

Borås new art museum

Master's thesis by Simon Viklund and Tore Lagerquist

Supervisor: Björn Gross

Examiner: Mikael Ekegren

Graduation and publication year: 2024

Master's Programme in Architecture and Urban Design (MPARC)

Department of Architecture and Civil Engineering

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Special thanks to

Björn Gross, *our supervisor during the master's thesis project*
for open discussions, sharp remarks and good advice along the thesis process.

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Abstract

In 2021, the Board of Culture presented a new development strategy for Borås as a city of art. In part, it investigated the possibilities and benefits of a new public building in the city dedicated to art, that would supersede the existing building of Borås Konstmuseum on P A Halls terrass. Two years later, in 2023, a feasibility study for a new museum was published, outlining in further detail the scope and ambitions of a possible future project. This thesis aims to take the next step in the development of the idea of a new art museum by developing a design proposal at Krokshallstorget in central Borås.

During the last decades, the city of Borås has come to identify increasingly as a city of art. Perhaps most noticeable are the investments in public art around the city, which was kick-started by the installation in 2008 of a sculpture titled *Walking to Borås* - known colloquially as *Pinocchio* - by the American artist Jim Dine. It also marked the opening of the first installment of the Borås Sculpture Biennial, which has since broadened its range and become the Borås Art Biennial, incorporating other forms of arts, such as murals that have also become increasingly present in the city.

This master's thesis contributes to the ongoing discussion around a new art museum in Borås by investigating the architecture of the contemporary art museum nationally and internationally and tries to specify how a similar architecture can be developed for the city of Borås. The ambition as it is formulated in the feasibility study of 2023 is to elevate the position of the museum in the city and increase its national and international force of attraction.

The new museum will incorporate a number of different types of exhibitions, ranging from contemporary art to photography and collections of paintings and sculpture.

The site at Krokshallstorget was chosen from a short-list of sites suggested in the development strategy. The choice was made because of the site's central location and interesting urban condition on the border of the historical city grid. The site sits on the edge of the river Viskan that runs through Borås and is one of the city's most prominent features. The ambition is to turn one of the most misused sites in the city into a public space for art, and in doing so, give Borås a proper symbol for its new identity in the 21st century: a city of art.

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Introduction

Academic framework

Purpose and aim

The current premises of the Borås Art Museum are becoming obsolete. For the museum to maintain and increase its relevancy in the national and international context, it is important that its facilities meet the required standards in terms of logistics and spatial qualities. The purpose of this master's thesis is to contribute to the ongoing discussion around a new art museum in Borås. The aim has been to design a museum that is both inviting to a broad audience while providing exhibition spaces of a high standard both spatially and curatorially.

Thesis questions

How can a new art museum be designed to be both inviting to a broad audience and have functional and interesting spaces for art?

How can a new art museum be designed as part of the urban fabric of Borås while also becoming a strong symbol for Borås as a city of art?

How can a new art museum be designed in wood?

Objectives

The objective of the thesis is to produce an architectural design project located in central Borås. The design will be expressed in diagrams and drawings, perspectival visualizations physical models, and complemented with a textual description of the project in various chapters.

Delimitations

The thesis works with a space program formulated in a feasibility study released in the summer of 2023. This program has been largely accepted as is, and only minor adjustments and additions have been made.

The site is chosen from a small list of suggested sites in the feasibility study, meaning that no larger investigation into possible sites around Borås have been conducted.

The art spaces have been designed in relation to the different types of art specified in the feasibility study to be exhibited in the new art museum. The spatial qualities have been conceptualized on a relatively general level in the three following terms: floor area, room height and access to daylight.

Method

The thesis has been conducted with a research by design approach. The work has developed through iterative design using sketches and drawings as well as digital and physical models. To understand the core values and demands of the museum, interviews and discussions have been conducted with representatives from Borås Art Museum, Wärenstams and the Lars Tunbjörk foundation. The context of Borås has been studied both through study visits and literature studies. Relevant museum references have been studied through study visits in Sweden, Denmark and Norway, as well as in reference literature and online resources.

Themes and introduction to references

The main theme of this thesis has been the typology of the museum building in general, and the museum organized as a tower in particular. The theme of the museum-tower emerged over time as the site conditions and their relation to the program became clearer. The museum-tower exists as a typology both in Sweden and internationally. Two Swedish examples have been studied closely during the design work: Bildmuseet in Umeå and Kalmar konstmuseum. These are described in further detail in the reference chapter later in the booklet.

The tower is not only relevant as a model for spatial organization, but also relates to the symbolic function of the art museum in Borås. The idea of the building as a symbol has been understood primarily in how the building presents itself visually and physically within its context. Three scales have been defined - city, neighbourhood, street - and the ambition has been to design the building with all three scales in mind. This theme is developed further in the design chapter later in the booklet.

Student background

Simon Viklund

2023-2024	Master studies year 2, architecture, Chalmers, Gothenburg
2022-2023	Semrén & Månsson arkitekter, Gothenburg
2021	White arkitekter, Gothenburg
2020	Master studies year 1, architecture, Chalmers, Gothenburg
2017-2020	Bachelor studies, architecture, Chalmers, Gothenburg
2017	Krook & Tjäder, Gothenburg
2014-2017	Bachelor studies, building engineer, University of Borås, Borås

Tore Lagerquist

2024	Master studies year 2, architecture, Chalmers, Gothenburg
2021-2023	Arkitekbyrå Design, Gothenburg
2021	Amanuens, architecture history, Chalmers, Gothenburg
2019-2020	Master studies year 1, architecture, Chalmers, Gothenburg
2018	Liljewall arkitekter, Gothenburg
2017	Basic course, sociology, University of Gothenburg, Gothenburg
2014-2017	Bachelor studies, architecture, Umeå University, Umeå

Background

Art in Borås

During the last decades, the city of Borås has come to identify increasingly as a city of art. Perhaps most noticeable are the investments in public art around the city, which was kick-started by the installation in 2008 of a sculpture titled *Walking to Borås* - known colloquially as *Pinocchio* - by the American artist Jim Dine. It also marked the opening of the first installment of the Borås Sculpture Biennial, which has since broadened its range and become the Borås Art Biennial, incorporating other forms of arts, such as murals, that have also become increasingly present in the city.

Today, the Borås Art Museum resides in Borås Culture Center, a large building designed by architect Roland Gandvik and completed in 1975 on P A Halls terrace on the eastern outskirts of the historical city center. The building also houses the City Theatre and the City Library.

The Borås Art Museum as an institution consolidates three distinct directions for exhibitions: temporary exhibitions of contemporary art, a more or less permanent exhibition of the museum's own collection from different time periods, as well as the Lars Tunbjörk Center for Photography featuring both permanent and temporary exhibitions.

In addition to the art inside the museum, Borås Art Museum is responsible for public displays of art around the city in the form of sculpture and mural paintings. It also heads the recently instituted Borås Art Biennial which introduces new pieces of art in and around Borås every other year.

In the future, the museum also seeks to incorporate the Wärenstam collection of art, which gathers painting and sculpture sourced from artists with connection to the region of Sjuhärad.

The initiative for a new art museum

In 2021, the Board of Culture presented a new development strategy for Borås as a city of art. In part, it investigated the possibilities and benefits of a new public building in the city dedicated to art, that would supersede the existing building of Borås Konstmuseum on P A Halls terrace. (Borås Stad, 2021)

Two years later, in 2023, a feasibility study for a new museum was published, outlining in further detail the scope and ambitions of a possible future project. (MAA Studio, 2023)

The feasibility study provides a shortlist of possible sites as well as a rough space program for the new building. It stresses the importance of lowering the figurative threshold of the art museum for a broader audience and proposes a central placement in the city as well as additional public spaces in and around the entrances to the building. It also emphasizes the need for general and flexible art spaces that does not distract from the experience of the artworks. (MAA Studio, 2023)



UTVECKLINGSSTRATEGI
KONSTSTADEN BORÅS

2021
2030

Jane Nilsson Text & Kommunikation

Utvecklingsstrategi Konststaden Borås 2021-2030.
(Borås Stad, 2021)



BORÅS NYA KONSTMUSEUM

EN FÖRSTUDIE

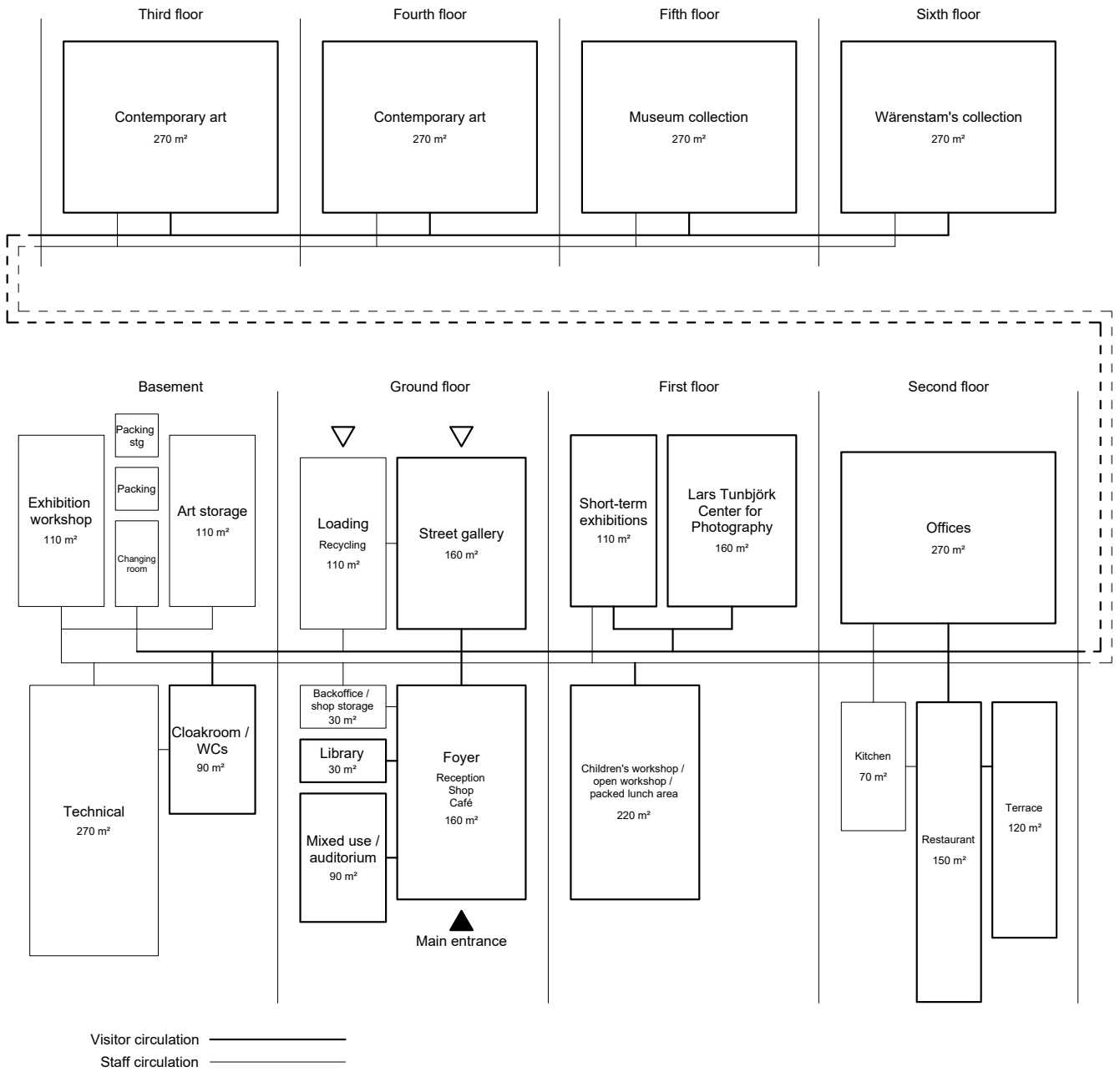
MAA Studio.

Borås nya konstmuseum: En förstudie. (MAA Studio, 2023)

Space program

Type of space	Size (m ²)
Public zone	400
Foyer (with reception and shop)	160
Mixed use / auditorium	90
Backoffice and shop storage	30
Library & archive	30
Cloakroom (incl. toilets and cleaning)	90
Visitor zone	1700
Exhibitions	1500
Children's workshop / open workshop / packed lunch area	220
Restaurant	220
Dining	150
Kitchen	70
Staff zone	530
Offices (incl. meeting rooms and canteen)	270
Exhibition workshop	110
Changing rooms	10
Loading area (incl. recycling)	110
Packing room (incl. packaging storage)	30
Technical zone	380
Art storage	110
Technical	270
Total	3 230
+ space for circulation	
+ external storage	

Internal connections



Site

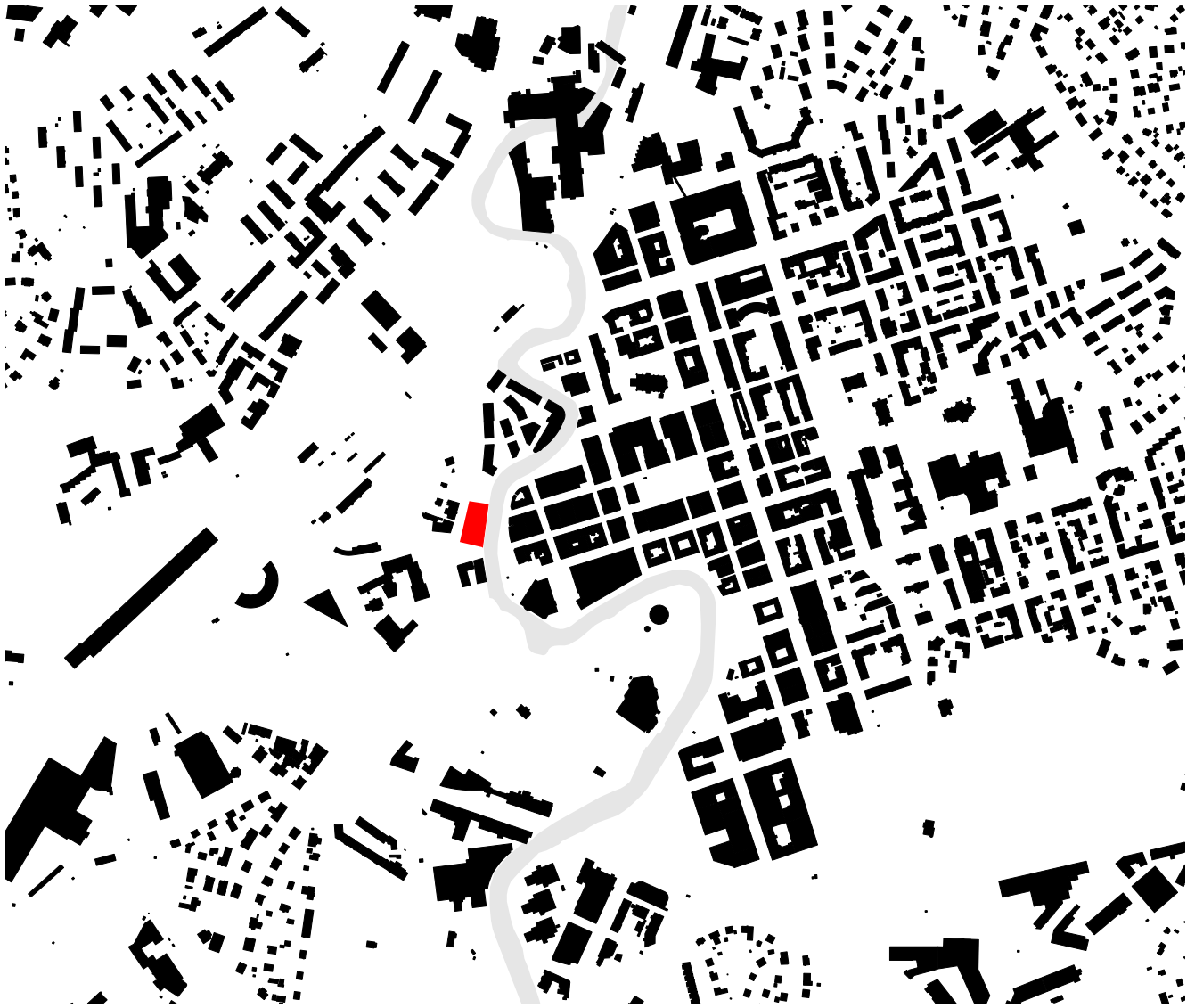



Figure-ground diagram with location of site

Scale 1:10 000 

Borås

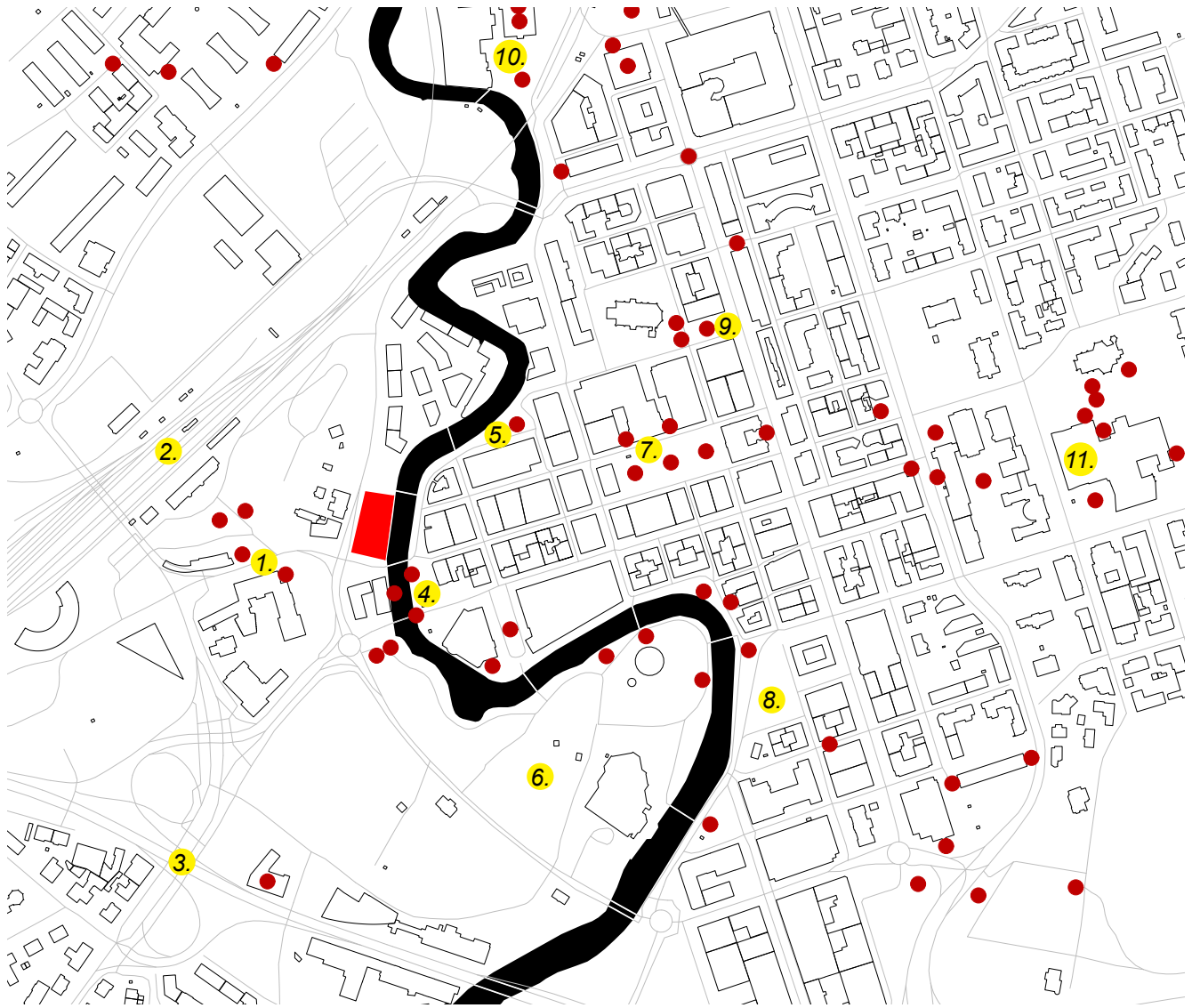
Situated in south-west Sweden, 60 kilometres from the shore - the landscape of Sjuhärad is one of rocky hills and valleys ranging from 130 – 300 meter above sea level. The poor conditions for agriculture in the region brought with it a culture of trade instead, and the founding of the city in 1621 as an instrument of tax regulation (Andersson Palm, 2005).

The historical city grid stems from the founding years in the 17th century (Caldenby, 2005). It can be clearly noted that the extension of the grid is contained by the river Viskan that cuts through the city from the north to the south.

As Borås industrialized, trade centered on textiles. Viskan was utilized for dyeworks and was generally the site of industrial buildings rather than housing. These industries expanded throughout the centuries, driving population growth and changes of the urban fabric. The city also saw waves of large scale construction and reconstruction during the 20th century, resulting in the highly mixed and permissive urban fabric of today. (Caldenby, 2005)



View of Borås city center from Krokshallsberget.



Public spaces, buildings and artworks in proximity to the site

Scale 1:7 500



1. Transit hub. 2. Railroad 3. Highway 4. Knalletorget 5. Posttorget 6. Stadsparken. 7. Stora torget
8. Södra torget 9. Hötorget 10. Textile Fashion Center 11. Borås Culture Center

● Public artworks (sculptures and murals)

A gateway to the city

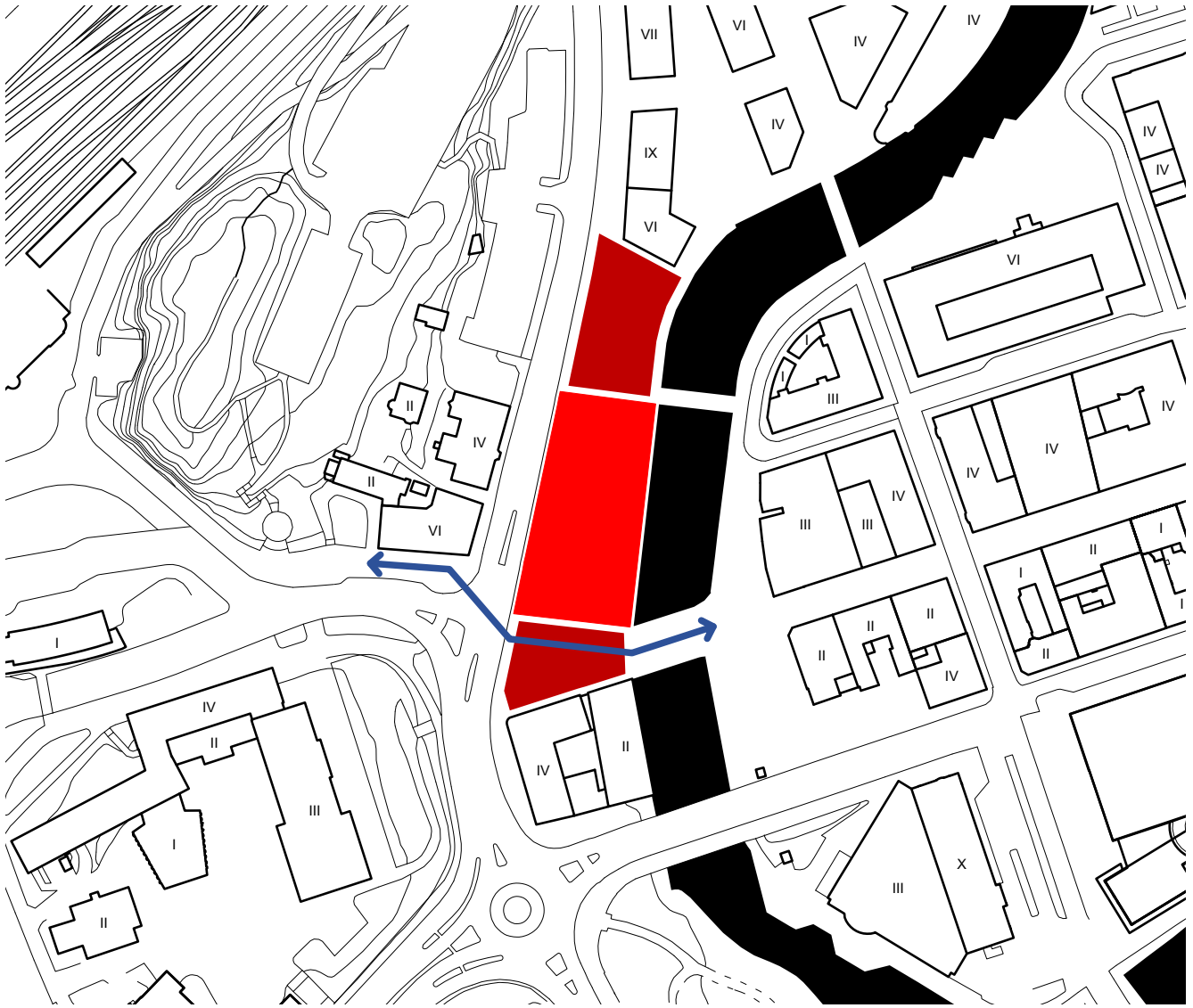
The site lies on the west perimeter of the city center. It has a high potential to act as a threshold for visitors entering the city from the transit hub or the highway. A number of important public spaces and buildings are located in close proximity.

These places would be strengthened by a new public building, giving significance to the last unused central plot along the river.

The illustration above also indicates the multitude of public artworks scattered around Borås. A new museum could act as a node in the network of art displays in the city.



View down Stora Brogatan with the site on the left.



Site analysis.

Scale 1:2 000



Krokshallstorget

The dominant characteristics of the site are its narrow proportions and the location on the bank of the river.

The site is constrained by Viskan in the east, Sven Eriksonsgatan in the west, as well as two public spaces marked in red, a square in the south and the plans of a new park in the north. A busy pedestrian flow along Stora Brogatan crosses the southern square. The site's location along the river makes it prominent with a high visibility in the city.

Today the site contains parking lots and a small restaurant turned towards Stora Brogatan. Along the river edge stands a row of chestnut trees, and the edge itself is mortared in red brick. The surroundings vary in scale - from the older typology of one- to two-story buildings to newer twenty-story high-rise buildings.



View from Knalletorget



View from planned park



View from Posttorget



View from Krokshallsberget



Röda Kvarn cinema (Lars Kellman)

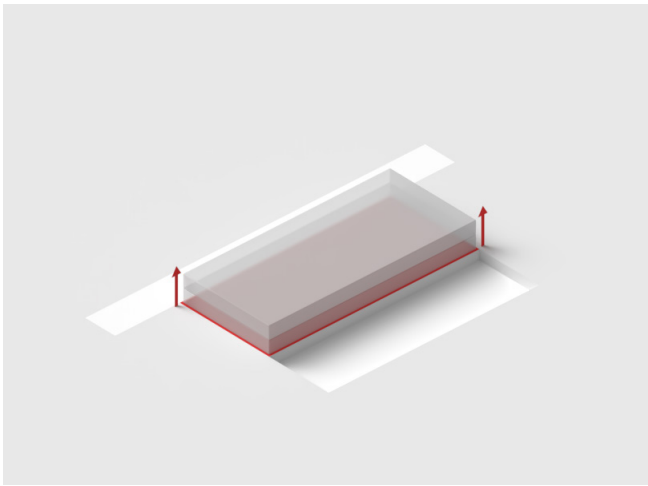


Park Hotel (now residential)

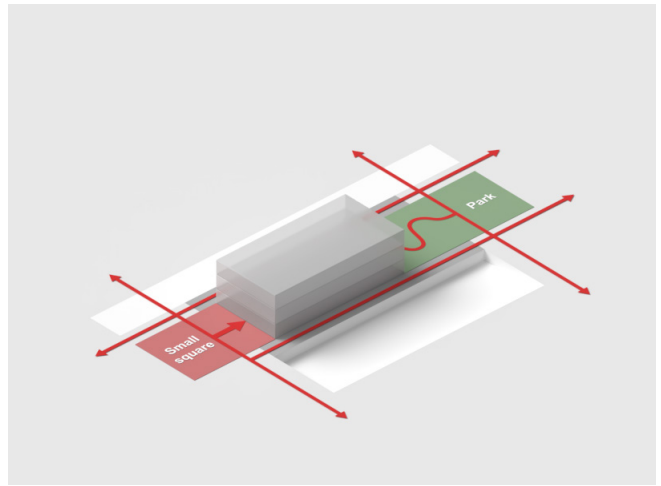


Planned residential area (Wingårdhs)

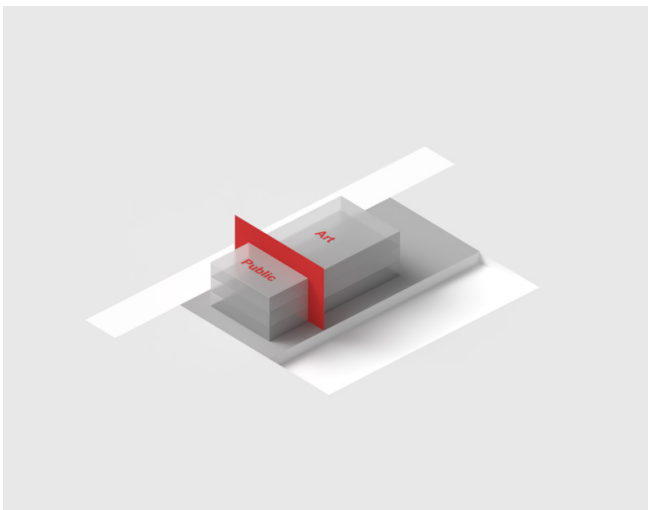
Design strategies



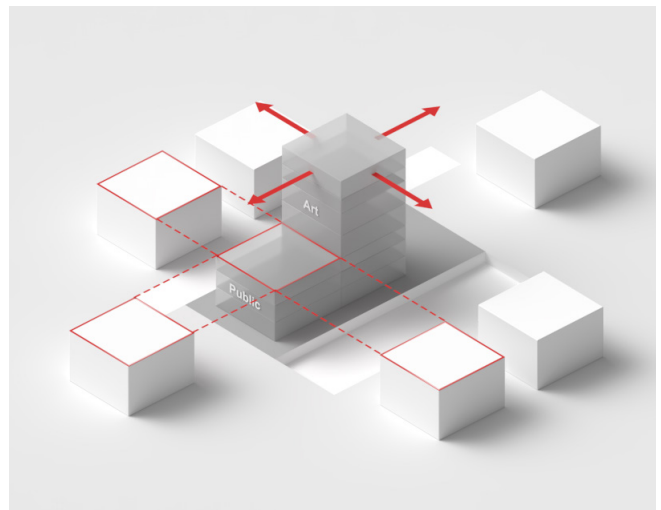
Program volume on site



Offset from edge to allow flows



Division of program



Adapting to local and city scale

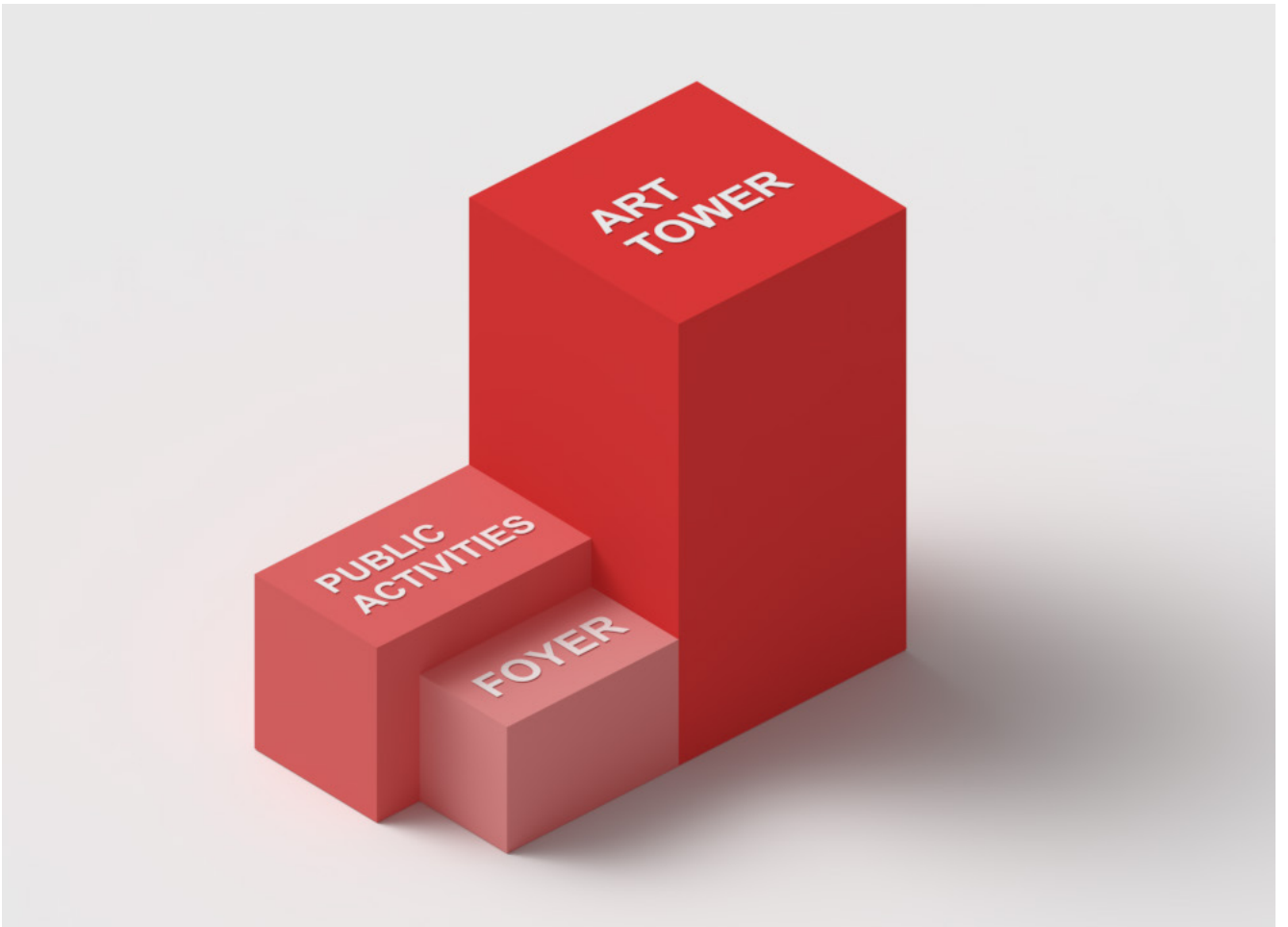
Responding to the site

The site is roughly 2000 m². Simply extruding the site boundary to the program volume gives a two story building.

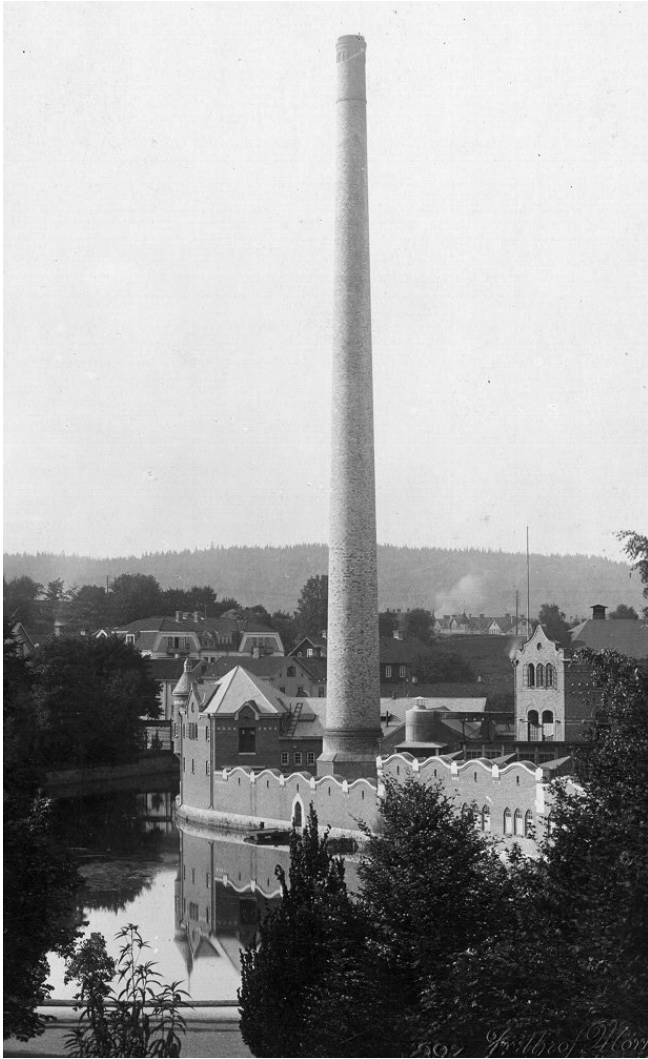
To allow for flows between the spaces around to the site, we offset the building volume from the site boundary. The smaller footprint increases the building height.

We divide the program into two parts: one pertaining to the handling and exhibition of art, and one extended foyer facing the adjacent square.

We adjust the height of the building in relation to the surroundings. To the south, the building corresponds to the smaller scale of the immediate surroundings and the street, and in the north, the building towers above the rooftops.



The building volume illustrates three components of the museum: the foyer and spaces for public activities make up two distinct and low volumes, while the spaces relating to the handling and exhibition of art are stacked within a 36 meter tall tower.



Borås wärfveri with its characteristic brick chimney. The multitude of these structures scattered along Viskan compiled an image of the city clearly identifying it as a place of industry, their form and height projecting a symbolic power in the landscape.
(Mörk, F., 1923. CC PDM.)

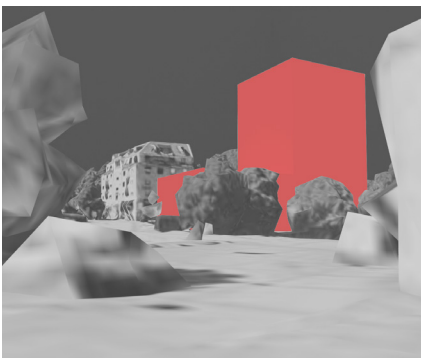
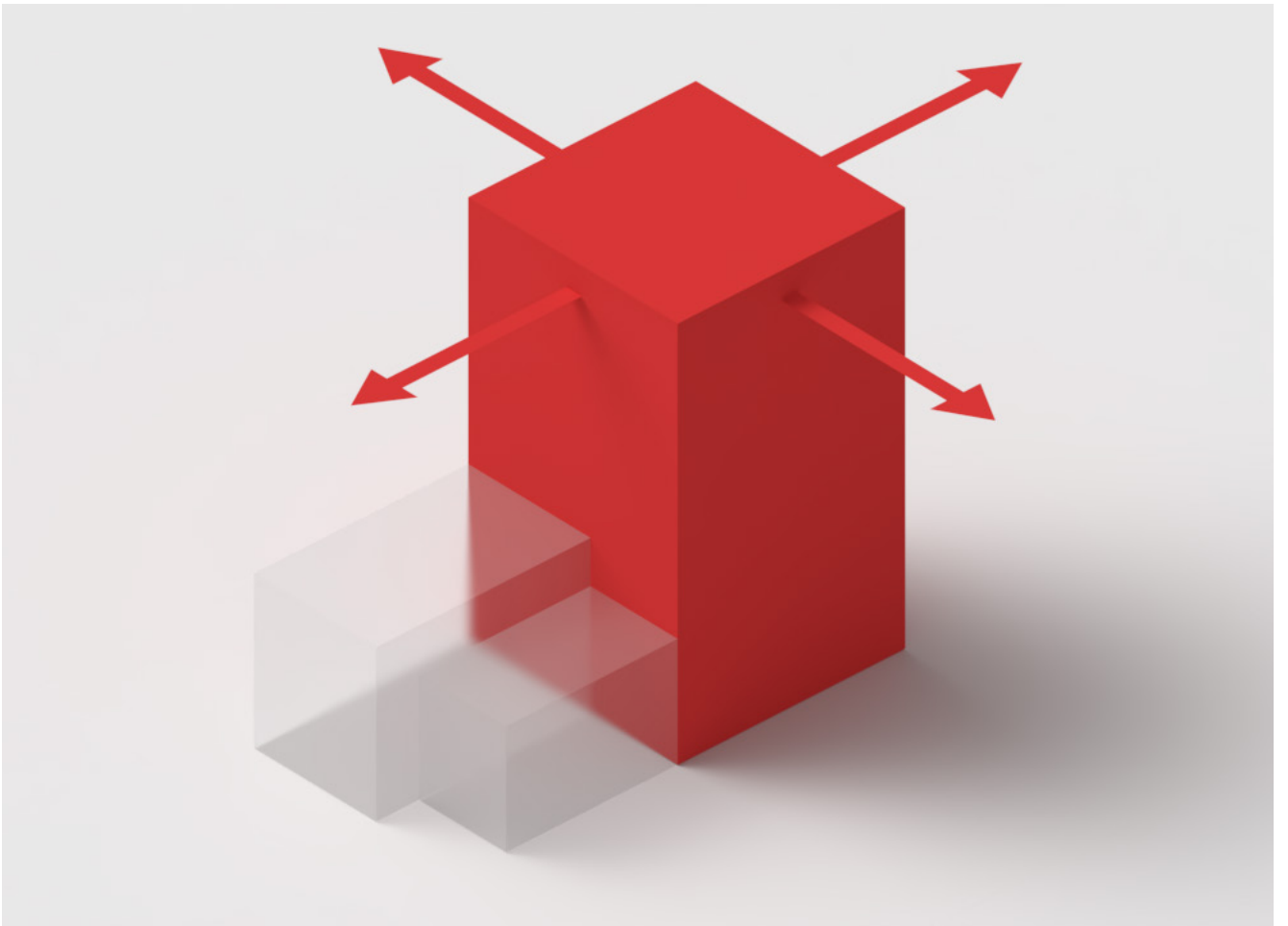
Symbol

In the feasibility study of 2023, the authors note the potential significance of a new museum on tourism and local businesses in Borås (MAA Studio, 2023). The new art museum adds to the density of cultural establishments in the city and provides a new and welcoming public space.

We propose a building of varying heights so that it can both adapt to the local scale and announce itself to the city as a whole and become visible from many different points of view.

The museum architecture is contemporary and spectacular.

The new art museum will not only function as a home for traditional and contemporary art in Borås. It will become a symbol for Borås as a city of culture in general and art in particular.



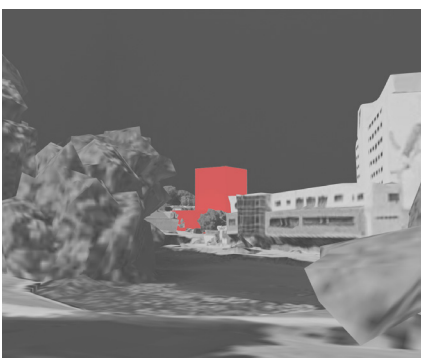
View from Knalletorget



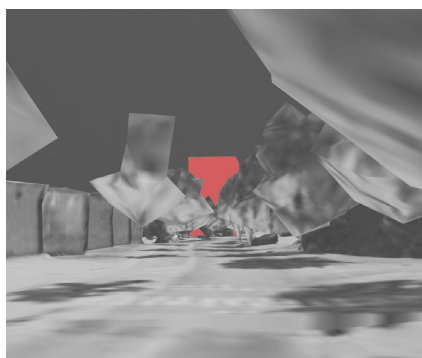
View from Transit Hub



View from Posttorget



View from Stadsparken



View from Sven Eriksonsgatan



View from Stora torget



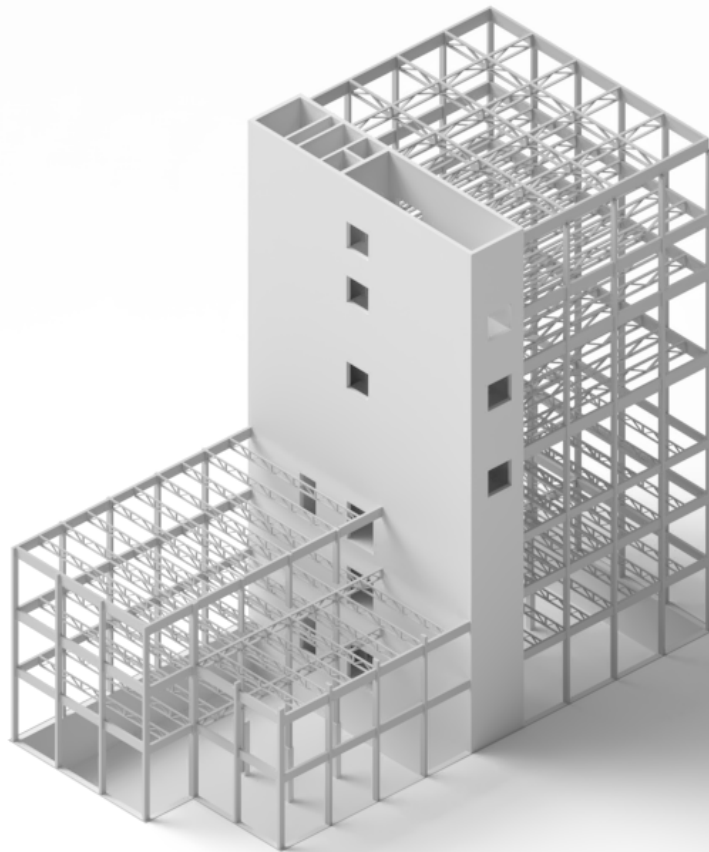
19th century view down Stora Brogatan towards the technical high school, showing the typical street setting of Borås at the time. One- to two-story buildings in wood make up the majority of the urban fabric. (Nilsson, G., 1890. CC PDM.)

Wood

Sjuhäradsbygden is a region of vast forest areas. For this reason, like in many other parts of Sweden, wood has been the dominant building material for the local population up to a certain point in history.

For a long time after its foundation in 1621, Borås was more or less completely a city of wood. The last city fire, which occurred in 1827, devastated almost the entire city, leaving only around 30 buildings still standing. That time, too, the city was rebuilt in wood, albeit under stricter regulations than before. What appeared was a highly unified grid city in one to two storeys. This was the first form of what has gradually developed into today's city. (Caldenby, 2005)

Now, we are experiencing a return to wood but in a completely different scale. Advanced industrialized forms of wooden construction allows for larger scale production. Larger, public buildings in wood are becoming more and more common. Museum spaces often require long spans and structures that can handle high loads, which up until recently have been difficult to solve with wooden construction.



Model showing the wood-concrete hybrid loadbearing structure of the new art museum.

"Baubuche" elements

To achieve the requirements for a museum space structure to carry both high loads and span long distances we have chosen a product named "Baubuche", also known as hardwood laminated veneer lumber. "Baubuche" consists of beech veneer sheets glued in the same direction in large dimensions to create beams and columns with a high load-bearing capacity.

By using beech instead of softwood, the load-bearing capacity is increased and so, the cross-section smaller. The cross-section of a "Baubuche" column is similar to that of reinforced concrete. (Pollmeier, 2024)

To achieve neutral exhibition spaces without installations intruding - we have used "Baubuche" trusses, so that all installations can pass through in the same field as the structure. Since the undersides of the trusses consists of high-quality beech, we have exposed them in the exhibition spaces.



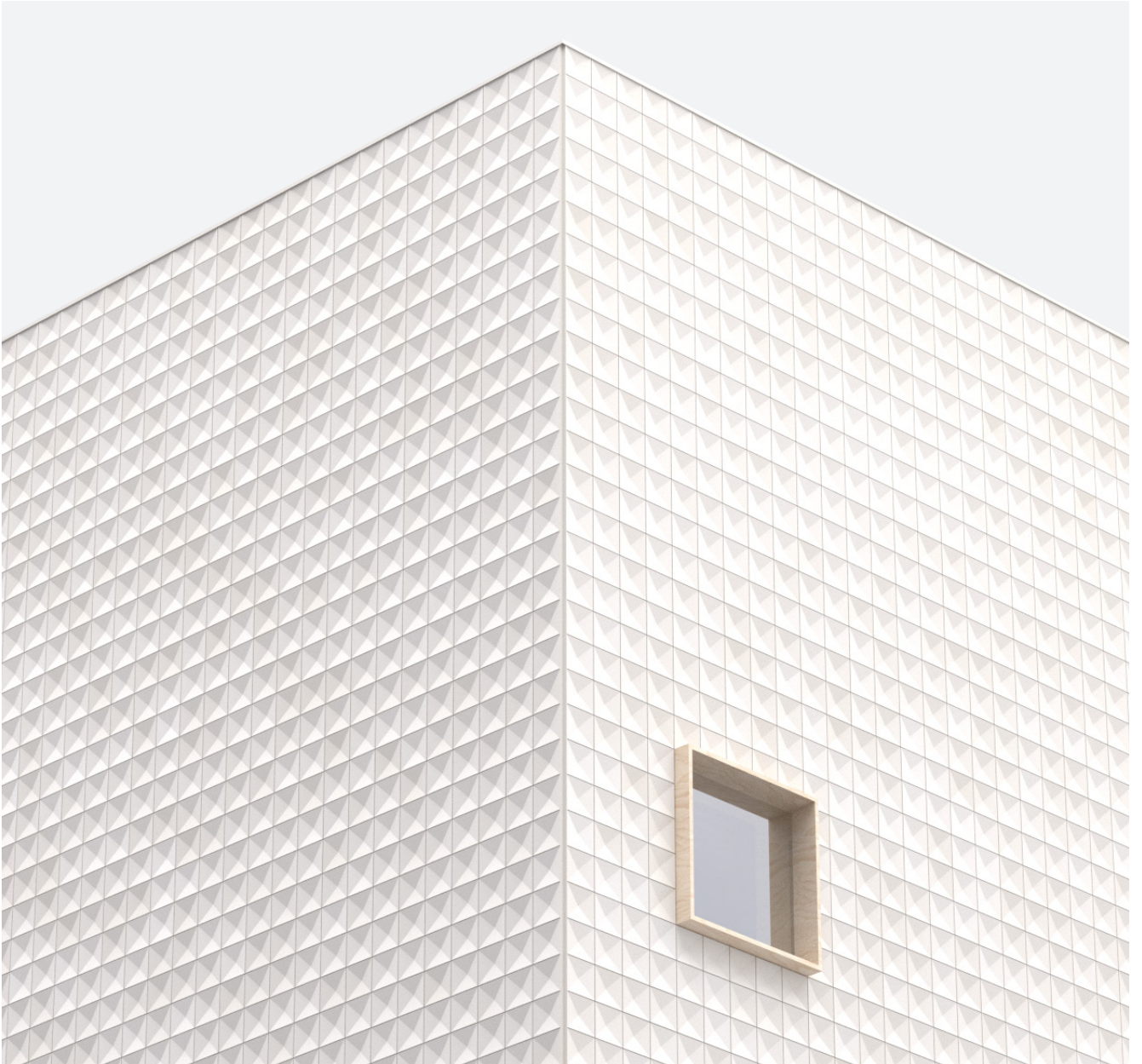
Viskabergs fabriek (demolished) in today's Stadsparken, one of many examples of the historic brick architecture of the textile industries in Borås. (Borås stadsarkiv, 1924 . CC PDM.)

Terra cotta and textile

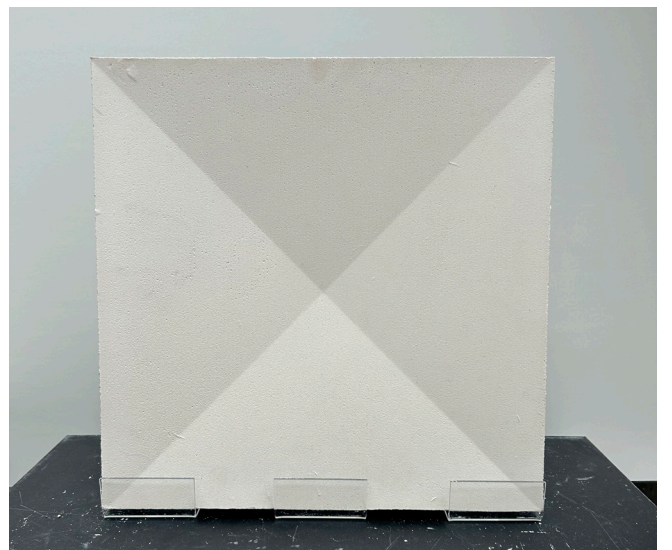
During the second half of the 19th century, many textile industries were established along Viskan. Factories could grow as large as several city blocks, gradually coming to dominate parts of the cityscape. Their material was primarily brick, bringing about a whole new tradition of building in the region. By the end of the century, factory architecture had become part of company marketing, and brick buildings in Borås were becoming more and more stylistically sophisticated. (Caldenby, 2005)

Traditionally, brick architecture has been regarded as a form of stereotomic construction: massive building volumes punctuated by relatively small openings. In this context, the brick serves both a structural function and an expressive one. Visually, the patterned repetition present in a brick facade gives it a likeness to a woven or textile surface.

The new art museum will allude to the historical brick architecture of Borås with a screen of terra cotta tiles. Here, the structural capacity of the material is completely disregarded, and its textile quality is emphasized. Each ceramic tile acts like single knot in a larger weave. The wooden structure of the building is draped with a ceramic cloth.



Facade visualization



Full scale facade tile gypsum model

References



Circulation space. (199pema, 2016. CC BY-SA 4.0.)

Bildmuseet, Umeå

Henning Larsen Architects & White
2012

The museum occupies a small part of a larger site as part of the arts campus of Umeå University. The layout is exceedingly compact and makes use of the fact that the building stands free in all directions. The large exhibition spaces are complemented by adjacent rooms bathed in daylight and with views out toward the city and the river.

The circulation spaces are treated both as a continuation of the exhibition spaces in terms of their materiality and spatial character, but provides a small break in between the exhibitions.

The vertical organization of the building provides optimal access to each exhibition space for both staff and freight access as well as for visitors, meaning that each space can be closed down for hanging of new exhibitions.



Bildmuseet. (Vågen, 2013. CC BY-SA 3.0)



Exhibition space with outlook over Kalmarsund.

Kalmar konstmuseum, Kalmar

Tham & Videgård
2008

The art museum in Kalmar is relatively small. The program is organized vertically in three floors with a basement. The open exhibition spaces are daylit and have visual connections to the surrounding parkscape.

The vertical circulation happens primarily in a spiralling staircase, separated in plan from the rest of the layout. Daylight enters through a large window in the top floor and reaches all the way down to the entrance, giving the space a subtle vertical directionality. Elevator, fire escape and the technical infrastructure is concentrated to a band, which also creates a threshold between the spiral staircase and the exhibition spaces.

Similar to Bildmuseet, the vertical organization makes access to each exhibition space easy and allows parts of the building to be closed off without affecting the other spaces.



Kalmar konstmuseum. (E:son Lindman, 2008. CC BY-SA 4.0.)



Foyer. (Liivet, 2017. CC0 1.0.)

New Art Gallery, Walsall

Caruso St John
2000

The New Art Gallery is located on an old industrial site on the edge of the Walsall canal. It is surrounded primarily by low red brick buildings. The building is organized as a tower, which rises 37 meters above the street.

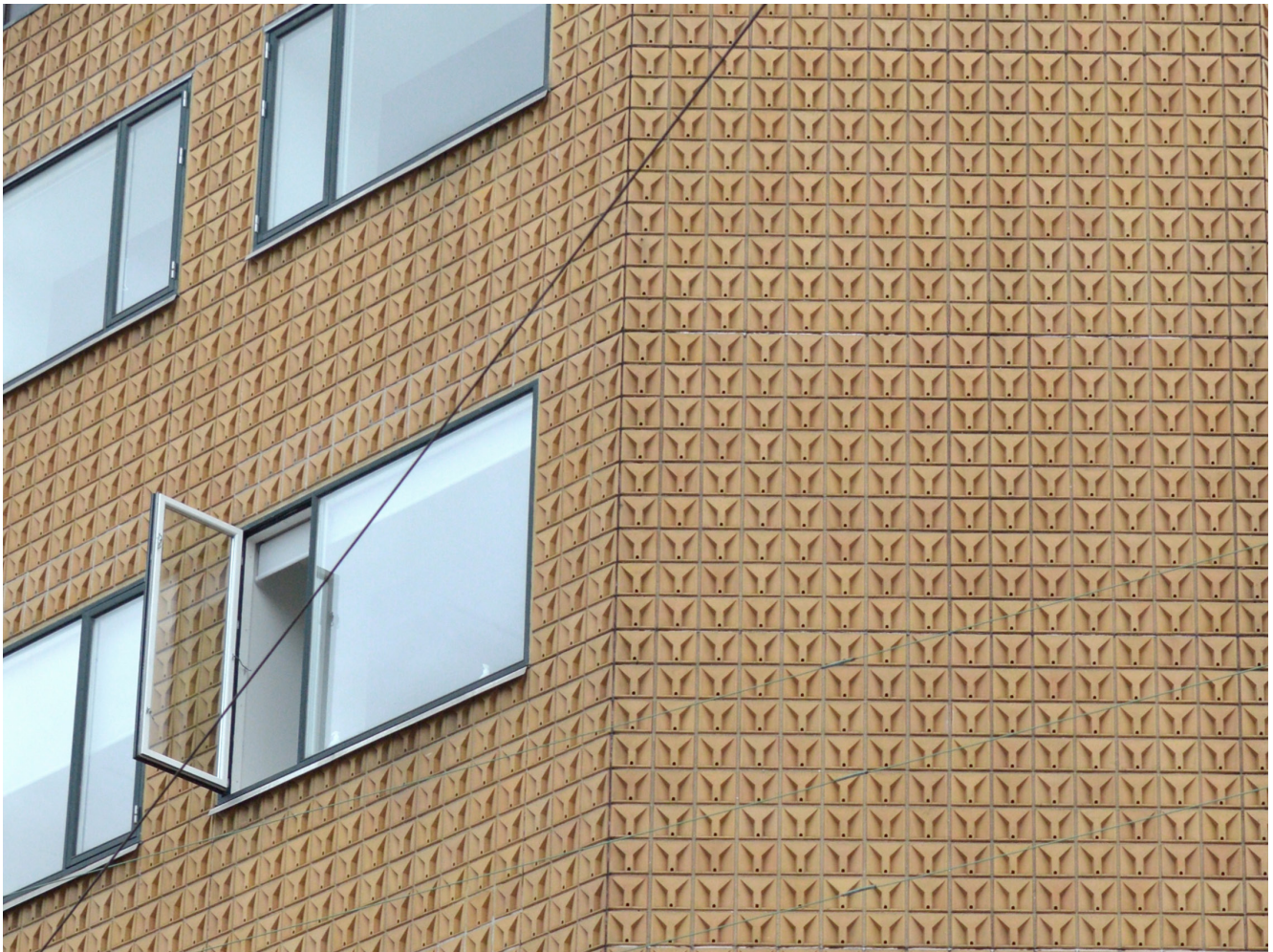
The layout of the five floors of the museum has the visitor meander through rooms of varying character, likened by the architects to the experience of moving through a big house.

The facade is clad in sharply cut, slightly inclined beige terracotta tiles. Architecture critic Rowan Moore has noted that the tiles "bring delicacy to the tower, which nonetheless still appears satisfyingly solid" in relation to the heavier yet flimsier brick buildings nearby. (Moore, 2022)

The mounting of the tiles at a slight angle gives texture to the relative flatness of the facade. The placement of the windows follow no clear order, but the openings are made distinct through the detailing of their frames.



New Art Gallery Walsall. (Hisgett, 2011. CC BY 2.0.)



Detail of the facade tiles. Up-close, the shape of the relief is legible and ornamental.

Office building, Copenhagen

Bent Helweg-Møller
1962

The building is located on Gammel Mønt 11 in central Copenhagen as part of a dense urban fabric.

The facade is clad in yellow 190x190 mm terracotta tiles that feature a sharp, y-shaped relief. The tiles also have small holes to allow for ventilation of the facade, adding to the unique appearance of the building. (Bundgaard, 2023)

The square measurements of the tiles order the whole facade: the openings for windows are dimensioned so as to fit perfectly inside the grid.

Seen from a distance, the distinct look of the individual tiles recede, the building facade instead acquiring a textured, textile-like surface. This effect is somewhat limited by the tiles' small dimensions.

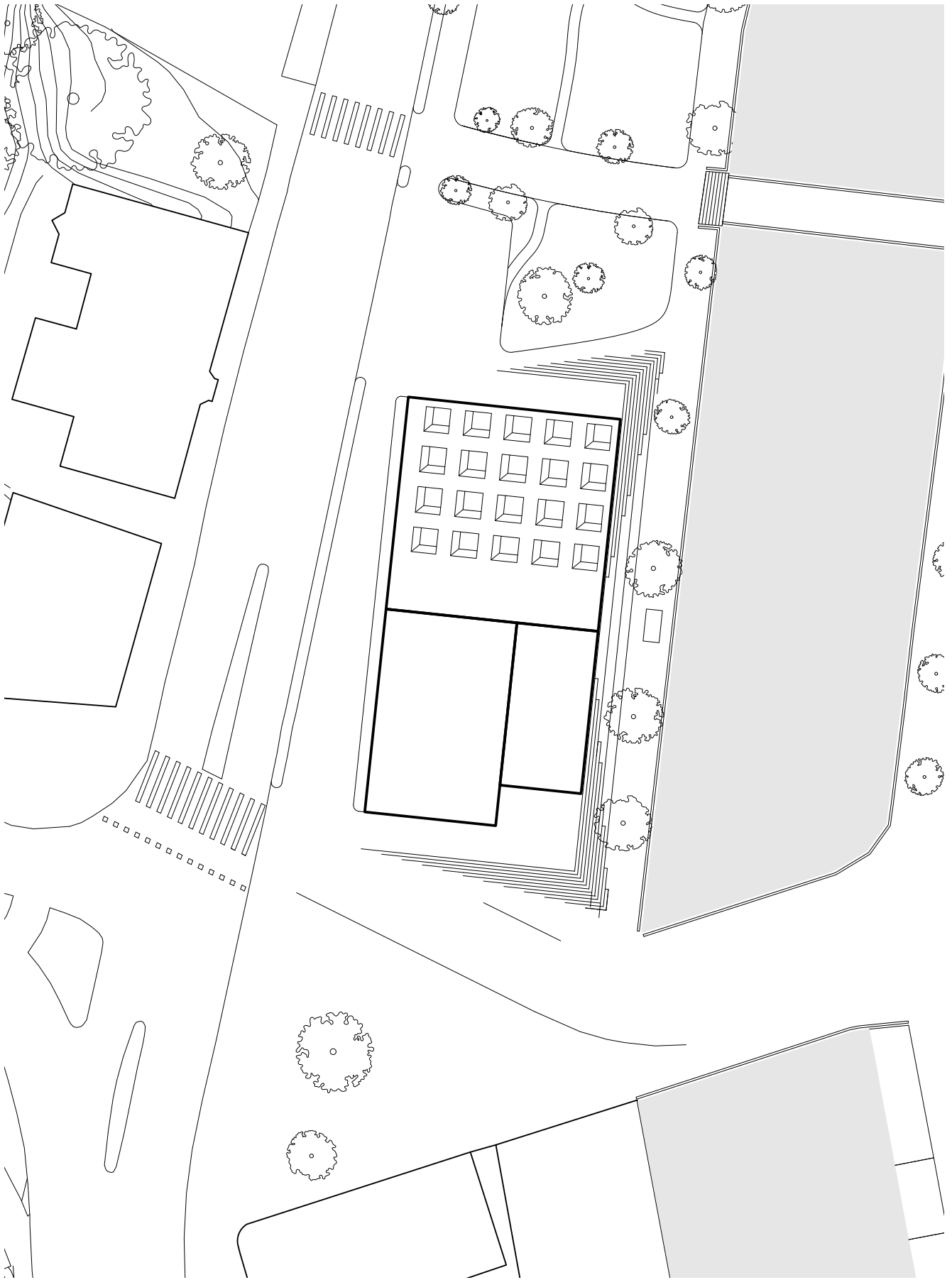


The textile quality of the facade appears in the neighborhood scale.

Design proposal







Site plan

Scale 1:500

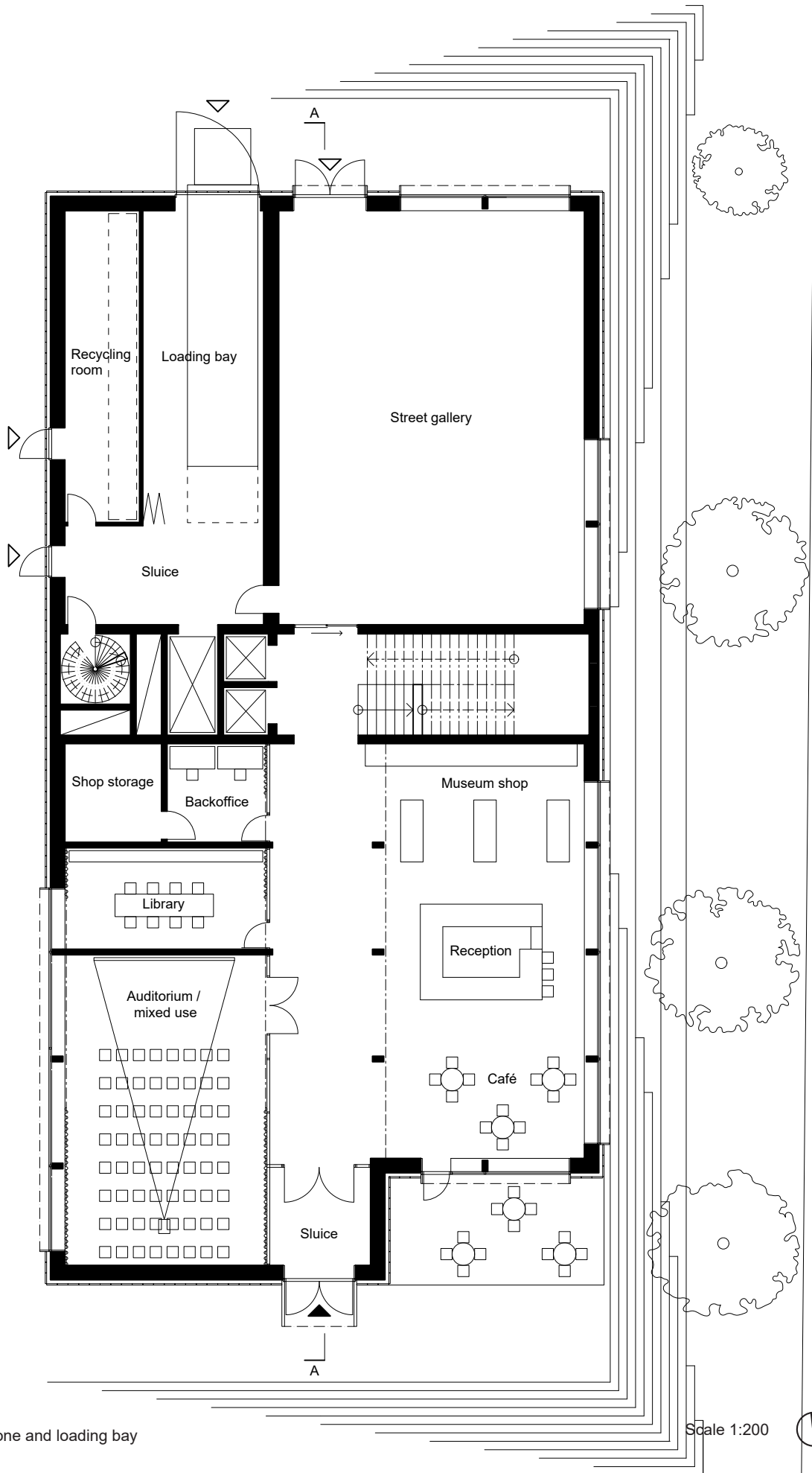




Exterior perspective of entrance foyer



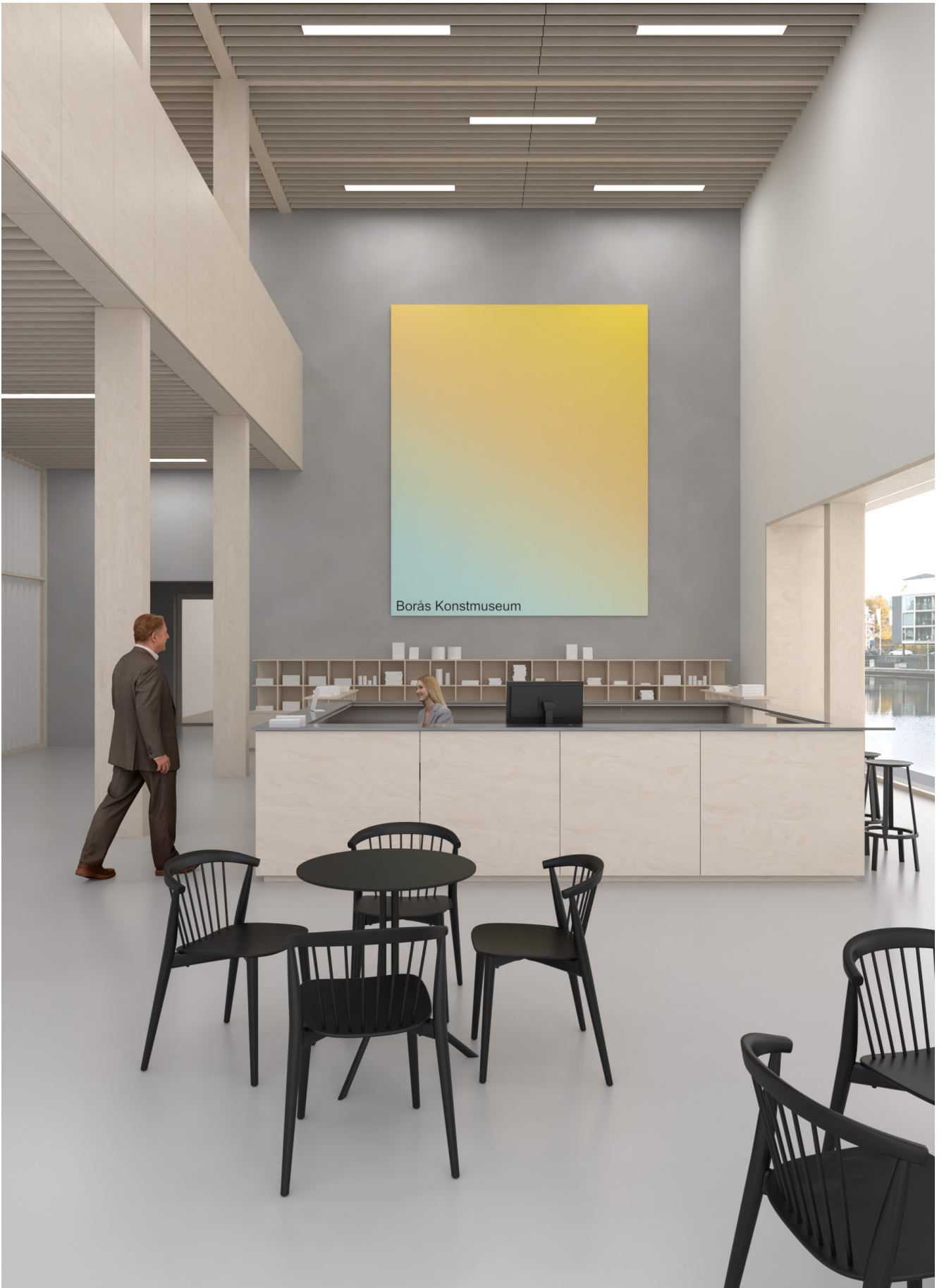




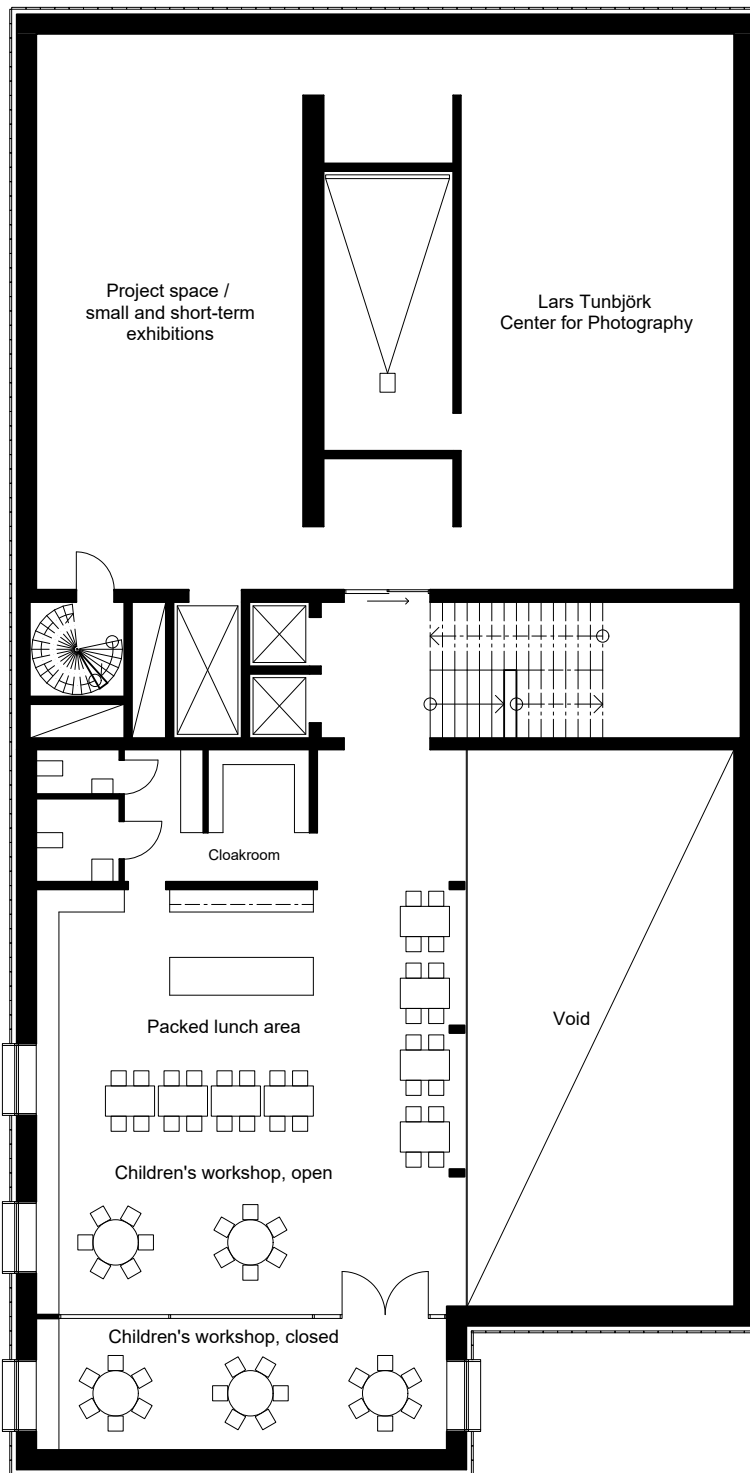
Ground floor Public zone and loading bay

Scale 1:200





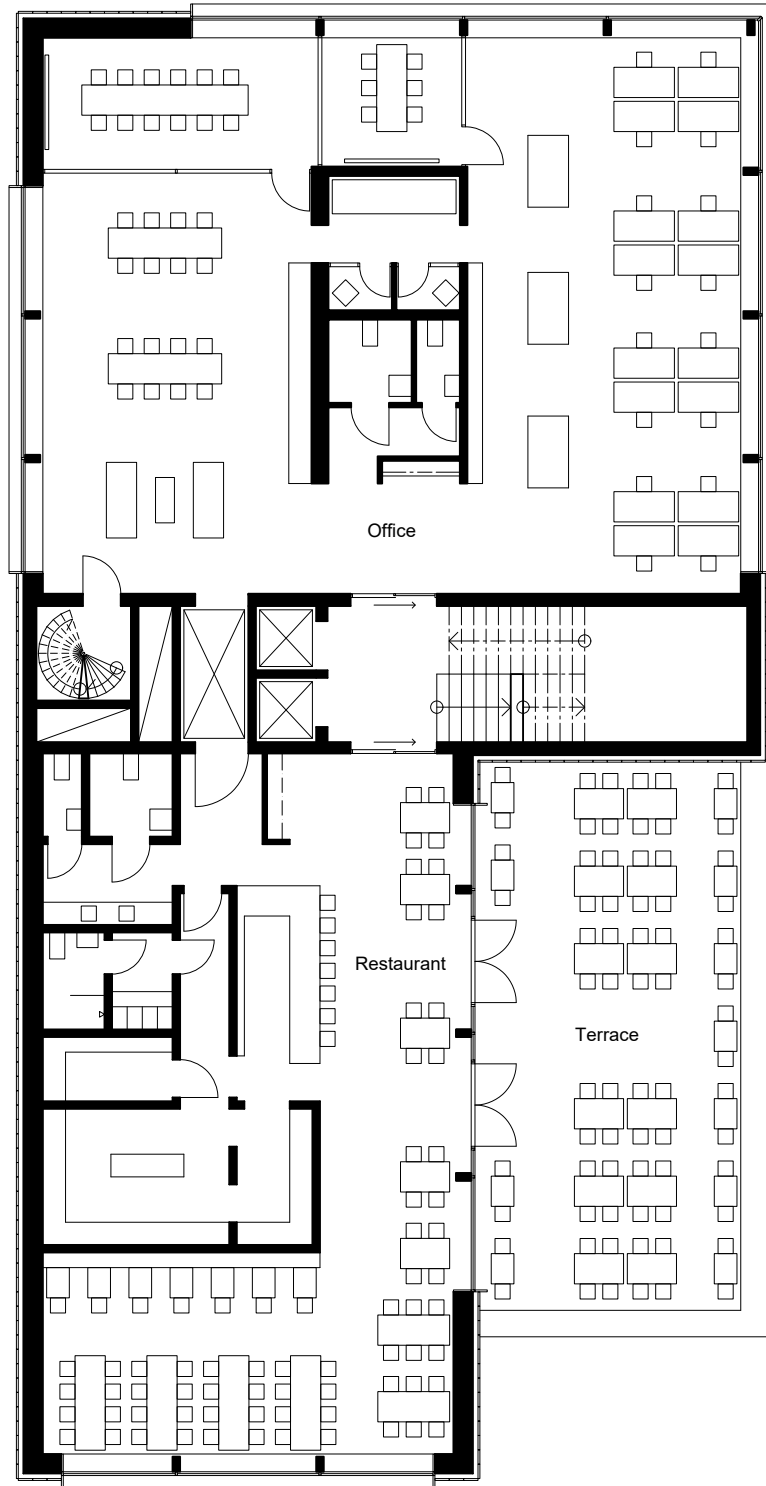
Interior perspective of entrance foyer



First floor Exhibition and children's workshop

Scale 1:200

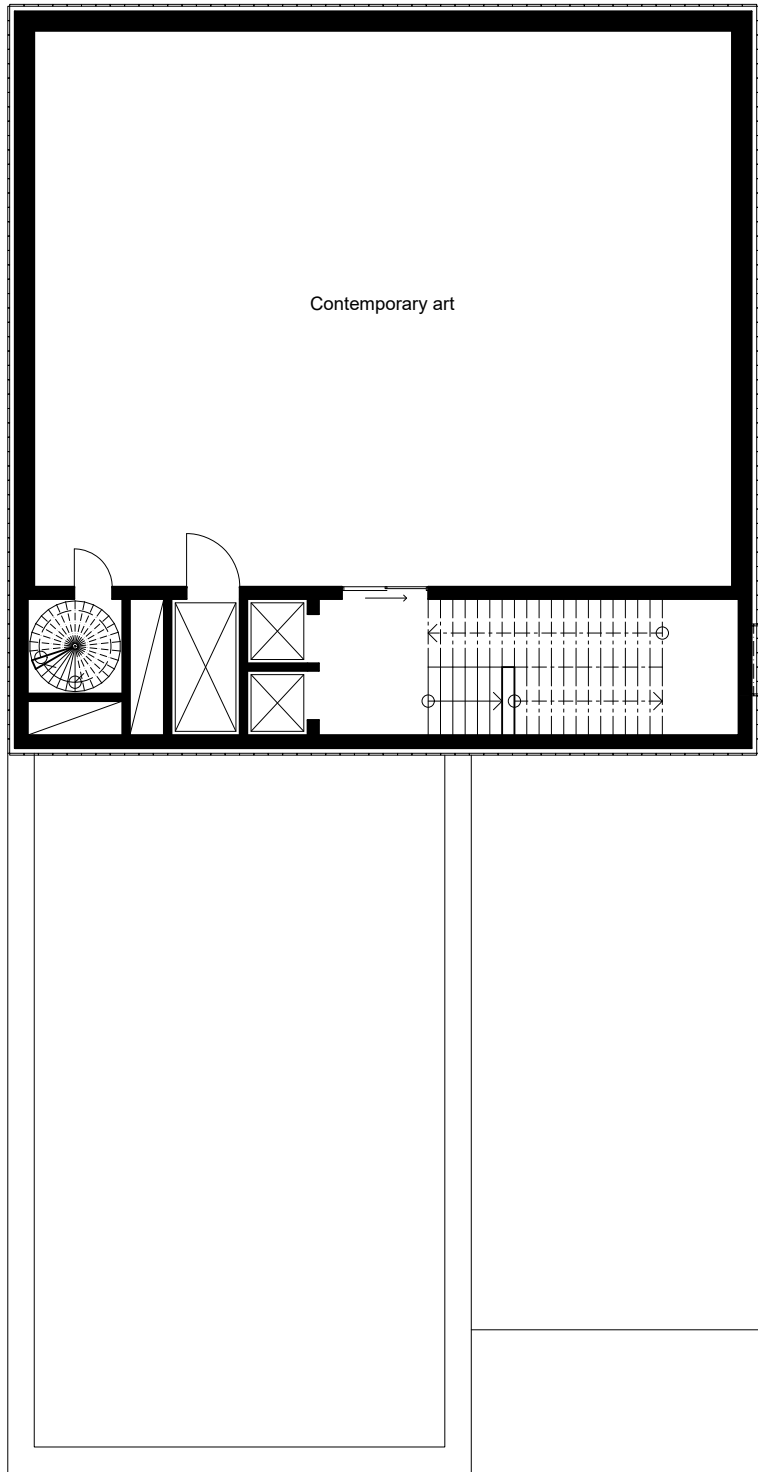


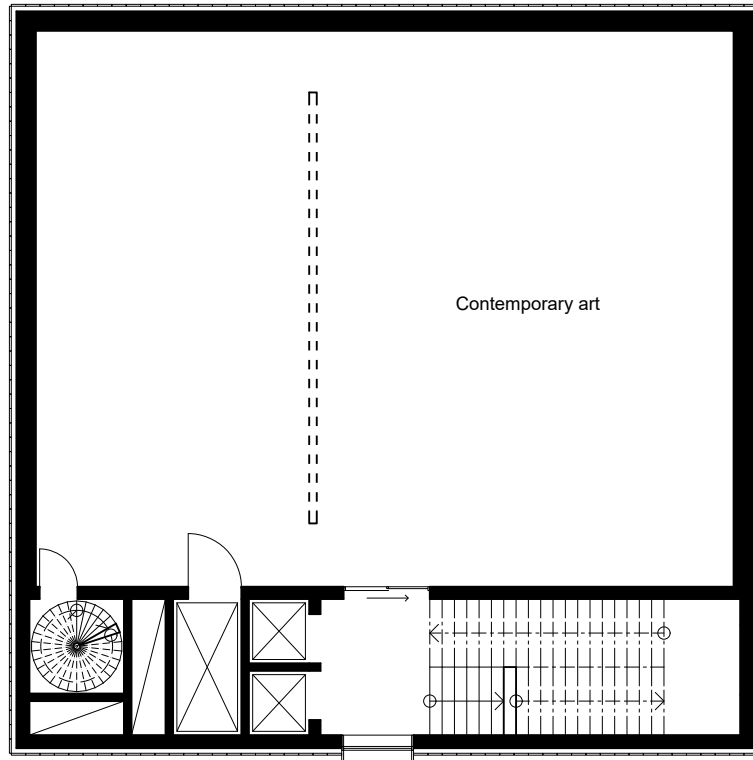


Second floor Staff and restaurant

Scale 1:200







Fourth floor Exhibition and restaurant roof

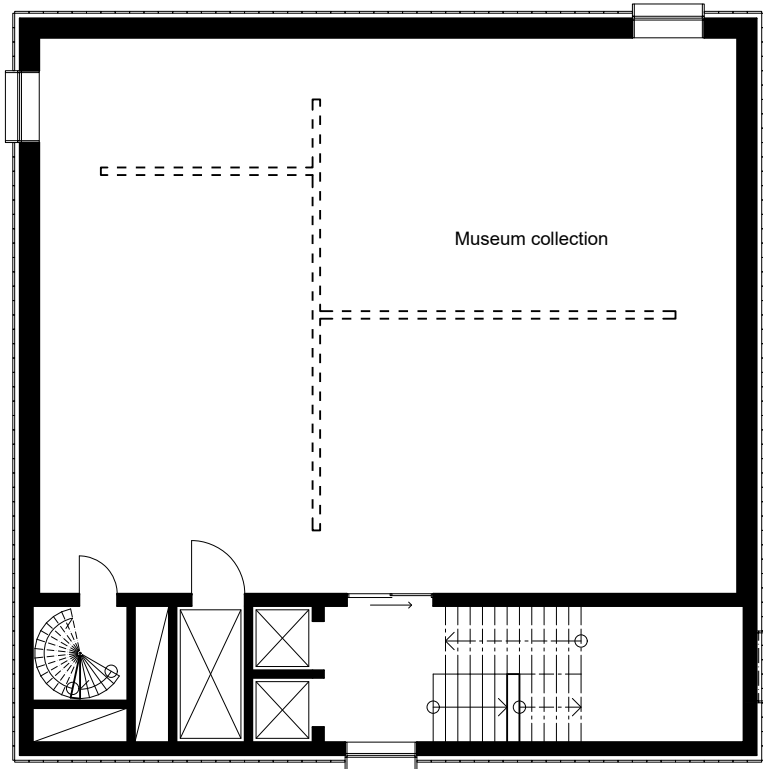
Scale 1:200





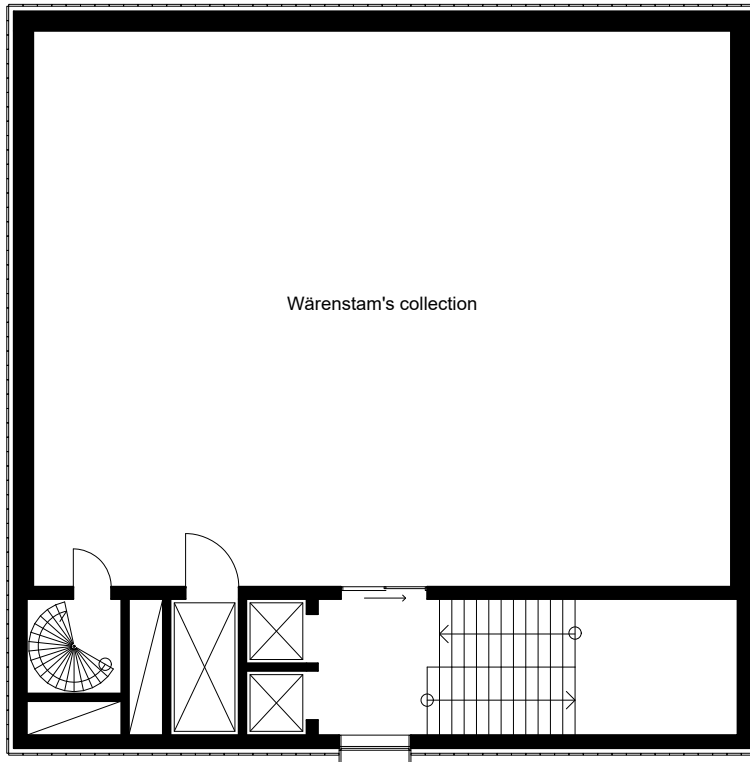
Interior perspective of the contemporary art exhibition space

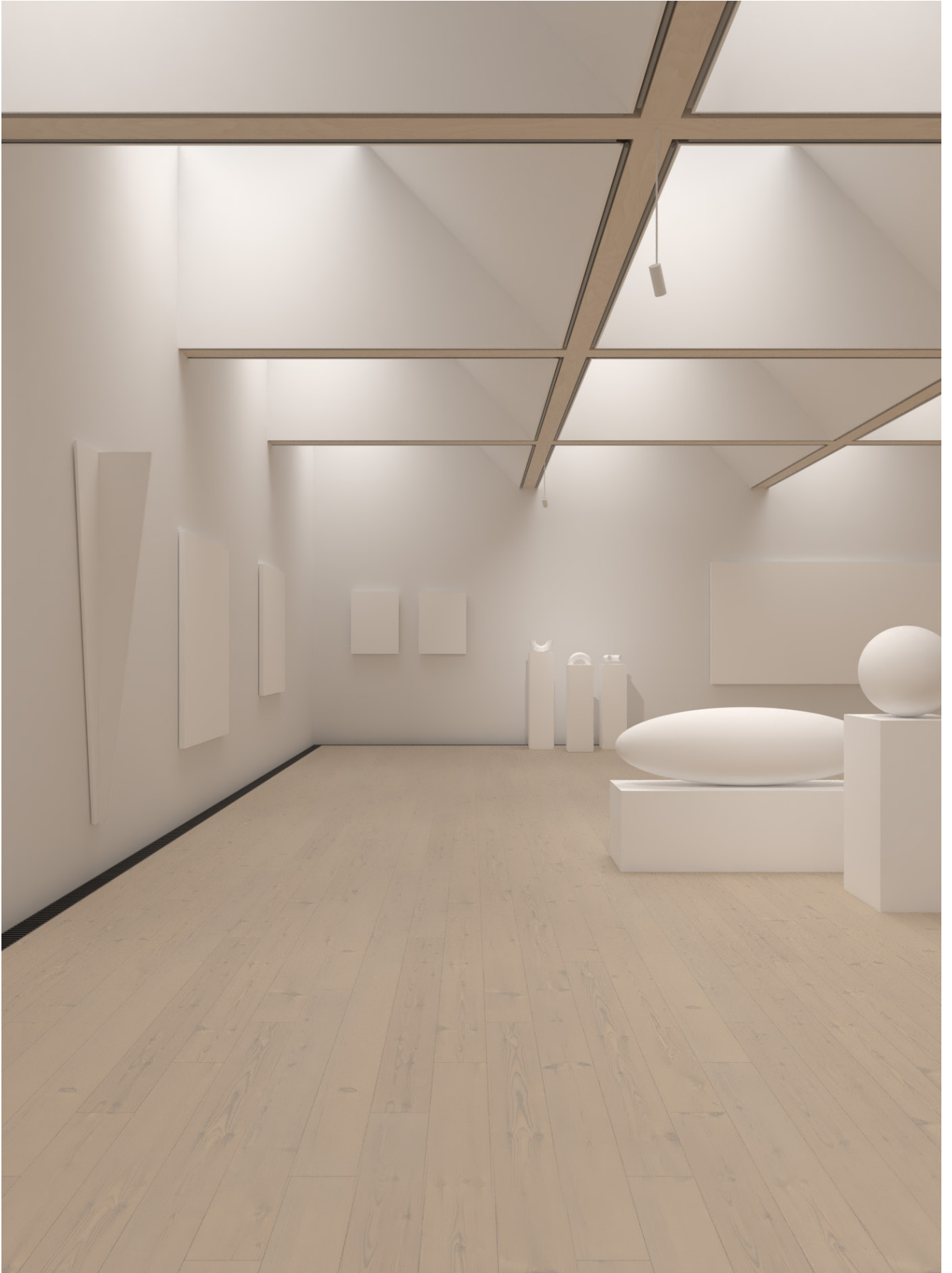




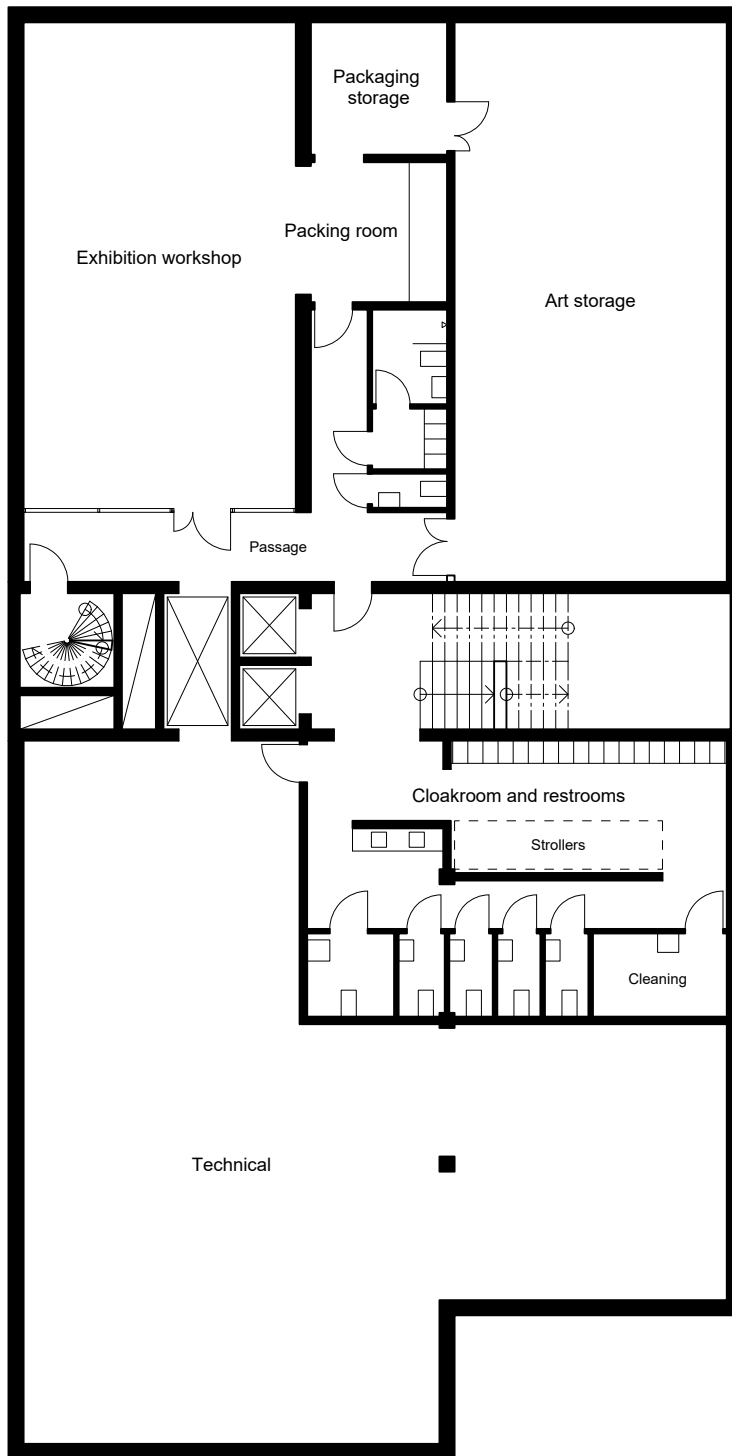


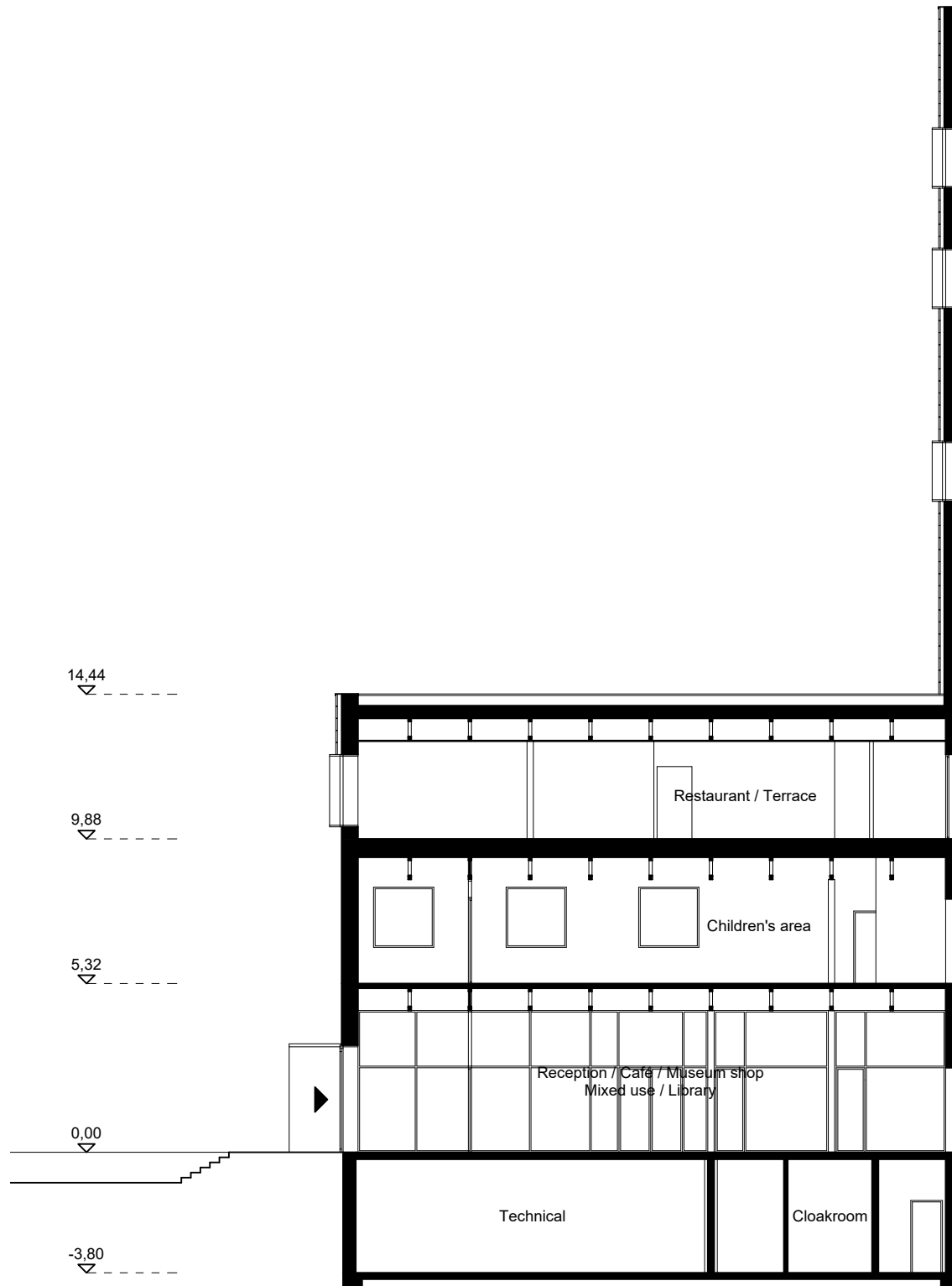
Interior perspective of the museum collection exhibition space



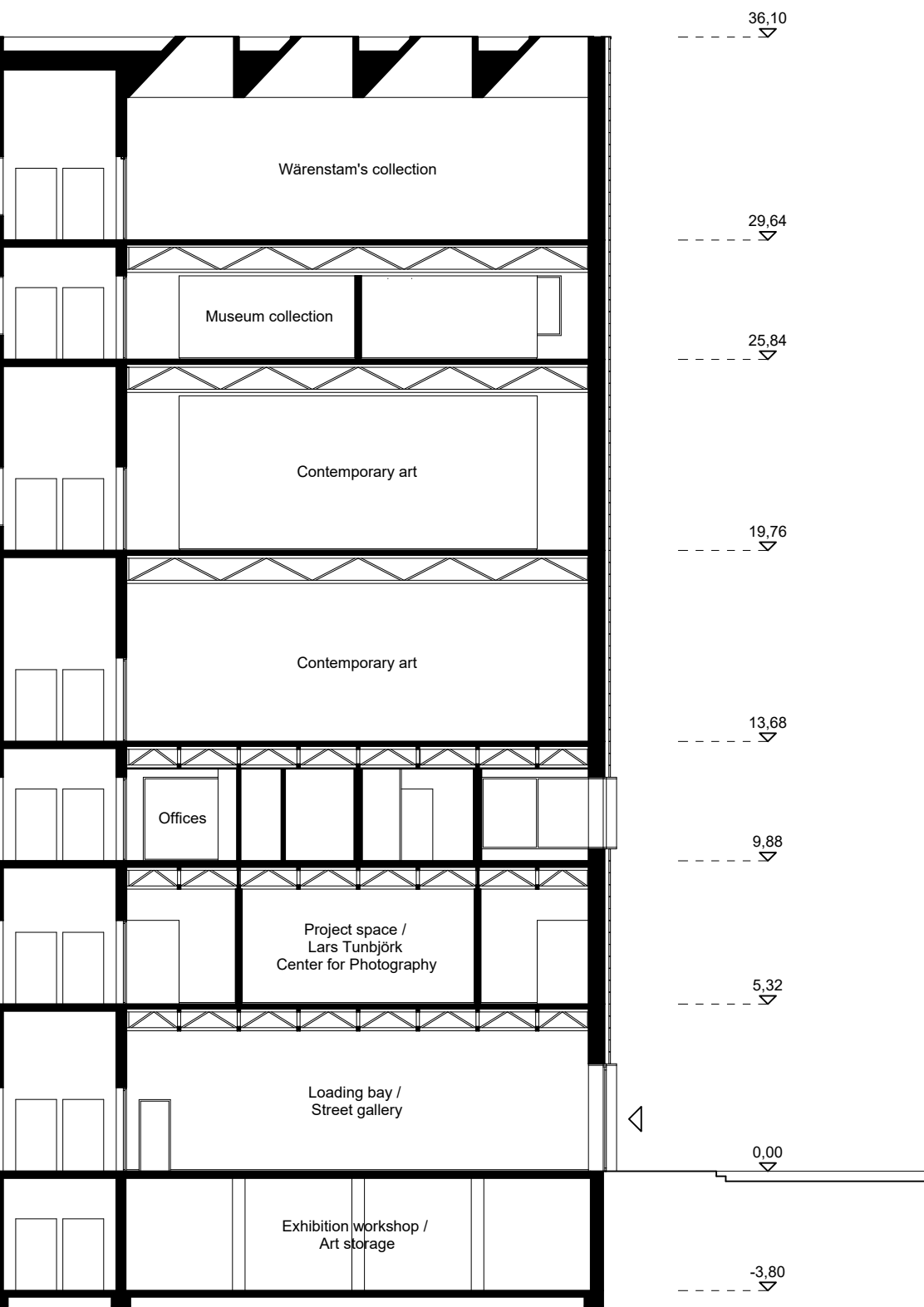


Interior perspective of the Wärenstams collection exhibition space

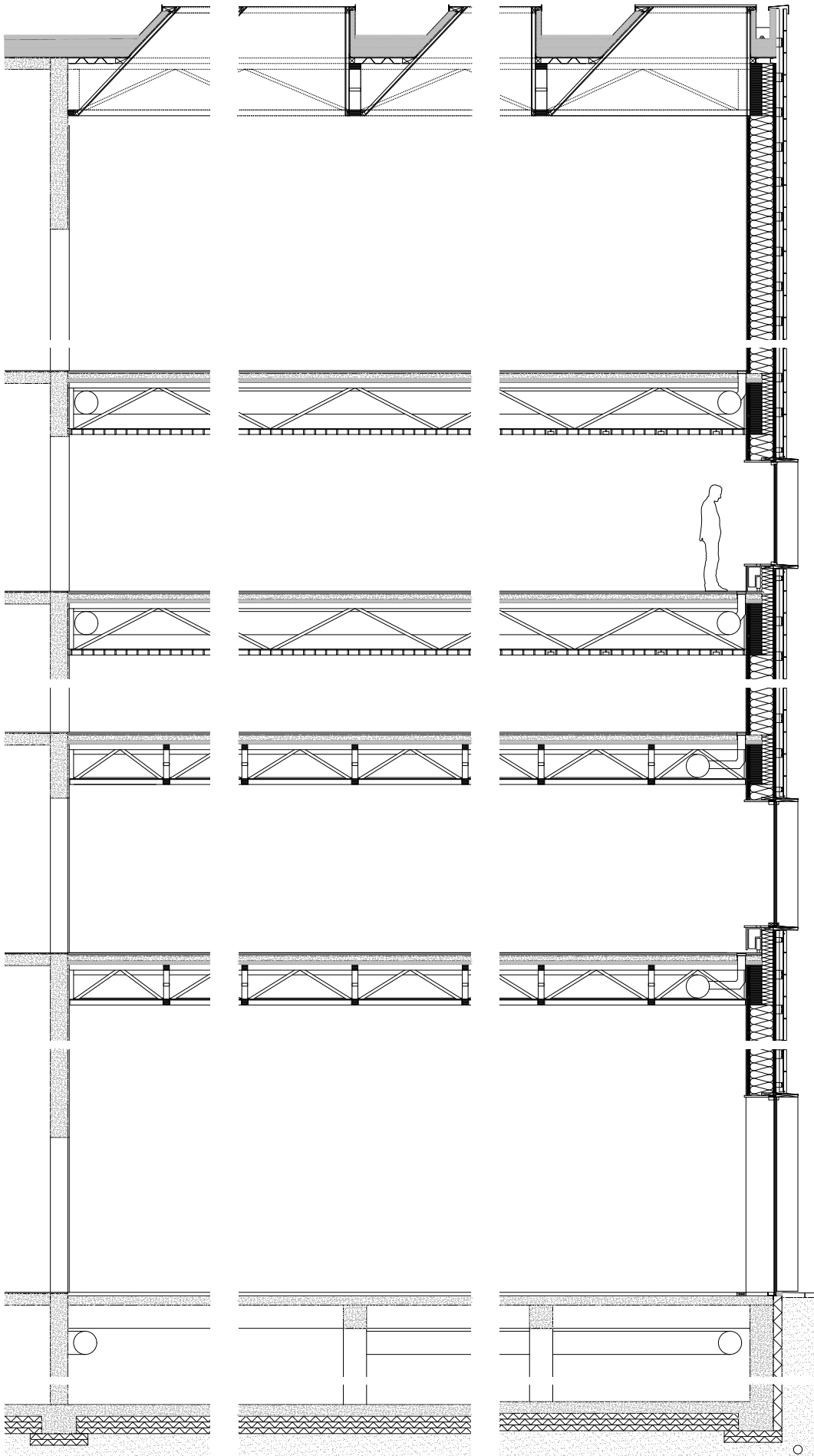




Section A-A



Scale 1:200



Roof construction

- 50 Gravel
- 15 Bonded felt
- Vapor barrier
- 250-300 "Foamglas" insulation
- 10 Bitumen seal
- 200 Concrete

Wall construction

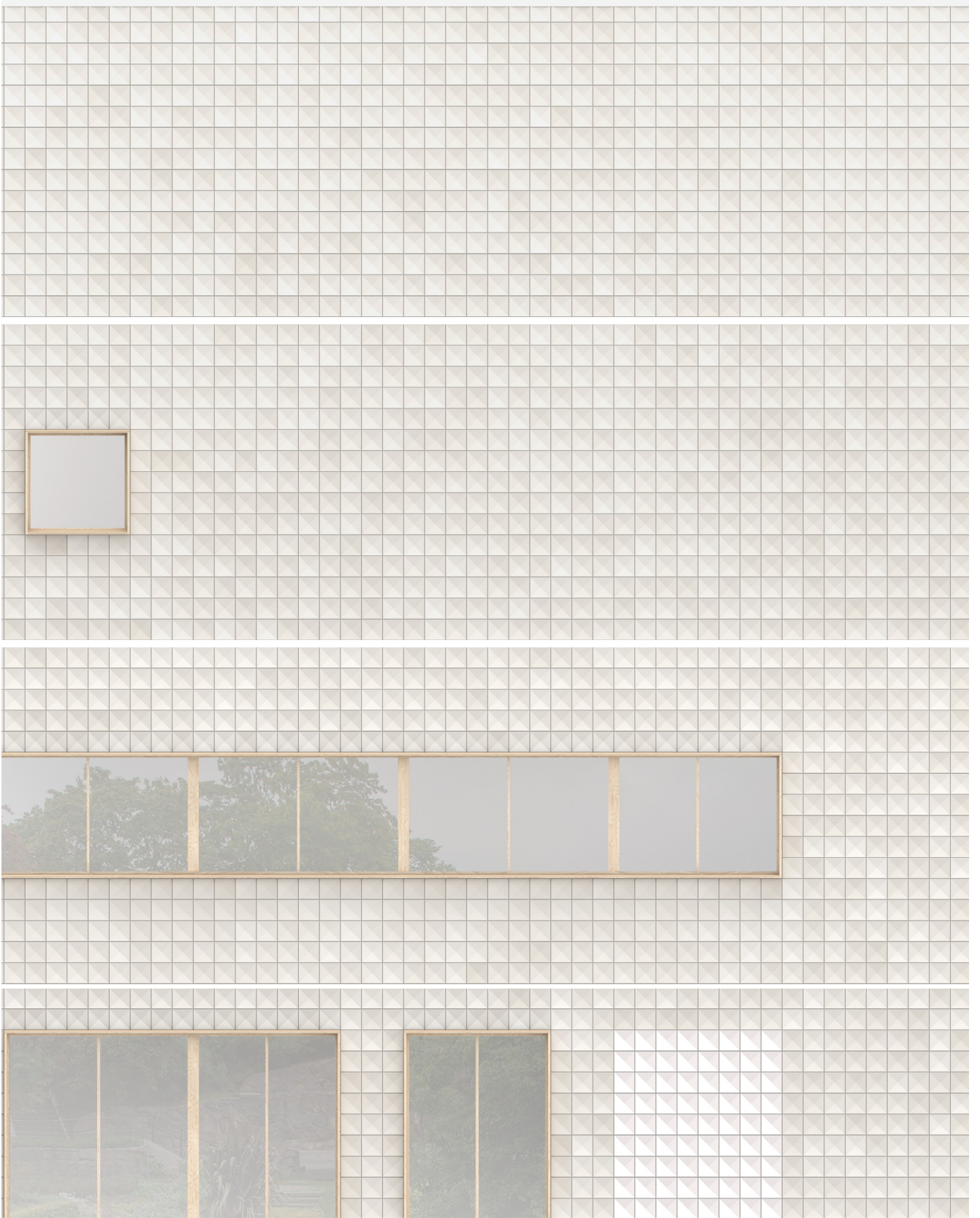
- 50 Ceramic tiles
- Support profiles
- 135 Air gap
- 45 Insulation
- 400 Insulation
- 400 "Baubuche" column
- Vapor barrier
- 45 Insulation
- 15 Plywood
- 12.5 Gypsum board

Basement wall construction

- Geo-textile
- 600 Macadam
- 200 Insulation
- 5 Bitumen seal
- 400 Concrete

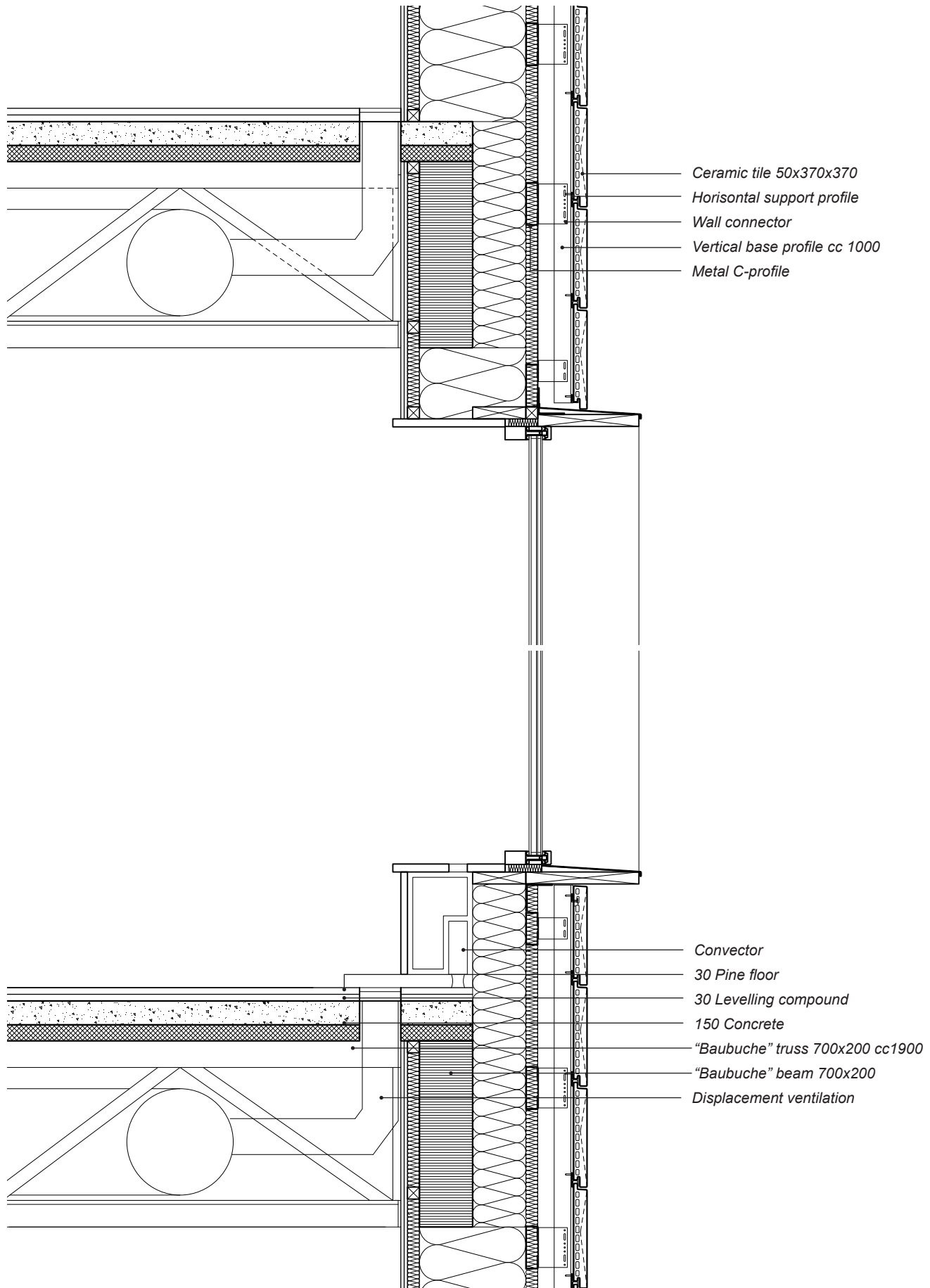
Detail section

Scale 1:100



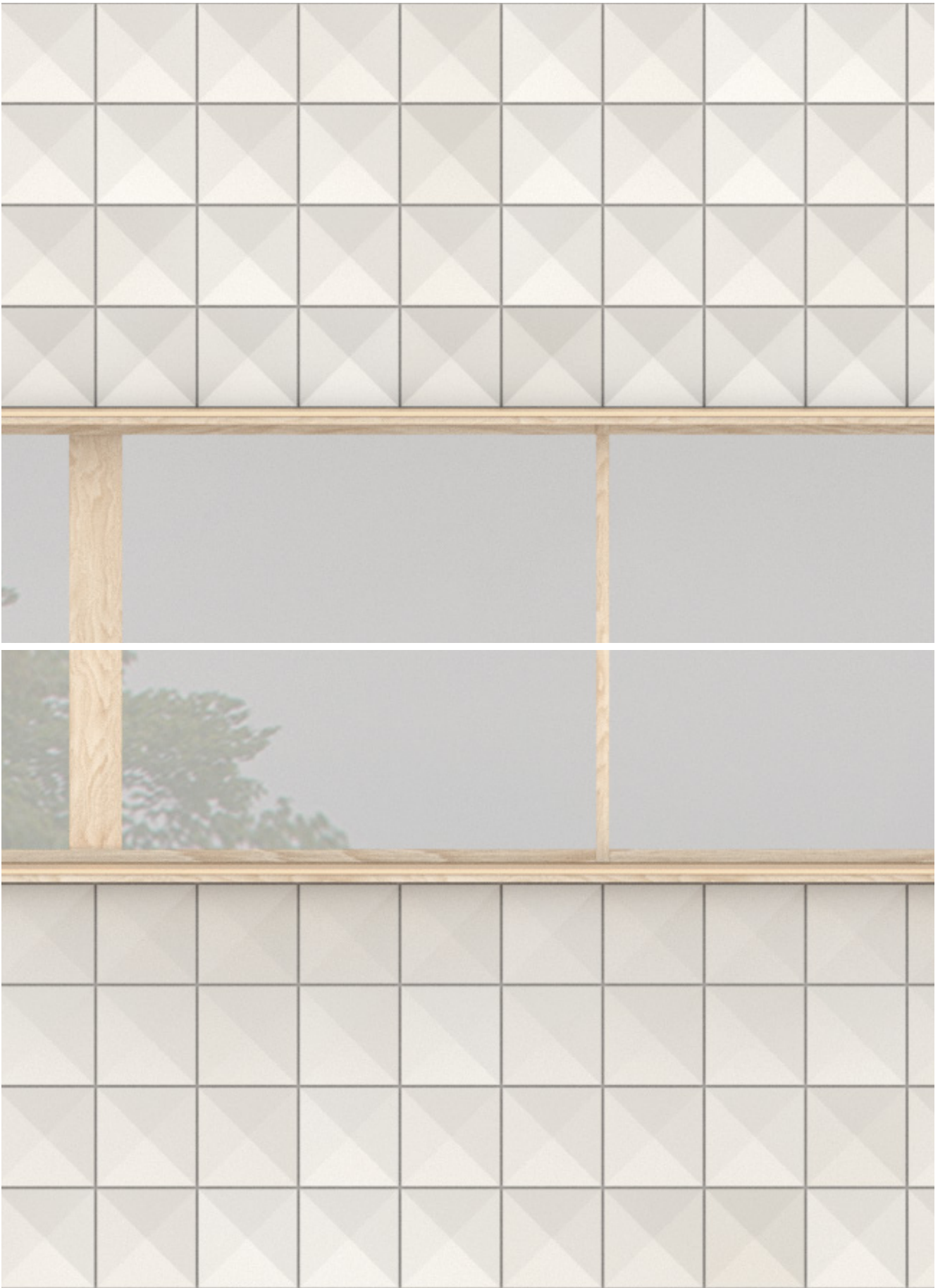
Facade elevation

Scale 1:100



Detail section

Scale 1:20

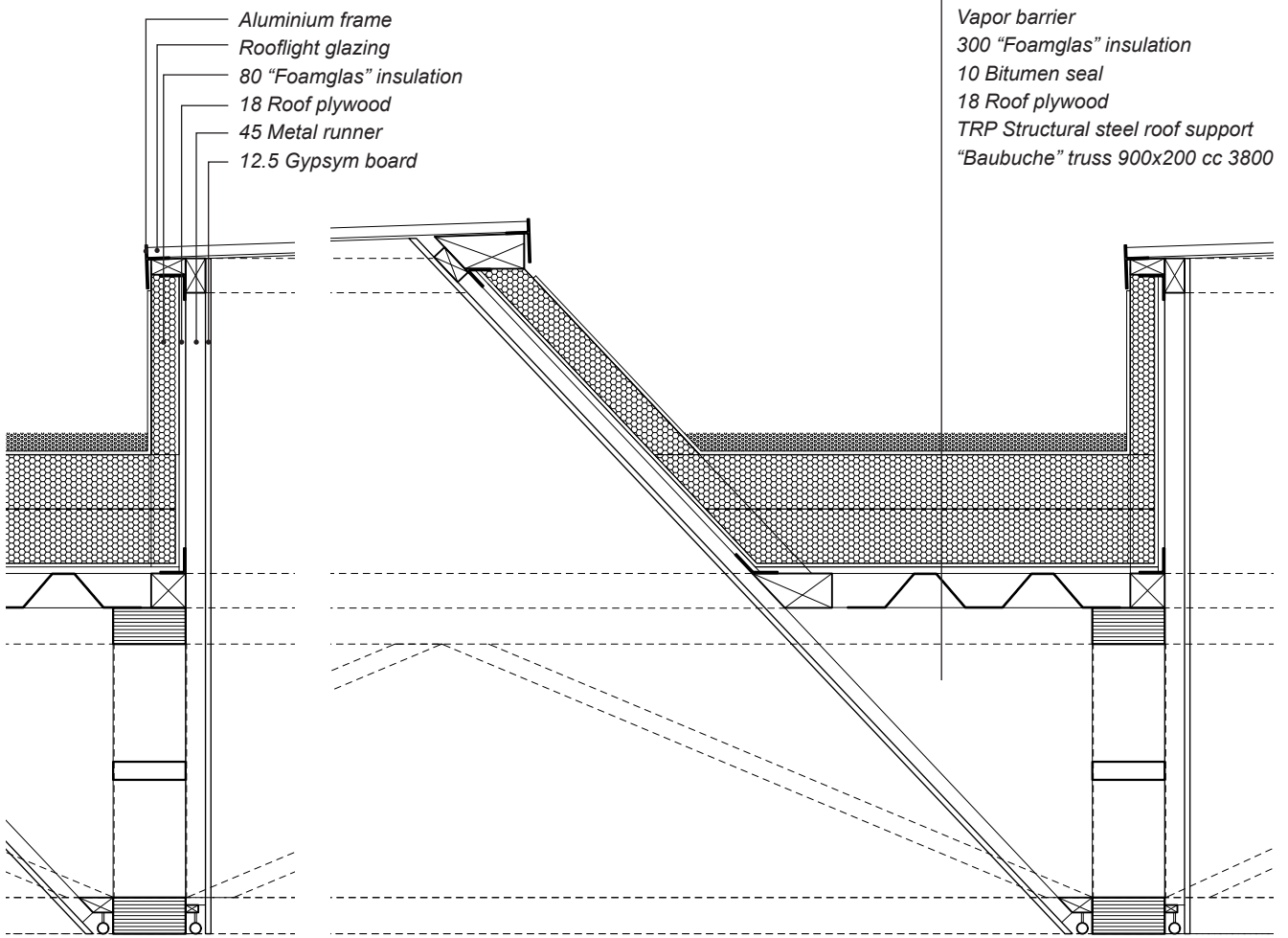
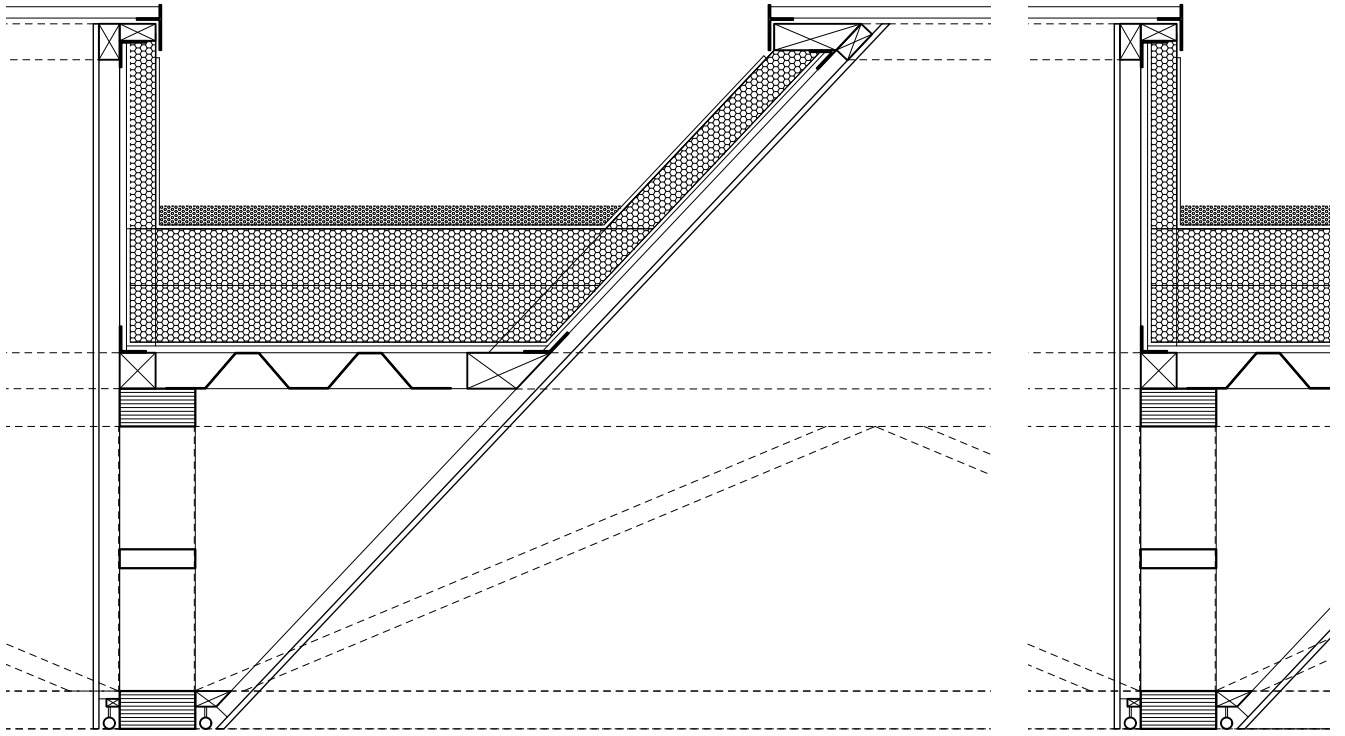


Facade elevation

Scale 1:20

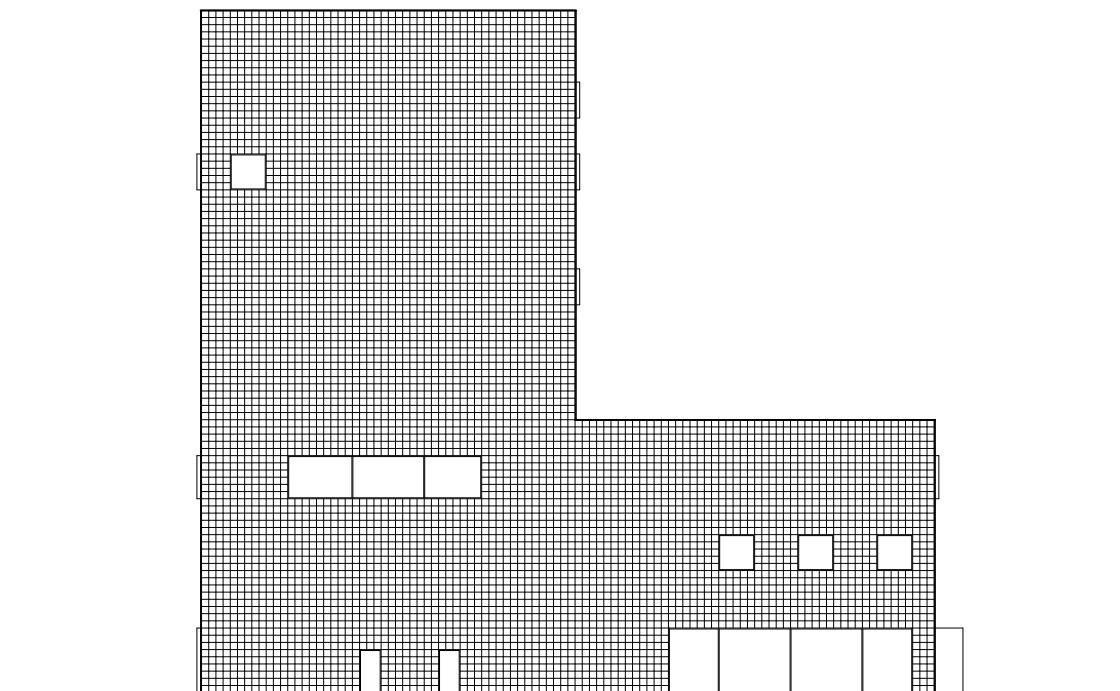
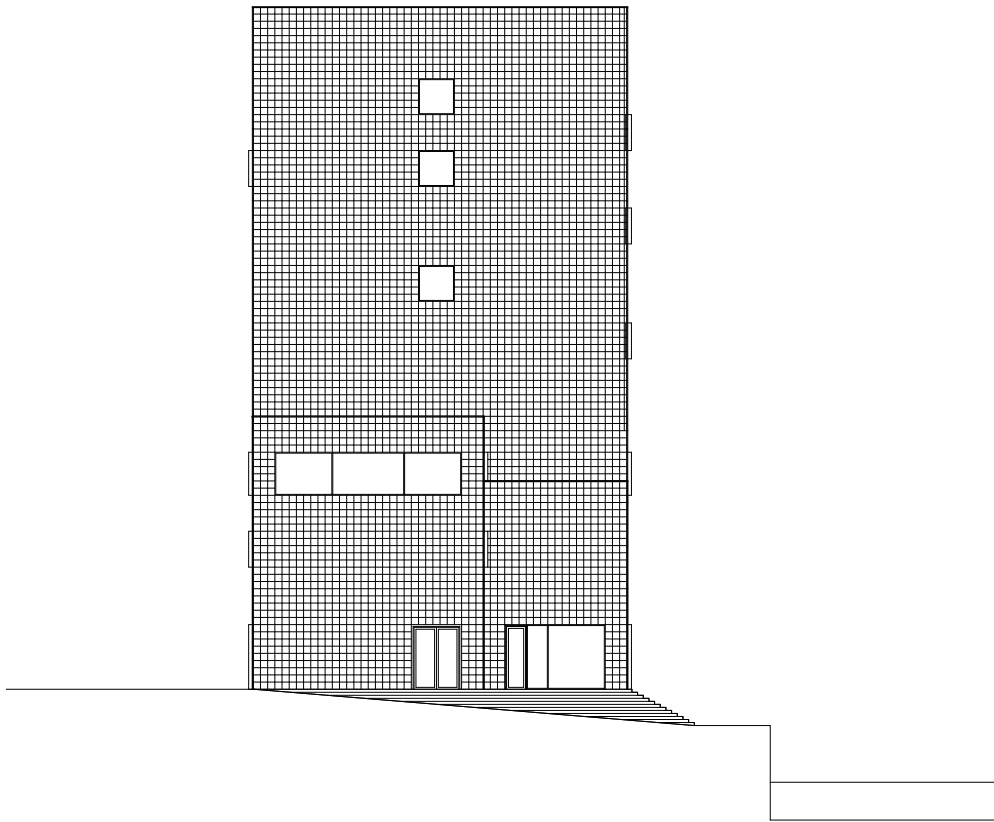


Interior perspective of roof lantern



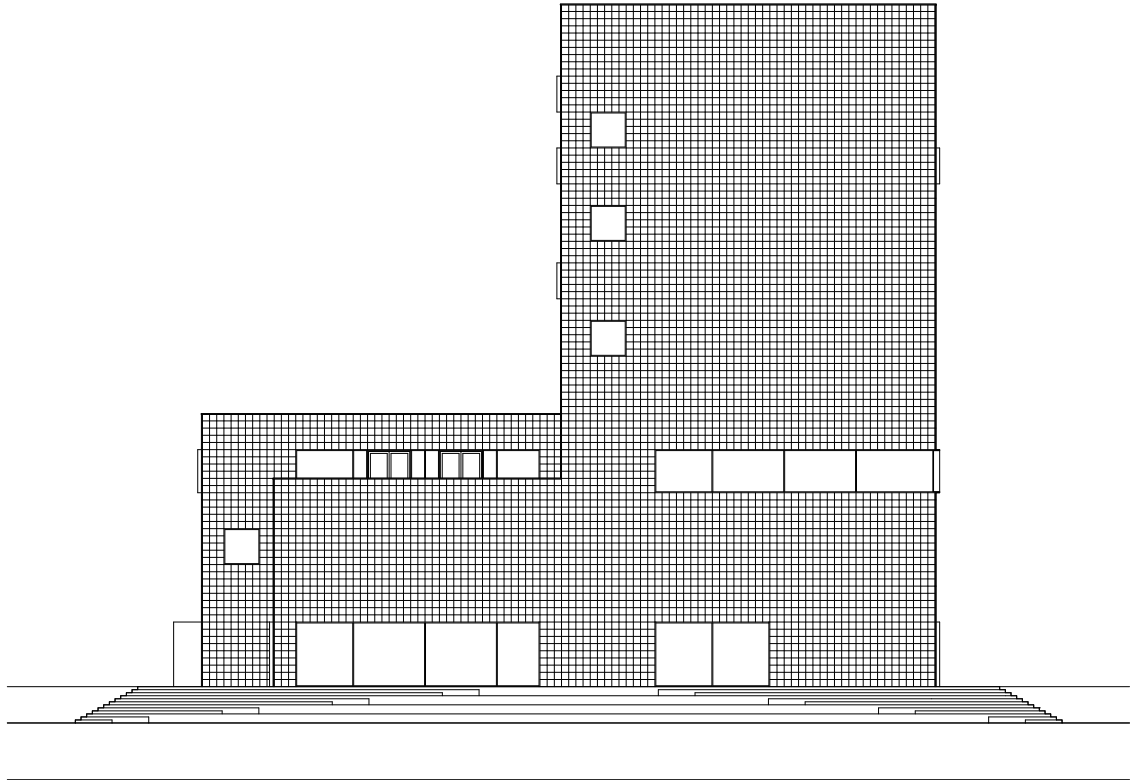
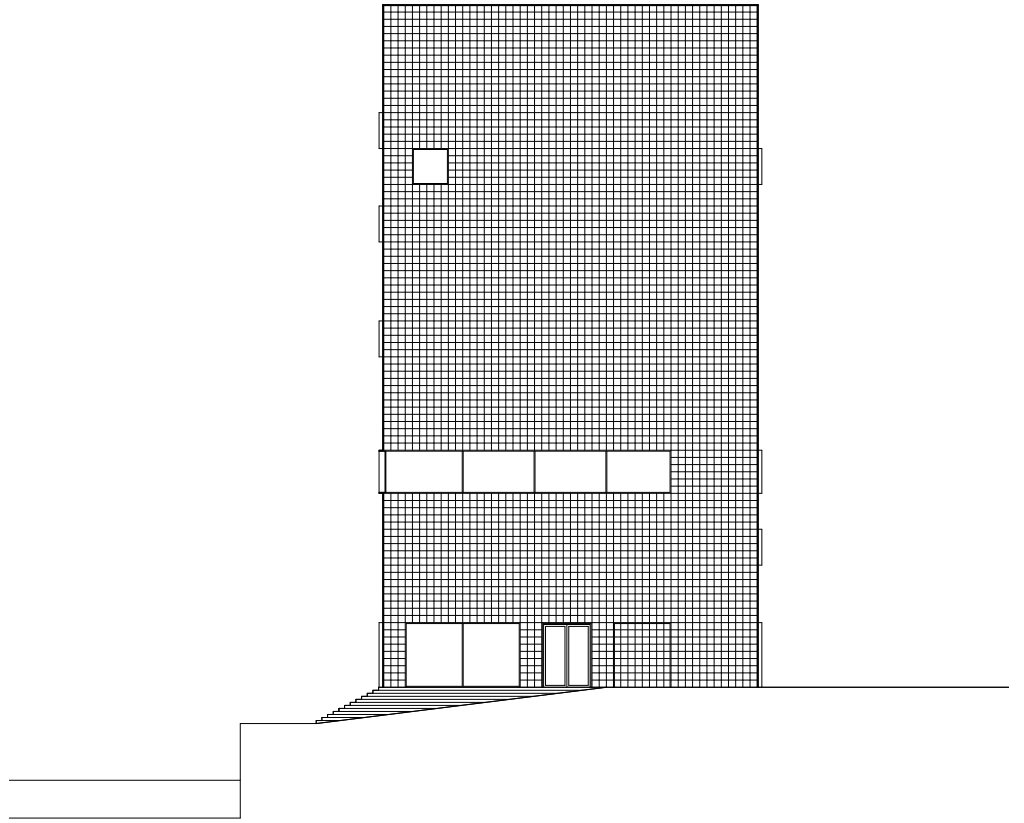
Detail section

Scale 1:20



South elevation
West elevation

Scale 1:400



North elevation
East elevation

Scale 1:400

Summary

Discussion

The primary purpose of this master's thesis has been to make a contribution to the ongoing discussion around a new art museum in Borås. In order to be able to make such a contribution, we have tried to relate our work to the feasibility study published in 2023.

Perhaps the most important contribution of this master's thesis has been the investigation of the suitability of the site at Krokshallstorget to house the new museum. We found the site to be particularly interesting because of its central location. Our first thesis question is stated as follows: *"How can a new art museum be designed to be both inviting to a broad audience and have functional and interesting spaces for art?"* The placement of the building could play an important part in responding to this question. When placed here, the building will be very integrated in the urban fabric of the city center, which will make it more accessible and hence inviting to a broader audience. People will pass the building when moving from the transit hub to the city center which makes impromptu visits more probable. We have tried to decrease the building scale in relation to Stora Brogatan specifically in relation to this flow of people and the view of the building from the transit hub. The new museum can also help generate activity in the public spaces close to or on the site.

In the feasibility study, the site was considered to be on the verge of being too small for the program. Indeed, because of the scope of the program, it has been unavoidable for the building to grow taller than the adjacent buildings. We chose to organize the building as a tower in order to concentrate the building height to one part of the plot, and be able to relate more closely to the local scale in another. One of our thesis questions is stated as follows: *"How can a new art museum be designed as part of the urban fabric of Borås while also becoming a strong symbol for Borås as a city of art?"* An answer to this question could be that the issue of becoming part of an urban fabric is not simply a matter of adaptation and equivalence, but also houses the possibility to utilize a local situation in order to achieve certain goals. In our case, one such goal would be for the building to stand out to some extent, to become notable and to be present not only in the neighborhood, but in a substantial part of the rest of the city as well. We argue that the fact that the building has a slightly larger scale than its immediate surroundings will give it that symbolic presence in the city.

Relatively few contemporary museum buildings have been constructed in wood, in part because of the structural limitations of the material. The increasing popularity of using wood both for the primary structure of the building and as an element in the interior has driven the technical development in recent years. In order to manage the long spans and delicate environment of the exhibition spaces, we have designed the building with a system of beech LVL elements, which combines structural performance with lean dimensions and high finish. In relation to our last thesis question - *How can a new art museum be designed in wood?* - we believe our work contributes to the discussion around using wood in large scale public buildings in general and in contemporary art museums in particular.

Historically, the urban landscape of Borås has been strongly marked by the brick architecture of the textile industries. We have wanted to relate the new museum to this historical layer in order for the building to feel firmly rooted in its urban context and an inherent part of the city. Conceptually, the mass and solidness of masonry corresponds poorly to the lighter wooden structure of our proposal. We therefore chose to adapt and translate the brick of the industrial architecture into a hanging facade of glazed terracotta tiles. The result is a building that feels both delicate and solid, both luxurious and sturdy.

To conclude, we believe the proposal presented in this master's thesis touch upon many important factors in the design of a new art museum in Borås, and we hope that the work will contribute to the ongoing discussion.

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