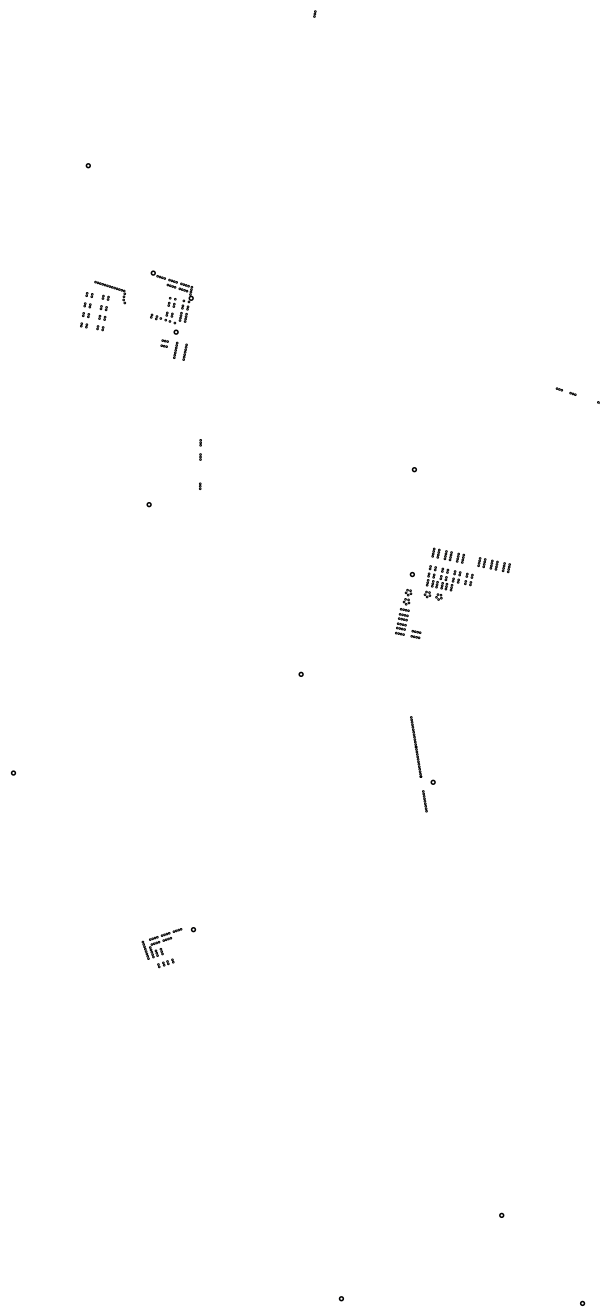


Scenic Semi Public Space

– a Saunterologic Strategy

Clara Havström





Scenic semi public space
– a Saunterologic strategy

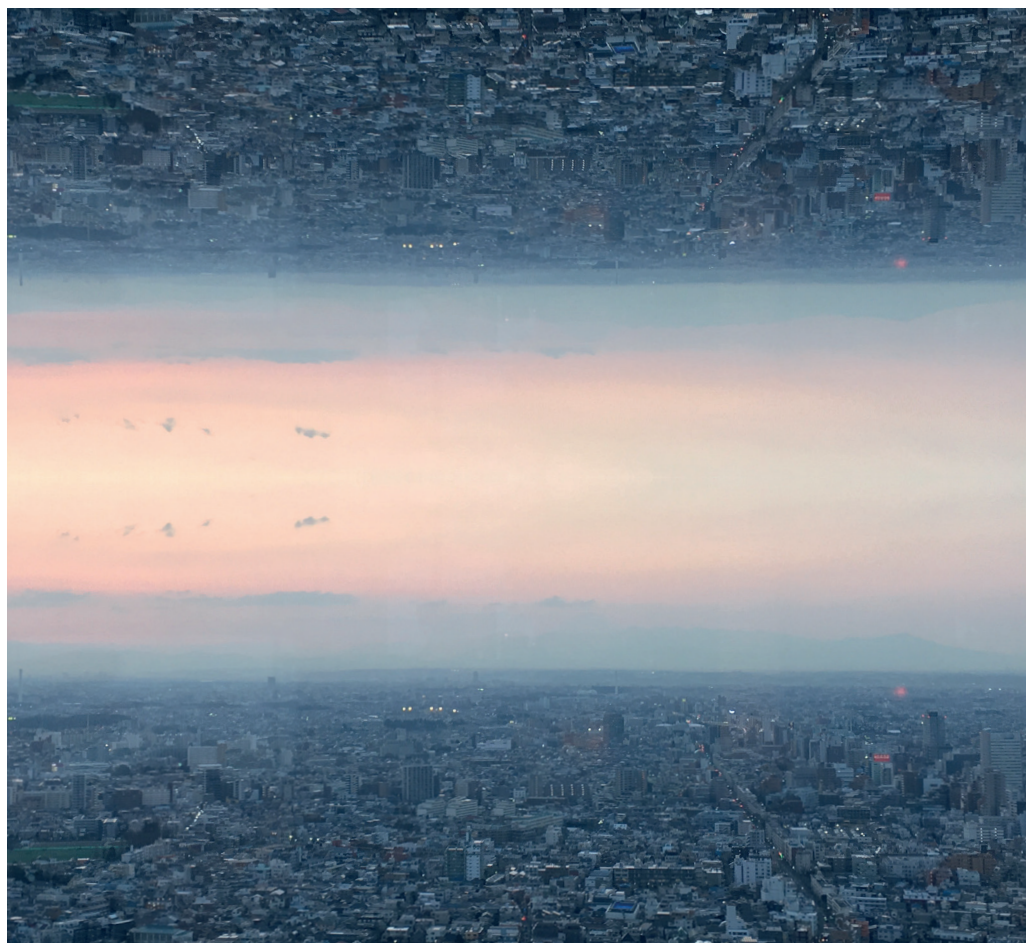
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Architecture and Urban Design
Matter Space Structure

Examiner Morten Lund
Supervisor Naima Callenberg

Master's Thesis
Spring Semester 2020



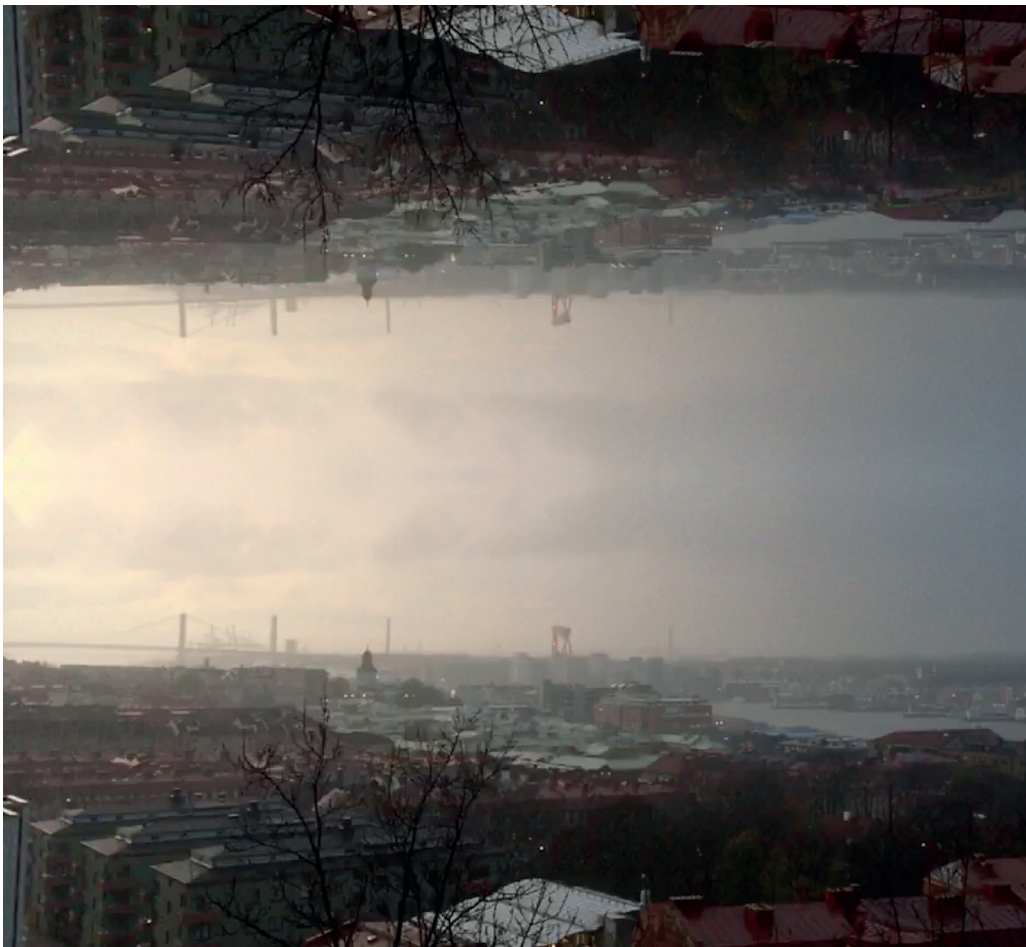
I have always felt
the world is an erotic place,
as I walk through it
my senses are reaching out
and I am drawn
to all sorts of things

for me
cities are enormous
bodies of people's desires
and as I search
for my own desires within them
I slice into time,
seeing the moment



och ändå
har jag inte
hittat
vad jag
letat efter

jag har vart
i
alla städer



Stigberget Gothenburg 2020 January

det ser
snyggt ut
men är
långt ifrån
snyggt,

kom
och
håll om mig,
den här stan
är
så ful,
här går vi
neråt
uppåt

Miriam Bryant (2019)

definition.
saunter

saunter
verb
saun·ter | \ 'sɒn-tər , 'sæn- \
sauntered; sauntering; saunters

Definition of saunter
intransitive verb
: to walk about in an idle or leisurely manner : stroll
sauntered slowly down the street

Preface

moving from Tokyo to Gothenburg

In a way this thesis started and ended with traveling, and returning home.

This time last year, I lived in the southern neighborhoods of Meguro-Ward in Tokyo, Japan. In the work I present here, the inspiration and ideas are mostly from my time studying in Japanese architecture school, and my days strolling around the city of Tokyo.

I learned architecture and life are not two but one. And architecture is really about the life that happens, has happened – or could happen – in it. In the last seminar I attended before returning home my Professor Tsukamoto-Sensei (Personal communication, 2019 July 15) said he imagined the eight *tatami* room is always, in a way, set for a dance. Ever since that day this idea has puzzled me, and has been a driving concept of thought through my thesis. Is what people do, desires to do, or bring with them into the space what defines it?

The ambiguous connection between the individual situations and the urban space of Tokyo interests me. If you were to locate yourself or find your way among the many narrow streets, experiencing the intricate urban life of this megavillage, you would truly feel that Tokyo is, as architect Franco Purini puts it, “a city of situations”. “Compared to the western, governed by the laws of perspective”, the Japanese urban landscape is “a city where no two points are the same” (Sacci, 2004). Even though you simply follow a main street down the road you could end up in the opposite cardinal direction you started.

Rather than lack of urban planning the spatial composition of the city is probably hard for a new-comer to grasp, as Professor Fred Thompson (1998) argues for in his article *Comparison between Japanese Exterior Space and Western*

Common Place in the journal Nordisk Arkitekturforskning, due to the contrasting cultures of structuring memory. On the relation and differences of Japanese and Western public space he quotes Japanese writer Kojiro Yuichiro: “The core of the Japanese community is not a special fixed space in the centre of the village like the pasture or open space (commons’) of the West but was linear, and, moreover, seasonally and temporarily mobile.” (p.115)

Thompson writes further something that describes what I am puzzled by:

With advances in geometry the relationship between built objects and nature becomes increasingly abstract such as can be seen on the Acropolis in Athens.

In Japan, built form and nature tended towards harmony rather than abstraction and separation. Instead of geometry which would see a straight line and a curved line as separate entities, the Japanese consider the curved line to be a straight line upon which the forces of nature have acted. (p.120)

He comes to the conclusion:

The context is environmental; hence my initial question: What is there about the Western system of memorizing things which is different from the Japanese, and how does it affect the outcome of physical space? We stand to benefit from both content and context if we realize that content is context. In this way the present can be empowered by the past, the past can be revisited, and the ordinary can be extraordinary. (p.130-131)

That *content is context* might be understood in a more distinct way in a quote by my Professor Yoshiharu Tsukamoto, co-founder of Atelier Bow Wow, from an interview where he tells about his personal view upon architecture and what it holds:

It was the opening scene of a movie “Betty Blue” directed by Jean-Jacques Beinex in 1986. A young guy is sleeping in a beach house. There is a window, very hazy and dirty, with various items randomly placed in front of it. We can somehow imagine how the young guy spends his life from the way the dirt on the windowpane reflects sunlight and gives off dull white glimmer. (Window Research Institute, 2018)

The, to me, new ways of viewing the relation of private and public life and the relations amongst elements in spatial production, made me curious on the topic of our perception of the built environment. A curiosity that led me to my preparatory project during the autumn semester 2019 at Chalmers, “Strollological studies in Gothenburg” inspired by Lucius Burckhardt, inventor of Strollology, the science of strolling, where I questioned how we look upon how public life is lived. How we can, by shifting our frame of a traditional landscape a slight. From a regular postcard view of the city to one in a new light, finding meaning in the colours of the smoke from a thermal power plant in the evening sky. I watched myself and my daily pattern of walking in my neighbourhood in Gothenburg (fig. 1). Similar to the traditions of the Situationists and their early pre studies in 1958 (fig. 2). In this project I wanted to go even deeper into mapping the close environment I have lived in for the past seven years.

In October Japanese photographer Daido Moriyama won the Hasselblad Award 2019 and I went to his exhibition here in Gothenburg at the Museum of Art. Moriyama (personal communication, 2019, October 14) said when receiving the award that even though being almost exclusively from Tokyo his pictures resembles travel

photographs since he is a traveler in his home district, and meant that it is more than enough.

To travel where you live: a topic that became ever so relevant during 2019 autumn’s climate demonstrations, with Swedish people having as their new years resolution “Flygfritt 2020”. And even more so now in the effects of the coronavirus pandemic, I believe it is something we can all relate to. Not being able to go anywhere, we notice more of our immediate surroundings, getting a new sense of what home is to us. It has been a time for reflection, slowing down and of viewing what is known to us in a new light. Now I sit in my childhood home, writing the last sentences of this paper, seeing that the planks of our kitchen floor differs in width – something I have never been aware of before.

In this thesis I present a reflection on the city, the built environment, how we perceive it and tools we can use to change our view upon it. All based on leisurely walks and reflections I have had during the last year in my neighbourhood in Gothenburg.

Best of reading,
Clara
1 May 2020

I wish to add a note of thanks to all the people I met during my time in Tokyo, Professor Tsukamoto, Sasaki-San, my fellow colleagues in Tsukamoto-Ken, the MSS-studio: Morten, Naima, Jens and Peter and my friends here at Chalmers, my family and my moral support Linnea and Lydia.



fig. 1
Strollological studies in Gothenburg, Travels between Architecture School and home, walks in Majorna and Slottskogen. Matter Space Structure 2019

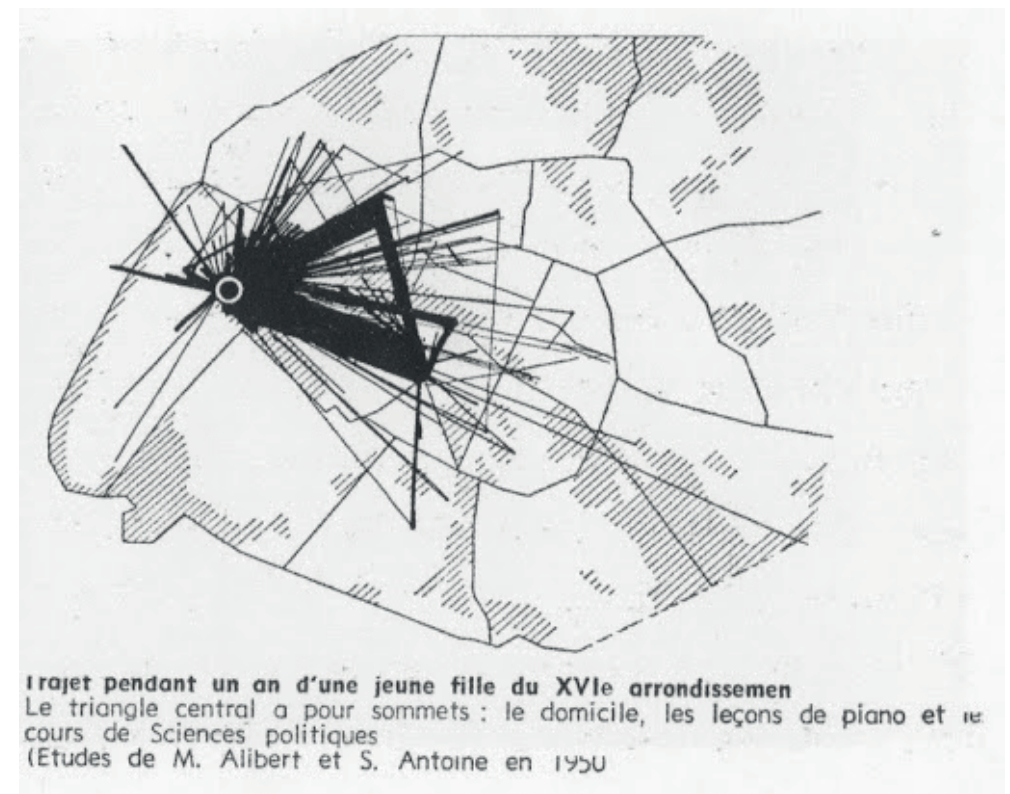


fig. 2
[One year of routes taken by a young woman of the 16th arrondissement; the central triangle has at its peaks: home, piano lessons and classes in political science (Based on studies by M. Alibert and S. Antoine in 1950).]
Illustration from Internationale Situationiste 1, June 1958, page 28.

Scenic semi public space
– a Saunterologic strategy
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Examiner Morten Lund
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Master’s Thesis 2020

Abstract: Scenic semi public space

– a Saunterologic strategy

abstract.

In the current state of heightened global aware-
ness and human impact on the earth, architects
and engineers need to reconsider the basic idea
from which we develop cities. I see a value to-
day for architects to discover, look and learn
rather than to create and expand.

The drawing has the capacity to reshape our
perception of the built environment and to work
as an operational tool to find hidden potentials
in the urban fabric. A methodological tool to in-
vestigate invisible values that indicate an archi-
tecture that extends across program and scale.

This master thesis seeks to find an approach –
a new starting point in architectural design for
dealing with public space. The study suggests
doing so by introducing the performative, and
investigating it through mappings and opera-
tional drawings.

The idea is not only to find a way of inscribing
architectural interventions in a local context but
also to see architecture as an event in a larger
environmental network.

In order to examine the qualities of the draw-
ing as a notational diagram, the study starts by
taking a sample of the city weave and use it

as a testbed. By illustrating the sample from
different angles and leaven its internal events
it becomes a sort of reflective and operational
room to dissolve and rethink our sense of place.

The method is used to find new intersections
and relations, which are then articulated and
tested through one or several materializations
in a local setting – architectural additions in
and around the city square Stigbergstorget in
Majorna, Gothenburg.

The project considers the potential for Stig-
bergstorget to stay, and be revitalized as, a cul-
tural and social hub for the local community in
Gothenburg.

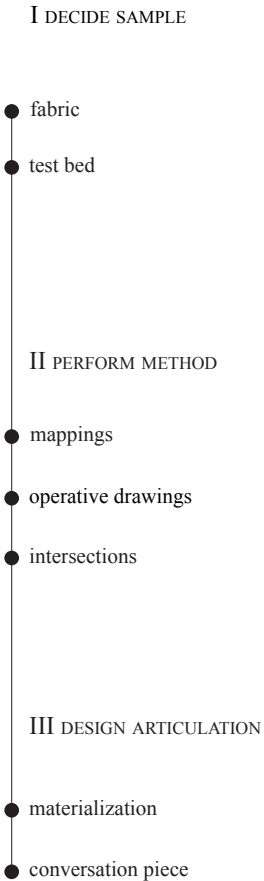
The final design is a conversation piece used to
discuss architecture from its performative val-
ues – from what it does rather than from how it
looks. Also to discuss the drawing as a means
to reuse the already existing and to enhance it
through minimal impact.

Keywords : architectural strategy, scenery of
public space, drawing methodology, city and
culture, urban encounters

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framework.



Intention

framework.

This master thesis seeks to find an approach – a new starting point in architectural design for dealing with public space. The study suggest doing so by introducing the performative and investigate it trough mappings and operational drawings.

The idea is not only to find a way of inscribing architectural interventions in a local context but also to see architecture as an event in a larger environmental network.

To examine the qualities of the drawing as a notational diagram, the study starts by taking a sample of the city weave and use it as a test bed. By illustrating the sample from different angles and leaven its internal events it becomes a sort of reflective and operational room to dissolve and rethink our sense of place.

The method is used to find new intersections and relations, which are then articulated and tested through one or several materializations in a local setting – architectural additions in and around the city square Stigbergstorget in Majorna, Gothenburg.

The project considers the potential for Stigbergstorget to stay and be revitalized as a cultural and social hub for the local community in Gothenburg.

The project is a conversation piece used to discuss architecture from its performative values – from what it does rather than from how it looks. Also to discuss the drawing as a means to re-use the already existing and enhance it through minimal impact.

on landscape.

Learning from the existing landscape
is a way of being revolutionary for an architect.

Not the obvious way,
which is to tear down Paris and begin again,
as Le Corbusier suggested in the 1920's,

but another, more tolerant way;
that is, to question how we look at things.

site.



Field Conditions

the city weave and Stigbergsliden as a test bed

site.

The reason to start with a specific site is due to its favour of the development of the methodology, which intent is to discover the existing landscape, and to test if the method works in practice. The site is the base for testing and developing the strategy and tools of the research where field conditions becomes the elements of which constitutes the understanding of the place itself.

The history, the specific social relations, the physical constitution and culture of the local setting is what is interesting. If not explored it would be impossible to avoid creating, as the post-modernist Robert Venturi et al. (1972) would call it, a “rubber duck”-typology of architecture; a typology that through its construction and form communicates its internal function, instead of a to Venturi more preferable typology: the “decorated shed” (fig. 3). The decorated shed relates and communicates to its surroundings in a more incorporated and natural way, similar to the architecture argued for by Swiss sociologist and economist Lucius Burckhardt. Burckhardt (2015) means the context of architecture has changed, from one where architecture was understood from its Strollological explanation: ”we are in a park whose genesis we are able to date, and are arriving now at the palace” (p.226), to one where architects need to give both the contextual and functional explanation within the expression of the building (fig. 4). The later is known for having a theoretical approach, sometimes too theoretical: insisting architects should not intervene in any way at all with the location (Turner, 2014). Both Venturi and Burckhardt brings a critical approach to the modernist movement. Atelier Bow Wow draws from these phenomenological, participatory and context

based theories, but the interesting addition is that they also put those theories into practice. I think the practical part of Bow Wow’s Architecture is important for architects and therefore in this thesis I will also try to propose a way to actualize the idea of buildings that are not aliens to the environment they are in, but a part of it. The site becomes a field for experimenting, in a local setting, ways to do this.

As pointed out by the British landscape architect James Corner (2002) in an anthology, in the chapter *The Agency of Mapping: Speculation, Critique and Invention*, the possibilities from being site specific is also to dive even deeper into the field conditions through the places and ideas that surrounds the site, the so called *other places*:

Milieu is a French term that means ‘surroundings’ ‘medium’ and ‘middle’. Milieu has neither beginning nor end, but is surrounded by other middles, in a field of connections, relationships, extensions and potentials. In this sense, then, a grounded site, locally situated, invokes a host of ‘other places’, including all the maps, drawings, ideas, references, otherworlds and places that are invoked during the making of a project. (p.224)

The site Stigbergstorget
Stigbergstorget is a square crammed with peculiar spots and people. Although a rich centre for historical events and modern culture the site is in many ways anonymous as a city square. It lies on a hill, just below the church of Masthugget, overlooking a highway and the river in the north. >

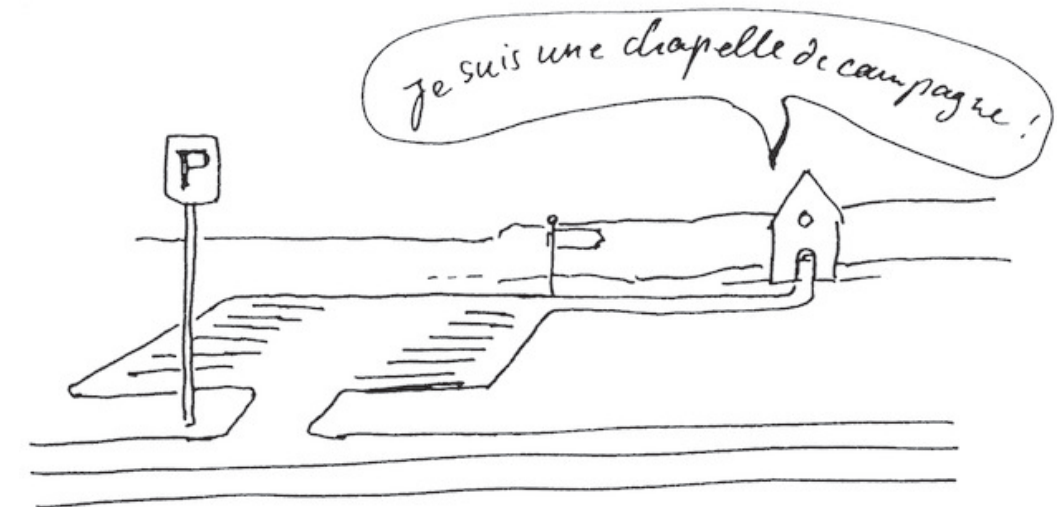
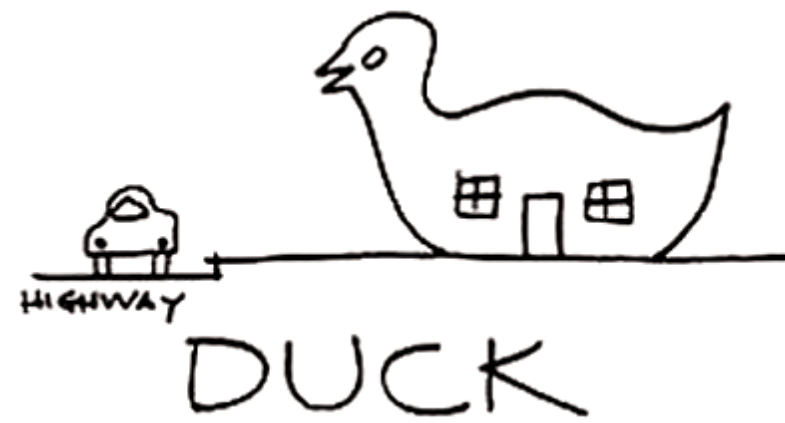


fig. 3
Drawing by Robert Venturi (1972).

fig. 4
[I am a chapel on the landscape] Drawing by Lucius Burckhardt, Yesterday and today (2006).

site.

It lies in the very verge of the former kings lands in the west and the old city in the east. It was the place of some of the first habitations of sea folk in Gothenburg. It is marked as a site of cultural heritage still holding some of the oldest wooden buildings of Gothenburg, like the house of the royally protected pirate Gatenhielm.

The main pedestrian walks from which you can enter the site are: from the city along the bar streets Långgatorna in the east, from Majorna along old main city road Allmänna vägen in the west and from the park Slottsskogen in the south.

Today it is the center for cultural events and concerts in the the neighborhood of Majorna. It holds a strong youth culture of bars and cafés. It also has a lot of locally established communities, like the regulars you meet at Västerhus karaeoke bar, or the retired seamen you could have a cheap Soup-lunch with the in Sjömanskyrkan. The site is under construction, outdoor areas behind consert venue Oceanen and the House of Gatenhielm are being cultivated. And the maritime museum is being renovated into an aquarium. Stigberget also used to have two cinemas: one in the hall of Bengans where seats are now replaced by records, and one in the house Kaparen that stands empty today. □



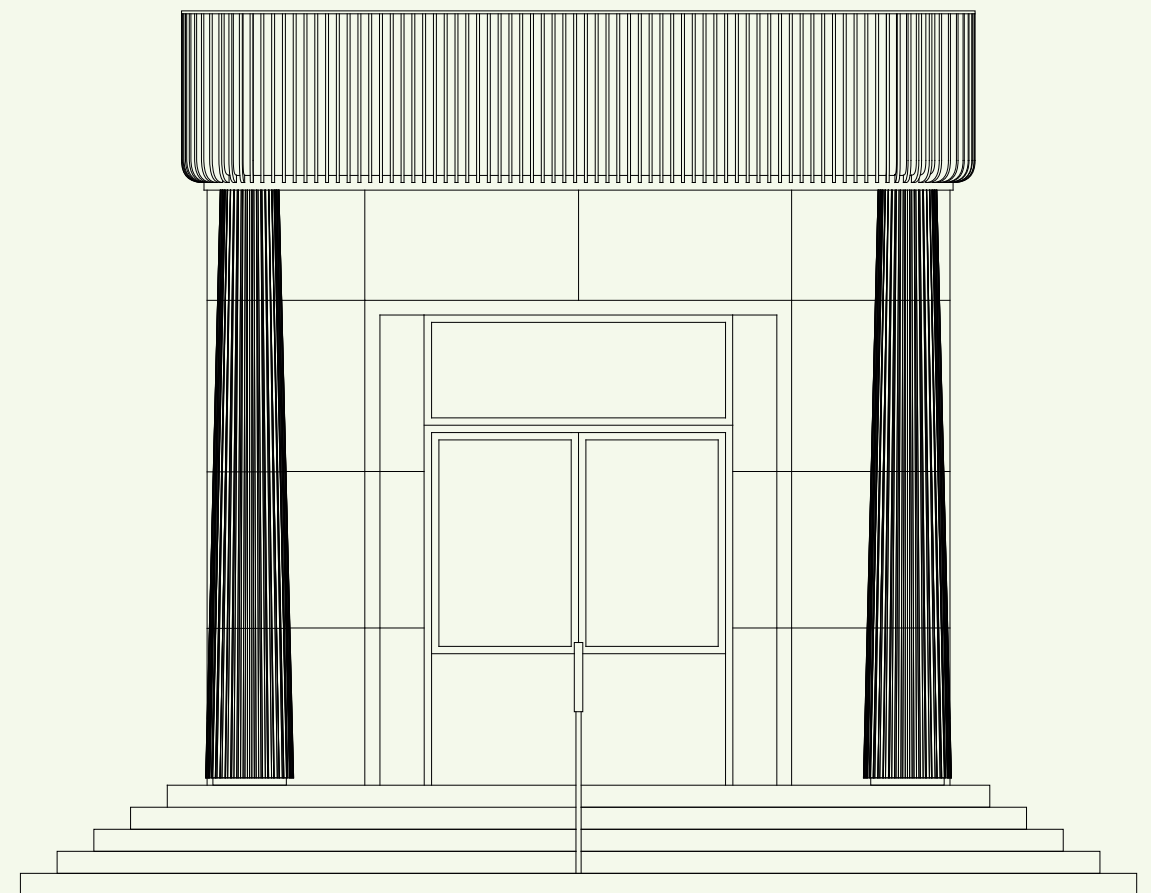
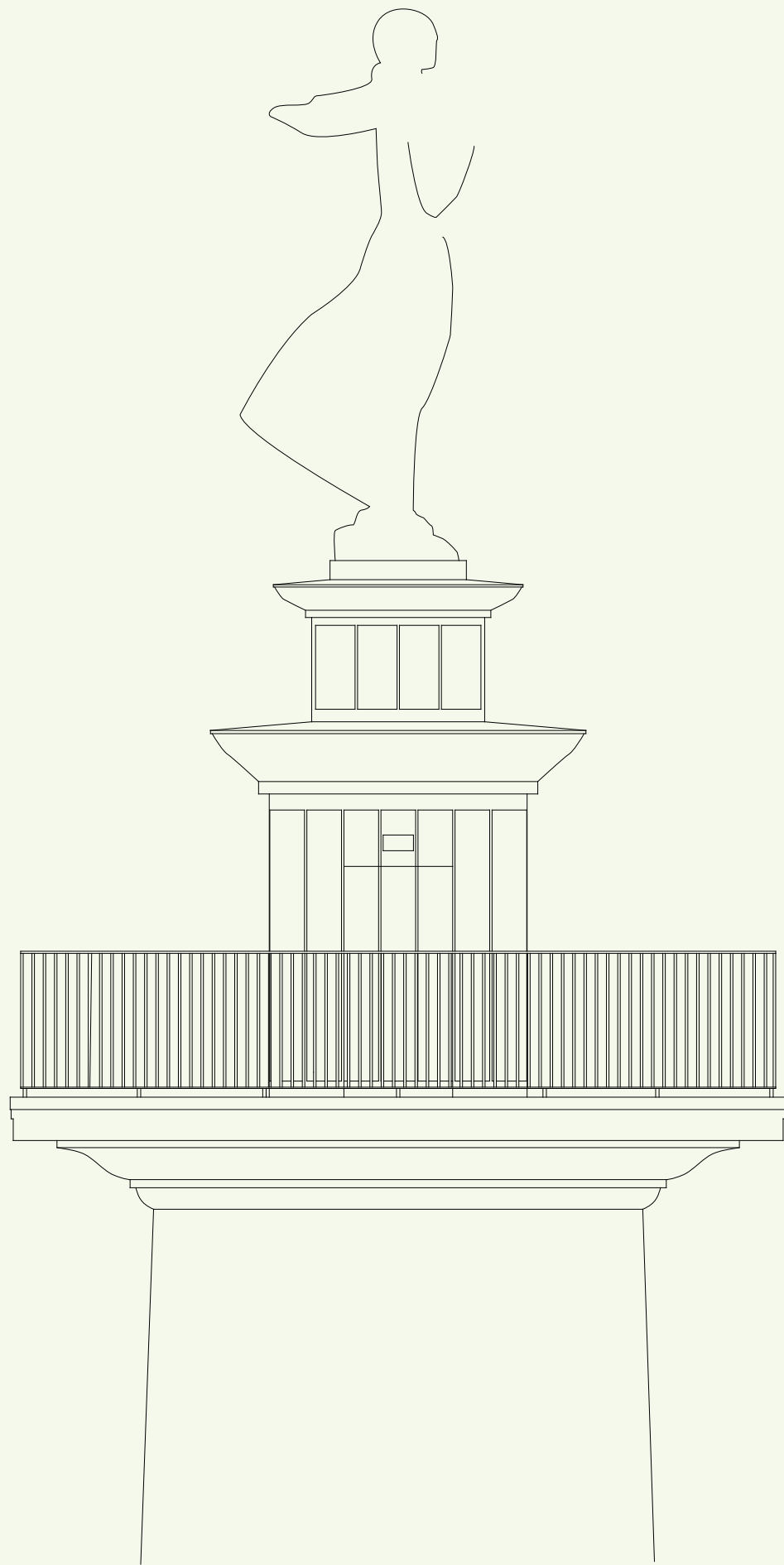
site.



Stigbergstorgat. ▲N

site.

- Sjömanskyrkan
- Café Elis' Corner
- House of Gatenhielm
- Bengans reckord store
- Oceanen bar
- Park of Gatenhielm
- Kaparen, the former cinema
- Buildings of cultural heritage
- Statue Woman by the sea
- The Maritime Museum
- Café Zenit
- Allmänna Vägen
- Musikens Hus
- Västerhus bar



method.
reference



fig. 5
Operative Drawing, Enric Miralles, Calle Mercaders Apartment (1995).

method.

Methodology

mapping and operative drawings

This thesis presents both a strategy, and a methodology to perform it. I will start explaining the methodology, that is based on the field conditions of the sample presented in the previous chapter and my reoccurring visits, and the potentials it inhabits. The method is used as a tool to dissect the site through drawings. Through mappings and operational drawings I turn, layer and expose my view in the sampled city weave that I work with. I search the urban landscape as if it was an old gift that was given to me. And I am open for whatever findings I make.

I use the drawings as operations rather than illustrations to make things appear that was not obvious to me before. By illustrating the sample from different angles and leaven its internal material the drawing becomes a sort of reflective and operational room to dissolve and rethink our sense of place.

In the drawings the landscape is not restricted to borders of buildings. I will flatten the hierarchy of lines like the Spanish architect Enric Miralles does in his operational drawings for the Calle Mercaders Apartment from 1995 (fig. 5) to find new intersections and hidden potentials.

You can tell in his drawing that the objects are not restricted to the interior but extends into the outdoor space as well. Also the mobile objects has the same line weight as stationary ones.

Miralles explains his drawing process not simply as a way to represent his project but as an active action: “It is not a question of accumulating data, but of multiplying them; of enabling what you had not thought of to appear.” (Douglas, 2009)

On mapping as a process

In the early phase of this study most of my mappings were on a highly abstract level (p. 37 to 43). In the end their communicational value might not be as strong as the operational drawings, where traces and notations from the site is clearly visible and readable in the sketch. The process mappings have had the role of mapping various object on the site, like sitting places, entrances, connections etc. But their most essential role was to shift the first initial view of the space, the one I have had since I first went there, to a more open minded one.

The process took me through a journey where at one point the specifics of the site and place itself did no longer exist. The site at this point is simply a construction in my mind and in my drawings. The different mediums, digital and analogue drawings, helped me in this, through widening my view and my relation to the specific situations on the site, going from the idea of a dispersed city square to a landscape of varying ambiances.

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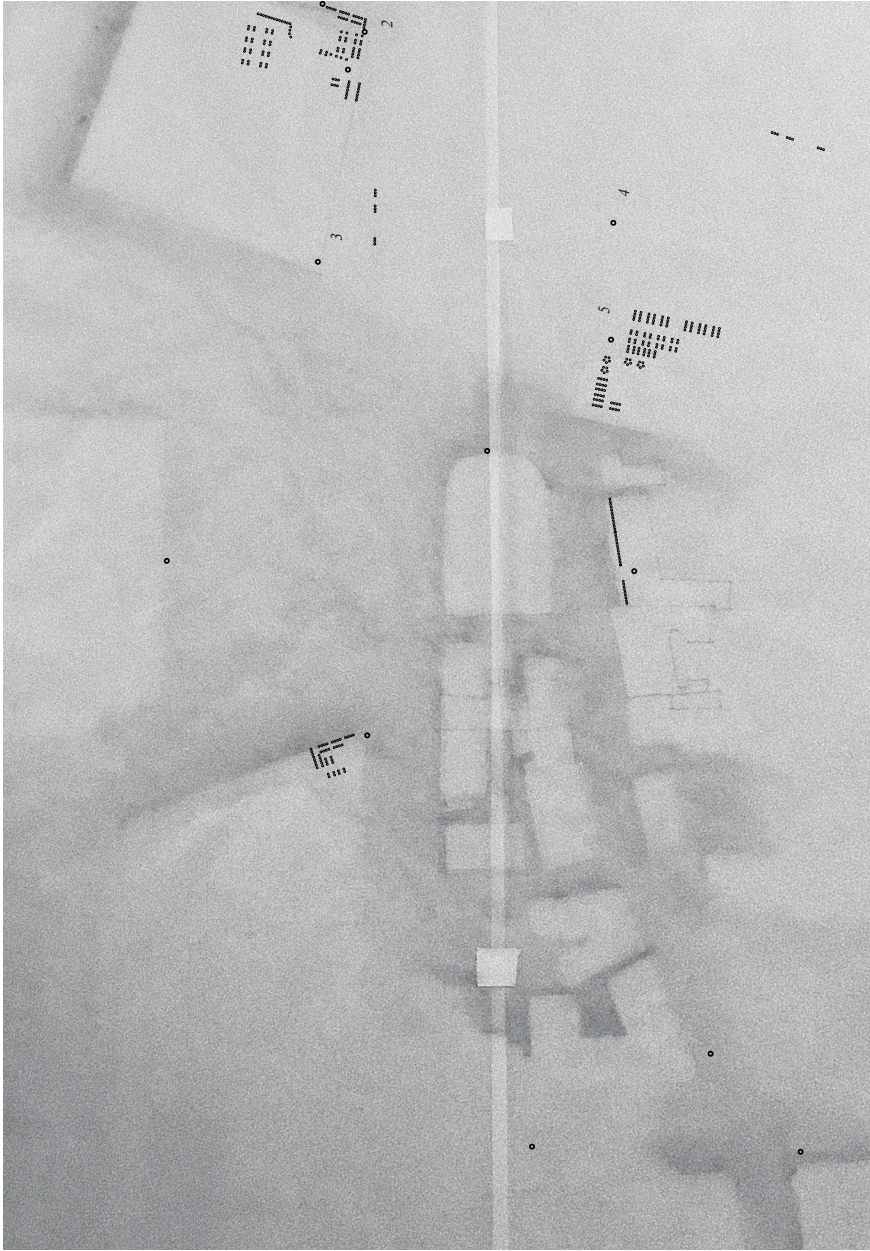
method.

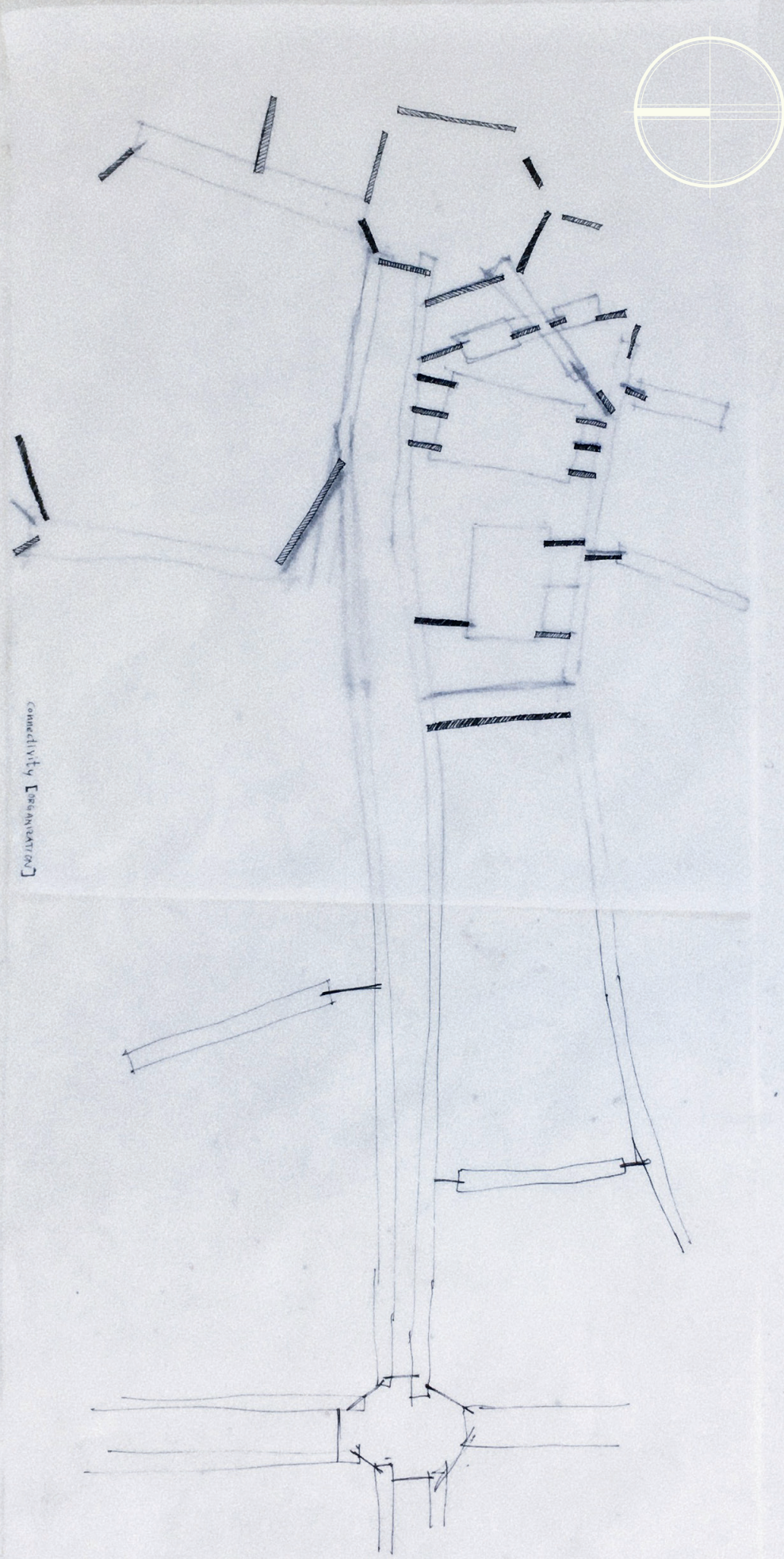
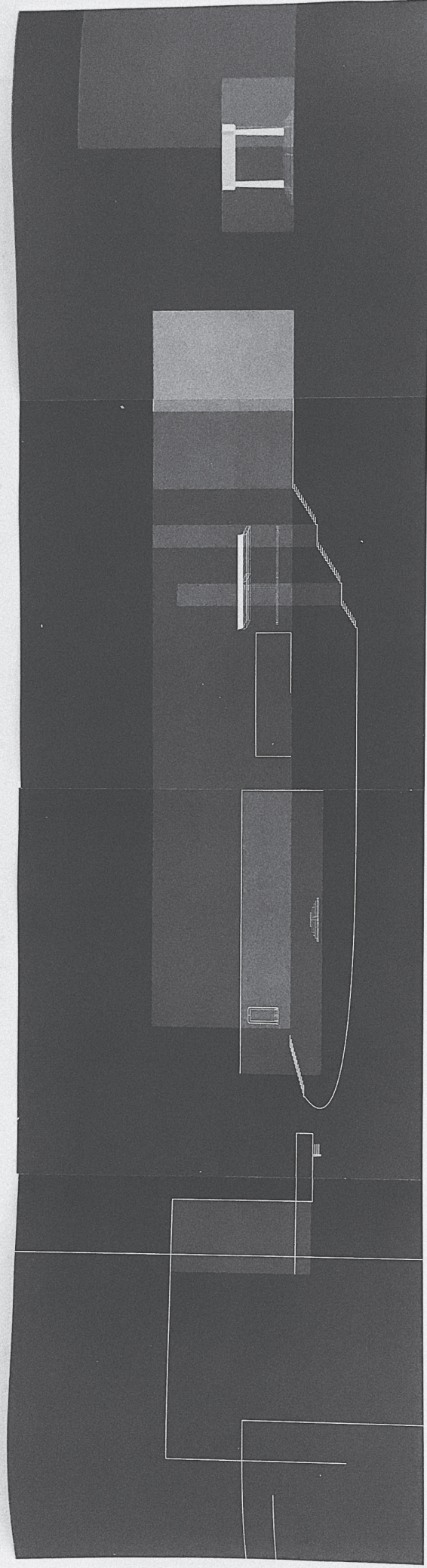
The drawing as an operative tool

In the second phase when I introduce the operational drawings I somehow redirected my attention, back to the site, the situations and the more tangible parameters like corners of buildings, colours, sun pockets etc. The operational drawings are necessary in the making of a project and in the part of putting theory into practice. In this way the operational drawings (p. 51-55) show how we can apply the strategy, which is presented in the next chapter.

The drawing being operative means in this case that it is active. It is a method to use the hand as a thinking tool. In the strokes we can hesitate, test and ask questions, note measurements or observations from the site: a temporary object, a conversation, a physical or phenomenological event, a colour, material or a feeling. And in the drawing process I can shift the perspective, the scale and the idea of what the place is or could be about. In comparison to the mappings it has the right level of abstraction to be flexible enough to do displacements of scale, adding all various aspects of the project in the same drawing and also add notations in direct relation to the site inventories. In this way the drawing is a tool to find new intersections and potentials in the urban fabric. □

Process mappings. Page 37 - 43.





On a Strategy

exceeding the public

strategy.

To saunter (flâneur) means to walk leisurely or slowly, in other words to stroll. The spaces of interest in the articulation has been found through strolling the streets of the site and through, another meandering motion, the traction of drawing. The interventions of the thesis are designed especially to attract and invite people sauntering the city. Hence, I would like to call it a Saunterologic Strategy. A strategy to reactivate spaces of the city by actively working to dissolve the borders of buildings, in this case between the public and private.

As mentioned in the preface, the tradition of strolling the city as a means to architectural research and city planning is hardly unexplored. For instance it was one of the practices of the Situationists in 1956, then called the Derive (drift). The theory of the derive expands on the notion of simply strolling and was described as "a technique of rapid passage through varied ambiances" (Geronta, 2010, p. 3) with the goal to experience the city in a new way. Debord also argues that the city holds psycho-geographical outlines: meaning that if one let themselves go, to drift aimlessly through the city, the movement would be directed by the various attraction points, currents, geographical and aesthetically features in the architectural landscape.

Ever since the Romans gossiped between the pillars of the *agora* in Athens: public life has been lived in the edges of buildings. Highly relevant in relation to public space since it is really the beginning of the commons in the Roman empire. The ambience of this space, the semi public space in the relief of cities, has been something architects have designed delicately for ages. One

must always, decide if this kind of space ought to be favoured or not, choosing between giving it shape or simply flatten the wall and align it with the property line. The semi public spaces are often a case for debate, many times seen as a problem in cities for being residence to criminal activity. Traditionally when designing this space architects would focus on features of the building: walls or columns, especially in western architecture.

The strategy I propose expands the notion of the semi public space: including also what the interior functions of a café or restaurant can give it. But also take into consideration the spatial production of temporary objects, objects that people bring with them: an umbrella, sport bag, a newspaper you sit on, reading glasses, or maybe your own coffee cup from home. Or the space produced by two people sitting in different levels of heights, looking at each other through a window. How much can I expand the space that exists between the traditionally public and the individual? By letting the private space include the public or even extend into the public, also a person passing by the café can stop and enjoy the spring sun without buying a cup of coffee.

The strategy focuses on intervening in the very edges of buildings to create tension and friction that captures the attention of a city-stroller. It could be something that catches your eye, a viewing platform, or a pattern in the pavement, a corner or a niche, a place where you can sit down. Those spaces in combination with the Swedish phenomena "solvägg" ought to be very successful. A "solvägg" is really any string of wall the sun would hit in the early spring or late

>

strategy.

summer. I would argue the sun wall to be the most social public space of Swedish societies.

I wish the commercial and private stakeholders took a bigger responsibility in caring for and designing the public landscape, more than to simply blow out the façades with large windows and putting a fence around a bunch of moveable outdoor seating. I wish they would consider the close surroundings and think how far they can reach into the urban space, adding patterns in the pavement or enhancing the dramatical effects of a 800 centimetre wide, 17 meter high brick wall, or a 30 meter steep above a highway. And contemplate on how much they can give to the shared ambience of Gothenburg. And what role their spaces play as attractors or stops in the network of city walks. What difference that could bring to the scenery of the common space.

An architect who was early with implementing those ideas was the Slovenian architect Jože Plečnik. He designed small scale transformations and walks around the in the town of Ljubljana. Seemingly small interventions but with great effects on the entire city. A potential factor to his success might be the very fact that he never owned a car.

Work varying from “the incorporation of Roman ruins, mannerist classical elements, hybrid building typologies, the formal preoccupations of early modernism via the Vienna Secessionists, a proto-cubistic spatial sensibility, and vernacular building forms, /.../

... to the lively, often crowded civic and cultural spaces he created in the city.” (Miller, 2019)

The most interesting part of Joseph Plečnik’s work in relation to this thesis is the strategy he applied during the mission to reactivate the Castle of Prague. A task that he was assigned by the city to reintroduce the Castle to the city as more democratic than monarchic. The approach was that he did not only designed additions inside the castle but also outside in the surrounding piazza and garden. Working with pavings, balustrades, paths, sculptures, stairs and outlooks with beautiful views over the city. He created spaces that are beautiful, and that are possible to enjoy and stay in, even for those not visiting the castle, but for everyone passing by the park. Like the Granite Basin in the Paradise Garden and the Look-Out Terrace (fig. 6, & fig. 7) (Simonson, 2016). Geoffrey James who has photographed Plečnik’s work in Ljubljana says that “there is a combination of the social and the spiritual in Plečnik’s work”(Miller, 2019).

The Saunterologic strategy is a democratic, open ended, and inclusive approach to city planning that can also be a commercial strategy for individual stakeholders. It encourages an easy access, in-and-out culture and a walkable city. The interventions that articulates the Strategy creates a space, that is neither public nor private, a democratic open ended space, thus directing a semi public scenery. □

strategy.
reference





fig. 6
Transformation of Prague Castle, Joseph Plečnik. Granite Basin and view over Paradise Garden (1923-25).

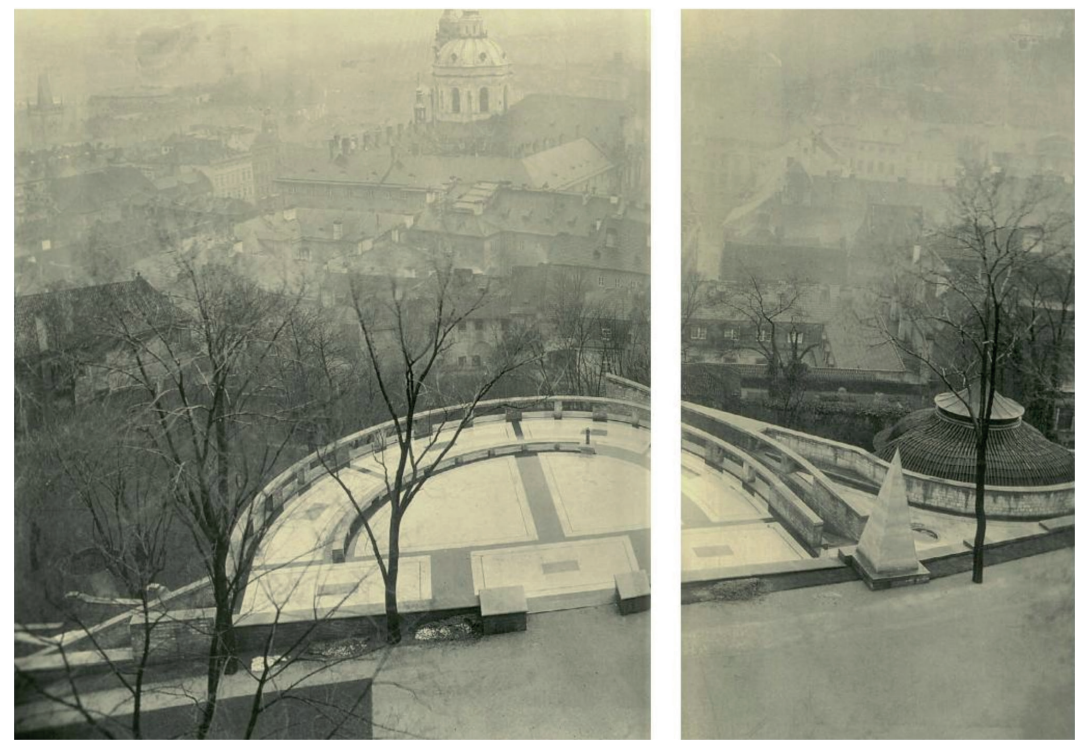
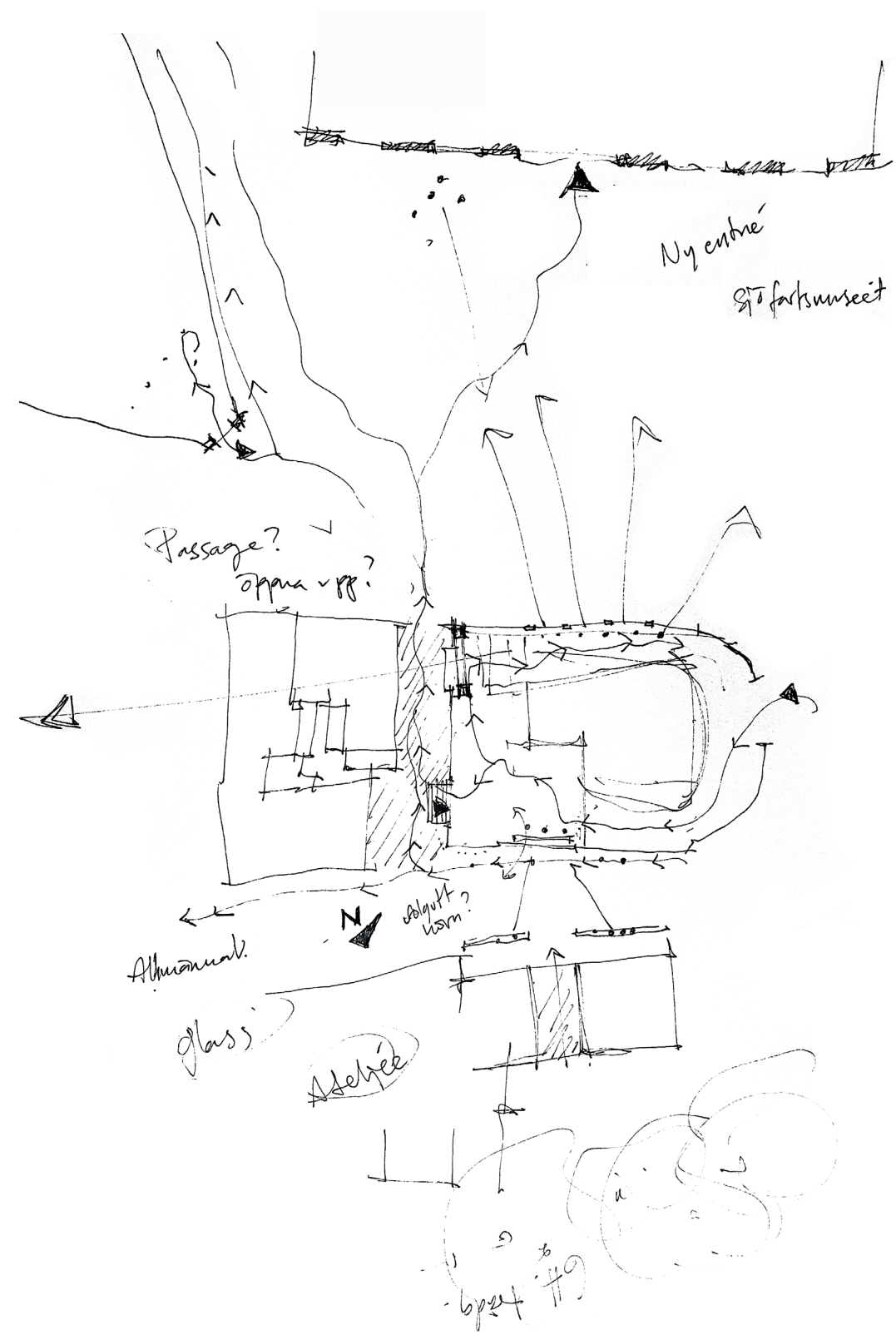
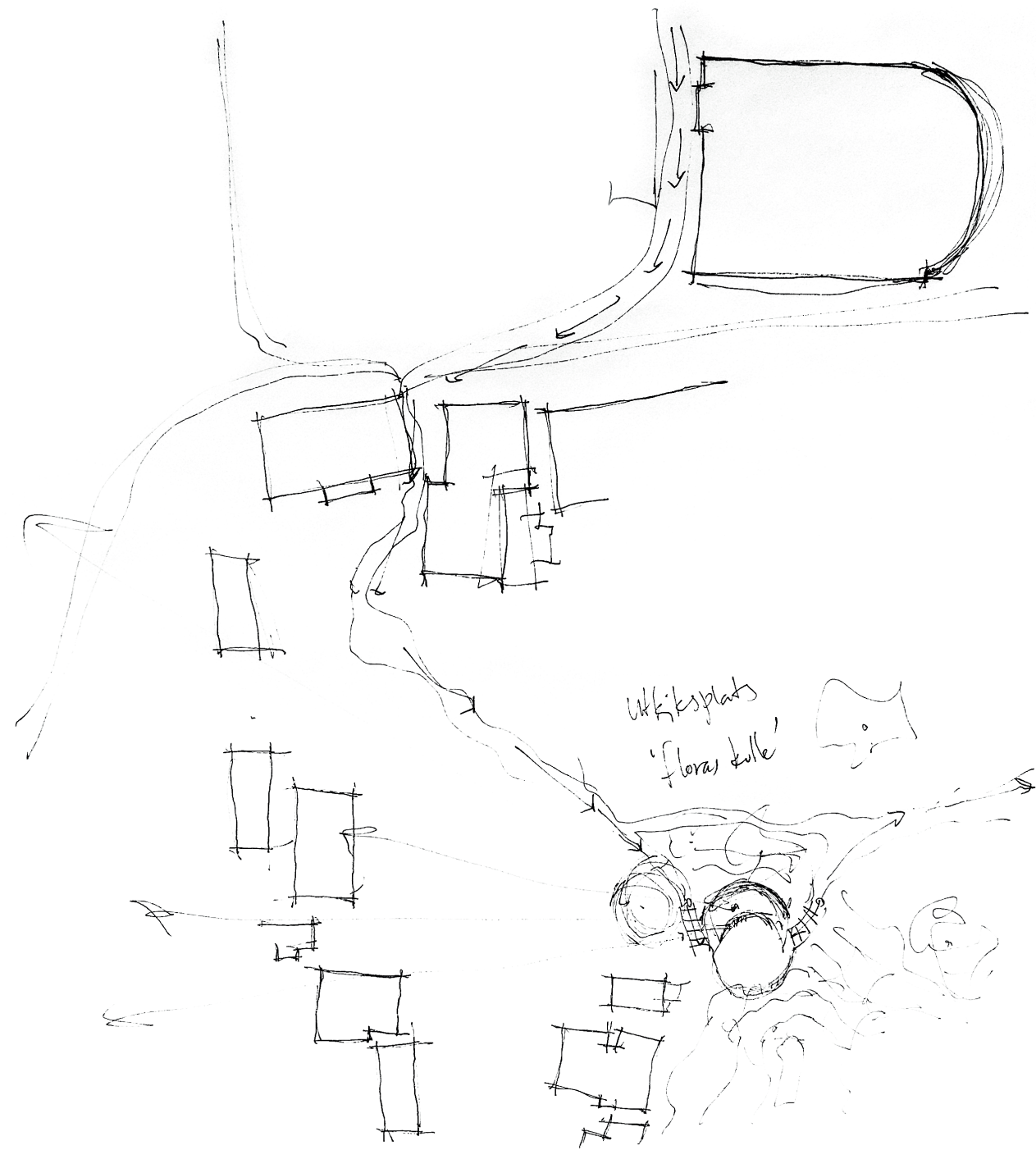
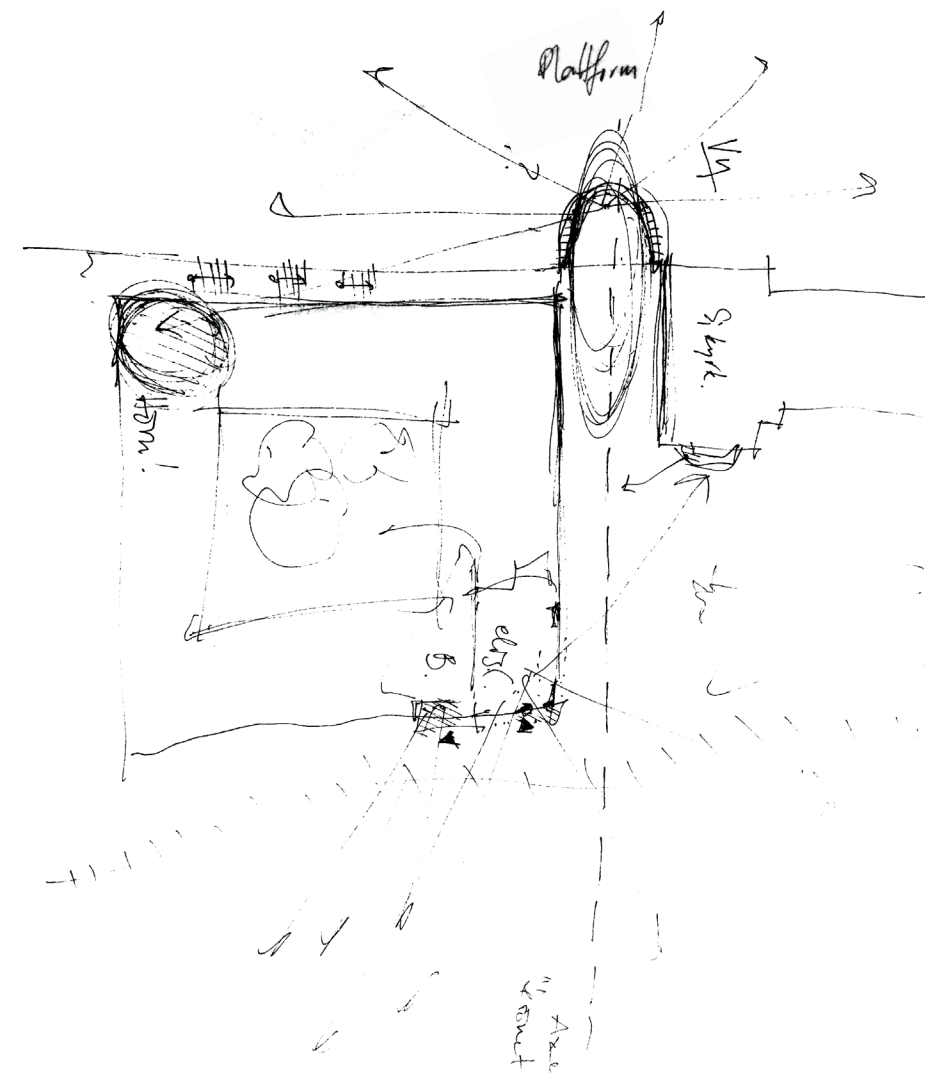
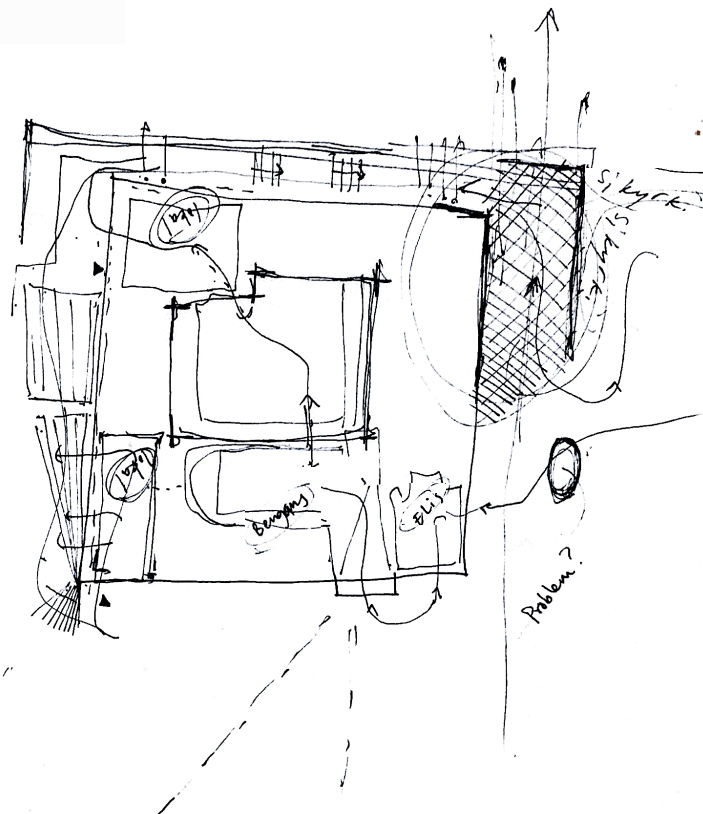


fig. 7
Transformation of Prague Castle, Joseph Plečnik. Look-Out Terrace (1924-25).

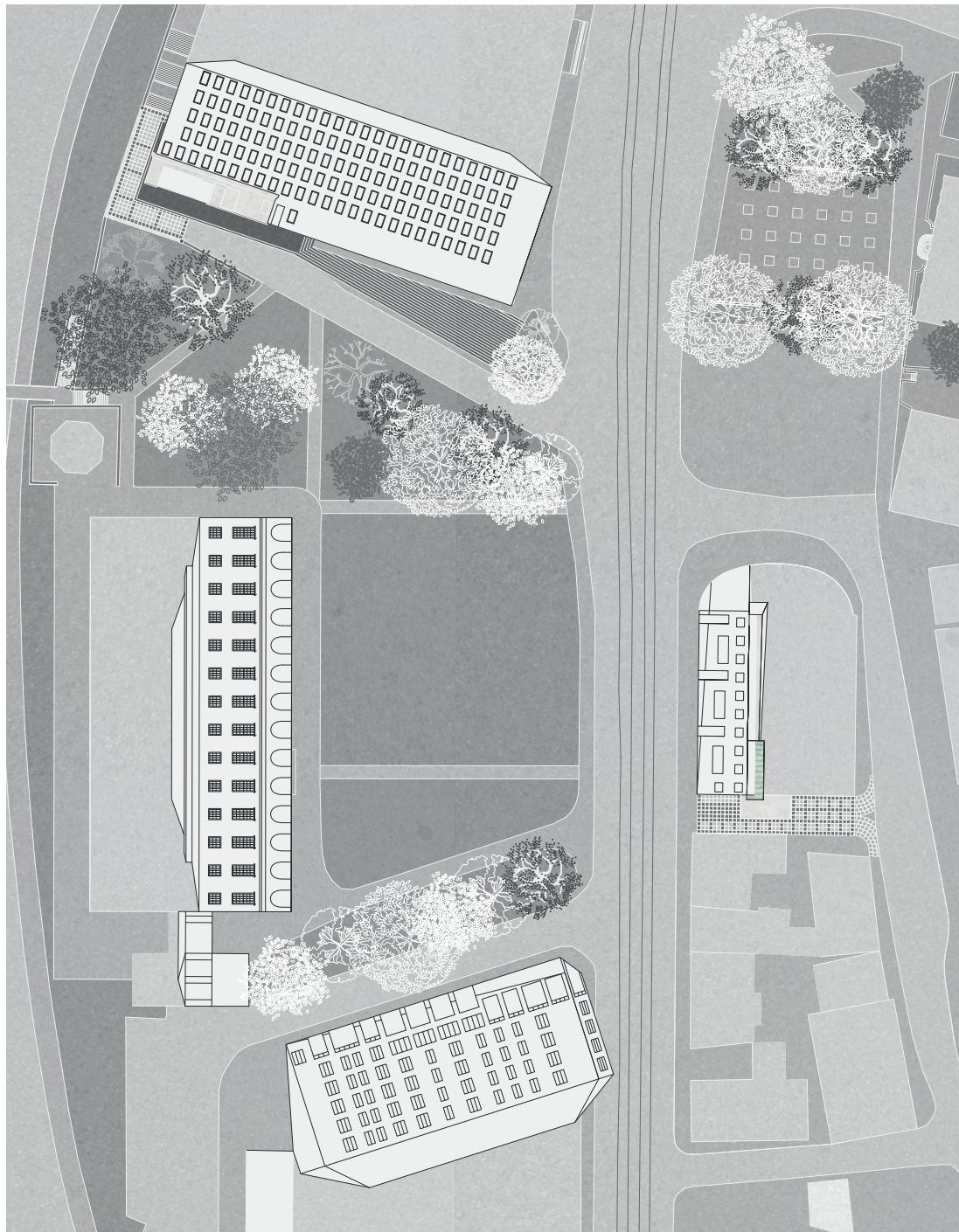
Operative drawings. Page 51-55



lok1 = studio / café / bar / bibliotek
 "ställning"



articulation.



Articulation

a conversation piece

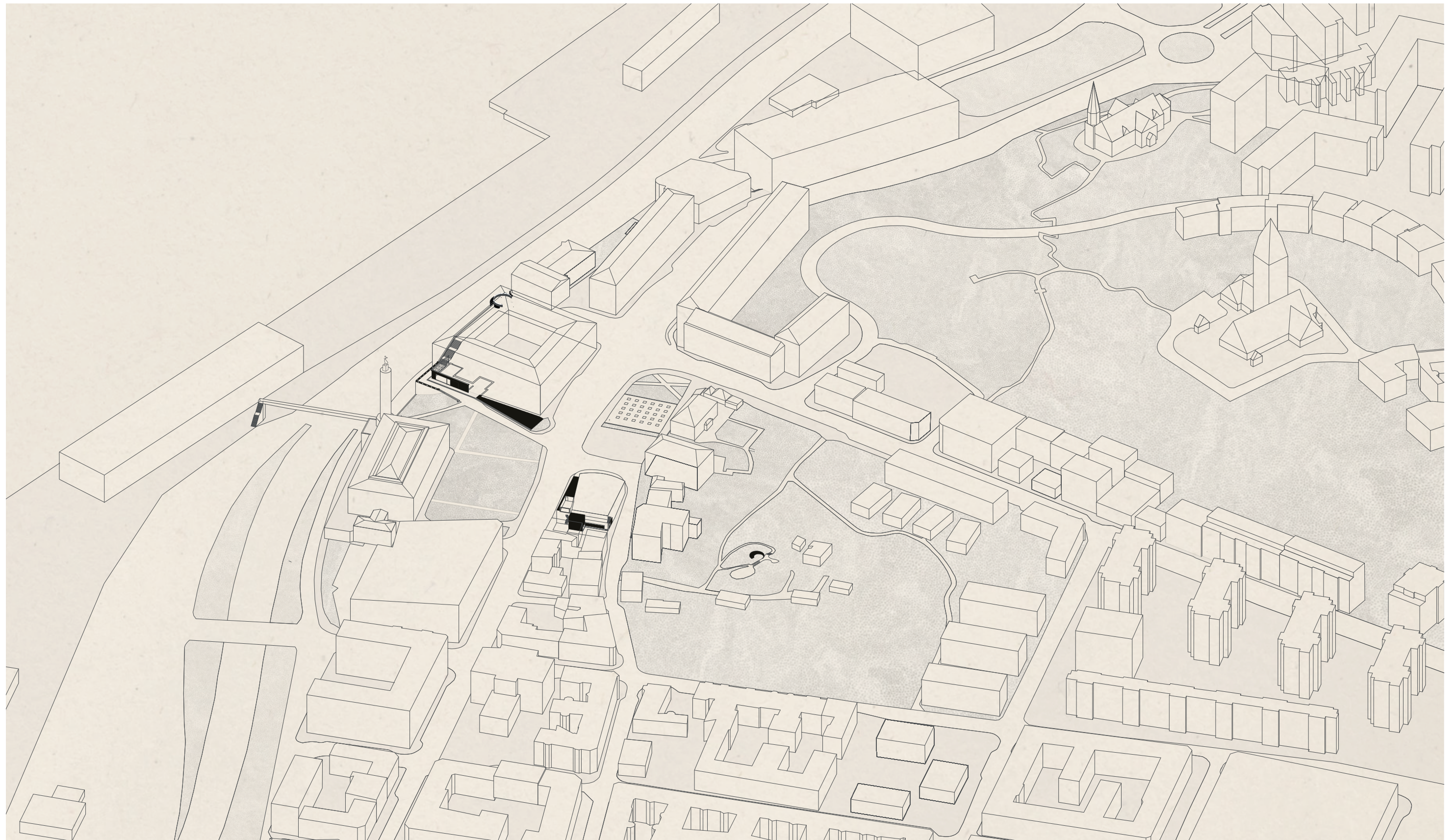
articulation.

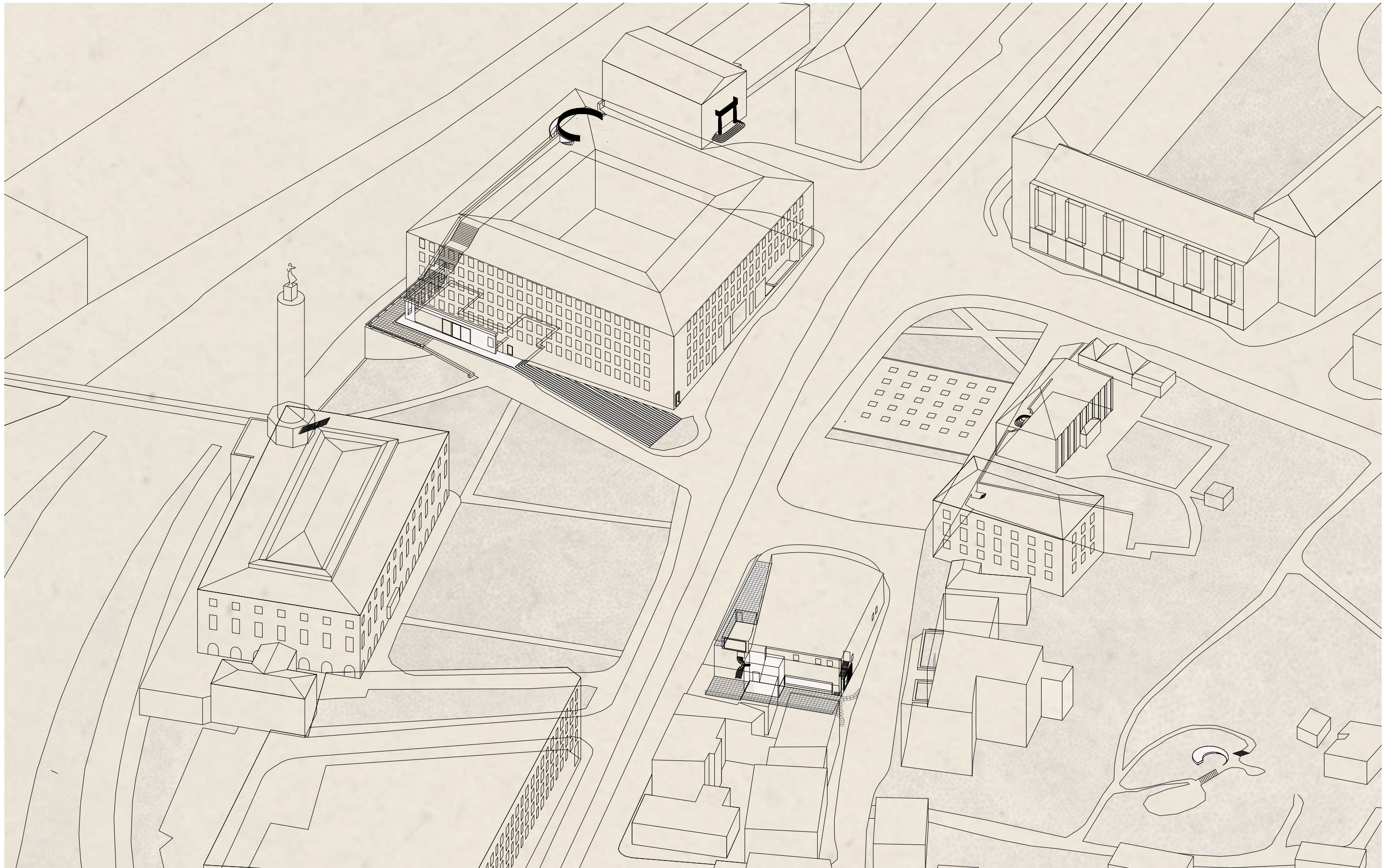
The articulations are illustrated in a coherent conversation piece, a large view where you can follow the movement, and the interventions that creates friction along the way from Långgatorna to Allmänna vägen. The new more strongly articulated square in front of Sjömanskyrkan, defined by the fringe façades. The interventions are a landmark, a corner, a niche, a seating, a passage, a sliding window entrance or a platform stretching further out in the urban space.

In the design I have seen the city as the backyard of a home. How large can this new café, leisure-space, gym or cultural venue be? How far does the space stretch or spill out into the public? How much of the public does it invites into its space? If we design edges that include the public, or even extend into the public, also a person passing by can stop and enjoy the spring sun.

I have learned, that the ambiguity of the edges, in and around buildings, entrance, thresholds or windows are what creates tension and excitement. The transitional space, where you are not really sure, is this part of the cafe or am I just part of the city in this moment? It creates a stronger relation to the place itself. In a denser city we need to find clever ways to facilitate: belonging, well being, outdoor access, and social interaction.

And so the semi public spaces I have designed should be seen as part of their environment, as a Roman folly in an English garden, or a woman in a chair in a landscape, like in an Anders Zorn painting. Objects, carefully placed to enhance the whole of a new scenery in Stigbergstorget.





Reflection

This thesis' main contribution to architectural discourse and work flow are the methodological tools that are presented. They are an approach, to both digital- and hand-sketching in relation to a site and the familiarization of a project: The drawings helps understand the whole from many small parts. Flattening the hierarchy, is a way of invoking new sites into the space, seeing it in a new perspective. Research and method are closely linked in this thesis. Through explorations and reflections it adds knowledge to architectural research. The method can help us see deeper and further than the physicality of the facade. A teaser to challenge our idea of what public space is.

One surprising outcome of this thesis came from the early digital drawing process. Testing various ways of using the digital tools to draw, from dotting out various GPS coordinates to visualize more abstract spatial relations. Through the process I have been altering between the digital and the physical drawing, an by overlaying the two, and drawing upon the other new potentials has appeared. By allowing the digital drawing to be of a sketch-like nature I not only find new ways of illustrating the project in digital representations but also the hand learns new ways of drawing, and of shifting from large scale to micro scales.

The drawings feeds into each other, the digital with exact measurements and proportion and the hand sketch with hesitation and imperfection. So often when doing digital drawings we tend to be very exact, not only since the drawing is constructed through typing in a measurement, but also from the easily achieved finish. But allowing mistakes and discovery also in the computer-drawn pictures gives a contribution in the form of understanding, derived from an explora-

tory interaction between digital drawing and the hand sketch.

During the discussion in the final seminar a question arose: if the interventions of this thesis could become a rehearsal for a larger influence. If, for example by getting access to the roof of Kaparen or by taking the detour route behind the hose of Bengans, peoples idea of how they can take possession over the city is changed. The architectural additions create a platform where a new behaviour and idea about ownership is rehearsed. And the experience of visiting the semi public spaces evokes an idea that can resonate with other parts of the city as well. Either changing the city by changing peoples behaviour or by creating a demand for a more generous access of the city.

Just like witnessed in the work of Plečnik's and the Japanese public space, there is a presence of both the social and the spiritual. It might be hard to explain in detail, how such a place should or could be achieved, but I believe that we need to make observations in which we can place ourselves outside our conventional ideas of the build environment. The method can contribute to see the social and the spiritual as a mix of pieces: a bench, a coffee stain on a table, a small addition, a corner clad of cobblestone, an old man writing in the marginal of his newspaper, a friend passing by with a bed on the back of her bike. Together constituting the life that we share and live, and the memories that we have.

In the end, it is simply parts. Many small, on their own insignificant, doodles. The pile of sketches on the floor becomes a thin veil of silk. Similar to a life – where the fragments of memories shine through and creates a whole picture of the human: parts giving meaning to the whole.

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appendix.

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Student background

appendix. *Master Studies*
2019-2020 *Chalmers University of Technology*,
Architecture and Urban Design
Master’s Thesis: Scenic semi public space – a Saunterologic strategy
Matter Space Structure – Strollological study in the city of Gothenburg

2018-2019 *Tokyo Institute of Technology*, Tsukamoto-laboratory
Corner House – city building typologies of Tokyo
Tomigaya – a living city block
Titech courtyard – large scale, lightweight structures
Water Therapy – resilient landscape as restoration of Shichigahama
House one – study on the work of Kazuo Shinohara
Villa le Lac – relation to existing landmark

Bachelor Studies
2014-2018 *Chalmers University of Technology*,
Architecture and Engineering
Crystal Hall – city hall ASA acoustic competition entry
Kintsugi – architectural methodology exploration
Sensory Bricks – low energy row house
Naturum
Sculpture Hall
Sauna
“Attefallshus”
Room for conversation and contemplation

Workshop
2017 *Baltic International Summer School*,
Touch Me exhibition, on participation and public space
2017 Tensegrity workshop with Buro Happold

Publication
2019 *Toto Gallery Ma*, ”Variete/Architecture/Desire”, Atelier Bow-Wow
and architecten de vylder vinck taillieu, Tokyo, exhibition
2019 *Asia Magazine* #32 ”Grisettes of Tokyo”, article
2018 *Arkitektur och Teknik Resedagbok 2017*, editor work



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Master's Thesis 2020



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Master Thesis spring 2020