

# OPEN CEREMONY

MONUMENTAL SPACE FOR SOCIAL PRACTICE

YLVA LUNDBERG  
CHALMERS SCHOOL OF ARCHITECTURE  
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OPEN CERMEONY

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CHALMERS SCHOOL OF ARCHITECTURE

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ARCHITECTURE AND URBAN DESIGN





# THANK YOU

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## CLAIM

Capitalistic forces rather than cultural needs, ideals, and aspirations represents monumentality in architecture today. Residential buildings, industry and shopping centers are the structures we value most in contemporary society.

Secularization is a social culture, but the options presented to practice this in ceremonial, public forms are unsatisfactory. A structure with monumental qualities could serve to acknowledge this cultural need and mark its social significance.



## DISCOURSE

This thesis project is a proposal for a public park structure dedicated to secular ceremonies at the peak of Bananpiren in Gothenburg.

It is an investigation aiming to explore qualities of monumentality in architecture and how they can be used to signify the social practice of secular ceremonies.

The project originates from a fascination for monumental architecture and the power of impact it possesses.

Monumental space and structures are often associated with manifestations of power; religious, fascist or capitalistic, but the structure, scale and materiality in itself has its own independent properties. Properties that go beyond these cultural values and relate directly to our physical world and human body.

The method consists of framing the discourse with a set of informed references and architectural investigations of fundamental elements of architecture, seeking to embody these qualities of monumental space.



# ABSTRACT:

## OPEN CEREMONY

### MONUMENTAL SPACE FOR SOCIAL PRACTICE

Residential buildings, industry and shopping centers have become the monuments of our time. Capitalistic forces rather than cultural needs and aspirations leave a bigger imprint on our culture than public structures framing moments of social practice.

Secularization is a social culture, but the options presented to practice this in ceremonial, public forms are unsatisfactory. A structure with monumental qualities could serve to acknowledge this cultural need and mark its social significance.

This thesis project is a proposal for a public park structure dedicated to secular ceremonies at the peak of Bananpiren in Gothenburg.

It is an investigation aiming to explore qualities of monumentality in architecture and the relation between structure and cultural values.

The project origins from a fascination for monumental architecture and the power of impact it possesses. Monumental space and structures are often associated with manifestations of power; religious, fascist or capitalistic, but the structure, scale and materiality in itself has its own independent properties. Properties that goes beyond these cultural values and relates directly to our physical world and human body.

The method consists of framing the discourse with a set of informed references and investigations of fundamental elements of architecture, seeking to define and embody these qualities of monumental space.

Through this stating that instead of disappearing into the private sphere, performance of secular ceremonies should be a part of the public, celebrated by the closest and acknowledged by the community.

**Examiner:** Morten Lund

**Supervisor:** Johannes Luchmun





# BACKGROUND

## CEREMONIES IN A SECULARIZED SOCIETY

### THEORETICAL REFERENCES

DEFINING MONUMENTAL SPACE - HENRI LEFEBVRE

THE SPIRIT OF MONUMENTALITY - LOUIS KAHN

ARCHITECTURAL METHODOLOGY - LINA BO BARDI

### ARCHITECTURAL REFERENCES

FOUR FREEDOMS PARK - LOUIS KAHN

SESC POMPEIA - LINA BO BARDI

MUSEUM INSEL HOMBROICH - ERWIN HEERICH

PARTHENON - IKTINOS / KALLIKARATES

## MONUMENT

NOUN.

[MIDDLE ENGLISH, FROM LATIN MONUMENTUM,  
MEMORIAL, FROM MONERE; TO REMIND]

## CEREMONY

NOUN.

[(A SET OF) FORMAL ACTS,  
OFTEN FIXED AND TRADITIONAL, PERFORMED ON  
IMPORTANT SOCIAL OR RELIGIOUS OCCASIONS]

## CEREMONIES IN A SECULARIZED SOCIETY

According to the “Global index of religiosity and atheism - 2012”, only 29% of the Swedish population consider themselves to be religious. 58% are non-religious or convinced atheist. These are numbers that mark Sweden as one of the least religious countries internationally.

Even so 64% of the swedes are members of the church. The presence of religion is mainly visible in peoples lives when it comes to performing ceremonies and traditional rituals, fewer are religiously active in their every day life. The cultural role of the church however, is not something everyone can identify with and many therefore seek alternative locations for their ceremonies or alternative forms of rituals. (Sutherland, S. 2016)

There is an unsatisfactory understanding for the secular in contemporary society. Secularization is a social culture in itself, but few options are presented to practise this in ceremonial, public forms.

Ceremonies are gatherings around events of significance, important for our need to defines ourselves as something more than an individual part of society.

Instead of disappearing into the private sphere, performance of secular ceremonies should be a part of the public, celebrated by the closest and acknowledged by the community.

THE RELATION BETWEEN OUTSIDE  
AND INSIDE

INDICATED BY WINDOWS, THRESHOLDS,  
DOORS AND FRAMES

DOES NOT SUFFICE TO  
DEFINE MONUMENTAL SPACE

→ IT IS DETERMINED BY  
WHAT MAY TAKE  
PLACE THERE

PRESCRIBED / POSTSCRIBED  
SCENE / OBSCENE

# THEORETICAL REFERENCES

**HENRI LEFEBVRE**

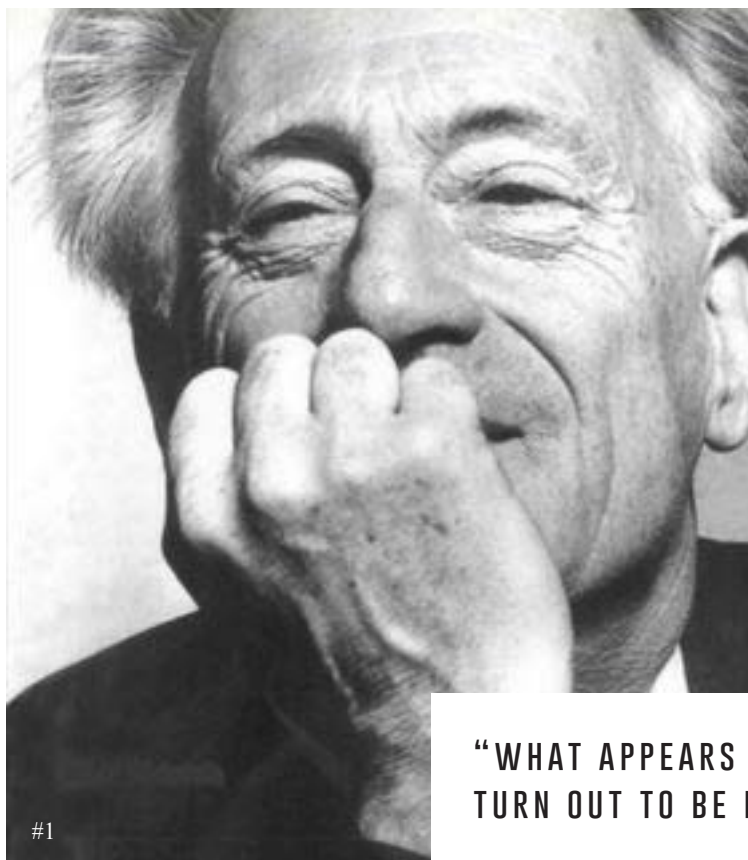
THE PRODUCTION OF SPACE

**LOUIS KAHN**

ESSENTIAL TEXTS

**LINA BO BARDI**

THE THEORY OF ARCHITECTURAL PRACTICE



#1

“WHAT APPEARS EMPTY MAY  
TURN OUT TO BE FULL”

- H.L

# DEFINING MONUMENTAL SPACE

## HENRI LEFEBVRE: THE PRODUCTION OF SPACE

Henri Lefebvre was a neo-marxist philosopher and sociologist, whose work was not fully recognized until after his death. In this publication he criticizes the contemporary production of space and how the productive forces, in multiple layers, impact the production of space and the development of the city.

He means that the built has to be understood in its full context, how it is effected by and in turn effects history, social relations, economy and politics.

One of his primary theories is the “unitary theory”, which is about striving for linking multiple levels of spatiality together. He refers to these levels as; *the lived, the perceived and the conceived*.

**The lived** is the human experience, the affective and the physical content of the built.

**The perceived** could also be referred to as context, it is what it symbolizes, its socio-political signification.

**The conceived**, the community, is how it welds members of the society into some form of consensus.

Lefebvre means that these levels of spatiality in combination with two primary processes; *displacement* and *condensation*, described by certain psychoanalysts should be expected to operate in monumental space.

**Displacement** - This is the experience of shifting from part to whole, being embraced by a context that defines us as something more than an individual part of society.

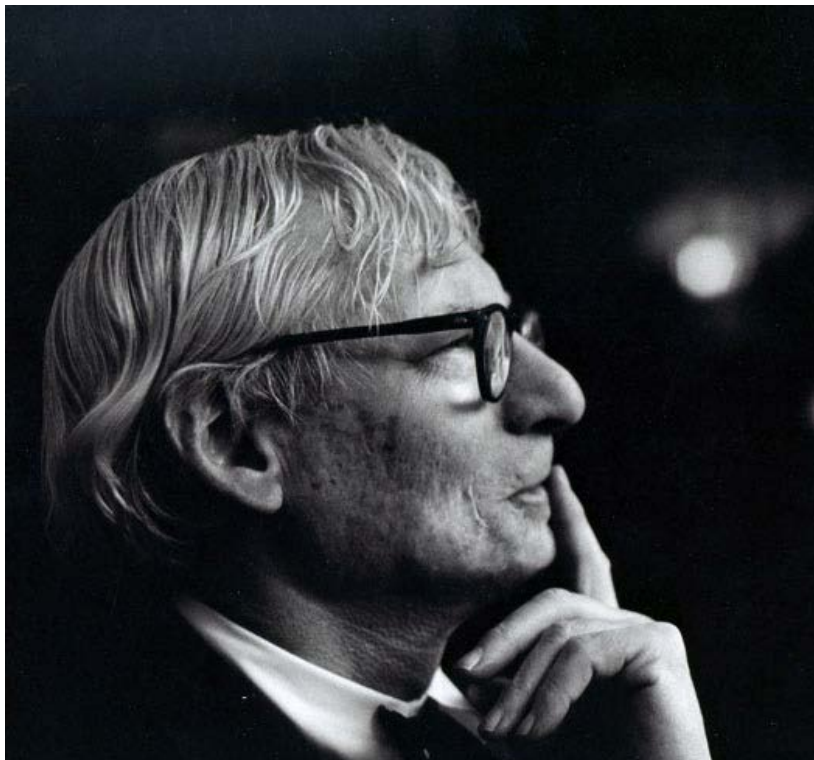
**Condensation** - a densification of purpose, in this case the social space, the space for social practice, the space of social relations, the work of non-work, condensed in monumental space.

### WHAT IT IS AND IS NOT

According to Lefebvre monumental space is not a collection of symbols, but it embodies symbols. It is not a collection of different objects, but it is a social object. It is not a sculpture or a figure, but it has mass that imposes its durability. It is not the result of material procedures, but brutalist masses and materials can sometimes contain gentle qualities. Its content is not indicated only through walls, thresholds, doors and frames, but by what may take place there. It is not to be appreciated only through looking, but it should contain an embracing presence. It does not address the question of what particular power is in place, but it does contain a socio-political signification.

### CONCLUSION

Lefebvre's theories are very interesting in the way they define the larger context of the built and how monumental qualities in architecture relate to this, defining monumental space as space with social significance operating in each of the three levels of spatiality.



#2

“MONUMENTALITY IN ARCHITECTURE MAY BE DEFINED AS A QUALITY, A SPIRITUAL QUALITY INHERENT IN A STRUCTURE WHICH CONVEYS THE FEELING OF ITS ETERNITY, THAT IT CANNOT BE ADDED OR CHANGED.”

- L.K



# THE SPIRIT OF MONUMENTALITY

## LOUIS KAHN: ESSENTIAL TEXTS

Louis Kahn is one of the most significant modern architects even though he dissociated himself with the work of conventional modernists later in his career. It is said that he felt he did not fully belong to the modernist movement because he devoted his work to lead a much more personal search for the timeless principles of architecture.

One building he referred to on this theme was the Pantheon in Rome. A structure he considered to be inherent of those very basic, unquestionable principles of architecture that creates, in his words; wonder and beauty. In this he said, he felt a spiritual presence.

He meant that we cannot copy monuments of another epoch, because they have meaning, desires and aspirations of another time. What we can do is to rely on what lessons these buildings teach, the qualities they possess and translate this into something new, adapted to contemporary materials and construction techniques.

### FORM AND DESIGN

In his lecture from 1960 "Form and design" Kahn differentiates between form and design. He states the concept of "what a thing wants to be", and that this is the beginning of form. Design is the "how".

Using the example of the term "house", as an abstract category - this is the form. "A house" on the other hand is the interpretation of what this means - this is the design.

### MONUMENTALITY

Kahn questions if we have given full architectural expression to social monuments such as the cultural center, the school and the community building. He asks if we fully are acknowledging these institutions and their imprint on our civilization through their architecture.

He means that monumentality is secretive and that it cannot be created intentionally. It is not about using the finest materials or most advanced technology, but it has to begin with a strive for structural perfection, clear form and consideration of scale.

He suggests that architects should seek to refine the meaning of basic structural elements such as the wall, the post, the beam and the window and their relation in the creation of space.

### CONCLUSION

Kahn is primarily concerned with the spirit of monumental space, in his own words "*space has power and gives mood*". The method he presents to explore this is to investigate and refine the basic elements of architecture in terms of structure, form and scale. A key concept he presents is also to seek to understand what the core of the need is - "*what a thing wants to be*".



“THE ARTIST’S FREEDOM HAS ALWAYS BEEN “INDIVIDUAL”, BUT TRUE FREEDOM CAN ONLY BE COLLECTIVE. A FREEDOM AWARE OF SOCIAL RESPONSIBILITIES, WHICH CAN KNOCK DOWN THE FRONTIERS OF AESTHETICS.”

- L.B.B

# ARCHITECTURAL METHODOLOGY

## LINA BO BARDI: THE THEORY OF ARCHITECTURAL PRACTICE

Lina Bo Bardi is considered to be one of the most important modern architects of the 20th century, mainly acknowledged for her work in Brazil.

Her texts on theory are written in the light of a practising architect rather than a historian or theoretician and is interesting because it tries to reveal the relationship between theory and practice with the conclusion that there need not be a distinction between them.

Educated in Italy, a context where the history of architecture is a part of the present and seen as a primary cultural value she was highly inspired by her teacher Gustavo Giovannoni. He claimed the city to be a coherence between old and new and that architecture could be a transitional manifest of previous iterations of the city.

The old and the new, the physical attributes of the landscape, the regional materials and workmanship had a strong influence on Bo Bardi and her work as an architect.

Much like Kahn, she referred to history as a continuity, it can not simply be a cut and paste, but something alive and present, a history of fundamental approaches with the capacity to transmit rewarding lessons.

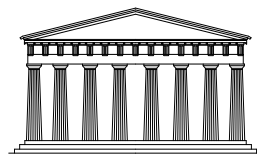
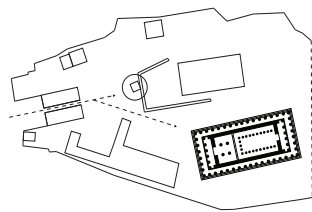
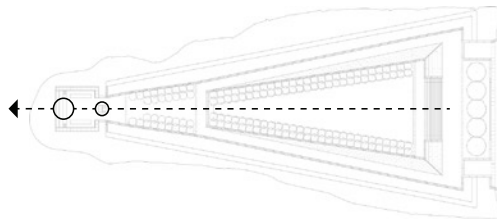
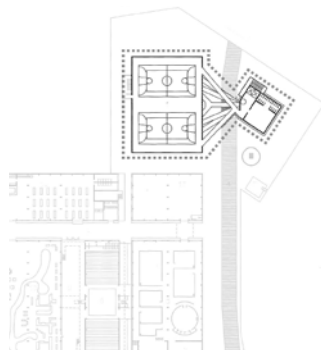
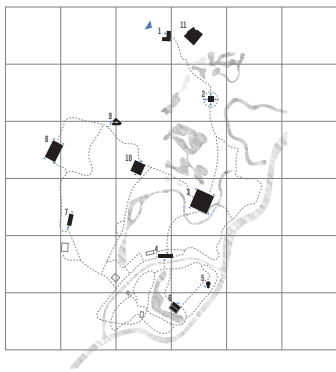
Bo Bardi means that architectural methodology should be based on the following two aspects “*Spaces occupied by man*” and “*Compression of needs*”.

“**Spaces occupied by man**” is about the human measurements and how the built relates to the human body. A basic understanding of this is necessary.

“**Compression of needs**” is not about the practical needs, considerations must go beyond the structure of the built. The spiritual needs must be addressed, the function of the lives and activities that will develop there, its social significance.

### CONCLUSION

In Bo Bardi's work the central aspect is the people and the community. You could say that Bo Bardi's architectural approach is very much related to the theories of Lefebvre in the way she refers to the social significance of architecture both in theory and practice. You can also see a connection to the theories of Kahn, in the way she refers to historical structures inherent of fundamental principles of architecture.



## ARCHITECTURAL REFERENCES

### FOUR FREEDOMS PARK

LOUIS KAHN  
NEW YORK, 1973/2012

### SESC POMPEIA

LINA BO BARDI  
SAO PAULO, 1982

### MUSEUM INSEL HOMBROICH

ERWIN HEERICH  
NEUSS, 1983-1996

### PARTHENON

IKTINOS / KALLIKRATES / PHIDIAS  
ATHENS, 447-438 B.C



"I HAD THIS THOUGHT THAT A MEMORIAL SHOULD BE A ROOM AND A GARDEN. THAT'S ALL I HAD. WHY DID I WANT A ROOM AND A GARDEN? I JUST CHOSE IT TO BE THE POINT OF DEPARTURE."

- L.K

# LOUIS KAHN FOUR FREEDOMS PARK NEW YORK 1973/2012

Established in memory of Franklin D Roosevelt, the Four Freedoms Park is a memorial of the speech the president held in 1941 for freedom of speech, freedom of worship, freedom from want and freedom from fear.

Louis Kahn designed the park in 1973, just before his death, but it was not completed until 40 years later in 2012. (Four Freedoms Park Conservancy, 2016).

At the tip of the Welfare Island in the East River in New York, a monumental triangular structure of granite blocks directs the perspective towards a bust of president Roosevelt.

The key features of this structure is the symmetry, the “forced perspective” and the axial movement.

It is said that Khan had an underlying naval theme, referring both to the site and the relation to the water and to Roosevelt’s love for the sea.

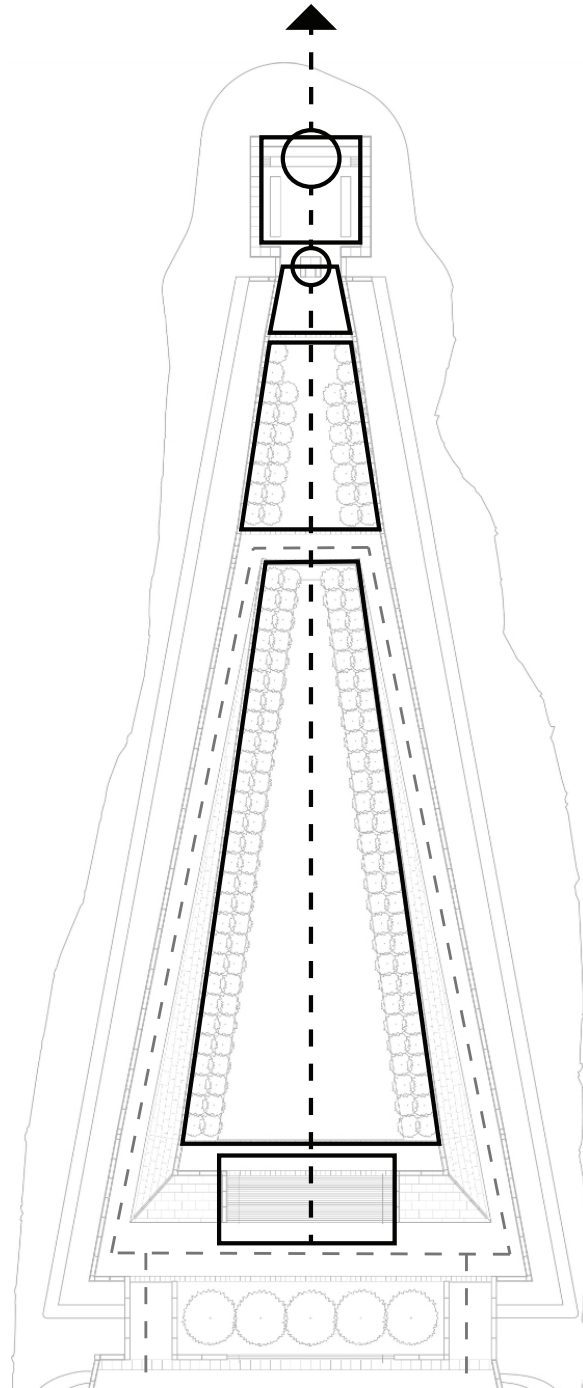
## WHY IS THIS INTERESTING?

Kahns structure inherits many of the monumental qualities previously discussed.

This reference serves to highlight a kind of monumentality that is very polished, strictly structured and almost a bit intimidating. Aiming for a more small scale, primitive type of structures with this thesis, this could be seen as a problematic reference, but rich in lessons of fundamental elements of monumental space.

A very effective feature of this structure is the main axis, creating perspective, direction and clear movement, at the same time hinting a symbolic value.

This reference is also interesting in terms of location, a site similar to the site than will frame this master thesis.





## ORGANIZATION

### PATH CONFIGURATION

Linear.

### ORGANISATION OF SPACES

The spaces are organized along an axis.

### PATH AND SPACE RELATIONSHIP

The path passes through the exterior spaces axially.

### PATH TERMINATION

The path terminates in a space that is symbolically important. In this case there are two terminations. First the bust of Roosevelt, then the view point of the river.

### ENTRANCE SITUATION

The entrance of the site is marked by the staircase placed centrally at the beginning of the axis. The elevation marks the departure from the previous context and the journey towards the path termination.

### VISUAL BOUNDARIES

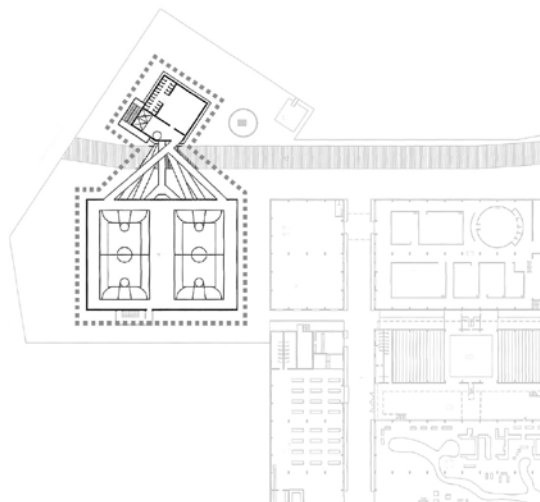
The linear path is framed first by the trees and then by the granite blocks at the end of the pier, enhancing the symmetry, perspective and focusing the view towards the bust.

### SEQUENCE OUTCOME

The sequence intensifies along the linear path towards the termination, making clear that the destination is the bust of Roosevelt, then culminating in the release of being presented with the view of the river.



MANIFESTATION OF  
SOCIAL CONTEXT.



# LINA BO BARDI SESC POMPÉIA SAO PAULO 1982

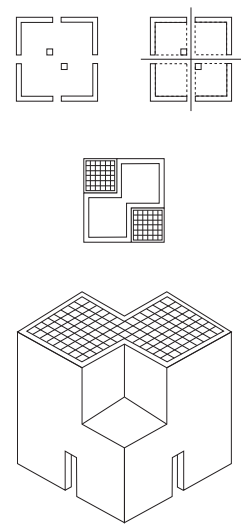
A clear built example of Bo Bardi's architectural approach is the SESC Pompéia, a leisure center in São Paulo for the local workers and population in an old factory complex. Focusing on the social context, what kind of life that could be created there, Bo Bardi transformed the old factory and added two monumental concrete towers to the site, in this way proclaiming the significance of the workers. A structure that is hard to classify, in a way brutal, but also delicate. (Ferraz, M. 2012)

The concrete towers rise grey towards the sky, but approached, the pattern of the wooden moulding forms is revealed and the scale changes, suddenly relatable to the human body.

## WHY IS THIS INTERESTING?

Bo Bardi's somewhat brutalistic concrete towers are a social manifestation.

The structure operates in both the big and small scale due to the texture of the concrete. It is a scale both beyond and close to the human body.



**SMALL SCALE MONUMENTALISTIC  
ARCHITECTURE, SOLITARIES IN A  
LANDSCAPE FREE TO EXPLORE.**

# ERWIN HEERICH

## MUSEUM INSEL HOMBROICH

### 1983-1996

Art collector Karl-Heinrich Müller founded Museum Insel Hombroich outside of Düsseldorf in the spirit of Paul Cézanne and the impressionist ideas about “art in parallel to nature”. The park has gained recognition for its unique ensemble of landscape, architecture and art. (Foundation Insel Hombroich, 2016)

The foundation of Insel Hombroich themselves, describes the park like this:

*“Museum Insel Hombroich is a special place, away from the bustle of daily routine and fashionable trends. It is an invitation to enter into the adventure of a direct encounter with art and nature. The Museum dispenses with signposts altogether – visitors are free to find their own way in the extensive parkland and make their own discoveries of art and nature alike. This freedom of the spirit is at the heart of the Museum’s particular charm.”*

#### ERWIN HEERICH

There is not much information to be collected about the life and work of Erwin Heerich, a German artist who devoted most of his career to the question of how space can be presented and formed. His primary medium for investigating this was geometrical cardboard models, a material he referred to as “cardboard, like polystyrene, has no specifically aesthetic or historical connotations, the

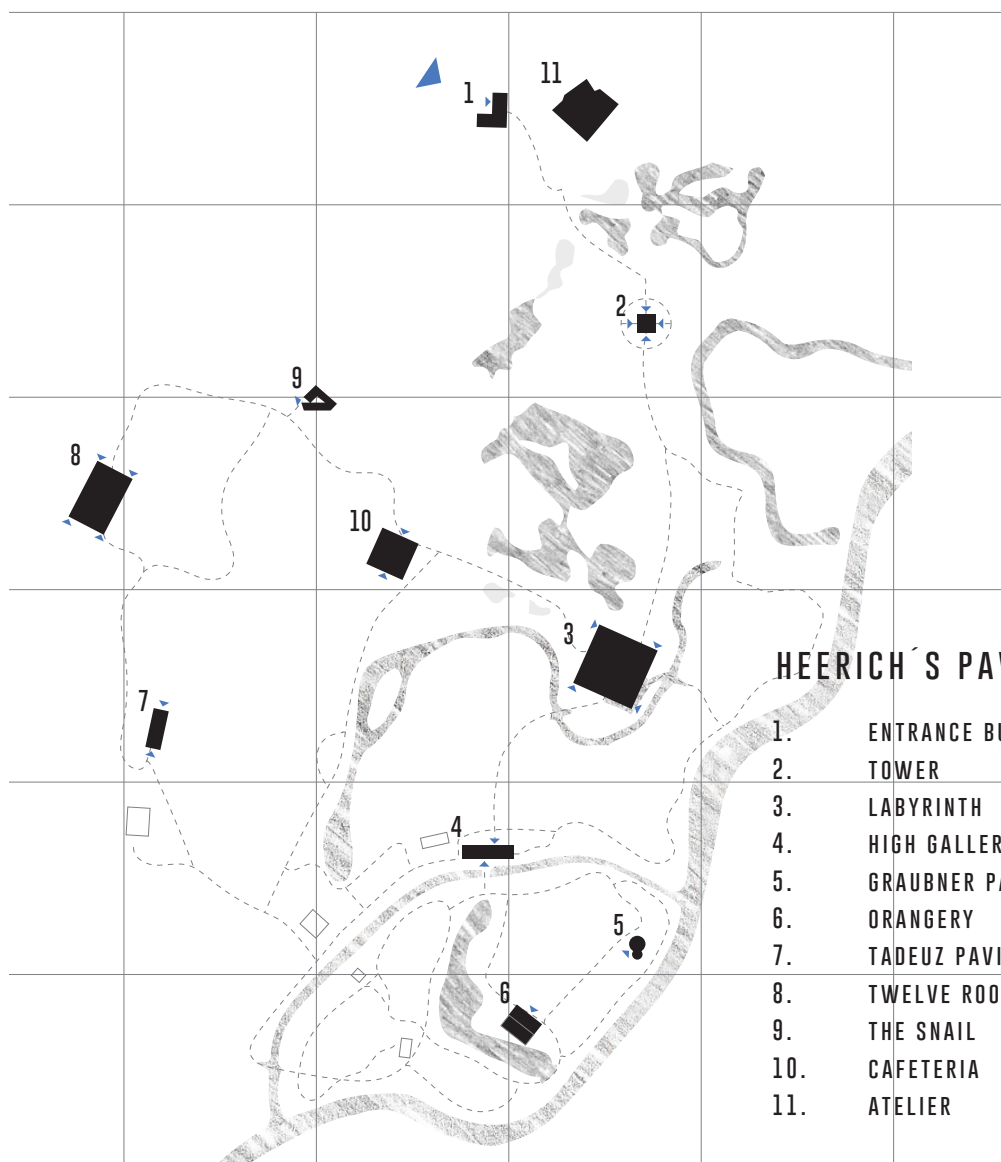
*materials are value-neutral to the largest possible extent”* These elemental cardboard sculptures he worked with was the base for the eleven gallery pavilions he created in Insel Hombroich, called “Chapels in the landscape”.

The pavilions are composed of geometrical shapes and create in their, at first sight, simple essence a strong spatial experience. They are all clad in brick from demolished buildings in the area to reference to the history of the site and the traditional building materials. Primitive in both shape and technology, there is no electricity or heating except for the floor heating that prevents the structures from freezing. (Foundation Insel Hombroich, 2016)

#### CONCLUSION

This reference is interesting in terms of method, material approach and organisation.

Heerich rather simple cardboard investigations of geometrical shapes translated into architecture contain much spatial presence. This serves to state that fundamental investigations of shape and scale can be very rich. This general method of working will be applied in this master thesis, just as the historical connection to the materials and the free organisation of space.



## ORGANIZATION

### PATH CONFIGURATION

The movement is organized like a network of paths in the park that connects the spaces and intersects with each other.

### ORGANISATION OF SPACE

The spaces are clustered in the park where the distance between them, the paths that connect them and the vegetation around them, forms their relationship.

### PATH AND SPACE RELATIONSHIP

It is a combination of passing through and passing by spaces along the path.

### PATH TERMINATION

The path terminates and restarts over and over in relation to the spaces it connects and forms smaller loops within the bigger.

### VISUAL BOUNDARIES

The visual boundaries are determined by the curvature of the path and the position of the volumes, but also by the distance between them and the nature of the landscape.

### ENTRANCE SITUATION

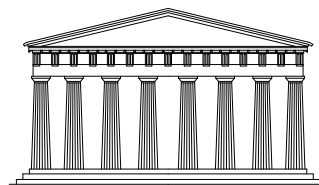
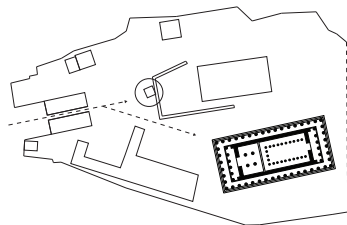
The entrance building marks the entrance of the park, but all the spaces along the path have different entry-relations, some clear, some unexpected, this to emphasize the unique qualities of each space. Many of them have multiple entry alternatives.

### SEQUENCE OUTCOME

Visitors are free to find their own way in the extensive parkland and make their own discoveries of art and nature alike.



FUNDAMENTAL QUALITIES  
OF ARCHITECTURE.





# IKTINOS / KALLIKRATES / PHIDIAS PARTHENON ATHENS 447-438 B.C

Parthenon, in part still standing decades after it was completed is not only a tribute to the goddess Athena, but an early monument and symbol of western culture.

Though conducted in praise of Athena, goddess of wisdom, courage and warfare, it was in its fullest sense a manifestation of the power of Athens during the antique era. Since then it has been transformed by conquerors, first to a christian church, then to a mosque and later used as a storage for gunpowder. Today, it is a monument of an ancient civilization, a bridge between past and future resting on the Acropolis hill. (Petersson, C. 2017)

Some claim that Parthenon is not to be considered only as a religious building, but a temple and an art gallery, showcasing sculptures, both religious and pagan. (Mandal, D. Hexapolis. 2014)

## ARCHITECTURE

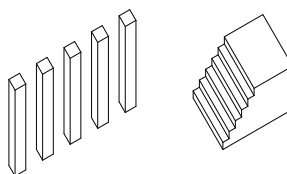
Built of marble in a doric style, the structure is a play of proportion and scale. To enhance the impression of proportionate perfection the horizontal lines and the columns are manipulated.

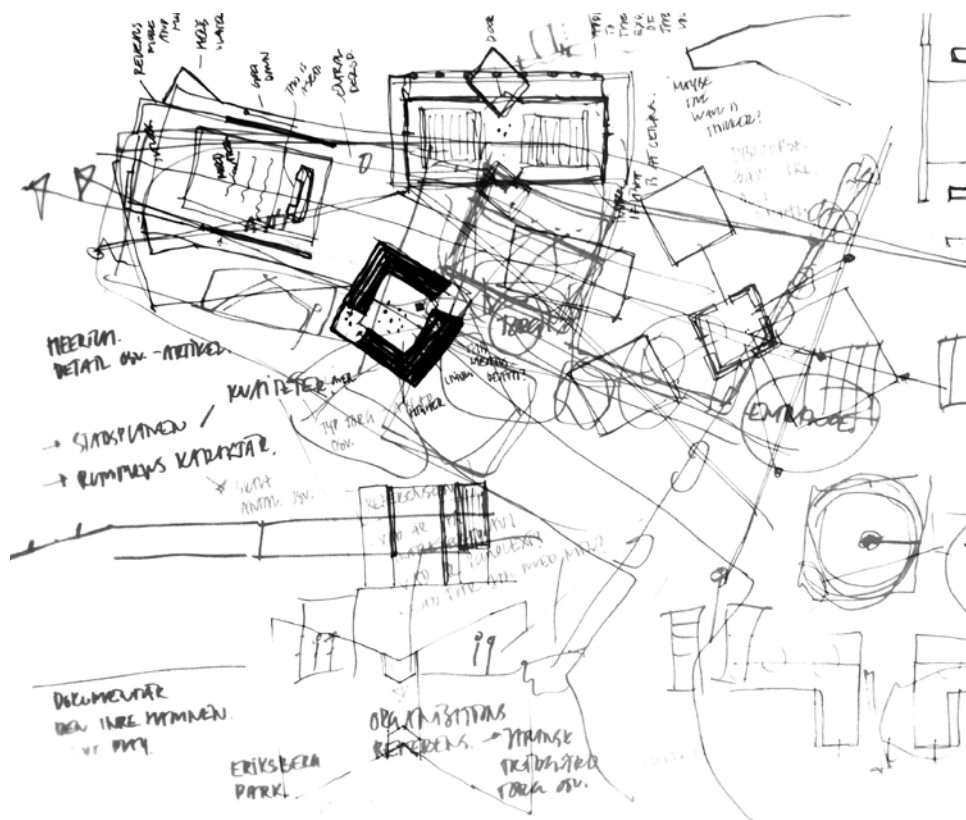
## WHY IS THIS INTERESTING?

Referencing to the theories of Kahn and Bo Bardi, we can learn a lot from investigations of historical examples. Parthenon is indeed one of them, interesting both in terms of monumentality and of the architectural elements it is constructed of, inherent of fundamental qualities of architecture.

Parthenon is constructed of three main elements; the columns, the walls and the stairs. It is to be approached from the corner to get an appreciation of the full volume of the structure.

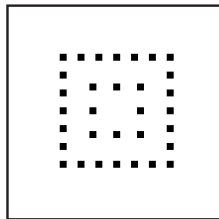
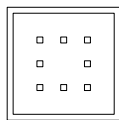
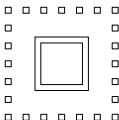
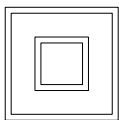
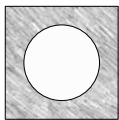
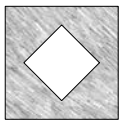
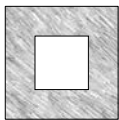
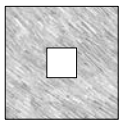
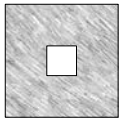
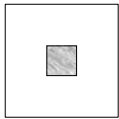
Working with exploring two of these three basic elements, the column and the stair case will be the foundation for the spatial investigations presented in this thesis.





# INVESTIGATIONS

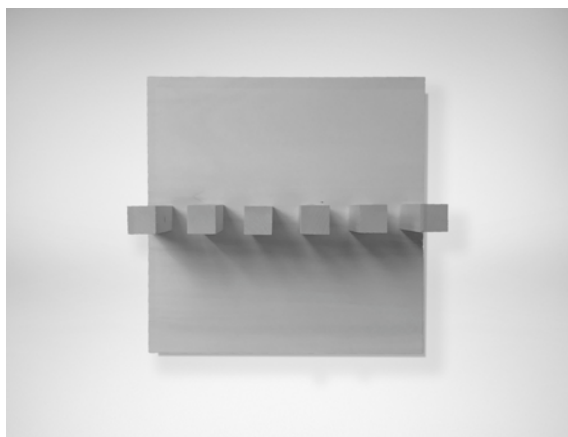
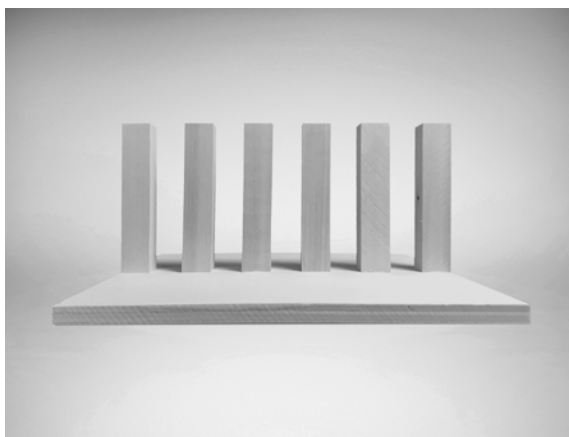
VARIATIONS OF ENCLOSED SPACE  
THE COLUMN - MODEL INVESTIGATIONS  
DYNAMIC STRUCTURE  
MOVEMENT  
SPATIAL VARIATIONS



## VARIATIONS OF ENCLOSED SPACE

The term space could be used to define enclosed areas of different scale. Enclosurement does not necessarily need to be defined by walls, but could be more or less fragmented.

This is an investigation in the properties of the column and using this as a primary element to create enclosurement and space. Strengthening the concept of an open park structure.



## THE COLUMN: MODEL INVESTIGATIONS

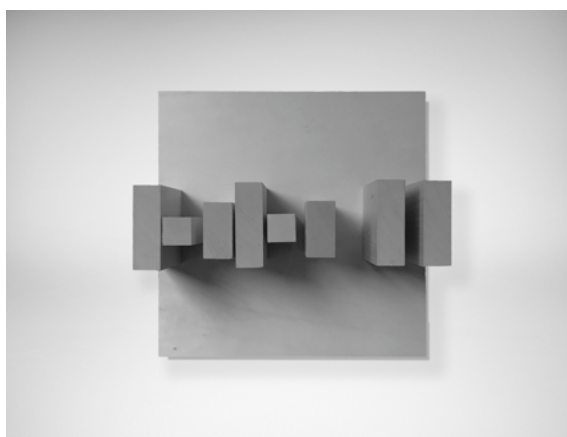
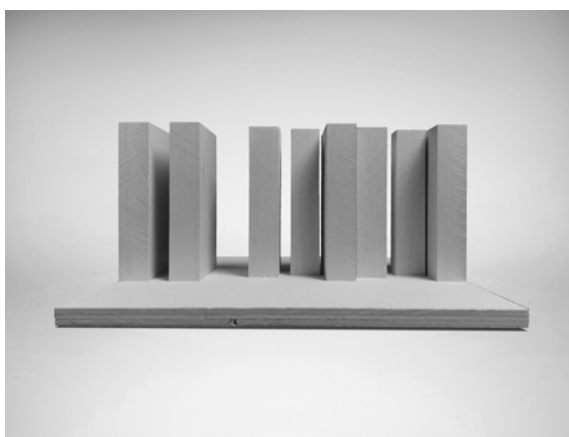
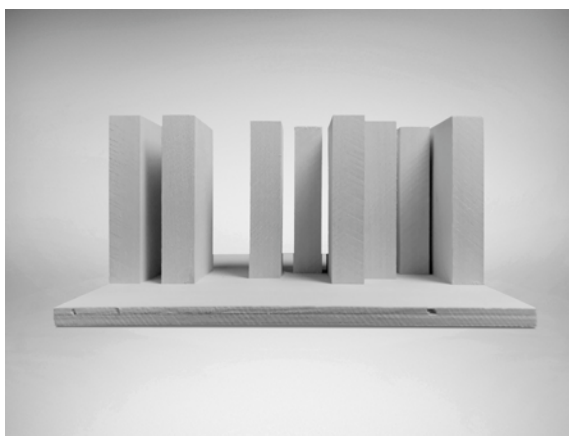
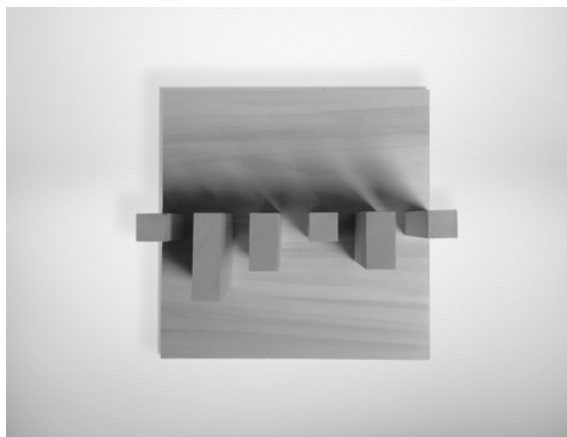
### PROTOTYPE

The investigations took a starting point in a traditional row of columns placed with equal spacing in relation to each other. This original row was then manipulated by changing the column dimensions, spacing and position.

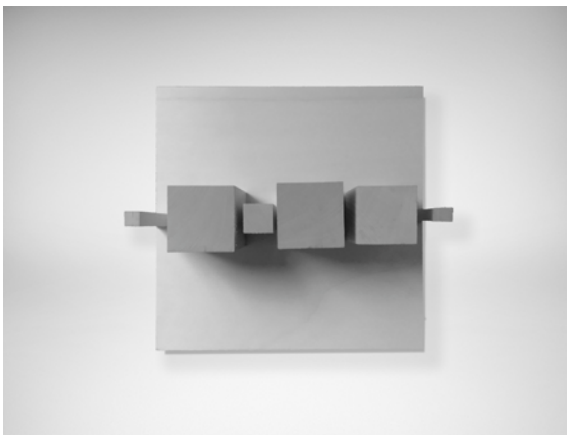
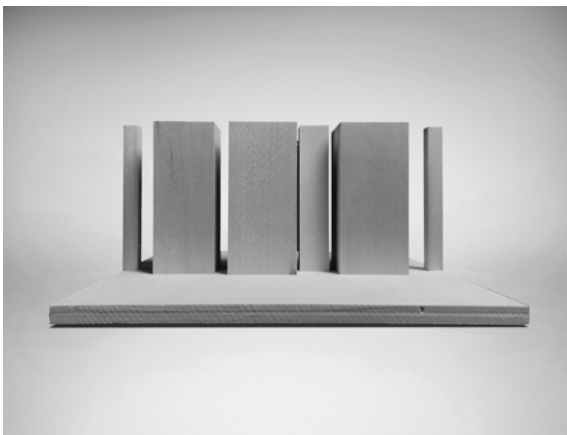
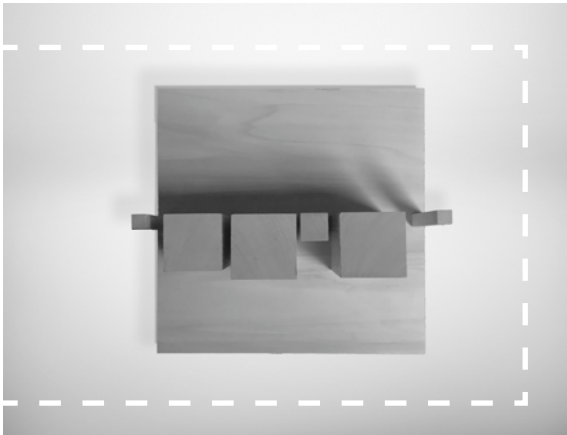
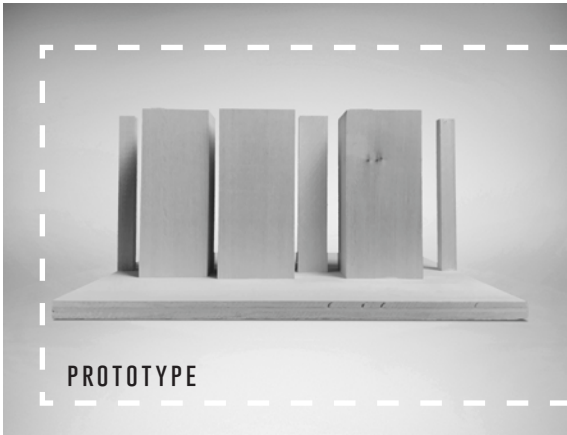
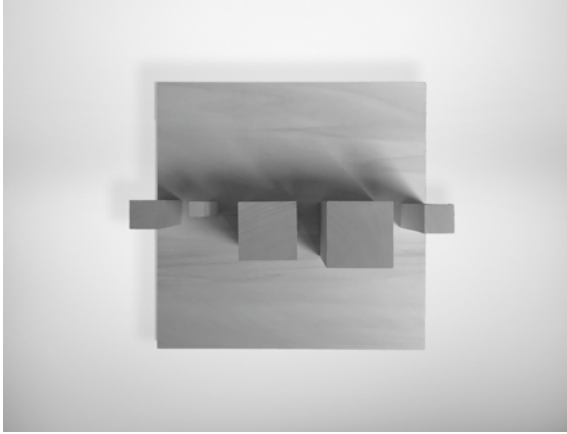
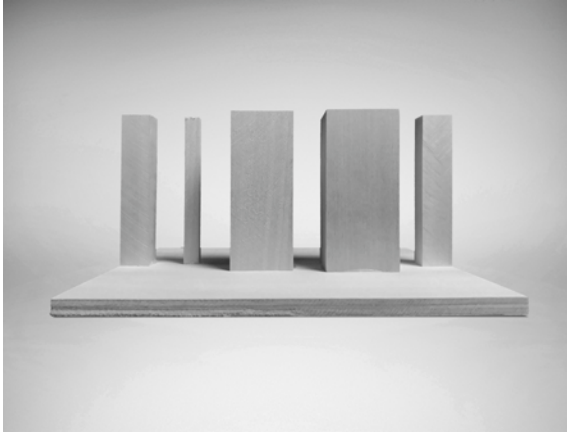
What came out of this investigation was a prototype for a structure with one dynamic side and one closed, enabled by a variation of column dimensions and spacing, where the placement was ordered into one single linear row (see page 45).

### RELATION TO HUMAN BODY

This creates an unexpected set of spaces within the column row. Approaching the columns is very much a play between body and structure. Some gaps enable an outlook, some become an opening. It is for the visitor to explore.









MOVEMENT  
ALONG CLOSED





MOVEMENT  
ALONG DYNAMIC



Age Group	Percentage
18-24	10%
25-34	15%
35-44	20%
45-54	25%
55-64	20%
65-74	15%
75-84	10%
85+	5%

1. **Introduction**  
 2. **Methodology**  
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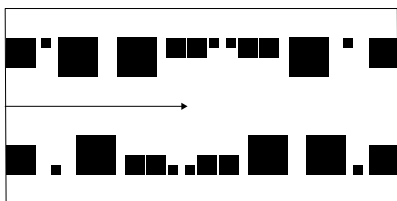
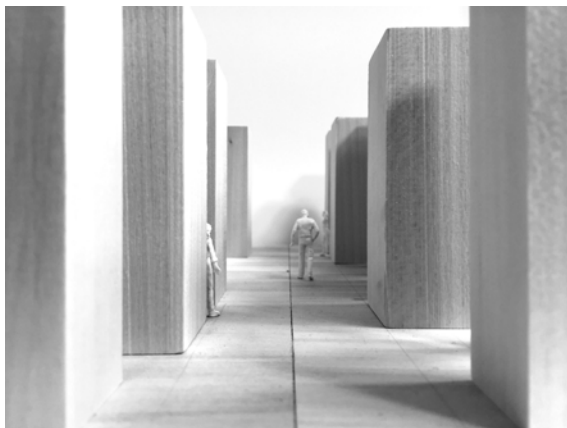
# SPACE

## SPATIAL VARIATIONS

A spatial study was conducted using one sequence of columns, assembled in four variations, rotated or mirrored. What came out of this was four spatial variations; dynamic, closed, rhythm and combination, each with their own properties ( see page 50-51).

This study shows that the prototype contains a lot of spatial possibilities and these four ways of assembling the structure will be used in the proposal.

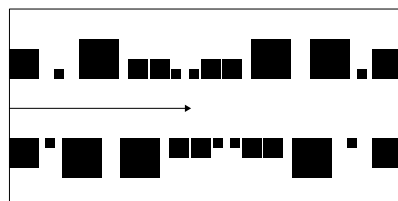
## DYNAMIC



### PROPERTIES

Unexpected sequence of spaces.  
The space develops unexpectedly as you move through this path.

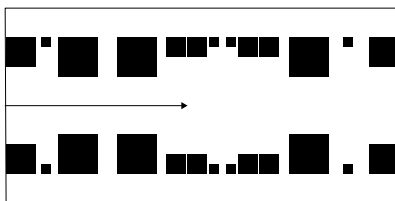
## CLOSED



### PROPERTIES

Wall like path where the opening are revealed.  
Percieved as colsed walls, the openings are revelad as you move along this path.

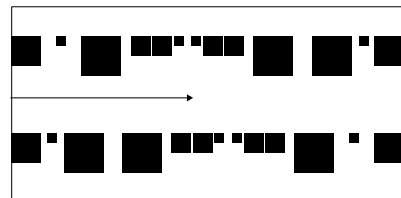
## RYTHM



## PROPERTIES

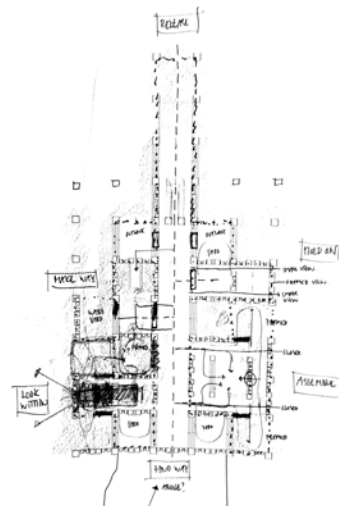
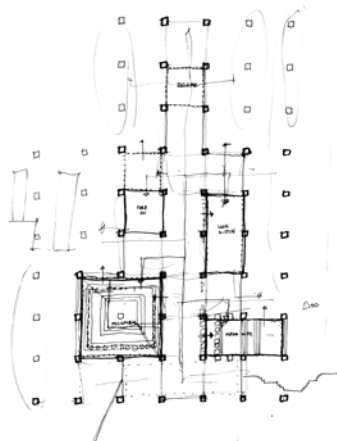
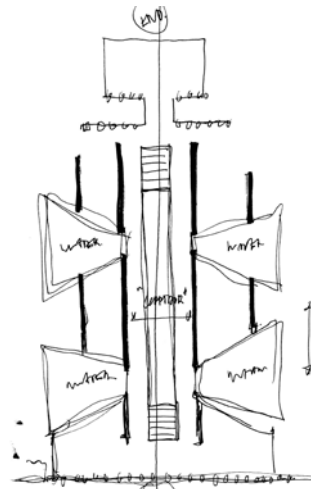
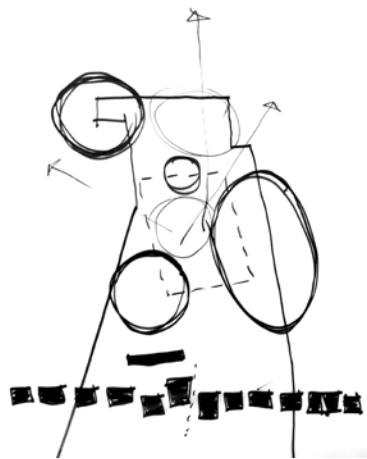
Spaces are organized in a rhythmic movement along the path. A space that is more easy to foresee as you move along the path.

## COMBINATION



## PROPERTIES

The spaces along the dynamic part of the path are enhanced as spaces while the closed wall is perceived as more closed.





# SITE

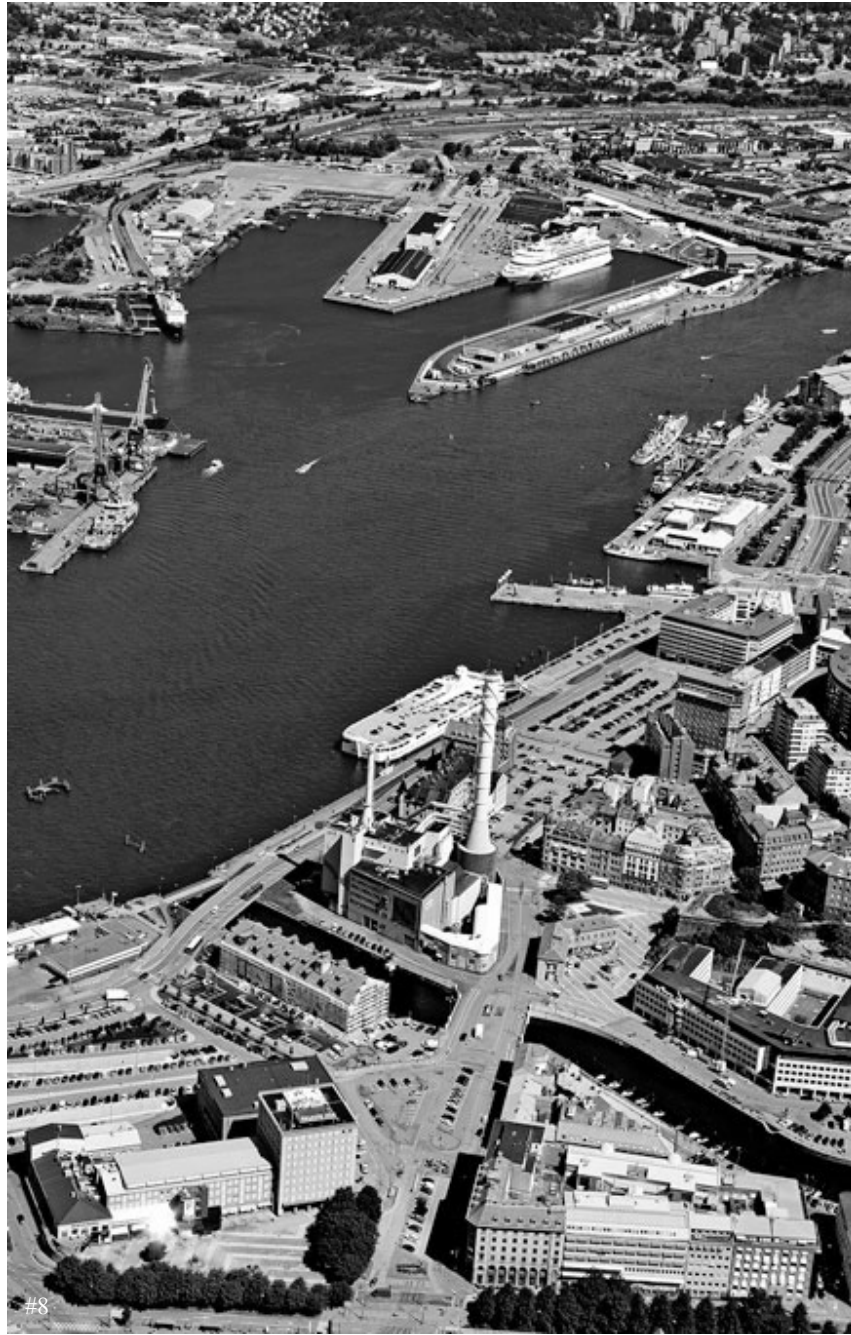
INTRODUCTION

HISTORY

LOCAL MATERIALITY

TODAY

DEVELOPMENT PLANS



# SITE: BANANPIREN GOTHENBURG

## BANANPIREN

Bananpiren is one of the piers in Frihamnen, a development area in the heart of Gothenburg. It is located in the old industrial harbour areas of the city, stretching out into the middle of the river.

Today the site is very unaccessible and uninviting, but being there, it is clear that the main asset is the relation to the water.

## WHY HERE?

Bananpiren is a site with monumental qualities in itself, reaching out into the water, strategically placed inbetween the inner city and Hisingen. A public structure here could be the starting point of such a development described by the city. A local example of this is the sauna by Raumlabor on the other part of the dock. An architectural attraction that drew an audience to an area in development.

A public gathering-point in this area could serve to acknowledge the need for public structures in a city in development and be a reminder of the social culture that previously blossomed here.

1927



1927



1971



1980



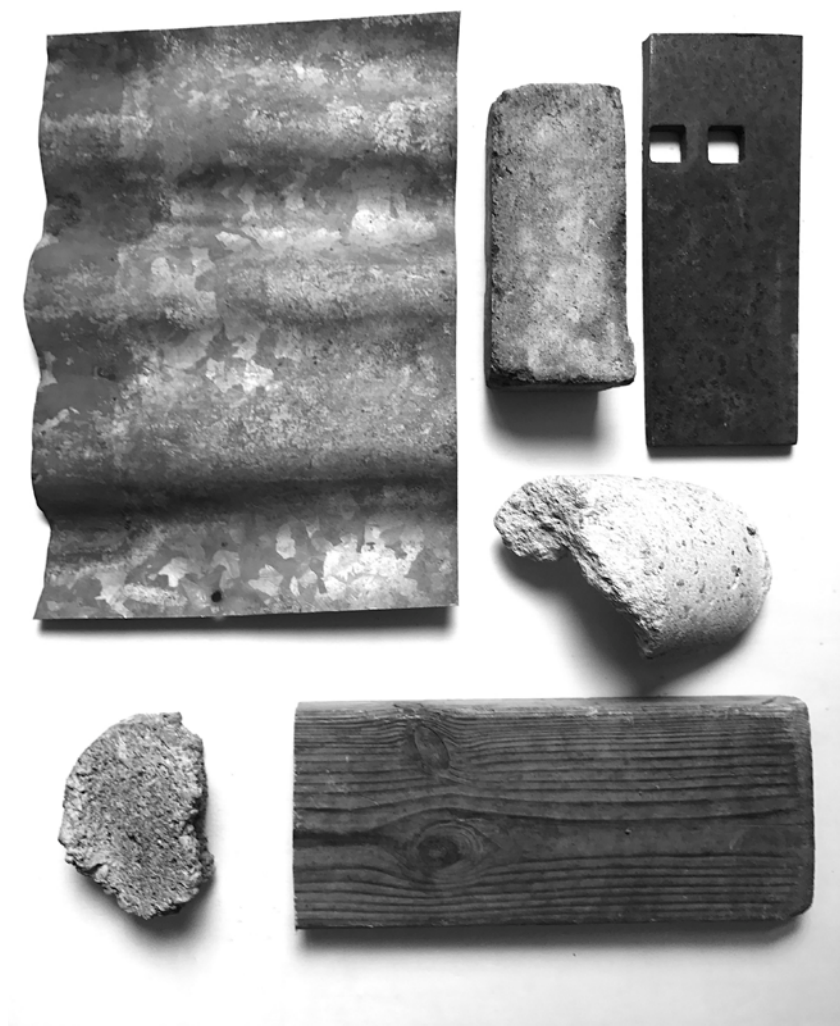
## HISTORY

Bananpiren could be seen as the very heart of Gothenburg, not just because of its location, but also because of its historical significance, a reminder of the old harbour city.

From 1930 all the way to the beginning of 2000 the pier functioned as a dock for bananas and fruit import, vital and full of activity. It was a place that engaged a lot of people and created important labour opportunities. (Bananpiren. 2017)

## SOCIAL CULTURE

The social culture that developed here engaged not only the workers, but big parts of the community. It is said that if you did not work here yourself, you were likely to know someone that did. (Bananpiren. 2017)



## LOCAL MATERIALITY

### WEATHER

Bananpiren is very exposed and highly effected by weather and wind, something to consider when building here. The materials corrode and age, a part of the narrative of the site, something to be welcomed rather than attempted to avoid.

The main materials used in the area is concrete, steele and wood.



**BANANPIREN TODAY**







PLANNED BUILDINGS



FURTHER PLANNING



SUGGESTED PARKS

## DEVELOPMENT PLANS

### EXPANSION

The intention from the city is to tie the the north and south parts of the city together by building a dense city district containing a mixture of residential buildings, social functions, work-spaces and park areas here. Frihamnen is about the size of the inner city of Gothenburg, which hints that the expansion of this area is extensive and will affect the general development of Gothenburg.

The development will enable 15 000 people to live here and equally many working in the area. (Älvstaden Göteborgs Stad, 2016)

### BANANPIREN - LAST PHASE

The general plan is that a lot of the construction of Frihamnen will be completed until the jubilee celebration 2021. Bananpiren, approximately 650 meters long, is the last phase of the development and will function as an event area until further planned.

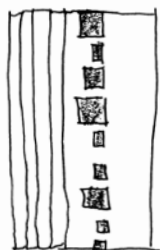
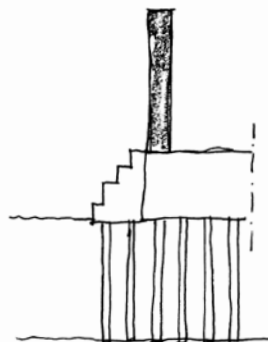
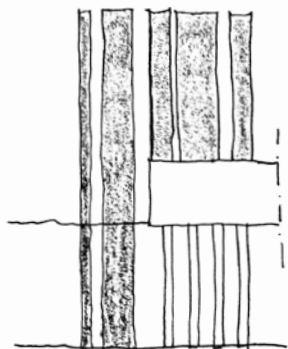
(Älvstaden Göteborgs Stad, 2016)



#13







# PROPOSAL

TERMS OF USE

LOCATION ON SITE

PROGRAM

PLAN

STRUCTURE / ORGANIZATION

MATERIALS

DETAIL SECTION

CERMONIAL SPACES





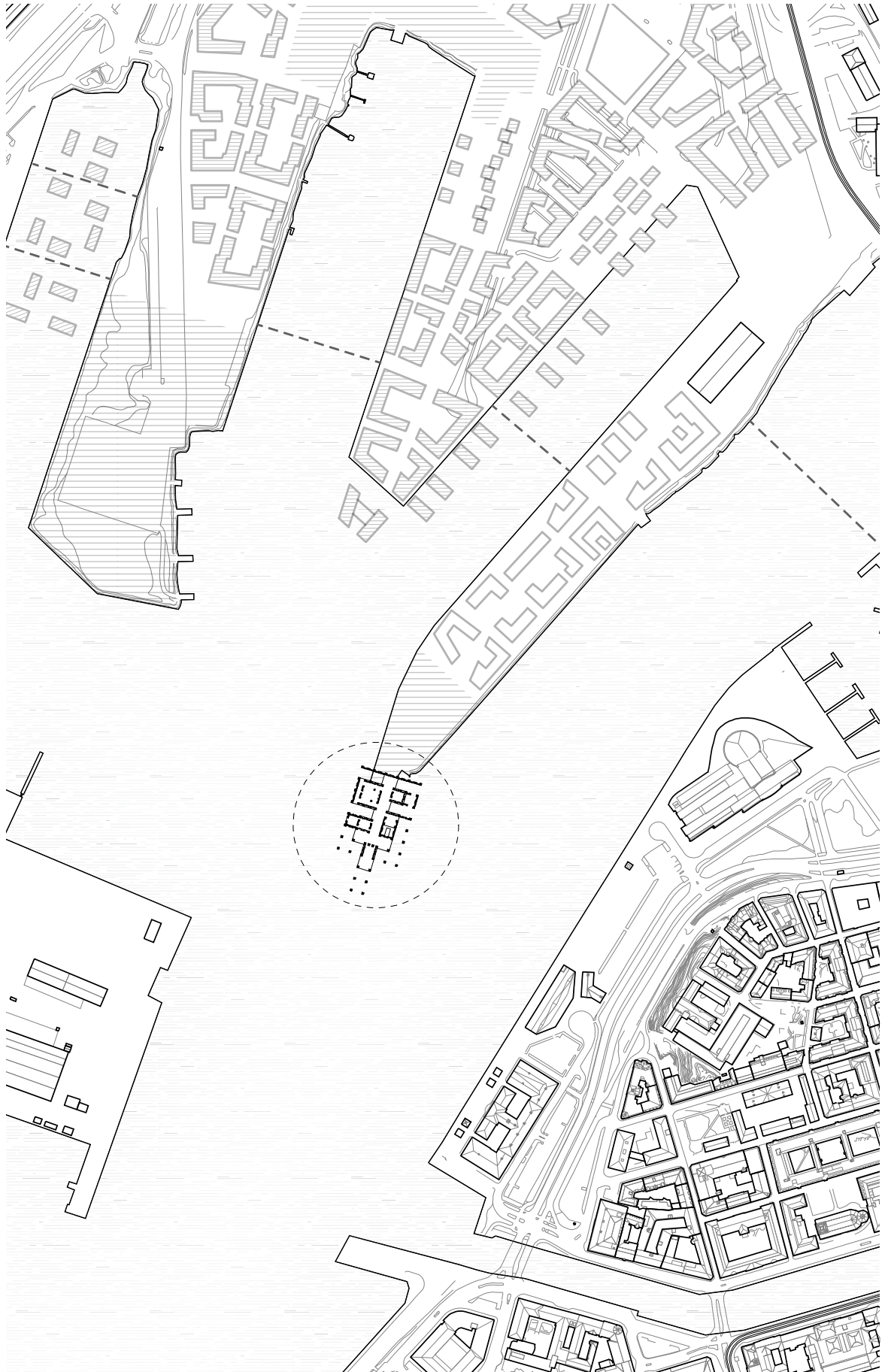
## TERMS OF USE

The design proposal is a combination of landscape and structure forming a park for secular ceremonies with a strong relation to the water.

Like any park it is completely public, free to be explored and claimed in silent agreement with others.

It is a celebration to the spontaneous or loosely planned, where visitors not primary included in the ceremony becomes secondary participants.

A structure built to frame life and allow events to develop unprogrammed of burdened by symbolism. It invites everyday life as well as those special occasions worth acknowledging, the morning walk as well as the wedding.



## LOCATION ON SITE

The proposal is an extension of the park area suggested by the city planning department.

The structure is positioned so that it reaches out into the most open part of the river.

Here the relation to the water is very dominant, a unique spot in the city defined by the river scape.



**PLANNED**



**FURTHER PLANNING**



**SUGGESTED PARK AREAS**

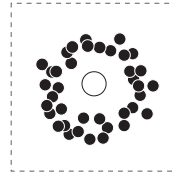
## 1. FIND WAY

**Focus:** Transition: from / to  
**Spatial character:**  
 Boundary  
 Entrance



## 2. ASSEMBLE

**Focus:** Come together, unite  
**Type of gathering:** Large / Public  
**Relation between M.C and A:**  
 Gather around / gather infore  
**Spatial character:**  
 Court  
 Spatial flexibility



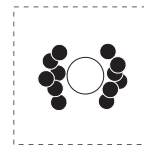
## 3. LOOK WITHIN

**Focus:** Reflection, memory  
**Type of gathering:** Individual / Private  
**Relation between M.C and A:**  
 Flexible  
**Spatial features:**  
 Introverted / extroverted  
 Intimate



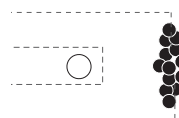
## 5. HOLD ON

**Focus:** Take time, let be  
**Type of gathering:** Small / Private  
**Relation between M.C and A:**  
 Gather around  
**Spatial features:**  
 Enclosed  
 Intimate



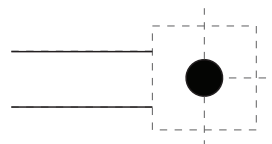
## 4. MAKE WAY

**Focus:** Arrival, proceeding  
**Type of gathering:** Medium / Public  
**Relation between M.C and A:**  
 Gather infore  
**Spatial features:**  
 Making an entrance  
 Being seen from a distance  
 Proceeding



## 6. RELEASE

**Focus:** Let go, expand  
**Type of gathering:** Individual / Group / Public  
**Relation between M.C and A:**  
 Flexible  
**Spatial features:**  
 Dissolving  
 Outlook  
 Relation to water



# PROGRAM: OPEN CEREMONY

## FREE INTERPRETATION

The concept of ceremonies contain more than the formal occasions; weddings, funerals and name givings, that first comes to mind. It could also be suggested to cover graduations, memorials, public speeches, exhibitions and so on.

The important thing to emphasize is that, by not putting a religious label on these events, a possibility is presented to freely interpret what a ceremony is and could be.

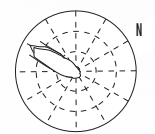
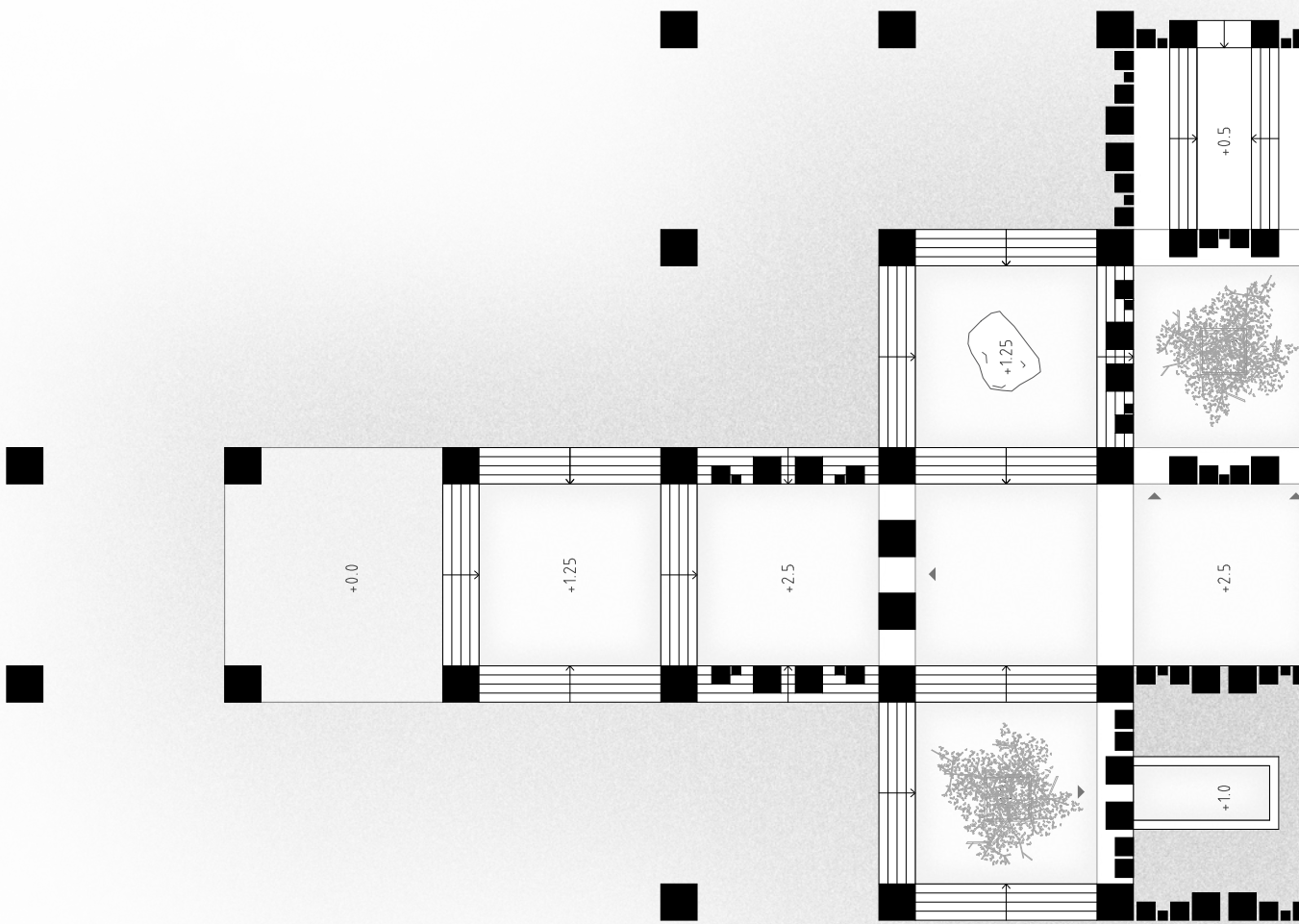
Having this as a point of departure the spatial design is not conducted from which specific ceremonies that could occur, but from the idea that gatherings of different size commands a variation of spatial arrangements.

The focus lies on the social gathering and the relation between main characters and audience and how this is reinforced by the spatial qualities.

## MAIN CHARACTER AND AUDIENCE

In a ceremony there is often a main character and an audience and the spaces are constructed to provide a variation in the relation between these, as well as for different sizes of gatherings.

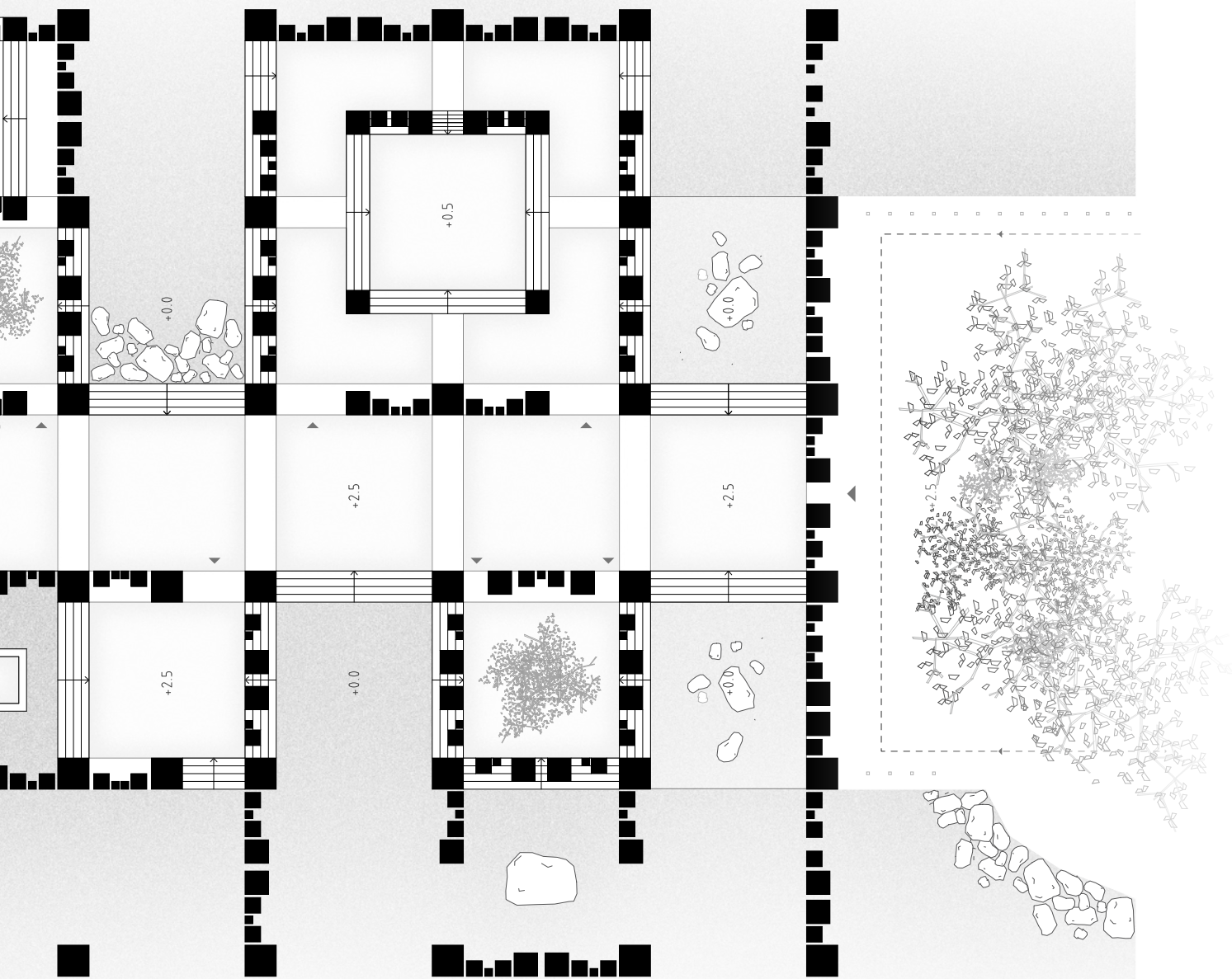
The main focus is the social gathering, the people and the interaction between the participants.

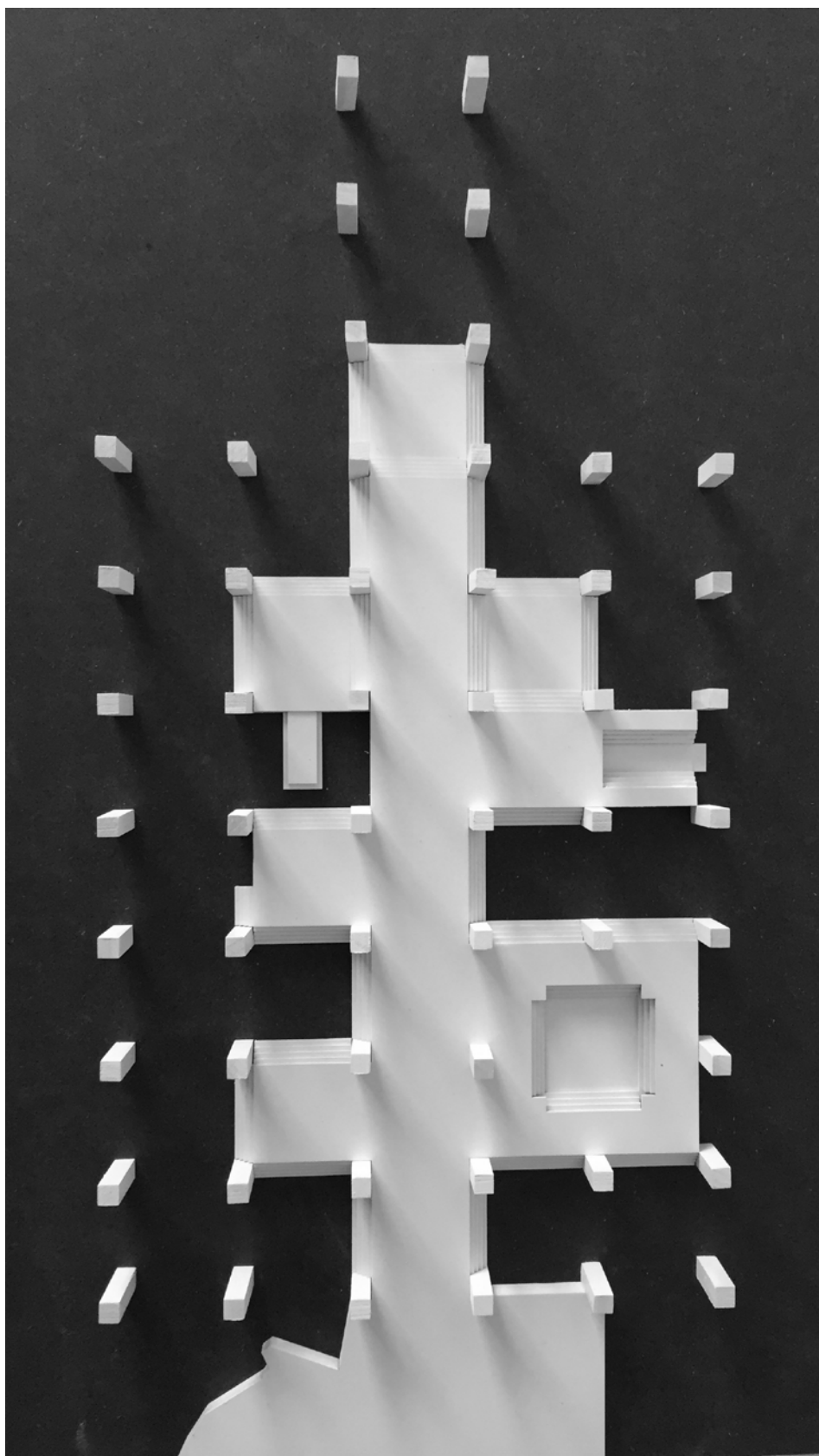


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PLAN 1:400









# STRUCTURE

## ORGANIZATION

The structure is constituted of columns and stair cases operating on different levels in relation to the water and the pier. The columns have the same upper height, but adapts to the lower levels and the water, which contributes to a variation in perception of scale depending on how the visitor move. The most present asset of this site is the water and its position in the river, so each space has been given its own relation to the water to enhance this feature. Rising water levels are welcomed as a part of the dynamic realtion the structure creates to the water.

**Column grid** - primary structure

**Secondary columns** - spaces

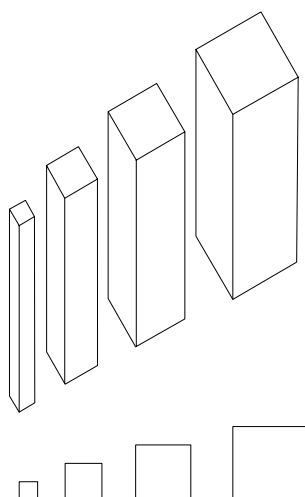
**Main axis** - linear movement

**Path termination** - space directed into the most open part of the river.

**Closed column rows** - facing the mainaxis to define it in its irregularity.

**Spaces and entrances** - organized along main axis.

**Rocks and trees** - to define certain spaces and add irregularity to an otherwise strict structure.



### COLUMN DIMENSIONS

2000 x 2000 mm

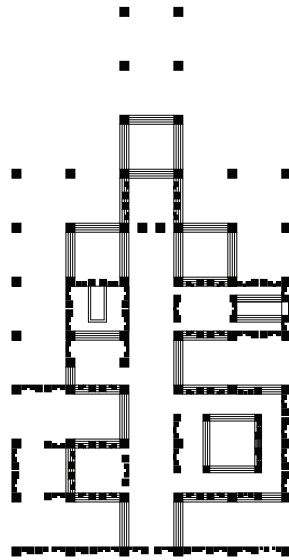
1500 x 1500 mm

1000 x 1000 mm

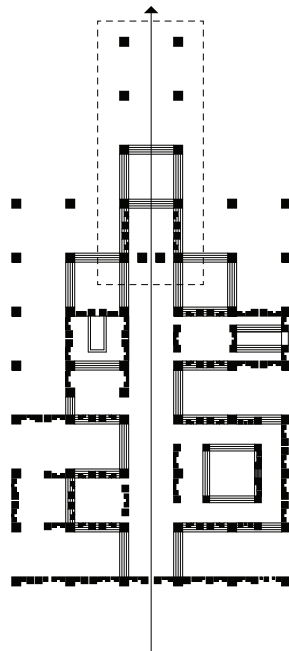
500 x 500 mm

Height: 5000 mm

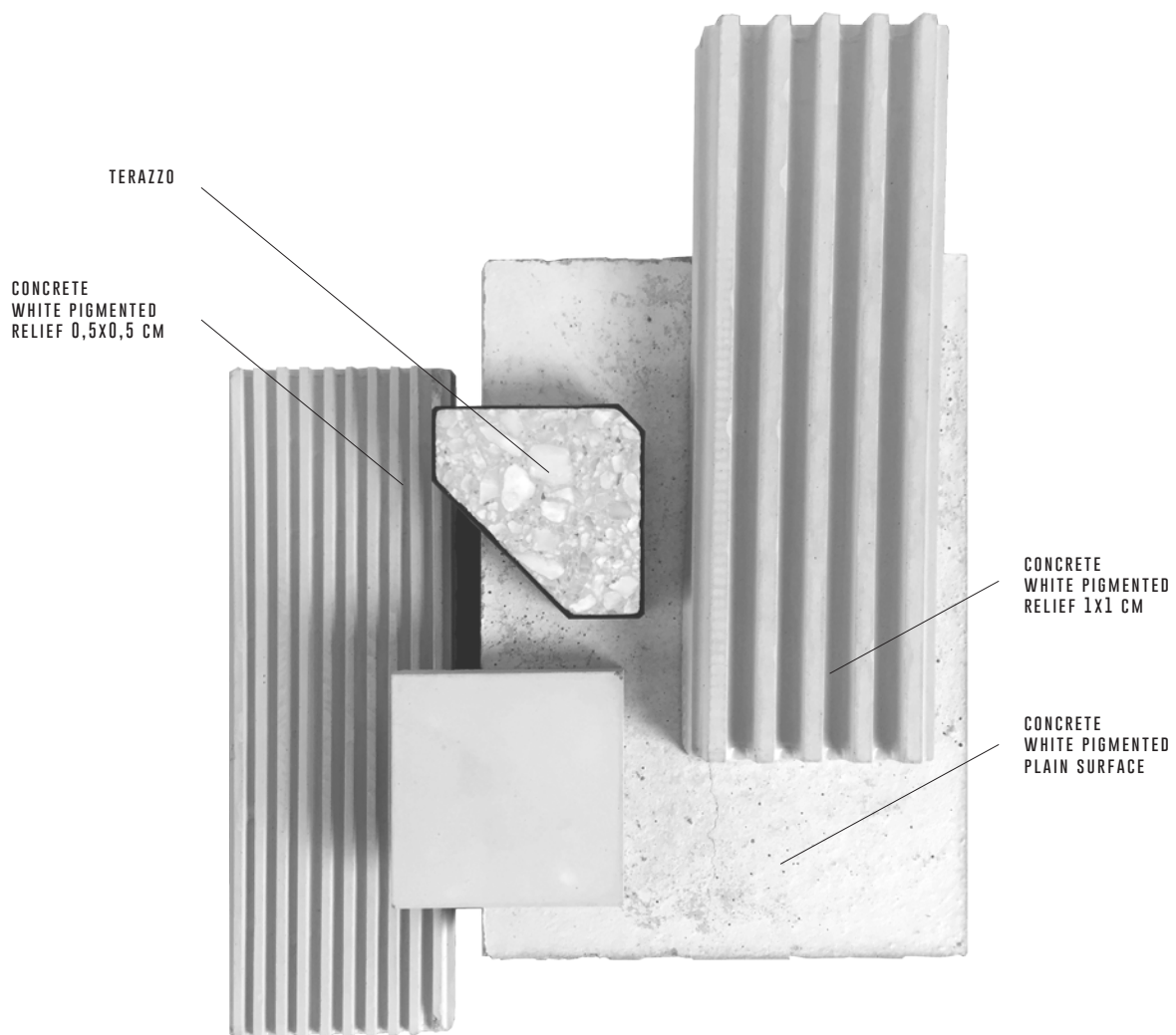




STAIRS / LEVELS



MAIN AXIS / PATH TERMINATION



# MATERIALS: EXPRESSION

## CONCRETE

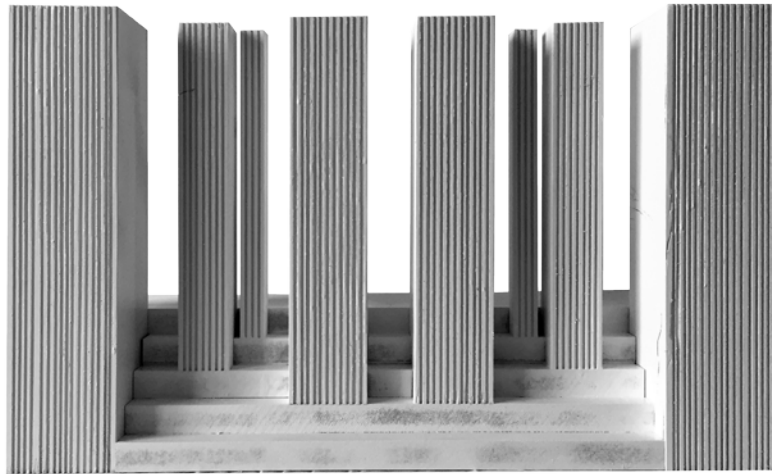
Concrete is in part water resistant, but will of course be affected by the water and weather, but this is part of the narrative of the site, corrosion and contamination makes the expression richer.

RELIEF 1x1 CM  
- COLUMNS

PLAIN SURFACE  
- STAIR CASES, COLUMNS

RELIEF 0,5x0,5 CM  
- GROUND, WATER EXPOSED

TERAZZO  
- GROUND IN GRID



# MATERIALS: TEXTURE AND SCALE

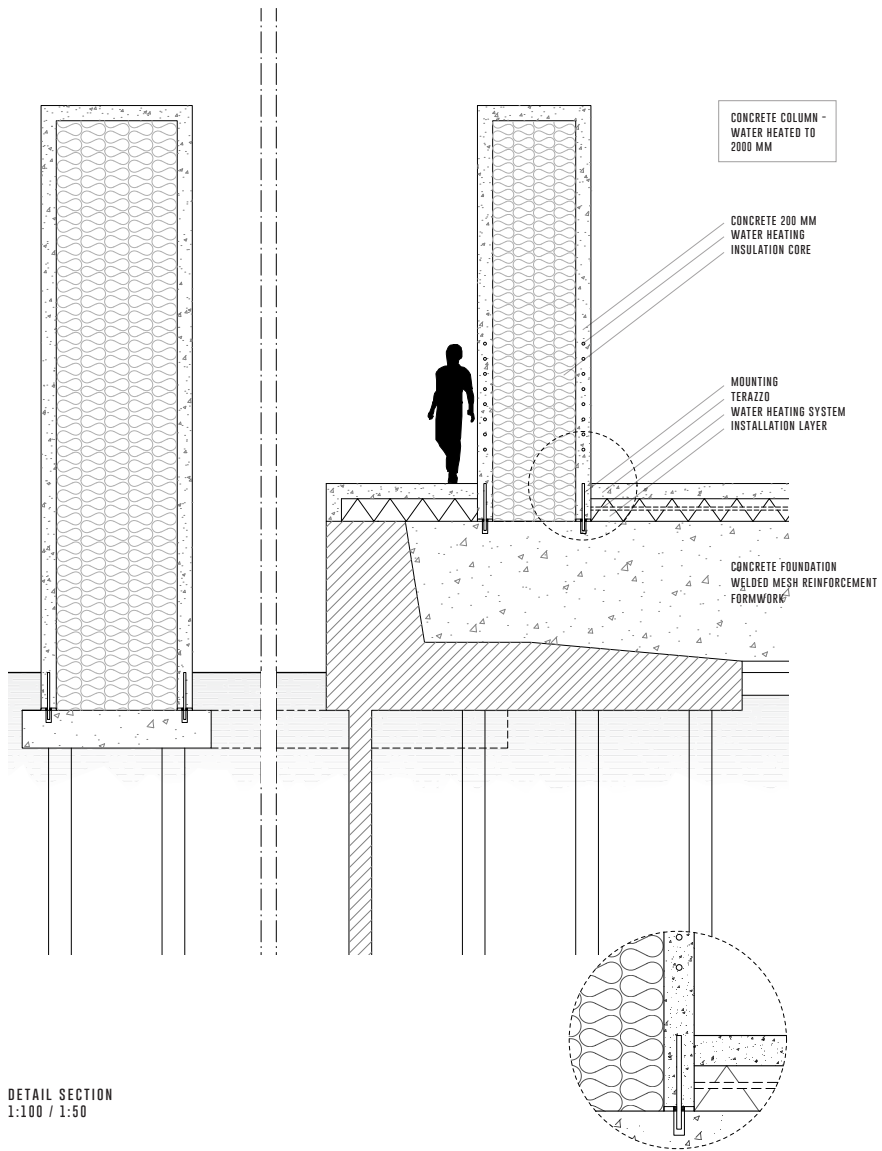
## SCALE

The structure operates in both the big and small scale due to the texture of the concrete. It is a scale both beyond and close to the human body. Approaching the structure the relief emerges, relatable to human touch and measurements, while far away it is perceived as mass.

The columns have two sides with relief directed outwards, while the surfaces facing each other are plain.

The side with the relief will be perceived darker, due to shadowing, than the plain surface and enhance the experience of moving in between the columns.

The relief goes all the way down to the ground to enhance the mass of the column.





## DETAIL: CONCRETE AND STRUCTURE

### CONSTRUCTION

This detail shows how the columns suggestedly could be constructed.

The pier cannot bear too much weight - therefore the columns are cast, on site, around an insulation core and fixed into the foundation of the pier.

By casting a finishing layer of terazzo or concrete the columns will be integrated with the ground and provide a solid expression, as if column and ground were one solitary piece.

### WATER HEATING

A water heating system is cast into the columns, providing a more tempered climate to the site, as well as creating an unexpected meeting between body and structure. Standing close by a column you can feel the radiation of heat, kept by the density of the material and feel the warmth even on a rainy or windy day.

## FIND WAY

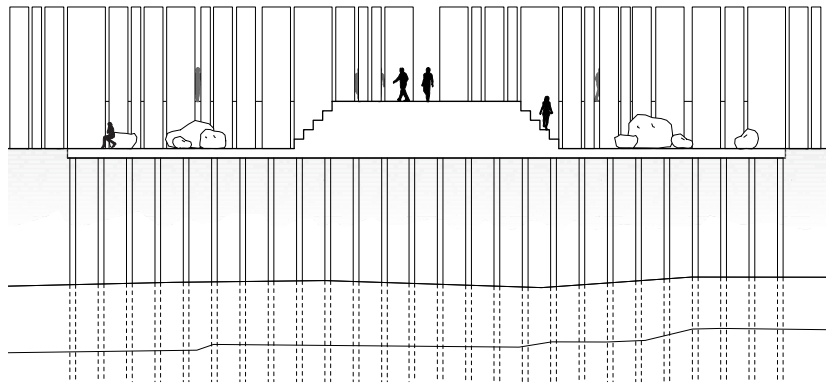


The wall of columns serves as transitional barrier into the site, it is about entering something as well as leaving leaving the city and everyday life behind.

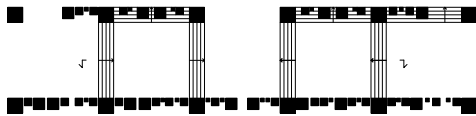
There is a certain resistance in entering, finding that very gap between the columns that allow you to enter, challenging the rela-

tion between space and body.

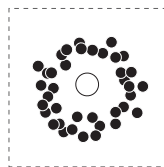
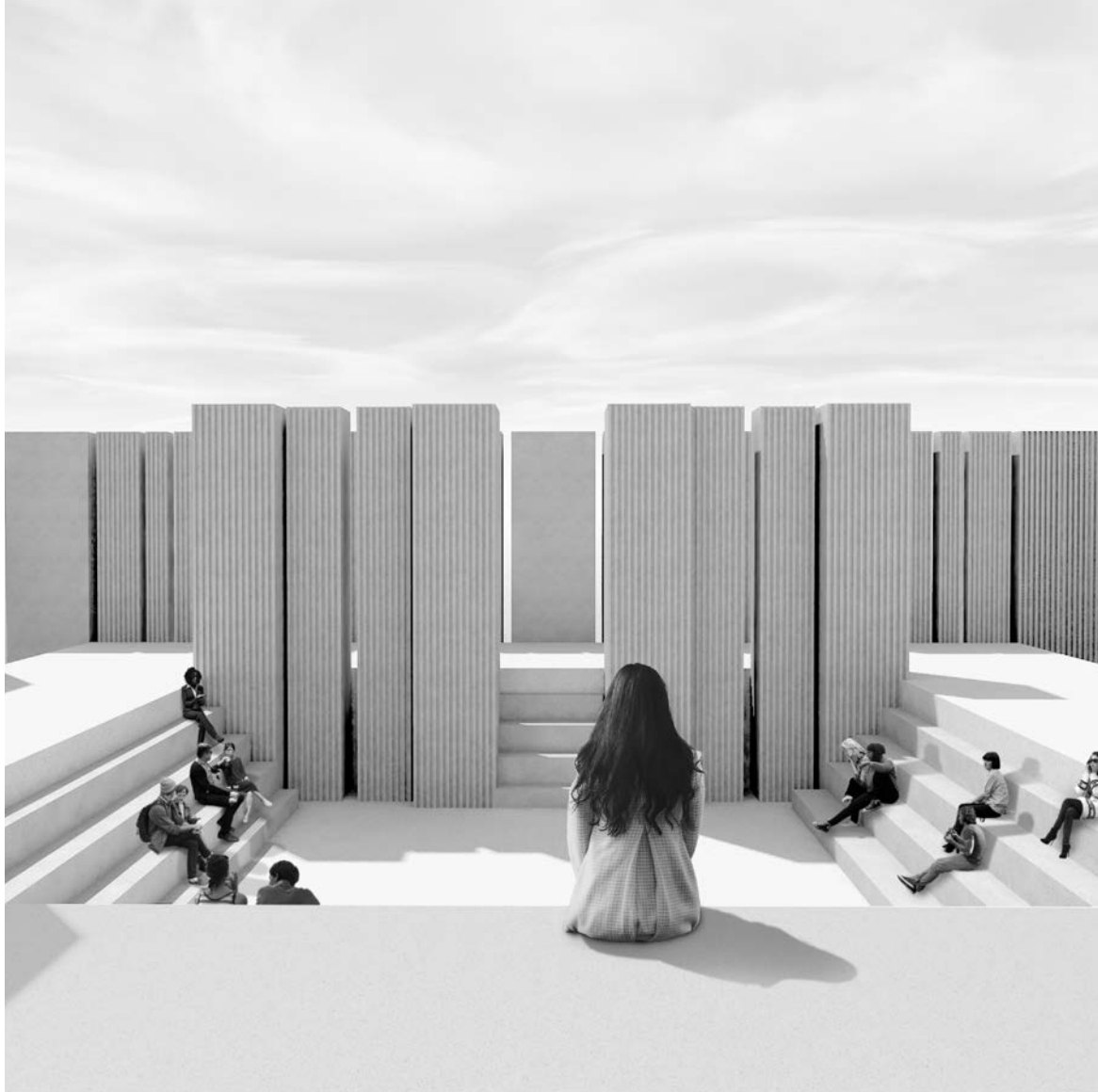
The structure goes into the water to blur the line between river and land, but also to hide and confuse what awaits on the other side, just hinting it with outlooks.



SECTION A-A  
1:400



# ASSEMBLE



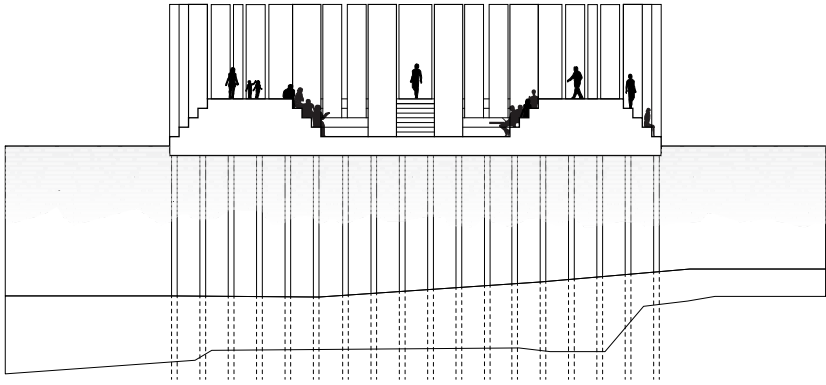
Assemble is a space for a larger group of people to come together and gather around an event.

It is a courtlike yard lowered into the pier, an open structure with generous entrance openings where other visitors of the park becomes secondary participants in the

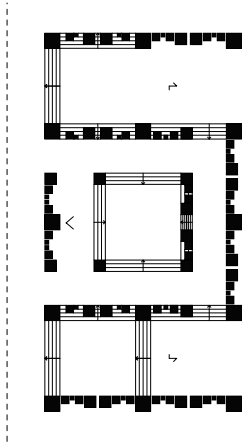
ceremony.

Behind the column row in the back the main character of the ceremony can prepare, in most part hidden from the audience, but hinted through the gaps between the columns.

Taking a seat in the staircase the scale of the space changes as the walls rise.



SECTION B-B  
1:400

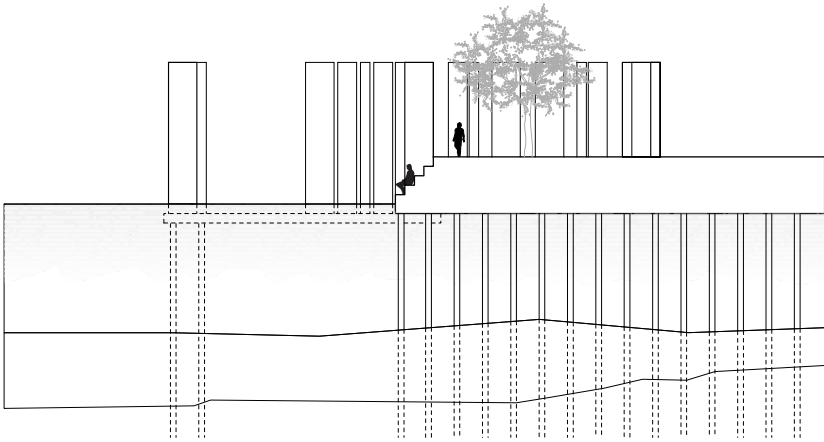


## LOOK WITHIN

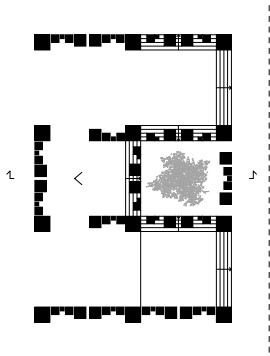


Look within is a space for memory and reflection where you can be alone among others. It is possible to take your seat and find your own spot in the staircase inbetween the columns. Enclosed, yet part of the outer world. The visitor can choose to sit in the staircase where there is only water and sky to see, or

choose to sit in one of the staircases where it is possible to get a view of the park from a distance, separated from it by the water. The tree in the middle of the entrance room serves to divide the space, making the staircases more private.

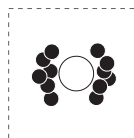
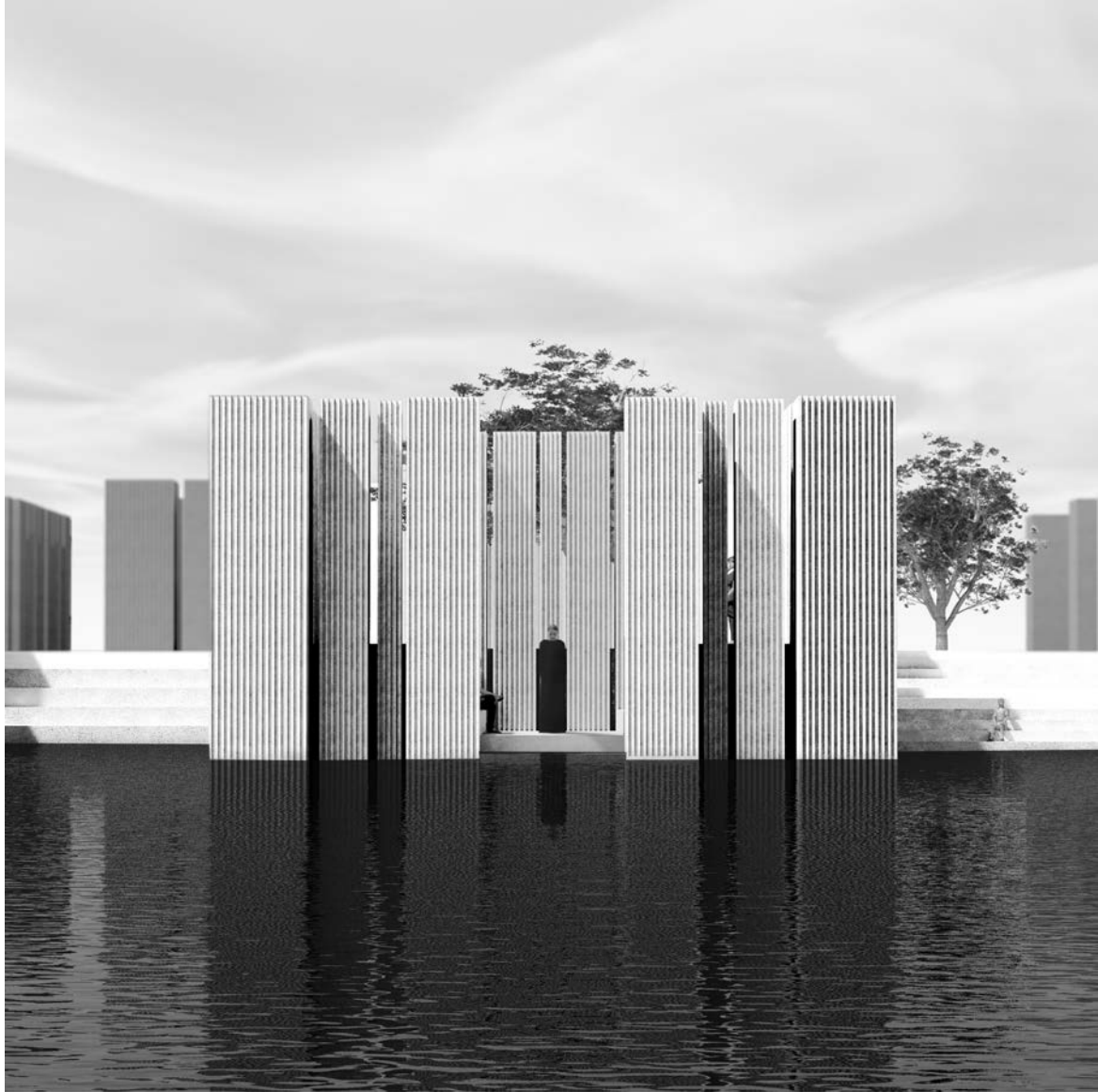


SECTION C-C  
1:400





## HOLD ON



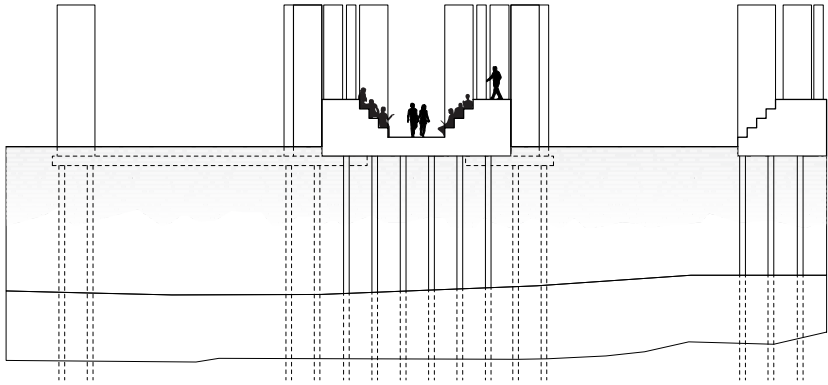
This space is for a smaller and more private gathering. The first room you enter has a centered tree, something to gather around before taking a seat in the staircase hidden behind the central wall.

The staircase could also be used as a small stage where the audience gathers on one side and the main character makes an entrance

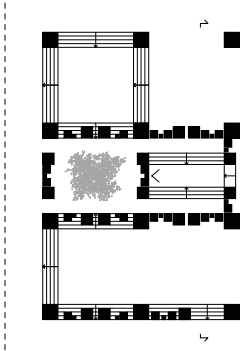
from behind the middle wall. Sitting in the staircase or standing on the lowered floor changes the perception of the scale of the space, the walls rise and enclose.

The opening in the between the columns frames a view of the water and the inner part of the dock can be seen from a distance.

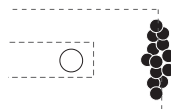




SECTION D-D  
1:400



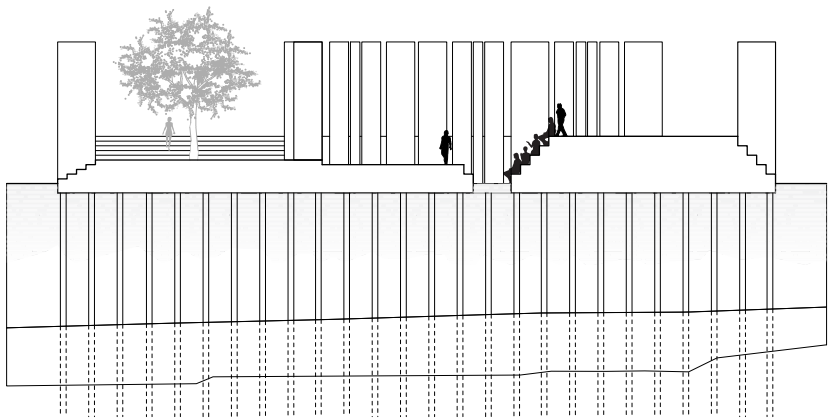
## MAKE WAY



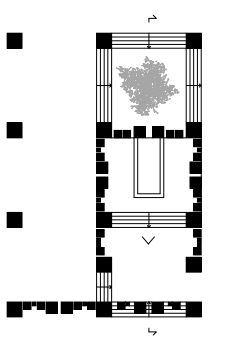
Make way is a space arranged for a situation where the main character of a ceremony gathers in front of its audience. Here it is possible to make a framed entrance and proceed out onto the lowered walkway towards the audience. The main character can prepare behind the wall in the back, framed by a small yard

with a tree.

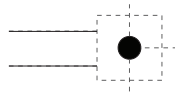
The audience enters from the other side, taking a seat in the staircase and be enclosed by the column walls rising from the water.



SECTION E-E  
1:400



# RELEASE

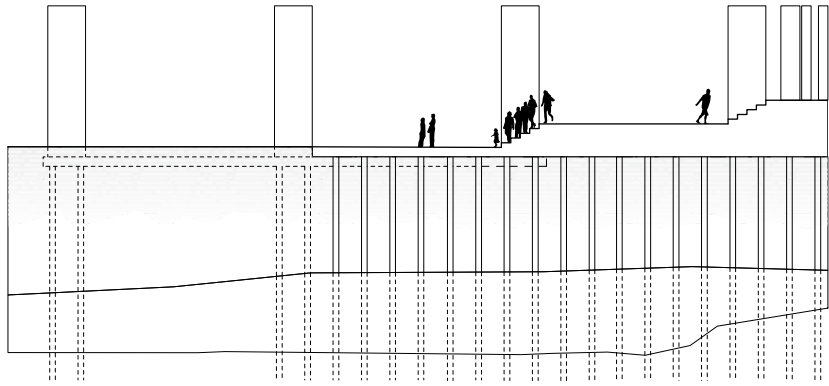


There is an intuitive urge to move towards the peak of the pier. The main axis of the park terminates in a space stretching out into the most open part of the river where the pier dissolves into the water. The staircases vanishes into the water and ends with a walkable surface in level with the river.

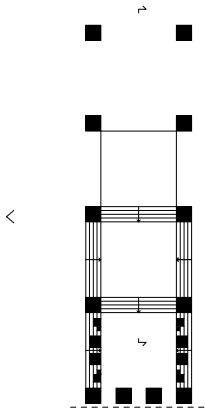
This space is dedicated both to the regular

visitors of the park and for performance of ceremonies.

An audience can gather in the staircase overlooking the main charcters standing on the water, but the space could also simply be used as a spot where you sit down and have a moment.



SECTION F-F  
1:400





## DISCUSSION

Monumentality is a complex issue, spanning from the very structure of the built to the perceived cultural values, held together by a sense of cultural purpose.

This very much concludes what it is like working within the field of architecture, a complex, multidisciplinary profession grounded in an understanding of human kind, our needs, aspirations, physical limitations and possibilities.

It evokes further questions:

*Can we continue to expand the concept of public space?*

*How is architecture related to cultural values?*

*Which role does the architect have in this development?*

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## IMAGES

### Image 1:

*Portrait Henri Lefebvre*. Cover image of:  
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### Image 2:

Lautman R.C. Photography Collection, National Building Museum. (1972). #2: *Portrait of Louis Khan* [Electronic image] Retrieved from: <https://www.yatzer.com/even-brick-wants-be-something-louis-kahn>

### Image 3:

Simões, E. (1986). #3: *André Vainer, Lina Bo Bardi and Marcelo Ferraz at SESC Pompeia, São Paulo* [Electronic image] Retrieved from: <http://linabobarditogether.com/2012/08/03/the-making-of-sesc-pompeia-by-marcelo-ferraz/>

### Image 4:

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### Image 5:

Pires, F. (2017) #5: “*Sesc Pompeia*” [Electronic image] Retrieved from: <http://surfingbird.ru/surf/fBCZ1215D#.WSLeMBOGOL8>

### Image 6:

Mendes, M. (2011) #6: “*The tower*” [Electronic image] Retrieved from: <https://www.flickr.com/photos/marcoshoracio/5780262333/in/photostream/>

### Image 7:

ArchDaily. (2015) #6: *Parthenon* [Electronic image] Retrieved from: <http://www.archdaily.com/444445/3d-laser-technology-to-digitally-preserve-the-world-s-greatest-sites/>

### Image 8:

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