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How do you build with amorphic material without using a conventional casted mould?

Fibre-composite are highly regarded as one the highest performing material in terms of its materialistic strength relative to low weight and can therefore be found in auto-, airline-, military-, sailing-, texture industry and even architecture. In architecture, fibre-composite materials such as glass fibre and carbon-fibre are considered amorphic, (meaning its lacking shape), which in turn need large quantity of moulds during its fabrication process to define it’s form, and thus creates a great deal of waste material.

The fibrous material uses a handful of different pattern in the industry to determine its structural performance. However, this results in the material being presented in the shape of factory weaved sheets for commercial use, thus already limiting the scope of possible production method and style. The most known twill weave and plain weave is what gives its iconic look.

This thesis aim is to find fabrication methods that can eventually disregard the need for conventional moulds during the process of working with composite materials. The purpose is to find more application areas for composite materials in architecture by discovering new forms to express the material.

This thesis will research and present several alternative algorithmic weaving patterns. The medium will switch between digital and physical form, simulation and execution. The patterns will be analysed in terms of stability, complexity/simplicity, external and internal influences, aesthetic style and possible large-scale applications.

Keywords: Material experiment, weaving, Manufacturing, Carbon fibre, epoxy, lightweight-structure
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Life will end.

This is true for all living beings. And in some ways it is also true for buildings. If untreated, a structure will deteriorate over time until it can no longer sustain the functions it was once created for. This structural decay is generally seen as something negative and as such, a building will eventually be either repaired or torn down. This thesis aims to question this need of intervention by asking the question:

How can the decay of a building be turned into an architectural quality?

To answer this question, the subject of deterioration is explored through a series of iterative experiments on the subject of differential erosion. In nature, differential erosion is when some areas erode faster than others due to variations in their material compositions. By conciously recreating this phenomena, one can control the compositional layout of a structure to plan and program the entire decay process.

As this method is futher investigated, the result is a new design method that can be used to create a wide variety of functions that develop over time utilising only the forces of nature.

As a conclusion, this new design language is embodied in a structure on the island of Gotland where it becomes a mean to exhibit the slow erosion of rock formations, known as rauks, through the structures faster decay. Thereby, this implementation aims to contemplate death and, consequently, also life.
Today stress related mental illness is a widespread problem within our society. In Sweden, the number of people experiencing anxiety has increased in the past few years and continues increasing. One of the most exposed groups are young adults between the ages of 16-29. There are many instances that act within this field, unfortunately most apply to when damage has already been done. However, a lot of knowledge is to be gained, both regarding how architecture as well as methods are programmed to meet various needs of people within them. For example, research has proven that building design can help reduce stress levels, and social interaction as well as integration of nature improves our wellbeing. The popular method of art therapy is proven successful regarding the fact that creation is a fundamental human need, stretching further than within the field of health care. Is there a way to apply this knowledge and use creativity to disrupt the trend of an increasing mental illness amongst our population?

By meeting people that work actively with creativity in various ways: as professional artists, as art therapists as well as with creativity simply as a hobby, I've gained a greater understanding for certain key aspects of the theme. Through study visits and iterations of sketching and model work, the ideas are implemented and developed in my master thesis, with the aim to meet the demand of how to handle stress preventively within the framework of a creative center for students.

The center includes workshops and ateliers for three different handcrafts: ceramic, painting and fabric. It is aimed to, with a meditative basis, concern questions of choice and diversity integrated in spatial qualities of emotional triggers, compositional flow and material, as well as the presence of nature. As an extension of the universities in Gothenburg, it aims to highlight how creative stimulus parallel to academic studies is of as much importance as physical activity and social interaction. It is a way for the society to preventively provide a possibility for students to learn how to handle stress, gaining a healthier population.

MATILDA SIGFRIDSDOTTER

CARE ABOUT CREATIVITY
- designing spaces for wellbeing through a creative workshop center

HEALTHCARE
Supervisor: Elke Miedema, Saga Karlsson
Examiner: Peter Fröst
The psychiatric inpatient units are reduced for each year in Sweden which leads to major pressure on outpatient units. Another problem is that patients after finished treatment are expected to be self-sufficient regardless of whether they have the ability to be independent in their daily life or not and must be re-actualized again.

I argue that these problems could be solved by paying attention to the gap between the inpatient and outpatient care with a so-called in-between care. There is no formal definition of this kind of healthcare and today the forms and concepts of in-between care differ between county councils.

The goal of this master thesis project is therefor to present a design proposal of an in-between unit.

The investigation will be done through a non-linear process including five different approaches. (1.) Collect information about the healthcare system and the site. (2.) Have a dialogue with the healthcare facility and the staff. (3.) Through articles and literature find facts and theories that acknowledge the healing design. (4.) Study architectural references and be inspired by qualities and designs that promote health. (5.) Sketch by hand and create a base for the design through my own intuition.

The suggested proposal explores how the building design can influence people’s participation in a social environment. Through healing occupations in different degree of “interacting spaces”, the building aim to support the patient’s process to regain independency and ability to participate in society. Finally, the in-between care unit provides a new way of working while preventing patients from recurring after completion of treatment.

This project is expected to contribute to the discussion and development of in-between wards in Sweden. Still further research is needed about how good health can be achieved through architectural design that encourage activity and participation in a given environment.

**Keywords:** healthcare building, psychiatry, in-between care, patient participation, patient activity, evidence-based design
Since the early 18th century, industry has been the key concept influencing the human settlements, and their demographics. Later that role was taken over by the service sector which has been the dominant factor in the formation of contemporary cities, and their planning policies. Such a shift has been reflected in the creation of the ‘post-industrial’ city model through the process of de-industrialization, which has been applied to the majority of cities in the Western World. The recession of 2008 clearly showed how fragile these cities have become, which raised many concerns for their future, but also encouraged the birth of new concepts. One such concept, initially developed for capital cities, is ‘Urban re-industrialization’.

As the three biggest cities in Sweden (Stockholm, Gothenburg and Malmö) are constantly growing and attracting new inhabitants, many other municipalities are suffering from an aging or shrinking population. The thesis is an investigation of the ‘Urban re-industrialization’ concept, and the potential of applying it on a monocentric town-scale as a planning policy to counteract the shrinkage phenomenon. Hence, an analysis of the modern industries, and their economic theories will be carried out, to determine which lines of businesses can benefit by allocating in small towns. Moreover, the thesis is relying on the current market measurements to evaluate the efficiency of the concept.

The research will be applied on the context of Eskilstuna, with the development of an urban design proposal for the former slaughterhouse area. Starting with a heritage valuation for the existing structures, as well as a market valuation ‘DCF’, the proposal will additionally delve into how intangible values of the industrial heritage can be reflected in tangible characteristics, and explore the capability of architectural design as a tool to ensure heritage conservation.
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NATURUM NUOLJA  
- in search of Genius Loci

Naturum is a Visitors Centre where people get information about the local geology, culture, plants and animals. The purpose of a Naturum is to inspire outdoor life and visits in the surrounding nature through exhibitions & events.

The master thesis explores this architectural typology in Abisko, Sweden – a very small town North of the Arctic Circle and North West of Kiruna and Jukkasjärvi. Abisko is commonly known to be the best place on Earth to experience Northern Lights.

The site of the building is on the mountain Nuolja (Sami Njullá), 900 metres above sea level, by the lake Torneträsk and Abisko National Park. Today a larger cabin is the main destination for climbers, hikers and skiers. The cabin is located on the mountain Nuolja and houses a modest cafeteria. The easiest way to reach the site is by cable railway. The plot is surrounded by quiet mountains and the great lake Torneträsk.

This thesis investigates the context of the site and how a building can interact with surrounding nature. The proposal deals with immense landscape and existing natural elements. The aim is to enhance the experience of the surrounding nature and to increase the amount of visitors through creating an understanding of the context and its unique nature.

The research focuses on Genius Loci (the spirit of a place) through investigating local context; the land, building heritage, people and their activities. Core of the thesis is a design method on how to map the identity of a place and how to develop a site specific architectural program through understanding the Genius Loci.

Briefly put, the design proposal – derived out of an understanding of the Genius Loci – consist of a elongated building with a linear movement through the building in order to calm senses by framing surrounding natural elements (lake and mountains) leading up to the panoramic view that exist on the site.

Keywords: Genius Loci (the spirit of a place), building in nature, framing nature, views, light

“We need places with strong identities where we can easily get oriented, to prevent us from being alienated.” (Norberg-Schulz 1980).
This thesis is structured in a number of parallel stories telling about me drawing the Klippan church by Sigurd Lewerentz, exploring ways of architectural drawing and that of matter and meaning entangled within this practice of drawing, formulating new concepts that can lead to future imaginations.

The work derives from my passion for Lewerentz and his work. Its origin is in the pure delight in architecture. When I met the building of St Petri Church in Klippan, I was stunned by an extreme architectural synthesis that the building represented. The stunning was unlike any of the texts and photos from my previous studies of the building. Those studies made me visit the building, but the building stunned me in a different way.

How to study a historic building in a way distinct from historical study? Seeing is knowing. Seeing of buildings in real life and in imagination drives architects to draw; seeing of drawings formulates conceptual ideas and fictional illusion for the unknown. Architectural drawing independent from building, acts as an autonomous agency, enabling the conductor to contemplate on realism of time-space, meaning of existence, approaches of being.

What is there in the translation from building to drawing? And what comes after the translation has taken place? The series of drawing investigation as the body of this work, tries to formulate a comprehensive description of experiencing the building rather than of the building, while its architect chose drawing as his favoured way of working. The description aims to evolve the wholeness of Klippan church, which I understand as the core of its perfection. Architectural drawing practice does not signify itself, but acts as an agency entangled with others, to visualise the indeterminacy and authenticity for architecture.

This drawing investigation on a historic building also suggests historical architecture research to approach with architectural tools in the first place, supported by other studies in social science, technology, philosophy, etc. Furthermore, this work indicates a critical reflection on the practice-research division in architecture. Rather than a dichotomy to define a position of each study between practice and research, I propose a way of practice as research, in the form of autonomous drawing.

Drawing is more than the start of a building. By this work I translate a building into drawing with distances in-between, where is the entangled matter and meaning.
There is a certain ambivalence regarding the concept of the boundary - its main spatial attribute lies within an ambiguousness of connecting and separating at the same time, and the fact that it can be treated as an autonomous entity but still belong to both realms of its surroundings.

The façade represents a fixed physical barrier between the inside and outside, its openings and entries however, the spaces of the thresholds, opens up to a richer psychological and philosophical interpretation.

This thesis is an investigation of the grey-areas of built space - the threshold space; realms that mediates binary logic.

Adding space, time, and gradual access prolongs an in-between state of crossing, marking a transition between spaces, physically or/and mentally - threshold spaces accentuates the spatio-temporal experiences of occupying and acknowledging in-between territories and in-between identities.

These spaces can however never be taken for granted or to be treated as completely open or fully allowing spheres – they symbolize a potential sphere, where curiosity and courage are the main obstacles from stepping across.

Directing the focus towards developing a method as a integral part of the investigation, grants a deeper understanding of the concept of the threshold space.

The process departs from philosophical-, sociological-, and architectural literature, from which intuitive and abstract sketches establishes a foundation in order to extract architectural and spatial qualities from the threshold space and its inherent attributes - the ambiguous, the ambivalent and the uncertain.
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The story of this thesis takes place in a forest. When walking in the forest we can hear the leaves shiver in the trees and feel the chill of the wind on our skin. We balance on stones and slippery roots and smell the scent of damp soil in our nostrils. It often makes us feel at ease. Experiences of nature can be restorative and healing, because it affects all of our senses. At the same time, people in the cities spend a lot of time indoors, away from nature and the qualities that makes us feel well. The built environment has a great impact on people’s wellbeing. Architecture can make us feel content but it can also make us feel uncomfortable and uneasy. Of course, this depends on many things. Such as high consideration of materials, light and sight or other qualities in a building. One quality that is however often forgotten, is the sensory qualities. Contemporary architecture tends to focus on only one of the human senses, the sense of vision, forgetting to consider the rest of our senses. The purpose of this thesis is to investigate how the human senses exposure of nature and weather can increase people’s sense of wellbeing, and to design an environment that helps that action.

This project consists of a series of investigations on the human senses and its perceptions of nature, through the concept of a sensory diary and sensory studies in models. The result is a design proposal implemented into a choreographed walk - a walk for the human senses, placed in Slottsskogen. Throughout the walk the visitor will experience four spatial installations, focusing on the sites specific impact on the human senses, all with the goal to increase the experience of nature and to weather our senses.

The aim is to give a sensory experience of nature that people are not used to, to explore the qualities of nature and also to engage people to spend more time in nature, being exposed to the weather and the seasonal changes, thus increasing people’s sense of wellbeing.
This thesis is based on two separate stories about people who build their houses through the *Egna Hem*’s movement. It differs 70 years between the stories, the circumstances are totally different, but they unite in a common dream of a house.

The first story takes place in 1949. My grandparents, Lasse and Ella, are building their house on Frimästaregatan in Utby. They are working class and through the *Egna Hem*’s movement they get the opportunity to buy a plot at a favorable price with the deal to build the house themselves. The houses are built on no longer used farmland outside the city, and consists of prefabricated elements. Because of Lasses interest in art and design, they create a home with a strong identity. They paint the interior walls and surfaces with art and patterns and creates a beautiful garden with a small pond, pear trees and limestone terraces.

The second story is placed in today’s context, year 2019. It is the story of Lena, a woman at the age of 60, who get the opportunity to buy a plot at a favorable price on Exportgatan, Backa, with the deal to build the house herself. The houses are built on no longer used industrial land. Lena ended up in a difficult economic situation after a divorce. For a long time she lived in an expensive rental apartment, but dreamed of her own little garden, a social network in the neighborhood and to build her own house.

The purpose of this project is to take part in a conversation about self-building and standard houses. Can we combine mass production with people’s own initiative and creativity? How does it affect people to be part of the building process? I use my grandparents’ house as a mirror when I design an *Egna Hem*’s area in today’s context. I have worked with situations, glimses of the every day life, based on photos from Frimästaregatan. I reflect my proposal in the situations, where Lena plays the lead role. Lena is a representative of women I have interviewed. The houses serves as a canvases for the peoples stories.
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ELLEN IHRFELT
MATTER SPACE STRUCTURE
Supervisor: Naima Callenberg
Examiner: Morten Lund
BUILT UPON A DREAM - STORIES ABOUT THE EGNHA EM’S MOVEMENT

Bathing on the west coast is not a walk in the park. If you are not careful, a hot and peaceful summer day will end up in 18 stitches at the hospital. That’s my experience of bathing in the archipelago and it differs far from a conventional bathing facility. It is a physical test which cuts deep traces in our bodies and memories.

Outdoor bathing in Bohuslän emerged already in the late 1800s, while the stone industry made great influence in world history. The granite with its durability was a perfect material for outdoor environments. Thus, the stone was increasingly demanded in large parts of Europe and South America.

Soon the concrete’s and the asphalts competitiveness as road construction materials forced many quarries to shut down. Today these areas reminds us of a time that made great wounds in nature. The remnants from the stone masons can be read in the crushed granite and rocky walls that extend along the beaches and islands of Bohuslän.

Not least in Hunnebostrand. There the old quarry has become a sculpture park. The stone and a few steel details are the only materials that remains at the site. But besides the open air landscape, the stone masons spent many working hours, sheltered by temporary wooden sheds.

The steel works as the cutting tool as well as the link in between the soft, fragile wood and the sharp, immortal stone. Whereby meetings between stone, steel and wood elements are a focus in the design.

With this project, I want to convey Hunnebostrand’s own cultural history together with my own memories as a summer guest. Therefore, the project is an outdoor cold bath in a fictional landscape that physically informs the atmosphere of a quarry. The architecture serves as a historical mediator which reincarnates forgotten crafts and knowledge. It opens up a discussion about how museums and bathing facilities can act and look like.

I turn to those who want to relive the memories that are stored in Hunnebostrand. But also to the ones who want to learn more about the extinct knowledge and underlying spirit of Bohuslän.

Keywords: Memories. Life and Death.
Imagine walking along a flowing mountain river. The sun is shining on the small waves of the flowing water, creating shining ripples on the ground. You arrive at a small waterfall and when the water crashes into the surface underneath tiny droplets are created surrounding your entire body. Although you can barely see them you can feel them dancing lightly on your skin, their weight contradicted by the loud crash of water beside you. Water exists in so many shapes and forms. It can be fast and slow, reflecting and absorbing, floating, flowing and falling. Water covers 71% of the earth’s surface yet it is rarely used in architecture.

The purpose of this thesis is to give meaning to water in architecture through the use of our senses. The discussion on how our senses are used when perceiving architecture has been going on for quite a while but vision is still the outstanding sense when it comes to designing architecture. The other senses are normally forgotten and that is why water is important in this thesis. Can water in architecture trigger our senses to be more present when we experience architecture?

In what ways and how can water trigger our senses?

The proposal started with the idea of mimicking a hiking trail that follows a mountain river in Switzerland. During a prep semester water was investigated on its own and four water elements were developed by mimicking water movements that could be found along this trail. The elements are Waterfall, Cascade, River and the Shadows and Reflections of water. The experiments investigated how these affected our senses in different ways.

The water elements have been brought into an architectural context by designing four pavilions. One for each element. The proposal is a walk in Gothenburg that brings together the four water elements similar to the swiss hiking trail. They will display the movement of water, the sensory experience of water on its own as well as a sensory experience of architecture.
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Living in the city, people are performers but also spectators. Most people have similar but immutable daily life, and seem to be numb to this kind of habitual life. Day by day, people are getting old in the unconscious routine. If they stop their steps, could they notice what is happening in the city at that moment?

In this project, I try to design a series of small spaces in metro station for people stopping. The interfaces between passing-by people and people who stop would be the medium of these performances about city life.

First of all, I investigated what kind of spatial qualities would make people be willing to stop even spend relatively long time sitting there. Through prototyping waiting spaces in Gothenburg, I found out some spatial relationships between the performers and spectators. Through this spatial relationship may lead people to look at the usual city life in an unfamiliar way, to find something they have not noticed before.

The metro stations in Hongkong, they are now just designed to meet the transportation demand with similar spatial structure, similar transfer routine which people get quiet familiar of everything.

So my design is to change the ordinary spatial pattern, creating different small encounters during the way of commuting. When the ordinary daily routine have been broken out, it may initiate people to think about daily life and become more conscious of the life experiencing each day.
The purpose of the thesis is to with regards to the values created through collective memory, develop a new life for Nya Ullevi. With a new program the memory and value that the building has accumulated over time will not only be maintained, but also amplified.

Many times buildings have a longer lifespan than economical, social and cultural eras. In many cases these eras last around half a century, while buildings have a much longer life. Other times buildings follow the cycle of the circumstances that enables their existence, economies change, and so does our systems of cultural values. The programmatic change that a building goes through can have many different characteristics, like: successful, unsuccessful, cheap, costly, seamless, abrupt, intended, unintended and so on.

The continued existence of Nya Ullevi in the current form is not economically, nor socially sustainable. The number of days a year it can hold a program is not enough considering its location and icon status. Ullevi lives to a large extent on nostalgia, which is a double edged sword that can do both good and bad at the same time. On one hand it can hold memory and value over time, and on the other hand it can conserve what would be better off being developed and changed. The citizens of Gothenburg remember with joy all the glorious events that through history have taken place in Ullevi, the collective memories of these events is what prevents Ullevi from changing.

A proposal will be developed through research by design. The design proposal will take a physical shape through investigations with a theoretical starting point, production of text and narrative.

The result will be a proposal that will illustrate the programmatic plasticity of the built environment in general, and Nya Ullevi in particular. It will show that architecture as a field has the toolkits to deal these type of problems.

There are ways to successfully transform an iconic structure that is loaded with collective memory, and defined by nostalgia. The value that the structure has accumulated over time can by architectural interventions be both maintained and amplified.
Often where we search for women in history there are only voids and echoing silence. The majority of the knowledge, skills, interests, activities and memories associated with the lives of women have been diminished in arenas of memory production. The cultural heritage of women have therefore been less documented and manifested. Architecture is a cultural artefact and part of this broader discourse which shapes and negotiates what memories and values are worth manifesting. In this sense, architecture is charged with power. The notion of power as well as memory is perhaps most visible in relationship to monumental space. With my master thesis I would like to use the medium of architecture to engage in this negotiation. Architecture is said to be the built image of ourselves. But what image is really portrayed? Which stories are actually told? How can architecture contribute to a critical narrative of history and contemporary society?

The aim of searching for feminist monumentality is both celebratory and a critical comment. Through the concept of a monument, the project has the intention to explore a cultural and material heritage associated with female experience. Through this concept, the purpose is also to raise questions about how architecture can entail layers of power, norms and values. I wish to contribute to a feminist critique that acknowledges gendered aspects of our built environment.

This master thesis do not aspire to find a definite answer of feminist monumentality. Rather it is an exploration and search for a possible outcome informed by a chosen set of strategies. To summarize, the master thesis seeks to take advantage of a layering of different architectural discourses with separate and even contradictory intentions. The aspiration is to create an overlapping methodology which combines concepts from feminist architecture, monumentality, follies and the subject of the girl’s room. The aim of wildy layering different contexts is to explore the twofolded nature of this project, that searches for both the critical and the celebratory aspects in a feminist monument.

The project takes its point of departure in the common idea of the girl’s room. The concept takes inspiration from this idea both as a physical space where memories are being made but also as a metaphorical one, conceptualised by feminist theory. Stemming from the influential Virginia Woolf essay “A room of one’s own” the concept of the girl’s room is twofolded, it could both be a place of freedom as well as a closet which is locked.

The design approach is of a speculative archival, archeological and anthropological nature. The rituals and actions that are performed and the artefacts made and collected in the girl’s room will be examined and transformed into space and materiality in the guise of a monument.
The purpose of this master's thesis is to create a new version and intention in a city space between squares, parks and water public places. The square is called the skval-
teller torget, my site is the existing park (kär-
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tant part of norrköping. The district is the
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is famous for its old buildings.
In relation to a housing densification that
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My interest is public activity.
My suggestion is to develop an area for citi-
zens and tourists.
To preserve tourist and citizens attraction
to the city. My proposal design a Park.
The park is for increasing public activity
on the site. And attract the tourist as well.
This will bring inhabitants of norrköping
and the visitors together in the park. My
workflow design is the the park or the site.
The main word keys in my project are the
relationship and interaction which has the
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My main question is?
How to create more value for a city in ar-
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Denmark's coastlines have for centuries been part of the country's strongest tourism potential. Over the past decade however, tourism has become an increasingly competitive industry and the international demands for Danish coastal vacations have consequently declined. Since Denmark is widely considered expensive, its coastal competitiveness must be necessarily based on expected yet evidently missing superior experiences. The Danish coastlines have coincidentally for almost a century been protected against any tourist developments. It describes a missed opportunity of implementing architecture to accentuate the coastal setting, yet tells of a responsibility of preserving its natural attraction. This master's thesis therefore challenges the protection act by investigating architecture that blurs the boundary between the setting and built to enhance the experience of a place.

Stevns Klint is an eastern coastal cliff-line along the island of Zealand that in 2014 was appointed to UNESCO due to its geological importance. The cliff harbors successional layers of exceptional exposure that tells of how Earth has changed throughout millions of years. This narrative is amplified by the site's present and future situations, as coastal erosion and fluctuating weather constantly change it. The site is nevertheless almost unknown outside of Denmark. The current facility is mostly ignored because of its seclusion from the coastline and visits are generally short due to barely any encouragement to explore the site. Most visitors are thus oblivious to the phenomena that would otherwise amplify the narrative and experience.

The aim of this thesis is therefore to explore the architectural potential of accentuating the site's atmosphere as a narrator of Earth's ever-changing situation by illuminating its dynamic setting, yet with a responsibility of ensuring that the influence of tourism does not pollute its natural attraction.

The resulting proposal is a journey along the cliff between four diverse structures to prolong the experience, integrate and preserve the landscape and distribute the pressure of tourism. The aim of each structure is to narrate the various dynamic situations through its placement in the landscape, use of local material and by illuminating the fluctuating weather. Thus, the thesis challenges the protection act with an architectural intervention that is more informative yet highly experience-based.
The purpose of this master thesis is to design a hotel with a humble approach to nature. We wish to highlight the qualities that nature offers us and make viewpoints on Rörö more accessible to a wider range of people. Our aim for the hotel is to create spaces that enhance the experience of spending time in nature and thereby offer its visitors a richer experience.

The site for our proposal is located on Rörö, a beautiful island with about 270 permanent residents in the outer part of the northern archipelago, Öckerö municipality. The plot has been preliminary approved for the exploitation of a hotel, a development that is supported by the residents on the island. Apart from the location, which is special in itself, Rörö has a unique flora and fauna that is protected in a natural reserve covering more than 50% of the island’s area.

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There is an existing proposal that has been taken into consideration by the municipality. This proposal presents a large establishment, with a new building complex that demands extensive blasting work which will make a big and permanent impact on nature. In contrast to this, we have investigated how the building can be adapted to the landscape, rather than letting the landscape transform to meet the demands of the building.

We have identified the characteristic rocky land and the unique nature as key elements, which both have been leading factors in the process. References and study trips to see how working with nature in terms of connection, materiality and framing have also been important in the development of the proposal.

Our ambition is to exhibit a proposal with a high level of detailing, to showcase more precise how the design is functioning and show qualities we are interested in. Our aim is to find high quality solutions that can be implemented in a wide range of projects and in that way, stretch beyond our implementation.
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Few things have a more positive effect on our mental and physical health than the natural environment we have evolved to live in. Modern life take place in urban settings and make lots of demands on our attention which can lead to attention fatigue, stress, anxiety and depression. Exposure to nature has a restorative effect. This thesis is focused on how to design a permanent home in harmony with the natural environment, in order to promote a healthier way of living.

Every form of construction is following rules set by the properties and conditions of the materials employed and the requirements they must meet. Although the goal of this thesis have been to encourage the well-being of the dweller, a home is something physical; what we see when we look out a window affect us greatly but so does the materials that form the room we are looking out from. Timber is a healthy material, for people as well as the planet and it is therefore the material chosen for this project. Buildings evolved on the Swedish countryside, timber structures dated from the 19th century and prior, built by people who lived in close connection to nature, have been the main source of inspiration. The everyday life of the users of these buildings depended on the natural environment and this was visible in the structures they fashioned; they knew the rules of timer. The buildings techniques evolved over the centuries, new technology was used with old knowledge in mind. Somewhere in the 1900th century this knowledge was deemed less important, ever since then most buildings on the countryside talk to us about rationalisation and functionality – they bear no trace of the tactility the timber buildings before them possessed.

In a time when timber is experiencing a renaissance as building material, this thesis is combining traditional timber knowledge with modern timber technology, consequently creating a structure that reflects contemporary ideals as well as rural values in order to create a home in harmony with nature and human needs.
In Gothenburg, Frihamnen has suffered from the partial segregation in the past few years. As an important transition area of Gothenburg, reuse and revitalization of this old industrial area are already been part of the city future plan. According to Ålvstaden, the largest urban development in the whole of Scandinavia, Gothenburg aims to develop a strong relationship with Göte river. Frihamnen has always been a vital role when it comes to cement the bond between Gothenburg and Göte river. In the future, Frihamnen will be transformed into a living, attractive inner city. Housing, offices, commerce, hospitals and schools will be built in several stages and a clear structure of the various parts of the area has been developed.

For the regeneration of this area, culture is one of the driving forces. It is important for regional development, growth, job opportunities and new products. It can bring new blood into an undeveloped area and stimulate the development.

Frihamnen consists of three parts: Bananpiren, Frihamnspiren, and Kvillepiren. Bananpiren now is an event arena for large events. However, in vision Ålvstaden, the existing building (Kajskjul 105 and two temporary pavilions) at Bananpiren will be torn down and Bananpiren will be replaced by housing projects and other facilities. At the same time, part of Kvillepiren will become a public park due to the future city plan. This thesis aims at designing a multifunction public building at Kvillepiren for the purpose of keeping the “events arena” at Frihamnen. It can also be a continuation of Jubileumsparken as well. How to design a building that can adapt to different public events and can bring people together are questions to be answered in this thesis. This regeneration can be demonstrated by combining different cultural activities and architectural experience together. People can get involved in those activities which adapt to the new lifestyle in Gothenburg.
In very few places in the world exist museums that exclusively deal with LGBTQ-culture. The LGBTQ-community lack spaces safe enough to explore identity and build relationships. In many places bars have often filled that gap. But - bars are problematic and non-inclusive in several ways; where age, alcohol, appearance and ability get to define access to a community.

With time, the Internet and applications have become the prevailing ways to connect. Physical gathering space is replaced by virtual meeting rooms - making for a loss of a sense of community.

The ambition with the master’s thesis is to tackle this development by exploring the possibilities for an LGBTQ-museum in Gothenburg, Sweden.

Through study visits and interviews I’ve tapped into the needs and aspirations of the LGBTQ-community. With the results of these investigations, a program and a spatial hierarchy was constructed: deciding on what functions the building will contain.

In addition to the pure exhibition spaces the proposal houses a library, a restaurant and offices. And finally, the story booth - an intimate space designed for one visitor to listen the life story of an LGBTQ-person. Seldom do marginalized groups get to be the narrators of their own stories. Exposure to someone’s experiences creates awareness; helps us understand and relate.

Within its urban context, a park by the moats and the historical inner city the free-standing building mimics the footprint of its immediate neighbor, the grand theater. Transparency and light has been key factors and research drivers. The façade is highly transparent/translucent, letting light into the building, and several building elements are made out of glass.

The building is dimensioned to take 300 visitors per day - a number taken from the daily amount of visitors of neighboring museums. Out of the total, the two levels of 1200 sqm each, around 30 % is pure exhibition space: some of which can be rearranged for different events.
The constant march of urbanization proceeds to render peripheral communities superfluous. The migration of both people and establishments from rural areas to larger cities leaves smaller communities without natural venues for social interaction and work.

Tollered is one such peripheral community. An old industrial village centered around the spinning factories of Nääs Fabriker. The village’s unique placement on steep incline between two lakes made it an optimal location for a hydro-electrical powered industry just as the industrialization took off in Sweden in the first half of the 19th century. Since then Tollered has grown, formed around the old industrial buildings and hydro-infrastructure, and even though the Nääs Fabriker itself is no longer in business, most of the old industrial buildings are still in use and house an array of different functions.

With this unique local context as a point of departure, this thesis aims to develop a method for how to work with urban design. Designing a system that works as not only as an analytical tool that describes the contexts and its conditions, a method of pinpointing areas where solutions could be implemented, but also as a design generator.

The system itself functions by breaking apart the maps we commonly use as architects into its most fundamental parts and dividing them into separate layers. It is when you start to combine these new layers that interesting interaction occur. By recombining newly generated layers with each other a new map, with new connections, emerges. Based on the intensity of overlap of the layers used one can distinguish areas in which certain interventions are needed or favored. In these target areas a design can be generated within the system by connecting an interaction between two specific layers to a predetermined architectural element.
This thesis revolves around rain in an urban context, seeing it as an opportunity instead of a threat. Already today too much rain is a problem in many cities. Since weather predictions forecast even more rain in the future, it is time to change our way of thinking about rain, taking care of rain and using rain.

With the purpose to problematize how rain is handled in cities today seen from an experiential point of view, the work explores how the existing methods can be challenged. The aim is to show that rainwater can be taken care of in a way that provides a better understanding of it, as well as a use of the rainwater. The main question is: How can rain be made an asset in an urban context?

The process is divided into three phases: a collecting phase, an exploring phase and a design phase. In the collecting phase literature studies provides knowledge and comprehension of rain and stormwater management, with an emphasis on the preconditions and problems connected to rain in Gothenburg. The exploring phase involves investigations of how rain can be collected, displayed, experienced and used. Chosen findings from these two phases together influence the design of a final proposal, elaborated in the design phase.

Skanstorget, a place exposed to the grey and rainy weather in Gothenburg, is the setting of the proposal. During rainfall flows of water crosses the site both on and below ground, leading to a project where the rainwater is collected and displayed on two levels. In between a public swimming venue is placed, where the understanding for the amount of rain falling and the purification process is a part of the experience. Instead of keeping the rainwater out of sight and out of mind, it is embraced and brought closer.
Meanwhile the kitchen has been developing into a high-efficient, labour-centralised and industrialised domestic unit, the other campaign has been ongoing long along to fight against the embedded cultural prejudice, social class, sexism, etc., which is "kitchenlessness". After growing for centuries, now it’s not a simple exclusion of kitchen from apartments, but a collective cooking facility as favourer of sharing household and maximising upcycling, at the same time a depiction of sharing culture, truth between people and multivariate family construction.

Being inspired by architect Anna Puigjaner’s ongoing PhD study “Kitchenless City”, this thesis tries to summarise and redefine a prototype of the collective cooking facility which distinguishes from the existing "kitchenless" models around the world, e.g. commercial kitchen in North America, communal kitchen in East Asia, corridor kitchen in Europe.

This prototype research starts with digging into the pattern of today’s standardised, industrialised kitchen at home. Along with getting better understanding of the users’ behavioural sequence among different functional units, the embedded sexism, heterosexuality orientation as well as dominance of western culture in this fixed model come into view. Hence three goals in the dimension of groups are clarified: desexualisation/universalisation, variant in family structure and a perspective of cross-culture.

At another dimension, research goes cross time and disciplines to find inspirations and solutions. With the help of the separate studies on the common kitchen of today, kitchen before standardisation and the communal culture, nonlinearisation, specialisation and urbanisation are defined as methods.

To complete this thesis with a visible and systematic result, a cross-dimension tool is used through meeting three goals with three methods which are defined previously. After this 3*3 designing and inventing process, a new public living room is eventually completed part by part. The new prototype has both flexibility of adapting to different scenarios, also has distinguishing characters to accommodate the future trend as supplement to the kitchenless apartments.
Green spaces in cities are being built on to cope with rapid urbanisation, this might make sense in the short term, when there is a housing shortage to meet, but in the long term, this development distances us from nature and puts a strain on the ecosystem services we rely on to survive. Green spaces in urban environments, no matter how large or small, are therefore becoming increasingly important. However, finding space for greenery in densified city centres is becoming increasingly challenging.

This project investigates how urban environments can be adapted to the warming climate through interventions that increase the albedo of city streets and help regulate summer temperatures. Greenery is used in combination with a supporting skeleton as a space making element. The flexibility of a structural frame for outdoor green rooms is explored using geometric models with the goal of creating a system that can be squeezed in on a wide range of plots in densely built urban environments.

The structure defines the spatial qualities of the green room and provides a frame for plants to climb on. The climbing plants act as a living envelope that strengthens the local ecosystem as well as providing shade and protecting from the elements.
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Sweden and the Nordic countries have experienced industrial restructuring, transforming from towns dependent exclusively on manufacturing into places with a more diverse industrial platform, more focused on technology and information. This has created a shift towards a "cultural and experience economy" where cities hire PR-firms to deal with their "brand". This often becomes problematic when place promotion appropriates only certain cultural and social aspects, playing down or hiding problematic ones, dealing more with "attractors" in the city center than with actual urban life.

This thesis wants to explore the transformation of a central plot in Sundsvall, popularly called "Navet" (=hub). The plot currently houses the city’s bus station, but on imminent move of the station will render the plot without its current main function.

The plot also houses Sundsvall’s library and culture house, and is connected to the city’s harbor area. A river runs past the plot to the north, and the built structure here consist of remnants of a group of warehouses for storing food built in the 1800’s. All these layers add to the image of Navet being a vital spot for Sundsvall’s life throughout the city’s existence.

The "Navet" area is the center for drug-trade in Sundsvall and its neighbouring towns, and therefore attracts people in social destitution. Because of this, Navet is perceived as dangerous by some of Sundsvall’s inhabitants.

Local politicians and media often address the issues at Navet, and the questions posed often revolve around how the perceived disturbing dwellers at Navet can be moved from the area. Rarely is a suggestion made for how to deal with the underlying social issues causing the situation. This thesis starts from the assumption that dwellers should not be forced away, but rather wants to create a space where different groups in the city can co-exist.

The question becomes: What interventions can be made at Navet that respond to its social, historical and spatial context?
We are currently using too much of our natural resources. This leads to resource depletion and causes CO₂ emissions, which is a threat to the Earth’s climate. This development is not sustainable, and should be avoided, to make sure that good living conditions can be provided for future generations.

By using locally produced straw as building insulation material, CO₂ emissions can be reduced. A life-cycle assessment, LCA, shows that using straw could generate less CO₂ emissions, than using conventional insulation materials.

What are the conditions needed to start a straw building project in Sweden? This thesis shows how straw could be used as a modern environmentally friendly material, by going through its properties, its production and its historical uses as building material, as well as modern applications. The story goes from simple straw bale buildings, to more complex building techniques such as factory made prefab timber frame modules with straw insulation. The case of scale is also addressed. How big can you build using straw? A school, a hall?

The theories used are Force field theory and Systems thinking. The methods used are literature studies, finding best practices, drivers and barriers mapping, interviews and stakeholder mapping. A stakeholder map, including the natural environment as an important stakeholder, shows who participate in a straw building process and how they interact. Identified stakeholders and their actions are linked to drivers, consequently suggesting solutions to tackle the main barriers found.

The aim is to produce an introduction or simple guide for a straw house buyer/builder in Sweden. The thesis does not cover the use of straw as roofing material, only as an insulation material.

The result is a collection of best practices, a stakeholder map and recommendations. These can be used by a straw house self-builder or professional builder in a Swedish context, who want a sustainable and healthy home.

The format is an introduction to straw as a viable building material.
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The purpose of this master thesis is to research how the industrial area of Larsfrid can be transformed into a production-driven, mixed-functioned district, which could meet today's demands for resilience, and also contribute to sustainability.

Production should be encouraged in the city, be part of the fabric, be allowed to be seen, connected to shared daily life, nurtured and celebrated. A productive city is a hybrid space, a space of differences, a space where each part is increased, where the sum of the differences creates the attractiveness. It is also making the social and functional mix a necessary condition for living together.

Larsfrid is not a densely and homogenously built environment, it will therefore encounter less difficulties in responding to sudden changes because it has the capacity and space for radical maneuvers, which makes it less highly vulnerable and more resilient.

Strategies for Larsfrid

• Create new form of prosumption spaces, were technological, spatial and economic spaces are intertwined.

• Preserve and increase the usage of the already built or of the buildings to come, multifunctionalities should be made of builders and users.

• Ensure capacity to house multiple and flexible functions to be embedded in the city structure.

• Provide possibilities for Synergy. Synergy is creating as small ecological footprints as possible when combining functions in the same building, which would use much smaller resources than that of the two functions existing in separate structures.

Density seen as synergy is not about increasing the built environment but to increase the amount of activities per area unit and increasing the usage of the already built. Synergy is a way of promoting access rather than ownership and single usage, were sharing is the key for promoting multifunctional occupation of time and space. Sharing space also strengthens the relationship between the users and adding a social dimension to practical functional and economic issues.
Still riding on a modernistic wave, the architecture of today is losing its context. There is a need for changing the perspective of architecture, to take the concept of region into consideration.

This thesis is exploring architectural expression through a critical regionalist perspective, adapting to the local conditions and taking the spirit of place into consideration. Aiming to find inspiration for how to represent local architectural identity, while also designing sustainable buildings.

The case study is performed in Öckerö Municipality. There are many development projects ongoing on the Öckerö Islands and there is a current discussion on whether the new plans are suitable for the islands, which makes the thesis relevant in order to feed a productive discussion about the future development.

The thesis is conducted through iterative cycles of analysis, theory research, sketching and the development of a manifesto. The analysis includes the site and its planned exploitation, historical conditions, opinion from the local population, other architectural projects and the comprehensive plans of the municipality. The analysis in combination with theory is feeding the development of the manifesto, a set of guidelines to follow in design. Sketching is used as a way of testing ideas and strategies, and then evaluating them, to develop the manifesto and the design further.

The outcome of the thesis is the manifesto and design explorations, contributing with new context to the discourse of critical regionalism and merging it with sustainability aspects. This while also making a comment in the local discussion in the island context. Contributing to a wider understanding of the problem and opening up to possibilities of rethinking planning strategies and architectural significance at the islands, and maybe by extension, also in other places.