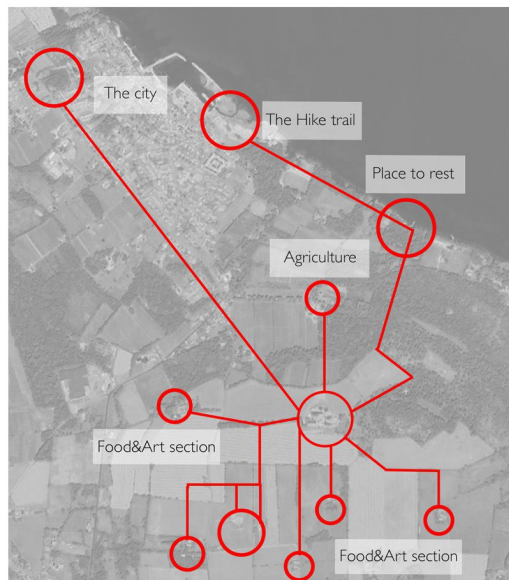
David Chipperfield - British Architect projects Sweden, UK, Japan, Germany, Spain, USA, Alaska, Zurich, Korea and Canada

Antony Gormley- British Sculptor projects Sweden, UK, Australia, Italy, Greece, France, Germany, Norway, China, Austria and New Zealand

Tom Sandberg - was a Norwegian art photographer projects in Sweden, Norway, Italy, and USA

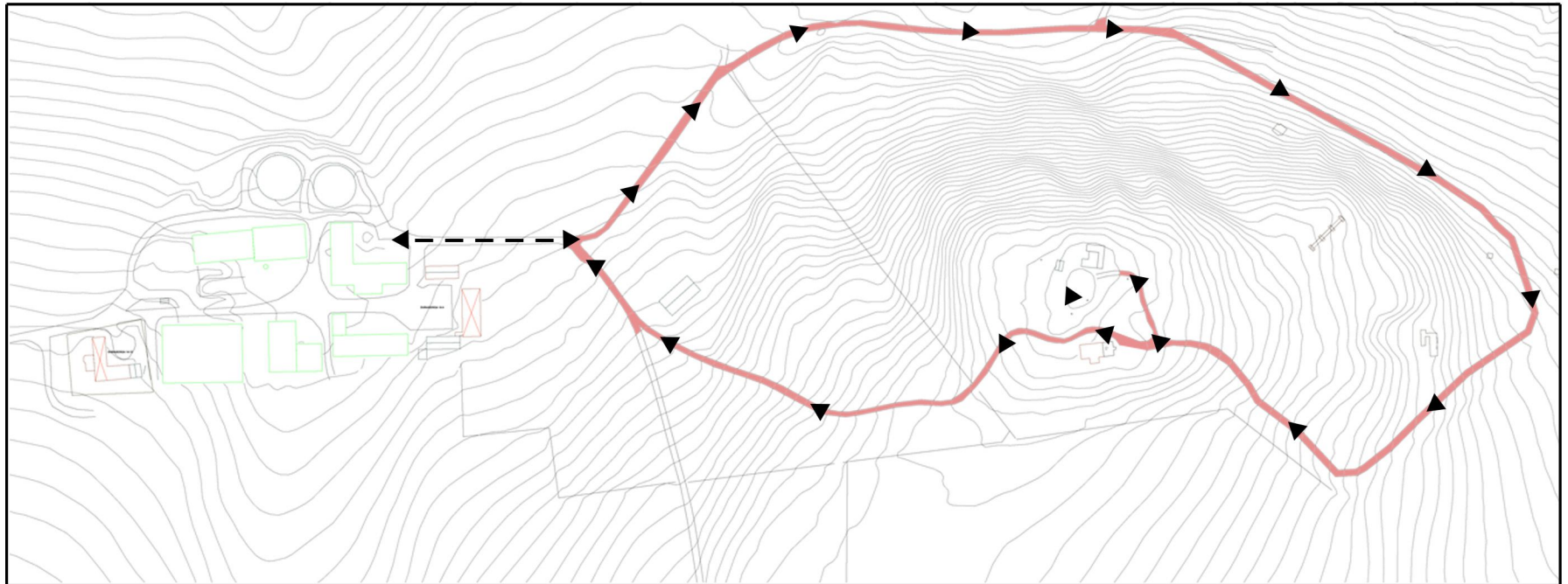
# APPROACH STRATEGY

## KAC FUTURE



# APPROACH STRATEGY

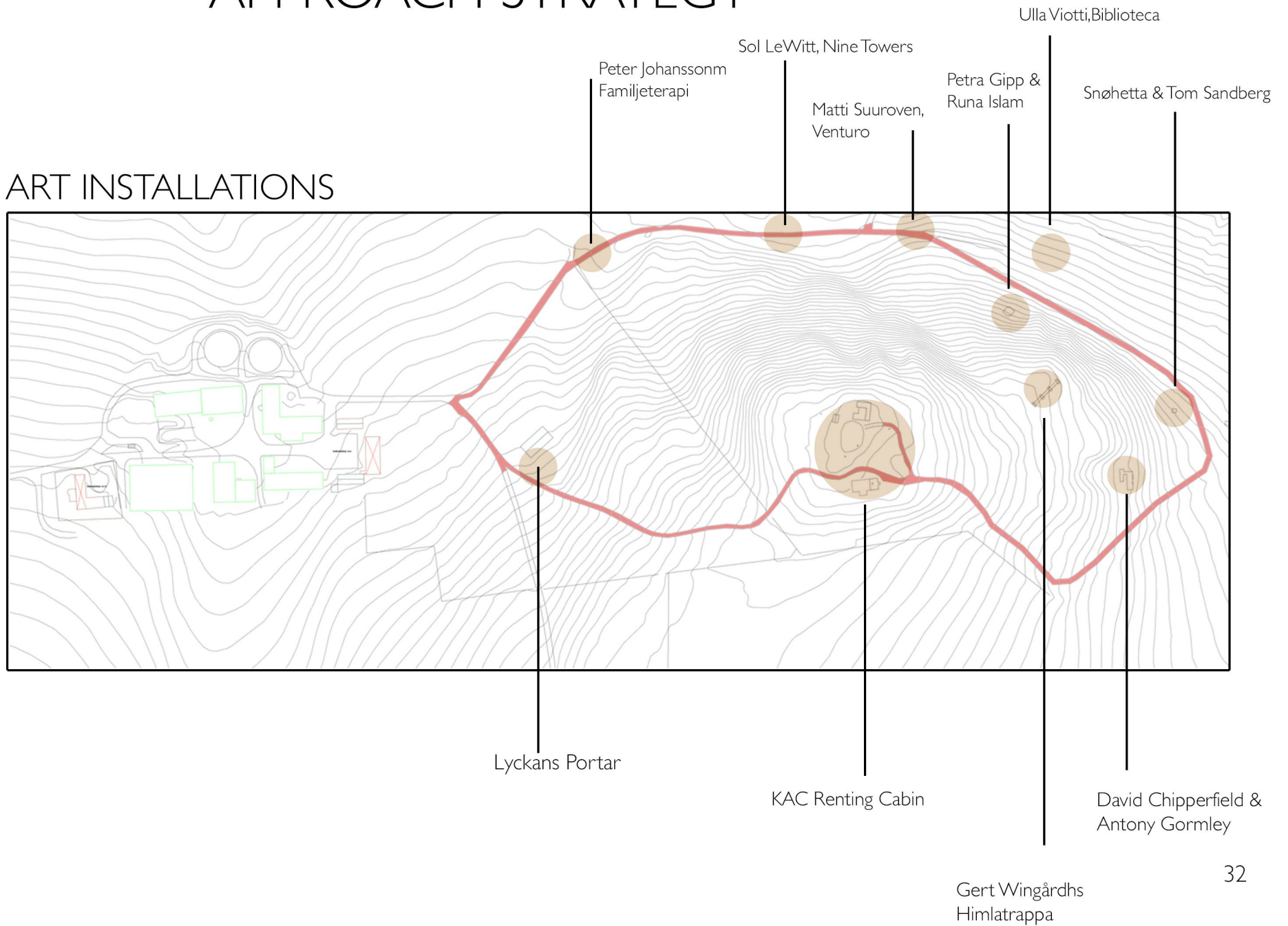
## ROUTE



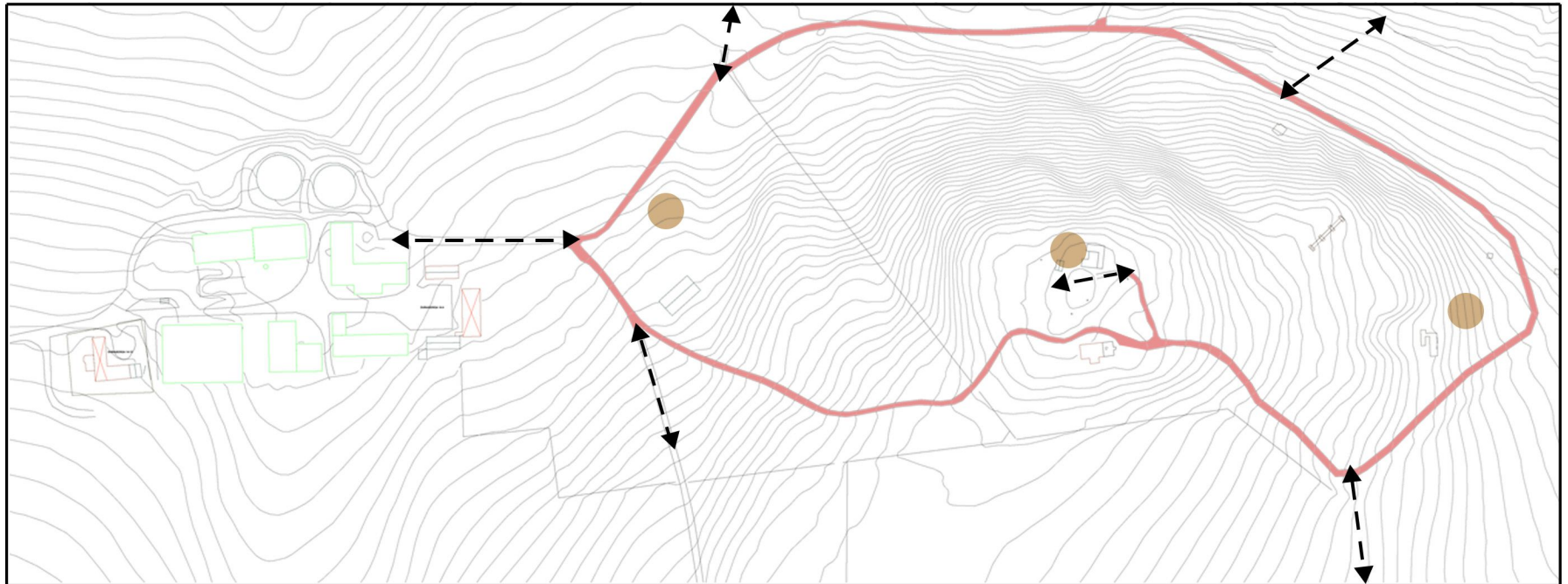
The route on the site begins from the farm and turns left, it keeps one direction while you going on the formal path, people are freely to move around and interact with the art installations. However the wild landscape doesn't allow 100% freely movement and with respect to the preserved land, it will not be any intervention to the site. People are allowed to start from the beginning to the end which they also getting the same experience. However the KAC maps they handed in to the users when they enter the site it describes the one route I propose too.

# APPROACH STRATEGY

## ART INSTALLATIONS



# APPROACH STRATEGY



-----> Important edges of connectivity towards external social nodes.

● Key places for internal social nodes.

# APPROACH STRATEGY



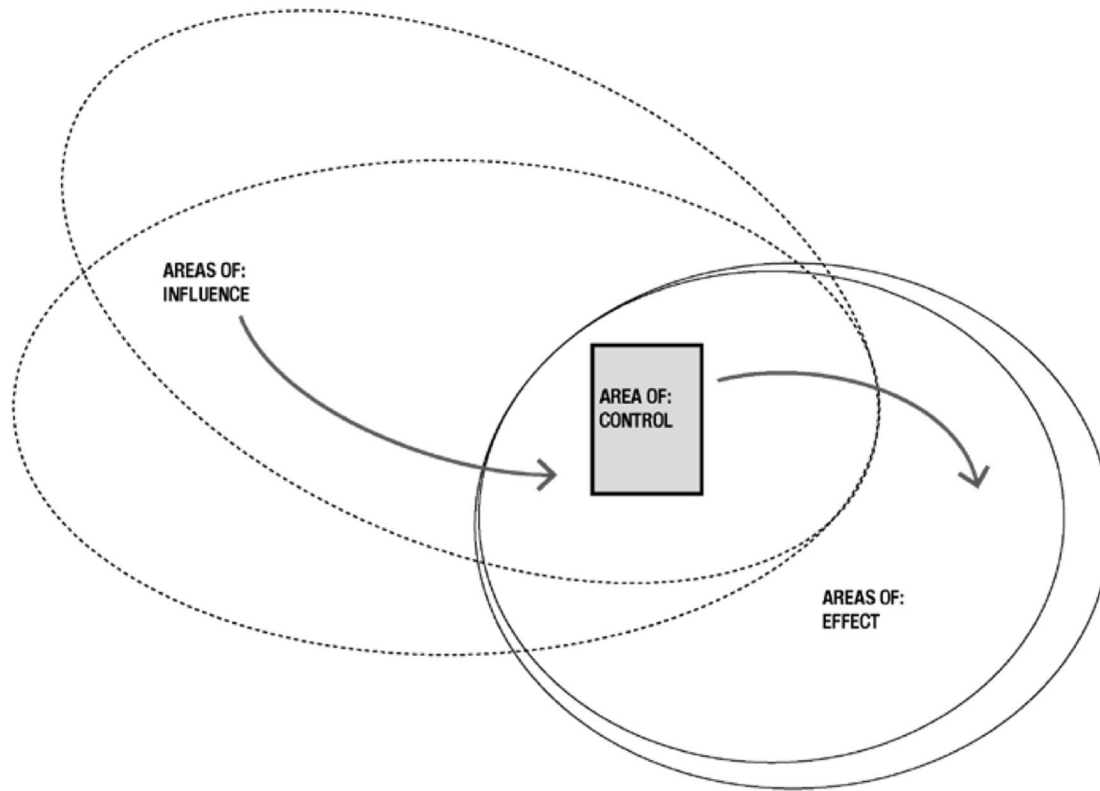
# Urban Experience

RELATIONAL THOUGHT MODELS





# RELATIONAL THOUGHT MODELS



**Control:** corresponds to the area that represents what we usually recognize as a plot or the land or property that we intend to change. Impact is driving forces that act on the site. Such driving forces are often many different and also have different geographical ranges, such as a catchment area or trade routes for import / export of goods.

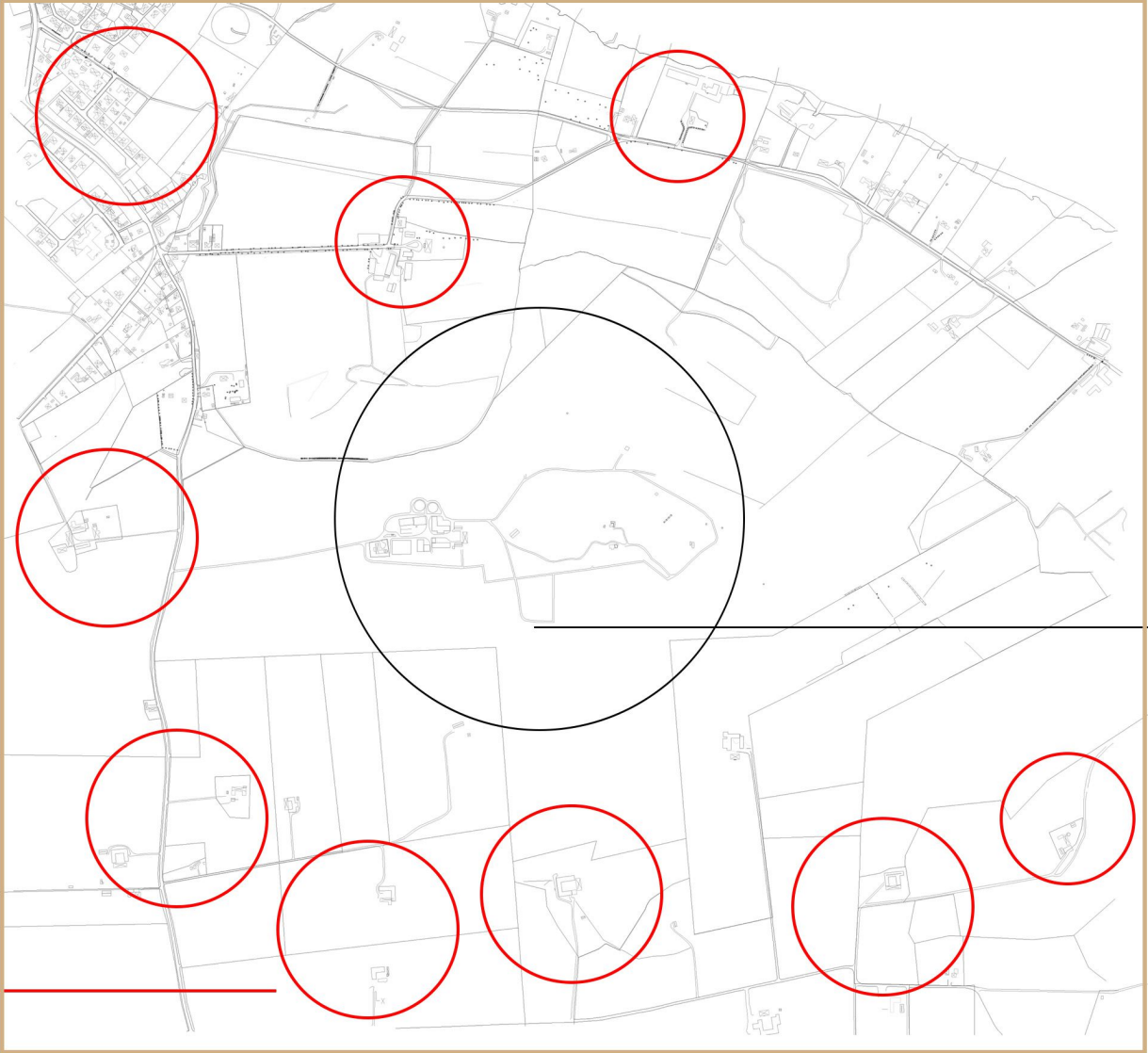
**Influence:** can be physical but can also be intangible such as social change or political influence.

**Effect:** this aspect makes it possible to understand the consequences of different design interventions on the spot.

# RELATIONAL THOUGHT MODELS

Effect:

- Boost of identity
- Connectivity
- Knowledge



Area of control  
Kivik Art Center

Areas of Influence

- Food
- Culture
- Recreation

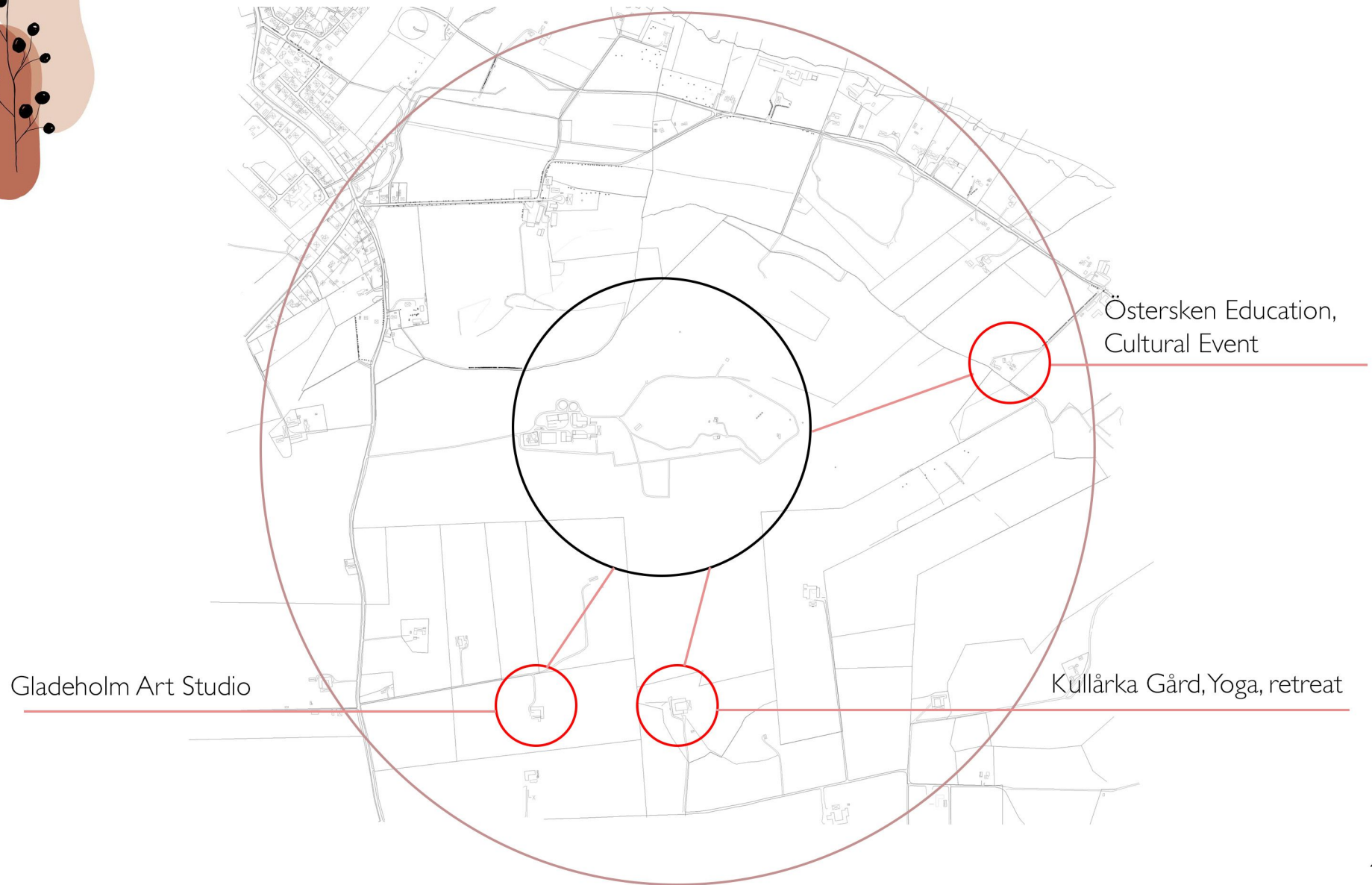
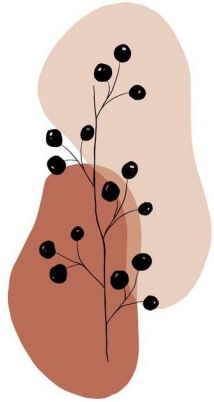
# RELATIONAL THOUGHT MODELS

Creating a narrative



# RELATIONAL THOUGHT MODELS

Creating a narrative

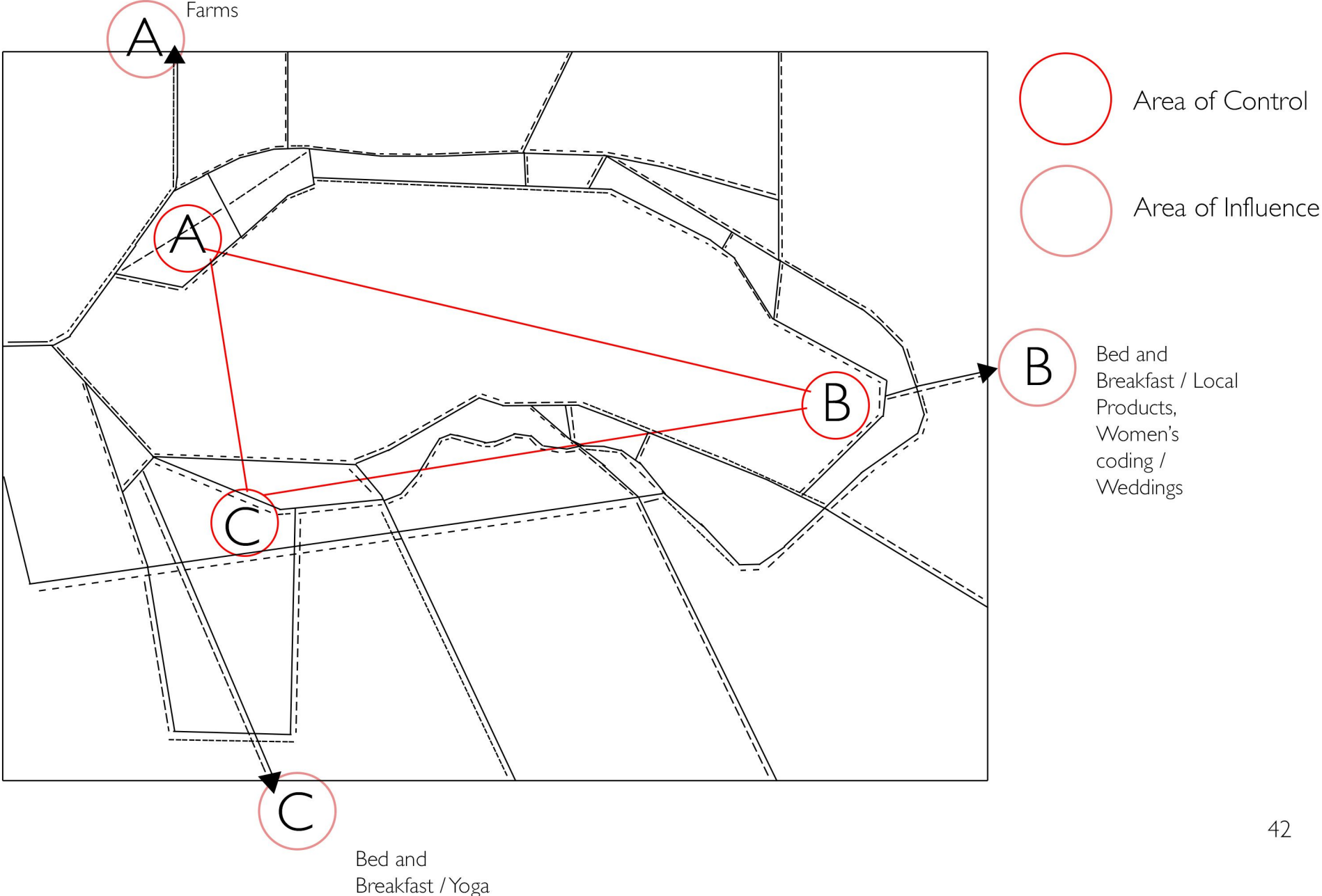


# RELATIONAL THOUGHT MODELS

Creating a narrative



# KNOWLEDGE OF CONNECTIVITY



# Urban Experience

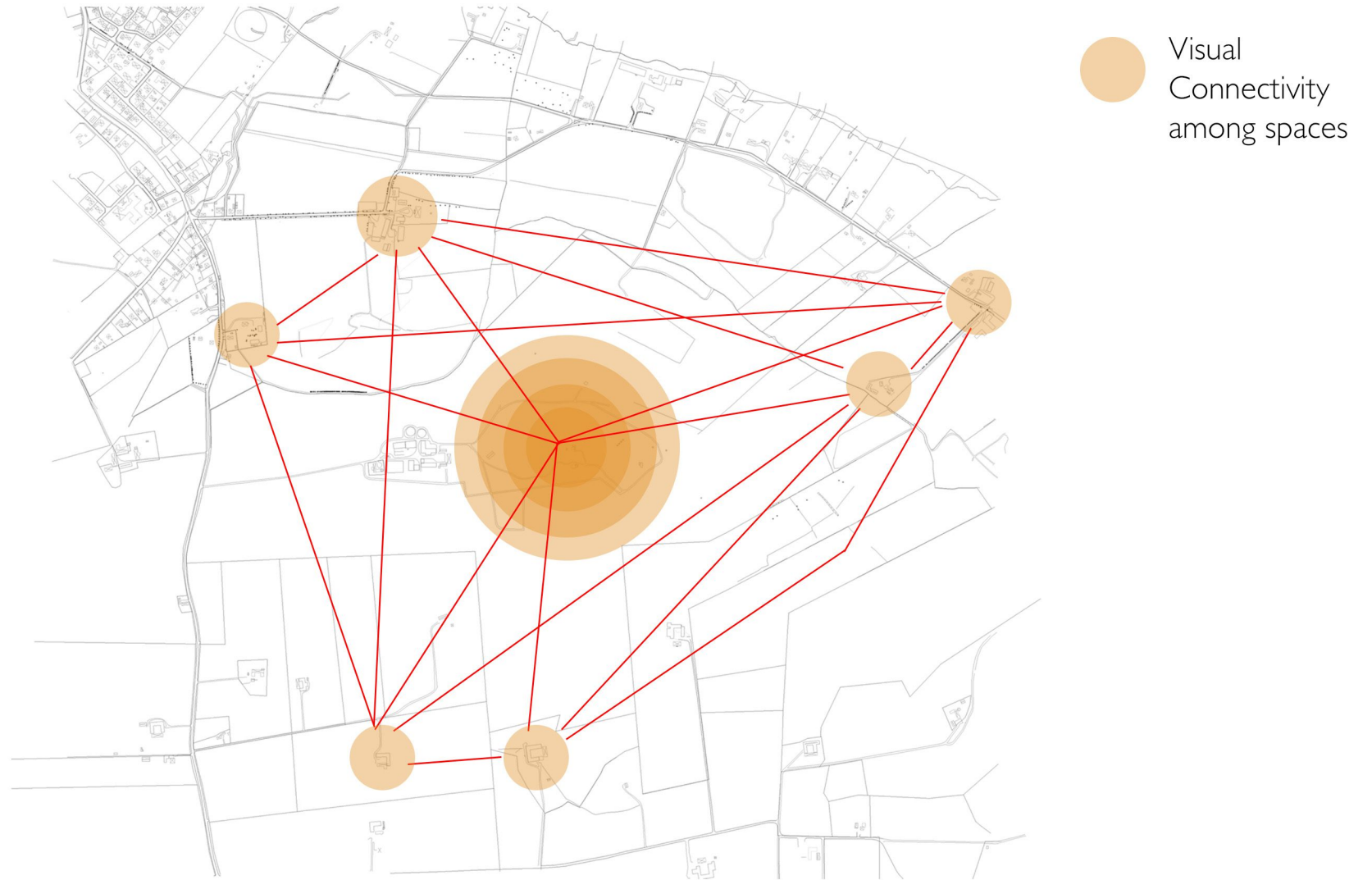
INTERCONNECTIVITY

# ARCHITECTURE OF CONNECTIONS

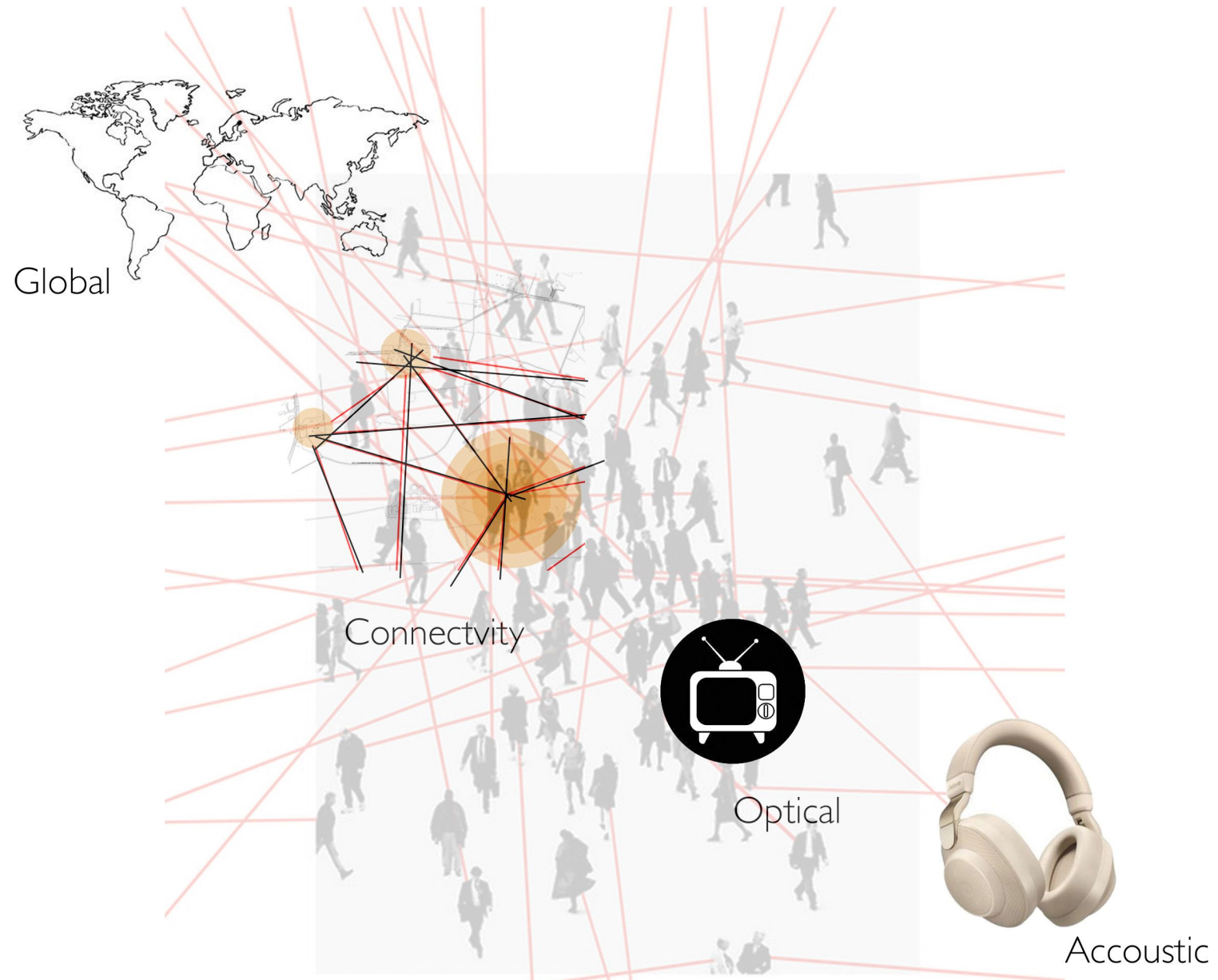
The connectivity among the surrounding areas can be translated within a variety of architectural languages thus creating a connection of knowledge around the world.



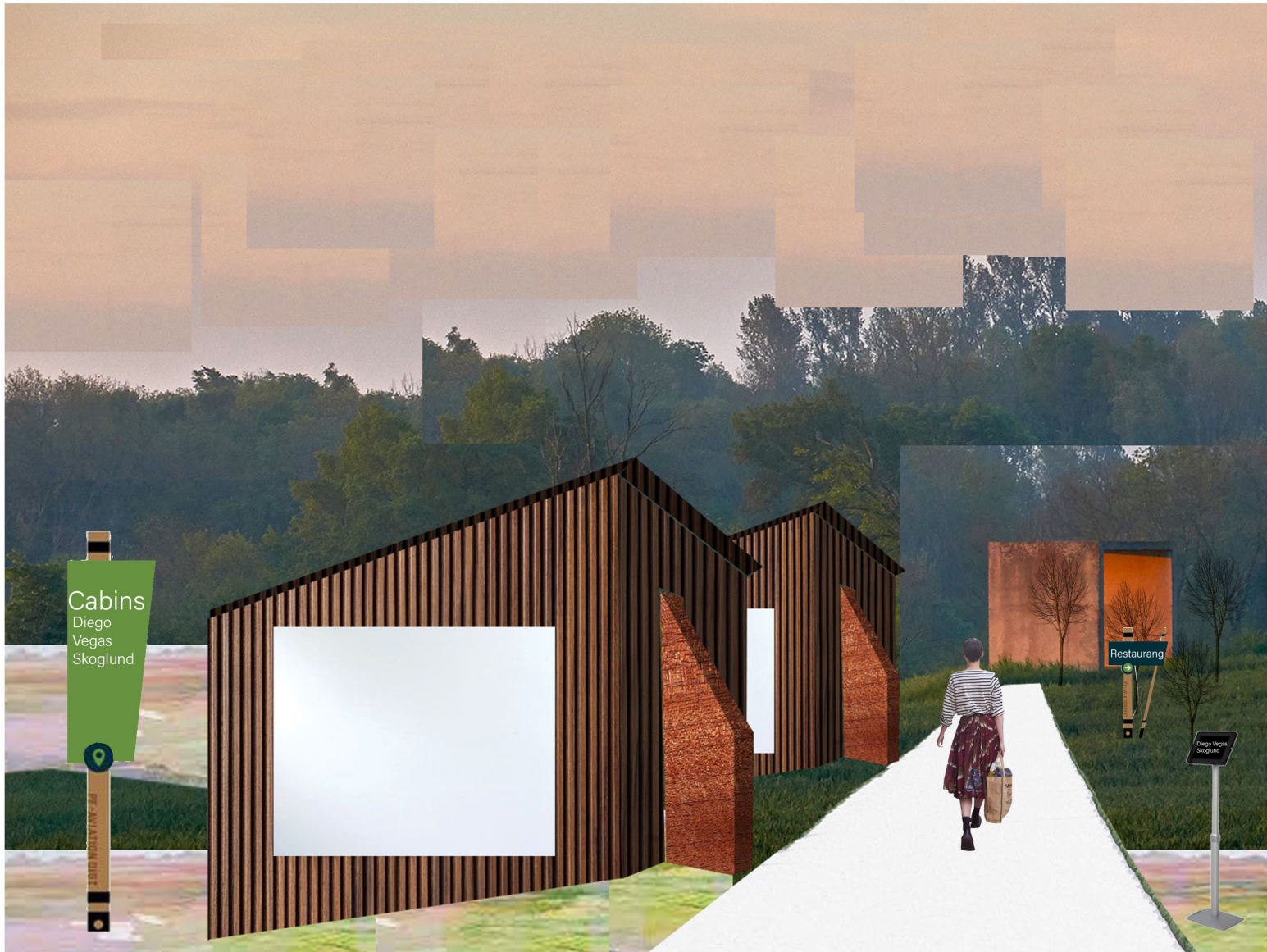
# ARCHITECTURE OF CONNECTIONS



# ARCHITECTURE OF CONNECTIONS ELEMENTS



# INFORMATION COLLAGE



# Chapter 5

DESIGN EXPLORATION

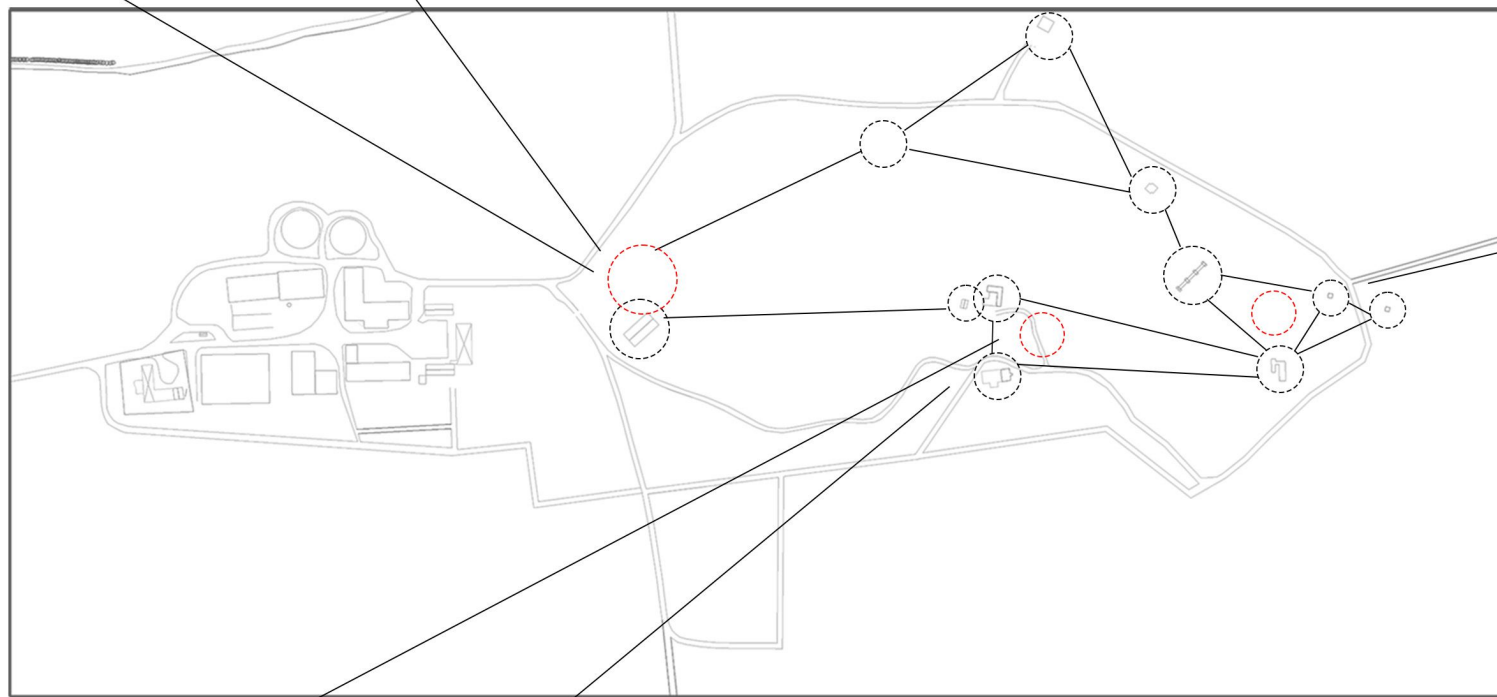
# IMPACT



Use impact

Blågrund Frukt AB

Göranssons Frukt i Kivik AB



Österske

Interactive use

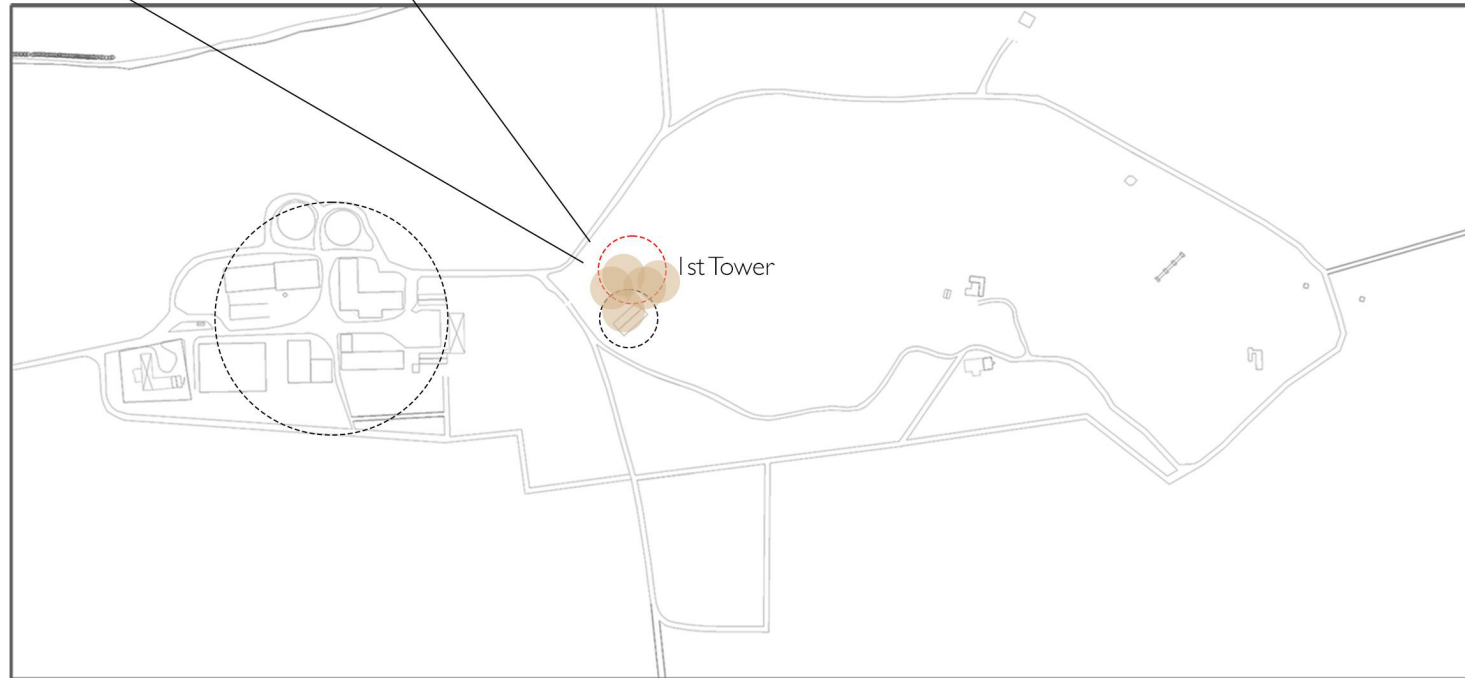
Gladeholm

Kullårka Gård Yoga

# TOWERS IN RELATION TO SPACE

Blågrund Frukt AB

Göranssons Frukt i Kivik AB



The first Tower of information taking place in the first spot when you enter the site. The relationship among the farms creates an impact in the usage and interaction of the people that enter the site. The Tower will provide all the technological connection between the area of control and area of influence. The effect is the connection and boost of economy as well as the identity.

# INTERCONNECTIVITY

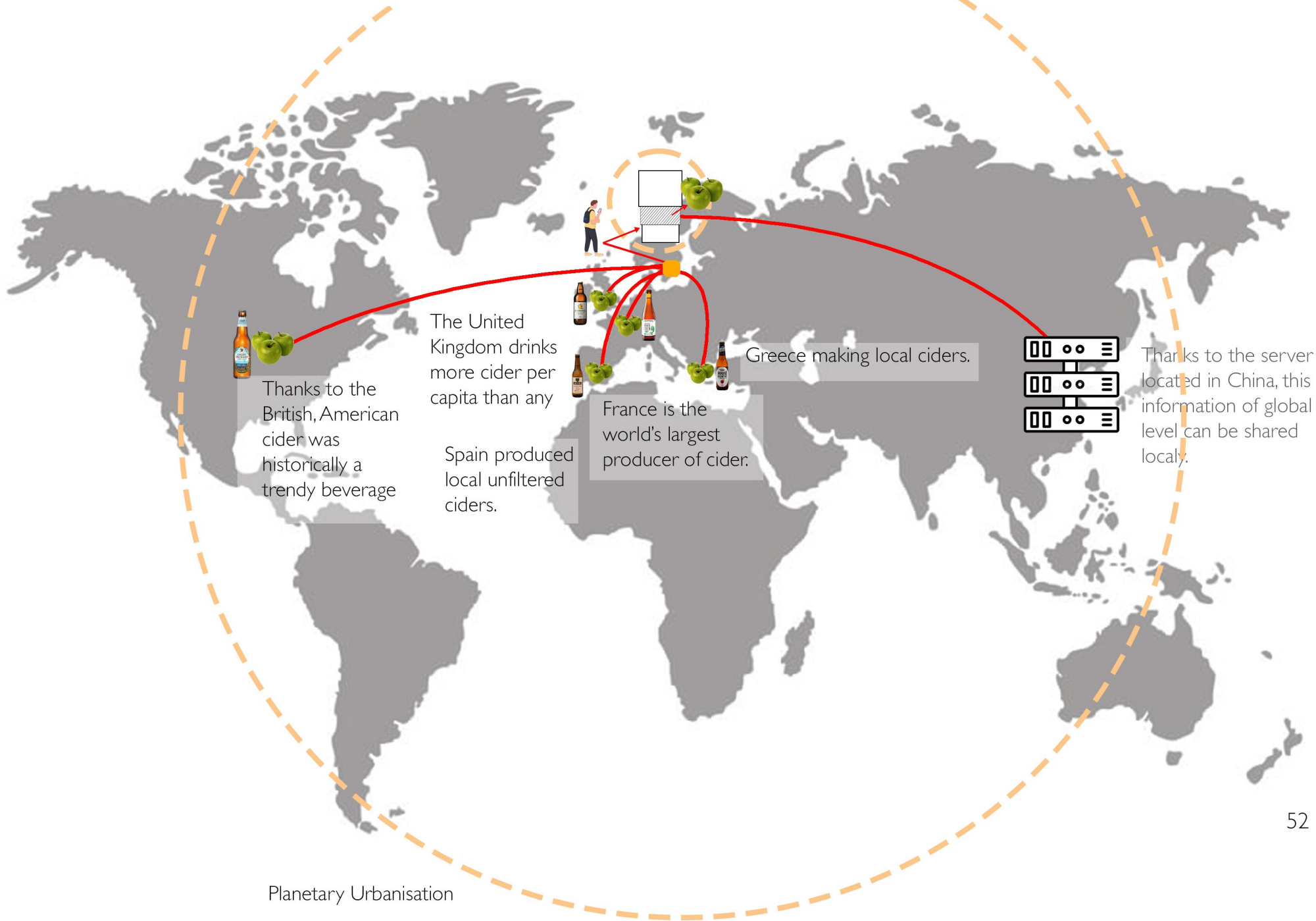
There will be global interconnectivity within the Towers that are located in different spots on the site. Each of the Tower is located closer to where the existing social nodes are located among the art installations for people to engage with them. The towers related to what we know as billboard, however, by changing form and design, adjusting LED screens on them that people can interact through their apps and telephone they can have the access to hear information and see informations, and that is exactly what we want to achieve.

Connectivity from global to local.

And we will see 3 Towers in total.

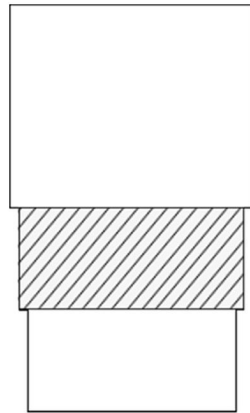


# INTERCONNECTIVITY





# INTERCONNECTIVITY



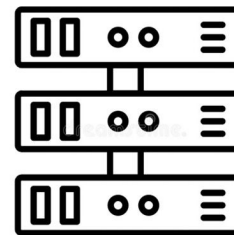
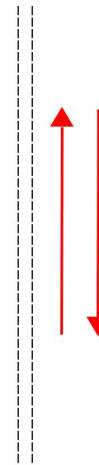
The Tower receives the signal and depicts the programs taking place on the surroundings



The platform of transmission creates the input and processes the feedback



The phone connecting with the Tower



The server is located in China



It gives access to any electronic device to interact with the usages

# Chapter 6

DESIGN CONCEPT

# MASTERPLAN

Göransson's  
Frukt i Kivik  
AB



Österken

Gladeholm

Kullåkra Gård

Scale 1:2000

# SECTION

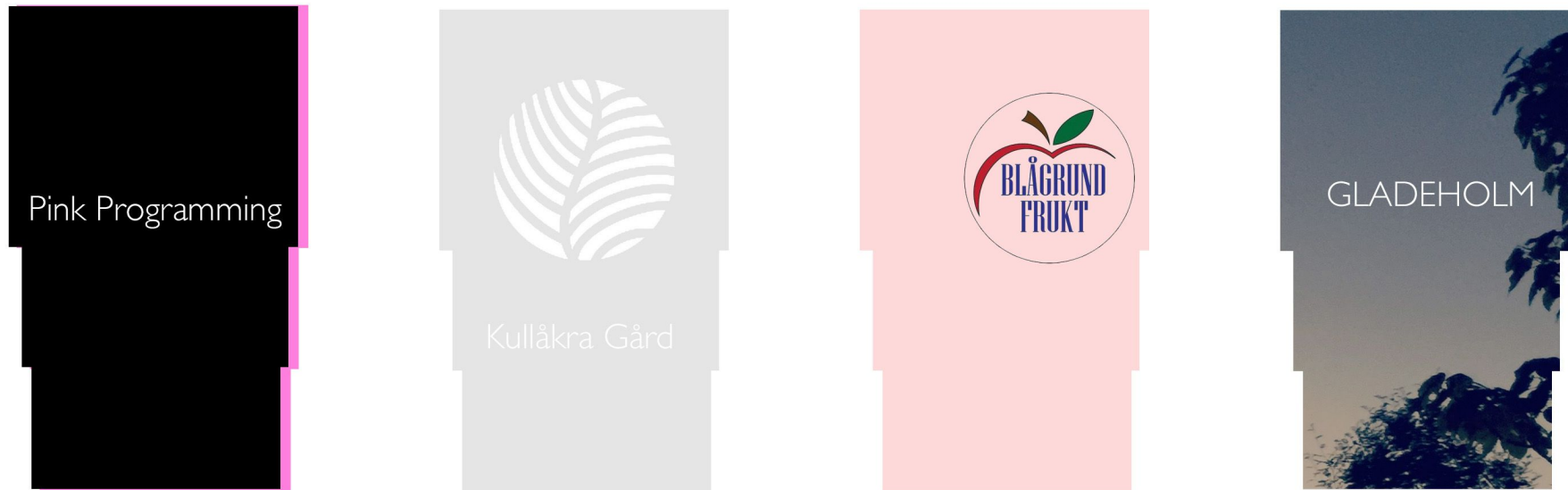


Scale 1:1000

# MASTERPLAN TOWER I



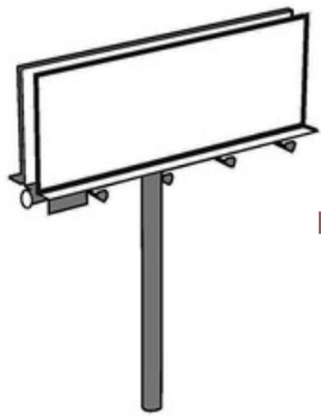
# CONCEPT OF KNOWLEDGE CONNECTIVITY



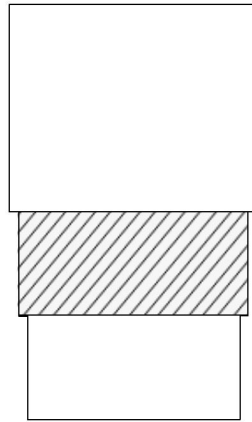
Informations through the facade about historic and important parts of Kivik.

# APPROACHED AS PROTOTYPE

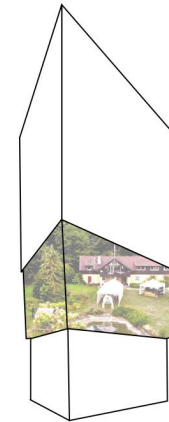
Information



Apple farms



Changing Facade

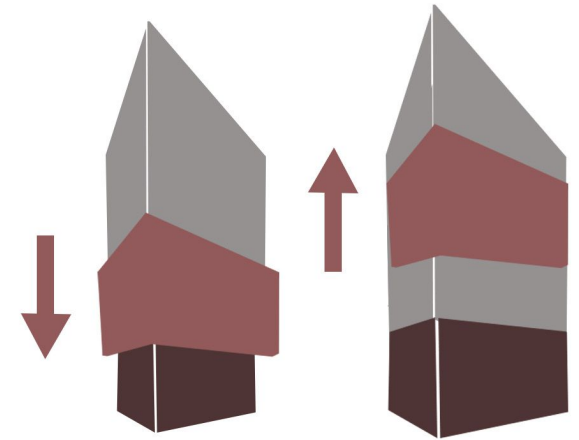


Information of activities

Location

Historic timeline

Representation

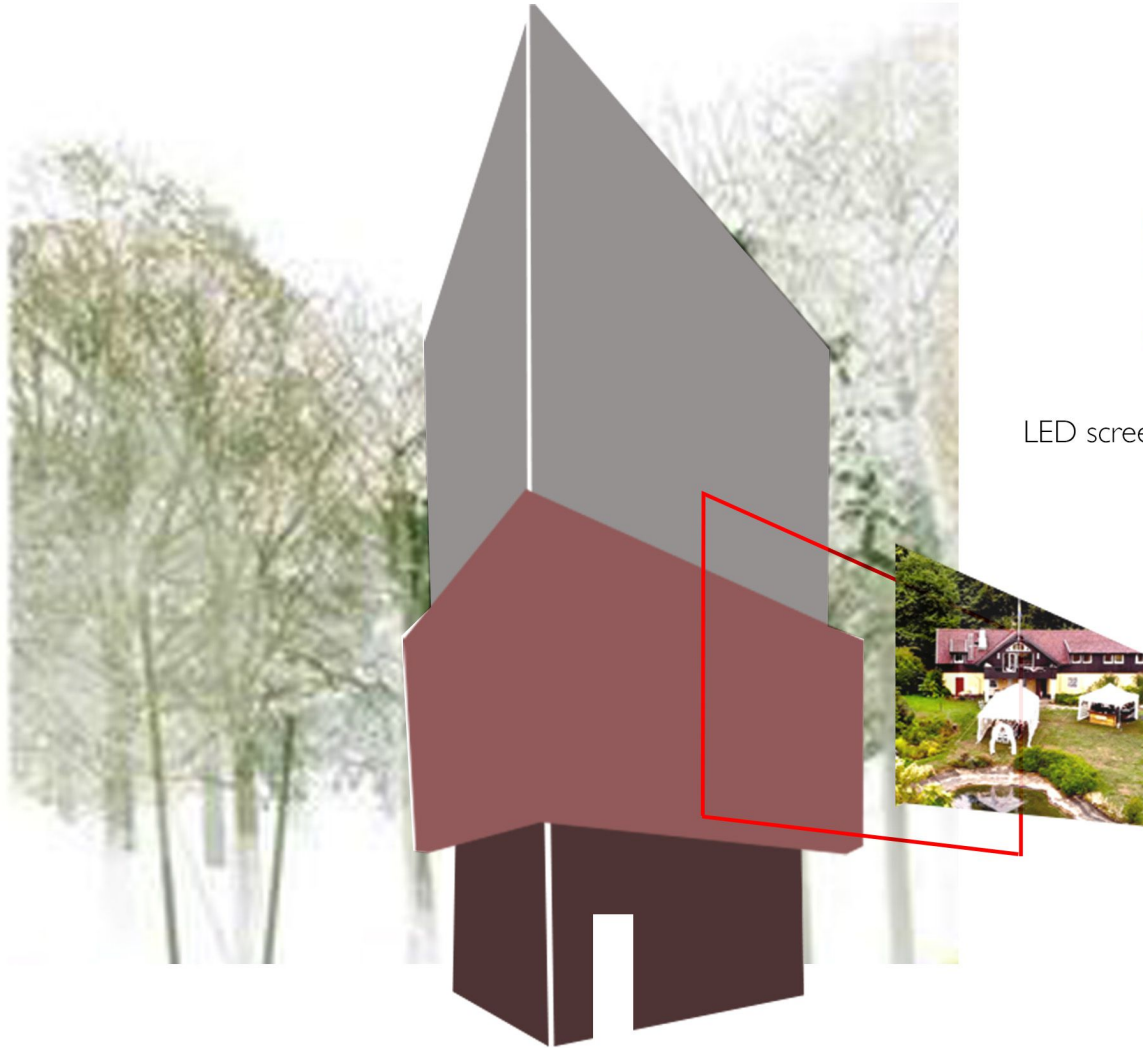


Repetition

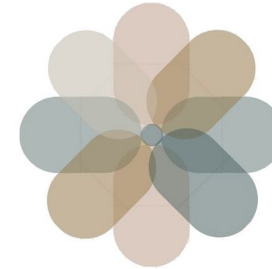
Size: 20 sq.m  
Height: 7 m

# APPROACHED AS PROTOTYPE

## Tower I



LED screens surround facade



Interaction through app



Accoustic interaction

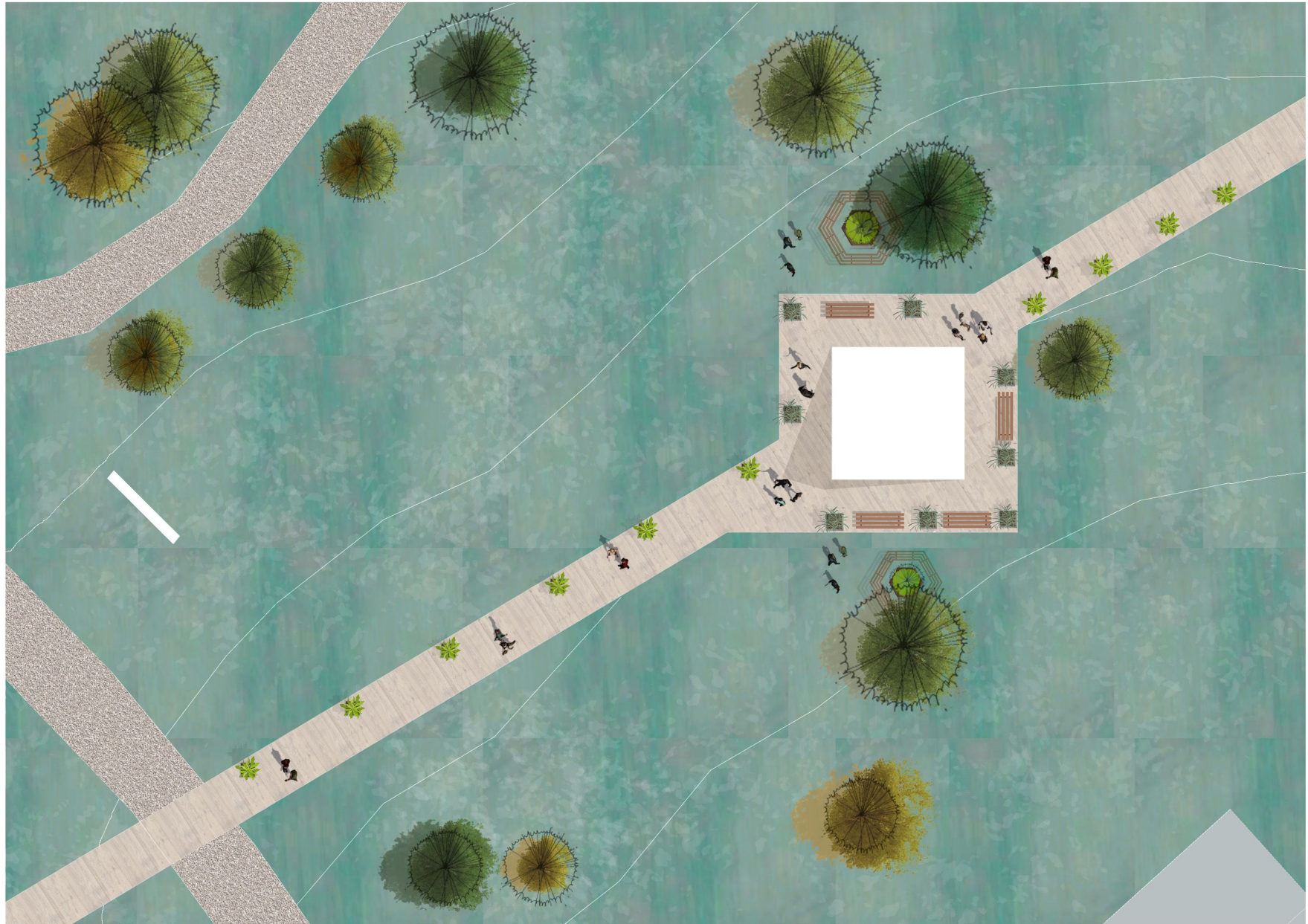


### Tower I:

Kivik is a vibrant place, but how us architects can elaborate with the identity of Kivik within the site and nature among art and culture?  
Adjusting a Tower on the site that can represent the identity and places all around the area. By adding technology it creates interconnectivity among amenities and identity. People will be able to interact through their phone by using an app. Optical and accoustic methods in combination with architectural installation can create space and program on the interior and the exterior.



# PLAN



Scale 1:100

# MASTERPLAN TOWER II

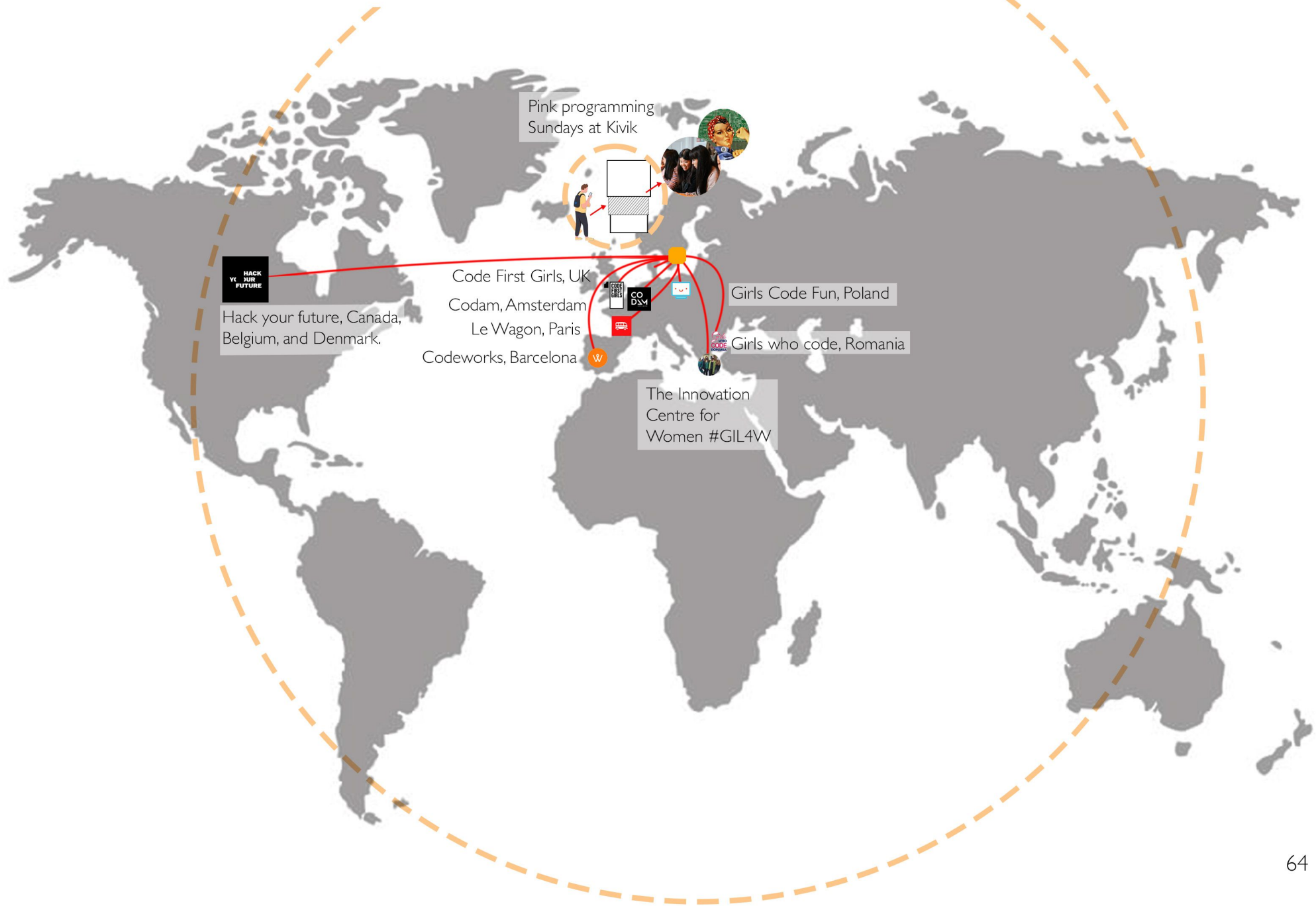


# TOWERS IN RELATION TO SPACE



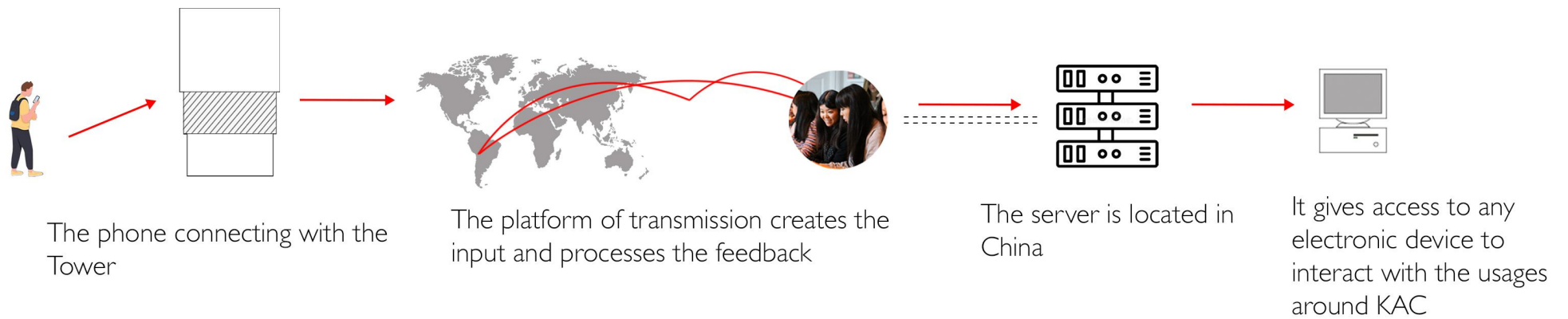
The second Tower of information is taking place on the other side of the site close to Östersken. The relationship between the Tower and Östersken creates interaction among people and the knowledge they receive of the programs they offer on the surrounding site. The effect is the technological connection they receive and is a boost of small businesses to have more guests per year as well as the identity of something unique they offer, such as weddings and coding for women.

# INTERCONNECTIVITY



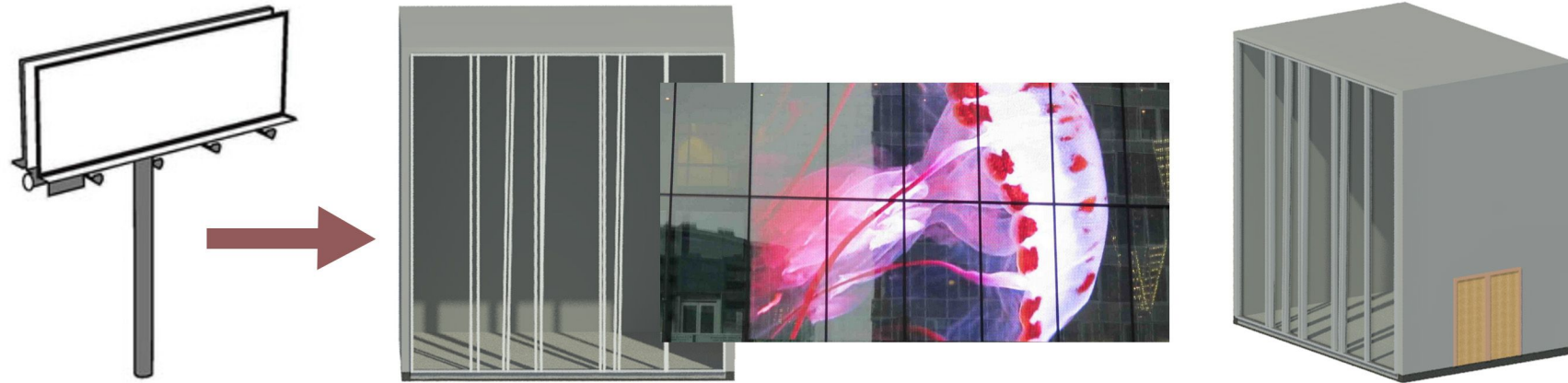
# INTERCONNECTIVITY

## Women in Tech



# APPROACHED AS PROTOTYPE

Tower 2



IT coding for women

LED screen facade allows interaction  
between interior and exterior

Information of activities

Historic timeline

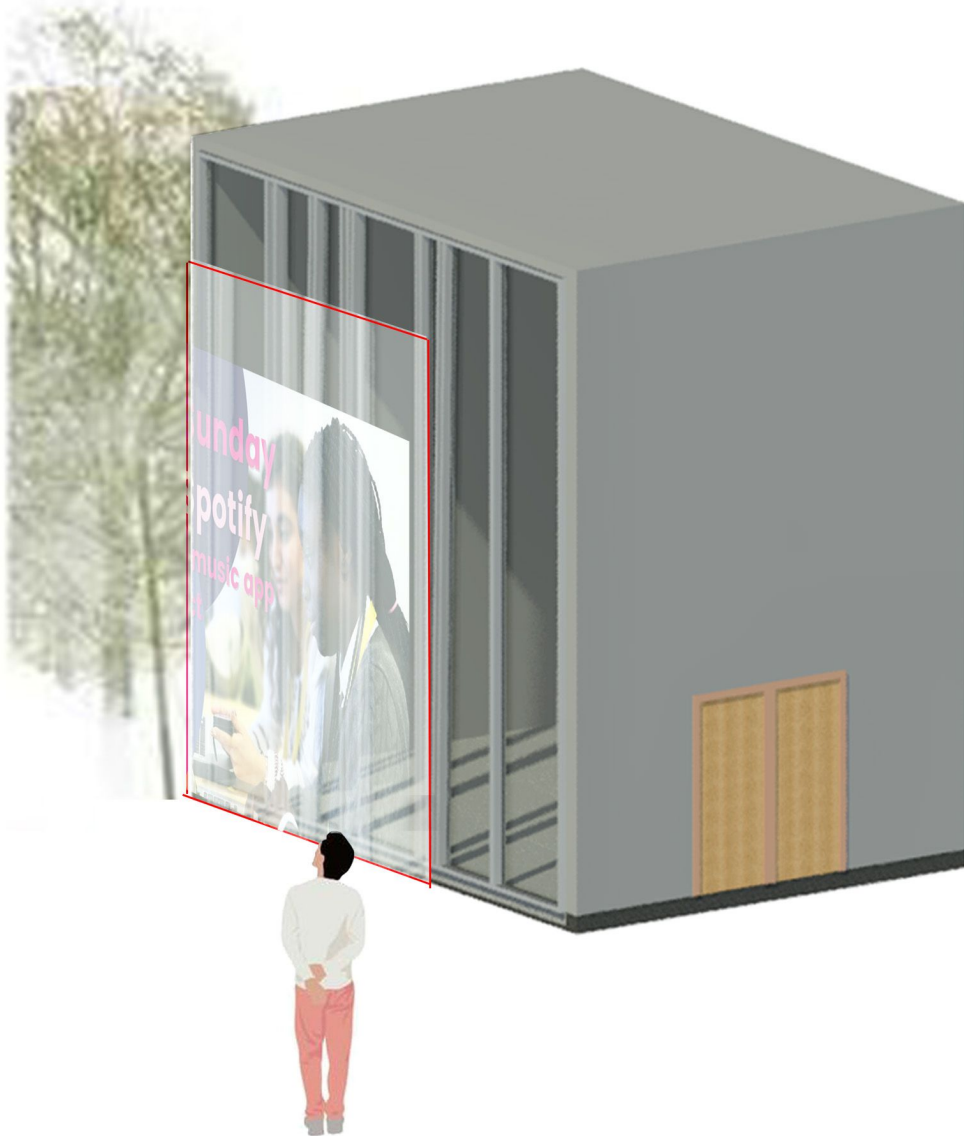
Allows Natural Light

Size : 38sq.m

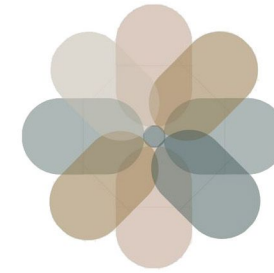
Height: 7m

# APPROACHED AS PROTOTYPE

## Tower 2



LED screens surround facade



Interaction through app

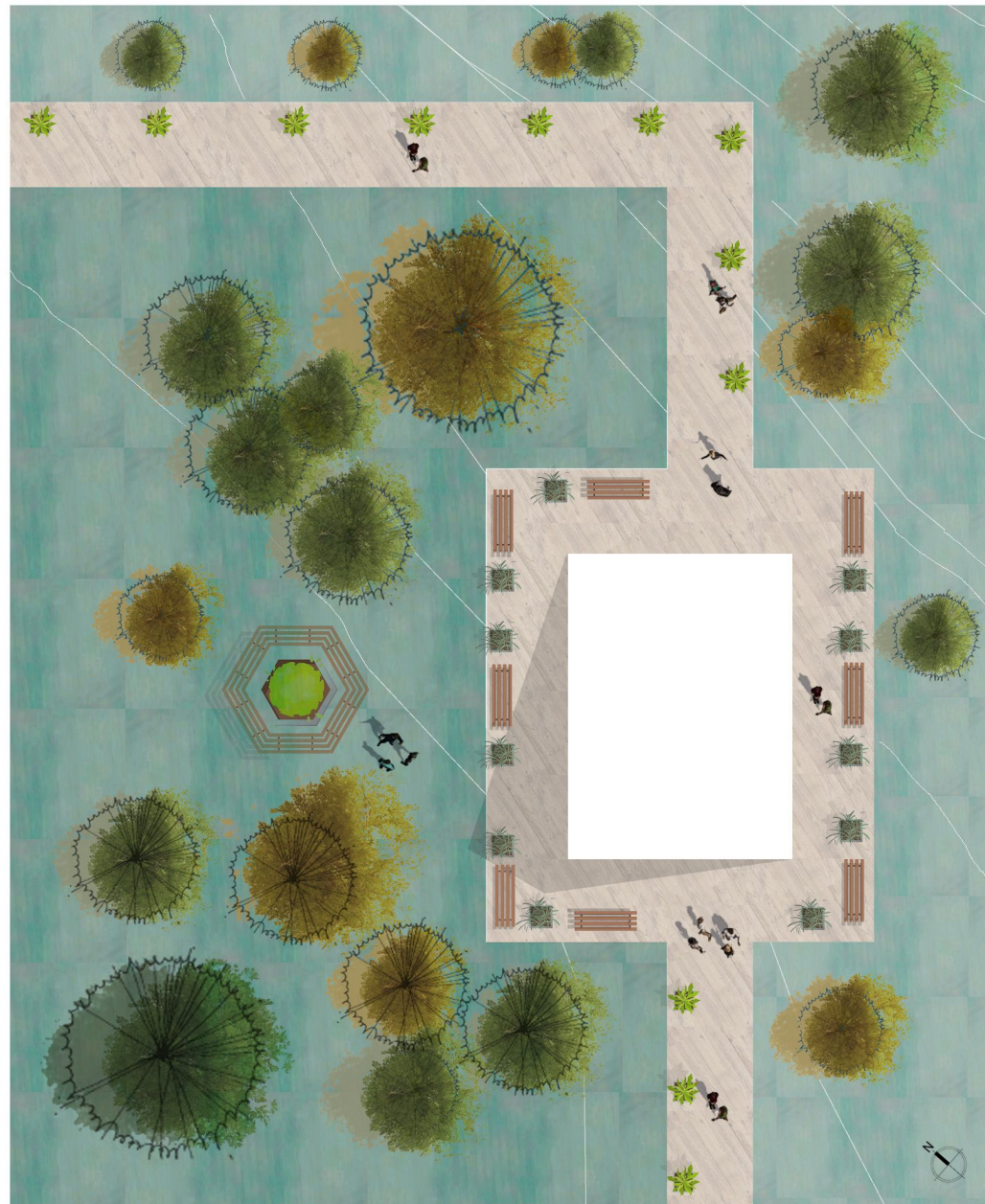


Acoustic interaction

The tower has similar concept as the first one LED screen will be adjusted in one side of the facade, Information will be present to the users about the amenities that are located nearby but also globally when it comes to IT for women.

By adding technology it creates interconnectivity among amenities and identity. People will be able to interact through their phone by using an app. Optical and acoustic methods in combination with architectural installation can create space and program on the interior and the exterior.

# PLAN



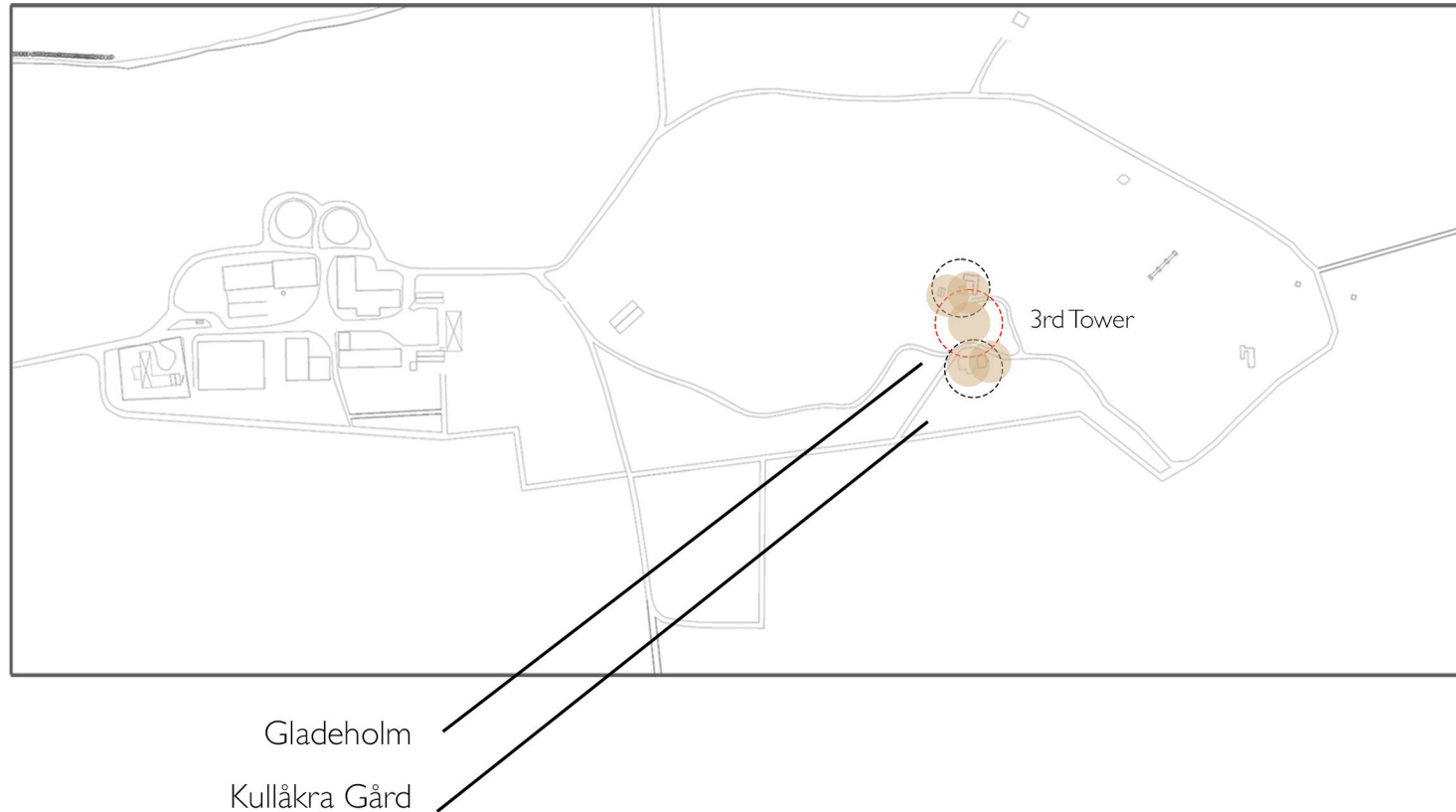
Scale 1:100



# MASTERPLAN TOWER III

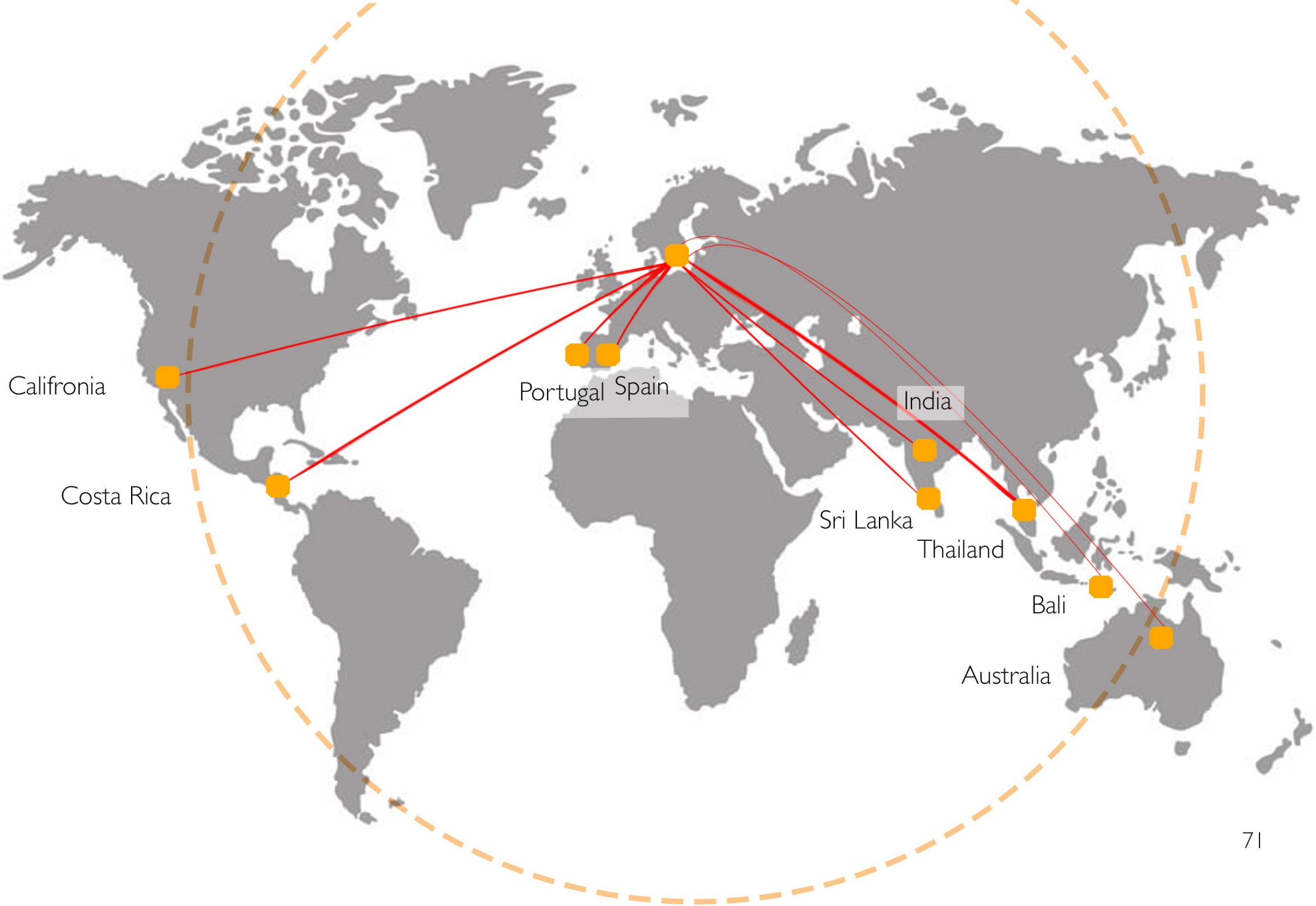


# TOWERS IN RELATION TO SPACE



The third Tower of information is taking place on the other side of the site close to Gladeholm and Kullåkra Gård. The relationship between the Tower and these places creates interaction among people and the knowledge they receive of the programs they offer on the surrounding site. The effect is the Yoga connection they receive and is a boost of small businesses to have more guests per year as well as the identity of something unique they offer, such as Yoga as well as Bed and breakfast.

# INTERCONNECTIVITY



# INTERCONNECTIVITY

## Yoga Globally



The phone connecting with the Tower

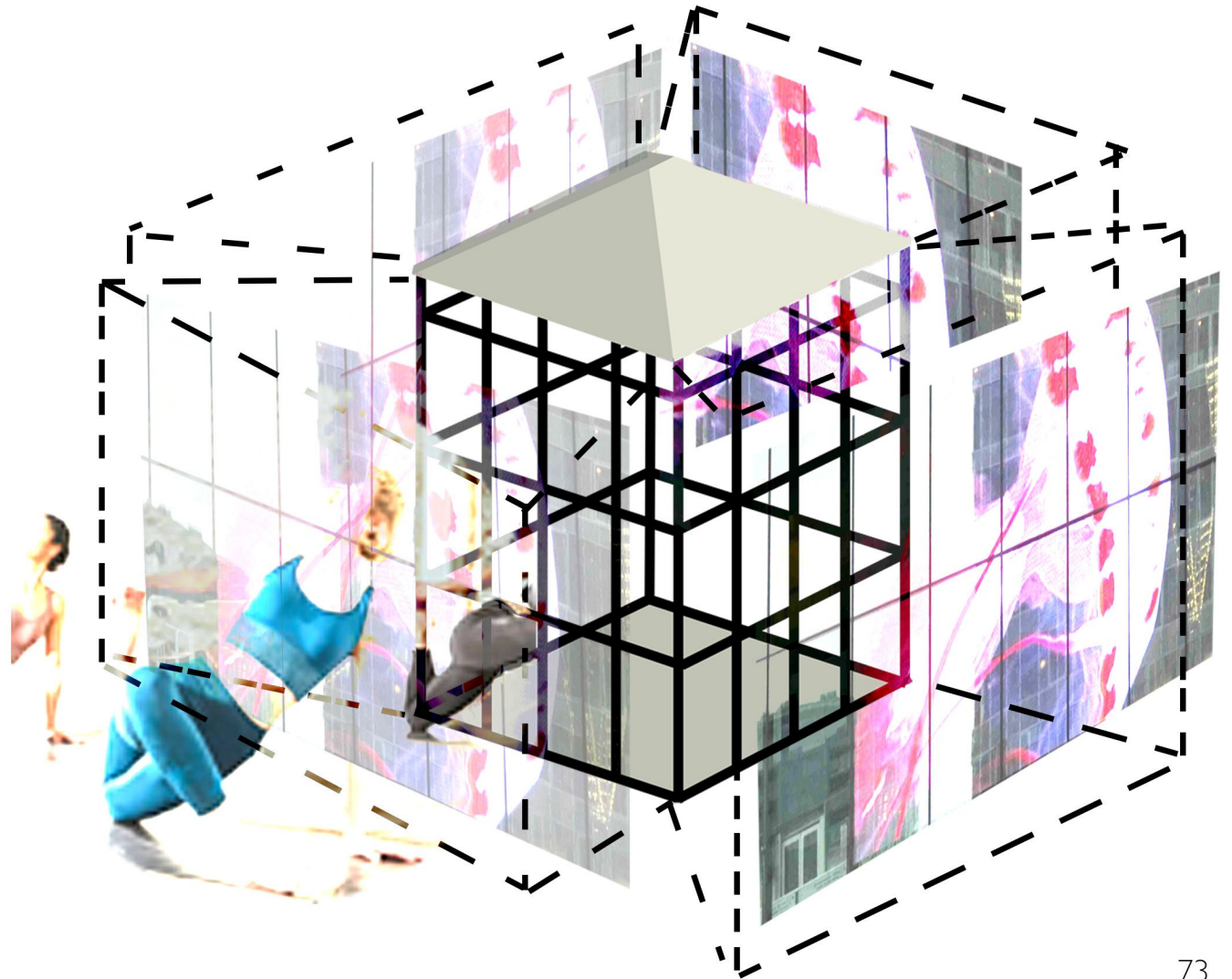
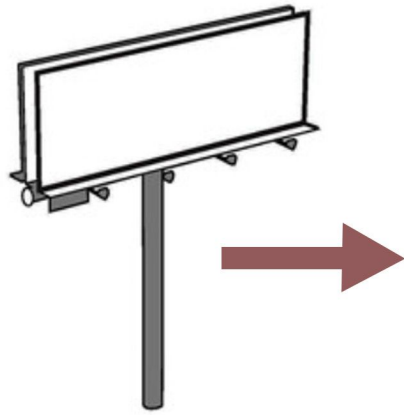
The platform of transmission creates the input and processes the feedback

The server is located in China

It gives access to any electronic device to interact with the usages around KAC

# APPROACHED AS PROTOTYPE

Tower 3



Yoga

LED screen facade allows interaction in the exterior

Information of activities

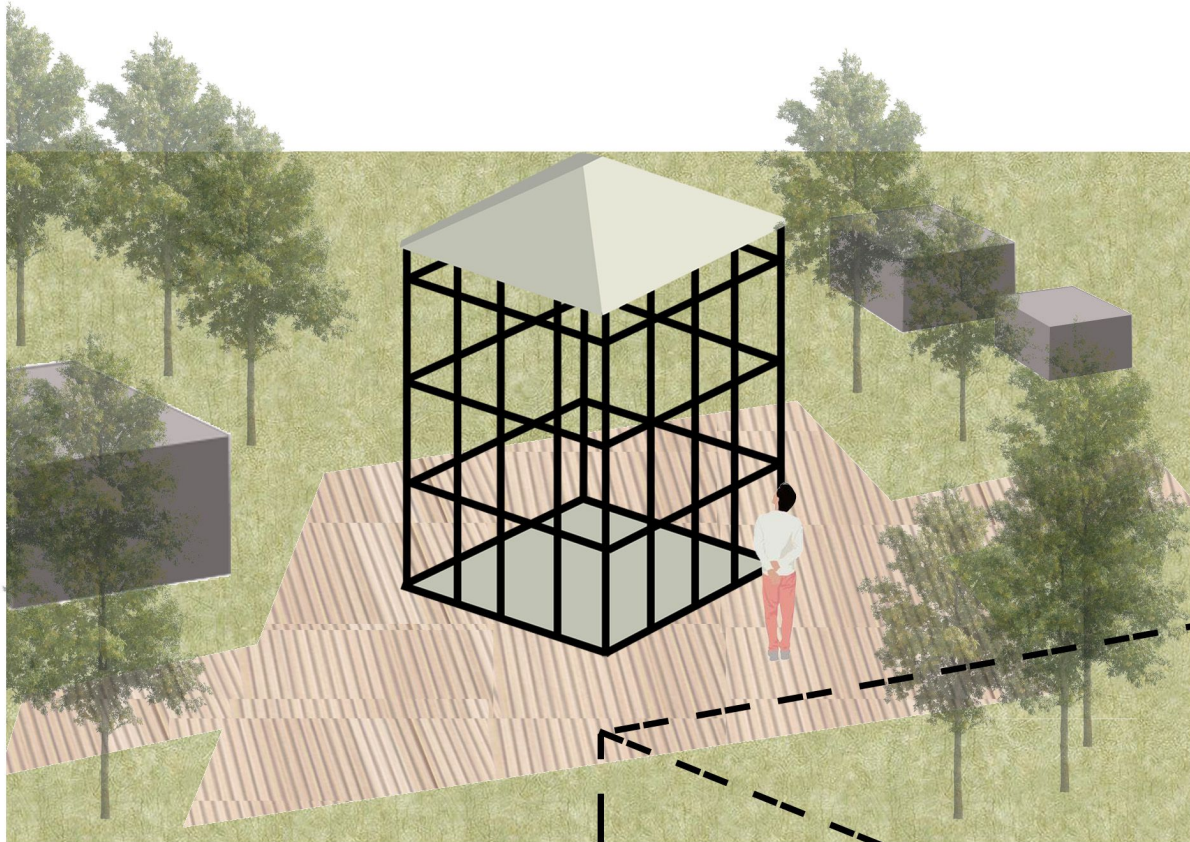
Historic timeline

Allows Natural Light

# APPROACHED AS PROTOTYPE

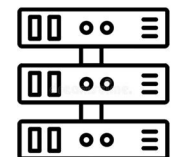
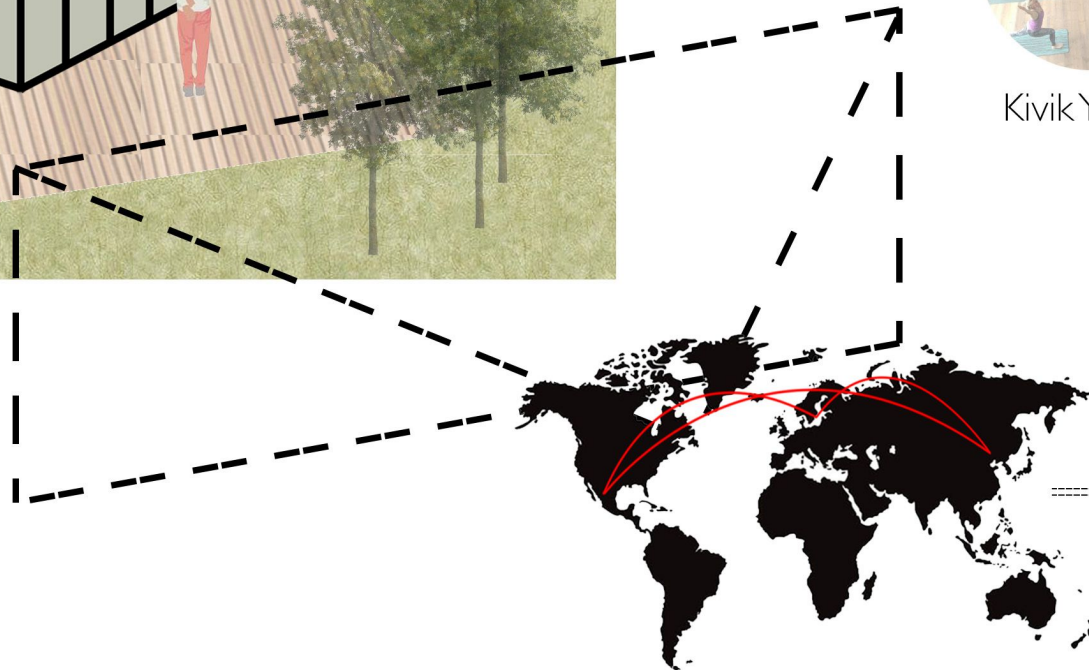
## Tower 3

The third Tower of information is taking place on the other side of the site close to Gladeholm and Kullkärka Gård. The relationship between the Tower and these places creates interaction among people and the knowledge they receive of the programs they offer on the surrounding site. The effect is the Yoga connection they receive and is a boost of small businesses to have more guests per year as well as the identity of something unique they offer, such Yoga as well as Bed and breakfast.

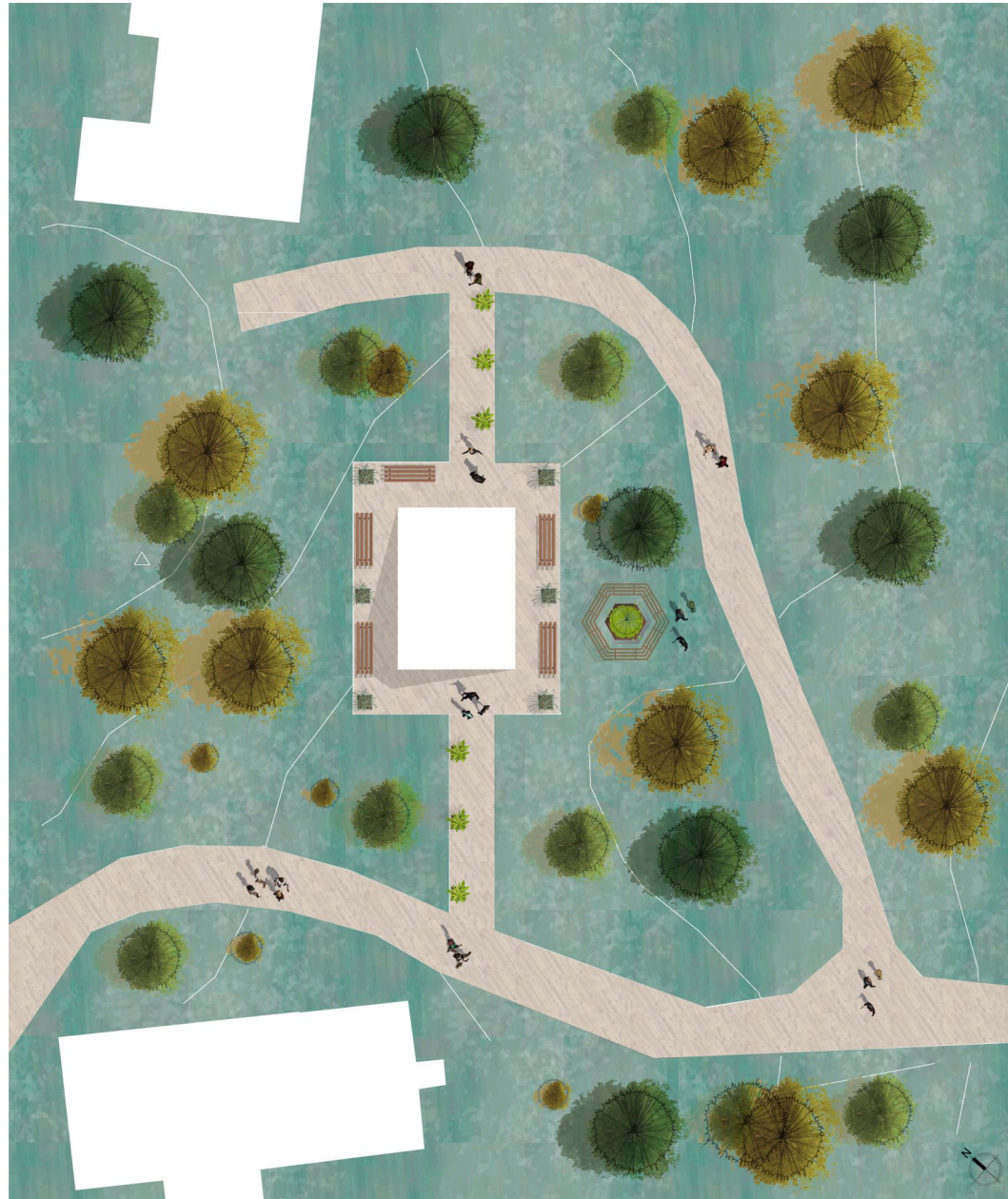


Kivik Yoga

Worldwide  
Yoga



# PLAN



Scale 1:100

# Relation To Space

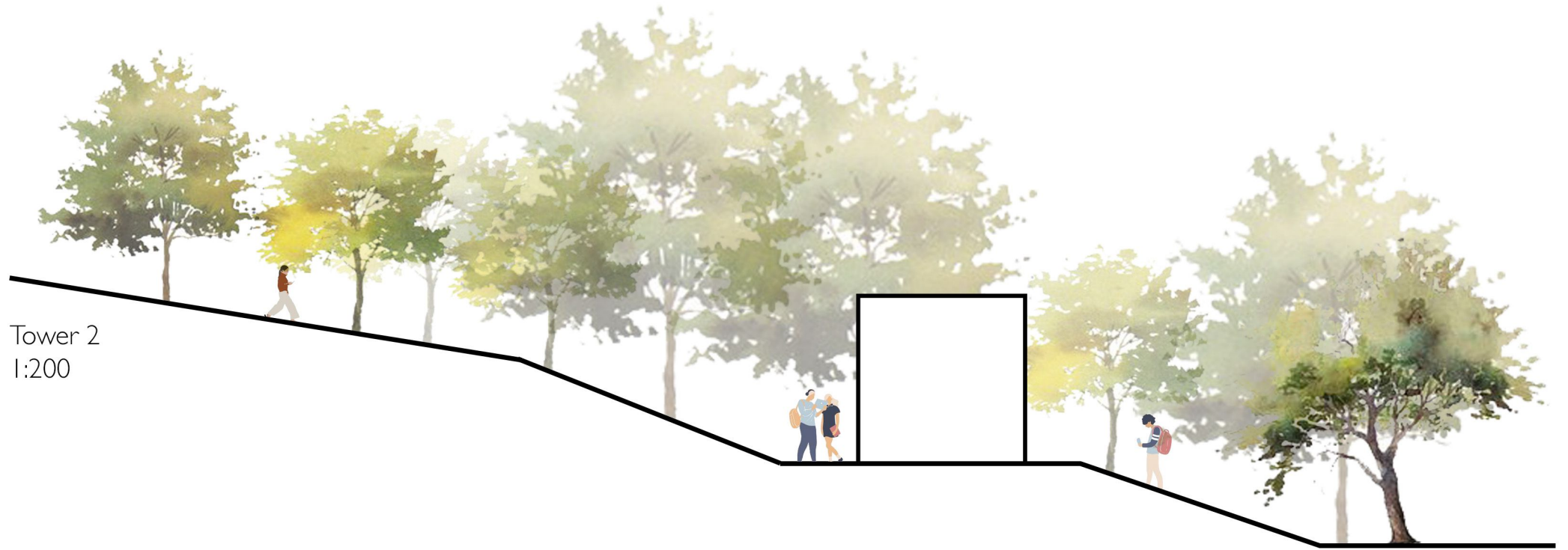


# SECTIONS



Tower I  
1:200

# SECTIONS



Tower 2  
1:200

# SECTIONS



Tower 3  
1:200

# CONCEPT



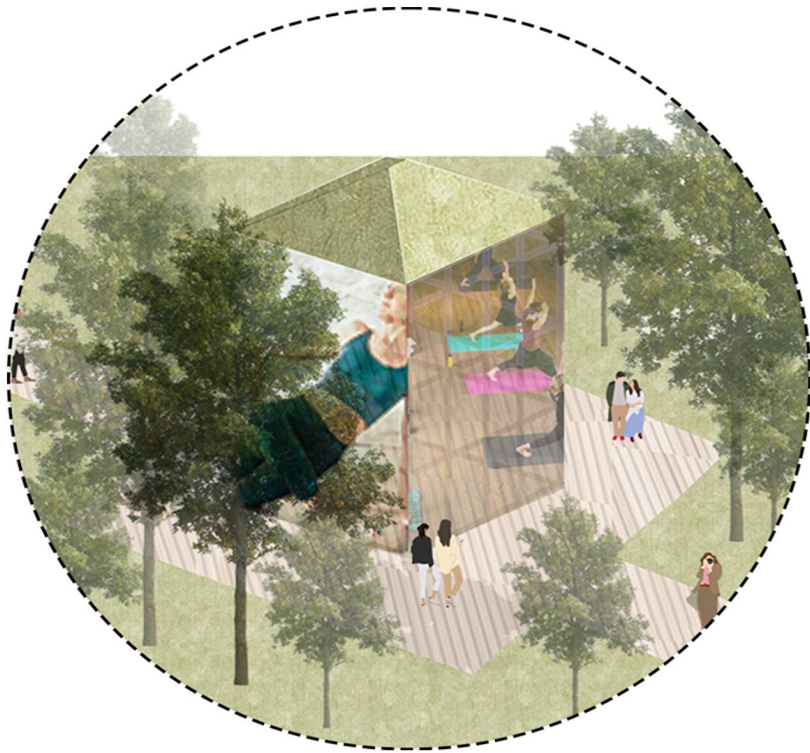
The concept aesthetics represent the surrounding atmosphere of the tower. The tower is only a concept, a pilot prototype that connects knowledge within the planetary urbanisation. Hopefully in the future phases can take an architectural form.

# TOWER

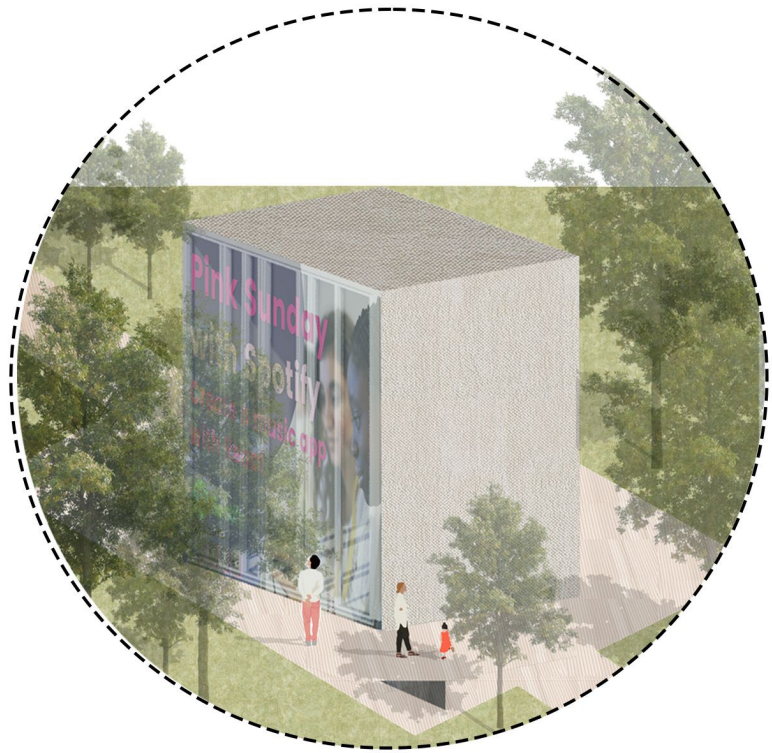




# AESTHETICS



TOWER III



TOWER II

# Final Words



# CONCLUSION

This project was a study in need to understand how urban design can touch upon different perspectives, such as, that one of planetary urbanisation in order to create connection from global to local. To create value on the urban local lifestyle and embrace the local identity. Furthermore, it is important to create interconnectivity from big to small scale areas.

The result remained a concept, a prototype idea that focuses on the users to explore the knowledge they receive through technology. Also focuses on the amenities and the identity that surrounds the site of KAC, which sometimes people haven't discovered them yet. Handling the urban local lifestyle with respect during the representation of images and sounds, can also interact in a global level, to get to know what the world offers same as KAC does.

Another important element is the site. Kivik Art centre is the connection to a very non-densify area of small population but with a really big and vibrant identity of art, food and culture.

The KAC itself expose the nature, and the art of artists from all around the world, on the surrounding areas offers all those local places of food, yoga activities, dance classes, art atelje and much more. That was the main drive that creates a network itself not only locally but a network around the world.

If I would have continued with the project, giving architectural form would be the next step as well as to come up with a further methodology of where this prototype would have been placed around the world too. Also the element of architecture creates shape and a program, that can be more concrete, that would answer more question of how the users would interact with the building itself and that would be also a connection to something globally.

# REFLECTION

When I started the project, I had a very exciting thought about planetary urbanisation in mind. I wanted to study all the possible paths that planetary urbanisation had to offer such as the elimination of “wild” zones, the global connectivity of regions, the blurred division between town and country, and the globalisation of urban inequities. However the discussion would be too broad so I started exploring the process methodologically.

Throughout the analysis I discovered that the site of Kivik Art Centre and the surroundings have a very strong identity, it connects artists from all around the world, I reflected it as a threshold begging and ends through KAC. Also the food, art, culture were strong elements which led me to evaluate the possibility of global connectivity of regions. That was the main factor that I took into consideration that led me further to the project.

Now looking back to project and the whole process I had many struggles to create a concrete narrative that would focus on one thing itself and that is the connectivity from global perspectives to local. During my presentation discussion, the question “why from global to local” stayed quite some time in my mind. Thinking the bigger picture global to local it works vice versa since interconnectivity has not a beginning and end. This project has been very theoretical, almost artistic, however, the design must be something concrete. That is what gives me the freedom to decide what is best rather than scientifically right.

Taking a step back to reflect I understood that I chose the site first, before I chose the main focus, and that was a little difficult at first to decide what I am more interested of, since Kivik has a vivid identity of agriculture as well. So I have been taught a lesson to look at the periphery of urban design and architecture, sometimes a design concept can be applied theories that lead to a design. The surroundings shaped the whole project idea, they created this network that interwind in a global scale and emerging to a local scale so Kivik Art Centre was the ideal location for the project to take place.

Another discussion that made me to reflect is where, who and why. Where people will interact with my Towers on the design, the answer is KAC because it is the core of where I start the exploration of urban design. Who, that answers to the people visiting the site, it is open to everyone and every age, it is the pride of locals of Kivik to spread the news around, allow visitors to learn about their own village. To the question if they are people that might not visit KAC how would they find all this information about Kivik, and the amenities in local and global scale. The answer to that is simple, it took me a while to think and reflect but I believe that the locals would advertise such a program happening at KAC, not only that technology is a big milestone which eventually can create another technological interaction in the future among other places at Kivik. However, as a first and pilot thought to achieve the challenge is the advertisement of the Towers to visitors. The unique experience to visit KAC each year and be among different art installations and concepts.

# REFLECTION

Finally arriving to why? The answer to that is that I felt the urge to create some network that intertwined and include agricultural and rural areas without densify with big infrastructures. To start looking on different sustainable methods and emerge those places. The beginning of a new era between nature and technology, that will help small places economically rise without expand into cities and also without losing their unique identity.

Furthermore, during my journey I faced difficulties that I had to overcome. Another difficulty of the project was the different scales that constantly had to be studied discussed and execute. From the global network to the local network and also how we can emerge that. On this level reflecting on that, I think I challenged myself and I achieved to create something unique for the people and for the site itself. While defining a world map and a local site map adding this touch of a Tower; including the technology it creates an invisible connection that binds everything together. It creates an alternation image of the traditional urban design which after all serve the purpose.

Finally, I am very grateful that I had the opportunity to experience more of theoretical project, to be able to apply theories and use diagrammatical methodology in order to explain all the things I read. It was a very interesting journey and certainly I've been taught a lot of things when it comes new topics in the world of urban design and architecture. Furthermore, now I can see urban design and architecture in different perspectives and think even bigger when I see places, even the ones that are overly densifies and what methods we can apply to solve issues in our current time, try to make the future more sustainable and use the technology in a good and healthy way.

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