

SPRING 2020

EVERYDAY KONSTHALL

A research on intersection of art space and everyday life in a brick context

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Building and Tectonics
Supervisor: Björn Gross
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CHALMERS
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ABSTRACT

Gothenburg has a strong art atmosphere and various art activities such as the cultural night. However, open urban art spaces are scarce here. Citizens feel it not easy to access art in daily life, and young artists or small private galleries find it hard to survive.

This master thesis aims to explore how a konsthall break the boundary between art space and communal space, as well as to provide more open studios for rising young artists. Intersecting everyday life with art helps citizens have more spiritual activities, and helps start-up artists get enough public attention. The konsthall will be designed at the site located near HAGA, which is one of the oldest communities in Gothenburg and has become a favorite meeting place for citizens and tourists. Around the site is a unified traditional brick building context. The project tries to combine concrete and bricks to design a konsthall which can be an active communal place but with pure art atmosphere.

This thesis will be explored in the following order. The first is the research on relevant situations in Gothenburg, especially around the site. Current art spaces will be investigated and mapped, including how existing konsthall buildings are designed, what kind of daily activities happens at the site, and what is the architectural context at the site. The second is about the strategies of design. What makes it everyday? This will be considered from site, volume, facade, program etc. The interaction between exhibition hall and public functions is one key strategy. The third part is the tectonics of the konsthall. Research on bricks and concrete would be done to find the best solution that responses the context and displays art perfectly.

The result is a mix-used konsthall with concrete as structure but bricks as the skin. The project would provide citizens and artists a high-quality meeting and working place, and can be regarded as a new landmark architecture of modernism in Gothenburg.

Keywords:
Konsthall, Art, Everday life, Concrete, Brick

Yize Zhao

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01 STUDENT BACKGROUND



Figure.1

YIZE ZHAO

1994	Born in Anhui Province, China		
2013-2018	Shool of Architecture and Civil Engineering, Xiamen University		
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	Master Thesis Preparation Course 2	3.0	ECTS
	Matter Space Structure	22.5	ECTS

02 INTRODUCTION

The introduction of exploration process of integrating art and everyday life

02 INTRODUCTION

BACKGROUND

Since ancient times, art has a kind of "spiritual" appeal to people. Involving art in daily life can enrich people's spiritual experience and strengthen the sense of community belonging. Art space can be used as communal space to connect different groups in the community. Gothenburg has a strong artistic development atmosphere and various art activities such as cultural night. However, art is not effectively involved in daily life here. Although citizens are very willing to be close to art, large open art spaces are scarce. Except the landmark Gothenburg Konsthall and Rohsska Museum, art spaces in Gothenburg are mostly private galleries and far transformed art factories. In addition, those young artists and small galleries find it hard to survive under the pact of rent rising. This city lacks an influential modern art building with active communal open space close to communities and easy access for those start-up artists.

AIM

The aim of this thesis is to explore how to combine everyday life with art space. This thesis tries to design a complex konsthall with daily function and co-working places for both citizens and artists. It researches an unconventional type of art gallery, which make art get rid of the traditional isolated status and close to citizen's social life in modern society, and cooperate better with young artists and audience. This design hopes to break the tradition of Gothenburg art architecture and set up a transformation model of modern art konsthall.

RESEARCH QUESTION

—How can a konsthall design intersect art space with everyday life?

SUB-QUESTIONS

—How can a konsthall design interact with artists and the public?
—How can concrete and bricks be used as materials to interpret modern art architecture in a traditional brick context?

02 INTRODUCTION

METHOD

Based on the investigation of the current situation of art in Gothenburg, this thesis investigates the quantity, scales and operation mode of art space in Gothenburg, which can help determine the positioning of design. At the same time, the observation and interview methods are used to understand the daily life of citizens and artists, as the research basis of later design.

The design uses site analysis to determine the building materials and scale. Through large work of adjustment and study on function and volume, the basic architectural form is obtained. By focusing on the material, this design tries to find the optimal solution among the material, space, function and facade.

Case study is an important method of this thesis. The case study focuses on the publicity of urban galleries, the spatial needs of artists and lighting requirements of exhibition space. By design through the research, this thesis could work out a good result.

DELIMITATION

This thesis is a konsthall with mixed functions. It mainly explores how to integrate daily functions into the art space and how to solve the functional needs of the citizens and artists. In this process, we will explore what kind of daily functions are needed, what is the ideal public space, and the streamline organization of different groups of people. The research on materials also focuses on how to use concrete and bricks to convey art and communal atmosphere, and how to use brick stacking on building surface in response to surrounding brick atmosphere. Therefore, this paper will not research the space quality of pure exhibition hall in detail, such as the change of light and shadow, the relationship between space and works. And traditional operation mode and space of Art Gallery will not be discussed, either.

REFERENCE PROJECT-**PUBLICITY**-

Market & Exhibition in Schiltigheim / Dominique Coulon & associés



Figure 2. the relationship between upper and lower layers(Pons, Romero-Uzeda, 2018)



Figure 3. Market area (Pons, Romero-Uzeda, 2018)

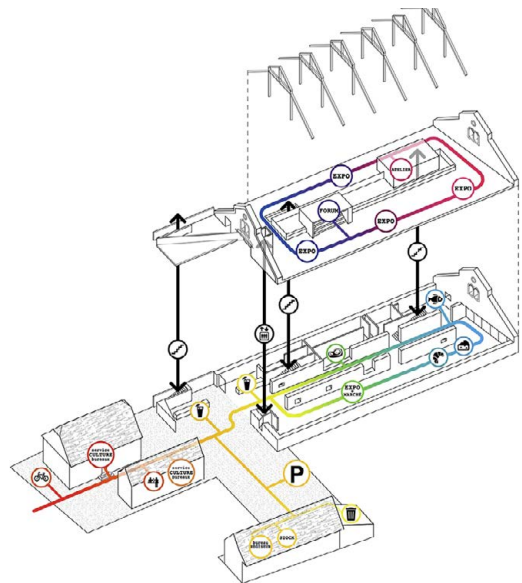


Figure 4. The programme axon diagram (Dominique Coulon & associés, 2018)

Most art galleries are accepted by targeted audience, such as art lovers. It can be a place for visiting or dating, but hardly in a daily routine. If art wants to be closer to life, the publicity needs to be enhanced. More daily functions need to be an important part of art buildings' program. As for what daily functions is effectively attractive, this should be discussed according to local context. This reference project combines the gallery, the market, and outdoor ground square. Inside this building, the vertical open space allows people to have direct eye contact communication. Integration of mixed functions of market, shop and exhibition, help the building have wider audience, even making someone who never get into a gallery have chance to watch an exhibition.

REFERENCE PROJECT-**QUALITY**-

Museum of Contemporary Art / S-M.A.O.



Figure 5. Modern building in the historic center(S-M. A.O.)



Figure 6. connection between different levels (S-M. A.O.)

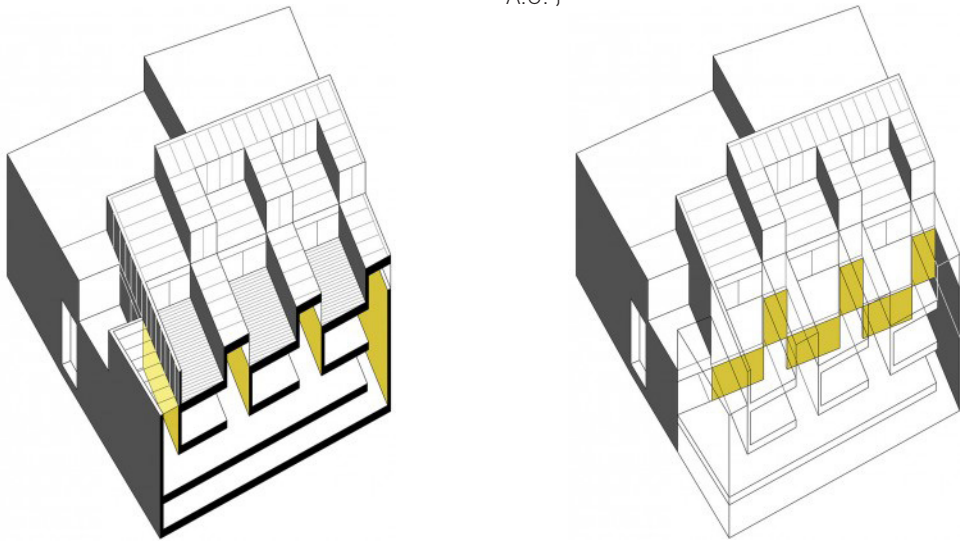


Figure 7. diagram, yellow shows the divisions (S-M.A.O.)

How to build a modern art gallery in a historical area? The Modern Art Museum of Alicante located in the historic center of Alicante is also facing the problem, but it gives a good solution, using a simplified architecture language. The contrast between simple modern art space and traditional complex construction can be interesting. What's more, no matter how atypical the thesis will be, the characteristics of the exhibition space itself are still worthy of attention. Although this design will not focus on the quality of exhibition space deeply, what is the appropriate space scale, how to avoid direct light, and how to avoid conflict between the art works and interior decoration are all problems during the design process, so this case is also a good reference in this aspect. The three high-rise spaces on the second floor cleverly divide the volume and create a courtyard with three kinds of atmosphere. At the same time, they bring in the natural light in a soft way.

REFERENCE PROJECT-**ARTIST-**

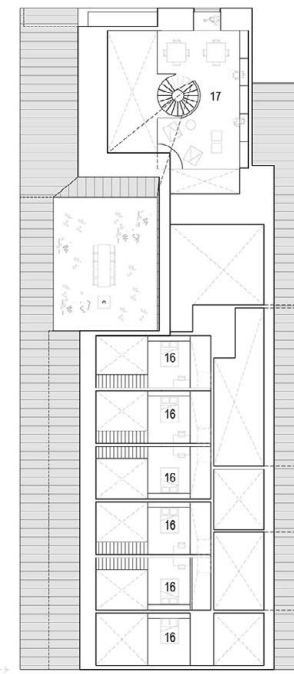
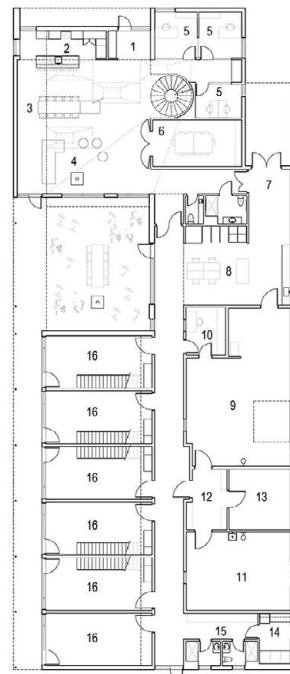
Est-Nord-Est Artist' Residence / Bourgeois Lechasseur



Figure 8. the court of the artist residence (Williams, 2019)



Figure 9. the shared woodshop (Williams, 2019)



1. Entrance
2. Kitchen
3. Dining Room
4. Living Room
5. Office
6. Conference Room
7. Landing Place
8. Assembly Studio
9. Wood Studio
10. Technician Office
11. Metal Studio
12. SAS
13. Mecanical Room
14. Laundry
15. Bathroom
16. Artist Studio
17. Lecture Area

Figure 10. Plans (Bourgeois Lechasseur Architects, 2019)

If the art konsthall needs to provide more creative space for young artists, showing the working state of artists to the public. Then it is important to understand the function and space that artists really need. This case is an artists' residence, perfectly shows how artists live and work together, as well as the space quality and functional requirements. Different kinds of workshops and shared living space and kitchen are important for artists. Those should be considered properly into the thesis program. However, the design will face a big challenge, how to make the artist's working space have connection with visitors but avoid direct disturb.

REFERENCE PROJECT-**MATERIAL-**

I. Santa Fe de Bogotá Foundation / El Equipo de Mazzanti



Figure 11. Santa Fe de Bogotá Foundation (Valbuena, 2016)

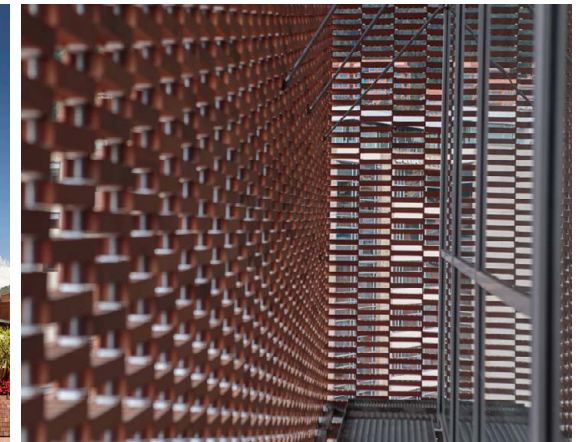


Figure 12. Visual effect of hollow red brick (Arango, 2016)

II. Maziar Brick House / Naghshe Khak Architectural Group



Figure 13. The facade of the brick house (Joudi, 2017)

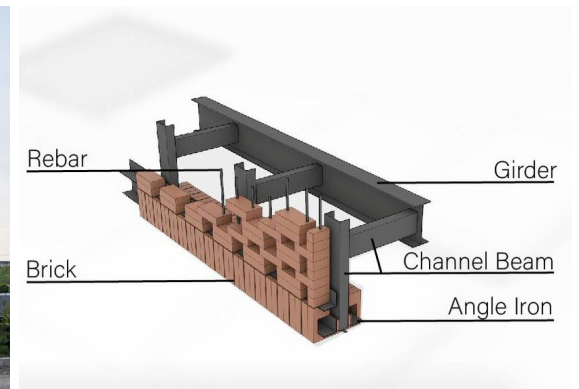


Figure 14. The construction of the brick skin (Joudi, 2017)

When designing new buildings in the environment with its own strong architectural language, the choice of materials must be convincing. In context of brick, no one will question the choice of brick as the skin. But considering the function, the thesis tries to tell a different architecture story. That's why something different needs to be done with the material construction. In the first reference, the creation of hollow brick skin is emphasized. Using steel as structural assistance, the bricks skin is cooperate well with the concrete structure, which is a suitable example to this thesis. And in the second reference, it show clearly a solution to the structure of cantilevered brick walls by using steel beam.

ART SITUATIONS IN GOTHENBURG

03 SITUATION

An exploration of present art situation in Gothenburg and the context of the site

Through investigation, it is hard to say Gothenburg lacks artistic atmosphere. Because all kinds of cultural activities and artist salons will be held and open to the public. However, after visiting most of the existing art spaces in Gothenburg, it turns out the combination of architecture and art activities is not satisfactory. As what can be seen from the figure 15, independent art buildings are relatively scattered. The two buildings located in the center of the city, Röhsska Museum and Göteborgs Konsthall, operate in a traditional way and cannot become a daily place. The most space are artists' small galleries on the street. However, even on the street, it does not enhance the communication between passers-by and arties. Artists cannot increase market attention and improve their living conditions through this way. The space for artists to communicate is also limited, relying on the existing space of art museums. Most of the art galleries are either old buildings or transformed from old buildings. Art activities and space cannot help each other.

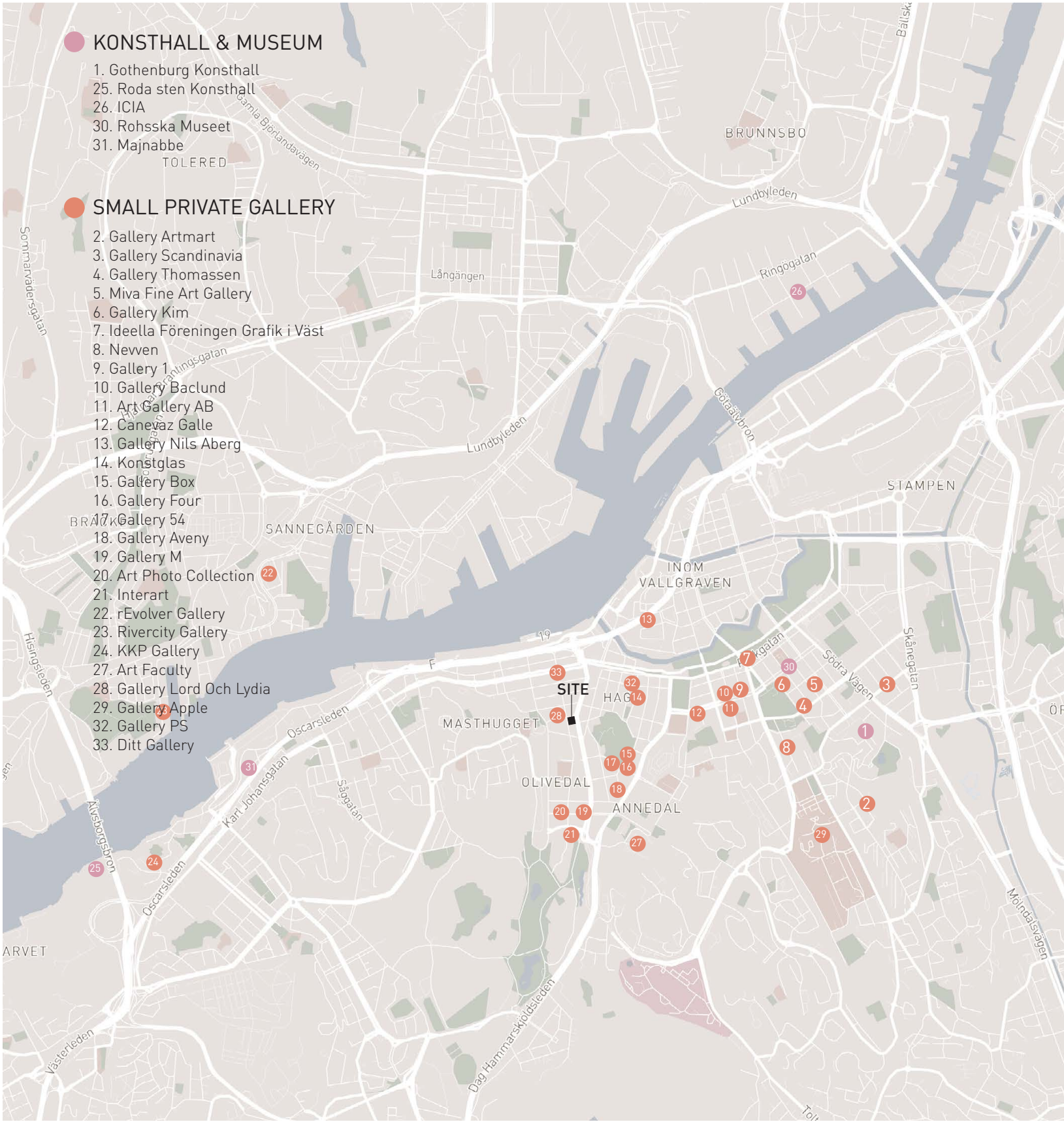


Figure 15. Mapping of art space in Gothenburg.

03 SITUATION

ART SPACE IN GOTHENBURG

I. RÖHSSKA MUSEUM

Röhsska Museum was built in 1916, located in Vasagatan 39 and designed by architect Carl Westman (1866-1936). The building is a bit like a medieval castle, but at the same time uses modern architectural language. The building is made of red handmade bricks, and the curved roof is hidden inside. Compared with the external medieval style arch decoration, the interior will be cleaner and more neutral, so as to better highlight the exhibits. In 1937, the Röhsska Museum expanded a large glass section, designed by Melchior wernstedt in the functional style. In the 1950s, another extension was designed by Sven Brolid and in 1964 the museum was built together with the school of the Slöjdförening.^[1]

When I visited the museum, my first feeling was its concealment. I don't deny the reasonable streamline and layout of the exhibition building, but the closed and solid exterior wall first sets a barrier for people to enter the art. Of course, this is a historical building, we cannot criticize it from the modern architectural techniques, and the newly built part in the later period also well integrates the modern language with the classical language. But in the downtown of Gothenburg, publicity is worth discussing. We can't put the responsibility of popularizing art on this museum, but we really need a new modern, open and inclusive art architecture to save the current situation.



Figure 16. Röhsska museum(Röhsska museet)



Figure 17. The extension of Röhsska museum (photoed by the author)



Figure 18. The curved broken roof of the museum (photoed by the author)

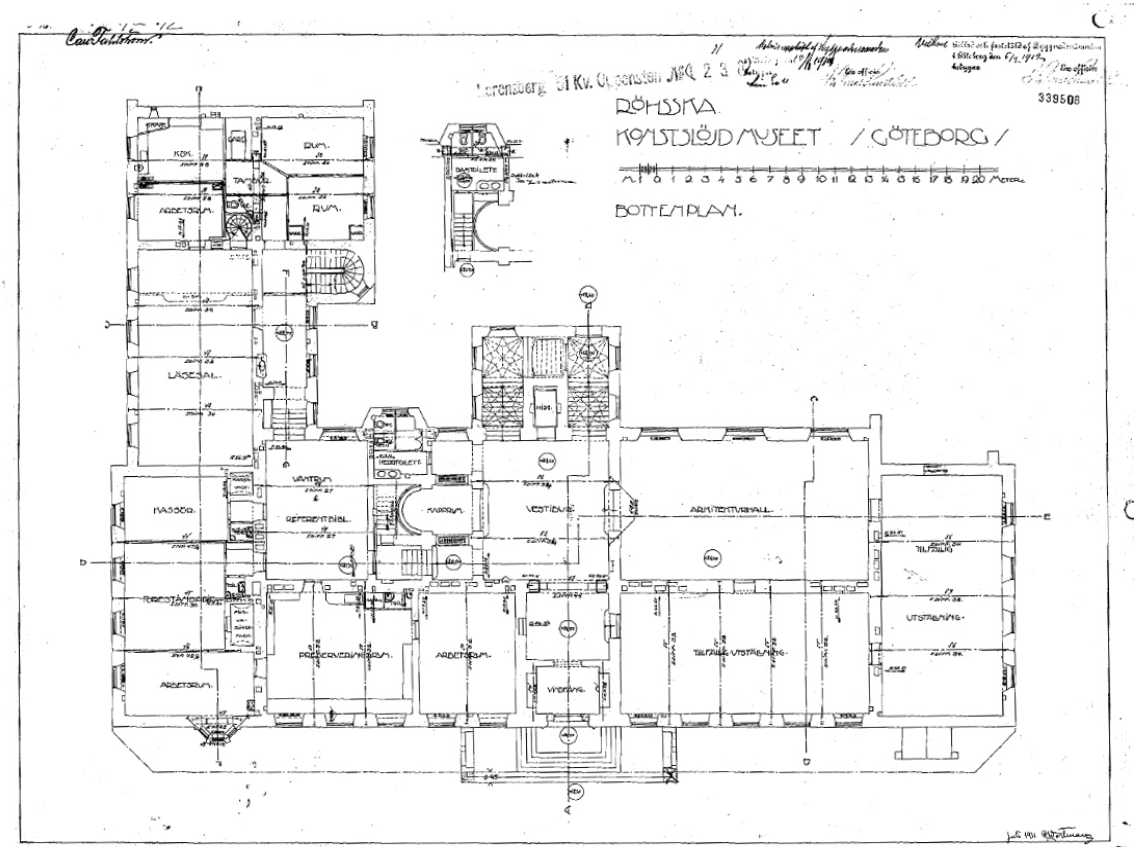


Figure 19. Plans (from Gothenburg Stad)

[1]"Röhsska museet".[n.d.]. Retrieved March 10, 2020, from <https://www.higab.se/fastigheter/rohsska-museet/>.

ART SPACE IN GOTHENBURG

II. GÖTEBORGS KONSTHALL

Göteborgs Konsthall was designed in 1923 by Sigfrid Ericson and Arvid Bjerke. Lomma Brick Factory delivered the distinctive yellow-gray brick used on the building's facades. The facade facing Götaplatsen includes three vaulted niches with sculptures by the artist Palle Pernevi. Göteborgs Konsthall was designated a significant structure in 2017 by the County Administrative Board, with the motivation: "With its classicistic style, the building is characteristic for its era. Impressive and significant architectural and artistic elements are displayed in its interior and exterior spaces and surfaces".^[2]

Göteborgs Konsthall has become an important cultural building and tourist attraction in Gothenburg, but at the same time, it has lost its daily everydayness. Although it has held many public activities and art workshops to help the public better participate in art. However, the classical architectural language makes itself have a kind of sacredness. This kind of sacredness will make people go to experience art, but it can't become part of people's routine. At the same time, the high status of architecture makes the threshold for new artists too high.



[2]"Göteborgs Konsthall".(n.d.). Retrieved March 12, 2020, from <https://konsthallen.goteborg.se/en/>.

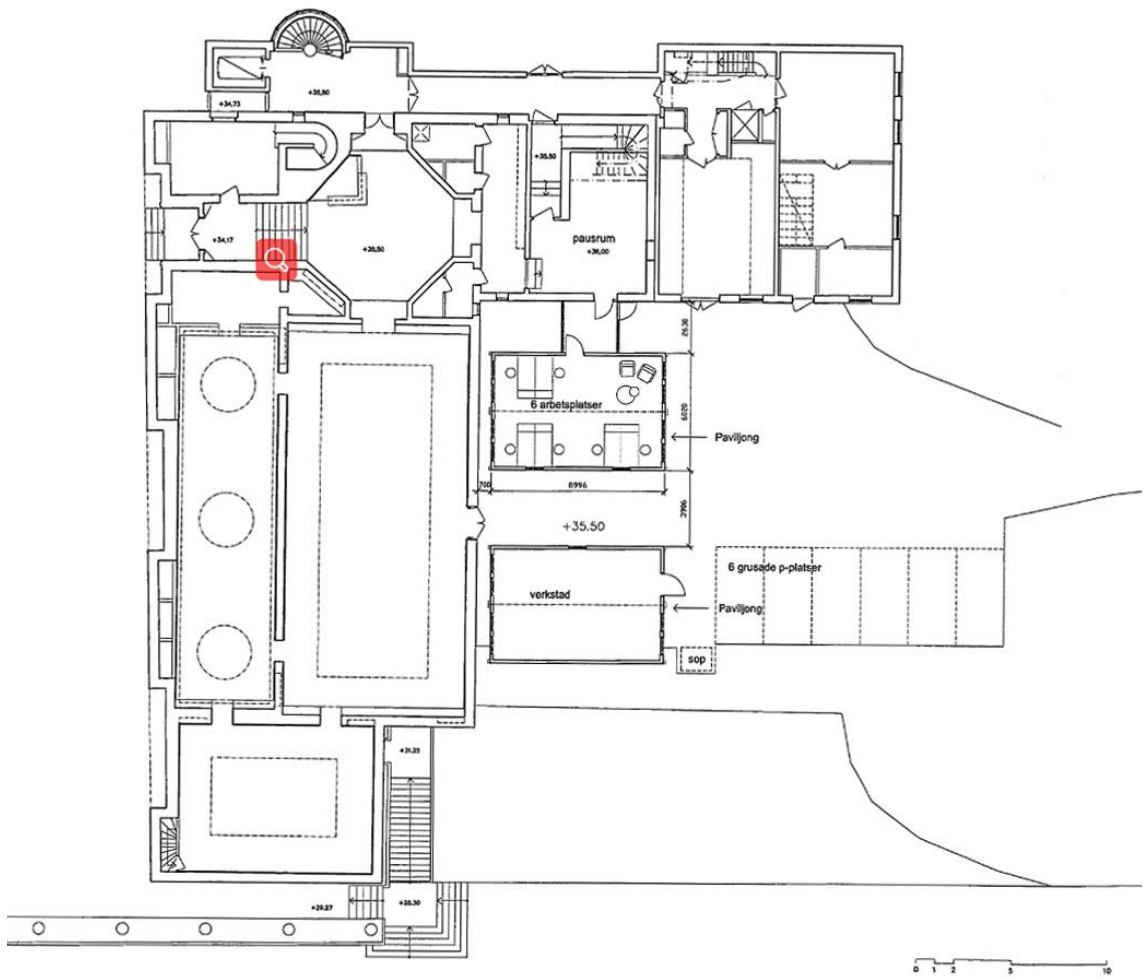


Figure 22. Plans (from Gothenburg Stad)

03 SITUATION

ART SPACE IN GOTHENBURG

III. RÖDA STEN KONSTALL

In 1940, the building worked as a sugar factory and closed in 1957. Inside and outside the building are traces of graffiti by carnival parties and living artists from the 1980s and 1990s. The name RödaSten is derived from mythology. In the early 1990s, RödaSten faced the threat of demolition. The masses formed a union calling for the house to be saved and turned it into a place of contemporary art and culture. RödaSten started operating as an art center in 1996 and was renovated in 2000. Today, the art hall is still booming. The ground floor of the konsthall is the reception and restaurant. The original factory workshop becomes the core art hall, and bears several smaller art galleries.^[3]

On the first floor of this konsthall, there are open restaurants and rest areas as well as book corners, which are actively used. Most of the people who come here are young art lovers or artists. This building has been organizing various art exhibitions and activities, and making the old workshop an active art space. However, the building is relatively remote and targeted at a relatively small number of users, which is not daily for the general public.

Röda Sten, though small in scale, has a flexible business policy. The restaurant and art hall in the building can be rented as a performance or wedding place. The gallery does not have free access. Tickets and rental fees are used to maintain the survival of the art building. In Röda Sten, there are kind of activities like party, seminars and festivals. This can be huge attraction for art lovers. Through this case study, this thesis tries spread the energy and appeal of art to the general public, which is why the new konsthall needs daily functions, such as market, library, etc.



Figure 23. Röda Sten Konsthall
(Photoed by the authore)



Figure 24. Concerts held in Konsthall (Zeitler, 2015)

[3]"RödaSten Konsthall".(n.d.). Retrieved March 12, 2020, from <https://www.rodasten.com/index.php/sv/om/huset>.

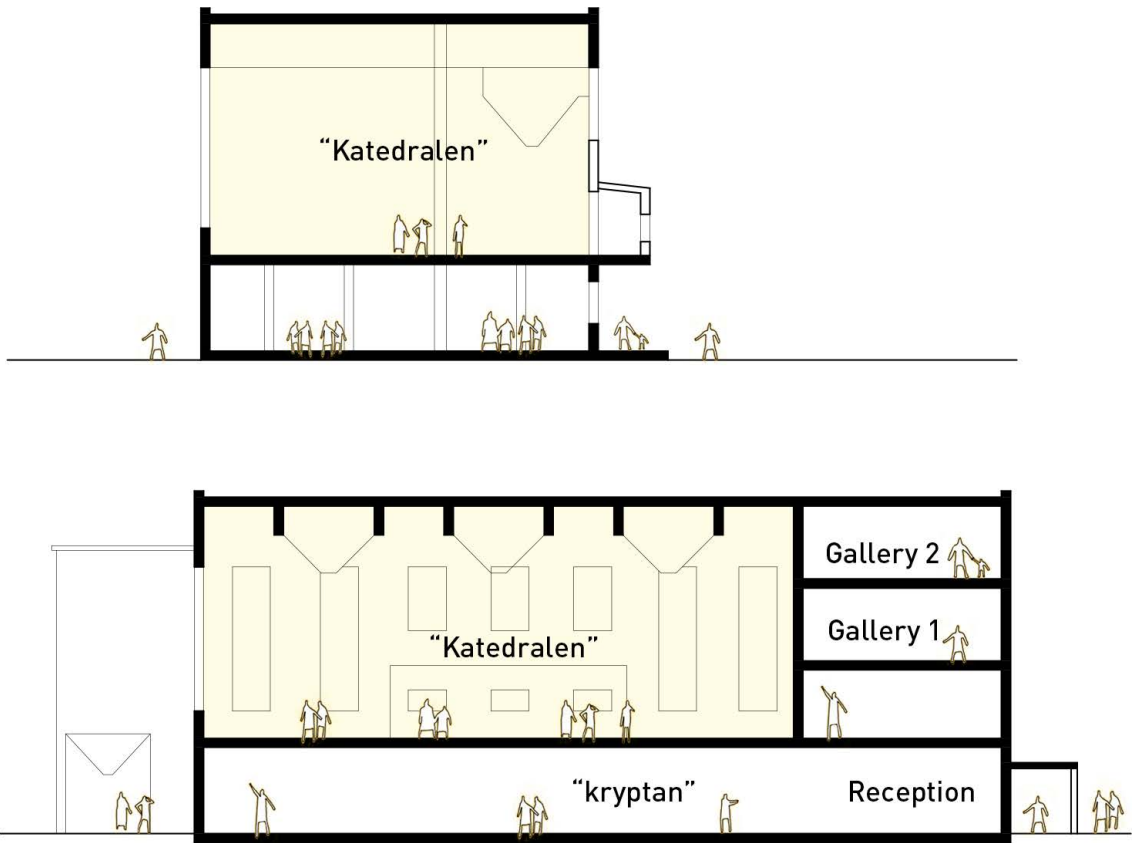


Figure 25. The section of Roda Sten Konsthall
(Drawed by the author, data from Röda Sten Konsthall)

03 SITUATION

SITE ANALYSIS

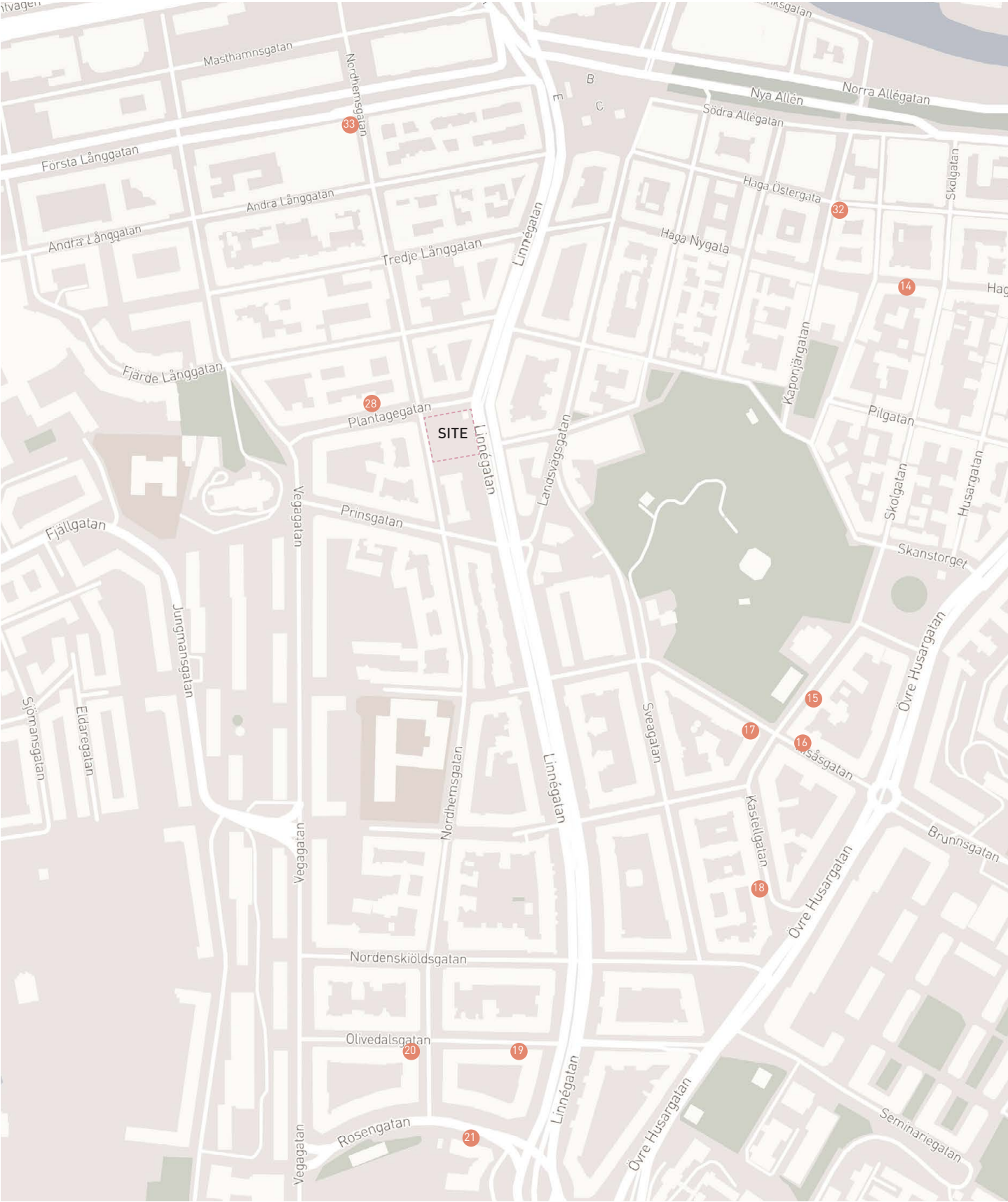


Figure 26. Mapping of art space around the site 1:5000

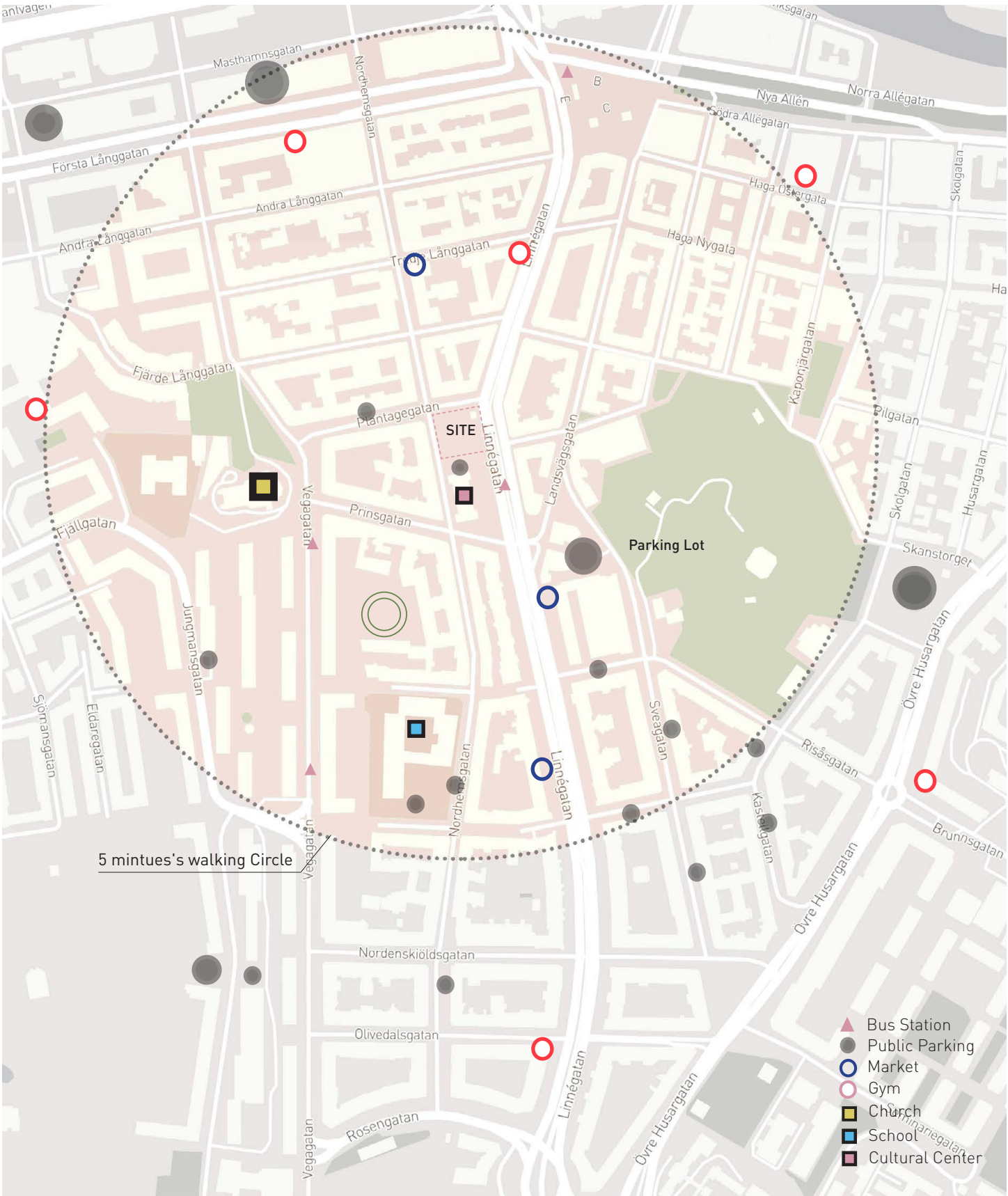


Figure 27. Mapping of daily routine around the site 1:5000



Figure 28. Linnéstaden Sociotopkarta (the information is from Gothenburg Stad)

-MANAGED BY THE PARK AND NATURE MANAGEMENT.

- The place is mainly used by residents in surrounding neighborhoods.
- The place is used by people from all over Gothenburg. Managed by the park and nature management.

-MANAGED BY OTHERS

- Eg. school yards, colony and cultivation areas, cemeteries.

-FREE ACCESS FOR PER RESIDENT

- Other development areas, such as industry, commerce, marinas, large parking lots and public buildings
- Less good free space access, eg. governor's house, stone city, million program areas.

DESIGNATION

- Bo
- E
- Gs
- K
- L
- Mp
- Pi
- Pr
- U
- Va
- Vi

SOCIOTOP

- Ball sports
- Event
- Street Sports
- Cultural history
- Play
- Meeting place
- Picnic
- Walk
- Outlook
- Water experience
- Rest

VALUE KEYWORDS

- Ball training eg. football, tennis
- Demonstration, performance, market
- eg: skateboard, streetbasket
- Nostalgia, history
- Play, sled, hut
- People life, socializing, watching people
- Picnic, barbecue, excursion with coffeew
- Walk, stroll (with or without)
- Views, openness, air
- Water sounds, water movement
- In peace, relaxation, get power



Figure 29. Behaviours on Linnéstaden (the information is from Gothenburg Stad)

The site is located at a very active daily community with mixed functions of markets, shops, parks, squares. It is close to the transportation hub and concert hall in the north, is easy to access for residents, tourists and citizens. As Figure 29 shows, a lot of leisure activities take place in this land. People are dating, drinking coffee, picnic and playing here. But no influential art building exists here, only sporadic private galleries. Therefore, choosing this area as the design site, not only supplements the activity richness but also gives art enough opportunities to join everyday routines. As a result, what usually happens in this area are important to be mapped. It is also essential to decide what kind of communal space in the konsthall should be designed. Even the outside landscape is supposed to meet people's preference here. With active daily functions, art building in this site has great potential to become a famous meeting place in Gothenburg.

03 SITUATION

BRICK CONTEXT

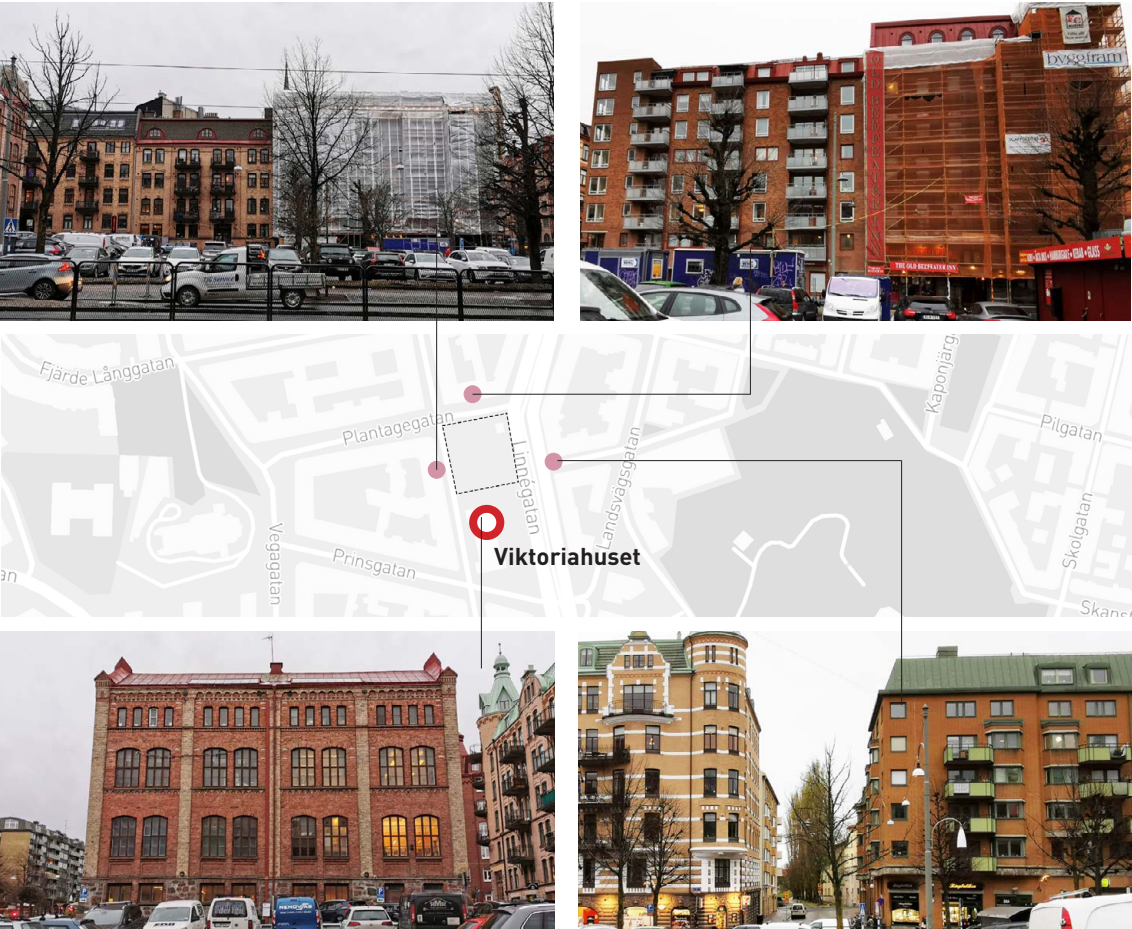


Figure 30. The buildings around the site (Photoed by the author)



Figure 31. Street Facade of Linnégatan

The buildings around the site adopt traditional brick structure with red brick or yellow brick, and the site is located directly in front of the street. The whole facade will be displayed to the public. The new design can be an important part to continue the street scene.

There is an important cultural building next to the site called Viktoriahuset. It has the same site situation with this thesis. For this thesis, beside the building, an art hall with mixed functions will be designed to continue people's activities, while complementing the lack of art in this area. The konsthall and Viktoriahuset have a consistent goal, which is making people's spiritual and cultural life better. How this new building response to the viktoriahuset and express its own architectural language will be an important point when researching.

VIKTORIAHUSET

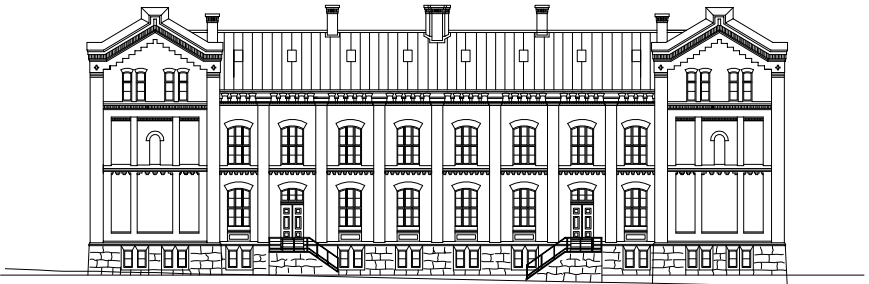


Figure 32. West & North Facade of Viktoriahuset 1:500 (data from Gothenburg Stad)

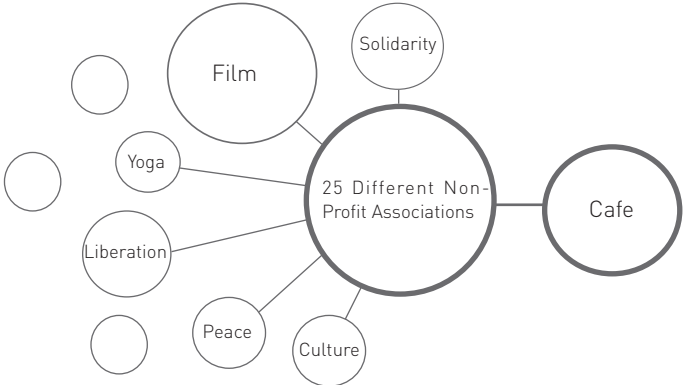


Figure 33. Program of Viktoriahuset

Viktoriahuset was built in 1875-1877 designed by the Architect Victor Adler brothers. The building is the first stone house in Olivedal. It was originally designed for 744 children of different ages. There is a gym, three workshops and 18 classrooms of different sizes. Two teacher hostels were in the attic, each with two rooms and a kitchen. In 1889, a children's restaurant with a kitchen was renovated in the basement. Viktoriahuset is owned by the government and then was transformed by a non-profit organization in 1981. Now it has become a complex mixed-functional building with culture, commerce catering, etc. ^[4] This building with stone base, yellow brick wall and arched window has formed the most important and characteristic facade on the street.

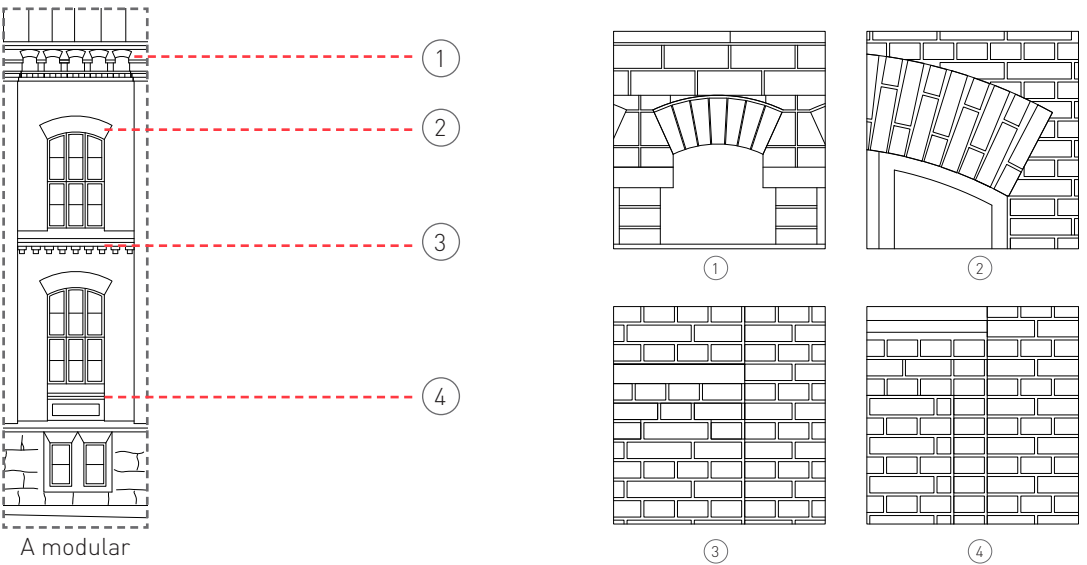


Figure 34. Facade detail of Viktoriahuset

[4]"Viktoriahuset".[n.d.]. Retrieved March 20, 2020, from <http://www.viktoriahuset.se/>.

03 SITUATION

NARRATIVE OF MATERIALS

Considering the brick context, using brick at least as facade is a good strategy. However, the beauty and variety of the brick may capture attention belonged to artworks. Painting the wall is one solution widely adopted by most art galleries. While this modification decoration measure will hide the characteristics of materials. Therefore, this project hopes to design artistic space with concrete, which fully reflects the properties of materials and create pure art atmosphere. So bricks as facade and concrete as structure may be a appropriate solution. And to make the konsthall more close to residence, it is important to let passers-by know what happens inside building. That means traditional solid brick walls with small window do not work here. Using various construction to make brick facade transparent is interesting, not only respecting the tradition but also highlighting the modern characteristics.

Transparency of Brick

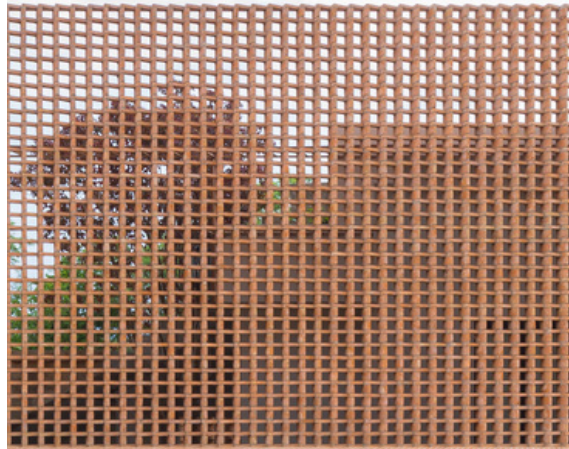


Figure 35. The interior view of the building can be seen through transparent Brick walls. (Ussajaeree Studio, 2019)

Purity of Concrete

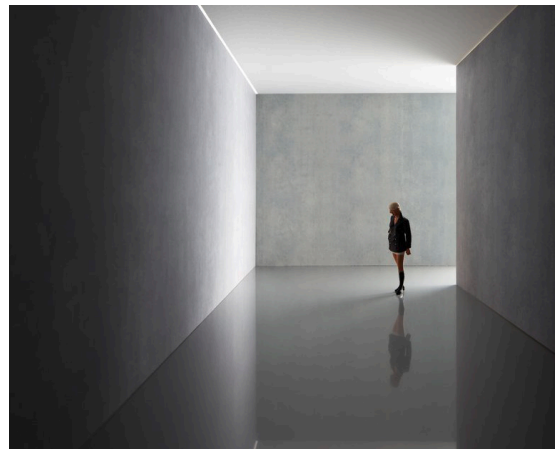


Figure 36. Concrete walls can create a strong artistic atmosphere. (Mercusot, 2012)

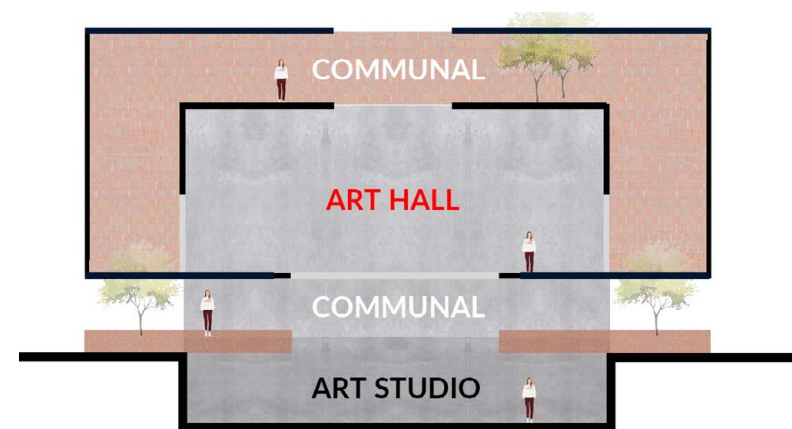


Figure 37. The initial concept of space, programme and materials in the project plan

In the first initial proposal, the ground floor and roof floor are open to public, with the core of Art space on the second floor. The brick is as the facade material to serve the communal space, and the concrete is as the structure material to mainly serve the art space.

04 STRATEGY

An exploration of program, landscape, volume, facade and material

04 STRATEGY

PROGRAM STUDY- Analysis of Different People

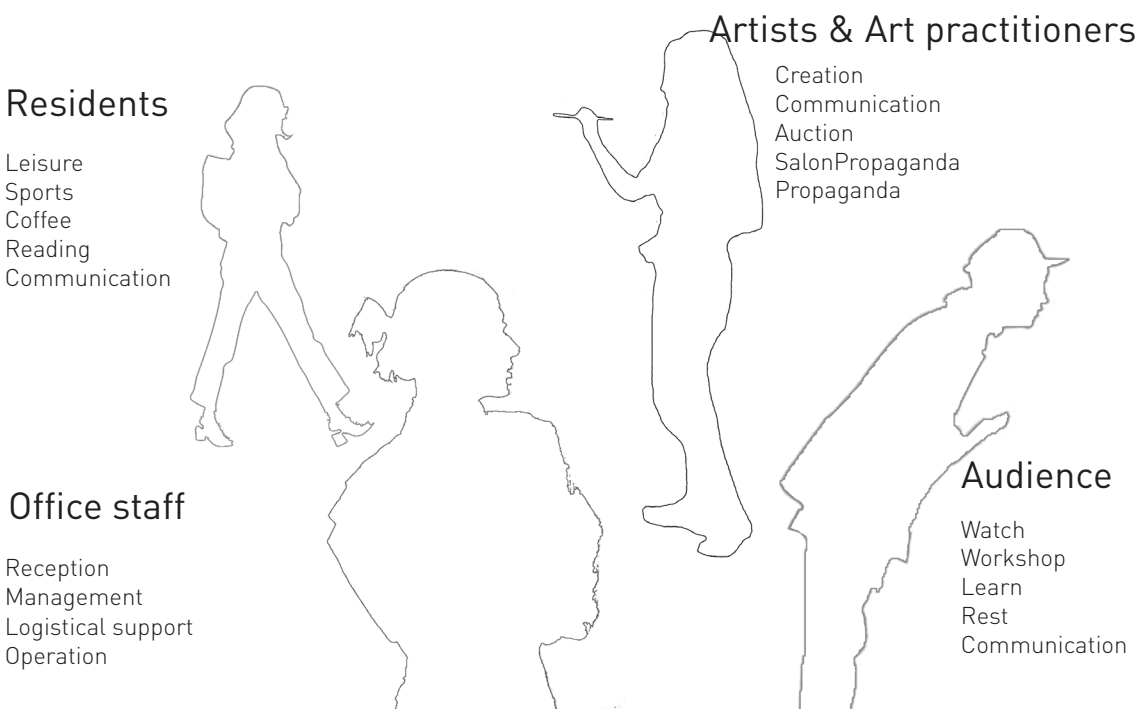


Figure 38. Users and their behaviours

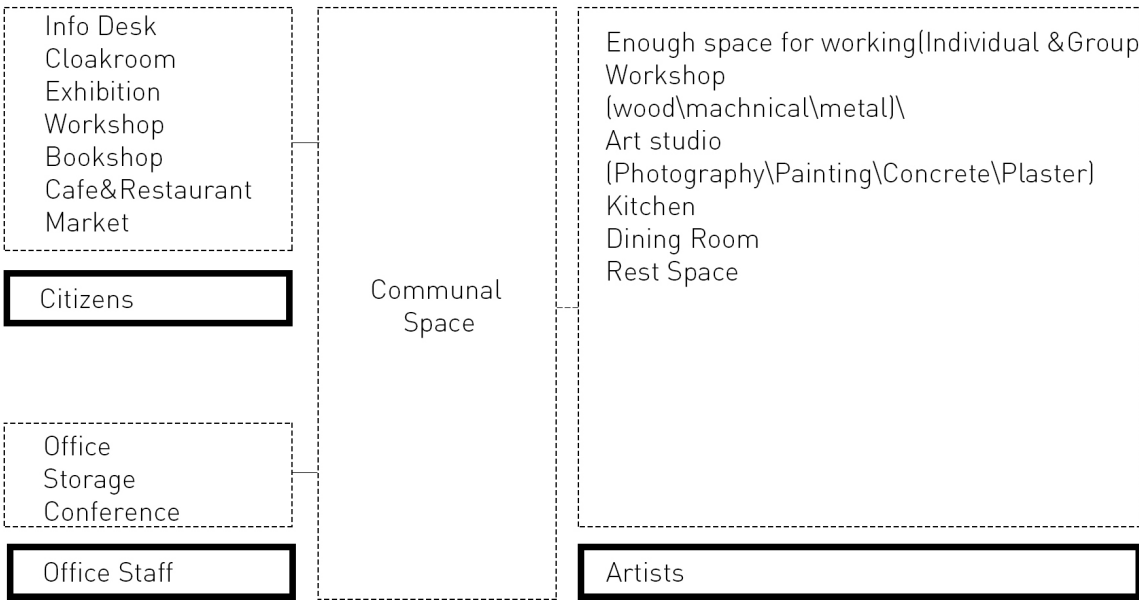


Figure 39. The connection of three kind of people

PROGRAM STUDY- Renovation

The Seattle library built by Koolhaas in 2004 subverted the program of the traditional public library, and had a new understanding of the responsibilities and missions of the library. The traditional modern library distributes the collection to each floor, and sets up the open space in every collection area. However increasing collections will continue to erode public areas.^[5] So the architect classified the library's function plan systematically, set up special floors as the communication area, and united the collection into a space system (Figure 40). As for this thesis, I try to do something opposite. In traditional galleries, most open areas are set up on the ground floor and basement, and the exhibits are concentrated in a reasonable streamline range. For the aim the everyday konsthall is to integrate art into life. If the exhibits are still hidden in a box space, there will be no more interaction with the public. Therefore, the program of this konsthall will break up the exhibits separately near different public areas (Figure 41). It is connected to the communication area but does not interfere with each other. And as a small-scale art gallery, the exhibits will be replaced on a regular basis and will not erode the public area. During the process of visiting the building, visitors can freely switch between art and communication, and the atmosphere of the whole building will be relaxed and free.

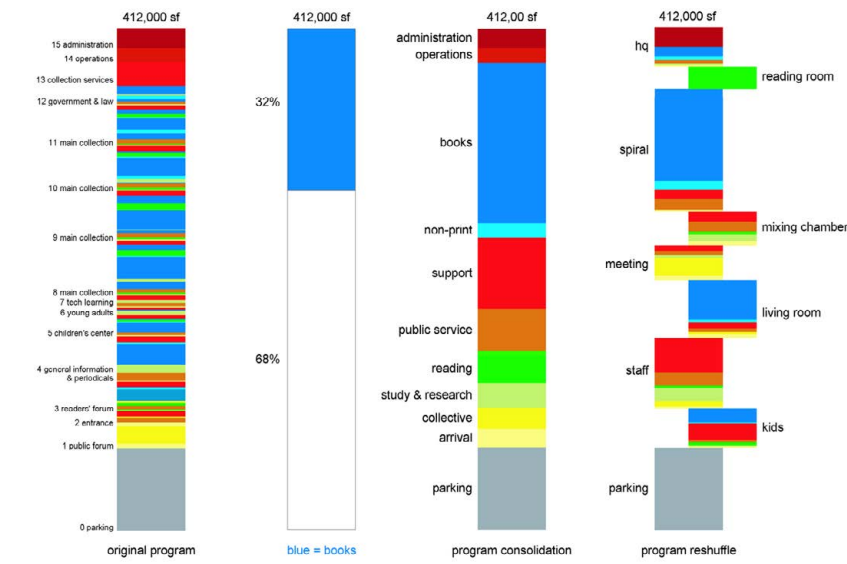


Figure 40. The renovation for program of the seattle library (OMA + LMN, 2004)

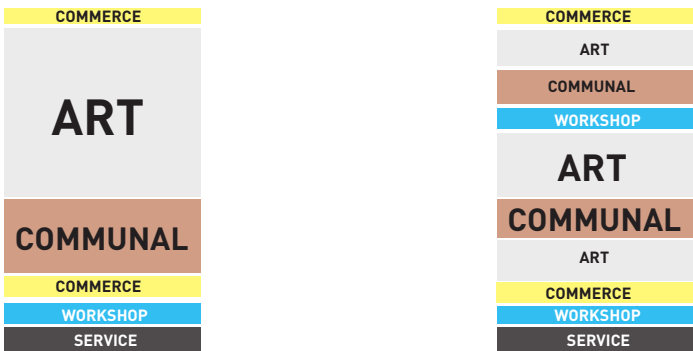


Figure 41. The renovation for program of everyday konsthall

[5]"Seattle Central Library / OMA + LMN".[2009, Feb 10].Retrieved April 10, 2020, from <https://www.archdaily.com/11651/seattle-central-library-oma-lmn/>.

In order to make space inside more open and transparent, the original design concentrated the service functions in the core space, and leave the other space more free. The communal space and commerce shops were staggered around the vertical core tube. People would pass through the art space when going through communication area, thus providing people with the choice to enter the exhibition hall (Figure 42). But at that time, the art space was still a box. People still had the choice that they do not want to visit art. After adjustment, the design enlarges the core space, and service functions are still arranged in each floor as the closed part, while the open part is designed to be open stairs and combined with exhibition. In that way, people don't need to make choices, they can interact directly with art(Figure 43).

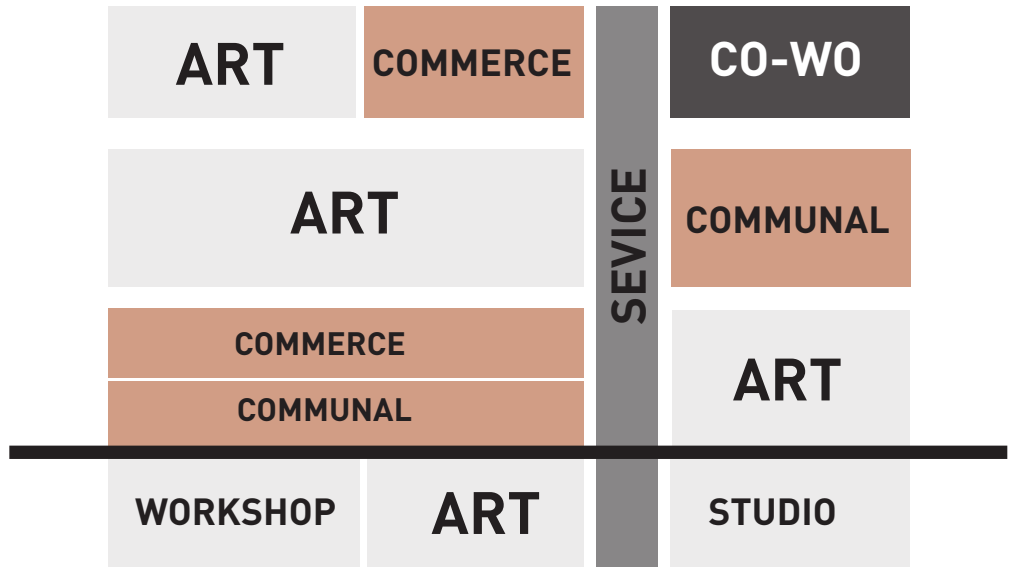


Figure 42. The second stage of the space concept after adjustment

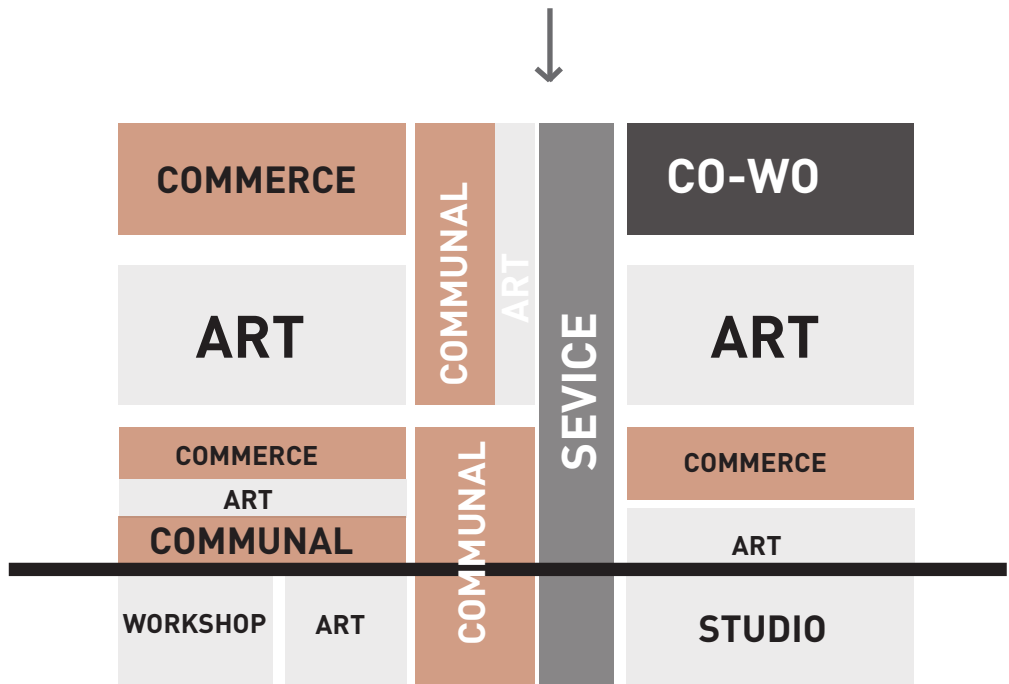
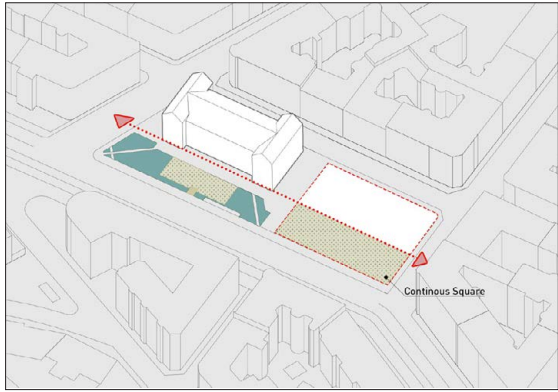
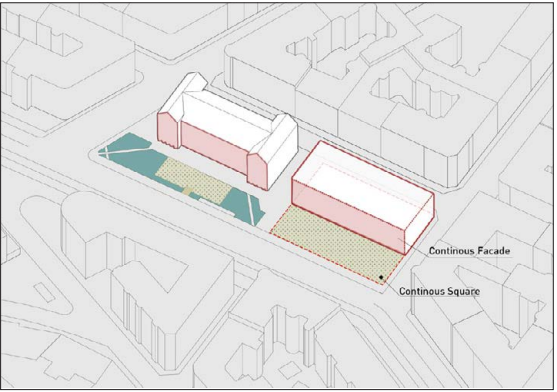


Figure 43. The last stage of the space concept after adjustment

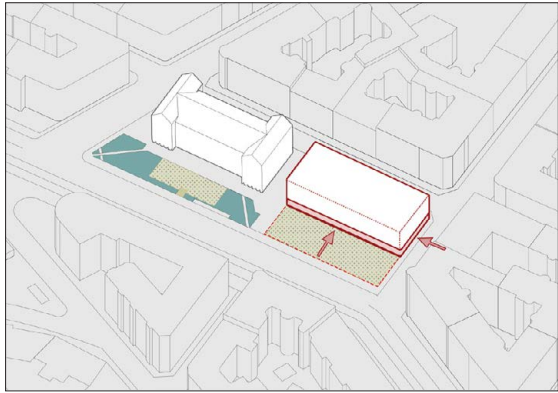
CONCEPT DESIGN



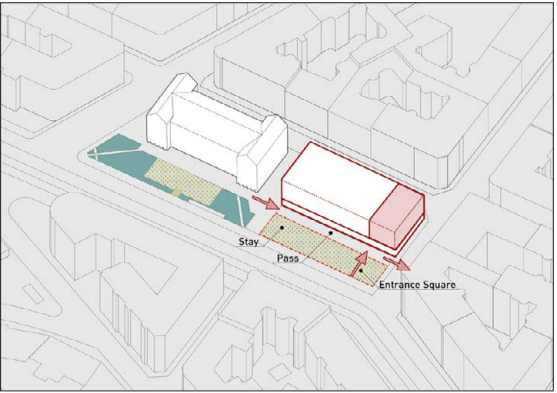
a. Continue the activity square beside the building to form an active life belt.



b. New buildings and old buildings are juxtaposed to form a continuous street facade, which makes the new and old languages collide.



c. The bottom of the building is transparent and open, attracting passers-by.



d. Divide the volume to break the long facade and divide the square into parts that people can stay or pass as the existing landscape.

Figure 44. Determination of the relationship among volume, square and environment

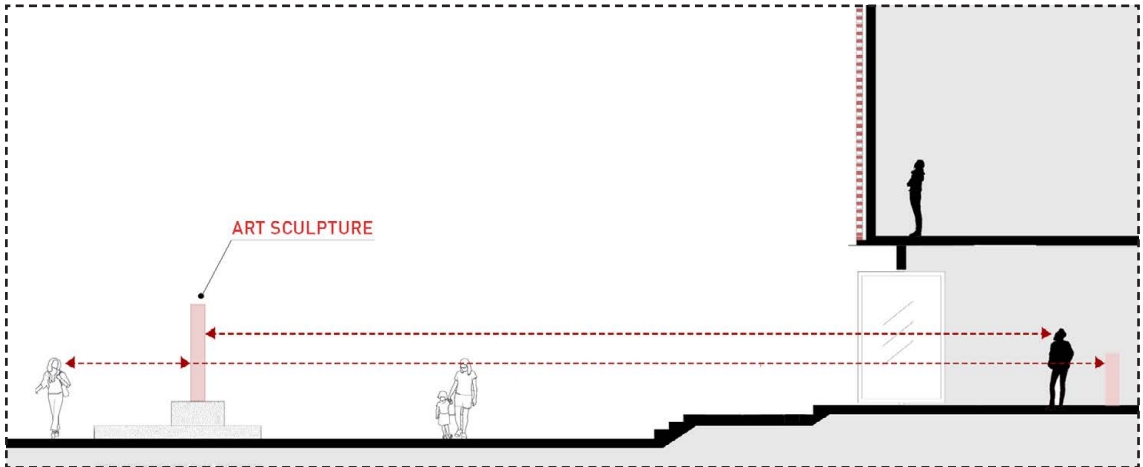


Figure 45. Passersby and Visitors will have eye contact communication through the instruction of outdoor art landscape.

04 STRATEGIES

SITE STRATEGIES

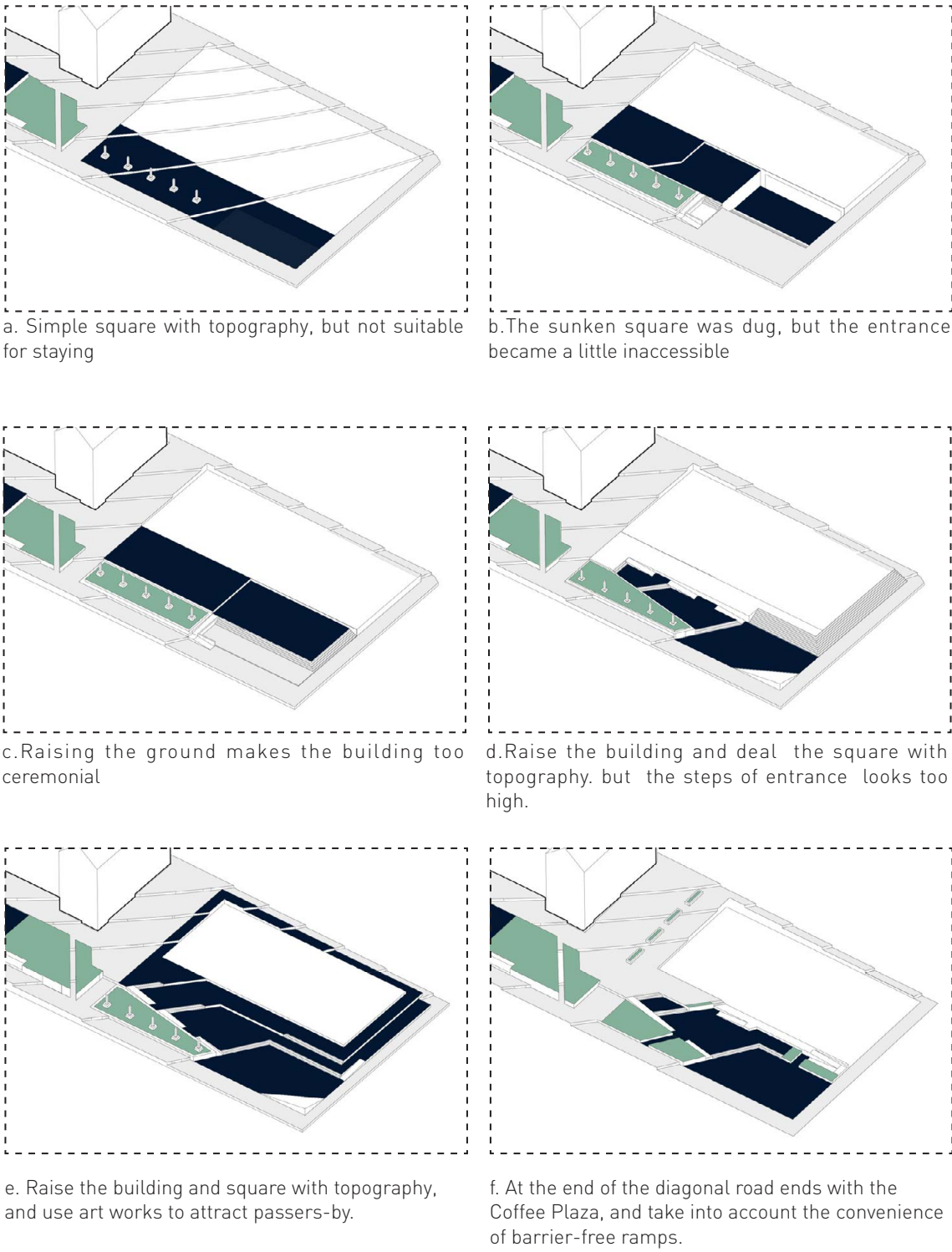
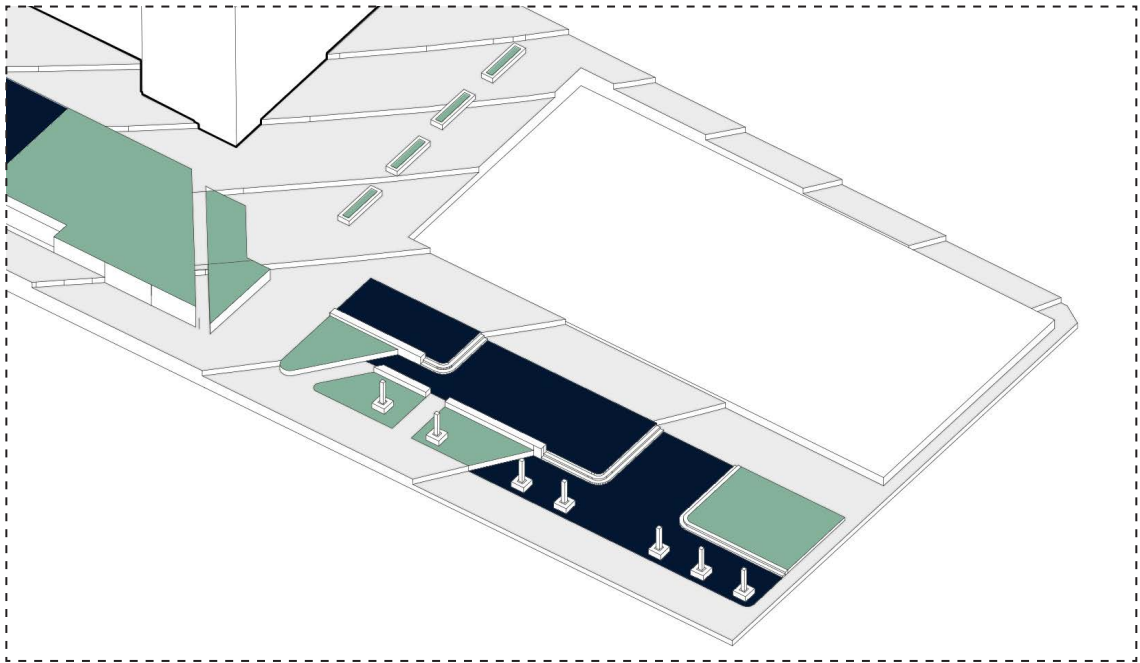


Figure 46. Diagram about the process of dealing with the site



Starting from the urban design, separate the urban passage from the plaza that people can stay. Consider the eye contact indoor and outdoor on different ground high.

Figure 47. Final solution to deal with the site

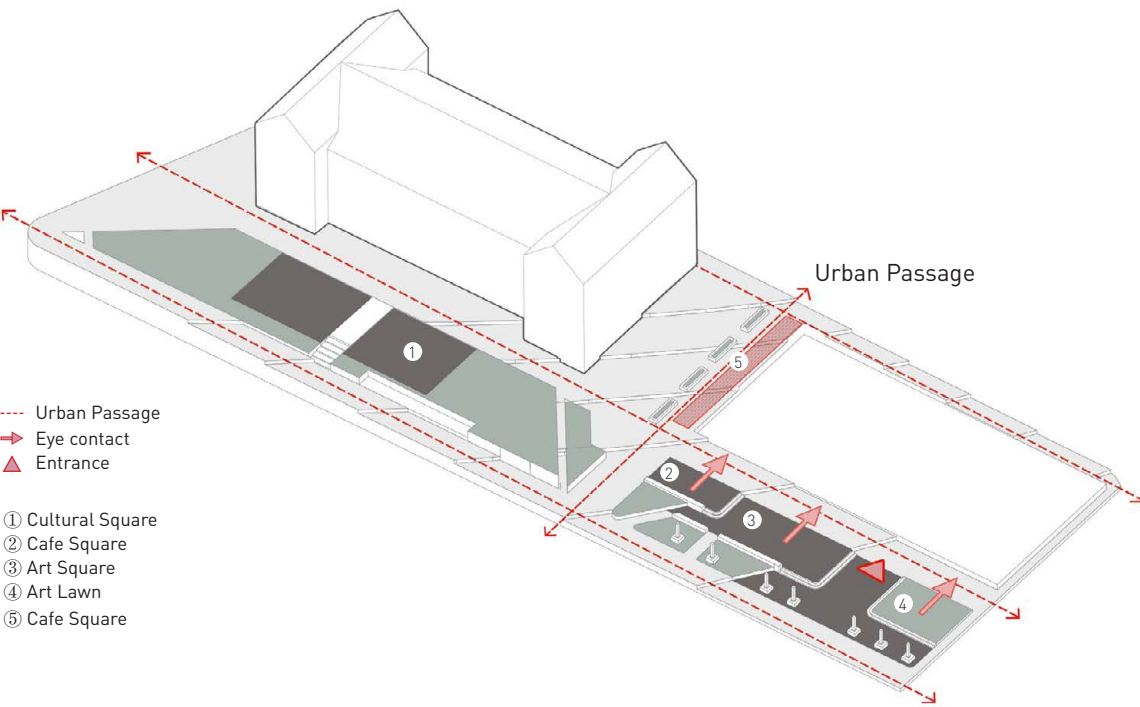


Figure 48. Diagram about the final design of the site

04 STRATEGIES

VOLUME STUDY

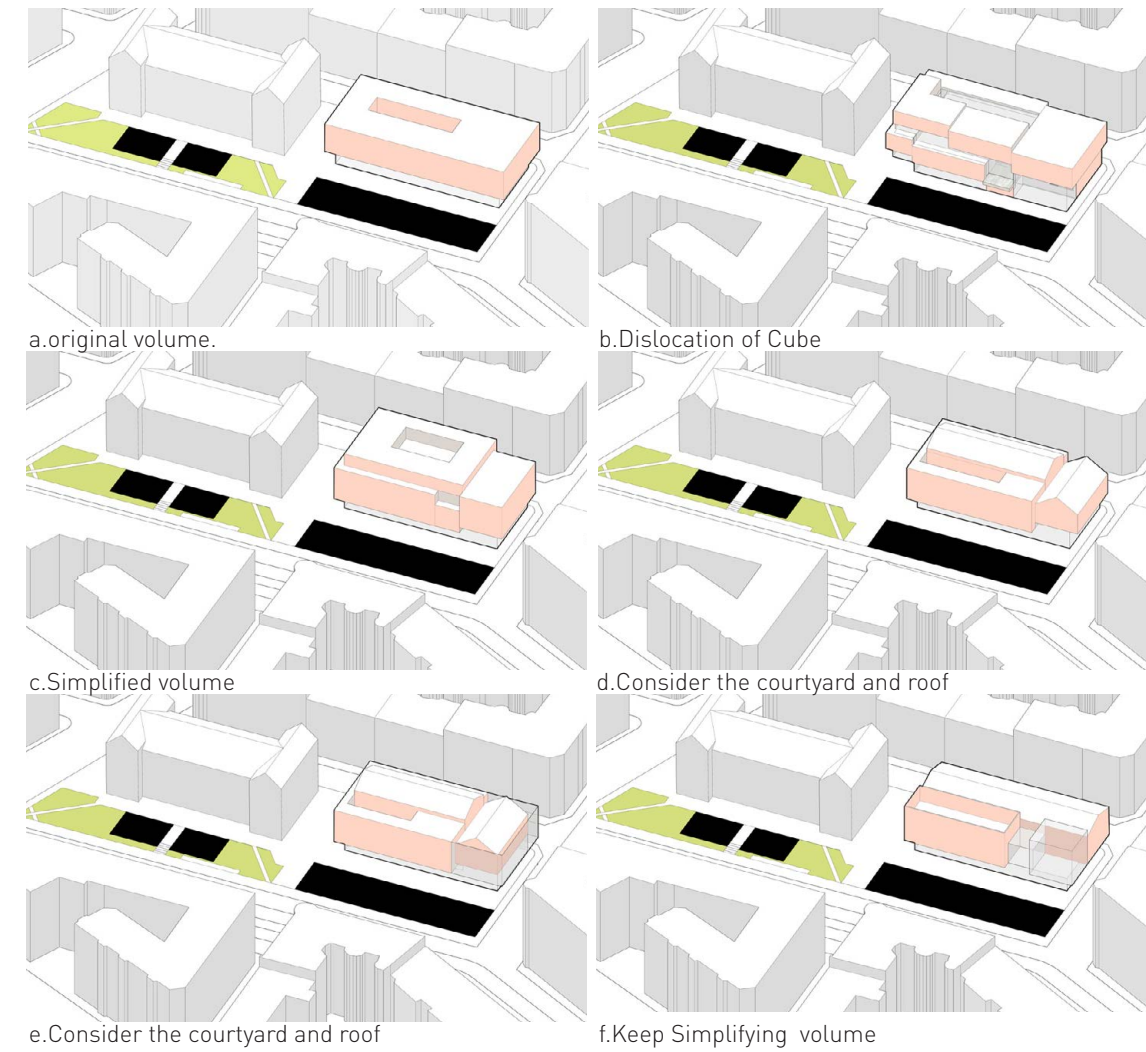
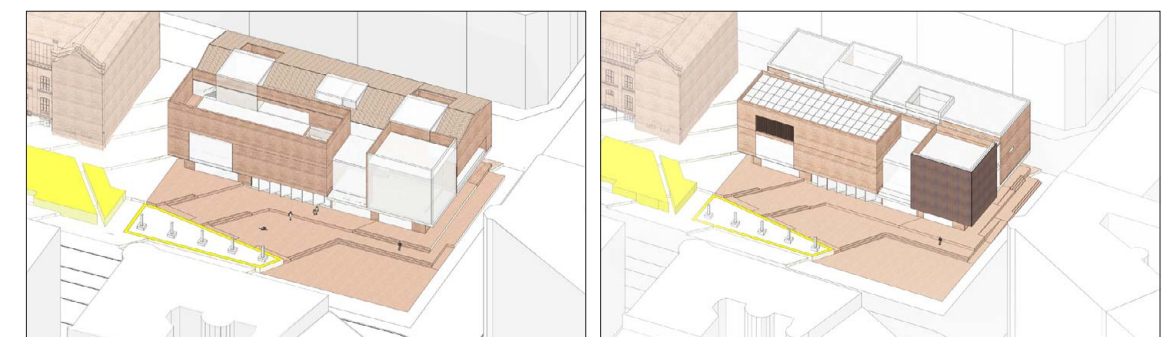
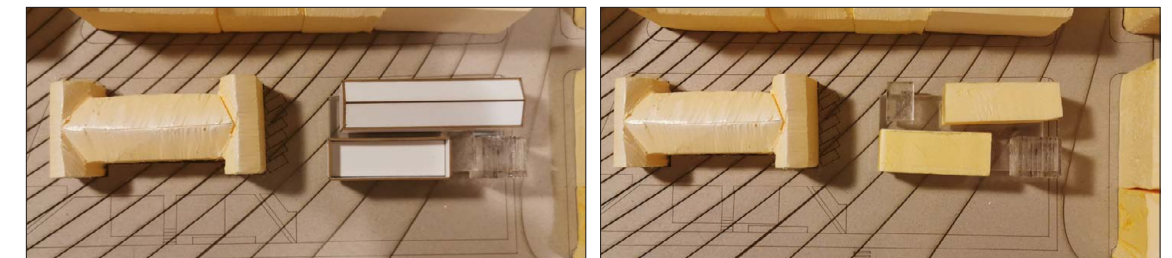


Figure 49. diagram about the process of volume design



Figure 50. The importance facade along the street



a. Try to use a sloping roof and compare the solid volume and glass volume

b. Break back volume into 2 parts similar to the front volume.



c. Redefine the relationship between glass mass and solid mass

Figure 51. The process of final Volume

The consideration of volume is synchronous with function and space. At first, I fell into some difficulties and stuck to the beauty of the shape, but under the guidance, I focused on the exploration of the mixture of artistic function and daily function again. Combining the program, I finally get the final volume.

04 STRATEGIES

FACADE STUDY



a. The longer volume is made of hollow tiles with different scales of windows.



b. Use a unit of vertical brick stripes to emphasize a kind of order, at the same time response to the facade of viktoriahuset.



c. Open disordered windows on the long volume, and a big window on the short volume.



d. Open ordered windows but with different hight on the long volume



e. Open the same scale of long window on the long volume, and make the short volume a complete box without window.



f. Try to open windows on the short volume



g. Make the window on the tow volumes have the same control lines. And expose the load-bearing steel beams on the top and bottom of bricks walls.



h. Hide the load-bearing structure, and make the facad more clean and clear.

Figure 52. Diagram of the development of facade

PLAN STUDY

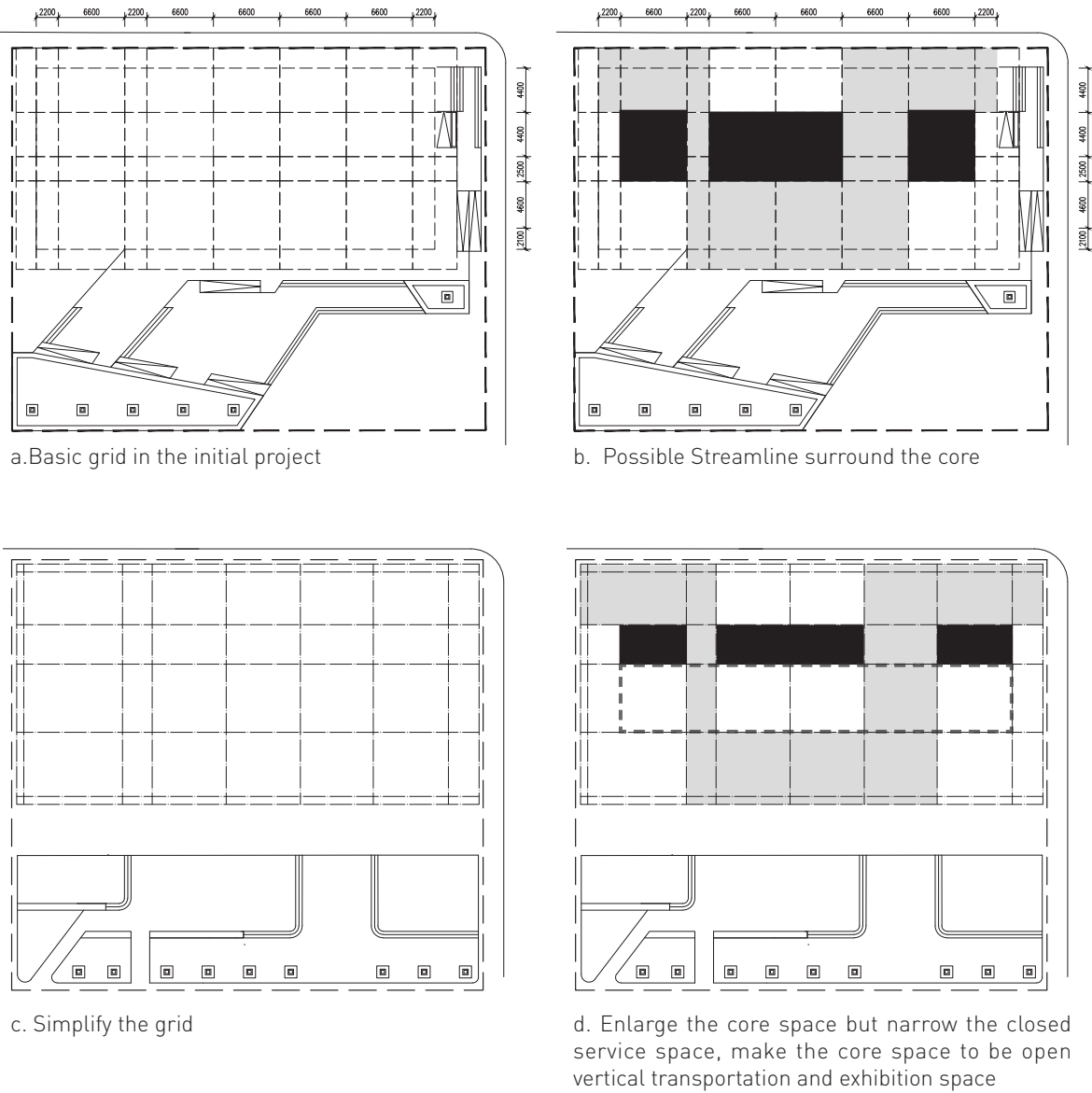
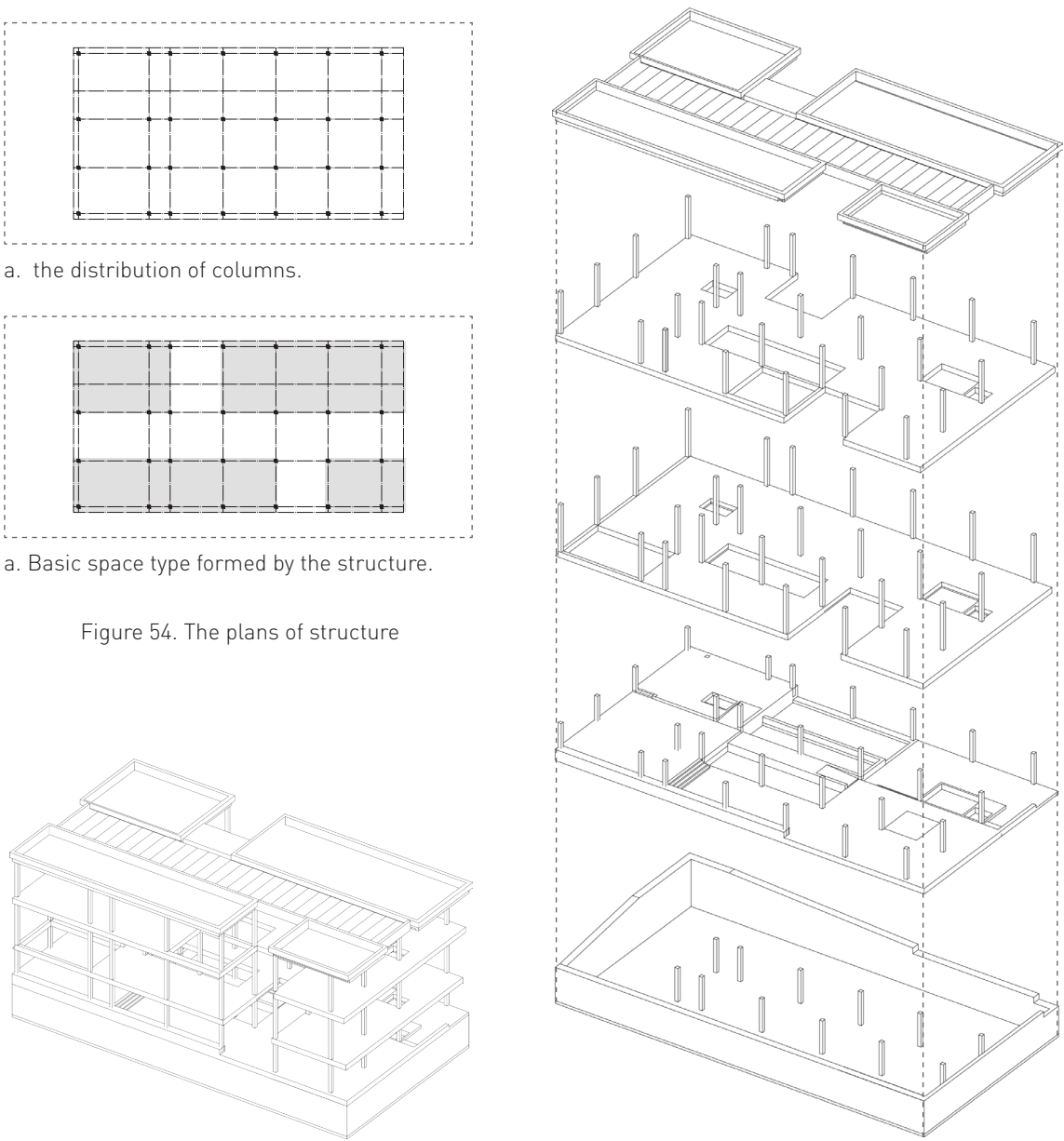


Figure 53. The process of the generation of plans

LOAD-BEARING CONCRETE STRUCURE STUDY



05 PROPOSAL

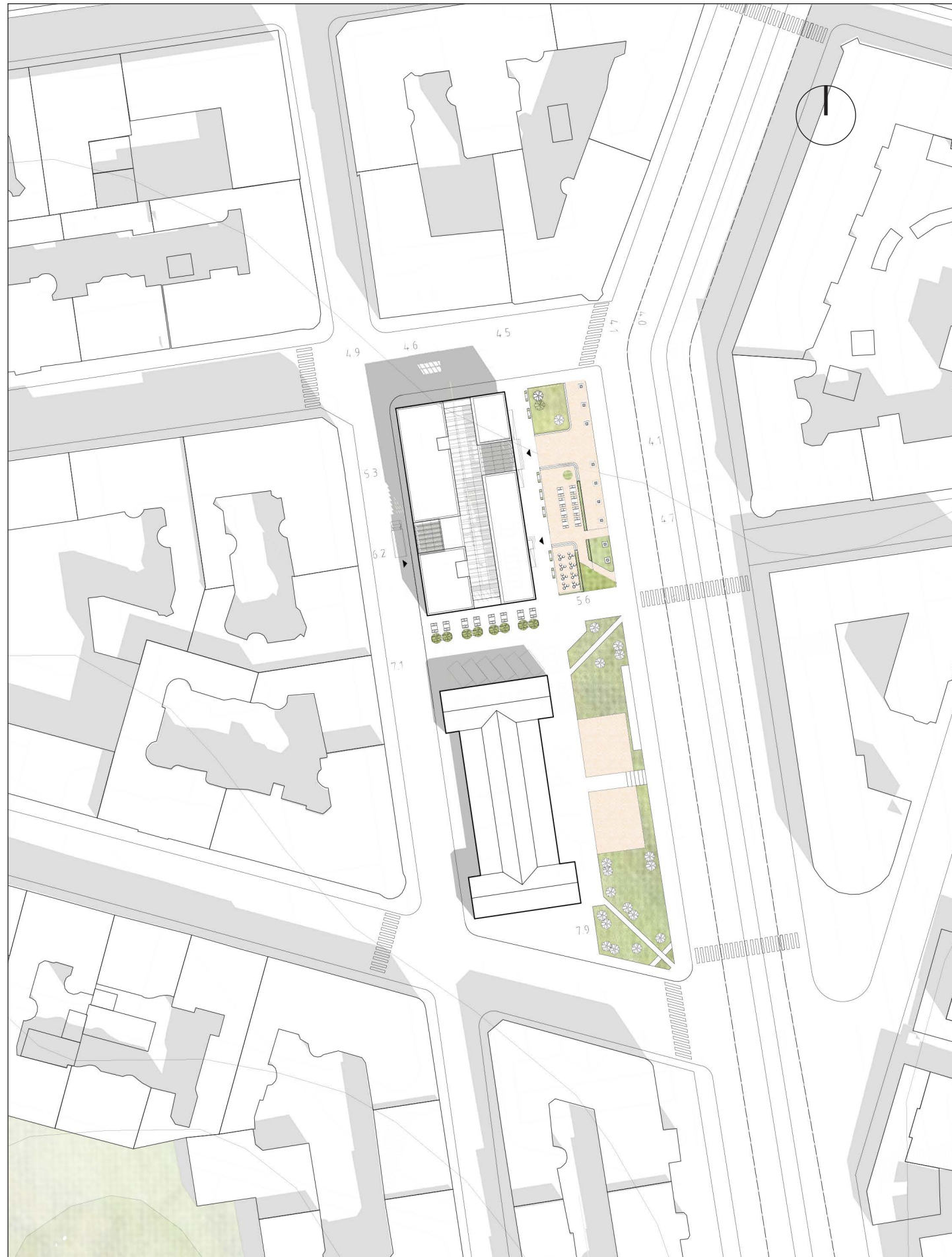
The display of the results as a everyday konsthall



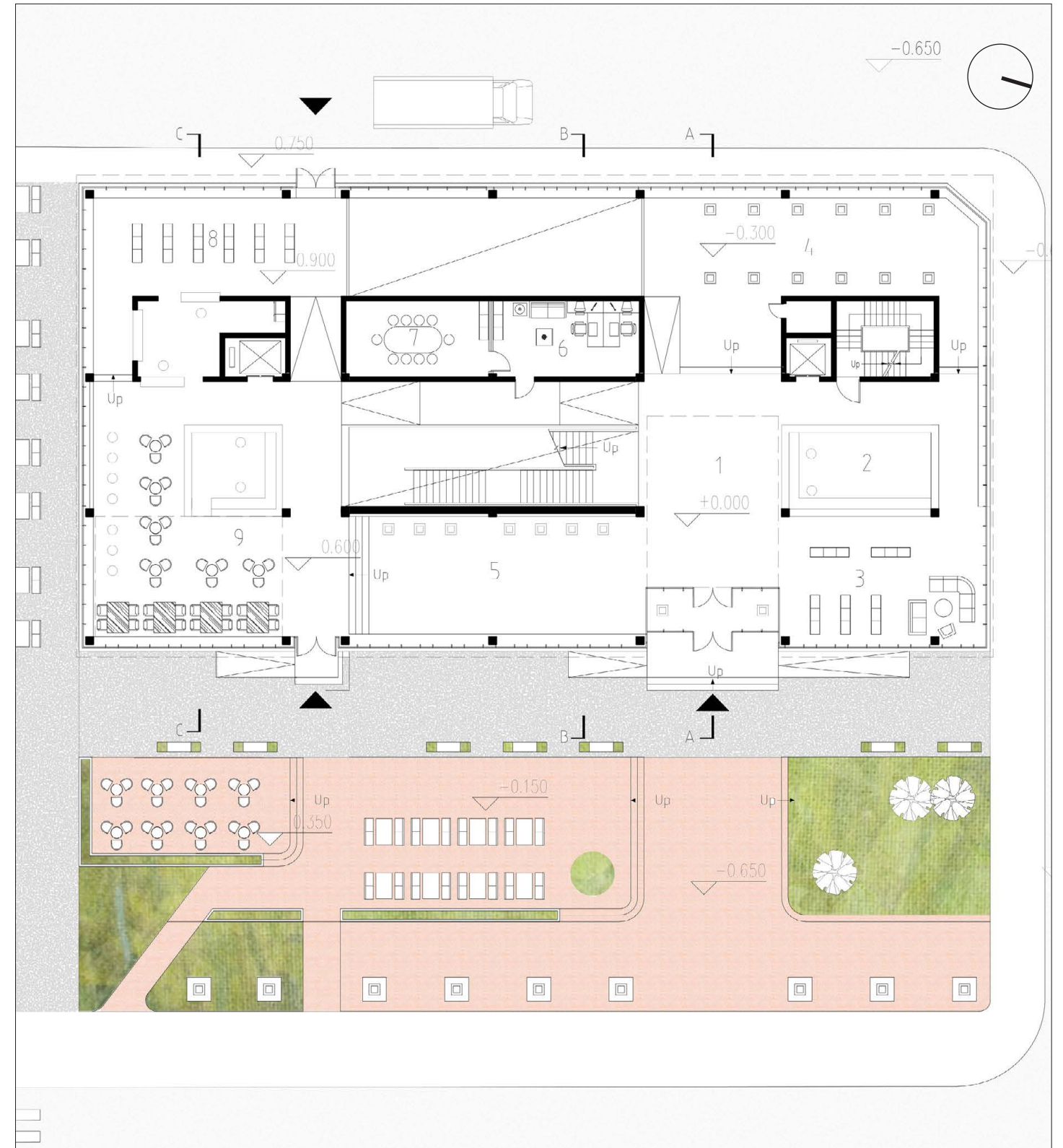
SITE ELEVATION 1:400



THE ENTRANCE AND THE SQUARE | PERSPECTIVE

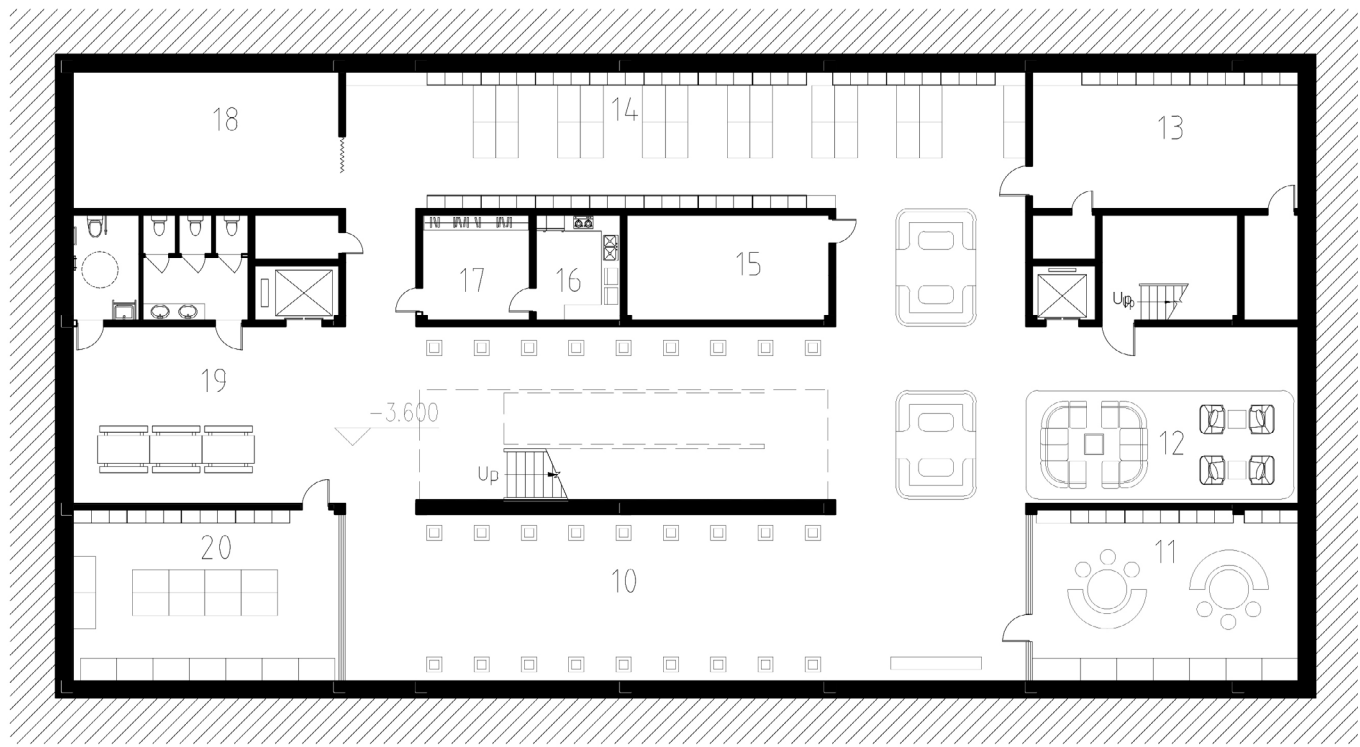


SITE PLAN 1:1000



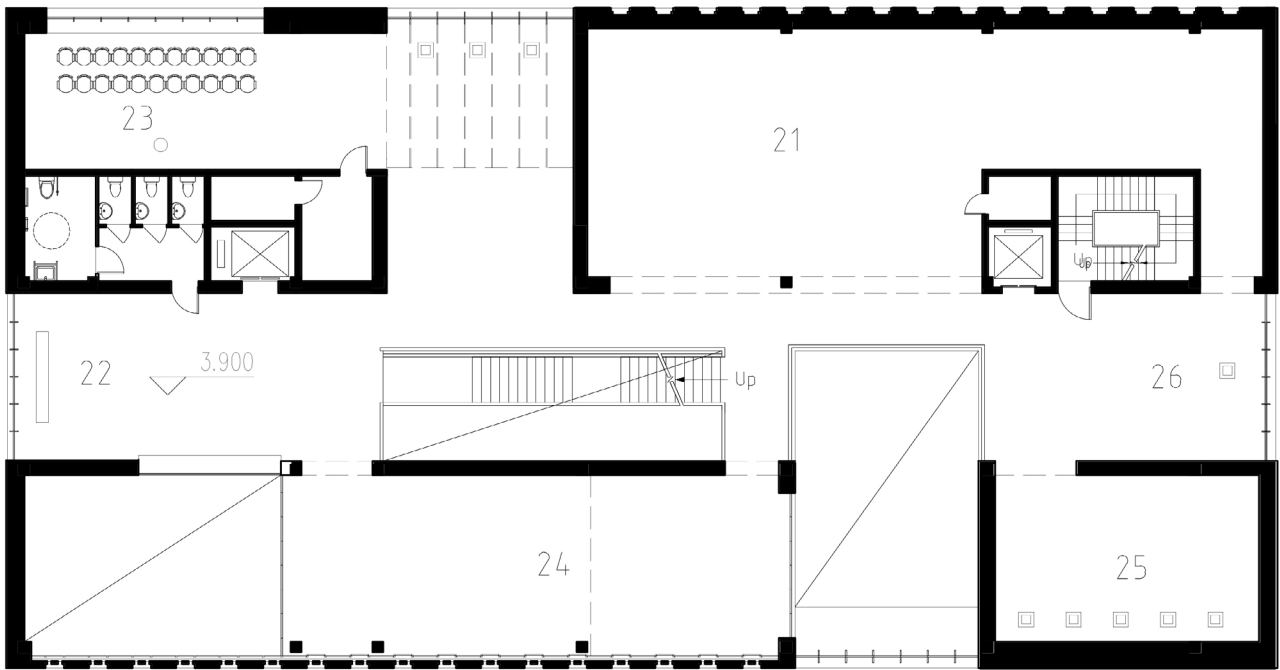
PLAN 1F 1:250

1. Foyer
2. Service Desk
3. Gift & Book shop
4. Exhibition
5. Exhibition
6. Office
7. Conference Room
8. Market shop
9. Coffe & Bar



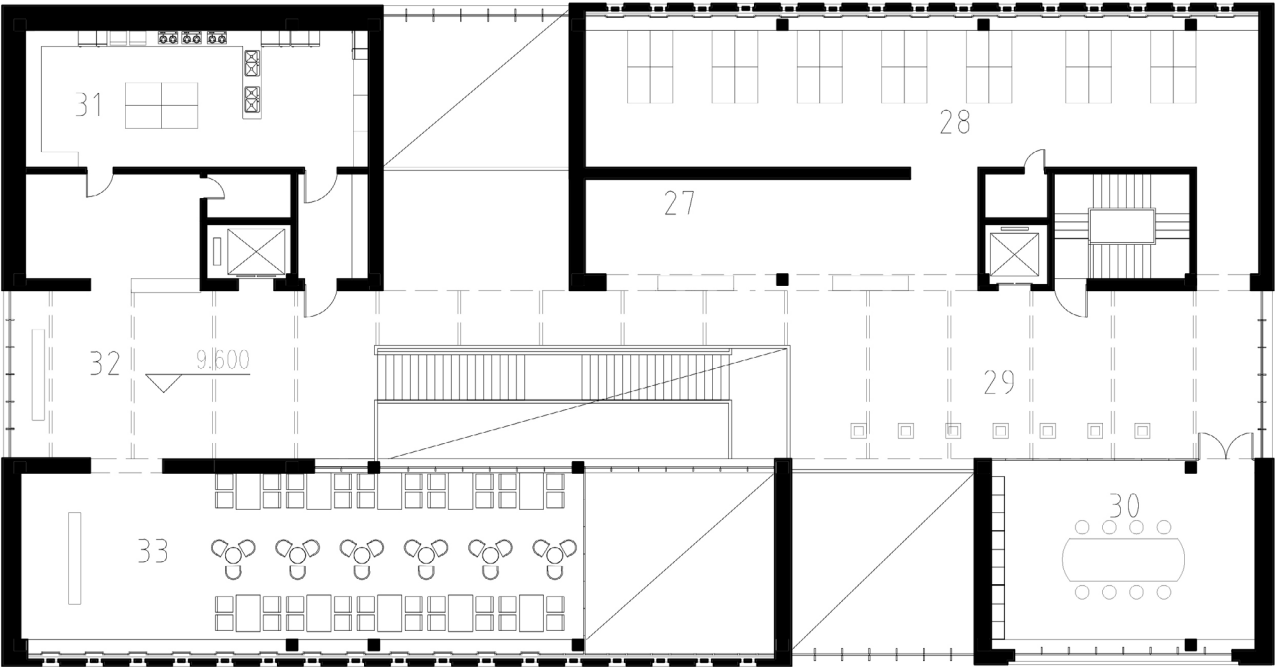
PLAN -1F 1:250

- 10. Open Exhibition
- 11. Workshop
- 12. Rest area
- 13. Art atelier
- 14. Shared art studio
- 15. Conference room
- 16. Kitchen
- 17. Cloakroom
- 18. Storage
- 19. Assembly area
- 20. Professional workshop



PLAN 2F 1:250

- 21. Open exhibition
- 22. Rest Area
- 23. Open Lecture
- 24. Flexible Art space
- 25. Gallery
- 26. Rest Area



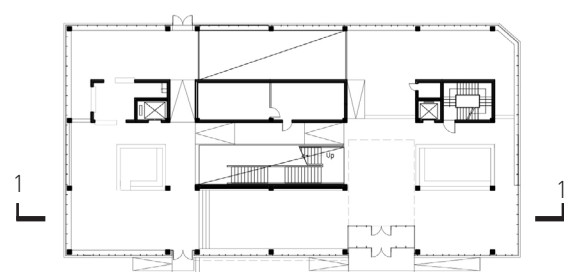
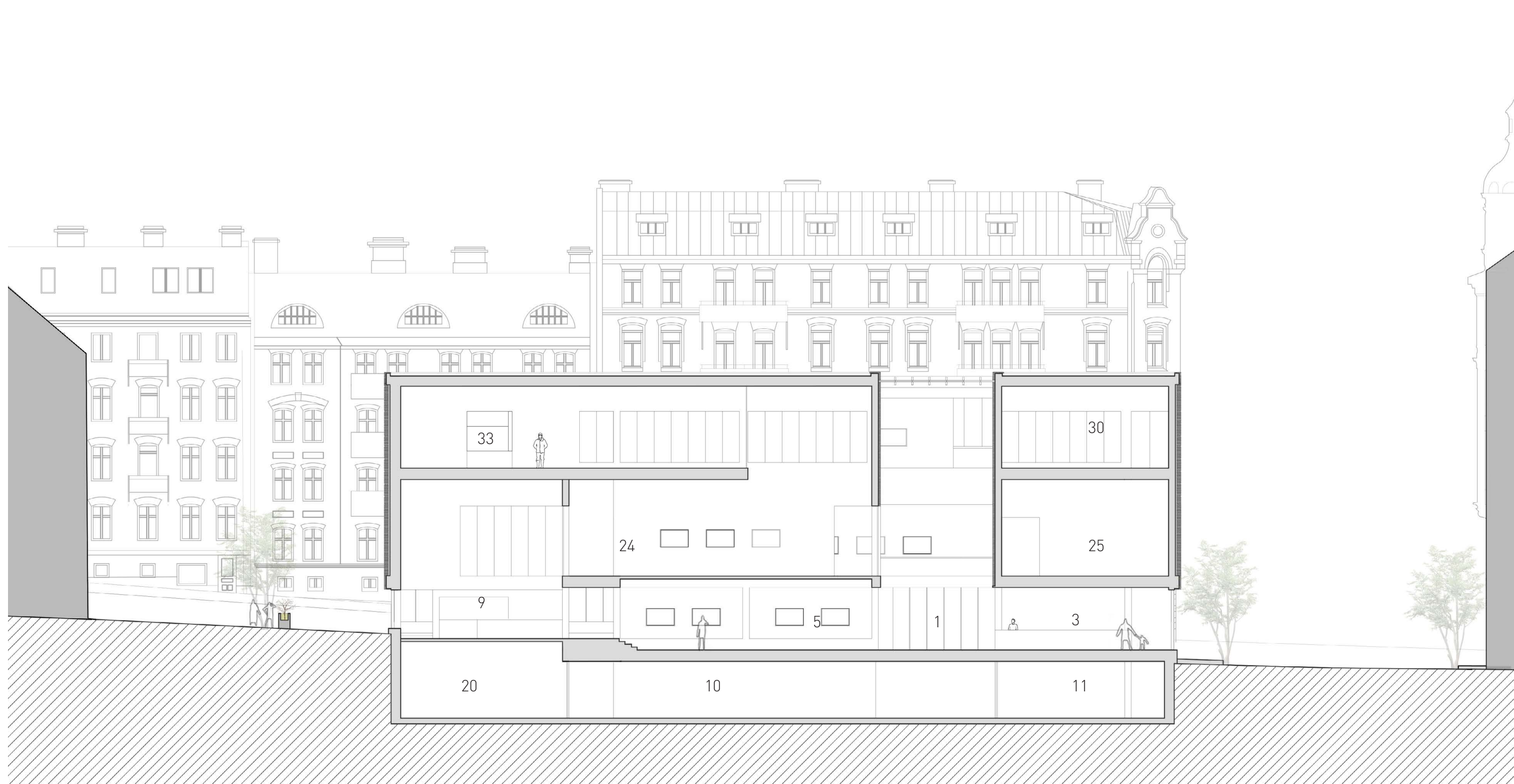
PLAN 3F 1:250

- 27. Open exhibition
- 28. Co-working
- 29. Open exhibition
- 30. Group studio
- 31. Kitchen
- 32. Reception
- 33. Restaurant



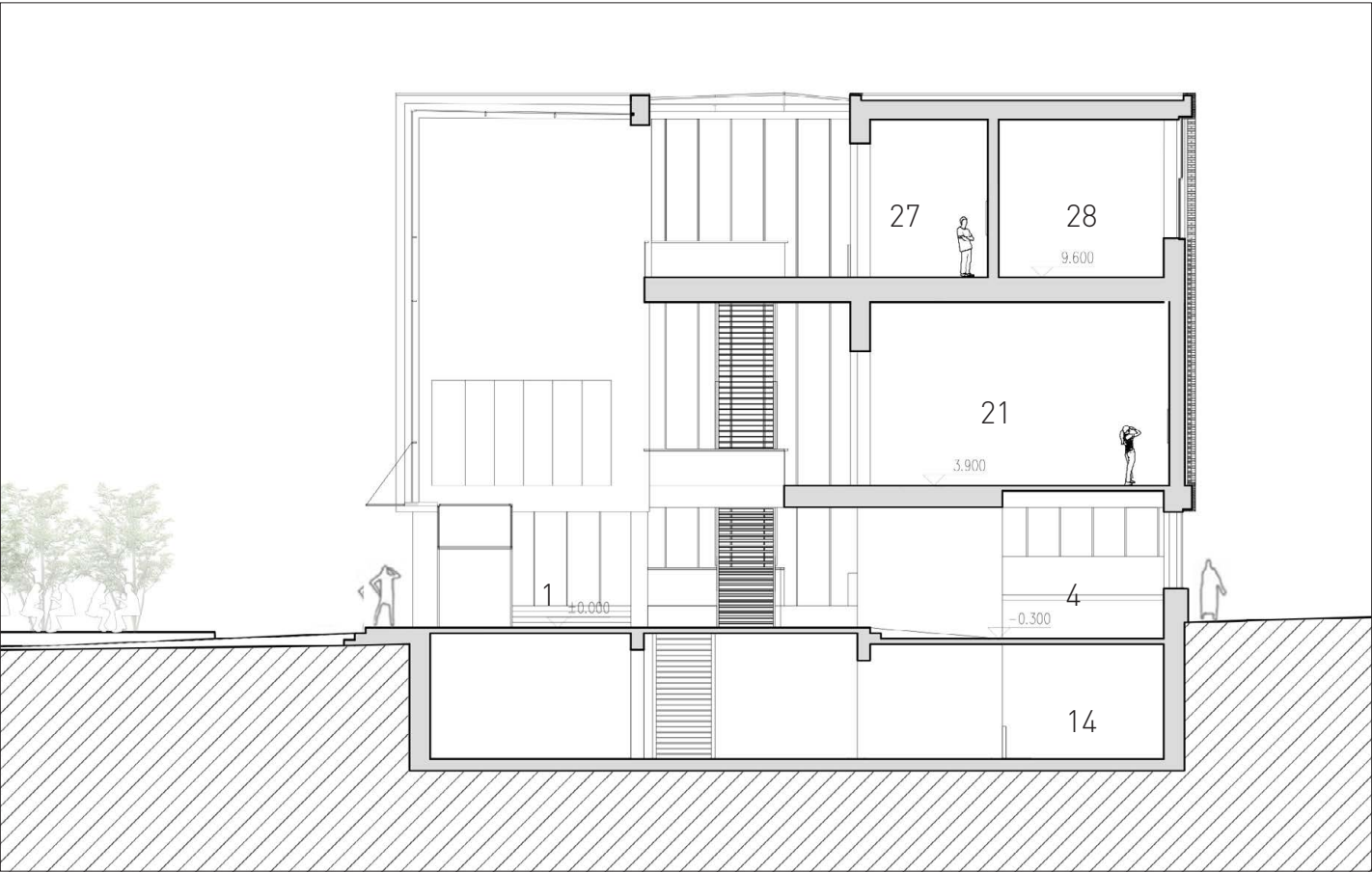
ROOF PLAN 1:250

Drainage direction



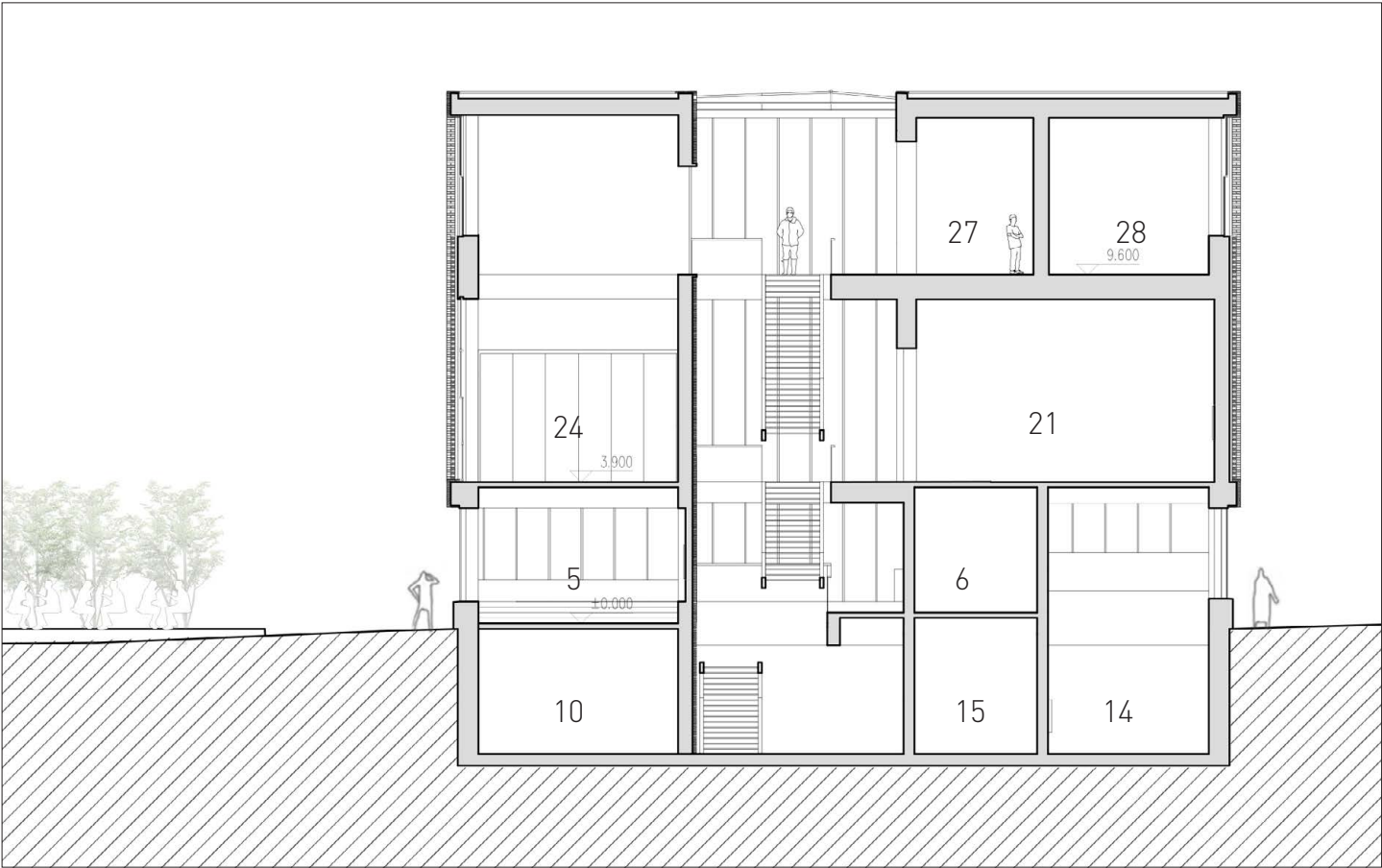
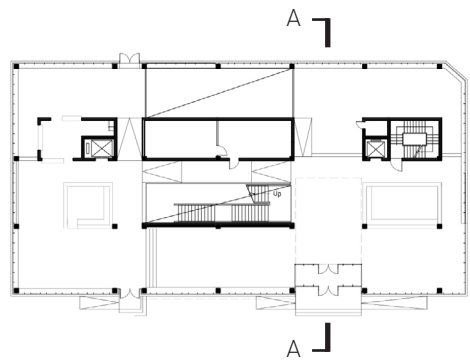
SECTION 1-1 1:200

- 1. Foyer
- 3. Gift & Book Shop
- 5. Exhibition
- 9. Cafe & Bar
- 10. Exhibition
- 11. Workshop
- 20. Professional Workshop
- 24. Flexible Art space
- 25. Gallery
- 30. Group Studio
- 33. Restaurant



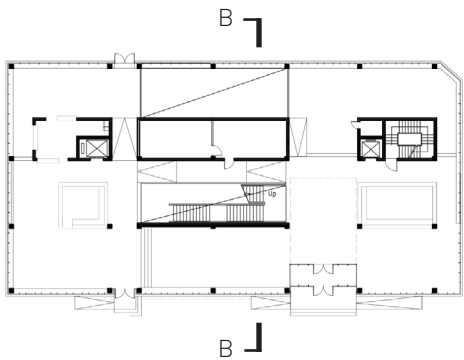
SECTION A-A 1:200

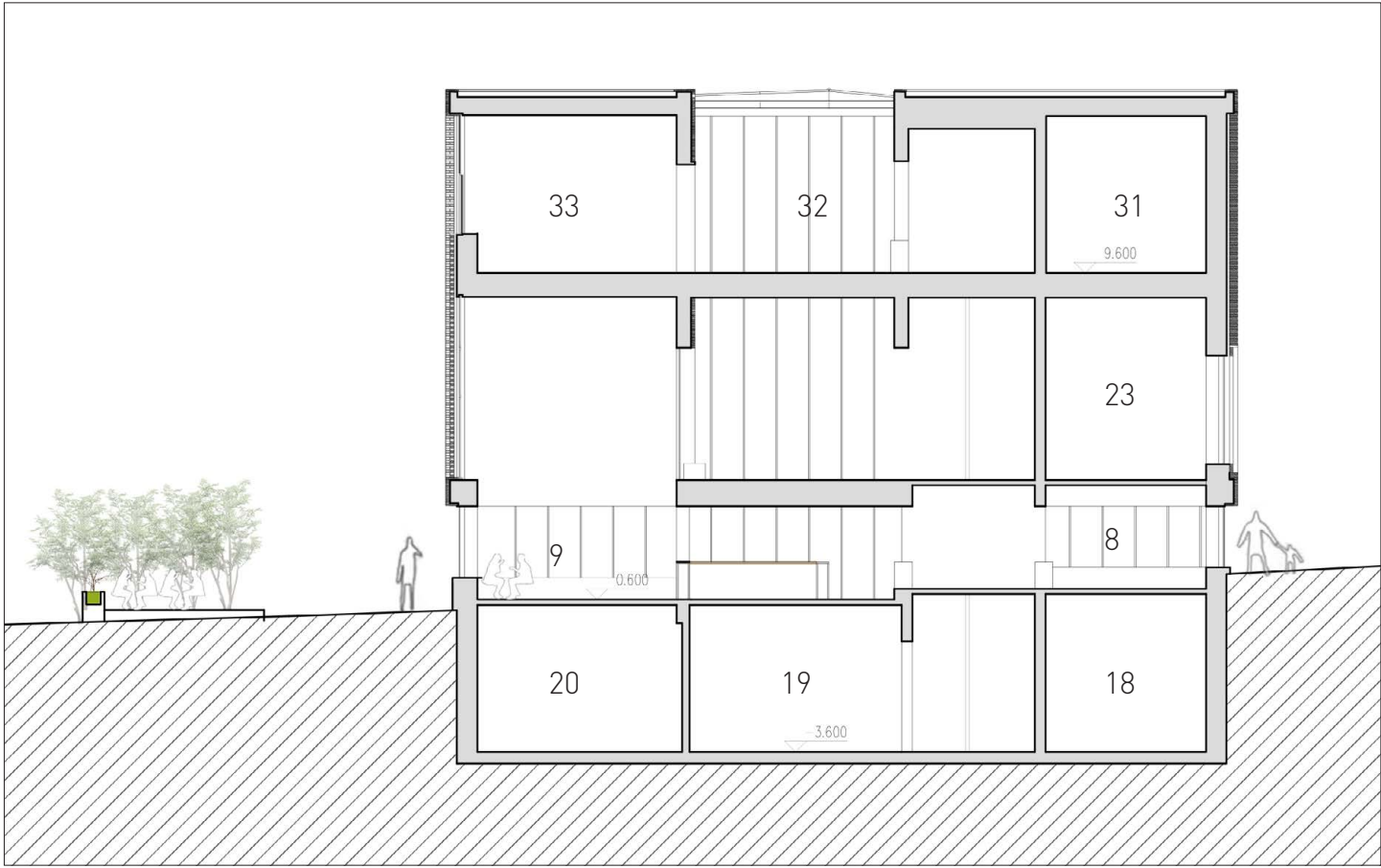
- 1. Foyer
- 4. Exhibition
- 14. Shared art studio
- 21. Open exhibition
- 27. Open exhibition
- 28. Co-working



SECTION B-B 1:200

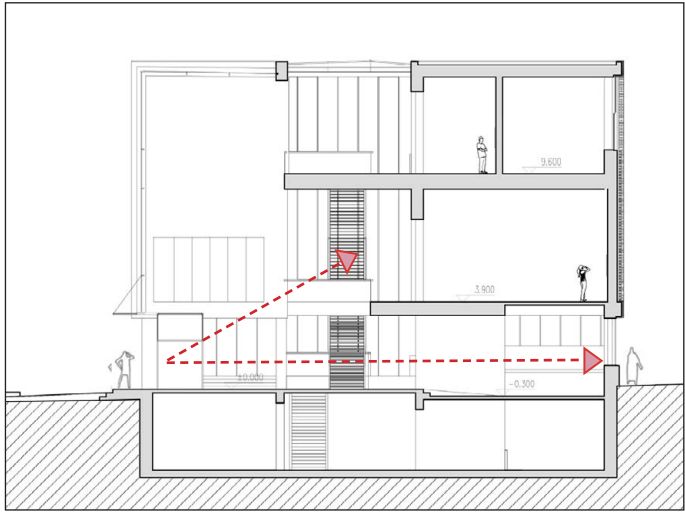
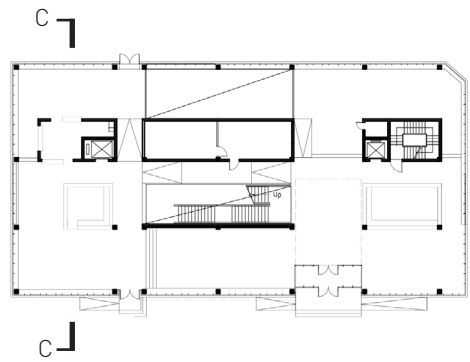
- 5. Exhibition
- 6. Office
- 10. Exhibition
- 14. Shared studio
- 15. Conference room
- 21. Open exhibition
- 24. Flexible Art space
- 27. Open exhibition
- 28. Co-working



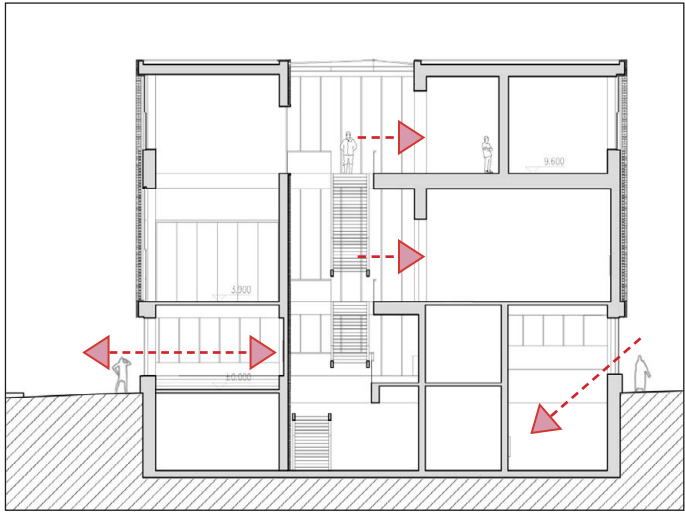


SECTION C-C 1:200

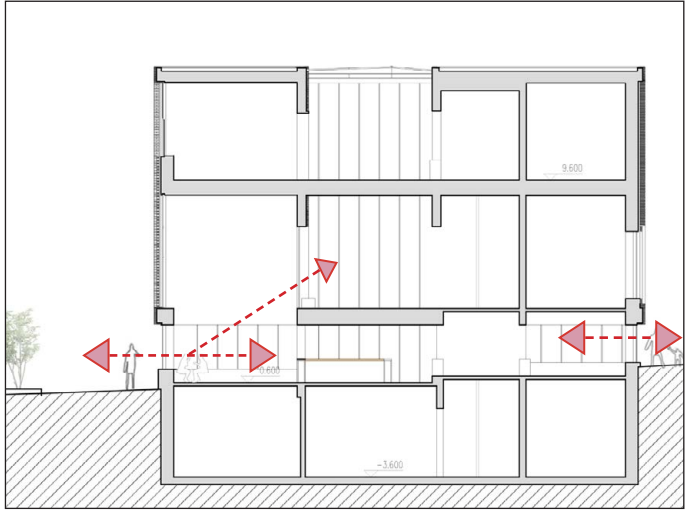
- 8. Market shop
- 9. Cafe & Bar
- 18. Storage
- 19. Assembly area
- 20. Professional workshop
- 23. Open Lecture
- 31. Kitchen
- 32. Reception
- 33. Restaurant



a. Feel exhibiton and outside in the entrance.

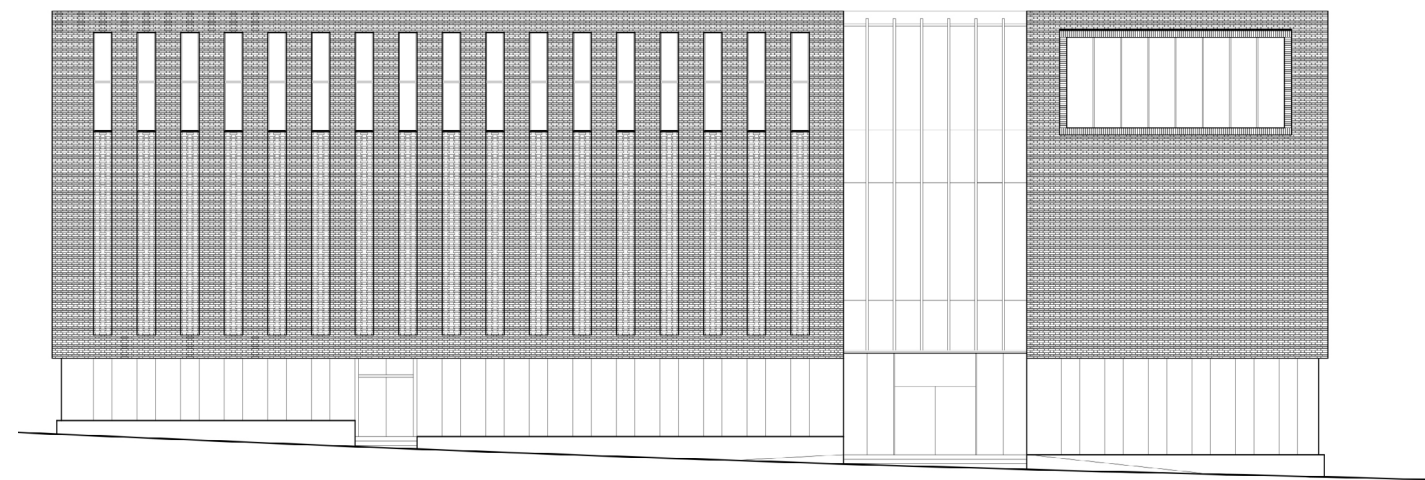


b. Feel art from outside\transportation.

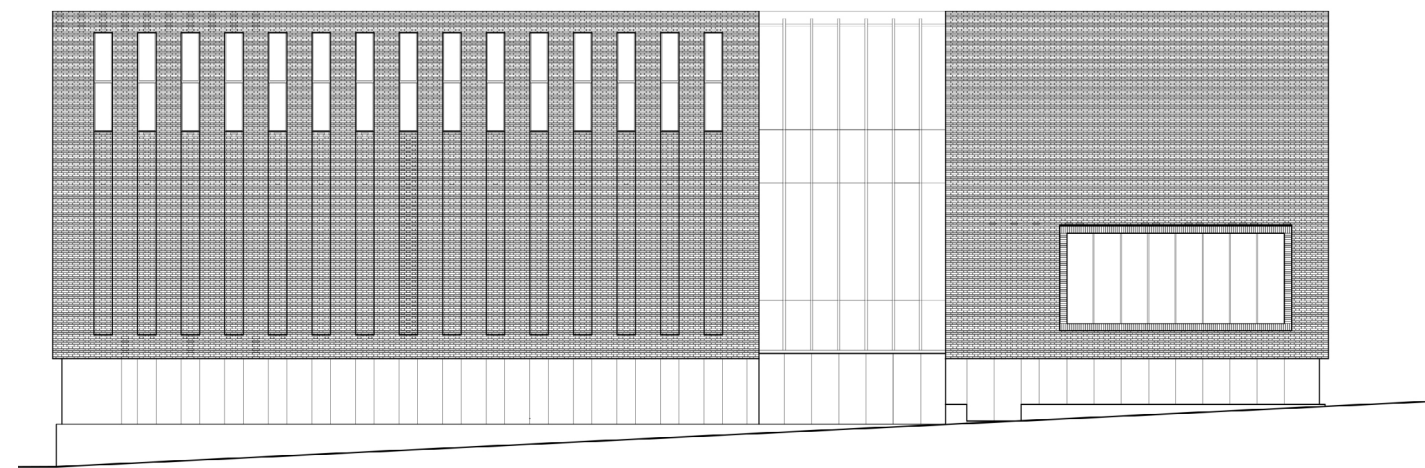


c. Feel art exhibition and everyday life at the same time.

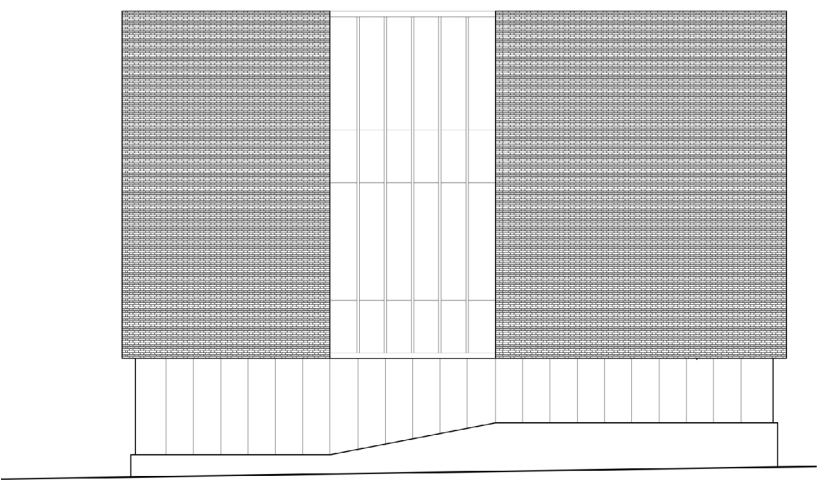
Figure 56. The eye contact between space



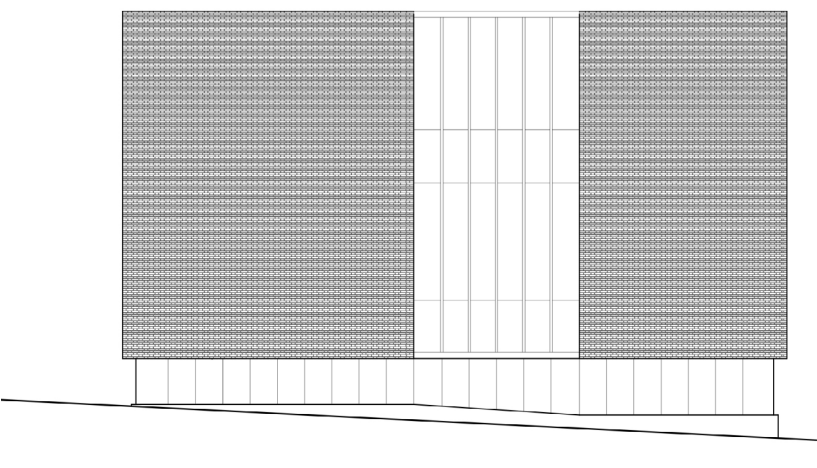
EAST FACADE 1:250



WEST FACADE 1:250

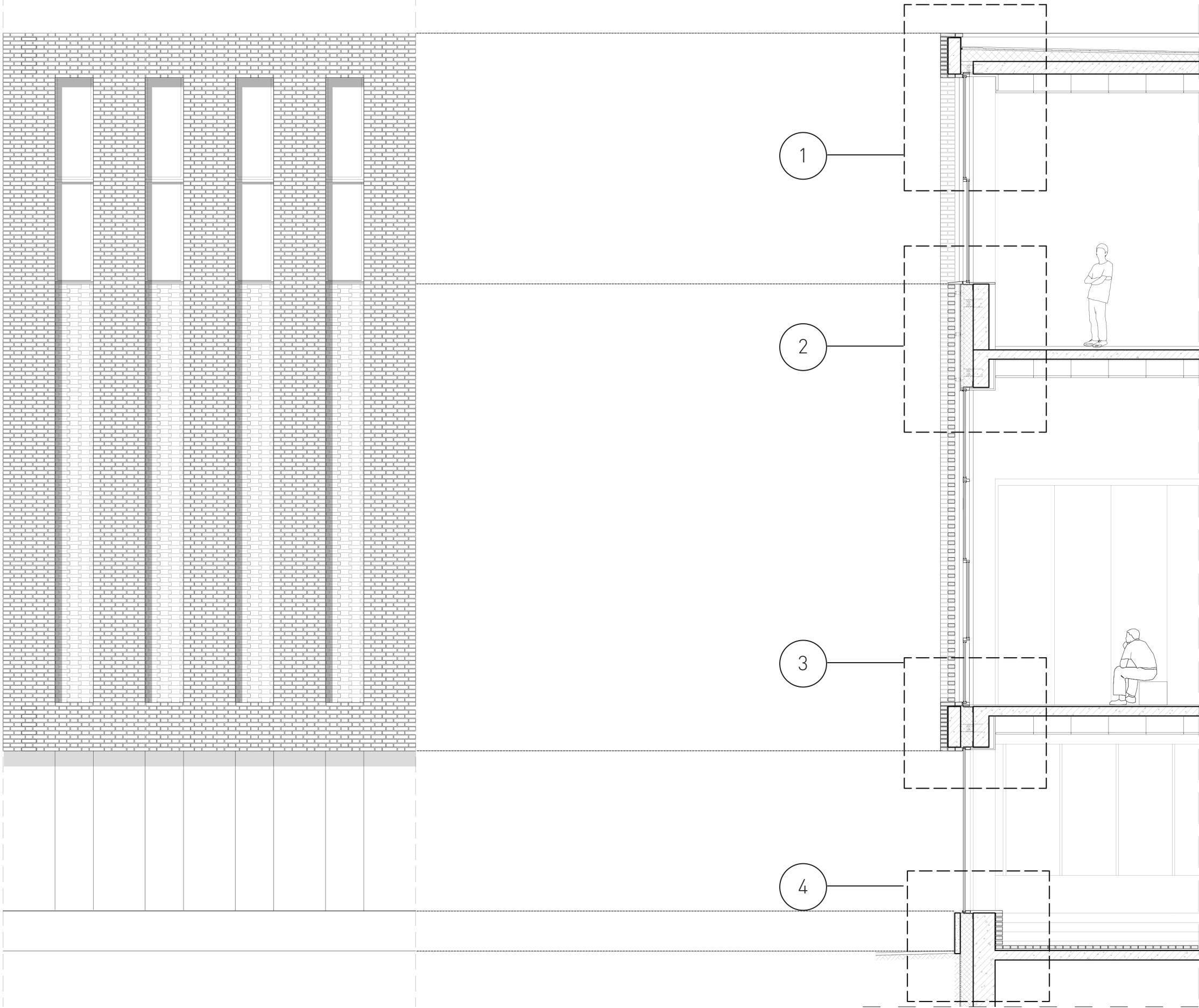


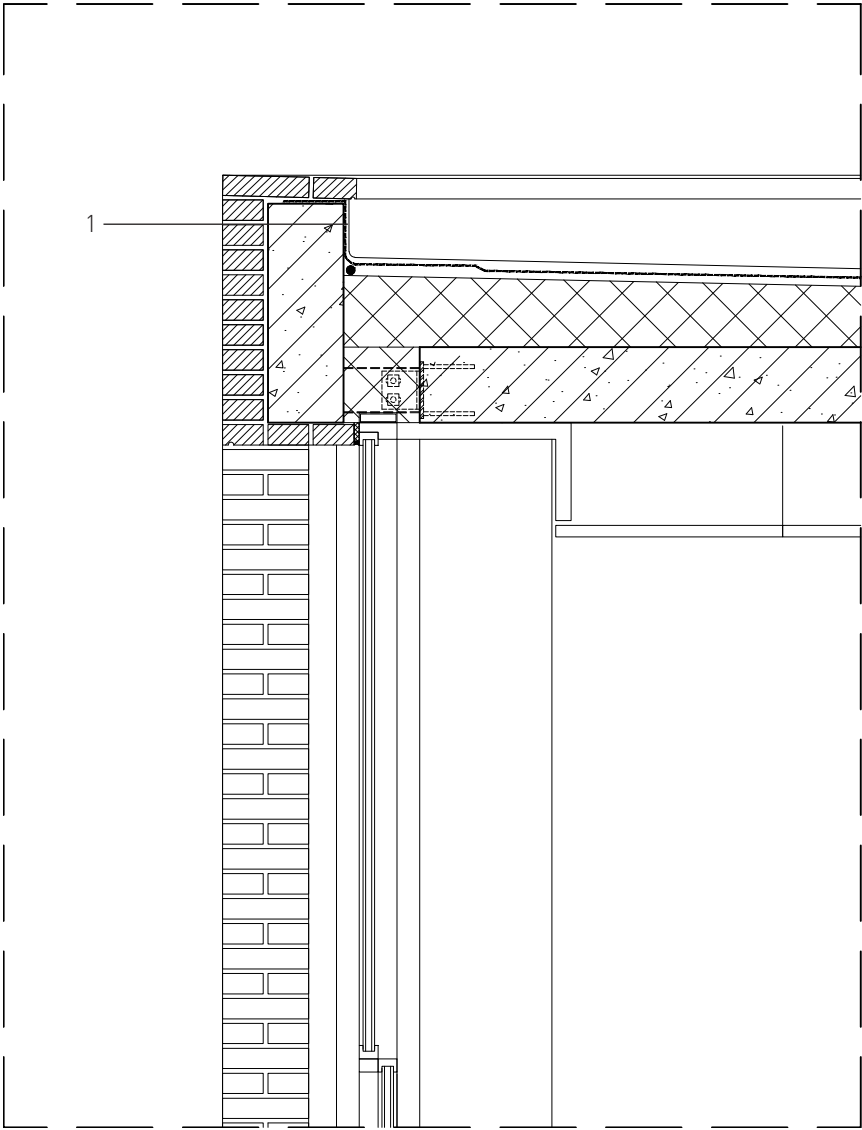
NORTH FACADE 1:250



SOUTH FACADE 1:250

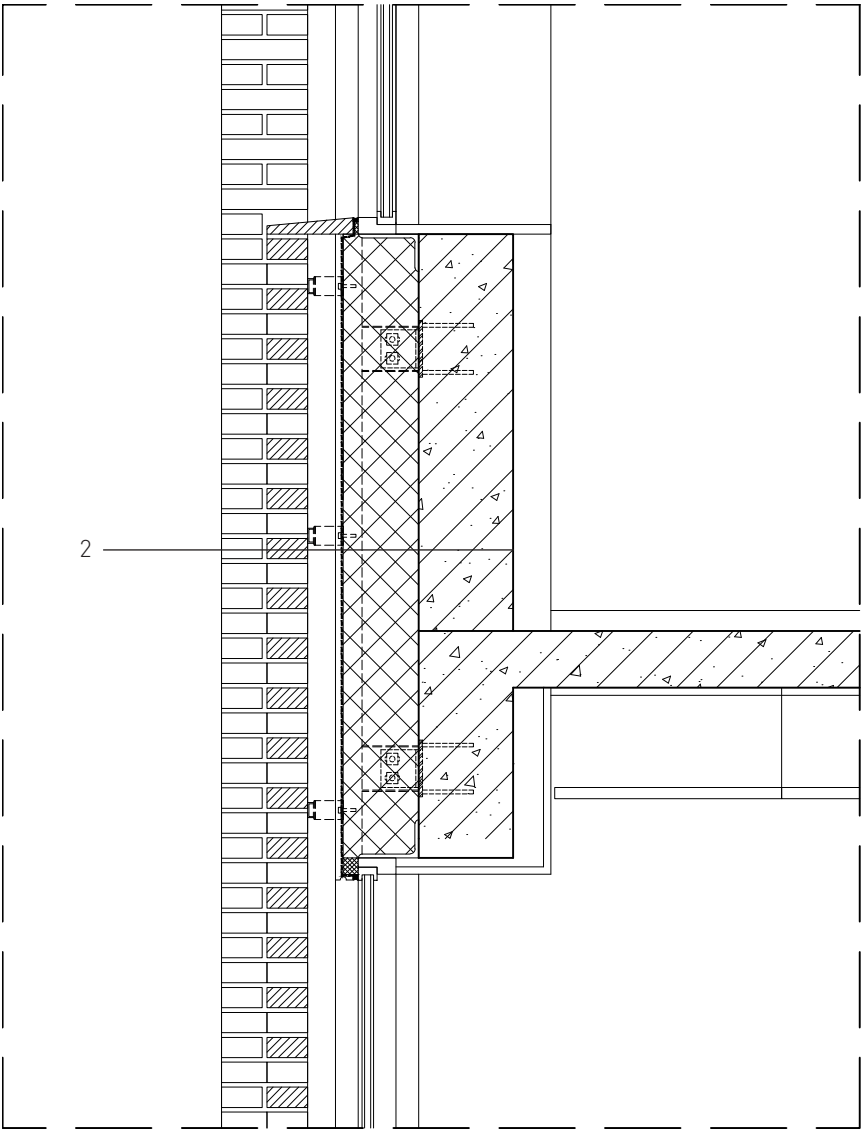
ELEVATION AND SECTION NEXT TO EACH OTHER 1:65





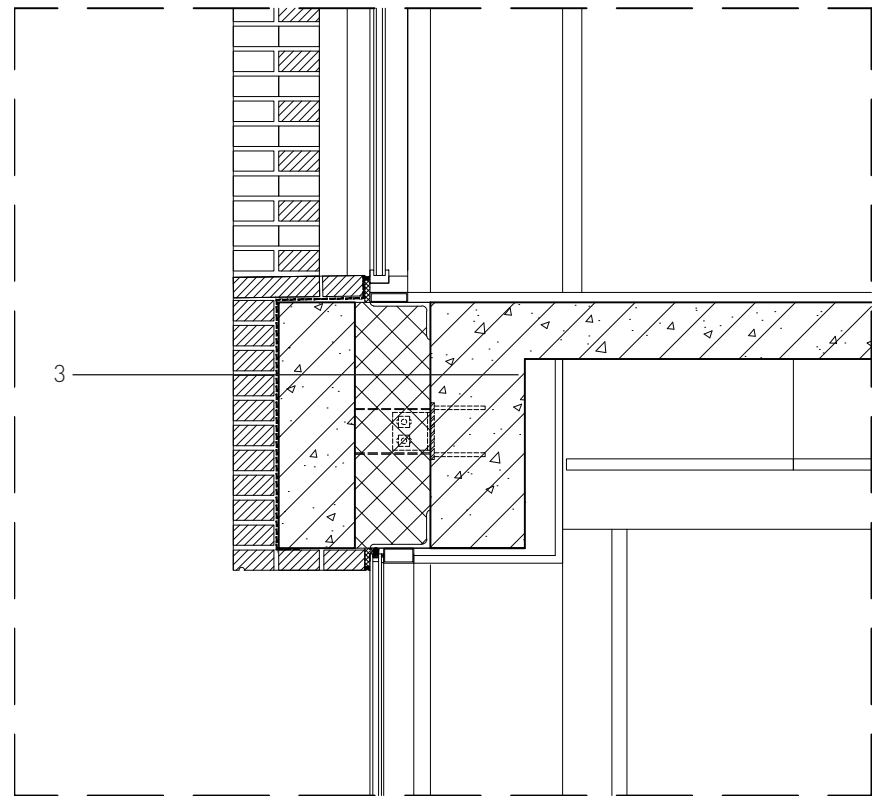
1 DETAIL-THE ROOF 1:20

- 1
1 layer of 228*108*54 bricks
12mm Mortar
200mm Reinforced Concrete
Asphalt Waterproof Layer
20mm Motar protective layer



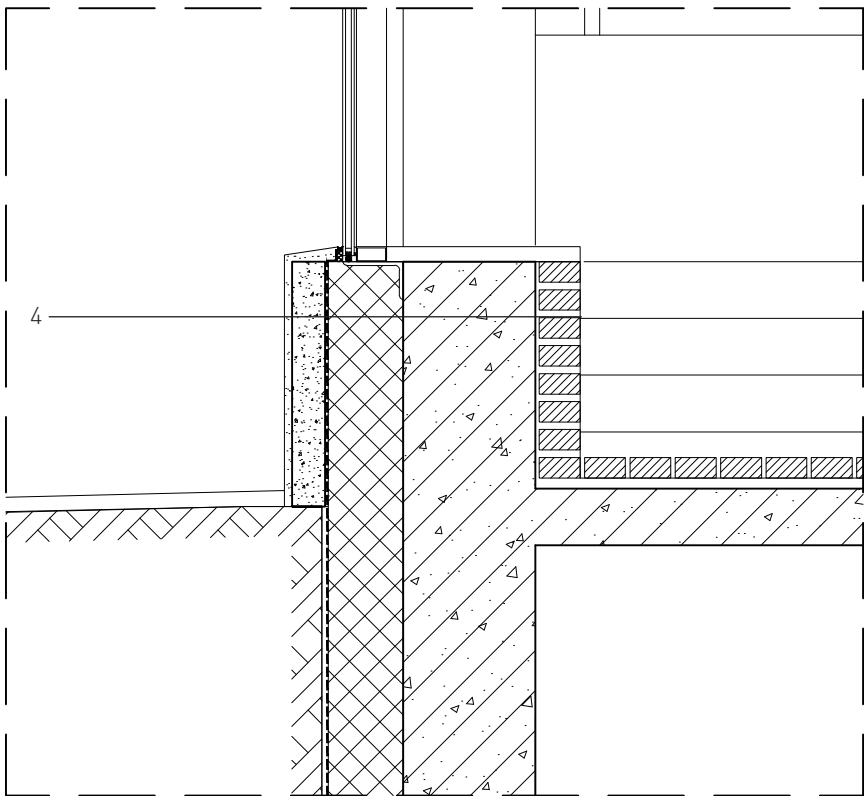
2 DETAIL-THE WINDOW AND SLAP 1:20

- 2
1 layer of 228*108*54 Hollow bricks
20mm Plaster
200mm Insulation Layer
200 Concrete



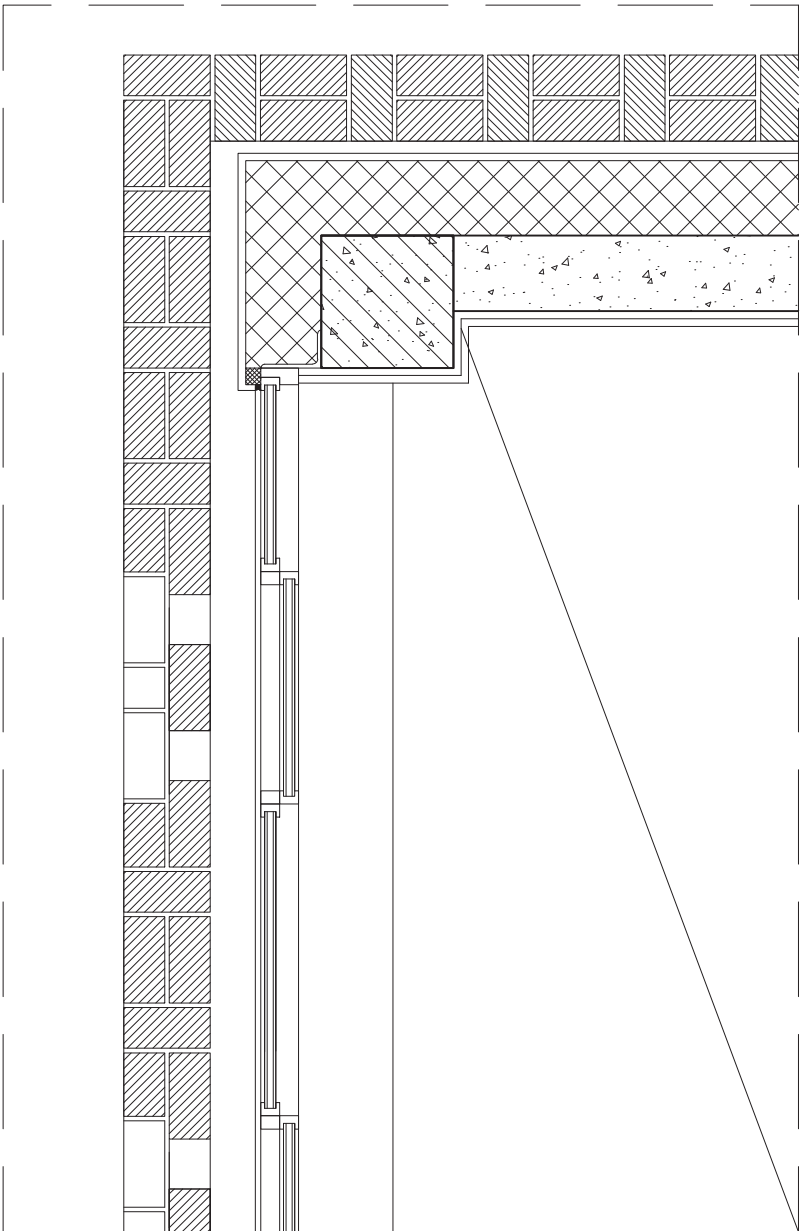
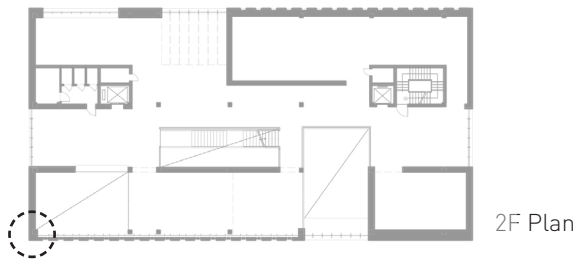
3 DETAIL-THE CONNECTION OF BRICKS AND CONCRETE 1:20

- 3
- 1 layer of 228*108*54 bricks
 - 12mm Mortar
 - Asphalt Waterproof Layer
 - 200mm Reinforced Concrete
 - 200mm Insulation Layer
 - 250mm Reinforced Concrete Beam

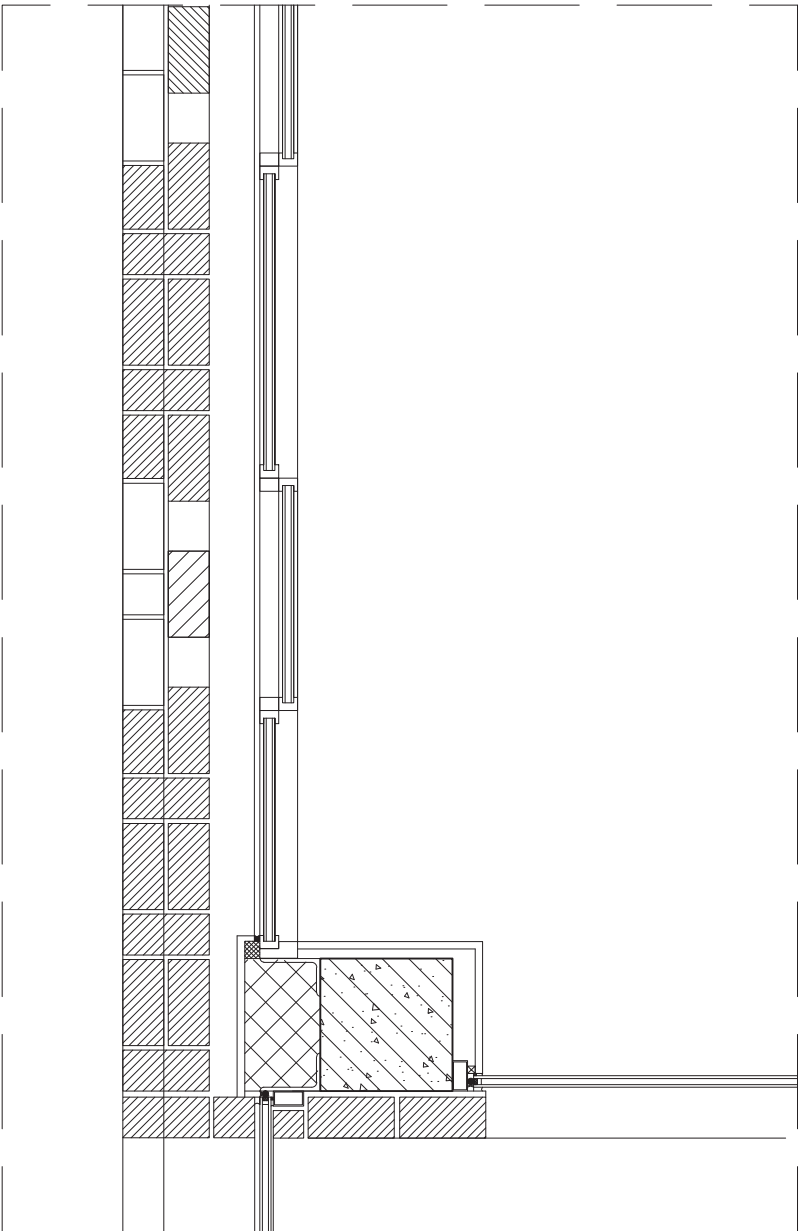
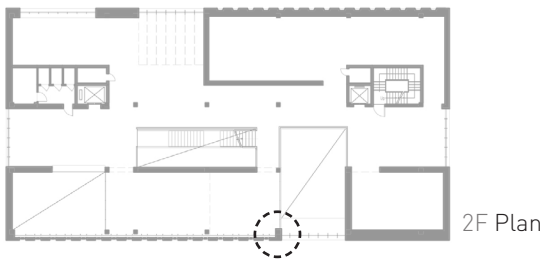


4 DETAIL-THE BOTTOM OF THE WALL 1:20

- 4
- 20mm Plaster
 - 100mm Concrete
 - Asphalt Waterproof Layer
 - 200mm Insulation Layer
 - 350mm Reinforced Concrete
 - 12mm Motar
 - 1 laye of 228*108*54 bricks



PLAN DETAIL- THE CORNER OF THE WALL 1:20



PLAN DETAIL- THE WINDOW AND WALL CORNER 1:20

INITIAL PROGRAM

Site Area: 1767 m²
Planning Building Area: 2500 m²

Room Programme	number	m² /per	m² (Total)
Foyer	1	100	100
Reception and office	1	40	40
Cloakroom	1	20	20
Toilet	2	15	30
Storage	1	100	100
Exhibition Hall	X	X	1200
Workshop	4	50	200
Lecture Hall	1	200	200
Cafe area	1	100	100
Bookshop	1	50	50
Small art studio	10	30	300
Kitchen	1	20	20
Conference room	2	25	50
Toilet	1	10	10
Others			80

FINAL PROGRAMME

Site Area: 1593 m²
Building Area: 3120 m²

Room Programme	number	m² /per	m² (Total)
Foyer	1	88	88
Reception and office	1	57	57
Conference room	1	27	27
Toilet	2	25	50
Storage	1	50	50
Exhibition Hall	X	X	1015
Workshop	2	60	120
Art Atelier	1	53	53
Flexible Space	2	x	160
Cafe area	1	120	120
Gift & Bookshop	1	60	60
Market Shop	1	96	96
Restaurant(&kitchen)	1	240	240
Shared art studio	2	X	300
Kitchen	1	12	12
Cloakroom	1	15	15
Group Studio	2	X	94



THE EXHIBITION AND CAFÉ SHOP | PESPECTIVE

The red bricks pavement can form a strong visual impact with the concrete wall. People can go inside to rest or have a coffee here.



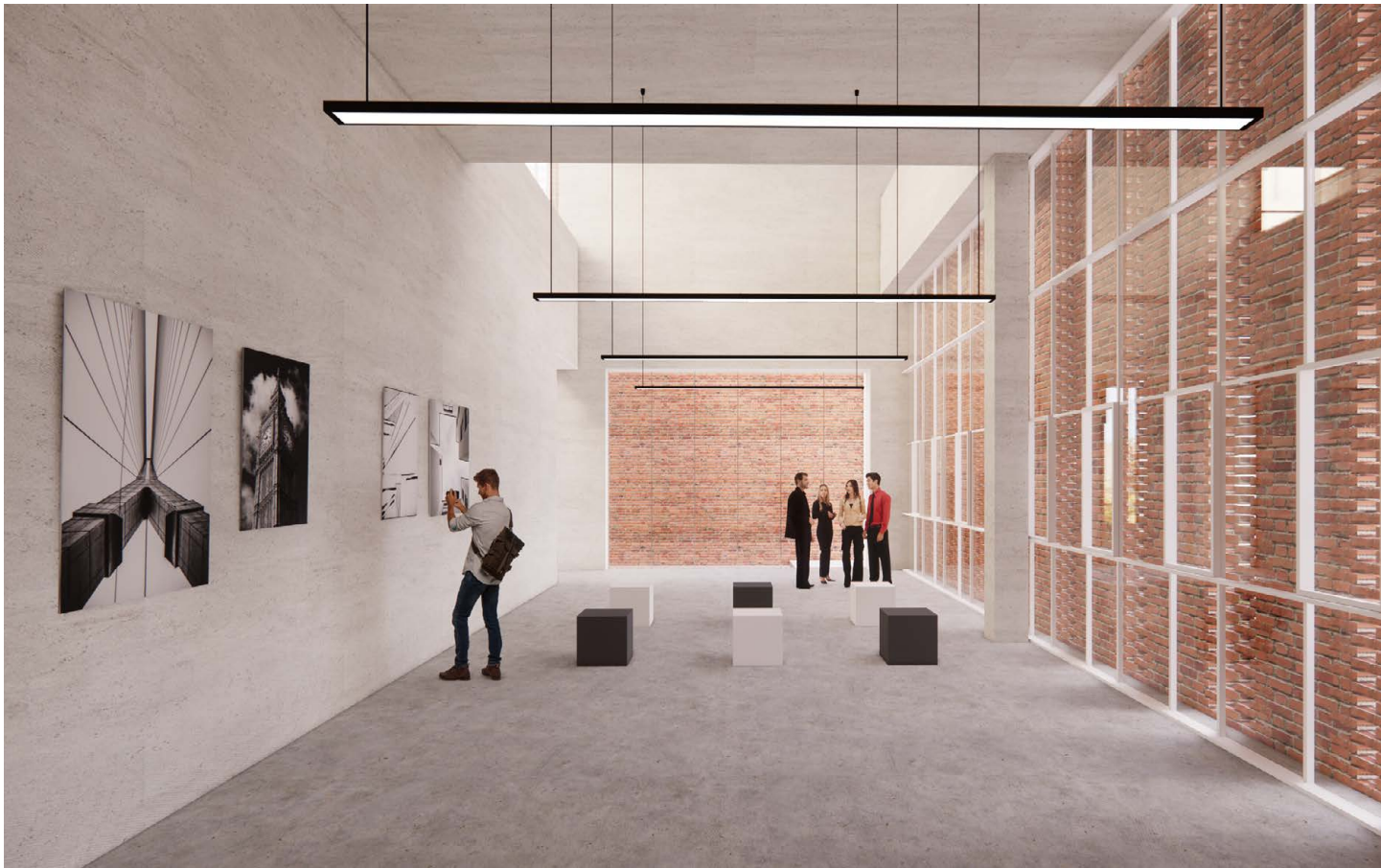
Passersby walking on the back street can see what is happening in the basement of the konsthall. The artists are working lively there.

THE UNDERGROUND STUDIO | PERSPECTIVE



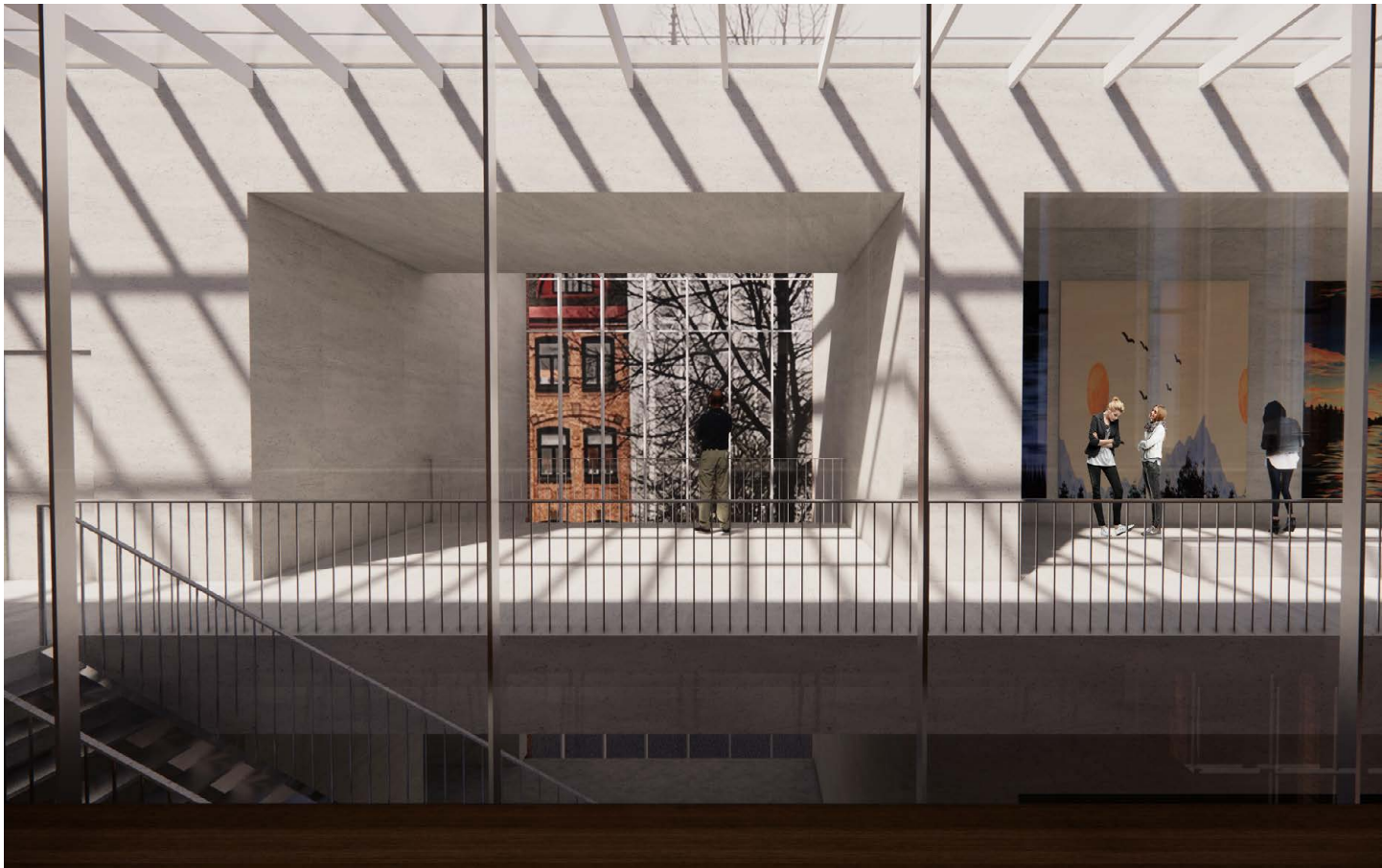
The open vertical transportation effectively connects space at both sides. Everyone who uses the stair can see open exhibitions without going inside the exhibition hall.

OPEN EXHIBITION ON THE 2ND FLOOR | PERSPECTIVE



FLEXIBLE ART SPACE | PESPECTIVE

Flexible means this space can meet different requirements of art exhibitions and art activities. In this space, bricks can be seen and felt.



THE RESTAURANT AND OPEN EXHIBITION | PESPECTIVE

In the restaurant, people can see the opposite exhibition. This eye contact allows everyday life to be intersected with art.



The two different materials, the brick and concrete cause a strong visual impact. Red bricks represents active everyday life, and the concrete represents calm art.

COMMUNAL SPACE ON THE ROOF FLOOR | PERSPECTIVE

06 CONCLUSION

The discussion of the final project

INTERSECT ART WITH EVERYDAY LIFE

How a konsthall design intersect art space with everyday life is both the research problem and first challenge of this paper. At present, no clear architectural instruction exists on the program of daily art museum. Therefore, the author needs to understand the local daily life, then make an appropriate program according to the context. Street coffee, shops and restaurants are the most daily activities that happen at the site. Therefore, a corner cafe is set at the bottom of the project to attract passers-by to enter the space. Restaurant and co-working places are set on the top floor to attract people to visit the whole building. During this process, although art and daily space can be linked, the connection should not affect their own space qualities. As a result, the konsthall is organized by open vertical traffic in the center of the plan, and promises that function of each space would not be disturbed but can have eye contact with other spaces at the same time.

ARTISTS AND THE PUBLIC

The second challenge of this paper is to bring the artist's workspace into the konsthall. Art's involvement in daily life is not only a supplement to residents' spiritual activities, but also an opportunity for young artists. Through space, visitors can directly contact with artists, and artists can get more attention. At the same time, co-working space can make ordinary people and artists work together, so art is no longer a distant mysterious thing, but something that is being born at the adjacent table.

THE CONCRETE AND BRICKS

The third challenge of this paper is how to combine the concrete structure with the brick to respond to the local brick context. In the author's conception, this konsthall should be different from the traditional art gallery with a totally transparent bottom floor. That means normally the bricks cannot be used as load-bearing walls. Therefore, the concrete structure is reasonable. While in a context of brick buildings, it is not convincing to use other materials completely. The technology of brick determines the possibility of it as the skin. At the same time, the hollow brick can expose the interior of the building to the outdoor people. But this needs to solve how to hang the brick on the concrete structure. The final solution is the cantilever concrete beam. The logic of how to organize brick and concrete of interior decoration is clear. Take vertical traffic as the dividing line. Red brick represents the live of activity space, while concrete represents the calm of exhibition halls.

By solving three research problems step by step, the author hopes that every choice made has enough reasons to be convincing, so that every reader can understand that this is the best choice. This unconventional konsthall, is a small experiment. Only if every reader feel interested in it and is willing to go there in the future, it can be successful.

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IMAGES

Figure 2,3. Pons E, Romero-Uzeda D. (2018). Covered market and exhibition area in Schiltigheim [Online Image]. Retrieved March 10, 2020, from <https://www.goood.cn/covered-market-and-exhibition-area-in-schiltigheim-by-dominique-coulon-associés.htm>

Figure 4. Dominique Coulon & associés (2018). Covered market and exhibition area in Schiltigheim [Online Image]. Retrieved March 10, 2020, from <https://www.goood.cn/covered-market-and-exhibition-area-in-schiltigheim-by-dominique-coulon-associés.htm>

Figure 5,6,7. Sancho-Madrdejos. Museum of Contemporary Art [Online Image]. Retrieved March 10, 2020, from <https://www.goood.cn/modern-art-museum-of-alicante-by-s-m-a-o.htm>

Figure 8,9. Williams A. Est-Nord-Est Artist' Residence [Online Image]. Retrieved March 10, 2020, from <https://www.goood.cn/centre-est-nord-est-artist-residence-by-bourgeois-lechasseur-architectes.htm>

Figure 10. Bourgeois Lechasseur architects (2019). Est-Nord-Est Artist' Residence [Online Image]. Retrieved March 10, 2020, from <https://www.goood.cn/centre-est-nord-est-artist-residence-by-bourgeois-lechasseur-architectes.htm>

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