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MASTER THESIS 2024  
CHALMERS SCHOOL OF ARCHITECTURE  
DEPARTMENT OF ARCHITECTURE & CIVIL ENGINEERING

# CONSTRUCTING THE SITE + DISCOURSE AND MAPPING BEYOND THE SITE SURVEY



# constructing the site

discourse and mapping beyond the site survey





**CHALMERS**

**constructing the site**

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Master Thesis Spring 2024

Supervisor + Examiner: Daniel Norell

Architectural Experimentation

Master Programme in Architecture and Urban Design

Chalmers School of Architecture

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This thesis explores site-specificity in order to develop a deeper knowledge of the site analysis' effect on design and its narrative. Using discourse on site-specificity and space, the aim is to understand and expand the notion of site, space, and site-specific and how this relates to urban design.

To expand the notion of site and connecting the thesis to discourse, seven aspects of site were identified. The aspects are site as locale, border, context, time, narrative, construct, and imagination. To tie the aspects to spatial practices they were connected to Lefebvre's spatial triad of conceived space, perceived space, and lived space, as well as to David Harvey's definition of absolute, relative, and relational space. In the thesis each aspect and type of space is associated with, or captured in, a type of architectural representation. Photographs taken by the author in the neighbourhood, for example, represents the locale aspect of site with the perceived and absolute space, while data of noise pollution can be associated within the perceived and relational space with site as border. The goal of mapping the site was to create a method which could be used as a guide for site analysis, and create an artefact, an "atlas" of the site and its spaces. The atlas is an assemblage of diagrams, archive drawings, photographs, maps, and geodata, from which a site-specific design could depart. When fragments of representations are assembled into the atlas, a new complex and multi-layered understanding of the site and space emerges. This method is further contextualised by connecting theories of site specificity within art to architecture.

The mapping was used for research and analysis of a site in the suburban neighbourhood unit of Norra Guldheden in Gothenburg, characterised by its greenery and Folkhem housing. The atlas is used to create site-specific design interventions, that depart from the identified space. The interventions are designed to enhance the space, and connect it to other contexts, thereby contributing to the production of space. In conclusion, the thesis uses mapping and spatial discourse to analyse and ultimately construct the site rather than take it for granted.

Keywords: *site, mapping, space, site analyse, site-specific*

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+INTRODUCTION

# BACKGROUND

Site and context are always present when working with an architectural project, and in some sense, it is where the process starts as well as ends. The visit is planned, measurements and photos are taken. The investigation of the site can either be brief or it can be thorough and deep. It is not only the location of the physical site and its attributes that is analysed, but also adjacent environment as well as local context and regulations. This is then, hopefully, what the rest of the project builds upon. How to research, interpret, map, analyse and relate to the site are important questions to be answered, and are in various degree present in every project. Architecture can't exist in a void but will always relate to and be affected by its surrounding environment, time, and context. Often, we speak of the site as a location that consists of certain attributes which the designer can interpret and build upon, or that it inhabits an inner soul (*Genius loci*), that can be found if we are open to a deeper and inner connection to the site. This gives me a feeling that there is more to explore in relation to site. A search for hidden aspects which can provide an explanation for the soul of the site, and thereby connect it to more tangible aspects, such as qualitative and quantitative data.

Within philosophy and physics the notion of space and time in relation to objects has long been discussed. Both Plato's writing about *chora* in *Timeaus* (written around 360 BC), and Einstein's theories of relativity (published in 1905 and 1915) inspired the spatial discourse within human geography. Then, how is the notion of space relevant for the notion of site within the architectural discourse? Khan and Burns (2021) describes the lack of attention to the notion of site within the architectural discourse and argues for increasing its importance; since physical design is situated within a specific site, it will be perceived in relation to the site and, in its own turn, affect the site. Therefore, the designer will create a relation with the site, they will both interact and exchange information with each other. "*The site provides for a situation that guides knowers do and how the known responds can be understood.*" (p. 7). Consider the site as a geographical position where the architecture is, or will be, located. This location can be shown on a map and described through geographical terms; an analyse and translation of its space would then transform the 2-dimensional representation to a multi-dimensional site. This will in turn give

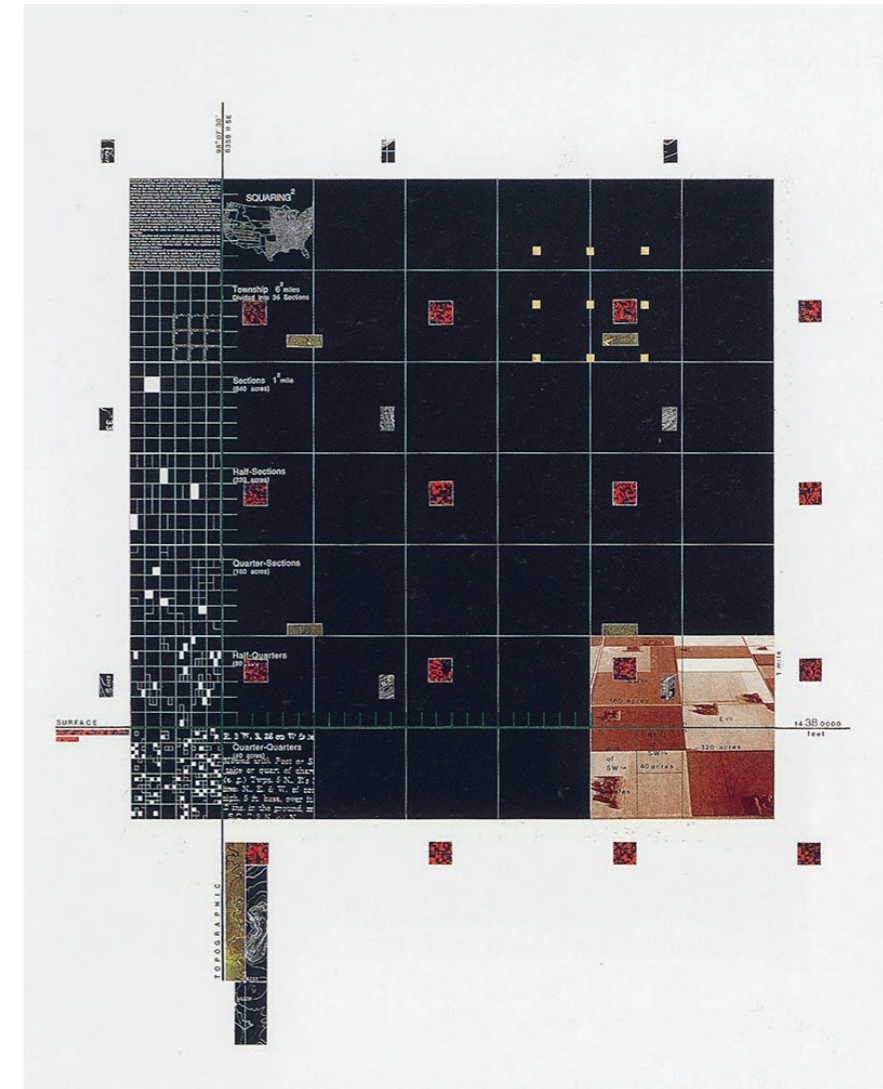
important information which the architecture can build upon or relate to in several different ways. Based on this, I believe that in order to fully understand the site, we must also recognise the production of space within the site.

Maps has been created and used for thousands of years to represent the physical world. Their medium and designs are widely dispersed to create a representation that to the best of its ability corresponds to its depicted space, place, or site. O'Rourke (2016) describes a case in Australia where knowledge of how and where to find water in the desert had been passed down for generations. It allowed the Aboriginal people of Luritja to locate the water sources and thus escape the drought that had plagued their territory. The medieval *Hereford Mappa Mundi*, one of thousands *mappa mundis* still existing, is a map of the world depicting the landmasses of the three continents of Europe, Asia and Africa. It was not produced for navigation, but as a narrative tool to spread knowledge about the world far away (Rogers, Castree & Kitchin, 2013). A third example is the mapping of vegetation on Mount Teide on Tenerife created by Alexander von Humboldt in 1817, showing where on the mountain different species can be found. Contemporary geographical analysis is often produced in different GIS software. Data is collected and assembled to create advanced analysis which can contain information such as demographic or economic data, remote sensing, municipal base map, green structure or connectivity. These examples describe how different the mappings can be represented and highlights the importance of the reader being able to interpret and understand the information. It is up to the cartographer to create a map that is easy to understand and informs its reader about the perceived space or important information of a location. It is a subjective assessment of which information should be given space, and how this should be represented.

In order to orient ourselves in everyday life and the surrounding environment, the brain constructs a cognitive map (Vanderbilt, 2006). The maps we create in our mind are products of the perceived and lived world, they affect not only how we act in space but also our memory of it. This memory, as all other memories, can be changed over time, and thereby change how we experience the existing and physical space (Vanderbilt, 2006). However, there is more

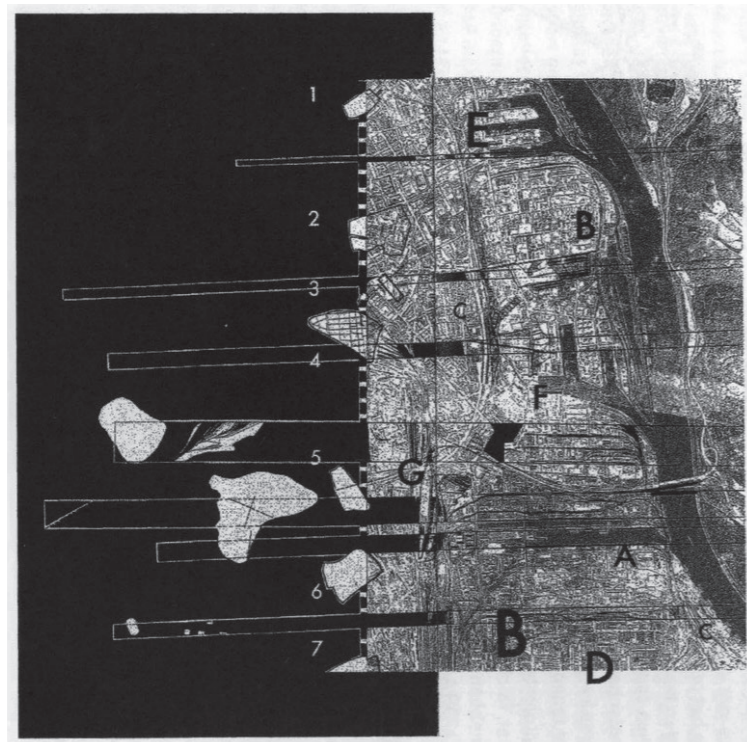


to a map than just a depiction of the physical world. Due to the imaginative construction of its represented space that our brain produces, we read the map as true. Though, as previously mentioned, it is only a version of reality; a collection and translation of fields and objects (Corner, 2011). If a map is the completion, mapping is the active and ongoing process to visualise information (Abrams & Hall, 2008). James Corner (2011) describes mapping as a design process in itself and “*the most formative and creative act of any design process*” (p. 91.) Referring to James Corner, Abrams and Hall describes the act of mapping as “*a creative act that describes and constructs the space we live in*” (2008, p. 12). James Corners map-motion drawings has also worked as an inspiration for the mapping of site and space. Both the graphichs of the drawings and how they translate the form of the landscape. Another inspiration for the thesis is the work of CHORA and Raoul Bunschoten. The graphic annotations created by the office that show proto-urban conditions – the emotions of the city – is read as explorations on the narrative of mapping and space. Furthermore, the emotion of the city affects usage and actions within space. “*Proto-urban conditions cause change in the incessant flux of the second skin, to bring about new phenomena that seem to follow lines drawn upon an invisible map – a map that prescribes the behaviour of cities.*” (Chora, 2001, p. 64). To “*maintain*” the living city, these proto-urban conditions must be explored. They affect urban life – the second skin of the earth. Through explorations on how space is produced the mapping of a site can contain extensive knowledge and information that can be used to construct site and affect urban life.



**Fig. 1:** James Corners map-motion drawings searches to show borders, scale, strategies, organization, and intersections between structures in the American landscape.

(Corner & MacLean, 1996)



HOW CAN SPATIAL DISCOURSE IN HUMAN GEOGRAPHY AND PHILOSOPHY DEVELOP AND FURTHER EXPLORE THE NOTION OF SITE WITHIN AN ARCHITECTURAL SITE ANALYSIS?

HOW CAN MAPPING BE USED TO IDENTIFY, EXPLORE, AND TRANSLATE HIDDEN ASPECTS OF SITE INTO GRAPHIC ANNOTATIONS THAT CONTRIBUTE TO THE IDENTIFICATION OF THE SPECIFICITY OF SITE?

HOW CAN EXPLORATORY MAPPING OF SITE AND SPACE BE TRANSLATED INTO A SITE-SPECIFIC DESIGN INTERVENTION THAT CONTRIBUTES TO THE CONSTRUCTION OF SITE?

**Fig. 2:** Proto-urban conditions of the project Linzer Entfaltungen, by CHORA.  
(Bunschoten, 1998)

# METHOD

A continued discursive analysis was conducted to get new perspectives and interpretation on the notion of site-specificity, space, and site. This was then summarised in both writing and exploratory mapping.

Mapping has been used as an activity to visualise the information on site. The material collected during the process provides for explorations later translated into a type of site- and space-specific representation. The mapping has been an iterative process, taken place in relation to the discursive analysis of the notion of site and space. For some of the mappings, geodata retrieved from SLU has been used. The data about noise pollution and preferred habitat of *Lesser spotted woodpecker* was retrieved from Gothenburg municipality together with *baskarta* used for the site plan. During walks at the site, the Merlin Bird ID phone application from the Cornell Lab of Ornithology at the Cornell University has been used to record and map birds. Other maps was produced as a result of subjective experience in relation to the theoretical research of the site and space.

Exploration of representation was part of the mapping to examine different points of the space-matrix. By using the pen (both in analogue and digital format) as an extension of thoughts and bodily experiences the aim was to find a graphic language that could translate the narrative. After multiple iterations the atlas was concluded and sites for interventions was identified. To explore the positioning of the design intervention, the mapping was analysed both through personal reflection in relation to personal knowledge of site and through the written references. Sketching was part of the design process in order to further understand the constructed site as well as help identify form and design.



**Fig. 3:** Photograph showing the authors desk. The process has included sketching, reading, writing, mapping, and analysing through annotations. All these different methods have been conducted simultaneously.

# DELIMITATIONS

The thesis will build upon, but not further explore, the assumption that site-specific architecture can produce more adapted and thereby sustainably built environments. This stance is based upon the experience that the assumption is already accepted within the profession. Mapping and site analysis can help to make decision in relation to building methods and materials, social, cultural, and historical values, as well as geographical and climatic conditions. The thesis will only address theory of the notion of site and mapping that is of importance for the research and design.

The theories of space by Henri Lefebvre and David Harvey have both sprung out of Marx's theory of means of production. This will not be discussed within the thesis, neither will a full history of the discourse of space be presented. Furthermore, both Harvey and Lefebvre discuss theories within philosophy and physics, such as Einstein's theory of relativity. The thesis will not include a description of these theories.

The focus has been on the notions of site, site-specificity, and space, the thesis will not touch upon the notion of place, but instead build upon the assumption that place exist prior to site. After *place* has transformed first to *site* and then back again to *place*, a new narrative has been constructed (Beauregard, 2021). If this is considered to be before and after any design process has taken place, then the place can be positioned within the aspect of site as time, site as narrative, and as part of the construction of site. Therefore, I would like to acknowledge that a deeper understanding of place may have contributed to the understanding of the concepts of space and site.



+SPECIFICITY  
+SITE  
+SPACE

# SITE-SPECIFICITY

The importance of site has been argued for, but what does an understanding of site contribute to? Site-specific architecture builds upon and addresses the site, and site analysis and mappings can be used in the process of creating site-specific architecture. It also means that we need to understand what specificity can entail, in order to further explore and translate analysis and mappings into architecture. In the essay *One place after another* Miwon Kwon (1997) identifies three paradigms (presented below) of site-specific art and describes the change from Robert Smithson's *Spiral Jetty* to site specific as a critic of the institutions and, thirdly, something more connected to the process and the artist then to a physical locale. The essay ends in what can be interpreted as a warning, that if the artists' work and process is too much of the specificity, all projects will in the end become the same, and thereby lose its specificity. Kwon urge to “*addressing the difference of adjacencies and distances between one thing, one person, one place, one thought one fragment next another, rather than invoking equivalencies via one thing after another*” (p. 110).

## THE PHENOMENOLOGICAL PARADIGM

The experience of the site and artwork creates the specificity; it is the connection between the physical locale and the project that is crucial for the experience of the artwork. Kwon (1997) connects the paradigm to land art and uses Robert Serra's work *Tilted Arc* as an example of how art and site is interdependent. Translated to architecture this is the most obvious way, and perhaps the most common way, to work site specific. Meaning that the project will be developed in relation to the circumstances of a specific locale. As an example, we can look to Vandkunsten's project *Test House in Nuuk*. They have worked with the parameters of the locale, but also experimenting with how these parameters may affect and will be affected by the building. The house is adapted to the climate and topology of the site and as a test object it investigates if there is a possibility to create multiple climate zones within a building in an arctic climate.

## THE SOCIAL OR INSTITUTIONAL PARADIGM

The second paradigm wants to criticize the cultural framework that the institution also constitutes as a place that provides context to the artwork – this

includes physical places such as museums, studios, and art galleries, as well as the sale and purchase of art, and the people who work within the artworld. Where the artist either becomes part of the institution and continues to follow the norm, or consciously works with herself and her production in this context. As an example of this paradigm, we can look at *The Skoghall Konsthall* (fig. 5) by Alfredo Jaar (2000). Jaar constructed an art gallery in the city of Skoghall. The gallery was created as a response on the absence of cultural space that the artist identified in Skoghall. The wooden structure and walls of paper of the gallery was a comment on the towns factory owned by the large paper manufacturer Stora Enso. The gallery was opened for the public for one night only, before it was torched to the ground (Doherty, 2015).

## THE DISCURSIVE PARADIGM

For the third paradigm Kwon identifies a change from the site as the context to site-specific art as something that does not require a physical locale. Rather it is situated within the subject which the project touches upon. This can be a theoretical concept, social or political questions, or it can be what follows – a discussion or a debate. In this sense the site is no longer as tangible as in the first or second paradigm. If connected to the aspect *site as time* (presented in aspects of site), this paradigm could also be seen as site-specific within its time. In order to achieve specificity in for example a political question, it is the time of the project and how it relates to the present that determines where it is situated.

Sven-Olov Wallenstein (2010) connects the paradigms to the architectural discourse and argues in line with Kwon that the search for specificity is a response to the autonomous of modernism. Where examples like Kenneth Frampton's *critical regionalism*, Robert Venturi and Denise Scott Browns reading of Las Vegas as well as Christian Norberg-Schultz's phenomenology of *Genius loci* is all attempts to relocate the lost and unimportant notion of site. What is often discussed when talking about site-specific architecture is its relation to the sites physical entities and can therefore be positioned within the first paradigm. The discussion is then concentrated on these entities and how the architecture relates to them, even though I would argue that many

contemporary architects work is not limited to geographical locations. Given that architecture is not all about the physical entities of site if we strive to position the work within the second or third paradigms, we still need to identify how the specific factors relate to the site. Therefore, in line with Khan and Burns (2021), I argue that a need for deeper understanding and discursive analyse of the notion of site is necessary.



**Fig. 4:** *Test house in Nuuk* by Vandkunsten Architects explores how typology, building construction, and climate adaptation can be used to create site-specific architecture.

<https://vandkunsten.com/en/projects/proevhus-i-nuuk>

**Fig. 5:** *The Skoghall Konsthall* by Alfredo Jaar

<https://alfredojaar.net/projects/2000/the-skoghall-konsthall/>





**Fig. 6:** Orthophoto with coordinates of the chosen site, in relation to site as locale.

Orthophoto © Lantmäteriet

Martin Hogue refers to Kwon in his text *The site as project: Lessons from Land Art and Conceptual Art* (2004) arguing that the conception of site should be broadened and thought of more as part of the design. Hogue concludes that “In terms of site specificity, one might argue that what indeed lacks specificity is neither the site nor the project, but rather the relationship between the two.” (p. 60). This can be connected to Solá-Morales (1999) critique on Norberg-Schulz (1999) and the notion of *Genius Loci*. According to Solá-Morales, site is a product that is constructed, it changes over time and depends on the authors narrative. If we consider that the site exists before any design addition, one could argue that it in some sense holds an inner soul in addition to being changeable. I would claim that this is only an easy way to describe specificity of the site; considering that the site is created in the relational exchange with the designer (Khan & Burns, 2021). To further explore the notion of site, seven aspects of site were identified:

#### SITE AS LOCALE

The physical site within architecture is often thought of as a fixed site, a ground with certain physical aspects, and is often considered to be the ground for design interventions (Hogue, 2004). If we look at site-specificity in relation to Kwon’s (1997) first paradigm, the locale or physical site is intertwined with the artwork, they coexist. It is here the project starts and it is here the project is to be created. It is often in this place, the physical locale, that the architect begins to map and analyse for the design. These physical entities of the site will (often) affect the design (Khan & Burns, 2021). Khan and Burns (2021) states that there are problems with the way students and professionals often are given a site and not being able to choose it themselves. The impact the site can have on design has been both neglected and forgotten. By implementing an approach connected more freely to the site’s location, the architect can focus on question such as the site’s suitability, programme, and finance. Likewise, identifying and exploring how and what type of design addition or intervention to affect the site, is part of identifying the site. This argument strengthens the decision to include mapping, analysing, and identification of the site for the design proposal, as part of the thesis.



## SITE AS BORDER

Borders and property lines are almost always present when talking about site, and has been for centuries (Jacobs, 2021). It is inevitable to discuss in this context and even though it may not always be visible, the construct of borders will most certainly affect the project. This can be as property lines, physical borders, rules, or legislation which states what can be altered or constructed on a site. Redrawing and changing borders will affect the site and its usage. One example of this is gerrymandering, where electoral districts boundaries are redrawn to benefit a political party. This can in turn both affect political decisions and legislations as well as demography and increase segregation. Economic question in relation to ownership and how precise property lines shape the urban environment was the subject for Gordon Matta-Clark's *Fake Estates*. Where the artist bought small, narrow, or even unavailable properties (Hogue, 2004). The artwork raises questions about how we can relate to the planned and strict dividing of land, who benefits from these invisible borders and how value is affecting the site. Not only does border work as a limitation for the plot where the design project is positioned but it is also a connection to the surrounding environment (Khan & Burns, 2021). As an example of this we can look at some of James Corners map-motion drawings, where he draws our attention to how ownership and property lines have affected the shape of the American landscape (Corner & MacLean, 1996).



**Fig. 7:** Border between, towards and against the site.

Orthophoto © Lantmäteriet





### SITE AS CONTEXT

If we consider the statement in the introduction to the thesis, that design can't exist in a void, but will always relate to its surrounding, then we can intuitively see the site as context, which in turn connects the project to the outside world, history and to surrounding environment. In the aspect of site as border the text refers to Khan and Burns (2021) statement that the border of the site also is its connection to the surrounding environment. As such, the site as context is the relation of the project to society and surrounding. Daglioglu (2021) refers to Robert Venturis argument of position and form of the building as part of the definition and meaning of context. The author goes on to emphasise the importance of exploring and creating a greater understanding of the impact and effects of site as context in relation to the design; to create a combined whole. This do not mean that the context should decide the design; instead, I would argue, inspired by Kenneth Frampton (1999), that we should not copy what is or what has been, but instead see the design as a respond to the context, an addition to the existing.

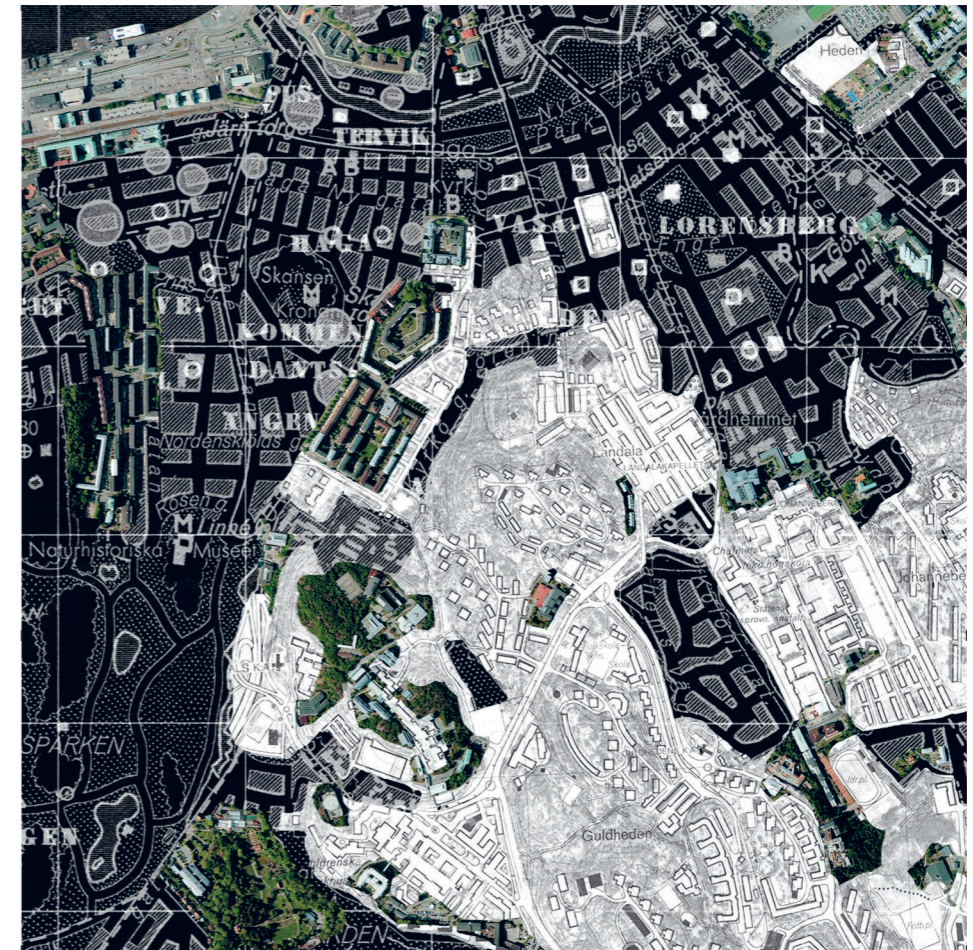
**Fig. 8:** Greenstructure in relation to site as context.

Ortofoto IRF © Lantmäteriet



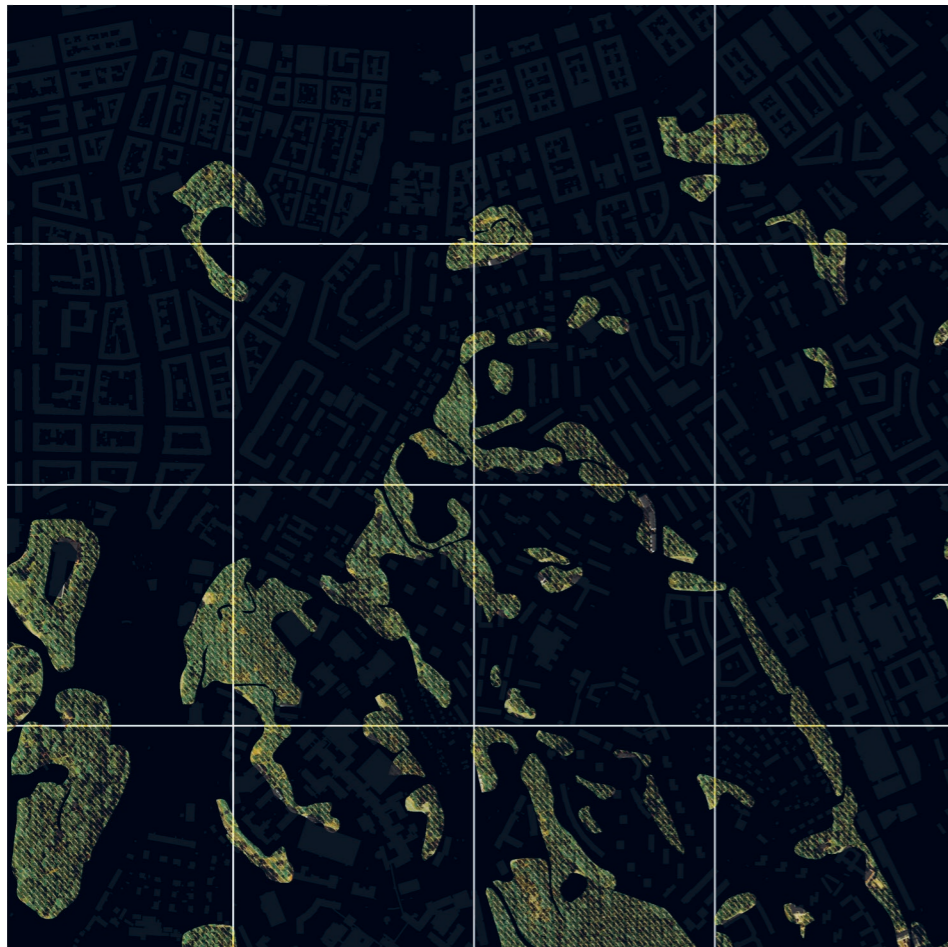
## SITE AS TIME

Consider that the site has existed before any designer starts their project. Then this could be considered the history of the site, what has been. The present is then what is happening during the design process and the future is what will follow. Latour and Yaneva (2008) want to move away from the static view of architecture and ask us to see it outside the Euclidean space. The same could be requested for the site, an understanding that the site and its context will continue to evolve and develop as time goes by, both during the design process and after. The experience and knowledge of site is relative to time (as discussed later in relation to space) and talking about site or space without acknowledging the importance of time will reduce the site to only existing at one place for one given moment in time. To include and work with the time as an aspect of both the site and the design project will shape the design, and it can also expose us to the fact that the architect is not the only creator of the project (Hogue, 2004). To see into the future is not possible but understanding that the project will continue to live and evolve for years to come is of great importance just as the understanding that time is a context that needs to be addressed in some way. The site does not turn into a constant as soon as the design is finished and built, time is always present. The past, the present, and the future all exist at once.



**Fig. 9:** Collage of maps from 1936, 1972 and a orthophoto from 2018. Analyse changes in the urban space.

Skolkarta över Göteborg 1936  
Ekonomiska kartan 1972  
Orthophoto © Lantmäteriet



#### SITE AS NARRATIVE

Depending on who's translation of the site we are reading, the story will differ. Khan and Burns (2021) addresses this issue stating that depending on the underlying interests, the readings, value and usage will be affected by how the site is represented. Mapping and analysis of a site is used to tell a story, a subjective interpretation of the site. By using different tools of representation, the architect wants to translate their narrative. It is a way to explain situational and relational aspects of the site. However, it is important to understand that representations and framing of information will affect how the site is read (Khan & Burns, 2021). Therefore, all produced material such as methods, analyses and final representations becomes part of the narrative of the site and of the final project. The architect, or narrator, wants to invite the audience to their world; to see what they see and feel what they feel. The site as narrative is a translation and construction of the site. It is both what the design project will build upon and at the same time, it is the project.

**Fig. 10:** The narrative is illustrated by mappings over preferred habitat of the lesser spotted woodpecker (Åhlund & Ahlén, 2012 as cited in Sörensen, 2017).

Building © Lantmäteriet  
Orthophoto © Lantmäteriet

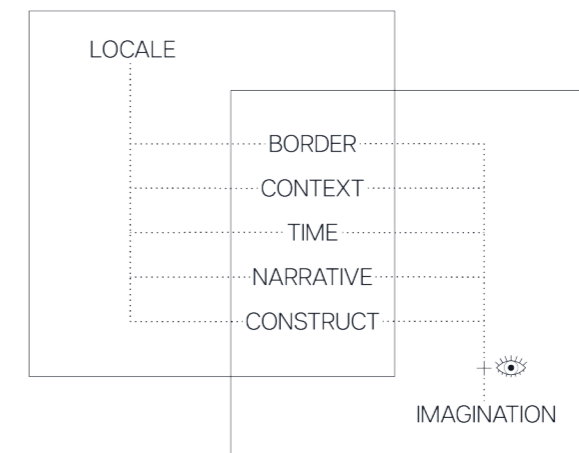


## SITE AS CONSTRUCT

The physical locale can be understood as a site which has existed since the creation of the earth as we know it. We can consider it a place, like any other, and if so when it is brought into light and combined with the design project it starts to exist as a constructed site. As Hogue argues, “*to conceive the site as a construct is to challenge its given, immutable qualities.*” (2004, p. 54). Meaning that the construction of site also is a way of understanding how the perception and concept of site changes. In this sense we can see how the site, together with the design, turns into the project – a combination that creates one. As Khan and Burns (2021) argue, the site is a construction that builds upon the relation “*between the real and the representational*” (p. 7). It is created within this exchange of what is and what can be. What both examples describe is not only that the site is constructed as a result of the combination of the physical locale and the design process, but it is as much the final and realised design project, created as the site and project intertwines in one another.

## SITE AS IMAGINATION

Hogue (2004) describes the importance of understanding site as something more than a physical place and uses Robert Smithson's *nonsites* as an example of the imaginative site. Smithson explored the gallery's *nonsite* to exhibit the site and wanted a “*shift in awareness between found and constructed ideals of site*” (p. 55). This can help us understand site as something more than its physical properties, Hogue (2004) continues to conclude that “*sites can exist in the mind's eye before they are established as precise locations in the world.*” (p. 57). The analysed and interpreted site is curated as representational material, such as maps, drawings, photographs, illustrations, and models, thus creating a way for the designer to translate their perception or narrative of the site. It is made to make the viewer understand physical locale, often without having visited the site. In this way it creates an imaginative world. The site evolves and continues into something new – a world of one's own mind. Therefore, the experience of sites physical locale is no longer of importance for the represented material. Though it continues to be the foundation on which representational material is built and can further be seen as the reality on which the explorations are based.



**Fig. 11:** Diagram of the connection between different aspects of site.



# THOUGHTS ON SPACE

We have now established that the term site includes much more than only the physical locale. To further explore the notion of site we can connect it to spatial discourse, and thereby, broaden our understanding of space within a site. Similarly to site, the notion of space can be considered to include more than the Euclidean space. Lefebvre writes “*Space considered in isolation is an empty abstraction; likewise energy and time.*” (1991, p. 12). Therefore, different thoughts on how to perceive space will be presented, starting with Lefebvre’s triad of space followed by David Harvey’s (2009) space-matrix, connecting absolute, relative and relational space to the triad of space. The matrix is used as a tool to analyse and map a chosen site. In combination with the aspects of site the matrix is used to further explore and understand the notion of space in relation to site, thereby in adding layers of information about the specificity of site.

## LEFEBVRE’S SPATIAL TRIAD

Lefebvre’s goal with *Production of Space* was not to change the discourse on space, but to rather focus on how space is produced. Shifting the notion from being either physical dimensions or abstract thoughts to understanding how production of space includes physical, mental, as well as social fields (Butler, 2012; Lefebvre, 1991; Scholte, 2022). These three fields are conformed into the three parts of the triad of space: perceived space, conceived space, and lived space.

The theory sprung out of Marxism, and this is where the formulation of production was retrieved. Lefebvre has also been said to be the one who connected the Left with the environmental movement by addressing questions such as consumption and pollution (Shields, 1999). Later, he criticised the growing homogenisation of cities to the expansion of the agricultural landscape and claimed that we have the knowledge and information to change, but we do not know how to use this information to build cities where we want to live (Lefebvre, 2014). The theory of social production as a construct through the relation between mental, physical, and social dimensions of space, is to be understood as three parts interdependent of each other. We can truly see and discuss the notion of space if we see them

as one. If we instead only address one of these characters of space, the view is limited and simplified. (Butler, 2012; Scholte, 2022). This leads to the assumption that understanding our cities and planned environments require not only knowledge within architecture or urban planning but the need to connect this to other disciplines.

Lefebvre’s writing on the spatial triad has various interpretations (Butler, 2012; Shields, 1999). The chapter on the triad has been criticised for being unclear, while other aspects of spatiality is more coherent and seen as an “*intellectual triumph*” (Shields, 1999, p. 144). Therefore, the summarised description of the triad is mainly retrieved from Butler (2012), Shields (1999) and Scholte (2022). Lefebvre’s book has been read in parallel to the other references, to fully comprehend and connect the different interpretations of the triad. The focus on the selection has been its relevance for the explorations:

## PERCEIVED SPACE/SPATIAL PRACTICE

The more common way of describing spatial practice is that it is the space of everyday life, of connections and movement (Butler, 2012; Scholte, 2022; Shields, 1991). Lefebvre (1991) himself describes spatial practice as how we interact with space as well as networks and routes connecting places; “*a close association, ..., between daily reality ... and urban reality*” (p. 38). This includes patterns of movement from both the individual and the collective (Butler, 2012), as well as how we interact with matter - which can be conducted both with physical touch and with our senses (Harvey, 2009). It is in this space we travel to work or school, the sounds we here from the surrounding environment is heard, and where the physical environment helps to form our actions. This can be understood as how we see and interpret space and, based on the interpretation, how we act within this space.

## CONCEIVED SPACE/REPRESENTATION OF SPACE

This is the space of urban planners, bureaucrats, and geographers. It can be seen as the abstract interpretation of the perceived and lived space. Here we can position representations of space such as maps and drawings, as well as quantified data related to social life (Butler, 2012; Shields, 1999).

## LIVED SPACE/SPACE OF REPRESENTATION

To form the social field of the triad, Lefebvre looked to Leibniz for inspiration. Leibniz described space not as an empty container but instead the relations between objects, which in turn is what construct space (Butler, 2012). This theory was also used by David Harvey when describing relational space, presented further down in the text. Lived space or space of representation is the space of inhabitants and users. This could be by disobedience, illegal actions or simply unplanned usage of a site which changes how the space is conceived. This is also the space of feelings, thoughts, dreams, memories, knowledge and as the space for artists (Butler, 2012; Harvey, 2009; Lefebvre, 1991; Scholte, 2022; Shields, 1999). Further, it can be thought of as both the meaning or value to which a space, or site, has been attributed, and as the space that is created as a result of users reconstructing the site.

Scholte (2022) uses Lefebvre's triad to analyse site-specific installations within museums and art galleries. The conceived space is understood as the sketches and drawings made by the artist, the perceived space is the production process, and the lived space is how the installation is presented, experienced, maintained, and interacted with. This differs from Harvey's (2009) description of a painting, where the painting itself is the perceived space, the medium of the painting is the conceived space and the feelings, dreams, and memories that artist has interpreted in the painting is the lived space. The different way of describing the artwork lays in how they analyse it in relation to space. Scholte's (2022) focus is not on the piece itself, rather on how it is produced as well as how it relates to, interact, and affect space. Harvey (2006), on the other hand, describes the painting as the space, where the physical, mental, and social aspect of the painting produces the space. The exploratory mapping of the site will focus on Harvey's interpretation. It is believed to be more suitable for producing a material that will both interpret and demonstrate an analysis of space. Therefore, the produced material will become part of the space. However, it is also worth considering Scholte's (2022) view when presenting the material of this thesis at the final exhibition, as well as within this booklet. If we consider the aspect of site as imagination, then the exhibition of the thesis and, in some extend, this booklet, can be seen as part of the lived space or space of representation. The mapping

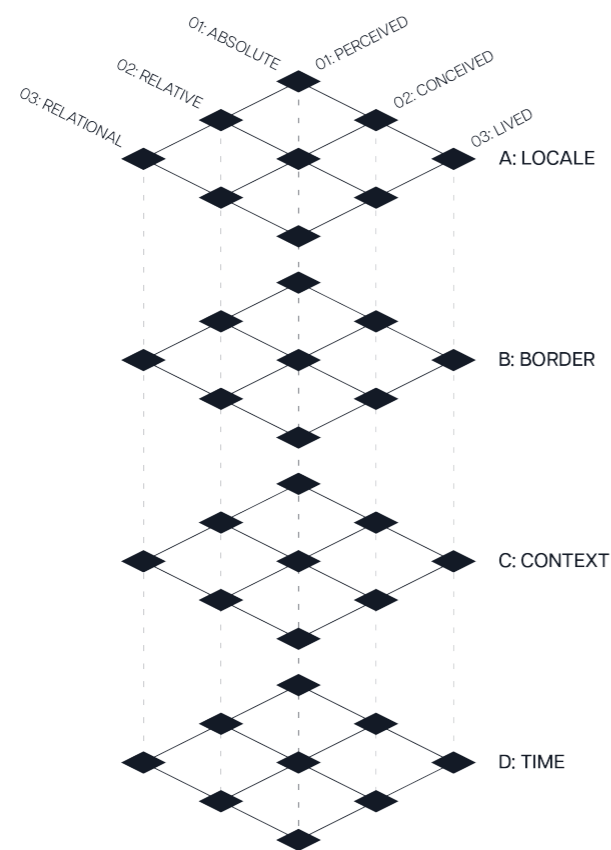
of the content of the thesis is the conceived or representation of space, while the explorations and production of the thesis and the design is perceived space or spatial practice. Following this argument, site as imagination is connected to lived space while site as construct is the perceived space and the narrative of site is related to conceived space. Meaning that when a project is presented it is within the lived space or space as representation that the imagination of the site takes place. It is intertwined with the thoughts, memories, and knowledge which the spectators brings with them. As previously mentioned, the narrative is an idea that the architect wants to present. It is a choice, consciously or not, about what and how it should be presented. Therefore, it will affect how and what the produced and lived space will be conceived as. While the process of producing the material is the perceived space, it takes place within this physical space, and can be thought of as a construct that combines what *has been* with *what can or will be*.

## ABSOLUTE, RELATIVE AND RELATIONAL SPACE

In Space as a Key Word David Harvey (2009) describes three additional ways of understanding space: the absolute space, which is the Euclidean space that exist in itself, it can be the room in a building, a forest, or a square. In the relative space the dimension of time is added and can be thought of as the relation between objects or matter. This can be seen as movement or a process that creates the space. Examples of this is transportation of goods, flow of energy or money, or movement of people. Relational space is a more abstract aspect of space. This includes memories, sensory experience, and knowledge which in turns affect how the space is perceived. The experience could be either individual or collective. Harvey (2009) describes the memory of 9/11 in relation to Ground Zero as part of the relational space. Explaining that it is not only the collective memory of the attack itself but also the knowledge of events that took place in the aftermaths that constructs this space.

Considering these different aspects of site and space, it becomes clear that analysing and investigating the site needs to be a larger part of the design process. A quick visit to the site to take photos will not provide information of the relational or lived space. Therefore, I call for a more comprehensive mapping in the search for the sites narrative in order to expand the site survey.

+EXPLORATION  
+INTERVENTION  
+CONCLUSION



**Fig. 12:** Diagram of the connection between different aspects of site and the spatial matrix.

Harvey (2009) combines Lefebvre’s spatial triad to the absolute, relative, and relational space in a matrix, arguing for the interesting dialectical tensions that can arise between axes and points within the matrix. By addressing just one of these axes, one will get a simplified understanding of spatiality. What is fascinating about this idea of dialectical tension in relation to a site analysis is to identify these tensions and investigate how their impact can be both amplified and changed. For the explorations of space in relation to aspects of site, I have used Harvey’s matrix adding aspects of site as an additional dimension. Figure 12 shows a diagram of how the matrix is related to the site aspect used for the mapping in the atlas of explorations, and later combined to a complex analysis of site and its space. The atlas of explorations works across mediums as well as across time by incorporating both past and present representations of the site.

The three paradigms of site-specificity can also be positioned within the matrix. Where the phenomenological paradigm is positioned within the absolute or perceived space, the social or institutional paradigm is positioned more in the middle of conceived and relative space, while the discursive paradigm can be found in the lower right corner within lived and relational space. Working site-specific means that the project can be within either one of these areas of the matrix, or touch upon different points, thus creating the dialectic tension described by Harvey (2009). This means that site-specific design can be positioned within all three paradigms and at the same time contradict itself.

Consider James Corner’s (2011) argument about mapping as a design process, then the mapping for the thesis is to be seen as the main design. The site analysis resulted in 36 individual mappings that were based on different points in the matrix combined with aspects of site as locale, border, context, and time. The complete atlas of mappings is presented in the appendix. These mappings have been sorted into eight categories, to make the map more readable and accessible. What follows is a description of these categories. All mappings are layered in a combined map, which strives to both unify and respect each layers identity; an idea inspired by Stan Allen’s (1999) approach to field conditions. It identifies the forms in between and creates a narrative that expands our understanding of site and space.

## THOUGHTS ON SPACE

This is the subjective experience in relation to site and space, represented as parts of poems by Tomas Tranströmer. They are part of lived space, space of users and inhabitants, and relational space, thoughts and memories that produce space. This is the part of the matrix where you have the most freedom to interpret and represent the poetic narrative. One of the poems is *Fem strofer till Thoreau* [Five stanzas for Thoreau] (Tranströmer, 2011, p 21). It describes leaving everyday life behind and represents an experience of contemplation. It also connects to the simple hut built between the two hilltops. During wetter seasons a small puddle is created next to the hut. Reminding of a smaller version of Thoreau's cottage at Walden Pond.

LANDET SLOG MED VINGARNA  
EN GÅNG OCH BLEV STILLA  
UNDER OSS, VIDSTRÄCKT OCH GRÖNT.

ÄNNU EN HAR LÄMNAT DEN TUNGA STADENS  
RING AV GLUPSKA STENAR.

JAG STOD I ETT RUM SOM RYMDE ALLA ÖGONBLICK

DET SKÖNA HINNER MAN BARA SE HASTIGT FRÅN SIDAN.

**Fig. 13:** Own translations of stanzas from Tomas Tranströmer's poems.

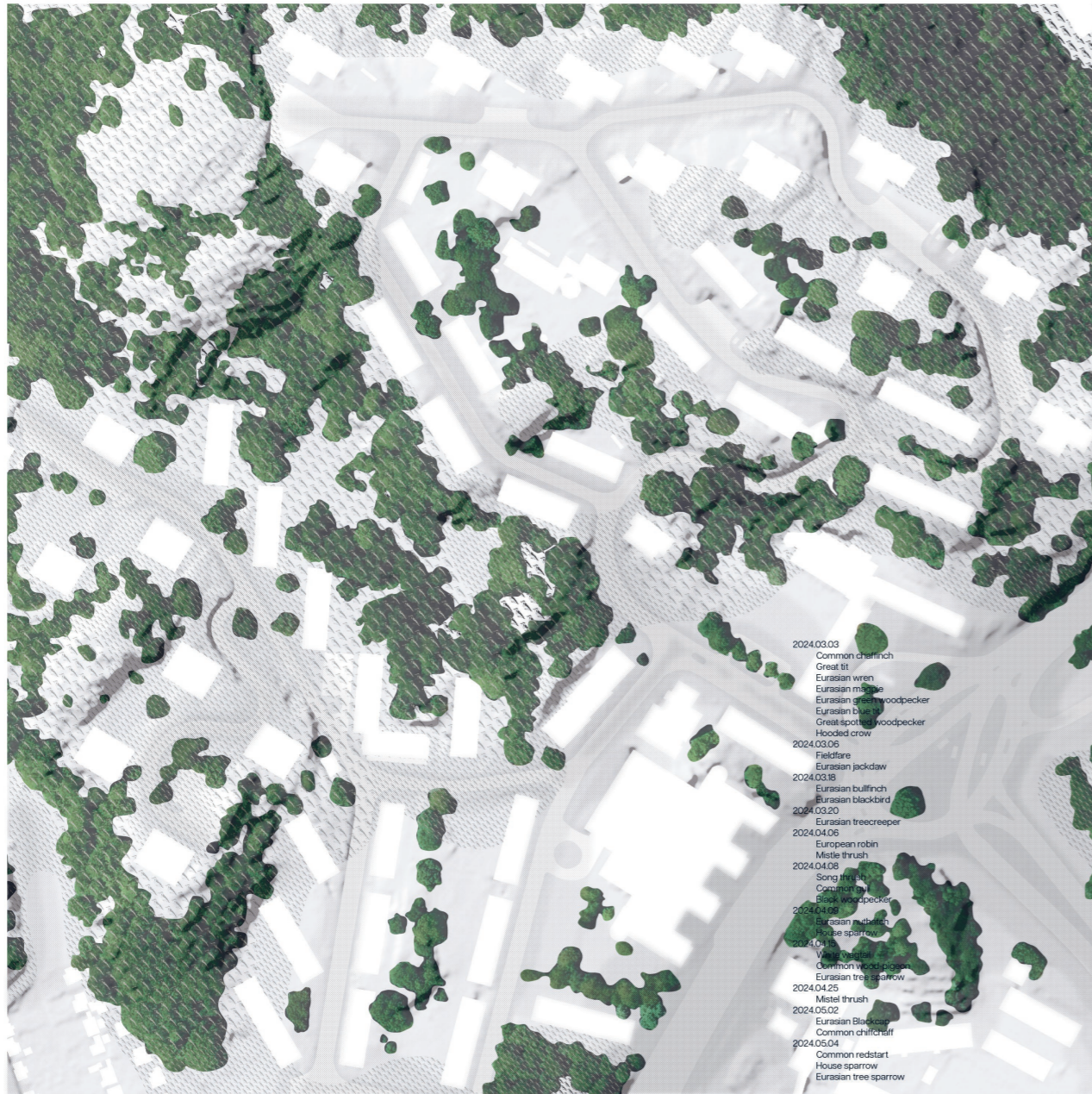
*Landet slog ut med vingarna en gång och blev  
stilla under oss, vidsträckt och grönt.*  
[The landscape struck its wings once and  
became still below us, vast and green.]

*Ännu en har lämnat den tunga staden ring av  
glupska stenar.*  
[Yet another has left the heavy town's  
ring of ravenous stones.]

*Jag stod i ett rum som rymde alla ögonblick*  
[I was standing in a room that held all  
moments]

*Det sköna hinner man bara se från sidan.*  
[You just have time to see the beauty  
from the side]





### SENSORY EXPERIENCE

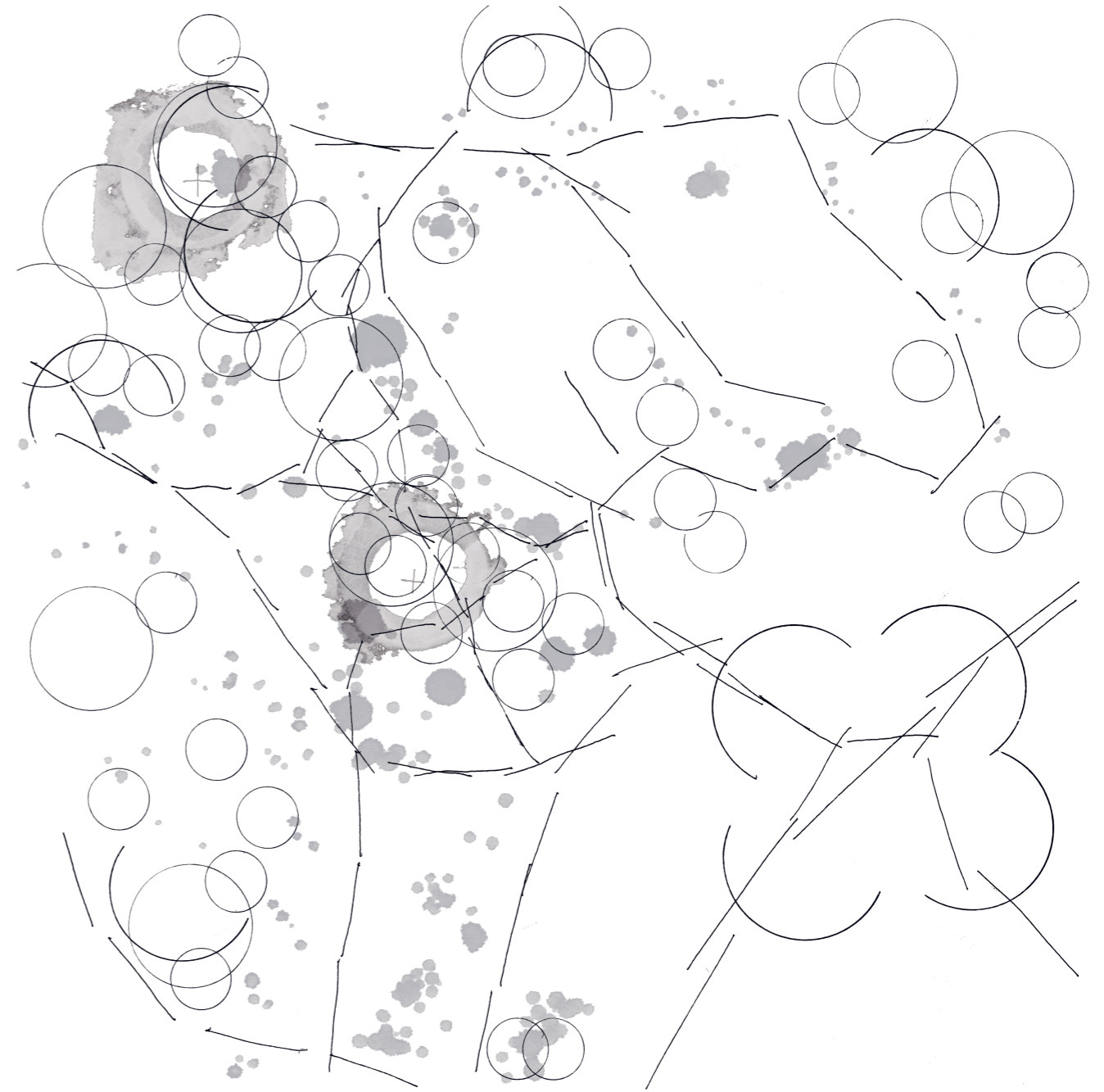
Experiences can be visual, auditory, somatosensory or olfactory. They can give rise to memories or prior knowledge which in turn affects the perception of space. This includes information on where the mapped birdsong has been the most intense, together with the different species. Mappings of green structure, sound pollution, and lidar scanning of the ground. When walking around Norra Guldheden, you notice the height differences with both the visual and somatosensory system. To illustrate the topography, a rasterised image of a lidar scan of the ground surface is used.

**Fig. 14:**  
Noise pollution collected from  
Miljöförvaltningen, Göteborgs Stad.  
Lidardata © Lantmäteriet  
Orthophoto © Lantmäteriet

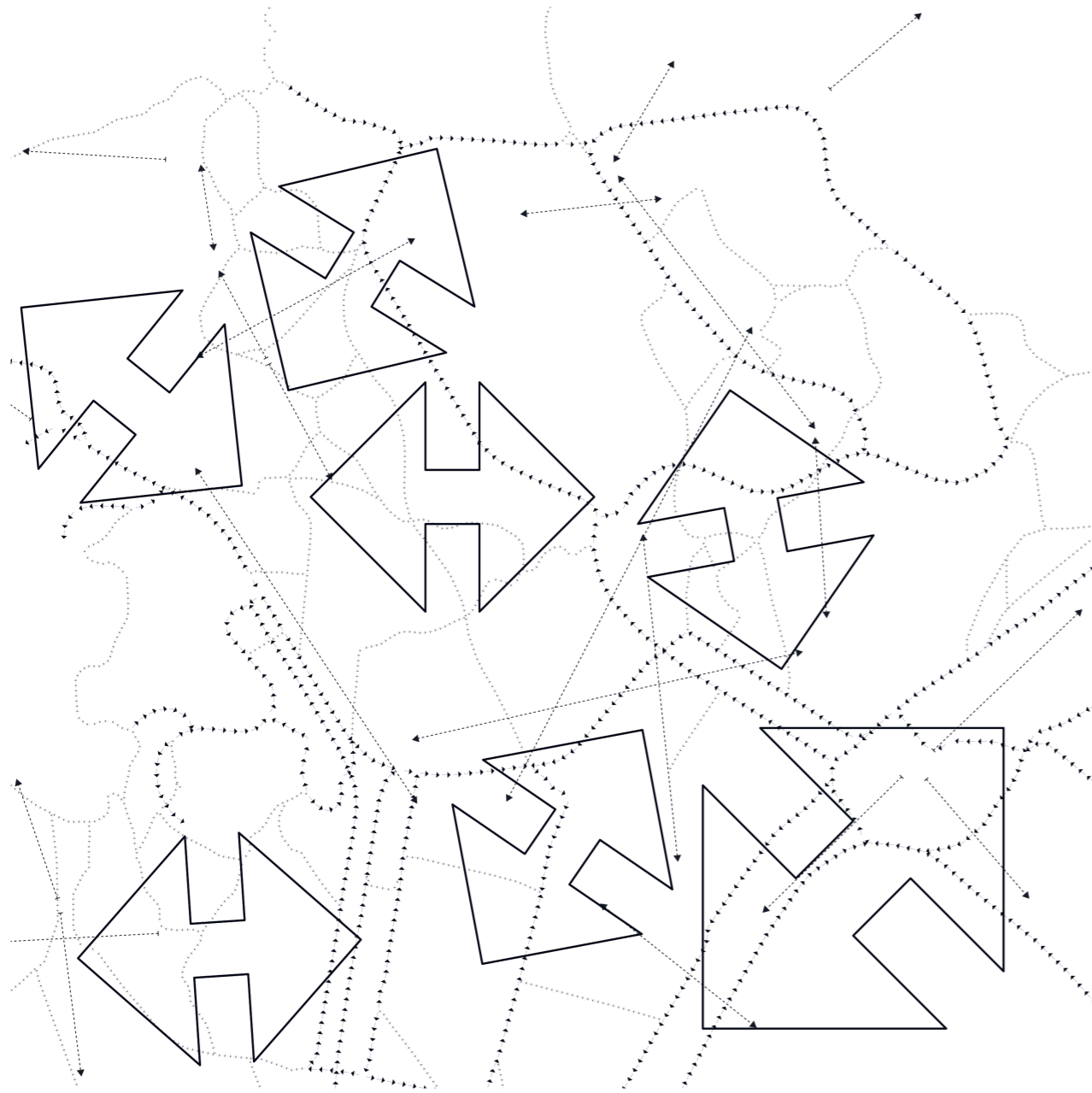


## THOUGHTS IN SPACE

Translation of aspects of the site as lived and relative space, interpreted as subjective reading and interactions within the space. Relative space, is the relation between objects or matters in space (Harvey, 2009). While the lived space, as described above, is feelings, memories, and thoughts. This is translated into annotations of experiences of site in space. Semicircles are used to represent perceived context; the black dots are private life or life of the inhabitants that can be experienced within the public space; time is illustrated as circles and lines depending on how it is experienced; the larger circles are annotations of places of interest and how much of the surroundings that can be experienced.



**Fig. 15:** Subjective mapping of thoughts in the space.



#### MOVEMENT AND DIRECTION

Arrows shows movement within the site or directions of movement. As described earlier, movement is a part of relative space, along with transportation of goods or the flow of energy. Most of the arrows are part of this space, but there are also arrows describing the connections between the mapped areas of relative and relational space – the psychogeographical mappings, which describe both connectivity and its direction.

**Fig. 16:**  
Subjective mapping of perceived movement and direction.

## DRAWINGS OF SPACE

Historical façade drawings of interesting buildings combined with a contemporary site plan. Both are mapped as conceived and absolute space. The historical facade drawings describe site as time, and reminds us that all time can exist simultaneously, past, present and future. It is also relative to its observer; we see the future and relate to past depending on our present.



**Fig. 17:**  
Baskarta collected from Göteborgs Stad.  
Archive drawings by Gunnar Wejke,  
Kjell Ödeen, Svenska Riksbyggens  
Arkitektkontor and HSB:s Riksförbunds  
Arkitektkontor, Sven Wallander.



### DEPICTIONS OF SPACE

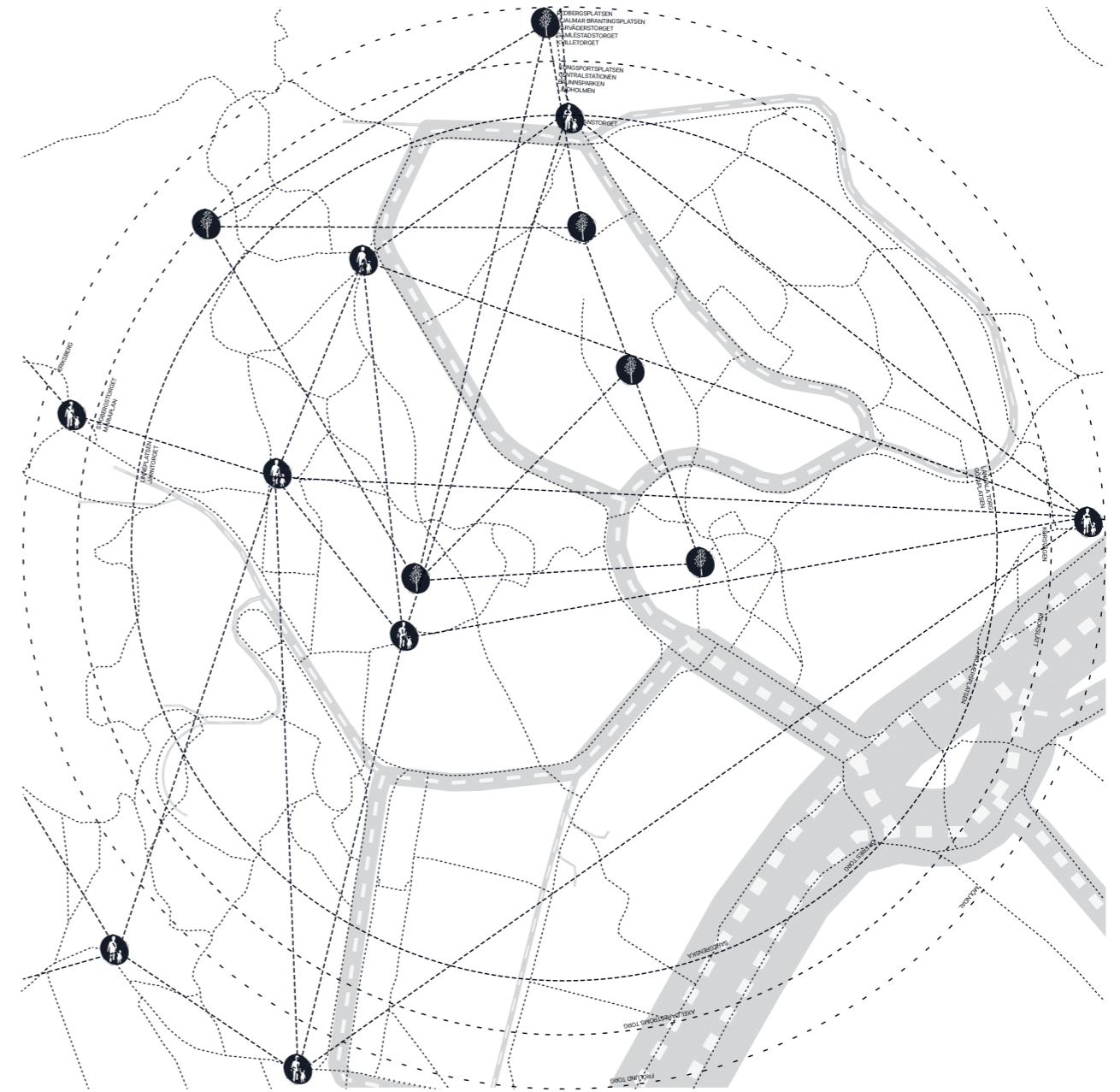
Photographs show how different aspects of site are perceived, as well as experiences and thoughts of space. The latter is shown as abstract photographs in the upper right corner of the map. The absolute space in relation to the lived space, or space of representation, can be described as thoughts of space. If we consider the earlier statement that space of representation is the dreams, thoughts and feelings that are interpreted in the painting, then the absolute representation of space is thoughts, fears, dreams, imagination that we have about a space. It is represented as abstract photographs of the subjective experience and aspect of site.

**Fig. 18:**  
Photographs taken by the author.

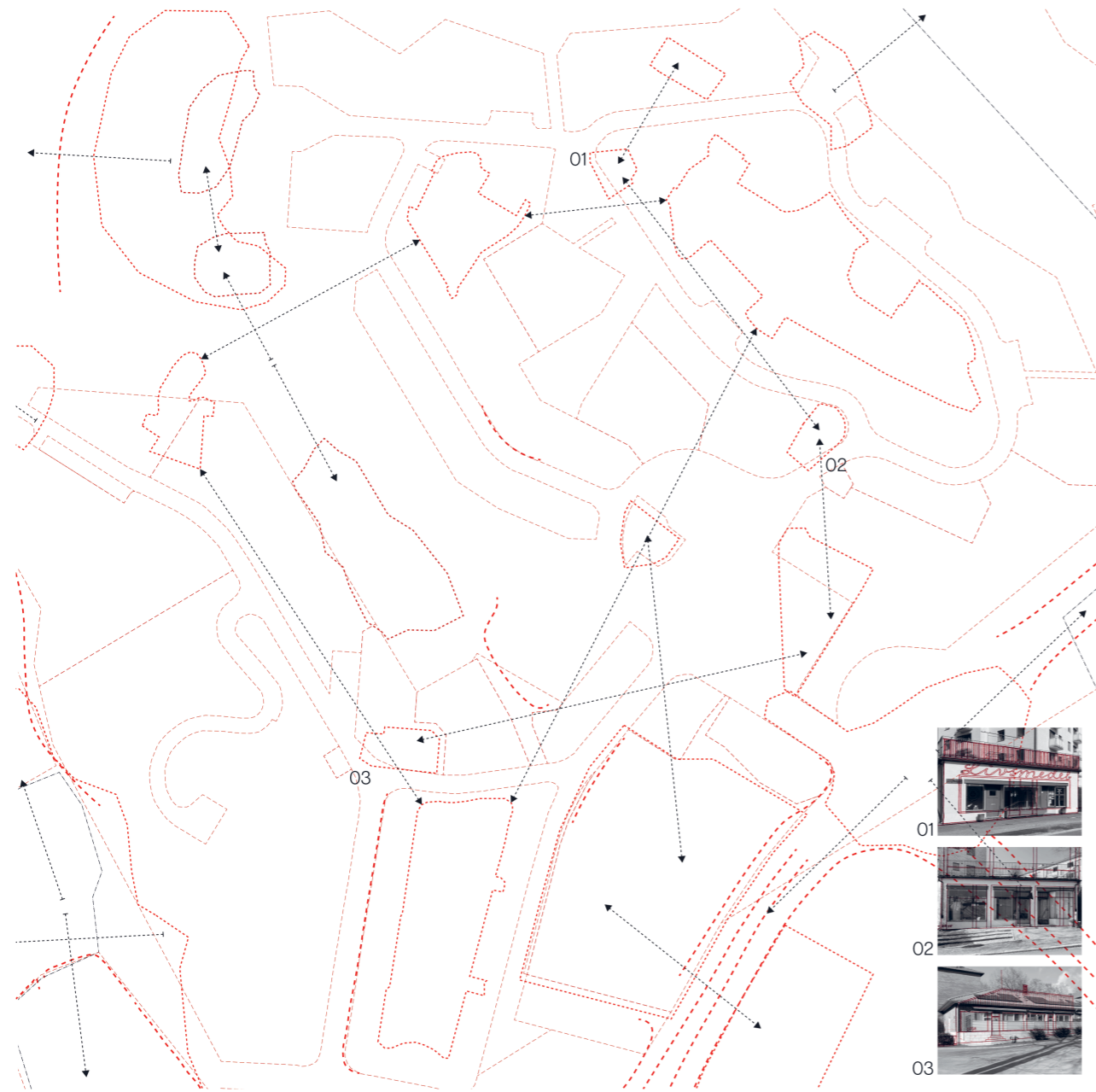


## CONNECTIONS

Dashed lines annotate connections between similar areas within the site and connections to places outside. One example is connections of walkways marked with signs – their beginning and end and how they are connected to each other. Similar annotations show the connections between public space classified as green spaces. In this category we also find connectivity of roads and the walking distance to places in the city.



**Fig. 19:**  
Subjective mapping of perceived connection.



## BORDER

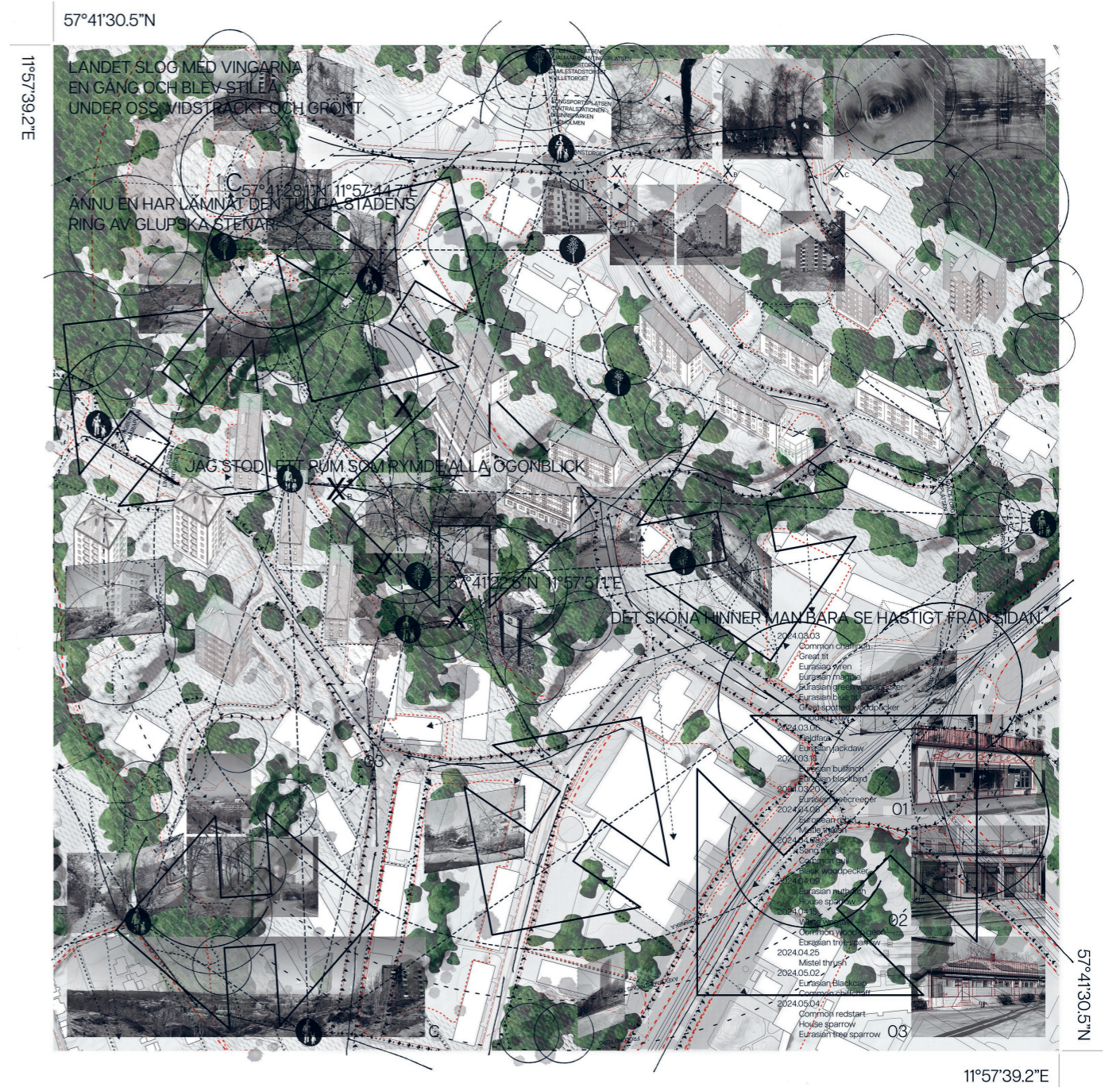
The red and dashed lines show planned borders such as property lines as well as perceived borders or barriers. It is also a way to divide areas within the site, creating an inside and outside. The mappings inspired by psychogeography is also sorted into this category. They connect different areas where you can have similar experiences of space. Harvey (2009) has positioned psychogeography within relational and conceived space, meaning the knowledge or memories that we have in ourselves is combined with the space of urban planners and architects.

**Fig. 20:**  
 Archive drawings by Gunnar Wejke,  
 Kjell Ödeen and HSB:s Riksförbunds  
 Arkitektkontor, Sven Wallander.  
 Property map © Lantmäteriet



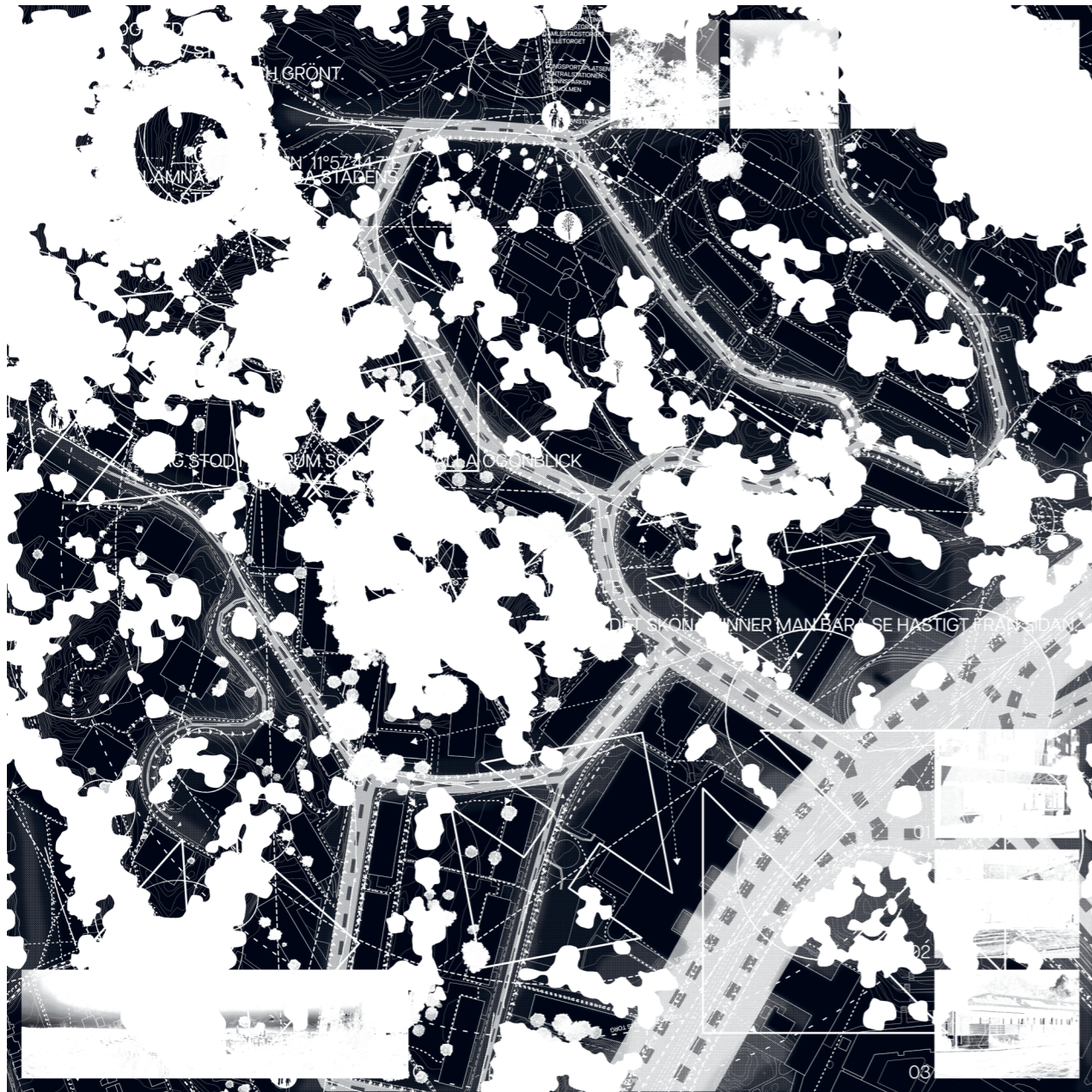
### ASSEMBLAGE OF MAPPINGS

All mappings are combined into one map consisting of layers of information. The translation from multidimensional space to a 2-dimensional map is an attempt to create a subjective narrative of the site. It holds both memories and experiences as well as geographical data. In the podcast *Architecture Talk* Raoul Bunschoten (Prakash, 2021) described how he struggled with the architect's role within the smart city, and finally had concluded that his role was to contribute with the poetic narrative. Even though much of urban planning can be done with quantitative data and technological methods, we need the artistic or poetic narrative. In relation to Kwon's (1997) three paradigms, the art can either be part of the site, criticise it or address something forgotten in relation to the site. Considering that much mapping and analysing can be done without subjective assessment, then the poetic narrative that can be added to broaden the spatial knowledge. This can be useful and contribute to what already is and to raise question in relation to urban design that we did not even know we needed to ask. Based on this argument it is safe to say that subjective assessments of space help to further develop the built environment.



**Fig. 21:** All layers of mapping put together to the final map.





**Fig. 22:** Inverted map for analyse of empty space.



**Fig. 23:** Inverted map over identified site for design intervention.





As part of the thesis a design intervention that translate mappings into architecture is proposed. It is to be read as a way to analyse and respond to the theoretical and practical knowledge gained during the process. To identify a site for the intervention, analysis of the mappings was conducted. Stan Allen (1999) writes that it is not the form of the field that is interesting, but instead the in-between. This in-between has been interpreted as the life, activities, forces or connections that take place in relation to the form. The mappings of the thesis can be seen as a guide of activities and life in-between buildings. Therefore, if the form should suggest the activity not fix it, the intervention should be placed where none of these things are mapped. In addition, the placement of the design intervention is to be within public space and strengthen the mapped aspects of space thereby contributing to the production of space. The inverted map (fig. 22) analyses and identifies empty areas in order to position the design. During the mapping two areas of interest were identified, as part of site as locale; relative and lived space. One is in the park, in the centre of the map. The other is on the hilltop in the northwest corner of the map. Since the inverted map only shows minor dark spots in the park, the second site of the hilltop is chosen for the design intervention. The positioning of the design is placed in relation to the mapped movement and activities of the site. Contributing to already exciting activities and perception of space.

1 2 5m

SITUATION PLAN 1:200



## CONCEPT

The main idea of the design is to enhance the space identified through the explorations. This means, for example, that the experience of time as circular and a space created by its users (and not by planners) is still present. The conceptual drawing (fig. 24) of the translation from map to architecture uses the red borders to represent the beginning of the tower's structure and the border towards Annedal and the hillside. The arrows show the movement and direction of the stairs, perpendicular to the 2-dimensional map. The semi-circle annotating lived, and relative space symbolises the perceived experience of the city. The dashed lines show a vertical connection that exist between the ground and the built structure. Finally, everything is surrounded by a web of sensory experiences. If the tower symbolises the review and reflection that the mapping consisted of, then the web can be seen as an attempt to capture and analyse aspects of space.

In summary, the site is to be preserved as it is, with the exception of the observation tower. What the design addition attempts to do is strengthen the sense of a space for reflection, social interaction, and exploration. It should also serve as a beacon, an invitation for the rest of the community, explaining that this is a place to visit. It makes the site visible, thus increasing the people's movement within the site.

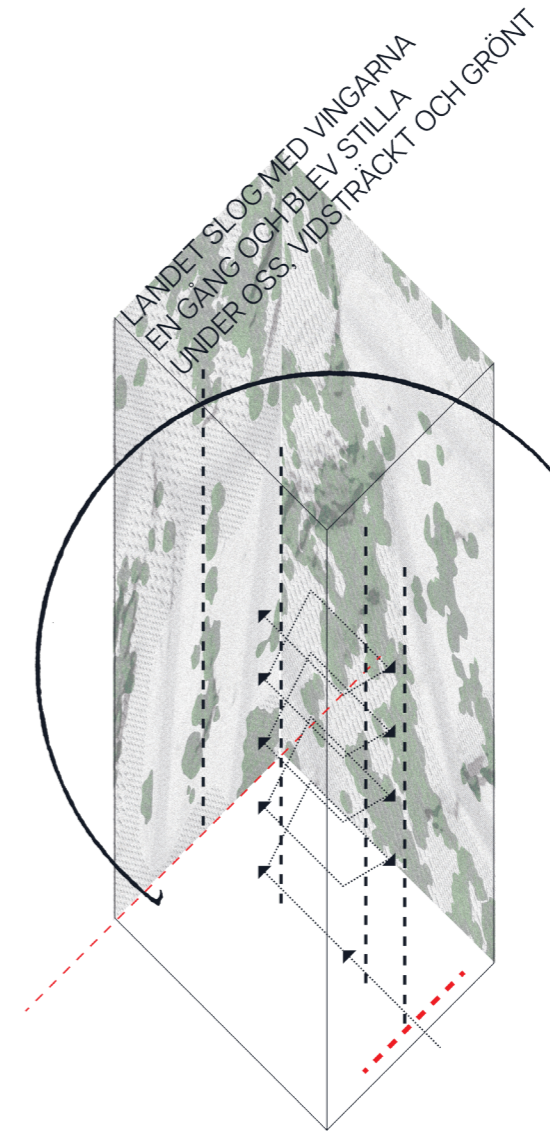
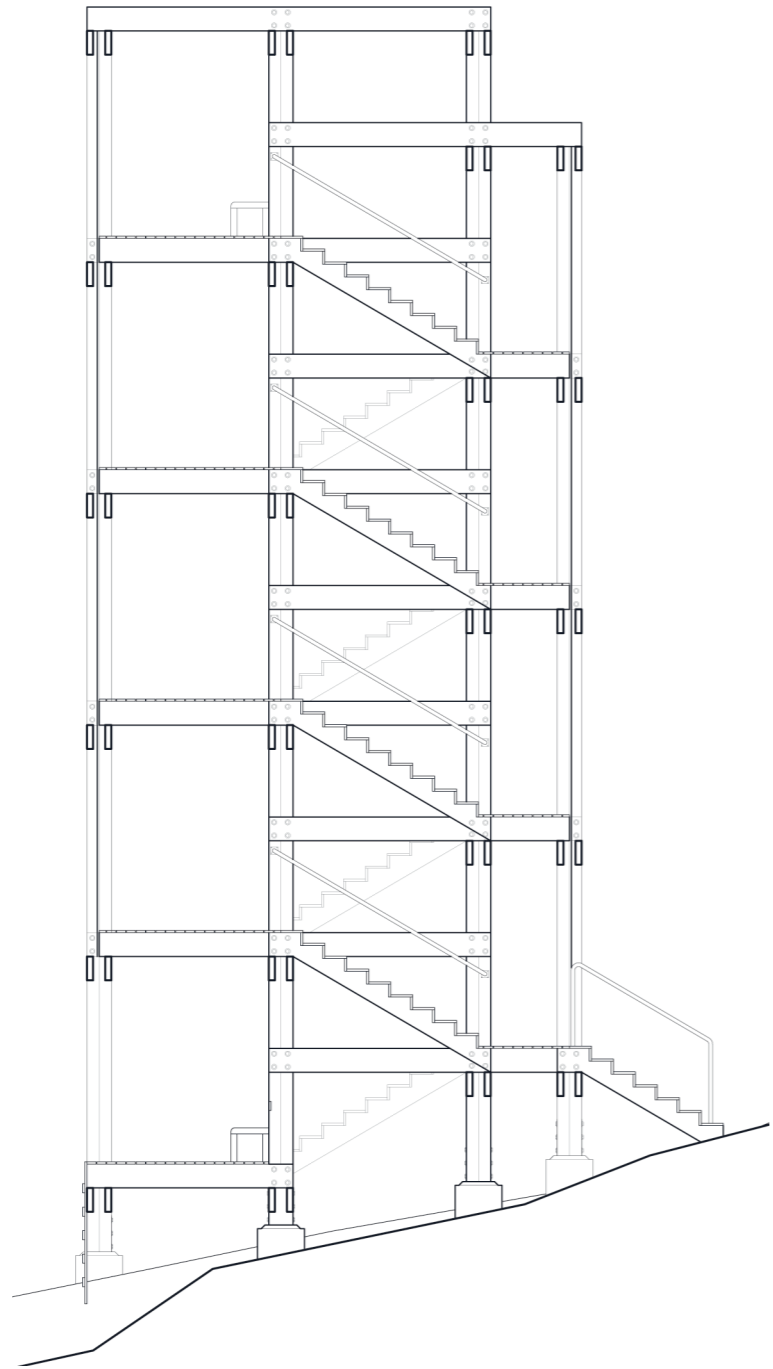


Fig. 24: Conceptual drawing of design.



0.5 1 2m

A-A SECTION 1:100

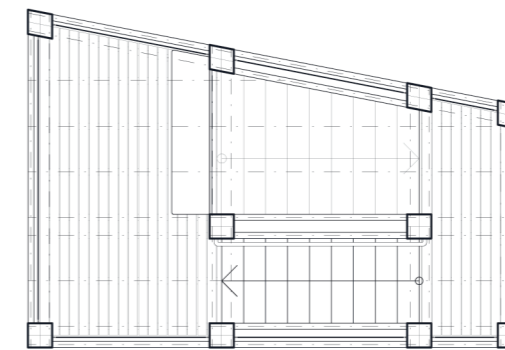
## STRUCTURE

The idea of the tower grew out of the town's stones. It follows the topography and is situated parallel to the existing buildings. One of the sides has been angled to widen the view towards the city. The tower is a wooden structure. Pillars have been grouped by four and the beams are mounted from each side. The wood joint resembles a half lap joint, but material has only been removed from the beam. The structure is transparent and honest. Nothing is hidden. The structure is painted black, as the lines of an architectural drawing. When approaching the tower, the thought can go towards a climbing frame, a structure free to mount and explore.

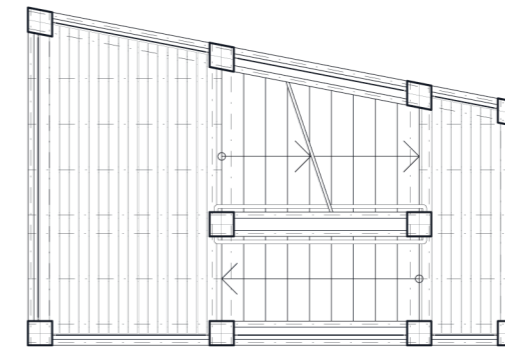


## ARCHITECTURE

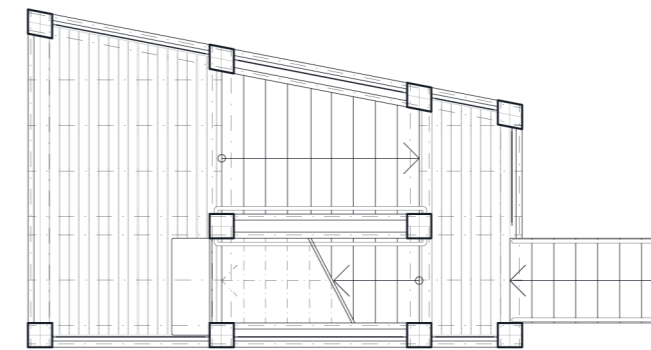
The stairs next to the angled side of the tower is broader, providing space to sit and take in the view. For the top level, a bench has been placed to replace the stair for those who want to sit. Entering the tower from the footpath, you have the choice climbing upwards, or walking down to the lower platform, where a bench is situated to the left and a ladder connects to the hillside. The sensory web ends above this platform thereby increasing the connection to the ground, you are free to move out if the structure. The web is a transparent textile on which the pattern from the mapping of sensory experiences is printed. It is mounted on the sides of the columns and between the two beams.



FORTH LEVEL



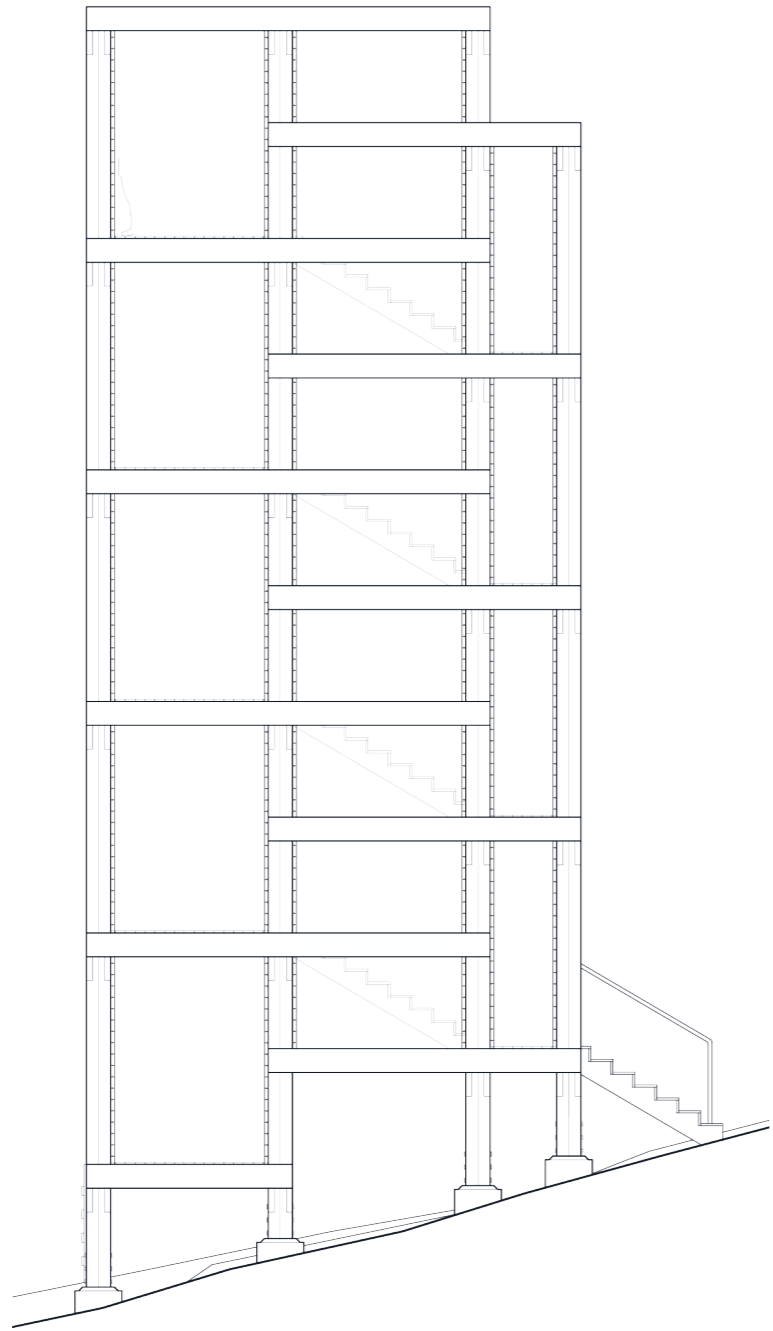
SECOND LEVEL



GROUND LEVEL

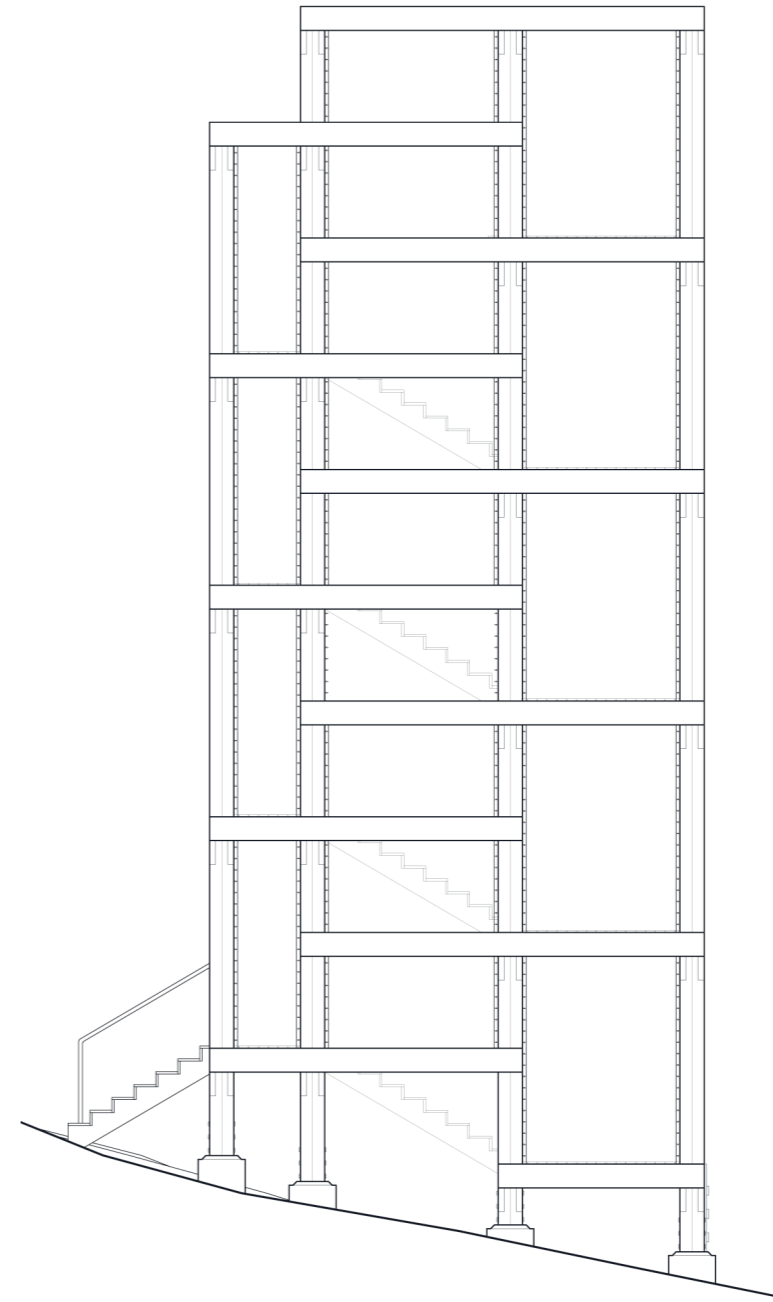


FLOOR PLANS 1:100



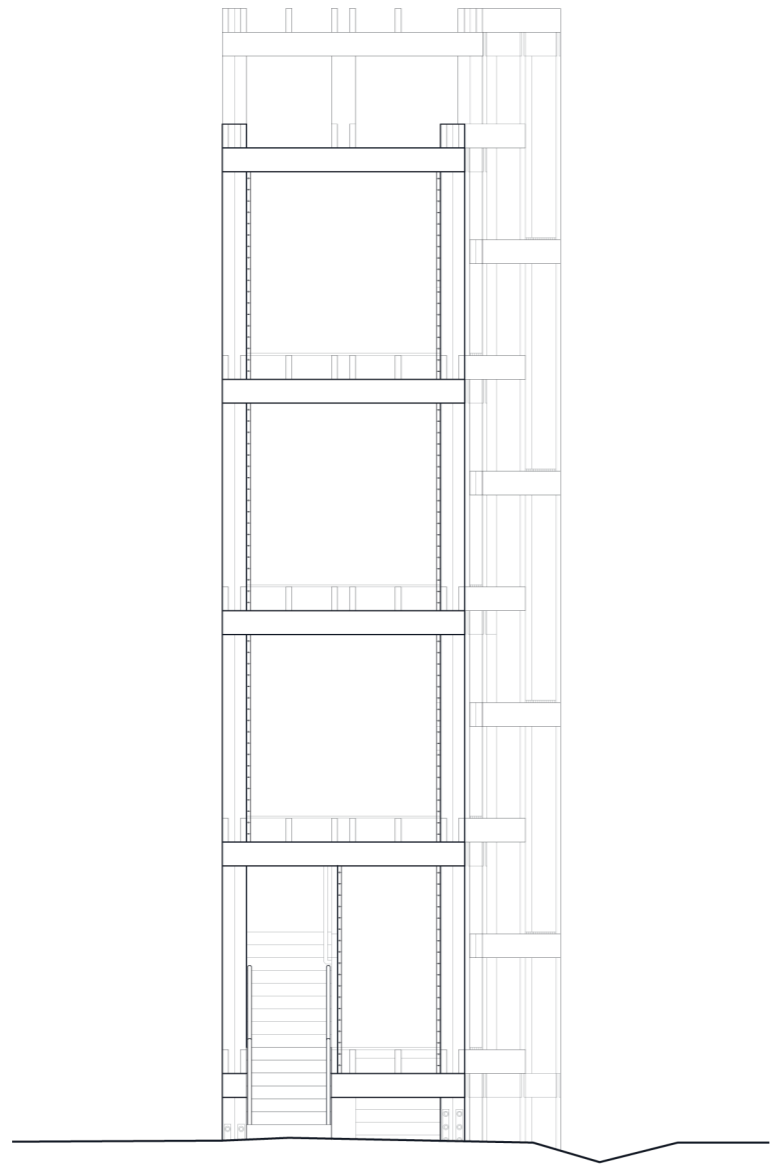
0.5 1 2m

SOUTH ELEVATION 1:100



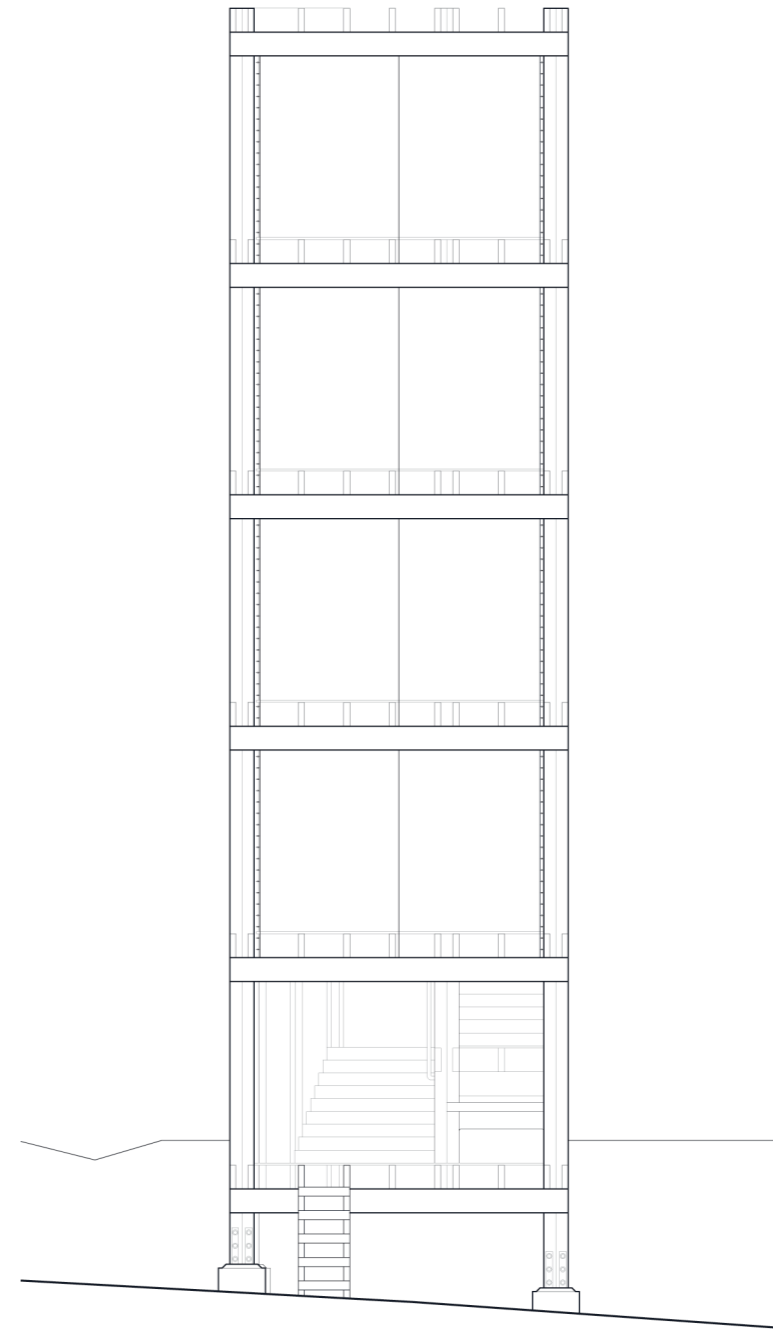
0.5 1 2m

NORTH ELEVATION 1:100



0.5 1 2m

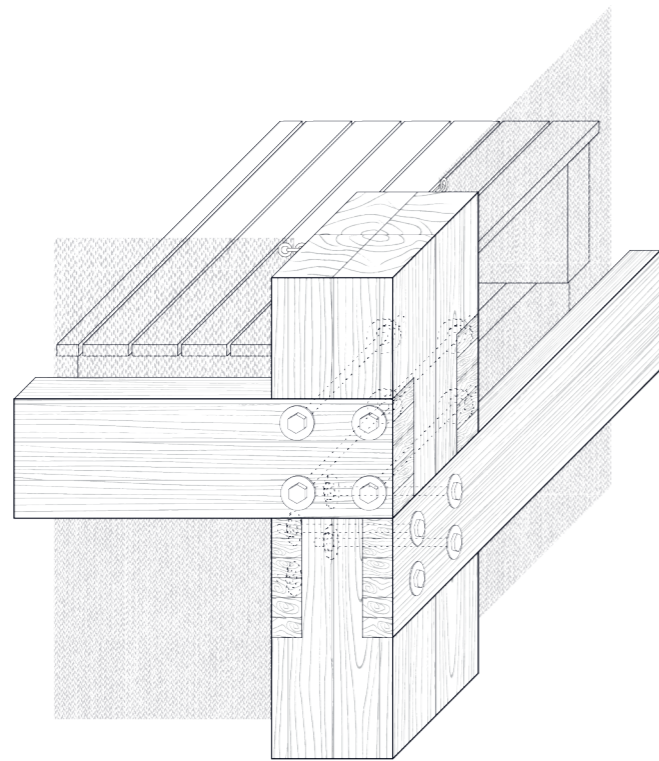
EAST ELEVATION 1:100



0.5 1 2m

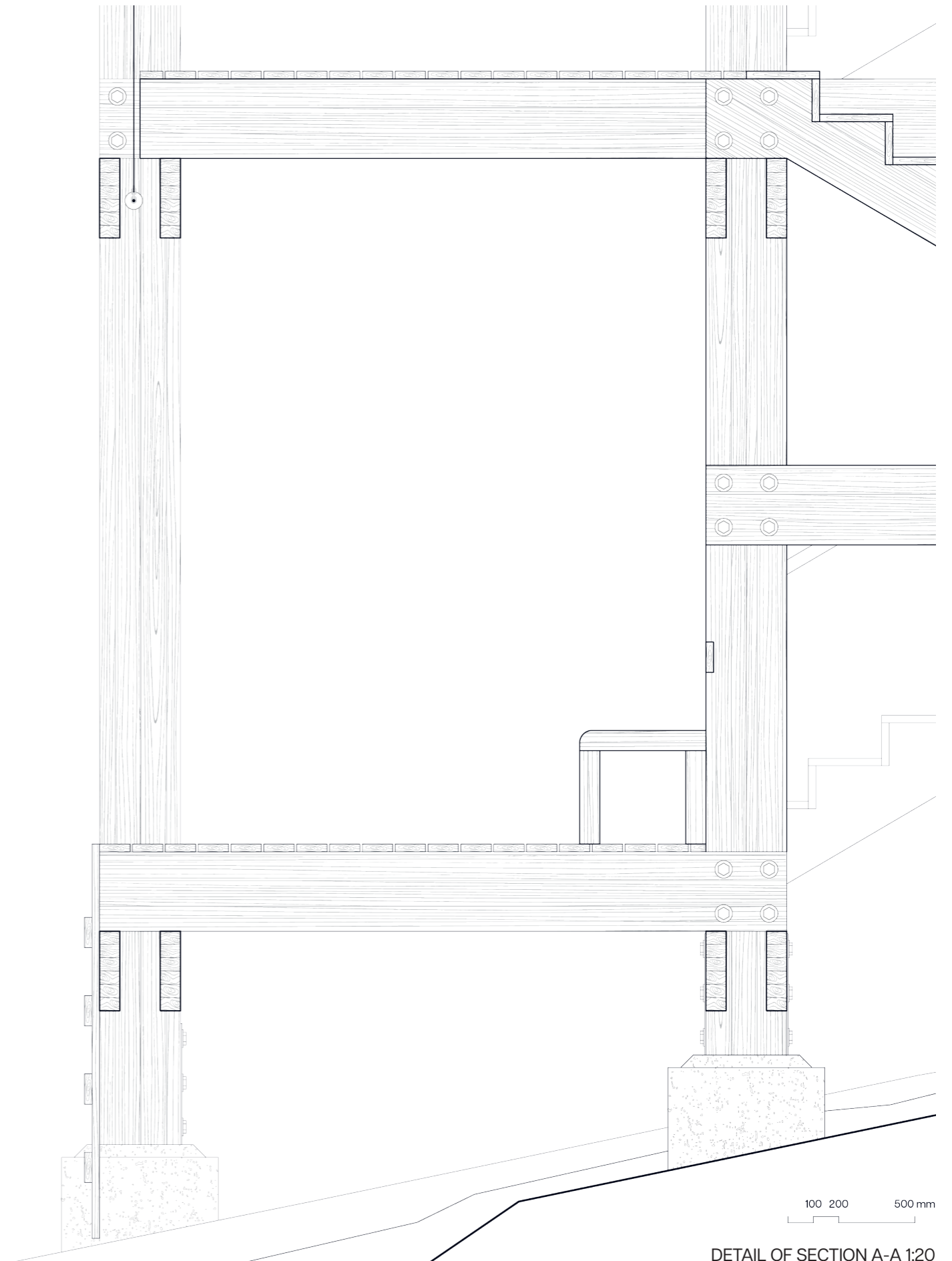
WEST ELEVATION 1:100





100 200 500 mm

JOINT CONNECTION 1:20



100 200 500 mm

DETAIL OF SECTION A-A 1:20



**Fig. 25:** The view when reaching the top of the observation tower.

At the beginning of the semester, the focus was more on specificity and there was a desire to understand how a tool or method for analysing a site could be conceived. The idea was to create a site-specific building, but it soon became clear that the focus had to be on the of analysis and mapping of the site. During the process, an interest in spatial discourse to understand the site began to emerge. To see the mapping as a product of design in itself, also helped broaden what site and its specificity can include. If we think of the architect's mapping as the poetic narrative, then we can begin to understand how this can be relevant in relation to other mappings of geographical information. During the process, there have been some iterations of the various annotations and mappings, but it would have been interesting to continue developing this material in relation to other theories of site, space and mapping. It would also have been desirable to explore a second site to identify differences and adjacencies in relation to space. This could have broadened the mapping of site and space to identify and create site specific architecture. I know that there already are many projects that can be seen as site-specific, except they are not described as specific, but rather related to other concepts. Site-specific architecture needs to be more nuanced and include other aspects of site then just its physical locale.

With the combination of discourse of site-specificity within art with site as discussed within landscape architecture and the notion of space as understood within philosophy and geography, the aim of the thesis was to broaden how one can discuss and analyse site-specific architecture. Connecting art, architecture, and geography, will provide a better understanding of our built environment and how it affects our understanding of society and social practice. If everyday life, social structure or collective knowledge affects how we understand space. It also affects how we adapt its physical entities to fit our needs. This event is also true in reverse. How we construct, and plan sites will affect social practice and space of representation. That is, how we live our lives within, relative to, or in relation to space. Therefore, we must strive for a broader understanding through interdisciplinary knowledge of space, and based on this knowledge, translate space into architectural practice.

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During the research and explorations the thesis has gone through different stages and shifted in its focus, but what has always been present is a pursuit for a broader and more in-depth understanding of the notions of site-specificity, site, and space. It can therefore be read as explorations on how to analyse and expand knowledge about the effect that architecture can have on aspects such as social life, movement, and perceived space – in addition to explorations on how mapping can become a larger part of the design process. These explorations are not fixed but continue to evolve to further expand the understanding of space. It is an ongoing process where mapping as an active process continues to expand. For the design presented in relation to the thesis, the aim was to conclude and translate the exploratory mappings of the chosen site. It was also a way to process the knowledge gained during the semester and convert theoretical conclusions into design. The analysis of the final combined map was used as a base for the design proposal to build upon, and it could have benefited from more iterations and investigation of other places within the site to position other interventions.

Finally, I urge to let mapping become a greater part in the design process in addition to be seen as part of the design. A comprehensive exchange of knowledge of site and space within other discourses, could further develop the architectural practice. If other professions create maps based on quantitative and scientific data, the architects role is to map the poetic narrative of space in the construction of site, thereby identifying its specificities.

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# APPENDIX



# SITE AS LOCALE

## A-01.01

This shows perceived absolute space focusing on the sites locale. It is presented as photographs depicting typical spaces of the site. The crossing of absolute and perceived space within the matrix gives us physical objects that we can see, feel, and interact with on the site, such as buildings, doors, cars, or trees.

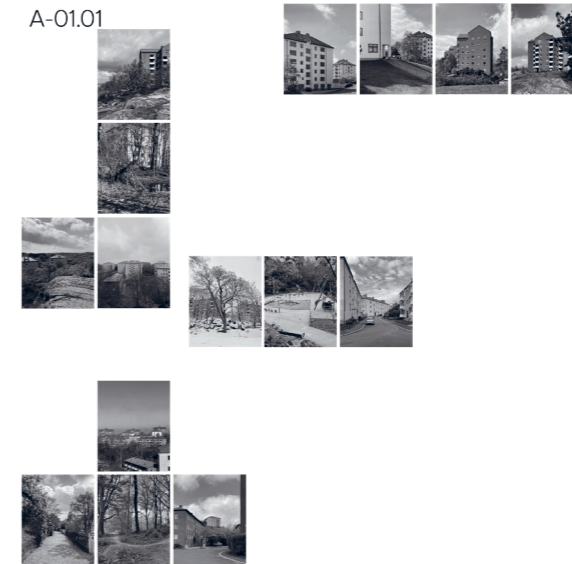
## A-01.02

The conceived and absolute space of site as locale, is represented as coordinates. This shows space for urban planners and geographers, within the physical space. The coordinates of the site can also be said to fit within the Euclidean space and not related to time.

## A-01.03

Absolute space in relation to the lived space, or space of representation, can be described as thoughts of space. If we consider the earlier statement of the space of representation as dreams, thoughts and feelings which are interpreted within the painting, absolute representation of space is thoughts, fears, dreams, or imagination that we have of space. It is represented as abstract photographs of the subjective experience of the aspect of site as locale, where the treetops of the birches in the park symbolises the sense of another life, ongoing in parallel to the urban life.

A-01.01

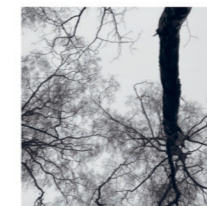


A-01.02

57°41'28.1"N 11°57'44.7"E

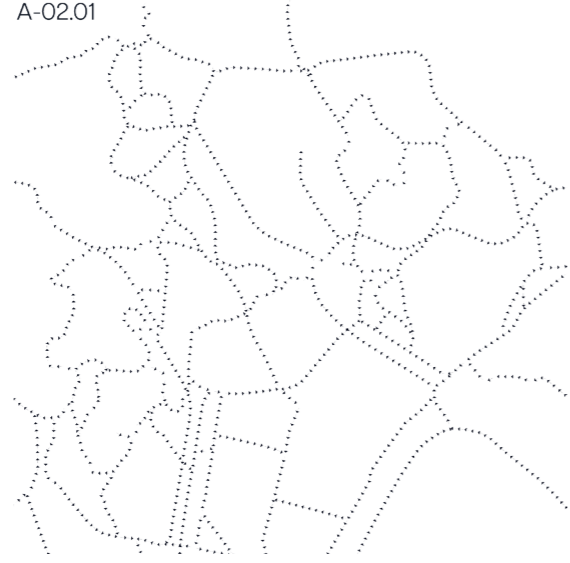
57°41'22.5"N 11°57'51.1"E

A-01.03

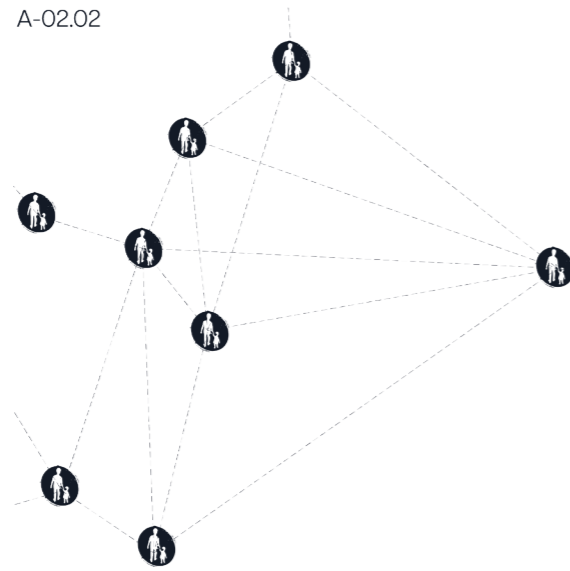


x.

A-02.01



A-02.02



A-02.03



### A-02.01

Relative space is the relation between matter or objects, and the connection to perceived space can be interpreted as experienced movement of people, shift of value, or other transportations. For the site as locale, this movement is mapped as where pedestrians are moving throughout the area.

### A-02.02

Relative space and conceived space can be described as the non-Euclidean space of the planned and representations of space (Harvey, 2009). This can include topological maps and diagrams or perspective drawings. Map A-02.02 shows the connections of walkways marked with signs, and how their beginning and end are connected to each other. The map gives us information of planned paths for walking and in relation to the mapping of A-02.01 we can conclude that pedestrians do not only walk along planned walkways but along sidewalks as well as unplanned footpaths.

### A-02.03

The relative space and space of representation is interpreted as my subjective reading and interactions within the space. The relative space is, according to Harvey (2009), the relation between objects or matters in space. While the lived space, as described earlier, is feelings, memories, and thoughts. Therefore, the relative space and space of representation of the site as locale shows two sites identified as interesting to further map and analyse for the explorations. The uneven edges of the big circles represent the experience of surrounding environment.

### A-03.01

Relational space is to be understood as how one object relates to other objects. It can also be described as the thoughts, experience, and knowledge we already have when confronted with an object or situation. The mapping of this point of the matrix has focused on sensory experience of the site. For site as locale this is mapped as experience of topography. When walking around in Norra Guldheden, you notice the height differences with both the visual and somatosensory system. To illustrate the topography, a lidar scan of the ground surface is used.

### A-03.02

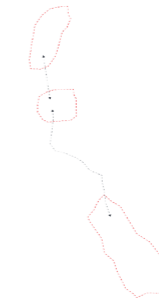
Conceived relational space can be thought of as mapping out how we relate to site. Meaning that the thoughts of an architect relative to the site can be interpreted through the mapping. Harvey (2009) mentions psychogeography as an example, but also talks of existentialisms and surrealism. For the mapping of the locale, it is represented as the border of the sites which is of interest for the design addition. They are sites that experienced as interesting. This was a mapping inspired by psychogeography in the sense that the identified sites awoke a sense or thought within me, that walking around these sites, mapping, and analysing them, where starting to spin into design ideas that could be situated here. Site as border (B-03.02) instead shows three areas that are perceived as private but still are accessible. Based on this experience, they are connected to each other.

### A-03.03

This is the more abstract corner of the matrix. Here the interpretation of space and how it is represented is only the subjective sense of the space. This is the part of the matrix where you have the most freedom to interpret and construct the poetic narrative. For this mapping site as locale is represented as part of the poem *Fem strofer till Thoreau* by Tomas Tranströmer (2011, p 21). It describes leaving everyday life behind and represents an experience of contemplation. It also connects to the simple hut built between the two hilltops. During wetter seasons a small puddle is created next to the hut. Reminding of a smaller version of Thoreau's cottage at Walden Pond. The hut can be found in one of the photographs in map A-01.01.



A-03.02



A-03.03

ÄNNU EN HAR LÄMNAT DEN TUNGA STADENS  
RING AV GLUPSKA STENAR.

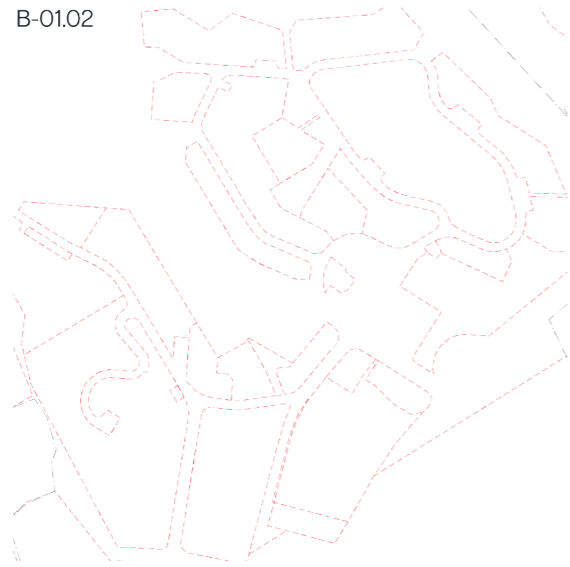
B-01.01



B-01.01

For site as border the absolute and perceived space is mappings of perceived borders when walking along the area. This include the larger road, where there are both a lot of traffic during rush hours and a physical border in the shape of a fence, shielding of the tram tracks. The photos also show experiences of a border towards the viewpoint on the hilltop.

B-01.02



B-01.02

Conceived absolute space as border shows property borders of the site. They are part of the planned space and can therefore be positioned within the geometric or Euclidean space.

B-01.03



B-01.03

The borders of the lived and absolute space is thoughts on space. The abstract photo depicting what is experienced as border shows both the border of inside and outside of the buildings and the border between nature and the constructed. It is based on the sense that there are multiple borders within the city, visible and invisible. These borders can show social structures as well as the planned urban environment and the unplanned nature.

x.



### B-02.01

Borders in the perceived and relative space is the relation between what is perceived as borders. For the first iteration the thought was to show how controlled the usage of public space was within the site. It is based on an incident where an elderly man cleaned away posters that had been put up on electrical cabinets in the area just hours earlier. This act emphasised the lack of space for inhabitants to act outside of what is socially accepted. Therefore, the mapping show areas where a sense of being cut off from the movements and flow to the rest of the city is experienced.

### B-02.02

The thought on conceived and relative space as a topological map over borders, or a perspective drawing, outside of the geometric space was hard to envision for site as border. During the mapping it became clear that what was thought of as public space, and in some sense is owned by the citizens, was not visible when walking around the area. This analyse shows the connections of the greenery of public spaces, which is also where the design intervention can be situated.

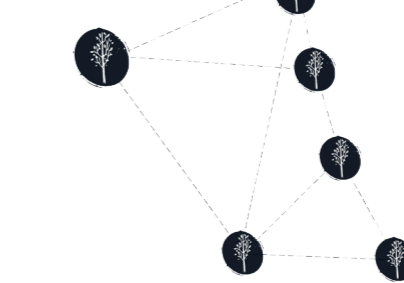
### B-02.03

The lived and relative border of the site is a subjective analyse of the encounter of private life spilling out into the public space. Examples of this is dinner parties on one of the lawns, a private conversation on a balcony, or a musician practising the saxophone with the door half open. This is not an assessment of what is allowed or not within the public space, but an annotation of where the private meets the public. Furthermore, it can be reflected on how this affects the experience of space.

B-02.01



B-02.02



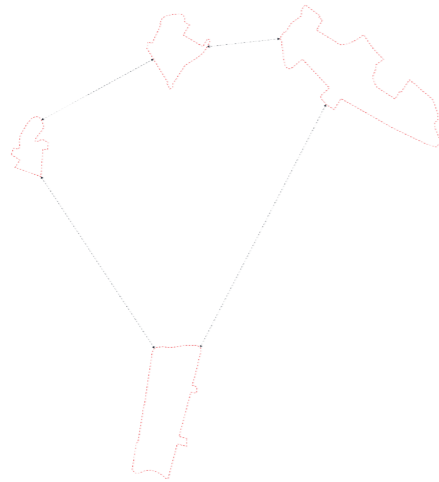
B-02.03



B-03.01



B-03.02



B-03.03

DET SKÖNA HINNER MAN BARA SE HASTIGT FRÅN SIDAN.

B-03.01

The sensory experience of border is the average noise pollution of the area. The traffic noise from the larger road Guldhedsgatan is intense compared to the quieter green areas. We can also see how buildings work as a border to shield of some of the noise from the roads. This is especially noticeable when walking through the park in the morning, the birdsong then drowns out the noise of traffic.

B-03.02

As mentioned before the borders between public and private is not always clear on site. This map shows four areas where they were experienced as private, but still accessible. It is well-kept areas in between buildings but for a visitor it spreads a feeling of not belonging or having the right to use this place. A comparison with B-01.02 can conclude that the experience corresponds to reality.

B-03.03

The poem chosen to reflect my experience and thoughts on space in relation to border is *Under tryck* (Tranströmer, 2011, p. 168). The stanza represents the experience of not being able to see the world around you, as a consequence of the rush and stress that occupies everyday life. A border between how life is lived and how one wishes to live life.

# SITE AS CONTEXT

## C-01.01

The context of the area is most present on the hill overlooking the city, found in the northwest corner of the map. It is represented as a panoramic photograph.

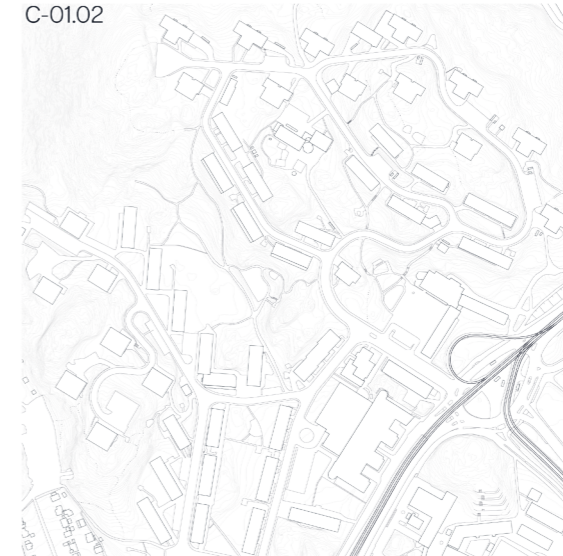
C-01.01



## C-01.02

The absolute and conceived space of the context is shown using the site plan, which is based on Gothenburg municipality's baskarta. It shows the planned and 2-dimensional space often used by the urban planners and architects, to describe an area or site. It also symbolises the context of the larger planned area of Gothenburg.

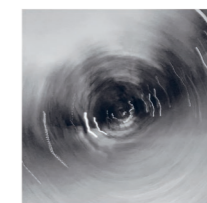
C-01.02



## C-01.03

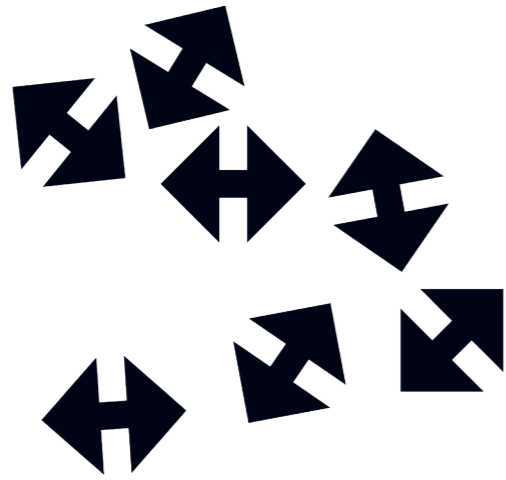
For the abstract representation absolute and lived space of the context a photograph showing spinning and circular movement around the centre. The idea of the photograph is to represent how context surrounds any given site, and that there are multiple aspects of context. By slowly working yourself outwards from the centre, these aspects can be identified.

C-01.03

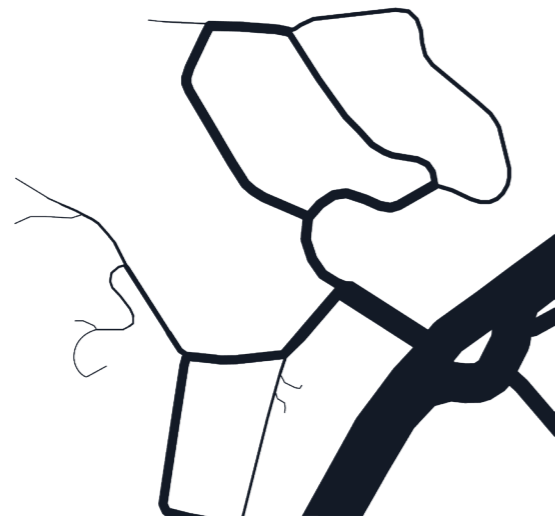


x.

C-02.01



C-02.02



C-02.03



C-02.01

Mapping and analysis of the movement. The perception of peoples movement in and out of the site is that it is often on foot or by bike. During rush hours there are a lot of people walking through the site, probably on their way to work or school. There are both people living within the area who either starts or end their movement here and people passing through. This movement is directed towards Sahlgrenska, Natrium, Annedal, Landala, Chalmers, or Södra Guldheden. The flow of people is part of a larger context, it is part of the pattern of the city. The arrows of the exploration show the directions of this perceived movement.

C-02.02

For the roads of the area, they are limited in their connection to the bigger network of roads. This analyse shows how many buildings each road connects to, an interpretation of usage of the roads and connectivity.

C-02.03

The topography of the site contributes to many viewpoints, this is where the context of the city is the strongest relative to the lived space. The drawn circular shapes map out where this context is tangible and shows from what direction the context is positioned. But it is also the sense of context at the nod of Wavrinskys plats, a crossroad for public transport, pedestrian, bike riders, and car traffic, connecting Norra Guldheden to the city's network.



### C-03.01

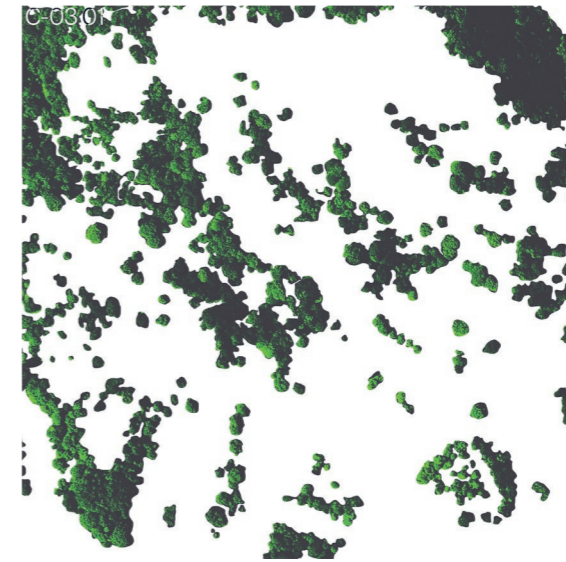
To sense a larger context within the area, one of the most distinctive aspects is the trees and bushes of the site. The knowledge of how their roots connects to the ground, how the wind carries seeds and pollen or how carbon dioxide is collected as part of the photosynthesis. Additionally, this symbolises how we can interpret the greenery with multiple senses, such as sight, smell, and hearing, within the space. The scent from linden flowers can remind you of childhood summer. Therefore, these sensory experiences affect how we relate to the space, and as discussed previously in relation to cognitive maps, memories can change and thus affect how space is perceived.

### C-03.02

The connectivity to the larger context of areas within the site is annotated as one-way arrows, showing directions of connections.

### C-03.03

The reflection and thoughts experienced when looking out over the city, is summarised in this part of Tomas Tranströmers poem *Resan* (2011, p. 110). The reflection of everyday life that goes on down on the streets, together with a larger perspective over the city, represent the complexity of the knowledge of site and context.



### C-03.02



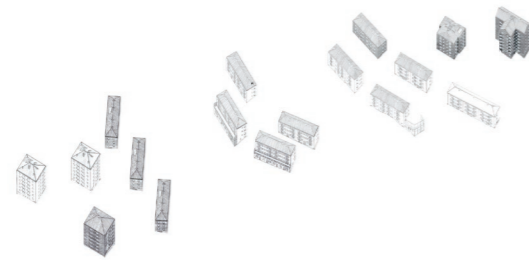
### C-03.03

LANDET SLOG MED VINGARNA  
EN GÅNG OCH BLEV STILLA  
UNDER OSS, VIDSTRÄCKT OCH GRÖNT.

D-01.01



D-01.02



D-01.03

x.



## SITE AS TIME

D-01.01

For time in relation to site the absolute and perceived space shows old photos taken by Sune Sundahl in 1952 and a photograph of Guldhedstorget from 1962, all part of ArkDes collection. When the photos were compared to the site of today, there were few traceable changes that could be identified. This follows the perception of the site, that much of its physical feature have been preserved. It is the residents who have changed.

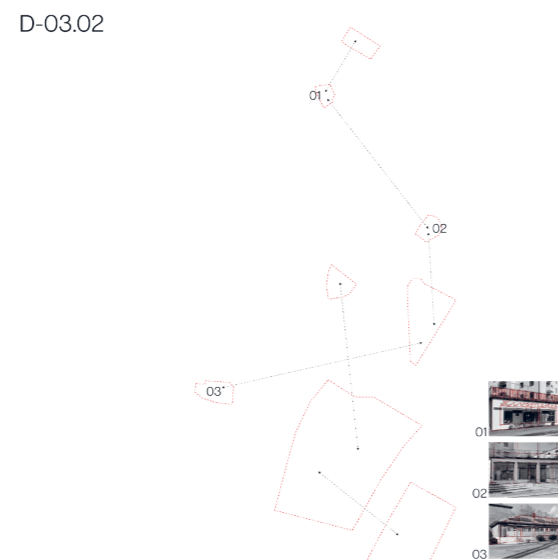
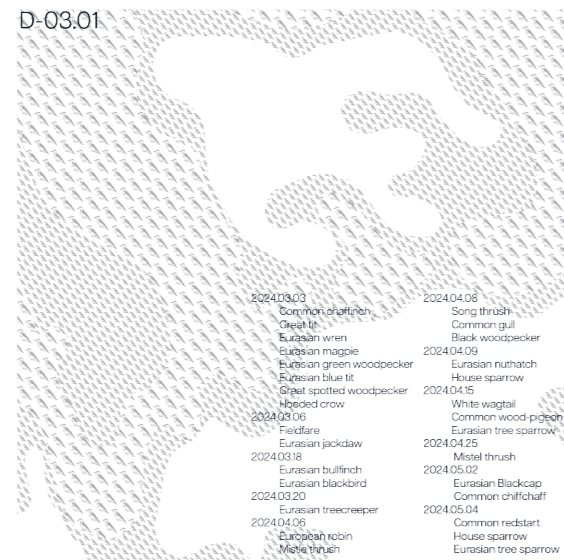
D-01.02

The typology of Norra Guldheden consists residential buildings with some commercial buildings mostly positioned near the square and public transport. The buildings morphology mainly consists of similar types of 3 storey buildings and 4 types of tower blocks ranging from 5-7 storeys. The T-shaped residential buildings can be seen as the most significant for Norra Guldheden. Some of the buildings is represented as military projections with their old facade drawings projected on to them. These drawings represent the conceived space and site as time. They give us clues of when the area was built and the ideas that shaped the design. In relation to site visits or photographs we can determine how the area might have changed.

D-01.03

As a symbol for lived and absolute time the abstract photograph shows movement when walking along one of the pathways. This is the sense of time as linear, that we often experience in our daily life. But it is also accompanied with the thoughts and memories we have from previous walks along this route, which in some sense makes this walk parallel or concurrent to all other walks performed by the pedestrian.





D-03.03

JAG STOD I ETT RUM SOM RYMDE ALLA ÖGONBLICK

D-03.01

Experiencing a sense of relative and absolute space in relation to time can be connected to the previously exploration of experienced time (D-02.03). For the time of the mapping, the birds were just starting to return after winter and the space was highly impacted by their song. The sound of birdsong during spring provides a sense of the future, what is to come. By identifying the different species, you can follow the approach of summer. To map out which birds were present during the period an application from Cornell Lab of Ornithology was used. The song was recorded and then arranged after the date for first observation. This map also shows where the birdsong has been experienced. It has either been as part of the background noise or significantly noticeable.

D-03.02

The psychogeographical map over site as time shows areas where usage of buildings has changed from the original plan. The images in the low right corner show these buildings with the old facade drawings projected onto the facades. The other three areas, in the lower half of the map, show areas where change is taking place, experiences of construction sites or renewal.

D-03.03

The last poem, *Hemligheter på vägen* (Tranströmer, 2011, p. 73), connects to space as relative and lived. Describing life and death as darkness and sunlight and can be thought of as how all these instances within once life can be present simultaneously. In relation to the site, this has mainly been present in relation to nature. Where past, present and future can be perceived simultaneously.







