COMING HOME

Chalmers School of Architecture
Department of Architecture & Civil Engineering
Hannah Lagerhammar Wahlberg
2026
Examiner: Björn Gross
Supervisor: Mikael Ekegren

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ABSTRACT

This thesis examines how the principles of the garden city can be used to create good residential architecture on different scales. The relevance of the investigation is grounded in the critique of the growing standardisation in housing production and how this can lead to neglect of the human perspective and the qualities of interior and exterior space. Care and beauty is important in all layers of the built, since it has a direct correlation to the quality of life for people using the spaces. The thesis aims to investigate whether the principles of the garden city, together with theories for the unmeasurable qualities of architecture, can be used to create a well executed neighbourhood and one of its type homes with focus on the human experience.

The investigation is conducted through literature studies, analysis of reference projects, study visits and a thorough inventory of the site and its surroundings, and result in a a drawn proposal for a garden city with one type house drawn in detail, in Husie, Malmö, expressed in drawings, perspectives, physical models and an explanatory booklet.

The focus of the thesis is to examine how the relations between the interior, the public and human beings are affected by scale, materiality, nature, variety in expression and spatial characteristics and how this can affect the sense of home and belonging.

The results show that the principles of the garden city is a useful tool to develop residential architecture without losing sight of any aspect of perception. It is therefore a relevant subject for today's city planning tradition. By building densely, yet low, the same rate of exploitation as in the contemporary block city can be reached while offering more qualities of life and experiences. Conclusively the thesis argues that the garden city is a concept for future city development and that the overall residential architecture needs to keep its focus on the human life and experience of the built environment.

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INTRODUCTION

FIGURE 1: Image of person walking towards home, generated with OpenAi (2026)

A PERSONAL REFLECTION

Throughout my life I've had a protruding interest for everything that touches the subject of home. I've been fascinated by interior design, loved going to open houses with my parents and sketched my own ideas for homes and houses. I have always felt that there is a deeper meaning to a house than just shelter but not been able to put my finger on what that was. What is the most fascinating to me is the philosophical and unmeasurable side of home-the indescribable feeling of the mere idea of what home is and how it for instance can be felt through the warmth of life seen through a kitchen window. What we experience is our own feelings towards home, projected onto the life of someone else.

Often when I dream, and almost always when I read a book or listen to a story, I imagine the scene played in one particular home from my childhood. The interesting part is that it is not my first home, nor is it the one where I lived the longest, or the most recent one. It is simply the home that has had the biggest impact on me and my identity. In an episode of "Filosofiska rummet" by Sveriges Radio (Sveriges Radio, 2016) the concept of home is discussed. They reflect upon this idea: of one home-in their words: the childhood home-having the biggest impact on us and earning the spot as the arena for our fantasies, but that it is individual for everyone which home it is. For that reason I don't agree with them calling it the childhood home, given it could be any home in life, and therefore choose to call it *the symbol home* from here on.

As an architect I probably will have the honor of drawing my fair share of dwellings in my career. With this comes a responsibility: we as practitioners have to fight for, in a world of standardisation, where efficiency threatens to obscure all else, the smaller, yet essential factor of the human experience. We can't afford not to, because if not us, then who will? It is the whole point of architecture, nowhere more so than in residential architecture. We have to remember and remind the rest-for every house or apartment, every street leading from the bus stop to a front door, every room and every detail can be part of someone's symbol home, leaving a trace in them that is brought to mind through every book, dream or fantasy for as long as they live.

EXPLORATION AND PURPOSE

When dwelling areas are designed today standardisation often takes presedence, leading to little focus on the experiences of the spaces built. It's not only the interior that risks lacking care and beauty, but just as much the exterior spaces (Sveriges Radio, 2016). We often forget that our homes are more than our four walls and roof- we live in our surroundings, in our views and perception of our space. A lack of care of these spaces therefore leads to less quality of life for the residents. When looking at neighbourhoods people appreciate and where they feel at home, it is clear that we need variation in experiences, in room and in detail. People want comeliness in their space (Sveriges Radio, 2016). Good residential architecture must contain beauty and care in all layers-for it is when beauty comes together with function and durability that a home is complete (Forshed;Nylander, 2011). Therefore this thesis will investigate how a neighbourhood, with a deep dive into one building type, can be designed to create good living environments and homeliness in all scales for not only its residents but for their neighbours as well.

OBJECTIVES

A proposal for a garden city, with one of its type homes drawn in detail, in Husie in Malmö that creates value for its residents and neighbours, aiming to be a uniting factor in the district. The proposal will be expressed in drawings, perspectives, physical models together with an explanatory booklet.

DELIMITATIONS

The site chosen is situated in Husie in Malmö. The lot is at the moment being sanitized as preparation for construction of a neighbourhood consisting of 60 row houses. There is a detailed development plan, DP5760, with frames for what can and cannot be built on the site (Malmö Stad, 2024). The thesis's proposal correlates with a lot of what is decided in the plan but will not consider the restrictions or frames the plan has in the work, since they will obstruct rather than add to the investigation of the thesis questions.

To ensure that the investigation can be done thoroughly in all layers of the garden city and its buildings, only one building type and part of the neighbourhood will be drawn in detail.

THESIS QUESTIONS

How can a neighbourhood be designed to promote homeliness and well-being for its residents, while being a uniting factor to the scattered patchwork surrounding it, using the principles of the garden city?

How can a type home in a garden city be designed with focus on creating good residential architecture and homeliness in all scales?

METHODS AND PROCESS

The thesis and the project was conducted through various methods. The process began with self reflection of what home means and how it has shaped the journey that has led to this education and, finally, thesis, and continued throughout the whole process. Through literature studies, conversations with peers and advisory form faculty and professionals the choice landed on the garden city and small houses as an investigation of the concept of home.

A search for references and theory that supported the hypothesis was initially made together with analysis of reference projects and site visits to various of said objects. By experiencing the built and tested, initial ideas started to grow. A thorough inventory of the site and its surroundings was conducted to understand the terms of the design. The choice of a site that was well known and had been experienced in first person through all phases of life was a factor that spoke to the subject of home and life while bringing a deeper understanding for the project's baseline.

After the investigation was complete the design phase began. A summary of the findings, both from theory and inventory, was formulated as a toolbox for the design. Sketching iterations, model work and reflection cycled throughout the process, making site and buildings work together and adapt after one another. The entire process was supported via tutoring and guidance from faculty and professionals together with an ongoing research in theories.

STUDY VISITS

Before the design phase went too far, study visits to various built garden cities were made. Through these an understanding of what the garden city was and the effects of its principals was rooted. Opinions of what worked and what did not were formed and inspiration for the design was gathered. Some of the projects visited had a bigger impact on the proposal and therefore came to be references for the design. The projects visited were Eklanda in Mölndal, Landala Egnahem, Änggården and Lindholmen in Gothenburg, Skanörs Vångar in Skanör and Husiegård in Malmö.

FIGURE 2: Image of person entering home, generated with OpenAi (2026)

FIGURE 3: Image of home, generated with OpenAi (2026)

IMPORTANCE OF HOME

For as long as the human species have existed we have always been in need of home. Originally homes were only shelters that protected us from predators, weather and the unknown, but eventually homes became the human way of creating an order in the chaotic. Today, our homes have the same functions: It is a place where we feel safe-a protected sanctuary to which we can retreat from the world; It is a canvas to which we portray our personalities. A home can be a big part of our identities, it is a layer to our person, an extension to our selves (Sveriges Radio, 2016). When the home is disrupted, we ourselves are disrupted. Someone who doesn´t feel at home often feels worried, unsafe, misfitting (Sveriges Radio, 2020). An example of this is people going to jail, not being able to bring any part of their home or their belongings, often say they lose sight of who they are. The same goes for someone moving to a nursing home:letting them bring belongings or items that remind them of their home helps their well-being and maintain their identities. Someone who has suffered a break-in states that they feel that someone has intruded on their person, not only their house(Sveriges Radio, 2016; Sveriges Radio, 2020). Our homes are important for many parts of our development as people. It is not only a part of our identity, it is directly affecting our self-esteem, our feeling of importance and dignity. Good residential architecture is a prerequisite for living a healthy life, and therefore is a right belonging to everyone (Forshed;Nylander, 2011).

ARCHITECTURE AND HOME

Vitruvius stated in his books De architectura, early as in ancient Rome, that it is when durability, function and beauty come together in equal parts that good homes are created-an idea that is viable, a fact if you will, still today. Every function of a home has to be solved comfortably with an understanding of the user and their needs. The measurements have to be well considered, the house has to be well-equipped for all occasions and every detail needs to be drawn. Sustainability has to be a key factor in all choices. Our homes have to age well, be sound and healthy to live in and be adaptable for the future. If not, expensive remodeling or maintenance is inevitable. Last but definitely not least, our spaces have to be beautiful and cared for. The important part of architecture, especially in residential architecture, is the human experience: what happens between viewer and object, between resident and home. Beauty is subjective, however the feeling of something being whole or complete is generally considered attractive. This sense of completion and that someone has taken time to solve and care for our space is what makes people thrive and feel at home, what makes them want to stay (Forshed;Nylander, 2011).

THE GARDEN CITY

The garden city is a concept in urban planning that unites the structure of the city with the rural greenery. Its core can be narrowed down to the human scale, a variation of typologies, mixed dwelling forms and green structure in streets, squares and yards. The public street room is small in scale, often organic in shape and dynamic in space and rhythm. Greenery is used both as decoration, for recreation and for ecosystem services, making it an important pillar of the structure. The goal with the concept of the garden city is to create safe and health promoting housing with a mix of privacy and social life that people thrive in for a long period of time (Boverket, 2026a; Forshed, 2021).

WHY THE GARDEN CITY

The benefits of the garden city are many and a strong case can be built advocating for why the garden city is a great concept for the development and densification of our cities.

The relation to nature and the manner of letting nature into our streets and homes, is health promoting, not only by allowing recreation and physical health, but the effects nature has on our mental health is tangible (Boverket, 2026a).

The garden city is a sustainable city planning concept. The mix of typologies and tenure forms, the addition of social functions and generous and functioning public transport are big arguments for the concept´s social sustainability. The amount of greenery and the focus on adapting the built to nature rather than the opposite, make the garden city an ecologically sustainable solution as well (Boverket, 2026a). Some might think that the garden city is an unsustainable way of building, using more ground for less dwellings, than the often considered sustainable stone city, with its multistory housing, when on the contrary the garden city actually has a clearly lower impact on the climate (TMF, 2022).

By advocating beautiful, functional and healthy housing projects, the homes in garden cities are homes where people wish to stay, homes that can adapt and change with the needs of their residents and that fulfill their wishes (Boverket, 2026a). According to many studies, 70% of Swedes want to live in calm neighbourhoods, in their own small home and have their own garden. Even when they become older, over 60% of the Swedes want the same life which proves that the garden city is a concept that can grow with the residents and be the solution for the many over time (TMF, 2022).

HISTORY OF THE GARDEN CITY

The concept of the garden city was first introduced by Ebenezer Howard in the end of the 1800s. It was a response to the issues that had occurred and come to be with industrialisation: overcrowding, lack of housing, effects on health and increased gaps between groups in society. The idea was to unite the benefits of the rural life with the perks of the urban, to create cities bathing in greenery with access to work, dwelling, service and culture while being connected and close to nature. Though today's garden cities often aren't, the original concept spoke about cities that were self-sufficient, using the plethora of green spaces for agriculture (Boverket, 2026b).

Alongside Howard, Camillo Sitte had an important part in the development of the garden city, highlighting the importance of aesthetics in planning our cities. He meant that planning should be done through the lens of the experience of the human. Inspiration was found in the medieval cities' free streetscaping together with the Arts and Craft movement of the time (Boverket, 2026b).

The idea of the garden city spread over the world and eventually, in the end of the 1800s and beginning of 1900s, arrived in Sweden. Just as other countries, Sweden was facing the consequences of the era of industrialisation and was in big need of more and better housing. During this time Sweden went through extensive political and structural reforms that very much affected the rules for city planning, paving the way for movements like the garden city and the "egnahems" movement. Both shared similar goals, focusing on improving housing conditions while promoting healthy and self-sufficient communities. Together the movements made it possible for more people to own their own small home, provided with a small private garden, connected to nature, social squares, infrastructure etc. (Boverket, 2026b).

FIGURE 4: Image of person reading, generated with OpenAi (2026)

THE GARDEN CITY

The principles that make the garden city are the following, collected from the sources “Att vara sin formel trogen” (Forshed, 2021) and “Att planera och gestalta trädgårdsstäder i modern tid” (Boverket, 2026a):

> Buildings and entrances facing the streetscape, focusing on creating warm, safe and human scaled streets.
>
> The streets are planted with trees and, where possible, green pockets are planned.
>
> Foreyards create a space of semiprivacy, gradiently shifting from the public street to the private home. These foreyards are often green and blooming.
>
> Openings into yards, gardens and neighbourhoods are small to avoid breaking the framing of the street room.
>
> All homes have access to a small piece of land or garden.
>
> The neighbourhoods should contain communal public functions that promote meetings and social interaction between neighbours and visitors, while also providing the area with services.
>
> A garden city has access to public transport, service, schools, preschools and recreation.
>
> The built environment is small scaled, human scaled if you will, and often lands between 1-3 stories high.
>
> Yet low, the neighbourhoods are built densely, with a mix of typologies and tenure forms creating a mix of people.
>
> Beauty is considered in all rooms, inside as outside, valuing details and thoughtfulness in everything.
>
> Streetscapes are shaped organically and often end in beautiful motifs to promote movement and experiences.

FIGURE 5: Photography of entrance in Tullinge trädgårdsstad. (Hayes, 2024). Reprinted with permission

THE HOME

The strategies for creating good housing architecture can be summarized as follows, retrieved from “Bostadens omätbara värden” (Forshed; Nylander, 2011):

> Thoughtful choices of materials and well drawn details are very important for the residents’ appropriation process, which is what creates a sense of home and belonging. Materials and details are what the residents physically and emotionally come close to. Attentiveness to these show the residents signs of care and importance, which directly affects their feeling of social dignity and self-esteem.
>
> The variety in open and closed spaces create the feeling of privacy and social functions. It is when the two are in contrast with one another that they are perceived and effective. They also affect the feeling of safety towards the public.
>
> Having enough daylight in our rooms is important in a country like Sweden, but the use of light can be a very useful tool in the perception of other strategies. The quantity of light is important but just as important is the quality of the light lit in. It has to be handled with care.
>
> Having general rooms makes homes flexible and more useful. The general room fits different needs and can be changed over time. It gives the residents power over their own home, to decide how to use it and shape it as they wish, which is a big part of feeling at home.
>
> Connecting rooms through visible and or physical axles gives a floorplan an artistic touch. It gives the person moving through the space the chance of an aha-experience, which is what we feel when experiencing art. It makes the floorplan interesting and promotes movement.
>
> To be able to move through a floorplan in many ways, through circulation and via axles, makes us perceive spaces to be voluminous and generous. The variation in qualities of the rooms we move through affects the rhythm with which we move, and gild our experience of the space.
>
> How the rooms are organized in our homes affect our sense of safety and privacy. The rooms that are closest to the public are considered least private, while the rooms furthest away feel safe. The gradient shift from public to private, from the street into and through our homes are what makes us feel at home and in control.

FIGURE 6: Image of roms in sequence. Generated with OpenAI (2026)

HUSIEGÅRD
Sven Gustavsson via White Architects, 1992

Being the same size and closely situated to the site, Husiegård has been a big inspiration for the project. The sizing and formations of the streets, the plethora of greenery and how it is used to create borders and rooms have influenced the design proposal of the thesis. Aspects from the exteriors of the houses and the material palette in building and landscape was also an inspiration.

FIGURE 7: Site plan of Husiegård. Generated with OpenAI (2026)

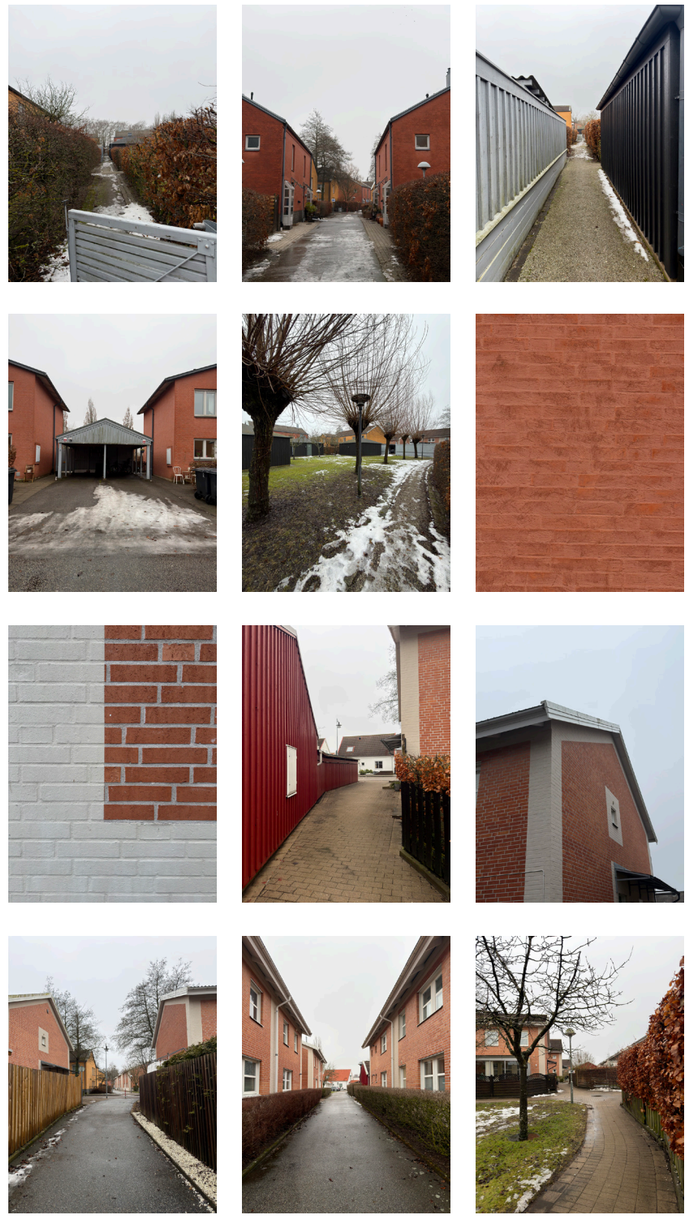


FIGURE 8-19: Photographies from Husiegård. (Author's own photographies)

SKANÖRS VÅNGAR

Kjell Forshed and Åsa Sjöstrand, Sture Koinberg, cooperating with White architects, 2015

While maybe this project could be considered bordering “småstad”, due to the lack of foreyards leaving buildings therefore being the borders of the street rooms, Skanörs vångar is a project that immensely inspired the proposal. The small scale, the variation in streetscape and the amount of greenery yet speaks for its place among the garden cities. What was taken from Skanörs Vångar was, just like in the previous project, the measurements of the different street forms, creation of small places in between houses and the shapes of the buildings. What uniquely was brought into the project from Skanör was the L-shaped houses, which not often are seen in garden cities, but were proven great for privacy in the gardens while meeting the streets in more directions. The material palette and buildings exterior design was together with the mix of them also inspiring for the design of the proposal.

FIGURE 20: Site plan of Skanörs Vångar. Generated with OpenAI (2026)

FIGURE 21-32: Photographies from Skanörs Vångar. (Author’s own photographies)

VILLA WESTRE

Renovation by Lowén Widman Architects, 2024

A project that inspired both the floorplan of the villas, the facades and the details was Villa Westre-a renovation of a catalog house from the 1970s. The openness and the social character of the lounge in connection to the kitchen and dining room speaks to the everyday social life this thesis wishes to highlight. Contrasting this open part of the house, a more private TV-room offers residents a choice and flexibility in the use of their space, which aligns with both theory and aims of the thesis. The floorplan contains many solutions that correlate with the theory and ideas of the project and is therefore a great reference for the villas. The warm and homely color scheme and material palette used in Villa Westre was brought into the proposal, together with details as the seating next to the fireplace and the corner and window in that room, together with the ribbed exterior underneath, and the wardrobes in the bedrooms.

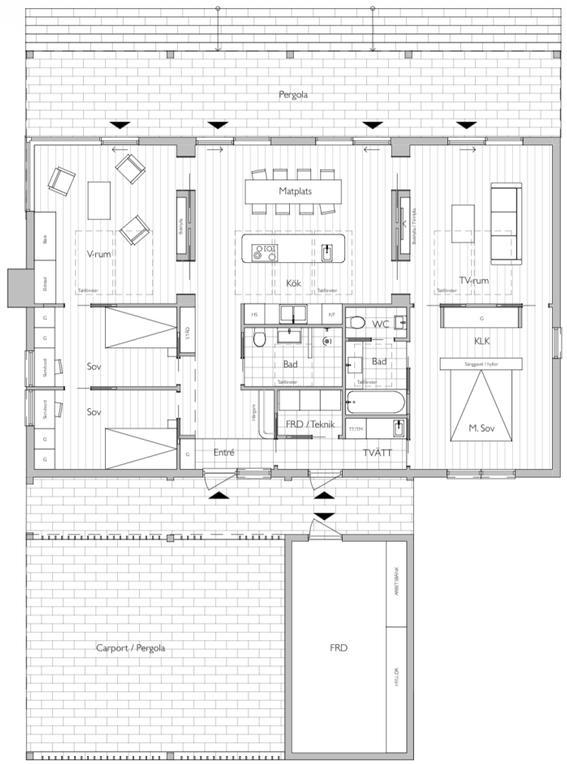
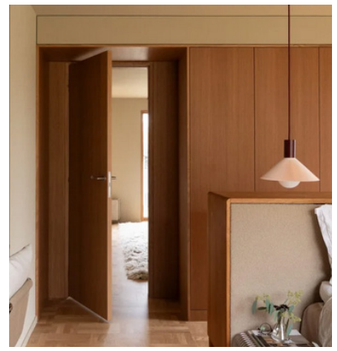
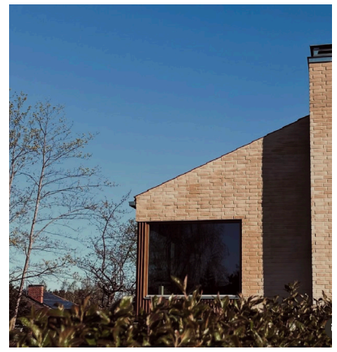


FIGURE 33: Floorplan of Villa Westre. (Lowén Widman Arkitekter, 2024). Adapted with permission





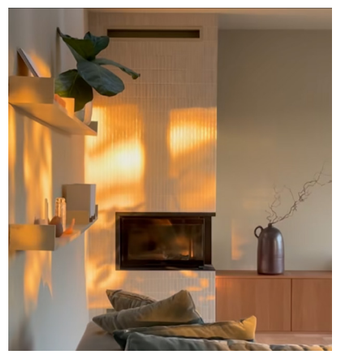
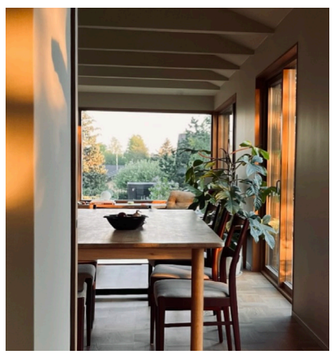




FIGURE 34: Picture of wardrobe solution. Lowén Widman Arkitekter (2024). Reprinted with permission
FIGURE 35-39: Pictures from Villa Westre. Westre (2024). Reprinted with permission

SITE

The site chosen is a site in Husie, Malmö, that previously belonged to HEAB: a company that works with scaffoldings. The current plan is to convert this space into dwellings, more specifically 60 row houses. Today the site is demolished and currently the focus is on drainage of primarily diesel that the former activities have left in the soil (Malmö Stad, 2024).

CHALLENGES AND OPPORTUNITIES

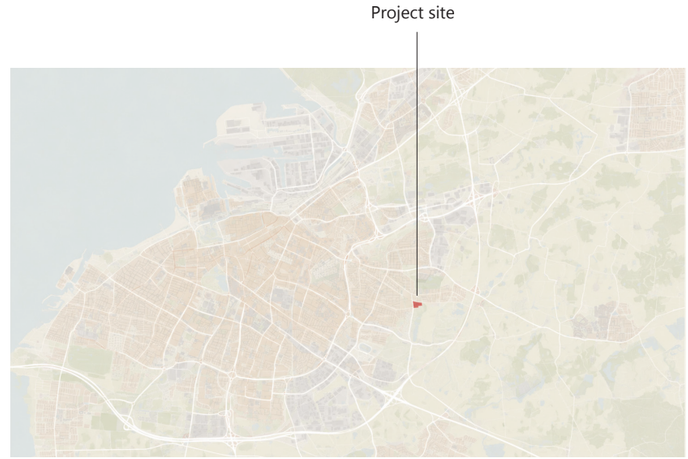
Husie as a district is one containing almost exclusively dwelling areas, together with preschools and schools, nature and areas for recreation. The chosen site for the project is no exception. There are plenty of schools and preschools that can be used by new residents. The site is situated almost directly connected to a nature reserve called Husie mosse, but unfortunately it is difficult to reach today.

The site is situated in a patchwork of dwelling areas, all quite shut from each other. Every neighbourhood is edged by borders that isolate them which is a challenge when uniting the district. The same goes for the project site-it is surrounded by natural borders: an elevated bike lane in the north, a grove and stream in the east, a trafficked bigger street, Husie Kyrkoväg, in the west and a difference in altitude and a dike in the south, that easily could turn this area into a new isolated one. Therefore a big part of the project is to dissolve borders and unite spaces in physical ways.

The area has to be united in more ways than physical. All surrounding neighbourhoods look nothing like each other. They all have been built without any consideration to the surroundings and no sense of cohesion. Therefore a challenge will be to find a common thread to add to the new neighbourhood that connects it to the rest and create a unanimous feeling.

What the site is lacking, except for connections to its surroundings, is public functions such as grocery stores and activities. The closest grocery store is located 1,9km away: a car ride of 8 minutes. The area is in need of social spots where neighbours can meet and thrive, the playgrounds are not well executed or big enough, the recreation and nature is shut off from the neighbourhoods and much more.

The site is situated right next to a bus stop for bus 35 on Husie Kyrkoväg which will be of great value for the residents.



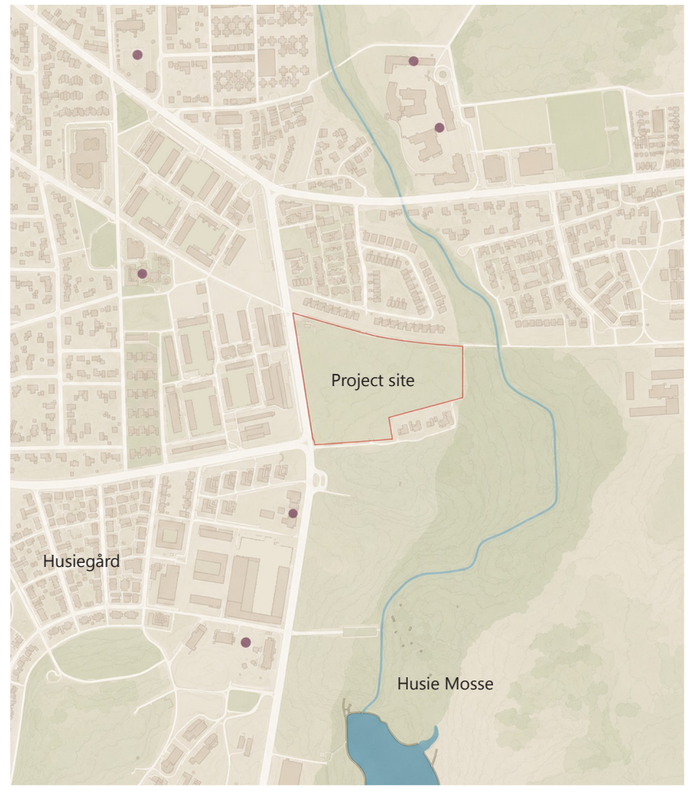


FIGURE 40: Map of site in Malmö. Scale 1:100000
FIGURE 41: Map of site. Scale 1:5000

bus stop

FIGURE 42: Site. Scale 1:2000

A-A

B-B

FIGURE 43: Section A-A scale 1:2000
FIGURE 44: Section B-B scale 1:2000


1.


2.


3.


4.


5.


6.


7.


8.

FIGURE 45-52: Pictures from site. (Author's own photographies)


9.


10.

FIGURE 53-54: Pictures from site. (Author's own photographies)
FIGURE 55: Map of pictures from site

INVENTORY

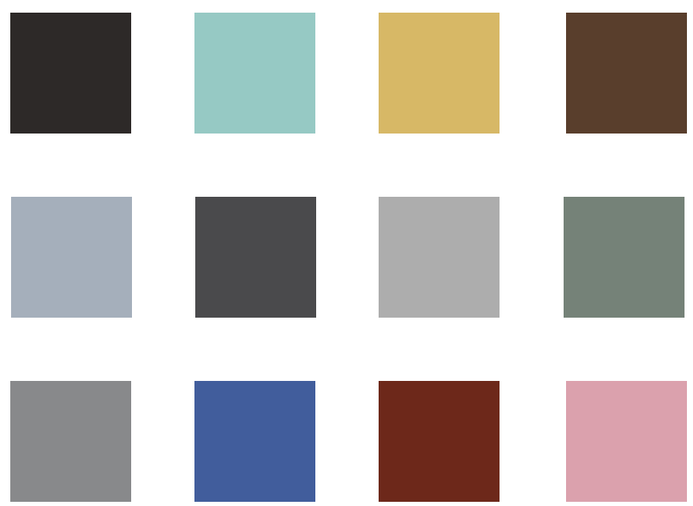
The inventory of the surrounding areas concludes that the built environment is a very incohesive one, lacking any sort of connection among the neighbourhoods. Neither a trace of care and beauty is anywhere to be found, creating a challenge for designing the new neighbourhood: How can a new addition revive the surroundings and add to the area, rather than becoming another isolated island in the patchwork?

The inventory was made through visits to all surrounding neighbourhoods. Walk throughs, documentation, measurements and analysis gave a clear picture of the existing and the lacking. Almost nothing is connected. The following subchapters show the mix of expressions and visuals, and lack of cohesion, that was found.

materials

FIGURE 56-71: Materials found in surroundings. (Author's own photographies)

colors



streets and alleys







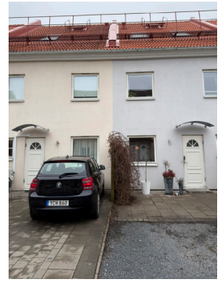




FIGURE 72-83: Pictures from site. (Author's own photographies)

parking






meeting with sky and ground

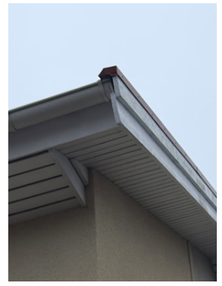
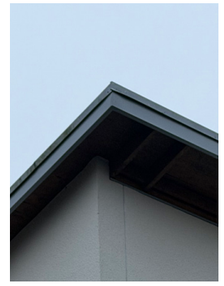
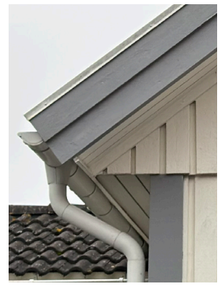





FIGURE 84-95: Pictures from site. (Author's own photographies)

entrances










FIGURE 96-107: Pictures from site. (Author's own photographies)

windows












FIGURE 108-119: Pictures from site. (Author's own photographies)

foreyards






yards





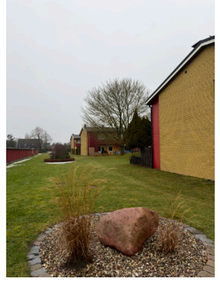



FIGURE 120-131: Pictures from site. (Author's own photographies)

facades and proportions








balconies



FIGURE 132-143: Pictures from site. (Author's own photographies)

buildings

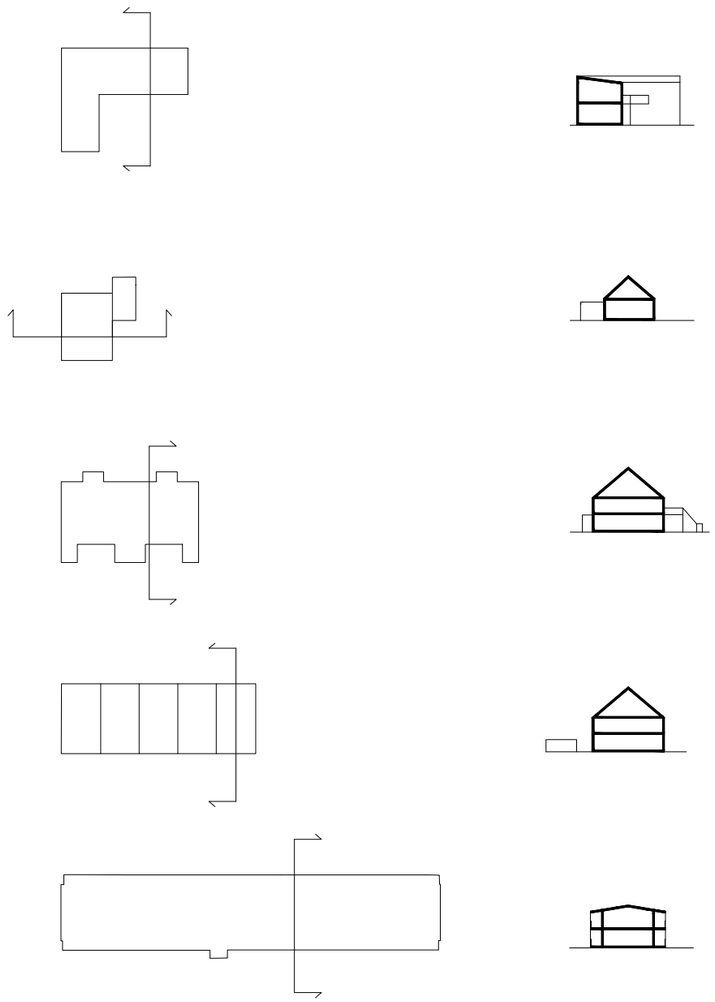


FIGURE 144: Plans and sections from surrounding building types

blocks

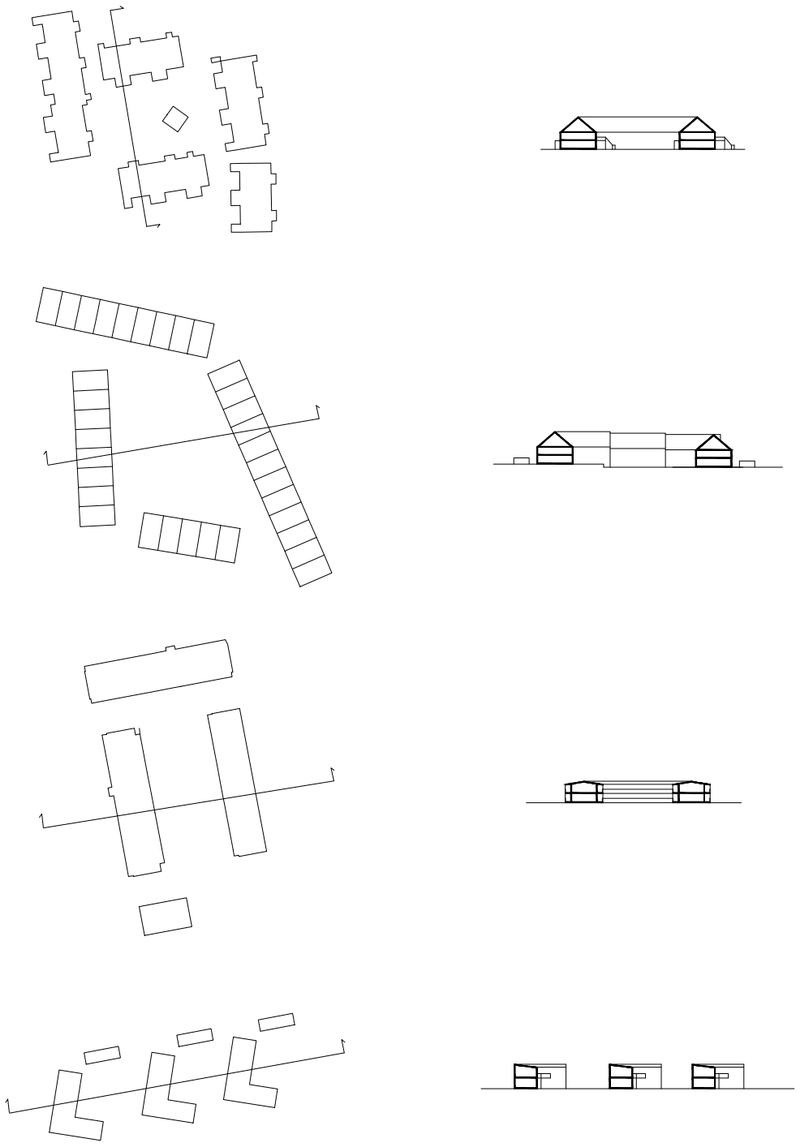


FIGURE 145: Plans and sections from surrounding blocks

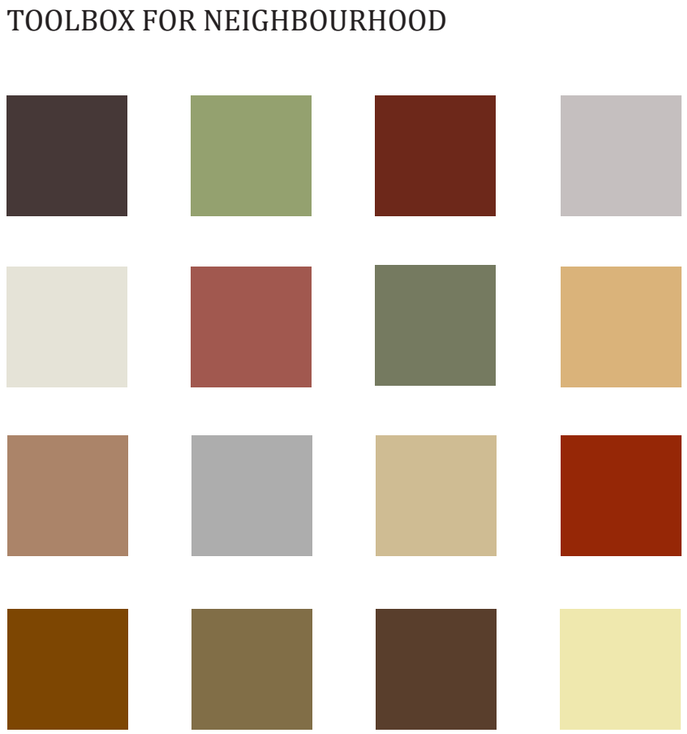
FIGURE 146: Image of person sketching, generated with OpenAi (2026)

STRATEGIES TO UNITE AND DESIGN, SUMMARY OF INVENTORY AND THEORY

To achieve some form of unification the few things that are noticeably cohesive are formulated as strict guidelines for the new design: The buildings being 2-3 stories high and the pitched roofs. To speak to the irregular, the irregularity itself will be a factor brought into the design, avoiding the new to be just another disconnected expression. The irregularity will be expressed by letting the buildings in the neighbourhood have different cladding materials, in different colors from the color scheme collected from the surroundings. The two core types, the wooden house and the brick house, will have different exterior expressions speaking to their traditions while adding to the irregularity.

TOOLBOX FOR NEIGHBOURHOOD

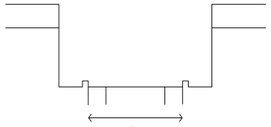
colors



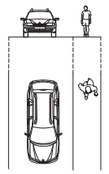
strategies

foreyards max. 4m

pitched roofs

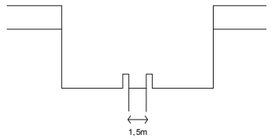


main street max. 7m

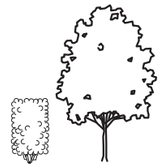


same leveled street and sidewalk

1-2 stories



alley max. 1,5m



green borders

entrances facing street

street max. 1,5m

materials

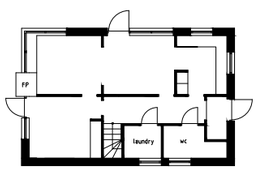
FIGURE 147-155: Strategies for design, gathered from research
FIGURE 156: Street pavement. (Stone Curators, n.d.). Reprinted with persmission
FIGURE 157: Alley pavement, gravel. (Kratochvil, n.d.). CCo 1.0
FIGURE 158: Sidewalk pavement. (Architextures, n.d.). Reprinted with permission

BUILDINGS

The buildings will be designed in the same warm color scheme as the neighbourhood but honoring the materials more. In all rooms materials should be possible to experience as they are, offering an honesty to the perceiver and letting them come close to the core of the materials. The goal is to use materials with as little need of maintenance as possible and durability to create homes that last.

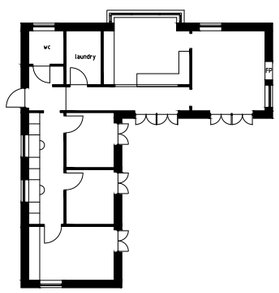
The floorplans will be designed with thought and sightlines, movement, experience and much more will be considered in all decisions of the design. generality and flexibility will be important since the houses are designed for everyone, not a particular client. The houses should be able to suit different needs and living forms, and change over time together with their residents.

typologies

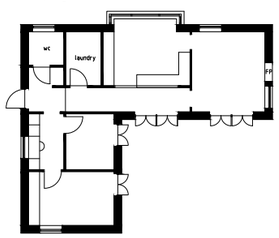


2-story villa, 136m²

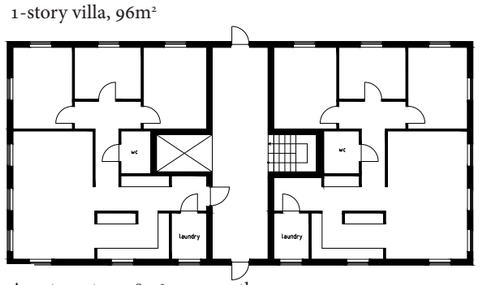
Row houses, 132m²



1-story villa, 96m²



1-story villa, 85m²



Apartments, 118m² among others

FIGURE 159: Type homes in neighbourhood

materials

FIGURE 160: Clay roof tiles. (Greyling, n.d.). CC0 1.0
FIGURE 161: Painted brick. (Architextures, n.d.). Reprinted with permission.
FIGURE 162: Plaster. (Architextures, n.d.). Reprinted with permission
FIGURE 163: Brick. Generated with OpenAI (2026)
FIGURE 164: Plastered Brick. Generated with OpenAI (2026)
FIGURE 165: Oak. Generated with OpenAI (2026)
FIGURE 166: Copper. (Stokow, n.d.). CC0 1.0
FIGURE 167: Corrugated copper. Generated with OpenAI (2026)
FIGURE 168: Painted wood panels. Generated with OpenAI (2026)
FIGURE 169: Oak flooring. Generated with OpenAI (2026)
FIGURE 170: Concrete. Generated with OpenAI (2026)
FIGURE 171: Lime stone. Generatted with OpenAI (2026)

SITE APPROACH

The landscape is slightly changed to create a flatter area that fits more homes. The site is raised to the same level as the bike lane in the north and Husie Kyrkoväg in the west to make it less of a border.

The aim is to move the trees that are situated in the middle of the lot today and use them to create rooms and edge the streets and parks in the neighbourhood.

The Husie Kyrkoväg is brought to life by mirroring the left side of it, promoting movement on both sides and bringing it into the new area.

The crossing in the south has to be changed to accommodate the new streets into the neighbourhoods and slowing down the traffic. A roundabout is added and the existing street, Femtorpsvägen is slightly angled. Two more entries are added to the neighbourhood along Husiekyrkoväg to dissolve the border.
A square is added in connection to the roundabout and close to the bus stop to make it useful and easily reachable for as many as possible. One of the dwelling buildings' ground floor is turned into a smaller grocery store to offer a solution for quick grocery runs for not only the new residents but the existing ones as well.

The roads leading into the neighbourhood are angled towards a big playground and outdoor gym in the east. Here people from all neighbourhoods can meet and spend their time.

The directions of the streets in the neighbourhood are meant to create paths towards Husie Mosse, making the new neighbourhood an entrance to nature and simplifying the reach of the nature reserve for all.

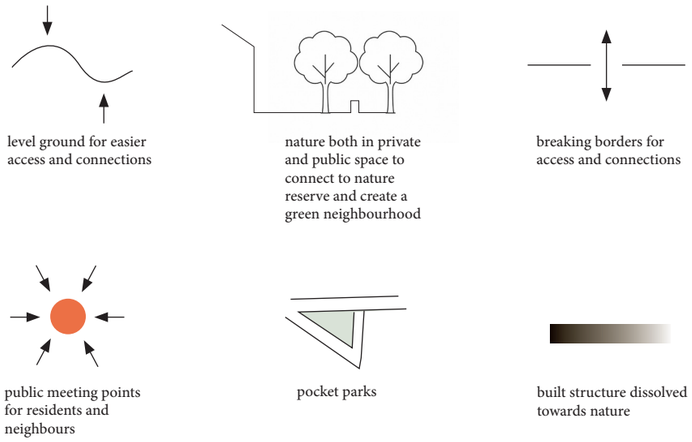


FIGURE 172: Site approach strategies

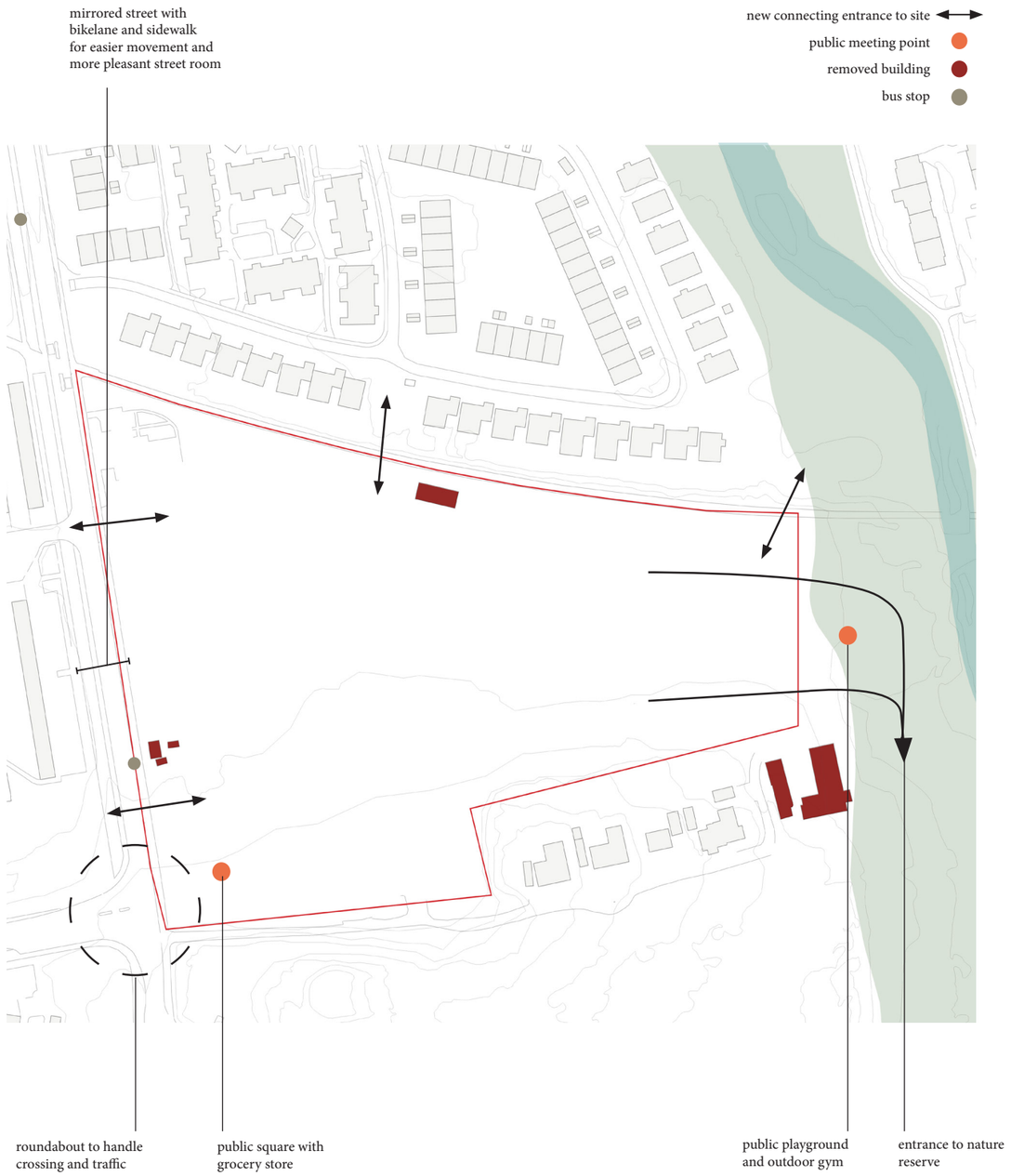


FIGURE 173:Site analysis. Scale 1:2000

FIGURE 174: Site plan. Scale 1:1000

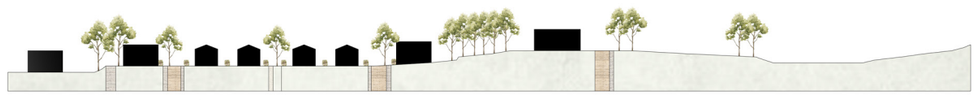


FIGURE 175: Section C-C. Scale 1:1000

FIGURE 176: Section D-D. Scale 1:1000

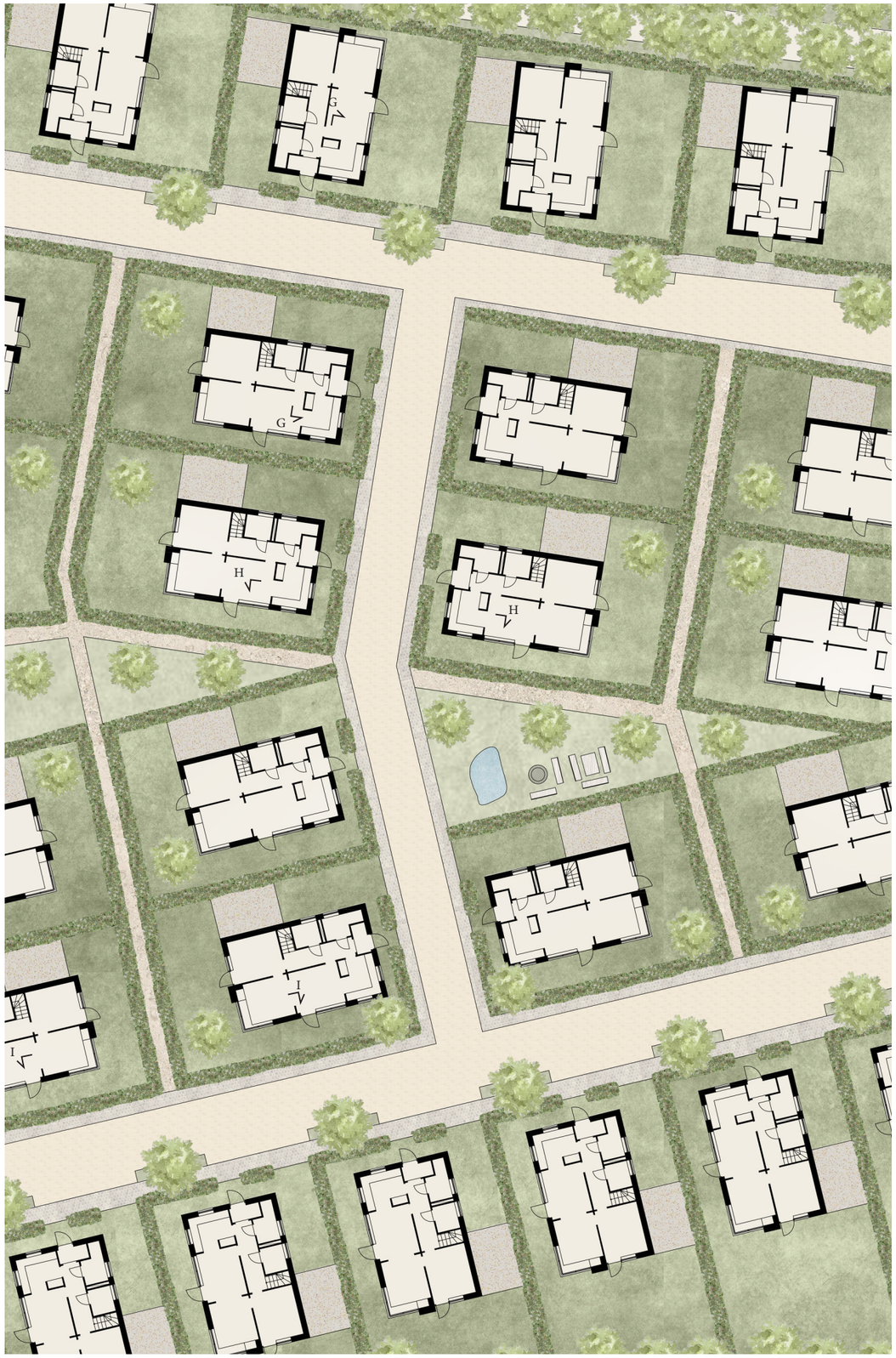


FIGURE 177: Ilustrative site plan. Scale 1:400

E-E

F-F

FIGURE 178: Section E-E. Scale 1:400
FIGURE 179: Section F-F. Scale 1:400

G-G

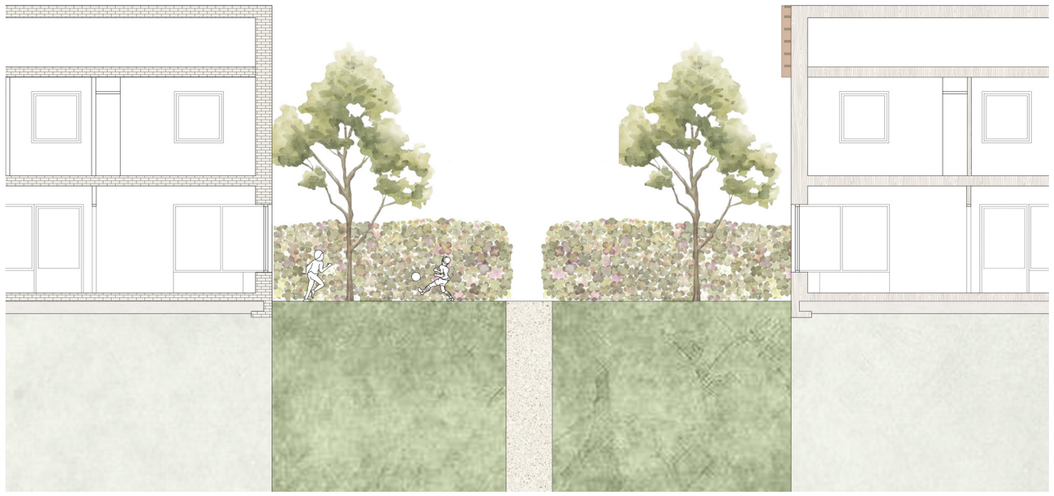
FIGURE 180: Section G-G. Scale 1:100

FIGURE 181: View of main street

H-H

FIGURE 182: Section H-H. Scale 1:100

FIGURE 183: View of street



I-I

FIGURE 184: Section I-I. Scale 1:100

FIGURE 185: View of alley

FIGURE 186: Street plan. Scale 1:100

FIGURE 187: Front facade wood. Scale 1:100
FIGURE 188: Front facade brick. Scale 1:100

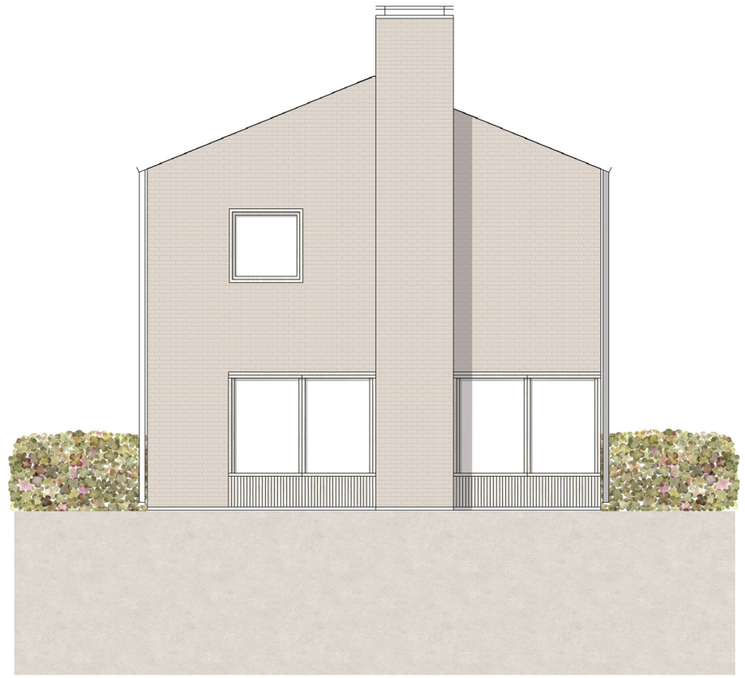


FIGURE 189: Back facade wood. Scale 1:100
FIGURE 190: Back facade brick. Scale 1:100

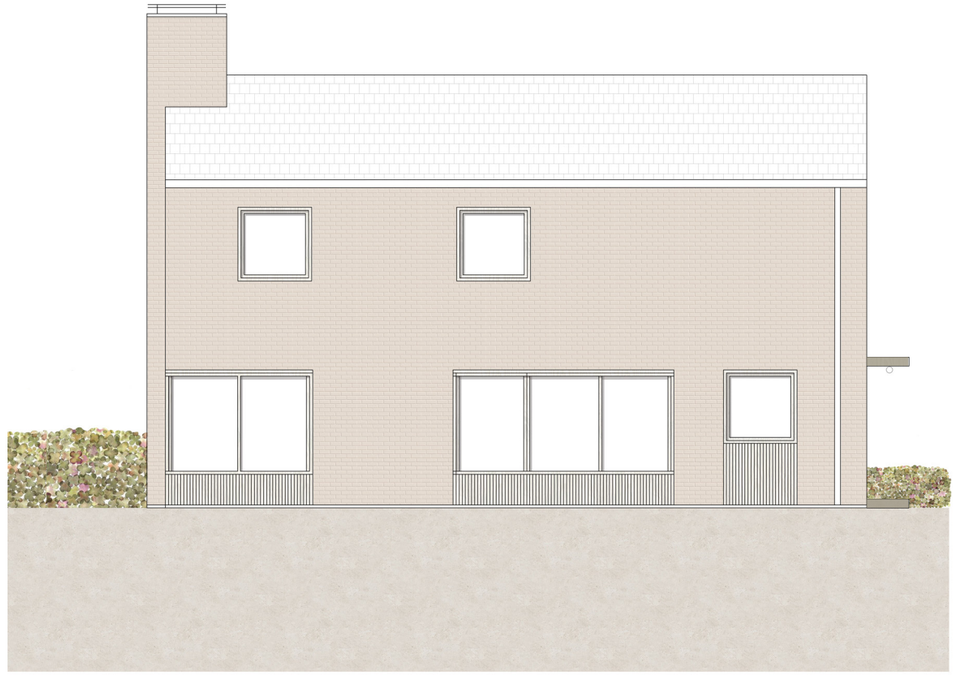
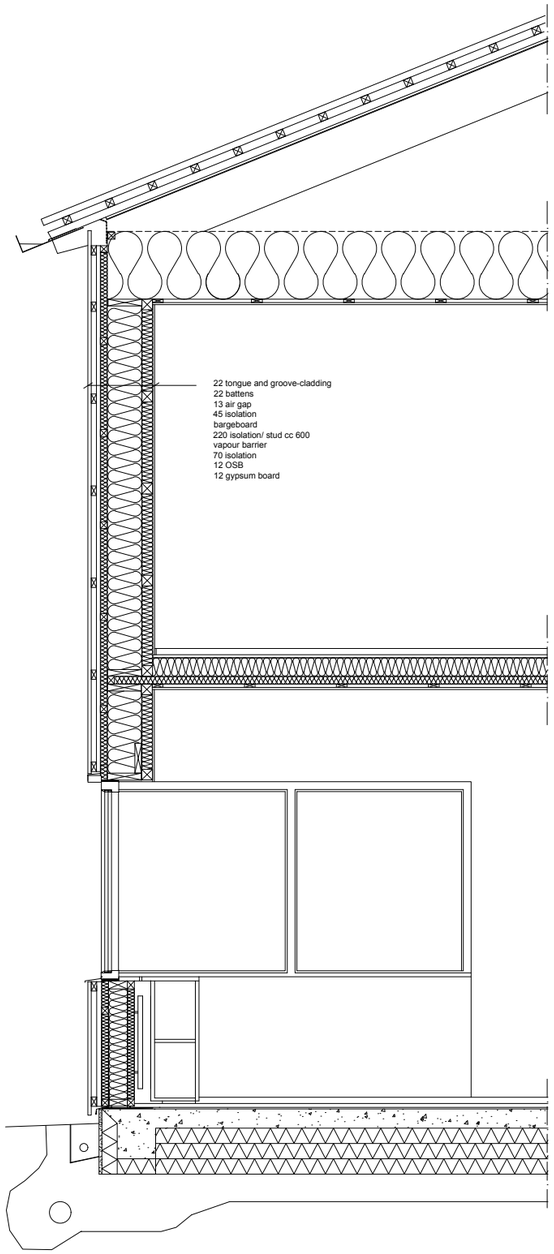


FIGURE 191: Right facade wood. Scale 1:100
FIGURE 192: Right facade brick. Scale 1:100

FIGURE 193: Left facade wood. Scale 1:100
FIGURE 194: Left facade brick. Scale 1:100



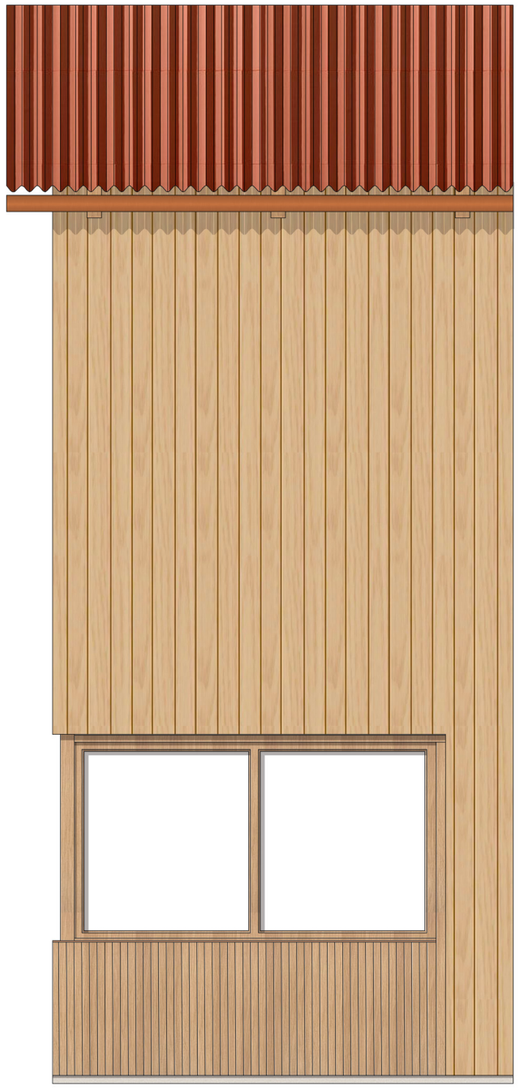
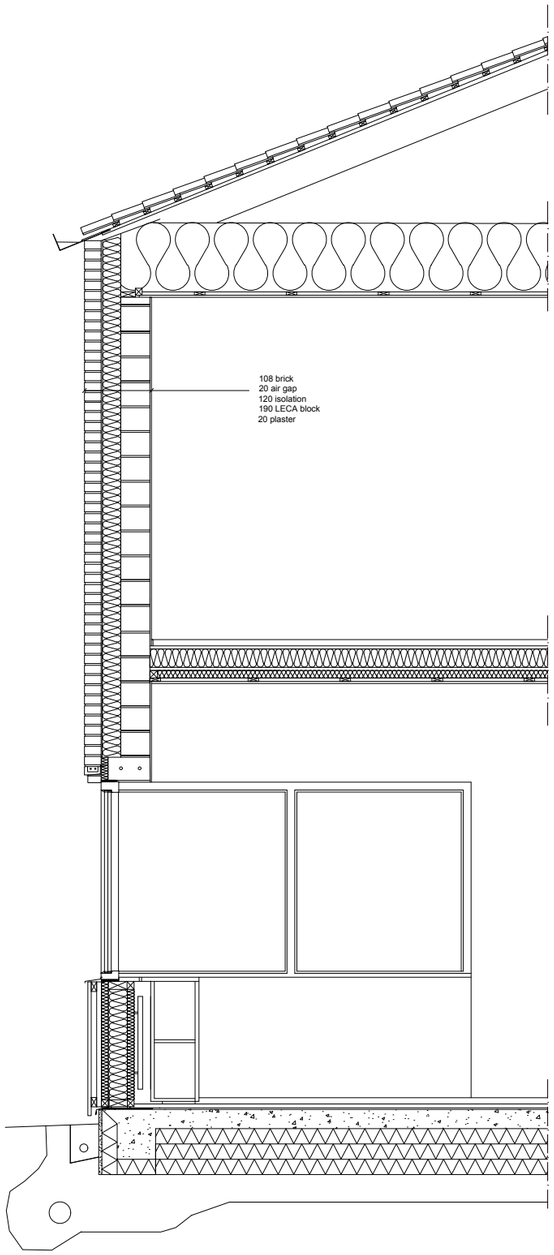


FIGURE 195: Detail section wooden construction. Scale 1:40
FIGURE 196: Detail elevation wooden facade. Scale 1:40



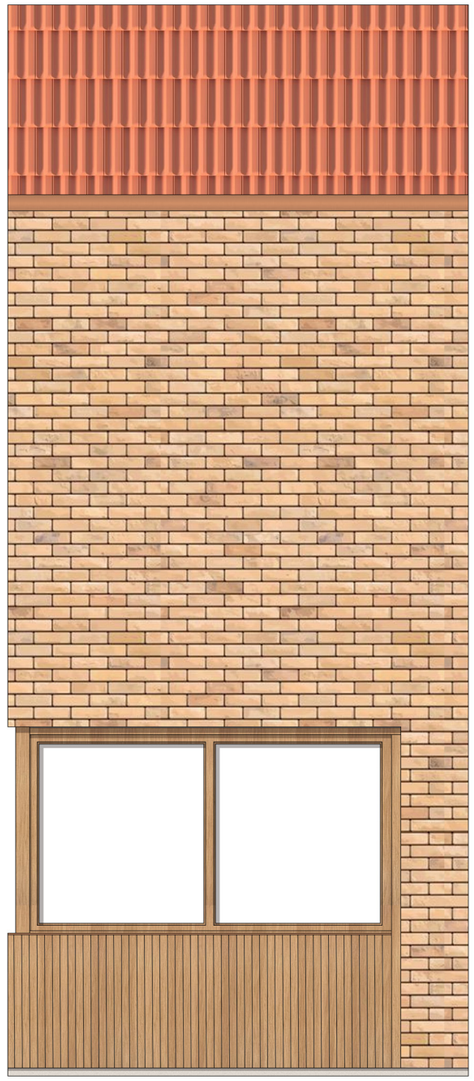


FIGURE 197: Detail section brick construction. Scale 1:40
FIGURE 198: Detail elevation brick facade. Scale 1:40

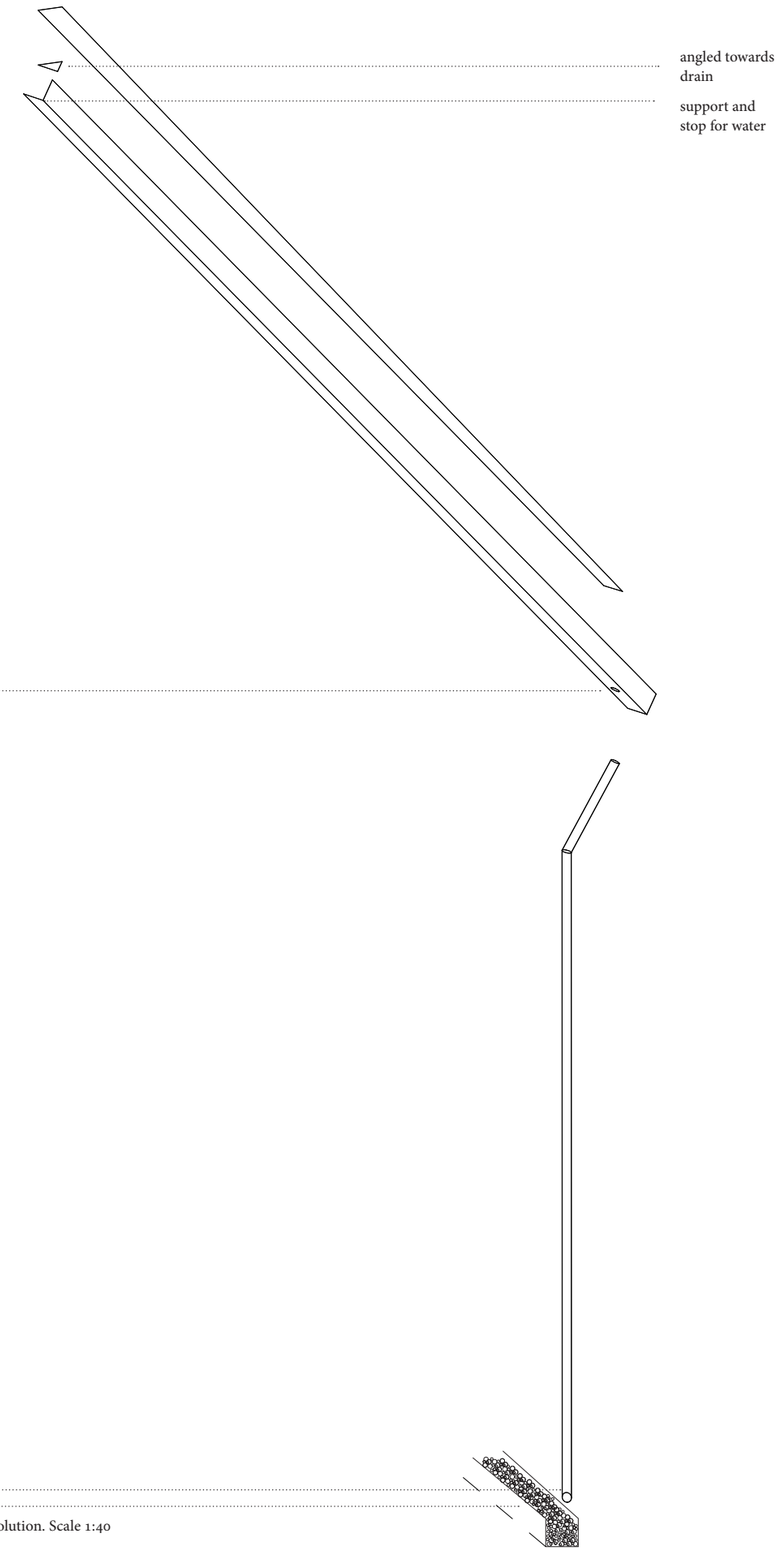


FIGURE 199: Isonometric of downpipe solution. Scale 1:40

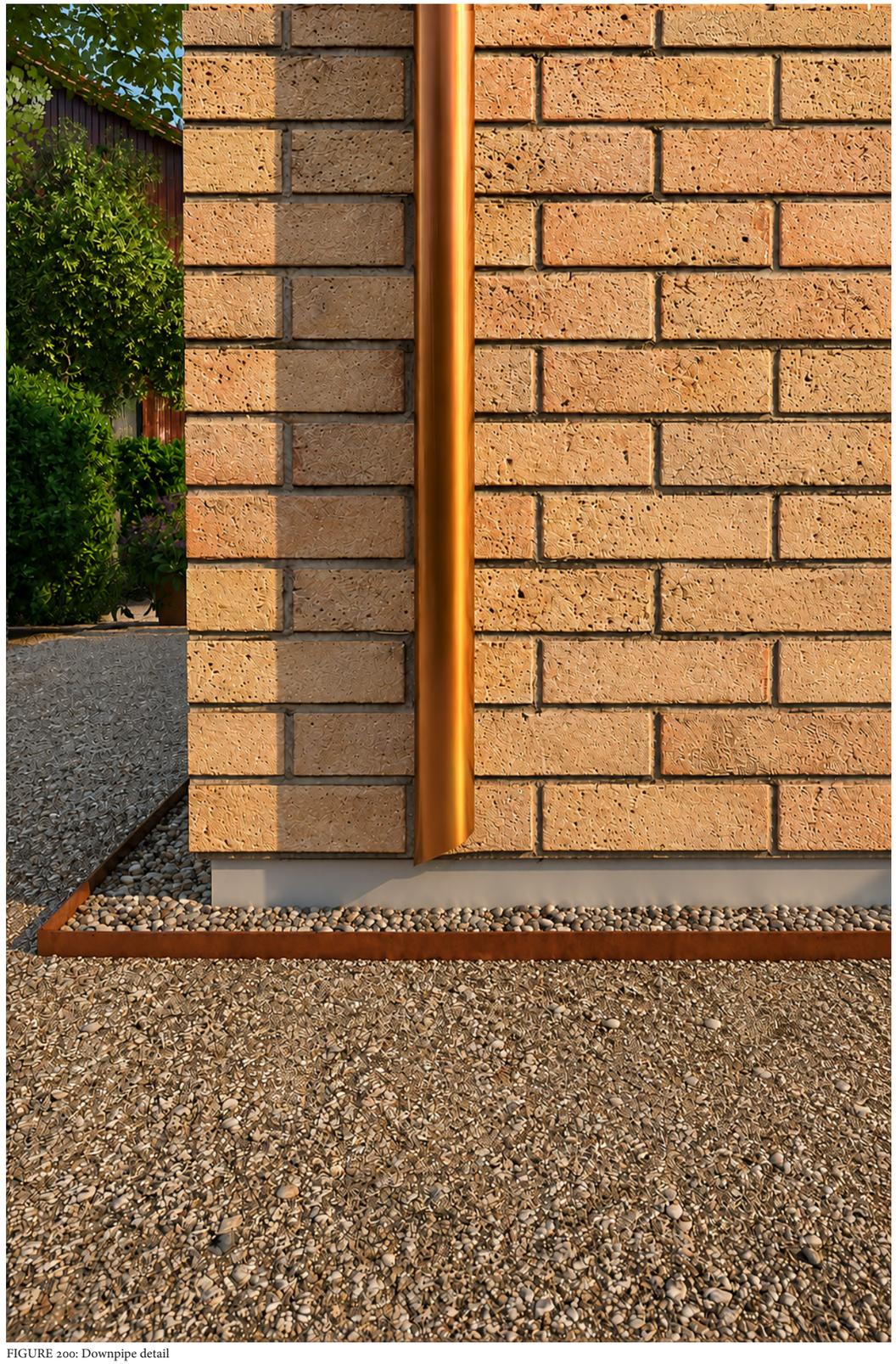


FIGURE 200: Downpipe detail

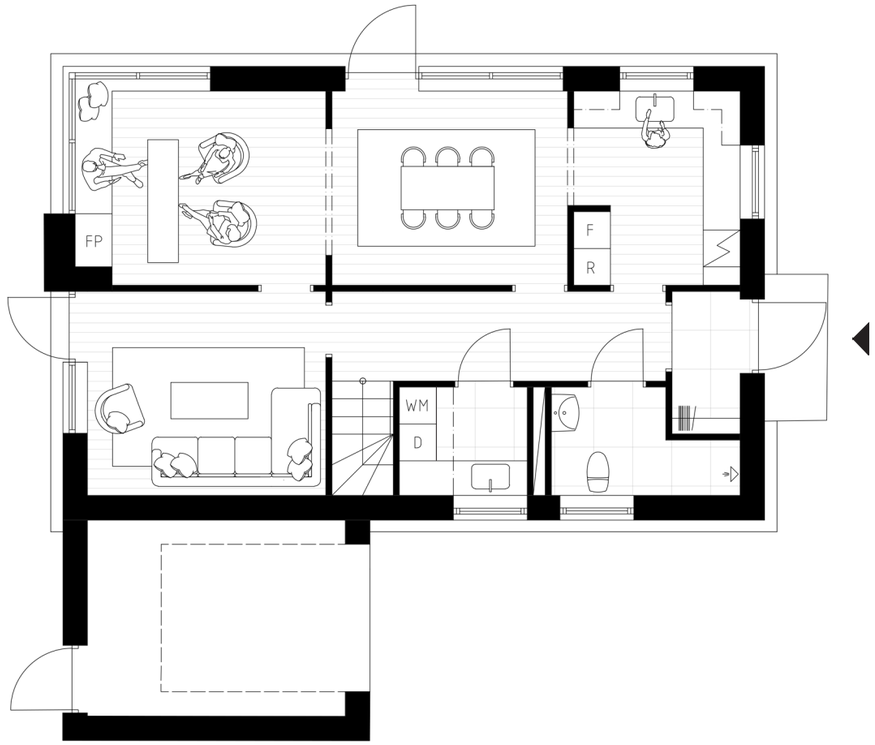


FIGURE 201: Ground floor. Scale 1:100

FIGURE 202: View through hallway

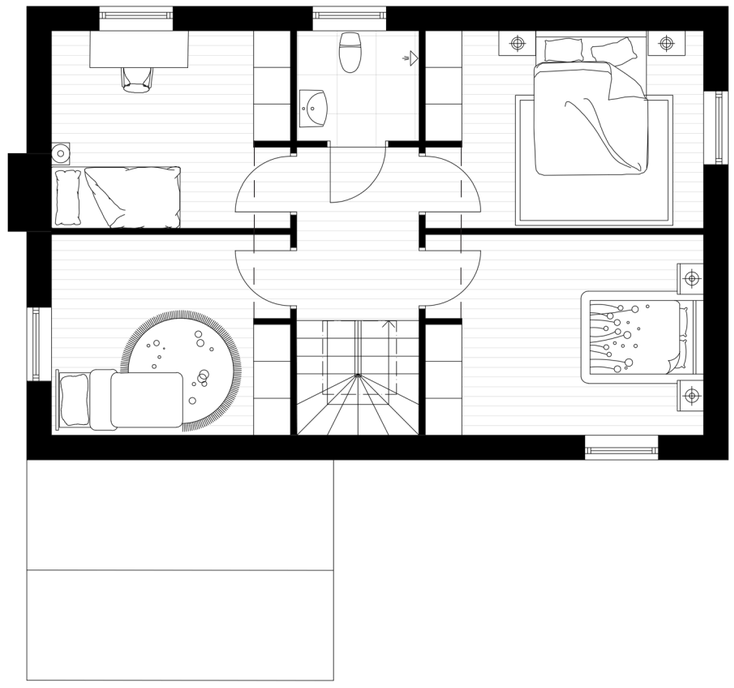


FIGURE 203: Second floor. Scale 1:100

FIGURE 204: View of wardrobes in bedrooms

FIGURE 205: Sequence of social rooms

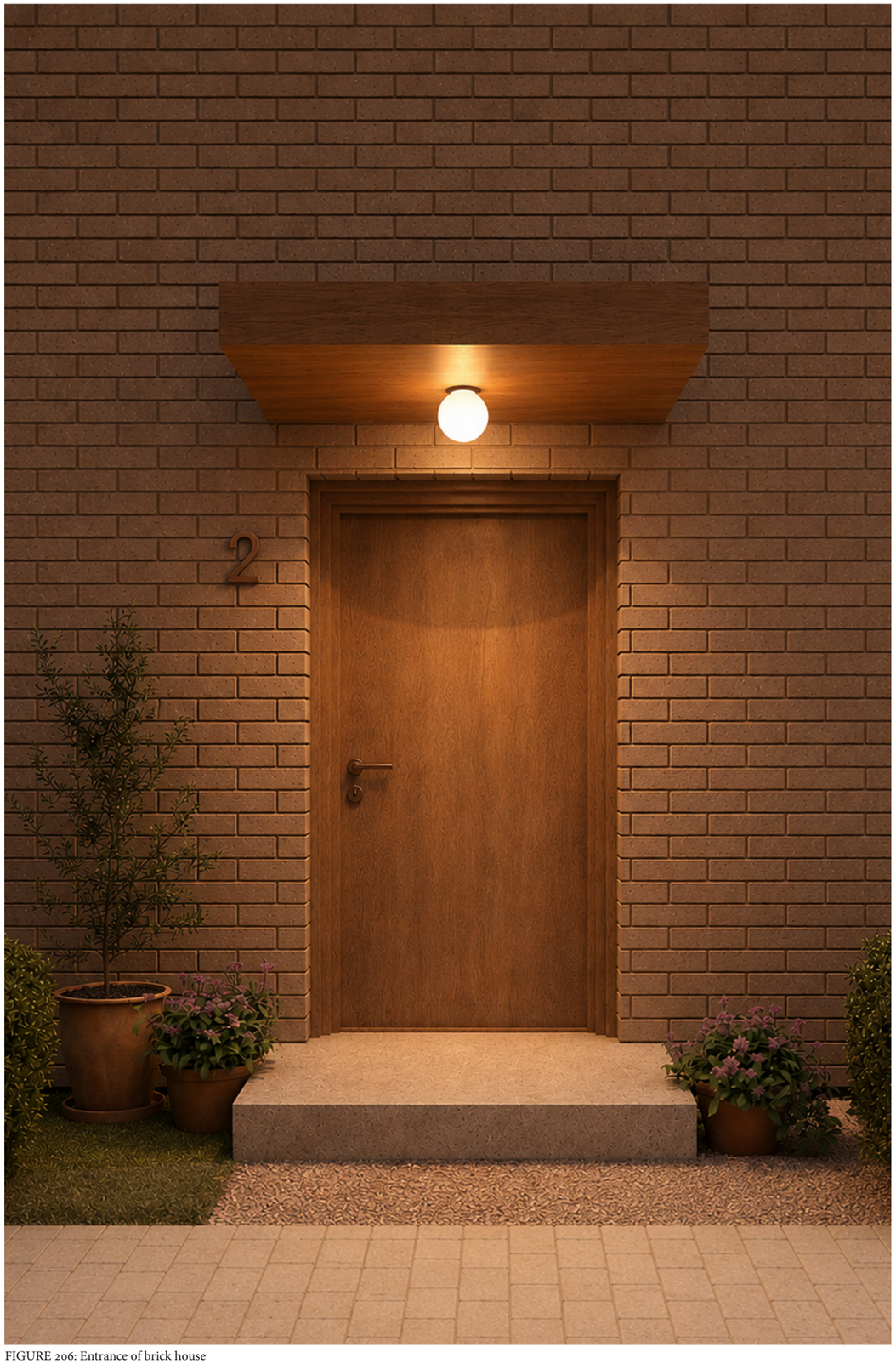


FIGURE 206: Entrance of brick house

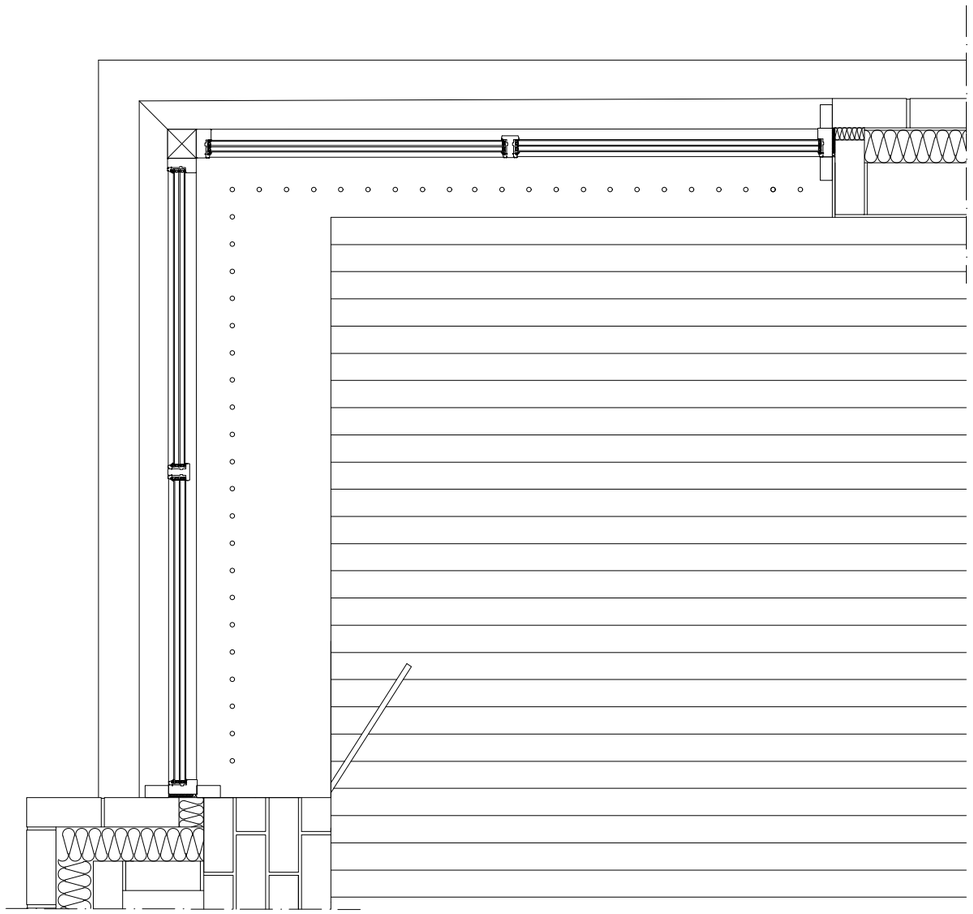


FIGURE 207: Horisontal detail. Scale 1:30

FIGURE 208: Corner window

FIGURE 209: Window bench

FIGURE 210: Corner window

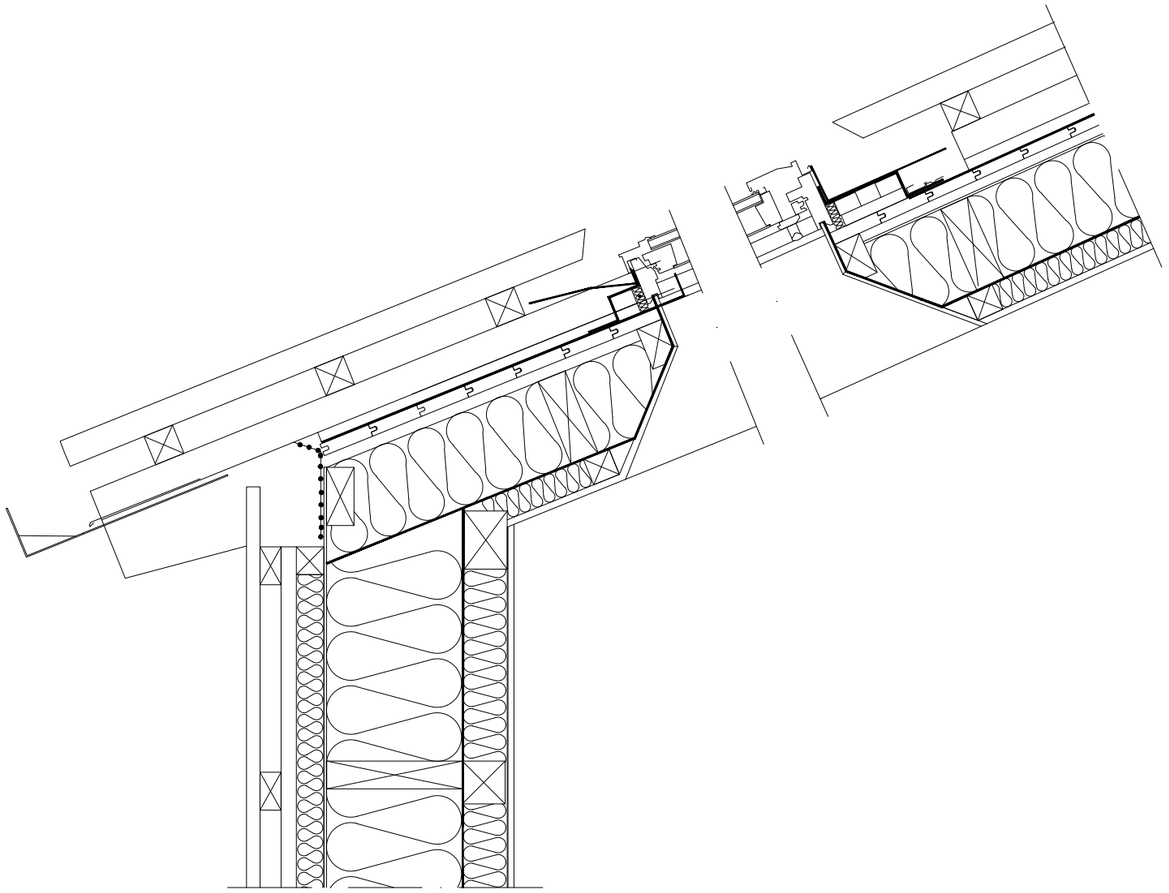


FIGURE 211: Detail of ceiling window. Scale 1:10

FIGURE 212: Ceiling window on second floor

DISCUSSION

The design proposal is an example of how a neighbourhood can be designed using the principles of the garden city. It is a neighbourhood with mixed typologies built in human scale, where every house has a foreyard and faces the street with its facades and entrances. Greenery and nature has been added where possible, in pocket parks and used for borders and decorations.

The principles of the garden city worked well for designing homeliness in the neighbourhood, as suspected. It is a well tried comcept that has led to many of the loved neighbourhoods we study today. What surprised me after diving into this subject is why it isn't used more than it is today. It has been proven year after year that a majority of our population want to live like this, yet we still build concrete towers and block cities everywhere. When even the facts prove that the footprint of a garden city is less than the contemporary block city throughout its lifetime, it is beyond me why the garden city isn't the tradition.

What was expected to work against the project was the surroundings and their lack of cohesion. It was proven to be a factor to consider and an obstacle to overcome. Maybe the proposal could have been more successful in uniting the area visually if more time had been at hand to really analyse and deep dive into both the exterior and interior of the dwellings around.

Beauty can be argued to be in the shift between one area and its neighbour. Adding a beautiful and well executed neighbourhood in the middle of the existing lack there of, could be considered somewhat ignorant in that case. How can beauty in a new area improve the impression of the rest? Would it not more so highlight the lack of beauty and make the other areas feel worse. It could be argued so, but what would the solution be? To design something that's not beautiful to fit the mistakes from the past? However, the proposal has been designed with an intention to not create something too romantic and pretty, rather something more neutral while being beautiful in composition and execution. The aim was to not clash with the roughness in the existing, while not ignoring the soul of a small and cosy neighbourhood.

When zooming in to the building, the theories from the garden city were not set aside. The strategies for designing good housing are quite similar to the ones of designing a good neighbourhood. You have to consider the experience, focus on views and movement and on scale and visuals. A room is a room, regardless of whether it is outdoors or indoors. And we live in all rooms: in the street leading to the bus stop, in the park we play with our children or the building we call our home. To forget that our homes are so much more than the house we sleep in is dangerous in the field of architecture and would risk being a big loss of quality of life for those we design for. Home is different to everyone and that has to be considered in all that we build. For all homes can become someone's symbol home, it can be the place where parents see their children take their first steps or where we end up living for decades of our life. No home, nor area surrounding it can be neglected with that in mind; it is important to consider beauty and life in all scales of a home. All architecture is gradiently shifting from one space to another and it is in that gradient where true beauty can be created.

EXHIBITION

STUDENT BACKGROUND

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FIGURE LIST

AI APPENDIX

AI has been used as a tool in this thesis in the following ways. The Ai used it Open Ai´s ChatGPT Plus for all:

Figure 1: To generate a line drawing of a person walking towards a house

Figure 2: To generate a line drawing of a person entering a house

Figure 3: To generate a picture of a cozy home to compliment the text

Figure 4: To generate a line drawing of a person reading

Figure 6: To generate a picture a sequence of rooms in a home ending in a window viewing nature

Figure 7, 20, 40, 41: To generate a version of a map that suits the aestetic of the booklet

Figure 150: To generate a line drawing of a person sketching

Figure 163, 164, 165, 167, 168, 169, 170, 171: To generate material pictures

Figure 181, 183, 185, 200, 205, 208, 209, 210: To improve quality of nature and some materials- the scene and architecture was built entirely by author, Ai helped to imporve only visuals. Ai was told not to change any information etc. in the pictures.

AI has helped with finding the right term and some guidance in sentence building. No text has been written and no information has been retrieved thgough AI