

SÖDRA HALLEN

A MARKET HALL AND RESIDENTIAL BUILDING
IN KRISTINEHAMN

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2025
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CHALMERS

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”When an architect designs something new for an urban fabric that has been built up according to the conflicting needs and ideals of several generations, he is required to retain control over two particular dimensions that differ awkwardly from one another. Each new building in the cultural landscape always shows equally clearly the designer’s own sense of history as well as how skilful he is in the application of the techniques and materials of his own time.”

- Riitta Nikula. pp. 12.¹

¹ Nikula, R. (2011). The art of making places. In Davey, P. *Architecture in context: Helin workshop*. Birkhäuser GmbH.

ABSTRACT

With a strategic geographical position, the city of Kristinehamn was of national importance due to export of iron and timber. In accordance with this aspect, the city was also a meeting place during its seasonal and weekly markets on the southern and northern squares. Today, these markets aren’t as utilized and well visited by the local producers and citizens. The municipality of Kristinehamn has stated a vision of developing and activating the city center of Kristinehamn, with the revitalization of the market culture as an example.

The purpose of the master thesis was to design a market hall and residential building, as well as a residential block on the site, that can accommodate the needs of the local producers and citizens of Kristinehamn. The market hall should act as a social meeting point in the city center that encouraged the revitalization of the market culture. The aim of the residential floors and block was as economic motivator, as well as closing the gap in the urban fabric of the site.

The master thesis explored the architectural theory of *Urban Artifacts* and translated the four themes of *Locus*, *memory*, *individuality* and *design*, into design strategies that were implemented into the process. Four reference projects were analyzed and discussed in relation to theory, program and design.

The final design was a market hall and residential building based on the theoretical framework. The building has four levels with the two levels accommodating the market hall and two residential levels with eight apartments each. The project was presented through space program, architectural drawings, perspectives and physical models.

In conclusion, whether the theoretical framework of *Urban Artifacts* was the major incentive to the final design, the master thesis successfully explored the theory in relation to the design of the market hall and residential building on the site in Kristinehamn.

Keywords: *Market culture, Market hall, Residential, Urban Artifacts.*

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Special thanks to

My family,

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Fig 1. *Autumn market in Kristinehamn.* (u.a., n.d.). [Photograph]. Reprinted with permission.

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1 INTRODUCTION

1.1 PURPOSE & AIM

Historically, the squares in the city of Kristinehamn have been used as a marketplace for the local producers to sell their produce. Although, throughout time the interest in utilizing this urban space for markets has decreased and the once thriving market culture in the city has diminished. Currently, there is no market hall in the city that can provide a sheltered and year-round space for the local producers and citizens.

Therefore, the purpose of the master thesis was to design a market hall and residential building, as well as a residential block on the site, that can accommodate the needs of the local producers and citizens of Kristinehamn. The market hall should act as a social meeting point that encourages the revitalization of the market culture in Kristinehamn. The residential floors and block act as an economic motivator for the project as well as closing the gap in the urban fabric on the site.

The aim of the master thesis is to research the architectural design of a market hall and residential building in relation to Aldo Rossi's theory of *Urban Artifacts* and to develop design strategies based on his four themes on Urban Artifacts: *Locus*, *memory*, *individuality* and *design*.

1.2 THESIS QUESTION

How can the architectural theory of *Urban Artifacts* be translated and used as design strategies when designing a market hall and residential building on the site in Kristinehamn?

1.3 BACKGROUND

In the book “Squares: Urban spaces in Europe” by Sophie Wolfrum (2014), the city square is described as a meeting point for the public and private. A space where the change in social and urban development becomes evident. She also states that the city square, even if often described as the center, both in a concrete and abstract sense, has become more and more outdated and not as essential in a contemporary and urban society. It is not an important social and economical space in the cities anymore.

The history of markets and market halls are discussed in the book “The Routledge Companion to the History of Retailing” by Guàrdia, Oyón and Garriga (2018). Markets are described as having been important nodes in ancient and medieval cities and have had huge economic impact on societies. They were also a catalyst for spatial configurations in Europe, in which markets on the city square became central in the urban landscape. Although, at one point some of the markets outgrew the squares and were moved into a more controlled environment, market halls. This contributed to markets being seen as something more sophisticated and hygienic in contrast to the outdoor markets, which were also considered to be a place for chaos and political uprisings. This move of markets did not occur in every European city, and many are still keeping to the tradition of the outdoor markets. The Scandinavian countries, for example, were late with this move and the construction of market halls.

In the document “Vision för Kristinehamns kommuns stadskärna” published by the municipality (2022), they describe the history of Kristinehamn. The city was once called “Bro” and was of national importance due to its export of iron and timber. Because of its harbor by lake Vänern and position along the national highway between Norway and Sweden, the city attracted many people and it became a center for markets and trade. Over the years the space for markets and trade moved from the central position of the northern and southern squares and moved towards the periphery of the city. They municipality describe how the social interactions once taking place on the squares are now taking place on parking lots outside of the grocery stores.

In the book “Kristinehamn – Människor och miljöer” edited by Barbro Larsson (1991) the history of the two squares is discussed in two newspaper articles. The article “Här fick folket vika för bilarna” published in 1976 the northern square is described as having been a space for farmers to sell and buy grain or cattle. Later the northern square became a fish market to which fishermen went by boat to sell their fish. The history of the southern square is described in the article “Till nytta och nöje” published in 1976. The square was a social space for the public as well as a place for collecting drinking water. As mentioned, the southern square was also the main place for the yearly and weekly markets.

Within the municipality of Kristinehamn are a lot of surrounding villages and



Fig. 2. *Spring market on the southern square in Kristinehamn.* (Lundberg, 1987). [Photograph]. Reprinted with permission.



Fig. 3. *Torsten Edqvist Karaby selling produce at a market.* (Holmstrand, n.d.). [Photograph]. Reprinted with permission.

communities, e.g. Ölme, Björneborg, Bäckhammar, Nybble, etc. In these communities are a large amount of local producers. These producers are e.g. butcheries, garden and flower shops, cheese and dairy producers, etc. Many of these producers does not have a allocated indoor space in the city center to sell their produce and in order to buy from them you have to travel out to the farms or site of production.

According to the municipality’s website (Kristinehamns kommun, 2024), the yearly and weekly markets are still taking place on the squares and there are allocated spaces on the southern square for weekly markets on Wednesdays, Fridays and Saturdays. In addition, there are three yearly markets, one on the second Wednesday in April, one on the last weekend in May and lastly on the second Wednesday in October. Although, in the document “Vision för Kristinehamns kommuns stadskärna” the municipality of Kristinehamn acknowledges the current lack of activity in the city center and the low interest in utilizing and visiting these markets. The yearly markets have a low attendance of both producers and consumers, and the weekly markets are almost nonexistent on the southern square. The municipality states that they have a vision of activating the city center, with the revitalization of the market culture as an example.

- (1) Hveems handelsträdgård.

(2) Ölme diversehandel.

(3) Mor Carins gårdsbutik.

(4) Nicklasdams handelsträdgård.

(5) Spjutbäckens gårdsbutik.

(6) Karaby gård.

(7) Västans gård.
- (8) Sörgårdens gårdsbutik.

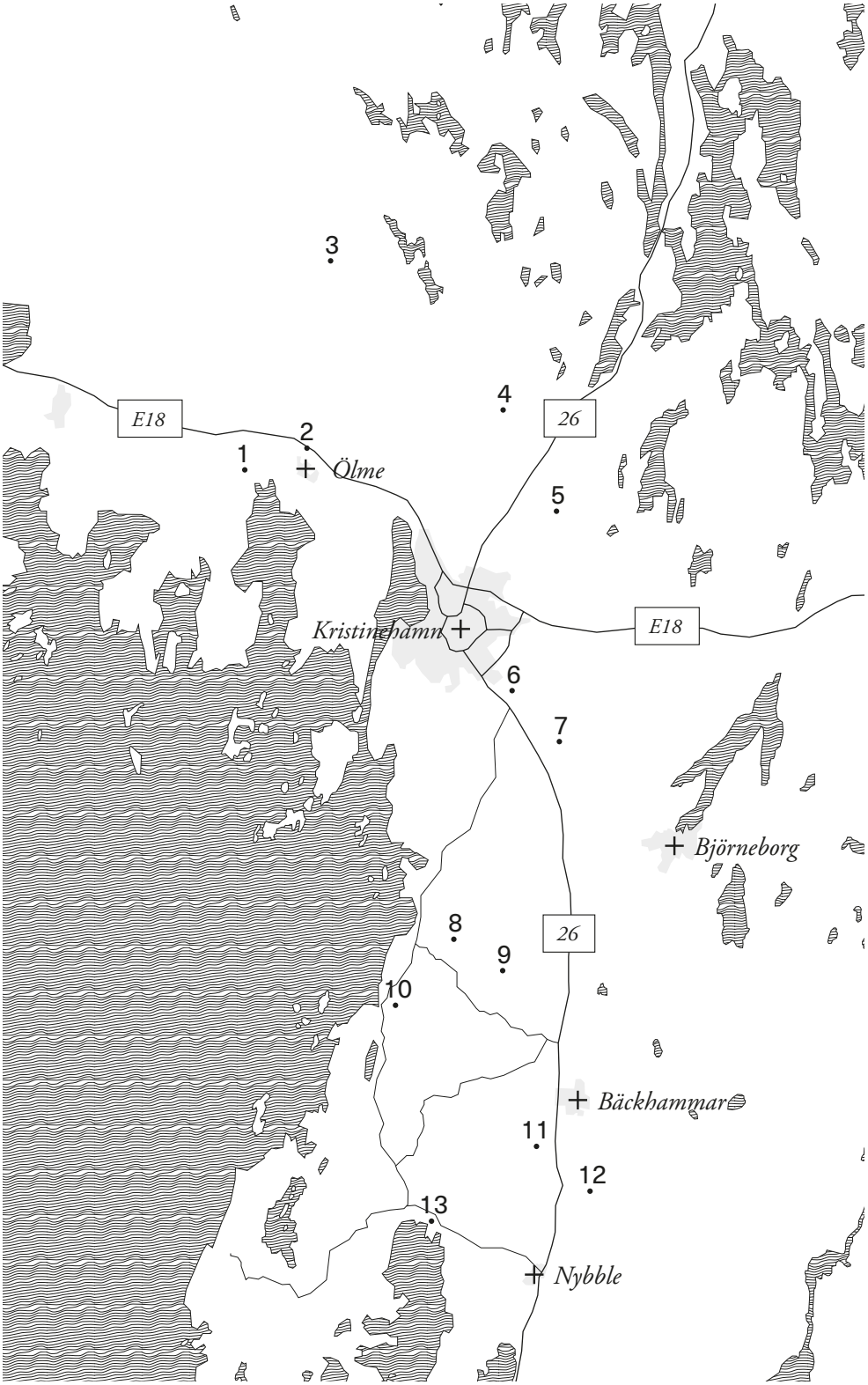
(9) Ljusåsens gård.

(10) Ekogården i Brattsand.

(11) Klockaregårdens handelsträdgård.

(12) Långneruds hjortgård.

(13) Hygns vilt.



Mapping of local producers in the municipality of Kristinehamn

1.4 METHODOLOGY

Site visit and inventory

This method was to document, understand and gather relevant data from the site. This method was essential in relation to the theoretical framework of *Urban Artifacts* and the theme of *Locus* in order to understand the urban structure and identifying architectural elements in the context.

Literary research

The literary research consisted of searching for and collecting information in terms of books, articles, reference projects, etc., in order to establish the theoretical framework as well as researching the history and *memory* of Kristinehamn and the site.

Iteration

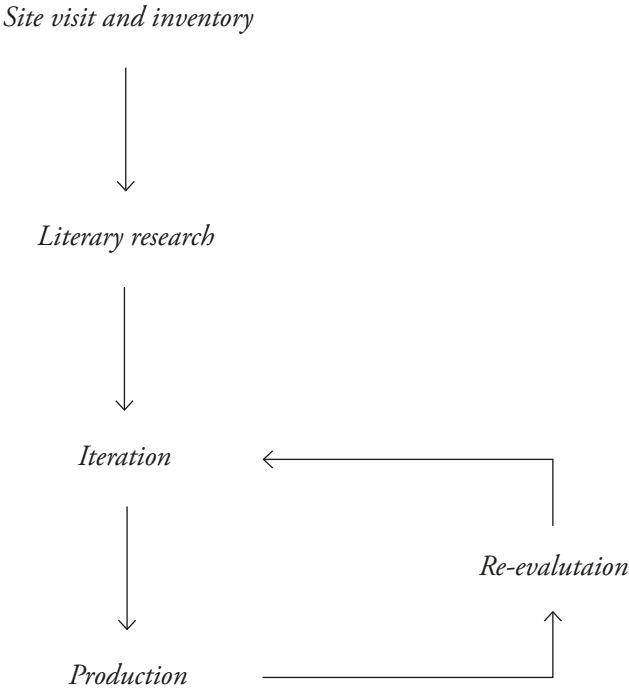
The iteration method and phase were for experimentation with trials and errors. This method was explored through physical models, sketches, digital models, etc. This was when the design was developed and investigated through the theoretical framework in terms of *individuality*. At the end of the iteration phase the general idea of the project was finished but not refined. The iteration method and phase were revisited both before the mid-term and finals.

Production

The production phase was when the final *design* was produced and finalized. This phase includes both design drawings, technical drawings, visualization and physical models. The production phase was present to some extent before the midterm, but mostly prominent before the finals.

Re-evaluation

The re-evaluation phase was the phase after the midterms and finals when an evaluation is conducted from the feedback from the from examiners and students.



1.5 THEORY

1.5.1 Written theory

Urban Artifacts

In his book “The Architecture of the city” (1982), Aldo Rossi introduces the architectural theory of *Urban artifacts*. He begins to argue that the city is a constant and complex man-made object, that has been developed over time and are currently being developed by architects and engineers. He defines the term “Urban artifacts” as objects within this structure, e.g. buildings, streets, monuments, etc. They are a result of the city’s history and development. In order to break down the theory, Rossi defines four themes that characterize urban artifacts. These are: *Locus, memory, individuality & design*.

The first theme is Locus and Rossi describe it as the relationship between context and design. The analysis of Locus is essential in the design process and in understanding urban artifacts. Locus is tied to the uniqueness of a place and further the design. In the master thesis the theme of Locus was translated into a design strategy as a way of understanding the urban structure by identifying architectural elements in the context on and around the site, which was implemented into the design.

The second theme of urban artifacts is the memory and is described by Rossi as the deepest structure of urban artifacts. It is the history and the lingering consciousness of a place. He argues that it is fundamental to the city as it molds its character and a major catalyst of urban transformation. The theme of memory was translated into a design strategy as the choice of program and function of the project that corresponds with the memory of the site.

In terms of individuality, Rossi writes in his book that urban artifacts are similar to art pieces in a gallery. This unique and circumstantial nature of the art and artist brings an individuality to the urban artifacts. Being at a certain place at a certain time. In a sense, the architect is also a representation of the circumstantial nature of the present. As the architect design as project, we consciously or unconsciously implement elements to the design that represents our individuality. As a design strategy, the theme was translated into the implementation of the architect’s own individuality.

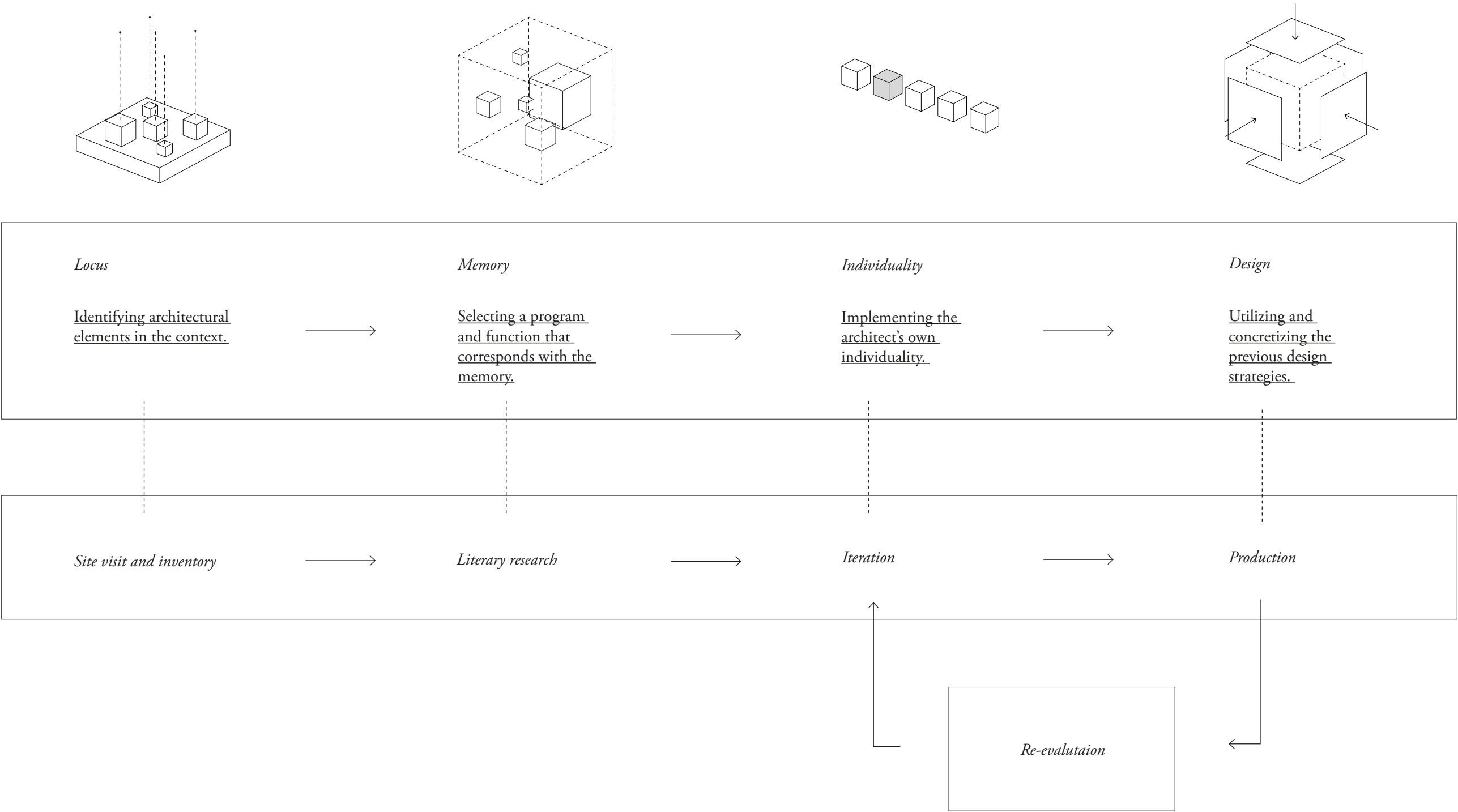
The last theme of design is not clearly defined by Rossi in his book but can be interpreted as how the themes are weaved together into an Urban Artifact. The design was therefore translated as a strategy of utilizing and concretizing the design strategies into a building.

In conclusion, Rossi’s four themes for urban artifacts are correlated and depended on each other, as well as equal in the design process.

1.5.2 Design strategies based on four themes

Aldo Rossi's four themes		Description		Design strategy
<i>Locus</i>	=	<i>The relationship between context and design.</i>	=	<u><i>Identifying architectural elements in the context.</i></u>
<i>Memory</i>	=	<i>The lingering conciousness of a place.</i>	=	<u><i>Selecting a program and function that corresponds with the memory.</i></u>
<i>Individuality</i>	=	<i>The uniqueness and circumstantial nature of urban artifacts.</i>	=	<u><i>Implementing the architect's own individuality.</i></u>
<i>Design</i>	=	<i>The weaving together of the three previous themes.</i>	=	<u><i>Utilizing and concretizing the previous design strategies.</i></u>

1.5.3 Theory in relation to methodology



1.5.4 Reference projects

Kville saluhall

Appell Arkitektkontor (Gothenburg, Sweden)

Kville saluhall has approximately a total of 1500 m² and is located in Kvillebäcken, Gothenburg. The function of the building is a market hall including restaurants and shops. Kville saluhall was a relevant reference in terms of program, spaces, flows, etc. The building was designed and built as a competition by Älvstranden utveckling AB. The purpose of the competition was to encourage markets for and by local producers and to create a new landmark for the area (Sveriges Arkitekter, 2014).

Kville saluhall was a relevant reference in terms of program, spaces, flows, etc. Kville saluhall was also relevant as a reference due to the purpose of it which is similar to the desired aim of the thesis. By having studied the market hall in Kvillebäcken, similar strategies can be implemented into the market hall in Kristinehamn.

Prinsen apartments block

Johan Celsing (Motala, Sweden)

The apartment block “Prinsen” in Motala was drawn by Johan Celsing and is both a residential and commercial building block. The block was built in 1994 and was initially a competition for the preservation of an old market hall and café. The project consists of 55 apartments, commercial facilities, and a parking garage. The block surrounds a courtyard into which the apartments open up with their entrances and balconies. To reach the courtyard from the street you walk through passages which also divides the buildings into smaller entities which together creates the overall block (Johan Celsing Arkitekt AB, n.d.).

This project was essentially influential for the master thesis due to its urban location and sense of awareness of its context. Celsing uses the existing typology of a small town and translates it into his own design. The design mirrors the neighboring block on the other side of Kungsgatan as if it's acknowledging its presence while still retaining its anonymity. The project “Prinsen” was also a good reference due to its way of handling a whole block with a variety of functions.



Fig. 4. *Kville market hall*. (Randstedt, 2013). CC BY-SA 3.0.

Malmö Saluhall
Wingårdhs (Malmö, Sweden)

Malmö saluhall is an indoor market hall with approximately a total of 1500 m². The project is both transformative and new built. The project consists of an old brick building with an extension of corrugated steel. This creates an interesting meeting of materials and provides an industrial character which goes hand in hand with the history and context of the site. There is also a notion of space making in the outdoor area with outdoor seating wedged in between the market hall and the neighboring building (Archdaily, 2017).

This project was a relevant reference due to its size and function. It looks at the locus and collective memory of the site and works with the materiality to relate to this context. How the project handles the outdoor area was also relevant to the master thesis, since the site for the market hall in Kristinehamn is in need of planning and landscaping to create attractive environments.

Complesso Residenziale Monte Amiata
Aldo Rossi & Carlo Aymonino (Milan, Italy)

The residential project of Monte Amiata by Aldo Rossi and Carlo Aymonino is discussed in the book "Architecture of Italy" by Jean Castex (2008). The project is located in Milan, Italy. It is commonly known as the "red dinosaur" because of the façade's red hue. The housing block consists of a total of five buildings and almost resembles a small city in itself. The varied forms of the buildings with terrasses, passages and bridges bring a complexity and interesting composition of housing. The project was initially criticized as it was too "monumental" and Rossi stated that the project was a play of urban identity with a mix of historical typologies.

The residential project of Monte Amita was used as reference due to the previously stated fact of it daring to be its own entity in the city, a sort of a monument to its time. There I also the aspect of complexity of mixing different social functions and materials.



Fig. 5. *Malmö market hall*. (Nilsson, 2025). [Photograph]. Reprinted with permission.

1.6 DELIMITATIONS

The master thesis will focus on the exploration of design of a market hall and residential building in relation to the theory of *Urban Artifacts* and the implementation of the developed design strategies. Other architectural theories might therefore be disregarded, even if relevant to the chosen program.

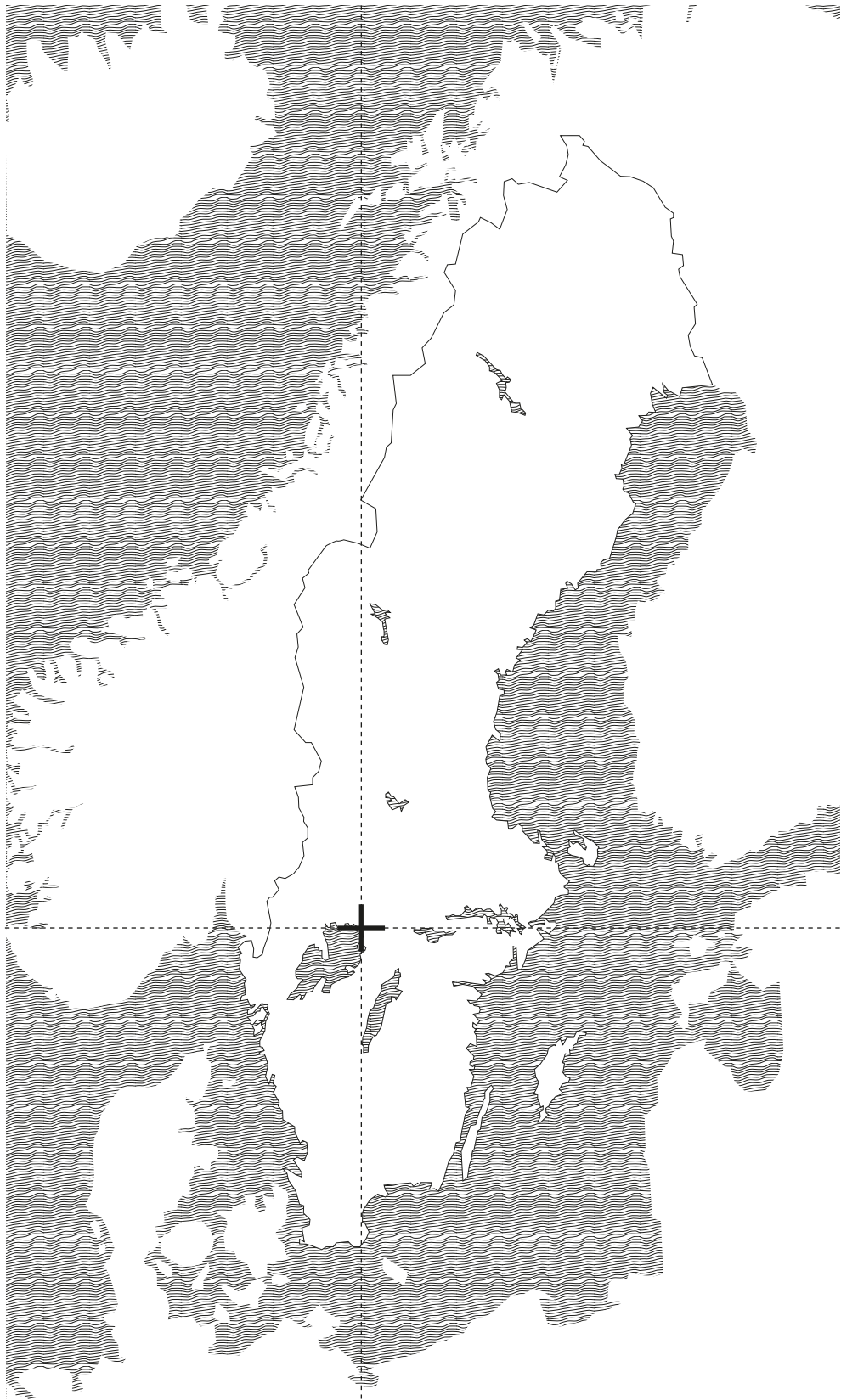
The master thesis’s main project, in terms of design, will be the building of the market hall with its two residential floors. The additional two residential buildings will only be presented in the form of general residential floor plan as well as their position on the site. Further investigation of e.g. facades and additional floor plans will not be conducted.

The economic and political situation of the municipality will not be considered in the thesis, as well as the current local plan of the site. Therefore, the municipality’s vision for the development of the city center and the revitalization of the market culture will be the main indicator in terms of local interest.

The master theis will:

<i>Cover</i>	<i>Not cover</i>
<p>Background on markets in Kristinehamn.</p> <p>Background on the development of market places into market halls.</p> <p>Theory of <i>Urban Artifacts</i>.</p> <p>Reference projects.</p> <p>Site analysis.</p> <p>The architectural project of a market hall and residential building.</p> <p>Conclusions.</p>	<p>Other architectural theories.</p> <p>Further investigations of the additional residential buildings.</p> <p>The economical situation.</p> <p>The political situation.</p> <p>Current local plan of the site.</p>

2 THE MAIN MATERIAL



2.1 SITE ANALYSIS

This project site is a rectangular plot on the west corner of the southern square, with the old artist blocks to the left and the Domus house to the right. Currently, the site is being used as a parking lot. There is also a kiosk/restaurant on the site, as well as a small power central. In conversation with the city architect in Kristinehamn Mats Andersson, the kiosk can be integrated into the new market hall or disregarded for the sake of the project.

The parking lot can be described as a “gap” in the urban fabric which disrupts the framing of the square. The parking lot is rarely occupied with cars and there is a complementary parking lot just beside the site. To the right of the site is the Domus house which is a large complex that makes up a block in the city center. It currently contains commercial spaces and offices. From the Domus house towards the site is a long fire wall which, even with its central location, makes the site feel like the back side. In the front of the Domus house towards the southern square is an arcade stretching the whole block which provides a line of sight towards the old artist blocks.

In terms of materials and architectural typologies Jerkbrant and Särnbratt further discuss the different traditions of building in the city center of Kristinehamn. Historically, mainly during the 1800s, many of the houses were made as a wooden construction and with vertical paneling. The buildings were generally two stories with slate gable roofs. Another tectonic aspect which can still be seen today in the older buildings is pilasters on the facades. The facades were normally painted light yellow or white due to these less pigmented colors being cheaper to produce. An example of this is Wahlundsgården by the southern square. Further in the early 1900s the panel facades were still being built, but this time with more variation of the horizontal and vertical elements. It was not until the 1920s classism when bricks and plaster took over as the main material.

Later, the functionalism became popular in Kristinehamn and the buildings was build more freestanding with function leading the function deciding the form. New materials and techniques made more refined facades and flatter roofs. The colors of the facades were light, and windows became bigger. During the 1940s and 50s lack of housing and new legislation made the economy the main factor for building. Modular elements made of concrete and wood made the construction cheap and effective. The architectural elements of this time period were simple and minimalistic. In the 1960s and 70s, the new local plan and demolition of old buildings made the city center more modernistic. This was also a time period for building public functions such as banks, offices and supermarkets. An example of this new modernistic style is the Domus house with its horizontal windows.





Current situation plan - 1:1500

■ The site - - - - - Main car roads

0 m 30





(1) The site & Kiosk



(3) The arcade



(2) The southern square



(4) Building at the end of the block



(5) Wahlundsgården



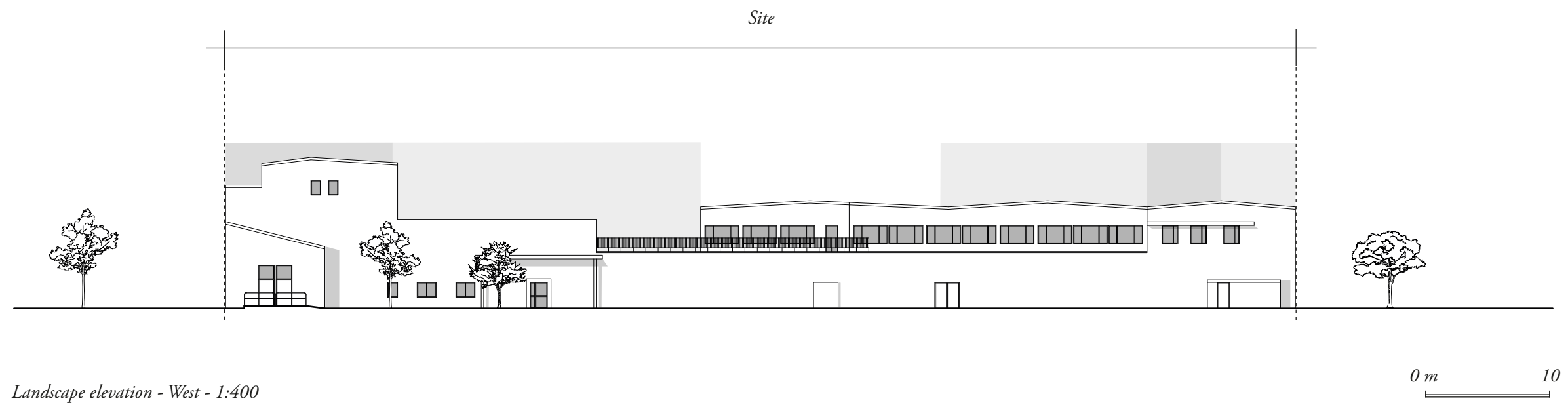
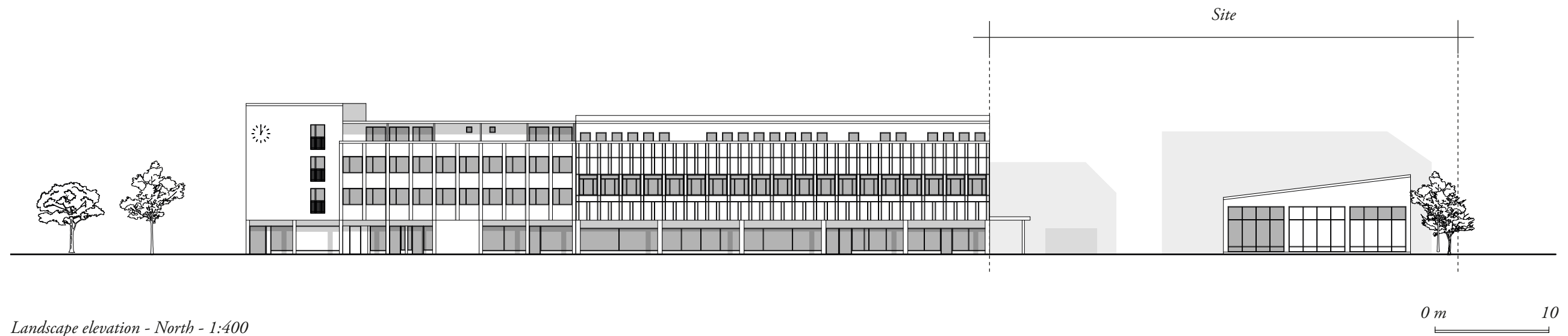
(6) The hotel



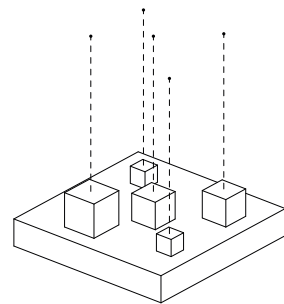
(7) The northern square



(8) The old artist blocks



2.2 IMPLEMENTATION OF DESIGN STRATEGIES



2.2.1 Identifying architectural elements in the context

When implementing the design strategy based on the theme of *Locus*, a site visit was conducted where reoccurring and relevant architectural elements were identified in the context. The elements are mostly in regards to exterior design and the expression of the facades. Five elements were selected which was implemented into design of the market hall and residential building in Kristinehamn. When choosing the five architectural elements, both the more modern and older structures in the context were considered. The aspect of the elements being applicable in a contemporary building were also taken into account. The five chosen architectural elements are:

Arcade - The arcade stretches along the whole street of Södra Torget and Nya Kyrkogatan. The arcade acts as a soft border between the buildings and the southern square, as well as an extended entry into the commercial facilities that provides shelter from rain or sun.

Pilasters - Pilasters are a reoccurring element on the facades of both the earlier buildings e.g. Wahlundsgården, as well as the more modernistic ones e.g. The Domus house. The pilasters act as both tectonic and ornamental dividers on the facades.

Vertical and horizontal meetings - Meetings of vertical and horizontal elements on the facades in the context can be observed. This element is prominent in the facade of the Domus house with its facade of ornamental battens shifting in both vertical and horizontal directions.

Wooden windows - Wooden windows are mostly present in the old artist blocks, on e.g. Wahlundsgården.

Plaster - Plaster as a facade material is present at and around the site. It can mostly be observed on the more modernistic buildings. Most facade surfaces on the Domus house are of plaster.

Arcade



Wooden windows



Plaster

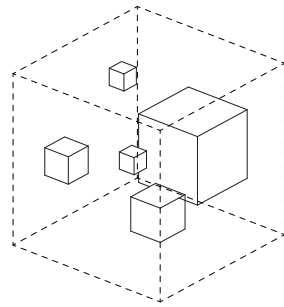


Pilasters



Vertical and horizontal meetings





2.2.2 Selecting a program and function that corresponds with the memory

When reasearching the site and its history it was evident that the markets that took place on the sqaures in Kristinehamn are part of the *memory*. According to this memory of the site, the function and program of a indoor market hall was choosen in order to encourage the revitalization of the market culture. This function and program is also in accordance with the municipalities vision of activating the city center.

An indoor market hall will provide a more permanent and sheltered space in the city center for the local producers to sell their produce. For the citizens, the indoor market could encourage the social interactions that once took place on the sqaures, as well as making the purchasing of local produce more accessible.

The function of the residential floors are as a economical motivator to the project, as well as contributing to closing the gap in the urban fabric.

As part of this design strategy, a diagram of room connections of the market hall was developed. The diagram provides a more graphical explanation of the connections between different functions within the market hall.

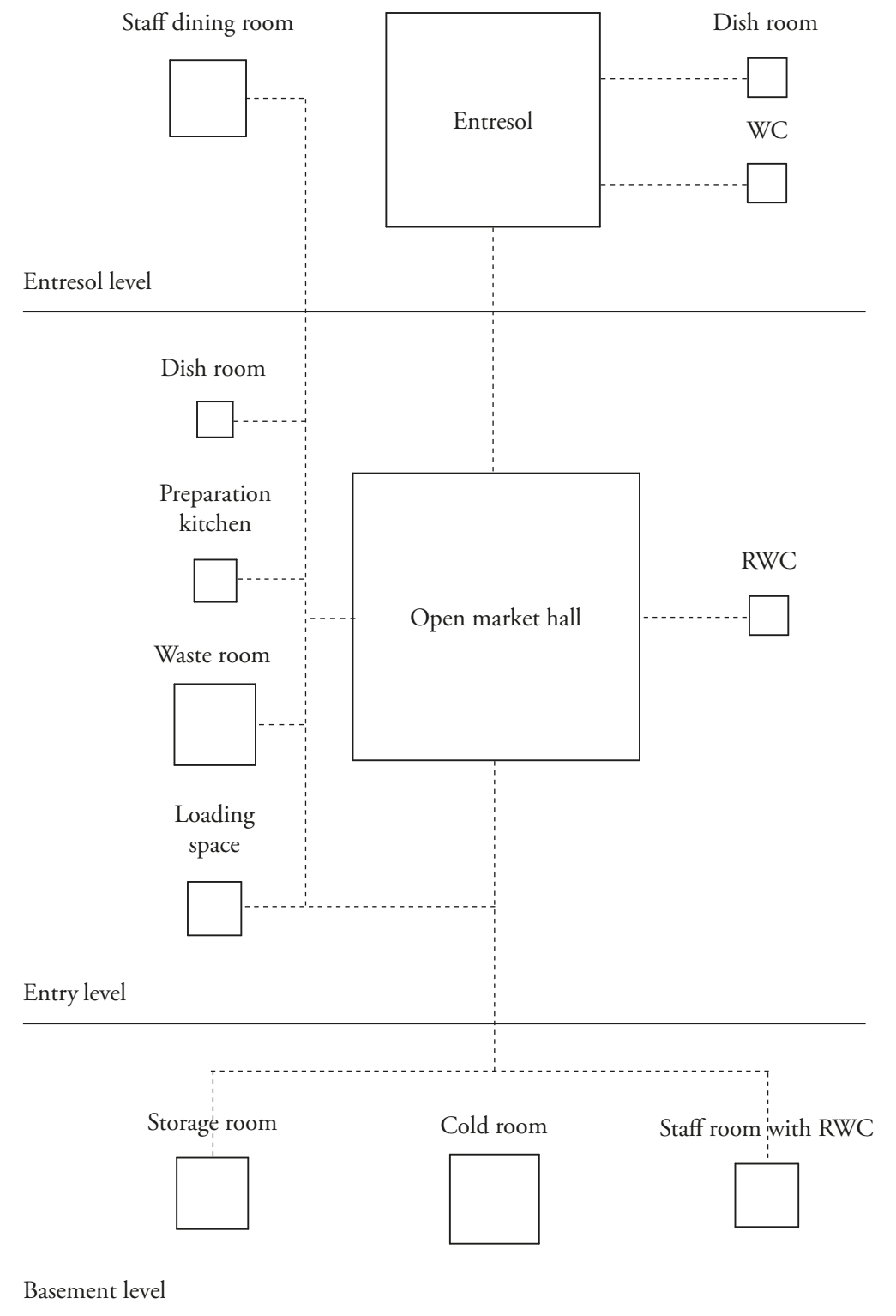
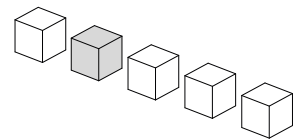


Diagram of room connections of market hall

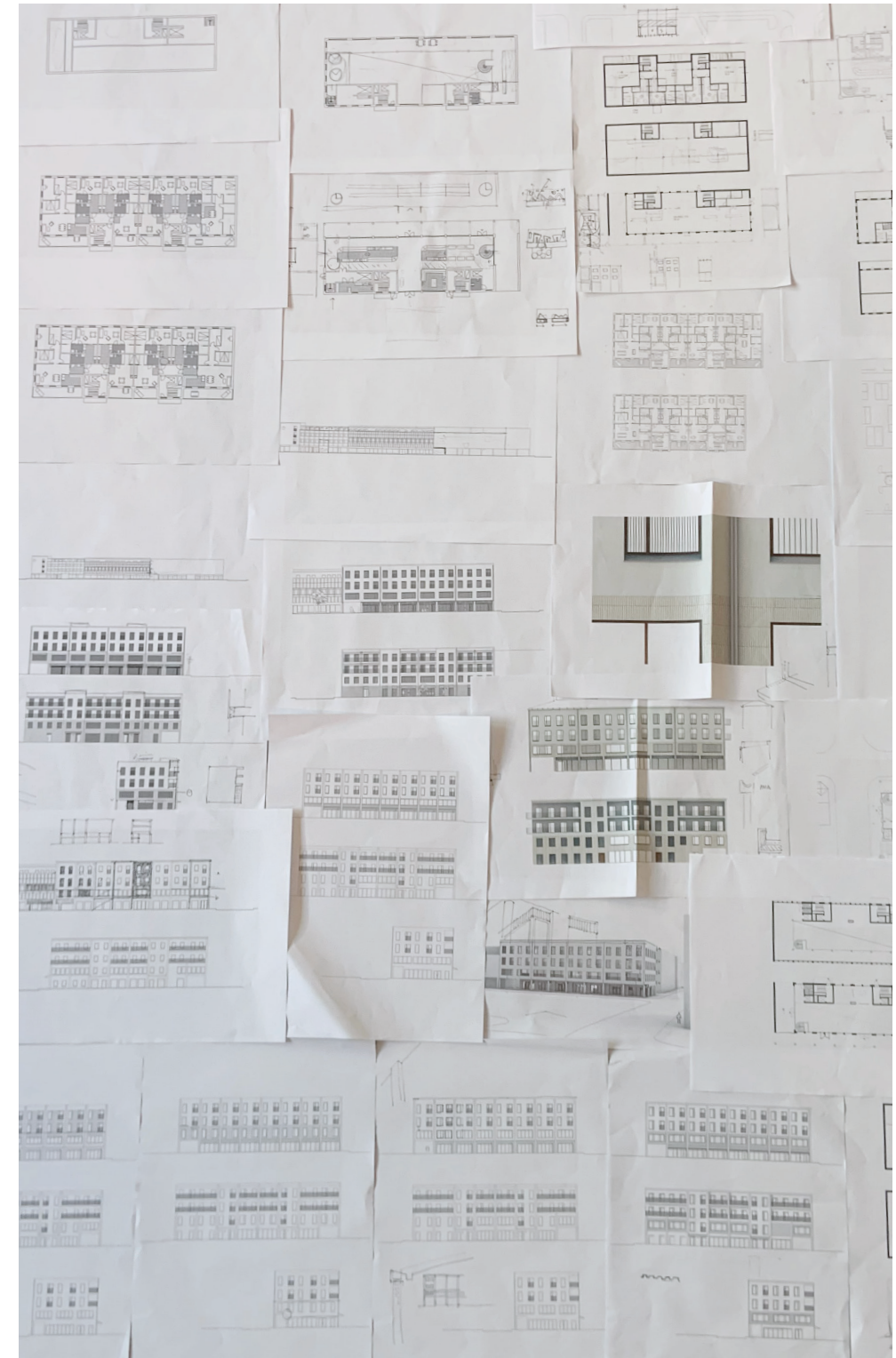


2.2.3 Implementing the architect's own individuality

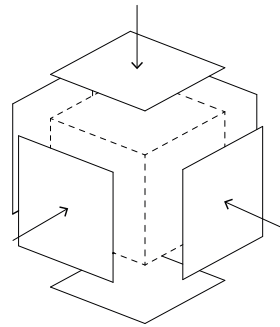
The design strategy of implementing the architect's own individuality into the design, is when the architect gives the building its uniqueness by representing the circumstantial nature of the present. It is the process in which the architect filters the theoretical framework and composes the building into its final design. It's an explorative and iterative process with trials and errors, that results in a reflection of architects personal interests in form and materiality. The pencil strokes that makes the art.

It is also the architect's way of analysing the context through the lens of their own memory and experiences, even if it is the first time visiting the site or if you have grown up watching its development through time.

Elements such as tiles, exposed water drains, slanted window recesses, etc. was added to the design as a reflection of the individuality. The composition of the facades and floor plans are also a result of an iterative process.



The iterative design process



2.2.4 Utilizing and concretizing the previous design strategies

The design strategy of utilizing and concretizing the previous the previous design strategies is about weaving together the architectural elements, the program and function and the architect's individuality into a building design. In relation to the methodology this strategy is part of the production phase of the project. This strategy was explored through the making of a space program as well as architectural drawings, perspectives and physical models in order to clearly present the project. The space program showcases the division of functions on each floor of the building and the m².

The final design of the project is a main building with a market hall in the two lower levels. The first level is a commercial area with focus on spaces for the local producers to prepare and sell their products. The arcade provides a soft border between the southern square and the building. As well as protection from rain and sun. The second level, or the entresol level, has more space for seating with good views over the hall space. There is also an additional outdoor seating in the courtyard.

The residential floors on the two upper levels have eight apartments each in different sizes. The apartments have good access to daylight as well as balconies in the form of either a full-sized balcony or a french balcony. The residential block consists of three buildings framing the courtyard.

The facade composition has a simple sequence with the vertical elements at the residential levels meeting the horizontality of the market hall levels. The main facade material of building is plaster with the addition of white rectangular tiles at the entry level. The tiles are both part of the facade as well as the roof in the arcade. There is also a row of tiles on the upper retracted part of the pillars, which contributes to an elegant meeting of the two elements. In accordance with the architectural elements of the context, the windows are made of oak wood.

As an interpretation of the function of traditional pilasters, another detail of the facade is the recessed draining pipes which act as divider of the facade and elevate the composition. Lastly, in order to avoid a sheet window ledge, slanted tiles have been added to the window recesses to provide a more refined solution for rainwater.

Space program

Building footprint:	651 m ²
Basement level:	
Storage room (Market hall)	14+5 m ²
Cold room (Market hall)	30 m ²
Staff room with RWC (Market hall)	15 m ²
Bicycle room (Residential)	27 m ²
Storage (Residential)	22+22+22 m ²
Utility room (Residential)	17 m ²
Technical room	106 m ²
Entry level:	
Open market hall	312 m ²
Preparation kitchen	7 m ²
Dish room	6 m ²
Loading space	11 m ²
RWC	6 m ²
Level 2:	
Entresol	173 m ²
Dish room	5 m ²
WC	2+2+2 m ²
Staff dining room	22 m ²
Level 3 & 4	
1 room apartment	34+34 m ²
2 room apartment	50+50+50+50 m ²
4 room apartment	96 m ²
5 room apartment	96 m ²
Additional buildings:	
Recycling room	25 m ²

2.3 PROJECT



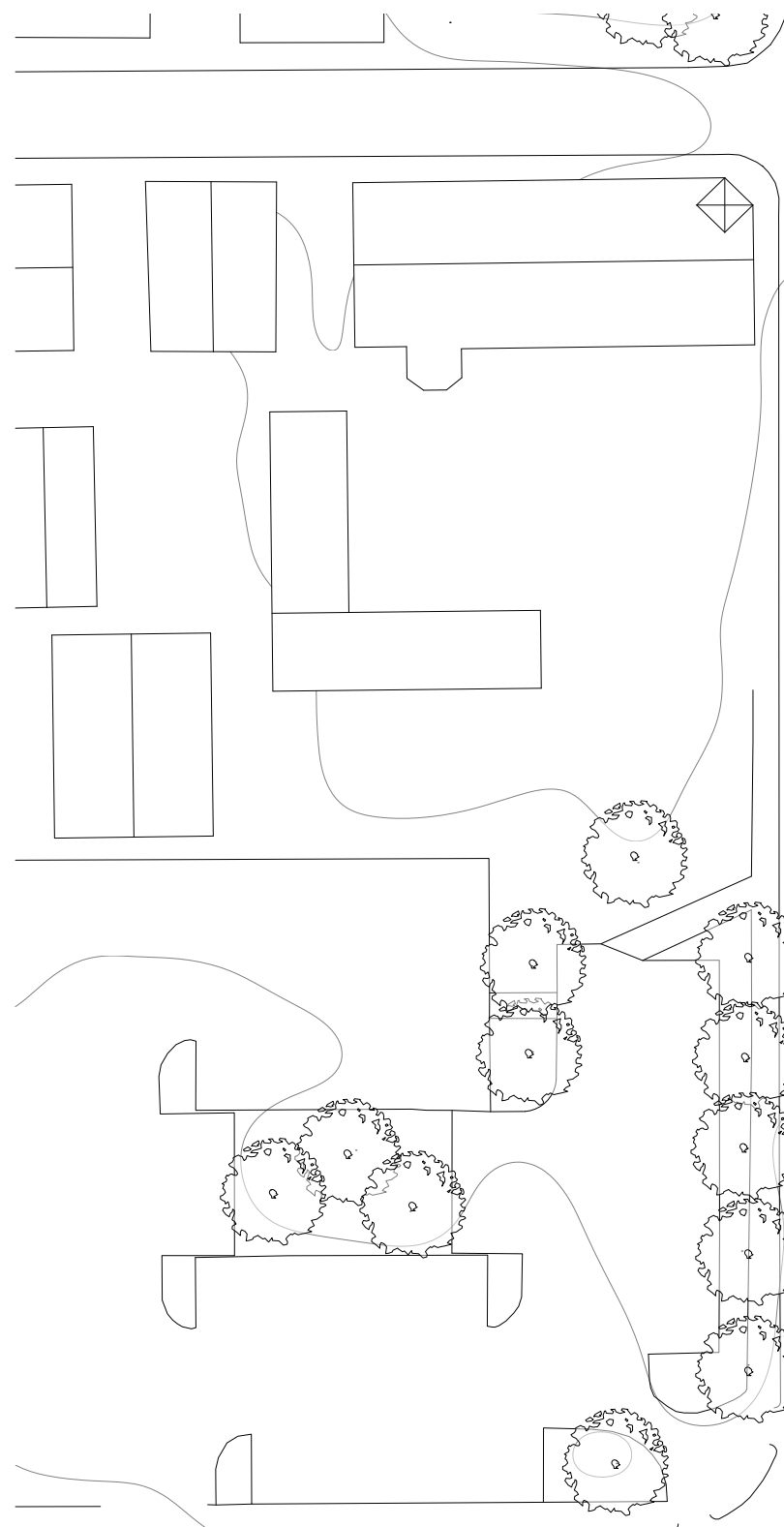
Exterior perspective



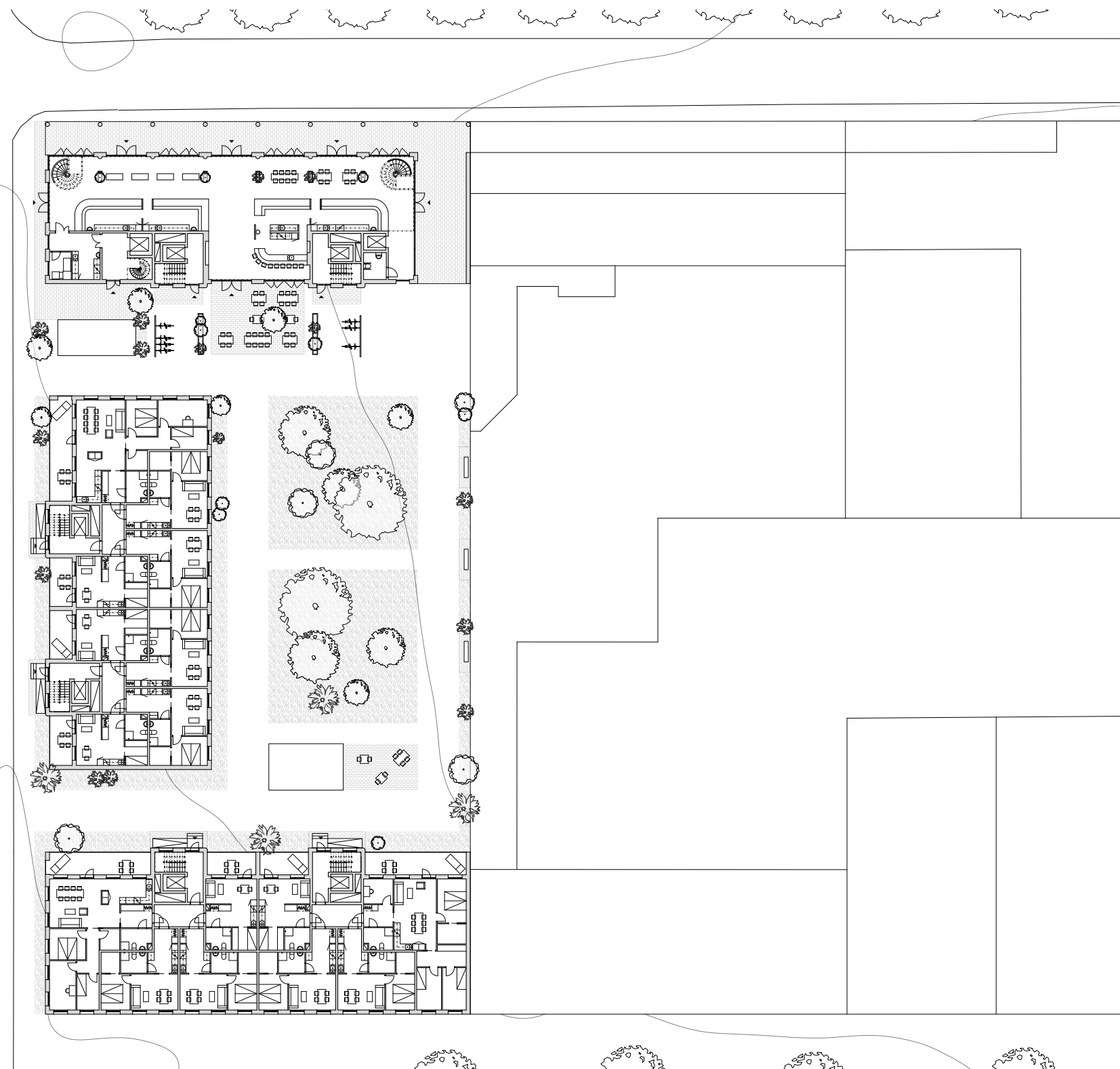
Situation plan - 1:1500

0 m 30



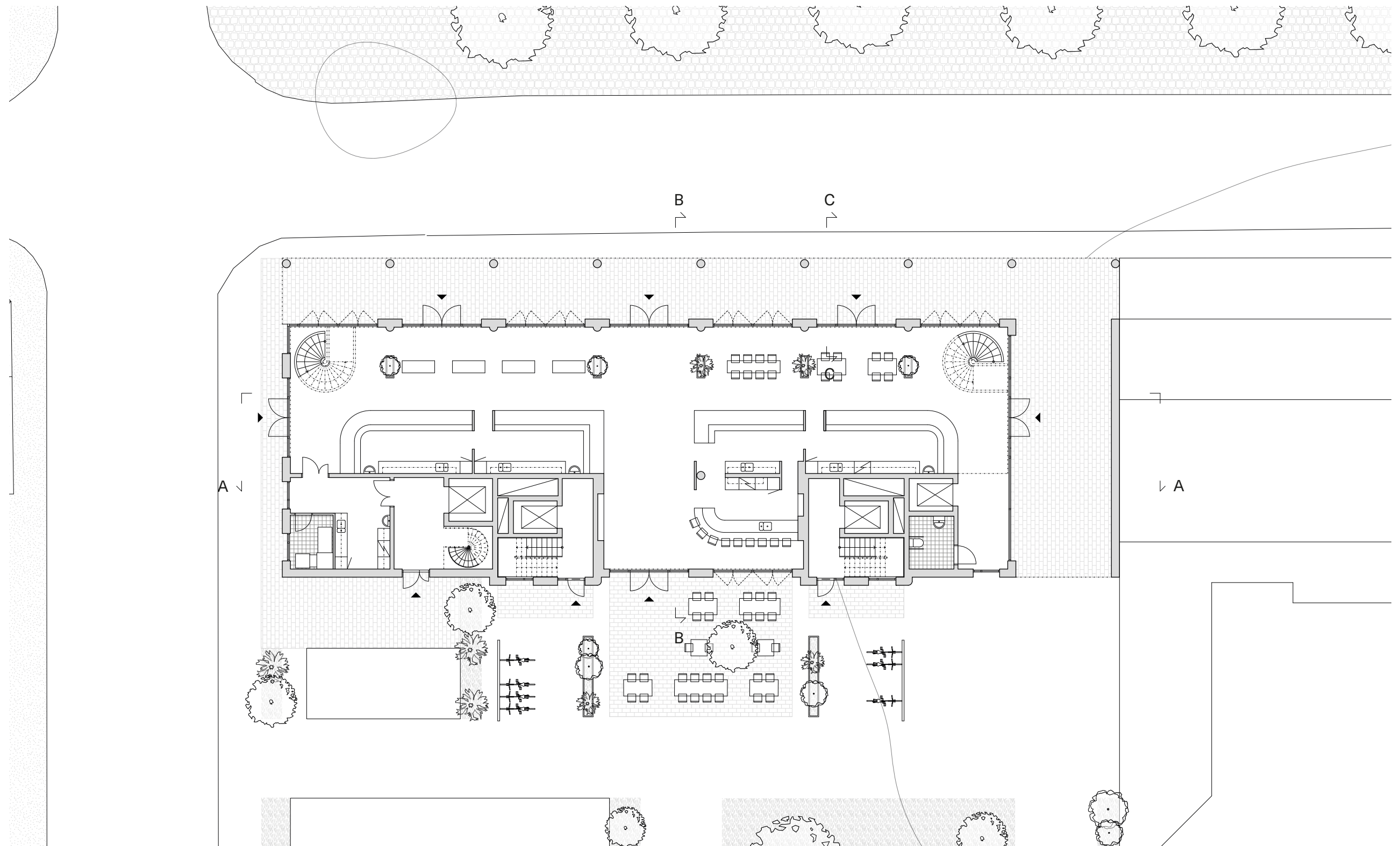


Site plan - 1:400



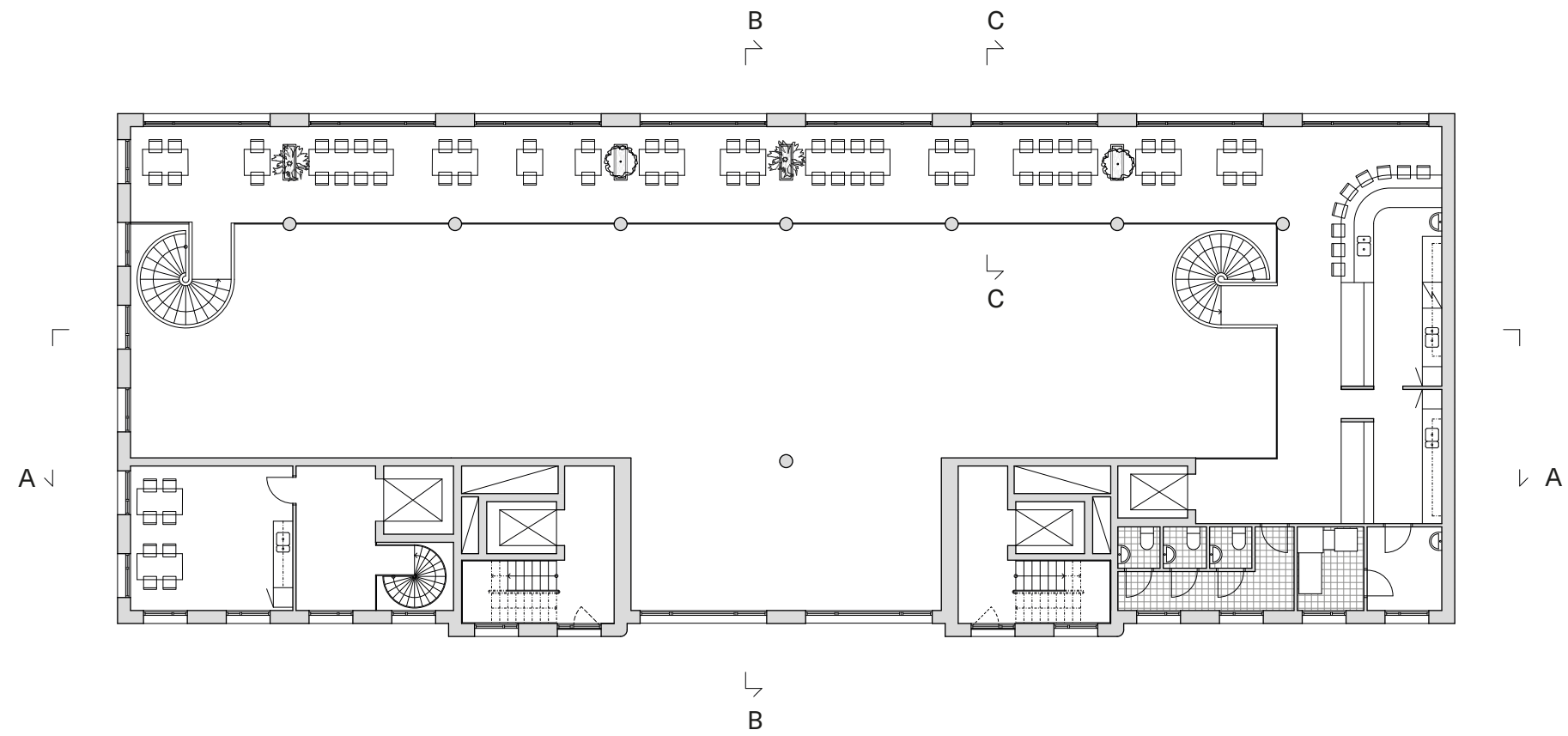
0 m 15





Floor plan - Entry level - 1:200

0 m 5



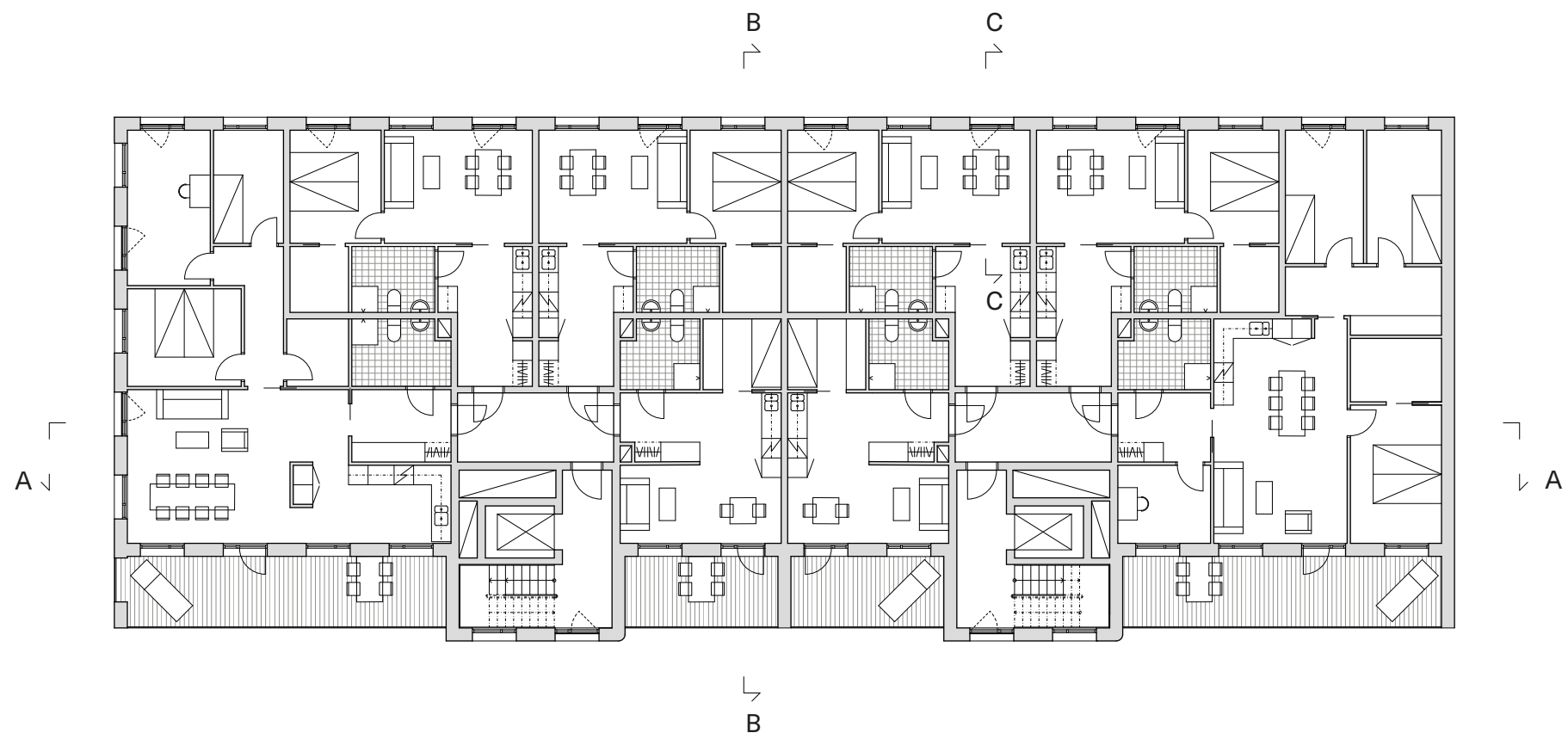
Floor plan - Level 2 -1:200

0 m 5





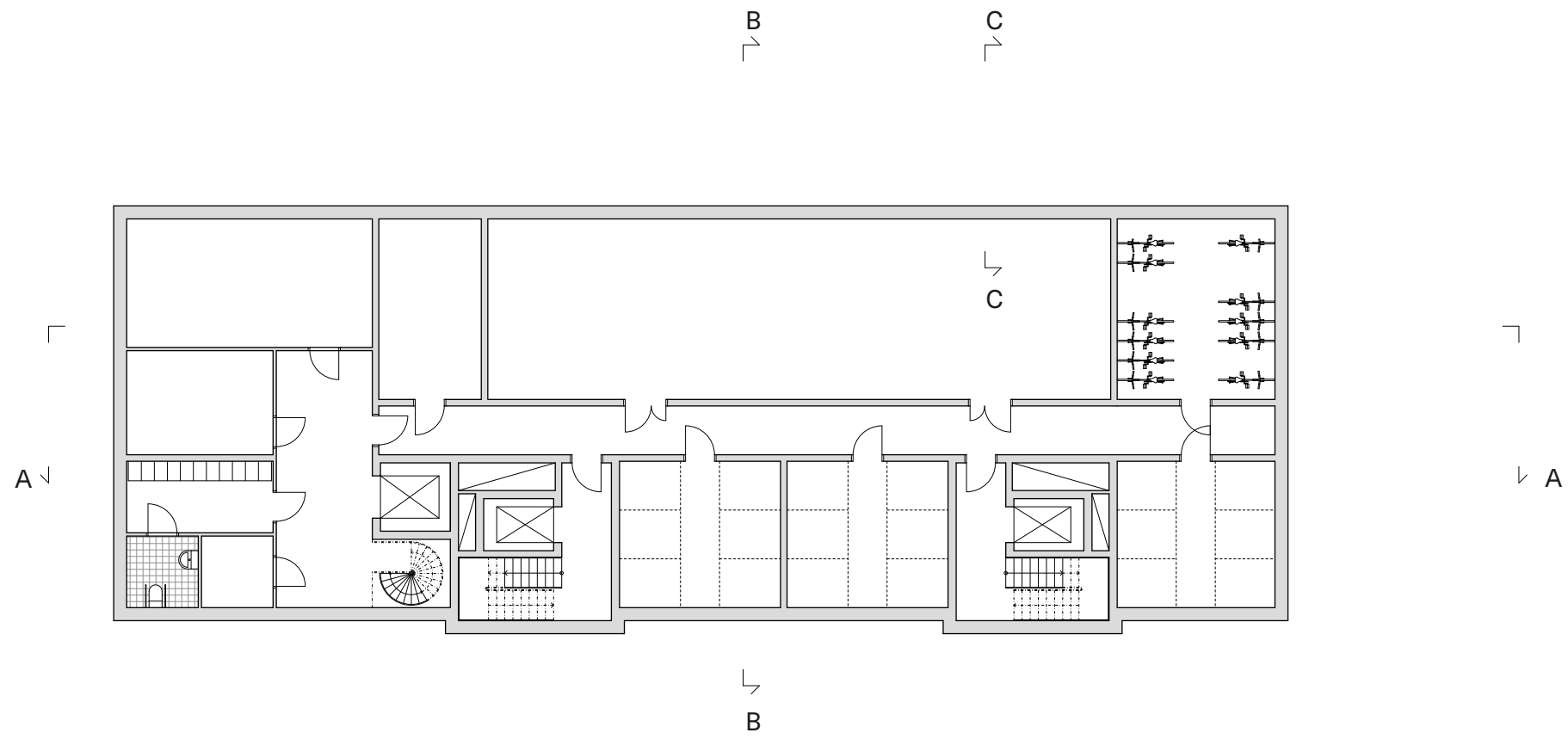
Interior perspective of the market hall



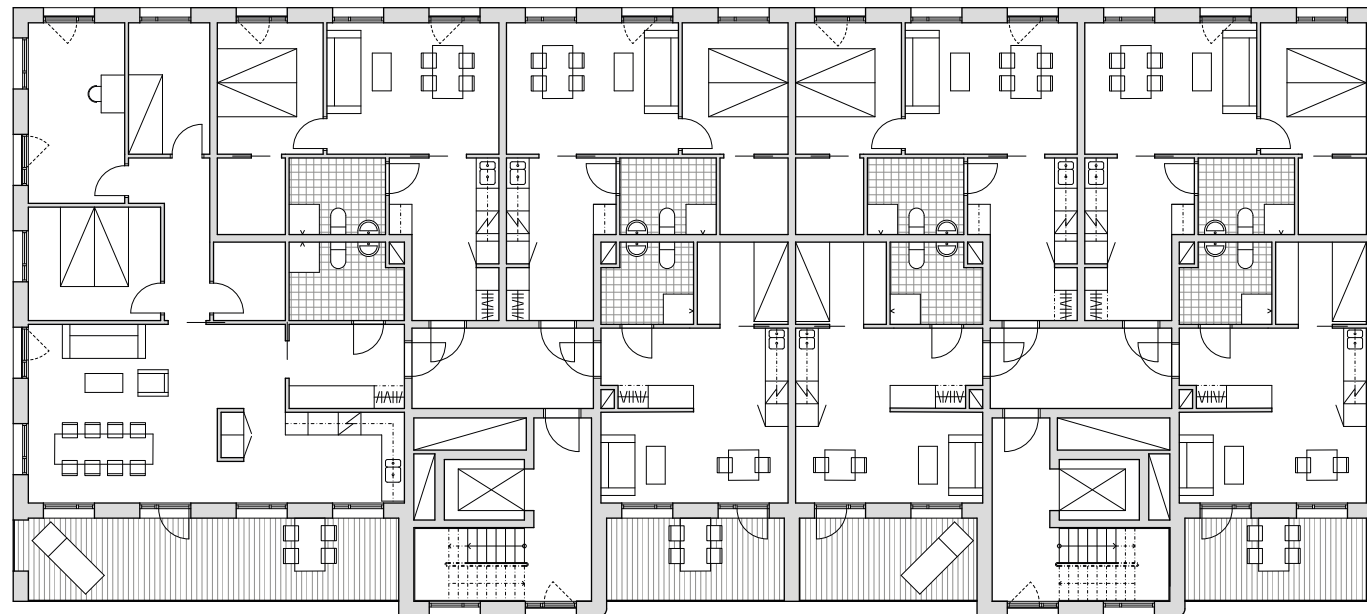
Floor plan - Level 3 & 4 - 1:200

0 m 5





Floor plan - Basement - 1:200



Floor plan - Alternative - 1:200

0 m 5





Exterior perspective of balconies



Interior perspective of 2 room apartment



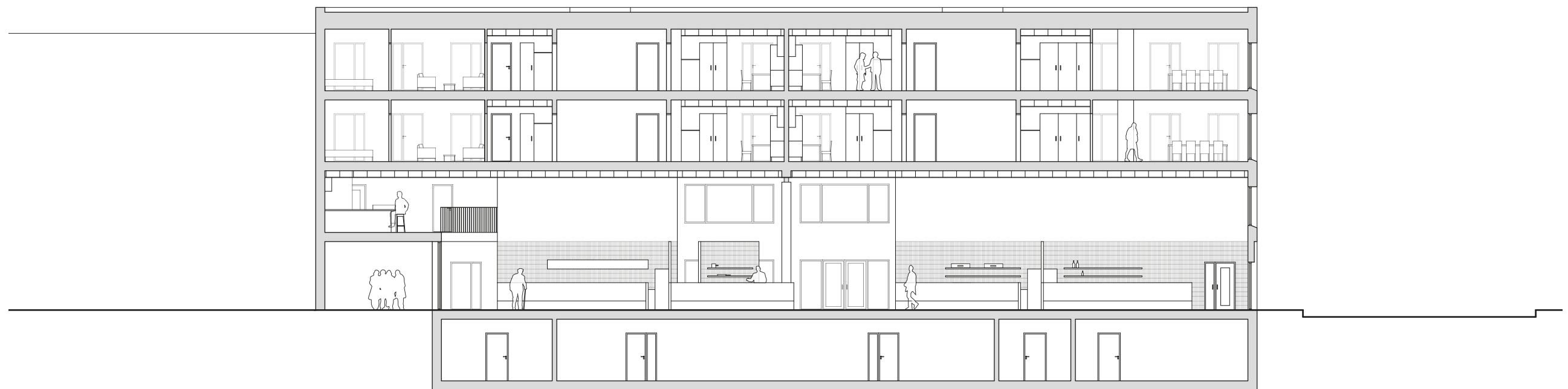
Elevation - North - 1:200

0 m 5



Elevation - South - 1:200

0 m 5

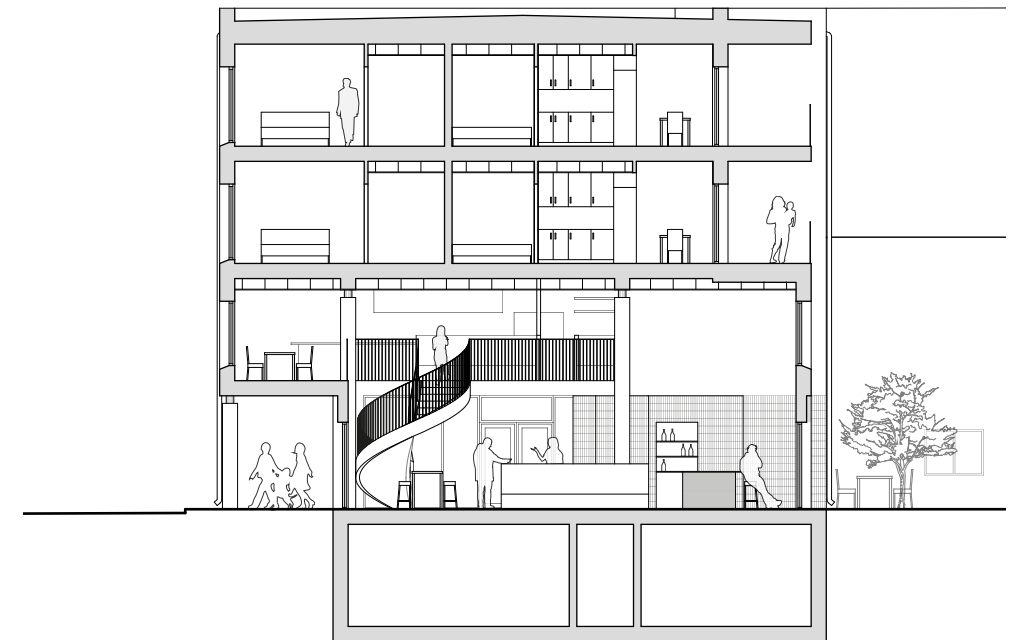


Section A-A - 1:200

0 m 5



Elevation - West - 1:200



Section B-B - 1:200

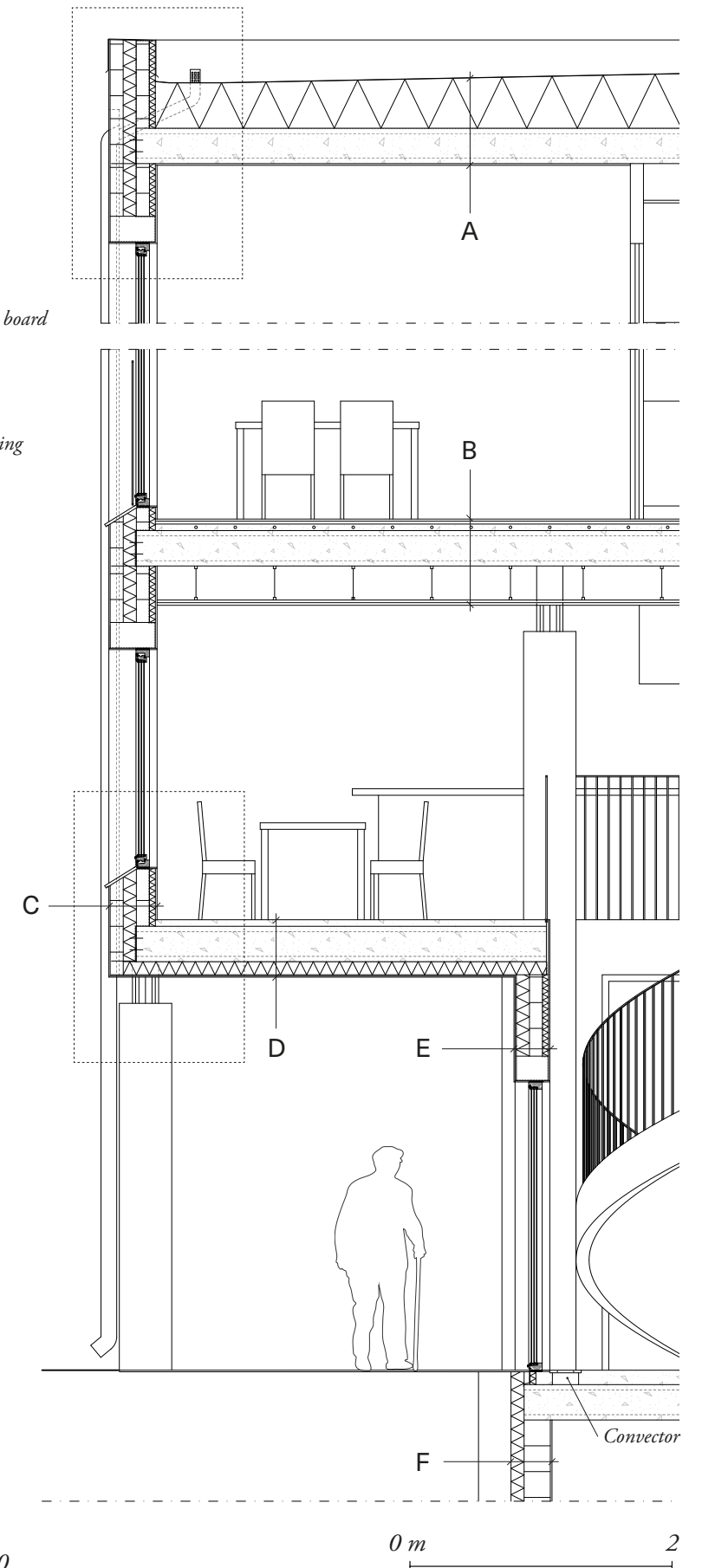




Elevation - Detail - 1:50

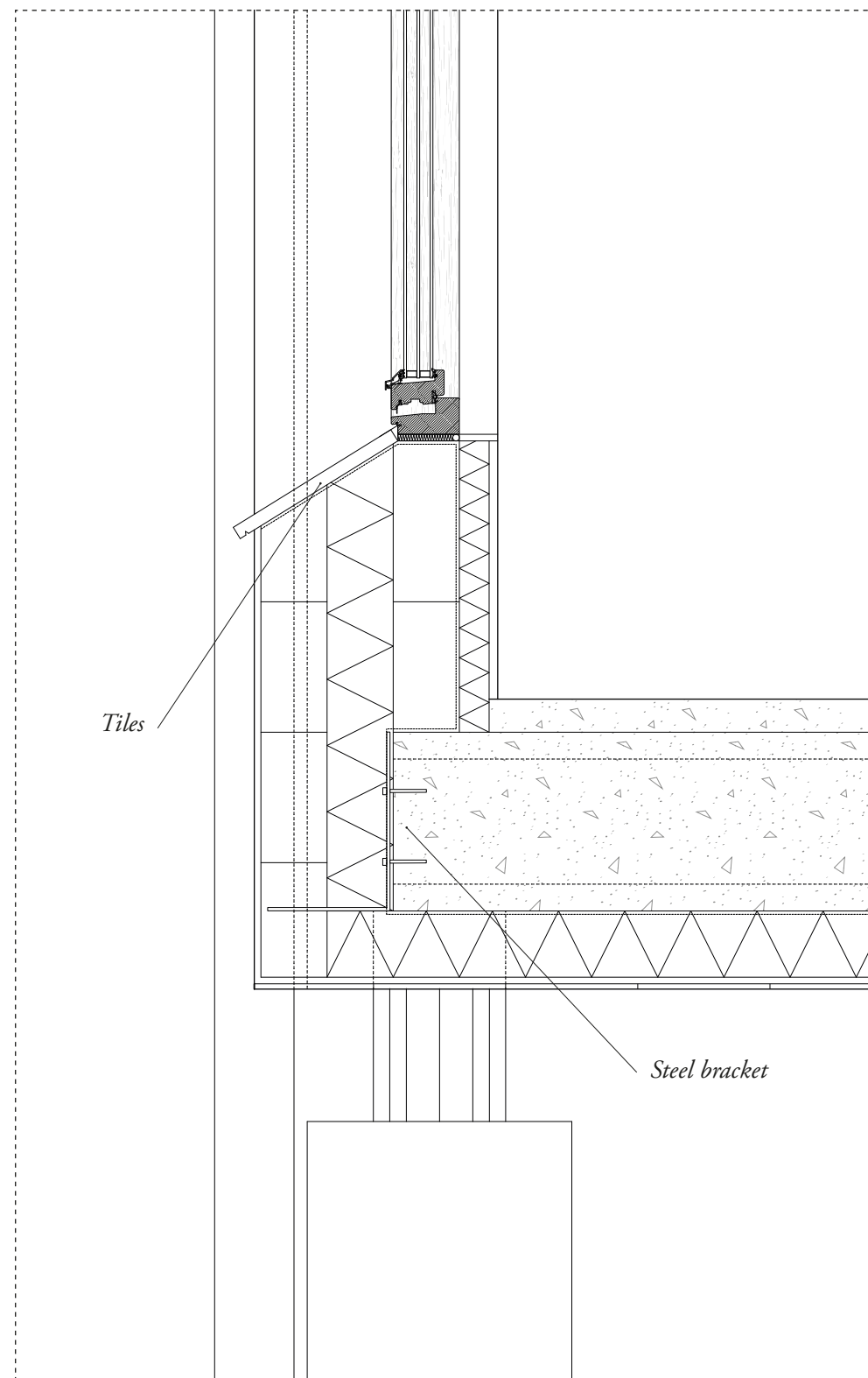
0 m 2

- A.
Roofing felt
345- Insulation
Vapour barrier
270 Hollow core slab
13 Gypsum board
- B.
16 Parquet flooring
22 Acoustic insulation board
50 Cement screed
w. floor heating
270 Hollow core slab
300 Suspended ceiling
40 Wooden ribbed ceiling
- C.
10 Plaster
100 Leca block
100 Insulation
100 Leca block
Vapour barrier
45 Insulation
13 Gypsum board
- D.
50 Cement screed
270 Hollow core slab
Vapour barrier
100 Insulation
10 Tile adhesive
8 Tiles
- E.
8 Tiles
10 Tile adhesive
100 Insulation
100 Leca block
45 Insulation
10 Plaster
- F.
100 Insulation
200 Leca block
13 Gypsum board



Section C-C - 1:50

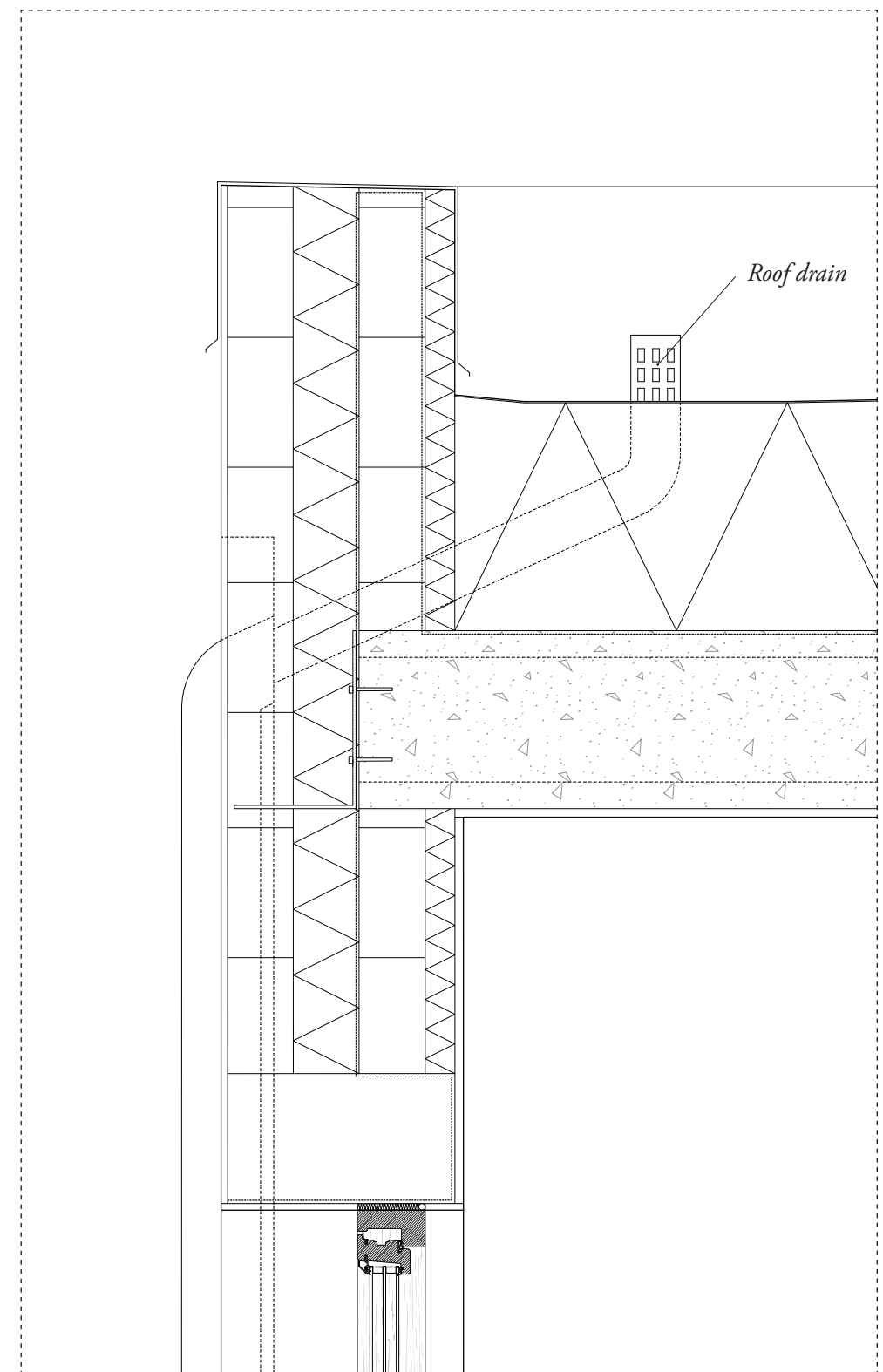
0 m 2



Tiles

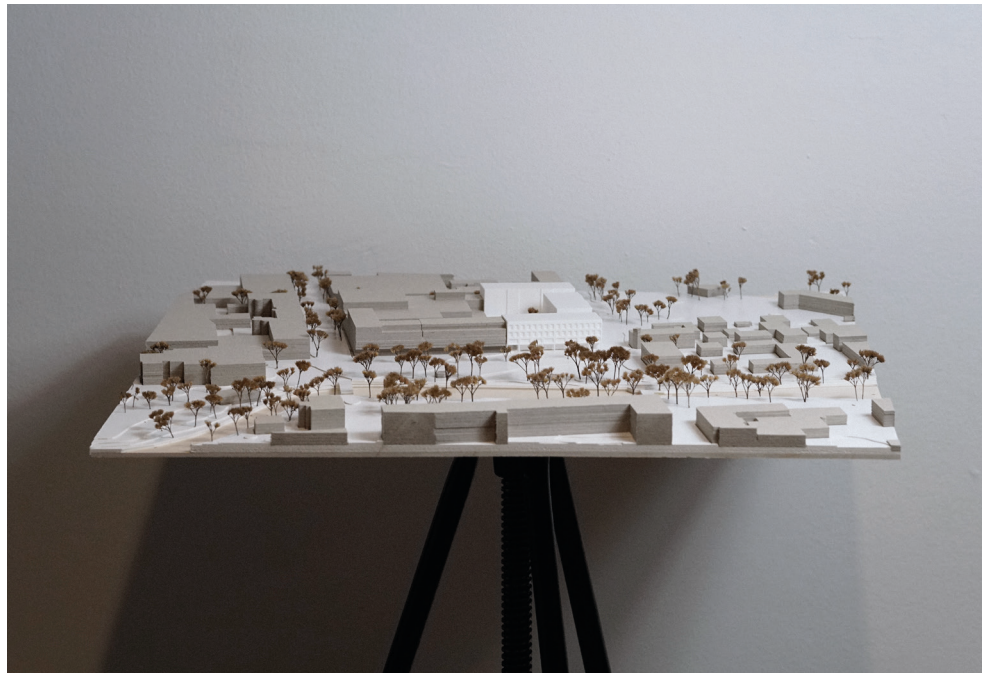
Steel bracket

Construction - Detail - 1:10



Roof drain

Construction - Detail - 1:10



Situation model - 1:500



Building model - 1:100



Detail model - 1:20

3 CONCLUSION

This master thesis has explored architecture in relation to theory and the chosen research question. The theoretical framework of the thesis is the theory of *Urban Artifacts* by Aldo Rossi. When defining urban artifacts, he describes four themes: *Locus, memory, individuality & design*. As part of the research, the themes were translated into four design strategies which were implemented into the process of designing a market hall and residential building.

The design strategies provided a helpful narrative throughout the design process, which ensured that the project was anchored to the context and history of Kristinehamn as well as being representative of the architect. What can be discussed is whether or not these four design strategies were the major incentive to the final design of the project, or if the design could have been achieved without the implementation of them. It could be argued that, e.g. the strategy of implementing the individuality of the architect in the project, is inevitable in all design processes. Consciously or unconsciously, the architect is always present in the design, otherwise all architecture would be a pastiche.

There is also the notion of generality. Even though the building integrates well into its context due to the consciousness of its surroundings, in the implementation of the strategy of identifying architectural elements, it could be argued that these elements are not solely specific to the context of the site and Kristinehamn. These chosen architectural elements in the thesis, e.g. pilasters, could be found in the context of any city and therefore the site-specific design of the project could be questioned.

Another point of discussion is the credibility in the translation of the theoretical framework of Urban Artifacts. The book “The Architecture of the City” by Aldo Rossi is a complex and challenging read and therefore it should be emphasized that the interpretation of the book as well as the translation of the theory into design strategies are personal.

In regard to the program and function of the project. The combination of a market hall and residential building was an intricate choice that led to many compromises in terms of the design. Although the main focus of the project was the design of the market hall, the functions of the residential floors were often what steered the geometry and composition of the building. In hindsight, it would have been an interesting take to have let the geometry of the market hall motivate the form of the building as a whole. If given more time, the proposal for the residential block could also have been further investigated and more solutions for closing the gap in the urban fabric and explorations of the space in the courtyard would have given the project more depth.

In conclusion, the thesis question was answered in a sense that the theory of Urban Artifacts by Aldo Rossi is possible to translate from a more abstract theory on architecture into more concrete design strategies that could be implemented into the design process. Whether or not the strategies were the major incentive to the final design, or the interpretation of the theory on Urban Artifacts were credible, the master thesis has managed to successfully explore the theory in relation to the design of a market hall and residential building. The final project would be a contribution to the city of Kristinehamn and utilized by the local producers and the citizens in order to encourage the municipality's vision of revitalizing the market culture.

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4.2 Visual

Fig. 1. u.a. (n.d.). *Höstmarknad i Kristinehamn*. [Photograph]. Kristinehamns bildarkiv.

Fig 2. Lundberg, L. (1987). *Vårmarknad på Södra Torget*. [Photograph]. Kristinehamns bildarkiv.

Fig 3. Holmstrand, M. (n.d.). *Torsten från Karabymon*. [Photograph]. Kristinehamns bildarkiv.

Fig. 4. Randstedt, B. (2013). *Kville Saluhall, Vågmästareplatsen*. [Photograph]. Wikimedia commons. [https://commons.wikimedia.org/wiki/Category:Kville_saluhall#/media File:Saluhallen_V%C3%A5gm%C3%A4stareplatsen_1.JPG/2](https://commons.wikimedia.org/wiki/Category:Kville_saluhall#/media/File:Saluhallen_V%C3%A5gm%C3%A4stareplatsen_1.JPG/2).

Fig. 5. Nilsson, V. (2025). *Malmö Saluhall*. [Photograph].



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