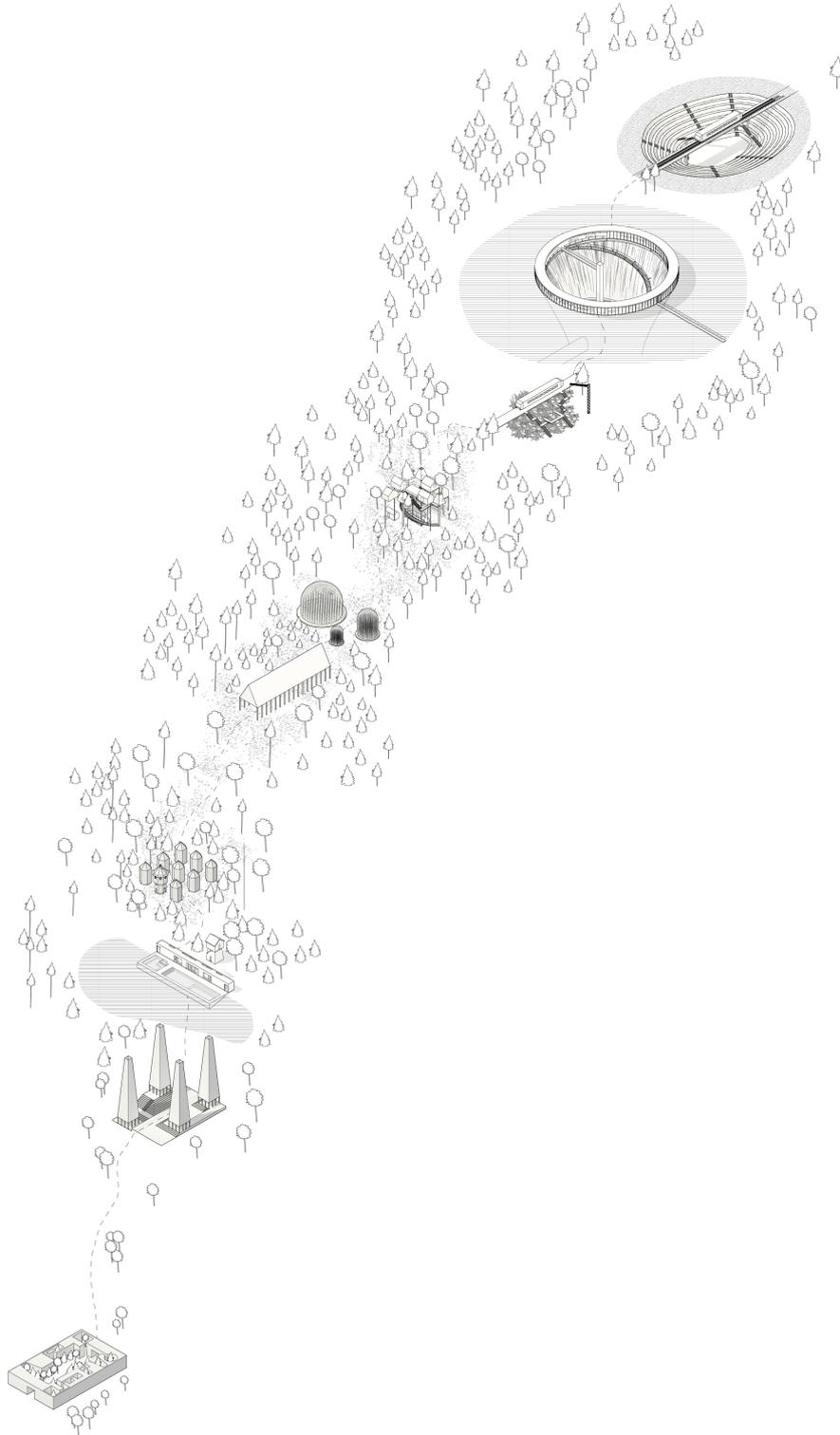


ISLANDS OF INLANDSBANAN

AAHM01: Degree project in Architecture by Karin Frykholm



LTH, Lund, Sweden

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FOREWORD

This project started with the notion of travelling and exploring, hence there were no predetermined program presented by way of introduction. Though the program was to be decided along the project process, three main categories were defined to perform as frame work for the project, these three being production, leisure and energy. With these main categories in mind, the intent was to explore the peripheral Inlandsbanan, identify its spatial qualities and investigate how one could produce a new public domain with the train and the hinterland as main actors.

The infrastructural system of Inlandsbanan presents a system of possibilities. Besides its most basic function, a route for communication and transportation, it can also constitute the structure for unexpected uses. In other words, the railway, closely intertwined with the context of the hinterland, has a possibility to both serve our everyday life but to also provide a base for an imaginative world beyond this: a dream of another way of living.

“The Bellmouth Charger”, “The Venison Island” and “The Water Temple” were all islands striving to imagine the future way of life, but also tried to encourage the visitor to explore the space. The Bellmouth Charger took on the program of its context, energy, but speculated on the future energy, how it would relate to infrastructure and how this could be experienced by the traveller. The Venison Island allows the travellers, hunters, berry- and mushroom pickers to gather around the production of food among the tree tops. Finally, The Water Temple invited the traveller to indulge in the ritual of cleansing.

To conclude, the multiple islands of Inlandsbanan has sought to dream; to dream of architecture, of a new way of living and of a new way to experience space and time. A stretched out city has emerged, not a city as we know it but an archipelago of islands.



Map of Inlandsbanan and adjacent nodes.

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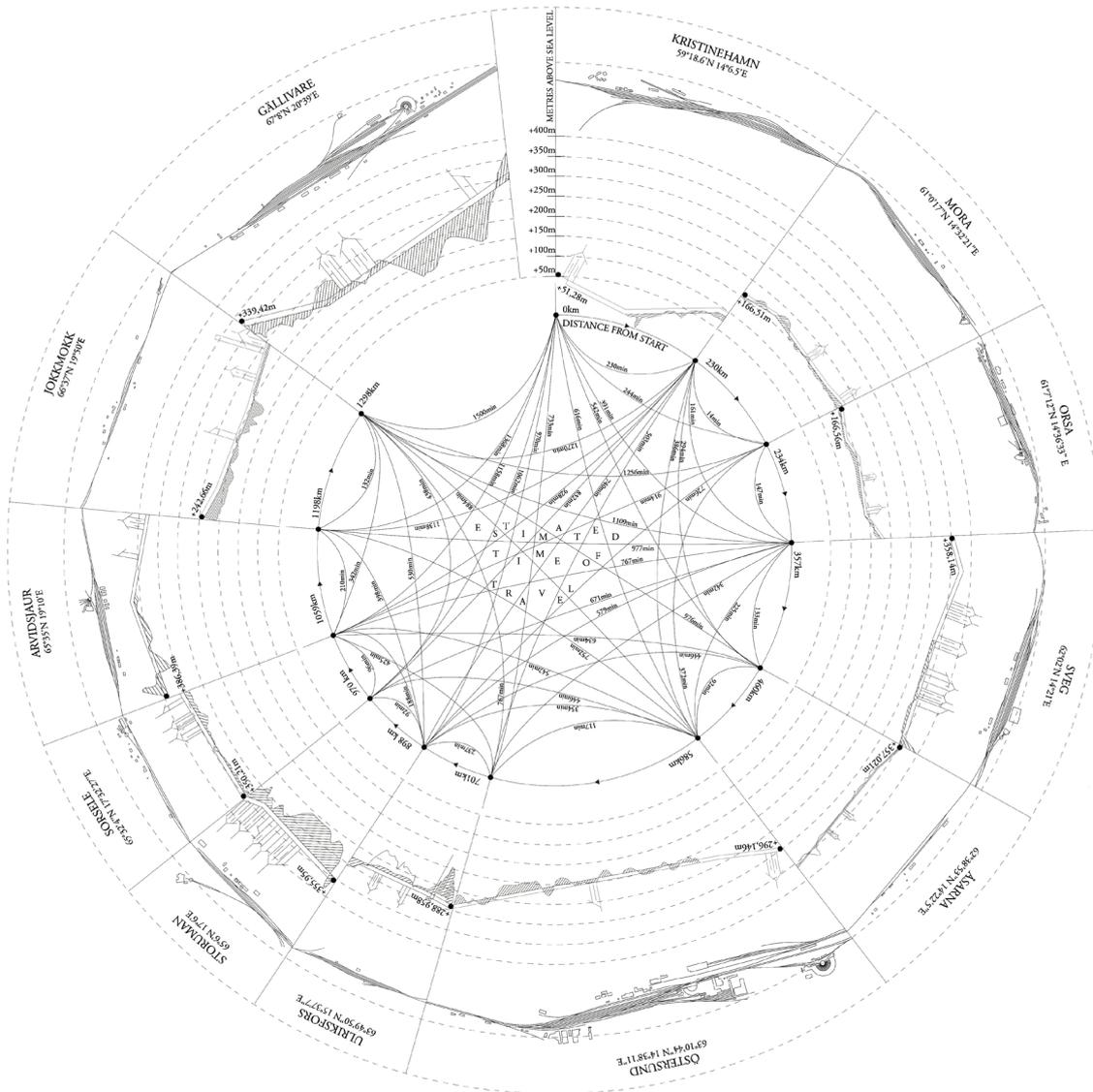
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INTRODUCTION



Initial anatomical map of Inlandsbanan, dissecting nodes along the tracks.

THESIS STATEMENT

This master thesis project proposes to reimagine the hinterland railroad “Inlandsbanan” as a new public domain. Located in the middle of Sweden, stretching 1289 km through the northern hinterlands, the railroad manifests itself as a north-south oriented spine. Over the years, the deconstruction of regional politics and the rural trajectory of the tracks has rendered it obsolete. In this project, I want to investigate Inlandsbanan as a possibility. I will consider it as an infrastructural system ready to be activated in order to link the periphery with itself. The project proposes to inhabit Inlandsbanan with 10 experimental public places, or “islands”, that each reflects the identity of different parts of the hinterland. These islands form part of an interconnected landscape that brings the periphery together, independent of the capital. Reactivating the dormant infrastructure of Inlandsbanan and its surroundings, the project seeks to produce a new public realm. The islands are places of production, leisure, energy and free space to be interpreted, places to reimagine encounters between passengers and the environment, understood as plant and animal life, atmospheric conditions of wind, rain, snow or existing buildings.

With this project, I want to investigate how a series of architectural additions to a system like Inlandsbanan can reintroduce the hinterland environment to the concern and attention of travellers. Travelling along the Inlandsbanan, experiencing its different islands, the visitors are encouraged to become active participants of each island.

As a starting point of this project, a series of questions are asked: What are the different elements and materials of the existing physical infrastructure of Inlandsbanan? What are the existing public and spatial qualities along the tracks? How can we produce a new type of public domain along the train tracks? What would this new domain look like?

METHOD

The development of my proposal will follow a tentative process where “travelling”, “exploring” and “experimenting” form the three central concepts of my design work. The project is structured in three parts and starts by giving a brief account of the history and context of Inlandsbanan. Following this, the project will engage in an investigative excursion along Inlandsbanan, documenting, measuring and collecting data. The data collected and summarized is presented as an introduction to the journey following. As the final part, the completed research will result in a proposal of 10 new additions to the railroad.

RELEVANCE

Why is a study of the peripheral railroad Inlandsbanan relevant?

1. Though disused and forgotten, Inlandsbanan is the result of a heroic infrastructural approach: a strive to connect the periphery with itself without having the coast and the capital as a centre point. The periphery has the possibility to offer, in itself, something unique to an experience of a travel: new ways to be connected to places, people and time.
2. In a time where climate change and the carbon dioxide emissions from travel by flight is frequently debated and questioned, there is a need to consider alternative ways for travelling. This project proposes a local, slower, and more sustainable way of travelling.
3. A rethinking of Inlandsbanan also supports the continued existence for people living in the hinterland.

Presented to the right is a brief introduction to all 10 final islands. Islands elaborated in detail are marked in red.

THE FORUM

- The mine as a public forum

THE BELLMOUTH CHARGER

- Energy island for the electric train to be charged by waterfall

THE TRASH MOUNTAIN

- Recycling as a civic ritual

THE VENISON ISLAND

- The common food process of the hinterland

THE ALGAE ISLAND

- Public green houses for algae growth

THE ISLAND OF WOOD

- A community of wood production

TOWERS OF DARKNESS

- Hotel in nine towers of darkness

THE WATER TEMPLE

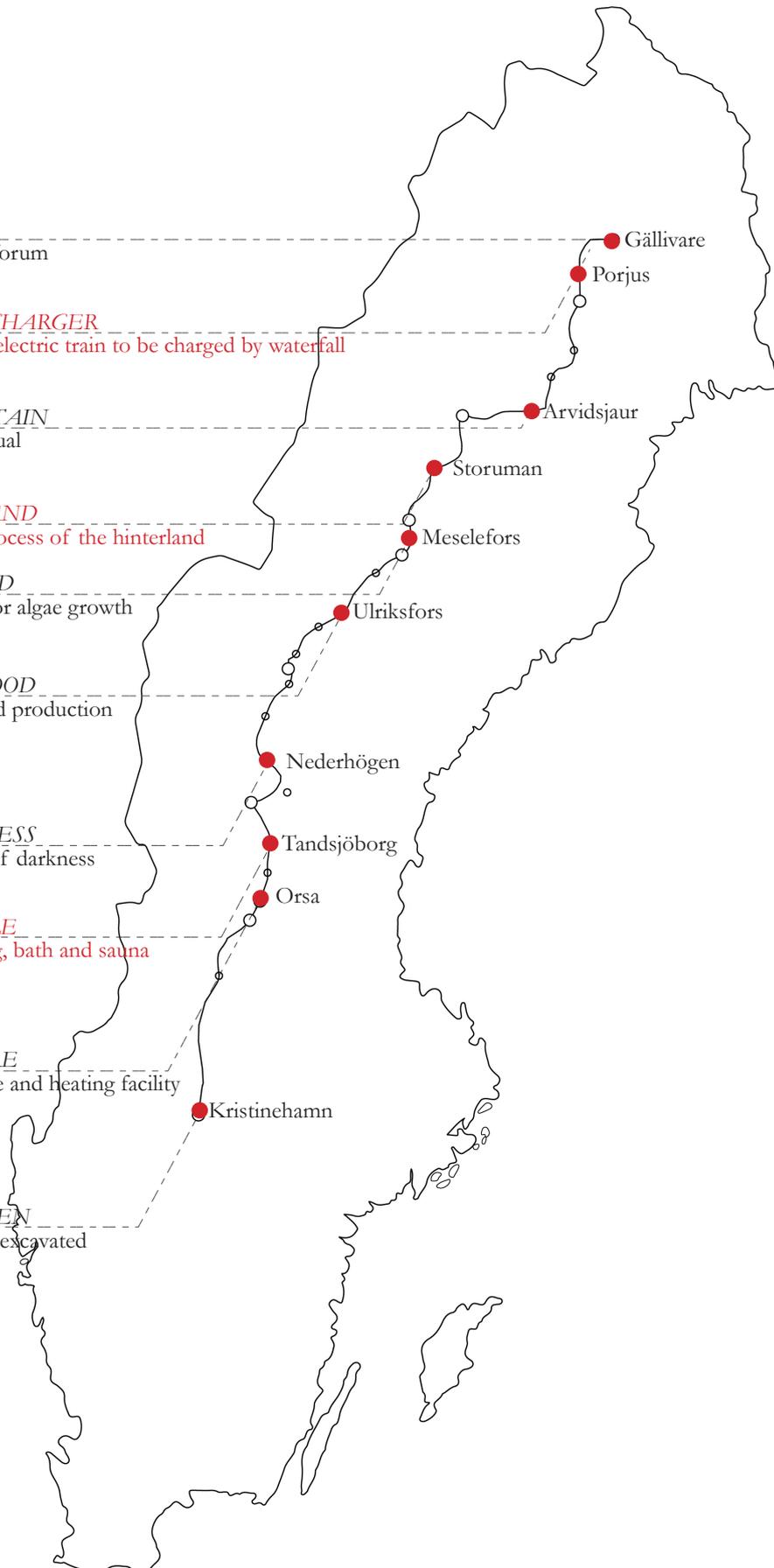
- The ritual of cleansing, bath and sauna

THE ISLAND OF FIRE

- A community fireplace and heating facility

THE CAVITY GARDEN

- A public garden to be excavated



A BRIEF DEFINITION OF THE ISLAND

Historically, the island has often been a symbol of withdrawal and seclusion from the rest of the world. The island is where Robinson Crusoe survives in isolation from the old world and it is where Prospero and Miranda live in exile from mainland in Shakespeare's play *The Tempest*. If the island has been synonymous to a position restricted by vast oceanic seas or by thick walls, there is another possible reading of this term: the island is related to other places because of its geographical and spatial condition. It depends on the surrounding world in order to exist. In fact, it is possible to claim that the island only exists as an entity in relation to other places; to mainland; to coordinates in the sea; or to other islands.

Architectural theorist Teresa Stoppani writes: "In order to be 'inhabited' the opposition that defines the island must be inserted in a web of relations that can define it and explain it. The form of occupation that makes the island inhabited is therefore a cultural and a relational construct. The island is deserted not when it is unoccupied, but when it is not inserted in a system of organized relations."¹

As Stoppani points out, an island is never fully deserted. Every island, metaphorical or geographical, is set in a web of relations to its surroundings, where the mere act of identifying the island is to establish its relation to other places. However, the distance of the island and its condition of both relation and separation allows for a critical perspective back on the mainland. The Island provides the opportunity to start anew, as philosopher Gilles Deleuze writes in his short text on *Desert Islands*: "Dreaming of islands—whether with joy or in fear, it doesn't matter - is dreaming of pulling away, of being already separate, far from any continent, of being lost and alone—or it is dreaming of starting from scratch, recreating, beginning anew."²

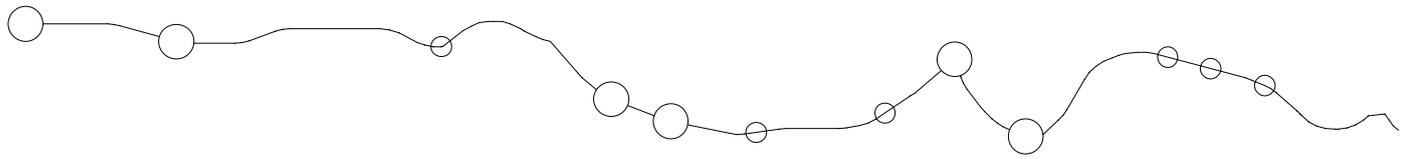
The island allows us to imagine a different world, or a system which transforms the existing world. In this project, I want to explore the imaginative power of the island. I want to think of the islands as separate architectural entities located along the infrastructure of *Inlandsbanan*, defined by their relationship to and dependence on each other.

1 Teresa Stoppani (2016), *The possibility of the city as an island*, unpublished text.

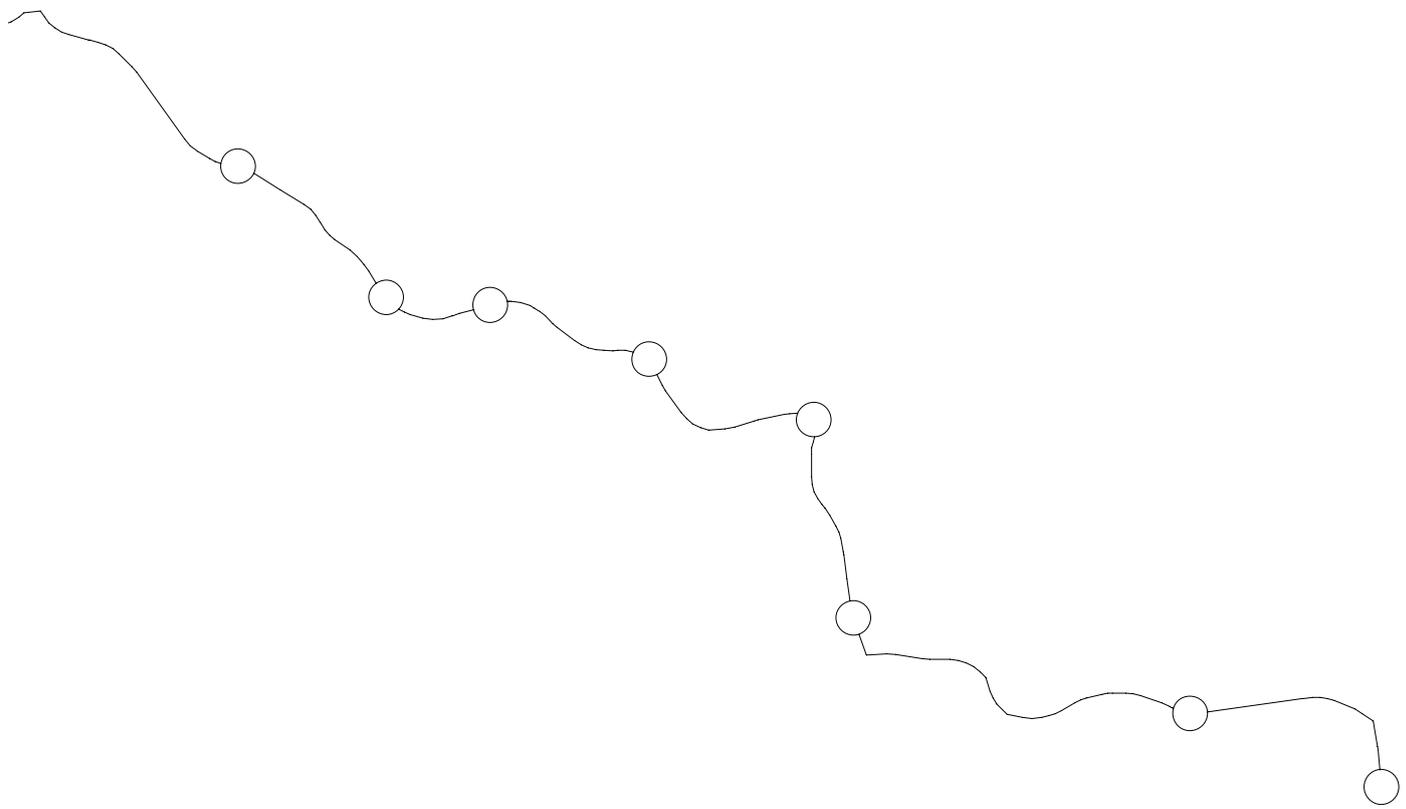
2 Gilles Deleuze, *Desert Islands: and Other Texts, 1953-1974*, Semiotext(e) (Los Angeles 2004).



Melonia by P. Áhlin (PennFilm Studio 1989), loosely based on *The Tempest*.



*THE RESEARCH
OF INLANDSBANAN*



HISTORY AND CONTEXT

The history of Inlandsbanan begins in the late 19th century. The railroad was to strengthen the trade and industry among the municipalities far from the coastal line and the capital. The railroad was also meant to function as a service line for the military in case of coastal invasion. With a construction phase spanning over 30 years, the project was finished in year 1937 and had resulted in a three meter wide and 1289 km long track. Located in the hinterlands of Sweden, far from the Atlantic and Baltic coasts, the railroad stretched from Kristinehamn in the south, via hinterland towns such as Mora, Sveg, Östersund and Arvidsjaur to finally end its route in Gällivare in the north of Sweden. Besides passing these major nodes, the tracks also runs through smaller villages such as Blattnicksele, Sandsjönäs, Slagnäs, Ulriksfors, Tandsjöborg and Brunflo.

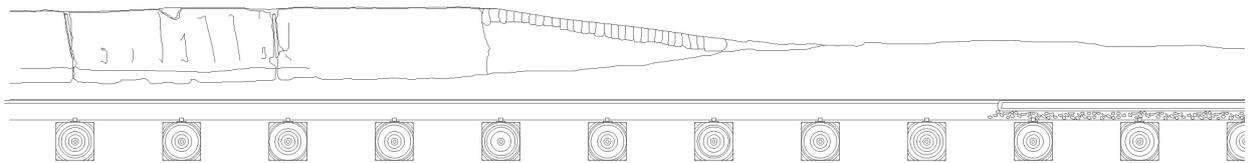
Inlandsbanan experienced a short time of prosperity as, already in the year 1964, the first part of the railroad was closed for traffic. As more shut downs followed the coming years, the railroad closed for traffic completely in year 1991. The fast shut down of the track came as a result of a lack of passengers and low commercial use. Also, the urbanization had an impact, draining the swedish countryside, leaving Inlandsbanan obsolete.

Apart for some transportation of goods, the tracks are today trafficked by a tourist train departing once a day in each direction during the summer months. Though disused today, Inlandsbanan is also a symbol of a heroic approach: a strive to connect the periphery with itself without having the coast and the capital as a centre point.

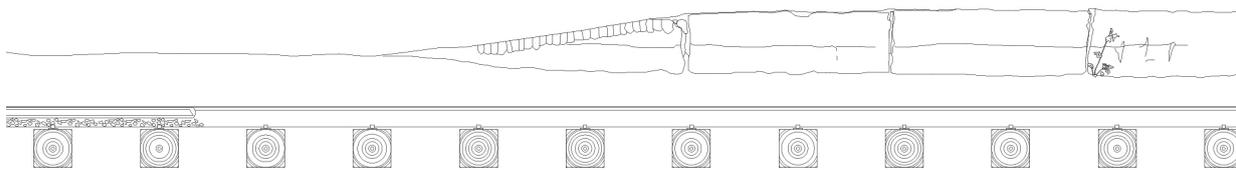
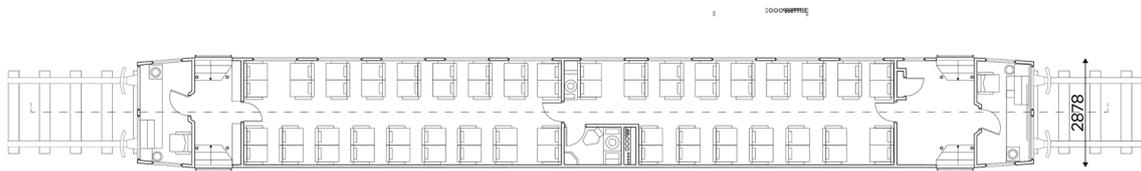
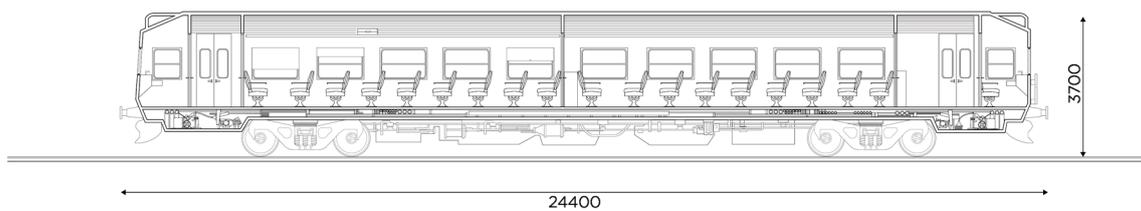


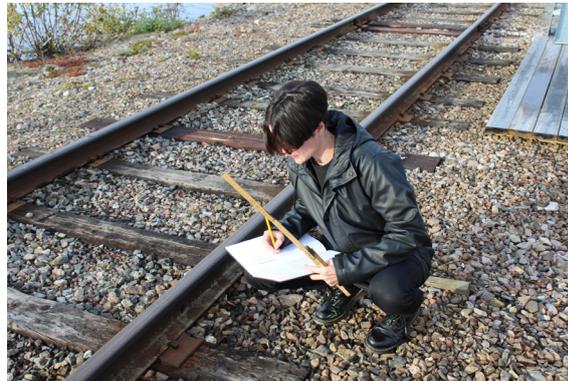
MAPPING INLANDSBANAN

Included in this infrastructural system is a number of different buildings, scattered along the tracks: bridges, station houses, water towers, car stables, repair workshops and restroom buildings. Majority of the architecture was designed in the early 1900's by the architectural office of the Railway Authorities (Statens Järnvägar) with Folke Zettervall as senior architect.



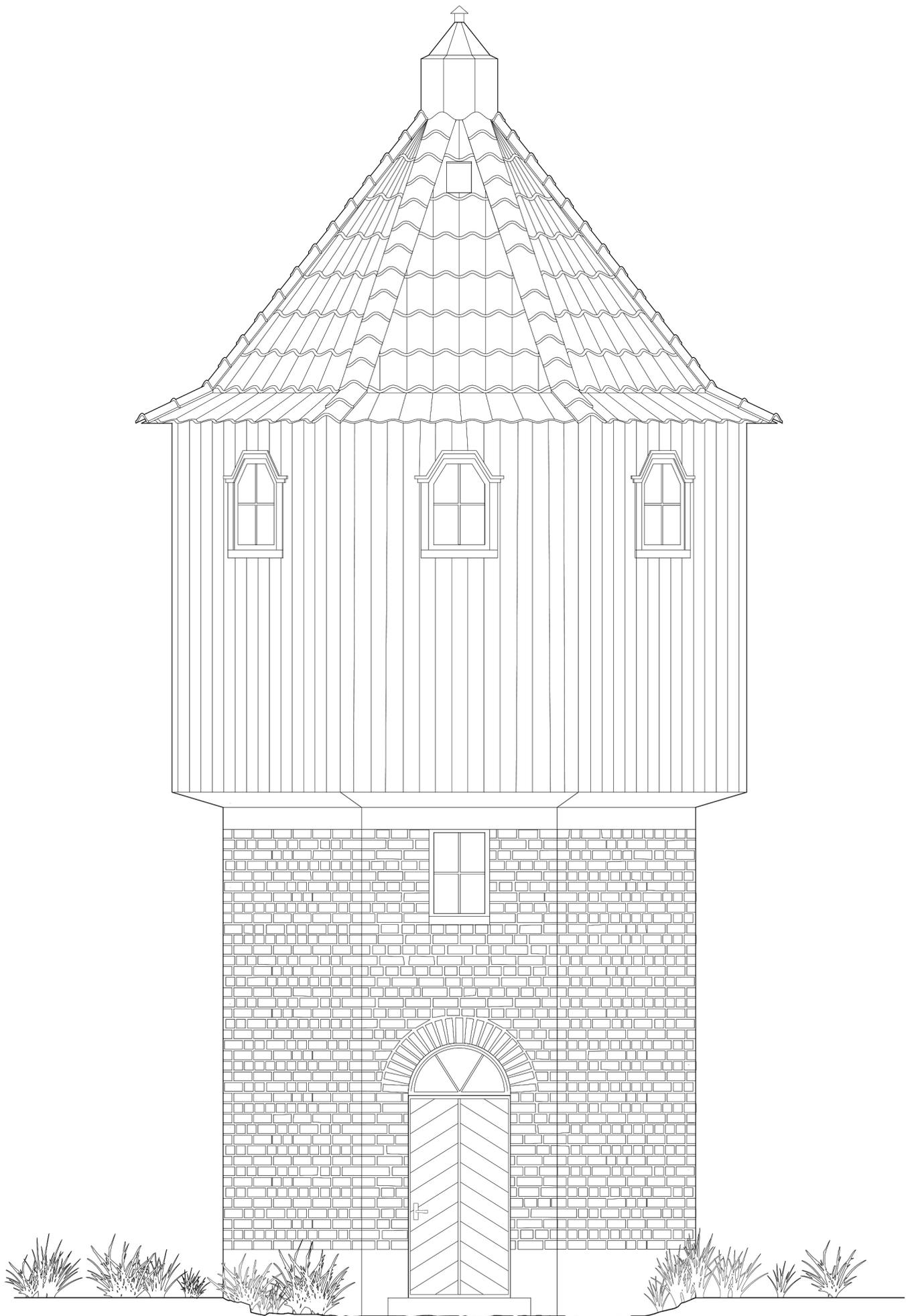
Top: section and plan of Inlandsbanan train, scale 1:200. Bottom: section of platform, Ulriksfors, scale 1:50.



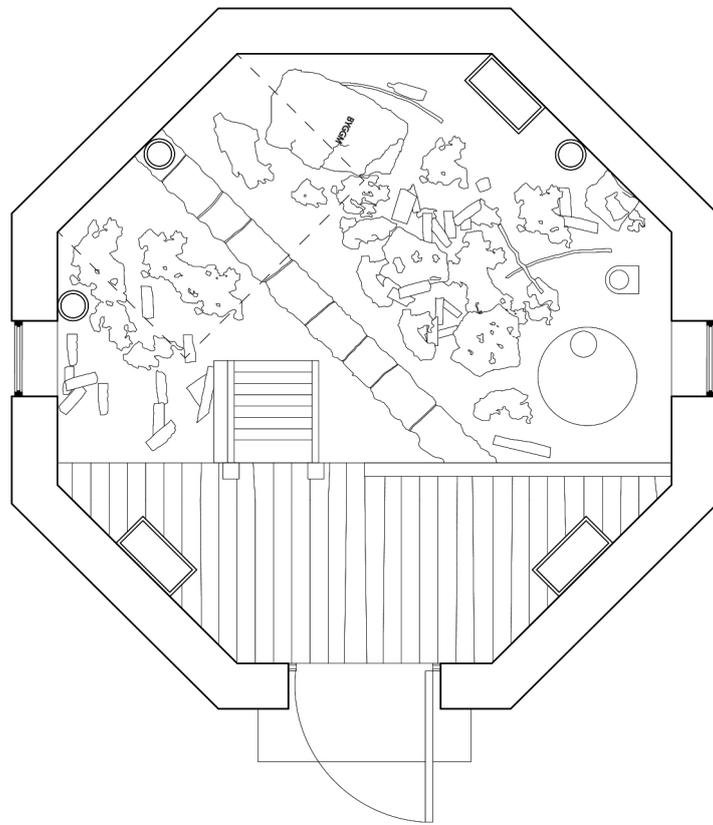


FIELD RESEARCH

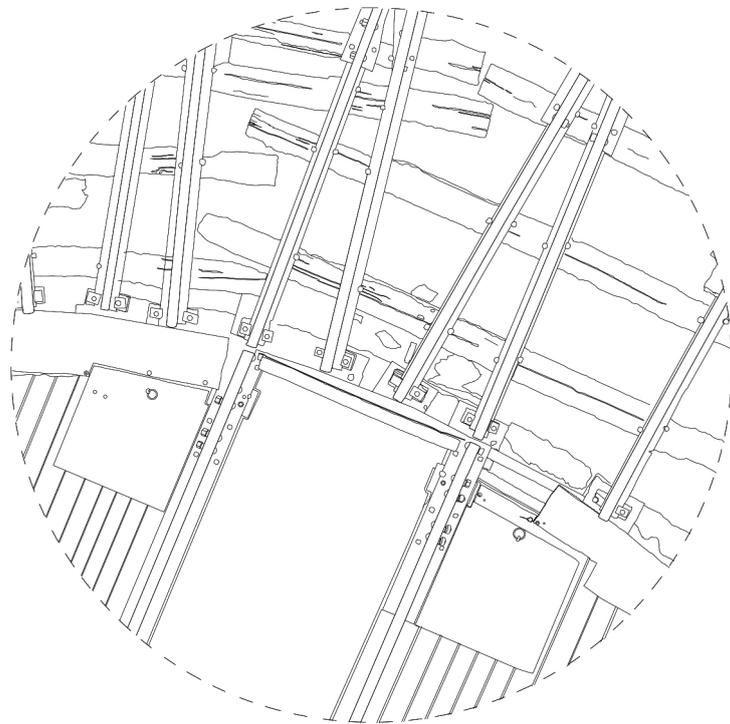
The study field research of Inlandsbanan has followed an archeological excavation process. Carried out over a longer period of time (2015-2019), during multiple sessions, the mapping has involved measuring, photographing and sketching to better understand the anatomy of Inlandsbanan. This research resulted in multiple drawings of the architecture and infrastructure as a whole.



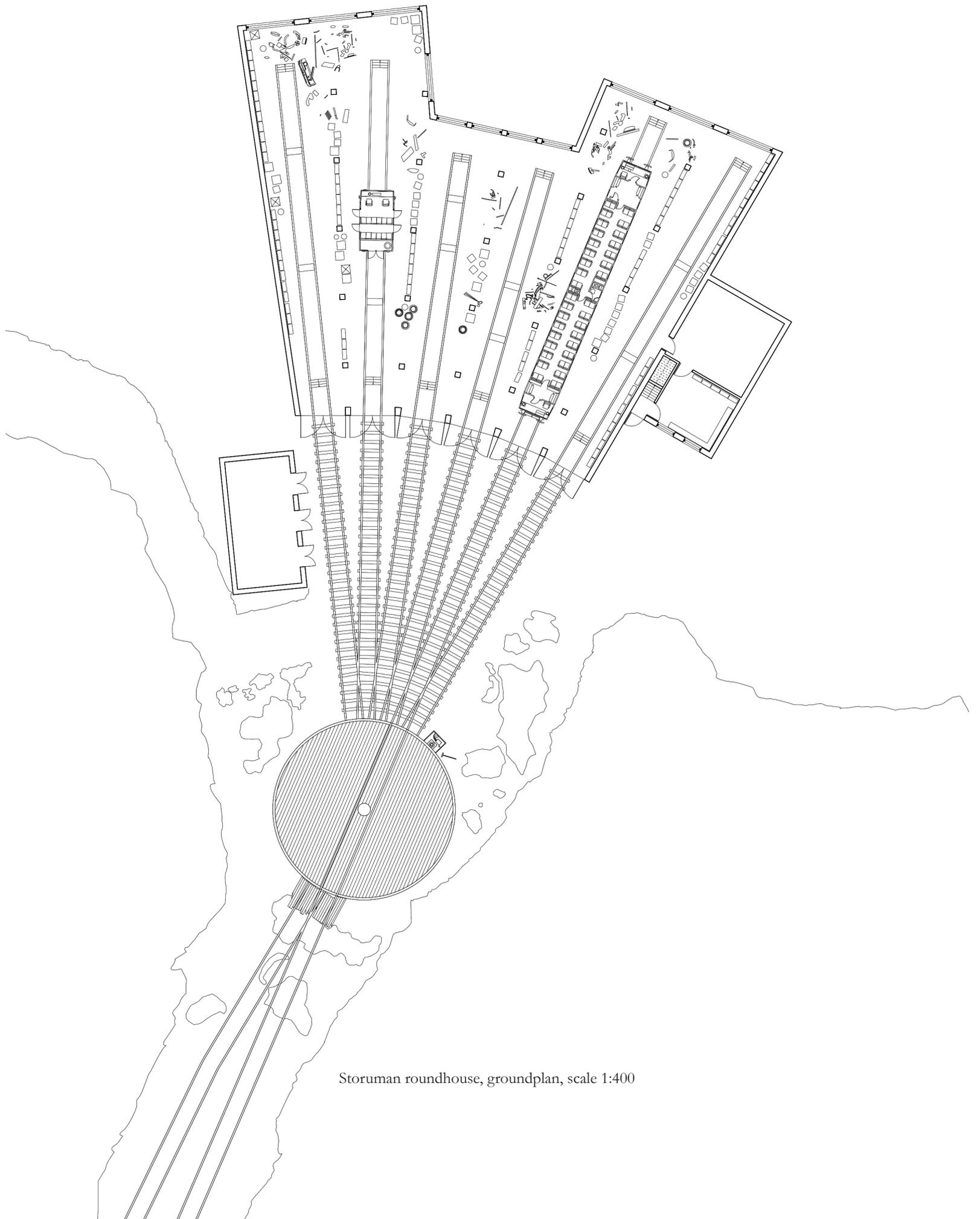
Nederhögen water tower, elevation, scale 1:50



Nederhögen water tower, groundplan, scale 1:50



Rails, detail, scale 1:50



Storuman roundhouse, groundplan, scale 1:400

PLACES VISITED



Gällivare
Place for intervention



Porjus
Place for intervention



Arvidsjaur
Place for intervention



Blattnickssele



Sorsele



Jokkmokk



Storuman
Place for intervention



Meselefors
Place for intervention



Dorotea



Vilhelmina



Ulriksfors
Place for intervention



Brunnflo



Nederhögen
Place for intervention



Sveg



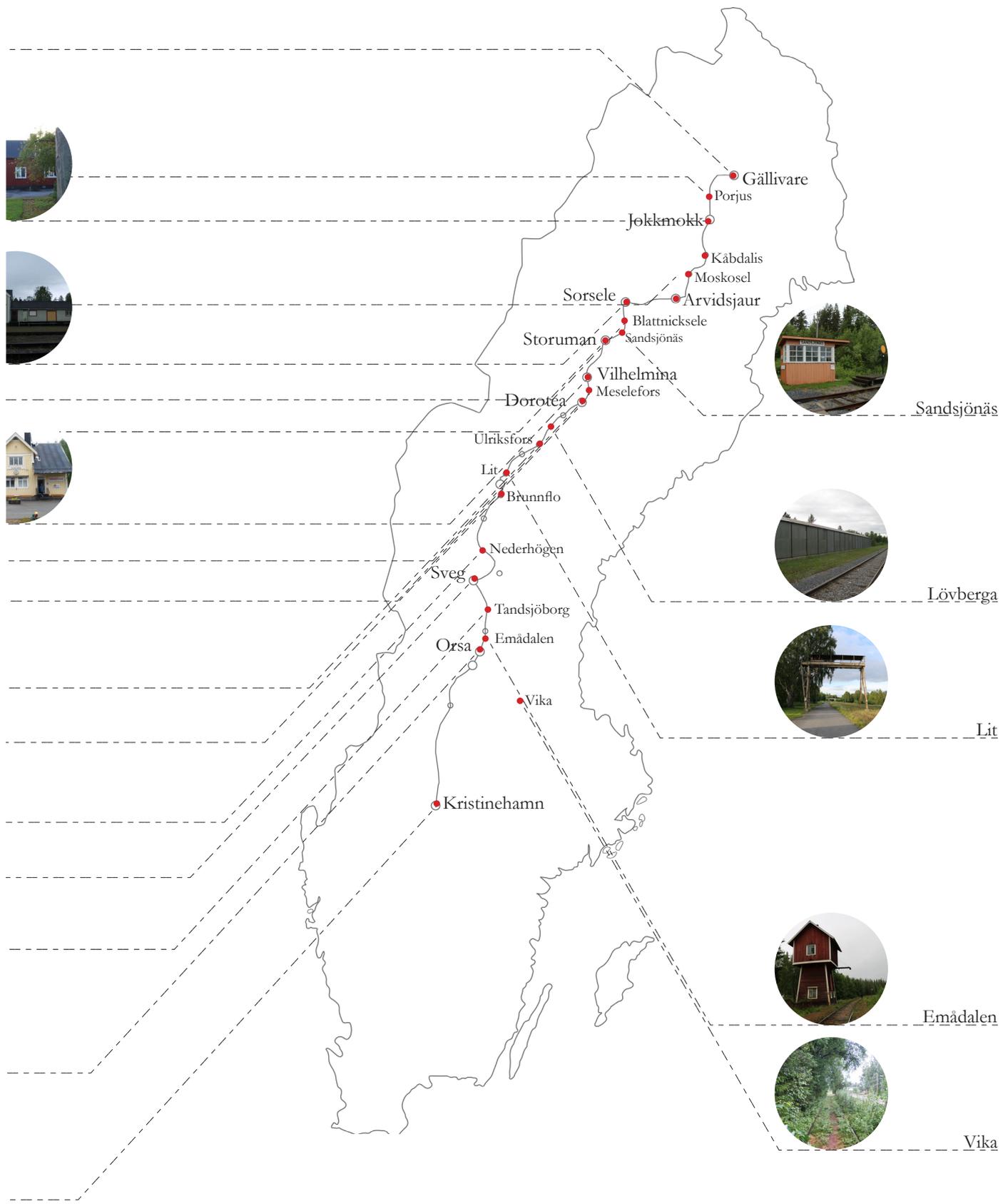
Tandsjöborg
Place for intervention



Orsa
Place for intervention

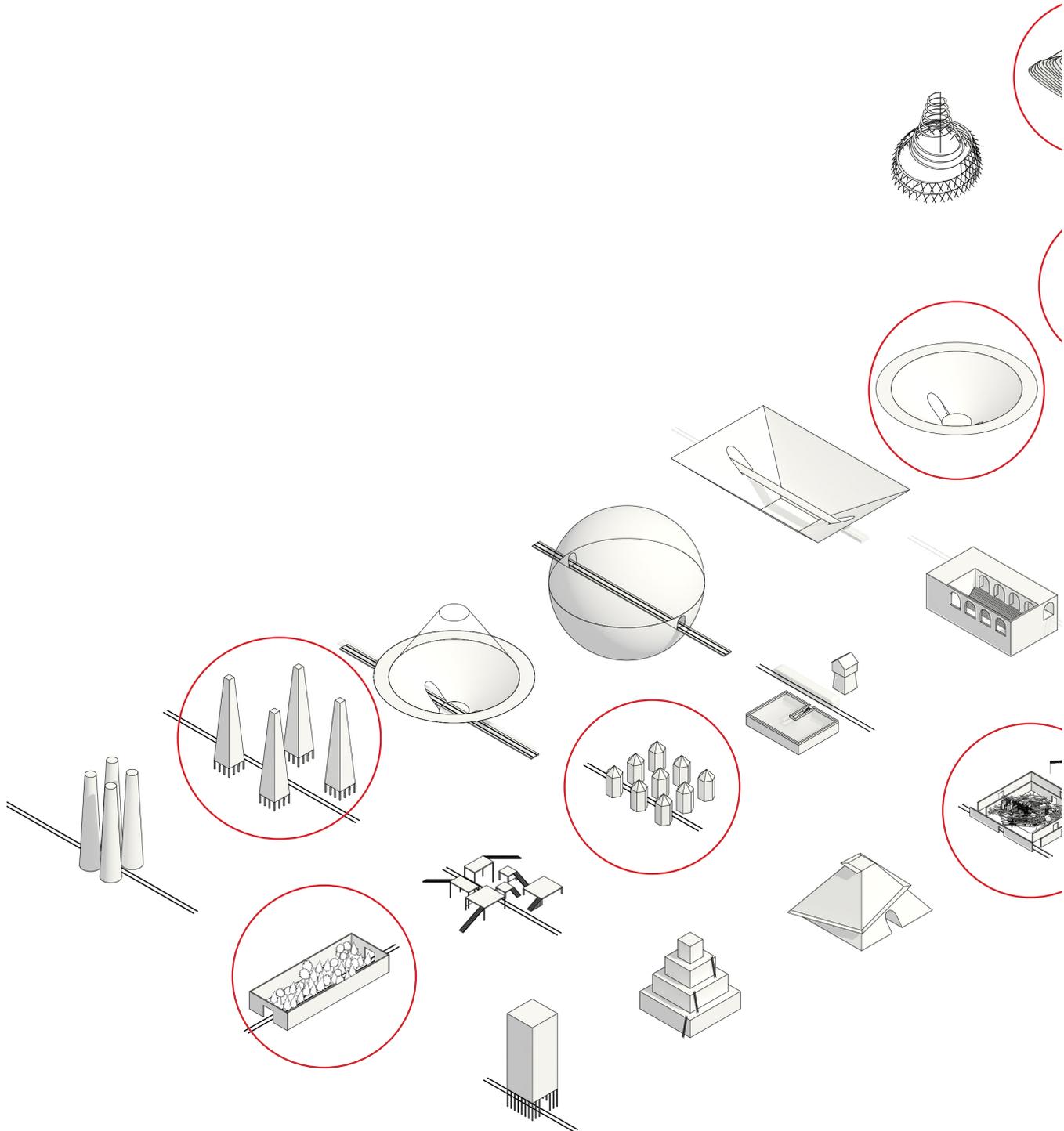


Kristinehamn
Place for intervention



SKETCHES

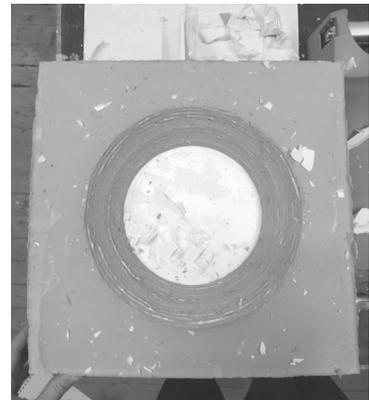
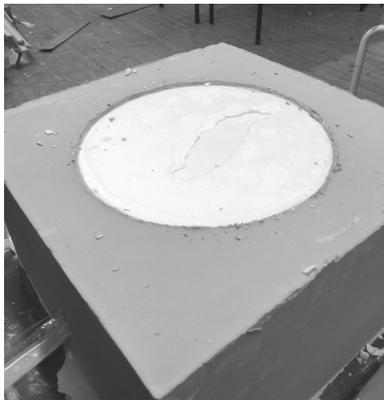
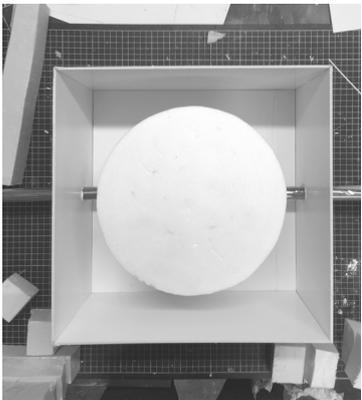
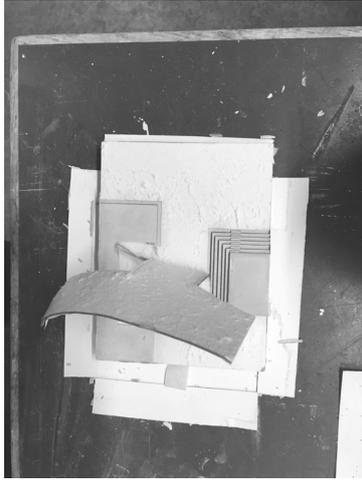
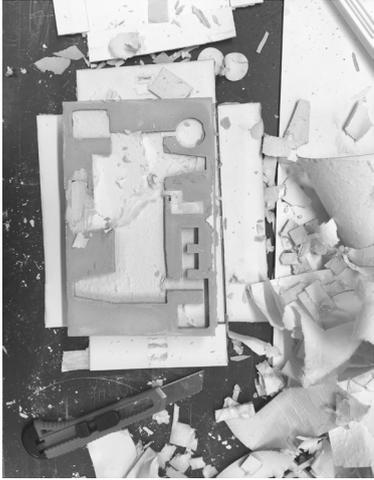
Three main categories provided the design with framework and structure, these being production, energy and leisure (as well as an undefined category, “open”, for multiple appropriations). With the categories as guidance the experimentation of typologies could commence, organized in a volumetric configuration diagram.



SKETCH MODELS

Mock-up model making has been an essential part of the process when developing the physical aspects of the islands. Molding a model provided certain solid characters while small timber pieces allowed for a lighter structure. Except finding different spatial qualities, the model studies also resulted in restricting the materials used to wood and stone (plaster). This provided the models with a coherent language, a sense of connection between the 10 islands.

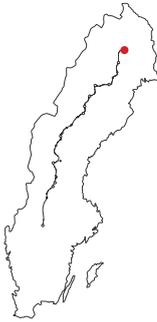




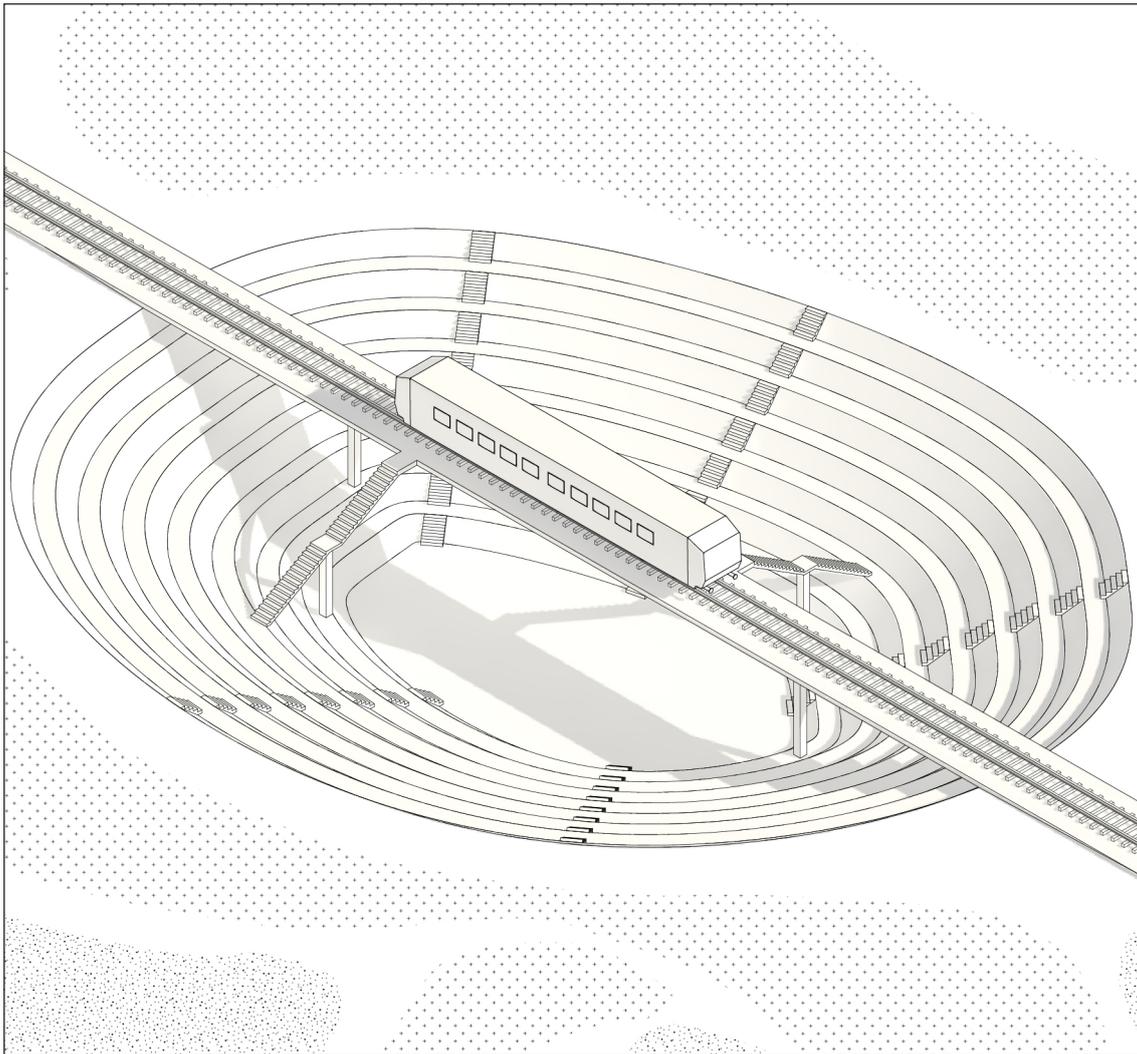
THE ISLANDS

The excursion through the hinterlands and its landscape of islands will follow a north-to-south-direction. The journey begins in the north of Sweden, among the mines of Gällivare, travelling via islands of leisure, energy and production before reaching Kristinehamn in the south as a final stop. This linear way of travel could of course be challenged, encouraging the explorers to create their own narrative of the story.

GÄLLIVARE - THE FORUM



Reaching the northern point of Inlandsbanan one has entered a society of mines. The pit below the train tracks mimics the mines of Gällivare, though this is an island which encourage the public to explore its topography. Here, the mine becomes an amphitheatre, a forum intertwined with the infrastructure.

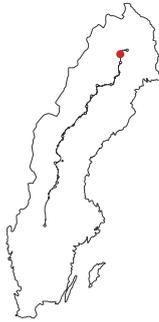


Isometric drawing of The Forum

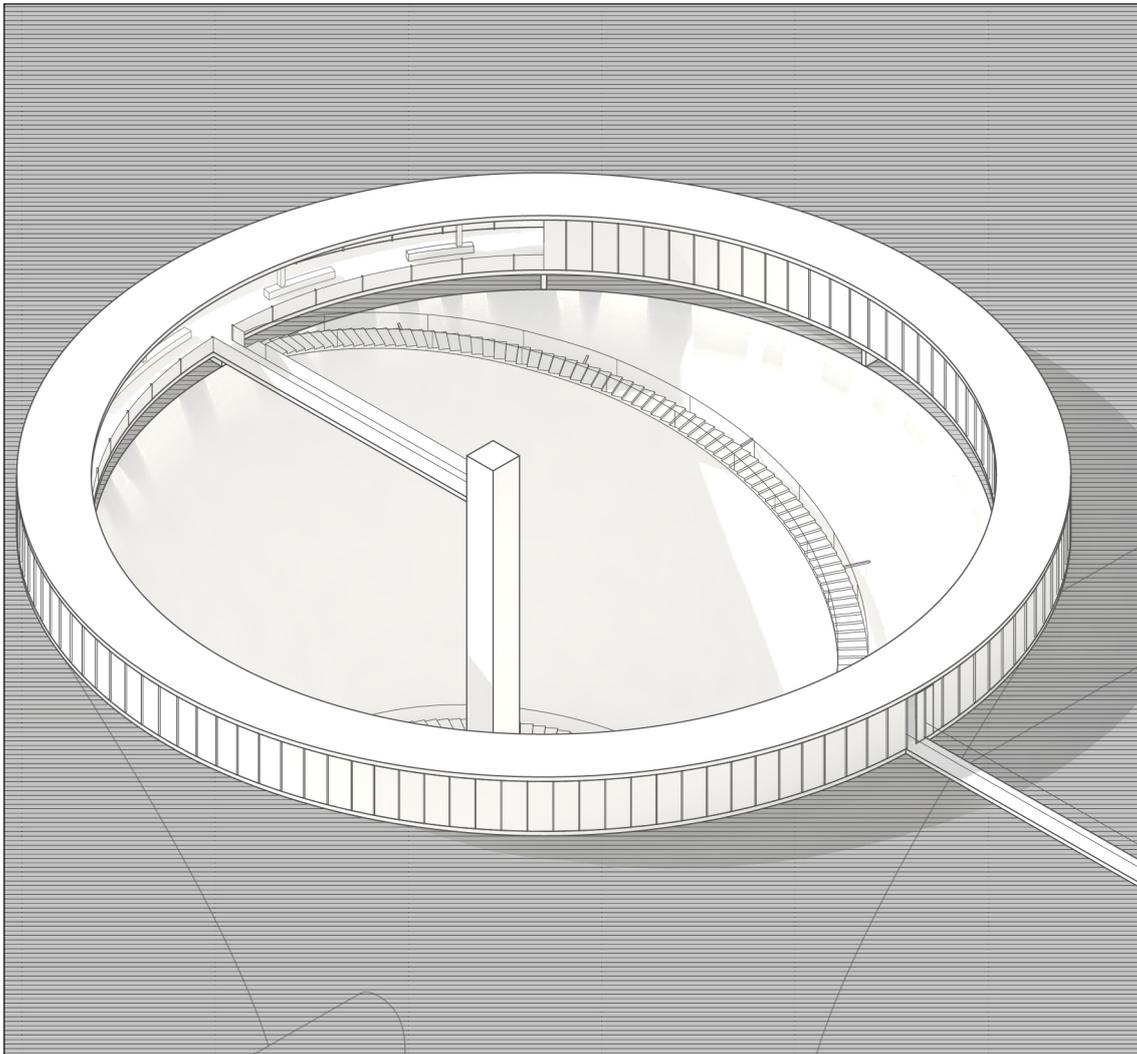


Map, scale 1:4000 0 50m 100m

PORJUS - THE BELLMOUTH CHARGER

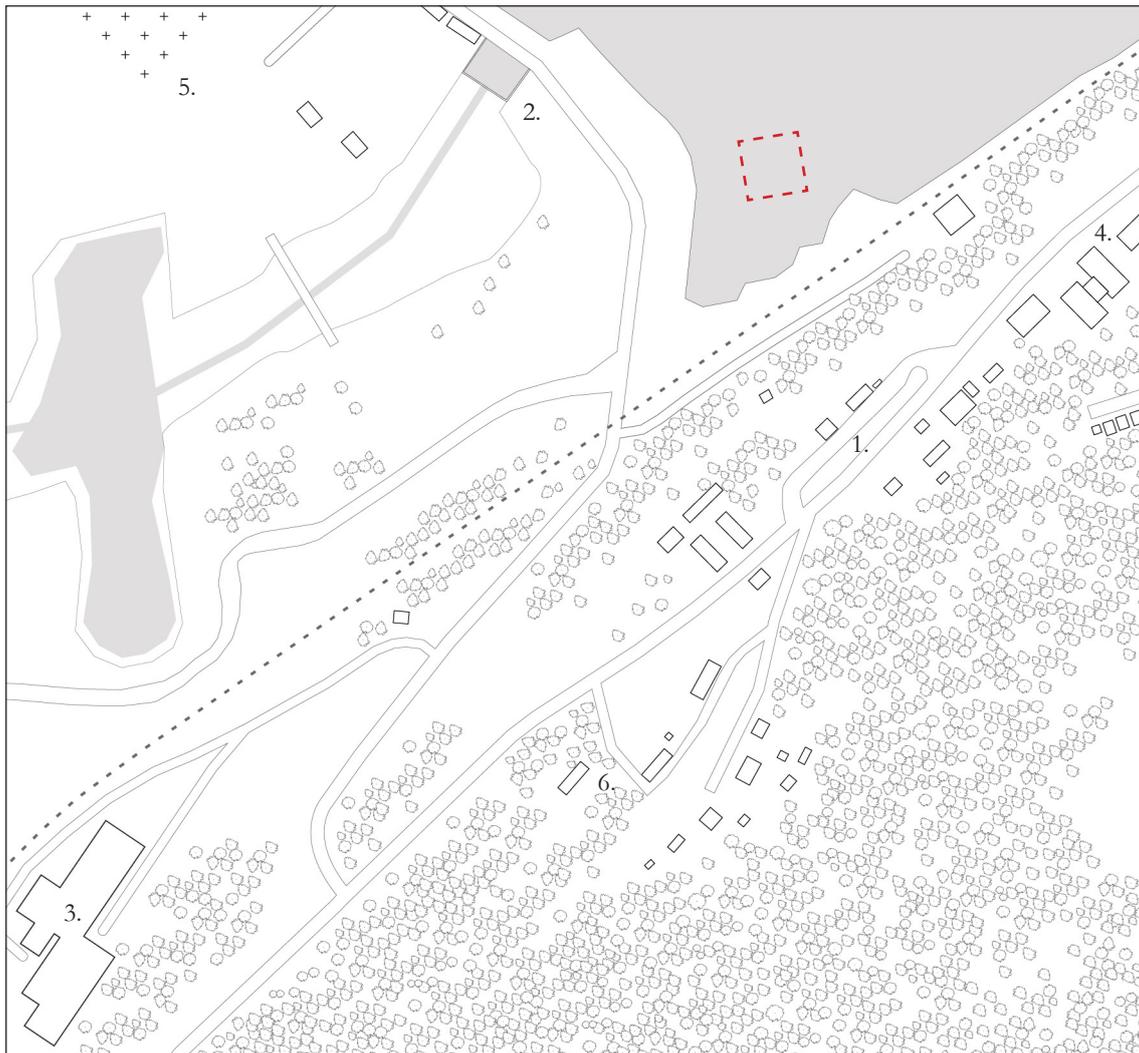


The energy island of Porjus seeks new ways to generate energy for the future. A bellmouth spillway regulates the water level in the great Lule-river while at the same time providing the visitor with the spectacle of generating electricity. The original railway (dashed in map) is redirected into this new structure. Hence, the electric train of the future enters the bellmouth via an underwater tunnel, parking in the middle of the structure and its surrounding waterfall. The falling water turns a turbine, generating electricity, which charges the train.



Isometric drawing of The Bellmouth Charger

1. Rest stop, viewpoint. 2. Hydropower plant dam 3. Hydropower plant museum. 4. Rallarrosen hotel. 5. Electrical substation 6. Porjus church.



Map, scale 1:4000 0 50m 100m



Exterior perspective of The Bellmouth Charger, Porjus

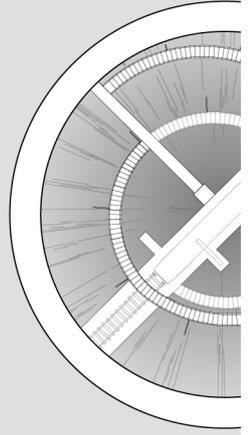


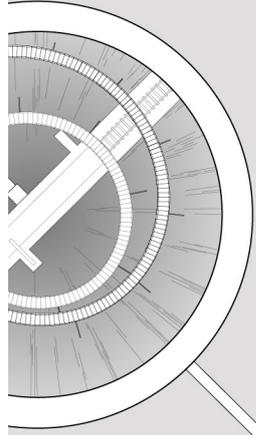


Service route to power plant



Map, scale 1:1000
The Bellmouth Charger, Porjus





Porjus old station area 1200m

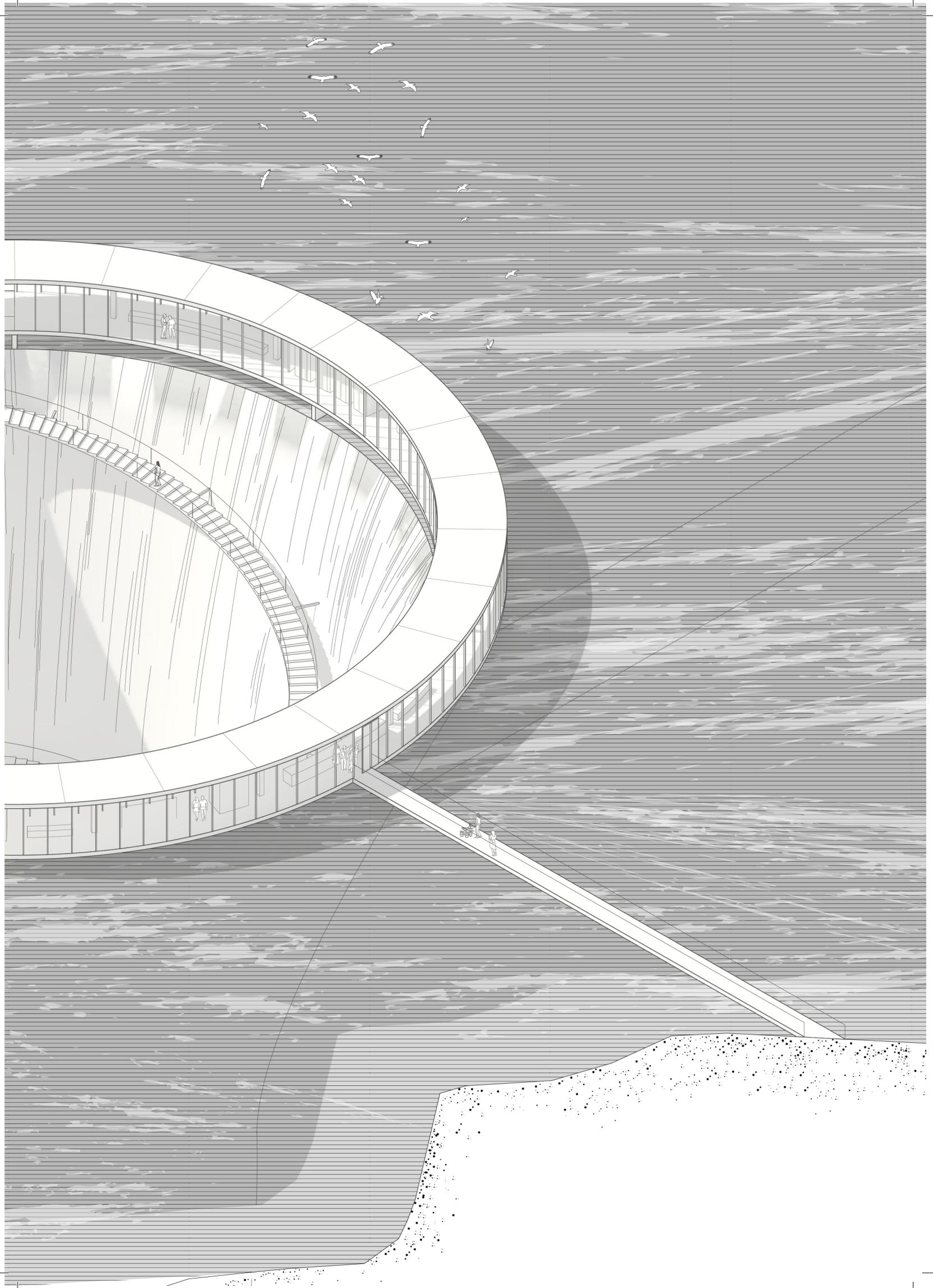
Porjus rest stop

Stromgatan

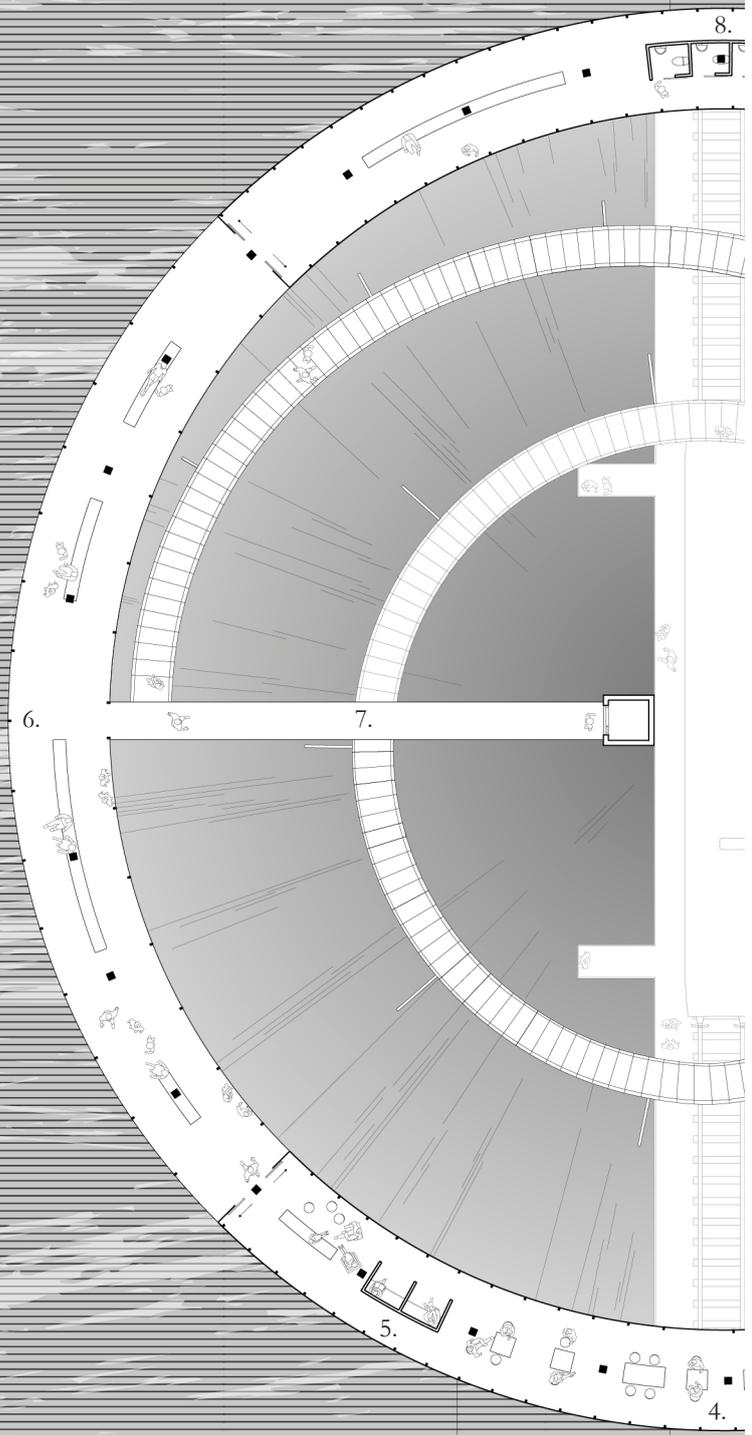




Isometric drawing of The Bellmouth Charger, Porjus

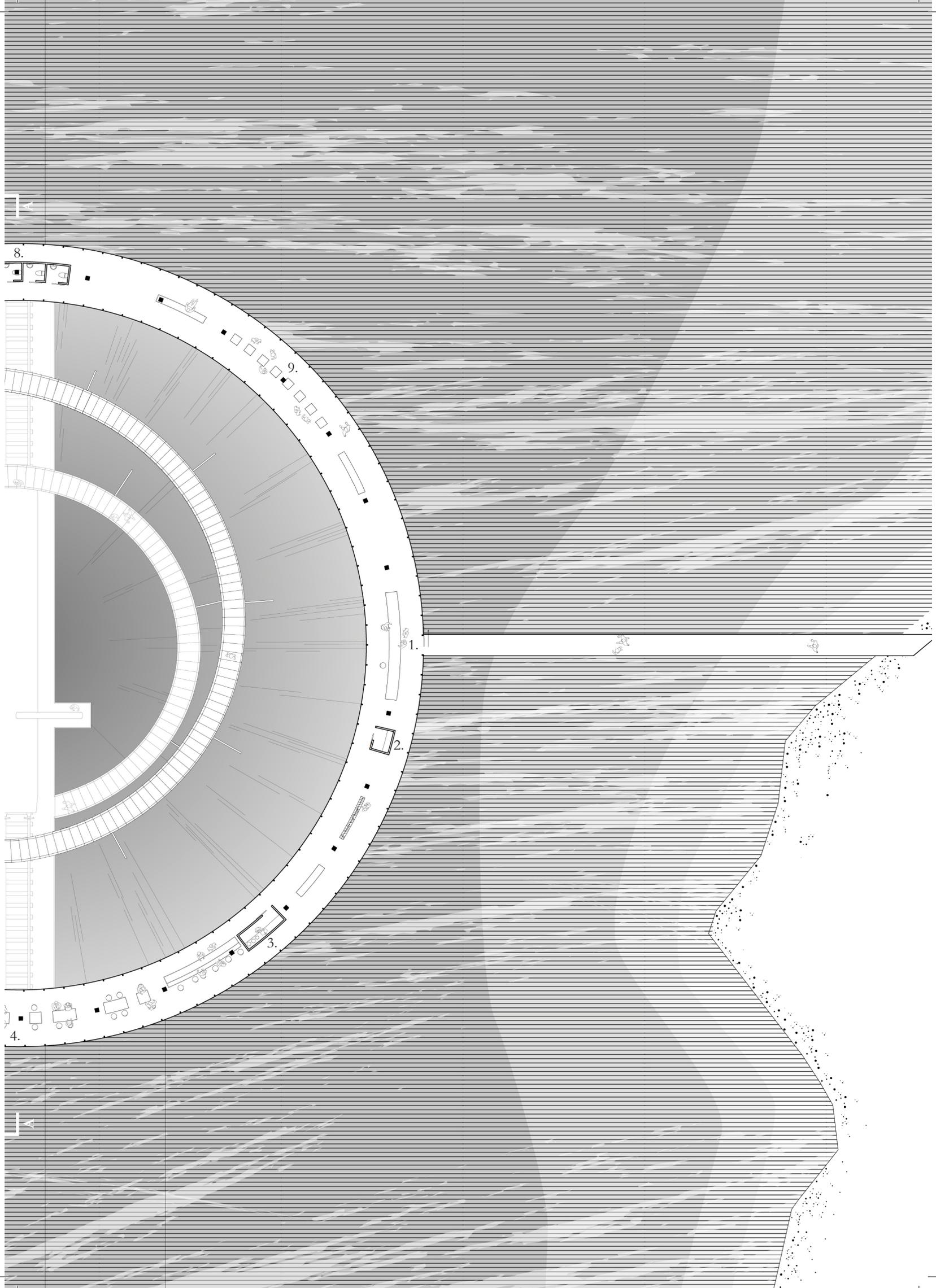


1. Reception
2. Storage
3. Kitchen
4. Café / bar / restaurant
5. Phone charging station
6. Outdoor viewpoint
7. Bridge to circulation
8. Restroom
9. Exhibition area

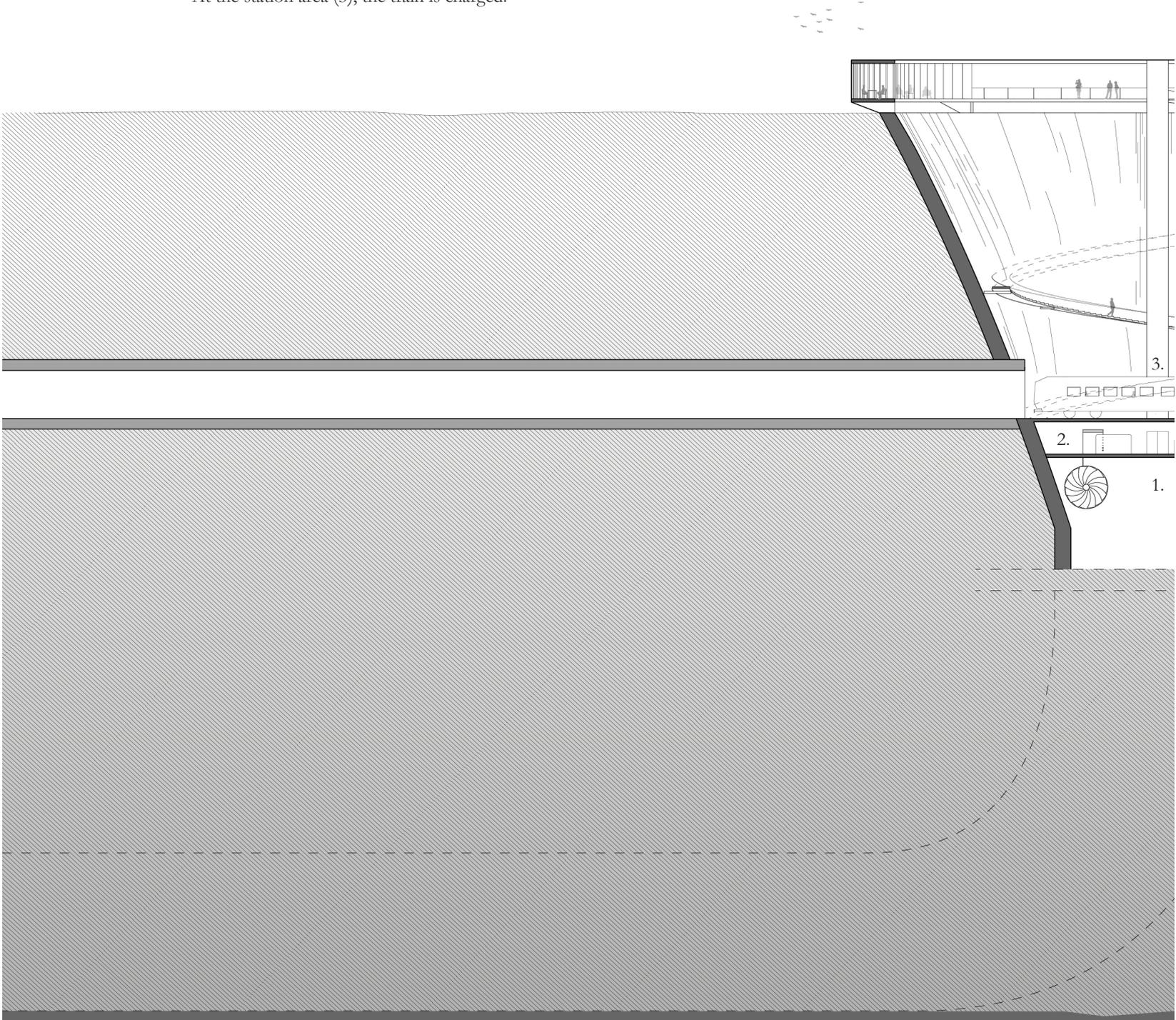


Plan, scale 1:300
 The Bellmouth Charger, Porjus

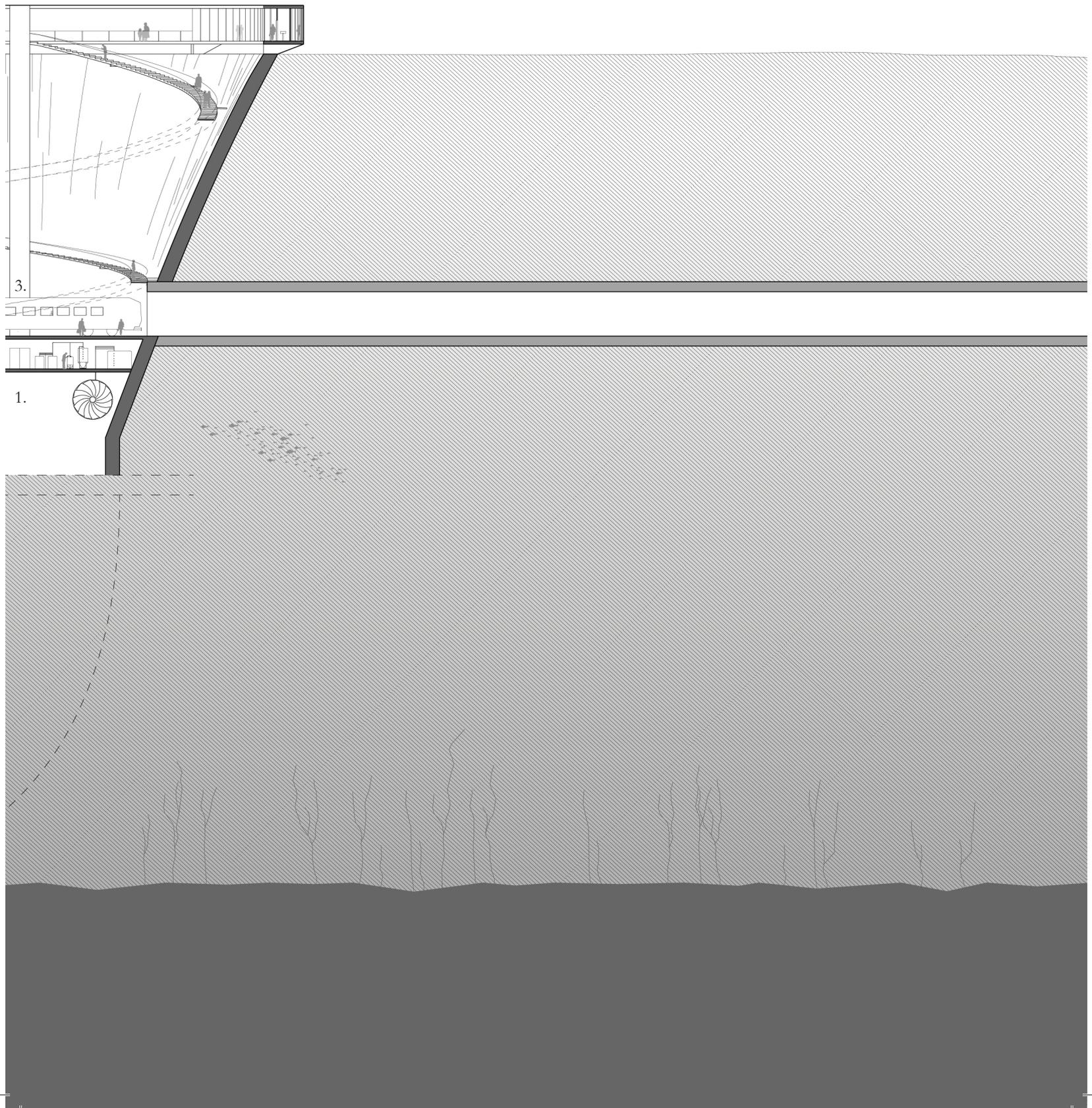




Section AA shows the program layout and the tectonics of the charging system: the water of the surrounding river spills over the edge of the bellmouth and pours down to the depth of the structure. The power of the waterfall turns the turbines (1) situated underneath the technical area (2) where the electricity is generated. At the station area (3), the train is charged.



Section AA, scale 1:500 0 5 10m 20m
The Bellmouth Charger, Porjus



3.

1.



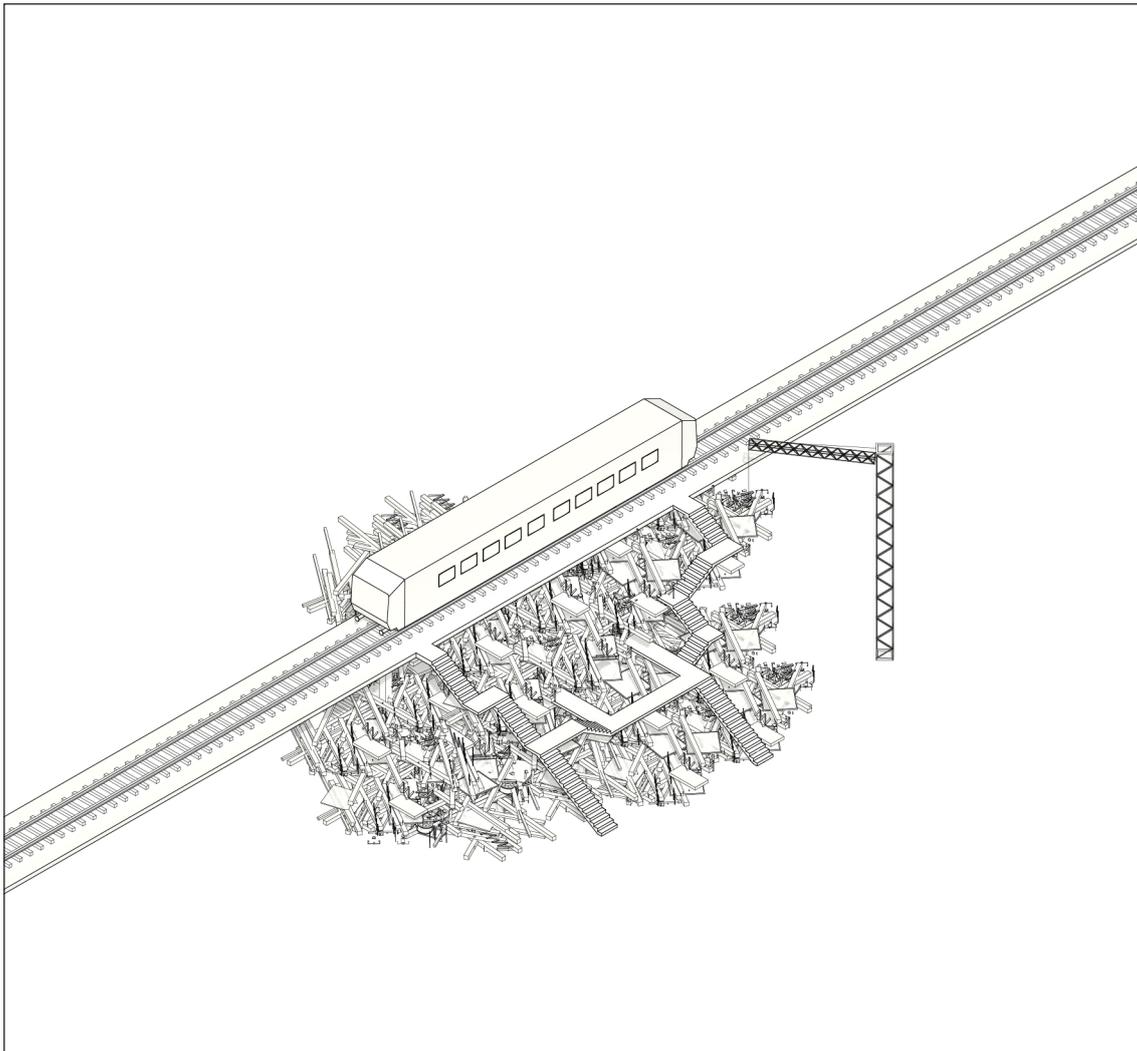
Perspective within The Bellmouth Charger, Porjus



ARVIDSJÄUR - THE TRASH MOUNTAIN



The trash mountain is an island for new ways to tackle recycling and up cycling as a civic ritual. The train arrives and departs at the top of the topography and unloads the metal scraps collected along the way. Located in the mine country, the trash mountain of Arvidsjaur becomes the centre of the future urban mining.



Isometric drawing of The Trash Mountain

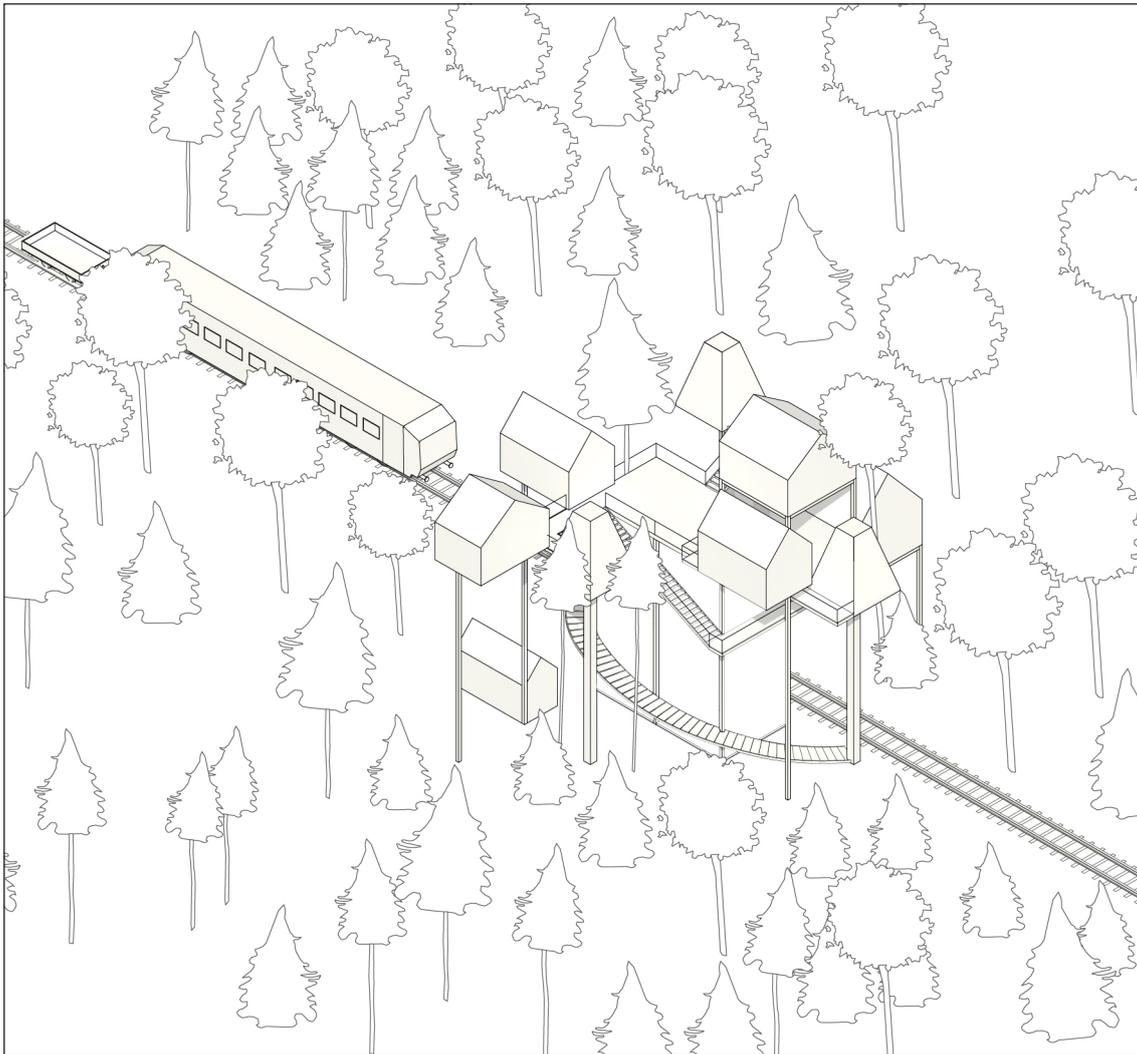


Map, scale 1:4000 0 50m 100m

STORUMAN - THE VENISON ISLAND

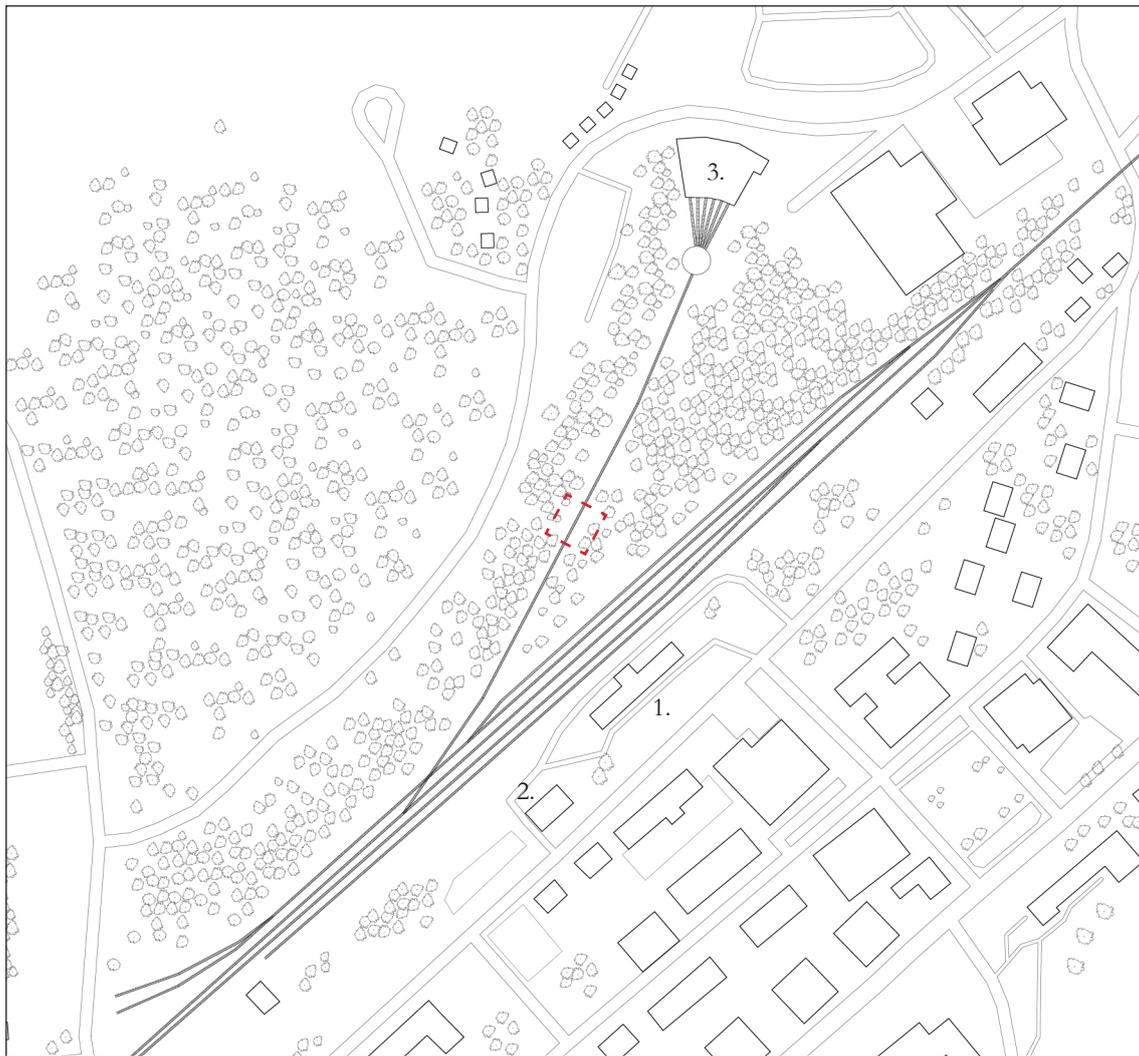


Reaching Storuman in the heart of Lapland, the production of venison is at the centre of attention for the visitors at The Venison Island. To this island, the hunters bring their prey for slaughter and the mushroom- and berry pickers bring their harvest to be cleaned. The train transports the animals from the forest to the venison island to be cut up, cooked and served in the restaurant or further transported for selling. The travellers with a big appetite can also stop for a meal, while the exhausted ones can stay over night at the tree hotel among the tree tops along with the hunters and seasonal workers.



Isometric drawing of The Venison Island

1.Travel centre. 2. Luspen hotel. 3. Round house.

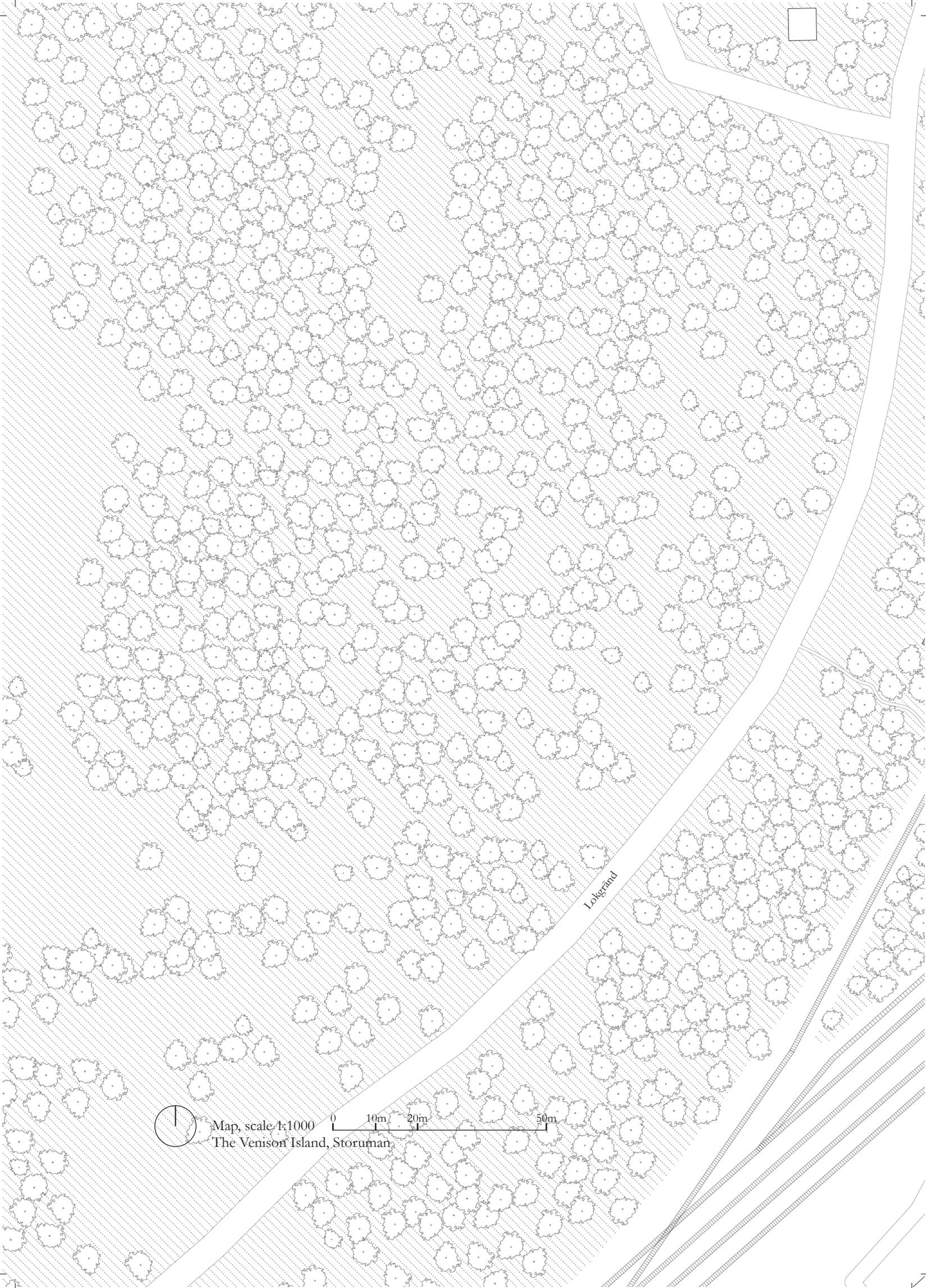


Map, scale 1:4000 0 50m 100m



Exterior perspective, approaching The Venison Island, Storuman





Map, scale 1:1000
The Venison Island, Storuman

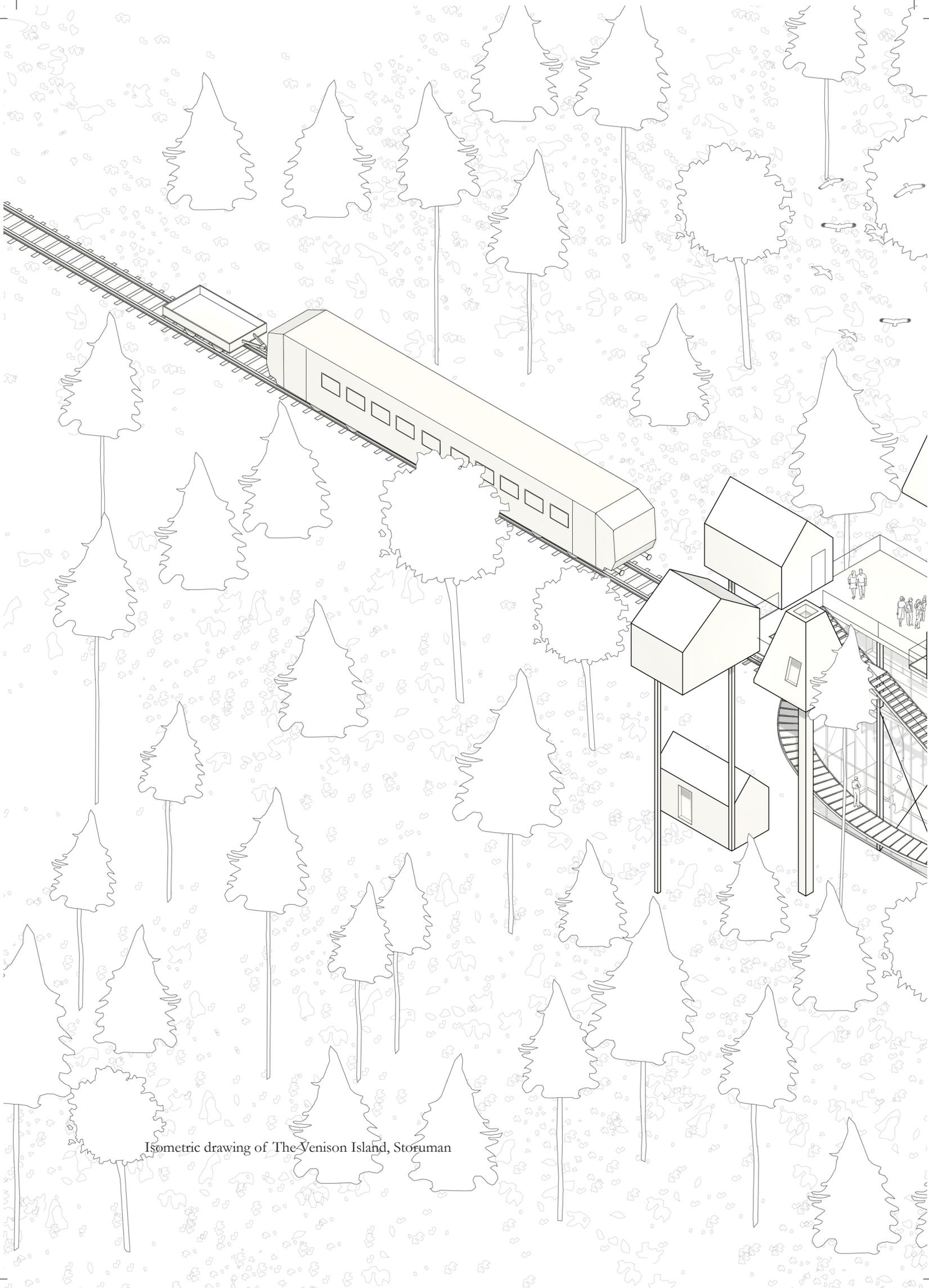
0 10m 20m 50m

Lolgränd

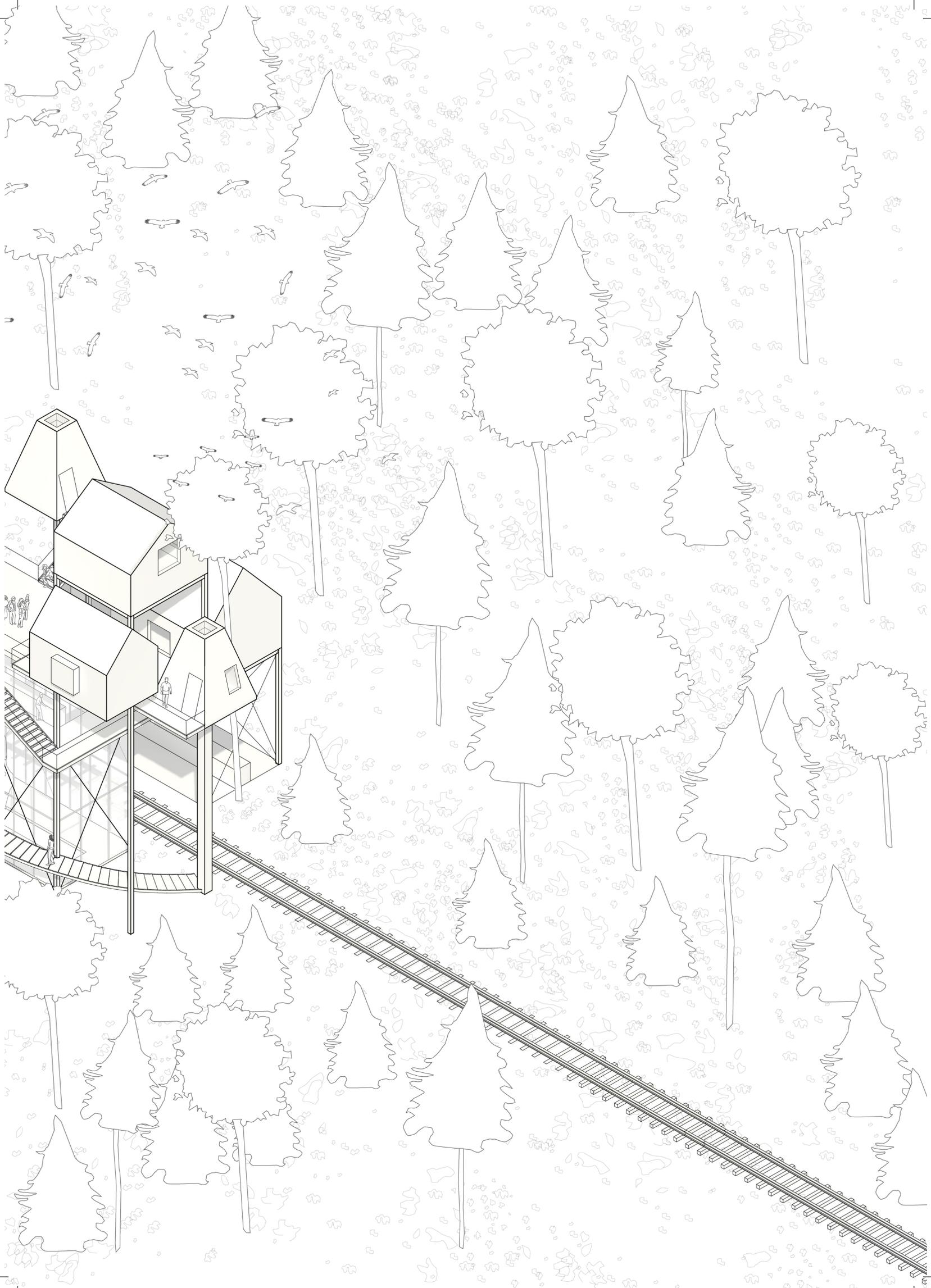


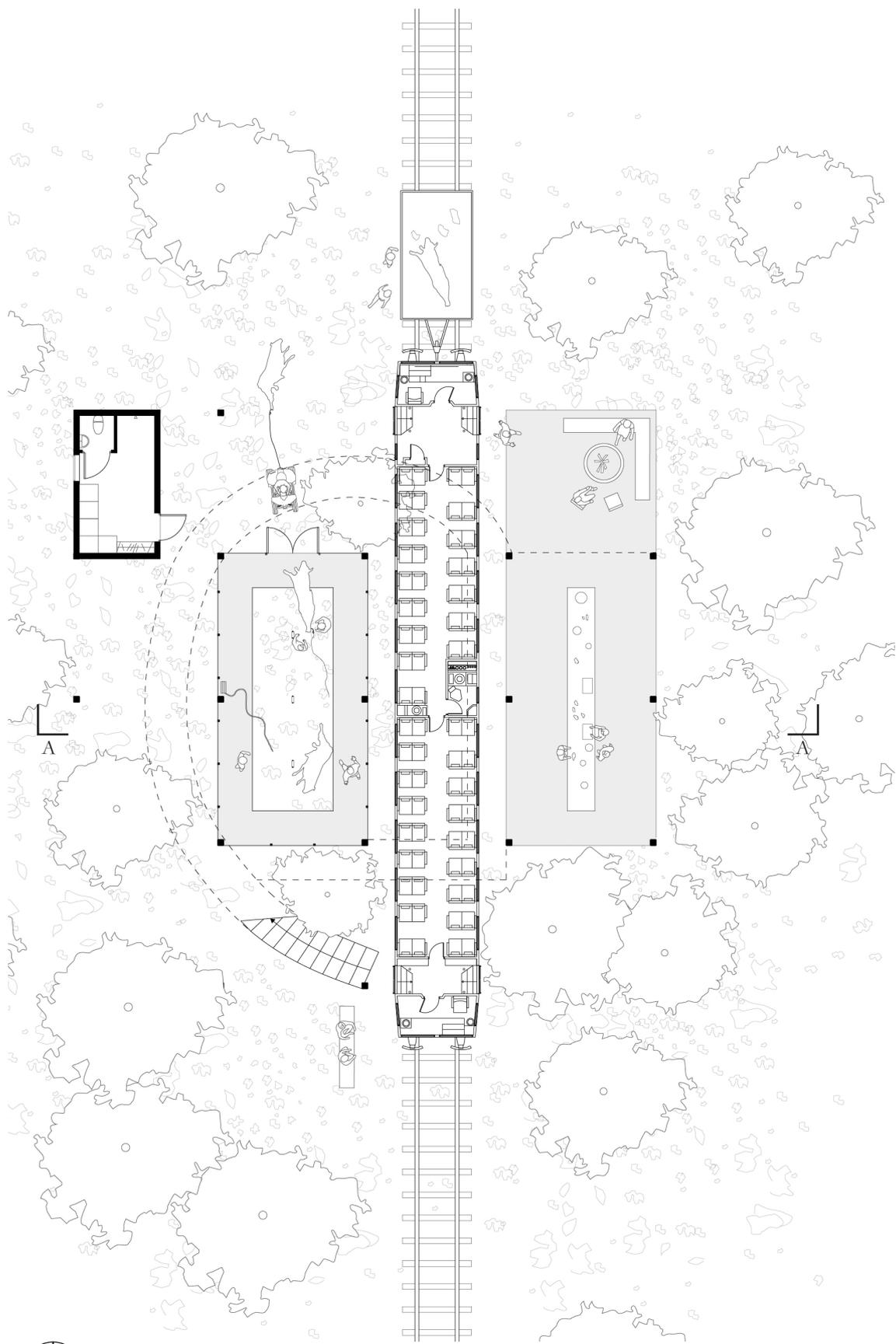
Järnvägsgränd

Stationsgränd

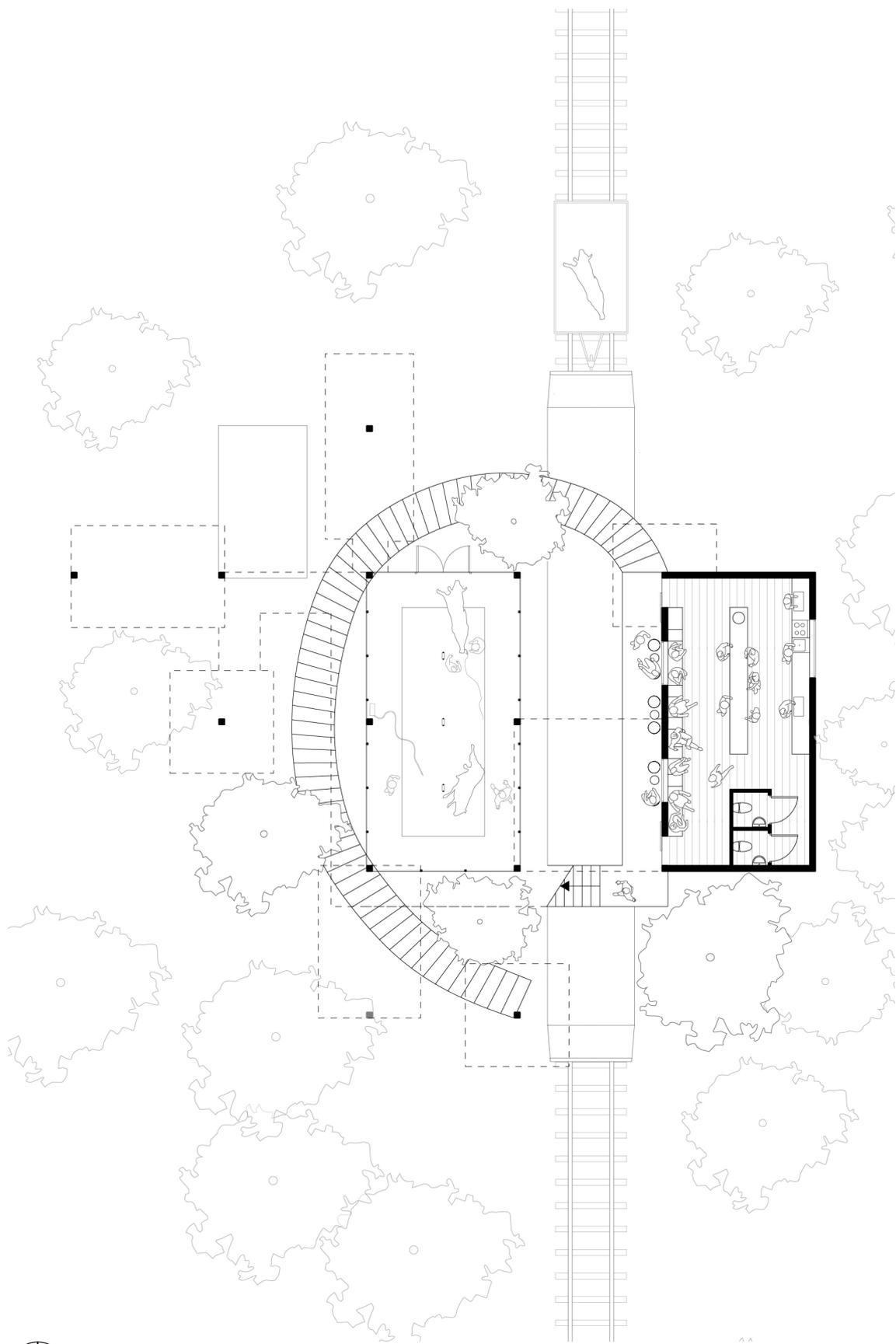


Isometric drawing of The Venison Island, Storuman



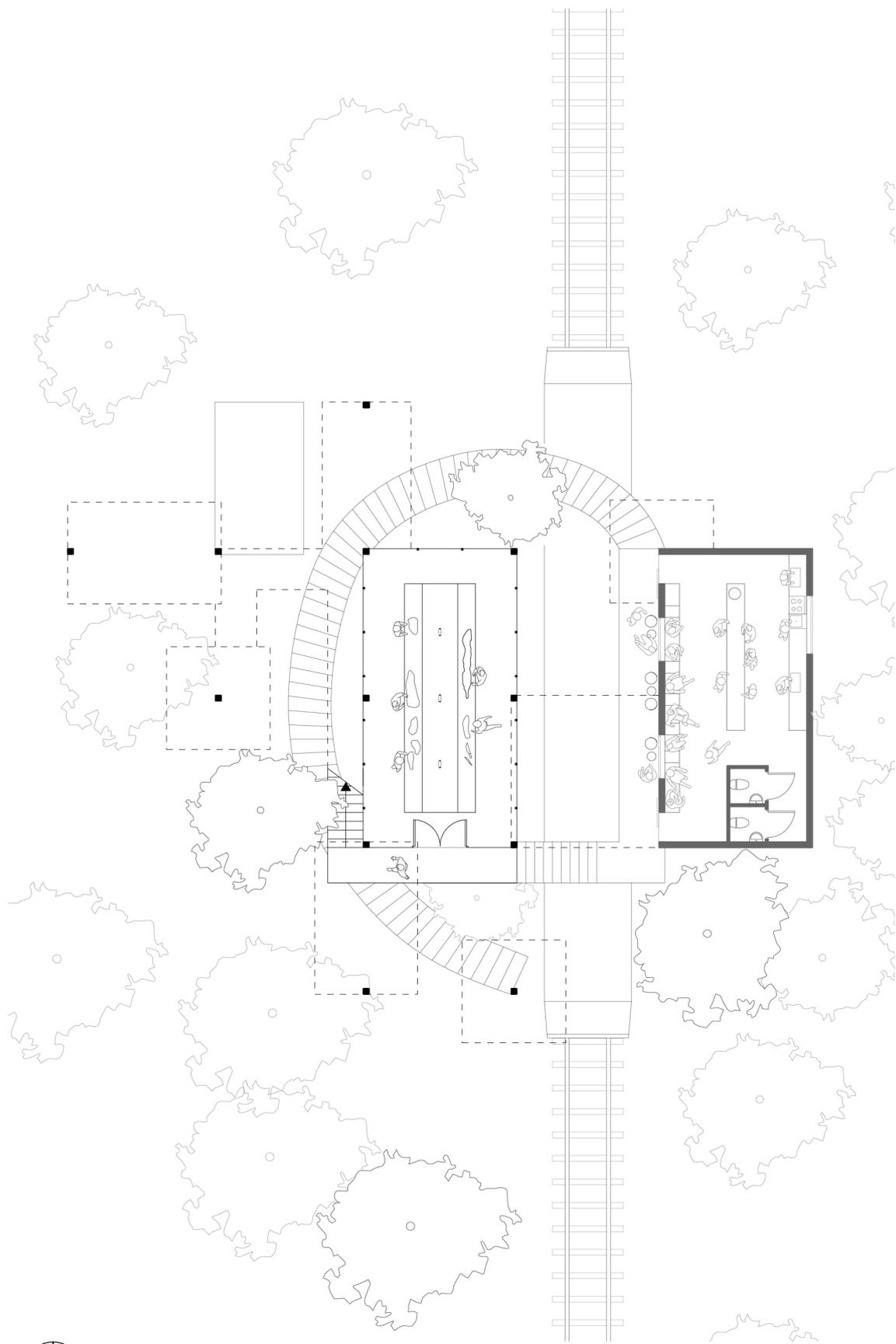


Ground plan, scale 1:200 0 1m 5m 10m
The Venison Island, Storuman



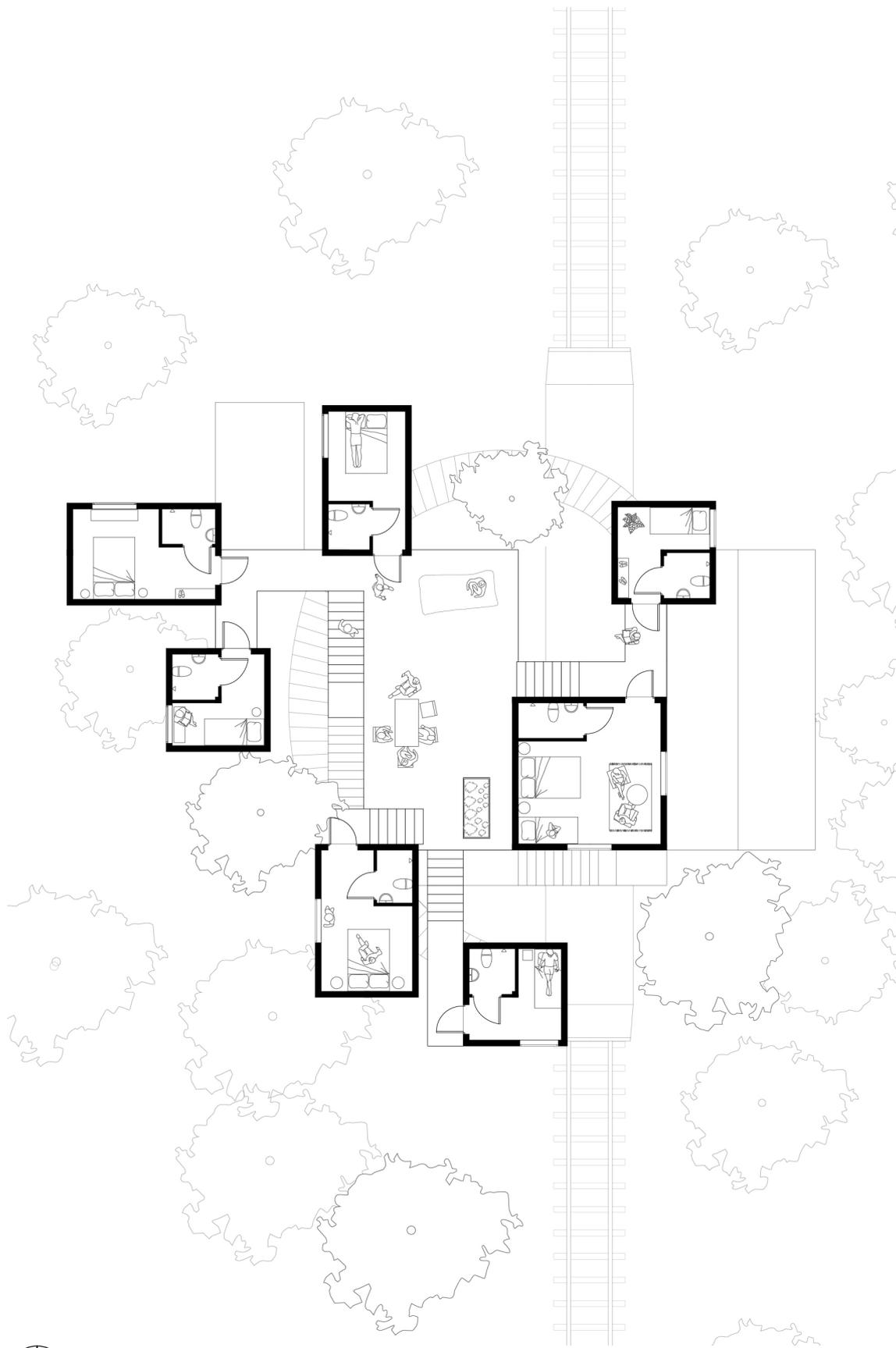
Plan 1, scale 1:200

0 1m 5m 10m



Plan 2, scale 1:200
The Venison Island, Storuman

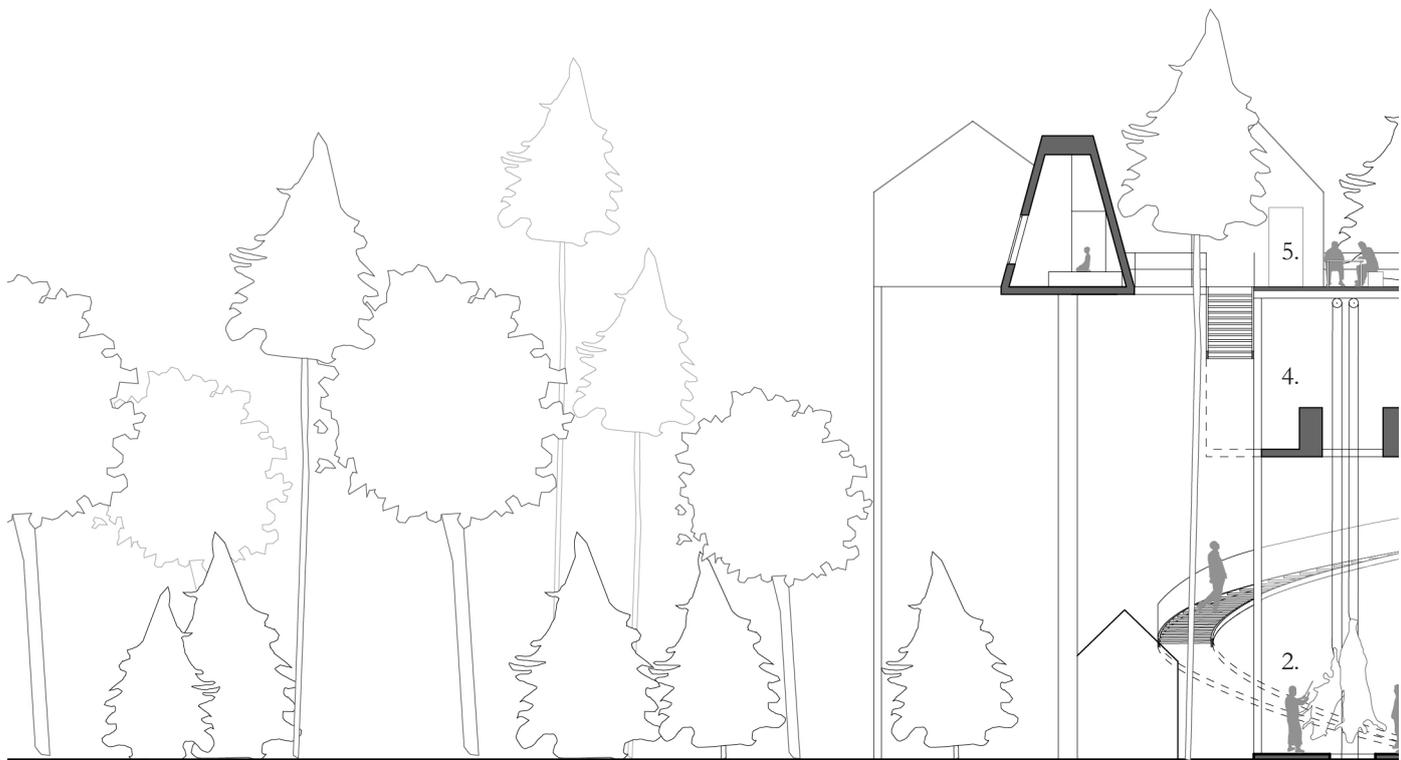
0 1m 5m 10m



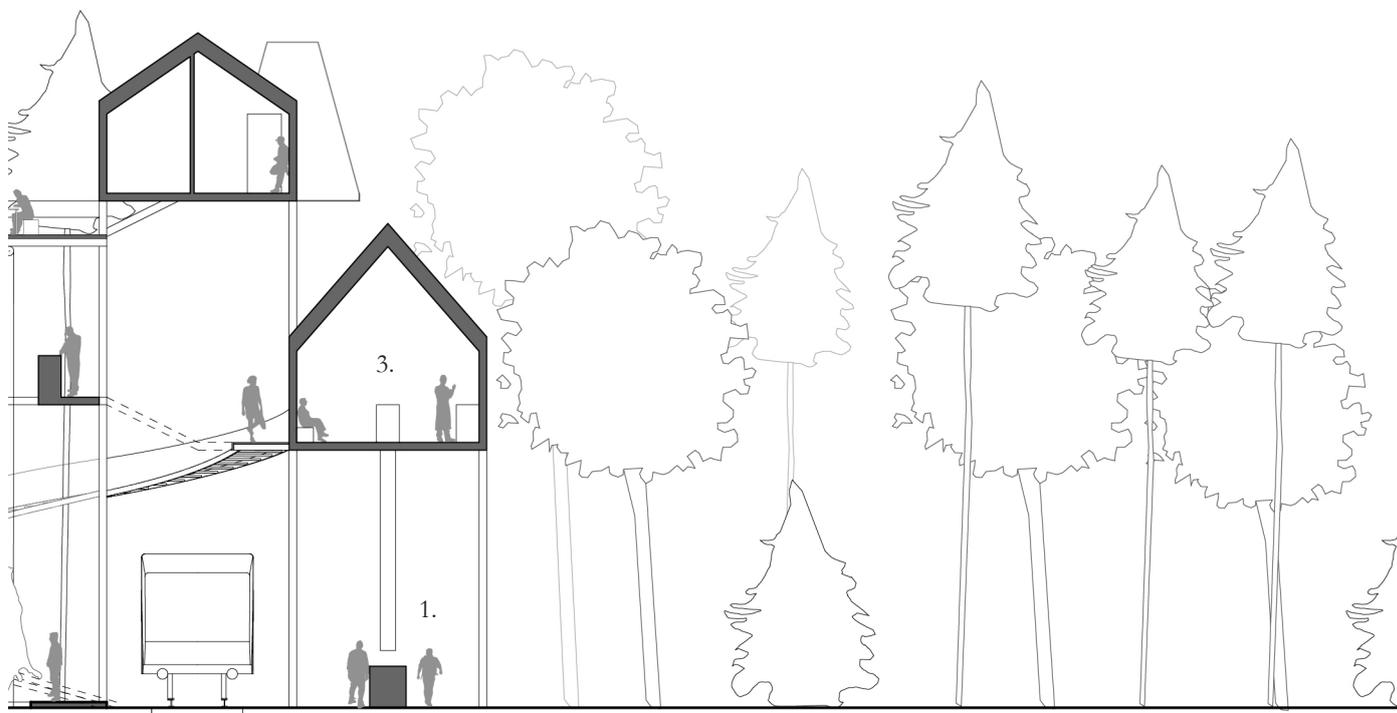
Plan 3, scale 1:200

0 1m 5m 10m

The vertical circulation spirals up the island, taking the visitor from platform to platform, encountering different programs on each level. The initial food process is located at ground plan. The mushrooms and berries are cleaned (1) and transported to the restaurant above through a transportation pipe. After getting a 360° view of the initial slaughter of the venison (2), one reaches the restaurant (3) where the venison and other products of the forest are cooked and served. By further circulating the island, the visitor reaches the platform of fine butchering (4) before finally reaching the sleeping cabins among the tree tops (5).

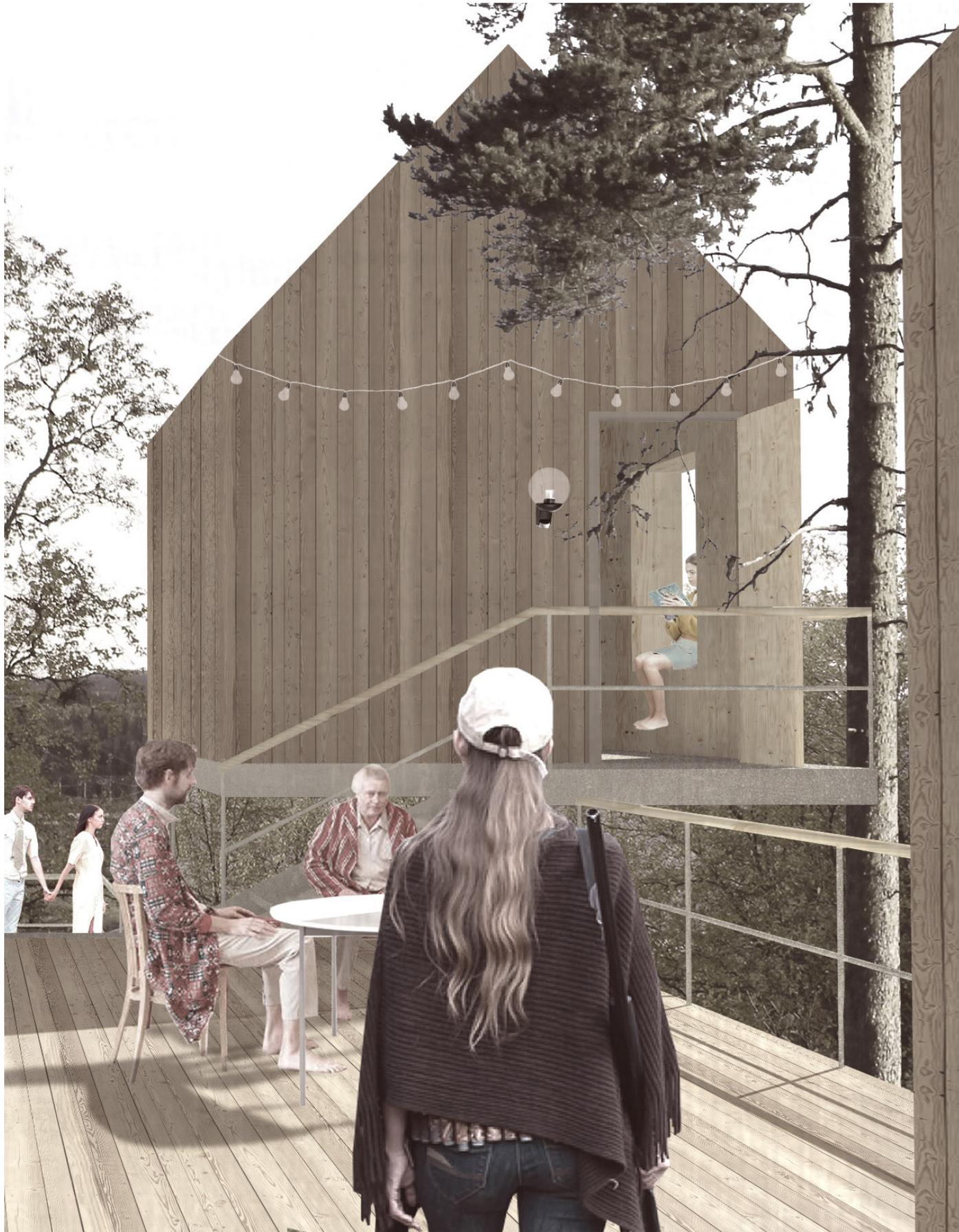


Section AA, scale 1:200 0 1m 5m 10m
The Venison Island, Storuman





Exterior perspective of common courtyard, Storuman



MESELEFORS - THE ALGAE ISLAND



The cylindrical glass structure of The Algae Island is offering the public the spectacle of producing biofuel and electricity from algae. The intense slime-green colour shines through the glass and lights up the surrounding forest, demanding its attention from the explorer passing by, be it during winter or during summer.



Isometric drawing of The Algae Island

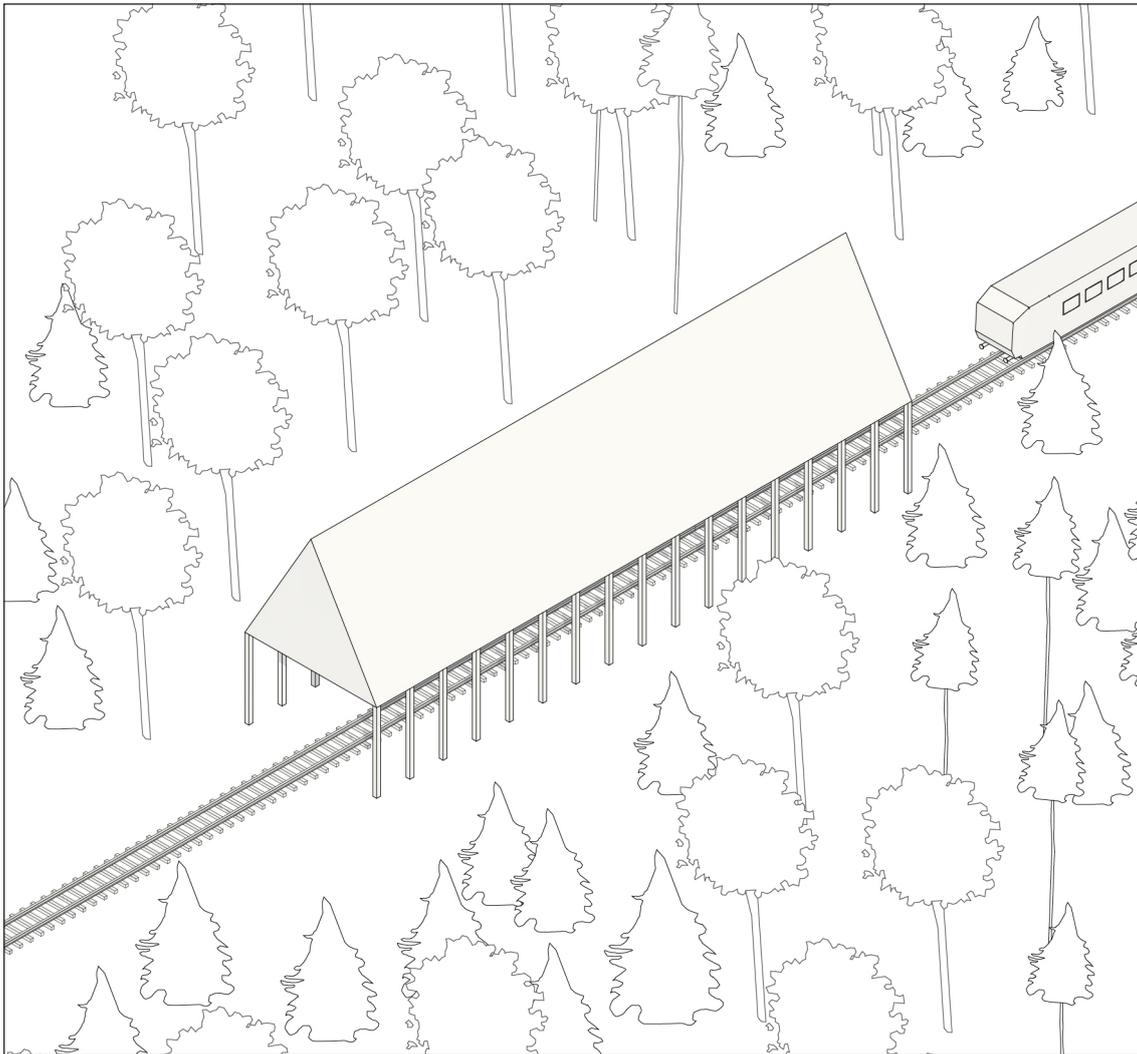


Map, scale 1:4000 0 50m 100m

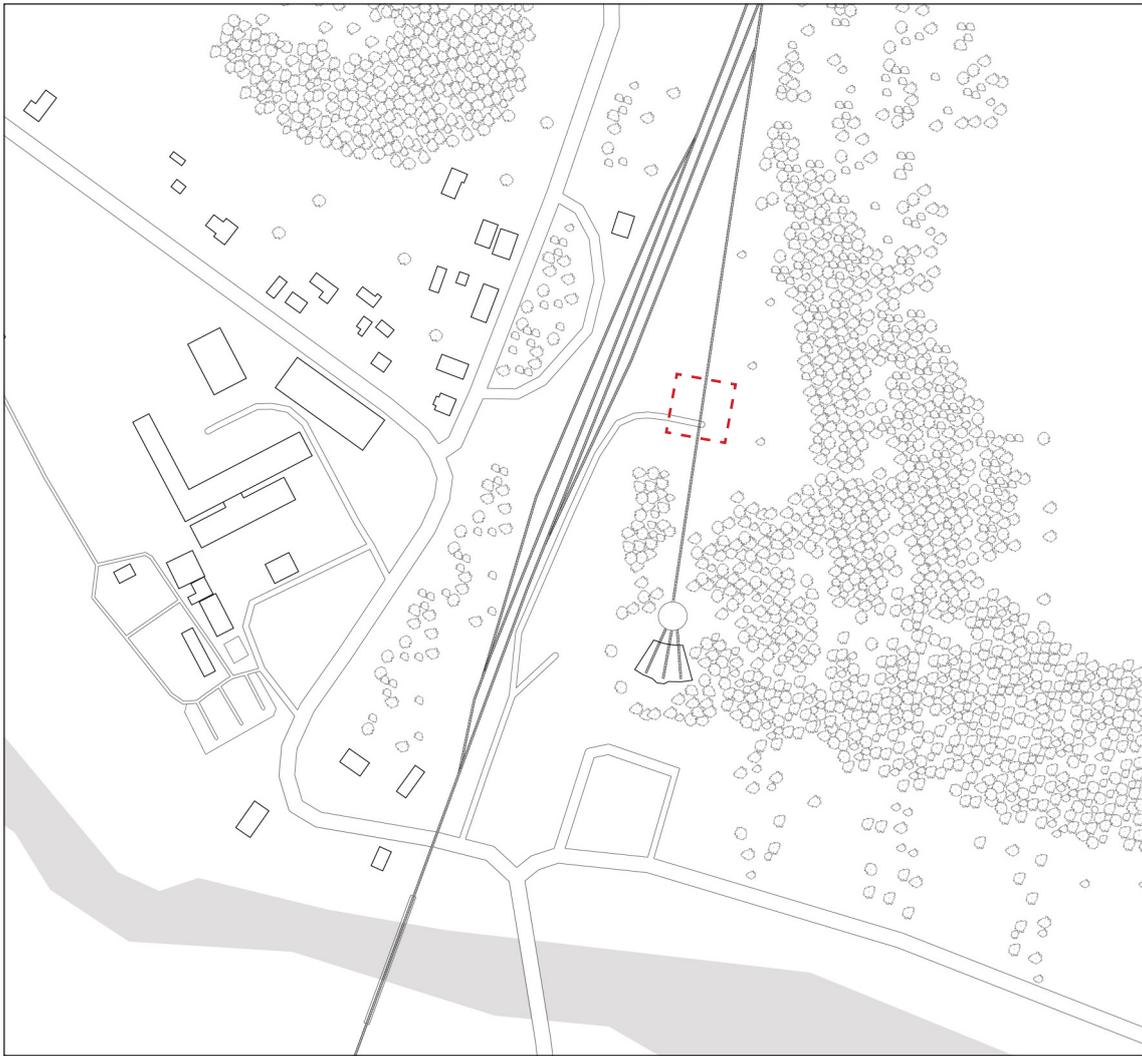
ULRIKSFORS - THE ISLAND OF WOOD



Close to the centre of Inlandsbanan we reach the small railway town Ulriksfors. Here, the dominant industries have stretched from the production of pulp to weaving and, most recently, to prison institution. With the old industries closed, the town is ready for the production of the future, hence the community gather around the island of wood in the forest of Ulriksfors. The train enters the wood production area, stopping to load timber to be further transported.



Isometric drawing of The Island of Wood

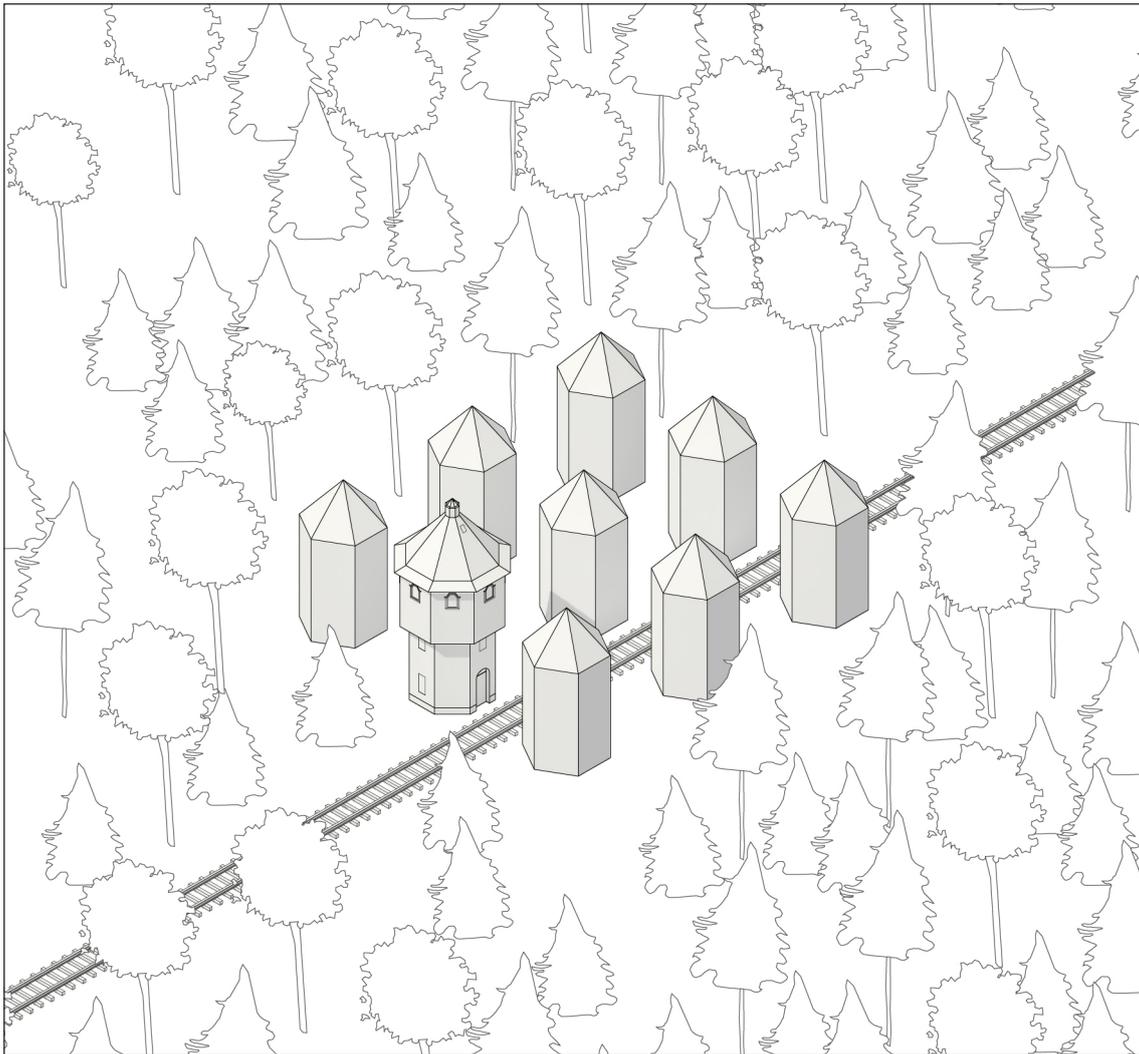


Map, scale 1:4000 0 50m 100m

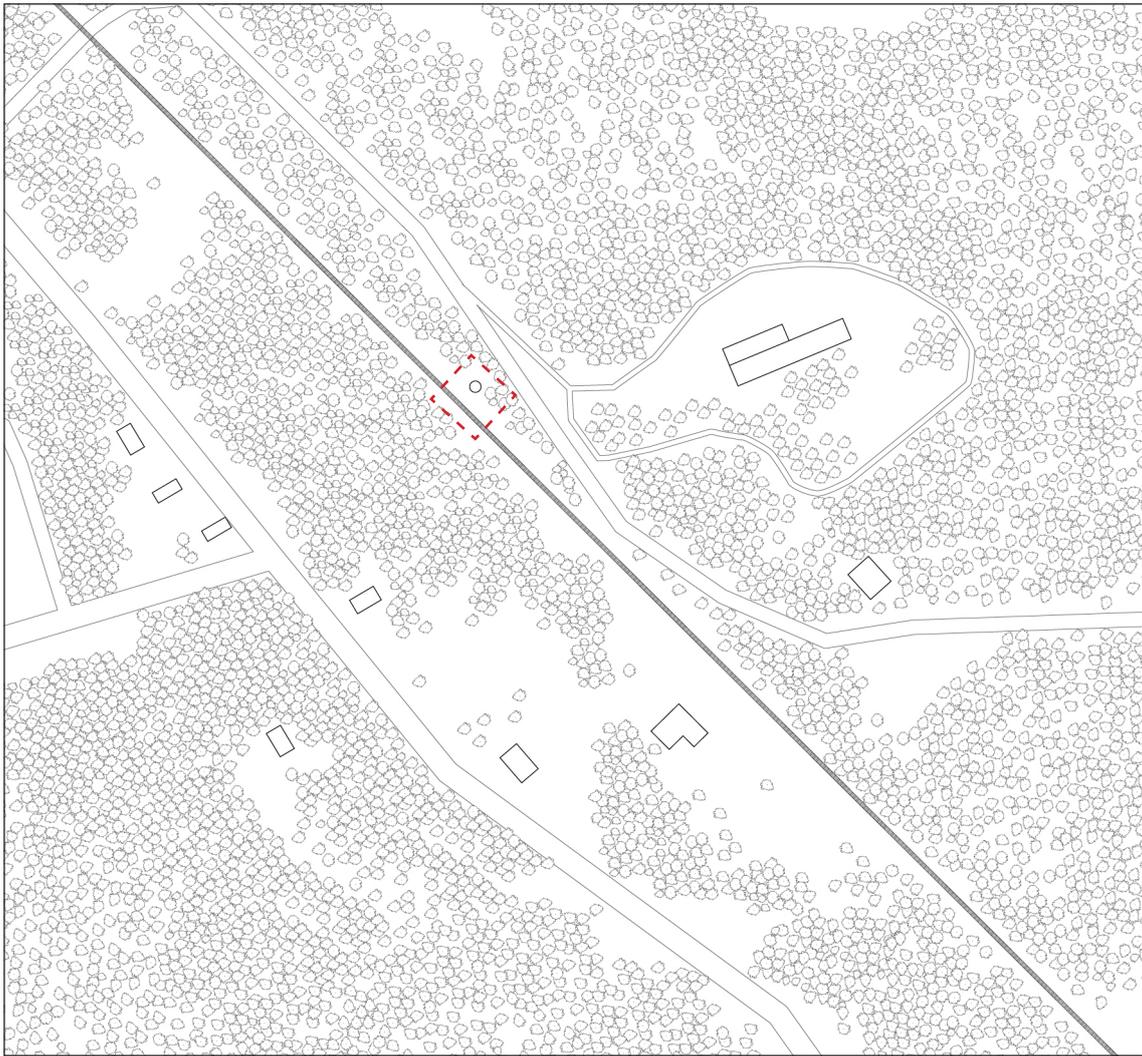
NEDERHÖGEN - TOWERS OF DARKNESS



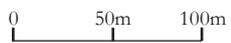
In the thick forest of Nederhögen, we stumble upon an abandoned water tower integrated in the greenery. The seemingly isolated place invites the traveller to a moment of introspective. Here, one is offered a place to sleep in one of the tower of darkness.



Isometric drawing of the Towers of Darkness



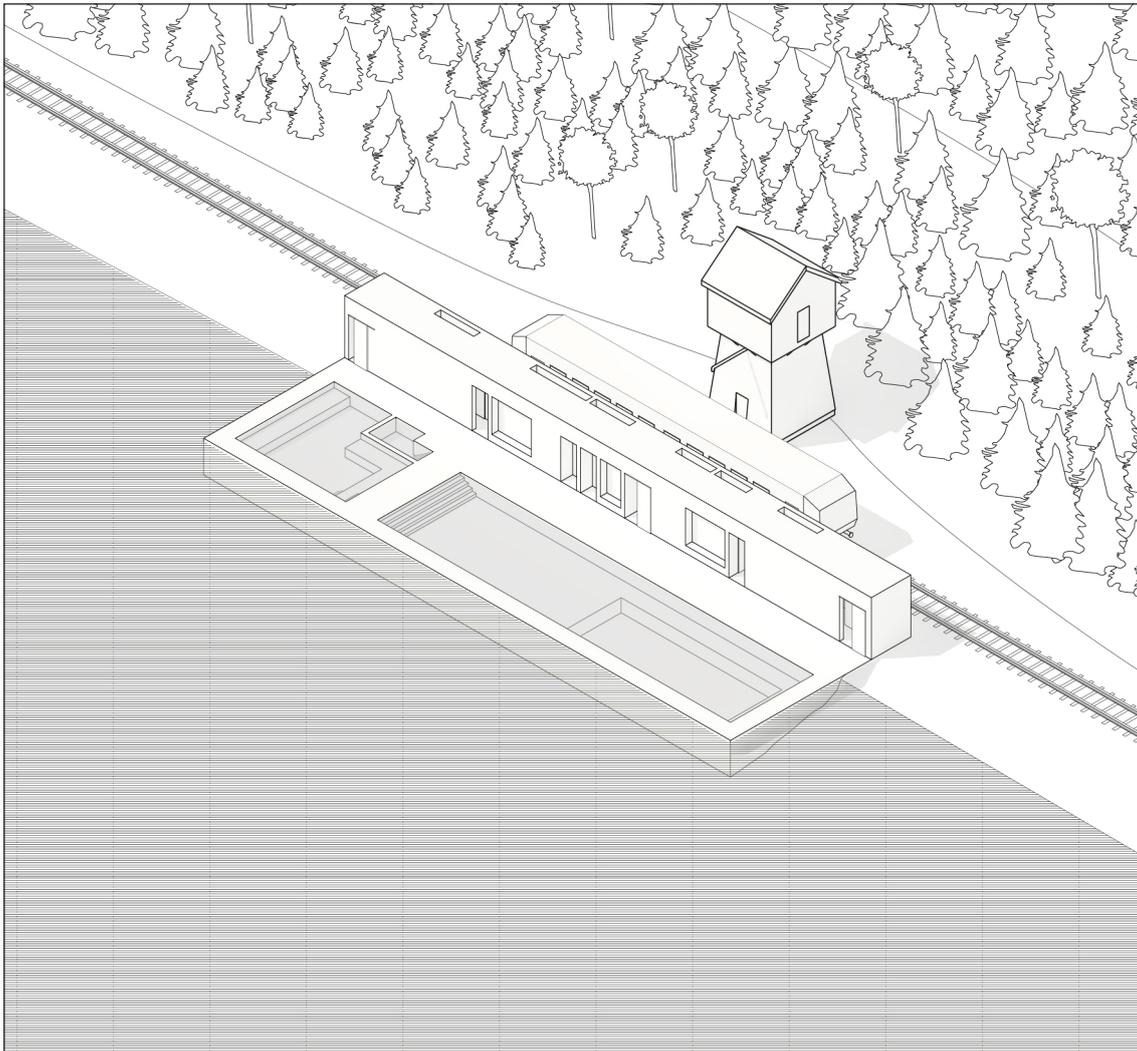
Map, scale 1:4000



TANDSJÖBORG - THE WATER TEMPLE

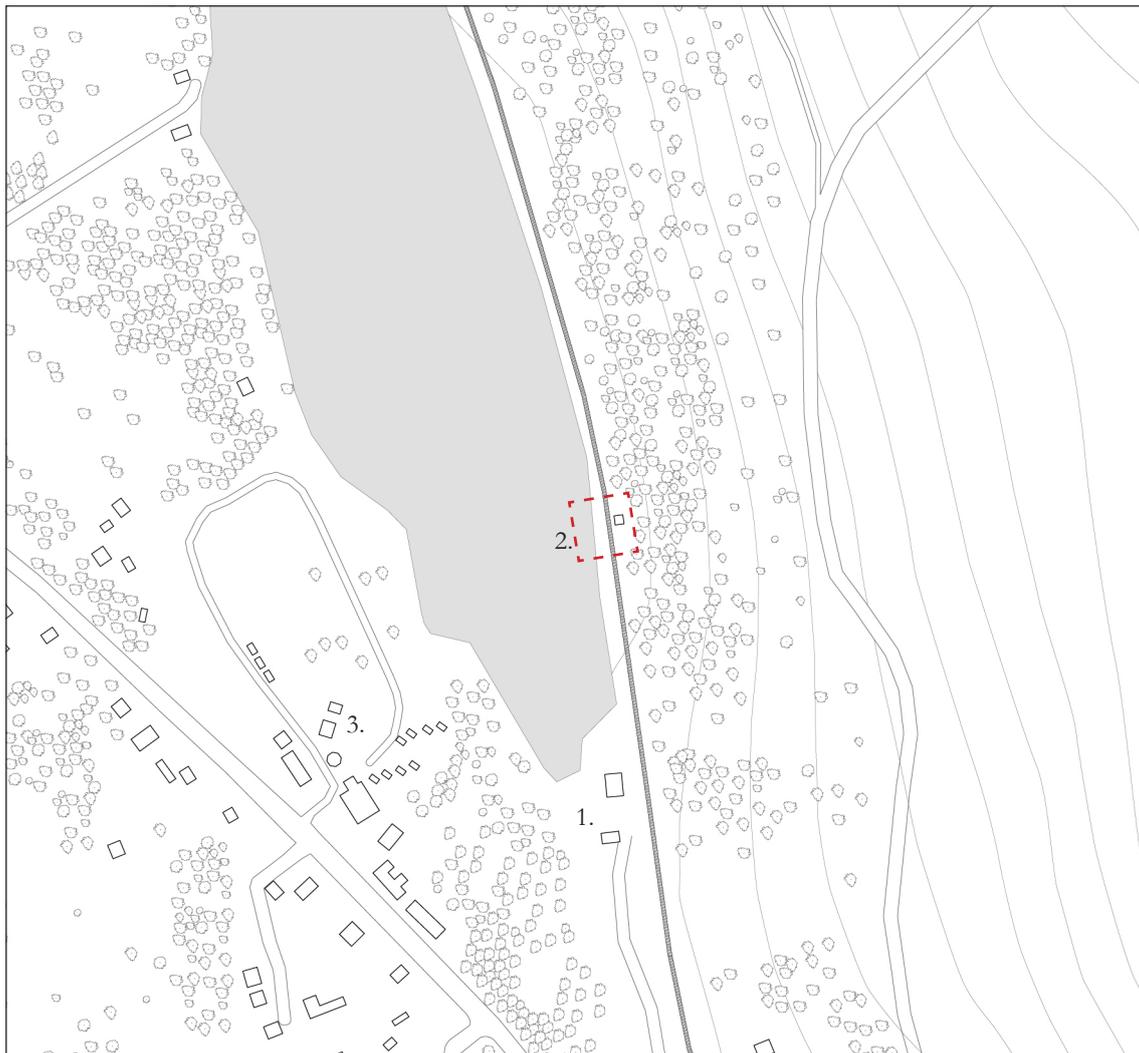


A cloud of fog and steam spreads over the railway when the train approaches Tandsjöborg, a village scattered around a vast lake. When the train stops in front of the old water tower, the travellers find themselves on the threshold of a water temple. Entering the solid wall adjacent to the rails, one can experience a complete water ritual in the carved out spaces unfolding inside, as well as finding lock portals connecting the different waters. The water tower is reactivated, providing the pools with heated lake water. The Water Temple focuses on the ritual of cleansing and the merging of water worlds.



Isometric drawing of The Water Temple

1. Station area with station building. 2. Water tower. 3. Tandsjöborg camping



Map, scale 1:4000 0 50m 100m



Exterior perspective, approaching The Water Temple, Tandsjöborg



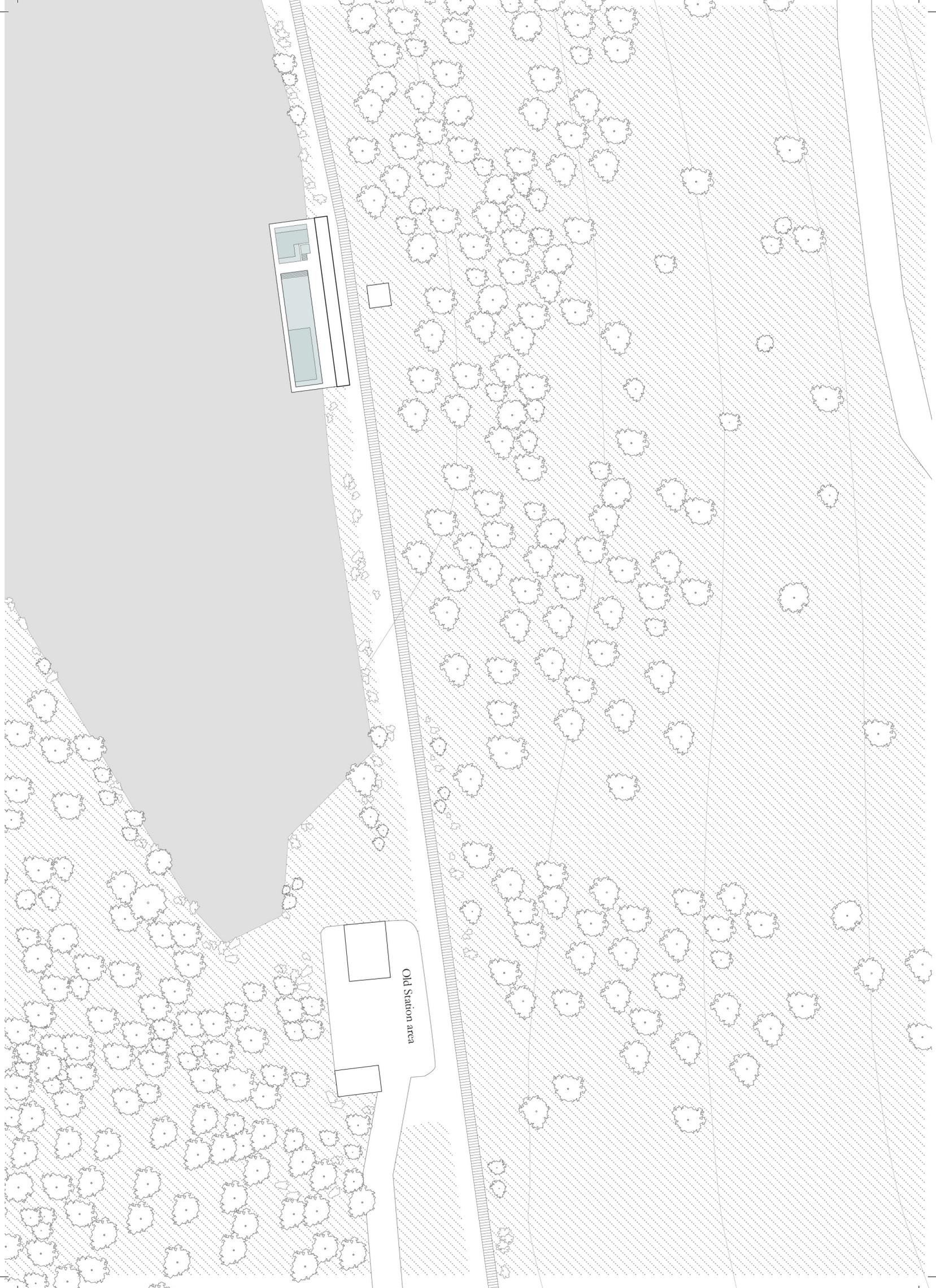


Map, scale 1:1000
The Water Temple, Tandsjöborg

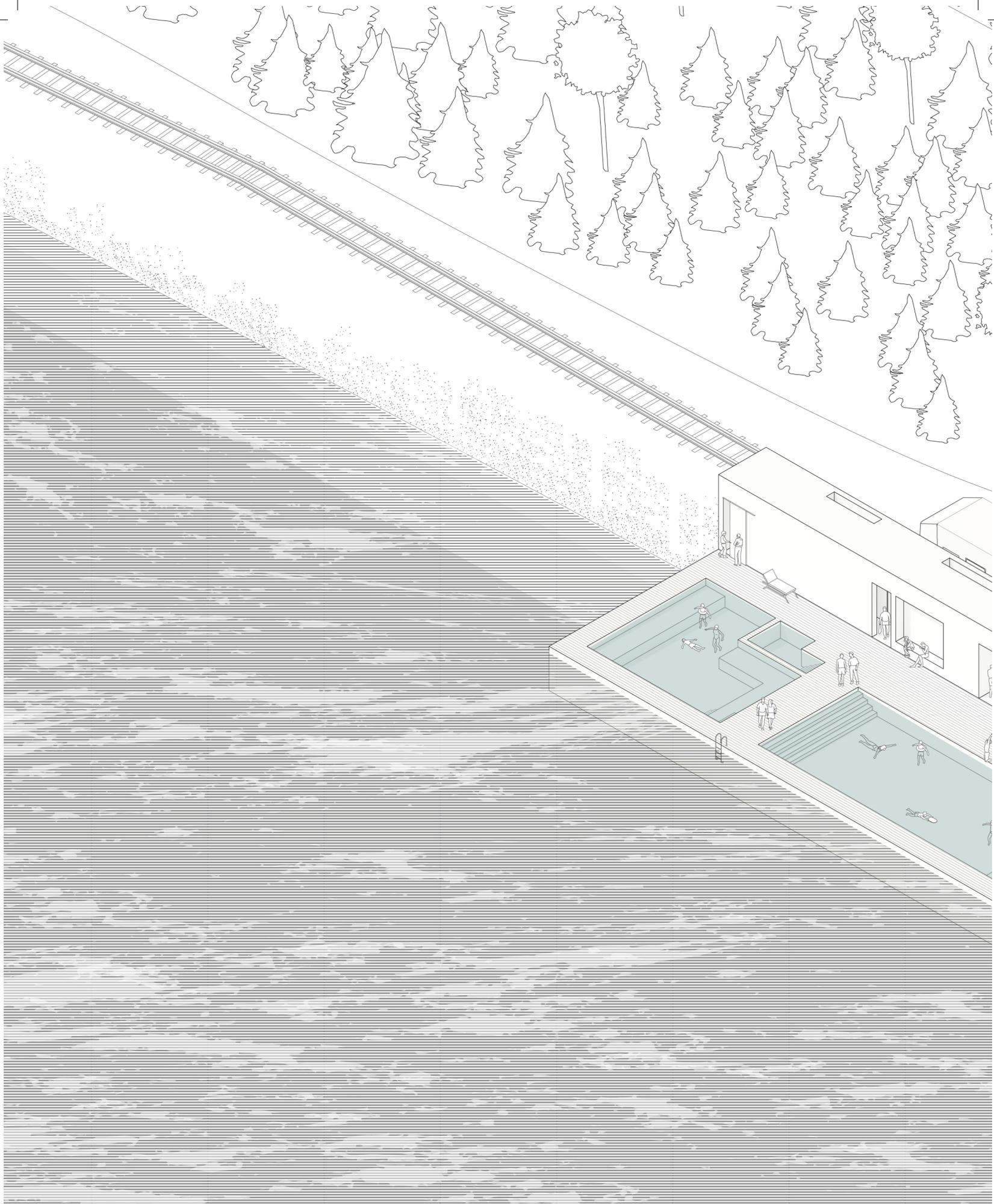
0 10m 20m 50m

Tandsjö Camping

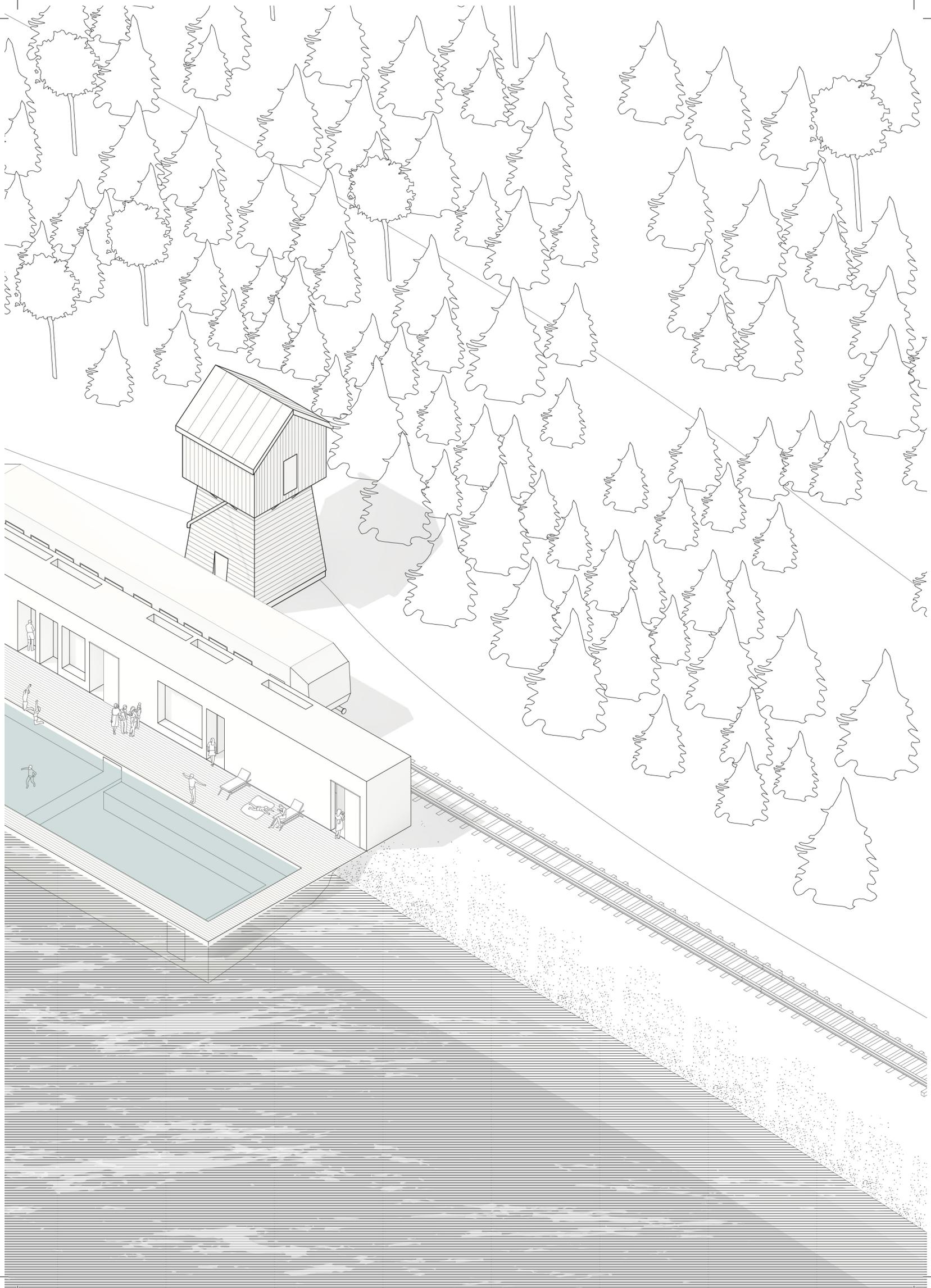
E45



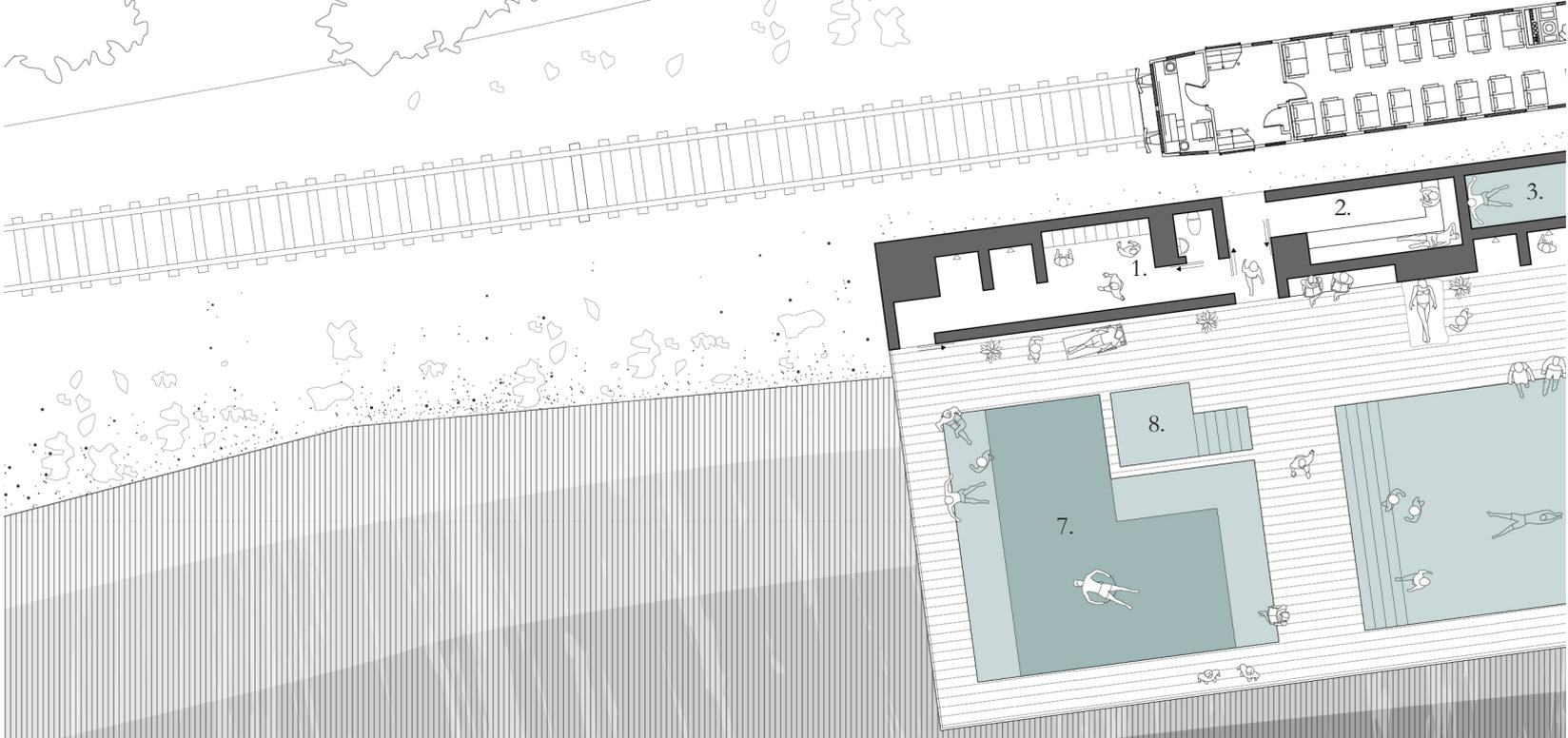
Old Station area



Isometric drawing of The Water Temple, Tandsjöborg

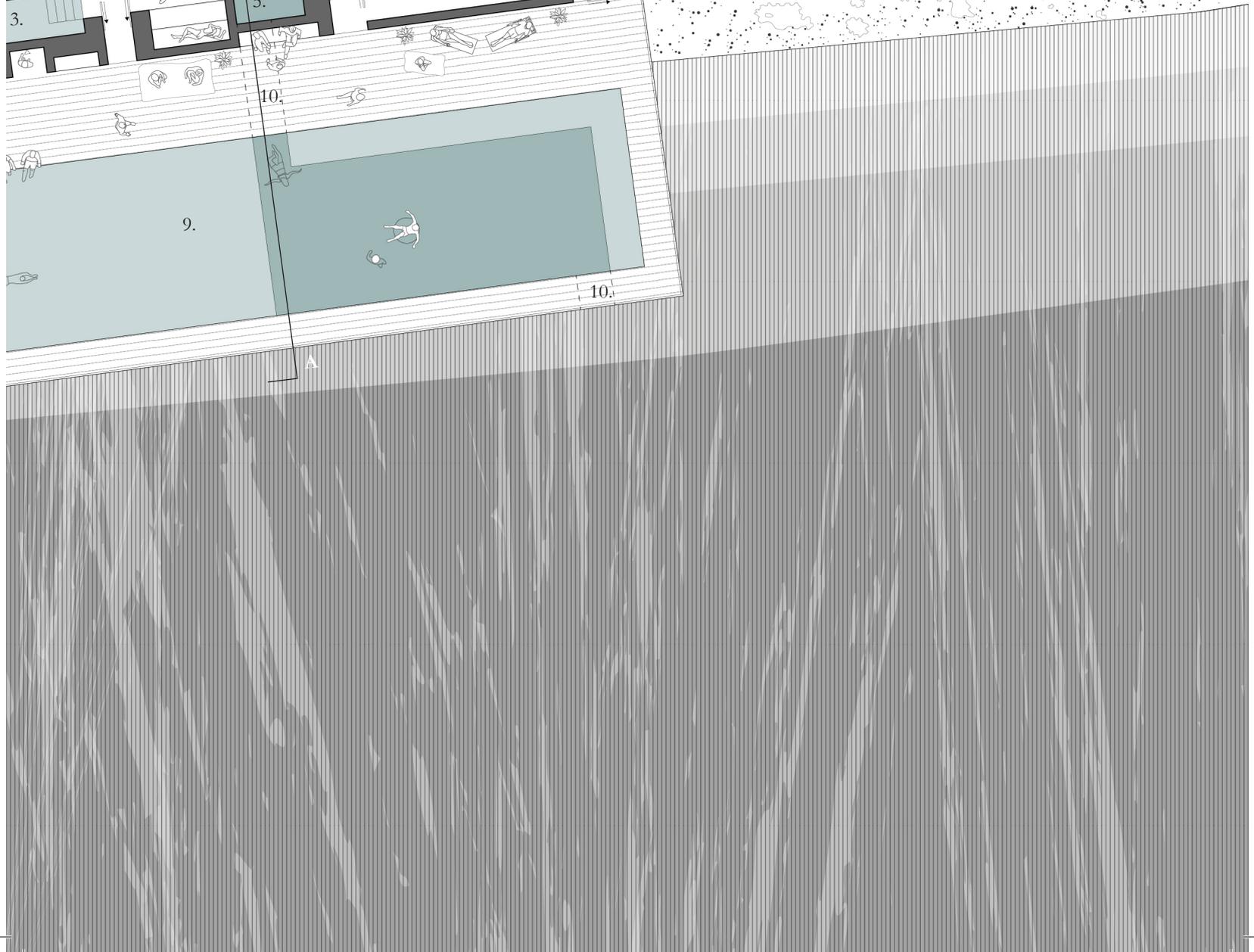
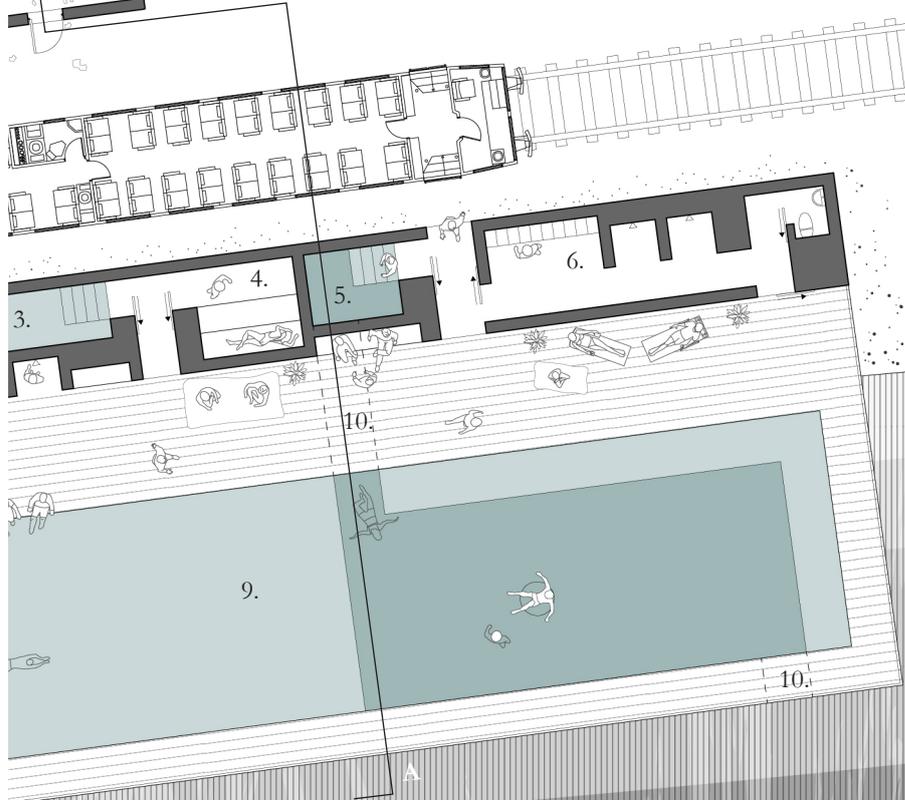
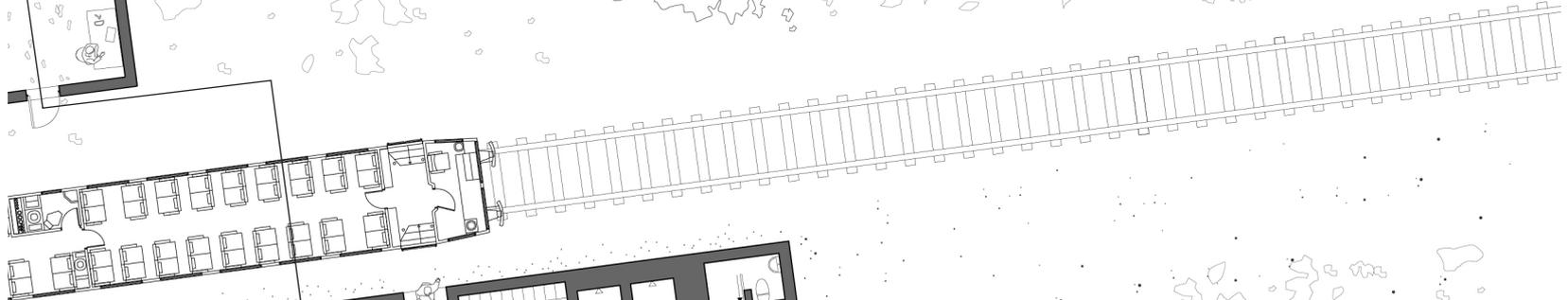
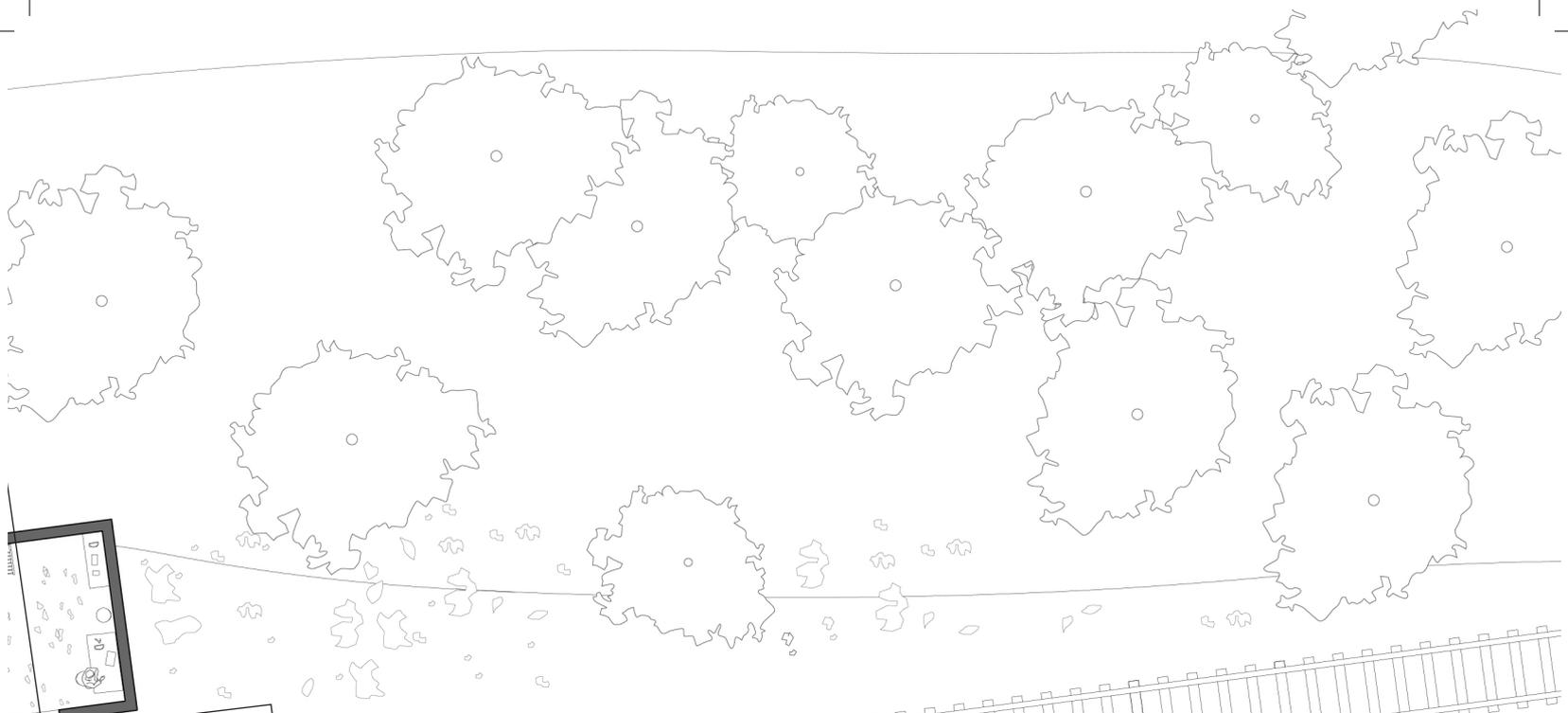


1. Changing room and showers
2. Steam sauna
3. Fire bath, 42 °C
4. Dry sauna
5. Indoor pool (connected with outdoor pool) 32 °C
6. Changing room and showers
7. Small outdoor pool, 36 °C
8. Outdoor fire bath, 42 °C
9. Large outdoor pool, 32 °C
10. Hidden lock portals between different water worlds.

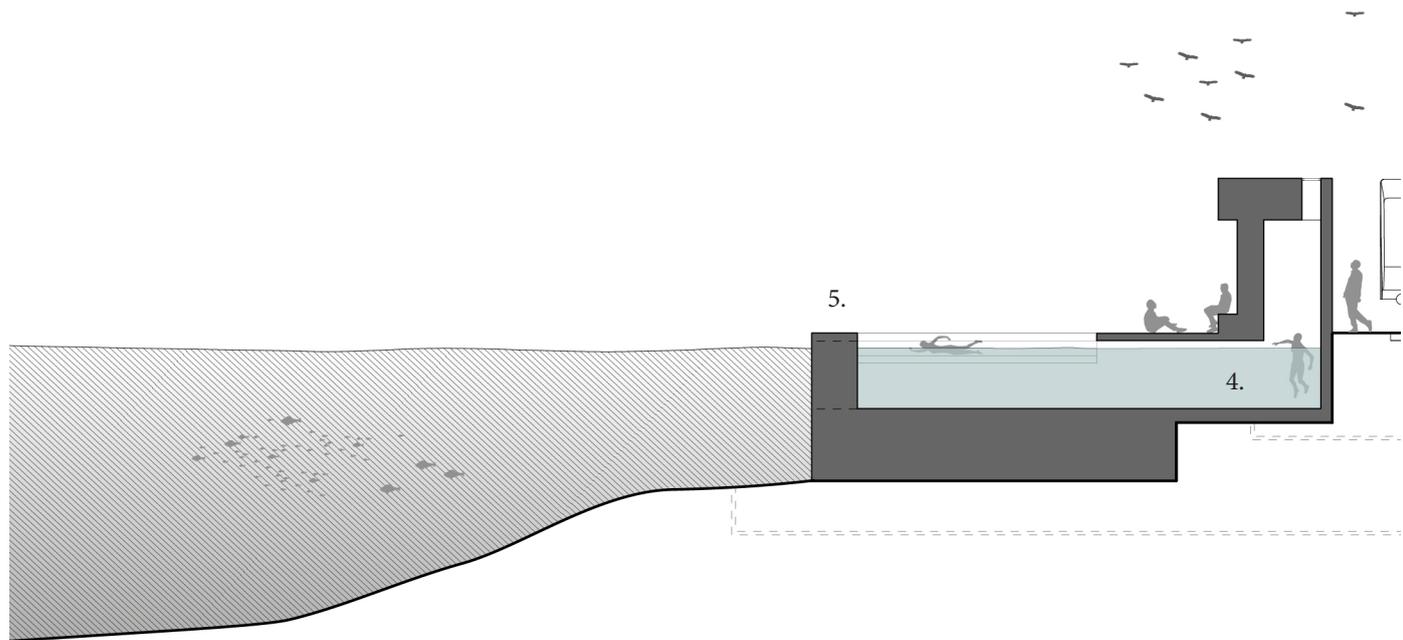


Groundplan, scale 1:200
The Water Temple, Tandsjöborg

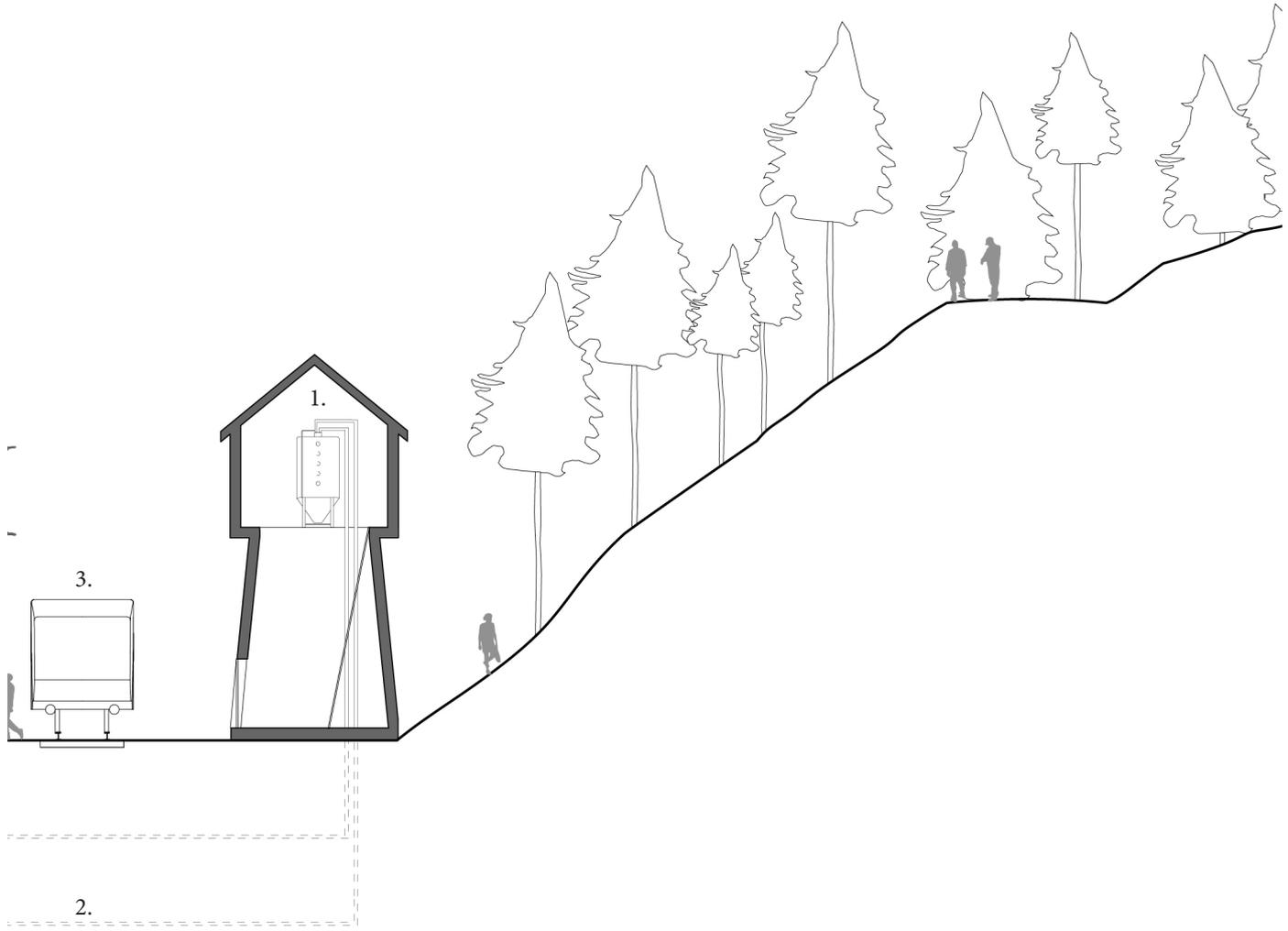
0 1m 5m 10m



After years of shut down, the water tower of Tandsjöborg is finally reactivated. Once again, the water is pumped up from the adjacent lake into the hydro system inside the tower (1). After heated up in the boiler of the tower, the underground pipes (2) leads the hot water to the bath, opposite of the railway (3). In the same way the water pipes is a hidden connection between the old water tower and the new Water Temple, the bath itself contains hidden connections in the form of hidden passageways, lock portals, between the inside and the outside (4) as well as the lake and the pool (5). These connections celebrates the meeting of multiple water worlds.



Section AA, scale 1:200
The Water Temple, Tandsjöborg





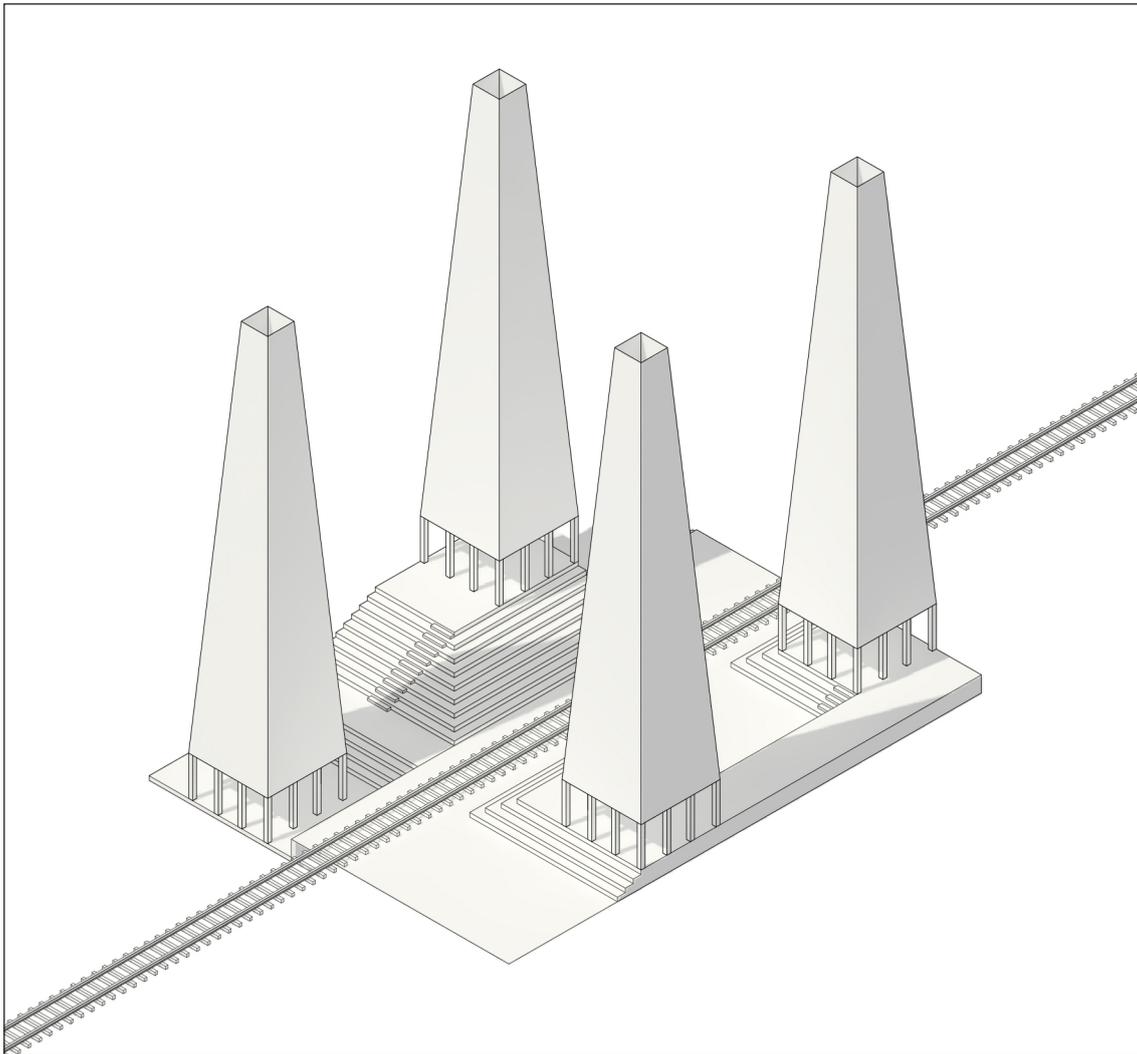
Exterior perspective of pool area, Tandsjöborg



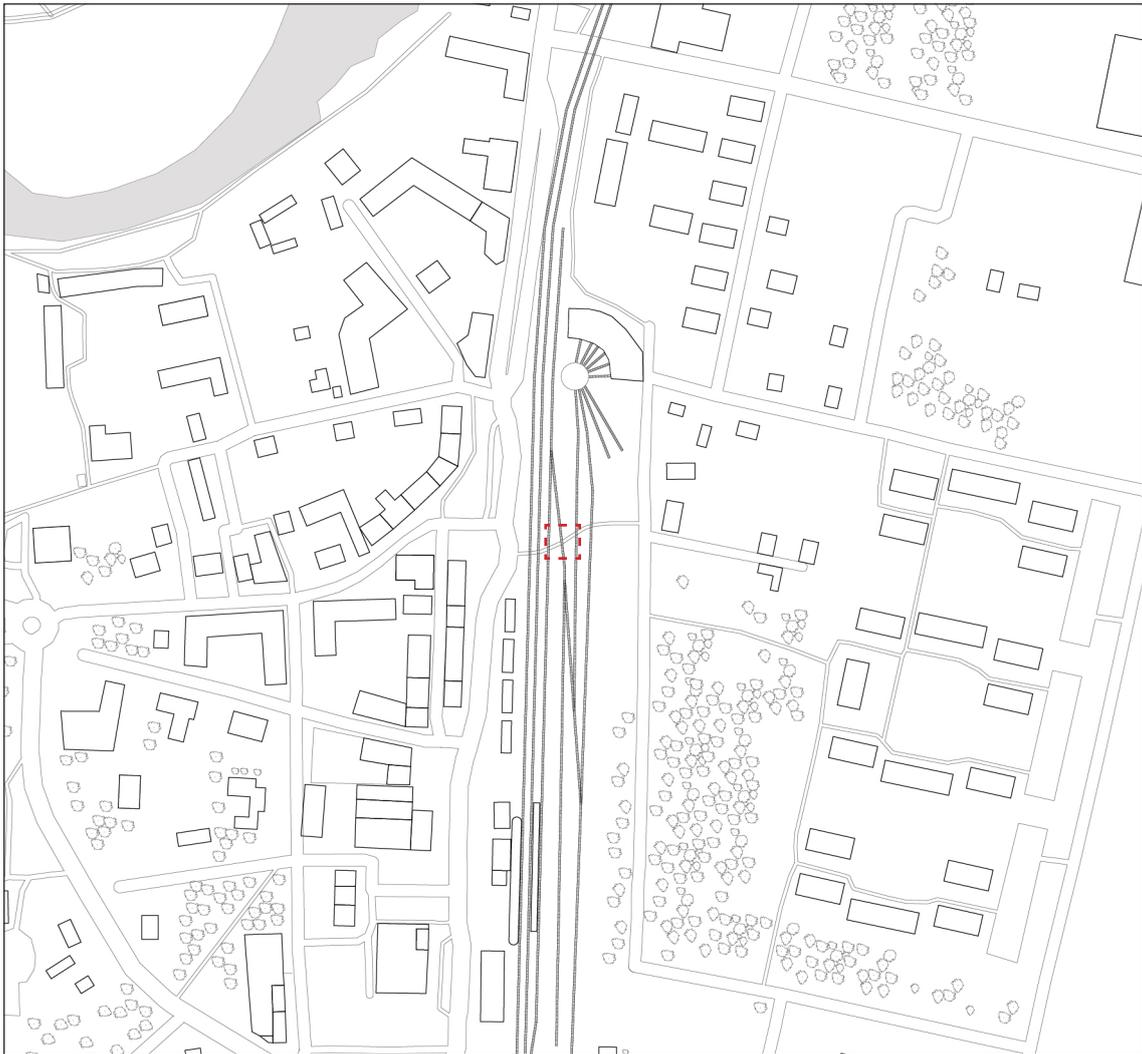
ORSA - THE ISLAND OF FIRE



Approaching Orsa, the travellers can sense the smoke odor from the island of fire. This is a community fireplace as well as a heating facility for the city. Four fire towers are generating heat by the collective effort of stoking a furnace in each structure.



Isometric drawing of The Island of Fire

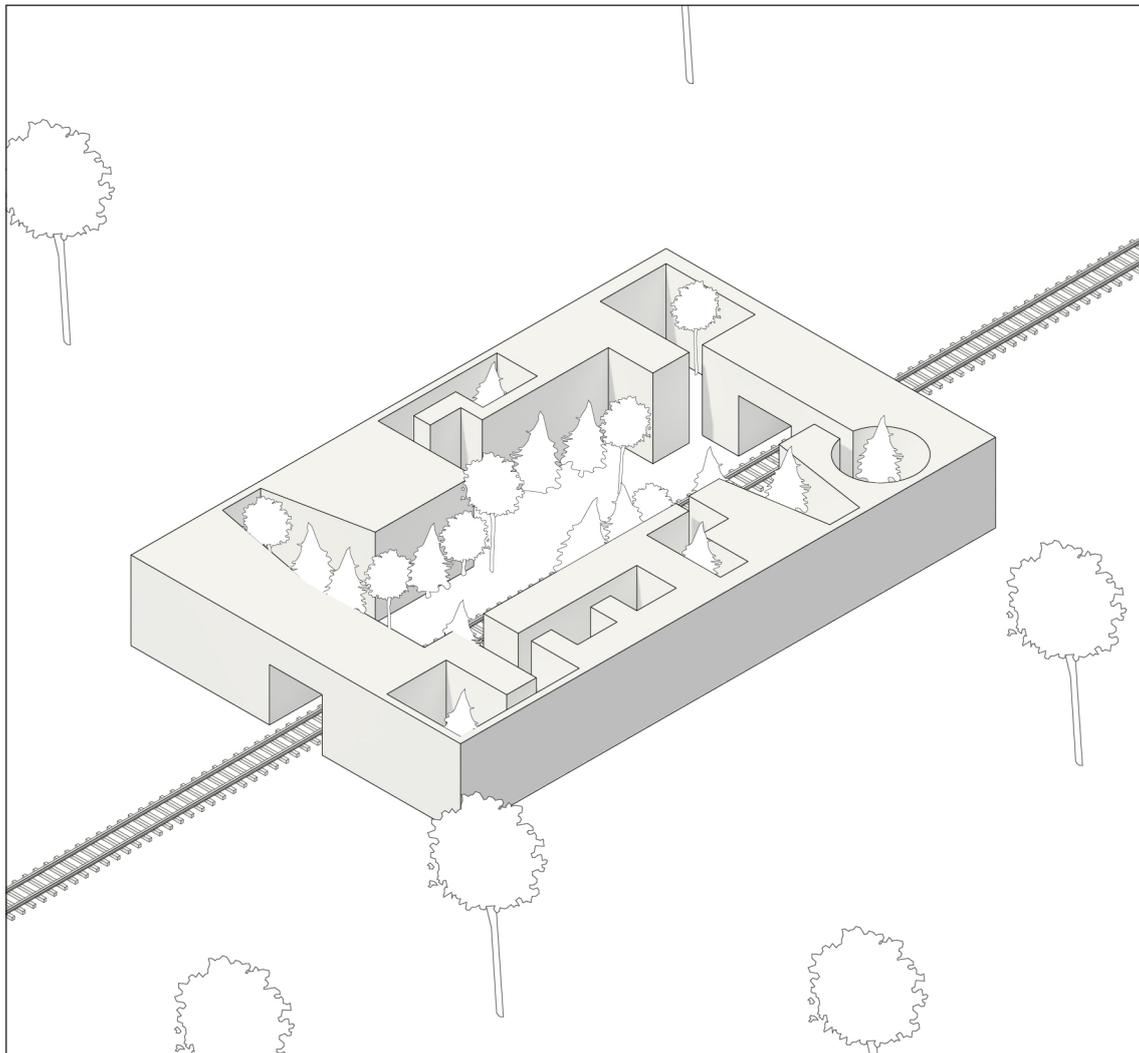


Map, scale 1:4000 0 50m 100m

KRISTINEHAMN - THE CAVITY GARDEN



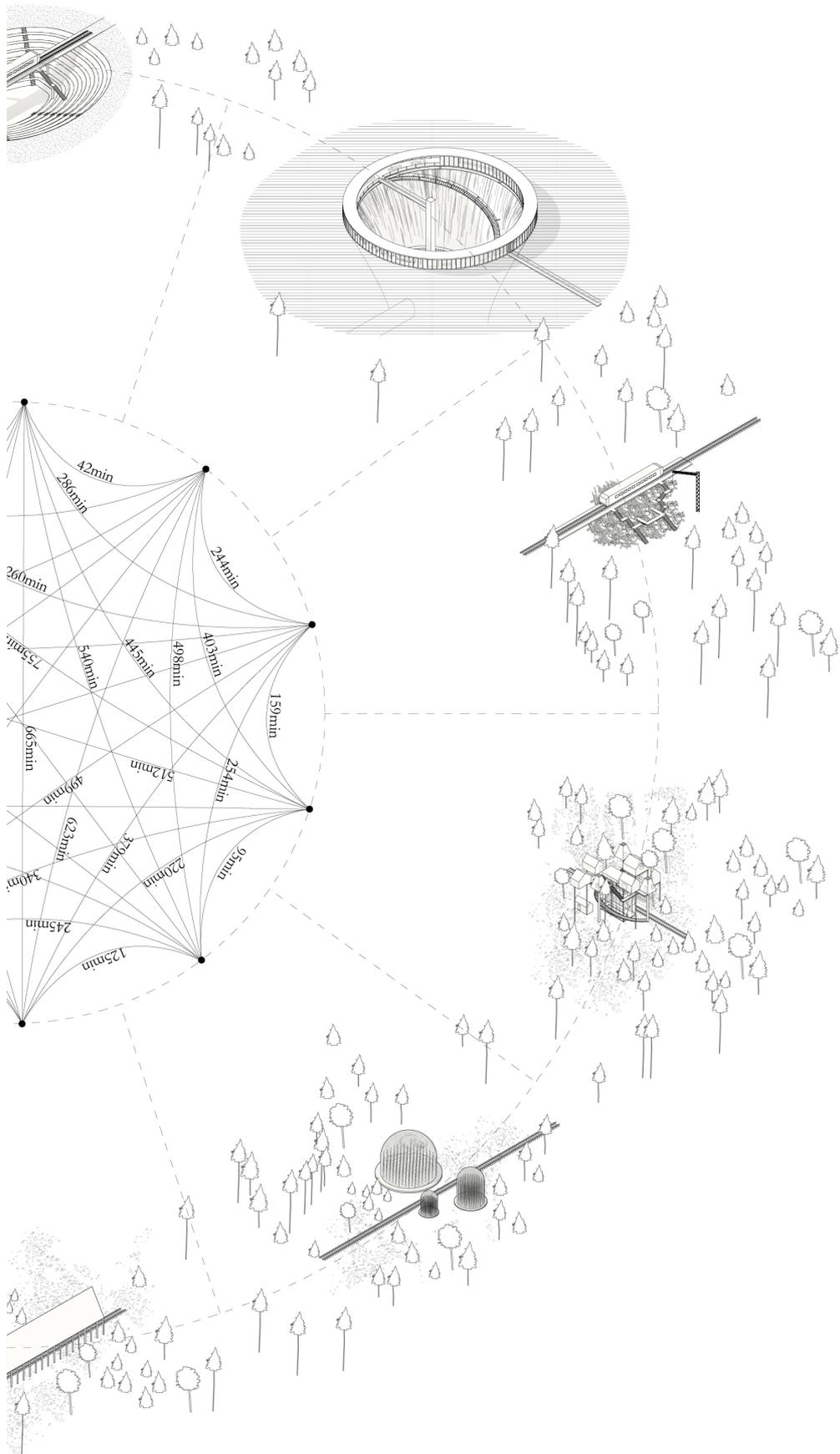
At the very southern point of Inlandsbanan, in Kristinehamn, the traveller encounters a thick garden located within a carved out solid wall. Before boarding the train, the passenger can explore the cavities surrounding the greenery, holding restrooms, places for selling tickets, waiting areas, tool shed and patches of community gardens. Ready for departure, the train carefully plows through the thicket, providing the travellers with the experience of a never before so intrusive greenery.



Isometric drawing of The Cavity Garden



Map, scale 1:4000 0 50m 100m

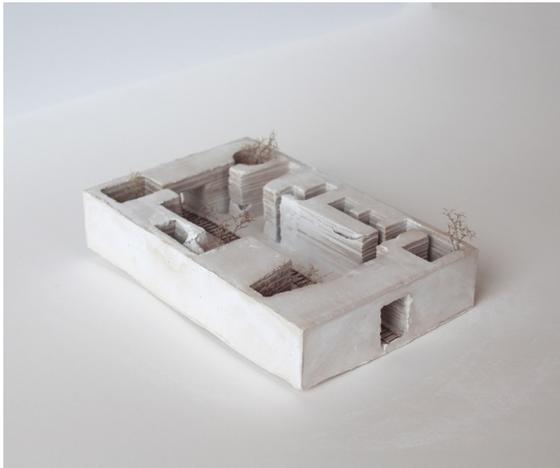


ile of islands

MODELS

The final models represent each of the 10 islands in scale 1:200. As decided during the process of making mock-up models, the majority of the materials used was a light material, wood, and a solid material, here represented by the plaster. To some extent, other materials such as glass and steel are essential for the expression and applied in the models.

The 10 models had a significant part in communicating the islands of Inlandsbanan, being a tool to bring the multiple artifacts to life. With the models, materiality could be further communicated as well as spatial qualities enhanced such as solid / airy structure, closed / transparent expression or naked / lush surroundings. Last but not least, the models was a personal approach to experience the islands, to allow myself to indulge in the craft of model making.



Kristinehamn - The Cavity Garden



Porjus - The Bellmouth Charger



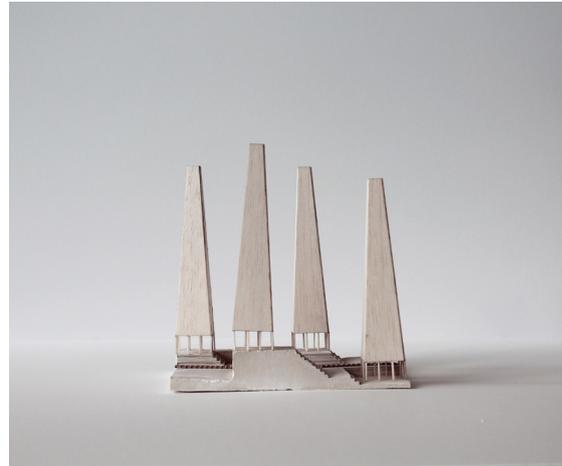
Gällivare - The Forum



Arvidsjaur - The Trash Mountain



Ulriksfors - The Island of Wood



Orsa - The Island of Fire



Meselefors - The Algae Island



Tandsjöborg - The Water Temple



Storuman - The Venison Island

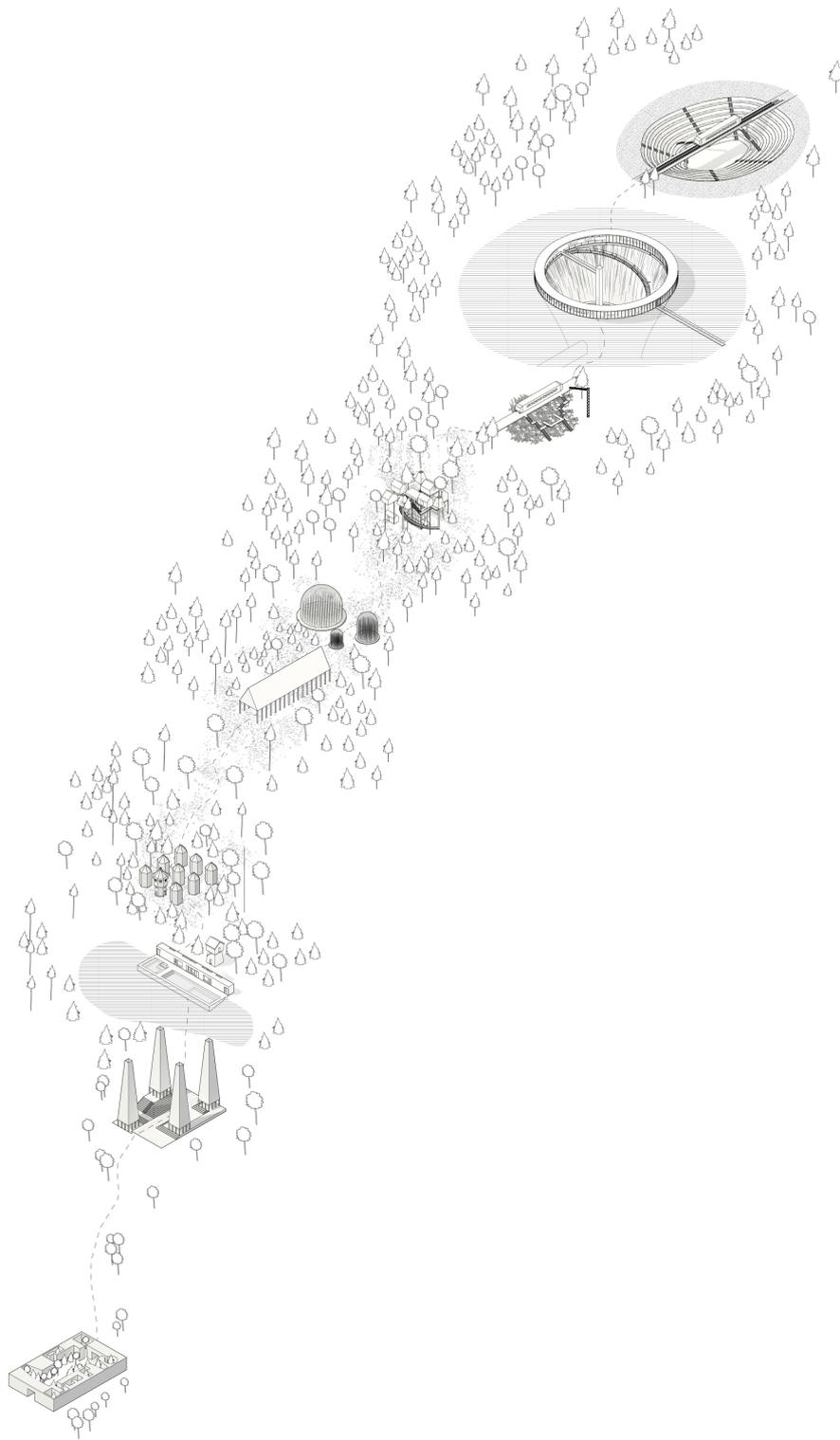


Nederhögen - Towers of Darkness

REFLECTION

This thesis project has had as a main focus to travel and explore the periphery and what possibilities it has to provide for a new public domain. In retrospect, what has become evident during the project process is that the main ingredients of this project: the island, the hinterland and the railroad, has all been parts of a greater journey.

Islands of Inlandsbanan resulted in a project navigating the field of art while striving to reactivate the northern hinterland of Sweden through architectural additions of a political nature. Questions still remains to be answered, such as whether the Islands of Inlandsbanan should be understood as an academic project or as a conceptual art project. No fully resolved answers will be presented on the questions initially posed, instead I would like the project to be considered open ended and allow for further continuation and discussions.



LITERATURE

The following literature has formed the base for the theory, provided the information of Inlandsbanan as well as inspired the design process in general:

Stoppani, Teresa (2016), The possibility of the city as an island, unpublished text.

Deleuze, Gilles, Desert Islands: and Other Texts, 1953-1974, Semiotext(e) (Los Angeles 2004).

Nya Inlandsbanan, Betänkande av inlandsbanekommittén, Allmänna Förlaget (Stockholm 1992).

Koolhaas, Rem, Mau, Bruce, S-M-L-XL, The Monacelli Press (New York 2002).

van de Beld, Alex, Onix: Awaiting Signification, Towards an Authentic Architectural Experience, NAI Publishers (Rotterdam 2005).

Thanks to Alex van de Beld, Lisa Fransson, Hannes Frykholm, Clara Rodriguez Lorenzo, Sten Gardeström, Olga Tengvall, Alice Hultdin and Tomas Tägil.