

THE FIRST IMPRESSION

*An investigation of spatial size, ornamentations, configurations and accessibility
in Swedish apartment building entrances 1900-2020*

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Chalmers University of Technology
Department of Architecture and Civil Engineering
Examiner: Ola Nylander
Supervisor: Kaj Granath

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CHALMERS
UNIVERSITY OF TECHNOLOGY

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Master Programme of Architecture and Urban Design

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ABSTRACT

The first physical impression of an apartment building is passing the gate door and entering the stairwell where all the apartment doors are. The entrance situation. The space is not private nor public. It is a space filled with qualities. The first physical impressions of residence buildings are more than just the connection between the public street meeting the port door and the private home behind the apartment door. It is a space that connects the history of the building to a period of architectural era. The interior space in the entrance situation is the most commonly the only space in an apartment building which is kept as the architect drew it.

The aim of this thesis is to examine the development on entrance situations in Swedish residences in order to facilitate the design process on entrance situations for architects in practice as well for students by investigating the transition from the common port door and stairwell up until the private apartment door. The purpose is to define these spaces and investigate the qualities in size, functions, measurements, atmospheres, and light transmission.

Furthermore, the entrance situation acts as a transition between the public and private space in a modest way without disturbing the sequence. However, the sequence has been development through history so each building act as a personal sequence based on the decade. The paper will examine a more historical perspective with the research question; How does the representatives for each decade develop from the 1900s to 2020s in Swedish apartment buildings?.

The investigation has clearly shown that an entrance situation is dependent on several factors to achieve a welcoming and safe environment for the residents. The investigation raises the question of what does the environment have as its main purpose? To design good entrance situations today, architects need to decide the purpose of the space first. Throughout history, the purpose of the entrance situation has developed which has also lead to the development of the different factors regarding light transimssion, configuration and conformations changing thoroughout the time line of the master thesis.

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READING INSTRUCTIONS

This master thesis begins with an introductory chapter that allows the reader to get an understanding of the topic, issue and aim of the thesis. The introduction chapter is followed by a theoretical chapter where a historical background is given on Swedish architecture and Swedish housing policy. The aim is to reflect on representative shape, spaces and possibilities entrance situations have created in history. Furthermore, this chapter also consists of writings of other characteristics and regulations regarding entrance situations.

The investigation of entrances and stairwells in Gothenburg is presented in the analytical chapter. Each apartment building is presented with text, images and diagrams. Additionally, stairwells from each time period are compared in order to find representative characteristics. Lastly, illustrations and diagrams of all the 105 stairwells are portrayed to get an overall view of the historical perspective of entrance situations in Gothenburg.

The last chapter in this master thesis is a discussion chapter where the research question are answered and reflected upon. The thesis ends in a conclusion of the work that has been done.

All photos are taken by the author if not mentioned otherwise. All illustrations are done by the author if not mentioned otherwise.

BACKGROUND

“... I’m back to believing in first impressions. It’s a bit like that with architecture too. I enter a building, see a room, and – in the fraction of a second – have this feeling about it.”

(Peter Zumthor, 2006, p. 11-13)

INTRODUCTION

The first physical impression of an apartment building is passing the port door and entering the stairwell where all the apartment doors are. The entrance situation. The space is not private nor public. It is a space filled with quick meetings between neighbours. The ruined balusters, the slow elevators, the detailing on the walls and measurements on the stairs are together creating a space which is filled with qualities of an atmosphere. Your personal story starts behind the apartment door. But, have you ever stopped and embraced the story of the building? Probably not, because not many do. However, this is where the history of the building lays. The interior space in the entrance situation is the most commonly the only space in an apartment building which is kept as the architect drew it.

The first impression of a space you enter in an apartment building is the entrance situation. The entrance situation in apartment buildings are more than just the connection between the public street meeting the port door and the private home behind the apartment door. It is a space that connects the history of the building to

a decade of an architectural era. Furthermore, it acts as a transition between the public and private space in a modest way without disturbing the sequence. However, the sequence has been development through history so each building act as a personal sequence based on the decade. People pass entrance situations on a daily. Few of them stop and embrace the space before their private homes. The definition of the space is unclear. The qualities of the space are invisible. The story of the space is untold.

As the world is getting more urbanised, people are moving into apartment buildings. As architects, we design and shape the apartments to achieve the good qualities. However, the entrance situation is a space that is often secondary in the design process and most commonly will only follow regulations and function. The aim of this master thesis is to widen our knowledge on the space of the entrance situation. How does the history of entrance situations help us as architect to design entrances in residential buildings today that contributes to give the residence buildings a fair first impression?

PURPOSE & AIM

Purpose

The purpose of this thesis is to explore the first physical impression of residence apartment buildings in Sweden. The investigation will examine the transition from a public space that meets the common gate door and stairwell up until the private apartment door. Furthermore, the purpose is to define these spaces and investigate the qualities in size, functions, measurements, atmospheres and spaces. The analysis will explore the development from a historical perspective.

Aim

The aim of this thesis is to examine the development on entrance situations in Swedish apartment buildings in order to facilitate the design process on entrance situations, from port door to apartment door, for architects in practice as well for students. The thesis will explore guidelines that should be used in designing entrance situations today. The investigation aims to give a better understanding of the qualities of the spaces within residence entrances using a historical perspective.

RESEARCH QUESTION

**How does the representatives for
each period develop from the 1900s to
2020s in Swedish apartment building
entrances?**

METHOD & PROCESS

Method

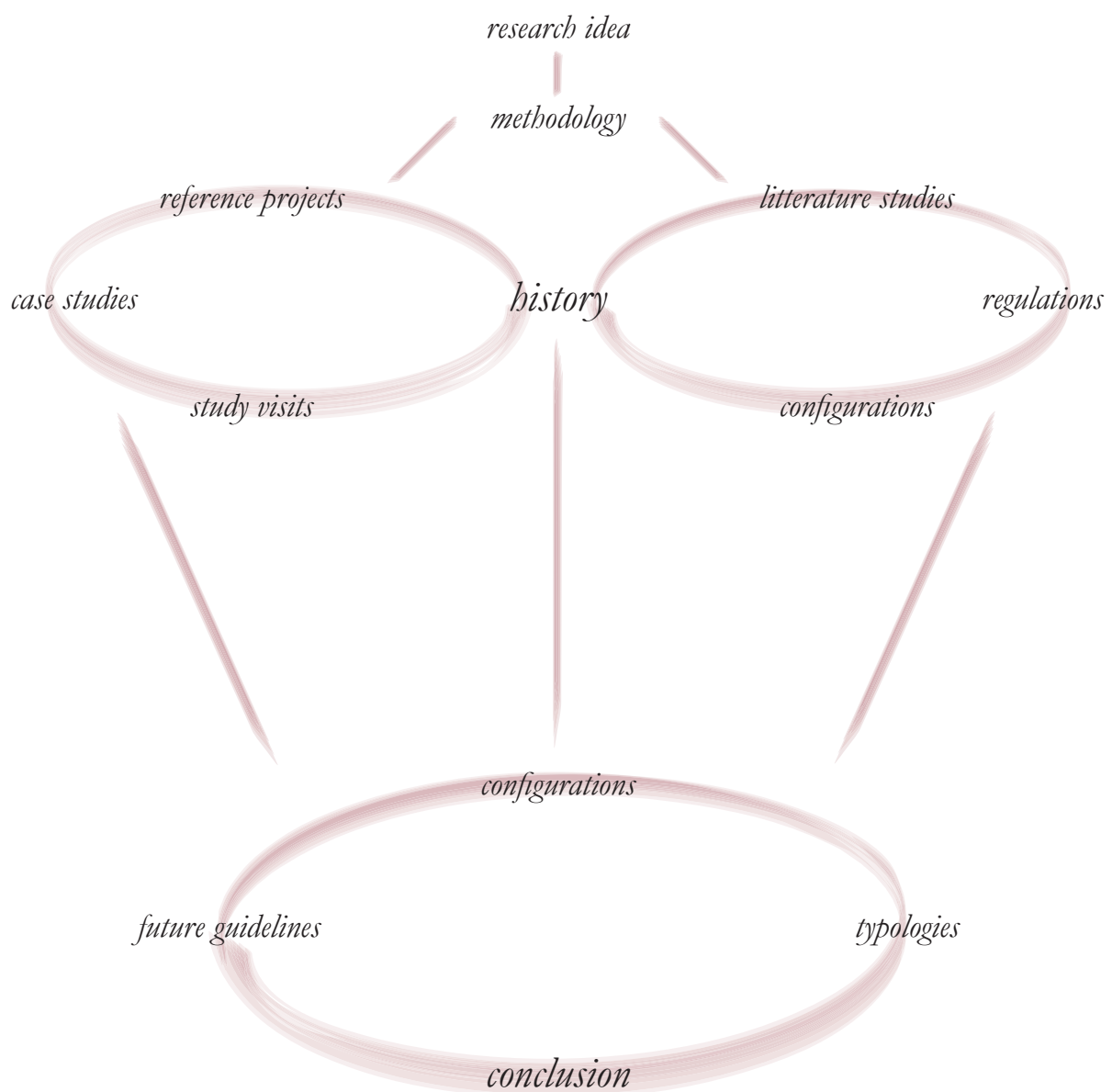
The aim of the thesis is to give a in depth understanding on entrance situations in apartment buildings in Sweden and it will be done by using several methods. The thesis will act as a research for design for architects both in practice and students.

The first step is a literature study that would contribute with an overview within the subject to create a clear understanding on the different spaces in an entrance situation in relation to measurements and functions. Furthermore, another aim of the literature study is to define the terms used in the master thesis to avoid misunderstandings. Lastly, the literature study will give knowledge on the different architectural aspects from each decade that will used in the case studies and study visits. This will add a historical perspective to the master thesis. The second step would be case studies on entrance situations in Swedish apartment buildings starting from 1900s up until 2020s exploring 15 entrances from each period to get a wide overview for each period. The aim behind the case studies would be to understand how

the entrance situations have developed through time and investigating the limitations and possibilities regarding size, functions, materiality, atmospheres and qualities. All the entrances will be investigated with the same poll so that they can be compared through an analysis. In parallel of the case studies, study visits will be done in each case study in order to get a further overview over the entrances through experiencing the spaces.

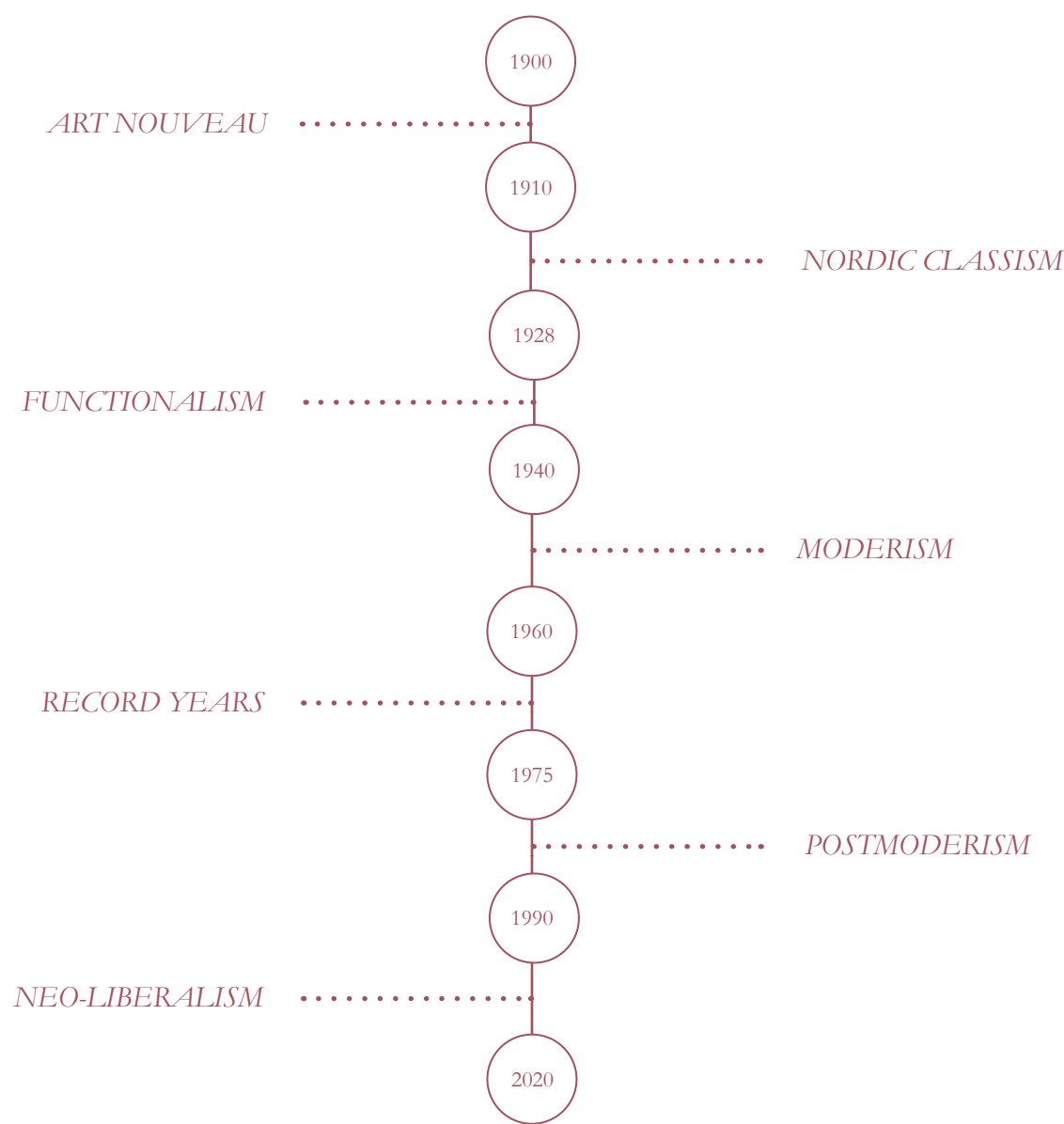
Delimitation

The thesis will only investigate residence buildings in Gothenburg, Sweden in order to get a narrow perspective and clear understanding on the development within an decade. The selection of residences from each decade will be objective but representative and typical for each decade. The investigation will only be done on three types of apartment buildings; slab blocks, tower blocks and city blocks. This is to gain a deeper understanding of these types of apartment buildings that have been in development since the 1900s. The study will not deal with functions that are outside the stairwell but have direct access from the stairwell vertically.



HISTORICAL DEVELOPMENT

TIME LINE



ART NOUVEAU

1900 - 1910

Art Nouveau was a new architectural movement that flourished in the early 19th century. The style was about using form and material in its essence (Antell, Cramér, Mandén-Örn & Wisth, 1995). During this decade, the number of architects in Sweden doubled. Architects could now specialize within the profession (Bedoire, 2015). Swedish architects were inspired by the Belgian architects Henry van de Veldes and Victor Hortas organic and floral architecture. Furthermore, the American architect Louis Sullivans relief decoration was used by architects in Sweden. The foreign ideas from Belgium, Paris, Munich and Vienna together created a basis for the Swedish Art Nouveau style which was about implying the Swedish nature together with architecture from previous decades. Art Nouveau was implied in Sweden but not as outspoken compared to rest of Europe (Antell, et al., 1995).

Authenticity and craftsmanship were important during this era (Beodire, 2015). The material used during this decade were natural stone, like marble, brick and wood (Bedoire, 2015).

Decorations that characterize the style of Art Nouveau in the stairwells were oil paintings, painted windows and relief decorations (Antell, et al., 1995). The relief decorations often symbolized nature, animals or human representations (Bedoire, 2015). During this decade, the drawings of decorations on the walls were given directly to the craftsmen meaning there is no record of the used material or design. Therefore, it is hard to know who influenced the exact choice of materials and design (Antell, et al., 1995). The entrance situation from Art Nouveau are welcoming through the decoration of different materials and wide openings to allow light inside. The stairwells during this era were spacious. Therefore, it did not cause any complications of modernising the entrance situations by adding an elevator. The stairwells are not monumental but the pure use of material in the decoration design from the ground to the organic walls up until the ceiling create a specific style. Some stairwells are simpler in size and use of material but use the decorations in the detailing, for example in the doorknob on the port door (Antell, et al., 1995).



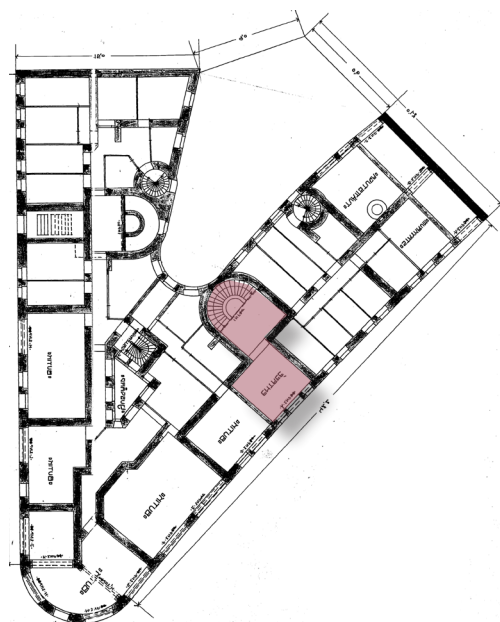
Sveagatan 2A, Gothenburg. Port door of apartment building built 1903.



Kastellgatan 13, Gothenburg. Painted windows in apartment building built 1908.



Kastellgatan 9, Gothenburg. Stair made of stone in apartment building built 1904.



Acshebergsgatan 22, Gothenburg. Floor plan of entrance situation in an apartment building built 1910.

NORDIC CLASSICISM

1910 - 1928

Nordic Classicism was an architectural style that was used by architects in Sweden during the 1910s up until 1928 (Stadshem, 2015). After the first world war, Sweden was left with housing shortage, economic problems and lack of building material (Nylander, 2018). This started the discussion about practical and hygienic housing (Stadshem, 2015). The buildings were built with care for design and material despite the economic effects the war had on the housing market (Antell, et al., 1995). During the 1910s, Swedish architecture was inspired by architecture from the middle ages. As the years passed, Swedish architects were more inspired by the ancient Greek temples, renaissance architecture, 1700s and 1800s architecture (Antell, et al., 1995). The buildings became more symmetrical, uniform and simple but still decorative. City planning changed and the placement of housing did not follow the strict rules from previous eras. The goal was a more opened and green housing environment (Stadshem, 2015).

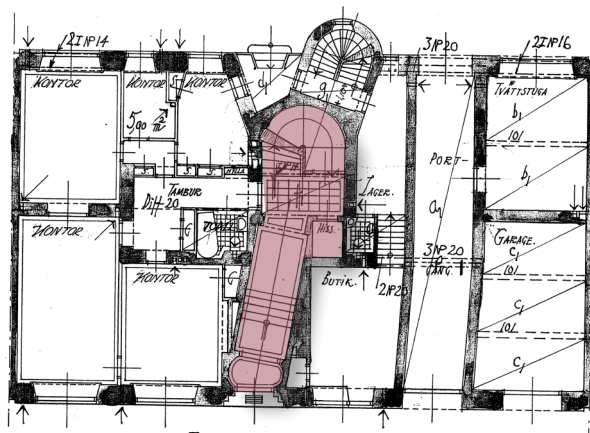
Some entrances from this period are monumental while others are simple (Antell,

et al., 1995). Compared to other eras, strong colours were used in the decorations (Stadshem, 2015). The walls and ceiling were decorated, often painted in landscape paintings or frescos. The floor and stair were made of natural stone. The methods used for decorations were Stucco Lustro, wood imitation and marbling. The apartment doors were often made with oak-wood. The handrail was made of brass or wood. Windows in the entrance situation were covered in paintings, like the Art Nouveau style. During the 1920s, contrast was made inside the buildings; from decorative spaces to simple spaces and from dark spaces to light spaces (Antell, et al., 1995).

The practical issues were discussed during this period which made the buildings modern. Elevators and electricity were now built in the entrances. Letterboxes and name plates, made of brass, bronze or hammered iron, were installed (Antell, et al., 1995). Refuse chutes were being placed inside the entrance halls and WC was being placed inside the apartments which created bigger and more useable courtyards (Nylander,



Pontur Wiknersgatan 6, Gothenburg. Elevator placed in apartment building built 1926.



Kjellbergsgatan 4, Gothenburg. Floor plan of entrance situation in apartment building built 1924.

2018). Because of the economy, the ceiling height lowered in the buildings which made the entrance halls less spacious than building from Art Nouveau (Stadshem, 2015). Furthermore, storage spaces were not built inside the buildings because of the economy (Nylander, 2018). During this period, smaller apartments were being built. However, the entrance halls were still expansive and decorative since that did depended on the building's location (Antell, et al., 1995).



Kjellbergsgatan 4, Gothenburg. Entrance corridor leading to stairwell in an apartment building built 1924.

FUNCTIONALISM

1928 - 1940

Functionalism was a movement that was implied on Swedish architecture starting from 1928, but also on the city planning, interior furniture and textiles. Functionalism was discussed in exhibitions and newspapers before being implied in the society. Architects from Germany and France had already been using the style. The Swedish architects Björn Hedvall and Uno Åhrén started implying the style in their drawing in the end of 1920s (Antell, et al., 1995). However, it was not until the exhibition of Functionalism 16th of May 1930 that the style was used by architects in Sweden (Stadshem, 2015). In the beginning, architects in Sweden did not like the simplicity of the style and therefore implied previous styles in their drawings and decorations (Antell, et al., 1995). The housing standard in Sweden was still low and overcrowded (Nylander, 2018).

The style was about simplicity and avoiding of kind of ornamentations that did not have any practical function. Instead, the decorations in the entrances were being portrayed in the doorknobs, doors and hand railings (Antell, et al.,

1995). The floor plan solutions, placement of the buildings and huge windows would together allow maximum sunlight inside the apartments which was an important aspect of the style (Stadshem, 2015). However, the entrance halls were smaller in size, had a lower ceiling height and sometimes were missing windows which created darker spaces than previous years.

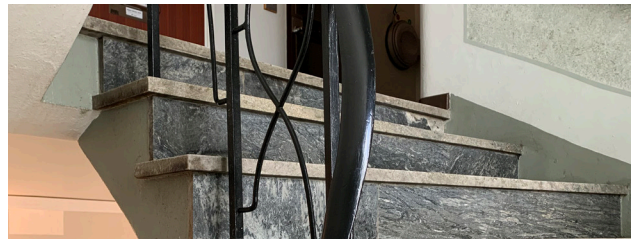
Furthermore, smooth and cleans walls inside the entrance halls were significant during this period. Relief decoration was painted directly on the walls. However, the paintings were given a glossy finish often in yellow or green tones that created a different atmosphere with hit with lightning. Stucco Luströ was still used as a decoration method but with other colours than previous decades (Antell, et al., 1995).

The intentions of Functionalism were to create simple and clean spaces that did not divided the Swedish people into society ranks. The spaces were created for everyone. However, the simple spaces were often disturbed with mailboxes, newspapers, laundry, dust and dirt. This made the spaces lose the characterises in the clean

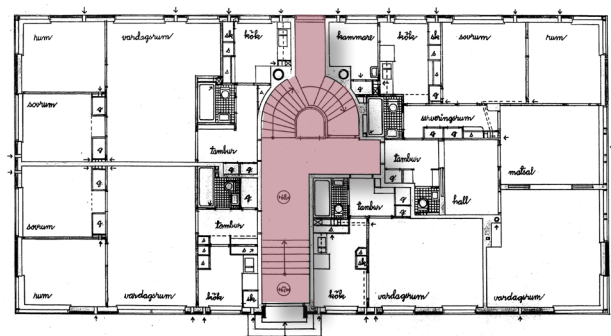
glossy paintings. Unfortunately, these glossy paintings are often covered up when renovating the buildings which was needed quite often (Antell, et al., 1995).



Styrmansgatan 24, Gothenburg. *Stairwell balcony placed next to stairwell in apartment building built 1934.*



Pontus Wiknersgatan 12, Gothenburg. *Circular stairwell leading to apartment floors in apartment building built 1937.*



Pontus Wiknersgatan 7, Gothenburg. *Floor plan of entrance situation in apartment building built 1937.*



Viktor Rydbergsgatan 29, Gothenburg. *Entrance balcony allowing sunlight on stair in apartment building built 1934.*

MODERNISM

1940 - 1960

Swedish Moderism was an ideology that started from the early 1940s. Sweden was ruled by Social Democratic policy during the time. The goals were to have full employment in the society, fair shares and high standard living for all. 1947 it was established in Swedish housing policy that the goals for Swedish housing were to achieve a high and even housing standard for all (Caldenby, Lindvall & Wilfried, 1998). De-spite higher living standards and growing economy in the country, housing shortage and over-crowded living situations were still issues in the society (Nylander, 2018). Housing policy was politically discussed in order to solve these problems.

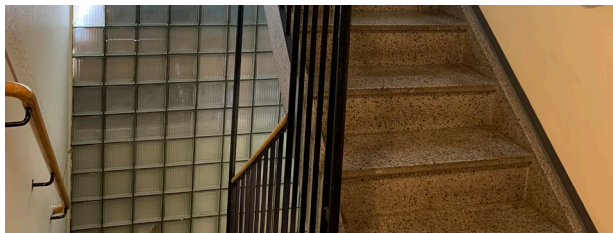
The state started taking more responsibility for housing production by providing subsidies and loans for housing construction (Stadshem, 2015). This started the production of Folkhem, People's Home, in Sweden which was housing that would allow comfort and solidarity for all (Nylander, 2018). Sweden was getting more urbanized and need more housing for families (Caldenby, et al., 1995).

Smaller apartments were no longer suitable

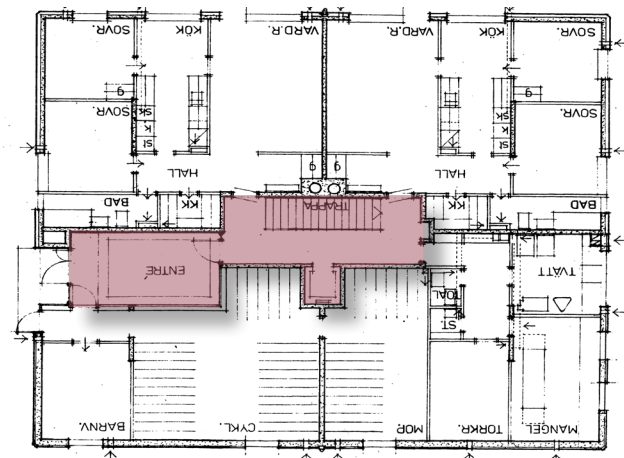
for families. Therefore, the state ordered that maximum of two people per room could live in apartments to avoid cramped housing accommodation. Furthermore, it was also stated that entrance halls were not to be designed as long corridors but squares to achieve a more useable space. A distance between the gate door and street were now a requirement to avoid accidents but as a result it also allowed light inside the space (Nylander, 2018). During the 1940s and 1950s, buildings had a spacious back yards which changed the environment around buildings (Caldenby, et al., 1995).

As a result of the war, there was lack of international building material in Sweden which made architects use traditional Swedish material, for example brick, in their building designs (Nylander, 2018). The architect's goals were to create a social political programme, apply the housing research that had been done and make use of traditional material and values (Beodire, 2015). The apartment buildings were being built as city blocks and slab blocks. However, during this period tower blocks were also being

built (Stadshem, 2015). The tower blocks were considered efficient and economical due to the common stairwell provided for the number of apartments. During the 1950s, Higher buildings were being built (Beodire, 2015).



Marklandsgatan 67, Gothenburg. Stairwell with a frosted glazed wall in an apartment building built 1959.



Blåvädersgatan 4, Gothenburg. Floor plan of entrance situation with entrance room in apartment building in Biskopsgården built 1955.



Blåvädersgatan 4, Gothenburg. Sight to entrance room and port door in an apartment building built 1955.



Sommarvädersgatan 12, Gothenburg. Entrance hall without windows in an apartment building built 1956.

RECORD YEARS

1960 - 1975

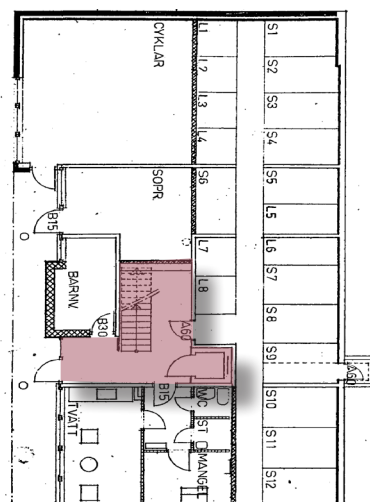
As the years passed, Sweden was getting more urbanized. Immigrants from Finland, Greece and Yugoslavia were now entering Sweden. There was a high demand for accommodations. Overcrowded apartments were still a problem. Consequently, housing shortage was a huge issue in the society. 47 % of the Swedish apartments were unmodern or semi-modern the year 1960. Now the housing standard raised, and this put pressure on housing construction. The Social Democratic party together with other Swedish parties decided to start the Million Programme. The goal was to build one million modern accommodations in Sweden by 1975. After the record years, 15 % of the Swedish apartments were unmodern or semi-modern and 50 % were 3 room apartments (Nylander, 2018).

The architectural style that was implied on the Million Programme apartment buildings was similar to Functionalism. It strived to create strict and practical buildings. Ornaments and decorations were not applied in entrance situations. Furthermore, the buildings also had a technical system that was not used before leaking

(Caldenby, et al., 1995). Due to circumstances of the Million Programme, the entrance halls only served the purpose of communication in the apartment buildings. The stairwells were therefore small in size, narrow and had low light transmission. As a consequence, they became the darkest entrance halls built so far in history (Olsson, Cruse Sonden & Ohlander, 1997). The most common building topology during this time was the tower blocks. However, slab blocks and city blocks were also being built. The apartments were often surrounding the entrance situation, which was another reason why the entrance situations lacked daylight. A material that was used during this period was plaster. Furthermore, new constructions were being used in the buildings and they were often prefabricated to be put together on site. Unfortunately, this led to technical problems with bad windows, poor vinyl flooring and roofs (Nylander, 2018). The strict and functional achievement in the Million Programme apartment buildings made the buildings very plain. Therefore, ornaments, decorations and art have been placed after the building years (Westergren, 1998).



Landalabergen 11, Gothenburg. Port door leading to an apartment building built 1970.



Landalabergen 11, Gothenburg.
Floor plan of entrance situation in apartment building built 1972.



Distansgatan 17, Gothenburg. Entrance situation without any daylight next to stairwell in apartment building built 1962.



Daggdroppegatan 20, Gothenburg. Entrance situation in an apartment building built 1964.

POSTMODERNISM

1975 - 1990

Postmodernism was a style that arose in Sweden starting from 1975 after the Million Programme. It had its starting point in America and was spread to Europe (Caldenby, et al., 1995). Since the 1930s Swedish architecture was inspired by Functionalism. Architects now started questioning the simplicity and practicality of the architectural design in the society. Architects during this time period were inspired by the yearly 1900s decoration, ornaments and monumental architecture (Nylander, 2018).

Architects used different types of material and colouring when designing. Furthermore, strict forms were avoided (Caldenby, et al., 1995). One great architect during the period was Ricardo Bofill. His ambition was to create apartment buildings that represented the ordinary social life and creating a monument that would be placed in the centre. A great Swedish architect was Sune Malmquist. He was inspired by past architecture's detailing and structure and tried to imply this in postmodernism architecture (Nylander, 2018). City blocks, tower blocks and slab blocks were being built during this period.

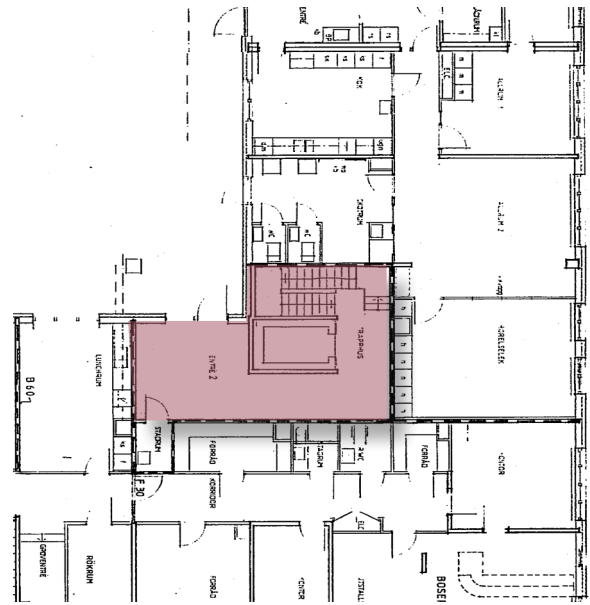
The different topologies had different entrance situations. There was not a specific style implied on the entrance situations or buildings in general (Caldenby, et al., 1995).

Due to the Record Years, accommodations were not being built in the same extent. There was instead a lack of one room apartments which was a new issue in the housing policy in Sweden. New rules on accessibility were given the year of 1985. The critic against it was that the rules were too specific and detailed which led to economic problems. Therefore, a new plan and building law started 1987. The main goal of it was to not be specific but to allow architects and workers in the building sector to be creative in order to develop the building standards in Sweden. However, the laws made it impossible at the time to achieve a classical inspired apartment building. It was a higher demand to achieve functional and practical floor plans in order to be accessible. (Nylander, 2018). However, the new law was demanding entrance situation in apartment buildings to be accessible. A lot of stairwells had to be cut 60 cm wide in order to place elevators

and make it accessible meaning two persons cannot use the stairwell from opposite directions (Olsson, et al., 1997).



Spetsbergsgatan 1B, Gothenburg. *Circular stairwell with windows in an apartment building built 1987.*



Lotsgatan 3B, Gothenburg. *Floor plan of entrance situation in apartment building built 1989.*



Alder Salvius Gata 9, Gothenburg. *Port door with a pattern-glazed door in apartment building built 1986.*

NEO-LIBERALISM

1990 - 2020

The Swedish government was ruled by Centre-right parties starting 1991. Housing policy changed in the beginning of 1990s and had an impact on the conditions of housing construction for year to come. The financial support from the government had abolished (Nylander, 2018). Housing construction in Sweden had downfall. Due to the circumstances of private housing, buildings had a wide diversity of styles. However, Swedish architect firms were growing and could express their architecture in a greater extent. The architectural style of the 1990s did not have a common ideology (Bedoire, 2015).

During the 1990s there was a will to create housing with higher standards in material and spaces. This meant housing was built at a higher cost. Housing got a new identity. Spacious and well-equipped accommodations in apartment buildings were being built. The ceiling height was raised, wider windows were being placed and quality in material was important. New material was being used (Nylander, 2018). However, after the law changed 1994 on being able to use wood

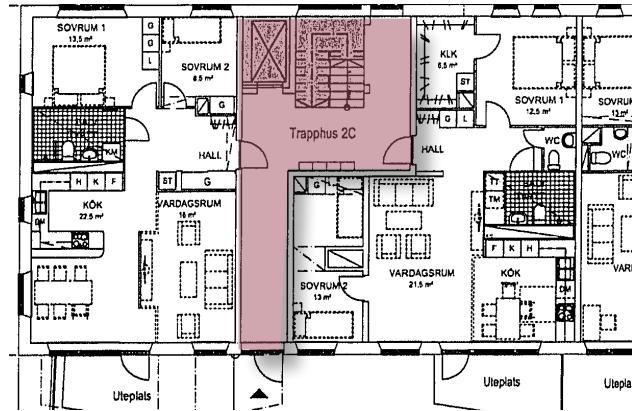
in high rises more architect firms started using wood again (Bedoire, 2015). Furthermore, the entrances were representative and outspoken in the apartment buildings (Nylander, 2018). Neoliberalism was about creating minimalistic architecture with big and useful glazed areas on the façade and thin details in steel. It was highly important to show a true care for details. An unstrict placement of the windows characterizes the style (Bedoire, 2015).

As the technical world was developing, architecture could now take new forms. The Swedish architect Gert Wingårdh inspired the monumental buildings during this time period. Architects were using glass and colour to achieve a high-technical appearance (Bedoire, 2015). In the beginning of this period, entrances did not interrupt the street by being pushed out from the façade. They were instead placed to access from the courtyard. Some building have two door leading to the entrance situation. One is the primary port door while the other one is more secondary. However, as years passed it was important to create a visible sight on the façade

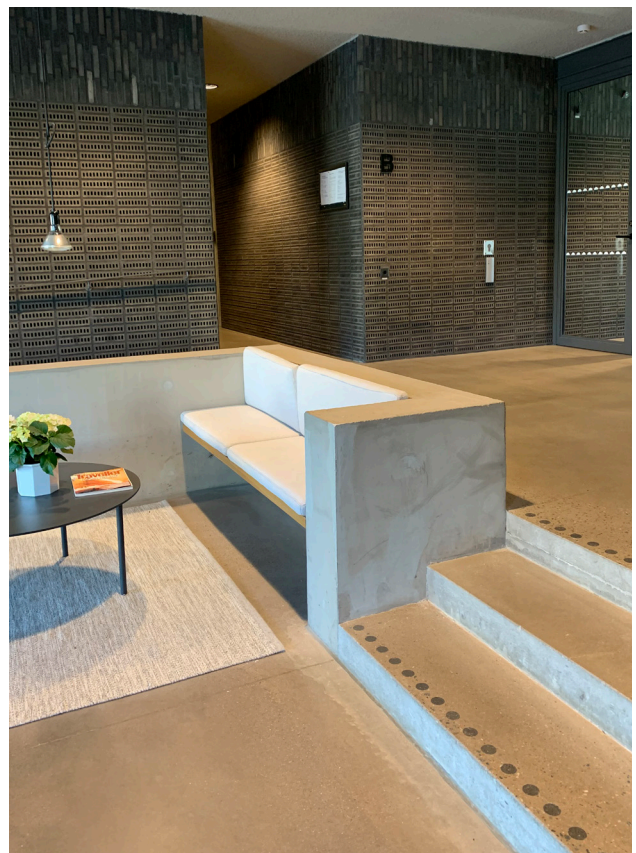
to highlight the entrance situation both vertically and the port door (Westergren, 1998).



Svängrumsgatan 71, Gothenburg. *Glazed wall facing stairwell in an apartment building built 2016.*



Barken Beatrice gata 14, Gothenburg. *Apartment floor in an apartment building built 2010.*



Sten-Åke Cederhögsgatan 1A, Gothenburg. *Entrance room in an apartment building built 2016.*

REGULATIONS

DAYLIGHT

Daylight in entrance situations

The Swedish authority, Boverket, works with urban planning, construction and living. (Boverket, 2019). The building regulation on rules and advice regarding construction and housing is called BBR. There are specific rules on lightning in circulation and emergency routes. The lightning in circulation areas must be provided with strength and evenness for people with and without reduced mobility to orientate themselves safely (Boverket, 2018).

The light distribution is affected by the design, shape and surfaces of the space and placement of openings in the space. Daylight from above in a space is more equally distributed compared side-lit daylight where the direction of lightning is specific (Dubois, Gentile, Laike, Bournas & Alenius, 2019). The scale of the entrance situation is an important factor regarding daylight. It is more difficult to create natural daylight in a larger space. Therefore, less daylight is provided when the space is bigger (Olsson, et al., 1997).

Light in a spatial room affects the mood,

emotion and mental state of humans. It is essential for the well-being of humans. Therefore, it is important to keep a good daylight condition in spaces. Good daylighting in a space is when light provides high level of visual quality under daylight conditions frequently throughout the year and minimizes visual discomfort. Daylight changes throughout season and day. Therefore, it is important that the electric lightning contributes to the lighting of space as well. Daylight allows humans to get better visual performance of a space. Daylight improves interior spaces since it is a factor in how a space is revealed and perceived (Dubois, 2019).

Furthermore, daylight is not only openings in a space. Materially can also help to emphasize the quality of the daylight inside the room by reflecting surfaces (Zumthor, 2006). Reflections create a sense of life within a space since it is dependent of the direction of vision and movement of humans. However, reflection can cause glare and act as a visual disturbance. Glare is when the lightning level is too high for the eyes to adapt to (Dubois, et al., 2019).

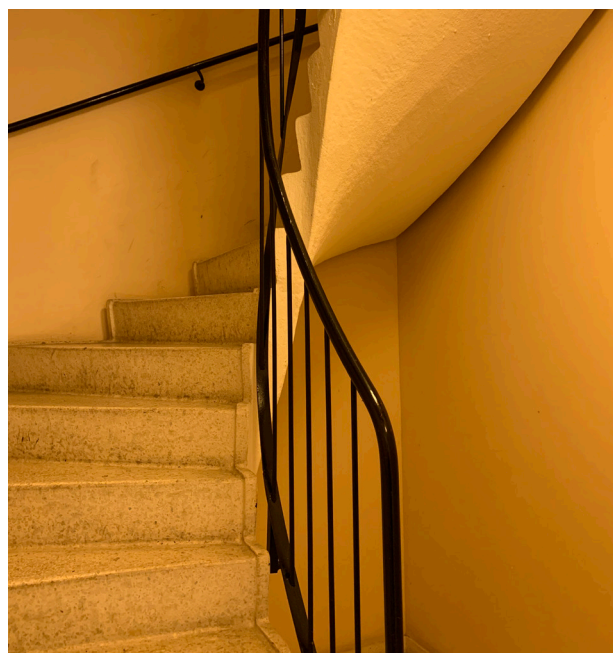
STAIRWELL REGULATIONS

Swedish regulations regarding entrance situations

There are rules and regulations according to BBR regarding emergency routes in apartment buildings. This effects the design and shape of the entrance situations. There must be at least two emergency exits in a apartment building. However, one entrance situation is acceptable if the conformation is done according to fire regulations where the stairwell is designed as Tr1 or Tr2.

The rules are stricter if the building is higher. At least one entrance situation must be Tr2 if the building has more than eight floors and at least one entrance situation must Tr1 while the others can be Tr2 if the building has more than sixteen floors. In a building with no more than eight floors and two emergency exits, a fire safe entrance situation is not a demand. Windows and balconies can be used as emergency exits in buildings twenty-three meters above ground level (Boverket, 2018).

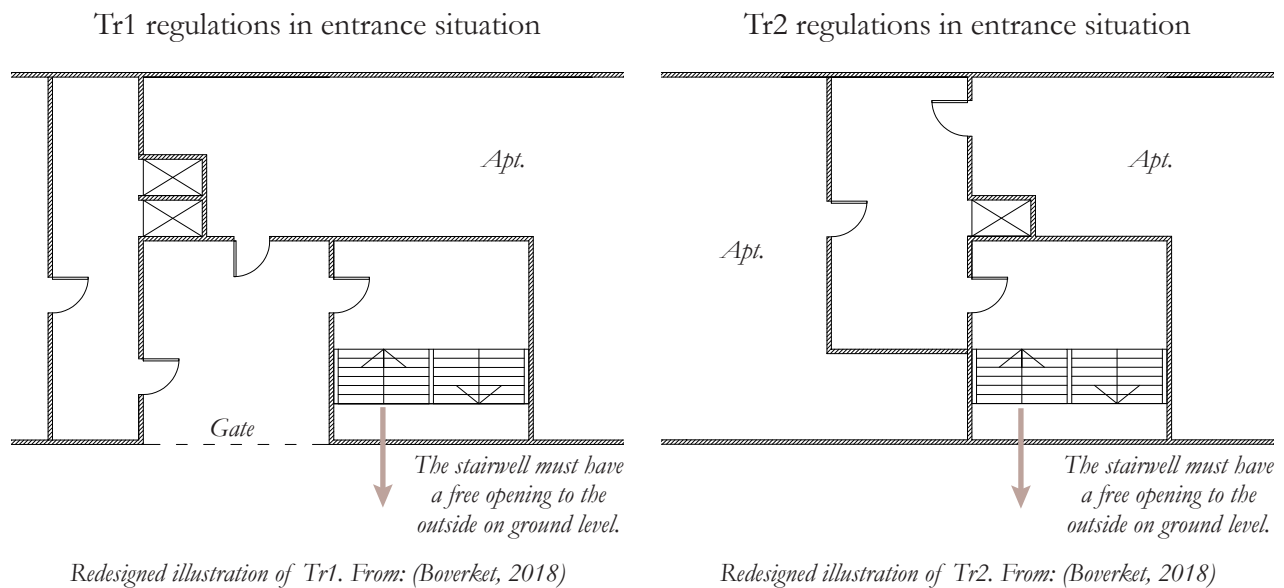
According to the law (2003:778) in chapter 2, 2 § regarding protection against accidents, residents of the building, property owners and housing



Adler Salvius Gata 9, Gothenburg. *Fire safety lock stairwell in separate room with two doors. One to the entrance room and the other directly to the outside without exiting from the port door.*

cooperative must take the responsibility to not keep any private equipment in the entrance situations. Furthermore, fire-extinguishers must be provided in entrance situations. Controls and maintenance of the entrance situations must be done regularly by the property owners and housing cooperative as well as keeping the residents informed about the regulations (Sveriges Riksdag, 2017).

Conformation of stairwells in entrance situations



Tr1 are the strictest entrance situations regarding fire and safety regulations. The purpose is to keep the entrance situations from smoke and fire that would block the only emergency route. The construction of Tr1 is separate from the rest of the building for safety reasons. The stairwell must be placed next to spaces with an opening to the outside, which causes problem regarding climate and architecture. The stairwell, gate door and elevator in the entrance situation cannot have a direct connection to a floor below ground level (Boverket, 2018).

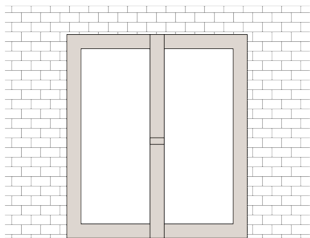
The purpose of Tr2 is to create an entrance situation where smoke and fire is restricted to block the only emergency route. The construction of Tr2 is separated from the rest of the construction in the building. The more windows in an entrance situation, the less risk there is to have the space filled with smoke. All spaces in direct connection to the stairwell must have be in an own fire safety lock. Furthermore, they should have another emergency route in case the entrance situation is filled with smoke (Boverket, 2018).

TYPOLOGIES

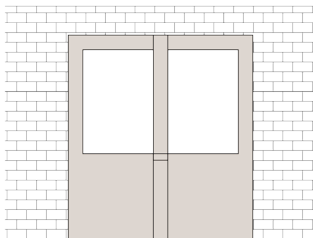
LIGHT TRANSMISSION

Types of light transmissions in entrance situations

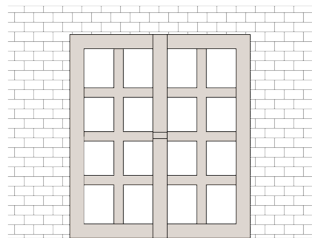
Light transmission in an entrance situation can be provided in several ways. The illustrations down below show the typical typologies of light transmissions regarding openings in entrance situations. The explanations describe the differences and qualities of each of them. Port door configuration in elevations and window openings in sections.



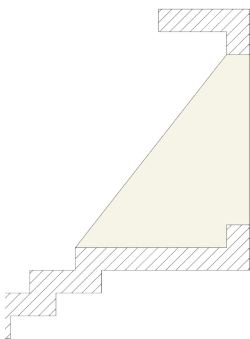
The full-glazed port door allows maximum daylight transmission in the first part of the entrance situation; the entrance room or entrance corridor. It creates a welcoming atmosphere and a direct view of the interior from the outside.



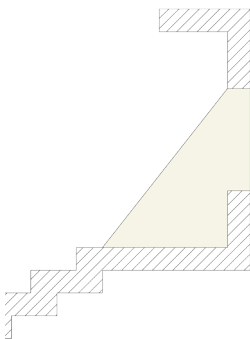
The half-glazed port door creates a direct and controlled daylight transmission in the interior space. The light transmission is not fully provided. The port door gives the entrance a private appearance and the interior space is not clear from the outside.



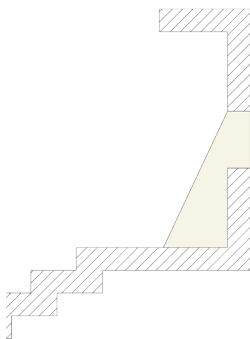
The pattern-glazed port door creates a shadowed effected light transmission in the interior space. The port door also gives the entrance situation and the building a personal appearance. The interior space is not as clear from the outside.



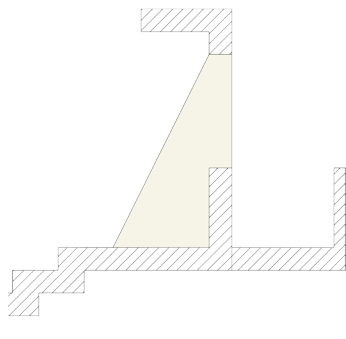
Large windows in the stair floors provide maximum daylight transmission and a clear view to the surroundings outside.



Medium windows in the stair floors provides normal daylight transmission and a view to the surroundings outside.



Small windows in the stair floors provide a controlled daylight transmission and a framing of the outside space.

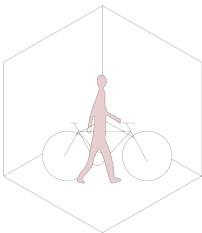


Some entrance situations have stairwell balconies that provide a direct connection to the outside from the stair floors and daylight transmission in the interior space.

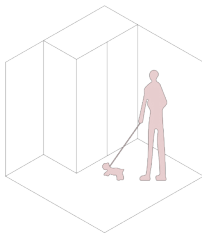
FUNCTIONS

Funtions inside a Swedish entrance hall

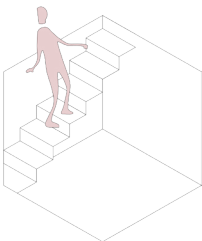
Bicycle room



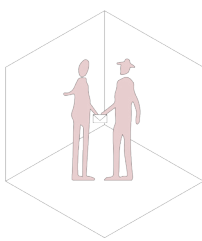
Elevator



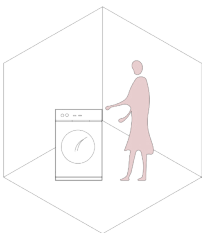
Stairwell



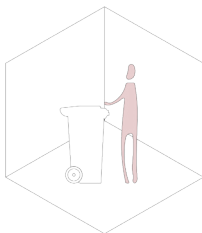
Mail space



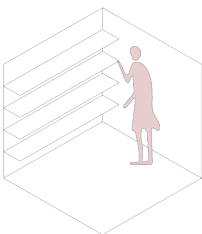
Laundry room



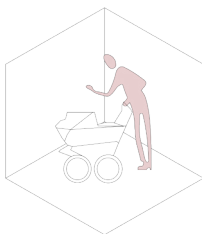
Garbage room



Storage room

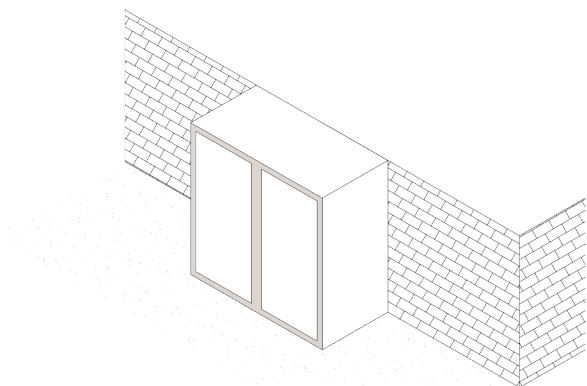


Stroller room

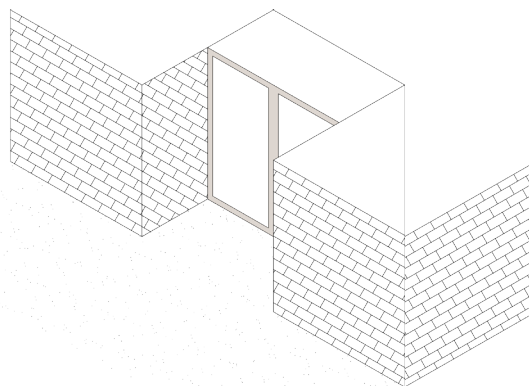


CONFIGURATION

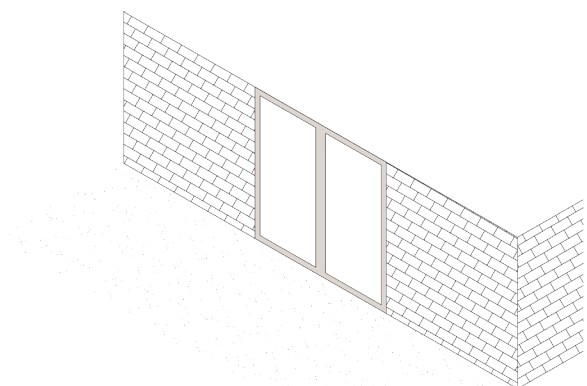
Configurations of front port door



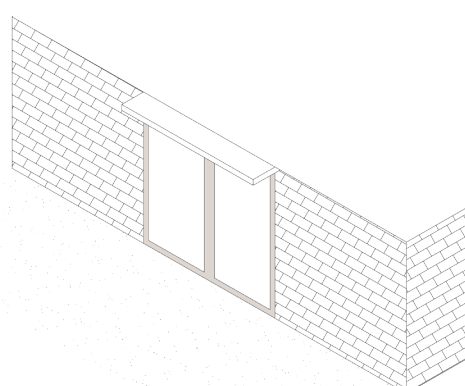
The front port door outgrowing the building creates an interior space before entering the entrance situation.



The front port door in growing the building creates an exterior space before entering the entrance situation.



The front port door along the facade creates no extra interior or exterior spaces.



The front port door along the facade with a canopy create a sheltered exterior space.

ANALYSIS

RESEARCH STRATEGY

The analysis has been done by exploring and examining configurations and conformations of the spatial rooms and functions which an entrance situation contains of. Additionally, attributed of an entrance situation have been examined to explore the qualities which the rooms have. Furthermore, the entrance situations have been examined on regulations and accessibility.

The choice of the case studies has been based on typical configurations during the period which the building was built. The buildings are located in different city areas in Gothenburg to get a wider perspective. The buildings are city blocks, tower block or slab blocks.



City block

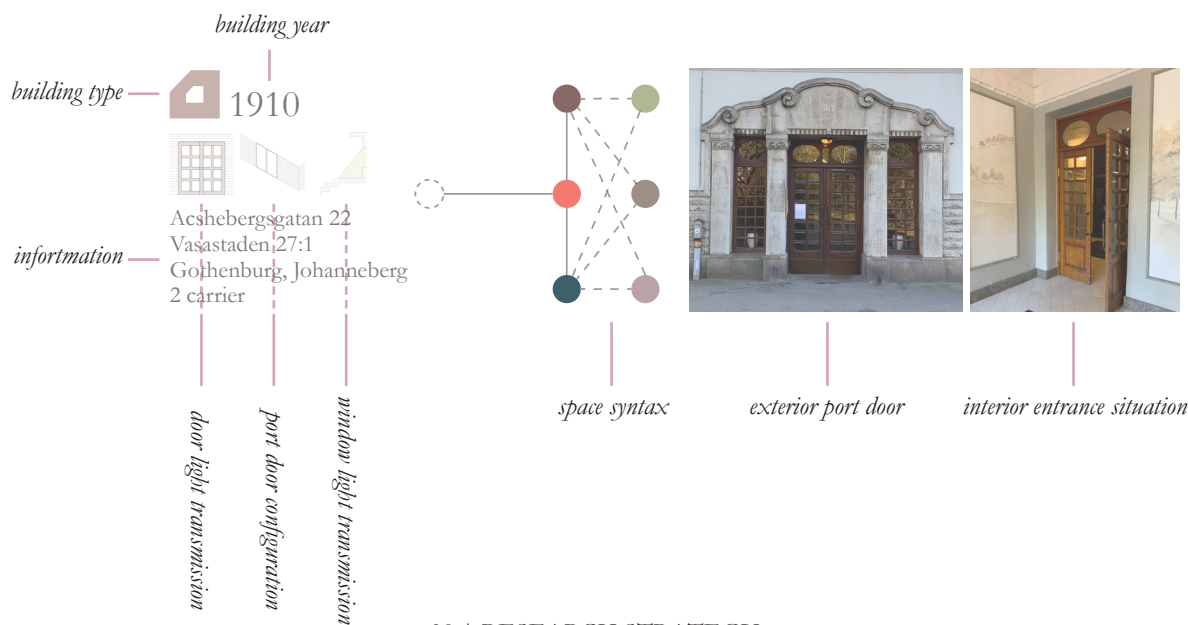


Tower block



Slab block

The spatial sequence will be presented by using space syntax methodology. The analysis will be presented in the following chapter with space syntax, diagrams, and explanations. By analysing the case studies, guidelines will be presented at the end of the chapter to utilize design process of entrance situations today. The floor plan for each space syntax is in the appendix.



SPACE SYNTAX

Explanation of the space syntax methodology

By analysing floor plans together with visiting the spaces illustrations in form of space syntax have been done. The diagrams clearly show the development throughout history. Furthermore, the representatives for each decade is also clear. The nodes in the diagrams stand for a specific function and/or spatial room. The nodes represented in the diagrams are the most common ones. A straight line between two nodes show a direct connection. A dotted line shows level difference but also has a direct connection. All functions that are not directly accessible from the entrance situation are not be illustrated in the diagrams. The diagrams always start with a dashed circle as the outside space.



Teknologgatan 2.
Entrance corridor.



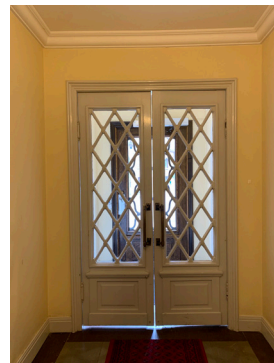
Kjellbergsgatan 5A. *Entrance room.*

Outgrowing entrance door	
Porch in growing entrance door	
Sheltered entrance door	
Entrance room	
Entrance corridor	
Backyard door	
Stairwell	
Elevator	
Storage room	
Stroller room	
Bicycle room	
Garbage room	
Laundry room	
Mail to apartment door	
Mail boxes	
Mail room	

VIEWS

Exterior and interior views from an entrance situation

During the study visits, the surroundings have been investigated in relation to the view of the entrance situation. Furthermore, the interior view has also been investigated. The main reason is to explore what the first impression is when entering the entrance situation and when exiting. The exterior view also effects the daylight condition and light transmission.



Secondary door view



Park view



Street view



Backyard view



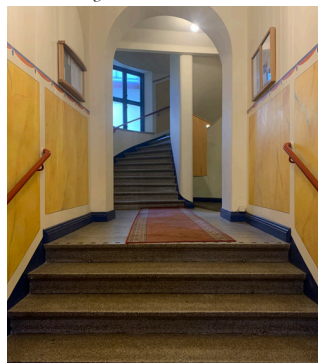
Building view



Stairwell + Elevator view



Stair view



Corridor view



Backyard door view



Wall view

ACCESSIBILITY

The access to an entrance situation

The analysis regarding accessibility has been done by investigating the level differences and obstacles from ground level to apartment door. If the entrance situation has zero level differences from ground level to elevator or at least one apartment, it is considered accessible in the investigation. If there is a level difference from ground level to port door but direct access from port door to an elevator or at least one apartment, it is considered semi-accessible. If there is zero level difference from ground level to port door but then a level difference from port door to an elevator or an apartment it is considered semi-accessible. If there is a level difference from ground level to port door and another level difference from port door to an elevator or an apartment, it is considered un-accessible for the residents.

PORT DOOR

The configuration of a port door

The configuration of the port door has been investigated in the study visits. It affects the light transmission, atmosphere, and privacy of the entrance situation. Furthermore, it also at some cases creates a separate spatial room for the residents before entering or exiting the building. This has been shown in the space syntax diagrams. The investigation explores four different configurations of port doors, outgrowing the building, in growing the building, port door along the facade without canopy and port door along the facade with canopy.

DAYLIGHT

The light transmission in an entrance situation

Daylight and light transmission have been investigated in the case studies. The guidelines have been to explore the way the daylight enters the entrance situation and how much light transmission the space gets from this. The size of the windows and glazing on the port door has not affected the result since the space and shape of the entrance situation is dependent on how much the light the space gets. Therefore, the openings together with the spatial rooms has been the result of the finished investigation. The result has been presented in the way daylight enters and how much light transmission the spaces get according to a scale of; good light transmission, semi-good light transmission and low light transmission.

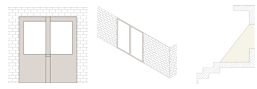
ATMOSPHERE

Safe atmosphere in an entrance situation

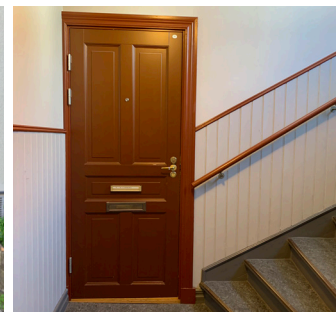
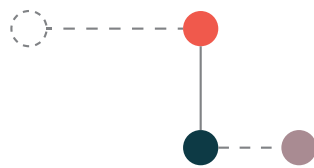
The light transmission, configuration of the port door, views, and the sequence of the function inside the entrance situation affects the atmosphere of the space. The analysis of these factors together with visiting the spaces has given the investigation a new layer of what is considered a safe and welcoming atmosphere for the residents. This is presented in the end to utilize the design of entrance situations for future use. Furthermore, the atmosphere of the entrance situations is also affected by the personal equipment the residents choose to place there. This has also been investigated.

ART NOUVEAU 1900 - 1910

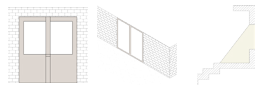
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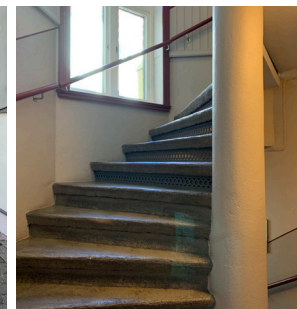
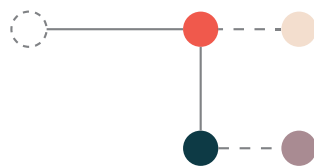
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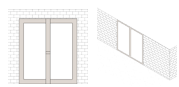
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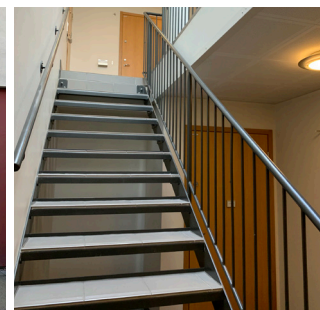
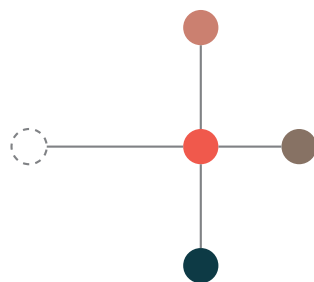
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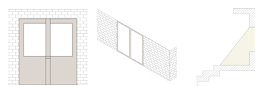
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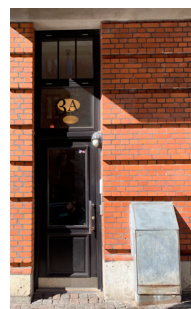
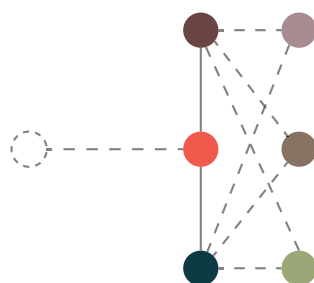
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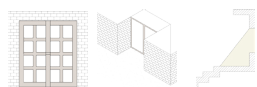
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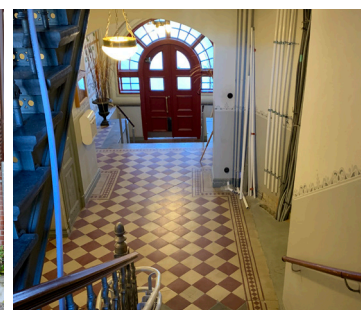
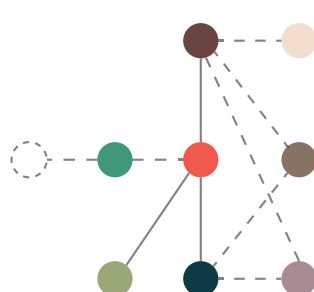
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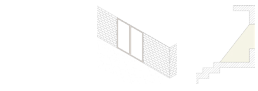
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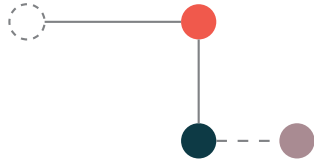
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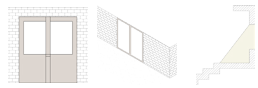
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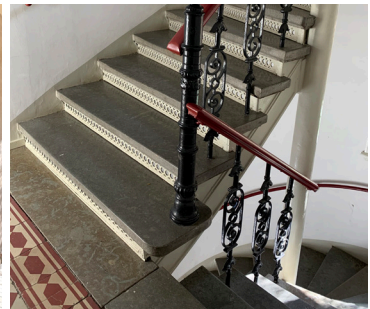
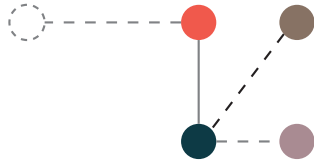
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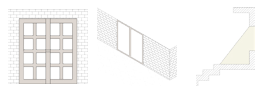
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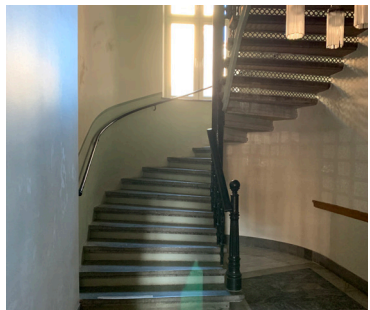
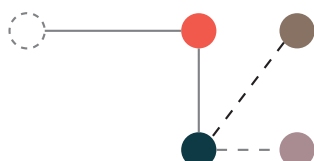
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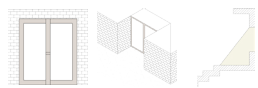
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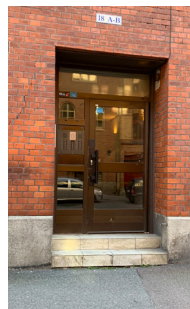
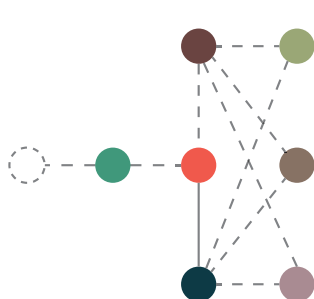
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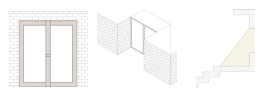
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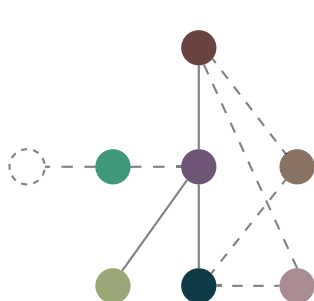
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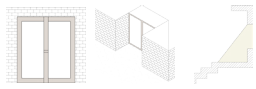
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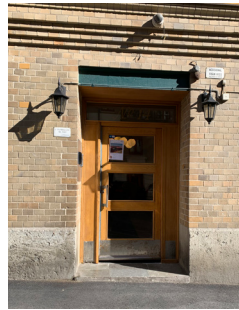
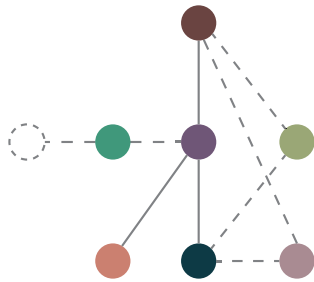
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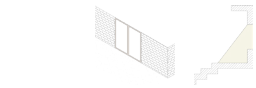
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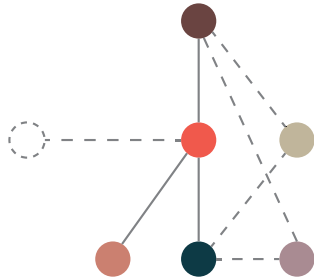
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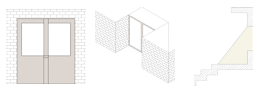
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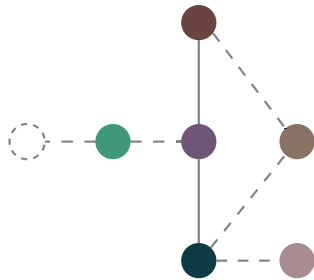
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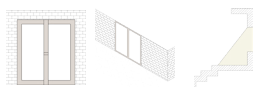
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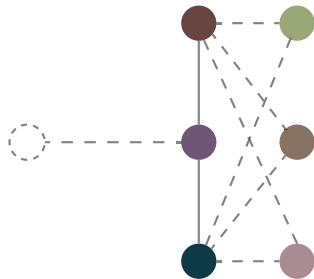
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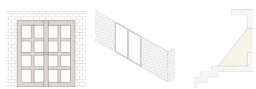
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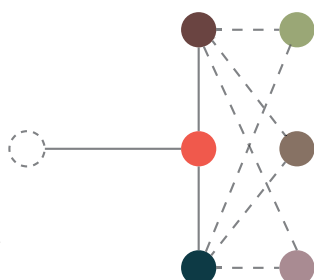
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2 carrier



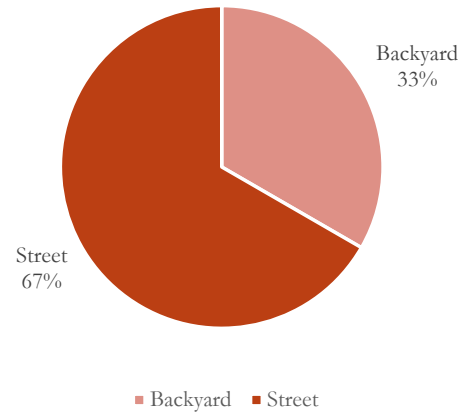
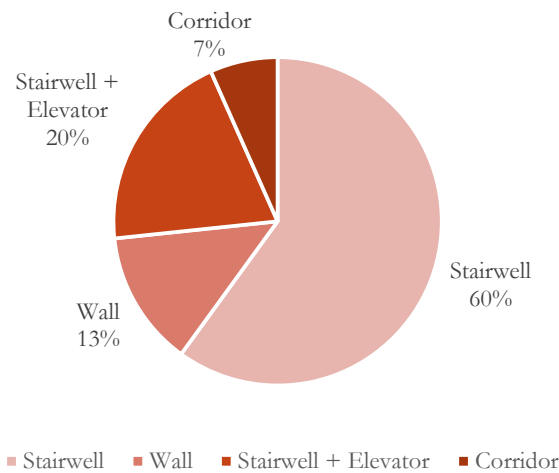
1910



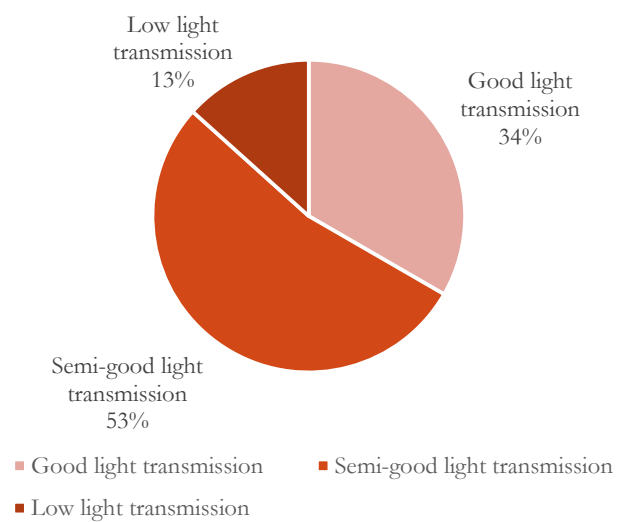
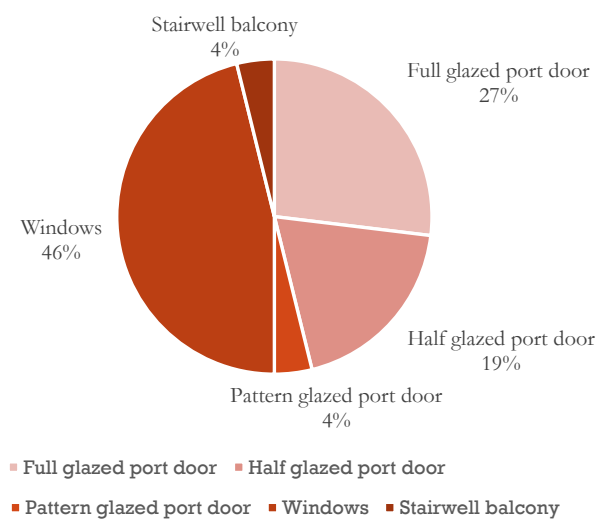
Acshebergsgatan 22
Vasastaden 27:1
Gothenburg, Johanneberg
2 carrier



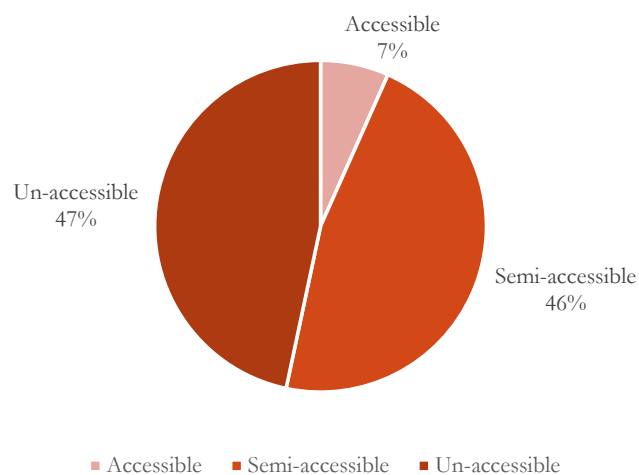
VIEWS INDOOR & OUTDOOR



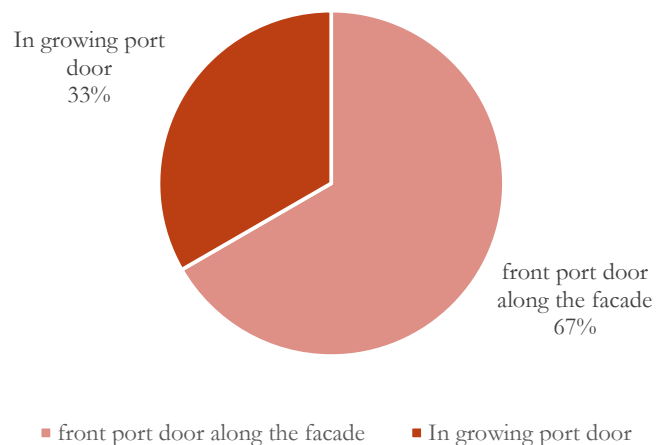
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

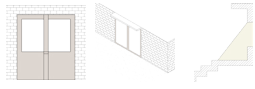


FRONT PORT DOOR

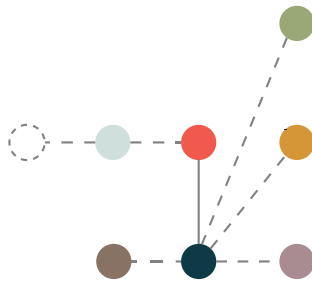


NORDIC CLASSISM 1910 - 1928

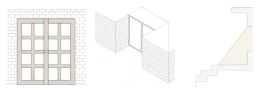
1916



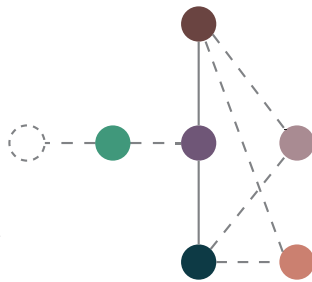
Karl Johansgata 120B
Majorna 103:11
Gothenburg, Majorna
2 - carrier



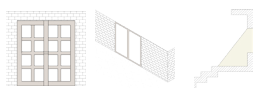
1924



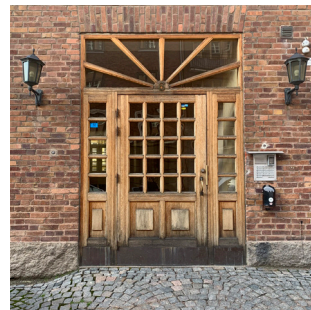
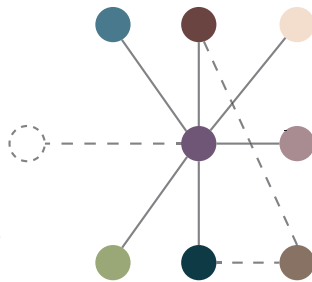
Kjellbergsgatan 4
Johanneberg 2:4
Gothenburg, Johanneberg
3 - carrier



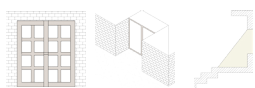
1925



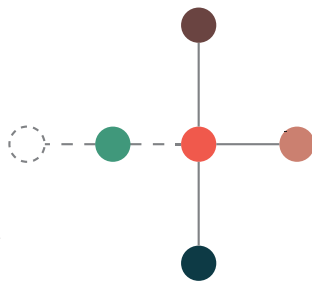
Kjellbergsgatan 6
Johanneberg 2:3
Gothenburg, Johanneberg
3 - carrier



1925



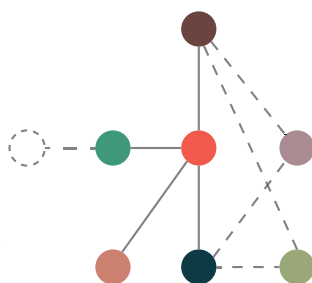
Viktor Rydbergsgatan 15
Johanneberg 1:5
Gothenburg, Johanneberg
2 - carrier



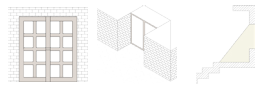
1926



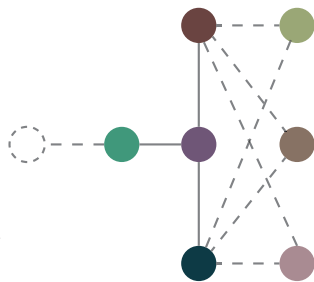
Pontus Wiknersgatan 2
Johanneberg 1:9
Gothenburg, Johanneberg
2 - carrier



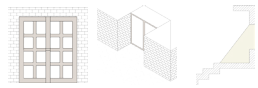
1926



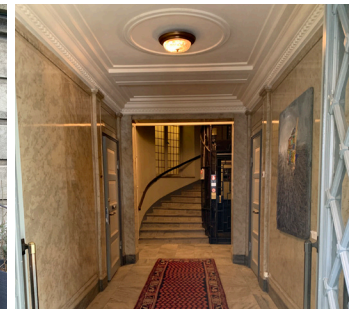
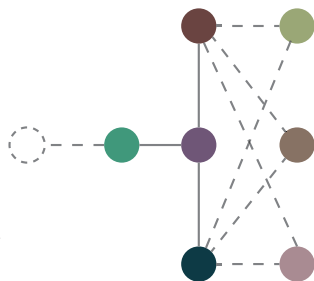
Pontus Wiknersgatan 4
Johanneberg 1:12
Gothenburg, Johanneberg
2 - carrier



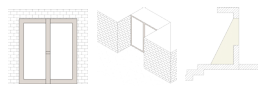
1926



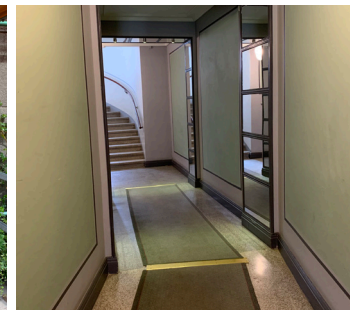
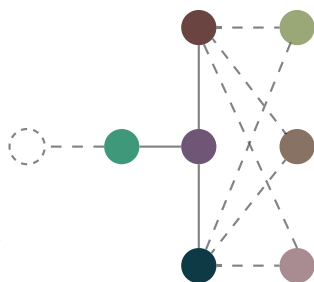
Pontus Wiknersgatan 6
Johanneberg 1:11
Gothenburg, Johanneberg
2 - carrier



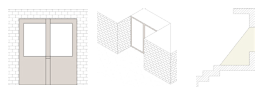
1926



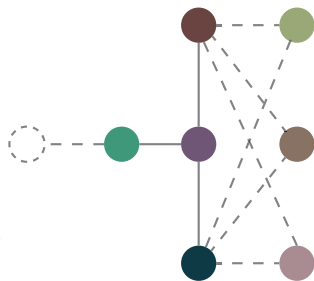
Teknologgatan 2
Johanneberg 1:8
Gothenburg, Johanneberg
2 - carrier



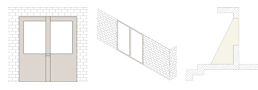
1926



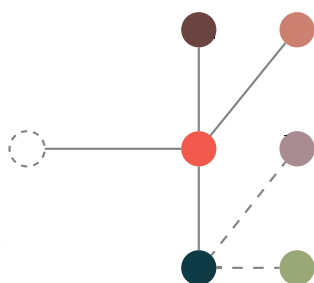
Teknologgatan 4
Johanneberg 1:10
Gothenburg, Johanneberg
3 - carrier



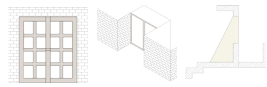
1928



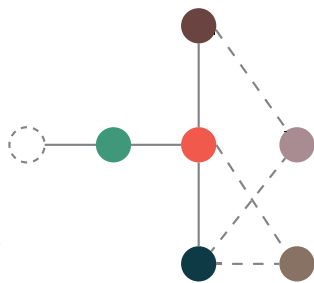
Teknologgatan 3
Johanneberg 2:14
Gothenburg, Johanneberg
2 - carrier



1928



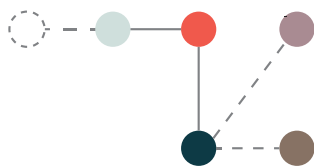
Kjellbergsgatan 8
Johanneberg 2:26
Gothenburg, Johanneberg
3 - carrier



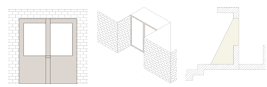
1928



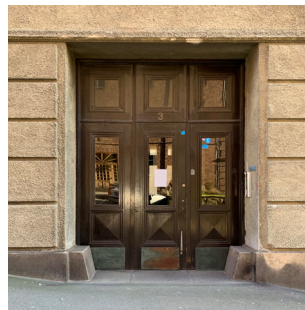
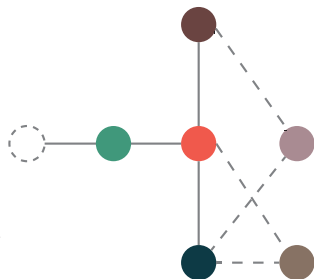
Amiralitetsgatan 24
Majorna 316:11
Gothenburg, Majorna
2 - carrier



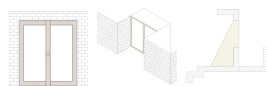
1928



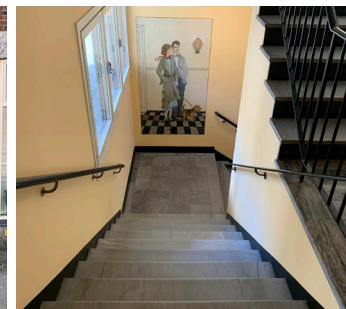
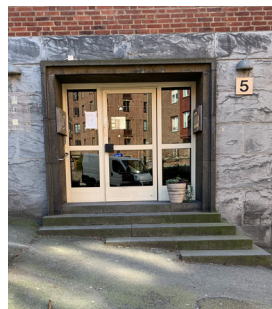
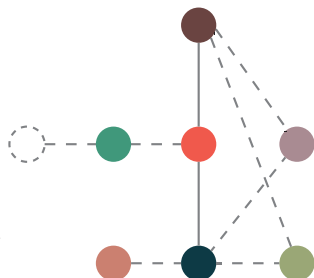
Kjellbergsgatan 3
Johanneberg 5:8
Gothenburg, Johanneberg
3 - carrier



1928



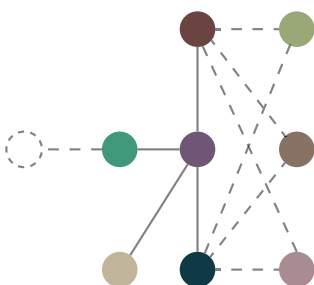
Kjellbergsgatan 5A
Johanneberg 5:1
Gothenburg, Johanneberg
4 - carrier



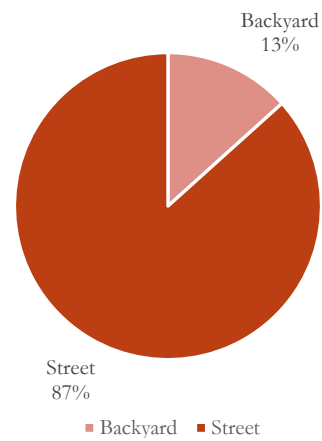
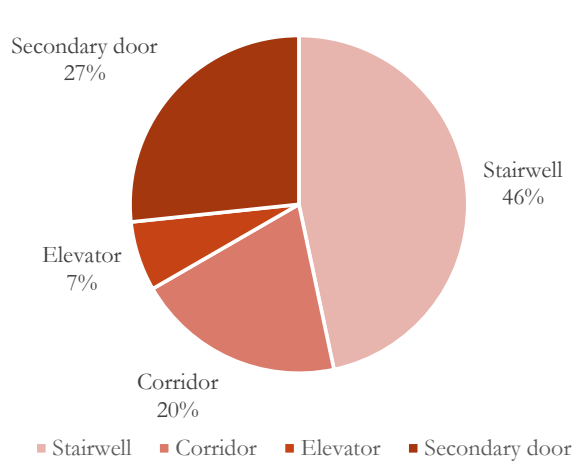
1928



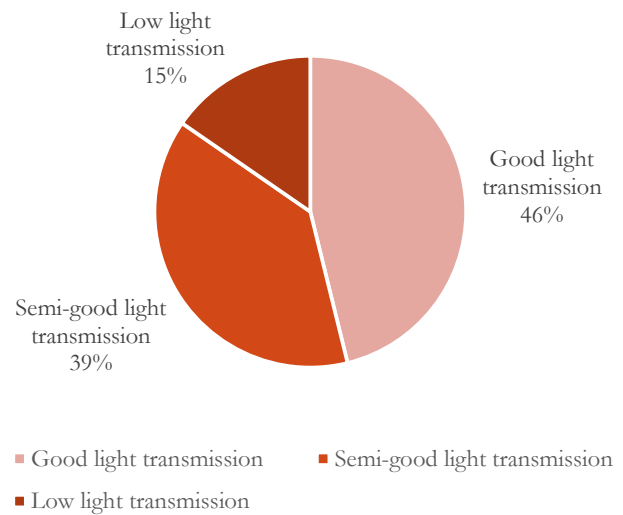
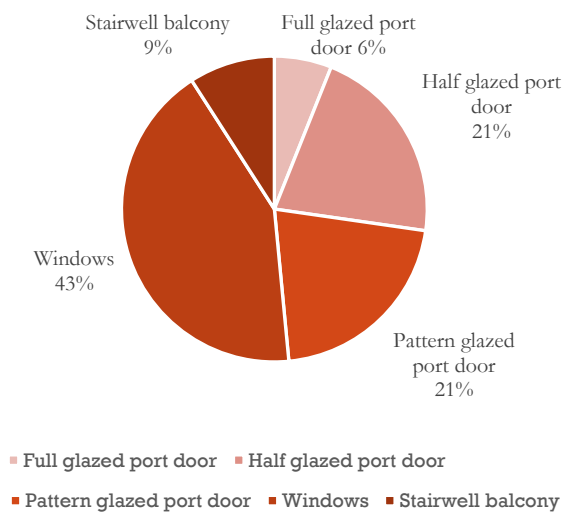
Teknologgatan 5
Johanneberg 2:26
Gothenburg, Johanneberg
3 - carrier



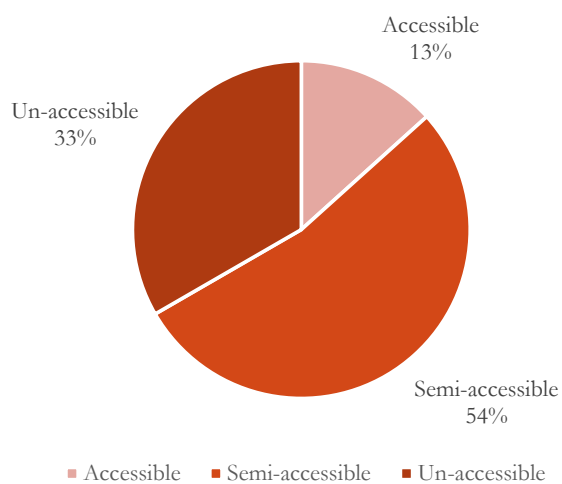
VIEWS INDOOR & OUTDOOR



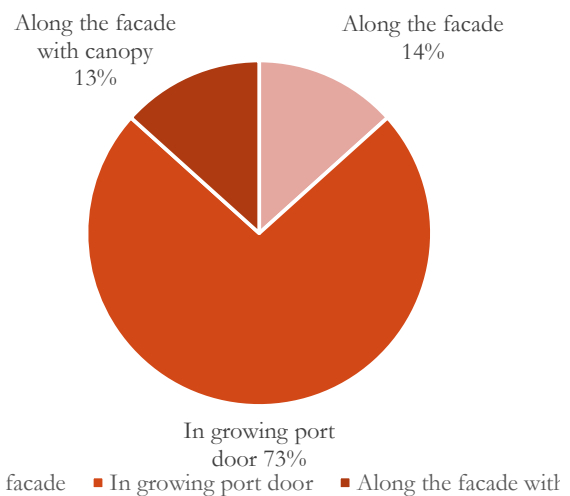
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

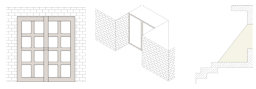


FRONT PORT DOOR

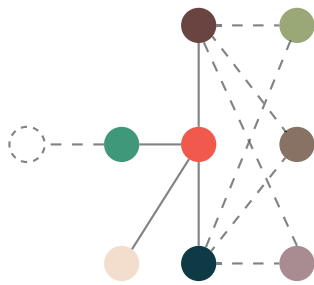


FUNCTIONALISM 1928 - 1940

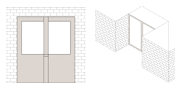
1934



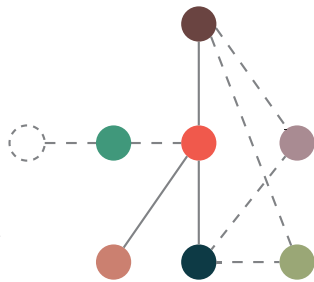
Styrmansegatan 24
Majorna 310:24
Gothenburg, Majorna
3 - carrier



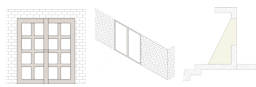
1934



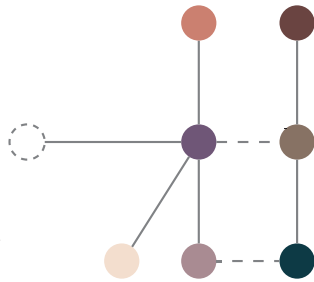
Vidblicksgatan 6
Johanneberg 4:11
Gothenburg, Johanneberg
5 - carrier



1934



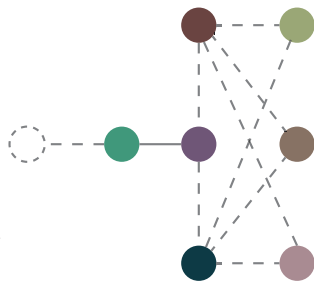
Vidblicksgatan 8
Johanneberg 4:10
Gothenburg, Johanneberg
3 - carrier



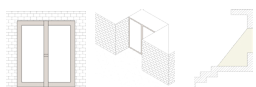
1934



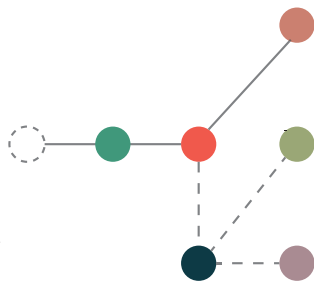
Viktor Rydbergsgatan 29
Johanneberg 4:7
Gothenburg, Johanneberg
4 - carrier



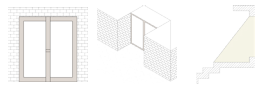
1936



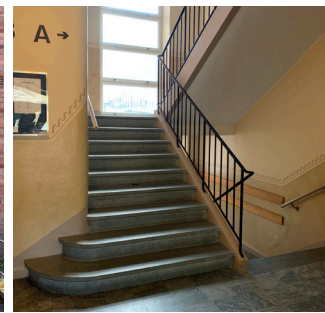
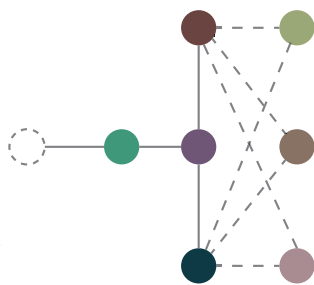
Gibraltargatan 21A
Johanneberg 45:1
Gothenburg, Johanneberg
3 - carrier



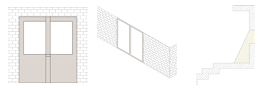
1936



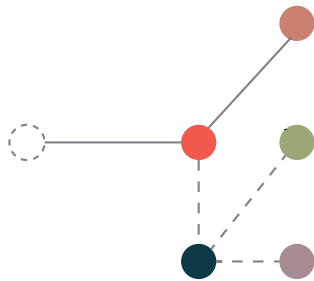
Vidblicksgatan 13A
Johanneberg 8:1
Gothenburg, Johanneberg
3 - carrier



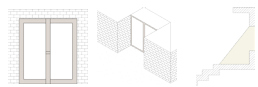
1937



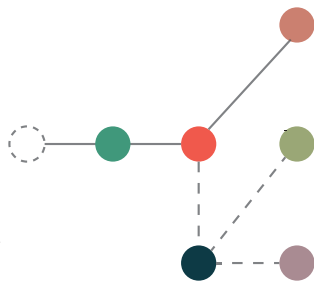
Ekedalsgatan 12A
Majorna 340:10
Gothenburg, Majorna
2 - carrier



1937



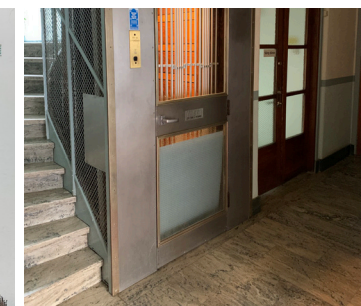
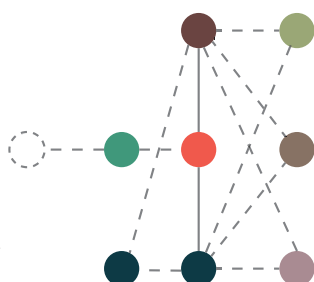
Gibraltargatan 19C
Johanneberg 42:1
Gothenburg, Johanneberg
3 - carrier



1937



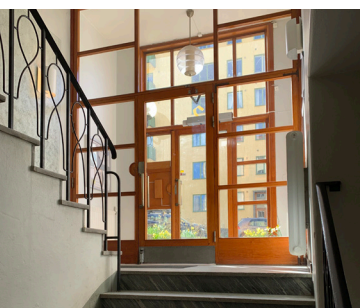
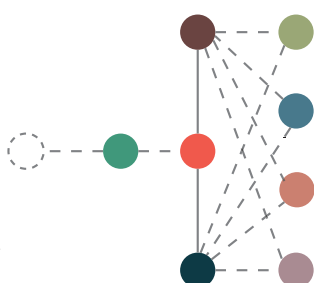
Pontus Wiknersgatan 7
Johanneberg 6:2
Gothenburg, Johanneberg
4 - carrier



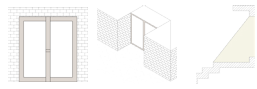
1937



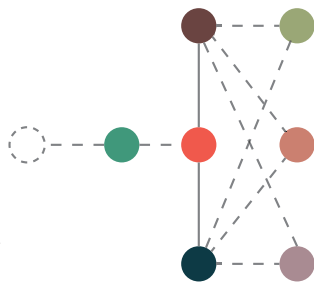
Pontus Wiknersgata 12
Lorensberg 17:24
Gothenburg, Johanneberg
5 - carrier



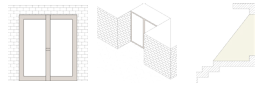
1938



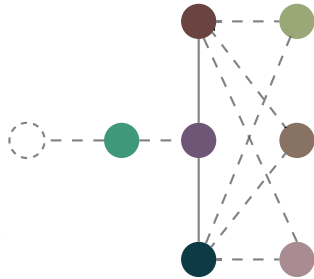
Gibraltargatan 48
Johanneberg 46:11
Gothenburg, Johanneberg
4 - carrier



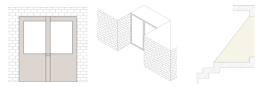
1938



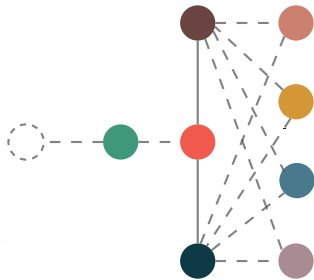
Gibraltargatan 52
Johanneberg 46:9
Gothenburg, Johanneberg
4 - carrier



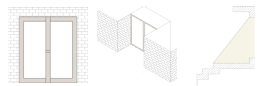
1938



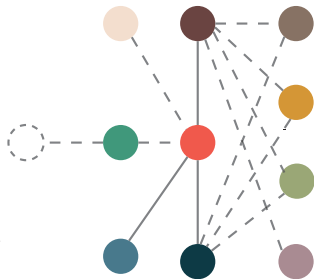
Spaldingsgatan 15A
Johanneberg 46:8
Gothenburg, Johanneberg
3 - carrier



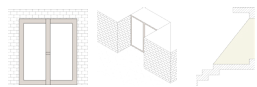
1938



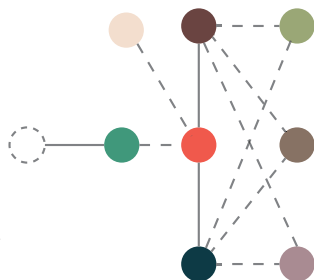
Örnehufvudsgatan 17
Johanneberg 47:9
Gothenburg, Johanneberg
4 - carrier



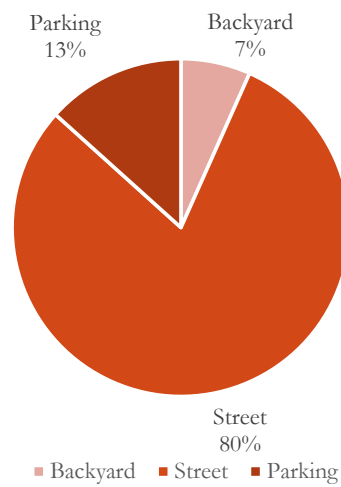
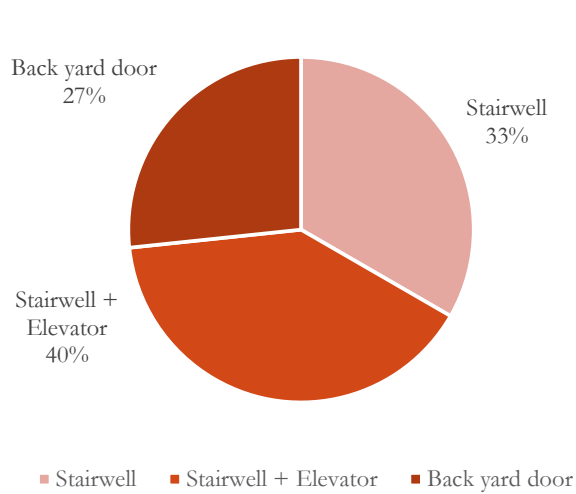
1939



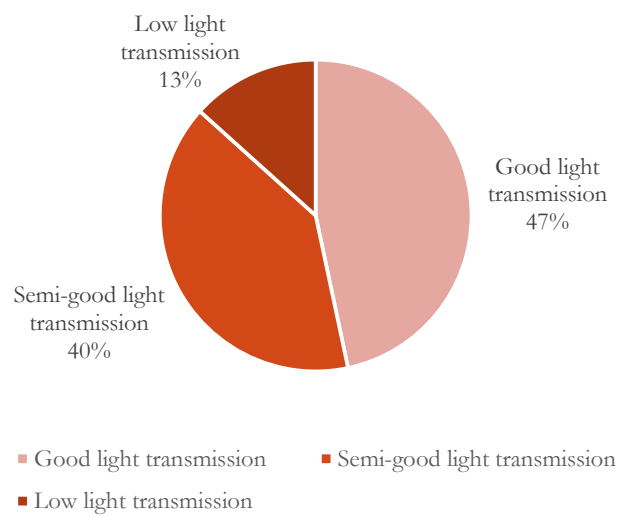
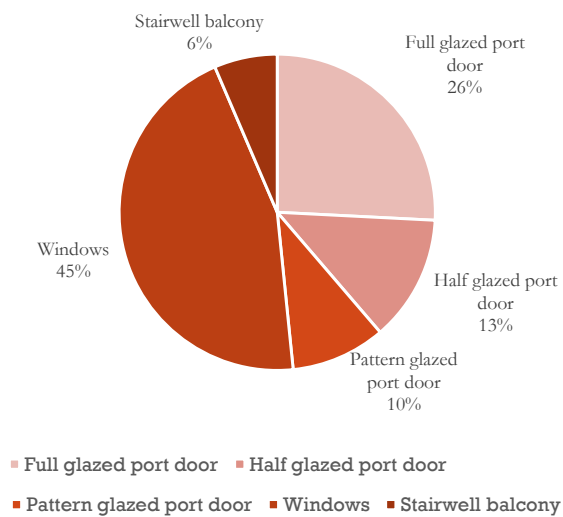
Örnehufvudsgatan 3
Johanneberg 47:2
Gothenburg, Johanneberg
4 - carrier



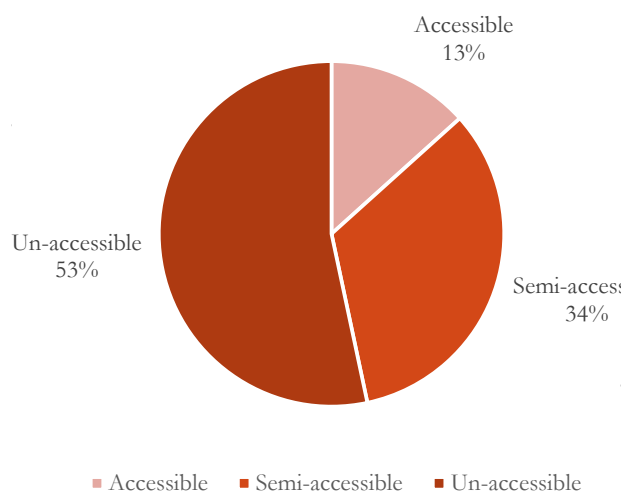
VIEWS INDOOR & OUTDOOR



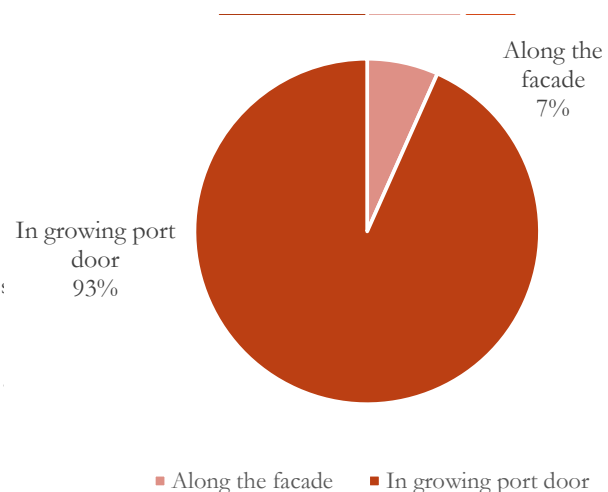
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

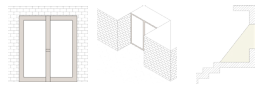


FRONT PORT DOOR

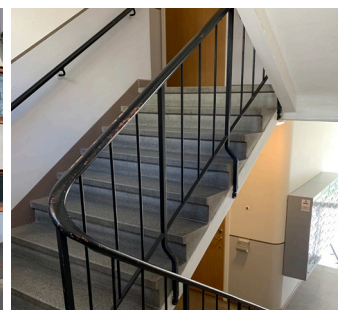
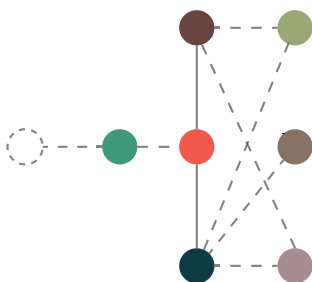


MODERISM 1940 - 1960

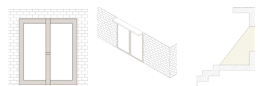
1943



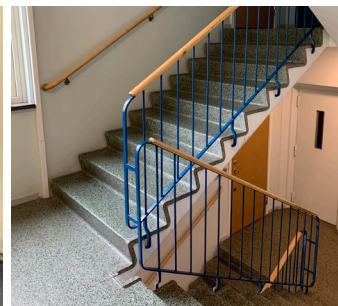
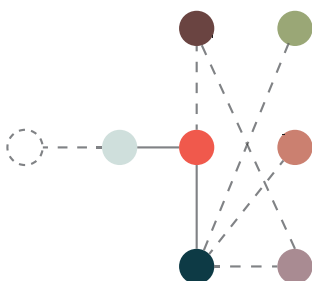
Fribergsgatan 10
Johanneberg 21:5
Gothenburg, Johanneberg
4 - carrier



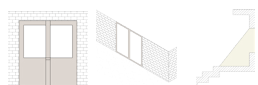
1950



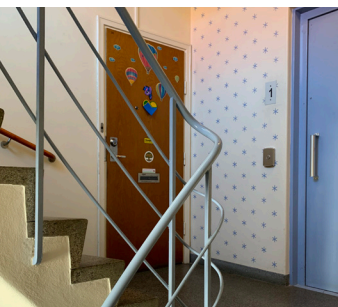
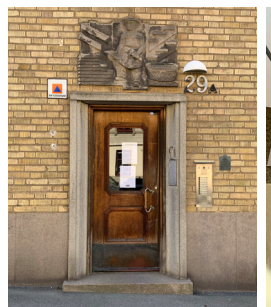
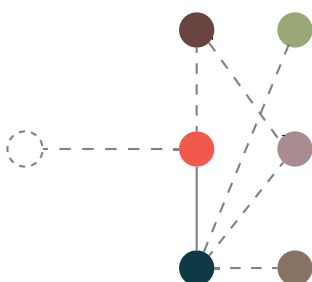
Doktor Heymans gata 5
Guldheden 27:2
Gothenburg, Guldheden
2 - carrier



1950



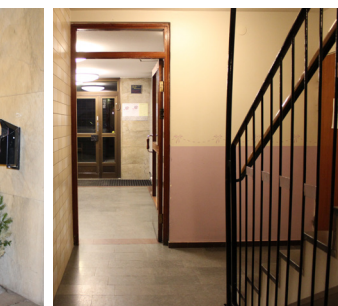
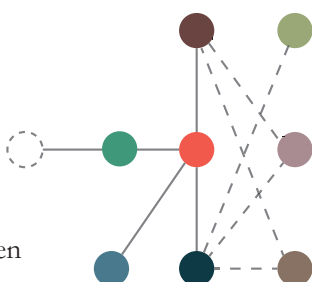
Kaptensgatan 29
Majorna 310:25
Gothenburg, Majorna
2 - carrier



1955



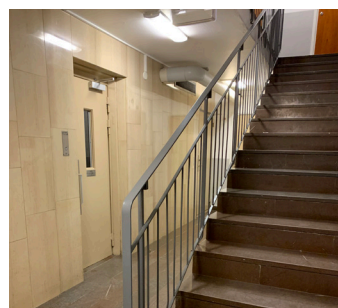
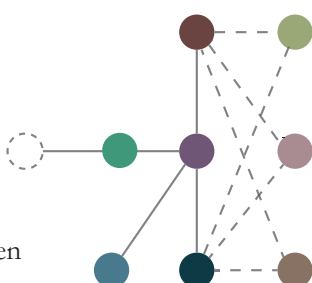
Blåvädersgatan 4
Biskopsgården 34:4
Gothenburg, Biskopsgården
4 - carrier



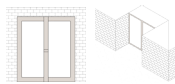
1955



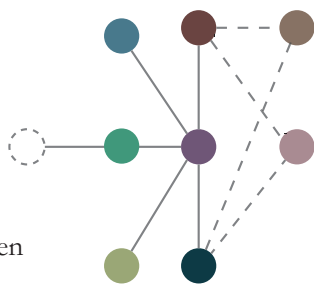
Regnvädersgatan 1
Biskopsgården 36:4
Gothenburg, Biskopsgården
4 - carrier



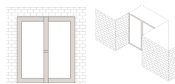
1955



Vårvädersgatan 7
Biskopsgården 28:2
Gothenburg, Biskopsgården
5 - carrier



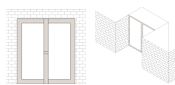
1956



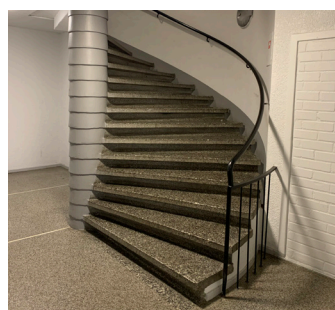
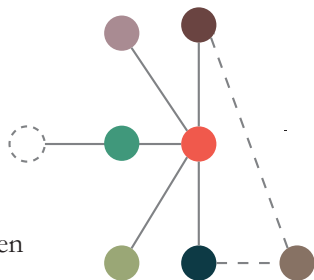
Höstvädsgatan 27
Biskopsgården 30:4
Gothenburg, Biskopsgården
2 - carrier



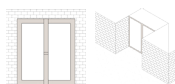
1956



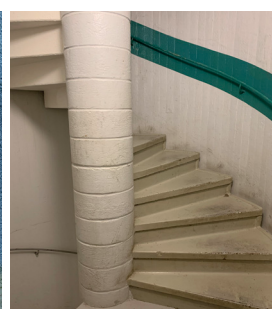
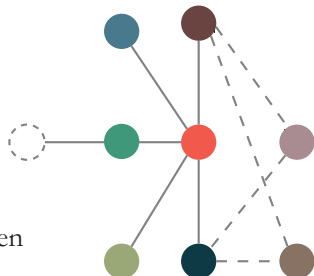
Sommarvädersgatan 12
Biskopsgården 21:7
Gothenburg, Biskopsgården
4 - carrier



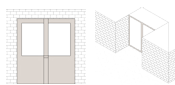
1957



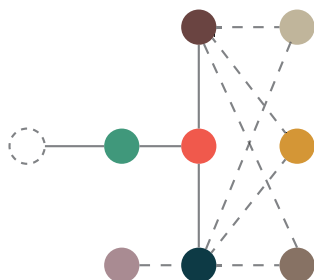
Höstvädsgatan 63
Biskopsgården 20:2
Gothenburg, Biskopsgården
4 - carrier



1959



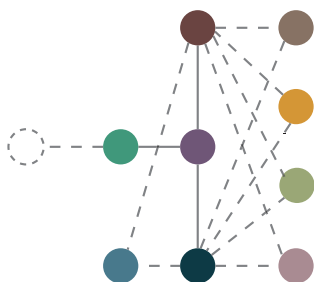
Doktor Forselius gatan 8
Guldheden 65:10
Gothenburg, Guldheden
2 - carrier



1959



Marklandsgatan 25
Järnbrott 126:3
Gothenburg, Högsbo
3 - carrier



1959



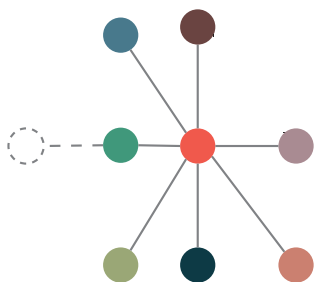
Marklandsgatan 39
Järnbrott 126:4
Gothenburg, Högsbo
3 - carrier



1959



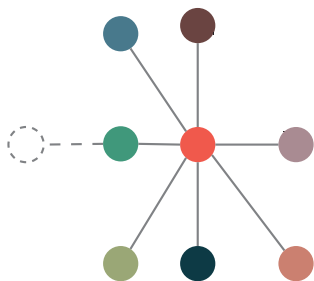
Marklandsgatan 67
Järnbrott 126:10
Gothenburg, Högsbo
4 - carrier



1960



Kapplandsgatan 66
Järnbrott 129:1
Gothenburg, Högsbo
3 - carrier



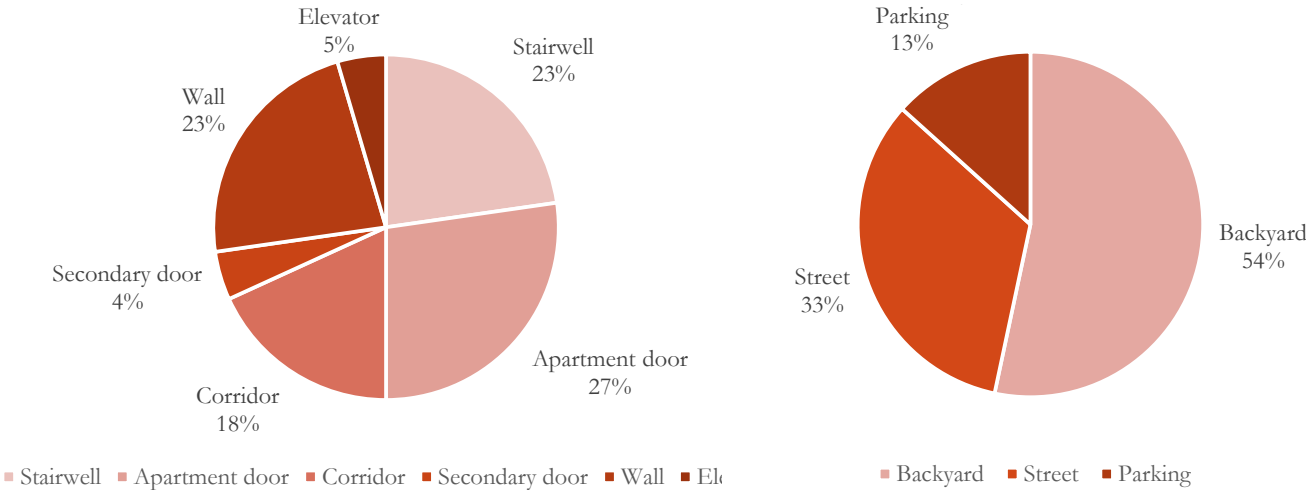
1959



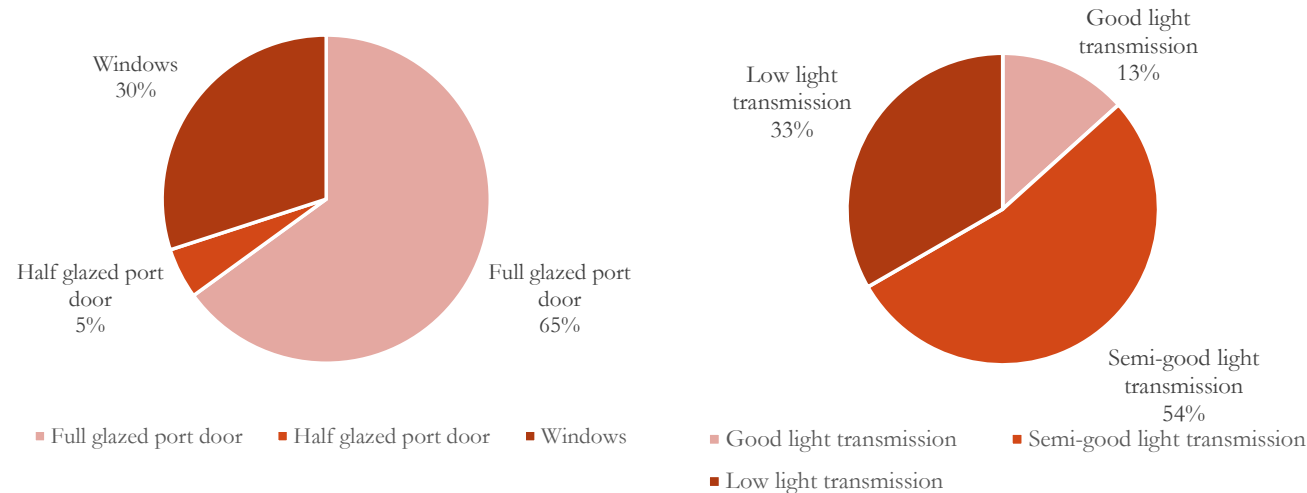
Skäpplandsgatan 15
Järnbrott 122:2
Gothenburg, Högsbo
3 - carrier



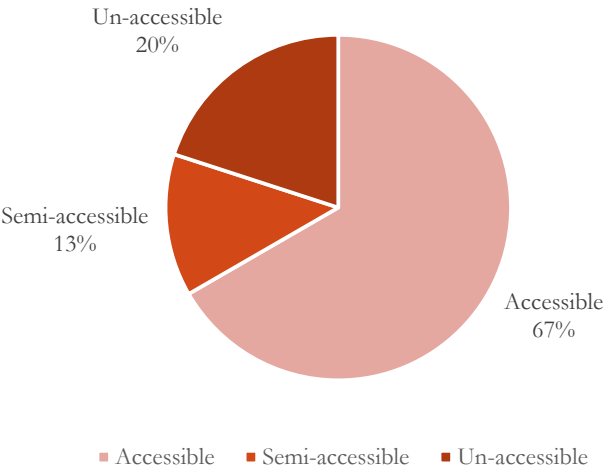
VIEWS INDOOR & OUTDOOR



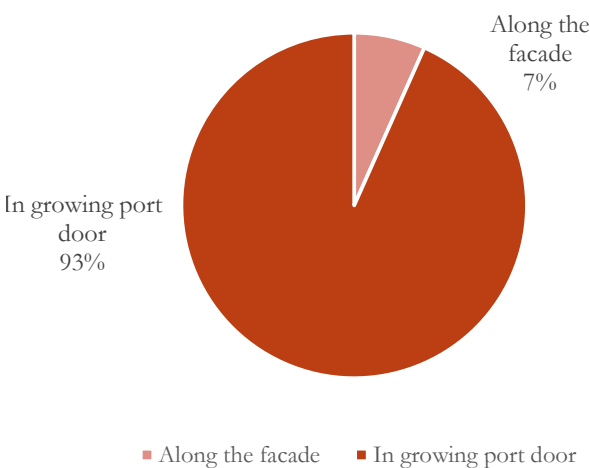
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

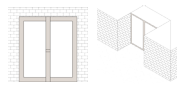


FRONT PORT DOOR

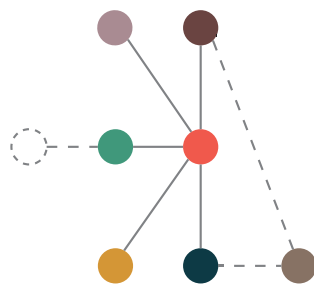


RECORD YEARS 1960 - 1975

1960



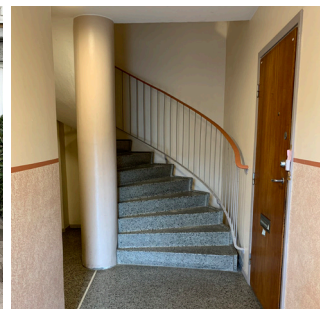
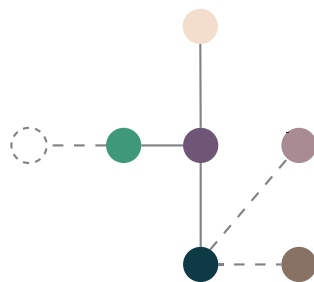
Kapplandsgatan 114
Järnbrott 129:2
Gothenburg, Frölunda
2 - carrier



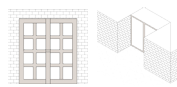
1962



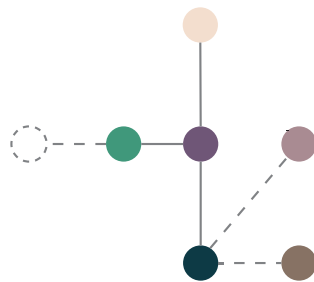
Distansgatan 17
Järnbrott 144:6
Gothenburg, Frölunda
2 - carrier



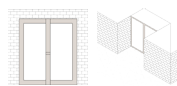
1962



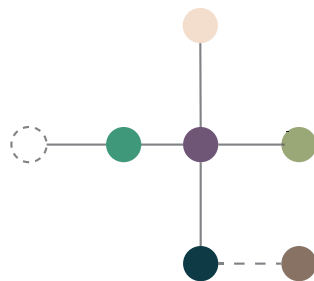
Nymilsgatan 28
Järnbrott 147:5
Gothenburg, Frölunda
2 - carrier



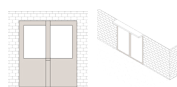
1962



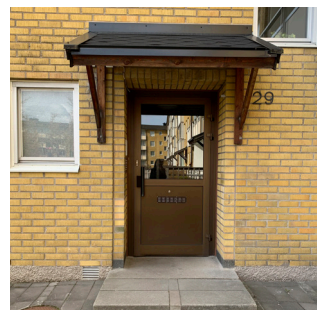
Synhållsgatan 4
Järnbrott 146:1
Gothenburg, Frölunda
2 - carrier



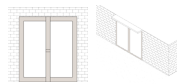
1963



Barometergatan 29
Biskopsgården 85:1
Gothenburg, Biskopsgården
2 - carrier



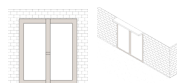
1964



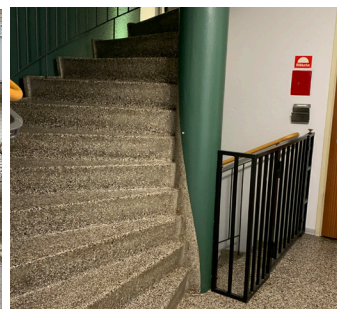
Draggdroppegatan 20
Biskopsgården 87:2
Gothenburg, Biskopsgården
2 - carrier



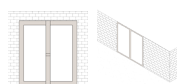
1964



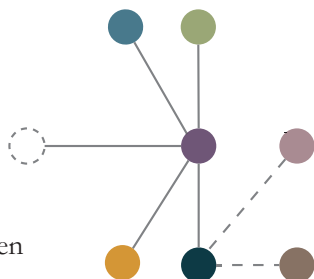
Klimatgatan 37
Biskopsgården 87:1
Gothenburg, Biskopsgården
2 - carrier



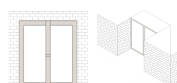
1965



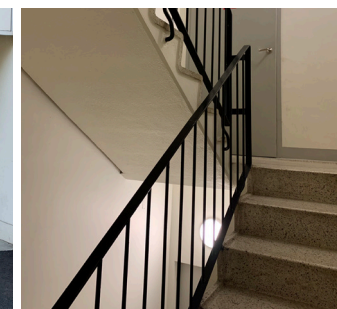
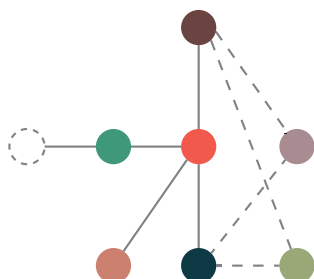
Solstrålegatan 12
Biskopsgården 80:2
Gothenburg, Biskopsgården
2 - carrier



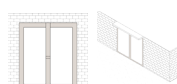
1965



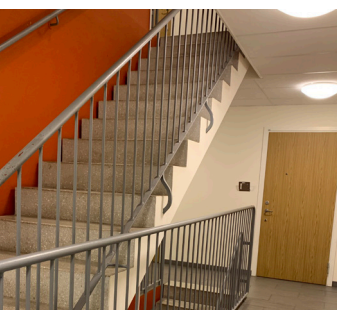
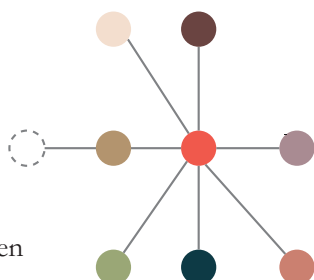
Bangatan 33
Majorna 303:29
Gothenburg, Majorna
3 - carrier



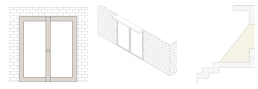
1967



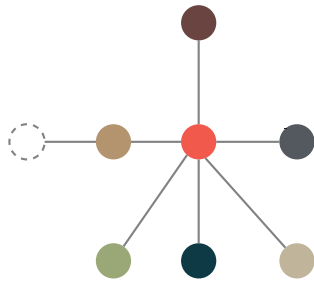
Varmfrontsgatan 10
Biskopsgården 81:1
Gothenburg, Biskopsgården
6 - carrier



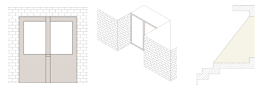
1960



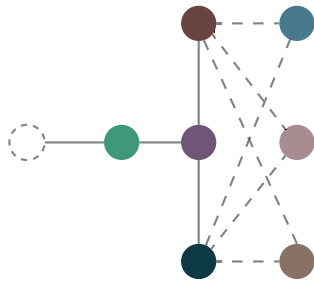
Selma Lagerlöf Torg 18
Backa 104:3
Gothenburg, Backa
6 - carrier



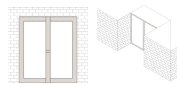
1972



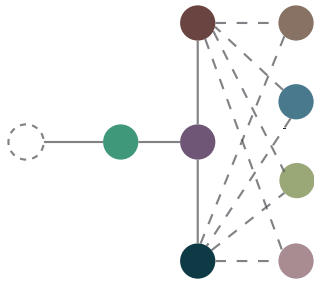
Kapellgången 1
Landala 10:20
Gothenburg, Landala
6 - carrier



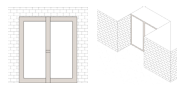
1972



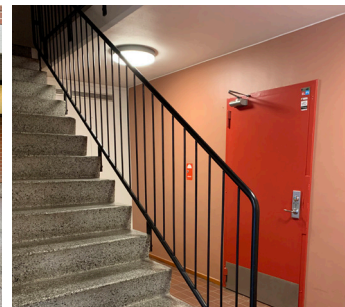
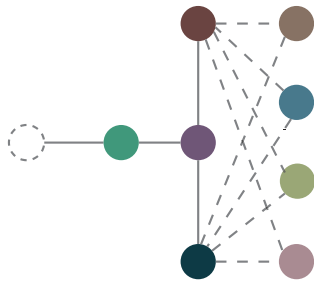
Landalabergen 11
Landala 12:19
Gothenburg, Landala
3 - carrier



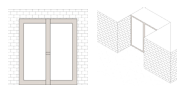
1972



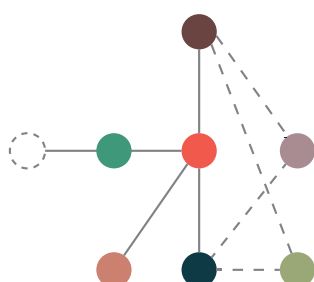
Landalabergen 39
Landala 12:22
Gothenburg, Landala
3 - carrier



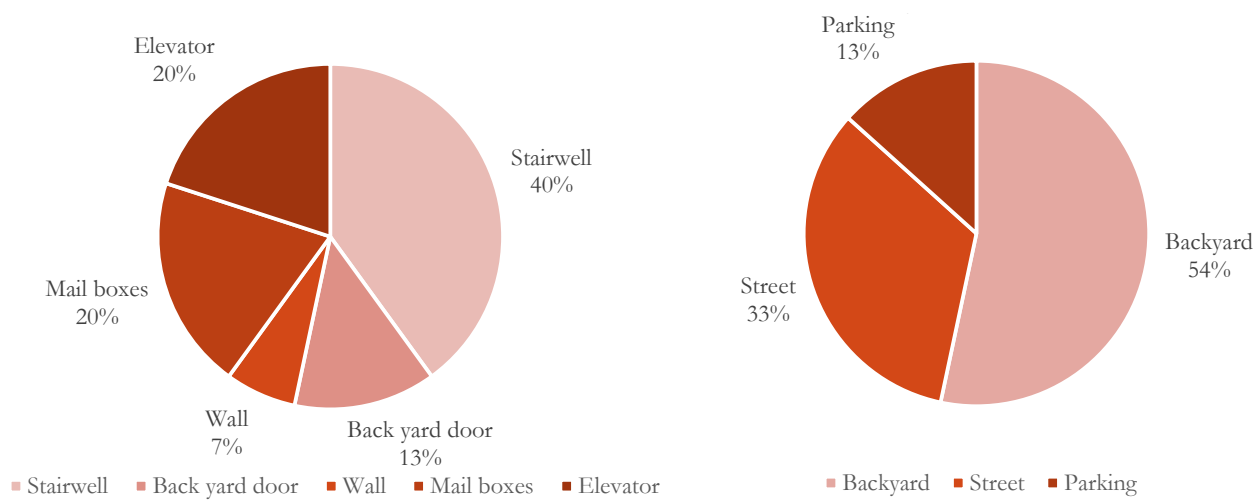
1974



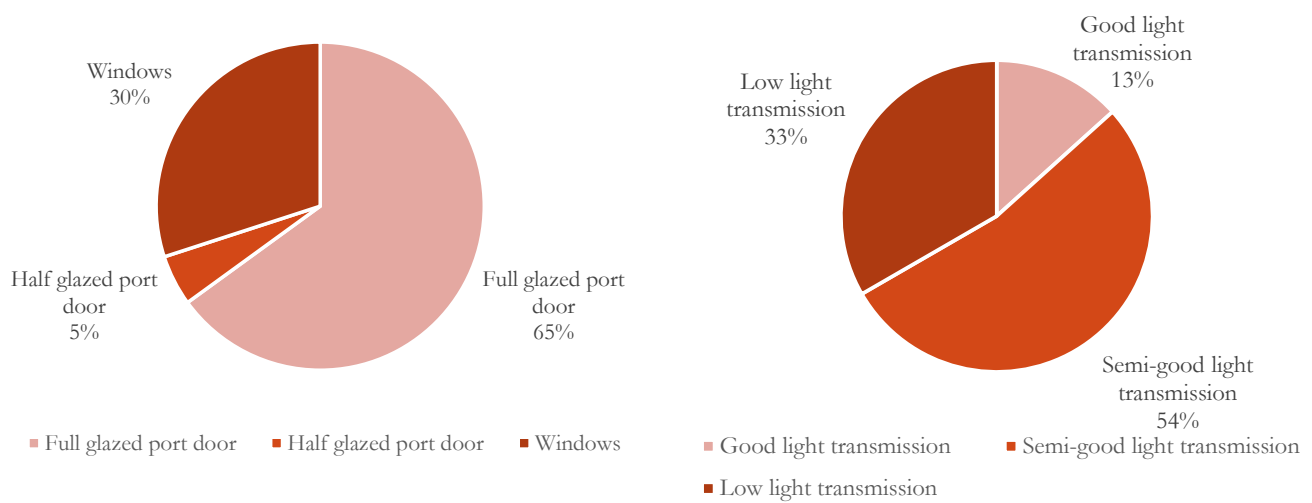
Färgaregatan 6C
Stampen 9:34
Gothenburg, Stampen
3 - carrier



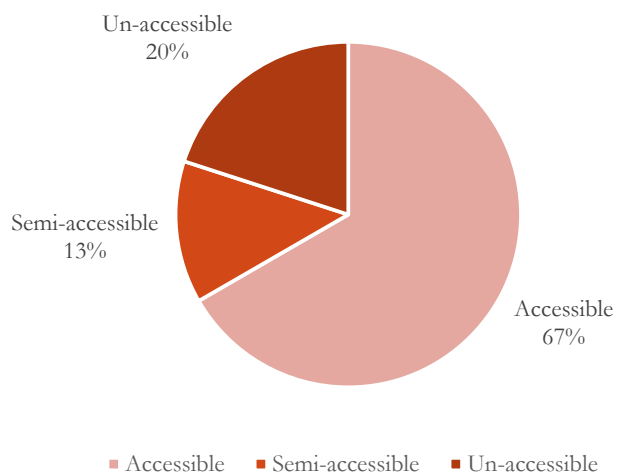
VIEWS INDOOR & OUTDOOR



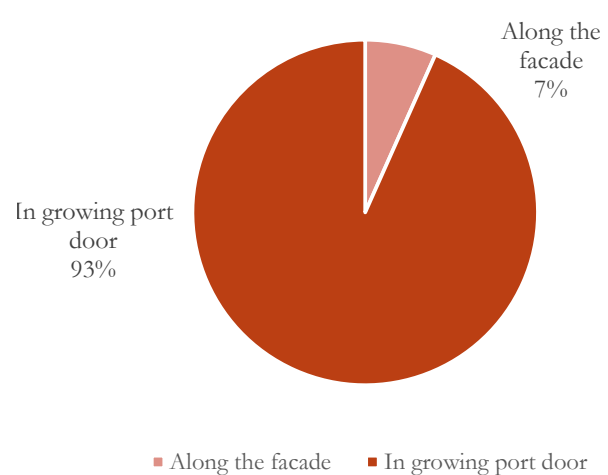
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

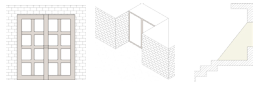


FRONT PORT DOOR

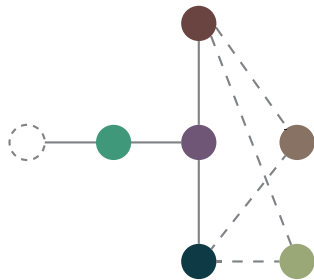


POSTMODERISM 1975 - 1990

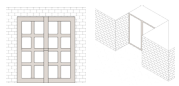
1975



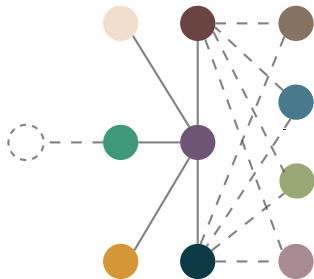
Sveagatan 6
Kommendantängen 3:11
Gothenburg, Linné
3 - carrier



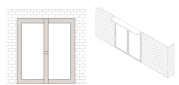
1986



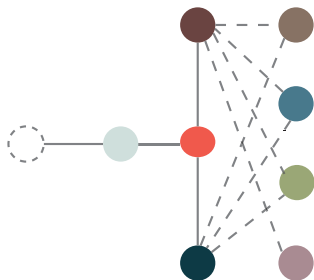
Adler Salvius gata 9
Stampen 6:20
Gothenburg, Stampen
3 - carrier



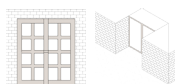
1986



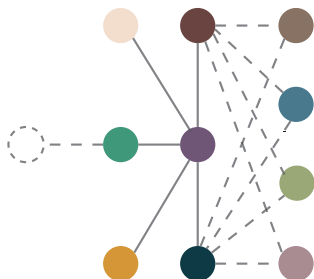
Styrmansgatan 16A
Majorna 203:9
Gothenburg, Majorna
3 - carrier



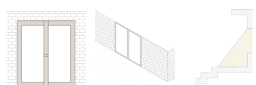
1987



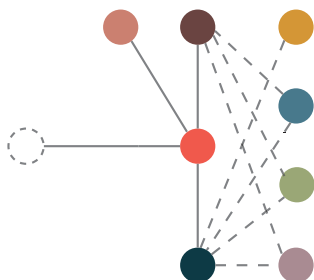
Barnhusgatan 13
Stampen 26:3
Gothenburg, Stampen
3 - carrier



1987



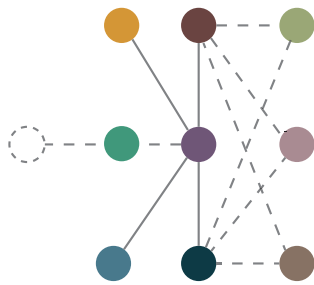
Spetsbergsgatan 1B
Majorna 338:9
Gothenburg, Majorna
2 - carrier



1988



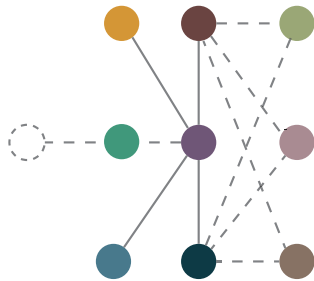
Kaptensgatan 23
Majorna 310:28
Gothenburg, Majorna
3 - carrier



1988



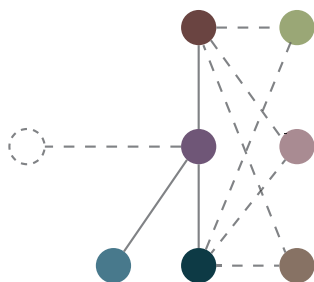
Kaptensgatan 25
Majorna 310:28
Gothenburg, Majorna
3 - carrier



1988



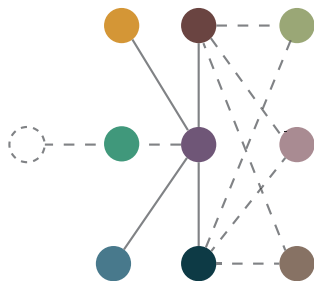
Allmänna vägen 30
Majorna 310:28
Gothenburg, Majorna
3 - carrier



1989



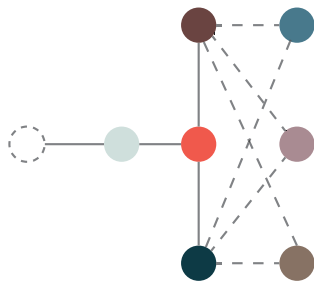
Kaptensgatan 21
Majorna 310:28
Gothenburg, Majorna
2 - carrier



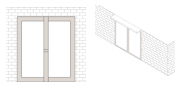
1989



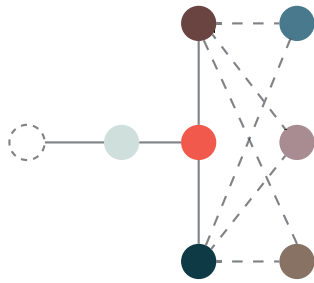
Lotsgatan 3A
Majorna 205:2
Gothenburg, Majorna
3 - carrier



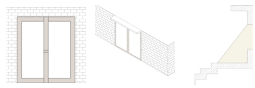
 1989



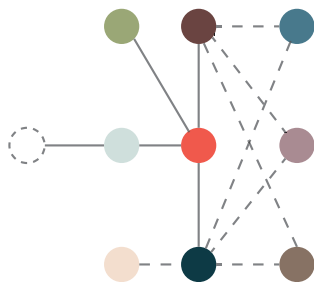
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Gothenburg, Majorna
3 - carrier



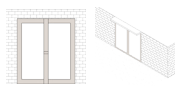
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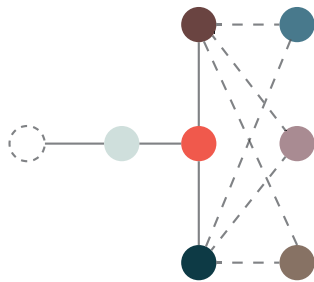
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Gothenburg, Majorna
3 - carrier



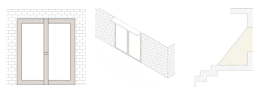
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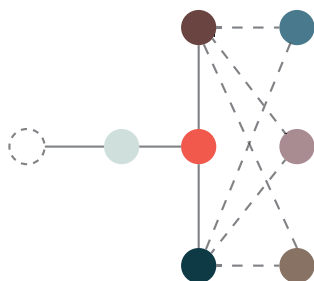
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3 - carrier



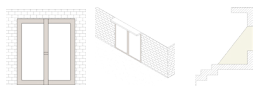
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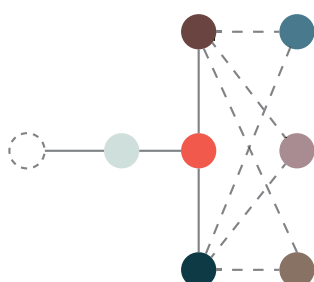
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3 - carrier



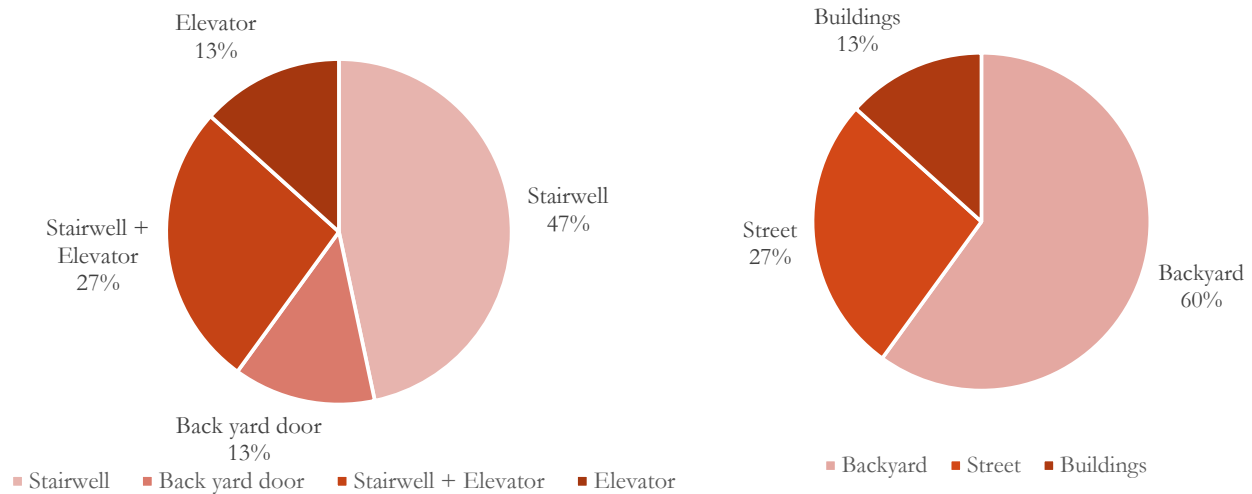
 1989



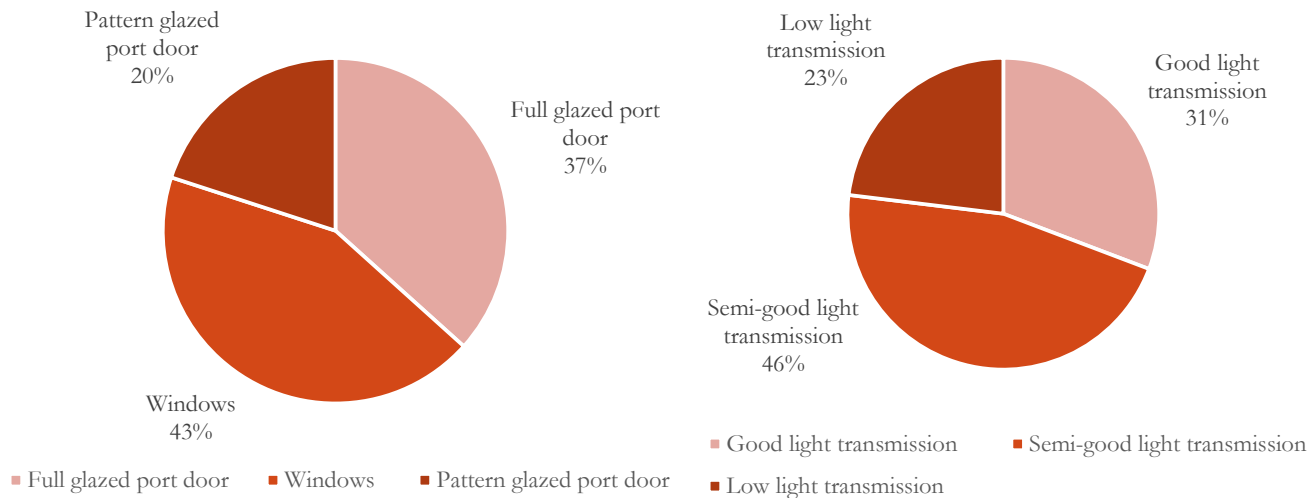
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Gothenburg, Majorna
4 - carrier



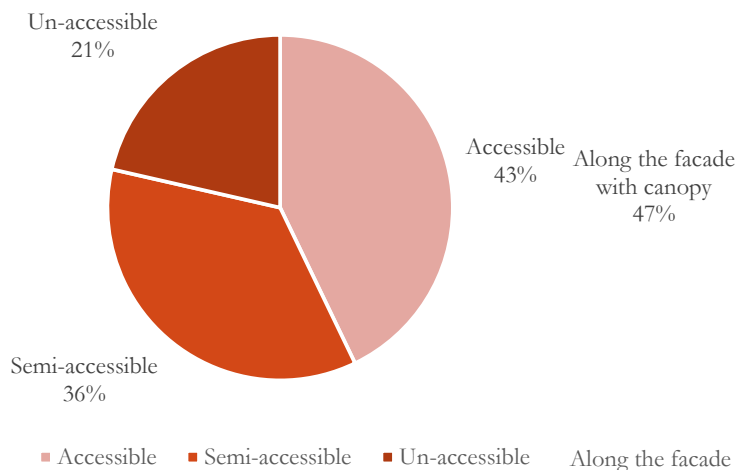
VIEWS INDOOR & OUTDOOR



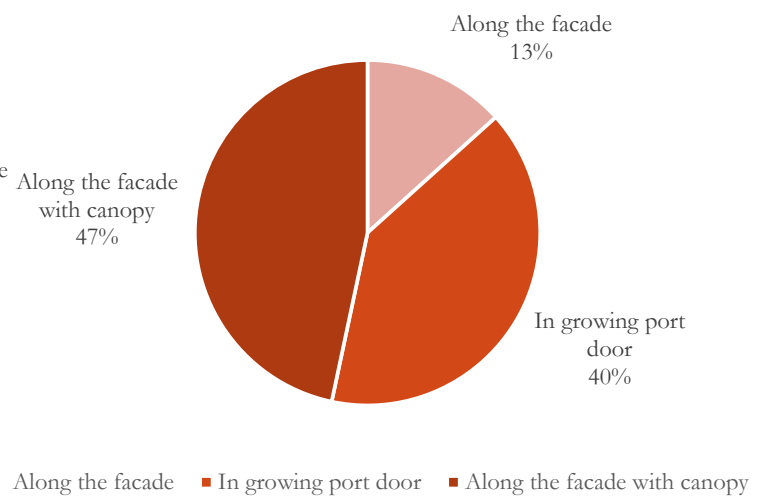
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

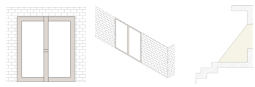


FRONT PORT DOOR

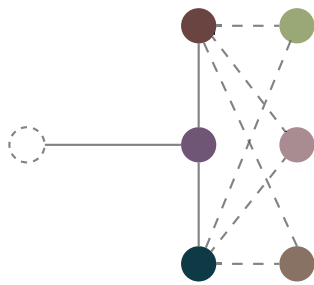


NEO-LIBERALISM 1990 - 2020

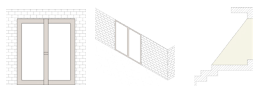
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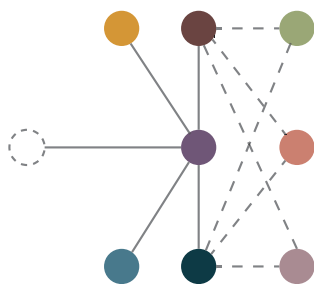
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Majorna 310:27
Gothenburg, Majorna
2 - carrier



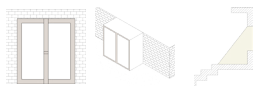
1997



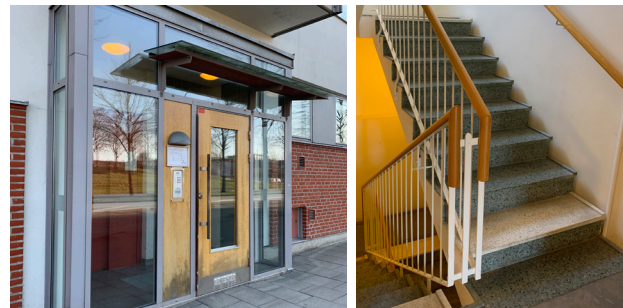
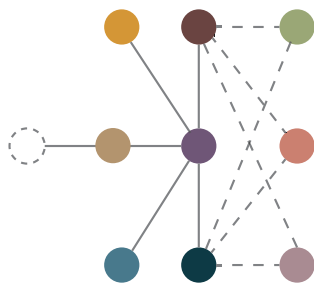
Bangatan 9
Majorna 352:5
Gothenburg, Majorna
3 - carrier



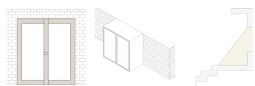
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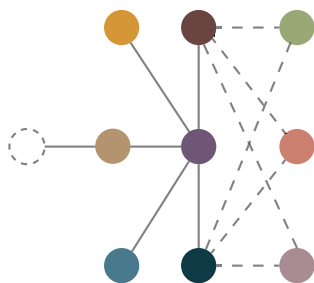
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Sannegården 47:1
Gothenburg, Eriksberg
3 - carrier



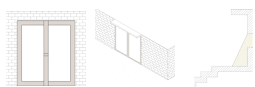
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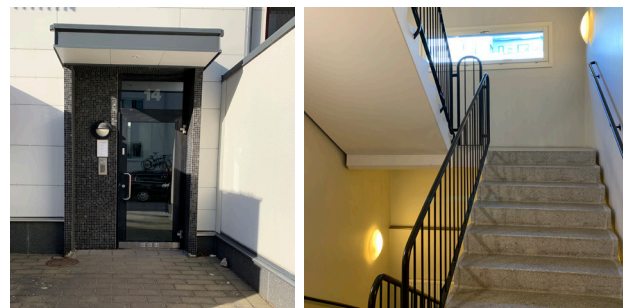
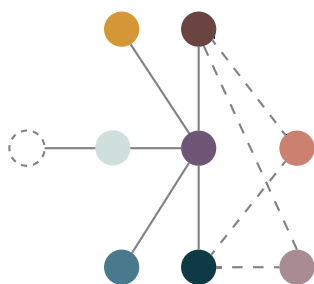
Ångaren Indias gata 3
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Gothenburg, Eriksberg
2 - carrier




2010



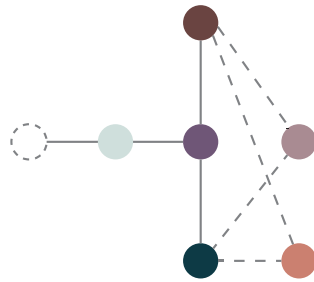
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Gothenburg, Eriksberg
3 - carrier



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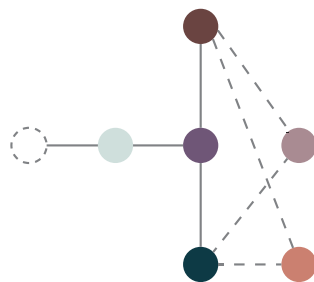
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Järnbrott 137:3
Gothenburg, Frölunda
3 - carrier



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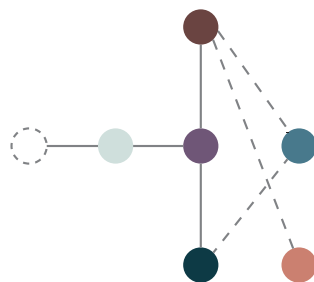
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Järnbrott 132:3
Gothenburg, Frölunda
4 - carrier



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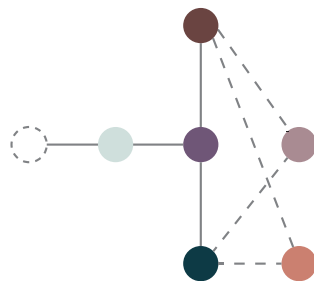
Gnistgatan 7
Järnbrott 62:3
Gothenburg, Frölunda
4 - carrier



2016



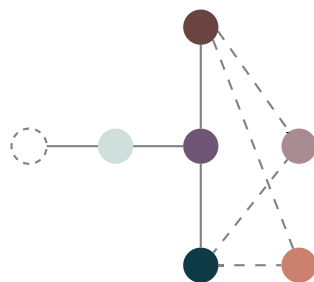
Svängrumsgatan 71
Järnbrott 212:2
Gothenburg, Frölunda
3 - carrier

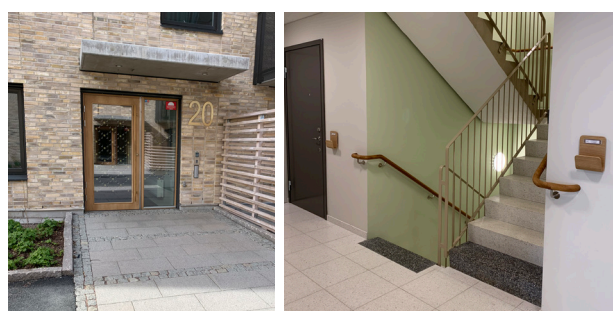
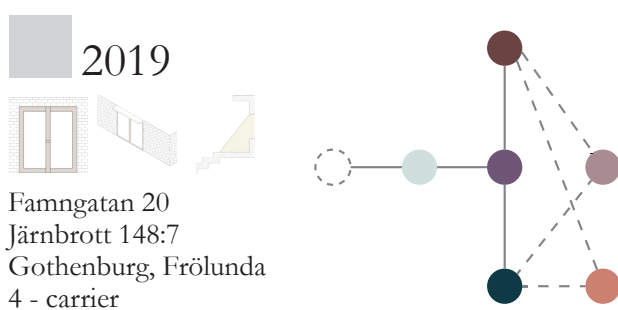
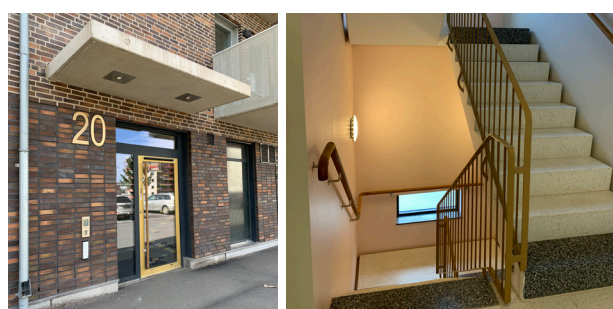
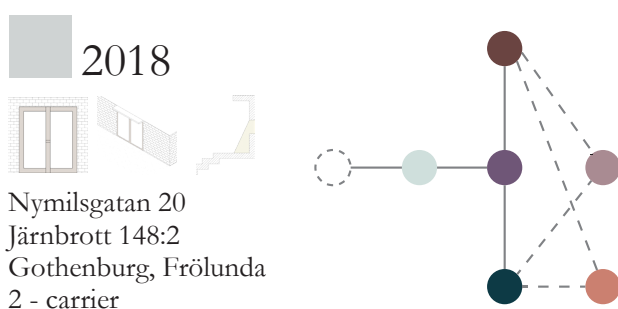
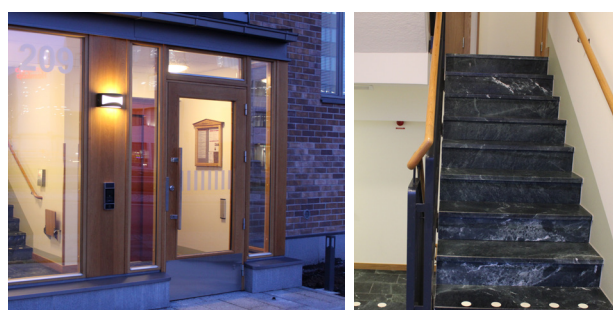
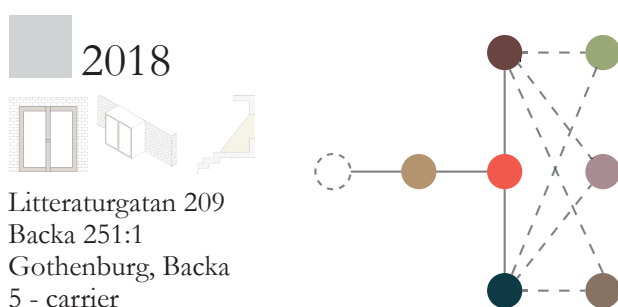
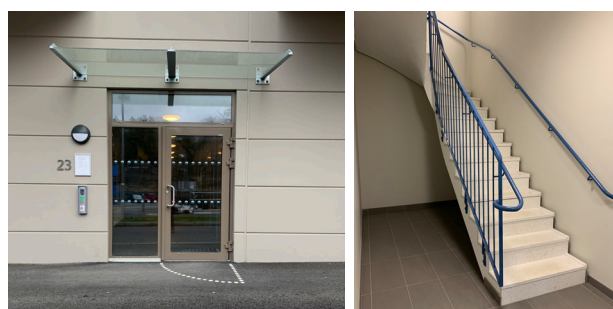
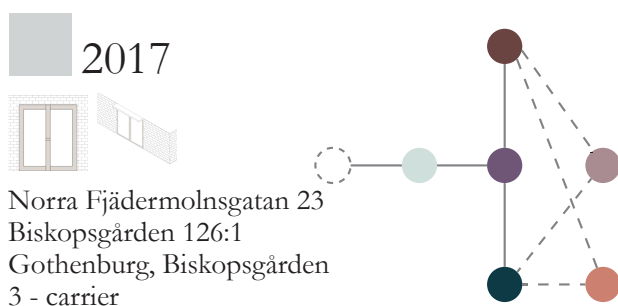
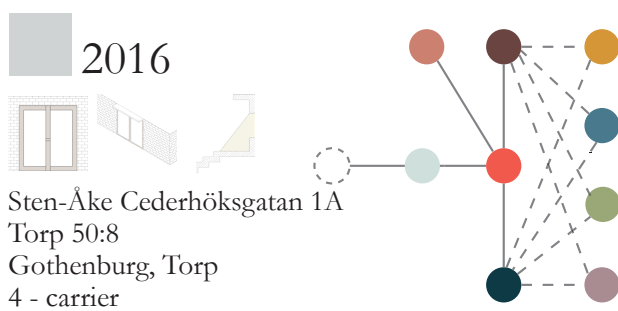


2016

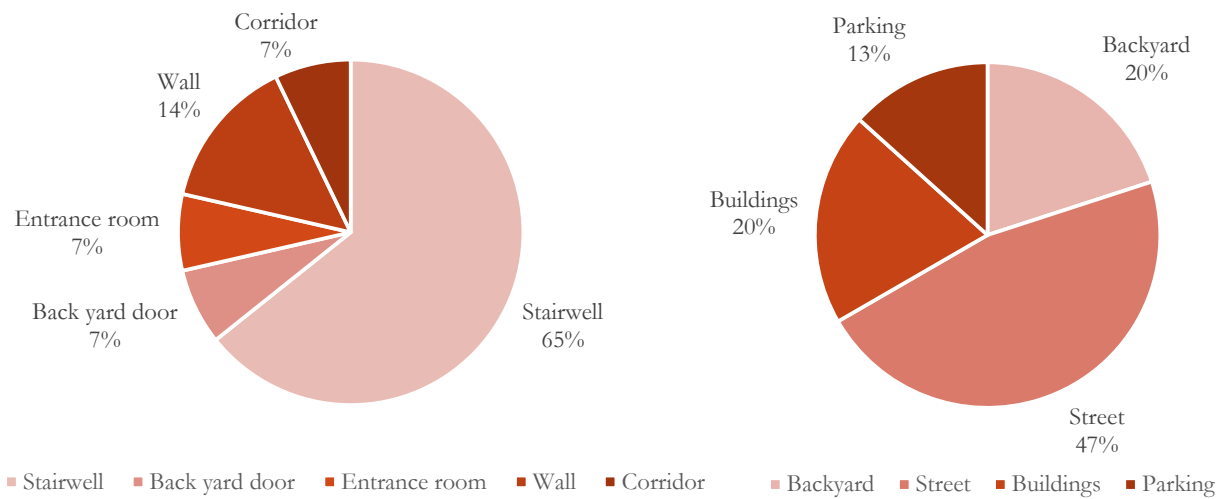


Svängrumsgatan 75
Järnbrott 212:2
Gothenburg, Frölunda
5 - carrier

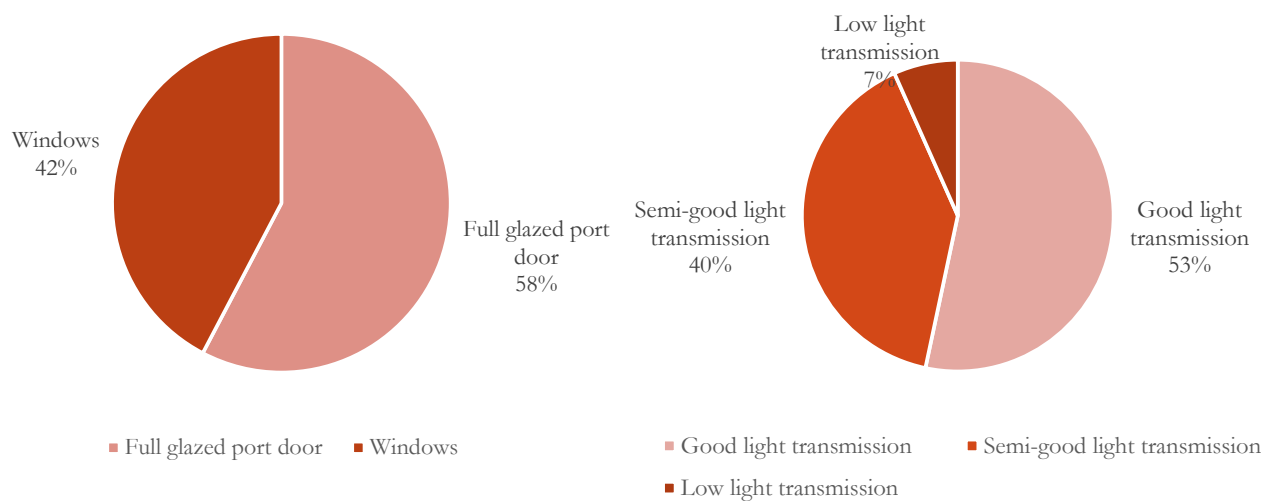




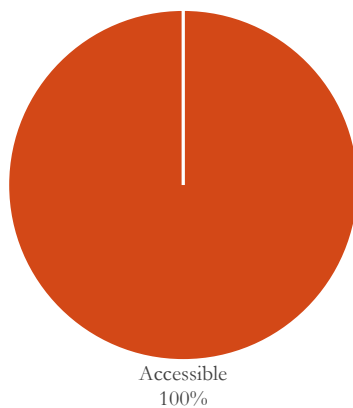
VIEWS INDOOR & OUTDOOR



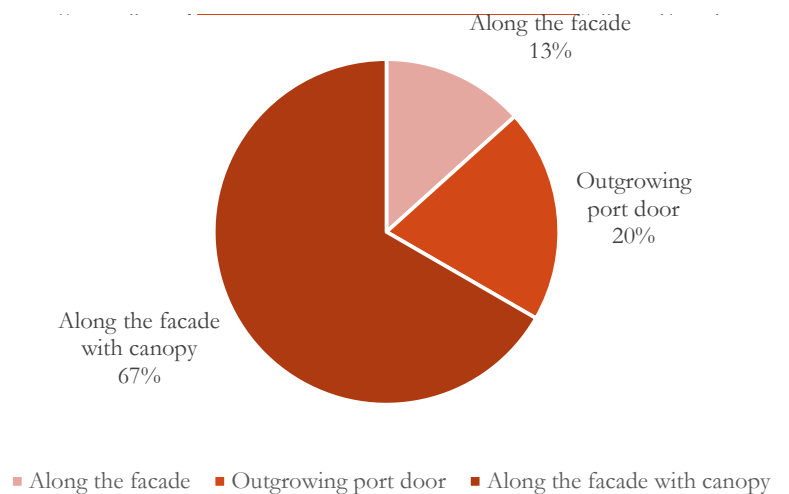
DAYLIGHT & LIGHT TRANSMISSION



ACCESSIBILITY

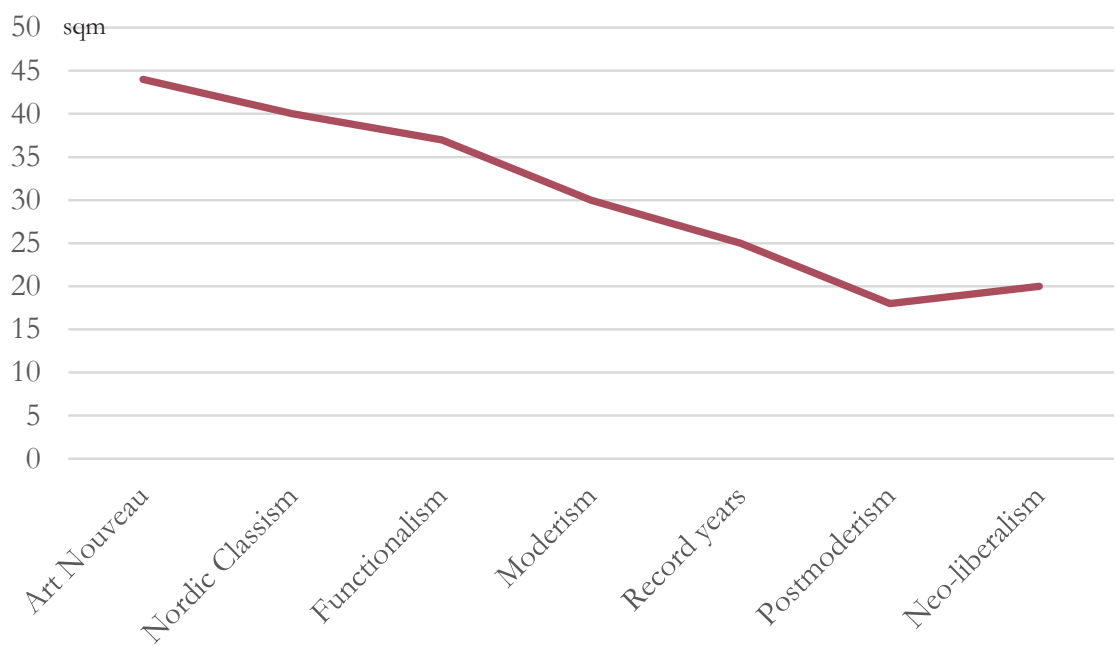


FRONT PORT DOOR



CONCLUSIONS

Spatial size of the entrance situation on ground level

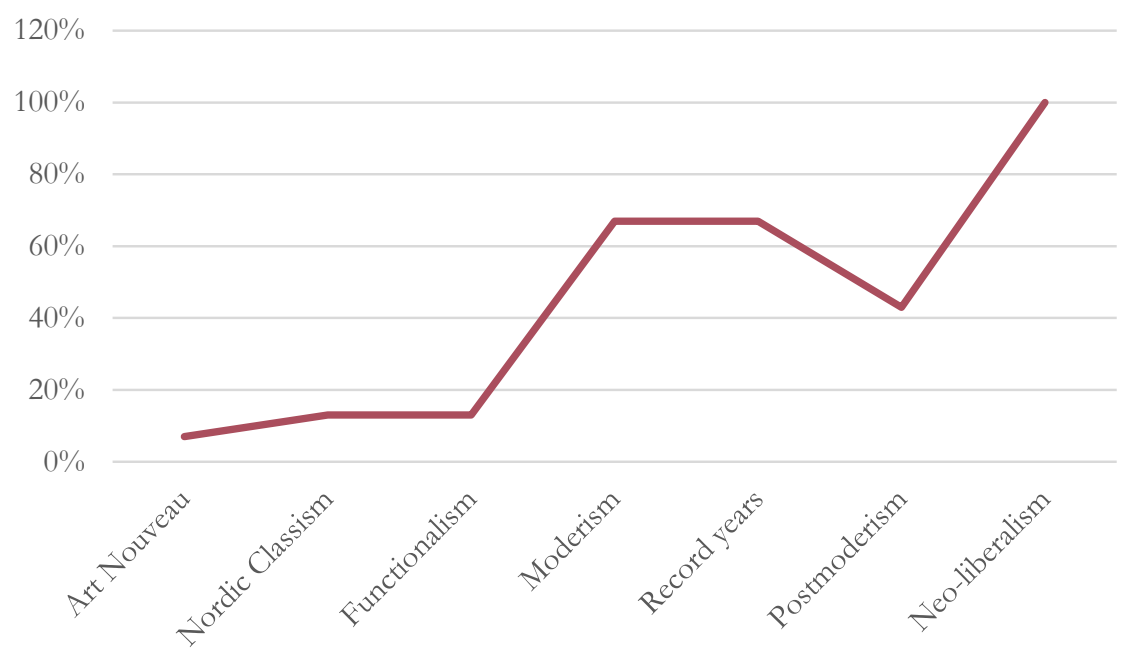


Entrance situations in the beginning were spacious and monumental. They were representative for the social classes in society. As years passed, the investigation has shown that the entrance situation reduces in size and decoration. In the earlier years the entrance corridor or entrance room was very spacious, which is not seen in the later periods. Starting from Functionalism to Postmodernism, the entrance situations were very functional and very only serving the purpose of communication area. At times, not even this was fulfilled since the many of entrance situations during this period are not accessible. However, nowadays size is often reduced in entrance situation due to economic reasons.

Despite that, the entrance situations are accessible which makes the entrance situations from Neo-Liberalism more spaccious than Postmodernism. The use of daylight and material also makes the space appear bigger.

CONCLUSIONS

Accessible entrance situations



After the rules on regulations, accessible entrance situations are more common. This was investigated during the study visits and the conclusion is that even though the entrance situations during the earlier periods were more spacious, they are not accessible. However, the size reduces but the accessibility of the entrance situations increases. Furtmore, this also reflects to the simple characterisc that the entrance situations have today. The level differences in front of the port door to the interior space are no longer seen, which was a huge reason to the previous entrance situations not being accessible.

CONCLUSIONS

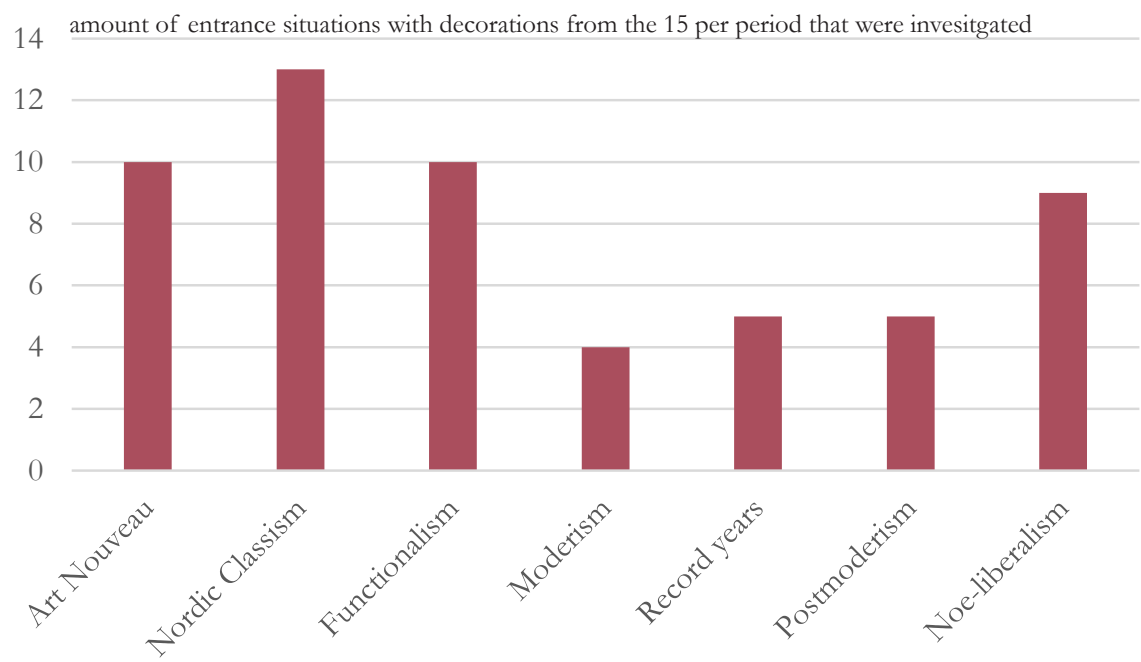
Configuration of front port door



The configuration of the port door opening the entrance situation is a typical characteristic for the period which the building was built during. One configuration that has been seen throughout the investigation is the port door along the facade without any type of shelter. This does not create an interior nor exterior space for the residents. However, the in growing port door is very typical for the earlier periods. However, this has come to change, and building built during Neo-Liberalism are often port door along the facade with canopy or outgrowing port door. Both create a space for the resident before entering the building.

CONCLUSIONS

Decorations in entrance situation



In entrance situations it is against the law to place any type of personal equipment in the space. Despite that, during the investigation more than 50 % of the entrance situations were decorated. Most often with greenery but at times also personal equipment. During Modernism to Postmodernism, the space are so simple that there is no space to place the decorations at. Compared to the earlier periods where there are plenty of ways to decorate but the decorations are also a part of the design. This makes the space more welcoming and gives it a more personal atmosphere for the residents. This is clearly shown in Sten-Åke Cederhökgatan 1A built 2016, where the entrance room is designed like a hotel lobby.

DISCUSSION

The research idea for this master thesis was to explore and examine the configuration of Swedish entrance situations throughout history and investigating the representatives for each period. The purpose was to utilize for architects in practice and students to create an understanding of the entrance situation and to create better designs for the future. The will of the master thesis is to make architects understand that this is also a space of design and regulations. Most importantly, it is the first impression of all residential buildings.

The investigation has clearly shown that an entrance situation is dependent on several factors to achieve a welcoming and safe environment for the residents. The investigation raises the question of what does the environment have as its main purpose? To design good, welcoming, and safe entrance situations today, architects need to decide the purpose of the space first. Throughout history, the purpose of the entrance situation has developed. The representatives for each period are un-similar to the others. From being a monumental place of status to only

serving the communication area in the buildings to be a collective space of different functions that serve the residents. It's now up to architects to decide what the purpose is and from whom the environment serves.

By visiting the entrance situations and investigating, the purpose of the entrance situation is to create a place for the residents to move vertically in the building and entering and exiting the building. This is the main priority. Therefore, accessibility should always come first-hand. However, this is also a place where neighbour meet, an emergency route but also an unclear space of whom it belongs to. Therefore, the safe factor plays a role in the design of the space. Furthermore, the light transmission which should be a demand from BBR in entrance situations. As the entrance situation also acts as an emergency route, no personal equipment is allowed yet residents want to define the place with belongings. This shows that the entrance situation is a semi-private place where more decoration in the design should make place, as in the beginning of the periods.

CONCLUSION

The master thesis has been investigating one research question; “How does the representatives for each period develop from the 1900s to 2020s in Swedish apartment buildings?”. By analysing and visiting 105 entrance situations in Gothenburg the representatives for each period has been examined. The representatives for each period have been represented in diagrams, photos, and illustrations during the thesis. As discussed, the main development has been what purpose the entrance situation serves even though the main purpose has always been a communication area. For the reason, all other factors have been developed as well. As for the future and what we architects can learn from the investigation are the following points;

Many residents choose to place their personal belongings in the entrance situation even though this is against the law. As discussed, the entrance situation is an unclear space which means that decorations need to be a part of the design process. This creates a more personal space for the residents without personalizing the space for a specific somebody. This is clearly shown

in the earlier periods where personal decoration is not seen since the entrance situation already is decorated in the design. However, the entrance situation is a place of simplicity since it also serves the purpose of being the emergency route and a communication area. Therefore, it is important to use shape, material, and design as decorations.

During the development of time, new functions will be presented. Such as the garbage chute which is seen in more than 50 % of the building during the investigation. This is now an un-used function in most of the building where the traces still exist. Architects must learn that functions in an entrance situation utilizes for the residents. However, the place and space of the functions must be flexible since time is always changing.

Lastly, the most important quality in an entrance situation is to keep good light transmission and exterior and interior views to keep the space safe and welcoming. This is done by the configuration of the openings and placement of port door in the entrance.

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Dubois, Marie-Claude, Gentile, Nikos, Laike, Torbjörn, Bournas, Iason & Alenius, Malin. (2019). *Daylighting and lighting: Under a nordic sky* (1. ed.). Lund: Studentlitteratur AB.

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APPENDIX

STUDY VISIT

Real property.....

Building type.....

Address.....

Building year.....

Carrier.....

City district.....

SIZE

Sqm (including elevator, stairwell and circulation area)

Comments.....

VIEWS

Interior.....

Exterior.....

Comments.....

DAYLIGHT

Daylight transmission

Good

Semi

Low

Transmission type.....

Comments.....

ACCESSIBILITY

Accessible

Semi - accessible

Un - accessiable

Comments.....

PORT DOOR

Configuration.....

PLACEMENT OF FUNCTIONS

Laundry room.....

Storage room.....

Mail.....

Stroller room.....

Garbage room.....

Bicycle room.....

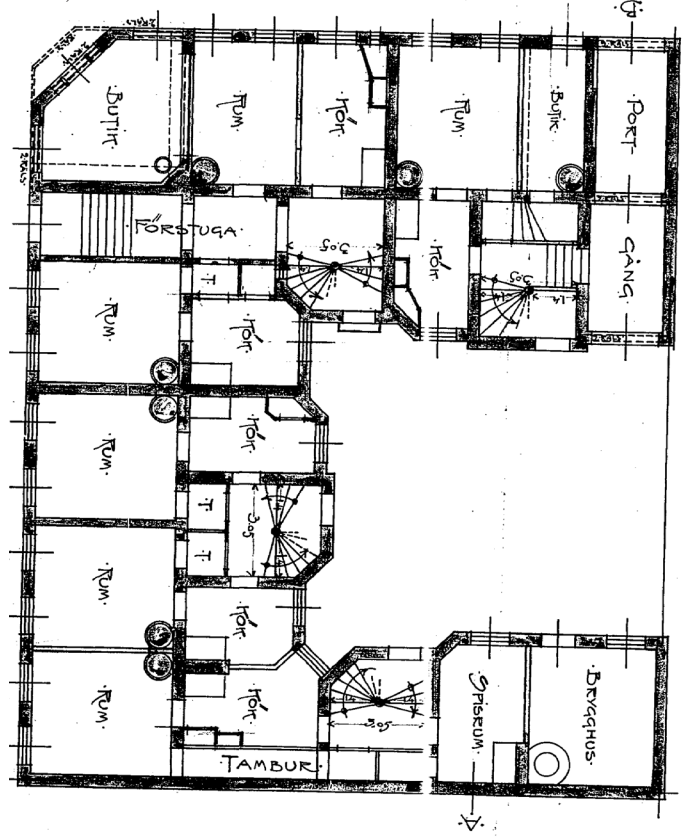
Elevator.....

Stairwell.....

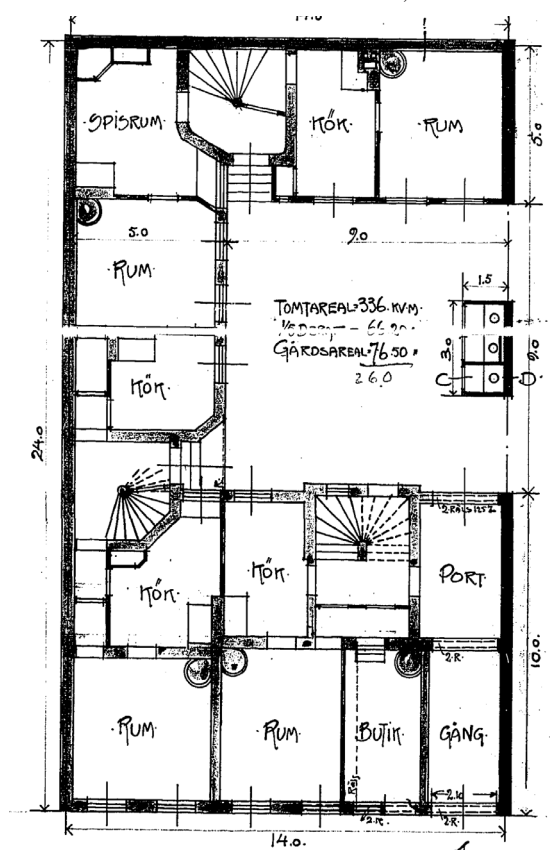
Drawing

ART NOUVEAU

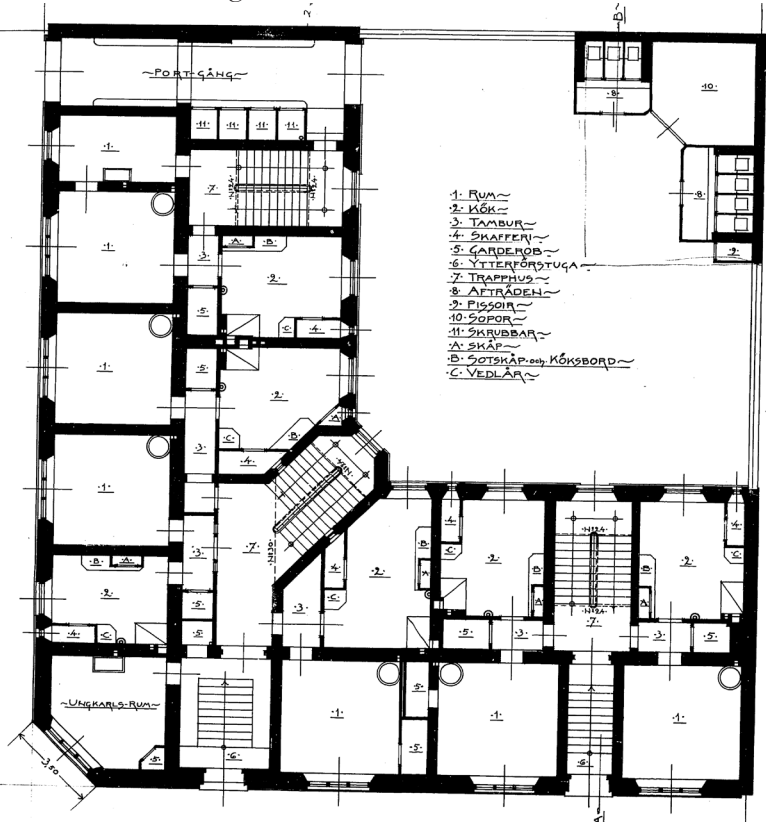
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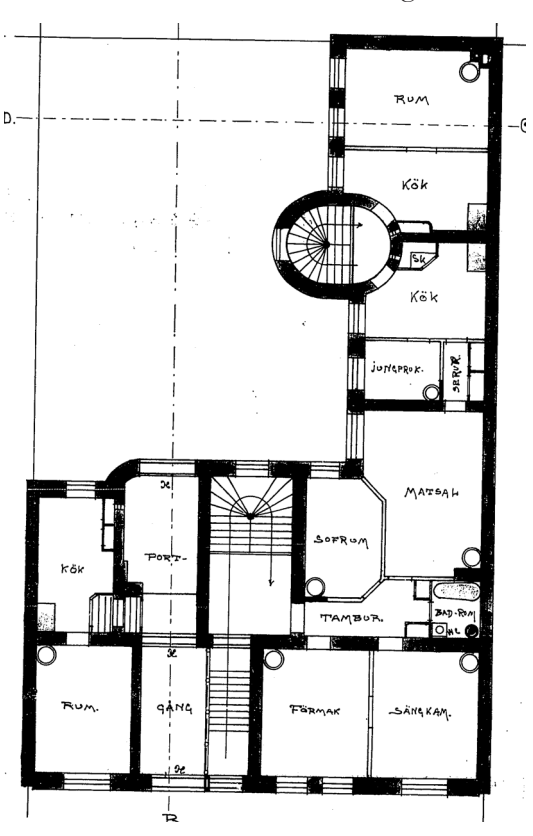
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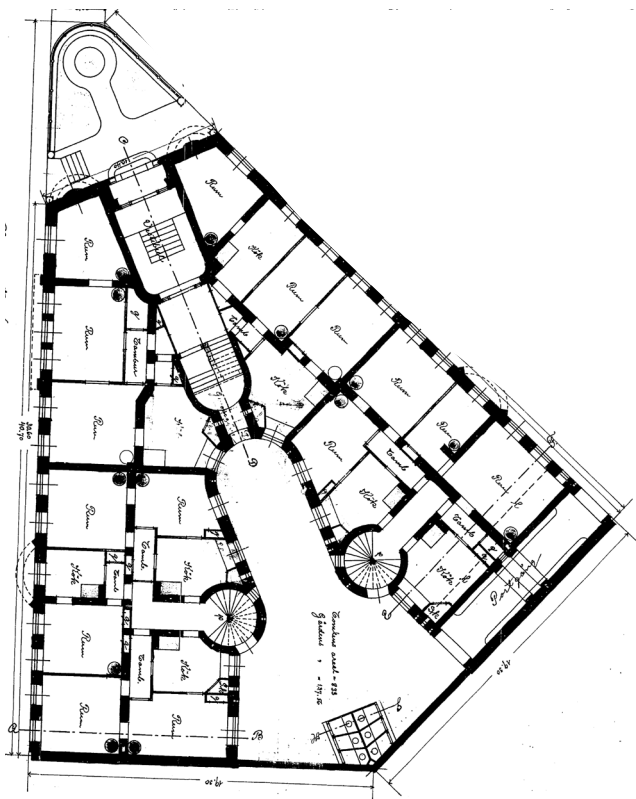
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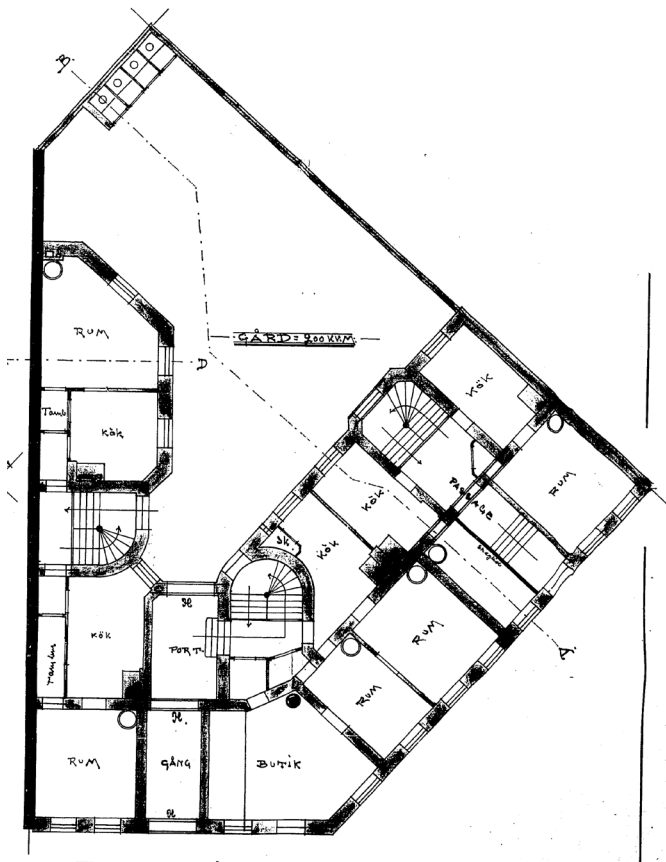
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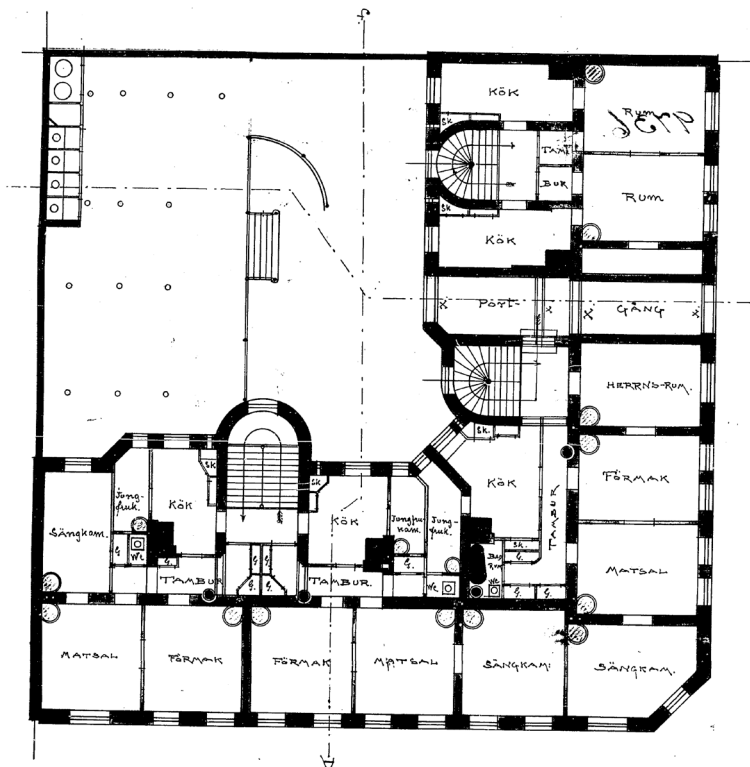
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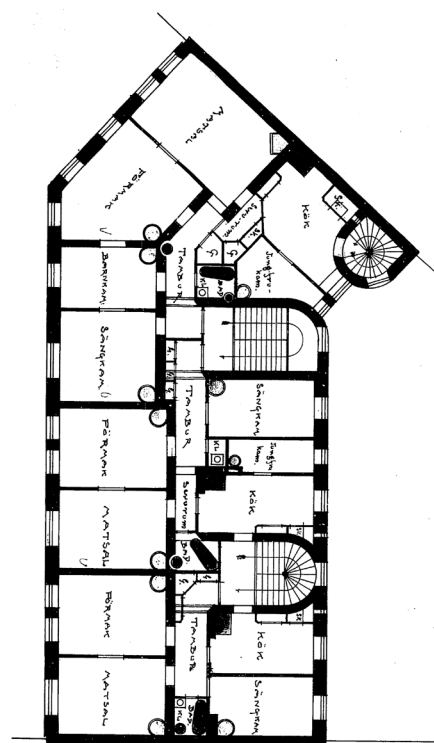
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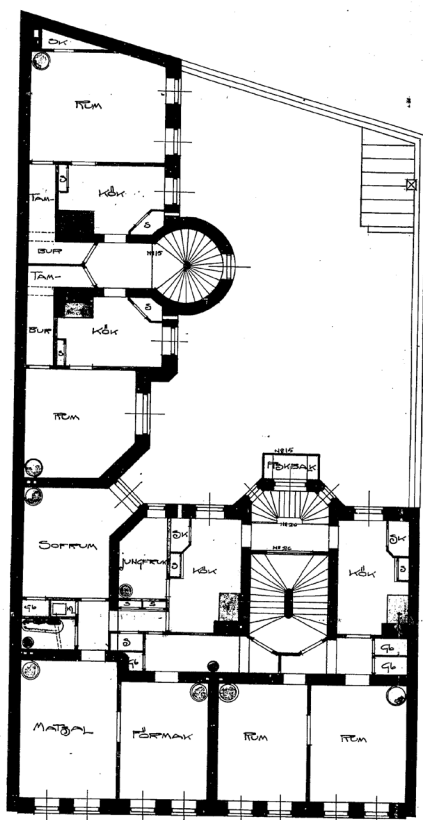
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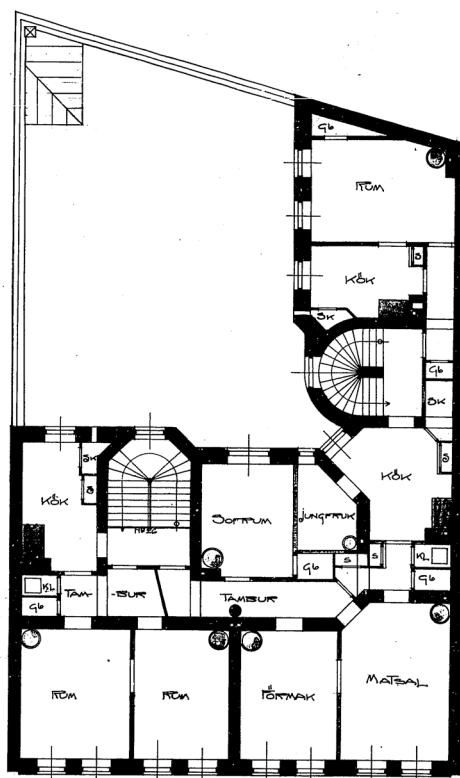
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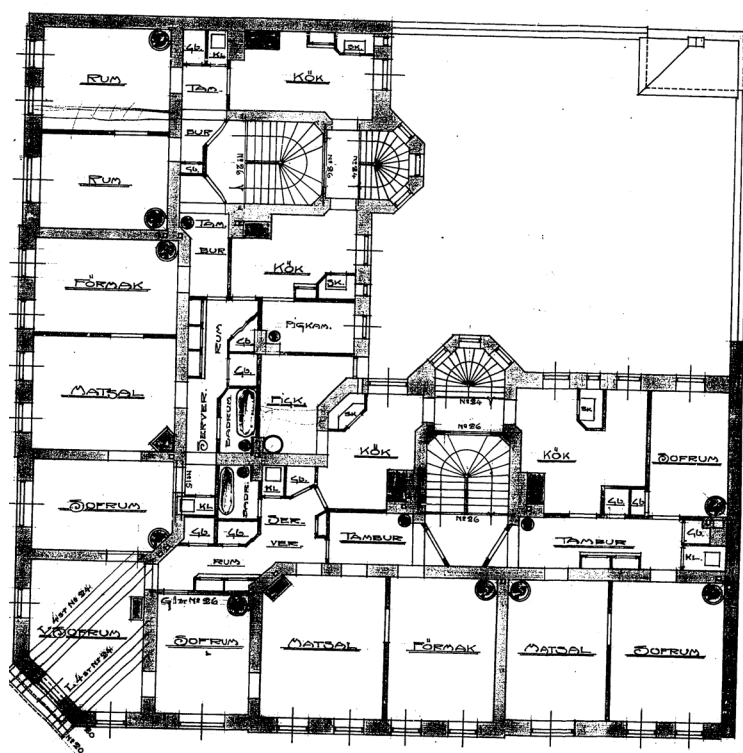
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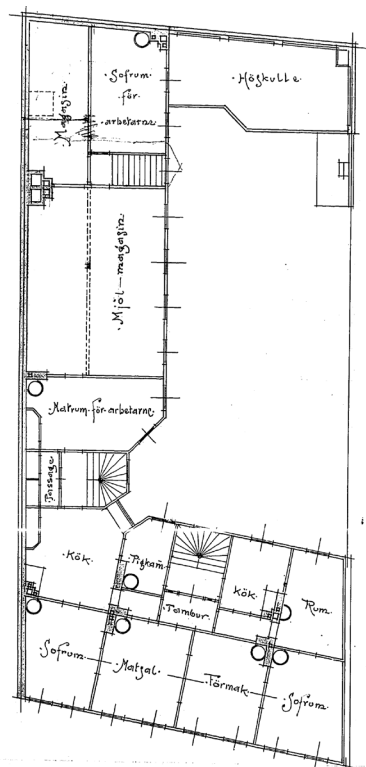
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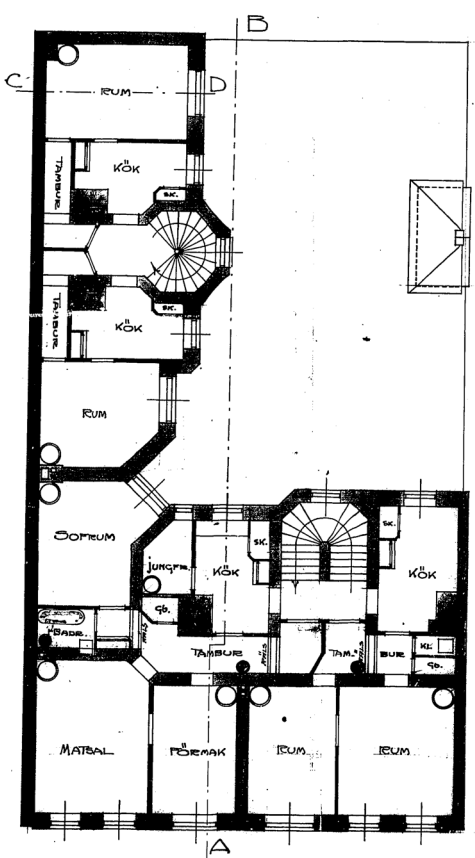
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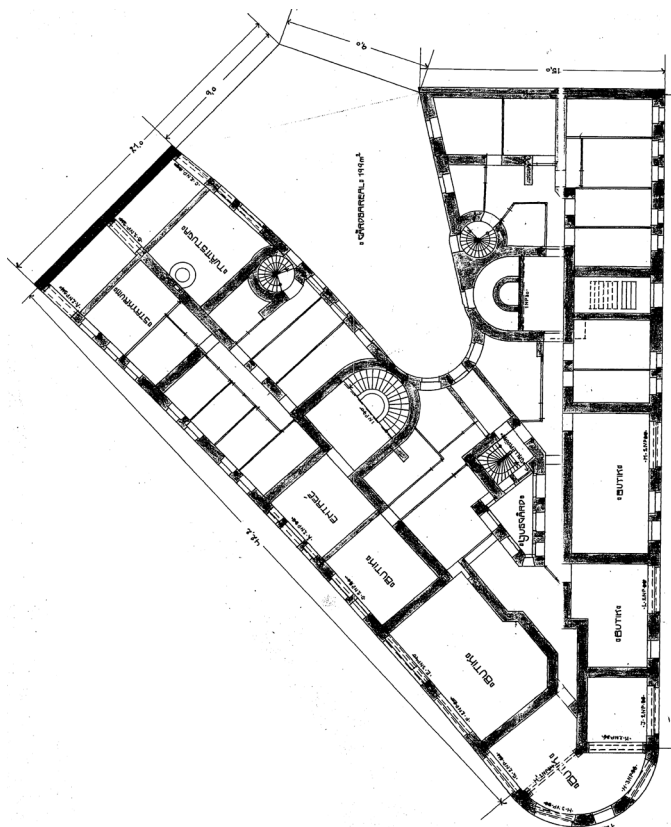
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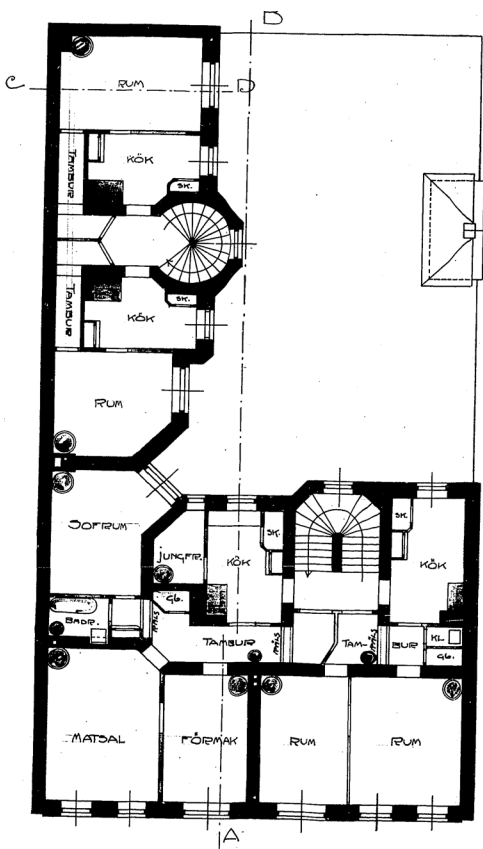
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Vasataden 27:1

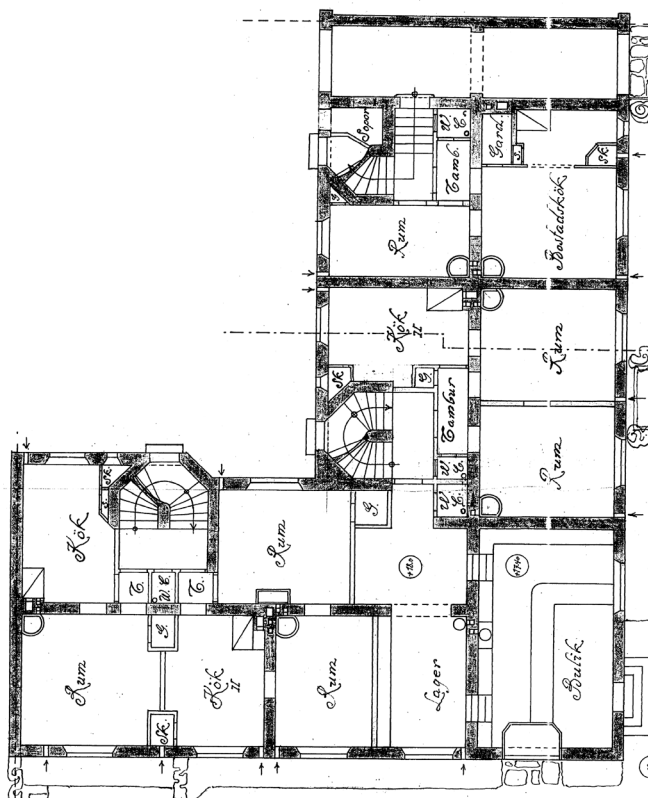


Kommendantängen 5:7

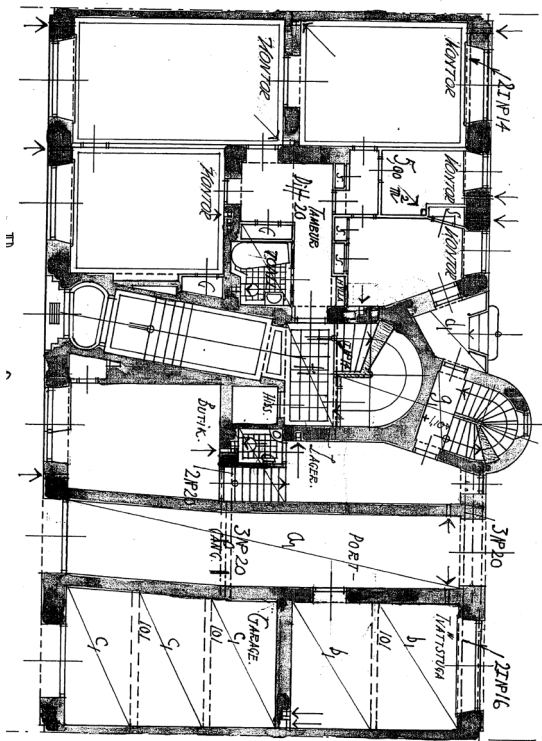


NORDIC CLASSISM

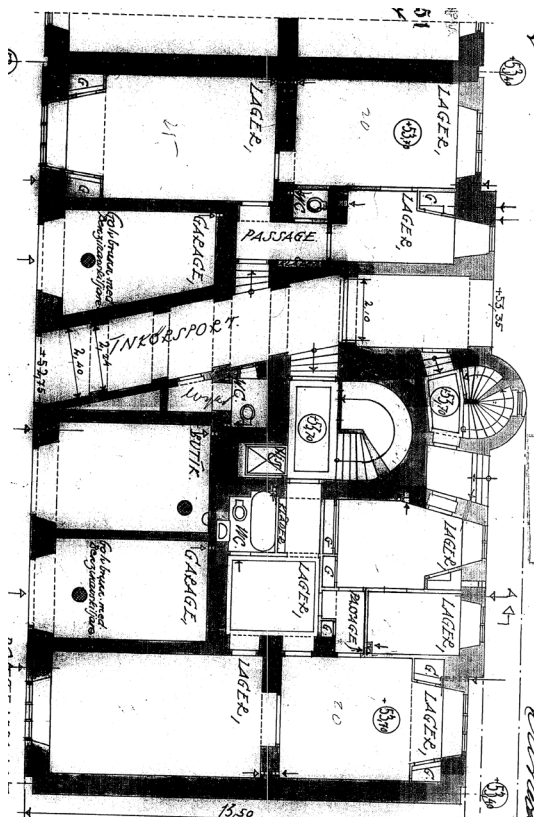
Majorna 103:11



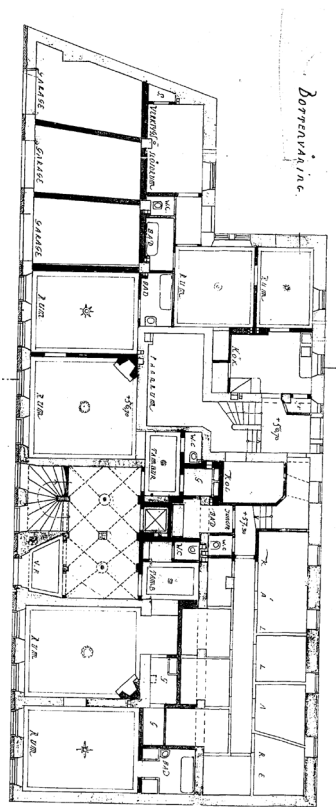
Johanneberg 2:4



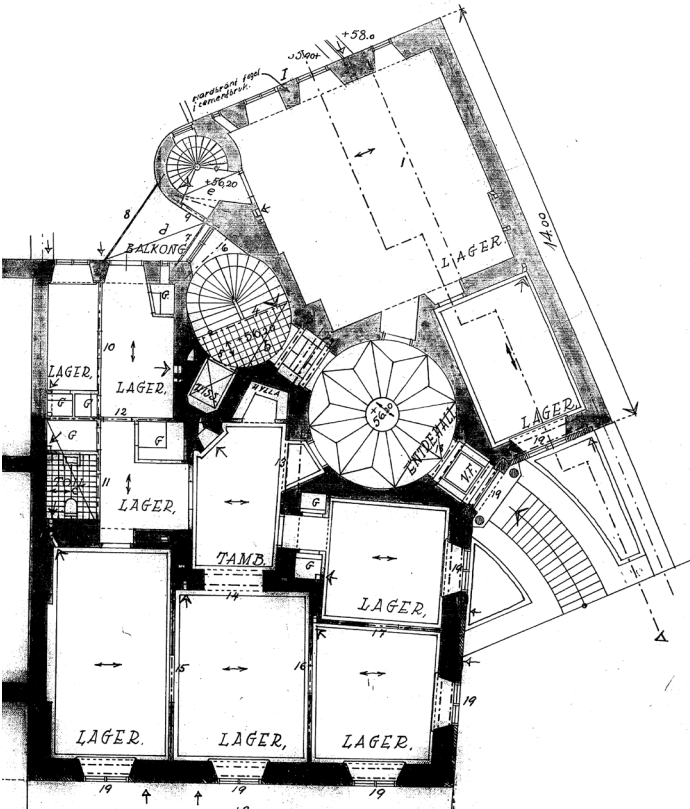
Johanneberg 2:3



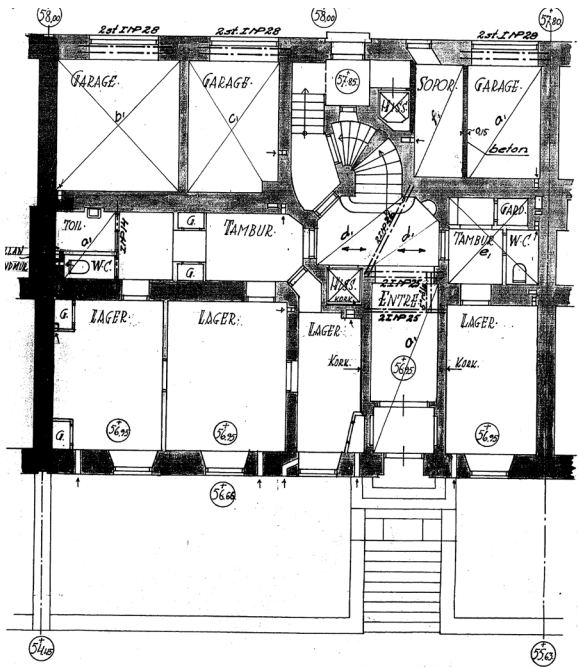
Johanneberg 1:5



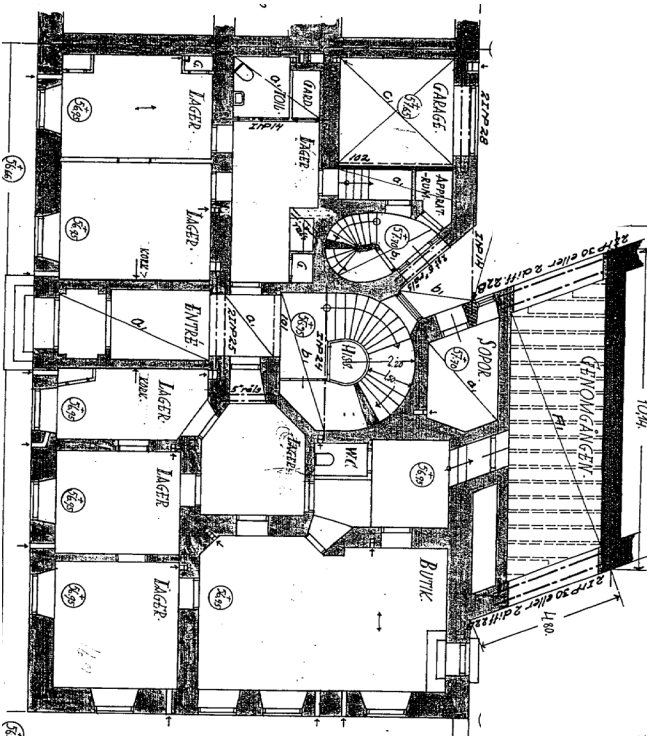
Johanneberg 1:9



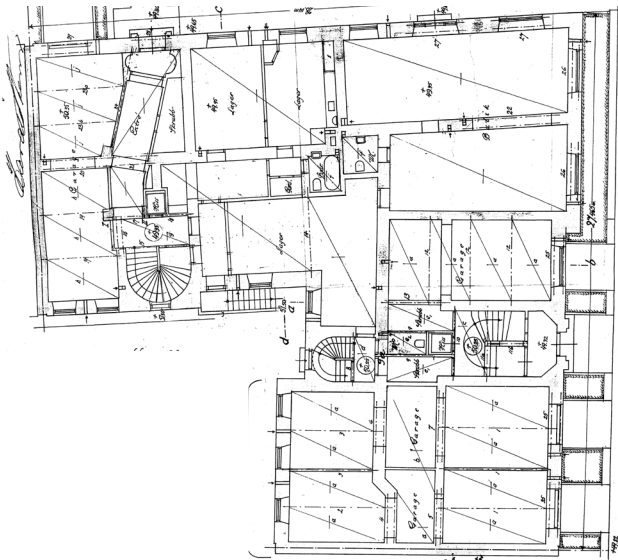
Johanneberg 1:12



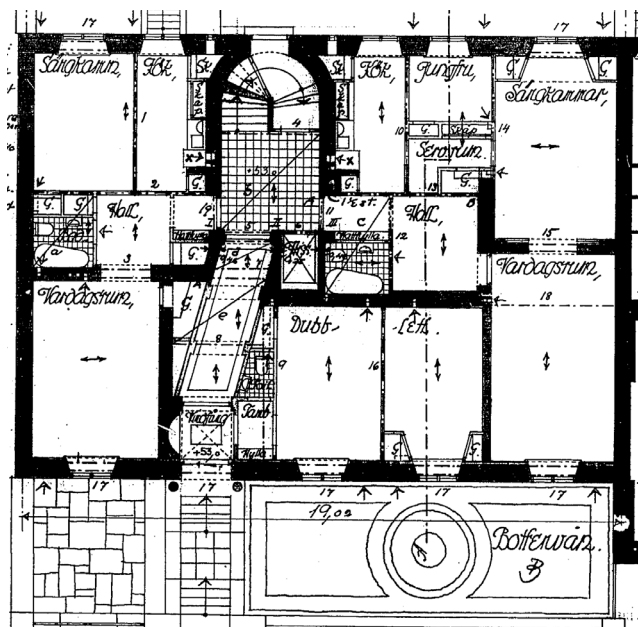
Johanneberg 1:11



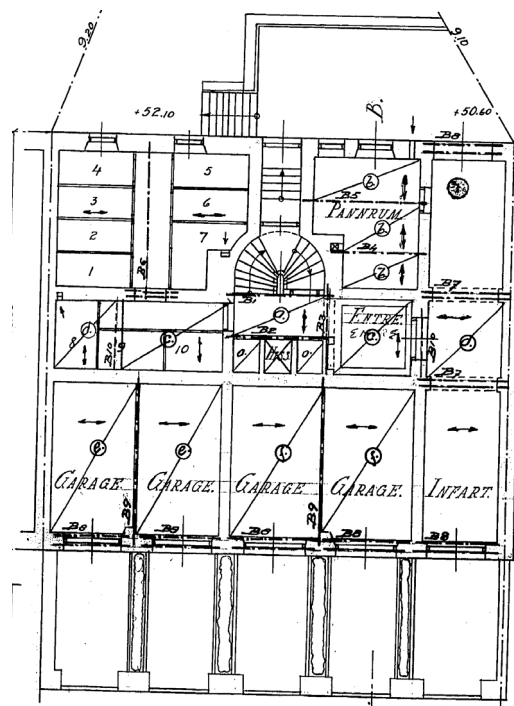
Johanneberg 1:8



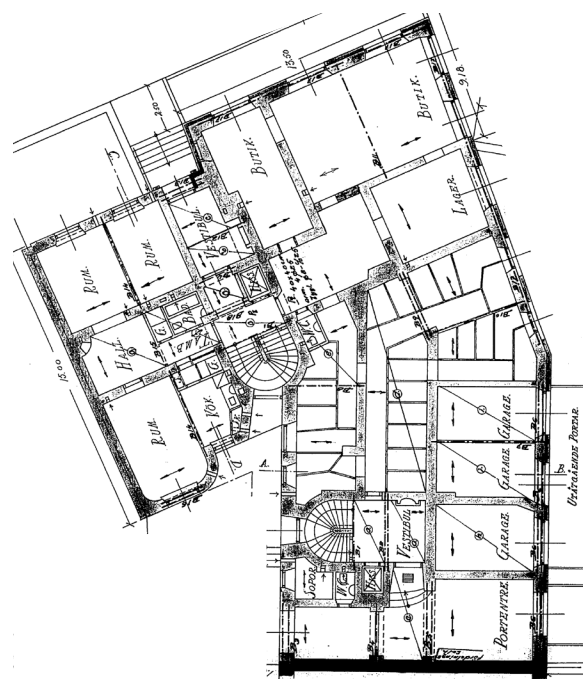
Johanneberg 1:10



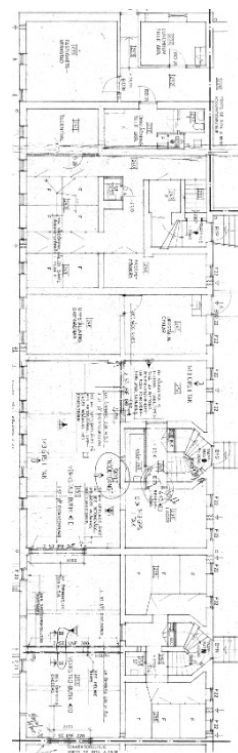
Johanneberg 2:14



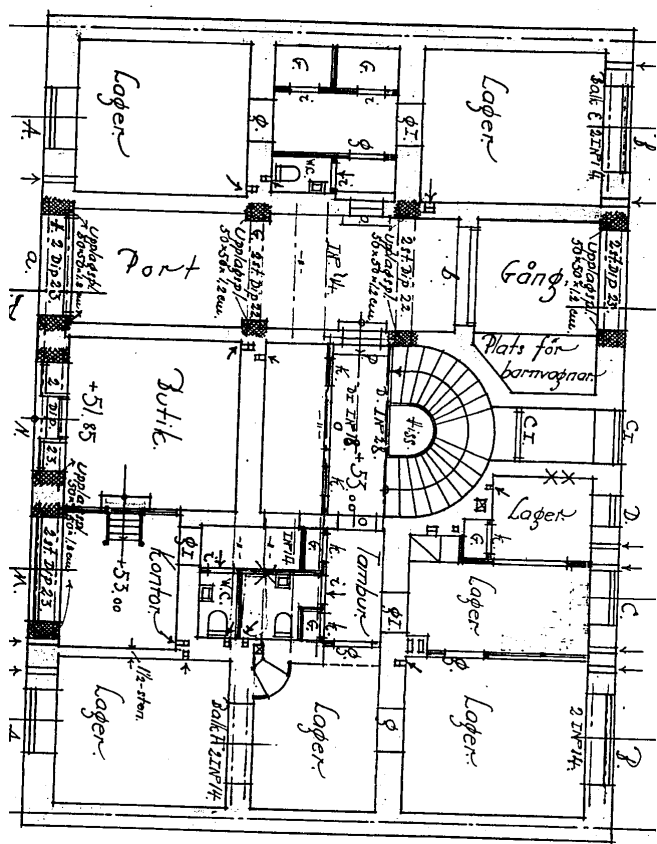
Johanneberg 2:26



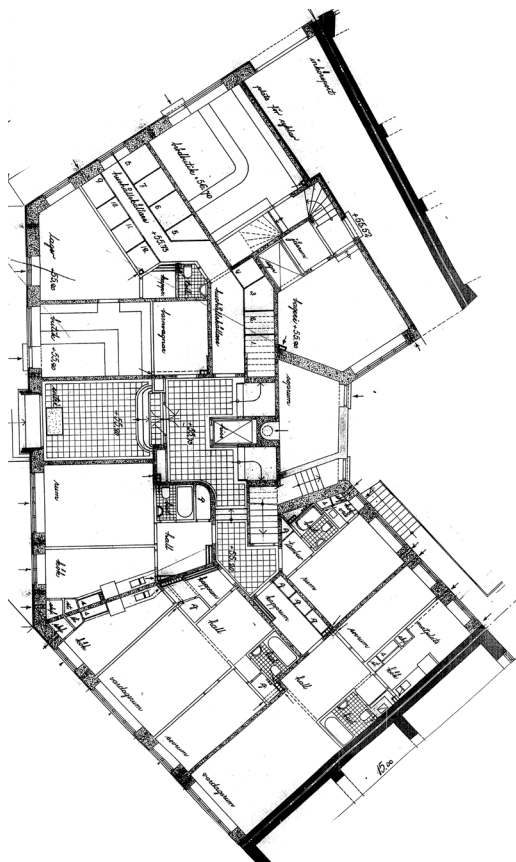
Majorna 316:11



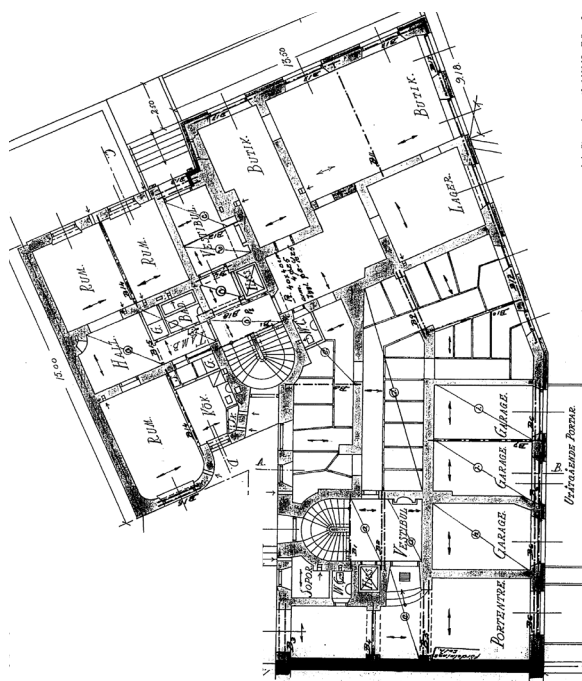
Johanneberg 5:8



Johanneberg 5:1

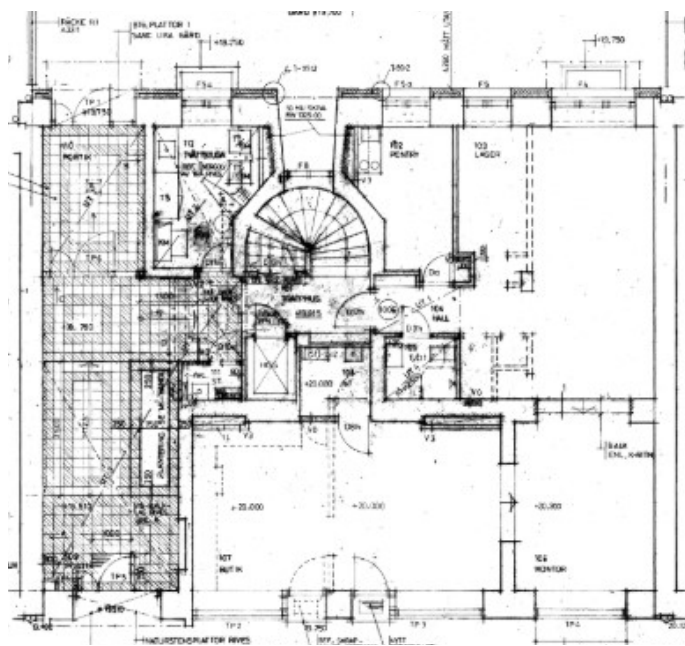


Johanneberg 2:26

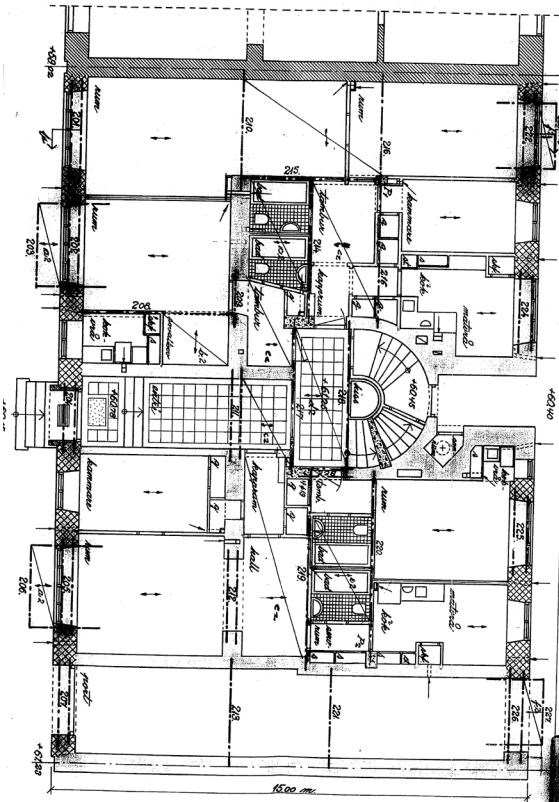


FUNCTIONALISM

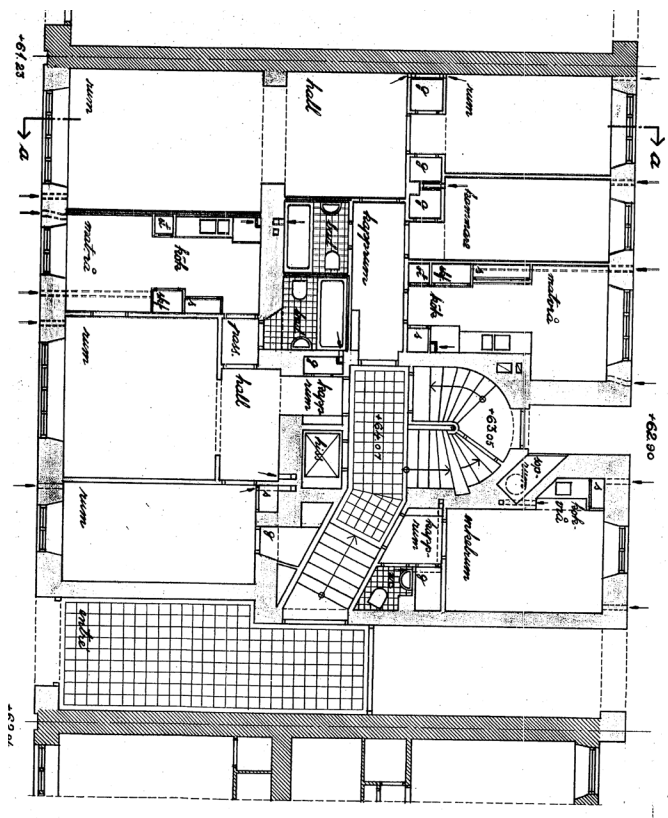
Majorna 310:24



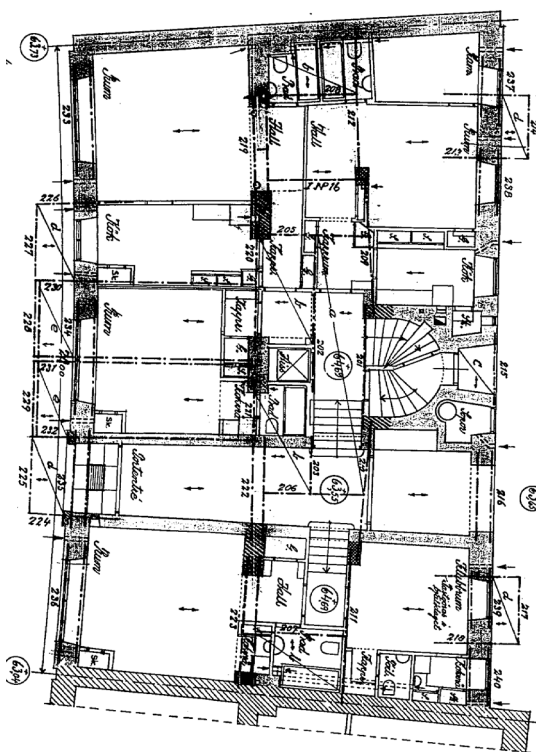
Johanneberg 4:11



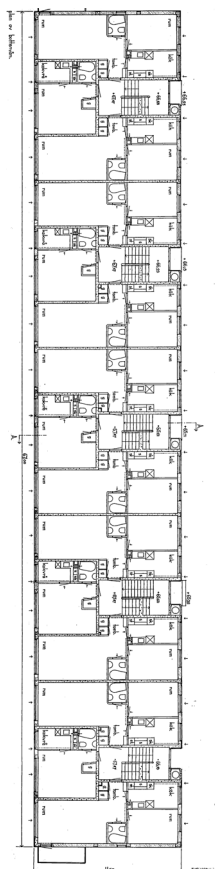
Johanneberg 4:10



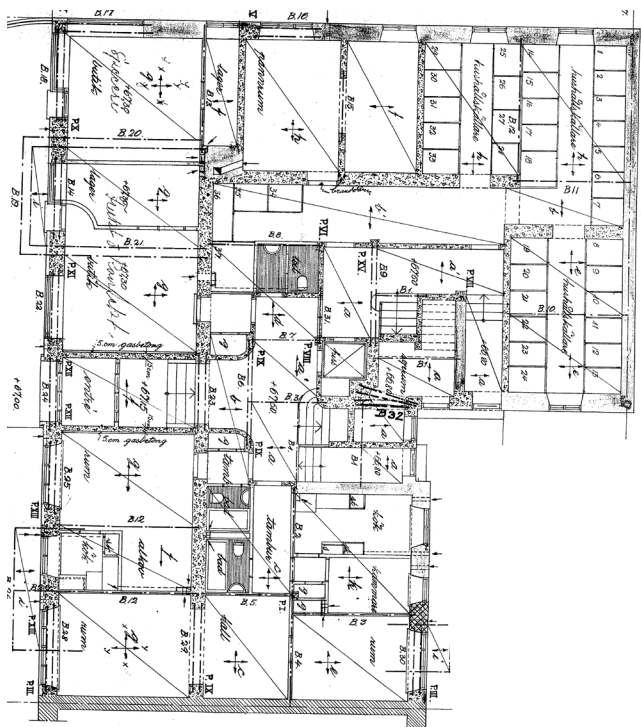
Johanneberg 4:/



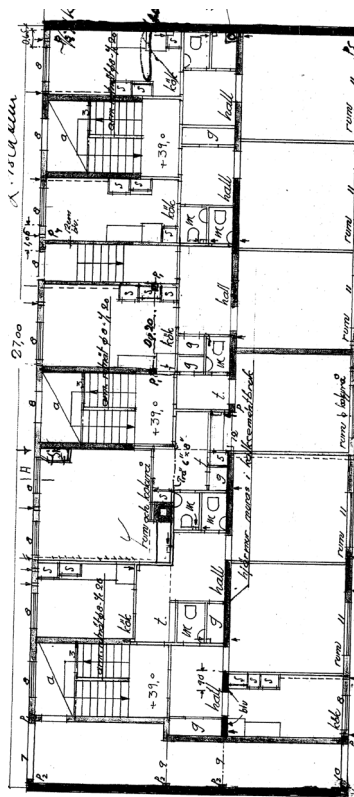
Johanneberg 45:1



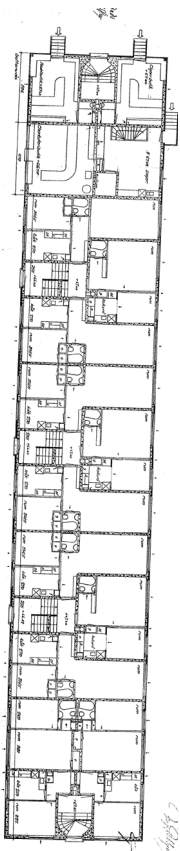
Johanneberg 8:1



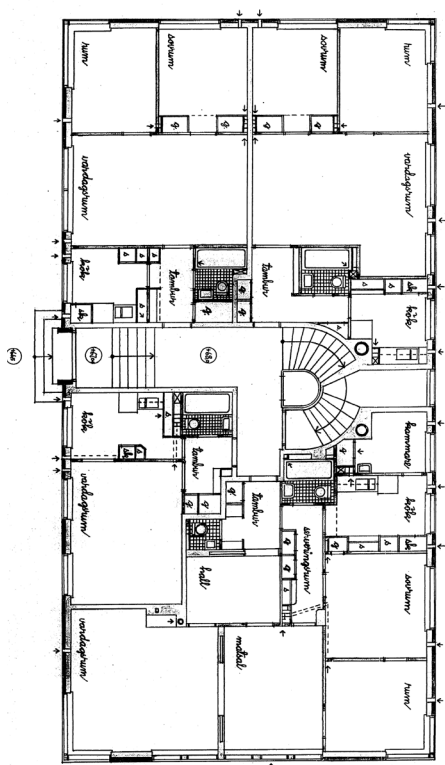
Majorna 340:10



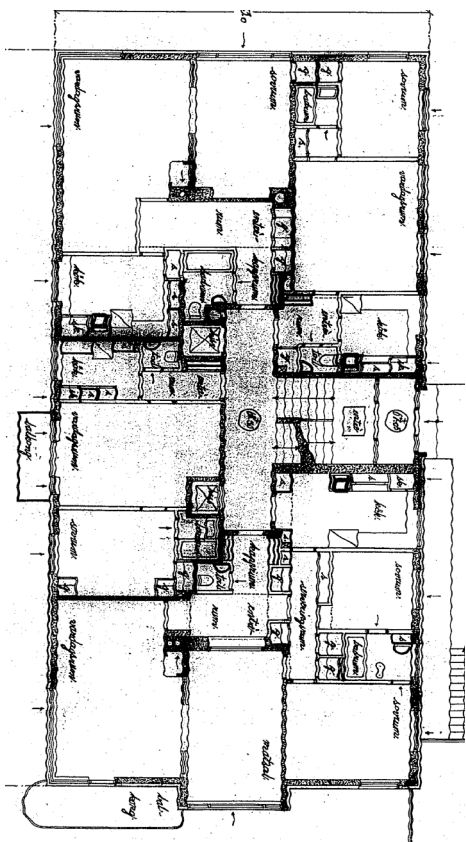
Johanneberg 42:1



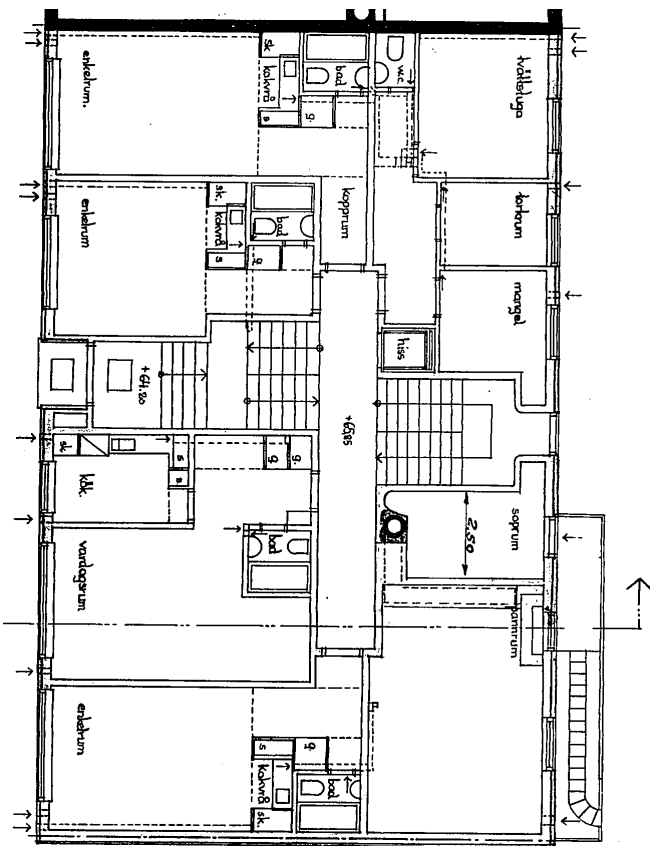
Johannebreg 6:2



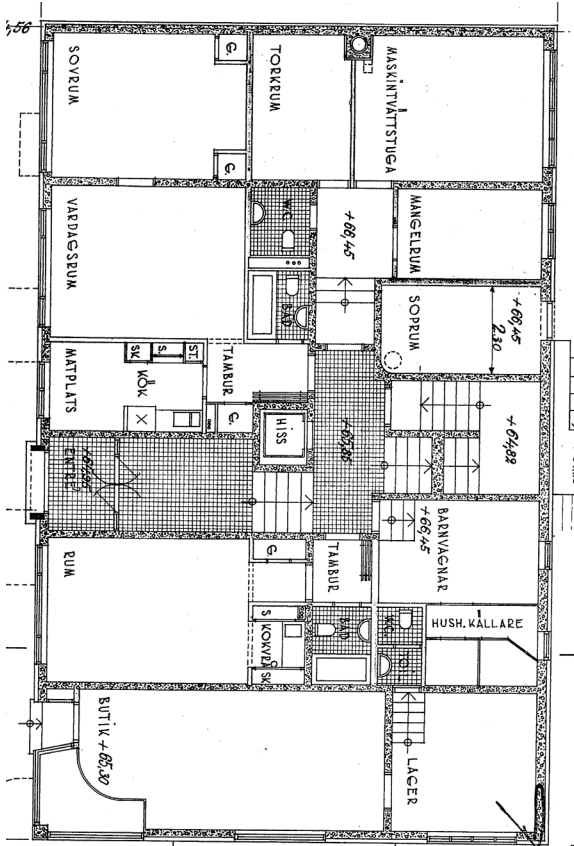
Lorensberg 17:24



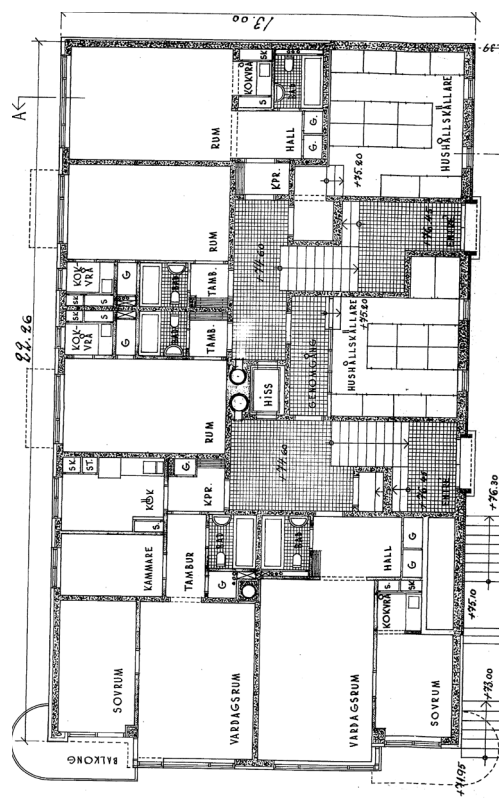
Johanneberg 46:11



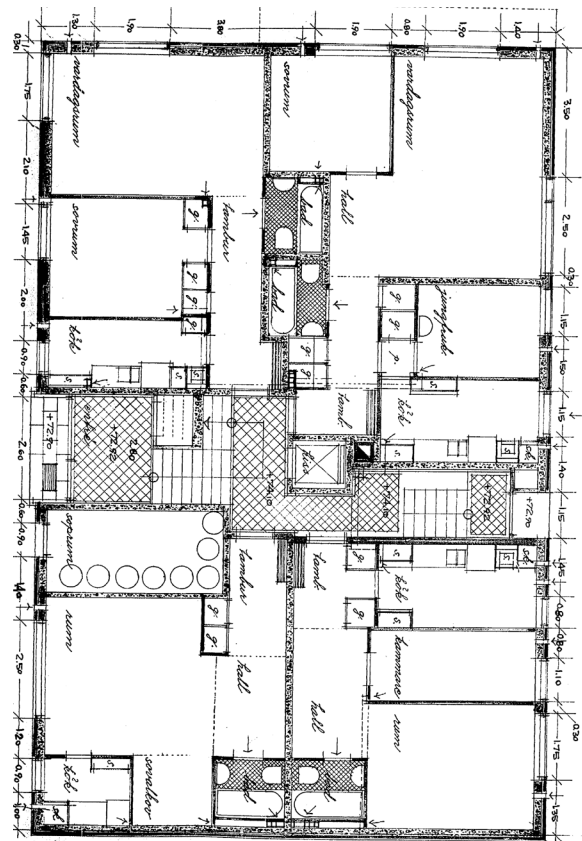
Johanneberg 46:9



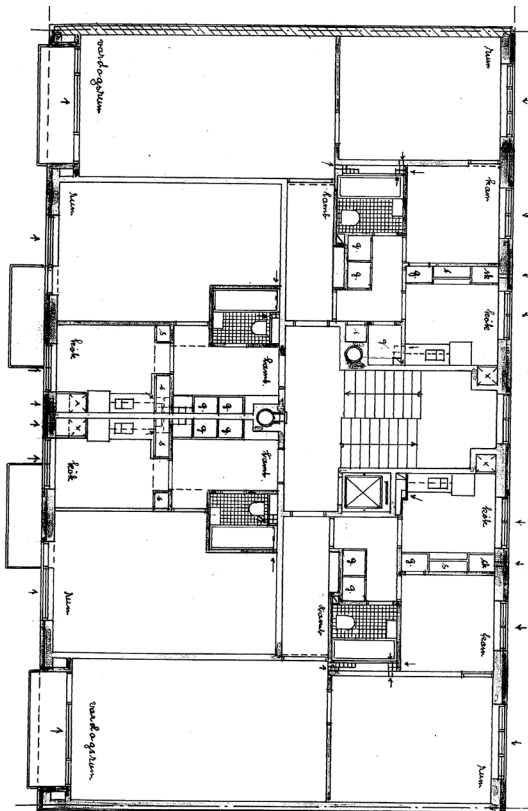
Johanneberg 46:8



Johanneberg 47:9



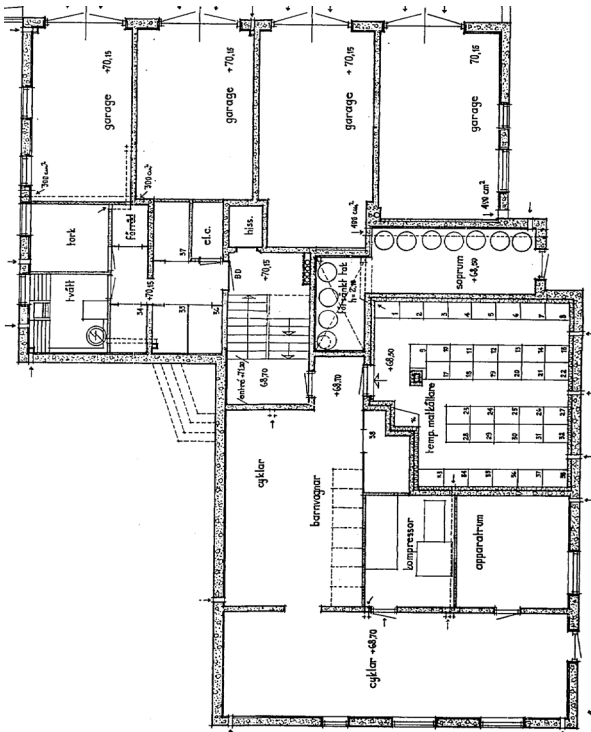
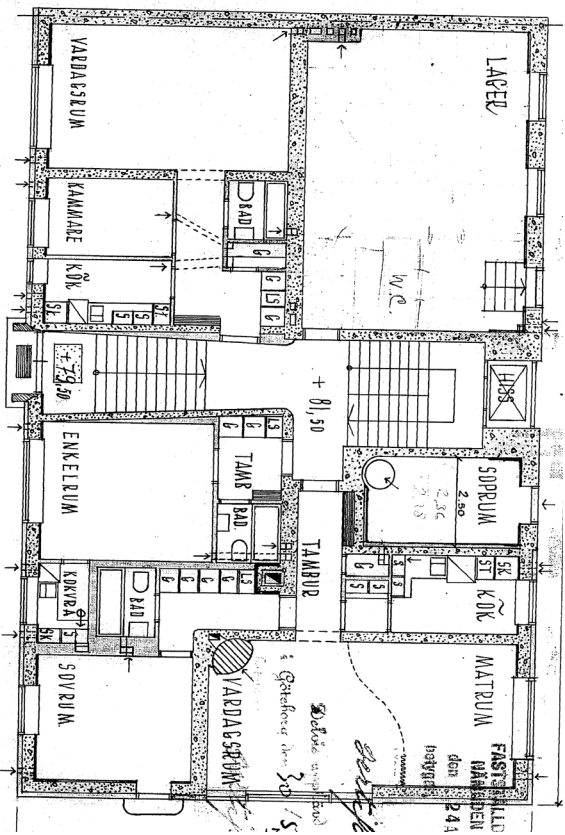
Johanneberg 47:2



MODERISM

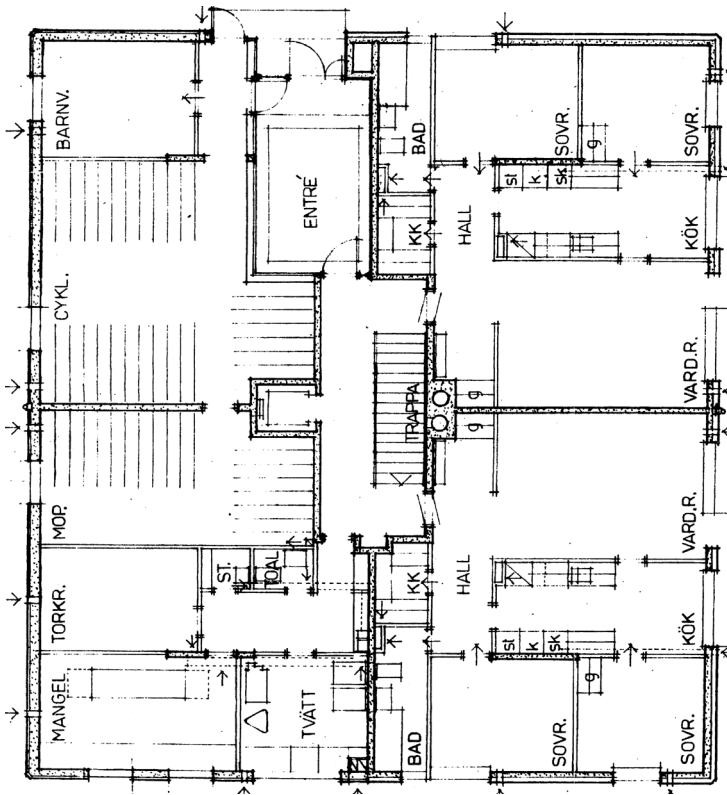
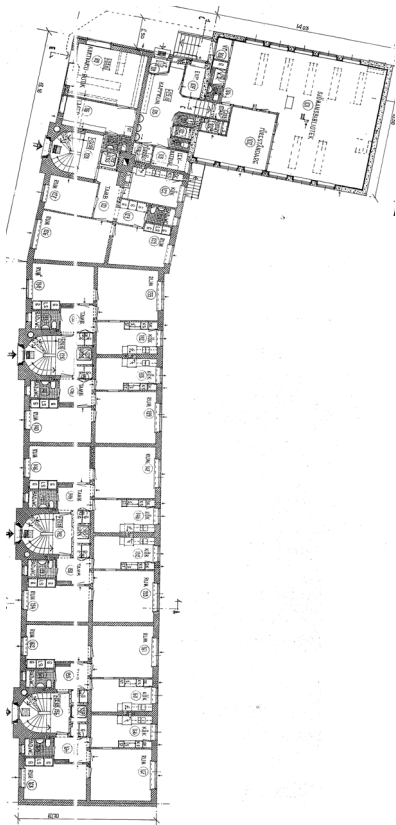
Johanneberg 21:5

Guldheden 27:2

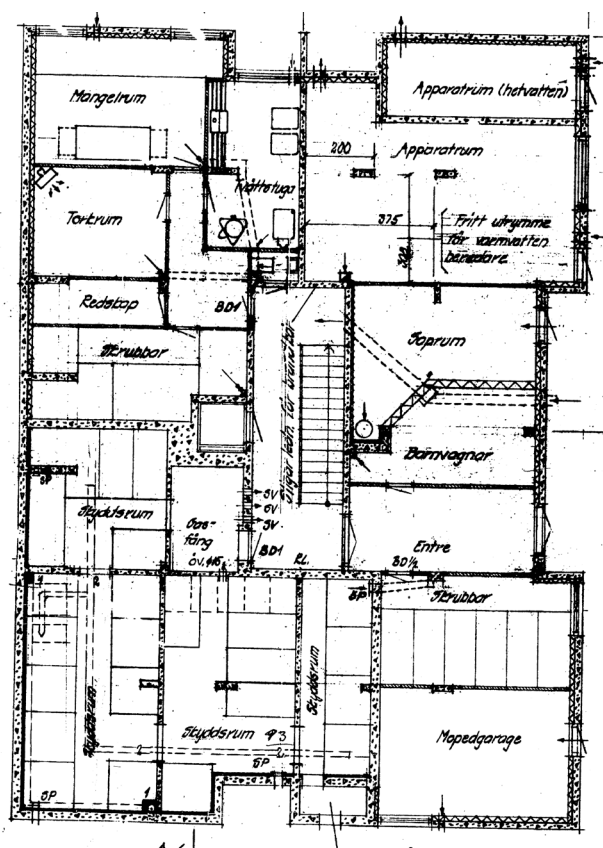


Majorna 310:25

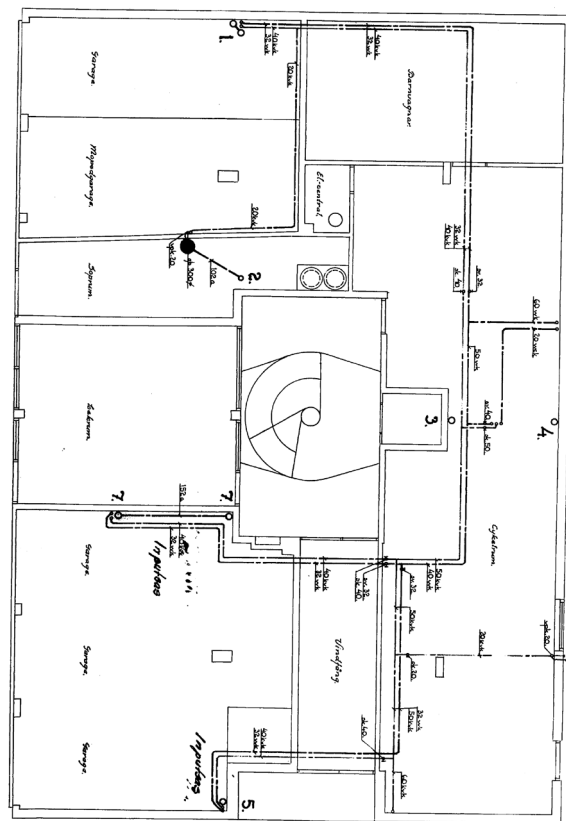
Biskopsgården 34:4



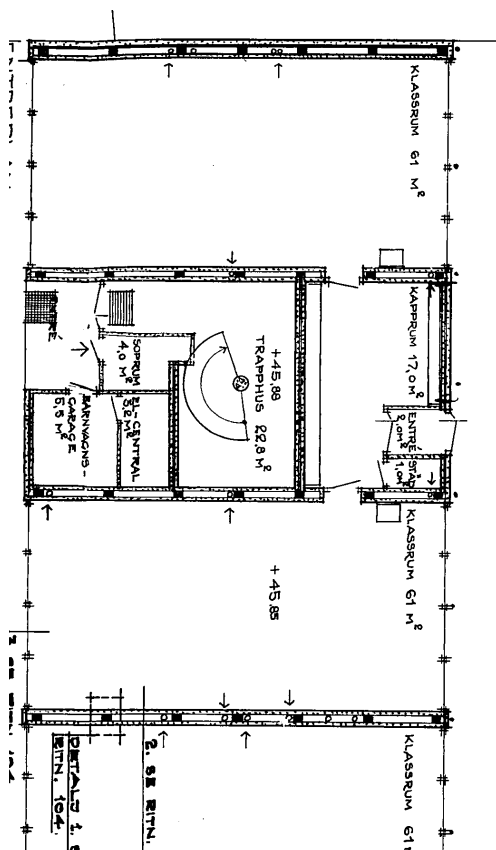
Biskopsgården 36:4



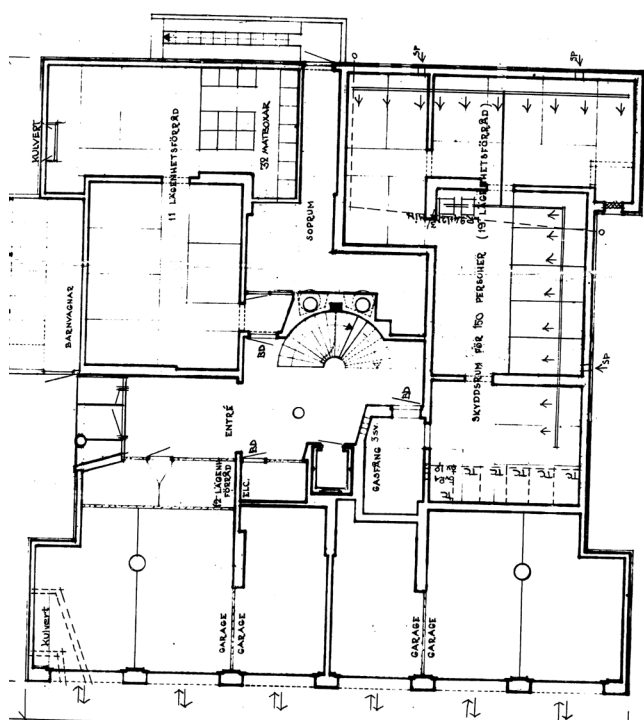
Biskopsgården 28:2



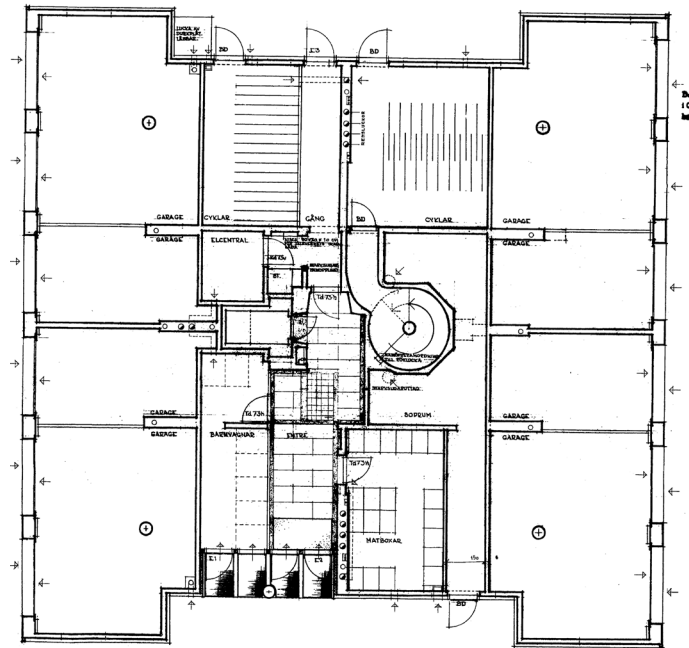
Biskopsgården 30:4



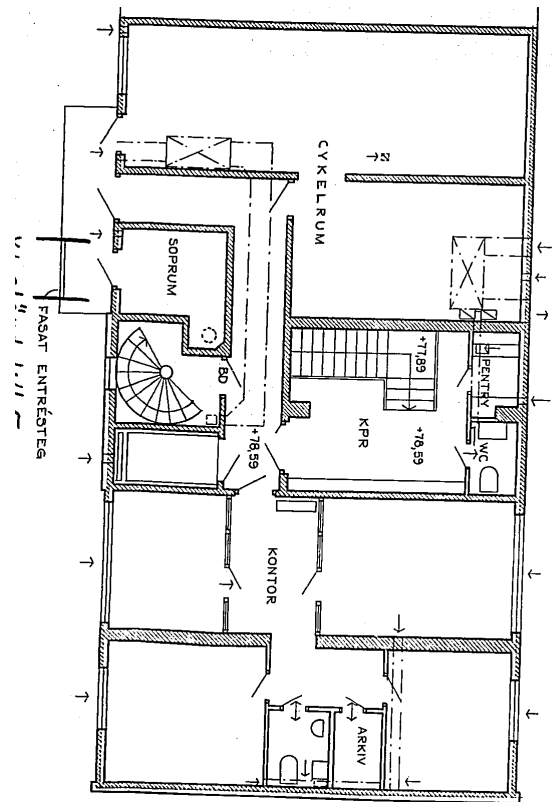
Biskopsgården 21:7



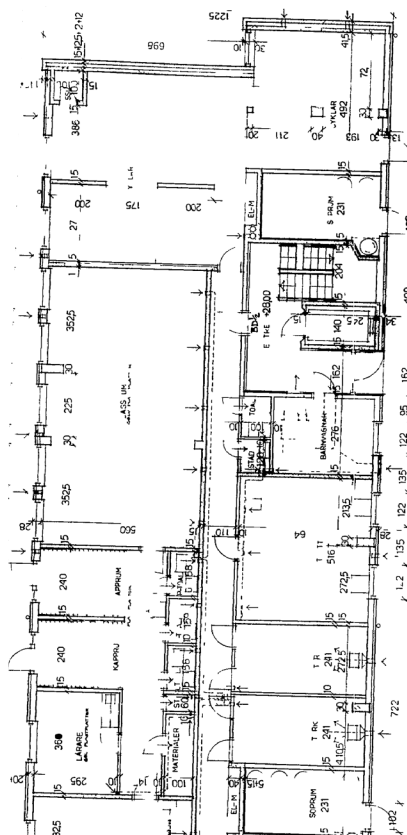
Biskopsgården 20:2



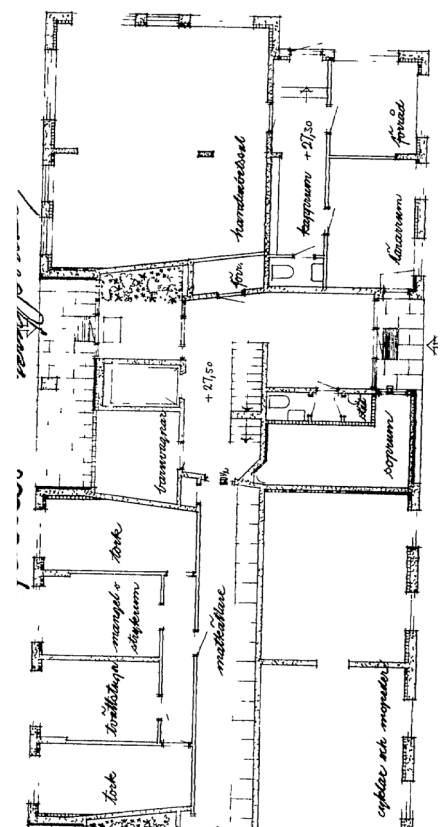
Guldheden 65:10



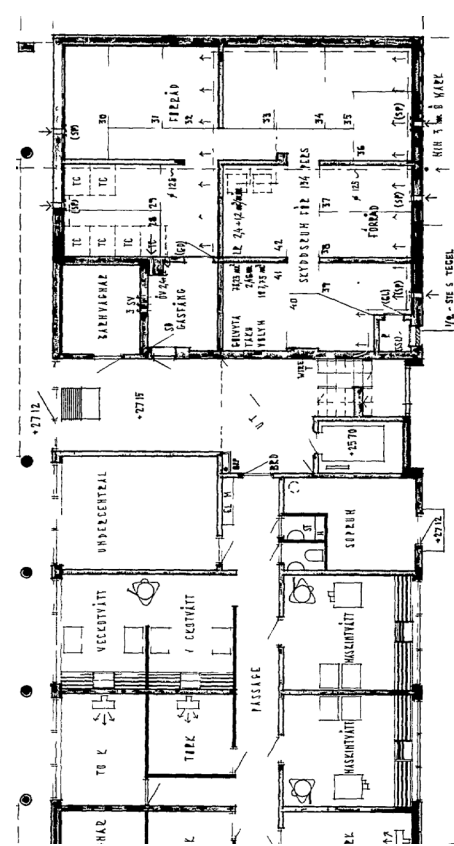
Järnbrott 126:3



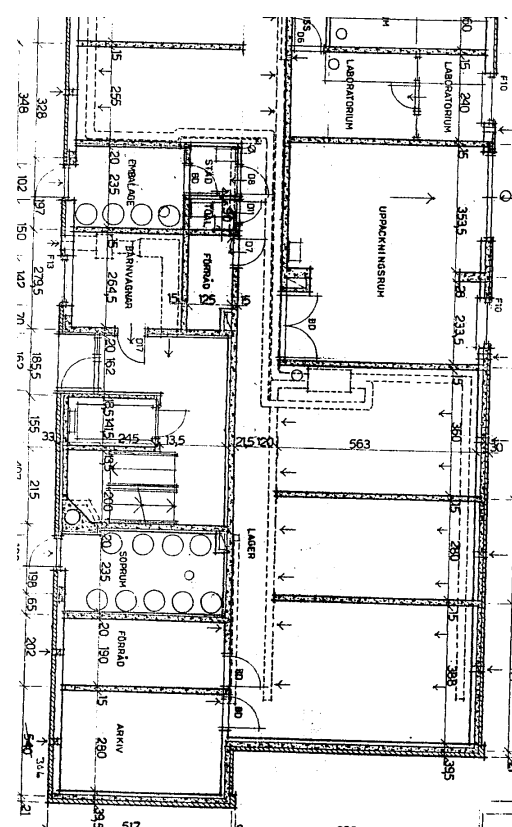
Järnbrott 126:4



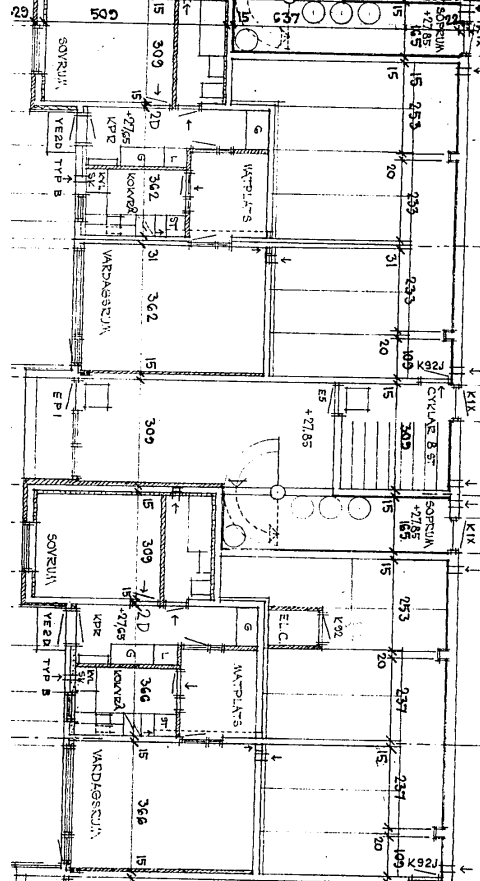
Järnbrott 126:10



Järnbrott 122:2

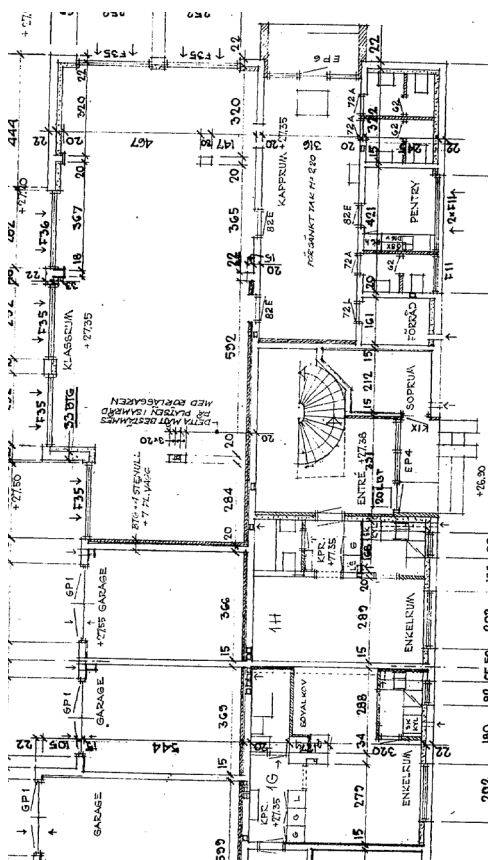


Järnbrott 129:1

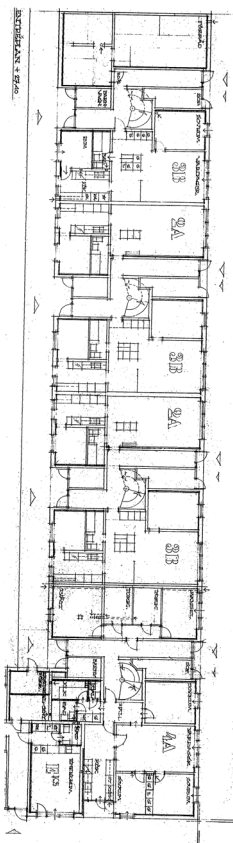


RECORD YEARS

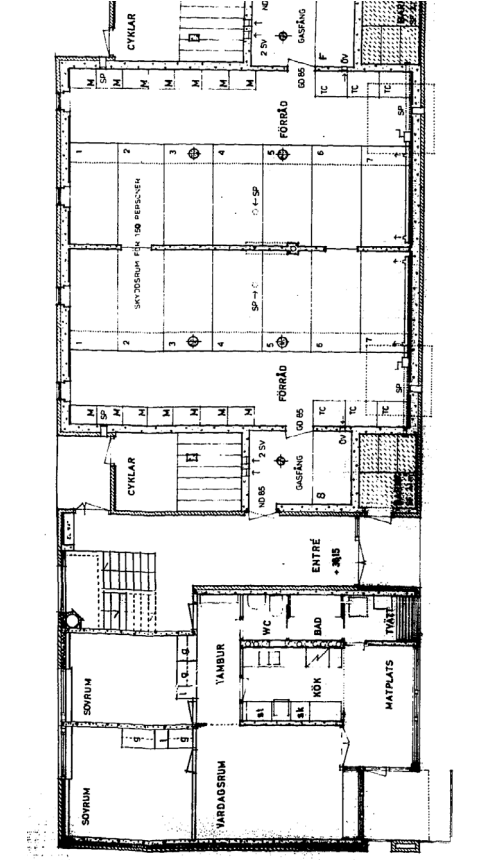
Järnbrott 129:2



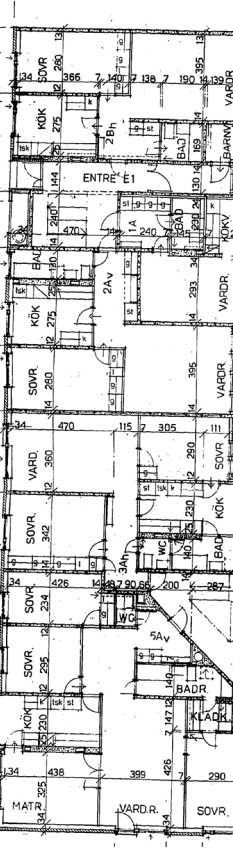
Järnbrott 144:6



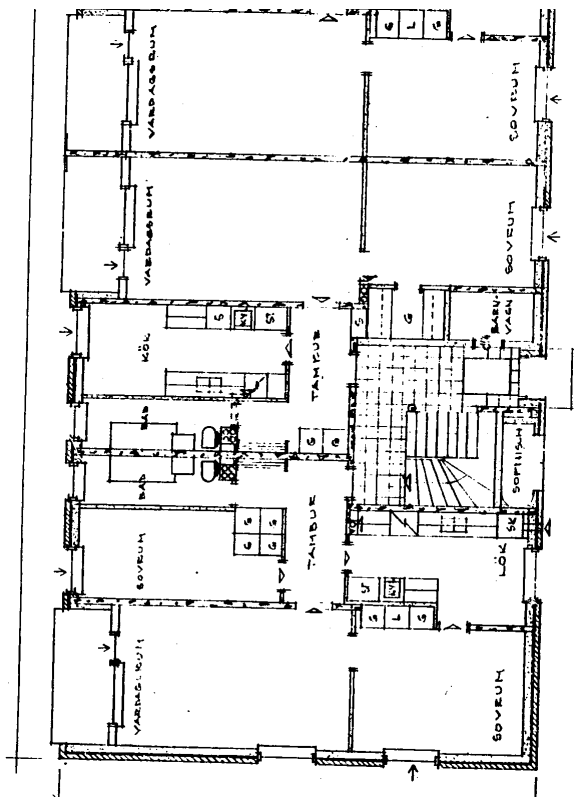
Järnbrott 147:5



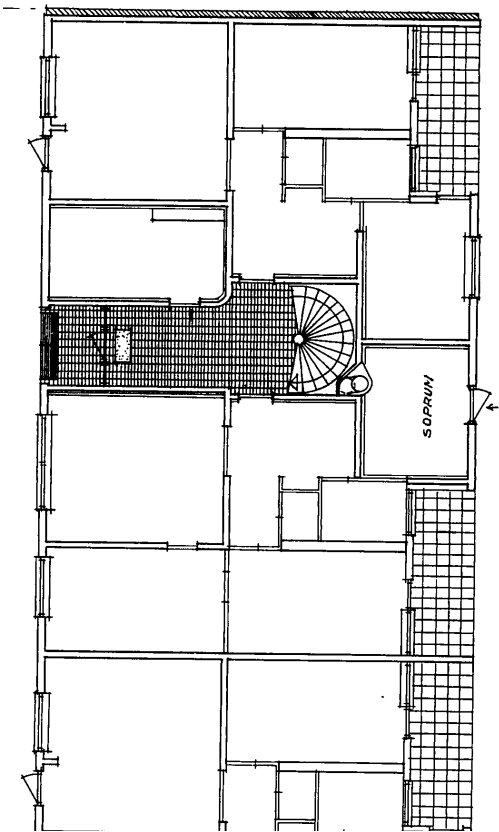
Järnbrott 146:1



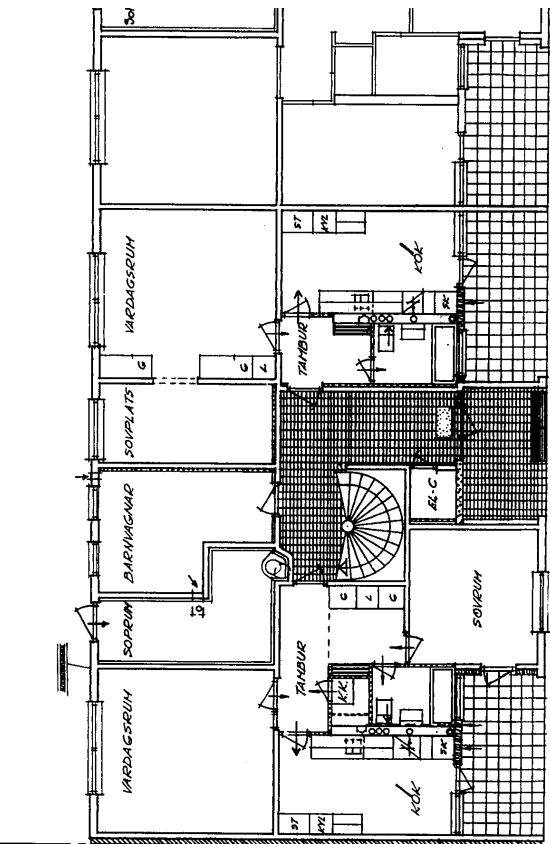
Biskopsgården 85:1



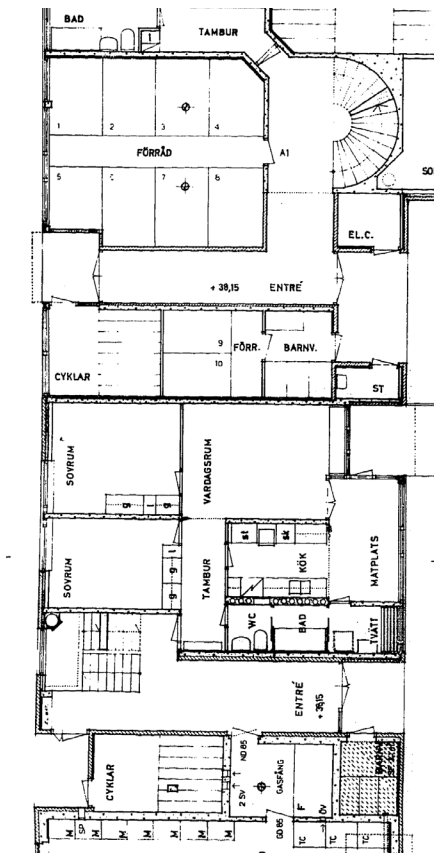
Biskopsgården 87:2



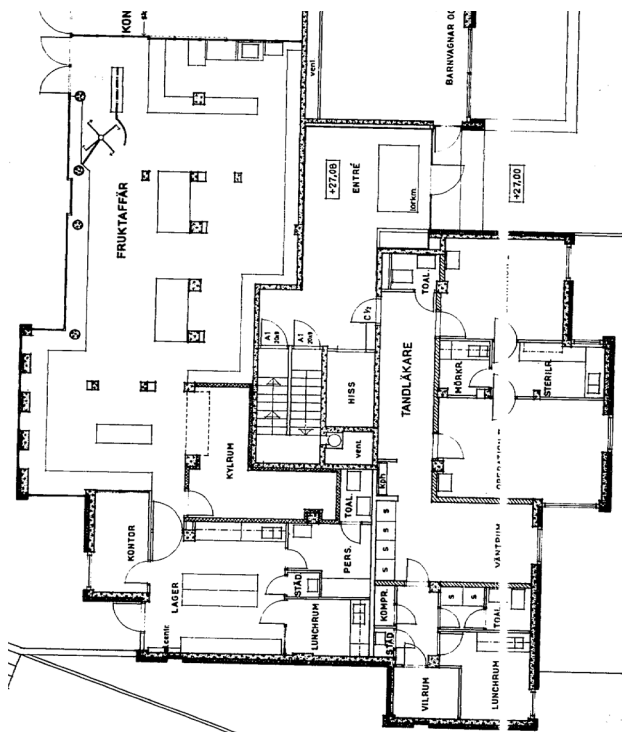
Biskopsgården 87:1



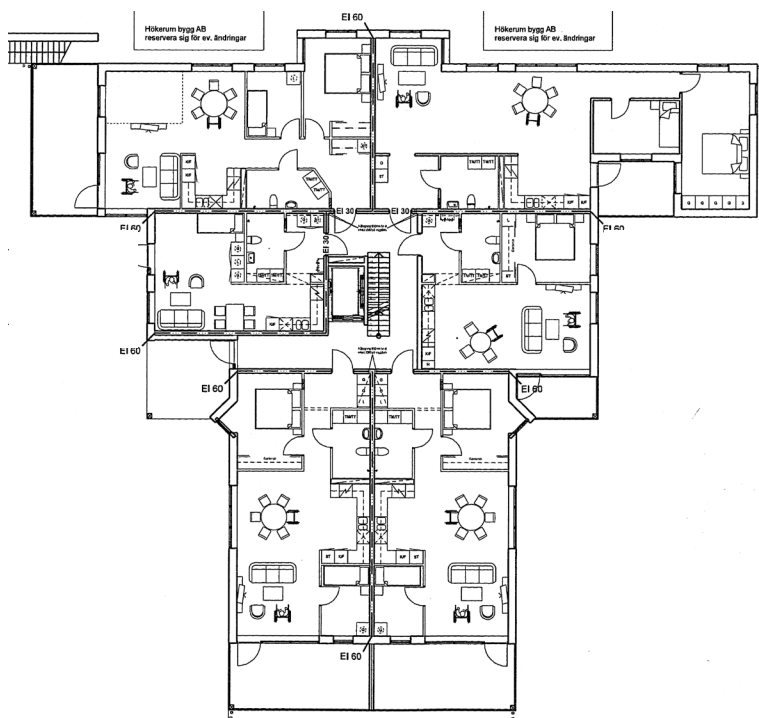
Biskopsgården 80:2



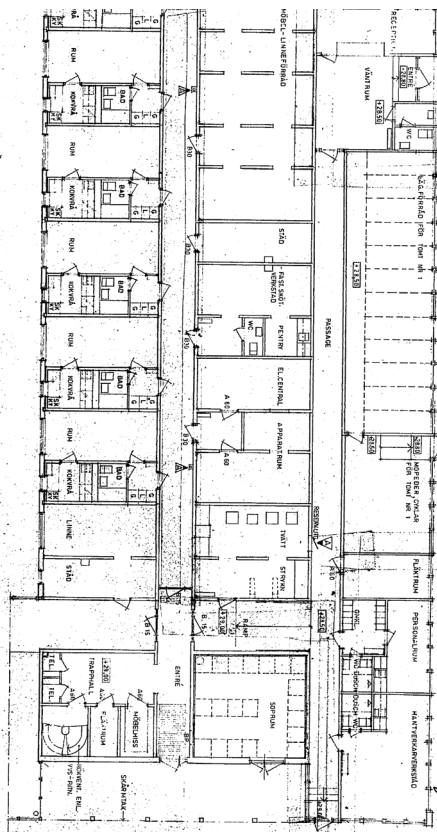
Majorna 303:29



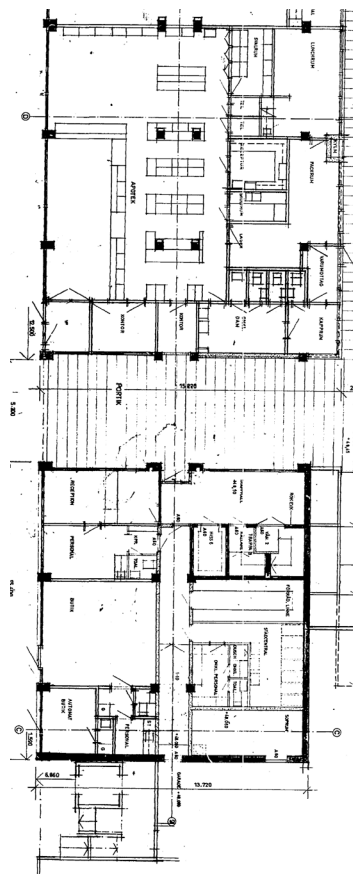
Biskopsgården 81:1



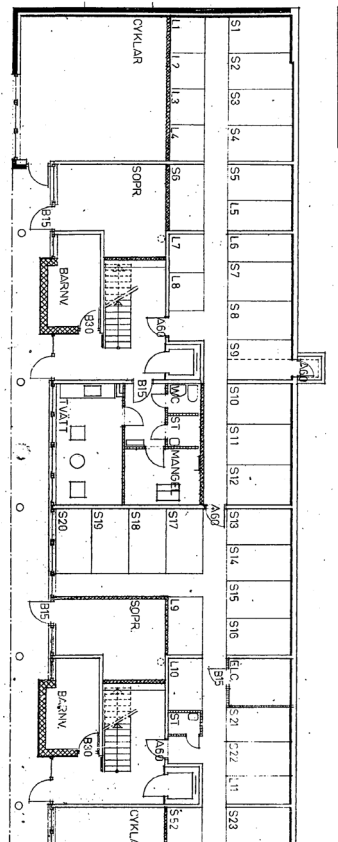
Backa 104:3



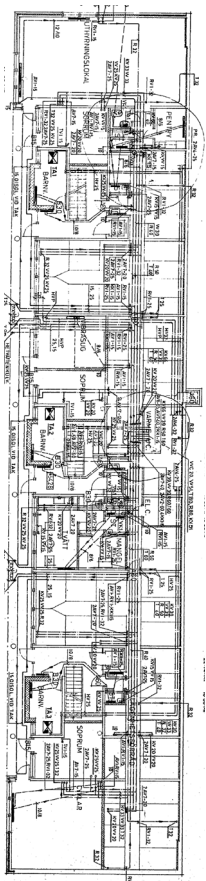
Landala 10:20



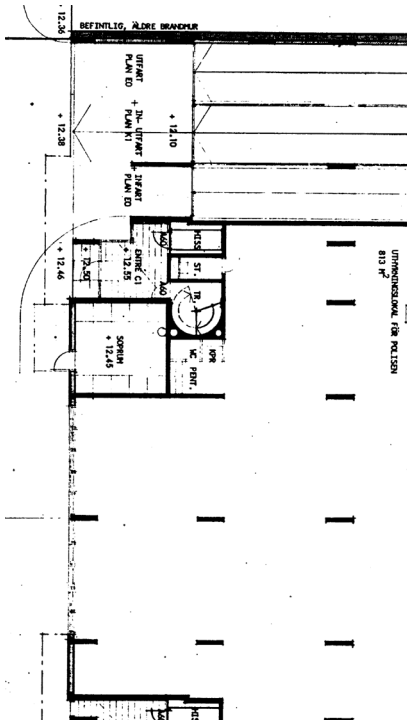
Landala 12:19



Landala 12:22



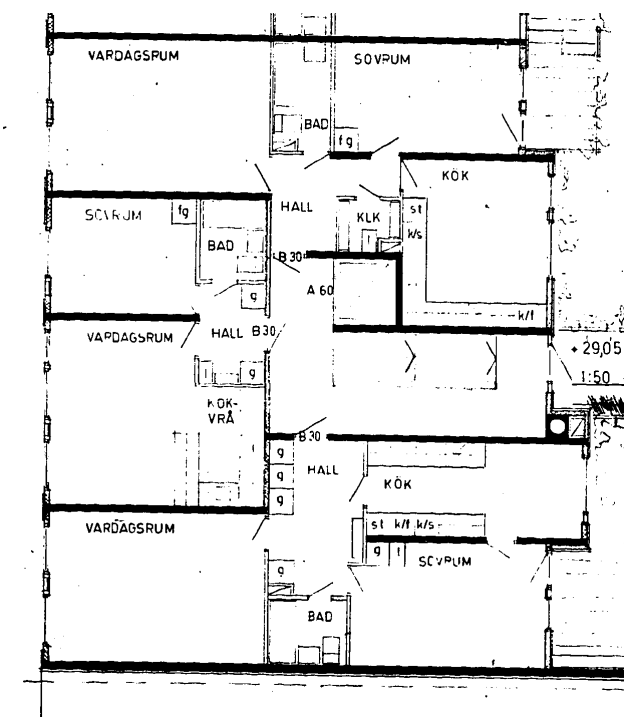
Stampen 9:34



POSTMODERISM

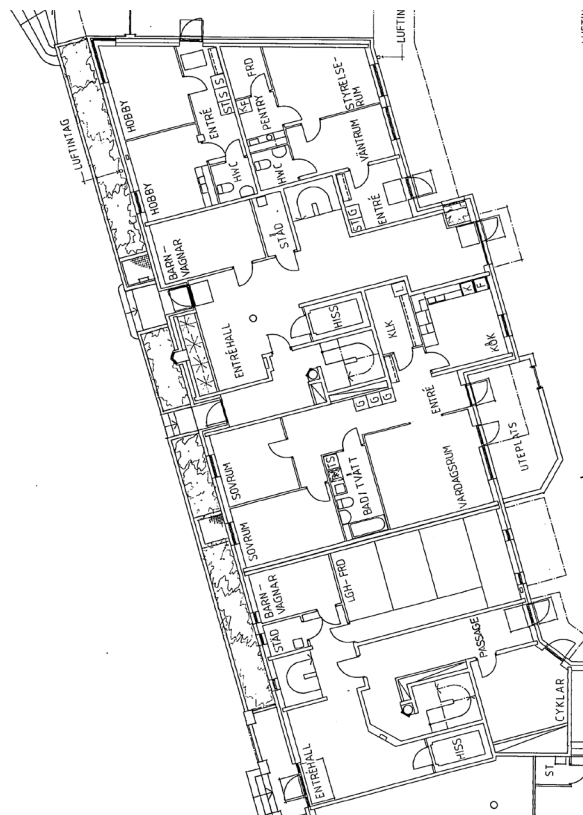
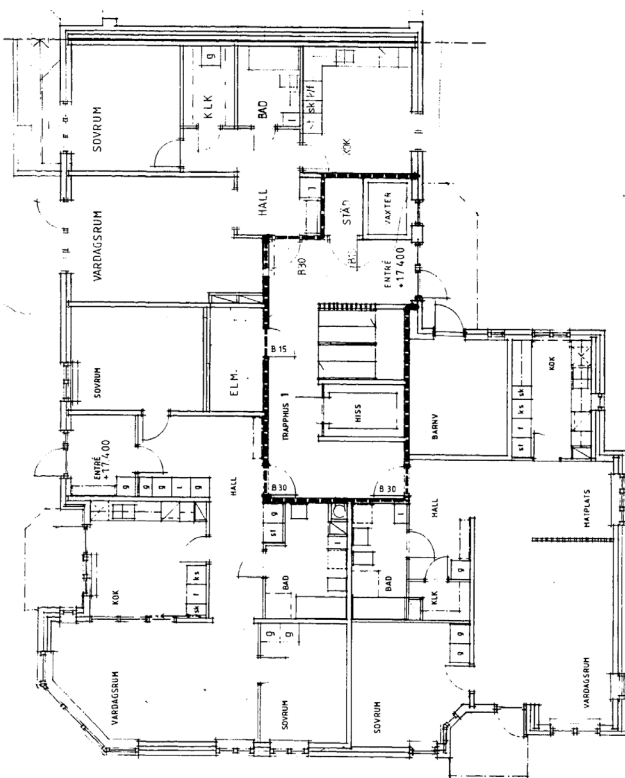
Kommendantängen 3:11

Stampen 6:20



Majorna 203:9

Stampen 26:3



[illegible]

Architectural floor plan of a building, oriented with North at the top. The plan shows a complex layout of rooms and corridors. Key areas include:

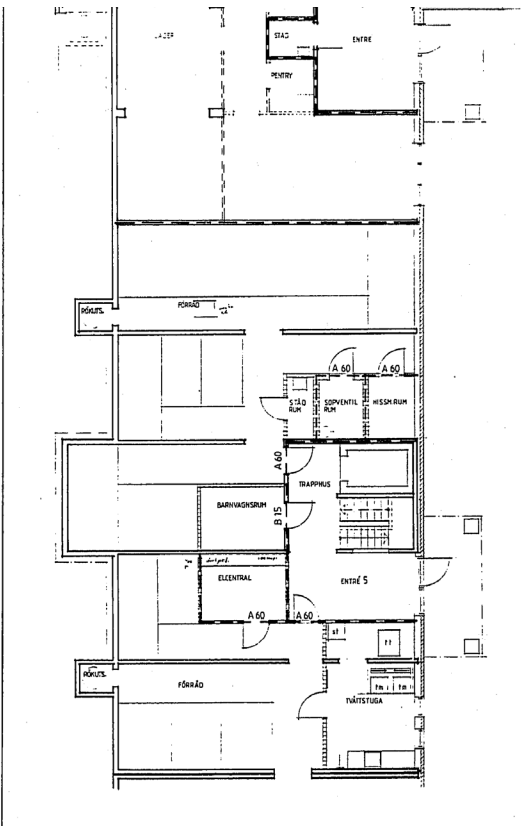
- Top Section:** A large room labeled "BATH" with a staircase. Adjacent rooms are numbered 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Middle Section:** A large room labeled "DINING ROOM" with a staircase. Adjacent rooms are numbered 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Bottom Section:** A large room labeled "KITCHEN" with a staircase. Adjacent rooms are numbered 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The plan includes various dimensions and room numbers. The orientation is indicated by a North arrow pointing towards the top of the page.

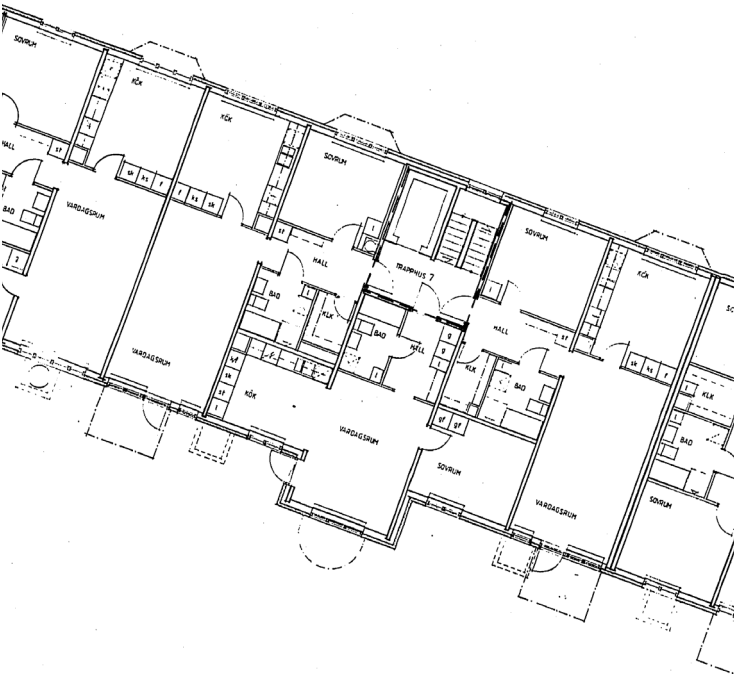
[illegible]

[illegible][illegible]

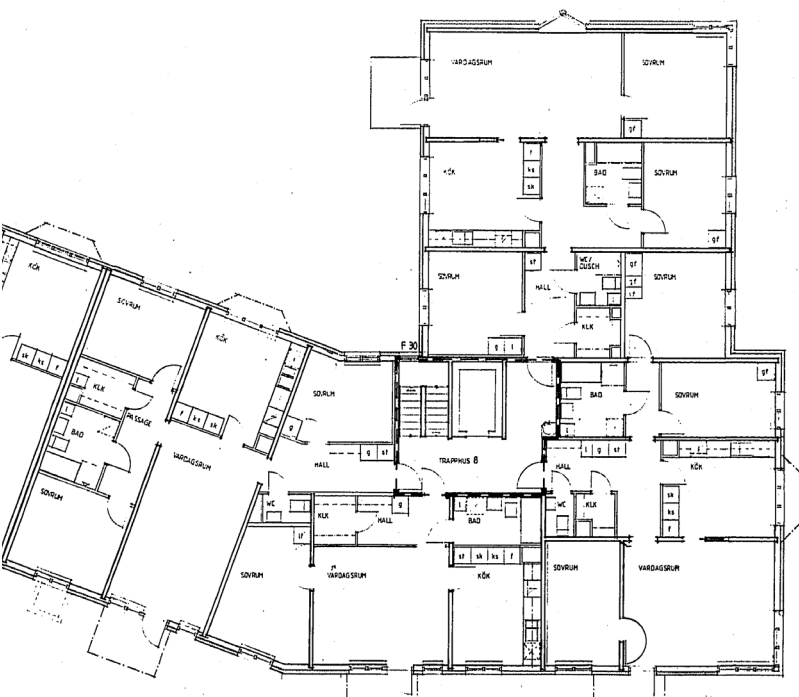
Majorna 205:2



Majorna 205:2

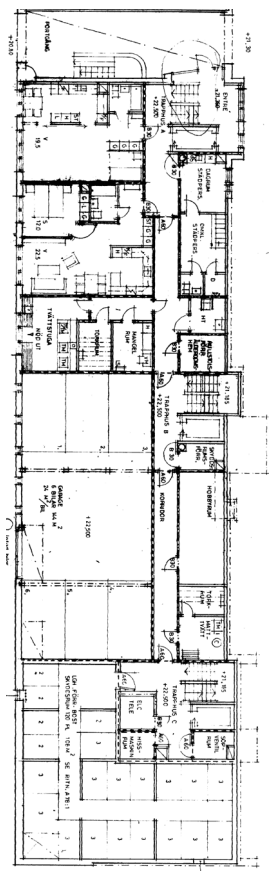


Majorna 205:2

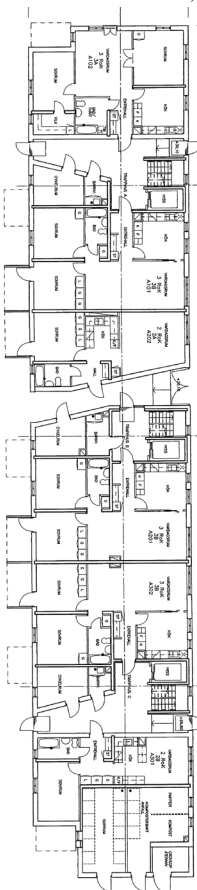


NEO - LIBERALISM

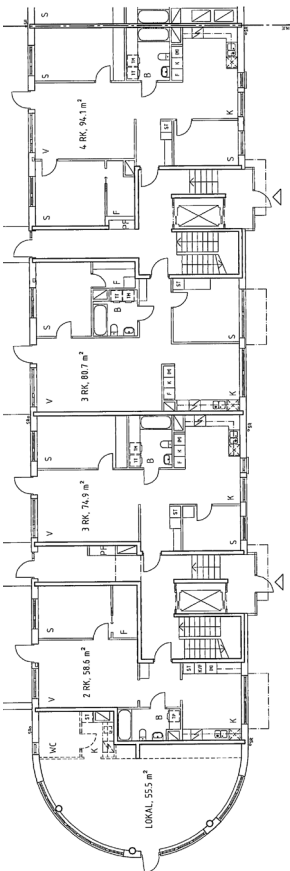
Majorna 310:27



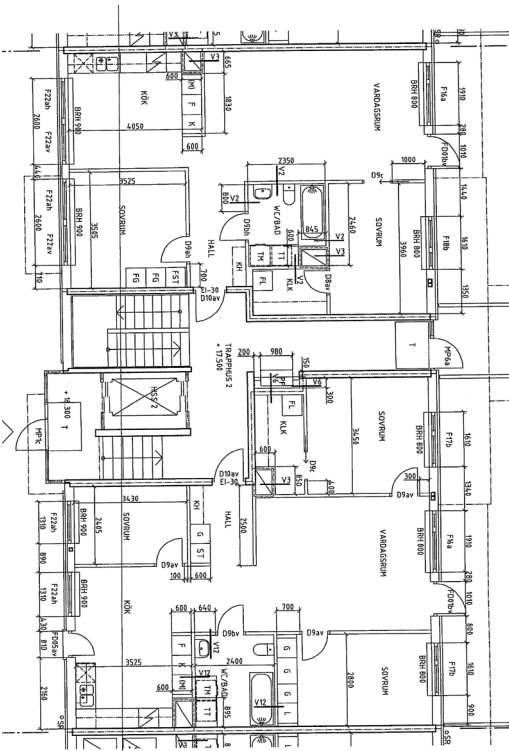
Majorna 352:5



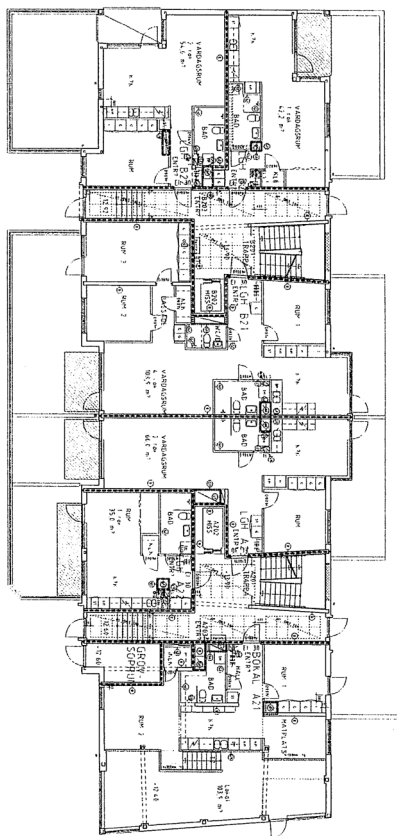
Sannegården 47:1



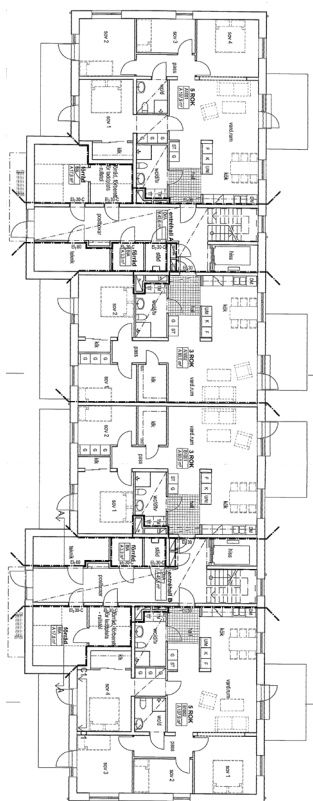
Sannegården 43:1



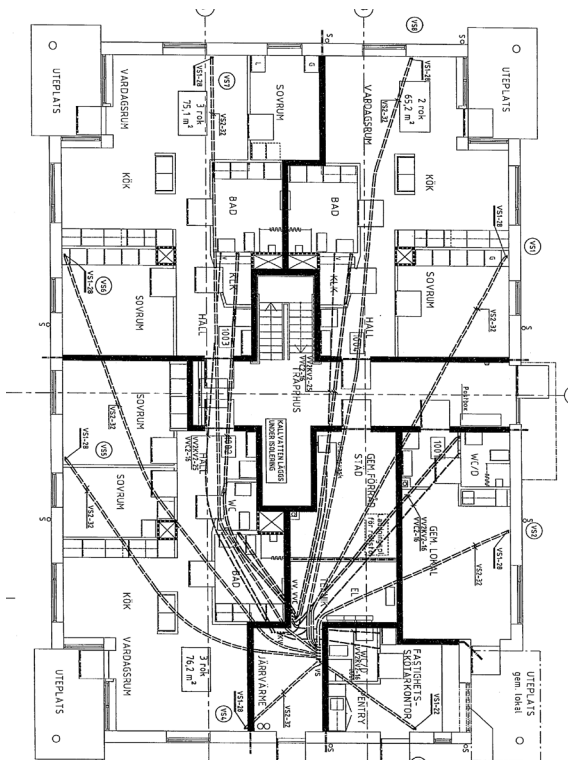
Sannegården 44:3



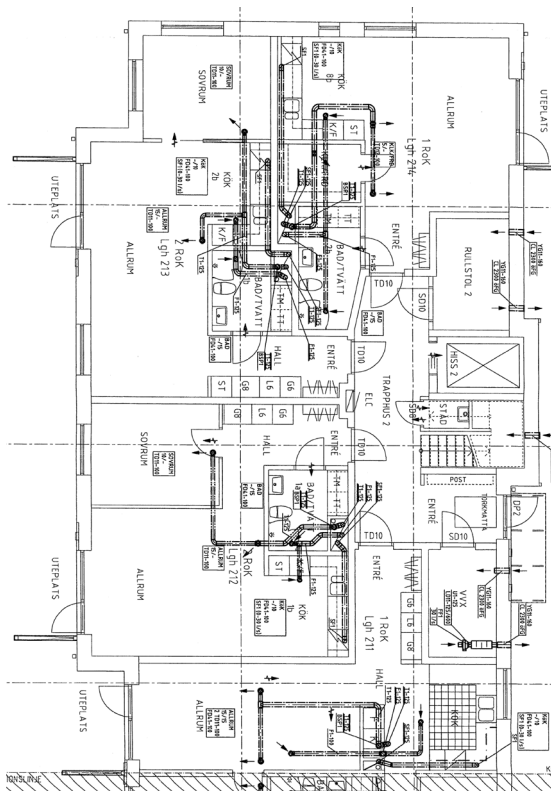
Järnbrott 137:3



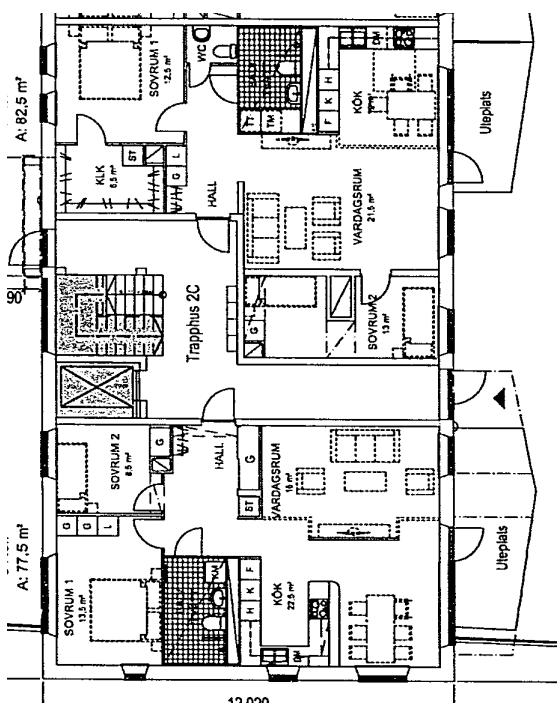
Järnbrott 132:3



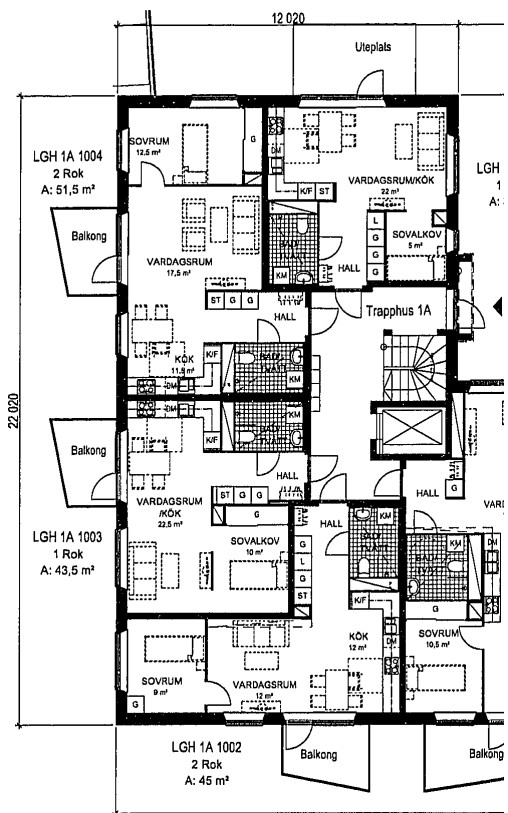
Järnbrott 62:3



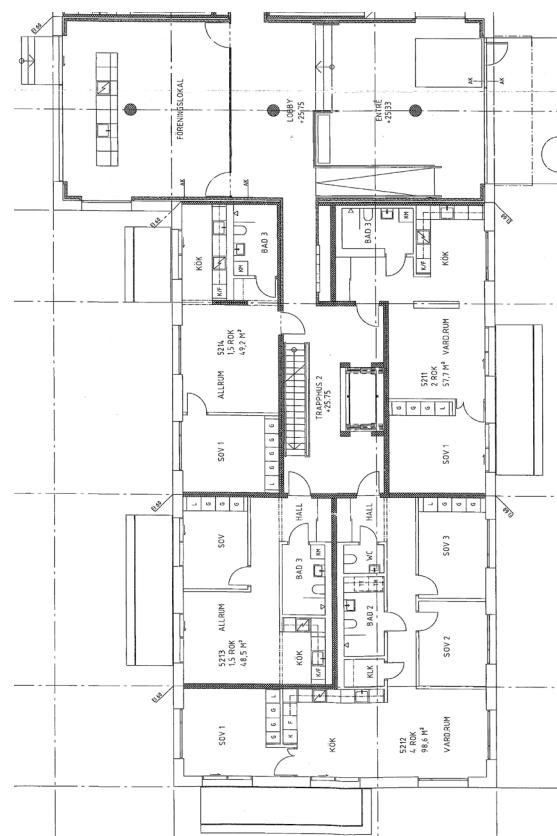
Järnbrott 212:2



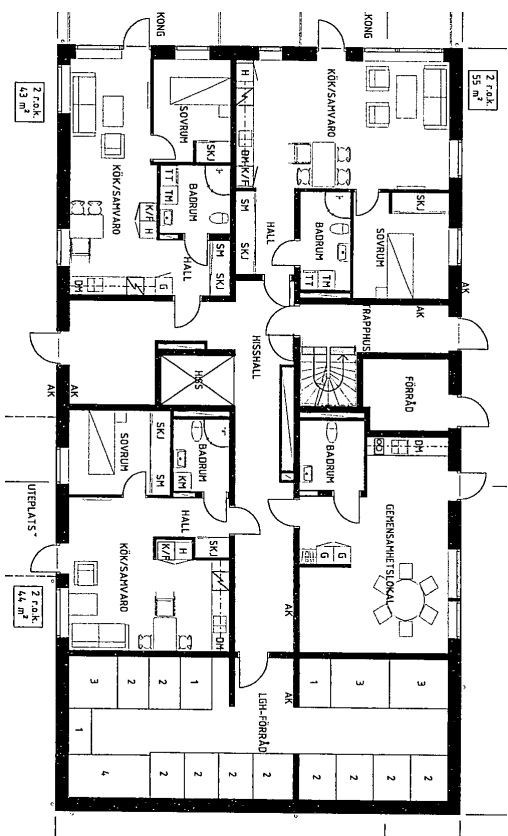
Järnbrott 212:2



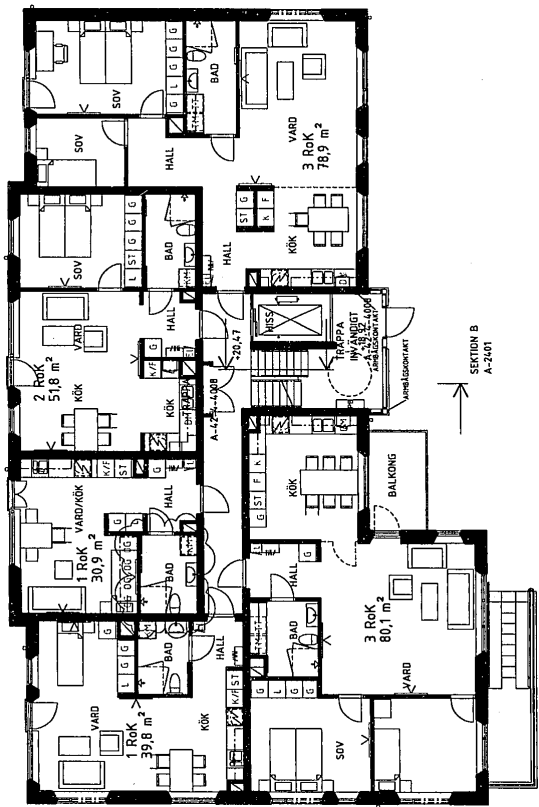
Torp 50:8



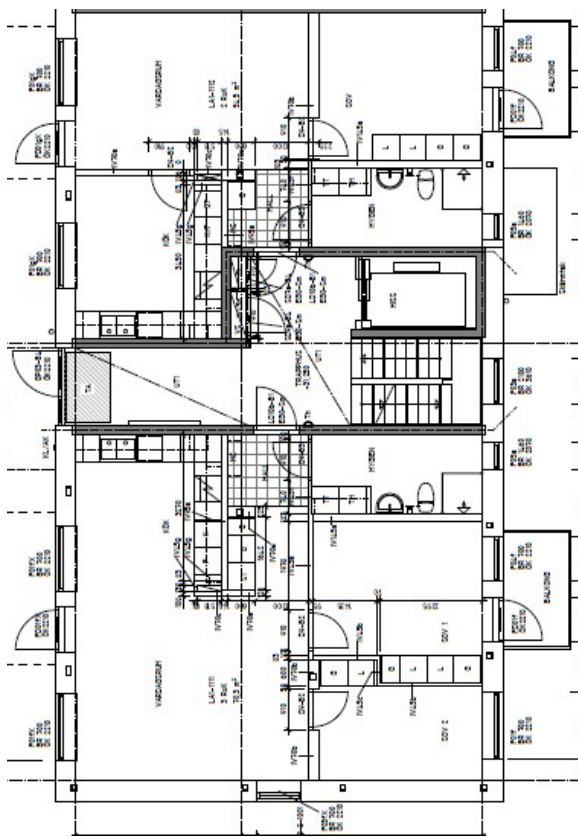
Biskopsgården 126:1



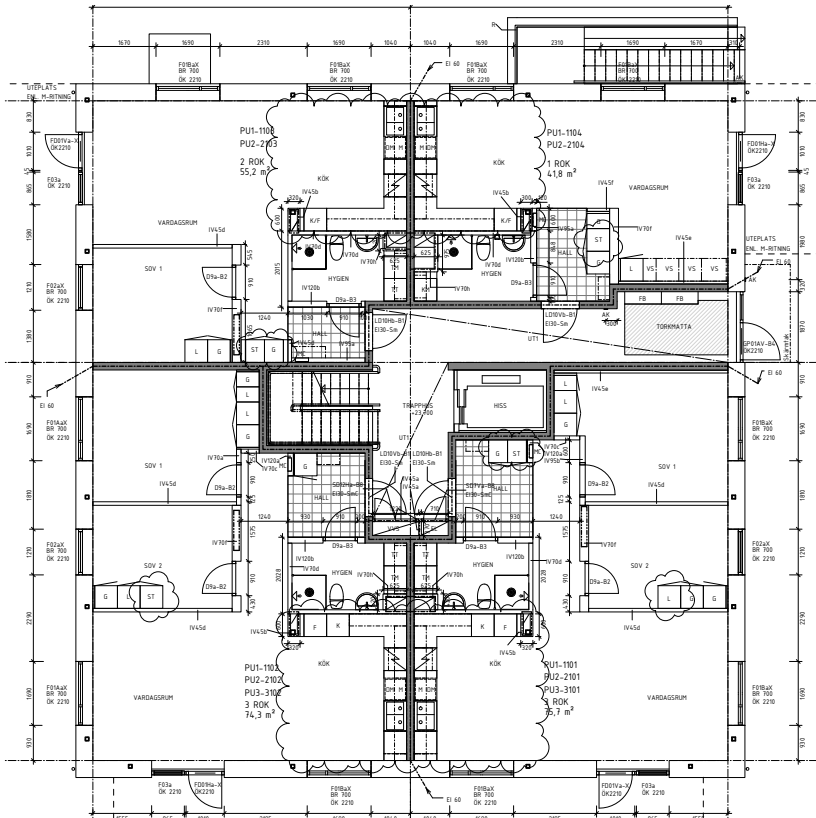
Backa 251:1



Järnbrott 148:2



Järnbrott 148:7





CHALMERS
UNIVERSITY OF TECHNOLOGY

Meyav Sandy
Gothenburg, 2020
Chalmers University of Technology, Gothenburg
Department of Architecture and Civil Engineering
Master Programme of Architecture and Urban Design