

How can dreams of romance face the urban environment?

A development of the northern entrance of Liseberg

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Chalmers University of Technology
Department for Architecture and Civil Engineering
Architecture and Urban Design - Building Design

Examiner: Björn Gross
Supervisor: Mikael Ekegren



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Building and Tectonics Studio
Gothenburg, Sweden 2019

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Annika Wilén, Sandra Leiknes and Patrik Källström at Liseberg

Thank you for all your guidance and help

Martin Lundqvist and Marie Eriksson

Thank you for all your support



Figure 1. Liseberg Image Archives (2019)

The Rondo yard

“During spring in 1964, the Rondo yard was presented. As (the indoor arena) Lisebergshallen was constructed in 1980, the Rondo yard has been the internal name for the backlot between Rondo and the arena, but during 1964 it was everything but a backlot. It was a beautiful and colorful space with a wishing well and a pergola, which during daylight danced in flowers and during the evenings shined in eternal moonlight. The Rondo yard also had sofas and a terrace where one could drink afternoon coffee and listen to music.”

translated from Lisepedia

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Abstract

Keywords: Liseberg, Amusement Park, Musical Entertainment, Border, Urban environment

The amusement park Liseberg is one of the most visited leisure destinations in Sweden and has during a century entertained people of all ages. The park possesses a long performance culture and offers each year a spectacular musical entertainment program.

External major infrastructure developments require Liseberg to dismantle parts of the main performance area which has its remains in the Gothenburg Tercentennial Jubilee Exposition held in 1923. This, along with current internal operation investments which require the space of another performance stage, means that Liseberg in present time loses two great opportunities to maintain its decent program of musical entertainment. When the infrastructure developments beneath the ground are completed and the covering walls are removed, a large void will appear in the world of fun and removing parts of the park border. This thesis addresses how the new area could perform and interact with its urban context.

The concerned area currently reflects the historical remains of the park. Its pink painted wooden structures following a classical language have with time become a trademark for Liseberg. The design-proposal is thus developed through a site-specific architectural analysis, which is enhanced by case studies of four other European amusement parks that resulted in a program of architectural qualities worth pursuing.

The design-proposal is also enhanced by literature studies presented in two parts; the main overall history of Liseberg and the performance culture. The second study is supported by statistics of the park's musical history and proves a reasonable future investment direction in the field of the musical culture. The design-proposal is then developed from these analyses and divided into three parts in three scales; the border facing the city of Gothenburg, the inside park providing spaces for musical entertainment and the connected hidden backstage logistics.

The author

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Education

Bachelor Programme in Fine Arts	2013 - 2016
Umeå School of Architecture at Umeå University	

Master Programme in Architecture and Urban Design	2017 - 2019
Chalmers University of Technology	
- Architecture and Urban Space Design	
- Spatial Morphology	
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Liseberg AB Attraction Department	
- Coworker	2013 - 2017
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- Supervisor	2019 - Current

1.1 Background

The city of Gothenburg is facing major infrastructural developments. Between 2018 and 2026, a railway tunnel named Västlänken is being constructed beneath the city center and includes three underground stops. The tunnel is expected to accommodate both regional and commuter trains and thereby facilitate the daily travel to improve the business sector in western Sweden (Trafikverket, 2019).

The amusement park Liseberg is adjacent to one of the planned stops which is located at Korsvägen. Seen from the south, the railway turns towards the west in height with Liseberg and passes under the northern part of the park. Due to soft ground conditions, the developments requires Liseberg to dismantle parts of the northern area. The area is sensitive since the northern part is also being known as the main entrance. It is an entrance to a cultural-historical heritage filled with joy for almost a hundred years back in time - a playful city within the city with dreams and imaginative encounters in the romantic environments of the early twentieth century.

Yet there are no published plans for what the demolished buildings will be replaced with. This thesis presents a master plan whose intention is to preserve the cultural heritage values and architectural characteristics of the park, but which are also adapted to the guest interests and needs of tomorrow. What is important to emphasize is that Liseberg is a small park in a world context, but the park possesses a long history of roller coaster awards and legendary concerts.

Liseberg is thus a contender on the international map, but even though being acknowledged abroad, the park works primarily with protecting its local scale. The park is working after the mindset to be borrowed by the inhabitants of Gothenburg and thereby aims to represent a diverse range of entertainment (Lisebergs Verksamhetspresentation, 2017). This thesis also more deepens explores how the altered border between Gothenburg and Liseberg will perform. As the last building towards the east of the northern elevation ends, the main entrance turns into backlots which are not expected to be exposed for visitors.

To achieve the aim, it is required to define a well-performing program through a historical mapping and a present analysis of the site conditions. It is also required to state a reasonable investment direction for the future park.



Figure 2. Per Pixel (2017)

The concerned area

1.2 A personal reason

I find enthusiasm in complex architectural programs. An amusement park might not radiate complexities and difficulties, rather, the world of fun is light and exciting. That is also the satisfaction; that the architecture and thematic spaces are programmed and shaped to maximize the user experience without revealing the complex systems behind the scenes.

I was a regular visitor until I became employed for the park in 2013. I have during the seasons gained knowledge in how several departments operate, still, I have not lost memorable visitor experiences from the past. With this being declared, I perceive myself as conscious of visitor aspects and different staff needs.

1.3 About Liseberg AB

Liseberg AB is the main company of the Liseberg Group. The company operates mainly within the park boundaries and maintain attraction rides, food serving facilities, games, shopping and entertainment. The company also operates accommodation in terms of one hotel and two camping sites. Liseberg AB is owned by Göteborg & Co Kommun-intressent AB, which in turn is owned by Göteborgs Stadshus AB, which in turn is owned by the municipality of Gothenburg (Lisebergs Verksamhetspresentation 2017).

Liseberg AB supports organizations and social projects by contributing to different types of operations. The park vision is that 'Liseberg should be the most loved meeting place in Gothenburg and the most anticipated destination in Sweden' and with that being stated, that everyone should thus be able to visit the park. Liseberg thereby among other things donates free entrances and free ride coupons to socio-economically vulnerable families through the Social Service.

Liseberg runs the amusement park in three different seasons; the summer season which runs from the end of April to October, the Halloween season which operates from October to mid-November and the Christmas season which extends from mid-November until New Year.

1.4 Question

The thesis question is divided into three parts. It is the key question and two sub-questions.

- How can dreams of romance face the urban environment, as how will Liseberg meet Gothenburg?
- What will be built in the void above the tunnel?
- How can the architectural characteristics of Liseberg influence the visitor experience?

1.5 Aim and purpose

The purpose of this thesis is to plan after currently unusual architectural rules - to purely formally follow historical values and shape after present programs and needs. The aim is also to merge knowledge from two fields of personal interest to subsequently present a planning alternative for Liseberg as a business operation.

1.6 Material and method

A deepening literature study is implemented to evaluate the core historical and site-specific conditions prevailing at mainly the northern parts of Liseberg. The studies are supported by investigations of the architectural characteristics which the area possesses and analyses of four other European amusement parks. As a supplement, a broader site situation with potential prerequisites is also mapped. The newly acquired knowledge, analysis discoveries and site mapping formed the conceptual basis for the design proposal.

The literature search is done through the databases of Liseberg, Chalmers University of Technology and the City Library of Gothenburg.

References are made in accordance with the APA system.

1.7 Limitations

The literature study aims to map the century-long history which the park possesses. It aims to highlight important milestones but also contemporary events. The study intends less on ride investments since the thesis is not expected to propose any major ride development. This since Liseberg in recent years has invested largely in the field of rides (Lisebergs Verksamhetspresentation, 2013-2017).

The literature study also partly aims towards the theme park industry in general. This to gain an insight into proven planning concepts and theories. Much of the information available concerns mathematical formulas and capacity calculations rather than actual drawn planning.

The design proposal includes a master plan proposal with small scale focus of the border, geographically limited to the ownership boundaries of Liseberg. An economic thought permeates the planning development to achieve a level of credibility. However, the thesis does not include any cost estimates.

1.8 Product

The literature studies are presented in two parts; the main overall story of Liseberg and the performance culture within the park. The site and its contextual situation is presented in combination with the architectural characteristics of Liseberg. The analysis of the four other European amusement parks is presented in parallel with their park planning layouts.

The thesis as a whole is expected to be presented to Liseberg during 2019.

1.9 Other

All plans are oriented with the north direction upwards unless otherwise is stated.



Figure 3. Liseberg Image Archives (2019)

The main entrance

2.1 The history of Liseberg

Liseberg has its origin in The Gothenburg Tercentennial Jubilee Exposition held in 1923. Gothenburg as a city manifested its three hundred-year-old memory through a celebration in form of a large-scale exhibition where West Swedish industry was to be represented along with a Scandinavian and foreign Swedish art exhibition (Brodin & Carlander, 2006 p.11). The center-left local politician Herman Lindholm, involved in the planning committee and whose policies still permeates the park operation, suggested that a fun fair was to be maintained.

The exhibition was placed on former properties outside the city core which belonged to the municipality. Since Gothenburg is originated from the river just north of the city center, it became to be that the exhibition went across the landscape in the south. The entrance was located around what inhabitants today refers as Götaplatsen, which itself is a remaining part of the exhibition (Brodin & Carlander, 2006 p.19).

Maybe it was the adjacent large oak park with its rich vegetation which constituted a suitable position of the planned amusement park, because somewhat west in relation to the rest of the exhibition, Liseberg was developed (Bjerke & Ericson, 1930 p.25). The park was simply named as The Amusement Park, even though the former farmer properties were already named Liseberg. This after the female name Lisa and the Swedish word for mountain, referring to the landscape, were once combined as a love tribute further back in time.

Premiere - and more summers to come

The park served a joyful environment with generous floral arrangements and light effects among smaller rides and the main venture - the wooden roller coaster worse than its European counterparts (Brodin & Carlander, 2006 p.54). Like its present assortment, the park did also have several restaurants, games, various stages and pavilions. The architects were honored for their adaption after the trees, not only concerning the park but for the entire exposition.

The exposition was a big bet for a few months of appearance, but one considered that it had benefited both Gothenburg and Sweden as brands. At the same time as parts of the exhibition were demolished, the amusement park was decided to continue its operation under the auspices of the exposition committee. One can assume that it was due to strong public interest among the inhabitants, but also since the park had generated great income. After one year, the park was reformed and became a municipal limited liability company. Herman Lindholm came to be the executive officer and in conjunction with the business foundation, the name Liseberg became established (Bergendahl, 1947 p.77-80).

The start of a century-old tradition

Several improvements were made to the second summer season, but it turned out that the revenues would not match with the premiere year. The wooden roller coaster got another architectural expression, the range of rides increased and buildings were repainted. It does not appear if the pink color, which today perhaps most known characterizes Liseberg as a brand, received a stronger attachment. The color, always combined with white and green colored ornaments and corners, has embossed the park since the opening and were chosen since it was considered to embarrass a touch of enhanced sunshine (Bergendahl, 1947 p.64).

The investments during the twenties came to establish a tradition of annual developments. Plantings, rides and various facilities have during the years been rebuilt, replaced or constructed during the winter months with the intention to be presented for the upcoming summer season. Also throughout the years, the aim to entertain various ages has provided investments aiming to specific target groups, but sometimes, investments have also been aiming towards several target groups as the bath expansion Lisebergbadet during the thirties. Worth to mention is that Lisebergbadet proved to be a twenty-year great success but remained with declining numbers during the fifties. It closed when the indoor bath Valhallabadet was built nearby (Lisepedia: Lisebergbadet, 2013).

Expanded properties and increasing numbers

As the number of visitors grew, Liseberg expanded the properties across the stream Mölndalsån during the late forties. The purpose was not to establish a wider assortment but to avoid that potential future expansions could be limited by the city. This since the park management, now no longer under the auspices of Herman Lindholm, had seen how the Danish amusement park Tivoli was limited to the grid network of central Copenhagen. The other side of the stream served as staff area in anticipation of possible expansions and was not developed until the eighties (L: 1985, 2013).

Over the next decade, the wooden roller coaster once again received a new architectural expression, this time influenced by Mediterranean colors. The architecture and design language of the fifties dominated new constructions and renovations but seemed to have been combined with the characteristic pink color from the twenties. The southern area received a stronger architectural presence, assumably in the fifties language, and the southern entrance was no longer perceived as an exit only. Gothenburg expanded the tram network and although the park, as mentioned, had invested to avoid being limited by urban developments, urban developments now increased the number of visitors (L: 1955, 2013).



Figure 4. Liseberg Image Archives (2019)

The old wooden rollercoaster



Figure 5. Liseberg Image Archives (2019)

Visitors



Figure 6. Liseberg Image Archives (2019)

Lisebergbanan with wooden roller coaster Balder behind



Figure 7. Stefan Karlberg (2013)

The green rabbits Kanina and Herr Berg

Larger developments - but a smaller park

The safety aspect was highlighted during the fifties and future investments were lighter and wider, partly to make it easier for emergency and security staff to act quick. To show that Liseberg was technologically and architecturally present in time, the management claimed that no building remained in the primitive conditions from the opening years. To also show its modern presence, several ride investments were implemented during the upcoming years, among others the largest ferris wheel in the world. However, although the park operation grew, the park total area decreased. The southern area of the fifties was only lasting a decade due to the developments of the European route E6 in the late sixties and early seventies. Liseberg rearranged the southern located rides to achieve space for a temporary road until the permanent route had been constructed (L: 1969, 2013).

Over the years, the park has suffered from fires. Somewhat ironic, the same year as hundreds of thousands of liters of water were rushing in the new water ride FlumeRide, the original Congress Hall from the exposition burned down. Forty years of performances, lectures and international celebrities as Albert Einstein suddenly provided space for a large children area with new rides, playgrounds and pinwheels. At the same time, the southern part of the hill, which until now had housed space for various animals and play-like activities, was re-planned for ride investments and thereby gained a stronger presence in the park (L: 1973, 2013).

The children area from the seventies has faced changes in both its architecture and thematization. During the eighties, the area was thematized by the world of circuses. Colorful patterns were interspersed with characteristic circus elements. The theme waned over time and was completely replaced by Kaninlandet in 2013. The area, in Swedish meaning The Rabbit Land, was a branding investment of the green rabbit mascot introduced during the sixtieth anniversary in 1983 (L: Kaninlandet, 2013). From being one of several animal characters, the rabbit remained as a symbol of Liseberg (Liljemalm, 2012) and has through the years been able to spot in different roles throughout the park. Thieves and policemen, as well as astronauts, knights and princesses - all in green and pink fur.

A challenger in the fun land industry

In the tunes of the eighties playing from in the new indoor arena Lisebergshallen, the park came to construct the largest, highest and longest roller coaster in Europe. A few years earlier Liseberg had invested in the first Scandinavian roller coaster with an astounding loop and were now planning to take advantage of the hill.

The rails were shaped to follow the topography which turned out to be a successful concept - the roller coaster has had tens of millions of passengers and is in present time in presence of another roller coaster which also winds its way over the hill. The latter, named Helix, with a cost of over two hundred million Swedish crowns, has received plenty of awards and made the park a contender on the international map (L: Lisebergbanan, Helix, 2013).

As the other side of the stream was developed in the eighties, so was the front and Northern entrance facing the Swedish Exhibition and Congress Centre and Korsvägen. A tree alley was formed to provide easy access from the traffic node and the park boundary along was planted and arranged with new trees and ponds (L: 1983, 2019). Four years later the exhibition and congress centre built its first (of three in present time) skyscrapers which today strongly characterizes the area.

Towers, outdoor servings and southern expansions

The nineties of Sweden were characterized by financial crisis and high unemployment (Perbo, 1999), but Liseberg unexpectedly continued to flourish. Almost every restaurant was expanded with outdoor servings to assumably generate a richer park life but to also achieve new dining experiences and more seating. The investments were also focused on rides which came to change the Gothenburg skyline with a new steep roller coaster and three towers of 146, 100 and 95 meters above sea level (L: Lisebergstornet, Höjdskräcken, Uppskjutet, 2013).

All three towers were placed on the hill became thereby landmarks since they were visible from many directions. Liseberg got in a sense a more evoke presence in the more central parts of Gothenburg. The park once again expanded on the other side of the stream with the same intention as last time - to gain larger staff spaces. Another area which also expanded, although in a smaller scale, was the audience space in front of the stage Stora Scen. When the stage was refurbished with modern sound and light systems, it was also moved backward towards the stream Mölndalsån. After the turn of the millennium, the Gothenburg skyline was once again redrawn. The kilometer-long wooden rollercoaster Balder were constructed adjacent to the European route E6 (Svenska Trä, 2019). The ride which back then held the record of being the steepest wooden roller coaster in the world, has several times been awarded as the best wooden roller coaster in the same context (GP Nöje, 2013).

Christmas, gardens and overall experiences

To expand the business operation, Liseberg fairly recently invested in extended opening days and was for the first time in 2000 open during the winter in the shape of a Christmas season. The success was complete (L: Jul på Liseberg, 2013) and has throughout the years paved the way to make Liseberg an all year experience. The Christmas season has been supplemented

with a new season during the autumn winds where varying parts of the park transforms and gets thematized in different settings inspired by horror and Halloween. With that being declared, Liseberg is now investing in year-round experiences and solutions for weather and temperatures other than sunny summer days.

The current investments also aim to offer the visitors overall experiences in the different queues that occur in the park. Restaurants and environments have been generously thematized and invites to experience different atmospheres and emotions. The food, culture and architecture of the Swedish west coast is balanced with the slightly skewed and colorful Kaninlandet. From the light colonial and symmetrical gardens, one can glimpse the ancient history of Sweden being represented through robust architecture and aggressive rides. The choice of materials, the architectural expressions and the environments varies and the experiences through the park are thus many.

2.2 The performance culture

Liseberg houses a lifetime long tradition of performances in various forms. As seen in previous paragraph, the park opened with a great range of stages. Many of them have over the years been demolished or repositioned due to expansions of the park. Updated technology and increasing number of visitors has also been underlying reasons for changes. One stage which has remained in its original location is *Stora Scen*, in Swedish meaning the main stage. The stage is located in the northern park, close to the main entrance.

Stora Scen was built in 1923 and has since then offered various performances and an impressive serie of world artists of all genres. The Swedish pop sensation ABBA has performed on the same floor as the British musician Elton John, but the stage has also been serving the tunes of Jimi Hendrix, The Rolling Stones and in more recent years, Snoop Dogg.

Another original construction was *Kongresshallen*, positioned aligned to Stora Scen. As the congresses were a part of the exposition program, the grand building came to be used for music performances when Liseberg was decided to continue its operation. The stage where Albert Einstein once explained his theory of relativity became thereby visited by great singers as the Swedish Birgit Nilsson, the American Marian Anderson and the French icon Édith Piaf (L: Konserthallen, 2013). Stora Scen and the congress hall were from the premiere accompanied by a cabaret hall which met its fate with decreasing visitors during the fifties (Johansson & Nilsson, 1998 p.95).

During the forties, the park incorporated two new performance stages which in present time have established an almost legendary reputation. The dance palace Rotundan, later and still known as the show venue **Rondo**, and **Lisebergsteatern**, a planetarium which after three years was converted into a theater (Johansson & Nilsson, 1998 p.69-70, p.83). The two facilities possess a solid position in the history of Swedish popular culture and have thus contributed to the rise of many Swedish artists and actors (L: Rondo, Lisebergsteatern, 2013). The same applies **Stjärnscenen**, in Swedish meaning the Star Stage, which during the sixties became to be a center of the rapidly growing pop music. The stage served countless pop and rock music performances during its twelve years in the southern park, but was demolished for ride investments for the upcoming fiftieth anniversary of the park (L: Stjärnscenen, 2013)

As Stjärnscenen was serving perhaps more daring music, a music pavilion for the more classical scene was built in the late sixties. **Musikpaviljongen** as it was named, was during 2007 replaced by the larger stage **Taubescenen** which was part of a thematized area concerning Evert Taube, one of the most reputed musicians in Sweden (L: Musikpaviljongen, 2013). Until the very present time, Taubescenen has unlike the pavilion offered a broader program and served the whole range from punk to country. During the annual Gothenburg Cultural Festival, the stage has been the location for the jazz scene as well.

As a supplement to these stages, the park also until the very present time had a smaller indoor arena named **Lisebergshallen** where several concerts have been performing since its construction in the early eighties. Lisebergshallen, which is now demolished and thus forms the core of the thesis, has hosted concerts beyond the regular opening months as it was located on the park boundary and thus also in a way served the city and not just the park visitors.

Besides visiting artists, the park offers smaller theater productions for children where the green rabbits act and entertain in different contexts. For the upcoming summer season, Liseberg announced on its website in March 2019 that these theater productions will take place on Taubescenen as the current one named **Kvarnteatern** has been demolished to provide space for an indoor ride investment in Kaninlandet. Liseberg also announced that the future program of former Taubescenen will take place in **Polketten** (Hamnområdet, 2019).

The dance pavilion Polketten originates from the premiere years and has as every stage within Liseberg experienced the taste of time and has over the years been replaced, renamed and rebuilt (Johansson & Nilsson, 1998 p.77). For the upcoming merge with Taubescenen, Liseberg has also revealed that the name will change to **Lilla Scen**, in Swedish meaning the minor stage.



Figure 8. Stefan Karlberg (2018)

Stora Scen and the roller coaster Helix



Figure 9. Liseberg Image Archives (2019)

Polketten, the roller coaster Helix and the drop tower Atmosfear

2.3 Performance statistics

It is difficult to present correct statistics of the yearly entertainment program as the numbers depend on several factors. The park has a different amount of opening days each year and the numbers cannot include events that have been in Lisebergsteatern, Lisebergshallen, or Rondo since these three venues are open all year round. These venues are also intended for other types of events than the other stages, with fewer acts performing during a longer period of time.

The diagram below reflects the number of acts which took place on the three stages during the summer seasons 2014 to 2018. Some acts have during a certain period recurred with its scenography and light settings, like the Monday singalong (Lotta på Liseberg, 2019). However, the diagram indicates that Liseberg has a high frequency of performances which requires preparation and reasonably thus an empty stage when the others are used.

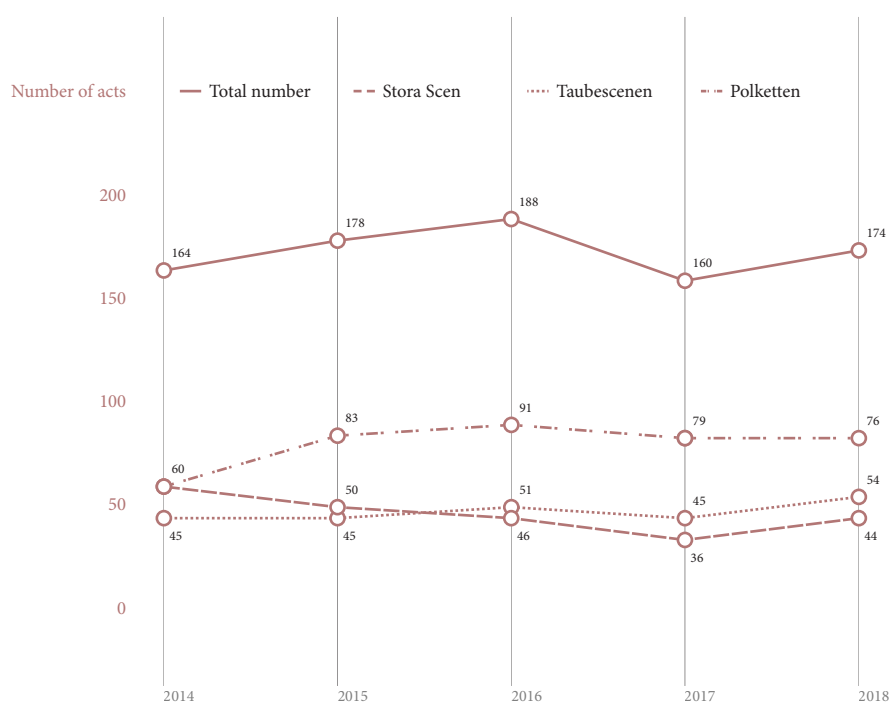


Figure 10. Performance statistics

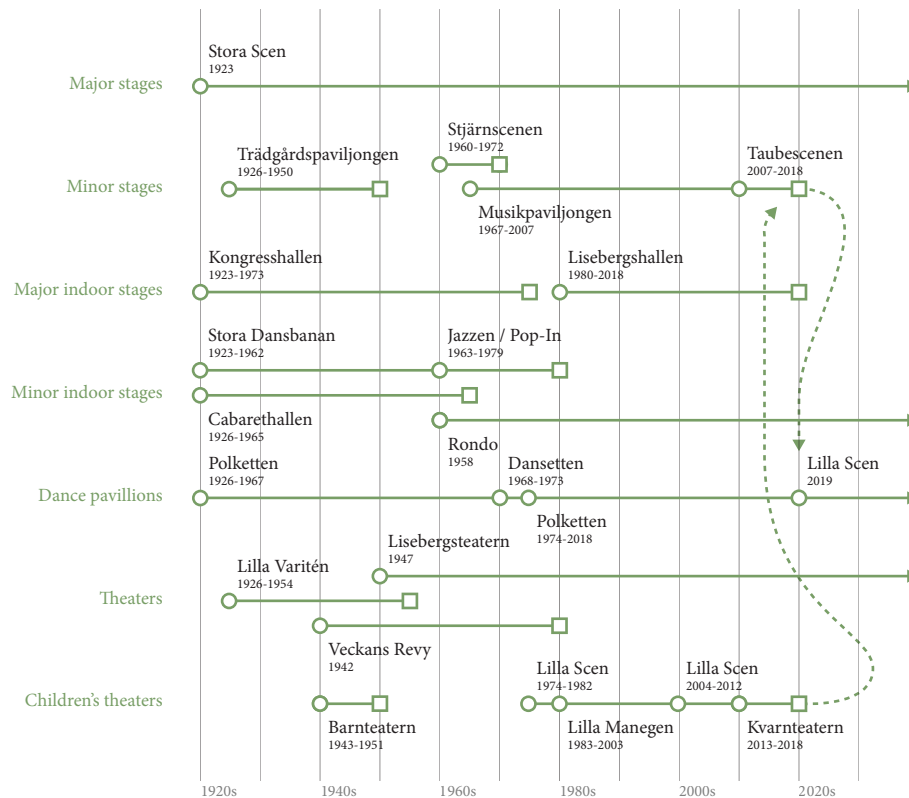


Figure 11. A timeline of the most prominent stages in the park. The majority of the different structures has somewhat been rebuilt or moved as the name has been changed according to Patrik Källström, communication officer at Liseberg

2.4 Investment conclusion

In present time, Liseberg lacks two performing spaces which been available the recent decade. The need for a new Lisebergshallen within the park properties is low since the municipality who operates both Liseberg and several arenas within the city is planning a new replacement arena in the close area (Got Event, 2019). Taubescenen, on the other hand, must be replaced with a new stage to maintain the range of musical performances expected by the visitors. If not, the annual musical program will be smaller at the expense of the merge with Polketten.

2.5 Visitors' comments

Liseberg has since May 2010 been using Facebook as a platform to communicate to visitors. In return, visitors have been using the comment function for questions, compliments and criticism. Since Liseberg in March announced that Taubescenen will merge with Polketten, some visitors were disappointed with the following decreased program. These comments do not represent that the majority of the visitors are dissatisfied, but they indicate that there are expectations and demands for the range of events which Liseberg has offered previous years.

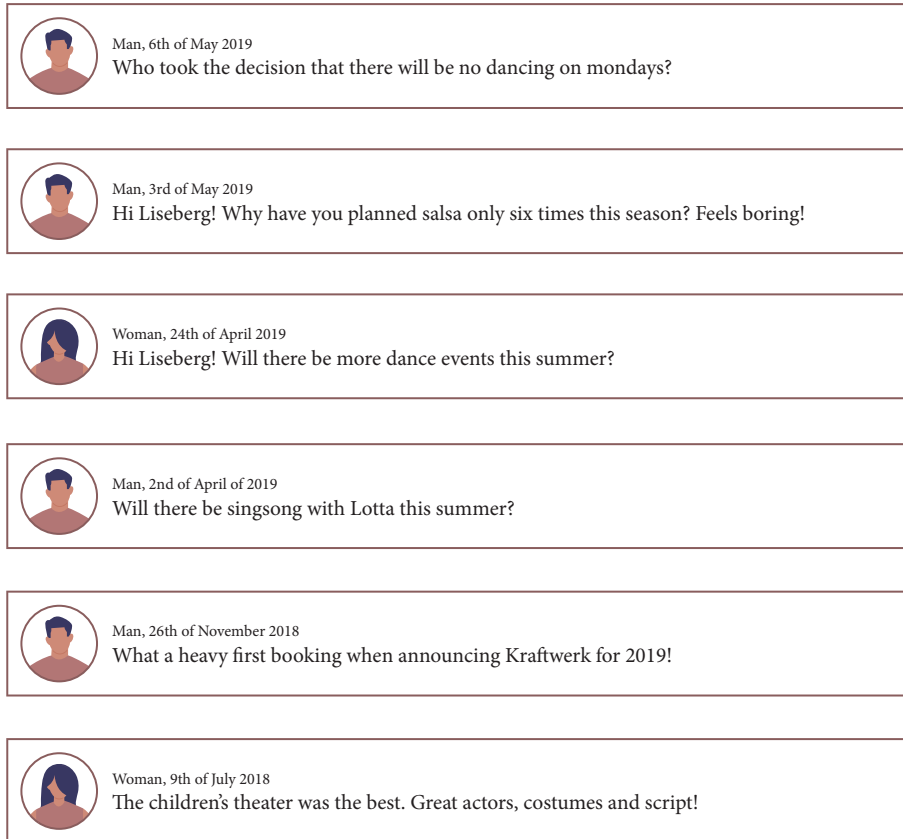


Figure 12. As the park is dependent on its visitors, it is important to account when planning



Figure 13. Liseberg Image Archives (2019)

Stjärnscenen used to attract a lot of people...



Figure 14. Liseberg Image Archives (2019)

...just like Lotta Engberg does today with her singalong!

3.1 Park analyses

The development behind the design proposal is supported by four investigations of Liseberg. This to find architectural characteristics which permeate the park.

3.2 Contextual conditions

Liseberg belongs to the event area of Gothenburg which is a two-kilometer stripe in the central city where several entertainments and sports facilities are interspersed with various accommodations and restaurants. Apart from Liseberg and its several performing stages, the area includes the two large outdoor arenas named Nya Ullevi and Gamla Ullevi, a cinema centre named Bergakungen, the indoor arena Scandinavium, the Swedish Exhibition and Congress Centre, a public science centre named Universeum and the National Museum of World Culture. The area is well connected to public transport with the tram and bus node Korsvägen close to Liseberg. There is also an underground train stop for travelers.

The area is also characterized by its largest hotel complex named The Gothia Towers. As its name reveals, its three buildings stretch towards the sky and thus contribute to highlight the area from far away. The hotel is located adjacent to Korsvägen, an important node for the public transportation system in the entire municipality. The Gothia Towers also support the range of entertainment with its large stage named The Theatre.

The range of sports structures is as wide as the entertainment. The sports facilities Valhalla Sporthallar with the public bath complex Valhallabadet is positioned next to the outdoor stadium Valhalla IP and not far away is the open field Heden where soccer tournaments annually take place. The field is also used for other temporary cultural events.

- | | |
|------------------------------|---|
| 1. Gamla Ullevi | 9. The Swedish Exhibition and Congress Centre |
| 2. Nya Ullevi | 10. Liseberg |
| 3. Heden | 11. Universeum Science centre |
| 4. Bergakungen Cinema Centre | 12. The National Museum of World Culture |
| 5. Valhalla IP | |
| 6. Valhalla Sporthallar | 1. Korsvägen (tram stop) |
| 7. Scandinavium | 2. Liseberg (tram stop) |
| 8. Gothia Towers | 3. Lisebergs Station (underground train stop) |

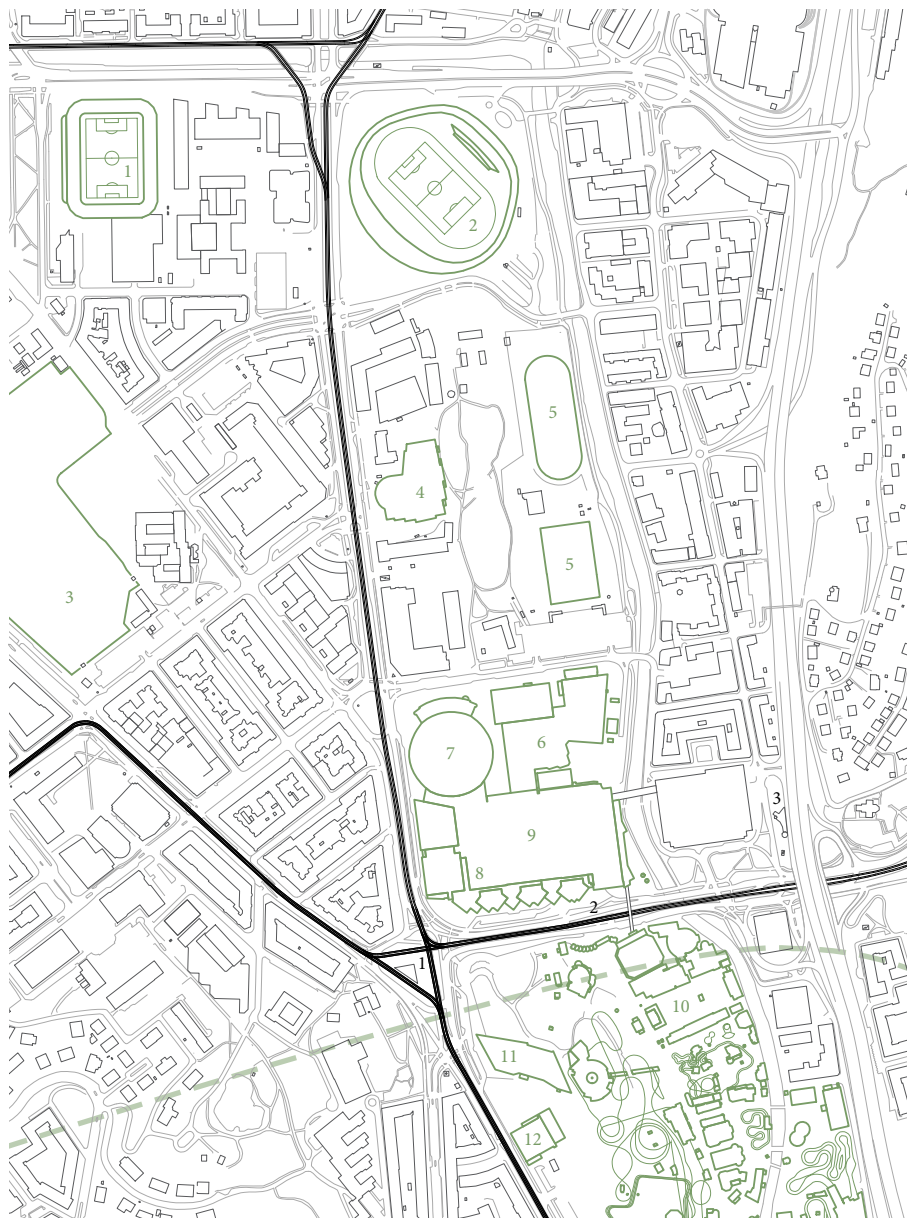


Figure 15. The event area of Gothenburg and the dashed position of Västlänken (Trafikverket 2019)

1:10 000

3.3 Site conditions

The site is in many ways an odd situation. As being one of the 'corners' of the park, the site is bounded by elements of the city. The main traffic lane Örgrytevägen is positioned along the front elevation and connects to the elevated European route E6 which sweeps along the eastern long side of the park. In the space between the site and the route, a slip road pivots upwards while the stream Mölndalsån flows adjacent beneath.

The site houses the main entrance with its grand portal and nine ticket booths. The entrance constitutes the main border along with the indoor arena Lisebergshallen and the show venue Rondo. Lisebergshallen does also provide Guest Service in its ground level, accessible for visitors already inside the park, but also for wondering visitors who recently arrived outside. Just inside the park boundary and obliquely next to the portal lies the theatre Lisebergsteatern.

A port for logistics is also positioned between Lisebergshallen and Rondo, providing access to the embedded backlot of the two buildings. The backlot connects with a third structure which houses two restaurants, the event department offices and indoor backstage spaces. The front facade of the third structure stretches along the audience area of Stora Scen and thus constitutes a space of almost national interest. Stora Scen, in turn, is positioned along Mölndalsån and is connected with the small street on the opposite side through a walkway bridge for staff and stage logistics.

Connected with Rondo and adjacent to Stora Scen lies the indoor backstage spaces of the third structure. Looking architectural and volume-wise similar to the restaurants, the backstage spaces serves Stora Scen and Rondo with lodges and rehearsal spaces. The building does also house clothing storage and washing services for Liseberg. Almost squeezed in between lies an atelier which provides the park with seasonal graphical signs and advertisements.

The atelier, the event department offices and the clothing storage have due to the demolition already been assigned new spaces. The storage has moved to the other side of Stora Scen and thereby connects with Kaninlandet. The other two are located in one of the main administrative buildings located at the southern border of the park.

- | | | |
|----------------------|-----------------------------|-----------------------------|
| 1. The main entrance | 5a. Restaurant | 8. Atelier |
| 2. Lisebergshallen | 5b. Restaurant | 9. Stora Scen |
| 3. Lisebergsteatern | 6. Event department offices | 10. New costume storage |
| 4. Rondo | 7. Costume storage | 11. Administrative building |



Figure 16. Liseberg during 2018 before the roller coaster investment Valkyria

1:4000

3.4 The architecture of Liseberg

Liseberg has several different themes which are expressed through the various architecture within the park. It is not clear whether this has been a conscious choice throughout history, but in the present time, it is carefully planned to achieve a varied experience for the visitors. The thematic architecture is supported by coherent decorations, flower arrangements and sound.

The aesthetics of the northern part remains from the premiere summer in 1923 when Liseberg was mainly painted in pink. As the park was a supplement to The Gothenburg Tercentennial Jubilee Exposition which went in shades of dark blue, gray and brown, Liseberg received a more vivid expression. As seen in the history paragraph, the choice fell on pink since it was considered to embarrass a touch of enhanced sunshine (Bjerke & Ericson, 1930 p.23). The pink facades were often long with few openings. Pictures reveal that the surfaces were supported with white ornamentations, often meander-similar elements flirting with ancient styles or symmetrically attached ornaments with influences of the art deco era. The original Congress Hall was, for example, decorated with white grand pillars and white statues along the front facade as Stora Scen in present time.

The architecture of northern Liseberg is fascinating. The buildings in the twenties classicism languages with their strict lines and symmetrical proportions originate from the stone architecture - but when Liseberg was built all buildings were constructed in wood. The wooden ornamentations were thus inexpensive copies which gave a charm of elegance. At the same time, it is not strange that the park was built with this illusion as it was meant to operate for the summer only. It was thus cheaper and assumedly more time reasonable to construct in wood.

The pink wooden tradition has remained ever since. Also, as seen in the history paragraph, the stage Musikpaviljongen was during 2007 replaced by the larger stage Taubescenen which was part of a thematized area concerning Evert Taube. This thematized area took mainly place in a newly constructed building adjacent to the stage Stora Scen which reasonably by its position were constructed following the pink and white original language. The observant visitor can distinguish which parts of the northern area are new and which parts are older, but for the common visitor, it probably appears as uniform and original.

Almost every building is also decorated with small lamps along with the most distinctive architectural elements, such as along facades and around windows. The lightning is a recurring element throughout the park which serves a joyful expression during the evenings.

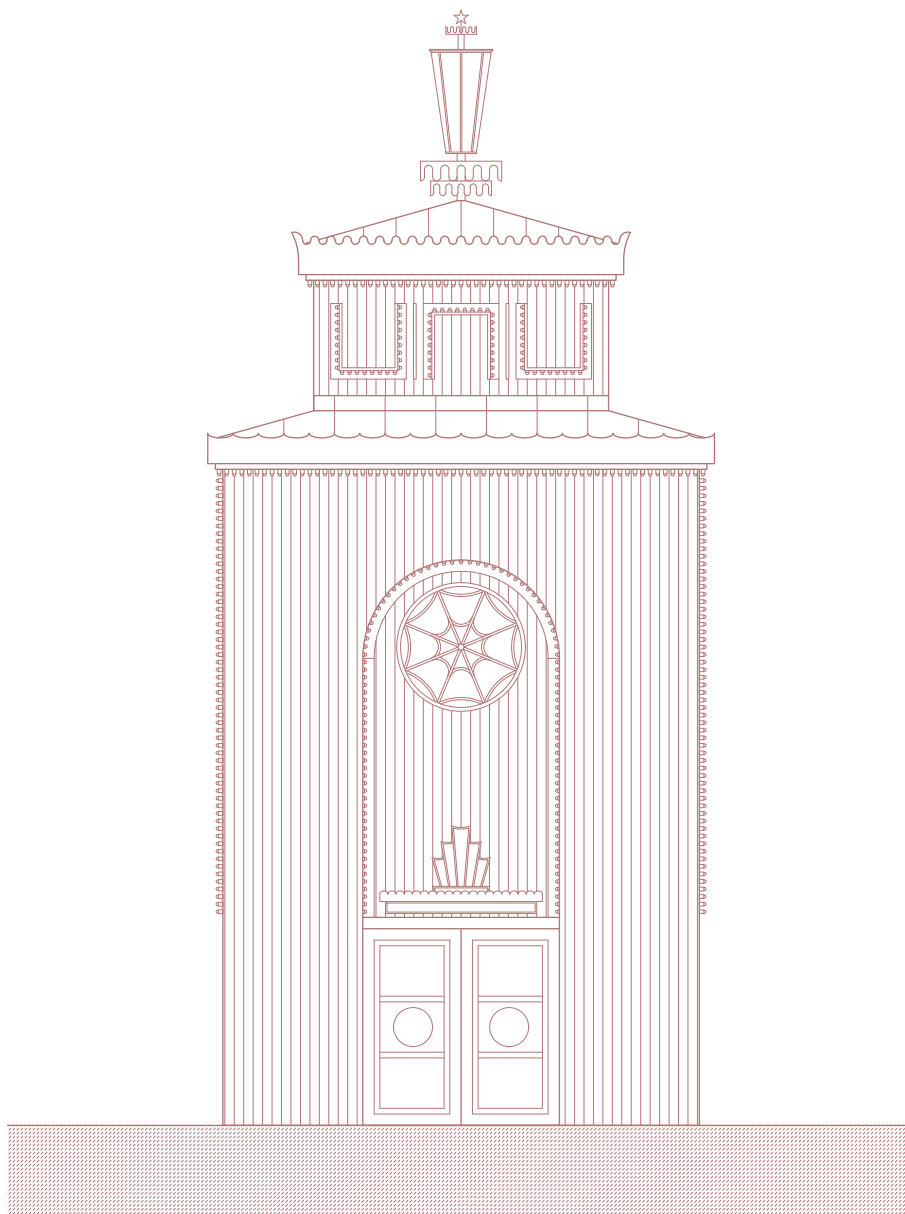


Figure 17. Tower

1:50

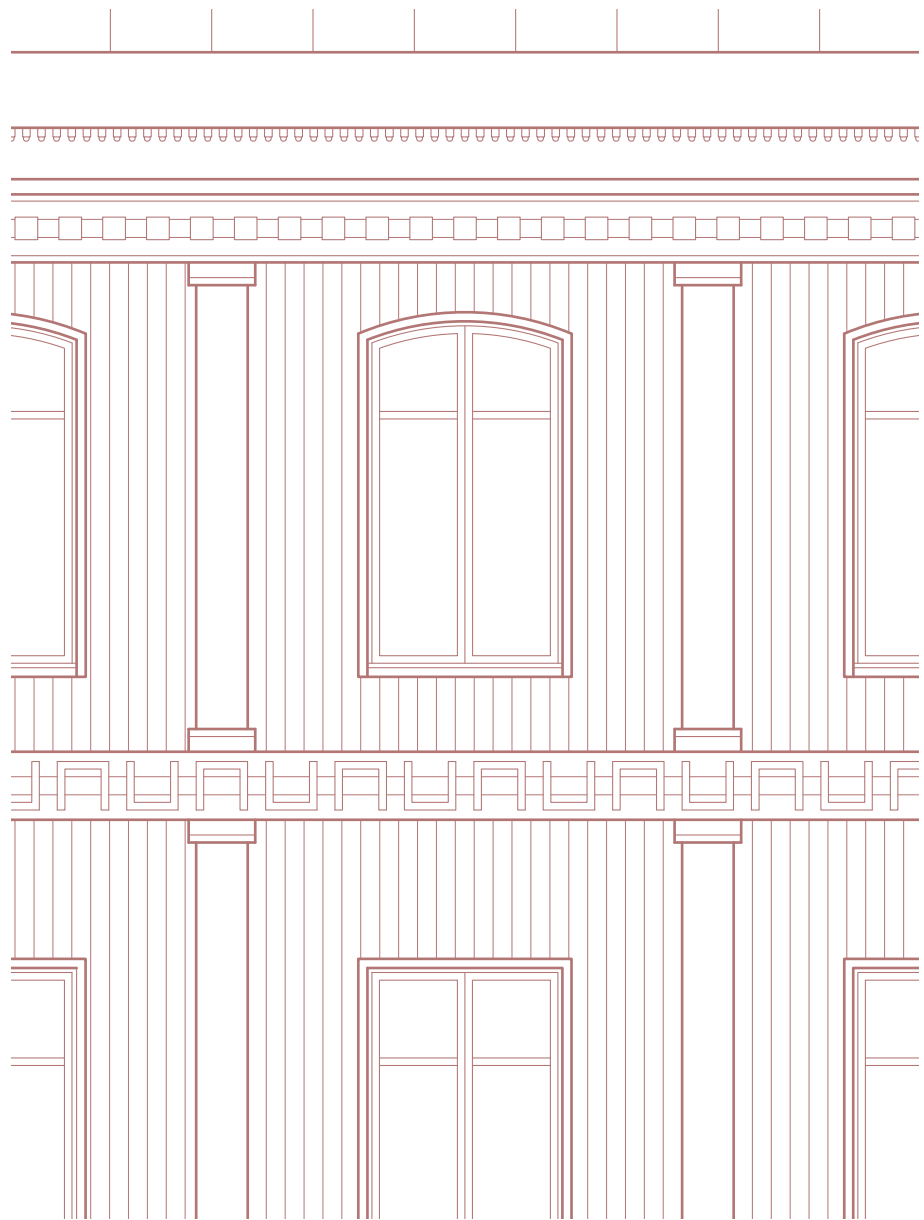


Figure 18. Facade

1:50



Figure 19. Liseberg Image Archives (2019)

The congress hall



Figure 20. Liseberg Image Archives (2019)

Restaurant

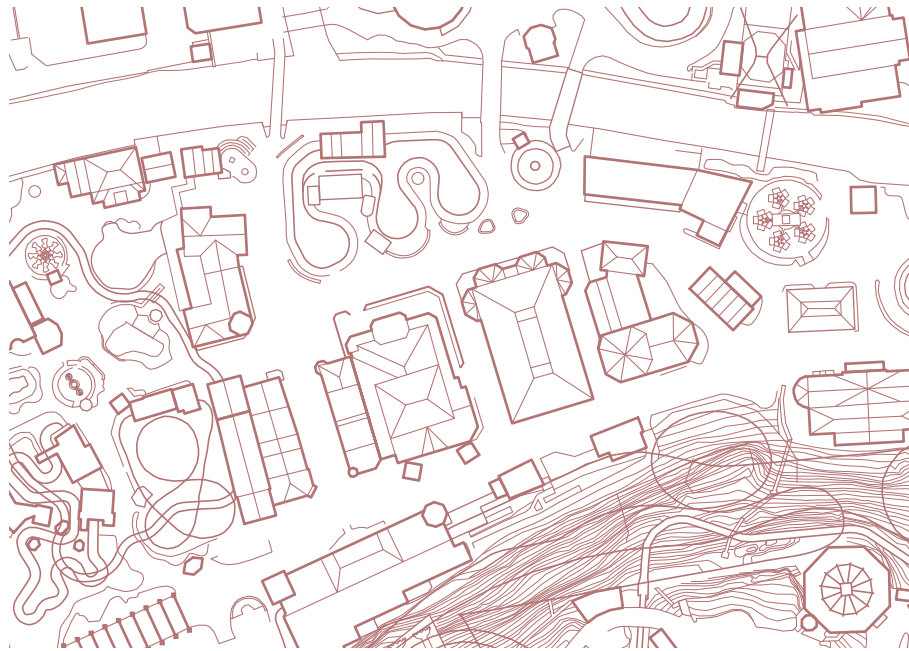


Figure 21. Buildings

1:2000

When it comes to the positions of several buildings, one can in current time sense a block structure rhythm but with no courtyards. The buildings almost perform as islands with no backlots, more or less reachable from all directions. The buildings thereby have front facades only and the expected backlots for the shops and restaurants are often hidden inside. When the park is closed, the waste is removed and the facilities are re-filled.

Even though the block might be one actual structure, it has various expressions to explain its different function. A clear trend at Liseberg is that the facades deliberately relate to each other. They rarely strictly follow the same line which creates more round and soft spatialities in the outside void. The different depths generates corners and situations that call for organically shaped plantations. The buildings also sometimes vary slightly in height but are rarely more than three floors. The buildings higher than three floors are located along the park boundary. Worth to mention is also that some buildings are not originally constructed for Liseberg but for industries which Liseberg then has bought during expansions.



Figure 22. Per Pixel (2015)

Buildings

3.5 Border analysis

Liseberg is a park in an urban environment. As seen in the site conditions paragraph, the project site is in many ways an odd situation as it is surrounded by the main traffic lane Örgrytevägen and the elevated European route E6 which sweeps along the eastern long side of the park. Similar to the project site, the remaining park is also surrounded by traffic and in turn both housing and commercial buildings.

Reasonably when it comes to urban amusement parks, just like a green city park, one can assume that visitors arrive from all directions. To then derive the visitors to the entrance or the entrances without letting them experience the often less amusing backlots is rather difficult when waste management, brusque ventilation systems and entrance gates for logistics are visible. Liseberg has the advantage of that the route E6 cuts off the pedestrian influx from the southeast and by its elevated position, hides the backlots for the passing cars. In this way there is a natural 'corner' in the park where park infrastructures are positioned. Since there is no reason (as there are no visitors) to have an inviting transparent border in the form of an aesthetically pleasing fence or a semi-high brick wall, the border consists of a solid high wall. This is also due to safety reasons as large vehicles with hazardous goods occasionally pass by.

The solid wall provides surfaces which are used to thematically create other atmospheres as the outside is cut off. Inside runs the rapids of the water ride Kållerado through a Nordic wilderness environment. This authentic atmosphere would probably not be possible to generate without the solid border. On the other side of the park, Liseberg is bounded by the hill Geteberget. The hill is rich in trees and plants and is visually delimited by housing and commercial buildings, but in fact, there is also a gray metal fence finding its way through the vegetation. Although the hill is not accessible, it invites and communicates what is offered as one can see several attractions among the green trees.

The park is also bounded by the stream Mölndalsån which is fenced after different designs following the thematic areas which the stream passes. From the south, it converts from untreated wood to white painted wooden walls inspired by the archipelago, to then proceed as light green painted metallic circular fences. When it comes to the backlots of the stages, regular net fences are used, poorly clad with a layer of green tarpaulin to cover any insight.

At the two entrances, ticket booths and complementary service buildings layouts the border in pink, green and white. The northern entrance distinguishes itself with its ornamental grand pink portal while the southern is more anonymous.

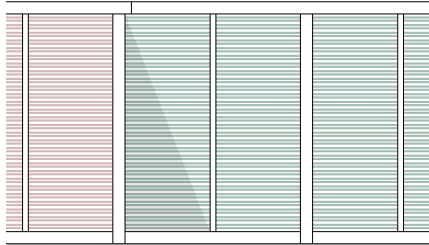


Figure 23. Southern border

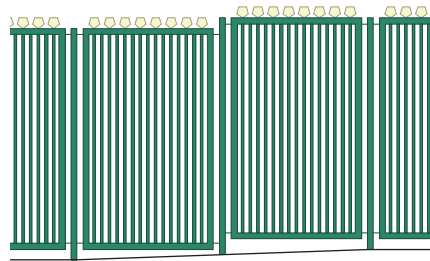


Figure 24. Northern border

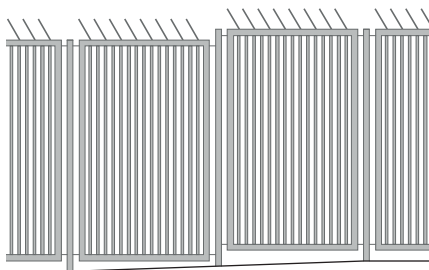


Figure 25. Western border

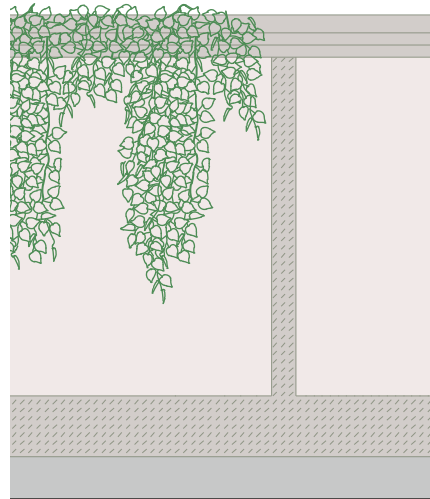


Figure 26. Eastern border



Figure 27. Per Pixel (2017)

Liseberg



Figure 28. Per Pixel (2015)

Liseberg with the various borders

3.6 Analyses conclusions

The contextual conditions

It is reasonable to strengthen the event-area-concept of the city. The project should, however, promote the opportunities of other types of events and in other scales than the large venues.

The site conditions

It is reasonable that the northern part of Liseberg continues to house the performance culture of the park. Even though Liseberg as a whole is included in the event area, the northern part connects closer to the concept as it concerns performances. Several stages within the same space argue for more efficient logistical work, but also for other types of musical experiences than single concerts. It makes also sense to use the front of the park for enhanced visitor experiences. Internal functions such as offices, storages and dressing rooms should move to less potential areas.

The architecture

The project should be penetrated by symmetry and classical elements, furthermore reusing existing ornaments to reflect Liseberg from 1923. As the pictures tell, the most important facades and thus the functions can be decorated with richer ornamentation to give a sense of an architectural hierarchy. This can guide the visitors where to go when they arrive at Liseberg.

The boundaries

As the park border is not coherent, there is no rule to follow except that it flirts with its contexts as it is solid towards the route E6 and transparent when blending in vegetation. On the other hand, from the paragraph regarding the architecture, it appears that larger buildings sometimes layouts the boundary. It is thereby not unexpected to face a solid building when one arrives at Liseberg. Since the northern entrance is characterized by the pink portal, it is reasonable to pursue its expression in the new border. It is also reasonable to relate to the portal in terms of proportions but to leave it with generous space.

4.1 Case studies

The development behind the design proposal is also supported by investigations of four other amusement parks. This to find and possibly apply architectural qualities from spaces with similar program, but also to search for potential structures in parks with other contextual conditions. The parks are located in the inner cities of Stockholm and Copenhagen and on the outskirts of Paris and Soltau.

The investigations also intend to define less successful situations in order to avoid these in the design development of Liseberg. The investigations describe my personal guest experience from an aesthetic and architectural perspective and do thus not refer to any type of literature or source of information. It is written in green to distinguish from the texts regarding Liseberg.



Gröna Lund - Stockholm, Sweden



Tivoli - Copenhagen, Denmark



Disneyland - Paris, France



Heide Park - Soltau, Germany



Figure 29. Europe

4.2 Gröna Lund - Stockholm

Gröna Lund was founded in 1883 and positions as one of the major elements in the Stockholm cultural and entertainment area. The fairground is adjacent with theaters, several museums and exhibitions. The fairground originates from a headland with small scale urban structures and is thus partly delimited by a water strait and an irregular grid.

Unlike other parks, Gröna Lund does not clearly follow any recognized format. The park layout (figure 30) is similar to the 'double loop format' (Clave, 2007 p.368) but the outer loop is broken into a cross. It is thus logical that there is no clear park layout as the fairground has evolved over many years and not within an urban block as Tivoli in Copenhagen, which reasonably have had clear straight boundaries since the first year. What distinguishes Gröna Lund from being a park, and instead being named as a fairground, is that it lacks the larger green areas which is reinforced by the solid borders and no see through fences.

The facility backlots are directed from the main route and towards the borders, even towards the very center of the cross, which also is the only crossing to access the different directions. The cause of this, which partly also gives rare site conditions, is that the fairground field is penetrated by a public street. However, the street is mainly perceived as private properties since Gröna Lund use it for logistics and staff accesses.

The main entrance (of three in total) is located in direction towards the city node. It is a colorful and light construction that is connected by patterned walls and colorful buildings of different character. The wide color range with the fun fair lightning serves the visitor a clear sense of carnival-like atmosphere, almost as the one could feel the scents of popcorn and cotton candy. The rest of the fairground is mainly delimited with red painted wooden panels (figure 31) flirting with the small scale urban context.

When it comes to the inside expressions of the assortment, there is a lack of coherency - unless the different expressions combined may create a coherent fun fair look. As in Tivoli in Denmark, the facilities have their own expression in materials and colors, and tend to seldom communicate with its neighbor. The water is mostly present at the outdoor servings along the waterline, but Gröna Lund also exploits the water by using permanent and temporary docks placed in the water to achieve more space for a broader ride assortment.

 Main entrance  Themed area / node  Pathway  City  Water

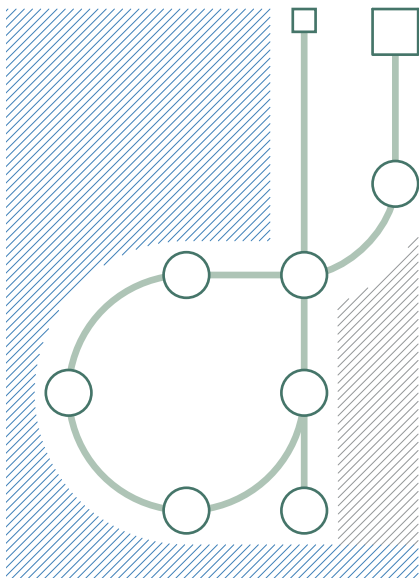


Figure 30. Layout

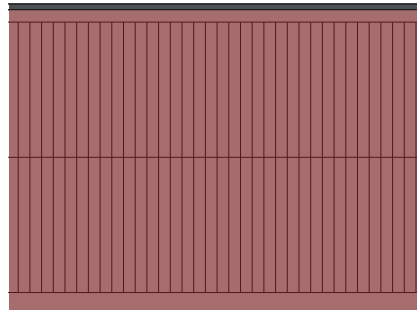


Figure 31. Border



Figure 32. Gröna Lund (2019)

Entrance

4.3 Tivoli - Copenhagen

Tivoli was founded in 1843 and has over time become an element of the absolute central Copenhagen. As being a block within the urban fabric, the park has rare location conditions as there is no obvious front or back, similar to a traditional urban park where all sides are equivalent. This is due to that Tivoli presumably first opened as gardens. The park layout (figure 33) is a variant of the 'double loop format' which leads the visitors in a circular route along the border with accesses to circular routes within (Clave, 2007 p.368). The space in-between the outer route and inner routes hide garbage disposal, storages and staff space.

The main entrance (of four in total) in brown stone is pompous with an architectural language of importance. It is a beautiful piece of architecture which with its fun fair lightning serves the visitor a sense of classic fairy tales and mysteries, but which is somewhat inserted and clamped by other taller and odd buildings with very different expressions.

The building is located in the north western part of the park and along one of the main streets of Copenhagen named Vesterbrogade, which stretches from the city hall square Rådhuspladsen to the Central Station and beyond. In other words, the park is enclosed by three important urban functions which in their own existence attracts people but also attracts business operations to establish close by. It is therefore high market-valuable land around the park which Tivoli exploits by having its casino and many of its restaurants located against the borders with access from the streets.

The street entrances affects the architectural impression. As each of the facilities has their own expression in materials, proportions and colors, the borders tend to seldom communicate what they surround. The spaces between the different facades are varied with concrete walls in different heights clad with advertising space and green plants, larger gates for logistics or tall dark metal fences (figure 34) similar in style to the architecture of the main entrance.

As a disadvantage of its in certain cases beneficial location, the expression becomes somewhat messy as the borders are interrupted too often, but at the same time, the overall impression is rescued by the rides that extend up into the sky which catches the eyes of the visitors. Contrariwise, some rides are perceived to be too close to the edge, almost as they overflow into the urban voids.

 Main entrance Themed area / node Pathway City Water

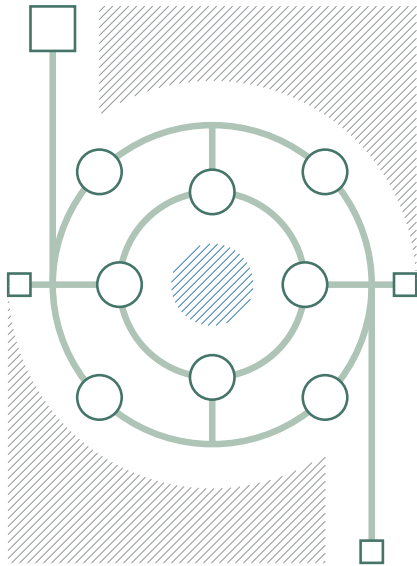


Figure 33. Layout

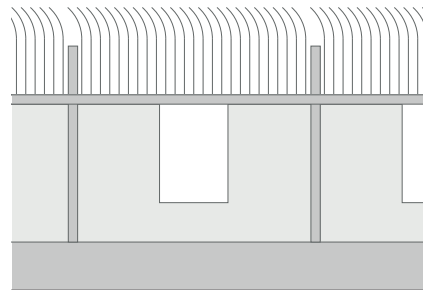


Figure 34. Border



Figure 35. Heather Cowper (2011)

Entrance

4.4 Disneyland - Paris

The French version of Disneyland opened in 1992, located in the countryside thirty-five kilometers from Paris. The former farmer area houses in present time, besides the two parks within the Disney brand, several large accommodation facilities and other business operations for entertainment in the world of cartoon magic.

The park layout (figure 36) follows the 'hub and spoke format' which leads the visitors in a circular route around a node, in this case, the Cinderella Castle (Clave, 2007 p.366). When the visitors have experienced the programs and themes accessible along the route, they once again arrive at the entrance which then becomes the exit. The layout helps Disneyland maintain its magical atmosphere as every facility backlot is directed from the park, but which externally is also hidden in dense forest (figure 37). Inside, as the trees are integrated between buildings and rides, the park is rarely experienced as having a clear border and remains thus somewhat like a fairy tale kingdom in the real world. The visitors can thus never see the actual wall.

The Disneyland entrance is pompous in pink and denotes its presence. It is a wide building with spires and ornaments in white, water fountains and carefully arranged flower arrangements. Since the park was presumably once planned in a sparsely populated area, it has been possible to build and develop the park relatively freely in different directions. Thus, the main entrance becomes extra pompous as there is no challenging context. Connecting trains and car parks are also arranged so that the visitors arrive in the right direction, perceiving the sparkling architecture as Disneyland wants, unlike city parks which cannot fully control wherefrom visitors arrive.

The park consists of five areas thematized from the atmospheres and stories which Disney has produced and refers to the world of fairy tales, adventurous western, the infinite space, the deep jungle and the twenties architecture of America. Within the areas, the architecture is coherent but then very different from each other. The areas are sufficiently separated and intertwined with vegetation, which results in a balanced and restful pace.

 Main entrance Themed area / node Pathway Vegetation Water

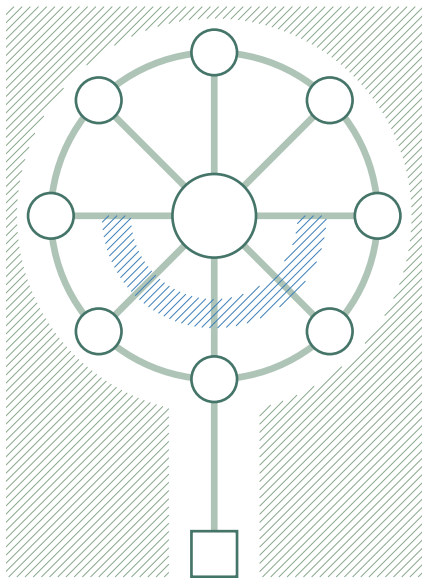


Figure 36. Layout

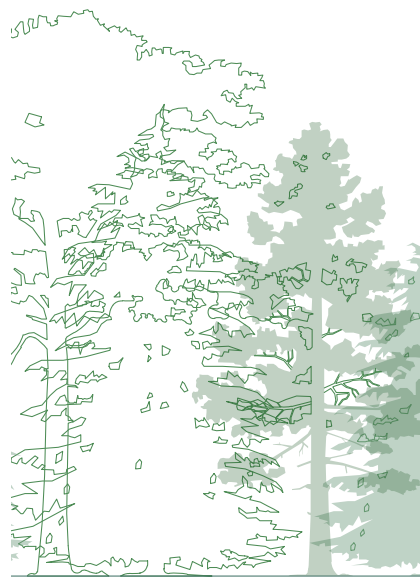


Figure 37. Border



Figure 38. Disneyland Paris (n.d)

Entrance

4.5 Heide Park - Soltau

The German amusement park Heide Park was founded in 1978, located in the Northern Germany countryside. Similar to Disneyland when it comes to its beneficial location in terms of space, Heide park has been possible to build and develop its assortment relatively freely in different directions.

The park layout (figure 39) follows the 'loop format' which leads the visitors in a circular route through the programs and themes. The visitors choose direction and pace, but to visit a certain area one must go through others (Clave, 2007 p.367). The park consists of five areas thematized from the atmospheres and stories of pirates, the wild west, medieval castles and the mysterious land of the forgotten. The fifth one, also where the entrance is located, features historic architecture originated from typical farmer timbered buildings.

Compared to the other more extravagant park entrances, the entrance which as in Disneyland also functions as the exit, has a more solid rural expression with earthy colors. The small-scale timbered buildings with the cautious rippling water fountain gives an impression of an older small village square. Where the entrance facade ends, lower dark metal fences delimits the park together with dense vegetation (figure 40).

The inside expressions releases the characteristic beginning as the visitors faces small scale replicas of iconic landmarks from the world intersected with challenging roller coasters all seen across a large pond. The pond itself houses a paddle steamer and an elevated train track crossing in the void. The assortment is wide but not especially integrated.

As they both are parks located outside cities, Heide Park possesses many opportunities and similarities and with Disneyland, but Heide Park is perceived as less welded. As a disadvantage of its otherwise beneficial spatial possibilities, the pond along with the wide pavements and less dense - still well arranged - flower arrangements makes the rides and buildings sometimes appear as being a bit lonely.

 Main entrance  Themed area / node  Pathway  Vegetation  Water

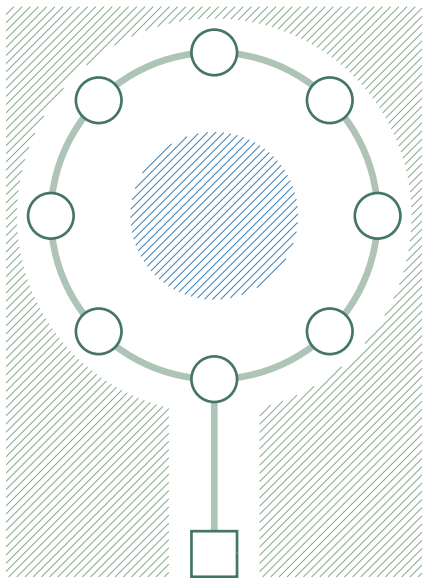


Figure 39. Layout

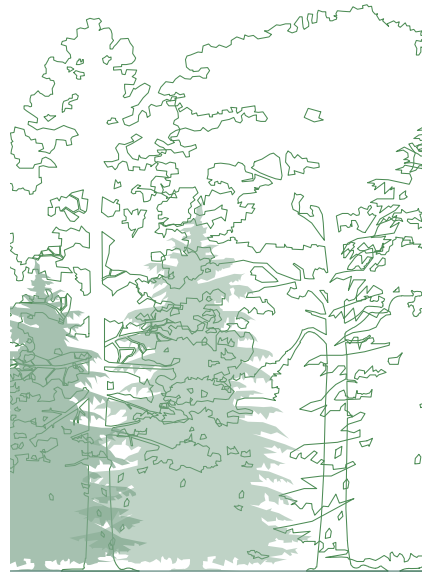


Figure 40. Border



Figure 41. Stefan Scheer (2003)

Entrance

4.6 Case studies conclusions

Gröna Lund

The fairground lacks the sense of being a green park which is one of the strongest elements of Liseberg. The trees and plants within Liseberg might be taken for granted, but their importance becomes remarkable noticed when examples as Gröna Lund takes in comparison. The project should, therefore, include generous opportunities for great vegetation. However, despite the lack of a park sense, Gröna Lund has a very obvious carnival expression when it faces the city of Stockholm. It is more aggressive than Liseberg whose subdued facades gains its fun-land sense due to that pink is unusual in urban contexts. It is reasonable to remain with the characteristics and leave the carnival substitutes behind.

Tivoli

As seen in the history paragraph, Liseberg already learned from Tivoli during the forties and still there is more to avoid. Its grand entrance is somewhat inserted and clamped by other buildings which unfortunately steals the attention. As the main entrances presumably often one of the main symbols of a park, the project should provide spatial justice for the pink portal of Liseberg.

Tivoli possesses urban park qualities when it comes to several entrances. The project should take the benefits of these into consideration as it could be helpful for Liseberg to guide visitors to other entrances to avoid the sometimes high pressure in the main entrance. Again, the project should remain with the subdued characteristics of Liseberg and by that prevent a messy expression similar to the borders of Tivoli facing the city of Copenhagen.

Disneyland

It is difficult to influence Liseberg with qualities of Disneyland as the parks are located in totally different contexts. The Disneyland entrance is similar to the main Tivoli entrance, but with spatial justice and in pink as Liseberg. The project should use the qualities and provide the entrance facade more a homogenous front compared to its current condition. Liseberg would also benefit from covering their backlots in vegetation, just as Disneyland does.

Heide Park

The German park has a modest and human-scale entrance which secure the space a sense of comfort, but at the same time, it lacks a level of excitement. It is not necessarily a bad feature as the frugal entrance provides clear pathways to follow and portals to enter. This kind of clear program should be a main component in the development of the project.

5.1 Proposal - The Rondo Yard

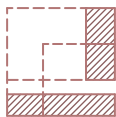


Figure 42. The Rondo yard

5.2 Concept



The open shaft gets filled after the construction of Västlänken



Three building volumes are placed aligned with existing structures and pathways, forming a courtyard



An outdoor stage is placed inside the new yard, adjacent to Stora Scen and Rondo, to maintain the musical performance culture within Liseberg and thus also support the event area of Gothenburg



The three backstages of Stora Scen, Rondo and the new outdoor stage get connected by the position, benefitting the staff and the stage logistics



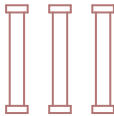
Two building volumes are adjusted to provide two accesses into the area. Similar to the adjacent audience space of Stora Scenen; an open pathway and a roof-covered passage. The third one is pushed inwards the park to enhance space around the main entrance piece



As a bonus, an extra entrance and exit to the whole park is added to the area - which is externally adjacent with the main entrance - in order to be able to relieve the pressure when a lot of visitors gather during opening and closing. If there is an event in addition to the regular opening hours, the more anonymous entrance and exit can be used only



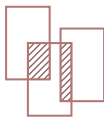
The yard is adapted to offer free audience spaces as well as food serving places, all with a view towards the stage. The yard is also planned with rich vegetation to achieve a pleasant park environment



The volumes are developed according to characteristics of architectural classicism, but above all, according to the wooden DNA of Liseberg



The distribution of the ornamentation is prioritized. The functions that the visitors are expected to use are enriched with more ornamentation to catch the attention



The new border of Liseberg gets adapted to its contextual conditions. The footbridge from the Swedish Exhibition and Congress Centre is connected to the new structures, which in its broken facade follows existing structures and pathways

5.3 Program

The program of the proposal is divided into three areas. This is because the three parts have different main functions at different scales. In addition, they are also programmed to encourage different paces within the flows of guests.

The main entrance

- Outside gathering space for visitors
- Ticket booths
- Stairs and elevator to pedestrian bridge
- Main entrance
 - Main pathway to the park core
 - Guest service
 - Reception
 - Office
 - Pathway to Lisebergsteatern
 - Pathway to Liseberg Gardens
 - Restroom facilities
- Restaurant mainly serving the Rondo yard and Lisebergsteatern
 - Restaurant kitchen
 - Indoor serving
 - Outdoor roof covered serving
 - Storages
 - Office
- Restaurant mainly serving the Rondo yard and Stora Scen
 - Restaurant kitchen
 - Indoor serving
 - Outdoor roof covered serving
 - Storages
 - Office
- Access to the Rondo yard
- Access to Stora Scen

The Rondo yard

- Hidden entrance / exit
- Smaller troubadour stage
 - Backstage connections with Rondo and Stora Scen
- Audience area
 - Free front seating area
 - Free rear standing areas
 - Outdoor non roof covered serving
- Wooden structures supporting vegetation
 - Plants and shielding hedges
 - Fountain or statue
- Passage to Stora Scen
- Access to the main pathway

Stora Scen

- Extended bridge for stage logistics
- Backlot yard
 - Gate to the park intended for trucks and emergency vehicles
 - Seating and fence storages
 - Waste management
- Audience area
 - Outdoor roof covered serving
 - Balcony serving
- Passage to the Rondo yard
- Access to the main pathway

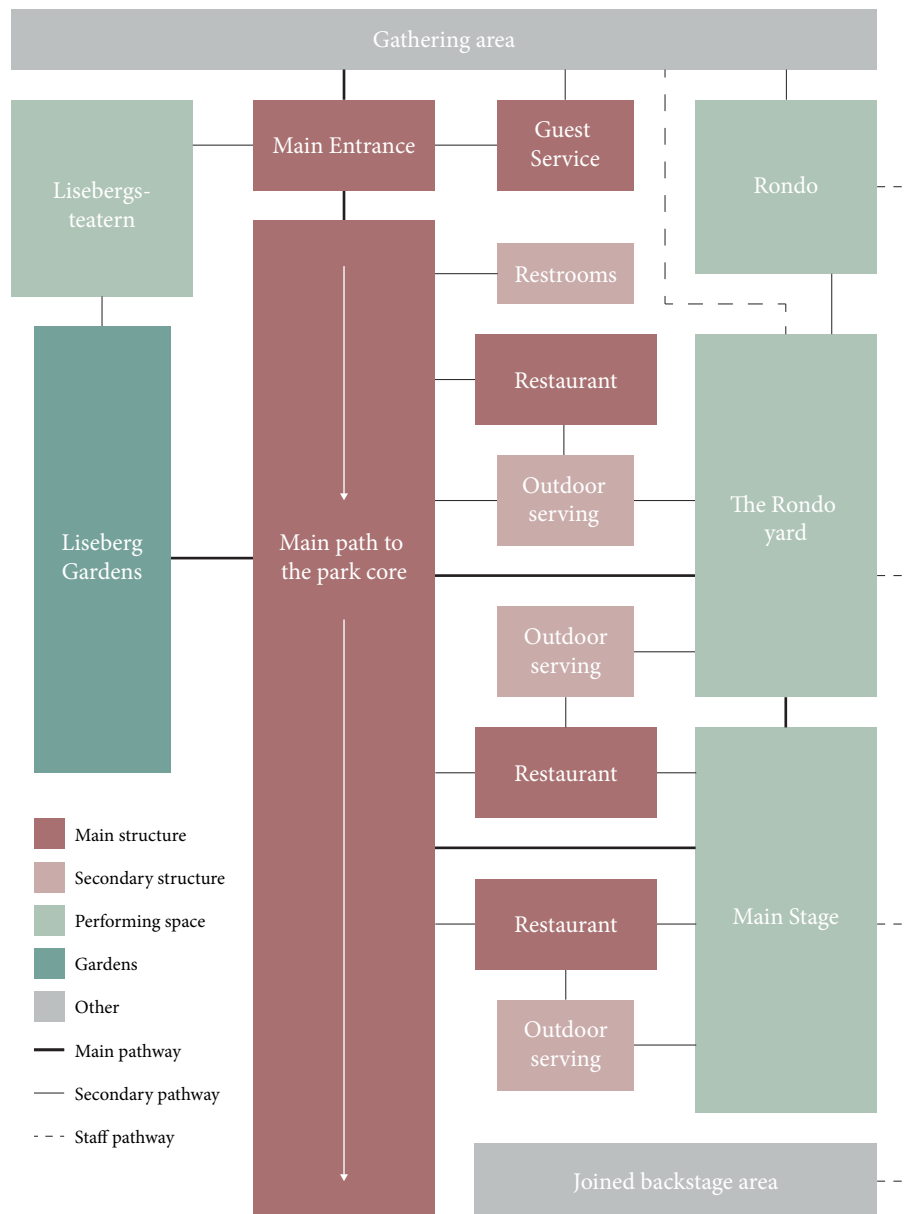


Figure 43. Schematic program of the proposal

5.4 Spatial distribution

Space	m ²	current m ²
• The Rondo yard	2940	0
- Stage	100	0
- Audience area	1300	0
- Hidden entrance	140	0
- Park area	1400	0
• Rondo	1750	1630
- Stage	70	70
- Audience area	730	730
- Foyer	670	450
- Storage	210	200
- Restaurant kitchen	360	180
• Stora Scen	7100	5800
- Stage	450	450
- Audience area	4750	4750
- Backlot yard	1600	300
- Dressing rooms	300	300
• Lisebergsteatern	1050	1050
• Lisebergshallen	0	2300
• Restaurant A	1000	520
- Indoor serving	180	120
- Outdoor serving	600	50
- Restaurant kitchen	220	700 shared with B
• Restaurant B	-	1020
- Indoor serving	-	500
- Outdoor serving	120	180
- Restaurant kitchen	-	700 shared with A
• Guest Service	200	150
• Offices	450	350
• Clothing storage	Moved	1100
• Atelier	Moved	120

5.5 Design principles

The design proposal follows seven design principles which originates from the park. The purpose is to achieve a pleasant park environment through a level of coherency beyond the characteristic pink and white coloring. As the project covers a larger area, the principles perform in various scale, but the concept and function remain.

1. Contextual reference lines

The building volumes are positioned to follow, or reflect, its main contextual lines

— Structure line - - - - - Reference line

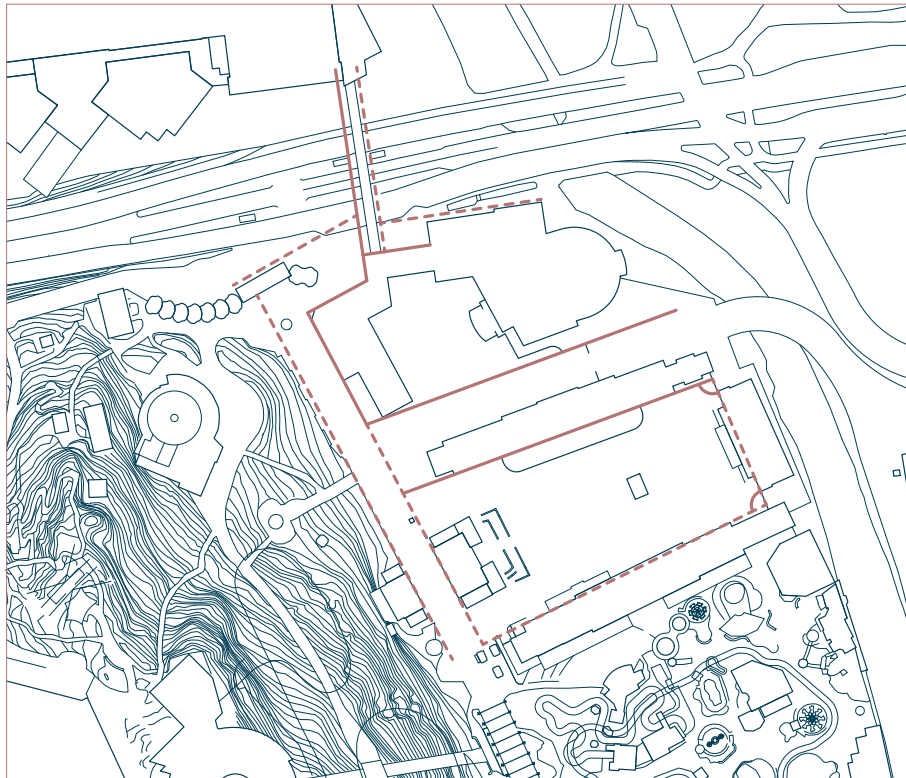


Figure 44.

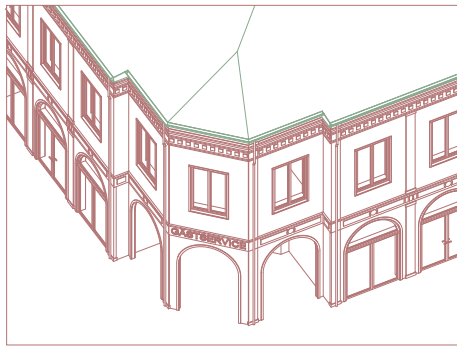


Figure 45.

2. The highlighted building entrances

Entrances are clarified with a covered space outside in order to welcome and urge that the space is appropriate to use when waiting. The entrance to the shop still reaches all the way out to attract guests who pass by

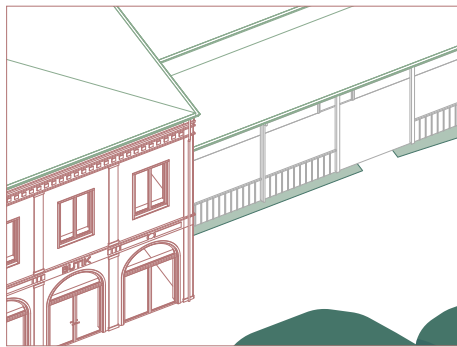


Figure 46.

3. The irregular facade line

Similar to other buildings within the park, the facades are not positioned aligned to each other which creates more round and soft spatialities in the outside void

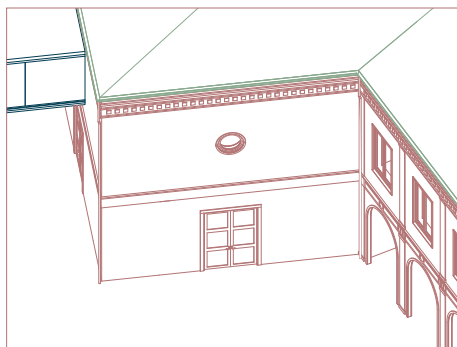


Figure 47.

4. The element distribution

The distribution of windows, doors and ornamentation is prioritized. The functions that the visitors are expected to use are enriched with more elements to catch the attention. The architecture thus guides the visitor

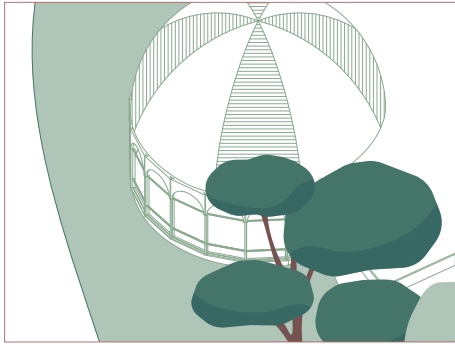


Figure 48.

5. The local influence

Characteristic buildings and elements retain their position and influence new buildings. Elements and lines such as the vaults from the theater appear in the design proposal

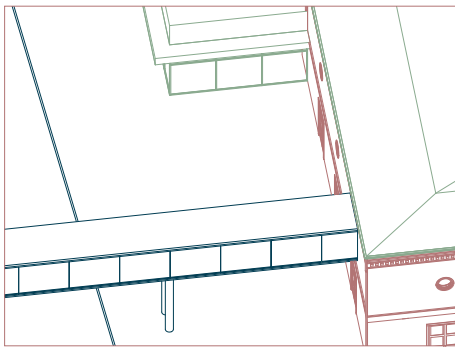


Figure 49.

6. The contextual influence

The building also retrieves elements and lines from its contextual situation. Contemporary architectural expressions are interspersed in the characteristic building tradition

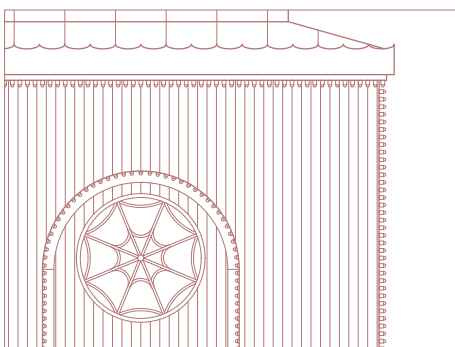


Figure 50.

7. Wooden facades and fun-fair lighting

The wooden building is provided with light bulbs to serve a joyful expression during the evenings - similar to other buildings within Liseberg

5.6 Drawings

This paragraph presents the drawings of the proposal. The drawing lines do not distinguish the existing building components from what has been added.

Dimensions relating to accessibility, hygiene facilities and the turning radiuses originate from the guide Arkitektens handbok published in 2011. The restaurant kitchen conceptual layouts come from the third edition of Ernst and Peter Neufert's Architects' Data published in 2000.

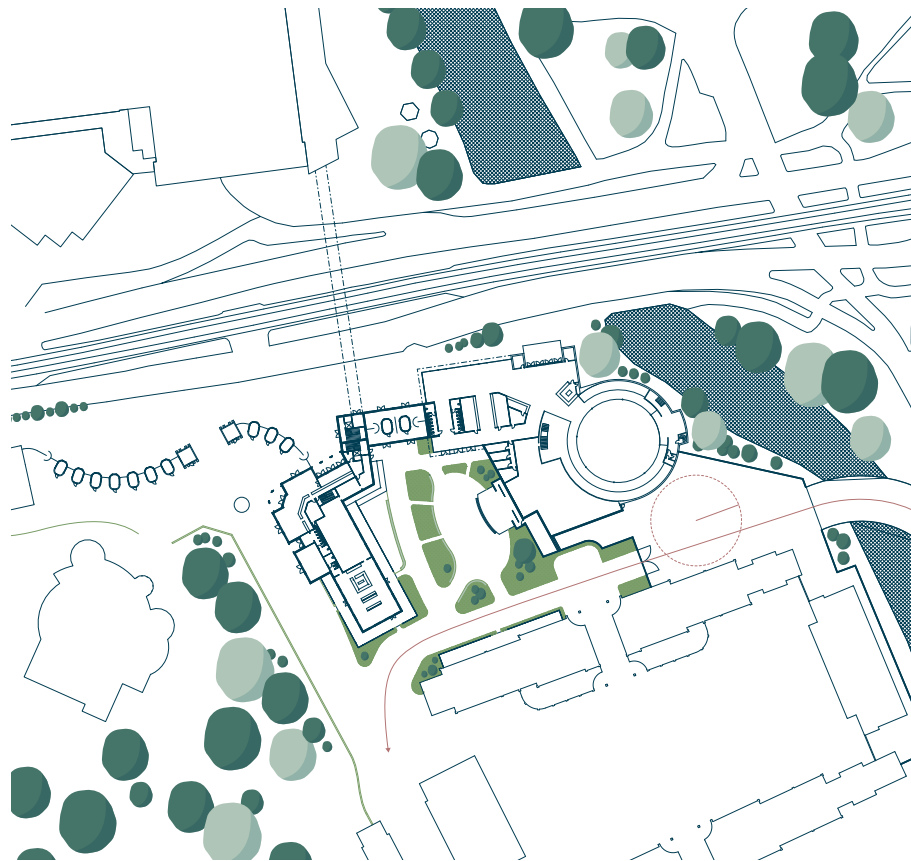


Figure 51. Site plan

1:2000



Figure 52. Illustration A

New structure
 Existing structure

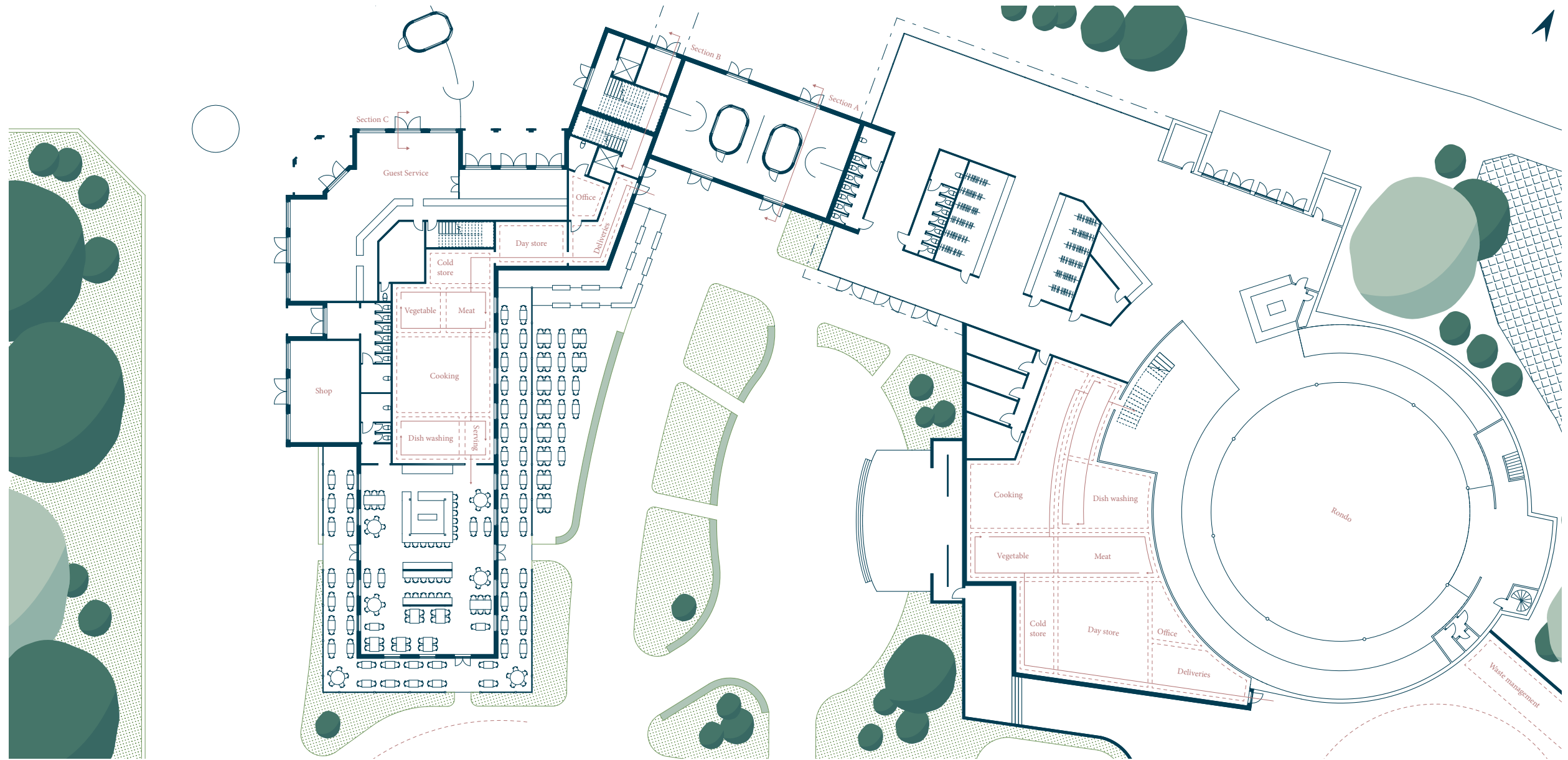


Figure 53. Plan

1:400



Figure 54. Elevation North



Figure 55. Elevation West

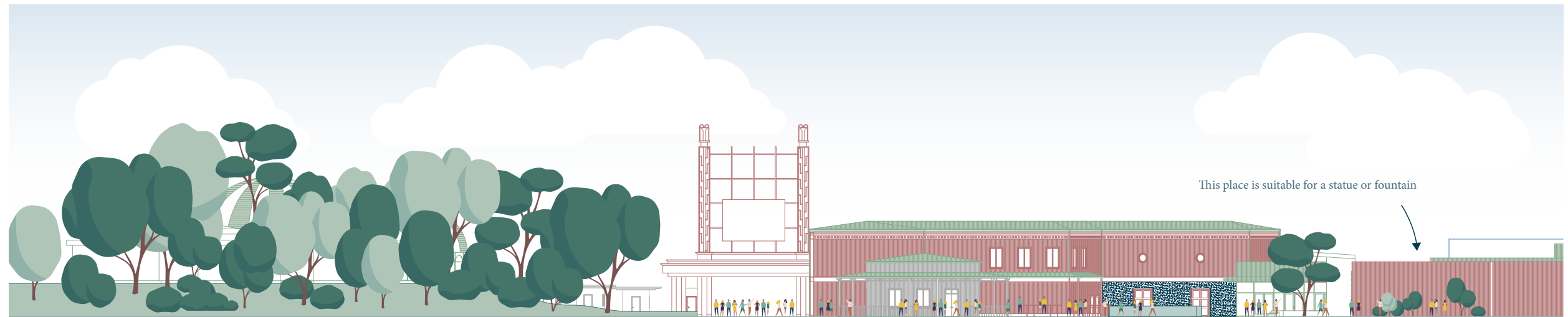


Figure 56. Elevation South

1:500

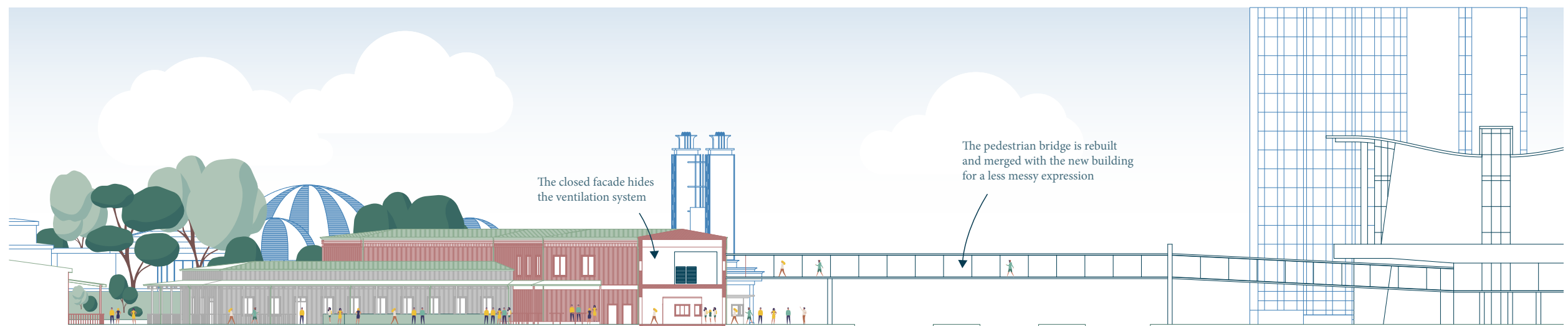


Figure 57. Elevation East / Section A

1:500



Figure 58. Illustration B

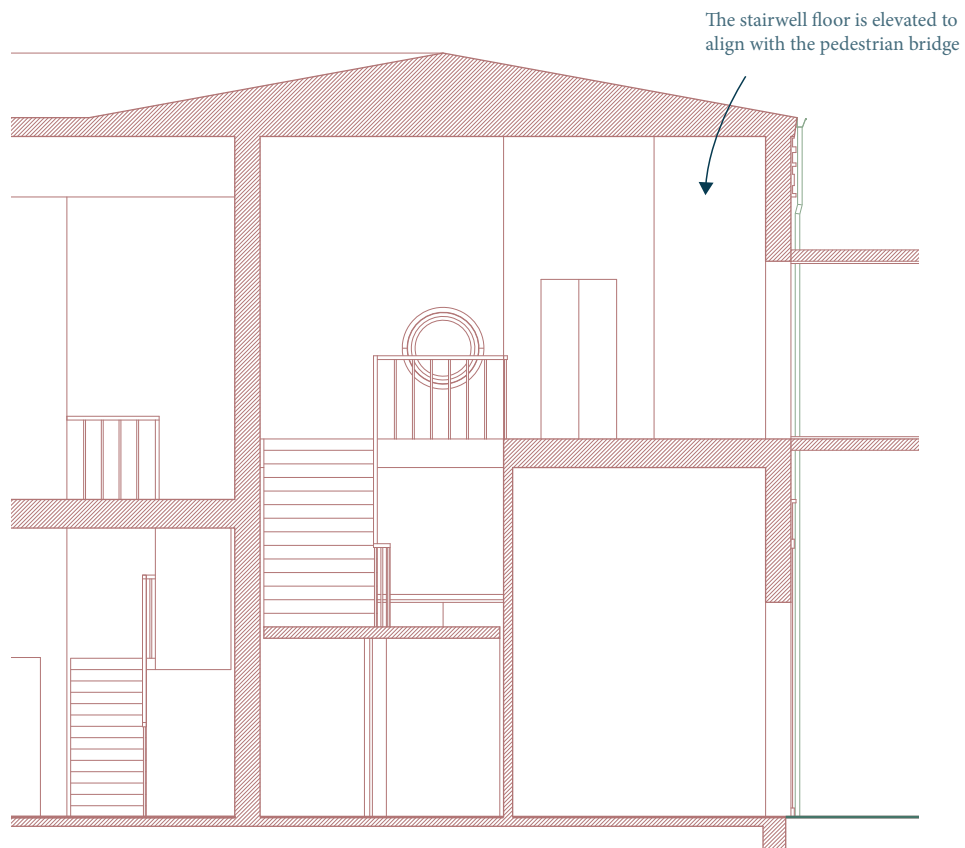


Figure 59. Section B

1:100

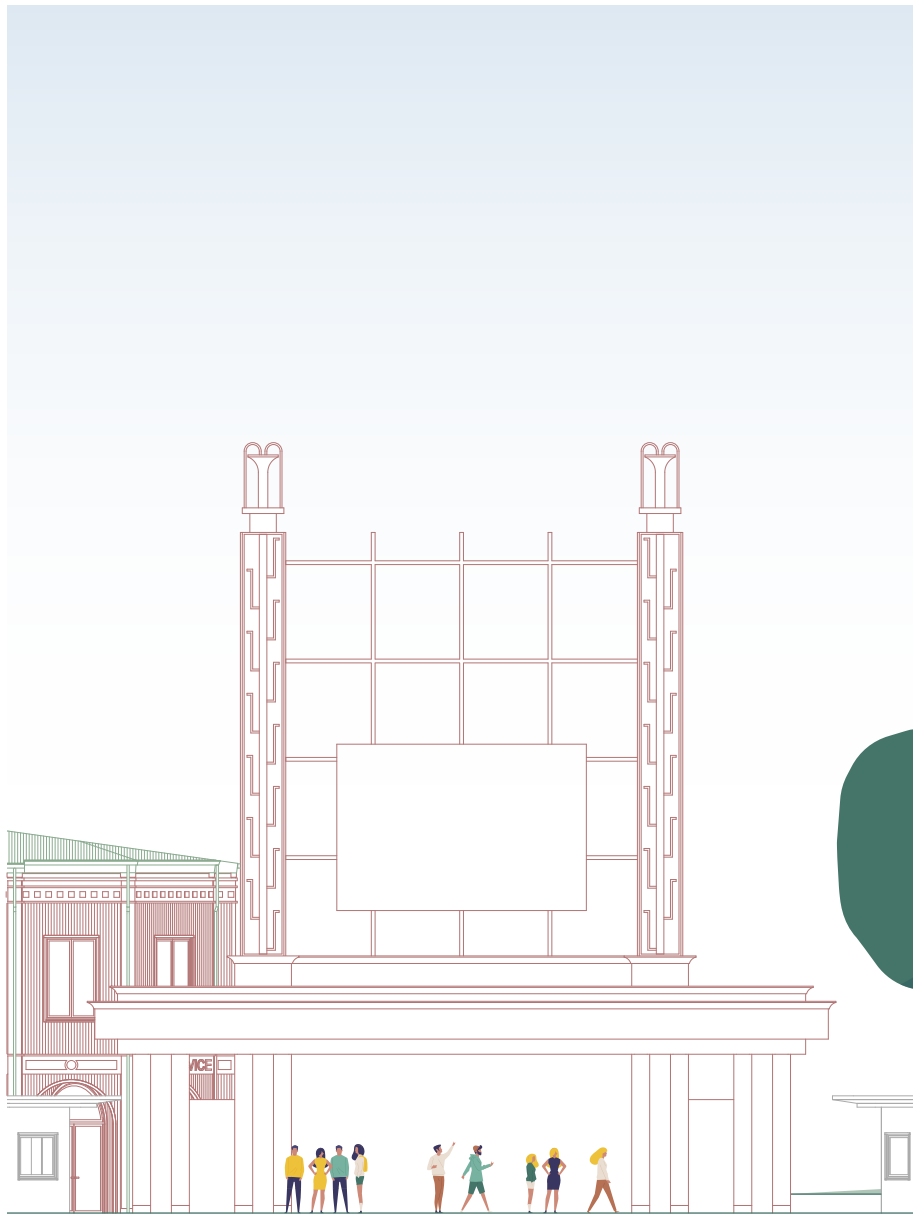


Figure 60. The portal remains in its position

1:200



Figure 61. The facades follows the lines of the portal and the pedestrian bridge

1:200



Figure 62. Liseberg Image Archives (2019)

The roller coaster station house from 1987 has been updated...



Figure 63. Liseberg Image Archives (2019)

...and since 2019, brought a stone facade into the wooden park!

To minimize the experience of being met by one solid wall, the building unit is drawn to perform as three volumes facing the visitors and thus the city. The volumes have been provided three expressions which in certain senses coalesce. The principle is that the closer to the main portal - the stronger connection to the wooden architectural characteristics of Liseberg.

In a personal dialogue with Sandra Leiknes from the artistic management department of the park, Sandra explained that every space and thematization within Liseberg originates, at different doses, from either the history of the park, the history of the area or the history of the city of Gothenburg. The intention is that the volumes should perform somewhat differently and in order to then distinguish the center volume from the volume closest the portal, the center volume fetches its expression from the Landshövdingehus which is typical for the older parts of Gothenburg. Above the bottom stone, the pink panels with its white ornamentations still continue from the volume closest the portal. In the third lower volume, the plaster is replaced with glass panels in linear height.

Stone might be seen as an odd element in the strong wooden context, but the stone facade has actually started to enter the park as Lisebergbanan received a new appearance during 2019.



Figure 64. Ebad & Partners (n.d)

Landshövdingehuset in Majorna, Gothenburg

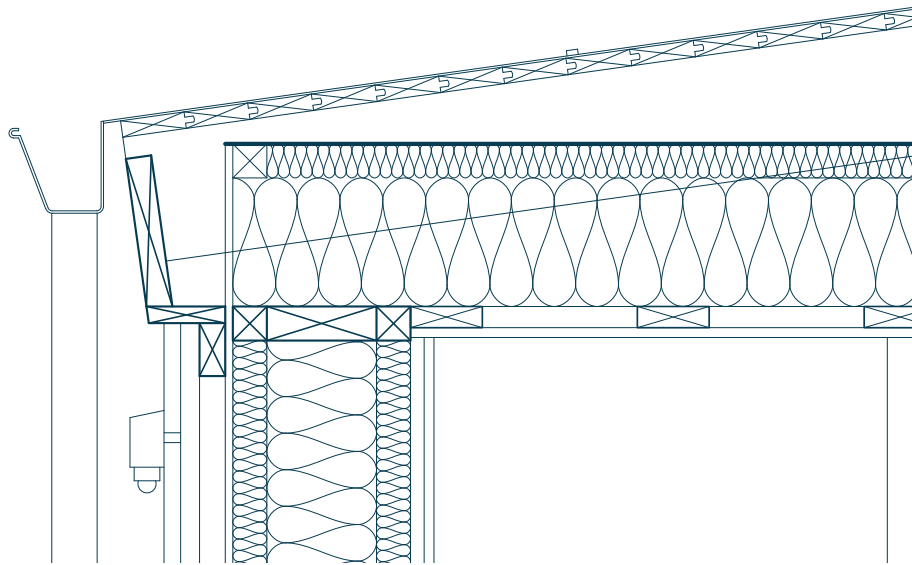


Figure 65. Detail A

1:100

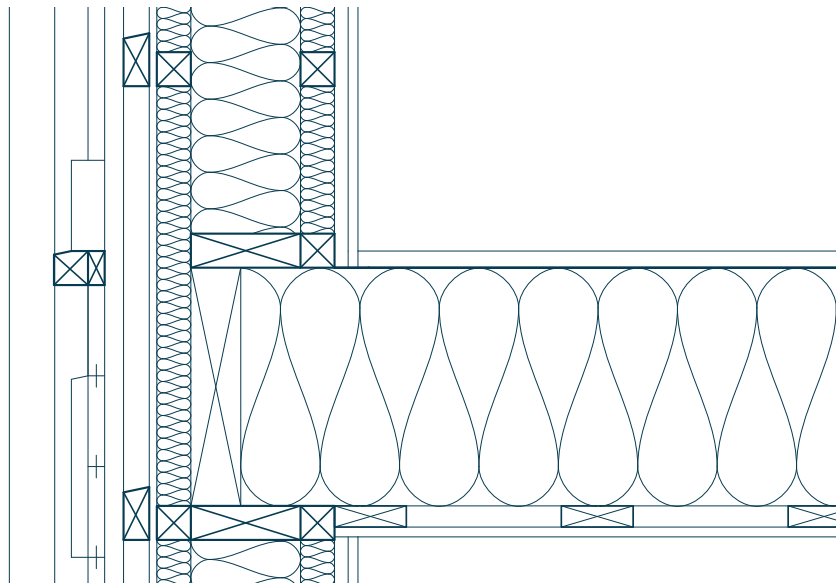


Figure 66. Detail B

1:100

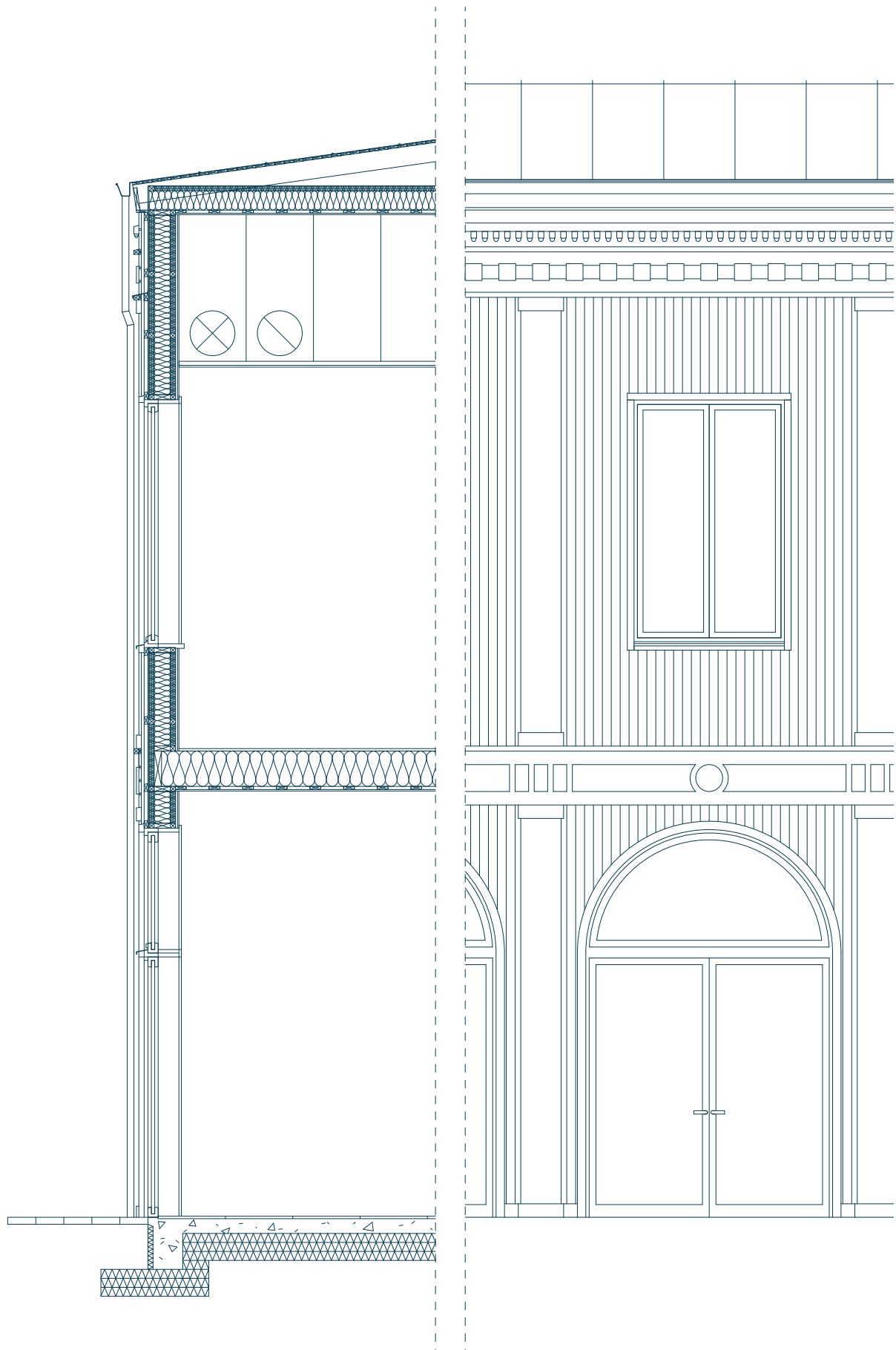


Figure 67. Section C

1:50

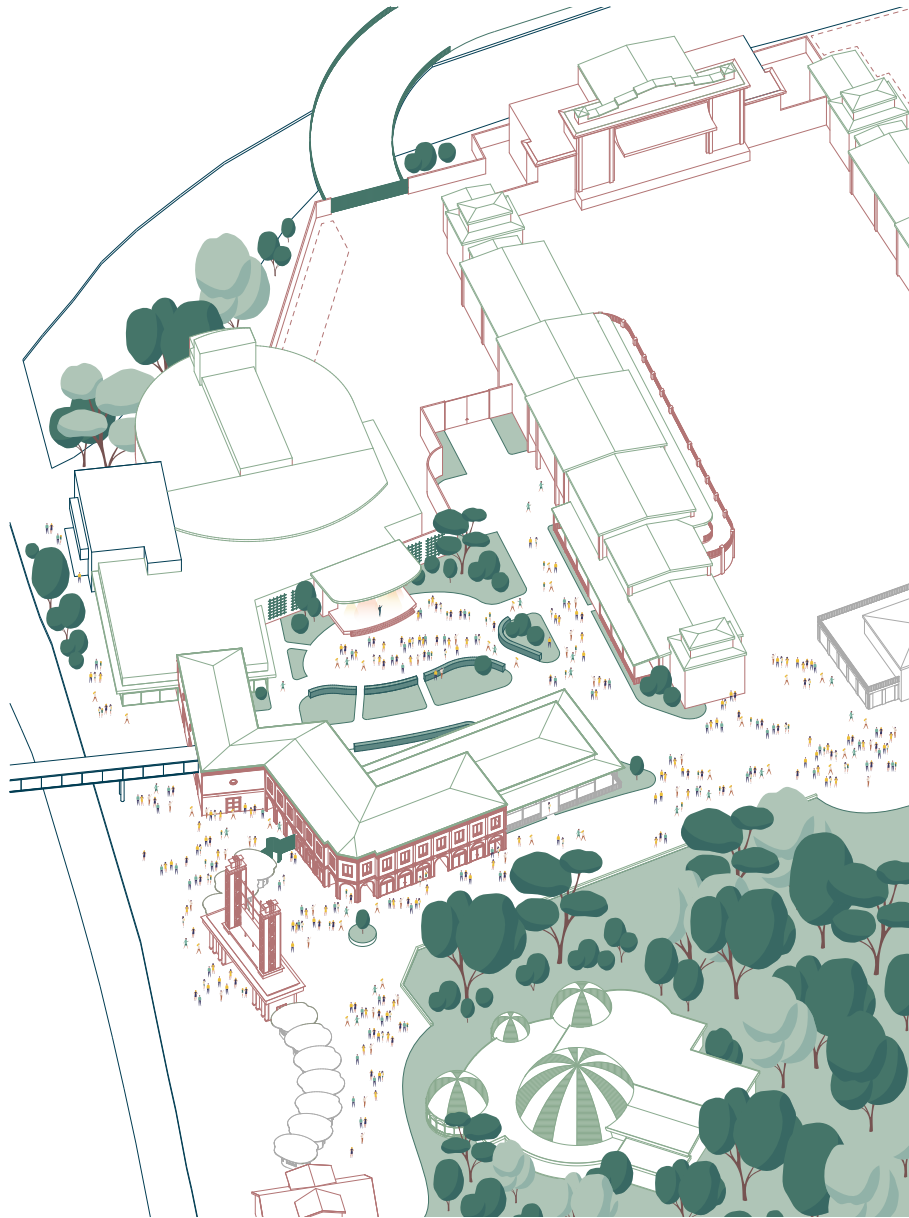


Figure 68. Illustration C

6.1 Discussion

Liseberg is one of the most visited leisure destinations in Sweden and has during a century entertained people of all ages. The park is located in the heart of Gothenburg and cooperates with various types of social services in order to include and integrate economically vulnerable citizens. One can, with this in mind, assume that a majority of residents in Gothenburg and western Sweden have a relation to Liseberg.

The park is for many a feature of the city and thereby a feature of life. It is not that people are at Liseberg on a regular daily basis, but because Liseberg has been hosting memorable musical performances and serving other types of entertainment throughout life. As the park just celebrated ninety-six years of fun, one can conclude that visitors over the years must have been satisfied - otherwise, Liseberg would have been dismantled decades ago.

Satisfied visitors do not mean that Liseberg has been the same park throughout the years. Liseberg has stretched in several directions but permeated by a signature spirit which has settled a unique park environment specific for the amusement park. This signature spirit can possibly be the main reason why visitors appreciate the park, but what the spirit per definition is might be difficult to answer. This makes it sensitive when change is about to happen.

During the process behind the proposal, I have experienced that this spirit is abstract and personal. There are likely many visitors whose perceptions share components, such as that the pink and white color settings belong to the park and reasonably also this spirit. The advantage of my perception is that it stretches beyond the visitor perception as I have experienced the hidden work behind the magic. This as I have been employed by Liseberg parallel to my architectural studies, but mainly since the design process has taken place in the park when it has been closed and empty.

In that way, I experience that the spirit relies on the visitor. It is thus why the thesis constantly points and argue for different pleasant visitor experiences. It is not due to gain income only for the operation although income clearly develops the park, but to enable the dreams of romance to soar with the guests outside the park boundary.

Liseberg is a social space within the city where most people are among joy and laughter. To bring the visitor into this certain mood, it is required to find what the visitors expect from their visit. In response to the first sub-questions regarding what will be built in the void above the tunnel, a theoretical study of the park history (supported by current changes and thereby

new needs within the park) argues for an outdoor performance function. The performance function is then supported by semi-functions found throughout an investigation of the current site conditions. The function of serving food close to the performance spaces and the function of a service facility close to the entrance was reasonable to remain.

The second sub-question regarding how architectural characteristics of Liseberg can influence the guest experience was discovered throughout an architectural mapping of the park. The whole proposal with its main function and two semi-functions mirror site-specific architectural qualities and building traditions which contributes to a level of coherency. The proposal follows current architectural hierarchies where the distribution of windows, doors and ornamentation is prioritized. This hierarchy guides the visitor, telling that the structure is of importance.

This argues that the spirit relies on the architecture and thus not the visitor, but as the architecture is dimensioned for a dense amount of people, it does not last without the visitors. Apart from roller coasters and other rides, Liseberg houses low-scale building structures with unusual proportions and over-dimensioned voids in between. The park can be described as a city within the city where unusual spatial settings generate unique visitor experiences. It is like stage sceneries and set-ups, but the audience is simultaneously also the actors providing life in the act.

How these dreams of romance then face the urban environment is elicited from the functions and their programs, influenced by architectural situations found in the analyses of Gröna Lund, Tivoli, Disneyland and Heide Park. There is no true answer, but the proposal can be considered 'correct' in the sense of that it does provide Liseberg with spatial qualities which manage the functions and logistic needs within the site-specific characteristic aesthetics.

On the other hand, one can argue that the consequences of Västlänken open for an opportunity to introduce a new era for Liseberg. It is also somewhat retrogressive and safe to imitate the past if the past has been considered thriving. At the same time, the project concerns a business which operation is dependent on its brand which appears to partly be the architecture and environmental settings. When it then concerns a front image, it can be precarious to deprive the brand of its recognized features.

The idea of going to an amusement park with the aim to be entertained indicates that the amusement park is a space which differs from visitors' regular contexts. With this perspective, it is not unexpected that an amusement park is also aesthetically separated to its context, like Liseberg to Gothenburg with its pink and white color settings. With this, it is thus not a spatial surprise when an amusement park distinguishes from the strict lines and streets of the urban environment. This is general for amusement parks.

Now the situation occurs to be reinforced by the adjacent building complex of Gothia Towers and the Swedish Exhibition and Congress Centre which has grown with time. The three towers with a top height of one hundred meters become out of scale in the global context of the small-scale Gothenburg. The neighbor Liseberg with its already low-scale building structures becomes even smaller. This means that the border of the park cannot collaborate with its context, which provides a possibility of a non-contextual-dependent facade line.

The answer to the question is thus that the connection between the park and the urban environment becomes a non-issue. Instead, the important connection appears in the absolute local area. The proposal caters this thin line with programmed spaces which presumes to manage the heavy number of visitors which passes in and out during a day. The new border summons the city to access and provides the existing portal with a spatial justice. The portal becomes highlighted and thereby - with the whole strip - denotes a new presence for Liseberg.

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