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Jonsered Artist Residence

Exploring atmospheres of the rural Nordic built environment as basis for contemporary architectural design

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Fig 1 (Cover). Main entrance to exhibition hall, project illustration.

Abstract

The artist residence is an important place in the career of the contemporary artist. A residence offers both a physical space and a period of time where the artist can dedicate themselves fully to their craft and to personal reflection, as well as exchange ideas and network with other artists sharing the same space. Just east of Gothenburg, by the shore of lake Aspen, lies Villa Martinsson. It is a writers retreat operated by Gothenburg University where researchers and scholars can stay to focus on their work in a tranquil rural environment. The retreat lies on the grounds of Jonsereds Herrgård, a manor with English gardens originally built by the former owners of the nearby factories. Though today used by Gothenburg University, various owners have through the years used the manor as a cultural, economic and scientific gathering space.

As the site of the manor holds significant cultural and architectural value, this thesis explores how the use of the architectural theories regarding atmosphere by Peter Zumthor and the architectural practice of Peter Märkli can be used to design additions to such culturally sensitive environments. By utilizing a research by design approach, it investigates how the atmosphere of rural nordic agricultural buildings can be used as basis for contemporary architectural design in the form of an artist residence. A scholarly expedition across the Scandinavian Peninsula was undertaken where references were gathered, forming the basis of the design. Inspired by Peter Märklis practice, questions regarding proportions and architectural expression were explored through drawings, showcasing the process and evolution of the project.

By hosting space for concentrated work for artists of various disciplines, the resulting artist residence expands upon the operation of Villa Martinsson into the arts. As the residence also houses an exhibition hall, the project adds both public and private artistic spaces to the site, continuing the cultural legacy of Jonsereds Herrgård.

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Table of Contents

Abstract	ii
Table of Contents	iii
Purpose	1
Background	2
Research Question	3
Methodology	4
Delimitation	4
Part I: A Theoretical and Practical Framework	5
The Art of Architectural Atmosphere	7
The Artist Residence as a Chronotope	13
The Drawing Process of Peter Märkli	15
Part II: References	19
A Journey across Scandinavia	21
Part III: The Site	31
The Cultural Legacy of Jonsereds Herrgård	37
Part IV: The Project	39
Discussion	79
Student Background	lxxxi
Bibliography	lxxxiii
Figures	lxxxv
AI Appendix	lxxxvii

Purpose

Creating spaces that impassion is at the core of the architectural profession. Through the careful and considerate composition of structure, light, fenestration, volume and materials, the architect seeks to fullfill the project program while elevating the experience of the resulting space. A space that emotionally constitutes something more than the sum of the physical building elements.

This thesis seeks to explore strategies regarding this core principle of architecture. Taking inspiration from the drawing process of Peter Märkli, it explores ways of formfinding and architectural expression, and how these can be united into a cohesive whole. Märkli's process is used as an investigative tool to explore references, questions of composition, and materiality.

Through these investigations, the resulting artist residence aims to add a new experience to the site, while preserving the existing beauty of the built and natural environments. Externally it aims to elevate the experience of the site, internally it seeks to use the landscape as a deliberate part of the tranquil and inspiring atmosphere of the creative workspace. A peaceful space for concentrated work, in synchrony with its surroundings.

Background

The increasingly interconnected world of the modern era has changed the professional life of the contemporary artist. As a consequence of globalization, the curation of art exhibitions have shifted away from the perspective of the nation-state in favor of supra-national perspectives. As a result of this changed focus, artists, curators and art dealers have adapted to this new reality by incorporating a nomadic approach to their professional lives, traveling from exhibition to exhibition with their work (Elfving & Kokko, 2019). For a professional artist whose career involves so much traveling, an artist residence can serve as a *respite*. The residency serves a dual role as both a period of time and a physical space for creative exploration and self-reflection upon one's work. It is a space for artistic development and research where an artist can set up shop in a ready-made infrastructure and immerse themselves into a new artistic and environmental context. The artist residence also serves as an important node in the interconnected art world as a place for meeting new people, offering opportunity for cultural and ideological exchanges (Elfving & Kokko, 2019).

Against this background, this thesis explores the physical space of the artist residence and how *atmosphere* can be leveraged to create an inspiring space for creative work, cultural exchange and exhibition.

Research Question

How can an artist residence be designed on the grounds of Jonsereds Herrgård inspired by the rural Nordic built environment and its atmospheres?

Adding architectural elements to a culturally sensitive environment is a challenging task. It requires thought, care and consciousness regarding the spirit of the site, if one wishes to create an addition that harmonizes with its surroundings. How does the addition relate to the site and its history? How does one distinguish between imitating architectural expression and innovating it? How can one work with these concepts to further develop the essence of the site, while not losing that which makes the site significant and special in the first place?

Methodology

A research by design approach has been utilized in the writing of this thesis. Through literature reviews of the works of Peter Märkli and Peter Zumthor, a theoretical and practical framework is constructed which serves as design tools. The drawing process of Peter Märkli in particular is studied and used as basis for sketching and exploring concepts. To gather inspiration for the project, a study trip was undertaken in February 2026 through the Scandinavian peninsula based on the travels and photography of Swedish architect Bengt Lindroos. This trip, as well as analysis of selected reference projects, serve as the foundation for the project.

Delimitations

In early 2026, it was announced that Gothenburg University will end its lease at Jonsereds Herrgård by September 2026 and move their seminar activities to their main campus in Gothenburg (Claeson, 2026). This is disregarded in the design of this project as the writers residencies at Villa Martinsson will continue.

Ownership of the site and the detailed development plan regarding it have also been disregarded.

Part I

A theoretical and
practical framework

The Art of Architectural Atmosphere

When trying to convey the mood of a space or environment, it can be helpful to describe the specific sounds, sights and smells of the space in question. These sensory perceptions all work together to create a certain emotional response, or a certain *atmosphere*. Most people have an idea of what the term entails, but how can it be more accurately defined? And how can the phenomenon of atmosphere be used as a deliberate tool in the design of spaces?

In his book *Atmospheres: An introduction*, Ola Sigurdsson (2023) attempts to define the characteristics of atmosphere as a phenomenon contra related terms such as mood or ambience. He describes one of the core characteristics of atmosphere as its *ability to envelope us*. Just like the physical atmosphere envelopes the earth, so does the atmosphere of a space envelope its occupant, completely and utterly. The perception of atmosphere is a multisensory experience involving sight, smell, sound, touch and taste, and is the result of the space *imposing itself upon our senses* (Sigurdsson, 2023). It can be deduced from this that atmosphere exist in the space between our subjective consciousness and our surroundings. Our minds distill the sensory input of our bodies through the biological and cultural filters of our lived experiences, resulting in a direct internal response to our surroundings. Sigurdsson notes that while atmosphere is a product of the interaction of a space and its occupant, it is *the space that holds the initiative*. The atmosphere of a space is an intrinsic part of the physical elements of the space, but it is *experienced as an emotional reaction* (Sigurdsson, 2023).

While atmosphere is the result of the space imposing itself upon our senses, it cannot be truly perceived unless one's emotional state is *in tune* with the space and its character (Sigurdsson, 2023). Sigurdsson exemplifies this by describing the experience of attending a football match. If a supporter goes to a game and participates in the chants and cheers of the crowd and actively takes an interest in the game's outcome, the supporter will fully experience the thrill and excitement of the game and the atmosphere of the arena. If a person that is not interested in football goes to the same match, they will not be able to get caught up in the emotional stakes of the game and fully experience the atmosphere of the match (Sigurdsson, 2023). It can be reasoned that an architect needs to consider this when designing a space and aim to *tune* the occupants emotional state through the spatial experience.



Fig 2. Snowed in house in Norway.



Fig 3. Edward Hopper's Nighthawks.

For this, a curated *first impression* of the building and *process of entering* the space can act as a sort of emotional primer. Sigurdsson points out the importance of entering a space and its impact on tuning the emotional state of the occupant. Just as walking into a cathedral can fill a person with a sense of reverence or entering the home of good friends can fill one with a sense of familiarity, so can other spaces be tuned for a specific emotional response. The key is to wield the inhabitants *experience and expectation of architectural expression* as an emotional tuning fork (Sigurdsson, 2023).

The swiss architect Peter Zumthor also emphasizes the importance of the first impression. In his book *Atmospheres* (2022), Zumthor notes that our capacity for *instantaneous emotional response* is of great importance for his practice and the significance of *real things* in creating said response. For him, architecture is a matter of concrete and real things, and architectural design revolves around composing structure, space and materiality into a holistic sensory experience. He also talks about emotional tuning through architecture, but refers to this as a room having a certain *temperature*, both in a physical and a psychological way. The materials in a room have certain physical properties that affect our sense of temperature such as the heat conductivity of metal or the thermal mass of concrete and wood, which affect how our bodies perceive the room. But the materials and structures also have a psychological temperature, a certain atmosphere, that Zumthor seeks to tune to his liking.

A key point for Zumthor is what he calls the *tension between interior and exterior*. Architecture encloses a part of space. An inside and outside is created, with the openings and doors acting as thresholds between the exterior and the interior. The facade becomes the outward face of the building. It tells a story about the building and what is hidden inside, but it does not reveal the whole story of the interior. It becomes both a literal and metaphorical opening into the inside, showing the outside world glimpses of what lies within (Zumthor, 2022). This tension can be compared to Sigurdsson's writings about entering a space, where this

tension can serve to prime a visitor emotionally for the atmosphere of the interior (Sigurdsson, 2023). Taking both of these perspectives into account one may infer that the exterior of a building is an important tool for this emotional tuning and needs to be handled in synchrony with the interior and its atmospheric intent.

Another significant point to Zumthor is what he calls *levels of intimacy*. He describes this as referring to a person's physical relationship with the architecture. The size of the building and the fact that it is far larger than the occupant. The dimensional proportions of openings and the mass of doors, how a heavy door feels to open as opposed to a lightweight one. The thickness of walls and their perceived mass. It is about the mass and dimension of the building elements in contrast to the human body. Zumthor exemplifies his thoughts by comparing how a tall and narrow door can make people coming through it look proud, compared to a more shapeless normal door. He suggests that these kinds of proportions, dimensions and masses of elements hold great potential in shaping the expression and atmosphere of a space (Zumthor, 2022).

The last of Zumthor's points that is of special interest for this thesis is *coherence*. Zumthor is of the opinion that architecture is at its most beautiful when it is coherent. When parts of the buildings refer to other parts, both spatially and through its discrete elements, and it is "[...] impossible to remove a single thing without destroying the whole." (Zumthor, 2022). It can be interpreted from this that a coherent design means that the structural, material and spatial design of a building *reinforces itself* and projects a *conceptual clarity* that one can instinctively understand. When also considering Sigurdsson's definition of atmosphere as an emotional response to ones surrounding, the importance of a coherent architectural design becomes clear as it is the coherence of a space that holds together all the parts that builds up the atmosphere of the space. It is coherence that makes an architectural design greater than the sum of its parts.



Fig 4. Light and shadows in Kunsthaus Zürich.

Atmosphere thrives on the tension between expectation and surprise. By utilising people's expectations of architecture, either through meeting or subverting them, the architect can curate a spatial experience according to the atmospheric requirements of the space. The body's physical relationship becomes an important tool in the crafting of atmosphere, both in relation to the mass of the building as a whole, as well as openings, thresholds and elements large and small. Most important is the intent and sensibility of the architect to the desired atmosphere and what is required architecturally to achieve it. This intent becomes the organising core of a coherent design, tying the atmosphere together and creating an emotionally resonant spatial experience.

The Artist Residence as a Chronotope

In his essay *Time and Space to Create and to Be Human*, Pascal Gielen expands upon the idea of the artist residence being both space and time by applying the term *chronotope* to the concept (Gielen, 2019). Introduced by the Russian literary scientist Michail Bakhtin in 1973, the term refers to “[...] the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.” (Bahktin, 1981). Gielen uses this term to define four types of residencies with different temporal and spatial qualities. The first chronotope is referred to by Gielen as *My Chronotope*. This residency tries to simulate the “[...] time and space conditions of the artist studio.” This is the kind of artist residence most people have in mind when they envision the concept; a secluded space away from the noise and crowd of the city where the artist can isolate themselves in hopes of finding inspiration and creativity *within* themselves. Through spatial isolation, the goal of the residency is to “[...] generate the endless time for diggin deep [...], even though this time is limited to the duration of the residency.” (Gielen, 2019).

Gielen names the second chronotope the *Network Chronotope*. Contrary to the first chronotope, this residency is all about exhibitionism. It is a time and space located in the *middle of centres of art and capital*, serving as places to not only create but also to *network* and to *show off ones work*. The creative process and talent of an artist is put on display for the art world to see in the hopes of attracting collectors and gallery curators alike to further the artists career.

The third chronotope is named the *Alter-Chronotope*. This refers to residencies where artist go to *access a specific type of content*. This may refer to artists looking to learn a specific craft such as pottery from masters of the craft, or to immerse themselves in a specific political, artistic, or social context. The main motive to participate is to find inspiration outside of oneself and using these outside influences to develop one's artistry, in contrast to the introspection of *My Chronotype*.

The fourth and final chronotope is named *Embedded Chronotope*. Here the temporal aspect of the chronotope is defined not by a time limit set by the residence, but instead of the time required by an artist to find inspiration and realize a project. The inspiration found here is “[...] invested in the space provided by the residency and goes way beyond the artistic domain.” (Gielen, 2019). Gielen brings up the Land Foundation in Thailand as an example. Here, two rice fields have become the centre point of an artist collective where anyone can come and stay for as long as they like. By participating in the daily life of the farm, participants get the opportunity to fully immerse themselves in the land and the local village. Opportunities for artistic experimentation also exist through the possibility of helping to expand and improve the farm. Several of the buildings are experimental houses built by artists who have lived on the farm. The Embedded Chronotope offers a very different experience to the other types of residencies, one where the artists personal development is found in the active participation in the cultivation, restoration and preservation of the spatial component of the chronotope.

Applying the chronotope framework of artist residences to the existing writers residence Villa Martinsson on the Jonsered manor grounds, the conclusion can be drawn that Villa Martinsson fits the description of the first chronotope. The stated purpose of the writers residence is to provide opportunity for concentrated and independent work (Göteborgs Universitet, 2026) and this aligns well with the introspective focus of the *My Chronotope* type residence defined by Gielen. While an expansion of the operation of Villa Martinsson does not entail that the expansion needs to be the same chronotope as the writers residence, the existing chronotope needs to be respected in any future additions to the site.

The Drawing Process of Peter Märkli

At first glance the drawings of Peter Märkli can appear simplistic in their nature. With rough strokes of the pen, Märkli draws abstract shapes, houses on top of steep green hills and colorful façades with an almost childlike sensibility. They appear as imprecise and innocent, as if drawn by someone untrained (Biegel & Christou, 2015). For the more observant however, the drawings reveal a keen eye for proportions and composition, as well as an investigative process for understanding architectural language and formfinding (Brändle, 2015).

For Märkli, these drawings represent a vital tool in his practice. Through these drawings he explores ideas regarding proportions, form and expression. He himself refers to his drawings as investigations of spatial *gestalt* (Biegel & Christou, 2017). He describes how composition in paintings and photography refers to the will of the artist to create expression out of the relationship between parts of the image, and to create a whole from these relationships. As architecture is a three dimensional art, Märkli argues that the corresponding term to use to refer to this expression of spatial relationships is the german word *gestalt*. To him the term more accurately captures the importance of *depth* in architecture, specifically in façade arrangement.

His drawings then are a crucial tools for investigating how the spatial relationship between tectonic elements can be used in architectural expression. They are drawn perspective-less on A4 paper using ballpoint pens and pencils where depth is conveyed through intentional breaks in the lines. He might, for example, arrange two bar shapes in the form of a cross and place one bar in front of the other by dividing the bar in the back in two. Or he might leave gaps between elements to show their spatial separation. He always makes his drawings in series to be able to compare different *variations* side by side (Biegel & Christou, 2017). The drawings depict a very low level of detailing in terms of connection solutions and materiality. The goal with these drawings is to explore the *essence* of the gestalt formulations and their expression, not figuring out the details (Harvard GSD, 2020).

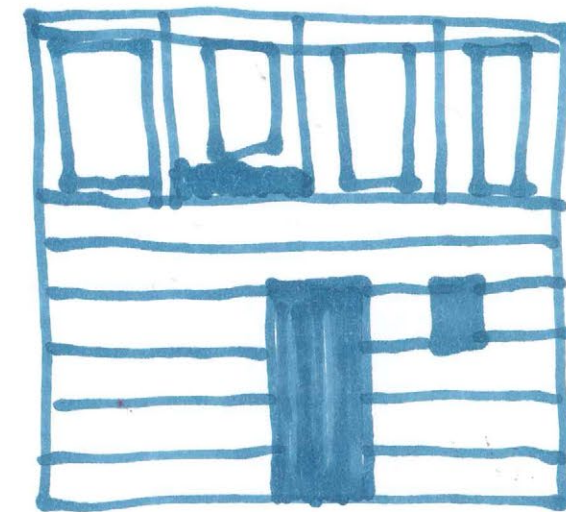


Fig 5. Authors recreation of Peter Märkli drawing.

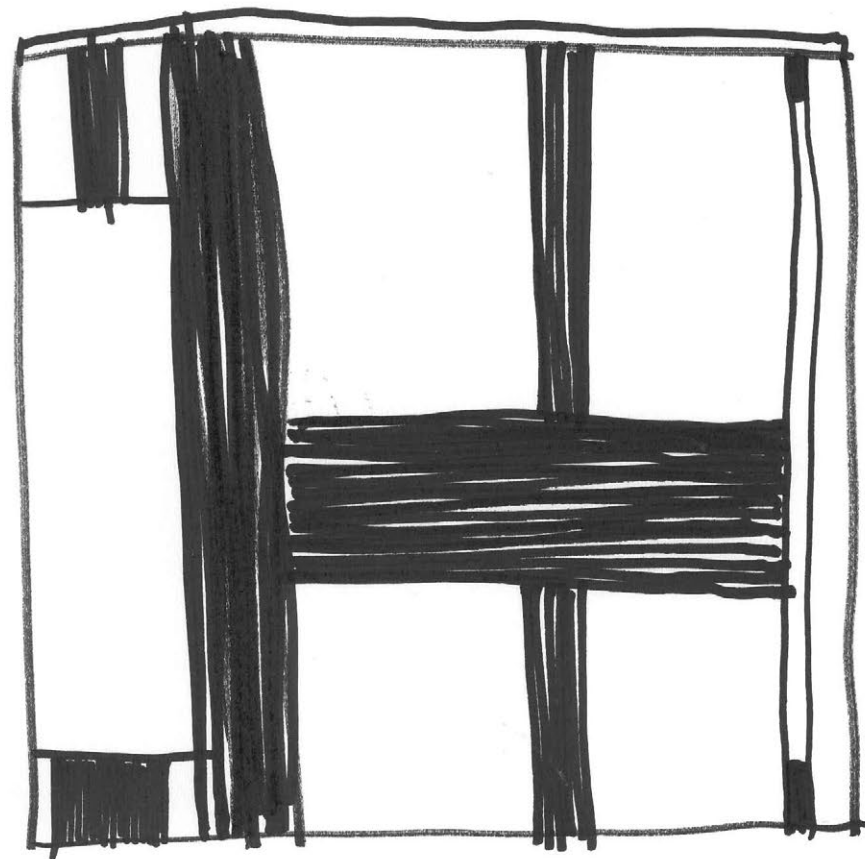


Fig 6. Authors recreation of Peter Märkli drawing.

Through both his built work and his drawings it is evident that Märkli is particularly meticulous about *proportions*. He is known for his use of classical proportions in his work and often references the architectural language of the classical era and the renaissance through window placements, use of columns and elevating a single façade as the dominant exterior face. When looking through his drawings, it becomes apparent that a large part of his investigations revolve around the proportional sizes of components in regards to façades and volumes as a whole, or the placement of them in regards to other elements. His basis in classical proportions and order is not only clearly seen in his drawings, but can also be felt in his buildings as a spatial experience (Biegel & Christou, 2017).

It is the opinion of this thesis's author that the drawings of Märkli represents an engaging method of drawing that blends curiosity with tectonic exploration. By letting his drawings be free from the constraints of perspective and perfection he enables himself to more freely explore forms and gestalt. The simplicity of the drawing technique means more time can be spent on the investigative process instead of perfecting the drawings. Though the technique might be simple, the drawings are far from it and are works of art in their own right.

Part II

References

House for Two Artists

Förstberg Ling, 2020.
Röstånga, Sweden.

An atelier for an artist couple, built as an extension to their villa. Made from concrete blocks and glulam beams, the construction allows for a open floorplan with plenty of skylights filling the room with natural light, all on a low budget.

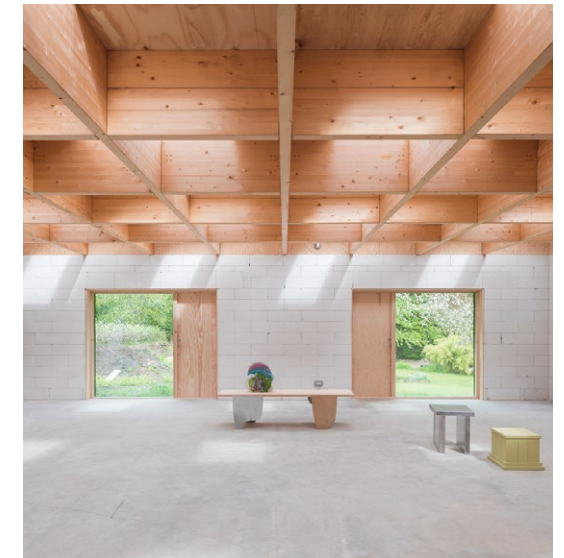


Fig 7. House for Two Artists.



Fig 8. Studio House.

Studio House

Peter Märkli, 2014.
Rumisberg, Switzerland.

This home seamlessly blends living and studio space into one. The studio space is both the literal and metaphorical heart of the house, opening up into a large living room with views over the valley. The main façade facing the valley utilizes depth as a way to separate different elements and make the structure readable.

Lilla Hyttnäs

Carl and Karin Larsson, 1889.
Sundborn, Sweden.

Carl and Karin Larssons home in Dalarna blends art, craftsmanship, architecture, atelier space and family home into a colourful whole. Through its colors and ad hoc construction, the building itself seems to encourage one to creative pursuits.



Fig 9. Lilla Hyttnäs.

A Journey across Scandinavia

As written about previously in *The Art of Architectural Atmosphere*, atmosphere is a phenomenon that is experienced using all senses. It is a presence and emotional reaction that can only be truly experienced in person. A study trip was therefore done by the author in February of 2026 through the Scandinavian peninsula where sites in Norway and Sweden were visited. The book *Ur Den Svenska Byggnadskonstens Magasin* by the architect Bengt Lindroos (2023) served as inspiration for many of the buildings visited. What follows here are photographs of the most impactful buildings, as well as short written reflections.



Fig 10. Barn in Östergötland.



Fig 11. Barn in Östergötland.



Fig 12. Barn in Östergötland.

A monumental structure standing solemnly in a field. The buildings vertical height plays against the vast open fields surrounding it. Tangible tensions between structure and landscape emphasises the building's large scale. This tension is tempting and inviting, drawing one close and making one acutely aware of one's small proportion. A truly enticing structure.



Fig 13. Entrance to Lilla Hyttlös.



Fig 14. Extension to Lilla Hyttlös.



Fig 15. Lilla Hyttlös window.

Lilla Hyttlös. A home, studio, workspace, piece of architectural artwork. Space for living and working are fundamentally integrated. The rich and expressive exterior and interior encourages playfulness and experimentation. The house implores one to create. Carl and Karins love for their family and their craft is present all throughout the building.



Fig 16. Lively conversation in the kitchen at Ateljé Södersvik.

Ateljé Södersvik. Living space and atelier is one and the same space. Clear reference to the typology of the barn in both structure and volume. The open kitchen under the loft becomes the natural hub for social activities. Is experienced as much as a workshop as a leisure home.



Fig 17. Ateljé Södersvik.



Fig 18. Ateljé Södersvik.



Fig 19. Borgund stave church.

The tarred façade is prevalent all through the Nordic countryside. It possesses a distinct quality where buildings are perceived as an extension of the landscape. Traditional technique that fills the heart with joy. Borgunds stave church is a beautiful example of how weathering highlights the natural beauty of the wood.



Fig 20. Storage building in Stora Hyttnäs.

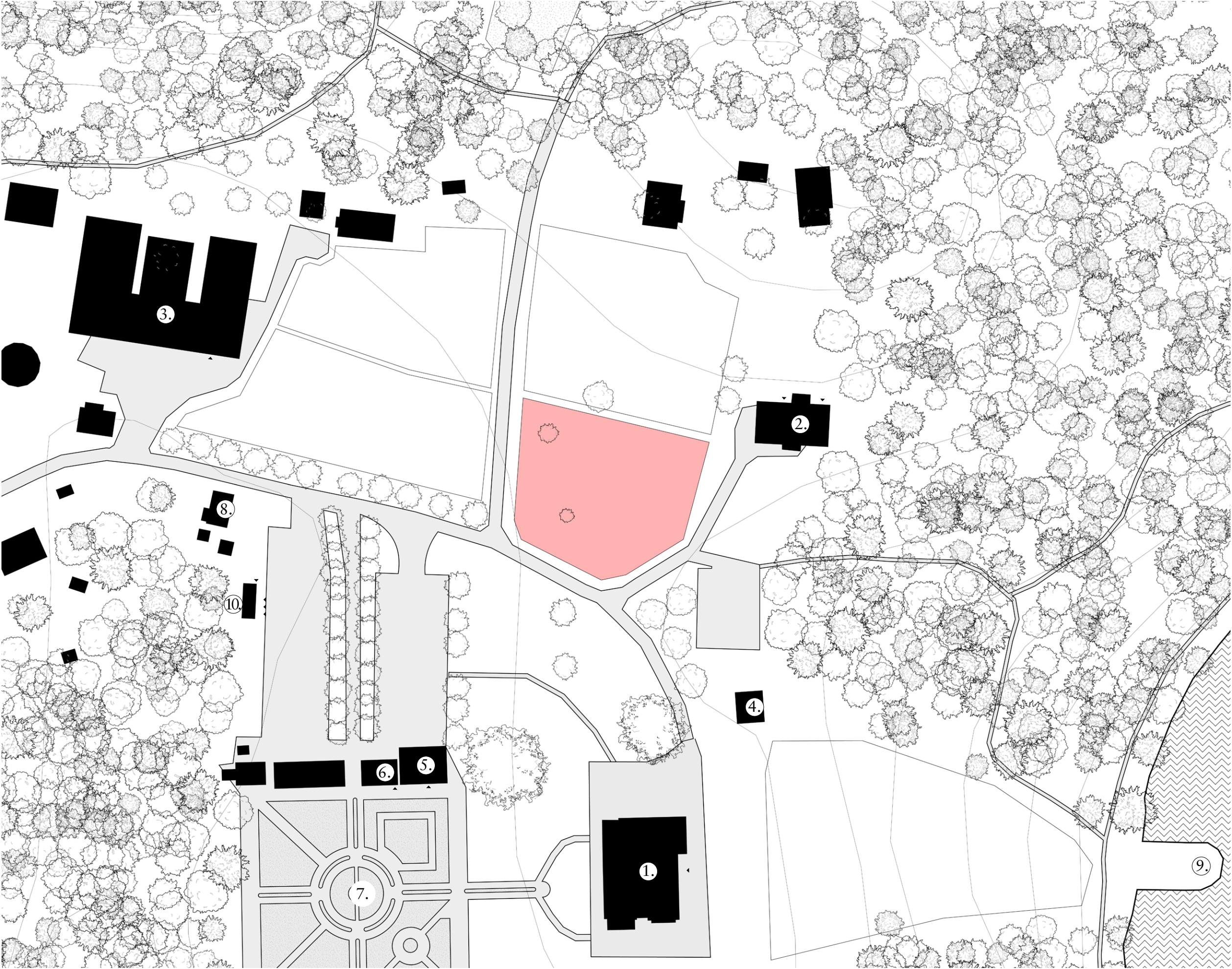
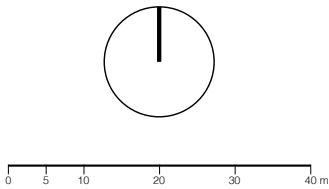
Part III

The Site

Site plan
1:1000

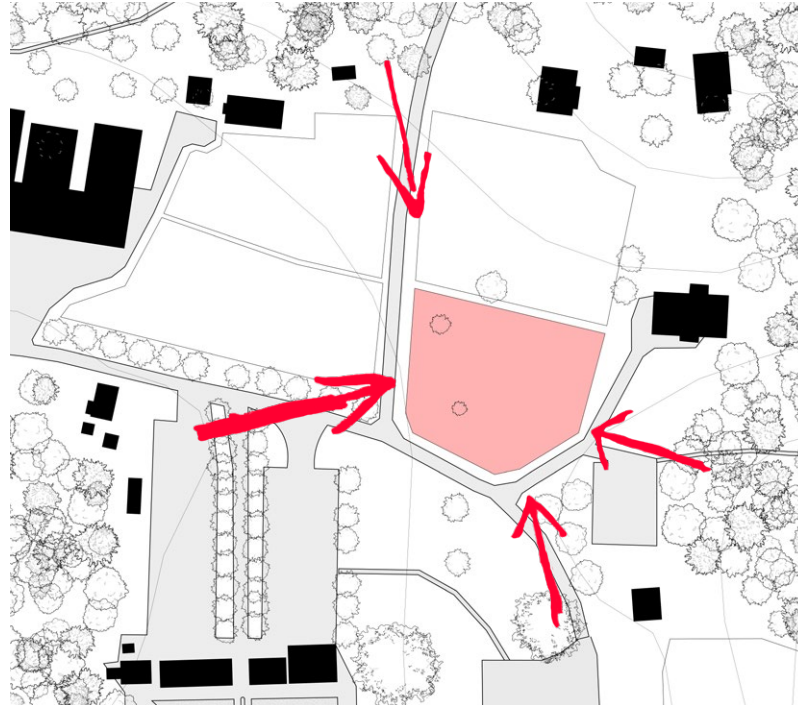
Intended site

- 1. Jonsered Manor
- 2. Villa Martinsson
- 3. Farmhouse
- 4. Ice House
- 5. Café
- 6. Garden Shop
- 7. Jonsereds Gardens
- 8. Grindstugan
- 9. Old Steamboat Pier
- 10. Public Toilets



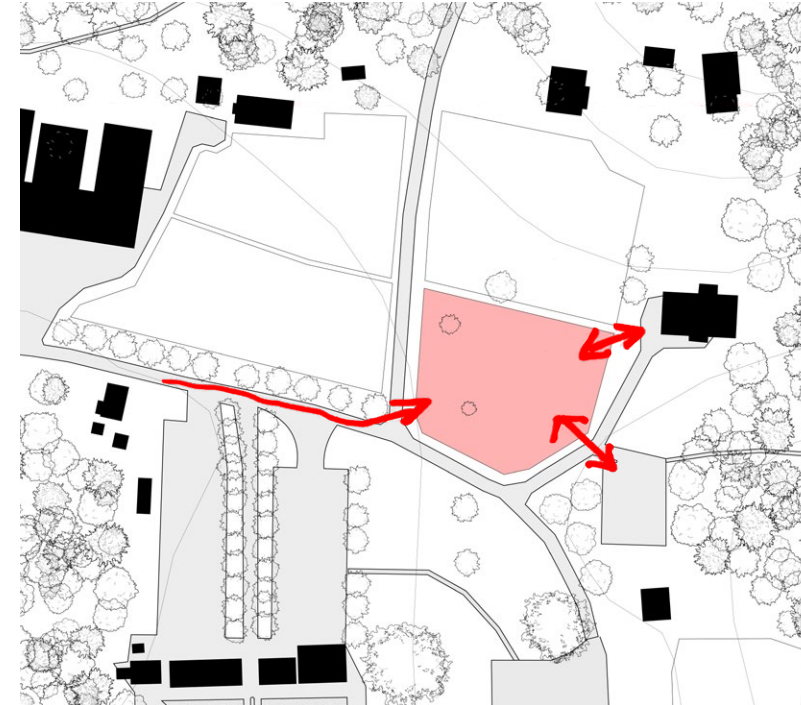
Sightlines into site

Four primary sightlines into the site are identified. The most important is the one looking into the site from the main road to the west. This is one's first view into the site as one approaches the manor. The other sightlines align with the three walking paths around the site; to the north from the hiking trail, to the east from lake Aspen and to the south from the manor.



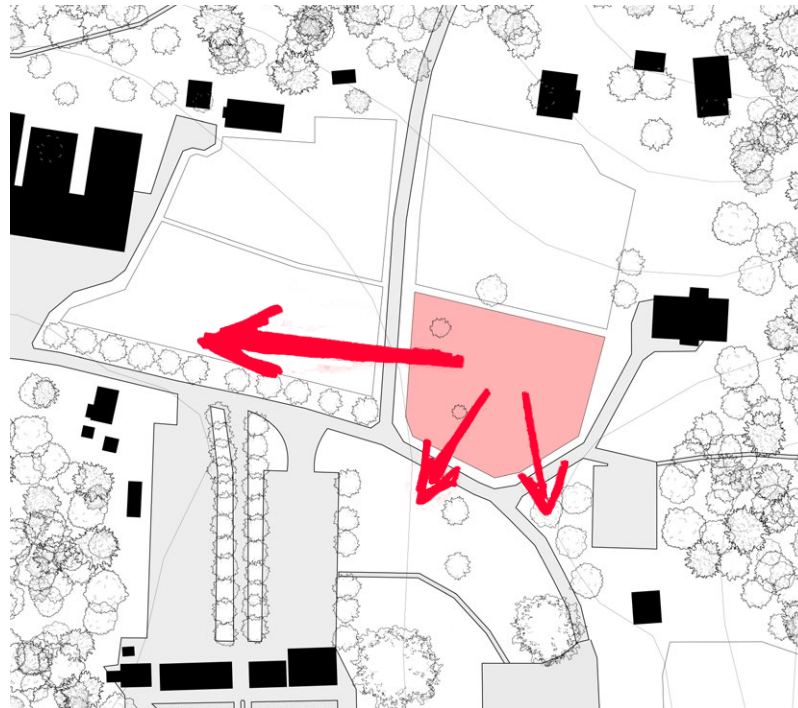
Entrances and connections

A public entrance connecting to the main road and the large parking outside the gardens is achieved through an access point in the southwestern corner of the plot, at the intersection. An entrance to the southeast offers access to closer parking, the manor and the lake. A more direct connection to Villa Martinsson is best placed in the northwest corner, at the same height as the villa.



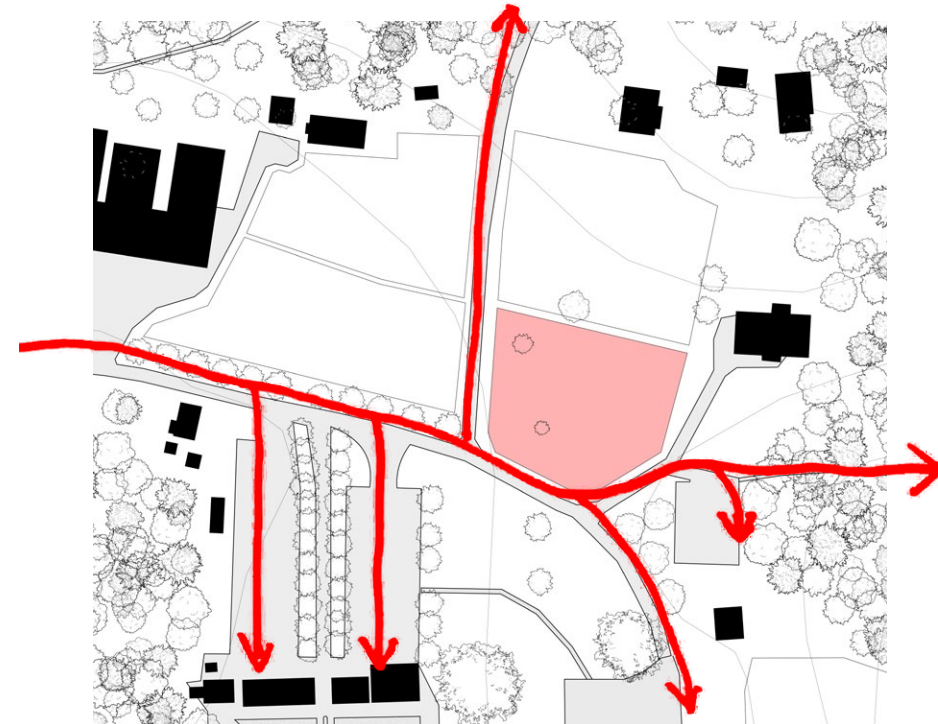
Sightlines out from site

The most intriguing sightline out from the site is directly to the west, overlooking the main road and the open fields further out. To the south one has views over the manor and the large oak trees in front of it. To the west is a heavily forested area blocking the view over the lake.



Movement

The lines shown represent the main ways that people move around the site. The main road through the site is used by both cars and pedestrians. Cars end up at one of the three parkings, two by the gardens and one by the manor. The paths to the north and east are popular hiking trails leading to a cabin and beach by lake Aspen respectively.



The cultural legacy of Jonsereds Herrgård

The manor at Jonsered was built in 1869 by David Gibson to serve as the representational estate for the Gibson family. His father, William Gibson, had emigrated to Gothenburg in 1797 and had built up a successful industrial business making ropes and sails. When it was time to expand the business, him and his partner Alexander Kieller purchased the old manor at Jonsered and built a new factory by the S ve river. This factory became the heart of a thriving factory community which arose in the area (Fritz, 2005).

When William’s son David took over the business and tore down the old manor, architect J.A Westerberg was commissioned to design the new estate. Taking inspiration from Italian villas, the new neoclassical manor differs from other Swedish estates with its simpler form lacking towers and spires. The eastern fa ade is the most prominent, serving as the building’s main entrance facing lake Aspen (Stackell, 2005). As other industrial families built estates in the area, Jonsereds Manor became a gathering place for the social elite with the Gibson family hosting soirees as well as musical performances in the manor. (Stackell, 2005).

As the factories in Jonsered shut down, the manor was sold off in 1979 to art dealer Bengt Tybeck. He renovated the manor and used it as both residence and place of business, hosting an art gallery in the ground floor of the manor (Stackell, 2005). Later owners include the archaeologists Paul and Elisabet  str m who lived in the manor for over 20 years, running their book publishing company Astrom Editions from the premises (G teborgs Universitet, n.d.).

In the early 2000s, Gothenburg University moved into the manor. Their vision was to create a cross-disciplinary meeting space for conferences, courses and seminars outside of the city in a beautiful rural setting (G teborgs Universitet, n.d.). As part of their expansion to the manor, the English gardens were revitalized and a house on the grounds was transformed into the writers residence Villa Martinsson.

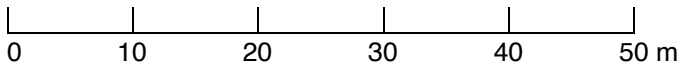
The residence was named after the famous author Harry Martinsson who had briefly stayed in Jonsered in his youth (G teborgs Universitet, n.d.). Initiated by former pro vice chancellor Bengt-Ove Bostr m, the residence was created to be a quiet retreat for writers and researchers to focus on their writing. Bengt-Ove was inspired to establish Villa Martinsson by his own travels throughout the west coast of Sweden where he would take up residence in unoccupied summer houses when wanting a quiet environment to focus on his writing (B-O. Bostr m, personal communication, September 30, 2025). Villa Martinsson has five apartments where residents are granted a scholarship that covers the cost of rent for a month of stay.

Today, Jonsereds Herrg rd remains a symbol of continuity between past and present. Though its role as a residence has passed, the manor continues to function as a place for culture, education, and intellectual exchange. It is against this historical background that the artist residence seeks to establish new spaces for this continuing cultural legacy of Jonsereds Herrg rd.



Intended site

Landscape Section
1:600

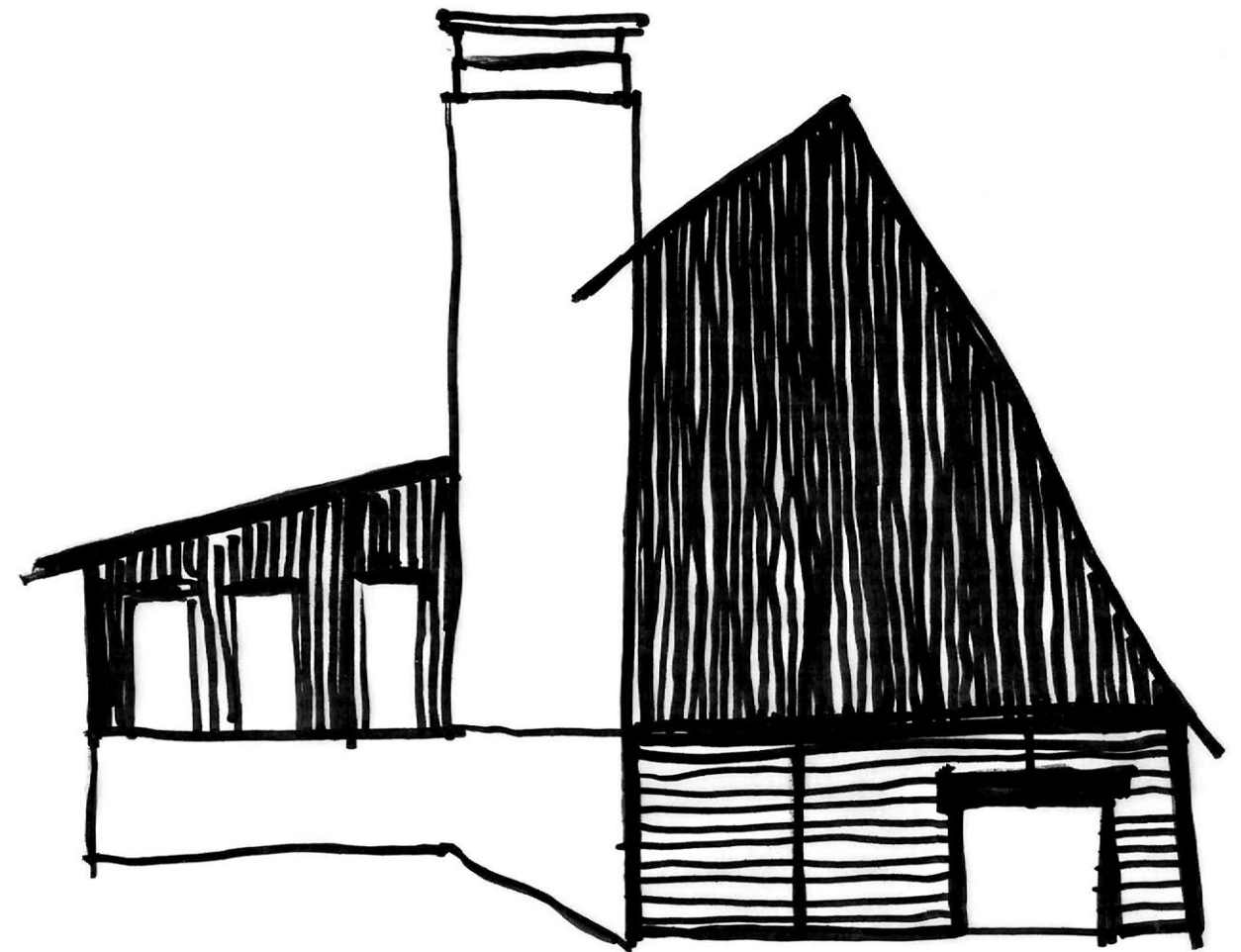


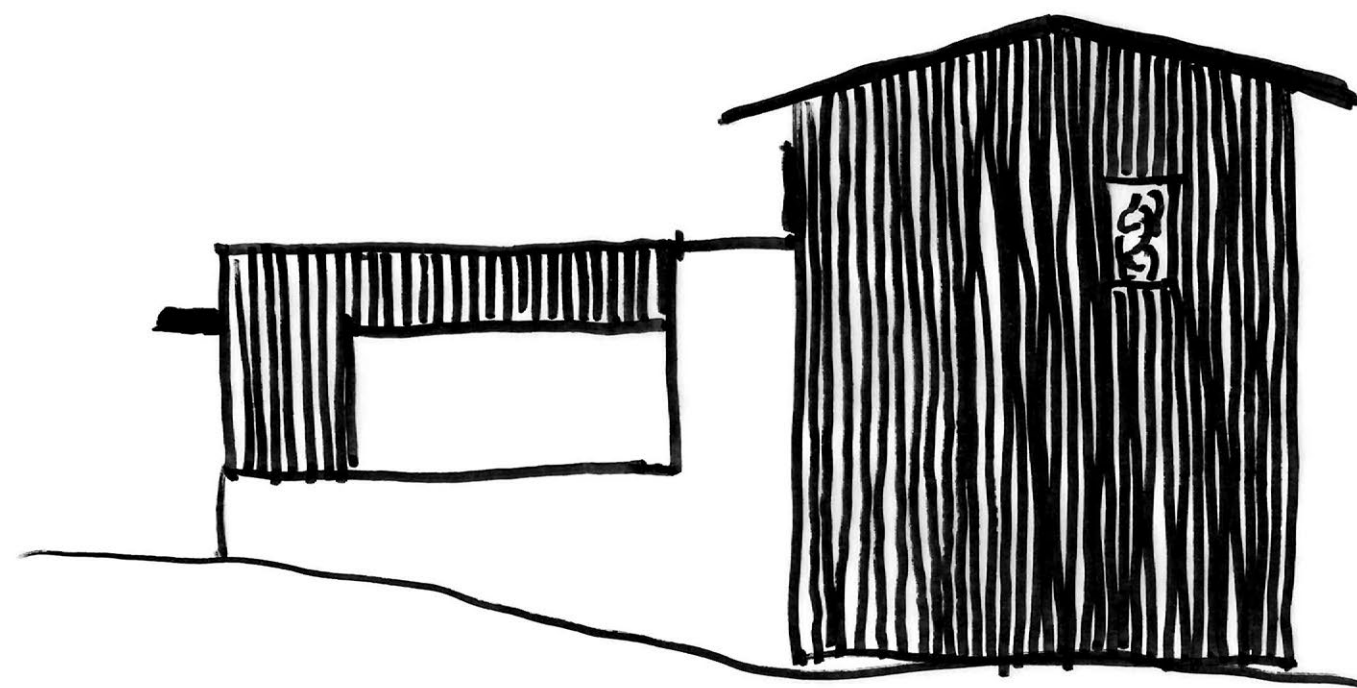
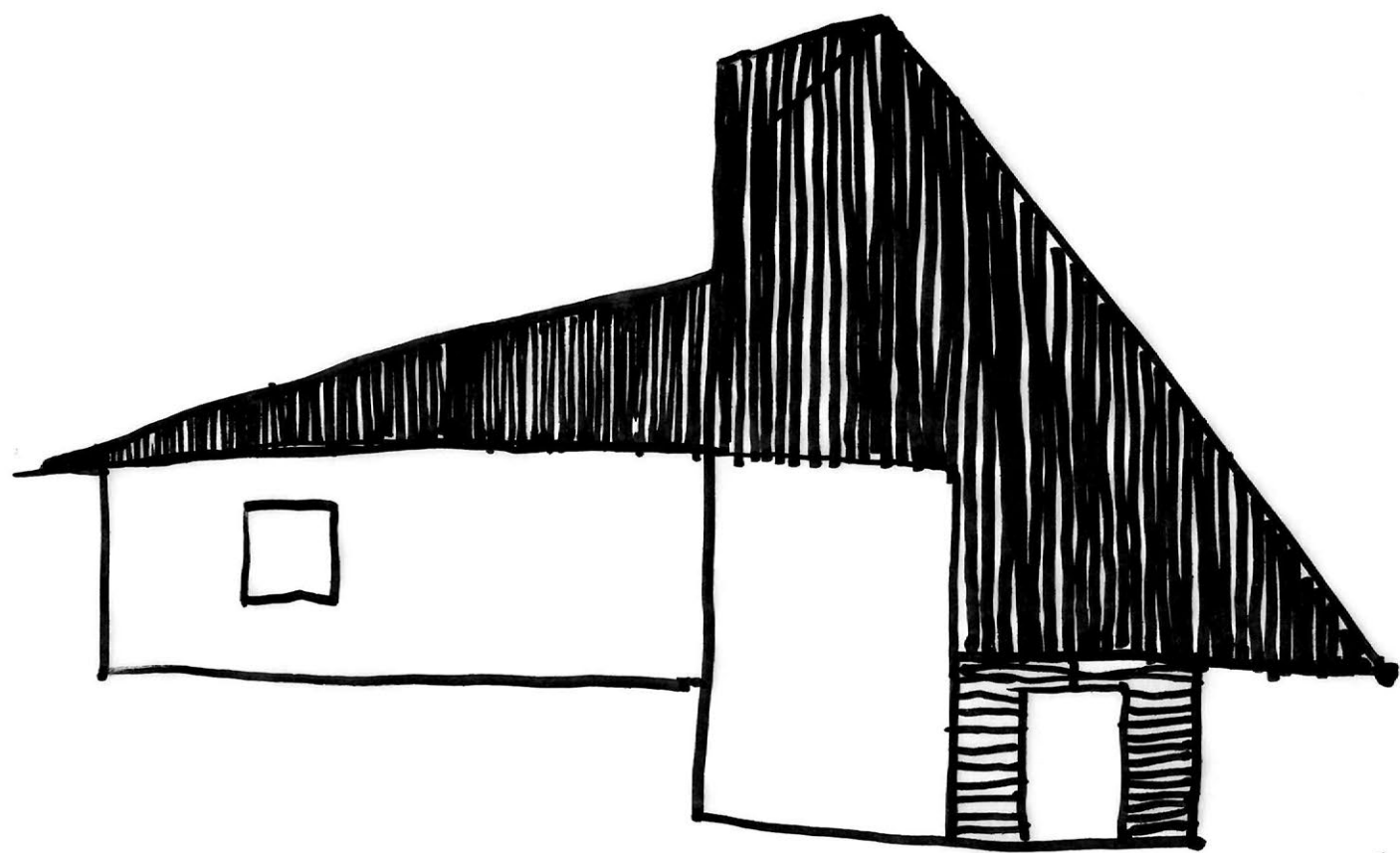
Part IV

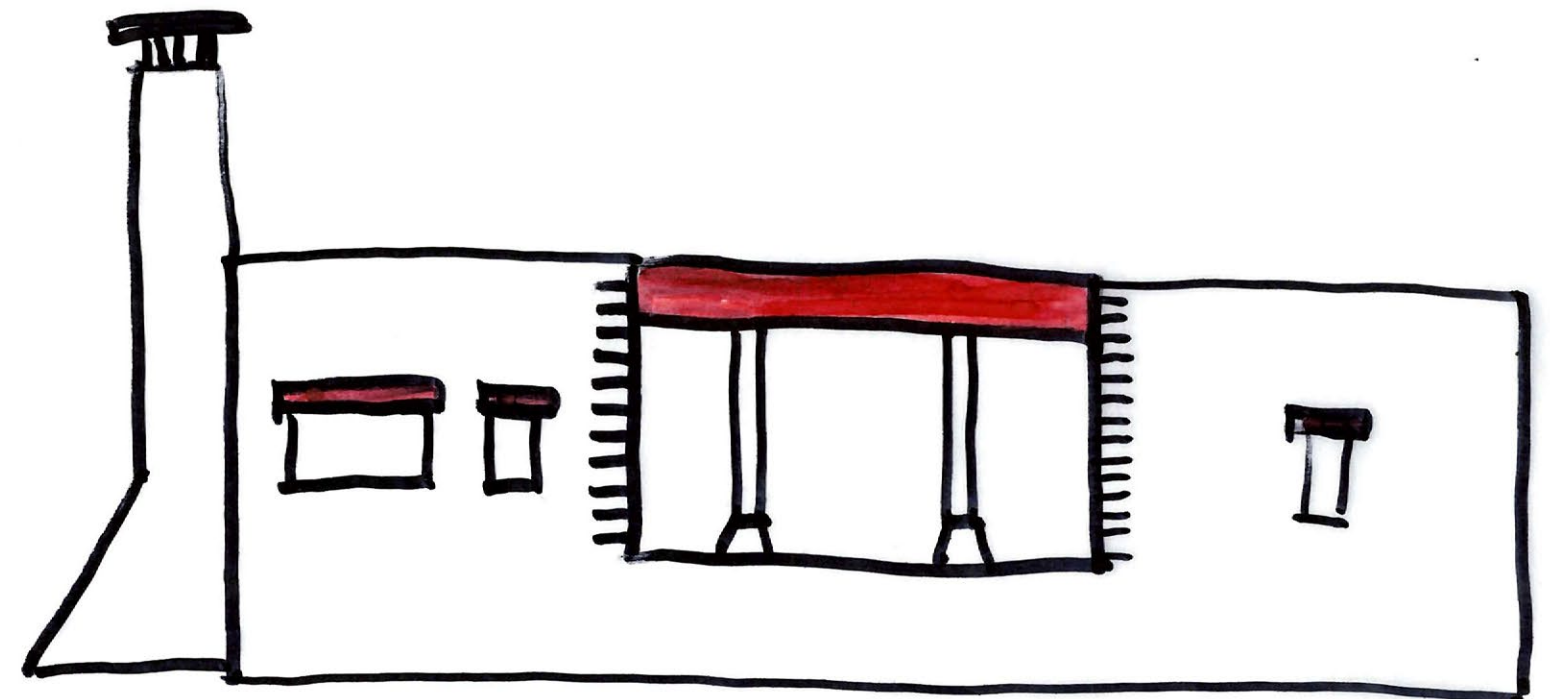
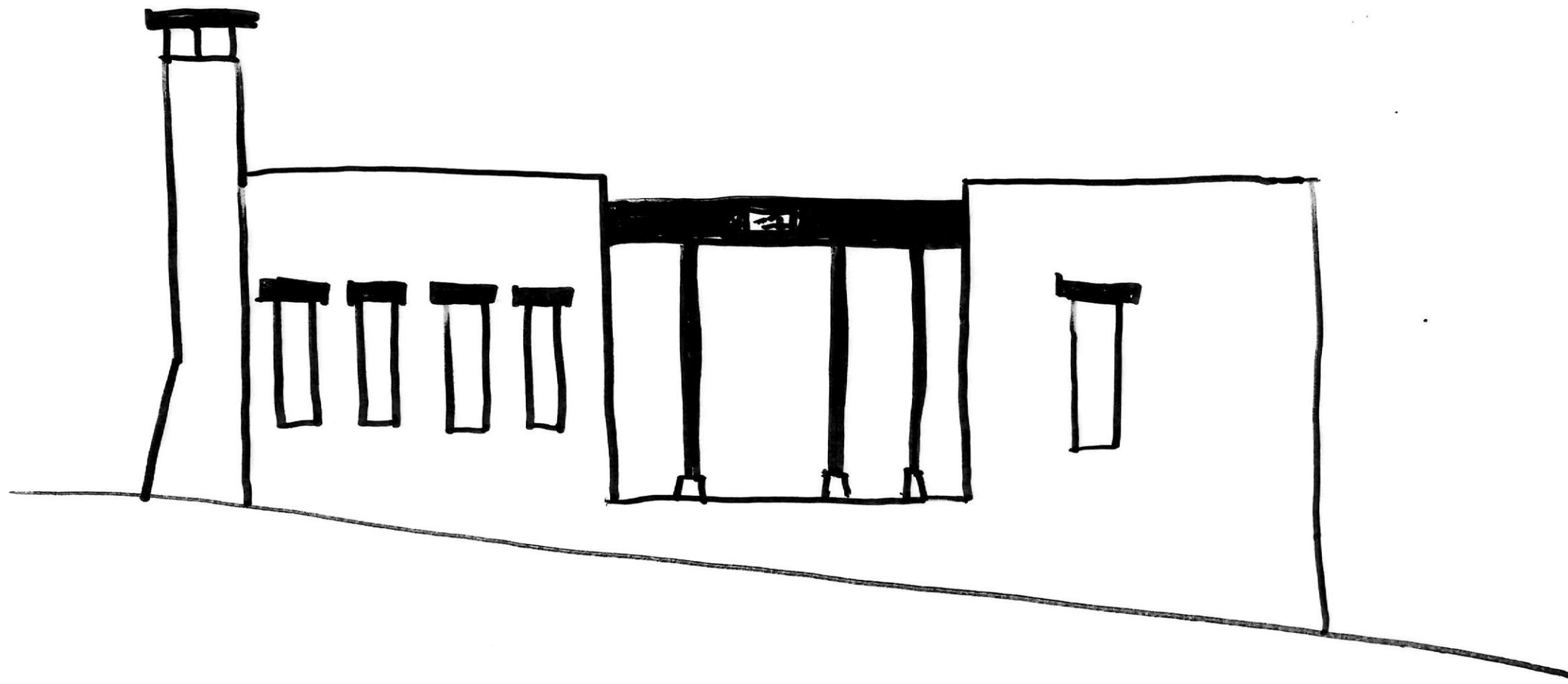
The Project

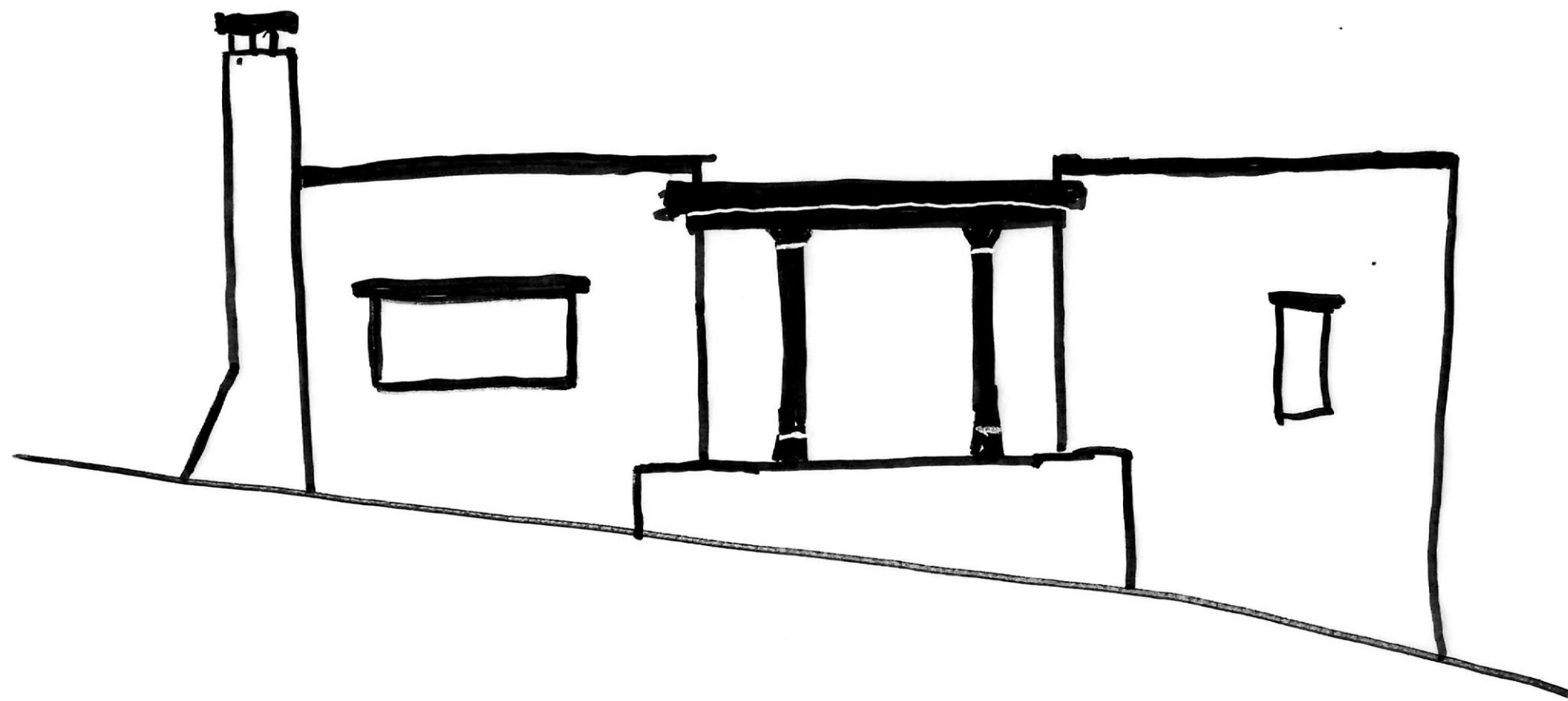
Drawings

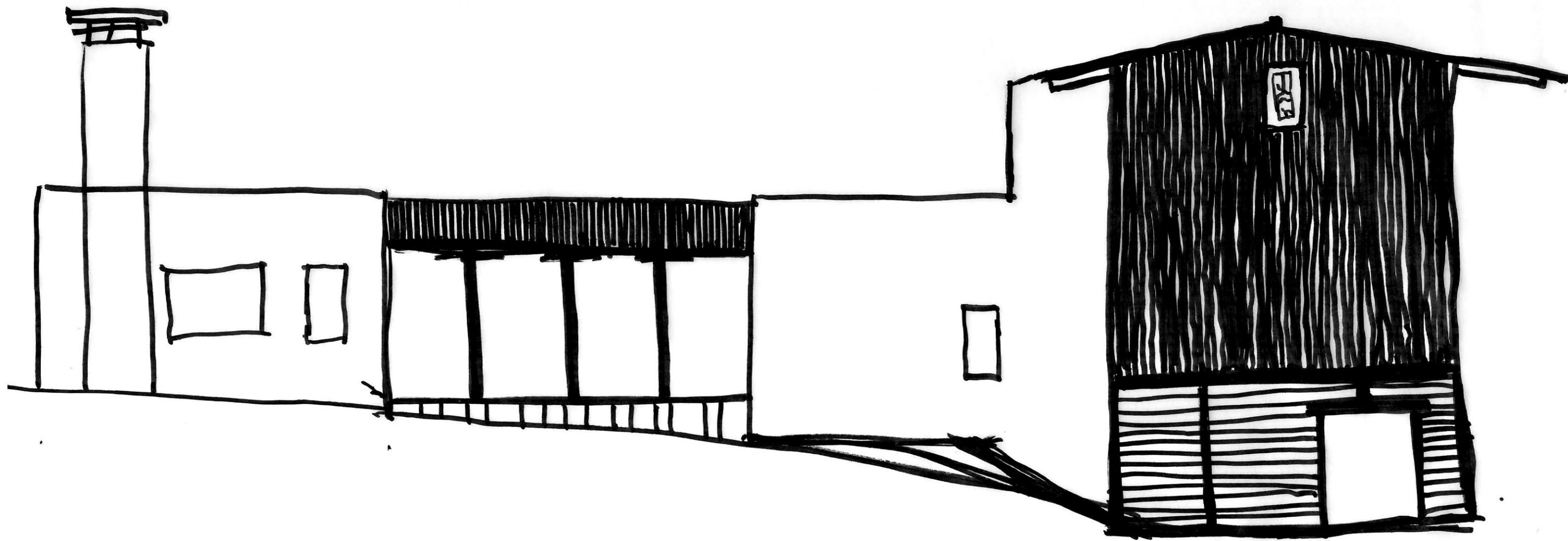
What follows here are a curated selection of drawings done as part of the design process. These drawings, inspired by the drawing process of Peter Märkli, represent investigations into the *gestalt* of both facades and volumes. The drawings explore concepts and ideas in a free spirited way. Accurate representation has been set aside in search of compositions that work on a conceptual level. These drawing are to be seen as both part of the design process of the final project and as artworks in their own right.

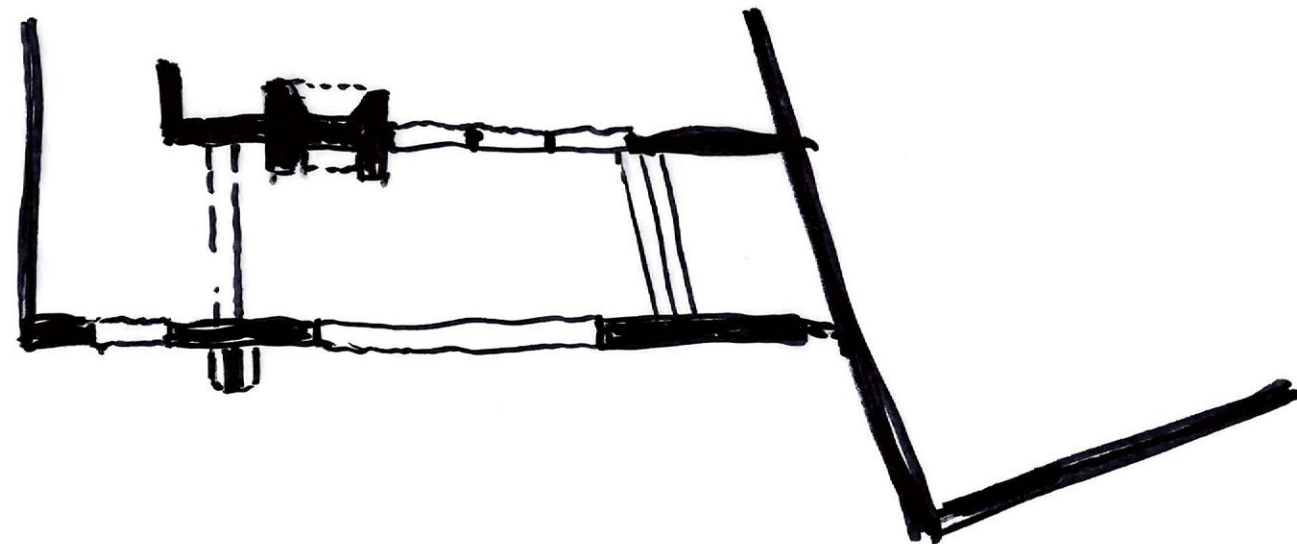
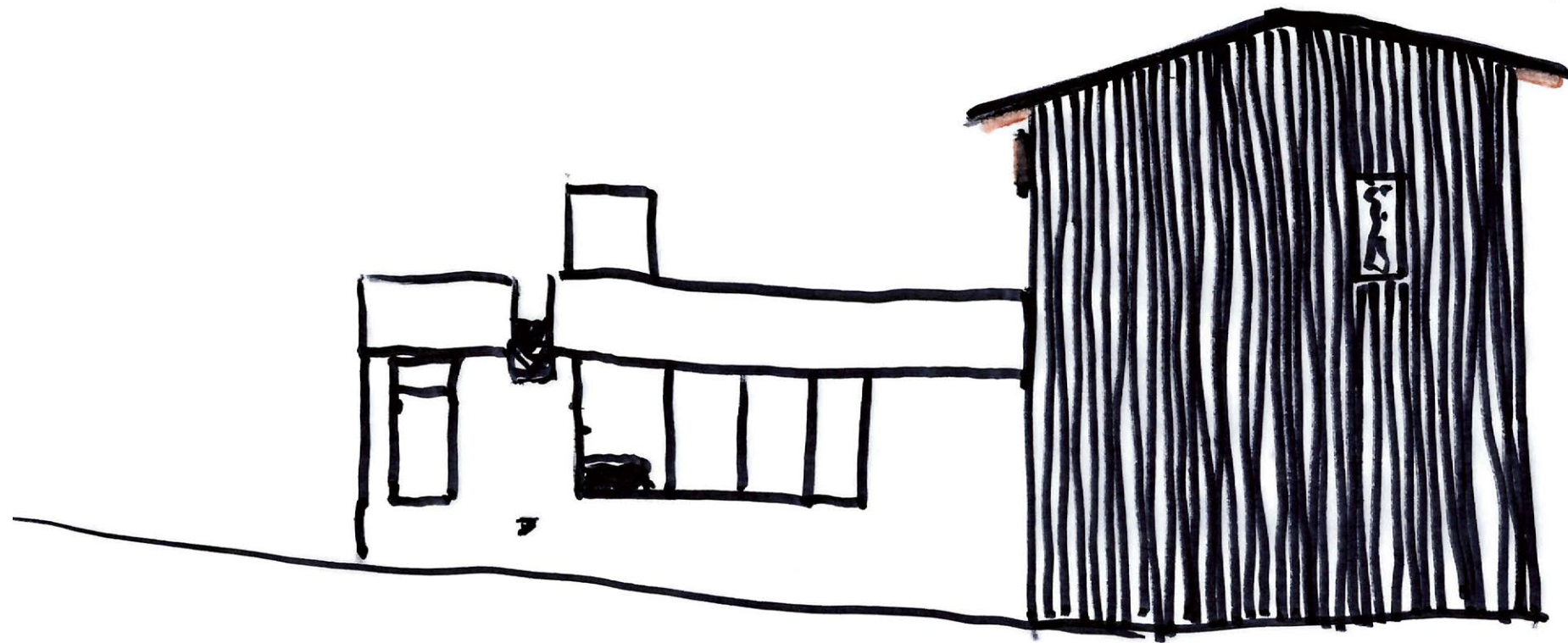


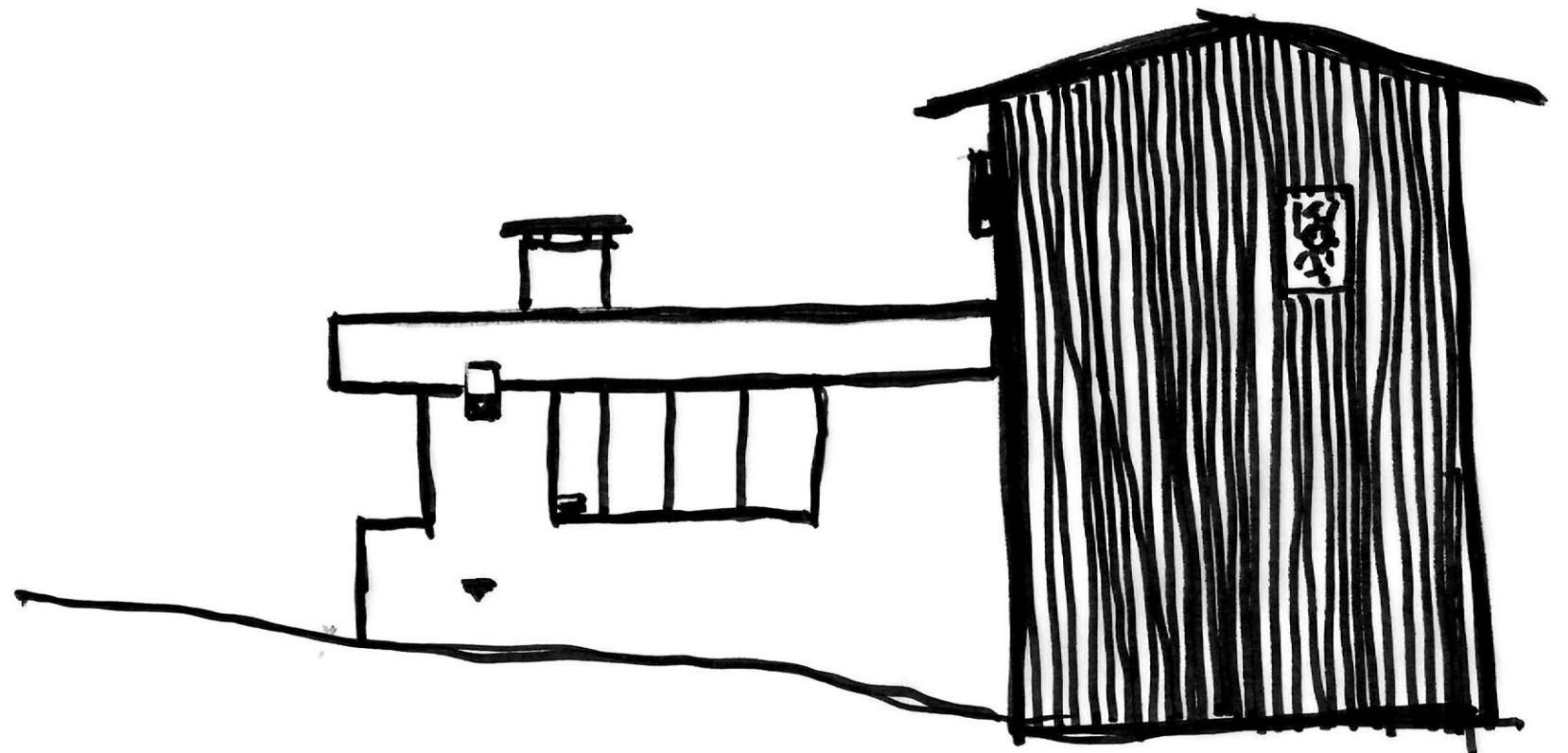
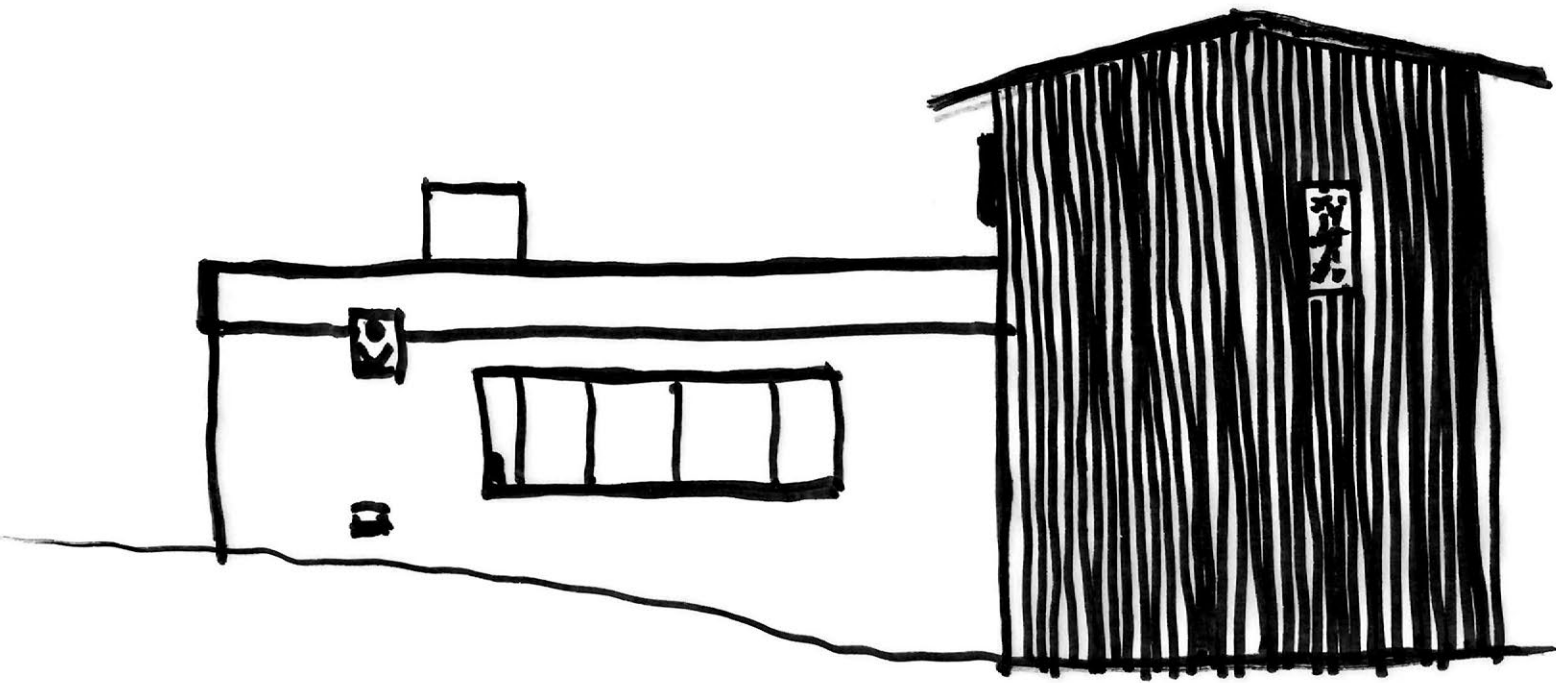


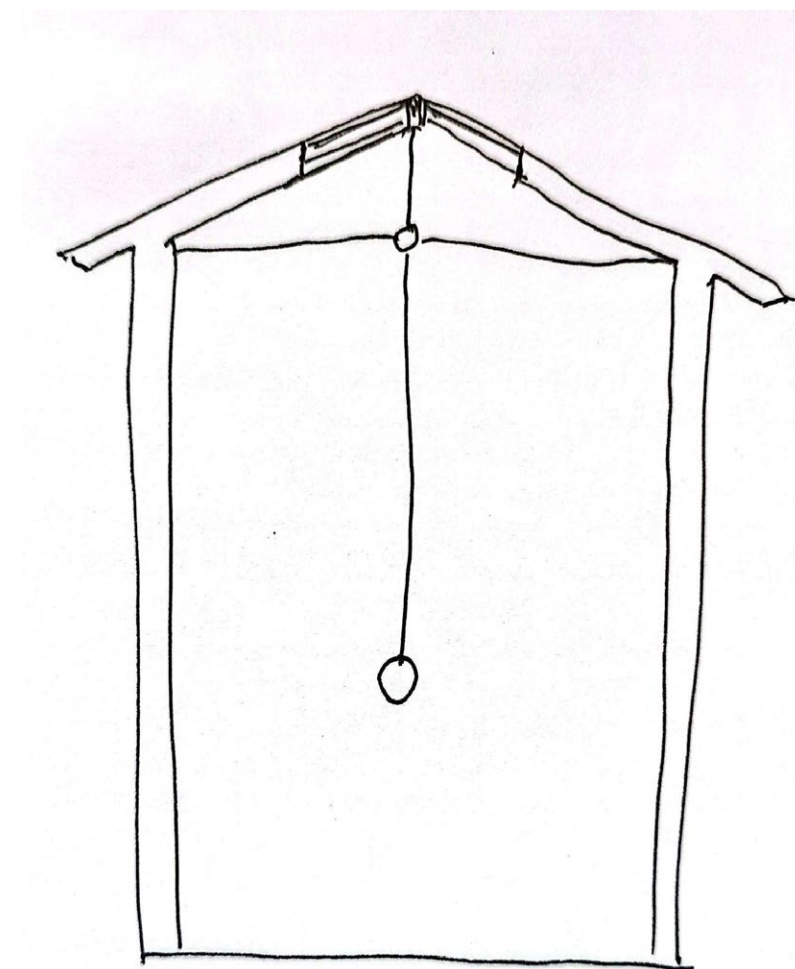
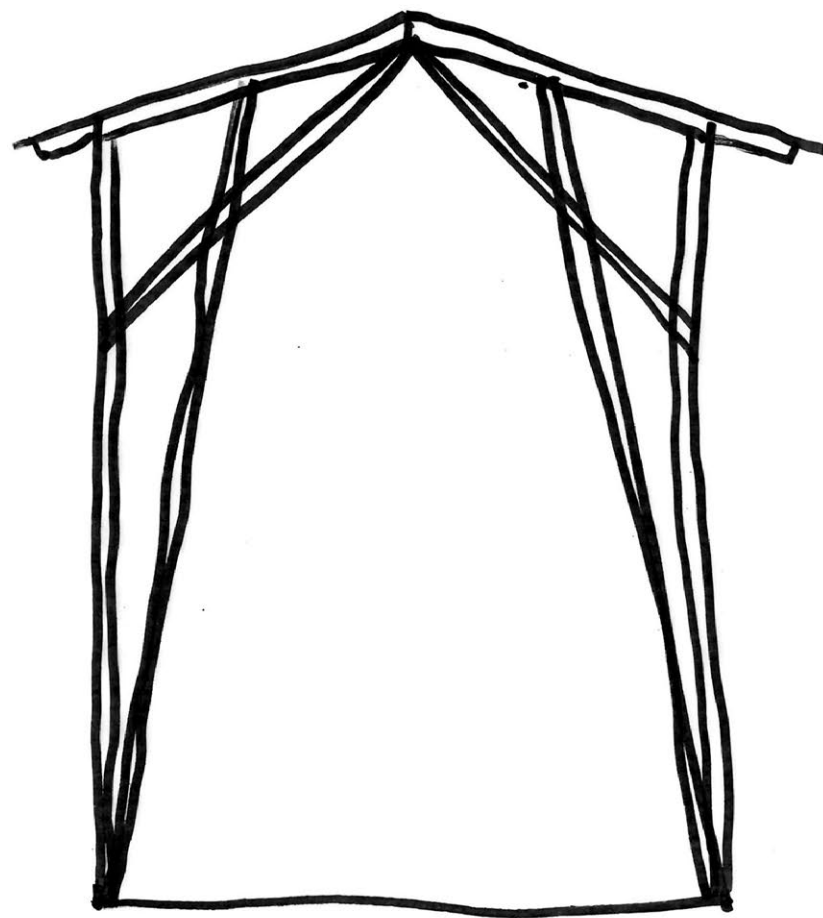
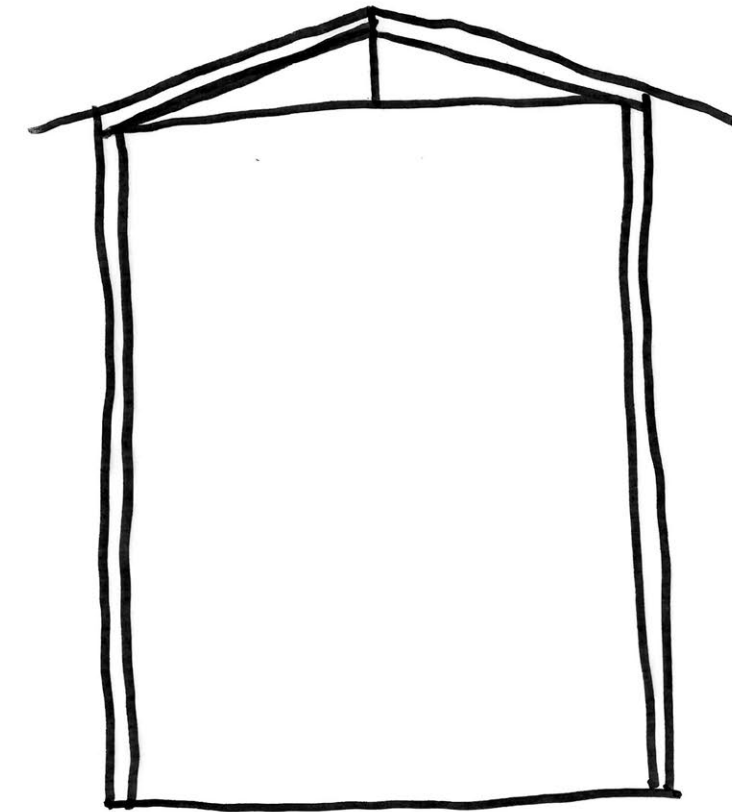
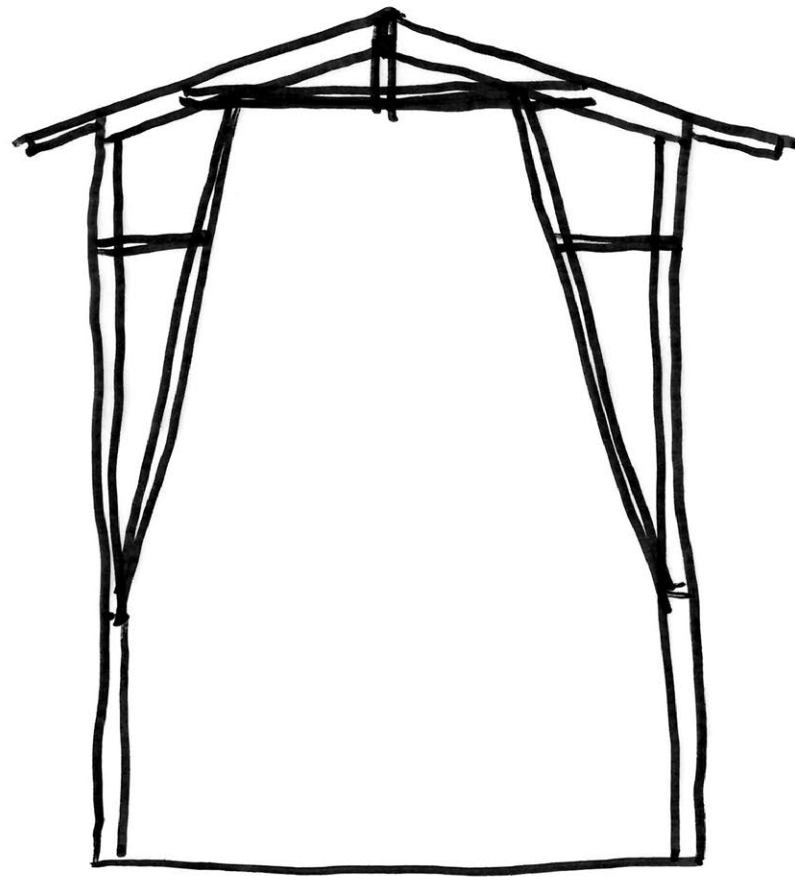


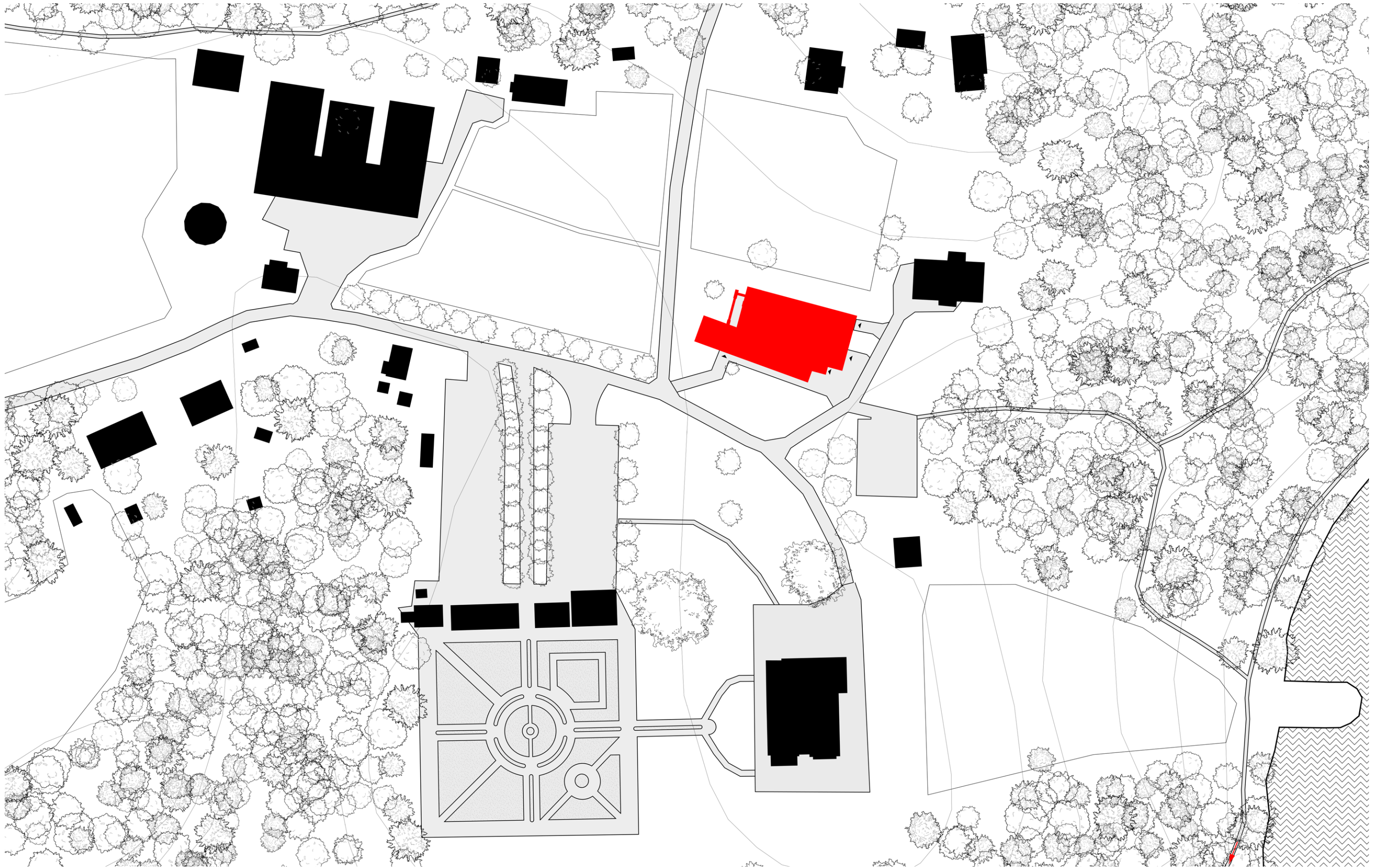








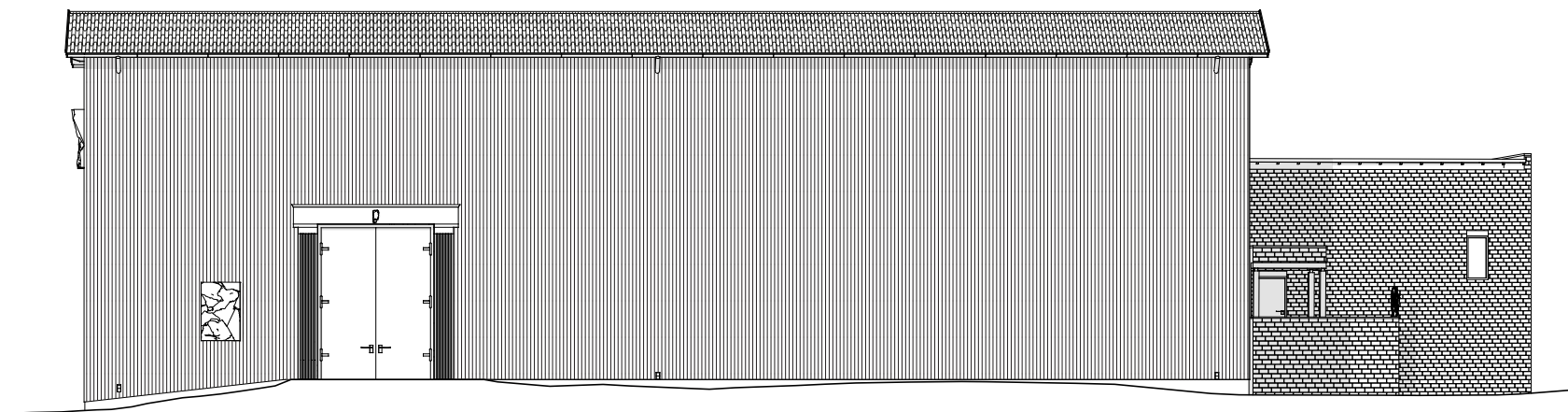




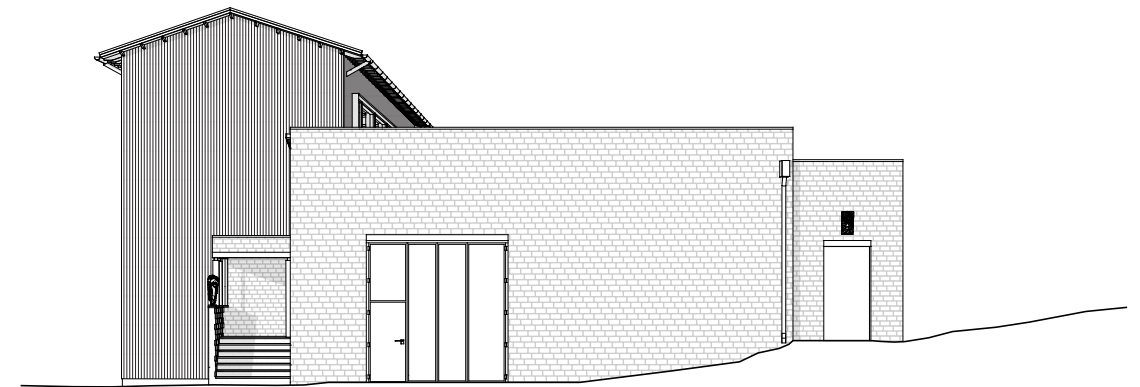
Site plan
1:1000



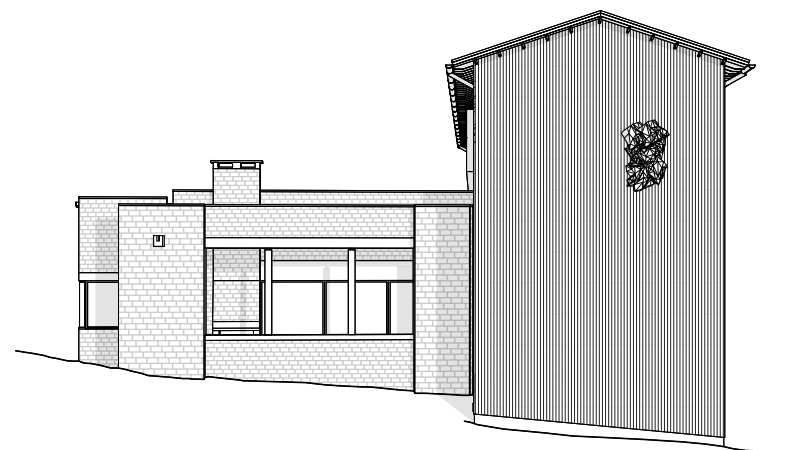
Fig 21. Overview of site and project.



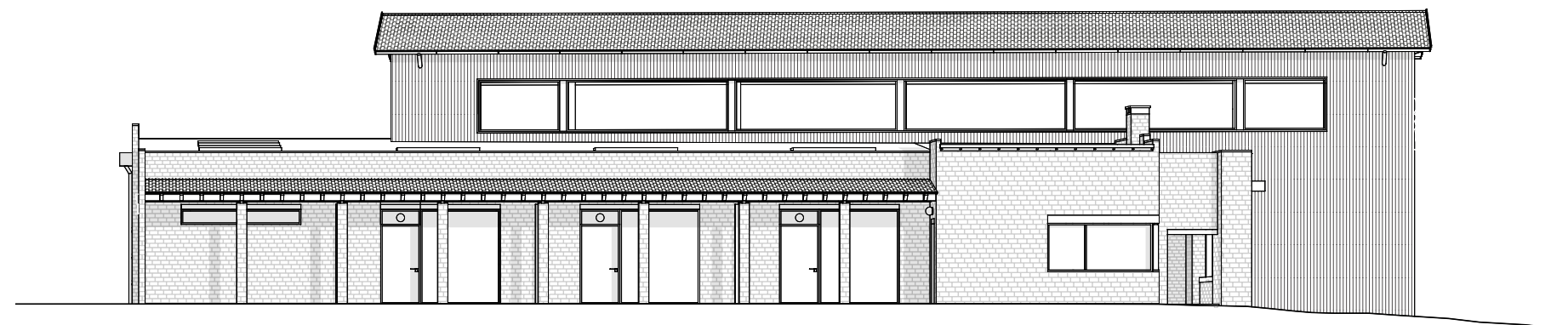
Southern Elevation
1:200



Eastern Elevation
1:200



Western Elevation
1:200



Northern Elevation
1:200

0 5 10 15 m

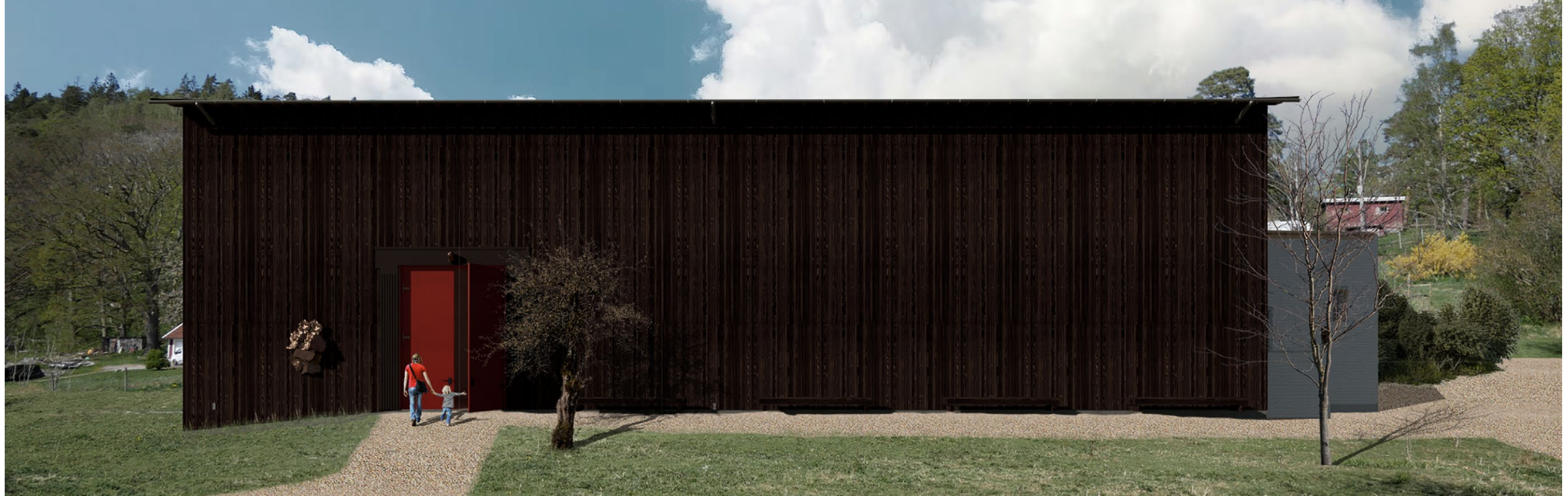


Fig 22. Exhibition hall entrance and southern façade.



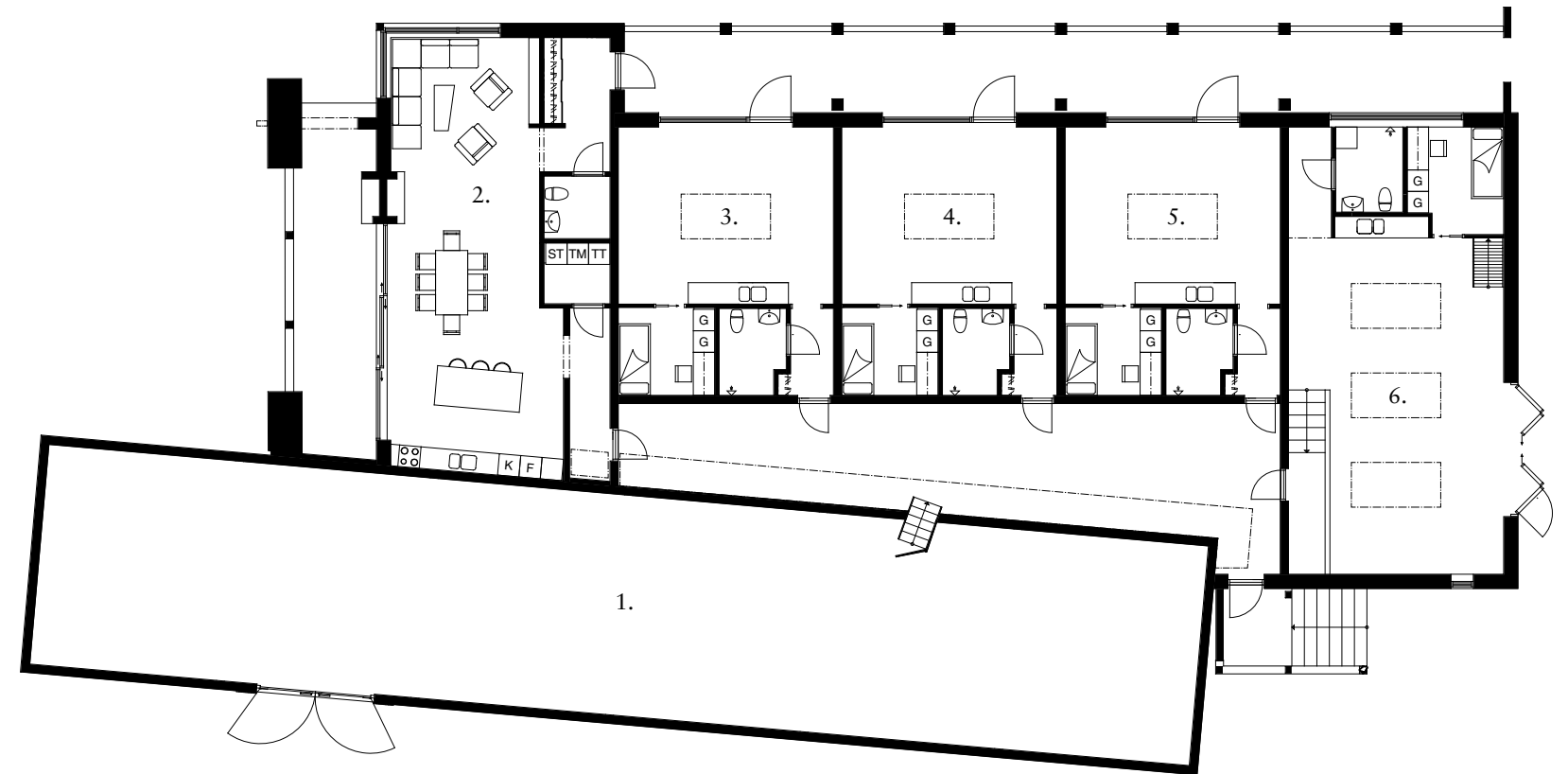
Fig 23. Western façade.



Fig 24. Atelier main entrance.



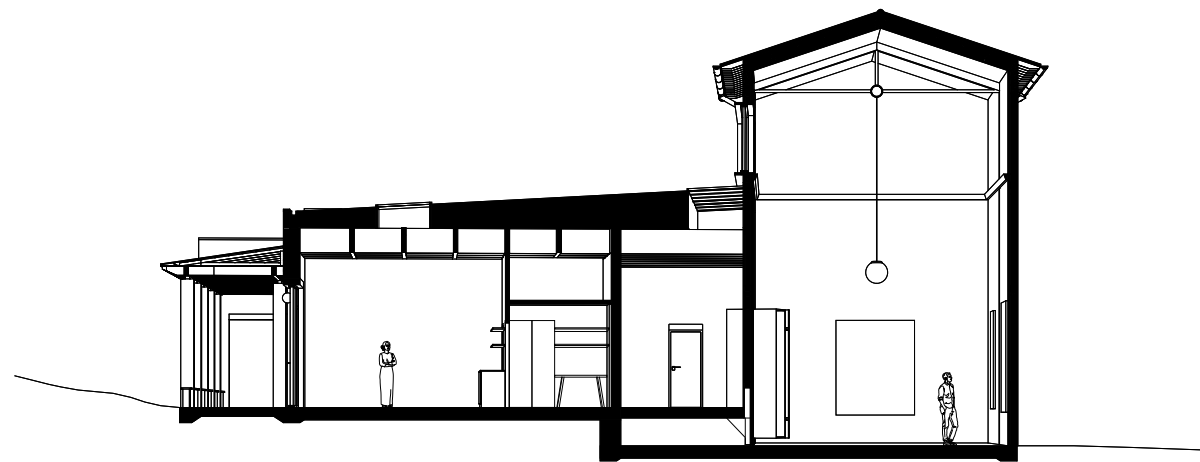
Fig 25. Exhibition hall entrance.



- 1. Exhibition Hall
- 2. Common Area
- 3. Small Atelier
- 4. Small Atelier
- 5. Small Atelier
- 6. Large Atelier

Plan
1:200

0 5 10 15 m



Section A-A
1:200

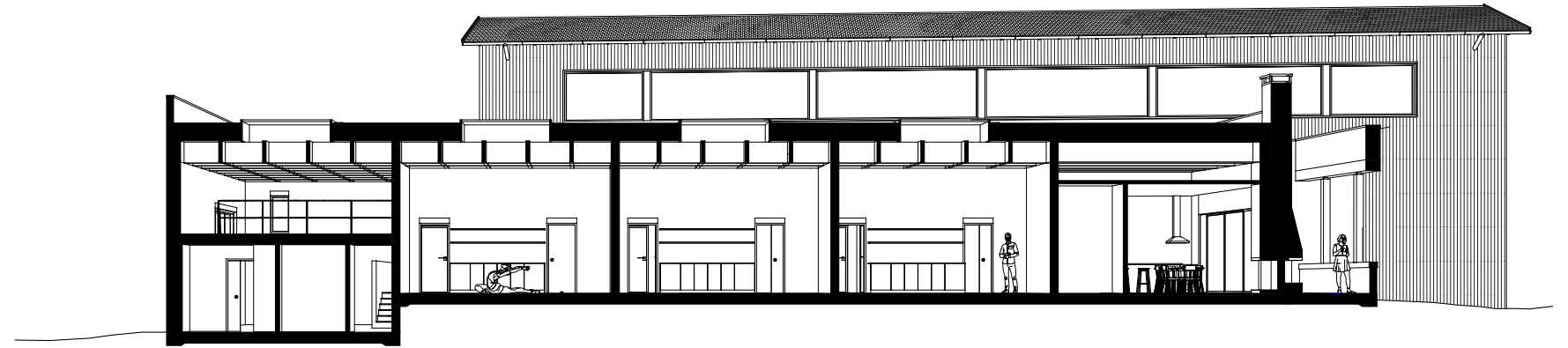
0 5 10 15 m



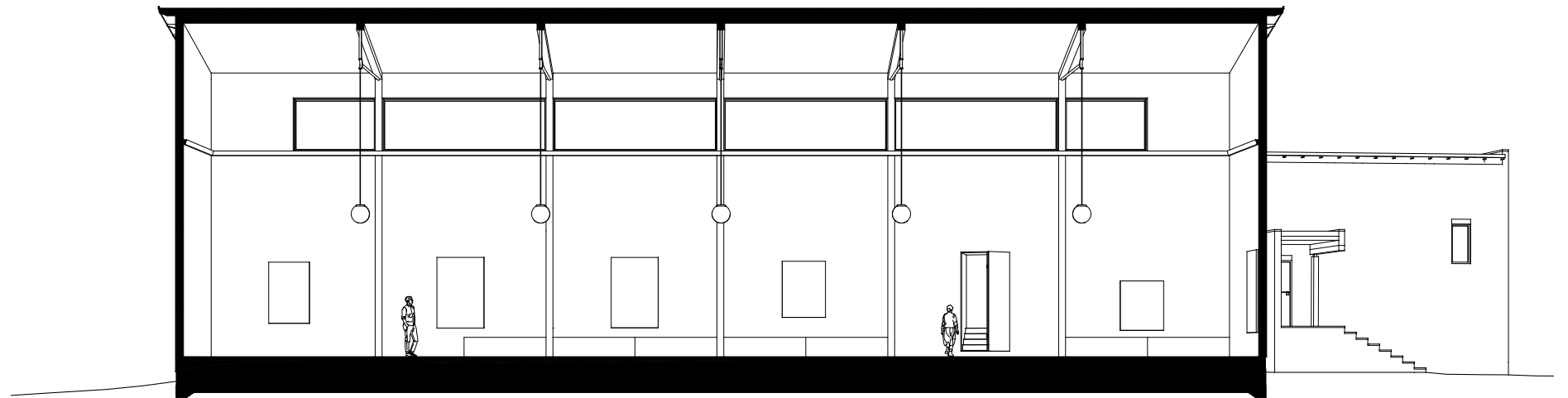
Fig 26. Exhibition hall.



Fig 27. Stairs between ateliers and exhibition hall.



Section B-B
1:200



Section C-C
1:200



Fig 28. Large atelier.



Fig 30. Small atelier.



Fig 29. Large atelier.



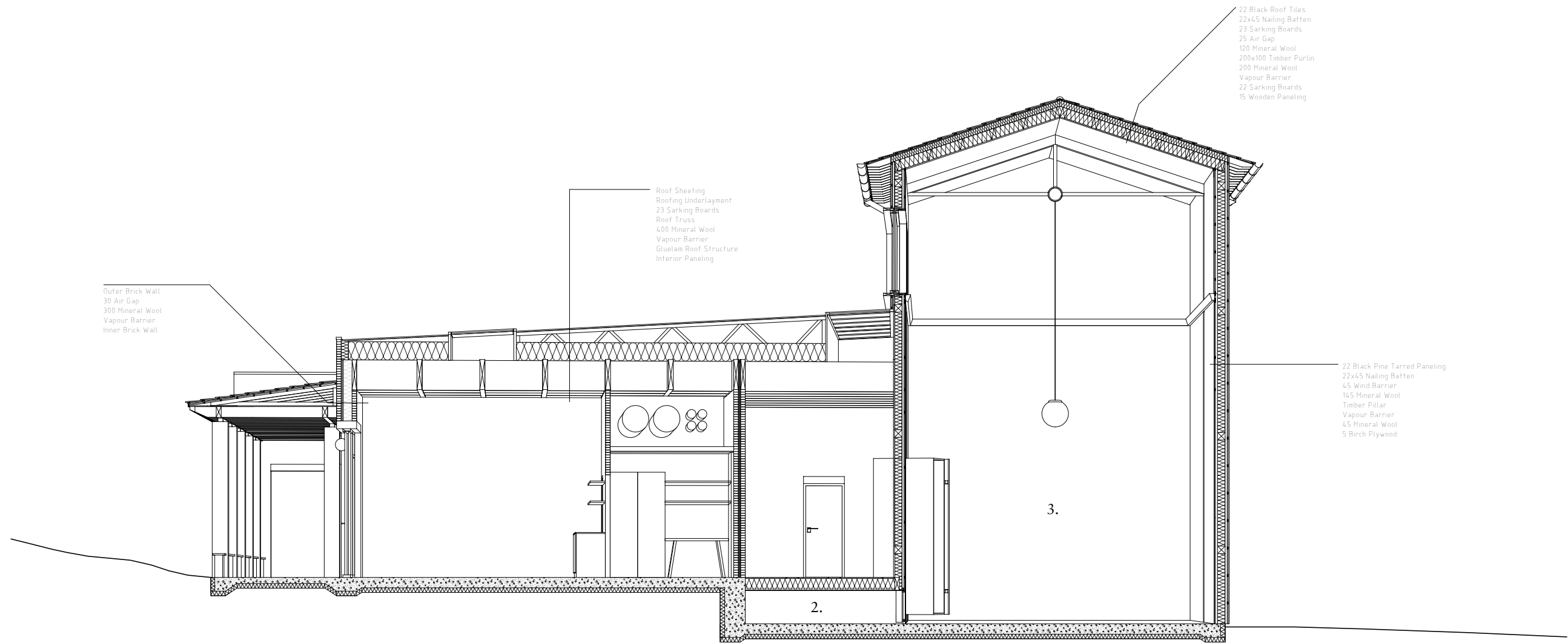
Fig 31. Small atelier.



Fig 32. Common living room.

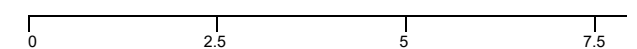


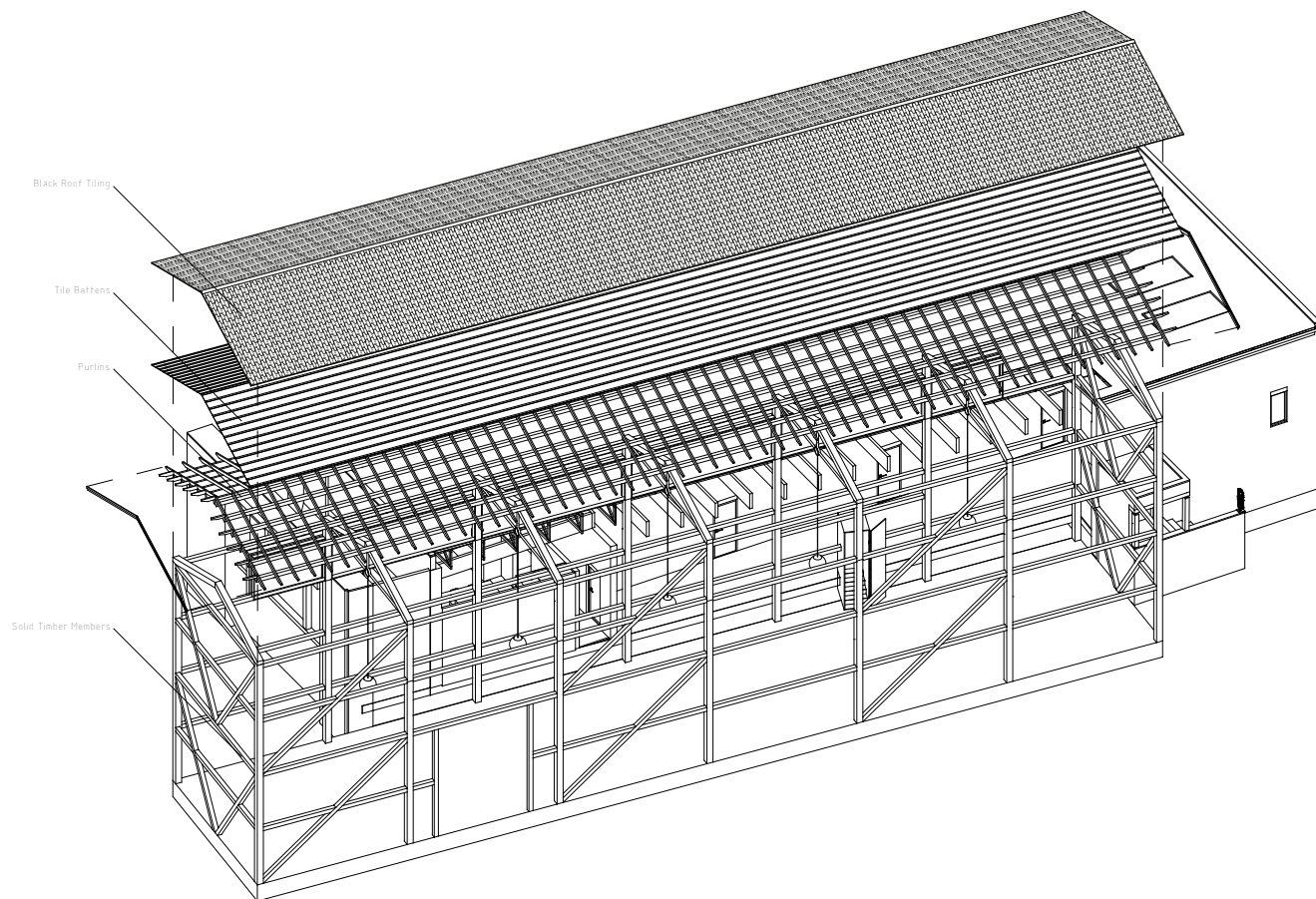
Fig 33. Fireplace.



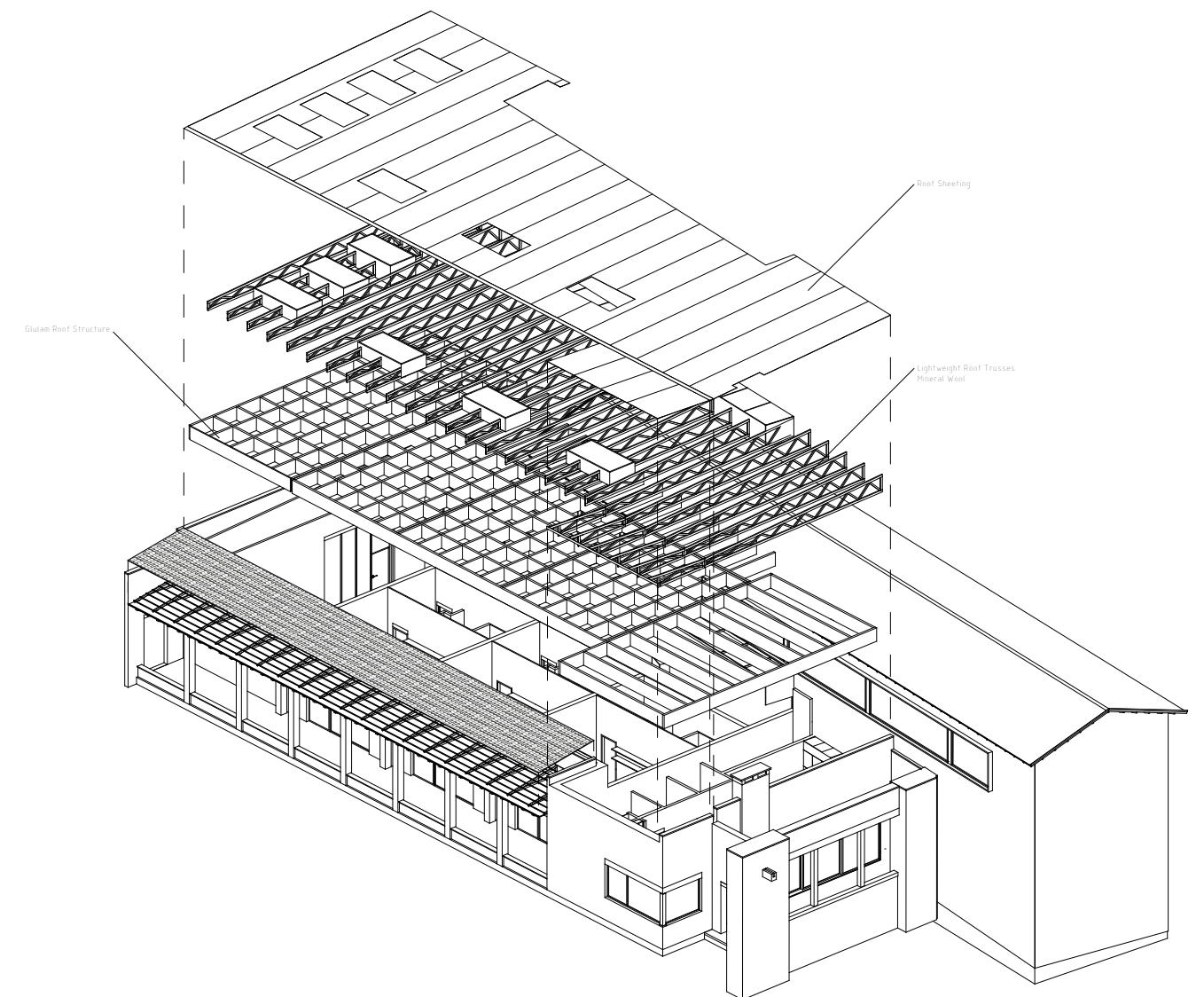
1. Small Atelier
2. Exhibition Hall Storage
3. Exhibition Hall

Detail Section A-A
1:100





Structural Diagram Exhibition Hall



Structural Diagram Ateliers

Discussion

The project has been positioned on the site with the landscape and access in mind. The public entrance to the exhibition hall faces the main road and the gardens, providing a clear motif of interest to people arriving to the site. The main entrance to the ateliers faces the smaller parking to the east and the manor, reflecting the representational nature of the manor in that it itself is the representational entrance to the ateliers. The back entrance, which is designed to be the entrance most in use by the residents, faces Villa Martinsson and connects the artist and writers residences. Each atelier has their own entrance from the loggia. There is also a direct entry to the common area.

The ateliers themselves are designed to be as flexible as possible, providing space for various kinds of creative work. The sleeping nook provides a private sphere for sleep, while the sliding doors and direct connection to the atelier provide opportunity for late night contemplation of one's work, inspired by the hatch installed by Carl Larsson between his bedroom and atelier. As the sleeping nook can be completely closed off, it enables the ateliers to also function as exhibition space.

The common area has plenty of room for the residents to socialize. The kitchen and kitchen island provide space for multiple people using the kitchen simultaneously, either for separate or shared meals. The patio with its freestanding wall frames the views over the fields to the west, while at the same time creating distance to the road in front of it. The large sliding doors enable the whole kitchen and patio to become one space for sunset dinners in the summer.

The corridor connecting the ateliers, the common area and the exhibition space highlights the seam between the ateliers and the exhibition hall. The skylight along the hall facade enables the hall structure to visibly continue into the corridor space. The red steel stairs with its door make for a captivating motif in both the exhibition hall and corridor, while enabling the exhibition to continue into the ateliers if the need arises.

The exhibition hall is the public side of the building. The south-western corner of the facade utilizes bronze sculptures and the red doors of the entrance to create an intriguing facade composition towards the main road to the site. The interior is on the narrower side being 7 m in width and almost 30 m in length, which can be seen as a disadvantage. This is the result of designing the exhibition hall based on volumetric proportions, and how these proportions interact with the rest of the building and the landscape. The facades are clad with black pine tarred panels, which will in time weather and become a changing piece of art in of itself. The large south facing facade provides space for benches where one can sit and enjoy the sunshine during a warm summer's day.

Studying Peter Märkli's drawing process has been a truly insightful endeavour. His way of treating his drawings both with reverence and as simply an investigative tool has brought purpose and direction to the author's own design process. The quality of the drawing technique is secondary to the purpose of the drawing, whether it be investigation of a facade composition or an overall concept. This realisation has been a freeing experience, giving a kind of permission not to dwell on the technical quality but to focus on the ideas. It is the language of architecture; proportions, expression and gestalt that are important when drawing and exploring concepts. This has given the author a valuable framework regarding drawing that will be utilized in future projects.

It can be said that the project as a whole is inconsistent in its design. While the ateliers and the exhibition hall follow their own separate logic, seen as a whole the building lacks the coherence that Zumthor talks about in *Atmospheres* (2022). This is the result of a wide exploration of proportions and architectural expression, especially concerning facades. During a certain point in the design process a choice had to be made regarding exploring as much as possible to further personal knowledge, or to adhere more strictly to the theoretical framework. Here the desire to extract as much practical knowledge and experience as possible from this thesis project was favored, leading to a more collage-like project than originally intended. While regrettable, the knowledge gained from these explorations is invaluable and has given the author more tangible conceptual and practical tools for the future.

Student Background

Name

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Background

Graduate of the Architecture and Engineering bachelor programme at Chalmers. Currently pursuing double master degrees in architecture and structural engineering.

Courses and Studios

MPARC - Architecture & Urban Design Master Programme

ACE505	Housing Inventions 2	Winter 2025
ACE425	Master’s thesis preparation: Academic approaches and general structure	Autumn 2025
ACE370	Master’s thesis preparation: Design approaches and narratives	Autumn 2025
ACE565	Dare to Build	Spring 2024
ACE415	Media & Representations	Winter 2024
ACE480	Building Tectonics 1	Winter 2023
ACE400	Architecture in the Anthropocene	Autumn 2023

MPSEB - Structural Engineering & Building Technology Master Programme

VBF196	Timber Engineering	Spring 2025
VBF021	Building Physics, advanced course	
TME245	Finite Element Method: Structures	Winter 2025
VBB072	Structural Concrete	
BOM285	Building Performance: Design and Assessment	Winter 2024
VSM167	Finite Element Method: Basics	
BOM065	Materials Performance	Autumn 2024
VBB122	Structural Systems: Design and Assessment	



Fig 34. Author portrait.

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Figures

Fig 1. Authors own image. *Exhibition hall main entrance*. [Rendering].

Fig 2. Authors own image. *Snowed in house in Norway*. [Photograph].

Fig 3. Hopper, E. (1942). *Nighthawks*. [Painting]. Art Institute of Chicago. <https://www.artic.edu/artworks/111628/nighthawks>

Fig 4. Authors own image. *Light and shadows in Kunsthaus Zürich*. [Photograph].

Fig 5. Authors own image. *Authors recreation of Peter Märkli drawing*. [Drawing].

Fig 6. Authors own image. *Authors recreation of Peter Märkli drawing*. [Drawing].

Fig 7. Linderoth, M. (2020). *House for Two Artists, interior*. [Photograph]. <https://www.archdaily.com/949621/house-for-two-artists-forstberg-ling>. Published with permission.

Fig 8. HIC Arquitectura. (2025). *Studio House*. [Photograph]. <https://hicarquitectura.com/2025/07/peter-markli-studio-house-rumisberg/>. Published under Creative Commons.

Fig 9. Authors own image. *Lilla Hyttnäs*. [Photograph].

Fig 10. Authors own image. *Barn in Östergötland*. [Photograph].

Fig 11. Authors own image. *Barn in Östergötland*. [Photograph].

Fig 12. Authors own image. *Barn in Östergötland*. [Photograph].

Fig 13. Authors own image. *Entrance to Lilla Hyttnäs*. [Photograph].

Fig 14. Authors own image. *Extension to Lilla Hyttnäs*. [Photograph].

Fig 15. Authors own image. *Lilla Hyttnäs window*. [Photograph].

Fig 16. Authors own image. *Lively conversation in the kitchen at Ateljé Södersvik*. [Photograph].

Fig 17. Authors own image. *Ateljé Södersvik*. [Photograph].

Fig 18. Authors own image. *Ateljé Södersvik*. [Photograph].

Fig 19. Authors own image. *Borgsund stave church*. [Photograph].

Fig 20. Authors own image. *Storage building in Stora Hyttnäs*. [Photograph].

Fig 21. Google Earth. *Jonsereds Herrgård*. [Photograph].

Fig 22. Authors own image. *Exhibition hall entrance and southern facade*. [Rendering].

Fig 23. Authors own image. *Western facade*. [Rendering].

Fig 24. Authors own image. *Atelier main entrance*. [Rendering].

Fig 25. Authors own image. *Exhibition hall entrance*. [Rendering].

Fig 26. Authors own image. *Exhibition hall*. [Rendering].

Fig 27. Authors own image. *Stairs between ateliers and exhibition hall*. [Rendering].

Fig 28. Authors own image. *Large atelier*. [Rendering].

Fig 29. Authors own image. *Large atelier*. [Rendering].

Fig 30. Authors own image. *Small atelier*. [Rendering].

Fig 31. Authors own image. *Small atelier*. [Rendering].

Fig 32. Authors own image. *Common living room*. [Rendering].

Fig 33. Authors own image. *Fireplace*. [Rendering].

Fig 34. Authors own image. *Author portrait*. [Photograph].

AI Appendix

AI has been used for spellchecking and as a help with phrasing. It has also been used to edit assets used in the making of renderings and illustration. No text, drawings or renders have been directly generated.



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