Chalmers School of Architecture Yearbook 2016

History of architecture
Questioning architecture
## Contents

**Introduction – Creating visions for the future with a brace against the past**  
Fredrik Nilsson .......................................................... 6

**Part one – History of architecture**

Architecture at Chalmers 1856–2016  
Claes Caldenby .......................................................... 10

Arkitektur på Chalmers 1856–2016  
Claes Caldenby .......................................................... 12

Five quick questions on architectural history in practice:  
Kajsa Crona .......................................................... 32

Interpretation and guidance  
Claes Caldenby .......................................................... 34

Five quick questions on architectural history in practice:  
Magnus Månsson .......................................................... 40

History as a model. Models as history.  
Atli Magnus Seelow .......................................................... 42

Five quick questions on architectural history in practice:  
Ulla Antonsson .......................................................... 50

Presence in the history of architecture  
Johan Linton .......................................................... 52

**Part two – Questioning architecture**

Examination days at Chalmers School of Architecture  
Tabita Nilsson .......................................................... 62

Chalmers School of Architecture  
Emerging from strong profiles and open dialogues .......... 66

Researching thesis  
Daniel Norell .......................................................... 72

Design Studios – MPARC .......................................................... 74

Designing in situations of change and transition  
Lena Falkheden and Emilio Brandao interviewed by Lotta Särnbratt .......................................................... 82

Design Studios – MPDSD .......................................................... 84

**Part three – People**

Management Team – Chalmers School of Architecture .......... 292

Staff – Department of Architecture .......................................................... 294
questioning architecture
chalmers architecture master’s thesis exhibition 31 may–5 june 2016

1. Poster for Summer Exhibition 2016 Kalmnäs formgiving
Introduction

Creating visions for the future with a brace against the past

Chalmers School of Architecture's 2016 yearbook has two themes. There are several reasons, not least the school's ongoing changes, developments, and strengthening of profile. In the last few years we have developed the external exhibition of master's theses, and also the role of the master's thesis and its process. The section Questioning Architecture, which was the theme of the 2016 Summer Exhibition, describes that exhibition, the master's studios at Chalmers School of Architecture, and the master's theses done during the academic year 2015/2016. A constant questioning of the borders of architecture is needed to see the potential and possible solutions for the future, and to contribute to our shared built environment and cultural life.

But the first section of the yearbook is History of Architecture. In formulating our vision and goals for the future it is of course essential to know where we are and where we come from. Surprisingly enough, we realized that the history of the department and subject of architecture at Chalmers had never been written or documented. So Claes Caldenby, Professor Emeritus of the Theory and History of Architecture, took on the task of writing a brief history of architecture at Chalmers. It is presented here, and shows a proud and strong tradition that spans 160 years! The section also includes contributions by faculty members who research and teach architectural history, and by some of our adjunct professors, who are all renowned practitioners. At Chalmers we are strengthening the role of architectural history, since we see it as constantly operative in design processes and at the core of architectural knowledge. Architectural history is central in how we communicate, transfer and use architectural knowledge, and highly relevant to contemporary architectural practice.

These two themes capture the important interplay that is essential to the creation of architecture: a respect for history and a questioning for the future. With these themes we hope to sketch out a map of where we are today and chart some of the paths we're setting out to explore tomorrow.

Fredrik Nilsson, Head of Department of Architecture
"... courses in drawing and architectural history must lead the way throughout the whole education."

Helge Zimdal
Part one

History of architecture
Architecture at Chalmers 1856–2016

Architecture at Chalmers has a 160-year history. It is thus the oldest of the four Swedish schools of architecture today. Over such a long period both the profession and the teaching of it have of course changed several times. What follows is an attempt to describe these changes in very brief form, organized around ten moments in time that were of some importance for the development of the subject.

As manifold as such a development may be it is nevertheless tempting to try to summarize it and look for some typifying characteristics, however provisional. In economic history and human geography there is a concept called “path dependency.” The idea is that institutions (not only in the academic sense but also companies, for example, or cities or regions) have a certain built-in inertia that makes them continue along the same path. There is always a culture carried by people but also “institutionalized” in courses, faculty positions, administration, and buildings. History matters.

One such path at Chalmers School of Architecture might be called the technical-practical path, which extends from the reading of Bötticher to the teaching of Gegerfelt or Hedlund to the Architecture and Engineering program of today. Technical knowledge, rather than artistic, has dominated the school — as might be expected from a technical university, and yet Chalmers is probably more technically oriented than KTH in Stockholm, for example. Some of the architects who studied at Chalmers are also well known for their technical and practical perspective, like Ivar Tengbom, Sigurd Lewerentz, and Klas Anshelm.

Another path is the historical. Elias Cornell was the first professor in the history of architecture at a technical university. He developed an institution with an outspoken ambition to influence the role of architecture in society. A Centre for Building Culture was formed in 1974 as a tool for that end. It cultivated urban renewal and rebuilding influenced by citizens and users.

A third and still shorter path is sustainability — ecological as well as social. It has had its own master’s program and strong research environment since the early 2000s, but also a longer history in subjects like workplace design with its roots in the activism of the late 1960s. Evaluations of master’s theses have indicated that Chalmers is especially strong at sustainability.

This history is presented here in Swedish. The reason is to give Swedish readers access to other times through the language of those times, using quotations or names of subjects that would be lost in translation. Cultivating your own language is a fundamental asset for historical subjects.

Let me briefly summarize the ten moments in time on which the chapter’s sections are based. 1856 was the start...
of the degree program in engineering and “the civil art of building” at Chalmers. Hans Hedlund began teaching in 1886. He stayed for thirty-seven years and became the first professor of architecture in 1911, influencing a series of important architects. In 1923 he was succeeded as professor by Melchior Wernstedt. The first women students came in the 1920s, in classes of only about four to six students. In 1937 Chalmers became a technical university and the number of students slowly began to increase. In 1951 Helge Zimdal became professor of architecture. Now the number of students increased rapidly to sixty per year, and a new school needed to be constructed. In 1968 the new building opened, designed as a materialization of the school at the time with its four main professors. In 1974 a new “project-oriented” teaching approach was initiated by a generation of social activist faculty. In the 1980s the expansion and reforms were put on hold in reaction to the failure of the nationwide social housing initiative. From mid-1980s on the majority of students in the Architecture program have been women. The first woman professor joined the faculty in 1989. In 2006 the number of students increased with the start of the Architecture and Engineering program. The Chalmers Environmental Initiative at that time supports two new professors and a master’s program. In 2016 the school is vacating the 1968 building for a year to allow it to be remodeled to foster “collaboration, integration, and an inviting attitude to the surrounding society and our partners.”


Denna historia presenteras här på svenska. Skälet till det är att ge svenska läsare tillgång till en annan tid genom dess språk och uttryckssätt, som i citat eller namn på ämnen, vilket skulle gå förlorat i en översättning. Att odla sitt eget språk är en grundläggande tillgång för historiska ämnen.

1856
Arkitektur på Chalmers kan räkna sina anor till höstterminen 1856. Då fär skolan de nya ämnena Väg- och Vattenbyggnadskonst och Civil byggnadskonst. De kommer till i en tid

   Foto: Krister Engström
2. Ritsal på Chalmerska institutet ca 1905.
   Chalmers bildarkiv
av strider mellan "konstnärsarkitekter", utbildade på Konst-

akademien, och "ingenjörsarkitekter", ofta med en fortifika-
tionsutbildning. En viktig bakgrund är de nya, komplexa upp-
gifter som ställs av industrialismens samhälle. Tiden närmast
efter 1800-talets mitt ser det moderna Sveriges födas.

Den blygsamma "Slöjdeskola" i William Chalmers namn
som startar 1829 har ingen byggnadsingenjörs- eller arkitekt-
utbildning. Slöjdeskolans förste föreståndare Carl Palmstedt
är dock son till en framstående arkitekt, Erik Palmstedt, och
betonar både vetenskaperna och den "bildande konsten" i
form av Ritkonst och Konstfärdighet i handarbeten.

En "Arbetsordning" för läsåret 1878–79 visar hur den
treåriga undervisningen i den övre avdelningen, det som mot-
svarar dagens Chalmers, är upplagd. De första två åren där är
i stort sett gemensamma för alla. Man läser fysik, matematik,
mekanik och kemi men också frihandsteckning och verk-
stadsarbete. Andra året har Avdelningen för Byggnadskonst
några ämnen som högre matematik, teoretisk mekanik och
lantmäteri tillsammans med Mekanik och några andra ämnen
som mineralogi och allmän byggnadskonst tillsammans med
Kemi.

Den mer specialiserade utbildningen i Byggnadskonst och
Väg- och vattenbyggnadskonst kommer i tredje årskursen och
är starkt praktiskt inriktad. Två timmar i veckan ägnas åt före-
läsningar i Byggnadskonstruktionslära (ordnade efter material
från grund till tak och inklusive kakelugnar), Kostnadsförslag
för enklare hus, Byggnadsförordningar och kontrakt samt Stil
och formlära med särskild hänsyn till konstruktionen. Dessutom
är fyra timmar i veckan schemalagda för att rita ett trähus,
Foto: Krister Engström
ett stenhus och ett "blad detaljer". Litteraturen är Rothsteins *Allmän byggnadslära* och tyska böcker.


**1886**


Hedlund är den ledande arkitekten i Göteborg kring sekelskiftet 1900. En av hans elever, Ivar Tengbom, beskriver honom längt senare som "en ganska modern man för sin tid, förstående för riktig konstruktion, äkta material. Han hade ritat renaissance men var nu amerika-påverkad, Richardson, rubblework. Folkbiblioteket var nytt, intresserade oss. I sitt liv var han soberhetens och den hela linjens man, i sin arkitektur kanske ofta motsatsen". Den livliga materialverkan i byggnader som Dicksonas folkbiblioteket är inte helt i funktionalismens smak, men förståelsen för konstruktion och material, som präglade undervisningen, får Hedlund erkänsla för. Undervisningen i husbyggnadskonst, 6 timmar i veckan,
går ingående igenom husbyggnadsarbetenas alla delar från jordarbeten till stuckatörsarbeten och även byggnadsförordningar och upprättande av kostnadsförslag. Som övning ingår att kopiera en fasadritning i lavyr och för dem som vill ha avgångsexamen inom väg-, vatten- och husbyggnadsfacket att efter program rita ett trähus och ett stenhus samt detaljer till ett av dem. Hedlund undervisar också i Byggnadskonstens historia 1½ timme per vecka "under särskilt framhållande af det större eller mindre inflytande, som konstruktion och material haft på arkitekturformernas utveckling".

Fortfarande är det få elever som läser inriktningen mot byggnadskonst. Från 1893 indelas eleverna i fack redan från årskurs 2. År 1900 är det 3 av totalt 49 Chalmerelever som läser facket Byggnadskonst i årskurs 2 och 1 av 36 i årskurs 3. Dock är det flera som läser en kombination av mekanik och byggnadskonst. Hedlunds sista ordinarie termin, våren 1920, har Chalmers växt kraftigt, men inte byggnadskonst. Av totalt 311 är det 3 som läser i Fackskolan för husbyggnadskonst i årskurs 2 och 1 i årskurs 3. Antalet elever varierar också kraftigt från år till år, mellan 0 och 6 i årskurs 3.


1. Dicksonska folk-biblioteket, ritat av Hans Hedlund 1897.
   Foto: Krister Engström
1923


När Cruickshank och Karlberg går årskurs 3 av Fackskolan för husbyggnadskonst är de 50% av de totalt fyra eleverna, en procentandel kvinnor som arkitektutbildningen
1. Byggnadstekniska laboratoriet på Chalmersområdet, dit arkitektur och väg och vatten flyttade 1943. Foto: Sune Sundahl 1953 i Chalmers bildarkiv


1937


1951


på Gibraltar herrgård. Ett tag är studenternas ritsalar inhyrd i det ståtliga men rivningshotade bostadshuset Avenyn 18.


**1968**


Helge Zimdal, som går i pension 1971, lämnar efter sig en skola byggd för en hierarkisk ordning som samtidigt var under upplösning på många plan. Våren 1968 gör studenterna på eget initiativ utställningen **Ån sen då …** om människans
1. A-husets gård var från början en utomhusgård. Ur Arkitektur 3-1969

2. Bedömningsrum på ritalsvåningen där lärare gick igenom studentprojekten inför lyssnande studenter.


Sune Lindströms efterträdare i Stadsbyggnad, Björn Klarqvist och Lars-Eric Lilja, liksom Helge Zimdals efterträdare Lars Ågren, i det som nu kallas Byggnadsplanering, stöder också studenternas initiativ.

En forskarutbildningsreform 1969 leder till finansiering...

1974


Studenterna som var med har påpekat att det inte alltid var så lätt att hitta formerna för det självständiga arbetet och att intresset för arkitektur hamnar lite vid sidan om. Det politiska engagemanget i samhället är stort och det präglar också i hög grad arkitekturskolans.


Ett Centrum för Byggnadskultur bildas av Chalmers och


1990


En av forskarna, Lisbeth Birgersson, tar med sig ett designbaserat synsätt till en plats i Chalmers fakultetsråd och från 2007 som vicerektor där hon väcker nyfikenhet på hur Arkitekt arbetar.


2006


**2016**

En första nationell bostadsdag ordnas våren 2016 som del av ett initiativ att bilda ett Centrum för boendets arkitektur, sedan 2015 med Ola Nylander som drivande. CBA vill ”verka för ökad samverkan mellan näringsliv och akademi”, diskutera bostadsfrågor i den nya bostadskrisens Sverige och driva forskning inriktad mot bostadsutvärderingar och bostadsutveckling.


Ombyggnaden sägs ge en förändring från "dåtidens industriella tänkande" till dagens "samverkan, integration och inbjudande attityd till omgivning och samarbetspartners". Men för att vara en respekterad part i en sådan samverkan krävs också ett professionellt kunnande förankrat långt tillbaka i tiden.
Källor

1856:

1886:
Årsvisa Kataloger och Program för Chalmers, Claes Caldenby (2011) "Hans Hedlund och den svenska arkitekturscenen kring sekelskiftet 1900", Historiska lönedatabasen HILD.

1923:

1937:
Årsvisa Kataloger och Program för Chalmers, "Den högre tekniska undervisningen" i Teknisk Tidskrift 8 nov 1941.

1951:
Årsvisa Kataloger och Program för Chalmers.

1968:

1990:

2006:

2016:
Five quick questions on architectural history in practice:

Kajsa Crona
Architect SAR/MSA; Adjunct Professor of Residential Architecture at Chalmers; Studio Director, SWECO Architects

What is your own personal relationship to architectural history?
Architectural history is a constant source of inspiration. It is about attitudes, solutions for a recurring situation, and how understandings of contemporary time influence the appearance and content of what we build.

What role does history play in your everyday architectural practice, or in your office’s practice? Is it operative or present in the design work?
Every step forward comes from wherever you’ve gotten to so far. Experience is in that sense part of the history and always present. We are in contact with the past both through our individual and our collective history. Inspirational images are part of the actual design work. It is also very important to discuss the prevailing attitudes through history, to understand what is influencing the expressions of our time and bring that into the design process.

What role does architectural history play in the knowledge of architects or in architecture as a form of knowledge?
History is important in all its forms, and architectural history is for the architect the platform from which everything emanates. Architectural history tells about form, construction, innovation, and the conception of what the good life is. We continue to build upon what is good; what is bad we change.

What do contemporary and future architects need concerning architectural history?
We only understand our present time in contrast to the generations before us. The last two hundred years have created both possibilities and problems to which we have to relate today. Humanity originates with learning from your mistakes, and if we didn’t remember our lessons learned we wouldn’t be able to change a disadvantageous behavior. We need to understand the reasons why the cities and buildings we live in today are built and planned, so we can develop future environments in ways that support people’s opportunities to live a good life.

Anything you would like to add? An “aha experience” of architectural history?
In relation to the intense contemporary debate on the lack of housing, it is interesting that so few look back at the begin-
ning of the last century, when we were in a similar situation. The political solutions at that time introduced “the people's home” [folkhemmet] and eventually solved the housing crisis, are not discussed today. It would be easy to formulate similar political instruments to again bring forth the idea of a home for everyone.
Cornell
Elias Cornell (1916–2008) was an art historian educated at Stockholm University. His dissertation, *De stora utställningarna* (1952), was on world exhibitions. He joined the faculty as an assistant and special teacher, but in 1965 he became a professor. The subject was called Theory and History of Architecture starting in the 1950s. Cornell retired in 1982.

It is worth underscoring that Chalmers for a long time was the only technical university in Sweden to have a professor in the history of architecture. Since the early twentieth century there has been a professor in architectural history at the Royal Academy of Arts in Stockholm who also taught part-time at the Royal Institute of Technology (KTH). Chalmers was also unique in including theory in the name of the subject.

For Cornell it was self-evident that history was important for practice and society. He lectured frequently on radio and his writings had a clear ambition to educate the public. In the mid-1950s he introduced model building to the first-year curriculum in architectural history. It was a way of “transferring the abstract two dimensions of the drawing to the full concretization of the multifaceted volume.” It was also a way of ending the isolation in which the subject found itself, “when architectural styles no longer were reasonable and useful from the early 1930s.” According to Cornell, architectural
history is not only history but also training in architecture.

Model building meant a close connection to engineering. This interest also showed in Cornell’s book *Byggnadstekniken* (1970), which was for a long time the only Swedish book on the history of engineering and building. In it Cornell describes the development of building technology from hunter-gatherer cultures to peasants and feudal societies to the age of industrialization. He claims that, “Humanity as a whole very early on developed most of the building techniques that still exist.”

Cornell made his most elaborated theoretical statement on architecture in the book *Om rummet och arkitekturens väsen* (On the Essence of Space and Architecture, 1966). His understanding is that the meaning of architecture emerges only “when we see its esthetic and practical sides as together and inseparably belonging to the whole.” Cornell summarized the idea in an expression all his students remember: “Architecture is the esthetic organization of practical reality.”

A large circle of PhD students gathered around Cornell and the Theory and History of Architecture in the 1970s and formed a vital seminar culture. Cornell was the only professor at Chalmers who had a doctoral degree when the School of Architecture started a doctoral program in the late 1960s. Many of the PhD students were strongly engaged in contemporary questions of urban renewal and protests against current practices. As teachers at the School of Architecture they formed an education with close connections between historical perspectives, reuse, and social and political involvement that became typical for Chalmers for decades to come.

Linn
Cornell's successor, Björn Linn (1933–2011), was an architect educated at KTH. There he presented a licentiate thesis on the architect Osvald Almqvist in 1967, which for the first time gave an overview of the history of early twentieth-century Swedish architecture. Linn's PhD thesis, *Storgårdskvarters* (1974) is a morphological study of the perimeter block, an urban development type from early twentieth century. Before his professorship, Linn worked among other things with conservation at the Swedish National Heritage Board.

In an article in *Bebyggelsehistorisk tidskrift* (Journal of the History of the Built Environment, 1984), two years after becoming professor, Linn explains his view on the place of historical knowledge in architects' work and education. He makes a distinction between an additive, fragmented view of knowledge and a complex, integrated one. The former is dominant and sees architectural history as a subject on its own, perhaps useful for conservation but without importance for new construction. The latter sees all human knowledge as formed by its history. “The concepts of an action-oriented discipline such as architecture,” he wrote, “are not ‘clean’ and separate but change with the task at hand, in action and reaction to the current situation.”

Linn wrote the paperback *Miljöplanering – på papperet eller på jorden?* (Environmental Planning — On Paper or on the Earth?) in 1970 for the series Pan Pamphlet. It is an example of his interest in reaching out with a broader perspective on architecture. “The welfare society is already worried about its own actions,” he wrote in the very first
paragraph. The main thesis of the book is, "We plan and build our societies on a foundation of far-too-poor knowledge." The book claims that planning guarantees certain qualities in the lives of people and takes "an ecological as well as historical perspective." Ecology was new enough in 1970 to have to be explained.

And the connection between history and sustainability is clearly formulated, which is something worth remembering today.

Linn summed up his interest in professional knowledge in a book published just after he retired in 1998, *Arkitektur som kunskap* (Architecture as Knowledge). "A fundamental condition is that architecture literally is shaped in a field of tensions between very different factors — conditions of climate and matter, space and time; cultural and social habits and much more," he writes in the preface. And finally the book claims that the knowledge of architects certainly contains "explanation problems," but more characteristically "decision problems" that demand experience, judgment, and ethics. "In all times good architects have known this."

**Caldenby**


Caldenby has since 1977 been one of the editors of *Arkitektur* (The Swedish Review of Architecture), and in that role he followed Swedish and international architecture, working in the border zone between academia and practice. This intermediary role was strengthened when he was responsible for research and development and internal education at White Architects from 1989 to 2000.

Architectural history is here and now. We unavoidably interpret history from our own point of view and the past is always present in contemporary practice, both in the built context and in ideas. As a consequence of this view, Caldenby's focus as an architectural historian has been on newer history, especially Swedish post-war architecture. He has written monographs on different architects and was the editor of the first comprehensive history of Swedish recent architecture, *20th Century Architecture: Sweden*, published as a catalogue for an exhibition at the German museum of architecture in Frankfurt in 1998.

Popular education has been important, including writing in daily newspapers, teaching courses, leading architecture walks for the general public, publishing broader books like
the anthology [ur ett pågående samtal] om arkitektur ([From an Ongoing Conversation] about Architecture, 2002, with three later editions), Guide till Göteborgs arkitektur (Guide to Architecture in Gothenburg, 2006) and the Nordic textbook Arkitekturteoriernas historia (A History of Architectural Theories, 2010). These all share a common desire to communicate architects’ professional culture as well as the broader societal issues of which architecture is always a part.

Since 2011 Caldenby has been the driving force behind a historiography project. Its aim has been both empirical, to write the history of Swedish architectural history, and strategic, to network between small architectural history environments at schools of architecture and art history departments at universities. A result of that project is Konsthistorisk tidskrift 1-2016 (Journal of Art History) which tests the hypothesis that Swedish architectural history has been unusually interested in everyday architecture and practice relevance.

In 2008, in a climate in which the Chalmers School of Architecture seemed to be neglecting architectural history, partly because research foundations gave priority to more “useful” subjects, Caldenby and other faculty members formulated the HTC trinity — History, Theory, Criticism. It claimed that the use of architectural history is “ideological” in the sense that it helps us orient ourselves in the world: “Chalmers has a long and strong tradition in the subject Theory and History of Architecture, which also has included guidance in the form of criticism and action research. … A school without history, theory, and a critical reflecting perspective on its own knowledge is easy prey for the next trend.”

**Interpretation and guidance**

Elias Cornell once defined the aim of architectural history as interpretation and guidance. As a humanistic subject at a university of technology, its task is to place architecture in a larger context in time and culture. But it must also use its reflecting perspective to influence contemporary discourse, because architecture much too often becomes an art of the moment when we are supposed to be building sustainably for the long term.

Today we once again seem to be in a period marred by haste, large scale, and political mistrust of professional knowledge. It is in many ways reminiscent of the years of unprecedented development in the late 1960s. We have seen here how architectural history in a similar situation around 1970 became practice-relevant in a reaction to a crisis in planning. Chalmers has a strong tradition in this field, and good reason to cultivate that tradition further.

Therefore as an architectural historian it gives me great pleasure to see architectural history as the theme of what will hopefully be the first in a new series of yearbooks (they too have a history!).

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Five quick questions on architectural history in practice:

Magnus Månsson

Architect SAR/MSA; Adjunct Professor of Architecture, form and technology at Chalmers; owner of Semrén+Månsson Arkitektkontor

What is your own personal relationship to architectural history? Strong. After my architectural education at Chalmers, I spent a lot of time travelling and studying architectural history. Had a strong interest in and studied the Italian Renaissance and Baroque. I also studied at the Royal Institute of Art with in-depth studies of the English eighteenth century.

What role does history play in your everyday architectural practice, or in your office's practice? Is it operative or present in the design work? The history is always present for me. It is a way to sort things and to be inspired in different ways. I have unfortunately noted that the interest and knowledge of the younger architects at the office is very uneven.

What role does architectural history play in the knowledge of architects or in architecture as a form of knowledge? It is a kind of general knowledge or cultural literacy that I think everyone should know the basics of. It gives a deeper contact with the historical dimension of the profession as well as references and inspiration in everyday life.

What do contemporary and future architects need concerning architectural history? Basic knowledge and opportunities to pursue deeper studies.

Anything you would like to add? An “aha experience” of architectural history? When I became a “colleague” of Andrea Palladio in the beginning of the 1980s after visiting his great basilica in Vicenza from 1549. In my closer studies I realized the agony and all the sketching Palladio went through when he had to get the famous and seminal theme in the façade around the corner, where it didn’t fit. His solution, which is a compromise, suddenly felt so human and collegial.

1. Magnus Månsson.
   Photo: Anna-Lena Lundqvist
2. Magnus Månsson.
   Photo: Anna-Lena Lundqvist
Friedrich Nietzsche (1844–1900) wrote in the second essay of his *Untimely Meditations* (Unzeitgemäßen Betrachtungen, 1873–76), “On the Advantage and Disadvantage of History for Life” (Vom Nutzen und Nachteil der Historie für das Leben, 1874), that each past era deserves to be “painfully examined” (peinlich inquiriert). In contrast to an animal, which lives only in the present and therefore lives unhistorically, man has the ability to remember and thereby to create culture.

Nietzsche distinguishes three functions or categories of history, namely monumental history, which strives at great deeds; antiquarian history, which creates collective identity; and critical history, which purges adverse memories. All three have to be in balance in order not to be transfigured into something harmful: “That life is in need of the services of history, however, must be grasped as firmly as must the proposition, which is to be demonstrated later, that an excess of history is harmful to the living man.”

The service of history for life is not only aimed at a view of the past that is faithful to the sources, but also at taking a critical look at both the present and the future. Cultural history in particular — the historiography of philosophy, art and architecture — aids us in creating an awareness of our own cultural identity, and in formulating our rights and responsibilities for the present and future.

Yet the function of history as exemplary is by no means uncontroversial. As early as 1687, in the Quarrel of the Ancients and the Moderns (Querelle des Anciens et des Modernes) debate in the Académie Francaise, occasioned by Charles Perrault's (1628–1703) poem "Le siècle de Louis le grand" (1687), antiquity as the eternally valid model for art and literature was questioned.

The dispute between representatives of the ancient and the modern (antiqui et moderni) — or in more general terms between the normative model of history and the innovative drive of progress — has characterized the arts in recurrent cycles from that time until the present.

In the following contribution the problematic relationship of architecture and history will be illustrated through some examples. Attention should also be given to how history is handed down and received in architecture. It is a feature of the discipline that it is not limited only to the structures themselves but also includes the production and reception processes linked to them in various media, such as drawings or models. The model especially presents a multifaceted medium which transmits a specific form of knowledge and which can be replaced by no other medium in architecture. The three characteristics which models in general present, namely reproduction, simplification, and non-unique assignment

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capability, give them a special significance in the mediation of history and contribute to its utility.

**Historicism: Truth of history?**

Scientific research on architectural history began in the middle of the eighteenth century with the rise of historical scholarship and the development of historical consciousness. With it art in general, and architecture in particular, acquire a special place in the discipline of history. Because not only are the two regarded as the most important testimony to bygone eras, but experiencing historical architecture also allows one to dissolve the border between past and present and to develop an historical consciousness in person in the midst of historical buildings. Jacob Burckhardt (1818–97) proposed that "Art is the voice of History," and he naturally assumed that the goal of architecture was the expression of historical truth.

The beginning of scientific study of architectural history is closely tied to the rise of the Grand Tour — those educational travels through Italy from the late sixteenth century onwards, and from the middle of the eighteenth century through Greece as well, by the sons of the European nobility and later
by artists and architects to study the sites and the culture of antiquity and the Renaissance.

Extensive archaeological studies were also undertaken along with these journeys, resulting in publications such as Les ruines des plus beaux monuments de la Grèce (1758) by Julien-David Le Roy (1724–1803) or The Antiquities of Athens and Other Monuments of Greece (I–IV, 1762–1815) by James “Athenian” Stuart (1713–88) and Nicholas Revett (1720–1804). The architecture of Greek antiquity especially was celebrated, as Johann Joachim Winckelmann (1717–68) expressed it, as a supra-historical quintessence and the highest aesthetic model — an idea which would have enormous influence in Europe in the so-called Greek Revival and Neoclassicist eras.

In tandem with the study of the history of architecture, scientific theories were also advanced on the development of historical processes. That is, history was observed as a systematic, even deterministic succession of historical eras. Julien-David Le Roy, the first teacher of the history of architecture at the Academie Royale d'Architecture in Paris, considered architectural history — in accordance with scientific ideas of evolutionary development (a “chain of being”) — to be a sequential development of building types that stemmed from the original prototypes and whose principles remain unchanged.

This idea continued in the efforts by Gottfried Semper (1803–79) and Eugene Viollet-le-Duc (1814–79), the two most important theorists of the nineteenth century. They endeavored to distil principles and constants from history and to track the forces of change.

Semper traced the history of architecture basically to four primitive elements and the principle of theory of dressing (Bekleidungstheorie), Viollet-le-Duc to a principe générateur. In his Dictionnaire Raisonné (1854–68), Viollet-le-Duc summed up the defining concept of historicism in his time as follows:

“Our era, and our era alone, since the beginning of recorded history, has assumed toward the past a quite exceptional attitude as far as history is concerned. Our age has wished to analyze the past, classify it, compare it, and write its complete history, following step by step the procession, the progress and the various transformations of humanity.”

Just how supremely important historical models were for nineteenth-century architecture can also be grasped from the close connection between research, education, and practice. On those trips through Italy and Greece the buildings of antiquity and the Renaissance were documented through drawings or books, but casts and models of them were also collected, which were produced with great precision and archaeological accuracy. Both individual architects and teaching institutions gathered large collections of books and drawings, as well as models and plaster casts, to serve as illustrative material for their own work and for educational purposes.

One of the largest private collections around 1800 was that of the English architect John Soane (1753–1837). It encompassed, in addition to 7,783 books and around 30,000 of his own and others’ drawings, 252 models. Of these, 118 were models of his own designs, 20 were plaster casts, and 14 were cork models of ancient Greek and Roman buildings.


The remaining 100 were models of individual ornamentation and details.

At the academies and universities, teaching materials were collected for the training of students — pattern drawings, casts and models — in collections, which stood at the center of the historical training of architects. They enabled a combination of observing, studying, copying, and designing. The instruction consisted mainly of the study of examples based on drawings and models — that is, original drawings were copied, space and proportions studied, casts and models reproduced.

Over the course of the nineteenth century, with the
process of scientification and systematization, the relationship between history and the search for historical truth in history changes from one true historic solution to a question of historical accuracy. Architecture reaches the stage of a dogmatic or archaeological historicism.

The educated architect can avail himself of various different style systems of precisely defined historical examples in order to resolve the same construction tasks, as Benjamin Latrobe (1764–1820), John Soane, or Karl Friedrich Schinkel (1781–1841) demonstrate in their work. Ideally one can draw as it were from the whole of the known history of world architecture, as envisioned by Joseph Gandy (1771–1843) or Thomas Cole (1801–48), for example.

In the late nineteenth century, this scientifically based historicism shows fundamental problems. Confronted with a wide range of historical knowledge, it becomes increasingly difficult...
for architects to bear the weight of history and the large number of historicizing revivals and develop an architecture conscious of its own historicity. Architecture was becoming less and less capable of harmonizing with the reality of the time, and the consequences of the industrial revolution such as urbanization and technical progress.

In addition, the historical style forms in the nineteenth century were to an increasing extent used to define the cultural identity of the emerging nation states. The current ruling class was legitimized by creating a link to a great past, as this can be viewed in numerous historical stately buildings.

**Modernism: A break with history?**

With the advent of Modernism the relationship of architects to history is fundamentally altered. The groundwork for this had already been laid in the late nineteenth century — in art by the secession movements, for example, which famously divorced themselves from the historicism of the academies, and in the field of philosophy by the initially quoted Friedrich Nietzsche. He admittedly did not deny the importance of history as such, but called for a supra-historical awareness in order to live fully in the present.

The First World War and the revolutions in Russia and Germany swept away the monarchies and their cultural hierarchies and facilitated the breakthrough of radical avant-garde currents. Almost all of these avant-garde movements called for a harsh reckoning with tradition, history, and seniority thinking because they were identified with the old regimes.

The most radical rejection of every tradition was formulated by the Italian Futurists. In his Manifesto of Futurism (1909), Italian poet Filippo Tommaso Marinetti (1876–1944) proposed “to destroy the museums, libraries and academies of any kind,” and at the same time postulated as a new ideal that “a racing car is more beautiful … than the Nike of Samothrace.” With regard to futuristic architecture, Filippo Tommaso Marinetti and Antonio Sant'Elia (1888–1916) wrote that, “This … cannot be subject to any law of historical continuity. It must be new, just as our state of mind is new.”

Similar though less drastically formulated statements can also be found among the other protagonists of the modern movement. One of the few basic convictions on which most modernists were able to agree was the rejection of tradition, history, and academic historicism. At the founding of CIAM (Congrès Internationaux d'Architecture Moderne), the declaration of La Sarraz (1928) concluded by stating that the members refused to adopt “the design principles of earlier epochs and bygone social structures.”

This rejection of history by the modern movement is also reflected in the agenda of their most famous educational institution, the Bauhaus. The first Bauhaus Manifesto of 1919 stated with regard to scientific and theoretical subjects, “Art history … was not to be presented in the sense of social history, but serve as living knowledge of historical working practices and techniques.” In addition the curriculum established by Walter Gropius (1883–1969) did not originally include the subject architectural history — a radical break with previous training traditions. His argument for this was that history was not necessary for the architect's profession. Accordingly, at
the Bauhaus there was never regular instruction in the history of art and architecture. The Principles of Bauhaus Production (1926) was much more directed at an ahistorical search for permanently valid, “timeless” forms. This was complemented by the guiding principle of an International Architecture, as Gropius entitled the first Bauhaus book. In contrast to a historically or nationally colored architecture, a universally valid, international architecture was now to arise deriving from the nature of the building task, from material and technology.

Historical architecture models accordingly lost their importance as teaching tools. However, they gained enormously in importance as a modern design and presentation medium. This was furthered firstly by the availability of modern photographic and printing techniques, such as image reproduction in offset printing from 1910 onwards. These advances enabled for the first time realistic reproduction of photographed architecture models in the mass media.

After his emigration, Gropius continued this doctrine as head of the school of architecture at the Harvard Graduate School of Design. He transformed the compulsory courses in architectural history into optional subjects and explained this in his Blueprint of an Architectural Education (1939):

“Studies of the history of art and architecture can verify principles found by the student through his own previous exercises in surface, volume, space and color; they cannot by themselves, however, develop a code of principles to be valid for present creation in design. Principles … have to be established for each period from new creative work.”

In addition, the collection of plaster casts and models, which up until then had been used for instruction, was removed and the walls of the historicist Robinson Hall, which had housed the collection, hidden by white partitions. However, the story circulated by Bruno Zevi (1918–2000) that upon his arrival at Harvard Gropius also had all books on architectural history packed away is fictitious.

Upon closer examination, however, it is clear that the protagonists of the modern movement by no means totally rejected architectural history, but rather used it selectively to legitimize their own work. In particular Sigfried Giedion (1888–1968), in his Norton Lectures at Harvard, which would later be published as Space, Time and Architecture (1941), attempted to construct a modern tradition leading from Joseph Paxton’s Crystal Palace through the engineering architecture of the nineteenth century to the modern architecture of the twentieth. This selective, narrow focus on one’s own work prompted Vincent Scully (1920–) to compare Giedion’s approach with the view in a rear-view mirror, in which we can only recognize ourselves.

From the 1940s onwards, architectural education oriented towards modern architecture and the associated rejection of history spread first to almost all American and later also the majority of European universities. As a result, history developed into a term with negative connotations, with the criticism directed especially against the concept of historicism, as formulated in 1961 by Nikolaus Pevsner (1902–83): “Historicism is the misconception of believing so strongly in the power of history that each original action is suffocated and replaced by actions which are inspired by historical precedent.”
Epilogue: The rediscovery of history after modernism

After the Second World War the rediscovery of architectural history spread from Italy. In the first place, the modern movement there was never as strongly anti-historical as in other countries, and in the second place significant modern architecture was created there even in the fascist era. Ernesto Rogers (1909–69) used the concept of continuità, a timeless, historical continuity, to historiographically characterize the quality of the buildings of this time in order to observe them apart from their immediate historical context.

The most lasting contribution towards re-introducing history into architectural discourse came from the book *L’architettura della città* (The Architecture of the City) (1966) by Aldo Rossi (1931–97). In this work, Rossi coins terms to describe the city that has developed through history, proceeding from continuità, as well as its permanence through changing uses. In tandem with this, Robert Venturi (1925–) in his work *Complexity and Contradiction in Architecture*, published that same year, rehabilitates architecture as the bearer of a complex historical significance.

Postmodern architecture, which draws from these and many other similar works, is characterized by numerous historical linkages. However, individual architectural references cannot, as Peter Collins declares, create history but at the most create individual historical frames of reference.

Translation by Keneva Kunz
What is your own personal relationship to architectural history?
My interest in architectural history came early, practice a little later. My favorite period is around the beginning of twentieth century, and during my studies I traveled around Europe and was inspired by the Arts and Crafts movement and Art Nouveau in the work of Macintosh, Horta, Guimard, Gaudi, Wagner, and others.
Later I got a travel grant and started “from the beginning” with ancient Greece and Rome. Also my master’s thesis was about architectural history, and resulted in the book Swedish Architecture, 1900–1930.

What role does history play in your everyday architectural practice, or in your office’s practice? Is it operative or present in the design work?
In the initial analysis work of every project, you need architectural history to relate to and brace against. A project is seldom on virgin land, so even for new construction historical knowledge is necessary to understand the place — why streets are laid out as they are and why surrounding buildings look as they do.

What role does architectural history play in the knowledge of architects or in architecture as a form of knowledge?
Architects’ expertise is somewhat sprawling and elusive. It ranges from technical insights to problem solving to design. Architectural history belongs to the foundation, what creates context. At the school of architecture in Copenhagen there is a popular master’s program called Cultural Heritage, Transformation and Restoration. I wish there was such an orientation in Sweden too!

What do contemporary and future architects need concerning architectural history?
We need to take care of and develop what is already built, the architectural history is of course more present in restorations and reconstructions. In the ongoing work with Helge Zimdal’s buildings for Architecture and Civil Engineering here at Chalmers, some of the challenges are to combine the powerful architecture of the 60s with new materials and new technology, and to make interventions that both respect the building and allow the activities to develop.

Five quick questions on architectural history in practice:

Ulla Antonsson
Architect SAR/MSA; previously Adjunct Professor of Architecture at Chalmers; partner at White Architects, lead architect for the renovation of the Architecture building at Chalmers, which is to be completed 2017.

1. Ulla Antonsson, White
2. Addition to Gothenburg’s Concert Hall, White arkitekter
not least from the perspective of sustainability. And then knowledge of architectural history and personal interests are needed to make transformations and additions to positive interventions of high quality.

**Anything you would like to add? An “aha experience” of architectural history?**

Many: the Pantheon in Rome, whose cupola diameter wasn’t outranked until a millennium and a half (!) later in Florence. All of Venice, the piazza in Siena, the Forest Crematorium in Gävle … The latter was inaugurated in 1960, and today that must also be considered as history! This gem was — inconceivably enough — designed by a group of twenty-year-old students!
Johan Linton

Presence in the history of architecture

Architectural history as a subject is in decline, at least in the traditional architectural schools in Sweden. At the moment there is no professor of architectural history in either Gothenburg, Stockholm, or Lund. Claes Caldenby — the third professor of architectural history at Chalmers — became emeritus in 2013. Johan Mårtelius left the Royal Institute of Technology in Stockholm in 2015 to become director of the Swedish Institute in Istanbul. Olle Svedberg, the last and until now only professor in architectural history at Lund University, became emeritus more than ten years ago and hasn’t been replaced yet.

Architectural history is taught in the Swedish schools, though not always in a very coherent way. Knowledge is transmitted in more or less traditional basic courses or through integration with other parts of the program. The faculty and administrators of the architectural schools are aware of the significance of architectural history, so the present lack of department leaders might be interpreted as a temporary lack of long-term strategy.

When it comes to research in architectural history, the situation is undoubtedly difficult. For some time it has been more or less impossible to get public funding for research projects on architectural history topics exclusively. The lack of solid support contributes to the lack of seminars and other events that can transmit tradition, knowledge, and methods from older to younger generations. The public system for funding research hasn’t made it easy for schools that want to maintain continuity and develop knowledge about the historical conditions for building.

Still architectural history is present in the built environment in an overwhelming way. Man lives to some respect in a world of architectural history. Building tradition and history surround everyday life both concretely and ideologically.

The same strong historical presence is to be found in architectural practice. The creation of architecture is in many ways thought with history. Experience and knowledge about the already built are fundamental tools for developing and designing new buildings. Architecture is, like art and literature, a discipline where historical quality asserts itself even today. Historical buildings can be and often are at least as beautiful, pleasant, and well made as new ones. The difference in relation to art and literature is of course that architecture isn’t made just to please, to give aesthetic pleasure, or to pose questions about the human condition, but also to be practically useful. Buildings from history stand out even in that respect and can — at least after some technical modification — be as functional as modern buildings.

1. Francesco Borrominis dome space, San Carlo alle Quattro Fontane in Rome
The Italian architect Aldo Rossi wrote about that in his now classic book *The Architecture of the City* (1966), one of the theoretical points of departure for Postmodernism. It was easy for Rossi, with his background in the Italian historical building culture, to identify the “form follows function” formula so widely associated with modernism as simplistic. A typical example in Rossi’s discussion of architecture and the city is the basilica in Padua, a medieval structure still in use with a strong and evident presence in the contemporary city. Rossi points out how the building’s modern functions hardly correspond with the functions it had when it was created, and he declares that the building’s functions “are independent of the structure.” The example is interesting not only because it demonstrates the qualities of historical architecture, it also demonstrates how a knowledge of architectural history is important in analyzing contemporary ideas on architecture in a profound way. Architectural knowledge is needed to put the popular architectural ideas of today in a wider perspective and get a more precise and balanced understanding of their pros and cons. An historical perspective supports the understanding and critique of building.

It is difficult to discuss Rossi without thinking of Robert Venturi and his book *Complexity and Contradiction in Architecture*, also published in 1966. Venturi is interested in “the presence of the past” and refers to Henry-Russell Hitchcock when he writes, “There always exists a real need to re-examine the work of the past.” Of the book’s 350 illustrations, 97 show Venturi’s own work while over 70% of the remaining 253 photos show architecture from the time
before 1900. Nevertheless, Venturi emphasizes that the book is about the contemporary, and about history in relation to the contemporary. This historical interest consequently isn’t about pastiche or veneration of the past but about understanding the past for inspiration, stimulation, and knowledge in relation to practical work. That Venturi is neither nostalgic nor pietistic can be exemplified by his phrase, “Our buildings must survive the cigarette machine.” Even if the book is directed towards historical buildings it is obviously positive to everyday technology, mass culture, and banality. Architectural history nevertheless remains a fundamental source of knowledge and inspiration.

Let us continue with a more recent example. The latest issue of the leading international architectural review *El Croquis* (No. 184, 2016) presents two young studios, the American MOS and the Spanish amid.cero9. Both are small studios founded by couples that are well-integrated at the most respected international architectural schools, and they are dedicated to understanding the architectural practice of today. The issue contains a conversation between the two studios conducted in fragments over the Internet. It has the title “Humboldt vs. Venturi.” Despite the studios’ interest in the new information technology’s consequences for society, and despite that they regard the traditional architectural education as obsolete, it is obvious that history is still a reference when communicating their thoughts. Both studios remarkably refer to the early Renaissance architect Filippo Brunelleschi as an important reference in the profession.

In the interview, contemporary architectural culture is regarded as “flat,” but for the discussion of it they chose a title referring to the history of architecture and science. Like Henry-Russell Hitchcock and Robert Venturi, they speak about “the reconsideration of history” and call it “a source of knowledge” that “can be a radical tool.”

A classical author in the history of theory of architecture that is mentioned is Auguste Choisy. An engineer and historian, he wrote the famous two-volume opus on architectural history that was singled out by Le Corbusier as one of the most important books on architecture ever written. In the *El Croquis* interview, Choisy’s work with axonometry is reread in relation to the contemporary virtual worlds created by the film and computer game industry.

The approach these two young studios take in reading the contemporary with the help of history is definitely not new. Almost all of the major texts on architecture in every era have their point of departure in history, from Marcus Vitruvius Pollio and Leon Battista Alberti to Le Corbusier and Rem Koolhaas.

Consequently our reading of contemporary buildings takes on another depth if based on knowledge about history. Another fruitful example is a faculty member at Chalmers School of Architecture and one of the school’s most important graduates ever. Gert Wingårdh is among the most successful Swedish architects of all time and has interestingly enough declared that the only architectural research he finds really relevant is that regarding history. He has also said he decided to become

1. Wingårdh Emporia
an architect when he was visiting the Pantheon in Rome. He is likewise unusually frank about the inspiration he gets from other architects. It is well known that as a student his own projects were often interpretations of historical architects’ ways of working.

When he lectured about his work in the 1990s he sometimes began by showing an watercolor that he made from an important interpretation of the Pantheon — the cupola by Francesco Borromini for the small church of San Carlo alle Quattro Fontane in Rome. The strongly personal cupola is characterized by its strong and intricate coffer structure hovering over the flowing Baroque space.

Having seen Wingårdh show that photo in a lecture, I couldn't help recalling it twenty-five years later while looking at his work on the Emporia shopping center in Hyllie, Malmö. A proposal for the exterior shows an expressive volume with bent lines and something typically Baroque with lines close to those of the small church in Rome. The glass facade of Wingårdh’s shopping center is in a golden yellow color and is supported by a rhombic structure softly curved in a free way that suggests the Baroque and Borromini’s cupola. Of course this doesn’t necessarily mean that Wingårdh’s conscious intention has been to recreate qualities of the Baroque space he once studied, but knowing about these studies in relation...
Le Corbusier’s fascination with shipping is expressed in other contexts as well, including a visit to the port of Rotterdam in early 1932. He describes in poetic terms how he was affected by the encounter with a place full of life, movement and entrepreneurship. He then throws out the idea that we should set up an architecture school inside a docked passenger ship in the center of the harbor.

Evidence that the port of Gothenburg arouses strong emotions can also be gathered from literature. One of many descriptions can be taken from the classic trilogy *Det gamla Göteborg* (The Old Gothenburg), in which the intense activity on the wharves in the early 1900s is said to have made “the big city's heart” beat stronger than in other places in Sweden. One looked out over the roads and saw a “forest” of masts rising up and “marine giants towering like buildings over the quayside and the river.”

The reality behind such passages from literature has been interpreted in the adjacent furniture project. The project consists of creating architectural objects, sideboards and coffee tables, in anticipation of the 400-year anniversary of Gothenburg in 2021. The objects are created as a kind of everyday monuments or memorials of the ships that have been built in Gothenburg for centuries.

The table category was selected because tables, like ships, are carriers of a constantly changing “cargo.” The tables are constructed in different ways using various colors and materials just as ships are. The carrying and transporting function remains constant even when the cargo changes.

The first two series of tables presented here were...
photographed in the Chalmers Residence in downtown Gothenburg. The house was commissioned by William Chalmers (1748–1811) and designed by Carl Wilhelm Cariberg (1746–1814). It was built between 1805 and 1807 using profits from the East India Company. This classical Palladian building is a direct manifestation of Gothenburg's contact with the outside world during the centuries of foreign exchange through which it developed into the city we know today.
»The Summer Exhibition started with an opening debate in which we took the opportunity to reflect on our master’s thesis projects as well as our own research and how it relates to the discourse of the outside community.«

Tabita Nilsson
Part two

Questioning architecture
Advised by 24 tutors, passed by 19 examiners, and aided by 2 workshop teachers, 121 of our graduate students completed their master's thesis in 2016. 30 of these were exhibited in the Winter Exhibition in January, while 82 began in January and were presented in the Summer Exhibition in June.

The architecture education at Chalmers has always ended in a master's thesis. But in the days before the Bologna process, the time schedule was individualized, and the final seminars would take place in a seminar room, with the students showing their work in presentation boards and models and delivering a booklet. These seminars, announced on small posters in the corridors of the school, appeared periodically throughout the school year, like drops dripping from a roof. With the process of adjusting the curriculum to the rest of Europe, the rhythm of the school changed, and the dripping turned from a drizzle to a shower that happens once every semester. Organizing these larger events and finding its form has been an evolving process, and I especially want to mention Saddek Rehal, who built the foundation of the event. I have had the opportunity of taking over and curating the event for the past two years and my task has been to not only make it happen, but to put it into a context. Giving the exhibition a theme and organizing it into topics, it is no longer a scattering of projects like islands in a lake, but something that can give a more conclusive picture of Chalmers School of Architecture. The theme of this year, “Questioning Architecture,” focuses on what is the core of any master's thesis: the question. What questions do we pose, how do we attack them, where do they lead us, and, not least, are they relevant in today's society?

The role of the architect is one of communication, and architecture is to a large extent a visual art. Thus we require the students to present their work publically not only as an oral presentation but also as an exhibition and a booklet. The Examination Days that conclude each term contain presentations in parallel sessions by all the students, all chaired by an external reviewer and set in close contact with the exhibition.

The June Examination Days started with an opening debate in which we took the opportunity to reflect on our master's thesis projects as well as our own research and how it relates to the discourse of the outside community. The debate was moderated by Anders Svensson, who drilled down into some of the topics brought up in the student work together with international guests, researchers, and practitioners.

The closing ceremony, finally, put a festive end to the Examination Days, giving students, friends, relatives, and faculty the opportunity to celebrate a completed education as well as the starting point for a professional career.

Tabita Nilsson

Examination days at Chalmers School of Architecture

1. Master’s thesis presentation at Examination Days and Summer Exhibition in June 2016

Photo: Krister Engström
1. Opening event, panel debate, and master’s thesis presentations at Examination Days and Summer Exhibition in June 2016
Photos: Krister Engström
1. Opening event, panel debate, and master's thesis presentations at Examination Days and Summer Exhibition in June 2016

Photos: Krister Engström
Architecture is always emerging out of interplays — between the physical spaces and the activities in them; between form and content; between intentions, ideas, and the material and immaterial constraints for realization; between art, technology, politics, and economy. The list could be long. Architecture is always about negotiations, integration, and often creative compromise and unexpected composition between disparate perspectives and forces. Different kinds of architecture, and different forms of architectural education, have different centers of gravity, emphasis, or priorities in these constant interplays. The School of Architecture at Chalmers University of Technology has a strong identity in sustainability and close collaboration with practice and stakeholders in society. The school has a long tradition of focusing on the qualities of the everyday life as well as on the realization of built structures as a support for the most important aim of architecture — to create inspiring and well-functioning environments for people and their activities. We also build on a deeply rooted tradition of cross-border collaborations and integration of research and education.

Our vision
The built environment creates the framework for our lives as individuals and as society. Architecture forms the spaces where we work and share our everyday life on the one hand, and on the other the spaces that inspire us to new exchange, cultural acts, and thoughts. The challenges of our time demand close collaboration and integration of many actors, perspectives, knowledge traditions, and disciplines. Our overall vision is to contribute to building sustainable futures by being an open experimental workshop for practical and conceptual work with architecture and urban design on a high artistic and scientific level. We develop the core competences of architecture with a strong societal commitment and a close exchange with professional practice. We engage in the challenges of contemporary and future architecture and built environment with both broad and pointed methodologies, where design-based explorative methods and the examples from the history of architecture form a base. Our work gets its energy from dynamic cooperation and internal as well as external collaborations. Even though we have internationally eminent and well-known researchers and teachers, we believe most of all in the strength of innovative groups and teams.

The School of Architecture
Chalmers School of Architecture consists of the Department of Architecture and the two educational programs that award architectural degrees at Chalmers: Architecture and Architecture...
and Engineering. The degree programs are responsible for the overall structure and content of the education, and the quality assurance of the degrees. The faculty is responsible for developing knowledge through research, ensuring the professional competence of its graduates on different levels, and offering courses and studios according to agreed plans and learning objectives. In the Chalmers organizational structure, the School of Architecture is a form and a tool for a close dialogue between program and department, and with a tight integration of both responsibilities. Architectural education has a long history at Chalmers, as can be seen in the first section of this book. There is also a long tradition of architectural research at Chalmers, not least from an international perspective, and this tradition includes a strong integration of research in education. The focus of both our teaching and our research has to a large extent been on practice, with a specific aim of being highly relevant to contemporary professional practice and society.

Educational profiles
Chalmers School of Architecture offers two five-year Master of Architecture programs, Architecture and Architecture and Engineering, each of which leads to a professional architectural degree. We also offer two international master's programs, Architecture and Urban Design and Design for Sustainable Development, each of which leads to a Master of Science in Architecture. At Chalmers, the five-year program tracks for professional degrees are composed of a bachelor (basic) level and a master (advanced) level. A student from Chalmers that
has a bachelor’s degree in one of the main subjects, Architecture or Architecture and Engineering, will after completing the additional advanced coursework in one of the above master’s programs also receive the professional degree of Master of Architecture. With this structure, the students of the five-year national professional degree programs study together with international guest students that just take their Master of Science in Architecture. Our ambition for a tight integration and exchange of different perspectives, disciplines, and international backgrounds at the school is shown in this structure.

The Architecture program is characterized on the bachelor level by a broad foundation in the multitude of perspectives that have to be integrated into a whole in the design of spaces, buildings, and built environments for our societies. A specific point of departure is the needs of people, and designing buildings and cities that are from their perspective highly functional, sustainable, and of high cultural quality. In a project-based and problem-driven pedagogy, practical design work with the artistic and technological tools of architects — sketching, drawing, model making, prototyping with traditional pen and paper as well as digital tools — are combined with theoretical and discursive studies of the field of architecture and its profession. The program has a long tradition and culture of providing an open environment with a lot of time spent in design studios among fellow students and in close contact with teachers and researchers as well as practicing professionals, and where model making and practical experiments in our workshops and art studios are important elements.

1. Photo: Krister Engström
2. Photo: Krister Engström
The Architecture and Engineering program was started ten years ago as a response to the growing need for better collaboration between architects and engineers, and needs for both architects with stronger competence in engineering and engineers with more knowledge about architecture. Specialization is an efficient process in many situations, but for most challenges in contemporary society and the built environment it is rather an elaborated and close collaboration and exchange among disciplines and professions — not least between architects and engineers — that is needed and successful. The program in Architecture and Engineering unifies the methods of architectural design with the natural sciences and mathematics. The educational culture of engineering, with separate and focused courses, is intertwined with the educational tradition of architecture, using design projects. The aim is to train an explorative, creative, and reflective attitude from a technological and scientific as well as aesthetic and humanistic foundation. Depending on which master’s program the students choose after the bachelor level, they can either get a degree in architecture (through one of the master’s programs at the School of Architecture) or a degree in civil engineering (through other master’s programs at Chalmers). Or by studying one and a half more years, they can have both.

The Master’s Program in Architecture and Urban Design is focused on developing the advanced skills and knowledge needed in contemporary professional practice. The program emphasizes a research-oriented approach to train the skills to deal with the future challenges for architects and urban designers. Its profile is design led and practical, as well as academic and theoretical. The master’s program consists mainly of design studio courses in which the studios function as lab environments that target current specializations within the field. Studios are supplemented with course modules that focus on history and theory, design and technology, as well as leadership and professional practice. The program is structured to fully utilize the school’s excellent infrastructure of workshops for wood and digital fabrication, a robot lab, several research groups and centers, as well as a national and international network of collaborations and partnerships with external practitioners, researchers, stakeholders, and industry.

The Master’s Program in Design for Sustainable Development focuses on sustainable development as a political vision that entails huge challenges for social and technical innovation all over the world. The program trains students in methods and design approaches for understanding and analyzing different local contexts in order to propose adequate solutions in designing for a sustainable future. The overall point of departure is the everyday life of people in rapidly changing and sometimes extreme environments. The aim is to train students to develop and implement sustainable design solutions in all aspects — aesthetic, affordable, socially and culturally appropriate, energy- and material-efficient, healthy, and user friendly. The perspective is holistic and systemic, comprising system levels and scales from urban structures, buildings and technical support systems to detailed construction elements. The program is based on studios in which real life situations and built environment problems are addressed in close contact with local stakeholders and actors.
**Methods** works within the field of theory, history, methods and technologies for architecture and planning. This includes knowledge of repertoires, historical perspectives, and design methods including digital and analog tools in architectural practice as well as methods for dialogue between different societal actors. The work in the division is characterized by interdisciplinarity, and its research groups include Form, Technology and Materials; Digital and Computational Design; Architectural History and Theory; and Dialogue and Visualization for Spatial Transformation.

**Approaches and nodes of research and knowledge**

In both the teaching and the research at the Chalmers School of Architecture, practice-based, artistic, and scientific approaches are integrated to explore the broad aspects of architecture—from building technology, functions, spatial structures, and form to design methodology, transformation of built environments, and its role in sustainable development. The education and research are based on the three divisions of the department: Building Design, Urban Design and Planning, and Architectural Theory and Methods. The Division for Building Design is especially strong in Housing Design, Healthcare Architecture, and Sustainable Building Design with a focus on aspects of technology and energy efficiency. The research groups include Healthcare Architecture and Assisted Living; Housing and Residential Living; Architectural Programming, Design Processes, and Building Design; and Sustainable Renovation and Transformation. The division has a long tradition of workplace design and public buildings as well as more recent initiatives in architectural leadership. The Division for Urban Design and Planning teaches and does research on urban design at every scale, from specific urban spaces, neighborhoods, and small towns to larger urban landscapes and regions. There are four nodes in the subject area: Sustainable Densification; Regional Urbanization Processes; Driving Forces and Infrastructure of Urban Development; and Spatial Morphology and the Relation between Urban Form and Social, Economic and Ecological Processes. With these overlapping nodes, the division addresses contemporary urban development from complementary perspectives. The Division for Architectural Theory and Planning teaches and does research on urban design at every scale, from specific urban spaces, neighborhoods, and small towns to larger urban landscapes and regions. There are four nodes in the subject area: Sustainable Densification; Regional Urbanization Processes; Driving Forces and Infrastructure of Urban Development; and Spatial Morphology and the Relation between Urban Form and Social, Economic and Ecological Processes. With these overlapping nodes, the division addresses contemporary urban development from complementary perspectives. The Division for Architectural Theory and

**Interplays creating visions for the future**

So it is from these different roles and profiles in dynamic interplay and dialogue that the Chalmers School of Architecture emerges. It is rooted in the strong tradition developed through its 160-year history, bringing an identity of societal commitment, exchange with practice, and a view of architecture as a material culture that supports and is formed by society and the life of people. It delineates an open and inviting environment where artistic, scientific, practice-based, and humanistic perspectives come together in addressing current challenges to create visions and viable solutions for the future of our common life in cities, buildings and public places.

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1. A master’s thesis presentation lively commented by Maria Voyatzaki, one of the external censors invited in order to assess the general quality of the master’s theses

**Photo:** Krister Engström
Chalmers School of Architecture is in the process of rethinking the master's thesis — its structure and motives. This process suggests a number of fundamental questions about the role of the thesis in the overall curriculum. How does the thesis further the knowledge and the skills already acquired in design studios and courses? Similarly, one might inquire about its role in establishing relations between the work of a student and the world outside the host institution. How does the thesis bridge between the local context of Chalmers and current professional and disciplinary issues at a global scale? As its title suggests, the Master's Program in Architecture and Urban Design is diverse in its nature. It houses seven design studios as well as an increasing number of thesis clusters that together span a wide spectrum of scales and approaches. Given this diversity, any answer to these questions must focus on format rather than content.

In my view, the answer to both questions lies in how a thesis integrates research. "Research" is of course a broad term. It may refer to theoretical underpinning or to methodology. In addition, it may refer to modes of research that are typically coupled with studio teaching, such as practice-based research or design research. Whatever the case, a thesis should move beyond the pragmatics of a design brief and make a contribution to architecture and urban design as a field of knowledge. It should evidence a critical awareness of current issues native to the profession. In order to do so, the thesis must construct and present the niche of the field and the profession in which it operates. It must, through methodology, references, precedent studies, and/or key texts define its friends and foes. In this way, the design work of the thesis becomes more than a "proposal" — it can suggest a larger argument and more general possibilities.

Constructing this professional and disciplinary narrative is typically the biggest challenge in the master's thesis. It is where the interaction between the student and the context of the thesis cluster becomes critical. Concepts such as "research studio," made famous by OMA's "Project on the City" at Harvard GSD, address this challenge by coupling design with analysis and an overarching agenda. Being immersed in such an environment ideally gives the student enough of a framework to be able to construct her own thesis trajectory. In addition, it may end up demystifying the nature of a thesis as one individual's response to a (too) vast field of opportunity.

During the last decade or two, the field of architecture and urban design has expanded its borders and embraced interdisciplinary approaches. This has become necessary in order to be able to respond to pressing environmental and technological shifts. Most thesis projects at Chalmers are prone to

1. Photo: Krister Engström
integrate these types of research, but are typically less strong in areas that are at the core of the field, such as history and theory. Coincidentally, the theme of this yearbook is history in architectural education. Perhaps this marks a larger tendency towards once again making history more operative in architectural design. And it presents new opportunities for current and future thesis work in the Master's Program in Architecture and Urban Design at Chalmers.

Ultimately, the master's thesis concludes the curriculum and marks the student's transition into professional life. It remains the most important part of most students' portfolios. As such, it should demonstrate that the student comes prepared for professional practice. But, perhaps more importantly, it should also give the individual student a specific direction — a sphere of interest, a repertoire, an attitude — that lasts, sometimes for a whole career. And this might just be the most crucial aspect of the thesis: to productively relate the specific talents of one soon-to-be architect to the larger community of professionals in the field.
Architecture and urban space design

In this course we work every year along one of the valleys of the Gothenburg area. In such contexts we find a continual overlapping of diverse layers, depending on social, cultural, and economic activities. In this complex environment, a variety of conflicts, distortions, needs, concerns, sensibilities, knowledge, and possibilities are reflected in the physical space. To understand the urban context we need a multidisciplinary and multidirectional approach through a number of scales and complementary disciplines. Our field of operations: urban landscape, architecture, and infrastructure.

The course has a workshop format, and the purpose is to use public space as a tool for transformation. We interpret the urban layers and propose new types of urban structures: urban hybrids representing new spatial prototypes that, without predetermined scales or typologies, can define new qualities and improve the linkage with the adjacent areas.

Examiner: Joaquim Tarrasó
Tutors: Anna Kaczorowska, Lin Tan, Maria Nykvist, Bengt Carlsson
1. Group Agnes Ahlsten, Bodil Perneborn, Damiano Maurizi
2. Group Jesper Moe, Maria Forsman, Rickard Jakobsson, Elif Yılmaz, Charlene Kühn
3. Group Tom Uyttendaele, Rickard Jakobsson, Charlene Kühn, Salome Nanitelamio
Healthcare architecture

Designing spaces for healthcare is one of the most complex and therefore challenging architectural design commissions. You must be able to handle intricate design tasks with many and often conflicting parameters. In this process you are requested to create a high-quality architecture that coordinates a good patient environment with demands for excellent working conditions, sufficient space for treatment, healthcare logistics, advanced technical systems design, etc. Furthermore, the concepts of “healing architecture” and “evidence-based design” open up new opportunities for architecture to be an important part of the healing process instead of just delivering a functional structure where healing can take place.

The Healthcare Studio curriculum combines explorative design exercises with analytical and systematic procedures, literature studies, and organized reflection. The studio works with context-rich “real” commissions that are a part of the actual planning process of a county council somewhere in Sweden. A typical project is a hospital site, a new building, or a healthcare facility that has a significant size and level of complexity and is therefore sufficiently challenging. We enter the process in an early stage, when the program is still open and we can benefit from the engagement and interests of the client and other stakeholders.

**Examiner:** Peter Fröst  
**Tutors:** Christine Hammarling, Elke Miedema

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1. Jean Bellon,  
Theresa Brander,  
Fredrik Söderstedt
Housing inventions

The Housing Inventions studio focuses on developing new ideas for living and dwelling. The studio is a continuation and further development on the graduate level of the housing courses taught at the undergraduate level. We see sustainability, demographic change, and technological development as three important elements, and the design challenges connected to them are addressed in the students’ projects. The studio is based on and strongly influenced by ongoing housing research in the department, and the studio faculty are involved in various research projects. Many of the students in the course later continue with a master’s thesis connected to the studio subject, also deepening their investigation in close relation to research.

The focus of the studio is to explore crucial contemporary factors of transformation that change the design conditions for residential futures, and we consistently work with current topics. The students, in an international mix of nationalities, work with issues such as temporary housing or housing for or refugees.

Examiners: Ola Nylander, Anna Braide Eriksson
Tutors: Björn Gross, Jonas Carlsson, Hanna Morichietto

1. Model from project
   Temporary Housing by Regina Makhmutova,
   spring studio 2016.
   Photo: Sten Gromark
Material and detail

The Material and Detail studio considers architecture in a world that is increasingly conditioned by material networks. Architects are no longer restricted to a palette of building materials defined by disciplinary tradition, craft, or tool sets. Our basic set of representation techniques has been complemented by a host of new design media that straddle between the abstract space of the digital drawing and the concrete, material world. The studio creatively explores the opportunities as well as the constraints of this emergent condition.

The studio investigates how matter and geometry, fuelled by emerging instruments of design, representation, and production, can inform architectural design. The aim is to help demystify the transformative capacity of architecture in the actualization of a “live,” full-scale project with a distinct sense of quality and aesthetic. Projects are designed and constructed with robotics at Chalmers as well as through partnerships with external material suppliers and manufacturers. Moving outside of a controlled academic environment, the studio combines speculative design research with material, technical, and curatorial expertise.

Examiners: Jonas Lundberg and Daniel Norell
Tutors: Hseng Tai Lintner, Stig Anton Nielsen, Kengo Skorick, Stefan Svedberg

1. **Oculus**, shelter prototype for the Zaatari refugee camp in Jordan, 2015. Manufactured from robotically cut EPS foam
   Photo: Thea Wångborg Nyberg
Matter space structure

In the Matter Space Structure studio, architectural design is taught as an art form. We celebrate the tangible matter in our hands, empathically shaping the complex spaces around us and understanding the structure of the phenomena we live by.

We embrace all scales of architectural design from products and buildings to landscape and urbanism. People come first with the everyday life through our sustainable commitment of cradle-to-cradle and social participation.

In Matter Space Structure we applaud an active studio culture. We honor engaging presence with lots of joy, endorsing curious exploration and nerdy enthusiasm and all the necessary mistakes that come with them.

We stimulate a hybrid knowledge in our workshop culture, merging the digital tools with hands-on techniques. We encourage diversity, allowing each student to find his or her preferred approach and expression in the overwhelming maze of architectural design processes.

Freedom comes from our studio's firmly structured method, motivated by the student's individual intent. The format for our work begins with a number of alternative concepts, which are then critically iterated into a few spatial sketches, and ultimately developed into a final design proposal.

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Examiner: Morten Lund
Tutors: Kengo Skorick, Johannes Luchmun, Peter Christensson, Claes Johansson, JonasCarlsson, Chris Williams, Gert Wingårdh
Residential healthcare and assisted living for seniors

Today we face new challenges as elder care and healthcare is moving into private homes. The subject of this studio is to design new housing and complementary facilities for seniors. The apartments are at the same time workplaces for geriatric and healthcare workers.

Each year a new project is carefully selected from among several applicants. We work in collaboration with a community in Sweden where there is a real interest in building such a facility. The students will get input from people responsible for the planning of both housing and care facilities for the elderly, and they have opportunities to dialogue with experts.

Their work in the studio in small teams is complemented by workshops and field trips.

The aim is for students to develop the ability to design space for the housing and care of the elderly and gain a general knowledge of the factors of ageing and an ageing society.

Professor Inga Malmqvist serves as examiner, while Susanne Clase is our assistant, accompanied by doctoral students from the department Building Design.

Examiner: Inga Malmqvist
Tutor: Susanne Clase

1. Health Factory,
   Safe-haven residence at Gibraltarvallen,
   Johanneberg,
   Johan Nordvall, Li Zhen
Spatial morphology

This studio’s main goal is to strengthen students’ understanding of how urban form and the physical structure of cities provides a framework and creates conditions for its social and environmental performativity.

Students are trained to read the city and map locations’ limits and opportunities using theories and methods of analytical urban morphology, especially concerning network analysis (Space Syntax) and density analysis (Spacematrix). Secondly, they learn how to make use of these opportunities, but also how to create new ones, and at the same time control for negative or positive effects. Further, the dynamics and complexity of cities is addressed to develop students’ ability to understand how interventions in one location can have consequences in another.

The end product aimed for is an “analysis-driven performative design” for a location in Gothenburg — that is, a design that by way of analytical knowledge actually performs, and not only expresses, certain goals set by the student in relation to, for instance, social segregation, local markets, or ecosystem services.

Examiners: Lars Marcus, Meta Berghauser Pont
Tutors: Henrik Markhede, Anna Kaczorowska

1. Density models produced by the students of the Spatial Morphology Studio positioned in the Spacematrix model to analyze the relations between four density variables: Floor Space Index, Ground Space Index, Open Space Ratio and building height
Master's Program in Design for Sustainable Development – A Reflection

Lena Falkheden and Emilio Brandao, Directors of Master's Program Design for Sustainable Development, interviewed by Lotta Särnbratt

Designing in situations of change and transition

The Master's Program in Design for Sustainable Development (MPDSD) was created in the context of a strong research environment at the Department of Architecture in the fields of sustainable building and sustainable urban development. The Chalmers Environmental Initiative (CEI), a strategic investment introduced in 2001, implied a further strengthening of research and education within these fields. Two full professors were appointed, Björn Malbert and Michael Edén, establishing the topic of built environment and sustainable development in the department. The master's program MPDSD was developed against this background and introduced in 2007 in connection with the transition to the Bologna model for European higher education.

The aim of the program is to give students the skills and methods for designing in situations of change and transition. Students are trained to find solutions that support sustainable development in a variety of physical and social contexts through design studios that bring students into contact with real situations and collaboration with local stakeholders. The program has four profiles: Sustainable Building, Sustainable Urban Planning and Design, Sustainable Conservation and Transformation, and Design for Sustainable Development in Local Contexts Internationally.

Student projects integrate practice-based, artistic, and scientific approaches to explore the broad aspects of architecture. In each design studio the task is designing and planning a project in practice. Knowledge of theory and method is integrated through literature, workshops, and seminars, although the design assignment is in focus. Cooperation with stakeholders outside the school is another fundamental aspect on which all design studios are based. Municipalities in the region, housing developers and construction companies, property owners and international bodies like UN-Habitat are all potential partners in the different studios.

There is a wide range of subjects and approaches for the master's thesis, with projects in urban design as well as building design. The framing of questions is always linked to an actual challenge in society on a global and local level. Examples of theses from this year include questioning the urban norm and focusing on urban-rural relationships, approaches based on circular economy and collaborative consumption, and explorations of nature-influenced design. Further social issues are an important aspect of sustainable development and a recurrent theme in our master's theses. The refugee situations, migration, homelessness, and gender equality are examples of such issues. Another example is...
co-housing, in which methods and tools for dialogue and co-design have been developed and tested in different groups and situations. Several master’s theses also follow up on Reality Studio, a design studio partly based in Kenya or Tanzania and focusing on topics in an East-African context.

“Sustainable development is not only about the content of the master’s program but also how we develop social sustainability through our teaching methods,” says Emilio da Cruz Brandao, who succeeds Lena Falkheden as Director of the Master’s Program in 2016. “Individual meetings are carried out in order to give the students guidance and opportunities to reflect upon their coming master’s thesis and their future professional roles in planning and design. Also their way of working should be sustainable, a culture here at Chalmers that I think is unique for us.”

“With the knowledge of the enormous challenges we are facing,” says Falkheden, “I think it is both important and meaningful to work with issues of sustainability and I consider it necessary for the school to be at the forefront.”

Da Cruz Brandao agrees and asserts that the students become change agents with their dedication in challenging the practice. They demand their future employers allow them to contribute to sustainable development in their role as planners and designers as well as expand the scope of the architectural profession.

“The most important insight after many years of work with these questions,” Falkheden concludes, “is that it is still highly motivating to have a master’s program with a significant profile in sustainable development. Earlier the discussion would be about eco-efficiency and zero-impact. Today, we need to move ‘beyond sustainability’ and focus on regenerating and revitalizing existing environments. This is a huge and exiting design challenge.”
Architectural heritage and urban transformation with regard to climate change

Architectural Heritage and Urban Transformation is a project-and design-based graduate studio that focuses on former industrial sites in the Gothenburg area that face transformation. These areas are often located close to the water, busy highways, railways, or traffic nodes.

The 2016 studio deals with the slaughterhouse district in the Gamlestaden neighborhood, originally developed in the early 1900s near the Göta River. In previous years, the studio has worked with Lyckholm brewery, the tram maintenance facility and post-war development around the Fix factory in Gothenburg, and the Papyrus paper mill in Mölndal. The studio collaborates with different stakeholders and the City Planning Office.

The focus of this design studio is to explore how urban transition processes, the challenges of sustainable development, and conservation and cultural heritage concerns can all be merged into an integrated approach for architectural and urban transformation. A particular focus is on how to adapt to and mitigate the effects of climate change by means of planning and design. As in a professional design process, the studio consists of three main parts: an inventory, analysis, and strategy phase; a programmatic phase; and an in-depth phase that will result in a fully executed building or planning proposal.

Examiners: Lisa Brunnström, Anna Kaczorowska
Tutors: Kia Bengtsson, Joaquim Tarrasó

1. Lampropoulou,
   Anagnostopoulos,
   Vasilaki
Design and planning for social inclusion

This design studio focuses on strategies for empowerment and involvement of citizens in the development of large-scale, peri-urban housing areas that face urban segregation. It provides tools for built environment professionals to work with a specific focus on citizen participation and the social aspects of sustainable development in architecture and urban design.

The learning context is the suburbs, the mass-produced housing projects of the 1960s and 70s, and the students’ projects are connected to ongoing processes of development and change in these areas. Participatory and co-designing methods are used to analyze the studied areas and the project problems, as well as to develop design solutions together with all of the involved local stakeholders.

The studio’s facilities are situated in Hammarkullen, a residential area in the northeast suburbs of Gothenburg.

Examiner, Course Director: Anna-johanna Klasander, Emílio da Cruz Brandão

Tutors: Lina Jonsdotter, Anna Kaczorowska, Martin Livian

1. 2013, project Hammarmixen, by Aron Wetterlund, Eyrún Pétursdóttir, Pinelopi Vassi
2. Social Inclusion, co-designing methods, photo collage by Jenny Stenberg
Planning and design for sustainable development in a local context

The theme of this design studio is planning and design for sustainable development in a small or medium-sized community in western Sweden. The studio includes on-site activities in close collaboration with local authorities and stakeholders. The aim is to develop students’ knowledge and competence at identifying and developing design strategies and proposals to support the necessary transition to a resilient and sustainable society.

The studio is divided into three parts. The first part focuses on understanding and analyzing the local situation as well as the larger geographical and functional context, identifying local development objectives, and working on comprehensive planning and design strategies. The second part includes work on a design project that can support the objectives and strategies developed in the previous part. These in-depth projects may focus on different spatial levels and are developed individually or in smaller groups. The third part of the studio is about communicating the results, and includes work on an exhibition and presentation on site for local stakeholders and inhabitants. The different studio assignments are supported by lectures, literature studies, workshops, and seminars.

Examiners: Lena Falkheden, Björn Malbert
Tutors: Emílio da Cruz Brandão, Anna Kaczorowska, Sofia Park, Joaquim Tarasso
Reality studio

The Reality Studio is a graduate-level course in the form of a real-life project in Sub-Saharan Africa, most recently in Kisumu, Kenya and Zanzibar, Tanzania. The name “Reality Studio” conveys the aim of students’ work contributing to real-life changes where the studios are set up. Reality Studios are simultaneously both student projects and real projects in which the students act as researchers and consultants. The key concept is mutual learning, and the Reality Studio becomes a capacity-building project for the students, teachers, and local partners. Two important goals are to learn from and to analyze the social context as a necessary point of departure for projects. The actual project design is central and an important part of the design process. Projects are developed through interaction and communication with local stakeholders. Public participation is a crucial factor in the work.

Examiners: Maria Nyström
Tutors: Inger Lise Syversen, Catarina Östlund
Sustainable building

This studio focuses on innovative contemporary and traditional sustainable building practice. We investigate how contemporary ecology together with simple materials and traditional techniques can inform innovative architectural design in local climate and context through the detailing of building components. It searches for a regenerative architectural approach. In the studio students become familiar with biomimetic design, introduced as a seed bank for innovation inspired by nature. Lectures, reading seminars, workshops, and assignments will develop the issues of sustainable building, traditionally intended to combine functional and architectural qualities with low environmental impact. The studio focuses on the cradle-to-cradle approach and ongoing research into new materials and building technologies, so integrating material metabolism, renewable energy, water purification, active climate, and increased biodiversity are parts of the architectural means and aims.

Examiners: Barbara Rubino
Tutors: Krystyna Pietrzyk, John Helmfridsson, Karin Nyquist, Lotta Berggren

1. House for collective living
   Miriam Ároch, Fiona Heieck, Sarah Pilblad
Sustainable building competition

The aim of this studio is to give students the ability to design for sustainable building, integrating environmental, functional, technical, and aesthetic qualities into a design concept. They shall be able to collaborate over professional boundaries in design processes. They are expected to formulate and communicate their main ideas and goals in an entry for an architectural competition. The design assignment consists of delivering a complete competition entry in which architects and civil engineers work together in groups. The task is defined in a competition program for a project in a specific context. Faculty-led lectures define the framework, background, and knowledge base. The material introduced in the lectures is analyzed, synthesized, and applied through workshops led by practicing professionals and faculty members, group and one-to-one tutorials, student-led seminars, and practical design work on the project. The entries are assessed by an external jury and winners are awarded from the Hans Eek Donation Fond.

Examiners: Barbara Rubino, Holger Wallbaum
Tutors: Clara Hernando Camarasa, John Helmfridsson
Master’s theses abstracts 2016

Adela Mierzejewska .................................................. 94
Agnes Ahlsten .......................................................... 96
Alexander Gösta ..................................................... 98
Alexandra Blennow .................................................. 100
Anders Jönsson ....................................................... 102
Anders Nilsson ......................................................... 104
Andreas Møller Nielsen ............................................. 106
Anna Kika .............................................................. 108
Anton Samsson ....................................................... 110
Aron Freyr Leifsson ................................................... 112
Aron Högberg ........................................................ 114
Arvid Söderholm ..................................................... 116
Atte Kuianen .......................................................... 118
Benjamin H. Gillner .................................................. 120
Camilla Samuelsson ................................................ 122
Carl Ydergård ........................................................ 124
Caroline Sollerhed ................................................... 126
Chet Baines ............................................................ 128
Congrui Zha ............................................................ 130
Damian Kaczprzak .................................................... 132
Damiano Maurizi ..................................................... 134
Daniel Nordlund Hasseb .......................................... 136
Ellinor Eskilsson ...................................................... 138
Emelie Carlsson ....................................................... 140
Emily Hamilton ....................................................... 142
Emily Yang Huang ................................................... 144
Emma Gellerbring .................................................. 146
Ena Sredanovic ....................................................... 148
Erika Alatalo ........................................................... 150
Evelina Peterson ...................................................... 152
Fia Niklassen ........................................................ 154
Fredrik Söderstedt .................................................... 156
Gizella Fuskas ........................................................ 158
Hampus Larsson ..................................................... 160
Hanna Holmgren ..................................................... 162
Hongyin Liu ........................................................... 164
Iris Mourouli .......................................................... 166
Jacob Flårbak .......................................................... 168
Jennifer Santos Hellgren ........................................... 170
Jenny Folcke ........................................................... 172
Jingjing Zheng ........................................................ 174
Joakim Sätterman .................................................... 176
Johan Gustavsson .................................................... 178
Johan Ljungmark ..................................................... 180
Jonas Berg ............................................................... 182
Jonatan Westlin ....................................................... 184
Jonathan Granberg, Hamlet Mirjamsdotter .................... 186
Josef Abrahamsson .................................................. 188
Josephina Wilson .................................................... 190
Kajtek Turalski ........................................................ 192
Kalle Christian Malinen ............................................ 194
Karen Hastmark ...................................................... 196
Karim Backlund ...................................................... 198
Katrin Lysvret ........................................................ 200
Kerstin Hallgren ..................................................... 202
Klara Resare .......................................................... 204
Kristina Nenzén ...................................................... 206
Lina Svensdotter ...................................................... 208
Linda Bergquist ....................................................... 210
Linda Hutchins ....................................................... 212
Lisa Bergstrand ....................................................... 214
Lorena Gismondi Pett .............................................. 216
Lu Jijie ................................................................. 218
Ludvig Holmberg ..................................................... 220
Madeleine Larsson ................................................... 222
Maria Hult ............................................................. 224
Maria Wikström, Tove Wennberg ............................... 226
Marianne Grundvall ................................................. 228
Marie Caroline Peris ............................................... 230
Martin Login .......................................................... 232
Martin Rydberg Björk ............................................... 234
Mia Callenberg ....................................................... 236
Michael Ghersetti Fabiansson .................................... 238
Miriam Ároch ........................................................ 240
Niklas Nordström ..................................................... 242
Ninja Westberg ....................................................... 244
Oscar Gillkvist, Viktoria Henriksson, Emil Poulsen ........ 246
Philip Hedberg ........................................................ 248
Pia Larsson ............................................................ 250
Pär Brett ............................................................... 252
Rasmus Gabrieli ...................................................... 254
Robert Rath ............................................................ 256
Adela Mierzejewska

Urban kitchen
Public floating building promoting sustainable food and lifestyle

This thesis started with a personal irritation that locally produced food is hardly accessible in Sweden. The industrialized products are not only unhealthy, but also highly unsustainable. Can we change the global food system into small and local? Can making food be fun? How could kitchen design persuade interactions between people while cooking?

After interviews with different food producers, farmers and inhabitants I came to a conclusion that not only locally produced food is hardly accessible in Sweden, but also people's knowledge about cooking and local products is low. A place which would be a platform for exchanging skills and connecting citizens with professional gardeners or other specialists is needed. This will make the society more aware of how big impact they have as food consumers and what kind of challenges are now related to nutrition.

The purpose of this thesis is to create a public floating building which would be a platform to exchange knowledge and skills, but also encouraging social interactions. It is mainly located in central part of the city, but the building can disconnect into smaller ones and spread around the river to reach even more people in different locations. Inside there is space for cooking, eating, lectures and urban farming. It can serve individuals, as well as organized groups and courses for people of all ages. Can we slow down importing and exporting food which can be grown more naturally and locally in the future? Can this project this way that people will make wiser consumer decision and start to cook healthier and in more sustainable way?

Examiner: Morten Lund
Supervisor: Kengo Skorick
Agnes Ahlsten

While waiting
An architectural study of the activity of waiting

In this thesis the concept of waiting is investigated as an activity and also designed for. The starting point for the thesis was the feeling that the bus and tram stops we see in our cities today are not designed to accommodate the activity of waiting, but rather to provide rudimentary shelter and seating for the lucky few first to arrive. These shelters commonly have advertising incorporated in the design to support the cost of maintaining them, economic factors influencing our common space.

Most people tend to claim they dislike waiting, yet many seem reluctant to give it up completely. There seems to be a value in the unproductiveness, the time to reflect. Waiting is one of the few activities in our society (a society in which time equals money) where complete non-action is not frowned upon.

In this thesis it is argued that the way we view waiting, as time lost, is mirrored in poorly designed waiting zones and that a shift in views and design, would give increased value to waiting.

The activity of waiting is primarily studied through texts and observational studies. By studying how people use our existing shelters and how we act while waiting, design principles have been developed and later applied to a site.

The resulting design puts great emphasis on allowing for a personal sphere and what our preferences are while waiting (leaning, sitting etc.).

By designing public transportation stops more consciously we do not only enhance the experience of waiting but we also attract more people to public transportation and by that decrease our car dependency. This thesis adds to the discussion on how we design our common spaces, what attention is given to providing for a good urban life and to what extent we let economic factors (like advertising) influence the design of our public spaces.

Examiner: Morten Lund
Supervisor: Kengo Skorick
Alexander Gösta

Modules for kids
A prefabricated building system for preschools

In this thesis a new preschool building at Kullegatan in Gothenburg is designed. The new building will be designed as a prefabricated modular building system. In the process these questions are explored:

How can ideas of the learning environment be guiding in the design of the modular building system?

How can the modular building system express individuality and wholeness within different contexts?

Hopefully the process and findings will be able to give input to the ongoing development of a concept preschool building driven by LF in Gothenburg. It is a standardized solution meant to be used repeatedly for future development and thereby ensure quality, as well as save time and investment cost.

Meetings with preschool teachers as well as professional designers have been made to understand the learning environment. A visit at Flexators factory in Gråbo was made to better understand the construction process. The proposal for Kullegatan has been developing throughout the process by sketching, modelling and evaluation.

The result questions the norm of using cuboid volume elements as modules and instead uses the parallelogram as its basic shape. This results in a common denominator that tie the building together while at the same time gives identity to each part. It also proposes a hybrid building system with parts of flat prefab elements which make it more flexible to different organizations.

Even though the proposal needs a set of design rules, and needs to be tested on different sites, the thesis shows a potential for how a prefabricated modular system can be produced in factory by repeating the same basic elements, but still be able to handle different contexts and express individuality.

Examiner: Daniel Norell
Supervisor: Jonas Lundberg

Bachelor Degree:
Architecture and Engineering

Master’s Program:
Architecture and Urban Design
Dunga is a rural fishing village located south of Kisumu by Lake Victoria. It is currently developing as an eco-tourism site and its main qualities are the lake, its wetlands, the initiatives to start small-scale businesses and the collaboration between locals.

The informal settlement of Dunga lacks adequate infrastructure and public spaces, such as drainage, sewage system, shadow and places to rest. The fast growing population has caused huge environmental problems, such as overuse of natural resources and a highly contaminated lake. This results in biodiversity loss, and questions the future of Dunga as an eco-tourism site. Much of the environmental problems are due to poverty, high unemployment and lack of environmental awareness. About 75% of the people rely on fish as their source of income, but the lake’s bad condition makes it unreliable. For a secure future the locals need to be provided with the infrastructure and facilities to create alternative sustainable work opportunities.

This thesis aims to improve public space in a sustainable way strengthening the resilience of the community, encouraging learning and creating awareness. It is also to provide the facilities for studying and working in order to stimulate growth of micro-enterprises and organizations and thereby enabling possibilities for more sustainable job opportunities. The thesis investigates which sustainable strategies and principles could benefit the local community and promote a sustainable future.

The outcome is a spatial plan describing a more accessible and user-friendly public space with eight defined interventions. One being a co-working space where people can meet, work and collaborate. The thesis provides principles for ideas of water, energy and waste management.

Examiner: Catarina Östlund
Supervisor: Anna Kazkorowska

A Bachelor Degree: Architecture
A Master’s Program: Architecture and Urban Design
Anders Jönsson

Urban intimacy
A study of constructing tranquility in the city

The city is a fast phase environment with a hectic and bustling atmosphere full of noise, stress and distractions. There are rarely any places free of charge with a calm atmosphere for sitting down in a group or alone. The typical way to escape the urban atmosphere is to go out in the nature or visit a recreational park. With that in mind; how can you create a place for tranquility in a busy urban context? An alternative space that provides a break in the urban tempo?

The purpose of this master's thesis is to explore the possibilities of creating a calm oasis in a crowded and hectic environment, with the aim of providing spaces with different levels of tranquility and intimacy. Ranging from public space to social, personal and intimate space.

The design approach has been to study spatial boundaries and layers that work as spatial filters. Spaces that enclose, creating barriers and zones with different levels of intimacy. The zones are in turn organized to create sequences between public space and intimate space. Creating seamless transitions from one zone to another where the users can find spaces most suitable for their liking.

The research of this master's thesis is implemented as a proposal for a redesign of Brunnsparken which is one of the most busy places in Gothenburg, situated between two large shopping malls. The aim is to restore its original function as an escape in the commercial centre, but using a strategy based on architectural structures rather than traditional park elements.

Examiner: Morten Lund
Supervisor: Kengo Skorick
It's funny what makes a place. A series of time slots and locations printed on an ISO A4 sheet of paper, a pipe arbitrarily stuck in the soil along the roadside.

One anthropological definition of place is the intersection of infrastructures, of paths, where the movements of people meet and they for that reason decide to stay. If it is for generations, it's a city. If for ten minutes, it's a bus stop.

Ranging from the glazed boxes of urban centers to the bare metal pipes of the countryside, what ties bus stops together is a complete sense of the utilitarian. They are part of a general and superimposed system, not really relating to location nor to human beings. As a place between places, you arrive there to get away as fast as possible.

Still, stops contain a considerable amount of meaning. In sparse locations, they are what ties a number of people and dwellings together: the spot that bears a community's name, the one placed in the middle. On a larger scale, as halts of movement, the amalgamation of bus stops is a collector of thousands upon thousands of lived minutes.

Acknowledging such as features as important, On stops finds sides beyond the purely utilitarian in a typology that is typically thoroughly neglected. In a series of architectural investigations, starting in the formal and moving towards the intuitive, the friction between human associations, objects and locations is sought for. Because where there is friction, there is intensity. And where there's intensity, there's place. And it's fun to make a place.

Examiner: Morten Lund
Supervisor: Kengo Skorick
A public home
Exploring the architectural typology to support the path out of homelessness

This master thesis explore the architectural typology as a tool for supporting the path out of homelessness and blurring social inequalities in Gothenburg. It strives to inspire a new relationship between the city and its homeless population.

In today’s Scandinavia many are forced to a life in homelessness. In Oslo young people are occupying empty municipal buildings, in Copenhagen we see an increase in young people who are living on the street, and in Stockholm EU migrants are looking for work whilst living on the street. How can we come to terms with homelessness and learn to include the ones who fall outside our picture of a good society?

This master thesis is not a proposal for social housing for people in homelessness. It puts focus on the part of the solution that lays before and after housing. It is a centre against homelessness, loneliness and social exclusion. Combining the privacy and safety of the home and the openness and flexibility of the public place this project will be a base for belonging and a pivot for social contact. It will take departure in a neglected park, a plateau on the old fortress wall in centre of Gothenburg.

The method used is based on research for design and builds on explorations ranging from rough sleeping in public to interviewing and collaborating with the municipality and the NGO’s supporting people in homelessness.

The result adds to the discussion on contemporary urban development through merging social intervention with urban infill. What effects can an architectural typology have on supporting the path out of homelessness?

Examiner: Joaquim Tarraso
Supervisor: Emílio da Cruz Brandão
Anna Kika

Sali in motion
Transformation of a public space for an adaptive reuse

The purpose of this thesis is to explore and address the disconnection between the public and the process by which places are made, while dealing with shifting conditions related to contemporary urban transformation of a public space.

Challenges concerning adaptation to the need for a more sustainable development deals with features changing in time and space regarding current and future uncertain needs. The chosen site, Sali Pazari, is located within a culturally, socially and architecturally unique urban setting in the central part of Istanbul, Turkey. It has historically and still today, been undergoing unstable urban processes, with rapid physical, social and economic changes. The lack of public spaces and access to self-expression is the point of departure.

The thesis deals with questions of adaptability, discovering the possibilities of interactive practices within architecture. Furthermore the aim is to strengthen the link between people and the use of space, to actively involve its users and collaborators.

The design proposal takes advantage of the possibilities generated by existing activities and ongoing development, occurring in the area and other parts of the city. It ranges from small additions and alterations, to interventions that support adaptive reuse and social innovation. As a set, they advocate an approach which uses the area’s rich heritage and diversity of typology as source of its continued and active enrichment in the future. Building on the history of arts and craftsmanship, the future of the site can be reclaimed by projecting its past into a new type of interactive public space.

The study is made by literature studies, context and site analysis, supported with observations and interviews, made at site, to map the broader context, the national and local character.

Examiner: Joaquim Tarrasó
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Spatial Planning
Master’s Program: Design for Sustainable Development
Anton Samsson

Informal
Designing an unconventional public space using sound

This thesis questions how we design public spaces. Looking at how people use cliffs in the archipelago or large parks, a more flexible, less hierarchical usage pattern emerges. People use the place as they see fit. Can these qualities be brought into the city center? By altering public spaces, can we encourage dialogue about what our cities should do for us?

These topics are investigated in a design proposal for the square Gustav Adolfs Torg, the center of Gothenburg's political power since the 1600's. The architecture is classicist and imposing. There used to be public punishments here. But nowadays Gustav Adolfs Torg emerges as one of few truly public places in central Gothenburg. People demonstrate here. You don't have to buy coffee to be allowed to exist here. Still, the square is surprisingly unused and suitable only to large scale gatherings. The square has a potential for a design that negotiates the needs of one person with the needs of a demonstration.

The thesis aims to transgress readings of existing relations on site, preconceived ideas about what the square should be and compositional rules. To accomplish this, a generative process using sound has been used to find a new form for the square. By mapping parameters from sounds and musical rhythms to geometric parameters, forms are created. When the forms are inserted on site, new spaces, flows and relations appear. These are developed into a design proposal.

The result is a landscape, a diversity of possible ways of being on a square. It changes a very formal place into a very informal one. A place that people can use as they see fit.

In conclusion, this thesis points to the merits of a design method where you analyse a site and a design task by inserting foreign elements into the design. Working in this way can unlock potentials that would be hard to design from a blank slate.

Examiner: Daniel Norell
Supervisor: Jonas Lundberg
Conquering the sand
Celebrating the movement of concrete structures in sand

Reynisfjara is a black sand beach located at the southernmost point of Iceland. It attracts a large number of tourists every year and is renowned for its untamed natural beauty and phenomena. This is deceptive.

“And everyone that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand.”

To encourage tourists to heed words of advice, a number of different concrete walls and volumes have been strategically placed on the beach to frame a safe pathway. Local basalt sand is used as the only aggregate for the concrete structures, resulting in a strong and durable material that highlights the carefully calculated message of the proposal.

To show local command of the site, the quote is contradicted literally, using multiple shapes and sizes of structure to demonstrate how to prevent them from moving or to expedite the movement and thus disproving the quote – proving sand can be conquered. Utilising the Atlantic Wall Bunkers as a reference, to inform foundation-less experiments, water saturation was determined to be the primary reason for buildings sinking into sand, since buildings will not sink if the supporting sand is always dry. The function of the building and its purpose determines whether you can position it on sand. If the movement is actually celebrated as a part of its function and made the attraction, sand is a viable option to construct upon. Each insertion has been specially designed to emphasize natural features, building up to a sensory crescendo, where the final building as it sinks, clashes with the powerful waves of the Atlantic Ocean.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design

Aron Freyr Leifsson
Aron Högberg

On Track
Repurposing of the Inland Track

Population on the rural countryside of Sweden is steadily decreasing, and will continue to decrease in the coming decades. The decrease is greatest among young adults and is leading to a substantially higher maintenance burden for public institutions. The population decrease also effectively reduce the communities’ capability of sustaining everything from public institutions to businesses and social meeting places.

The issue is especially relevant to many communities in inland Norrland, along Inlandsbanan (The Inland Track), where many communities suffer from decreasing- and aging population as well as a low median income. This thesis seeks a way to use Inlandsbanan as an infrastructure for a new kind of mobile architecture, making it possible for communities to share benefits and maintenance burden for a variety of programs.

The railway offers a possibility of further linking municipalities and communities together by means of shared institutions and businesses, increasing both financial support, accessibility and quality of the selected programs.

The chosen programs seeks to develop a selection of topics related to the issue at hand, including: increasing and supporting the tourism industry, supporting local production and processing of raw materials and produce, sharing public institutions between municipalities, providing local meeting places.

The end result of the thesis is a design proposal which tries to give an answer to how different programs can be translated into a mobile architecture on railcars, granting good qualities to rural life despite an ongoing depopulation and perhaps even help to counteract it.

Examiner: Moren Lund
Supervisor: Claes Johansson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
Arvid Söderholm

Reincarnation of a building
Designing with the limitations and possibilities of salvaged material

An old boatyard building in Arkösund is being demolished. It's also the end of a family company that has been working there for many generations. The thesis is an investigation in ways to take care of the material from this building – to reincarnate it. By doing this a piece of history can be kept for future generations.

The outcome is a design proposal for a wood workshop and boat storage space built only out of the salvaged material. Useful parts has been identified through inspection and measuring of the old building, to establish a material library which can be used when designing. In this case windows, corrugated metal roof panels, wood from the framework and parts of the floor of the old shipyard was used.

The aim is to inspire others to reuse in a smart way as well as appreciate qualities in the worn and weathered material. This design is adaptable to fit other buildings and dimensions of different building parts. The cutting process has been optimised in this case to reduce the amount of waste.

The preconditions of having a limited supply of parts has become a trigger for innovation during the design process. Geometry and details give new life to the material – a legacy that would otherwise be lost.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
India is known as a country of high ethnic, linguistic and cultural diversity, including a high density of tribal communities. The tribal communities are generally the poorest segments of the society, who due to their relative socio-cultural isolation have not been able or have not considered necessary to adapt to the requirements of the surrounding society. Due to their inferior position, many of them are subject to segregation and exploitation.

Education is generally seen as a key area of improving their level of development and literacy, and through these indicators, improving their rate of integration to the society. However, drop-out rates of tribal children remain high, even though plenty of schools may be available in some regions. Limited physical access to schools is considered one of the important factors contributing to low level of education and literacy. This thesis is an attempt to develop a concept of a modular school, which can be quickly established in desired location, disassembled and re-established in other locations. The design research is done by studying literature, built projects of similar kind, and by interviews and consultations in Sweden and in India, with the assessment of mobility, accessibility and sustainability factors in the Indian context.

The result is a contemporary fusion of prefabricated elements and vernacular building techniques.

Examiner: Solveig Schulz
Supervisor: Emílio Brandão

Bachelor Degree: Architecture
Master’s Program: Design for Sustainable Development
Benjamin H. Gillner

Emergency accommodation or ideal home
Making permanent usage of temporary housing

This thesis is based on the housing crisis in Gothenburg and Sweden. The Housing Board’s forecast shows that at least 700,000 homes need to be built within ten years to make the crisis decline. Homes with temporary building permit of 10 years are being planned and built today as a solution to the urgent shortage of housing. They are often small and deep apartments with poor lighting conditions with only one furnishing option.

The thesis aims to question and challenge the idea and planning of “temporary accommodation”. The work examines aspects of housing quality, focusing on dwelling usability and social sustainability to achieve long-term sustainable housing that can expand and adapt to future, unpredictable needs.

The thesis is a residential project that will address different users over time. The work is based on the idea that the building is permanent, but the site Kvillepiren, in Gothenburg, is temporary. The building consists of simple, prefabricated housing units that can change and adapt to a diversity of housing situations. The units are also designed to expand when the temporary building permit becomes permanent, or when the units are physically moved to an other permanent location.

The work is based on theoretical studies and research by design. The work also relates to the reality of ongoing projects at the site. Matters such as economical conditions, geology preconditions and productions possibilities are considered together with a developer and module-producers throughout the process.

Examiner: Ola Nylander
Supervisor: Anna Braide Eriksson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
This project is about how architecture can be used to achieve a spiritual sensation through thrilling and calm experiences. In the stressful life we are living today, we are more stuck in the past and planning for the future than we are embracing the present. We are often caught up in daily routines that are not stimulating our senses. Many of us therefore search for spiritual sensations as a conscious recognition of being alive. Some people seek this thrill by exposing themselves to fearful or exiting activities, others seek their inner calm. The combination between these will be investigated and applied in a bath house on the cliffs of Fredhäll at Kungsholmen in Stockholm.

Mainly, three tools has been used in the exploration of thrill and calm; light, shape of the room and connection to the water. The thrilling and calm experiences has been categorized into different sub-feelings; captured, falling, fear of the unknown, embraced, sacred and free, among others. This was done to be able to evaluate and describe the experiences.

The project has been designed in an explorative model based way, where each room has been created separately. The rooms have then been combined into clusters, starting with one room adding the next, finally resulting in a maze-like structure with new experiences around every corner.
The rhythm of the observer was for millennia the rhythm of the pedestrian. Moving by bike, this rhythm changes. This master’s thesis explores the spatial implications of cycling and aims to investigate architecture and cycling from a sensory point of view.

The subject of cycling was chosen due to its sustainable traits and of its unexplored architectural potential. Design for bikes today is quite uninspired and often reduced to pure infrastructural solutions.

Cycling was investigated through models, experiments and – of course – excursions by bike. The design process depended on iterative investigations and research by design. References were chosen based on the way they deal with travel, notion of speed or design for cyclists.

The project program is structures for cyclists along the bike route from Göteborg to Helsingborg. The 400 km long site was analysed to find suitable project locations and ten sites were chosen to exemplify ten possible structure types.

The architectural concept is to enhance the sense of cycling. The designs are primarily meant to be perceived in motion. Like characters in a computer game or a fairy tale the structures provide the traveller with a functional as well as a poetic experience.

The final designs are mainly presented in model, section and isometric drawing. Full scale experiments inform the shape and detailing of the architecture. Design method and experiment data may inform or inspire future projects.

Examiner: Morten Lund
Supervisor: Johannes Luchmun
Caroline Sollerhed

Next stop Gärsnäs
A journey towards a sustainable countryside living in the village of Gärsnäs

We are facing unprecedented environmental challenges, the ripple of global climate change is already affecting how we live today. Concerns for food security, promotion of sustainable lifestyles and mitigating further harmful environmental change are becoming increasing priorities. Prevalent thinking in planning promotes densification of cities as the most effective way of gaining environmental efficiencies while preserving the productivity of the countryside. Neglecting the countryside is an overlooked opportunity to plan sustainably as there is an abundance of available resources.

At a time of heightened environmental awareness people dream about living sustainably and close to nature. But how can we create sustainable countryside living and how can we enable the move to the countryside?

The aim of this thesis is to explore how the design of a new residential area in a small community can promote sustainable countryside living and contribute to a sustainable future.

Gärsnäs, a village in the municipality of Simrishamn has been studied as a case to identify design guidelines for development of a new residential area dedicated to sustainable principles and to promote the viability of sustainable lifestyles. Design direction for the proposal has been guided by analysis of the specific local conditions in Gärsnäs combined with an interview study conducted with people today living in urban centres but with an interest in a sustainable countryside lifestyle.

Gärsnäs shows real potential for a development promoting sustainable lifestyles. The new residential area promotes sustainable living by empowering residents with the means for sustainability and encouraging active community inclusion. The area is not one of isolated self-sufficiency, it is the connection with the wider Gärsnäs that builds a platform from where future sustainability can grow.

Examiner: Lena Falkheden
Supervisor: Nils Björing
Chet Baines

Dialogue in the dark
Reinstating empathy within architectural form

“By means of empathy, a great painting becomes a mirror of itself. Why can’t architecture be that painting? Great architecture would then truly mirror the species that created it.

Science sets humans apart from any other species, over our ability to look past ourselves and contemplate a reverse of roles – this is the ability to empathise. From this we have developed language, where an exchange can take place between two individuals in the form of dialogue.

We increasingly choose to immerse our lives within a blind architectural fabric, where it is not self evident that the form and its projecting geometry have been conceived to celebrate this human defining ability – the ability to empathise must be given the recognition it deserves. The frequent use of straight lines, that plague our lives, yet have no direct relation to our physical person, only through artificially devised economic efficiencies, cloud in darkness our true priorities. Architecture can do more than this for people.

“Dialogue in the Dark” is an architectural installation that seeks to physically connect with its occupants, suggesting how, with only an empathetic architectural methodology, based solely on the input of physical gestures, an interior space can be crafted. These gestures were conceived through the platform of a choreographed empathetic exchange between two dancers, designed to embody a broad consensus as to why empathy is sought and exchanged between two individuals. The physical embodiment of empathetic sentiment manifests itself in human gestures – the subtleties of body language. A platform for the appreciation of this is through dance, a powerful communicative method that projects emotion right to the back of the auditorium.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Interior Architecture

Master’s Program:
Architecture and Urban Design
Congrui Zha

Behavior, installation, city
Slow down transaction in flea market as social activity to activate Högsbo

Swedish flea markets in general often have an important role to play in daily life. This space could be a meeting place where different cultures and citizens are complexly stored. It is a place for commerce and economic exchange which supports the local economy. It provides access to cheap goods and the reuse of products supports environmentally spontaneous actions.

My project located in the corner of Slottsskogsgatan and Margretebergsgatan. There is a famous baggage flea market which just open in Spring and Summer few times each year. On south side of the location is Högsbo. The population in Högsbo has declined about 40% since 1965 to today. Högsbo has few activities in the parts planned for the residents.

Focus point comes from two books, “The death and life of great american cities” and “American urban architecture catalysts in the design of cities”.

My concentration is to provide an ambiguous public space to slow down transaction in flea market for citizens hanging out and talking with each other. I suggest a light structural installation space to fuse my project with Slotts-skogen, I prefer light volume and material to juxtapose with nature. As a result, I hope this social activity can foster a positive catalytic reaction to activate neighbourhood.

I will use Rhino and grasshopper as my digital tool, at the same time, I will make some physical models and drawings to explain my project. During this master thesis, the most important thing is never going to be the result, instead, I will show the logic from start points to final rendering.

The result will be two parts, first is my proposal on how to design installations. Second part would be how to make it reality, which will include detail drawings and structure zoom-in models.

Examiner: Morten Lund
Supervisor: Kengo Skorick
Damian Kacprzak

The Stadium

Powering the improvement of human and planet life

The Stadium is for the sports fan, the community, the city and the earth. This is the next step in the evolution of the stadium, a change in design to power the improvement of human and planet life.

The need of sustainable solutions is at an all-time high. The stadium of the future is designed as a multi-purpose solar energy producing structure, fulfilling the needs of a new home for a football club, public assembly capabilities for a community and a source of renewable energy for the city.

Designing a stadium by strategically developing the shape and movement paths, the result is space for assembly units and everyday movement to, from and around the stadium. With both having surface area for renewable energy production through solar panels that fulfils the needs of the stadium, the surrounding communities and acting as a protective barrier from the elements while improving human and planet life in an innovative multifunctional way.

The assembly units surrounding the stadium are for the city, to experience entertainment, education, and social gatherings, all accessible by walk able paths from each direction to the stadium, joining the surrounding community and improving the surrounding area. The north units and grand stands are focused on the ultra-fans, the most loyal supporters of the club, the south are for visiting and everyday supporters that come occasionally.

This thesis is to provide a new stadium for Inter Milan, improve a South-East part of Milan that has been neglected and abandoned due to a fallen commercial area’s shift in fortune that is located between two communities and new commercial area near a major public transportation route. With the new Stadium, this area will become a safe sociable place, a link between communities, and a source of renewable energy, improving human and planet life.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Knowledge is spreading through the web in countless fields nowadays. Open-source platforms transform this knowledge into practice creating an enormous power in sharing production. Factories today are no longer in one place, they are everywhere, bringing benefits to communities and the environment. How does this idea apply to architecture? “Printing” your house.

The thesis work started analysing the Wikihouse system: a completely free open-source system that allows anyone to go online download an house model and print it where needed.

Such system, a part from using an extensive quantity of material and time in the production process, has two main limitations: it is not a ready to use product and it is not adaptable for medium scale developments. This means that for non-professionals individuals the whole system is complex to understand properly and needs to be re-adapted for every project. The aim of the thesis is therefore to design a different and more design-friendly open-source construction system.

The result is an easy and ready to use building system that consumes 30% less material while reducing the production time by 80%. It is not based on the whole structure as single element but rather based on single product-like components which assembled together create bigger structures.

The system uses the Wikihouse open-source platform so now all the infos and files are under the “featured projects” folder. Being it open source, this is just the beginning. It waits to be improved from the thousands of professionals and enthusiasts. Which, one of them, might be you.

Examiner: Daniel Norell
Supervisor: Jonas Lundberg
Master’s Program: Architecture and Urban Design
Bachelor Degree: Architecture

Daniel Nordlund Hasseb
Public cave bath
A claim to transform a lost city space into a bathhouse experience

As Borås city is undergoing changes Stadsparken, the city park, is also transforming. When built in the early 80s its existing bathhouse Stadsparksbadet was a modern facility. Today it faces constructional issues and a decline in visitors. A renovation is intended to begin in 2017. I consider it important to sustain this public institution.

The site entails an interesting possibility to reclaim a lost space, being next to a hill with a never used underground shelter. This cave is the location of the proposal of the thesis.

Research for design is partly the method for the thesis, resulting in proposal guidelines. By surveying concerns in regard to the transformation I want to inform about needs and expectations of visitors. The results support a further development of the shelter site, while also indicating specific desired functions.

Many of the functions that has been exposed as being desired by this research are not included in the coming transformation. Thereby it is a solid groundwork for creating innovations in the proposal.

The acquired guidelines together with scheme of logics has guided the creation of the proposal. This includes composition of the physical environment, diversification of functions, organization of an efficient layout and considerations for usage. The intention is to gain a functional and popular yet ecologically and socially sustainable performance. As such it manages energy efficiency and measures for safety.

Besides, with Research by design the investigation focuses on ceramics. As methods to inform the design of original tile patterns it explores tessellation systems and structural geometries of polyhedrons and origami.

Development of public spaces can help shape a city image, with implications for future developments. The proposal to transform this unique site caters to the desire of the people and creates an attraction.

Examiner: Morten Lund
Supervisor: Kengo Skorick
Ellinor Eskilsson

Home alone
Investigating the one-person household typology

The one person household is the most common way to live in Gothenburg today, making up 42% of all homes. This group of dwellers is overlooked, since both the existing housing stock as well as the new production derives from the outdated norm of the nuclear family. Alternative solutions often suggest either co-housing and new ways of residing together or minimum space short term solutions, but the numbers say it all – many urbanites spend parts of their adult lives dwelling alone.

This thesis aims to investigate design for the one person household in an urban setting, without assuming that the solitude is unintended. The method has been to map the user group through statistical research, to contemplate how a new user group changes the preconditions of housing design and to understand the social bonds in a building through literary studies and previous case studies. Entering the design process, the site was analysed in regards of history, urban context, character and public space.

The result is a suggestion for a housing at the site of Kapellplatsen in central Gothenburg. Discoveries regarding the lone dweller are shown in the organization of the building and the plan layout, while the preconditions of the site inform the materiality and structure. The relationship between the living situation of the dweller, the private and communal space and the urban situation, and how these are connected to spatial and architectural qualities are the central themes.

The discussion regards positive and problematic aspects of living alone and how the range of solutions might be broadened. The thesis should inspire further discussion and research of the role of the seemingly overlooked sole dwellers in our cities.

Examiner: Sten Gromark
Supervisor: Mikael Ekegren

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Urban farming is a phenomenon that has an important contribution to make towards shaping the cities of the future. Research shows that urban farming could have benefits for sustainable development; ecological, economic and social. Due to the limited time I have been focusing on the social aspects of urban farming in this thesis.

The purpose with “Let the city grow” is to explore public spaces in cities as places for urban farming. The aim is to investigate how urban farming could integrate in public spaces in a manner that can cultivate community and redefine public space, but also to contribute to activate the public spaces that are not used, working as a catalyst.

The key research in this thesis is about the social benefits from urban farming, historical analysis about urban farming and urban space to understand why, where and how people have cultivated through history, typologies of urban farming and urban space and a case study in Gothenburg to get knowledge about why, where and how people are farming in Gothenburg. From the knowledge I got from all the research I developed a concept that meant to find sites for the urban farming projects in the central parts of the city. Later I tested this concept in the local context of Trollhättan.

The outcome is a strategy to integrate urban farming into public spaces in order to create spaces for growing identity, community and food. The aim with the strategy is to change the dynamics in the urban spaces. As a implementation part I have initiated the idea to start a urban farming project for real, together with local actors and the municipality, in Trollhättan during the city’s 100th anniversary in 2016. Hopefully this pilot project can work as a catalyst to spread urban farming in the city and by that letting the city grow!

Examiner: Dag Tvilde
Supervisor: Anna Kaczorowska

Bachelor Degree: Urban planning
Master’s Program: Architecture and Urban Design
Emily Hamilton

The Sham Museum
Bringing back ornament

Set in the picturesque suburb of Clifton in Bristol, England I am proposing a small scale art museum. The museum acts as a starting board for discussions involving context and design, local architectural analysis, and exhibition strategies. Clifton proudly boasts some of the finest examples of Georgian and Regency architecture in the UK. The existing site, a derelict 1960s concrete shell, exists as a bone of contention amongst local residents, supporting their argument that all modern architecture is terrible quality. Indeed, a recent design proposal for the site, a modern design, was denied planning permission, described as a “menace to the Clifton character”.

Inspired by this conservative mind-set, Sham Museum firmly states its allegiance to the surrounding Georgian buildings. This design proposal will seek to understand the local building context by analysing specific architectural elements, their function and their role in ornamentation. “Sham Museum” mimics these historic façades to camouflage itself amongst its neighbours.

But this is just a ploy.

Sham Museum seeks to ensnare visitors by adhering to their archaic attitude regarding architecture. The aim of this is to ease visitors into the museum, then gradually out of their comfort zone, challenging them with concepts of modern art and indeed architecture. The central hall of the art museum serves as a starting point to this trap with the arch chosen as an architectural symbol to exploit.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
Everyone has bad days: sickness, stress, pressure, worry and loneliness; these things will mess with people at every stage of life. Sometimes, people might have thought about a getaway from their everyday life to find a better place where those bad feelings could be released. However, there are usually obstacles in terms of time, money and energy in the way of choosing a long journey. Therefore place that is closer home, more convenient to drop in will probably be a priority.

This thesis is about to introduce a healing environment in a dense city site in Gothenburg. It is different from the traditional thinking of therapy building. A new form language is generated on purpose of specific activities and their connection. 12 popular therapeutic activities are chosen out and classified in an amount of “bubble-like” room structures. Various spiritual experiences are based on the interactions between the visitors and the created architectural environment. The “healing bubbles” also give visitors opportunities to meet each other, share their experiences and learn together the lessons of feeling better.

The architecture benefits to the possibilities of different meeting moments that may bring excitement to people. One challenge of the design is to show an example of dealing with infill development in an already dense urban setting. The goal is to simplify the possibilities to work with similar cases in any other dense city site, and raise the discussion of, by making architectural inventions in a new perspective, caring people’s mental wellness in early stage.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Emma Gellerbring

A place to belong to
Creating community spirit in Hammarkullen by re-designing common space

As human beings, we need places where we can build social relations and networks, to create a feeling of belonging. Today there is a lack of these kinds of meeting places in the transition between the public and the private sphere. The notion of the common space is generally limited to practical functions but has a potential for new meanings and to become a place for social interaction, collaborations and exchange.

The aim of this thesis is to explore how common spaces in a Million Program context, with Hammarkullen as a case study, can be transformed in order to strengthen the sense of belonging for the inhabitants. The large-scale building typology in combination with issues of segregation and social exclusion generates many social problems in the common spaces. There is a duality between the anonymous character of the buildings and the colourful identity of the area, and also a lack of possibility to influence the space.

The methods used are literature studies, site mapping, observation and spatial explorations. This thesis is carried out within the research project Learning Lab Hammarkullen, which also provides knowledge from participatory workshops arranged in the area. The result of this study is a set of design tools for providing new common spaces and adding new spatial qualities into the existing structure.

The design tools could be further developed and evaluated through a dialogue with tenants in the area and in collaboration with local actors; providing inspiration for the housing company and for future development of the area, as well as being applied in similar contexts.

Examiner: Joaquim Tarraso
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Architecture
Master’s Program: Design for Sustainable Development
Ena Sredanovic

In synergy
An architectural pursuit for integration

The number of refugees entering Europe, in search of safety and in search of a better life, is continuously rising. Sweden continues to be one of the main recipients of asylum applications, but the problem of housing shortage, the country has been facing, impacts on the opportunities of the newly arrived to successfully establish themselves in the new society.

The purpose of this master thesis is to explore ways architecture influences on social integration and contributes in making people feeling safe and welcome in a foreign setting. By blurring the boundaries between public and private and by introducing a variety of spaces with different accessibility levels, it aims to discover strategies to promote social interaction and in that way ease the establishment of the newly arrived refugee tenants into the Swedish context.

After the initial phase of literature reviews, interviews and study visits, the concept was formed and the dialogue with the target group was established. The dialogue and participation offered a critical reflection upon what has be done so far and allowed the development of the final project proposal.

The final design result is a proposal of a housing complex, shared between students and youth refugees in Frihamnen area in Gothenburg City. The aim is to translate future tenant’s needs into a combination of private spaces, providing them with accommodation, and public spaces providing them with cultural, educational and social developmental opportunities.

This thesis contributes to the general reflection around refugee accommodation and offers a permanent solution as an alternative to temporary ones. It also questions the role and responsibility of our profession when it comes to social change and aims to prove that the process of social integration can be facilitated with adequate design.

Examiner: Joaquim Tarraso
Supervisor: Emilio da Cruz Brandão
Erika Alatalo

Rethinking low-cost schools in Pakistan
Schools as a model for sustainable development

The need to mitigate climate change and environmental degradation is forcing the building industry to rethink the way buildings are designed and built. At the same time there is a need to improve people’s lives by reducing poverty and improving equality, and a key element of this development is education. In this context schools can be catalysts that not only educate in the usual sense but also promote sustainable building.

This thesis studies the design of schools buildings in Pakistan and aims to find ways in which they could be made more sustainable. The analysis is based on schools of The Citizens Foundation (TCF), a Pakistani non-profit organization. The aim is to make education more accessible while reducing negative environmental impacts and keeping costs low. Moreover, the design of the schools affects development in Pakistan in a wider scale, and a positive social impact should be strived for.

This thesis is a continuation of another thesis by the same author that studied how the thermal comfort and natural ventilation of TCF schools could be improved from an engineering perspective. Both theses are based on a field study of existing TCF schools. During the field study traditional buildings and reference projects in Pakistan, Bangladesh and Iran were also studied.

The analysis focuses on four themes that have been identified as the design strategies that can make the greatest impact: passive design, building materials, water management and community involvement. The main result is guidelines that TCF's architects can use when designing new schools, and the results can be used as a reference for other projects as well. A revised design of a TCF school demonstrates the guidelines, but the aim is not to design a school for a specific location but instead to inspire and to generate further discussion.

Examiner: Inger Lise Syversen
Supervisor: Catarina Östlund
Evelina Peterson

Touching ground
An outdoor integrated preschool in an inner city context

Preschools are among the most space demanding services within central city districts, and proves a challenge in contemporary planning. We know, however, that the possibilities for children to play outdoors can largely affect their well-being and development. Today, when children spend more time in preschools and less time outdoors, the outdoor environment connected to the preschool becomes more important than ever.

The purpose of this thesis is to investigate how the design of a preschool can affect the quality and usage of its outdoor spaces. The investigation focus on Majorna-Linné, a district in Gothenburg where there are few available gaps in the existing environment, giving little space for new preschools.

To gain a comprehensive view of the challenges that comes with designing an inner city preschool, this study focus on the perspectives of three different actors; children, preschool teachers and planning and administration offices. The different perspectives are brought together to form a preschool concept that aims to (1) fulfil the needs of the children, (2) support the daily activities of a preschool and (3) be functional in its larger context, including the social and natural environment as well as the organizational structure found in a district.

The outcome is a preschool system that brings together the design of both indoor and outdoor spaces. This is done through small room typologies that can be combined in different ways, adapting to the site conditions as well as the needs of the users.

The design is tested and developed on a site in Majorna-Linné, but could be placed anywhere. Through its small scale and adaptability, the design gives an idea of how we could develop accessible and interactive spaces for children, while still keeping the outdoor space open to the neighbourhood.

Examiner: Joaquim Tarrasó
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Architecture and Engineering
Master’s Program: Design for Sustainable Development
Fia Niklasson

Stable stable
Durable and functional environments for horses and horse people

Equestrian is one of the major sports in Sweden with about 500,000 practitioners. Today many riding schools and stables are worn out and in need of renovation or even new buildings. At the same time the working conditions in traditional stables are neglected and have not been updated for a long time. A renewal of the building stock may hopefully lead to improvements in that area.

The purpose of this thesis is to design a riding school, modernized in function as well as in expression, an equestrian facility with the best conditions for both people and horses. The project includes a series of buildings and outdoor areas needed for the activities. Another aim was to strive for a durable and easy maintained environment with materials that age with dignity.

To find inspiration and knowledge a number of reference projects have been visited. Existing riding schools as well as recently built stables and equestrian facilities, innovatory in different ways referring to technical solutions, working environment and horse keeping.

The outcome of the thesis is a design for a medium sized riding school in Eklanda, Mölndal. The project challenges the traditional form of similar buildings. Recent research and experiences of horse keeping and working methods has been taken into consideration as well as aesthetic and functional ideas from the process. Some important issues are light and views that have influenced the design of both interior and exterior spaces. Daylight and sight lines contribute to a better room experience, but also to a safer and more convenient work environment.

This thesis demonstrates the great potential for improvement in this area, but also that it is a complex task where many interests need to be weighed together.

Examiner: Sten Gromark
Supervisor: Mikael Ekegren

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Fredrik Söderstedt

Built to last
The robust, the adaptable

There seems to be a general consensus that an urban mix in function is something to strive for. However, transformation of one function into another has more than often showed difficult, costly or even impossible. In a society where short-term planning, maximum economic outcome and a sustainable approach are confronting and contradicting each other, this thesis suggests architecture has been too focused on the program and short-term use instead of the long term-quality and feasability of the physical spaces. The purpose of this Master Thesis is to propose a way of planning for the unknown, investigating and showcasing how robust and generic architecture can be adaptable enough to host and endure programmatic changes at different levels. The program mainly contains different kinds of dwellings and offices but also through its flexibility other functions suitable for the urban location and decided by the future. Methodically, a prototype is developed and tested to endure different criterias of what a robust and adaptable urban building should be. By doing scenarios, the system is evaluated and changed to fit the requirements. The result is the prototype implemented and transformed into a design proposal on a site in central Gothenburg. By showcasing the advantages with robust and adaptable structures, this thesis suggests what the term “built to last” could mean and therefore discusses different aspects of sustainability. It is a comment; and could hopefully inspire or provoke to future debate; on how we plan and build our cities of today and for tomorrow.

Examiner: Sten Gromark
Supervisor: Mikael Ekegren

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
In the medieval town of Visby, within the town wall, there is a poorly used site in need of development. Visby city centre is a part of the World Heritage, culturally valuable, and worth preserving. There are high restrictions on how city planning and architectural design may be expressed within this area. Since the 18th century, the part within the town wall of Visby has basically been fully expanded. New buildings have been given space after one, more or less, comprehensive demolition. Over the years, city-densification has been done from a viewpoint of specific needs and ideals. The site, Södertorg, is still to be densified since it is one of the remaining undeveloped open areas within the town wall.

Residential housing integrated with a modern square is requested from the Municipality of Visby. The challenge lies in how to build modern dwellings in this sensitive area. To answer this question I have, among other methods, been working with physical models to obtain a sense of volume and to find spatial qualities. To adjust new proposed buildings to the adjacent cultural environment requires great consideration and respect for the existing buildings, townscape and the pattern of traditional courtyards of Visby. The tradition of high architectonic-, crafts- and material quality is of great value to pass on. My goal is to create buildings that are adjusted to the historical surroundings but still demonstrate the design of our contemporary time.

This project illustrates one of many possibilities to develop this site, by showing modern dwellings located in the historical context of Visby.

Even though the history of the site is pointing backwards in time, it is still aiming at our contemporary time and towards our future, giving the project a clear direction forward. So, how to face the challenge of taking historically structures and buildings into account without compromising the modern design?

Examiner: Ola Nylander
Supervisor: Björn Gross
Hampus Larsson

Returum

A knowledge and activity centre focused on cyclical resource management

People in our society are consuming more resources which is creating an increasing pressure on the Earth's ecosystems. The planet's capacity will eventually not be able to sustain our demands, and we will have to rethink our perception of waste and products.

This thesis investigates how to create a concept of a physical meeting place which strives to create a new approach to waste and products in Vänersborg, Returum. Through connecting agents, education and activities that focus on up-cycling, redesign, repair, recycling and reuse, Returum aims to support a transition into a more circular and sustainable Vänersborg. This work intends to inspire Vänersborg municipality and to show that they can play a key role in the transition to sustainable development and reduce the environmental footprint.

Throughout this thesis studies have been done to understand how Vänersborg municipality works regarding sustainable resource management today. Potential agents and their activities have also been identified as they together can pollinate each other in Returum and reach further up the waste hierarchy. The investigation is based on literature studies, site visits, dialogue and meetings.

The result is the concept of Returum which consists of a Design Framework, Program and Design Strategy, Location Strategy and Organizational Strategy. The concept has been implemented into the Timjan house in Vänersborg to showcase how Returum could look and work. The design focuses on pedagogical and cyclical building solutions with the ambition to increase the knowledge and awareness of sustainable resource management.

Returum is a new type of public meeting place which contributes to a more robust local community and closing the loops of resources.

Examiner: Lena Falkheden
Supervisor: Emílio da Cruz Brandão
Hanna Holmgren

Link center
Promoting networking for students and entrepreneurs

Today, there is a need of building 28,000 dwellings in the Gothenburg region solely to meet the demands of the young adults who currently lack housing. A shortage of office space in the city is also a fact, meanwhile the creation of small companies is increasing. Therefore, there is a request of smaller office spaces to keep up with the business development. Could these two challenges merge in one, united solution?

Through literature studies, research on existing projects, case studies and interviews, this master thesis investigates how a home for a student can be turned into an office space for entrepreneurs, and on the contrary, depending on the current need. These units live up to the demands of the intended residents, with the basis of the most current principles of today’s research. They are linked together creating a centre which promotes networking between students and entrepreneurs.

Since both students and entrepreneurs demand a low rent, the centre needs to be built to a low price without decreasing the quality level. Therefore the units will be prefabricated volume modules that could be built in a factory, meanwhile the groundwork is made on the plot.

This master thesis wants to open up for new discussions treating how we can live and work. We do not know for certain what the future holds. Therefore it is important to design houses that can interact with the future needs embracing new patterns.

Examiner: Ola Nylander
Supervisor: Björn Gross

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Hospice in Biskopsgården

Hospice is a place to host people who are in their latest period of life. It offers palliative care which aims to help improve life quality for both guests and their families. Unlike hospitals which the cure of disease take first priority, hospices put more focus on human's inhabitation and social interaction needs.

The aim of this thesis is to design a hospice space following hospice ideology. A homely place to provide necessary support from all aspects for people in this special time. A space offers chance to rethink about life and talk openly about death. A space tries to inspire trust and help maintain life's dignity.

This thesis is mainly based on a research by design method. The work starts with literature study, study trip, interviews with both hospice workers and designers in order to help me understand the context. To achieve design goal, three aspects are identified as focus points during the process. Functionality: a space offers efficient support for palliative care. Belongingness or home like feeling: a space tries to create a welcome atmosphere and give priority to guests' privacy. Building's integration with site's landscape: using the building to help strength users' connection with nature for a nice healing environment.

The outcome is a place not only supports the needs of palliative care and helps guests maintain their life quality, but also helps relatives reduce pressure and give them a better memory of this period.

Examiner: Peter Fröst
Supervisor: Christine Hammarling
Iris Mourouti

Building Components
Transformation in the neighborhood of Bredfjäll, Hammarkullen

Public living and private life and their balanced coexistence is a precondition in the urban environment. However, built environment does not always support their simultaneous expression, forming a rigid whole. But what does this mean for the user?

In an environment like this, Hammarkullen in Göteborg, where the residents have created a strong sense of community through their social activity on a casual and formal level of participation, this thesis addresses the issue of the transformation of the million homes Program areas, which for several years they have been part of a general discussion and academic evaluation and research as planning visions which generated socially challenged areas.

The thesis, through research by design tries to articulate a transformation strategy which could continuously be adapted to the needs of the user via the soft system of the scaffolding system. The goal is to propose a more holistic approach, regarding the urban and building scale, their evolution through time and the inclusion of the residents in the construction process. The steps of this reformation, from demolition to the organization of the scaffolding system, are defined by expanding circulation in order to create the spatial preconditions to support the character of the community.

Connections between activity nodes create a secondary circulation system based on the social dynamics of the community and the scaffolding system comes to accentuate this network, while being at the same time a building component of structural importance and the means of expansion of private, communal and public space.

This investigation highlights the important role of adaptable systems in the transformation process of rigid and environments and can possibly offer a universal transformation system with contextualized characteristics.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Architectural Engineering

Master’s Program:
Architecture and Urban Design
Great design is in the details, it is on this touchable scale that the characteristics of a material can be fully experienced. Be it the striped edge pattern in a sheet of plywood, the structural flex in a thin rod of steel or perhaps the subtle grain pattern of a birch veneer. 

By applying architecture and engineering to the furniture scale, investigation of details and materials will be at the core of the process. Through the design of a furniture set of three objects, this thesis aims to investigate the aesthetics and behaviour of wood, and apply it to object design. Furthermore the thesis will, for these three objects, investigate the nature of an aesthetic relationship and how a balance between connection and individuality can be achieved in a set.

This thesis will work on understanding the behaviour of a wood panel membrane. Unlike the vast majority of shell structures, the key here will not be finding a stable design but rather to explore ways in which to promote deformations in the structure. Through investigations and tests a skin of wood can then be designed to control and program the response when interacted with, as well as play with ways in which this relates to the aesthetics.

This process is then concretized in the form of three seating furniture pieces for which the target placement can be a hotel lobby. In this designed set aesthetics, comfort and ergonomics all will heavily depend on the Programd features of the skins.

Examiner: Jonas Lundberg
Supervisor: Daniel Norell
It's common for people to meet others everyday when at school or at work. In their spare time people meet through different activities like going to the cinema, going out to eat, going to the gym etc., all of which are activities that cost. But, there are several situations in one's lifetime where one is involuntarily alone, like being on parental leave, sick leave, unemployed, self employed, retired etc. These situations are also when one is on a budget, making it harder to go out and meet people. This leaves the library as the only public space to be. But libraries are not always designed nor that permissive to different types of socializing activities.

In this master thesis I have investigated how the library can be updated to be able to provide for different ways of meeting people and have tried to answer the following questions: How can architecture help to include and make people meet? How can architecture provide qualities to a space making people feel welcome, seen and as a part of a community? How can architecture attract more people to rediscover libraries as more than just a space for a knowledge through books?

Since the Uppsala City Library was the library I visited during my maternity leave, I have used it as the point of my departure. The end result has therefore been a proposal adapted to and placed in Uppsala, at Uppsala Centralstation due to it's massive flow of people. My main path of investigation has been through research by design. I have also done study visits and read literature and studies to further guide me in my investigation.

Although the choice of site and the proposed solution could be questioned I believe that the most important thing when solving these types of problems is to design public spaces that can be used for different types of socializing activities all year round.
There is an increased longing back to nature in our industrialized society, where the cities are getting denser and denser. It is important for all people, and especially for youngsters, to be outdoors and to get away from the digital screens and enjoy nature. Realizing that nature is the vital foundation of our lives is crucial for creating a sustainable development.

“Urban forest” contributes to this discourse through an investigation about how architecture can promote nature in an urban environment, how nature can be integrated with the building and how the scout culture can be developed in an urban setting.

The outcome is a design for a scout cabin in the city that will introduce the natural world to youngsters and strengthen the connection between people and nature. It is important for showing how the urban life can connect to nature in a sustainable way.

In the scout cabin youngsters will learn about nature and its importance. The method is learning by doing, through creative activities. Their discoveries should encourage them to explore nature both in the city and out in the woods. By experiencing nature first hand, youngsters will increase their motivation and knowledge to live sustainably.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
Jingjing Zheng

I am present
Attention to the non-visual beauty in my everyday spaces

If architecture is the science and art of buildings, I realize that we are far away from the artistic aspects. The thesis is to look for the artistic approaches to architecture, and based on the yin-yang concept, seeing the scientific and the artistic are two complementary forces.

Being present is the starting point of the exploration. When I realize the moment I am indeed present in a space, both physically and mentally, the sudden awareness triggers my desire to express what it is, and look for why it is so. It is rooted in daily experience, and leads to the choice of site — my everyday spaces, such as my apartment and school. It helps to explore the invisible, by live presence, not by hypothesis or abstract imagination.

Interdisciplinary is applied by fully involvement of visual art and literature. Text, drawings, models and multimedia are experimented in artistic ways. It refers to how writers and artists work with these tools to trigger our experience, as well as to visualize and materialize an idea. The themes of exploration focus on smell, sound and usage. The structure of the project is based on chapters, and each chapter has five stories.

After the exploration, the combination of artistic media and architectural tools, such as plan, section drawings, I gain a better understanding on the dynamic interconnection between the rational and the emotional. However, I found that it is urgent for the empowerment of art. See art as techniques, as triggers, for expression and communication, in order to approach architecture based on a holistic understanding.

Examiner: Morten Lund
Supervisor: Johannes Luchmun

Bachelor Degree: Architecture Design
Master’s Program: Architecture and Urban Design
Joakim Sätterman

Alsike monastic village
Vart jag mig i världen vänder

Since 1964 the old school building adjacent to Alsike parish church has functioned as a convent for up to three Lutheran sisters. In the tradition of monastic hospitality the convent however is home and a sanctuary for many more than them.

For nearly 40 years the sisters have been helping refugees seeking a sanctuary in their struggle with asylum authorities. The work is currently more relevant and needed than ever. Together with a small group of other volunteers the sisters have formed a vision for expanding their activities in order to form a monastic village.

The purpose of this thesis is to present a contemporary version of a monastic village.

With meetings and interviews the current and future requirements of the sisters and other tenants are mapped. The contextual connections addresses monastic references (contemporary and historical) as well as the existing cultural landscape and the convents specific work with refugee reception.

With inputs from meetings and research the thesis carries on with an initial elaboration of the site layout that then zooms further in detail on specific buildings in plan, section and models.

The final result presents a proposal of Alsike monastic village, which enables the sisters to develop their work and enhances their voice and impact on the public debate.

In addition to presenting a physical modern interpretation of the monastic typology the thesis discusses the need for the monastery/convent as an opposing voice and a sanctuary in modern society. It showcases an alternative integration project that helps newcomers, of different backgrounds and beliefs, to establish themselves in the Swedish society.

Examiner: Ola Nylander
Supervisor: Hanna Morichetto

Bachelor Degree:
Architecture and Engineering

Master’s Program:
Architecture and Urban Design
Johan Gustavsson

Salmon off the grid – visitors centre
Is it possible to re-assemble the Norwegian salmon farming industry?

It has been said that the salmon is to Norway what the panda is to China: an endangered national symbol.

So, what do we do?

Completely removing the farmed salmon from the environment it’s about to destroy is one option.

This project is about setting the stage for the public. Creating an easy to-reach setting for visitors that can help raise awareness surrounding the Norwegian salmon industry while introducing some tried and tested features that could help save it.

A land based salmon farm is a massive structure with huge water tanks, pumps and pipes. It’s impressive by sheer volume. Is there a different way to utilize these volumes, use them as lighting? Let them shape acoustics? Use them to create rooms?

The building consists of a set of tours from smolt (young salmon) to cooked meal and the processes treating and recycling waste and energy.

The building is also exploring where industry demands and logic meets a design that is usable as a uniting public location and “catch your own salmon”-beach restaurant.

Since there is no emissions from this plant it’s located in the centre of Slemmestad that is scheduled to host the title of cultural capital 2020, this is answered by a public outdoor stage in the center of the building.

Visitors will be able to educate themselves, enjoy performances and eat actual sushi with salmon that comes fresh out of the farm just minutes ago.

Examiner: Morten Lund
Supervisor: Mikael Frej

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
The dissolution of the Soviet Union completely changed the military-political situation in Scandinavia, and left the Swedish coastline de-militarized with earlier restricted areas opened to public access. The emptiness of these areas are unique, unpopulated but filled with traces from recent times of military activities.

Related in scale and cost to the large civilian building projects in Sweden at the time, such as the nuclear plants and the housing programs, a current problem is what to do with all the superfluous military buildings and areas from the Cold War-period.

The material leftovers and the narrative of the Cold War is both extensive and complex; it’s a heritage of state power and secrecy, born out of crisis. Like the medieval city wall, it tells a story about collective fears and huge investments of labour.

Galterö in the outer southern archipelago of Gothenburg was up until the late 1990s a heavily militarized island and the main fortification against a sea based invasion of Gothenburg. Constructed in the mid 1960s, Galterö Battery was a coast artillery base following the logic of the Cold War-mentality: fully nuclear protected and hidden deep within the granite.

Today, the bunkers and the post-military landscape serve as witnesses to historical processes that are far from over. I am mapping this terrain and the subterranean structures of Galterö as the first part of my master thesis, and give three different proposals on how to relate and make use of the structures in the second part. I believe that the contrast between the 50 year old concrete constructions and the surrounding coastal landscape, never attacked, can highlight the experience of an unspoiled nature while offering insights to parts of our modern history.

Examiner: Morten Lund
Supervisor: Mikael Frej
Jonas Berg

Sprout Living
Greenhouse co-living for startup entrepreneurs

The lack of housing in Sweden also includes co-housing for startup entrepreneurs, a phenomenon that has evolved in recent years internationally and is also facing a great demand nationally. This form of housing, also called co-living, focuses on community and sharing economy to create social and professional synergies.

The nature house concept, founded in Sweden by Bengt Warne in the 1970s, basically means housing within a greenhouse structure. Besides a warmer surrounding climate, a typical feature is to produce energy locally in terms of recycling of sewage, food production and electricity. This concept is still in strong development and so far it has mostly been applied on single-family housing.

Sprout Living is combining the nature house and co-living concepts in order to create a new sustainable housing typology. It is based on the program of a current application to Vinnova regarding financing a commercial project with similar ambitions, called Tech Farm. Sprout Living is based on parallel design and literature studies, as well as current research and knowledge that is not yet published, generated by experts from the application of Tech Farm.

The result is a building in the coming urban development of Frihamnen, Göteborg. A lamella shaped volume, fitted into a residential block, consists of two elevated dense housing units wrapped in a greenhouse structure. Open greenhouse areas between and on top of the housing volumes create spaces for communication, social activity and cultivation.

The project examines the intricate relations between private and public, movements and meeting places which a concept such as co-living demands. It also examines and discusses degrees regarding off-grid housing, and other aspects of the nature house concept applied on an apartment building situated in an urban setting.

Examiner: Ola Nylander
Supervisor: Björn Gross
Industrial integration
Transforming the industrial riverfront of Gässlösa

Borås is a growing city with a heritage of textile production. The city aims to focus the population growth to most central areas which creates a demand of new central land to develop on. Here the central industrial areas could be an opportunity to create a functional integrated city, but also to make the industrial river-front more accessible. In the discussion about the mixed-use city the industry tend to be forgotten, even though it is an important function of the city.

This master thesis explores the possibility to mix industry with the city and to which extent it is possible to integrate industrial businesses with housing and other functions.

The purpose of this master thesis is to investigate how industry can coexist with a growing city, being an important part of the mix-use city, and explore how these environments can be developed. In this regard the industry compatible with the city is discussed as well as the Swedish planning and building law that has strict regulations on mixing industry with other functions, especially housing.

The thesis is focused on Gässlösa, an industrial area in the south of Borås, situated along the river Viskan. Connectivity, accessibility, industrial heritage and functional integration are main issues that are analysed and later addressed in the strategies on how to develop the area. The outcome is a design proposal on how to transform the industrial river-front, with Viskan and the existing industry as the cornerstones of the development and revitalization of the area.

Examiner: Joaquim Tarrasó
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Spatial Planning
Master’s Program: Design for Sustainable Development
Accelerating urbanisation and demographical transitions are currently overturning the capacity of the planet and urban societies to provide sustainable living conditions for its inhabitants. The metabolism of our built environment and urban lifestyles fail to reassure individual and societal needs, while resulting in detrimental externalities. Humanity hence need to transcend the current ways of residing into a more sustainable living place if we are to succeed through our time's closing window of sustainability.

This study argues that a leverage can be found within the unsustainable living space of the urban residence. Based upon a theoretical development of interdisciplinary research, qualitative interviews and socio-spatial explorations, this study has conceptualized models and socio-spatial frameworks to advice for an alternative and more progressive design approach. A promising potential is found in the capacity of a meso-domestic living place, an application of collaborative residing that might afford quality of life through a more sustainable use of residential space based on accessibility rather than ownership.

Keywords: sustainable development, sustainable residential space, sustainable living conditions, urban residing, home, socio-spatial affordances, meso-domestic living place.
Josef Abrahamsson

Dalslandsstugan 2.0
Resource-efficient housing inspired by the 19th century Swedish building culture

Since the 18th century the traditional timber log cabin called Dalslandsstugan has been an symbol building type for the region of Dalsland, Sweden.

Because of building regulations and the new lifestyles of people living in Dalsland today, no new examples of this building type is being built.

In an attempt to re-introduce the building into the landscape of Dalsland, there was a competition arranged by the municipalities of the region during the spring of 2015. The aim of the competition was to create a new version of the old design that could house a family of four.

Inspired by this competition, this thesis explores how the old and the new can co-exist in a single building and also asks the question of what can be learned from the past Swedish building culture in terms of ecologically sustainable building practices.

During the process, both an analysis of the original design from a cultural, structural and spatial viewpoint has been made, as well as an attempt to reinterpret this in a contemporary context.

Research and design have been practiced in alternating steps throughout the thesis, influencing and informing each other.

The thesis concludes that the original design of Dalslandsstugan has many ecologically sustainable properties that concerns mainly the clever and efficient use of materials that could be reused in new buildings or reintegrated into nature. This should be an inspiration for us in a time when the use of natural resources of the earth is higher than its biocapacity.

The thesis resulted in a design proposal that contains both the structural as well as the aesthetic character of the original design.

Examiner: Lena Falkheden
Supervisor: Björn Gross

Bachelor Degree:
Architecture and Engineering

Master’s Program:
Design for Sustainable Development
Co-design is about embracing the fact that all people are creative, and if given the right tools everyone has the ability to take part in a discussion and express their thoughts. As a given right in a democratic society co-design is needed in the planning process to reach a social sustainable development (Sanders & Stappers 2008). Therefore the purpose of this master thesis is to involve a representative group of women in the planning process of densifying the area in which they live in. The focus will be safety issues and how the surrounding environment and buildings can be planned to enhance the feeling of safety. The goal is to experiment with the co-creation processes to approach the question of gender and safety issues.

There is an on-going planning project for densification at Siriusgatan, which is situated in Bergsjön, a suburb of Gothenburg. There are several actors involved in this project, the main ones are Familjebostäder, Okidoki arkitekter and Mammaforum.

Through three workshops we have together experiment with architectural elements in relation to safety issues. This is important since security issues are considered problematic in the area and a part of building in a sustainable way would be to consider the perceived safety as a parameter for designing (Trygghetsundersökning Östra Göteborg). Regarding issues of safety, women are more likely to feel exposed to violence and unsecure situations and therefore this thesis will focus on women in planning.

The result is five design criteria as a response to safety issues that are specific for the area established together with the women. This thesis will hopefully contribute to enhancing their commitment and increasing their possibilities of being able to effect their close living environment.

Examiner: Catarina Östlund
Supervisor: Emilio Brandao

Bachelor Degree: Architecture
Master’s Program: Design for Sustainable Development
Kajtek Turalski

S.M.M.S.
Semi manufactured module system

Natural and man-made disasters occur every year with about 400 natural disasters and a dozen wars around the earth effecting around 149 million people. The aim of any help-relief effort should be to rebuild permanent homes as quickly as possible. However much of the current sheltering provisions are inadequate both when it comes to the strategy surrounding the rebuilding process and the functions of the structures themselves. With regard to economy, time and function the current sheltering provisions are lacking. The time-line from disaster to rebuilt permanent building often takes 5 years, during this time there is a high risk of slums being created. Beside that there is the economic impact of such which there is loss of income from those effected. Hefty loans for the rebuilding provisions. But the worst is the function of the systems that often are inhospitable lacking in security and isolating. The effected often have to do much of the work themselves but get hampered by intervening expertise “help”.

In this master’s thesis I explore the possibilities of using a module-system that I have invented as a means for shortening the rebuilding process lowering costs and relieving the effected. The S.M.M.S is a semi manufactured system which means that it consists of, easy to put together, building blocks that can build small units or large systems. The high factor of flexibility moveability manageability in the S.M.M.S allows the user to build the structure by himself and ensures that the user can tailor the building according to their specific needs be it cultural or other. Thus ensuring higher living standards, security and maintain social networks. As a case study I have chosen a worst case scenario that has shown itself in the aftermath of the Haiti earthquake. I showcase the use of the S.M.M.S. and how it could work with regard to time, economy and function.

Examiner: Dag Tvilde
Supervisor: Joaquim Tarraso

Bachelor Degree: Architectural Engineering
Master’s Program: Architecture and Urban Design
Kalle Christian Malinen

The cultural centre Abborren
A study of the prerequisites for a cultural centre in Tullslätten in Kalmar

The subject of this master’s thesis is a possible cultural centre on the lot Abborren, in the town of Kalmar. The municipality of Kalmar decided that it wanted to build a cultural centre on this lot and this thesis investigates the prerequisites for this. The thesis consists of two parts, where the second part is a consequence of the findings done in the first part. In summary the two parts are answering the questions “Why?” and “How?”, that is why should a cultural centre be built here and how should it be done? The lot contains traces dating from the 17th century all the way up to 1983, and they play an important role in Kalmar’s history. Careful investigating and planning need to be done to ensure that these buildings and spaces are not overshadowed or otherwise damaged by new additions, so that they can continue to be a part of Kalmar’s history, to show Kalmar’s transition from a medieval fortified town to a modern, open city. The first part consists of an analysis of the lot, and of the concept of cultural centres. Using the DIVE analysis the buildings and spaces on the lot are inventoried, and the role of the lot throughout history is explained, focusing on its prerequisites for new architectural additions. In addition four different cultural centres in different parts of Europe are studied to see what their specific roles are, how they work and what Kalmar can learn from these centres. Based on conclusions drawn in the first part, the second part tackles the subject of how a cultural centre could be built on the lot, to ensure that the centre becomes a vibrant meeting place of different cultural activities, enriching the area. Three different tactics are presented and discussed, and a suggestion of how a new cultural centre could be created is presented. Five areas are in consistent focus.

Examiner: Solveig Schulz
Supervisor: Solveig Schulz
Karen Høstmark

There are a lot of good people around
An exploration of public space and marginality

The thesis focuses on how people on the margins of society are excluded from the public realm and pushed to neglected spaces of the city; a development driven by neoliberal planning, and a global competition between cities to attract resources, people and capital. The notion of public space and its purpose is central, framed as a space of comfort. What happens if we discuss the purpose of public space on other terms, using the concept of Public Domain, described as a place where “[…] an exchange between different social groups is possible and actually occurs” (Hajer and Reijndorp, 2002:11)?

The aim is to analyse if and how people on the margins are being excluded from the public, by looking at a case from Bergen and to develop new strategies for how design professionals can create inclusive, public spaces.

The exclusion of a marginalized group from public space in Bergen is investigated through interviews, mappings, daily programs and studies of planning documents. Based on the empirical investigation and theory focusing on public space as an experience and visual medium for information, design strategies are developed.

The studies of Bergen show how planning, as part of a strategy to strengthen Bergen’s identity, have led to the exclusion of a marginalized group from places in the central city they previously used. While this exclusion and following public debate has contributed to making the marginalized group’s situation more visible, it has also created new areas of conflict in other parts of the city. The design strategies show an example of how, by looking at the public space as an experience and a visual medium, one can create spaces that are more inclusive.

Examiner: Björn Malbert
Supervisor: Julia Fredriksson
In society of today an increasing number of us are given the possibility to reach a high age. With that comes a growing challenge in how to build for an aging population – in other words, how do we want to build for ourselves in the future? Going to myself, I have always dreamed of growing old close to the sea, but I continue to wonder if it will be possible. Will I one day sit alone in a house, too expensive for me to keep or too big and empty to have for myself?

This thesis explores the opportunities for senior living in Mollösund, Bohuslän, a community that is in many ways characterized by its proximity to the sea. It deals with the challenge to add new architectural elements to enable elderly to live all year round, while simultaneously preserving the strong heritage of a fishing village with cultural areas of national interest.

Testing out solutions physically and digitally has been the main tool to create an inspiring home environment with possibility to experience the surrounding nature even as the body starts to weaken. Historical research has been important to find elements to bring further into the new architecture in Mollösund, as well as to connect to the use of the site today and the Municipality's overall aims for the development of the area.

There is no universal design, but the proposal shows that even small scale architecture can deal with universal issues. Architecture in close relation to history and based on local qualities, builds a home for well-being that the residents want to take care of. BoSund serves as a bridge to the landscape, but not the least as a bridge for social interaction with possibilities for new friendships in old age.

**BoSund**

Senior housing in the archipelago of Orust

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**Examiner:** Ola Nylander  
**Supervisor:** Jonas Carlson

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**Bachelor Degree:**  
Architecture

**Master’s Program:**  
Design for Sustainable Development
Katrin Lysvret

Creating a process
Tackling rural depopulation by collaboration with viable and creative individuals

This is an awakening call! To rural municipalities struggling with depopulation. Look to the highly viable and inspirational individuals and leave the waiting for industrial big guys be for a while. The tiny house movement is an ever growing trend that attracts both solitary wanderers and families in search of simplicity and who see no future in building a home on large mortgages. It is here and now offering opportunity to create prosperous conditions.

In the small but extra ordinary rural village of Uddebo both solitary wonderers and families finds sanctuary. A place where they find they can build a future away from the demands and pressures experienced in society today, and instead be part of a closely collaborative community. This is now hindered by shortage of affordable housing.

The proposal for Uddebo is to produce Tiny House as an initial activity to set development for new housing in motion. At the same time recognizing the demand for affordable housing brought on by speculation in housing as well as a stressful society.

As architect I engage myself in the developing process of this Tiny House project to explore how my role can help the process and the people wanting to create a more simple life for themselves. In a series of meetings we start a productive dialogue with actors involved.

Through engagement in the Uddebo Tiny House project and other rural developing projects I've found that the aims for growth through more creative, environmentally friendly lifestyles in rural municipalities is hindered by the regulated process for building, speculation in housing as well as out of date assumptions about demands on small town living.

I will illustrate opportunities for applying alternative and sustainable developing processes by extending collaboration.

Examiner: Sten Gromark
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
This master thesis suggests new buildings for a scout organisation that enhance the scout spirit in the building process and celebrates the forest. The scouts are curious, they want to learn, experience and they want to do it together in a sustainable way. Therefore the main part of the structure will be built by the young scouts themselves with wood from the nearby area.

The location of the project is at a scout camp in Kragenäs nature reserve area by the sea in Bohuslän archipelago. The 160 ha large camp area is owned by the Gothenburg scouts and can host up to 4,000 guests from different regions and countries. However, this area lacks housing supporting activities during precipitation for a larger amount of people, which prevents its fully potential during cold seasons.

To provide shelter for the scouts a large structure is proposed with both cold and warm zones. The cold shelter is intersected by warm spaces mainly used for sleeping. The cold area functions as meeting space for scouts to interact, an area used for activities in any weather condition.

This thesis started by investigating systems built with local material, without screws or nails. The chosen structure is built of components with slim wooden poles assembled in a reciprocal grid. The reciprocal system's components require minimal preparation of the chosen material. To test how the system was understood and responded to, a small scale workshop, where young scouts used this principles to build a structure was held.

The result is an idea how scout organisations can use architecture as a tool to develop their activities together, be creative of how to use space and promote their camp area.

**Examiner:** Morten Lund

**Supervisor:** Kengo Skorick
Klara Resare

A village house
Designed by the inspiration of the season’s cycle

This thesis project is a village house for public meeting. Where the design has developed around the season’s and the sun positions cycle, to give the villagers public spaces that interact with the season's changes and the importance of the sun-hours of the site in Sweden's Northern inland. Working with the particularities of each facade.

It is situated in Liden, a small village with the population of ca. 260 inhabitants. A small village but serving for ca 1,500 inhabitants in surrounding villages, as a region-center in the municipality of Sundsvall. Therefore a lot of services is provided from the municipality, but there is a need for a public building for meeting up, have a big party, give courses or get information as either visitor or inhabitant. A Program that his thesis is working with.

My inspiration for this project came after living a couple of years in Switzerland. Coming from a small village in Sweden I was fascinated to see how architecture developed in Switzerland's small villages. Triggered by the fact that the architecture often was very clear in expression of new technology and shape, I started to play with the thought on how a project like that could be realized in my home village Liden. Where the villagers passion for nature and climate got a central figure. How could an architecture that's inspired and shaped by Sweden's north inland look like?

The position and the shaping of the building have been decided after sun tests, looking at shadows and radiation. With the idea that the building should take care of most sun hours and still cast as little shadow as possible at the surrounding.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design
Kristina Nenzén

Waving home
An insertion that instils a sense of belonging in the occupants of a North Sea oil rig

One could argue that home is composed of moods and experiences that can be tied to the dwelling, but it also belongs to places and contexts; places that have gained significance over time, by events. A person relating to home, to a place, touches her most inner and personal layers.

The importance of home shows itself in that it is mostly linked to positive emotions; like security, belonging, expectations and freedom. Negative emotions linked to the home is usually about the threat against, or the lack of positive emotions. This project studies the concept of home when one’s home really is elsewhere.

In a Floatel, workers live weeks on end, having left their homes on land to work for the oil industry in the North Sea. Some work physically to extract crude oil from the seabed, some washes oily overalls, others work in the background to ensure that the ship stays in a safe position. All play roles in a big machinery that balances and tame nature.

Life in this place is in many ways drawn to extremes. Everyone is incredibly bound and dependent on the other’s function. Meanwhile, the insight of other’s being is almost non-existent, and opportunities as well as places to break away from everyday life inadequate.

Only in one place is a grain of possibility currently being offered for temporary residents to understand the context they are in: The Dirty Coffee Shop. In this small space work and leisure hours coincide, an exchange between different working teams can occur, and ultimately an understanding of the other’s situation can emerge.

Through the system from an architectural reference, where te structure helps the use to gain a sense of belonging to a new context, the Dirty Coffee Shop is developed into a coherent structure that transitions between open and intimate spaces, introducing previously closed off areas of the platform for new groups. Which ultimately enhances the feeling of connection on the site.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
WHAT HAPPENS BEHIND THE WALLS OF THE CORRIDOR?
Storytelling predates the written word and has been essential throughout history in all cultures; to educate, to learn from other people's mistakes, to help us understand the world through someone else's eyes. Today one of the few public buildings that allows us to interact, discover new stories and share thoughts on old ones – without being consumers – is the public library. Nevertheless, in our increasingly digital society, the way we use our libraries is changing. Less books are being borrowed and read, leading to more libraries being shut down, especially in rural areas. However, there is a big group of visitors going to the library for other reasons, not affecting the amount of books borrowed.

In Sweden, the most common solution to the absence of a library is a “bokbuss”, a mobile library, consisting of a van or bus filled with books. Although this is an excellent way to provide people with books, it lacks the social qualities of a library. In conclusion – we already have means to provide people with books; this thesis aims to provide people with spaces for stories.

The program has been laid out through research on social activities focused on stories, whilst the spatial qualities are designed through iterative explorations and studies, including proxemics as well as lighting and materials.

The outcome of this thesis is a set of single space units, each providing the setting for a specific type of story or conversation, working either as a solitary station or as part of a combination of several different units, creating an inviting scene for sharing the experience of a good story.

Examiner: Morten Lund
Supervisor: Johannes Luchmun
A church is a very specific building, created with volume, materials and light for its characteristic use: devotion, worship and afterthought. This use is deeply rooted in the room and moreover also in many people. A transformed church creates a tension between what is meant to be done in the room and what is actually done. With this tension as a starting point this thesis aims to look at how a church can be transformed within a Swedish context.

In the rest of Europe sold and converted churches is already a common phenomenon in the cityscapes. Almost all of the churches in Sweden are owned by the Swedish Church. They have a strong background and big influence and most churches are still in use. Their investigation Gemensamt ansvar lets us know that the organization is struggling with a diminishing number of members, among other things this will eventually lead to redundant buildings. In the first chapters of Gemensam ansvar it is stated that people's relationship to churches are getting weaker, but most people still do not want them to be closed or torn down. Something new needs to be done.

Churches have a strong background as meeting places. Entire villages or districts met here, people got important civic information and a chance to gossip. Natural meeting places are something always sought after in an inclusive city. It is possible to through a transformation keep the church open for everybody, give people a better relation to the Swedish Church and the church building and renew its status as a meeting place?

This thesis investigates the possibility to turn Vasakyrkan in Gothenburg into a market by exploring things like movement, material and light. To benefit the Swedish church a space in this market will be kept for worship, and space to practice social welfare work will be added. Hopefully this will add to the discussion of how we can use churches in Sweden in a new and inclusive way.

Examiner: Inga Malmqvist
Supervisor: Anna Braide Ericsson
Linda Hutchins

Defined by shadow
A daylight design study within a residential context

This Master Thesis aims to investigate an immersive integration of daylight into a residential context, to explore how light and darkness – and the tensions in between them – shape the structure itself and the ways one lives within it. The project aims to elaborate a daylight program and to explore means of reaching desired lighting targets through the use and development of passive architectural daylight methods. It intends to revisit, and perhaps redefine, conventional lighting standards and to promote an architecture that advocates the integration of daylight into the every day of life lived within it.

The result and the final goal is to implement the findings into the design of a building, a daylight-tuned dwelling, that is in harmony with its surroundings and its users. A building that encourages to live with light and that enables an active dialogue with its surroundings and the natural rhythms of life.

The design proposal aims to tell a story of the visual perception of space that alters with the pace of daylight. It is a story that is predictable while at the same time truly variable, thus very fascinating. Defined by shadow is the story of a static structure that comes alive through the integration of daylight. It is the design of a divergent space that has a divers set of spatial qualities, activated and enhanced by the ever changing surrounding lighting situation.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
Good health and well-being is one of UN's 17 Sustainable Development Goals (SDGs) that came into force on 1 January 2016. One of the targets for this goal is to achieve universal health coverage and ensure access to quality essential healthcare services. As architects we can contribute by designing high quality healthcare buildings that are based on the concepts of healing design.

The research on healing design has identified a number of key concepts to consider in the design of healthcare facilities. Among these concepts are cultural identity and community involvement in design. Architects can work with these concepts by using a participatory design method to include users as co-designers of their future environment.

The objective of this master's thesis is to explore how a participative design approach can be used to develop a design proposal for a new emergency department at Kolandoto Hospital, Tanzania. This is done through a series of workshops conducted with a group of medical staff at the hospital during an eight-week field study. The design of the workshops is based on a literature review of the field of research concerning participatory design.

The result of the field study shows that, in an international development context, a participatory design approach can be particularly useful in the early stages of an architectural design project. An important experience is, however, that it can be time consuming to introduce this method in a new context. For projects with a limited time frame it is therefore advisable to continuously evaluate the added value of a participatory design process compared to a, often shorter, conventional process.

Examiner: Peter Fröst
Supervisor: Christine Hammarling
The bio building
Bio inspired design at Ågårds mill and saw

Bio inspiration has been long present in human history, by creating structures with bio morphological characteristics, systems inspired by natural processes, and patterns of nature used for aesthetic purposes, thus enhancing our senses and fulfilling our needs.

Our innate biological connexion is manifested by perceiving and processing, information and meaning of natural elements and types of environments, the way we live, think, feel and act is a reflection of these perceptions.

The rapid urbanization, evolution of technology and prioritisation of economic aspects, create an artificial culture which is detached from nature conceiving buildings and humans as protagonists of the environment instead of a part of it.

This thesis aims at creating experiences, which could change the view of “being in contact with nature” into “being connected to nature” physically and mentally. Using bio Architecture as a teaching and inspiring tool of reconnection with natural systems, creating a regenerative built environment.

In order to achieve healthier designs and a healthier sustainable culture, it is necessary to interconnect nature, architecture, and technology.

In the presented work, a bio inspired design is proposed for an eco tourist destination in the south west of Sweden, biomimetics and biophilia are the tools for synthesizing an architecture which is in tune with nature, the proposal incorporates censorial and biomorphological elements for the site design, and zooms in to “the bio building” an eco cottage which explores biomimetics with biophilic qualities, the building is intended to produce a new breed of eco tourists that could take this experience home, and see as a possible future “The bio era”.

The work ends with an open discussion of how a bio inspired future could look like.

Examiner: Krystyna Pietrzyk
Supervisor: Krystyna Pietrzyk

Bachelor Degree: Architecture and Construction
Master’s Program: Design for Sustainable Development
Lu Jijie

Atmosphere and brick
An exploration into the atmospheric potentials of bricks

Space is defined by matter. The atmosphere that people feel is realized by the geometry of space and the use of materials. Brick is both old and new a material that has great potentials in conveying different atmospheres.

In this project, four selected themes of atmospheres are chosen as examples of the possibilities of brick design. The four themes are in two pairs, Excitement and Calm, Respect and Fear. Individual studies on each atmosphere are carried out before they are put together in a designed sequence as a specific way of experiencing these atmospheres.

The method here is to define these themes first with references and descriptions, then extract prototypes (in terms of space and material) for each themes before combining the space and material and arrange the four different atmospheres in a sequence. Through the whole process, the connections between bricks and spaces are the most crucial parts in order to achieve certain atmospheric themes. Physical models play the most important roles in these studies.

The project will be presented with a conceptual building featuring four atmospheres. The relations between these atmospheres are also discussed in the proposal. Details and process of each atmosphere are presented respectively so that one can feel each atmosphere without disturb.

In a broader discourse, the project contributes to the studies about the connections between human emotions and physical materials.

Examiner: Morten Lund
Supervisor: Kengo Skorick
Riverfronts embody important elements of city’s spatial structure creating space for recreation, mobility, parks, biodiversity and social interactions. Due to rapid urbanization and densification trends in contemporary cities reclaiming and improving these areas as public spaces remains critical.

Örebro is a growing city. The river, Svartån, occupies a 1 mile stretch through the urban area. It is a valuable asset for the city, but it is still underutilized. Life beside and on the water should grow stronger. Located in the heart of the city, where the railway, a wide approach road and the river intersects, the site forms an important area. Long left underdeveloped, the site is currently a neglected traffic space cutting off the river promenade. The municipality wants to develop the area around the railway in the city center and among other things improve the links across and along the river at this site.

The master’s thesis examines how a new riverfront can give life and movement and become a first step in reintroducing interaction with Svartån, the city’s largest public space. The ambition is not only regeneration of an undervalued area, but also to exploit the full potential of the riverfront for the benefit of the city.

This project propose improvements along the water and a new riverfront segment. It will link the two sides of the river and the new culture quarter being built east of the river. The intervention will be more than a connection, it will also create a new urban environment above the water with a kayak and canoe rental service. A great number of residents could potentially benefit from the site being developed into a long and seamless river promenade and a new destination. A new riverfront area could also play an important part in re-establishing connectivity between residents and the river, which has has gradually been weakened in the recent four decades.

Examiner: Dag Tvilde
Supervisor: Anna Kaczorowska

Bachelor Degree: Spatial Planning
Master’s Program: Architecture and Urban Design

Ludvig Holmberg
Transforming Svartån riverfront
Environmental challenges and the lack of sustainable environmental management are evident all over the globe. Developing countries are more fragile to environmental effects due to their high dependency on natural resources together with existing problems as poverty, water scarcity, political conflicts and low adaptive capacity to climate change.

The lakefront in Kisumu, Kenya, struggles with several environmental challenges, where most problems are caused by human impact. A lack of environmental awareness together with a need for livelihood possibilities is the main reason for ongoing environmental degradation. Existing activities damage nature but are at the same time essential for people's livelihood, due to the high level of poverty and lack of employment opportunities.

The aim of this thesis is therefore to investigate current environmental challenges connected to unsustainable behaviour at the lakefront, on Luangni Beach. The aim is furthermore to explore and test how a design proposal can deal with environmental challenges at the site, strengthen the link between people and nature and introduce new environmental friendly income possibilities.

The study is performed through literature studies and eight weeks of field studies in Kisumu. The proposal consists of a master plan over Luangni and a description of related elements. The ambition of the thesis is to influence ongoing development plans, to emphasise and highlight sustainable development, where existing activities and resources are utilised.

Examiner: Catarina Östlund
Supervisor: Emilio Da Cruz Brandao

Bachelor Degree: Spatial Planning
Master's Program: Design for Sustainable Development
Maria Hult

Buoyant experiences
Reactivating the waterways

When the citizens of Gothenburg were asked how they wanted the city to be improved for the upcoming 400th jubilee, the most common answer was the ability to come closer to the water. Gothenburg has a long history involving the water surrounding the city, but since the harbour trade along the canals stopped and was moved to new industrial harbours along the river, the activity on the waterways disappeared. Today the water surrounding the inner city centre is barely used at all.

The purpose of this thesis is to make more use of the canal and moat of Gothenburg and to bring people closer to the water, as well as making people feel the sensations of being on water. The design aims to integrate the water into the public space, to make use of unutilized quaysides and to enable an experience of the city from a new perspective, close to the water.

The thesis is an investigation of how to use the liquid nature of water as a major quality, and how a space can change when populated with people. The design utilizes the buoyant properties of water, how the size and shape of an object makes it react differently when subjected to a load.

The investigations and design result in floating structures that can be moved to different locations on the waterways. Three different public platforms, or individuals, are created. They each have their own specific properties, which enables one to have different kinds of experiences of the water. In a larger context, the individuals can be connected to each other to create larger configurations or paths along the quaysides.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree:
Architecture and Engineering

Master’s Program:
Architecture and Urban Design
Sweden tops the statistics both in Europe and the world as the country with the highest amount of single person households (Höjer, 2014). This is not a sustainable development in terms of resource consumption and could possibly have an impact on our social well being as well. Are swedes the most lonesome people or are there other sides to this story? According to a study made by United Minds, there is today an increased interest in living together with other people, but strong social norms as well as prejudices about this kind of living is still hindering the expansion of shared housing as an alternative.

This thesis focuses on the more informal form of co-living, where a group of people share an apartment or house, usually designed to fit the needs of a nuclear family. It investigates various aspects that impacts shared housing arrangements. For example, other than the physical aspects, soft values such as communication, trust and privacy also play an important role.

The project is developed through methods of participation and a research for design approach. Explorations are made, with workshops as the main method, to find the links between social values and physical spatial arrangements.

Literature studies are used to place the project within a larger societal context. The findings from the research and explorations have been used to develop a tool in the form of a game, for co-design through dialogue. The tool is in the last part tested on three different cases and design processes are started.

By lifting the subject and promoting the design of shared housing, this project wants to challenge people’s perception and find a new approach and ideas on how to develop it. Shared housing could be a starting point towards a more diverse housing market that reflects the needs of various groups of people.

**Examiner:** Lena Falkheden  
**Supervisor:** Emílio da Cruz Brandão
Mariann Grundvall

Hemp built

Industrial hemp is a strong and fast growing crop that has been re-discovered in later decades for many important uses; one of them being in building insulation applications such as hemp fibre wool, hemp battens and hemp-lime. The hemp crop is said to hold many environmental benefits, including being soil purifying, largely carbon sequestering, durable around moisture and naturally resistant against weeds, pests and fungus. It can thus be grown and used without chemical treatments. There are already industries developed around different types of hemp-based insulation and lighter structural building products in other European countries but the production and development in Sweden is in its infancy.

Based on a few different technical criteria I am in this thesis work exploring the main hemp building applications used and if they still can be considered environmentally friendly when they are combined with other additives in industrial processing. I am also comparing properties with conventionally used insulation; other bio-based as well as petrochemically derived products and looking at if special considerations and/or adaptations are needed in a Swedish climate.

My investigation generates three wall suggestions incorporating different types of hemp insulation. One of those will later be applied to a house design that has been developed together with a client. My main question formulation is the following: which wall alternative involving the use of hemp as insulant will be the more sustainable option in a Swedish wet, windy and cold climate and which will best suit my client’s house. Apart from the learning experience the aim of my work is to try to give a contribution to a further development around these promising building products.

Examiner: Krystyna Pietrzyk
Supervisor: John Helmfridsson

Bachelor Degree: Architecture
Master’s Program: Design for Sustainable Development
Marie Caroline Peris

Let’s talk about architecture instead!
A way to talk about architecture with non-architects

We are all living in a house or an apartment, going to work or study in buildings; running, reading, dog walking in parks. Architecture personally concerns each and everyone. But architecture is so present around us that we simply forget it, we just don’t see it anymore.

This thesis develops an alternative approach that can be used to motivate non-architects being more engaged and take part in the discussion regarding the field of architecture. Because architectural speech can very often sounds gibberish to let’s say everybody except architects, this approach emphasise a step by step participatory process using different supports.

The purpose of this master thesis is to elaborate an approach that can be used to induce an understanding and wake up a interest about architecture among non-architects. In order to do so I design visual documents: hand drawings illustrating various topics linked to architecture. These drawings along with tales and poetic stories are presented to an audience during a participative workshop. An open discussion begins to take place among the participants. People start sharing personal experiences and develop together a more conceptual understanding of the topics debated.

The content of the workshop discussions is then analysed, in the same way that a scientific experiment would be conducted. I call external viewers in the process to test if my approach answer the problematic: How to make the non-architect relate more to architecture?

This thesis works on demonstrating that an easy and sensitive approach based on personal sensations, feelings and memories provoked by playful illustrations and stories can emphasise a unconscious absorption of different concepts and tools rather than a direct (and laborious) explanation.

In the long run, aware and motivated users and clients can be the force of the architecture discipline, supporting the architect in her or his objective to design an architecture more sustainable, beautiful and comfortable.

Examiner: Krystyna Pietrzyk
Supervisor: Julia Fredriksson
Martin Login

Sitting on a gold mine
An exploration into alternative rediscovery of mining heritage in Dalarna

The Dalarna region in Sweden has a history of mining that spans over a thousand years. The mines have been the backbone of the Swedish economy during large periods of time and were central to the communities built around them.

Today, there are more than a thousand historical mines in the region. A few are remembered and visited, but most were forgotten a long time ago. Overgrown openings in the landscape are seemingly all that is left to tell the story of labour in the forests of Dalarna, until you look deeper.

The Östra Silvberg mine is one of the oldest silver mines in Sweden, possibly having been established as early as the 8th century. After being intermittently mined down to a depth of 250 meters, the mine was closed and abandoned in the 1920s and has since then flooded.

In recent years the mine has been rediscovered by divers, who explore the underground passages and wooden structures preserved by the vitriolic water.

This master thesis explores a potential development of the Östra Silvberg mine with a design that programmatically supports the already present informal bathing and diving activities.

The proposal consists of three buildings connected by a path. Using the subterranean spaces of the mine as a point of departure, the design aims to convey a story through a sequence of space, material, and colour.

Examiner: Morten Lund
Supervisor: Johannes Luchmun
Shifting expectations
Exploring the hidden potential

Today as the rapid urbanisation increases, the challenge for our profession is planning and designing cities to meet the urbanisation in a sustainable way. Stockholm estimates a population increase of 20% until 2030. Thus the planning focus is on mixed-use densification and promotion of walking, bicycling and public transport as ways of transportation in favour of the car. This presents a shift in transport hierarchy as well as increased pressure on our public spaces as more people will live on less land than ever before.

I believe a sustainable city is built through its public spaces as it is here all citizens has the possibility to meet and interact. However there are still monofunctional, passive and underused spaces in Stockholm with great potential. By shifting expectations on how we use public spaces today I believe it is possible to explore the hidden potential as drivers of social interaction.

One of these spaces is the quay area of Norr Mälarstrand – a centrally located waterfront by Riddarfjärden. Historically with an important function in the district but today it is disconnected to its surrounding neighbourhood and primarily used as a parking space for cars. The ambition with this thesis is to develop design guidelines on how the quay area of Norr Mälarstrand could be reProgramd into an public space that meet the needs of the contemporary city.

Examiner: Dag Tvalde
Supervisor: Joaquim Tarrasó

Bachelor Degree: Spatial Planning
Master’s Program: Architecture and Urban Design
Mia Callenberg

Hidden stories and urban values in Zanzibar
History and heritage based regeneration of Ng’ambo: A pilot study of Mapembeani

Zanzibar on East Africa’s Swahili coast is the place of Stone Town, an old city centre and famous UNESCO World Heritage site. The large residential area called Ng’ambo just east of it consists of narrow winding roads and one-storey Swahili houses, and a new master plan is underway to increase urban qualities and meet the needs of the island’s growing population. The rich cultural heritage is an important component in this process, and there is a need for pilot studies to see how this can be implemented in practice.

In Ng’ambo there is an area called Mapembeani, where one of very few open public spaces is found in the otherwise very dense urban tissue. The place has a long history of being a playground for children, and the name actually means ‘at the merry-go-round’ in Swahili. Through a pilot study of Mapembeani, this thesis aims to exemplify how history and heritage can be used as a driving force and source of inspiration, based on tangible as well as intangible values. UNESCO’s Historic Urban Landscape approach is used as a support, striving to integrate cultural heritage in the ever-evolving historic cities instead of stopping the development by the creation of isolated historic districts.

The thesis work commences with ten weeks of minor field studies in Zanzibar, and is carried out in collaboration with the Department of Urban and Rural Planning of Zanzibar. It results in a design proposal for Mapembeani, including a new urban structure, the design of the open space and new a public school and library building.

To give the preservation of the history a deeper meaning, it has to be merge with contemporary needs and involve the public. It is not about preserving history for the sake of history, but to create new urban values and increased quality of life for residents as well as visitors.

**Examiner:** Inger Lise Syversen  
**Supervisor:** Catarina Östlund
Michael Ghersetti Fabiansson

Detour
Channelling human flows at Saltholmen pier

Saltholmen is the arrival and departure point of ferries going to Gothenburg’s southern archipelago. Located only 30 minutes from the city centre by public transportation or car, and easily accessible by bicycle, it is a popular and well-connected seashore. It is an environment where people of different ages and backgrounds meet under equal premises to spend time at the seaside or for trips to the islands.

However, the path from the tram to the cliffs and terminal area reminds of a bottleneck, squeezing together tourists and commuters walking or biking on the narrow sidewalk in a muddle of flows and speeds.

The existing terminal area was originally built around a hill that was blasted and removed in 2007, making space for the construction of 114 parking lots. This erased the natural boundaries of the terminal area, leaving it as an undefined space with few frames or clear directions. Saltholmen pier is a gate to an adventure and should embrace and facilitate the procedure of arriving and departing.

This master thesis investigates how to create a new ferry terminal area at Saltholmen pier that offers clear direction going to or from the ferries. It strives to find a balance between natural guidance, conscious detours and quick stops before boarding.

The main aim is to underline the preparations before departure, and qualitative phenomenon such as clarity of circulation, connectivity and reasons for detour.

Other aims are to bring back the necessary boundaries and well-defined qualitative spaces of the terminal area, and to present a design proposal on how to channel human flows and make them co-exist, and on how to allow social meetings and experiences to take place at Saltholmen pier.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
Miriam Ároch

Bridging generational gaps
Designing for meetings between preschool children and seniors

With a more individualized society the intergenerational models of living and sharing are today not very common and the lack of contact between generations is also emphasized by the tendency of age segregation in our society. Gothenburg is in the future facing a growing and ageing population with needs but also resources. In parallel the vision for a dense and mixed city of Gothenburg 2050 increases the need for services, homes, meeting places and new ways of sharing. It is time to ask ourselves how we can make use of our different resources in order to create a more sustainable society. Could a concept of meetings and sharing of spaces between groups be a way of using our social capital and at the same time creating more sustainable neighbourhoods?

This thesis investigates how different groups can co-exist and interact between generations in the everyday life, focusing on small children in a preschool and seniors. It looks at how architecture can enable new synergies between generations by pushing the present models of integrating different groups and activities under the same roof into more sharing and contact.

The methods used in this investigation are literature studies, interviews, study visits and diagrammatic and spatial investigations.

The result of this investigation is a design proposal of a co-operational building with an integrated pre-school and senior home focusing on the shared spaces.

This investigation is a way of understanding and looking at how architecture can meet the needs of two different groups in society in particular, and be inclusive and create contact between groups in general. It explores how architecture can create bridges between generations in the everyday life.

Examiner: Joaquim Tarrasó
Supervisor: Emílio da Cruz Brandão

Bachelor Degree: Architecture
Master’s Program: Design for Sustainable Development
In light of environmental challenges architecture is facing, wood is no longer regarded as outmoded, nostalgic, and rooted in the past, but increasingly recognized as one of the most promising building materials for the future. Recent years have seen unprecedented innovation of new technologies for advancing wood architecture.

The 300th years anniversary of Gothenburg was celebrated with the Gothenburg Exhibition with many new buildings. One of them was a lookout tower that was placed on the hills of Johanneberg overlooking the city. Today the tower is long gone but a bit of the foundation can still be found telling the story of what once was. The 400th anniversary will take place on 2021 and therefore this master thesis proposes to build a new lookout tower for the exhibition at the same location as the previous tower was situated.

The thesis is based on a method of research by design. The design project started out with an analysis of context, history and a reference studies but also through hands on digital fabrication of a landscape model in wood with an industry robot, KUKA 150. Through understanding the mechanics of the robot, communicating with the robot, writing a definition that automate the process of generating machine-code and finally running the machine with a milling tool I got an understanding of pros and cons with digital fabrication.

The thesis investigates if digital fabrication and a clear logic between material behaviour, detail of assembling and overall structure can create a finer grain in wood architecture. In the design the thesis has benefited from the freedom of mass customization through the close link between parametric modelling and digital manufacturing.

Examiner: Daniel Norell
Supervisor: Jonas Lundberg
Ninja Westberg

Safe in school
When architecture tackles bullying

Stress and stress-related illnesses affect a huge part of our population where companies fight an increasing number of sick-leaves (Wallin, 2016). Mental ill-health does not only affect adults but is also found among children and youth (Währborg, 2015). During childhood, stress is often connected to school situations, where one of the main stressors is found in bullying (Reimgård, 2015).

Within 10 years a 1000 new schools will be built in Sweden (Teknologinstitutet, 2016), it being a large investment the topic of school design is therefore important. The World Health Organization (WHO, 2016) states that “a health promoting school is one that constantly strengthens its capacity as a healthy setting for living, learning and working”, which makes me question; how can architecture contribute to a healthy school setting? How can architecture reduce bullying?

The purpose of this thesis is to investigate the relationship between architecture and bullying in a school environment, to find the hot spots where bullying happens and look into what changes can be made to prevent future behaviour. Furthermore, it aims to raise awareness of the problem and highlight the possibilities within architecture.

The thesis is based on research about school environments and bullying, providing a background and overview of the topic. A study visit and interviews with teachers, students and school developers have brought a practical view on the work. A sketch process including models, drawings and computer modelling has resulted in a design proposal for a new primary school in Gothenburg, rooted in the research and showing an example of a physical environment where bullying is less likely to happen.

Examiner: Sten Gromark
Supervisor: Mikael Ekegren
Oscar Gillkvist, Viktoria Henriksson, Emil Poulsen

Digital wood
Design and fabrication of a full-scale exhibition structure in plywood

Wood has always been a common building material in Sweden, where both the nature and the timber itself have provided a source of inspiration for Swedish artists and architects.

Now with the use of modern technology and new treatment methods, the boundaries are pushed for how this conventional material can be used to unleash new creative potentials.

The possibilities of digital fabrication help us as designers to stretch the domains of timber construction. With full scale experiments, a representative model of wood properties and details can be studied. Plywood has many times before been used for temporary structures in architecture, mainly because of the relatively low cost and availability. Plywood is often seen as a perfectly flat sheet material, free from otherwise common properties of timber such as imperfections and grain direction. However, plywood is actually a diverse material with inherent dynamic associated with the tree is once came from. This is something that is rarely seen in contemporary plywood design but could be emphasized and more accessible through computational design and digital fabrication.

Temporary structures belong to a hybrid typology that fluctuates between art and architecture and keeps up with the ever-changing building trends. Thanks to their short life span and small scale, short-lived structures have become vehicles for testing out new ideas and progressive building technologies — playgrounds for architects to build architectural prototypes unburdened by high construction costs and long-term social, cultural, and economic impacts on the environment.

Through investigations, full-scale experiments and digital tools this thesis seeks to explore new perspectives of programming timber in the field of architecture and design. In collaboration with our sponsors a temporary structure shall be designed and built for the “Tomorrow’s Wood Production” venue which shall function as a gathering place and visual label for visitors, while exploring new unexpected ways of materializing wood.

Examiner: Daniel Norell
Supervisor: Jonas Lundberg
Philip Hedberg

Explore the water
A study of how to use change of water level in architecture

In this thesis the aim was to create an architecture that inspires people to get a closer relationship to the water in the Gothenburg harbour. A bath and the expansion of the Skeppsbron harbor was the result of my investigations.

Gothenburg is a city with a long history connected to the sea and harbour. As many coast cities, the sea is the reason of Gothenburg's existent. Trading, shipping companies and heavy industry have ruled the docks of Gothenburg for many years and the harbour was not for the people but for the big companies.

In the last couple of decades Gothenburg's dockyards started to close down and the harbour started to change. In preparations for Gothenburg's 400 jubilee the city of Gothenburg did a survey of what the people of Gothenburg wanted to change. On the top of the common denominator was getting closer to the water.

To create a personal relationship to the water in the harbour I have worked with an architecture that interacts with the change of water level. Changing space with the help of a liquid medium that can change the visual appearance of a space, yet physically it remain unchanged. The richness of going to the same place over and over, yet having different experiences due to the weather conditions is fascinating to me.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree:
Architecture and Engineering

Master's Program:
Architecture and Urban Design
As a result of the rapid development of technology the distance between the consumer and primary products have gradually increased. But, today many people are questioning this distance and a counter-reaction has begun to grow inside the conscious consumers.

The discussions concerning meat, whether to or to eat it or not, is infinite. Food Retrofitting is a project focusing on turning people into conscious and informed consumers regarding meat. To respect the meat is crucial in order to value it. Respect is gained by knowledge. Knowledge is key to turn into a conscious consumer.

Food Retrofitting reintroduces the rare sight of identifiable meat and enlighten people about Swedish meat production of big domestic cattle. Through a creative design process the investigation, of how an architecture solution for this could appear, a building for meat production emerged. Food Retrofitting is a transparent building, which exposes the story of Swedish meat production. It is a hub for a mobile slaughter, a butchers shop, charcuterie production and a restaurant that constitute the story of the building. Food Retrofitting brings a, today hidden, industry back into the light.
The Swedish mountain hiking tourism has seen a distinct increase in popularity during the last couple of years. Many existing cabins are being developed and expanded for the sake of increased comfortability but according to a recent study conducted by STF (the Swedish tourist association), there is an explicit request among younger visitors for the simple and self-arranged mountain experience.

The two trends point in different directions and an interesting question spawns around whether a genuine dwelling experience in this harsh environment really be achieved from a comfortable Jacuzzi in an all-inclusive tourist station? This proposal for a stay-over cabin suggests an acceptance of the less comfortable for the gain of authenticity.

The thesis investigates the possibilities for a collaborative and sustainable building process that takes into consideration the sensitive environment in which this cabin is located. It suggests a specific site within a region of interest, after the evaluation of different criteria.

It also suggests a way of implementing the shape-making effect of wind and snow into an architectural feature. Additionally, the thesis deals with the notion of balance and proportions.

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree: Architectural Engineering
Master’s Program: Architecture and Urban Design
Our cities are full of abandoned buildings that have lost their purpose due to change in demand. In a society that's always changing, following political, economical and technical progression, the tabula rasa strategies of the past isn't the only answer. In the post-industrial society of today, reusing buildings is a widespread strategy to create attractive and exciting urban environments.

Similar to the post-industrial society, the post-military society following the end of World War II and the Cold War, deserted war structures offers great possibilities of creating new exciting architecture. In Sweden, as in major parts of Europe, the physical leftovers from periods of war are extensive. Even though these structures carry history that makes them interesting, they often stand abandoned and unused. How can one add value to these buildings, without losing their identity? This is a relevant question whether the building is renovated, transformed or expanded.

An old anti-aircraft tower was chosen as a case study. Exploding the tower into its base components and investigating the parameters that define them, together with the site and city context, resulted in a design proposal. The structure added to the context is designed in such a way that it reminds of original elements of the tower, and even enhances the experience of climbing the tower. This is done with methods that can be generally applicable when handling deserted structures of war. The new design provokes history.

Without losing its identity or history, new value is added to the tower. The site is transformed into something new, something the city needs and will have use of. The thought of architecture as a tool of revival is exciting, isn't it?

Examiner: Morten Lund
Supervisor: Kengo Skorick
PARAMETERS FOR VISUAL IDENTIFICATION OF HISTORY

1. WIDTH
2. SPACING
3. ANGLE
4. CONTINUATION
Robert Rath

Korsvägen – A new dimension
An alternative proposal to Västlänken's Korsvägen

This master thesis investigates an existing proposal to transform Korsvägen as part of the Västlänken project and proposes an alternative solution to one of Gothenburg's most complex transportation nodes.

With the growth of Gothenburg and the Västra Götaland region, finding an efficient method to connect the urban core with the outer suburbs is a crucial part of Gothenburg's development. Commuter trains are therefore becoming a more popular mode of transportation for those commuting from satellite cities. The Västlänken project aims to bring regional rail traffic into the urban centre by constructing a tunnel beneath Gothenburg with three new underground railway stations at Centralstationen, Haga, and Korsvägen. The reality of city budgets, the desire to densify the area to maximally exploit floor space, and the political agenda to force a reduction in car traffic frames the existing proposal to reorganize Korsvägen.

Keeping these realities in mind, this thesis provides an alternative proposal to the existing proposal. This alternative proposal consists of two parts: (1) reorganize the traffic flows above ground in an efficient manner that best feels "natural" to the genius loci of Korsvägen and (2) establish a connection to the new underground commuter rail station that is part of the Västlänken project. The connection between the city square and the underground station is not only a transition between two separate systems but is also a meeting of two different morphological languages.

The resulting proposal will establish the transportation node Korsvägen as a landmark within Gothenburg and use architectural qualities to enhance the transition space by capitalizing on the duality between the underground and above ground systems.

Examiner: Anders Hagson
Supervisor: Dag Tvilde (internal), Måns Larsson (external)
Captivating space
Transformation of a Swedish 19th century cell prison

Between 1846–1914 the most intensive building period that the Swedish prison system has ever seen took place. The new philosophy regarding prisons aspired to create a well-organized, modern institution through the means of isolation, inspection and work. The prison architecture of this period can be seen as philosophical and moral ideas taking physical form and space within society.

Although the intentions behind the reform may have been good, the result was not successful and around a hundred years after the first cell prison was built another reform took place, making the old buildings unfit. They were abandoned in favor of more suitable prisons.

The aim of this thesis is to explore future developments of empty cell prisons with respect to the historic philosophy behind them. Furthermore it is to create an alternative for the Härnösand prison, using the historic qualities and the philosophical ideas as basis for a new function.

How can we give such a specific cultural heritage a future life, separated from its original idea and purpose but without losing the connection to its history and architectural qualities? How can the negative associations be transformed into positive and constructive? Furthermore, how can this be done with consideration to both past, present and future users?

The research explores the case of the Härnösand prison. It is divided into three parts: historical research of Swedish cell prisons, analysis of the Härnösand prison and explorative design research to investigate different approaches. The result is a re-design of the prison, highlighting the history of the building and the physical expressions of the original ambitions.

Examiner: Kriystyna Pietrzyk
Supervisor: Elke Miedema
Sarah Blake Elmvall

The Fortress
A safe home for pregnant teenagers in Kampala, Uganda

The thesis investigates the role of architecture in the process of empowerment, an area which is more commonly addressed by social workers and aid groups. The aim is to show how personal development can be supported by the physical environment.

As a case study a safe-home for pregnant teenagers in Kampala, Uganda, was chosen. Josephine Nambatya, the founder of The Fortress, wants to expand the organization and a new home is to be built in the outskirts of Kampala. The goal is to provide Josephine with a proposal of a new settlement that can be presented to existing and potential future sponsors for the project.

Design strategies are formulated as a result of research through interviews, workshops and observations concerning the process of empowerment as well as the organisation itself. The purpose is to select relevant elements of architecture when creating a safe environment for a highly stigmatized group in society, connected to the four main pillars of empowerment: pride, safety, independence and belonging. The strategies are then implemented in the design proposal, using local materials and building techniques.
Most people are now aware of the dangers of climate change and our cradle-to-grave manner which is exhausting the planet of non-renewable resources and destructively affecting ecosystems globally. We are on our way towards more sustainable buildings with improved energy-efficiency, healthy materials and innovative system solutions but this will not be enough if we keep living our same consumer lifestyles inside of these buildings. The aim is to promote a change not merely in the built environment but also in the activities and behaviours of its occupants if we are to create truly sustainable environments.

Through research into the relationship between human psychology and architectural residential design, combined with systems thinking and case studies of projects in relation to these topics, this thesis results in a development of goals and strategies to showcase how architecture could support a positive behavioural change. It shows that these added positive effects can be achieved through the development of clever, thoughtful and diverse living spaces while closing loops and giving back to nature. Illustrating how people and buildings are very much part of ecological systems and not separate entities.

By reflecting on the role of the architect and the importance of why and how we create our living environments, my hope is to encourage an alternative way of thinking. We are designing the physical framework for the inevitable changes people are facing and it would be naïve to think that it does not have an impact on people’s attitudes, behaviours and lifestyles. I want to raise awareness of the possibilities this paradigm enables, hoping to inspire architects and the public alike.

Examiner: Krystyna Pietrzyk
Supervisor: Barbara Rubino
Simon Nilsson

Corner factory
Revisiting urban manufacturing

This thesis reimagines the form, function and place of the factory. The factory of today is typically a flat, expandable and cheap “shed”, almost always placed in a monofunctional industrial zone. Manufacturing is dispersed and obscure, overlooked by a paradigm of “mixed-use” densification.

The reasons for this separation seems dubious in a rapidly changing industrial landscape. New fabrication flows, disruptive technologies and a changing workforce looks supportive of revisiting the original factory condition: urban and compact, in close proximity to workers and resources.

Factory architecture has often been a blunt reflection of technological and societal conditions – how could a contemporary urban factory likewise reflect ongoing shifts?

There is a tradition of “spectacle” in factory architecture, where industrial workings are manifested extrovertly. In this vein, what aspects of new vertical production processes could be utilised for visual effect?

On a city-block corner in a central development area of Gothenburg, a high-rise (22×22×49 m) factory is conceived. Tailored towards the high-tech sector on a hotel model and ready to accommodate “Industry 4.0”, the facility utilises a smart logistical core for handling the vertical flow problem.

Employing this proposal as critical device, the potential of industrial presence to contribute to a cityscape is investigated and further debate hopefully provoked.

Examiner: Jonas Lundberg
Supervisor: Daniel Norell
Siri Ersson

Centering the periphery
Challenging the urban norm by reassessing the relation between urban and rural

In today’s society we are living by an urban norm where a power relation exists between different geographical areas and the center is superior to the periphery. We perceive cities as being innovative and sustainable, while rural areas often are identified as conservative and outmoded. The purpose of this master’s thesis is to explore how the urban norm influences the contemporary Swedish spatial planning, with a focus on rural areas. The purpose is further to identify planning strategies that can answer to the issues of separating urban and rural, so that spatial planning becomes holistic and sustainable in a long-term perspective.

The studied case is the region of Dalarna and the municipality of Gagnef. In order to understand the consequences of the urban norm, interviews are used as a method as well as a content analysis of strategic documents and planning documents. To be able to comprehend the imbalance between urban and rural, the theory of power relations and center-periphery is studied. Based on the theoretical framework and the empirical studies, planning strategies are developed, focusing on the relationship between urban and rural, both on a regional and municipal scale.

One conclusion made is that the urban norm is visible in different ways in the studied region and municipality. For example, the largest cities are referred to as the engine of the region. Among the interviewed professionals there is also awareness about this problematic imbalance. In order to achieve rural transformation, changes on a regional level and questioning the norm is the key. For a rural municipality it is central to find local solutions and to reassess the own role. Collaboration across the administrative borders is essential and the planning strategies show that through spatial planning, different values can be strengthened.

Examiner: Lena Falkheden
Supervisor: Julia Fredriksson

Bachelor Degree:
Spatial Planning

Master’s Program:
Design for Sustainable Development
Childcare is an important service needed for a city to function, despite this many fear that the children's needs are often forgotten or neglected when developing the city. Urbanization and densification is a global trend and a fact in Gothenburg where the population is expected to grow with an additional 67,000 inhabitants by 2025 (Göteborgs Kommun, 2012). The struggle for space means that poor and inadequate outdoor environments are accepted when planning for new schools and preschools. Many schoolyards in the city lack natural green space for playing and learning about nature and its resources.

The preschool environment is where children spend most of their time. This is where their nature and environmental approach has a great chance to develop. To be able to have a school environment, both indoors and outdoors, that can work as an inspiration for a sustainable approach to nature is important but hard to provide for everyone.

This master's thesis investigates the concept of an outdoor preschool together with a nature centre for visiting preschool departments. The goal is to test an alternative strategy on how to make nature experiences available to preschool organizations from around the city.

Through literature studies, study visits, case studies and research on existing projects this master's thesis investigates how an establishment like this could work. The result is a preschool and nature centre where outdoor activities are supported through a minimized indoor program. The focus lies on nature's importance for developing a healthy and sustainable lifestyle and the design proposal investigates how architecture can enhance the experience of nature and natural elements in order to highlight nature's presence both indoors and outdoors.

Examiner: Inga Malmqvist
Supervisor: Björn Gross
Year by year our planet is more and more urbanised. More than half of the global population live in urban areas and in 2050 three quarters of all the human beings will live in cities. Humans used to be strongly connected to nature. They were completely dependent on weather, season and the surrounding environment. Agriculture was so labour demanding that almost everyone had to be involved. Everyone was part of nature.

In the past decade we have witnessed the impact of our behaviour on the global climate. People have lost connection to the landscape with its ecosystems. They feel invulnerable. Totally insulated from mother earth. Nature has become a commodity to be sold in form of holidays and bio products at farmers markets.

Our behaviour strongly correspond with our personal experience. An environmental friendly life style can not be taught through books and TV shows. It needs to be experienced by everyone and every day. People need again to see the plants and animals, experience the elements and from time to time feel uncomfortable to appreciate the gift which we all got from nature.

Lyckholms Lyckan combines the qualities of living in a flat in the city with the experience of having a house with a small garden. It connects its inhabitants with the natural qualities of the site and on the other hand keeps the high density of a city block. This approach is translated into the rational wooden “towers” with a lightweight “scaffolding” in between. This outer structure provides direct contact to the outside from all of the rooms. Its shape was determinate by an easy access of light to the housing units, privacy and rain water distribution. The ground floor consists of shared spaces facing the garden and commercial spaces towards the public space.

Examiner: Ola Nylander
Supervisor: Hanna Morichetto
Stina Nyberg

Tactility and balance
How we experience architecture through our feet

We experience architecture through our feet every day, without even noticing. Perhaps we’re taking it for granted, perhaps it’s too far from the perspective that were used to see the world. This master thesis is moving down the perspective to the foot. So we could see the world as if our mind was in our feet.

The feet recognises materiality through stability, texture, firmness and temperature. We measure distance with our step, we sense pace in the paving and we feel inclinations and irregularities of the ground. These factors affect how we move. If we walk fast or slow, carefree or careful, if we pay attention or just walk on by. But it doesn’t just affect how we walk, it affects our whole experience of space and architecture.

This is an investigational project, exploring architecture through several investigations on how the senses of touch and balance through our feet. From study visits, reference studies, literature studies to model studies and sketches.

The results of these investigations takes form in a design proposal consisting of five small spatial events focusing on different aspects of the connection between the foot and architecture. These spatial events are placed as stops along a recreational foot trail at a nature reserve throughout Säveån, north of Gothenburg, in the same site where the idea of this project first started.

The aim of this Master Thesis is to emphasize and broaden the perspective of how the ground we walk on can affect the experience of architecture and space. By awakening curiosity, sensitivity and resume up the lost relation with the feet and focus on the ground.

Examiner: Morten Lund
Supervisor: Johannes Luchmun
Teodor Javanaud Emdén

Community now!
Get to know your neighbours in Kreuzberg, Berlin

Living in cities gives us a big opportunity to share and experience different cultures. Still, defining platforms for this purpose and to overcome prejudice are great challenges for cities today, and an important key to a sustainable future.

The thesis takes shape as a proposal for a mixed housing complex for students, families and a small hostel in Kreuzberg, Berlin on an empty plot with a turbulent history.

What makes a community engaged and thriving? How can you get integrated in your habitat faster?

The proposal is designed to create a neighbourhood where getting to know your neighbour is in focus, where interaction should be easy and with an organization that evokes spontaneous meetings and generates responsibility and belonging.

The program from the competition “Berlin University Recidences” is used as a frame for the thesis.

The result is a topology that challenges the norm of the courtyard building with a diversity of intimate spaces and many reasons to interact. Get to know your neighbour and your neighbourhood. Let's have a vibrant community … now!

Examiner: Morten Lund
Supervisor: Kengo Skorick

Bachelor Degree: Architecture
Master's Program: Architecture and Urban Design
Tom Uyttendaele

The socio-spatial aspect of urban architecture
Redevelopment of a former industrial harbor site in HafenCity Hamburg

With the shifts in the economy in the past decades, the redevelopment of former industrial harbor sites within an urban fabric became a trending topic in the field of urban architecture and planning. Contrary to the blueprint planning and standardized solutions used in urban architecture nowadays, this Master thesis will discuss how new urban redeveloping projects should take into account the lacking socio-spatial factor. The investigated site within this thesis focuses on Oberhafen, a quarter of HafenCity Hamburg.

Whilst the city of Hamburg is aiming to develop the branding of the city with prestigious projects, the proposed intervention in Oberhafen is one where the creative industry both influences social space and benefits from the redevelopment. It is the combination of the social and spatial factor that is forming the basic idea behind this Master thesis. By analysing the site and its surroundings on three levels, (connectivity, flooding and the creative industry) findings form the base for an urban intervention.

The design proposal of Oberhafen and its industrial halls is about breaking down barriers to bring people together, encouraging a dynamic space open for all types of activities and strengthen the relationship between private and public space. Besides the creative industry as a main key player in the area and the connectivity of the site, the flooding issue that is occurring in Hamburg nowadays equally influences the dynamics and adaptation of the site. This new urban intervention is designed in the context of preserving and renovating the old industrial halls on site.

Although it is hard to fight against the dynamics of the city, this Master thesis is an invitation to a discussion about creativeness and how it can influence and benefit from an urban redevelopment project.

Examiner: Joaquim Tarraso
Supervisor: Emílio da Cruz Brandão
Vasiliki Panagiotidou

Little order
The reuse of gasometer in Gullbergsvass

The thesis project “Little Order” investigates the ways an architectural reformation of an existing building envelop can create an interesting outcome which can be both context and content. The design finds its point of departure at the gasometer – “Gasklockan”, the 77 meters tall former gas tower in Gullbergsvass, an area neighbour to the east side of central Gothenburg. The result is a multi-use space of cultural character, a landscape inside the building. The idea starts from preserving the totally closed outer shell of the gasometer. How does the natural light come in? What kind of program could be established in this conditions?

The research is based on the admission that the image of Gasometer tower has to be preserved as an evidence of the industrial heritage of the city. How can natural light be introduced in a high and wide space without ruining its shell? The research focuses on the interpretation of the optic fibre using mirror cladded shafts. As soon as the light is directed to the place needed, the reflection properties of the glossy materials on the ceiling reflect or diffuse the light in order to be used. The prerequisite is the curved shape of the ceilings for better diffusion.

The design has to deal with the rules the lighting system has set and combine them into an entity that creates a landscape in the building’s envelop. The form of the curved ceilings and floors include also the circulation with ramps and staircases with several routes leading to each space. This landscape includes closed spaces with cultural program. Those are two theatres and auxiliary spaces like workshops and study rooms, a multi-use aula, an exhibition room and an observatory on the top of the building. Between these closed spaces there are several meeting places with natural indirect lighting.

The goal of this thesis is to base the whole design on the idea of the indirect natural lighting and use the prerequisites of this idea to its fully potential.

Examiner: Morten Lund
Supervisor: Kengo Skorick
ELEMENTS IN PERSPECTIVE

extant casting

metal

concrete

cement

wooden planks

glass

mirror cladding

system of indirect lighting

circulation

slabs

closing volumes
Gothenburg can be described as islands of settlements, separated by streams of cars, trains and boats. Where highway meets sidewalk we generally feel discomfort. The speed, the dirtiness and the noise experienced at these infrastructural shorelines is indeed threatening.

Few places exemplify this as good as Kvarteret Cedern in Gårda. Here a 1920s housing block was brutally amputated with the expansion of the E6 highway. Today situated in the most intense traffic landscape in the Gothenburg region, it has been under constant threat of demolition for decades. To make it a legal living environment the unwanted sensations of the highway has to be kept out. The slim site between cars and dwellings calls for a barrier of some kind.

The history of the public bath is a history of distinct bodily experiences. Hot, cold and steamy sensations have been composed into a refreshing and calming sequence in many cultures and in different times. Recently, we have seen the development of the spa resort. Often remotely located in some pastoral setting it is considered an escape from hectic urban life.

A highway bath could offer an alternative. It could filter, alter, enhance and reveal the experience of the highway. The noise, the vibrations and the reflections of the sun in shiny car coatings could be part of the visitors calming, relaxing and contemplative visit. It could provide an escape, right next to the artery of our high speed society, and in doing so maybe even encourage reflection upon it.

Examiner: Morten Lund
Supervisor: Jonas Carlson

Bachelor Degree: Architecture
Master’s Program: Architecture and Urban Design
The humans have, during millions of years, evolved in the natural world and still seems to benefit both physically and mental of being in a natural environment. Nature seems to have qualities that today can be regarded as lacking in the built environment. This master thesis explores how these qualities found in nature could be brought back into built space where we live most of our life. How they could be brought into the artificial world, our buildings, by something called biophilic design.

The objective of this master thesis is to investigate how biophilic design can affect the design and character of an industrial building. How biophilic design, including integration of greenery, can be used to create a good and attractive work environment in an industrial context.

Biophilic design and integration of greenery is explored through literature and reference projects. A building project is also developed using biophilic design as a tool for the design.

The outcome is a design of a new building in Högdalen industrial area in Stockholm, an area that is the target for an ongoing pilot project about how greenery can contribute to more attractive and sustainable industrial areas. This master thesis is however delimited to the design of a new building.
There are more and more independent musicians in Göteborg. The border between music producers and listeners is becoming blurred. Music now is not only an artwork produced and consumed, but a media provoking an interactive conversation between different roles. The process of transition and reinterpretation complement to music itself, which requires a more transparent and easily accessible space for rehearsal and performance in the urban setting.

Situating in Esperantoplatsen, one of the most lively but chaotic place in Göteborg, this thesis aims to integrate different flows into a public music interface with various musical moments exposed to the public. It develops a cavity system that achieves high quality of acoustics as well as the intriguing interaction with natural light, basing on Helmholtz Resonance. The cavity system includes 3 main parameters, which are the depth, the alignment and the sequence of cavity.

The design values equally both musicians and listeners. On one hand, the musicians are offered well designed interior spaces for rehearsal and performance. On the other hand, the listeners are exposed to different sounds acoustically, provided with live scenes visually and are eligible to hang around different music “stops” physically, from the very intimate node for celebrating events to the more introvert “listening cave”.

Through highly integrating the creativeness of musicians and the flows of listeners, the interface satisfies the increasing demand of music studios and amplifies the urban musical moments with a brand new spatial experience.

Examiner: Morten Lund
Supervisor: Kengo Skorick
Healing light
Proposal of child and adolescent psychiatry department with daylight design

Light is one of essential elements not only for architectural design, but also for us to satisfy both physiological and psychological needs during our daily life.

Research demonstrates that 80% information we obtained from the external world is by visual sense. Thus, light is an orientation for spatial cognition that enables people to have balanced visual psychology. However, it is a challenge for people who suffer from mental diseases. The main purpose of my thesis is exploring relationships between light and spaces, therefore, researching spatial impressions and psychological effects to create a healing environment for psychiatric patients, especially for children and adolescents in view of my experiences.

Studying references and statistics was my initial task in order to realize real demands of psychiatric patients and acquire deep knowledge about light, space, psychology, and healing environment. Besides of analysis, physical model is the tool to research and present directly. Meanwhile, computer modelling and digital visualization inform people rationally with evidence-based design.

The proposal is considered to be a child and adolescent psychiatry department (BUP), which belongs to the new construction for psychiatric care in Norra Älvsborg Länssjukhus. Under Swedish context, I will consider the daylight design in different layers. Main focus is the healing environment for children and teenagers, which will be in an appropriate way both for physical and psychological health.

By my work, spaces with daylight design are hopefully applied to dwellings, care centres, and relevant organizations as suggestions. Giving feedback to rising public attention on healthcare system, an expanding thinking for future architecture is necessary and visualized.

Examiner: Peter Fröst
Supervisor: Christine Hammarling

Bachelor Degree:
Architecture

Master’s Program:
Architecture and Urban Design

Xue Han
Easier, greener and smarter
Rethinking and studying new characters for modular building design

Modular buildings have been in favour for many decades since they are considered as a more efficient, alterable and economical alternative to conventional constructions. Most recently, there have been some new interests in modular buildings, with the recognition that they can not only be aesthetically satisfied, but also they can achieve a higher standard for both building and urban spatial quality, in a long lasting and sustainable way.

This thesis aims to explore more possibilities and potentials for module buildings, also the outdoor space that can been formed from it. Designing a flexible modular system that can provide a wide variety of sizes and configurations, with the availability of specific building types: housing and office. Also particularly, seeking a way to encourage the communication between neighbours by creating an interlinked circulation system, and to provide the urban characters for all the building units in terms of both public and private exterior space. In this way, the modular buildings and the community are able to adapt to diverse demands with high-quality space.

The design process embarks on outcomes drawn from the previous works about the flexible space, the adaptability of structures, and usage of outdoor space. And then summarize them to form a foundation on which to build my own architectural tool box. The project is assumed to be built on the existing garage building, Nordstan P-hus in Gothenburg, which enables the opportunity in adding new houses on an underused garage building.

The expected result of the project is a design proposal which gives answers to how to bridge the gap between module structure and existing buildings. A series of modern urban elements could be applied on the module system, which can constitute a new performance for the evaluation of modular buildings.

Examiner: Morten Lund
Supervisor: Jonas Carlson
»Whatever good things we build end up building us.«

Jim Rohn
Part three
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Chalmers School of Architecture Yearbook 2016 has two themes: History of Architecture and Questioning Architecture. The themes capture the important interplay that is essential to the creation of architecture: a respect for history and a questioning for the future.

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