

A place for joy in a joyful place

An exploration of city development in Lindholmen, Gothenburg, focusing on a recreational building as a more value-making destination, using an architectural fairytale as method for design





CHALMERS

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————— This thesis is based on a wish of contributing to a happier city of Gothenburg, with the help of using design aiming to awake fantasy —————

ABSTRACT

What is joy, what is imagination? And how could a place be designed to stimulate these feelings as well as filling a function relevant for the area nearby? This master thesis is based on a wish of creating a physical space that may bring more wellbeing to citizens of Gothenburg, by function and story as well as physical expression.

The word wellbeing may contain several aspects, some might link it to laughter, some might link it to health. In this thesis the word wellbeing seeks to arise from the roots of fantasy inspiring architecture and from the presence of sustainable development by plants and cultivation.

Incorporating imaginativeness in the design, an architectural fairytale has been made, which the design relates to in process and appearance. The wish of the fairytale is not only to create an interesting base for design and for the creative process, but also to awaken a discussion about how different appearances of architecture may contribute to different moods.

To anchor the design in a relevant context, a site with potential has been chosen, a preliminary site plan has been made, and in this area the design investigations take place. The program of the design is designing a building with the purpose of functioning as a recreational, cultivation-related park building, in collaboration with schools and businesses nearby, at the same time offering more value to its surroundings by its physical expression and working as a destination object for the whole city.

The building is to be placed in a correlated park, whose appearance is investigated in relation to the site and its future plans of development. In the explorations phase, five different examples of the building are made, based on the fairytale and correlated moods. The explorations are further on the base for the final design, which consist of the building Plantheon and the surrounding park The Filurin park.

Aspects of importance working with the thesis have been creative sketching, sustainability through cultivation, exploring fantasy awakening expressions through design, social inclusion through involving social organizations, and gain of general knowledge by contact with stakeholders and study visits of relevance.

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Student background

PRIOR EXPERIENCE

Bachelor, Chalmers Architecture

Internship, Okidoki Architects

Essential education in arts and crafts, KV Konstskola

Essential education in developing own music, Fridhems folkhögskola

MASTER STUDIOS

Matter space structure, Fall 2022

Housing inventions, Spring 2023

Healthcare architecture, Fall 2023



Figure at right showing an interpretation of the portal building at Sahlgrenska, Gothenburg, made during the year of education in arts

Thesis -In short

Initial wish

1. Designing a physical space in relation to wellbeing, imagination and sustainable development, and by this make a city development proposal relevant for Gothenburg and it's citizens.
2. Contributing to a discussion about how different physical appearances may affect different moods.

Major Subject

1. Explore the expression of a recreational and educational cultivation-related park building and it's surroundings, placed in Lindholmen Gothenburg.
2. Doing this by using an architectural fairytale and at the same time contribute to a discussion about how different physical appearances may contribute to different moods.

Aim

1. Plant a seed of inspiration of how the site Propellern could be developed to contribute to more wellbeing among the citizens of Gothenburg.
2. Awake reflections about how one may feel different in different environments, depending on how they physically appear.

Delimitations

This thesis is not about recreational buildings in terms of commercial resorts or similar.

Research question

1. How could a recreational cultivation and education building and its surroundings be designed, placed in Lindholmen, Göteborg?
2. How can an architectural fairytale contribute to the design process and a discussion about how different physical appearances affect moods differently?
3. How can the making of five versions of design based on five different characters contribute to the creative process in the making of a final design outcome?

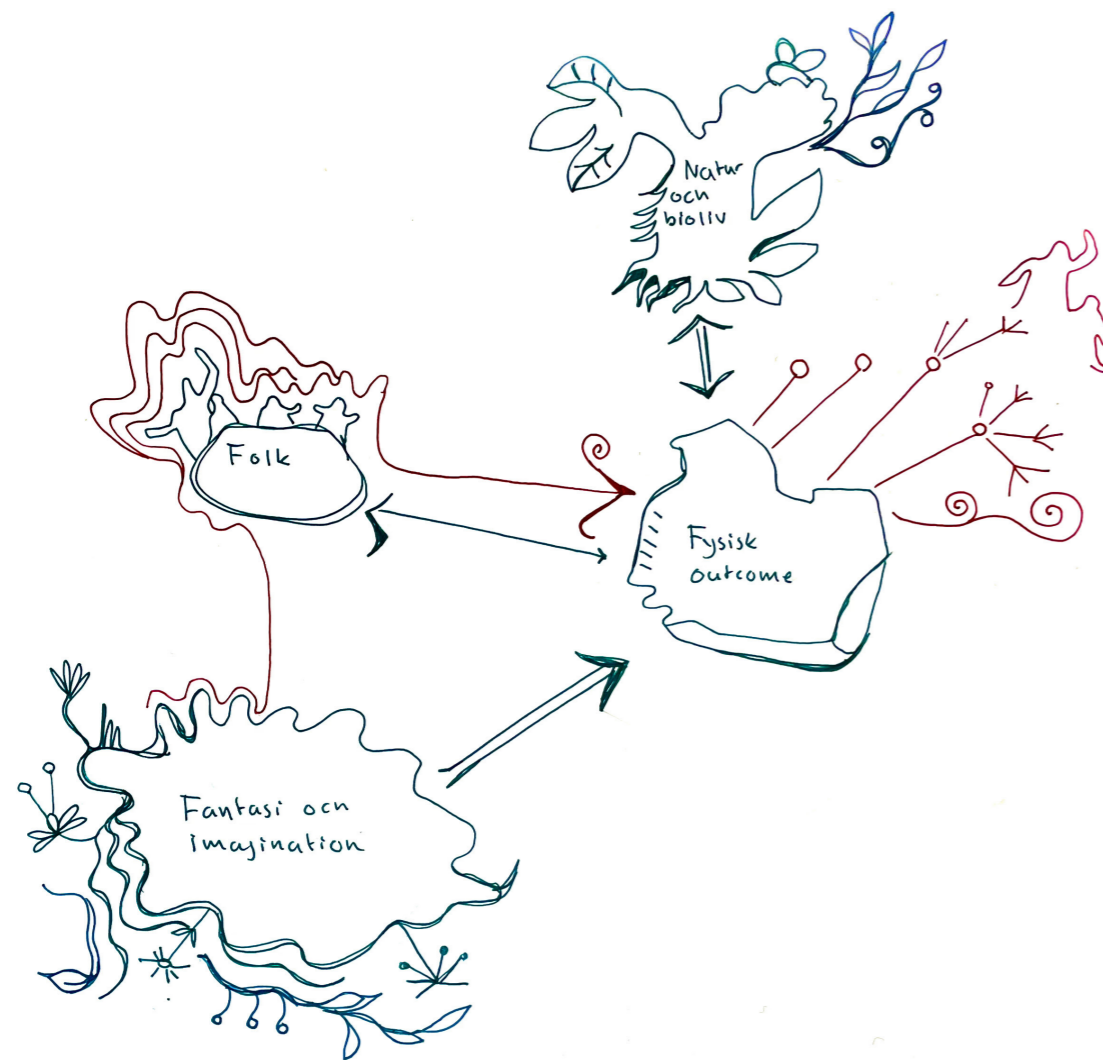
Keywords

Recreational building, fantasy inspiring design, sustainability through cultivation, city park, architectural fairytale, joy in architecture, incorporation of business and surroundings, cultivation with schools, city development, creative sketching.

Method and tools

The method of design is using an architectural fairytale as a base for a final design outcome. Other methods consist of study visits, site visits, creative sketching and collection of knowledge through literature and papers. Contact with region and landowners, and relevant organizations of interest are also implied.

Figure at left showing an example of creative sketching, being an early sketch of the connections between important aspects of the thesis work



Way of working with thesis

The work of the thesis has consisted of three phases, with different focus and content. Except for the content of the phases, creative sketching has been a part of the work process, endeavoring to conclude the essence of ideas by sketching freely by hand on paper, like the figure displayed on the page next by. The three phases of the thesis summarized:

PHASE 1 *-Background*

Collection of general knowledge. Visiting the site, reading relevant papers and going for relevant study visits. Making a base sketch of a site plan for the site for further work.

PHASE 2 *-Method*

Phase focusing on the building. Setting a program for the building and implying the design attempts with the architectural fairytale that has been made. Evaluating the building explorations by involving others.

PHASE 3 *-Outcome*

Based on knowledge gained from earlier phases, a final proposal of the design of the building and its surroundings are made.

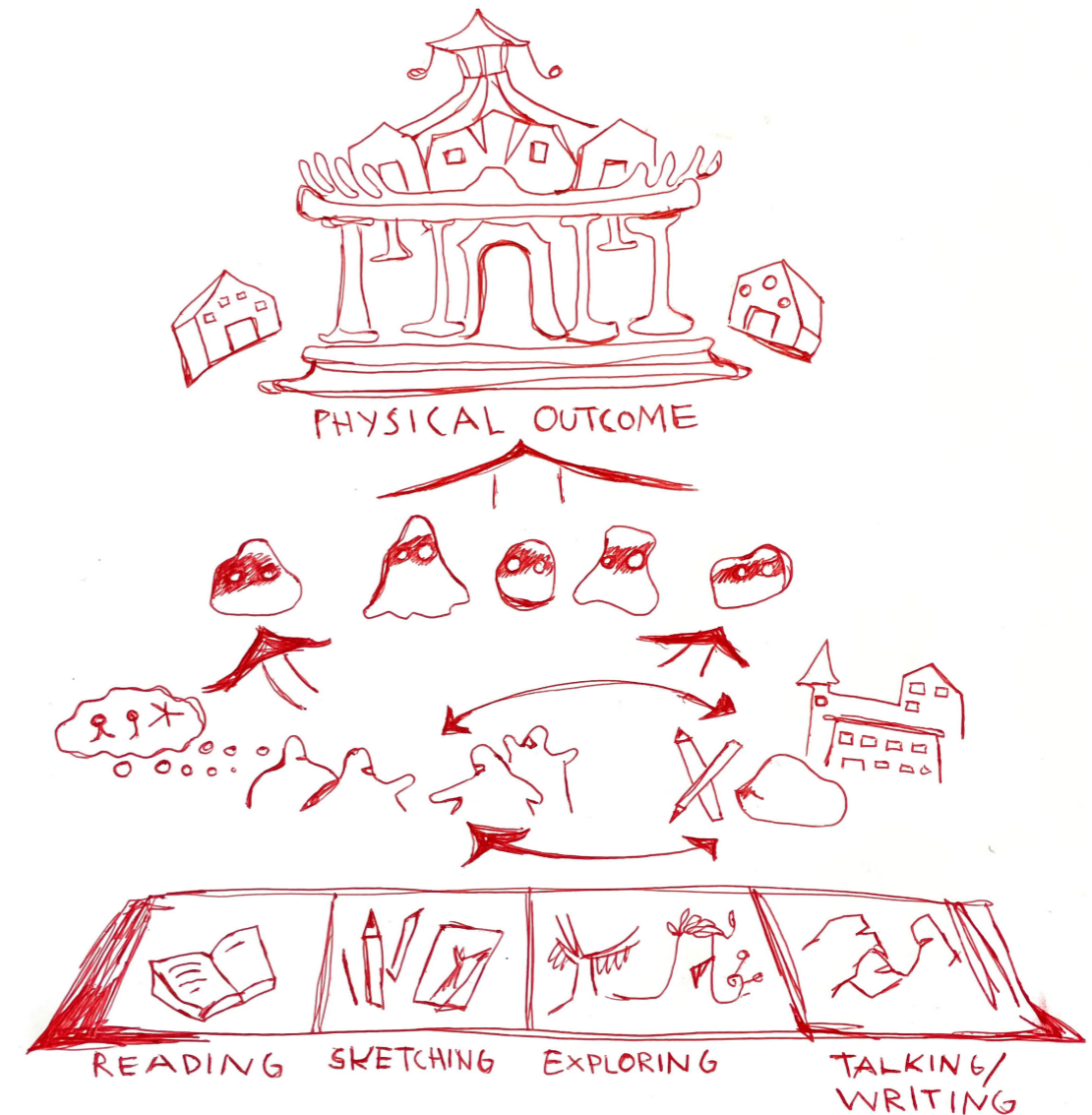
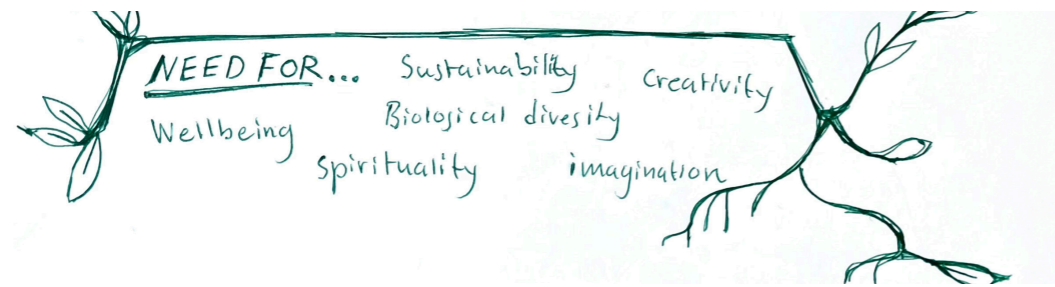
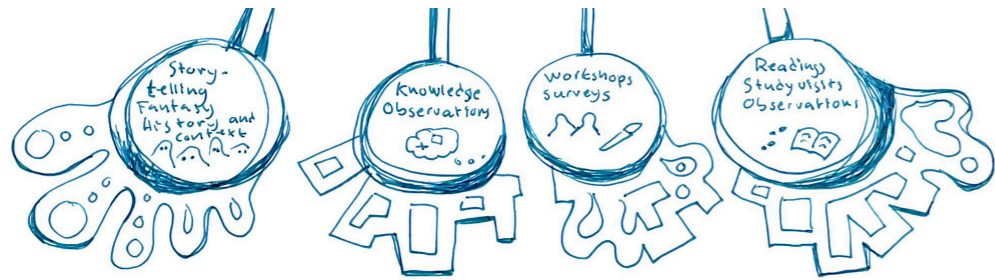
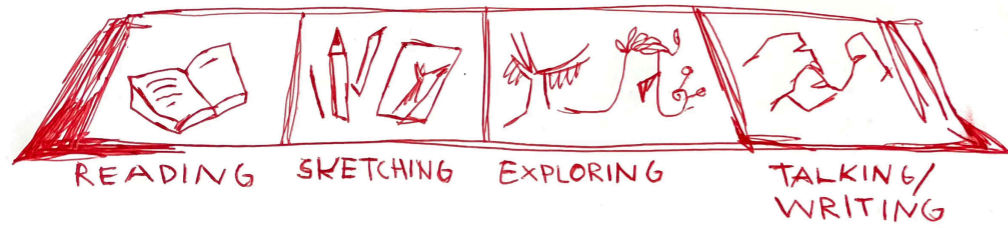


Figure at right showing an early sketch of how a potential work process for the thesis could be arranged



PHASE 1

Background, theory and site

Personal background

I love taking walks. I love strolling around in environments, talking with friends and just feeling your feet move while absorbing the world around you. When I do this, it often occurs to me that there are some spaces I tend to visit more often than others, that different places contribute to different moods depending on the way they appear. That the architecture around me affects me, just as you get happy in spring when the leaves start to flourish, or feel more energetic when snow has put a white layer on the ground in December. Ever since I was a kid, environments that send out some air of fantasy awakening magic have fascinated me. I remember childhood walks around a forest in the west of Gothenburg, with the highlight on the walk being to see the Pacifier tree, a tree where kids hang their pacifiers when they've become big enough to live on without them. For the kid I was then, this was a magical place, a tree not only with leaves, but also full of shiny individual pieces of different color and character. Something extraordinary, a glimpse of fantasy in an otherwise regular environment. As years went by, I discovered the Palm house of Gothenburg, a place that still affects me as the first time I went there. Its many rooms create different worlds with different atmospheres, but also works as an escape from the city, with an air of life through vegetation around you. A garden palace free for all citizens to come to and enjoy, may it be to learn things about plants or to just sit and relax at the balcony, eating your brought along picnic.

Being given the gift of writing a master thesis and exploring and discovering interest further, I knew I would like to investigate these things even more. At the same time, it was clear that I wanted to do something relevant for Gothenburg, to in some way plant a seed of inspiration of how I think the city could contribute to more well being among its citizens, along with its ongoing growth. This ended up in choosing a plot where placing a park and correlated building would fill a relevant need, and further on designing and investigating the design of these. The function of the building was for me clear, to make a building with recreational purpose and dignified character such as in the Palm house of the Garden association of Gothenburg, but to also collaborate with the surroundings, by being an extra function for schools nearby through plants and cultivation, and working as a sustainability showroom for the university and businesses in the area. In some terms, a combination of the 19th centuries park buildings and today's Swedish Naturums, anchored in the site around.



Picture taken during an evening walk through Vasastaden, Gothenburg

Theory -Greens and schools

Greens in cities

Most people are familiar with the fact that there is a correlation between nature and health. More than being just a common feeling one can get when taking a walk in the nature, the evidence of greens contribution to better health is many, and on the official Swedish building societies website these points are stated:

- Blood pressure sinks, the pulse goes down and the levels of the stress related hormone cortisol in the blood decreases
- Increased strength of the short term memory and counteraction towards dementia
- Stimulation of physical activity that counteracts obesity, heart disease, diabetics, mental illness and some types of cancer
- Stimulation of children's play and health (Boverket, u.å., Grönska främjar hälsa och välbefinnande. Translated.)

On the official website, they further describe how the closeness to greens has seemed to decrease gaps between socioeconomic strong and weak groups, and that a close distance to the green area is important, with a maximum of 300 meters from the home, work or school being optimal, for nature to be used often as a part of people's everyday life.

Incorporating cultivation with schools

If kids and the young already in school gain knowledge about the relationship between food, human and nature, they may learn how to take care of our planet as they become adults. (Lagerfors, 2020, p. 3, translated)

This quote is taken from the document *Lärande Hållbara Måltider*, Learning Sustainable Meals, a document from a supporting function in Gothenburg city for schools and preschools, that aims to spread knowledge about the global sustainability goals, the city's sustainability goals and to help

the schools achieving knowledge about this by using cultivation as a tool. As other Swedish schools, the schools of Gothenburg city has rigid curriculum to follow, with specific learning goals that all students are aimed to achieve. The document further says:

By using food, meals and cultivation as concrete pedagogical tools, opportunities arise to achieve interdisciplinary and thematic learning. Pedagogical research shows that it's important that the teaching integrates practical and theoretical subjects for the children to understand and gain knowledge about what sustainable development implies. The knowledge is then linked to something that's "real" and connects to their reality and everyday life. To be a part of cultivation is a perfect example of how this can be done and how you by this can achieve the sustainability goals in the curriculums. (...) By being a part of cultivation kids get engaged, concentrated and move more, and get a chance to develop their ability to communicate with each other. As an extra bonus, they learn more about the well tasting food and its origin. (Lagerfors, 2020, p. 3, translated)

Reflections upon documents

With the Swedish building society linking greens to several positive health effects on their own website, the arguments for bringing more greens into cities gets even more significance, supporting the wish of bringing a park into the site that the thesis is investigating. Reading the document *Lärande Hållbara Måltider*, it becomes more clear that cultivation is already a part of schools curriculums in Gothenburg and is something that is wished to grow even more, which contributes to a well-grounded base for the kind of cultivation related building the thesis aims to explore.



Several studies show a correlation between nature and general wellbeing. Picture taken of citylike greens in spring, Lund, 2022

Theory -Joy in architecture

Joy and architecture

"I think joy is the key word in our work. It must be felt." -Luis Khan (Shearcroft, 2021, p. 110)

Whether you feel or not that the architecture of Luis Khan brings you joy, this quote states an important thing. Architects and such, persons who design the physical space of where people spend their time, are having a great opportunity to affect people's emotions in a positive way by the design they make. To, atleast by intention, increase their feeling of joy and general happiness over all in their everyday life. There are probably not many people that don't enjoy the feeling of being happy, and a probably not surprising fact is that joy is also related to longer lifespan, according to a study published in British Medical Journal in 2016.

How to bring joy through architecture though, is a question that is not in all cases easy to answer. Some might say the main factor of joyfulness is the citylife within and around the building, some might point at that it is facades with a specific appearance that makes you feel good. Sure though, there are some environments that almost all people seem to enjoy visiting, by personal experience often being old city centers or labor hoods, such as Haga in Göteborg or Gamla stan, Stockholm. Places with rich history and often rich building ornamentation. How much of the enjoyment in these places is related to the history and functions within, and how much that is a result of their physical appearance is often up to discussion.

To get a better grip of how to think about joy in architecture, I've read the text *The joy in architecture -Evoking emotions through building*, 2021, by Geoff Shearcrof. The text starts talking about the era of postmodernism around 1970 to 1980, when geometry were used in a more free way and revolt stood

against the former stricter lines that could be seen as norm in the former design that was made. Suddenly it was free to get inspired and borrow from several more architectural epoques, often designing with softer values and the human being in mind. Talking about the joy and the era, the author writes:

Joy enabled architects to create spaces 'that can talk and say something to you', as distinct from the majority of architecture which was merely operational. Joyful architecture engaged people. It was not about fun, happiness or humour, it was about creating an emotional connection between the designed space and the human experience. (Shearcroft, 2021, p. 110)

The text further on explains the rise of postmodern architecture and it's use of symbols, quote:

The emphasis in architecture moved from what was right to what felt good. Truth was usurped by emotion, and the emotion pursued was joy. (Shearcroft 2021, p. 110)

With joy being able to be handled in different ways, the author further continues talking about colors and their effect on moods. For instance, one example that is taken, is the book *Joyful: The Surprising Power of Ordinary Things to Create Extraordinary Happiness*, by Ingrid Fetell Lee, which discuss joy in different terms but with extra focus on the joy bringing effects you may get by using colors, something the author himself questions as an absolute truth, but also sees a relation with, taking the fact that colors are often used in attempts to design joyful buildings. He gives example of the buildings *The Lift* from 2008, made by AOC and *The Shed* from 2013 made by Haworth Tompkins, both in in Southbank Centre, London, where colors were used in different ways to strengthen the impression that these buildings and places were aiming to spread more joy than just a gray concrete wall. He also talks about another way of handling joy and color,

giving the example of Aldo Rossis Quartier Schützenstrasse in Berlin from 199, in which color was used strategically in relation to its material and its relation to artificiality and vividness. In the text, he also reflects on the environments around, with mentioning the building *The shed* being placed in an environment mostly consisting of gray industry buildings, which make its colorful appearance stand out even more.

The text ends with this paragraph:

Now, as then, joyful architecture evokes a positive, uplifting emotional response through its physical presence; occasionally ecstatic, more often habitual. It is not a style, brand or formal

language. During the global recession of the 1970s joy provided the motivation, approach and tangible effects for many architects to positively engage with constrained resources. As the 2020s open with another period of global economic and socio-political volatility, joy has returned to the architectural agenda, evolving new strategies to create emotionally engaging buildings that, perhaps, might help us feel better. (Shearcroft 2021, p. 117)

Joyful enviroments is not about style or a formal language, accoring to the author of the text Joy in architecture -Evoking emotins by building. Picture from Calton Hill in Edinburgh, an eviroment some may link to joyful emotions



Theory - Designing with fairy tales and fantasy inspiring design

Designing with fairy tales

Fairy tales have transfixed readers for thousands of years, and for many reasons; one of the most compelling is the promise of a magical home. How many architects, young and old, have been inspired by a hero or heroine who must imagine new realms and new spaces — new ways of being in this strange world? Houses in fairy tales are never just houses; they always contain secrets and dreams. (Places journal, n.d. Fairytale architecture)

Many fairy tales relate to architecture, may it be a castle where the princess lives, as in the stories animated by Disney, or in other fantasy-like environments, like the emerald city of The Wizard of Oz, or the gingerbread house in the story about Hansel and Gretel. Not only being a big part of the story itself, several fairy tales take place in some sort of built environment, leading to the conclusion that architecture is somehow present in almost all stories. Using a fairytale as a method for design, I've found and read the book *Fairy tale Architecture*, by Andrew and Kate Bernheimer, which is a conclusion of a process where architects and designers from all over the world interpret their favorite tales in some sort of design exploration. Examples of contributing offices are for instance, Snohetta, studioSUMO and Abruzzo Bodziak Architects, and the fairy tales are spanning from well known western stories such as Little red riding hood and Rapunzel, to indigenous fairytales as the Australian story Tiddalik The frog. Taking Tiddalik the frog for instance, Snohetta's interpretation may at first glance look like abstract pictures, but has a rich content based on their thoughts and what attracted them with the story. Quote from the architect:

We started out making models from materials — water, earth (gypsum, lime, sand) — that could embody in a direct way some of the pivotal moments and tensions in the story. When you cast something, you are grappling with the mold and the watery matrix, trying to control and transform this liquid into solid form." (Bernheimer, 2020, p. 178)

One other example of how to interpret a fairytale is the office Leven Betts interpretation of Jack and the beanstalk. Here the architects have been fascinated about the physical part of the tale, the beanstalk itself. The pictures of their interpretations show a metal network of wires and columns, dragging and spanning like a growing stalk, just as the beanstalk in the tale grows to the clouds. Quote from the architect:

We chose to think of the beanstalk as an infrastructural network between Jack's world and the Giant's world. Jack and the Giant are both plundering from each other and the beanstalk is the inhabited highway between them, with different environments and ecosystems. We also thought of the beanstalk as both natural and machined" (Bernheimer, 2020, p. 80)

A final example that may be the one most easily related to architecture of them all is the interpretations of the tale The House on Chicken Feet, interpreted by Bernheimer Architecture. This tale is a Slavic folklore about an old woman called Baba Yaga who lives in a house with legs of a chicken. Here the architect has focused on designing the house from the fairytale into facades, floor plans and sections. Quote from the architect:

We determined that the house on chicken legs was, however obvious, an opportunity for interpretation. Houses can't really look like chickens, can they? So we thought about how one might make a structure or an architecture "chicken-like," both externally and internally. (Bernheimer, 2020, p. 63)

Since this book only consists of hypothetical examples with none of the proposals being built, it's for this thesis relevant to find other examples of architecture based on fairytales. A given example is Disneyland, this huge and fairytale inspired amusement park existing in several countries, with attractions and environments based on the stories the company has built its label upon. To get a better understanding of how they've worked

with fairy tales and architecture I've read the essay *Animator as architect*, in the book *Disneyland and Culture: Essays on the Parks and Their Influence*. The author first talks about the children's perspective in architecture and describes that the architects were trying to acknowledge the looks from the films they were portraying when designing the building. He also points out the fairytale castle as being the center in all of the Disney amusement parks, be it Hong Kong, Paris or Orlando, and that this one is appreciated both as being a symbol for the park and as a fantasy-like environment for kids visiting. In the end of the essay he talks about the similarities between the 60:ths Disney architecture and what were to become the later on known postmodern architecture, mainly referring to their use of ornamentation. He writes:

Post-modern architecture, although intended not specifically for children, shares many characteristics of Disney's children's architecture. Both make use of illogical design, bold colors and ornate facades. (West, 2011, p. 33)

Fantasy inspiring Design

Then what is actually fantasy inspiring design? Since one of the main wishes of the thesis is making an outcome that inspires fantasy, this paragraph aims to give more clarity about what the term refers to in this thesis. Personal thoughts is that just as some might say everything could be art the more you think about it, the same way of resonating may be applicable to what could inspire fantasy as well. If you just look at something for long enough, it's not impossible that you will start seeing the object in other ways than how you first perceived it, leading you to activate fantasy related, imaginative parts of your mind. One person I've talked to during the evaluation part of the second phase of the thesis, mentioned that the appearance he thought was the most fantasy awakening of the five explorations was Tykentö, the one many others had referred to as plain and boring. According to him, this one

was the most inspiring one just because of the characteristics mentioned, since he felt that the lack of details left space for him to imagine himself. Though, even if the question about what is fantasy inspiring design is complex, the way this thesis is chosen to handle the term fantasy inspiring design, attracts to the opposite than the examples just mentioned, meaning it aims to gain inspiration from design which contrasts to a plain, repetitive and boxy appearance.

Talking with tutors and friends, I've tried to find examples of what others associate to fantasy inspiring architecture. Architects mentioned are for instance John Hejduk, with his character-like buildings in an extraordinary sense, Hunterwasser and Jeff Shelton with their playful hippity happy style and Antoni Gaudí with his ways of awaking fantasy by colors and shapes. Except for these, architecture that in this thesis is suitable for the description fantasy inspiring architecture, is for instance Victorian Palm houses, ornamental buildings from the late 19th century, eastern religious temples, and several nowadays playgrounds with an air of something unusual. Commonly among all examples mentioned are some form of non-repetitive appearance, ornamentation, often colors and a non-boxy shape.

Many buildings of different kinds may be associated with fantasy inspiring emotions. Picture from the Palm house Kibble Palace in Glasgow, built in 1867



Personal reflections

Personal thoughts about physical expression and its effects on feelings

The tools for aesthetically designing for joy are not fully stated, something that more so came to my mind after reading the former text, as well as by personal experiences. People have different tastes and different opinions of what's beautiful and therefore joy bringing, and some of the examples the author of the text discussed before referred to in a sense of joy, may not be what everyone else would call joyful, or even beautiful. Even though the opinions of people may differ, I personally believe that despite our variations according to taste, there must be some factors that affect us more similar than others.

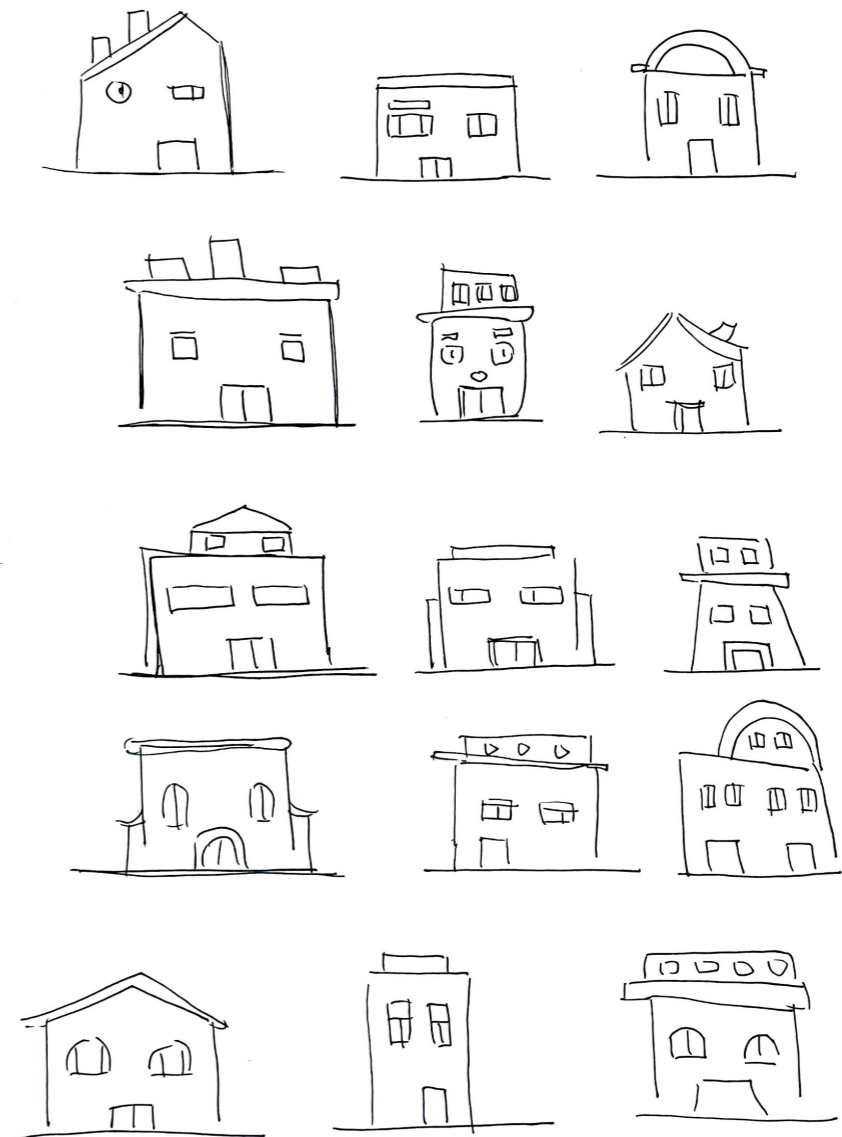
My personal belief is that the history and city life in environments definitely adds something extra, but that the physical appearance still affects us a lot, in similar ways studies show that patients viewing a forest from their window recover quicker than patients staring at a concrete wall. That, just as science shows how blood pressure sinks in naturelike environments, something similar could be applicable in other environments as well. Along with this, my belief is that the same way we are coded to read people's faces, we may also be affected by the different physical appearances of buildings. For instance, a building with high, distinct distanced windows may appear more open minded, like a person with her eyes wide open, while one with vertical shaped windows may give an impression of being more skeptical and closed, like someone who's tired with narrow eyes. In the same way, some hints of color might brighten up our minds, just as you feel happier when spring returns with all its flowers and blooming joy.

Of course though, there must be more factors of how different physical appearances make you feel, associations through earlier experiences for instance. Say, if your beloved grandmother used

to live in a 40:s red brick building, it's probably more likely that these memories will contribute to your feelings around other similar buildings, making you associate the environment to the happy times you had in a place that looked alike. Though, to design in a joyful way may be easier to talk about than to actually make it in reality. Sometimes knowing what you wish for does not necessarily mean knowing how to get there. Still, however one thinks it's the best way to design for joy, my personal belief is strongly that to start reflecting about joy in architecture is a step in the right way to contributing to a further on happier world.

Reflections about designing with fairytales

The way to interpret fairy tales in architecture are many, shown by the examples given in the text at page 20-22. It also shows that the content of the fairytale may affect the interpretation a lot, for instance in the tale The house on chicken feet the given outcome for the architectural interpretation was to design a house with feet as a chicken, and in the more emotion-related tale Tiddalik the frog, the outcome appears more abstract. Linking it to the fairytale of this thesis, the thesis fairytale is definitely about emotions, but is from beginning to end also related to buildings and physical appearances. Also, since the tale of this thesis is made up with the aim being a method for design and to contribute to a discussion about how different appearances of architecture may affect different moods, it's not fully comparable to ancient folklores with other aims and purposes. Reading the text about Disney World, the main similarity between the thesis and Disney's relation to architecture is that Disney designs a lot with ornamentation and attributes from different time epoques, which goes along with the thesis fairytale, and that Disney World contains a center-castle-building being the main attraction to the park, similar the way the thesis building aims work.



Buildings and facial expressions. Just as the human mind is coded to read the looks of faces, the appearance of facades may give associations with similarities

References -Buildings and parks

Working with the thesis, many environments have worked as references, some to a bigger extent than others. On this page six references are listed and explained in what way they are referred to.

1. *The Palm house in The garden association of Gothenburg, 1878, Alexander Shanks & Son*

This building is a reference in as well recreational atmosphere and plant-theme as in it's expression of being the central building in a park, creating fantasy inspiring emotions by it's extraordinary appearance. Except from this, it also contains several chambers with different characters, works as a public room, fills many functions such as place for engagements and knowledge hub for plants. It also contains a large hall, being the center and heart of the building, and is a place to visit and hang out in without fee.

2. *The Palm house in the botanical garden of Copenhagen, 1874, Peter Christian Bønecke*

Many Palm houses all over the world, such as the Palm house in Glasgow or the Palm house in Schönbrunnworks, work the same way as references in this thesis as the palm house of Gothenburg does. What makes the one in Copenhagen special is it's possibility to stroll around above the plants, through stairs and paths that lead you upwards.

3. *Naturum Vattenriket in Kristianstad, 2009, White architects*

With the aim of the thesis building working as an educational tool for schools as well as an informative exhibition place for park visitors, the Naturums of Sweden is a given reference. The Naturum Vattenriket in Kristianstad, is special in the way it activates the site even when the building is closed, through its paths and shape, adding more-value to the plot.

4. *Dome of visions, Lindholmen, 2018, Atelier Kristoffer Tejlgaard*

Being a showroom and meeting point for sustainability and research, in close collaboration with the business and university around, this building is a reference by function, but also by its look of having a non ordinary appearance.

5. *Jubileumsparken in Gothenburg, 2023, Atelier le balto*

This park is a reference of a fantasy inspiring environment, by shapes, colors and variation in appearance, anchored in Gothenburg.

6. *Folkets park in Malmö, 1891, Various architects*

Working as a recreational and interactive environment for all citizens, Folkets park is a reference of an enjoyable city park with buildings and installations whose appearance in many ways may seem like something out of the ordinary.

Source, image 2: From/ E. O'Lionnain. (2012). *The Palm House in Copenhagen Botanical Garden in Copenhagen, Denmark* [Photography]. Palm House, Copenhagen Botanical Garden-Wikipedia. CC BY-SA 2.0.

Source, image 3: From/ Moelven. (n.d.). *Naturum Vattenriket* [Photography]. (moelvhttps://www.moelven.com/se/inspiration-och-koncept/limtra-massivtra-lvl/naturum-vattenriket/en.com)

Source, image 4: From/ Chalmers Konferens. (n.d.). [Photography] https://chalmerskonferens.se/sv/konferens/lindholmen-conference-centre/dome-of-visions-goteborg/

Source, image 6: From/ Hansson. A. (2021). [Photography] https://www.dn.se/sverige/malms-nya-isdrom-haller-oppet-trots-pandemiatgarder/



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Study visits

An fruitful part of the work with the thesis has been meetings and study visits of interest. The visits and meetings consisted of as well inspirational visits to gain inspiration and knowledge about different ways for cultivating, as in for instance the visit to Green city farming Gothenburg, where they develop indoor vertical farming, as concrete relevant meetings as the meeting with JM and Gothenburg City, telling their perspectives and knowledge about the site. Except the meetings and visits mentioned, a visit to Brattöns Återbruk due to how use of reused materials works in practical ways was made, and a visit to Marinskroten, in the terms of get knowledge about how involving social organizations may work within cities. In addition to this, a meeting and guided tour with the head garden keeper of the Palm house of the garden association

of Gothenburg, in the Palm house, was made, to get further information and inspiration of how such a building works.

The meetings and visits summarized by category

-Site: JM and Gothenburg City.

-Greens: Green farming Gothenburg and the Palmhouse of Gothenburg.

-Sustainable development: Brattöns återbruk to gain knowledge about sustainable use of materials and Marinskroten to gain knowledge about social sustainability.

1. Picture from the back office of the Palm house, showing a worktable with plants

2. Picture from the visit of Green city farming, showing lettuce growing through water pipes

3. A collection of doors, Brattöns Återbruk

4. Marinskroten, a place for healing ships as well as for healing people

5. Exterior of Brattöns återbruk, located in Tingstad Gothenburg

The site - Motivation of choice and area today

With the main wish of this thesis being to design a place that may contribute to more well being for the citizens of Gothenburg, to find a plot where such functions would fill a relevant need was of great importance. I found myself searching the city for a site with potential, a site that had a relatively central placement, in the way that many people could be expected to pass by, and at the same time being located in an area with potential to grow and that not nowadays served the functions I was looking for to explore. By taking walks close to my neighborhood and through discovery on google maps, I came to grow interest in the site Propellern, located in the north west of Lindholmen, today consisting of around seven different slots, where a big part is owned by the state of Gothenburg. Located next to the upcoming

Karlastaden with all its highrises, placed next to an area where Chalmers is planned to expand with both science services and student housing, and located close to various housing, schools and a future tram stop, this area undoubtedly contains great potential to be something that creates more-value for the people passing by and for the city in total.

1. Map showing the site and its surroundings
2. Picture of the site, taken from the traffic circle between Lindholmsallén and Ceresgatan
3. Map showing the sites placement in the city
4. The site Propellern

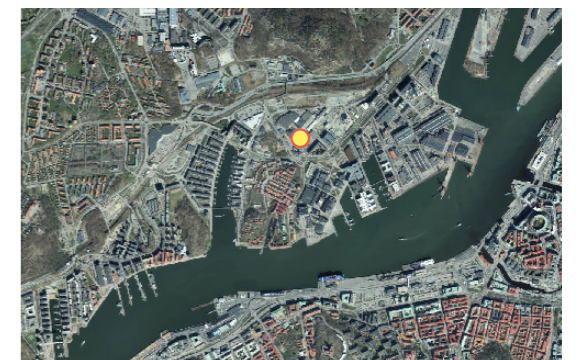


1.



2.

Meeting people from the state of Gothenburg working with the site, one of the stakeholders JM and visiting the public showroom Älvrummet, more knowledge was gained about the future of the site. While this thesis is written there are still no newer detail plan than the one from 1949 decided on for the plot, but decided is though that the exciting bus stop at Lindholmen are to become a tram stop that further on aims to connect the area with a direct tram line to Stigbergstorget on the other side of the river, making it an area with even more urban potential than nowadays. There is also a big discussion about lack of green space in the surroundings, and lack of school area, something that has become an even bigger issue since the plan of Karlastaden was confirmed. The city is nowadays, May 2024, looking at how the city in general can develop, and where the placing of a city park could be relevant and contribute to a great extent to its surroundings.



3.



4.



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8.



9.



Pictures from site, January 2024

Site -Base sketch for further work

Visiting the site and talking with stakeholders such as the city of Gothenburg and JM, the fact that this area has a lot of opportunities as well as needs, became even more clear. From the perspective of the city, a huge lack of school area in the surroundings is something the site is considered as useful to help solve, as well as filling the need for green spaces in the area, such as by placing a city park, is also deeply considered. At the same time the city also aims to build a lot of housing to get a financial base into the project and to help fulfill housing needs of the city. The current uses of the plot, such as Gothenburg Film Studios, are wished to stay as far as possible, taking in consideration the benefits of that for the area in whole, both in a sustainable way and by mixing business perspectives.

In this proposal, taking sustainability and site soul-purpose in accordance, the aim has been to save as many of the existing buildings as possible, only removing a smaller storage building in the middle of the plot, and possibly a storeroom next to the thought of preschool. The park is placed as close to the tram stop and the rest of the city as possible, to give it an attractive position and increase possibility of entering for people passing by. Working with social inclusion, social organizations are incorporated in the west side of the park, with extra connection to a workshop area in collaboration with the surroundings.



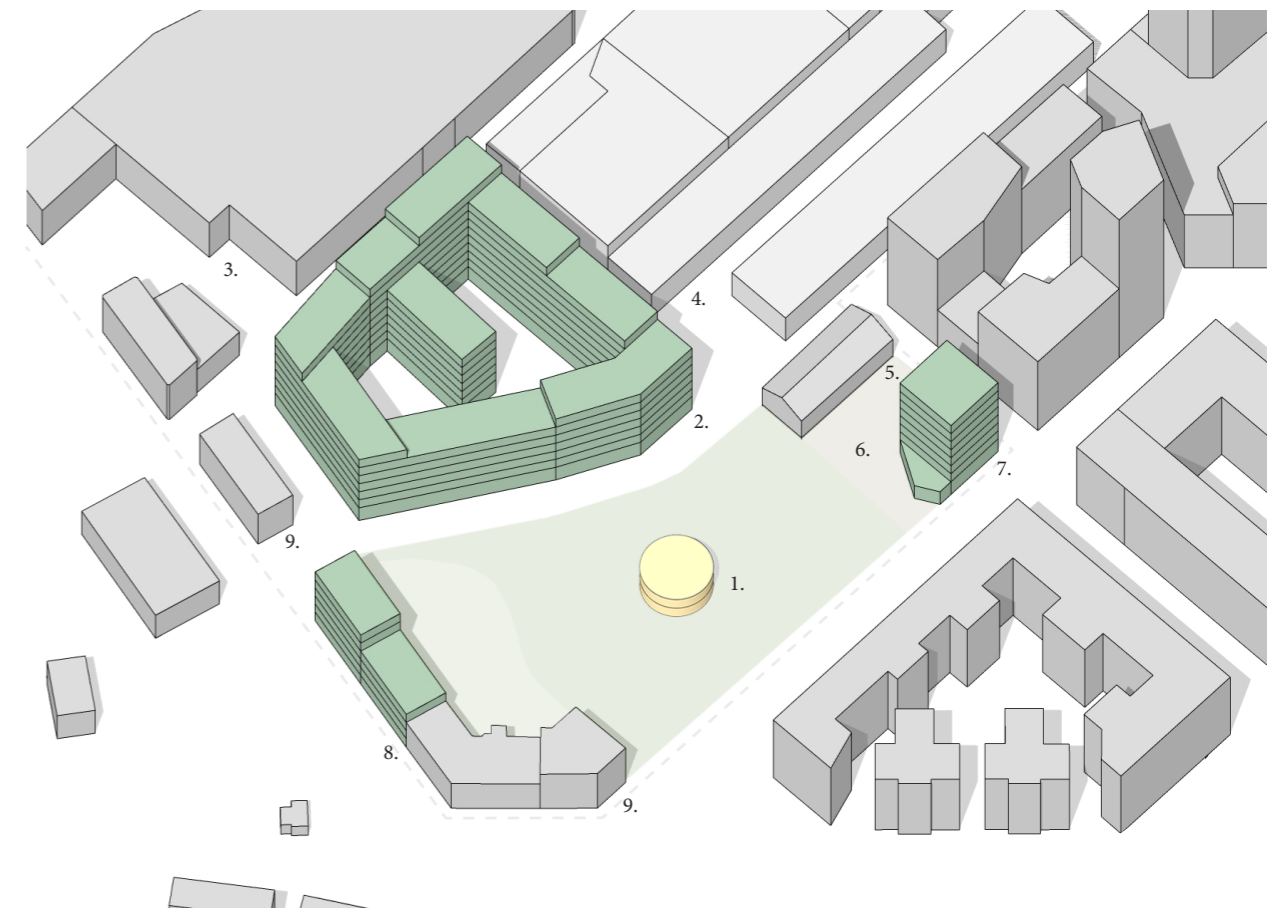
Connections showed with paths going through the park, connecting it to other roads and working as shortcuts

Proposal idea

1. Park area with preschool and park building near to tram stop and city life, approx. 9500 sqm.
2. Big housing block next to park, taking advantage of free space and framing the area. Approx. 28 000 sqm BTA.
3. Film studios area kept and to be developed in later state.
4. North east area fulfilling the areas lack of schools, keeping and developing some of the existing buildings.
5. Keeping the old yellow building in east for site soul and social functions.
6. Workshop area in collaboration with social organizations and the surroundings
7. Tower block with housing and social functions, in connection with the old yellow social building. Approx. 3400 sqm BTA.
8. Extra building added to existing block in south, containing preschool and services of use. Approx. 3600 sqm BTA.
9. Existing brick buildings in west and south west kept for site soul and business purpose.



Site sketch explained, scale 1:4000



3D-view of site sketch for further work, with green and yellow color displaying new buildings



PHASE 2

Method and explorations of building

Method for explorations of building

To get a better understanding of how the building can be designed and to embrace the power of imaginativeness, the content for the design explorations is to design five different versions of the building, briefly based on the characteristics of the five different fairytale characters from the tale written in the upcoming pages. By this, except from getting a better understanding of different ways of handling the program, how to design with the aim to induce different moods were explored, which later on were to become the base for the final design outcome. Before doing the explorations, a program of the building was set, grounded in experiences and thoughts about the needs from site.

The method summarized:

1. Making the fairytale.
2. Making the program of the building.
3. Implying the fairytale with the building program, resulting in five different versions of design.
4. Evaluating the different versions by letting others rank and describe them.
5. Making a final design proposal, based on knowledge gained by earlier steps.

The design versions summarized:

Görabös:	Impression of power
Borgiella:	Impression of levity
Ty Kentö:	Impression of clearness
Mösbök:	Impression of kindness
Åpenette:	Impression of fantasy

Tools for design

While designing the building according to the preferences of the fairytale characters, I've used different tools for design, based on intuition and former experience. The tools for design are made up specifically for this exploration and will not be addressed by depth in this thesis.

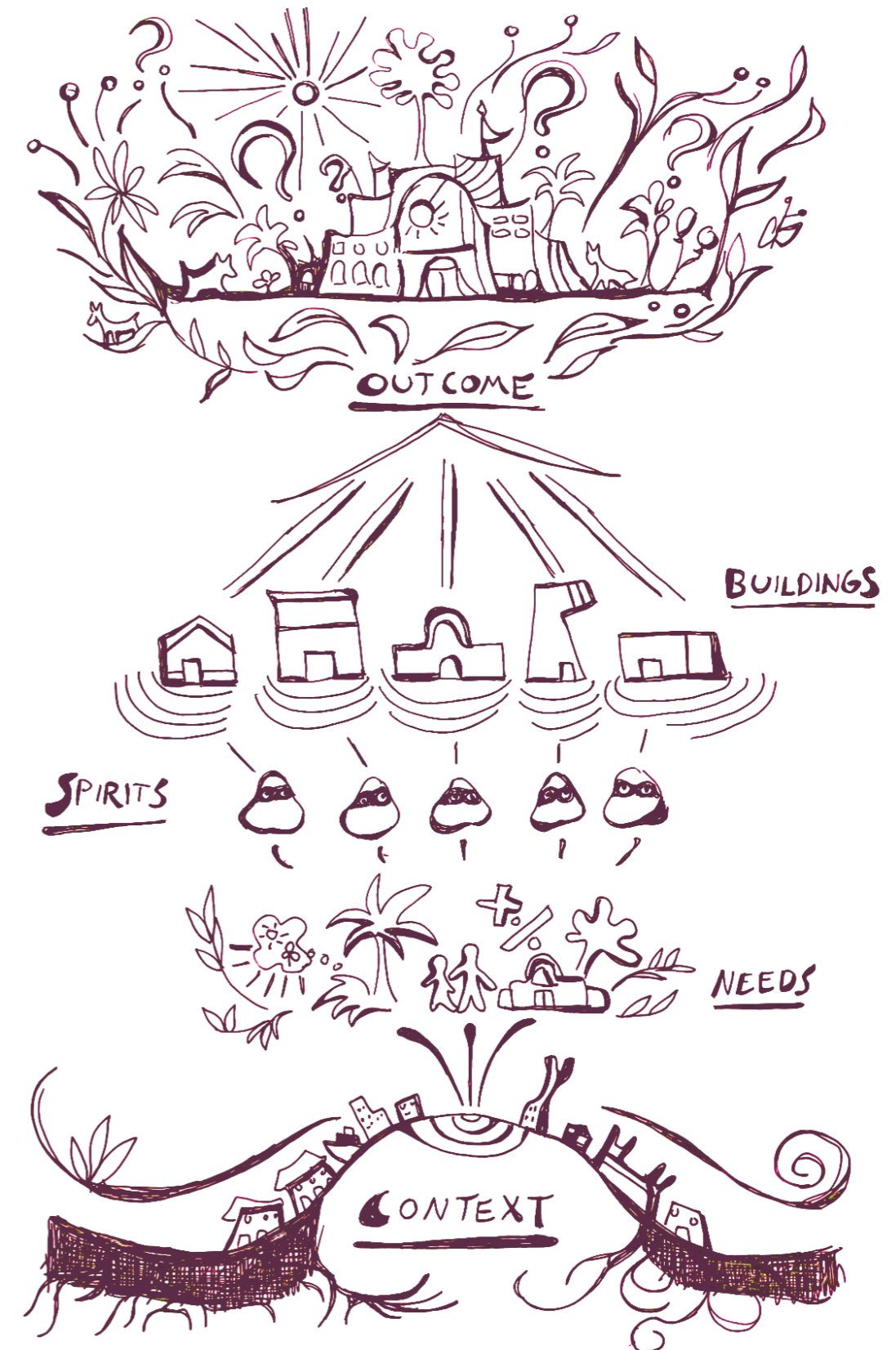


Figure at right showing sketch of the different steps of the design method and their connections

The fairytale - The tale of the Filurins

Origin of the story

Inspired by discussion about styles in architecture and a general attraction to the supernatural. What would happen if you instead of talking about the looks of facades put the focus on what feelings their auras bring, and how would it be if you combined these thoughts with beings of fairytale character.

The Filurins

Somewhere up north, in a town by the sea, there live humans, cars and houses. Life's going on, dinners are made and thoughts about upcoming plans circles around the minds of one another. But somewhere underneath, underneath this buzz of every day-life, there is a hint of something else, something other than just the things we see on the surface. The traces of another species, a species with similarities with us but in several ways something else.

Filurin: A being with power to set moods to those that finds themself in its surroundings. In many ways a spirit you often find in buildings and physical environments.

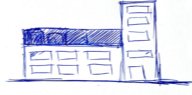
Background

The species of Filurins is to be found all over the world, with various character and prominence in different cultures. Their origin is twisted about, but theories exists that says that the Filurins we know today originates from the first human settlements, from the meeting between humans and Filugrans*. There are though those who deem that the history of Filurins goes way back further than so, but based on their strong attraction to buildings and such, it's common belief that that's when the species had its rise.

*Filugran, ancient genus of forest spirits, commonly known in central american folklore

The Filurins of Gothenburg

Like most prominent cities of middle size, even Gothenburg has it's own Filurins. The Filurins of the city are many and of different character, but the five Filurins that is known to be the most Gothenburgian of all are the filurins Görabös, Borgiella, Tykentö, Åpenette and Mösbök. These beings have throughout the years absorbed and intaken different parts of Gothenburgian atmosphere, at the same time weltring among the buildings of the city and through these emitted different moods.



Görabös

Görabös is a Filurin of steady character. With an attraction to lordship and power you often find "Gösse" in monumental buildings and older churches, such as Domkyrkan, Vasakykan and Masthuggskyrkan. The number one favorite spot is the museum of art at Götaplatsen, but recently Görabös is also said to be spotted around the construction site of Karlatornet.

Feelings obtained in the surroundings of Görabös: Reverence, respect, and sense of smallness. Presence of power and vastness.

Borgiella

Borgiella likes decorations, vanity and most of the things that's far away from plain, gray, everyday life. If you're walking through Vasastan it's very likely that you come in contact with this filurin, and among some of the older landshövdinge houses in Haga or the joyful wooden details in the archipelago villages as well.

Feelings obtained in the surroundings of Borgiella: Levity and plain joy.

Åpenette

Åpenette is the most whimsical of the five filurins. With a strong attraction to whats odd and peculiar you may find this filurin as well in the surroundings of Konstpedemin as hanging on the windowsills of the oblique sheet metal facade of Putsegården. Buildings in postmodern tone, as for instance Läppstiftet, are often places of visit, but it's not unusual to also find Åpenette nearby some of Gothenburg's many Water towers.

Feelings obtained in the surroundings of Åpenette: Curiosity, creativity, and increased sense of imagination.

Tykentö

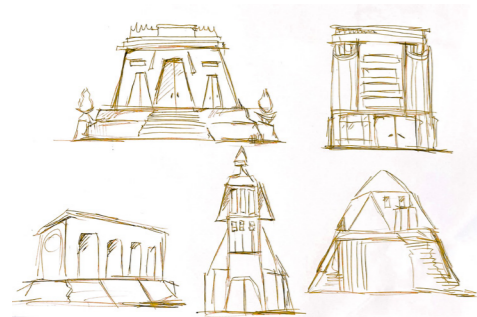
Order and structure, that's the leitmotif of Tykentö. Hassle and curlicues are to be left to someone else, when a well-behaved balance between straight lines and strict forms are the things that are first to come ashore. Tykentö does most of all like to see that a building is structural, logical and fills a distinct function, so it be housing or industry buildings. Examples of buildings or surroundings in Gothenburg where you often find Tykentö is for instance the Chalmers buildings, some industries of Ringön and a lot of housing built around 1950-1970.

Feelings obtained in the surroundings of Tykentö: Stability, reliability and order. Structure and a sense that things work.

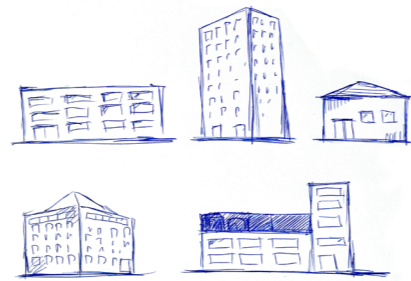
Mösbök

Homely, easy and nice, with a glimpse of personality. No need to overthink and neither no need to feel down due to lack of details, that's the attitude that characterizes Mösbök. If a building appears welcoming and unpretentious there is a great possibility that the building frequently has Mösbök as a visitor and if you've walked through any common mixed residential area in the city you have by guarantee been in its domicile. If you don't find Mösbök in villas, you may also find this being in larger buildings such as non-minimalistic schools or residential houses.

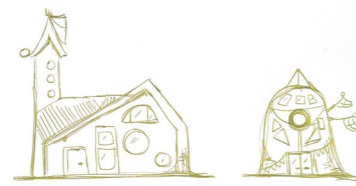
Feelings obtained in the surroundings of Mösbök: Friendliness, kindness and a feeling of be good as you are.



Görabös



Ty Kentö



Åpenette



Borgiella



Mösbök



Åpenette, Borgiella



Borgiella



Åpenette, Görabös



Åpenette, Mösbök



Ty Kentö, Mösbök



Görabös, Åpenette



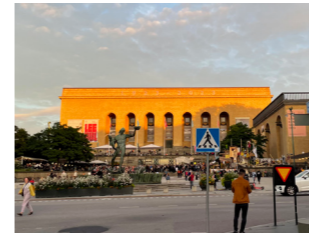
Ty Kentö



Mösbök



Borgiella



Görabös



Ty Kentö, Åpenette



Görabös, Ty Kentö



Ty Kentö, Åpenette



Ty Kentö, Åpenette, Görabös



Mösbök



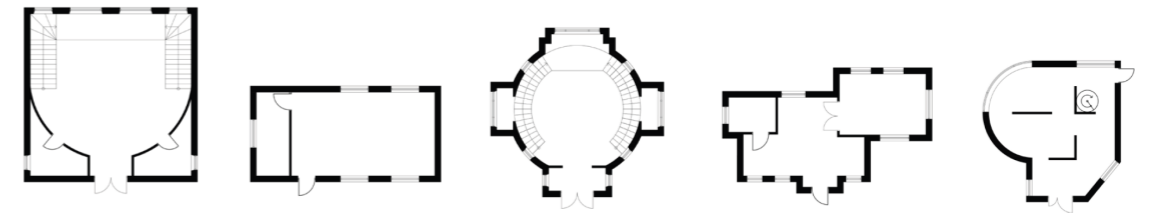
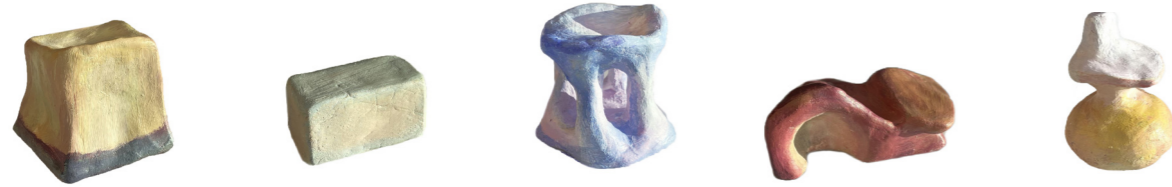
Görabös, Åpenette



Borgiella, Åpenette



Ty Kentö, Mösbök



The Filurins explored through shapes and colors



Drawings and models according to the Filurins

Building - Program and aim

The purpose of the building

The purpose of the building is by large extent to be a recreational center building of the park, similar the way other park buildings, such as the Palm house in Gothenburg, appears to be an indoor extension of the experiences gained by visiting the park itself. More than just being related to 19th century park buildings, the building also aims to work inspired by the Swedish Naturums, in the way of connecting and teaching people about sustainability. At the same time, the building aims to involve the whole site in more ways, partly by by working as an extended classroom for the schools nearby, who may come there to do lessons in sustainability and have their own cultivation boxes, and partly by containing exhibition areas where the university and businesses nearby can showcase their work about sustainability.

Making the program

Gaining inspiration from the Palm house, but also taking in mind the size of the plot, the conclusion is to keep the building footprint relatively small, to spare as much of the plot's green space as possible for other park-related purposes. Looking at the Palm house of Gothenburg, the building hosts around 1000 square meters and exists in a park three times as double as the size of this plot. Therefore, the guideline of having a maximal footprint of around 550 sqm is preferred, taking in accordance proportions between park and building, and working by the manor to not build unnecessarily, due to climate related needs and for economical reasons.

According to the rooms, the program is made up of inspiration of Palm houses around the world and the Swedish Naturums. It results in one big hall, the Plant hall, a center hall of the palm house being the heart of the building and the room where the plants and cultivation could

be held, one smaller cultivation related room for aquaponical purposes, one middle sized room for sustainable related exhibitions by businesses and university nearby, one lecture room filling an average sized school class that could also be rented out for other purposes, a back office with separate entrance for the staff in direct connection to the planthall, a technical space, and four WC:s.

Draft program for explorations of building

- Plant hall, 120-150 sqm
- Aquaponical room, 30-50 sqm
- Exhibition area, 50-80 sqm
- Lecture room, 50-70 sqm
- WC, 1 rwc and 3 regular
- Back office, 20-30 sqm
- Technical space, 10-15 sqm

Figure at right showing sketch of connections between the different rooms in the program



Building -Rooms explained

The Plant hall

Inspired by the center hall in the Palm house of Gothenburg, as well as the Palm hall in Glyptoteket, Copenhagen, this room is meant to be the recreational heart of the building and also the room where the cultivation exercises take place. The room contains several large plants for recreational and exhibitional purposes, but also contains cultivation boxes and benches where the cultivation workshops for schools and visitors can take place. The needs of this room is to contain a reasonable amount of daylight, preferably and necessary complimented with windows on roof. This room could also be seen as another climate zone than the other rooms, due to the higher air humidity the plants both need and contribute to.

The aquaponical room

Gaining inspiration from the different rooms and cabinets of the Palm house in Gothenburg, the aquaponical room aims to be a sister room of the plant hall, a room which also is a part of the cultivation related recreation part of the building, but with the theme of aquaponics and with aim to inspire about how fish and plants can live in a circular system together.

Exhibition room

Just as Naturums have space for exhibitions this building aims to work in a similar way with offering a generous exhibition space. This room aims to be organized cooperatively with businesses and universities nearby, giving them a chance to show what they are doing according to sustainability, and by this take benefits of the many positive benefits of cooperation.

Lecture room

A room for school class lectures, or for other purposes, such as for instance yoga classes, meetings, or other gatherings by rent.

Back office

After visiting the Palm house of Gothenburg and meeting the manager of the building, the importance of a back office became even more clear. In this room plants can be prepared, important things stored, and administrative functions can take place.

1. Interior of Glyptoteket, Copenhagen, showing a public hall room with plants
2. Exhibition space in Naturum Tåkern, Glänsås
3. Exhibition space with walls, Naturum Vattenriket
4. Heating lamps for plants in the palmhouse of Copenhagen
5. Example of aquaponics
6. Water Room in the botanical garden building, Lund

Source, image 2: From/ Vattenriket.Kristianstad. (n.d.) Utställningen. [Photography]. <https://vattenriket.kristianstad.se/naturum/upplevelser/>

Source, image 3: From/ Hansson, H., (2024) Vårutflykt. [Photography]. https://www.wisthbf.se/aktiviteter/varutflykter/takern-granna-tranas_140531/takern-granna-tranas_140531.htm

Source, image 5: From/ Hensel, M. (2020) Indoor Aquaponics System Installation at the Confluence Group in Los Angeles by Aquaponics Design, Co[Photography]. <https://michaelhensel.medium.com/discover-the-ultimate-indoor-garden-sustainable-aquaponics-and-beautiful-decor-af6a9b1b471b>



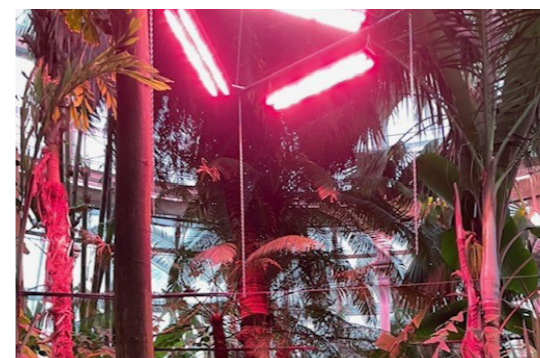
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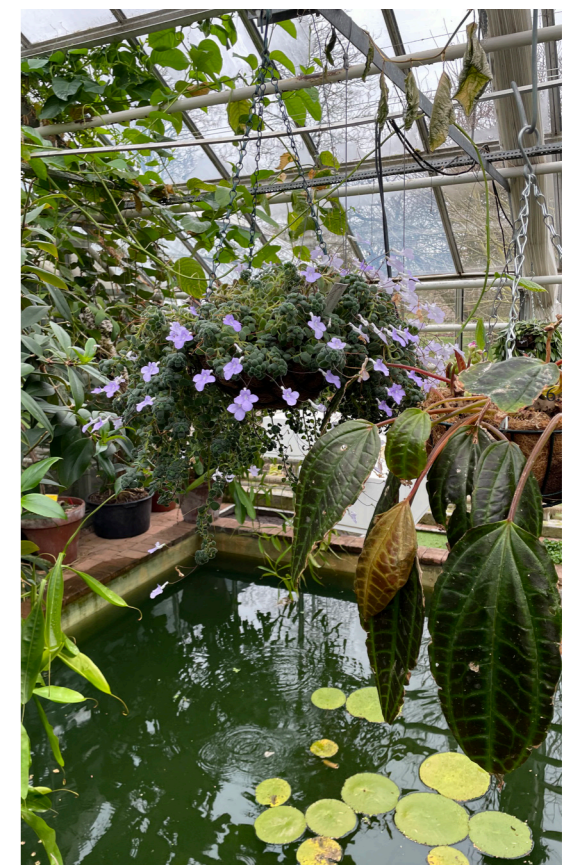
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Explorations of building -Görabös

Keywords

Reverence, respect, and inducing a sense of smallness among visitors. Presence of power and vastness.

Tools for design

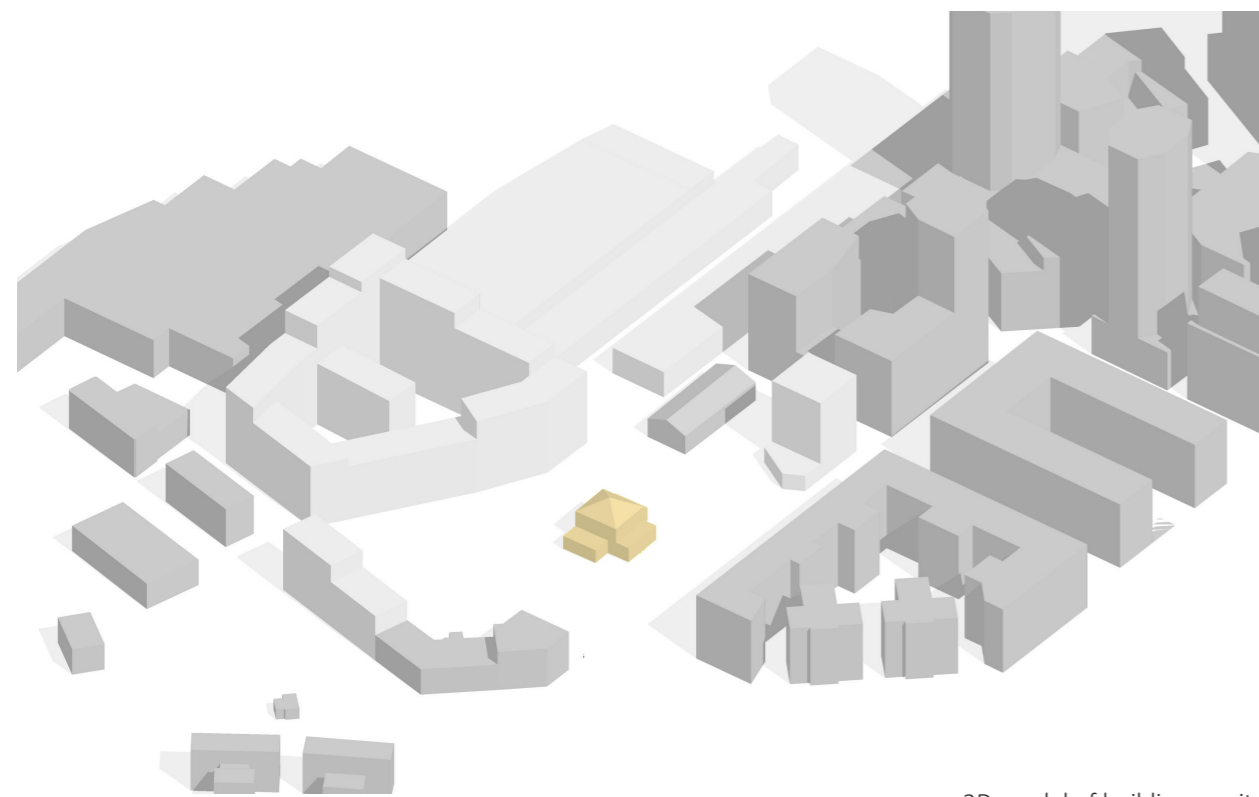
- Power of symmetry
- Hierarchies in geometry
- Well thought of sight lines
- Heavy materials

Comment

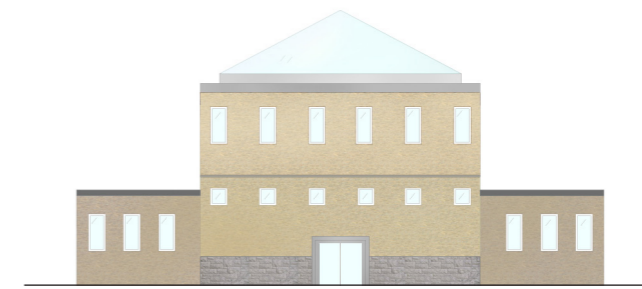
It's something with symmetry and some proportions that often seems appealing for ones eye. This example has an compelling air of rigidness, sending out an aura of importance and strength by expression in materials as well as symmetry in room configuration.



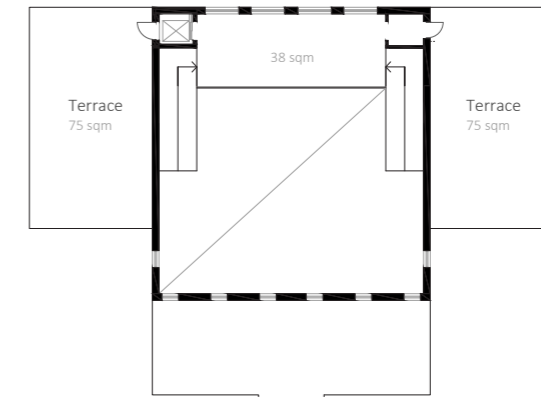
Siteplan principle



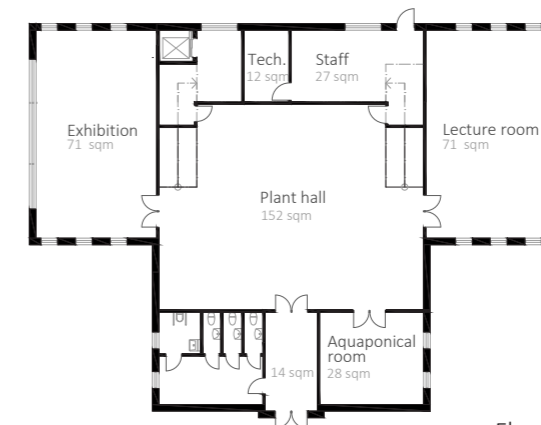
3D-model of building on site



Front facade

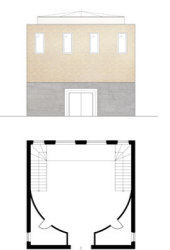


Floor 2



Floor 1

Scale 1:400



Explorations of building -Borgiella

Keywords

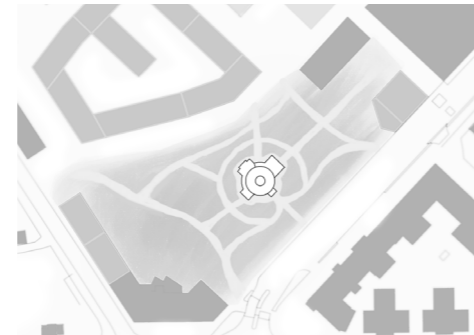
Levity, curlicues, decorations and appearance to be associated with romance.

Tools for design

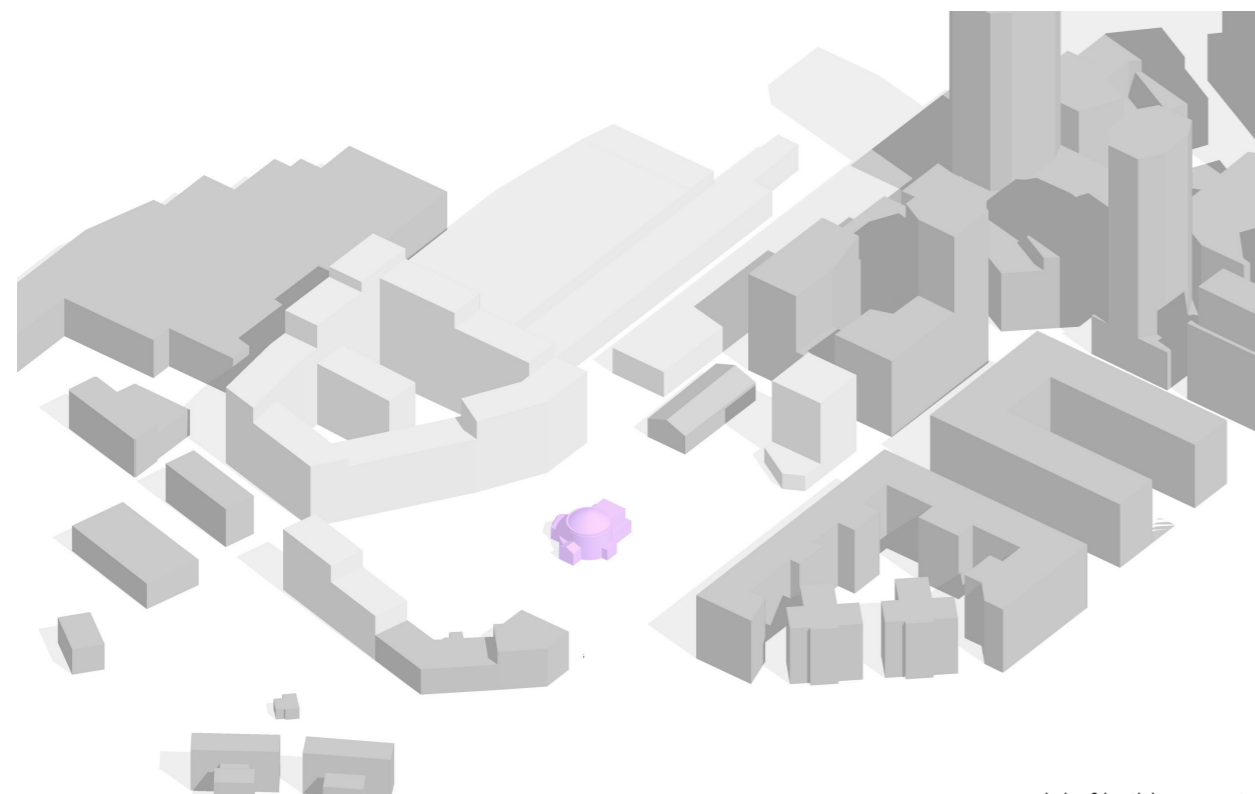
- Curved shapes
- Protruding parts
- Romantic balconies
- Decorations

Comment

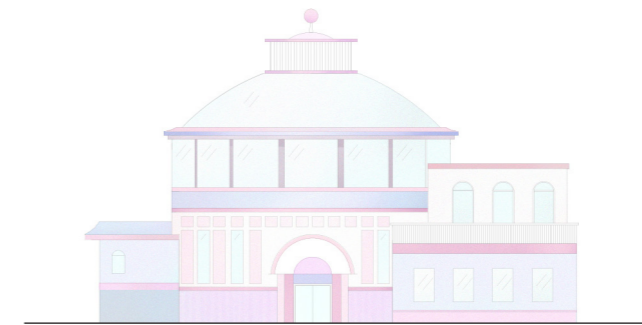
Rounded shapes and protruding cabinets, among with decorative elements and inviting balconies. This example shows a way of designing that with color and shape may contribute to feelings of a cheerful and romantic atmosphere.



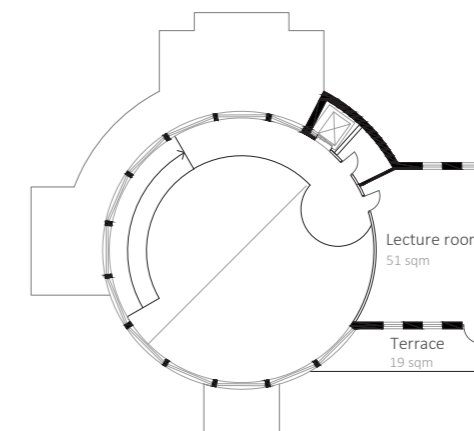
Siteplan principle



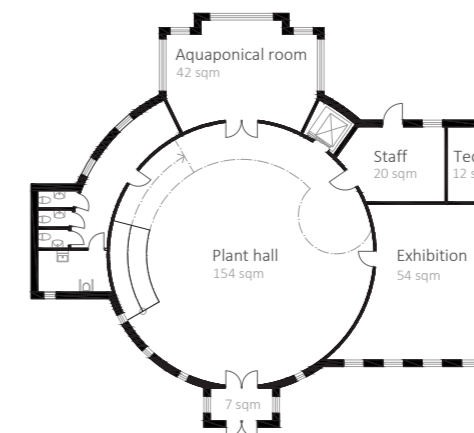
3D-model of building on site



Front facade

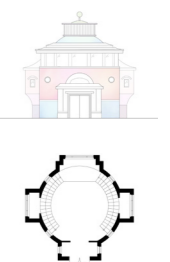


Floor 2



Floor 1

Scale 1:400



Explorations of building -Tykentö

Keywords

Stability, reliability and order. Structure and an impression of that things work.

Tools for design

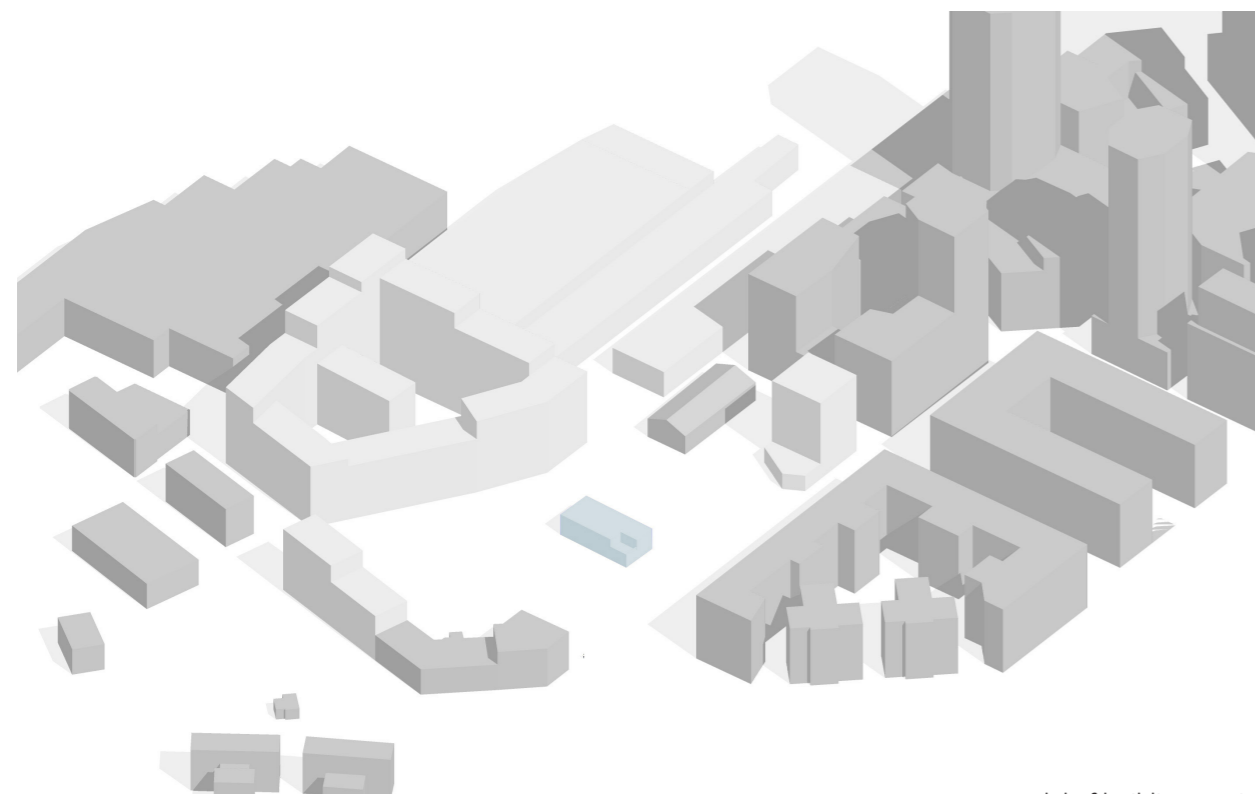
- Straight angles in floor plans and facades
- Easy to navigate in
- Rational appearance and no protruding parts
- Facade elements that line with each other

Comment

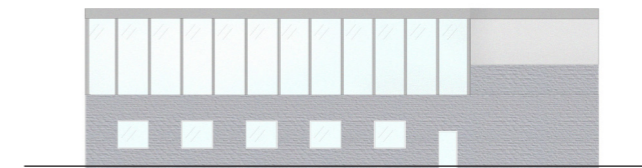
Rational and clear building, probably the one of them all that would be least complicated to build. While entering the building you directly understand how to reach the different areas and suffer no risk to get lost in walking in loops due to floor plan attributes.



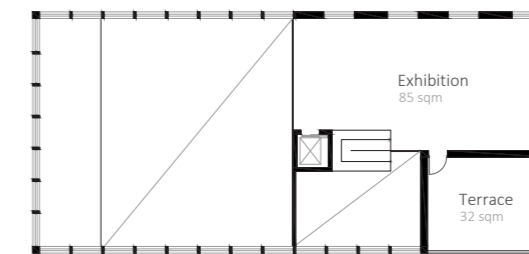
Siteplan principle



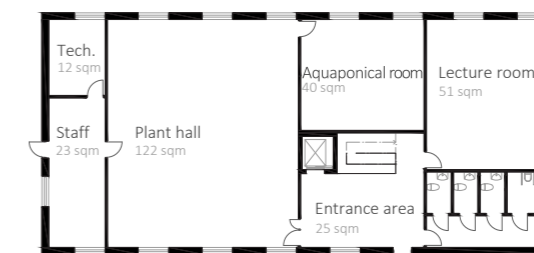
3D-model of building on site



Front facade



Floor 2



Floor 1

Scale 1:400



Explorations of building - Åpenette

Keywords

Curiosity, creativity, playfulness and contribution for imagination.

Tools for design

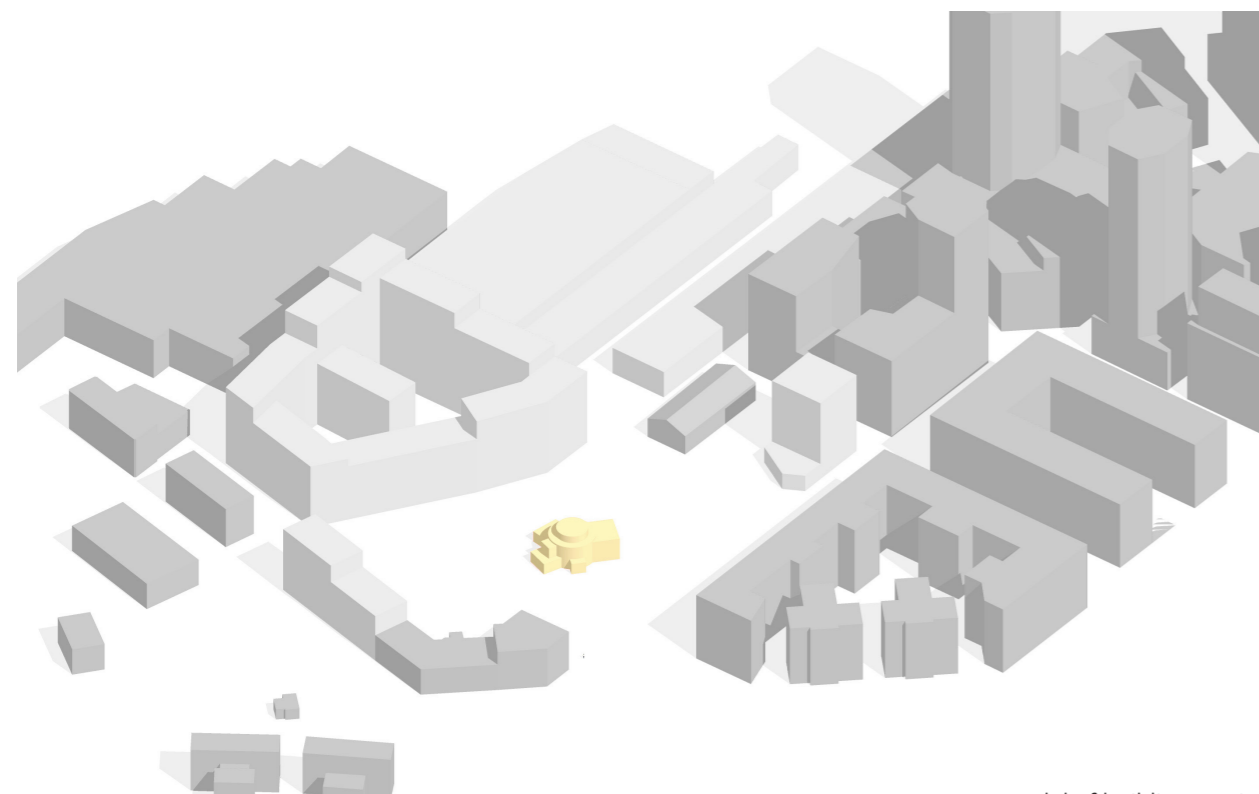
- Non-symmetrical appearance
- Many possible walk paths
- Non-straight angles
- Use of colors and different materials

Comment

Curiosity awakening and fantasy inspiring by expression and through the many possible ways of walking up and around the building. The walk paths also gives great opportunities for play and contributes to make the building be experienced as larger than it actually is.



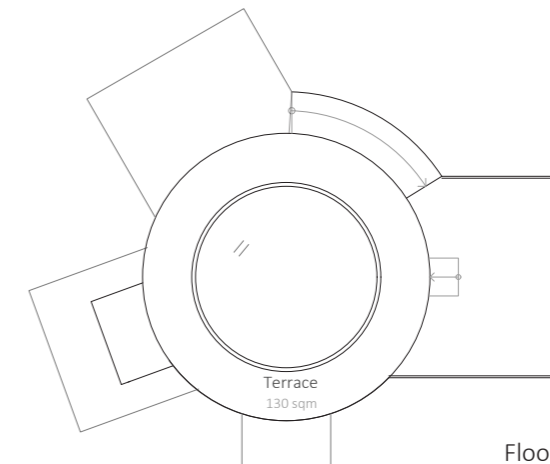
Siteplan principle



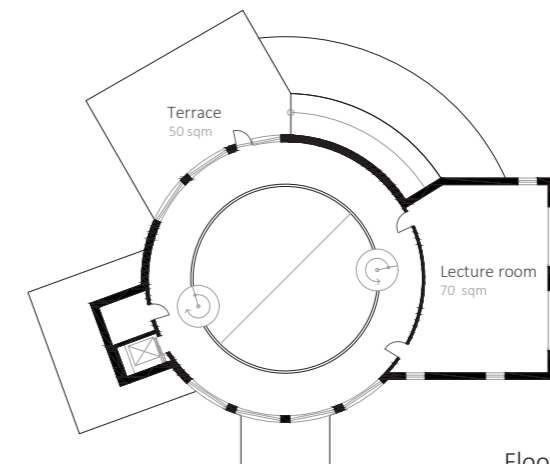
3D-model of building on site



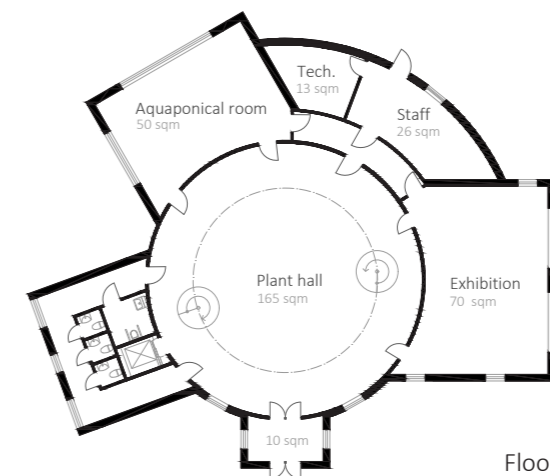
Front facade



Floor 3



Floor 2



Floor 1

Scale 1:400



Explorations of building - Mösbök

Keywords

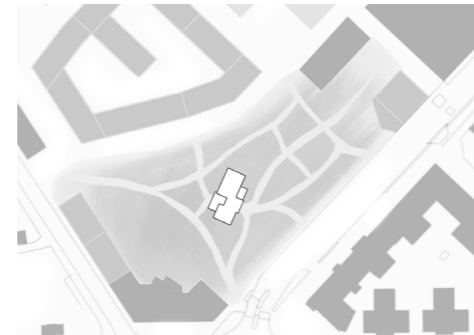
Friendliness, unpretentious, kind appearance, and a feeling of being good as you are.

Tools for design

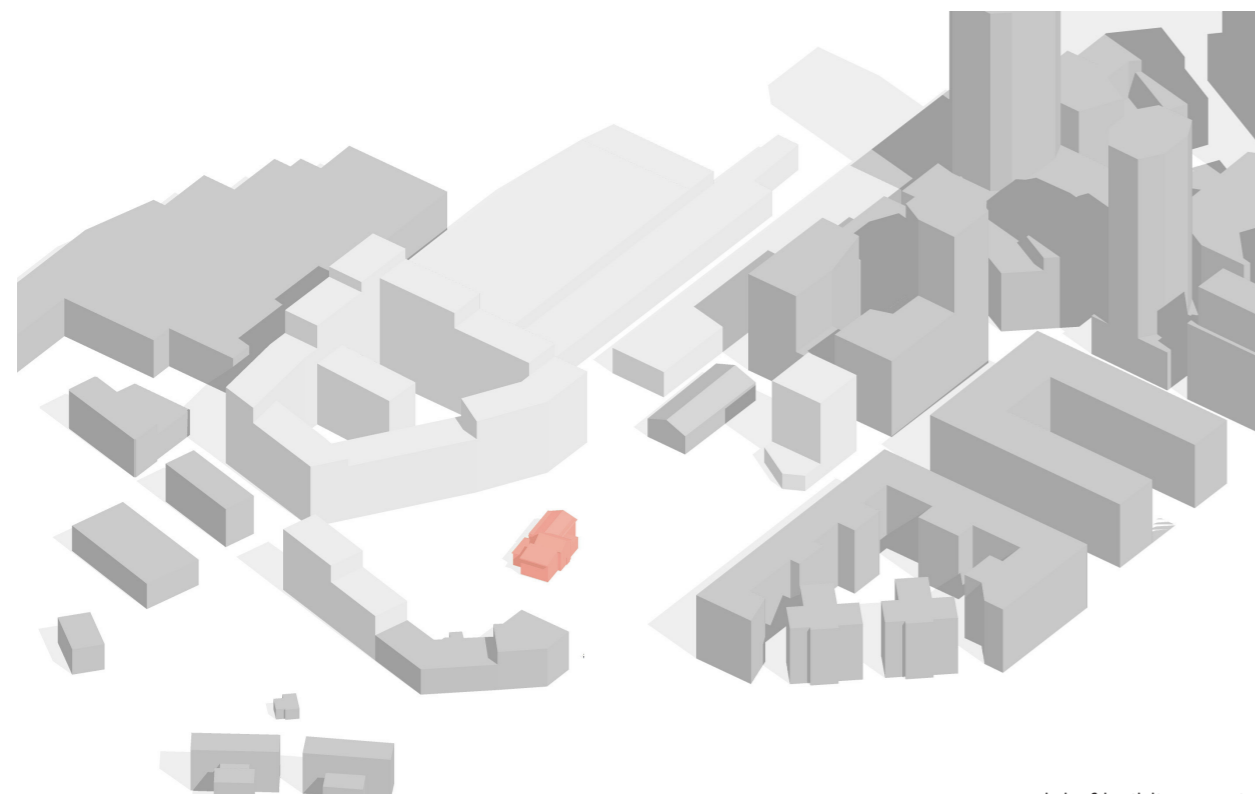
- Protruding parts where it seems fitting
- Non-symmetrical floor plan
- Non-hierarchical plan
- Roof jumps and use of color

Comment

Non symmetrical, hippity happy-appearance, but still straight angles and functions that works in a rational way. In this example you find a wide entrance room with no strong room hierarchy, for instance in the way bathroom and Plant hall doors are placed next to each other.



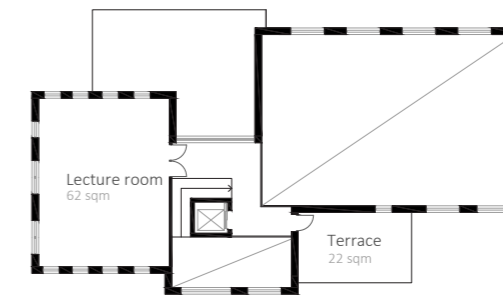
Siteplan principle



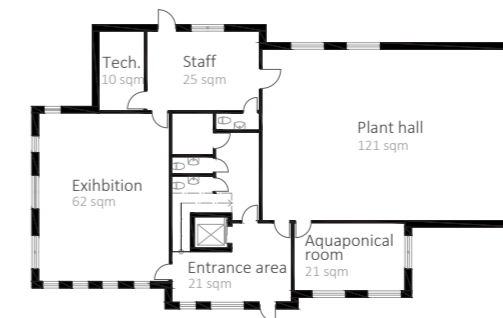
3D-model of building on site



Front facade

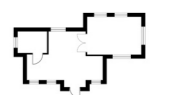


Floor 2



Floor 1

Scale 1:400



Evaluating the explorations by involving others

Since one of the main aims of the thesis is to make a design that may bring people joy, ten architecture students from different master profiles were asked to rank the examples by which one of them they would be most happy to see on the site, and to describe each one by one word. To do this they were shown facades, floor plans and site plans of each example, among photos of the site and context.

Raking numbers, with 1 being highest rank:

<i>Borgiella</i>	1, 1, 1, 1, 1, 1, 2, 3, 5, 5	Median: 1	Mean value: 2,1
<i>Görabös</i>	1, 1, 1, 2, 2, 2, 2, 4, 4, 5	Median: 2	Mean value: 2,2
<i>Ty Kentö</i>	2, 2, 2, 2, 3, 3, 3, 5, 5, 5	Median: 3	Mean value: 3,2
<i>Åpenette</i>	1, 2, 3, 3, 3, 3, 4, 4, 5, 5	Median: 3	Mean value: 3,4
<i>Mösbök</i>	3, 3, 4, 4, 4, 4, 4, 4, 5, 5	Median: 4	Mean value: 4,0

Words described:

Görabös

Auctoritary, Strict, Classical, Formal, Classical, Stable, Square rotunda, 40:s funcionalism, Powerful, Monumental

Borgiella

Tivoly, Open, Gazebo, Fantasia, Happy, Pleasant, Central, Softer, Dreamy, Sugary

Ty Kentö

Strict, Austere, Calm, Calm, Strict, Square, Art hall, 00:s modernism, Boxy, Restrained

Mösbök

Cozy, Messy, Collage, Inarticualte, Countryside, Sequence, Fishing shed, School, Colorful, Fragmented

Åpenette

Playfull, Public, Radial, Jumbly, Funny, Playfull, Järna cultural center, Postmodern, Sprawling, Thorny

Comments

Comments were that many liked the rounded shape of Borgiella and Åpenette, pointing out that it's nice to not have a definite backside of a building in a park since you tend to move around the area in different walk paths. Görabös were seen as monumental and formal, something some liked and pointed on as a quality showing the importance of the building, and something others didn't think fit the area. One person referred to the area's motley appearance and thought the Åpenette-example would suit well with its mishmash look of different styles. Generally Borgiella and Åpenette were ranked high in fantasy inspiement, with many choosing Borgiella as favorite referring to a calmer appearance. Mösbök was generally low in ranking, with comments as it being ordinary and a bit collagey and non-calming. Ty Kentö were referred to as both calming as well as

plain, not making any particularly strong reactions. Many people were appreciating the qualities of directly entering the plant hall, such as in the examples of Borgiella, Åpenette and partly Görabös.

Reflection

It's interesting to see how many of the words people described the buildings with also are the feelings the design was aiming to induce. Many of the comments confirmed my own thoughts and reflections, but to hear it from others made a lot of impact in ways of feeling sure about how to handle upcoming design decisions. Even though this evaluation was made with only ten other architecture students and can not be seen as a scientific study, its purpose of working as a reflection bringing base for the final design is to be seen as solid.





PHASE 3

Final Proposal -Plantheon

Plantheon - A more value-making cultivation destination

Rome may have Pantheon, but on Lindholmen, Gothenburg, you could in a possible scenario find Plantheon. Being a recreational cultivation hub for visitors as well as for schools and businesses nearby, the building and its surrounding park aims to work as a more-value making destination for citizens all over Gothenburg, spreading joy through its activities and appearance.

Plantheon in short

- Recreational center and crown of the park, by content as well as visually
- Cultivation related activities in collaboration with schools nearby
- Sustainability showroom for university and business partners
- Rentable areas for various activities

Inspiration for the design

From the earlier phases, all of the Filurin examples were taken in consideration for the final proposal. Based on personal preferences

and the comments given during the evaluation with others, three of the explorations were chosen to be the most important ones, with Borgiella being the most, since its expression of levity and joy goes well along with the initial wish of making a joy bringing environment. Görabös also worked as a reference by its symmetrical appearance signifying importance and balance, which was used to a base for the guideline symmetry with variations. Finally, the playful appearance of Åpenette worked as a reference, giving the building many possible walk paths. Choosing materials and colors, inspiration was gained from the richness of Gothenburg's yellow plaster buildings with details of green steel, such as Kaparen, Flamman, Drottning Kristinas Jaktslott and the surroundings by Gustaf Adolfs Torg.

Sustainability

Working as a center showcasing sustainable research and inspiring local food production by cultivation, the main aim of the building is to increase knowledge and promote sustainable development. Reused material is to be used as far as possible and electricity is provided through solar cells on the roof. The total building footprint is 532 sqm.

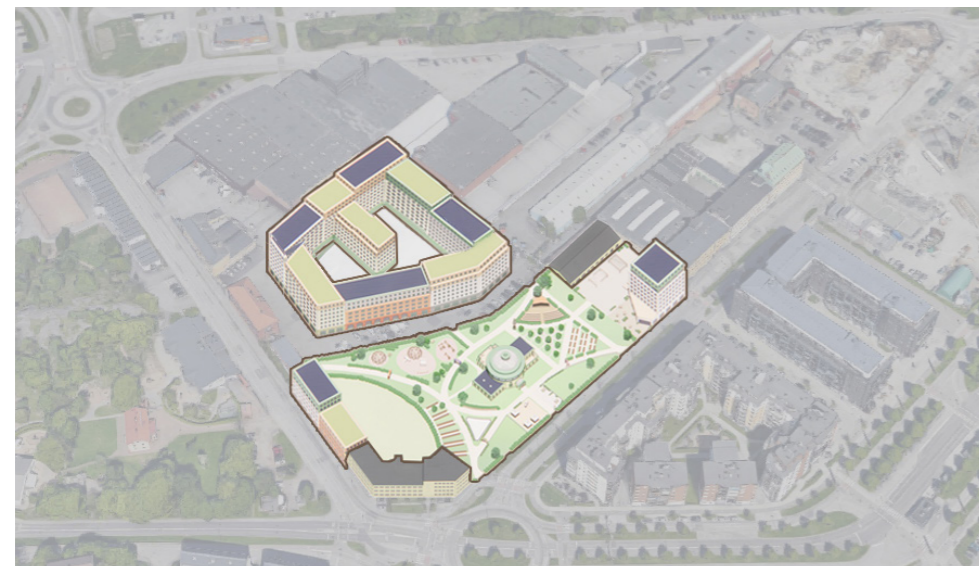
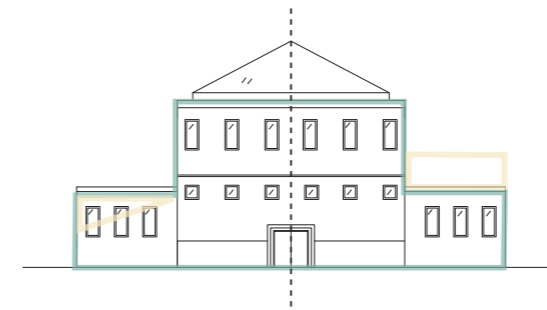


Figure showing the added proposal placed on image of site. Note, the image shows the way the area looked like before Karlastaden begun being built, meaning some blocks in the east part of the area is replaced with other buildings, to be seen in the figure at upcoming spread



1.



2.



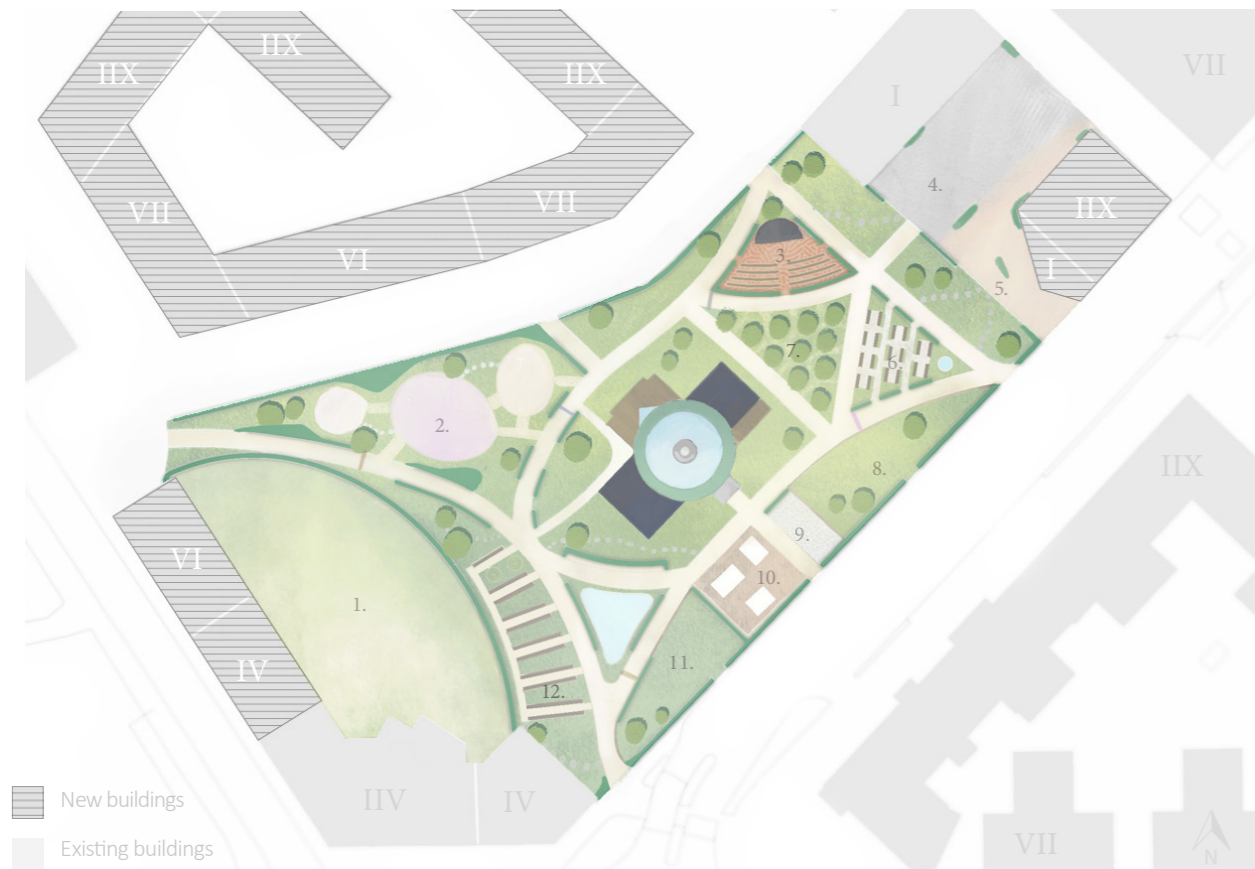
3.



4.

1. Plantheon, seen from Karlavagnsgatan
2. Diagram of facade exploration of Görabös, showing symmetry with variation
3. Early sketch of fantasy inspiring building
4. Reference picture of the building Kaparen

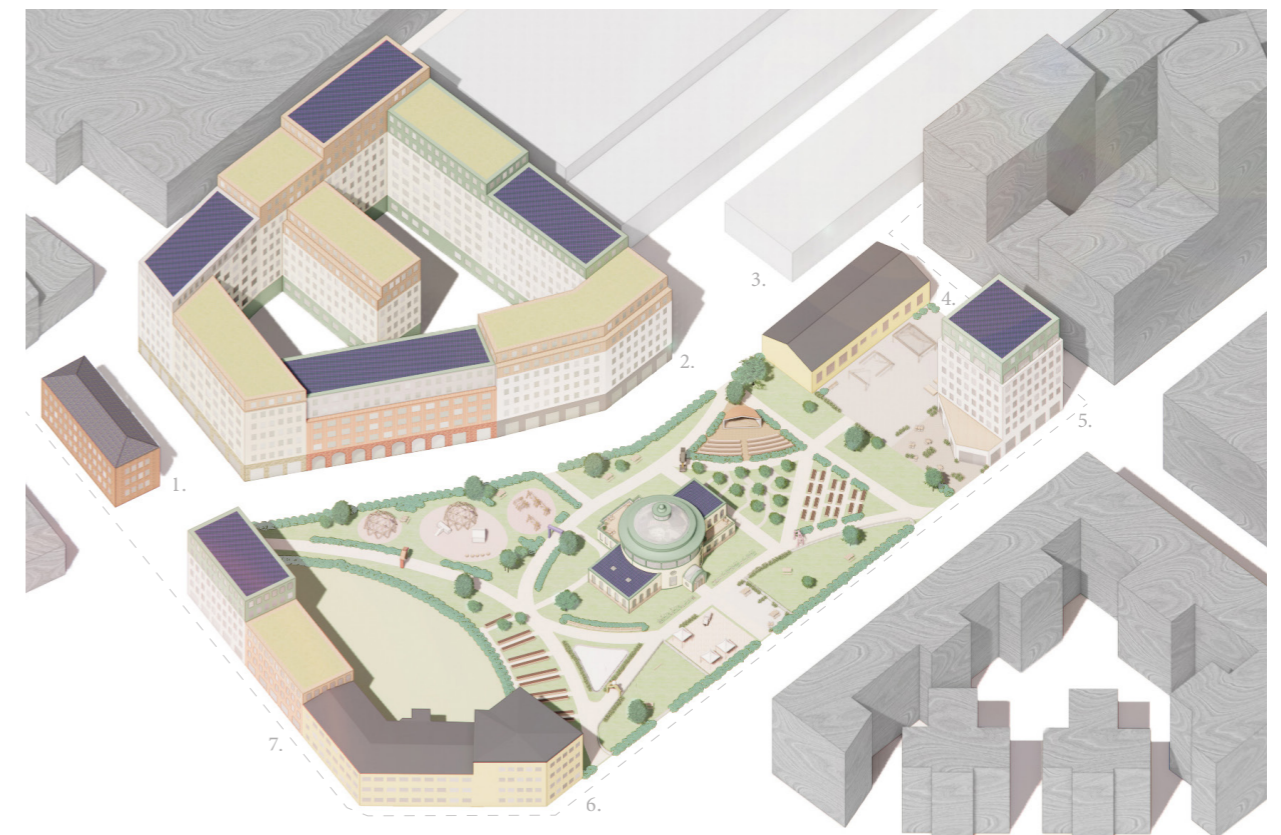
The park and the surroundings



The Filurin Park

The Filurin park is arranged to give the visitor a pleasant walking experience through clear paths to follow, with a slight curved appearance for a non repetitive experience. Working as a pleasant shortcut opportunity and containing areas for cultivation, an outdoor stage, dog paces, a pond for ecosystem services and area for events such as outdoor dance or markets, the park aims to work as a joy bringing oasis in the surrounding city, as well by look as by functions. The total park area, including the workshop area, is approximately 9700 sqm.

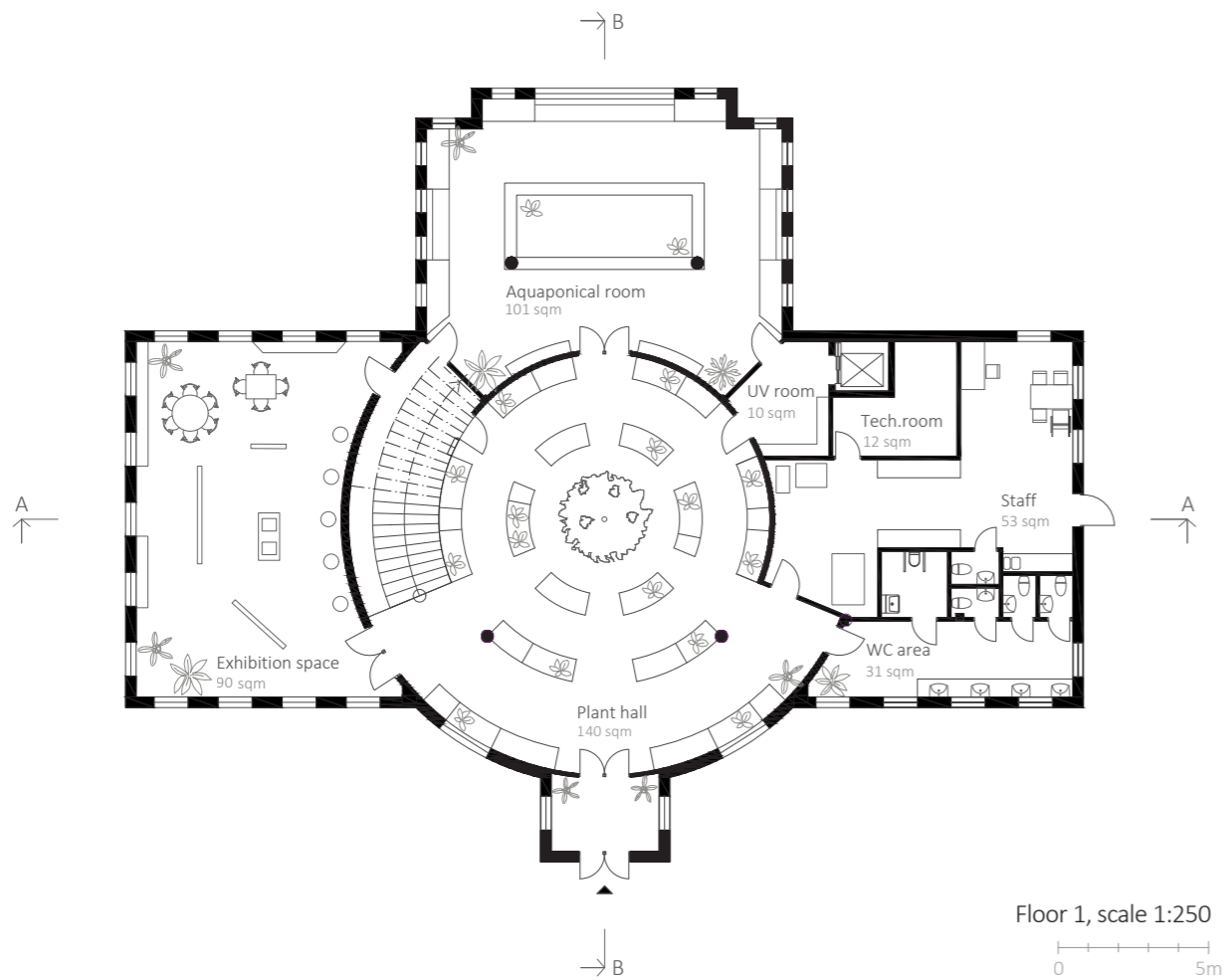
- | | |
|-------------------------------|-------------------------------|
| 1. Preschool | 8. Dog area -Large dogs |
| 2. Playground area | 9. Sitting area/flexible area |
| 3. Park stage/outdoor theater | 10. Flexible event area |
| 4. Outdoor workshop area | 11. Dog area -Small dogs |
| 5. Café area | 12. Urban farming |
| 6. Urban farming | |
| 7. Fruit tree copse | |



The area around

By giving the existing yellow plaster building social functions in connection to the workshop area and the art school nearby, the park connects to the area around, in the same way placing a preschool next to the park benefits both the children and the visitors of the park. The habitants of the added housing may use the park as their extended garden and the colorpalette of the upcoming buildings is to be arranged in mild, warm colors inspired by the neighborhood of Slottsberget nearby. The added BTA is approximately 35 000 sqm.

1. Existing red brick building to be used with commercial or similar purposes
2. Housing block containing commercial purposes and similar in first floors
3. Existing school area to be developed in further step
4. Existing yellow plaster building for social organizations, in connection to workshop area next by
5. Housing block containing Cafe/restaurant and workshop related purpose in first floor
6. Existing brick building for commercial purposes
7. Added buildings consisting of preschool and services



Floor 1, scale 1:250
0 5m



3D-model, floor 1

The entrance floor

Rooms and organization

Passing through the windproofing airlock, the first thing that meets you when entering Plantheon is the great Planthall. This room is the heart and center of the building and it's also where the cultivation activities for schools and visitors take place.

Straight forward in the room you find the aquaponical room, a place to experience and get inspired by the benefits of aquaponics. This room contains a lot of sitting opportunities, to sit, relax and enjoy the beauty of fish and plants existing in a circular environment.

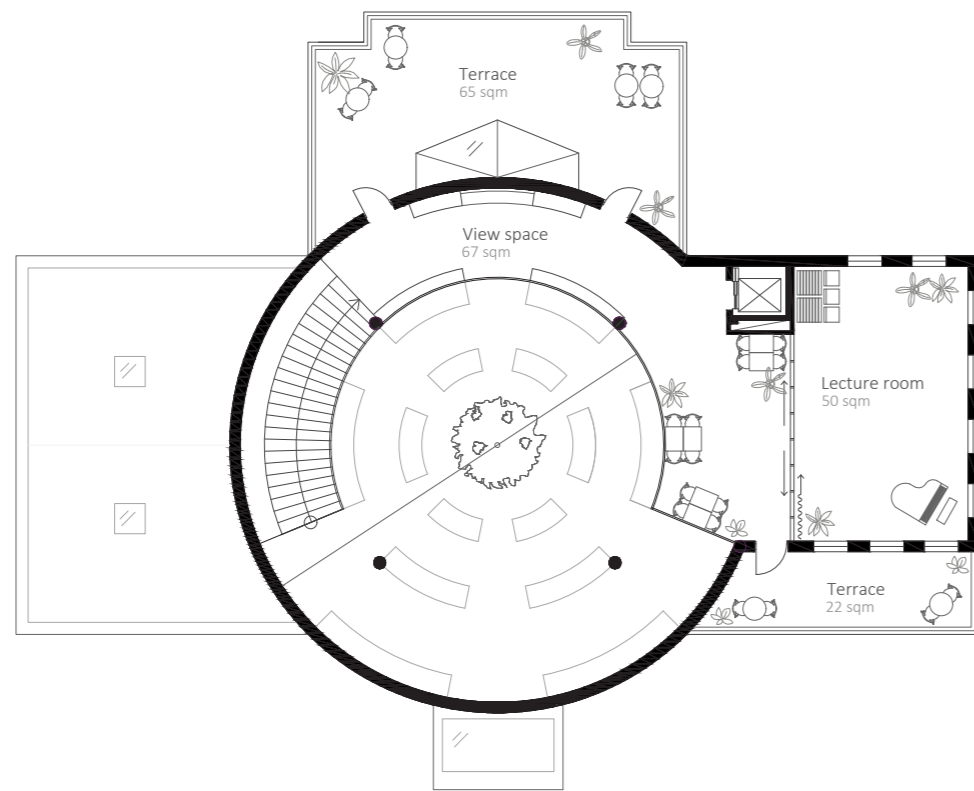
Close to the entrance, at your left, the exhibition room is located. Here partner businesses and the universities may display their work with sustainability as well as offering an exciting exhibition experience for visitors of all ages.

Close to the entrance, on your right, the toilets are located. Nearby you find the staff area, with space for storage and other useful functions.

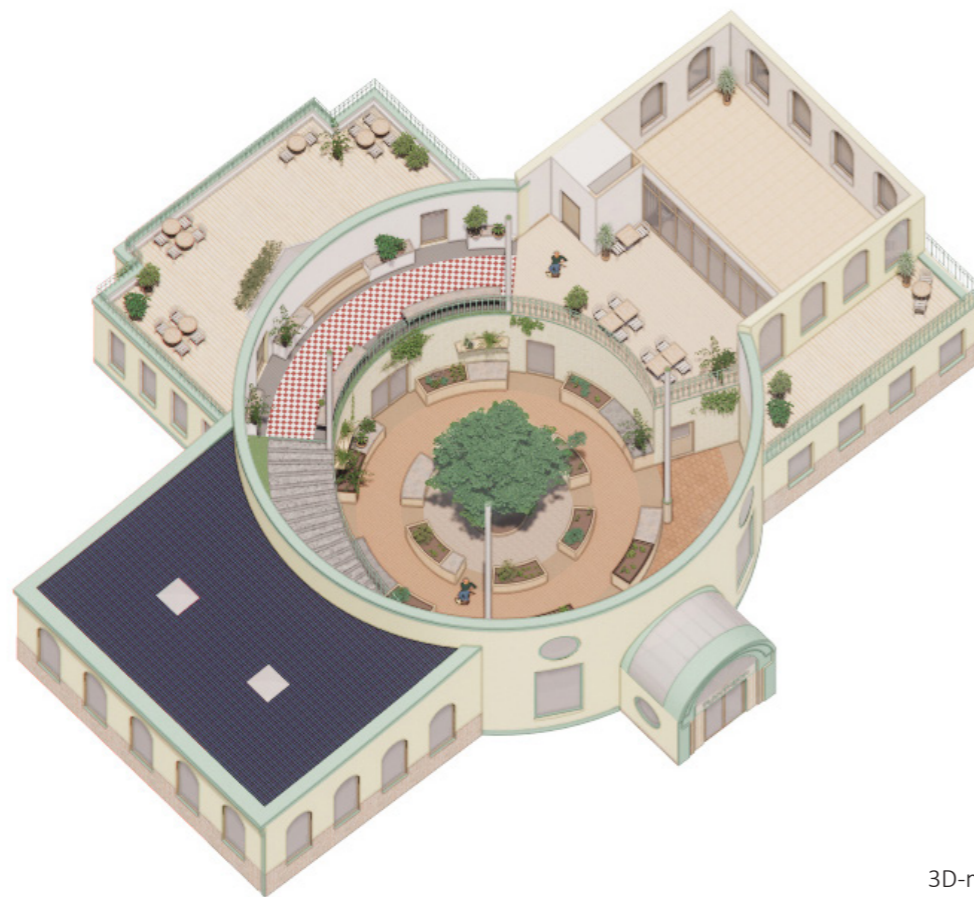
Materials and appearance

The aim of the appearance is to create a feeling of grand solitude, but in a kind, soft and low key way. The person entering should sense that the building is something out of the ordinary, but still not feel frightened by too much air of extravagance. Materials used are mainly brick and white plaster, due to its benefits dealing with air humidity that may be a consequence when having a lot of plants. The plant boxes for cultivation with school classes are arranged partly with benches to ease working, and to give possibilities for sitting or placing potted plants. Reused materials are to be used as far as possible.





Floor 2, scale 1:250
0 5m



3D-model, floor 2

The second floor

Rooms and organization

Being led up to the second floor by the inviting curved stairs, you'll first meet a relax and hangout walkway, where you can enjoy exhibited plants and the view of the grand plant hall from above. Here you also have a connection to a large terrace, providing sun in evenings and afternoons.

In the end of the walkway you find a sitting area to be enjoyed with picnics and conversions. This is also where the elevator brings you if you have use for such, and where the connection to the balcony providing morning and pre noon sun is located.

Next to the relax area, the flexible lecture room is located. Here various activities may take place, for instance yoga workshops,

small concerts, school teaching or meetings. A benefit of the second floor is the possibility to close off the whole part without affecting the rest of the building, making it a great place to hire for ceremonies or other events, similar the way the balcony of the Palm house in Gothenburg works.

Materials and appearance

The second floor works as an extension of the first floor, with more focus on wooden material, especially in the lecture room. The wall leading to the lecture room is to be made of glazed parts, which could be opened up to extend the room further and create an even more joyful atmosphere.



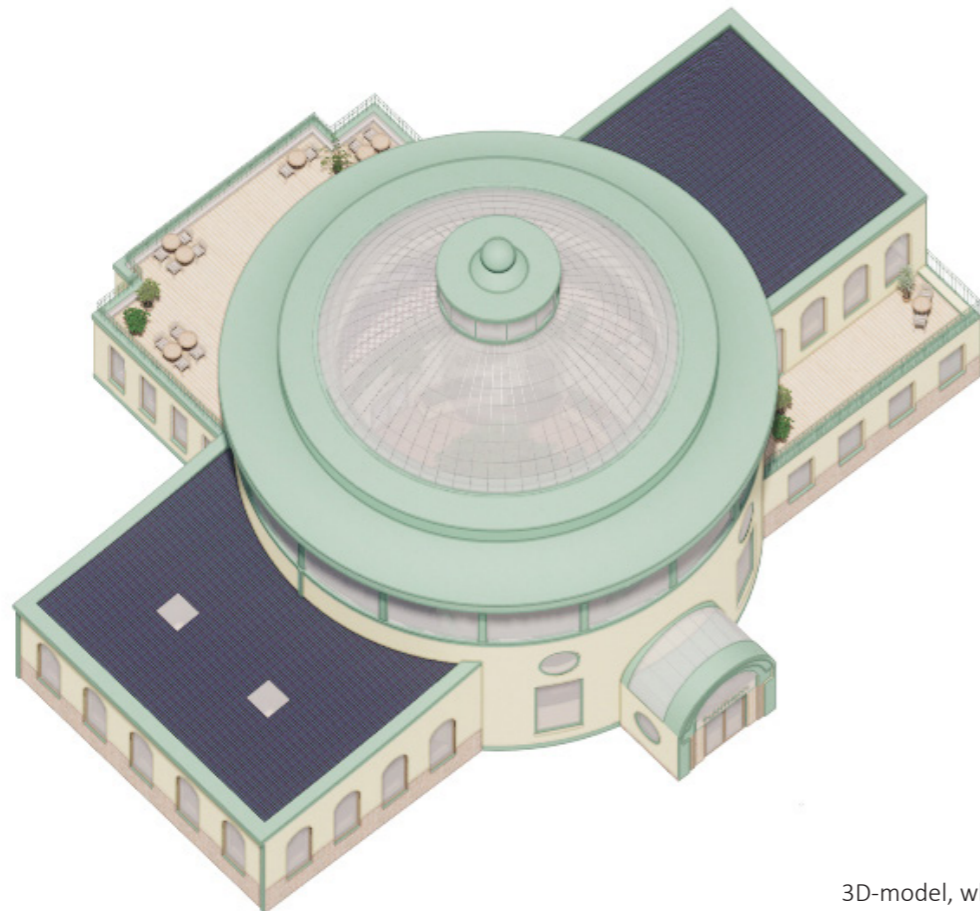
Elevations and sections

Entrance

In the entrance situation the name of the building is highlighted and a slight ornamentation of the upper window is made, referring to the ornamentation of the Palm house of Gothenburg. Parts of wood contribute to the impression of framing the door, and refer to the building's connection to sustainability and nature.



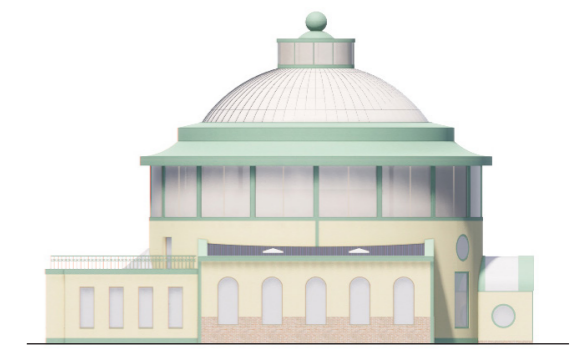
Close-up of entrance facade, scale 1:100



3D-model, whole building



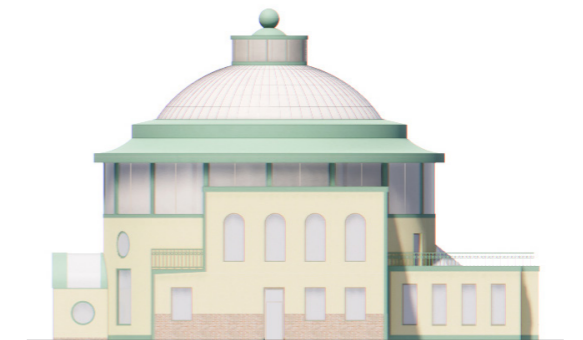
Facade south east



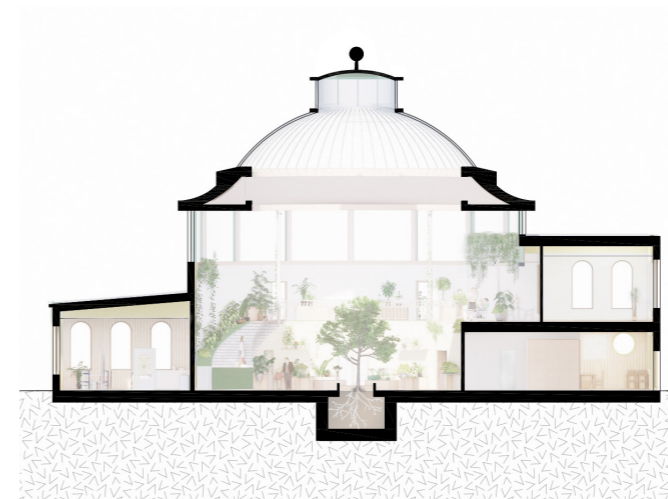
Facade south west



Facade north west



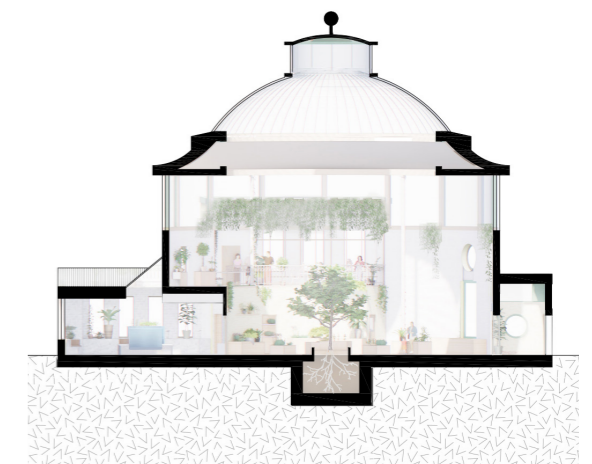
Facade north east



Scale 1:400



Elevation A-A



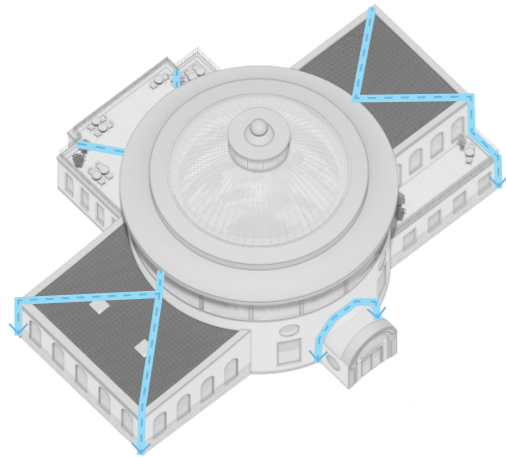
Elevation B-B

Materials

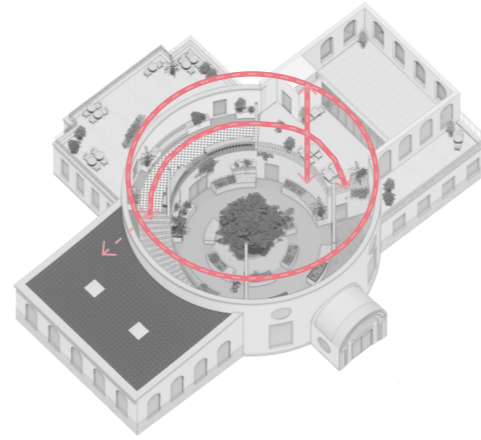
Gaining inspiration from the rich cultural heritage of yellow and green plaster buildings of Gothenburg, the main appearance of the building is to be a yellow plaster building with green details in metal. On the sides of the building a brick base is placed, to help the

building create an even more mind thrilling appearance. On the left side of the north west side of the facade, three window-like shapes are accompanying the other windows, to contribute to a harmonic impression of the facade. Solar cells are to be placed on roof parts, and solar cells in roof windows located towards south, as energy giving sun protection.

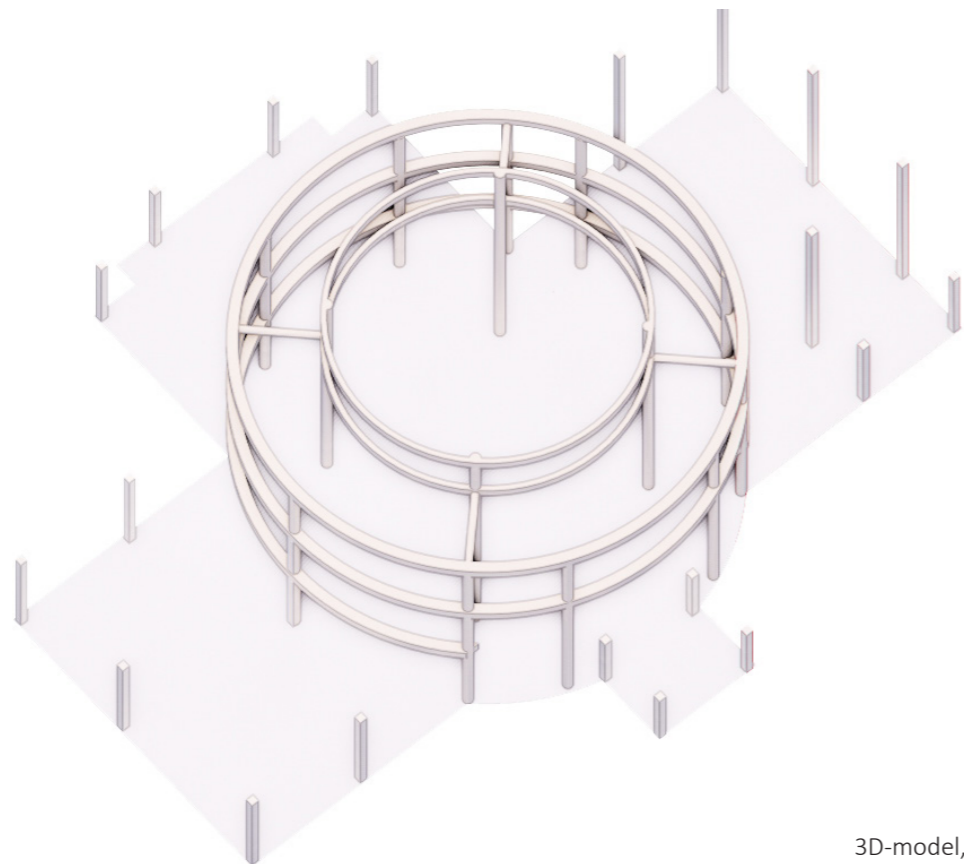
Sections and construction



Rain runoff principle



Ventilation principle



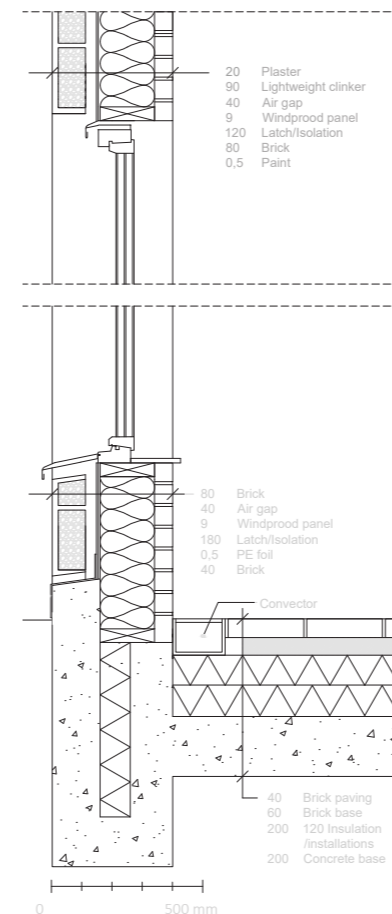
3D-model, construction

Construction

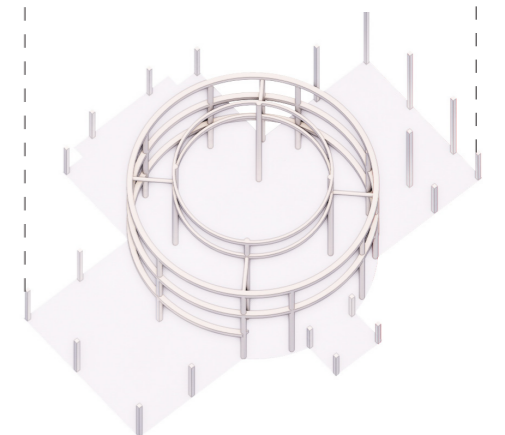
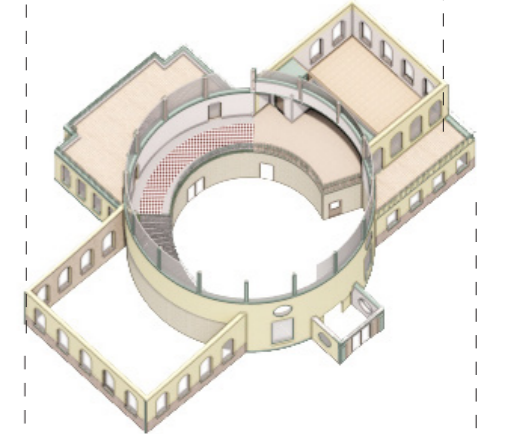
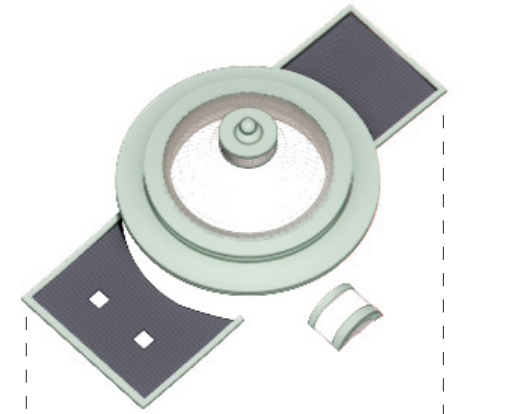
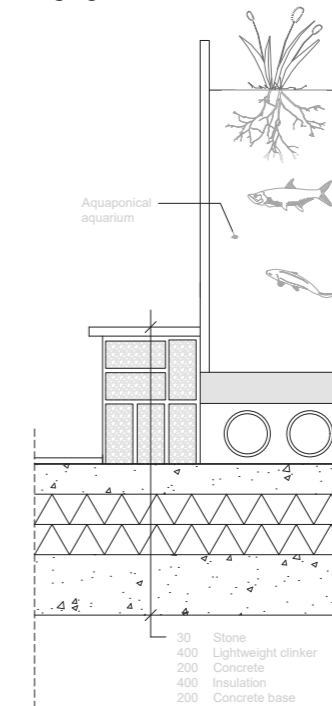
The construction is to be a hybrid construction consisting of wooden parts as far as possible, combined with steel pillars and beams in for instance the Plant hall, due to wish of light impression and efficient use of materials.

Installations

The technical room of the building is placed next to the facade, using the placement for efficient ventilation. From the technical room, the installations are mainly led through the circular under-roof of the plant hall, and then spread to other rooms. Natural ventilation works as a complement to the main ventilation system, using the windows at the hat of the cupola for ventilation, and UV-lamps can be placed on sides of the pillars in seasons when the need for heat is high. Rainwater is led through waterspouts on roof and facades, in connection to the local sustainable drainage system.



Detail drawings in scale 1:25, showing the wall between the outside and the Plant hall, and the arrangement of the aquarium in the aquaponical room



Exploded view of building

Portals for play and imagination

The portals

Bringing the fairytale back into the design and creating more value to the area, five portals made out of reused materials are placed in the park, each in association to one of the different fairytale characters. The portals aims partly to refer to the fairytale for those who know about it, and partly to contribute to a fantasy inspiring environment that promotes play and imagination.

Potential for play and for everyday magic

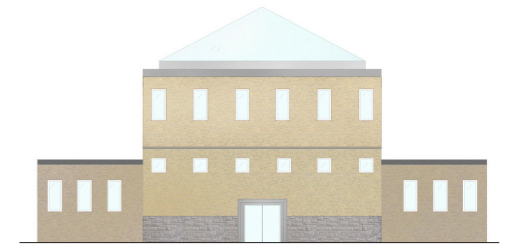
It's something with portals that fascinates many, if it so is about portals to other worlds, as in fantasy stories, or portals signifying importance and stating something, like the triumph arches of ancient European cities. The use of the portals in the Filurin park is up to the visitor to decide, but one could for instance pretend that going through the portal of Görabös may give you a sense of power and confidence, while walking through the portal of Borigella may be a fruitful experience before going on a first date.

Figure showing the portals placement in the park with 1. showing Görabös, 2. Tykentö, 3. Borigella, 4. Åpenette and 5. Mösbök



Görabös

Rigid portal with materials of mainly stone and yellow bricks, proportionated with heavy bottom and angled top. Aims to contribute to feelings of power and reverence.



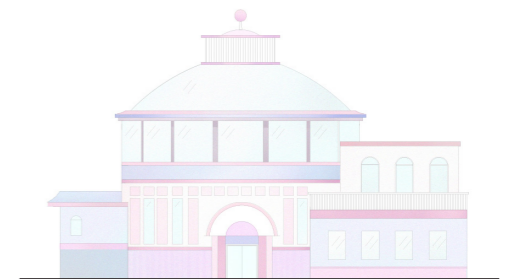
Tykentö

Straight and clear appearance. Potential material is reused corrugated steel, with top of steel in similar or color. Aims to contribute to feelings of structure and clearness.



Borigella

Decorated portal with light appearance. Curvy shapes and bright, light color for romantic and delightful appearance. Aims to contribute to feelings of levity and romance.



Åpenette

Odd-shaped portal with illusion like appearance. Potential materials is painted wood or steel, and play with mirrors and light. Aims to contribute to feelings of fantasy and playfulness.



Mösbök

Portal inspired of traditional, familiar Swedish houses, being made of red painted wood and gable roof. Aims to contribute to feelings homely friendliness.



Discussion and reflections

When I started the preparations course of the master thesis during the autumn 2023 I had no clue that five months later would end up with a building called Plantheon and a fairytale consisting of characters with peculiar Gothenburgian names. As mentioned in the personal background at page 8, to make something I myself would be happy to see in the city and by this plant a seed of inspiration of how to arrange a nowadays sleeping plot, was something I knew, but exactly how the result would take form could not be predicted at all.

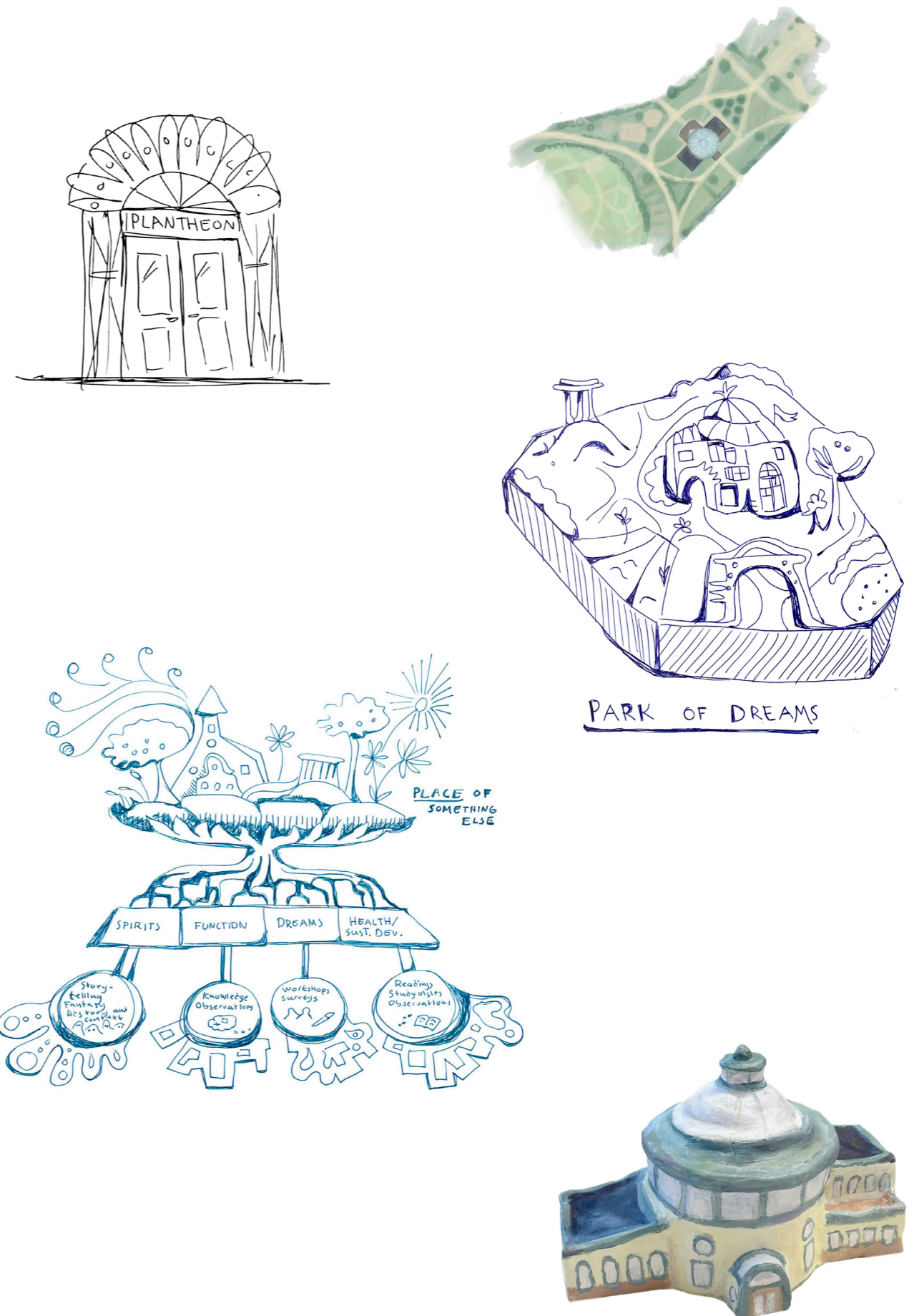
Overall I'm happy with the result of the thesis. I'm happy that it gave me a chance to investigate and try my skills in arranging a site plan and along with this also meet representatives of the city and stakeholders, gaining information about how such processes work. I'm also happy that I got a chance to incorporate my imaginative, creative side by making the fairytale and actually being able to implement it in a way that made sense, both for the way to understand the building and to contribute to a discussion about how different physical appearances may contribute to different moods. The evaluation part of the explorations phase also gave me insights about how the fairytale worked, through seeing how people linked the design explorations with different words associated with each filurin.

To the question whether I would have been able to come up with the design of Plantheon and the Filurin park without the help of the fairy tale method, the answer is more or less no. If I had not used the fairytale, I would definitely had come up with a result of a building, but I hardly think it would have looked the same and had had the same qualities. Just as the thesis wished to make a building that created more value to the plot, the fairytale created more value to the building and park, by being a fantasy inspiring bonus track for anyone with interest. I'm also sure that the knowledge I got by exploring the program through these different characters

helped me get a better understanding of the building and develop general skills in drawing. Apart from this, I'm also happy with the way the fairytale is arranged to try to bring light to the correlation between different physical environments and different moods.

With the main wish being creating a place contributing to wellbeing, my personal opinion is that the proposal works as intended. By look and by functions contained it would be a place I myself would like to visit, not to mention strolling around in a park with food producing cultivation parts, as well as peculiar portals. For further work it would be interesting to design everything at a deeper level, both aesthetically, functionally and according to sustainability. The financial part of the building would also be an important point to look at and I can easily believe how the budget would be estimated quite large if it was to be built as in this proposal, in relation to buildings without curved walls and glazed couples. Other parts to develop further is to how to imply reuse in a bigger extent, both in the way of making the portals as by furnishing the building, and how to incorporate social organizations into the workshop area and the park in total. Of course, also how to administrate the building would be an important thing to look at, both with personnel, how to arrange the cultivation classes for schools and to what extent partner businesses should be incorporated and collaborate financially.

Doing this thesis has been a fruitful experience which I'm very happy for. I'm thankful for the insights it has given me, grateful for the help and input from teachers, friends and to the external persons who provided me with information and time. And even though preferences may differ, I hope this thesis can help inspire people about how to bring more joy into both work processes and to physical environments. To inspire and contribute to a further on happier world, with a joyful atmosphere for the people within.



Collection of sketches through out the process

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