

Lets Talk About Death



CHALMERS

LETS TALK ABOUT DEATH
a Memorial Park in the city center of Gothenburg

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Chalmers School of Architecture
the Department of Architecture & Civil Engineering

Master Thesis in Architecture & Urban Design
Matter Space Structure Studio

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La mort n'est rien,
je suis seulement passé, dans le piège à côté.

Henry Scott Holland 1910

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CLAIM

Death is a part of our society. I therefore propose a Memorial Park in the city of Gothenburg, a place that aims to break the taboo surrounding the topic by encouraging citizens to talk about death and share the process of grief.

ABSTRACT

In the Scandinavian culture, it is taboo to talk about death, even though it is a topic everyone will come across. When we experience loss talking is an important part of grieving - so the silence often does no good. This is also reflected in the architecture connected with death. These buildings are often religious, with a monumental design that tends to silence you rather than encourage to conversations.

With this master thesis I would like to introduce an addition to these buildings - a Memorial Park, situated in the city of Gothenburg. It is a place that breaks taboo and encourages its visitors to talk about loss. It is a place where we can share our experiences or find company when it is most needed.

The focus in this project has been on interaction between visitors and the transparency to the surroundings. By analysing everyday scenarios, like the ones taking place in a pub or a sauna, I have identified what spatial features that affect communication between people and how it is possible to design degrees of exposure.

The result is used to create new situations in the Memorial Park, spaces that caters to different types of conversations.

The design is honest and elementary, with no unnecessary details. It puts the people and their interaction in focus. Visitors are guided between five pavilions and spaces in-between. Grief is a process and the pavilions allows its visitors to communicate on different levels. To enter the Memorial Park is to begin a journey through your grief.

Death is a part of our society. Through this design, I suggest new forms and spaces, that aims to break taboos and that encourages people to talk about death and share the process of grief in different ways.



WHY

TABOO

In the Scandinavian culture, it is taboo to talk about death, even though it is a topic everyone will come across. When we experience loss talking is an important part of grieving - so the silence often does no good.

IMPORTANT TO GRIEVE

To grieve is to remember and to honor the memory of someone. Confronting our emotions is an important part in the process of grieving. It helps us to accept the loss, which is necessary for us to be able to find new purpose.

A PART OF LIFE

Situation in the everyday life can be triggers to memories and grief may occur at any time and any place. In an urban environment it can be difficult to find the peace that is necessary for us to confront death.

TOGETHER WE ARE STRONG

In the toughest time the feeling of loneliness may be strong. Without support and empathy of others that pain may be devastating. Everyone has got a relation to death and in an urban environment we have the possibility to gather and to find support in each other.

WHAT

SHARE EXPERIENCES

The Memorial Park is a place where people have the possibility to talk about loss and to share experiences. It focuses on the interaction between visitors and on the tension that is found in the transparency to the surrounding. The park is a support through bereavement and all the stages of grief.

IN EVERY NEED

In an urban context the park can be a part of peoples everyday life - a place where we can find company when it is most needed. The park is neutral and does not host exclusive ceremonies like funerals. It welcomes everyone, whenever they have a need for it.

SITE

The park is situated on a parking lot at Grönsakstorget. The central location raises the matter of the topic. Situated in the city center of Gothenburg the site is also a part of peoples everyday life. There is a lot of activity in the area, which connects to important shopping districts, Gothenburg University, culture, restaurants and offices. The site also provide the visitors with a nice view over the canal and Kungsparken.



SITE



ABOUT GRIEF

[gri:f]

1. [mass noun] Intense sorrow, especially caused by someone's death.

1.1 [count noun] An instance or cause of intense sorrow

CONTRARIETY

Death can be contradictory, it can include both hope and despair. A person's death can be a relief, an end to suffering after a time of disease, but that does not make the loss less painful. Life and death are related just as grief and love, one cannot exist without the other.

SPEECHLESS

It is difficult to put words on grief. Grief is speechless in the beginning and there is a need of being silent together. Words will come as we tend to our mourning and comfort the grieving. It can be difficult to explain your feelings to a person that does not share your experiences. Therefore moments when we are able to share our experiences with a person that knows what we are going through can be invaluable.

TIMELESS

When our loved ones die and are physically removed from us, the emotions we held for them will remain. Grief will always exist, but it will take on new shapes, new expressions. By time we must learn how to remember the dead without letting pain overcome.

CONFRONT & ACCEPT

Denial is a defensive mechanism that we must overcome. If we don't, we will never move on, locked in a static grief. As we confront death we will learn to accept.

APPRECIATE LIFE

People who has been been close to death, both their own or others, can often find a new meaning to life, a new importance. To confront our grief can help us to look differently on our own life and to appreciate it.

reference: UR (2014). Kropp och själ: Efter sorgenåret [radio-program]. Stockholm: Sveriges Radio.

DISCOURSE

1.1

How can we integrate an emotional charged subject into an urban context?

In the Scandinavian culture, it is taboo to talk about death, even though it is a topic everyone will come across. Everyone has got a relation to death and in an urban environment we have the possibility to gather and to find support in each other. Situated in the city center of Gothenburg the site is a part of peoples everyday life. The central location also raises the matter of the topic.

In this master thesis we will investigate how it is possible to integrate an emotionally charged space into an urban context. We will analyze the activity in the area and connect to the natural flow. By developing bridges and blurry boarders people can move into the park without friction.

We will also investigate how to use a variety of public an private spaces to let the park be sanctuary for the citizens, where it is possible to openly share their process of grief, but also find peace and support when it is a needed.

1.2

How is it possible to influence the interaction between people in a space with help of architecture?

Grieving is a process that will go through many stages and our need for different types of interaction and conversations will change throughout this time. There are various ways to communicate and a conversation does not necessarily need to be verbal. There can be a lot of non-verbal communication between people co-existing in the same room.

Everyday we find ourselves in different situation where interactions between people have different shape and purpose. By recognizing these familiar scenarios it can help us to understand their value and to identify what spatial qualities that influence them.

In this master thesis we will investigate factors like distance between people, seating, sequences of movements and transparency. We will also look at Marina Abramović performances *The Artist is Present* and *512 Hours*, where she explores the most basic form of interaction and the strong intensity that can develop only by offering presence. The results will be used to be develop new situations in the Memorial Park, spaces that caters to different types of conversations.



Figure 1. Hovås (Birgitta Lindkist, GP)

”PROTESTER MOT HOSPICE I HOVÅS”

The article from Göteborgs Posten brings up the harsh criticism of the planning of a hospice in the wealthy region Hovås. People living in the neighborhood has strongly appealed against the plans of the Hospice saying that it would be very unpleasant to pass the building every day and have to be reminded about death. One person living in the area argues: "Frequently transportation of dead, relatives and deep grief and despair will be an everyday scenario. Unfortunately many people will relate the neighborhood with death and suffering." The situation demonstrates how uncomfortable the Scandinavian culture is to the topic.



Figure 2. Gun (GP, 2016)

”GUN TRÖSTADES AV OKÄND KVINNA”

The article from Göteborgs Posten tells the story of support from a total stranger and how easy it can be to comfort someone just by listening to them. When Gun picks up a photo of her late daughter, a victim of cancer, in a photo shop she bursts into tears. A woman walks up to Gun and comforts her. It was a charitable act according to Gun and it meant a lot to her. “It all seemed so natural. It was a valuable conversation where she listened to me and commented with fine, comforting words.” The two women also shared experiences since both of them had lost a family member to cancer. Gun thinks it is important to show compassion. Especially in times when it is most needed. “It is extremely important ... The cost is small but it can mean the world.”

MY FIRST CONVERSATION

In the summer of 2016 my brother past away. The first conversation I had with a friend about his loss was at a public café. In the public atmosphere the situation was less intense - a protection from my own emotions. Still needing privacy we sat at a table in an empty part of the café. As time past by I felt stronger and more at ease and we decided to go out and have ice-cream in the sun.

During that day I made great progress in my process of grief. From leaving my safety zone at home - to eat Ice-cream in an public atmosphere.

This Master Thesis starts with the experiences I have had during my first year of grief - with the purpose to develop a place that can support everyone that experience loss.

MARINA ABRAMOVIÇ

Marina Abramovic is a Yugoslavian born performance artist. She is famous for exposing her body for extreme challenges and for the exploration of the relationship between her and the audience.

In her performances *The Artist is Present* and *512 Hours* she explores the most basic form of interaction and the strong intensity that can develop only by offering presence.

REFERENCE: INTERACTION

Figure 3. The Artist is Present, New York (Klat Magazine 2012)

THE ARTIST IS PRESENT

In the performance *The Artist is Present*, Abramović offered pure presence with her audience. The performance was staged at the Museum of Modern Art in New York in 2010. Abramović sat silent for 736-hours, during three months, inviting her audience to come and sit opposite her. The only interior were two chairs and a table. Marina looked the person across of her into the eyes, giving no expressions, only her full attention.

It is hard to do something that is close to nothing. It is demanding all of you. There is no story to tell, no objects to hide behind. You have to divine on your own energy and nothing else.

Abramović from the film *The Artist is Present*

Although an audience where observing from a distance the interaction between Abramović and the person across from her were intense. Some sat quiet, while others cried or sometime fell asleep. Marina wanted to treat every human in front of her with the same attention and respect, sharing the same state of consciousness. She saw herself as a mirror that reflected the person she looked into. Time is constantly present in the performance and Marina wanted to slow time and the mind.

The table was an important barrier for Abramovic at the beginning of the performance, but after two months she decided to take it away. The security at MoMA did not like the idea because of safety reasons, but Marina found the situation much more direct, with no obstacles between her and the audience.

Abramovic manage to design a situation that require total presence from the participators. The silence and the presence between them developed an honesty - without words there is difficult to lie. The persons sitting in the chair opposite Abramović had no where to escape but inside themselves. The long waiting before meeting with Marina probably increased the tension and expectation of the situation. By watching *The Artist Is Present* we get to see how it is possible to develop a great intensity between people only through pure presence and how this presence may provoke feelings we usually keep inside.





REFERENCE: INTERACTION

Figure 4. 512 HOURS, Serpentine Gallery (Marco Anelli 2014)

512 HOURS

The performance was staged in 2014, at the Serpentine Gallery in London. The audience was invited into an empty space where they would walk around in silence. Before entering the space the audience had to leave bags, watches and cellphones by the door. After being separated from their belonging they were handed headphones that completely blocked all sounds. The audience arrived into a space filled with strangers, empty handed, with no relation to the outside and with no possibility to hear or talk to anyone. By engaging the people to do simple exercises Abramović wanted to help the audience to feel their own presence in the space and the collective energy.

In some spaces the audience were also blindfolded. Although they could neither see nor hear each other they still shared the space - they were all alone together. Abramović wanted to see what other senses we would use to interact. Walking by themselves people had to respect each other's presence, or otherwise they would bump into each other.

In 512 Hours Abramović wanted to see if it was possible to create something out of nothing, only using the presence of the visitors. Her idea was to create a small platform where the audience were the participants and the viewers at the same time. The empty spaces were filled with the activity of the public, but Marina underlines that it is the intensity that occurred between the audience that was important.

Abramović thinks that we have a great need for this type of performances today. Because we live in a world where we consume information all the time we sometimes have to go back to simplicity. She also emphasizes that freedom was important in the project. No one was forced to do anything. Everyone had their own will to decide whether they would like to participate in the activities or if they just wanted to observe.

In *512 Hours* we have the opportunity to see what happens when people co-exist in a space without any unnecessary design or inputs that may distract. The situation puts the presence of the audience and the interaction between them in focus. The performance also demonstrates how it is possible to communicate without speech or vision and how we still need to recognize each other's presence. Although focus is on the co-existence every visitor still has their own individual experience of the situation.

REFERENCE: CONFRONTATION

Figure 5. Ida Hallgren (Lisa Thanner 2016)

THE THEORY OF NEGATIVE THINKING

Negative thinking is a counterforce to the more shallow positive thinking that has become a norm in today's society. While positive thinking teaches us how to block bad thoughts and focus on what makes us feel good - negative thinking confronts the problems and teaches us how to deal with heavy feelings.

Ida Hallgren is a psychologist and has a PhD in practical philosophy. She advocates negative thinking and has started open courses in the subject. In the TV show *Idévärlden* Hallgren tells that the positive norm is essentially individualistic. It focuses on your success and happiness which results in minimal space for empathy. A positive thinker may not just block her own problems but also others.

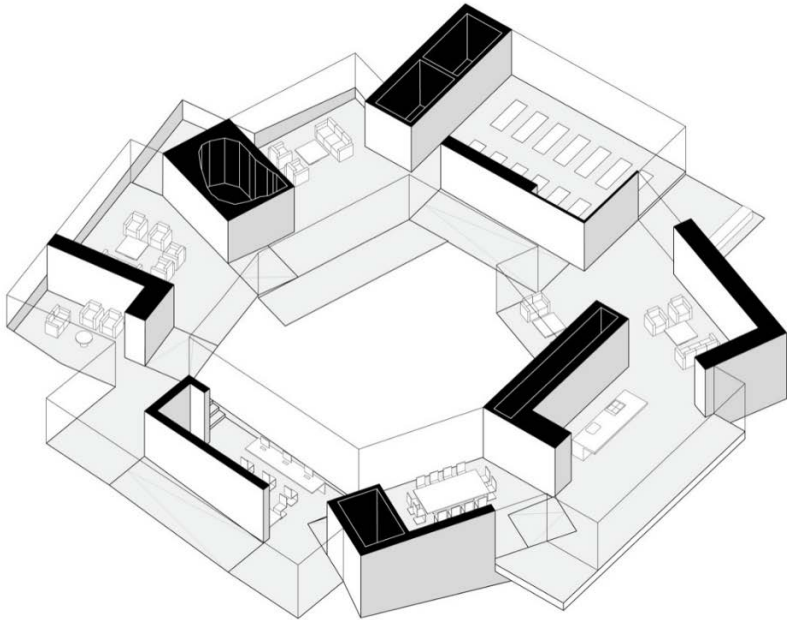
There is a fear for the negative. It is not about becoming a pessimist. Life includes suffering and it is feelings of empathy and belonging that keeps us together.

Ida Hallgren in an interview in DN

Hallgren explains that skepticism is healthy. A critical person can predict issues and learn how to deal with them. To challenge your fear and thinking about questions that provokes discomfort teaches us how to relate to them and how to accept them. In negative thinking we are allowed to be a whole person and to see the World how it is. To solve a problem we need to see the problem and in that way negative thinking is better in long term.

On the question on how to become a negative thinker and how you learn to confront your fears Hallgren answers that the easiest way to create acceptability is to be together. Talk to other people about the subjects that make you uncomfortable.





REFERENCE: ARCHITECTURAL

Figure 6. Maggie's Gartnavel (Dezeen, 2011)

MAGGIE'S GARTNAVEL

Maggie's Gartnavel, in Glasgow is a cancer clinic designed by OMA that offers both practical and emotional support in a non-clinical environment. Their goal is to provide a space that is warm, receptive and welcoming and where people can connect and learn from others who are going through similar experiences.

Spaces are organized to feel casual and allowing visitors to feel as part of an empathetic community of people. At the same time the design also provides spaces for more personal moments - in the intimate settings and private spaces.

With the more intimate areas programmed for private uses and more open and spacious zones for communal use. More than any other space, the internal courtyard provides a place of sanctuary and respite.

The architecture can teach us how to tackle the aspects of extroverted and introverted spaces. The building is designed as a sequence of interconnected rooms that create clearly distinguished areas but minimises the need for corridors and allows the rooms to flow. Located in a natural setting the building is both introverted and extroverted: each space has a relationship either to the internal courtyard or to the surrounding woodland and views of Glasgow beyond.

REFERENCE: ARCHITECTURAL

Figure 7. Almhöjden. Author's own copyright.

SKOGSKYRKOGRÅDEN

The cemetery is a result of an architecture competition won by the architects Sigurd Lewerentz and Gunnar Asplund. The committee for the competition wanted the entrants to take advantage of the local topography and woodlands found on the site, that all the elements in the park were to blend in harmoniously and that it would be easy for visitors to find the way.

The park is a unity of landscaping and buildings. Lewerentz was responsible for most of the landscaping as well as the Chapel of Resurrection, while Asplund designed the other main buildings. They turned the pine-covered ground into a holy landscape where several chapels were nestled seamlessly into the surrounding.

Lewerentz and Asplund started with the experience of the visitors, the concept of mourning and the feelings surrounding it. The processional routes leading to the chapels are designed to create appropriate mood for visitors.



EVERYDAY SCENARIOS

Grieving is a process that will go through many stages and our need for different types of interaction and communication will change throughout this time. There are various ways to communicate and a conversation does not necessarily need to be verbal. There can be a lot of non-verbal communication between people co-existing in the same room.

Everyday we find ourselves in different situations where interactions between people look different and have different purpose. By recognizing these familiar scenarios it can help us to understand their value and to identify what spatial qualities that influence them. The result will be used to develop new situations in the Memorial Park, spaces that caters to different types of conversations.



Figure 8. Den nakne mannen (screenshot from film)

THE SAUNA

A traditional sauna is a small and intimate space with little or no connection to the surrounding environment. They can be found in both private or public settings. A horizontal seating is situated against the wall, where people can sit next to each other. In that way there is minimum of eye contact, which may loosen the tension between people sharing the intimate space, all naked. With no need for eye contact the small space provides an anonymity and it is possible to have conversations without showing any expression in your face.

The sauna is often connected to a relaxation area. It can be a connecting room or a surrounding nature. The relaxing area is a place to where it is possible to breathe out and that brings ease after spending time inside the heated and intimate space.

In the film *Den nakne mannen* we see real life situations of Finnish men bathing together. There is a lot of intensity in the narrow spaces and the men, that are usually very quiet, find the comfort to share touching stories from their life.



Figure 9.1 Still *Hide to Smoke* (screenshot from film)

THE HAMAM

In contrast to the sauna, the hamam is a place for more vivid interactions. The hamam has traditionally been a place to meet before weddings or births and where people celebrate with music, dance and food. The bathing and cleaning has connection to the religious purification. The space is larger than in a sauna, with interconnecting rooms that includes different rituals. The bathing guest move ceremoniously between the different spaces before finishing in a relaxing area. The spaces are divided by pillars and corners and in that way it is possible for the guests to get privacy in the open spaces. The architecture is decorated with a large dome. Hamam originally means "murmur", because the words of the visitors dissolves into the dome.

The hamams separate women and men and the place has historically been a free zone for women in patriarchal societies. In the film *I Still Hide to Smoke*, by the Algerian director Rayhana, we see different scenarios inside a hamam for women in Algeria. In the protected space the women share stories from their lives, about things that is usually happening behind closed doors. The space unites the women. There are several stories co-existing in the space. Sometimes they are separated and sometimes they clash. The conversations between the women evolves as the they move from one space to another.



Figure 10. Sävadalens kyrka. Author's own copyright.

THE CHURCH

The church has traditionally been an important place in Christian culture for the funeral ceremony. It is a place where people gather to honor the memory of someone they have lost. The space is isolated from the surrounding environment with thick walls and semi-transparent windows. Visitors are directed to sit down in benches and the activity is low even if the space is full. The focus is directed towards the priest and the altar and there is little visible interaction between visitors. The architecture is made for the priest to speak and for the visitors to listen. The big void and long reverberation time make it difficult to have a two-way conversation.

With seating in long benches visitors do not need to look at each other during a funeral ceremony. This can make us relaxed to cry around other people. Although visitors become anonymous as we look into the back of each others head, the atmosphere between them is intimate. People are co-existing in silence, sharing attention and emotions.

The church hall is often connected to a community center, which is more of a social area. After the emotional ceremony in the church, all the guests can gather for a more happier and chattier session in the community hall.



Figure 11. Nordstan (GP, 2017)

NORDSTAN

Nordstan is a shopping center in Gothenburg. The center is divided into blocks of stores and streets in-between. The big and bright space is filled with activity during day time and there are few places where it is possible to sit down. With a central location the mall is also a passage between important places in the city area. The busy atmosphere makes the visitors anonymous to each other. Instead of facing each other the focus is directed towards the shopping display.

The activity inside the mall gathers people for more reasons than just shopping. The central location and indoor atmosphere develops the mall into center for youths during night time. Teenagers with a lack of social stability can find a context in Nordstan. They travel from all over the region the meet people with similar backgrounds.



Figure 12. Bar (Route 66 Hotel)

THE BAR

The pub is a public space where people meet for food, drinks and to talk. Most pubs provide an intimate setting in a public atmosphere. With dull light and noise in the background it is possible to have private conversations in the public setting. There are different types of conversations but the tone is usually easy going. Most people sit by a table and their attention is focused to the people in front of them. This setting makes people comfortable to have private and engaging conversations, even though strangers sit close.

Standing by the bar the interaction may look a bit different. There is more activity going on and the bartender becomes a third wheel. The conversation gets less private and the interaction not so intense. But with less intimacy it is more acceptable to start a conversation with strangers.

Regardless if we come alone or together with friends we go to the pub for the social atmosphere. We expose ourselves and watch other people. The chatty atmosphere triggers talks and laughter and eases some of the seriousness.

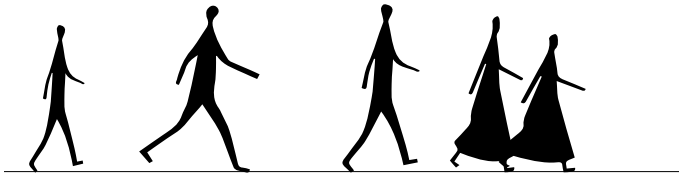


Figure 13. Kitchen table (jm.se)

THE KITCHEN TABLE

The kitchen is a private space where we usually spend time with family and friends. It is a meeting space in our everyday life where people of different generations can have conversations together. Just like in the pub we meet for food, drinks and to talk. But the kitchen is a safety zone which allows us to express more personal opinions. There is no-one who can overhear the conversations, nobody to judge or to interrupt. This may result in deeper and more serious talks.

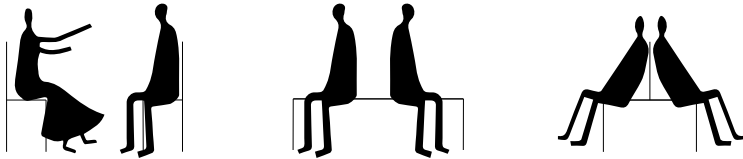
In Jesper Höglunds article "Bordsbön" he talks about the kitchen table as a place for the outsiders. He refers to his own experiences from parties where the more withdrawn guests could find a free zone in the quiet kitchen.



SEQUENCE OF MOVEMENTS

The walk between spaces is an important part of the scenarios found in the park. Depending on the path we walk down it may add a tension or increase our expectation of a space. A monumental path can add a monumental tone to the atmosphere. The activity of walking can also be relaxing or a time for reflection.

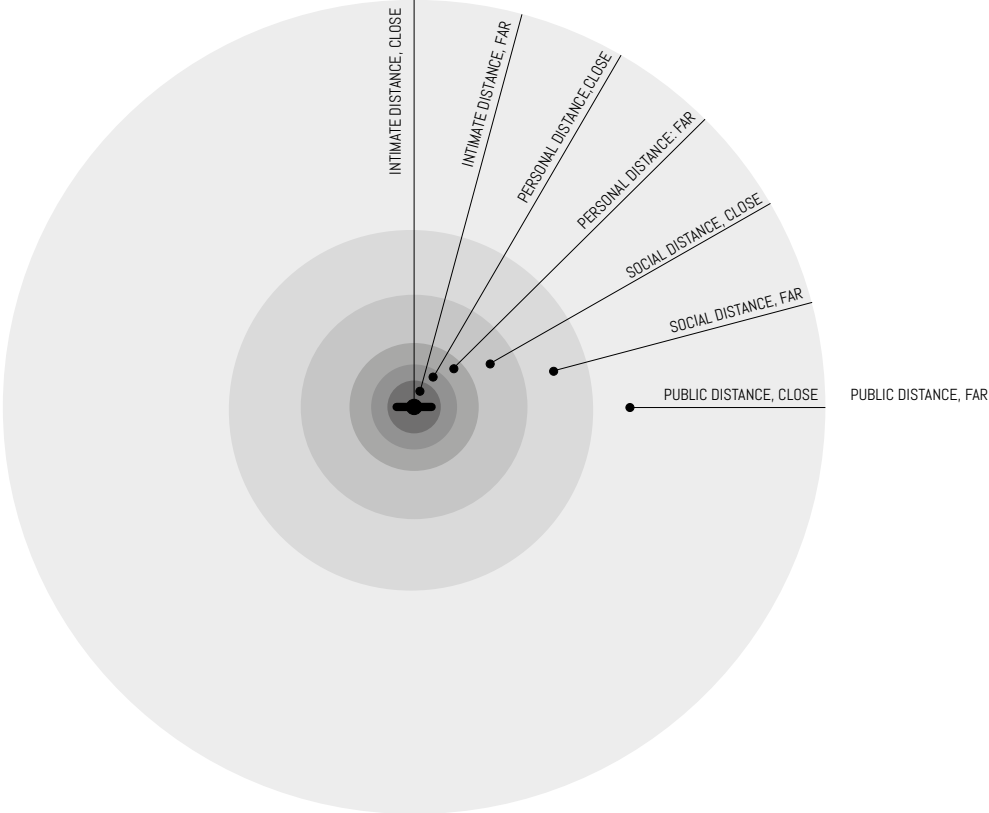
Abramović investigates during her performance 512 Hours, how people walking in the same space have to interact and respect each others presence. The more people that are walking in a space, the more bodies do we have to relate to. With a high density of people it will also slow down our speed.



SEATING

Seating will influence the way people interact with each other and the intensity between them. With seatings we can decide how many people that may share a space and the distance between them.

We can also decide if people will look at each others faces, which make the situation more personal and the people vulnerable. To be seated side by side or back to back will instead keep an anonymity and provide a feeling of safety. This may affect the tone or the honesty in the conversations.

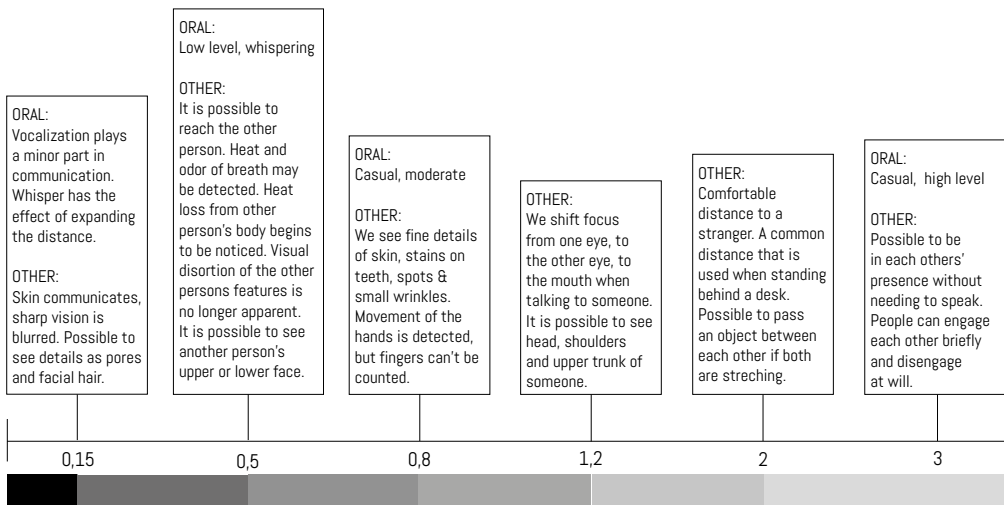


THE HIDDEN DIMENSION

BY EDWARD T HALL

Proxemics is the study of human use of space and the effects that population density has on behavior, communication, and social interaction. Proxemics is one of the most important aspects of non-verbal communication. In the book *The Hidden Dimensions* Hall discovers four distances, or spheres, and investigates how man's use of space can affect our communication.

By using Hall's direction we can integrate different distances into the architecture, that help us to provide the conditions need for varied interaction.



IMPORTANT DISTANCES

ORAL:
Loud voice
A careful choice of words and phrasing of sentences as well as syntactic shifts occur at this distance.

OTHER:
It is more important to hold eye contact if we are 3,7 meters or more apart. It is possible to look at two persons' faces at the same time. The sharpest area of our vision holds both eyes and mouth.

3,7

OTHER:
The body begins to loose its roundness and to look flat. Only the white of the eye is visible. It is possible to see the whole body of another person.

5

ORAL:
Full public speaking voice.

OTHER:
Posture communication gets more important.

5,5

ORAL:
Conversations can be overheard up to 6 meters.

6

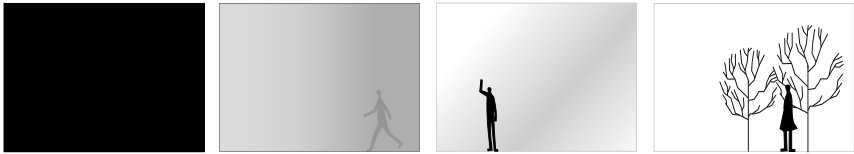
ORAL:
The subtle shades of meaning are lost. Much of the non-verbal part of the communication shifts to gestures and body stance. Communication needs to be exaggerated and the tempo of the voice drops.

OTHER:
It is the distance that is automatically set around important public figures. Details of facial expression and movement are lost.

9

OTHER:
As people looks smaller and loose their shapes, contact with them as human beings fades rapidly. At this distance we remain strangers.

10+ meter

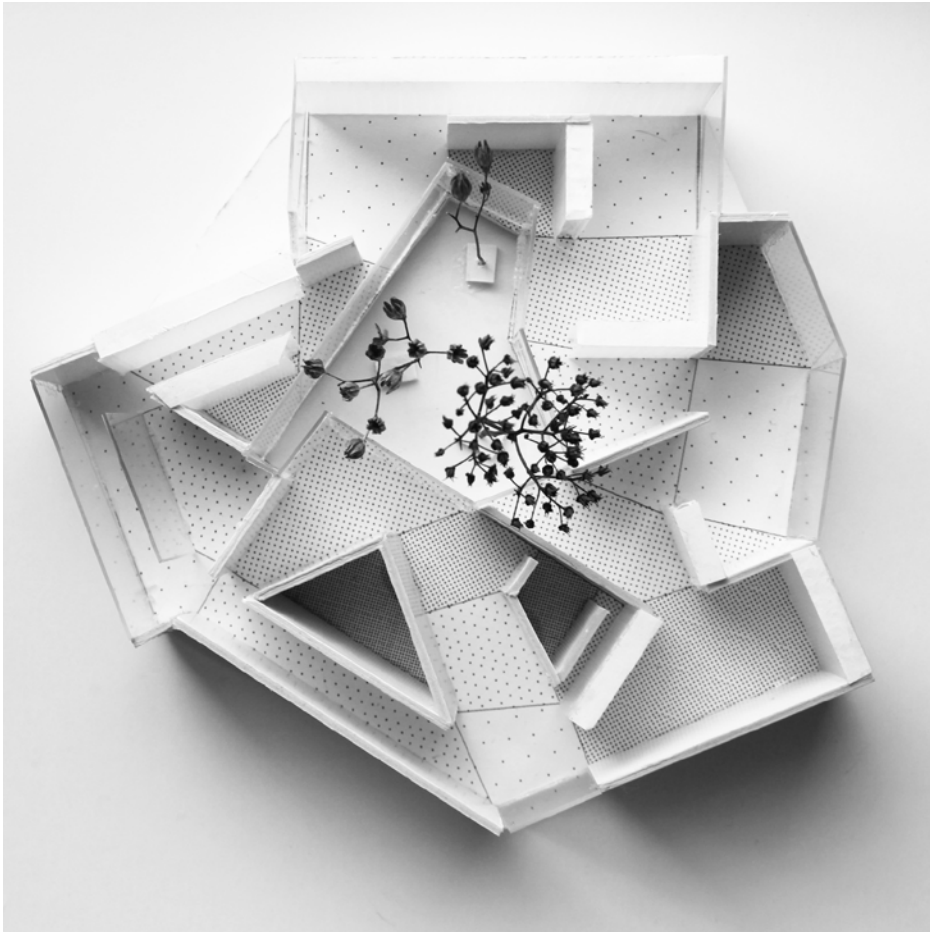


TRANSPARENCY

With transparency we can affect our relation to the surrounding environment. We can decide the way we would like to be exposed but also what atmosphere and views we would like to take in. Situated in a urban atmosphere we can use the tension between public and private to create introverted or extroverted spaces in the design.

Transparency can include a visual connection to the surrounding. But It can also affect sounds or physical movements. It is possible to influence the transparency by alternate between solid and translucent materials. We can also affect the transparency by working with sequences of spaces and differences in levels.

The level of transparency of a material provides different effects to a space. A solid wall does not let anything through, no people, scenery or light. A semi-transparent wall lets you see movements, shadows and activity, but it keeps the anonymity. A transparent wall lets you see everything on the other side, but it still blocks sound and is a physical barrier. A glass wall may also create a mirror effect that reflects light and activity. It is also possible to use vegetation as a way of blocking the sight.

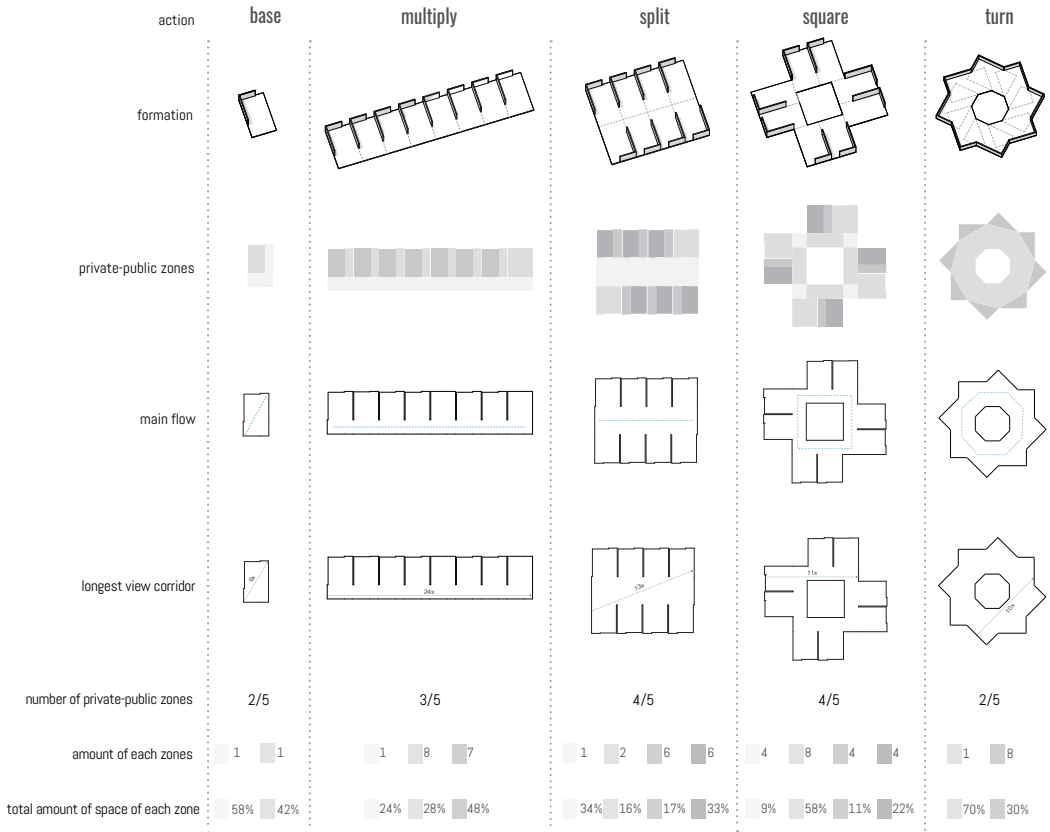


A STUDY ABOUT INTROVERTED & EXTROVERTED SPACES

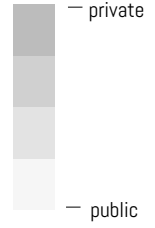
People will learn how to open up and express themselves by time. The Memorial Park should therefor offer a graduation of open and closed spaces. In the following study we can see how it is possible to create a variety of public and intimate zones by changing the relations in a sequences of interlocking spaces.

A STUDY ABOUT INTROVERTED & EXTROVERTED SPACES

In the study a space with a L-shaped wall has been multiplied and connected in different formations. To keep control over the result each action is made carefully. The conclusion is that a more asymmetric shape brings the best variety in amount, size, shape and sequences of zones. The circular formation also creates a continuous flow through the building, with no dead ends, and let you walk through different privacy zones.



degree of privacy



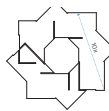
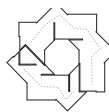
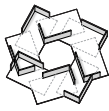
rotate



5/5



mirror



5/5



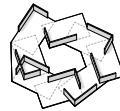
extract



5/5



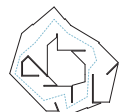
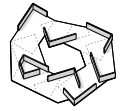
add



5/5

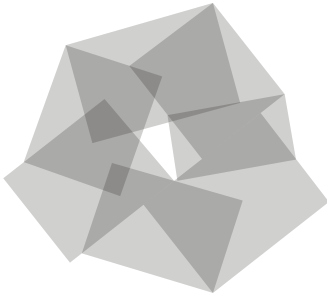


subtract



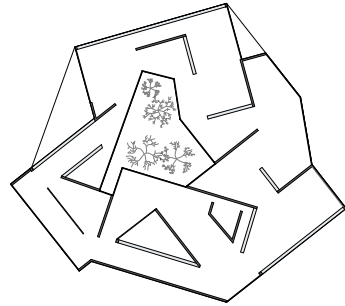
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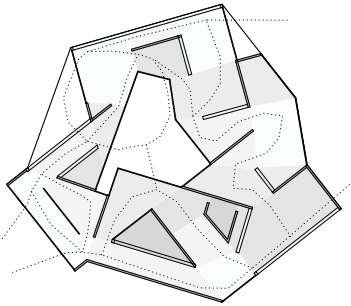
Sequences of space

The prototyp is made ou of seven rectangles that are put into a sequence of spaces.



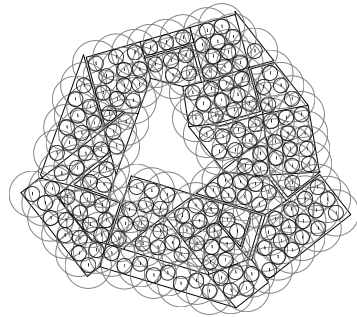
Walls & transparency

The diagram demonstrates the walls in the prototype and their transparency.



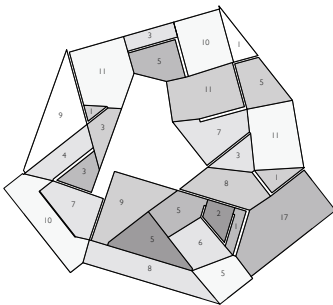
Sequences of movements

Integrated paths and sequences of movements guides the us through both public and private zones.



Theory of proxemics

By using proxemics we can see the maximum amount of people that may co-exist in each zone if every person requires the social distance of 2,1 to 3,1 meters.

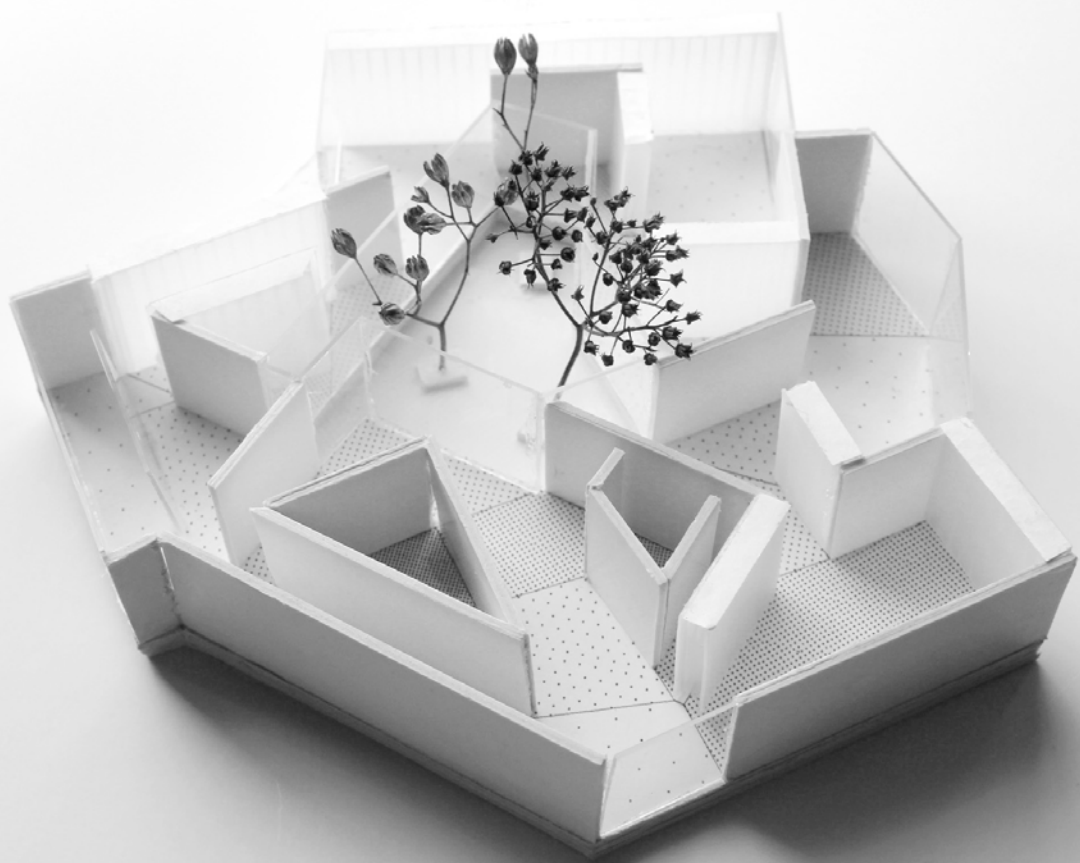


Privacy zones

When combining social distance with the level of privacy we can see that both introverted and extroverted zones have a good mix of the amount of people they may hold.

RESULT OF STUDY

By analyzing the result from the model studies and by adding transparency to the walls we have developed a prototype that provides a big variety of extroverted and introverted zones. A continues flow guides us between sequences of spaces with different degree of privacy. By using the theory of proxemic we are able to see the amount of strangers that may co-exist in these spaces.



MODEL STUDY ABOUT ATMOSPHERE

To test the findings we have collected in the analysis of Everyday Scenarios and the previous model study about extroverted and introverted spaces, we have designed a diagram with different atmospheres. The diagram will be used in a model study, where it tells us what parameters to use to provide a space with a certain atmosphere. It is not supposed to be a strict rulebook, but a guidance when designing a model. One model contains several atmospheres and it is the mix of atmospheres that develops a certain situation.

	SPACE/SIZE	BACKGROUND SOUND	LIGHT	WINDOWS	VIEW	SEATING	ACTIVITY
TRANQUILITY	BIG SCALE	LONG REV.TIME/ SILENCE	—	LARGE/MANY/ OPEN	GREAT VIEW	ROWS	CALM/STROLLING
INTENSITY	SMALL SCALE	SILENCE	—	SMALL/FEW	—	FACING EACH OTHER	CALM
HONESTY	—	LONG REV. TIME/ SILENCE	DAY LIGHT	REFLECTION	—	ROWS/ FACING EACH OTHER	DIRECTED ACTIVITY
ANONYMITY	BIG SCALE	NOISE	DARK/DULL	FEW/NO OPENINGS	DIRECTED FOCUS	ROWS	BUSY
DISTRACT	—	NOISE	—	LARGE/MANY/ OPEN	GREAT VIEW/ DIRECTED FOCUS	NO SEATING	STROLLING/ DIRECTED ACTIVITY
PRESENCE	SMALL SCALE	LONG REV. TIME/ SILENCE	—	NO OPENINGS/ FEW/REFLECTION	NO VIEW	CLUSTERS/ FACING EACH OTHER	CALM/ DIRECTED ACTIVITY
INTIMACY	SMALL SCALE	SHORT REV. TIME	DULL	SMALL/FEW/CEILING/ NO OPENINGS	—	CLUSTERS/ FACING EACH OTHER	—
EXPOSURE	—	LONG REV. TIME	DAY LIGHT	LARGE/MANY/ OPEN	DISPLAY	—	—
SECURITY	SMALL SCALE	MUSIC/NOISE	—	SMALL/FEW/CEILING	DIRECTED FOCUS	ROWS/TABLE	DIRECTED ACTIVITY
VULNERABILITY	BIG SCALE	LONG REV. TIME/ SILENCE	DAY LIGHT	LARGE/MANY/ OPEN	DISPLAY	FACING EACH OTHER	—



screaming loneliness

INTENSITY	ANONYMITY	PRESENCE	INTIMACY	SECURITY
SMALL SCALE SILENCE CALM	DULL NO OPENINGS	SMALL SCALE LONG REV TIME SILENCE NO OPENINGS CALM	SILENCE CALM	SILENCE CALM



exposed anonymity

INTENSITY	TRANQUILLITY	DISTRACTION	PRESENCE	INTIMACY
SMALL SCALE SILENCE FEW OPENINGS CALM	SILENCE ROWS LARGE WINDOW GREAT VIEW CALM	LARGE WINDOW GREAT VIEW DIRECTED FOCUS	SMALL SCALE SILENCE REFLECTION CALM	SMALL SCALE SHORT REV. TIME FEW OPENINGS

EXPOSURE	SECURITY	VULNERABILITY
DAY LIGHT LARGE WINDOW DISPLAY	SILENCE CALM	SILENCE LARGE WINDOWS DISPLAY



anonymous honesty

INTENSITY	ANONYMITY	PRESENCE	INTIMACY	SECURITY
SMALL SCALE FEW OPENINGS CALM	DULL NO OPENINGS	SMALL SCALE SILENCE NO OPENINGS CALM	SILENCE SHORT REV. TIME CALM	SILENCE ROWS CALM



introverted outdoor area

TRANQUILITY

BIG SCALE
SILENCE
STROLLING

ANONYMITY

BIG SCALE
FEW OPENINGS
BUSY

DISTRACTION

NO SEATING
STROLLING



public meeting

TRANQUILITY

BIG SCALE
OPEN
CALM
STROLLING

HONESTY

DAY LIGHT
FACING EACH OTHER
DIRECTED ACTIVITY

DISTRACTION

NO SEATING
NO WALLS
DIRECTED FOCUS
STROLLING
DIRECTED ACTIVITY

PRESENCE

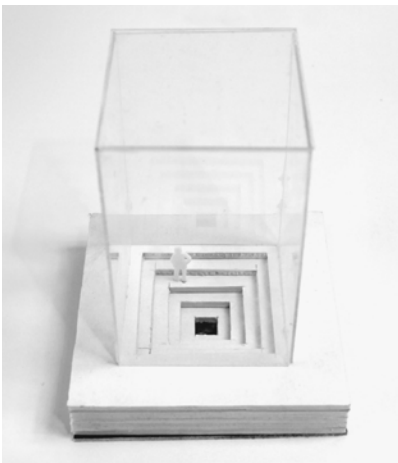
FACING EACH OTHER
DIRECTED ACTIVITY

EXPOSURE

DAY LIGHT
NO WALLS
DISPLAY

VULNERABILITY

BIG SCALE
DAY LIGHT
FACING EACH OTHER
OPEN
DISPLAY



exposed togetherness

TRANQUILITY

BIG SCALE
LONG REV. TIME
ROWS
LARGE WINDOWS
CALM

HONESTY

LONG REV. TIME
DAY LIGHT
ROWS
FACING EACH OTHER
REFLECTION

PRESENCE

LONG REV. TIME
FACING EACH OTHER
REFLECTION
CALM

EXPOSURE

LONG REV. TIME
DAY LIGHT
LARGE WINDOWS
DISPLAY

VULNERABILITY

BIG SCALE
LONG REV. TIME
DAY LIGHT
FACING EACH OTHER
LARGE WINDOWS
DISPLAY

exposed intensity

INTENSITY	HONESTY	PRESENCE	EXPOSURE	VULNERABILITY
-----------	---------	----------	----------	---------------

SILENCE
FACING EACH OTHER
CALM

SILENCE
DAY LIGHT
FACING EACH OTHER
REFLECTION

SILENCE
FACING EACH OTHER
REFLECTION
CALM

DAY LIGHT
LARGE WINDOWS
DISPLAY

SILENCE
DAY LIGHT
FACING EACH OTHER
LARGE WINDOWS
DISPLAY



secure display

TRANQUILITY	ANONYMITY	DISTRACTION	EXPOSURE
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ROW
LARGE WINDOWS
GREAT VIEW
CALM

NOISE
ROWS
FEW WINDOWS
DIRECTED FOCUS

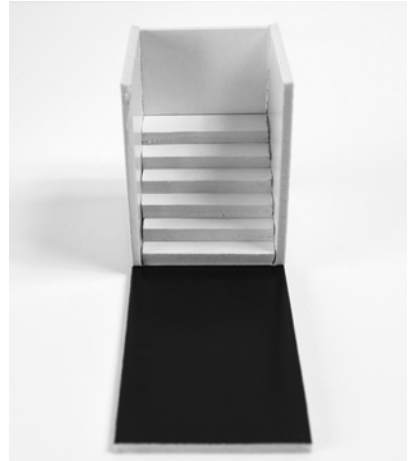
NOISE
LARGE WINDOWS
GREAT VIEW
DIRECTED FOCUS

DAY LIGHT
LARGE WINDOWS
DISPLAY

SECURITY	VULNERABILITY
----------	---------------

ROWS
NOISE
FEW OPENINGS
DIRECTED FOCUS

DAY LIGHT
LARGE WINDOWS
DISPLAY



private clusters

INTENSITY	ANONYMITY	PRESENCE	INTIMACY	SECURITY
-----------	-----------	----------	----------	----------

SMALL SCALE
FEW WINDOWS
CALM

NOISE
DULL
FEW WINDOWS

SMALL SCALE
CLUSTERS
FEW WINDOWS
CALM

SMALL SCALE
DULL
CLUSTERS
FEW WINDOWS

SMALL SCALE
NOISE
TABLE
FEW WINDOWS
DIRECTED ACTIVITY



PROPOSAL

THE MEMORIAL PARK

SANCTUARY

In an urban context it can be difficult for citizens to find the peace that is necessary in the process of grief. The Memorial Park is a sanctuary where grief is allowed to exist and that lets visitors access all emotions that are necessary during this process.

In the Memorial park visitors can openly share their progress and at the same time be support to each other. Citizens can meet people with similar experiences and find company when they feel lonely.

The park include five pavilions and spaces in-between. The spaces have different qualities where visitors interact on different basis and where the conversations have a possibility to take different expressions. Grief is inconstant. The park needs to be empathic to everyone's experience and follow visitor's progress through time.

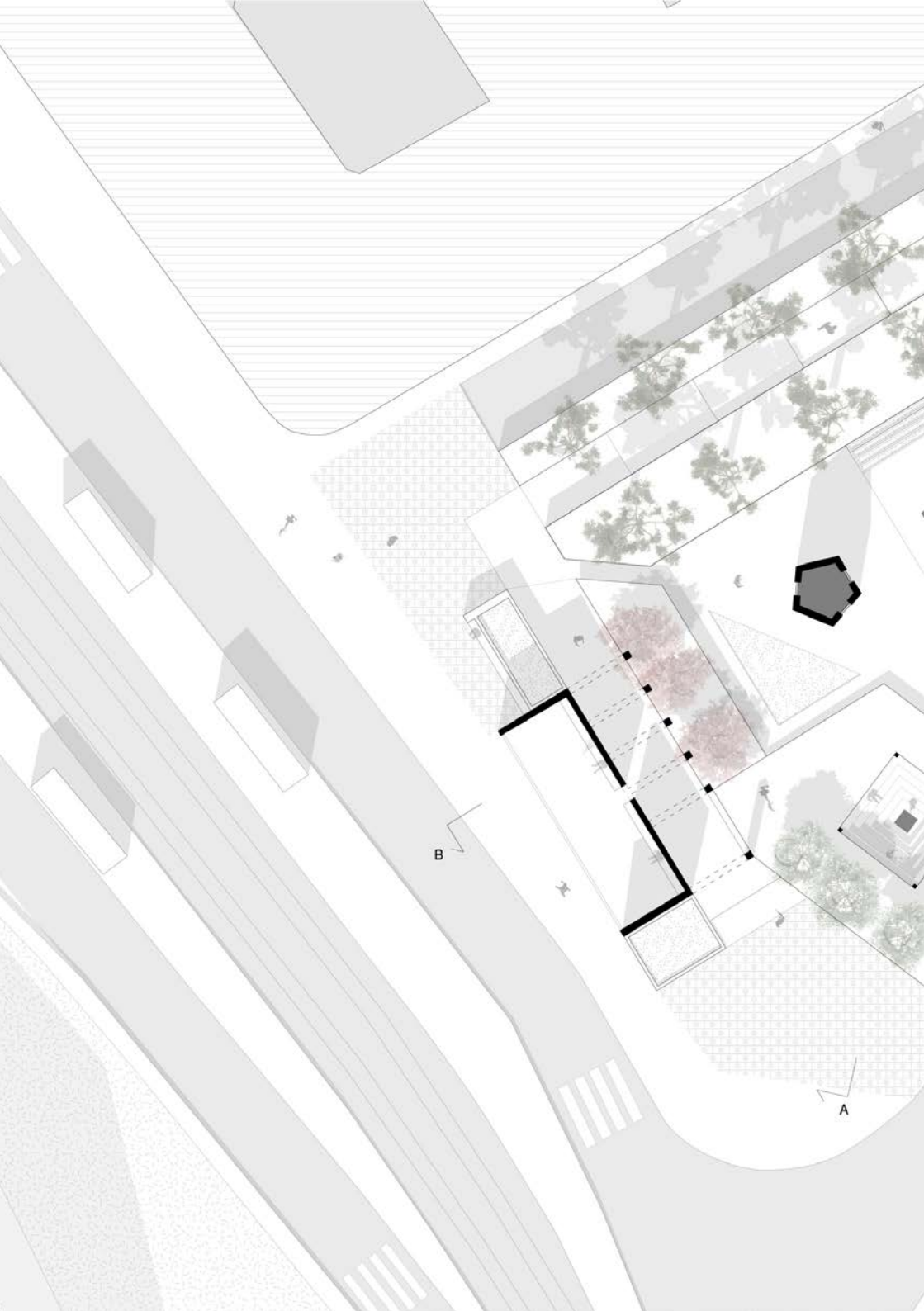
FIRST STEP IS TO ENTER

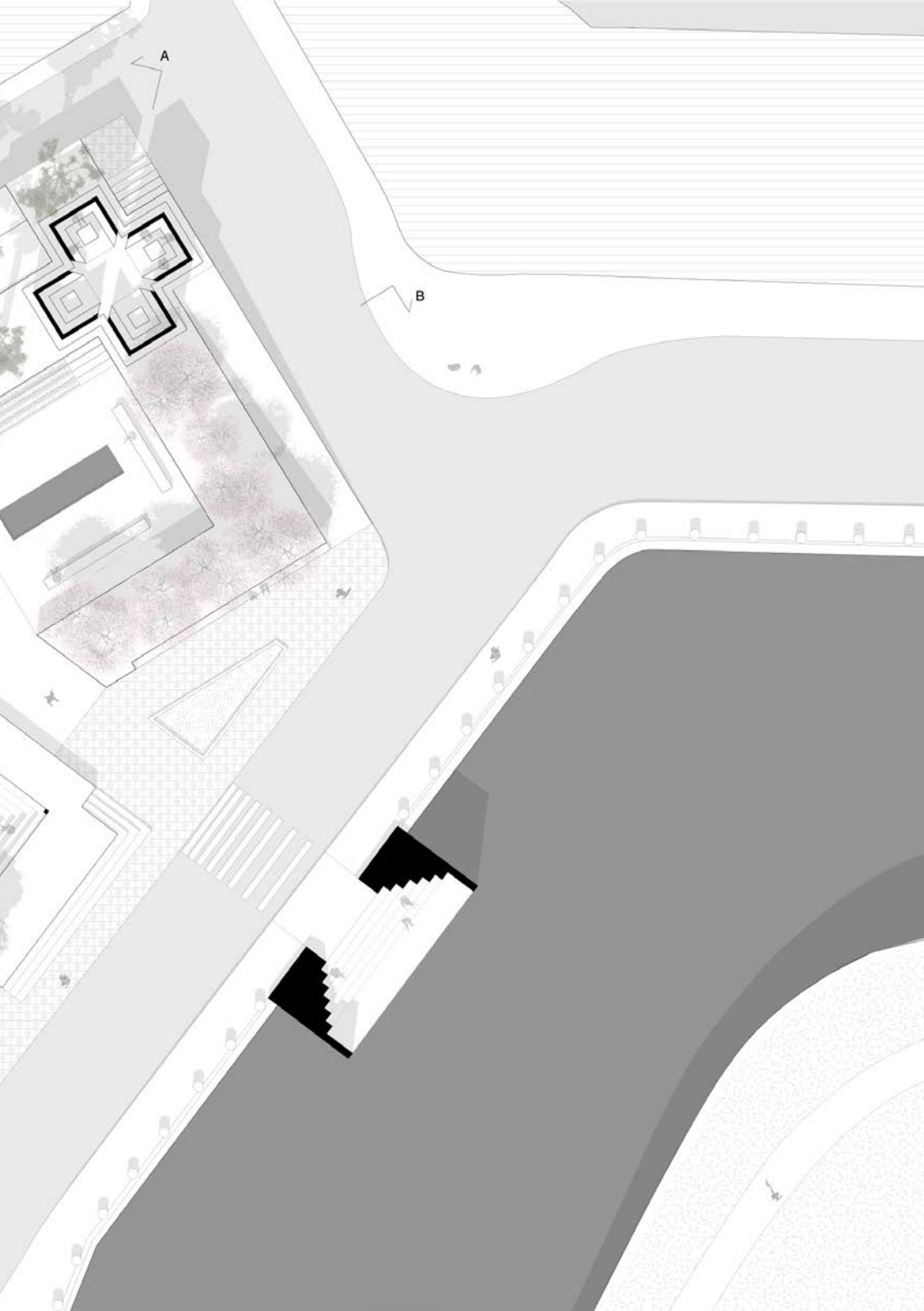
There should be a minimum resistance to enter the park. The location is accessible to most citizens and connects to the natural flow in the area, so people seamlessly can move into the park without friction.

Concrete grass pavers blurs the borders and is a bridge between the city and the park. Benches at the edges of the park also let pedestrians have a seat on the outside of the structure.

GUIDING

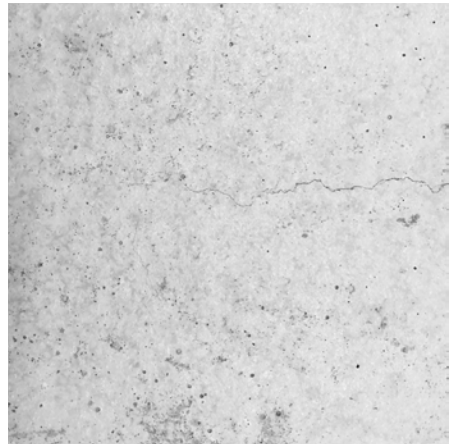
It is possible to get caught in the process of grief. The park help visitors move forward in their process by guiding them between different zones. Clear spaces and directed paths define important connections. Ceremonial walks is an emotional transit between the city and the pavilions.







MATTE CONCRETE



SHINY CONCRETE



TRANSLUCENT & FROSTED GLASS



ACOUSTIC WALL 1



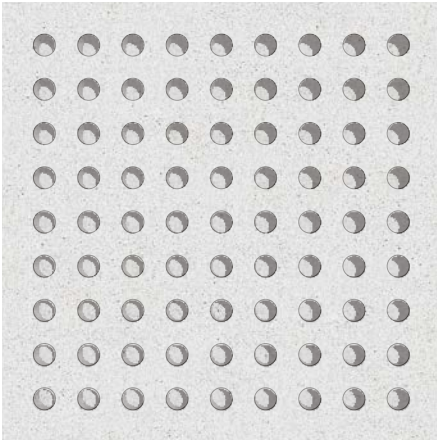
56 CONCRETE GRASS PAVERS



GRASS



CONCRETE WITH GRAVEL



ACOUSTIC WALL 2



WATER

MATERIALITY

The design is honest and elementary, with no unnecessary details. It puts the people and their interaction in focus.

CONCRETE

Concrete is the main material. It is the base that creates the ground, stairs and other differences in levels. It also makes the walls and the ceilings of the pavilion, as seating across the park.

CONCRETE GRASS PAVERS

To reduce the resistance that can hinder when entering the emotionally charged area, concrete grass pavers form the ground at the entrances of the park. The area is a bridge between the park and the city and makes it easier for visitors to take the first step into the park. The open bricks blur the border and the ground is both a part of the city and the park.

GLASS

In some pavilions a wall or ceiling has been exchanged to glass. It is either translucent or frosted and provides different levels of transparency or reflection.

WATER

Water and fountains attract the attention from visitors and distract them from the surrounding environment. It helps the visitors feel present and not be disturbed by a noisy surrounding.

VEGETATION

Vegetation is used to accentuate the spaces within the park, add transparency and relate to the surrounding. The trees also add monumentality and creates ceremonial walks. They accentuate direction and guides visitors between the pavilions. The vegetation changes through the season and activates different areas of the park depending of the time of the year. That may help visitors that find it hard to move on to go forward in their grieving process.



WINTER

SCOTS PINE, *PINUS SYLVESTRIS*

height: 10-30 m, spread: 7-10 m

Traditional Swedish pine. Straight, slim contour without branches at the bottom trunk. An evergreen tree that brings colour during winter time. The sparse crown will frame the space within the alley leading up to the pavilion "Secluded Dialouge", without disturbing the sight.



SPRING

FLOWERING CHERRY - *PRUNUS ACCOLADE*

height: 6-10 m, spread: 6-10 m

Spreading tree with hanging branches that bring shadows to visitors below, like parasols in the park. Rose-pink flowers emerge in pendulous clusters early in spring. In traditional Japanese culture the cherry blossoms is a metaphor of the ephemeral nature of life .



SUMMER

HAMALAYAN BIRCH - *BETULAS UTILIS*

height: 7-12 m spread: 3-5 m

Bright white bark and slim trunk, open branched with an oval crown. The foliage "filters" the sunlight and creates a beautiful play of shadows on the pavilion "Mourning Mirror" during the summer.



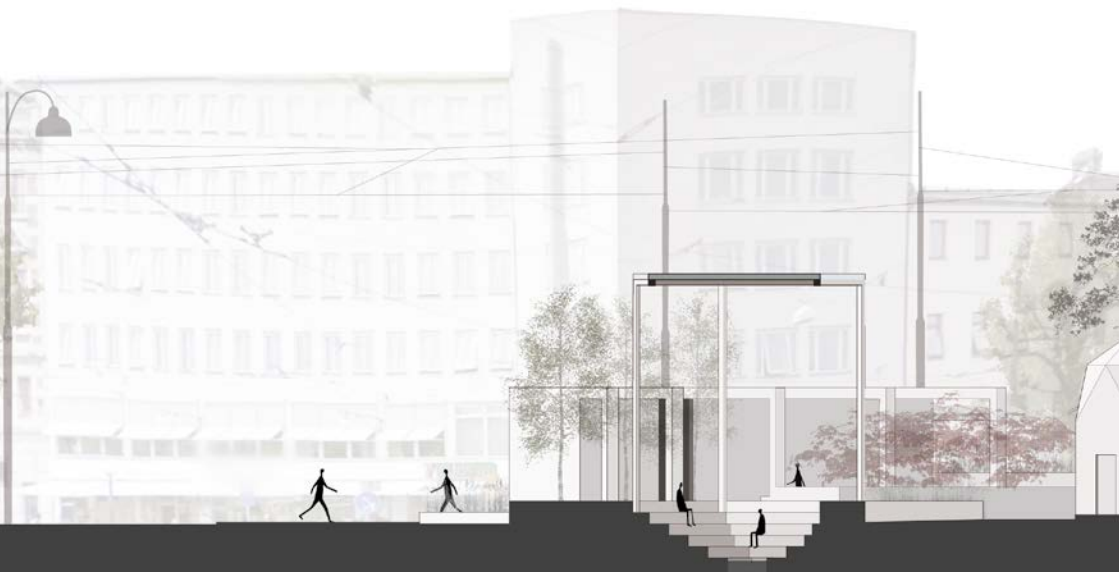
FALL

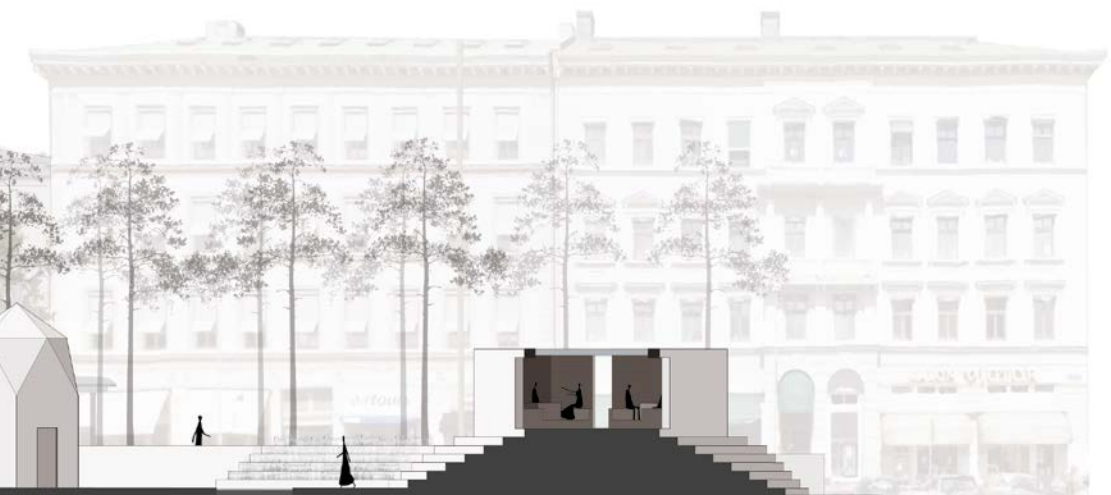
JAPANESE MAPLE - *ACER PALAMATUM*

height: 4-6 m, spread: 4-6 m

A shrub or small tree with multiple trunks joining close to the ground. It is mostly formed like a hemisphere. The tree has red leaves that turns bright and burning during autumn. It is a Japanese symbol of fall and connected to feelings of melancholy and sadness.

SECTION A-A, VIEW GRÖNSAKSTORGET

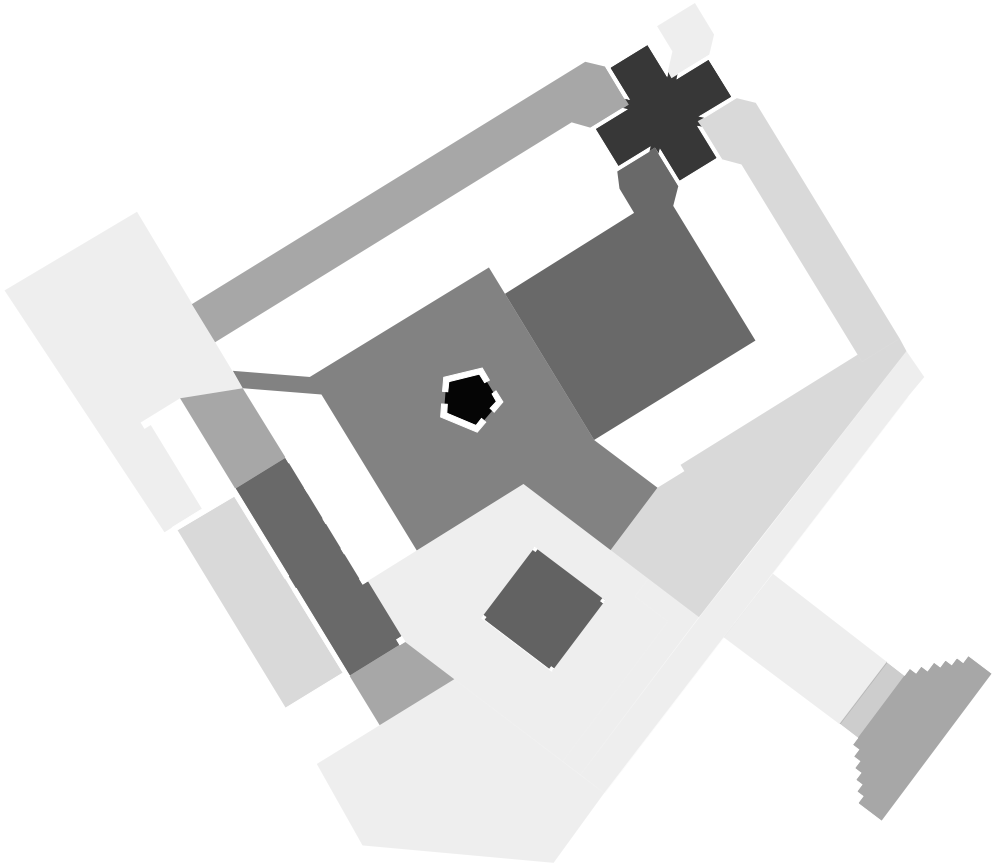






NATURAL FLOW

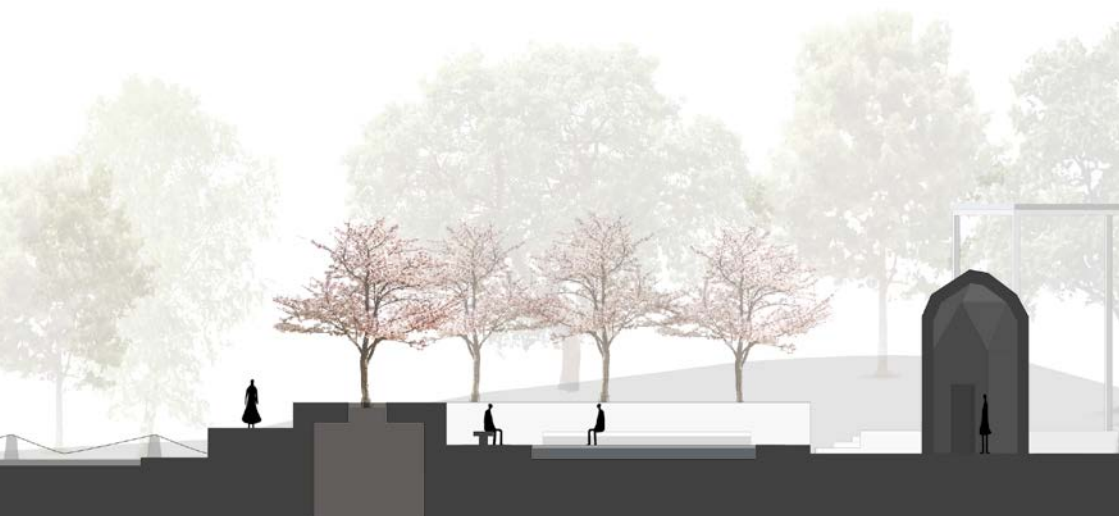
The map demonstrates the natural flow found in the area, that will integrate with the movements in the park. There is a parking lot found on the site today. Movements connected to the parking has not been taken into consideration in this project.



PRIVACY

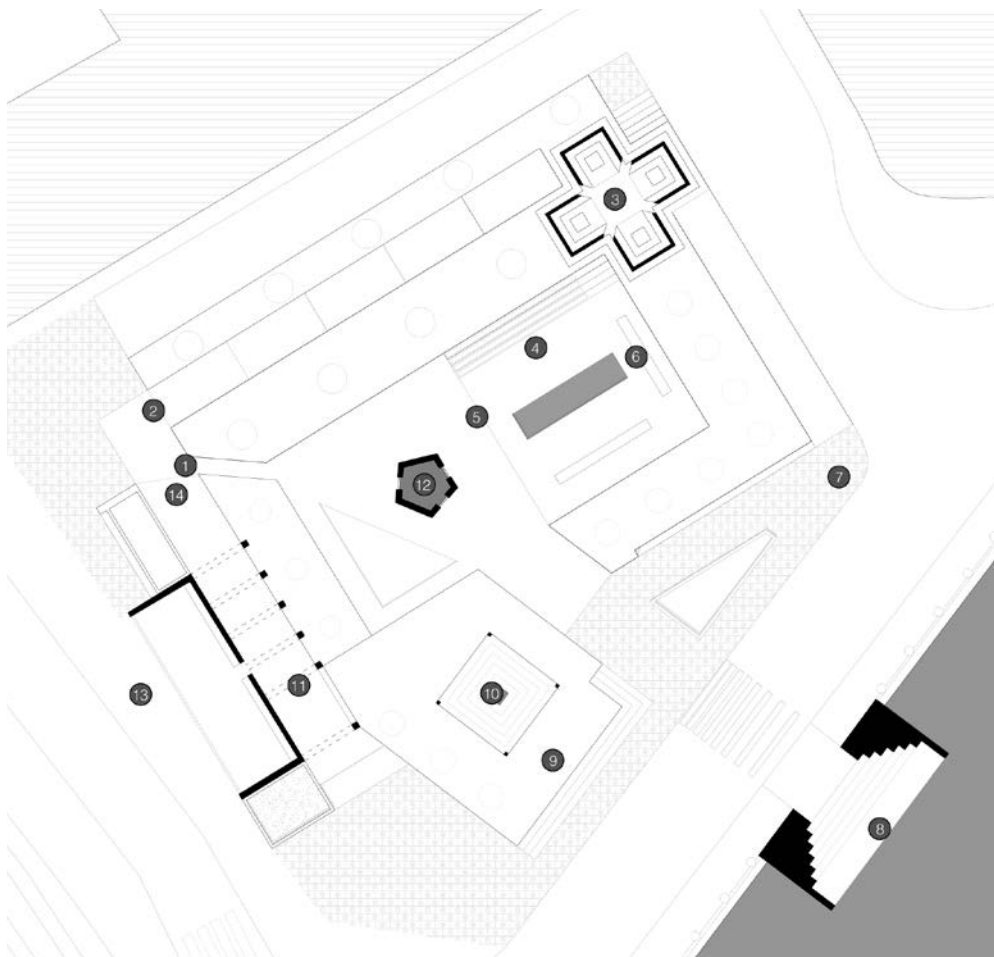
The park alternates between extroverted and introverted zones and visitors are guided between the different areas. Most of the public areas are found in the edge of the park to interact and invite passes. In the center of the park we find introverted zones that can offer visitors privacy and space for reflection. The illustration demonstrates the level of privacy that is found in each area. The darker grey the more privacy.

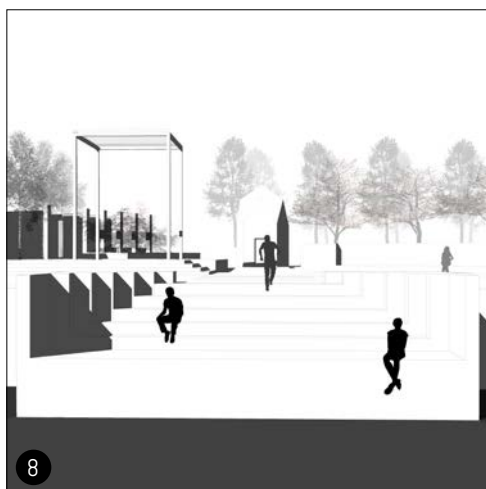
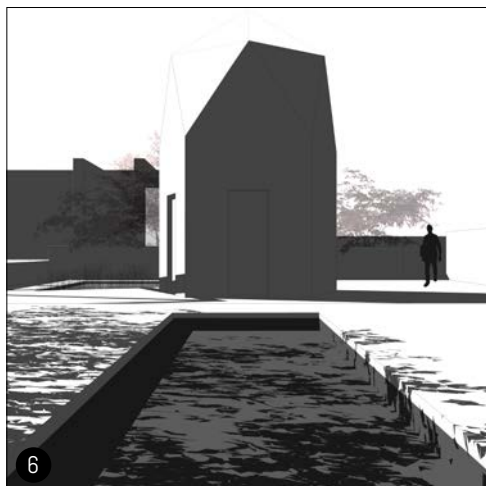
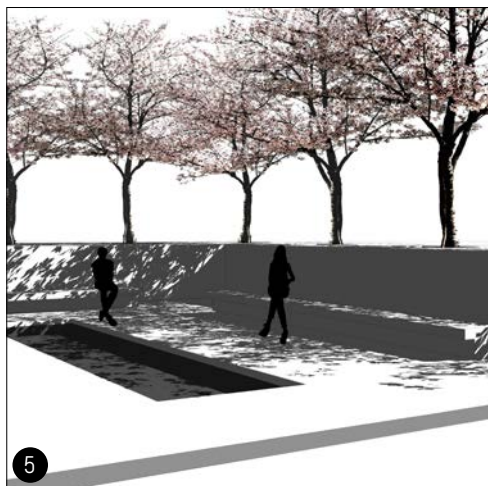
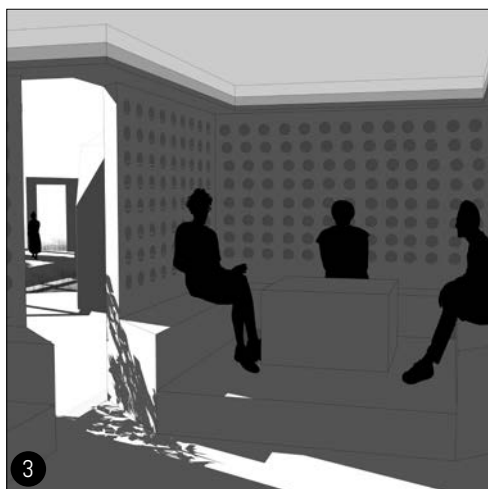
SECTION B-B, VIEW KUNGSPARKEN

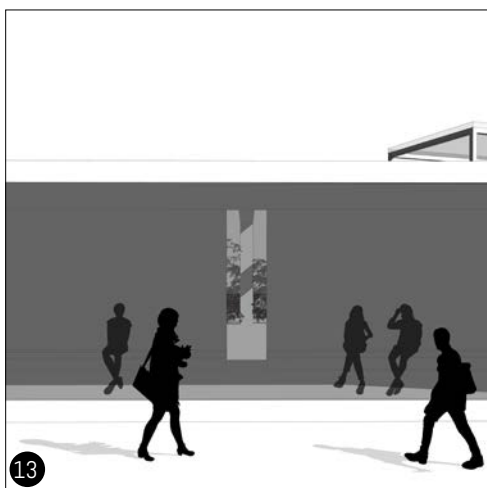
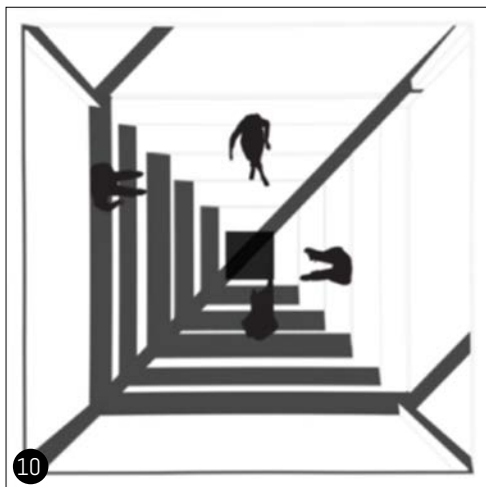
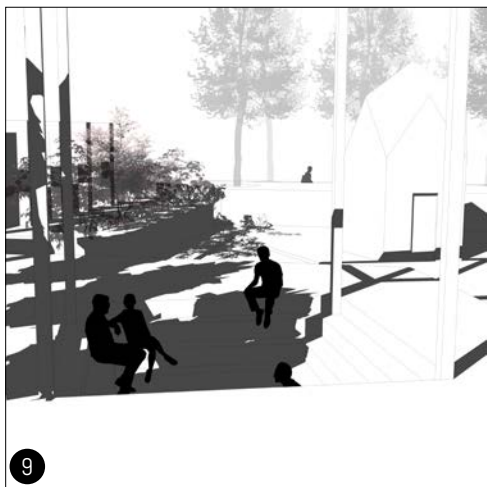




SCENARIOS



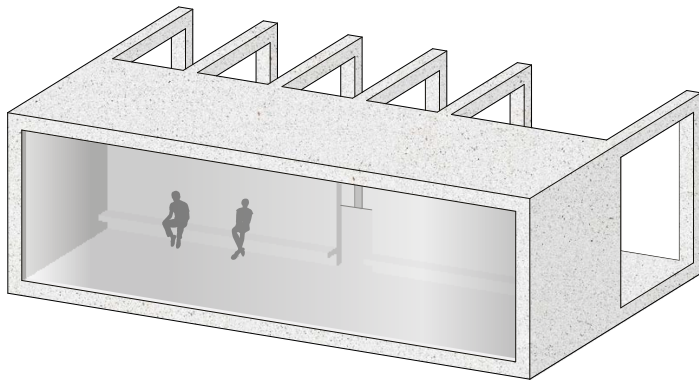




PAVILIONS

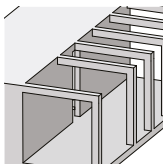
The pavilions architecture differs in the way they relate to the park, the surrounding environment and how they provide different condition for visitors to interact. The diverse characteristics make the pavilion meet all the needs in the process of grief.

Grief includes several emotions and the "5 stages of grief" identifies some of them. There are no scientific proof of that these are stages every person will experience. In the Memorial park the number is an expression of the range of emotion we will pass and 5 are therefore the amount of pavilions found in the park.



IN MY BUBBLE

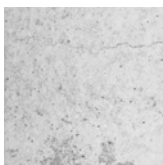
In the pavilion, *In My Bubble*, visitors can take a step out from a busy environment into an isolated zone and become observers of the city life. It is situated so that it connects to the most active parts of the surrounding with entrances from the pavement, it is easy for pedestrians to take a detour, and so become visitors, as they are walking by. Behind the glass window visitors are protected from physical interaction as well as sound, but visually exposed to pedestrians. The distance to the window still provide some anonymity. It is possible to come and sit by your self or to wait for another visitor to sit down next to you. The long horisontal benches make the visitors anonymous to each other and the closed space minimizes connection to the rest of the park.



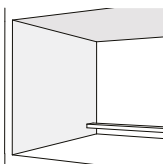
The arcade connected the pavilion divide the entering into the pavilion into two parts.



The glass window keeps a transparency to the pedestrians. The transparency will change though out the day as the light changes.

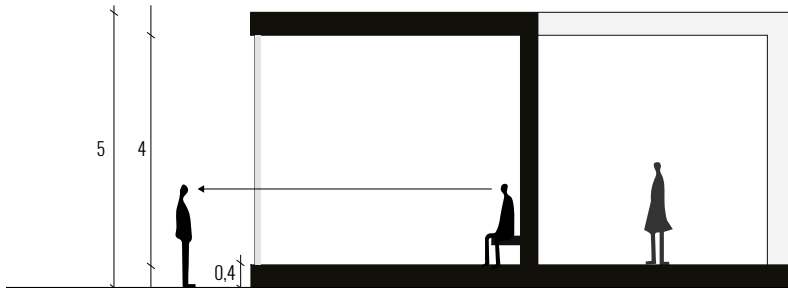


Bright och glazed concrete walls make the silhouette of the visitors pop out.

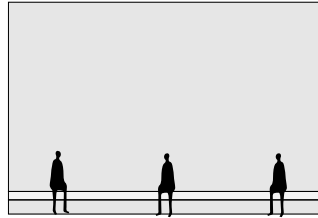
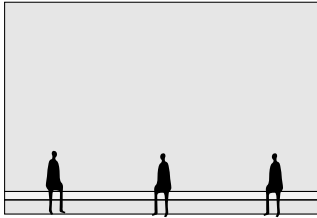


Flat walls creates echoes. The acoustics provides an environment where visitors lower their voice when talking.

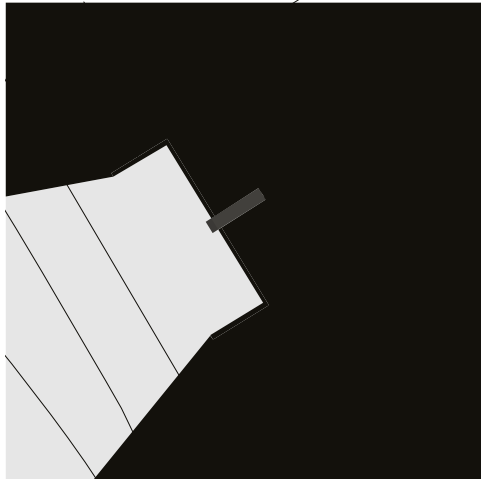
materiality & acoustics



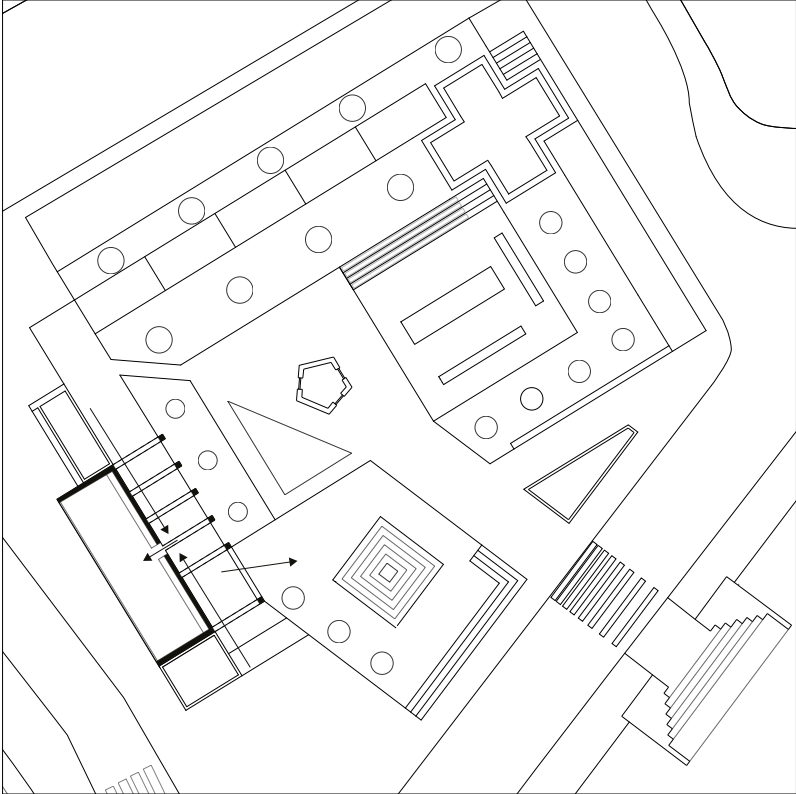
section



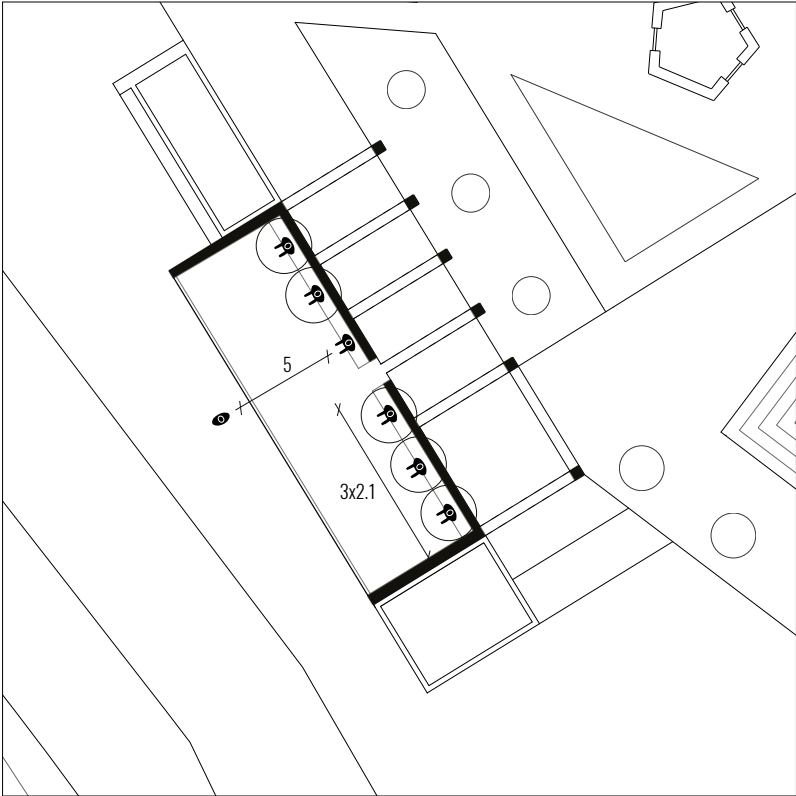
seating



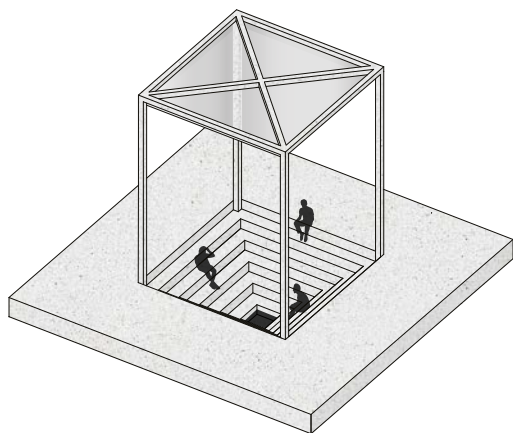
transparency



entrance & exit



proxemics

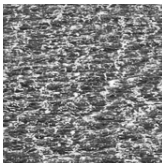


MOURNING MIRROR

The pavilion, *Mourning Mirror*, is an open space where it is possible to interact with other visitors. The resistance to enter is minimal, with no walls and only a flat surface around. The space is open and visible for people in the area. The visitor can gradually hide from the surrounding by taking steps down into the middle of the pavilion. At the same time they gradually get closer and need to confront each other. At the bottom of the pavilion is a pond which attracts the focus. It is possible to rest the eyes on the water, and it also draws the attention to the center of the space. In that way visitors get to look at each other as their gaze steers away from the water. The glass ceiling gives a reflection of the visitors sitting there. This reflection can only be seen of visitors inside the pavilion.

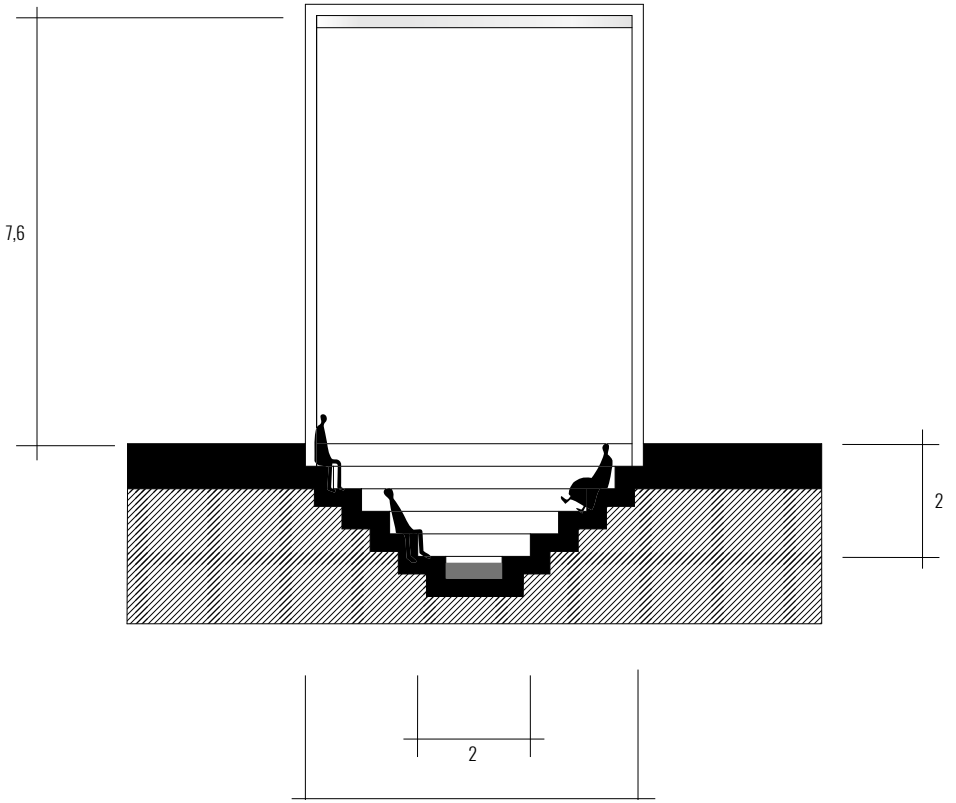


Glass ceiling gives a reflection of the visitors sitting in the pavilion.

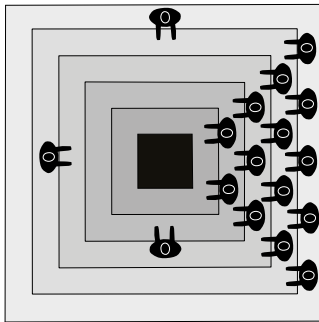
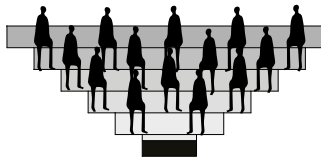


Water draws the attention to the center of the pavilion. It vibrates from the noise in the surrounding.

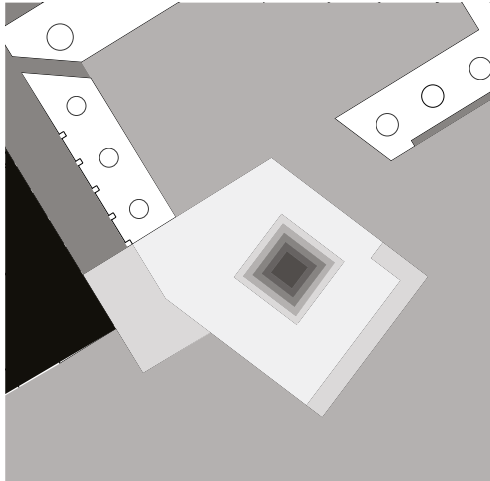
materiality & acoustics



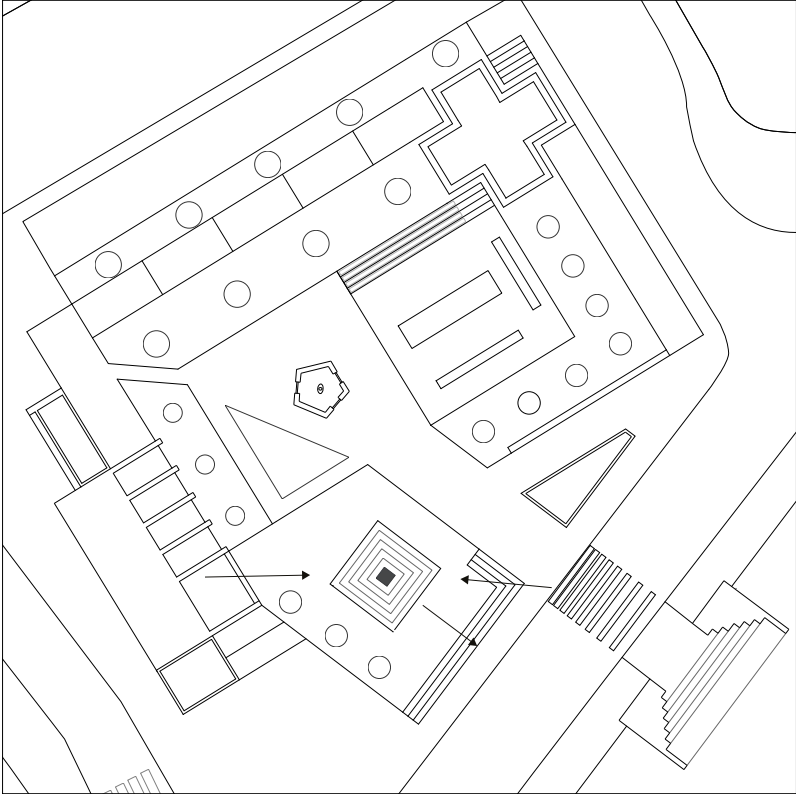
section



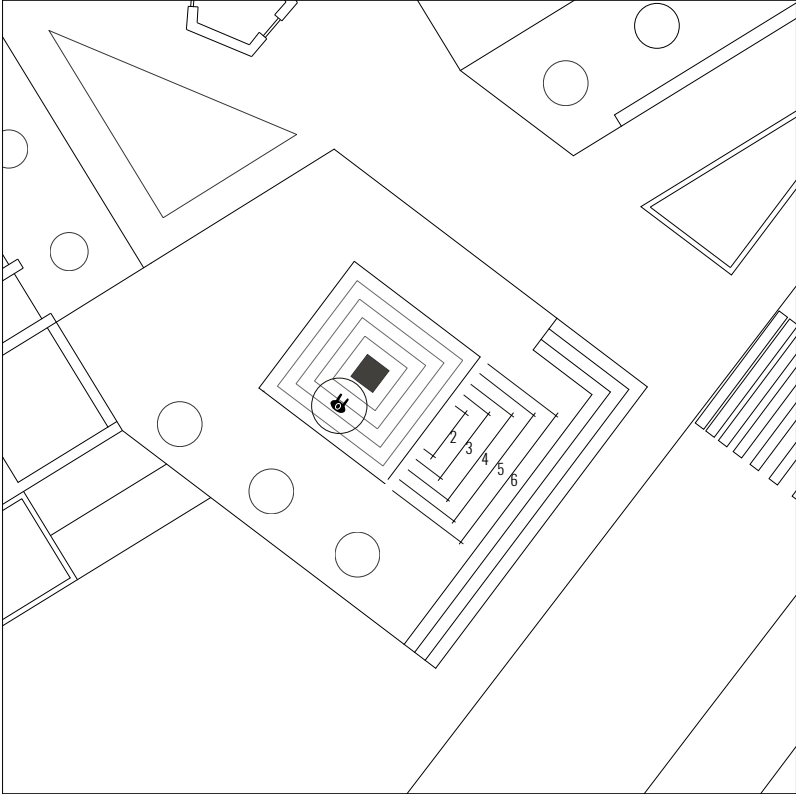
seating



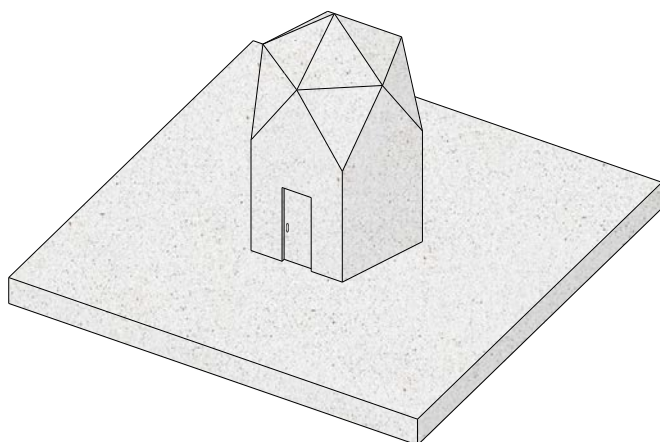
transparency



entrance & exit

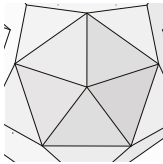


proxemics

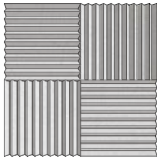


SCREAMING LONELINESS

Screaming Loneliness fits one person and is isolated from the rest of the park. Inside the pavilion it is possible to scream out all the feelings without anyone hearing you. There is one entrance and two exits. The entrance has a direct connection to the most active corner of the city. A narrow alley, with space for one person, guides the visitor away from the city noise direct into the quiet and isolated pavilion. After relieving the emotions the exits show the visitor the way to spaces with possibility for reflection, into the introverted courtyard where there is no need for interaction with other visitors or to the more extroverted space in the pavilion, *Open Contemplation*.



The dome make the words of the visitor dissolve into the ceiling.

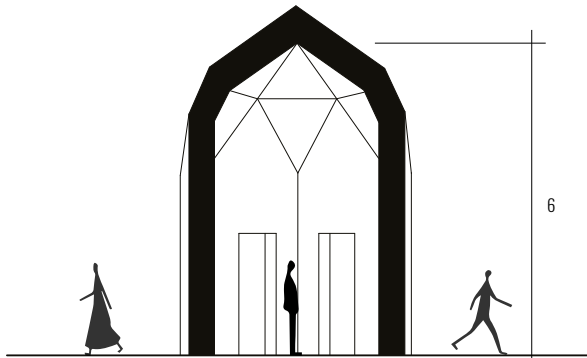


Acoustic walls, inspired by the walls of a music studio, help to absorb sounds entirely, not even screaming inside the pavilion can be heard from the outside.



There is a handle on the outside of the entrance door and on the inside of the exit doors.

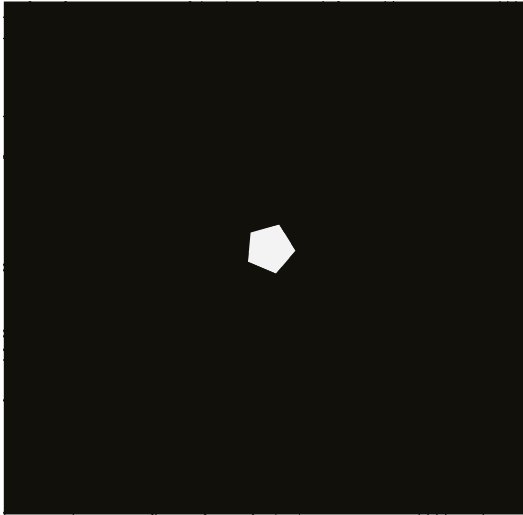
materiality & acoustics



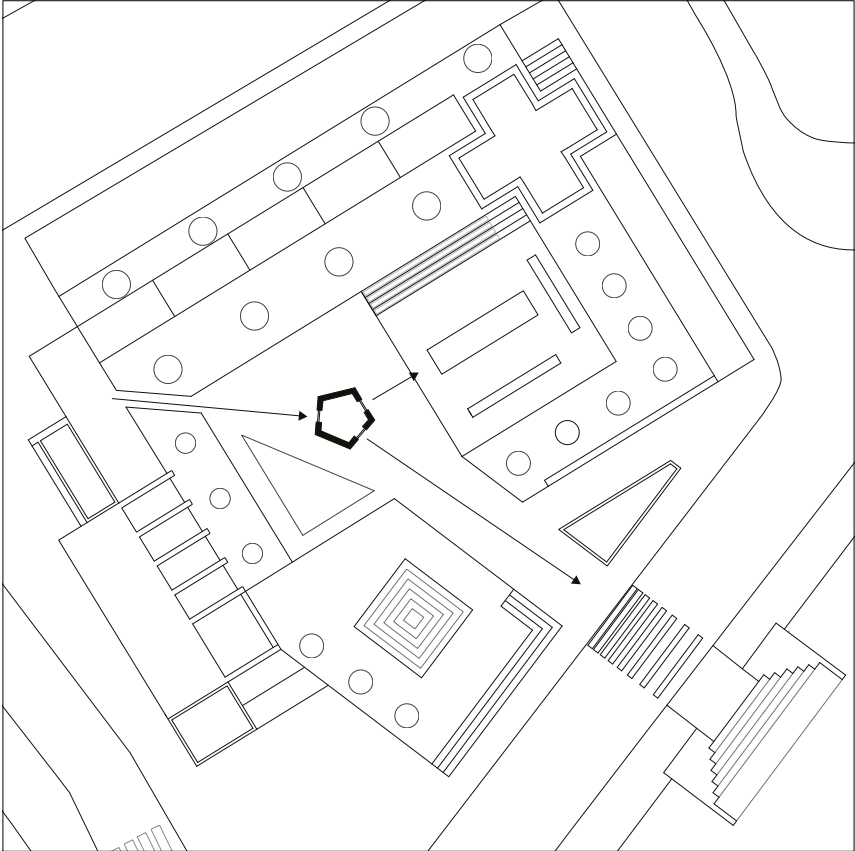
section



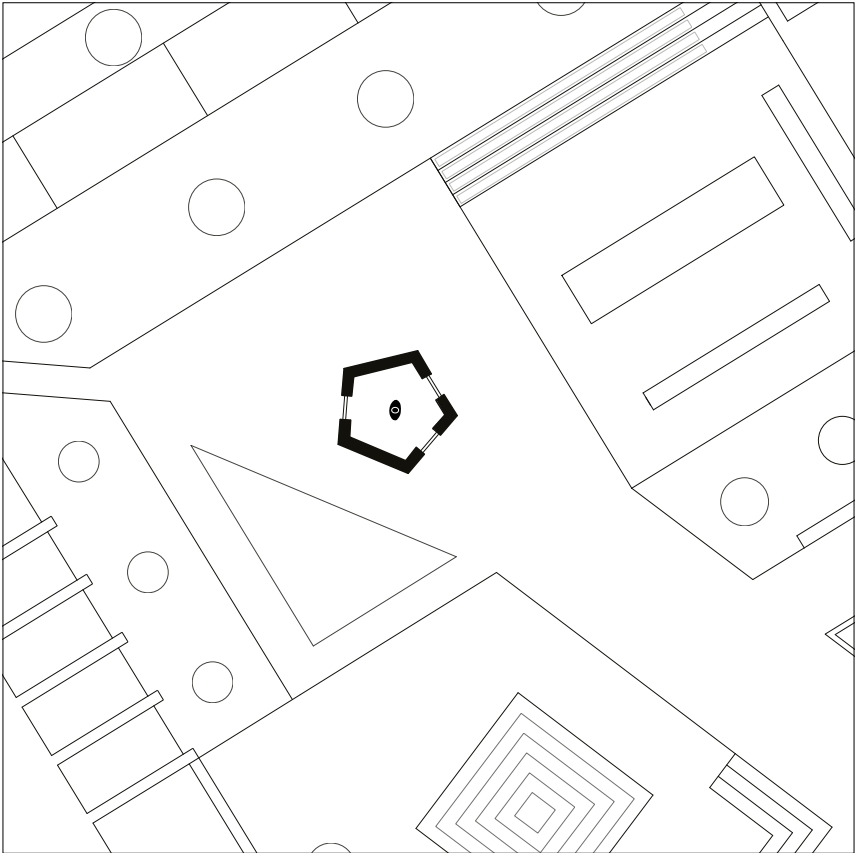
seating



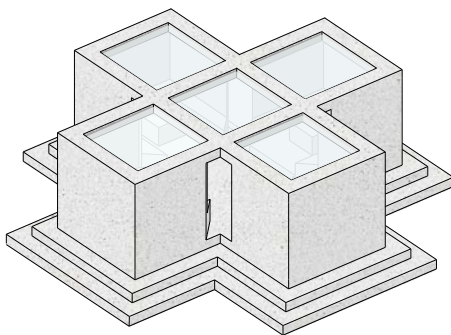
transparency



entrance & exit



proxemics

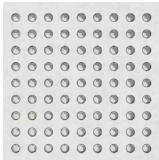


SECLUDED DIALOGUE

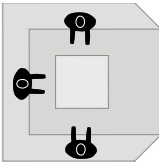
The pavilion *Secluded Dialogue* is a space where visitors has the possibility to sit down and talk to other visitors. It is situated in the more private part of the park. The area is calm, and with little to no connection the the surrounding, the focus will be on the conversation and the people infront of you. The meetings can either be agreed appointments or pure happenstance as it is possible to come look for strangers in search for someone to talk to. Since this is a place that attracts interaction there are four entrances and exits from four different directions. Three with connection to the city and one with connection to the introverted part of the park. Inside the pavilion are four clusters. The clusters provide security and privacy so visitors feel safe to express themselves, both verbal and visual. Inside each cluster visitors sit opposite to each other so that they give each other full attention. A table in the middle is a barrier which adds a comfortable distance when conversing with strangers.



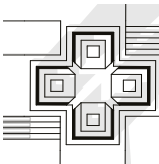
Frosted glass provides daylight but keeps the visitors anonymous to the surrounding.



Acoustic walls, make the conversation volume more pleasant and prevent others from overhearing.

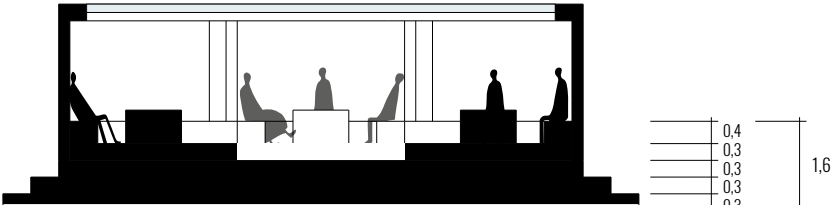


Tables are physical barriers between the visitors in a cluster, which creates distance and comfort.

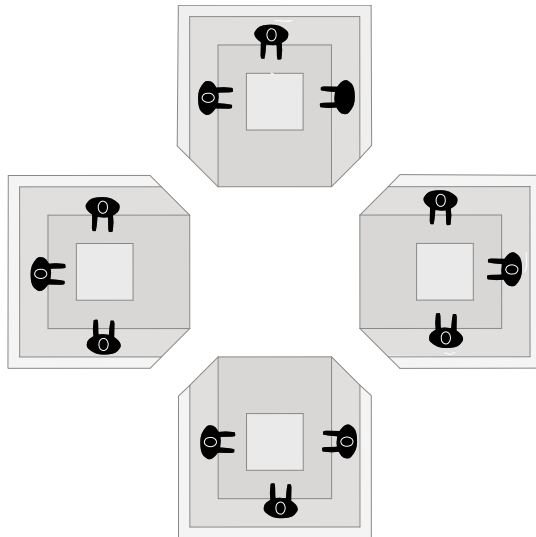
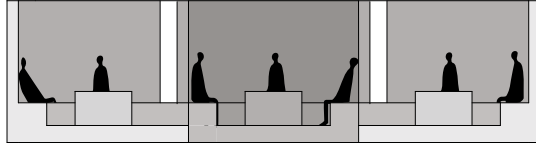


There are several steps and level differences before entering. The levels raise the importance of the pavilion, create a monumental walk before entering and also separate spaces.

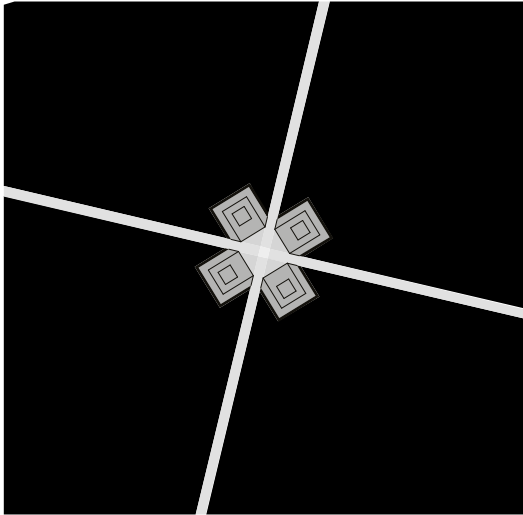
materiality & acoustics



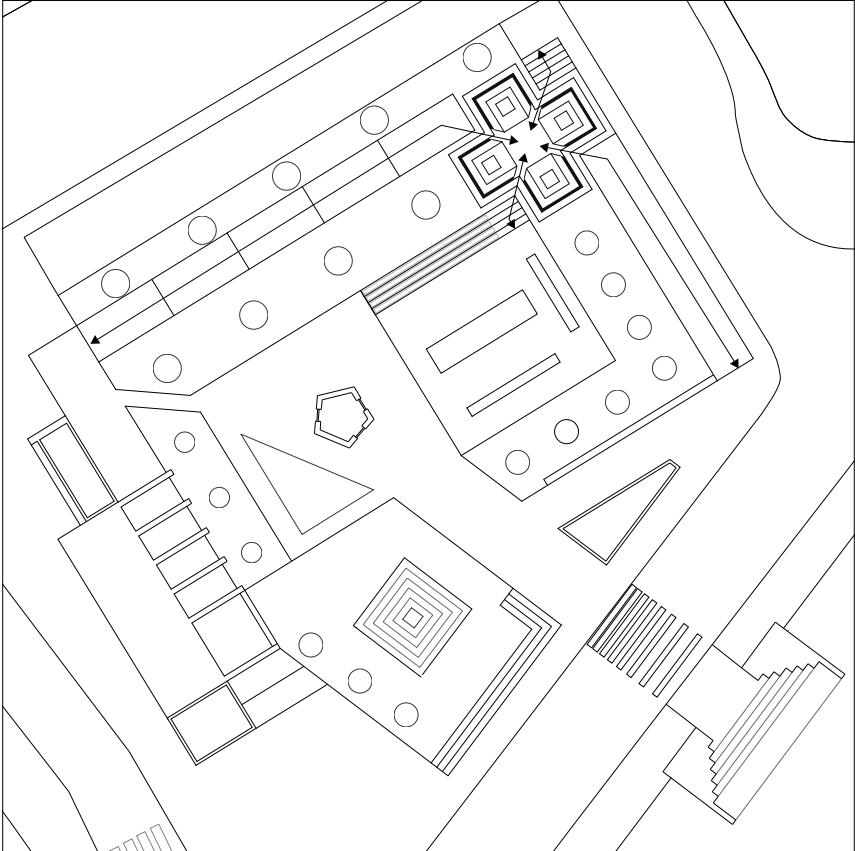
section



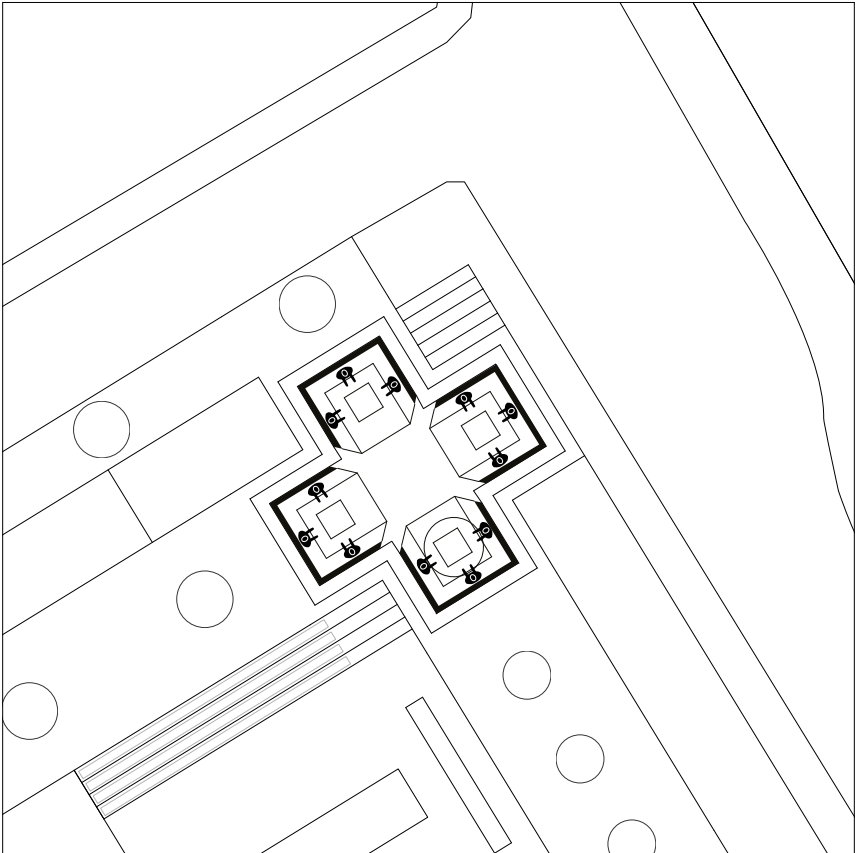
seating



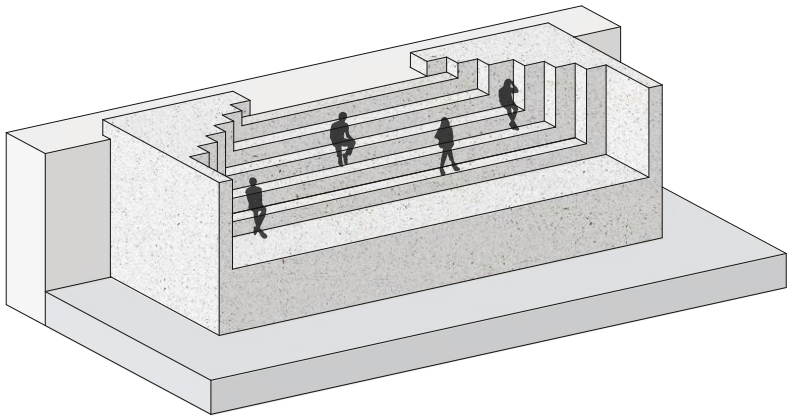
transparency



entrance & exit



proxemics



OPEN CONTEMPLATION

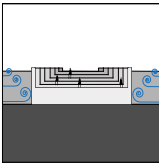
The pavilion *Open Contemplation* provides an open and extroverted space with room for reflection. The attention is drawn towards the nice view over the canal and the people and nature in Kungsparken. The canal will keep people in the park at a distance so they remain strangers. Gradually it is also possible to step down into the pavilion and be more secluded from the busy surrounding behind. The levels of seating will let visitors see each other and at the same time provide everyone with the nice view. The horizontal seating will ensure anonymity between the visitors. The seclusion and that the attention is drawn towards the park will provide a joint atmosphere between the visitors sharing the space.



The view over the canal and Kungsparken is the most beautiful in the area.

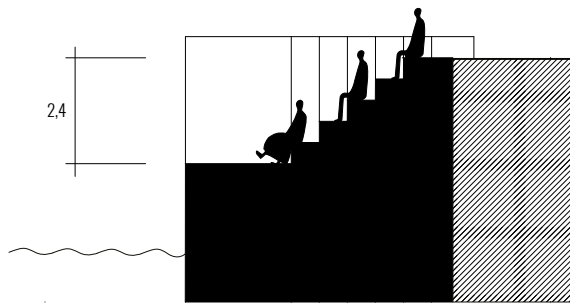


Gravel added to the concrete provides slip protection.

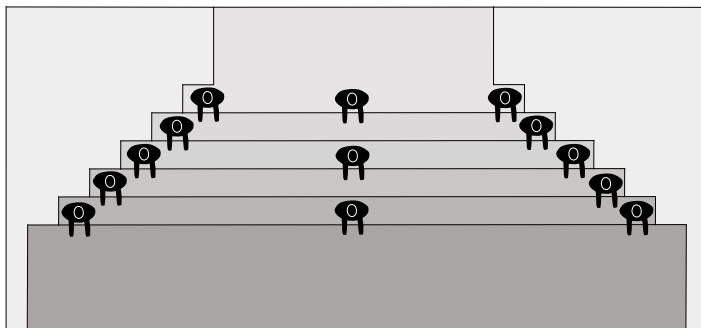
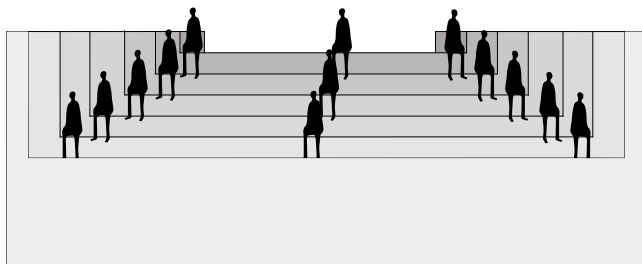


The walls bring protection from insight and is a shelter to winds.

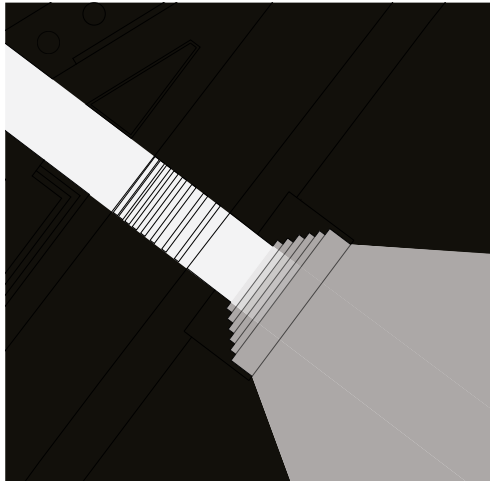
materiality & acoustics



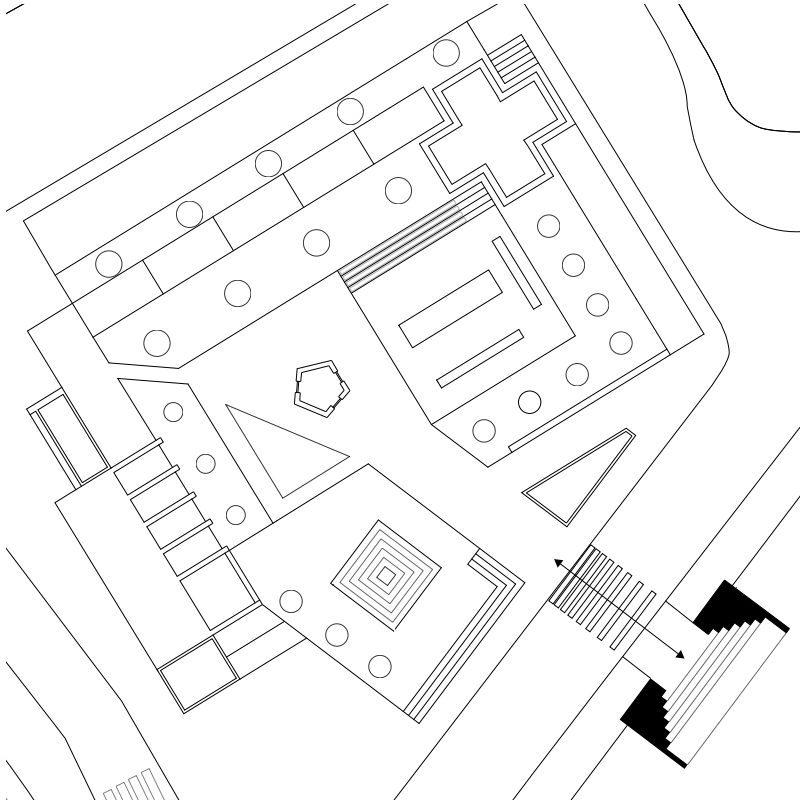
section



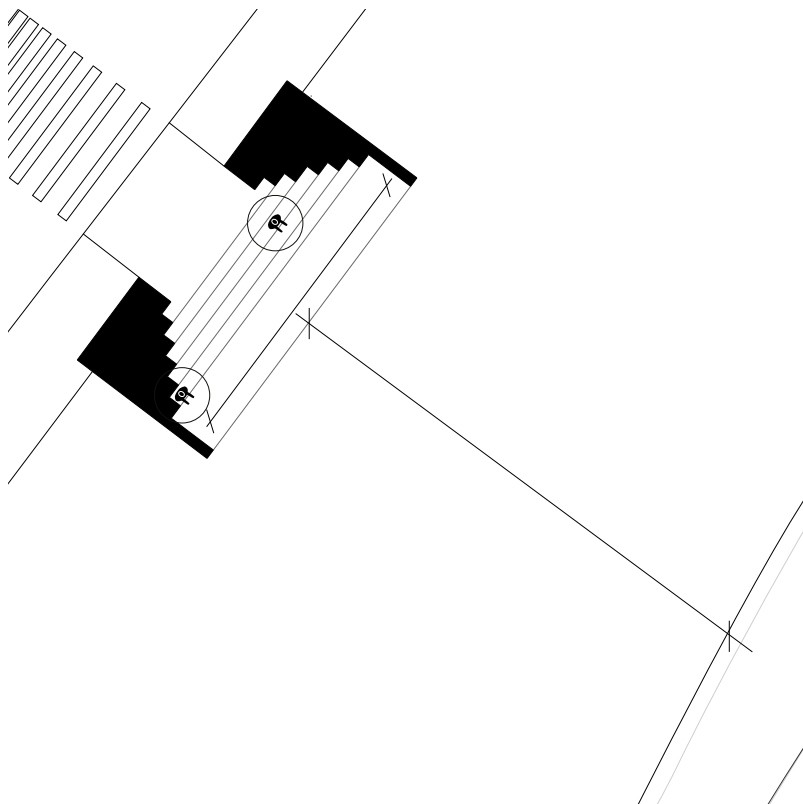
seating



transparency



entrance & exit



proxemics

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STUDY TRIPS

Gothenburg Botanical Garden

Marina Abramović exhibition at Moderna Museet in Stockholm 18 Feb - 21 May 2017

SEB Bank, Copenhagen

Skogskyrkogården, Stockholm

Sävedalens kyrka

The Roover, Andralånggatan

Bsc. Architecture – Chalmers University of Technology

Bachelor studies

Master's Program: Architecture & Urban Design
Matter, Space, Structure: Master Thesis
Matter, Space ,Structure: Prep-course
Housing & Inventions
Material & Detail
Nordic Architecture

Master studies

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Chalmers School of Architecture

CONCLUSION

The Memorial Park is a space, in an urban context where grief is allowed to exist. It is a place where we we can honor the memory of people we have lost and get guidance though our process of grief. Instead of silence the topic we find company and support in each other.

The central location raises the importance of the topic. My wish is that the park, only by existing can encourage to conversation about death, even though we are not visitors. In the same way I hope that this Master Thesis can start a dialogue about the topic and that more people will have the courage to share their process of grief.