

# STRÖMSHOLMEN

*Reintroducing a Public Building*

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Master Thesis 2021  
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## Abstract

Present in the memory of Norrköpings inhabitants is the grand Restaurant Strömsholmen, which acted as the center for entertainment during the early 20th century. The Restaurant was a project assigned to Carl Bergsten, during his early career, and was built for the Norrköping Exhibition of Art and Industry hosted in 1906. Unfortunately the building suffered a fire accident in 1939 and was never restored (DM, 2019).

Today the site is a green open area, surrounded by trees and has numerous pedestrians passing by daily. For the last 20 years, there has been an expressed will from the municipality, private actors as well as the inhabitants to reintroduce a building to the site. A building which will contribute to the active and welcoming cultural city that Norrköping has come to be (Nordström, 2011).

By investigating which the architectural qualities were in Bergstens design, and how they can be referenced to in a contemporary building using modern building techniques, the aim is to develop a design proposal worthy of the sites potential. A proposal which allow for the island to be used for organized as well as spontaneous events and activities, and at the same time remind visitors of the rich history of the site in a subtle way. An analysis of the site and history will help locating the introduced building structures on the site. The method of researching by design is applied through hand drawings, digital modeling physical models and material testing.

A program including a restaurant with generous space for outdoor seating, exhibition spaces and a smaller cafe will offer spaces for a plethora of events, attractive to the inhabitants as well as to visitors. Locating the volume on the north shore will minimize the intrusion of the public park and maximize the sun reaching the site.

The reintroduction of a public building with references to the work of Carl Bergsten will contribute to using the full potential of a unique location, and gain appreciation from visitors at Strömsholmen.

*Keywords: Public Building, Strömsholmen, Norrköping, Carl Bergsten*

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Student Background

|           |   |
|-----------|---|
|           | <i>Education</i>  |
| 2019-2021 | Architecture and Urban Design<br>M.Sc, Chalmers University of Technology<br>- Matter Space Structures<br>- Nordic Architecture<br>- Architecture & Urban Space Design |
| 2019      | World Wide Exchange program<br>M.Sc, Tongji University, CAUP, Shanghai<br>- Rural Urbanism<br>- Modern Chinese Architecture   |
| 2015-2018 | Architecture<br>B.Sc, Chalmers University of Technology   |
|           | <i>Experience from<br/>practice/academia</i>  |
| 2020      | Swedish Institute in Rome<br>Anna Ahrenbergs scholarship  |
| 2020      | Architectural Intern  |
| 2018      | Fredriksson Arkitektkontor, Norrköping  |
| 2020      | Architectural Intern  |
| 2018      | Ferrum Arkitekter, Gothenburg   |

# Introduction

Strömsholmen, by local politicians described as ”a rough diamond right in the center of Norrköping” has been loudly discussed over the last two decades. Voices are raised to make better use of the unique plot and its potential. The opinions on how to develop the site though, are very much divided.

The initial motive to take on the task of reintroducing a public building to Strömsholmen comes from a personal relationship to the city and the island. After following the public discussion over the years I believe the different interests could be joint by an architecture anchored in the rich history and identity of the city. Taking a step back to investigate which the qualities were, that created all of these positive memories and experiences, and try to reinterpret and implement them into a contemporary public building would contribute to creating new memories in the future.

Architect Carl Bergsten and his ”Restaurant Strömsholmen” is used as the main reference due to the strong link between Bergsten and his career, the specific site, the DNA of Norrköping. The period during which the restaurant was in service is often described as the prime years of Strömsholmen. Illustrated on the right page one can see the dense vegetation and the city hall tower as the main backdrop of Bergstens restaurant.



Fig 1



### *Thesis Questions*

What is the best way to reintroduce a public building at Strömsholmen, having the unique qualities and rich history of the site in mind?

How can the qualities of Carl Bergstens work be referenced to, and contribute to a contemporary public building?

### *Purpose/Aim*

To develop a design proposal for a public building in order for the unique site to live up to its full potential. A proposal which allow for the island to be used for organized as well as spontaneous events and activities, and at the same time remind visitors of the rich history of the site in a subtle way.

Using the design and principles of Carl Bergsten as reference will provide a framework for the project and a result in clear tie to the identity of the city, and at the same time act as a destination in a contemporary daily life. The developed framework will help design a cohesive project from the large scale down to the details.

### *Method*

Studying Restaurant Strömsholmen, which was previously on the site, through documentation and photos will provide a better understanding of the architectural qualities in the building which is still present in the memory of Norrköpings inhabitants. These qualities will then be translated into a contemporary building, using modern building techniques.

The method of researching by design is applied through hand drawings, digital modeling physical models and material testing. Graphic material on different scales is made in order to represent how the building will be viewed from a distance as well as in detail.

### *Delimitations*

The quality of the soil and ground conditions on Strömsholmen are uncertain. Principles for construction will be designed making assumptions about the ground conditions without any closer investigation.

Other buildings have been built on the site through history, but the scope of this master thesis will be focusing on Carl Bergstens restaurant. Bergsten has left a mark on the Swedish architectural history as well as on the built environment in central Norrköping.

Site

During the first part of the 19th century, Norrköping experienced rapid growth due to the expanding industry. The fabric industry in particular contributed to the city becoming the third largest city in the nation. About 80 % of the Swedish wool production was located here and Holmens bruk contributed to also making the paper industry an important part of the city's heritage (Droste, 2008).

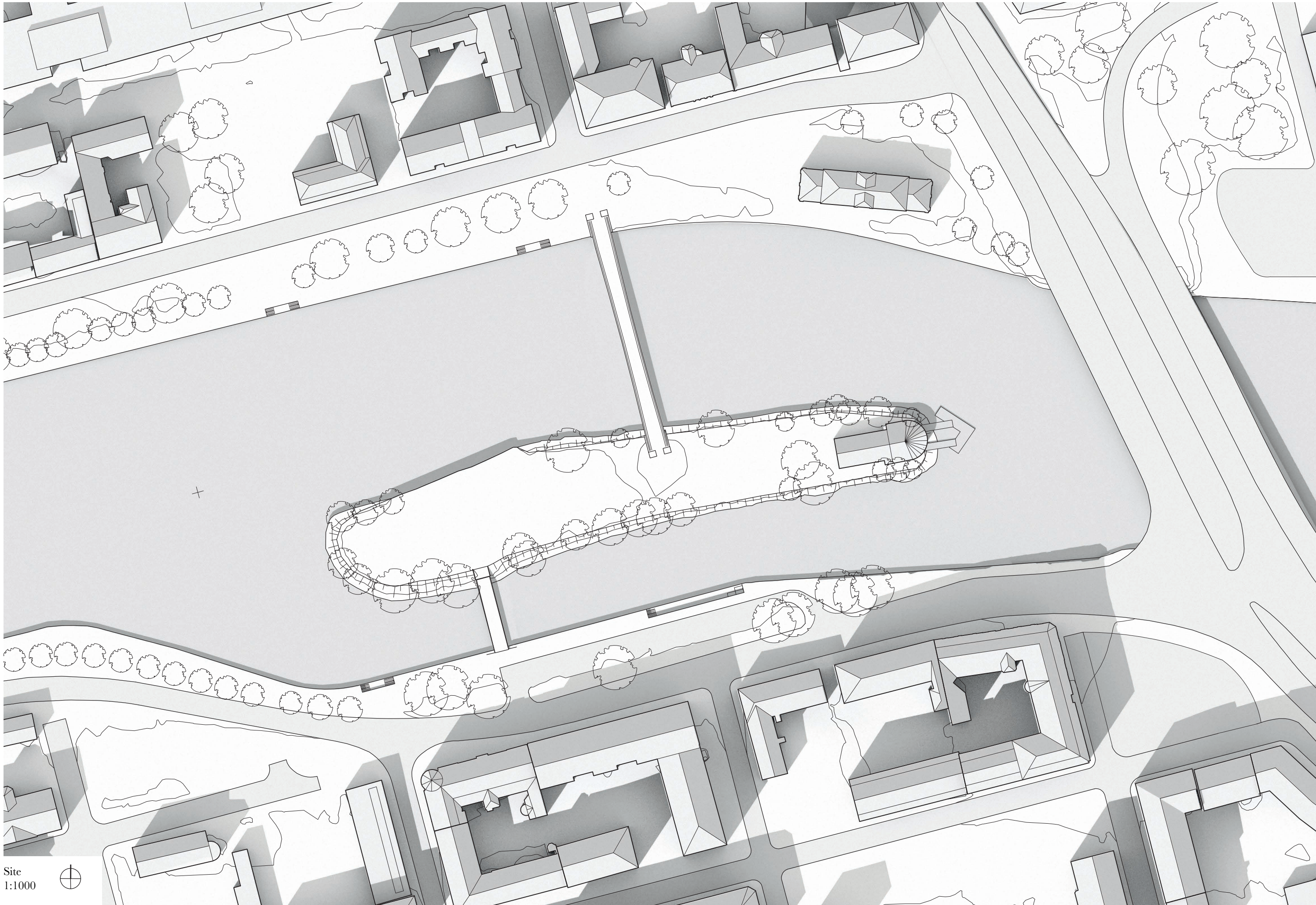
Up until 1950, 50 % of the inhabitants were still making a living from the industry, but the crisis within the textile industry led to a shift where the main employment became more administrative. Despite this shift, the heritage of the industrial era remains and can be seen clearly within the urban fabric today. Large brick buildings are located right on the edge of the riverbanks and has created the characteristic motive of Norrköping (Droste, 2008).

The history of Strömsholmen, located in Motala Ström, can be traced back through centuries and the land mass did first appear from dredging masses from the bottom of the river. Since then, a number of public functions have been located on the island, within more or less permanent building structures and the green park area.

The current master plan allow for a new building to be placed on the west end of the island where the ground conditions are clay down to about 50 m depth and the water level can vary from -0,34 m to +1,27 m (SGU, 2021).

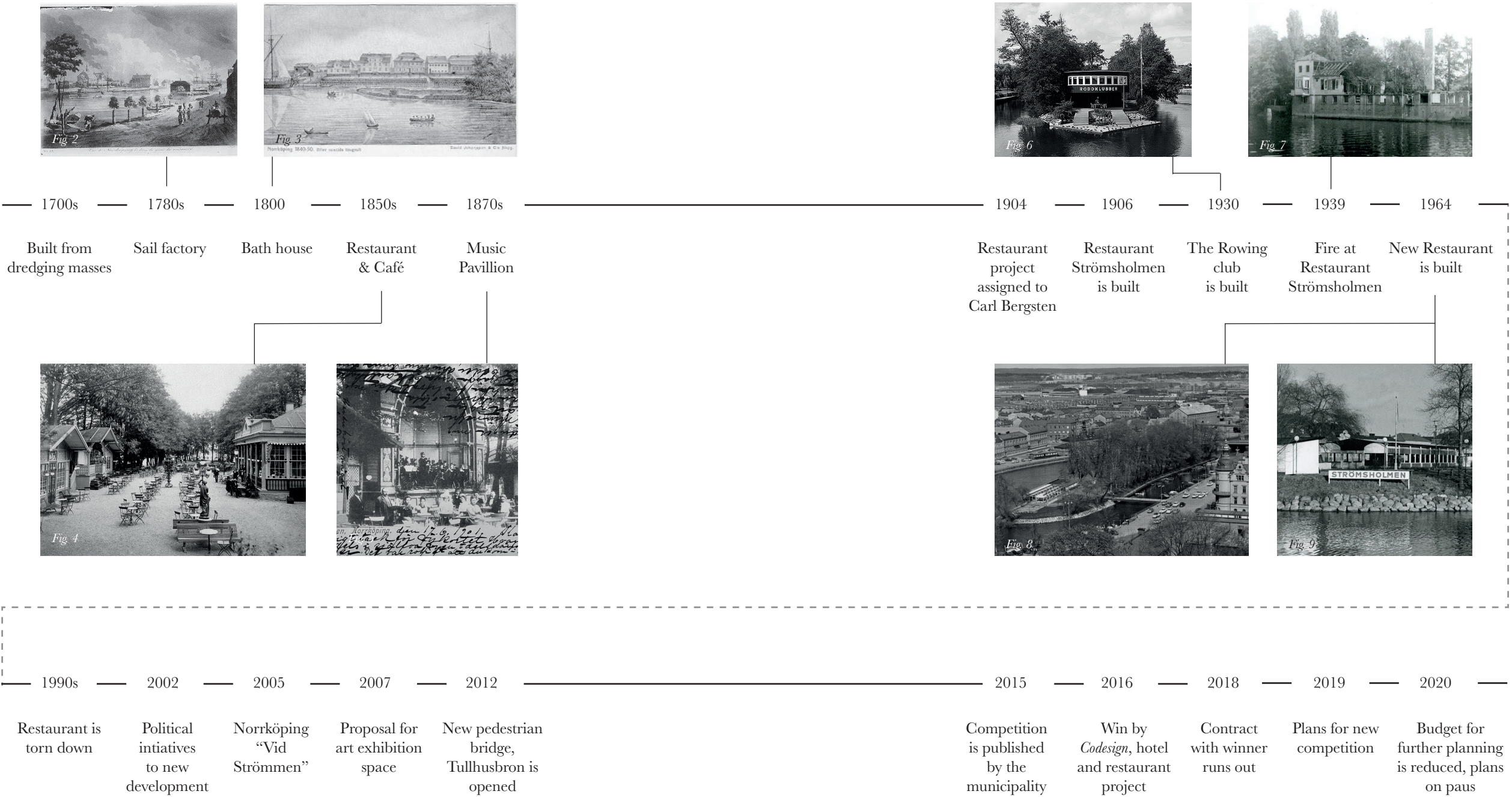








Site  
History



## Site *Development*

Along the lines of the National project called "Den Goda Staden", initiated in 2005, Norrköping presented the ambition to strengthen the cities brand as a park city along the river with a series of enjoyable outdoor spaces connected. The goal was to create an even more attractive city and a solid basis for further expansion. Greenery and flowing water provide the opportunity to experience changes in seasons and the natural beauty of Swedish nature, and safe, accessible pedestrian paths are important to the public health. To create a an interesting city, attraction points presenting a diversity of functions and appearances are necessary to encourage people to an active daily life (Design Program, 2005).

The design program presented back in 2005, suggests a public functions on Strömsholmen, including an outdoor bath, café and restaurant. The program also includes suggestions on how to open up a series of parks and building blocks towards the river, and develop paths and the quays to allow for pedestrians and boats to access (Design Program, 2005).

Cecilia Österholm, landscape architect at the municipality describes one of the projects, designed by Nyréns Arkitektkontor, as a result of the initiative with the ambition to be realized in 2018. The project includes a series of restaurant and café pavilions along the south quay, connecting the path with the bridge to and passed Strömsholmen. She describes a vision of people activating the space, from early morning until late at night. A space to which people go to enjoy the light summer breeze, during lunch on a work day or

with family or friends during the weekend. The city has such potential with the water running though the center, and yet visual and physical connections with the water are lacking. The ambition is to change that. To allow the public to access the water (Hultberg, 2016).

Project leader Rickard Huld describes the South Quay and Strömsholmen as an unused, poorly illuminated and a bit unsafe part of the inner city. A place the visitor wish to pass by quickly because of it's gray and motor traffic focused appearance. Strömsholmen, as part of a separate project designed by Codesign will once again become a center for entertainment and leisure. A hotel and restaurant will act as the heart of Strömsholmen (Hultberg, 2016).

City architect Karin Milles gives an update on how the progress looks like today, since no buildings, decks or development has been realized as this thesis is being written in 2021. The winning proposal for a building on Strömsholmen, a hotel and Restaurant, has been stopped since no construction had been initiated within the time limit stated in the contract. The municipality was planning for the park development, and continued the plans for construction even after the Hotel project was stopped. Along with the park development, a café, storage space, public bathroom, technical space and a scene was planned for and included in the budget up until fall 2020. When the budget no longer allowed for the development the project was set on paus. The dialogue with the citizens as well as local businesses has shown a clear wish for some sort of restaurant or café and a stage for organized and spontaneous performances. At the same time the public wants to keep the island green and open for leisure and recreation (Milles, 2021).





Fig. 10

*View of West end of the island from the North bridge. Norrköping Town Hall tower and Grand Hotel in the background.*



Fig. 11

*Access from North. Pedestrian bridge constructed in 2012*



## References

### *Restaurant Strömsholmen*



Fig. 12

Strömsholmen, Norrköping  
Architect: Carl Bergsten  
1906

Carl Bergstens family, especially his father Per Wilhelm Bergsten, physician to the profession, was part of a social circle in Norrköping where people had great influence. The Swartz family, part of the same group, assigned young architect Carl Bergsten with the project to design a summer restaurant at Strömsholmen. After showing a few different proposals, the final one was finished in 1906, in time for the Art - and Industry Exhibition. Strömsholmens oblong shape decided the location of the plot where the most important rooms, café, dining hall and park seating, were organized around a common courtyard, which acted as the entrance to the complex (Festin, 2005).

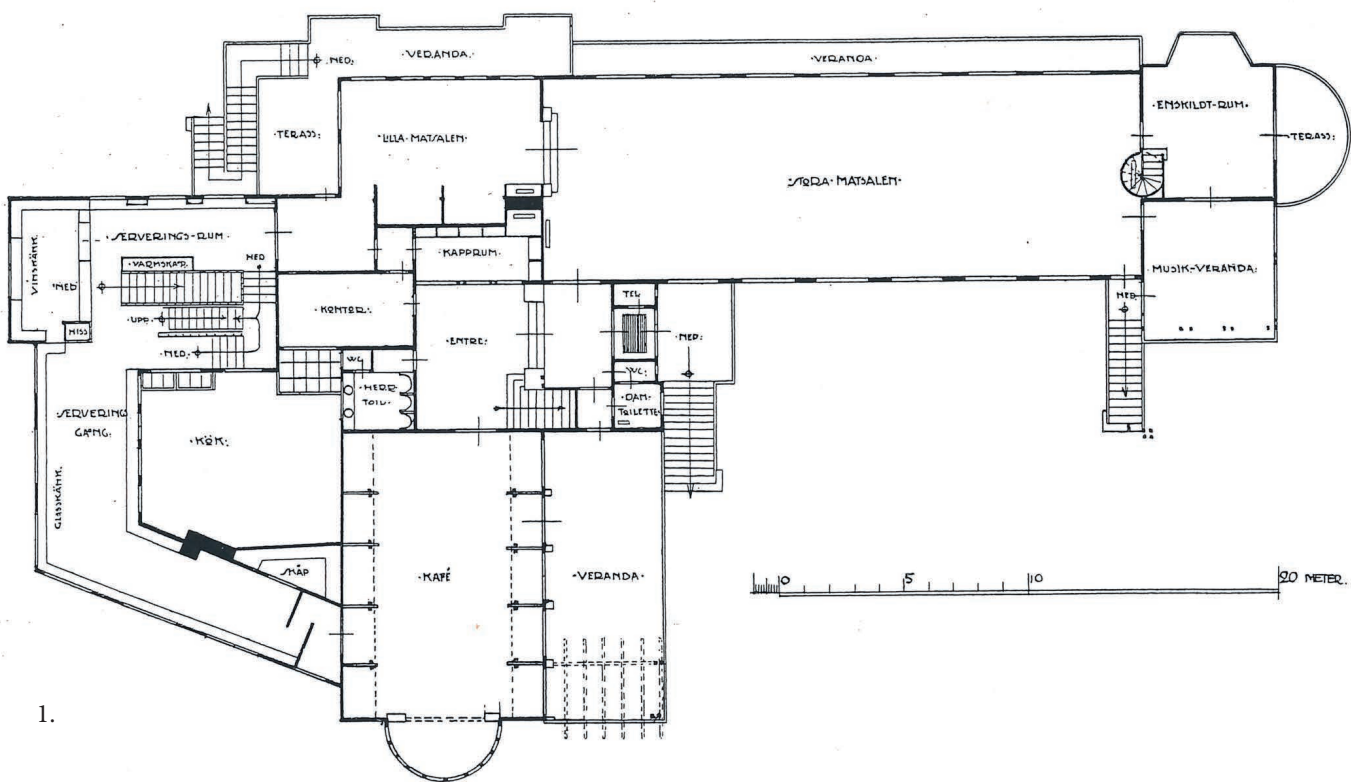
The wooden construction was covered in matchboard cladding. Great effort was put into the interior by the architect. It was important that the color scheme was not disturbing the atmosphere. The entrance was light gray with blue linoleum covering the floor, the café had orange-yellow walls with black stencil paintings in the ceiling. This was where the characteristic café chairs, also designed by Bergsten, were. Lighting, door handles and furniture were all carefully designed for the project (Festin, 2005).

The furniture was designed with strict geometric shapes, rather emblems than than practical and comfortable seating arrangements, where the construction had been more important than function. For example the café chair, with a straight back and salient base, where the waiter often stumbled when serving guests (Johansson, 1964).

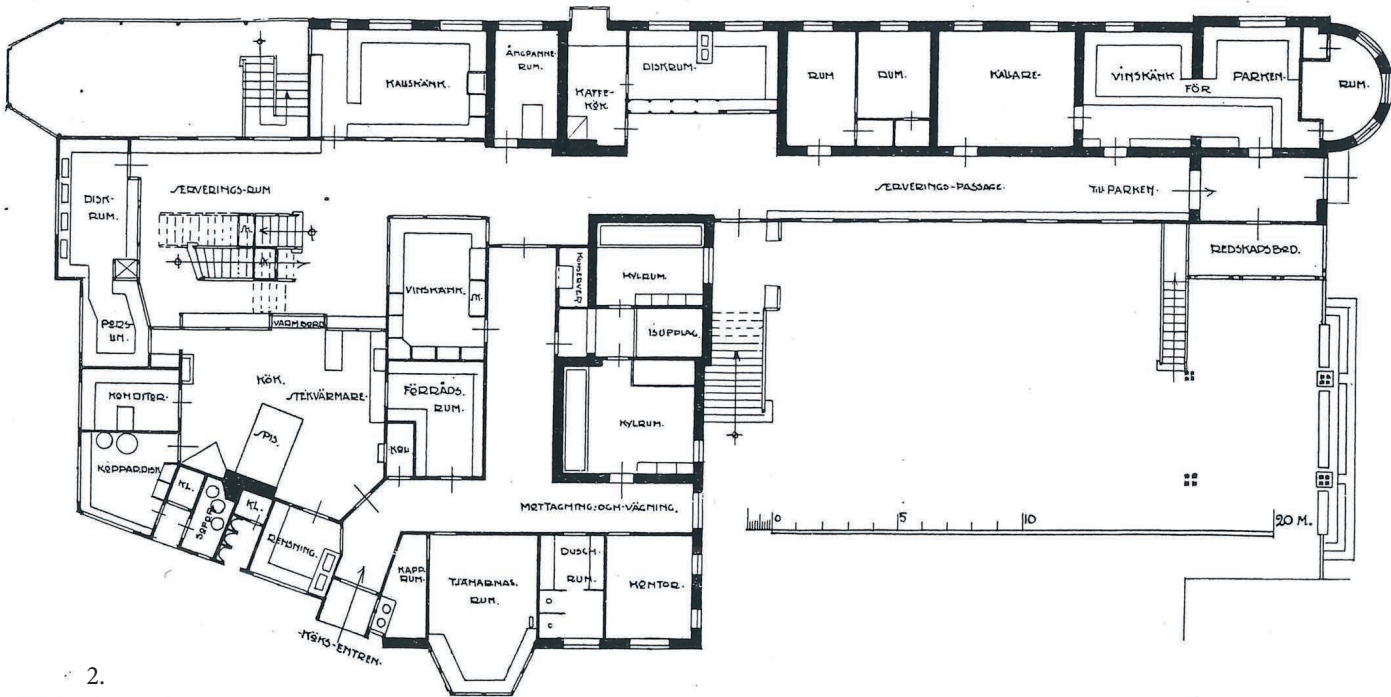


Restaurant Strömsholmen

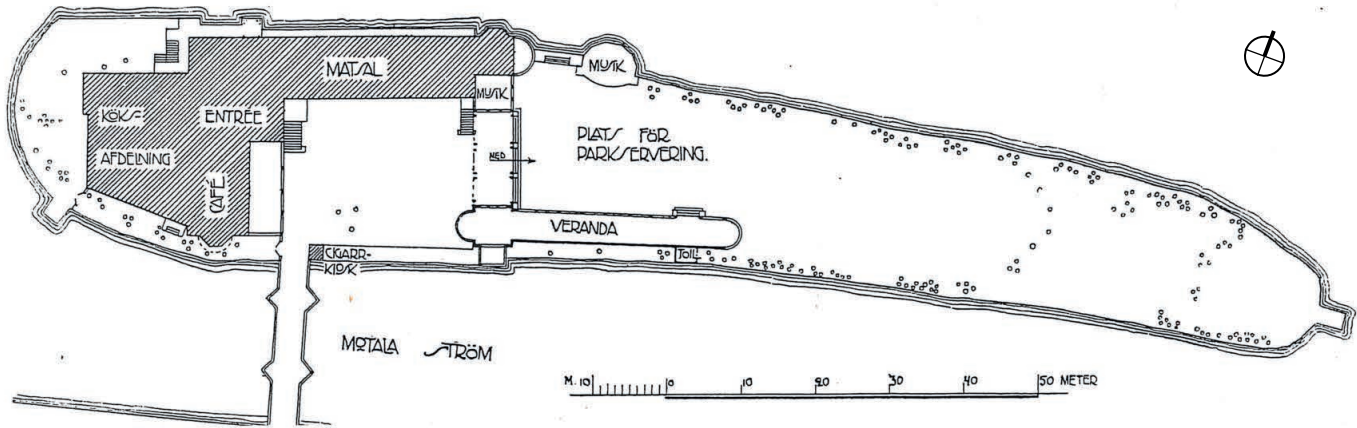
22



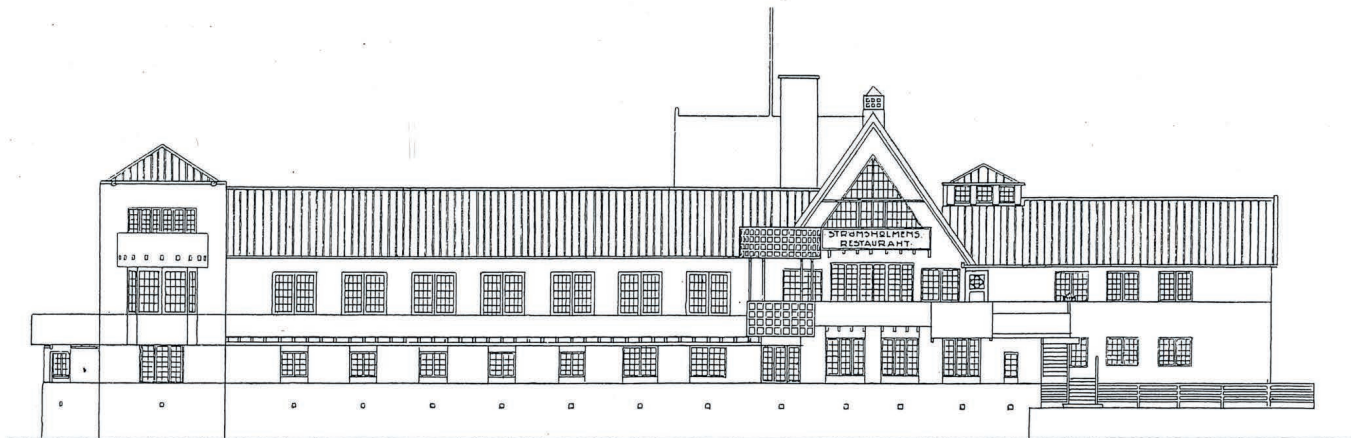
1.



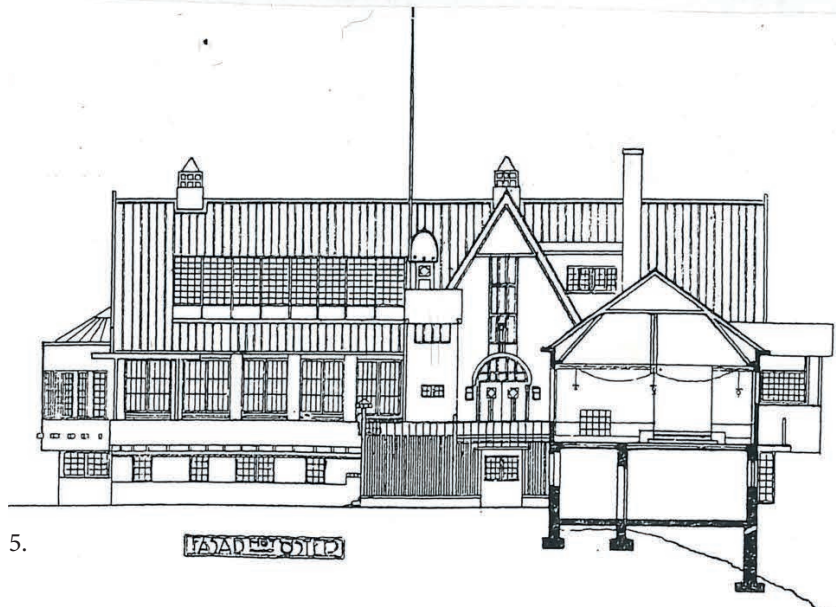
2.



3.



4.



5.

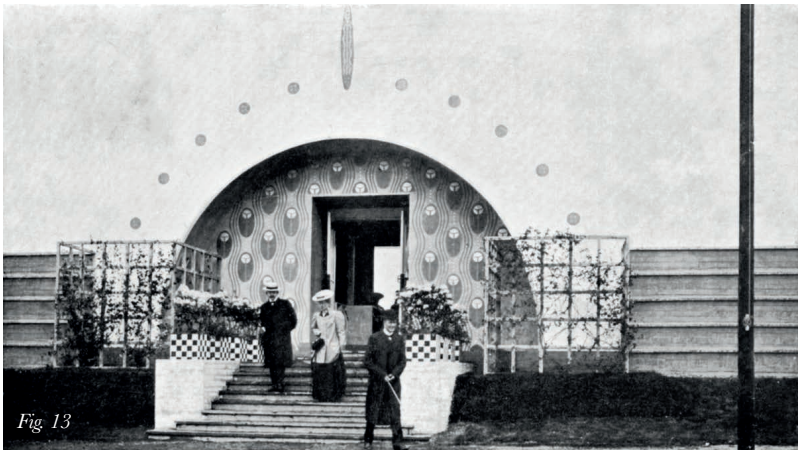
- 1. First floor plan, 1:300
- 2. Ground floor plan, 1:300
- 3. Siteplan, 1:1000
- 4. Facade North, 1:300
- 5. Facade East and Section through dining hall, 1:300

23

References  
*Carl Bergsten*

With a musically talented mother and a physician as a father, Carl Bergsten grew up in a cultural and educated environment in Norrköping. He was born in 1879 and finished his architecture studies after four years at The Royal Institute of Technology in Stockholm. After being commissioned to convert a private summer house into a villa he continued his studies at the Royal Swedish Academy of Fine Arts, which allowed him to, among other European cities, go on a study trip to Vienna. Influences encountered from the characteristic geometric shapes of Art Nouveau, then came to influence Bergstens work throughout his career (Festin, 2005).

With the intention to show the progress in modern technology, Norrköping was hosting an Arts- and Industry exposition in 1906 to attract a national and international audience. With the motivation of being a proposal out of the ordinary, Carl Bergsten, won the competition to design the exposition and was commissioned the project (Festin, 2005).



*Entrance to the Art pavillion at the Norrköping Art- and Industry exposition 1906*

The architecture left colleges within the field with split opinions and the public discussion included wether something from the moon had landed in Norrköping. The buildings from the expo is today regarded as a milestone in Swedish architectural history (Festin, 2005).

A paragraph from Bergstens notebook (11/10 -1903) gives us an idea about what stage of the career he was in when assigned the project on Strömsholmen:

*”I have been very busy with the drawings, since both Swartz and Bager-Sjögren have been rushing me, I now need to extend my work hours through the nights [...]. Have you heard, Pehr Swartz has now taken on the costs for Strömsholmen, so there comes an other project my way. Not bad. As of now I will quit working for ”Lalle” and start my own business.”*  
(Johansson, p.123, 2019)

After some years though, the national romantic style movement started growing in Sweden and and the criticism against Bergstens radical style sharpened. It became clear when he in 1905 was removed as a candidate for the new Stockholm city hall, in favor of Ragnar Östberg who contributed with a heavier proposal with references to medieval and renaissance architecture (Johansson, 1964).

After year 1917, his design was characterized by an elegant 1920s classical style, sometimes called ”Swedish Grace”. Some of the most important work that came from Bergstens career were Liljevalchs Konsthall, the Swedish pavilion for the Paris expo in 1925, interior design of the ship M/S Kungsholm and The Gothenburg city Theatre. At 56 years of age, Carl Bergsten passed away in 1935 (Festin, 2005).



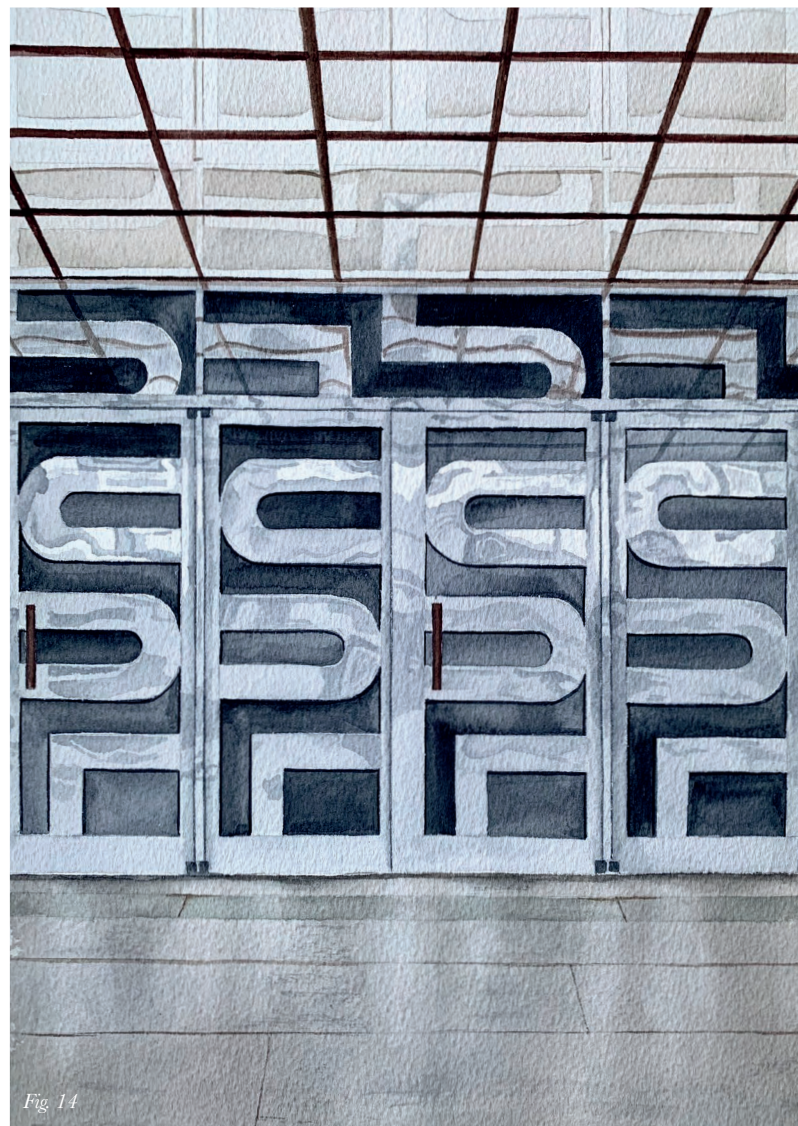


Fig. 14

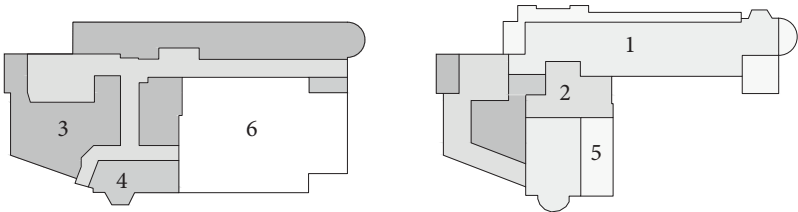
*Entrance doors to the Gothenburg City Theatre**Projects by Bergsten in Norrköping*

|           |   |
|-----------|---|
| 1900      | Jurslavillan, Summer villa in Jursla outside of Norrköping, built for A. Sääf                           |
| 1903      | Trozellanium (library, auditorium, museum), never realized. Assigned by E. Ringborg                     |
| 1903      | Proposal for Norrköping Town Hall, never realized. Assigned by E. Ringborg                              |
| 1903-1908 | St. Olofs Folkskola, St. Olaikyrkogata  |
| 1904      | Vattenkraftcentral för P. Schwartz, Långåsen, Norrköping, torn down                                     |
| 1906      | Submission to competition for Art- and Industryexhibition in Norrköping. Winner, realized.              |
| 1904-1905 | Warehouse building for P. Schwartz, Norrköping, never realized  |
| 1905-1906 | Summer restaurant, Strömsholmen, Norrköping, torn down  |
| 1906      | Buildings for Art- and Industryexhibition project in collaboration with G. Morssing.                    |
| 1906-1908 | Skandinaviska Kreditaktiebolaget Drottninggatan/Nya Rådstugan   |
| 1909      | Chapel for mental hospital in Sandbyhov   |
| 1909-1911 | Villa for consul Dahl, kv Enväldet 3 D Vattengränd, Torn down   |
| 1909-1911 | Factory building for Litografiska AB, Östra Promenaden 7  |
| 1930-1935 | Crematorium. Bergstens work was interrupted due to his death and was continued by Kurt von Schmalensee. |

(Malmström mfl. 1988)



Process  
*Space Program Analysis*  
*Restaurant Strömsholmen*



*Indoor spaces*

|                        |        |
|------------------------|--------|
| 1. Café and restaurant | 422 m² |
| 2. Communication       | 453 m² |
| 3. Kitchen             | 546 m² |
| 4. Staff               | 97 m²  |

*Outdoor spaces*

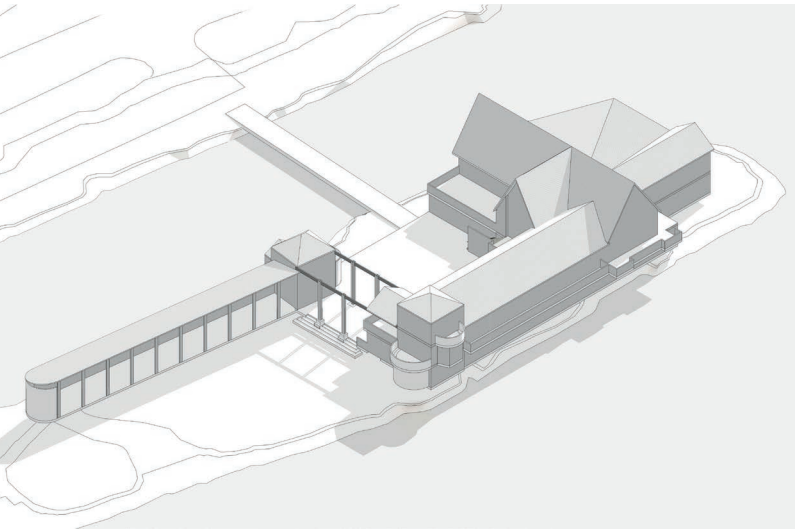
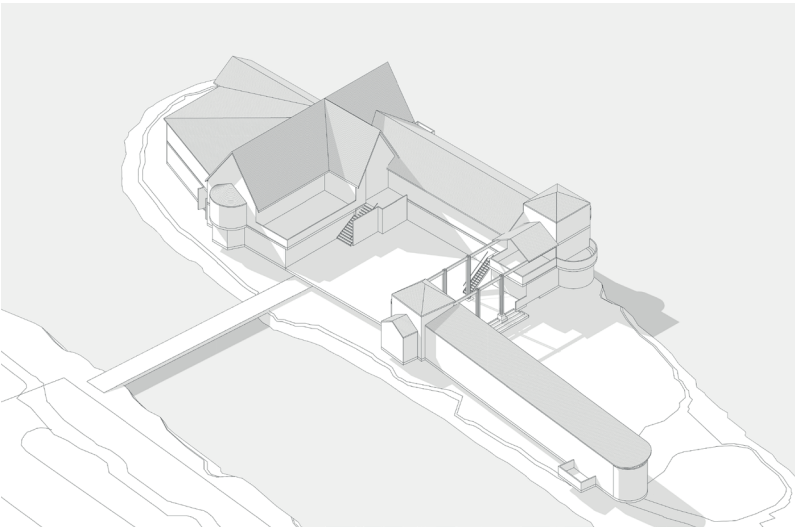
|              |        |
|--------------|--------|
| 5. Terrace   | 171 m² |
| 6. Courtyard | 398 m² |

*Detached Veranda*

158 m²

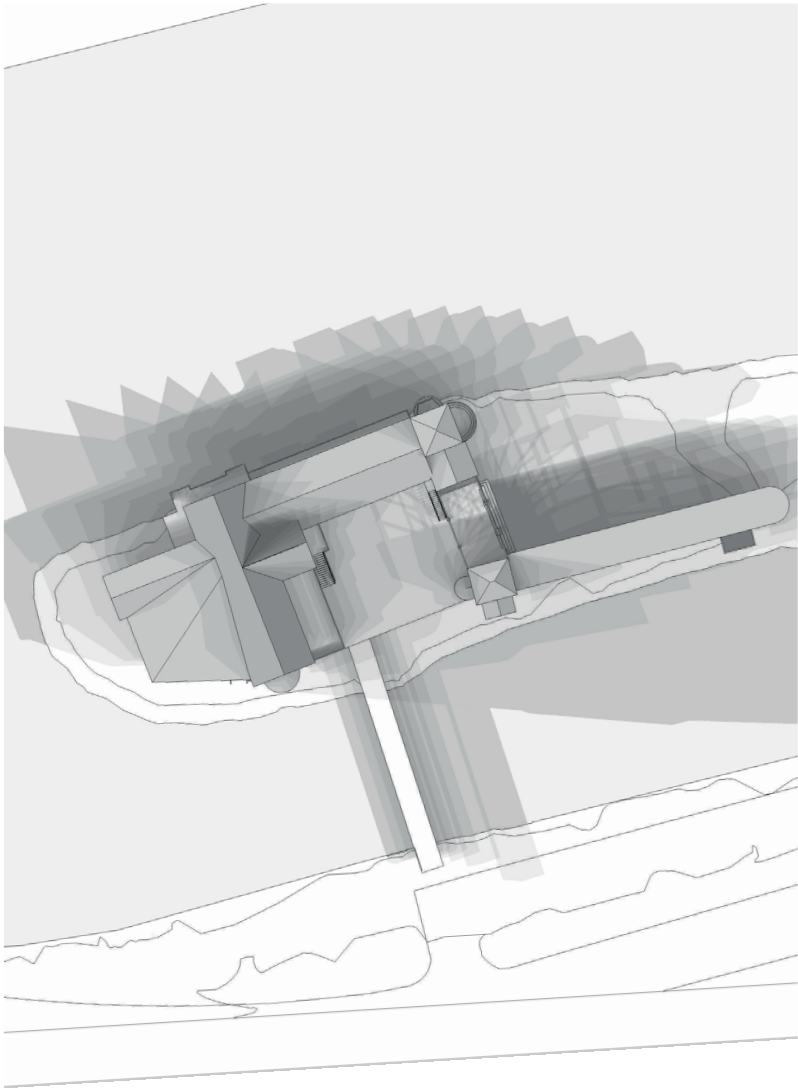
*BTA (main building)*

~ 1520 m²



△ Isometric view SE  
▽ Isometric view NE

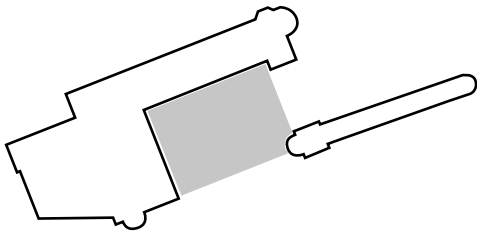
Sun Diagram



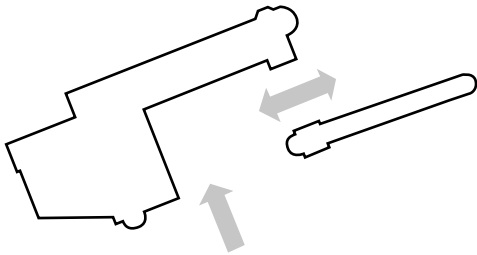
1 Frame/Hour, Aug 8:00-18:00  
Siteplan  
1:1000



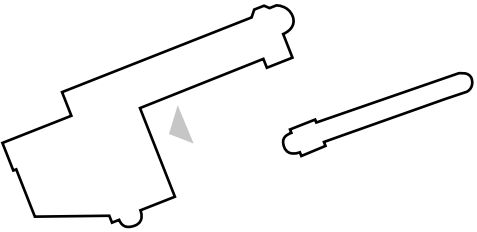
Exterior characteristics



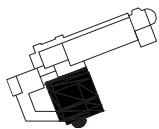
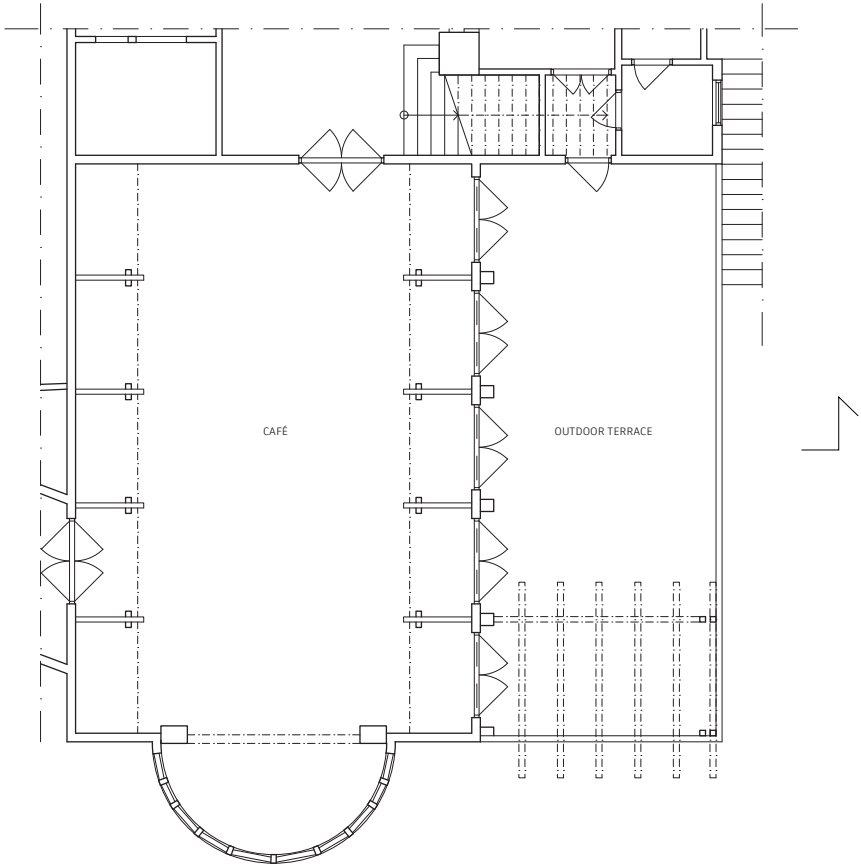
Courtyard framed  
by building volumes



Access from city and  
between park and restaurant



Main entrance to  
Café and Restaurant



Floor plan café  
1:150



Café interior with furniture designed by C. Bergsten for the project.

The plan of the space, described as the “most beautiful room”, is divided into a central nave, offering a greater space and ceiling height, with sunlight reaching through the generous skylights. The central nave is then followed by a side aisle along each wall. The side facing the courtyard offers generous double doors as communication between the indoor and outdoor seating. Visitors would enter the space from one end, overlooking the room and service staff would use the communication connected to the kitchen.



Cross section café  
1:150



Fig. 16

*Social gathering in the café.*

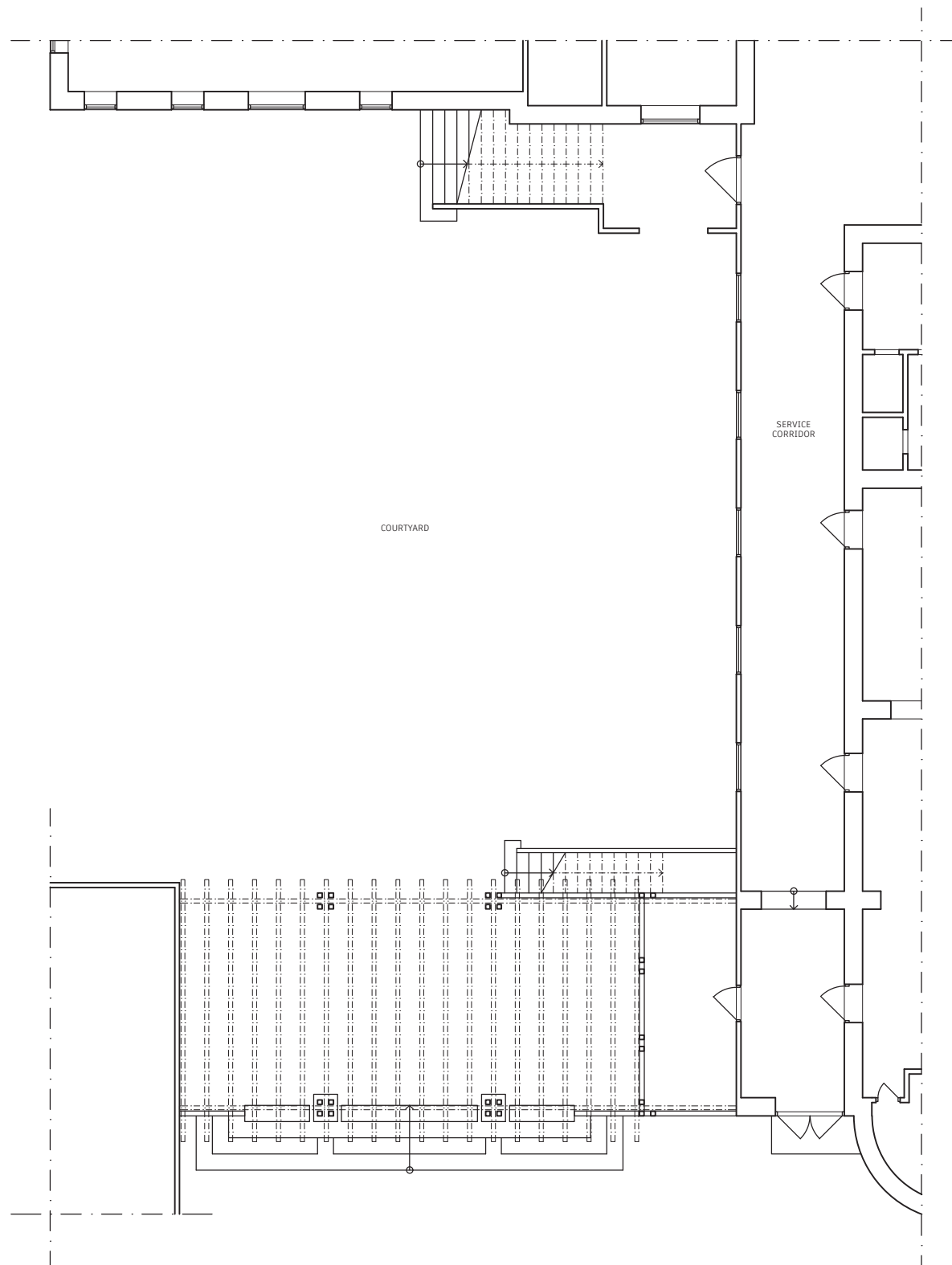
The quote below (in Swedish) describe the expectations and the atmosphere of the new restaurant that was about to open to the public.

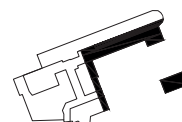
*"Jag skulle ha talat med Dig igår kväll, men vi var på Strömsholmen och avpassade belysningen. Bergsten med fru och jag skall nu gå dit på middag kl 4, ty det öppnar idag kl 3. Du skall tro det är härligt! Det skall fostra hela "jyttjan" i stan!"*

- Ernst Lundberg, 1906

The restaurant came to be a center for entertainment in the city. Offering space for various kinds of events in grand dining halls as well as in smaller, private dining rooms.






 Floor plan courtyard  
 1:150

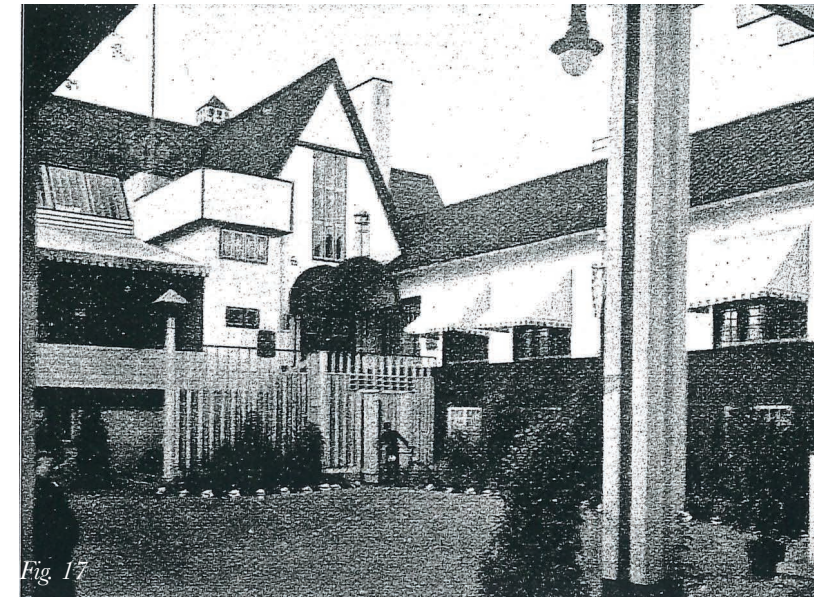


Fig. 17

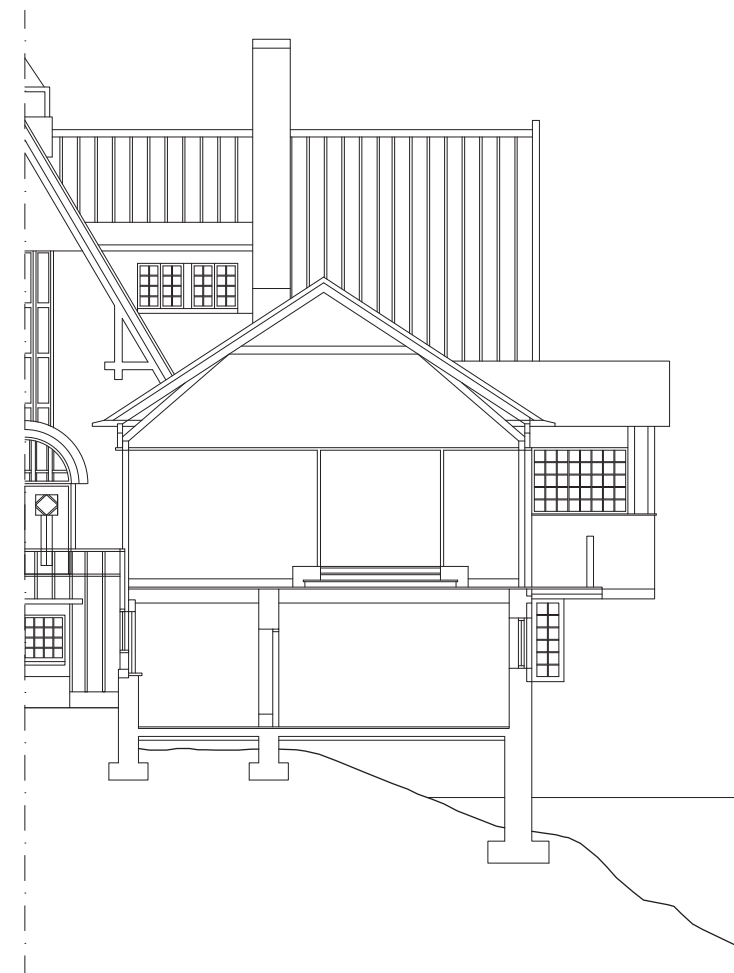
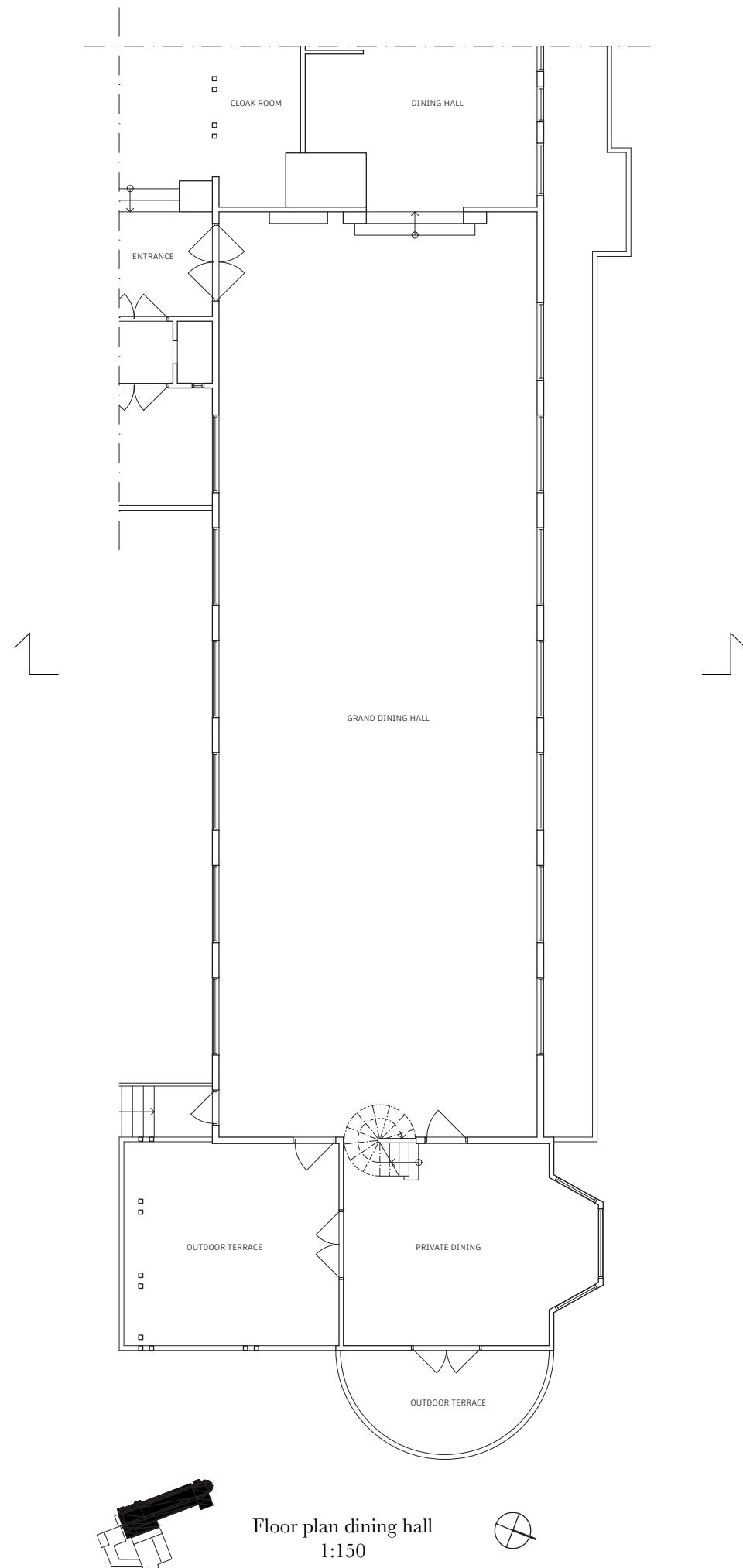
*Restaurant entrance from the courtyard.*



*Park entrance from courtyard.*

A pergola frames the passage between the courtyard and the outdoor seating in the park. The structure also allowed for vegetation to climb and was later complemented with a gable roof covering the pergola.





The building is not characterized by symmetry, rather the opposite, where each desired function is added through a new suitable building volume. The exception is the facade rhythm in the main dining hall, offering generous inlets of light as well as outlooks to the north and to the south.

Along the north shore of the island the building is placed right on the edge, stepping its toes into the river. A terrace along the facade is overhanging the water.

## Material

*”Different terraces and balconies where the different parts are given individual characteristics, preferably given basic geometrical shapes. All of it expressed through the contrast between the white fire walls, the red tile roof, and the basement and window frames in blue-gray glaze. [...]”*

*The most beautiful room was probably the three isled nave café characterized by orange-yellow walls, green floor and details in black and cold gray. In the right nave, with its skylights, hanging cubical glass lamps in thin iron rods running through iron rings, in some way inspired by *Hotel de Saxe in Prague* and *Café Louvre*, as well as for the color scheme. Other rooms had violette or green walls combined with a green or blue floor.”*

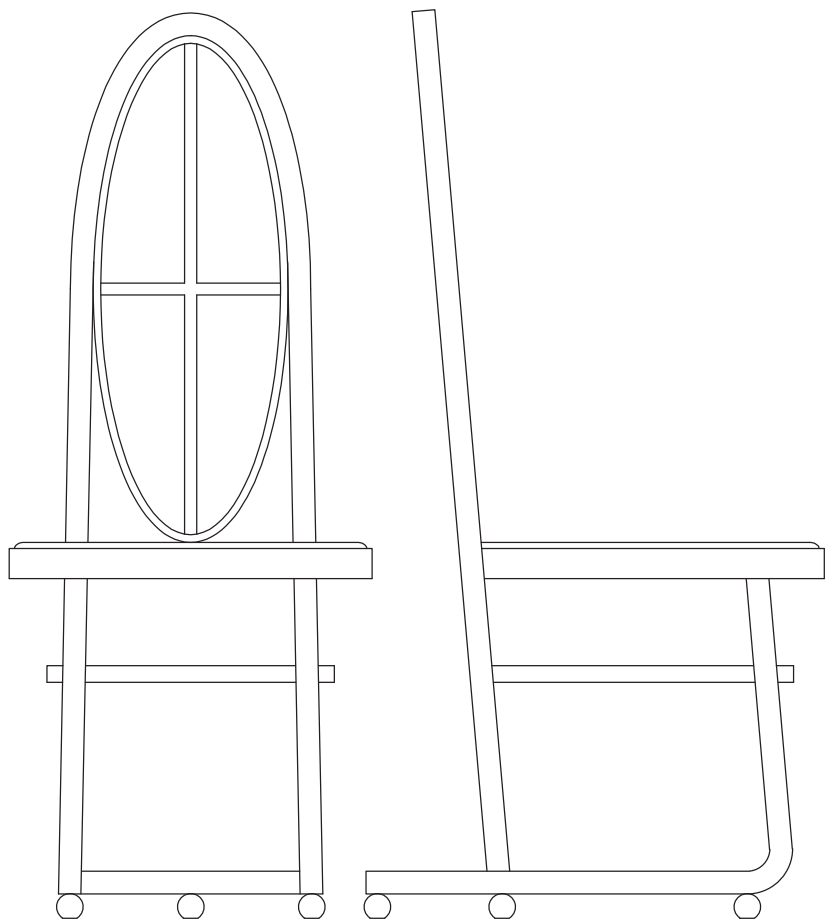
(Johansson, p.210-211, Med egna vågor, 2019)

Visible beams piercing through the facade, describes the logical construction method from the exterior. The buildings lighter timber structure is resting on a heavy wall, then followed by the steeply angeled red tile roof. The heavy base was a combination of concrete and brick which was supported by underground pillars (Bergsten, 1908).

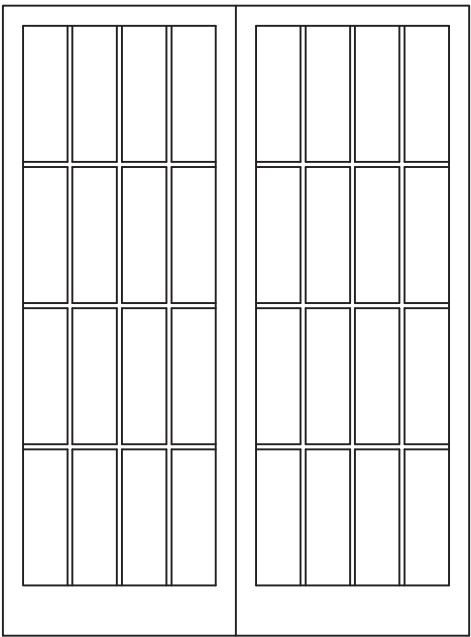
A system of wooden pillars allow for the large glazed double doors to separate the café interior from the terrace. The strict geometric shapes of each building element contribute to the restaurants recognizeable character and is typical of Carl Bergstens style at the time.



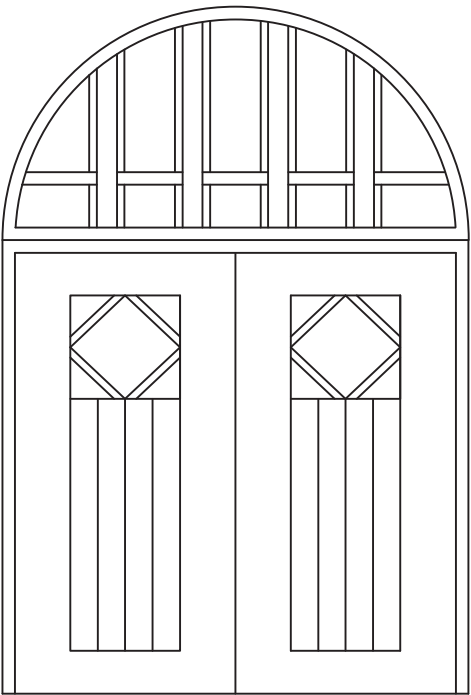
Elevation café  
1:100



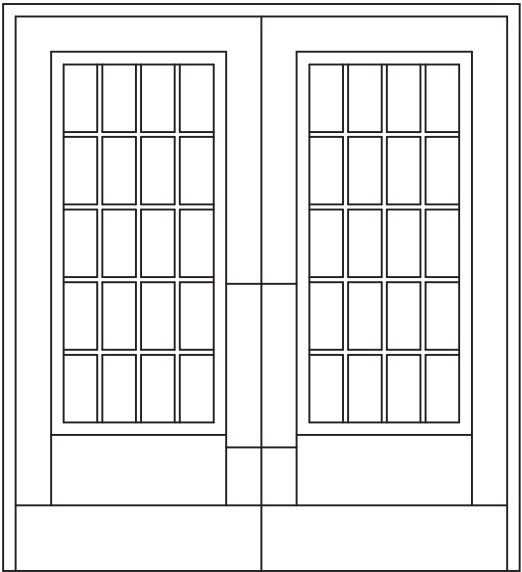
Café chair,  
Restaurant Strömsholmen  
Scale 1:10



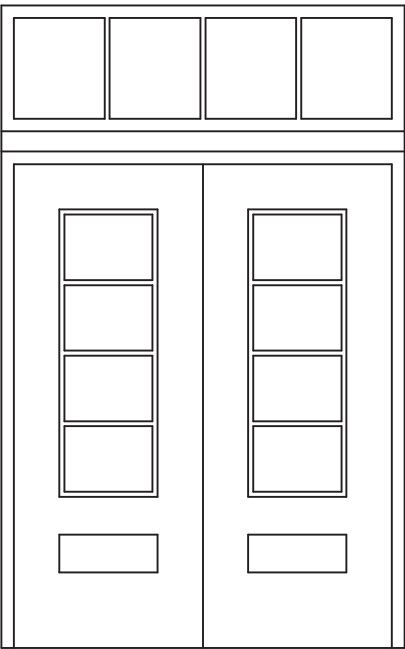
Dubble doors from café to terrace  
Scale 1:30



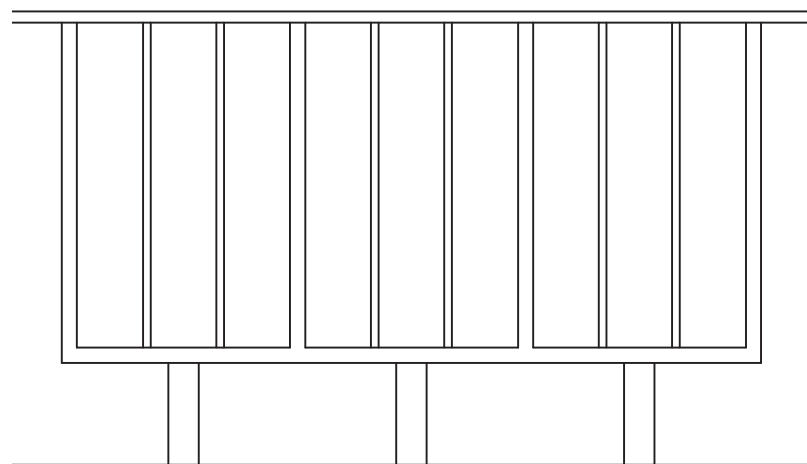
Dubble doors from small to large dining hall  
Scale 1:30



Dubble doors from entrance hall to café  
Scale 1:30



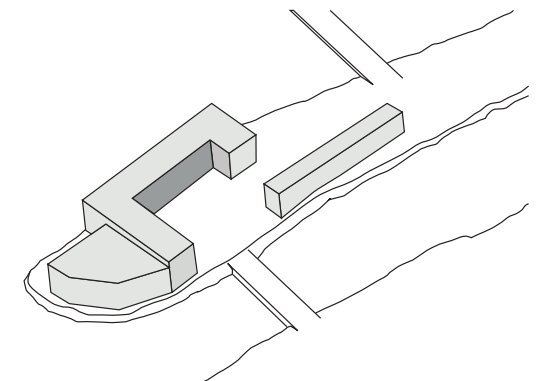
Dubble doors from service  
hallway to kitchen  
Scale 1:30



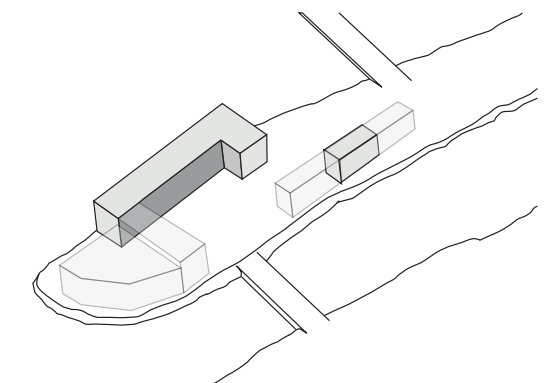
*Interior balcony railing, café  
Restaurant Strömsholmen  
Scale 1:20*

## Design Strategy *Building Volumes*

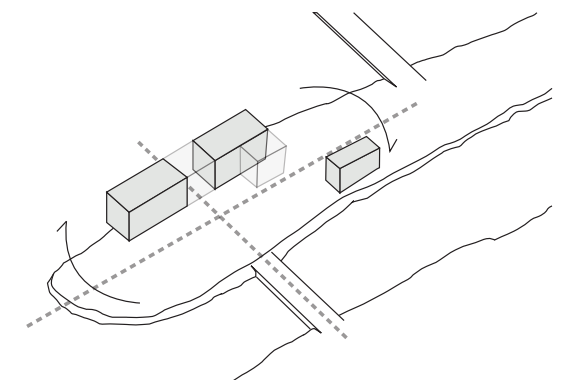
Reintroduce volumes of  
Restaurant Strömsholmen



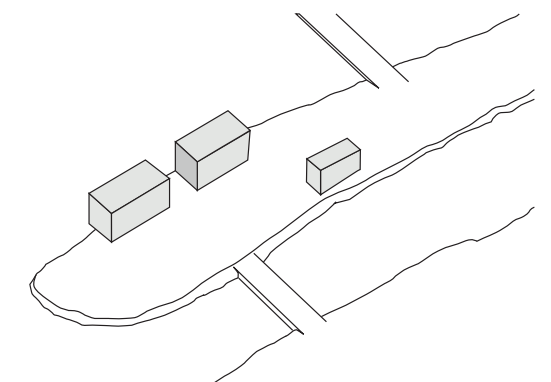
Remove volumes which prevent  
sunlight to reach the park and  
outlooks on the river.



Rotate to parallel with  
bridges and city grid. Allow for  
movement along axes.  
Access to park and water.



Each building contain a  
different main function and  
create a park space defined by  
building volumes and suitable  
for events.



Space Program

Indoor spaces

|                     |        |
|---------------------|--------|
| <b>Restaurant</b>   |        |
| Dining Hall + Bar   | 118 m² |
| Private dining      | 32 m²  |
| Kitchen             | 52 m²  |
| Cold storage        |        |
| Dry storage         |        |
| Warm kitchen        |        |
| Preparation area    |        |
| Dishes              |        |
| Bathrooms           | 13 m²  |
| Staff               | 18 m²  |
| Changing room / RWC | 9 m²   |
| Garbage room        | 4 m²   |
| Technical space     | 10 m²  |
| Communication       | 55 m²  |

|                   |       |
|-------------------|-------|
| <b>Exhibition</b> |       |
| Conference        | 21 m² |
| Public bathroom   | 5 m²  |
| Storage           | 5 m²  |
| Communication     | 33 m² |
| Technical space   | 10 m² |

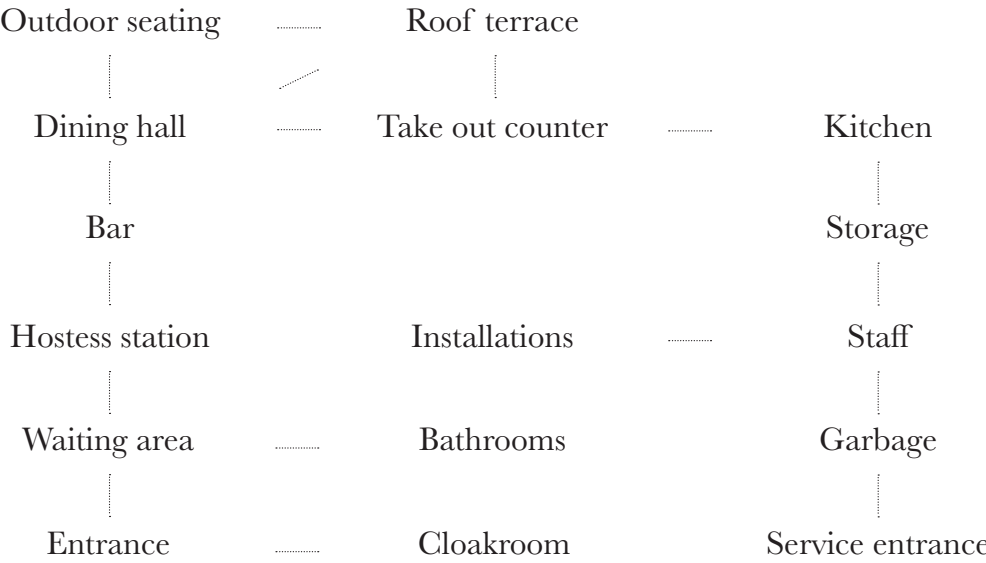
|                       |       |
|-----------------------|-------|
| <b>Café</b>           |       |
| Storage (park ranger) | 13 m² |

Outdoor spaces

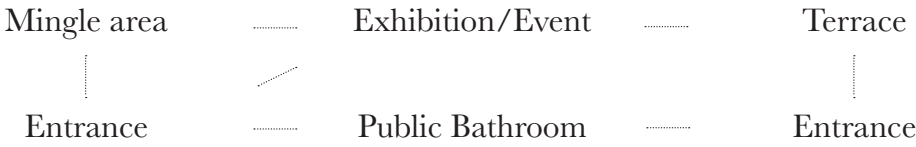
|              |        |
|--------------|--------|
| Roof terrace | 270 m² |
|--------------|--------|

|                  |        |
|------------------|--------|
| <b>BTA total</b> | 730 m² |
|------------------|--------|

RESTAURANT



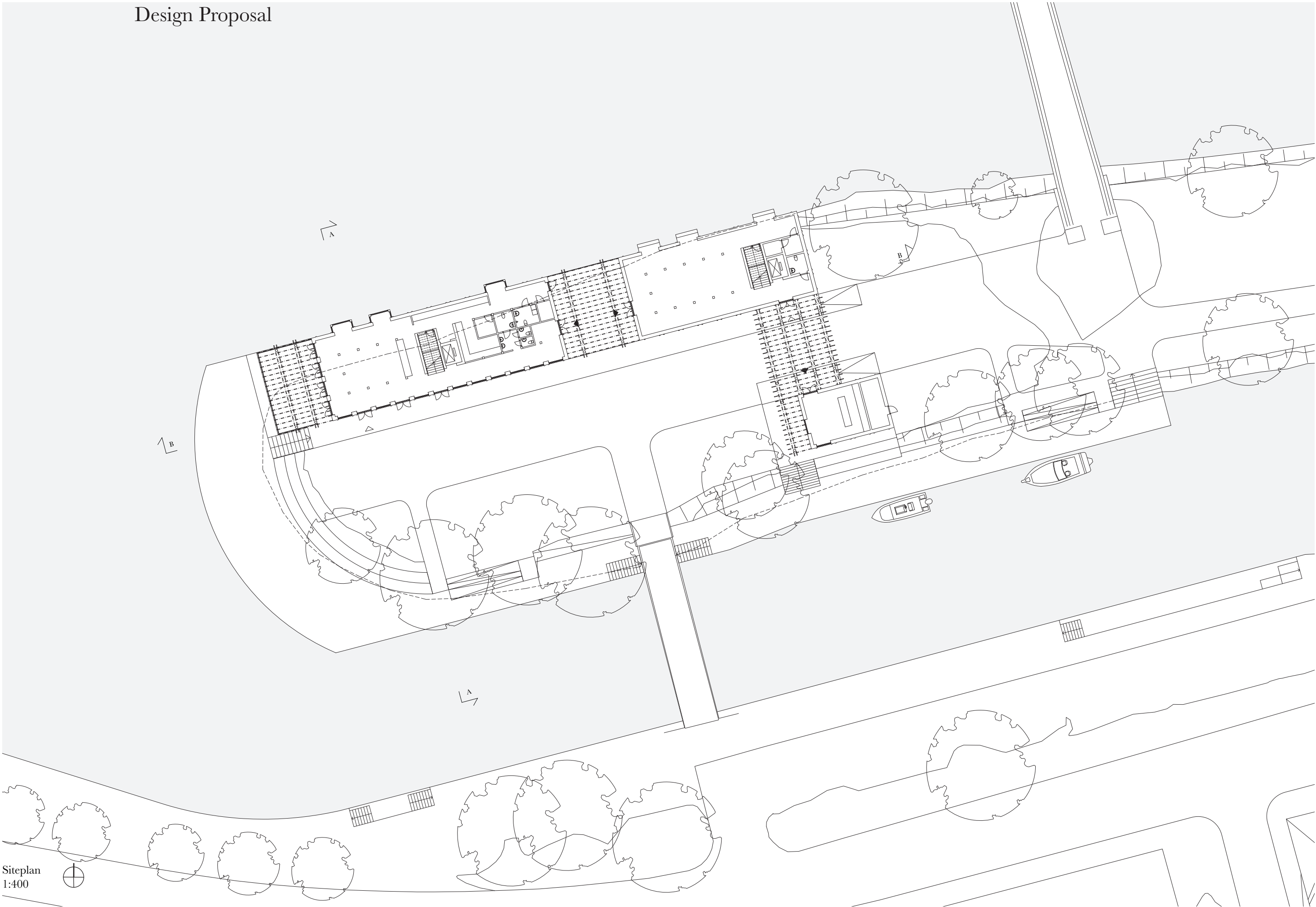
EXHIBITION



CAFÉ



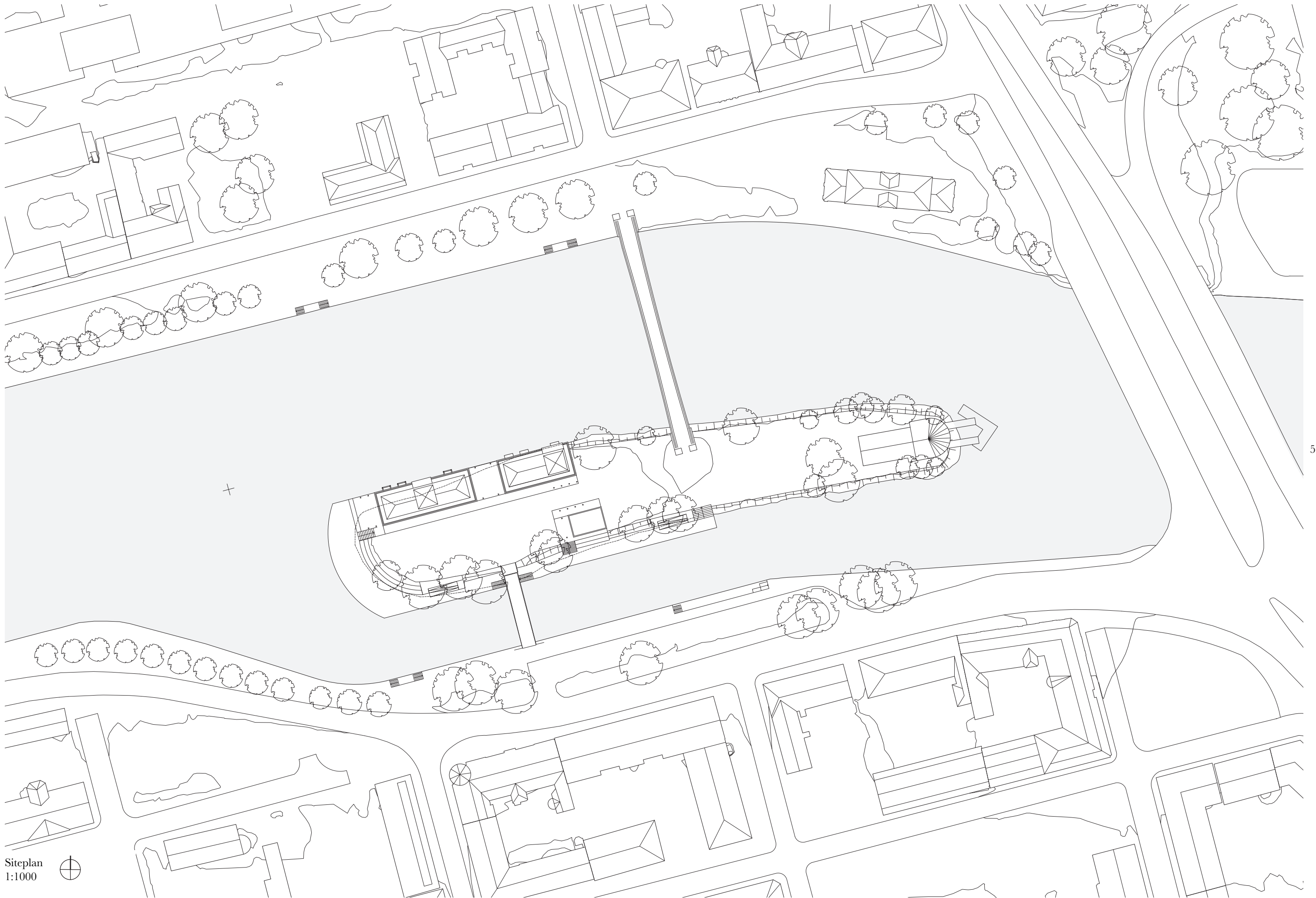




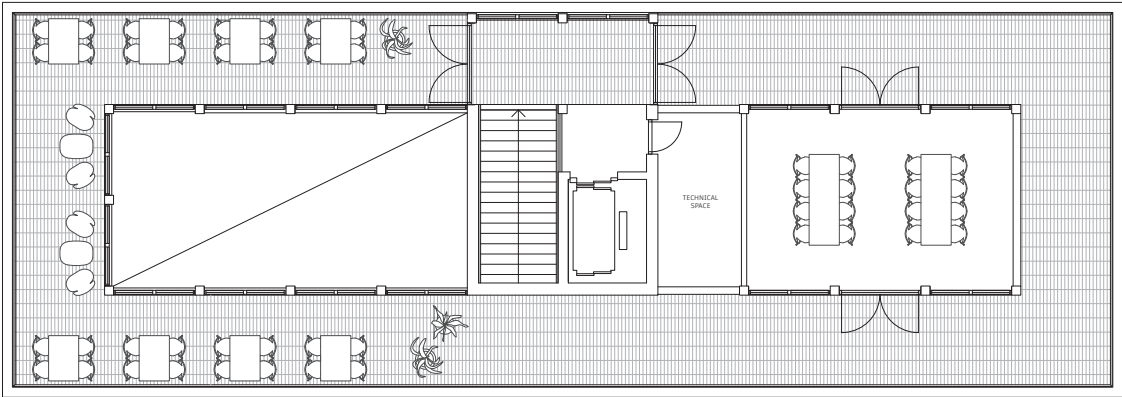
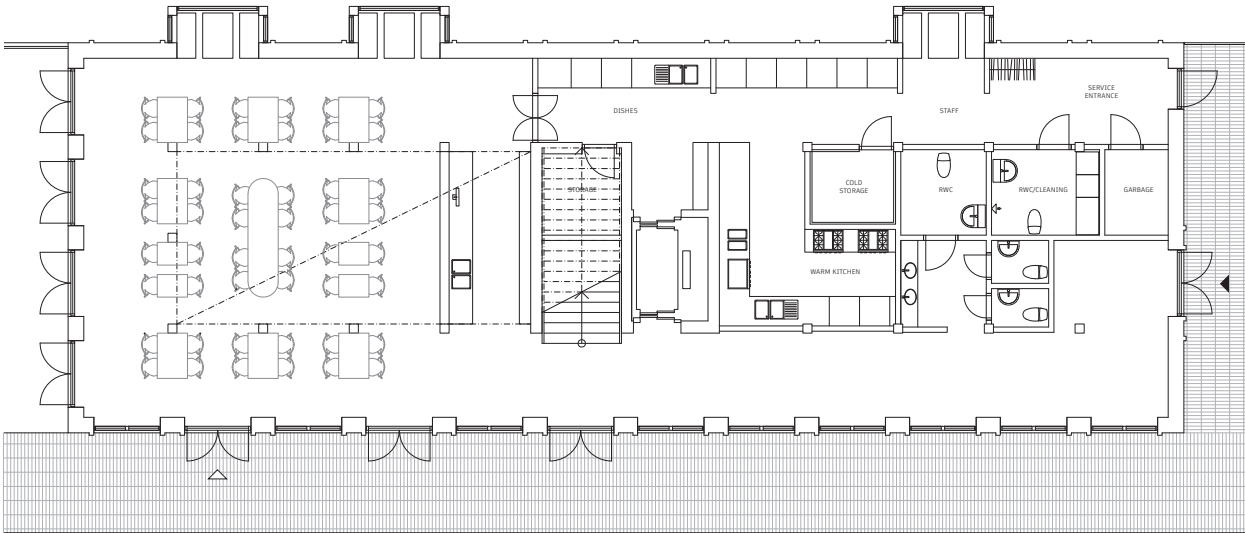








Restaurant



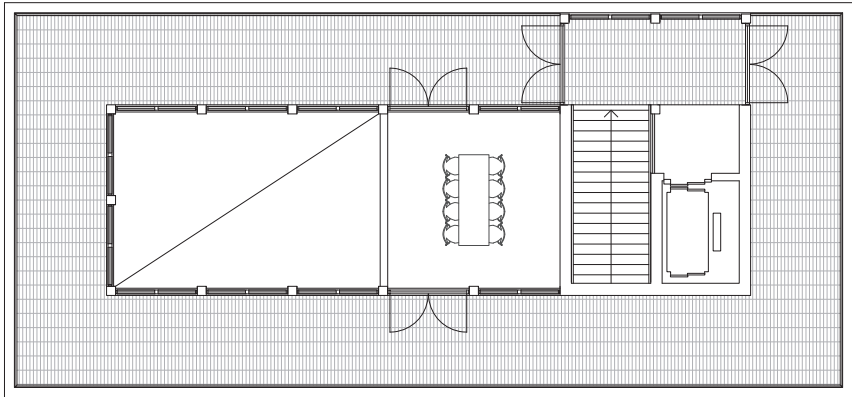
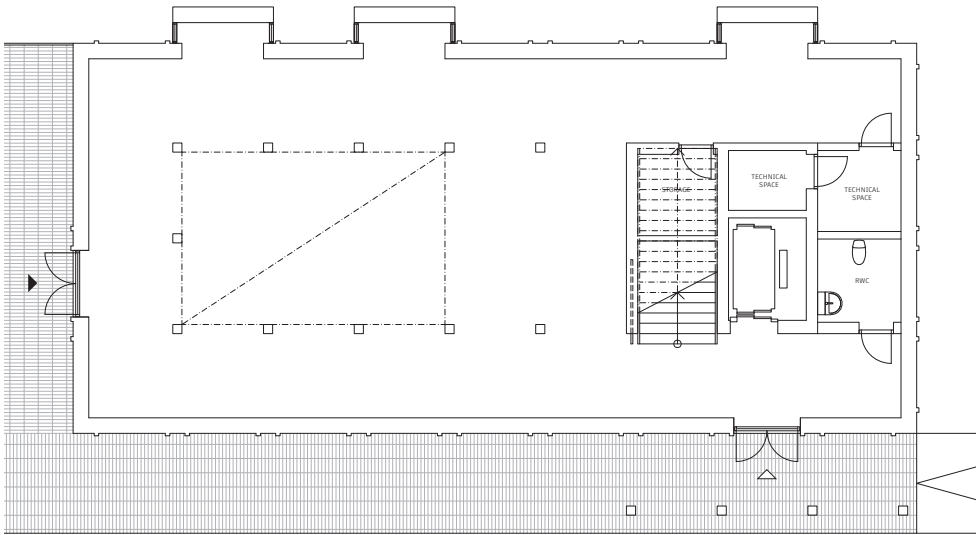
△ Ground floor plan  
▽ First floor plan  
1:200





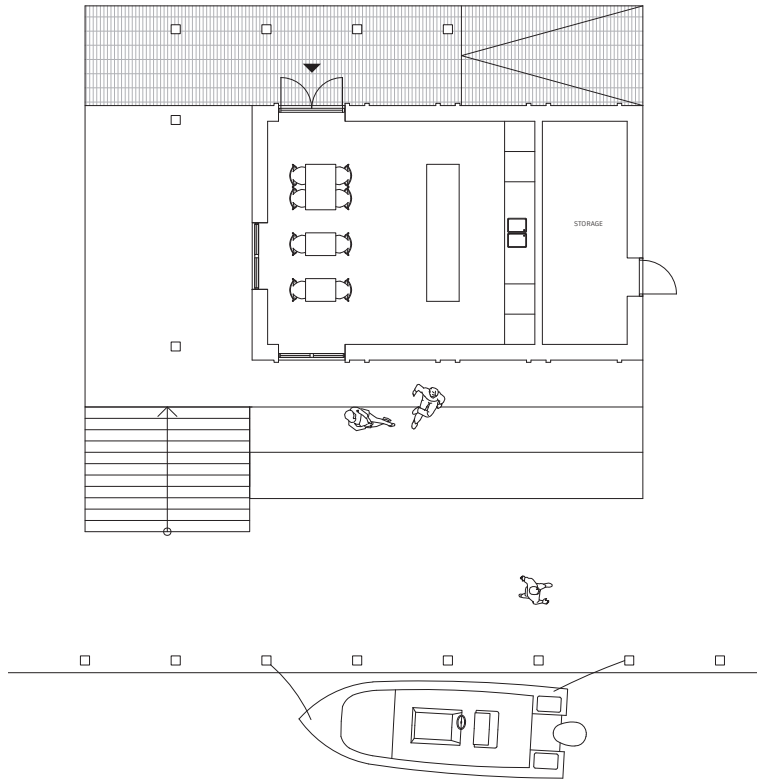






△ Ground floor plan  
▽ First floor plan  
1:200

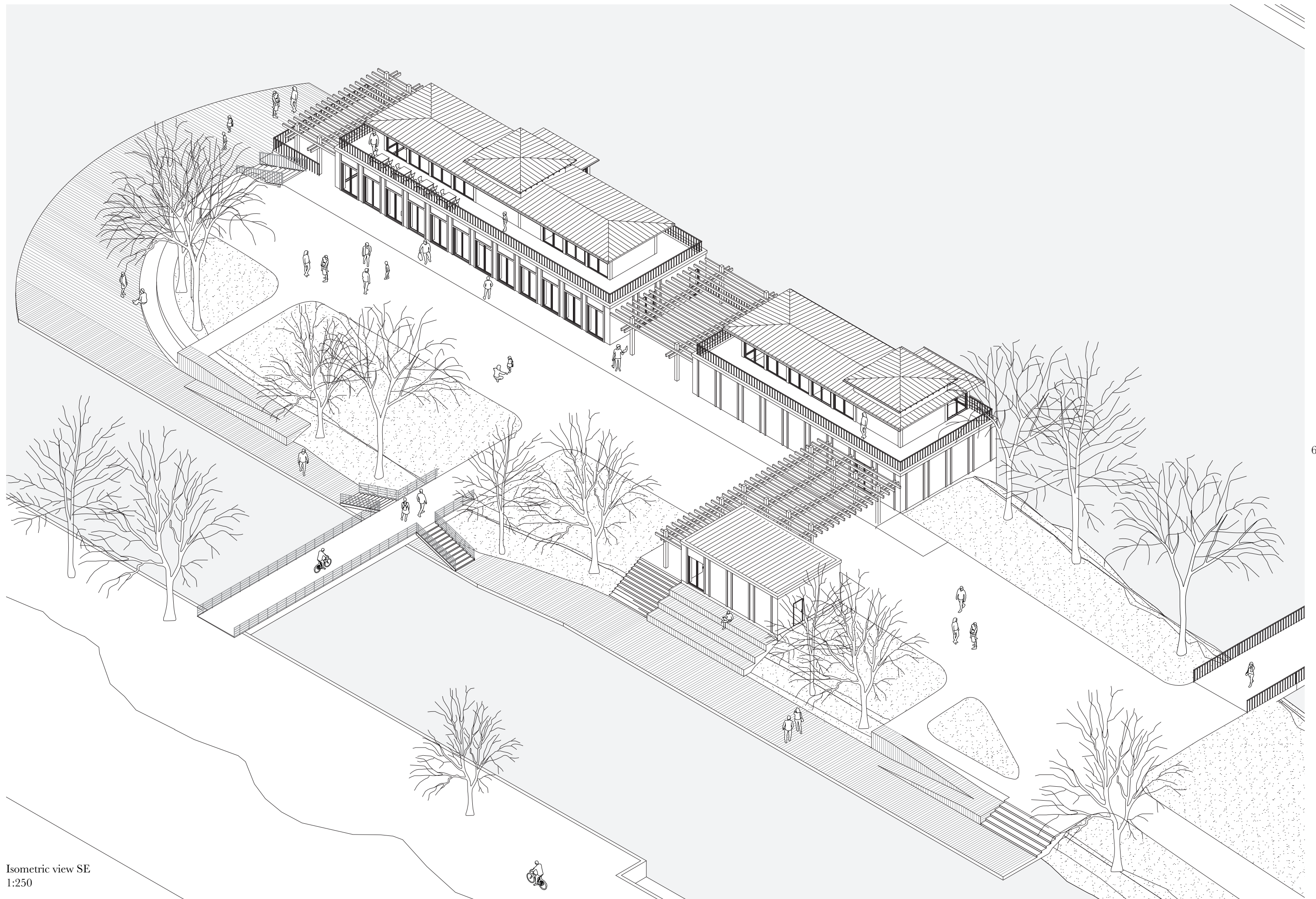


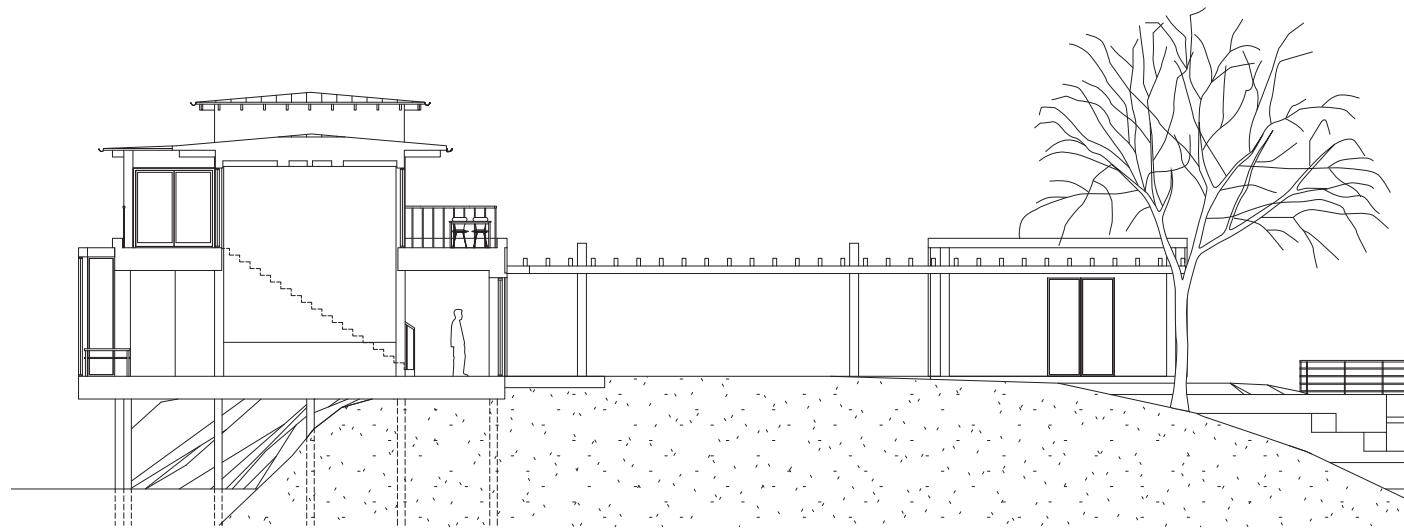


Ground floor plan  
1:200

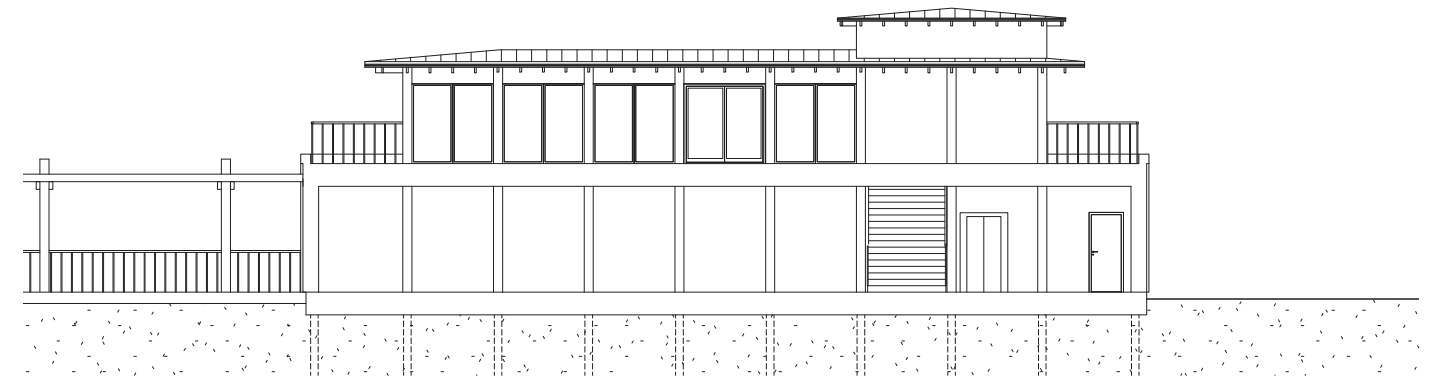
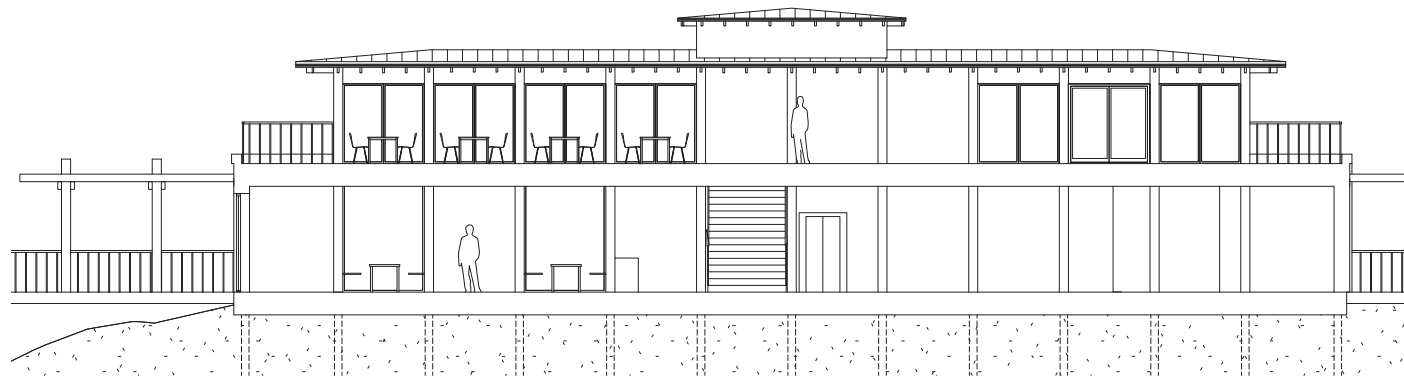






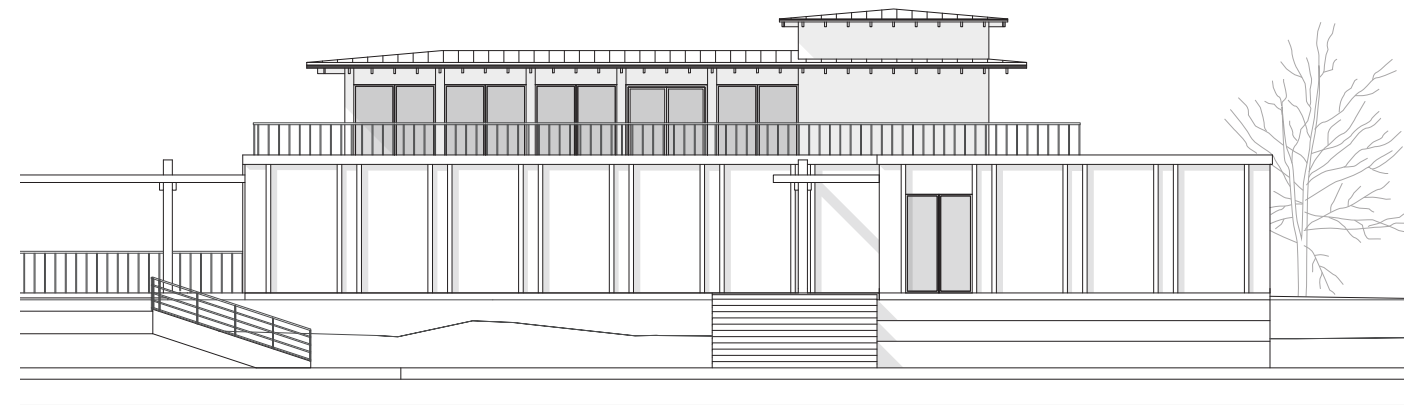
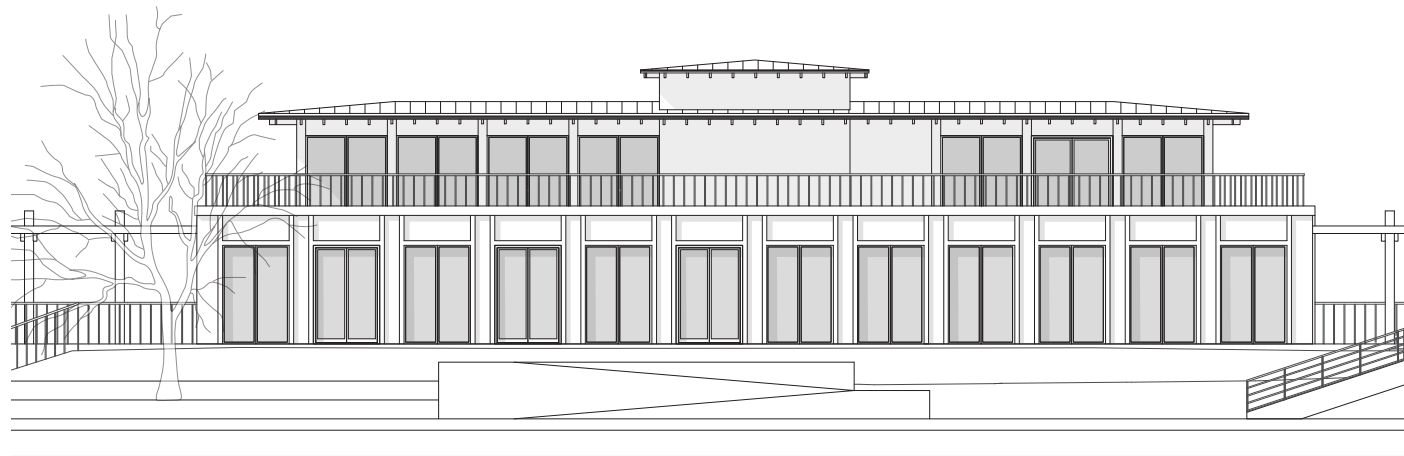


The design proposal consist of a set of three buildings, arranged to be used separately or in collaboration with one an other. Placing them in relation to each other, in a similar configuration as was done in Bergstens design, creates a separation between the park on the west end and the rest of the island. Outdoor events, such as smaller concerts could then be arranged in a visually enclosed space by the buildings and trees, with two clear access points from the west and the south. The two elevated terraces would be suitable for watching an event in the park. Easy access between the park and the restaurant allow for events for larger crowds to extend outdoors.

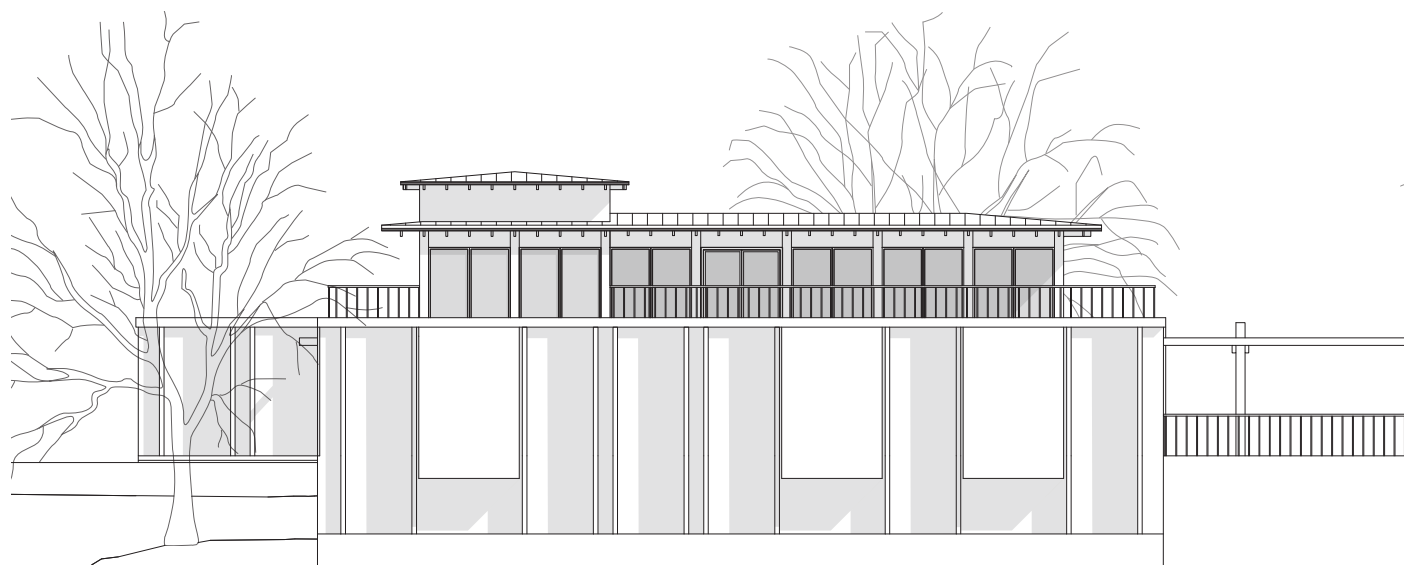


△ Section A  
▽ Section B, Part 1  
1:200

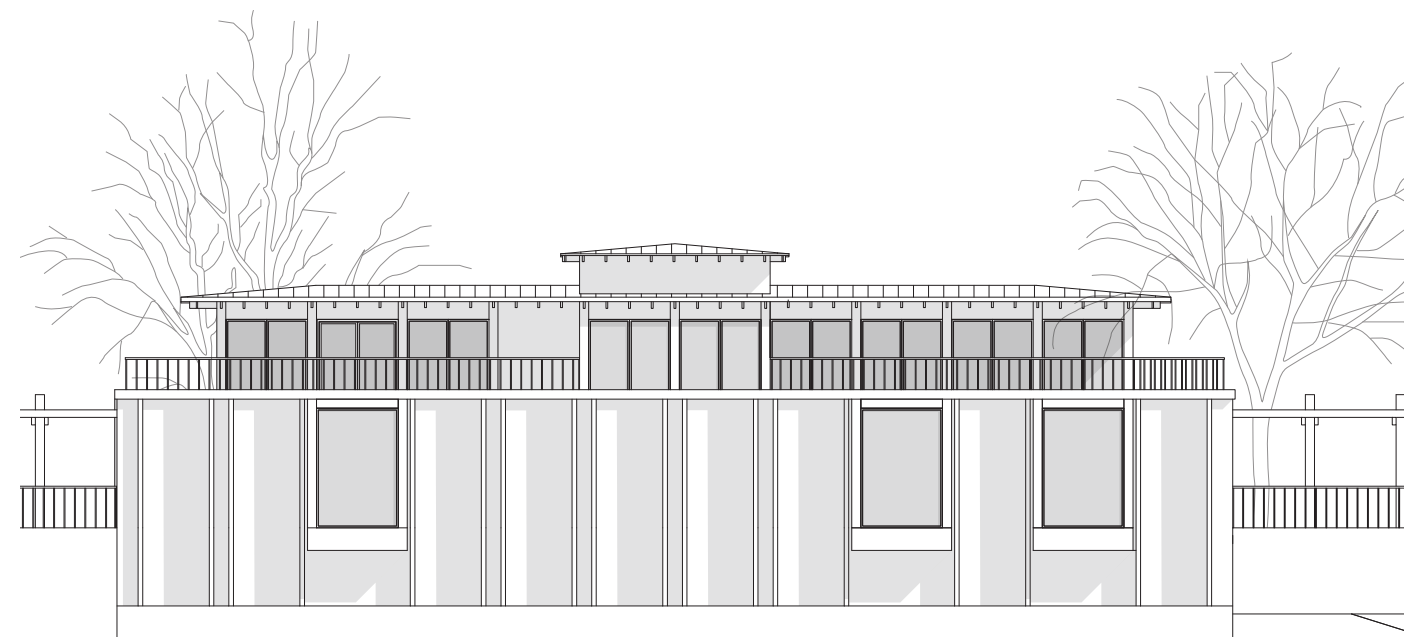
Section B, Part 2  
1:200



66



67



△ Elevation south, Part 1  
▽ Elevation north, Part 1  
1:200

△ Elevation south, Part 2  
▽ Elevation north, Part 2  
1:200

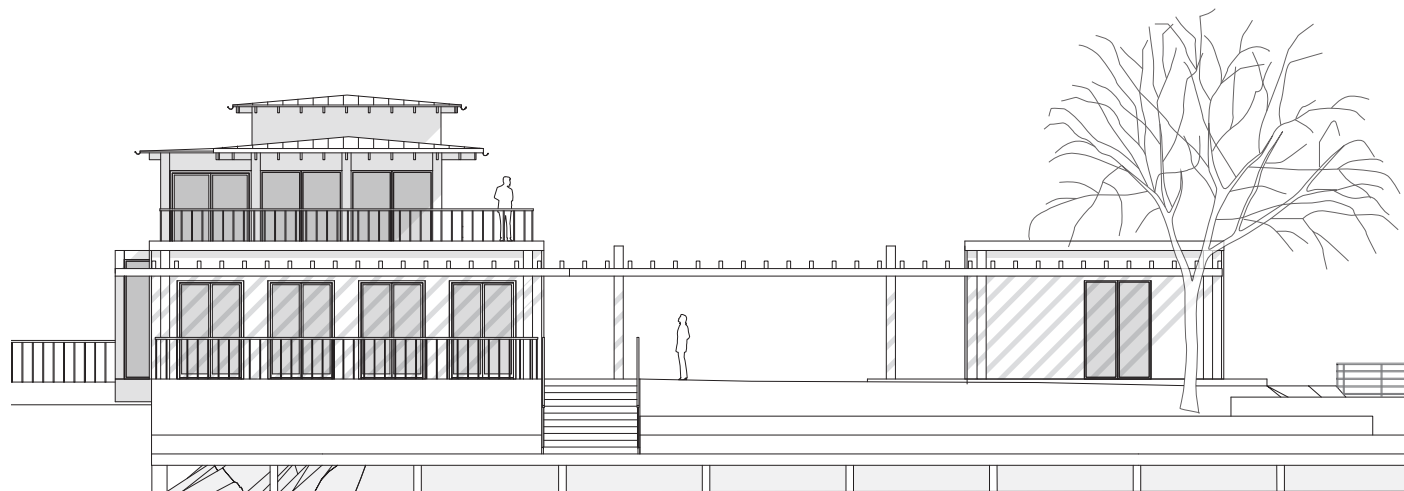




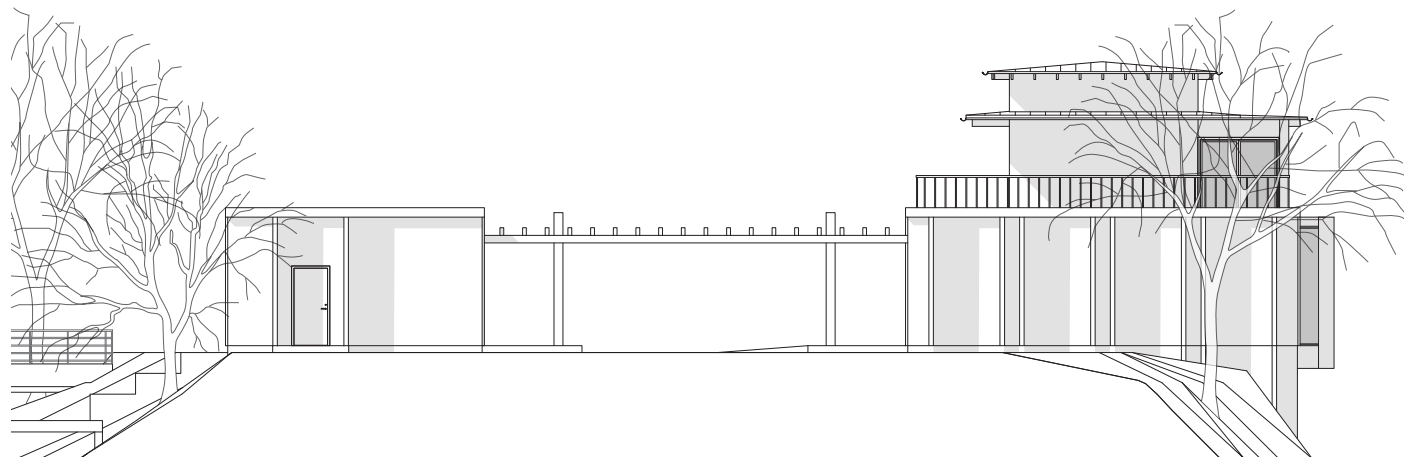
Locating the buildings along the north shore opens up the maximum space in the park to the public and create optimal conditions for sunlight to reach the buildings and the park. To let the building actually sit in the water is commonly seen along the river, where the industrial heritage is the most present. Inevitably, the buildings will cast a reflection on the water surface, something that has been an important feature to consider throughout the design process. Bay windows overhanging the water allow for outlooks from the inside and an interesting appearance when viewed from afar. The bay windows in the exhibition building are closed, to open up maximum wall area for exhibition and create an experience of changing light and shadows over the course of the day.

The floor plan is based on a strict grid of 2,4 by 2,4 m, which create a facade rhythm similar to the principle of Restaurant Strömsholmen. Bergstens restaurant had areas painted darker framing the facade openings, something that has been referenced to through the brick configuration. A heavier brick facade on the first floor is followed by a lighter wooden upper part. The center of the exhibition space as well as the dining hall has an atrium which creates a greater space where natural light is pouring in from above. As an extension from the dining hall is an outdoor terrace which is reached by the afternoon and evening sunlight.

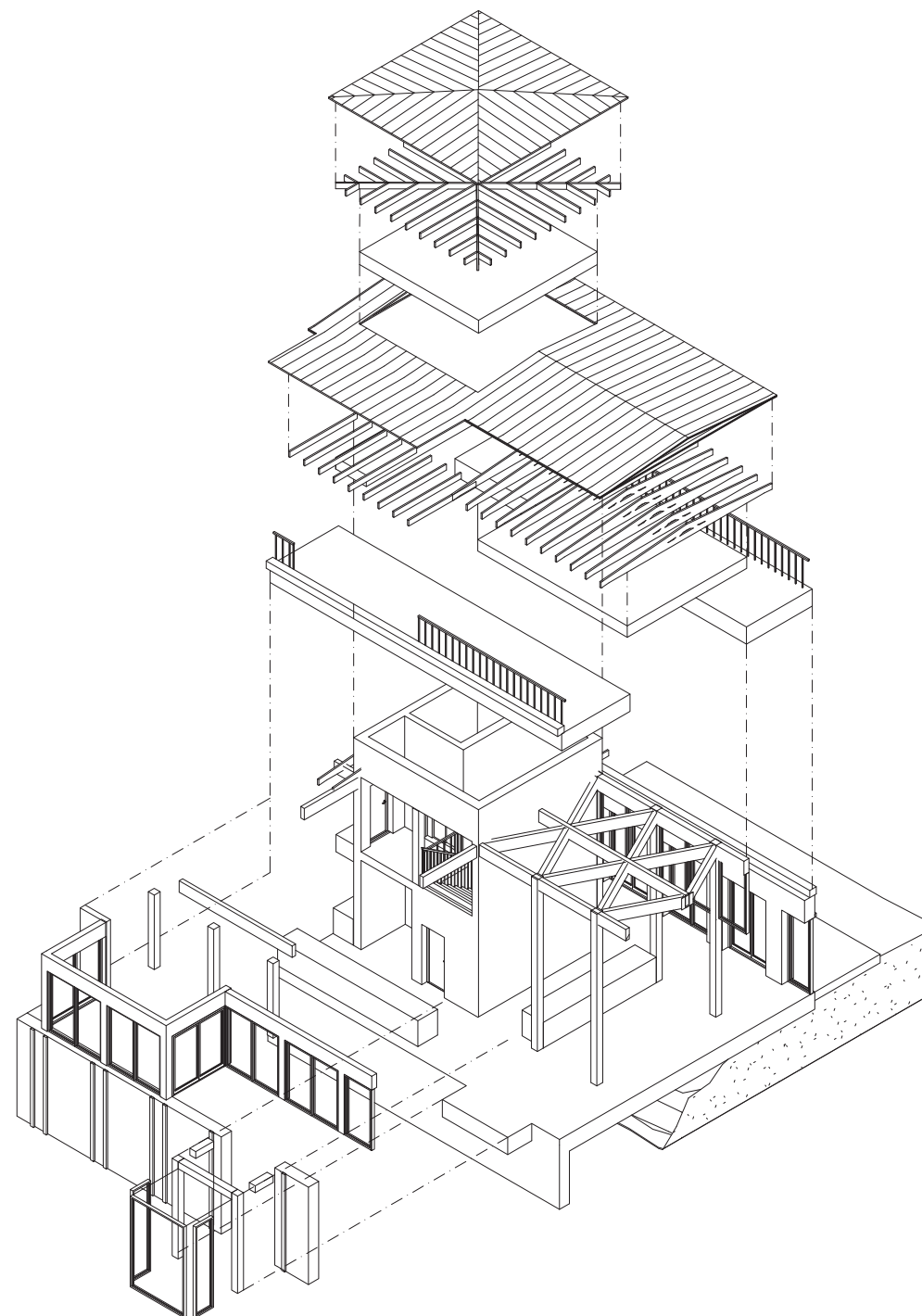
A secondary entrance to the exhibition building allow for access to the roof terrace during longer hours than the rest of the functions are in service. Access to the main exhibition space can be closed off and pedestrians passing through the park can enjoy a greater view over Motala Ström and the city on their walk.



70



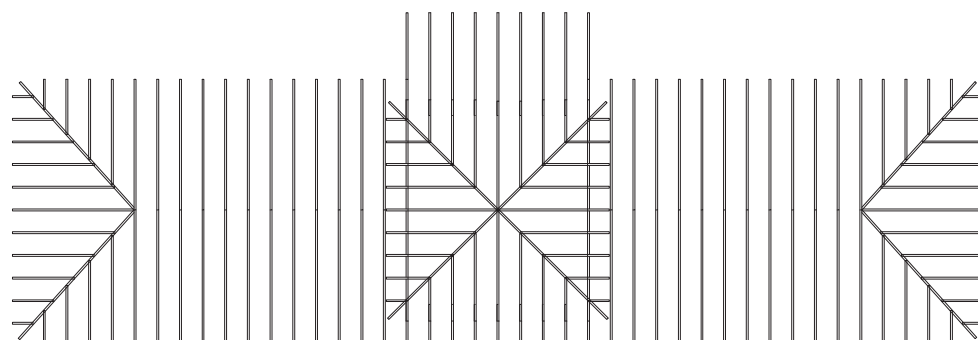
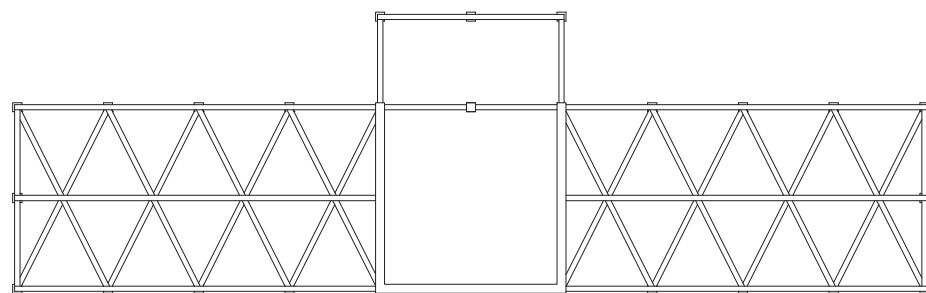
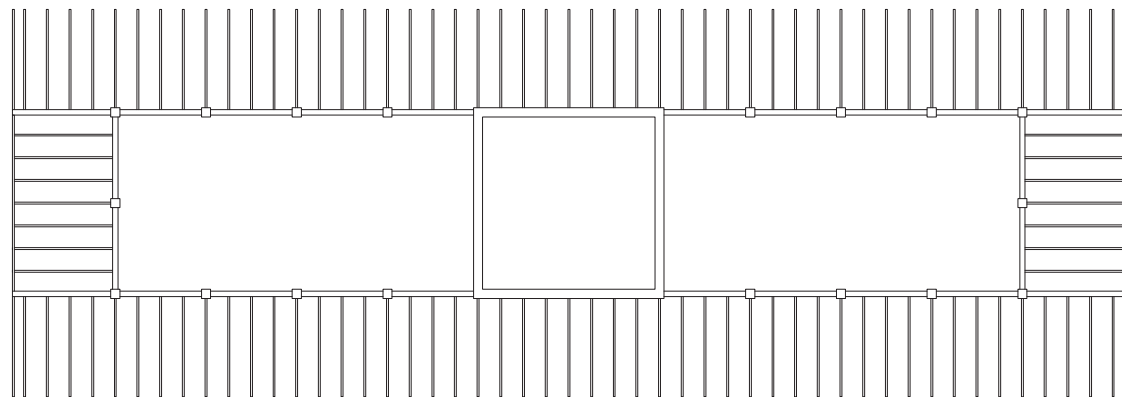
△ Elevation west  
▽ Elevation east  
1:200



Exploded view  
1:200

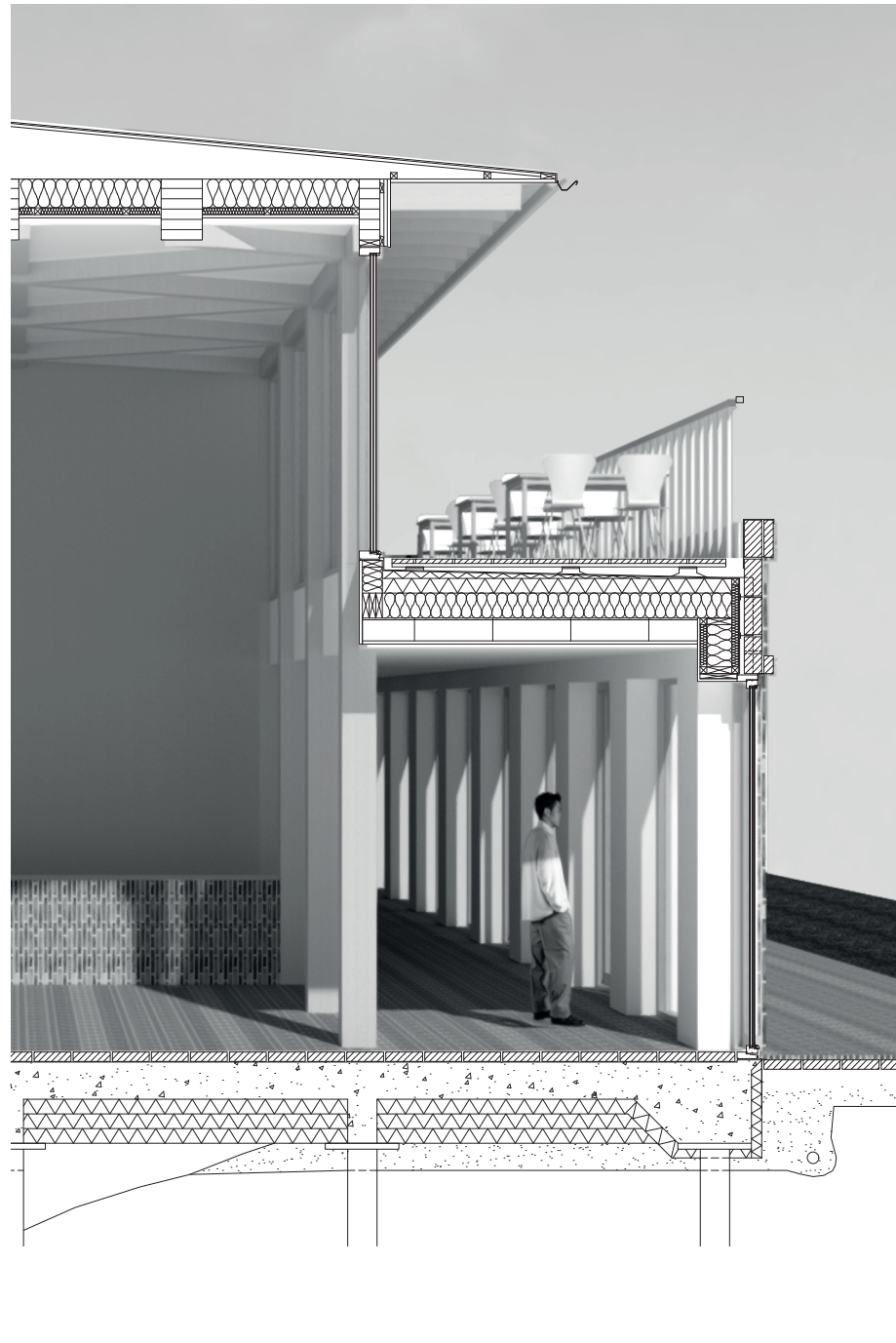
71



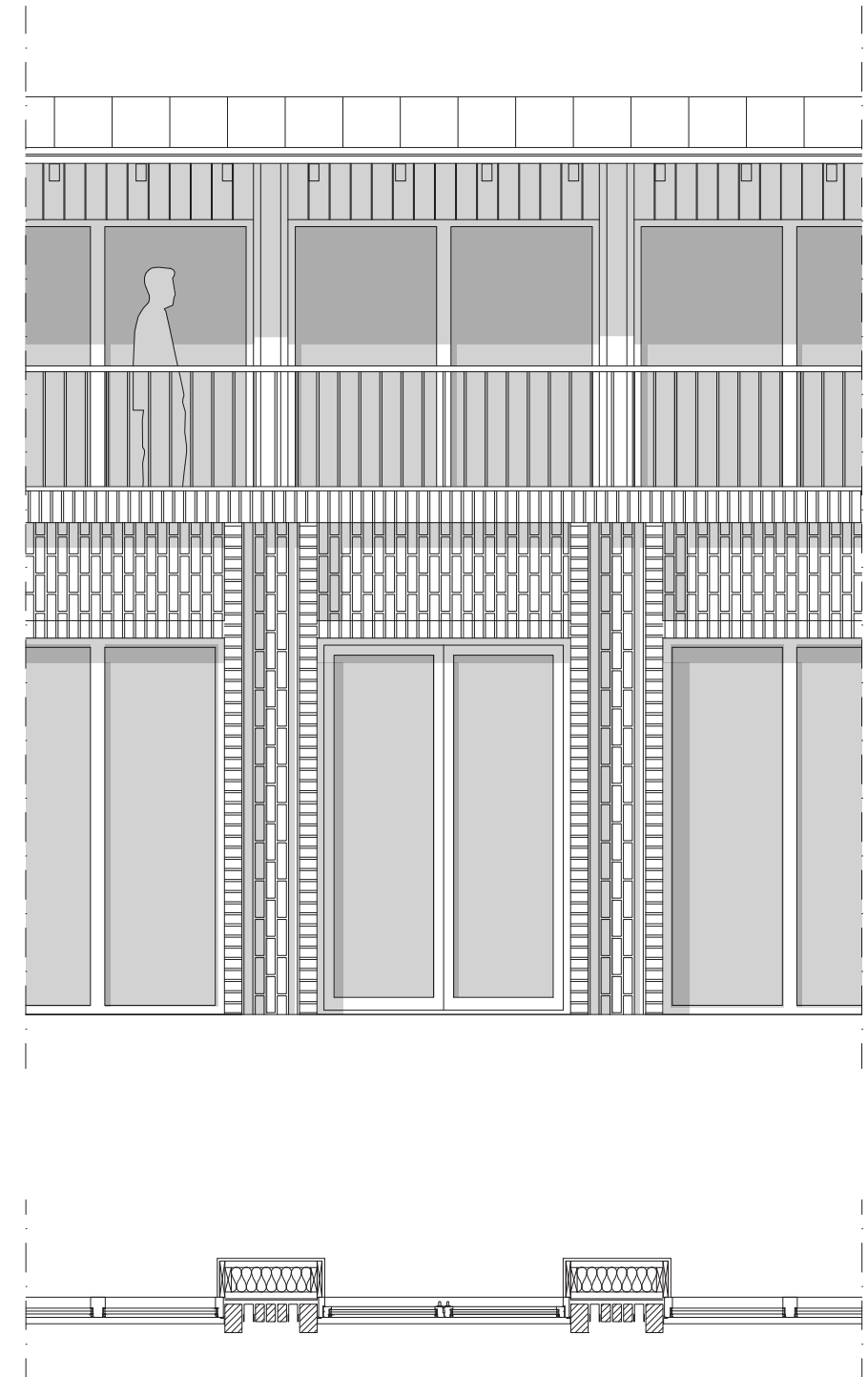


Roof structure principle  
1:200

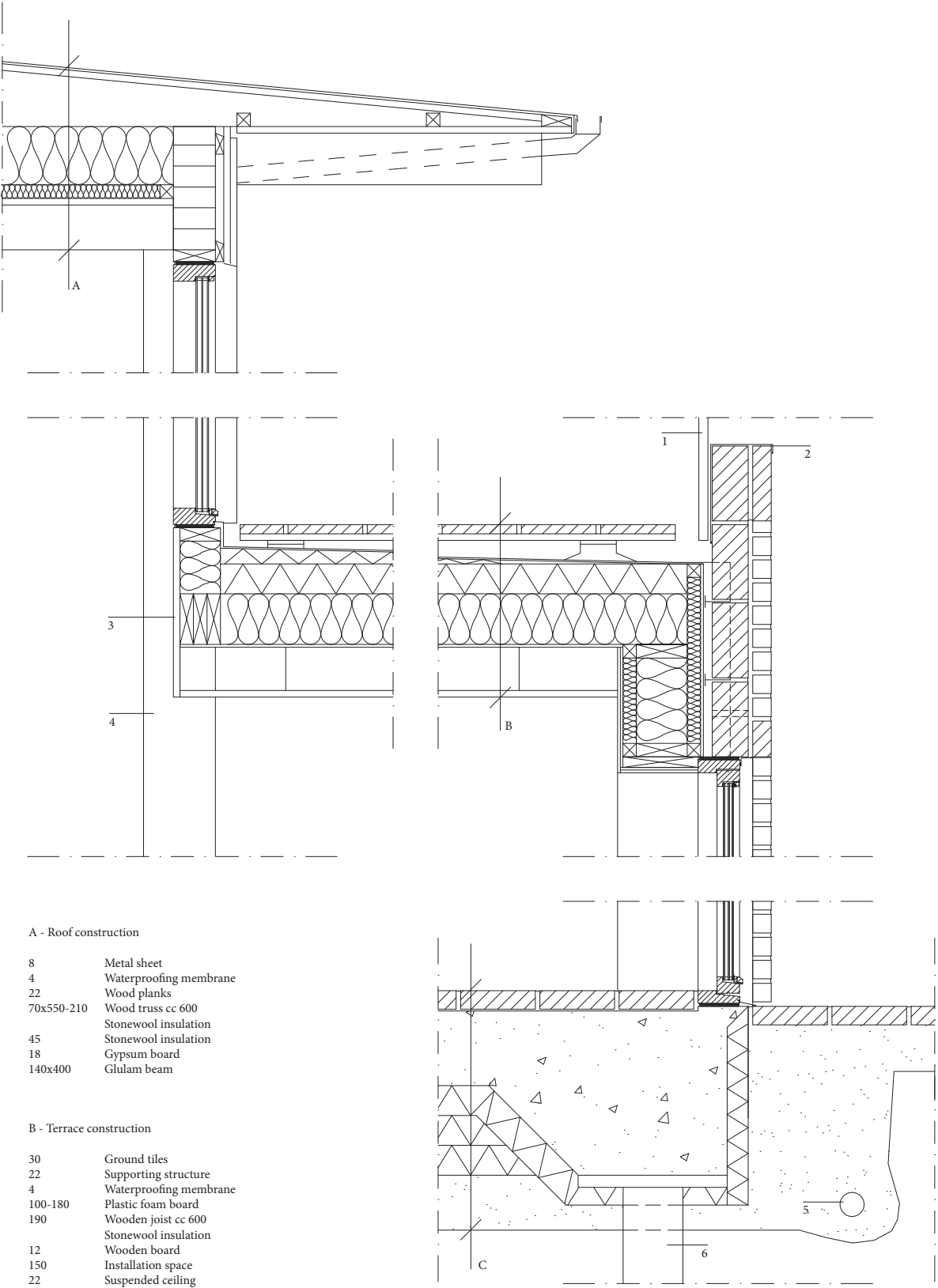




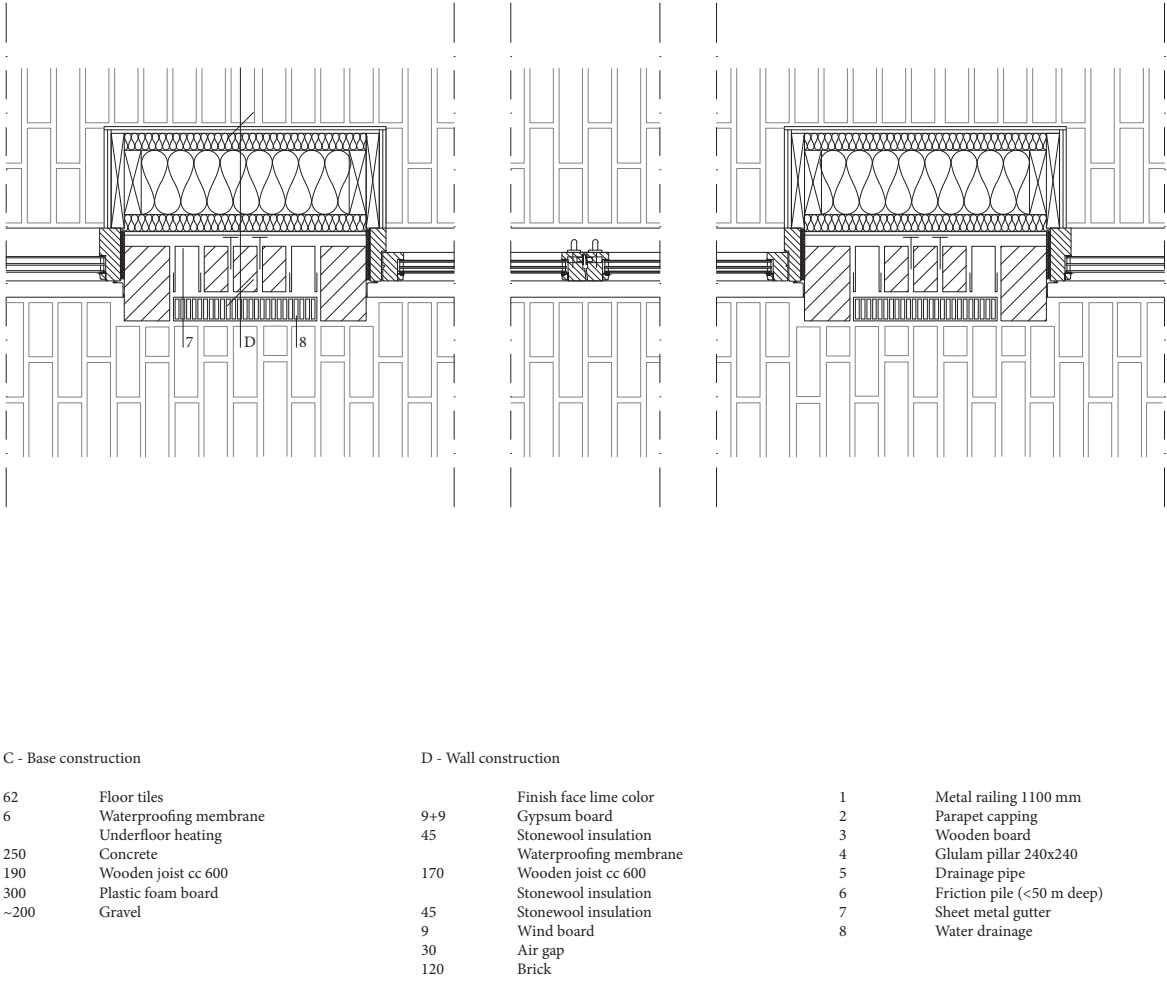
Constructive section  
1:50



△ Elevation  
▽ Horizontal section  
1:50



Section detail  
1:20



Horizontal detail  
1:20



The questions being asked are what the best way to reintroduce a public building to Strömsholmen would be, having the unique qualities and rich history of the site in mind. Followed by how the qualities of Carl Bergstens work could be referenced to, in order to contribute to a contemporary public building.

Throughout the thesis process the biggest challenge has been to understand what it is to, in a design propose references to an architect who left a mark in the Swedish architectural history about 100 years ago. There is a difference between designing a building ”in the spirit of” an architect and to design to pay tribute to someone. Carl Bergsten was a pioneer in many ways, especially when introducing ideas of Wiener Jugend to Norrköping and Sweden during his early career. Colleges and the general public described his design as completely foreign, like ”something from the moon had landed”, and somewhat controversial. To design a new building today, could thereby be to design something radical and completely new.

Instead I decided to thoroughly investigate the qualities presented in Bergstens design through archive material. One of the ambitions presented by the municipality for the citys further development is to even more clearly display what Norrköpings DNA is. A way of doing so would then be to design a public building on an important spot in the central parts of the city, and let it be influenced by the design of an architect who has been an important part of the citys identity.

An other important part has been to make the design as available to the public as possible. All functions introduced are welcoming the general public but the strategy has been to offer qualities also without having to pay money. An example of this is to keep as much as possible of the park open, and not arranging any permanent seating for the restaurant in the park. The park as well as the generous docks on the water should be used for spontaneous picknicks and leisure. An other part of this strategy is to open the roof terrace on the exhibition building without tying it to the actual exhibition.

The ambition has been to find qualities in all scales of Bergstens design and reimplement them in a proposal suitable for a contemporary context. Similarities in the placement on the site is that both designs are located along the north shore and have access points from the south and from the east. In the restaurant and the exhibition a great space with natural light from above is presented in the center, just like the central nave of Bergstens café. Both buildings have a readable construction of wood, resting on a heavy base of brick and concrete. On the detailed level, the ”green linoleum” flooring has been interpreted as a green brick, recurring in the interior, on the terrace and in the exterior.

The main differences would be that we today desire sunlight. Which is the reason why I didn’t find it suitable to build on the very west end. With the ability to find shade on the terraces, they are in the proposal optimal for sunlight. Suitable for a project paying tribute to a former summer restaurant.

IMAGES

- Fig. 1. Restaurant Strömsholmen, Authors illustration, watercolor, 2021
- Fig. 2. View over Strömsholmen 1770s, Norrköping city library, available at: (<https://nsbbokning.norrkoping.se/web/bildarkiv/bilder2.asp?Sok=B01089>)
- Fig. 3. North quay, west end Strömsholmen, Norrköping city library, available at: (<https://nsbbokning.norrkoping.se/web/bildarkiv/bilder2.asp?Sok=B01040>)
- Fig. 4. Strömsholmen 1850s, Norrköping city archive
- Fig. 5. Music pavilion Strömsholmen, 1901, C. Krisson, Norrköping
- Fig. 6. Norrköpings Roddklubb, Norrköping city library, available at: (<https://nsbbokning.norrkoping.se/web/bildarkiv/bilder2.asp?Sok=by2021>)
- Fig. 7. Restaurant Strömsholmen after the fire, 1939, Norrköping city archive
- Fig. 8-9. Restaurant 1970s, Norrköping city archive
- Fig. 10-11. Strömsholmen, 2020, Authors photo
- Fig. 12. Restaurant Strömsholmen, Norrköping city archive
- Fig. 13. Entrance Art pavilion, 1906, Östergötlands museum, available at: (<https://digitaltmuseum.se/021018495561/norrkoping-utställningen-sedt-fran-syltenbergen>)
- Fig. 14. Entrance doors Gothenburg City Theatre, Authors illustration, watercolor, 2021
- Fig. 15. Bergsten Carl, 1908, Strömholmens sommarrestaurang i Norrköping, Nummer 6, s. 68-71, Tidskriften Arkitektur
- Fig. 16. Strömsholmens café 1906, available at: (<https://balstaauktionshall.nu/objekt/fotografistr%C3%B6msholmens-restaurang-1906/13523>)
- Fig. 17. Bergsten Carl, 1908, Strömholmens sommarrestaurang i Norrköping, Nummer 6, s. 68-71, Tidskriften Arkitektur
- Fig. 18. Restaurang Strömsholmen, Östergötlands museum, available at: (<https://digitaltmuseum.se/021017917722/norrkoping-stromsholmen> )

INTERVIEW

Karin Milles, City architect, Norrköping munincipality, interview, 2021-02-12

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Nordström, Jan, 2011, *Nya Idéer för Strömsholmen*, Folkbladet. Available at: <https://folkbladet.se/nyheter/artikel.aspx?articleid=5659561> [Accessed: 2021-03-10]