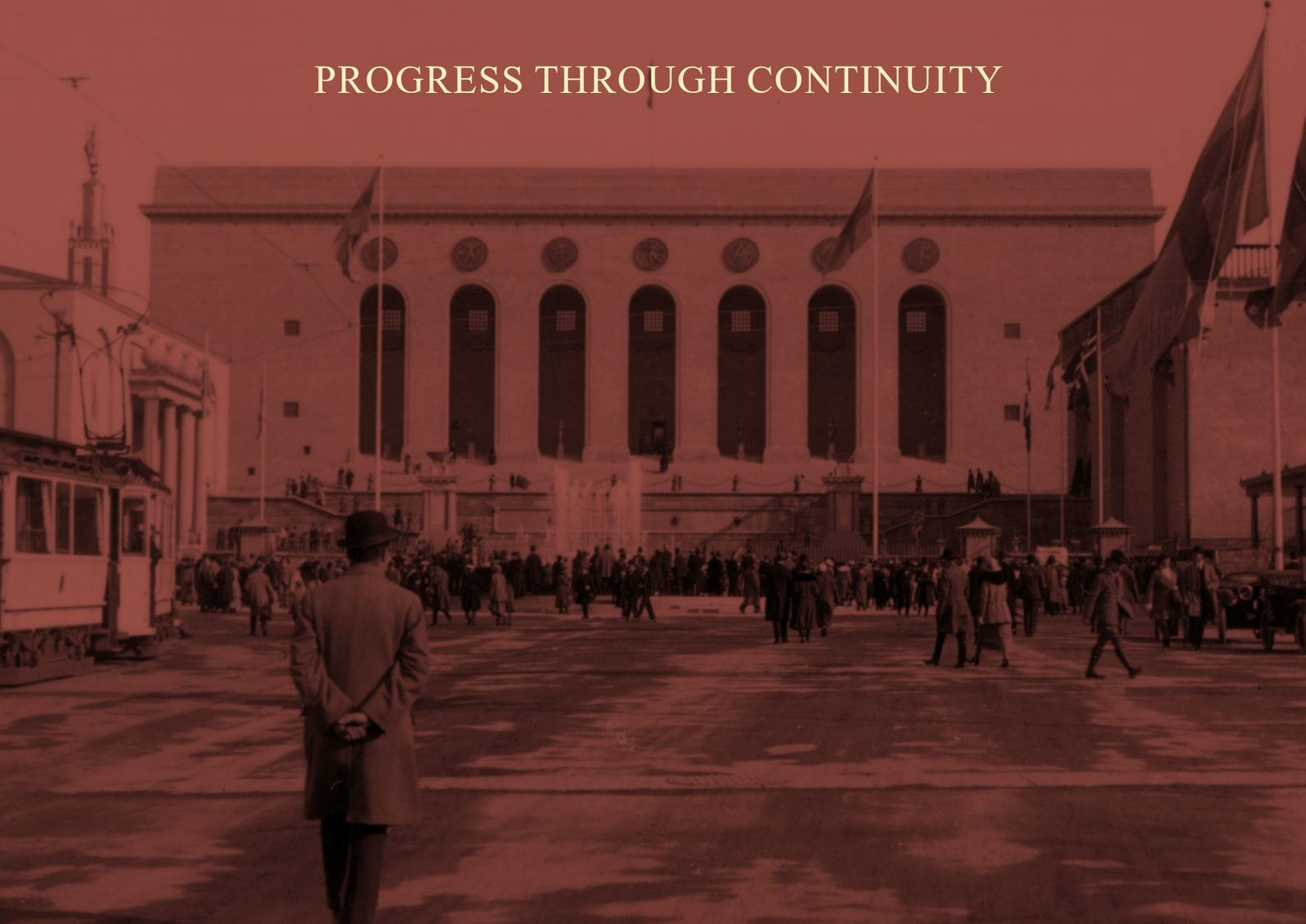


CLASSICISM & MODERNITY

PROGRESS THROUGH CONTINUITY



Chalmers University of Technology
Department of Architecture and Civil Engineering
Architecture and Urban Design - Building Design & Transformation
Examiner: Mikael Ekegren
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ABSTRACT

This thesis investigates and handles questions regarding what can constitute as contemporary architecture, as well as how original intentions which over time have been left unrealized can be reimplemented and or reinterpreted in a contemporary context while simultaneously accommodating the current day needs of a prominent cultural institution. It does so in the context of the recently concluded competition for the extension and remodelling of the Gothenburg Museum of Art.

The thesis begins by exploring the journey of the art museum from its inception as an idea in 1917 following the ARES consortium's winning competition proposal in the competition that was held in the same year, how this proposal eventually wouldn't come to be realized and its subsequent transformation into the museum we see today, and in turn how this came to affect the operations of the museum in the long term. The thesis also handles the question of continuity in the field of architecture, and in doing so, connects to an ongoing architectural discourse within contemporary Swedish society.

The design which is then presented utilises the original competition proposal as a basis in terms of overall composition, while at the same time drawing inspiration from more general themes which can commonly be found in Swedish architecture from the 1920's. The resulting extension is a proposal which doesn't treat its historical context as something forever locked in place, preserved for all eternity not to be touched ever again, but which sees it as a living thing, just waiting to be developed further, with continuity as a guiding principle.

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PURPOSE & AIM

The purpose of this project is to study how original intentions which over time have been left unrealized can be reimplemented and or reinterpreted in a contemporary context while simultaneously accommodating the current day needs of a prominent cultural institution. It does so in the context of the recently concluded competition for the extension and remodelling of the Gothenburg Museum of Art.

The aim of the thesis is to achieve a proposal which doesn't treat its historical context as something forever locked in place, preserved for all eternity not to be touched ever again, but which sees it as a living thing, just waiting to be developed further with continuity as a guiding principle.

DISCOURSE

Creating additions in culturally sensitive environments and institutions is, and will likely always be, a sensitive topic, with many differing opinions on how best to proceed. Yet as time progresses, the requirement for change becomes almost a necessity as the needs the those interacting with the environments change. The Gothenburg Museum of Art represents one such institution that has gone through extensive transformations since the museum first opened up its doors on Götaplatsen around a hundred years ago, and even before then when the museum was still just a sketch on paper. But as these changes take place throughout time, new opportunities can sometimes present themselves, enabling old discarded ideas to come into the light yet again, either in full or reinterpreted for a new context. This reasoning surrounding the ability to reintrepret old ideas is at the heart of this thesis, which takes inspiration from the original intentions that existed with the museum and reinterprets them in the context of the recently concluded competition for the extension of the Gothenburg Museum of Art, aiming to blend the past with the present into a continous whole.

RESEARCH QUESTION

MAIN QUESTION:

How, through careful study of the Gothenburg art museum in its current form, its initial proposed form, and previous proposals for extension of it by its original creators, could an addition be made which harmonizes with and "completes" the existing structure while simultaneously accomodating the current day needs of the museum?

SUB QUESTION:

How can the proposed extension connect to more general themes which where common during the time in which the museum was originally built?

METHOD

The study of this thesis has been conducted mainly through literature studies concerning the history of the Gothenburg Museum of Art, the foundations of classical architecture and its application in the 1920's, as well as contemporary discussions in the field of architecture. Site visits to the museum have been carried out in order to get an understanding of the current day museum's sequences of spaces and flows, as well as model building to help better visualize how to handle the different spaces and scales of the project site. Visits to the regional archive has also taken place in order to get a better understanding of the design process that the ARES consortium undertook after their winning competition proposal was chosen for further development.

DELIMITATIONS

Since it was unclear during a majority of the time of this thesis when exactly the winner of the, at the time of writing, recently concluded competition was going to be announced, the final thesis does not comment on the winning proposal by Barozzi Veiga and Hermansson Hiller Lundberg. Instead, the thesis is mainly intended to serve as a commentary on the competition itself, as well as its conditions which the contestants had to adhere to.

READING INSTRUCTIONS

The booklet is divided into three main chapters, with a concluding chapter afterwards where references are presented.

Chapter 1 contains background information surrounding both the recently concluded architectural competition that was held for the future extension of the Gothenburg Museum of Art, as well as the art museum's journey from an idea to its eventual realization and what consequences that brought to the museum as an institution.

Chapter 2 contains the main theoretical framework which has been the basis for this thesis, with both theoretical and project references being presented, concluding with reflections surrounding how these help guide the design proposal.

Chapter 3 contains the design proposal in question, beginning with a introduction into the project site, and afterwards presenting the programme that has been used, lastly showcasing the thesis' design proposal. Afterwards comes a concluding discussion regarding the thesis as a whole, and lastly comes the reference list.



THE CURRENT DAY CONTEXT

The Gothenburg Museum of Art, which has long suffered from a shortage of space and has already gone through two previous extensions in 1968 and 1996 respectively, is set to be extended and remodeled yet again. With a competition which at the time of writing which has recently come to an end, the winners, Barozzi Veiga in collaboration with architects Hermansson Hiller Lundberg have been chosen for the continued development of the museums next extension (Higab 2024).

The outspoken goal with the recently concluded competition has been the creation of better conditions for showcasing exhibitions with high demands in terms of climate and security through the creation of additional exhibition space for the visitors as well as suitable locales for the continued operations of the museum (Higab 2023). Sustainability also seems to have been an integral part of the museums vision for the future, which can be highlighted in the following statement from the competition brief:

“The finished building must provide good opportunities for long-term sustainable management with well-balanced operating and maintenance costs in relation to the investment. It must also be characterized by a robustness in materials and design, which ages well, is easy to maintain and which enables the easy replacement of worn out parts” (Higab 2023).

The museum in its current day form suffers from a range of challenges that will need to be addressed in the event of an extension. Some of these challenges have been present ever since the museum first opened while others have appeared as a result of the two previous extensions. The challenges mainly revolve around the lack of storage space for the museum’s art collection, unclear and conflicting flows between the employees and visitors, as well as subpar conditions for the handling of art (Higab 2023).

As an example, due to the lack of storage space, several artworks have to be stored outside the museum itself, within external warehouses, which in turn exposes them to potential risks such as inadequate storage conditions as well as theft.

Additionally, the unclear flows within the museum, exemplified by the current day main entrance and its long internal staircase leading up to the Sculpture Hall, typically confuses visitors by not appearing as the most direct route into the museum which results in hindering the intended entrance sequence. (Higab 2015).

Moreover, the subpar conditions for the handling of art, such as the lack of an adequate elevator in the original building, means that larger art works have to be carried up the stairs, leading to added risks for both the artworks as well as the employees (Hagelqvist et al. 2015).

The competition brief also outlines a list of conditions that need to be considered when designing the extension. Some of these conditions are described as locked, meaning that they need to be present in the final deliverance. These conditions are visible on the next page:

NYA KONSTMUSEET		TILLBYGGNAD		TOTAL NYA KONSTMUSEET	
BEFINTLIG BYGGNAD		TILLBYGGNAD		TOTAL NYA KONSTMUSEET	
	KVM (LOA)		KVM (LOA)		KVM (LOA)
PUBLIKA YTOR	4750	PUBLIKA YTOR	2500	PUBLIKA YTOR	7250
UTSTÄLLINGSYTA	2880	UTSTÄLLINGSYTA	1665	UTSTÄLLINGSYTA	4545
ÖVRIG PUBLIK YTA	1870	ÖVRIG PUBLIK YTA	325	ÖVRIG PUBLIK YTA	2195
		LJUSGÅRD plan 3,5	510	LJUSGÅRD plan 3,5	510
KAFÉ	110	PERSONALYTOR	600	KAFÉ	110
KAFÉ	110	PERSONAL / ADMINISTRATION	420	KAFÉ	110
		BIBLIOTEK	100	PERSONALYTOR	965
		LASTFAR ÖVRIGT	80	PERSONAL / ADMINISTRATION	615
				FÖRHÅD	170
				BIBLIOTEK	100
				LASTFAR ÖVRIGT	80
				KONSTHANTERING	1 950
				KONSTHANTERING / VERKSTAD / ATELJE	1 300
				MAGASIN / ARKIV / FÖRHÅD	500
				LASTFAR KONST	150
SUMMA YTOR (LOA)	5 225	SUMMA YTOR (LOA)	5 050	SUMMA YTOR (LOA)	10 275
TEKNIK & INTERN KOMMUNIKATION (ÖVA)	1590	TEKNIK & INTERN KOMMUNIKATION (ÖVA)	1075	TEKNIK & INTERN KOMMUNIKATION (ÖVA)	2 665
TEKNIK & INTERN KOMMUNIKATION	1590	TEKNIK & INTERN KOMMUNIKATION	1075	TEKNIK & INTERN KOMMUNIKATION	2665
				TOTAL SUMMERING OM- OCH TILLBYGGNAD	
				BEFINTLIG BYGGNAD (LOA)	5 225
				TILLBYGGNAD (LOA)	5 050
				SUMMA (LOA)	10 275

Figure 1. Summary of additional space expected to be needed, from the 2021 preliminary study. (Higab, 2021).

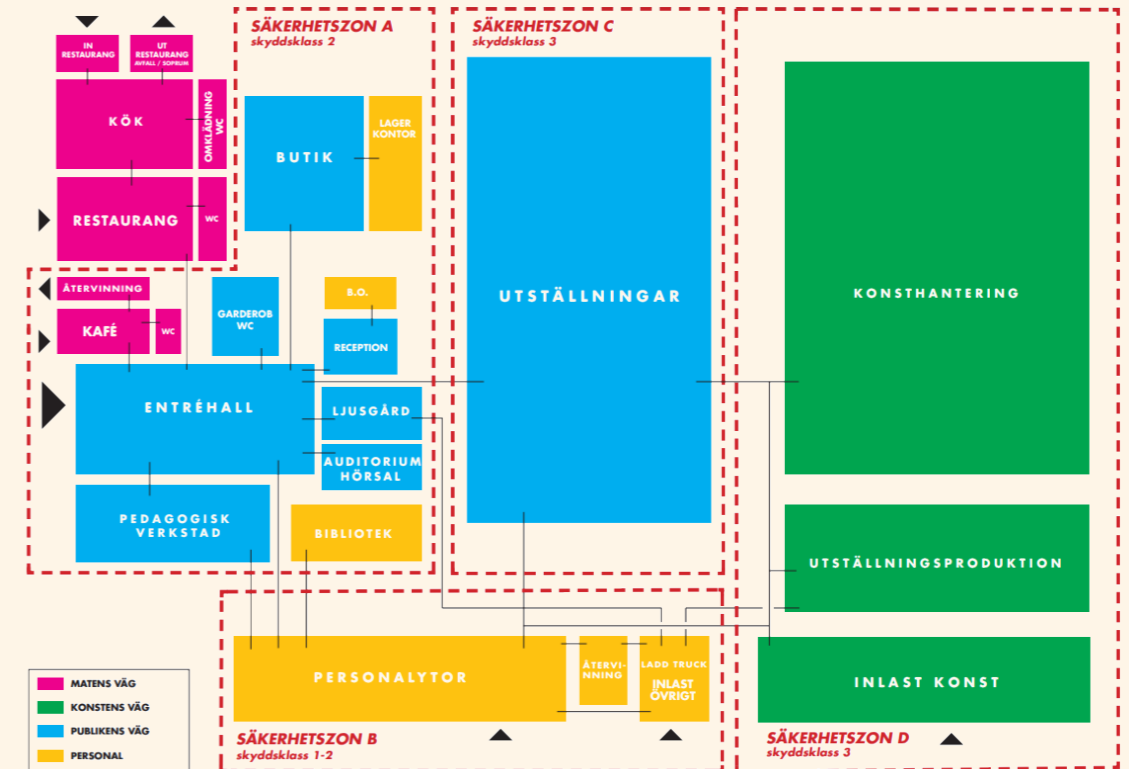


Figure 2: Space program showing desired connections, from the 2021 preliminary study. (Higab, 2021).

CONDITIONS TO CONSIDER

TAKEN FROM THE 2022 COMPETITION BRIEF

- The current main entrance, located within the terraces towards Götaplatsen, will continue to serve as the only visitor entrance to the art museum. Locked condition.
- A new staff entrance will need to be located within the existing Stenahallen, accessible from Fågelsången.
- New loading areas for goods transport and art must be placed in the part of the new extension that faces Bengt Lidnersgatan. Locked condition.
- Etagerna are assumed to have to be demolished.
- Technical rooms are assumed to be placed against Fågelsången.
- Stenahallen has a preservation requirement and will continue to remain as part of the museum. Locked condition.
- The extension needs to allow the placement of a light yard against the existing building. The planned light yard has a dual function; Partly contributing to creating a respectful distance to the existing building while at the same time stabilizing the climate within the existing building.
- It should be possible to move between public floors in the existing building and extension.
- Daylight isn't allowed to reach exhibition halls. Between the halls and in relation to the public flow, on the other hand, daylight is welcomed. Locked condition.
- Some workspaces for the staff require daylight while others must be able to be completely blacked out. See Appendix 1; The local program.
- The extension needs to be placed in such a way that the shape of the original building, in its entirety, is still readable.
- Physical interventions in the art museum must be minimized.
- Physical intervention must be avoided in most of the art museum sensitive cultural-historical parts, such as for example The Fürstenberg Gallery. See picture on page 34.
- The extension must be located and designed so that it is perceived as subordinate to the art museum.
- The visual effect of the extension towards Dicksonsgatan is a central design issue with regard to the impact on the national interest in the cultural environment.
- The extension must not be perceived as too dominant in the meeting and transition between the art museum and Lorensberg's villastad, (which in the preliminary study was exemplified with an indentation of the extension from the western side of the art museum).

CONDITIONS TO CONSIDER

TAKEN FROM THE 2022 COMPETITION BRIEF

- The green space to the south of the art museum needs to continue functioning as a link between Lorensberg's villastad and the art museum. The varied topography and greenery are characteristic of the city plan.
- It is possible for the contestants to suggest other solutions (than rock excavation) for the connection between the existing building and the extension. However, the solution should also meet the requirements and needs formulated regarding accessibility, good flows etc. See further Chapter 13; Other conditions for the project.
- Götaplatsen must be experienced as intact, without changes that affect the original ideas, regarding city planning and architectural construction.
- See also Appendix 5; Building memorial statement
- Show how the extension relates to the meeting between Götaplatsen / Gothenburg Art Museum and Lorensberg's villastad. Environments that are part of the national interest for cultural environmental protection and have a clear relationship with each other, with their separate but for the time being connected characters.
- Show how the proposal adapts to the site's terrain and thus continues to mark the transition between Götaplatsen's public urban space and the terrain-adapted Lorensberg's villastad, which has a more intimate and private character.
- Show how the extension and the south side of the existing building create a framing for Lorensberg's villastad and a visual termination of Dicksonsgatan.
- Show how Gothenburg's art museum and its future extension, which based on its use is a closed building, in the best way can interact with surrounding urban spaces and streets, physically and visually.
- Show opportunities to increase the throughput of people in the area by creating new connections and connections, for example between Lorensberg's villastad and Fågelsången.
- Show how the green environment could be developed around the museum, with a focus on recreation and stormwater management in the immediate vicinity of the museum.
- Show how the proposal compensates for any lost natural values in the form of greenery on the site for example with plant beds, plantings, greens roofs to compensate for loss of biological diversity.
- Show how the proposal is designed in a way that contributes to the achievement of targets in the environment and climate programme, see Appendix 11. For example through ecosystem services (green roofs) or for energy production (solar cells).

WHAT CONSTITUTES AS CONTEMPORARY?

With plans for an extension and remodeling underway comes the question on how this specific extension should relate to its context. Multiple approaches exist, which is something that the two previous extensions that were done to the art museum in 1968 and 1996 respectively clearly showcase. The museum's vision for how the upcoming extension should relate to its existing context is outlined in the competition brief which states that:

"The extension must, without modesty, though with respect, constitute a contemporary addition which complements and enriches the culturally-historically valuable building and the environment." (Higab 2023).

Further explanation for what exactly constitutes a contemporary addition isn't provided, but some material in the preliminary studies could be interpreted as pointing the way forward, one of these being the extension proposal done by Wingårdh's in the 2021 preliminary study. While this proposal was only meant as one example of how an extension could interact with its existing context, it wouldn't be unreasonable to expect it to influence the upcoming competition proposals at least to some extent considering the fact that it is a part of attached material relating to the competition. Other parts that could serve in guiding the different competition proposals include an antiquarian comment in the 2015 preliminary study, which states that:

"An extension is not seen as excluded from an antiquarian perspective, but it places high demands on materials, design, height, spread, proportions and location. The starting point must be the currently existing building and its specific qualities, which are independent of previous plans for extensions. There is currently no space or architectural possibilities to realize the intentions of the 1920s. An extension cannot be considered as something that completes an unfinished project." (Higab 2015).

A statement that while true in the sense that an exact implementation of the original proposal would prove difficult to achieve since the overall disposition changed to a great degree since, perhaps also serves to limit proposals which seek continuity with the already built structure.

This connects to an ongoing discussion in contemporary Swedish society which has gained more attention in recent years. The discussion in question revolves around the construction of buildings which draw inspiration from architectural styles which were popular during the turn of the last century.

One contribution to this debate is situated quite near the art museum, within Lorensberg's villastad, and comes in the form of a combined office / apartment building on a previously untouched plot in the area (Kruse 2023). The reason as to why this building has managed to generate a debate seems to be the chosen expression which draws heavy inspiration from the surrounding neighbourhood, with a mannerist approach quite similar to the classicism that was popular in Sweden during the 1920's, same as when the art museum and much of the surrounding neighbourhood was built.

The reception to this particular project seems to have been mixed, with architectural critics such as Thomas Lauri (2023) referring to it as a potemkin village, noting the use of precast concrete ornaments with visible seams as well as details in sheet metal and plastic, while others such as Thomas Hellquist (2023) have referred to it as a full scale experiment, bringing up qualities such as the masonry work and the mullioned oak windows.

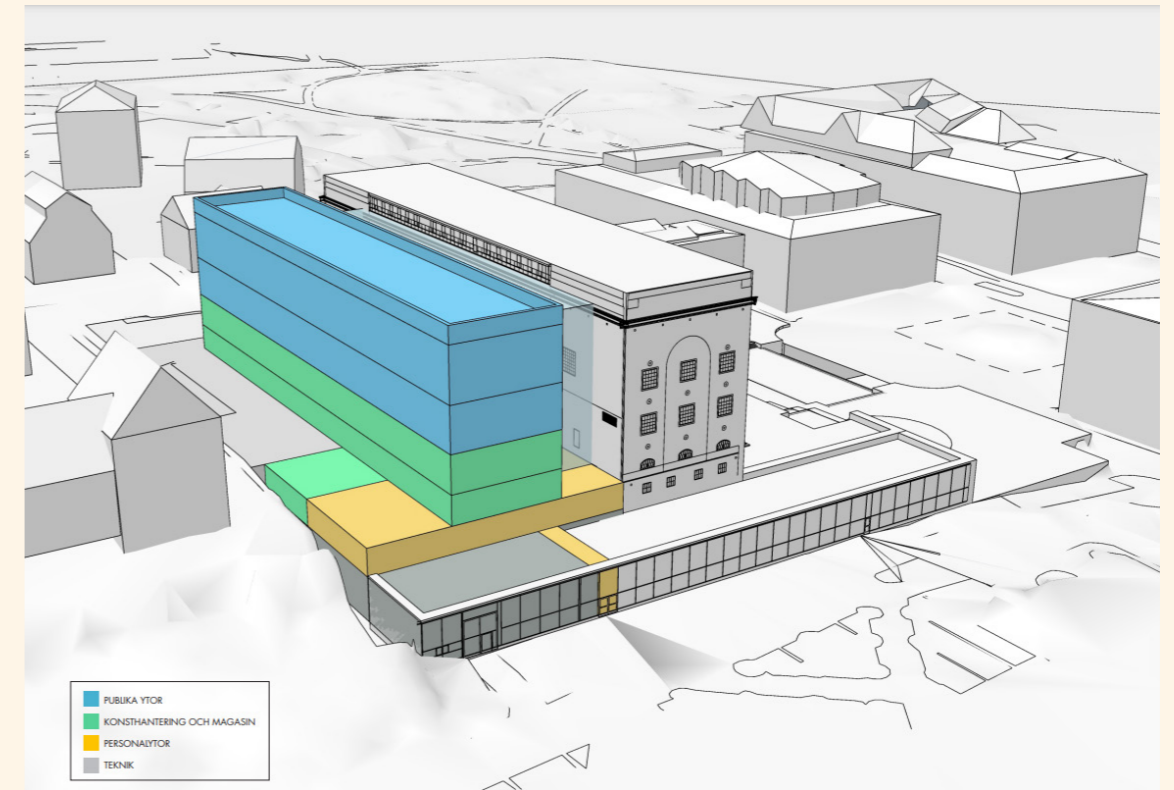


Figure 3. Wingårdh's extension proposal from the 2021 preliminary study. (Higab, 2021).



Figure 4: The apartment building on Ekmansgatan 5 which has generated a debate since its completion

THE 1917 COMPETITION AND ARES PROPOSAL

Ideas surrounding the question of the termination of Kungssportsavenyn had existed ever since the early 1860's when the city of Gothenburg initiated an investigation regarding the city's continued expansion. Something that had been made all the more urgent due to the rapid urbanization the city had experienced following the industrial revolution (Bjur 1984). It wasn't however until 1916 when the Gothenburg Art Museum, then housed within the East India House and Wilson wing, received a donation from bank director Jonas Kjellberg that plans for the termination of Kungssportsavenyn would finally get realized (Hagelqvist et al 2015).

The donation, which among other things consisted of SKF shares helped finance an architectural competition that was announced late in 1916, and which was based on the 1910 city plan drawn up by Albert Lillienberg, who had the role of first city engineer in Gothenburg at the time (Hagelqvist et al. 2015). The main goal of this competition was the creation of a monumental conclusion to Kungssportsavenyn and was supposed to help present solutions for the fundamental principles of the site. The prize jury considered two somewhat contradictory issues especially important to solve, the building partly needed to constitute a firm backdrop for Kungssportsavenyn, hiding the patrician villas of Lorensbergs villastad from view, while at the same time letting in as much daylight as possible on the site (Bjur 1984).

The ARES consortium, which consisted of the architects Arvid Bjerke, Ragnar Ossian Swensson, Ernst Torulf and Sigfrid Ericson, partook in the first round of this competition where they were awarded second place, placing behind Ragnar Hjort and Ture Ryberg. ARES would however go on to win the second round of the competition that followed, and were thus chosen for the continued work on the new building which would house the Gothenburg Museum of Art (Hagelqvist et al 2015).

The main motivation by the prize jury for their competition win being that their proposal was deemed more original and dynamic than Ragnar Hjorts and Ture Rybergs proposal, which was described as drier and more schematic in comparison (Hagelqvist et al 2015). The proposal wasn't without its faults however, with the circulation within the museum being criticized, although the jury held the view that this could be remedied at a future date.

The competition proposal that won them the competition consisted of a larger main building volume, three stories tall, which was situated far back on the site and hidden from view by a larger screening building featuring a monumental arcade, seven bays wide. The centermost three of these arches were to house smaller arches within which lead into an enclosed courtyard where the main entrance was situated on the southern building volume. Two lower wings acting as pendants to the museum rose forward from the screening building towards Götaplatsen and were intended to house an art gallery as well as the art collection of Pontus Fürstenberg that had been donated to the museum upon his death (Hagelqvist et al 2015).

The entrance sequence especially seems to have received great care and attention in this proposal with an interesting sequence of spaces as one moved up from Götaplatsen via the terraces through the arches and towards the courtyard, finally reaching the main entrance. Once inside, one would be welcomed by a large vestibule which presented the visitor with a multitude of options in terms of how to move throughout the museum. The main staircase that was in direct connection with the vestibule led up to a sculptural hall, and on either side of this staircase two openings presented themselves, leading to different exhibition spaces and continued towards the wings which connected the main building to the screening building in front.



Figure 5. View of Götaplatsen as envisioned by ARES in their second competition proposal. (Regionsarkivet, n.d).



Figure 6. View of the enclosed courtyard from the second competition proposal. (Regionsarkivet, n.d).



Figure 7: Close up view of the arcades which ran alongside the courtyard from the second competition proposal.

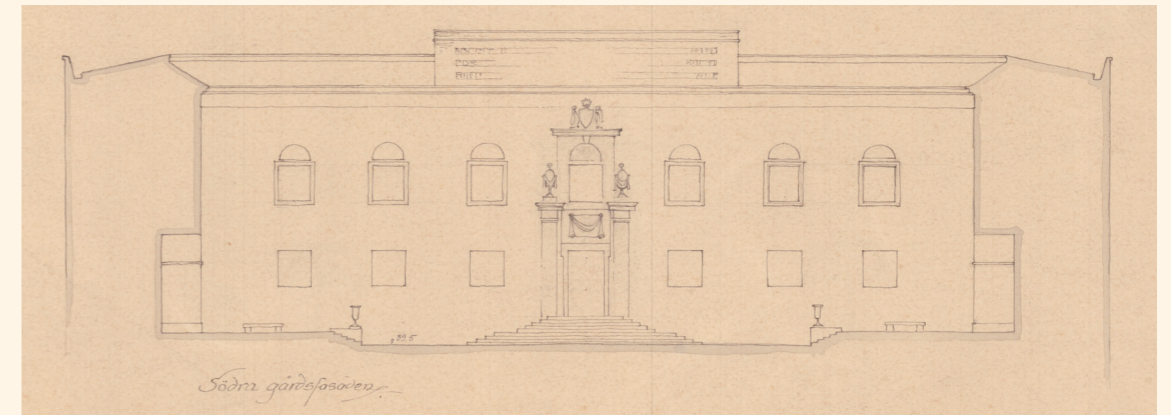


Figure 8: View of the main entrance from the courtyard (Regionsarkivet, n.d).

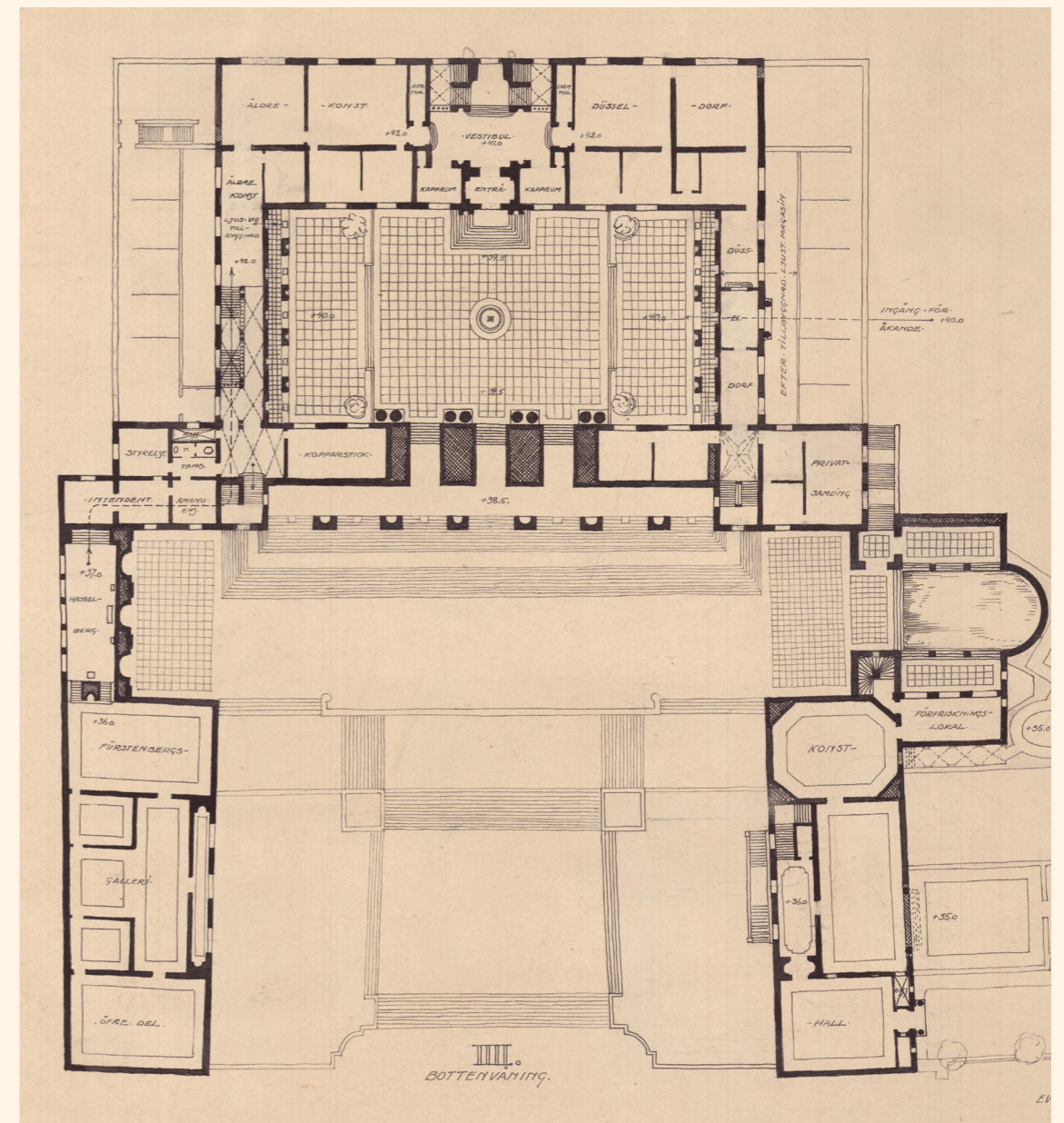


Figure 9: View of the ground floor plan in ARES second competition proposal. (Regionsarkivet, n.d).

THE MUSEUM THAT WAS BUILT

The proposal that had won ARES the competition of 1917 would however come to change greatly during the immediate years after. Successive cuts had to be made from the original proposal due to economic constraints which were encountered during the planning process and as a result the entire museum would come to house within the footprint of what was originally intended as a screening building, thus dramatically decreasing the effective usable area and changing the overall disposition of the museum (Hagelqvist et al 2015).

Upon its completion in 1923 the new building on Gothenburg's main street was also hotly debated, with critics such as Ragnar Östberg, who had been in the prize jury of the 1917 competition, even going as far as to propose the placement of a church in front of the newly constructed museum to hide it from view. (Higab 2024).

Looking at the plans one can see traces of the original plans in the placement of the two stairwells on either side of the arcade. The sculptural hall, which originally was intended to be placed one story above the vestibule visitors would enter from in close connection with the main stairwell, received a more prominent placement in the finally realized building, being placed in direct connection with the main entrance, bearing closer resemblance to earlier sketches that Sigfrid Ericson had made before the competition of 1917 (Waern, 1998).

The facade expression towards Götaplatsen however remained largely intact; same as in the competition proposal the museum that was actually built features a monumental arcade which is supporting an attic story and has corners which are emphasized through empty wall mass, giving a robust impression. Regarding the inspiration for the expression of the museum one can turn towards the first hand account of Sigfrid Ericson who in a memoir dedicated to Werner Lundqvist, one of the donors to the museum, states that:

“In the facade of the art museum, which due to its monumental location set completely different requirements than just for the moment, a design of a more timeless character was sought, and it was then natural that some of the constructive utilitarian buildings of the Roman period, where this character is so pronounced, came in mind. It is from the study of them and of the Gothenburg buildings of the Carlberg period that the art museum's facade has emerged; the difficult task one has sought to realize is to combine a obvious monumentality with a local character unique to our city” (Ericson, 1937).

One building from the aforementioned Carlberg period which the art museum shares many similarities to is the Gothenburg Cathedral. One obvious similarity between the two is the materiality, with both buildings being clad in yellow brick, a material with a close connection to Gothenburg. Another similarity is the facade composition of the apse on the cathedral and the southern facade of the art museum, with both featuring a set of niches with roundels above. On the Cathedral these roundels are oculus windows while on the museum they are small medallions (Hagelqvist et al 2015). Another similarity is the basic composition of the main facade of the cathedral and the side elevation of the museum, with a giant order (on the cathedral explicit, while on the museum implied) upon which an attic story rests, with the cornice being the dividing element between the two.

One notable difference between the competition proposal and the museum that was eventually built however is the absence of arches cutting through the entire building volume, as this was made redundant when the courtyard disappeared during the planning stage. As a result, the museum received a heavier expression than originally envisioned due to the deep shadowing that the arches give to the northern facade. A monumental heaviness which is quite unusual when comparing the museum to other prominent works of the 1920's (Bedeire 2018).

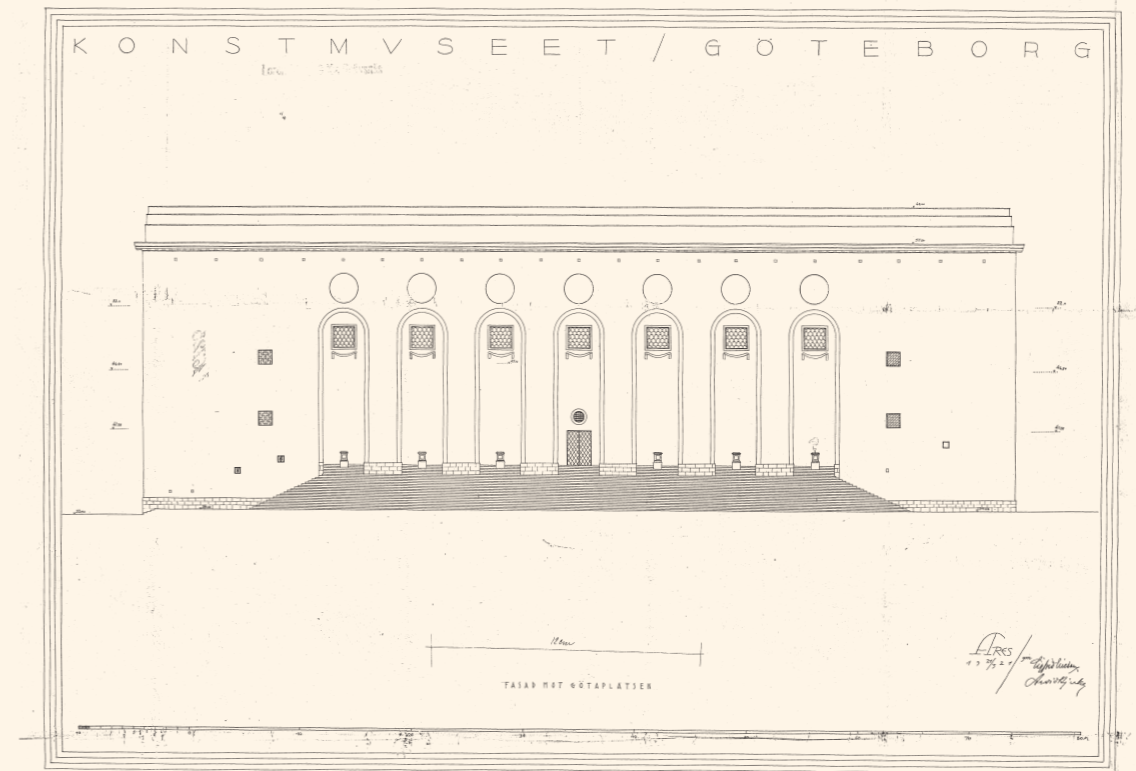


Figure 10: View of the main elevation of the art museum. (Stadsbyggnadskontoret, n.d).

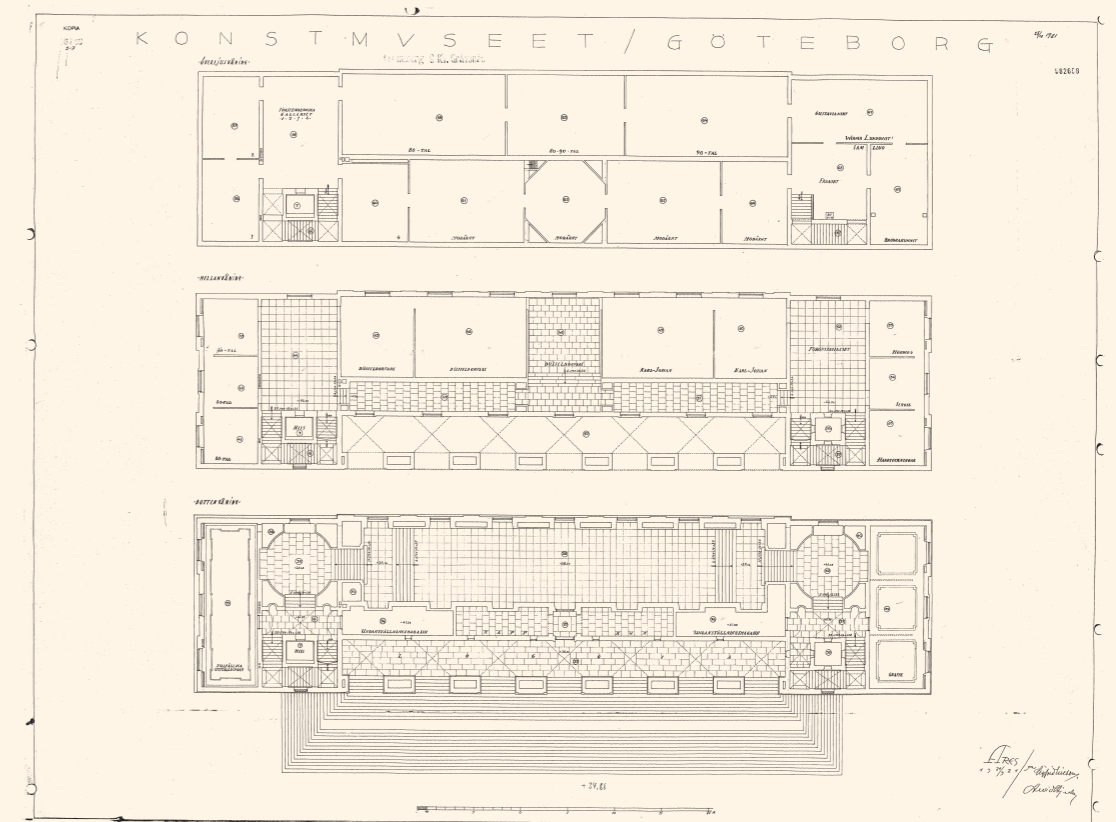


Figure 11: View of the three main floors of the art museum that was built. (Stadsbyggnadskontoret, n.d).

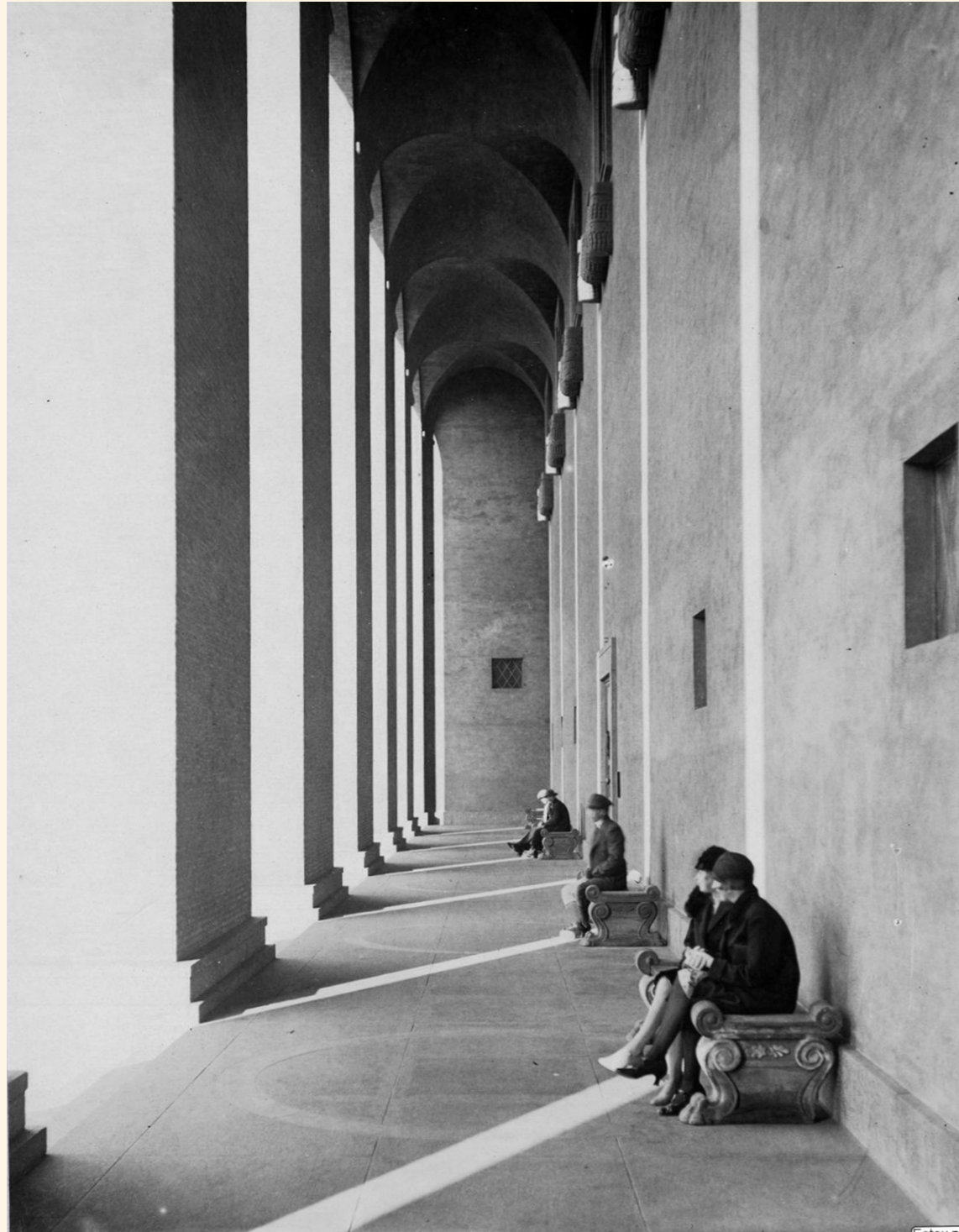


Figure 12: View of the museum's arcade as it appeared in 1923. (Göteborgs stadsmuseum, 1923)



Figure 13: View of the sculpture hall as it looked before the 1996 remodelling, here seen in 1923 (Göteborgs konstmuseum, n.d)



Figure 14: View of Götaplatsen as it looked during the Jubilee Exhibition (Göteborgs stadsmuseum. 1923).



Figure 16: View of the Memorial Hall and the minarets during the Jubilee Exhibition of 1923. (Karnell. 1923)



Figure 15: View of the since demolished main entrance to the Jubilee Exhibition of 1923. (ArkDes, n.d)



Figure 17: Sculptor sitting upon one of the festoons which were made for the art museum. (Bohusläns museum. n.d)

PREVIOUSLY PLANNED & COMPLETED EXTENSIONS

The previously mentioned downsizing of the museum that had happened during the project phase wouldn't however only come to impact the size and disposition of the museum, also the ability of the museum to handle an ever increasing art collection was impacted, almost ensuring from the start that the museum would have to expand in the future (Hagelqvist et al. 2015). Axel Romdahl (1951) who was the superintendent of the museum around the time of completion summarizes the situation in his autobiography, stating:

“What was originally supposed to be a building that would be able to respond to the future needs of the museum for at least one lifetime ahead proved unable to do so almost immediately after its completion.”

Plans for extensions of the museum would as a result appear as early as the 1930's and 40's when Romdahl hired one of the original architects of the museum, Sigfrid Ericson, to do sketches on potential additional wings on the plot to the south of the original building (Hagelqvist et al 2015). These sketches would however lead nowhere and instead the first extension would come to be in the late 60's after an preceding investigation in the 50's.

The extension from 1968 by Rune Falk came as a result of the original entrance situation which had received critique for its subpar connection to Götaplatsen during an investigation made by the museum's board at the end of the 1950's as well as a changing attitude in how the museum should be perceived. The extension consists of a lower volume which is level with the uppermost terrace in front of the original building and a square volume which rises an additional two stories south east of the original building. The upper part of the extension connects to the original building in terms of materiality with yellow bricks chosen as facade cladding while the lower part is entirely glazed. The entrance situation became more accessible but hidden as a result of this extension, and also came at the cost of the symmetry of the entire museum. The flows that have resulted from this extension have also been criticized over the years (Hagelqvist et al 2015).

The extension from 1996 came as a result of a debate that was ongoing during the early 90's, partly due to the issues the museum still experienced after the 1968 extension but also as a result of an exhibition on Arkitekturgalleriet that the architect Lars Ågren had arranged where he showcased his own proposal for how he thought the museum could be expanded (Hagelqvist et al 2015). The eventual extension that came about as a result of this debate drew some inspiration from Ågrens' proposal, also dealing with the entrance situation by moving the main entrance under the terraces in front of the museum and thus making it accessible directly from Götaplatsen, making it clearer and at the same time restoring some of the symmetry that had been lost as a result of the previous extension.

Some nods to the original museum can be seen here in the form of a coffered ceiling in concrete in the entrance hall, as well as hand railings which closely mimic ones that can be found throughout the original museum. As a result of this extension the Sculpture Hall was once again made part of the entrance sequence, however it was at the same time negatively impacted when the connecting staircase between the entrance and the hall was added (Higab 2022).

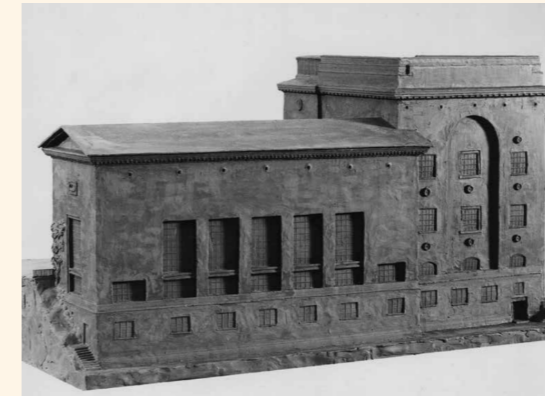


Figure 18: Model of one of Sigfrid Ericson's extension proposals. (Göteborgs konstmuseum. nd.)

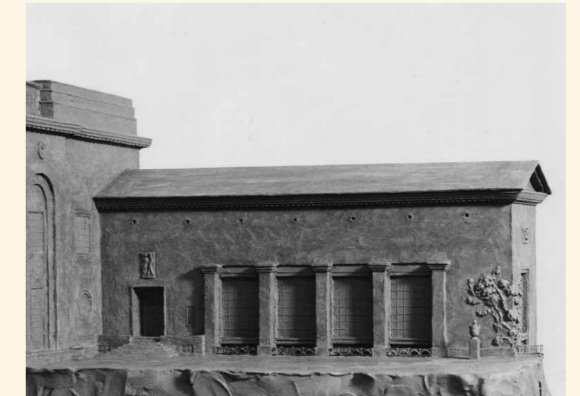


Figure 19: Same model, view towards west. (Göteborgs konstmuseum. nd.)



Figure 20: View of the entrance to Rune Falks 1968 extension. (Göteborgs konstmuseum. nd.)



Figure 21: View of the current day main entrance

GENERAL THEMES FOUND IN THE NORDIC CLASSICISM OF THE 1920's

At the root of all classical architecture is the formalised system of pillars and beams, referred to as columns and entablatures, which in turn makes up the building blocks of what's known as the Orders (Adam 2018). The Orders, of which there are five, are often arranged according to increased slenderness and complexity, and carry different associations with them, making them appropriate for different uses. The Orders are in turn built up of a series of distinct parts, with each part bearing its own name. These distinct parts, visible on the next page, occur in every Order but differ in complexity in terms of detailing, enabling the identification of a given Order based on just a few of these parts. This ability to read classical structures enables a more nuanced way to give character to a building or structure as the full range of decoration with the Orders is not always necessary or appropriate. And since these parts have a proportional relationship in accordance with each other, with the diameter of the column serving as the basis for measurements of all the parts, successive omissions can be made while still retaining the character of the original Order. As an example; the proportional relationship between the column and entablature of the Doric Order, depicted on the next page, is usually said to be 4:1, with the column itself usually being depicted having the proportion 1:8 (Adam 2018).

These proportions are however not set in stone, and familiarity with the classical vocabulary enables the modification and variation of these parts, depending on what sort of effect which is sought. As a result of this, the approach of classical architects all over the world has shifted throughout the centuries, varying between periods in time where strictness adherence to antique references was sought and periods where the rules of classicism were bent (Adam 2018). One such place and period where the rules classicism were broken and varied to great effect was in the nordic countries during the 1920's, resulting in a style today referred to as Nordic classicism or Swedish Grace (Adam 2020), and to whom the Gothenburg Museum of Art belongs. According to Thomas Hellquist (2020), some themes intrinsic to this style include:

- The use of classical motifs which are distorted in a mannerist way.
- Symmetry without hierarchy.
- Walls covered with plaster that partially hides, partially exposes the underlying brick structure.
- Outdoor themes which are used indoors.
- Architecture seen as scenography, where effects are created by means retrieved from the world of theatre.

Some of these stylistic themes can be interpreted as being present or previously having been present to some extent in the Gothenburg Museum of Art. Distorted classical motifs could include the simplified form of the cornice of the main building which visually separates the attic story from the rest of the building, another example could be the slender pedestals carrying bronze statues which are placed on top of the steps in front of the building. Symmetry occurs in all of the elevations of the art museum, but there never seems to be any emphasis of a primary central focal axis in any of the facades, resulting in a building that isn't perceived as so hierarchical. Architecture seen as scenography could include the 1917 competition proposal's use of a screening building which was intended to hide the majority of the museum when viewing it from Kungssportsavenyen. And, while it would be hard to make the case for outdoor themes being used indoors, the original competition proposal seemed to have shown great interest in how indoor spaces and outdoor spaces interacted in relation to each other, such as in the entrance sequence where the variation of spaces one encountered also corresponded with varying degrees of enclosedness, from the quite open plaza on Götaplatsen where one would begin their journey towards the museum, to the relatively small arches going through the screening building, to the enclosed courtyard.

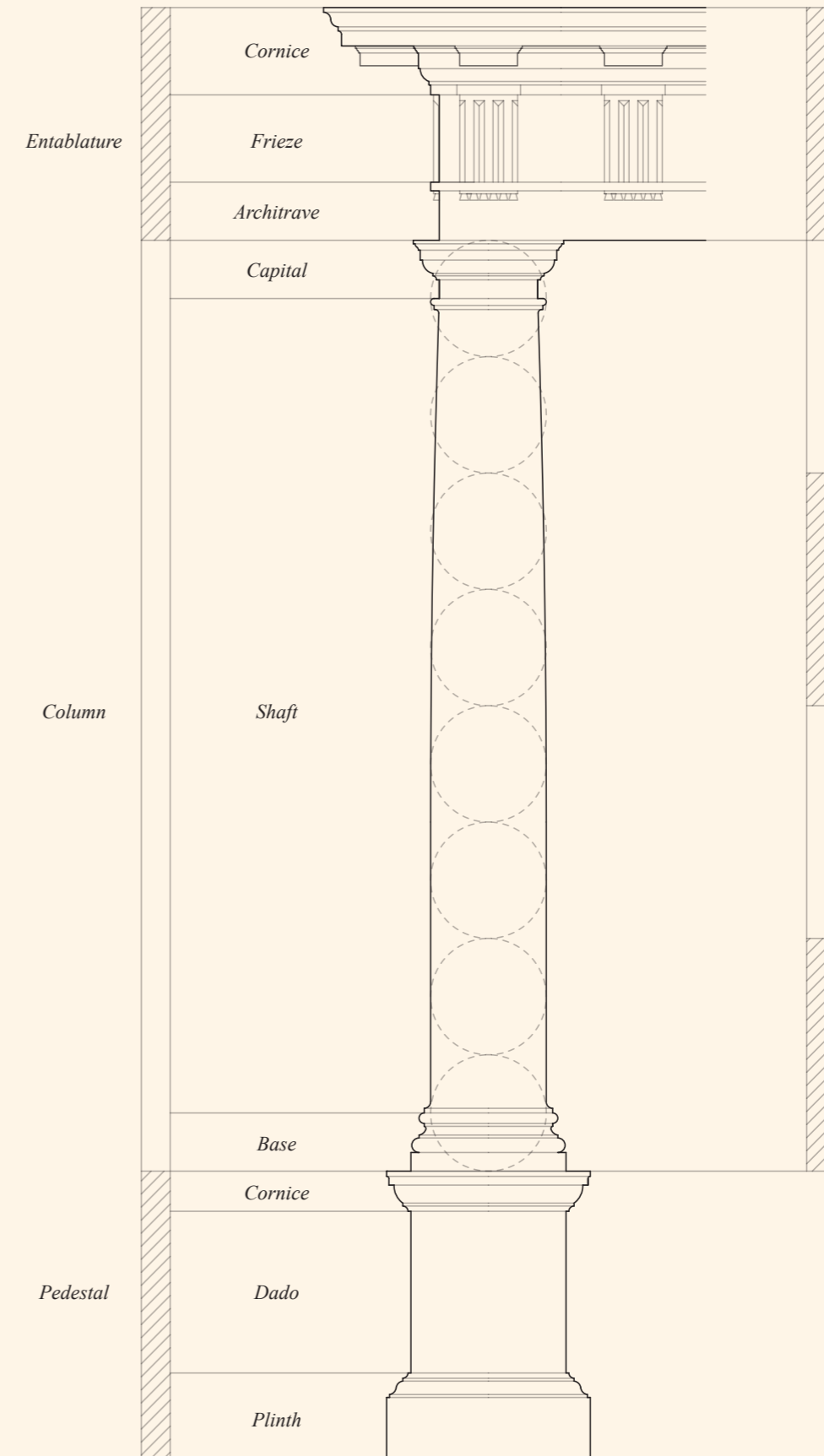
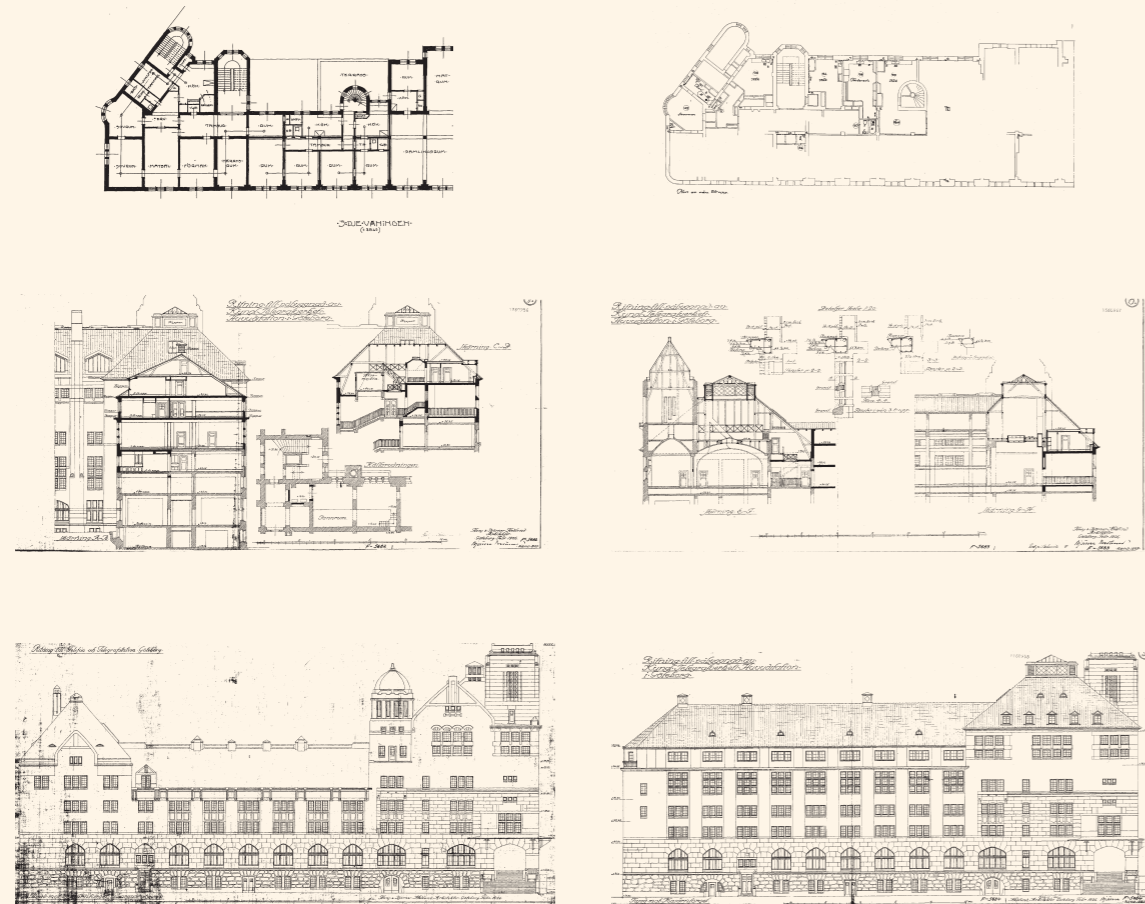


Figure 24: Example of a column order, with all individual parts labelled

TELEVERKETS HUS

The building that previously housed the formerly state owned corporation Televerket in Gothenburg is situated near Kaserntorget and was originally built between the years of 1908 and 1912, designed by the architects Hans and Björner Hedlund. Since then, many extensions have taken place throughout the years, increasing the footprint of the building. However, one major extension and remodelling seems to be quite overlooked when compared to other major renovations done on the building. The extension in question took place in the 1920's and resulted in additional floors being added in an extensive remodelling that is especially noticeable on the main elevation of the building. What originally was a building with a more varied expression with distinct dominant and recessive sub-volumes became more homogenous and consistent in its character as a result of the remodelling.

What is especially interesting is how seamlessly this remodelling was incorporated into the existing building, with the result that few today probably even reflect on it when passing by. Looking at the floorplans one can see that this "streamlining" process is also true here, especially when looking at the exterior wall facing the current day courtyard of the building. What once seems to have been a quite hectic mix of forms and alternating setbacks and protruding contours became more restrained, resulting in what could be interpreted as a more rational use of space for the business that housed within.



Figures 25-30: Various drawings showcasing the impact of the remodelling. (Stadsbyggnadskontoret. 1924)



Figure 31: Televerket as it originally appeared. (unknown. n.d)



Figure 32: Televerket after the remodelling. (Tekniska museet. n.d)

STOCKHOLMS STADSHUS / BLÅ HALLEN

Stockholms stadshus, designed by Ragnar Östberg, was built between the years 1907-1923, thus making it a contemporary of the Gothenburg Museum of Art which also stood finished in the same year. It represents a journey from a national romanticism towards a more classical expression. One room in particular, Blå hallen, can be said to connect to a theme that Thomas Hellquist (2020) identifies as typical for some of the most prominent buildings constructed in the 1920's in Sweden, that is the use of outdoor themes indoors. The materiality of the walls that define the room in combination with the natural light that is brought into the room via the clerestory windows help give the impression of an outdoor piazza. The slender columns carrying the roof structure in combination with the almost immaterial expression of the roof itself gives the impression of a light textile spanning across the room, resting on tent poles (Atmer. 2011).



Figure 33: Blå hallen. (Stadsmuseet i Stockholm. n.d)



Figure 34: Stockholms stadshus. (Arild Vågen. 2011.)

NEUES MUSEUM

The Neues Museum is located in central Berlin on the Museum Island and was originally built between the years 1841 and 1859, designed by the German architect August Stüler (who also designed the National Museum in Stockholm). The Neues Museum suffered extensive bombing during the Second World War and was left in ruins until the late 90's when David Chipperfield Architects won an international competition for the rebuilding of the museum (David Chipperfield Architects n.d).

The competition proposal by the architectural firm focused on the restoration of original building volume and its movement axes while at the same time preserving traces of the damage that it had suffered during its time as a ruin. One highlight of the project is the main staircase in the center of the building which echoes the forms of the original staircase while at the same time contributing with a new materiality and simplified form.

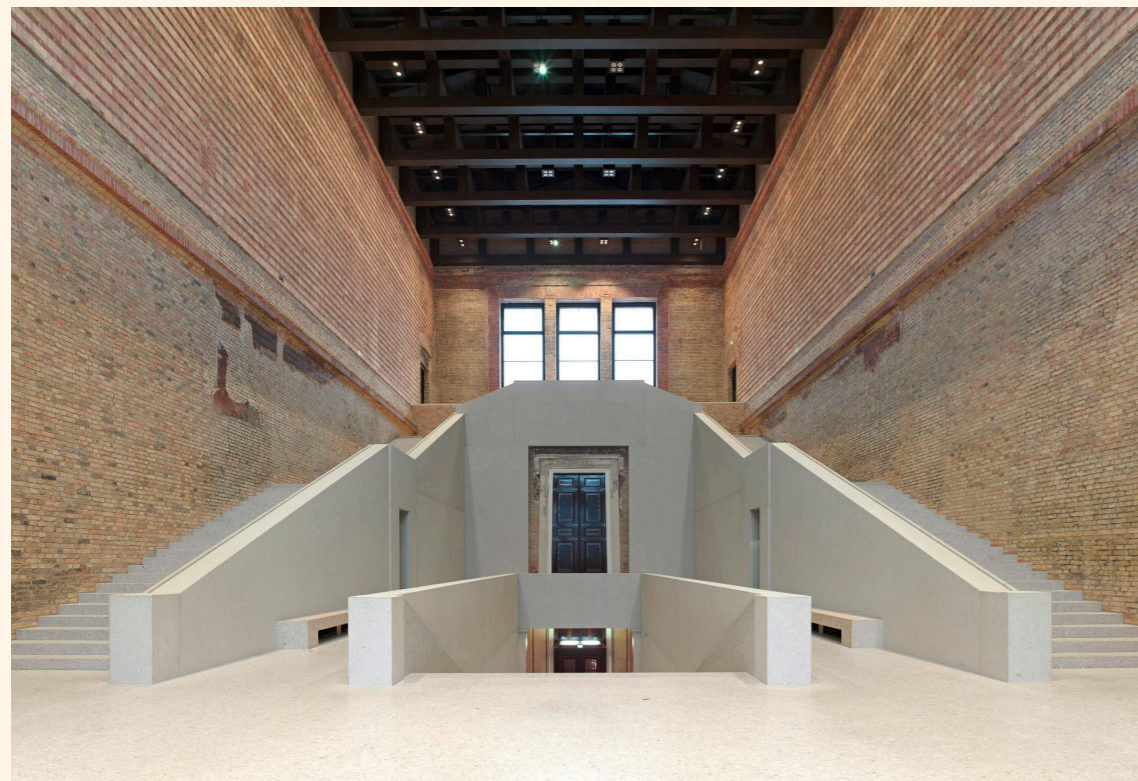


Figure 35: The entrance hall



Figure 36: One of the rebuilt wings of the museum

REFLECTIONS REGARDING ARES ORIGINAL PROPOSAL & THE LISTED REFERENCES

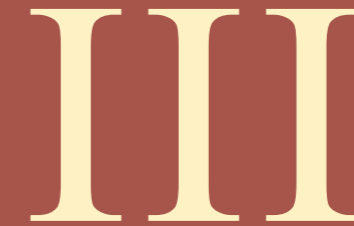
As the thesis revolves around the question of how one can reintegrate and or reinterpret original intentions which have been lost to time in the current day, the original 1917 competition proposal by the ARES consortium can be seen as a sort of foundational basis for this thesis' design proposal. With key aspects such as the entrance sequence as well as the museums overall disposition serving as points of reference.

Regarding the more theoretical reference of general themes found in the nordic classicism of the 1920's, the main focus will revolve around the question on how to the extension can connect to these listed themes, thus bringing new and old into a perceived whole.

Stadshuset / Blå hallen, a contemporary of the original art museum, links to the previously mentioned reference in the sense that it represents one example of how the theme of indoor spaces mimicking outdoor spaces could be expressed during the 1920's. Blå hallen can also be said to connect to the outdoor courtyard found in ARES' original proposal in terms of the overall disposition, with a higher raised volume reminiscent of the screening building found in ARES 1917 proposal flanked by two lower volumes on either side.

Televerket illustrates how an extension and remodelling can be undertaken where continuity serves as a guiding principle. The use of this reference is also intended to serve as somewhat of a parallel to the art museum, as the 1926 extension of Televerket was designed by the same architects that had done the original Televerket. Quite similar to how Sigfrid Ericson, one of the creators of the art museum, did additional sketches for how to extend the museum after its completion.

While not the primary focus of the thesis, the concept of successive omissions can also be said to be a relevant reference as the upcoming proposal aims to synthesise new and old in a time where traditional craftsmanship isn't as prevalent anymore. In this sense, the restoration of Neues museum by Chipperfield Architects can be said to connect to this aspect of the first reference, with the restoration of axes of movement that had been lost, as well as bringing back elements that had been lost to time, although in a simplified form, such as the main staircase in the case of Neues museum.



SITE ANALYSIS

Götaplatsen is a square in central Gothenburg, situated at the end of Kungsporsavenyn. The square is enclosed on three sides by prominent cultural institutions, with the city theater to the east, the concert hall to the west, and the art museum to the south. The site originally served as the main entrance to the Jubilee Exhibition of 1923, with visitors entering through a now demolished pendant to the art gallery. As a result of this demolition, the plaza isn't perceived as as enclosed as originally intended. Near where this pendant once stood are currently two restaurants quite discreetly placed within the terraces of the museum.

The museum itself sits on top of a hill with its current day main entrance located under a series of steps and terraces which previously acted as an integral part of the entrance experience, but which now are quite under utilized. To the south of the site is Lorensberg's villastad, a neighborhood consisting mainly of brick houses which were originally intended as homes for Gothenburg's upper class but which now are owned by various institutions and societies. Here the museum acts as a focal point from both Ekmansgatan and Dicksonsgatan, two streets within the neighborhood.

To the east of the site a building which is intended to house the faculty of arts is currently in the process of being built, and to the south west on Ekmansgatan a combined apartment & office building was recently completed which sparked a debate within the city due to its expression which closely follows that of the classical homes that characterize this neighborhood (Kruse 2023).



Figure 37: The art gallery



Figure 38: The City Theatre by Carl Bergsten, completed in 1934

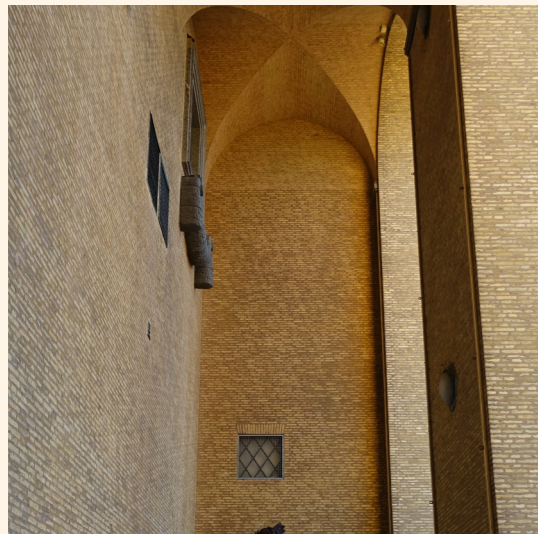


Figure 39: The Concert Hall by Nils Einar Eriksson, completed in 1935



Figure 40: Götaplatsen

Figure 40: Götaplatsen

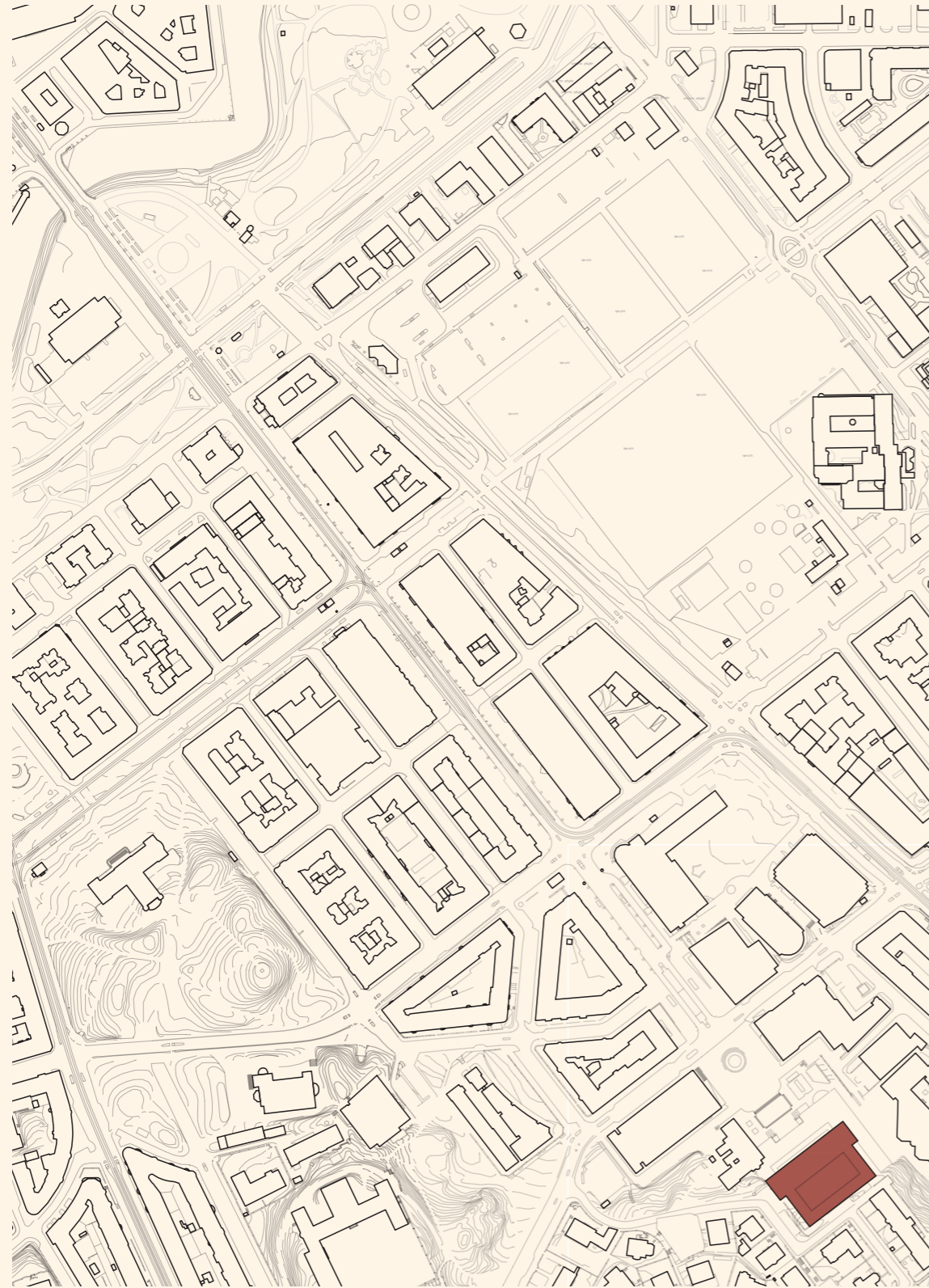


Figures 41-45: Various photos from around the art museum

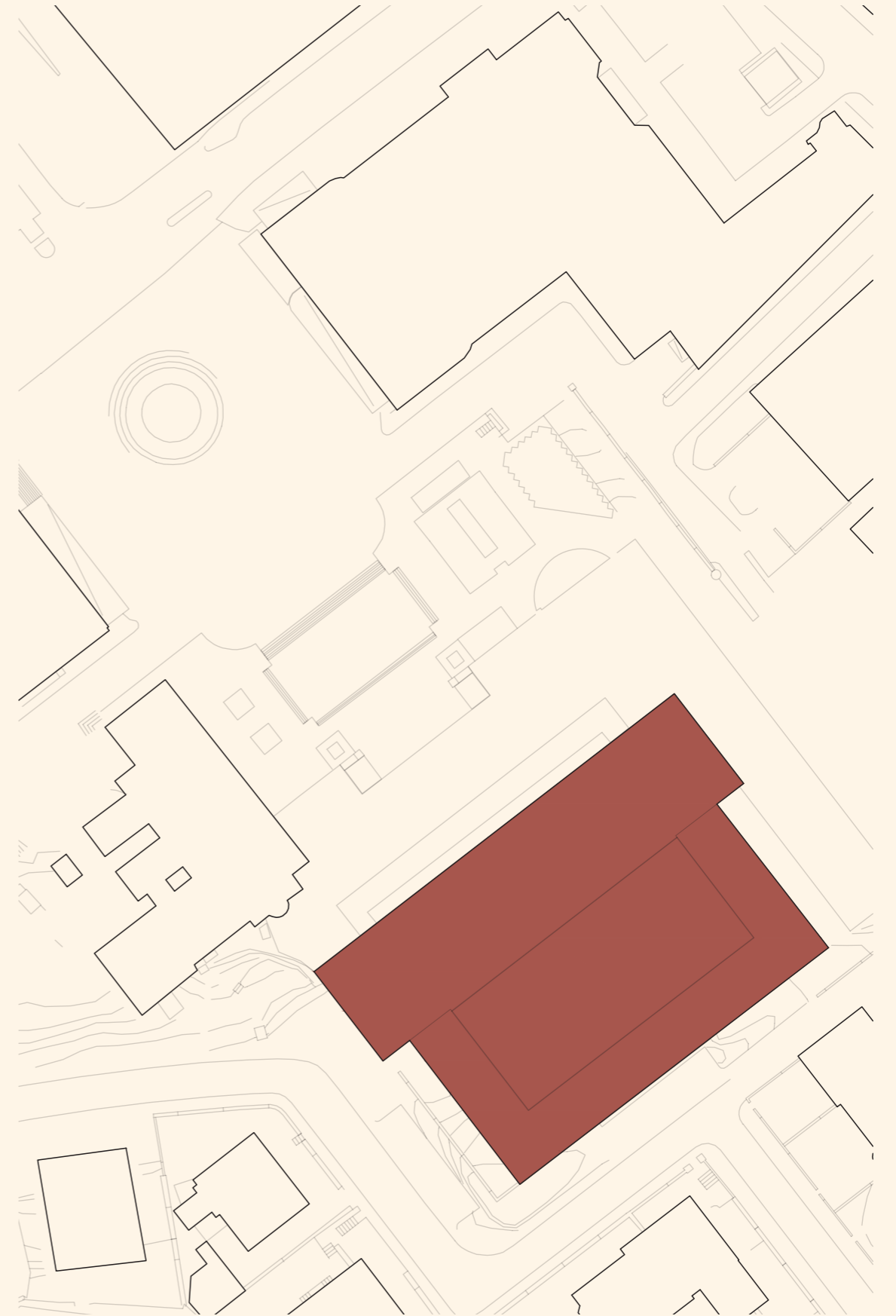


Figures 46: The original main entrance

SITE PLAN



Site plan 1:5000



Site plan 1:1000

PROGRAMME

PUBLIC AREAS

Entrance hall	380 sqm
Reception	25 sqm
Café	220 sqm
Auditorium	140 sqm
Pedagogical workshop	215 sqm
Exhibition space	1425 sqm
Lightyard	915 sqm
Shop	150 sqm

ART HANDLING

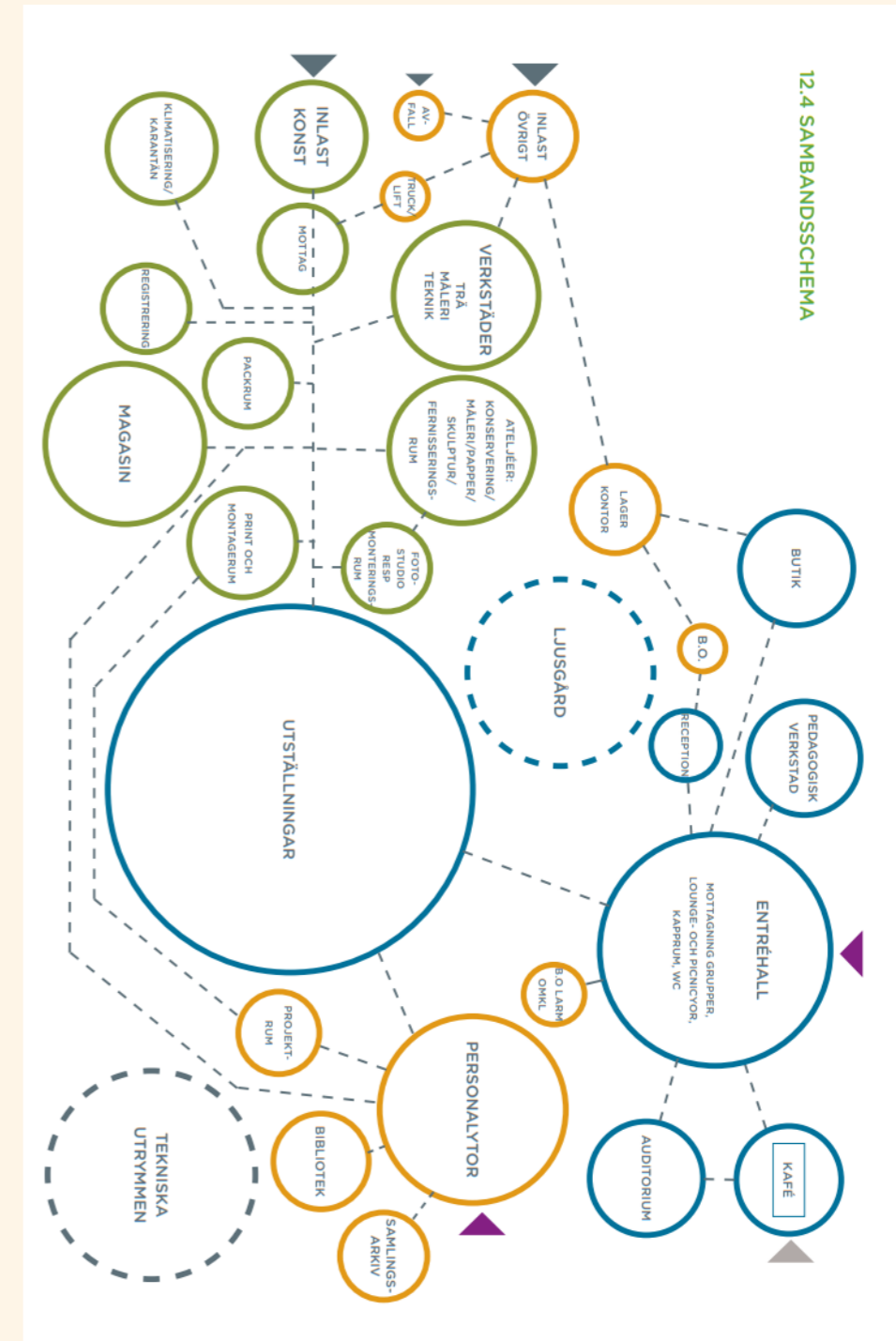
Loading bay for artworks	185 sqm
Goods delivery	120 sqm
Climate control room	90 sqm
Packaging room	80 sqm
Registration room	80 sqm
Quarantine room	65 sqm
Workshops wood / painting / technology	160 sqm
Warehouse	525 sqm
Conservation studios painting / paper / sculpture	160 sqm
Varnishing room	60 sqm
Photo studio	100 sqm
Assembly room	15 sqm
Print & assembly room	80 sqm

STAFF AREAS

Staff areas	190 sqm
Collection archive	90 sqm
Library	70 sqm
Collection archive	90 sqm
Project room	25 sqm
Back office	15 sqm
Storage	25 sqm
Office	25 sqm
Loading bay others	65 sqm
Garbage room	20 sqm
Charging room truck	15 sqm
Changing room	15 sqm

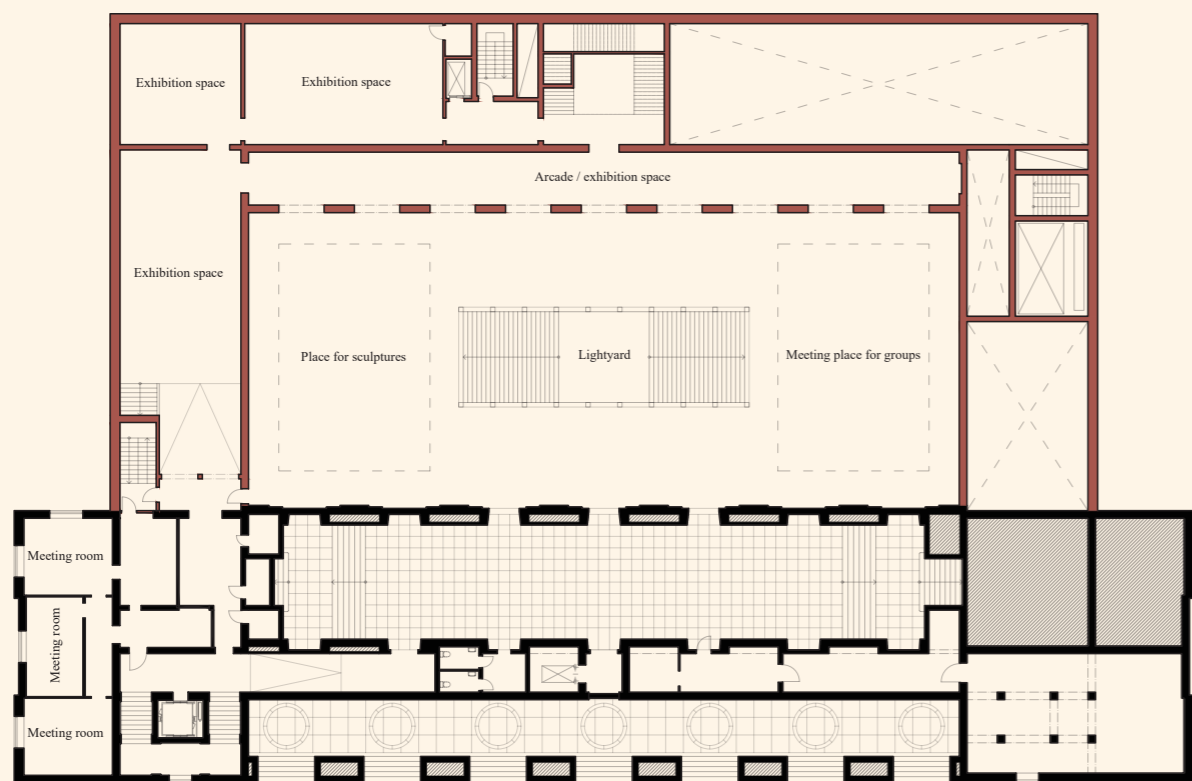
TECHNICAL ROOMS	500 sqm
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CONNECTION DIAGRAM

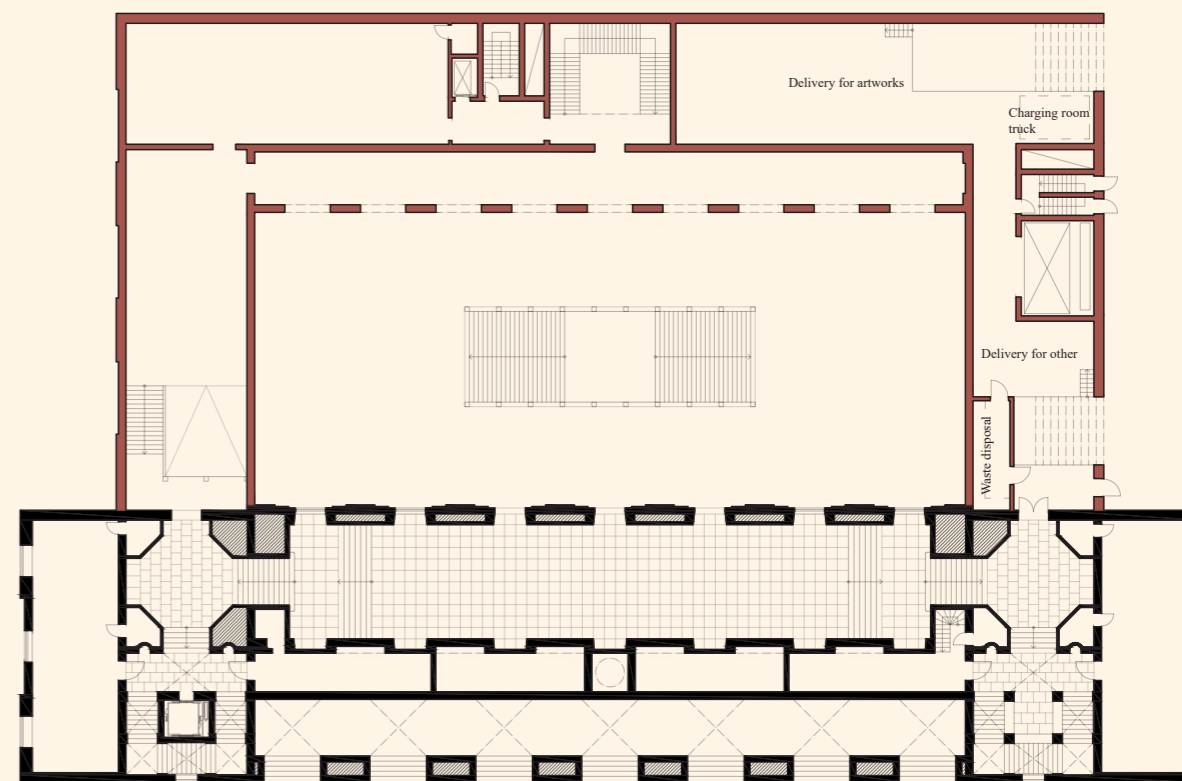


Note: room sizes outlined in the programme are inspired by Wingårdhs preliminary proposal from 2021.

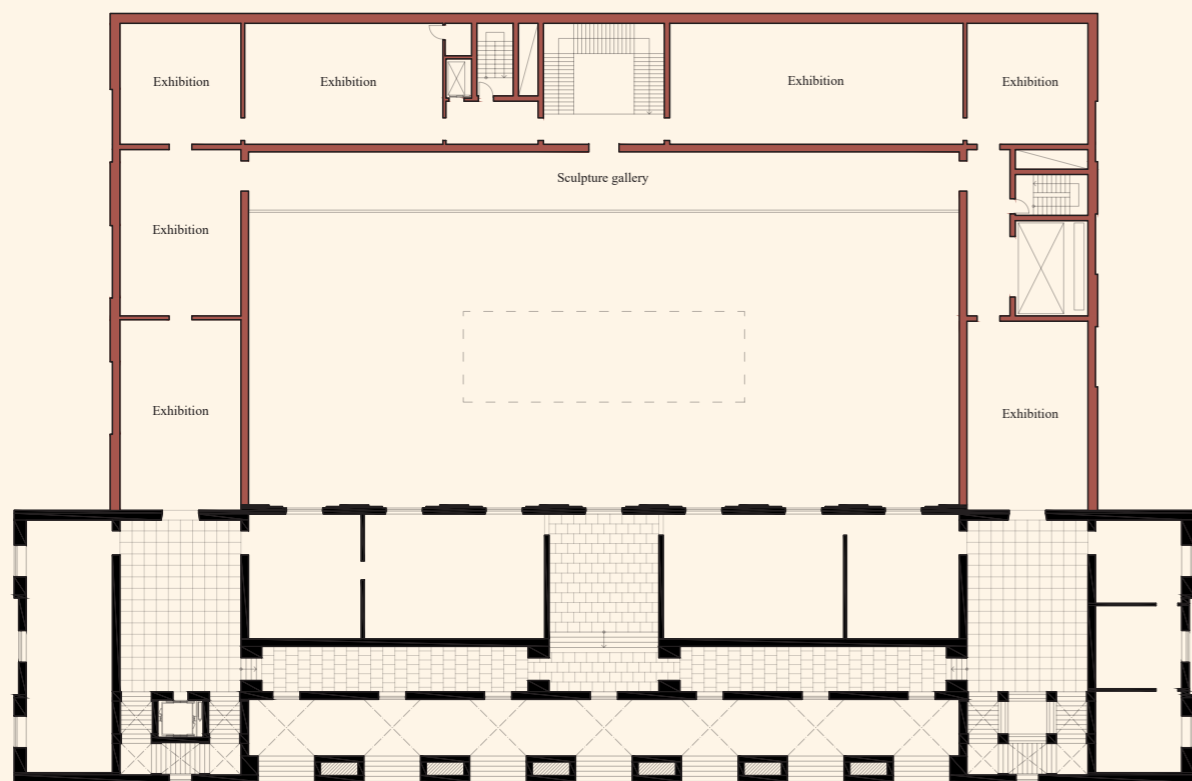
Figure 47. Desired flows and room functions, taken from the 2022 competition brief (Higab. 2022.)



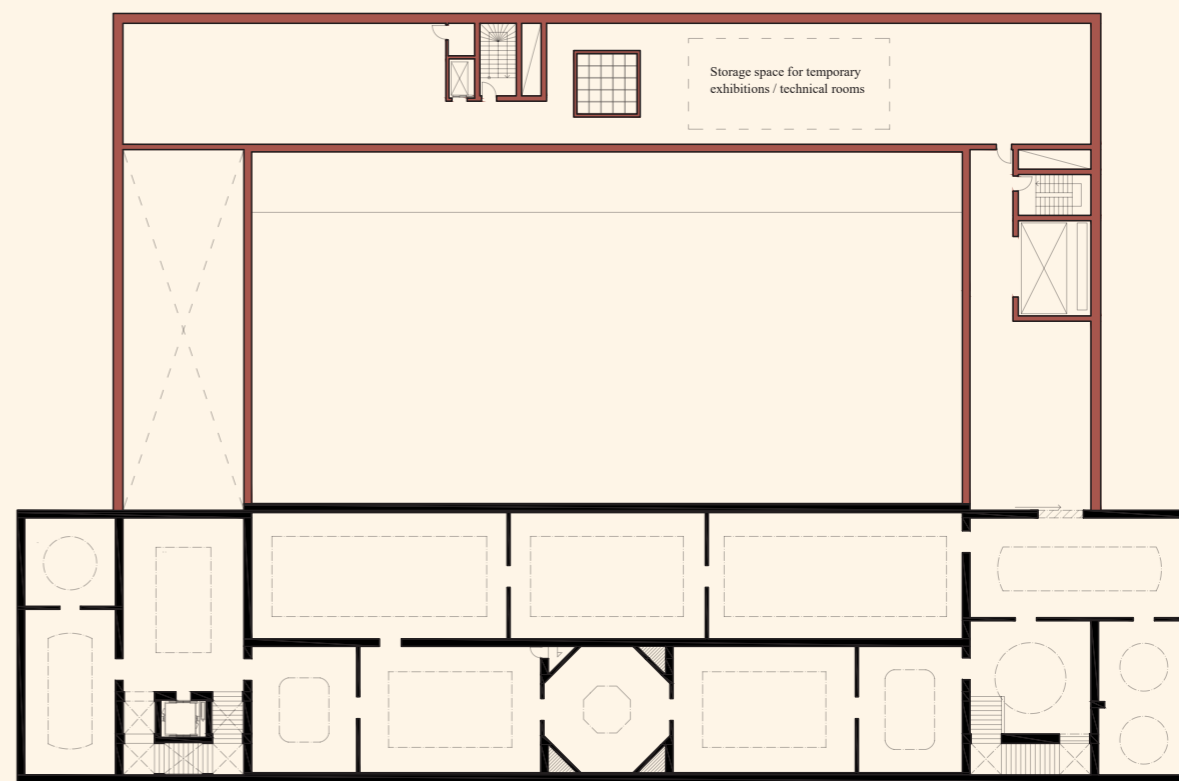
Floor 3.5 1:500



Floor 4 1:500

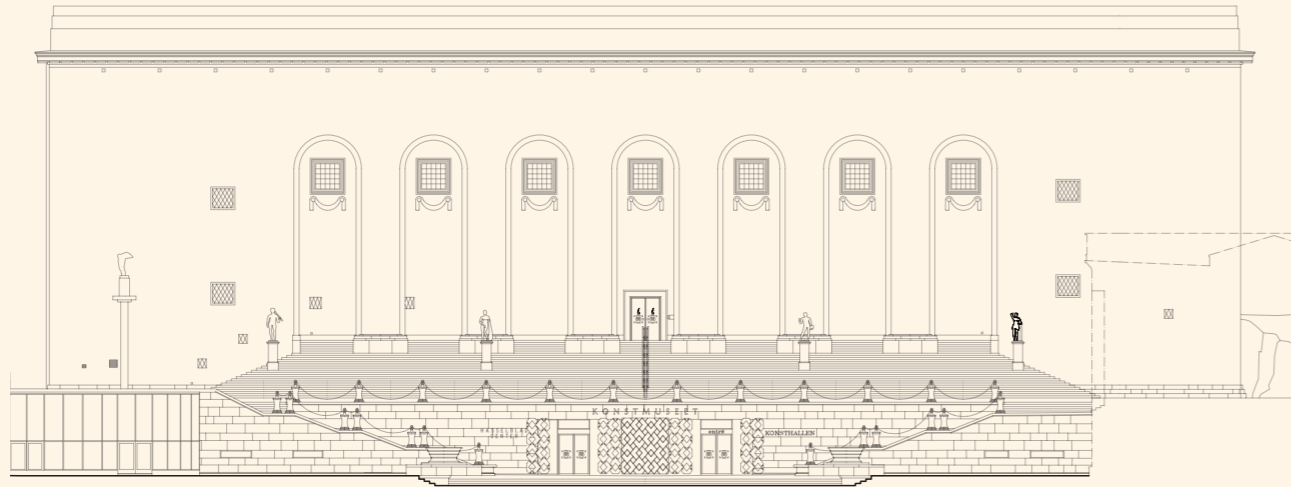


Floor 5 1:500

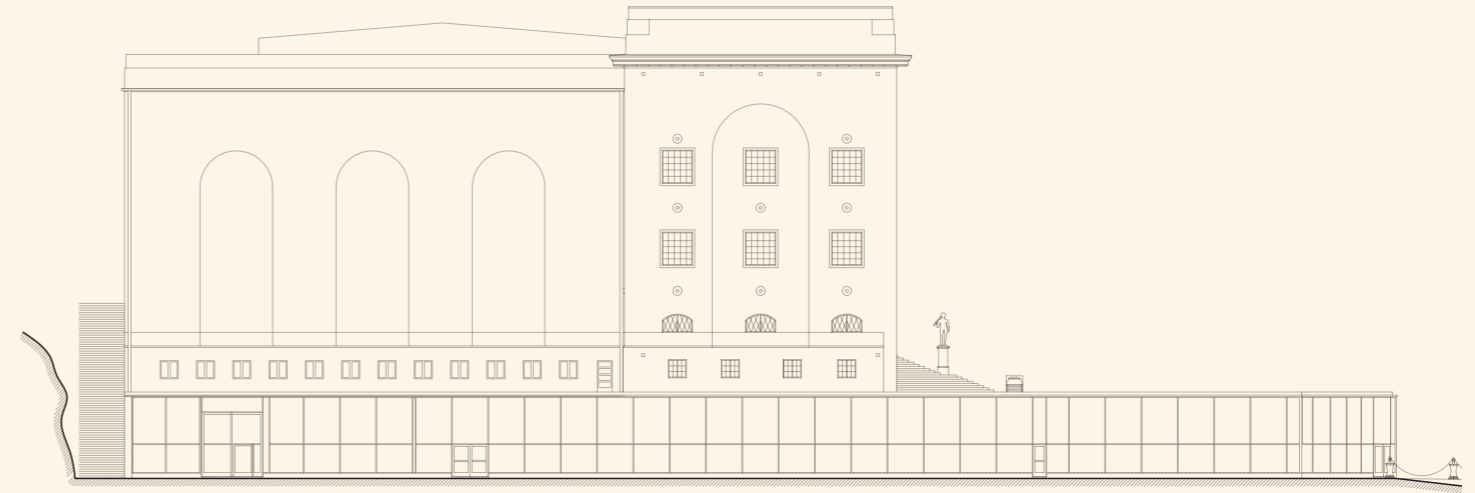


Floor 6 1:500

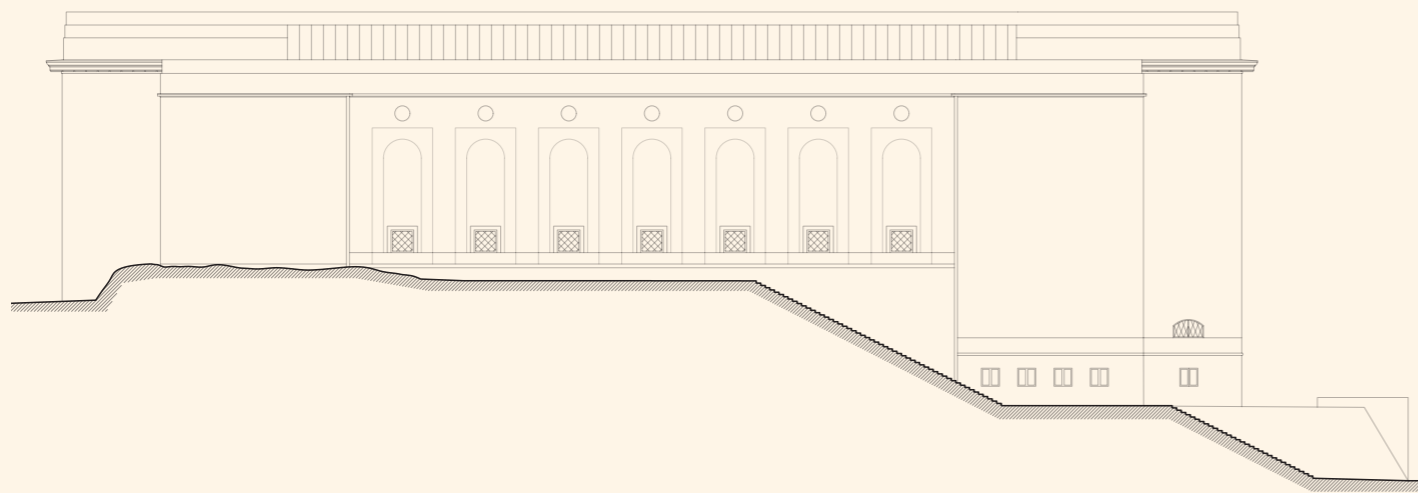
ELEVATIONS



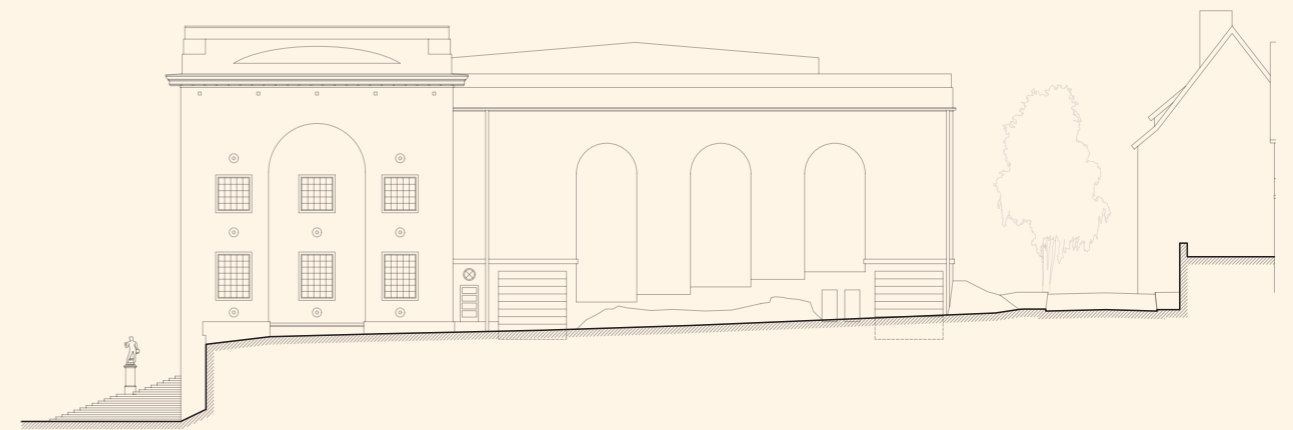
Elevation towards north 1:500



Elevation towards east 1:500



Elevation towards south 1:500



Elevation towards west 1:500



View of the extension from Ekmansgatan

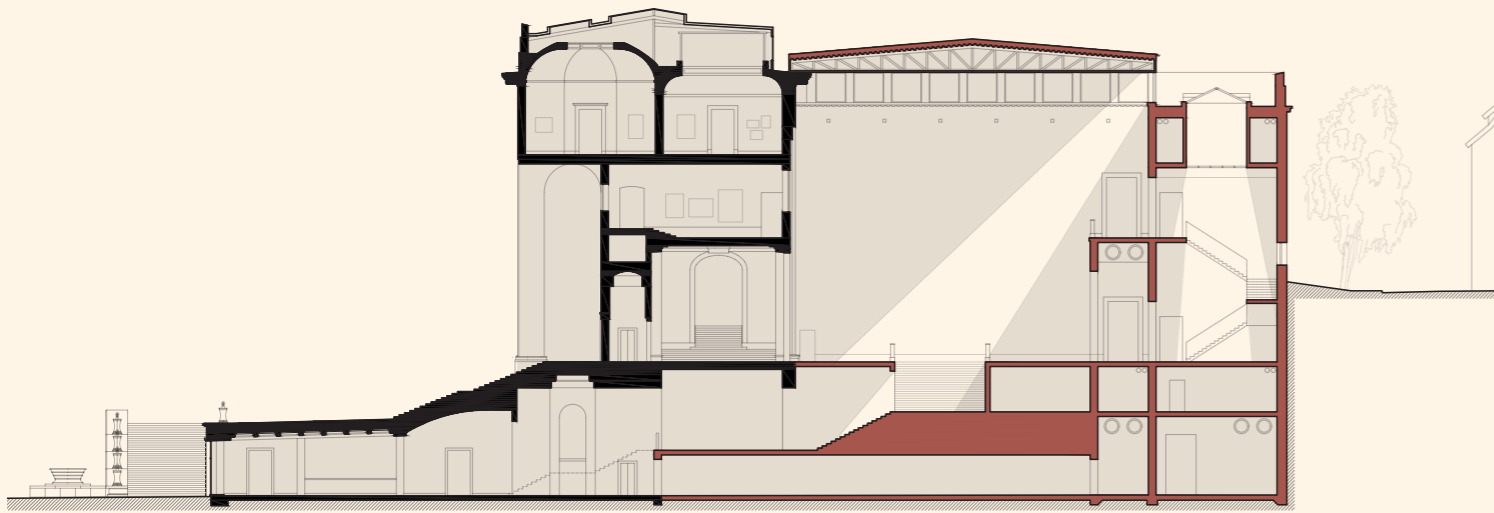
View of the extension from Ekmansgatan



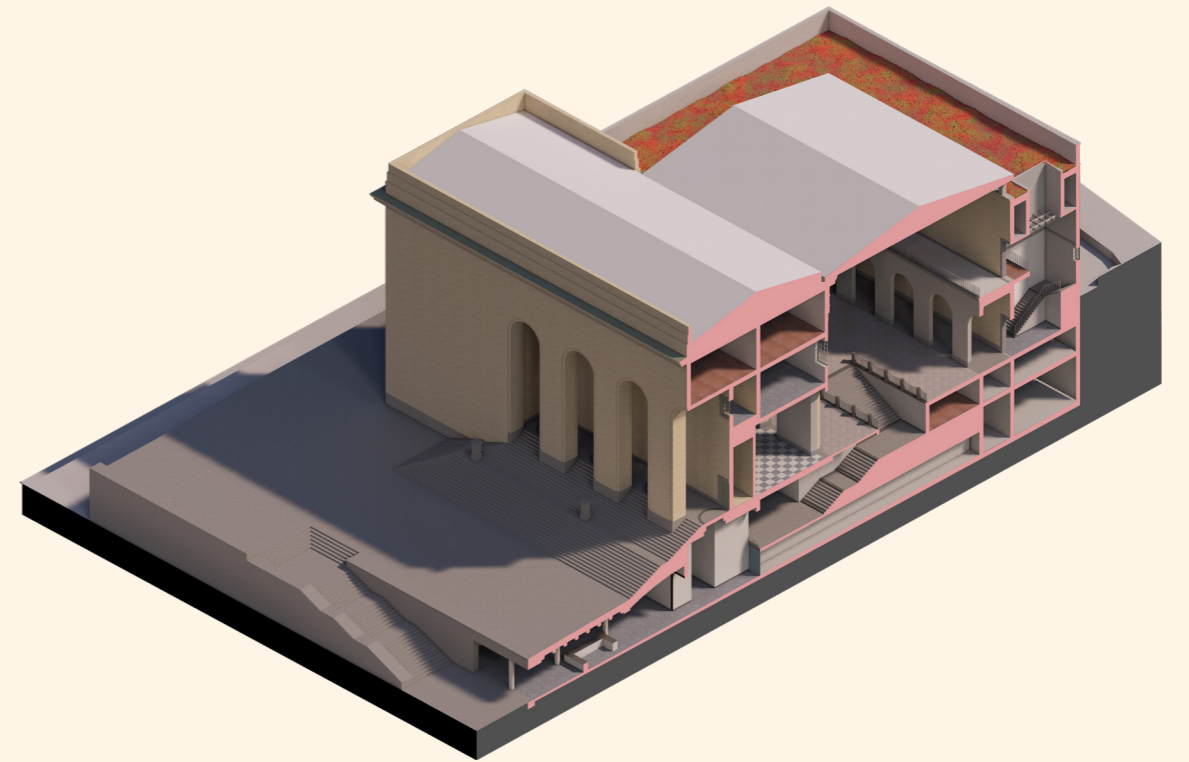
View of the extension from Dicksonsgatan

View of the extension from Dicksonsgatan

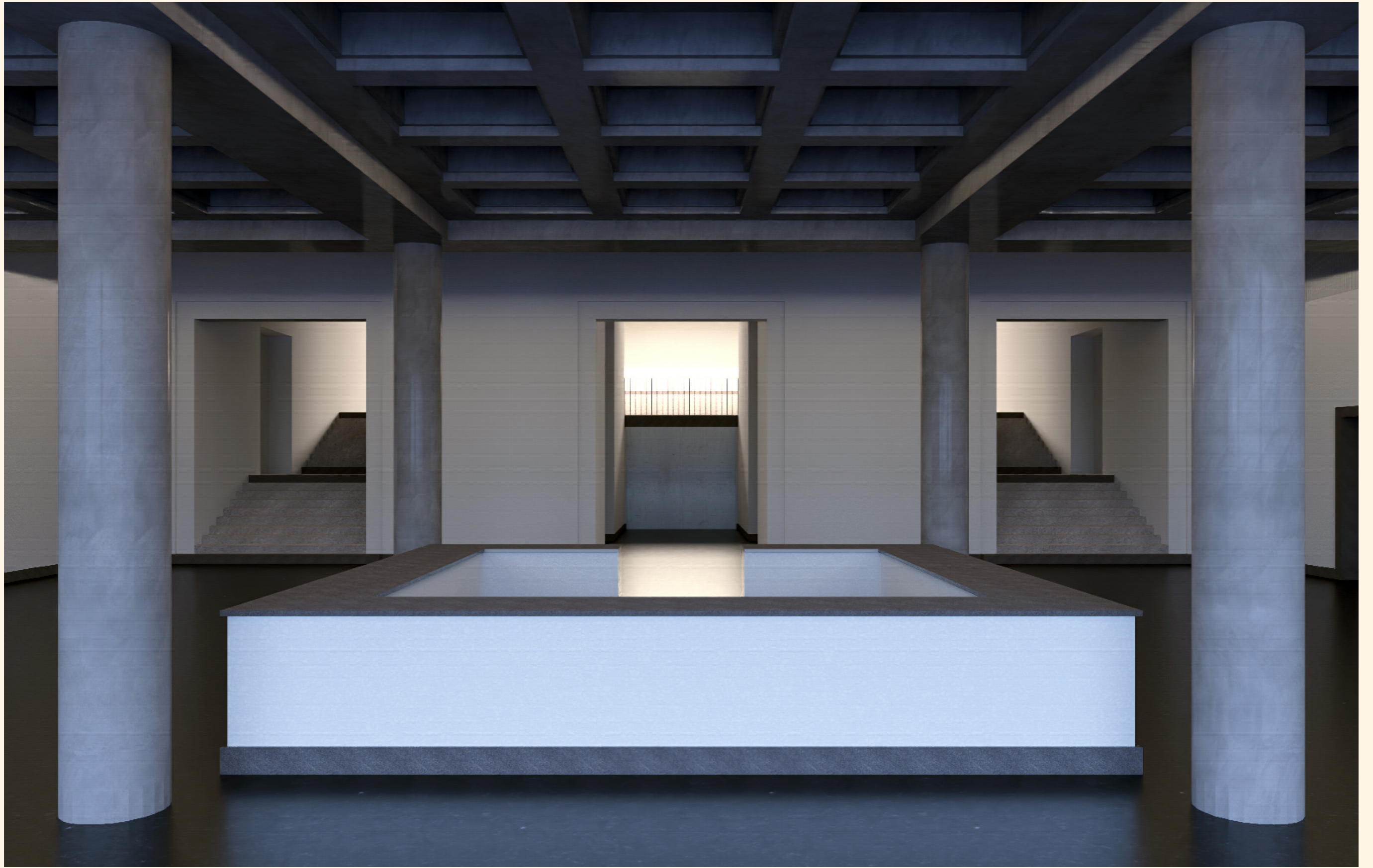
SECTIONS



Section through the main entrance 1:500

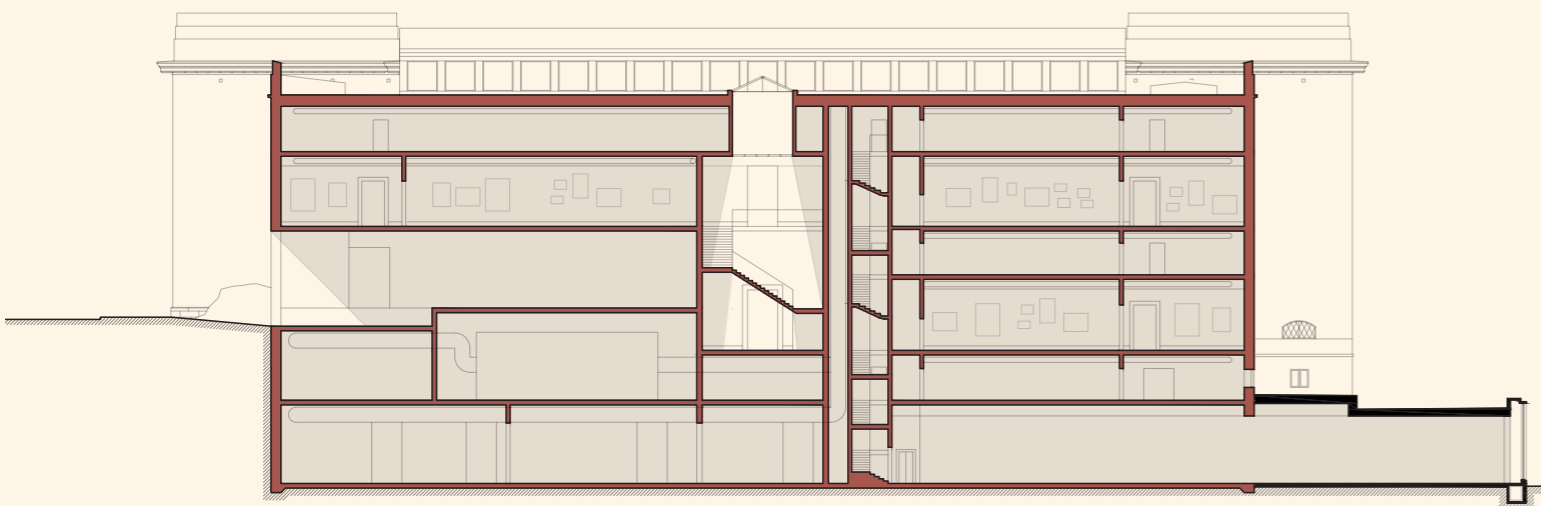


Isometric section showing entrance sequence

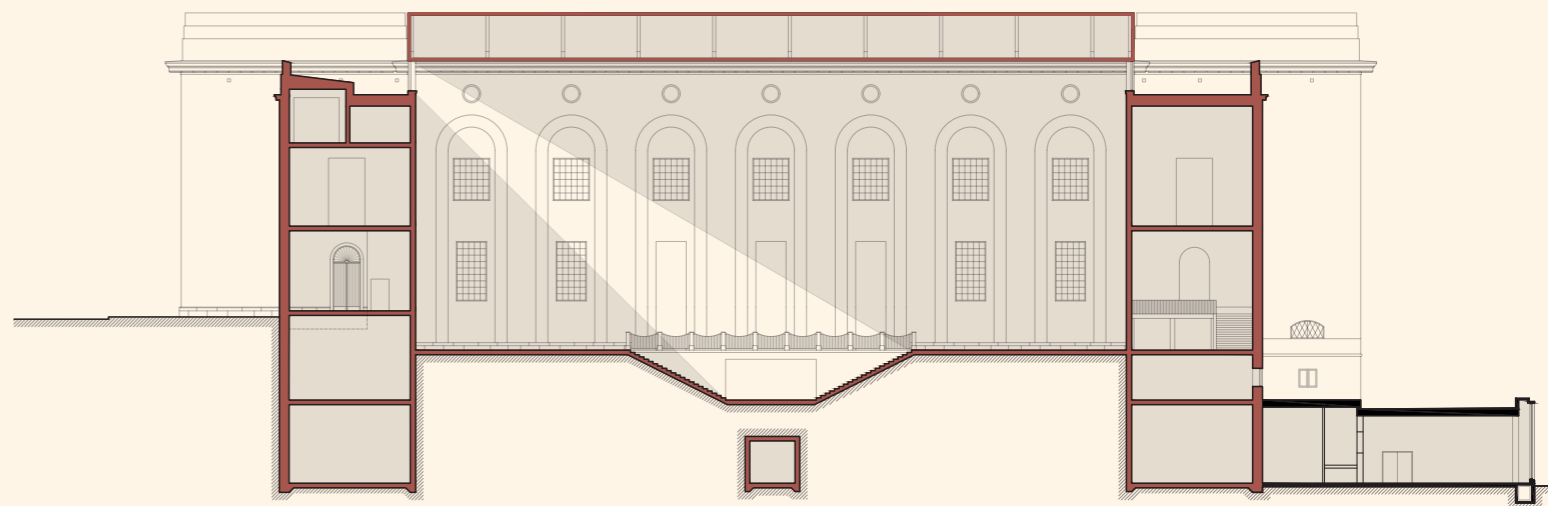


View when standing by the reception

View when standing by the reception



Section through the extension 1:500



Secton through the lightyard 1:500



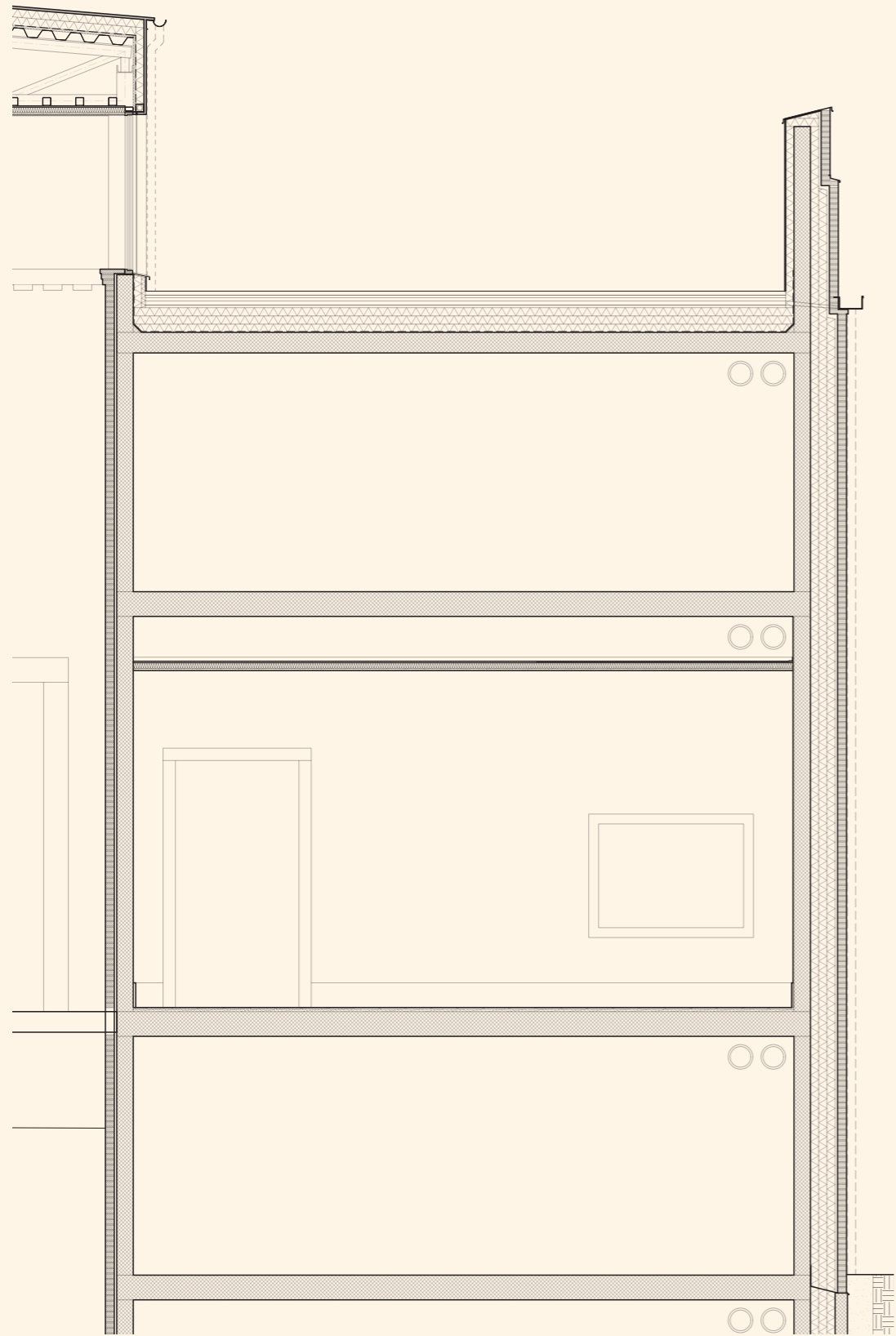
View of the original building within the lightyard

View of the original building within the lightyard



View of the lightyard

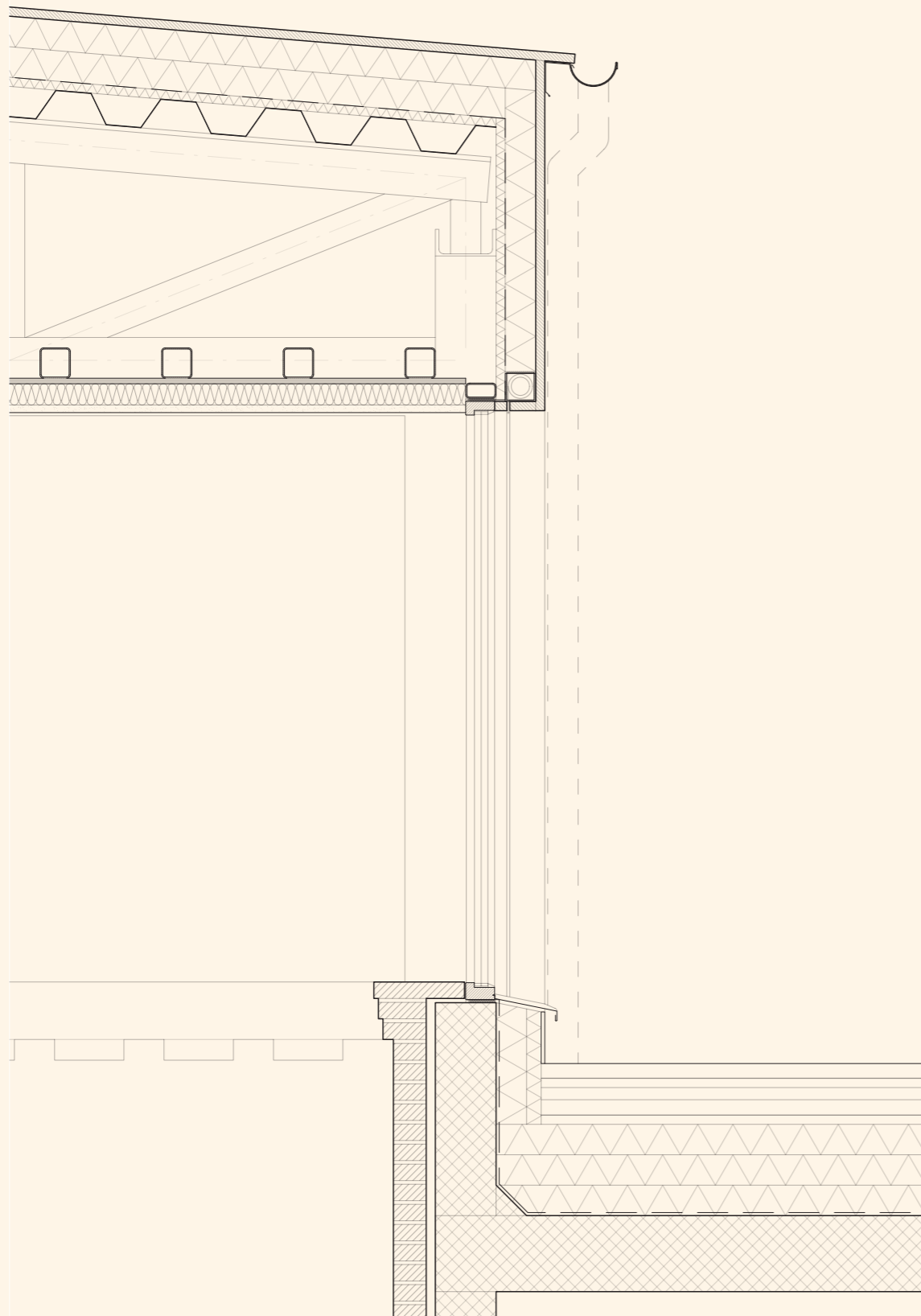
View of the lightyard



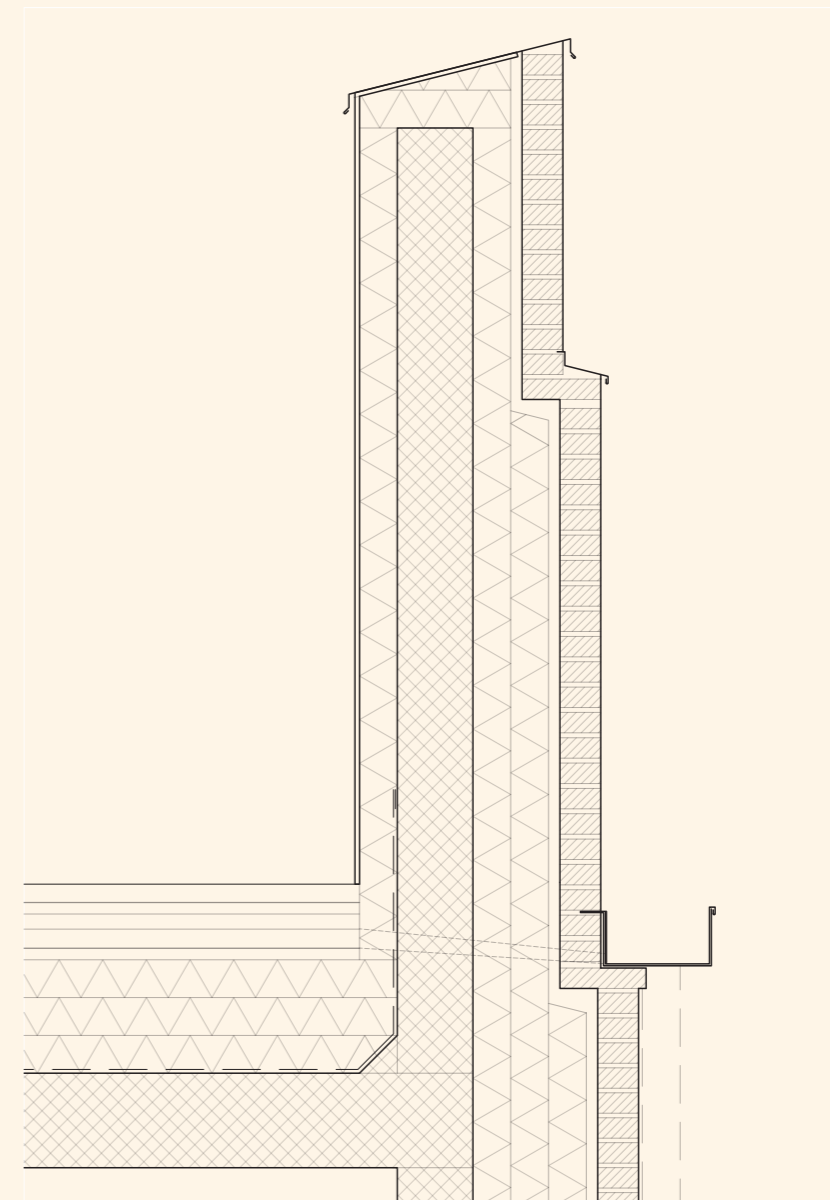
Section 1:75



Elevation 1:75



Detail of clerestory 1:20



Detail of parapet 1:20

DISCUSSION

The work with this thesis has been challenging, partly due to the limited time available as well as due to the scale of the project, with many different questions to consider and issues to solve. As a result of this, I haven't been able to go into detail to the extent that I would have hoped in certain parts, such as in the expression of the new exhibition halls as well as how these meet the existing building visually. Had I had more time, I would have also wanted to explore the theme of indoor spaces treated as outdoor spaces to a greater extent than what I was able to do, especially within the exhibition spaces.

I feel that my attempts at answering my main thesis question proved more difficult than I had originally anticipated, mainly due to requirements set by the recently concluded competition which I felt worked against some of the original intentions. I'm more optimistic in relation to my sub question however, which I feel that I was able to get an satisfactory answer to, and which I feel helped me greatly in my design process.

I believe that the thesis is especially relevant in the context of Gothenburg since the subject of architecture has become a part of the local political discourse in recent years. And although the discourse might lack nuance at the moment, I believe that discussions revolving around continuity and how best to relate to our already built environment will only become more common in the years to come, and it is my hope that this thesis might serve as one contribution to that discussion.

IV

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Figure 4: Unknown photographer. (n.d). Ekmansgatan 5. X. https://x.com/_Aesthetic_City/status/1657720010775699462

Figures 5-9: ARES. (1917). Ares' prize winning proposal for a museum of art at Götaplatsen. Gothenburg's Region and City Archive.

Figures 10-11: Göteborgs konstmuseum. (1923). Fasad & planritningar. Stadsbyggnadskontoret.

Figure 12: Unknown photographer. (1923). View from within the Gothenburg art museums arcade. Museum of Gothenburg. Retrieved 7/5/2024 from <https://samlingar.goteborgsstadsmuseum.se/carlotta/web/object/471753>

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