

AAHM01: Degree Project in Architecture
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Lund School of Architecture
February 2017

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FOREWORD

When we first decided to do our master thesis project together some months ago, we did not have any set program, but had a vague idea that the project somehow should be about religious or non-religious ceremony buildings. Since none of us defines ourselves as religious and felt like our knowledge about sacred architecture and religion in general was quite poor, we thought that it would be a great opportunity for us personally to broaden our knowledge and get a better understanding about this subject. We also wanted to work with something that we felt was meaningful and relevant right now.

In the beginning, we did not have any set location for the project but felt that we would like to work with a place that we personally could relate to and that would be interesting for our program. We have both lived and worked in Copenhagen for some years so our initial idea was to find a site there, but eventually we found that it was more relevant and motivated to place our project in Sweden and Malmö.

The project started with an idea of designing a multi-religious centre where different religious and cultural groups would share the same house. However, through our research we understood

that the greatest challenge in Malmö was not to get religious groups to meet, but to bring the secularized Swede in contact with people from other cultures and religions. This completely changed the focus of our project and made us give up our initial idea for the program. From including a mosque, a synagogue and a church under one roof, we decided to have a more neutral approach and design shared rooms for both religious and non-religious ceremonies. The project became more focused on social interaction and how to welcome and attract all kinds of people regardless of religious and cultural background.

HYPOTHESIS

With architectural means we can spark a curiosity amongst visitors and encourage an understanding of other people's beliefs and cultures which subsequently contributes to social interaction.

VISION

Improve social interaction.

INTRODUCTION

Sweden is one of the world's least religious countries, but far from irreligious. With a growing population from other parts of the world, and with a reduced interest in the Swedish Church, Sweden has gone from being Protestant to become a multicultural society.

Even though Sweden is known for being positive for, and supports a multicultural society (Integrationsverket, 2006), there are still a lot of challenges left to conquer when it comes to interaction between people from different religious and cultural groups.

In our thesis project, we are investigating how architecture could spark a curiosity amongst people and encourage an understanding of others' beliefs and cultures, which we believe subsequently can contribute to social interaction.

Our thesis project have resulted in a program concept and a conceptual design proposal for a centre of culture and ceremonies in Västra Hamnen, Malmö.

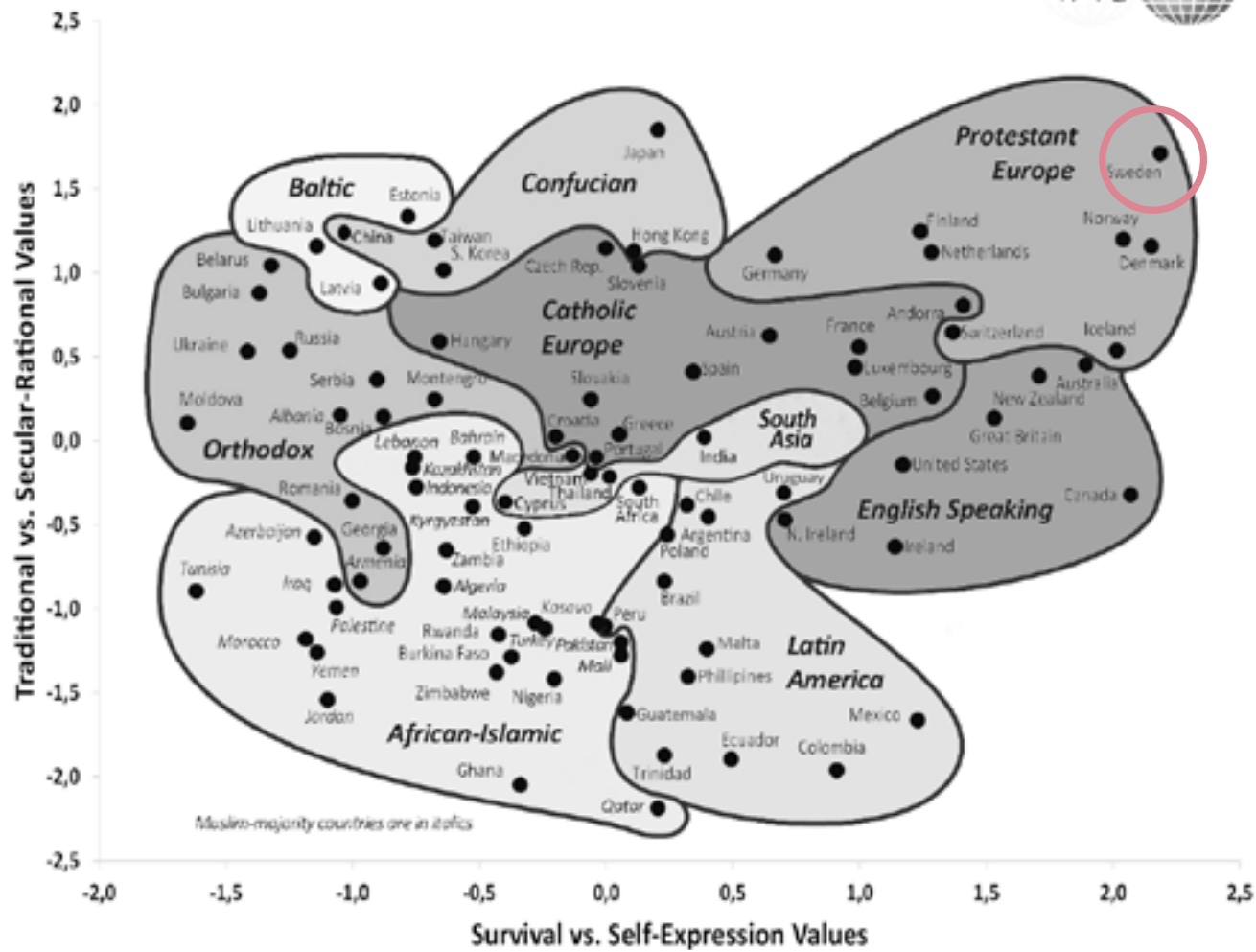
The thesis project is divided into two parts, research and design. The research is based on our own observations, literature and conversations

with people from different organizations and professions that we have been in contact with. An artistic exploration have been used during our design process.

With our project, we hope to show people both what makes them different and what they have in common. This have resulted in a design where a lot of contrasts are used as an architectural tool to affect people's behaviour.

Malmö Culture & Ceremony Centre is supposed to bring people together – rather than apart.

WVS6, 2015



(Source: WVS)

BACKGROUND

CULTURE & RELIGION IN SWEDEN VS. THE WORLD

The WVS (World Values Survey) is the largest non-commercial, cross-national investigation of human beliefs and values ever executed. Analysis of WVS data made by political scientists Ronald Inglehart and Christian Welzel declares that there are two major dimensions of cross cultural variation in the world:

1. *Traditional values* versus *Secular-rational values* and
2. *Survival values* versus *Self-expression values*.

The global cultural map illustrate how scores of societies are located on these two dimensions. The map shows how Sweden stands out with the highest scores in Secular-rational and Self-expression values. This means that the Swedish society place less emphasis on religion, traditional family values and authority, but also that there is high growing tolerance of foreigners, homosexuals and gender equality. What we also can see is how extreme the Swedish culture is compared to other groups, such as the African-Islamic. (WVS, 2016)

A PROTESTANT NATION BECOMING MULTI CULTURAL

Since 1951, when the freedom of religion was enshrined in Swedish law, the numbers of members in the Church of Sweden has constantly decreased. In 1972, more than 95 % of the Swedish population were members of the Church of Sweden, in 2015 the members had decreased to 64%. (Svenska Kyrkan, 2016) But according to The Global Index of Religiosity and Atheism (2012), only 29% of Swedes claim to be religious. (WIN-Gallup International , 2012)

Today we can see alternative forms of rituals that are pursued by many secular Swedes. Civil weddings now represents for almost a third of all marriage ceremonies. Also, secular name-giving ceremonies for infants are held, with the aim of celebrating the new child without the religious overtones of a christening. (Sutherland, 2016)

As Sweden gets more secular, the immigration makes the religious landscape more diverse and complex than ever before. (Sutherland, 2016)

When estimating the changes in religious

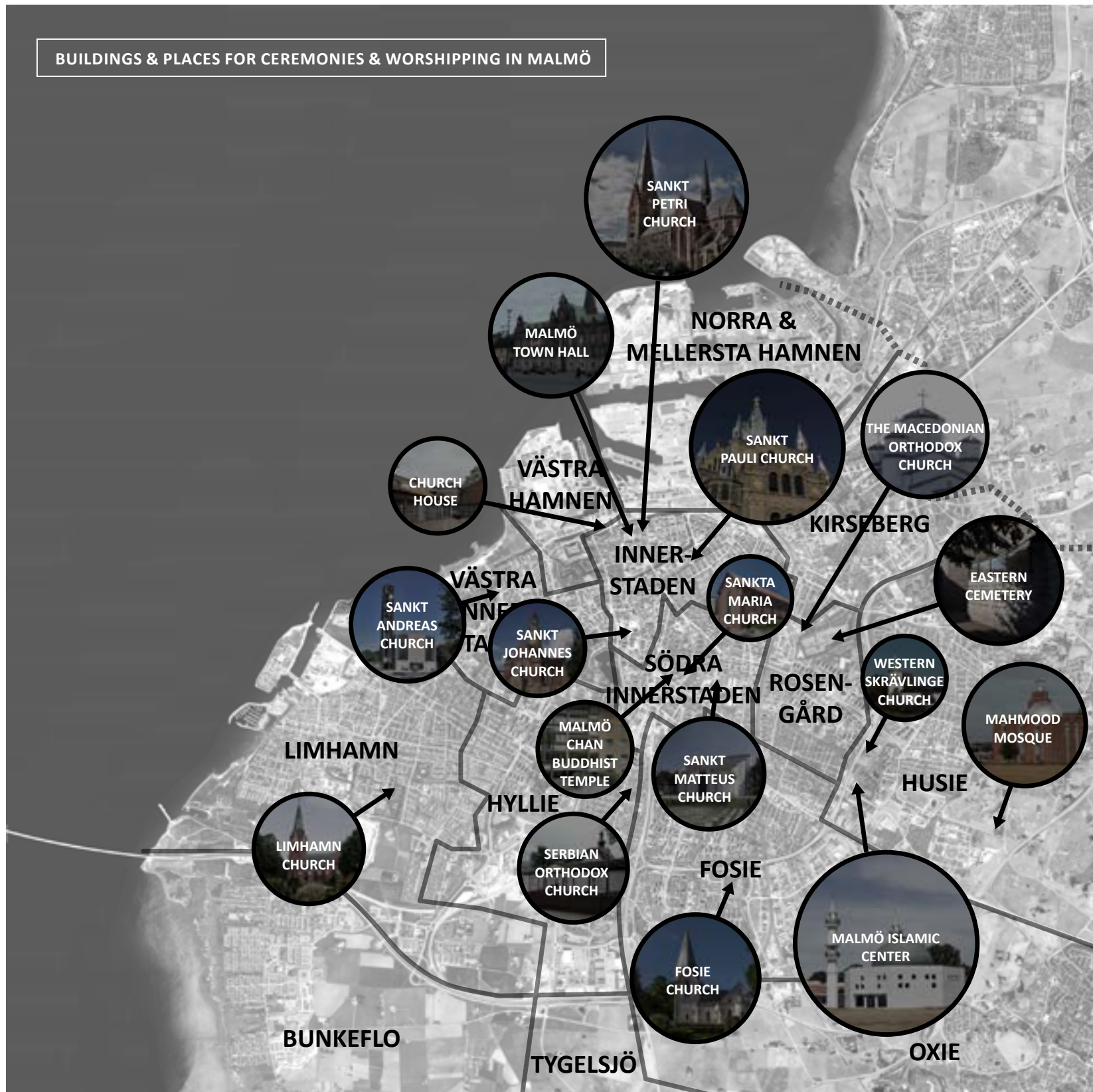
affiliation in Europe, Sweden is the country that can expect the largest increase of Muslim population as a direct effect of migration, followed by Norway and Spain. (Pew Research Centre, 2015)

“In the wake of the ongoing Syrian Civil War, Sweden has welcomed more refugees than any other European country in relation to its population” (Sweden and immigration, 2017)

From being the only religious organ in Sweden, the Church of Sweden is now one of many free churches and shares the same space in the society with other religions. (Svenska Kyrkan, 2016) Today Islam is the second largest religion and five mosques have so far been built in Sweden. (Sutherland, 2016)

Sweden now needs to work on how to integrate the various religious and cultural groups to prevent exclusion and prejudice.

BUILDINGS & PLACES FOR CEREMONIES & WORSHIPPING IN MALMÖ



(This diagram was based on information from Google maps)

INTER-RELIGIOUS DIALOGUE

Since the middle of the 20th century the idea of dialogue has become increasingly common in describing or prescribing the proper relationship between religions. Instead of competing with one another over territories, converts or claims, religions have generally come to implement a more conciliatory and constructive attitude toward one another, cooperating in social projects and exchanging views on common religious questions. Forums for inter-religious dialogue have begun in different parts of the world, and high-profile international meetings have been arranged, bringing together leaders and/or scholars from any number of religious traditions to engage in equally respectful dialogue about various religious topics. This has in turn, led to increased reflection on the nature of inter-religious dialogue and on its many forms and expressions. (Cornille, 2013)

“The goals of particular dialogues may differ, from peaceful coexistence to social change, and from mutual understanding to actual religious growth. But the common denominator in all these forms of inter-religious engagement is mutual

respect and openness to the possibility of learning from the other.” (Cornille, 2013)

In Fisksätra, three religious communities have come together to create Guds Hus (House of God) – where Muslims, Catholics and Protestants share the same roof. They are planning to extend the existing church with a mosque and share the same house for religious worshipping and activities. Awad Olwan, imam and initiator for Guds Hus, writes in his book, *Röd moské med vita knutar*, that the purpose of a multi-religious centre, like Guds Hus, is to bring people together so that they can learn about each other and respect each other’s religion and culture. (Olwan, 2015) There is a similar ongoing project in Berlin called House of One, where they are combining a church, mosque and synagogue in the same building. (House of One, 2017) Both of these projects are still not built but are actively working to get their plans funded.

BUILDINGS & PLACES FOR CEREMONIES & WORSHIPPING IN MALMÖ

The map on the left side shows some of the buildings and places for worshipping and

ceremonies in Malmö. We can see that Christian churches dominates the old town while other religious buildings shows up in the Southeast part of Malmö. The Christian churches over represents religious buildings in Malmö, but there is only one obvious place for civil weddings (Malmö Town Hall) and no clear place for a non-religious funeral. The latest addition of buildings for ceremonies and worshipping in Malmö is the Mahmood mosque which was consecrated in 2016. The new mosque is 5000 m² and can house over 1200 people. (mahmoodmosken, 2017)

The only central city district in Malmö that doesn’t have any buildings for ceremonies and worshipping is Västra Hamnen.



GUDS HUS

Three religious communities in Fisksätra, Muslims, Catholics and Protestants want to build 'Guds hus' (House of God) by extending the existing church with a mosque and a common indoor plaza. Today they are raising funds to finance their project.

VISITING FISKSÄTRA

16.09.21

WITH: GUDS HUS VÄNFÖRENING, AWAD OLWAN, INHABITANTS OF FISKSÄTRA & LOCAL POLITICIANS

Wednesday the 21th of September “Guds Hus vänförening” had invited local politicians and inhabitants of Fisksätra into an open conversation in Folkets Hus about how to maintain a good and more attractive environment for everyone in Fisksätra. The community have huge problems with segregation and a bad reputation for crime, poverty and the high amount of new arrivals. I went to the meeting in hope of getting in contact with Guds Hus and its enthusiasts, which I did. Nevertheless, the meeting turned out to be relevant for our project too, even though the discussion about Fisksätra was not.

The participants at the meeting represented a great diversity of social, religious and cultural backgrounds with some connection to the community. What they all seemed to have in common was the philosophy of that different faiths and cultures enriched their lives, and that was why they cared so much about Fisksätra.

Before the meeting I had a conversation with Awan Olwan, imam and initiator for Guds Hus, about difficulties and opportunities in bringing different cultural and religious groups together. Olwan means that the globalisation has formed Sweden to become multi-cultural and multi-religious and that it is now about time that we prevent religious and cultural conflicts by bringing these different groups together, rather than apart. For this to happen, Olwan means that religious leaders need to make an act by adapting their religions to a world with many religions and cultures, crossing each other every day. A deeper religious dialogue can be the right way to cure the lack of knowledge and free us from our own presumptions. (Olwan, 2015) The biggest challenge and adversities for Guds Hus is to get finance for the project, and support from the more conservative religious leaders.

When it's time to close down for the night I leave and take the night train back to Lund. This was a good and inspirational day!

REFLECTIONS:

When I leave the meeting I actually feel like a new better person, just for being a part of their community for only 1.5 hours (!). To see this group of people with various backgrounds, beliefs and professions, being so engaged and working as a team for Fisksätra really touched me. What strikes me is, that I, who come from a segregated neighbourhood in Lund, with a non-religious background, have never been a part of a community like this, ever. This makes me wonder how we can get the segregated, non-religious “Swede”, to interact with others and to understand that different faiths and cultures would enrich their lives.

But, if you don't know what you're missing, how can you then miss it...?

// Tilde

RELIGIOUS, NON-RELIGIOUS & SOMETHING IN BETWEEN

Humans have always tried to understand the meaning of life. Some finds the answer through one or several gods, some finds it in other ways, and some are still looking for it.

Religion is complex and hard to define, the phenomenon can mean different things for different individuals and can be practiced in many different ways. It is therefore also very complex to explain what religion can fulfil for us humans and how it occurs. There are those who believe that the social aspect is one of the main motives for why humans are practising religion. According to Susan Gantt, expert in group-psychology, religion is deeply connected with our brains that are built to be social. If a person is included in a community the brain will work both different and better. (UR, 2012)

“... If you think about religion, it gets lived out in groups all the time. We live as a part of a community of a religion, and as people come together, the religious groups develop norms. The norms say that certain things are okay and certain things are not. Sometimes those are in words but often they're not even in words...” - Susan Gantt, 2012 (UR, 2012)

People find communities in different places, and religion has been a big one, but there has always been other places where people find a fellowship. The human has at all times strived to become a part of something bigger than ourselves. We know that something positive spiritual is happening when one is engaged in religious rites, but if it is when one is in church or at a football arena depends on each individual and their culture. (UR, 2012)

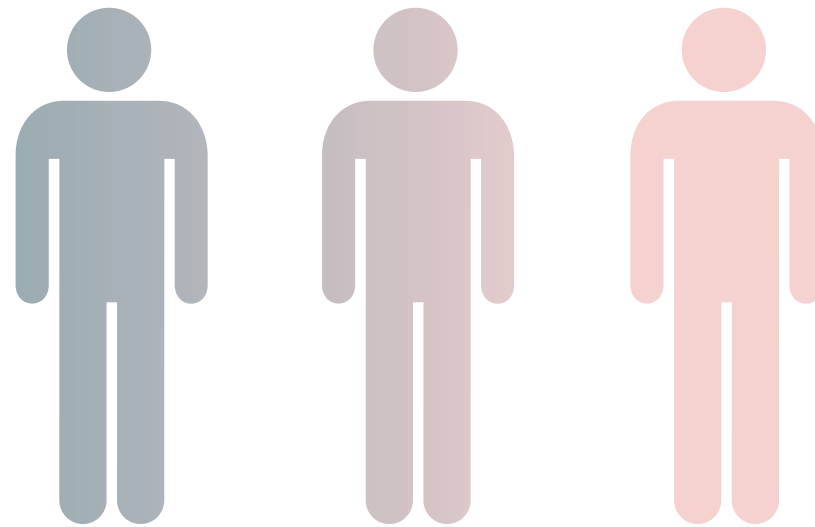
“When we're in good connection with others, we're calmer, more open and feel better. Our physiology of our body works better. The difference between watching a football game on TV and being in the stands with others is a big difference. One can see the game very well on TV, but one does not feel the comradeship of the fans and the team. Just like one can pray on one's own, but feels differently when one prays with others. My guess is that difference happens in the brain as well when one prays with others than when one prays alone.” - Susan Gantt, 2012 (UR, 2012)

Theologian David Thurfjell speak of Sweden as the “post-Christian” country, in his book *Det gudlösa folket* (The godless people). In his book,

Thurfjell describes how only a minority of Swedes identify themselves as Christians and regularly go to church, say they believe there is a God and pray prayers. But the group that is completely secular - who neither believe, practice, nor are members of a church - is also small. This group makes up about fifteen percent of the population, perhaps a surprising figure to many. (Thurfjell, 2016)

Between the religious and the non-religious is a large group where many seem to have an openness to spirituality and faith, but still think it feels strange to call themselves religious. Instead, they look for other words to describe their spirituality. “No, I am not a Christian, rather a bit Buddhist” or “I like being outdoors and think that there is something greater behind all living things.” (Thurfjell, 2016)

To identify if someone is religious or not seem difficult, one might also be more or less connected to a religion in different stages of life, some might reach a spiritual state of mind without believing in one or several gods, etc.



It is possible to think differently about religion. But in this project we will approach religion partly as a social phenomenon. As a work method we have categorized three target groups that we would like to gather in our building, we call them: *the involved, the interested & the dissociated*.

The involved worships one or several gods. They also have defined norms, rites and ceremonies and specific buildings and places where they worship their God/gods. This group can be defined as the traditional way of being a part of a religion.

The interested is not necessary worshipping any God or gods, but is seeking for some kind of meaning of life and spirituality. This group of people does not have any clear definition of place or building and the individual creates its own ceremonies, rites and norms. Depending on the individual, one can worship meditation, yoga or maybe the life style of a Buddhist.

The dissociated does not worship any God or gods. This group is only seeking for social belonging, which can be found in social activities and gatherings. Places for food and beverage, at the football game, in political communities and

other social gatherings is where this group gets its social needs covered.

We believe that there can be a gradient transition between the different groups were one might be “the involved” at one time and at another time be “the interested”.

Our target groups is something we have categorized to help us form the program concept of our building. In real life, the distribution of these groups may be blurry and categorized and defined in many other ways.



OPEN SKÅNE

The foundation Open Skåne is an organization that wants to facilitate dialogues, meetings and forums for formal and informal leaders from different parts of the society with the aim of strengthening social cohesion in Skåne. Aldo Iskra is Secretary General at Open Skåne.

MEETING WITH ALDO ISKRA

16.10.13

WITH:

ALDO ISKRA, Secretary General at Open Skåne.

When researching about inter-religious dialogues we found the organization Open Skåne and decided to contact them to see if we could get any input for our project. A meeting was set up at Open Skåne in Malmö with Aldo Iskra, their Secretary General.

Aldo Iskra says that there is an increasing need for praying rooms in general, but to combine several religious building types, as we at the time suggested, might not solve the main issue that he sees in Malmö. The gap between secularized people and religious people is much bigger than the gap between the different religious groups.

Aldo thinks that it might be much more relevant and interesting for us to focus mostly on the secularized group and how to interest them for

people with other views and backgrounds, and says that religious people will come anyway. The secularized group is very scared for dogmas and to try to attract them with a place that combines their biggest fears might not be the best way to make them more open minded and accepting.

Aldo also says that it might be way too difficult to combine the different religious buildings in a fair way because of the different denominations within every religion, f. Ex. Shia Muslims and Sunni Muslims. To create a place where art is performed, created or exhibited might be one way to encourage interaction between people.

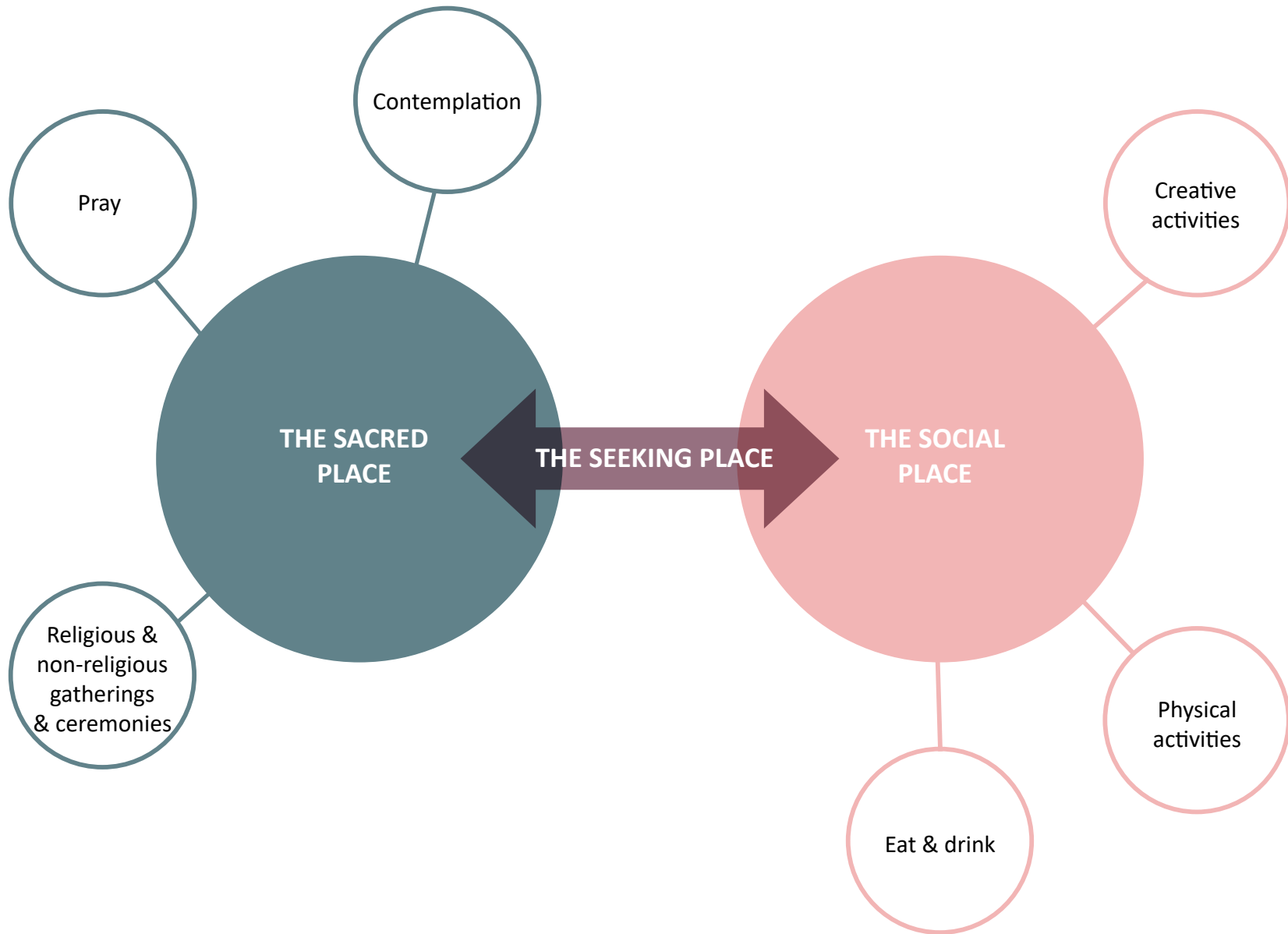
Aldo agrees that Västra Hamnen in Malmö could be suitable location for our project. There is an increasing demand for cultural functions in the area but no church or other religious building is planned as far as he knows. Despite its lack of affordable housing, there is a lot of people

from other parts of Malmö coming to the area, especially in the summer. The public transport is also fairly good. Aldo imagines some kind of emotional and existential chaos, to be allowed, to be expressed or to be reflected within this place. To experience chaos might not be a negative thing, rather it could strengthen one's curiosity and one's drive to act, to interact and to seek for new experiences. The place could somehow act as a turning point for its visitors.

REFLECTIONS:

After this meeting we are a bit confused of how to continue our project. Aldo made it clear that he thought that the secularized Swede was the problem, something that we hadn't really reflected over in that way before. One thing is for sure, we need to rethink our program idea...

// Laura



PROGRAM CONCEPT

Since we are interested in creating a place where people from different religious and cultural backgrounds could get a better understanding, respect and interest in each other, a large part of our process has dealt with forming the right combination of programs. If architecture is capable of having such an impact on human behaviour is difficult to say, especially without an actual building to evaluate. What we can do is to suggest a building with a program that we consider most likely could have such an influence on its user.

As mentioned in the previous chapter, we have categorized three target groups. We call them *the involved*, *the interested* and *the dissociated*. To be able to gather these groups in one building we concluded that we would need to make a combination of programs that could attract and be useful for each one of these groups. The building as a whole should also be useful and interesting for all groups, maybe at different times of the week, in different state of mind or in different life situations and events.

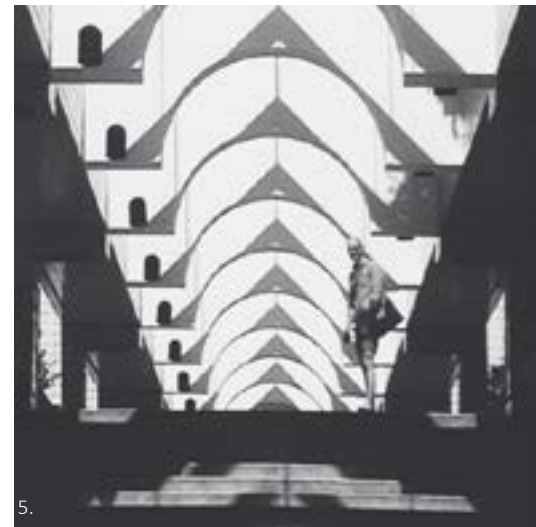
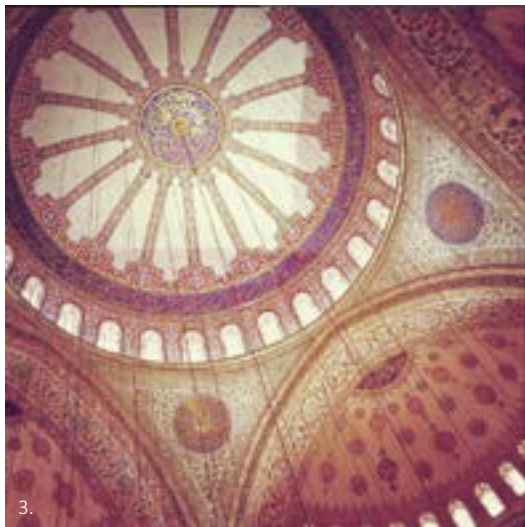
The program concept that we have developed is divided in three groups where each group of programs somehow is inspired by, or a reinterpretation of our target groups. We have named them, *The sacred place*, *The social place* and *The seeking place*.

Briefly, *The sacred place* is two religiously neutral rooms that allows for praying and for different religious or non-religious ceremonies and events. *The social place*, is where some type of cultural and social activity takes place. An inviting and joyful place where one can be creative, join different activities or just hang out in a relaxed way. *The seeking place* will somehow act as a transition between the previous two by forming spaces where people can get a hint of the activities taking place in the other two program categories or on a more personal level seek knowledge about other people's belief and culture.

Apart from the three conceptual programs, we will also design workspaces for the buildings administration. We don't have any set idea of

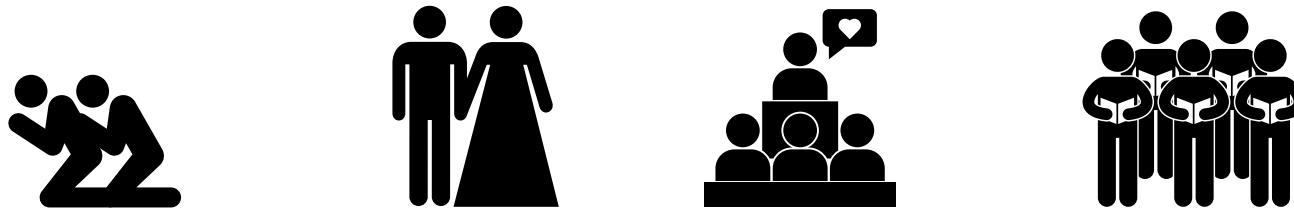
how the administration should function but will assume that there could be an organization similar to Open Skåne or some part of Malmö's municipality that could have their office in one part of the building.

We hope that by combining these programs, we can create a building that would not only physically bring our categories of people under the same roof, but also make it possible for them to experience both what makes them most different and what they have in common. In this chapter we will discuss in a more general way how we came up with these program categories, how we imagine these places to function and how they could look like.



1. WTC Transportation hub, New York,
by Santiago Calatrava
2. Olympic stadium, Munich,
by Frei Otto & Günther Behnisch.
3. Sultan Ahmed-mosque, Istanbul.
4. Palazzetto dello Sport, Rome, by Pier Luigi Nervi
5. Hong Kong University of Science and Technology.

(Image sources: (2) Wikimedia. Image by unknown)



THE SACRED PLACE

During our process we have been inspired by inter-religious projects, like the one we visited in Fisksätra and House of one in Berlin. Early in our process we therefore also considered to propose a combination of different types of rooms designed for specific religions, but soon came to the conclusion that this wouldn't be right for our project. First of all, we felt that it would simply be too difficult to choose what religions to combine. We would like to welcome as many people as possible, religious and non-religious and not actively exclude anyone. Secondly, we would like to focus our project on the concept and the architecture, not on what religions to combine and how well we have fulfilled their particular architectural specifications.

This led us to the program formation that we call *The sacred place*, which is two rooms without any specific religious affiliation. The rooms should be open for anyone, to spontaneously visit for praying and contemplation, or to hire for various ceremonies and events. We imagine that the rooms could be used for traditional religious

ceremonies, as well as events where religious affiliation doesn't matter, or where it might be a complication. This could for example be a cross religious wedding, a naming ceremony, a meditation class or an inter-religious lecture. From own experiences we know that there do exist problems when it comes to the Swedish primary school and traditional celebrations like the church visit on graduation day. Our building could offer a religiously neutral place so that no children would have to be forced to stay at home on this day.

When it comes to the sacred architecture we did some reading early in our process about specific types of religious buildings, but we soon realized that this is a huge subject that we do not have the time to delve too much into. Instead we have tried to get some kind of overall impression of what a sacred space could be through readings, various architectural references and our own previous experiences. We have observed that there are many recurring architectural characteristics in sacred buildings, regardless of architectural style or what religion they are intended for. These

include for example the use of perspectives, use of daylight, use of symmetry and order, framing of scenery and the use of more solid and fine building materials. The way one enters a sacred building seems to be of significant importance as well as the relationship and contrast between inside and outside. If looking at older religious buildings, they often have a more enclosed feeling and you might have to walk through arcades, courtyards, and anterooms to enter. The windows are placed high up or made in a way so that you can't see anything of the outside world. The focus lays on what is happening inside the room and towards heaven, other places far away or in another time. In some more modern religious buildings, the outside world is of much more importance. The border between inside and outside is more blurred and instead, these buildings try to show the beauty of the place where it is located by framing its sceneries. This is a very general categorization but something that we thought was interesting and led us to the idea of having two different types of ceremony rooms, one that focuses more inwards and one where the outside nature is a part of the room.



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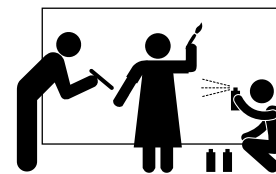
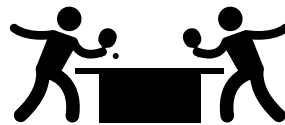
4.



5.

1. Modern Museum in Malmö, by Tham Videgård
2. Street graffiti workshop in Covilha, Portugal.
3. Swarovski Kristallwelten, Wattens, Austria, by Snøhetta.
4. TU Delft Library, The Netherlands, by Mecanoo
5. Stapelbäddsparken, Malmö.

(Image sources: (2) Naplesherald. Image by Franca. (3) Snøhetta. Image by Schreyer. (4) Ellenmacarthurfoundation. Image by Unknown. (5) Skatemalmö. Image by Svensson.)



THE SOCIAL PLACE

As we have understood it, a big aspect of being religiously active is the possibility to meet others. Our initial idea with our program category that we call *The social place*, was therefore to create a place where one can experience a similar kind of social cohesion, but without any religious involvement. With this place we hope that our two most different target groups, the involved and the dissociated could get closer to each other by experiencing the social needs that they both have. A social activity can be almost anything and to choose what social activities to include in our building was difficult. We have therefore tried to create a program that is flexible and that could facilitate many different kinds of activities for different ages and different group sizes. The social activities that we imagine includes for example, different types of creative and artistic classes like drawing, music, sculpture, textile printing etc. We would also like to give space for some type of more playful and physical activity. Some of the activities one might have to sign up for while others could be less organized and free to attend whenever. Besides giving the

opportunity for social interaction, the creative activities could also contribute to a knowledge exchange and insight into different cultural crafts and traditions.

The social place should also give space for celebrations, religious or non-religious and we are therefore suggesting a smaller restaurant in our building even though we would prefer to not have any commercial program. The restaurant could be hired to host weddings, birthdays and events in the evening and function as a lunch restaurant and natural meeting place during the day.

We think that to increase social interaction and openness towards new social relations, the functions needs to have a kind of social gradient. One can be social in many different ways and on different levels and it is important to have in mind that not everyone feels comfortable to socialize in big groups. For those, it might be enough to just observe and be amongst other people or maybe take part in activities that are for more intimate groups. We think that the restaurant can be such

a place, where it can be less overwhelming to meet new people, while some of the creative and physical activities will require a bit more tolerance and interest in a closer social interaction.

When it comes to the architecture, we think it is important that the spaces makes you feel welcome, safe and relaxed. In contrast to the sacred architecture that might encourage silence and calm movements, the social place should be the opposite. Here it is okay to be loud, clumsy and to mess around a bit while you are interacting with others. Some architectural features that we associate with social places are colours, materials that give a warm and soft impression, comfortable seating, good access to daylight and a human scale of things. We also think it is important to provide visual contact, both between inside and outside and between different levels within the building. It is however important to not feel too exposed and therefore, one of our main questions have revolved around what type of activities to place on an open ground floor, and what activities that might need a bit more enclosure and privacy.



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2.



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4.



5.

1. Hong Kong University of Science and Technology
2. Photo taken from unknown kaspah in Morocco
3. The library of the Faculty of Philology, Berlin, by Norman Foster.
4. Chapel of reconciliation, Berlin. arch. Reitermann & Sassenroth
5. Tree house 'bird-apartment' by nendo at momfuku ando centre, nagano prefecture, japan

(Image sources: (3) miragebookmark. Image by Werkmeister. (4) Flickr. Image by Krajewski. (5) Designboom. Image by Daici Ano)



THE SEEKING PLACE

The program category that we call *The seeking place* is inspired by our target group *the interested*. The main idea with *The seeking place* is to somehow help to spark an interest and curiosity for the activities that are taking place in our two other main programs. Therefore we have tried to incorporate it into the whole building, rather than handling it as a separate room program.

One can also say that *The seeking place* is more like an architectural design strategy that we have used to help us create transitions between *the sacred place* and *the social place*, which we in this project have handled as two quite contrasting worlds. As mentioned before, we have chosen to have one ceremony room that is more focused toward what is happening inside the room and another room that allows for visual contact with the nature outside. To achieve the right level of privacy but still be open and inviting, we have worked a lot with the sequence of how to enter the rooms and the circulation around them. We ended up with a long hallway that surrounds both of the ceremony rooms to give our visitors

time to get into the right mood before entering the actual ceremony room. Along the hallway we have placed several kinds of seating, windows, wall openings and other architectural features that forms places where one can sit for a while, observe the surrounding nature or get a glimpse of the activities taking place inside the ceremony rooms. We are imagining that these places also can be used for those not participating in any ceremony, but just want to sit by themselves to read a book or observe others. When giving a more detailed description of this hallway in our design chapter we will refer to it as *The seeking path*. Also in *the social place*, which we see as more active and messy, there are several places where one can be more of an observer or concentrate on individual work.

Another function that we also have given space for on several places in the building is the possibility to have exhibitions. For example with the things that are being created in the workshops or something else that have to do with cultural collaboration. These places could also provide space for temporary memorials, where one could

light a candle or leave a small note.

The final function that belongs to *The seeking place* is a small library where we imagine one could find books, both for children and grown-ups that are a bit unusual to see in a regular Swedish library. It could be fiction books or magazines from other countries that would give the reader an insight in other cultures and find out what authors and stories that are popular somewhere else.





SITE

We have chosen to locate our project in Malmö because we have noticed that this city is undergoing some very interesting but challenging changes, both when it comes to the migration climate and the city's recent business shift. This challenges and changes might give the city a greater need and a more open-minded view towards an architectural proposal like ours.

Malmö was formerly a city of heavy industry, but have since the late 1990s, undergone a transformation into a knowledge city. There are many exciting ongoing renewal projects around the city, especially in the area close to the main station, where Malmö University is located. Malmö University has annually around 25,000 students. (Malmö stadsbyggnadskontor, 2015)

Malmö is Sweden's third largest city with around 315 000 inhabitants, of which 32% was born abroad and 12% by immigrated parents. There are 177 nationalities represented and the most common nationalities are Iraq, Yugoslavia, Denmark, Poland and Bosnia-Herzegovina. (Malmö stad, 2015) This brands Malmö as a very

culturally diverse city with lots of fun cultural activities and events, like the yearly festival in August where you can try different foods from all over the world. Despite all the positive effects of having such a culturally varied population, it also gives the city some big challenges when it comes to integration. Unfortunately there are still a quite big difference in how well the different areas and suburbs of Malmö are integrated and how interested they are in this topic. For example, 88% first or second-generation immigrants inhabit the area of Rosengård while the adjacent area of Almgården only have 32%. In Almgården, the nationalistic party called Sverigedemokraterna did have one of the country's highest election figures in the election of 2014. (Olsson, 2010)

VÄSTRA HAMNEN

The area we found most interesting and potential as location for our project is a developing urban area located north of Malmö's city centre, called Västra Hamnen (Western harbour). In this area, Malmö's industrial heritage is clearly noticeable, with several remaining old factory buildings, train tracks, loading docks and other industrial

structures. The legendary Kockums crane was dismantled and shipped to South Korea in 2002 and instead, the high rise named Turning Torso became the city's new symbol and landmark. The Bo01 area, built for the European housing exhibition in 2001, was the first stage in the transformation of Västra Hamnen. Today, about half of the area is developed and the rest is expected to be completed within the next twenty years. The vision for Västra Hamnen is to be a national example of sustainable city planning with a mix of housing, businesses, education, local shops and services and recreation. The buildings, the outdoor areas and the different ways of transportation should be of high sustainability standards, especially when it comes to climate smart solutions. The intention is to reconnect Malmö's central parts with the water and to create a district that will attract and invite people from all parts of Malmö. To achieve this, the plan is to prioritize further development of the areas that are located between Västra Hamnen and the city centre. (Malmö stadsbyggnadskontor, 2015)



SOCIAL CONTEXT

When it comes to social sustainability, the vision for Västra Hamnen seems to be very focused on the outdoor areas and other public functions. The most famous social project is the skatepark called Stapelbäddsparken. It was completed in 2005 and being one of the most famous skate parks in Europe, it attracts skaters from all over the world. (stapelbaddsparken.se, 2017) Stapelbäddsparken and the harbour bath is probably the two places that have contributed the most when it comes to attracting people from less wealthy areas of Malmö.

When it comes to the people that actually lives in the area it's a bit harder to say how well Västra Hamnen are living up to their sustainability goals. The area of Bo01 have been criticized for being too expensive and in the beginning a lot of apartments was empty for some time before the landlords could find tenants willing to pay the high price. (Andersson, 2002) During the more recent years' development of Västra Hamnen, the situation have changed a bit and some more affordable apartment alternatives have been

built according to the municipality of Malmö. (Malmö stadsbyggnadskontor, 2015) But from own experiences and observations we suspects that this area still is very exclusive and expensive to live in. This gets confirmed when looking at the figures of average yearly income. In Västra hamnen they are almost 30% higher than the average in Malmö. A bit surprising and worrying is that the income gap between men and women in Västra Hamnen is much higher than in the rest of Malmö (93.761sek/year in Västra Hamnen and 30.724sek/year in Malmö). When looking at ethnical background, 29% of the people living in Västra Hamnen are first or second generation-immigrants. (The average in Malmö is 44%) (Malmö stadsbyggnadskontor, 2016)

GALEONEN

Our site is located in the area called Galeonen, which is in the most northern part of Västra Hamnen. This area is the last stage that will be developed according to the current plans for the area. The land is today owned by the city of Malmö and still in the investigation phase. (Malmö stad, 2013) We have only found some information on

where education facilities and parking structures could be placed and how the building plots might be divided. (Malmö stadsbyggnadskontor, 2016) There are also information on where a future tram line and underground metro station might be located but these ideas are still in an early stage. (Stadsbyggnadsnämnden, 2014) This gives us a lot of freedom but also a difficult situation, because we have to create a scenario of how the areas adjacent to our building might look like. The part of Galeonen that we think are most interesting for our building is right in the corner where the east quayside meets the green promenade from west. The area have previously been used by a hot air balloon company as a landing site but today the site doesn't have any particular use. It is just a big empty parking lot with some construction materials in one corner. What's interesting about this site is its various types of surroundings and views. The green Music hill to the west, the industrial harbour to the east, the city coming from south and the open sea looking towards north.

MALMÖ



SITE

NORRA &
MELLERSTA
HAMNEN

VÄSTRA
HAMNEN

KIRSEBERG

INNER-
STADEN

VÄSTRA
INNER-
STADEN

SÖDRA
INNER-
STADEN

ROSEN-
GÅRD

HUSIE

LIMHAMN

HYLLIE

FOSIE

COPENHAGEN

BUNKEFLO

TYGELSJÖ

OXIE

THE GREEN COAST LINE & WALK

An existing green recreational path along the coast connects our site to Ribbersborgsstranden. The path is well used for exercise and leisure and culminates in an abrupt end when approaching our site.





PLANNED/ DEVELOPED AREAS IN THE WESTERN HARBOUR
 ■ Not planned areas
 ■ Planned but not developed areas



CULTURE AND SPORTS
 ■ Cultural function
 ■ Spontaneous culture
 ● Restaurants/ Food culture
 ■ Sports center
 ■ Spontaneous sport/ recreation



CULTURE AND SPORTS
 ■ Preschool
 ■ Temporary preschool
 ■ Planned preschool
 ■ Elementary school
 ■ Planned elementary school
 ■ High School
 ■ Malmö University



WATERFRONT ACCESSIBILITY
 ■ Developed waterfront
 ■ Non developed waterfront
 ■ Existing access roads
 ■ Future access roads
 ■ Parking garage
 ■ Planned parking garage



PUBLIC TRANSPORT
 ■ Bus 2, Fullriggaren-Lindängen
 ■ Bus 3, The city circle line
 ■ Bus 5, Fullriggaren-Stenkällan/Rosengård



FUTURE PUBLIC TRANSPORT
 ■ Possible new tram line
 ■ Possible new underground metro station

ADJECENT AREAS

The areas located closest to our site are the residential blocks named Flagghusen and Fullriggaren. The buildings in these areas were constructed during the years of 2004 to 2013 and together have 1256 apartments, most of which are rental apartments. There are also special homes for people with disabilities, preschools, some offices and local service businesses. One of the main sustainability aspects of these areas was to build a bit more affordable options but still with a high architectural standard.

The area southeast of our site is the area named Västra Dockan. This area is a part of an urban development project called The Line-Pop Up City. The Line extends between the central station and Västra Dockan and includes more than 300 businesses and institutions. The basic idea of the project is to further develop the business community and to create an inspiring and attractive urban environment that promotes innovation, development, meetings, collaboration and economic growth. (Malmö stadsbyggnadskontor, 2015)

The part of The Line that are closest to our site includes the area where Skånes Dansteater (Skånes Dance Theater) are located. For this area, there are a strategic plan including guidelines for densification around the historically valuable buildings, new green areas, paths and plazas. (Malmö stadsbyggnadskontor, 2012) We will take this plan in consideration when designing the areas around our building to give our project a more realistic approach and to take advantage of ideas that already exist for the current undeveloped areas.

ACCESSIBILITY

The accessibility by car to Västra Hamnen is today a bit tricky since the area is a peninsula and there are only three accesses roads which can be crowded during rush hours. The city's long term plan is to change the residents' behaviour when it comes to their choice of transportation. Pedestrian and bike paths should be of high priority and a more attractive public transportation is needed. (Stadsbyggnadsnämnden, 2014) Today there are three bus lines running through the area, making it fairly easy for people from other parts of

Malmö to visit Västra Hamnen. The end station is located close to our site between Galeonen and the existing adjacent building block named Fullriggaren. There are plans of developing a plaza here with a proper bus station which is something we think is a good idea and will implement in our design. The accessibility to the waterfront is today well developed on the western part of the area with board walks, paths, harbour baths, green areas and marinas. Also the east part called Dockan have a nice marina with restaurants and cafés. The area where our site is located is today not very nice or pedestrian friendly but we think there is a great potential to connect the east and the west waterfront areas here and complete the city's contact to the sea.

CLIMATE

The close contact to the sea makes Västra Hamnen an area that is very exposed to the changing climate during the year. In the winter, the storms are coming mainly from west and sometimes from east. This means that the buildings facing west needs to act as a barrier protecting from the wind and be capable of keeping the wiping rain

CHARACTERS OF THE SURROUNDING AREAS



from piercing through the façades. There are already several buildings along the board walk in Bo01 that had to have a facade renovation because of problems with water coming in. It can be nearly impossible to walk or bike along the east and west bound streets on a windy day. The public green areas and playgrounds is also very exposed to the climate since the area is fairly flat and are lacking older tall trees. Therefore it is important to plan carefully where to place trees and vegetation, both to protect from the wind and from the sun. Next to our site there is a man made hill that might help us a bit with the wind protection, but we think it's a good idea to further work with the landscape and vegetation on our site to create areas where it can be calmer and nice to stop at. Something that also is a bit critical on our site is the sea level. The area is around 2-3 meters above the water which could make the building in danger of flooding. We haven't done any further research about this but have made the conclusion that we should not dig down any part of the building under the existing ground level. Instead we will work with levelling the surrounding landscape and create a podium

to hide storage, parking, loading, and other functions that often are placed in a basement.

ADDITIONAL SITE CONDITIONS

Right across the water to the east of our site is where the still active industrial harbour is located and big freighters are docking every day. When visiting the industrial harbour during our site visit we got to know that there are some concerns about noise coming from the boats if a new residential area was to be built on our site. We don't see this as a big problem for our building. Actually it might be a good idea to place a bigger public building here as a noise barrier.

THE SITE IN RELATION TO OUR PROGRAM

When developing our program that are explained in the previous chapter, we took both our target groups and our choice of site in consideration. In the beginning of the process we also had other locations in mind but none of them had as many interesting qualities and possibilities as Galeonen. The program concept that we have come up with would need a place that have a calmer and peaceful atmosphere but at the same time

a playful, inviting and urban feeling. Since the site that we finally picked is located just on the border between the sea, the green landscape, the industrial harbour, the residential areas and the more cultural and urban areas, it has some quite varied and contrasting settings for us to work with and to be inspired by. To find what we think are missing in Västra Hamnen also helped us to motivate and further refine our program. We got the impression that even though there is a vision for Västra Hamnen to become more culturally diverse and there are great cultural projects like for example the skate park, there are still some cultural programs missing. As far as we know there are no plans of any religious building and no library except a small one for children. There are facilities for different cultural activities and creative workshops, but as the area expands we think there will be a need for even more such programs. In general the area also lacks programs that are indoors and open during wintertime.







SITE PLAN



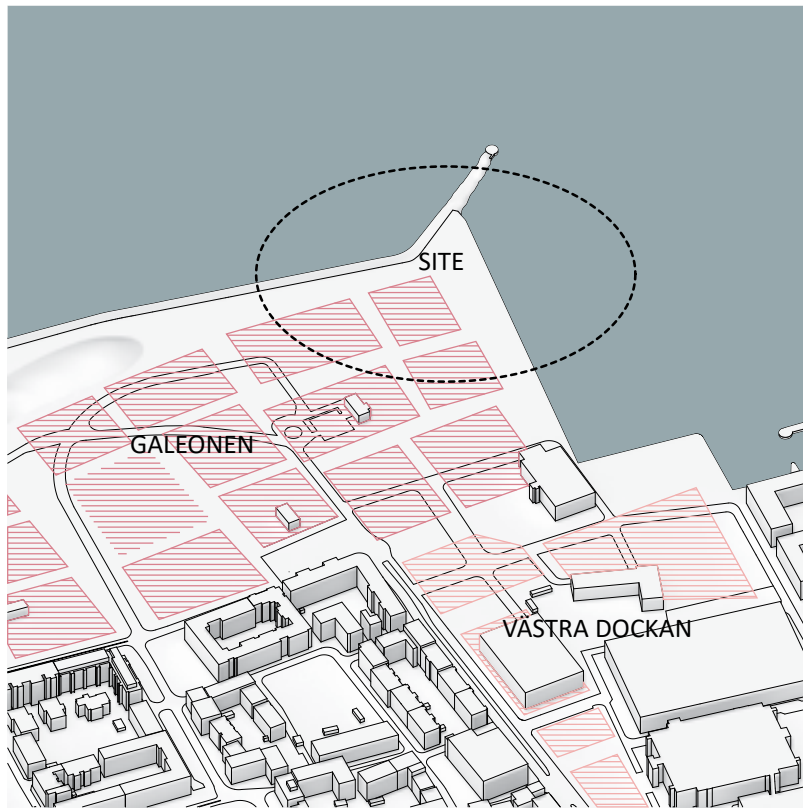
DESIGN

In our project we have chosen to make a clear difference between our two program groups, *The sacred place* and *The social place*. They are treated as two separate but overlapping worlds and are therefore placed in two intersecting volumes. When describing the architecture and the functions in this chapter we are referring to these two volumes as the ceremony volume and the culture volume.

The ceremony volume is more minimalistic and strict and the culture volume is more colourful

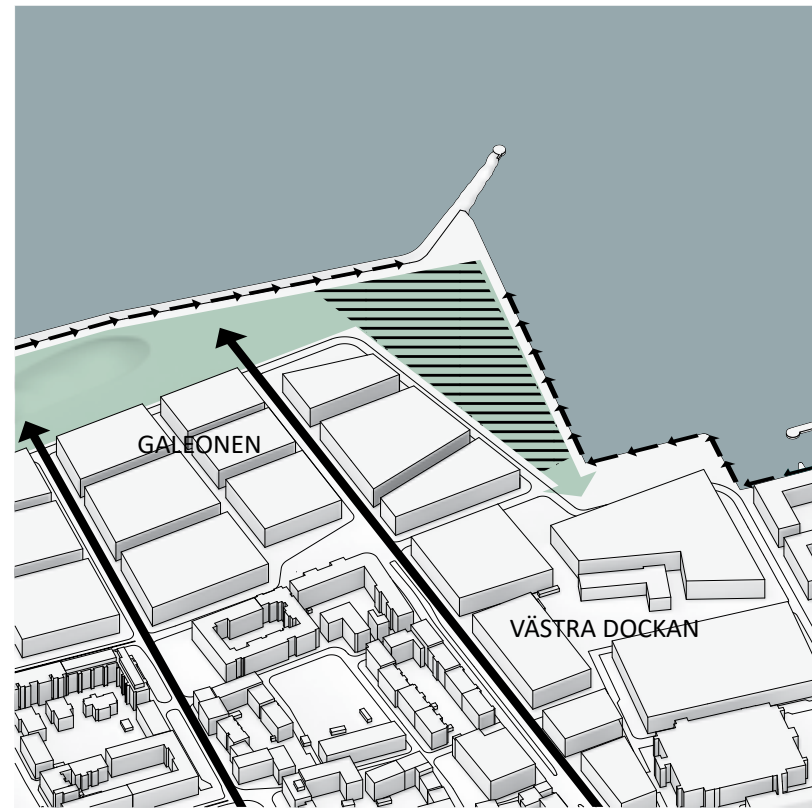
and messy. We are working with different levels of openness and closure, colours, textures and materials like concrete, raw steel and wood to enhance the contrasts between the two volumes. This design concept derived from an early idea inspired by our meeting with Aldo Iskra. We envisioned that people might get to know each other better if they get to experience each other's strongest human emotions. To see someone else be sad will get you to wonder what this person have experienced in his/her life, and to see someone be happy and laugh will get you

to do the same. This doesn't mean that we want only sad ceremonies in our ceremony rooms and only happy events in our cultural rooms, but we think that to be able to achieve different moods in the rooms, there needs to be clear architectural difference between them. The two volumes are placed on our site to create a form that reaches out in the surrounding landscape. This gives different moods also outside the building, depending on the different characters and views around the site and what time of the day they are exposed to direct sunlight.



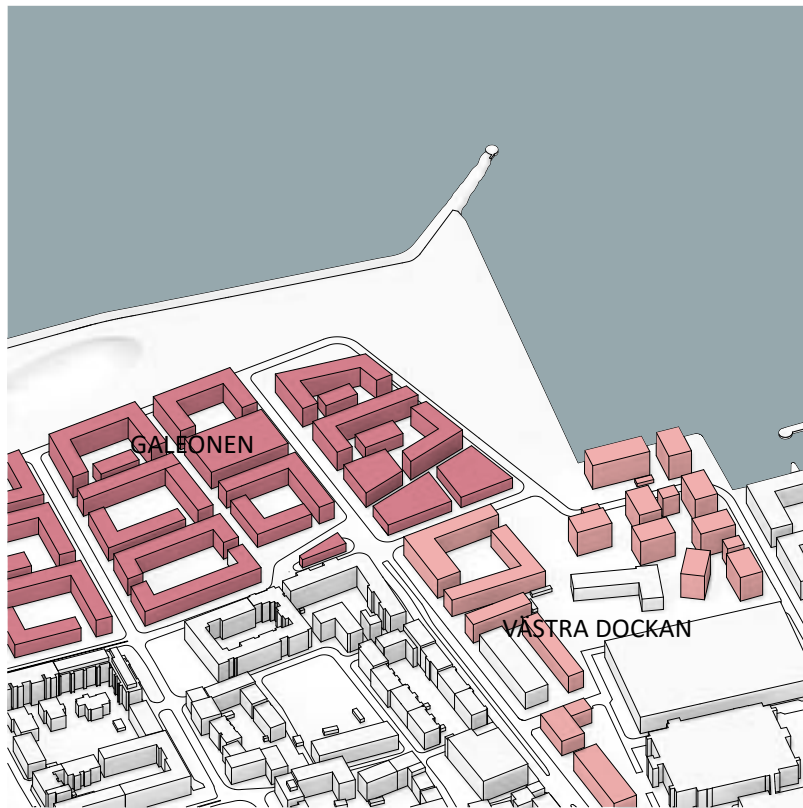
CURRENT SITE CONDITIONS

This diagram shows an approximate positioning of future development blocks as suggested by Malmö city planning department. For Galeonen, the plans is still in an early stage and for Västra Dockan there is a bit further developed masterplan. We have chosen to position our building right by the pier in the upper right corner of Galeonen.



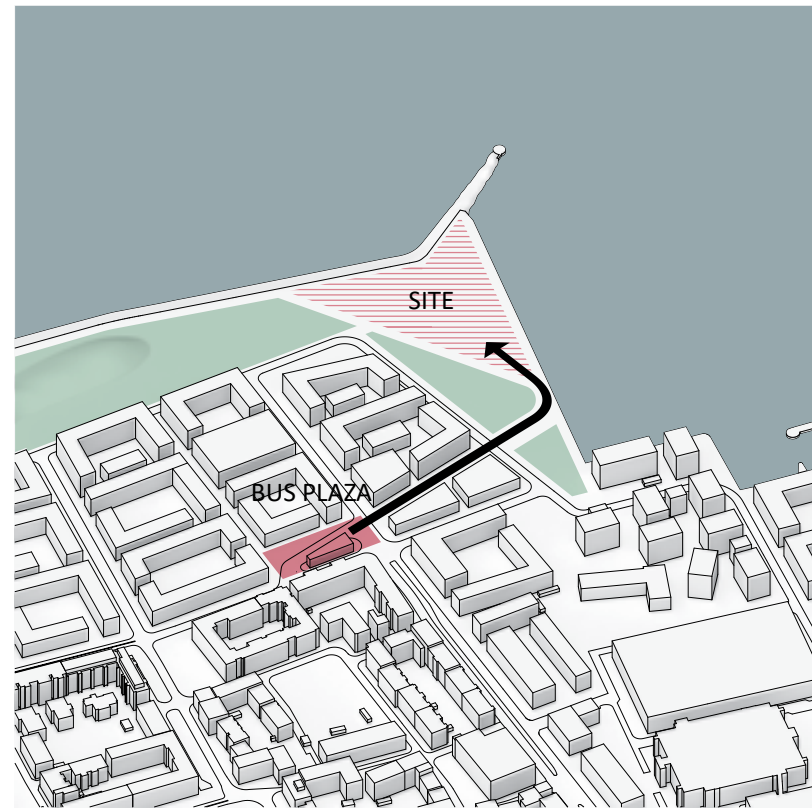
OUR GENERAL PROPOSAL FOR THE SITE

We are suggesting to not change much of the proposed sectioning of the plots but to scale them down slightly and to remove some so that the greenery and recreational area can get extended along the water down towards Västra Dockan. This will complete the promenade and also gives our building a landscape to sit in with a slight distance from surrounding built areas. We will extend the two south and northbound boulevards and keep the position of the suggested public transport plaza.



DENSIFICATION LEVEL & CHARACTER OF THE SURROUNDING BUILT UP AREAS

For Galeonen, we are suggesting similar building blocks and density as the existing neighbouring areas. For the blocks closest to our site we suggest that the buildings still should be mostly residential but also offices and with more local businesses in ground floors to give this area an urban feeling. We think that this should create a more lively area which is beneficial for our building. For Västra Dockan we suggest to keep the approximate densification areas but have changed the positions of the buildings and streets slightly.



CREATING A FREE SPACE FOR OUR BUILDING & A CLEAR CONTACT WITH THE PUBLIC TRANSPORT PLAZA

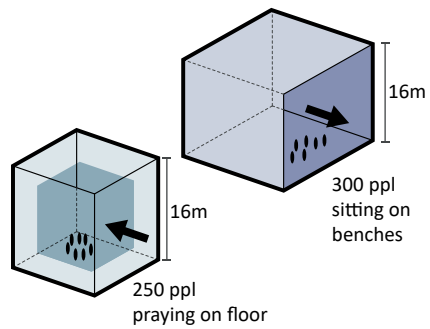
We have chosen to create a larger free space for our building with a hard ground material and where the greenery are placed in the hardscape, in order to make the building more visible, more accessible and give space for larger outdoor events. The other green areas around this space we see as more natural and messy with denser vegetation. We are suggesting to make a clear and easy access connection between our site and the public transportation plaza.

The design concept of Malmö Culture & Ceremony Centre is based on the idea of making the two volumes, for culture and ceremonies, to appear as contrasts to one another. While the design character of the ceremony volume is heavy, closed and maybe a bit more serious, the culture volume appears more light, open and fun.

To reduce the borders between inside and outside, the facade of the ground floor is completely glazed. This makes the building appear as if was floating above the landscape. The open facade and ground floor could invite people that is passing by to join an activity, take a tour in the building or have a coffee in the winter garden.

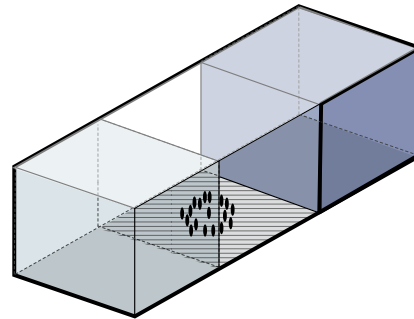






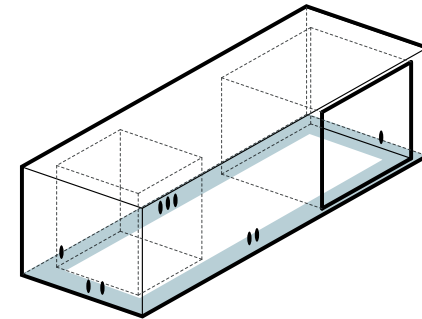
TWO ROOMS FOR CEREMONIES WITH TWO CHARACTERS

Two rooms for ceremonies with two different characters not only makes the architecture more interesting, but also gives the users the opportunity for choosing the room with the right character for that specific ceremony. The two rooms is categorized as the introverted and the extroverted room. The introverted room focuses inwards and can accommodate approximately up to 250 people praying on floor. The extroverted room brings the nature into the room and can accommodate up to 300 sitting people. Both ceremony rooms have high floor height for making a sacred expression in the rooms.



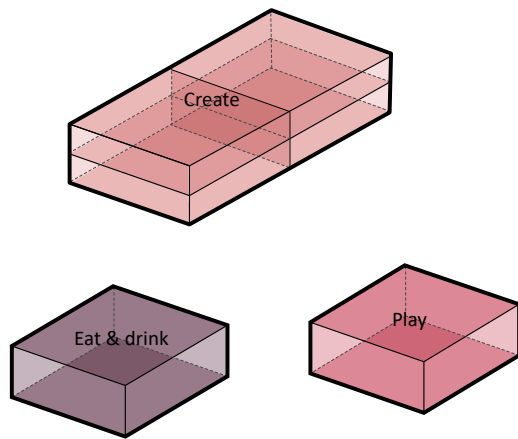
SHARED MEETING PLACE

A shared place in between the two ceremony rooms makes a good spot for exhibitions and gatherings before and after a ceremony. This is where the school class gathers before entering a ceremony, where an exhibition might learn visitors about different religions and cultures, their rites, ceremonies etc.



THE PATH

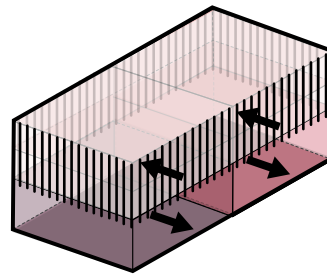
A circulation path around the ceremony rooms and the shared place will both make it easy to access the different rooms and places and at the same time leading visitors closer to ongoing ceremonies and prays, which could spark curiosity. The path gets a sacred and powerful architectural expression when adapting the same height as the ceremony rooms, while being relatively narrow.



THREE DIFFERENT AREAS FOR SOCIAL & CREATIVE ACTIVITIES

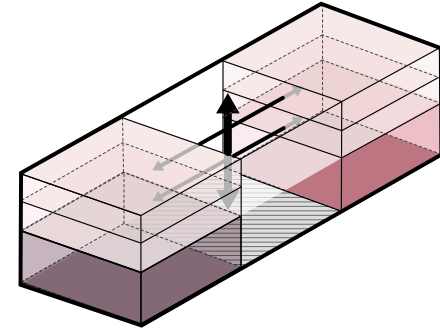
The social and creative activities are divided into three groups; Create, Physical activity and Eat & drink.

Flexibility in the floors for creative activities gives the opportunity for using the area for many different activities. A larger place with a higher floor height than regular is beneficial for the area for physical activities, where also larger events could be host. The Eat & drink area, also needs a large space as it should be able to host bigger events and dinners.



VERTICAL ORGANIZATION

As some creative activities needs focus and concentration, it is beneficial to place this kind of program higher up in the building. The façade should prevent direct sunlight but also give a good view of the landscape and context. Eat & drink, as well as the area for physical activities, fits well on ground floor as it can attract and invite people that is passing by. An open façade can welcome new visitors and loosen the boundaries between the inside and outside.



CIRCULATION

The circulation of the culture volume should be easy to understand and to access. By designing an organized and clear floor plan, one might feel more secure to explore the building. To have only one location in the building where you move up makes the building even more inviting and easy to understand.

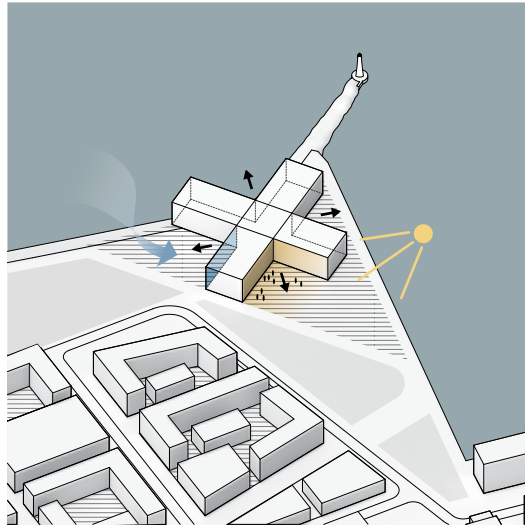
A hard landscape under the ceremony volume creates a place that can both be used for ceremonies and events, as well as it will be a nice spot for watching the sunset. The soft forms of the landscape was inspired by waves and frames the sea on the Northwest part of the site. The paving is made by stone and follows the organic shape of the landscape.

Benches made by wood are placed out for contemplation and events. With lighting under, they will light up the landscape during the evening and night.

Concrete columns supports the ceremony volume, outdoor on the hard landscape, and inside in the library. An offset with built in lightning in the landscape around the columns creates an atmospheric feel during evening and night.

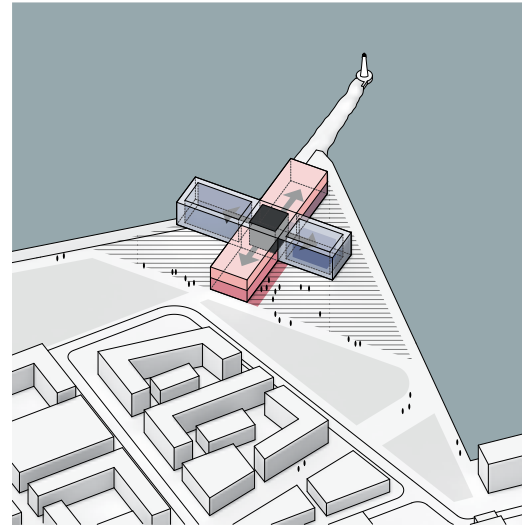






AN EXTROVERTED BUILDING LAYOUT

As our site is not an extension of any blocks, but a part of the landscape, a solitary volume with an outward direction suits well on this site and for this program. The building stands out from its context as it reaches out in the landscape in contrast to the surrounding courtyard blocks. We use the building volume and the surroundings for wind protection and create a sunny plaza in the south with a view towards the harbour.

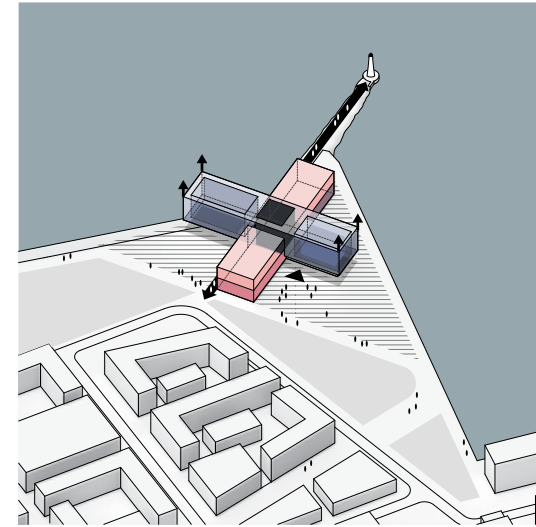


PROGRAM ON SITE

When placing out the program on site, we cross the culture volume with the ceremony volume. By doing this, and by giving the two volumes its own architectural expression, we create a clear order of the two programs while creating defined spaces with different characters outside the building.

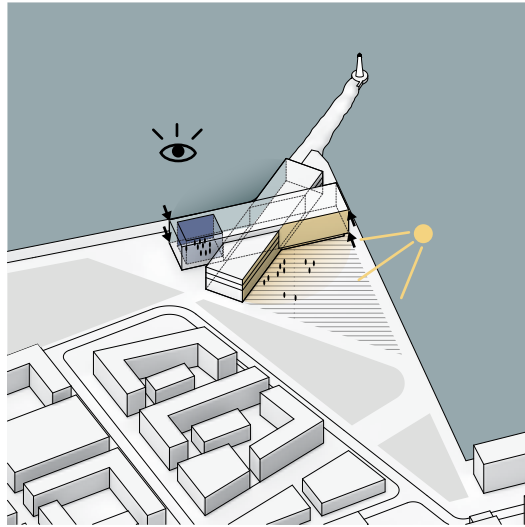
A shared core with closed functions such as toilets, elevators, storage etc. and an open staircase binds the two volumes together. This is not only functional, but also allows for spontaneous meetings and gives the visitors a clear overview of what is going on in the building. By placing the Eat & drink area next to the Sundspromenaden, we can attract new visitors. By its location, the Eat & drink area also gets access to the sunny plaza.

The extroverted ceremony room is placed in Northwest direction so that it will get a view over Öresund. The introverted ceremony room does not require any view and is placed in Southeast part of the building.



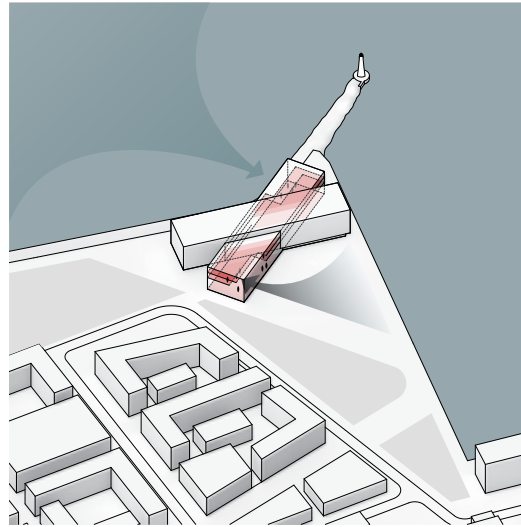
LIFTING THE CEREMONY VOLUME

By lifting the ceremony floor, and by building a board walk, we give access to the lighthouse in Northwest, and creates a place for entrance, reception and a small library next to the plaza. This is also good for the ceremony floor so that one does not enter a ceremony straight from the plaza. This makes the ceremony volume appear more special and distinct as well as giving the circulation path and the extroverted ceremony room an undisrupted sea view.



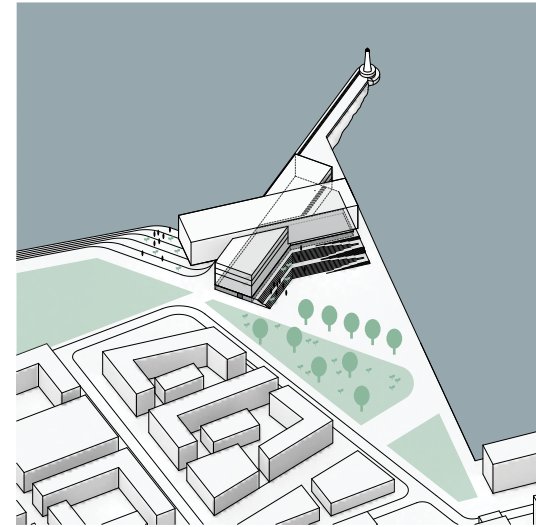
ROTATING THE CEREMONY VOLUME

By rotating the ceremony floor in line with the existing waterfront, we improve the view for the extroverted ceremony room, as well as we maximize the view for the North side of the culture volume. The entrance and plaza also becomes more apparent and gets a better view to the harbour, as well as it gets more morning sun.



CREATE VISUAL CONTACT & BRINGING IN THE SURROUNDING

By cutting the floors in the culture volume, we create a visual contact in the building and allow the visitors to observe the activities on the ground floor. To give different identities for the two sides, the floors in Northwest frames the sea with its cuts, and in the Southeast part of the building the floors frames the plaza. With the sea, the North side would get a calmer atmosphere, while the South might be livelier.



CREATING A PODIUM AND LANDSCAPE

With a podium, we can place functions that does not require sun light, like technical functions, waste management and preparation kitchen. The podium also forms a great entrance, provides seats for bigger outdoor events, and can be a nice spot to sit on a sunny day. A ramp on the podium makes it accessible for everyone.

By designing a landscape and give access to the water in the Northwest part of the site, we allow for ceremonies and rites that requires water. This might also be a nice spot for a swim, or for watching the sunset.

For minimizing the wind on the plaza, lined trees are placed out in the Southwest part of the site. This also defines the plaza even more.

As the summer in Sweden is fairly short, a winter garden inside the Eat & drink area will create a great place to stay all year around. The winter garden floats out on the podium and breaks down the scale of the big entrance stair.



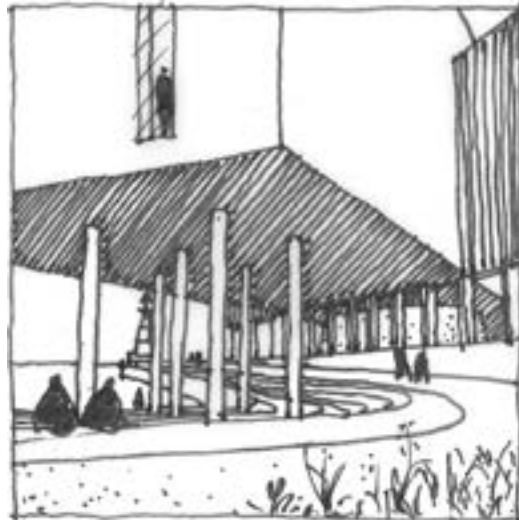
MALMÖ & KULTUR
KONFERENS CENTER





**APPROACHING THE BUILDING FROM
SUNDSPROMENADEN**

The building is slightly floating above the sea and the green landscape, which makes it clearly visible when walking along the popular path called Sundspromenaden. In the evening and in wintertime the open ground floor will spread a warm and welcoming light that we hope can attract people from a far distance and lead them on the way. It would act as a kind of “reward” for walking, especially on a cold and stormy day and we think that this would strengthen the experience of the building when one finally enters it.



**PASSING UNDER THE CANTILEVERING
CEREMONY VOLUME**

To pass under the cantilevering ceremony volume will be a way to experience some of the contrasting moods that we have worked with when designing the building. We imagine that it might feel a bit intimidating to walk through the passage, especially when it is windy and the waves are splashing up on the concrete columns. On a calm day one can sit on the steps leading down to the water and philosophise. The steps could also be used for ceremonies that needs contact to water or maybe a street performance with the beautiful Öresund in the background.



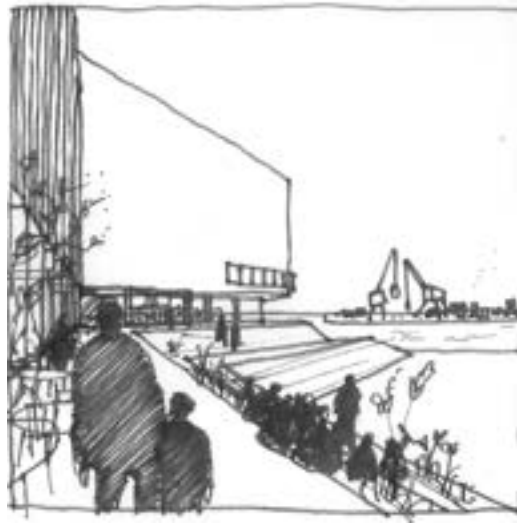
WALKING ON THE PIER

After passing under the ceremony volume one will enter the pier that leads out to the lighthouse. Today the lighthouse isn't very exiting but we suggest that it will get a refurbishment when making the pier accessible. Here one can sit on a calm summer evening and watch the sunset, or maybe catch some fish.



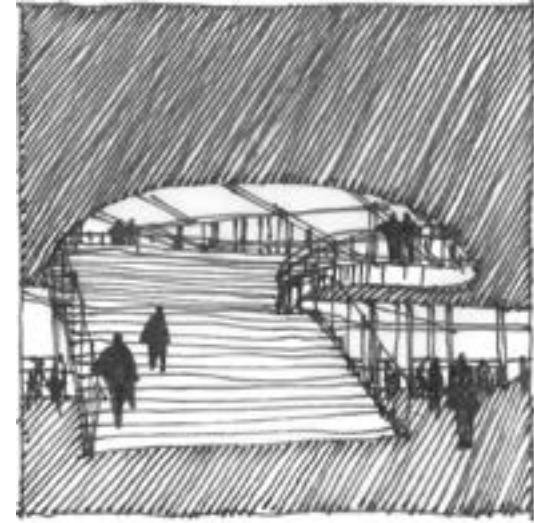
ENTERING THE PLAZA FROM THE EAST

If coming from the bus station or Dockan, one will pass the entrance plaza before reaching the building. Trees are placed along the path leading up to the building, to protect from wind and to frame the plaza. On the left side, the trees are more dense and placed freely in the green landscape and to the right they are cut a bit higher up to allow a free view of the buildings open ground floor. Under the trees there is a play area and shaded seating.



THE PLAZA & ENTRANCE

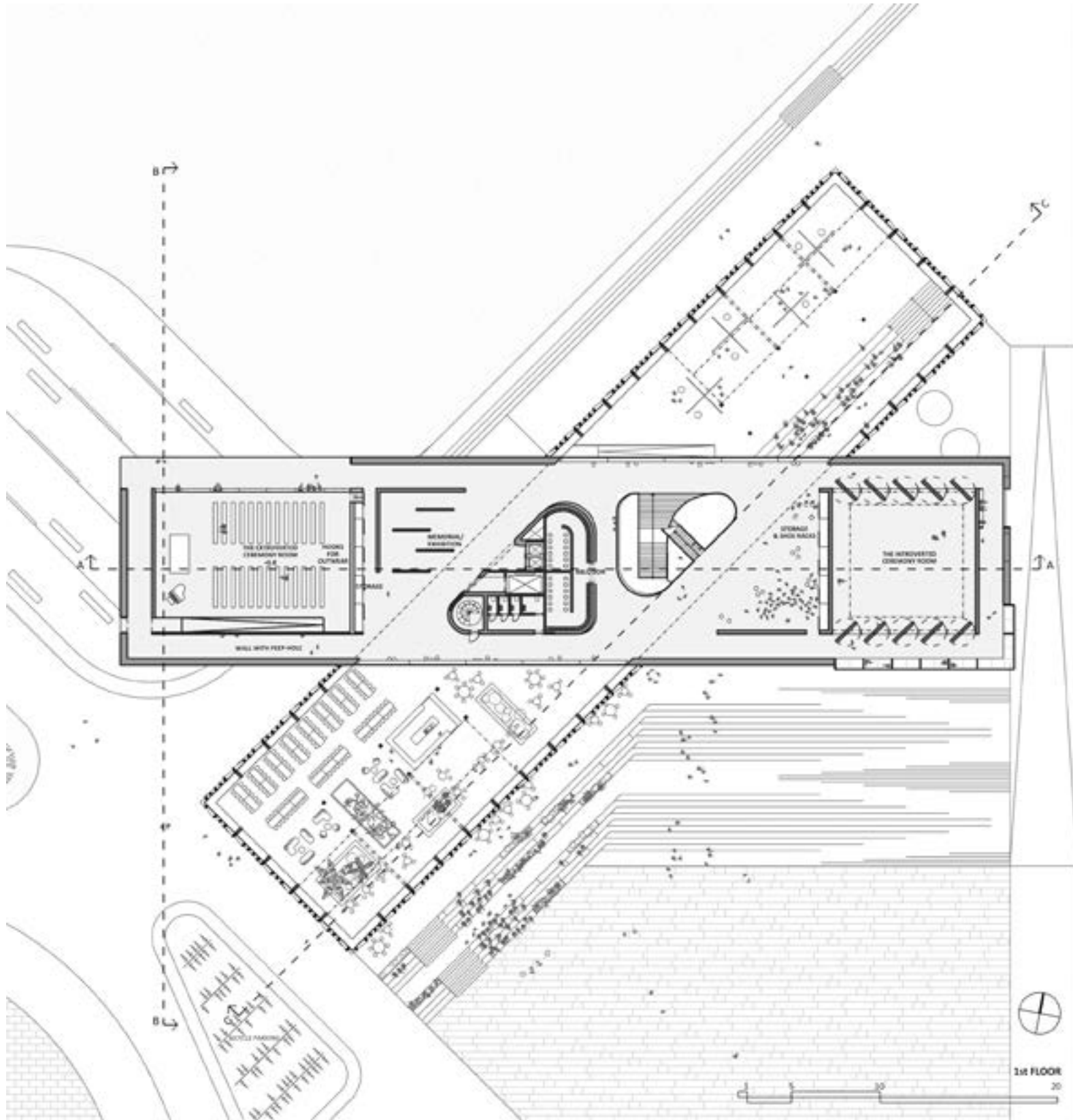
To enter the building, one will walk up the big entrance steps that in the summer will provide plenty of space for sunbaking with a beautiful view over the plaza and the industrial harbour in the horizon. The plaza provides plenty of space for bigger events like flea markets, festivals, outdoor cinema, concerts and other performances. After passing through the entrance, one will meet the reception area with a small exhibition and the library. In the reception, one can get information and sign up for the different activities and workshops, book the ceremony rooms and borrow books from the multicultural library. The façade glazing have a setback to provide shade for the library's study places and to enhance the elevated look of the ceremony volume.



THE GRAND STAIR

To the left of the reception area one will meet the atrium with the grand stair. This stair is clearly visible from the entrance and gives the visitors a grand ascent up to the ceremony floor. To mark its importance and to be able to handle a larger group of people, this stair is wider and stands out in its design compared to the rest of the stairs in the atrium. If attending a physical activity in the activity and performance hall, there are changing rooms and lockers in the basement, easily accessible one floor down under the grand stair.





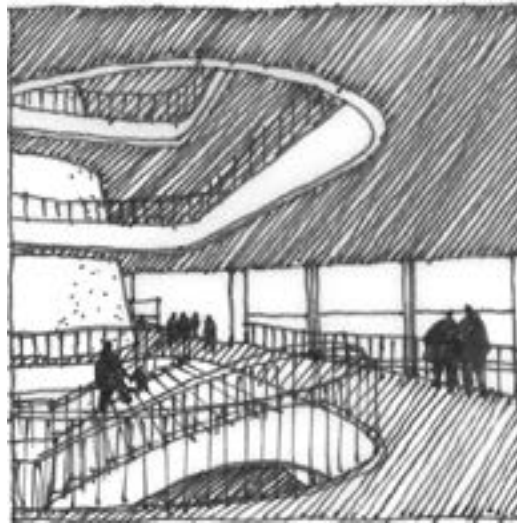






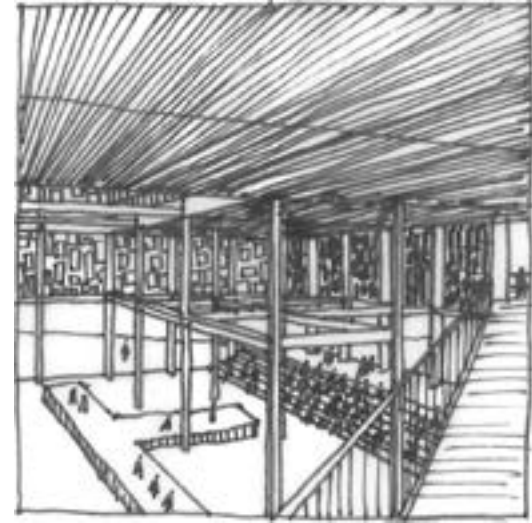
THE RESTAURANT & WINTER GARDEN

In the south part of the culture volume, one will find the restaurant and winter garden. The greenery will act as room separators both inside the restaurant and on the outside steps and also help with cooling and shading during the summer. The restaurant is furnished with bigger dining tables near the sea side and smaller café tables under the leafy greenery overlooking the plaza. The furnishing could be rearranged if the restaurant was hired for a wedding or bigger party. Since there isn't much space for a larger kitchen on the ground floor, we have placed a preparation kitchen in the basement where some of the food could be prepared and stored. There is also an extra bar that could be used for a lunch buffet or extra workspace.



VERTICAL CIRCULATION

All the vertical circulation will happen in the atrium and central core. The core and atrium is a mirror and upside down flip of the same organic shape, one solid and one void. The void is larger in the top, to provide more daylight and the solid core is larger in the bottom, where more space for core functions is needed. The circulation area around the core and the atrium provides a good overview of the activities taking place in the floors below.



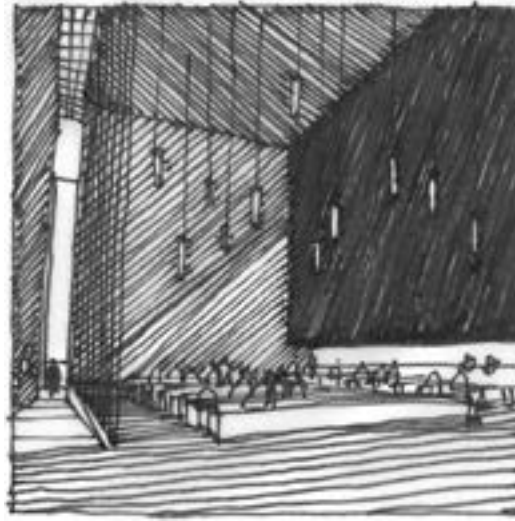
THE ACTIVITY & PERFORMANCE HALL

The activity and performance hall is placed on the ground floor in the north part of the culture volume. In contrast to the restaurant and winter garden, the main view of this room is facing Northwest towards the pier and the open sea. This gives the room a bit calmer atmosphere with soft daylight and a sense of being almost outside in the nature. The room could be used for various physical activities like, yoga, acrobatics, gymnastics, dance etc. It could also be used for different performances with the beautiful scenery in the background. The room is 180 cm lower than the rest of the ground floor which gives an even more impressive ceiling height and contact with the outside. The room have steps where the audience can sit, or for the participants to take a break during their exercise. The lower part is accessible for disabled by taking the elevator down to the basement and then the ramp up one half floor. The equipment storages and changing rooms is also easily accessible through the ramp. If hired for a wedding or other party, this room could be used as dance floor.



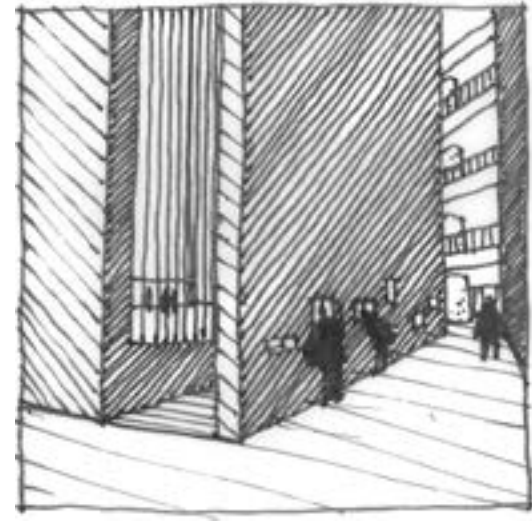
THE SEEKING PATH: WATCHING THE SEA WHILE LISTENING TO A SERMON

The floor of the extrovert ceremony room is elevated 80 cm above the surrounding path. This will allow the room to have a more enclosed feeling, allowing people to pass the opening but at the same time keep the beautiful sea view. The floor in the opening is stepped, creating a long bench where people can sit to contemplate and watch the sea and at the same time listening to a sermon behind their back. This makes it possible for people to experience the atmosphere of the sermon but not necessarily take part in it.



THE EXTROVERTED CEREMONY ROOM


This ceremony room is not completely extroverted, but we call it extrovert since it doesn't have any doors that can be shut and the focus is partly on the outside sea view and partly on the ceremony taking place inside the room. The room is simple and minimalistic with one horizontal and one vertical daylight source. To enter the room, one will walk up the ramp that is a part of the room but still separated slightly through a translucent wall of metal wires. This allows people to enter without feeling completely exposed and enhances the contrasts between verticality and horizontality. The vertical window will only be slightly visible when inside the room, but on the way out it will create a striking view and light to walk towards. We think it is just as important to give the visitors time to get in the right state of mind after a ceremony, as it is before a ceremony. The daylight sources are complemented with ceiling lights that also will play with the verticality and horizontality of the space.



THE SEEKING PATH: WATCHING A SERMON THROUGH PEEP HOLES

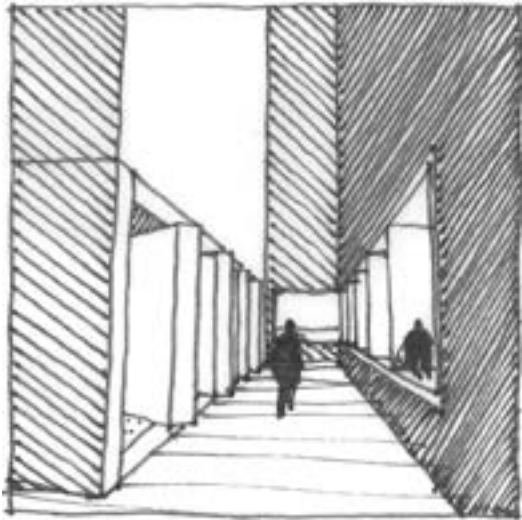
Along the wall of the ramp, there are small openings where one can take a sneak peak of what's going on inside the ceremony room. This allows visitors to have a quick glimpse of the ceremony inside and also gives the ones that don't want to disturb a chance to decide if they would like to enter through the ramp or if they should wait a bit. There is also a secondary entrance way on the short side of the room in case one would be late for a ceremony and would like to just sneak in without being too exposed.





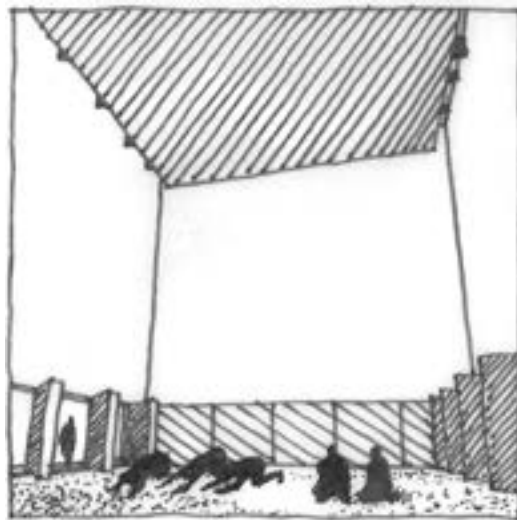
We have chosen to have two ceremony rooms to be able to give visitors more options to hold different types of ceremonies and events and to easier find a room they prefer. The materials and furnishing is an example of how we imagine them to feel and function but not a final design. The intent was to give the rooms a certain level of flexibility but at the same time not feel too temporary like some kind of theatre setting. Our concept allows the ceremony rooms to be redesigned independently of the outer shell if preferred.

The materials inside the introverted ceremony room was chosen to give a warm and soft impression. The pattern of the wood panels was designed to be decorative but without any associated symbolism. The panels as well as the big carpet on the floor could help with the acoustics of the room.



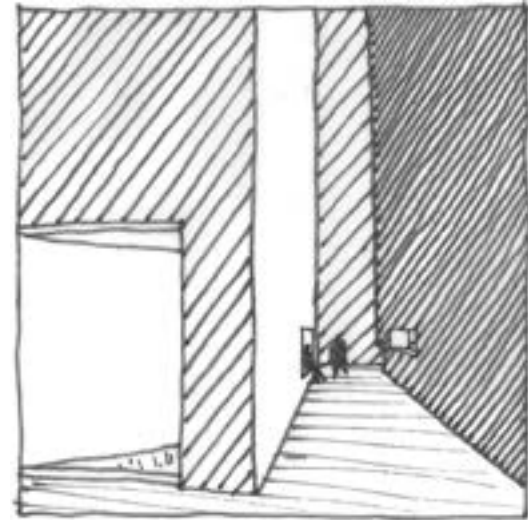
THE SEEKING PATH: WINDOW SEATING NEXT TO THE INTROVERTED CEREMONY ROOM

Outside the introverted ceremony room along the South façade we have placed a long horizontal window where people can sit and read with a nice view over the plaza and the city. The window is divided into smaller niches to create a more intimate feeling and to create a built in support for the back. The window frame is made from raw steel, to stand out from the concrete façade but still keep the simple look. Seat cushions and pillows are placed in the niches to make it more warm and comfortable to sit in.



THE INTROVERTED CEREMONY ROOM

The introverted ceremony room doesn't have any seating furniture. Instead there is a carpet covering the floor which makes this room suitable for ceremonies and activities where one will sit directly on the floor. Shoe racks and storage is placed next to the ceremony room. For those who wash themselves before pray, there is an area for ablution in the core. The introverted ceremony room could be used for meditation class, a moms and babies class, some group discussion or just a place for spontaneous prayer if not booked for anything else. The exterior of the room is covered in raw steel, the same material as the window frame outside, but on the inside the walls are made of wood panels to give the room a more warm and soft feeling. Depending on the ceremony, the doors can be more or less open, allowing people to enter, pass by, or stand in the openings without disturbing too much. There will be some daylight coming in through the doors, but the main light source is a slit in the ceiling that runs along all sides of the room, spreading down a soft light on the walls.



THE SEEKING PATH: SEATING WITH A VIEW BEHIND THE INTROVERTED CEREMONY HALL

On the Southeast end of the seeking path, we have placed two small windows, one that is below waist height and only the water can be seen. It will cast a beautiful light along the floor in the path. (This is more visible if coming from the other side of the path than what's shown in this image) The second window is placed in eye height if sitting on the bench along the wall. From this window one will have a beautiful view over the industrial harbour and Dockan to the right.



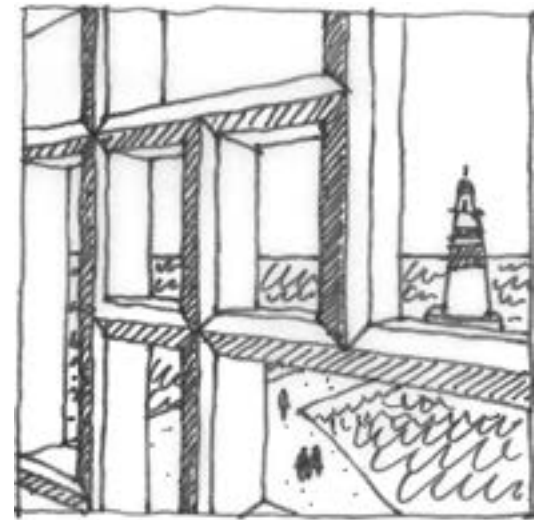
PAUSE & PLAY AREAS

On the two top culture floors we have placed areas that we call pause and play. There are two pause and play areas on each floor, placed in close contact with the buildings central circulation. The areas have four different themes, a lego area, a chess area, an area with ping pong tables and football games and for the office, a workshop area. Our idea is that everyone in the building can use these areas when needing a break from other activities. Parents could also leave their children here while they are attending a ceremony or some of the group activities.



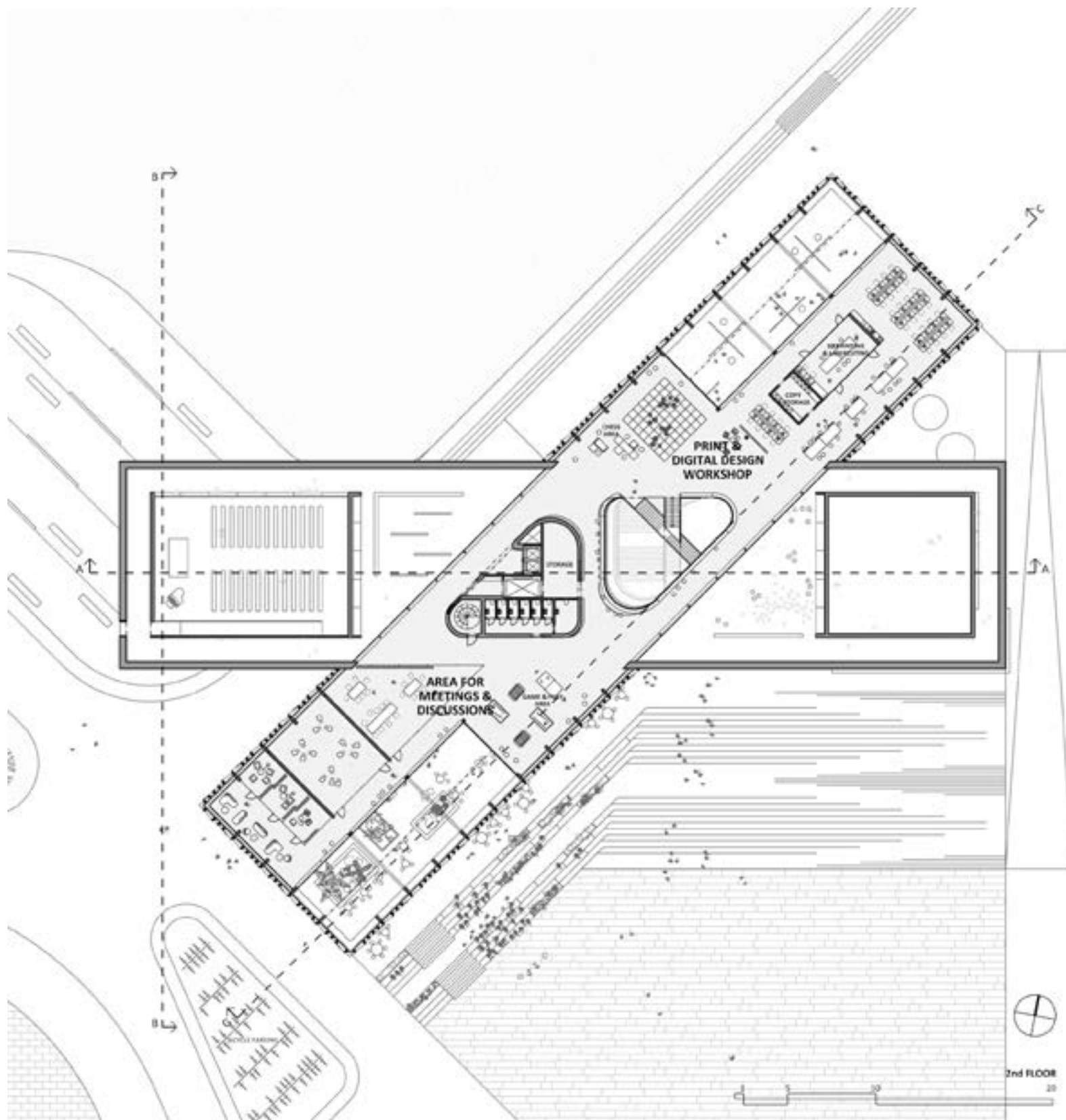
THE CULTURE FLOORS

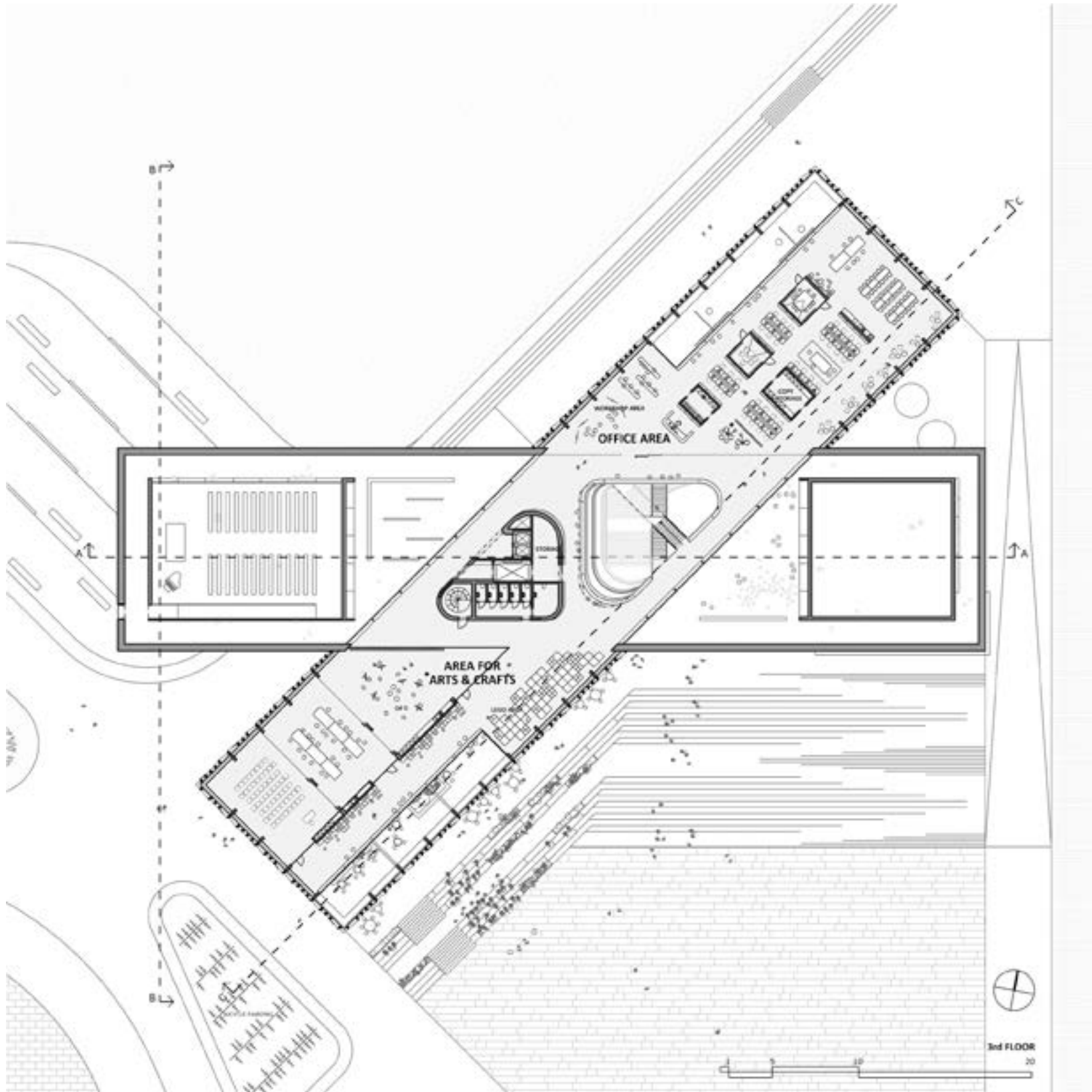
The culture floors are divided into four different areas. On the second floor we have placed a print and digital design workshop in the North part and in the South, rooms for meetings and discussions for various group sizes. On the third floor we have placed the office in the North part and bigger room for arts and craft workshops in the South part. The arts and craft area can be divided into smaller rooms if needed. All the rooms, workshops and the office is completely open or glazed so that the activities will be visible from the circulation area and also from the outside of the building. If more privacy is needed, the office can be completely locked and most other rooms have retractable curtains that also can help with the acoustics. Along the circulation paths where the floors are cut and around the middle atrium there is plenty of space for individual work or studying, with a view of the activities on ground floor. The culture floors are flexible and designed in a way so that they easily could be rearranged if the programs would change.



THE FACADE OF THE CULTURE VOLUME

The façade of the culture volume is designed to give shading and a bit more privacy to the upper floors, but still give an open and welcoming impression. When inside the building it will bring down the scale of glazed façade and frame the surrounding views in a playful way. The different colours of the facade modules might give a slight coloration of the daylight inside.



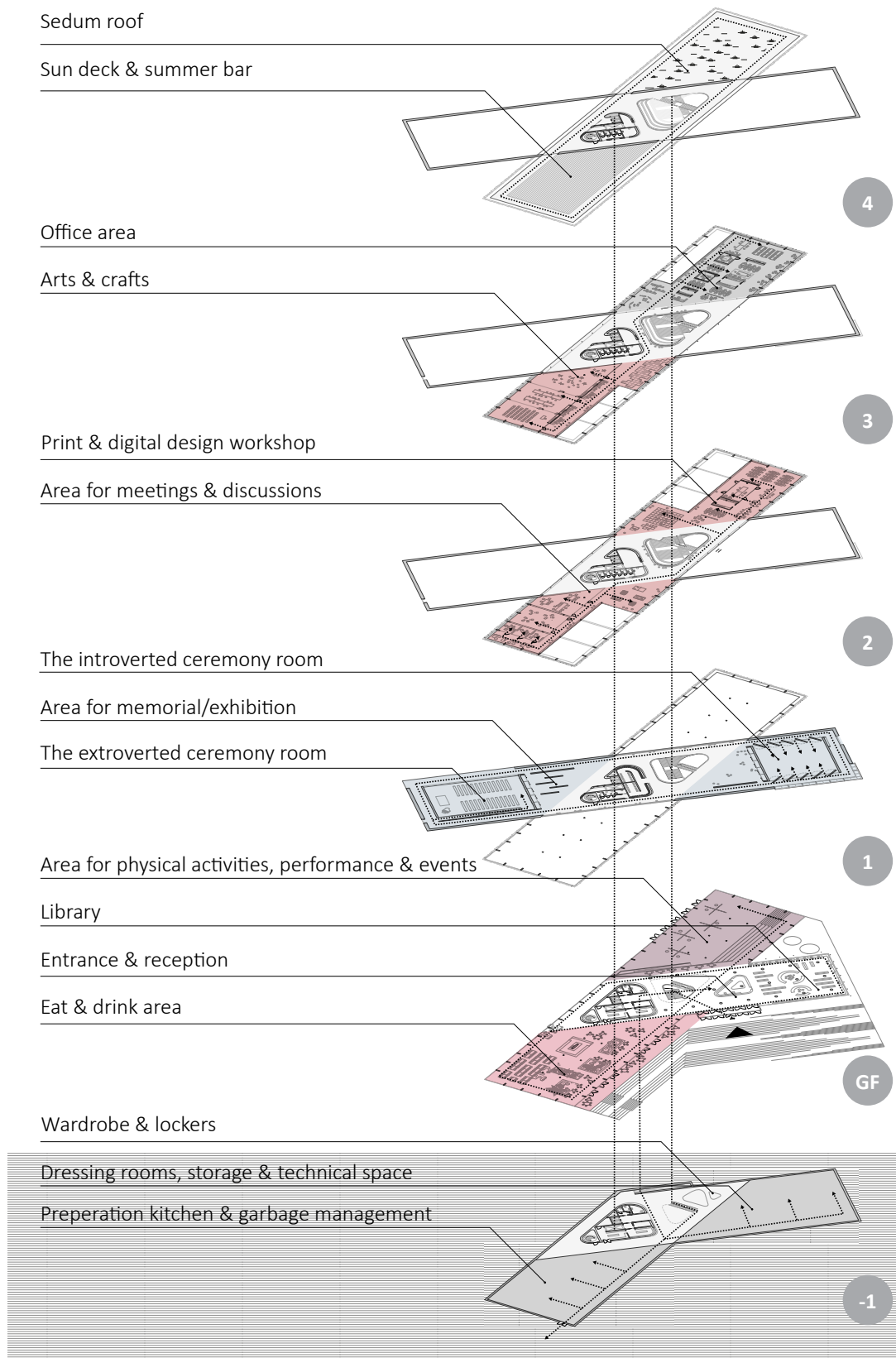


Both of the two ceremony rooms are clad with raw steel, to contrast in colour with the concrete of the external wall, but at the same time give a similar raw impression. The reason why we choose to clad them in the same material was to reveal their differences only by form the outside and to enhance the contrasts of being inside the rooms and being outside in the path around them.


Above the path, around the ceremony rooms, daylight are led down from a grid shaped ceiling. The skylights accentuates and amplifies the height of the path and makes the ceremony rooms appear as free-standing volumes within the surrounding outer facade shell.



F4	
Total area	530
F3	
Total area	1850
Office area	660
Arts & crafts	660
F2	
Total area	1760
Print & digital design workshop	530
Area for meetings & discussions	530
F1	
Total area	2200
The introverted ceremony room	270
The extroverted ceremony room	350
Area for memorial/exhibition	135
GF	
Total area	2800
Area for physical activities etc.	810
Library	390
Entrance & reception	190
Eat & drink area	880
-1	
Total area	2270
Wardrobe & lockers	170
Dressing rooms, storage & tech. space	700
Prep. kitchen & garbage management	880
TOTAL AREA: 11 400	







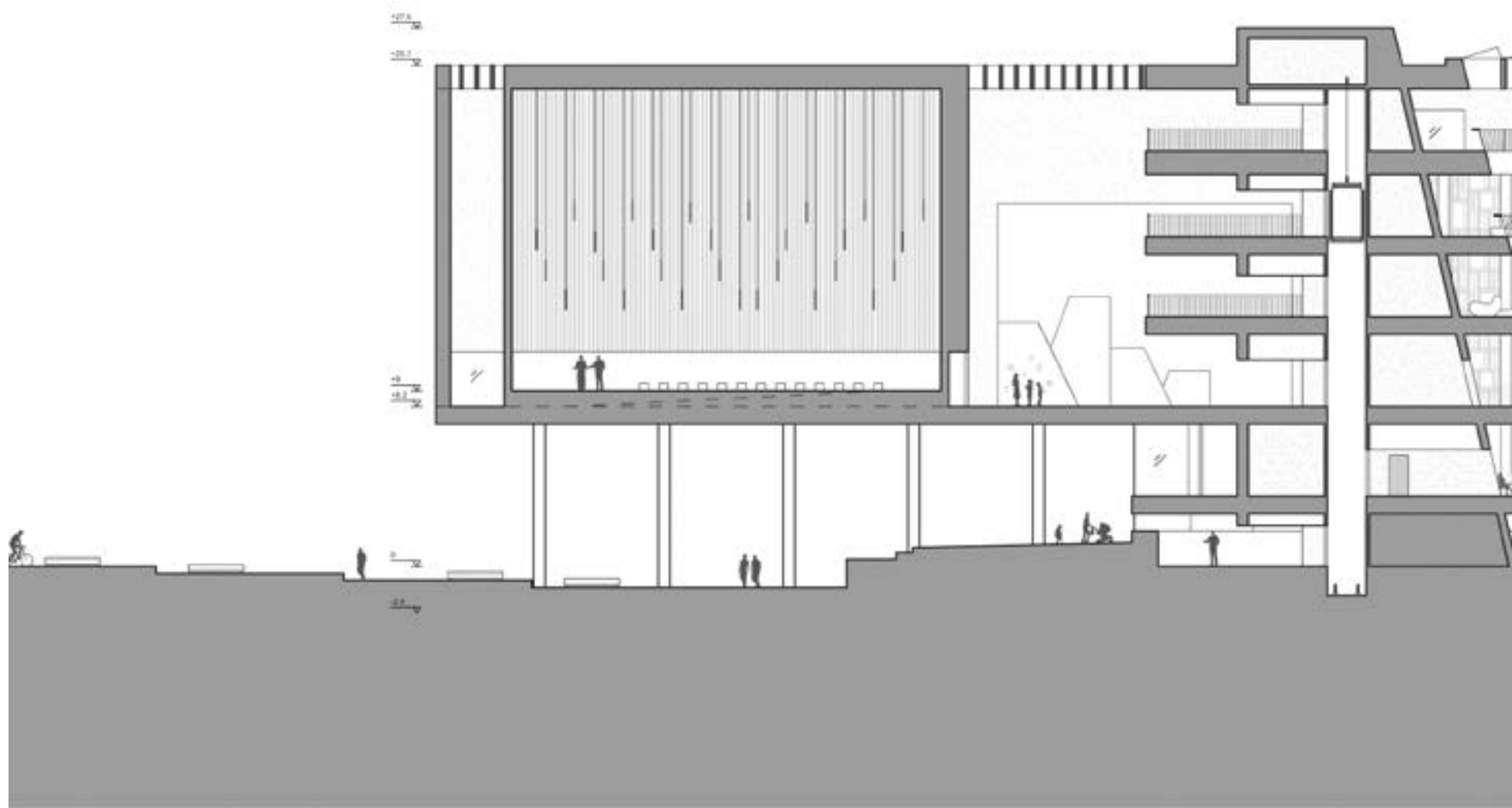
The walls of the extroverted ceremony room is made from concrete with a fine vertical texture. This pattern together with the metal wires and the ceiling lights where chosen to accentuate the verticality and the horizontality of the room.

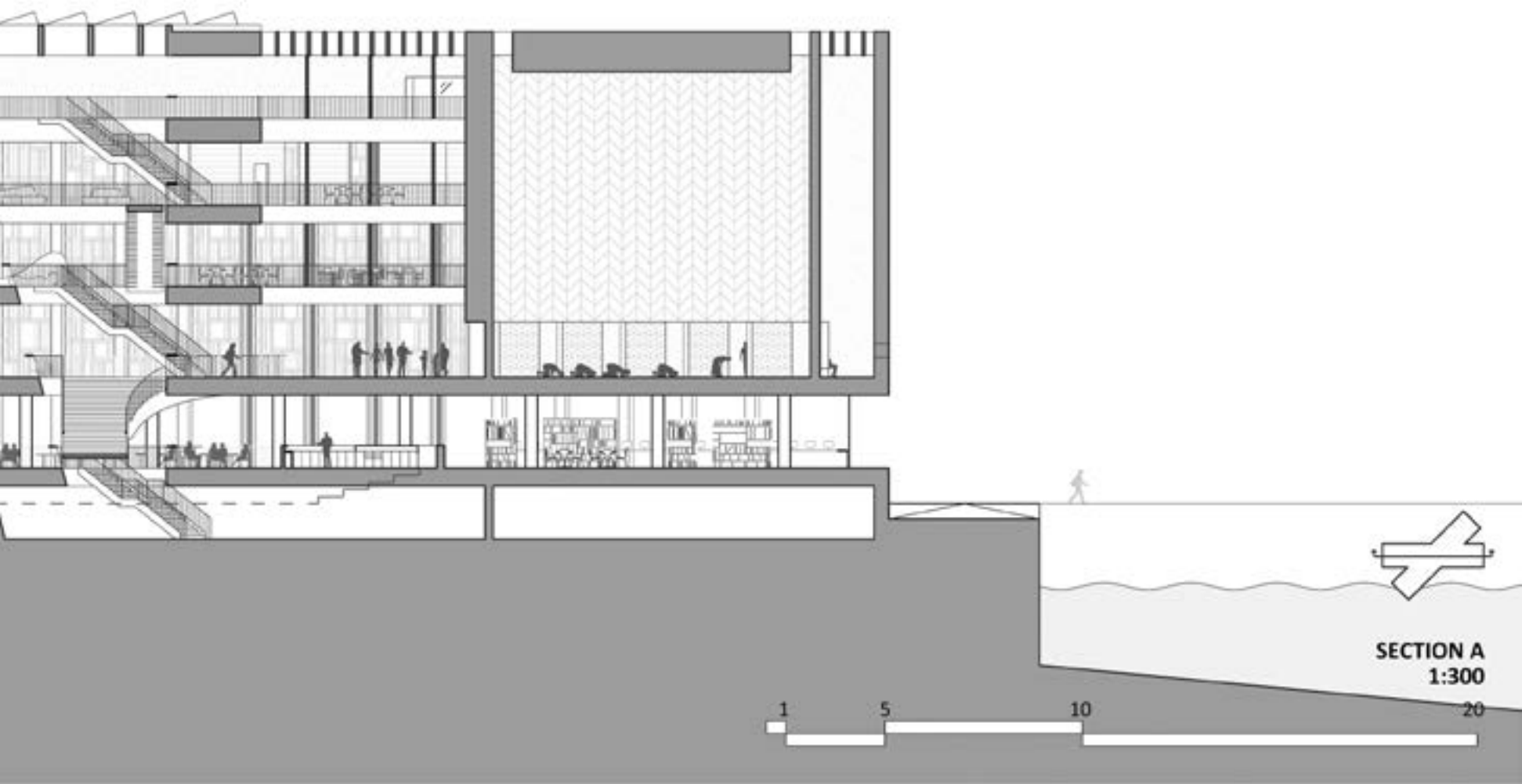
The room is furnished with solid but movable benches made from wood. The room could also be furnished in other ways than shown in this visualisation. For example, the benches could be moved to face the horizontal window or be moved to create access from the sides instead of the middle.

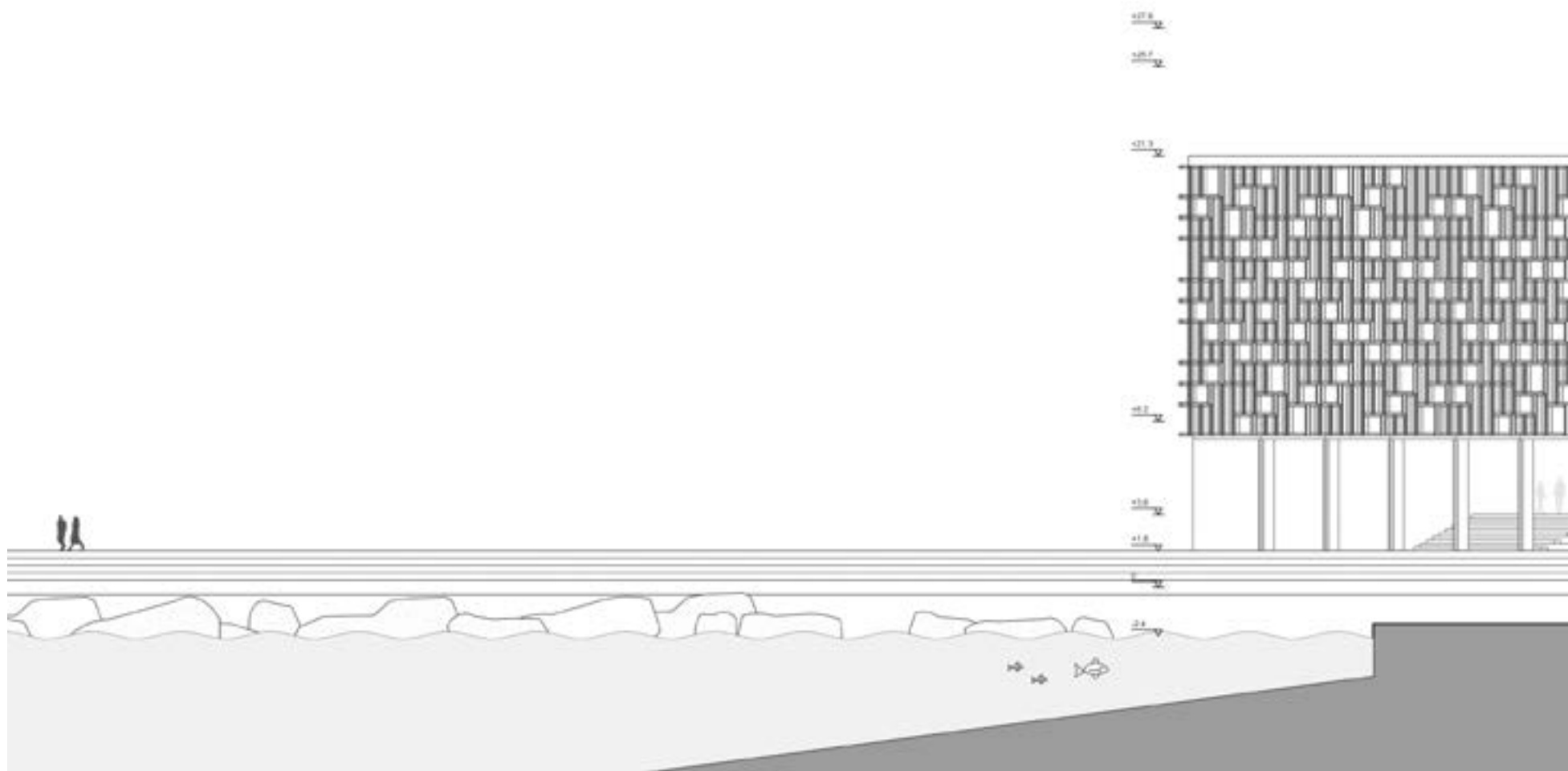


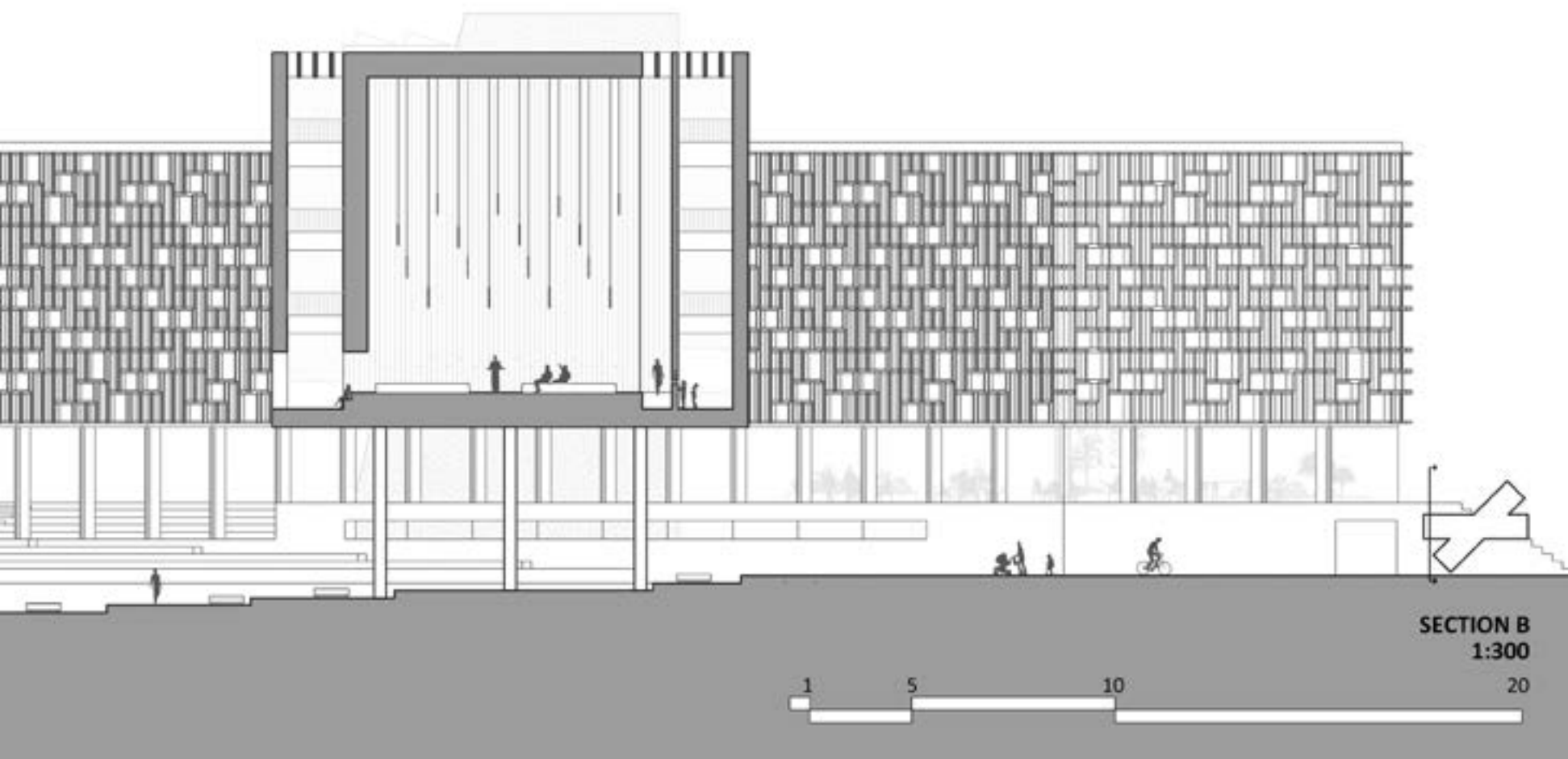
Wood is the dominating material on the two floors for cultural activities. Glulam is used for construction, acoustic panels in the ceiling is made by wooden slats and the floor is a plank floor. The wood gives a warm aesthetic expression and will change over time and get patina, which we believe will make the user feel more free to be messy in his/hers creative work.

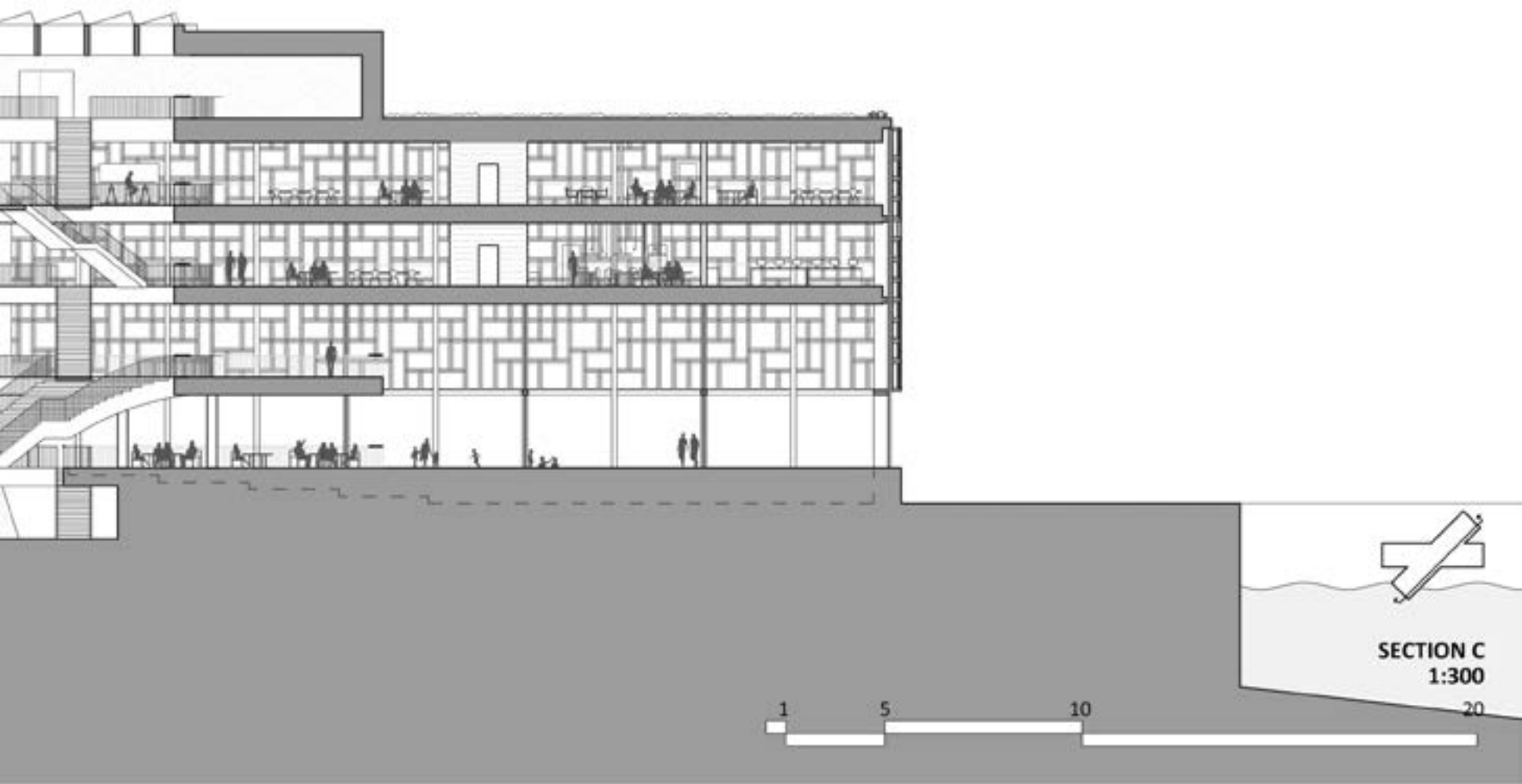


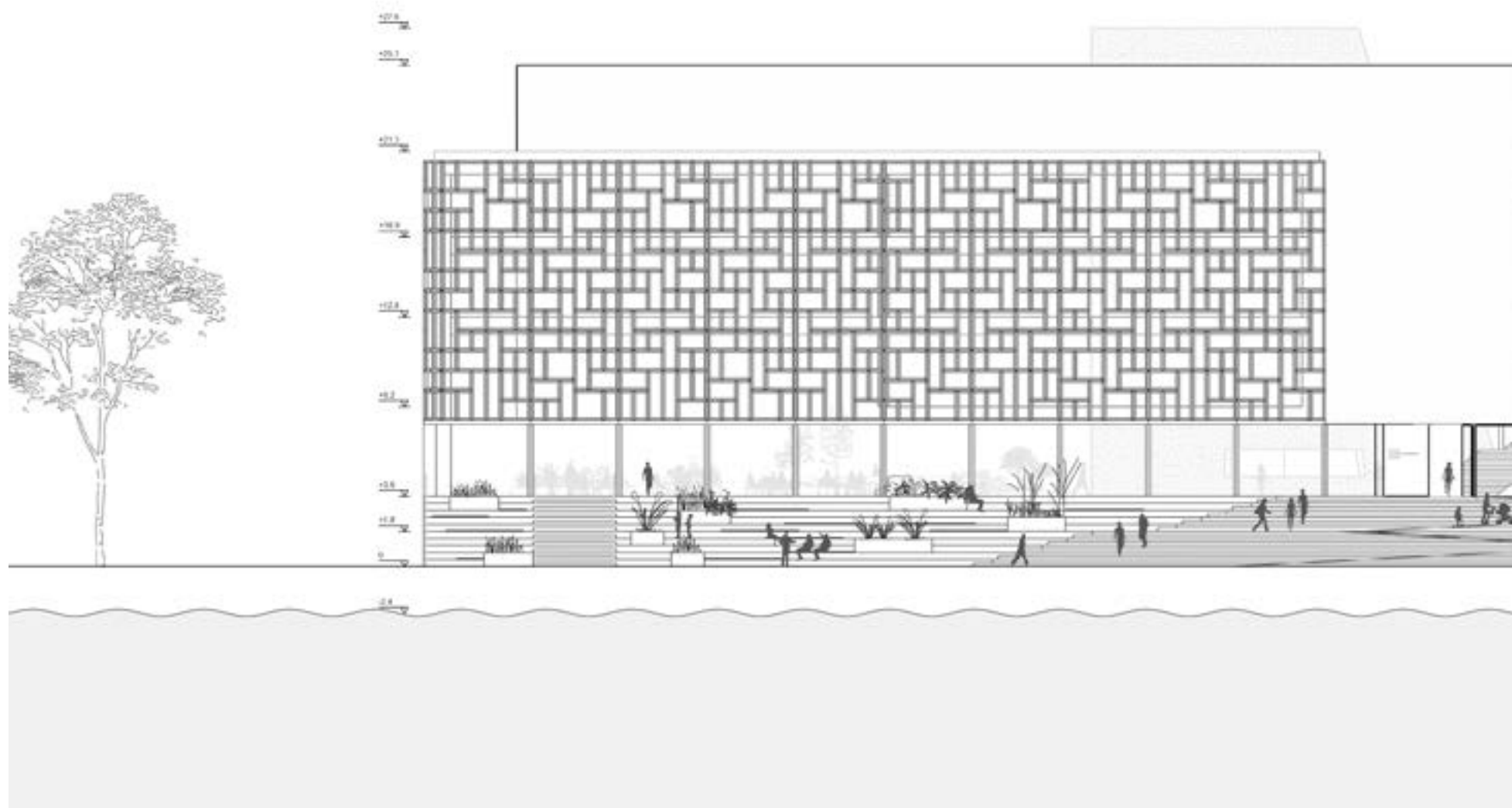


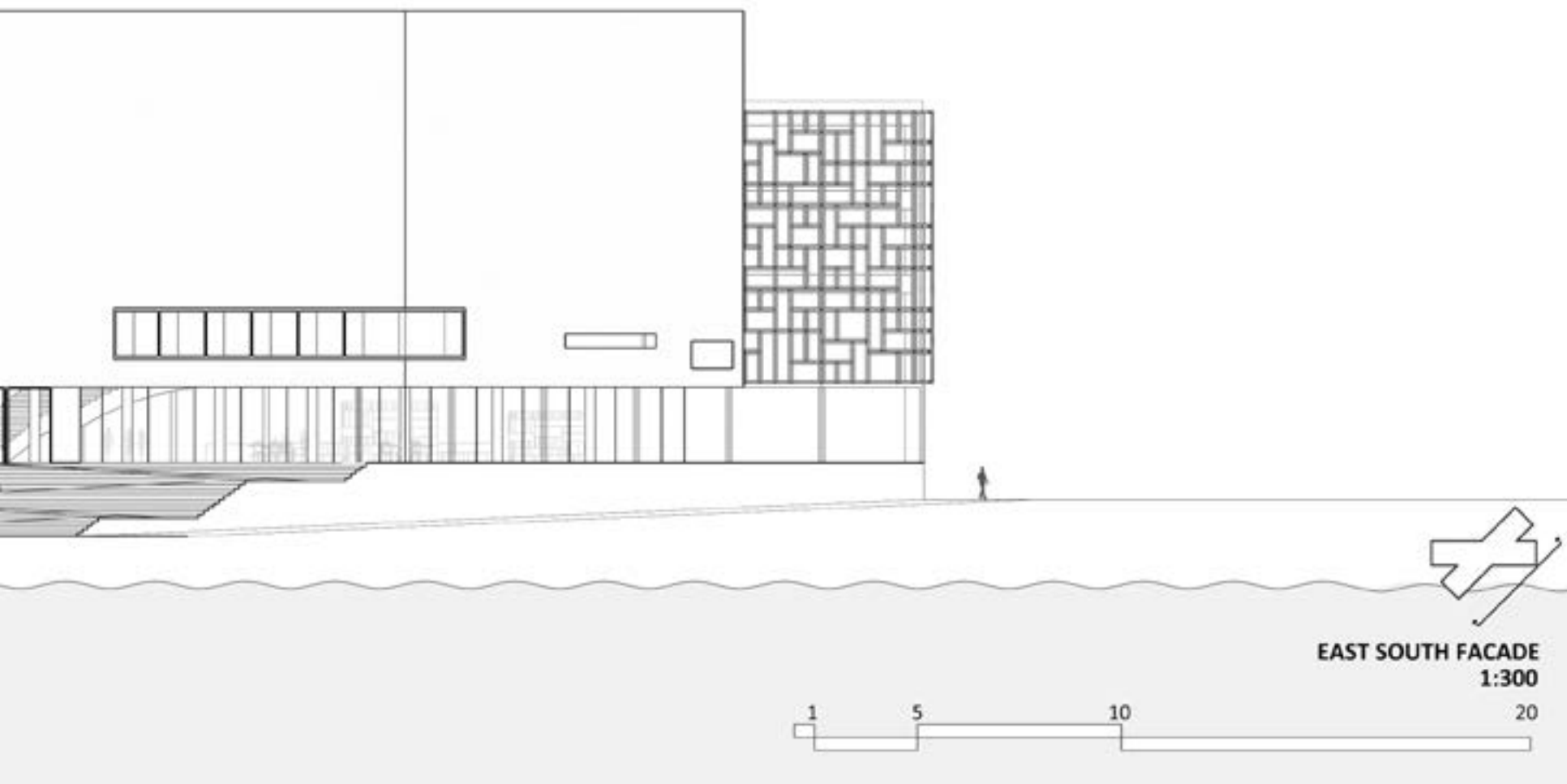












REFLECTIONS

PROGRAM CONCEPT

When starting up this master thesis project, our intention was to do a project that was mostly focused on developing a conceptual design proposal. However, we picked a subject that was way more complex than we had realized and the project therefore became more focused on developing a program concept. Our vision was to encourage an understanding of others' beliefs and cultures, which we believed subsequently could contribute to social interaction. Since we didn't have any specific client in mind and the people we would like to gather in our building could be anyone, it was very hard to specify what functions to include. During our early research we wanted to include a synagogue, a mosque and a church in our building, but came to the realization that this wouldn't be right for us, nor for Malmö. At some point we also considered to just design some type of cultural centre without any type of religious involvement. Eventually, we came up with the idea to create the fictional target groups, the involved, the interested and the dissociated as a working method to help us form a program that we think most likely could

be further developed into a realistic project. We do believe that our overall program idea is good and that the location of the project have great potential for a public building that could become an important landmark for Malmö and Västra Hamnen. It could bring Västra Hamnen one step closer towards their vision of being a more integrated and welcoming district for the whole city of Malmö. But for this to happen in reality, a much deeper research would be needed and a lot more people would need to be involved in the program development and building design. Our project should therefore not be seen as a final design proposal, rather it is a program idea that we have tried to explain and envision through a conceptual design.

We imagine that the project for example could be a collaboration between the municipality of Malmö, one or several organizations like Open Skåne, religious organizations, elementary and secondary schools from different parts of Malmö, sports and cultural centres like Stapelbädden and so on. We are unsure about if there do exist any religious groups in Malmö that could be interested in sharing facilities and if the building would be

used for ceremonies as frequent as we imagine. During our meeting with Aldo Iskra we asked if he suggested us to contact any religious leaders or other organizations in Malmö. He said that they would probably all say that it is a great idea with an inter-religious collaboration but that we maybe wouldn't get any useful design input from them. This together with the time constraints is the two main reasons why we made the decision to develop a program idea and design without contacting that many of our intended users. If we had the chance to redo our project, this is one of the things we could have done differently. It would have been very helpful to get more input on what type of ceremonies to give room for, their specific design requirements, what kind of creative and cultural activities to facilitate and in general more ideas that could have strengthened the project.

DESIGN CONCEPT

The target groups we came up with was reinterpreted as three program groups, the sacred place, the social place and the seeking place. We have interpreted religious activity and social/

cultural activity as two separate but intersecting worlds, one more minimalistic and strict, and one more colourful and messy. We have chosen to work with concrete and wood, different levels of enclosure and openness and other architectural means that enhances some kind of contrasts. In reality, we don't think there can be such a clear difference between cultural and religious activity but this became our method to show the concept in a clear and more diagrammatic way.

We are aware of that our design are formed after what we as architects and individuals prefer and not what a client or intended user might choose. For example, some might think that the ceremony part of the building is too cold and minimalistic with so much concrete and raw steel and some might say that it is too open and wouldn't give them enough privacy for certain ceremonies or praying. We are also very unsure about what requirements we have fulfilled and what we would need to improve to be able to facilitate different types of ceremonies. The open concept might get problems with acoustics and maybe it wouldn't be possible to hold several events and ceremonies at the same time in the

way we imagine. The path around the ceremony rooms might transfer noise from the culture volume and it might also be disturbing for some to have groups of people walking around outside the rooms.

One thing we have struggled quite a lot with is the scale of the building. We imagine that a lot of the areas both inside and outside the building could be used for larger events, but some parts of the building might be oversized and some might be too small. We haven't found any optimal reference project and have therefore mostly made our own assumptions for different areas. For example, we are aware of that the kitchen is too small for such a large restaurant area and that the ceiling height of the ceremony volume is quite over dimensioned. The building in general have a very large volume compared to usable floor area and we also think that the landscape around our building would also need much more research and further design work.

We do see the two building volumes as our program concept only when they are united, but since they are more or less physically independent of each other, they could easily be

redesigned separately if one would like to change or further develop the concept. The two volumes could also be shortened, scaled up or down and rotated to fit a more developed program.

We believe that our program concept possibly could gather people with different cultures, religions and backgrounds, and that the idea of the seeking path around the two ceremony rooms, with its peep-holes, niches where you can overhear etc. could work for making people more curios for what is going on inside a ceremony rooms. Yet, it is hard to tell if one might get more accepting towards other cultures and religions by giving the visitor insights of other kinds of worshipping and ceremonies.

Our aim with the conceptual design was never to design a complete building or to come up with some complicated form language, but to show our program idea in the most simple and clear way that we could come up within the given time frame. So if seen in this way, we think our project is successful, but to say if we can improve social interaction with our concept is left to tell.

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