

THRESHOLDS INTERVENTION

Transforming threshold spaces
on Gothenburg's cultural district

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Paddleboard & Visitor Center (Conceptual Deep–in Phase)

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ABSTRACT

Keywords: Threshold, Intervention, Cross-programming, Promenade, Transparency

Threshold spaces—transitional zones such as entrances, plazas, and pathways between urban areas and cultural institutions—play a vital role in shaping public accessibility and participation. Yet, these spaces are often ignored in urban renewal processes, which tend to focus on building interiors or large-scale redevelopment. This thesis investigates how strategic interventions in these neglected thresholds, guided by principles derived from architectural theory and tested through diverse typologies across the site, can foster informal (spontaneous, open-access, and democratic) cultural activities, bridging the gap between formal institutions and the surrounding urban fabric to create vibrant, interconnected cultural districts.

Gothenburg's Cultural District, a historically significant area anchored by neoclassical landmarks, is fragmented by isolated buildings and underused urban space. These transitional spaces—Entrances, plazas, and pathways currently serve only as static access points to formal institutions, their rigid layouts and closed designs failing to encourage spontaneous public interaction or cultural engagement.

Thresholds, classified by location/context/space, receive tailored interventions transforming them into hybrid spaces that link formal institutions with spontaneous cultural engagement, stitching fragmented landmarks into cohesive corridors. These interventions are guided by site analysis (transition layers, spatial sequences), and three more specific strategies that activate thresholds: Cross-programming (Tschumi, 2000) integrates hybrid activities into existing cultural events; promenade-driven (Corbusier, 1962) design reconfigures pathways' experience with installations and intervened entrances; Phenomenal transparency (Rowe, 1963) guides a rotated intervention system that overlays and interact.

The interventions transform thresholds into hybrid spaces where formal institutions and spontaneous cultural engagement coexist. By layering these activities, thresholds stitch fragmented landmarks into a diverse but cohesive cultural corridor, balancing heritage preservation with contemporary needs. This approach experiments with how adaptable, different-scale interventions can revitalize underused zones, offering a model to enhance inclusivity and vibrancy in cultural districts globally.



Figure 1.
Axonometric view of site from Google Earth (Google, 2025).

INTRODUCTION

This thesis explores how strategic architectural interventions in threshold spaces—such as entrances, plazas, and pathways—can revitalize fragmented cultural districts by encouraging spontaneous public engagement. Focusing on Gothenburg’s Cultural District, marked by isolated neoclassical landmarks and underused urban gaps, it examines how neglected thresholds fail to connect formal institutions with the surrounding city.

The project begins with defining thresholds and analyzing the site, supported by three architectural theories guiding the design. The proposal has two interconnected parts: a site-wide strategy that reconfigures paths to enhance urban experience through narrative scenes and a catalog of interventions, and targeted interventions around each cultural building’s threshold spaces. This approach links concepts like cross-programming, promenade-driven design, and phenomenal transparency to tangible spatial changes.

The project connects fragmented landmarks into a "cultural corridor," demonstrating how diverse, narrative-driven interventions can activate transition spaces in historical cultural districts. It balances heritage preservation with contemporary social needs, arguing that reimagined thresholds as dynamic social interfaces can democratize cultural engagement and strengthen urban connectivity, offering a model for similar districts.

INTRODUCTION | BACKGROUND

THRESHOLD SPACE
& TRANSITION

"Every day we cross a number of spatial boundaries, moving from one zone to the next. We live in transition. Architecture builds on transition. Thresholds interrupt spatial boundaries for a transition from one zone to another. The phenomenon of the threshold thrives on spatial ambivalence. Thresholds open up spaces and organize transitions."
- Till Boettger, 2014

Threshold spaces—transitional zones between urban areas and the functional spaces of public buildings—play a critical role in shaping perceptions of accessibility and fostering participation in public life. However, these spaces are often overlooked in urban renewal processes, particularly in the transformation of historical landmarks whose spatial forms and sequences remain rooted in past eras. While contemporary cultural districts thrive on hosting diverse, dynamic events, many heritage sites struggle to adapt to modern needs.

At the same time, threshold spaces hold untapped potential as platforms for informal cultural activities. These adaptable, inclusive zones could lower barriers to participation, inviting spontaneous engagement and creating a welcoming atmosphere for all. By activating these "in-between" areas, cities could not only enrich informal cultural practices but also amplify the vibrancy and reach of existing formal programs, fostering a more layered and accessible urban cultural system.

INTRODUCTION | BACKGROUND

THRESHOLD SPACE & TRANSITION

Transition

Transition as the attribute identity of Thresholds.
Transition spaces mediate the physical and experiential shift between distinct areas—from urban zones to cultural buildings or between functionally segregated structures. The transition is the feeling of users' experience based on the change of physical definition of space. This research focuses on transitions within cultural districts, where thresholds often prioritize singular functions over public engagement.

Threshold

Threshold denotes a physical and conceptual boundary that mediates between urban areas and interior architectural spaces. It includes design elements and spatial zones such as entrances, facades, and transitional pathways that guide movement and perception. In this thesis, threshold space refers to the area identified for intervention. This includes underused urban spaces, transitional zones (such as entrances, facades, and outdoor-indoor areas), and public interior spaces.

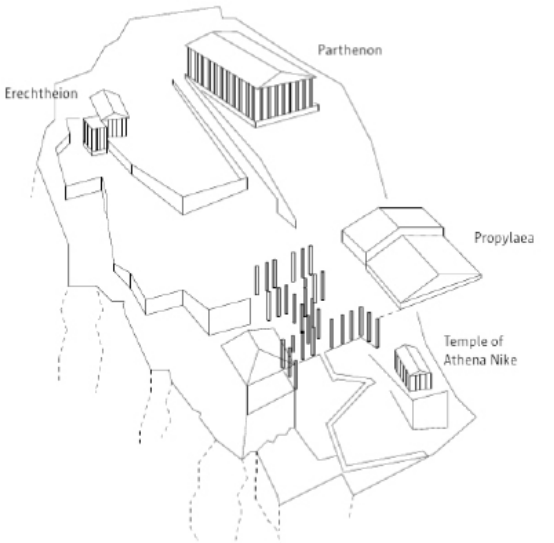


Figure 2.
Acropolis, exterior spatial delimitations (Boettger, 2014).

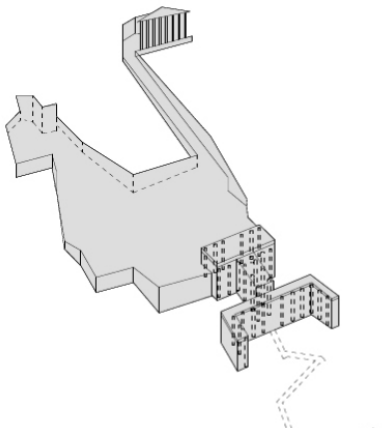


Figure 3.
Acropolis, exterior spatial body (Boettger, 2014).

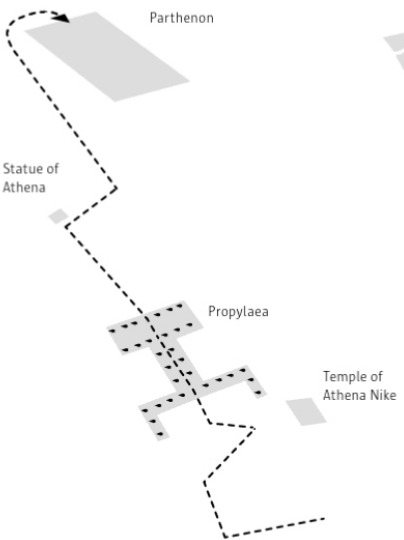
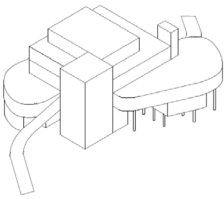


Figure 4.
Acropolis, spatial sequence (Boettger, 2014).

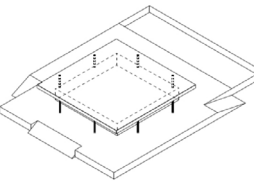
Threshold Space's Attribute

As oedicke points out, it is possible to identify a commonality in how space is defined in theModern Movement. "It is characterized by sequences of linked, interpenetrating spaces, by openspaces, spatial sequences that, on proceeding through them, open up ever new perspectivesand that undergo constant changes." (Till Boettger, 2014)

Spatial function:
Space and use



Neue Nationalgalerie



Carpenter Center for the Visual Arts

Spatial design:
Material, color, light

Spatial definition:
Objects and space

Spatial structure:
Form and order

Spatial sequence:
Places and paths
(Till Boettger, 2014)

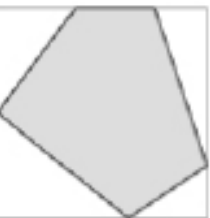
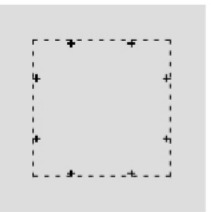
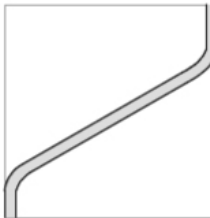


Figure 5.
Threshold attribute (Boettger, 2014).

Therefore, a threshold space can be defined by its function, path, and user perception. When creating or transforming a threshold space, these three aspects must be considered.

Function

Programmes,
affect Objects, form and
sequence of space

Path

Space Sequence,
affect access and relationship
between different space

Perception

Spatial Elements,
affect perception of form,
material, scale, and light

THESIS QUESTION

"How can cultural activity be encouraged through architectural intervention in thresholds spaces of existing cultural buildings?"

Encourage more cultural activity happen by adding activities space on thresholds to break original border between urban and function space and extending cultural activities from indoor to urban to stitch fragmented landmarks into vibrant, interconnected cultural corridors.

Aim

The project aims to establish an interconnected cultural district by integrating existing cultural landmarks with a series of strategic architectural interventions. These interventions are designed to activate the thresholds and surrounding urban spaces, fostering a dynamic relationship between formal cultural programs and new, informal activities.

The goal is to enhance the spatial and experiential continuity across the site through diverse pathway experiences and create interactions between existing and new spaces. By encouraging mutual influence between original and added programs, the project promotes a more open, accessible, and engaging cultural environment.

The proposal is structured around two systems:
Existing landmark system: urban space, thresholds space, functional space

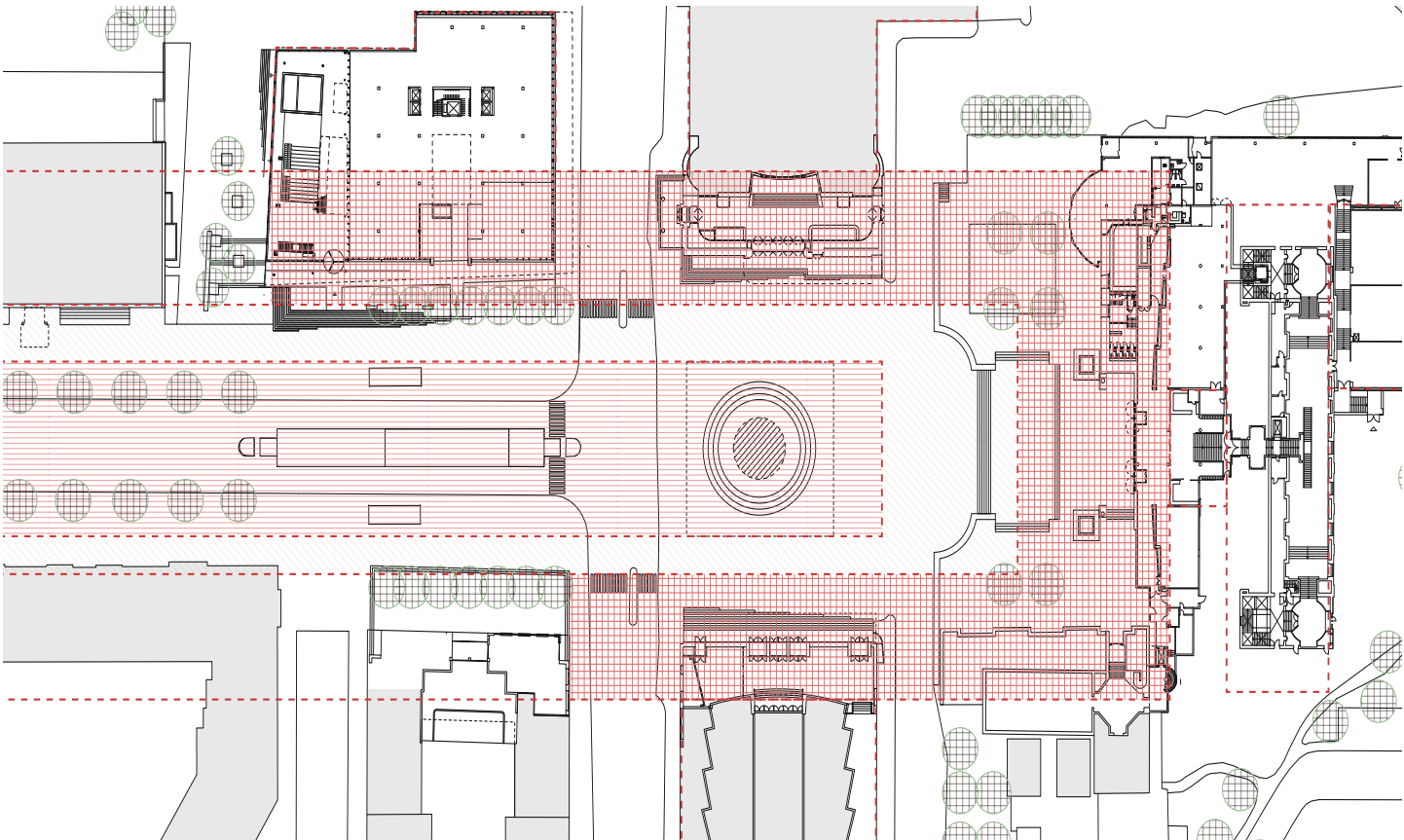
Intervention system: Fragmented activity installation on urban sapce, pavillion/ added activity space connected to existing enrntance, transformed public activtiy space.

Delimitations

This project focuses on architectural interventions in the threshold space, approached primarily from a theoretical and spatial design perspective rather than detailed architectural practice or considering regulations and financial aspects.

While the historical significance of the buildings is respected—no modifications are made to their primary facades—interventions inevitably engage with the spaces in front of and alongside these landmark buildings.

**DOCUMENT
FOR EXISTING SITE**



INTRODUCTION | SITE

CURRENT

Centered around Götaplatsen plaza and anchored at the terminus of Kungssportsavenyen—a vibrant boulevard lined with six-story 20th-century buildings housing cafes, shops, and apartments—the district bridges the city center’s commercial hub at Östra Hamngatan with the southern residential and academic zones surrounding Gothenburg University.

The site consist of Gothenburg Museum of Art, Gothenburg City Theatre, Gothenburg Concert Hall and Gothenburg Public Library.

HISTORICAL

Götaplatsen got its name in 1914, but until 1923 the area was strictly rural. Götaplatsen was designed by the architects Sigfrid Ericson and Arvid Bjerke and construction began in 1921. The Gothenburg Museum of Art was completed just in time before Gothenburg’s 300th anniversary in 1923, the Gothenburg Exhibition.

Much of the southern part of Götaplatsen is terraced in stone with wide stairs leading up to the Gothenburg Museum of Art's seven high arches. Until the 1980s, the Museum of Art’s entrance was positioned at the top of the archway. Today however, the entrance has been moved a number of levels further down, closer to the street level, where the Hasselblad Centre is also located.

Across the gallery, which is located as a side-house to the Gothenburg Museum of Art at Götaplatsen’s southeastern corner, stood a triumphal arch which was the entrance to the exhibition area during the Gothenburg Exhibition. This triumphal arch was demolished in 1928.

The statue was inaugurated on 24 September 1931. The Gothenburg City Theatre was opened on 29 September 1934. The following year, in 1935, the Gothenburg Concert Hall was built on the other side of Götaplatsen.

In 1967, the Gothenburg Public Library was opened. This is next door to Lorensbergsteatern, below the Gothenburg City Theatre across Berzeliigatan. (Götaplatsen, 2025)



Figure 6
Street view of Götaplatsen, Gothenburg, Sweden (Google, 2025).

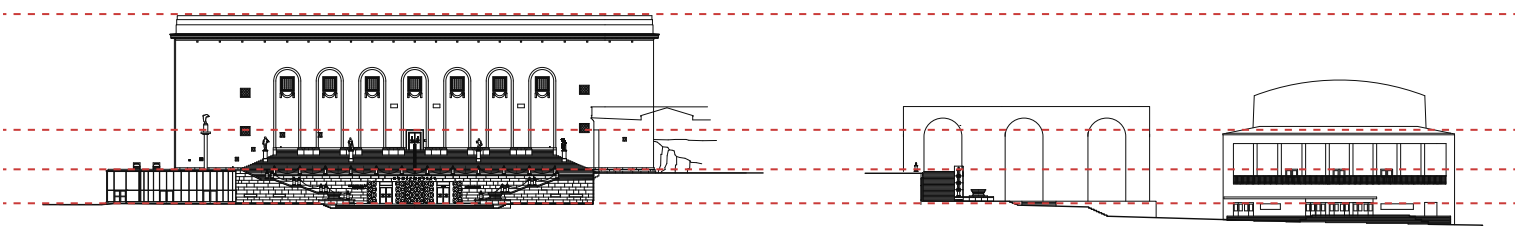
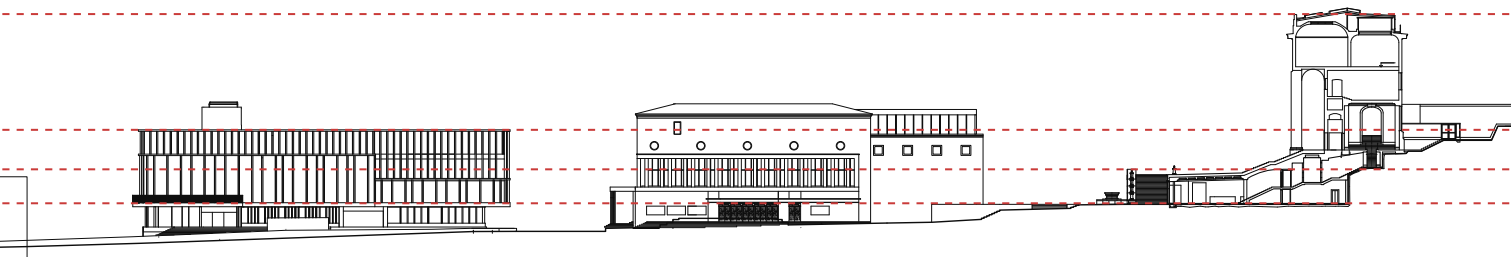
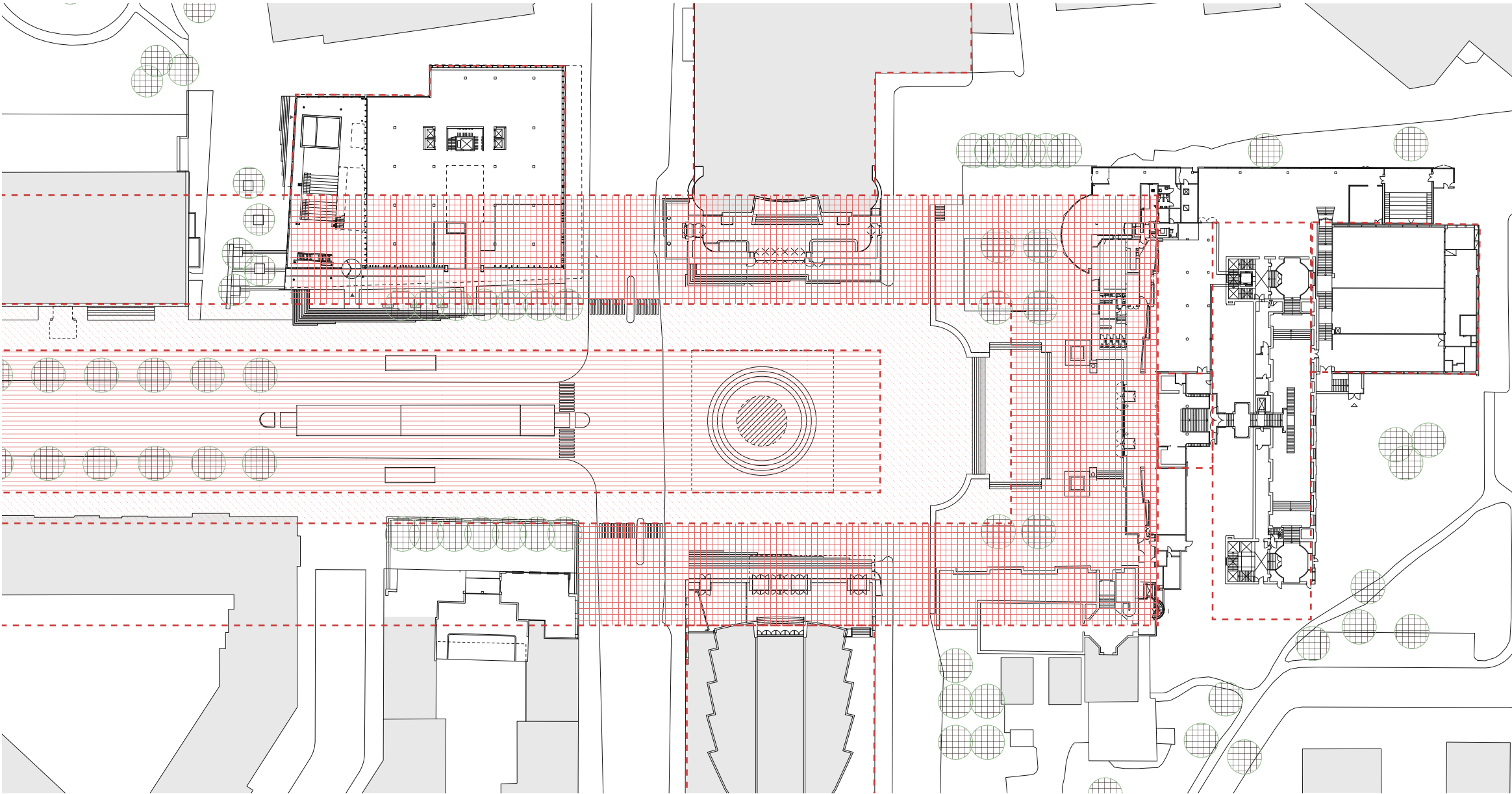
Transition Layer

Threshold spaces, serving as connections and transitions between urban areas (avenues, plazas) and functional building spaces (concert halls, theater auditoriums, museum galleries, library reading rooms), can be categorized into three layers.

The first layer comprises urban spaces adjacent to avenues, including infrastructure such as bus stops and crosswalks. The third layer corresponds to functional building interiors, traditionally defined as "threshold spaces" in architectural theory. However, this thesis expands the definition of thresholds to encompass transitions originating from urban contexts. Threshold spaces here include outdoor-indoor zones, entrances, and freely accessible public areas.

The second layer—termed the Path Space—acts as the intermediary pathway bridging the first (urban) and third (building) layers.

- Urban Space Layer
- Path Space Between Urban and Building
- Building Space Layer

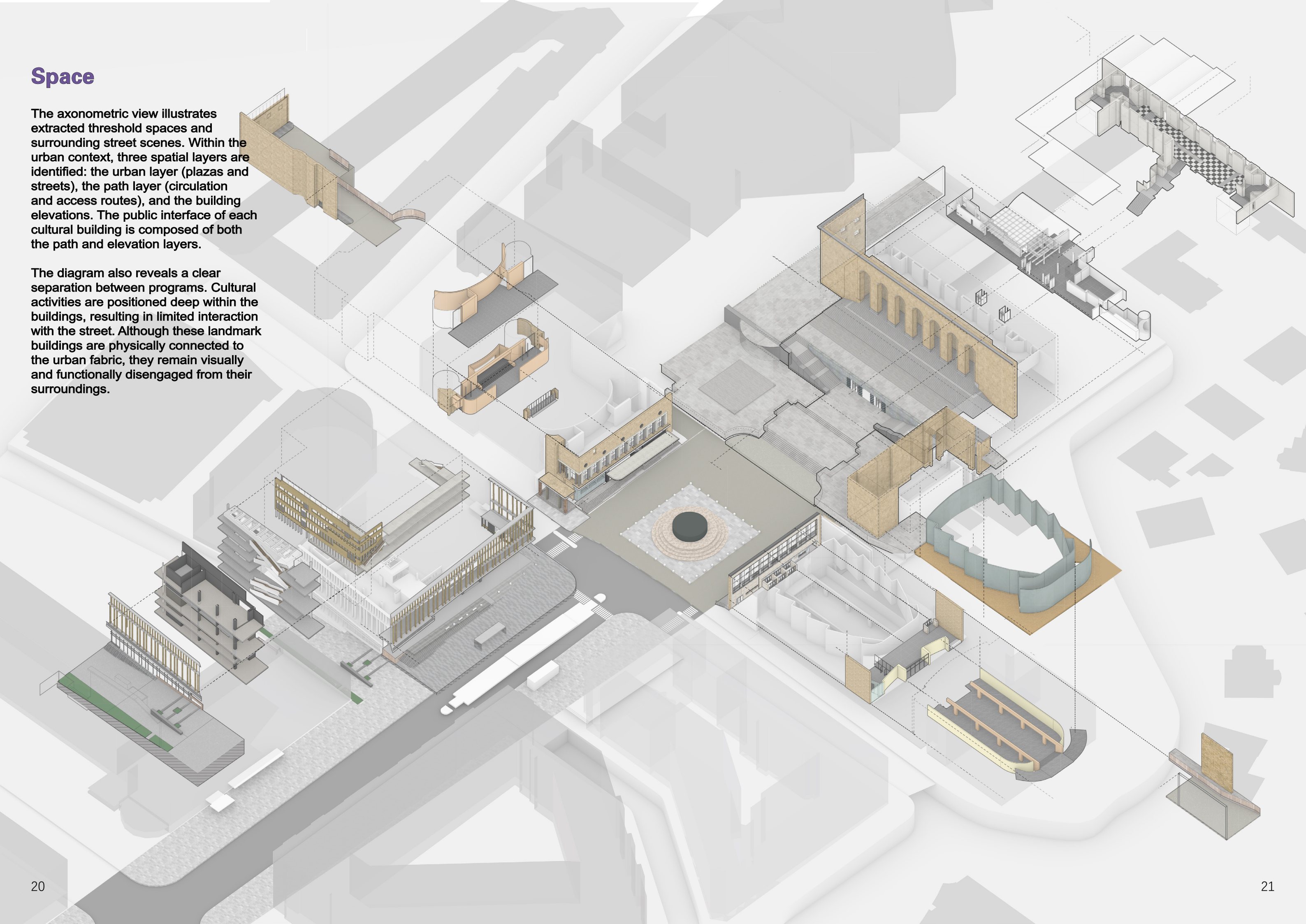


At the urban interface, the city's elevations can be understood as layered: the upper layers are visible from a distance, while the lower parts reveal themselves as one approaches the building.

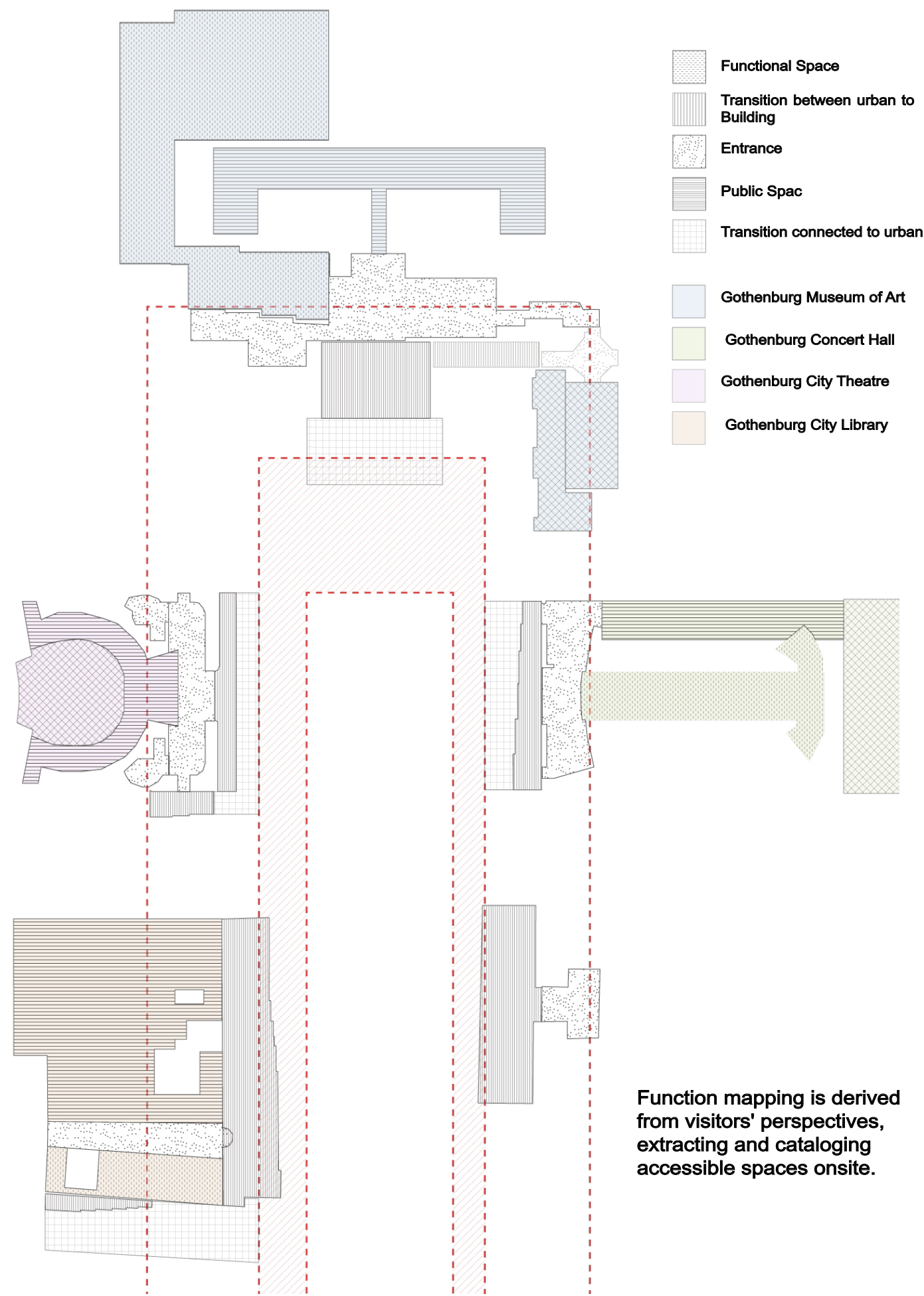
Space

The axonometric view illustrates extracted threshold spaces and surrounding street scenes. Within the urban context, three spatial layers are identified: the urban layer (plazas and streets), the path layer (circulation and access routes), and the building elevations. The public interface of each cultural building is composed of both the path and elevation layers.

The diagram also reveals a clear separation between programs. Cultural activities are positioned deep within the buildings, resulting in limited interaction with the street. Although these landmark buildings are physically connected to the urban fabric, they remain visually and functionally disengaged from their surroundings.

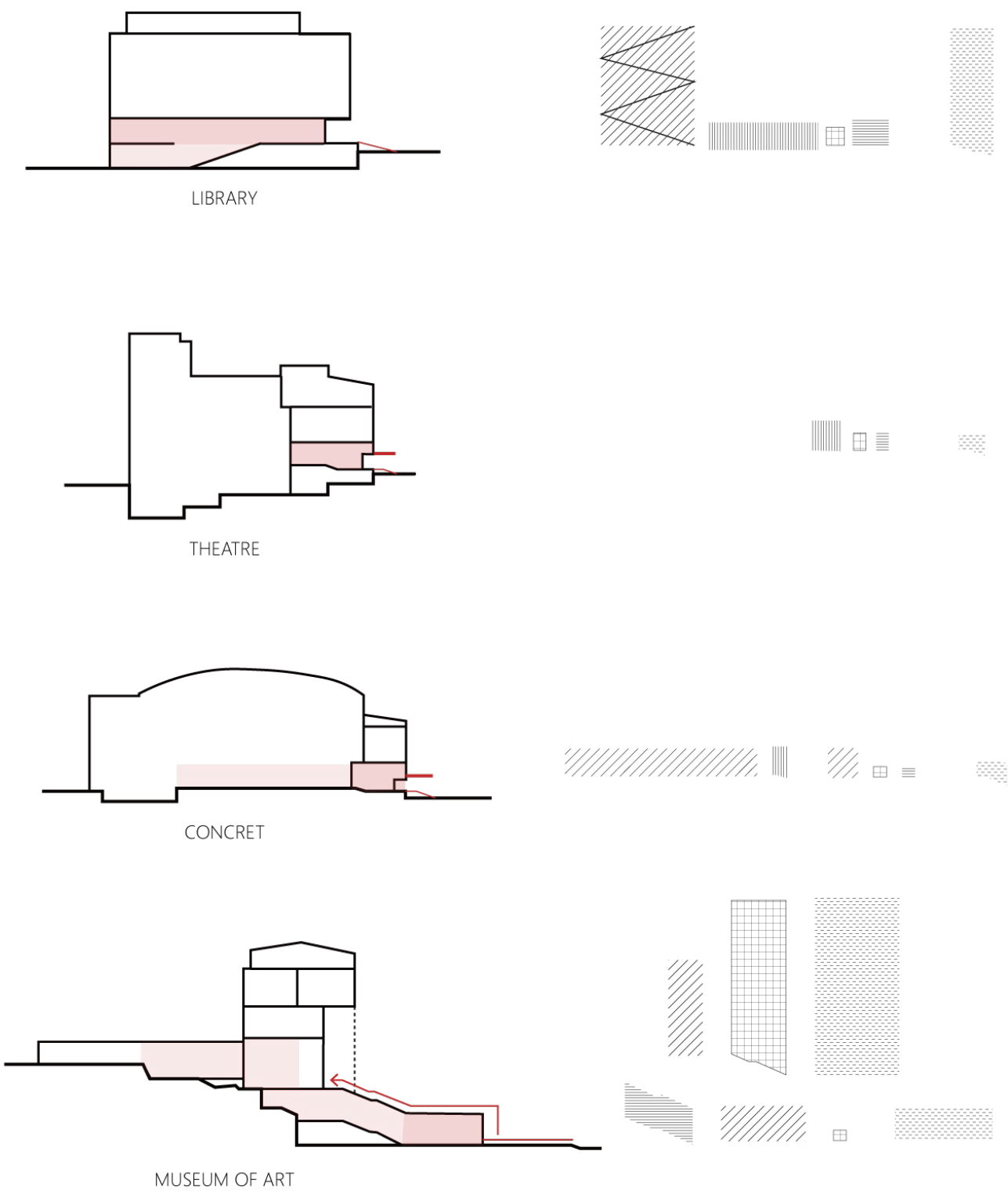


Function



Path

The sections depict threshold spaces connecting urban areas to building interiors, with spatial volumes extracted from these sections to illustrate the sequence of spaces along the threshold path.



INTRODUCTION | SITE

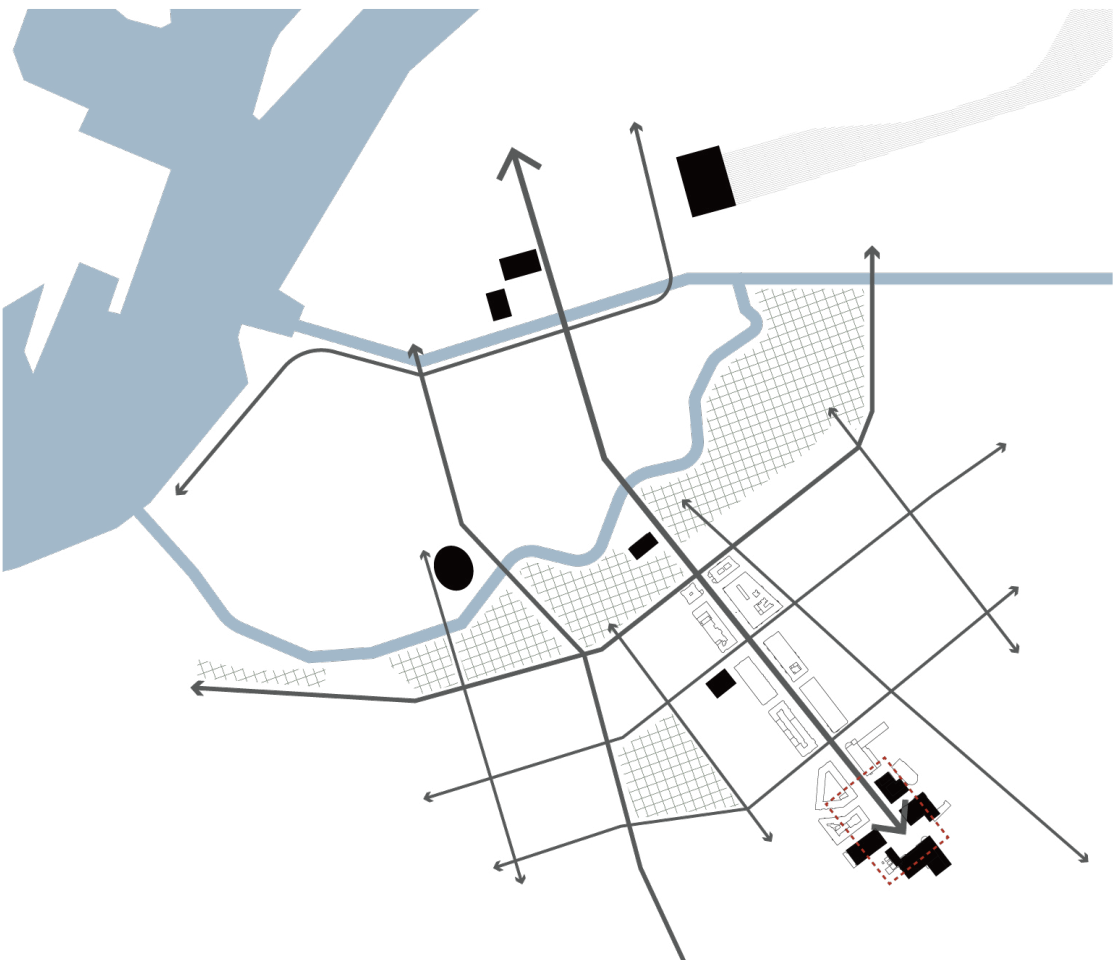
Summary

Gothenburg’s Cultural District, characterized by a mix of iconic cultural landmarks and urban public spaces, is selected in this thesis as a site for exploring threshold interventions.

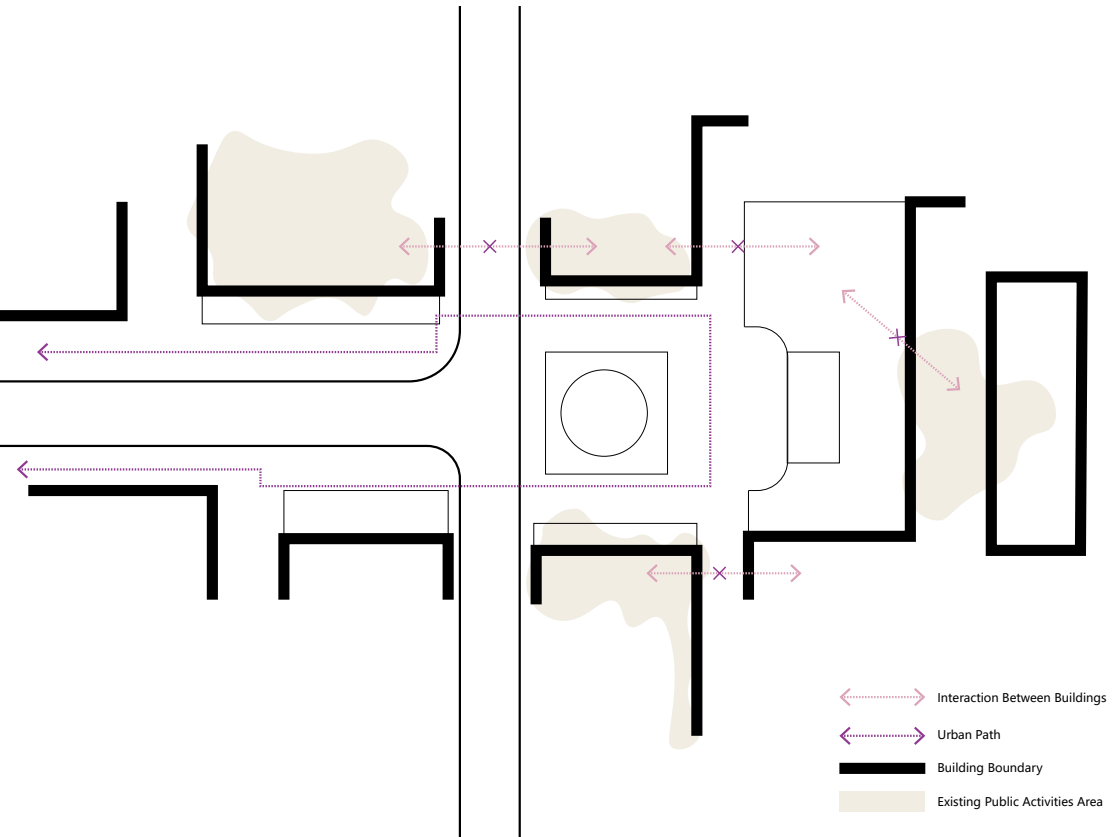
This strategic location positions the district as a vital point of convergence for culture, commerce, education, and everyday life, encompassing the Gothenburg Museum of Art, theaters, a public library, and mixed-use urban spaces.

Historically, Götaplatsen—named in 1914—evolved from former farmland into a cultural landmark by 1923. Designed by architects Sigfrid Ericson and Arvid Bjerke, the square’s neo-classical buildings, including the Gothenburg Museum of Art completed in the same year, reflect early 20th-century urban ideals of symmetry, civic pride, and monumental form. The museum’s original entrance, perched atop grand stone terraces, was later relocated to street level in the 1980s. Additional cultural institutions, such as the City Theatre (1934), Concert Hall (1935), and Public Library (1967), were gradually added around the square, reinforcing its role as a central cultural space while maintaining the spatial and aesthetic coherence of the era’s urban planning.

Despite this rich architectural and cultural layering, the district’s potential as a cohesive cultural nexus remains largely unrealized. Landmark buildings like the Museum of Art stand as impressive monuments but remain spatially and programmatically disconnected from surrounding institutions and underutilized public plazas. Although the area boasts a diverse mix of functions, it operates more as a fragmented collection of nodes than an integrated urban fabric. Individual buildings are emphasized over relational networks and street-level continuity, resulting in a district that thrives in parts but struggles to weave its cultural and social dimensions into a unified whole.

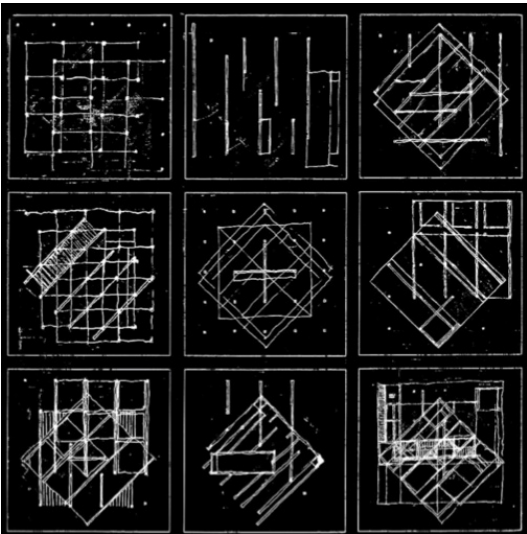
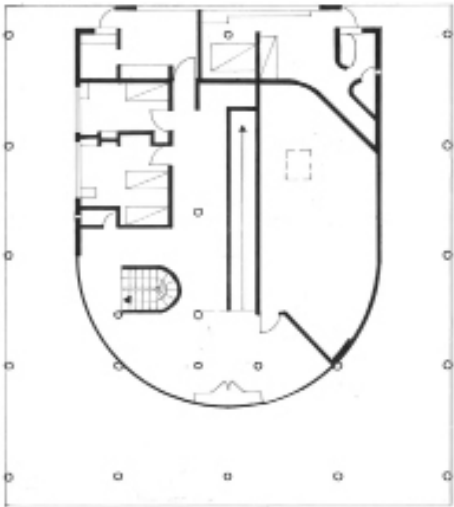
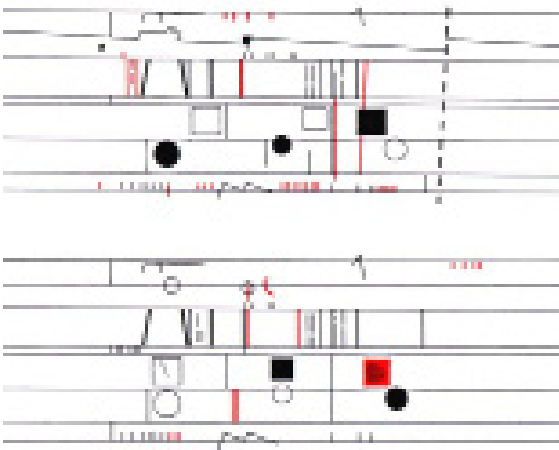


The site is located at the terminus of Kungsporsavenyen, which connects the area to the downtown core and the central train station. The black volumes in the diagram represent cultural buildings.



On site, each cultural building is neo-classical, with brick and stone structures. There is little interaction between them, and their programs remain hidden within. The urban path feels disconnected, caught between solid facades and the surrounding city.

DISCOURSE



METHODOLOGY

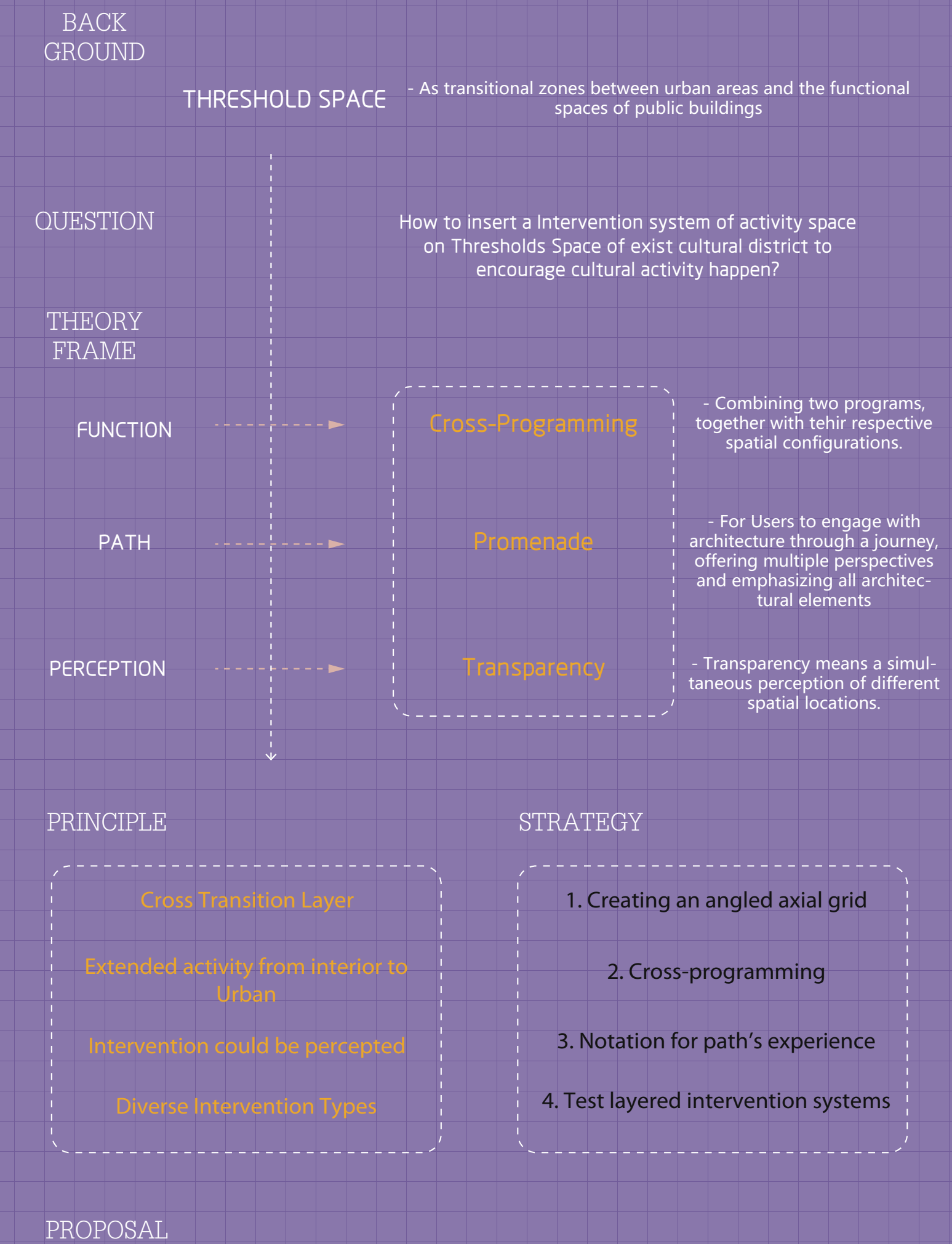
The background is the lack of focus on transitional space in the process of urban renovation, and the lack of spontaneous cultural activities because of isolated historical landmarks and underused urban space in Gothenburg's Cultural District.

Therefore, the researched space is defined as the threshold space of the cultural district of Götaplatsen, Gothenburg, and affected the way of analyzing the site, such as transition layers, functional analysis including urban and in-building spaces, sequence, and bodies of space.

Secondly, architectural theories consist of cross-programming, which provides inspiration for programming narrative activities that interact with existing programs; promenade, which supports the urban intervention and affects the cultural engagement experience; and transparency, which discusses how the two systems (existing institutional system and intervention) could be perceived in relation to each other.

Thirdly, based on the principles of "cross transition layer" and "perceivable interventions" derived from the theories, each intervention is placed on a rotating 15-degree axis grid. At the same time, the plan-drawing method is used to explore how added activities can interact with existing programs and test how the location and form of the intervention affect the path experience.

Lastly here, I would add a point towards that these methods, theories and approaches will be further presented in the following parts and chapters.



DISCOURSE | THEORY

FUNCTION

"What I see as the "multiplicity" of the city includes not only buildings but also what happens inside them, as well as what happens in the interstitial spaces that are defined by buildings. Events contain their own unpredictability. Architecture ought to generate or, rather, encourage or trigger unpredictability.

While one designs a building, one can't design the event- rather, one designs the conditions for the event. When one analyzes a building, one actually analyzes the conditions for the event."
- Bernard Tschumi, 2006

[Cross-Programming]

Combining two programs, regardless of their incompatibilities, together with tehir respective spatial configurations. Reference: planetarium + roller-coaster. (Bernard Tschumi, 2000)

Extended activity from interior to Urban

The site consists of spaces for cultural activities, like exhibitions, concerts, theatre plays, and library. These spaces are formalized indoor spaces, where one needs to through thresholds to arrive. They are also typically hidden deep inside of the buildings and cannot be pperceived from the street.

Therefore, extending their functions from indoor space to threshold spaces is important. Cross-programming, relative to existing functions, can be achieved by adding more participatory programs on thresholds space, such as spaces for seminars and temporary performances for for the theatre, a workshop space for the library, and the activity room for the museum.

The added programs should be inclusive, and possible to attend spontaneously. The overlapping with existing functions means that the space are shared between more formal activities and spontaneous cultural activities. Therefore, the spatial configurations of these intervened programs should be read clearly and constructed with exist functions in mind. At the same time, the process of cross-programming should consider the narrative of activities, emphasizing the crucial role of user interaction behaviour within the intervention space.

Reference:
30 Tschumi, B. (2000). *Event-Cities : [works from 1994 to 1999]* / 2. Mit Press.
Walker, E., & Tschumi, B. (2006). *Tschumi on Architecture*.

Tokyo Theatre / Bernard Tschumi

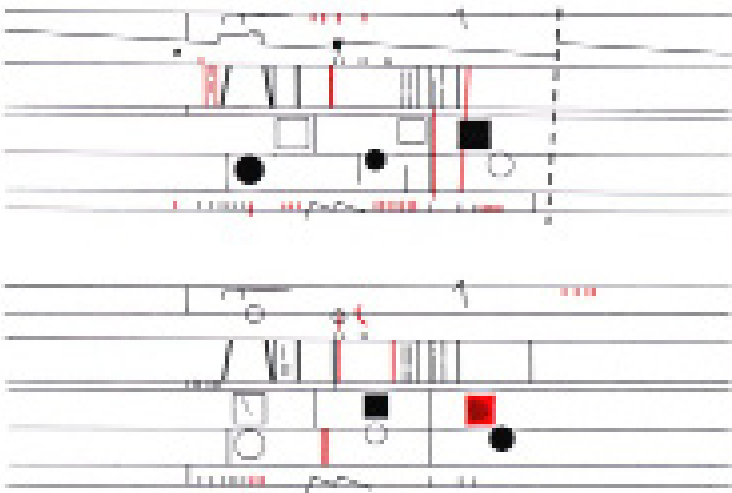
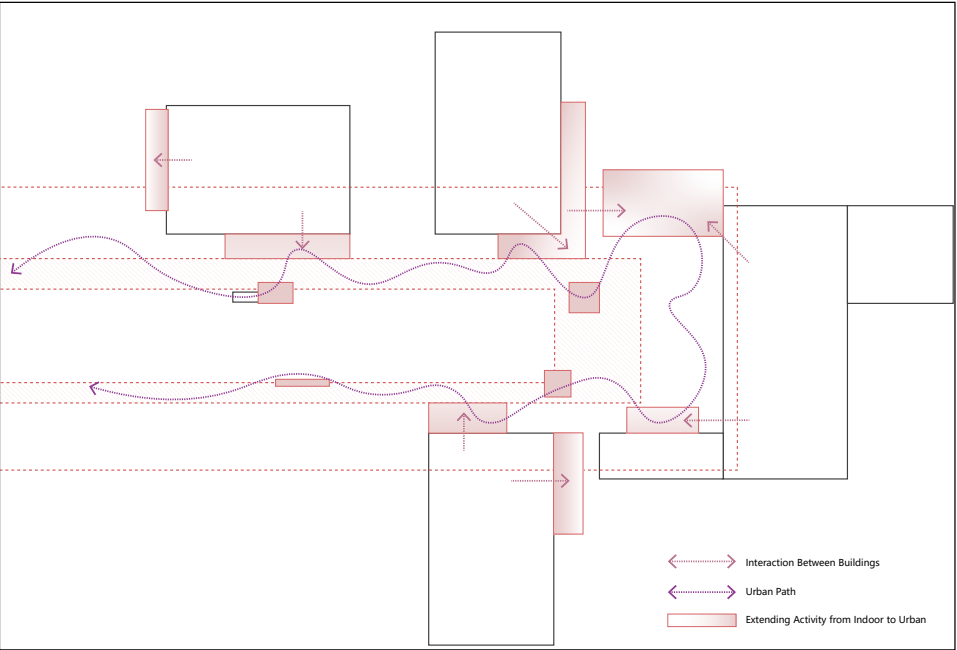


Figure 7.
Diagram of Tokyo Theatre, Bernard Tschumi (1986), showing activity bands and architectural annotations.

Proposal



DISCOURSE | THEORY

PATH

"Architecture is walked through, it is traversed, and it is not, as certain principles suggest, a purely graphic illusion organized around an abstract central point where man is meant to be—a chimerical man—equipped with a fly's eye, whose vision would be circular. "
– Le Corbusier, 1962

[Promenade]

Le Corbusier's focus on the relationship between time and architecture led him to create the term *promenade architecturale*, referring to the experience of moving through a built environment. The intention was for users to engage with architecture through a journey, offering multiple perspectives and emphasizing all architectural elements, as if following instructions to understand the work. This approach fosters a dynamic and sensory spatial experience, where the full impact of the journey exceeds the sum of the individual perceptions formed by isolated elements of the building.(Ghisleni, C. 2025)

A Series of Interventions

The existing institutions are clearly conforming to neo-classical urban planning and architectural forms. Therefore, the walking experience is homogenized on the path between urban buildings, and institutions are perceived as closed because their entrance is overly formal. Such configurations create closed systems, prioritizing formal coherence over dynamic interaction with the urban environment.

Therefore, the interconnected perception between different threshold spaces and inside one building's threshold is necessary while walking on the path of transition layer.

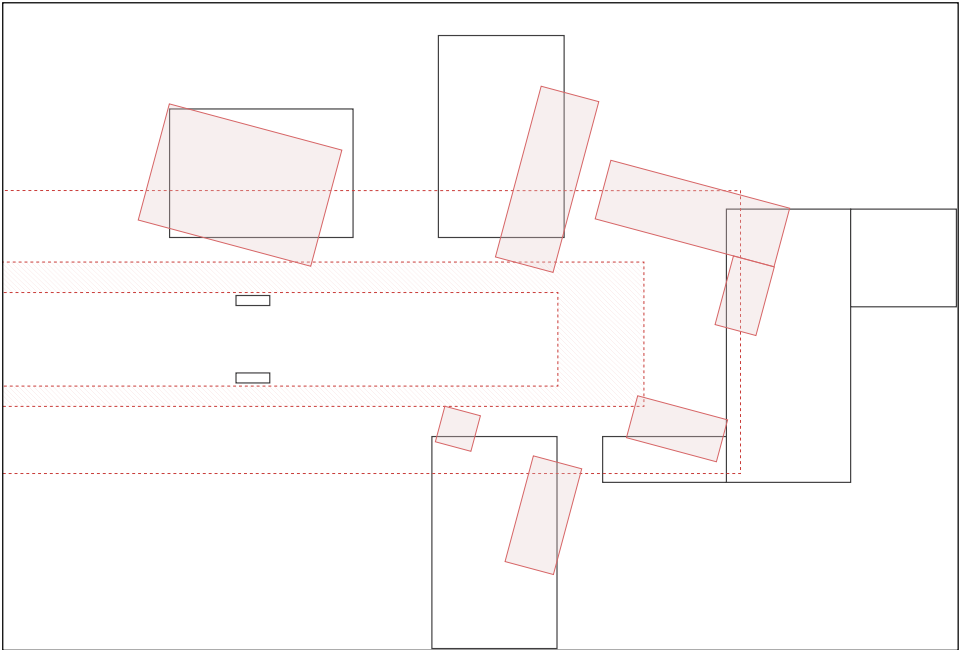
Diverse types and forms of intervention could activate the dynamic and sensory spatial experience. The different views and locations of intervention how they could be perceived on the path should also be considered.

Villa Savoye / Le Corbusier



Figure 8.
Plan of Villa Savoye, Le Corbusier (1931), showing the pathway and architectural elements

Proposal



Reference:
32 Ghisleni, C. (2025, January 22). *Promenade Architecturale: How the Modernist Concept Continues to Inspire Contemporary Architecture*. ArchDaily.

DISCOURSE | THEORY

PERCEPTION

"If one sees two or more figures overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions."
– Gyorgy Kepes, 1944

[Phenomenal Transparency]

Transparency means that elements are able to interpenetrate without optical destruction of each other. Transparency, however, implies more than an optical characteristic; it implies a broader spatial order. Transparency enables the simultaneous perception of different spatial locations. Space not only recedes but also fluctuates in continuous activity. (Colin Rowe, 1963)

Intervention system overlays on exist surrounding system

Phenomenal Transparency could be defined as the perception of two intersecting spatial systems. The repeated element from one system could be perceived as transparent (Colin Rowe, 1963), in relation to a different, intersecting element from another system.

Therefore, if the existing surroundings of site that follows urban planning be seen as one spatial system, the introduction of interventions could be seen as another one. The perception between them could be clear if rotating the intervention system's grid which also breaks the transition layer from urban to building on site. Given the site's historical significance—featuring neoclassical landmarks—interventions must be restricted, the interventions system with angle is more like “additions” to the site instead of "transformation".

The overlapping between two systems should be clearly perceivable. The activities on overlapped parts could be shared with existing cultural programs, and so could the intervention activities. The rotated intervention system can be perceived either as an entire intervening space targeting threshold of one building, or as rotated elements integrated into the original threshold space.

Reference:
34 Rowe, C., & Slutzky, R. (1963). *Transparency: Literal and Phenomenal*. Perspecta, 8, 45–54.

House III / Peter Eisenman

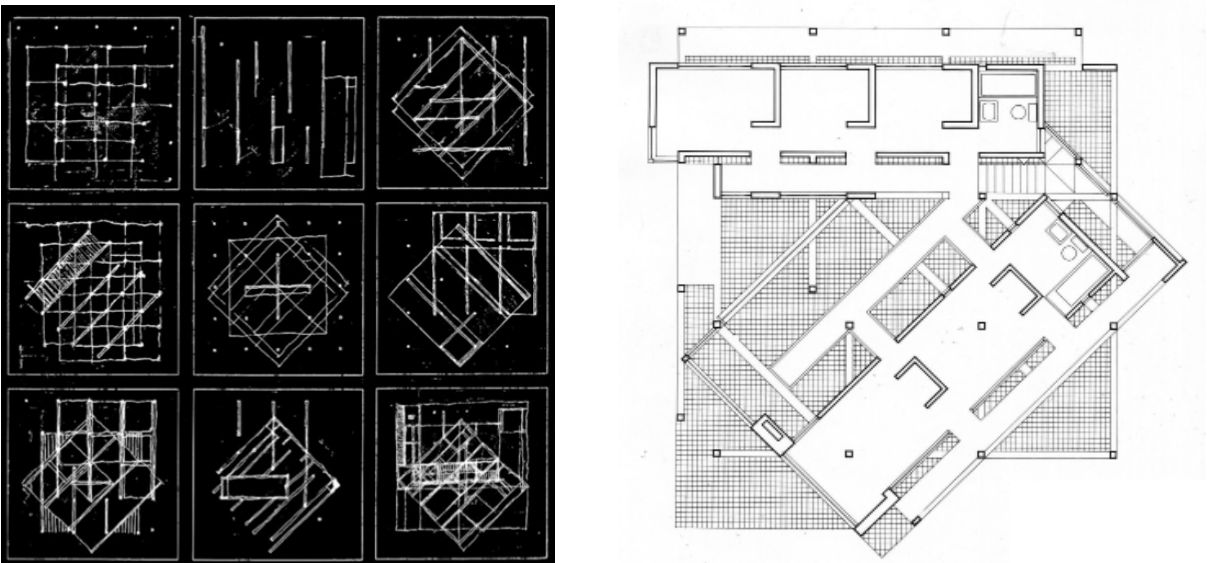
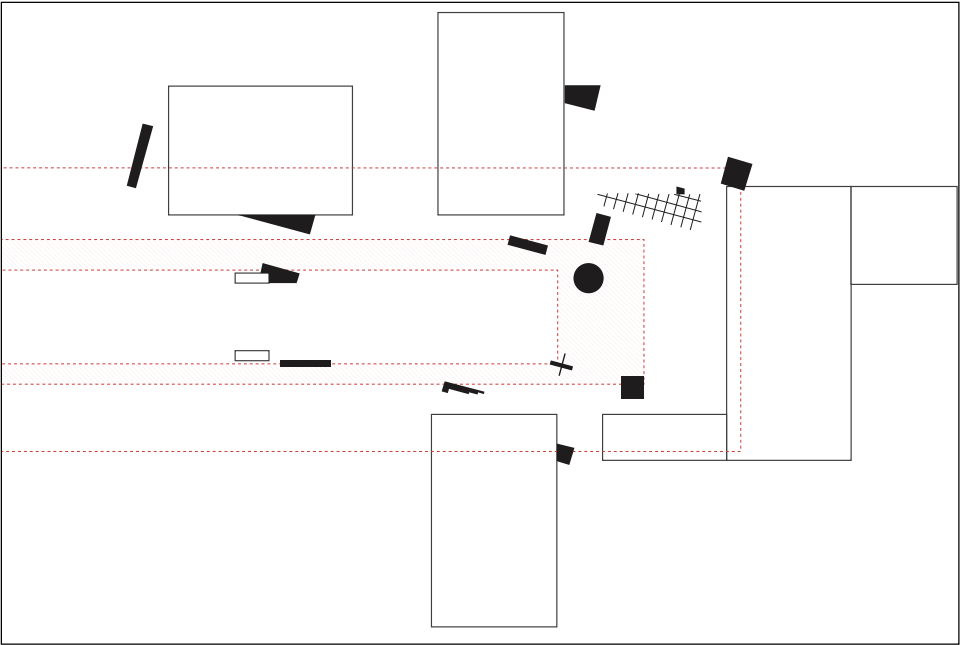


Figure 9.
Diagramas da House III, de Peter Eisenman (Eisenman Architects, 1969) (Nunes, 2018).

Proposal



THEORY

PRINCIPLE

PROPOSAL

Cross Transition-layer

Cross-Programming

Extending activities from indoor to urban

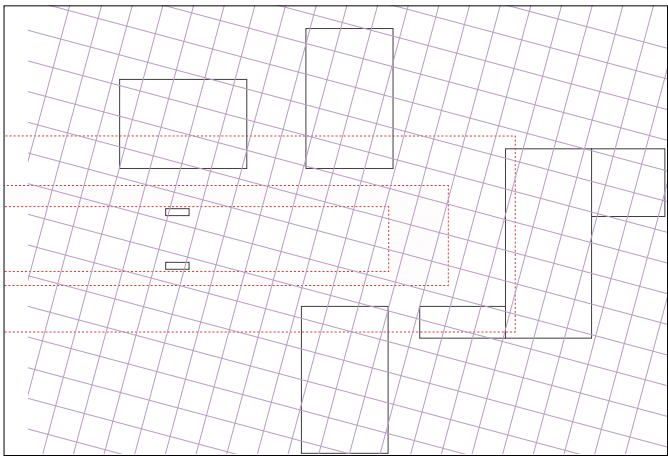
Phenomenal Transparency

Intervention could be perceived between each other

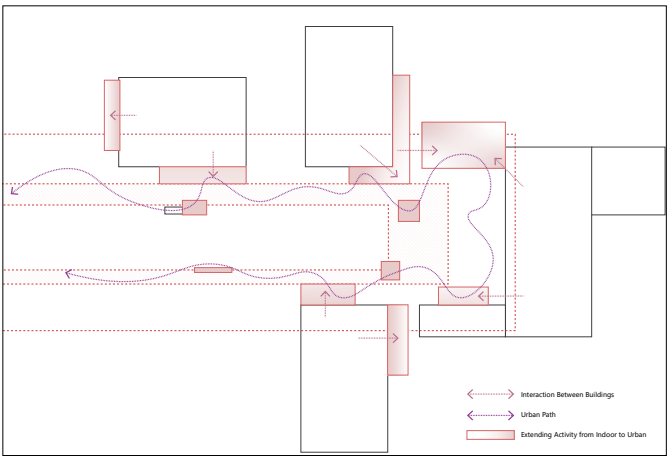
Promenade

Diverse Intervention Types

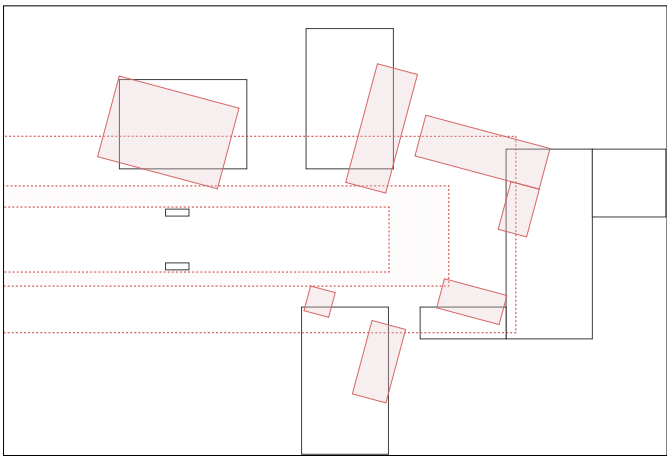
- 1. Insert an angled axial grid on site.
- 2. Evaluation of existing activities and potential areas for intervention, programming and adding relative participatory activities.
- 3. Test different types of layered intervention systems on various threshold spaces based on their evaluations.
- 4. Put diverse interventions for enriching path's experience.



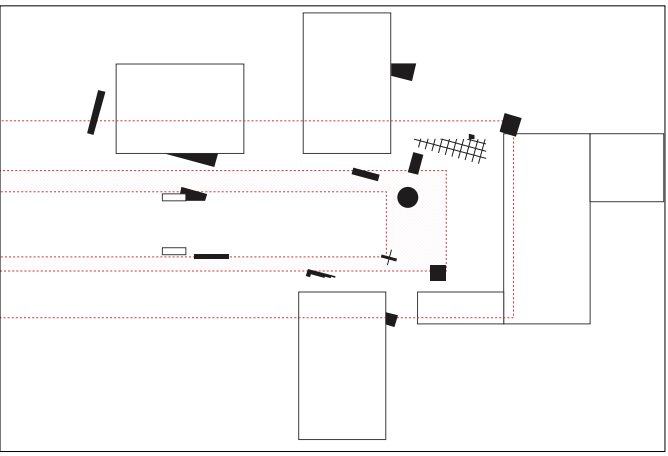
1. Insert an angled axial grid on site



2. Cross-programming for activities



3. Test different types of layered intervention systems

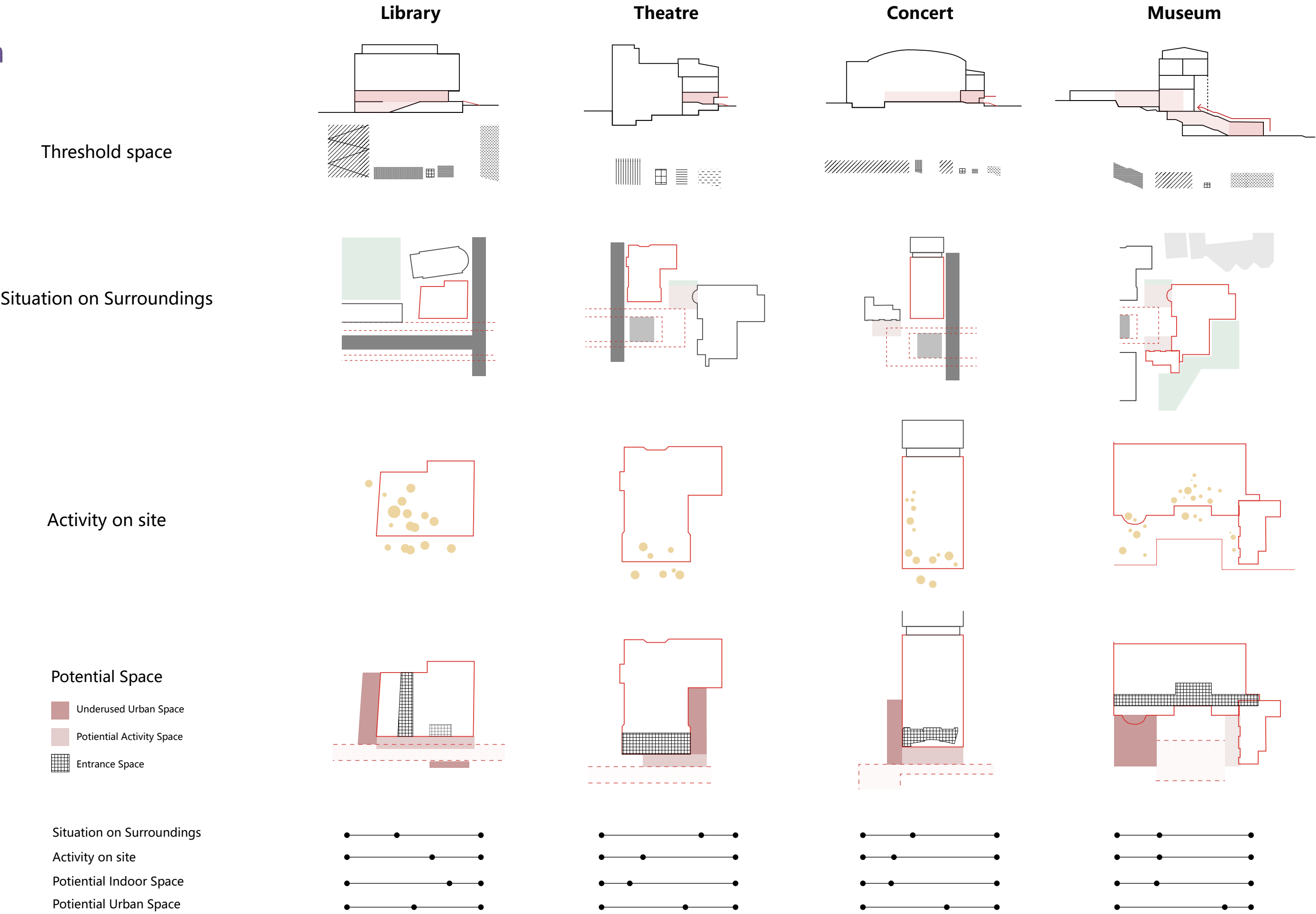


4. Put diverse interventions for enriching path's experience

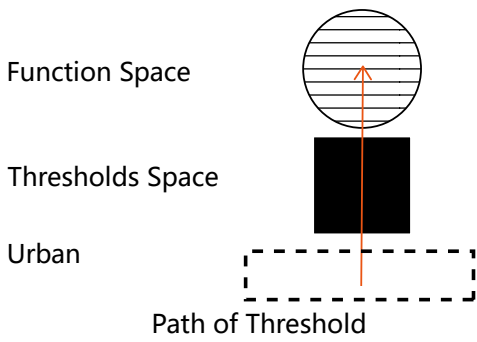
STRATEGY
FOR WHOLE SITE



Evaluation



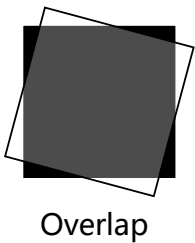
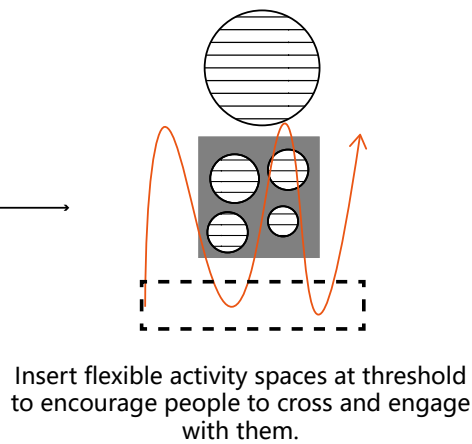
Strategy



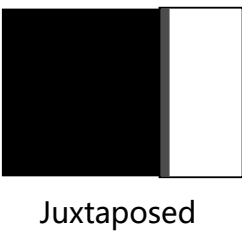
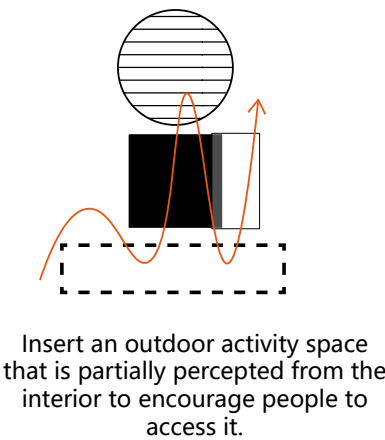
The Way to Activate Threshold Space

Relation of Existing & New Threshold

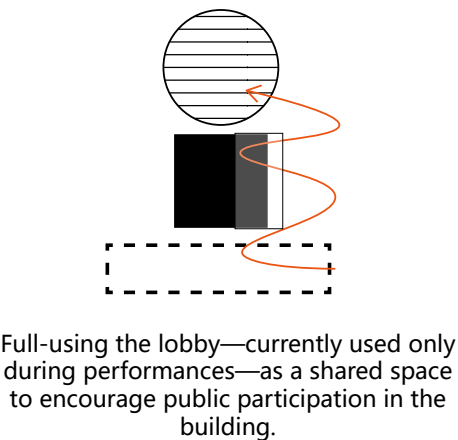
Library



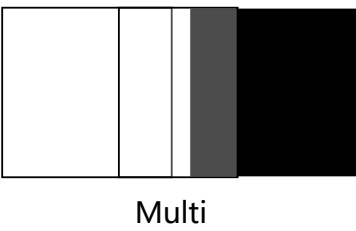
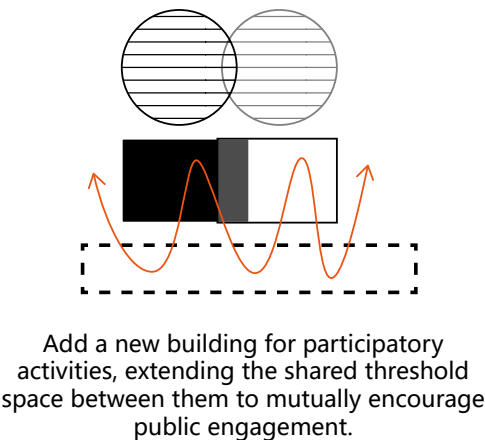
Theatre



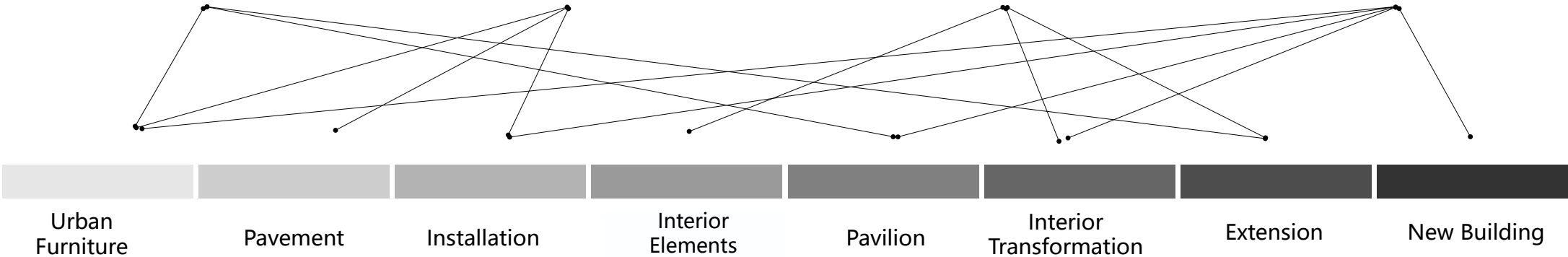
Concert



Museum



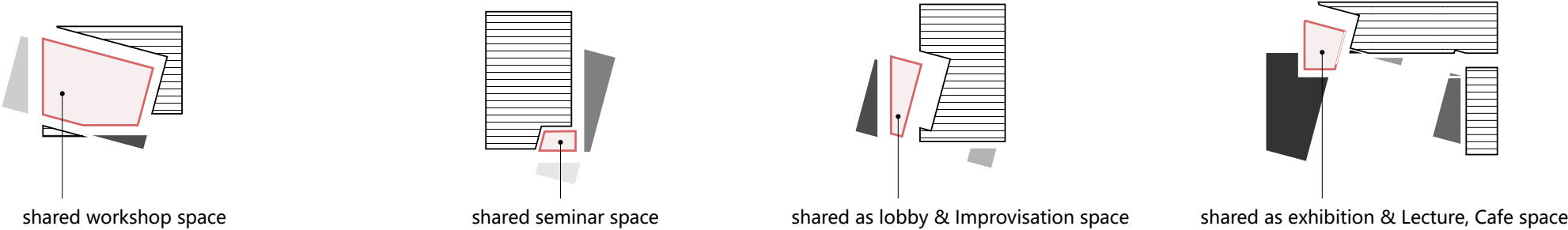
Intervention Type



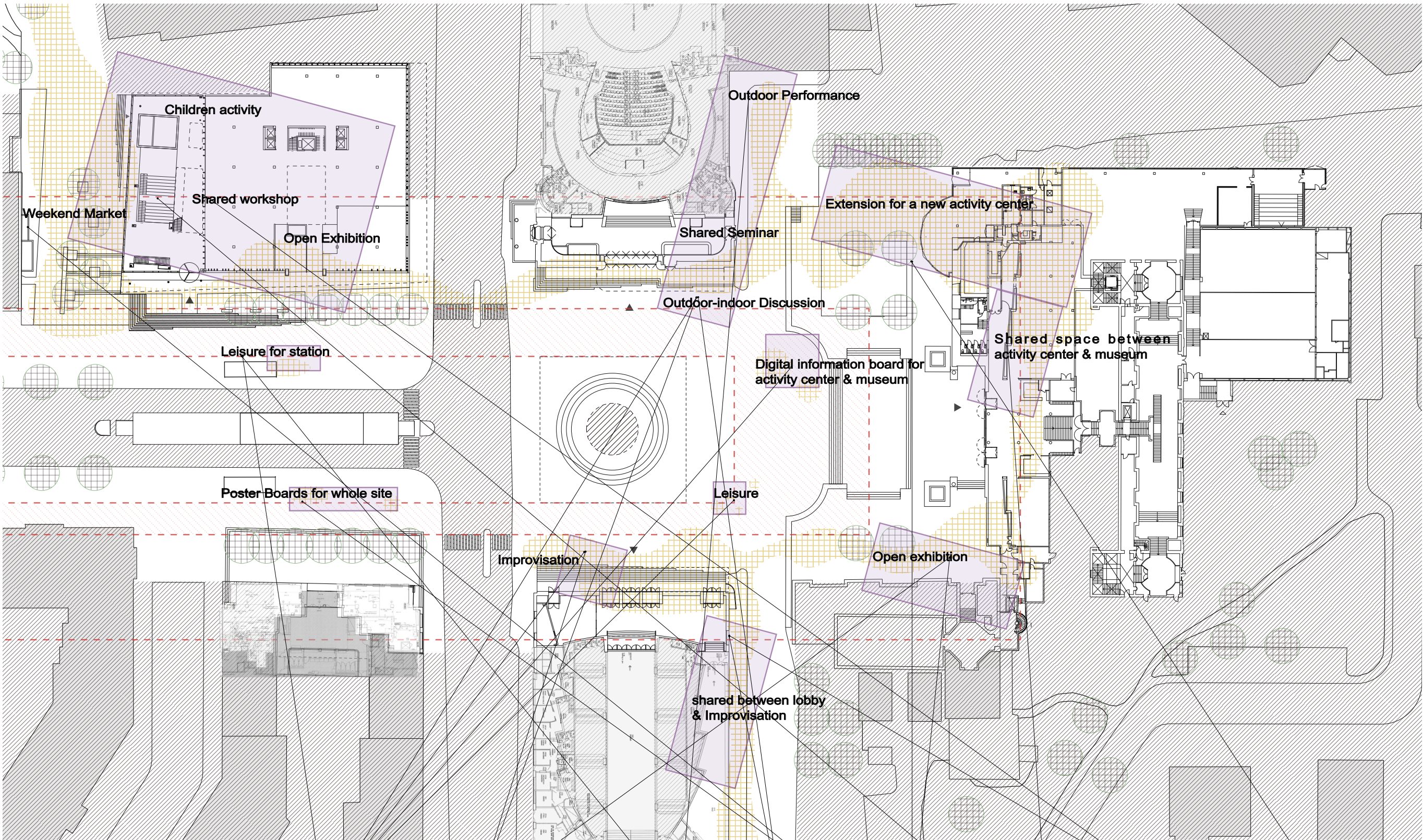
Overlay System



Result

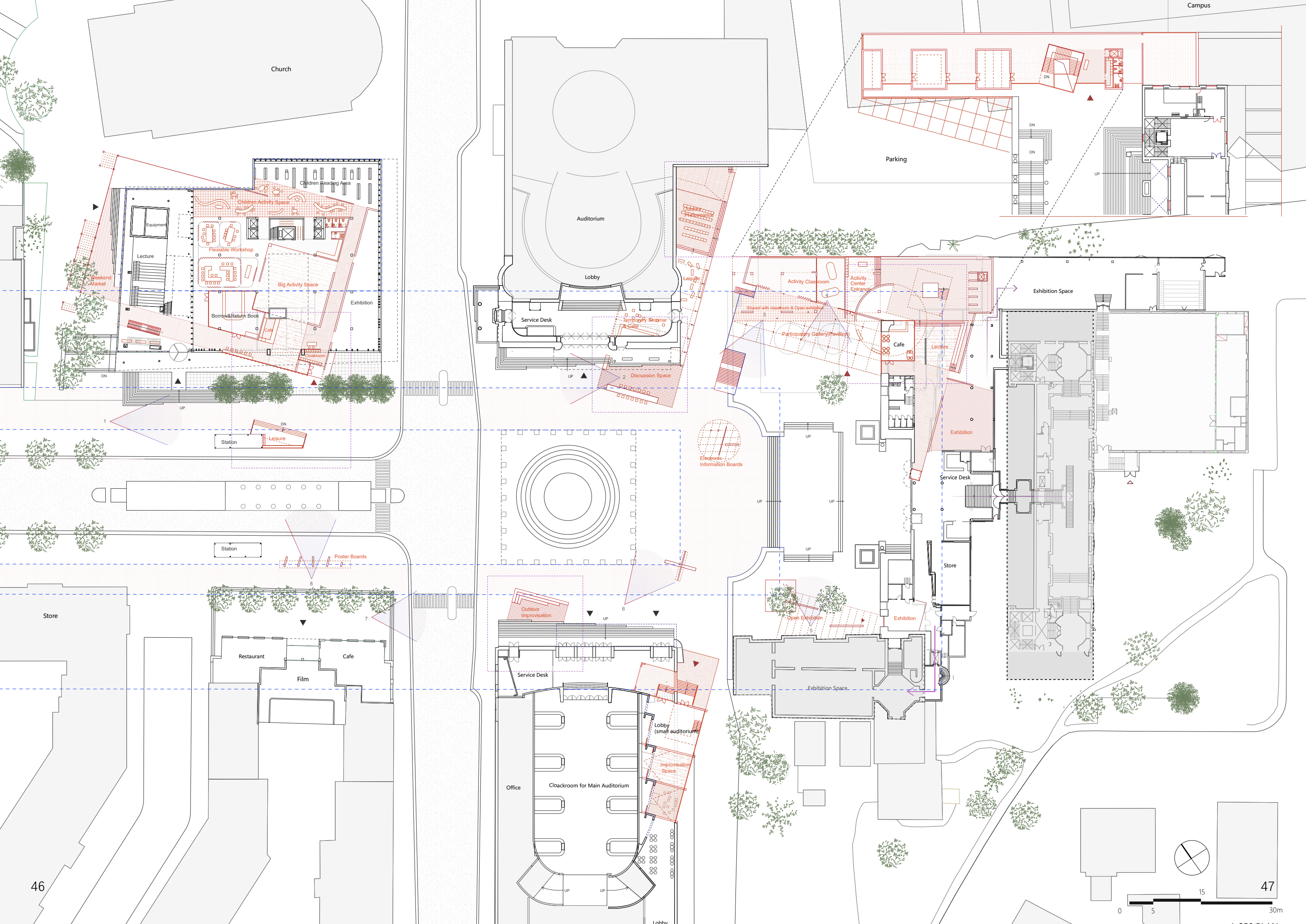


Strategy



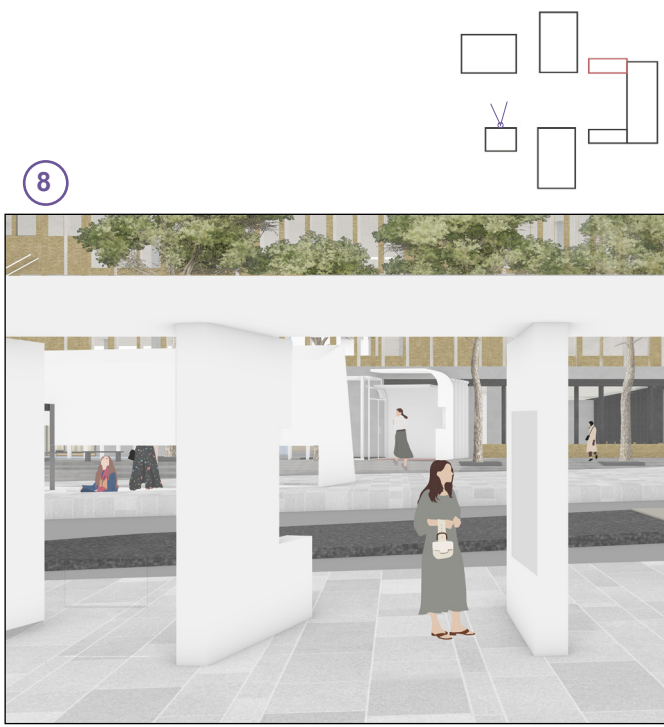
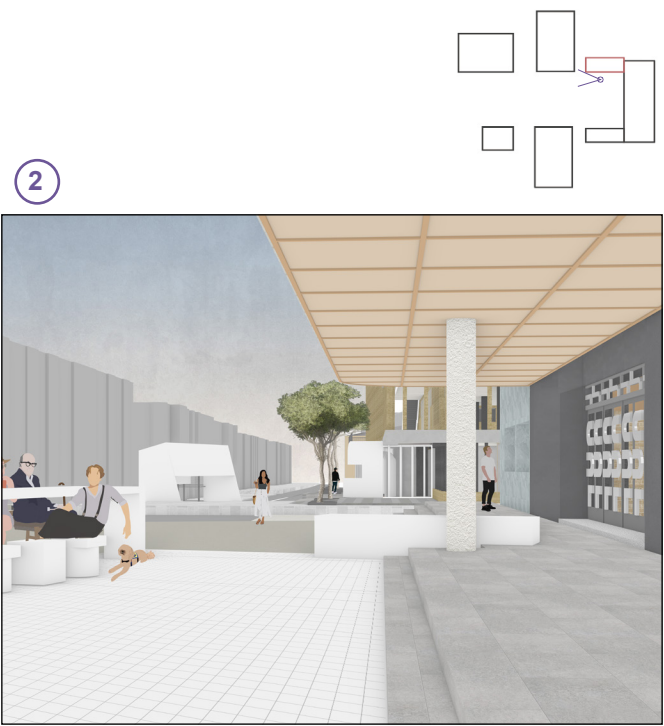
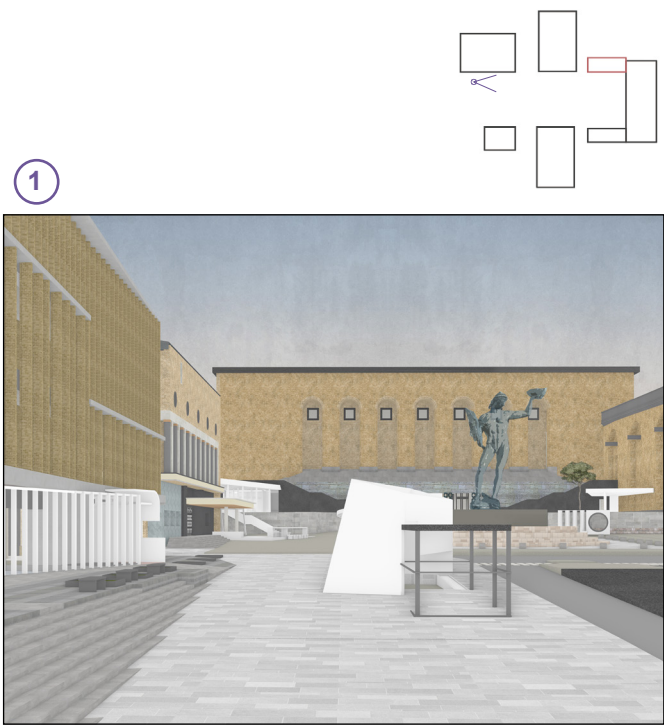
Intervention Type

- | | | | | | | | |
|-----------------|----------|--------------|-------------------|----------|-------------------------|-----------|--------------|
| Urban Furniture | Pavement | Installation | Interior Elements | Pavilion | Interior Transformation | Extension | New Building |
|-----------------|----------|--------------|-------------------|----------|-------------------------|-----------|--------------|



Vignettes

The series of vignettes illustrates not only the spatial relationship between the interventions—represented as white volumes—but also how these interventions stand out from the existing surroundings and shape the experience along the path.

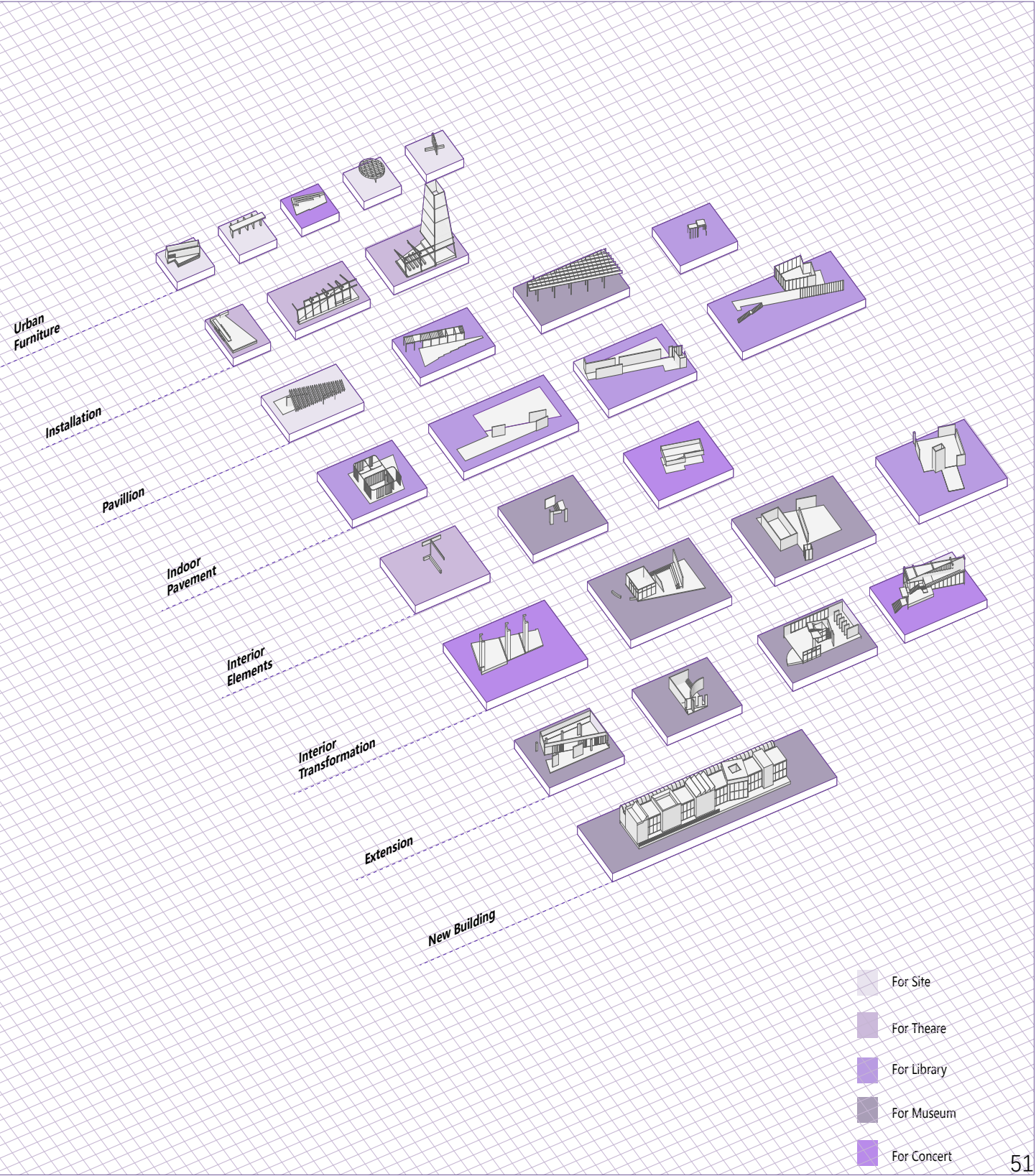


Path

Three combined top-down isometric drawings follow the urban path to show the positions of interventions within the existing surroundings.

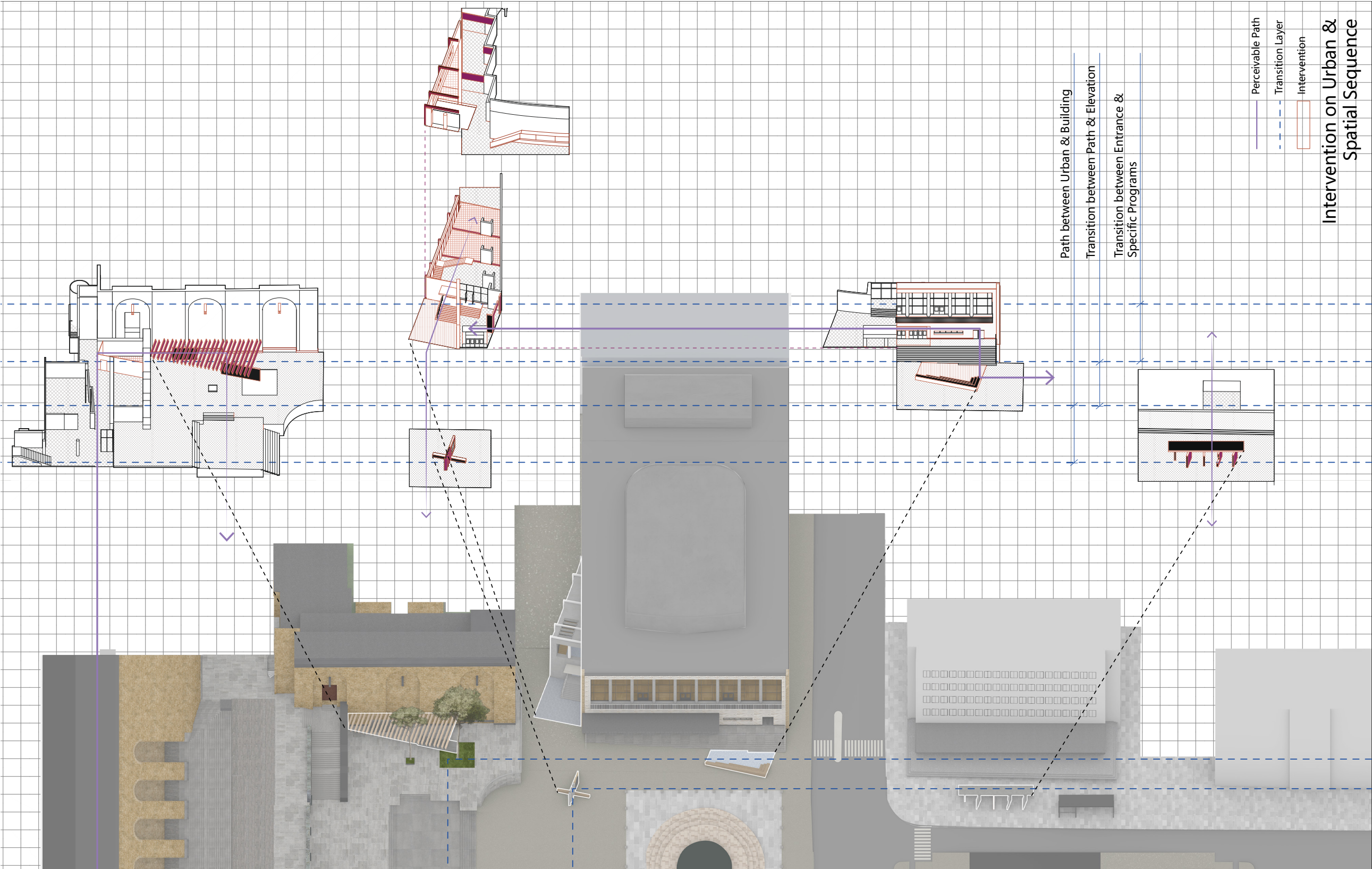
Catalog of Intervention

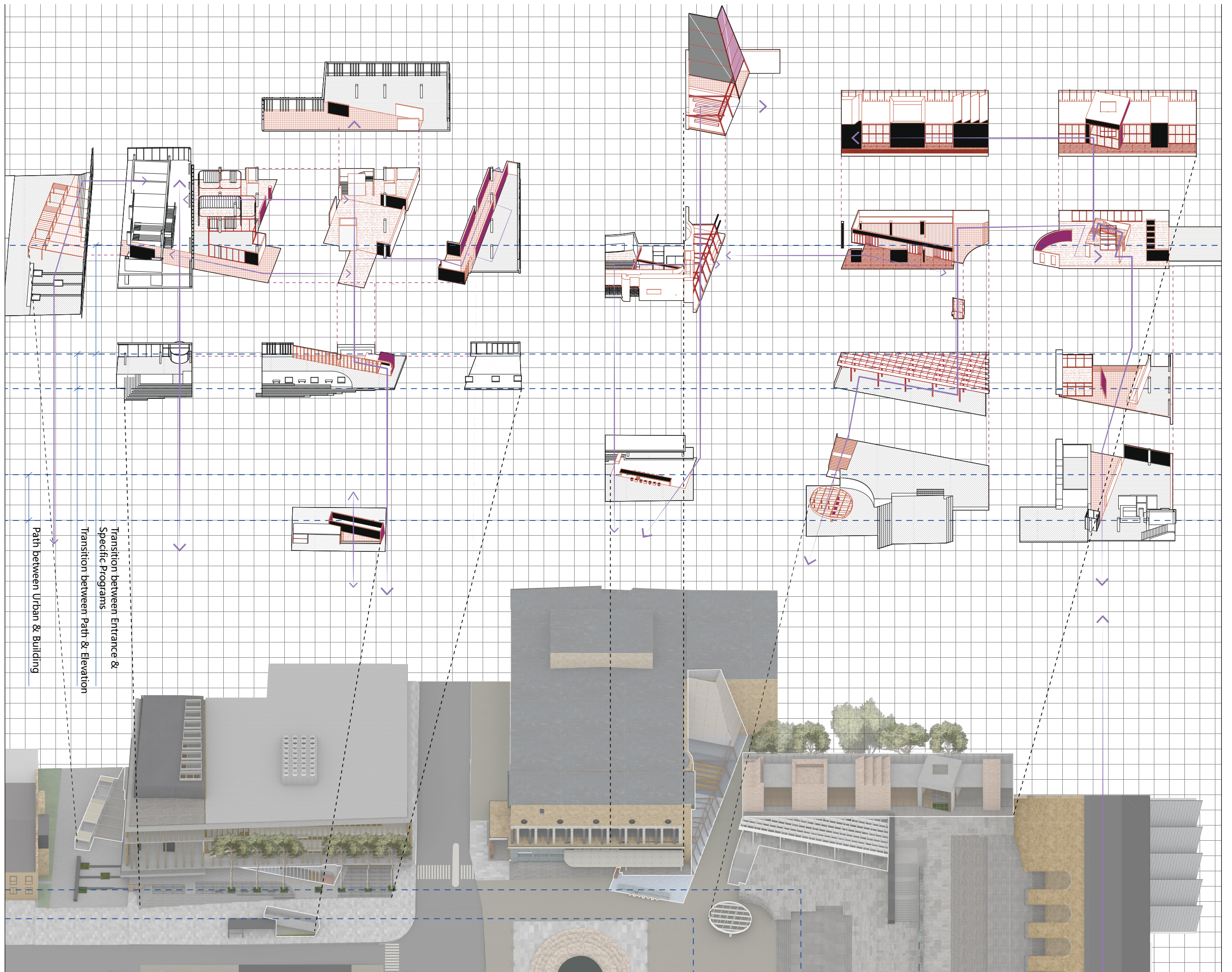
Based on the types of intervention, the spatial modes are cataloged and extracted, along with their corresponding buildings.



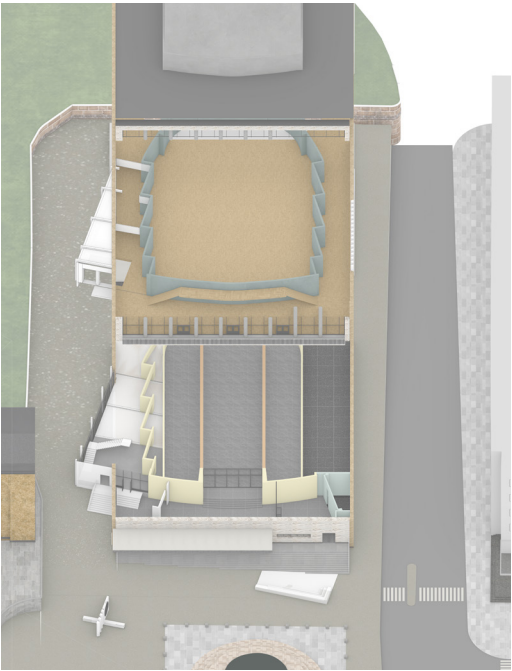
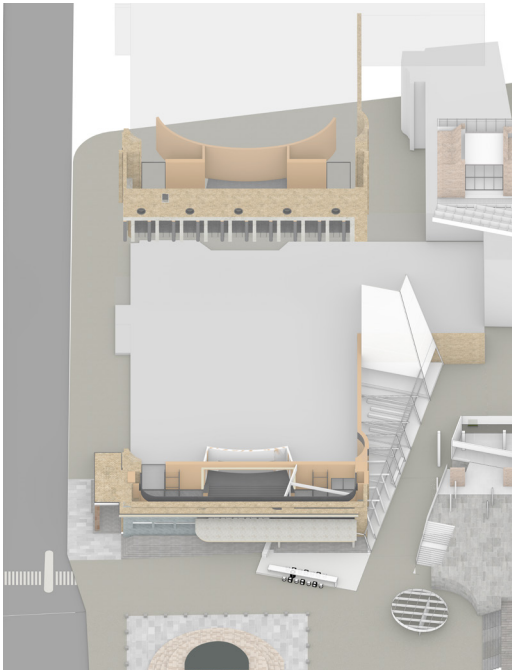
Intervention on Urban & Spatial Sequence

This diagram shows the intervention at which stage of transition from urban to functional space, like recognition, approach, reaching, orientation (Till Boettger, 2014), and on which threshold layer. The perceptual and path-based connections between interventions are represented by purple lines.





**DESIGN
FOR EACH BUILDING**

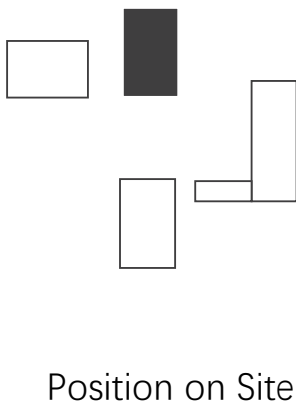
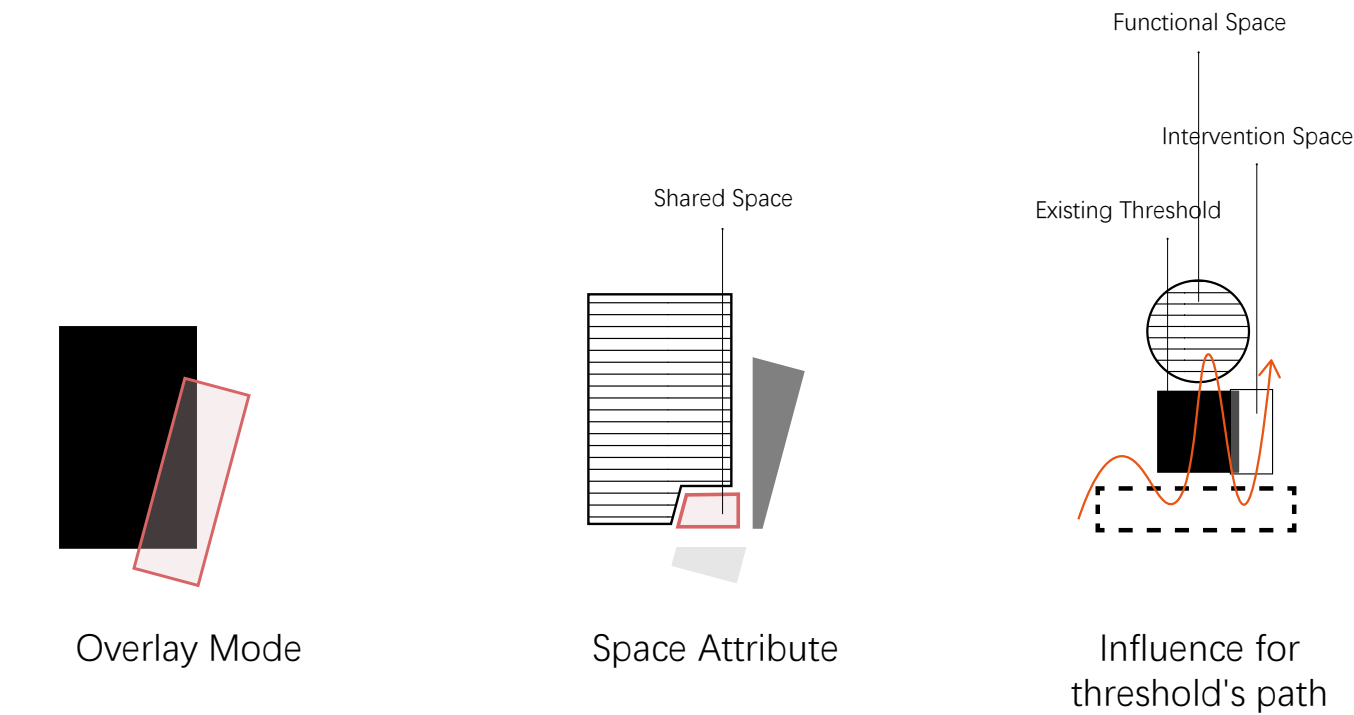
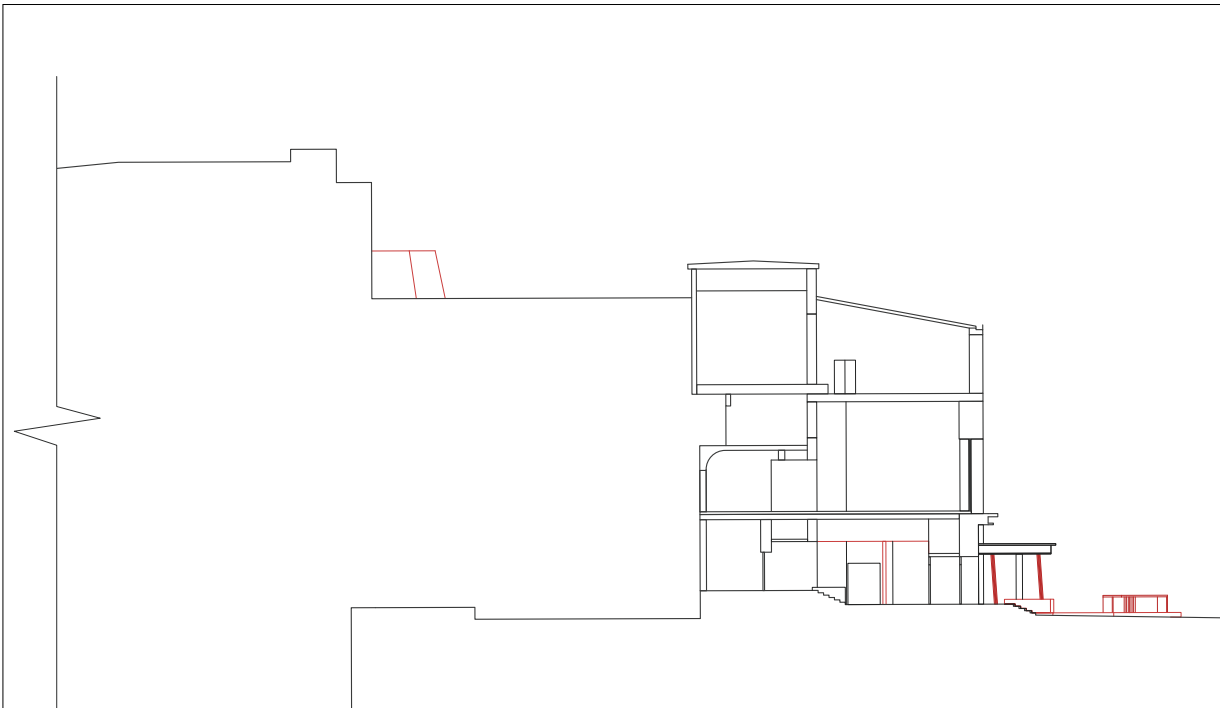


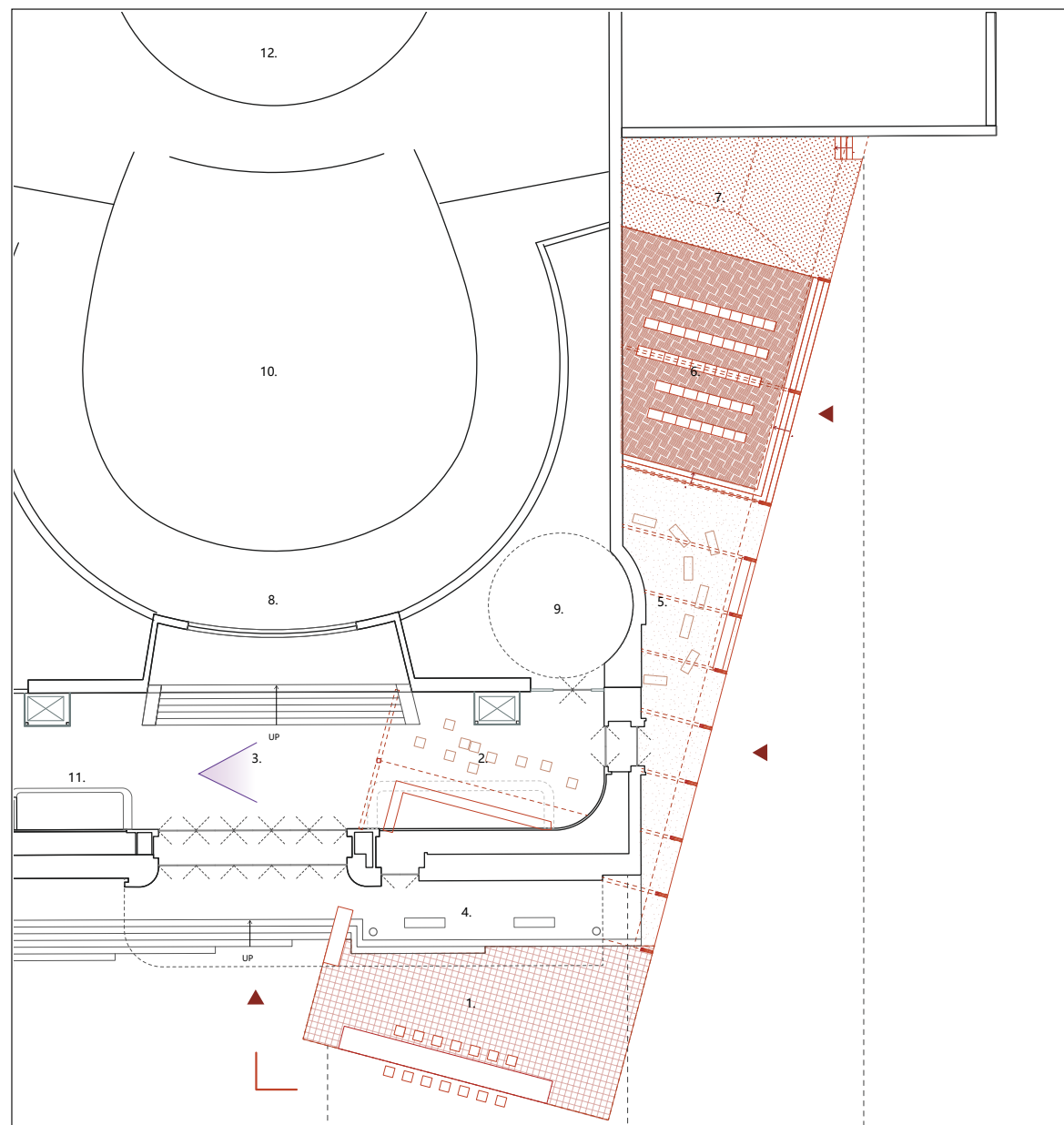
Gothenburg City Theatre

The theatre and concert hall both feature enclosed auditoriums and transitional lobby spaces, with the theatre's lobby positioned deeper within the building compared to the concert hall. This contrast offers an opportunity to explore two spatial strategies within similar architectural typologies.

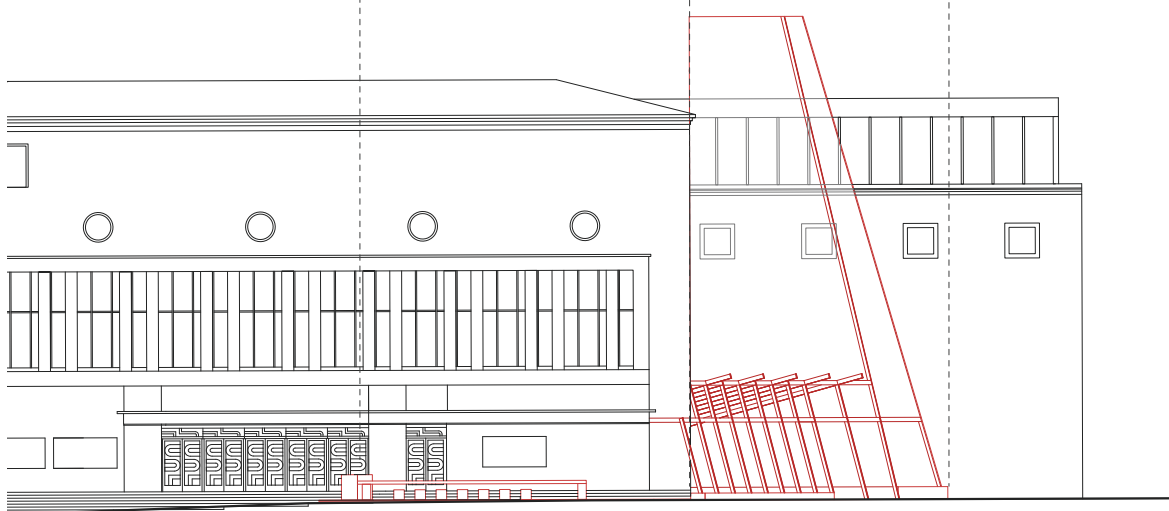
For the theatre, the "juxtaposition" strategy is applied. An outdoor performance stage is introduced, accompanied by tall, visually prominent installations and a wooden pavilion. Subtle interior elements are also incorporated to encourage interaction between the existing space and the new intervention.

The path of threshold space would be activated by a series of new outdoor space adjacent to the entrance, encouraging people to participate in formal and informal performance activities.





- 1. Discussion Space
- 2. Seminar & Cafe
- 3. Entrance
- 4. Outdoor-indoor Space
- 5. Leisure Space
- 6. Auditorium - Outdoor Performance
- 7. Stage - Outdoor Performance
- 8. Lobby
- 9. Vertical Traffic
- 10. Auditorium
- 11. Service Desk
- 12. Stage



Original Space

For the architectural intervention, three elements—a rotating column and two beams aligned with original axis—were subtly inserted into the interior to define a shared seminar space and to suggest the presence of the intervention system.

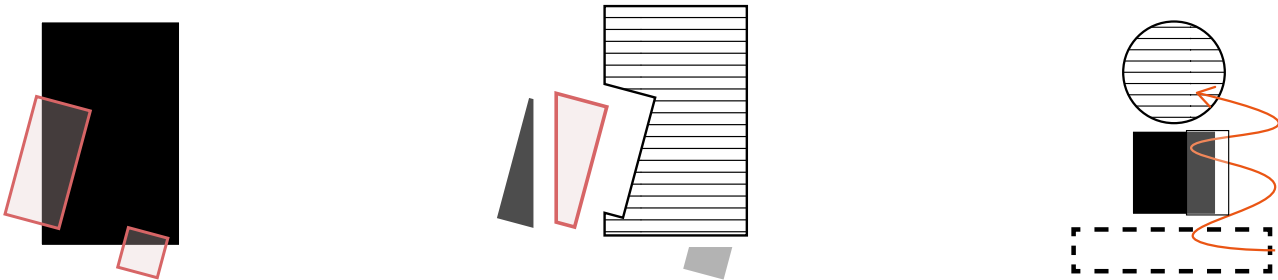
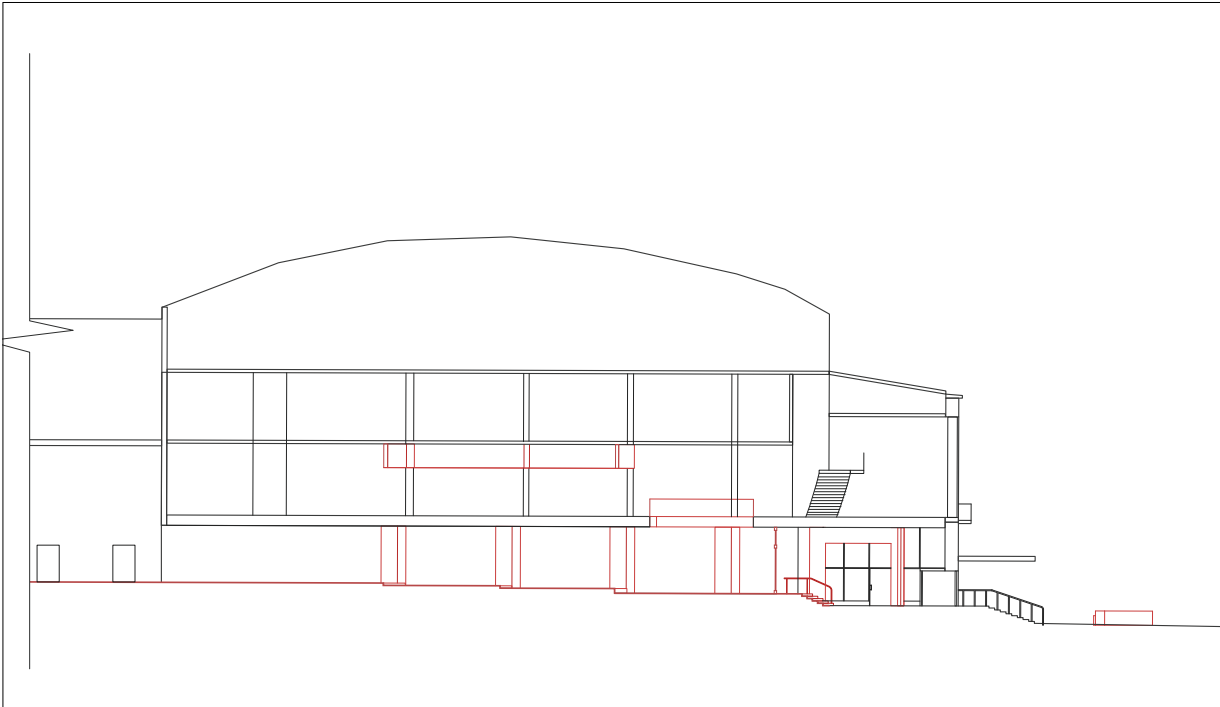


Gothenburg Concert Hall

The theatre and concert hall both feature enclosed auditoriums and transitional lobby spaces, with the theatre's lobby positioned deeper within the building compared to the concert hall. This contrast offers an opportunity to explore two spatial strategies within similar architectural typologies.

For the concert hall, the engagement strategy is applied. Its lobbies—typically active only during scheduled performances—are reactivated through the introduction of staircases and elevated zones that host informal events such as live music. A new entrance is added to promote daytime use, while respecting and preserving the integrity of the historical interior.

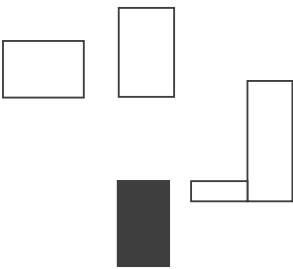
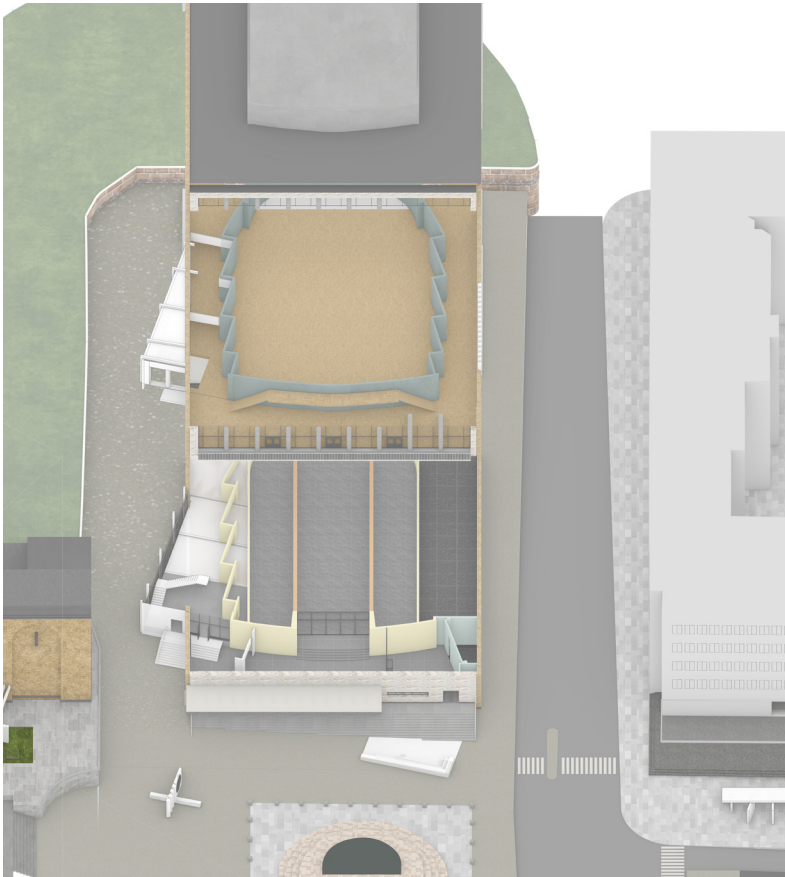
The activation of the threshold path is facilitated by the shared space between the lobby and the improvisational performance area, encouraging cross-participation between users of each program. Since the intervention's entrance is located deep within an underused urban space, the introduction of urban furniture at the outer edge serves as a subtle cue to indicate the presence of the overall system.



Overlay Mode

Space Attribute

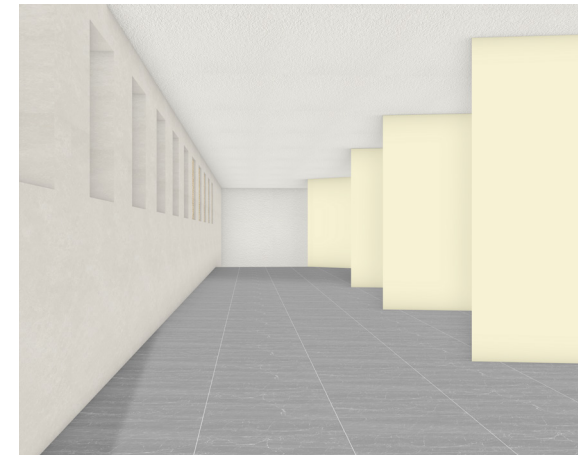
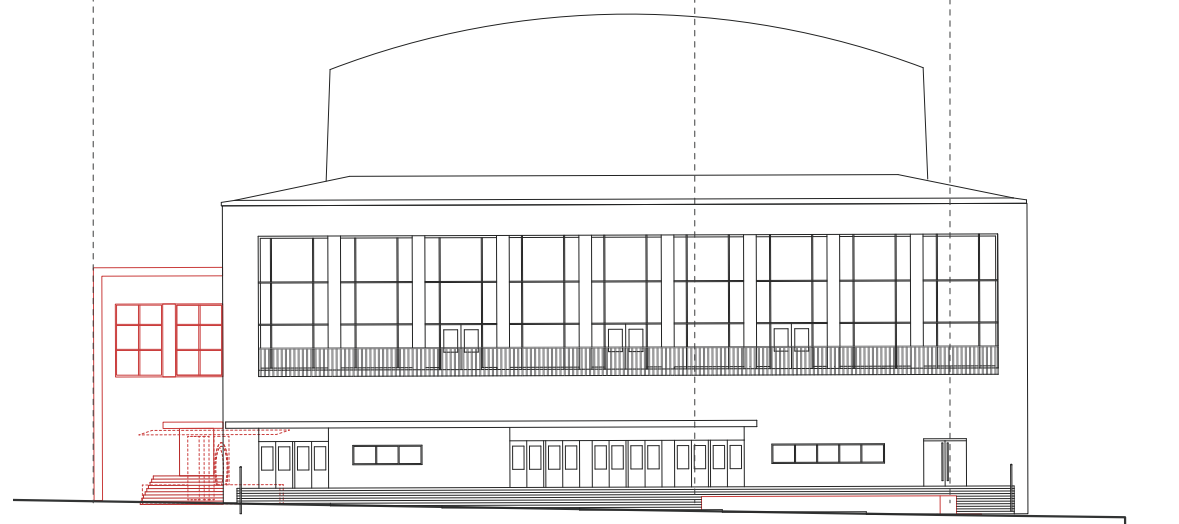
Influence for threshold's path



Position on Site



- 1. Outdoor Improvisation Space
- 2. Information Desk & Store
- 3. Entrance
- 4. Waiting Area (small auditorium)
- 5. Cloakroom for Main Auditorium
- 6. Lobby (small auditorium)
- 7. Lobby shared with improvisation Space
- 8. Lobby (small auditorium)&Bar
- 9. Main Auditorium (upstair)
- 10. Small Auditorium
- 11. Office
- 12. Cloakroom for Small Auditorium



Original Space

For the architectural element's intervention, the enclosure on the side façade was removed, and an independent entrance to the improvisational performance space was angled compared with the original axis. New stairs were introduced to create a perceptual division within the space. And the lobby's cloakroom is shared with the performance stage.

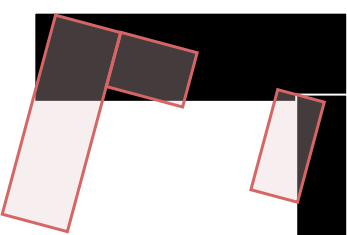
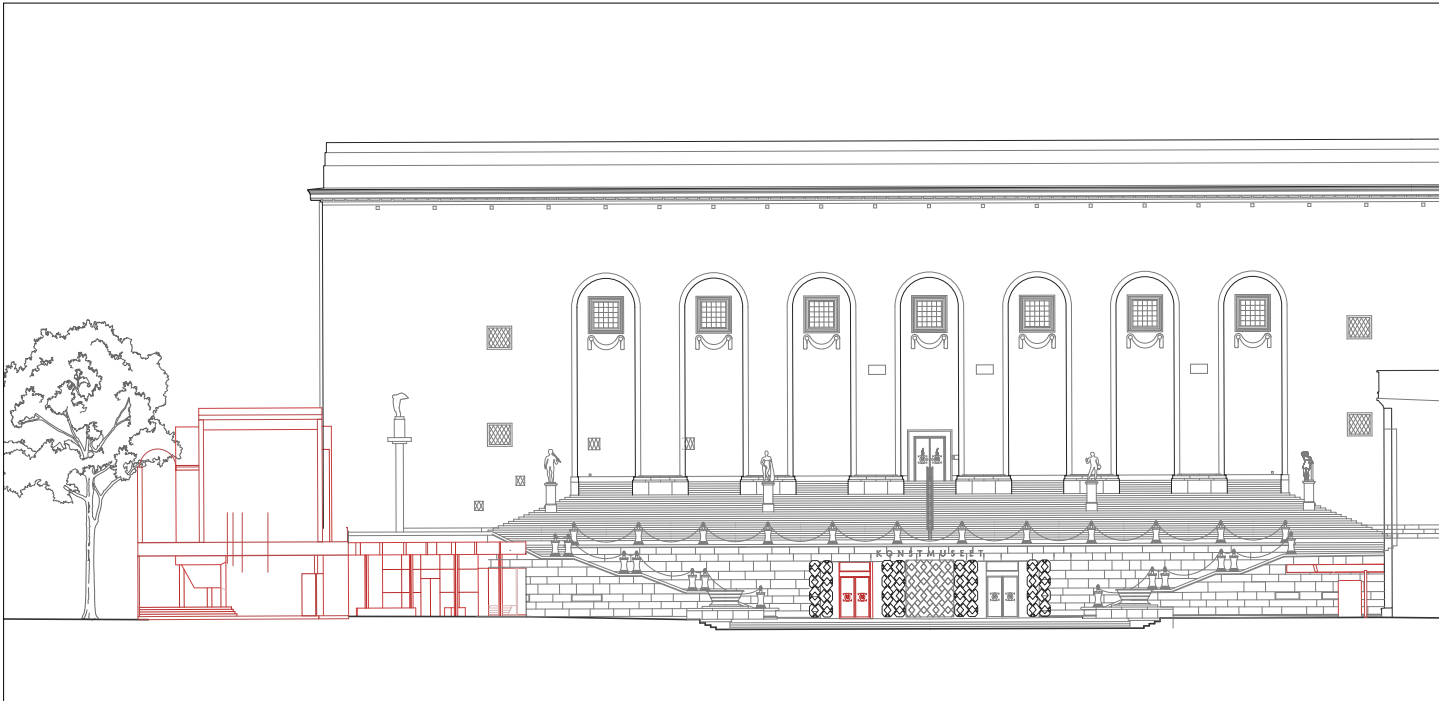


Gothenburg Museum of Art

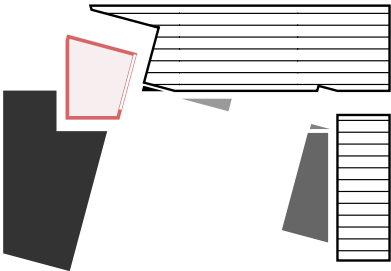
The art museum is located at the end of the main street, and its main façade holds strong visual and historical significance when approached along the avenue. Meanwhile, the museum’s northeast side presents high potential for development. In the latest renovation, the main entrance was moved to the ground floor, leaving the platform connected to the original façade underutilized.

As a response, a new activity center is added to connect the museum entrance with the outdoor platform. This creates a unified entrance space on the ground floor and encourages shared activities between the museum and the new center. The first floor of the activity center functions as an extension of the museum, with its form translated from the museum's porch—columns are reinterpreted as exhibition rooms, and the remaining space serves as a flexible area for workshops or temporary exhibitions.

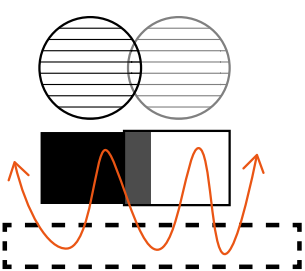
At the same time, the design introduces three layers of progressive transition space. Before entering the activity center, an open-air square—an outdoor-indoor space—acts as a participatory exhibition zone that invites public engagement at the path level. The area between the activity center (with folding doors) and the open-air square can be flexibly shared by both. This new building explores how newly created threshold spaces can connect with the museum’s existing thresholds and establish a spatial transition from city to interior.



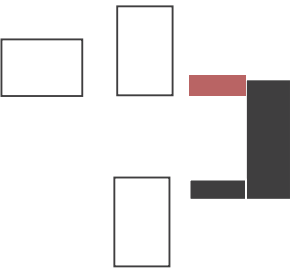
Overlay Mode



Space Attribute



Influence for threshold's path



Position on Site



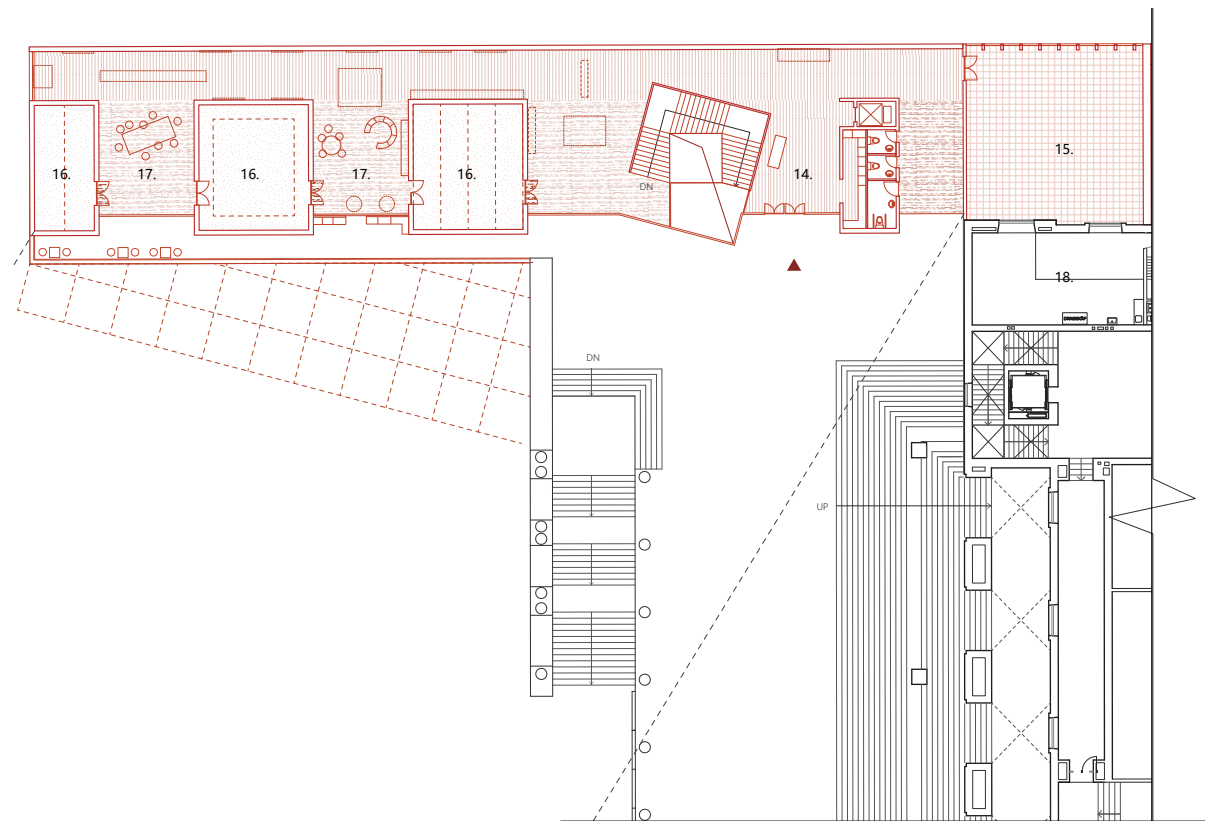
- | | |
|-----------------------|--|
| 1. Entrance of museum | 7. Activity Classroom |
| 2. Information Desk | 8. Shared with classroom & Open exhibition |
| 3. Open Exhibition | 9. Open Civic Exhibition |
| 4. Store | 10. Entrance of Activity Center |
| 5. Shared Space | 11. Electric Information Board |
| 6. Exhibition | 12. Cafe |



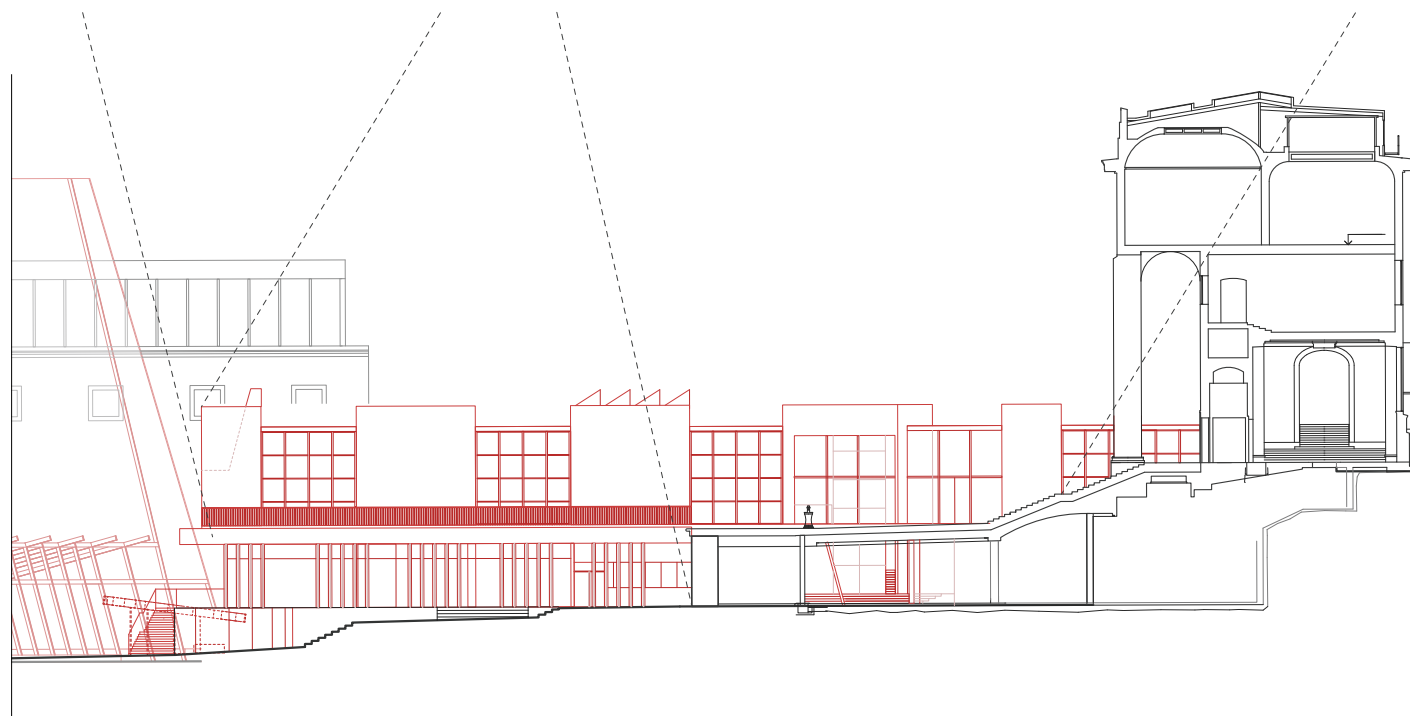
Original Space

For the architectural element's intervention, the original circular symbolic language is preserved and reinterpreted as guiding walls at the internal entrance and as curved seating that encloses the café's outdoor space. On the third floor, a transitional space connects the urban environment to the activity classroom, which features folding doors for flexible use and extend to outdoor-indoor space.





- 13. Lecture
- 14. Entrance of Exhibition
- 15. Office
- 16. Exhibition
- 17. Workshop/ Exhibition
- 18. Storage



Original Space

For the architectural element's intervention, the spatial character of the pathway was preserved, while most existing walls were removed to open up a larger public activity area. New inclined walls were introduced to create vertical circulation routes and define lecture spaces along the path.

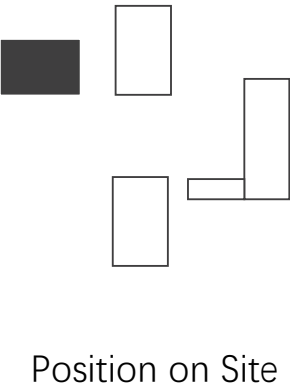
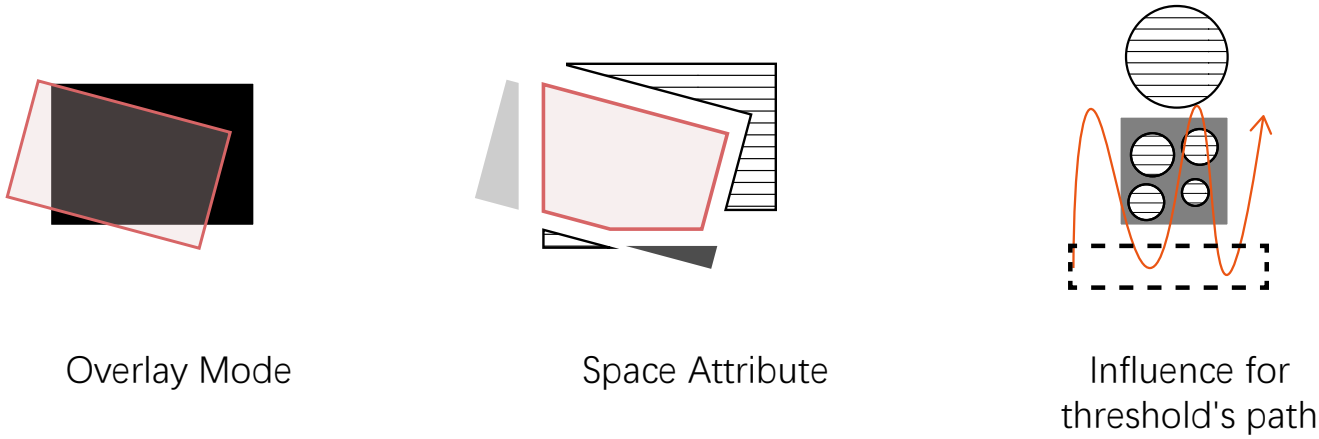
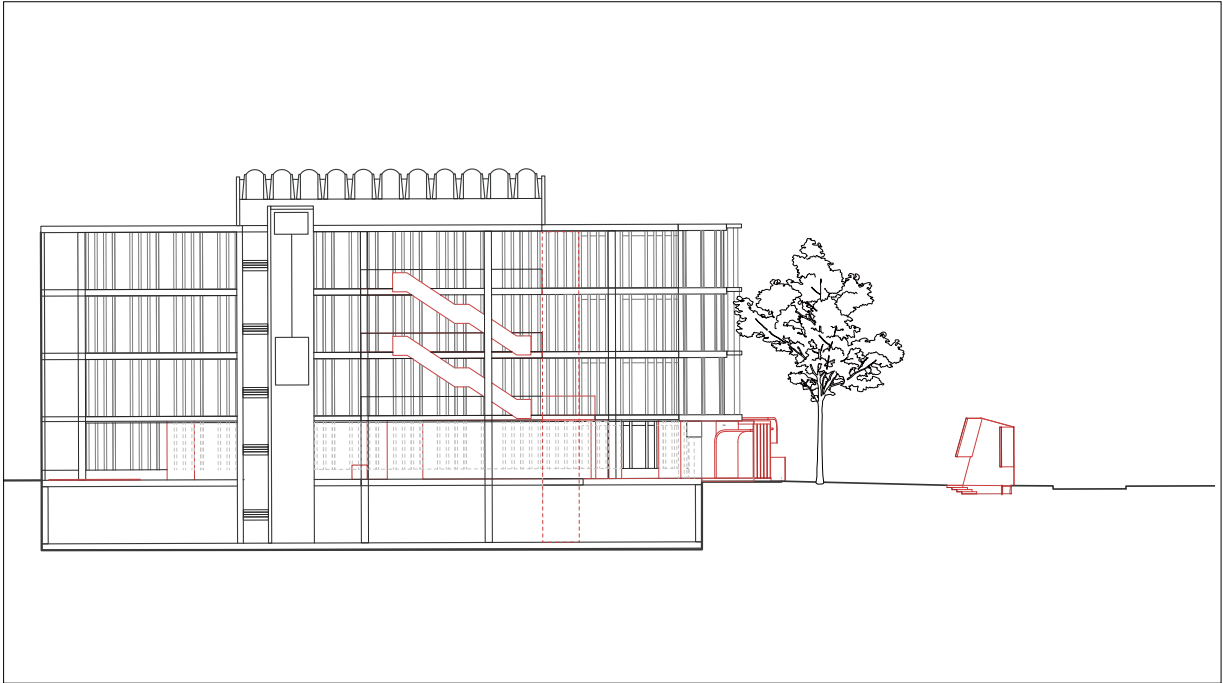


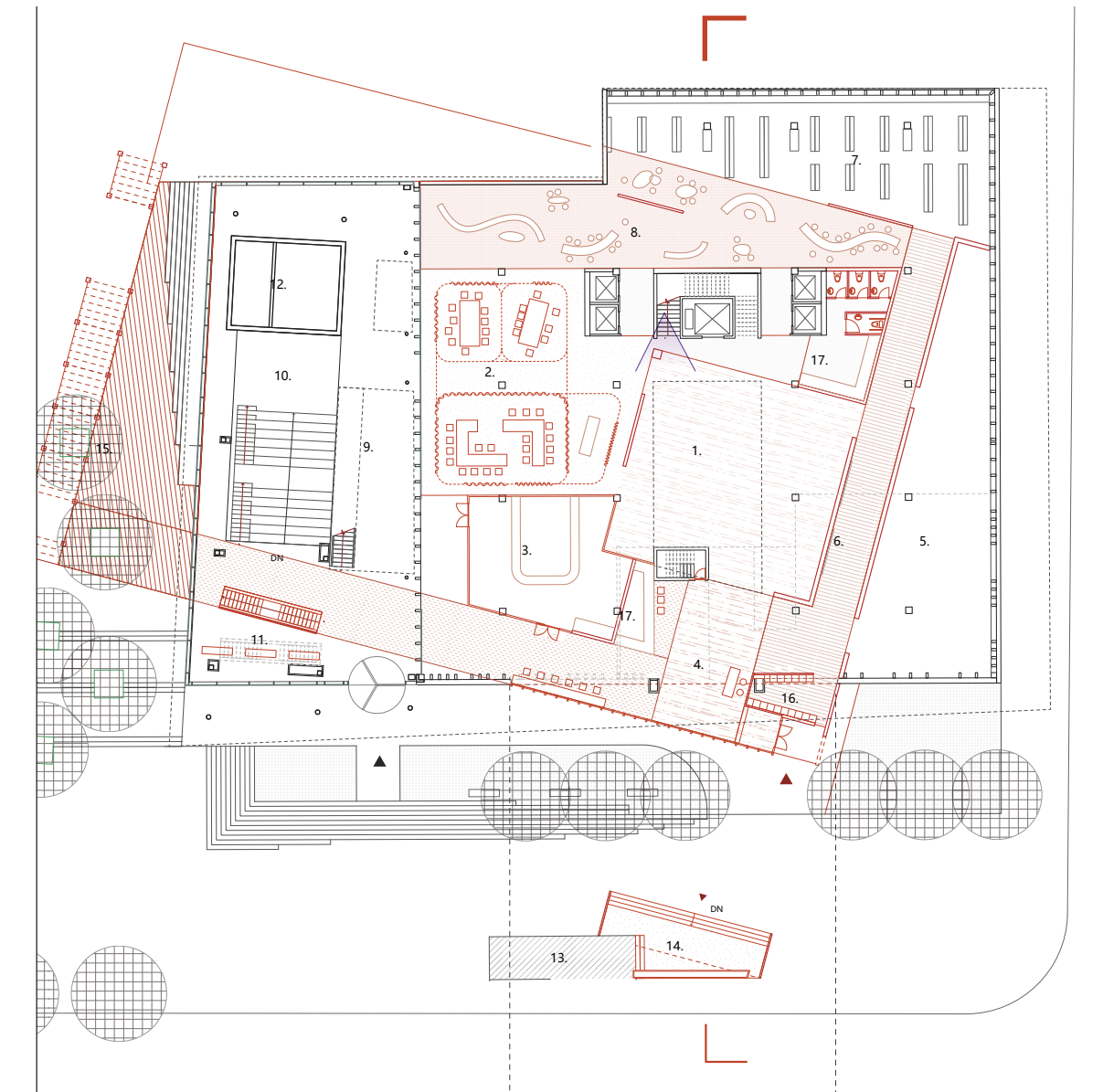
Gothenburg City Library

The library site offers high-potential ground-floor space suitable for developing mixed-use activities shared between library programs and workshop functions. Additionally, a disused entrance—left inactive after a previous transformation—and a potential vertical extension create opportunities for interaction between the existing building and new intervention spaces.

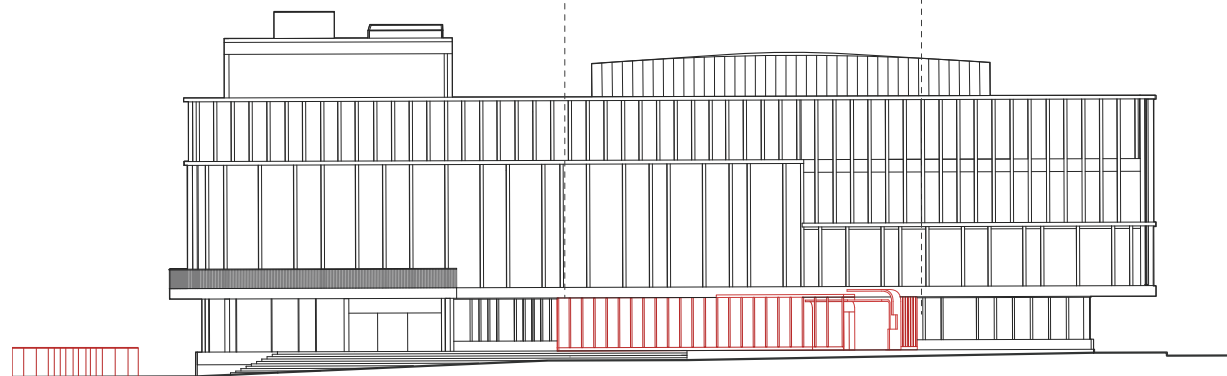
To explore the relationship between shared spaces and the preserved areas for original library activities, the "overlay" strategy is applied. In this approach, the added intervention overlaps with the existing space, creating standout spaces that attract passersby and invite public participation.

Threshold path interventions are introduced by inserting activity zones—such as a children's activity area and an open exhibition corridor—into the transitional space between the building's functional core and its entrance, enhancing spatial flow and public engagement.





- | | | |
|------------------------------|-----------------------------------|-----------------------------------|
| 1. Through-high Shared Space | 7. Original Children Reading Area | 7. Original Children Reading Area |
| 2. Flexiable Workshop | 8. Children Activity Space | 8. Children Activity Space |
| 3. Borrow&Return Book | 9. Original Entrance | 9. Original Entrance |
| 4. Workshop Entrance | 10. Lecture | 10. Lecture |
| 5. Origanl Exhibition Space | 11. Leisure Space | 11. Leisure Soace |
| 6. Open exhibition | 12. Equipment Room & Toilet | 12. Equipment Room & Toilet |



Original Space

For the architectural elements' intervention, the pavement is redesigned, parts of the walls are removed, and soft enclosures are added to increase spatial flexibility and emphasize the existing circulation core (which will be preserved). Rotating elements—such as walls and columns—are introduced and can be perceived while walking through the space.



DISCUSSION

This project began from a personal interest in how cultural buildings interact with their surrounding urban environments—especially how their thresholds, both physical and programmatic, influence public access and engagement. The ideas proposed aim to address the disconnect often found in institutional settings by activating the transitional zones around these buildings. These in-between spaces, stretching from the street to the building interior, hold possibilities for informal use, alternative circulation routes, and moments of shared activity.

Throughout the review process, the project’s ambition was recognized, particularly its attempt to operate across different scales—from overarching spatial strategies to smaller, human-scale interventions. The idea of rethinking alignments and movement patterns was seen as a valuable way to question the site's existing formal layout. At the same time, feedback pointed out the need to clarify certain drawings and better distinguish between existing elements and new proposals. The physical models were well received for their spatial clarity, though it would have better effect if there are more fragment models.

I agreed with a question raised during the presentation regarding the identity of the project: is it meant as a critical reflection on the limitations of institutional architecture, or is it a concrete proposal for spatial transformation? Perhaps it is intended to be both. However, maintaining a balance between these two aspects has proven difficult, sometimes resulting in ambiguity. The goal is not to erase or replace the existing architecture, but to suggest alternative ways of experiencing and approaching these buildings—ways that support cultural life as something more open, dynamic, and better connected to the city.

On the other hand, the selection of intervention strategies for different buildings was largely based on testing a range of approaches. In future development, more attention could be given to the existing context and surroundings when choosing how to intervene. Additionally, certain aspects of the overall project presentation deserve deeper reflection. For instance, the relationship between specific interventions and the original spatial qualities is sometimes hard to grasp, as it is not always communicated progressively across different scales.

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Images

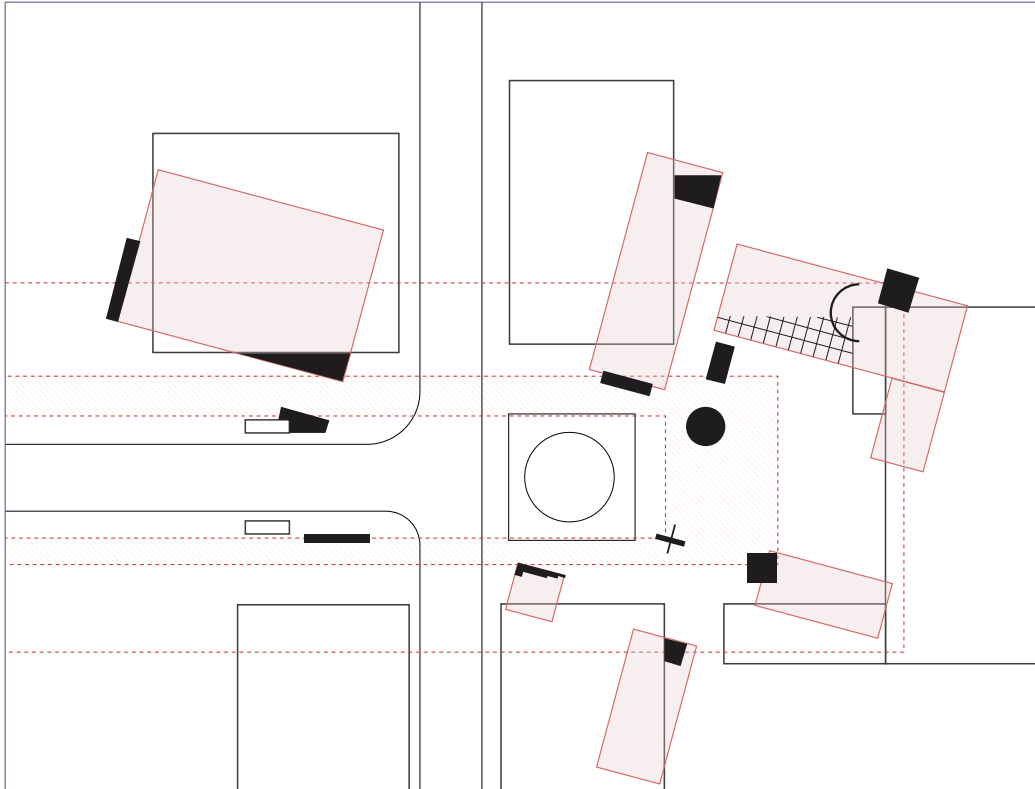
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THRESHOLD INTERVENTIONS