

DISPOSITIONS - SPACE AND ORDER

A study in typologies, structuralism
and a new art museum in Malmö

JOHAN GULLERS

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*SUPERVISOR: BERNT NILSSON
EXAMINER: PER-JOHAN DAHL*

ABSTRACT

The thesis focuses on both developing an architectural design as proposal for new premises for Malmö Konstmuseum as well as investigating specific topics in architecture. The project is a typological study of form, space and order with a focus on structuralism and deals with man's relationship to its spatial environment. The project starts with a literature study serving as a basis. It continues by defining and describing concepts in architecture and design that serves as subjects and a framework to be translated and appropriated in its material design. The concepts are understood and developed in parallel disposition within, against and next to each other. The concepts are arranged in three groups of triads which deal with a top-

ic. The first topic is 'architecture': 1. architecture (structuralism) 2. program (museum) 3. building (wood). The second, 'spaces': 1. space (vision and movement) 2. room (limits and frames) 3. encasement (functionalism) The third, 'context': 1. place (Rosengård) 2. macrostructure (Industrial and cultural implications) 3. ideosphere (incursions, surrealism). These establish orders in how architecture can be interpreted and in turn formalize to be systematized and contrasted. From this order an overall abstract architecture is created to intermediate the formalized ideas with the development of framework and methods for the design. The architecture is broken down into components and parts. The components are constructed by a set of parts that are

used through out the structure as reoccurring separate entities and forms. Assembled components form new meanings in its variations of shape, position and scale as they materialize a structure and are inserted into it . The architecture form larger compositions, spatial and material relations that can be reviewed. The various structures are designed and investigated through various orders and systems as tool and as a way to control the design. The project builds structures in structures. The design principle is additive where components are defined and designed through a grid structure which finalizes into a building. The result is the proposal for Malmö's new art museum.

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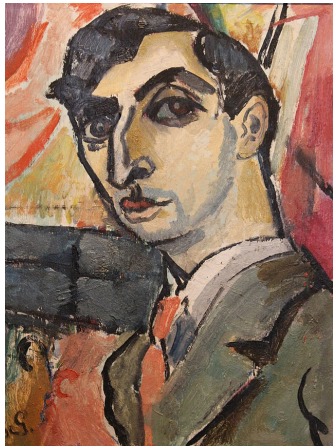
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Self-portrait - Isaac Grünewald



Self-portrait - Sigrid Hjertén



Mens sana in corpore sano - Georg Pauli



Self-portrait - Maria Yakunchikova-Weber



The sawmill - Ester Almqvist

Malmö Konstmuseum dates back to the 1840s as a part of Malmö Museum. In 1999 it became its own institution and since 1937 its art collection has been at display in Malmö Hus at Slottsholmen. Throughout the decades the art collection has grown extensively. Today Malmö Konstmuseum possesses a collection of 40 000 works that belongs to the people of Malmö. Only small fraction art works are displayed as the most part is kept in storehouses. The collections holds unique works by the turn of the century's big names such as C F Hill, Hammershöi, Anders Zorn and Carl Larsson alongside the legendary Russian collection, from the Baltic exhibition in Malmö 1914, and the modern breakthrough with Sigrid Hjertén, GAN, Siri Derkert and Isaac Grünewald. There is also a large collection of handicrafts with mainly female designers such as Signe Persson-Melin,

Ingegerd Råman and Torun Bülow-Hübe. Malmö Stad and Malmö Konstmuseum has been working with developing plans on how to administer the collection for the future. Malmö Stad has started to investigate and propose plans for a new art museum. They conclude that a new art museum would unleash an enormous potential to display one of Sweden's largest collection of art, craft and design. The collection's unique character and high quality will attract not only Malmö residents but also visitors from the entire Öresund region. Malmö Stad has conducted a set of surveys investigating conditions, localization plans, program, purpose and aims for the development of a new museum. The focus for the new premises for the Art museum is centered on accessibility and the visitor. The museum will house curated exhibitions that present the best from the city's art collection,

but should also accommodate for meeting, learning, conversations and immersion to occur by the visitors themselves. Malmö Stad wants the museum to become a place that contributes to the sustainable urban development and meets the social challenges the city faces. For Malmö Stad the aim of the museum is for it to act as a cultural administrator, educational place, tourist destination, an arena that produces social inclusion, and acts as a strategic resource for the city. Five locations were proposed by the city, later reduced to three after a survey made by Wingårdh's architects. This project is localized on one of these three next to Rosengård station.

PROGRAM

Proposed by Malmö Stad

	m ²	Rooms	m ²
Entrance	150	1	150
Shop	100	1	100
Hygiene	80	1	80
Wardrobe	80	1	80
Café	200	1	200
Temporary Exhibitions	800	1	800
Temporary Exhibitions	200	1	200
Permanent Exhibitions	1000	4	4000
Open Communication			1200
Communication Transport			300
Toilets	20	3	60
Local Museum Storage	200	1	200
Auditorium	300	1	300
Workshop , public	50	3	150
Offices	20	8	100
Library	200	1	200
Staff room for pause	30	1	30
Locker rooms	30	2	60
Room for unloading	80	1	80
Room for packaging	100	1	100
Workshop, private	200	1	200
Cleaning room	10		10
Small Storage rooms	30	4	120
Room for technical services	300	1	300
Room for technical services	100	1	100
Server and electricity room	50	2	100
<i>Total</i>			<i>10100</i>

(Lokalprogram Malmö konstmuseum, 2018)

Malmö Stad proposes in its survey a program for the planned museum with a large area for the permanent and main exhibition, and an area for the temporary exhibition. Added to that are technical facilities and other services such as café auditorium and library. Worth nothing is the storage area that is rather small. The museum will still preserve objects that are not on display at storehouses elsewhere.

For the layout of this proposal the program presented by Malmö Stad will serve as a reference point to be modified and reinterpreted. Mainly focusing on the exhibition and the primary direct functions related to the visit and the sites surroundings at ground level. The program serves as a figure for the size of the museum and as something that is wished for by the City. The program will not serve as a starting point for the design but will rather be something inserted and taken into account as the design evolves.

THEORY - LITERATURE STUDY

Structuralism in architecture has its roots in linguistics and evolved around ideas of Ferdinand Saussure who distinguish *langue* (written, defined by rules, strict) and *parole* (as spoken, expressed, relative). Meaning that words both take on meaning from its literal sense, as an idea of a thing, and from how it is used and perceived, as implied. A word, or a sign, constitutes of a '*signified*', the abstract idea of a thing, and '*signifiant*', the perceived sound or image. Structuralist theory focuses on relationship between things, rather than the thing itself, as to uncover its meanings. The 'thing' assumes its meaning in relation to other things and our knowledge about it can be obtained by investigating the underlying structures of it. Another influential structuralist was Roman Jakobson who defined six factors for communication, with six respective functions that are used to describe the effective act of verbal communication. They can also be used to analyze and decode other form of communication such as images.

The six factors and functions are:

Context – Referential (refers to the world outside)
 Message – Poetic (the form becomes its essence)
 Sender – Emotive (expresses emotion)
 Receiver – Conative (functioning towards the receiver, ambition)
 Channel – Phatic (establishes and maintains communication)
 Code – Metalingual (the object of the message, verifies that it works)

The French Anthropologist Claude Lévi Strauss employed many of the ideas of structuralist thinking in linguistic into his own field. He became a figure who developed structuralist theory with ideas extending into sociology, humanities and philosophy. In his work, he studied the relationships be-

tween collective pattern and the individual interpretations. As he studied people across the globe he looked at the underlying structures of social formations where he outlined certain behavior and thinking that was common to all men. Claude Lévi Strauss ideas came to influence architecture in the 50's and the 60's, a time when structuralism, as a concept of ideas would emerge in architecture.

"Man may readily identify himself with his own hearth, but not easily with the town within which it is placed. 'Belonging' is a basic emotional need – its associations are of the simplest order. From 'belonging' – identity – comes the enriching sense of neighbourliness. The short narrow street of the slum succeeds where spacious redevelopment fail." [Framton P.271 – Team X]

The group Team X made use of structural principles in urban growth in their critique of CIAM and the modern movement. They would acquire their name from the tenth CIAM congress (the last) for which they were responsible. They were looking for a more precise relationship between socio-psychological needs and physical form, taking interest in formations, as in identity, association, patterns of growth, cluster and mobility, as expressed in the writings of the Smithsons. The ideas of structuralist architecture came to evolve within the pluralistic group of team X where a series of notable projects came to be of more influence for its evolution.

Candilis Josic and Woods project for Frankfurt-Römerberg (1963) was a proposal for the

reconstruction of the old destroyed medieval city center. They proposed a building as a city in miniature. It was intended as a counterform to the destroyed one while opposing in form in its orthogonal layout and a labyrinth configuration. The proposal consisted of courtyards, shops, offices, public spaces and a double decked basement for parking and services as to promote urban culture above the use of the automobile. The project was never realized but the ideas were actualized in the plan of Woods and Schiedhelm, Frei University in Berlin (1963-1973). This new type of building would be called Mat-building (Horizontal Skyscraper) as it bears similarities to the logic of a mat.

The maze like plan was much influenced by Aldo van Eyck's Amsterdam Orphanage (1960), where he managed to create a Casbah like structure from by the repetition of spatial units (two types) and a sparse use of construction components. In plan each unit is laid out continuously in a grid squared space defining entities with a dome on top, Van Eyck strived to bring the vernacular into his design and materialize his concept of 'labyrinth clarity' through an interconnected sequencing, bearing parallels to Islamic architecture. The biggest feat in his design is the analogous in spatial units and use which he simultaneously developed in parallel to Louis Kahn. As found for instance in his projects Trenton Baths (1955) and Richards Medical Research Laboratories (1965). Aldo van Eyck cared for spaces of transition and the threshold, using it as a mediating shape of the phenomena inside vs outside and house vs city.

Giancarlo De Carlo's Collegio del Colle in Urbino

Introduction to Structuralism

(1962-1965) is another project that further builds on the ideas of Woods and arrives at a plan which is prevalently adjusted to the topographical conditions at site. De Carlo establishes a scheme and a form that corresponds to the surrounding hilly landscape, by the means to preserve and restore it within his design rather than efficiently accommodating its program by rational means. His plan approach can be seen as the “complete antithesis to the Cartesian projections of the Ville Radieuse.” (Frampton, p.277-278)

Aldo van Eyck designed many playgrounds in many empty plots of post-war Amsterdam (1947 – 1978) where he developed his ideas in architecture in junction with his experience in anthropology. With abstract relative forms he created his playground, open social spaces for the public, becoming an oasis in the otherwise dense and cramped urban fabric. These seemingly arbitrary and ambiguous forms would - unlike the pre-conditioned items, such as typical swings and slides - stimulate the children's creativity. The objects were to be re-invented, appropriated and freely used by the children.

Aldo van Eyck's playfulness and use of relative space and shapes is clearly expressed in his sculpture pavilion (1965-1966). Built out of stacked simple concrete blocks that go throughout the design with a translucent roof: He creates a rich variety of space through the manipulation of straight lines placed in a row. The pavilion invites the visitor to freely move around between spaces as to explore it, with outlooks and on-looks as

sculptures rise up against the background of the walls and its openings, framed. The sculptures contrast and complement the logic of the blocks, the plan and its spaces, becoming a whole.

Another notable work is the Kimbell Art Museum by Louis Kahn (1972) built out of a series of connected vaults which bears resemblance to earlier works of Le Corbusier. Le Corbusier himself designed a proposal for a hospital in Venice (1965) where he employed structuralist ideas for his design. Other practitioners of structuralism, as to name a few, are Jorn Utzon, Charles Correa, Ralph Erskine, Carl Nyrén and Kenzo Tange. Structuralist ideas came to influence the metabolism movement.

In pursuit of new ways of reconfiguring space as to mediate men's relation to each other and accommodate the pluralistic nature of mass society and the world. Aldo Van Eyck's enthusiasm and success in his project of Amsterdam Orphanage turned to despair as he witnessed the rapid urban development of the 60's in Amsterdam.

“Five years of intense urban development had been enough to convince Van Eyck that the architectural profession, if not western man as a whole, had so far proved incapable of developing either an aesthetic or a strategy for dealing with the urban realities of mass society. Van Eyck stated ““We know nothing of vast multiplicity – we cannot come to grips with it – not as architects, planners or anybody else.”” Elsewhere Van Eyck characterized this predicament in terms of the cultural void left by the loss of the vernacular. In his various writ-

ings of the period, he pointed to the role played by modern architecture in the eradication of both style and place. He argued that post-war Dutch planning had produced nothing save the organized uninhabitable nowhere of the ‘functional city’. His doubts as to the ability of the profession to meet the pluralistic demands of society, led him to question the authenticity of society itself. In 1966 he asked: ““if society has no form – how can architects build its counterform?”” [Frampton P.276-277]

The rapid urban growth in the 1960's were also prominent in Sweden, notably in Rosengård in Malmö as to name an example. As a reaction, some members of Team X saw this as a “euphemism for the dislocation of the poor”. Structuralism came to develop a strong base in the Netherlands where the words and works of Aldo van Eyck had a great influence, influencing architects such as Piet Blom and Herman Hertzberger. Hertzberger is today a major figure in Dutch structuralism, employing and promoting its ideas in his architectural works and writings, with projects like Diagoon houses (1971), Centraal Beheer Insurance Company building in Apeldoorn (1970–72). He is the author of ‘Architecture and Structuralism: The ordering of space’ (2014) which serves as a basis for the design of this project which Hertzberger put forth the main ideas of structuralism in architecture. The literature study further looks on man's relation to space, culture and the world as described by writers outside of architecture, namely: Georges Perec, Susan Sontag and Hannah Arendt. Their writing complements the cultural criticism of the structuralists.

In *Species of Space*, Perec writes about variation of space, sizes of space and their relationship from the point of view of ordinary life and himself. He wants the reader to stop and look more carefully at the space that surrounds him at any point or place unconditionally. He reacts to the functionalist division of apartments and describes how various spaces can affect and activate the mind both passively and actively. Perec wants us to look more carefully at what is inside our space and from it maps out how we can understand and how we relate to the world by using himself as an example. He recites the places he has slept in across his life and about how each room in his apartment corresponds to a way of reading. Certain types of books are read in certain rooms, each room with differing geometry, furniture and atmosphere, each room bringing a different posture and another way of focusing the mind when reading.

"There isn't one space, a beautiful space, a beautiful space round about, a beautiful space all around us, there's a whole lot of small bits of space, and one of these bits is a Métro corridor, and another of them is a public park. [...] In short, spaces have multiplied, been broken up and have diversified. There are spaces today of every kind and every size, for every use and every function. To live is to pass from one space to another, while doing your best not to bump yourself." (Perec 1997, 6)

A non-used space is not necessarily pointless or meaningless as it still can occupy the mind and bring relevance as a part of one's habitat. Perec would like an extra room in his apartment that is never used for anything. It can be interpretable as a concrete space that defies the idea of usefulness and instead acts as a space to project ideas of

use, a potential. A space to escape into as the rest of the apartment becomes cluttered with things. It can be interpreted as a space that provides breathing room for the mind of acts like a canvas for it. Where people sometimes mindlessly go about our days falling into the same patterns and habits, our minds are informed by the spaces and objects that surround us. An empty space can be an escape in the present, not from it.

"It's not hard to imagine an apartment whose layout would depend, no longer on the activities of the day, but on functional relationships is between the rooms. [...] It takes a little more imagination no doubt to picture an apartment whose layout was based on the function of the senses. We can imagine well enough what a gustatorium might be, or an auditory, but one might wonder what seery might look like, or a smellery of a feelery. It is hardly any more transgressive to conceive of a division based, no longer on circadian, but heptadian rhythms. This would give us apartments of seven rooms, known respectively as the Mondayery, Tuesdayery, Wednesdayery, Thursdayery, Fridayery, Saturdayery and Sundayery. The two last rooms, it should be observed, already exist in abundance, commercialized under the name of 'second' and or 'weekend homes'. The Mondayery could ideally be a laundry room, and the Tuesdayery a drawing-room. This obviously, would hardly be a departure from the functional. It would be better, while we're at it, to imagine a thematic arrangement, roughly analogous to that which used to exist in brothels. The Mondayery, for example would imitate a boat, you would sleep in hammocks, swab down the floor and eat fish. Tuesdayery, why not commemorate one of man's great victories over nature the discovery of the Pole, or the ascent of Everest: the room wouldn't be heated, you would sleep under thick furs, the diet would be based on pemmican. The Wednesdayery would glorify children." (Perec 1997, 31-32)

In architecture function and use often serves as a principle foundation as buildings are obliged to address and answer the needs and conventions of society, the city and its citizens. Many designs therefore follow a pattern and a logic based on codes, expectations and social and physical aspects. Prevailing standards and ways of building generate uniform spaces responding to these needs. At the same time, is every architectural project an in-exhausted potential as in how the arrangement and formation of space can be. How space comes about isn't necessarily delimited by, or contraindicative to, the demands and expectations set out. Architects should look more closely at the spaces they make and reflect upon what world they are constructing. Many buildings are perceived from the outside. In the public space architecture manifests itself and radiates ideas and information through its exterior. All while people in general spend most of their time inside. What type of spaces is man inserted into? Are the spaces we populate subordinate to the ordinance and convenience of use, regulation and economy? Perec challenges the motives and basis for the conventional habitat. It is our spaces that define and enrich our lives. What is our space?

"My spaces are fragile: time is going to wear them away, to destroy them. Nothing will any longer resemble what was, my memories will betray me, oblivion will infiltrate my memory [...] Space melts like sand running through one's fingers. Time bears it away and leaves me only shapeless shreds: To write to try meticulously to retain something to cause something to survive, to wrest a few precise scraps from the void as it grows, to leave somewhere a furrow, a trace, a mark, or a few signs." (Perec 1997, 92)

In the essays 'Against interpretation' and 'On style' Susan Sontag reacts to the critics of art and culture. She highlights the difference of stylization and style and advocates for a more unreserved attitude towards objects and forms of art. Rather than explain what things are so we can understand them through metaphors we should instead describe the objects and try to appreciate them and criticize them for what they actually are, physically. Susan complains about the clutteredness of public imagery which overloads our senses in the competition for our attention as creations, or statements, that does everything to stand out. Instead, she proclaims that culture seek should to bring clarity and transparency within in itself, for Sontag, transparency is a more pure form of expression. Something not to be interpreted but experienced.

"Transparency is the highest, most liberating value in art – and in criticism – today. Transparency means experiencing the luminousness of the thing itself, of things being what they are. [...] Interpretation takes the sensory experience of art for granted, and proceeds from there. This cannot be taken for granted now." (Sontag 2009, ???)

"To speak of style is one way of speaking about the totality of a work of art. Like all discourse about totalities, talk of style must rely on metaphors.[...] By likening a style to a curtain, he (Whiteman) has of course mistaken style with decoration and for this would be speedily be faulted by most critics. To conceive of style as a decorative encumbrance on the matter of the work suggests that the curtain could be parted and the matter revealed; or, to vary the metaphor slightly, that the curtain could be rendered transparent. (Sontag 2009, 17)

A way of interpreting Susan's text regarding transparency in architecture is the parallel idea of ma-

terial honesty and tectonics. A designer should with clarity see and create parts in an assembly as self-descriptive elements forming a structure or a space as a whole that feeds back its inherent intelligence and properties for someone to experience. Where each element equally shapes a space as a constructive element, structurally, as it acts as a design element, visually. To archive a transparent building it should strive to be explicit and descriptive of itself and its parts in any space or location.

"Indeed practically all metaphors for style amount to placing matter on the inside, style on the outside. It would be more to the point to reverse the metaphor. The matter, the subject, is on the outside; the style is in the inside. As Cocteau writes: "'decorative style has never existed. Style is the soul, and unfortunately with us the soul assumes the form and body.'" Even if one were to define style as a the manner of our appearing, this by no means necessarily entails an opposition between style that one assumes and one's "'true'" being. In fact such disjunction is extremely rare. In almost every case, our manner of appearing is our manner of being. The mask is the face." (Sontag 2009, 17-18)?

The notion of style architecture, where a facade can or should be more or less true to a style and is treated as separate object that may clutter the eyes and the mind. Emphasizing metaphors rather than matter in itself is an evident phenomena in architecture, for example buildings that are described as golden jewelry on its outside, while its inside consist of compartments of white plasterboards. Sontag also writes about the false notion separating content and form where she exclaims that form is content. In architecture one cannot control what will be and occur in the spaces as it often acts as something that defines it. A building can be de-

scribed and understood by the idea of content as something that occurs, by the act of people. From it, a building can be evaluated as to measure how well it preforms to the acts of what is intended. However, a church may be transformed into a bar, or a house, or an abandoned into a ruin, still being what it first was. Be it smooth stones, a pattern in its stonework, a window opening, a space, it is the mass that primarily materialize architecture and makes up its content. It is from here its qualities are perceived as directly influenced by the drawings of an architect. It is what you meet when no one else is there. The perspective of how well a building preforms in relation to use can be reversed as to how well the users performs in relation to the building. It is important to see the limits of what architecture do, suggest or impose as a cause effect. Architecture is matter and configuration of spaces. It may serve through its compatibility but it also defines enriches and expresses our way of living. Architecture correspond with use and necessity but is firstly something experienced through our senses. It is encountered equally at any place within or around.

"A work of art encountered as a work of art is an experience, not a statement or an answer to a question. Art is not only about something; it is something. A work of art is a thing in the world, not just a tet or commentary on the world." (Sontag 2009, 21)

"To become involved with work of art entails, to be sure, the experience of detaching oneself from the world. But the work of art itself is also a vibrant, magical, and exemplary object which returns us to the world in some way more open and enriched." (Sontag 2009, 29)

In the Human Condition, which extensively attempts to describe the conditions of human life in society, Arendt states three parts which form the basis for our body politics in a practical philosophical manner, namely Labor, Work and Action. She describes the formation and evolution of society departing from the Greek philosophers and city states continuing with the Roman and onwards to our contemporary world and the formation of modern society and the becoming of modernity itself. The book highlights issues and ideas within our world which conditions how we live and relate to it.

“Labor is the activity which corresponds to the biological process of the human body, whose spontaneous growth, metabolism, and eventual decay are bound to the vital necessities produced and fed into life process by labor. The human condition of labor is life itself. Work provides an “artificial” world of things, distinctly different from all natural surroundings. Within its borders each individual life is housed, while this world itself is meant to outlast and transcend them all. The human condition of work is worldliness. Action, the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human plurality, to the fact men, not man, live on the earth and inhabit the world.” (Arendt 2018, 8)

“[...] “public” signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it. This world, however is not identical with the earth or with nature, as the limited space for the movement of men and the general condition of organic life. It is related, rather, to the human artifact, the fabrication of human hand, as well as to the affairs which go on among those who inhabit the man-made world together. To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-

tween, relates and separates men at the same time. The public realm, as the common world, gathers us together and yet prevents our falling over each other, so to speak. What makes society so difficult to bear is not the number of people involved, or not at least primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. The weirdness of this situation resembles a spiritualistic séance where a number of people gathered around a table might suddenly, through some magic trick vanish from their midst, so that two persons sitting opposite each other were no longer separated but also would be entirely unrelated to each other by anything tangible.” (Arendt 2018, 53)

Arendt criticizes mass society, built up and formed by ‘homo faber’, a creator and instrument maker, that interconnects our society with the ‘life process’. It forms commonness within it at the cost and the erosion of our public and private realms. In place, socialized mankind has become the state of society that interests more in classes and man-kind rather than man or men. A state where human activity, our lives as jobholders and individuals has become an integral part of the ‘life process’, serving as a way of upholding life and the life of the species, while our capacities and individual connection with the world diminishes under the functions set up to maintain it. A main point in her critique is the ‘means to end’ cycle of bringing new things into the world as to maximize happiness and to sustain the life processes, and the society of laborers that organized around the alternation of work and leisure. She sees these new instruments that are made to improve life as an never-ending cycle of ‘in order to’ which forms a society of ‘processes’ that are measured by their usefulness by man, and has become what consti-

tutes and conditions our lives in society. From this, man has been alienated from his own world and is mainly conditioned into the never ending cycle of use, But ‘what is the use of use?’ she writes and points out that we now live in a society that has reached a point may end up destroying itself.

“The perplexity, inherent in all consistent utilitarianism, the philosophy of homo faber par excellence, can be diagnosed theoretically as an innate incapacity to understand the distinction between utility and meaningfulness, which we express linguistically by distinguishing between “in order to” and “for the sake of”. Thus the ideal of usefulness permeating a society of craftsmen – like the ideal of comfort in a society of laborers or the ideal of acquisitions ruling commercial societies – is actually no longer a matter of utility but of meaning. It is “for the sake of” usefulness in general that homo faber judges and does everything in terms of “in order to”. The ideal of usefulness itself, like the ideals of other societies, can no longer be conceived as something needed in order to have something else; it simply defies questioning about its own use. Obviously there is no answer to the question which Lessing once put to the utilitarian philosophers of her time: “And what is the use of use?” The perplexity of utilitarianism is that it gets caught in the unending chain of means and ends without ever arriving at some principle which could justify the category of means and end, that is, of utility for itself. The “in order to” has become the content of the “for the sake of”; in other words, utility established as meaning generates meaninglessness.” (Arendt 2018, 154)

Arendt highlights the relationship between man and society, as formed by these conditions which sustains and defines it. She describes how the modern world came into being as a result of this process and how this made us aware of the relativeness of our lives in relation to our knowledge obtained by our useful instruments. Our world is

now the immensity of a universe, a world of atoms. A knowledge that in itself does nothing to change the conditions our lives directly or bring clear defined answers to our understanding of the world. In a pursuit of truth beyond ourselves we ultimately only find ourself at the other end of our instruments, aware that we cannot know more than what our capacities of thinking and means of instrumentation allows. It becomes a devaluation of our senses as a way of perceiving worldliness. Revealing that the patterns found in order to understand the existences of everything are only makings of our own mind, describing the conditions from how we relate to our world and society today.

"The only way out of the dilemma of meaninglessness in all strictly utilitarian philosophy is to turn away from the objective world of use things and fall back upon the subjectivity of use itself. Only in a strictly anthropocentric world, where the user, that is, man himself, becomes the ultimate end which puts a stop to the unending chain of ends and means, can utility as such acquire the dignity of meaninglessness." (Arendt 2018,155)

Arendt describes how the world was ushered in to the conditions of modernity by the discoveries of Galileo and Newton, erasing the old dichotomy between earth and sky, with the unification of physics and astronomy into a single science. Their discoveries marks the start of modern science where the life process, matter and states of being, became objects to be methodically examined, elucidated and described as objectively measured phenomena, or as instrumental sense data. The new developments in mathematics, believed to be the language in which the universe operates

in, contributed and allowed for it to be transcribed into knowledge. In a turn had the old world of ideal forms as purified of human sensuality and mortality as of material perishability been irrelevant. The belief of 'being' coming from a truth appearance given to the eyes of the mind as sense data and not as products of intellect was rejected.

"This is perhaps clearest in the development of the new science's most important mental instrument, the devise of modern algebra, by which mathematics "succeeded in freeing itself from the shackles of spatiality," that is geometry, which as the name indicates, depends on the terrestrial measures and measurements. Modern mathematics freed man from the shackles of earth-bound experience and his power of cognition from the shackles finitude. The decisive point here is not that men at the beginning of the modern age still believed with Plato in the mathematical structure of the universe nor that, one generation later, they believed with Descartes that certain knowledge is possible only where the mind plays with its own forms and formulas. What is decisive is the entirely un-platonic subjection of geometry to algebraic treatment, which discloses the modern ideals of reducing terrestrial sense data and movements to mathematical symbols." (Arendt 2018, 264-265)

The transition of spatial configuration as a subjection of geometry to algebraic treatment came to a forceful effect in architecture much later. The becoming of modernism in architecture draws many parallels to the parentage of modernism, described by Arendt, in how its configured em accordingly as emblematic. Speed has conquered distance and the world can now be perceived through new instrumentation where 'Being' in its true appearance, has become a science of the structure of the human mind. Man has reached point in where he can act on the earth and dispose of it from an

outside, repeating his experiments and anticipating its results with his obtained knowledge. The passing of a sensually given world has diminished the possibility of a transcendent world that materializes thoughts and concepts. The material has instead become expendable, a part of man's processes now in control of both nature and history. The immensity of the newly discovered universe where man now makes his work through mathematical treatment has become practically inaccessible and incomprehensible. Man's past privileged position as the center of creation was lost as he looked to the stars in pursuit of answers of the mystery of every thing's existence, and as our capacity in exploring the universe through instruments has increased, the more uncertainty it has brought. Arendt sees modern man as someone conditioned by remoteness, where anything can be transformed into an assemblage of multitudes that no matter how confusing or disorganized can fall into certain patterns attained by mathematical curves, but as our mathematics are modeled by man, the delimitations or our understanding of the everything only leads us back to ourselves as makings of our minds.

"Give me matter and I will build a world from it, that is, give me matter and I will show you how a world develop from it." These words of Kant show in a nutshell the modern blending of making and knowing [...]. Productivity and creativity, which were to become the highest ideals and even the idols of the modern age in its initial stages, are inherent standards of homo faber, of mans as a builder and fabricator. However, there is another and perhaps even more significant element noticeable in the modern version of these faculties. The shift from the "why" and "what" to the "how" implies that the actual objects of knowledge can no

longer be things of eternal motions but must be processes, and that the object of science therefore is no longer nature or the universe but the history, the story of the coming into being, of nature or life or the universe. [...] In the place of the concept of Being we now find the concept of Process. And whereas it is in the nature of 'Being' to appear and thus disclose itself, it is in the nature of 'Process' to remain invisible, to be something whose existence can only be inferred from the presence of certain phenomena. "
(Arendt 2018, 295-297)

"The idea that only what I am going to make will be real – perfectly true and legitimate in the realm of fabrication – is forever defeated by the actual course of events, where nothing happens more frequently than the totally unexpected. To act in the form of making, to reasoning the form of

"reckoning with, consequences," means to leave out the unexpected, the event itself, since it would be unreasonable or irrational to expect what is no more than an "infinite improbability." Since, however, the event constitutes the very texture of reality within the realm of human affairs, where the "wholly improbable happens regularly," it is highly unrealistic not to reckon with it, that is not to reckon with something with which nobody can safely reckon. The political philosophy of the modern age, whose greatest representative is still Hobbes, founders on the perplexity that modern rationalism is unreal and modern realism is irrational – which is only another way of saying that reality and human reason have parted company."
(Arendt 2018, 300)

The literature of Sontag, Perec and Arendt serves as an outlook on man and its relation to the world, to culture, to each other to space, to architecture. Their comments questions cemented notions and paradigms of how man and society is formed relates to its context. Their text is explicitly and inexplicit critical to how man relates to his surroundings, a place, his place, and his domains and roles. The texts can be seen as a part of critique of a society which still exists today and bears resemblance to the critique found in structuralist movement which developed in the same time period. They present a critique towards what they perceive as encapsulated processes of function, content and form that operates in pursuit of means and goals beyond or above the framework of where life and the world appears and is experienced by man. They present

a culture critique that highlights aspects of living and experiencing which they see as lacking, omitted or neglected in the works of man in his making of the world that serve a cause to improve society or is a consequences of it at large. These processes which shapes the world can be detached or at a distance or inconceivable to any direct engagement or experience reducing man's potential and agency to the world. Architecture as a part of society often falls into a similar pattern. It is often perceived as a solution that solves a problem or a façade that is more or less effectful expressed in a style. A pursuit of solutions or embellishing of total spectacular may result in an over reach of what is relevant to accommodate the wide scope and aspects of particulars that directly benefits and enriches human life. The subject of matter should

focus more on the direct relation between form and man across space critical to stipulated notions of casual relationships between space, man, function, form and content. Percey wants us to look more carefully at the types of spaces we pass through and use, and suggest that these can be formed coincidentally as to celebrate and expand meaning and ways of living that expand life. It can be specific in character but open to new interpretations and use. Discrepancies between intent and use of space don't compromise its qualities of what it is. Sontag describes art as a thing object of the world that enriches us and generates an experience above what is ordinary. Although architecture is not art it still creates images as it makes up much of our world. As a culture we should move away from the duality of inside (content as in ordained use and profiling) and outside (total spectacular embellishment of conceptual whatnot) and instead refine our works with stillness to be rendered with intelligible clarity, to lie transparent, accessible and conceivable throughout and as a whole. Arendt criticizes the utilitarian motives as to create and shape our world in control of nature and history. Architecture deals with natural processes it is in itself an inconceivable byproduct. Modern architecture includes many technical processes, during construction and as a building. It may deal with recycled glass, efficient energy systems or concrete with reduced carbon emissions, neither is necessarily conceivable from sensory experience. How do you feel a 10% increase in material and energy efficiency? And to what is it efficient? Arendt describes how the instrumentation of the world has deprived man of worldliness and the means to end cycles of natural process re-



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solves in meaninglessness. But as she describes it as something lost I may potentially be regained or accessed at certain instances of occasions, suggesting an ability or competence of our creations to rectify human agency and a reevaluation of forms. The outlook in itself doesn't present clear answers of something that directly translates into architecture. But hints describes issues relevant to archi-

itecture and points out and directs to something which it affects. The outlook presented serves as an onlook to aspects in architecture of its potential and influence. The ideas of structuralism are employed as an approach to further seek a strategy address many of these concerns as presented in Herman Hertzberg's book 'Architecture & Structuralism: The Ordering of Space'.

In the beginning of Hertzberger's book he outlines his definition of structuralism. It is a term that muddles more than it clarifies. The basis of structuralism in architecture can be defined by three paradoxes. The first paradox focuses on the social and the individual. Language is mutually influential in how it is used, as a common tool between people, as it something individually used to express oneself. It is a way of communicating something in common, by someone. Similarly communal and individual space can be understood. 'Structure' reconciles the social and the individual as it serves to create a social space that lets itself be reinterpreted by its users, separately at different time. The second paradox is between freedom and rules of play. Freedom is conditioned relative to a established set of rules, as one cannot act freely outside phenomena where freedom isn't conceivable. Hertzberger uses the analogy of the game of chess that can be played in innumerable ways all while constricted to a simple set of rules and pieces. Without rules there is no game. With no game there is no freedom in play. The third paradox is between sustainability and change, where a structure is both conservative, giving a space permanence, and informed by the dynamics of change in it. Structure serves to accommodate what Hertzberger calls "space for time". A building may have an ever changes to its program and use, still being the same building while it isn't. The paradoxes form outlining principles in how to approach space-making. In contrast to plastic forms encasing preconceived functions and deriving from use, structuralists studies formal and human relations and patterns as to create space and forms that are inconclusive. Hertzberger exemplifies how spatial

units that can be added and subtracted to form an overall structure became a juncture in architectural design in a structuralist approach to design around time of the sixties.

"Spatial forms do not issue from preconceived programs, but that you [one] can develop 'autonomous' spatial units interpretable according to user needs. It became the first step in a quest for spatial units that, individually and combined, would have a universal applicability. Louis Kahn had already worked with autonomous spatial units with a difference, for example his in his Richard medical research towers in Philadelphia, and for the first time in Trenton 1956. He made distinction between servant spaces and served space. In doing so, he drew attention to the fact that you can design along autonomous lines elements that should always be there regardless of the buildings duty, whether general, technical or structural facilities or for transport, traffic or human well-being (cloakroom, toilets storage space perhaps)". (Hertzberger 2015, 18)

"[...] Aldo van Eyck's Orphanage showed how you could create an incomparably rich spatial structure with a minimum of frugal means such as identical column, lintels and domes (in two sizes), all to a strict proportional system." (Hertzberger 2015, 21)

"To organize a building as a pattern of linked identical spatial units - in visual terms a throwback to the world of Islam - was an utterly new modus operandi: It was simultaneously introduced by Louis Khan in the USA and Aldo Van Eyck in the Netherlands, like two mountaineers conquering the same peak, be it from different directions." (Hertzberger 2015, 22)

"[...] starting from building units that could be interpreted and combined in many ways and which could be added everywhere and at all time and all satisfy basic spatial demands even at a change of organization. Not knowing what a building's future duties might be was no reason to reject

an explicitly architectural precision of form that brought out the construction kit-style assembly of elements" (Hertzberger 2015, 25)

A spatial unit should be preceptive of ever changing requirements of a program within, without adjustments of its form. As a finished whole each unit becomes a part of a larger structure were space is modulated inside or through additions.

This marks a step away from the notion of designing neutral spaces lacking explicit form as to be flexible. An identity can be established through specificity in shape and composition of parts within a unit, or of how units are composed together within a larger structure. The identity of a unit should be strong as to assert itself in its environment and as to conceive an identity of the whole as it is repeated throughout the structure.

"The rather demonstrative use of prefabricated components is in this case not a consequence of the need for repetition but actually – and this seems paradoxical – the consequence of the desire to individualize each component. The components must be autonomous in order to serve multiple functions, while the form must be chosen in such a way that the different building units are constantly attuned to one another." (Hertzberger 2015, 25)

Space shouldn't be derived from specific use, but from a neutral use, instead it can be distinctive in its appearance and specific in its design. The spatial units should be designed with distinguishing features as to give them an identity. By defining the units distinctively, one can separate one from another although similar. Differences may appear in the variation of the unit's situation which suggests interpretation. Differences in interpretation

Architecture & Structuralism: The Ordering of Space

of a general (collective) phenomenon, 'to identify', reflects individuality. A structure should be cohesive and harmonious, where elements link interdependently and in collaboration. It produces a rationale which curbs freedom, similar to the rules of a game which conditions it to be played or reinvented. A physical structure as a set of rules isn't in itself structuralism, as structuralism is equally defined by how that structure is used, in other words it is defined equally by the game played: The objective principles (form) effectively allows for the space and its use to be interpreted in various situations by individuals. The collective and the individual can therefore influence one another, as in language (*langue* and *parole*). Or as to continue the allegory of chess, the formal restriction of the board, and the rules that defines movement and attack doesn't condition a specific way of playing. Play styles and variations has evolved as a common knowledge within the game, whether not one follows it, or how one follows it (or follows up), is individual, in turn this can affect the common way of playing the game (I.E. Alekhine's Defence). Hertzberger also uses the analogy of a fabric a warp and a weft. The warp form long regular strings that hold the weft in place, the weft may form any pattern or motif as it is weaved. Weaving is a universal technique of combining warp and weft components into a woven structure. What then is weaved as the fabric is made and changes from individual to individual, and can be variations and reproductions of common patterns or trends.

Similar to the concept of *langue* and *parole*, the Noam Chomsky introduced the concepts of com-

petence and performance to structuralism in linguistics. Hertzberger reinterpret these terms to structuralism in architecture where competence stands for the capacity of a form to be interpreted and be performed upon. And performance is the way in which form is interpreted and varies from situation to situation. Structuralism retains objective capacities, a competence, something significant, that can take on new meanings that bestow on others, a performance subjectively interpreted, signifié.

Structuralism is the capacity to be interpreted as it can take on new meanings as well as cast them off. The capacity resides in what Hertzberger calls as an open-structure. To illustrate a concrete example, as with the repeated spatial units. They are open and doesn't formally correspond to any specific application. One unit may serve as cloakroom, another a workshop. Because the units are same and open in character, one unit can be both depending on circumstance and use over time. It can change. The structure is formed by multiplied units into a whole. And as the structure alternates in its configuration, and as it can be subject to modification (through addition, subtraction of units to it, or by forms within) different situations are created taking on new meanings and new uses, a singular state is undetermined and inconclusive from the structure itself within. The structure is open and constrained as it contained in form by the inherent intelligence of its constituents that materializes it. This material intelligence in itself is just an arrangement of mass but can be more or less apt to undertake new meanings, as it is subjected (acted upon). The opposite of an open structure is a closed struc-

ture. It is attributed by a physical structure that upholds a unified physical form of a final state. In example that could be a singular spatial unit, alone. A unit that retains a constricting space and denotes its use. The extension and growth of a open structure in form can be made through extrapolation, where units are added to units outwards. A structure can also further evolve inwards through interpolation. A pattern can be used to determine a provident arithmetic internal order. The repetition and distribution of spatial forms contains and upholds the spaces within, it shapes the space around itself and can also embed uncontained spaces (courtyards). The structure is durable and capable. The internal use, divisions and furnishing of space is a forethought of a potential and is suggestive. An array of infill 'make use' conformable objects that adheres to an internal order, a pattern or a set of rules. As this order can span across and beyond any contained space within the structure, the possible variations become innumerable. This order can also be rejected through change, or in other words, interpreted differently. The architect will not be present throughout a buildings life time, the user is free to dispose of the structure and the spaces as it sees fit. However, an architect may anticipate, consider and express how things can fit within his own making. The use of repeated components may stimulate interpretation as situations change, objective in form subjective in performance. The repetition of building components and spatial units establish and enhances continuity throughout the building to a similar effect of rhythm in music.

Similar to urban ideas, structuralism asserts the di-

vergence between shared conditions and individual acts, in the analogous of communal and public areas, as in a street or square, with enclosed private domains, a building can be perceived as a city. Pathways, courtyards, secluded spaces, large open rooms and other varieties of space epitomize the space types found in the city where the internal network and configuration of space and use can be privately influenced as a part of what is common. Structuralism accounts for transformation and variety in application in direct and shorter time spans. It also sustains permanence of space, in its qualities and characteristics through form.

“An open structure can take in a physical form, such as the oval constructions constituting the arenas (in Lucca), but it can just as easily consist of space, possibly an in-between space, such as system of streets and/or squares that fix the main structure of the city in the long term, even after the buildings defining this space have all been altered or replaced. The open structure is as enduring as it is chameleonic: inviting and, as it were, empathetic. If structure is invariably associated with curbing freedom, an open structure channels freedom by offering a bed to the all engulfing nature of that freedom.” (Hertzberger 2015, 39)

Hertzberger describes three key terms: polyvalence, generic and specific; as guiding concepts in design. Polyvalence is the capacity of a form to be interpreted in different ways, focusing on the on the ‘idea’, rather than its flat material form. Generic stands for being neutral as to accommodate changes of function and use, where the structure and design is independently designed. Being generic is being unspecific in its qualities, the indeterminate character is passively suggestive and

open-ended. The generic is open for input, a structure to be interpreted. Specific is the opposite of generic and is secondary. Being specific is to strip down architectural elements as to find the basic conditions of a form. Specific form lends itself to form identity. A structure may be configured as to form something generic, while in its configuration of material use, the constituent parts within that structure are specific. They produce the qualities that confirms and enables a value of competence in materialized form.

Polyvalence is not leaving out as much as possible but contributing a maximum of spatial conditions that in principle can figure in every situation in every designation. These conditions lend themselves to each new use, depending on what can be expected. The focus here is on facilities that, even in situations when no immediate use presents itself, at no time obstruct user freedom but rather incite and encourages it and in principle incites it. Unlike the indifference of generic space polyvalent space is essentially suggestive to whatever it is that presents itself. It is in fact what we have called inviting form. What really matters, then, is the suitability of the space concerned, its capacity to become an environment familiar to whoever appropriates it next. (Hertzberger 2015, 140)

What we are really after is a programme for the programmeless building. To this end we must concentrate on what every imaginable building and component needs as its basis, which should stand as the fundamental condition for architecture. This means those qualities of space given shape in a building, qualities that people in every conceivable circumstance should expect so as to feel at home in their surroundings. These conditions belong to and ‘resonate’ in those basic human qualities that relate to our perception of space. (Hertzberger 2015, 144)

An example of applicable spaces that amounts to

the structuralist idea are the ‘in-between’ spaces. In-between space belongs equally to the private as to the public, and mediates the two domains with no clear distinction of use. A relaxing space to be appropriated and used in various ways by various agents, enabling and promoting a sense of togetherness. Being in-between things, is being neither and both at the same time. It upholds the boundaries of its distinctive bordering entities and separates them, while also being informed and influenced by them.

It is hard to imagine how architecture, in a world that is essentially receptive to a barrage of ideas, views and possibilities bent increasingly on sustainability, will be able to hold its ground without making a conscious distinction between permanent and changeable (interpretable) components. Sustainability requires that architects focus first of all on what is permanent and be distracted no more than is necessary by more or less specific matters that can be regarded as interpolations, the time-based or place bound expressions of underlying universal motives. This gives an architecture of forms that are less representative of a defined stage, than that they impose conditions, so to speak. These forms and spaces possess the capacity to lose their lack of definition in a particular context and become the very thing that context desires, while becoming available once more in another context. They are what we might call unsignified and signifiable, in other words available for taking on significance. This constant state of becoming produces a permanent availability that is essential to structuralism and is encapsulated in the opposition between signifiable (signifiant) and signified (signifié) (Hertzberger 2015, 113)

In a pursue of a programmless building - polyvalent form and freedom of in use and interpretation Hertzberger points out that a creation (or inter-

pretation) always stem out of something, and not nothing. Architecture is built on an unconscious programme, where something, an association, leads to interpretations that are individual variations of collective ideas (which is later realized and in turn interpreted again through performance). Manifestation of these variations, are conditioned by circumstance and context but can be refined into archetypal narratives of man himself. He exemplifies with a phenomenological perspective that space contains the capacity to become a surface where the unconscious mind and imagination projects itself through associations therefrom. The architect may in his design see to assist man's homecoming in what is acquainted or challenge and encourage man to explore the unknown. Here Hertzberger identifies two opposing type concepts of spaces, one that is conservative and one that is progressive. Conservative space is formed by containing space. It corresponds to the basic human need for seclusion, intimacy and security, a space where man alone or in company can withdraw into. The progressive spaces are open and expanding. They encourage spontaneity, encounters, participation and action. Hertzberger argues that the use of open and closed spaces in addition to each other generates overreaching capacities of welding people together into a sense of community.

"So we see structuralist assuming a deep structure that is able to manifest itself in many guises, but basically can be attributed to a specific human capacity. An awareness of space should potentially belong to everyone's mental baggage, inevitably meaning in the first instance the perception of space as an inclusive, sheltering phenomenon along with its antithesis, the perception of liberation through

space for reflection and views. (Hertzberger 2015, 122)

The building order of a structure appears subsequently in its assemblage of its constituent parts. It is manifest in its consistency and coherence across a structure where repetition is essential. How the parts are combined determines the whole of a structure as it echoes through it, signifying it. But its configuration is also being determined by it as something it has to comply with. A single part or multiple parts can be adapted to support, or to form, a specific design in specific situation all while it complies to the canonical order from which all situations fall under. Design choices in one end will influence the shape and formation of other parts across the building and vice versa. Each component is redesigned, back and forth, to archive unity. Each component may serve one or more purposes. Multiple components may share similar or the purposes as well as properties. Consequently, relationships, types and families between components can be defined. By careful consideration of shape, material, purpose and how they fit, a thematic unity with a unique character is archived. This makes up the vocabulary of the building.

The principles of 'building order', as inspired by structuralism, contrast the functionalistic strive of specific form finding. Pursuing a form that directly and efficiently corresponds to a specific function, or spatial organization. Instead structuralism it seeks a common denominator as to create informed shapes from a comprehensive understanding how things and people interrelate.

For the homogeneity and identity (the expression) of a space we inevitably end up at the construction (structure in the literal sense). Frampton describes this as "the expressive potential of the constructional and structural" , meaning the building's composition as the ultimate bearer and visual expression of continuity, and the pre-eminent component is to clearly express and 'explain' how the building fits together. In practical terms it means that the elements comprising the building, such as the structure consisting of beams, trusses and columns, are shown as explicitly as possible. (Hertzberger 2015, 140), [Studies in tectonic culture: the poetics of construction in nineteenth and twentieth century architecture, Kenneth Frampton, Cambridge 2001.]*

In the formation of the 'building order' concession are made to account for necessities but isn't determined by them. It is moreover concerned with underlying potential in use and future uses of the building, as to conceive a summary of possibilities in its own competence. The formation becomes a process of acquiring 'competence' in material form following the ideas of polyvalence in a wider context. Each order within represent a specific nature as much as it represent a specific mechanism, that interdependently inform and is conceived in form. Different aims emphasized in different instances impact the outcome, the denominating rules, the structure and the final result, and as much as this is constricting, it paradoxically creates freedom.

Each construction element of the assembly of iterated parts in the building order make up the parts of a 'construction kit where each element has a fixed task, and can be combined with others to specific rules. The idea of a construction kit exists through all architectural styles where elements represent a formal language. This notion can be better understood as something existing above the idea of architectural styles as a paradigm in architecture as a whole. Deviations and change of conventions and patterns can be seen as an expression of time, in time, while architecture over all always has been about the same thing. Hertzberger writes that "it is only natural to see the history of architecture as continuity, expressed as a succession of 'narratives' (compare 'epistemes') as interpretations (compare 'performance') of what are essentially unchanging underlying human motivations."

(Hertzberger 2015, 187)



Qwalala- Pae White

MAPPING

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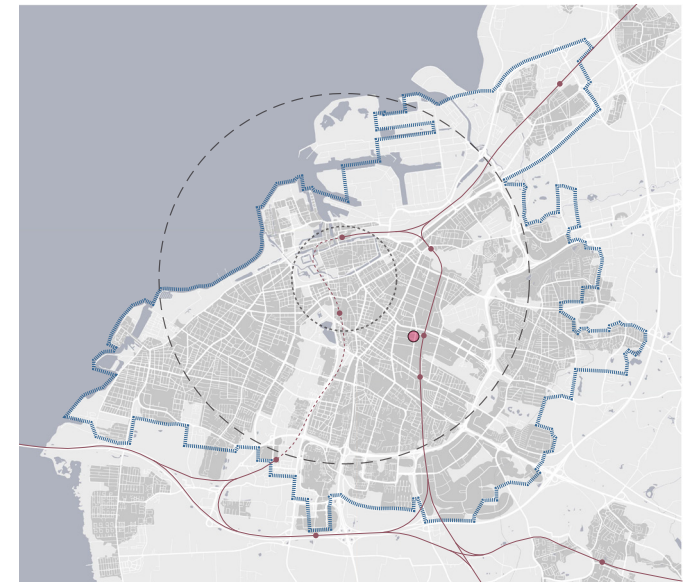


In Malmö Stad's survey, made by Wingårdh, three locations for the new museum are proposed, each location has with two site alternatives. One is located by the sea, the other more central near Triangeln, and the third next to Rosengård. The proposal for this project is located next to Rosengård and Rosengård station. The site is large and flat area and allows for a more horizontal design where the museum can spread out across the space. Rosengård station opened 2018 as a part of 'Kontinentalbanan' that some years before had reopened for regional passenger trains. Rosengård station connects the site with the region of Öresund. The site is also well connected with the city through bus lines and bike paths. Bus line 5 is a major bus line and runs along Amiralsgatan to the main station and historic center. It has been debated whether to transform this line into a tram line, an issue that for now has been paused. Another aspect for the location is the spread of cultural and educational institutions through Malmö. Where the most part are located near the city center. Placing the museum near Rosengård station would be a way to spread out the range of Museums in Malmö across the city. The museum has the potential to act as a public center for areas located more in the periphery. Where there are many central areas today that are inhabited by major cultural institutions. To exemplify, the current location of the Museum is found inside Malmö Museum at Malmö Hus, which also neighbors 'Teknikens och Sjöfartens Hus', a technology and maritime museum. Together they form a small cluster of museums in a historic setting with access to a large park. To the north and north east

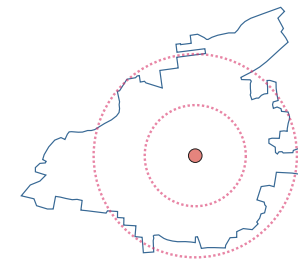
MAPPING

where new housing developments are being built, the University of Malmö is located next to the central station. As for the historic city center of Malmö the design center and the museum of modern art is found as well as many art galleries. Triangeln, a commercial and urban center in Malmö is the location of Malmö Konsthall, a contemporary art museum. These areas make up a large part of the center of Malmö. The city radially organizes with major roads leading to its center, that already has a well-established cultural life with many cultural venues such as the Opera theaters, bars and restaurants. A bit further out there are less major public institutions but constitutes of urban blocs of urban character filled with cultural activities, shops, eateries and scenes that are much frequented. Outside the denser urban consecrations of the city center are industrial areas found within the city in the form of patches in-between are spread out areas of housing. Many of these industrial areas are being re purposed and re-developed into housing blocks as to connect city within and aims to attract new residents with a cultural and active profile by establishing new institutions. An example of this is Malmö Art Academy that has moved into new premises in Norra Sorgenfri into an old bus garage. Locating a new art museum next to Rosengård station, next the industrial area of Sofielund can be seen as another step in this direction, creating a more interconnected city that provides public space and activity across the city. In Malmö Stad's survey the issue of location considers the dichotomy of periphery and centrality, but leans more towards a central location as it would create better synergy effects and be

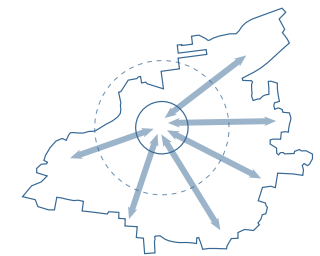
more accessible there. However for this site, at a closer examination of Malmö and at the city limits, a geometric figure emerges whose center point ends up very close to Rosengård station. The city of Malmö was built with its present day center next to the harbor area and is close to the sea, from where the city has been expanded gradually. It is built around the historic core, concentrically, with radial arteries, main roads, that connect the core with the outer areas consisting of industry, larger housing developments and highways that encircles the city. Geometrically, the city center of Malmö is located right next to Rosengård and not in the historic center. So in terms of accessibility, the distances measuring to the other parts of the city from Rosengård station are shorter one of the shortest in general, it is favorable for walking and cycling. At Rosengård station there is an underpass and pathway that connects Rosengård to the city for pedestrians and cyclists. This is the historic crossing and road used when Rosengård was a rural land. Today, the pathway is called 'Rosengårdsstråket' and is a busy and important radial artery. It runs from Rosengårds Centrum to Möllevångstorget and extends to Triangeln. Amiralsgatan to the north is the major link for motorized traffic and leads all the way into the old inner city past the Nobeltorget. The site at Rosengård is well connected to the city and the region. It is a place that can be seen as both central and part of the periphery, a crossing.



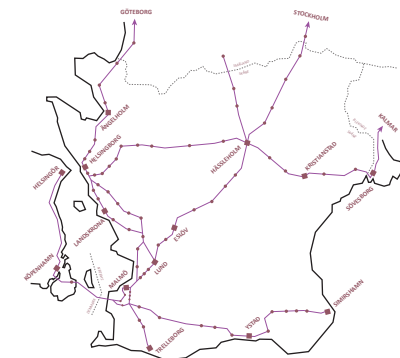
Malmö, Urban concentration



Geometrical center



Radial city



Regional Trains, Øresund

URBAN DEVELOPMENTS



TÖRNROSEN / CULTURE CASBAH



(Malmö stad 2014. PP 6044)

AMIRALSTADEN



(Malmö stad 2020. PP 6051)

PERSBORG



(Malmö stad 2020. PP 6051)

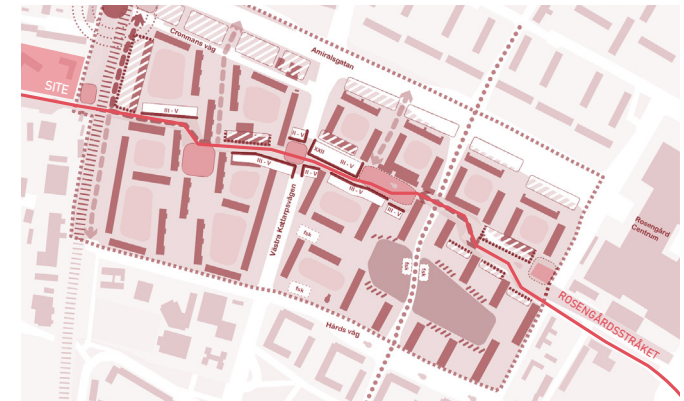
MAPPING URBAN DEVELOPMENTS

The site can be read as a long rectangular open stretch consisting of mainly grass framed by the buildings on all ends of differing character. The stretch consists of Enskifteshagen, a large park with the church of St: Matteus to the west, and a kindergarten to the east. The eastern edge of the site is Rosengård station that serves as a connection point as well as a boundary as the railway cuts the site. On the other side of the railway the large housing blocks of Rosengård towers up as a backdrop. The form a part of the outer city of Malmö, the periphery. At the western edge of the site is the church that is surrounded by a wall that forms a closed shape at the end of the park. Behind it is Lantmannagatan, an avenue, fronted by residential urban blocks marking the edge of Norra Sofielund and the urban core of Malmö. North of the site is Annedal. A residential area with buildings placed semi open lots that are fenced and has a street structure that is cut off which forms northern border to the site. To the south is Sofielunds Industriområde, an industrial enclave surrounded by residential areas. The area is still used for industrial production and is characterized in relation to the site by large industrial halls that form a front along Annelundsgatan, and Ystads-gatan along Rosengårdsstråket and forms a natural boundary for the area southwards. The only continuous street through Sofielunds industrial area and Annelund's is Norrgrängesbergsgatan and connects Lönngatan and Amiralsgatan. Norra Grängesbergsgatan and Annelundsgatan form an intersection that marks the splits of the area as well as being the point which connects the most important movements of flows across the site.



New developments of Amiralstaden

(Malmö stad 2020. PP 6051)



Proposed plan of Törnrosen (or Culture Casbah)

(Malmö stad 2014. PP

The museum is located at this intersection. The church to the west and the underpass to the east can be seen as entrance point to the site in the radial direction of Rosengårdsstråket which leads in and out to the urban core. The site can be seen as a border area between the inner city and the outer edge, a crossing point where the various areas meet. The site is a place of transition. It is a passage, a park, a crossroad, a meeting point, a transition: between the inner city and the outer edge, between residential and industry, between 'urban' life and suburbia. In the surrounding areas of the site there are new developments plans initiated, for instance example Amiralstaden and Cultural Casbah in Rosengård. Where the pathway Rosengårdsstråket is an integral part in the development of the area. The new developments reinforces the idea of developing the site at Enskifteshagen as a continuation and extension along Rosengårdsstråket with the potential creating public space that binds the dispersed areas together, as well as being a destination in the city. By creating a public space here an in-between

area can be established to mediate between the local instances and actors of the surrounding activities in the area, with the new museum and the people in transit. The surrounding area of Sofielunds industriområde houses many cultural and sport facilities that are located inside many of the re-purposed industrial halls found next to industries that are still in use. Many of these facilities are obscured to the outside as they are placed deeper inside the large hall, cut away inside the plots or cut off by fences. The proposal aims to transform the stretch into a place in the city that connects its with its surroundings. A place to pass through rather than a space to pass between places. The main building of the Museum will be placed between the station and the crossroad. The project will from there extend to the other side of the streets, Norra Grängesbergsgatan and Rosengårdsstråket and continue along it and into the park.

In the proximity of the site there are several development projects planned. To the north along Amiralsgatan the city wants to construct new buildings blocks along Amiralsgatan. The project, Admiralsstaden, aims to change the character of Amiralsgatan from being a wide road with heavy traffic and no sidewalks, to a smaller street framed by the new housing blocks. These blocks are arranged to break up the urban structure of Rosengård with its large lamella blocks and large courtyards and open city in a park setting, to accommodate a more 'urban' setting with a streetscape that is added as an extension of the north and south side of Rosengård as to connect with the new street. This will allow for transversal movements on ground level between the north and south side of Amiralsgatan that today are cut off by the road, with the exception of a few overpasses. The redevelopment will connect Rosengård station. Another development project is Törnrosen, also known as Cultural Casbah that is planned for Rosengård. Similarly to Admiralsstaden it will densify an area in Rosengård but with another strategy. The Törnrosen development consists of smaller rectangular infill blocks within the urban structure. The small blocks will produce small street fronts that are placed close by and along the pathways preexisting within urban structure. As of now Rosengård is planned around a large social and commercial center where most activities and public transportation is located. The large courtyards between the lamellas serve as common areas but are anonymous and serve as a way of dispersing units rather than serving as a socially unifying space. The open and informal character of the

outdoor spaces exposes the distance between people and between blocks emphasizing them as isolated entities. The areas are programmed with functions but are just placed inside an openness that lacks attachments surfaces around it. Culture Casbah can be seen as a way of trying to counter obliqueness and detachments which are ruling conditions on ground level today. By creating a street-like character along the irregular pathway that leads across the Rosengård the project will create attachment surfaces to its surrounding spaces that is broken down into smaller spaces of varying character. Some that are more of an urban setting with a public identity. Other acts as shared spaces (courtyards) found next by, rather than being something below or between things. The smaller scale of the infill blocks accounts for this and creates direct and open relations between inside and outside. Rosengårdstråket serves as the main artery of the project. Along the path, or streetway, small squares, plazas, parks and playgrounds will be formed through the juxtaposition of the inserted blocks. These will serve as places to stop and pass by along the way to stimulate intimacy and activity. This development aims to diversify the character of the area in both in form and socially. The infill blocks alter in scale and vary in their formal composition and in their material use. In addition to these blocks there is also a plan to erect a skyscraper as a new landmark for Rosengård. In Persborg, the next station on the Kontinentalbanan, south of Rosengård station (which opened at the same time), there are plans to erect new housing blocks. It is a smaller development than Admiralsstaden and Törnrosen.

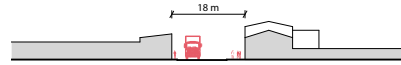
But what is noticeable is the higher building created to mark out the underpass for the railway and the placement of housing blocks along the station and railway as to create an intimate urban setting, filling the gap. Another plan in the area is the newly formulated program for Sofielunds Industriområde future development. Here the aim is to identify and investigate the activities and businesses in order to develop a plan to assure and preserve its functions. The area is dominated by its industrial development, with industry still active although much of the activities has changed over time and is today very diverse. There are small businesses, such as auto repair shops, car cleaners, carpenters and furniture resellers etc found along Norrgrängesbergsgatan. There are cultural, recreational and educational facilities housed in the re-purposed industrial complexes to the north. In the area are also nightclubs, a mosque, two preschools, a cinema club, studios and operating side by side with the heavy industries. Malmö Stad wants to preserve all these businesses and assure that the character of the mix, the cultural life and the industrial work, can stay. At the same time they are investigating the prospects of developing housing units in the future in the gaps and plots of abandoned houses. Noticeable for the plan program is the 'Kulturljudzon', Cultural sonic zone, that has been established, which allows for very noisy activities (85 decibel).



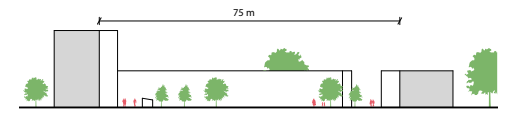
City block city



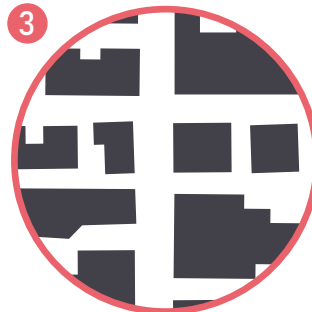
Off boundary city



Industrial plots



ABC city





Ystadsgatan towards Möllevångstorget, City block city



Olofsgatan, Off boundary city

1. City block city

The urban setting structure of city block is located to the west of the site such as the areas of Norra Sofielund and Möllevången. Möllevångens grid structure and city blocks were developed around the turn of the 19th century and built around Folkets Park, a central park in Malmö, which was built in the 1890's from an old estate. The structure is a continuation of the 'classical' city planning of Rörsjöstaden, developed in the 1870's from at that time contemporary ideas from the European continent. Möllevången consist largely of housing blocks with some, now converted, factories integrated in the city block structure located along Bergsgatan. Bergsgatan connects the city through Amiralsgatan with Möllevången, Möllevångstorget, and continues further south as a main road. Möllevångstorget is the main square of the area with a market and is filled with restaurants surrounding it. The buildings in Möllevången are 4-5 stories high facilitating premises for with

small shops, cafés and restaurants at street level and residential apartments on top. The streetscape consists of larger streets measuring 17-20 and smaller streets of 10-11 meters. The tenant housing blocks within the city blocks measure around 22 meters in width apart from the corner houses that are around 30 meters wide. The streets are cluttered with open-air cafés, markets and has an active street life. The area was once a district for industry and workers housing, today it is a place for recreation and is a district of socially vibrant character. Further east between Nobelvägen and Lantmannagatan Norra Sofielund is situated which acts like a continuation the city block city but was built later. The atmosphere here is of a more tranquil character.

2. Off boundary city

In Södra Sofielund, the southern part, another type of urban structure is found. It was built on unregulated land, a borderland between the city with its industry and the countryside. The area was populated by poor workers, seeking a cheaper place to live, that moved outside of the city, and of farmers with little money seeking fortunes moving to the city. Because the area was unregulated it was built with less service such as running water, sewers and controlled quality of the dwellings. The area consists of buildings 1-2 stories high, and units measuring 6-10 meters in width. They are arranged in blocks with smaller streets inside between the houses measuring around 7 meters. The buildings are shallow in their depth and larger courtyards, green plots, placed behind, one for each building. What was once the outskirts of the city is now engulfed by the larger urban fabric with its big roads around it. The urban spaces inside the blocks provides intimacy and calamity.



Norragrängesbergsgatan, Industrial plots

3. Industrial plots

The industry area of Sofielunds was built in the 1930s extending the city to the railway. Its development intensified in the 1960s and constitutes most of the appearance of the area today. The smaller businesses found here today started to appear at the end of the 20th century. Its area consists of only five streets, with three that crosses the area (Norra Grängesbergsgatan, Kopparbergsgatan and Ystadsgatan). Between the streets are large plots formed and subdivided to industrial lots. The lots are populated by large halls and factories and holds larger open spaces of asphalt that are closed off. At northern plot between Kopparbergsgatan and Enskifteshagen large industrial halls are placed side by side, forming a front towards the site. These have been re-purposed for cultural and sports activities. Along Norra grängesbergsgatan a front of smaller buildings are found. The smaller buildings are 1-3 stories high and are placed in front of larger halls located behind, away from the street. The side alleys are closed off by fences forming strict straight lines along the street. The front acts as an intermediate shape and space,



Rosengård, ABC city

mediating the large industrial lots with the street. The smaller contains small spaces consisting of, auto repairs, carwash, shops etc. They are open, extrovert and accessible. Behind are halls alleys and courtyards. Large spaces that are introvert, disconnected and obscured from the street. These halls can house industrial activity or a night clubs. The large windows and open carports of the smaller shop fronts makes their activity spill out on the street and makes it very active. The streets measure 18 and 20 meters. Although the scale of the plots is huge, with some halls measuring between 40-50 meters along the street, the small intermediate shops, measuring 16-18 meters, creates a partitioned front that break up the scale.

4. ABC city

The ABC city developed in 1960s in Sweden a period of economic growth. It was a new type of urban planning consisting of larger lamella blocks as found in Rosengård. The term ABC city comes from the idea of separating the functions of work (Arbete), dwelling (Bostad) and center (Centrum). It was mainly formed and development in Stockholm,

however the ideas can be interpreted in the layout of Rosengård. The idea of the ABC-plan is to organize new urban areas as nucleus groupings with a center providing communication, public services, commercial facilities and schools, as in the center of Rosengård. Around the center large housing units are located. Rationally planned structures of large blocks spread out spaciouly across a park landscape, forming larger courtyards in between. It's an open and permeable structure. Its scale is huge compared to other types of city structures. The ABC city is planned with a separation of motor traffic and pedestrians, where a singular motorway dislocated within the area, serves as a main artery (Amiralsgatan in Rosengård) and acts as a stem in the tree structure. In Rosengård the lamellas consists of two main types: blocks that span 50-66 meters in width and are 5 or 8 stories high; and blocks that span 120 to 166 meters that are three stories high. Around the dwelling areas, industries and areas for working are located. For Rosengård this would be Emilstorp and Sofielunds Industriomåde. The plan creates distance: between people within the blocks and between them, and between the whole are and the rest of the city. It creates distance and separates between services and communication; between work and living; between the inner-city, with its institutions and variations in its the urban structure and social formations, and the outer-city, linear constricting and confining. The structure is open in form, yet linear in its sequencing and order of function. Key to its function is the principle of modernity of overcoming distance with speed through machines. The plan is car oriented, a unit in itself in the sequence of functional units placed rationally apart in a larger scheme.

BOARDERS & MOVEMENTS



Bike path Sofielunds industry area (Pågen)



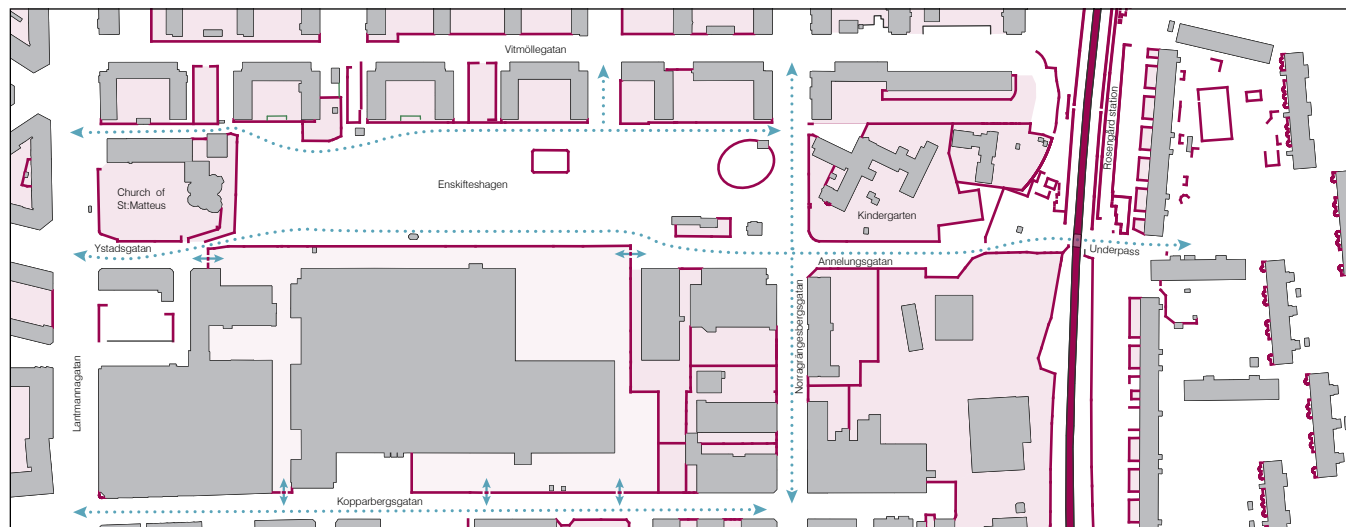
Underpass, Norbergsgatan



Gateway, Sofielund's industry area



Closed of alleys at Norragrängesbergsgatan

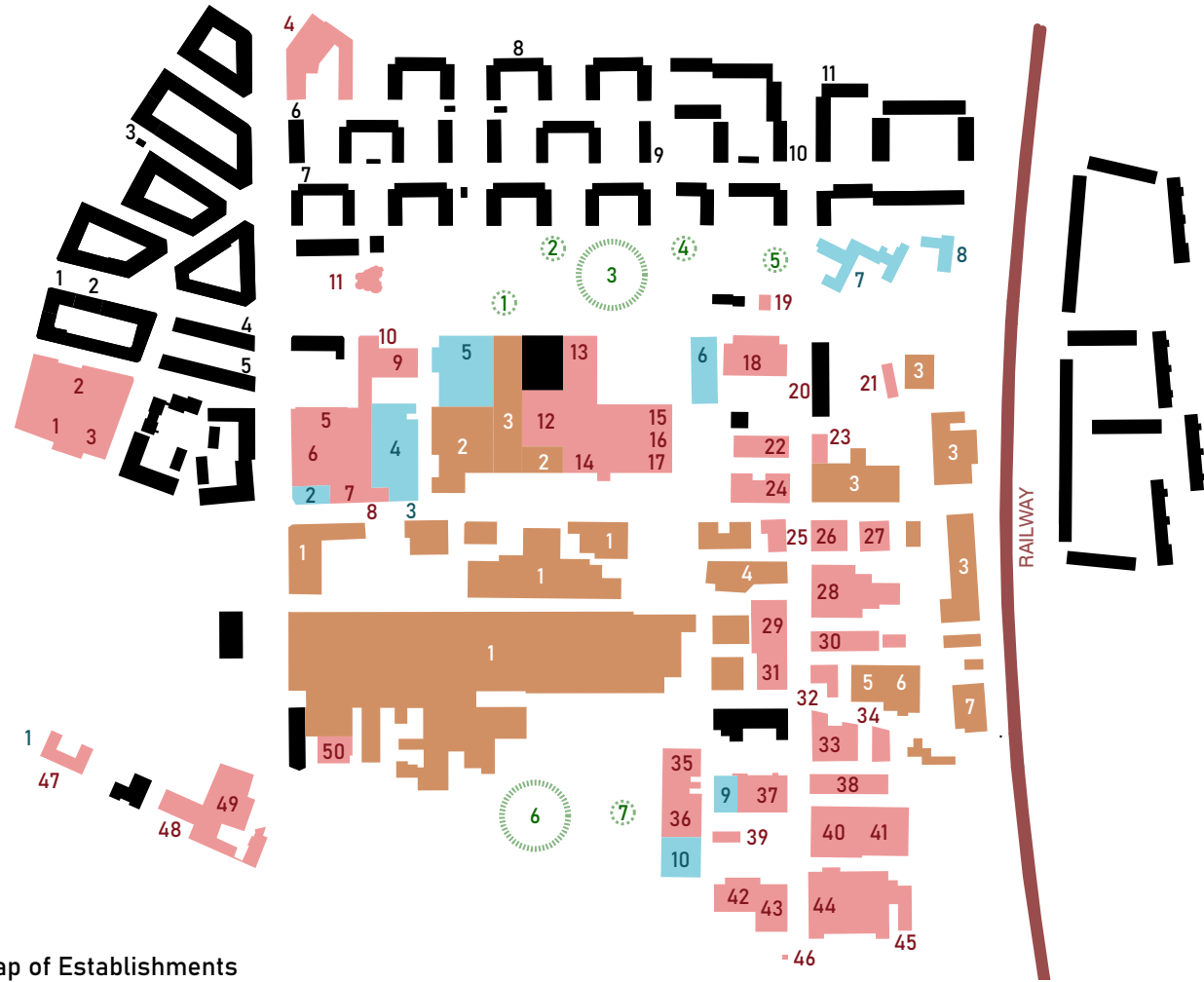


Fences and Movements

To the west Rosengårdstråket is detached from Ystadsgatan and runs along the side of the park, Enskifteshagen, up to Annelundsgatan. Adjacent to the south, runs a large fence that encloses the plot of the large industrial halls located there. A gate at each end creates openings to Ystadsgatan and Annelundsgatan. A transversal movement is only possible at one point and is contained within the fenced area. To the east the fences are more prominent and constricting. Fences runs around the closed paint workshop inside the park, around the kindergarten at the crossing of Annelundsgatan and Norra Grängesbergsgatan, and the south side of Annelundsgatan towards the underpass. To the north of Enskifteshagen fences are placed as to close off the courtyards of the apartment buildings in Annelund and continues along the side of the park with only two openings along it. Fences make up the most prominent element that encompasses and constricts movement at the site today. It is the main barrier. Fences are even more present within Sofielunds Industriområde and becomes an elements that defines the character of the area. The fences generate long disconnected stretches only acting as passages between the inner-city and Rosengård. They are configured to keep people away and to move along. As can be seen in the underpass a bit further to the south at Norbergsgatan, the bicycle path behind Pågen. The cultural and recreational facilities that are present at site are easily accessible by bike and walking but has their entrances kept away and obscured from the commuter stretches somewhere inside.

MAPPING ACTIVITIES & INSTANCES

In the area around the site and at Sofielunds industriområde a wide variety of activities are present. The manifold of establishments are found at Sofielunds industry area located in old industrial buildings. There are the main active industries of Pågen, a large bakery, and Stadex, a starch factory. The industries set the character of the area with hard surfaces, coarse materials and heavy traffic. They operate side by side with the mix of smaller businesses such as auto repairs, car washes, bakeries, breweries and other shops, mostly present along Norrgrängesergsgatan. There are study associations of art, music, design, dancing and language, etc. found next to Enskifteshagen in the re-purposed industrial complexes to the north. Here are also many sport facilities located such as gym, roller derby, climbing, martial arts etc. There is a night life in area with venues for musical performances, bars and night clubs. Many of these activities are of a more introvert character. What is more accessible and direct are the parks located in close relation to the main paths across the area leading to the city center in the north south ends. Here various outdoor activities located open for use such as playgrounds, ball park, DIY park, urban farming, street art. Characteristic for many of the establishments is their small scale, and their bottom up participatory nature that appropriates the retrofitted per-existing structures by small means. This can be seen through out the area of old abandoned buildings, in empty lots, corners, or bare walls, showing new use. The creative force can be seen as a hallmark of the area and its people. Making up by small means. The area is dynamic in its array of activities over various time



Map of Establishments

ESTABLISHMENTS ■

- 1 Culture house Havana
- 2 Malmö Dance Academy
- 3 Karavan - Theatre group
- 4 Folkets hus - People's house
- 5 Enighetens Gymnastics
- 6 Sofielunds Sports Hall
- 7 Fightzone Kampsport
- 8 Furuboda Secondhand
- 9 Bokmässa - Book fair
- 10 Royal Pool Hall, Restaurang & Bar
- 11 St Matteus - Church
- 12 QR Academy - Parkour hall
- 13 Grafittihangaren, - Grafitti art
- 14 Malmö Cirkushögskola - Circus school
- 15 Rollerderby Crime City Roller
- 16 Fritidsbanken - Sport equipment lender
- 17 Klättercenter - Climbing hall
- 18 Orient food - Grocery store
- 19 Falafell - Food kiosk
- 20 Music studio/Workshop
- 21 NGBG Kulturförening - Association

- 22 MFM Gross, Möbelbutik - Furniture shop
- 23 Orientkakor - bakery, Hairdresser, Bilvård - auto care
- 24 ATS, Möbelbutik - Furniture store
- 25 Alyan, Help organisation
- 26 Class 1 Biltvätt, Al Kinani Livs & Kött, Hasses bilverkstad - auto care & grocery
- 27 Invandrartjänst - Immigrant counseling
- 28 Bästa bilverkstad, Baker's bilverkstad, Sumar vänskapsförening, - Auto care & association
- 29 VVS, Reklam - Office
- 30 Dyma Bilverkstad, Class bilverkstad, Bass bilverkstad - Auto care
- 31 Hypnos Theatre, Mikrobio - Cinema
- 32 Färggrossisten - Paint shop
- 33 Al Alimi Bilverkstad, Heinels Bilverkstad, Bilfixaren, Car care Bilverkstad
- 34 Färggrossisten - Paint shop
- 35 Al-Hoda, Mosque
- 36 Al-Ayn Second Hand
- 37 MFR Bazar, Harir Möbler - Furniture shop

INDUSTRY ■

- 1 Pågen - Baking
- 2 Postnord - Mail

- 38 Duma Bilverkstad, Moskë, My Car Bilverkstad. - Auto care
- 39 Tysk Centrum - Furniture shop
- 40 Toy shop, Callange Driving school, HumHum Restaurant, Naznaz Bakery
- 41 Plan B Nightclub, Plan B The garage, Royal bilverkstad - Auto care, Iraj's Furniture Upholstery
- 42 Alseedawi Spices & Nuts,
- 43 Kashan Furniture
- 44 Jihad Driving School, Party City Shop
- 45 Carpet Palace - Furniture shop
- 46 Bosniskt Kök - Food kiosk
- 47 Folketshus Sofielund - People's house
- 48 Garaget Library
- 49 Arena 305 Music & Culture house
- 50 Matbyrå - Restaurant

- 3 Stadex - Starch factory
- 4 Kyocera offices - Components
- 5 Lilla Oljfabriken - Micro brewery
- 6 Al Rayyes Sweets - Candy maker
- 7 Chocolate factory Maria Escalante

PARKS ■

- 1 Public toilets
- 2 Playground
- 3 Enskifteshagen
- 4 Urban Farming
- 5 Dog park
- 6 Gullängen
- 7 Gullängens bygglek, DIY park

SHOPS ■

- 1 Urban Turban Restaurant
- 2 Zagros Bakery
- 3 Broby Grocery
- 4 Linda Thai massage
- 5 Arunee Thai massage
- 6 Nobels Grocery

- 7 Lava Pizza
 - 8 Golden Horse Restaurant, Casablanca Spice shop, Nor Meat & Charcuterie
 - 10 Hälsokost - Health foods
 - 11 Duva Grocery
 - 12 Ti Arno Pizza
- EDUCATION** ■
- 1 Glokala Folk High School
 - 2 Östra greve Folk High School
 - 3 Furuboda Folk High School
 - 4 Folk High School Skurup och Fridhem
 - 5 Studieförbundet - Study association
 - 6 Kulturfabriken - Art & music school
 - 7 Annelunds preschool
 - 8 Vitmåle preschool
 - 9 Folkuniversitetet Adult educational association
 - 10 Gullängens preschool

ACTIVITES & INSTANCES

spans. For example the 'Grafitti Hangaren' which is an underground art museum works by graffiti art by artist from around the world are displayed. It is open for any to visit in on of the large abandoned halls. There is an annual street festival arranged at Norrgrängesbergsgatan arranged by the culture association NGBG. The street is transformed into a festival filled with people and the car related businesses open up their carports and becomes venues for the festival. Another festival is the Opportunity space festival arranged at Enskifteshagen in a temporary pavilion. With seminars in architecture and public space, in how people initiatives and participation can shape and build the public spaces in ones surroundings. What can be concluded from the mapping of activities at site it that the location where creative and cultural activity takes place through local participation and in forms of small cultural associations and sports organizations. That these actors together with small businesses appropriates the abundant spaces and the public space in area and which has transformed it into something new. The range and variety of activities in the area correspond to the wide general public. Building a new museum at this site will be an addition to the mix. It could serve as a cultural and public hub within the area and the city. Both by accommodating the art museum and its collection, and by providing space for the local community and the general public to expand into. It can be space for transit, for small businesses, for local communities, local artists, for international art, a space for motion, interaction and change. A space for contemplation and for intimacy..or seclusion, A space that gathers people.



Urban gardening, Enskifteshagen



Graffiti wall, Graffiti hangar and industrial halls in Sofielund



Workshop at Garaget Library, Sofielund



Auto repair shop and tailor, Norrgrängesbergsgatan



Do it yourself park, Gullängen



Graffiti Hangar, repurposed industrial hall

STRATEGY & INITIAL CONCEPT

STRATEGY SITE STRATEGY

Enskifteshagen, the two preschools, and parts of Rosengård station form a large open space within the urban fabric. The proposed museum will be built across the space corresponding to the idea of the long stretch. It aims to establish the site as a place as a whole and create places along the movements on the passages that cross it. Norra Grängesbergsgatan and Rosengårdsstråket are integrated pathways and to the projects is the museum extends across the space as well as serving as an extension of its surroundings, meaning that the whole area is to be perceived as a part of the site and the project. The church of St:Matteus and the underpass can be seen as entrances to the east and west. Amrialsgatan and the southern end to the Sofielunds industry area mark the northern and southern entrances. The museum will serve as a continuation to its surrounding, as in the small shops along Norra Grängesbergsgatan and the development of the 'Cultural Casbah' with the development of Rosengårdsstråket. The open area is subdivided into smaller plots, one that will serve as the main site for the museum, the others are for its extensions and for future developments. The main site will be the location of the permanent exhibition, the café, the shop, the library, auditorium and other services and facilities. It is located between the crossroad of Norra Grängesbergsgatan and Rosengårdsstråket, and Rosengård station. The two preschool that are present there today will be demolished to make way for the museum. To make up for this a new smaller preschool will be built as an integrated part of the museum building with similar outdoor area. The main site aims to form an internal space that is introvert and that is



Site extensions



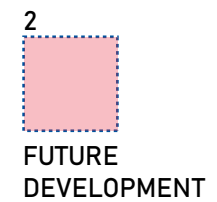
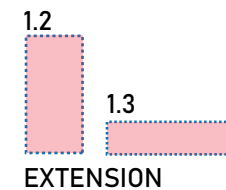
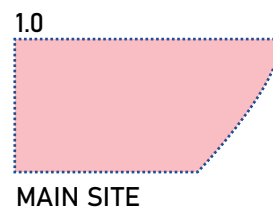
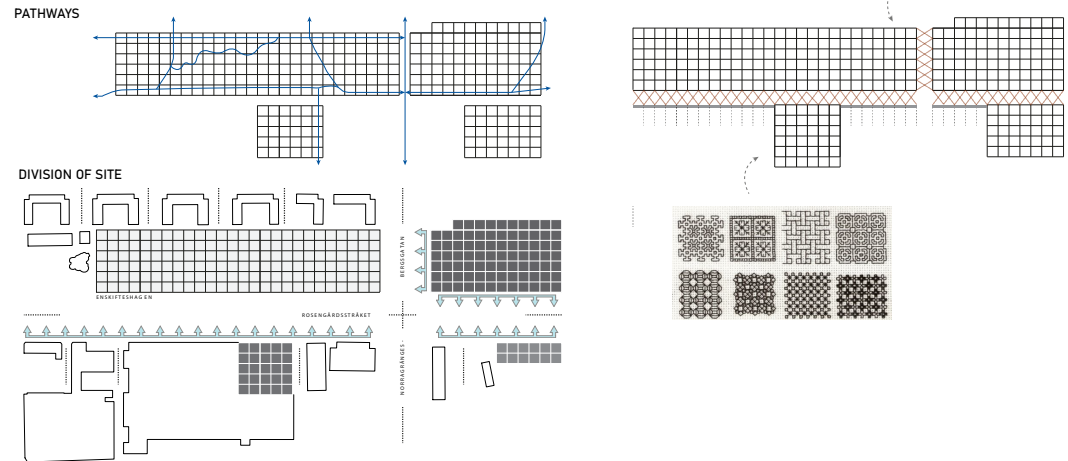
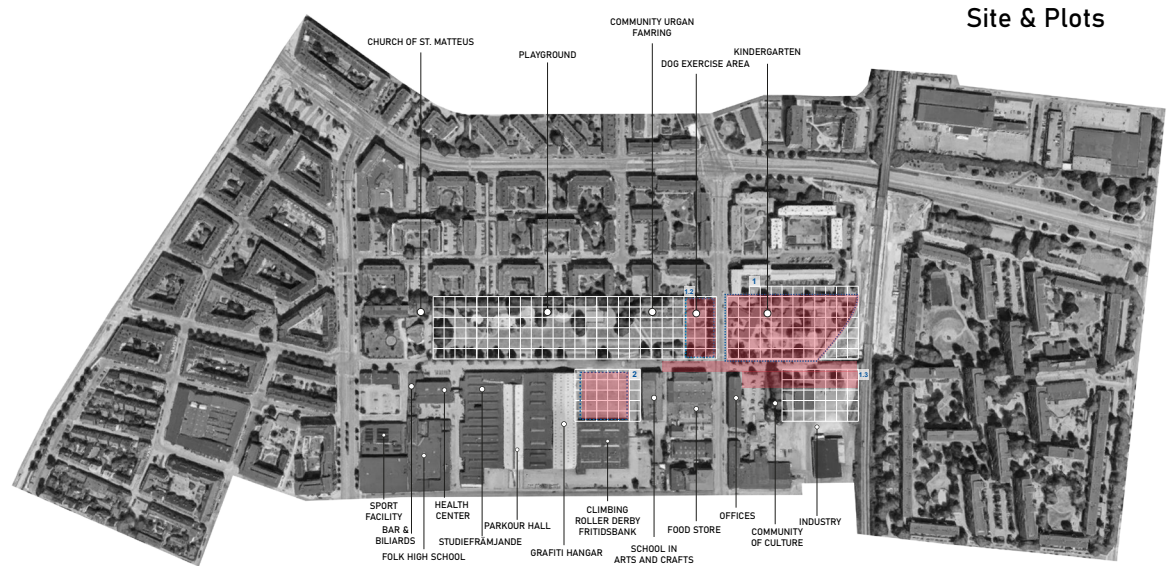
Pathway through Enskifteshagen, St Matteus church



Fenced off area beside the park, front of industrial halls

STRATEGY SITE STRATEGY

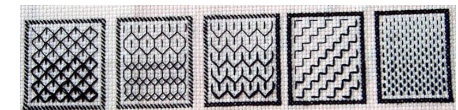
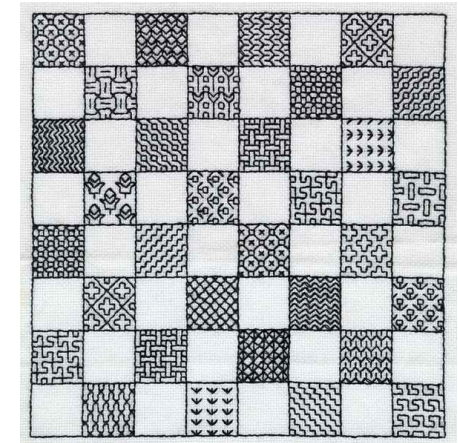
focused reflective and peaceful. It serves as an offset to the buzzing large scaled surroundings. The museum will be extended into the park and accommodate the temporary exhibition. The abandoned painter's workshop and the dog enclosure will be removed; the falafel shop at the corner will be preserved. It will become the end of the park to the east and will be more open, permeable and extrovert. The extension to the south will accommodate small shops. These two extensions are made to frame and formalize a street like setting extending Rosengårdsstråket and Norra Grängesbergsgatan. The third plot is the open plot along Rosengårdsstråket that today is disconnected and serves as an extension of Graffiti Hangaret, the underground art museum present at the site today. It holds large murals on the surrounding walls. This gap could be further appropriated and developed in the future as an integrated part of the site. The plots will not delimit the expansion and spread of the architectural intervention at the site as the museum and types of built form can spread across the site, where components, elements of similar character form coherence from a unifying theme. The strategy to in approaching the design of the museum and building on the site is to create an architecture that grows as one approach the site. The elements and components are to form, program space along the site and to create an identity of a public space that lays open and accessible. A superimposed grid across the site will regulate the distribution, concentrations of the components, elements and spaces.



BLACKWORK



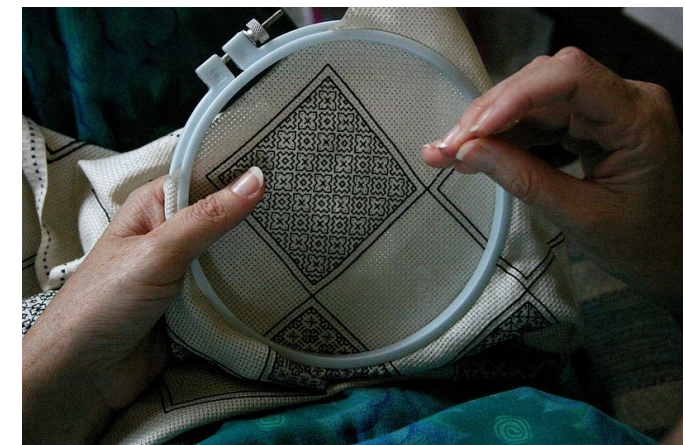
Fragment of a Blackwork



Blackwork Patterns

The initial sketches and developments in terms of layout and spatial configuration for the project depart from a study in patterns through the techniques of blackwork embroidery. Blackwork, also known as Spanish work, evolved in Spain during the 15th century and spread throughout Europe in as it became fashionable among royal courts through the 16th and 17th centuries. A theory is that it originated from the Arabic culture in northern Africa coming to Spain through the Arabic presence on Iberian Peninsula during the 9th century, as it bears resemblance to the Islamic geometrical patterns. In the Islamic culture these patterns are believed to be the bridge to the spiritual realm, the instrument to purify the

mind and the soul. In Sweden it fell out of fashion in the 1630's but came back during the end of the 19th century appearing on the ceremonial garments among the peasantry in of Darlarna, in Sweden, finding its way into the folk tradition as an expression and technique. The technique is made through straight stitches that follows a set pattern arranged within a grid. The expression of the embroidery can be varied through by changing the pattern, or the thread thickness making the pattern, or alternations within a set pattern. Blackwork can be used as decorative element on its own or as an infill in a motif. The technique accommodates interpolation and extrapolation. For this project the technique is used in the design



Blackwork Embroidery

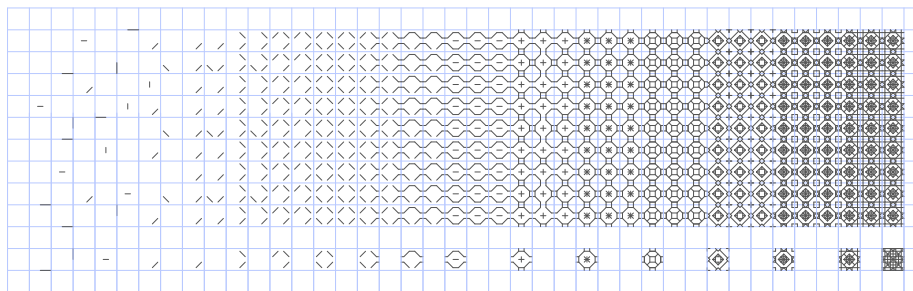
STRATEGY BLACKWORK

method and serves as an inspiration to create architecture. The patterns are interpreted as a design. Where the intensity of the patterns can correspond to space, light, atmosphere and openness of a design and the stitching itself can correspond to components within the structure of the pattern. The result can be read as a plan or scheme seen as a wire frame projection. From this principle the idea of a regulating grid emerged with repeated stitching, elements, that defines the structure within, and through interpolation and variation of the pattern other space making components and character of the spaces could be defined. As the pattern can be expanded and alternated, architecture emerges. The method is to the structuralist methods used in architecture in the creation of matt buildings. Rules are established from the variations of patterns, a game of set rules is developed for the layout of the building. It can expand and populate the site without determining borders of spaces that separates a room from another, or an inside from an outside. The idea to create an open and overreaching structure across the site came from play using blackwork. The stitches can be interpreted as a way of arranging space making elements and forms of various heights and thickness. From the stitches a building, a place, a space, and a museum will emerge. Each stitching or grouping of stitches can be defined as podiums, benches, signs, low walls, higher walls, thick walls, tables, or abstract shapes. It becomes a design tool for arranging element, parts, spaces, rhythms and atmospheres to establish internal interdependencies of things. Parts can be inserted and extracted, reviewed re-designed, new parts can be added into the system. The system allows for it to expand in all directions across

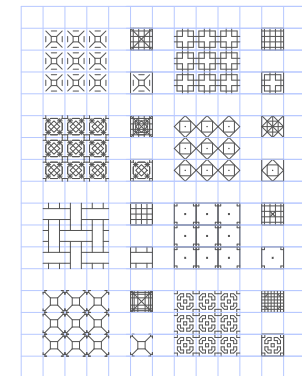
a grid. Through this design method no order or value of the components within is predetermined. Separate systems to be created within the system. It can be expanded inwards and outwards. The building order and the construction kit can be set, formed and materialized independently and inserted through the abstract plan. The strategy is to work with a variation of density across the site filling in the superimposed grid. Starting with a lower density to the west, as it continues through the park it increases eastward to the location of

the main site of the museum. More elements of various sort and height reoccurs in a higher density here. From a more open and extrovert to enclosed and introvert.

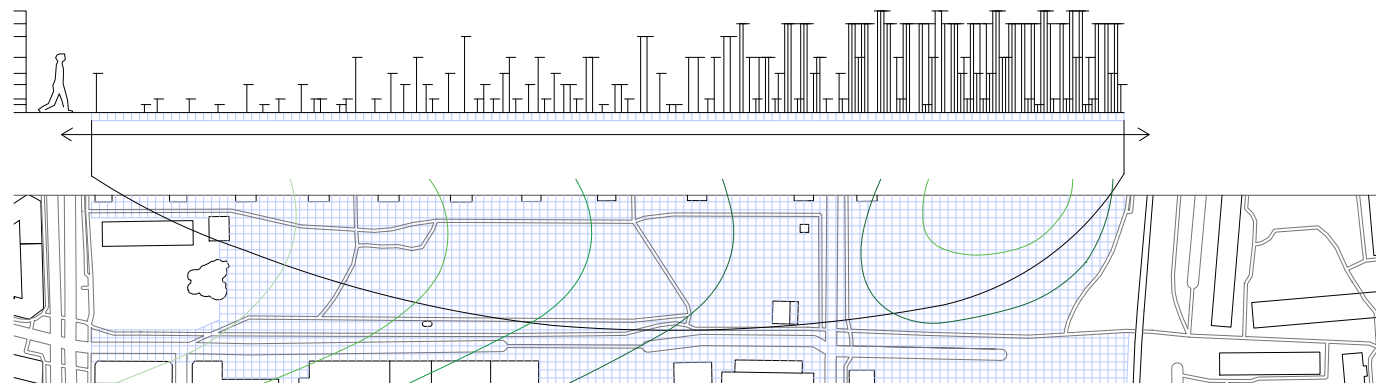
**Gradient of a pattern
(Constructing a pattern)**



Patterns



Height variations as a gradient across the site



Site with superimposed grid

TYPOLOGIES

The project focuses on establishing various forms and types of space that rather corresponds to ideas within architecture that will form the museum indirectly. It can be seen as an alternative method of designing space that doesn't focus on creating a desired effect or performance of a form composition, an envelope of a content or function that directly serves as an end and cause for the project itself. Or were the design is built up following to a descending order of causality as to arrive at a concluding object. The design method for this project departs and assumes a stance that is inconclusive and open-ended in its character. It will operate additively as in formulating and bringing in distinct ideas of space, objects, use and program that can be placed in a structure of an emerging order and architecture. The design process elab-

orates on the human experience in space with the use of typologies which departs from notions of space and architecture that are epitomized within the design process and in the resulting form. These notions are defined through three triads which distinct concepts in architecture outline for space making and form finding. The triads serve to break down the concepts in architecture as distinct parts to further investigate and establish within the project design. Three triads are defined describing general motives and beginnings. The triads are written in order with corresponding images. The first triad is about context and distinct factors of 'coming into being'. The second triad is classification of spatiality. The third triad is about ways of defining architecture.

CONTEXT I (PLACE)

Context I proceeds with a focus on 'the' place and investigate its content and what it can bring, what it consist of physically and socially, what is there and what is happening (the competence and performance of a place). It is a record of what the place is used for, how it is used, when it is used, and by whom it is used. The context of a place can be understood from how it relates to its surroundings, i.e. the city, and the people around it, both in general and as specific instances. To illustrate it - road can describe a movement in a place, a person walking on that road describes how a movement actually happens, that person may stop to look at something, it may meet someone and start talking, or hurry away to avoid someone or something. A map may illustrate what is there technically, the statics of a place. A photo may illustrate what is happening there as a performance, the dynamics of a place, at a certain time and place



Base map - Technical road



Street photo - Living road

CONTEXT II (MACROSTRUCTURE)

Context II proceeds from society and a place from a wider perspective, a macrostructure. It can be an interpretation or description of a wider narrative in the sense of cultural phenomena, trends, symbol and emblems, and how these form the basis for how we see and shape our society. It can be a romantic image or a critical overview of something as a part of something else close or distant in time and place. For example an idealized view of another world as found in old paintings, like Carl Larsson for instance. The macrostructure includes the competence of building techniques as found in the construction industry, the craftsmanship, traditions etc. It includes the practical and economic conditions which affects a creative process. Context II is where the vision and means of a process is conceived.



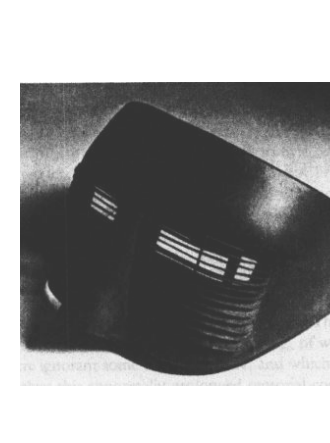
Glulam - Production (means)



Carl Larsson - Cultural vision (end)
(Brita, en katt och en smörgås)

CONTEXT III (IDEOSPHERE)

Context III proceeds with the creator him or herself as a subject and integrated part of the creation process. The capacity of the creator that is unbound by time and place, and can be shaped by what one reads, sees, dreams and remembers. It is the conscious and unconscious, what is real, surreal or imagined. It is a creator's inner self, his knowledge, his world view. Be it a passion, a process, a search, a leap above any voice of reason that can rearrange the world into new a conception from oneself. To illustrate with an example André Breton writes in his book 'crazy love' in a passage about a mask, that he and Alberto Giacometti stumbled upon on a stroll in Paris, which came to inspire Giacometti to find the shape for the head of his sculpture 'the invisible object'. He writes: "The finding of an object serves here exactly the same purpose as the dream, in the sense that it frees the individual from paralyzing affective scruples, comforts him and makes him understand that the obstacle he might have thought unsurmountable is cleared." The Ideosphere of a person is intangible and beyond comprehension, but is innate part and recourse for the process of conceiving an object. Context III is spontaneity. Context III is introspection.



The mask - Impulse



The invisible object- Outcome
(Becomes someone else's impulse and so it repeats) [Albert Giacometti]

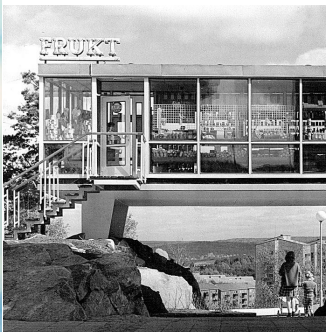
TPOLOGY TRIAD - SPATIALITY

SPACE (VISION AND MOVEMENT)

Space as spatiality is in this case defined as something that seeks out to be boundless in all three dimensions and constitutes everything, or rather everywhere. It is closely related to ether and light. Space as a spatiality operates as openness, free movement and visibility unrestricted in all directions. To create space for man is to liberate it. It strives for contact and visibility as an open medium that passes through, by and/or between. The idea of a boundless space is here interpreted as an inherent part of the modern project where man would receive something better and become something better. Free standing buildings on pilotis opens up the world at ground level for free movement. Floors are stacked upon each other in space to allow free visibility of the world. Transparent walls make us visible to each other. It can be interpreted as a break-up from limiting frames and definite. It delimits the world from a bound context and creates distance where something new can appear. Here all observers become observed under the same condition. It can induce alienation. What is visible and open isn't always accessible. Space is the emptiness that surrounds things from everything else. It opens the world up for meetings and can bring opportunity, but it can also be understood as just emptiness and nothing more. Architecture that aims to conceive space as a spatiality as a realized form, is form that aims to be or act as space, it is allowing and showing while it still physically is limiting or somethings enclosing as it is materialized. The material is reduced to a minimum to insert man into space. Space is perceived by light. A representation of space can be clouds, floating freely in space in countless shapes, distinctive yet undefinable as it moves and is dispersed.



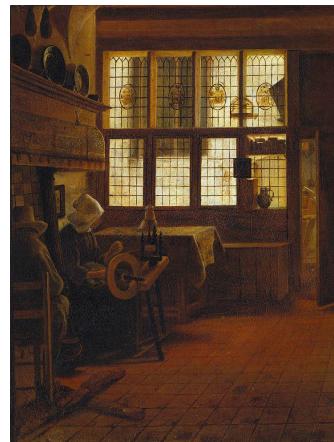
Cherry Town, Gerbert Rappaport
4 Flying concrete



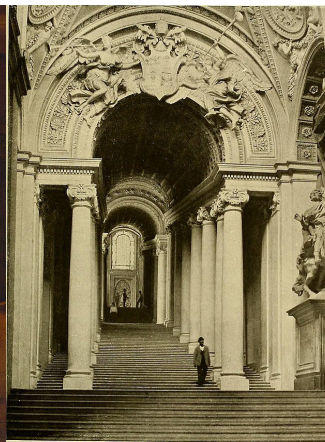
Lyktan, Kortedala,
- A horizon, a distance

ROOM (LIMITS, FRAMES AND MASS)

Room as a spatiality is an interpretation of 'the' room as a cultural phenomenon and convention. 'The' room is conditioned and focuses on the built and generates an impression. As an idea it corresponds more to our senses rather than our body. The room materializes of perception of the world and divides it into entities. A room contains useful functions and things that adhere to bodies or solids need for space, as it contains it, be it furniture, people, movement. Our rooms can be divided into kitchens, hallways, meeting rooms, cafés and so on, but isn't conditioned by it (a kitchen can be turned into a bathroom, or be in the same room, or removed). Room as a spatiality refers to the experience of the built. It is crystallized by sound, light, form, texture, smell, temperature. A room projects cultural codes. It is an entity that shapes the narrative of who we are, and where the impressions of a room can be more than what it physically is. For instance it can alternate our perception of its space from its colors or shape. Rooms can materialize our ideas of the world and how we perceive it by for example mathematics through its proportion, geometry, shape, order and quantity. To illustrate, mathematical principles can be constitute rules as for the classical architecture where also sculptures, paintings, reliefs and decors can be integrated into and interpreted as a bombastic monumental configuration. The room can be used to fortify an authority, a social order and a world view (as it has been used in history). Where man or some men can be subordinated from it or denied access to it.



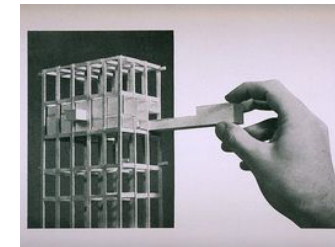
Esais Bourse, Dutch interior



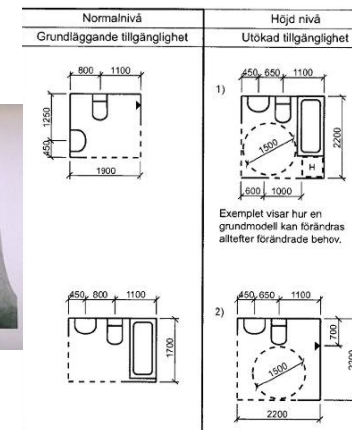
Scala Regia, Sagnello
- Perspective shift

ENCASEMENT (FUNCTIONALISM)

Encasement as a spatiality is interpreted as a mean to create an encased space from a set of the most basic predetermined requirements. To create an encasement is to satisfy per-established ideas of usability or a certain function. What is characteristic of encasement as spatiality is that it operates to accommodate the necessary in a controlling manner that can be inserted into something. As an example, it can be manifest in what is deemed necessary to constitute a home and how its spatial configuration and functions should be arranged as a minimum, for instance a kitchen, a bathroom or the smallest measurement to allow passage in a stair or corridor. Through building laws, standardization with its predetermined measurements a spatial shape is formed – excluding any ambition in creating a 'room' or 'space'. The principle with encasement is the idea that you can frame life. Through clear articulated general norms one can develop a controlled solution to accommodate for man needs and create a building that is useful, but nothing more. It can be practical in the creation and arrangement of cities or buildings from a distant perspective or when dealing with a large quantity. A per-established knowledge of ideas of use can be more practical to deal with as a designer as well as for the user himself. Man can recognize himself, in how things are used, how they work, or where things are. One can use a function out of habit. Encasement is based on repetition. Encasement can also be interpreted as a way of degrading and diminishing man and his capacities. By establishing limits and control around man, man and life itself becomes fixed to a rigid idea of what he and life can or should be. Encasement can eliminate the potential of what man in his diversity desire to be or become. Human experiences and impressions outside the framework of a defined norm are best sought after by other means or in other places. In the worst case this place is found somewhere else than the place that life actually takes place.



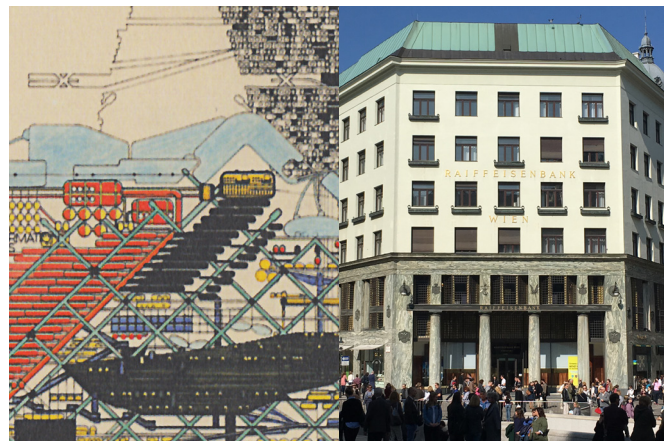
'Wine rack' - Unité d'habitation,
Le Corbusier.



Building regulations for bathrooms

ARCHITECTURE

Architecture as an idea within Architecture corresponds to order and systems. Architecture is a physical organization in space and time. It can be interpreted as the elaboration of a building mass logic and order, the rearrangement and organization of the in-between spaces of a mass that can relate to each other in various ways. Architecture operates at various scales and in layers. Architecture is a composition that mediates between man's world of ideas and the physical world. Architecture is visible and invisible. Architecture acts as representation of our understanding the world where matter is refined and shaped from intent, consideration, availability and competence. It is a part of man's timeless project to re-shape and organize the world through artificial objects. Architecture can be interpreted as a mean to transcend time. Architecture holds ideas that are materialized and nested to be cared for and to persist. Architecture can persist as artifacts concretely, or as in reoccurring ideas, either from tradition or as conclusion of unchanging conditions that stipulates the idea. Ideas can be reinterpreted, change, emerge or scrapped. Architecture can be used as tool to create new worlds for new ways of living and new societies to form. The creator can assume a critical position what is 'existing' and by rearrange it create something new. Architecture marks shifts and the persistence in time. Architecture comprehends order and position of objects and subject. For instance it can be where a certain stone should be placed, or where a building should be located, or how we can look at each other inside a building, or how we view and conceive a building. A building structure can be unfinished, incomplete, unused or a ruin, but still there is an architecture that can be perceived.



Plug-in city, Archigram

Raiffeisenlandbank, Adolf Loos

PROGRAMME

Architecture as a programme corresponds to social structure, human behavior and activates. Programme complies with the social fabric and its constituents. It is guided by an immaterial order of social phenomena, traditions, habits and appears in various formations and quantities such as an individual, a group, an organization, in the city life, in society and its social norms. Programme as a shape or gesture in form as architecture aims to reflect and correspond to how our lives and our society are structured. Architecture as programme acts as a counter-form. The immaterial order can be an observation of life and the present as a play without a script or scenography (although most things often happen for a reason and at certain places which is worthwhile to take note of). The play can be seen as a choreography of gestures, words, voices, position of bodies, movements, relations, status, aspirations, that forms a narrative. A narrative which in turn may be understood and used in constructing spheres, rooms, places, and coherence, in both an abstract or concrete way. 'Who does what where with whom?' 'How do they do it?'. These questions can serve as basis for understanding and creating a programme. Architecture as programme investigates the conditions, the places, the space, the activity, the barriers, the difficulties, the constellations and the opportunities that come in humans' relation to each other and space. Programme departs from this observation of the world of man as a social being; it reinterprets what is abstract and replicates it into a concrete form, or vice versa. An example of an abstract space is the Greek Agora in antiquity that served as a 'political space'. Another example is the domestic home serving as a space for the private sphere. The capacity of a shape relies both on the competence of its creator and the imagination of the user in its performance. Shapes can be permissive, open and encourage interaction, but is often limited in some sense in its use. Underlying structures that affect our behavior, the way we socially interact or the way we use things or the users themselves, is constantly ever-changing, however, many core aspects of being human remains the same and are common among us all.

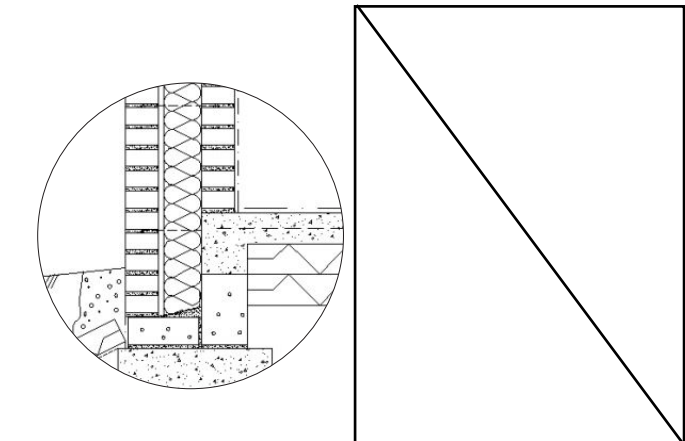


Dining table, Sarah Wigglesworth

Eugen Onegin, Kungliga Operan
Carmen, Salzburger Opera

BUILDING

Architecture as a building is the consideration of technicalities. It focuses on a buildings technical performance to meet the requirements of man, or more specifically, man's body and it's need for comfort and shelter. A building is expected to provide light, ventilation, water, the right temperature, safety and protect from weather. Based on preconceived norms of what is comfortable and stable, guidelines and standards are set, from which the building becomes an assemblage of engineered solutions, materials and industrial products. The various construction methods follow calculation models that are verified to reality through experiment and tests that in turn command what can and is to be made to match a desired performance. Architecture as a building is the coordination of ventilation shafts, fans, pumps, wires, drainage, pipes, boilers, radiators, fire protection, insulation, membranes, material quality, standards, and so on. The conditioning demands can be formulated different for different buildings or building types, but the idea remains the same. The building is an object that preforms in regard to certain requirements. It can be a temporary modular building that accommodates a kindergarten or a small shop, the same building may be used as a library or any type of building for any purpose and can be built in the same way, equally comfortable and stable.



Detail - Brick wall meets ground

Water pipes and water use in a house

Context I

Context I is the collecting of data through mapping. The mapping describes forms, urban structures, movements and character of the surroundings. The mapping serves as a basis for how the building will fit in and adapt to the current conditions at the site. It describes forms scale, materials as well as activity and movement. Site visits provides an understanding of objects, spaces and their use. It is the formal context of the project.

Context II

Context II is considered through the choice of construction material. The museum will be built in wood. The museum part is clad with wooden panels and its physical structure will be in woods as well. The choice relates to the tradition of building in wood. Wood is an established renewable material with many producers in Sweden. The material is culturally rooted in Sweden as a symbol in its national image. It is recognizable, ordinary, natural. It relates to the vernacular and the industrial, that has been used a long time. Its expression lends itself to the image of old houses built in wood. Being contextual is the consideration of cultural values, traditions, trends, manufacturing and conditions which influence and conditions a project.

Context III

Context III is vaguer in its definition yet points towards the creation of things from implicit factors expressed in form. Context III are design decisions that aren't directly contextual to site and

present time. It is liberation of form, free form, a product of the creator subject and intuition. It relates to a creator's approach, relation and notions of the world which stem from interpretations from his or her knowledge. A knowledge that is indeterminate, unruly as it is interpreted, can become clarified through concepts and structures of how they can be perceived and communicated. The creator is a part of the all wide context, as an individual and a part of a collective he or she design forms. To design is to give transient and abstract ideas, personal or cultural, a shape giving it a form and a composition. The world is created, but not completely anew. In this project these are expressed in the various shapes and the intelligence of form which emphasised in its mutual differences. Ideas are related to references, literature, geometry which are described in the project. To see the world is both a distinction of things, as concepts following established notions, and the experience of things, to see the world for what it is concretely, mass and phenomena.

Space

The aspect of space is considered by open and dynamic spaces. Space can be perceived by spaces that changes, that allow free movement, large space, undulating space. Space is transparent, unbound, in-distinctive and expanding. To build space as spatiality can be achieved by creating visual extensions through transparency, openness, largeness or movement. Space operates and is perceived as something in-between things, something that goes across and continues. A ray of

light, a cloud, a plume of smoke, a celestial body a moving object describes space while its vastness and nature is incomprehensible. The use of light, windows focal points and free-form, curved form, permeability, openness are ways to design a spatiality that promotes a feeling of space and describes it.

The building strives to create openness, free movement and a sense of largeness, both vertically and horizontally manifest in both positive and negative form, it seeks to be unrestrictive.

Room

For the establishment of room, a shape of autonomous character that is introvert is created. It is define a singular space of permanence conceived as a cultural phenomenon. The room can be symmetrical and assume the form of primitive shapes, such as the square. A room informs and expresses something in its built form and content. The courtyards outside are defined by this idea. The concept and notion of a room is reinterpreted across the project as smaller rooms can be formed inside spaces rooms within or appear in doorways "rooms" throughout the structure. The concept of room is to divide and control space that marks a spatial entity as thing on its own, a defined enclosed space.

Encasement

A strategy to work with encasement is to insert function and services as a plastic form subordinate to the structure. Encasement is the accommodation of necessity of functions of a required

minimum. For project it is the toilets, storage, locker rooms etc. that are handled as encased functions modeled to be inserted to the structure as passive shapes. Encasement doesn't serve as a defining idea of the architecture as whole. It is a servant space that in the design is placed and configured fitted into the structure to not disrupt or negate it. The required functions can be encased in free standing objects placed freely in space as active shapes that model the space, for instance an elevator placed in a courtyard.

Architecture

Architecture is employed into the design through the use of repetition or parts, shapes and units which erects a formal language for the project. Architecture is code, measurement, scale patterns and rules that directs the configuration of form. The project is arranged through orders based on a grid which controls and distributes form and entities. The grid is the core of its architectural logic. The material, shape and structuring of parts materializes the architecture of a design. The architecture of the project builds potential for change and adaptability. During the design process parts and components are adjusted and positioned in relation to systems and orders which deals with specific architectural aspects that become embedded as a part of the building's architecture.

Programme

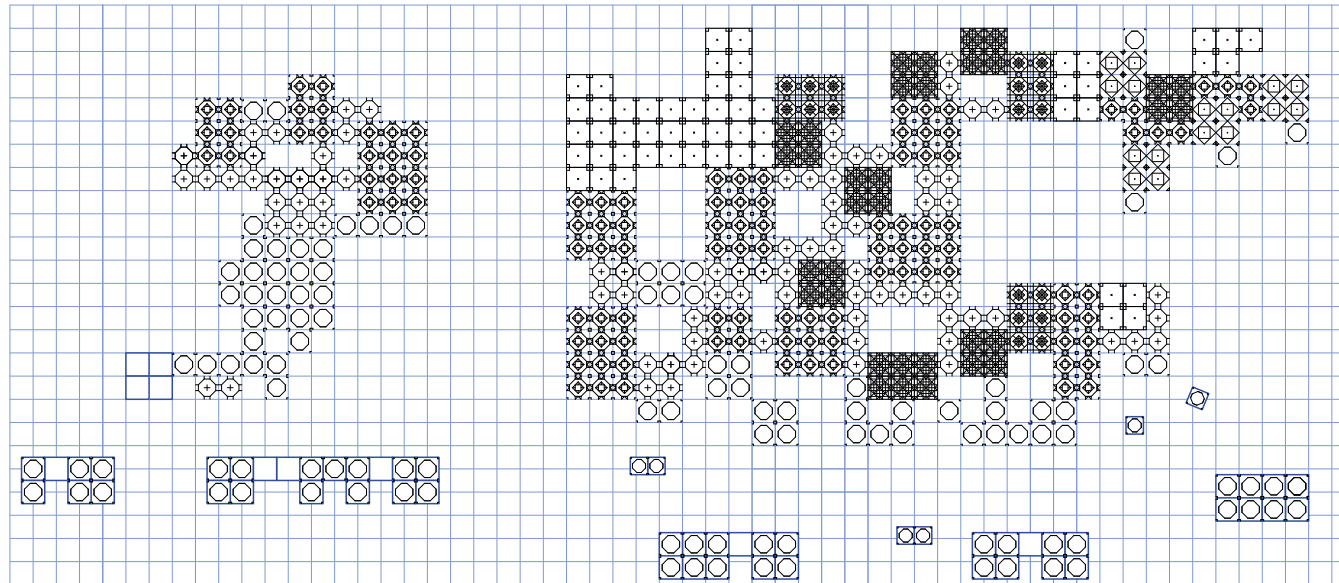
The size, form and purpose of the building is based on a formal program describing its functions. Its design corresponds more to an architecture than its formal program as it strives to form an architecture that is open and interpretable in nature and in use. Repeated spatial forms accommodate a café, shops, exhibition areas etc. which fills the structure. The project focuses more types of space and the variety and composition of these types. It is designed to promote cohesion offers many spaces and places of various size setting and conditions as a way to account for the unexpected and informal. There are spaces to gather, to be secluded, to be outside, to be apart of, for transition or to stop. The spaces lead to one another and can freely be rearranged and appropriated. The building can be experienced and walked through in many ways as its sequencing of spaces, pathways and configurations alters. The programme is indirect.

Building

As a building the project accounts for moderate considerations of its construction in relation to dimensions and technical aspects. It acknowledges mass, thickness and certain material aspects. The project doesn't include an elaborate analysis of construction or installations in relation to specific technical demands and norms.

DEFINING TYPES

1. Blackwork



Elaboration of form and patterns

The design process departs from an investigation of space patterns across a surface adjusted to a grid that is 4,6 x 4,6 m, following the concept of the blackwork. It investigates interpolations, of rhythm, repetition, alternations, groupings, divisions and position without determining a building per say. From the investigation types of space, clusters, distinct parts and passages emerges as a plan. The formal composition and structure emerged from the structuring of these various patterns that started to describe a space that shares an overarching logic in its structure as it alternates and changes across the surface.

The pieces were modeled and defined through the initial sketches which served as a first mode of designing the project among other modes which developed through the process successively. The design was developed by working and reworking various parts through various modes and methods back and forth. Where each mode represents and serves as an approach or an idea that is processes and woven in to the structure where the overall design or parts of it interrelates and corresponds to the various modes. The blackwork serves as the first method in investigating the relationship variance of parts within following a preconditioned

set of rules which gives autonomy to the design makes it possible to go back and forth in and out through all parts along the process. Parts can be removed, redefined, remodeled and replaced according to these primary set of rules. A construction kit is developed that formalizes an inherent competence along the primary conditions and rules. The form can then be further elaborated upon and reinterpreted throughout the buildings lifespan.

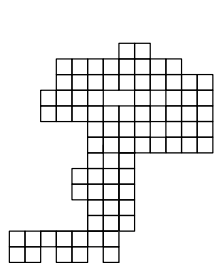
Orders within

Continuing from the initial concept orders and component types are introduced as a way of establishing and districting types of space, creating subdivisions of various form and use. First is the establishment and extent of the grid structure as something materialized. By adding and subtracting the grid is spread out across the site and constitutes the first and major order within the project. It is an open preamble structure of made by repeating placed elements that defines the space and manifest the grid and regulates the extents of the project as a building. One square measure 4,6 x 4,6 meters. The measurement is determined by its suitability when creating a structure in wood as well as being measurement that is suitable as it is subdivided or multiplied. The grid is adapted and configured to the site. The second order generated by introducing and inserting a constructed component within the grid which defines the inside space with boundaries set up by walls and a roof. The blue component serves as an infill and constitutes the inside of the museum. It operates according to the grid. The blue module consists of a 1x1

module and forms the base module for the museum. It can be altered in its shape and subdivided within the grid structure similarly to the stitches of the blackwork. It can be grouped together to form larger spaces, for example 2x2 spaces (9,2 m) or 3x3 spaces (13,8 m). Following a major grid the 1x1 module is inserted as to create directions and lines within the layout to connecting groupings and creates passages for movement between. The 1x1 module is configured to deviate from the strictness of the major grid superimposed as to create open ends that serves as focal point where the structure is discontinued. Openings in the structure create movement and a relationship around a space or as arriving to a space or point as it extended through openings, as seen in open gaps within the structure as well as the crooked edges and corners around its perimeter. The openings will bring in light to the building and influence the character of the spaces, each with separate atmosphere and purpose and allow for various social constellations it can also serve as a framed space that creates a setting that serves as an installation where also art

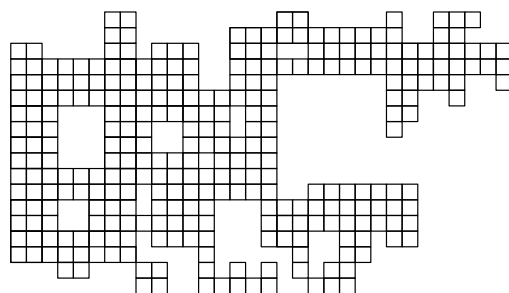
can be displayed. The filling out of the 1x1 module is a back and forth process as to adapt and configure the design depending on program, context, sequences, visual relations, movement and insertion of other types of components. Based on the 1x1 module modules with two and three stories are added as of 1x1 and 2x1 modules. These are added to accommodate the large amount of space demanded in the program. The second order emerges from alternations of the base 1x1 module in form by varying the size. The Second order within the building is consists mainly on the 2x2 module as it focuses on create another spatiality, a room. The 1x1 module expands horizontally through addition of modules and in space through its horizontal window openings, it is open, and creates a continuum of space that you move through. The 2x2 module counters this logic as it aims to create a larger room within the structure. It is a closed of space that is larger, intimate, and more vertical that you walk inside. As the grid structure accommodates the potential to configure the plan in various manners through addition, expanding

2 SPREAD

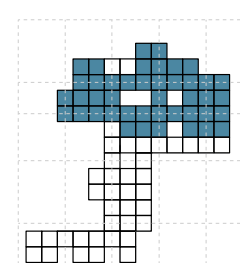


Spread of a grid structure

GRID - 4,6 x 4,6 m

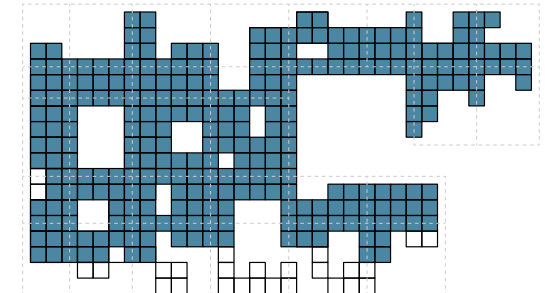


3. FILL



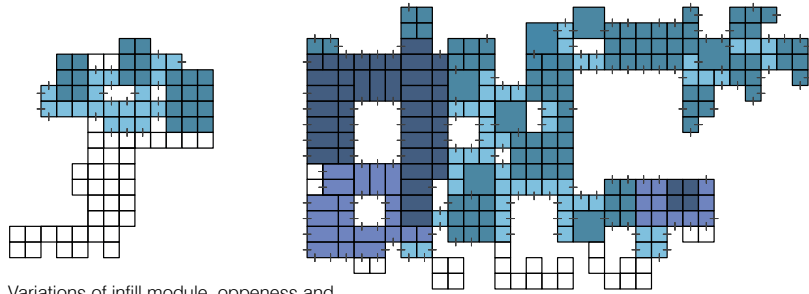
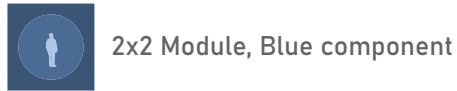
Infill in and gaps with a larger grid system.

1x1 Module, Blue component



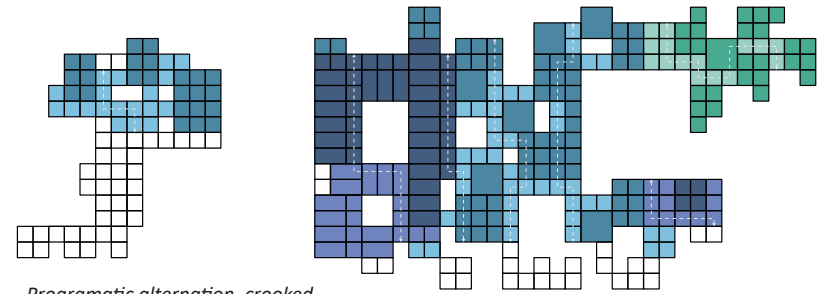
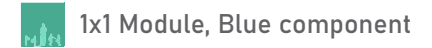
DEFINING TYPES Orders within

4. Variations



Variations of infill module, openness and connections to the outside.

5. Pre-School



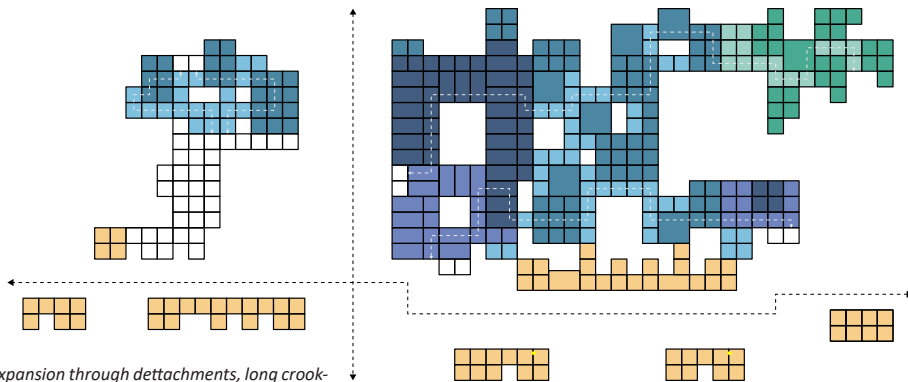
Programmatic alternation, crooked paths crossing the structure.

physically. The addition of orders and components within the structure expands the museum through spatial experience and atmosphere as a separate distinct form. The third order is the color code of components/modules, green and yellow. The green alternation of the modules of the previous orders and signifies another type of use, a pre-school. The form and shape of the inserted modules aren't correlated to the purpose or function to be used as a museum, the alternations in use illustrates how the modules within the grid can be re interpreted

and reconfigured to accommodate other use. The second component is the yellow component which is also an alternation of the 1x1 modules serves to provide space for small shop and forms the street front along Rosengårdsstråket. The yellow module as apart from the other 1x1 modules will have an identity and character other than the rest as it is responsive and belong more to the street and the public. The fourth order consists of the red component which is placed within the grid structure, while breaking free from it. It is a shape that acts like a

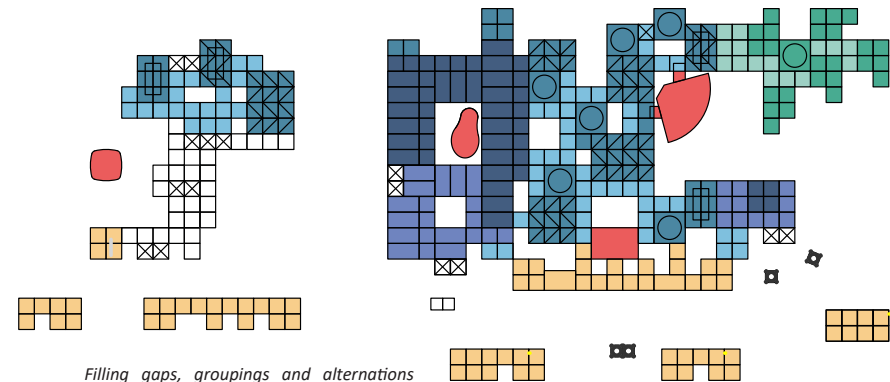
counter form to the rationale of the grid formation. It serves as to create a spatial impression from its free form shape in opposition, with its own rules. These shapes become spatial instances to be discovered and experienced from the inside as they are placed within the structure. They stand out and create another spatial effect that breaks up the rectilinear and repetitive pattern of the other components and orders.

6. Street Front



Expansion through detachments, long crooked paths crossing the structure.

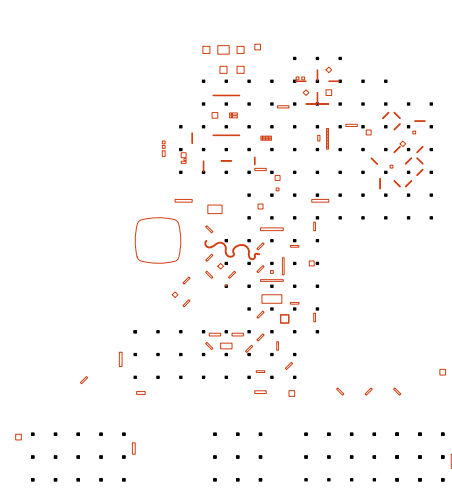
7. Counter Form



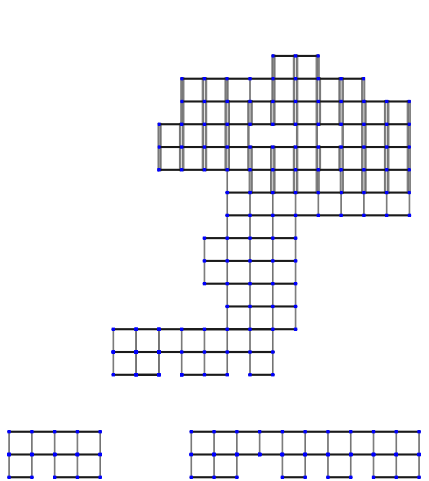
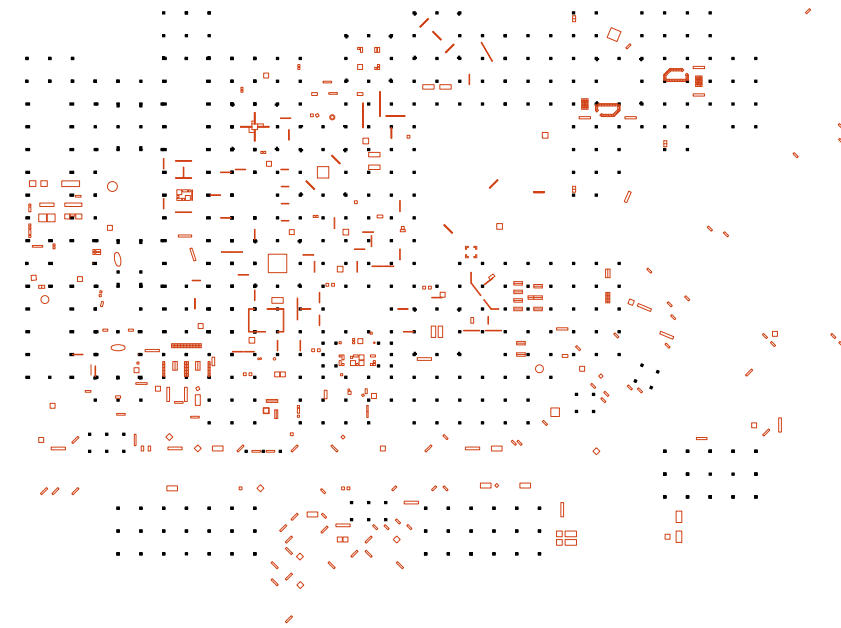
Filling gaps, groupings and alternations within the structure.

Systems within

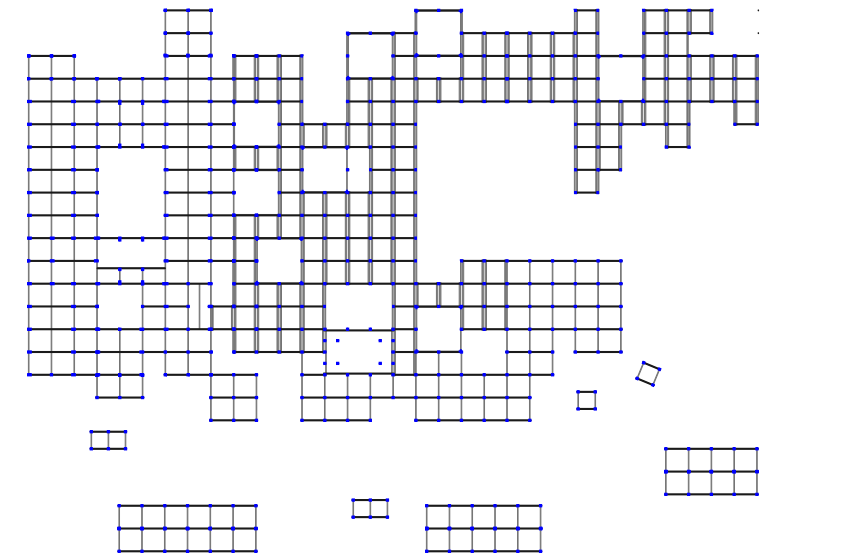
A fourth order within the project is the insertion of smaller elements, or objects that can subdivide, program space in according various relations and compositions both formal and social. These elements assume can be interpreted as a stitching of the blackwork and consists of smaller walls, benches, podiums etc. They can be placed across the site both within the spatial units and the grid and outside, conforming to the patterns as to manifest them, or break away from them. It acts bound and unbound as coherent elements that populates the site and expands the museum across it as they program the museum providing a surface for the art works to be displayed or a shape to interact with, for visitors and people passing by. These are flexible to various degrees as to allow for reconfiguration, in example a curator creating a new exhibition. To bottom diagram regards the placement of pillar and beam structure. The pillars and beams are designed and inserted as to formalize and account for the various orders coming together in a concrete and coherent structure. It allows for various modules to be inserted and added and serves as an overlook for how parts come together and what type of joints are needed. The idea is to create a structure with as few pieces and joints as possible to allow for flexibility and simplicity, as it allows for numerous constellations and arrangements. The pillar beam structure becomes a predominant independent form, a visible theme through the building that creates rhythm and a cohesive expression. It is what keeps it all together while allowing alternations. The grid structure keeps the spaces in check.



 STITCHES

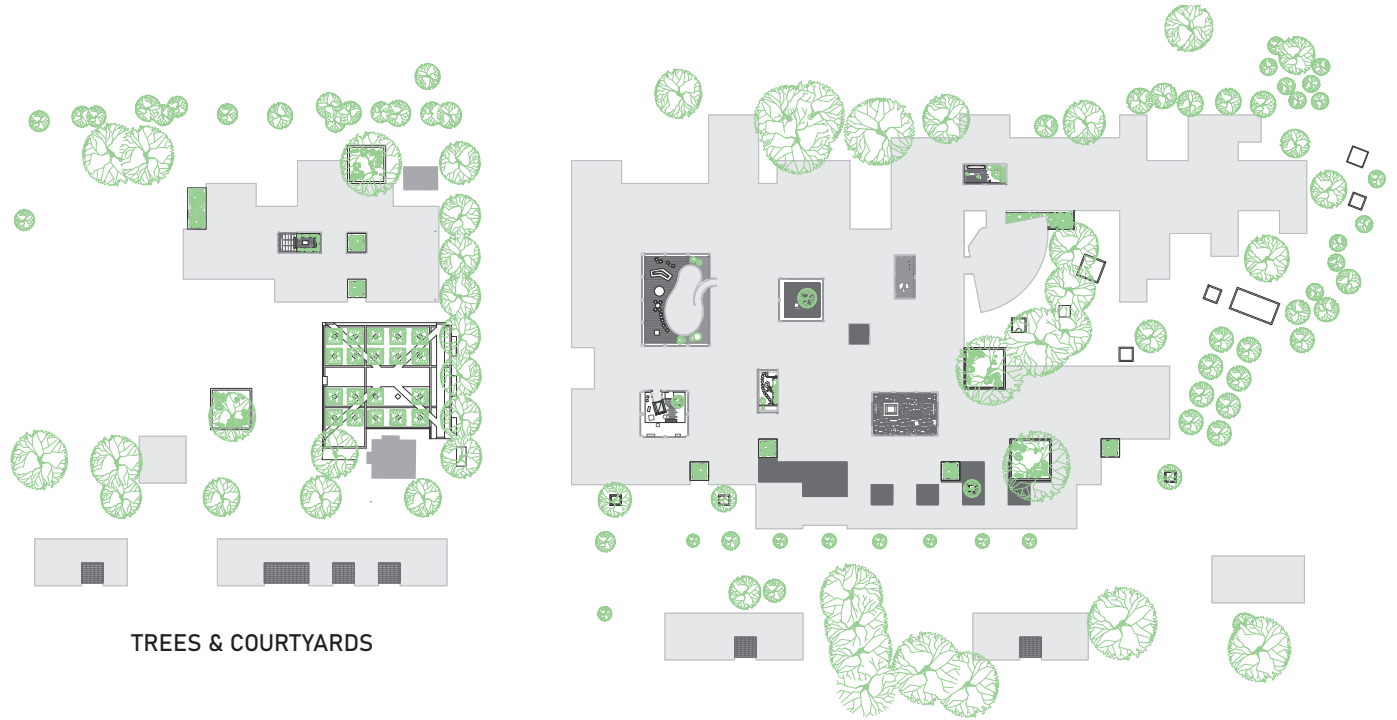


PILLAR BEAM STRUCTURE

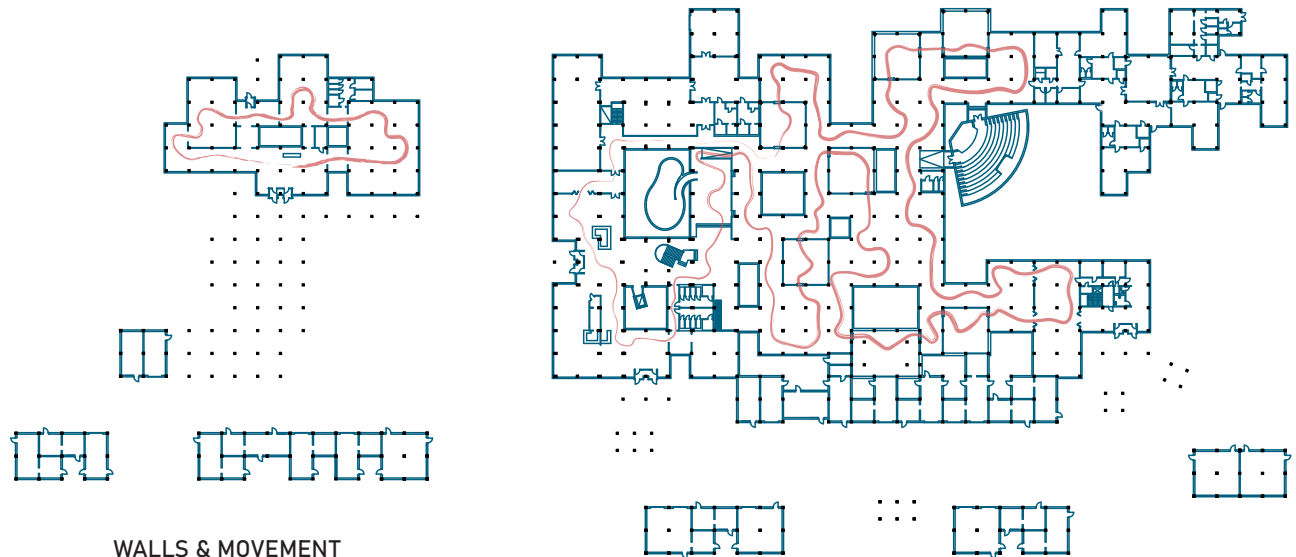


DEFINING TYPES Systems within

A major factor influencing the layout and extension of the museum are the trees present at site. It is adapted to preserve and include as many trees as possible as a form relating to the constructed outside spaces. A fifth order in the configuration of the museum is courtyards. They emerge as gaps, pockets and corners within the structure. Rather than appearing consequence condition by the insertion of modules for a composition, they are dealt as a inserted and constructed type in themselves, a room, a space. They are designed with variation in character, openness, permeability, surface material, texture, size, function. They work as places to gather in, to move around, to walk across, and to bring in light to the building, as an end to move towards. The courtyard creates a rhythm in the structure each with a respective identity aiding the visitor to navigate through the building. As the grid structure is filled with modules a plan of walls determining the boundaries in the building are formed. These walls are more permanent and formalize definite spaces by the modules. Foremost the outer walls as a perimeter for the museum, then room separating walls to accommodate for the plan and program of the altering components as in the 2x2 modules and the courtyards. A formal composition is determined that dictates more formal movements on the inside of the built form. The plan can both be open and permeable throughout or arranged to constrict the movement as a linear walk through it.



TREES & COURTYARDS



WALLS & MOVEMENT

Systems within

The program of the museum is derived from the proposed program of Malmö Stad and inserted into the building as filled into the components. The temporary exhibition is located as a building on its own inside the park to the west. Public spaces such as the café, the shop the library, etc. are placed towards the street, the permanent exhibition inwards at the center, the preschool to the east forming the main building of the museum. The small shops are placed along Rosengårdsstråket to form a stretch along it. The program is adapted to fill and form the space as confined by logic of the building. To accommodate the size and need of the various parts the building spreads out and expands to multiple levels. For instance are the loading docks located to the northwest connecting the road for the museum and to the north east for the preschool, placed in a more secluded area, both loading docks placed where there are loading docks today. The courtyard for the preschool is modified yet uses the same area and is located at the same place as of the one there today In the last diagram depicts fronts and depth in the building and the division and grouping of sections of the main exhibition. A grouping of 1x1 modules together with a 2x2 module forms a section that is then connected linked up with 1x1 modules that connects with the courtyards and outside and create the maze lite structure. These sections can be grouped in turn for a continuous exhibition area throughout the building or be detached as to differentiate areas within the exhibit. The fronts form shapes encompasses courtyards that are placed rhythmically through the building coming from one open space leading to another. The main building and small shops are made to create a continuous front along Rosengårdsstråket, towards the cross-road and the train station.

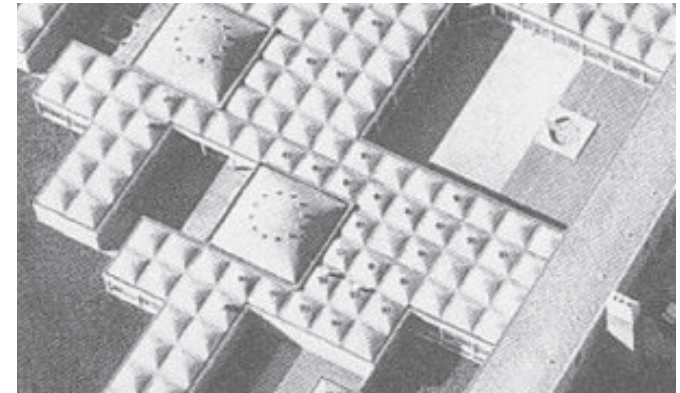


**CONSTRUCTING
ARCHITECTURE
- *COMPONENTS***

BLUE COMPONENT - 1x1 MODULE

The 1x1 module operates within the grid structure and expands horizontally. Its spatial logic is built on this condition as units added one by one generates a line to move through. Several modules grouped together in all direction create an extended space. As the modules expands and spreads out it generates a flat interconnected landscape that doesn't promote a singular linear movement in one direction. The 1x1 module construes the base, the grid, the metric, the structure of the overall building in which other parts are inserted or created through subtraction or addition. In form it is constructed like a singularity as of one space, and can stand alone. In group it is simultaneously creating singular spaces and a continuous space across the grid. The 1x1 module construes the base, the grid, the metric, the structure, of the overall building in which other parts are inserted or created through subtraction or addition. It defines a unit as a built component that is repeated throughout the grid creating a continuous space across the units while also creating a singular space within itself. It is designed symmetrically for an arithmetical division and growth as a system to control space, a scale, cohesion and continuity, with the purpose of creating coherence competence of space a system in relation to man. It can be for a man standing in a door frame or a window, or a singular man in one unit looking onto something, a group of people in a group of units sprawling and spreading, A composition or a setting as a place, a state of being, as a transition from one place or a state of being to another. The 1x1 module allows for the arrangement of space situationally. Its simple logic informs and can react, be acted upon and be interpreted from situation to situ-

ation. A movement through the structure is a movement between places, from one to another. Places or situation of varying, colors, views, constellations of the 1x1 grid structure is which in turn is populated by other components that expands the architecture and the experience. The 1x1 unit can be a separate unit in itself, framing a view, a room inside a larger space, a in-between room between two larger rooms or what is inside and outside. The 1x1 module is 4,6 x 4,6 meters and consist of a wooden structure. The base structure is a raised concrete floor placed on plinths. There are four pillars in framework each consisting of two 360 x 120 mm glulam pillars that together measure 360 x 360 mm forming a square shape. The pillars are designed to facilitate the expansion of the structure and placement of infill walls in its joints and as a form to attach to. On top of the pillars rests two types of beams for the two directions placed on top of each other. The first type consists of a singular beam that passes through the pillar on the inside as to stabilize the structure. The other consists of two beams at an angle joint together and supports the roof. The profile of the pillars and the singular beam has rounded edges as to give them a softer quality. These are placed closest to the visitor and are most noticeable inside the space. The beams manifest one unit within the structure and forms a space within above. The joints are designed with diagonal elements stabilize the structure. The formal wooden structure continues throughout the building by the repetition of similar constructive elements. It forms the main visual theme that is cohesive and rhythmic. On top of the wood structure various roofs can be placed following the angle of the supporting



Amsterdam Ophanage, Aldo van Eyck, Amsterdam, 1960



Gandhi Memorial Museum, Charles Correa, Ahmedabad, 1963

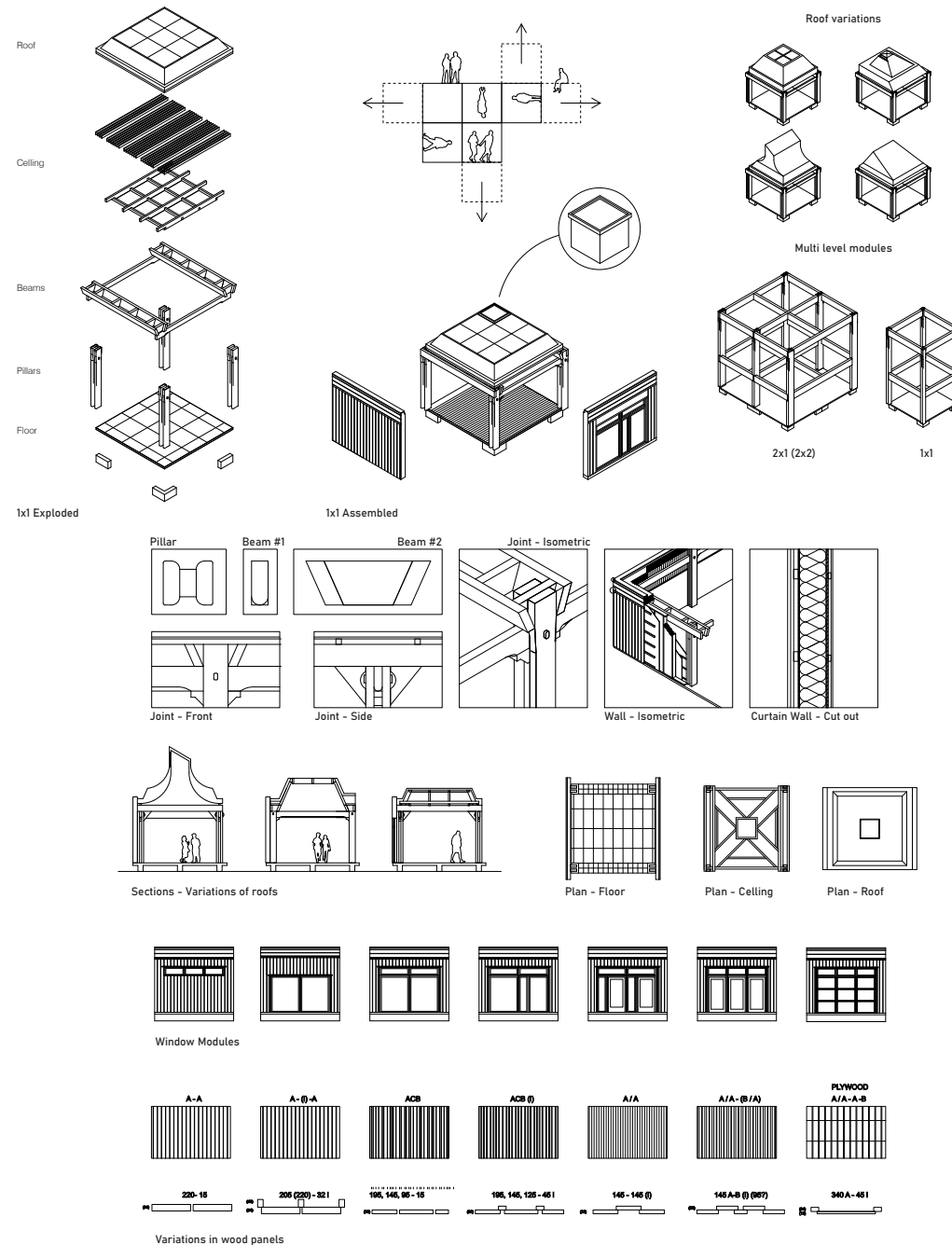


Utzon Center, Jørn Utzon, Aalborg, 2008

Blue component



beams. The basic roof is shaped like a chamfered pyramid where the top square proportional by 3/4 to the 1x1 module. A pocket is created inside where installations. It is also possible to insert smaller roof windows (1/4 in size) to have natural light pointed in. Inside the basic roof an inner roofing is placed consisting of several planks in a row and a geometrical pattern that forms a geometrical pattern following a shifted quarter division of the metric and various patterns from the blackwork. The inner roofing can be used to attach flexible walls, armature and determined where the roof light can be placed, and formalizes the interpolation of space as a blackwork emblematically. The other roofs are used to in the groupings and sectioning of the exhibition as well as in the multi storied parts as to open up the space, give it a direction, to bring in more light as the building is deeper here, and to create a distinguishable identity of a space. The multi-storied variations of the 1x1 module are created with a similar structure. It consists of a 2x1 module and a 1x1 module that are wither two or three stories high. The height of the floors can be altered throughout the modules in plan. The flooring consists of concrete slabs placed on beams. The outer wall is a curtain wall attached to the construction clad in wood panels and is the same for all the blue and green components. The panel can vary in its expression as to distinguish certain components and parts for the overall as in the 2x2 module or the multi-storied parts as a vertical partitioning of the façade. The window openings are centered and placed to make way for the inner corners of the wall. The windows are modular and can be placed in openings that go across units creating for a continuous glazing of a wall.

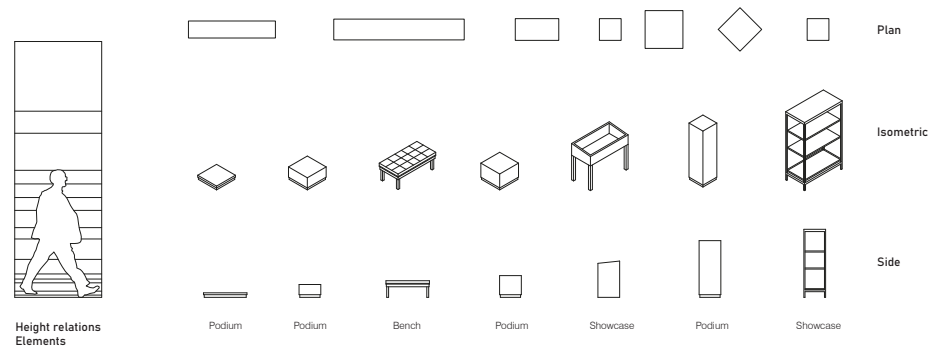




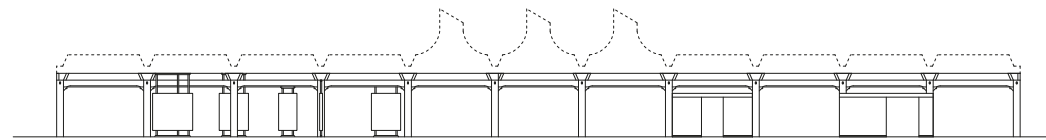
STITCHES

The stitches, from the blackwork, are emblematic in the way they are formed through elements and appliances that are placed in the exhibition spaces. They provide surfaces where the art pieces can be displayed and for the programming of space. These can be podiums, benches, showcases, flexible walls etc. and populates the spaces across the site and the building. They can be arranged accordingly to the stitches conditions by the blackwork pattern strictly or sporadically. They can be arranged symmetrical within a space or irregularly and non-constricted across the space as can be seen in the formation of walls. The attached panels are bounded by the pattern within units as they connect to the inner roof, the dividing walls separates units and can be placed around its edges. The free standing walls can either be placed constricted by the pattern or freely. All three walls are created to leave the top open so that the modular units visually can be seen across the space (the open space), and so that they can be placed in units with alternating roofs. The regular walls go all the way up and are used to separate spaces that stand out from the open exhibition area as to facilitate programmatic needs. In example toilets, storages or other services that need to be closed off. The regular walls are either definite of units becoming an instance of its own within the grid, or cuts through the units as to pragmatically retrofit the program in areas of insignificance for the experience of the visitor. The measurements and sizes are adjusted according to various subdivisions of the base unit in plan, and to the human scale in section.

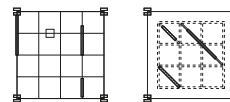
Furniture / Elements



Wall Systems

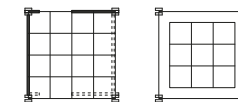


Panels - Attached



PLACED WITHIN CEILING GRID

Dividers - Between

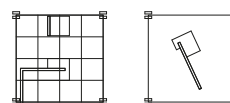
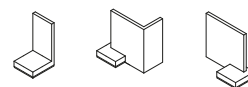


PLACED BETWEEN PILLARS

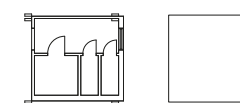
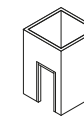
Example of a grid within



Free Standing Walls



Walls

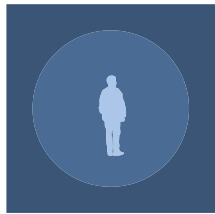


Example a grid within





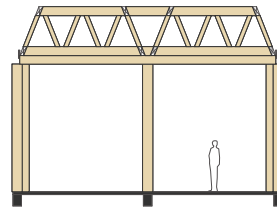
ISOMETRIC CUT OUT, *Construction systems of the 1x1 module*



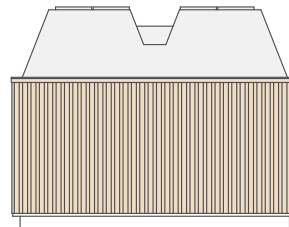
BLUE COMPONENT - 2x2 MODULE

The 2x2 module is a contrasting variant of the 1x1 module and forms a larger space that is 9,2 x 9,2 meter. As the 1x1 module is open, variable, additive and horizontal in its direction, the 2x2 module is the opposite. It is enclosed, definite, unchanging and more vertical in its direction. The 2x2 module form a defined room that can be slotted into the structure. It breaks up the formal structure within the grid, the focal points and the horizontality, and it provides another atmosphere in the exhibition. It serves as a partition in itself and partitions the open space of the structure it is inserted into. The room is fully enclosed as to direct focus inward rather than onward. The roof is lifted and its windows are placed as to let light enter from above. If the 1x1 module is active, open, extrovert and more mercurial, the 2x2 module aims provide a space that is passive, contemplative, intimate and tranquil. The module has two doorways that are stretched out openings creating a small in-between space upon entering or exiting. It is a transition between the spatial modes of the components. As the module is larger it allows for other groupings of art pieces or larger art pieces, for example could a larger sculpture group be placed here.

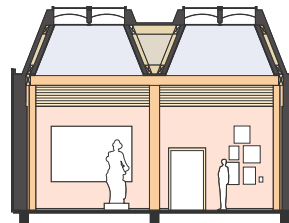
ELEVATIONS



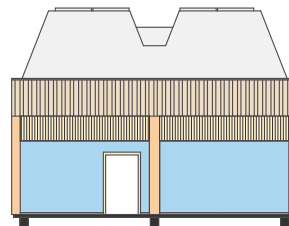
Structure



Facade



Section



Internal walls

REFERENCES



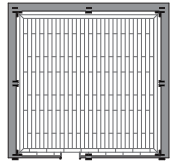
Värmlands Museum, Cyrillus Johansson, Karlstad, 1929



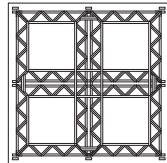
Yale Center for British Art, Louis Kahn, New Haven, 1977

Blue component

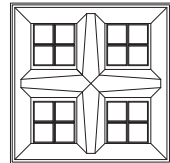
PLANS



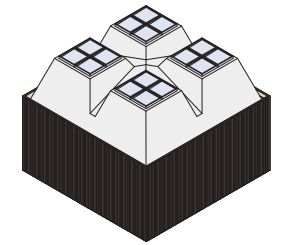
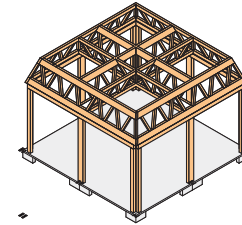
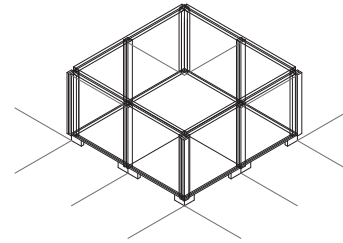
Plan



Structure

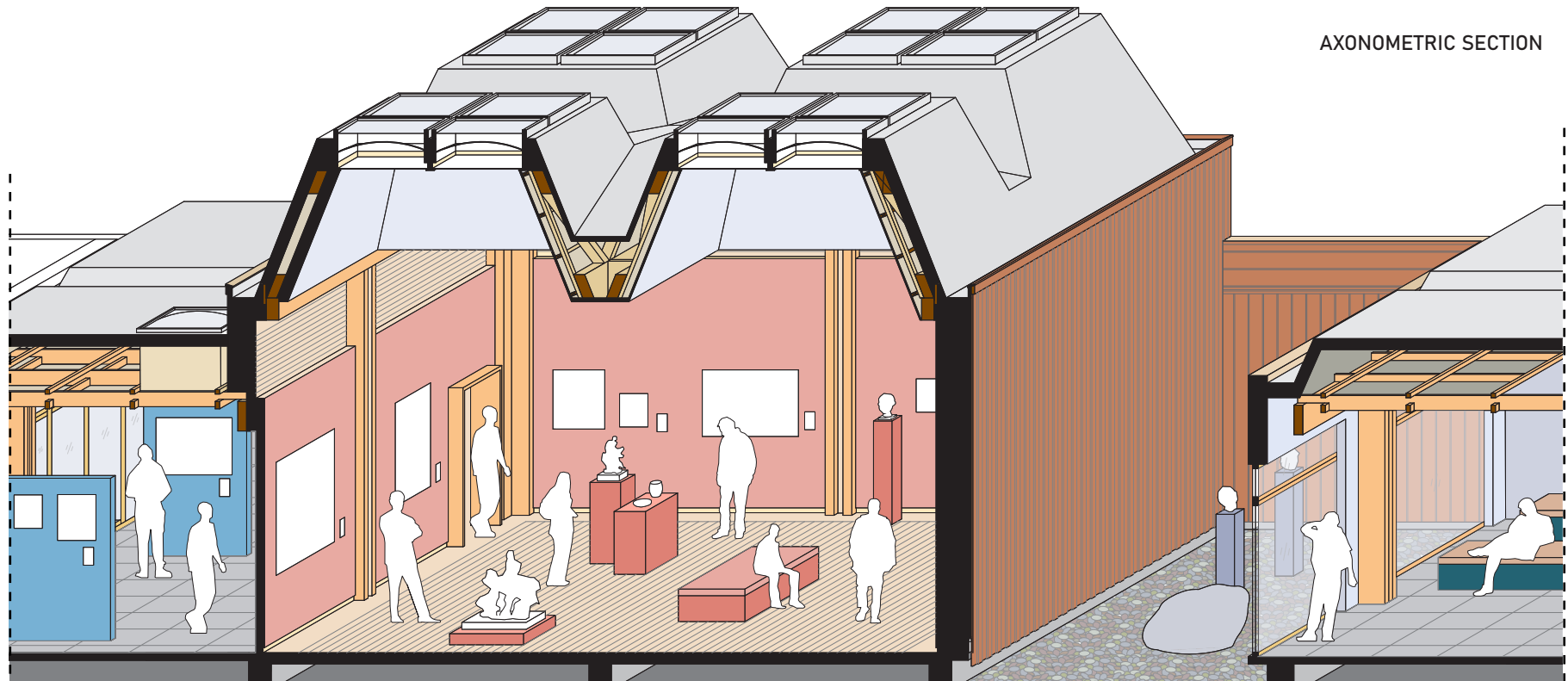


Roof



ISOMETRY

AXONOMETRIC SECTION



COMPONENTS – Yellow component

YELLOW COMPONENT

As the blue component is a development of a construction kit bringing ideas and a design to the site. The yellow component is a variation of 1x1 that is more reactive to the site and the surrounding. The yellow component serves to form a street front along Rosengårdsstråket. Its formation is inspired by some of the surrounding urban structures. The width and compactness is from the city block city, the scale from the off boundary city, and composition from the industry area of Sofielund. The yellow component is not programmed but serves to provide small premises for smaller businesses and associations as found along Norrgrängesbergsgatan. It can be for car washes, cafés, small shops, grill, bars, studios etc. The yellow component serves as an extension of Norrgrängesbergsgatan and Culture Casbah in Rosengård. Similarly to the small businesses found along Norrgrängesbergsgatan it can be seen as a mediating form for public interaction, between the street and something else behind. It is used as a shape in front of the museum but



Auto repair shops, Norrgrängesbergsgatan, 2021



Appliance store, Norrgrängesbergsgatan, 2021



Steel plate building, Norrgrängesbergsgatan, 2021



Shop window, Malmö, 2021



POTENTIAL SITE DISTRIBUTION
YELLOW COMPONENT

REFERENCES

Yellow component

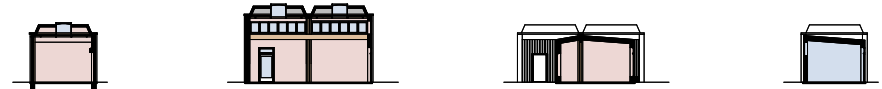


also expands and continues through Annelundsgatan and Rosengårdsstråket as a front in front of the large halls to the west. In terms of materiality the yellow component stands out from the rest of the museum. Instead of wood it is clad in colorful sheet metal as used in many buildings in the industry area of Sofielund and in Lönngården. Although it is a part that is connected to the museum it stands out and assumes an identity more close to its surrounding as to underline it as something that belongs more to the street and the neighborhood rather than the museum. The yellow component creates continuity with pockets for and openings for public areas along its layout. The street life and festivities arranged at Norrgrängesbergsgatan may also take place here. The structure and form is similar to the 1x1 module of the blue component but also has instances where the yellow component breaks free from the rigid grid structure and assumes other geometry as in-between shapes giving it more freedom. In its spatial division the premises are divided into sizes of 80-40 square meters each one linked to a smaller courtyard behind as to allow for light and backyard activity. The uses and activity may change and grow inside the components and develop over time or be expanded and grow with the addition of more modules.

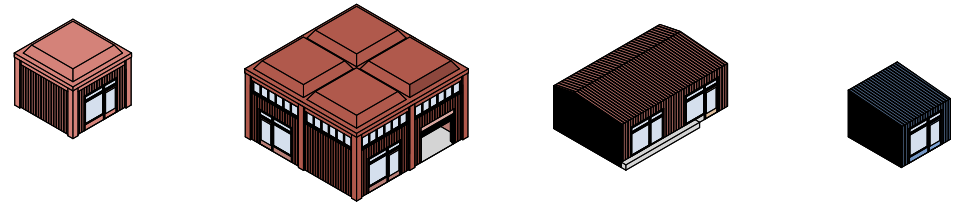
Elevation



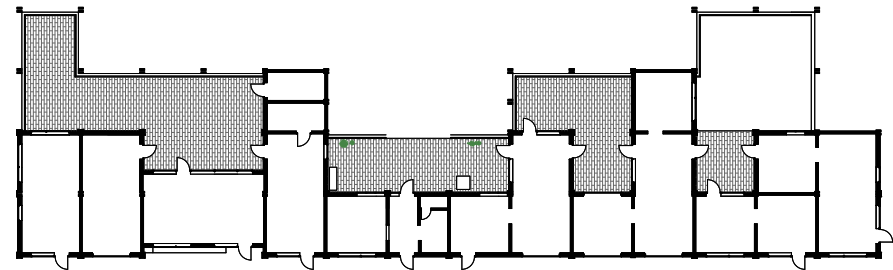
Section



Isometry



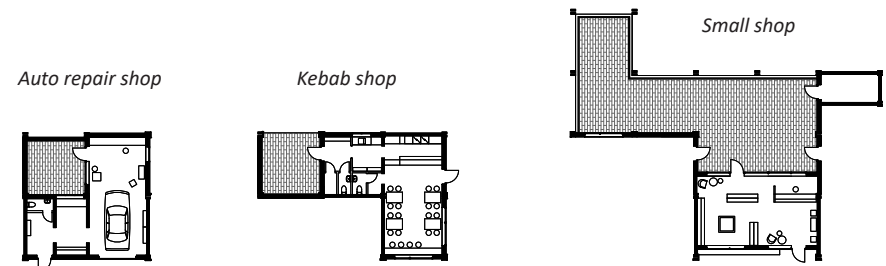
Plan
(Museum front)



Elevation
(Museum front)



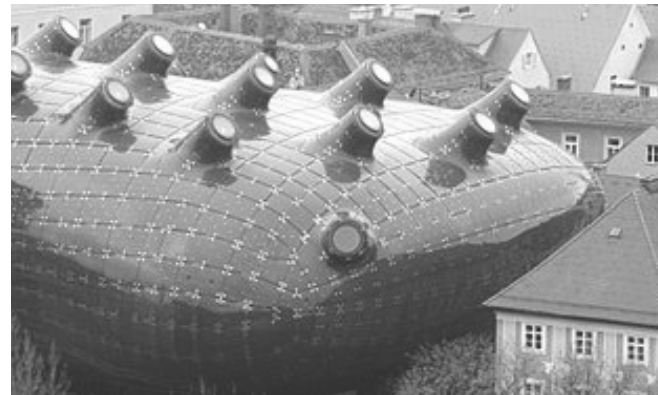
Plan
Examples



COMPONENTS – Red component

RED COMPONENT

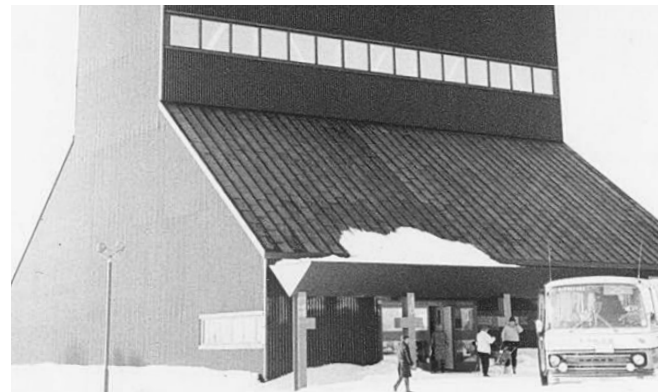
The red component breaks away from the grid and its logic and rules. The red component erects its own truths and presents an idea. They serve as contradicting forms to contrast the restricted rules. The red component stand in opposition to the totality of the primary structure and grid as it breaks up the modules rectification and repetition as entities. As a space they expand the experience in the museum and provide for other and altering groupings and gatherings of people or art in another setting, becoming defined places inserted into structure as a built form and space. The red components acts as anchors and rises up as detached forms in the courtyard or next to them. They cannot be fully comprehended from the outside as they can't be walked around instead they can be discovered from the inside. The red components both act as expressions, partially seen, and shapes the surrounding space of the courtyard and as an impression from within fully experienced. It presents another spatial environment for the visitor as a way of enriching the human experience of space. The 1x1 modules and 2x2 modules alternates in modes of spatiality and expands additively across the grid in a variety of constellations systematizing an embedded space and accommodate for change. The red component appears as three buildings connected with the structure, The Atelier, the Auditorium and the Cave. The Atelier is a large hall that celebrates light and space. Inspired by ateliers it provides a larger space and allot of glazing taking in light from the north. The Atelier can be used for large



Kunsthaus Graz, Peter Cook, Graz, 2003

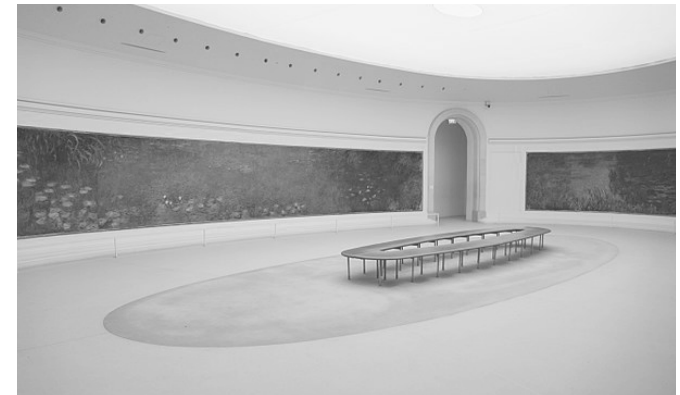


Kulttuuritalo, Alvar Aalto, 1958, Helsinki



Haparanda Kyrka, Bengt Larsson, 1967, Haparanda

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Musée de l'Orangerie, Camille Lefevre, Claude Monet, Paris, 1921



Nacksta Kyrka, Peter Celsing, 1969, Sundsvall



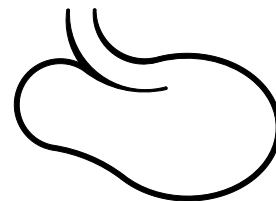
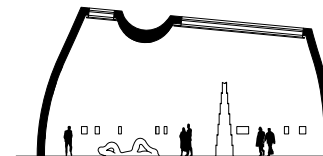
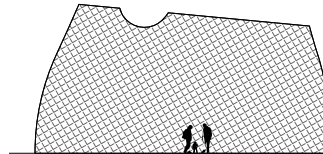
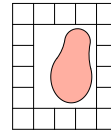
Carl Eldhs Ateljémuseum, Ragnar Östberg, Carl Eldh, 1919, Stockholm

Red component

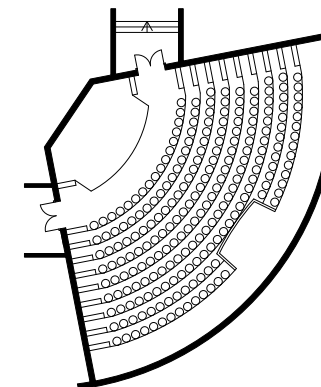
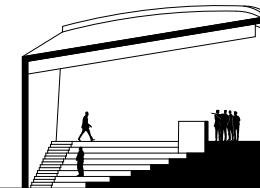
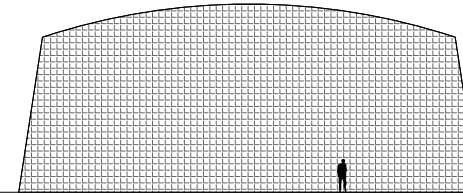
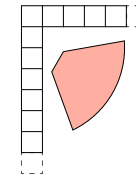


sculptures and for gatherings. The airiness of the large space is distinctive in relation to the smaller modules makes it stand out as a place and form in the structure. It becomes a marker and an element in front of the courtyard, which connects to it, defining it. The structure is a modification of the grid structure as it is fitted into it and it built in the same materials. The Auditorium is formed similar to an amphitheater. It is shaped around a curve in three dimensions bringing focus to a central point within and creates a soft shape along its back. It is placed inside the larger courtyard to the east and breaks up the straight lines. The curve is clad in tarred wood shingles. The third red component is the Cave. Its shape derived from linking a circle and an eclipse and celebrates shadow and space. In the Cave all walls are curved and light is introduced from the small opening in the top. As a space inside the museum it functions as an exhibition inside the exhibition it can be used for small temporary exhibitions within the permanent exhibition. The cave is constructed as a solid mass and creates as space with soft shadows, soft light soft form. On the outside is clad with small blue ceramic tiles. The shape modulates and defines the character of the courtyard it located in as it radiates its color into the white painted courtyard.

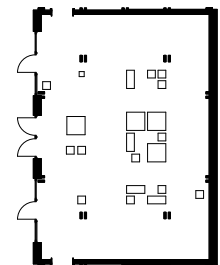
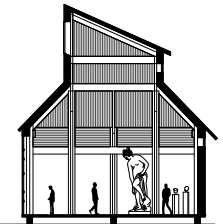
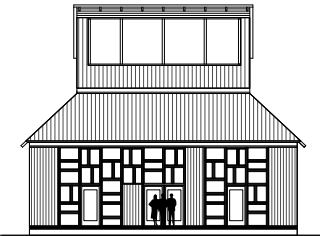
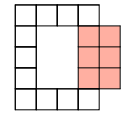
THE CAVE



THE AUDITORIUM

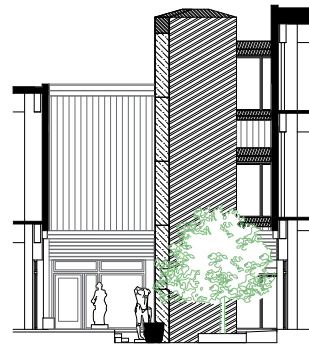


THE ATELIER

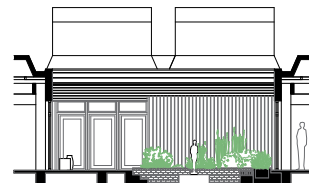
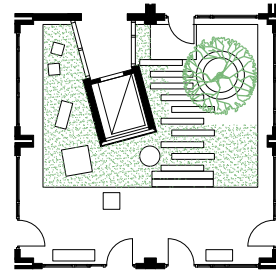


COMPONENETS – Courtyards

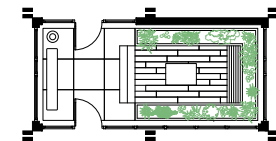
Similar to the 2x2 modules gaps in the structure can form outside rooms created by subtraction. The courtyards are formed as integral parts of the design. They form an own order in the design and are designed as irregular components and inserted to corresponding gaps in the structure. By not being an inside space that doesn't follow the rationale of a construction as to form and define space as with the other components, the courtyard can define space more freely as it hold a creative license partially outside of architecture. The courtyards are used to fabricate an environment. As courtyards are encased by the grid structure and becomes an extended space for the 1x1 modules through the horizontal openings. Through this connection the courtyards produces an artificial context within the building as well as producing an atmosphere reflected inside. The courtyards serve as exhibition spaces, spaces for pauses, gathering spaces, showcases, scenes, or as spaces for installations. They bring natural light into the building and presents motifs framed inside. These motifs can be created through inserted objects or components as useful or arbitrary objects as to inform, as an expression or atmospheric setting. The objects may present and manifest order, symmetry, patterns, materiality, in relation to themes through the building or be free formed and contradicts and counteracts the rigidity of the spaces inside. For instance can red component reshape the scale and geometry of the courtyard in form and position, its material can deviate from the homogeneous backdrop of the blue components altering the characteristics in color and material. An elevator can placed in



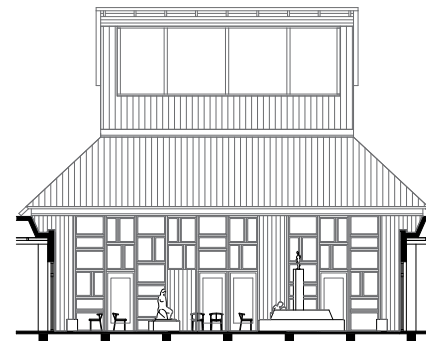
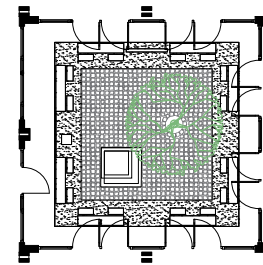
1. ENTRANCE COURTYARD



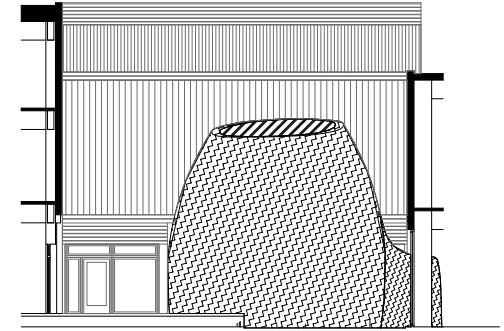
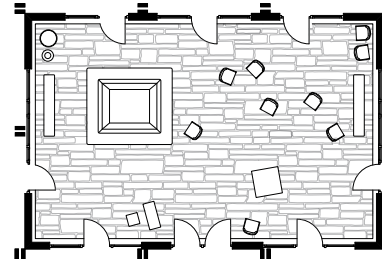
4. RECESS COURTYARD (TEMP)



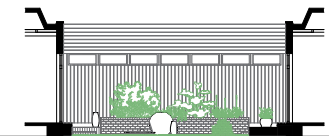
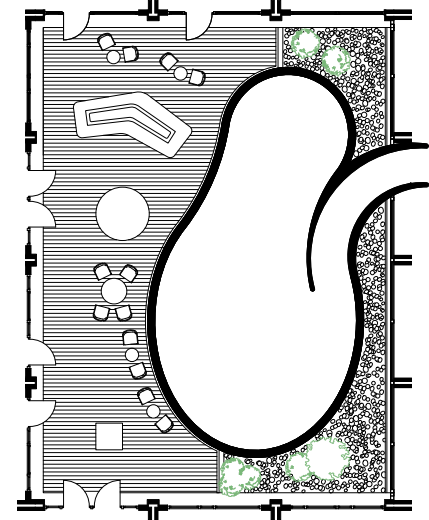
2. MIDDLE COURTYARD



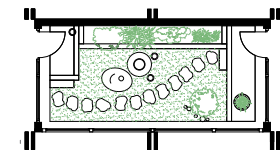
5. SCULPTURE COURTYARD



3. LARGE COURTYARD

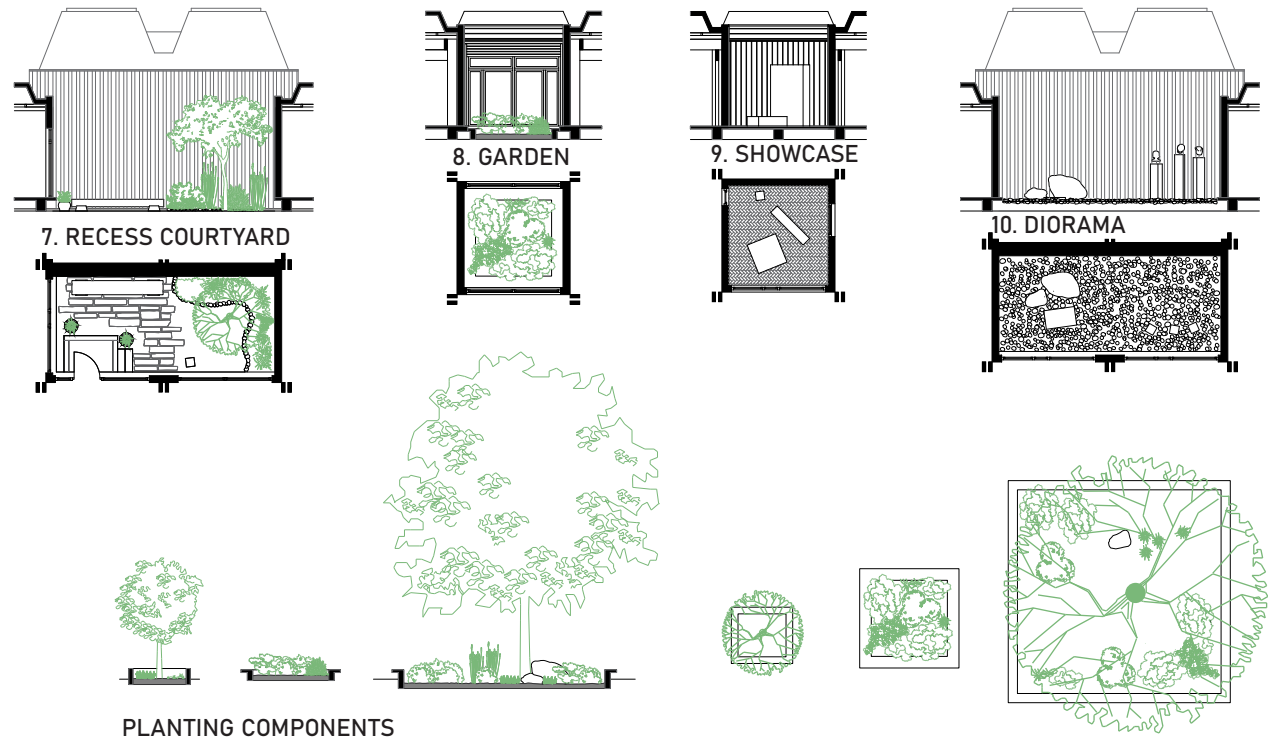


6. GARDEN COURTYARD

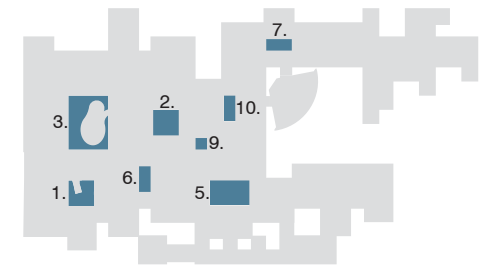


Courtyards

a courtyard as to make it more pronounced in the plan visible from more sides. A disposition of served and servant space. The interplay of shapes and from creates a tension and contrast to the rigorous stringency of the blue component. The effect can also be archived with placing stones, bushes, flower arrangements, trees, art objects etc. to form a diorama or a showcase. The blue components and alternations in form are presented in the courtyards becoming a backdrop as these would otherwise wouldn't be seen and remain hidden or obscured as the building is so deep and placed behind the yellow components. The courtyards both present an inside as well as what the inside is, as unit entities seen from outside. The courtyards become an addition, a component that erects and manifest the architecture through arranging architectural and non-architectural elements. Both 'as a building' and 'not as a building', it expands the spatial, architectural and aesthetical experience. Be it as showcases for art, installations as to produce an atmosphere or, even more, used as a shortcut a place to talk or sit and reflect. The courtyards are spaces to be entered, passed through or passed by. They are there to be appropriated either by the curator, the artist or the visitor; they become living motifs, each with their own identity become reference points within the structure as they are composed to be moved towards, around and through. The courtyards are distributed rhythmically in relation to the depth and direction of modular components of the structure as in coming from one outside space and moving to another. The courtyards are vis-à-vis arranged to have hard materials and be more stringent, to



be more lushes and have soft materials as are arranged according to the programmatic of the plan and for the sake of variety as to create a manifold in potential of use. Together with the courtyards plantation modules are designed and added as incorporated part to the metrics of the grid structure. These are placed around some of the existing trees and greenery that are on the site and some are added with the design. They are mainly located within proximity to the building as part of the physical grid structure and in some cases outside as to manifest it, as a theme.

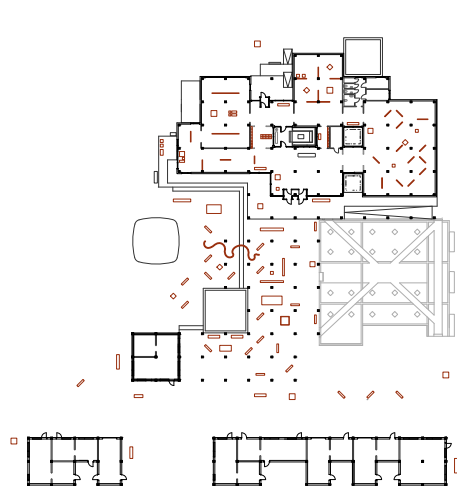


COURTYARDS LOCATION MAIN BUILDING

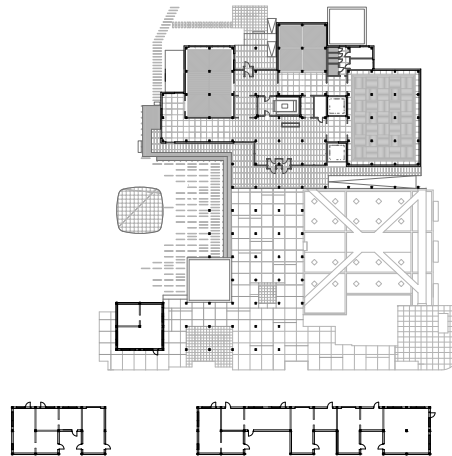
**BUILDING
FORMALIZED**

BUILDING FORMALIZED

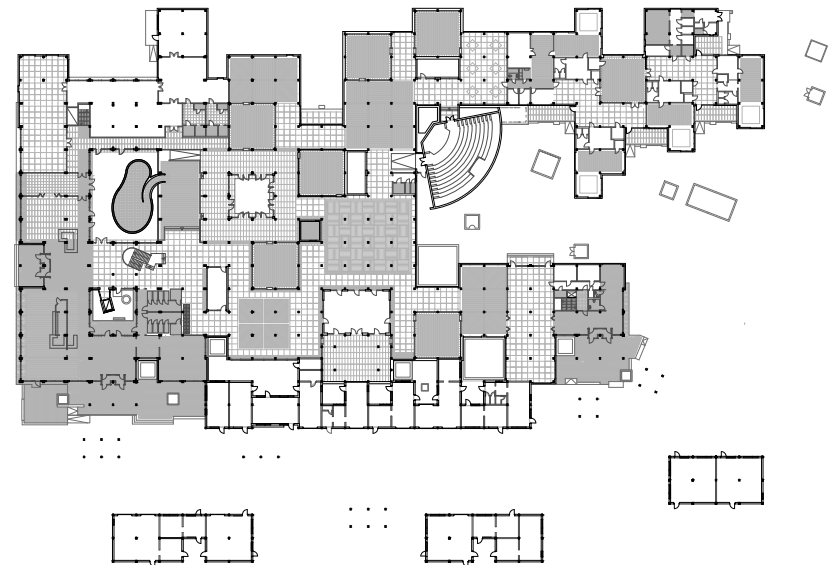
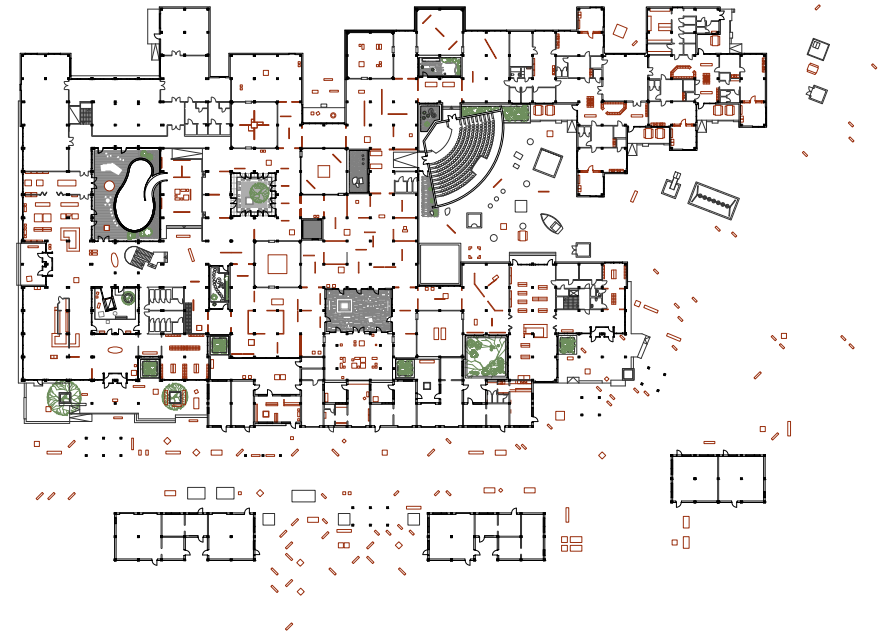
The orders, systems and components define and describe the fundamentals the architecture of the project, from which the concrete plan formed. The various elements, shapes, components and parts come together into an assembled whole as a building where the architecture is realized. The modules, components and courtyards are laid out and expand across the site forming to formal building of internal and external spaces that are populated by appliances, podiums and free-standing walls that extends across the site. Spaces in front and along street assumes the shape of smaller pockets and outside areas as in the corners in front of the entrances, the larger open courtyard to the east, the outside area in front of the southern entrance of the temporary exhibition. The outside in-front of the temporary museum acts as an extension of the museum into the park and vice versa. The enclosed park planned in orderly serves as a break between outside extension and the main building acts as a recessed interruption, a type, similar to the courtyards found within the structure. The design of the museum follows the rules established by the components as a base but alternates in its formation. To illustrate and as to develop the design in its formation of constructive parts the building is split up in different planes as to describe and develop different parts and surfaces that form the internal spaces. First is the plan in itself consisting of parts varying permanence, second is a plan of the floor surfaces, third is a plan of the inside roof looking up, and the forth is a plan of the roof in top view. The plans accounts for how the various parts of the building are formed by the components and construction parts and how they complement each other. The extension of these various parts of the components doesn't necessarily align to as to recreate fully conceived components as predetermined. The floor, pillars and walls and roofs can be shifted and alternate across the design where in some places the floors extend, or the pillar beam system continues without walls etc. The various constructive parts of the 1x1 module can ex-



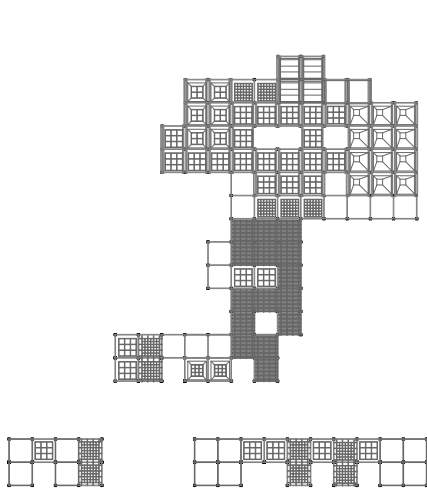
WALL PLAN



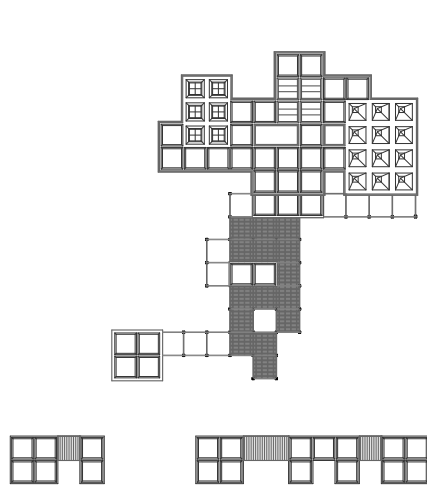
FLOOR PLAN



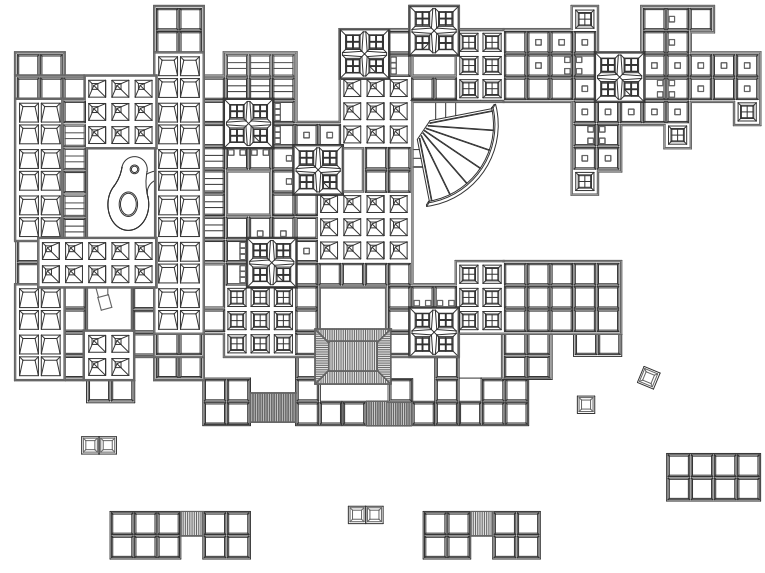
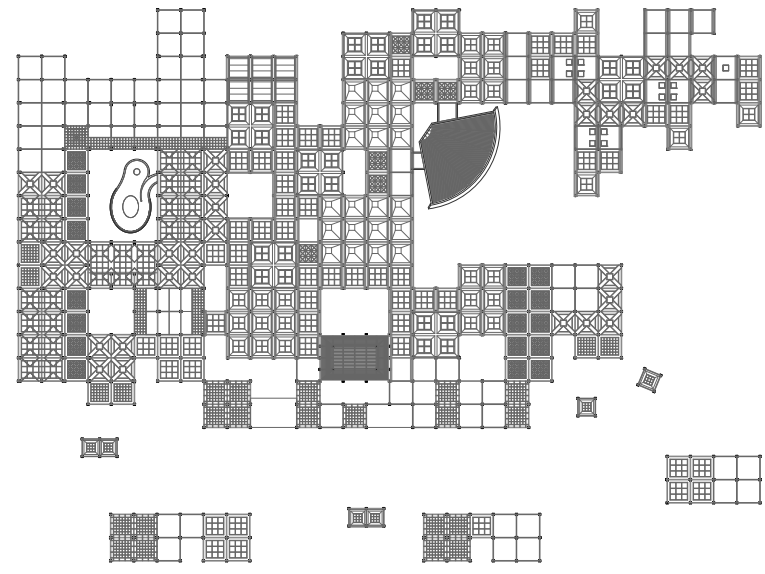
pand independently equally can they variate internally through regulated alternation or as deviations from the set rules. The entrances for example are created with an extended floor continuing from the inside out which differentiates forms the entrance corners as a space. Here the same stone material is used as in some of the inside parts as to direct movement and to signify a spatial relationship with the outside and code it as a more public space. Its composition is constrained internal metrics of the building where alternating floor materials signifies other types of areas in that space according to program and use. This stone floor to the west of the main building connects the café, the museum shop, the open workshop, the toilets and the cloakroom with the entrances. It is directed to, towards and around the staircases, the elevators and the start of the exhibition area. The entrances are marked with the flooring by circles placed unbound from the internal metric as the signify where the doors are Further at the entrances are two open 1x1 modules creating an outside roof in front of the doorways acting as protection, as a marker, as a small space before entering which also describes the internal spaces of units before entering. Through these shifting and subdivisions a series of transitory and in-between spaces are created in a row that one passes by when entering. To enter the museum can be any of these spaces along this sequence. The idea of this sequence can be extended to the whole site as elements and components are spread out. An example of a space that both is the entrance way to the museum as well as being the museum is the outside area in front of the temporary exhibition which acts as an outside exhibition equally belonging to the park as to the museum. The area is both defined by a raised floor and fragmentations of 1x1 modules with open and closed roofs populated by free standing walls and podiums for displaying artworks. In plan of the inner roofing the theme of the blackwork becomes manifest as a reoccurring theme and in the roof plan groupings and placement of various alternations in roofs are described.



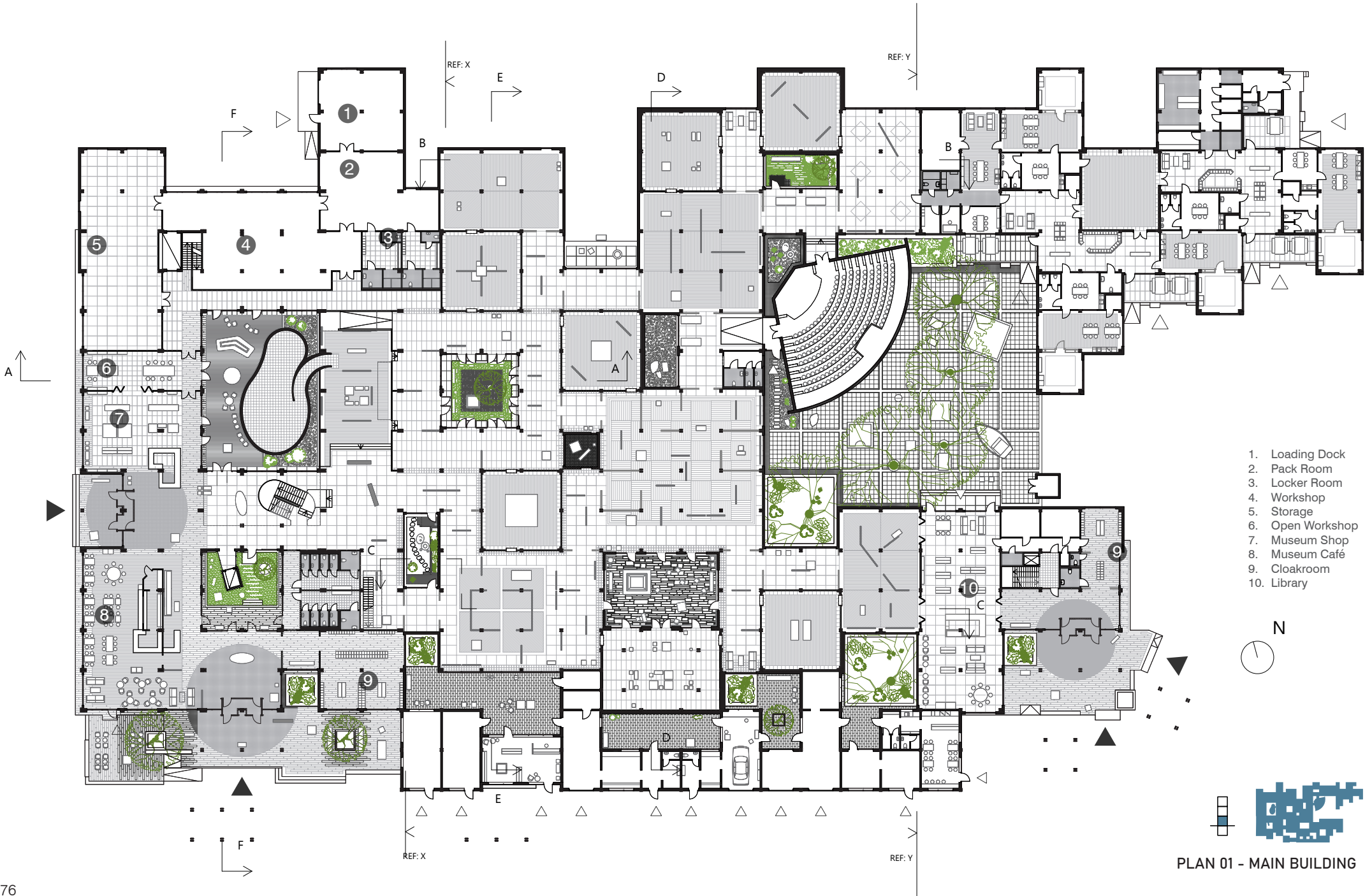
CELLING PLAN



ROOF PLAN



PLAN



1. Loading Dock
2. Pack Room
3. Locker Room
4. Workshop
5. Storage
6. Open Workshop
7. Museum Shop
8. Museum Café
9. Cloakroom
10. Library



PLAN 01 - MAIN BUILDING



SECTION C-C

The museum aims to create calm and focused environment through symmetrical composition and counter balanced asymmetry as to direct movement and focus towards visual display of art pieces or exhibition spaces. The maze like plan is rhythmically organized through its parts and components as in one leading to another. It can be going from one courtyard to a grouping of 1x1 modules that form a larger open horizontal space, to an enclosed, smaller and vertical space of a 2x2 module, leading to a single 1x1 module space as a in-between space, back to a 2x2 module, and continuing through a 1x1 grouping again, and arriving at another courtyard. Each space modeled through similar principles but with alternating shapes and characteristic within. The scale of the plan and the building is shifting but is overall smaller and more interconnected as opposed to the larger anonymous and linear structures around

that surround the site, as found in massive blocks, linear passages of Rosengård and Sofielund's industry area. The main building of the museum is designed inwards outwards with a focus inwards, with its internal types, space settings and constellations, as to accommodate and account the variation of social formations and needs for the visitor and exhibition. The rhythm created when moving through the building is generated by the shifting size and types space at a sequence, generated by the position and variation of modules.. The modules create various situations in themselves through their own properties as well as situation in how they relate to its surrounding. Here the courtyards plays a role as both acting as a space and as a place making element placed in between being neither a built form as in architecture and the contents, the exhibition, within. The plan is situational as it contains a diversity of types that

alternates and serves to promote intimacy and interaction as to account for a multiplicity of social situations. The building aims to create togetherness through its composition and is reflected in its repetition of form. Concurrently, the building provides the space to present exhibitions. The building can be seen as a unified ensemble in its alternations and various attributes in its form, content, space, in-between space, size, direction etc. It is a place to discover experience, observe, contemplate, participate, enjoy and appropriate. The architecture aims to provide and reflect the multiplicity and versatility of man. The main building houses the permanent exhibition and has three entrances. One that faces the south, towards the crossroad and Rosengårdsstråket, the second faces west towards the park, to be used for people arriving from the north going by bus, third is located to the east towards Rosengård station

PLAN

and the underpass leading to Rosengård. The southern entrance leads the visitor to the courtyard with the elevator which is encompassed by the cloakroom, toilets and the café. The western entrance leads towards the entry of the exhibition, confined between the two western courtyards, with the museum shop, the open workshop and the café on its sides. These linked spaces form a general public intermediate area before the exhibition area with a counter located in the museum shop and next to the café as to overlook the entrances. The third entrance similarly leads to a cloakroom, toilets and the library where another counter is located. The intermediate public areas are located towards the street tied together with series of shops and premises of semipublic character along its southern façade, creating a ribbon and a continuous front that connects with the street. In the northern part of the building the staff area with service facilities are located, consisting of a loading dock temporary storage spaces, the professional workshop and staff changing rooms. A stairway and service elevator connects the area

with the other levels of the building which is situated to the western part of the main building. Further inside at the center of the building, the exhibition area is located with its intricate maze like structure and groupings of components, courtyards, larger spaces and linking spaces forming an open interchangeable and permeable structure. The exhibition space links the building together from all ends. The spaces within, the exhibition arrangements path through the museum can be varied and directed over time by a curator as to create a specific narration of exhibition. The plan doesn't reflect a linear chronological order but allows for it. The idea is to create an open museum allowing the visitor to individually discover and create its own path and narration through the museum. The exhibition can be distributed through segments and zones as themes signified by use of color. The various types of spaces The preschool is located to the north east in the building and consists of four department units holding a maximum of ca 15 children each. Each unit comprises a grouping of 5 1x1 modules containing a playroom/resting

area, a workshop and activity room, and a general room with a kitchen. The units are connected in pairs through an open space serving as a cloakroom. The open space connects two entrances from two sides of the preschool where at each entrance an outdoor seating area is located for each respective unit. The open spaces are linked by a larger assembly space in the middle used by all units. Service facilities are located to the northeast with a loading dock. The preschool is situated in more retracted location on the site and is surrounded by outdoor area for the children, including the larger courtyard where the auditorium is located. The courtyard could be used both by the museum and the preschool alternating between weekdays and weekends.

As well as the other red components, the auditorium is located deep into the structure, yet its placed directly visibly and connected to the outside to the east. It can potentially both serve the museum as well the preschool for seminars, ceremonies and performances. The second level of the main building consists of two parts. One to the

AXONOMETRIC SECTION F-F

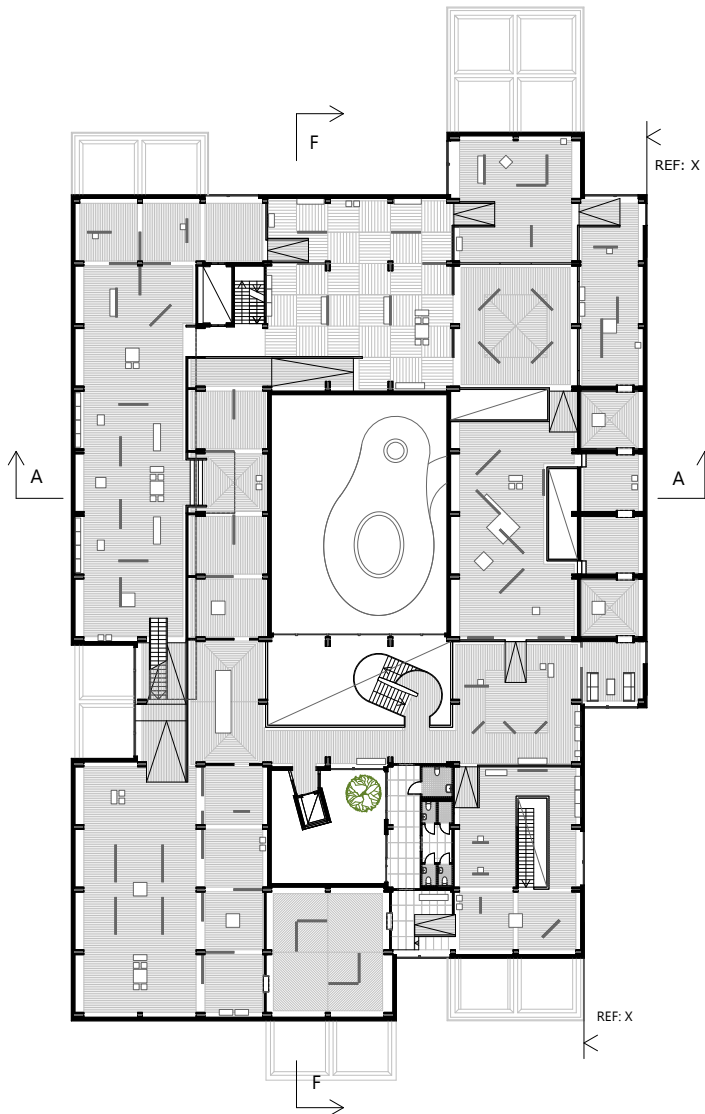




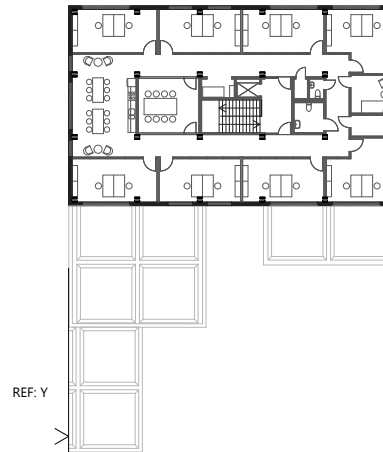
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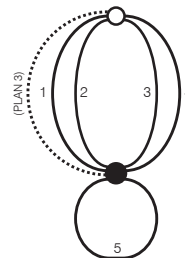
PLAN 02 - MAIN BUILDING,



PLAN 02 - MAIN BUILDING



PLAN SEGMENTS DIAGRAM



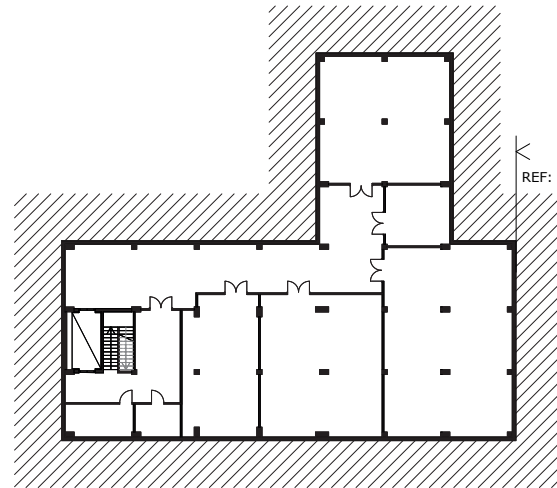
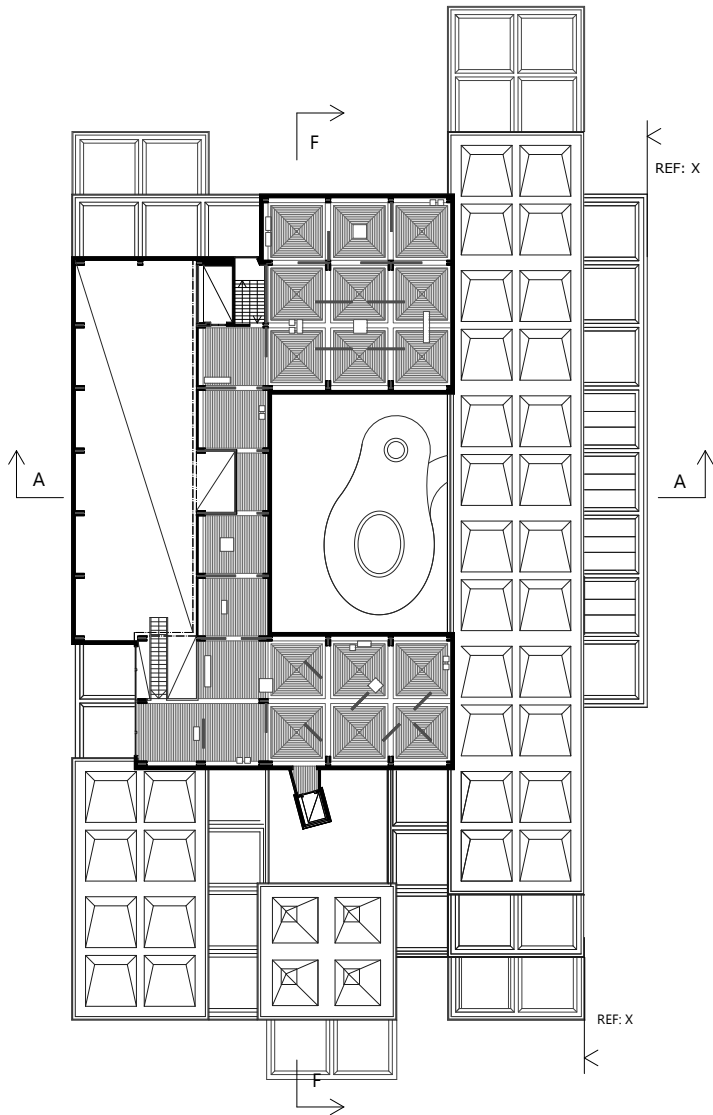
east where there are furthermore exhibition areas. To the west, offices and a staff area are located. The exhibition area is vertically linked with three staircases and two elevators with its nave located in the middle. The plan for the second level is less open and maze like in character than ground level. It is more linear creating circular movements around the two courtyards that are split into sections by alternation in floor height. This allows for paths and sections to be crossed alternatively which allows for flexibility in the arrangement of the exhibition. The nave in the middle hold the main staircase and the main elevator placed at the border of the intermediate spaces close to the entrances and the ground level exhibition. The space is open between the levels and has windows that overlook the two courtyards. Along the paths of the segments on the second level are openings through the façade and between the floors to allow visual contact and becomes way to orient through and discover the building. These become passive blank spaces in the exhibition as to allow a pause to stop and view. The second floor comprises of a variety of rooms like the ground floor varying in size, shape, height and character, where principles and characteristics of the ground floor structure recurs. The third level can be seen as an additional segment to the second level as a semi-circle and is connected, and partly open to the large rectangular hall to the northwest on the second floor, with a staircase and an elevator at both ends. The shifting and placement of the third level is made to allow natural light to reach most areas on the second level. The levels were added to accommodate the extensive



PLAN 03 - MAIN BUILDING



PLAN -01 - MAIN BUILDING



spatial requirements demanded by Malmö Stad and have a connected permanent exhibition without compromising the ground level composition. The body which contains all levels is shaped as steps in height and shaped in a north south direction block the light throughout the day when the museum is open. A basement level is added to the museum to accommodate a short-term storage and technical facilities. The service facilities are given a space and treated as non-signifying spaces within the plan as the project does not focus on technical aspects in detail.

SECTION



SECTION A-A

The plan is a vis-à-vis interplay of entities, objects and types formed and appearing in a contradicting manner. Construction elements vs non construction elements, order vs disorder, served space vs servant space, signifying elements vs non-signified, inside vs outside, between vs beside, open vs closed, vertical vs horizontal. Similar objects can assume multiple attributes and roles; similar roles can be tasked multiple objects etc. The parts are defined and redefined conditioned by the context they are located, their position in the structure and in how they are perceived. The structure is a multiplex design. For instance is the

cave placed outside on ground level where as the courtyard deck built next to it is on the same level as the elevated floor inside which connects to it. It is an inside space placed in an outside space, which in turn is placed on the inside of the building. The shape of the cave is free form and rounded as opposed to the rectilinear spaces and is covered in blue tiles. It stands out as something apart. With its placement its attributes reflect back on its surrounding, as it modulates the courtyard and colors it.

The internal space next to the cave at ground level connects with the cave and has glazed wall towards the cave. A pocket is created between the two walls as to block direct light but allow diffuse light into the building. The cave functions as a screen while being screened. It is also placed below the lifted floor as to highlight as something apart. Variations in height reoccur throughout the building, both in the roof, as in various lantern patterns and in the floor as a consequence the variations of the modules and components. It is deliberately used to distinguish and define entities

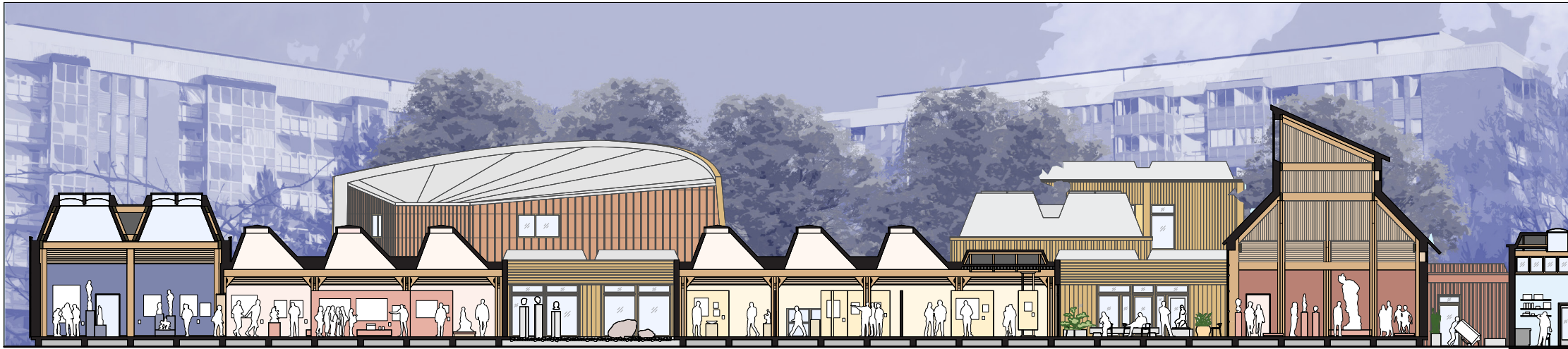
and space as a part of the composition, singularities of a manifold with overreaching systems across the structure. Each module articulates a singularity and can be interpreted and used as a space on its own. Formal relationships are constructed through, position, type, shape, color and height, which is expressed and experience on the inside. The outside and the façade is designed to have a consonant expression that is toned down that homogenizes the building. Wood panels for the outside walls and zinc plate for the roof. The building can be interpreted as a scheme of space

making components, elements for spatial division, objects and shapes of mass laid out and regulated by a grid, and a metric. It controls the position of things, and distributes elements where some are placed or shaped in contradiction to its inherent organization. The building is a showcase of types of space and of compositions. Objects and components are placed within, next by, in front, placed inside, behind or freely, an order emerges and is questioned.

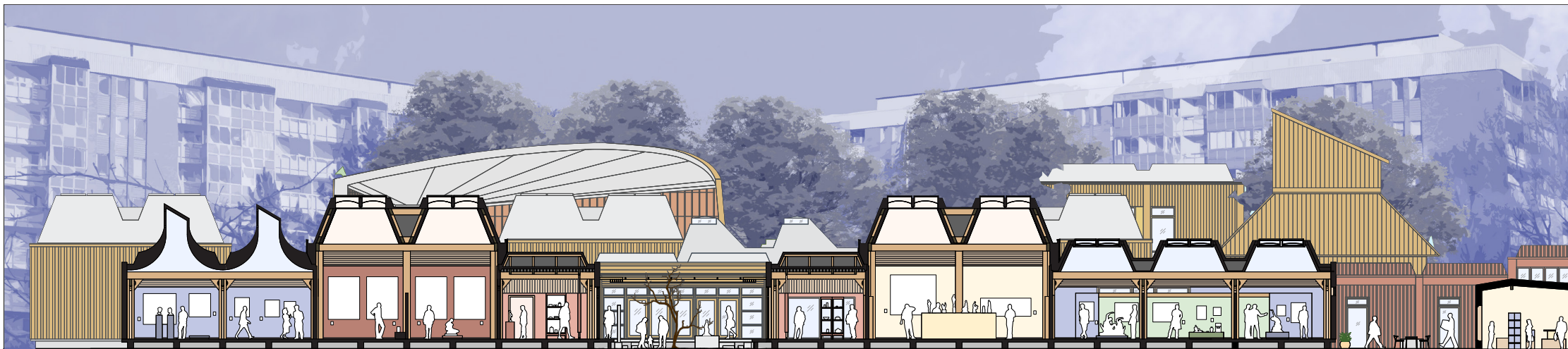


SECTION B-B

SECTION

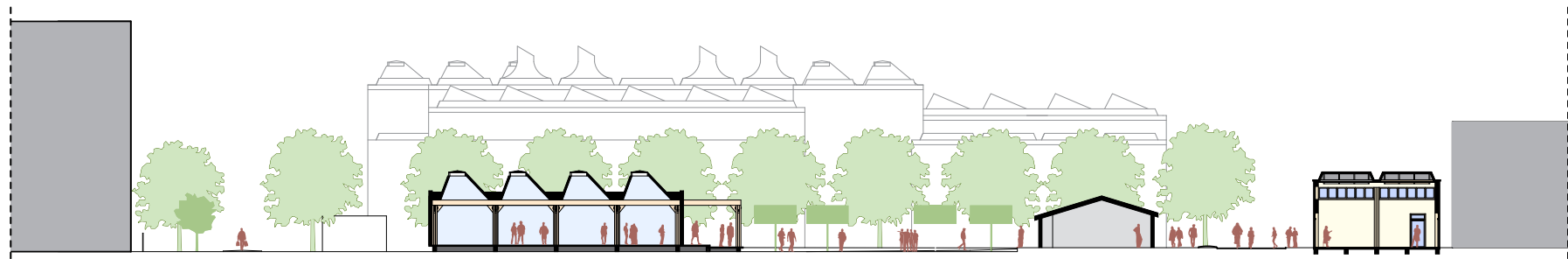


SECTION D-D



SECTION E-E

TEMPORARY EXHIBITION

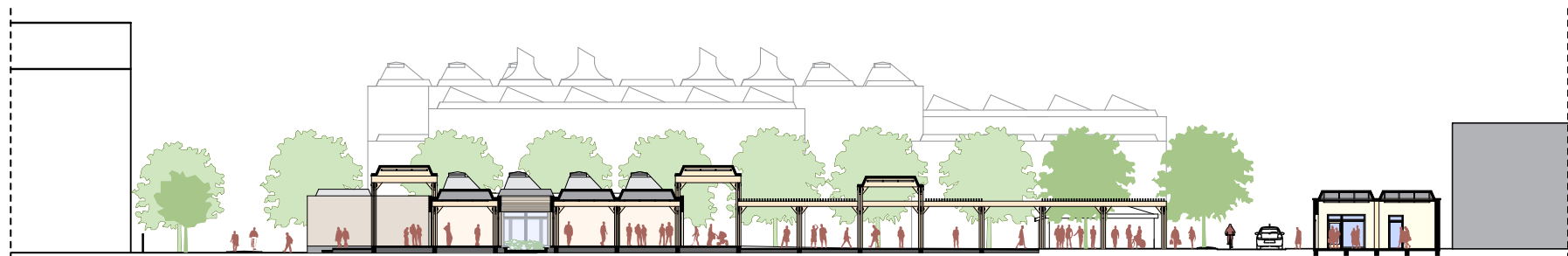


SECTION O-O, 1:500

The temporary exhibition is situated in the park. In opposition to the main building with the permanent exhibition, being more reserved and introvert, the temporary exhibition can be described as more dynamic and extrovert. The more static internal spaces of the temporary exhibition is placed to the north of the park create an open space to its south next to Rosengårdsstråket. The open space becomes an end and entrance as a part of En-

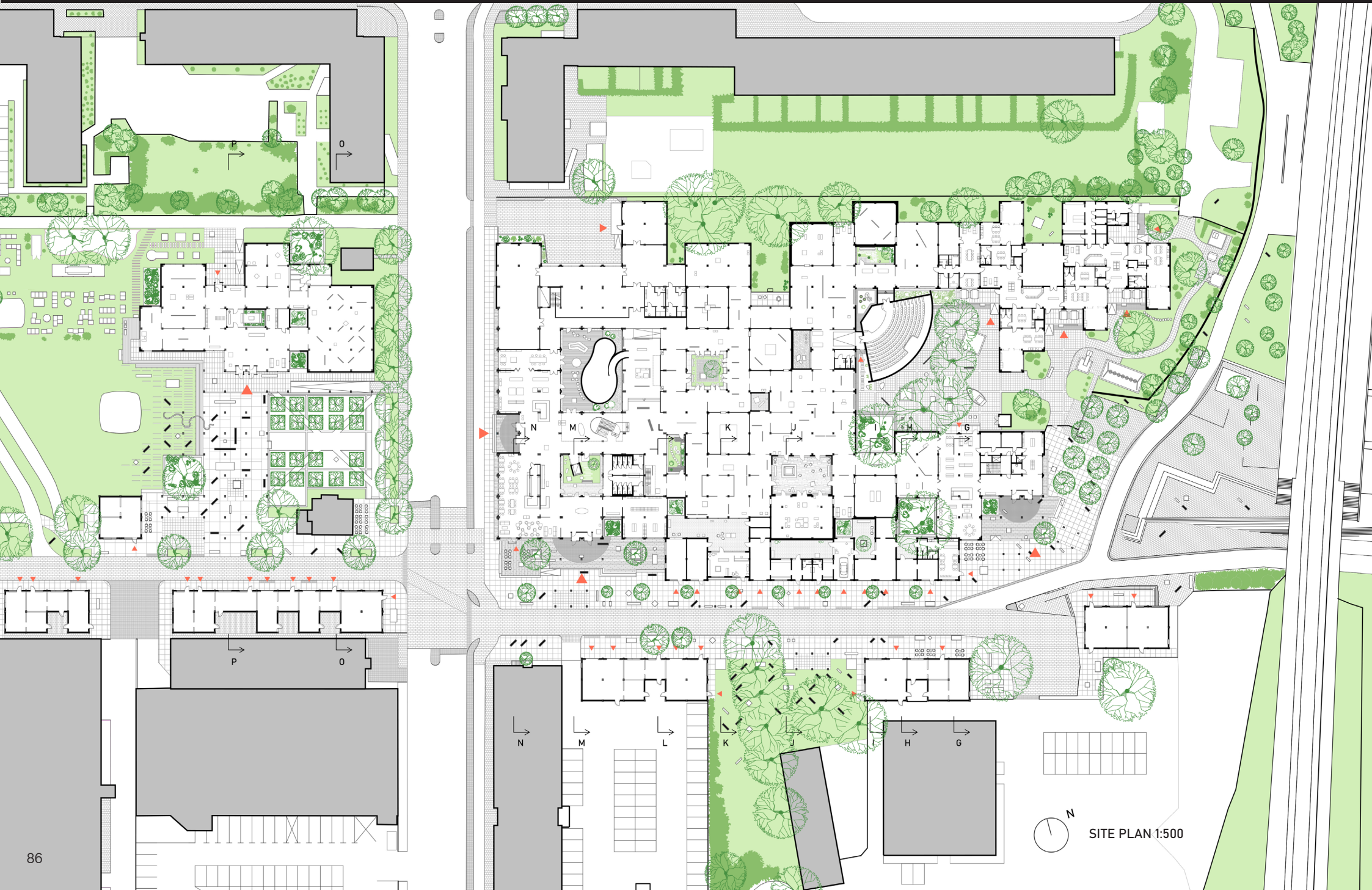
skifteshagen as well as a museum area for displaying art accessible to everyone all the time. The temporary museum is envisioned to fluctuate in its program and content, being more in dialog with the citizens of Malmö. With ever-changing contemporary exhibitions that are socially engaging commenting on society and the world of today, with the spirit 'by people for people' similar to the character of surrounding area with its activities. By

housing local and global artist it aims to be more direct and relevant for the general public. The permanent exhibition as a form is big and deep; its content is preservation and recount of the past. The temporary exhibition as a form is small and direct; its content is changing and presents the present. The two buildings meet at the street and the crossroad, a in-between space that separates and connects them.



SECTION P-P, 1:500

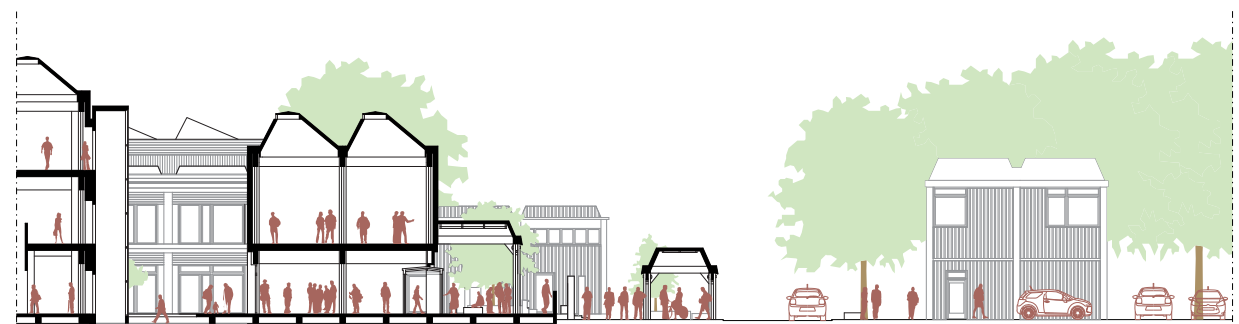
SITE PLAN



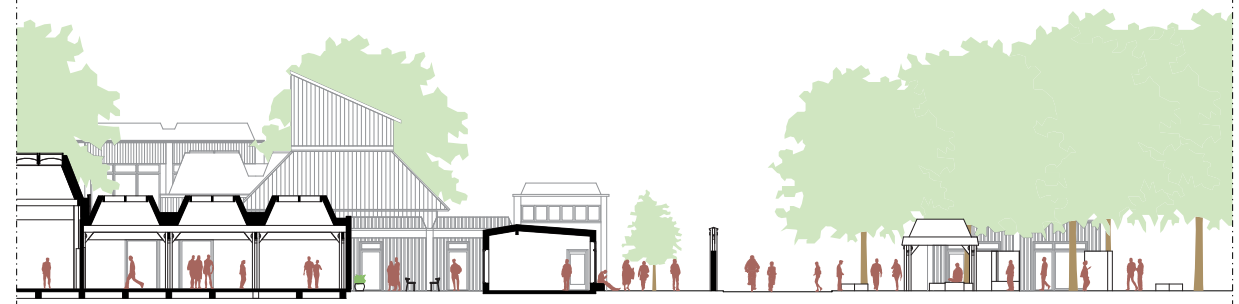
SITE PLAN 1:500

THE STREET

Upon entering Enskiftershagen and the site from the west the museum is visible at a distance: At the far end of pathway isolated elements appears. These articles are a part of the proposal come as arbitrary 'as found' 'make use' objects and distinct functional form as in signs, advertising pillars of exhibitions and as benches etc. These follow and increase in number linear to the park and pathway in frequency and type as a part of the museum and the park. These forms manifest an order and a theme and can be seen as an introduction to the project as a whole. The open area between the front of the large halls and the park is populated with small shops, bars and cafés creating a new accessible front towards the park offset from the pathway. It establishes a small street in the in-between area that links Ystadsgatan and Culture Casbah as a part of Rosengårdsstråket. The strip along the park is formalized as it reconfigures and reconditions the edge of Norra Sofelunds Industriområde. It creates a face for the more obscured cut off activates that are open for the public within the large re-purposed industrial complexes within the area. The yellow component is an insert that creates introduces a smaller scale and provides premises for private actors. The strip is set to cater and rectify the private and public domains, the open and closed, the formal and informal and the predetermined and undetermined program that occurs at the edge. Here the activities of the non-profit organizations and associations meet small commercial businesses, the passer by meets something staged. Here elements can be used as podiums for sculptors for public art where official works confronts the unofficial graffiti-



SECTION M-M, 1:400



SECTION K-K, 1:400

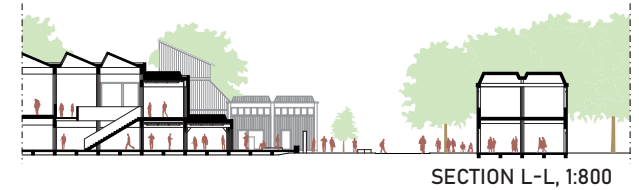
ti. The yellow component and make use elements models the space as to create a place and places along the strip that in turn can be re-appropriated and re-modeled. The small shop creates a face and shifts the scale from the larger faceless structure placed behind to smaller units. The fences are gone, so is the old abandoned paint shop. The dog park removed to make way for the temporary museum. The small shops and the falafel kiosk are placed on both sides as the strip continues. As one reaches the end of the park one enters the main site for the museum where the temporary

museum is located. The open outside area in front of the exhibition connects with the street as a part of the walkway and leads up to the temporary museum. It consists of an inside and an outside exhibition area. Where the outside exhibition area is public and connects with the streets and the park. It serves as a transitory space to the inside exhibitions as the as formal structure, staged flooring is introduced as a way of fragmenting the architecture creating a sequenced narration. In degrees of open ordered parts and spaces and singularities of parts, spaces and components to group-

THE STREET

ings and types. The outside exhibition area is a place active in itself and something that engages passively with the surroundings as a transitory space as in passing by, entering the museum, or entering the park. To the east of it a more formal park is placed as a reserved space between the two museum buildings. It is orderly formed with trees and paths as a clearance and contrasting piece that frames and preserves the scale in the north south direction together with the kiosk, and the temporary museum, as placed in front of the larger trees along Norragrängesbergsgatan where the main building becomes a backdrop. Norragrängesbergsgatan remains unchanged as it is the main road for vehicles and heavy transports at Sofielund's industry area. Annelundsgatan which still allows cars is paved with stones and re-shaped to make more space for pedestrians. The cars and bicycles share the same lane. The paved street continuous across the crossing further eastward and ends on a smaller gateway for Stadex industry. The outline of the buildings towards the strip at Annelundsgatan is shifting creating corners at side of the museum where the entrances of the museum are located. In front of the museum the front with small shop continue where as to the south there is an opening which connects to the open green area surrounding an old farm building (one of the oldest in the area), which is used to day by the cultural association which arranges the

street festival. It forms a green open area that can be used by the public and forms a second concentration of an outside objects for an exhibition area. The street becomes a pathway again that passes the train station and continues through the underpass to Rosengård. At the underpass there is a public art work at display in the tunnel. The street in front of the museum will consist of podiums for few sculptures, walls for an outside exhibition, posters informing about new and upcoming exhibitions, areas for outside seating, benches, variations of the 1x1 module are placed as roof for bicycle parking. The project aims to create an adaptable structure that populates and programs the street. It produces a surface, a space, an element for a user to interpret, act upon and modify over time. The design is inspired by the surrounding urban structures and recognizes the transformation of the industrial area of Sofielund where new activities, associations and businesses has sprung up. These suggests that there is will and competence to engage and appropriate newly formed street, shops, corners, small squares and bits of space along the new strip.



DISCUSSION

DISCUSSION

The project explores how room, form, building components, architectural elements and space can be conceptualized in relation to notions, conventions and ideas. It applies rules and orders of systems within an overreaching structure that upholds respective entity to ensure their integral distinctiveness while also establishing it as a part of a whole. Its order is manifested in the denominating parts in the formations of space and form. The project explores types of spaces, spatial relations, and notions of space, building, form and place, and how they correlate and mediate man's relationship to the world, others, and himself. The project focuses on man's relation to the concrete world and how form may serve to provide for man directly and in particular, in regard to something practical, sensual and social.

The project does not aim to produce a suitable museum that can be measured practically through application and use. Instead it presents an open idea of a building that can be used as a museum and more. The project investigates the idea of a building as a potential and a capacity that aims to be accessible, interpretable and adaptable, an open structure.

It investigates the indefinite possibilities of architecture by presenting and defining architectural ideas and entities that are placed as additions to each other inside or in relation to the structure. The project investigates what architecture can be. The structure is incomplete.

The project is non-linear and with its process of adding and altering form side by side both formally in a structure, and figuratively as entities reflect architectonic ideas, as in ways of being and seeing. The project investigates and presents a typology of concepts and forms where its alter-



VIEW EXHIBITION, 2x2 Module

nations mirrors and translates the changes of disposition in thought. Conceptualizing form is relational, similar form bestow multiple meanings and depends on circumstance, context. The architecture it is indirect in its application. It corresponds to man's diversity, variability and ever-changing circumstance (similar to the unpredictability of

man as described by Hannah Arendt). The structure is made relevant by its usage, and therefore depends to an extent on its usability towards man and society (which architecture serve). But its form and space isn't derived from use, as through a plastic configuration of a draped space in order to accommodate a program, the building builds

its own logic that adheres to ideas and interpretations of space, form and phenomena. It is unstemmed from functional conditioning without negating function. The configuration of the program is subordinate to the composition of space-form as devised by the use and placement of space making entities that acts and counteracts alternately. These entities are consciously and carefully designed to produce a milieu for man, as a part of his project in creating and shaping his world, the aim is to create wordiness out of form, rather than applying form out of convenience as to pertain to ordinance, economical and administrative conventions. Similar to the idea of a museum serving as a place where people come in contact with representations of human ideas through objects that are subjectively engaging, as in falling into a state reflection seeing and absorbing the world, the architecture is conscious of its role as in both 'being' and representing the world, in its shape, in its materiality, as a man made object that influence man.

The world of man, and its imagery is exceptional, it is equally formed by what is outstanding and what is trivial. Be it a white painting or a colored wall, a round sculpture or a rectangular beam, a tree in blossom or a plank on a wall, a small quadratic space or a large rounded hall. The museum builds experience. New meanings materialize through its juxtaposition. Be it the treatment of patterns, materials, space or other architectural elements. The project hold a playful disposition devised through the interplay, positioning and displacement of space and things.

The spatial entities are formed by distinct types of components of fully defined units,



VIEW EXHIBITION, 1x1 Module

deconstructed units or dismembered elements. The components materialize and narrate the elementary principles of the project. It's the metric, dispersion and quantification of performing elements, space making elements, spatial entities and spatial groupings. These are placed and built alternatively within or side by side in the structure forming a rhythmical interplay of spatial and material conditions. The structure expands and propagates outwards through alternating repetition of components and elements. The interplay is antici-

pated internally by the 'make use' place forms, the components, that aren't prescriptive in their use but rather relational and situational as they constitute various qualities in atmosphere and produces a setting. The spaces are filled with life, light and objects, they are ever-changing. Across the space through the structure the components and types of rooms are changing, their contents their visitors and constellations are changing. The spaces are modifiable and may change over time. People may gather together or disperse throughout the build-

DISCUSSION

ing freely. The spaces interact as spatial instances and intervals to each other in their atmosphere, as a pause, a place to gather, a space to recline or a space to pass. The same module may assume many roles and appear as an alternated variant of itself. The spaces are interpretable.

The formal competence of the project be acted upon demonstrated in the various programmatic use (museum, café, pre-school, small shops etc.) and exemplified in the configurations of the exhibition spaces across the plan. Surveying the project in plan it may appear straggled with all its multiplicities. Whereas a building is experienced being inside, here one occupies a singular spatial unit with and outlook of a singular setting at a time. The architecture constructs communal spaces of various characters that promote interaction and cohesion and adheres to an overreaching structure. It allows variation and change while also being cohesive and enduring.

The framework guides the gaze and the movement through the structure. Its constituent parts are distinct, recognizable and repeated, presenting an order and a logic that aims to create a collected impression. The size of the spaces extends to 1x1, 2x2 or 3x3 compositions of the grid. Through the maze like structure colored walls can be used to classify zones. The courtyards and the focal points outwards help guide the visitor and become reference points inside the building. The paths through the museum always leads onwards, back or out. The use of repeated elements and materials brings homogeneity and distinguishes areas of building; it can be seen as another program of many programs. The spaces are arranged symmetrically based on the tenacious structural

elements and can be arranged accordingly with panels and appliances, what is what, dynamic or static, major or minor is distinct and readable. The symmetrical spaces stand for balance, harmony and simplicity. The spaces are perceptible.

The structure is composed of variations of components, as types; variations of a unit, alternate or incremental form; variations of elements between or across units, surfaces; variations inside the spaces, form. The structure can be seen as a continuous space with many types of spaces and spatial relationships inside. There are spaces inside space (above, between, next by), and space in sequence. A walk through the building is a walk through a series of spaces with focal points and outlooks. The variations alter the modes of being and seeing. Architecture is, it presents and represents itself.

The size and shape of the openings relate to the human figure that is framed through the windows, wall openings and doorways. The architecture operates in creating images as perceived through the interface of openings. The spaces are created with a depth with multiple layers and stages in its composition where which produces an image devised through its openings, a 'mise en scène'. What is foreground and background is made by similar type of elements that shifts in its order and as you move through the building. The images come alive by the shifting light, the change of seasons or as people appear or interact through various settings. Architecture presents, represents and portrays man.

A space can be altered to various degrees of being visually obscuring and enclosed. The placement of panels and windows creates visual

directions and connections orchestrating the interfaces between people and between settings. The frames mark the transition between spaces, being a part of something and apart from something. We move from one place to another along the series of spaces. In the courtyards figures are pictured seated, gathered, and conversing, passing or alone. They appear around a corner close to us through a window or distantly in the background. The courtyards can be seen as a still life, a constellation, a showcase. Art and other objects are at display here they present various materiality and form projected against the backdrop of an exterior wall; it can be stone a tree, or a pot. Through the courtyard the outline shape of the components appears against the sky, they are straight, they are tall - they are rounded or small.

The buildings composition is built around openness, movement, sequencing of space, the framework of spaces and framework around man in space and in image. From this condition the freedom comes as in moving freely throughout the building from one context or space to another, a freedom to be secluded, an onlooker or active participant, freedom in adapting, reconfiguring and reprogramming the building. The materialized forms, logic and expression of the building are conjoint with the aspect of being a permissive open permeable structure that accounts for acting being populating and changing.

The project deals with concepts of 'mode', 'mood' and 'motif'. The typology of components, following instructed lines orders and distributes space are also designed to correspond and explore these concepts. Architecture is a device that determines mode; as in direction, a human state, as

in types of frames and patterns. For example of a horizontal space that continuous and extends into a courtyard (a scene or a framed view). Architecture is emotive and affects mood; as in material qualities, light, ambience and presence. Architecture arranges particulars forming motifs; as in form and location of things within frames as an image or scene, the shape and position of objects in how things and people appear and relate.

The project conceptualizes form and orchestrates the ordinary and extraordinary creating scenes and settings. It explores multilateral qualities of space and form in relation to each other through types.

The scale and configurations of a 1x1 squares and component designed for intimacy and closeness, the small spaces opens up to outlooks, openness and space. A small courtyard can be a place for an intimate conversation, a place to sit and rest to breathe some air. It can be something to stare at when contemplating the exhibition. The larger courtyards and spaces are where multiple people meet, be it openly direct and loud, or discreetly in silence; in formal groups or spontaneous gatherings. The situations and constellation vary and expand across the various spaces and across time.

The architecture is both general and specific. It is generic in its use of repeated simple geometries and form, but particular in how instances are formed or how form is inserted. The building affirms the individual and the common; it creates situations, images, transitions and conditions that not only addresses or defines an idea of visiting a museum, but looks at how architecture mediates our relation to the world. The project doesn't propose a solution but introduces a plenitude and



VIEW CLOAKROOM, 1x1 Module

capacity of space and competence that complements and contrasts each other as additions to each other and the city with the intention of creating possibility and potential of use and meaning. It seeks to be lucid in its material and constructive form through ordering and typology of space-form while also being inexplicit in its functional use. Each instance is not an end, it enables.

The use of typologies of components demarks it as an idea and as a space. Its use, pur-

pose and design is expressed and investigated through the elaborations of placing and altering components across the design, strict and freely. The project investigates correlations of space and form where non-functional and non-architectural elements and forms are treated as equal parts of a creation. Designing isn't so much about the cause and effect correlations of utility, or suiting practicalities of comprehensive design ideas - as it is creating a compositions, sensual experience and an en-

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vironment. It can be archived for example through a composition of stones; be it a paved courtyard, a group of pedestals, or a useless boulder. A composition can be built up from contrasting qualities of the stones, be it rounded stone, cut stone with sharp edges, polished surfaces or rough surfaces. Any mass or material anywhere constitutes our environment where a designer constructs the world of human artifice. Be it of architectural elements or not.

The project plays with the idea of placing objects and compositions inside outside. An artificial cave hidden inside from the outside of the museum equally creates an inside exhibition space inside the outdoor courtyard which is built up and formed outside the logic rectilinear wood structure but inside the overreaching structure. The shape is partly obscured and rises from the ground as a sculpture, its form can only be appreciated from within. It is drawn from the notion that the rectilinear order of the blue components is equally sculptural but represents a different formal language. Both components produce a space for the museum as a part of the exhibition, yet are different in form. The recto-linear components manifest rationality through its strict order, its repetition of parts and its square shape. The form allows for alternations and variation conditioned by its inherent geometry. In its competence to accommodate forms, various types of use, modifications and groupings and subdivisions, it aims to satisfy and afford man needs and ways of being with all his multiplicities. The rationality and order is questioned by the red components as it breaks off from the materially strict order of the recto-linear order as it provides another spatial experience as to extend and express a potential of man and being, unruly to the



VIEW EXHIBITION, 1x1 Module

constricting orders of the blocks. As an analogy, the modules within the recto linear order can be seen as writing as in an alphabet that constructs words, a language. The language produces meaning. Its courtyards serve as pauses, its colors, materials and insertions is its font and style. Each letter is given distinct shape each sentence follows certain set of rules. In the same analogy the red component brings the understanding that each shape of each letter is just a shape. It accounts for man ability see and express a world through

shapes in its own intelligence. The red component opposes the reduction of expressed intelligence of form and meaning to a small set of letters. It questions the ability of written language to encompass and account for the multiplicity of man. Words are merely abstract representation of states of being whereas things in themselves are. The red component relates to the sensory experience of space and widens the spatial experience unbound by the confinement and constrictions of the orderly constructed spaces of the grid. It is still a part of the structure as an additional component relational to its other constituent parts, as a part within, both physically and figuratively. The museum is among other things a place for contemplation, the museum includes contemplative spaces as and is emblematic of how man establishes notions of things through the various components.

The project is a configuration of space and form to accommodate intended purposes relational to a specific site. The project employs and builds upon the ideas of structuralism as way of creating and thinking about space. The building aims to comply and promote the plurality and multiplicity of man, although it will to a certain degree always be a limiting factor as it is still conditioning

man. The project can be seen as a method in exploring space that aims to enlarge and enrich man's experience in his relation to a place, a building, a room, each other and to objects. The structure promotes openness and change it serves to be democratic and allowing in use as well as it is permissive and accounts for various expression and forms itself.

The project strives to be becoming

In the engagement with art the onlooker confronts a material (matter) and immaterial (representation) world. Art can be seen as something that produces knowledge and creates our world revealing new concepts and forms. Architecture similarly reproduces and produces notions and shapes in our world through mass, a surface, a material, a composition, images and signs in any given place or position of a design or building. It can be in its prominent gesture as seen afar, as in its smallest corners from within. Structuralism meddles with experience, perception, use, movement and symbols in space and mass through a careful composition of architectural entities that are sensible and clear throughout a building from a logical organization. The building creates identity and divides space across its de-

sign while it also collects and connects it through a cohesive structural language. The building brings permanence to its various forms, situations, in its program, to what's changeable and variable. The building is dynamic and relational between its internal constituents as well as to the outside world, to society and man.

Structuralism departs from the modernistic movement and its functionalistic concepts of space. As a movement it bethinks and criticizes the shortcomings of modernistic architectural development as well as its potentials and strengths. It shifts focus as it mediates man's relation to each other, to the world, to a place, within society, rather than regulating and orchestrating a society efficiently in form and from where man is molded.

Modernism can be seen as something that gives form and progresses linearly; it is overcoming and is conditioned by movement and mobility, reaching forward or beyond. A byproduct is distance with separated entities across a Cartesian plane. It can be seen as a vectorization of the world across planes dispersing and confining instances, or functions, rigidly and apart. Alternate course of use, paths form alternate angles may reveal an outside where nothingness is found or where

DISCUSSION

closed forms becomes a barrier or obstacles. Architecture becomes an environment where a potential of living yields.

Structuralism focuses more on agency in 'make use' creations in assemblies of parts. It deals with place-form and space-form elements that operates across multiple directions and accounts for potentials rather than linearity or specific use with a prescribed usefulness of molded space.

Structuralism can be criticized for striving to become all-encompassing of the world following a logical organization. From the premises of the logical organization in making distinctions and structuring things as to describe and outline the world, it becomes conditioned by its own structuring, its own rules, a position, which restricts and produces boundaries of a potential in describing the world outside itself. Through this condition structuralism can be seen as something that encapsulates one world of many worlds. However it isn't necessary to see structuralism as a definite all-encompassing conclusive theory in describing the world. It can be seen as a way of seeing things of the world, a world of complexities, where ideas can be deduced and extracted. Concepts of the world can be brought into the real world as additions to other notions as distinguishable additions that contain and expand it. Symbols and matter assumes distinct form as thought and realized that in turn can be interpreted indeterminately. Structuralism builds on reoccurring patterns of man where things correlate and reoccurs. It doesn't build a world based on singular loose threads of ideas or a narrative consecutively. Instead it forms a weave of many strings orderly woven as a way to bring ideas and matter



VIEW EXHIBITION, 1x1 Module

together simultaneously. Following this metaphor with the weave; the project presents a weave with small gaps where specific threads are singled out to be highlighted. It consists of rips and holes to allow form and phenomena outside the ordering of the weave to appear unrestricted. The weave upholds itself, its threads and its holes. It is a collection of many things. And where as any building is a collection of many things, the project looks more closely into what these many things can be.

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