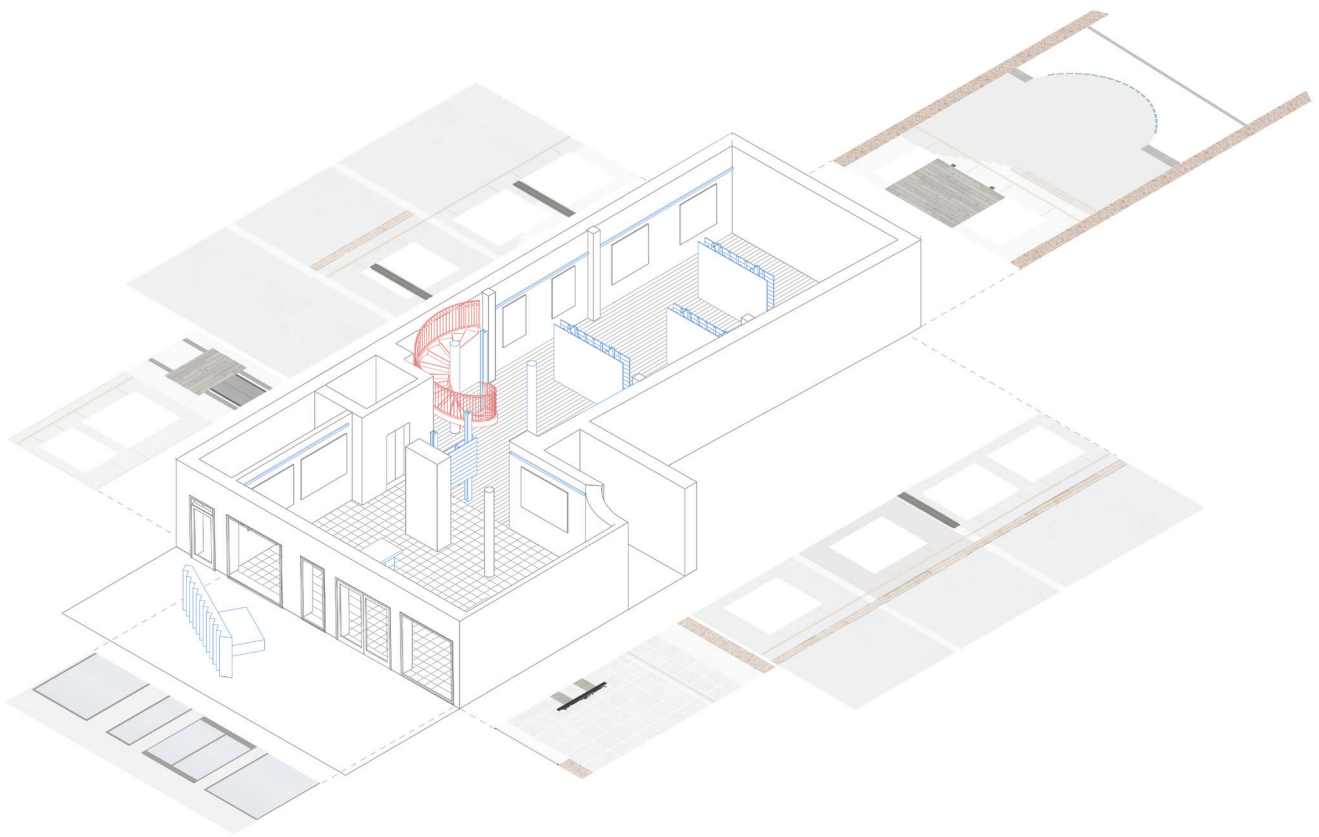


PATCHWORK SPACE

HOW ADAPTIVE REUSE CAN CREATE A GALLERY FOR ARCHITECTURAL WORK AND DEBATE



CHALMERS SCHOOL OF ARCHITECTURE
DEPARTMENT OF ARCHITECTURE AND CIVIL ENGINEERING

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2024

Title

Patchwork space

Institution

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CHALMERS
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Thesis questions

How can speculative design through the means of adaptive reuse shape the creation of an exhibition space?

What interactive elements can attract public participation in an exhibition?

Abstract

Patchwork space

Culture consumption and participation in a society is important and can contribute to a socially sustainable city. Coming together with other people to look at art, watch theatre or listen to music fosters a democratic civilisation. Studies show that there is a difference in cultural consumption and participation habits between different socioeconomic groups in Sweden. The cultural infrastructure is unequally structured and many people lack interest for culture.

A local newspaper in Gothenburg stated in an article written by property owners in the city center that citizens has not found their way back into the city after the pandemic. One exception are the museums that last year came back to the same number of visitors as before the pandemic.

The project aims to transform a retail space in the city center of Gothenburg into a space for exhibition and debate for architecture. By imposing it in the city, people will stumble upon it during other errands. It becomes an opportunity to discover the art of architecture.

This thesis investigates how speculative design through the means of adaptive reuse can create an exhibition space for architectural work and let opinions of the public take place in the city.

By examining the history of display and curating strategies the thesis uses ideas from case studies of exhibition design and participation-, art- and museologytheories in order to transform an existing space into an architecture gallery.

The working method has been based on how speculative repurposing can shape exhibition design. How reused material can be adapted to exhibition modules and how historical experiments with exhibition space can inform and inspire the process. Methods such as pencil on sketch paper, 3D-model rendering and collages has been used in the explorations. Participatory activities has been studied and a dedicated space for interactivity has been planned for in the gallery space.

The thesis culminated in a transformation of a retail store in Gothenburg city into a gallery space for architectural work and debate. A space dedicated to architectural experimentation and sharing of opinions on the built environment.

Keywords: Adaptive reuse, Participation, Architecture gallery, Transformation, Art, Public space

Disclaimer:

The word "culture" is a broad term and I am referring mainly to the performative art expressions also including fine art and participatory art. I am not talking about culture as an identity or traditions within different religious believes.

Student background

Tove Brunberg

Education

MSc. Chalmers University of Technology	2022-2024
BA. Umeå School of Architecture	2016-2019
Arkitekturskolan STHLM	2015-2016

Work Experience

Max Arkitekter, internship	2020-2021
Link Arkitektur, internship	2021-2022
Dance Artist & Choreographer	2006-2015

Awards

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Terminology

Adaptive reuse

The act of reusing an existing building for a purpose other than which it was originally built or designed for.

Speculative Design

Planning for the future in a non-conforming or new way with design as a tool to showcase an idea to take up for debate.

Participation

The act of taking part in an event or activity.

Delimitations

This thesis is not about making a museum since it will not serve as a preserving or collecting actor of architecture. The thesis is not about making a commercial art gallery since it will not sell art works .

The thesis borrows the educational purposes of the museum and mixes it with the quick paced art gallery that can adjust quickly to relevant issues discussed in the society and is closely linked with an audience.

The thesis wants to connect architecture and the architectural debates with an audience but is not aiming to solve societal problems such as lack of interest in art and culture but it aims to open up for the possibility for citizens to engage in the public debate of architecture and the built environment.

Introduction

To take part in cultural experiences and to get the opportunity to express yourself in art are basic human needs (Västra Götalandsregionen, 2024). If a society does not support the freedom of cultural expression there are democratic challenges that needs to be faced. Studies show that there is a great difference in cultural consumption and participation habits between different socioeconomic groups in Sweden (Kulturanalys, 2022). Property owners in the city center of Gothenburg has seen a great decrease in both people that live in the city center but also people that take part of culture. (Johansson, 2023) We need platforms for people to meet and events where culture can flourish.

The term culture is very broad so this thesis more specifically explores the medium of the architecture gallery. An architecture gallery is a space where the art of architecture itself can be seen and discussed. The architecture gallery can also be a space for spatial explorations and architectural experimentation. It can be a space for speculations of future scenarios that would normally not have the time or money in an office for architecture.

An other aspect of the architecture gallery is the notion of addressing the "public" of architects (de Carlo, 2005). Participatory theories and projects underlines the importance of engaging and listening to the people that will live and experience the surroundings that architects plan for. The possibility for the public to access the architecture gallery and be able to write down and share opinions on future projects are incorporated. An ongoing dialogue between architects and the public can be established. The space could be used as an extension of articles in the newspapers and websites where current debates on our built environment happen.

Current platforms for art and architecture in Gothenburg are few and the field for architectural debate

is limited to article columns, social media platforms and occasional exhibitions. The institution that has the responsibility for collecting and showing architecture is ArkDes in Stockholm. Several other initiatives in Sweden exhibits work that is exploring spatiality in different ways. The reasons for having an architecture gallery and a platform for debate is the notion of discussing architecture from an extended point of view. To look at the role of the architect and architecture from a wider perspective.

The design of the architecture gallery is based on the notion of transformation and repurposing. Materials that already exist are used to create exhibition design and the aim is to add as few new elements and materials as possible.

This thesis aims to place itself within the field where discussions and exhibitions about architecture takes place. It wants to contribute with a space where these actions can occur. A patchwork of reused materials in order to create situations where architecture can be displayed and public discussions on our built environment can happen.

Purpose

The thesis critically explores how speculative design with the means of adaptive reuse can support the exhibition medium and a platform for debate and public opinion. The thesis is a contribution within the transformation discourse and a suggestion of a space where architectural work that are not given time and space in an architectural office can be surveyed and discussed upon.

Aim

The aim of this thesis is to, through the learnings from a historical overview on the history of display and by repurposing material at a site into modules, design an exhibition space for architectural work and debate.

Background & Discourse

Cultural participation in a society will satisfy basic human needs and contribute to a socially and democratically sustainable city. (Västra Götalandsregionen, 2024) A blooming cultural scene is vital for the life in a city. It attracts people to spend time and money to support the economic system of capitalism. One possible backside of a blooming cultural city is that the mechanics of gentrification pushes the demographic with less means to the outer skirts of the city. Studies show that there are great differences in cultural participation between different socioeconomic groups (Kulturanalys, 2022). Already during the 1970's the government in Sweden wanted to use culture as a means to get the people in the society culturally active and counteract the commercial forces of capitalism (prop. 1974:28). During the 1980's and 1990's the ideas of how culture should be financed changed and the focus shifted from the collective to the individual. Later political reforms has also included how to counteract discrimination and promote children's right to culture (Sveriges Kulturpolitik, 2024). The idea of the individual and her right to her free will is what dominates the society today and how we operate as citizens. We consume culture and we make it a part of our personal trademark on our social media platforms.

The need for culture in the city

A local newspaper in Gothenburg recently stated (Johansson, 2023) that people have not yet found their way back into the city center after the pandemic. They argue in the article that culture needs to get space in order to attract people back into the city center. A recent planning project in south of Sweden investigated how culture could be a part of the city's noise. Industries has the right to make noises and a group of architects and artists came with a proposition to give culture the same right to make noise in the city. This is an example showing that in order for culture to get space and take space in the

society it needs to have legal support in order to be able to stay. ArkDes (the national agency for architecture) is working with citizens in order to enhance the cityscape with participation from the public. This is showing how we can work with participation in order to enhance our environments in the city and in that way create an atmosphere and space for citizens in order to feel welcomed and safe in our public spaces. In Gothenburg a recent art work, was put up right in the city center, next to the big institutions. It was a manifesto for art and its right to the city. It was also a call out for making space for the absurd and non-rational in our society. This shows that art and culture can create platforms for debate and protect the freedom of speech.

Spaces for culture in the city

Institutions for preservation and display of art are carriers of a rich cultural heritage. The museum and the exhibition as a place where art meets an audience is an important space. They are places that implicitly foster and sustain civil society and that prompt us to be curious (Thomas, 2015).

Speculating and staging the art objects, also called curating is part of the exhibition experience. Today museums have become not only places to look at art but places to be. Museums host events such as lecture series, conferences, readings, screenings, concerts and educational workshops that change the nature of the host institution and of museological staging (Liefoghe, 2022).

The notion of display

A space for interaction between art and the public is the notion of the exhibition. The act of displaying art has a long tradition and is mostly confined to indoor spaces. It is a space for the collection of material or immaterial objects. The museum has recently become a space for experience and a place where



Fig. 1 Exhibition Noisy Neighbours [Photograph], by Daniel Engvall, 2021, Form/Design Center Malmö, <https://pressrum.formdesigncenter.com/presskits/31393/noisy-neighbours>

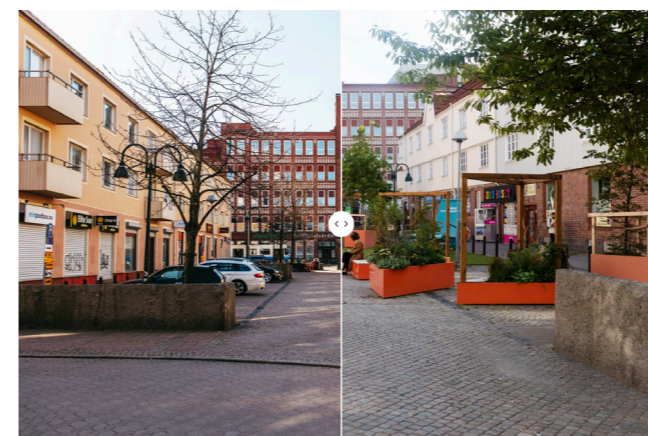


Fig. 2 Exhibition Drömmarnas monument [Photograph], by author, 2023

Fig. 3 ArkDes practice based research project Street Moves. Brahegatan in Gothenburg before and after. Supported by Vinnova [Photograph] by Louise Lendas/Trafikkontoret, 2022, ArkDes, <https://streetmoves.arkdes.se/goteborg/>



things happen rather than a space for knowledge production. (Liefoghe, 2022).

History of display

During the 1500- and 1600's the art was private possessions and displayed in private homes (Tzortzi, 2015). The tradition of colonial history to bring home objects from countries that were colonized was prevalent. In an interview with an exhibition producer (Personal communication, 29 february, 2024) the museums today needs to deal with the colonial history that museums inheretly is perpetuating and how to relate to that question and how to work with it. What the colonial powers did historically was to bring home objects and place them in so called curiosity cabinets for display at home. Paintings, on the other hand, were hung from ceiling to floor and organized by motive and size rather than artist and year. (Tzortzi, 2015).

As we enter the 1800's art institutions are now built to only serve the purpose to exhibit art. The art is to become public and an institution for learning, collecting and preserving art works. The art that is now exposed is cathegorized by artist, year and art school. The art becomes public and available for a wider audience. (Tzortzi, 2015).

The 1900's is a century with a lot of experiments both with the expressions of art but also with the space where the art is exposed. Herbert Bayer is one of the architects that design a new field of vision and an expanded display of art, using every surface of the space for display (Shpilko, O. 9 april, 2024).

Friedrich Kiesel is an other architect most known for his installations for the Peggy Guggenheim museum experimenting with concave walls and movable partition walls in order to enhance the experience of the paintings (Hatton, 2006). Friedrich Kiesel also

designed the modular system he called Leger und Träger, shorted to L-type and T-type (fig.4) The two modular systems worked as a support system for paintings and sculptures/objects and especially the paintings could now be released from the wall as the only support (Kiesel, 1968).

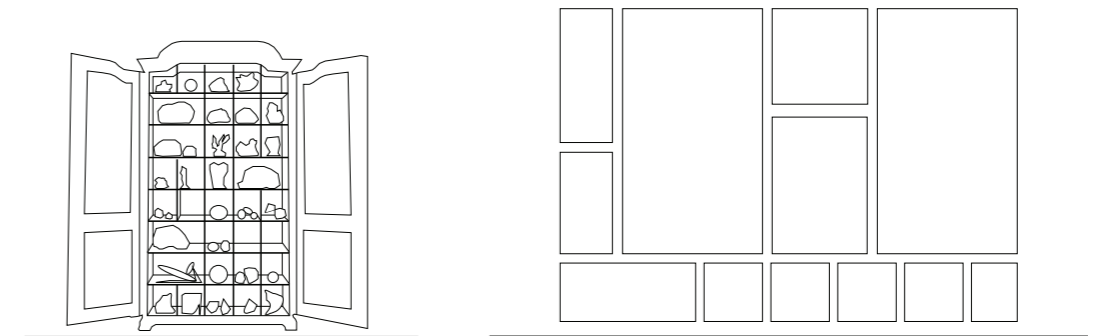
The 1900's is the century where questions of what art is and its relationship to society are posed. The paintings in galleries slowly gets bigger and frames dissappear as O'Dorethy (1986) claims in his writings on the white cube, impressionism challenged the edge of the frame. The gallery space is alike that of a sacred space, a world where "the outside world must not come in..and the artwork is not touched by time or its vicissitudes" (O'Dorethy, 1986).

This quote is saying that the gallery space is creating the same atmosphere as a church and the visitors should not speak loud or laugh. One needs to conform to the unwritten rules of the space. It is this rightousness to display the eternal beauty and closing out social variation that has been of great critique of the white cube (O'Dorethy 1986).

In the 2000's museums and galleries has had a shift from preservation and collection to visitor experience. Galleries and museums face the challenges of the 21st century such as environmental questions, information literacy, global and crosscultural understanding, civic engagement and civil discourse (Falk, 2012) . During the 21st century bigger focus is placed on the exhibiting artist. It is the artist's name that is attracting the audience to the galleries and the museums.

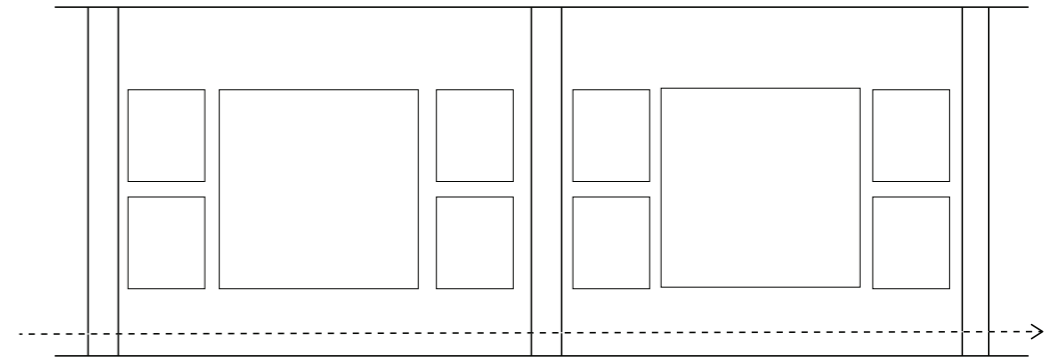
Platform for exhibition and debate

In Gothenburg the institution for design and craft is Röhsska but there is not an official space for architecture. Local initiatives and associations such as Fasad

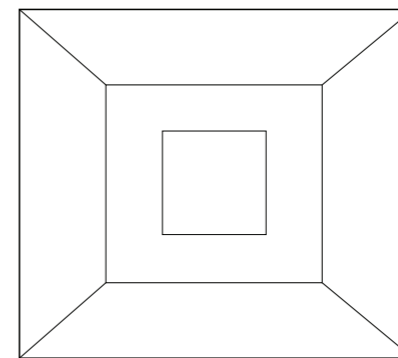


1500 - 1600s
The Curiosity Cabinet
Display of objects, private collection

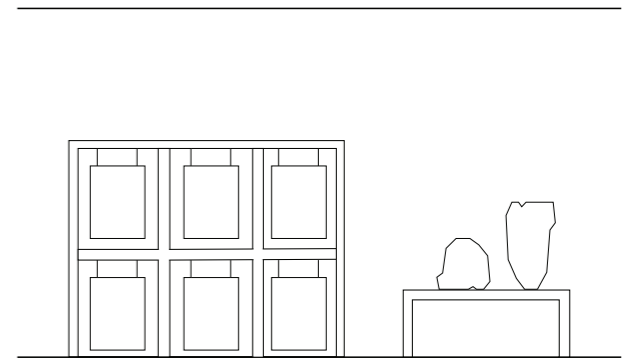
1600-1700s
Symmetrically ordered by size and subject, (not artist or date) private collection



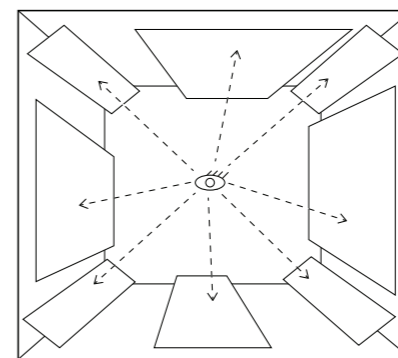
1800s
Central art pieces in focus. First spaces for exhibition are being built.
Exhibitions are organized by painter, chronically by date and school. No other decoration in the room.



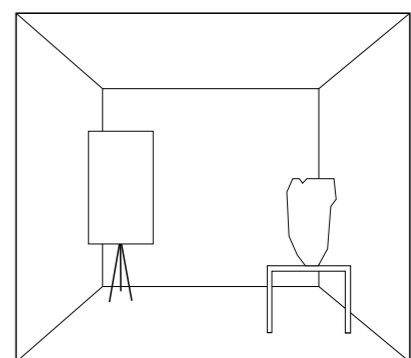
1900
The White Cube



Freestanding display systems "T-type" and "L-type"
Designer: Kiesler F.



1935-1945
360 degree of vision by Herbert Bayer. All the surfaces in a room is used for display.



2000's
Display of art. Focus on single artist. Ahistorical arrangement and juxtaposition of art works. The museum is seen from the artist point of view. The space is part of the exhibition.

Fig. 4 Illustration of the history of display.

(Fasad, 2024) and Sveriges Arkitekter Västra Götaland (Sveriges Arkitekter Västra Götaland, 2024) are contributing to a vital scene for debate. The local architects could use a space where all the voices are gathered and making sure the current issues on architecture can thrive. A space for subjects that could otherwise be forgotten in architectural offices around the city.

Participation

The built environment affects people and therefore the public is invited to share opinions. This happens today in so called public consultations. The architecture gallery could exhibit the current plans for the city so that it would be transparent for the public and the possibility to react and interact with the coming plans for the city.

When planning with the public (de Carlo, 2005) there are three phases of participation: the discovery of needs - formulation of hypotheses - actual use. He argues that there is a "cyclical relationship" meaning that there is a constant feedback between the phases and a need for reopening the process of planning throughout the project.

In interviews with gallery owners and project leaders for participation (Personal communication, 7 february, 15 february, 29 february,) one common factor for successful neighbourhood development is: a continuous presence, a long life span of the projects and to listen to the needs of the neighbourhood.

Interactive elements

A physical space in the city for expressing needs in relation to the built environment could engage the citizens in the projects that are carried out in the city. The city of Gothenburg has a website where the public can share their thoughts on what they want to see in the city (Göteborgs stad, 2024). In an architec-

ture gallery an interactive element could be physical papers that can be put up on a physical board. The public is invited to take part in the exhibition on current projects that are planned and can write down thoughts and comments on the projects and leave the notes on a board in the room. The notes becomes a collective feedback instrument for the city. A board for the voices of the public.

The architecture gallery

Interviews were conducted with different actors that work in the field of participation and exhibition. Two of them were architecture galleries that are situated in Sweden today. They are run by architects and supported by the government. They both deal with questions on the expanded notion on architecture and giving time and space for architectural experimentation. (Personal communication 15 february, 29 february). It is a space that can give room for issues and questions that are normally not given time for in an architectural office.



Transformation

An emerging discipline in architecture is the notion of transformation. A concept that allows for various

Fig. 5 . *Unbuilt* [Photograph] by Julia Strömland, 2023, Spark Malmö, <https://www.sparkmalmo.org/exhibitions>

configurations and alternative usages for our existing built environment. It has existed for a long time but lately it has developed into a highly specialized discipline (Plevoets & Cleempoel 2019).

The term "spolia" is used in transformation contexts, coming from the latin word meaning "spill". A somewhat degrading word but explains the core meaning of the concept of transformation. The use of a leftover material so that it not goes to waste. Objects and materials that are kept to enrich the future. (Mårtelius, 2022)

In the field of transformation there are different strategies on reuse and reconfiguration. One strategy is called breccia and is referring to the concept of "brecciation" which is the layering of different sed-

iments that creates a stone. When translating that to a building one "could then refer to buildings and sites that comprise pieces of different origin, that do not represent a chronological sequence, but that nevertheless form an entity." (Plevoets & Cleempoel 2019).

Rotor collective worked with transformation at the Mu.Zee in Brussels. They dismantled and stripped down the gallery in order to use the material as partition walls. In their plan drawing (fig. 6) they show where the original walls were situated and in the same drawing showing where the new walls will stand. Creating a "breccia" or a chronological order of the materials. Where the walls have been originally and where they are situated today.

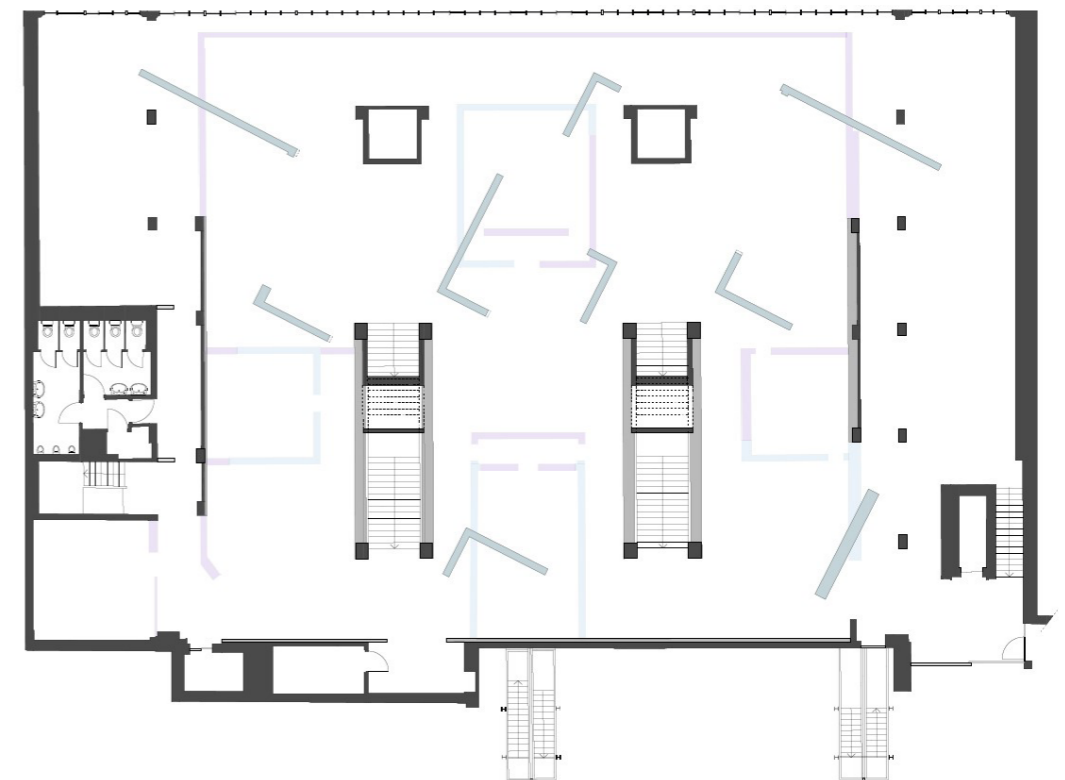


Fig. 6 . *Plan drawing of scenography for Mu.Zee* [Photograph] by Rotor, 2021, Oase Journal of Architecture, <https://rotordb.org/en/projects/muzee-art-museum-redesign>

Theory

Main readings and its relevance for the thesis

Museum Space - Where Architecture meets Museology. By: Kali Tzortzi. 2015

Short summary of chapter 2:

"The Display as Presentation in Space"

The chapter explains and walks the reader through the history of the exhibition space.

Reflection and relevance for the thesis:

The text is relevant because it discusses several aspects of display and how to relate to the history of display. Important tools in order to develop a method for the explorations in the thesis.

Staging the museum. OASE Architectural Journal. Editors: Maarten Liefvooghe, Asli Çiçek and Jantje Engels. 2022

Short summary of the chapter:

"Department store and architectural noise reused. Rotor's scenography in Mu.ZEE"

The Brussels-based collective worked with the museum Mu.Zee in what they called a "selective dismantling and rearrangement" of the space.

Reflection and relevance for the thesis:

The text covers questions about originality and how to relate to a building's "skeleton". It discusses the architectural qualities of an art exhibition and the choreography of the movement. The qualities that the architects were looking for, "non-determinative creating a frame work that is open, accessible and accommodating" are words of inspiration in the exploration and design in the thesis.

Inside the white cube - the ideology of the white space. By: Brian O'Doherty. 1986

Short summary of chapter 1:

"Notes on the gallery space"

The gallery space is regarded as a sacred place where the outside world must not come in. Certain rules apply to this space and could come across as a separatistic place where those not conforming to the rules of the space does not feel welcome. The author walks us through the appearance and sensations of the gallery space and talks about how the different movements in art history has altered the view on the gallery space.

Reflection and relevance for the thesis:

The text discusses the gallery space from a holistic, ephemeral and phenomenological view and deepens the understanding for the theoretical framework of the exhibition space.

Adaptive Reuse of the Built Heritage Concepts and Cases of an Emerging Discipline. By Bie Plevoets, Koenraad Van Cleempoel. 2019

Short summary of chapter 2:

"Intervention strategies"

The authors describe the strategies of adaptive reuse and how to relate to the different approaches. It is an emerging field that is constantly evolving.

Reflection and relevance for the thesis:

This book has been helpful in order to contextualise and put words on the design process. The book has a rich bulk of references and is a comprehensive account on the field of adaptive reuse today.

Architecture and Participation. By: Peter Blundell-Jones, Doina Petrescu, and Jeremy Till

Short summary of chapter 1:

"Architecture's public"

Discusses the architect's role and the notion of the architecture's "public" and the users needs.

Reflection and relevance for the thesis:

The text discusses the importance of participation in the building process. Now, the thesis is not about a building process but the strategies and ideas for participation is valuable in other situations as well. Knowledge about participation methods and how others have worked with it contributes and strengthens the thesis and helps answering one of the thesis questions.

Guidebok för utställningsteknik

By: Riksställningar. 2014

Short summary of chapter:

"Interaction"

The objects in an exhibition that are designed for interaction needs to meet certain criteria in order to create an attractive interactive exhibition. An interactive exhibition allows for an extensive experience. This guide book from Riksställningar gives a comprehensive overview what to think about when designing for interaction.

Reflection and relevance for the thesis:

It is relevant for the thesis because one of the thesis questions deals with interactivity. Practical examples for interactivity are for example leaving a mark, writing down something on a paper and leave it in the space. It can involve touching and feeling an object. It could involve moving a partition wall in order to change the space. It could be an interactive screen that relates to the exhibition.

The museum experience revisited. By: John H. Falk and Lynn Dierking. 2012

Short summary of chapter:

"Chapter 1" and "Foreword"

The chapters introduces the reader to the book about

the study of the interplay between visitors and the museum. How museums interact with their visitors. Why they visit and why not and what they do during a visit.

Reflection and relevance for the thesis:

The texts read from this book contextualises and helps to understand the intricate interplay between the visitor and the museum. The text explains what kind of challenges museums and other institutions for exhibition has to deal with today.

Method

How the research has been conducted

In general the method for this thesis has been to apply theory into practice and designing with the means of reused material.

Mapping, reading and interviews

First part of the process methods used were: mapping, reading and interviews.

The following mappings strategies were used:

- Mapping of architecture galleries
- Mapping the architecture of display both historically and currently.

Interviews made:

- Gallery owners (4 people)
- Meeting place coordinator
- Exhibition producer
- Consultant for architecture

Readings:

- Reading theory that is expanding the knowledge and inspiring for the design explorations.

References:

- Looking at references on exhibition design.

Inventory of existing building:

- Finding a building with plan layout and location fitting for the gallery program. Mapping the building, including walls and floor details.

Method explorations, design explorations:

- Method explorations that was supported by the readings, mapping and interviews.

- Investigations on how different experiments in a room can affect the experience of a space. Used methods like altering the space with the help of adding material so that the appearance of the room would differ.

- Experiments with how speculative design and reuse of existing materials in the space could support an exhibition.

- Organising what material to use and how to repurpose it through drawings.

- Using 3D modelling- and rendering program to visualise the explorations.

Final Design

- The final design was developed through the means of adaptive reuse. Existing material was repurposed into exhibition modules.

- Making drawings that show how I cut and repurpose parts of the building.

- Using knowledge about historical and current needs in gallery spaces, creating a plan layout that benefits these needs.

- Making drawings on details of the designed modules for exhibition design.

- Making drawings of plans, sections and elevations of the design proposal.

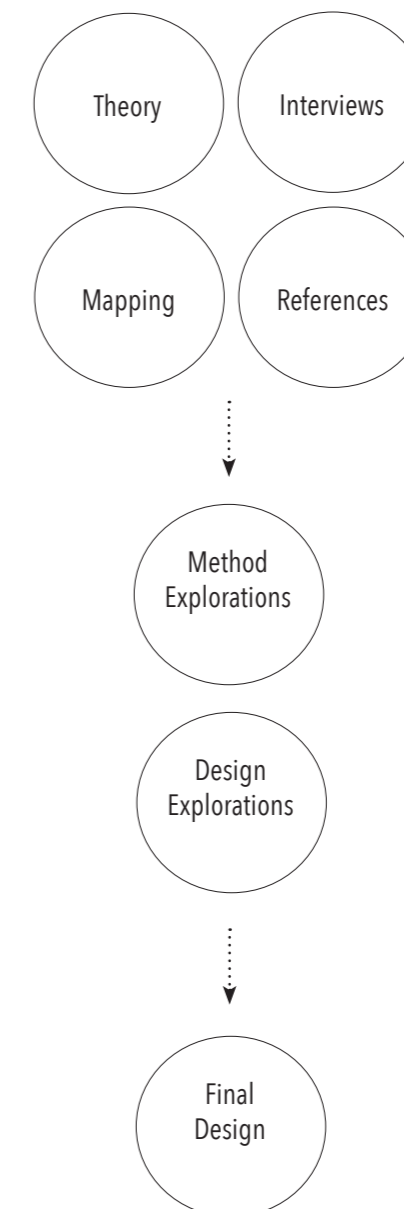


Fig. 8 Illustration of process.

Mapping

The architecture of display

During the mapping phase, a smaller inventory on the infrastructure of exhibition was made. Sketches of the most important parts when hanging and displaying art was put down on paper and made into a catalogue.

Learnings from these inventories was an understanding of the practical objects needed in order to create an exhibition. The small details of nails, paper, walls and podiums make up the support and background for the art that is exposed.

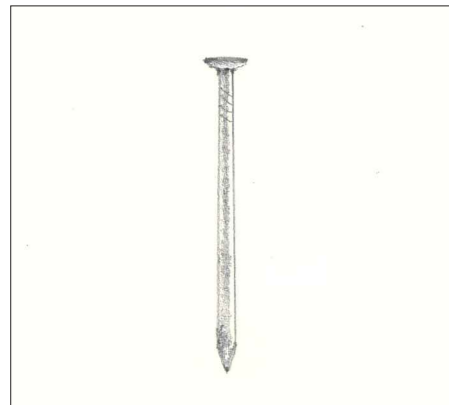


Fig. 9 Nail, metal 1:1

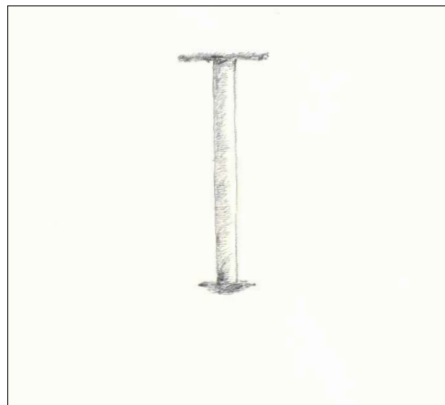


Fig. 12 Nail for concrete, metal 1:1



Fig. 13 Hook for paintings, metal 1:1

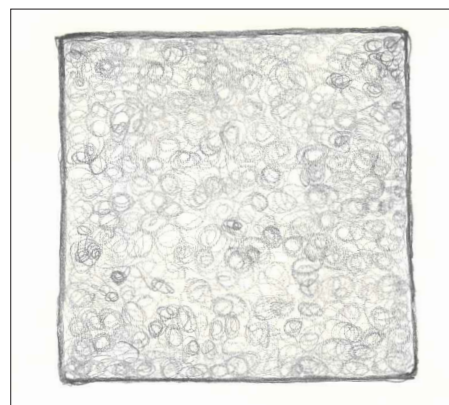


Fig. 10 Cushion behind a painting, metal, plastic 1:1

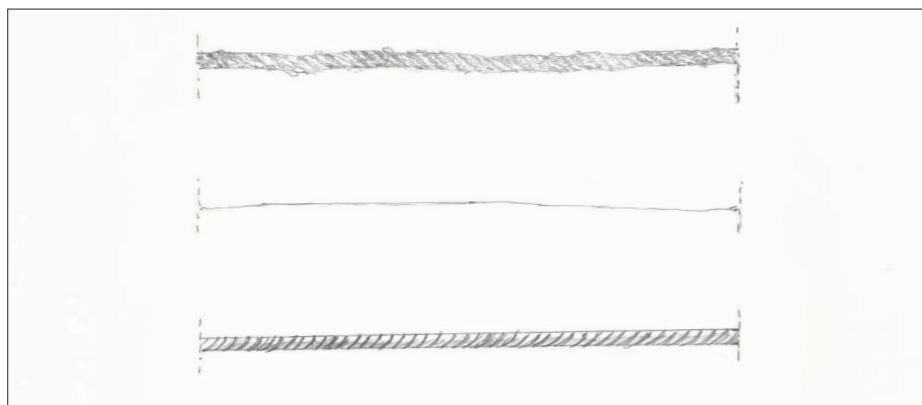


Fig. 11 Rope, fish line and wire, fibre, nylon, metal 1:1

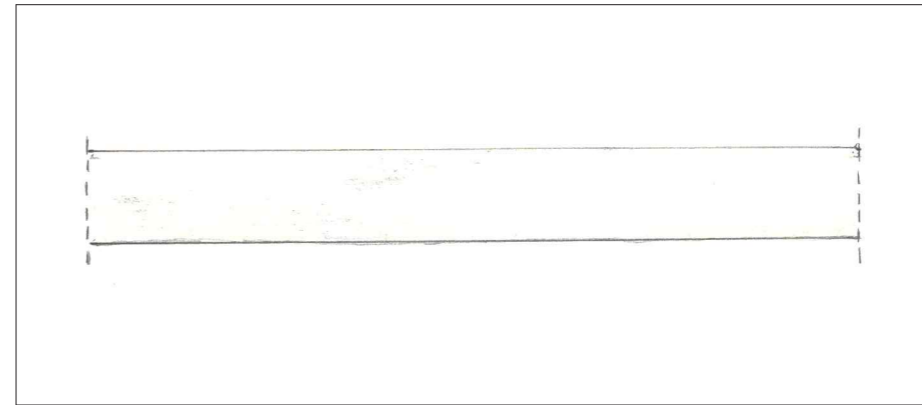


Fig. 16 Wall strip, wood 1:5

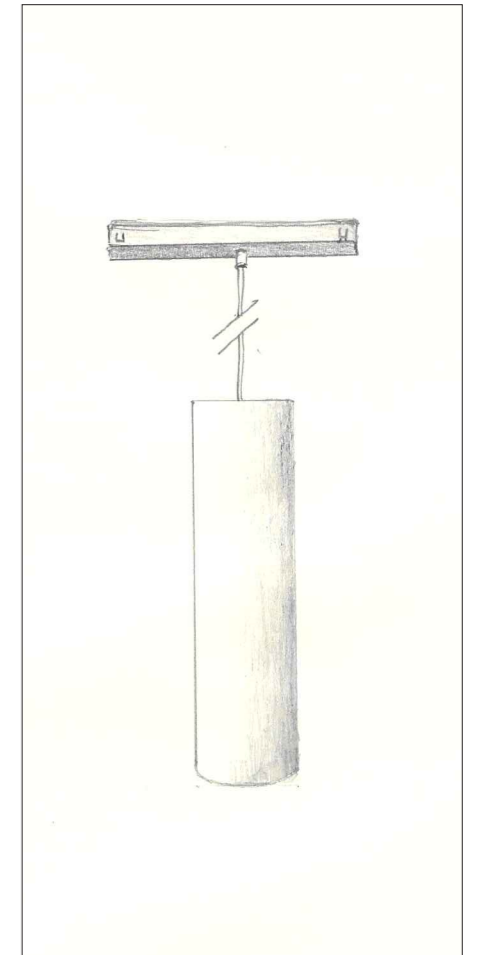


Fig. 17 Lamp, metal 1:5



Fig. 14 Partition wall for display, wood, metal joints 1:20

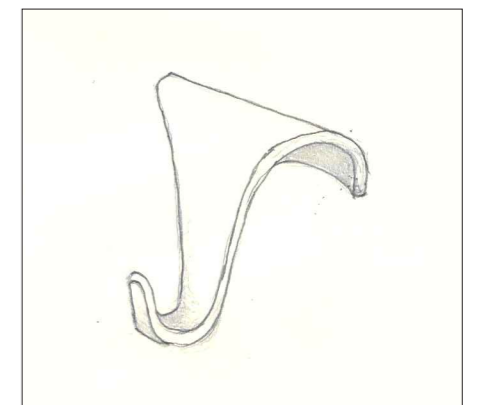


Fig. 15 Hook for paintings, metal 1:1

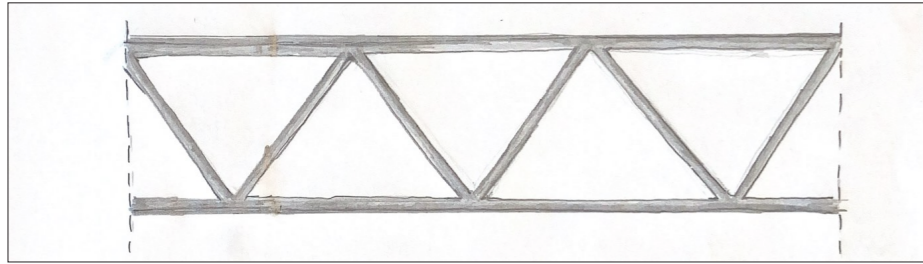


Fig. 23 Truss 1:15

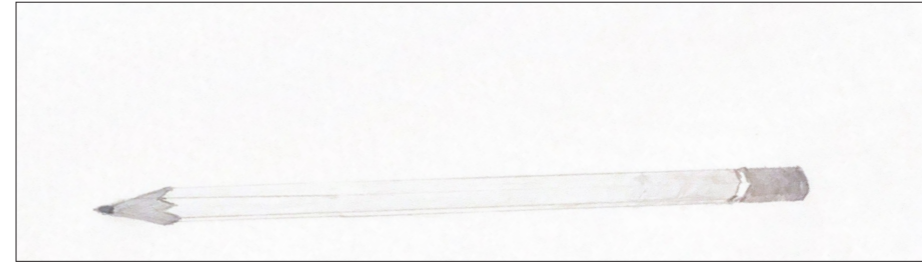


Fig. 29 Pencil as a means of interaction 1:2

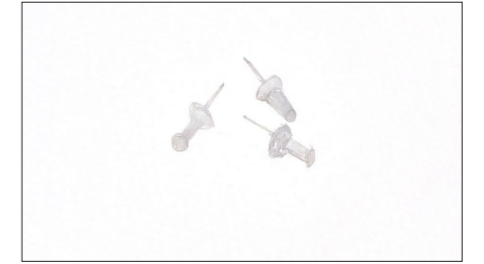


Fig. 28 Pins as a means of participation 1:2

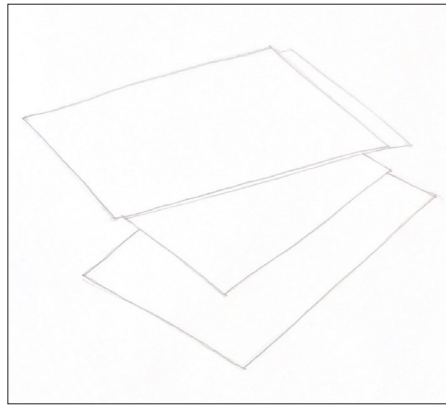


Fig. 20 Paper as a means of participation 1:10

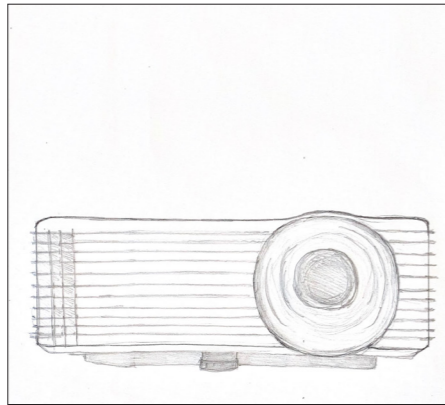


Fig. 21 Projector 1:5

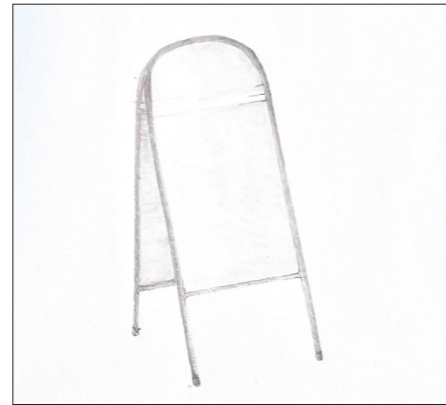


Fig. 22 Street sign, metal, plastic 1:30

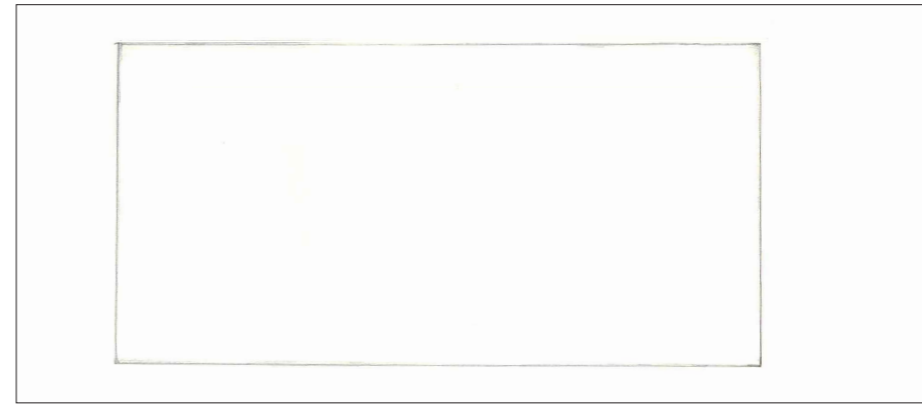


Fig. 26 MDF - board, wood 1:25

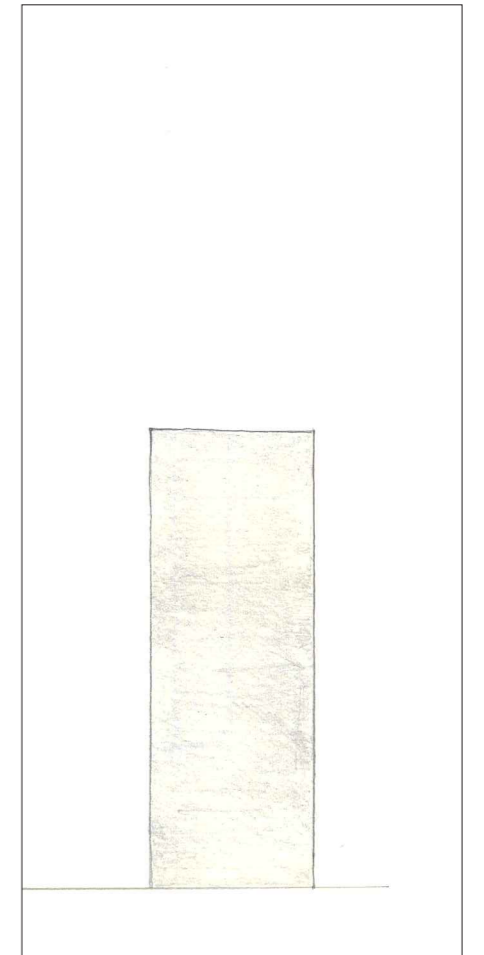


Fig. 27 Podium, wood, stone 1:20

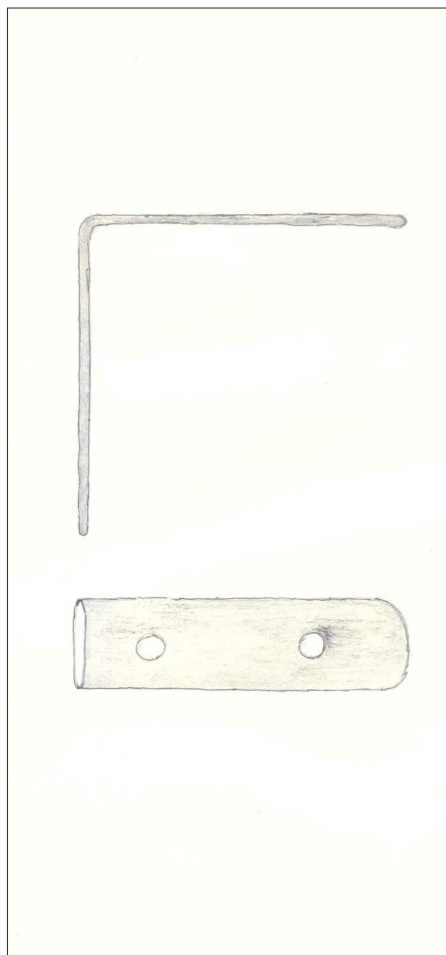


Fig. 18 Plate for hanging, metal 1:15



Fig. 19 TV-screen, plastic, metal 1:10

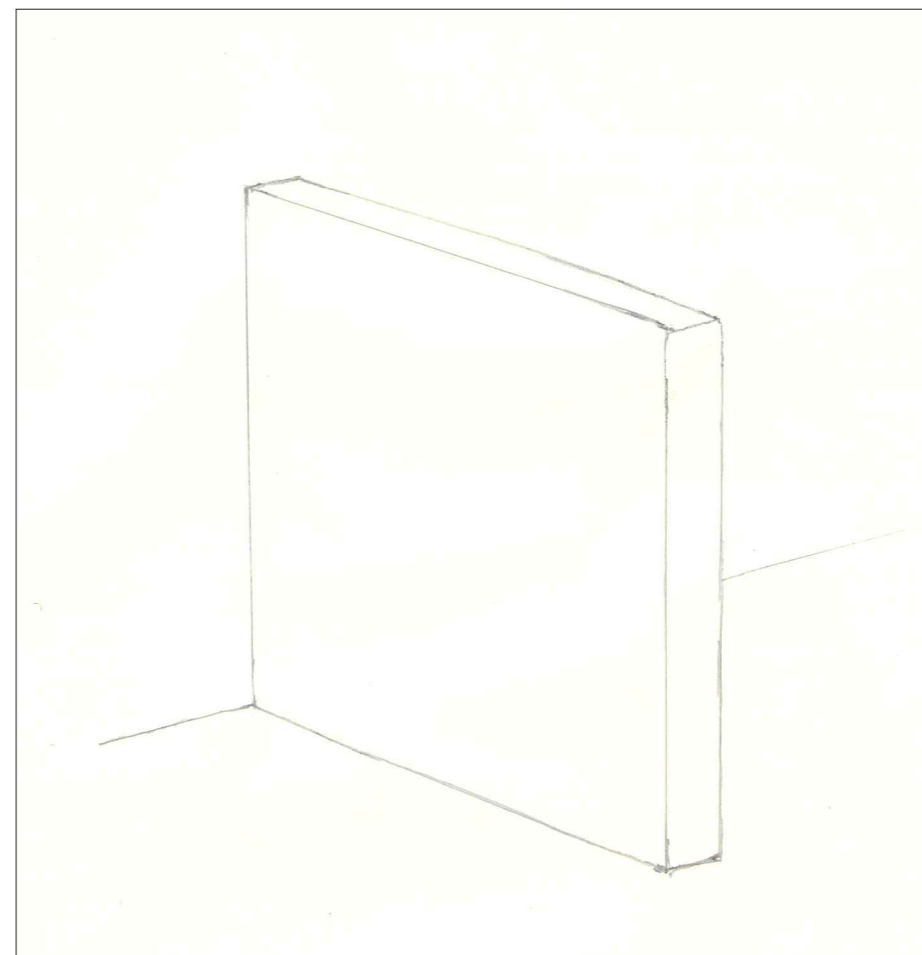


Fig. 24 Partition wall for display, wood, metal joints 1:20

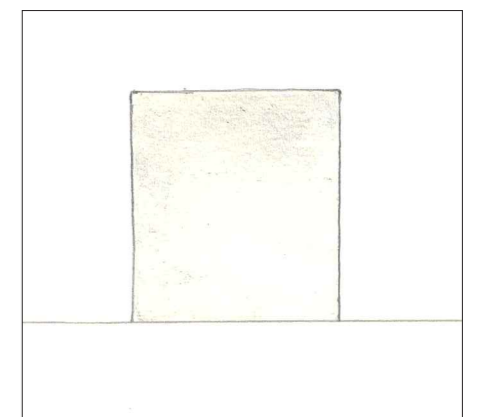


Fig. 25 Podium, wood, stone 1:20

Mapping

Architecture Galleries and institutions showcasing architecture in Sweden

1 **ArkDes, Stockholm**

The national museum for architecture and design. Public programs with events and permanent and temporary exhibitions.

2 **Röhsska Museet, Göteborg**

A museum for craft and design. Public programs with events and exhibitions for architecture.

3 **Form & Design Center, Malmö**

A center for architecture, design and craft. Public programs with events and exhibitions.

4 **Arctic Design Center, Skellefteå**

Has projects taking place all over north of Sweden. Exemplifies how a network can cover a vast area for design questions.

5 **Färgfabriken, Stockholm**

An exhibition space for art and architecture. Showcases important topics and has a various program.

6 **Block 32, Stockholm**

An independent non-profit artistic platform for architecture. Extended view on architecture and spatial experimentation.

7 **SPARK, Malmö**

An independent non-profit artistic platform for architecture and art. Public programs with events and exhibitions.

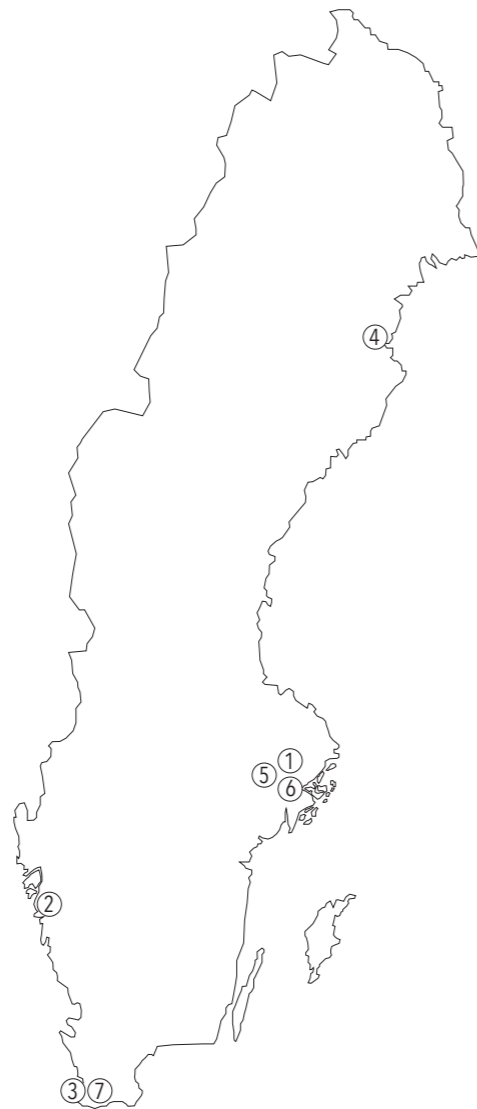


Fig. 30 Map of Sweden showing the architecture galleries and other institutions showcasing architecture.

Interviews

Learning about the context of art galleries and institutions for architecture and art.

Between January and February seven interviews were conducted and two of them were architecture gallery directors. The others were art gallery directors, one exhibition producer, one consultant (design and architecture) and a meeting place coordinator. To understand the organisation in a gallery and to hear about current projects was the reasons to conduct interviews. This would lay the foundation for what kind of context the thesis project would be situated in. In February a workshop to share knowledge on participatory design was done. In April a pop up exhibition on architecture was visited.

Key takeaways

It is important to let the artist be able to explore the space and to experiment. The architecture gallery is a space for a wider discussion on architecture and the experimental focus is vital. Other themes that are in focus are the reuse aspect and many exhibitions has reuse as a theme. An other major topic is the resistance or the reaction to a proposition the city has made. An exhibition can be the space to counteract and raise an opinion. The gallery space can then become a space for resistance and counter movements. An other key aspect taken from the interviews was the notion of the sequence of the rooms. What is happening in the room/rooms? What direction do they have? That helped to decide the focus for the rooms in the design proposal.

Public interaction

The public and the visitors that come to the exhibitions are the reason an exhibition exist. It is in the meeting between the audience and the art that conversations can happen and new questions can arise. The gallery is an important room for interaction. Even though the galleries are open to the public and for everyone, the gallerists spoke about the complex question of attracting an audience. It is a time consuming job and needs a lot of resources in terms of

people working with it and creating connections. In order to create a successful participatory project and exhibition, there needs to be a strategy and a continuity. They gallerists also noticed that what is being exhibited attracts different audiences.

Learnings

Architecture galleries in particular are not economically rewarding and are mostly subsidised by the government. There is a lot of good will, curiosity and a conviction that places like this should exist in order to develop the field of architecture. The design network in Gothenburg that is organised by Västra Götalandsregionen is currently not running and a platform like the thesis is proposing would benefit the local actors in the field. (personal communication, 18 January, 2024).



Fig. 31 Entrance of Galleri Box in Gothenburg.

References

Rotor Collective Scenography for Mu.Zee Brussels, Belgium

A former department store that was made into a museum with the "white cube" expression as a role model. Rotor Collective was approached by the museum to design a museum interior suitable for today. What they did is what they call "selective dismantling". They stripped off the walls that was covering the structural skeleton and used those walls for a hanging system. Like Rotor the thesis project uses material that already exist and reuse it for hanging modules and podiums.

Röhsska Museet Gothenburg

In the policy for designed living environment (prop. 2017/2018:110) one of the key figures for developing the lived environment is Röhsska Museet. They have a commission to enhance the community with projects within the field of design. The projects they are involved in is a great inspiration. In one of the rooms in the museum a big wall has been set up where the public can put up notes. The architecture gallery is using the concept of a public wall in order for people to react on ongoing projects and to read about projects the public want to see in the future.

El Lissitzky Cabinet of Abstraction Hannover Museum, 1924

An artist known for experimenting with the gallery space. He would create interactive frames that the public could manipulate. He played with the perception of space. Read more about this in the exploration section on page 28.

OMMX Dali Duchamp, 2018 Royal Academy of Art, London

An exhibition that is a dialogue between the surrealist artist Salvador Dalí and the conceptual art artist Marcel Duchamp. Exhibition furniture that is normally used is infused with surrealist details. Paintings are hanged on partition walls with mirrors to distort the peripheral view of the exhibition.

The thesis project explores and develops podiums and partition walls.

Tham & Videgård at ArkDes Stockholm, 2022

An exhibition showing work of the architecture firm Tham & Videgård. Showcasing models, pictures and films describing their work. The audience was walking in a big room with screenings on the walls and models placed beneath the feet. Through the glass floor the viewers could see projects in "boxes".

During the design explorations in the thesis one of the inspirations for the testbed was to open up the floor and exhibit below. That idea did not continue but stayed in the idea phase.

Friedrich Kiesel T-type and L-type Modular exhibition system, 1935

An innovator who designed a freestanding modular system for hanging paintings and objects. The paintings could now come off from the wall and the objects/sculptures could take up bigger space. It allowed for a gallery room to play with the placement of art and become more interactive with the audience. Friedrich also worked with Peggy Guggenheim and her exhibition for new art. One room in particular had curved walls and was for the emerging discipline of surrealism.

Falsterbo Konsthall Max Gerthel, 2020 Falsterbo, Sweden

An old station built in 1901 and transformed into an art gallery. Only 130 square meters for exhibiting art but feels like a bigger space because of the distribution of the space into smaller rooms. A new staircase connects the rooms and opens up the building for the public.

Sadie Coles HQ 6a Architects, 2015 London, England

A former piano showroom was converted into a gallery space. The architects created a double height space, a platform to look out and a new staircase.

Same architecture firm has made an art gallery of a former fire station. The old meets the new with a steel staircase and double height spaces.

The thesis aims to make a double height space and insert a new staircase.

Sala Beckett Flores & Prats, 2014 Barcelona, Spain

An old community building repurposed for the theatre "Sala Beckett". The old warehouse-looking building turned into a space for theatre performances, rehearsal rooms and a bar-restaurant. Using existing materials of the building and cutting through slabs in order to receive light.

Inspiration for the thesis method to cut through slabs and shed new light on objects by replacing them.

Method Explorations

Investigating a space inspired by readings and visual references

The site of the method explorations is a portique in central Gothenburg. It is situated in a shared family house. One of the openings is towards the street and the other opening is towards the yard.

The explorations are grounded in the research done on exhibition design and history. Historical spatial explorations has been applied on this portique as well as other tests in order to examine how a space can be activated and experienced.

From the method explorations a deeper understanding was gained of how to experiment with a space and change the atmosphere. More knowledge was retrieved about the historical aspect and a fun experiment with 3D-modelling was experienced.

The space was chosen because it was a portique and a rather confined space with a vast amount of vertical wall space.



Fig. 32 To the left: The door towards the street leading into the portique.

Fig. 33 To the right: Plan and elevation collage of the portique where method explorations were conducted. Paper and photo. Scale 1:100



Exploration 1

The first exploration is a comment on the project "Cabinet of Abstraction" that was commissioned for El Lissitzky in 1927 by Hannover Museum. (Fabrizi, 2015). The cabinet was a 20 square meter room with walls covered with thin metal vertical stripes that were colored. Black on one side, grey on one side and white on the short edge. The wall appear to have different color depending on where the viewer is standing in the room. In the test in the portique, one side is colored yellow for a stronger

visual effect. This test showed how exiting it is to try out how a room is perceived with small alterations. The test was a good way to get started and to explore and get acquainted to the artists that experimeted with the gallery spaces in the 1900s.

In the end the thesis did not continue with this exploration but it was a good start and a springboard for the rest of the thesis.

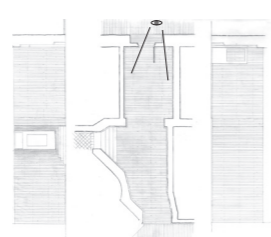
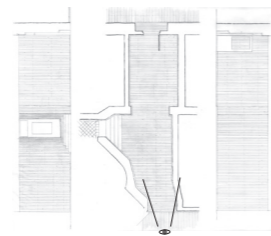
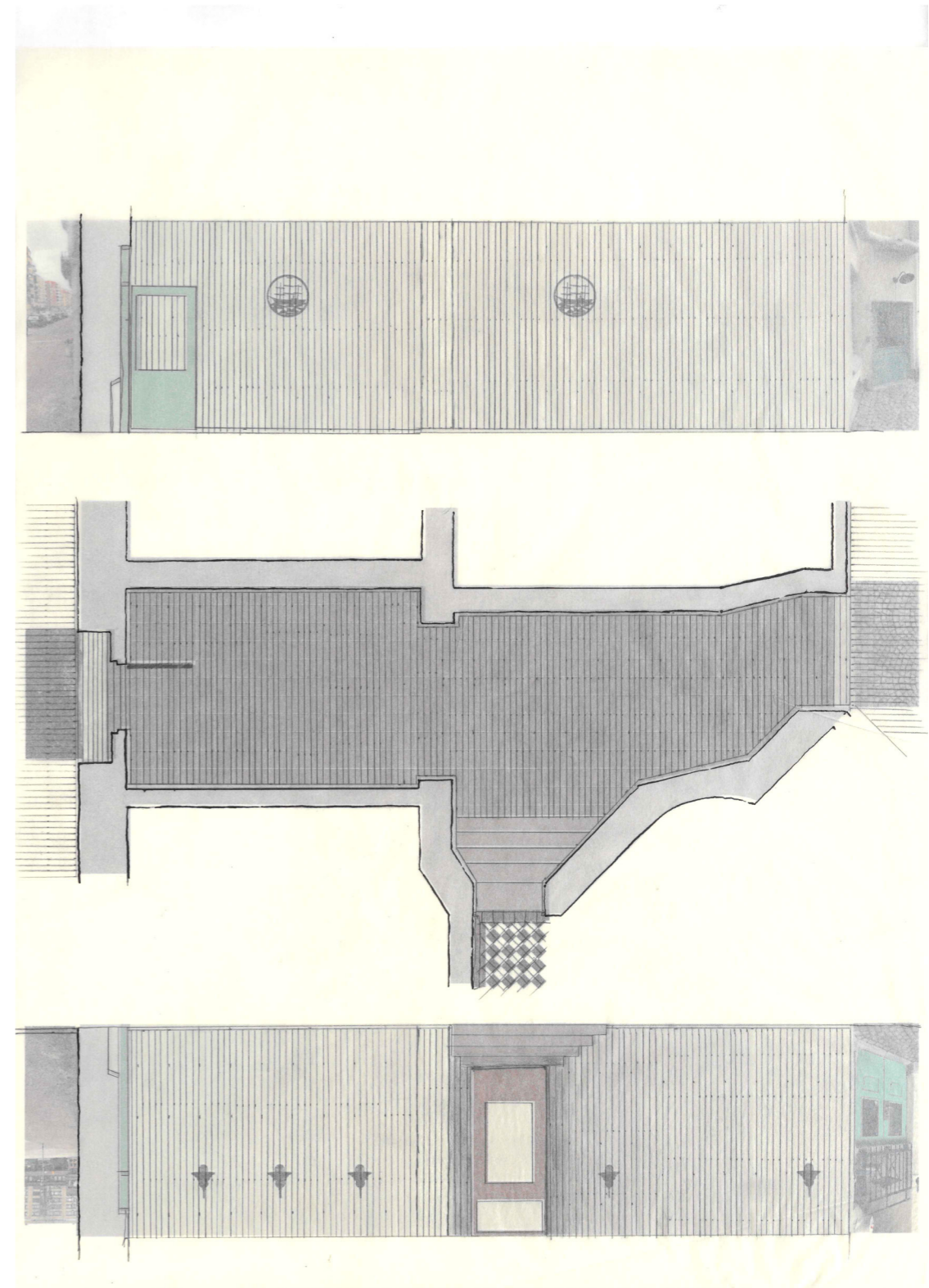


Fig. 36 To the left: Experiment with colored metal stripes. View from other side. Black side appears. Rendered picture.

Fig. 35 To the left: Experiment with colored metal stripes. View from the "yellow side" of the stripes. Rendered picture.

Fig. 34 To the right: Collage showing explorations of stripes in plan and elevation. Scale 1: 100



Exploration 2

The second exploration is a historical walk through the space. It starts with the cabinet of curiosities and privately owned and hanged paintings followed by the 1800s chronological order and more formalised hangings and exhibition spaces. Partition walls separates the space and in the second part of the portique space we see the T-type and L-type, a flexible free standing modular system (Kiesler, 1968) developed in 1924. This exploration

was a way to understand the historical variations of the exhibition space and put them into practice and look at how and what has been constructed in order to create an exhibition. From this exploration knowledge was gained of how exhibitions are organised both historically and recently. It was a way to understand what the conditions for exhibiting was historically and what is at stake today.

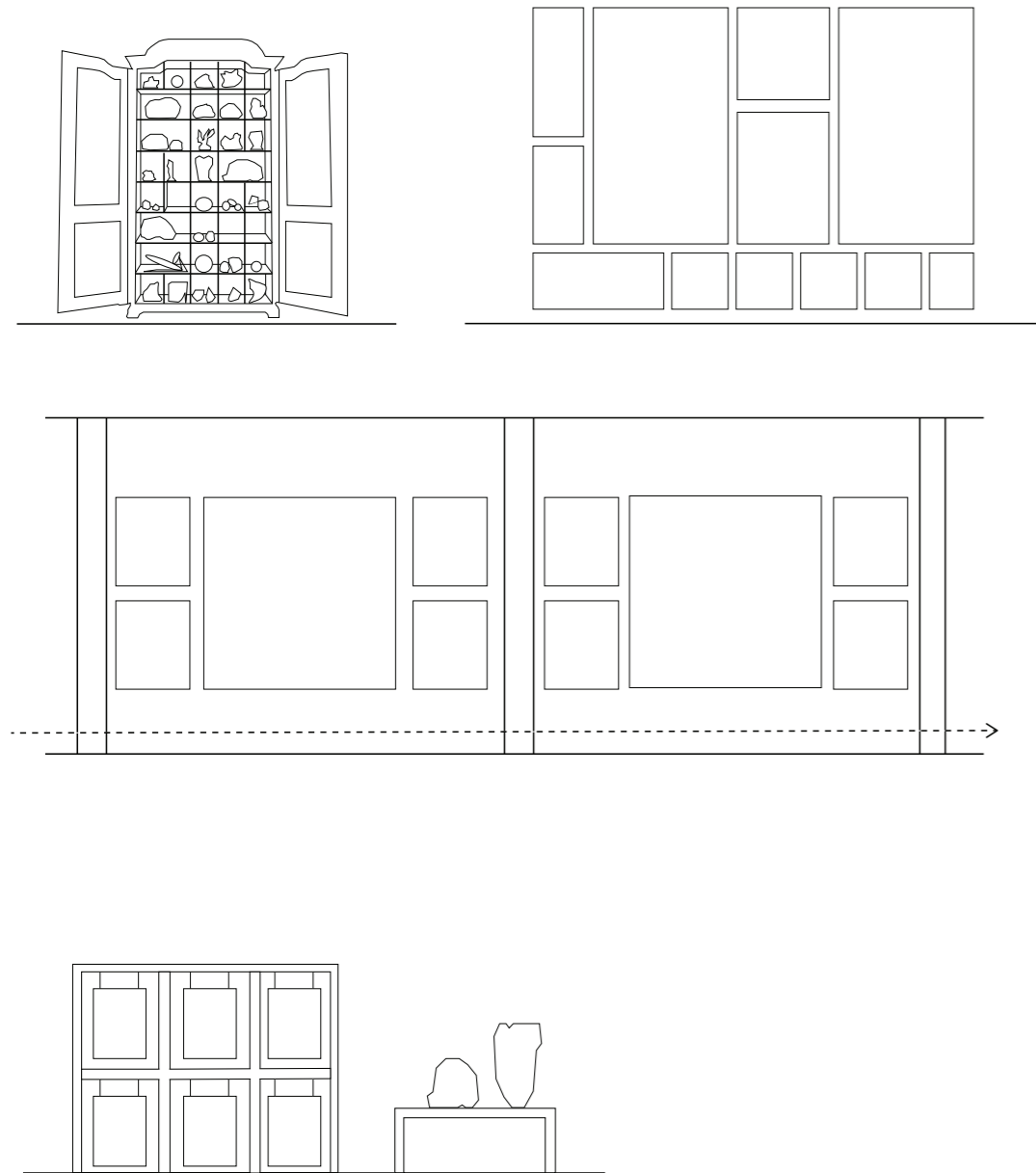
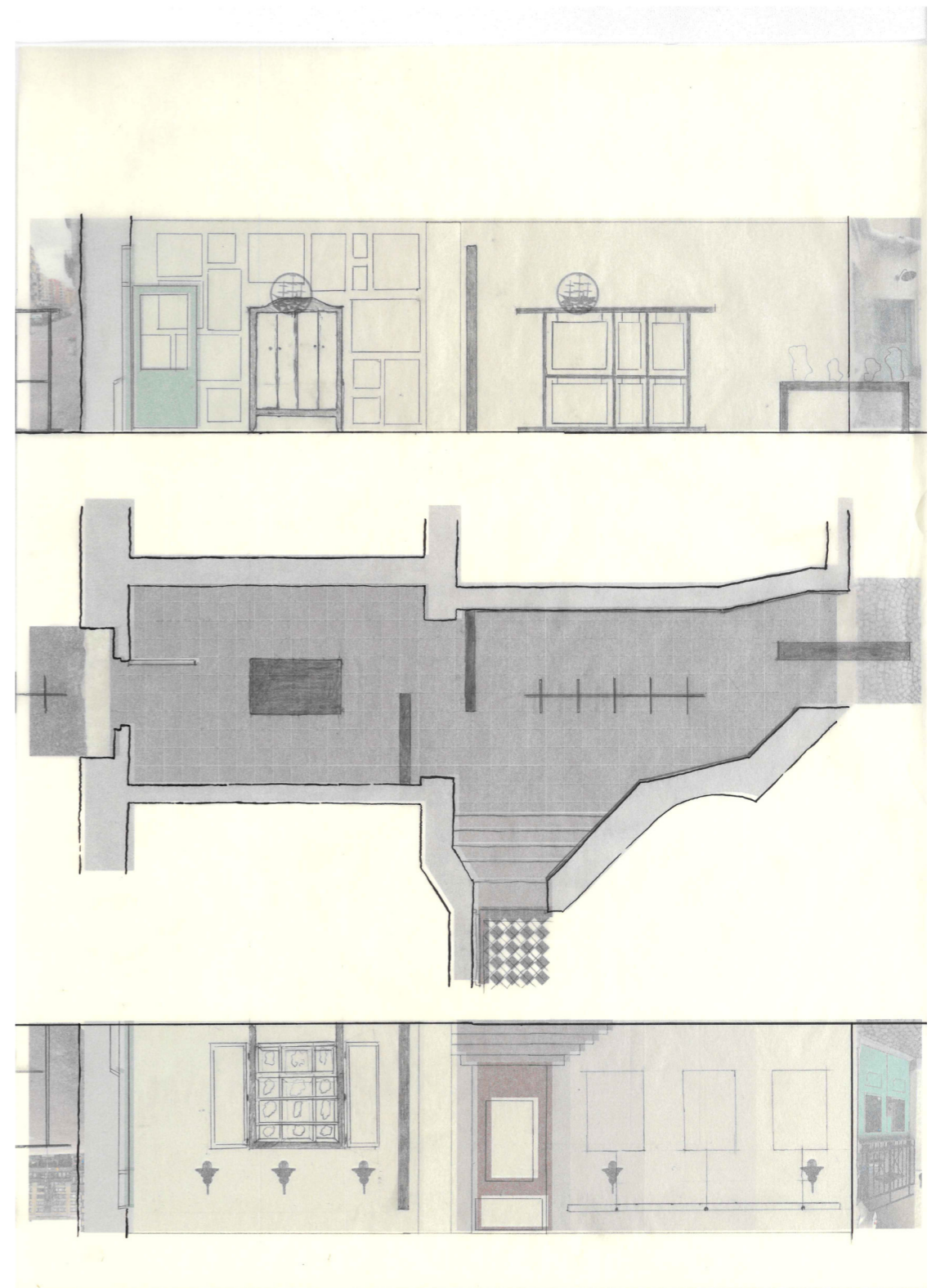


Fig. 37 To the left: Illustration showing the cabinet of curiosities, private hanged paintings and the 1800's chronological hanging system and the modular, freestanding system.

Fig. 38 To the right: Collage showing the historical development of the history of display. Scale 1:100



Exploration 3 and 4

Study of a "white cube" and a portique of podiums

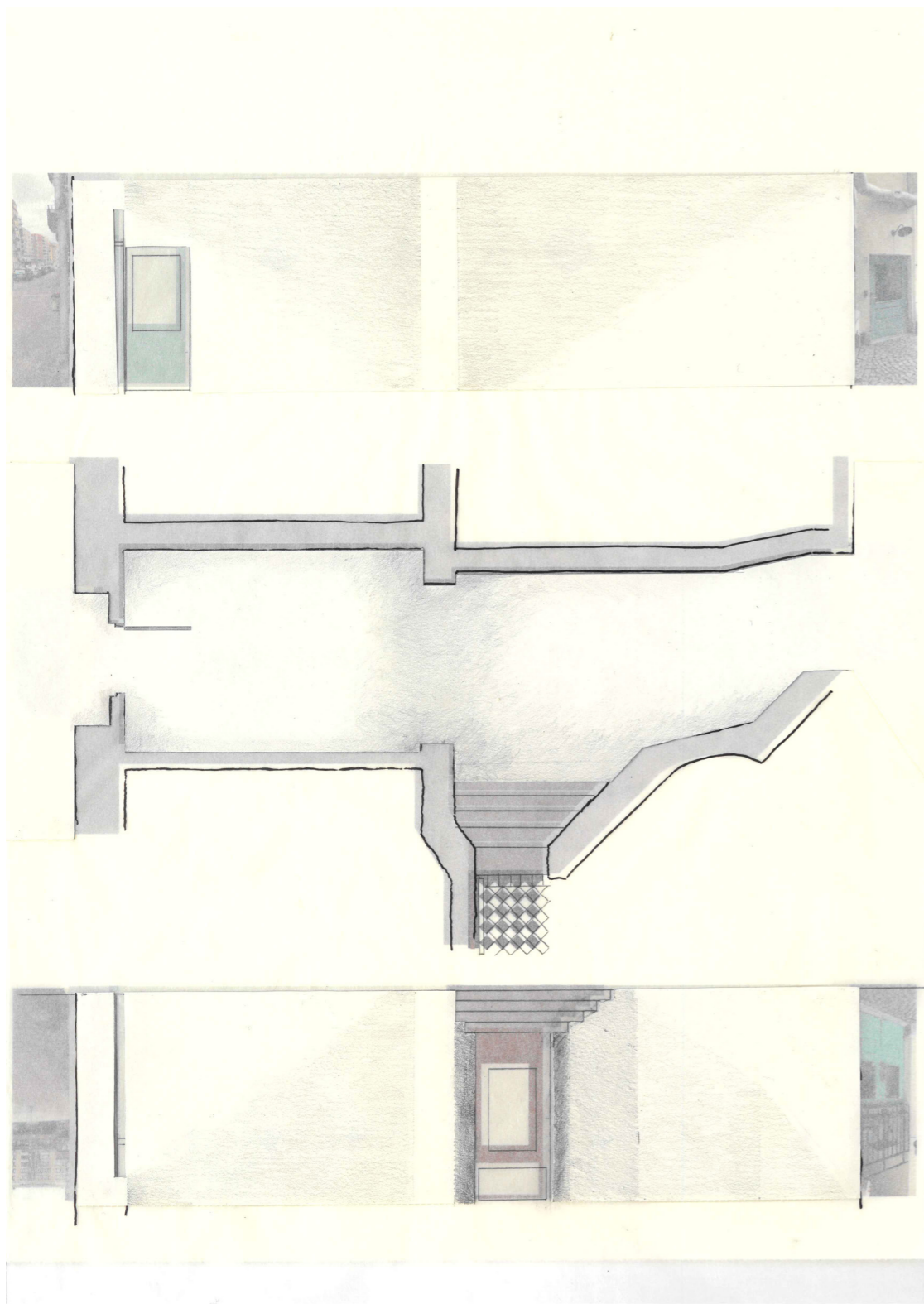


Fig. 39 Collage showing how the space would be experienced with the white cube expression. Scale 1:100

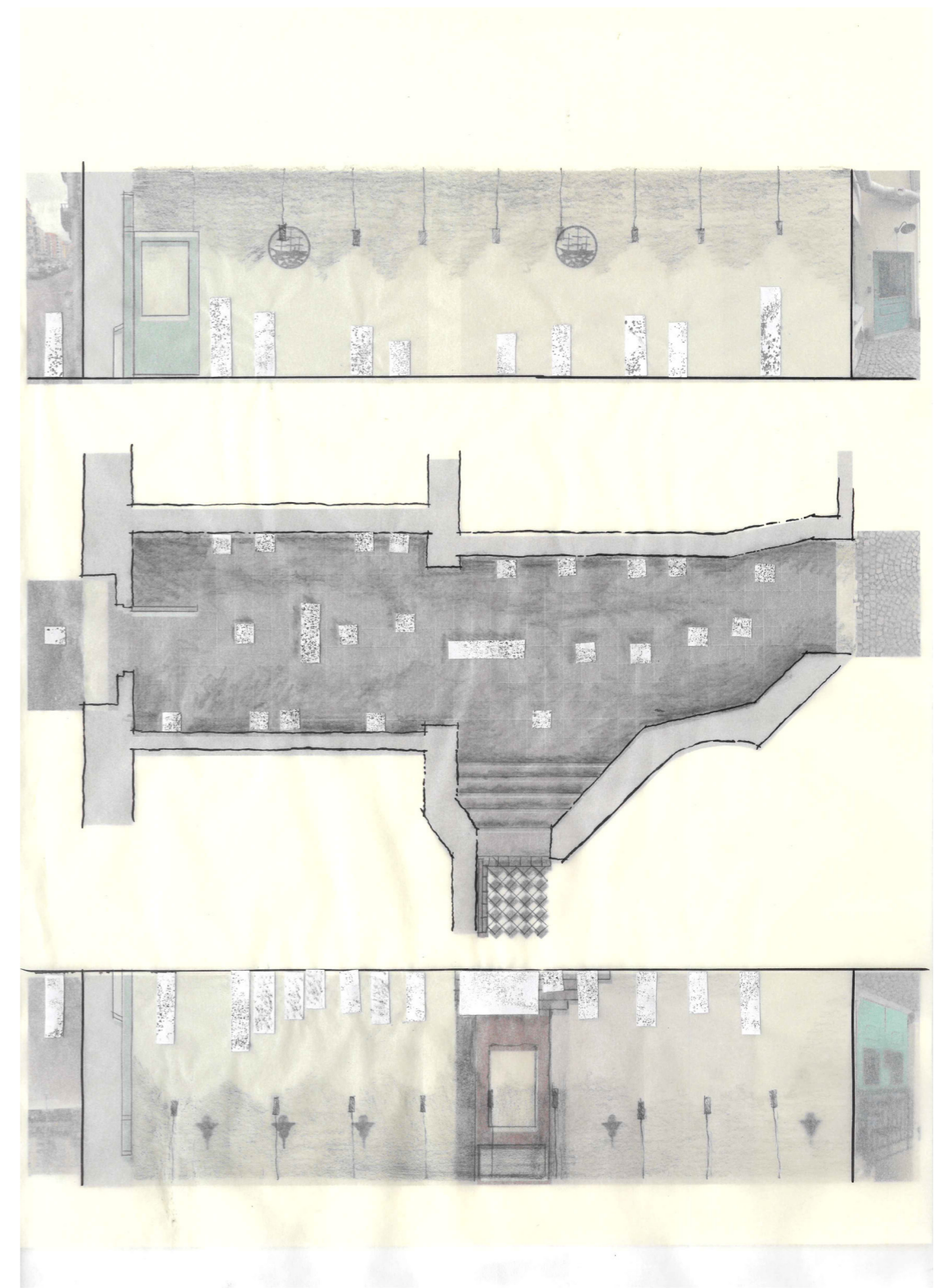


Fig. 40 Collage showing the play of podiums and light. Scale 1:100

Design Explorations

How the method explorations was applied to the space of transformation and learnings

The design explorations were conducted in a 3D-modelling program. Different configurations were tested based on both the method explorations and other inspirations from exhibitions historically and recently. The explorations was a way to understand the space better and just having fun with exploring what kind of expressions that were created. Ideas on interactive methods for the space such as notice boards and street signs in order to attract an audience was studied. (fig. 41 and 42)

Design explorations that were conducted are shown in the next spread and is showing experiments with the biggest room in the existing building. It was a way to understand the space and explore different configurations for an exhibition design.

This phase in the process, with collecting ideas and exploring helped the final design because of its open structure and curious playfulness. This is the phase where the mapping, theory and interviews came together in a testbed. On the next spread the design explorations are shown.

The process continued and the focus and the inclusion of the reuse of the mezzanine floor. (fig. 43) Today it is situated in the biggest room of the space, connecting the two floors. Explorations of the transformation started here.

It is the mezzanine floor that is reused and serves as material for the new modules for exhibition design such as partition walls and podiums. The stair will be used as a "gatupratare", a signage for the people to get attracted into the space. The pillars are reused in order to support a balcony that can look out on the exhibition room.

The final chapter of the thesis is dedicated to the material showing the existing building, the final design proposal, discussion and conclusion.



Fig. 43 Rendering of how the space for the design explorations looks like today.

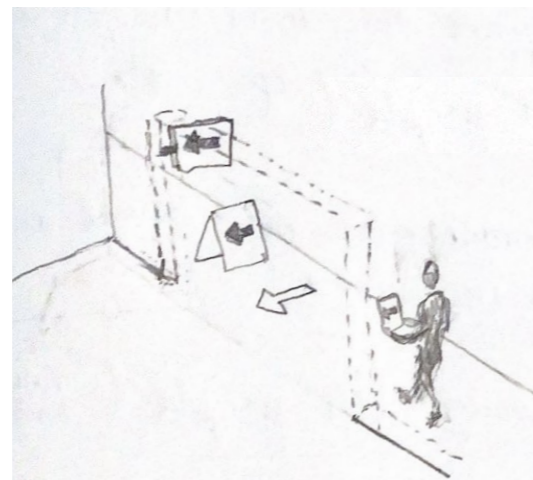


Fig. 41 Illustrations of explorations of how to communicate the gallery space on the street level.

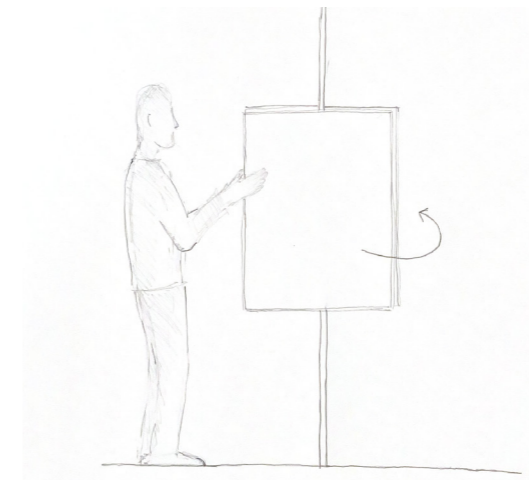
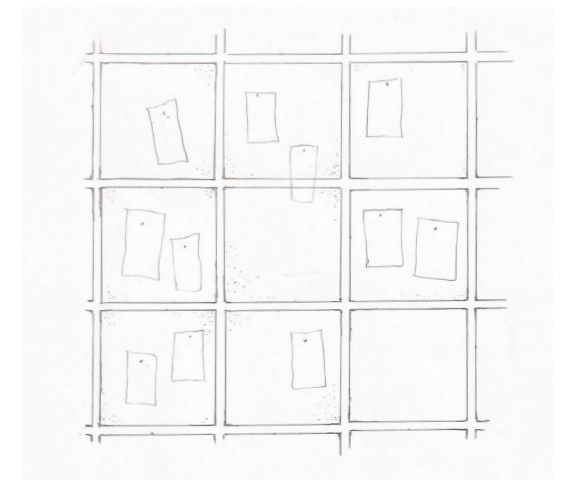


Fig. 42 Illustrations of explorations of how to create interaction with an audience in the gallery.



Design Explorations

Curved walls, see through floor, reused material, leaving scar

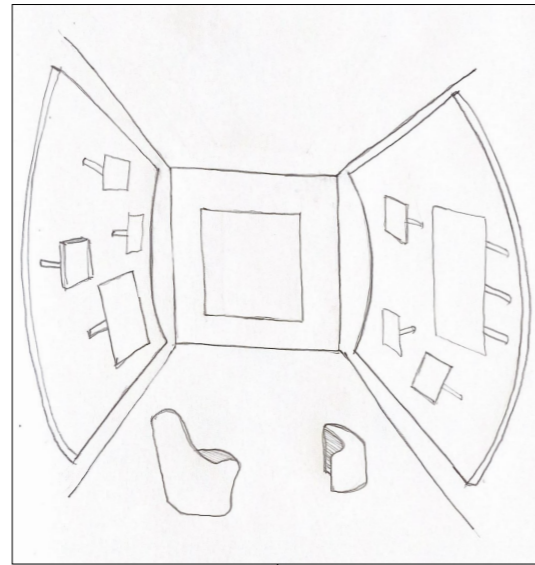
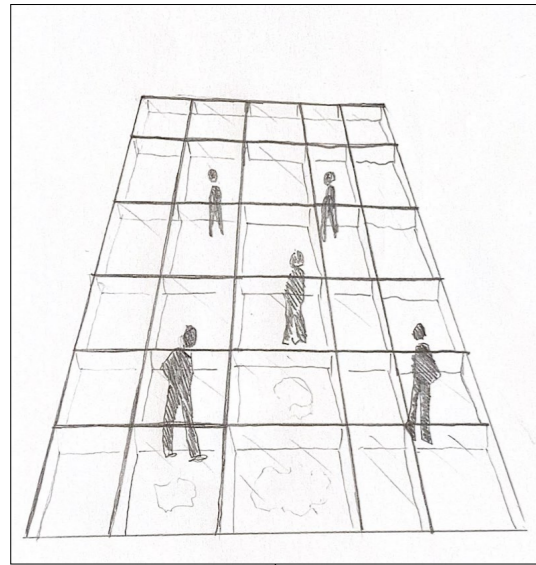


Fig. 46 Sketch of Tham & Videgård exhibition at ArkDes, 2022

Fig. 47 Sketch of the surrealist gallery in New York, 1942

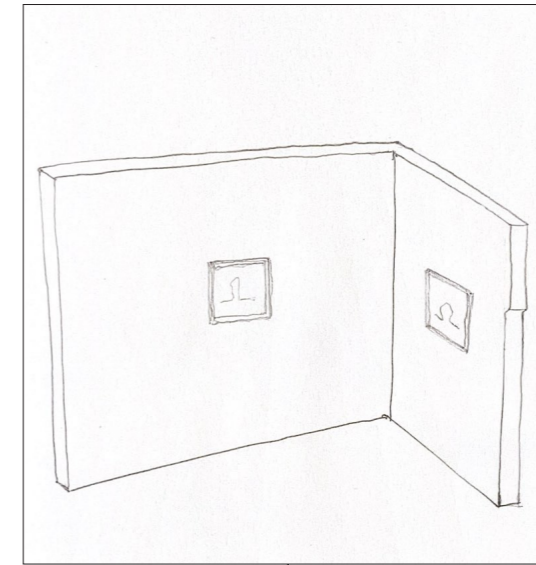


Fig. 49 Sketch of partition wall, reference: Rotor

Fig. 50 Sketch showing scars and marks of material. Reference: Flores Prats



Inspiration/Reference



Fig. 44 Rectangular cutouts of the floor reflecting the openings in the ceiling. Creating a bigger exhibition space. Inspired by the exhibition at ArkDes. Rendered picture.

Fig. 45 Curved walls in exhibition space. Inspired by the surrealist gallery. Rendered picture.



Fig. 51 Exploration of reused material and how to create a modular system.

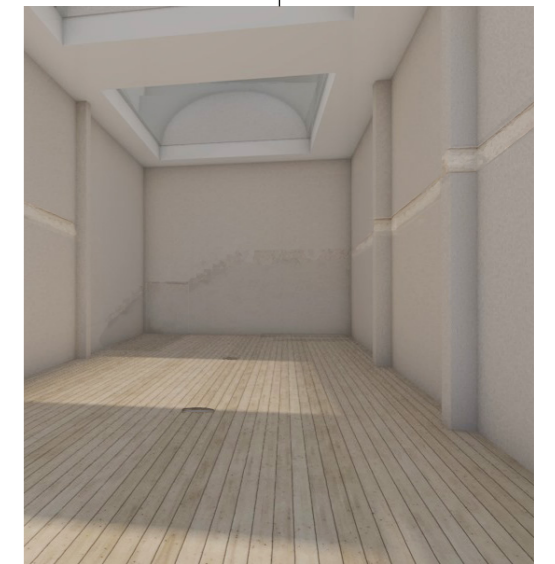


Fig. 48 Exploration of space when it is stripped down with scars of what has been.

Outcome of test

Design Proposal

Existing building

The site for the architecture gallery is located at Korsgatan 13 in Gothenburg. A house built in 1804 and has undergone many transitions during the years.

The current situation is a retail space with two floors. The first room is a single height room with supporting pillars and a tile floor. Further into the building comes the former courtyard which is now covered with two lanterns with wooden flooring. A mezzanine is placed in this room with a stair leading up to the second floor.

The building is situated in a busy area with shops. People pass by here and it is close to the main church of Gothenburg.



Fig. 53 Picture showing facade of building.

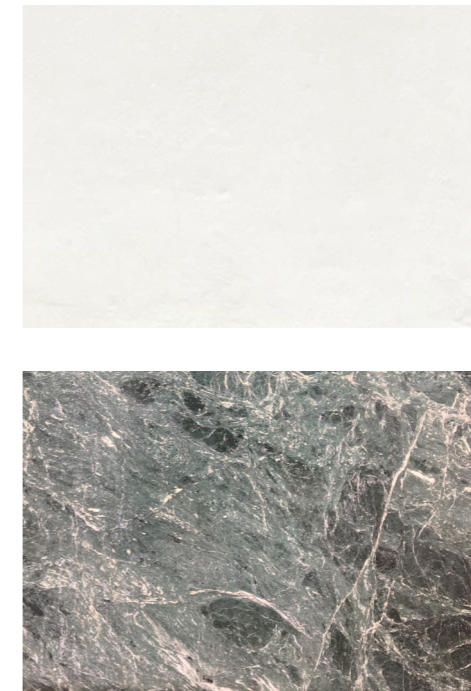


Fig. 55 Details of facade.

Gothenburg

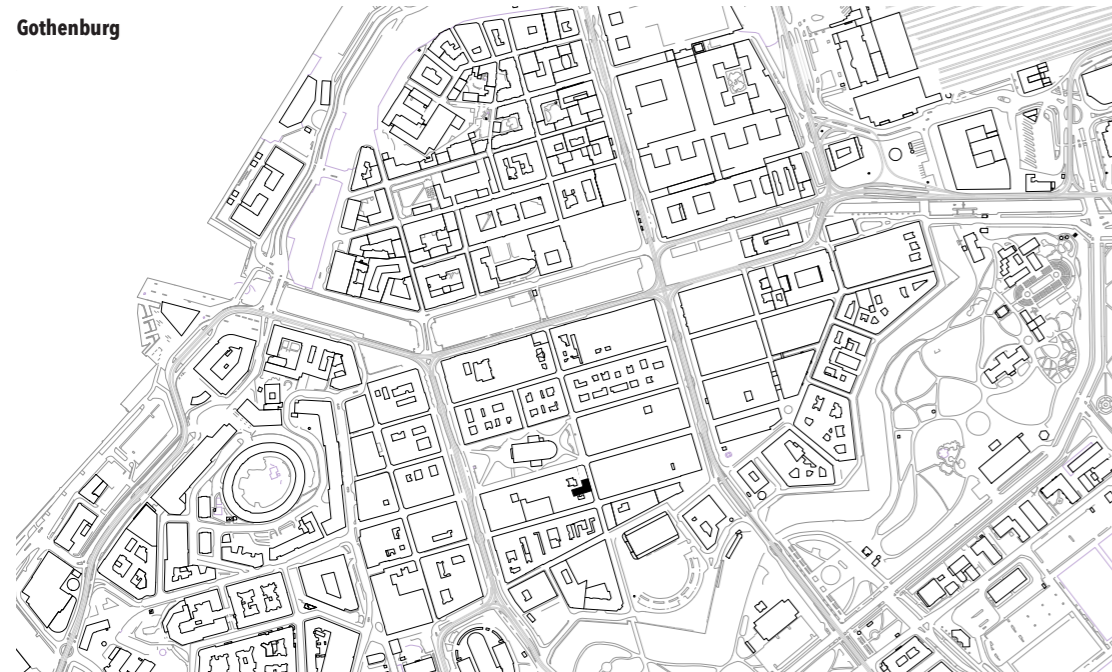


Fig. 52 Site plan 1:10 000



Fig. 54 The building and the street.

Design Proposal

The existing building

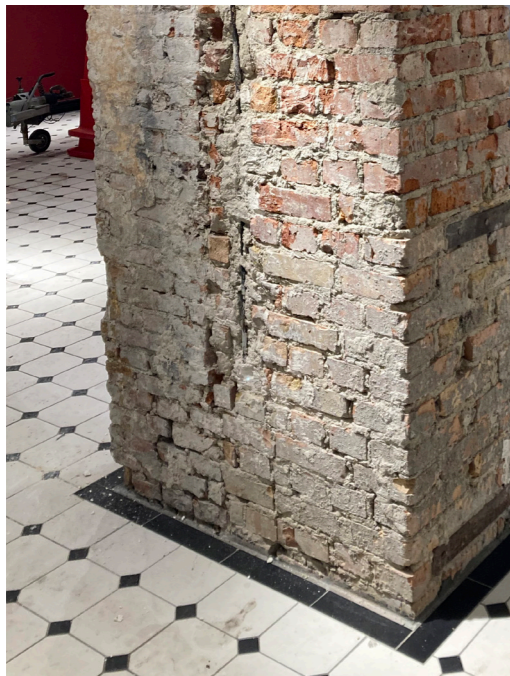


Fig. 59 Top left: View showing the mezzanine floor and lantern.

Fig. 58 Top right: View showing the main room and the ceiling.

Fig. 57 Bottom left: Detail of brick pillar and floor.

Fig. 56 Bottom right: Detail of the stair.

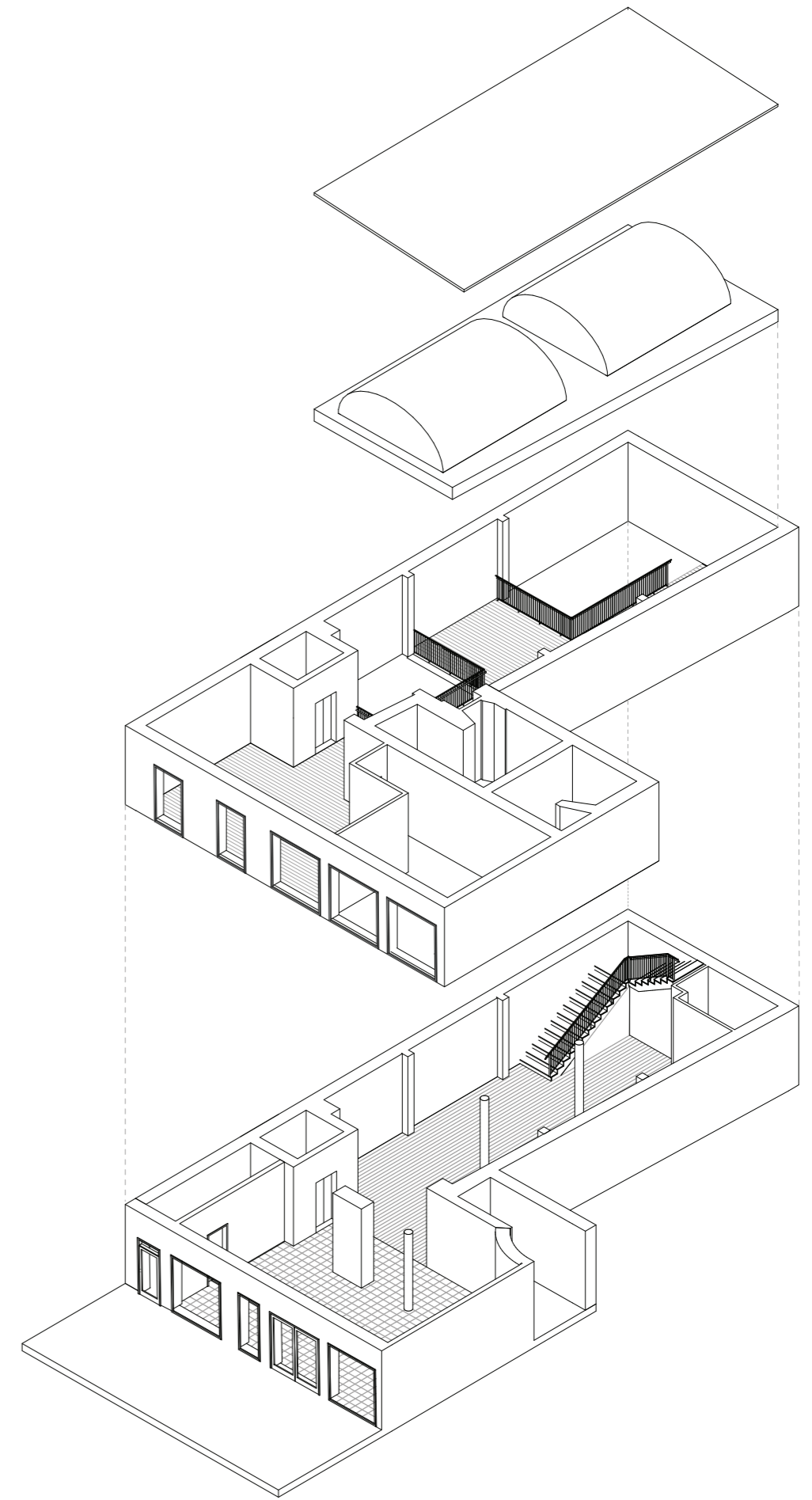


Fig. 60 Axonometry showing the existing building before transformation. Scale 1:250

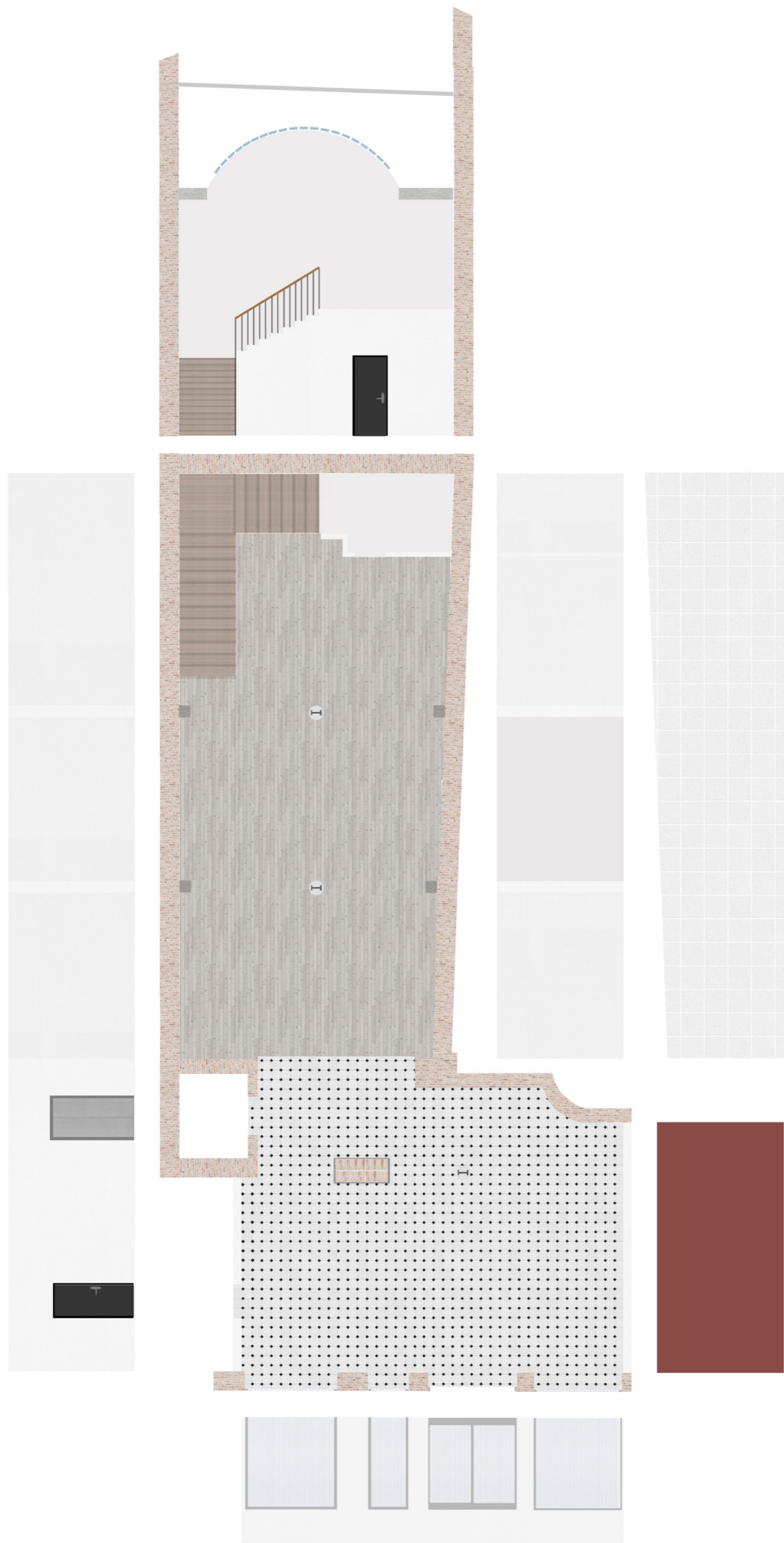


Fig. 61 *Folded out plan with ceiling.*
As built. First floor. Scale 1:150

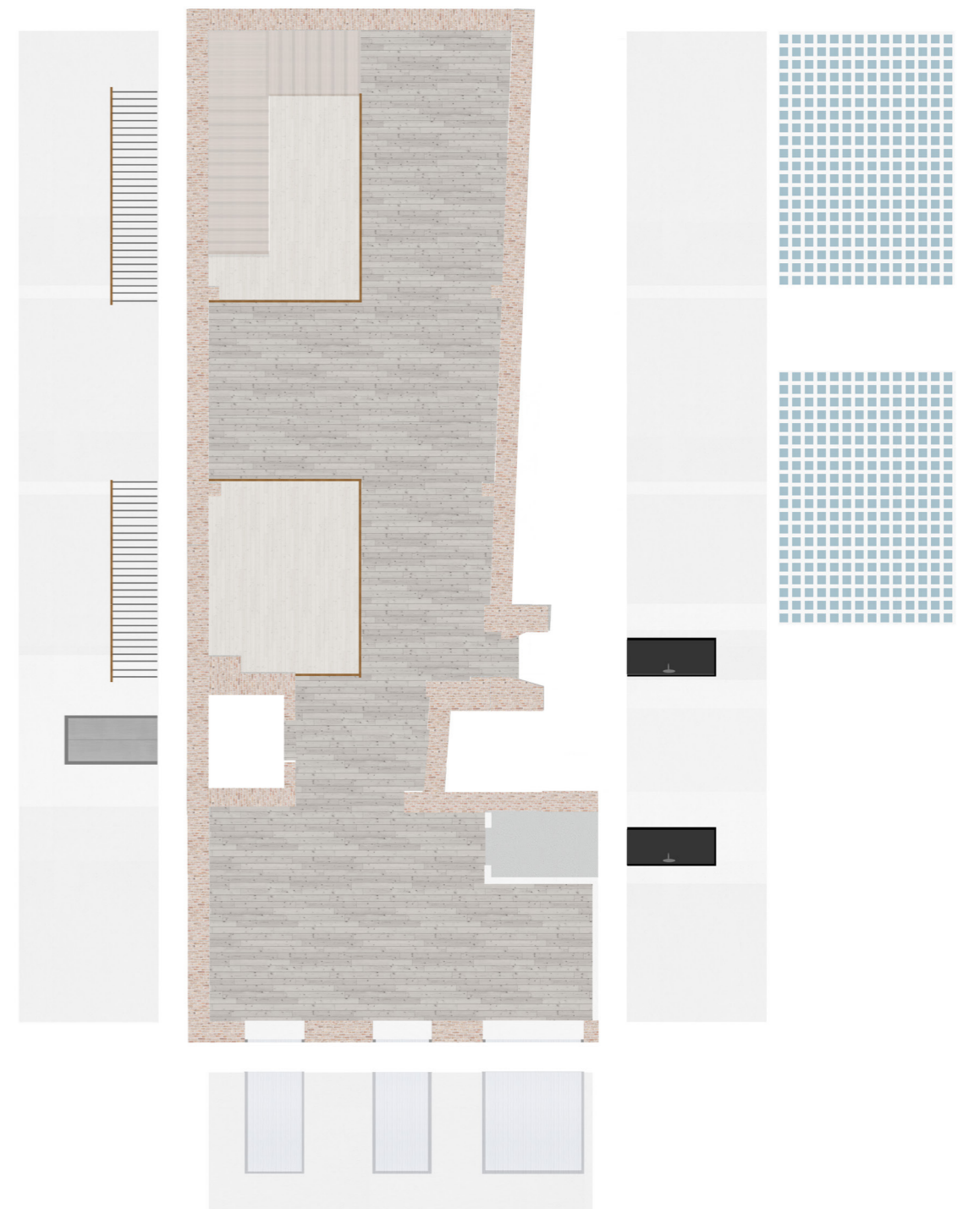


Fig. 62 *Folded out plan with lantern.*
As built. Second floor. Scale 1:150

The Transformation

Concept

The initial motive for the repurposing of the material in the existing building was to enhance the qualities of the space so that it could support an exhibition. Drawings dated back to the 1800's showed that the big room was formerly a courtyard. In the 30's the courtyard was covered with two lanterns and the mezzanine floor. Further adjustments have been made but the mezzanine has more or less stayed the same during the years.

The transformation part in this booklet is shown through the transformation drawing in an axonometry (page 48-49) where it is shown what parts are transformed and where they end up after the transformation.

Explorations

This was the part in the thesis where I explored how the different materials could be used and not used. Where could the old railings go? How could I make the entrance attractive for a public? What would happen to the old stair? What does the mezzanine floor consist of? A process of going back and fourth of deciding on what to reuse and how in order to benefit the exhibition space.

The mezzanine floor consists of both wooden material, steel, concrete and a ceiling. The staircase will also be removed and replaced by a spiral staircase connecting to a balcony. The balcony will consist of the old, the reused material and a new staircase. The balcony becomes the place to look out on the big room with its lanterns above and the vast space for the art of architecture.

Concept of transformation

The concept of transformation can in this thesis be divided into four stages. The first (1) is to locate and decide what parts will be used. Step two (2) is to plan for how to disassemble the material. This is a pro-

cess of researching what kind of materials that exist and what can be used. Next step (3) is to look at the parts and either use them as they are or reassemble them in a different manner and for a new use. This is also the step to decide what parts that not will be used. The last step (4) is the result and usage of the repurposed material.

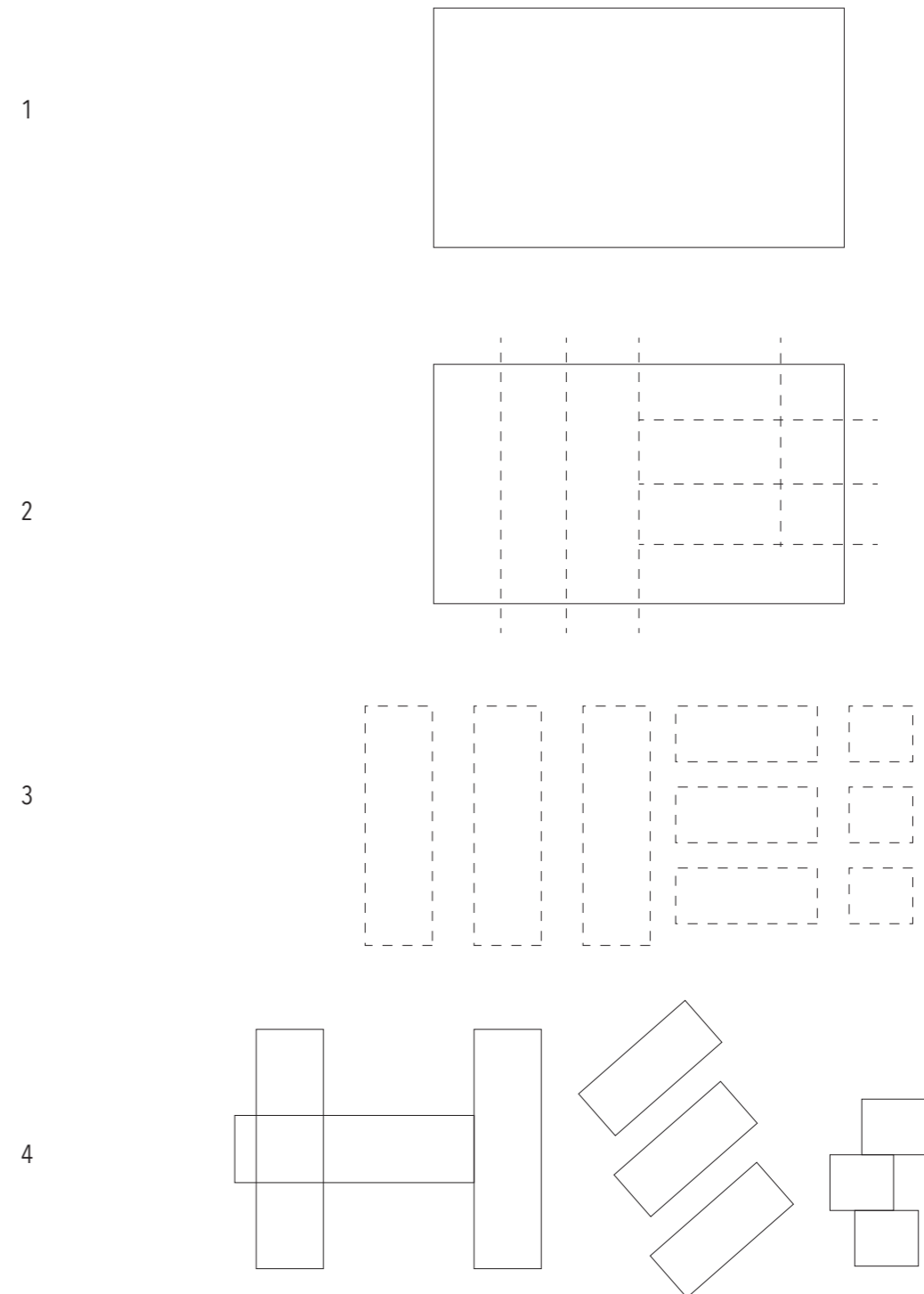


Fig. 63 Illustration of concept of transformation.

The Transformation

Explorations

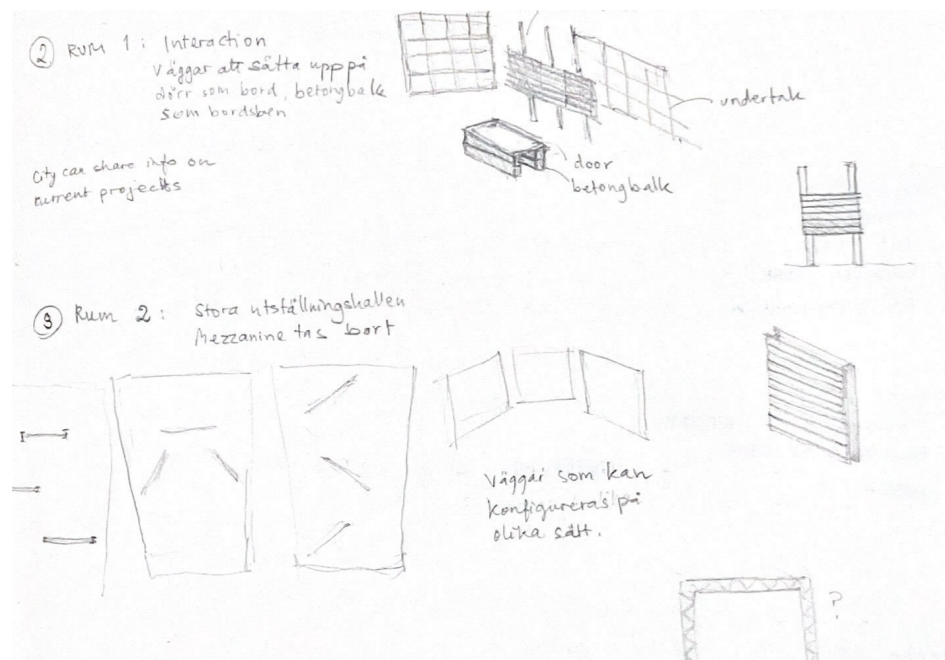
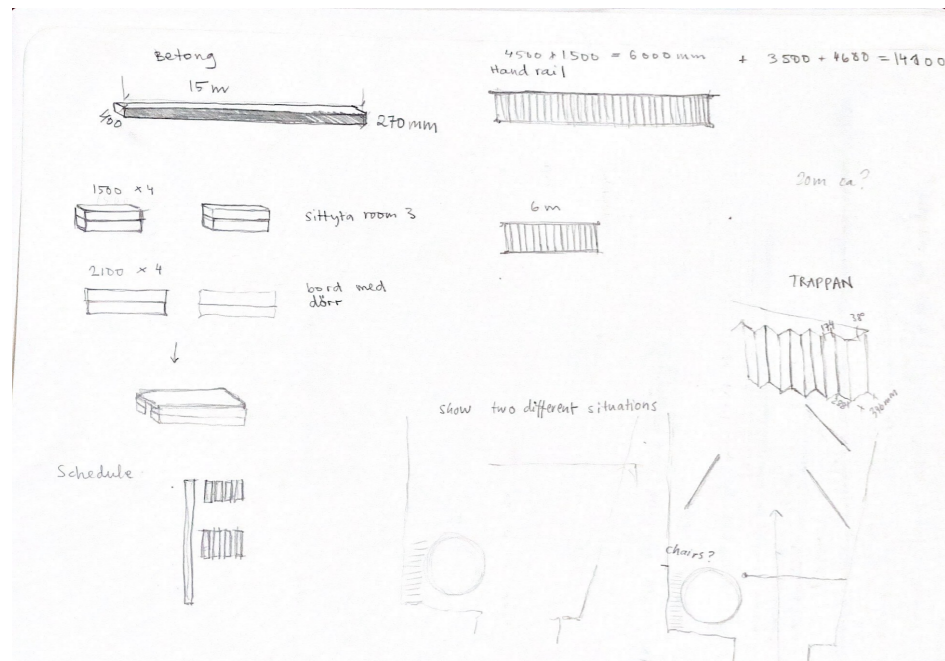


Fig. 65 To the left: Sketches and explorations of transformation.

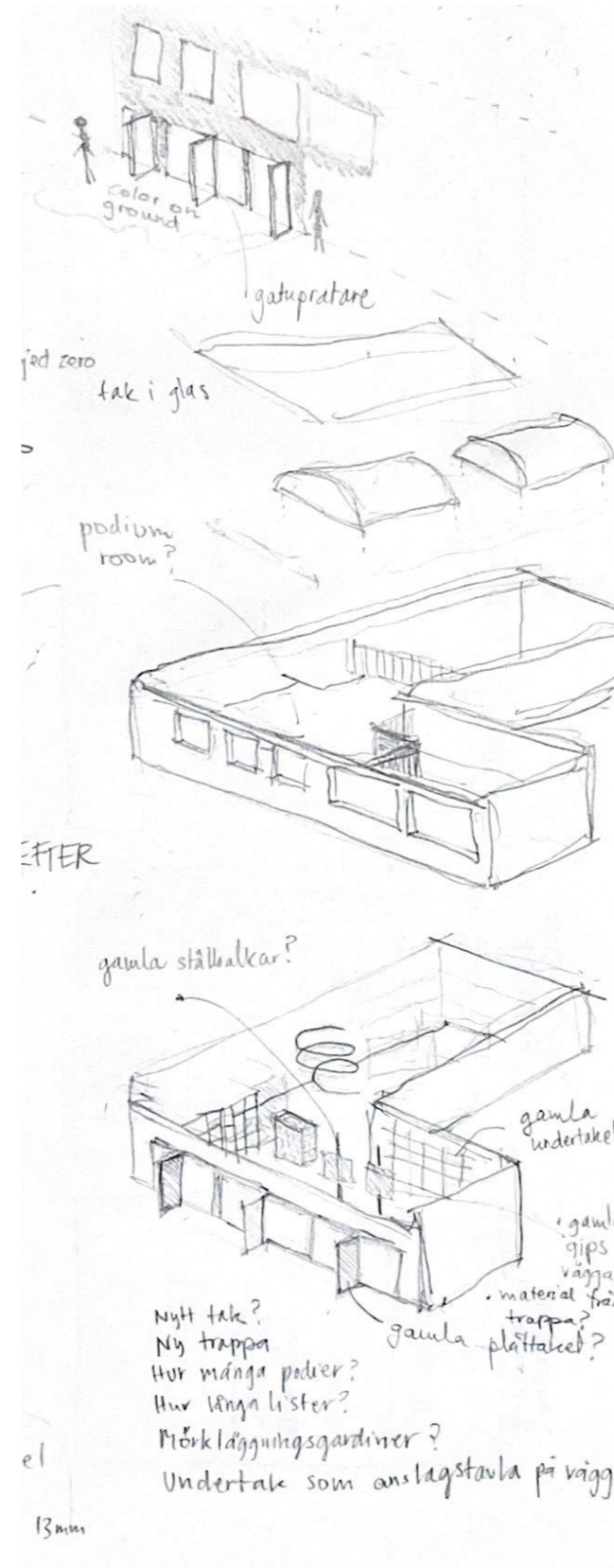
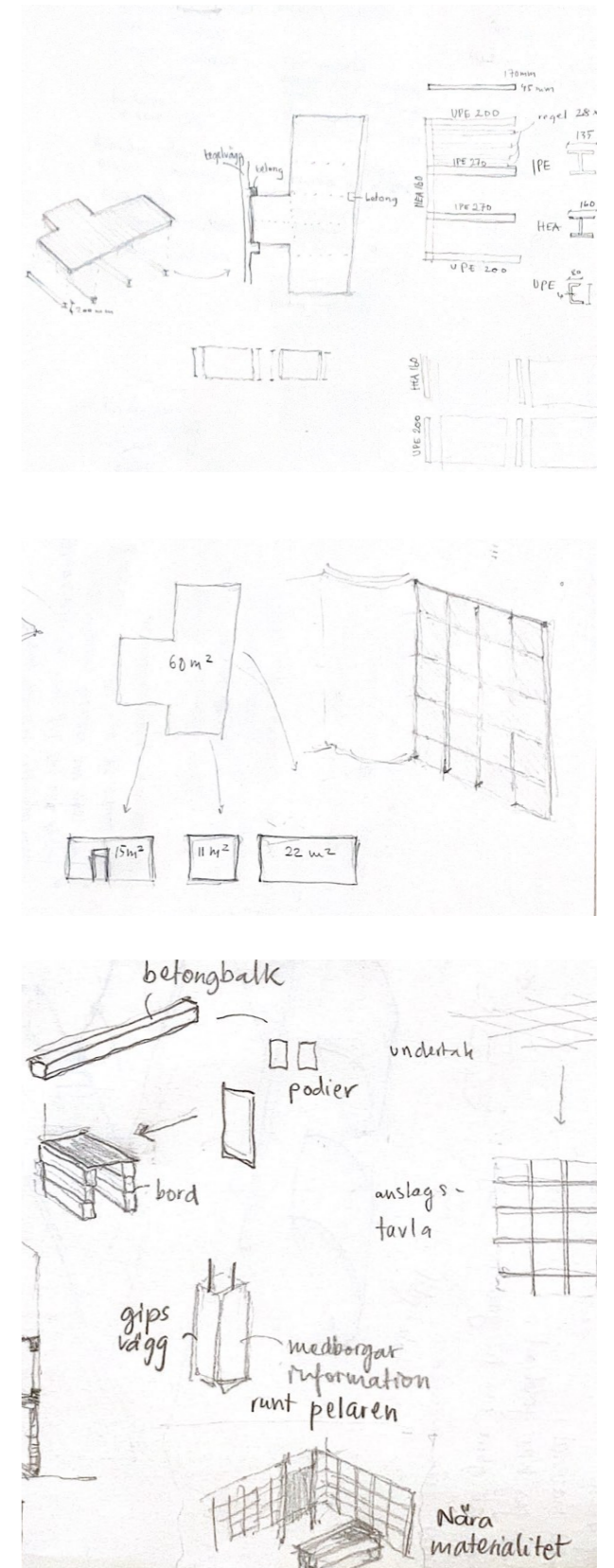


Fig. 64 To the right: Sketches and explorations of transformation.



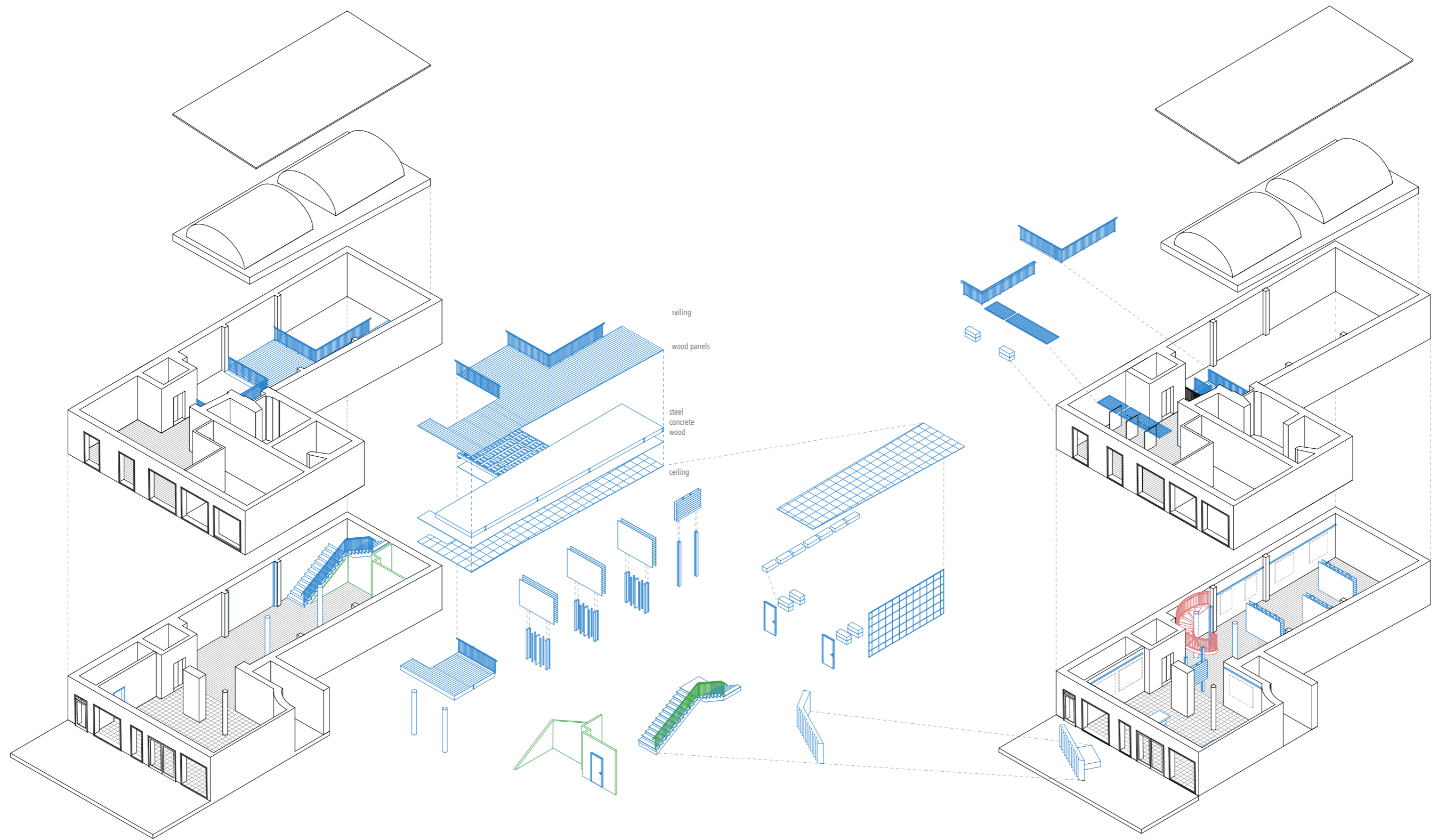


Fig. 66 Illustration showing the original building to the left, followed by the transformation. To the right is the building after the transformation. Scale 1:300

Design Proposal

Schematic drawing of the repurposed partition walls and podium

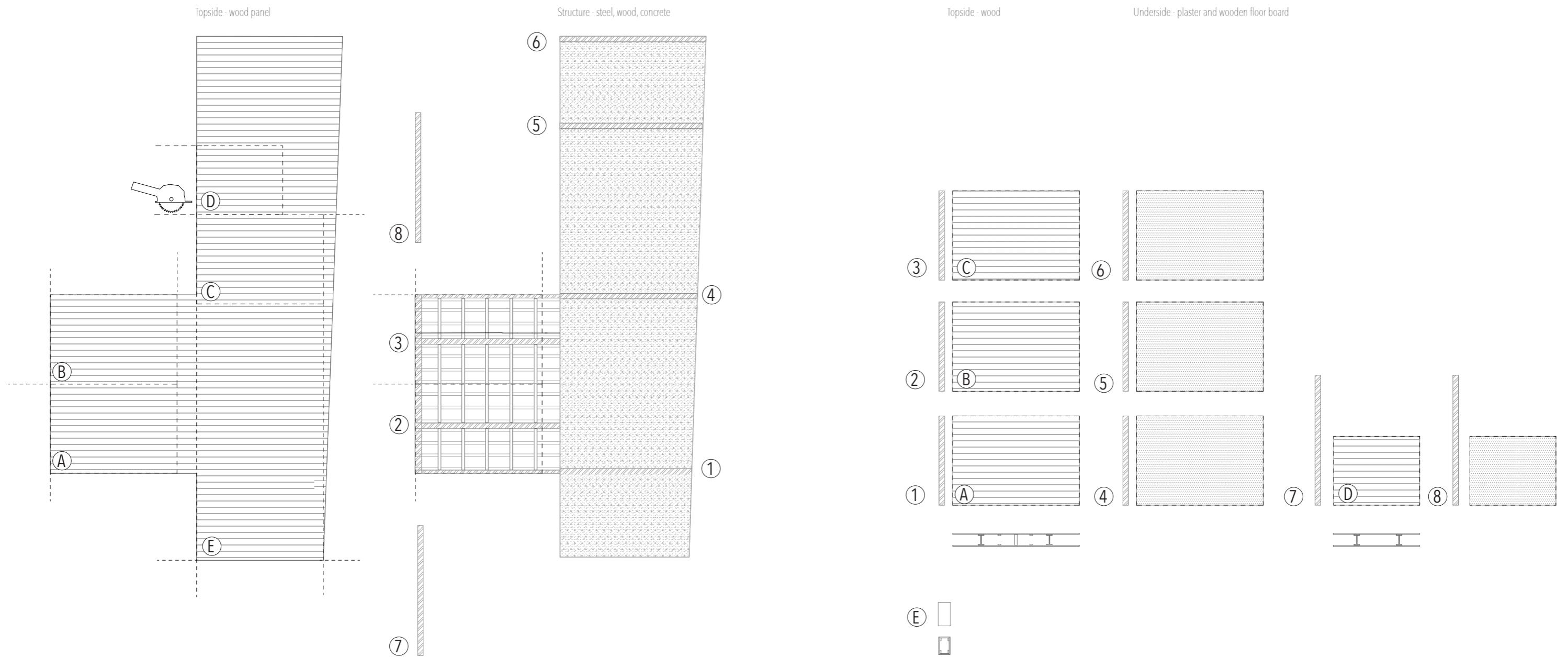


Fig. 67 Schematic drawing showing the disassembly and repurposing of the material from the mezzanine floor of the existing building. Scale 1:100

Design Proposal

Detail of the partition wall

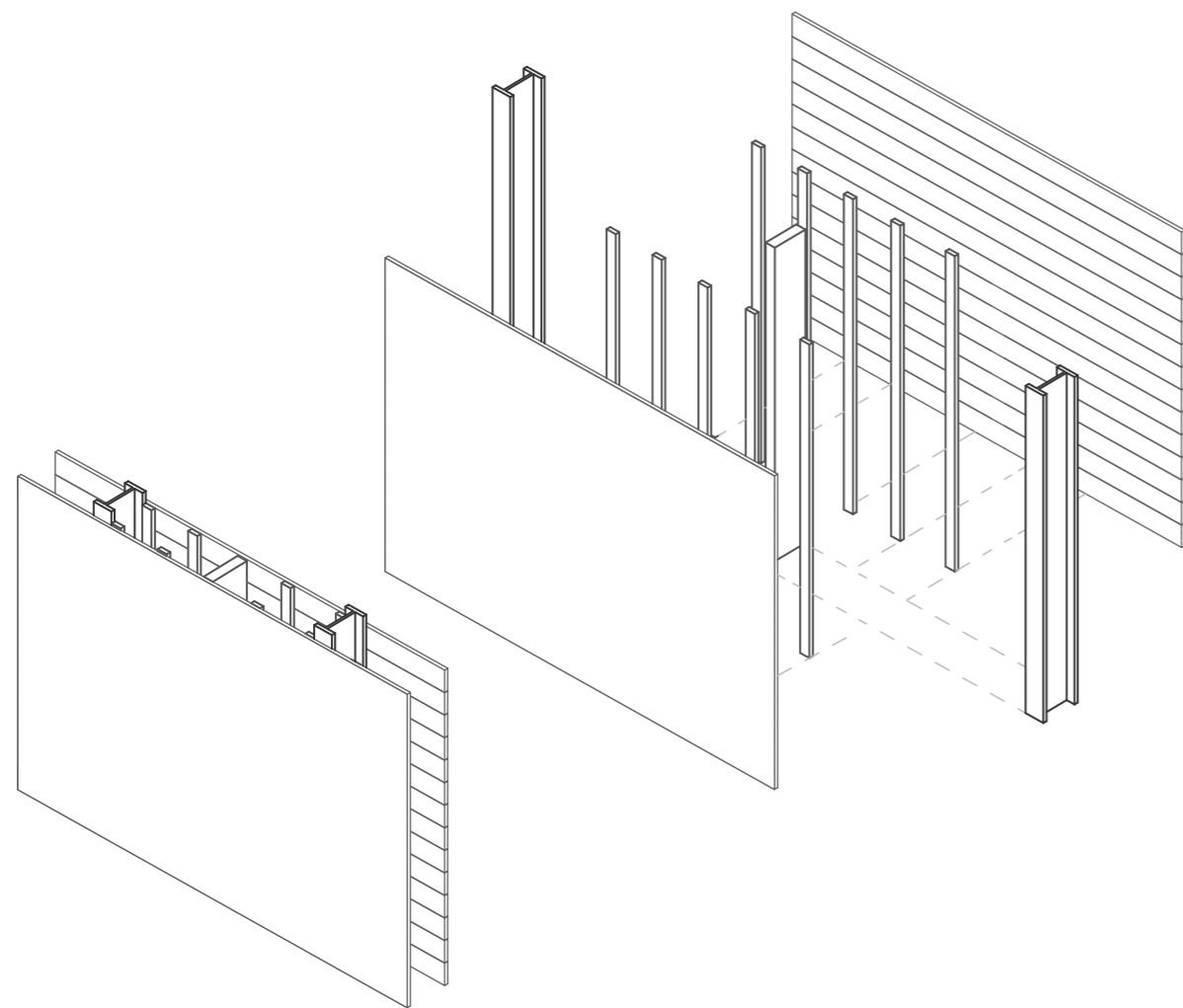


Fig. 68 Axonometric drawing of partition wall. Scale 1:50



Fig. 69 Photo of detail model.

Design Proposal

The building after the transformation

Reflections on the final outcome of the design: Materials has been repurposed into exhibition modules and other artefacts that support an exhibition space and a platform for architectural work and debate.

New modules created are partition walls, hanging modules, podiums and seating. The partition walls can be made into a stage for lectures.

A new staircase is added. It is the new element that meets the old. Together all the modules create the

support for the exhibition space. This is the place where exhibitions happen, lectures are conducted and current issues on architecture is debated.

It is a space where the act of adaptive reuse is manifested and becoming an exhibition in itself. It becomes a manifesto and a contribution to the discourse on transformation. It is a proposal for how an architecture gallery can look like today.

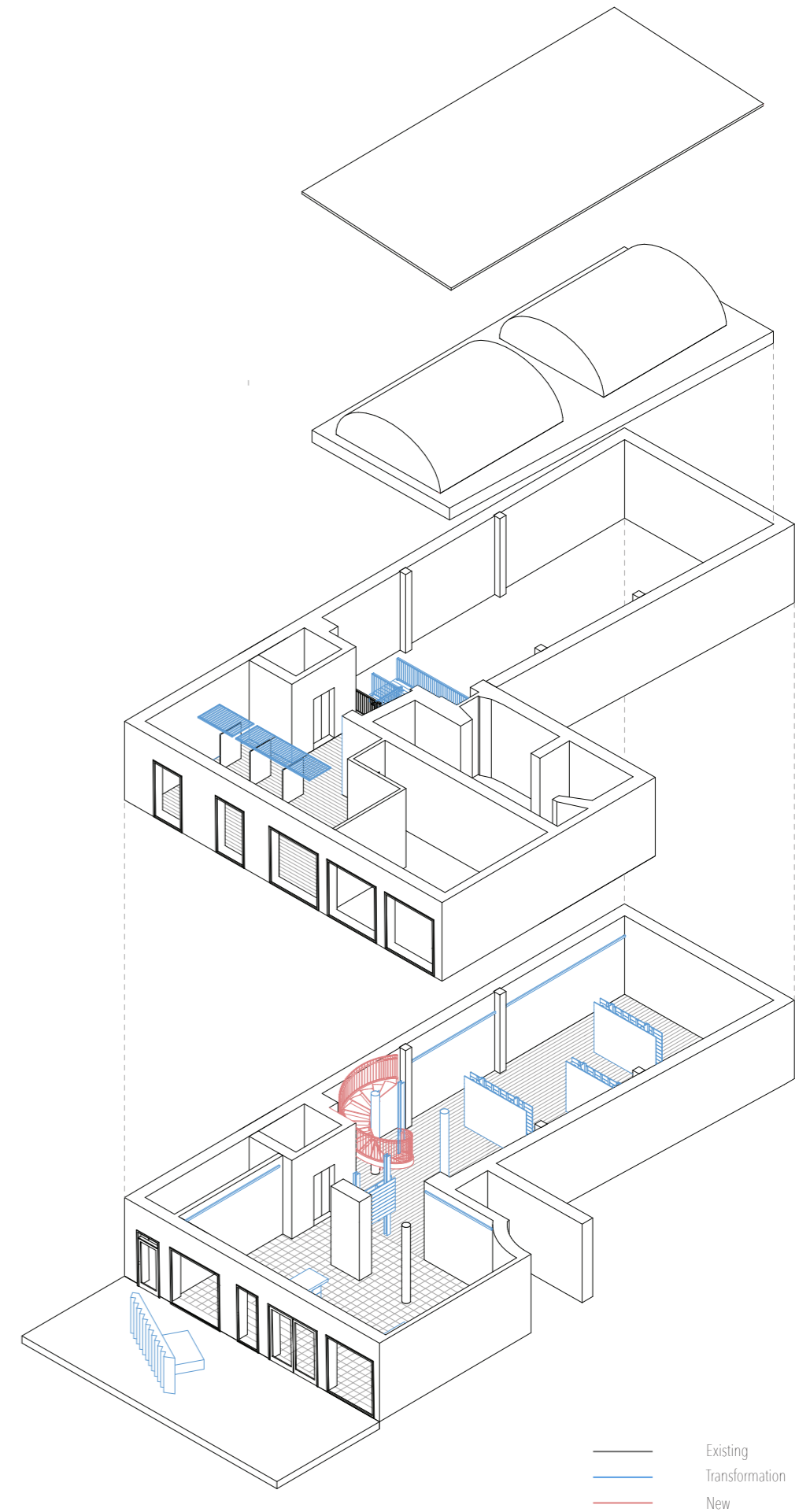


Fig. 70 Axonometry showing the building after the transformation. Scale 1:250

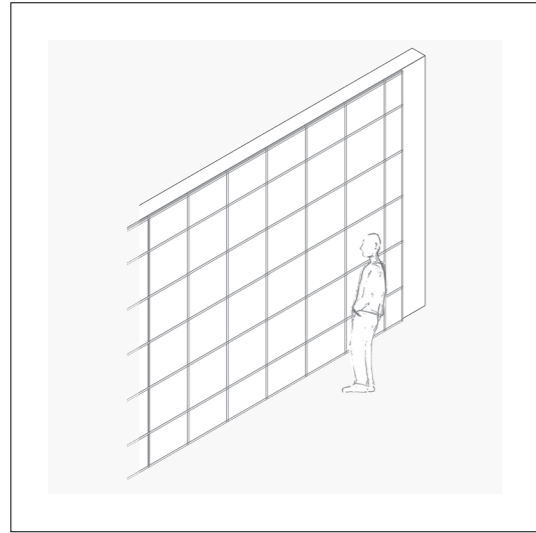


Fig. 73 Illustration of situation created. Scale 1:100

The ceiling with its sound protecting shingles are reused as a board for public opinion.

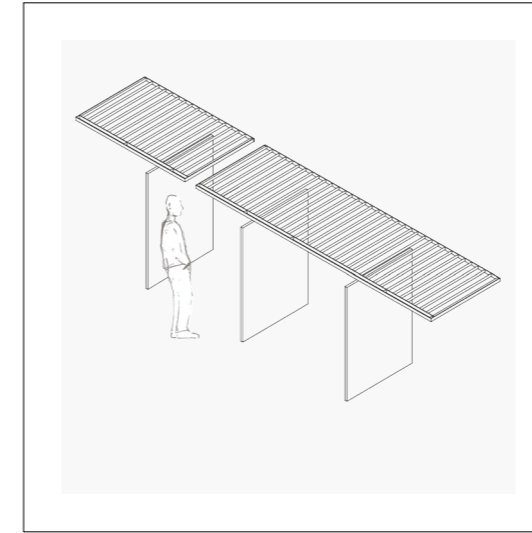


Fig. 76 Illustration of situation created. Scale 1:100

The railings gets a new function as a hanging device. The railing is hung from the ceiling.

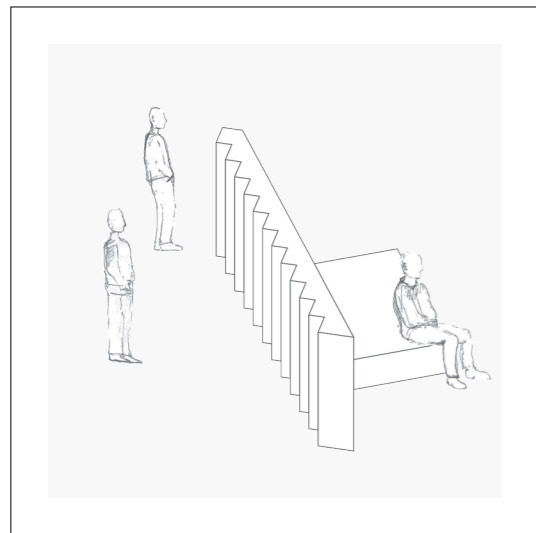


Fig. 72 Illustration of situation created. Scale 1:100

The stair is situated outside to attract public attention for the gallery. It is a notice board for posters and a seating place.

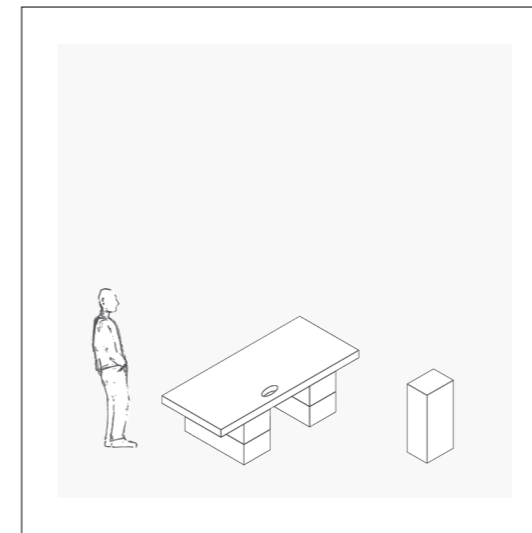


Fig. 75 Illustration of situation created. Scale 1:100

Old doors gets a new function as a top for the podium. The concrete from the existing slab is used as podiums.

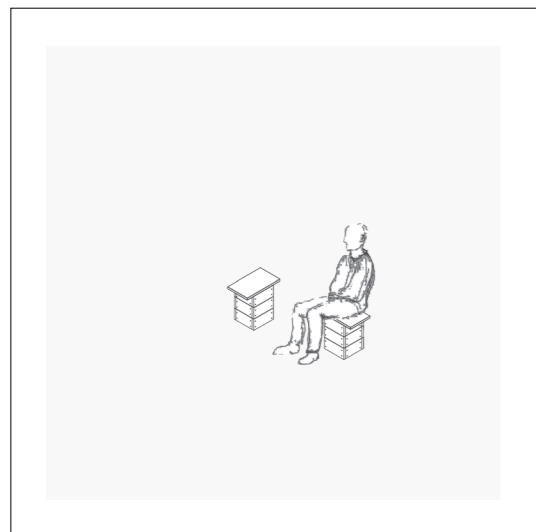


Fig. 71 Illustration of situation created. Scale 1:100

The wooden floor boards are repurposed into chairs. To be used during lectures and debates.

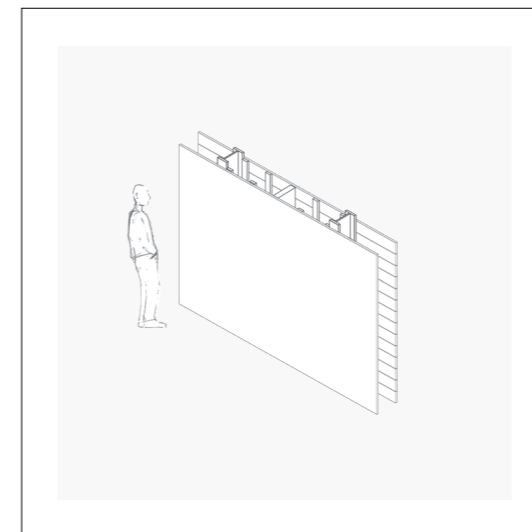


Fig. 74 Illustration of situation created. Scale 1:100

Partition walls are created from wood studs, steel beams, plaster and wooden flooring. To be used for hanging.



Fig. 77 Section perspective of the gallery. Scale 1:75

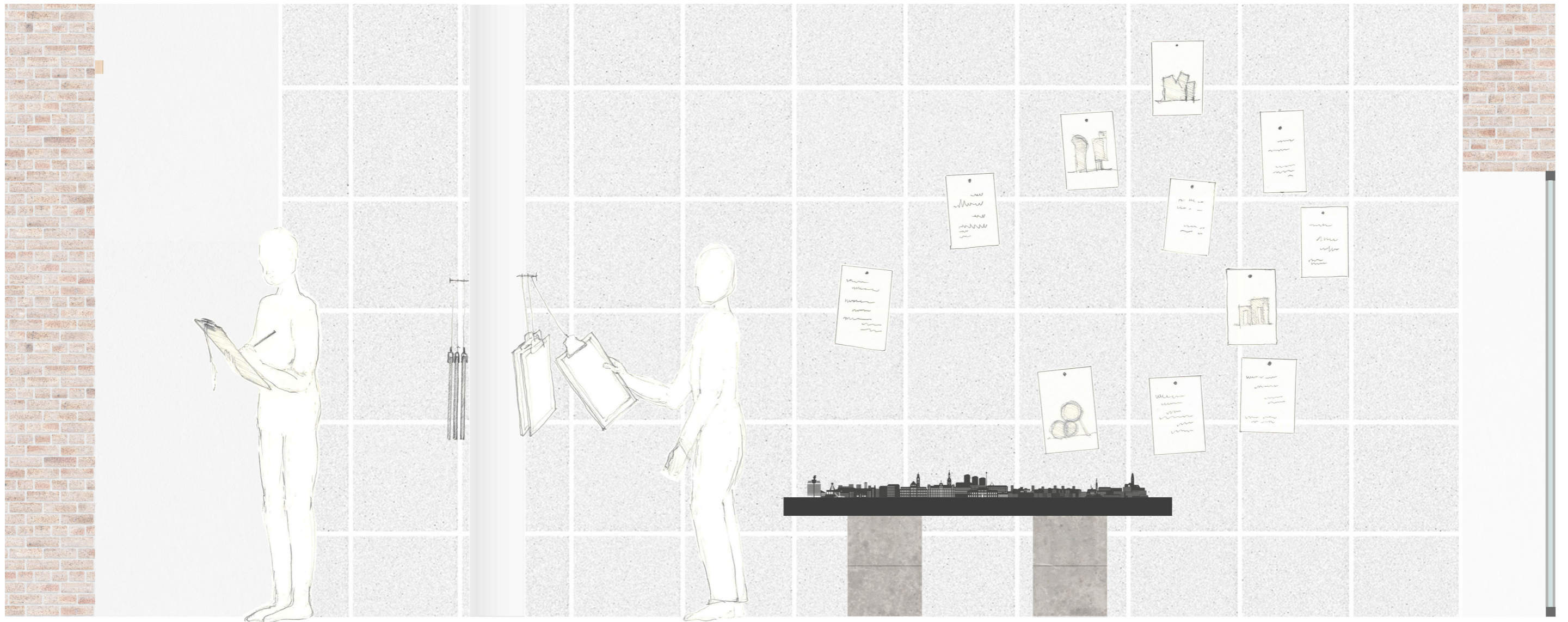


Fig. 78 Elevation showing situation in the first room. Scale 1:20

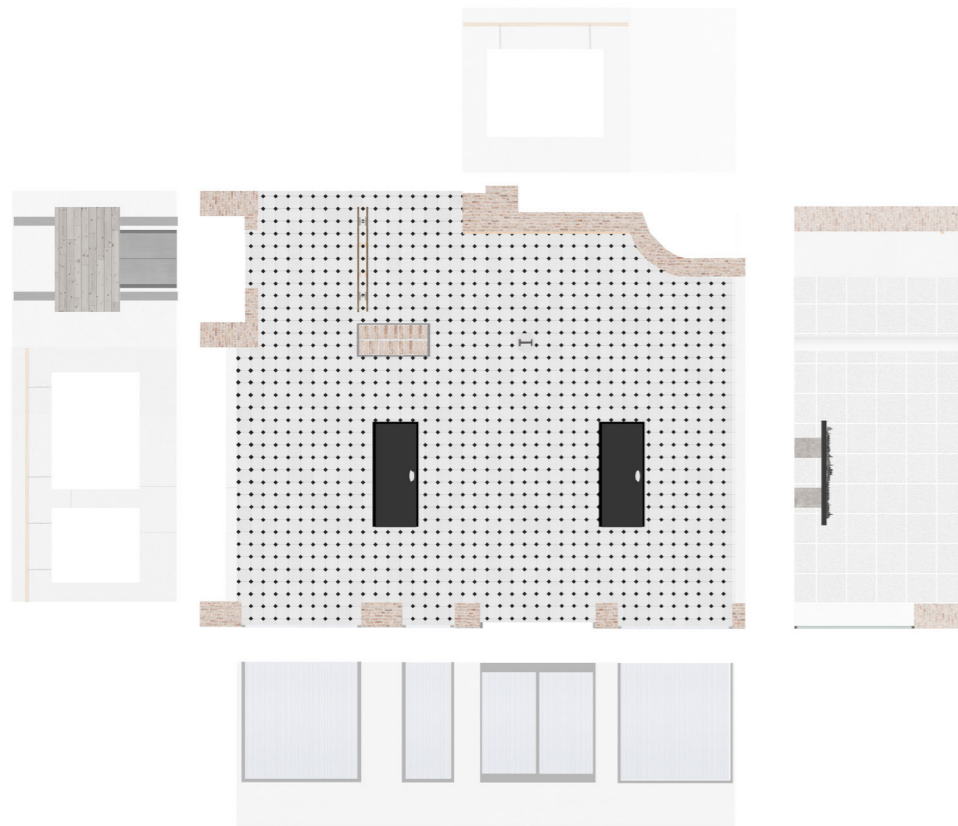
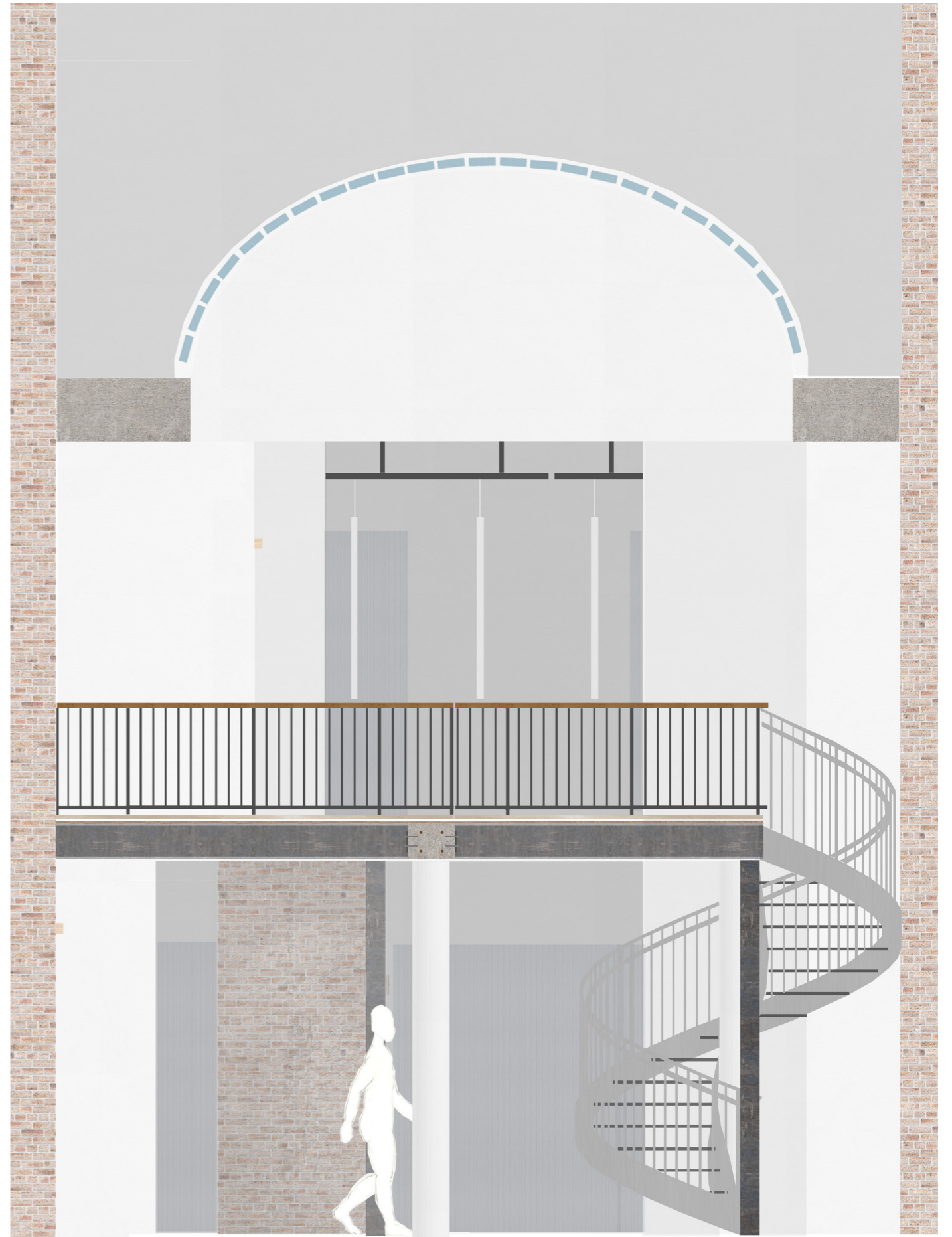


Fig. 79 To the left top: Unfolded plan. Second floor. Showing after transformation. Scale 1:150

Fig. 80 To the left bottom: Unfolded plan. First floor. After transformation. Scale 1:150

Fig. 81 To the right: Elevation looking at the balcony. The old meets the transformed and the new. Scale 1:40



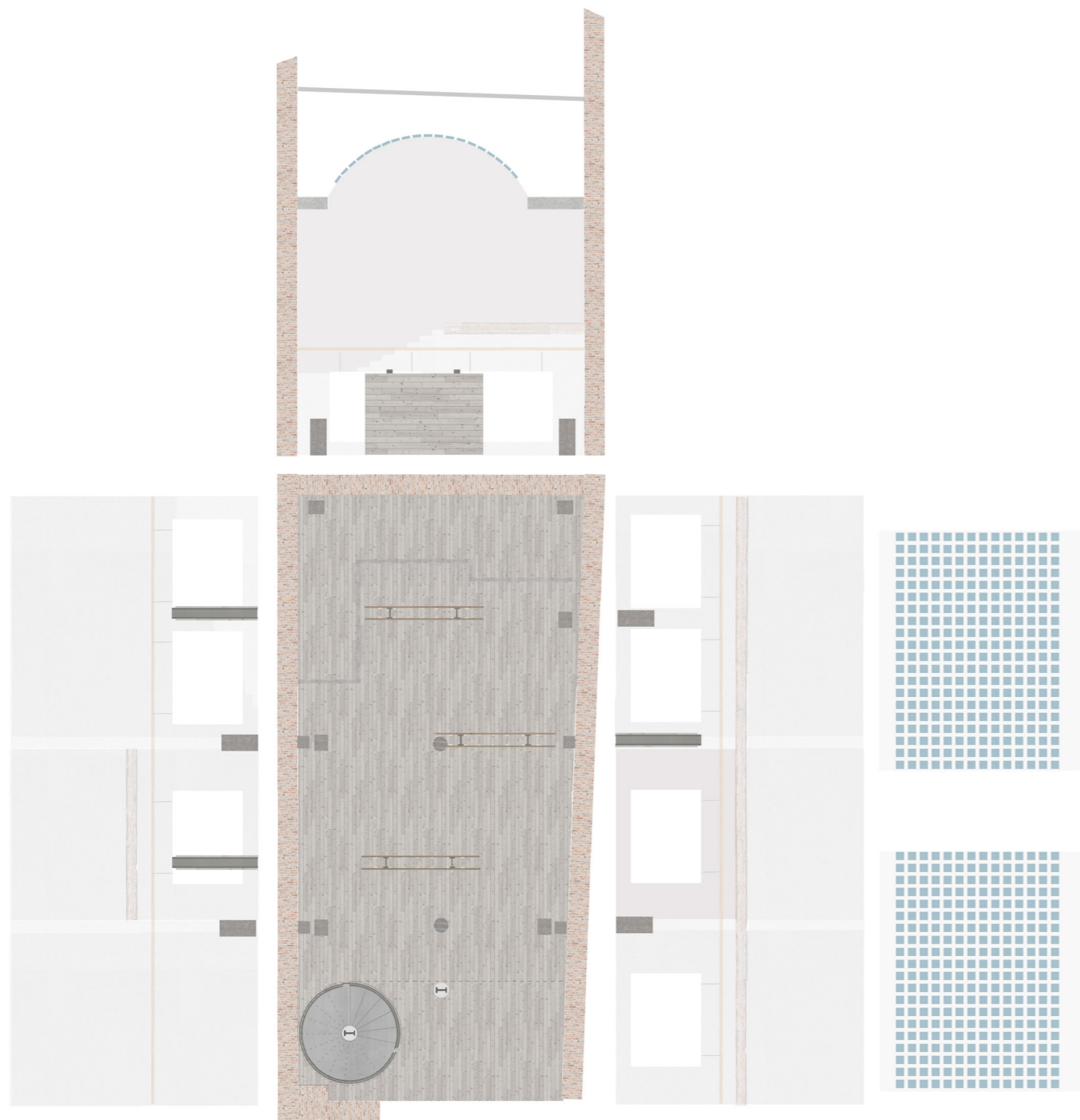


Fig. 82 Unfolded plan after transformation. First floor. Scale 1:150



Fig. 83 Unfolded plan. After transformation. First floor. Lecture situation. Scale 1:150



Fig. 84 Perspective of the main room .

Discussion

This thesis has investigated how adaptive reuse can shape and support an exhibition space for architecture in an existing building. My position is that architectural work and debate needs a physical space in the format of a gallery where discussions on our built environment can take place. Using a centrally located space allows visitors who maybe would not go to an architecture gallery to discover the art of architecture.

In the process of answering the thesis questions I have gained knowledge in the areas of the history of display, adaptive reuse, participation and how other architects have experimented with the exhibition space as a medium. Through the means of adaptive reuse, speculative design and participatory elements the outcome is a design proposal for an exhibition space and platform for architecture in Gothenburg.

Why a gallery? Why adaptive reuse?

The initial motivation and interest came from an urge to have a space and a platform to discuss and look at architecture projects. My motivation also came from an interest and will to widen the interest for architecture and the built environment to a wider public. As a future architect I believe that adaptive reuse and other forms of transformation is one of the key ways forward for the profession. Even though it has been a method used for centuries, it might still be new for the younger generations. Adaptive reuse is a way to connect old knowledge with new ideas on design.

The process

During the process I have discovered how fun it is to explore how spaces can be manipulated in order to create an experience. The first phase in the thesis was important in order to understand the spirit of an exhibition space and what it does to the art that is

exposed. In order to answer the first thesis question: *How can speculative design through the means of adaptive reuse shape the creation of an exhibition space?* I needed to explore and test different scenarios. First in a testbed of a portique and secondly in the actual space, the former retail store. In parallel to the explorations and in order to better understand the process of adaptive reuse, I looked at references on already conducted projects. In addition to the explorations I conducted interviews that would add to my method in terms of how galleries are designed and what elements are important when running an architecture gallery. So, in order to shape the creation of an exhibition space one needs to make an inventory of the existing material, make a plan and design the exhibition design.

Art needs a space that is somehow extraordinary and can lift the objects being exhibited. In order for that to happen I needed a space with qualities that could give that little extra. I also wanted the space to be centrally located so that it would be easy to access. Early on in the thesis I found the location that would be the space for the proposal. The retail store has a mezzanine floor that I dismantled and used for new purposes such as podiums and partition walls. To be able to answer the second thesis question:

What interactive elements can attract public participation? I had to reach out to people that work with participation and look at examples. Röhsska Museet has a wall where the public can share opinions through notes and put them on a big wall. Gothenburg city has a website where the public can wish and add comments on what should be built in the city. I wanted to create a participatory wall in the architecture gallery in order to keep the discussion on our built environment alive. With the help of references on how architects have designed exhibition spaces, interviews with gallery owners and reading I have answered the questions through

a speculative design proposal and through the discussions in this booklet.

Continued discussions

The debate on our built environment continues and I have added my proposal and the opportunity for the discussion on architecture to get a stronger position in the city and the public realm. With a physical space questions in the field of architecture can position itself strongly and have a presence in the city. I have added a contribution on how exhibition design can look like. One could say that the exhibition design sometimes is part of the exhibition itself, even though it is supposed to be a support for the art. As the field progresses and new ideas come, the exhibition design will be a vital part of how we perceive the objects that are exposed and also the space where it is situated.

Conclusions

I started the thesis with the urge to talk about architecture and create space for cultural expressions in the city and that it should take place in the city center and preferably in an existing building. Later I discovered theory on the history of display and other texts on exhibition design and theory on the gallery space and museums. The focus on adaptive reuse grew stronger and became one of the main topics in the thesis.

I have found that throughout the process I discovered ways to reuse the material that I could not have imagined at before hand. The "opinion board" in the first room of the gallery was designed during the process when looking at the different materials in the mezzanine floor. Suddenly I realised I could turn the ceiling and place it against the wall. Same thing with the railings. When I visited the site I saw one of the railings lying down on the floor (see picture

on the page of "existing building"). That made me think about how that part could be used. I hanged it in the ceiling so that the drawings could hang from there. Small moments of inspiration and ideas that float around becomes a whole entity of situations that can support the exhibition.

The thesis has explored the small scale module object and the bigger questions on participation in society and how to claim space for discussions on architecture. From the references I have learnt that there is a great movement of working with reused material and that architectural methods and drawings can propose speculative scenarios that may become reality. I have learnt that there has been many artists experimenting with the exhibition space but what is evident is that art and the art of architecture needs a space that is confined and somewhat sacred. The gallery space can give focus to the very thing exposed.

My proposition is using existing material and therefore the expression can become somewhat non-normative but I still believe the proposal for the gallery gives room to the exposed architecture work. It is a fine balance and maybe the room and the exhibition modules created will become too visible and conquer the room. My wish is that the modules and the art of architecture can coexist and make a strong and rememberable expression for the visitor.

Isn't that what architecture is trying to do? Leave a mark in the form of something physical in the space? To tell the world a message.

List of figures

All non-referenced images and illustrations by author.

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