

# BETWEEN IMAGINING AND REMEMBERING

*AN EXTENSION TO THE GOTHENBURG MUSEUM OF ART*

Per Johansson - 2023  
Master Thesis

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Supervisor: Björn Gross





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Figure 1. Photograph from the Jubilee exhibition from 1923 colourized by me using Ai technology  
Note. original image Arkdes digital museum



## Abstract

Gothenburg Museum of Art is set to be extended and remodelled, with an architectural competition being held in 2023 to determine the design for the project. This thesis aims to offer a deeper reflection on the competition, and potentially explore broader questions beyond what the competition alone may address.

The site at Götaplatsen houses some of the most prominent cultural institutions in the city and it presents a fascinating history as the entrance to the Gothenburg exhibition in 1923. Since its inauguration the museum has been altered and extended two times, in 1968 and 1996. During the years there has also been several proposals for how to extend the museum and modify Götaplatsen. The thesis explores these layers, the built, the planned, the unrealized, the alternate proposals, the modified etc.

The main focus of the thesis explores how one as a designer should relate to the multiplicity of references which the postmodern condition consists of. When adding or modifying buildings in an urban context questions of what should be preserved or restored and what parts of the story should be told or re-imagined emerge.

The secondary focus of the thesis deals with how certain core conflicts of the museum institution can be resolved, such as that of protecting artworks and at the same time making them available, or that of simultaneously allowing for freedom of movement as well as spaces for contemplation.

The process of designing began by investigating the historical layers and the related discussions surrounding the site, by for example examining drawings at the regional archive.

After this initial phase the design task later evolved into how both qualities from the original ideas behind the building (from ARES winning competition entry in 1918) as well as later proposals (in particular professor Lars Ågrens extension proposal) could be combined into a coherent new design proposal and in a sense "finishing" what was started. This proposed design also meets and adapts to the buildings current state and present-day requirements of the museum institution.

Keywords: Gothenburg Museum of Art, addition, cultural heritage



# INTRODUCTION

Personal background

## About me

Hello,

I'm Per Johansson. I did my undergraduate studies at Chalmers University of Technology. Following that, I took a gap year and attended Domen Art School. Afterward, I embarked on an Erasmus exchange program in Turin. Following my exchange, I pursued an internship at Krook & Tjäder. Currently, I'm back here at Chalmers for the final year of my master's degree.

I have a strong interest in many areas of knowledge, natural sciences, social sciences and the arts. I have always liked to create in different ways, by drawing and painting, building, constructing and finding solutions. When I was struck by the idea of studying architecture I felt that I had finally found a field in which I got the opportunity to express these different interests by creating, hopefully, beautiful and sustainable spaces in which people can live well.

### 2023 : Chalmers University of Technology

Masters degree, Architecture

### 2022 : Krook & Tjäder

Architectural intern

### 2021: Politecnico di Torino

Erasmus exchange, Architecture

### 2020: Domen Art School

Contemporary arts with focus on painting

### 2019: Chalmers University of Technology

Bachelors degree, Architecture



Photograph of the museums front arcade shot during autumn 2022



### Purpose

The purpose of this thesis is to design a speculative proposal for an extension to the Gothenburg Museum of Art commenting on the ongoing design competition.

### Questions

**MAIN THEME** - concerns the multitude of historical references/layers which restoration and addition projects are often faced with.

*How can both qualities from the original ideas behind the building as well as later proposals be combined into a coherent new design proposal which also meets and adapts to the buildings current state and present-day requirements?*

**SUB THEME** - concerns the functional needs of the museum institution.

*How can the design proposal respond to certain core conflicts of the museum institution, such as that of protecting artworks and at the same time making them available, or that of simultaneously allowing for freedom of movement as well as spaces for contemplation?*

### Method

This thesis has been driven through an interplay of research and design. The process started with research on the present-day site and all its historical layers. A designed proposal was derived drawing from both historical sources as well as contemporary requirements, where focus was on creating accurate and detailed architectural drawings, illustrations, and models showcasing the project in various scales, aiming to provide a close representation of the final built reality.

### Delimitations

The scope and scale of the work has been determined by the competition brief, though in some aspects the thesis deviates from the brief and takes certain freedoms to comment on the brief itself, for example a building with larger floor area is proposed, as well as a daylight lit exhibition floor which is not permitted in the competition brief.



Photograph of the museums front arcade shot during autumn 2022







Prerequisites

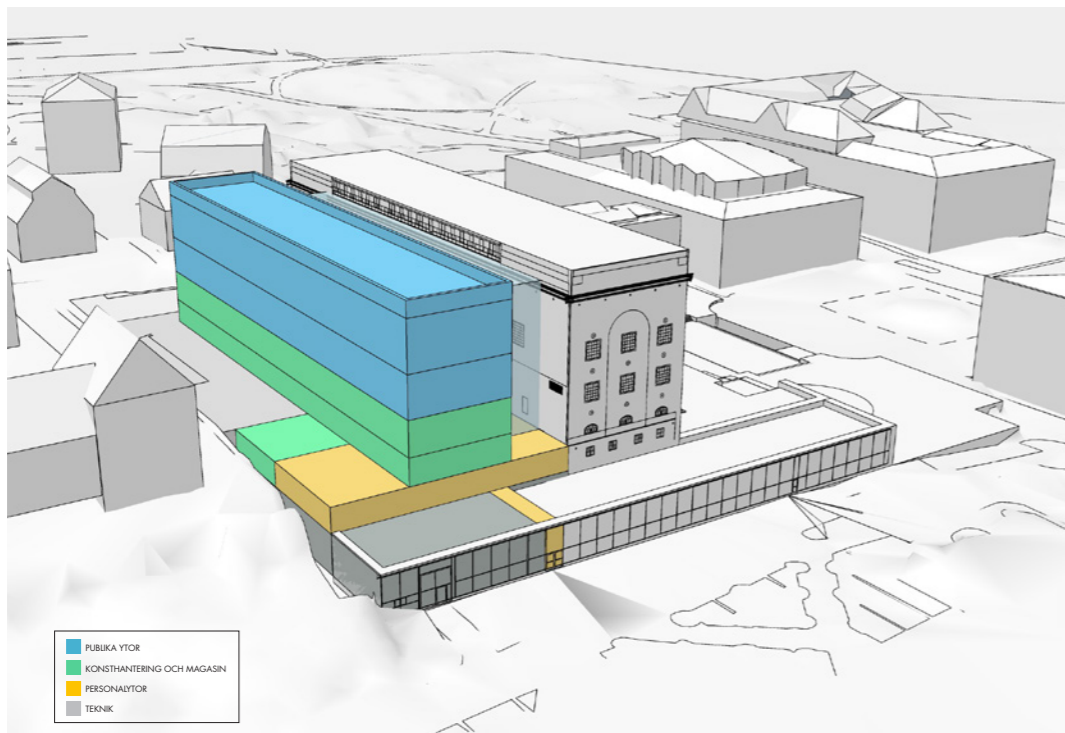
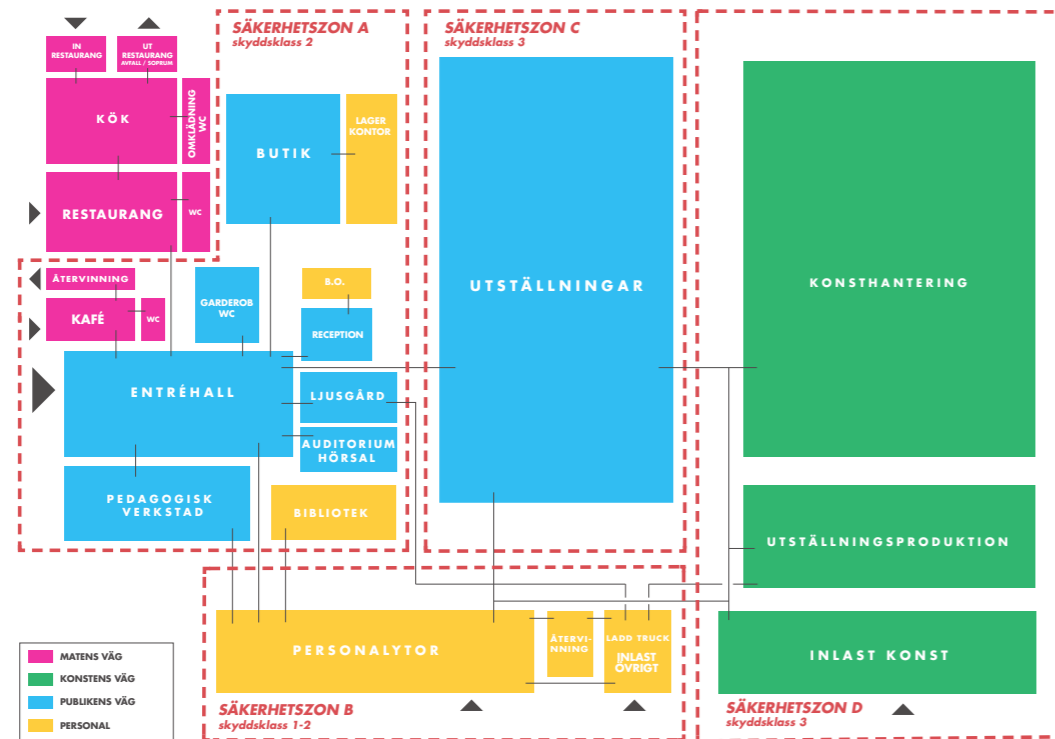


Figure 2. Higab. (2021). Göteborgs Konstmuseum Förstudie avseende om- och tillbyggnad av Göteborgs Konstmuseum

Gothenburg Museum of Art is set to be extended and remodelled. An architectural competition for the design of the museum is currently being held. This thesis is intended to function as a reflection around the competition and perhaps tackle questions on a broader scope than what the restraints of the actual competition allows.

The reasons given for the extension in the competition brief Higab (2023) are as follows:

*"to create space for unique art experiences in the present and future. The goal is to provide better conditions for the art and purpose-built premises for the activities, with more space for the public, which will provide better opportunities to present exhibitions with high demands on climate and security, actively manage the unique art collection, and meet future museum visitors"*

The competition brief Higab (2023) points out that the design of the new building must address several challenges, including internal connections and different flows. The building needs to be closed due to the sensitivity of the art to light and climate, but it should also allow for light to enter spaces between exhibition halls for educational purposes. The connection between the entrance and the extension is important for clear navigation through the museum, and the public flow within the existing building needs to be clarified. Staff offices should be located in the extension to facilitate collaboration, and the art handling areas require functional spaces with adequate height, climate control, and logistics for a smooth flow of art.

In the competition brief certain aspects are listed as requirements to consider and other aspects are listed as locked requirements. The design proposal in this thesis takes these into considerations though it deviates even from the locked ones in some instances. For example it is listed as a locked requirement that there can be no daylight in the exhibition spaces. This organises most of the floors in the design proposal though the upper floor is proposed as completely daylight to function as a floor for contemporary art and improve the overall architectural experience of the building. An other aspect in which the proposal deviates from the requirements is that it "touches" the existing building more than what the pre-study recommends. The reason for this is to honour the original ideas behind how the building was intended to be extended in the original Detaljplan, and to present a more living approach to our cultural heritage as something that we can respectfully talk to and continue to develop instead of either seeing it as a bygone artefact that can not be touched at all or something deemed to have no value to be demolished.

On the following pages the requirements from the brief are listed where the locked ones are highlighted in blue.



## Conditions to consider from the brief

" • The current main entrance, located in the wall facing Götaplatsen, will continue to be the only visitor entrance to the art museum. Locked requirement.

- A new staff entrance will need to be located in the existing Stenahallen, facing Fågelsången.

- New loading areas for goods transport and art will be located in the new extension towards Bengt Lidnersgatan. Locked requirement.

- Etagera are assumed to need to be demolished.

- Technical rooms are assumed to be located facing Fågelsången.

- Stenahallen has a preservation requirement and will continue to be part of the museum. Locked requirement.

- The extension needs to allow for the placement of an atrium facing the existing building. The planned atrium has a dual function; to contribute to creating a respectful distance to the existing building while also stabilizing the climate in the existing building.

- It should be possible to move between public floors in the existing building and the extension.

- Natural light should not occur in exhibition halls. However, natural light is welcome between the halls and in relation to the public flow. Locked requirement.

- Some workspaces for staff require natural light while others must be able to be completely darkened. See Appendix 1; the Facility Program.

- It is possible for the competitors to propose other solutions (than rock excavation) for the connection between the existing building and the extension. However, the solution should also meet the requirements and needs formulated regarding accessibility, good flows, etc. See further Chapter 13; Other conditions for the project.

- Physical interventions in the art museum should be minimized.

- Physical interventions should be avoided in the most sensitive cultural-historical parts of the art museum, such as the Fürstenberg Gallery. See image on page 34.

- The extension should be placed and designed in a way that it is subordinate to the art museum.

- The extension's impact on Dicksonsgatan is a central design issue in terms of its impact on the national interest for cultural heritage.

- The extension should not be perceived as too dominant in the meeting and transition between the art museum and Lorensberg Villastad, (which was exemplified in the pre-study by a recess of the extension from the western gable of the art museum).

- The green area south of the art museum needs to continue to function as a link between the Villastad and the art museum. The varying topography and greenery are characteristic of the city plan.

- The extension needs to be placed in such a way that the original building's form, in its entirety, remains readable.

- Götaplatsen should be experienced as intact, without changes that affect the original ideas regarding urban planning and architectural design.

- See also Annex 5; Declaration of building monument status.

- Show how the addition relates to the meeting point between Götaplatsen / Gothenburg Art Museum and Lorensberg villastad, environments that are included in the national interest in cultural heritage preservation and have a clear relationship to each other, with their distinct but interconnected characters for their time.

- Show how the proposal adapts to the site's terrain and thus continues to mark the transition between Götaplatsen's public urban space and the terrain-adapted Lorensberg villastad, with an intimate and more private character.

- Show how the addition and the existing building's south side create a frame for Lorensberg villastad and the background on Dicksonsgatan.

- Show how Gothenburg Art Museum and its future addition, which, based on its use, is a closed building, can best interact with the surrounding urban spaces and paths, physically and visually.

- Show possibilities to increase the flow of people in the area by creating new connections and links, such as between Lorensberg villastad and Fågelsången.

- Show how the green environment could be developed around the museum, focusing on recreation and stormwater management in the museum's immediate vicinity.

- Show how the proposal compensates for any lost natural values in the form of greenery on the site, for example with planting beds, green roofs to compensate for loss of biodiversity.

- Show how the proposal is designed in a way that contributes to achieving goals in the environmental and climate program, see Annex 11. For example, through ecosystem services (green roofs) or for energy production (solar panels)."

Note. requirements from the brief translated by the Ai too chat gpt, where needed corrected by the author





## Museum-extension location

The museum is intended to be extended south of the current building, between its backside and Lorensbergs Villastad and the extension is planned to be as large as the current museum doubling its floor-area.

## Götaplatsen

Gothenburg museum of art is situated as the visual backdrop at Götaplatsen and ends Kungssportsavenyn. Götaplatsen is a strong symbol for Gothenburg with Poseidon in its centre. The place is being framed by some of the most prominent cultural institutions in Gothenburg. Many of these buildings have been designed with high architectural quality. They constitute a coherent visual expression yet are subtly and in some respects distinctly different in their articulation of form.

## Adjacent urban redevelopment

Several city redevelopment projects are taking place in the adjacent area, which will effect the situation of the art museum. The site also has a fascinating history as the entrance to the Gothenburg exhibition of 1923, most of which has long been demolished. There has also been numerous ideas sparking debate during the years of how to deal with Götaplatsen and extend the museum.



Relating to historical layers - where does the value lie?

A reflection

The field of cultural heritage is a diverse area of study that often involves conflicting perspectives. Many theories claim to promote authenticity and accuracy, but they may differ in their definitions of what constitutes a truthful intervention. Two of the most prominent figures in this field are John Ruskin and Violet Le Duc. Ruskin advocated for preservation, which means leaving the building as it is and maintaining its original form, adopting a "hands-off" approach. In contrast, Le Duc advocated for restoration, which involves modifying the object to restore it to its original or even ideal state. Contemporary approaches have shifted towards the communicative turn, which emphasizes the subject's viewpoint rather than the object.

Since the onset of this work I've pondered the question of how one might deal with the multitude of historical references and layers, both material and immaterial which restoration or addition projects are often faced with. What previous era, idea or built structure should be preserved, what should be modified? Does the value lie in the bricks or the intentions behind them?

I started to explore this in an intuitive perhaps rather than reasoned manner inspired by Flores i Prat and their work at Sala Becket where no specific idea or era was given priority beforehand. The process started with research on all these layers: on the building how it exists today and the alterations its been through, on the building as it was built in the first place, on the building as it was intended to be built, on the alternative ideas that never came to be, on the structures that are now gone, and on the many ideas that have been voiced of how it ought to be in the future.

I came up with no one answer other than recognising that it is a complex and multifaceted task that requires a careful consideration of each given site and its specificities.

Yet from these explorations of the different layers and previous ideas I took away a design task which became how both qualities from the original ideas behind the building (from ARES winning competition entry in 1918) as well as later proposals (in particular professor Lars Ågrens extension proposal) could be combined into a coherent new design proposal, which also meets and adapts to the buildings current state and present-day requirements of the museum institution.





## The postmodern dilemma - in what style should we build?

### A reflection

The site for the museum extension presents a sensitive situation. It is surrounded by buildings of high architectural value. Recently a new classical building was erected close to the museum which has been at the centre of an ongoing debate around architectural styles.

This question of what style we should build in and what we might call the postmodern dilemma (where and how do we look for inspiration with no grand or unifying narrative to follow) is something I've been grappling with for most of my architectural education. The question is often posed as one of either building in a "historical" or "contemporary" style but for me the question is more how we choose at all with so much to choose from today.

At the onset of this project I used Ai to generate hundreds of possible extensions all just a click of the button away. While doing this I thought of the song "Friheten" by Olle Ljungström where he sings (translated from Swedish):

*"I possess all that my eyes can see  
Never beg, for all belongs to me  
But the choice, my prison cell  
What is freedom, can you tell?  
What is freedom, can you tell?"*

I can feel overwhelmed longing for someone else just to make the decisions. Sometimes I feel like a child standing in front of a candy shelf just wanting to pick everything at once. I've tried exploring how we pick, trying to balance perhaps the impulsive gaze of a child with a more academic afterthought.

For the design of my project I have strived for an architecture that looks back for inspiration but is not afraid either to take advantage of the contemporary, as the title suggests "between imagining and remembering". A sort of "both and" architecture rather than "either or" as Venturi talks about.



Possible pavilion buildings generated by the Ai DALLE 2





Figure 3. Göteborgs Rådhus Fasad från Gustav Adolfs torg

### Göteborgs Rådhus, Gunnar Asplund

#### - Building reference additions

The City Hall was redesigned and extended by Gunnar Asplund in 1937 for the Gothenburg district court. The extension received great attention because it had a modern design language yet connected to the older part of the City Hall in a balanced way.

### Liljevalchs vs Malmö Konsthall

#### - Building reference architectural composition

According to Askegren (2021) these two buildings can be seen as representing two different approaches to formal composition. Both have a similar roof (which Wingårdh surely must have borrowed from Anshelm). In Wingårdh's building the roof deals with many things at once which presents great technical difficulty. It should be light for the interior, a structural element as well as the major visual exterior effect all at once. It is a sort of unnecessary extravagant visual affect. In Anshelm's the building elements deal with their separate functions, this makes the building much easier to construct and less prone to leakage and such. It also gives it a greater depth of experiences.

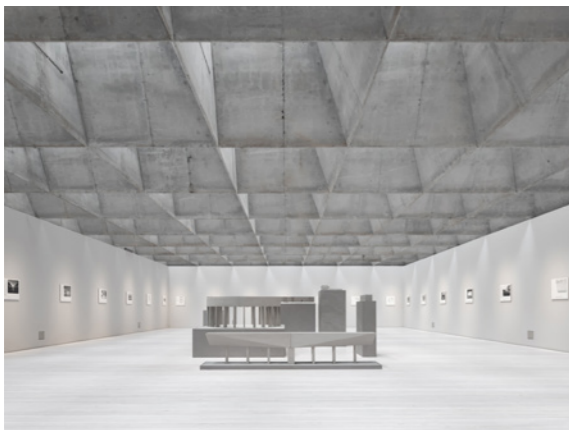


Figure 4. Extension to Liljevalchs konsthall



Figure 5. Malmö konsthall

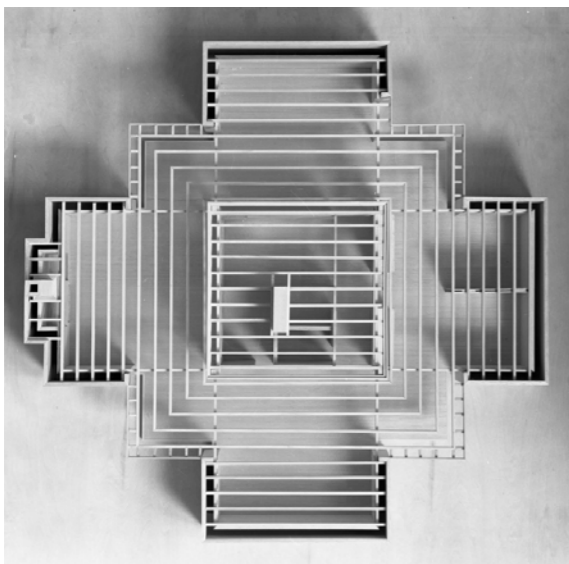


Figure 6. The Norrköping House by Sverre Fehn

### The Norrköping House by Sverre Fehn

#### - Building reference adapting historical precedence

Designed by Norwegian architect Sverre Fehn in 1963-64, the Norrköping House is a "Palladian" villa located in Sweden. The 150 m<sup>2</sup> house was originally created as a model architecture for an ideal family of four and designed for the NU 64 exhibition. Not intended specifically for its building site in Norrköping, the house was conceived to be an autonomous architecture, responding only to its own internal rules. (Fabrizi, 2016). It serves as a reference for me on how a historical precedent can be interpreted in terms of both program and materials/structure.



Photograph of Götaplatsen shot during autumn 2022. Authors own image







## Götaplatsen

### The present site and context



Gothenburg museum of art is situated as as the visual backdrop at Götaplatsen and ends Kungssportsavenyn. Götaplatsen is a strong symbol for Gothenburg with Poseidon in its centre. The place is being framed by some of the most prominent cultural institutions in Gothenburg. Many of these buildings have been designed with high architectural quality. They constitute a coherent visual expression yet are subtly and in some respects distinctly different in their articulation of form.

The museum is intended to be extended south of the current building, between its backside and Lorensbergs Villastad and the extension is planned to be as large as the current museum dubbeling its floor-area. (Higab 2023)

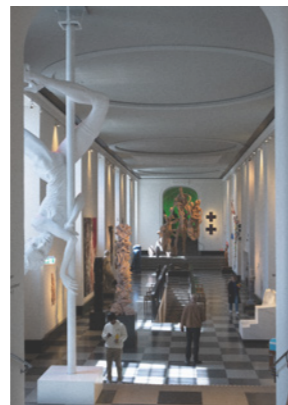


Several city redevelopment projects are taking place in the adjacent area, which will effect the situation of the art museum. The site also has a fascinating history as the entrance to the Gothenburg exhibition of 1923 most of which has long been demolished. There's also been numerous ideas sparking debate during the years of how to deal with Götaplatsen and extend the museum.



Photograph of buildings around Götaplatsen shot during autumn 2022. Authors own images





## The museum

### The present site and context

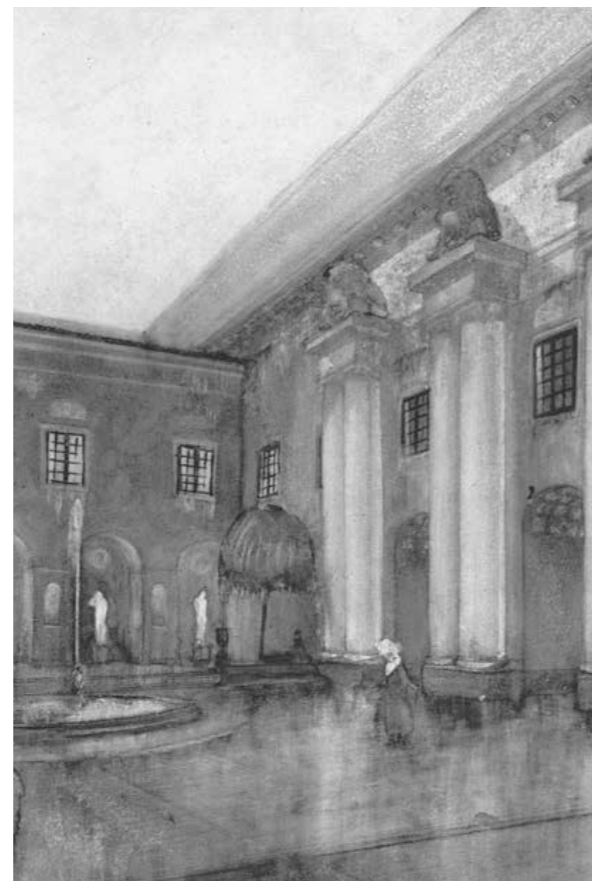
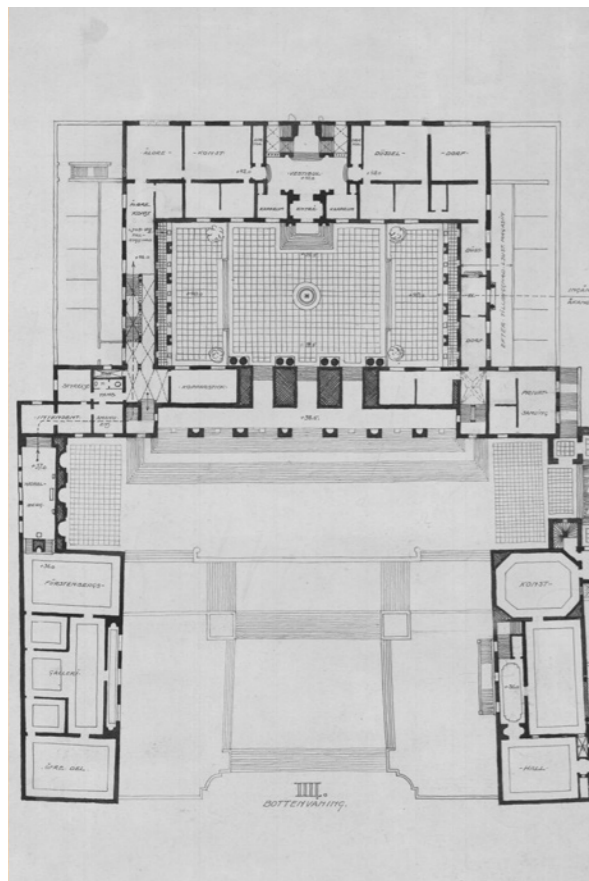
The existing museum building consists of seven floors and constitutes a monumental conclusion to Kungssportsavenyn. It is bordered by Götaplatsen to the north, Bengt Lidnersgatan to the west, parking areas and greenery to the south, and the pedestrian walkway Fågelsången to the east.

Construction of the building took place between 1919 and 1923, following an architectural competition. The final design was created by Sigfrid Ericson and Arvid Bjerke, and the building was used as an exhibition space during the jubilee exhibition of 1923, alongside the Gothenburg Art Hall and several other temporary exhibition buildings. Additional terraces and stairs were built at this time. The development of Götaplatsen continued gradually, with the Gothenburg City Theater and Gothenburg Concert Hall being added in the mid-1930s. (Higab 2023)

The building's construction features the iconic yellow brick that is typical for Gothenburg. Its exterior and interior both display a restrained classicism, with carefully chosen materials and well-proportioned designs consistent throughout. The building design was inspired by Domkyrkan here in Gothenburg and the architects wanted to combine the monumental and local (Hagelqvist et al 2015). Another source of inspiration was the round arches of Roman utility buildings, as well as the triumphal arches in Paris.

Photographs of the museum shot during autumn 2022. Authors own images





## The competition 1917-1918

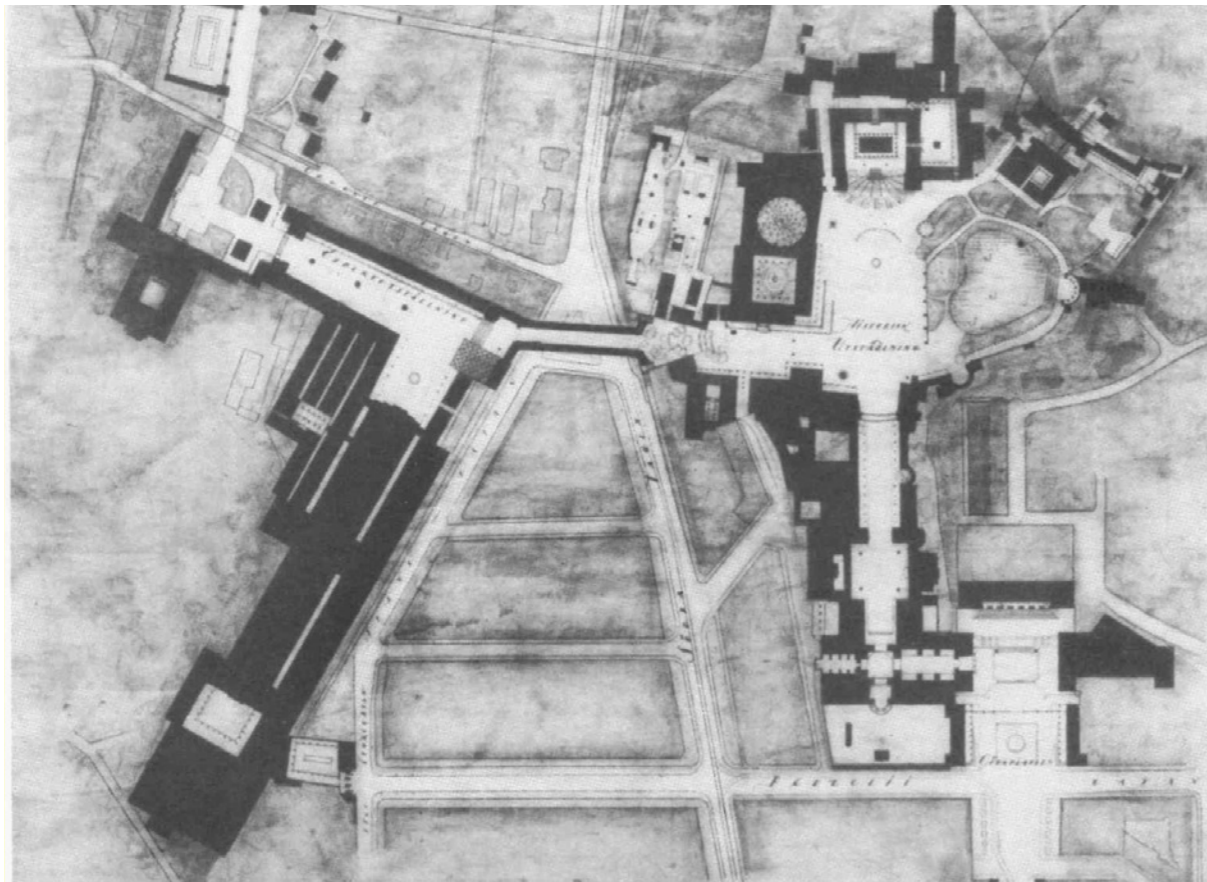
### The initial intended state

The task of constructing the museum was assigned through an architectural competition that attracted many of the most renowned architects of that era. According to *Hagelqvist et al (2015)* a goal for the competition was that the site in accordance with earlier plans were given a monumental end to Kungsporsavenyn. With the first competition round the overall principals for Götaplatsen were established, and the placement and design of the individual buildings. It was said that the buildings needed to both form a "firm fond" as well as to let in as much light as possible to the site. Neither the art museum or the placement of the art-museum was something mandatory for the competition though. After a re-competition between ARES (Arvid Bjerke, Sigfried Ericsson, Ernst Torulf, R. O. Swenson) and Ragnar Hjort and Ture Rydberg was ARES given the commission. What they proposed consisted of the actual main building in three floors, located far inside the property towards Skyttegatan, and a screen building. These were connected by two lower wings, which would also contain museum halls. The screen building was marked by a monumental arcade that opened with three arches towards the enclosed courtyard and the main building's column-adorned entrance facade. (*Hagelqvist et al 2015*)



Figure 7. ARES winning competition entry





## The Jubilee exhibition of 1923

### The demolished

The Jubilee Exhibition in Gothenburg in 1923, was held in celebration of the city's 300th anniversary. The exhibition was inaugurated on May 8, 1923, by King Gustaf V and was extended until October 15, with 4.2 million visitors. The exhibition led to the founding of several well-known institutions in Gothenburg, including the Gothenburg Art Museum, the Gothenburg Botanical Garden, Liseberg amusement park, and the Swedish Exhibition and Congress Centre. (Wikipedia 2023)

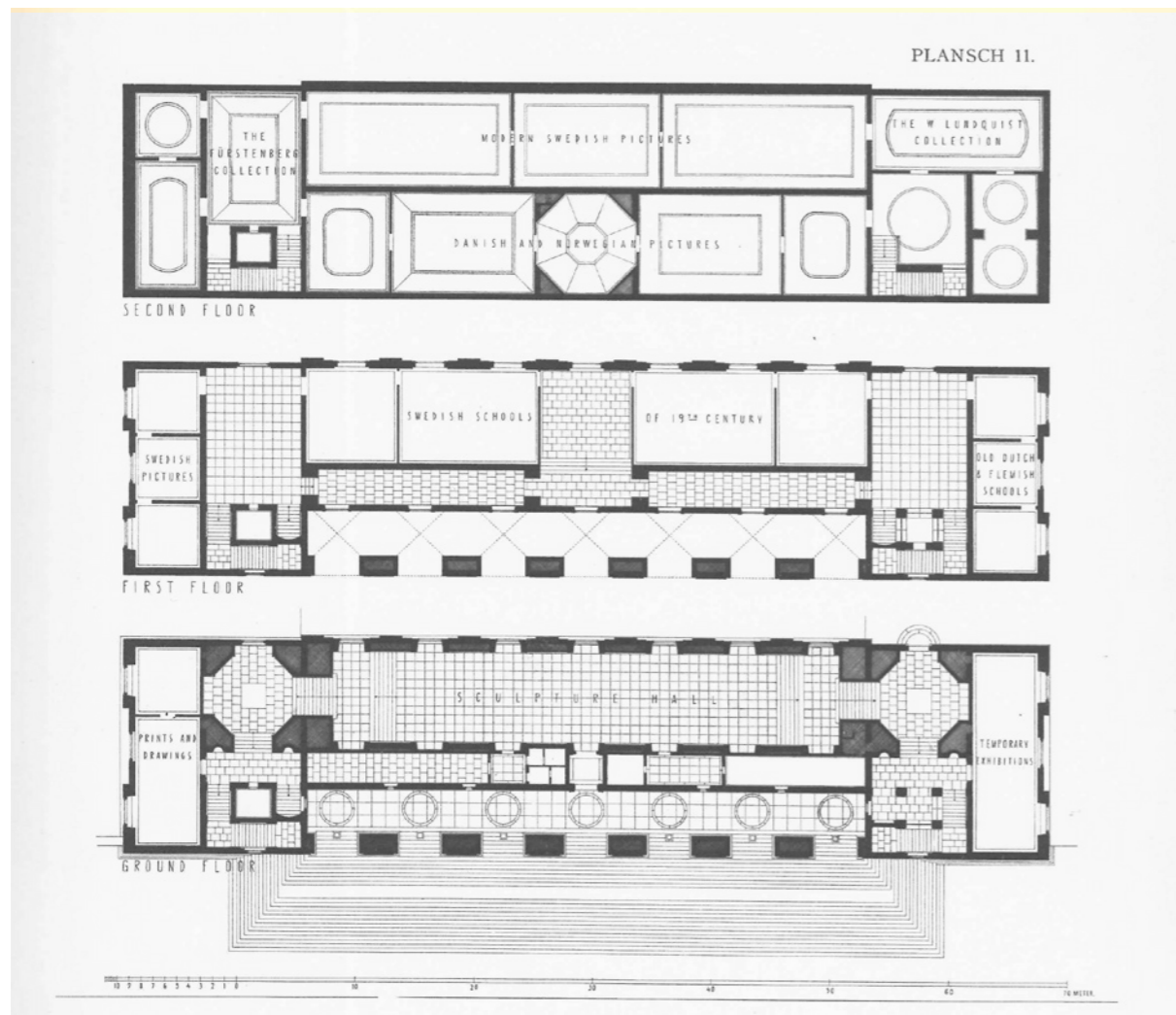
The style of the buildings and the exhibition area was mainly classical, inspired by Greek and Roman architecture, with elements of Empire and clear Eastern, mainly Chinese, influences. (Wikipedia 2023)

By placing the entrance for the Jubilee exhibition at Götaplatsen a solution for the design of the site could be forced, the road to the entrance and Jubilee exhibition could be given a suitable framing and at the same time contribute with a series of permanent buildings which could give these new areas a fitting atmosphere. (Hagelqvist et al 2015)



Figure 8. The Jubilee exhibition of 1923





## Original drawings

### The originally intended state

Even when Gothenburg Museum of Art was just completed it was too small for the collection it was built for. It was erected, to make room for the art-department at Gothenburg museum in Ostindiska huset (the present Gothenburg city museum). The building was made smaller than intended, two wings had to be cut because of cost reasons. The museum was designed to showcase a much smaller collection than it currently holds, with each part of the collection having its own designated space, but the growing collection soon made the lack of exhibition as well as storage spaces apparent. The floor plan is mostly intact today though some rooms now house personnel instead of art. The original skylights are now closed off and replaced with artificial lighting. (Hagelqvist et al, 2015)

Note. When I started sketching I came to the realization that despite the building appearing flawlessly harmonious and ordered when experienced, there is no discernible grid or system to the plan. For instance, the arches on the south and north facades may appear to follow the same system, but are actually spaced differently. Additionally, the windows on the east and west facade are situated at slightly varying heights.

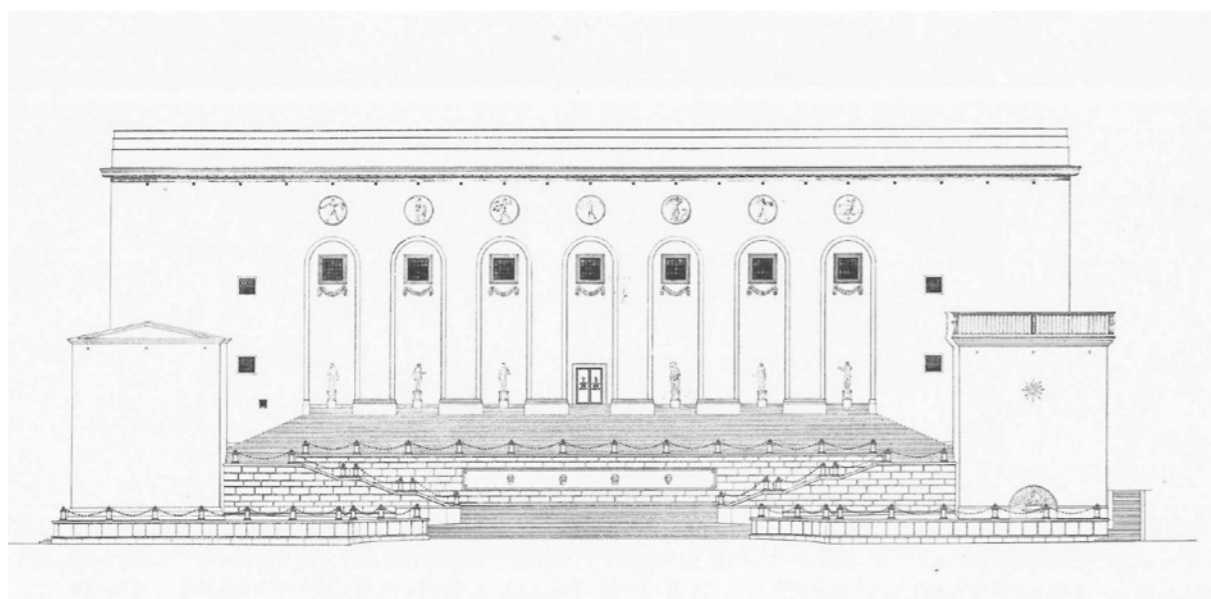


Figure 9. Original drawings of the museum

Source of information, Skiascope 7 published by Gothenburg museum of art



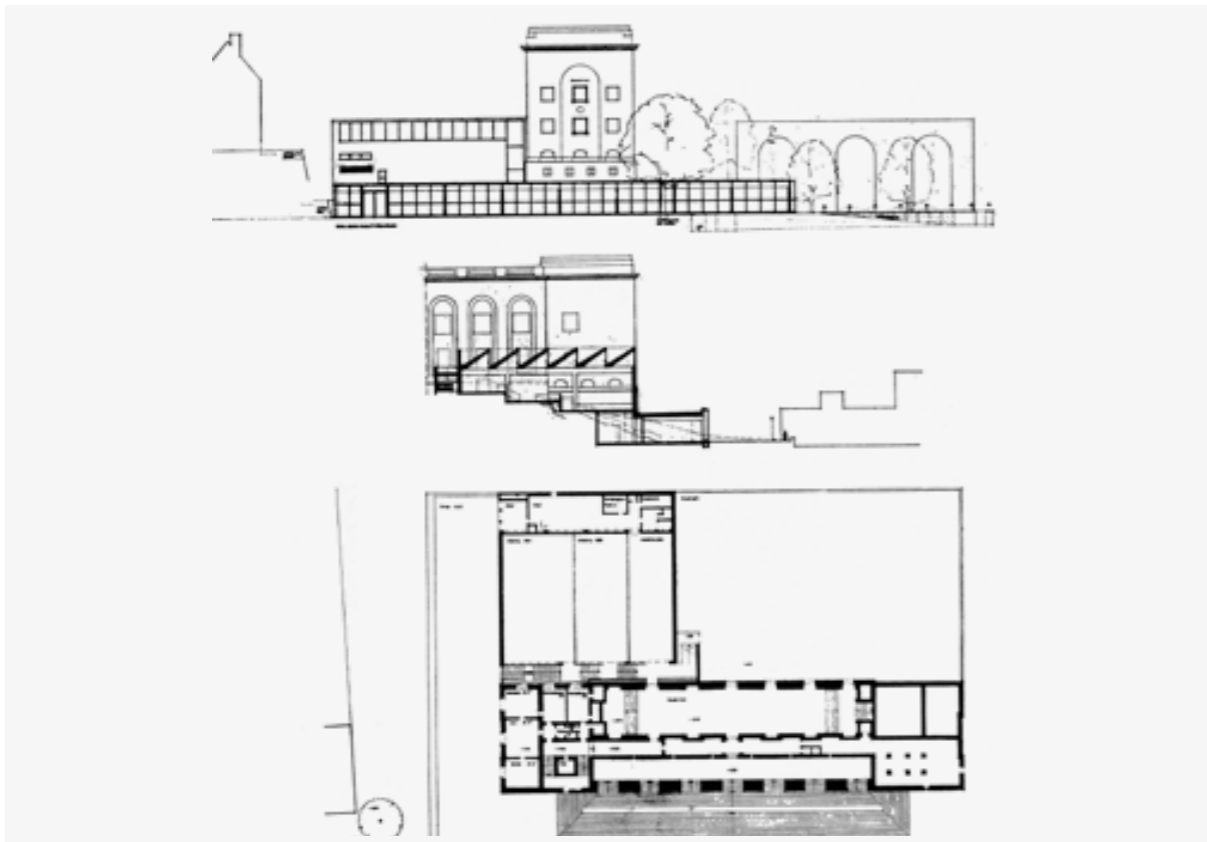


Figure 10. Extension from 1968 designed by Rune Falk



Figure 11. Extension from 1968 designed by Rune Falk

## Alterations during the years

### The altered state

Since the 1950s onwards the museum's entrance was criticized for being hard to access due to its many stairs and terraces, this shows a shift in the museum's function from being a bourgeois educational institution with art at the center to a popular education institution with the public at the center. (Hagelqvist et al 2015)

Due to cuts in the plans the museum was since the start undersized, something which was in part remedied by the extension by Rune Falk from M White Arkitektkontor in the 1960s. This factory inspired extension also meant to bring down the entrance from the monumental arcade, which could only be reached through high stairs, to street level and thus make the museum more inviting and democratic. This new entrance though meant a broken symmetry, which was in part restored by the new entrance in 1996, designed by Erseus, Frenning Arkitektkontor together with Cullberg Arkitektkontor. This extension as well as the original museum and the extension from 1968, in different ways express varying views on art and the role of the museum institution in the society at large. (Hagelqvist et al, 2015)

The renovations and expansions of the Gothenburg Museum of Art indicate the priorities that have been made within the organization and articulate a shift from art to the public. Both the expansion from 1968 and the entrance renovation in 1996 have been carried out with the visitor's interests in mind. (Hagelqvist et al 2015))

*Note. When going through professor Lars Ågrens material at the regional archive which he gathered for his extension proposal I found a letter exchange between him and the then museum director which seem to indicate that the actual reason for the placement of the 1968 extension was not an architectural one instead they simply wanted to "sneak" it in there to avoid a so called "Götaplatsen debate" and have the extension built as soon as possible.*



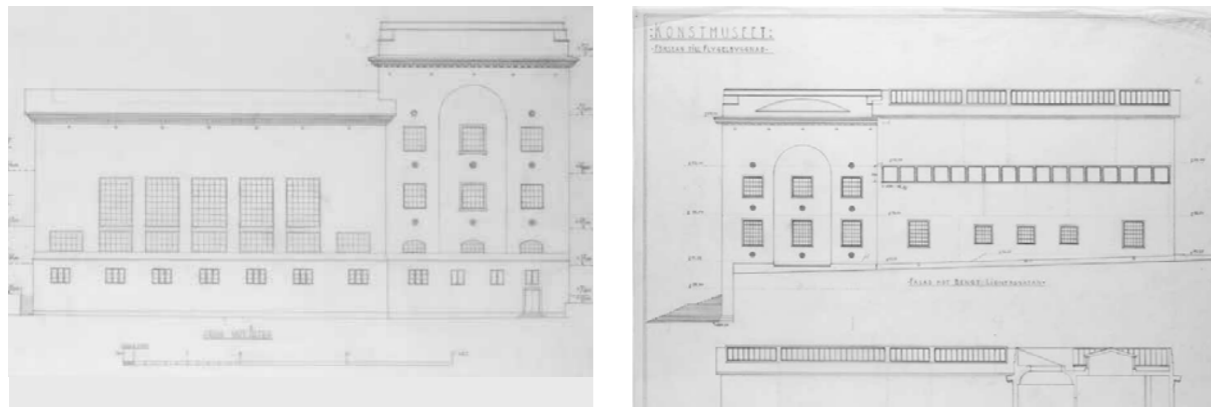
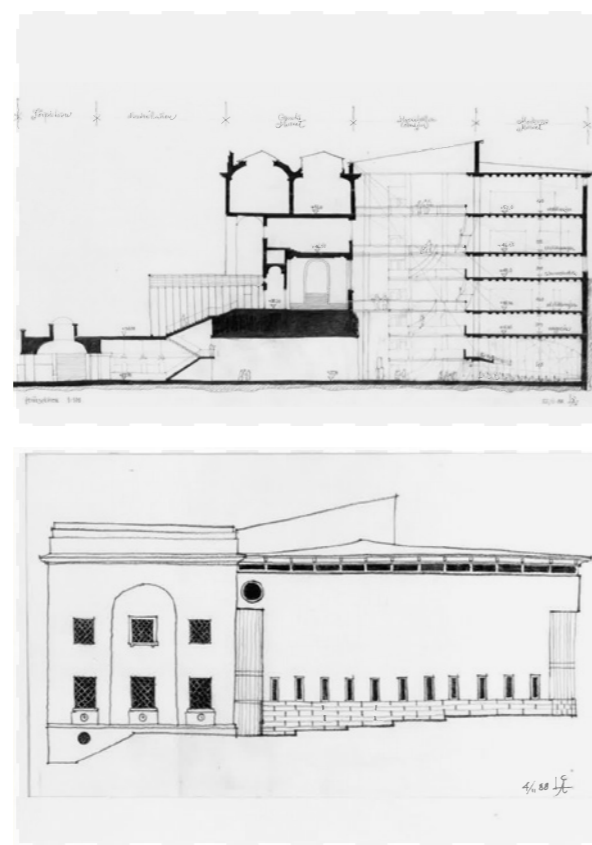


Figure 12. Extension ideas by Sigfried Ericsson 1938-1944



Figure 13. professor Lars Ågrens extension proposal



## Proposals and debate during the years

### The proposed states

The clearest expression of the shortcomings of the museums facilities, as well as the view on the museums function and relationship to the public and the city are the many remodelling and additions which has been discussed and built during the years. Not least the different placements of the entrance visualises the shift from a bourgeoisie temple for learning to a more audience oriented art museum. Ever since the museum was built, many proposals for wings have been presented, both ordered by the museum as well as made as debate posts. The proposals have had primarily the ambition to extend the exhibition spaces as well as improving the entrance situation. (Hagelqvist et al 2015)



### Visionären som vill flytta Poseidon och "magnetisera" Konstmuseet

*Artikel 11/1-89*



**Ågren vill föra ner museets entré till ett lägre plan och bygga till för modern konst.**

**Svar kritiker**  
Att vara kritiker mening är därför och grannliga upp kan förstå att de tid för uppgiften. Det kan vara svårt gagera sig. Att de re frustrerande att släppa ifrån sig

**En museum ska inte vara avdriftslöst, säger Lars Ågren. Människor ska inte känna det som ett märkvärdigt företag att ta del av samlingarna.** Foto: ERIK YNGVESSON.



De ger ingen känsla av

### Återställ ursprungliga Götaplatsen

Frågan om utvidgning av Konstmuseet är kanske av ekonomiska skäl inte så dagsaktuell. Ur konstmuseets synpunkt är den däremot högst angelägen.

Professor Lars Ågren har med ett idéförslag kopplat samman museets lokalbehov med allmänhetens behov av en ung, mera inbjudande och handikappvänlig entré.

Det vore bra, om museets byggnadsfråga fördes upp på dagordningen.

Det är bra att debatten om denna fråga kommit igång på ett tidigt stadium, innan läsningen av opinionen har hunnit ske.

Lars Ågrens förslag har alltså debatterats - den debatten skall jag inte lägga mig i.

I stället skall jag redovisa några egna idéer, som jag om fram till, när jag hade nedläggning av fundering. Götaplatsens utformning och funktion, i samband med diskussionerna om Musikhögskolans lokaliserings (vid nuvarande Kjellbergskolan Vuxengymnasiet). Musikhögskolans tillkomst förändrar enligt min uppfattning borgs kulturliv. Det nuvarande Konstmuseet tas på allvar, men Poseidon bör stå kvar där



En framtida utformning av Götaplatsen enligt Torsten Hansson.

men planerades för Göteborgs stadsställningen 1923.

Den utställningen kom till vid en tidpunkt, då stadsbyggnadskonsten - just som konst - stod på sin kanske högsta nivå någonstans i vår stad.

jag, om man stadsmässigt skall lösa det problem, som uppstår när Musikhögskolan blir färdig, och en trång halvög bildas mellan denna och Konstmuseets moderna avdelning.

Och Konstens Hus skulle stå i förbindelse med Konstmuseet genom en glasad gång, så att sikten österut från musikterrassen förblir öppen.

Det finns säkert inte

torsten hansson  
Arkitekt SAR

Figure 14. Debate articles following professor Lars Ågrens extension proposal

PRÄSTGÅRDSGATAN 68  
S-412 71 GÖTEBORG

den 29 nov 1988

Professor Lars Ågren  
Göteborg

Broder,

tack för inbjudan till verisagen på Din musei-skizz. Jag är mycket intresserad men vi kan inte komma den 30de då vi är i Stockholm.

Anledningen till mitt brev är en passus i Ditt program om att Rune Falk smög tillbyggnaden runt hörnet. Förmodligen fick han uppdraget att bygga just där.

Det hade diskuterats en tillbyggnad framåt mot Götaplatsen av en gammal byggnadskommitte, som inte fick baken ur vagnen och som vi upplöste. I den var Malte Jacobsson ledande. Han var svag för piazzor och ville sluta till Götaplatsen genom framskjutna flyglar på Konstmuseum.

Utan att ta ställning till dessa idéer var jag som ordförande i museerna livråd för att få en ny stadsplaneläggning, en s k Götaplatsdiskussion, som skulle ha försenat tillbygget. Därför bestämde vi oss för att undersöka möjligheterna att bygga i skymundan - något som också skulle ge arkitekten mindre bekymmer för exteriören och större möjligheter att bygga så att säga utifrån museisälarnas funktion. Jag tyckte Falk löste denna uppgift fint.

Jag var endast med om att skaffa fram pengar till bygget genom donatorer och genom att tala med partigrupperna. Ernst Jungen var mera intresserad för att skaffa Etnografiska museets nya lokaler, påverkad av Izikowitz. Det visade sig emellertid att de yngre socialdemokraterna var mera intresserade för Konstmuseet. Jag tror att Konstfrämjandets propaganda för konst härvid spelat en roll för förståelsen. Jag minns att Per Bergman var positiv till Konstmuseitillbyggnaden.

Medan Museerna alltjämt var en stiftelse då dessa initiativ togs blev byggnadskommitten kommunal och i den kunde jag som landshövding knappast sitta.

Med hälsningar

*Handwritten signature: Torsten Hansson*

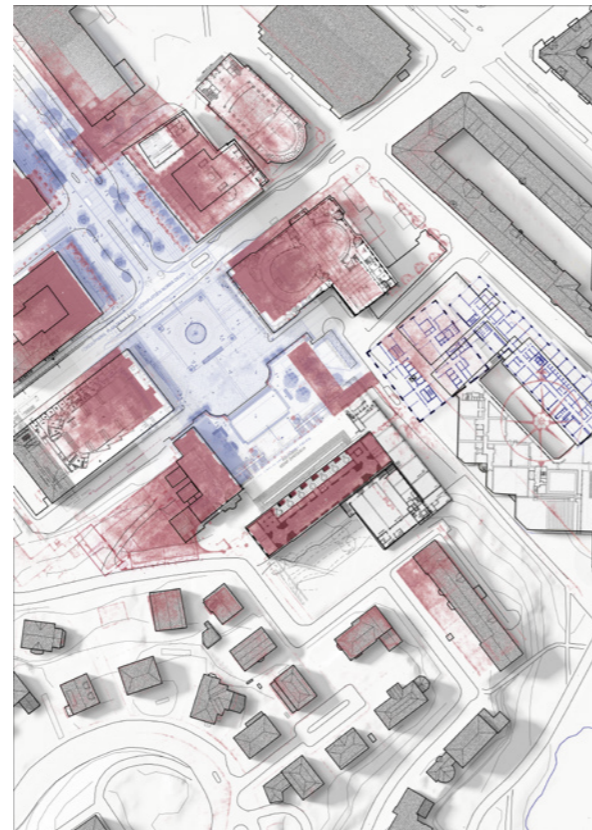


# EXPLORATIONS

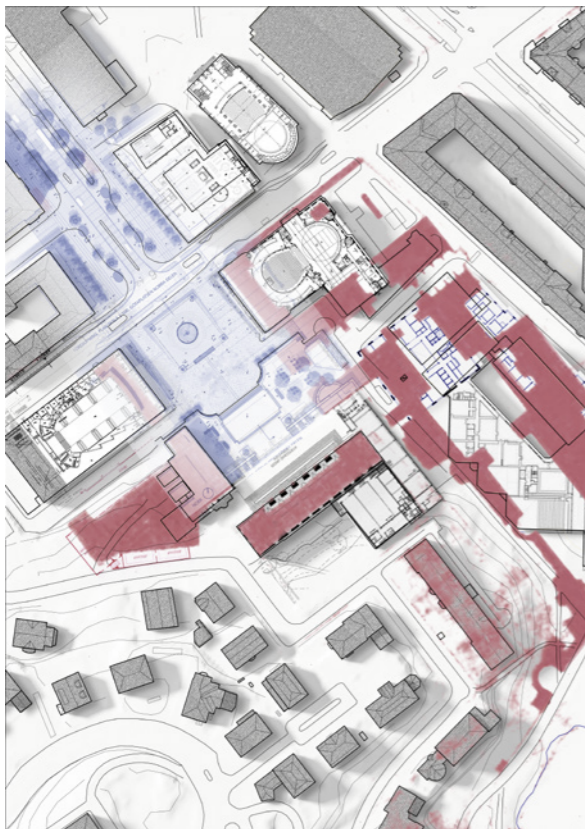
## Urban explorations - overlaying maps



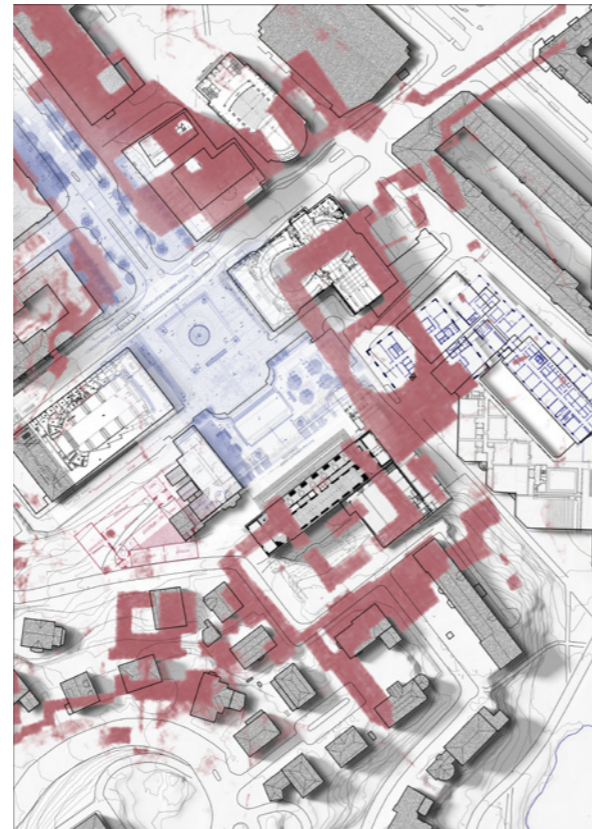
ARES winning competition entry as well as the proposal for the Avenue overlaid on the site



The original plan for Götaplatsen as well as the proposal for the Avenue overlaid on the site



The jubilee exhibition as well as the proposal for the Avenue overlaid on the site



The jubilee exhibition (moved) as well as the proposal for the Avenue overlaid on the site

## Overlaying maps

### urban explorations

At the start of the thesis project urban explorations were carried out by layering maps from different periods on top of each other, then by sketching spatial qualities were extracted. Focus here was to witch period or reference should we look?

The inspiration for this came from two sources. Firstly, the meticulous map of Rome created by archaeologist Rodolfo Lanciani in 1901. This map documents the city's history from ancient times to the end of the 19th century, with the ancient and medieval parts depicted in black, early modern parts in red, and modern parts in blue. (Miller, G, 2017). Secondly, the project Roma Interotta from the 1970s, which connected the visions of ancient Rome with the utopian ideas of that era. Twelve architects imagined the "Eternal City" through a series of exercises, recognizing that sometimes it is necessary to imagine the impossible in order to design the possible. (Iaconantonio, P 2019)





Ai genererad extensions

## Ai generations

### building explorations

I also wanted to explore different options for extending the building at a more detailed scale. In order to do so, I used the AI tool Dalle 2 to generate potential extensions for the building. Dalle 2 is capable of generating images based on text inputs, making it an interesting new tool for generating design ideas.

I was able to produce a wide range of possible extensions for the building with just a click of a button. I experimented with different combinations of keywords to generate extensions that were bold, harmonious, fitting, and more. I also attempted to direct Dalle 2's output by specifying certain features, such as a yellow brick facade or a symmetrical entrance.

Through this process, I was able to generate a diverse range of extensions that could potentially inform the final design proposal, yet in all honesty whilst it was fun while doing all it made me was more confused and I didn't especially like any of the ideas I was able to generate.



# DESIGN









# DESIGN

*Design - Volume*





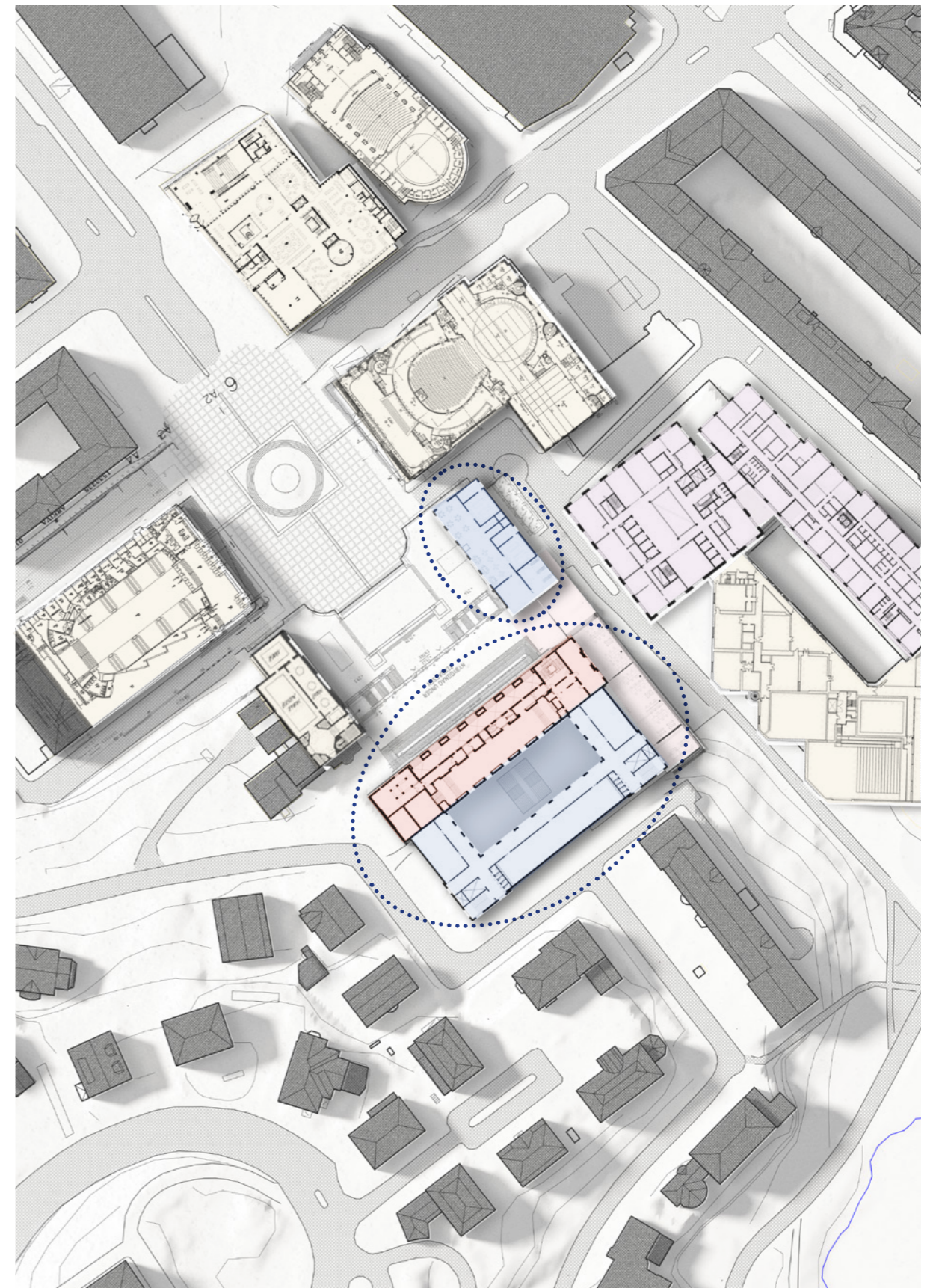
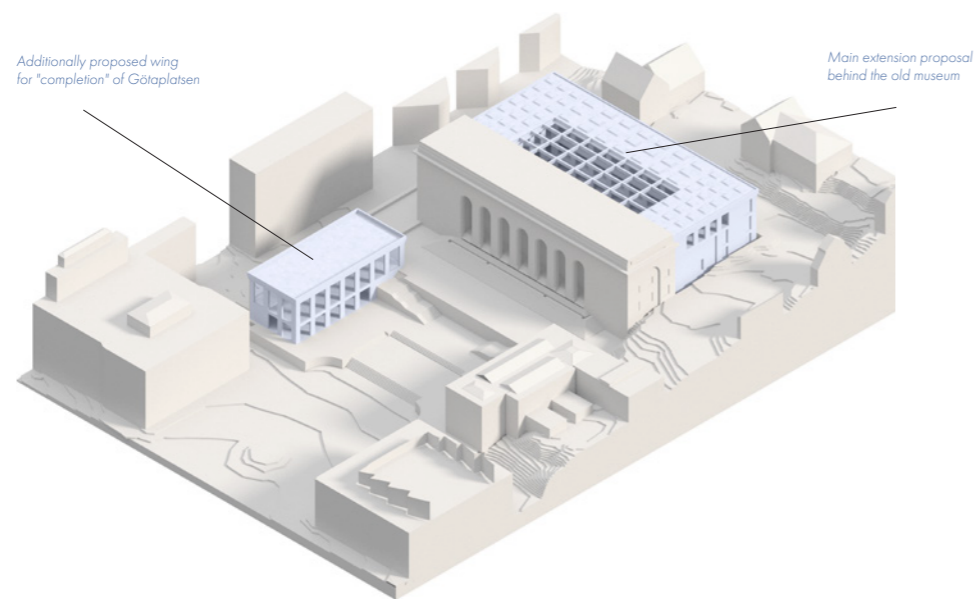
## Site - strategies

The core idea around the site proposal is inspired by ARES competition-winning entry, which proposed a museum designed around a courtyard. The original development plan for the plot for the extension also included the idea of extending the museum with a courtyard. I wanted to honour these original intentions, as the building was "prepared" for them from the start.

I suggest the addition of a wing at the northeast corner of the museum, as it was originally intended, although I have not developed the idea in detail. I believe this will create a better connection to Götaplatsen, something that the museum has been longing for since its inception. In this wing, I propose the inclusion of a restaurant, which currently sits in an awkward position within the museum, as well as a cafe.

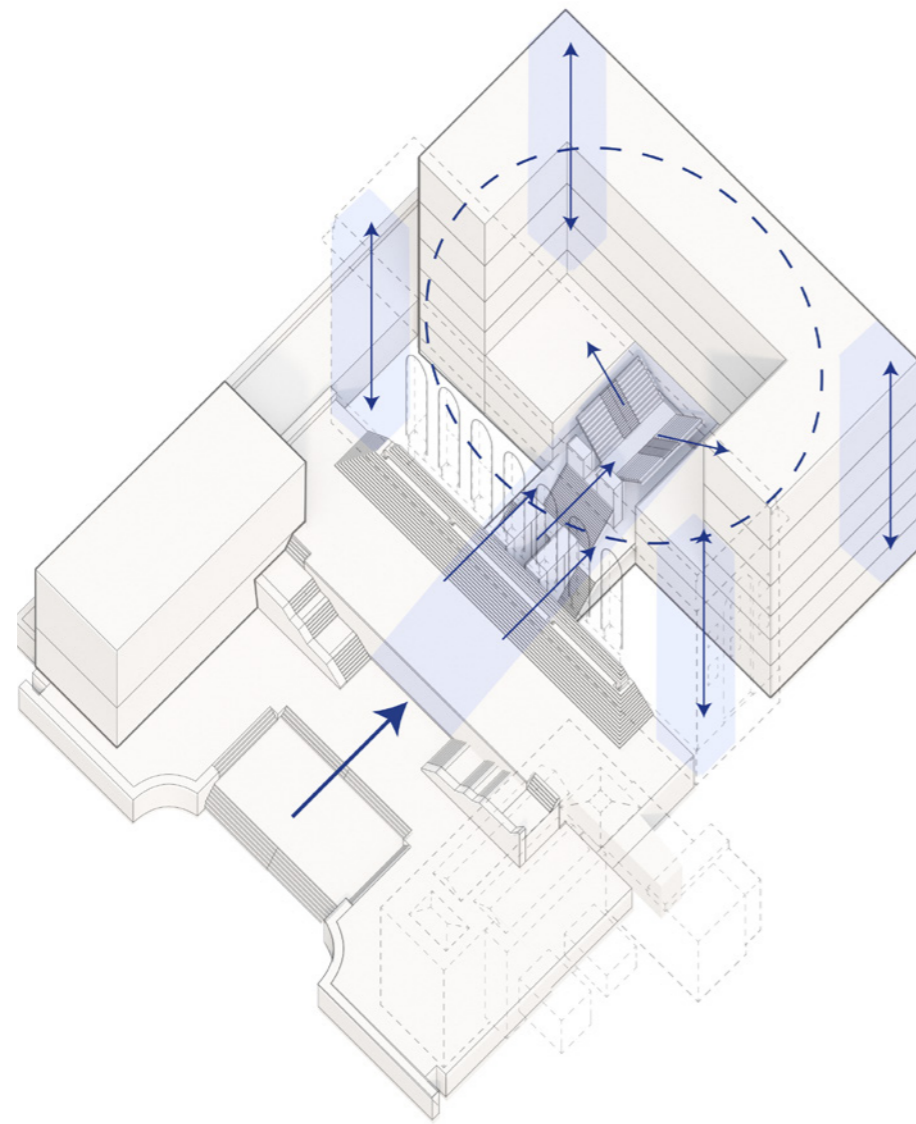
The basic concept here is as Torsten Hansson writes that these structures and ideas came about at a time when the art of city planning - as an art form stood at its highest so why not complete them, though adapted. As he writes "låt Götaplatsen vara plats"

- Extension proposal
- Current museum building
- Adjacent cultural institutions
- Planned adjacent art school



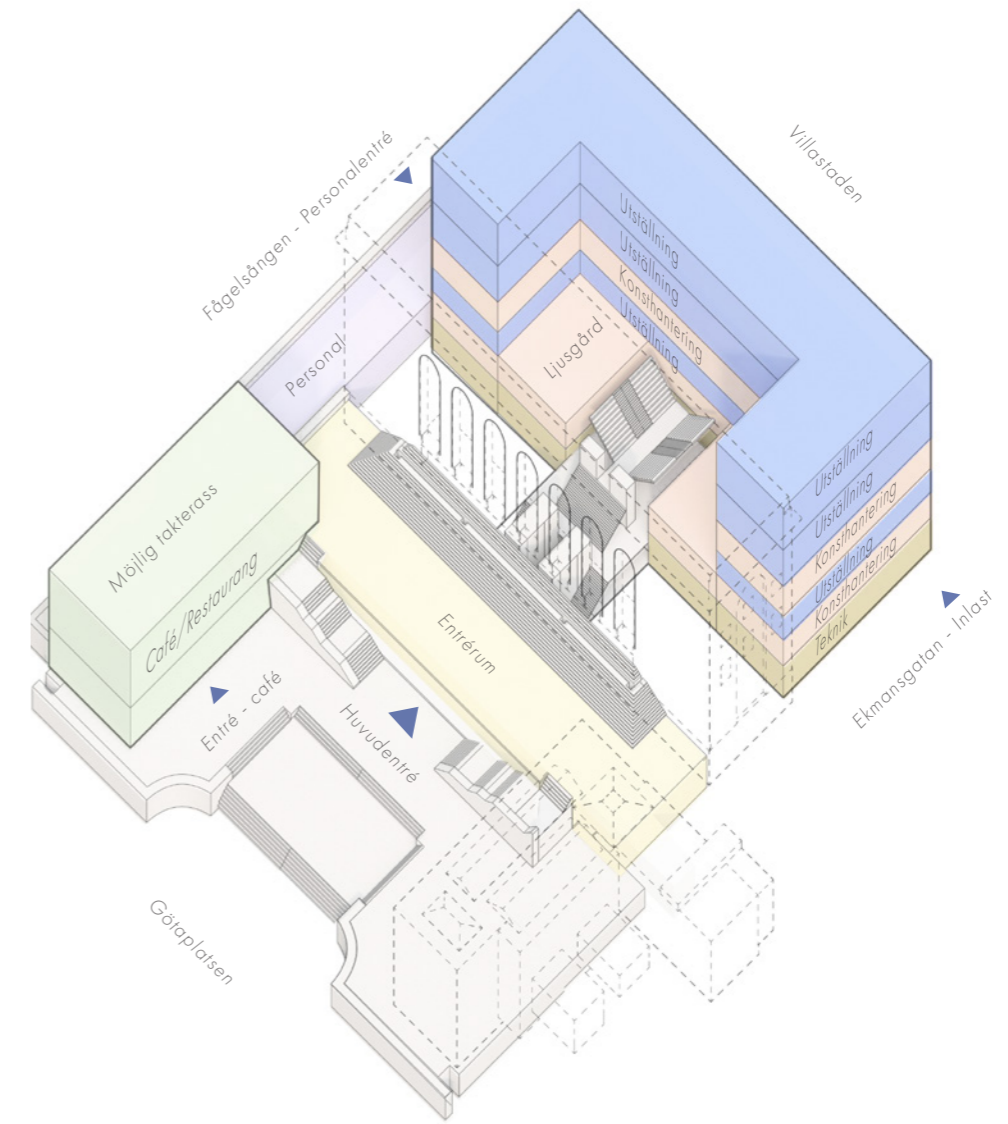
Siteplan 1:2000





### Flows

Starting from the entrance at Götaplatsen, visitors can access the exhibition areas by ascending a sequence of staircases that lead up to a luminous courtyard. The museum's layout revolves around this light-filled space, with vertical passages located in each corner of the structure. Acting as the central organizing space, the light-yard becomes the focal point around which all other functions are centered. The aim is to enhance spatial flow and communication within the building, providing a more transparent and cohesive experience.



### Functions

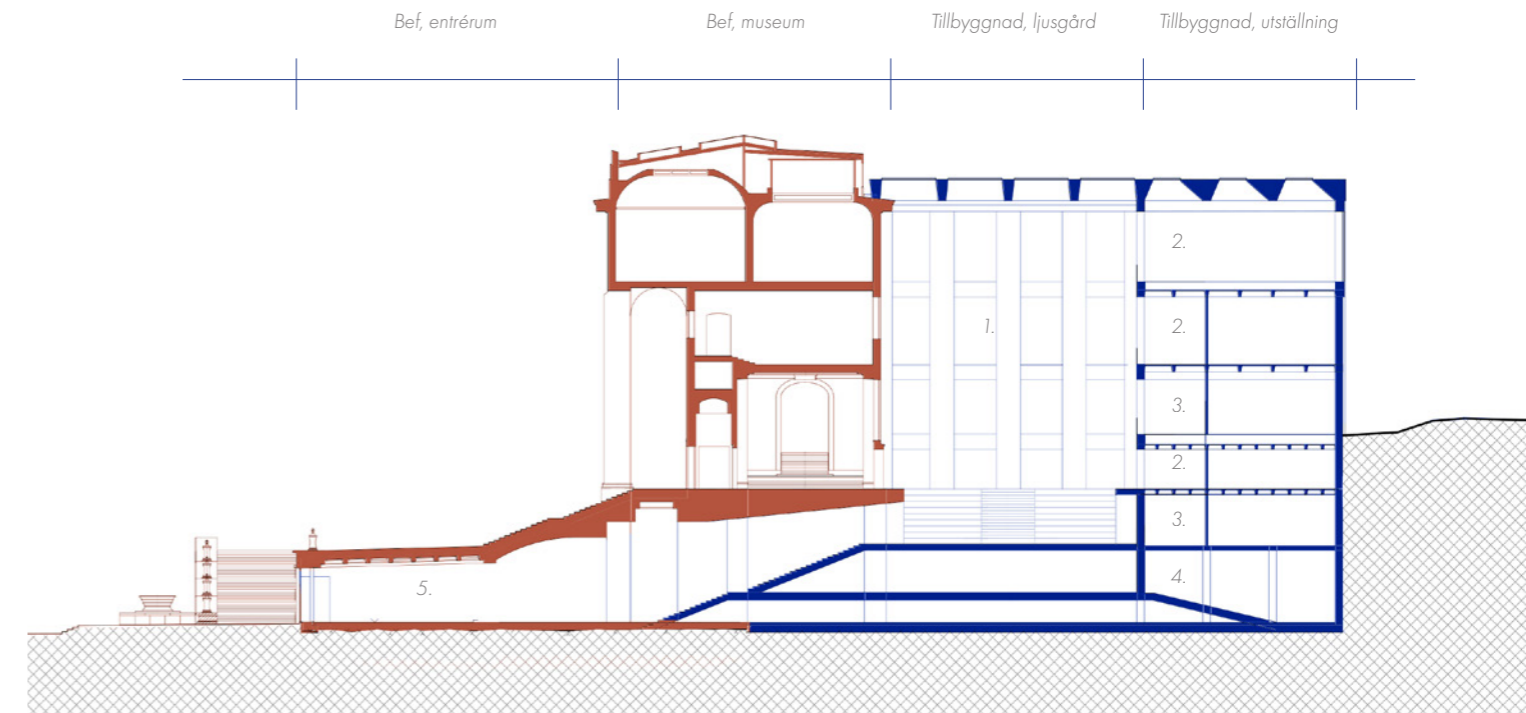
In order to improve the functionality of the institution, the various functional sections of the museum have been rearranged. The art management areas have been relocated to the extension, separate from the existing building. Along Fågelsången, staff rooms have been positioned for convenience. To enhance the museum's connection to Götaplatsen and restore site symmetry, a new wing has been planned to house a café and restaurant. Acting as the central organizing space, the light-yard becomes the focal point around which all other functions are centered.



## Section - strategies

The section design can be described as a blend of Lars Ågren's proposal and the original outdoor staircase sequence. The section aims to provide a suitable endpoint to the long ascent from the Avenue. Lars Ågren's idea of an underground entrance was criticized in an article for resembling a dark tomb. In the proposed section, I envisioned the ascent as a journey from underground towards the light, reaching the light-yard and eventually also the top floor with windows on all sides, allowing visitors to reconnect with the outside surroundings.

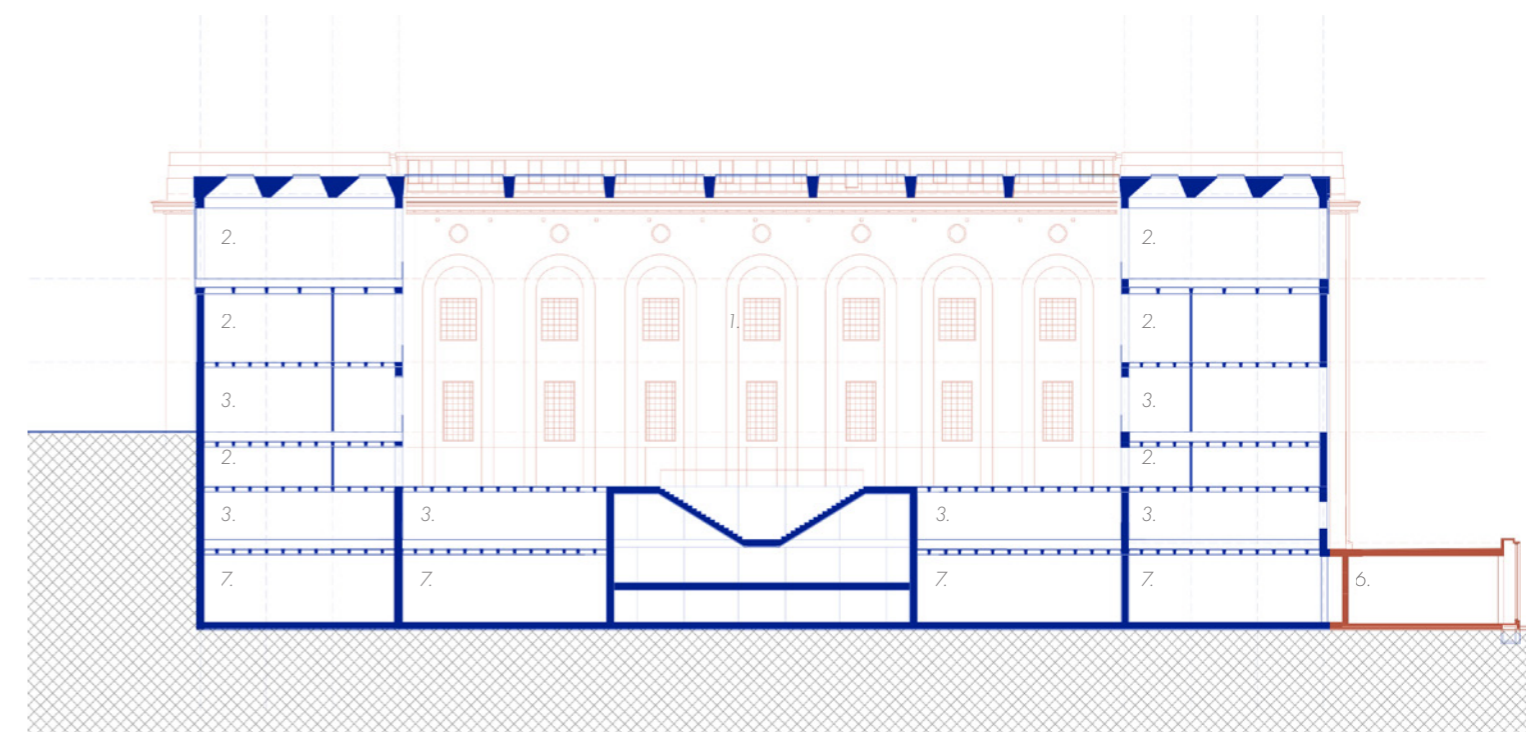
The functional organisation of the floors have been given by the competition brief where for example art management has to be on the forth floor for loading reasons, as well as having requirements for wall heights, daylight etc.



Section 1:500

## Section- program

- 1. Ljusgård
- 2. Utställning
- 3. Konsthantiering
- 4. Auditorium
- 5. Entrérum
- 6. Kontor
- 7. Teknik



Section 1:500



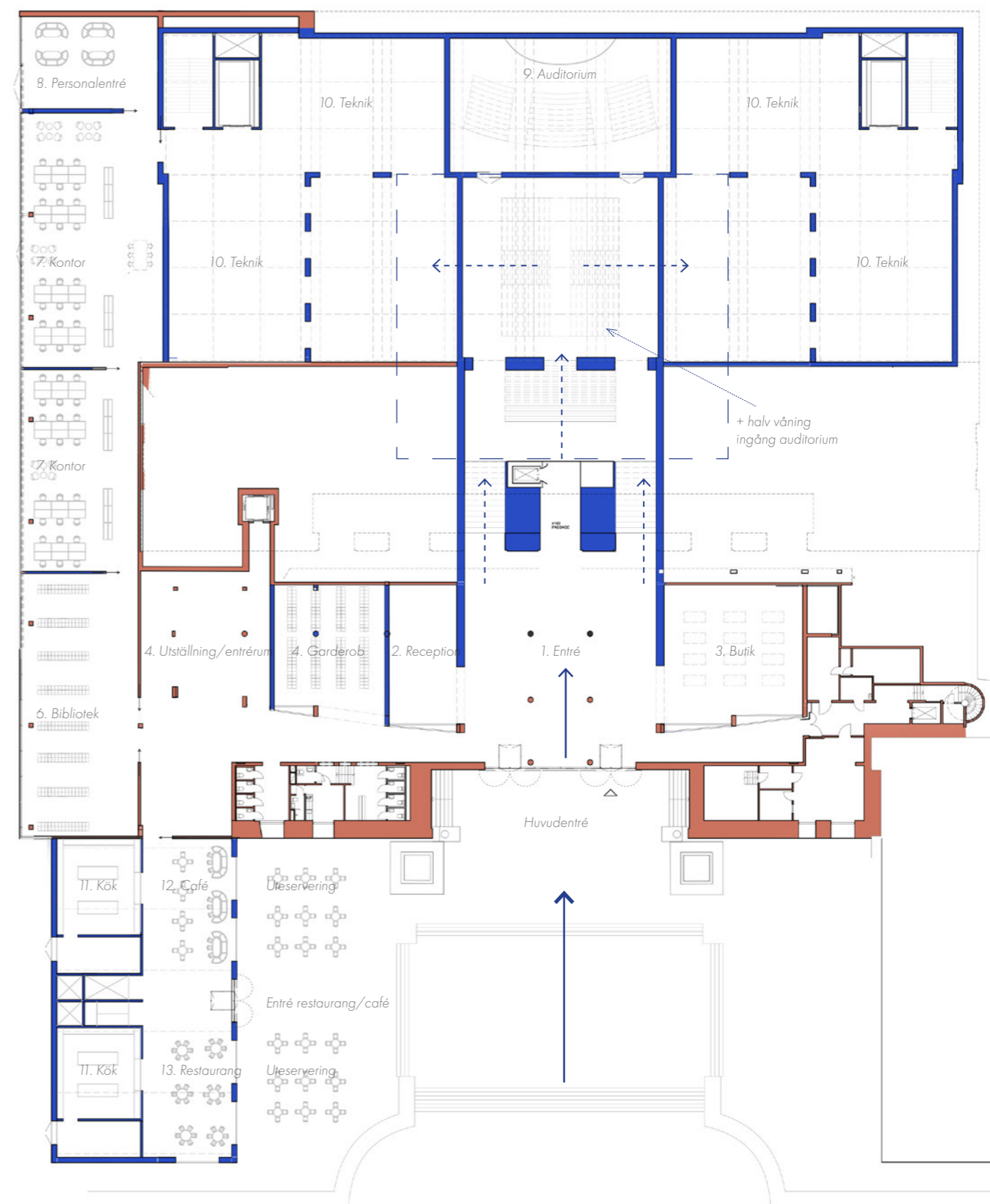
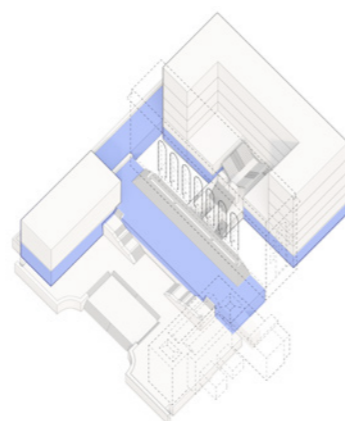
## Plan - strategies

The plan for the entrance can be described as a blend of Lars Ågren's proposal and the original outdoor staircase sequence. I envisioned the ascent as a journey from underground towards the light, reaching the light-yard and eventually also the top floor with windows on all sides, allowing visitors to reconnect with the outside surroundings. A primary concern here has been to have as a clear entrance situation as possible with an apparent flow and direction.

The arrangement of the building's subsequent floors has been designed to revolve around the light-yard, partly to ensure a clear orientation around the building. Additionally, the competition brief stipulated that the exhibition spaces should not have natural light while it was welcomed in other areas. In accordance with this requirement, the plan is organized around a "light gallery" that serves as a transition area, with non-daylight spaces located around it.

## Plan - program

1. Entré
2. Reception
3. Butik
4. Garderob
5. Utställning(Entrérum)
6. Bibliotek.
7. Kontor.
8. Personalentré
9. Auditorium
10. Teknik
11. Kök
12. Café
13. Restaurang

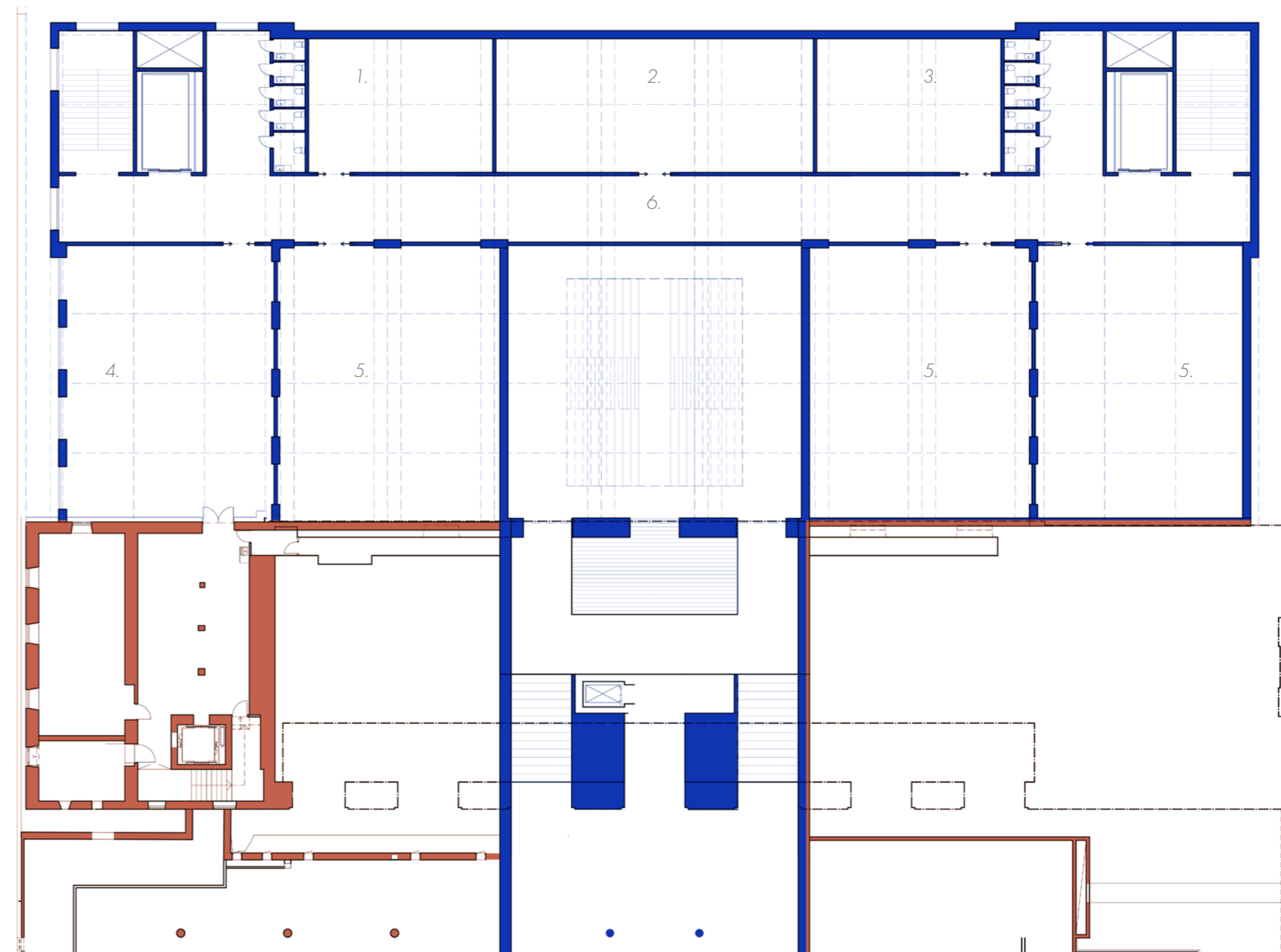
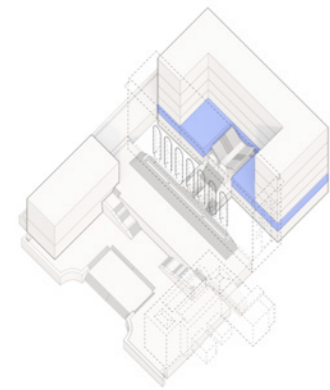


Plan 2.5 (Entranceplan) 1:500



Plan - program

- 1. Monteringsrum
- 2. Fotostudio
- 3. Förråd
- 4. Ateljéer
- 5. Magasin
- 6. Passage



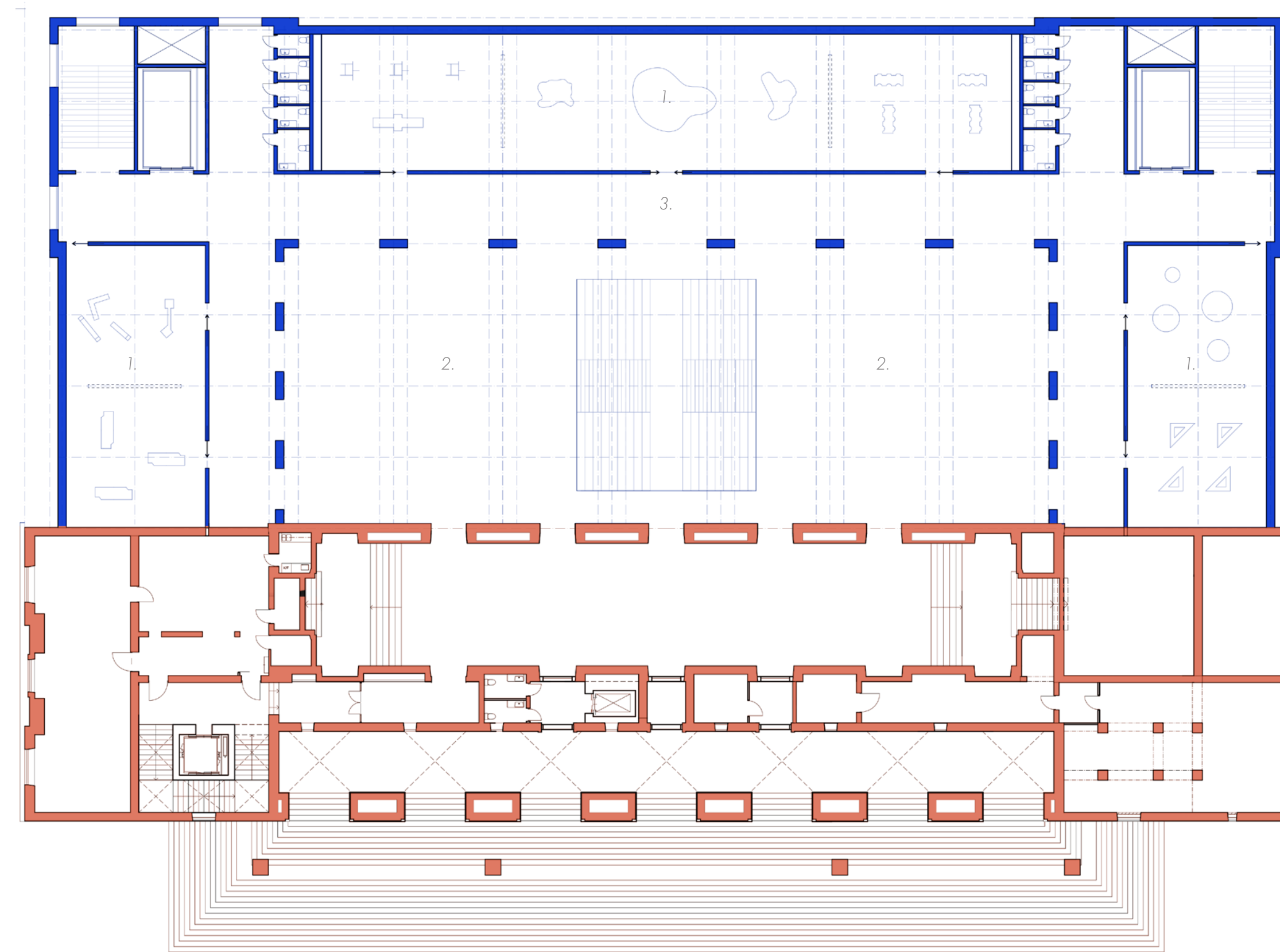
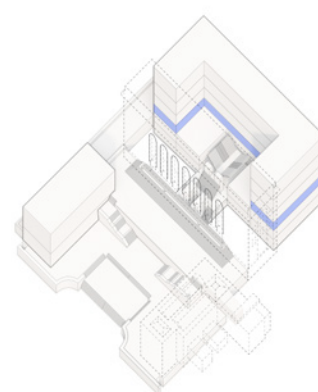
Plan 3 1:300



Plan - program

- 1. Utställning
- 2. Ljusgård
- 3. Ljusgalleri/passage

Unfold



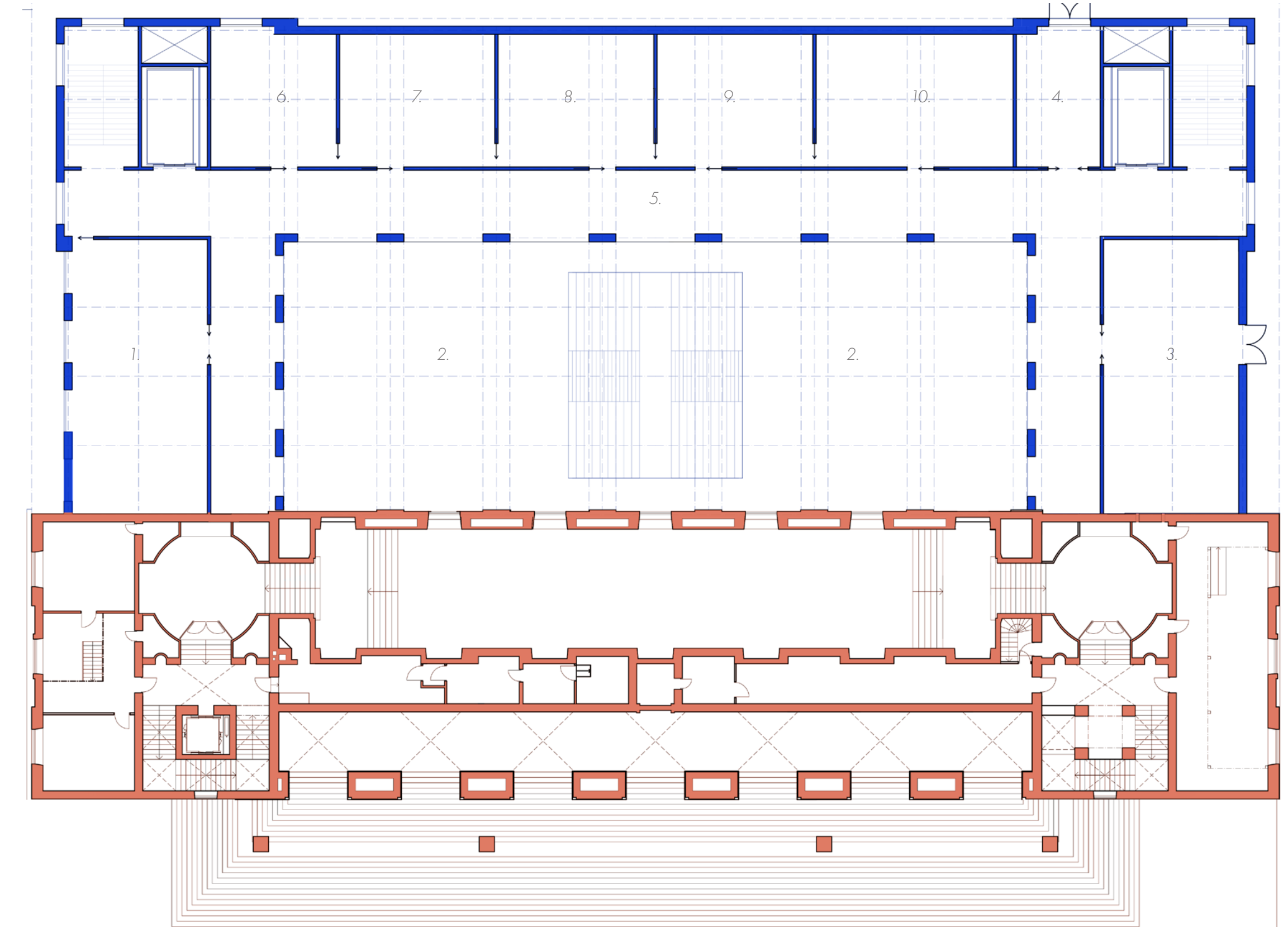
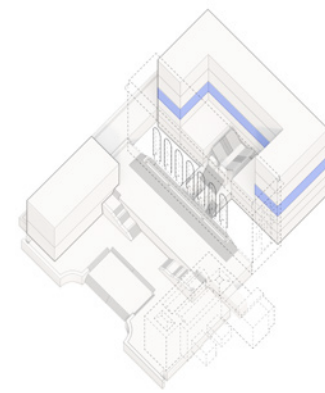
Plan 3.5 1:300



Plan - program

- 1. Verkstäder
- 2. Ljuskård
- 3. Inlast konst
- 4. Inlast övrigt
- 5. Ljuskalleri/passage
- 6. Förråd
- 7. Karantän
- 8. Klimatisering
- 9. Packrum
- 10. Mottag konst

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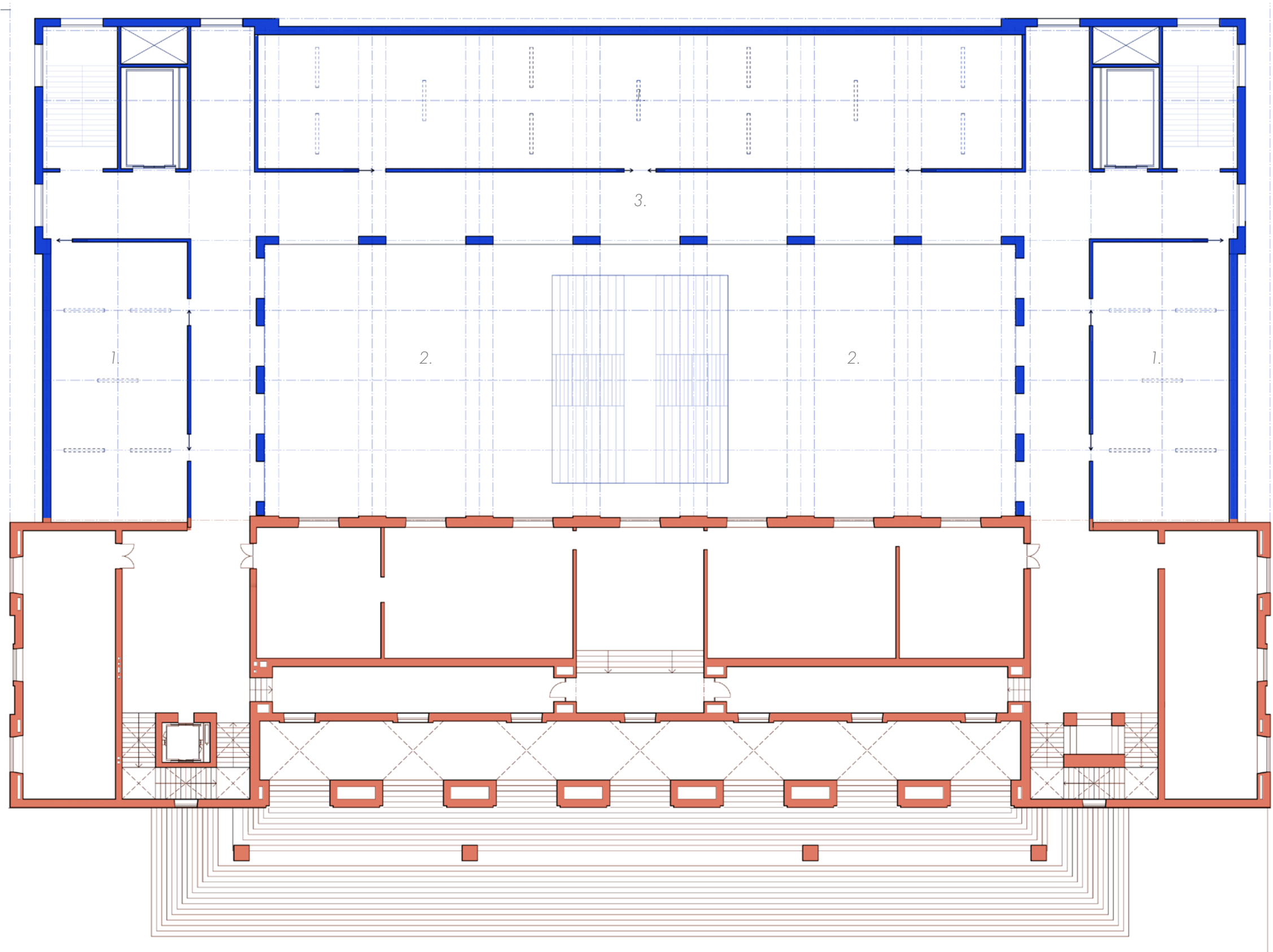
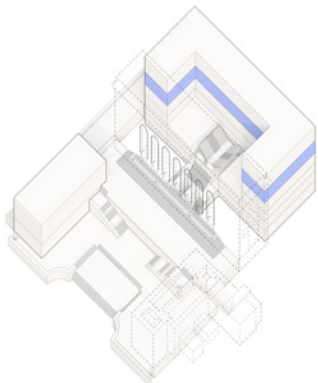
Plan 4 1:300



Plan - program

- 1. Utställning
- 2. Ljuskård
- 3. Ljuskalleri/passage

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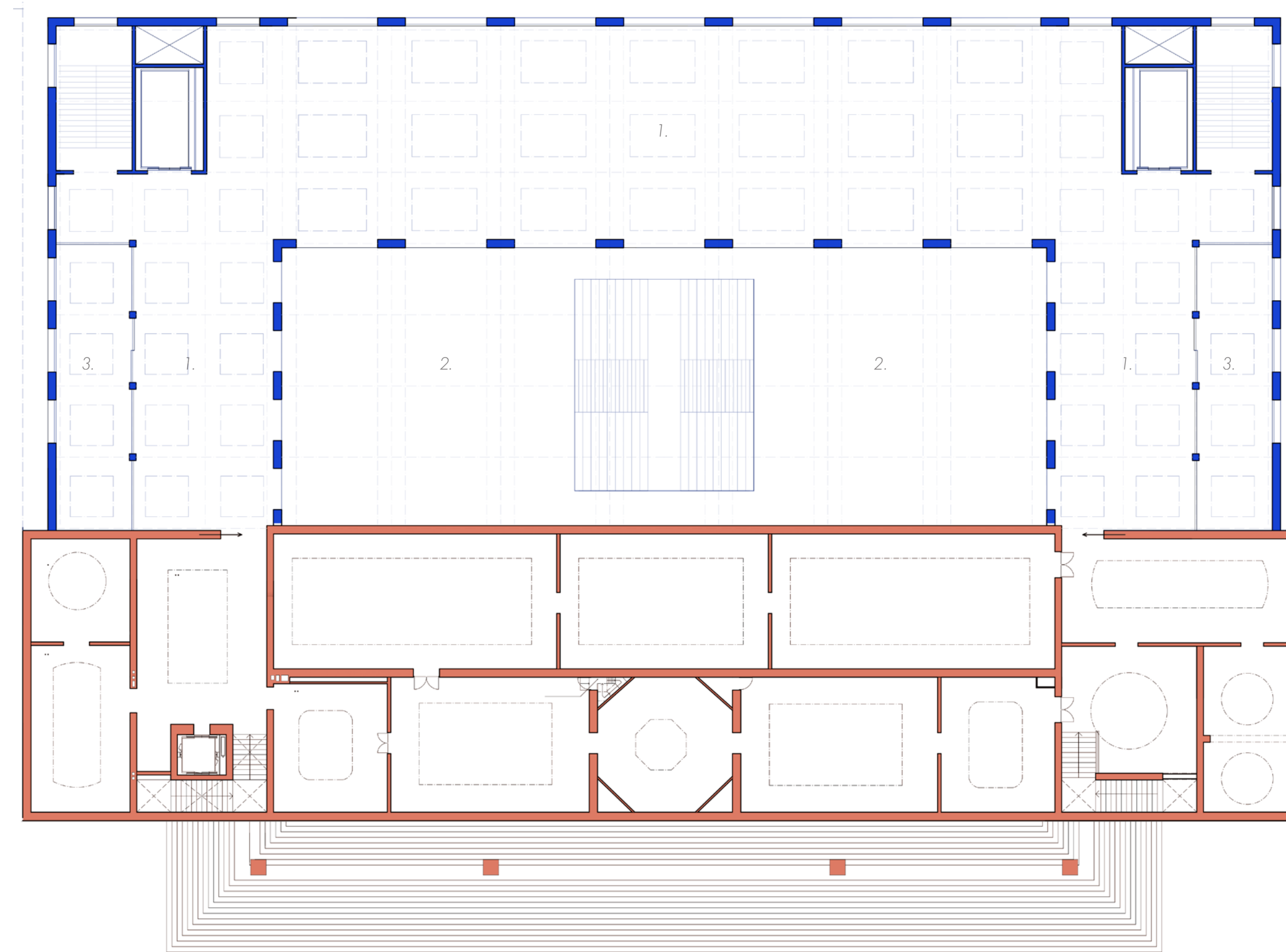
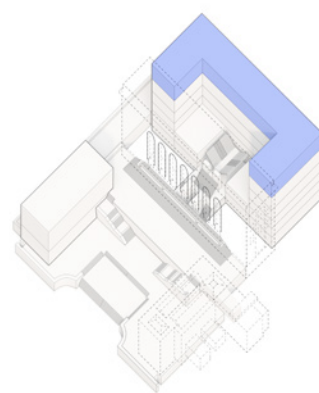
Plan 5 1:300



Plan - program

- 1. Utställning
- 2. Ljusgård
- 3. Loggia

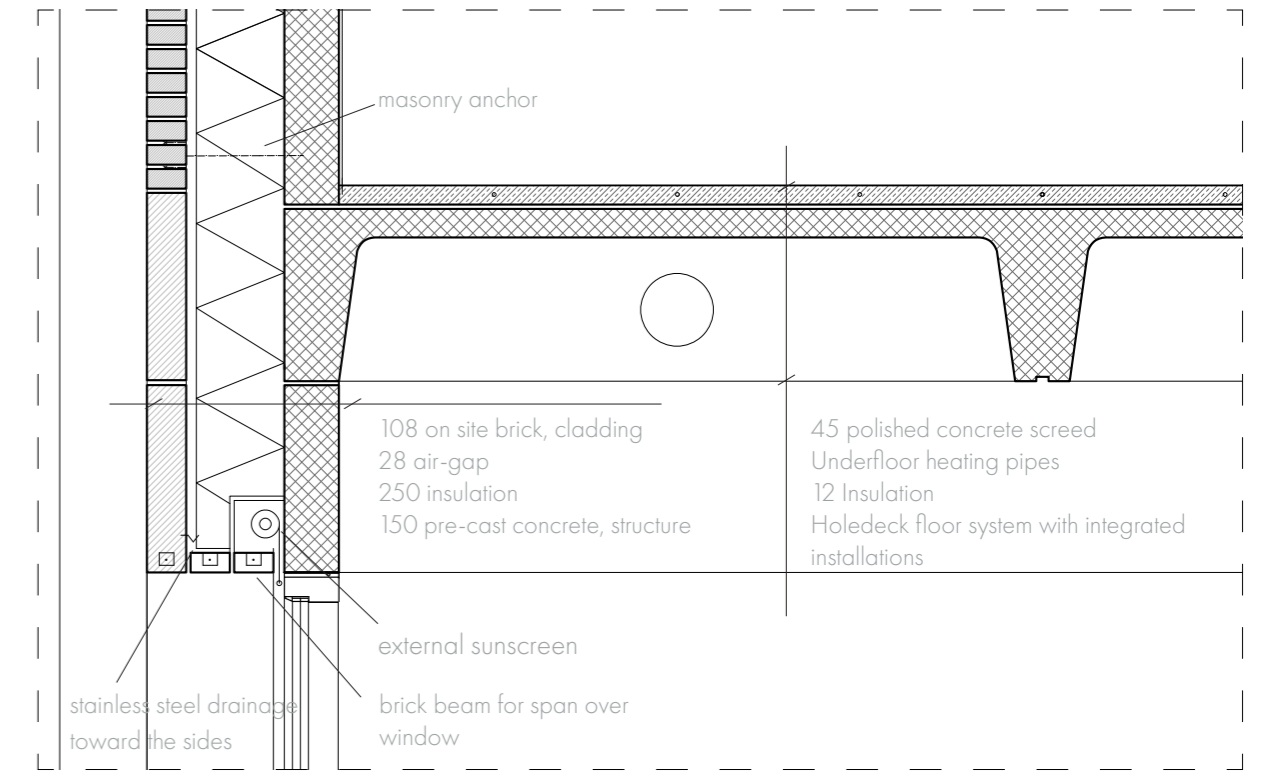
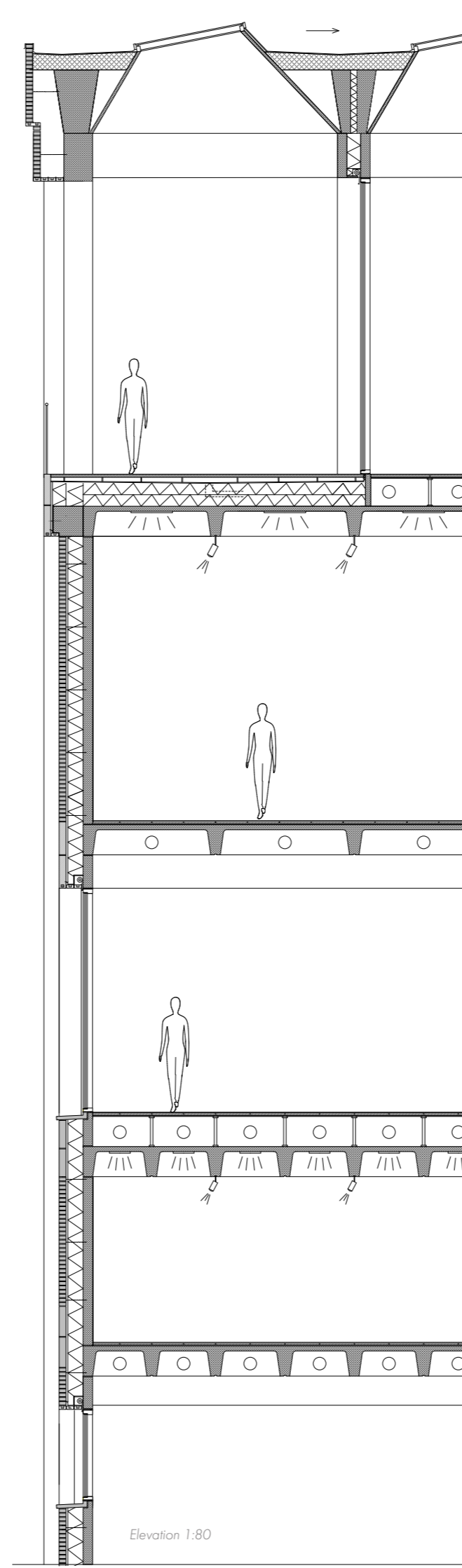
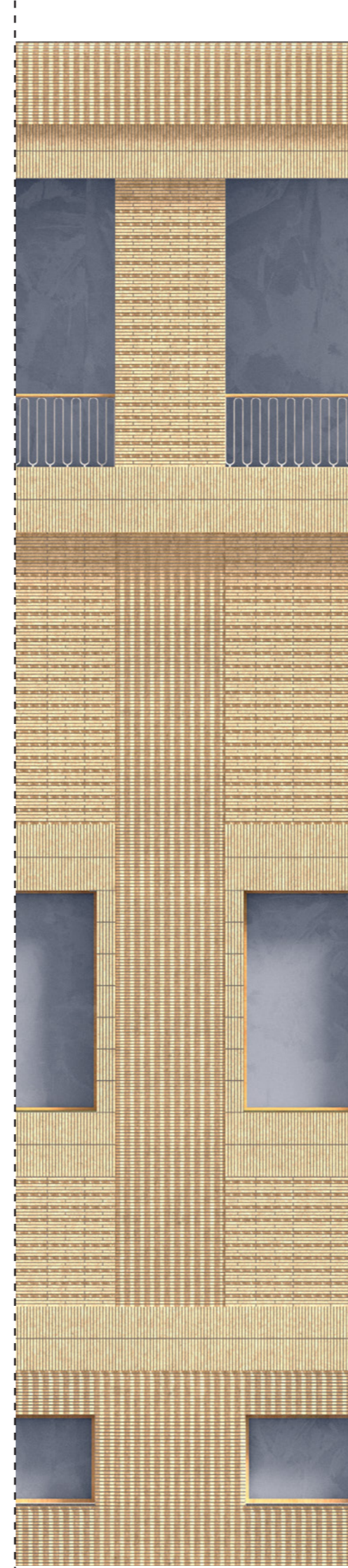
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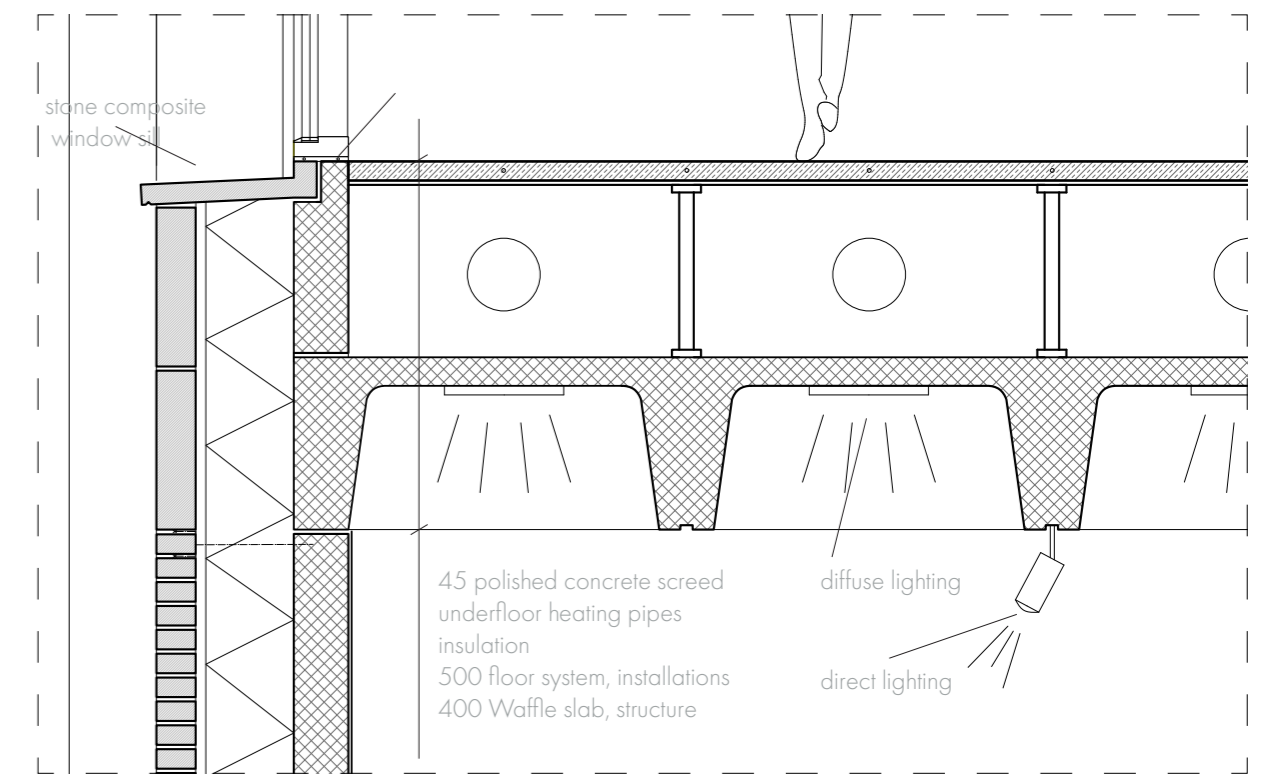
Plan 6 1:300



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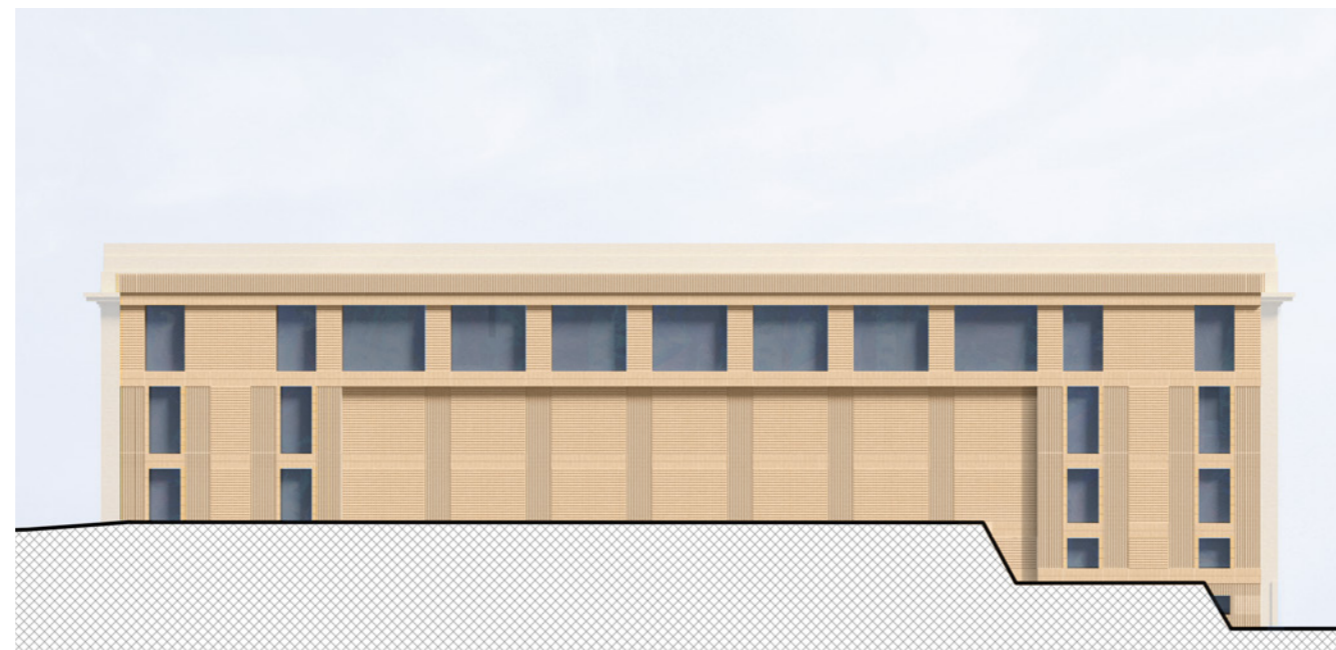
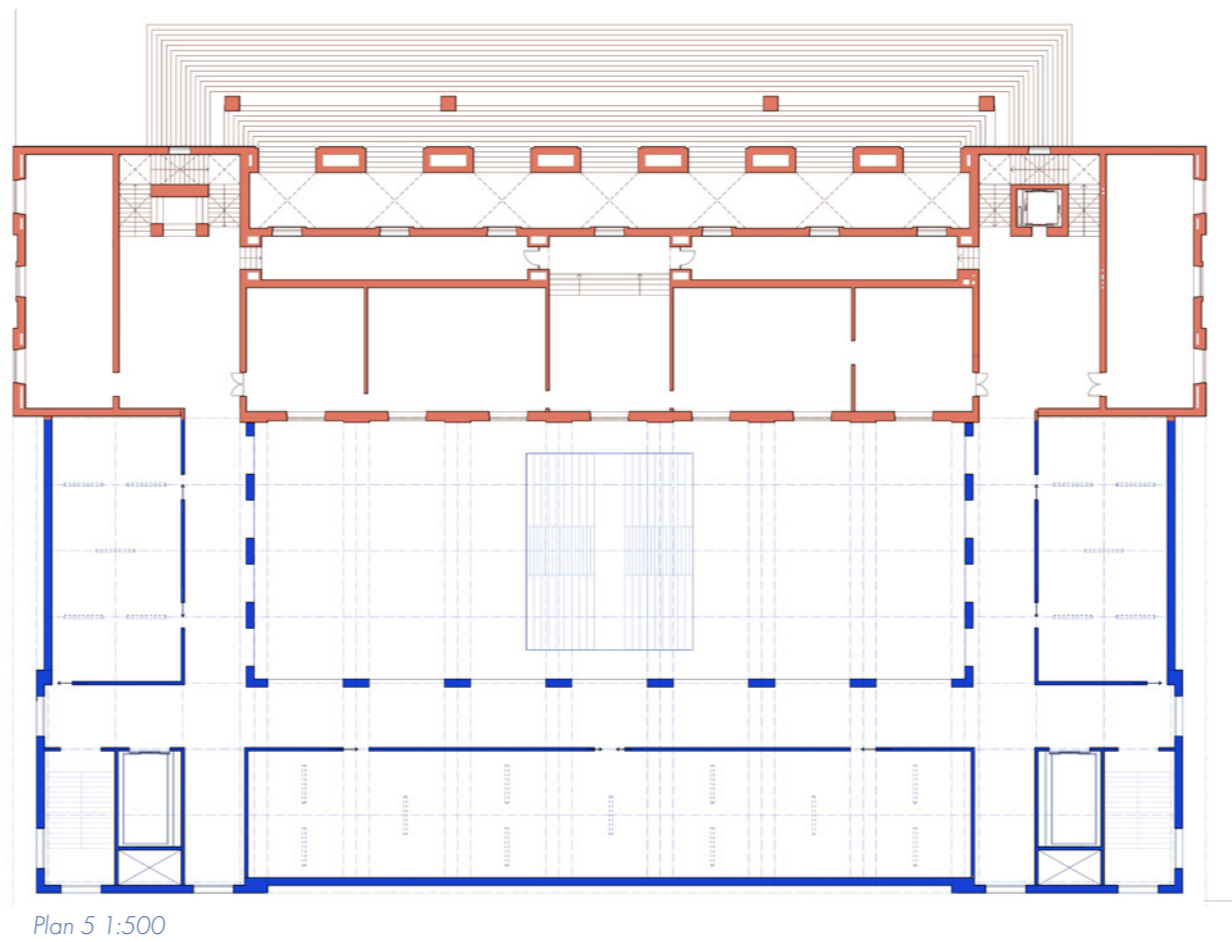
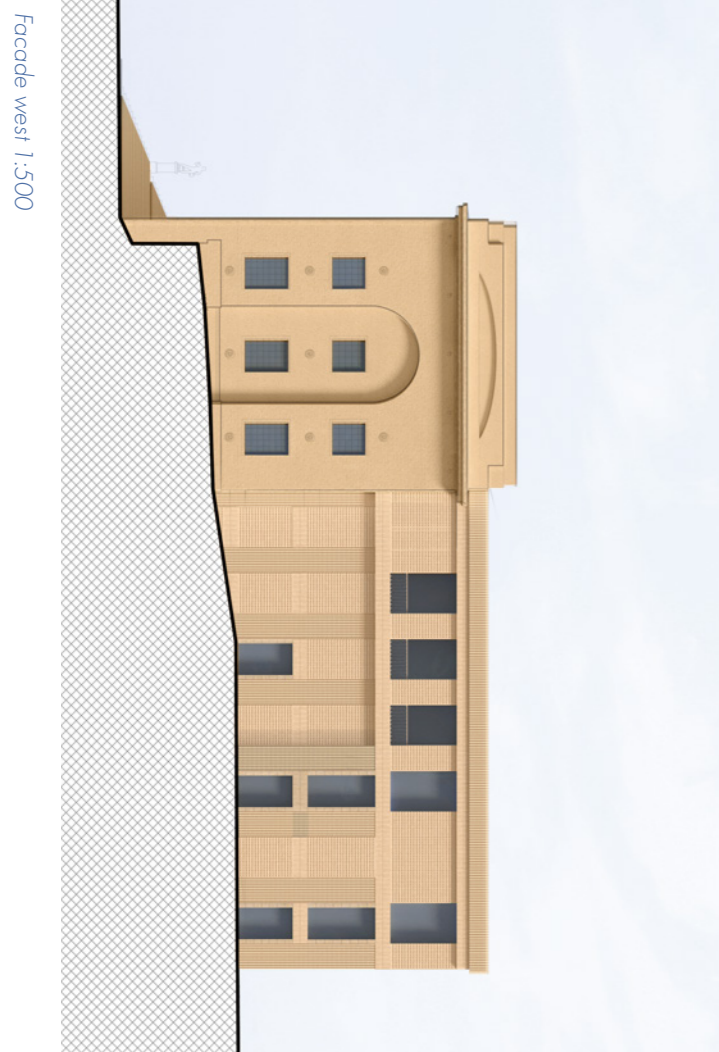


Detail art-management floor 1:20



Detail exhibition floor 1:20







## Design principles - Götaplatsen

The addition of a wing at Götaplatsen is proposed, aligning with the initial intention and to in a sense "complete" the overall layout of the area. This expansion aims to establish a stronger connection between the museum and Götaplatsen, a connection that has been a longstanding desire since the museum's establishment. Within this new wing, I suggest incorporating a restaurant, which is currently situated in an awkward position within the museum, along with a café.

The underlying concept, as articulated by Torsten Hansson, is that these structures and ideas emerged during a time when urban planning was at its pinnacle as an art form. Therefore, it seems fitting to finalize and adapt them accordingly. As Hansson suggests "Återställ ursprungliga Götaplatsen" and "Låt Götaplatsen vara plats".



Visualisation light-gallery

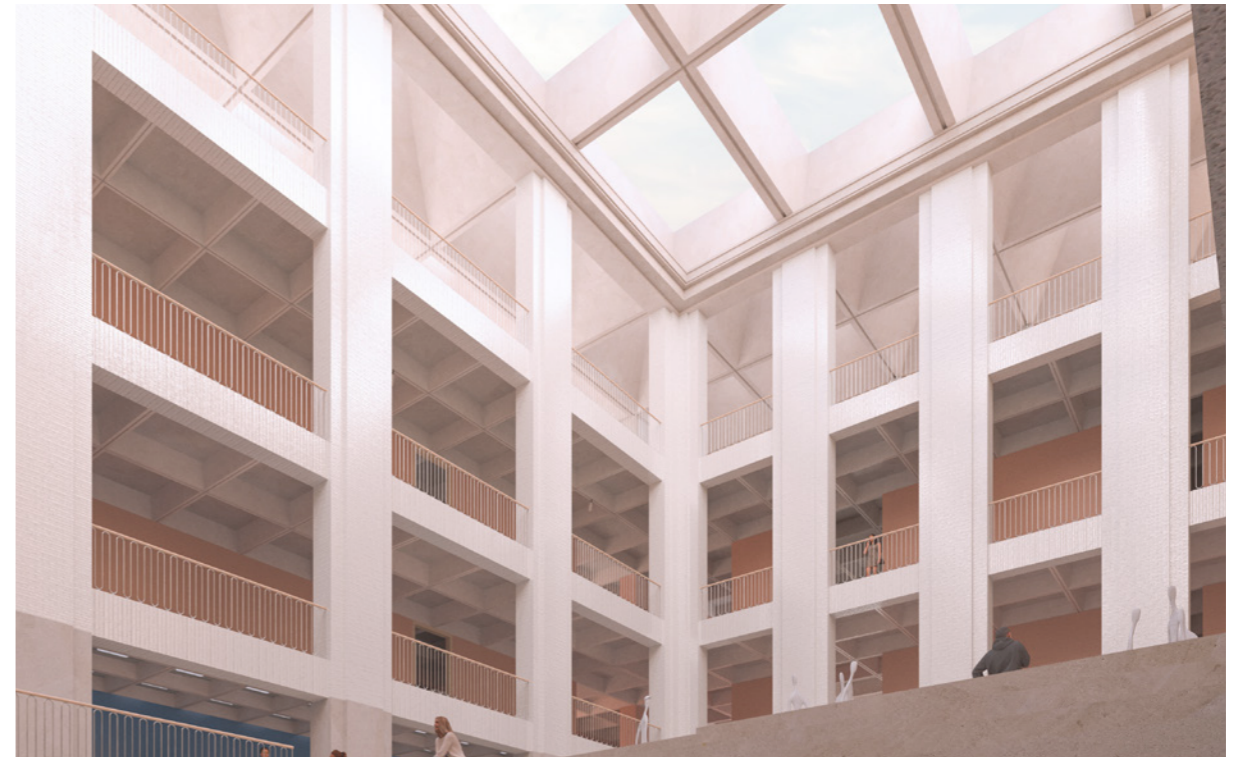


Visualisation non daylight lit exhibition space



## Design principles - entering and ascending

The entrance of the museum is proposed to be kept at its present location. From the entrance visitors are guided upward by the light through ascending a sequence of staircases that lead up to a luminous courtyard. Emphasis has been placed on providing a clear direction for entering the museum, enhancing communication, and creating a fitting conclusion to the gradual ascent from the avenue.



*Visualisation light-gallery*



*Visualisation non daylight lit exhibition space*







## Design principles -lightgallery and exhibitiom

The arrangement of the building's subsequent floors has been designed to revolve around the light-yard, partly to ensure a clear orientation around the building. Additionally, the competition brief stipulated that the exhibition spaces should not have natural light while it was welcomed in other areas. In accordance with this requirement, the plan is organized around a "light gallery" that serves as a transition area, with non-daylight spaces located around it.

The selection of colours and materials for the proposed design drew inspiration from the current museum's rooms, specifically the Furstenbergska gallery. The goal was to achieve a timeless and durable aesthetic that would withstand the test of time.



*Furstenbergska galleriet current museum*

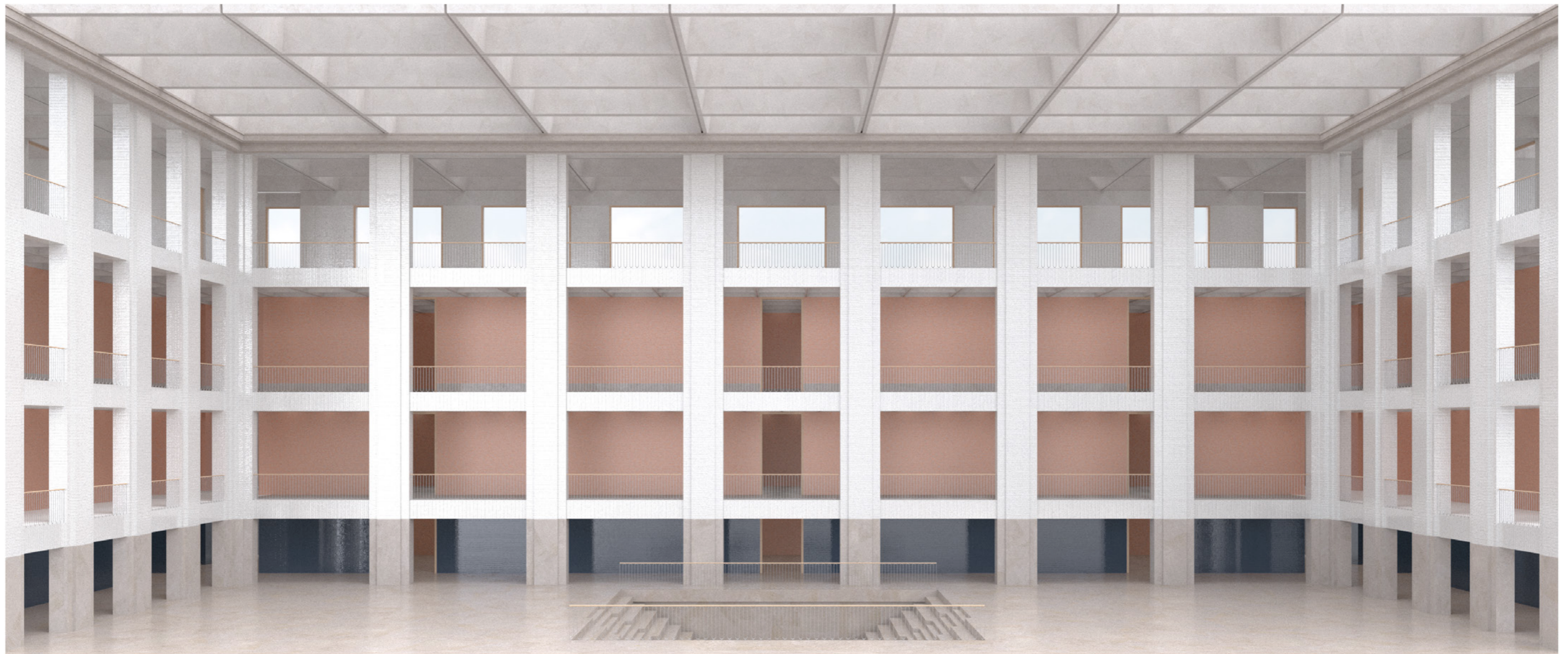


*Visualisation light-gallery*



*Visualisation non daylight lit exhibition space*





Visualisation court-yard



## Design principles - top floor

The final floor of the building diverges from the layout of the other floors by being designed with abundant natural light, provided by both side and top windows. It is meant to be in contrast to the dark entrance of the museum. Two loggias on this floor connect the museum to the outside surroundings, providing additional open spaces. The idea is that this floor can be a floor for modern art which does not require protection from daylight to give the museum an additional function and relevance.









# DISCUSSION

This thesis strives through incorporating historical site references to establish a more dynamic and nuanced approach to history. In the present climate there is a limited middle ground between complete preservation of structures designated as cultural heritage and their swift demolition without consideration at the other end. A similar predicament exists within the ongoing discourse surrounding architectural styles, as it appears to be confined within two polarized viewpoints. It is difficult to comprehend why architecture cannot emulate other art forms or crafts, where coexistence is more readily embraced. From my perspective, the act of construction and the urban environment itself embody organic processes in which we have the privilege to participate, rather than a linear progression where different eras simply follow one another.

When it comes to the design proposal, my sentiments are somewhat mixed. On one hand, I think the spaces are well proportioned, however I cannot help but find it somewhat generic and lacking character. Striking a balance between honouring the existing structure and infusing the addition with architectural expression proved to be challenging.

The project was not easy, considering the large building and many aspects to consider. I aimed to achieve balance throughout the project, and while I do not believe the proposal is perfect, I am satisfied with what I was able to accomplish taking these aspects into consideration and hopefully the proposal sits somewhere "between imagining and remembering"

With regards to the thesis questions,

*How can both qualities from the original ideas behind the building as well as later proposals be combined into a coherent new design proposal which also meets and adapts to the buildings current state and present-day requirements?*

*How can the design proposal respond to certain core conflicts of the museum institution, such as that of protecting artworks and at the same time making them available, or that of simultaneously allowing for freedom of movement as well as spaces for contemplation?*

I would say that the proposed design meets the first question in many ways both in plan and section, where ARES competition entry and Lars Ågrens proposal have been guiding throughout the design process. For the second question the design not so much resolves but rather adapts pragmatically to requirements and in some instances it departs to instead offer an overall greater experience of the building.





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## Figures

Figure 1. Unknown photographer. (1923.). Göteborgs Jubileum (Minnesutställningen), 1923 Minneshallen, Klipprädgården, Näckrosdammen. [Photograph]. Arkdes digital museum. Retrieved 09.07, 2023 from <https://digitaltmuseum.se/011014983161/goteborgs-jubileum-minnesutstallningen-1923-minneshallen-klippradgarden>

Figure 2. Higab. (2021). Göteborgs Konstmuseum Förstudie avseende om- och tillbyggnad av Göteborgs Konstmuseum. Retrieved 09.07, 2023 from <https://goteborgskonstmuseum.se/wp-content/uploads/2021/02/goteborgs-konstmuseum-forstudie-om-och-tillbyggnad-20210222.pdf>

Figure 3. Unknown photographer. (1962). Göteborgs Rådhus Fasad från Gustav Adolfs torg. Arkdes digital museum. Retrieved 09.07, 2023 from <https://digitaltmuseum.se/011015009690/goteborgs-radhus-fasad-fran-gustav-adolfs-torg>

Figure 4. Grimshorn, C. (2021). Liljevalchs museum. Archdaily. Retrieved 09.07, 2023 from <https://www.archdaily.com/988395/liljevalchs-plus-museum-wingardhs>

Figure 5. Bogardy, L. (1975). Edvard Munch på Malmö Konsthall. [Photograph]. Retrieved 09.07, 2023 from <https://malmokonsthall.se/utstallningar/edvard-munch/>

Figure 6. Teigens Fotoatelier, (1965). The Norrköping house, Sverre Fehn. [Photograph]. Retrieved 09.07, 2023 from <https://sverrefehn.info/project/norrkoping/>

Figure 7. ARES. (1918). Ares' prize winning proposal for a museum of art at Götaplatsen. Gothenburg Region and City Archive

Figure 8. Unknown photographer. (1923.). Göteborgs Jubileum (Minnesutställningen), 1923 Huvudentrén från Götaplatsen. [Photograph]. Arkdes digital museum. Retrieved 09.07, 2023 from <https://digitaltmuseum.se/011014983039/goteborgs-jubileum-minnesutstallningen-1923-huvudentren-fran-gotaplatsen>

Figure 9. Rune Falk and White Arkitekter AB's plan drawing for an extension to Gothenburg Museum of Art. (1965). [Drawing]. Arkitektur no. 3 1965.

Figure 10. Rune Falk och White Arkitekter AB. (1968). Den nya entrén mot Götaplatsen, Göteborgs konstmuseum. [Photograph]. Göteborgs konstmuseum.

Figure 11. Östling, M. (c.1938–1944 ) Sigfrid Ericson's proposal for a new wing to Gothenburg Museum of Art, facing west. Sigfrid Ericson's collection. [Photograph]. ArkDes, the National Center for Architecture and Design, Stockholm.

Figure 12. Ågren, L (1989). Lars Ågren's project for an extension. Lars Ågren's archive, Gothenburg Region and City Archive.

Figure 13. n.d. (n.d). Various debate articles following professor Lars Ågren's project for an extension. Lars Ågren's archive, Gothenburg Region and City Archive.





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