

SAVING A CITY FROM FALLING TO SLEEP

Spatial Articulation as a Strategy for Contextualization and
Structured Variety in a Small Community

A Master's Thesis by Julius Berndtson

Architecture and Urban Design MPARC
Chalmers School of Architecture
Examiner: Joaquim Tarraso
Supervisor: Kengo Skorick



CHALMERS
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ABSTRACT

This thesis explores the essential aspects of developing and structuring smaller cities. Essential aspects in the matter of spacial articulation in relation to the surrounding environment. The chosen example is a small city with a city structure that has been relatively the same throughout the years, but is now taking an unusually big step of expanding for the future and its citizens. By looking at current needs, city patterns, culture, history and values this thesis seeks to result in a product that is a representation but also a motivational product of a successful step in development. This successful step is a research and deeper exploration of what connection the building scale has with the urban scale. As the project is developed alongside a large scale urban vision the main goal is to explore a mutual relationship between the urban scale and the building scale. In this case focused on the articulation of spaces, architectural properties and their impact on the surrounding streetscape. The project itself regards a city development project in the small city of Kinna, in the municipality of Mark, in Sweden. It regards city development in terms of expanding Kinna's central town. The first step of development involves a vision carried out by the municipality. The vision involves primarily a new secondary school and also expansion of the city center with an increased amount of housing. Using these current vision guidelines together with knowledge gathered from studytrips, workshops, iterations, research and testing creates the base for this thesis. The thesis proceeds with a critical approach both regarding the municipality's vision and how the city structure looks today. Through certain chosen theoretical sources the focus is then directed towards an interest of exploring the articulation of spaces and architectural properties and their variety of impacts on the surroundings. How can spatial articulation as a strategy for contextualization create more attractive space? The process of the thesis starts with an analysis of Kinna and its development plans. Through this analysis, personal interests and a package of architectural theory the work is then directed towards an exploration of spatial articulation and its impact on the surrounding space. The workflow is then categorized into three stages, which is applied to existing architecture as well as the final intervention of this thesis. The final intervention of this work is meant to resemble one type of result from both the analysis and workflow, where spatial relations, spatial articulation and visual coherence in the city space are three important considerations. The final proposal is as said one type of outcome in one type of scenario, in this ocean of perception and different scales.

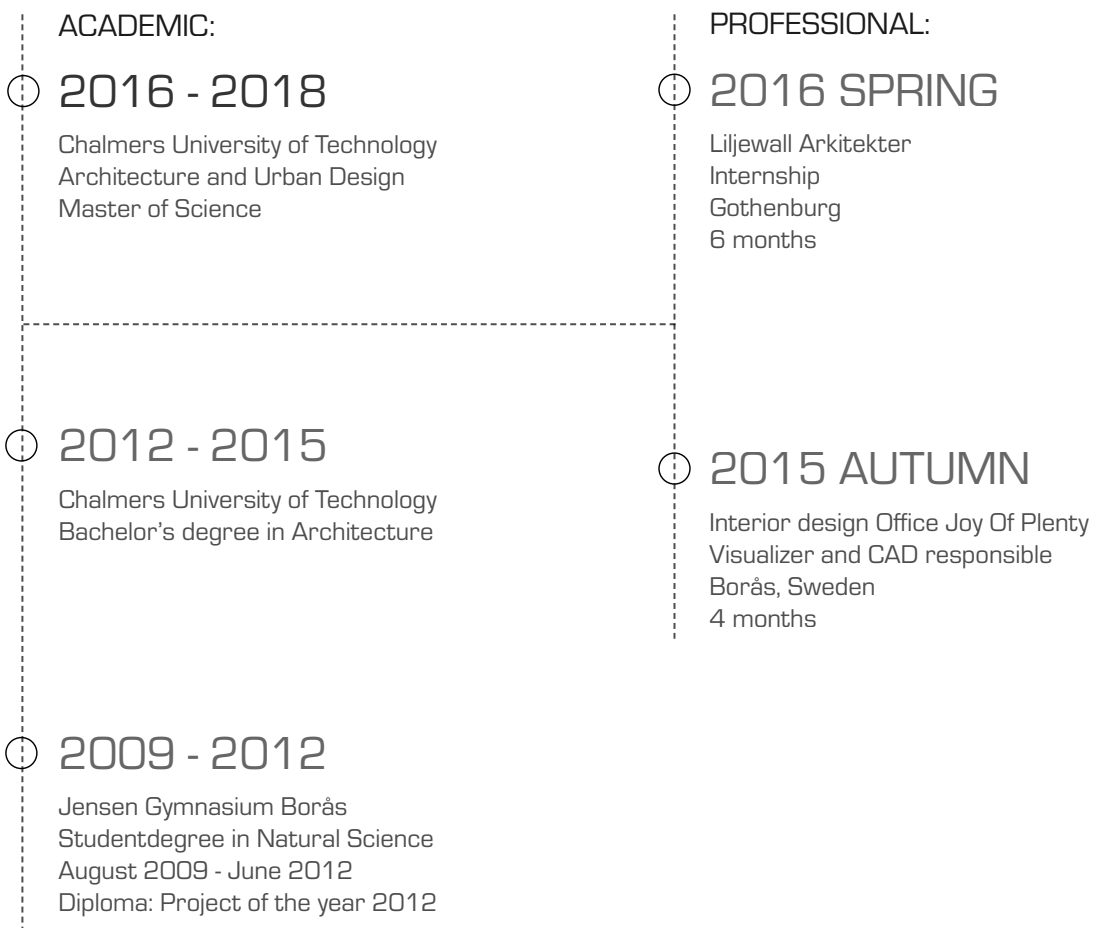
JULIUS BERNDTSON

BACKGROUND

My name is Julius Berndtson and I am 24 years old, born and raised in Kinna, Sweden. My passion has always been to draw, to use different methods to realize visions, dreams and atmospheres in my head. Throughout the years I have improved and developed my skills towards many different directions, one of them being the architectural road. After finishing my high school studies in Natural Science on Jensen Gymnasium Borås I went directly to architecture studies at Chalmers University of Technology. At age of 19 I moved to Gothenburg and have been living there ever since. After my bachelor degree in Architecture I worked as a visualizer and CAD-responsible at interior design company Joy of Plenty in Borås. After that I went for internship at Liljewall Arkitekter for 6 months. After my 1 year of working I continued studying and started my Master studies at Chalmers in Architecture and Urban Design.

CITY OF ORIGIN: KINNA

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1. INTRODUCTION

1.1 PURPOSE / EXPLORATION

This thesis explores what a conscious workflow through articulating space and architectural properties can contribute with in a city development scenario, with the purpose to activate spaces and prevent a city from losing its value and becoming an empty and unattractive place. The initial approach originates from a current vision and development plan carried out by the municipality of Kinna, which is covering primarily a new secondary school and also new residential areas. This development area is situated very close to the central town square and therefore has potential of strengthening the overall city. The exploration of this thesis is then through the development vision of Kinna and the interpretation of certain architectural theory, directed towards the interest of investigating the value of conscious articulation in the urban and building scale.

1.2 MAIN QUESTIONS AND OBJECTIVES

How can spacial articulation as a strategy for contextualization create more attractive space?

The main objective of this thesis is to propose a building scale intervention that explores the connection between the urban scale and the building scale. The exploration is focused on the certain workflow that is used to create the design proposal. This workflow is meant to accentuate the importance of architectural design and the urban structure and how those two together create an impact on the surrounding space and citizens. The workflow is then related to other architectural projects and writings, with an interpreted focus on the mere articulation and perception of spaces and architectural properties. This is the main objective, to answer the thesis question with an arsenal of site specific knowledge in combination with certain architectural theory, developed into a workflow substantiated by analysis of real examples and then resembled as one type of solution in one type of scenario.

Exploring personality of an urban structure, the character of a building and the relation of spaces.

Saving a city from losing its value and falling to sleep. What are the essential aspects to consider in a development scenario where multiple factors matter? This thesis takes place in the usually unclear and vague in-between space of when urbanism and architecture meet and it explores the possibilities to connect them both in a conscious and well-defined way. What kind of interventions is needed in a city that starts to degrade in terms of value and usability? In Kinna the biggest problem is the scattered distribution of city functions and buildings. The distances between Kinna and its surrounding neighborhoods like Skene and Örby are unclear and vast. Kinna is also suffering by the lack of densifying distribution and is in need of a stronger city core. The old architect of Kinna city also designed it to be more of a garden city, which created multiple areas of no activity and made the city core less accessible. Small cities like this are also in a way more dependent on around the clock activities than bigger cities. Especially in Kinna's central parts this is necessary, to concentrate functions that potentially fill the city with life, on all hours of the day. These elements such as schools, libraries and public functions are for the moment placed in such a way that the city center loses this activity and density of people, both physically and mentally. This lack of activity and density is affecting the overall city and is especially putting high pressure on the commercial life.

1.3 BACKGROUND

The structure of Kinna city has been relatively constant throughout its history. In 1970 the city of Kinna was joined together with the surrounding smaller communities Skene and Örby. These two towns also have their own smaller city cores, but their commercial functions have never been moved to Kinna, which causes this scattered and problematic situation. Kinna was originally designed as a garden city, with the aim to provide nice and open green spaces on multiple locations, though this resulted in many spaces that are completely empty today. The local secondary school Lyckeskolan, which is located near Kinna central town and main square, was built around 1960 but will be demolished because of severe damages and mould. The current vision of development in Kinna involves as said the new secondary school and also an increase of housing and further "expansion" of the central town. This thesis takes off right in the middle of this development and investigates why the city is losing value.

Saving a city from falling to sleep, or saving the villages from becoming dead spaces in a sleeping municipality. Building the central city which has never been accepted fully as the real central city. The municipality of Mark is in the heart of the textile-manufacturing domain. Going back in time in this domain, several communities was growing in the same pace as the textile industry. Mother Kerstin sitting at home sewing as many others is the historical picture of the birth of Kinna and the traders that traveled between the villages to sell fabrics and cloths. Kinna grew among a great industry of several big companies as Ludvig Svensson and Almedahls, and the nearby community Skene was growing among the textile industry of Kungsfors. As time went on, the villages was growing further with commerce and established two communities where Kinna became the largest one, but was still not acknowledged as a real central city. After many years and closing in on the 2000th century Kinna was being built as a garden city with walking-speed areas in the same pace as the commercial functions in the city started to disappear. As the streets finally began to take shape, Kinna's commercial life was disappearing. At the same time a new plan of development was brought up in the nearby community Skene, Kungsfors. The plans included a big shopping mall but is still in plan-stage till this day, ten years later. There is still no clear development basis for either Kinna or Skene and this has been controlling the sleepy development in this area. Kinna is now standing before its greatest expansion ever, and to be able to finally conquer its ground and put its name on the pedestal as the real central city, it is crucial that the new development, areas and spaces gets the functions, flows and aesthetics that the modern human requests.



The town of Kinna.

1.4 METHOD

This thesis starts with an initial analysis built by gathering of information from studytrips, site visits, meetings, workshops and a process of testing. This information builds the base for the whole project and will also saturate the continuous discussion throughout the project. The second step investigates the current city conditions versus the municipality's development plans and explores from there a variety of different urban concepts. These urban concepts are meant to explain the importance of certain functions in a certain placement. One urban concept is found particularly interesting because of a certain expression of incrementality, which puts importance into the arrangement of buildings and their respective functions on an urban scale. The thesis then goes into the counter-scale, which is the building scale. This is the main part of the thesis, where the focus is placed on the mere articulation of space and architectural properties and how this affects the space around it regarding different points of perception. A certain workflow is then developed to explore the connection between the urban scale and the building scale. This workflow is categorized into three stages, which is a building's profile, its texture and lastly the interaction with the building on a more local and human scale. The workflow is a word to describe the working process, and the chosen theory is meant to substantiate the underlying reasons for why the workflow is utilised the way it is. The workflow is also applied to existing architecture, in the meaning of exploring similarities or differences to achieve a clearer explanation of the work. This workflow then results in one type of intervention, a design proposal which is a particular building that explores the importance of having a conscious working method when articulating architectural properties in connection with the surrounding environment.



1.5 THEORY

Space is the Machine: A Configurational Theory of Architecture, by Bill Hillier

"There is now a deep split between those who are preoccupied with analysis and control of the social and economic processes which animate the city, and who for the most part call themselves planners, and those concerned with physical and spatial synthesis in the city, who call themselves urban designers" (Hillier, 2015)

Research regarding space and how it behaves in and around city structures. As the analytic approach is concentrated not on a certain scale this research has been useful in the reflection phases of this thesis. An important part is also the subject about spacial configurations, which means that certain relations take account of other relations in a certain situation, space or event. As the thesis has a storyline from large scale to small scale, it is important to see relations between them both. This reference has mainly been used as a source of inspiration but also as an analytical viewpoint to compare the project's results with, mostly regarding the **urban concepts**.

Discussing the current city conditions as outcomes from small scale changes that over time produces the city structures and patterns we see and experience. How the functions in a city relates to the form of a city. This reference also explores the movements and patterns in a city as results from economic and social processes through small incremental changes over time. The methodology in this text explains Space Syntax and how it is implemented in the analysis of city structures. The axial line drawing used in this method "represents the least set of straight lines that pass through all the open spaces in a city". (Hillier, 2015, p. 118) This axial map is then used as a base for a variety of different performances. This reference introduced a personal reflection on what actual relationship a certain space has with other spaces around it. How we move through cities and what kind of elements that affect our choice of direction. This reflection lead to the main story of this thesis, the connection between the urban scale and the building scale.

Aspects brought into the thesis workflow: Spacial relations. In comparison to this text the thesis also focuses on movements and patterns in the city, but instead as an essential aspect affected by the articulation of architectural properties.



Axial map of Kinna, made early in the thesis work process. Unfortunately this will not be part of this thesis due to Kinna's lack of size and amount of paths.

The Classical Language of Architecture, by John Summerson

"In true classical designing the selection of the order is a very vital point - it is a choice of mood. What you do with the order, what exact ratios you give its different parts, what enrichments you put in or leave out, this again shifts and defines the mood" (Summerson, 1966)

The essentials of classicism and the explanation and interpretation of the five orders of architecture. Covering the questions of why we consider certain architecture classical, its nature and the use of it. Explaining ancient buildings as they have a uniform, utilising a certain architectural vocabulary and physical proportions, which then makes them considered as "classical".

The utilization of this theory into the thesis is focused on the ratio of articulated properties in architecture. Introducing the discussion if a certain ratio of physical elements has relation with certain sightlines in an environment. An underlying knowledge for this is also focused on the cultural and historical values of a location, as this in this case has its own category of architectural and physical impacts.

Aspects brought into the thesis workflow: The use of a discipline to create spacially reasonable ratios of physical elements. Where the cultural and historical values also has a definitive impact on the discipline.

Concise Townscape, by Gordon Cullen

”The art of giving visual coherence and organisation to the jumble of buildings, streets and spaces that make up the urban environment” (Cullen, 1961)

Connecting to the work of Gordon Cullen, where he expresses townscape as moving from painting to painting in a gallery, that there is both an art of relationship and an art of architecture. He describes his reflections firstly through three ways, Optics, Place and Content. **Optics** is the first aspect, which focuses on the perception of paths and the upcoming events along that particular path. The travel among that path is considered as *serial vision*, where "*the scenery of towns is revealed in a series of jerks or revelations. The aim of this is to manipulate the elements of the town so that an impact on the emotions is achieved*". **Place** concerns the mere reactions of a certain position of the body in an environment. Dealing with a range of experiences like exposure and enclosure. The aim of this aspect is to reason that if there is a *here* there is always a *there*. **Content** deals with the more physical properties in a townscape, like texture, character, colors and personality. Also that a certain utilisation of these factors can result in either beneficial or unhelpful results. (Cullen, 1961, p.8-10)

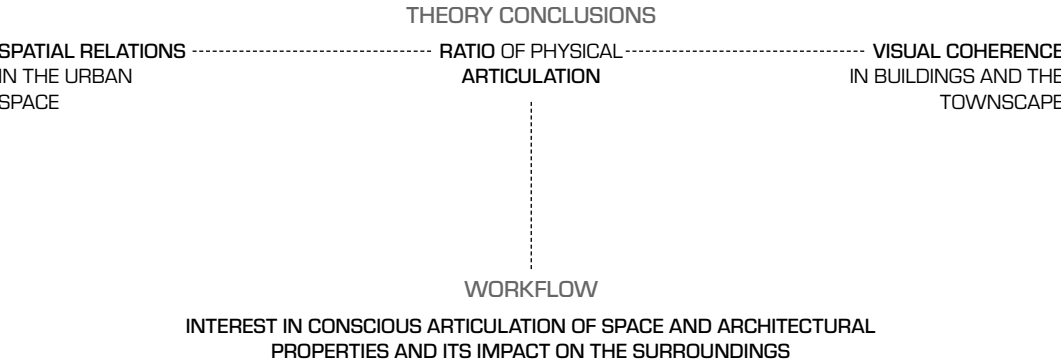
The process of this thesis is based on an exploration of the connection between the urban scale and the building scale. In this case the urban scale is focused on program and placement, and the building scale is focused on articulation of architectural properties. The work of Gordon Cullen is meant to be used to enhance the importance of working with this visual perception and distance based interpretation of urban space and buildings. The complete workflow used to design the final intervention is based on visual perception, and the visual perception is based on distance.

Aspects brought into the thesis workflow: The visual "arrangement" through distance, spacial experience and physical properties. Seeing townscape as moving from painting to painting, an art of relationship and an art of architecture. It is this expressed importance of the townscape considered as important as the buildings, and that the articulation of buildings have an important role in affecting the townscape.

1.6 DELIMITATIONS

A sleeping city could be saved through many different treatments and in a large variety of scenarios. This thesis raises the topic towards the spacial configuration of a city and its connection to the smallest of details in an architecturally well designed element. As the progression of the project goes from larger scale urbanism to detailed architecture, the delimitation will also regard the scale of the final intervention. As this intervention suggested in the thesis will be dependent on a large area, the final design proposal will instead focus the work only on this particular building and the space around it. This building and intervention will be the core piece in the concept and the structural network. The overall process is conducted by a well established base of knowledge that is narrowed down to the subjects of a building's **architecture**, in the means of **articulation**, the **surrounding space** and its **impact on an urban layout**. The design proposal and thesis outcome is based on the exploration and explanation of a certain workflow that is used during the project. The underlying reason for the thesis workflow is connected to three architectural writings and then also applied to existing architecture to substantiate the underlying thoughts and implementations.

The workflow and result of this thesis is basically about the exploration of a conscious workflow regarding physical articulation, combined with the connection to a building's function and placement, and their combined impact on a space's attraction.



2. CONTEXT

2.1 INITIAL RESEARCH

Assembly of outside information

This thesis takes a point of departure alongside the vision and development plans of the municipality in Kinna. The information from the studytrips, meetings and workshops together with the program and future plans of Kinna's development forms the base of the project.

1. STUDYTRIPS WITH MUNICIPALITY TO PARTILLE CITY CENTER AND NYA HOVÅS

2. MEETINGS WITH THE CITY ARCHITECT

3. MEETING REGARDING OVERALL DEVELOPMENT IN KINNA

3. WORKSHOP WITH THE MUNICIPALITY OF MARK, POLITICIANS, ARCHITECTS, LOCAL ENTREPRENEURS

4. SITE VISIT

5. ASSEMBLY AND REFLECTION OF INFORMATION

MUNICIPALITY'S PROGRAM IN THE DEVELOPMENT AREA	
Planned functions and alterations	
Primary:	Secondary:
- A new secondary school for around 600 students	- Potential arena
- Housing, for approximately 500 residences	- Potential culture house
- Potential office spaces	

2.2 INFORMATION LOGBOOK

STUDYTRIP TO PARTILLE AND NYA HOVÅS - EXAMPLES OF SMALLER CITIES IN DEVELOPMENT
1 DAY, WEEK 36 SEPTEMBER 2017

Among operatives and company owners in the municipality of Mark I joined on a studytrip to Partille Municipality and Nya Hovås. The main reason for the studytrip was to gain inspiration and ideas of what could happen and be developed in Kinna city center. We visited and looked at many different kinds of solutions and also had some focus on architectural solutions like park and playground design, arenas and other building categories.

MEETING IN KINNA REGARDING OVERALL DEVELOPMENT IN THE MUNICIPALITY OF MARK
1 AFTERNOON, WEEK 37 SEPTEMBER 2017

Information regarding infrastructure, public transport lines, some building plans, ideas and overall thoughts.

MEETING WITH THE CITY ARCHITECT (MUNICIPALITY OF MARK)

Receiving material and discussing thoughts and initial sketches. Starting to imagine my own vision for Kinna's future. Where are the important key points around the city center? Where should I start? Perhaps studying the connections around the development area could be an initial point of departure.

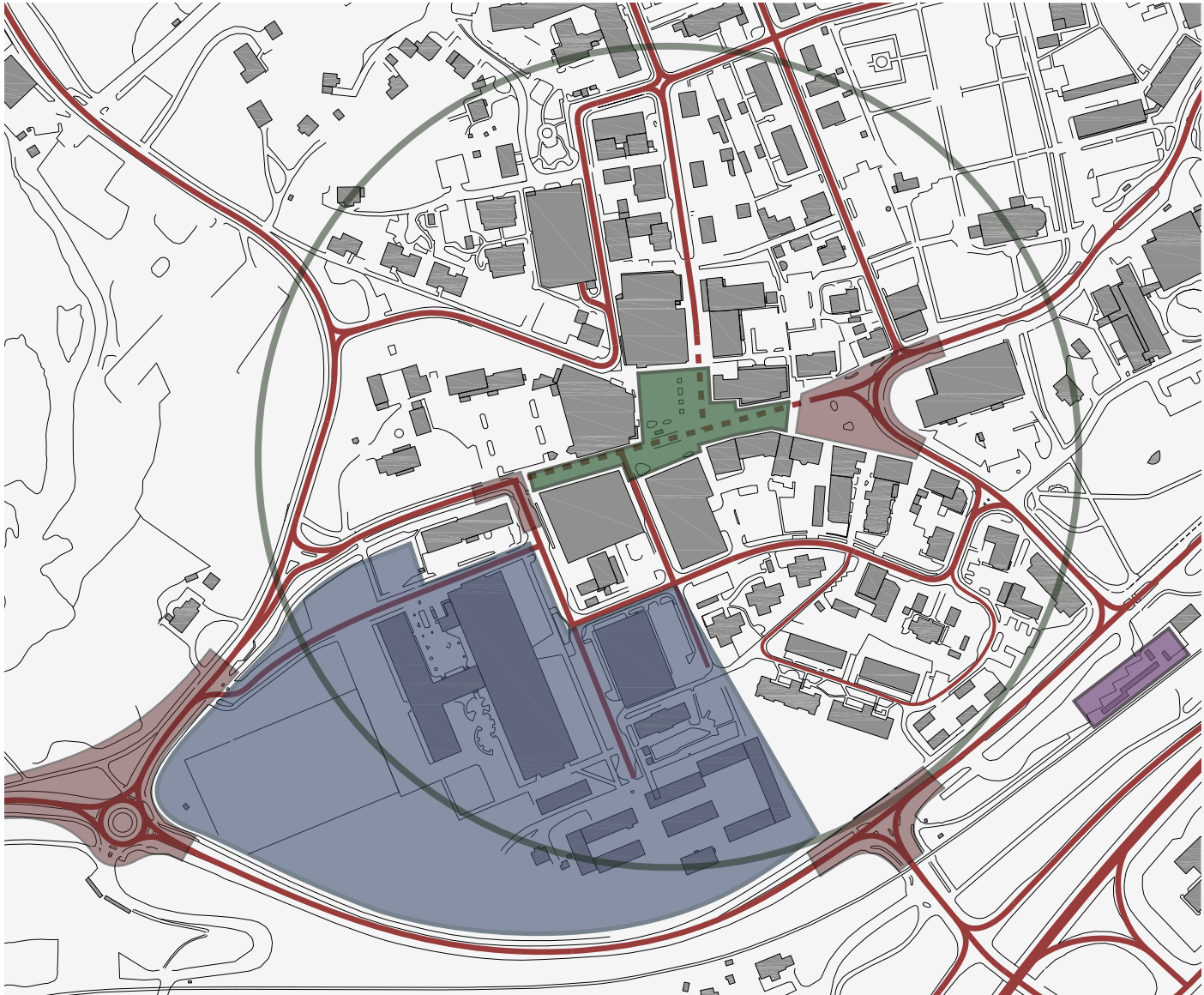
AXIAL ANALYSIS - SPACE SYNTAX - REACH, NETWORK INTEGRATION & NETWORK INBETWEENESS.

Analysis of Kinna with motivation to receive deeper information about the configurations and pathways in Kinna's city structure. (This is not part of the thesis but was used during the very first weeks of the work).

WORKSHOP WITH MUNICIPALITY REGARDING KINNA'S FUTURE AND THE DEVELOPMENT PLANS
1 DAY, WEEK 4 JANUARY 23

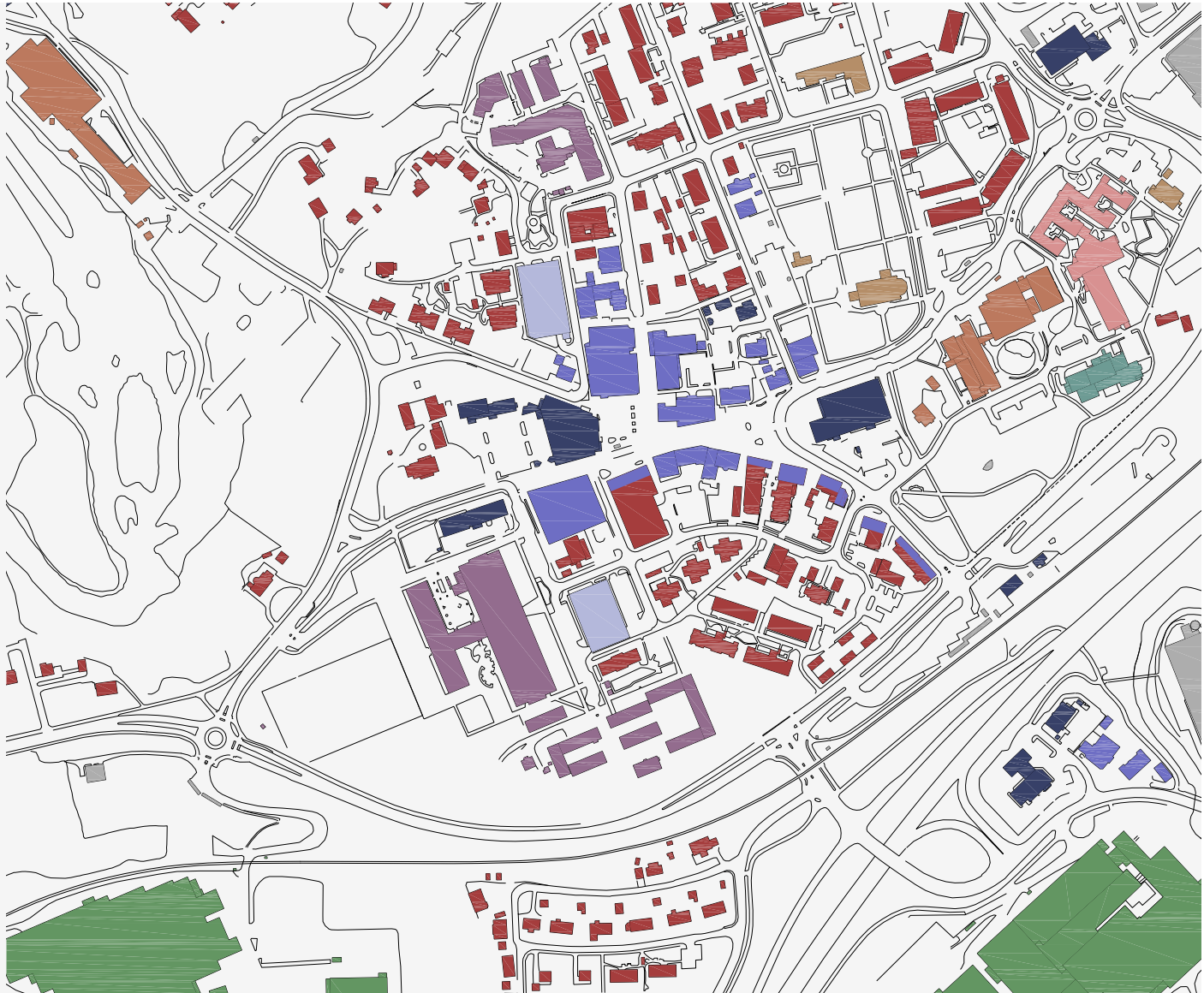
Workshop with the municipality, politicians, architects and local entrepreneurs.

2.3 FLOWS AND PROGRAM



FLOWS AND IMPORTANT SPACES

- Development Area
- Central Square
- Important Connections & Spaces
- Primary existing flows
- Central Station



CURRENT PROGRAM LAYOUT

- Commercial + Housing
- Commercial
- Housing
- Schools
- Parking
- Textile Factories
- Municipality
- Hotel
- Carecenter
- Churches

2.4 WORKSHOP REFLECTION AND CONCLUSION

How do you build a living city? That was the first question to be stated and the core subject for the whole workshop. Where is Kinna today and what is the essential aspects to consider in a development scenario at this scale? **What works? What does not work?**

The information and opinions studied during the workshop offered a great variety of ground-based knowledge to relate to and reflect upon. The connection to outer communities as well as desired development in the very central parts of Kinna seemed to saturate the discussion. Regarding the outer communities there were certainly some clear flaws that were stated. As Kinna should expand its city structure to create more density, it instead at its edges suddenly becomes an industrial area with scattered functions and large distances to localities. As the development of Kinna will rely heavily on the expansion of these kind of functions as the new school, commercial supplementation, housing and potentially multifunctional elements it is important that these are placed in the right matter.

SCATTEREDNESS ----- ATTRACTION ----- DENSIFICATION
KINNA ----- INTERVENTION ----- DEVELOPMENT AREA
TIREDNESS ----- PROXIMITY ----- CITY CENTER

INTERESTING EXISTING SPACES

BUILDINGS BLOCKING ACCESS

EXISTING FLAWED PLANNING

COMBINE OLD WITH NEW

FOCUS THE COMMERCIAL

BUILD CLOSE TO RIVER

PREPARE FOR FUTURE

ENTRANCE TO KINNA

KINNA IN THE FRONT

CLEAR PERSONALITY

NEW CONNECTIONS

MIXED FUNCTIONS

ACTIVATION 24/7

GREEN SPACES

PRESERVATION

SAME SCALE

LANDMARK

SCATTERED

SUNLIGHT

GATHER SCHOOLFUNCTIONS

RAISE EXISTING BUILDINGS

VARYING BUILDING HEIGHT

ENHANCED PUBLIC SPACE

RELATION TO HIGHWAY

HIGHRISE BUILDINGS

MODERN BUILDINGS

BORING FACADES

NEW WALKWAYS

PARKING SPACES

SPORTS CENTER

NOISE BARRIER

RESTAURANTS

SENIOR CARE

CARECENTER

MULTIARENA

PRE-SCHOOL

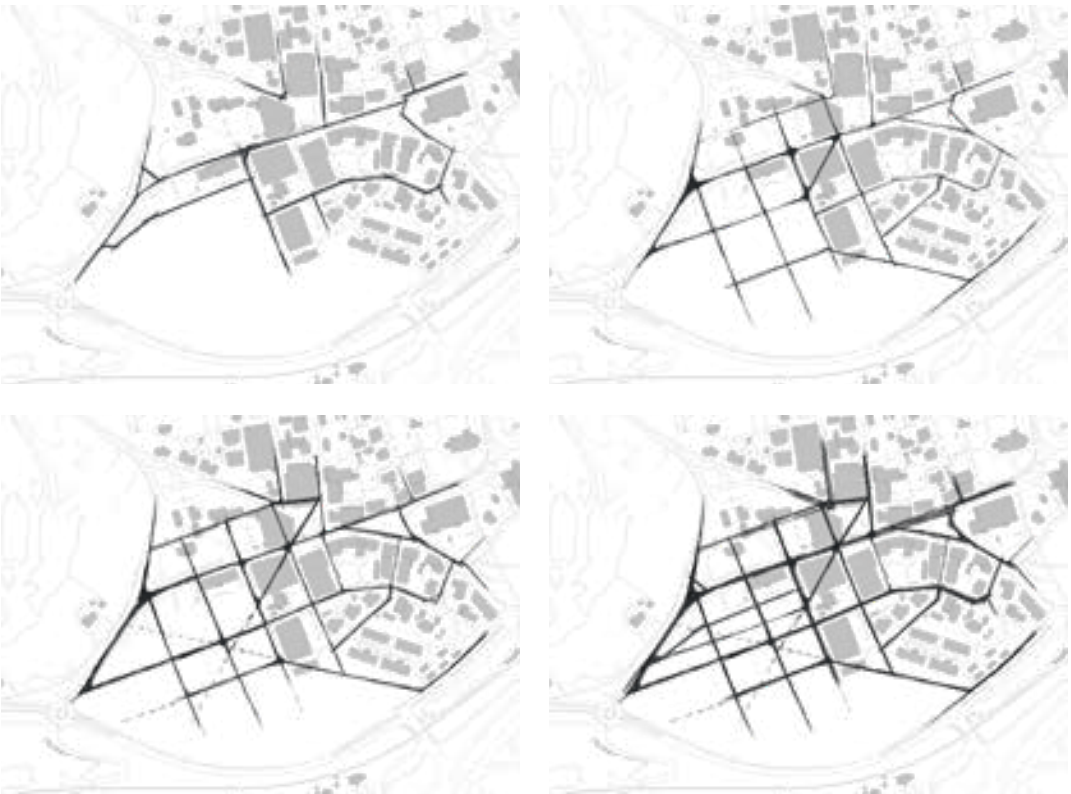
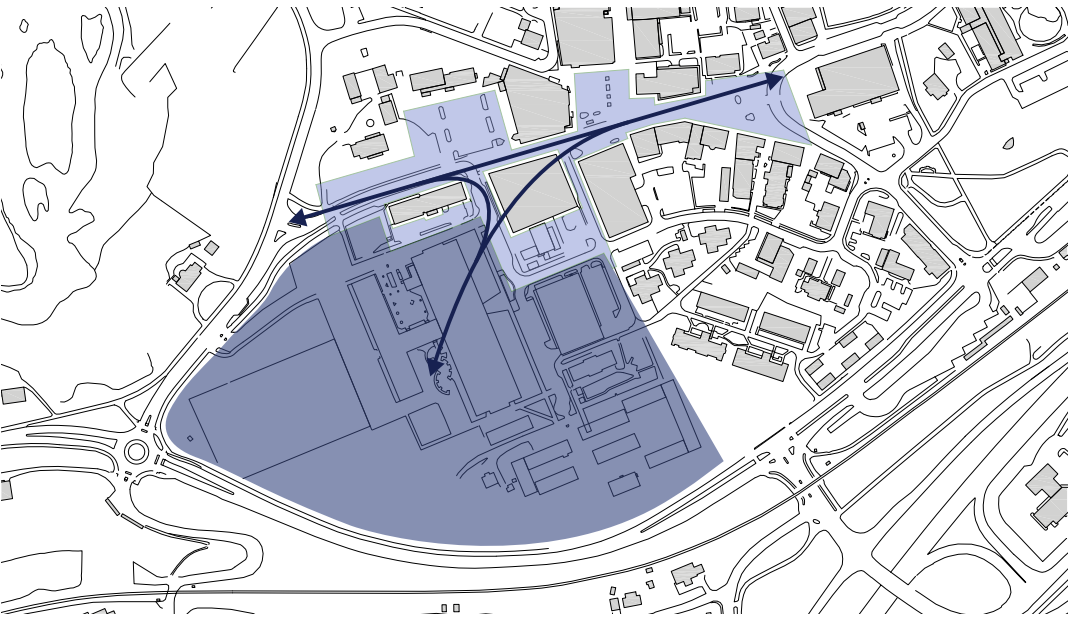
ARENA

WATER

2.5 IMPORTANT CONSIDERATIONS FROM THE WORKSHOP

After the intake of information and opinions this is narrowed down to establish the sort of main intentions from the workshop. The information mostly regards a city's functions and smaller scale supplementations as housing and overall appearance. Though a city is not saved merely by increasing commerce and housing.

- 1. Intention to extend the primary connection line through Kinna towards the development area
- 2. Intention to strengthen the entrances and the passage through the internal city



2.6 URBAN CONCEPTS

Investigating the way of approach with massing and space analysis.
The relation to existing program and possible changes.

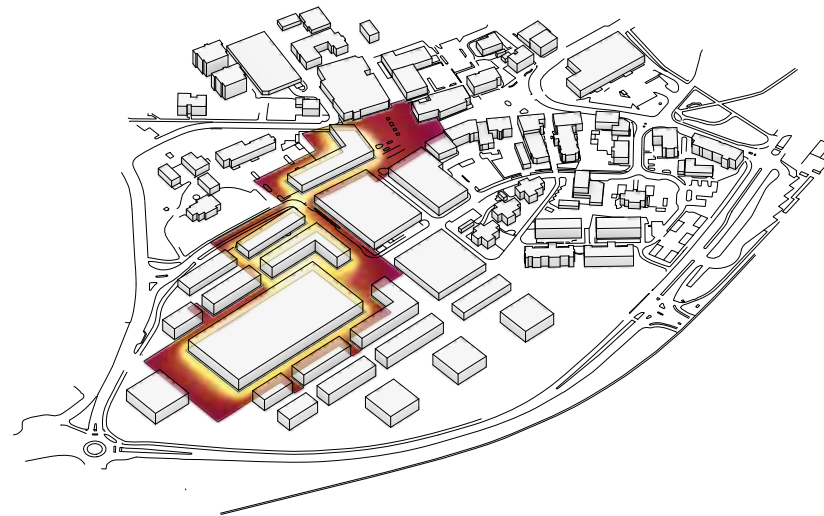
HEAT & PROXIMITY

1:3000

CONCEPT 3

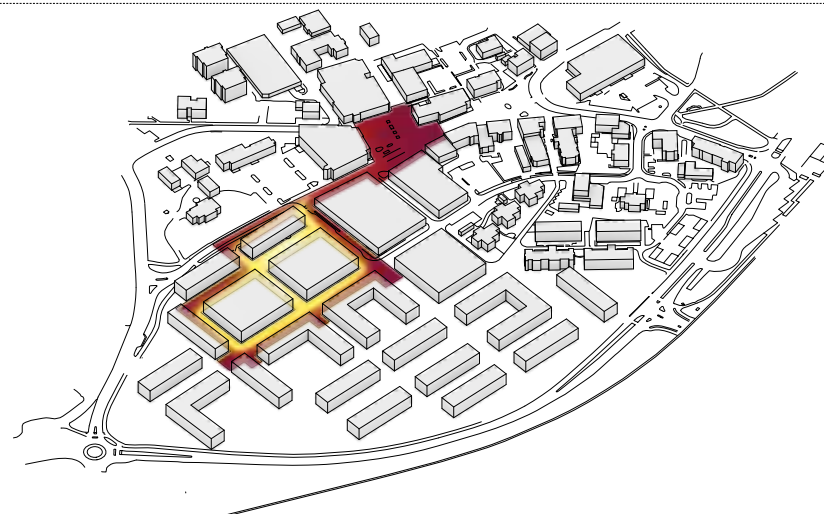
HEAT & PROXIMITY

The urban concepts are developed from a reflection of the starting information and personal interests. They are designed to create a critical approach towards the existing city vision and to develop a deeper understanding of Kinna's urban structure. They are meant to put importance into the aspect of placing program and functions in the right places.



CONCEPT 2

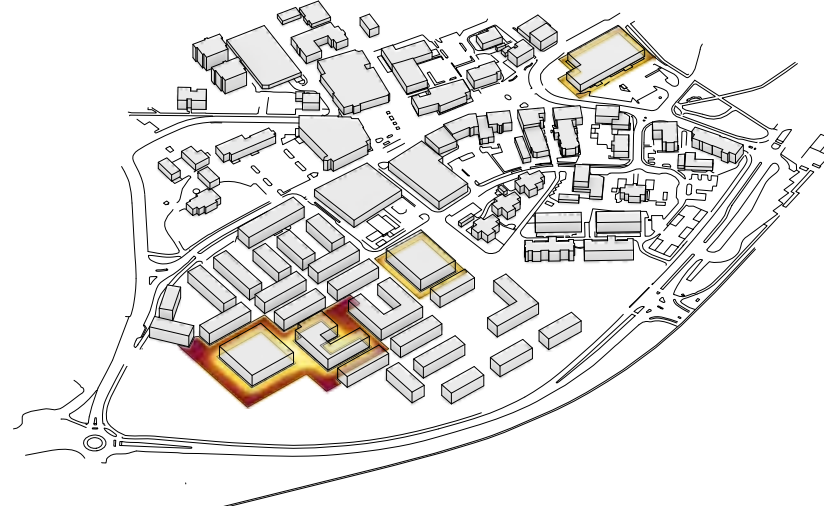
The heat aspect demonstrates how certain spaces and massing could be talking with each other in a future scenario. Here they are shown as if they create a certain proximity and relationship with each other. This relationship could be a pattern of specific functions or exterior/interior flows.



CONCEPT 1

THE EXISTING PROPOSAL BY THE MUNICIPALITY

Spaces focused more on overall function and activity are separated and spread across the city center.



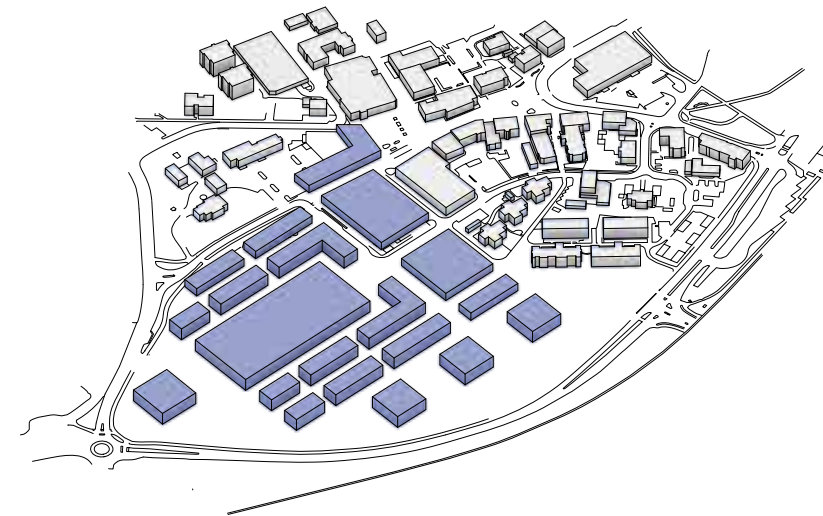
MASSING & INBETWEEN SPACES

1:3000

CONCEPT 3

RELATED TO CENTRALITY AND POTENTIALLY LARGER ACTIVATION

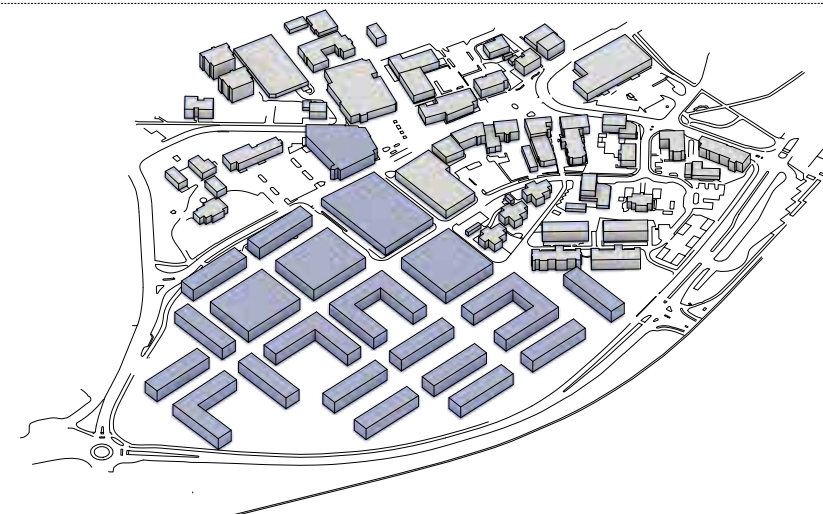
The urban concepts should be seen not only as massing studies but also as a way to represent different configurations that relate to the central parts of Kinna. The massings are also destined to be arranged in a way that the massing can become open and public spaces.



CONCEPT 2

SIMILAR TO THE EXISTING PROPOSAL BUT ANOTHER FOCUS

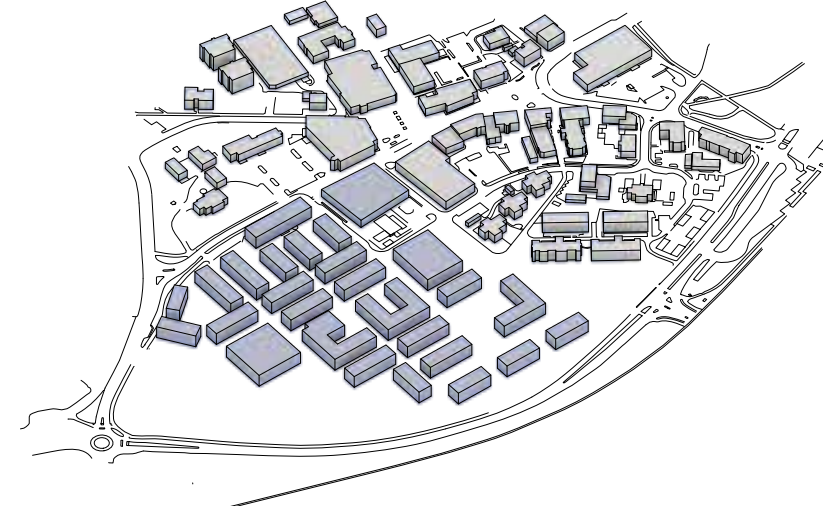
The second concept is similar to the proposal by the municipality, but it leaves more room for possible activation spaces closer to the central square.



CONCEPT 1

THE EXISTING PROPOSAL BY THE MUNICIPALITY

More of a large scale city structure put into a smaller city context



2.7 DEVELOPED URBAN CONCEPTS

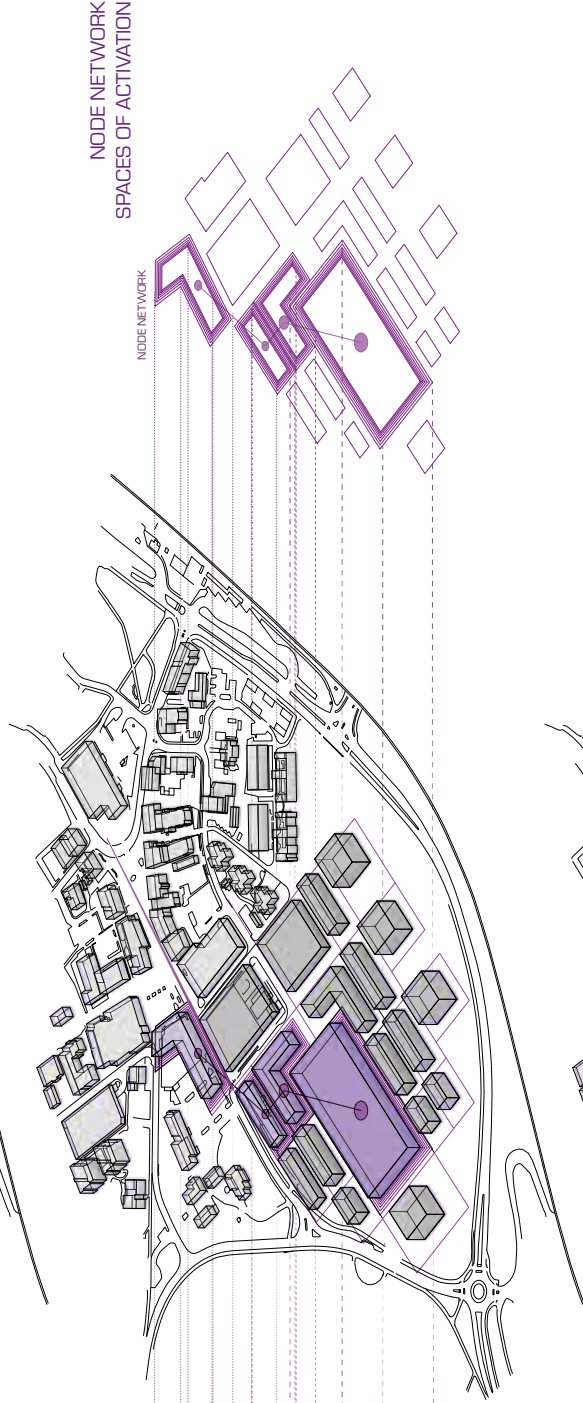
ITERATION 1
ONE VERSION OF CONCEPT 3

MIDSECTION LINES



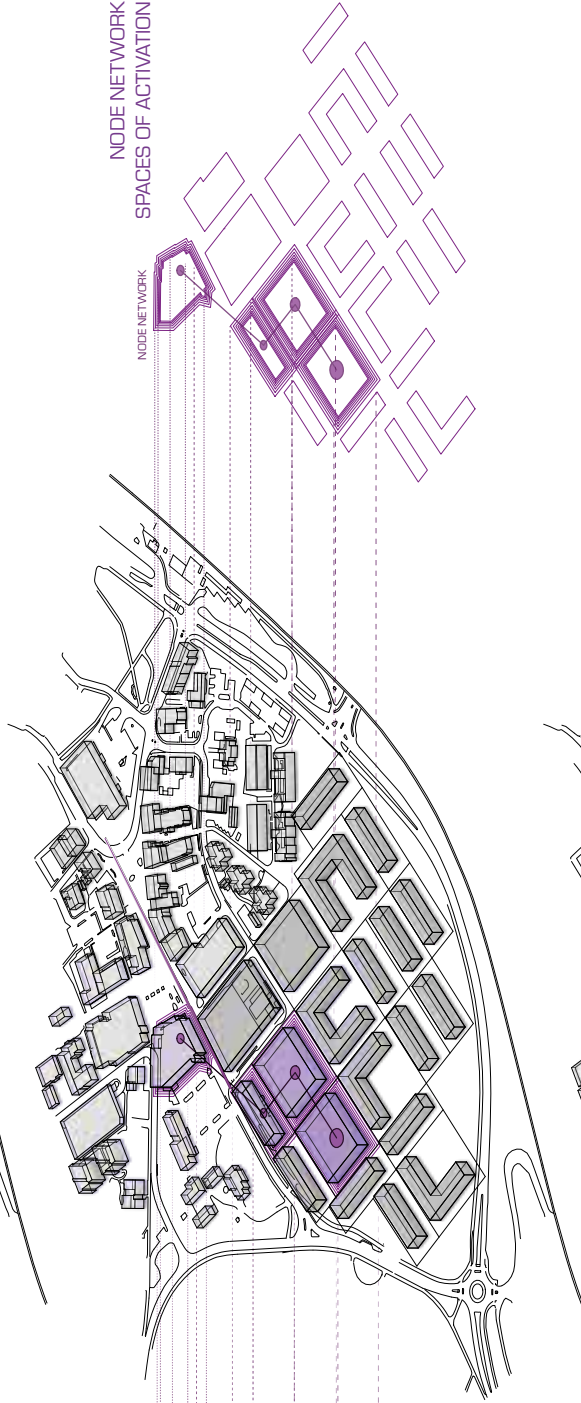
ITERATION 2
FROM CONCEPT 3

MIDSECTION LINES



ITERATION 3
FROM CONCEPT 3

MIDSECTION LINES



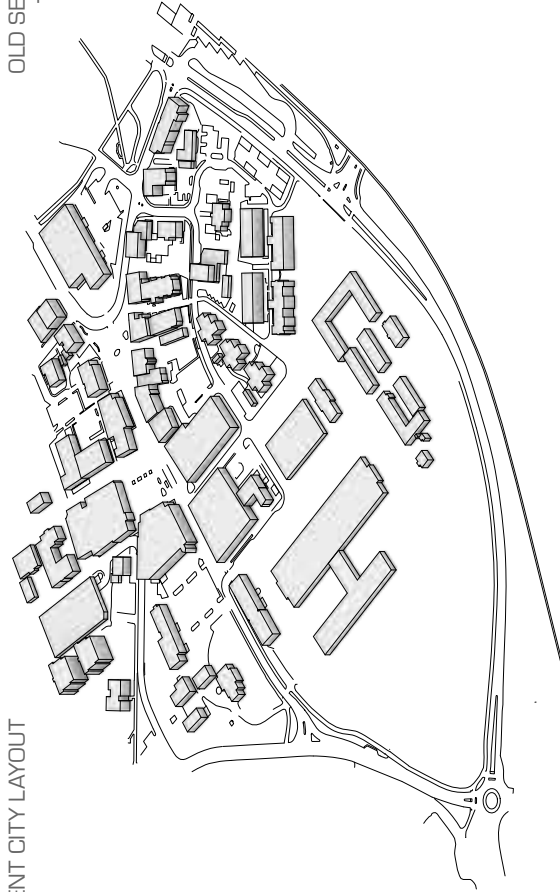
VISION MUNICIPALITY
CITY LAYOUT

MIDSECTION LINES



CURRENT CITY LAYOUT

OLD SECONDARY SCHOOL AND
TEMPORARY BARRACKS

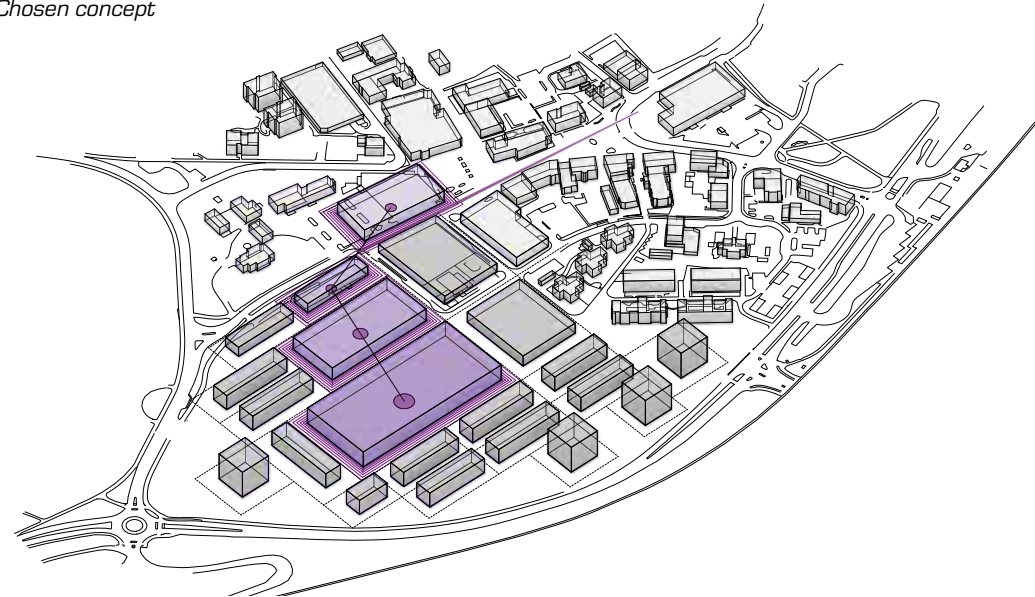


2.8 CONCEPT OF CHOICE

GOING FROM THE URBAN SCALE TO THE BUILDING SCALE

One urban concept was found particularly interesting, one that expresses a sort of incrementality in its placement. The reason for this is that the increasing size and importance could resemble the program in the massings. This relates to the program of buildings which are a big part of the development vision. For instance the first node could be seen as the central commercial building, the second as the new school, the third as a potential culture center and the fourth as a sports arena. These types of functions are for the moment placed far away from the city center. In this way, it would be possible to enhance the connection even more between the central square and the development area. The urban concept is what could be seen as one part of the foundation for the building scale. The chosen massings which build a network of nodes also create an in between space that is essential to relate to, regardless of what buildings or interventions designed. This space is structured by an intention to extend the central square to the degree that it is seen as the main connection to the development area. Creating a living city and central core by combining the old city structure and buildings with the new structure, development area and character. Through placement of certain functions in the current situation, the city becomes less isolated and creates a "vein of activation".

Chosen concept



CHOSEN CONCEPT
1:4000





2.9 KINNA'S HISTORY - EPA

The old days of Kinna city distinguishes an interesting character. The modernist era spreads along the construction of the new buildings as EPA and Knallens. Hand in hand, they seemed to create a central space with a structured variety and a positive mind towards attractive facades. These buildings were back then Kinna's central point for commerce and trading. The EPA building also had a large restaurant on the second floor facing the square. This restaurant was very popular and had daily customers from around the whole area.



KINNA CENTRAL TOWN, 1962

View from the central "square" with the EPA building to the right and Knallens building to the left. Picture taken 1962

2.10 THE EPA BUILDING TODAY

The looks of the former appealing square building.
The first node in the attempt to connect the central
square with the development area





2.11 THE PROMENADE

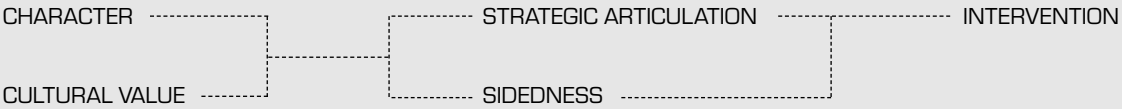
THE MENTAL AND PHYSICAL CONNECTION TO THE CENTRAL SQUARE

A slideshow of important viewpoints and spaces showcased. An essential aspect in the spacial qualities of the inner town square is the potential sightlines. There are a variety of different height differences when closing in on the central square. Though the primary sightlines are not compromised by this along the primary route through the town.

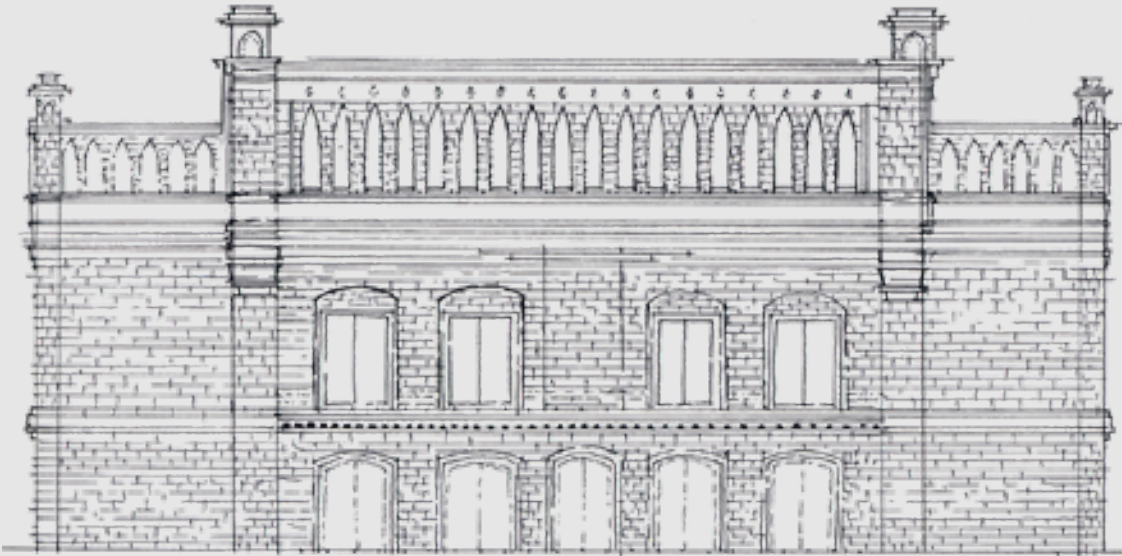
*Pictures taken in a sequence from the central station to the central square, with the last pictures showing the modern day version of EPA.
January 2018*

2.12 THE PERSONALITY AND LANGUAGE OF A BUILDING

Starting to slowly approach the smaller scale, the scale of buildings and humans. The first exploration focuses more on the physical aspects of buildings and their relationship to the urban spaces. The two stronger examples primarily regard the old textile factories and secondly the old EPA modernist building facing the square. This process enables to personally relate to the site and the surrounding spaces by categorizing. As a building has a certain character and cultural value, this viewpoint results in the question of why buildings are designed as they are, and what their real connection to the surrounding space is. The experimentation resulted in a variety of different expressions, and these expressions introduced a new and interesting way of understanding the relationship between a building and its city. The sketches are done to raise the most characteristic features of each example.



EXAGGERATED PERSONALITIES.

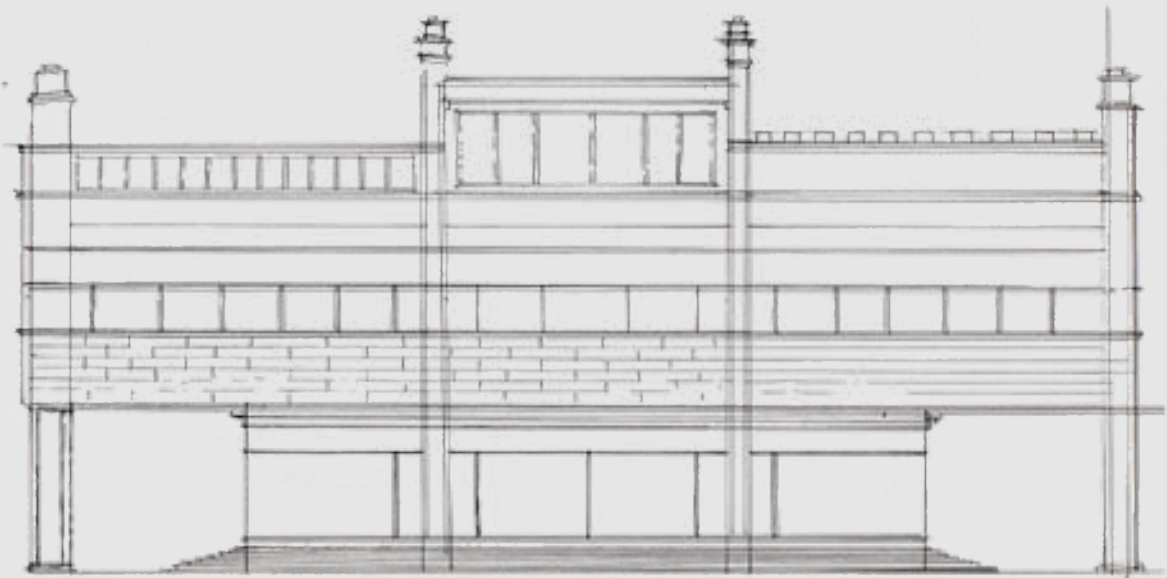


Exaggerated sketch of the old textile factories

The word exaggerated means that the most characteristic features of each style is brought into the light. In the case of the textile factories this is more focused on the hierarchy of the segments. For instance where the facade is divided into parts and then also shown with height differences along the top edge and corners. The modernist examples are more directed to raise the subject about materiality and utilizing clear contrasts between for instance the entrance floor and the upper floors. The sketches are personal interpretations of each style and are used just as an introductory study to the workflow.



Exaggerated sketch of the modernist era EPA building.



The fusion of modernist and textile factory personality.

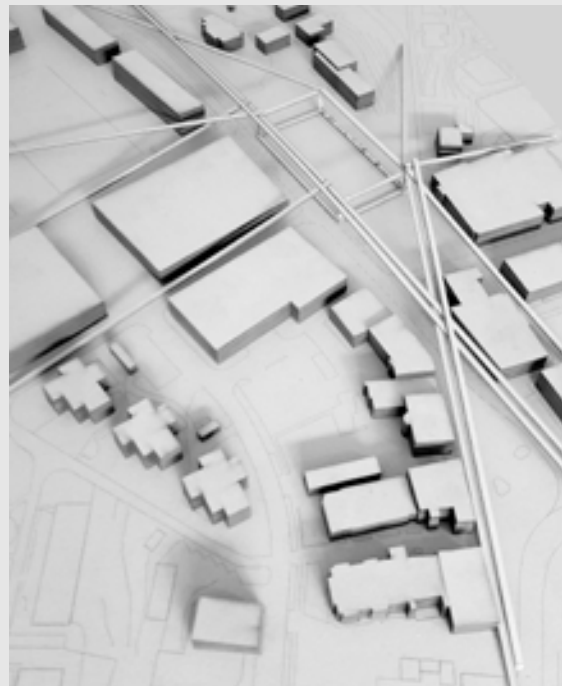


The quest of creating a new and more general point of departure for the closer understanding of urban versus building scale connection.

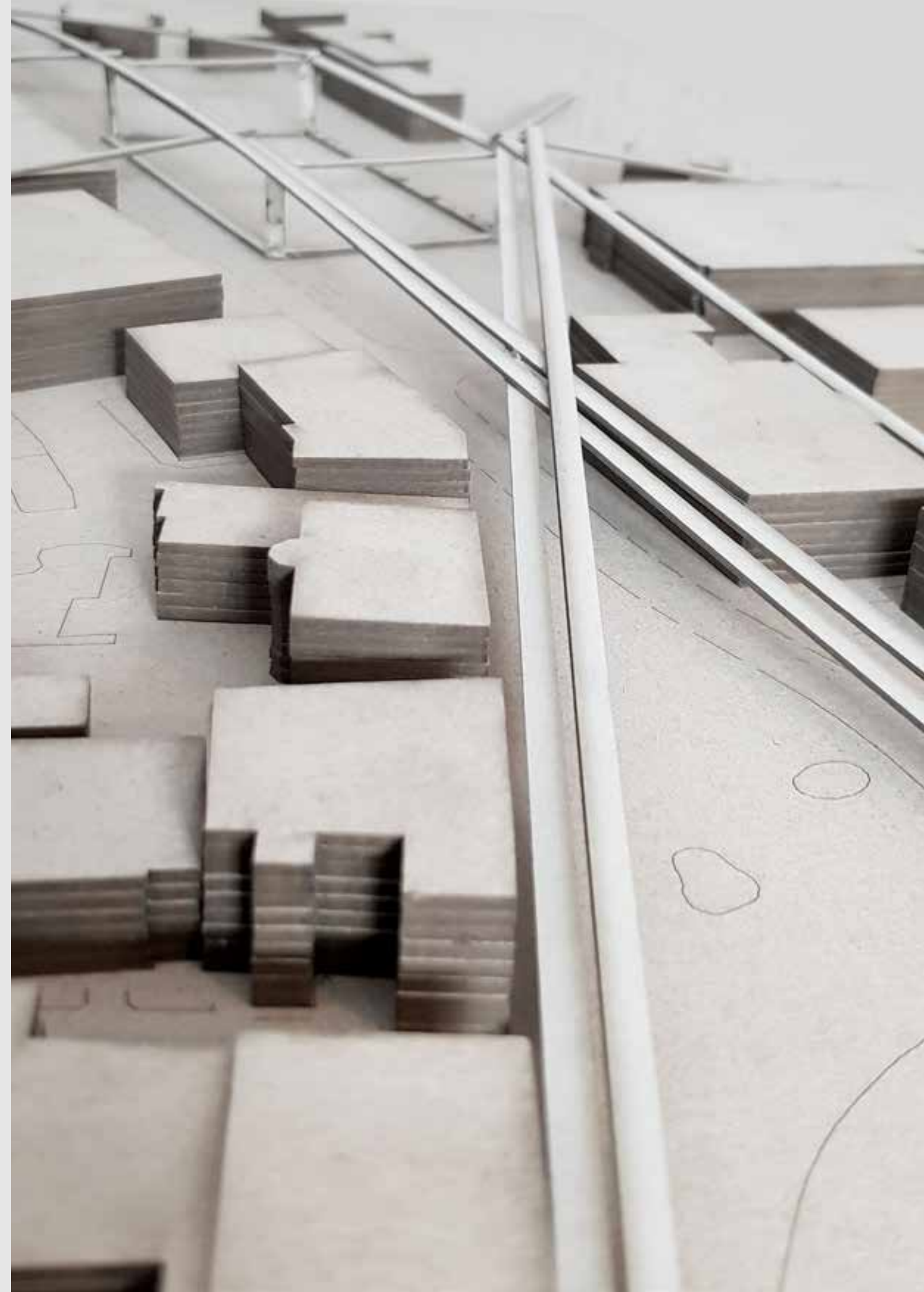
2.13 CONCEPT MODEL 1:500

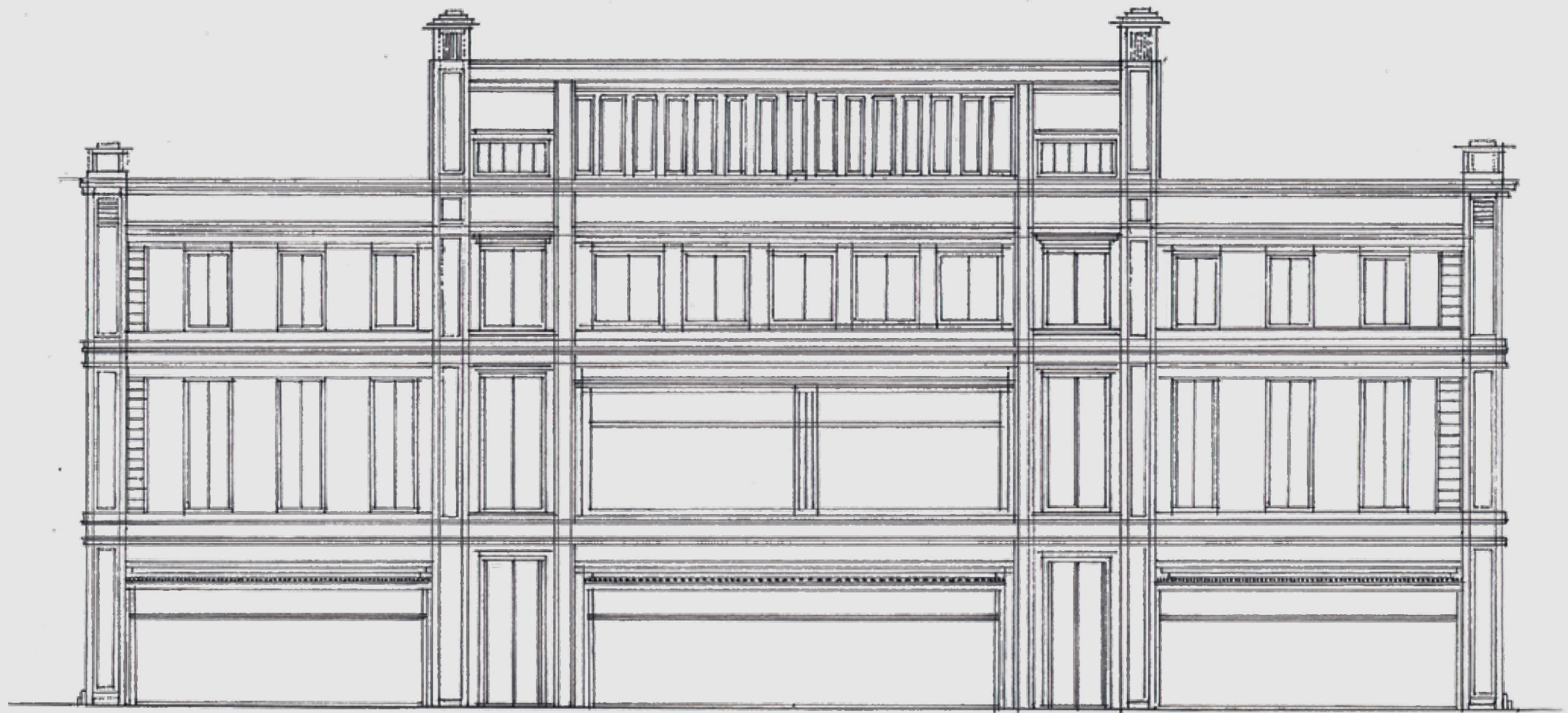
POINT OF DEPARTURE TOWARDS THE BUILDING SCALE

The chosen node is the space that connects the central square with the development area. The transition between these scales is where the emphasis is focused on sightlines and important lines of space. What are the strongest views and how do they affect the space in the first node? As you move towards this space, the angle of which you experience the building alters. It is this alteration which can create attraction to move closer or in a certain way in the city space.



Model photos





2.14 INCREMENTAL PATTERN IN THE BUILDING SCALE

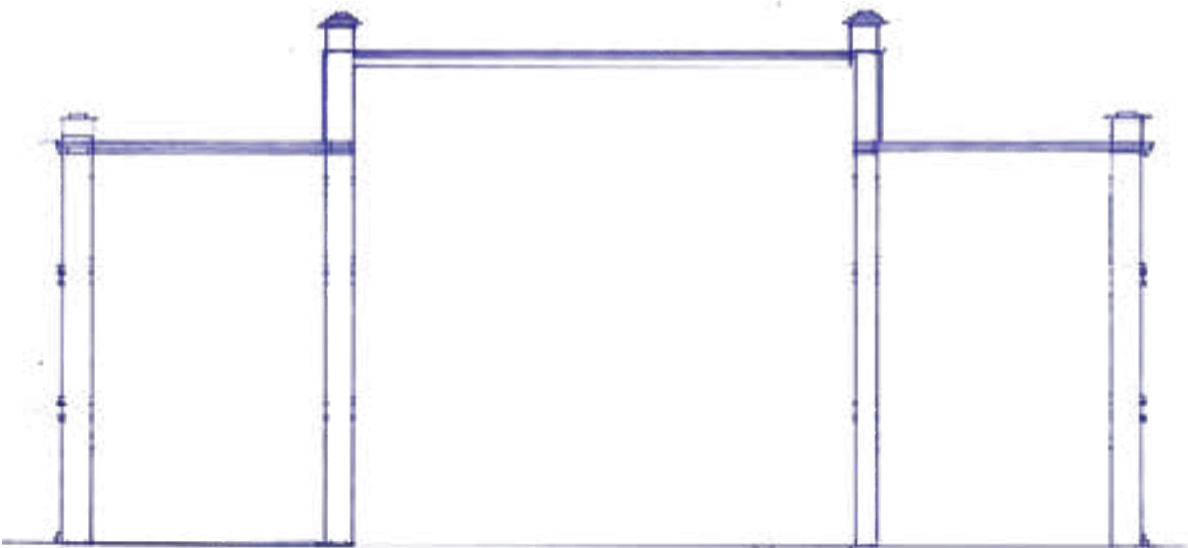
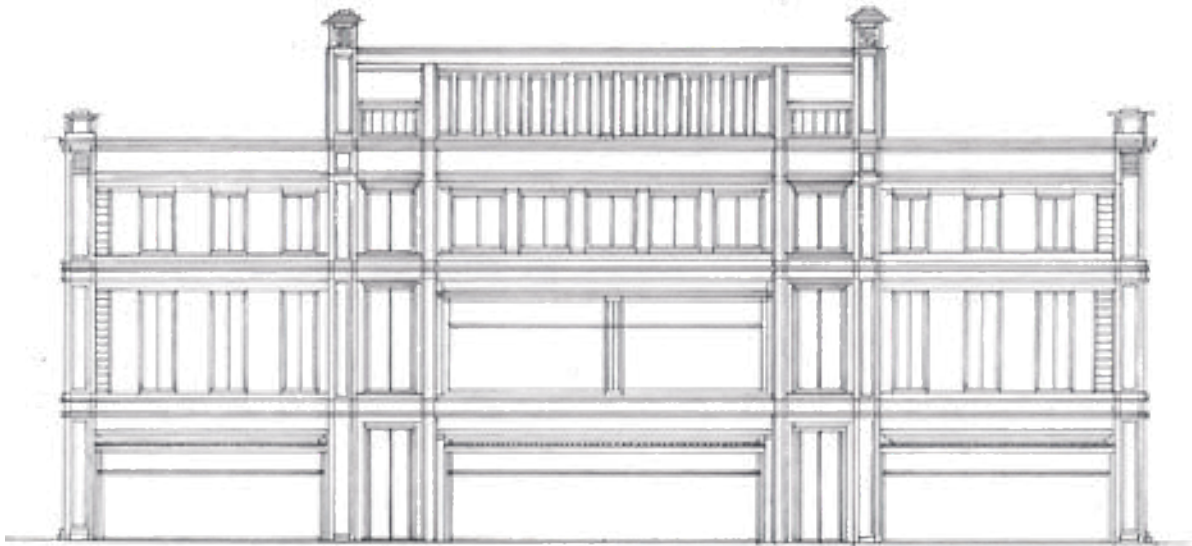
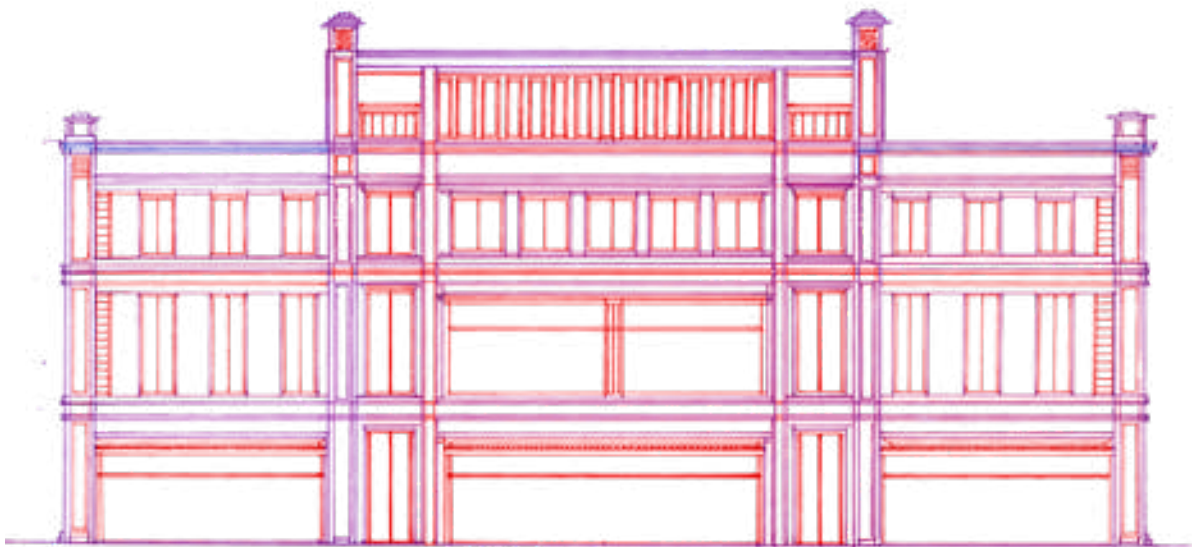
The exploration of the importance of a facade and a building's physical articulation leads to an interesting introductory dialogue. The way which a building communicates with the space around it and how this space affects the city. Related to the urban concept, the approach to the building scale is defined by a step by step analysis of different senses of space. By looking at distance to the development area, connection to the central square, spaces between facades and entrances, sightlines, heights and public space there is a possibility to also create a clear relation to the programmatic placement of functions. From a variety of different sketches this particular one is chosen to be the basis for the first research.

Building sketch as a point of departure. Used as a starting point for the understanding and reasoning of articulation

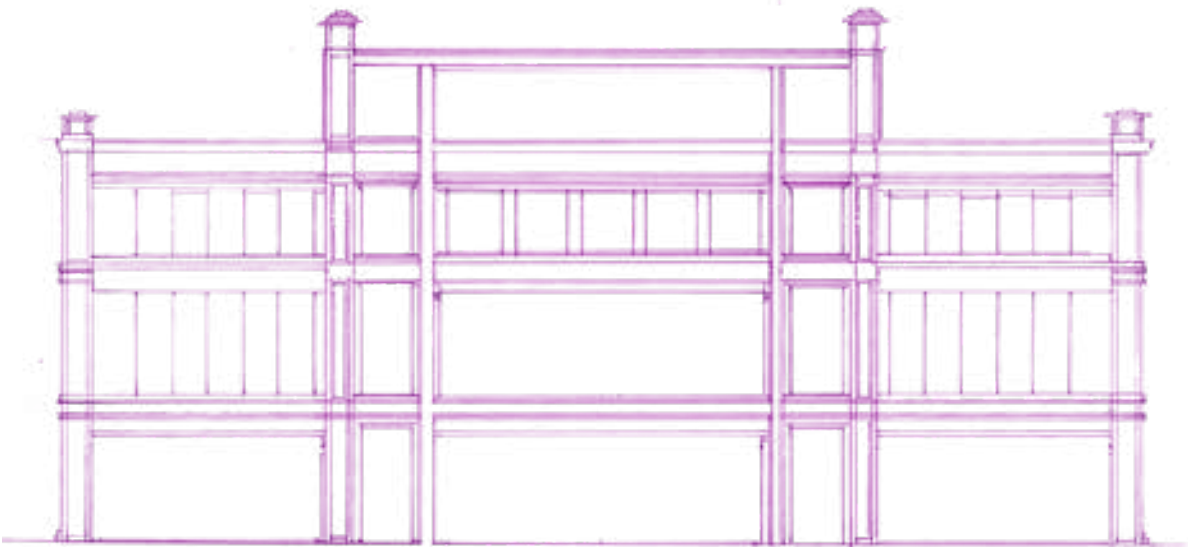
2.15 AN INTERVENTION IN THE SENSE OF INCREMENTALITY

An intervention in different scales and why the articulation of a building's personality is one important aspect when creating a connection between the building and the surrounding spaces, buildings and regions. The regions around a building could also be looked at as an incremental movement towards and from one building. What impact has one certain segment of the facade on the surrounding space? Primarily this could handle the subject about an attractive facade. An attractive facade attracts people, people attracts more movement, more movement means life, life increases the value of a space, more value in one space means a well designed intervention.

The incremental pattern of a facade or building is not only affecting the attraction and movement around a building and in a city. The way a space is defined is not merely depending on the height and massing of a building surrounding the space, but rather the articulation of different sections inside the height and space of a building. The scales are not bound to specific physical elements, but they are the result from the location's circumstances and connected to the different stages of moving towards or from a building.



First

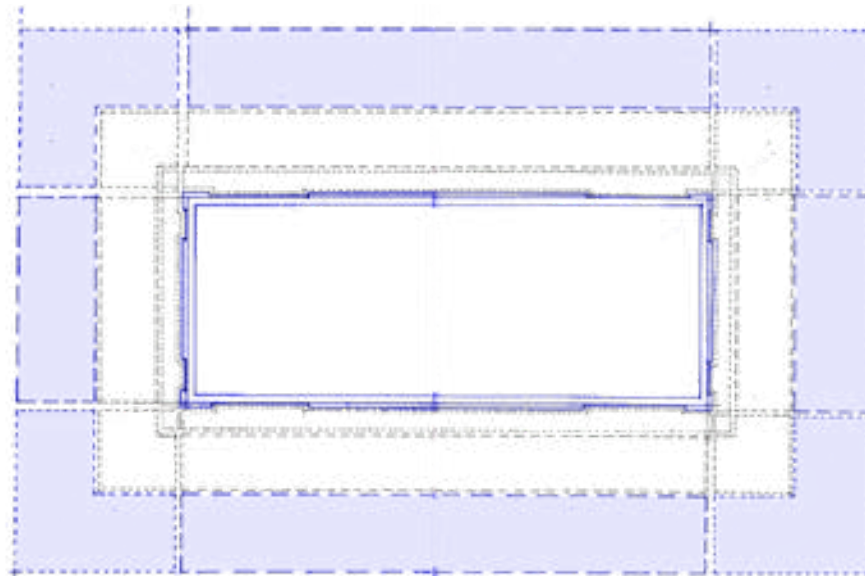


Second

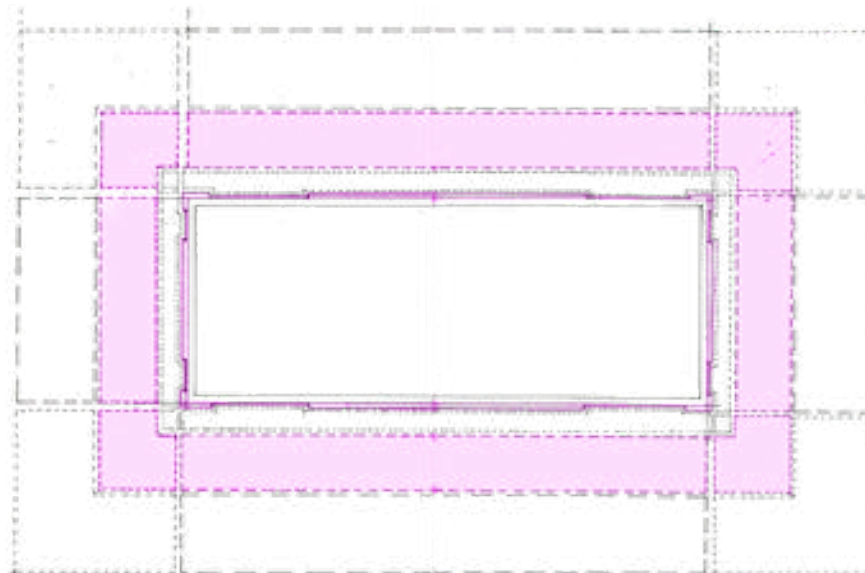


Third

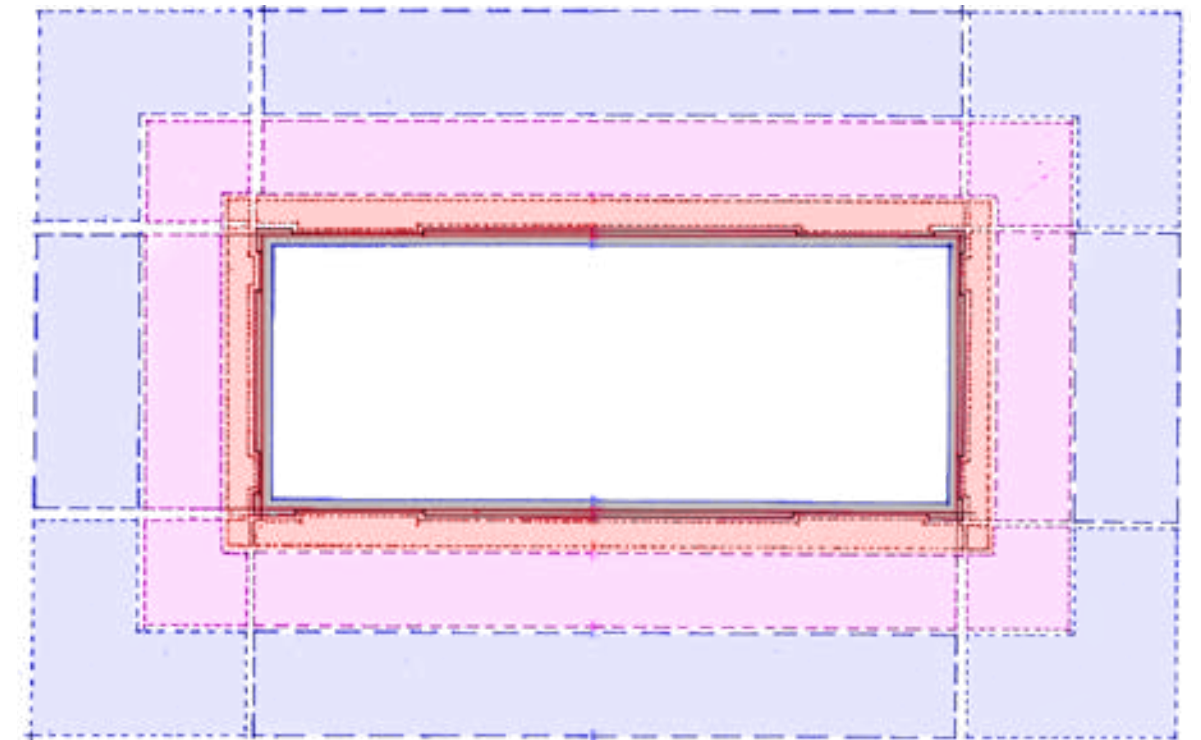
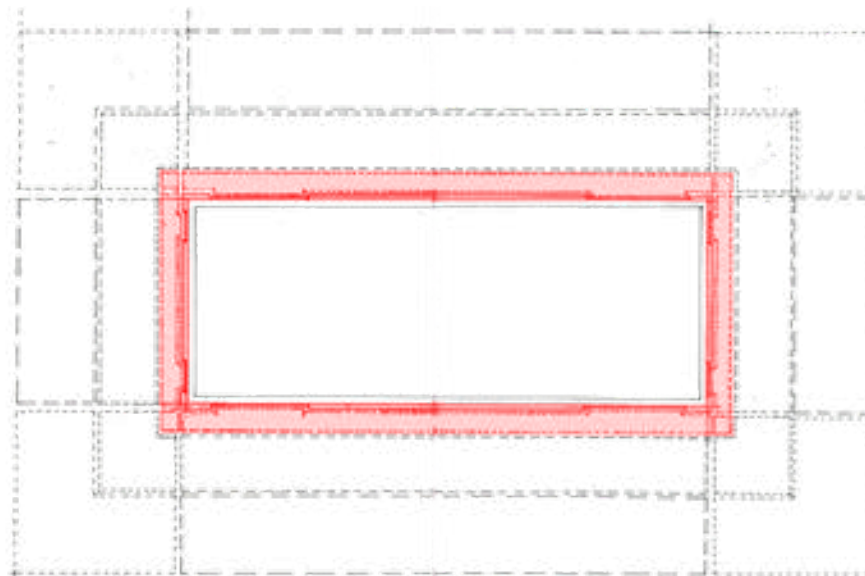
PROFILE



TEXTURE



INTERACTION



ARTICULATION OF ARCHITECTURAL PROPERTIES AND THEIR RELATION WITH THE SURROUNDING SPACE

If we pretend to have a site with a particular building. What connection does this building have with the surrounding space? How does the space around the building affect the entire city? Today's process of building cities tend to create patterns of an irregular sense of design. Every building has its own personality and articulation, though a diversity of articulation is what makes a space great, but it has to be done in the right way. Many of them have a design that is primarily focused solely on its own purpose and marketing of itself. The word landmark is misused and starts to fade away among the other subjects. Going from an urban scale with 500 buildings to the size of one building and then try to connect these two is a challenge that varies depending on existent scenarios and conditions.

The development area of Kinna has potential. A potential to reactivate not only that particular space, but also the whole city. The huge amount of aspects to consider could be placed inside a box that we call the toolbox. The toolbox consists of layers, layers that deal with history, culture, infrastructure, economy, sustainability, architectural aesthetics, public space and functions of all kinds. To develop a good strategy for designing the new Kinna regardless of which scale, one must take these layers into account. Though each layer may have different amounts of importance depending on what scale the focus is placed on. A valuable and versatile city has **life**. Life is created by **movement**.

Vocabulary:

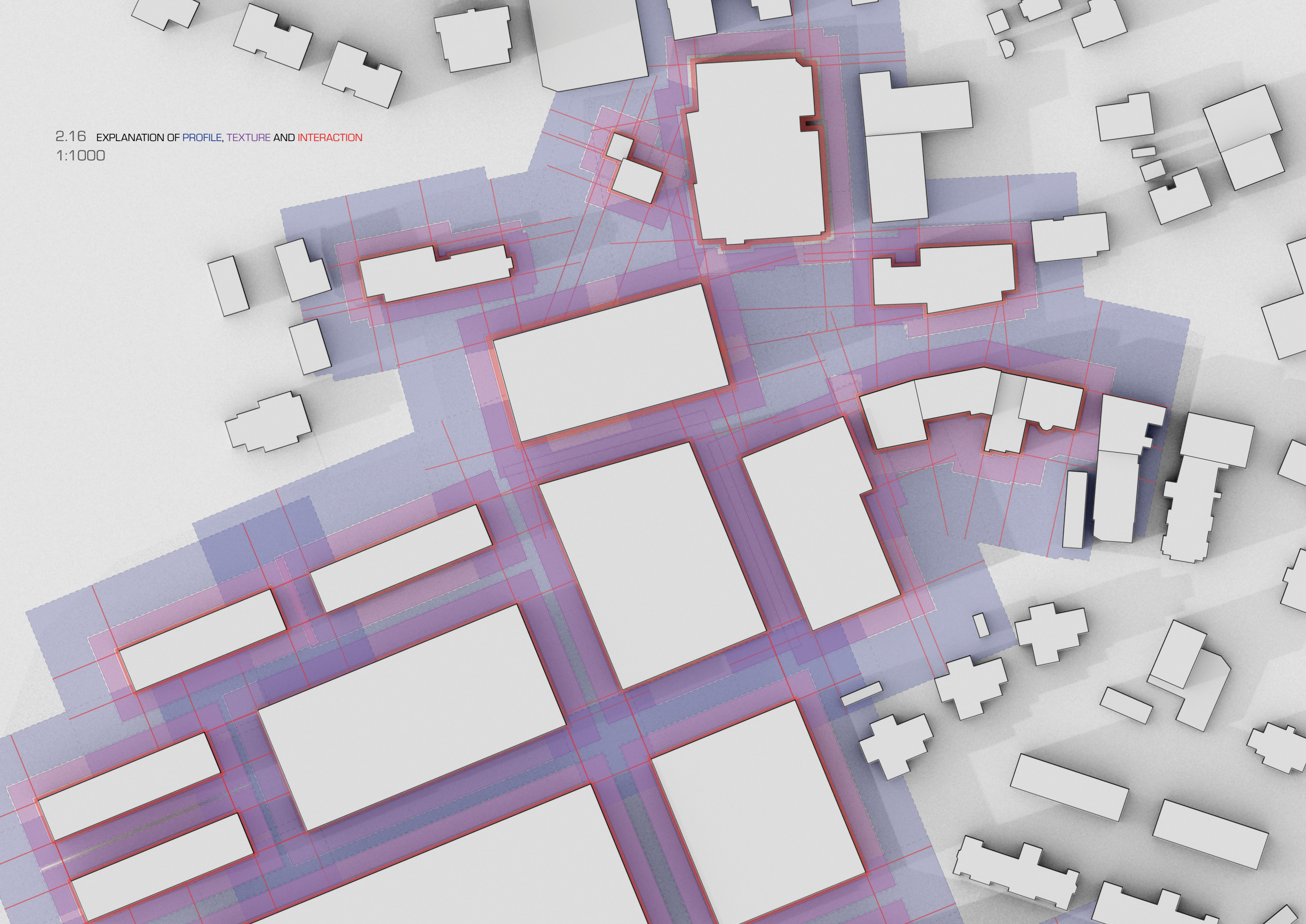
Segments - The segments are particular parts of a building that can include elements from multiple categories. The word segment is used to explain for example how a piece of the facade or an element communicates with the space in a certain scenario.

Imagine having two buildings with a public square between them. When an important element is placed on the square on a certain place, a relationship to the buildings is created. Whether this relationship is good or not depends on the type of building design and where the architect has chosen to articulate certain segments of not only the facade, but also the placement of entrances, windows, trusses, ornamentation e.t.c. The element on the square could either be temporary or permanent, but there could still be a level of good or bad. The good relationship increases the movement and activity on the between space (in this case the square) and also the amount of usability of the buildings. The bad relationship lowers the activity in a matter that it influences the functions and views in and around a building.

Variety and difference in the articulation of a building, space and character creates variety and difference in the surrounding space. This is related to perception, the perception of an element is always dependent on distance and it is distance that changes as you move in the urban space. The point of departure of this stage in the thesis lies in a sightline. The visual perception of a space and the applicability of altering it in connection to the surrounding buildings. This workflow is then divided into three stages, where the first stage is the **profile**, the second stage is the **texture** and finally the mere **interaction** with the building takes place. The definition of this workflow is explained in the next chapter.

Regions - This word is used to resemble the spaces that connect with either the profile, texture or interaction. That means for example that the space in front of or in between each pillar in a colonnade is defined as the region.

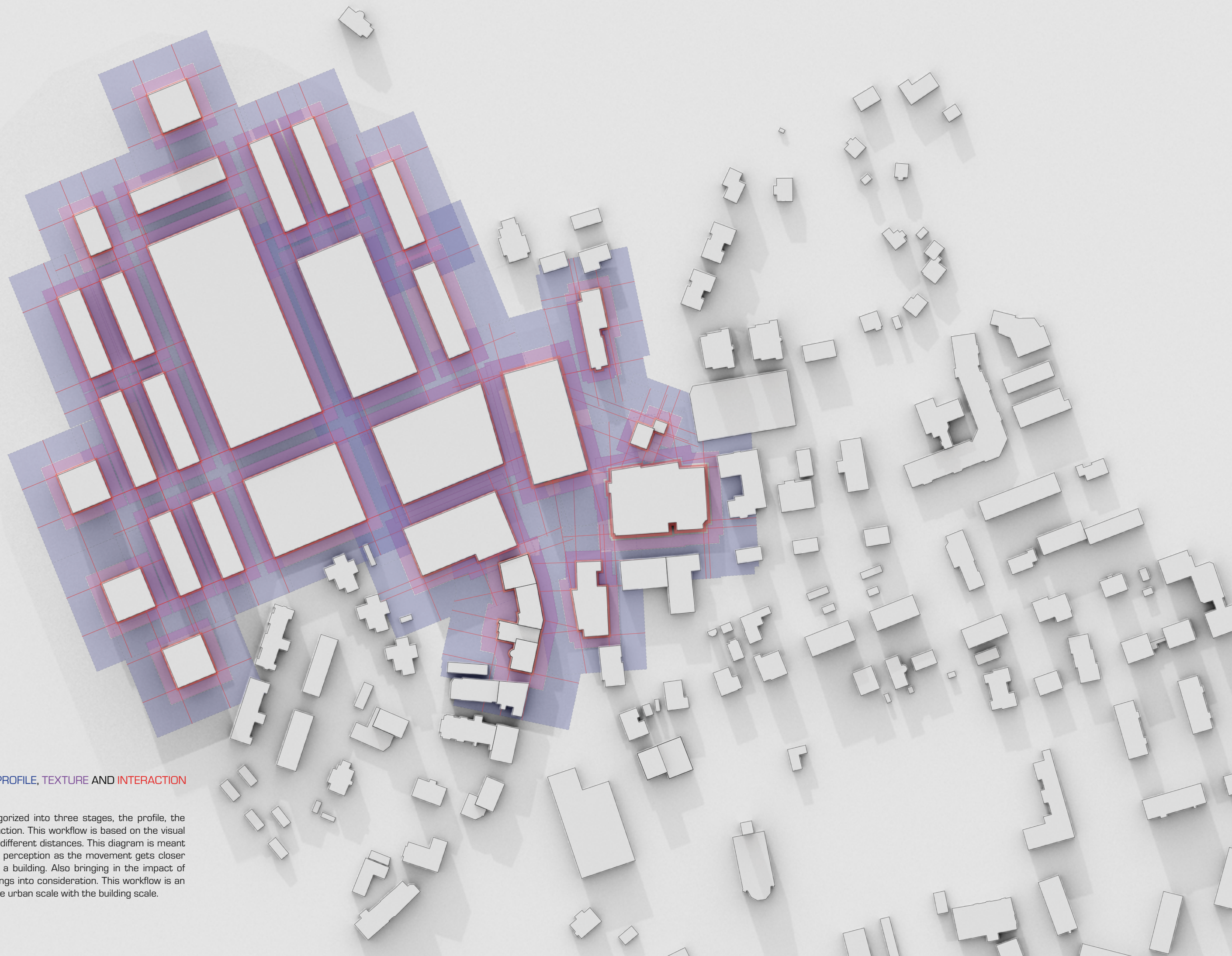
2.16 EXPLANATION OF PROFILE, TEXTURE AND INTERACTION
1:1000



EXPLANATION OF PROFILE, TEXTURE AND INTERACTION

1:2000

The workflow is categorized into three stages, the profile, the texture and the interaction. This workflow is based on the visual perception related to different distances. This diagram is meant to show the changing perception as the movement gets closer or further away from a building. Also bringing in the impact of the surrounding buildings into consideration. This workflow is an attempt to connect the urban scale with the building scale.



3. DESIGN

3.1 SPACIAL ARTICULATION

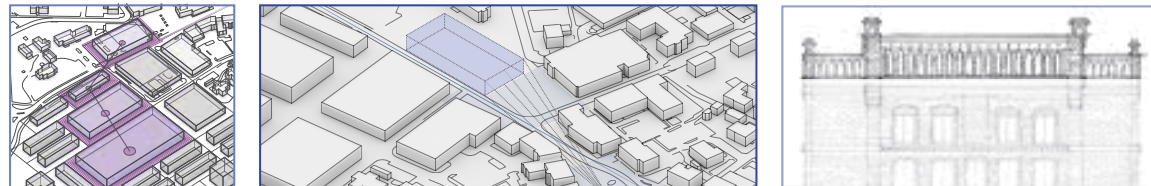
THE ORDER OF WORKFLOW CATEGORIZED INTO THREE STAGES

PROFILE

The **profile** involves the larger urban scale, where the profile is defined through these aspects: the placement of the building in the urban space, definition related to legislation, the aspect of figure and relation to surrounding buildings. In this case the profile is generated from the old footprint of EPA, only extended along the facing building and towards the development area. The height is the same as the current and former building. The figure is related to the textile factory character of hierarchical difference along the top of the building.

DEFINED THROUGH:

- PLACEMENT FROM URBAN CONCEPT
- VISUAL CONNECTION FROM SURROUNDING SPACE
- POSSIBLE LEGISLATION
- FIGURE CHARACTERISTIC

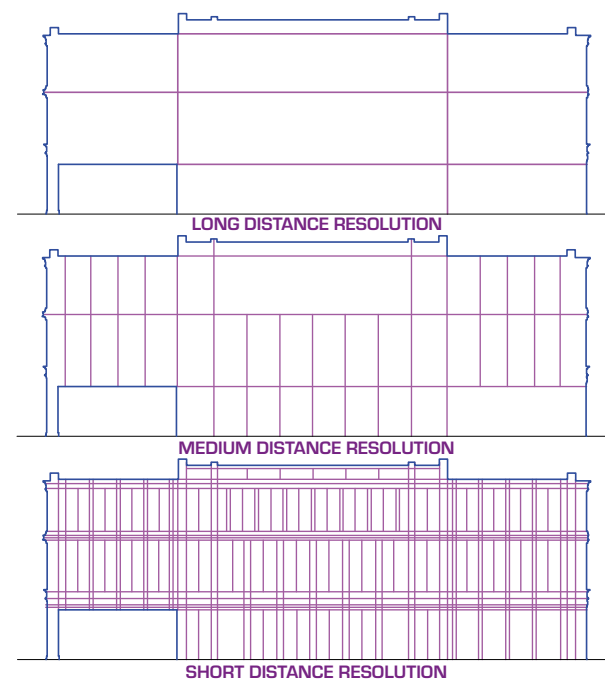


TEXTURE

The **Texture** is focused on structuring the profile. This is dependent on the altering visual perception when moving closer to the building. It is basically about the resolution in form of physical architectural properties, meaning that different surroundings result in different types of resolution. Varieties of surroundings equals varieties of expression. This means that the texture is used to define segments so that they relate to a certain distance.

DEFINED THROUGH:

- DIFFERENCE OF RESOLUTION TO ARTICULATE CHARACTERISTICS FROM CERTAIN DISTANCES
- WORK WITH RESOLUTION TO ARTICULATE CERTAIN SEGMENTS MORE THAN OTHERS
- EXAMPLE: DIFFERENCE OF SEGMENTS TO ARTICULATE A MAIN ENTRANCE

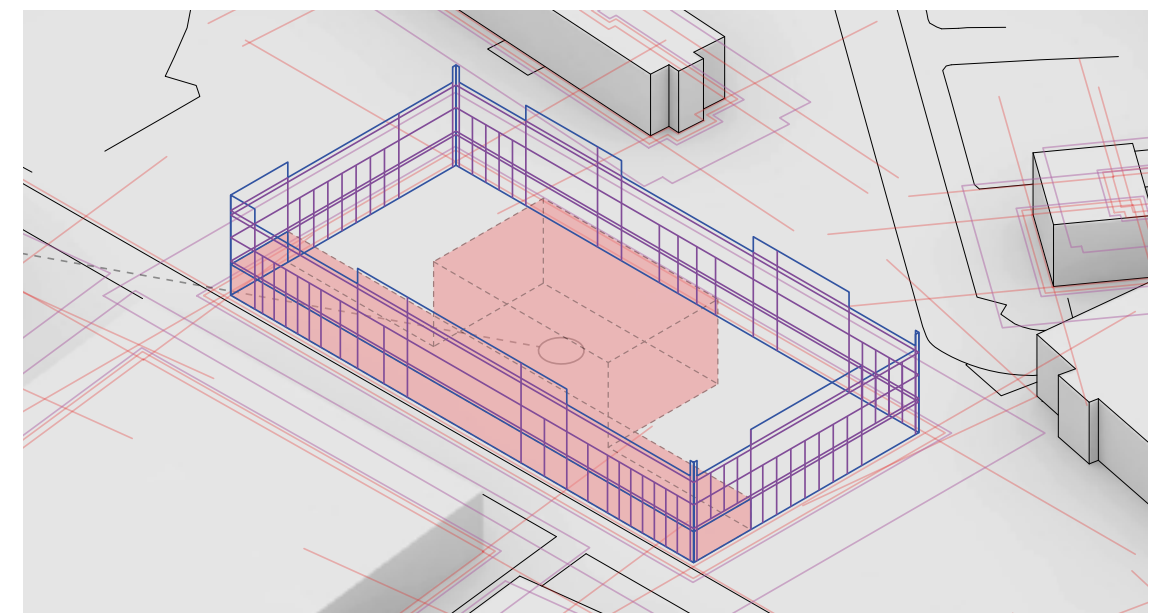
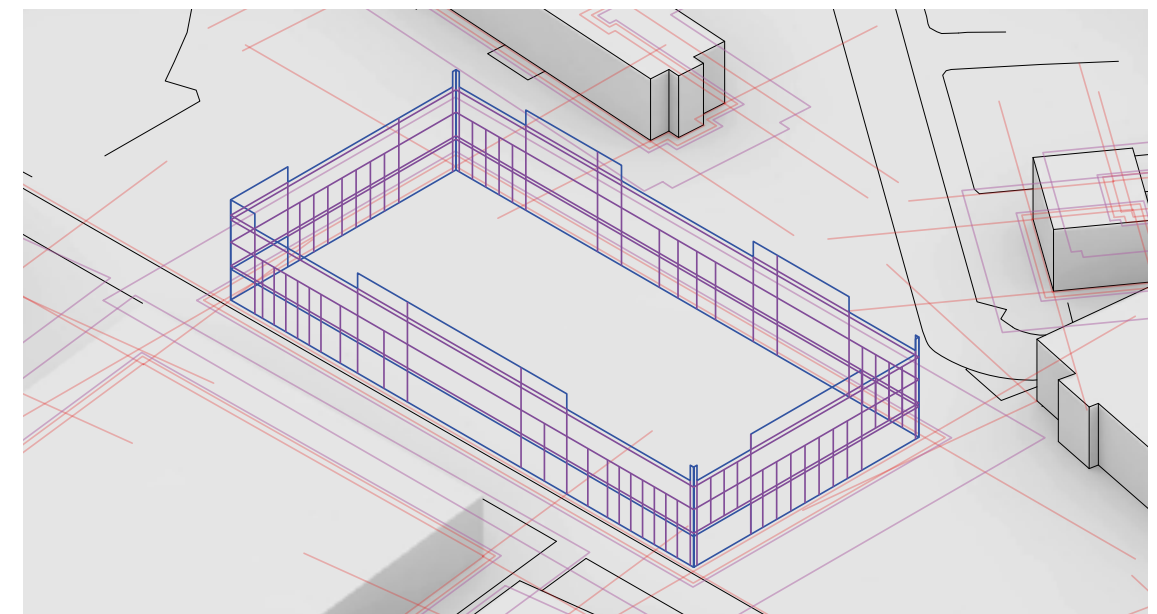
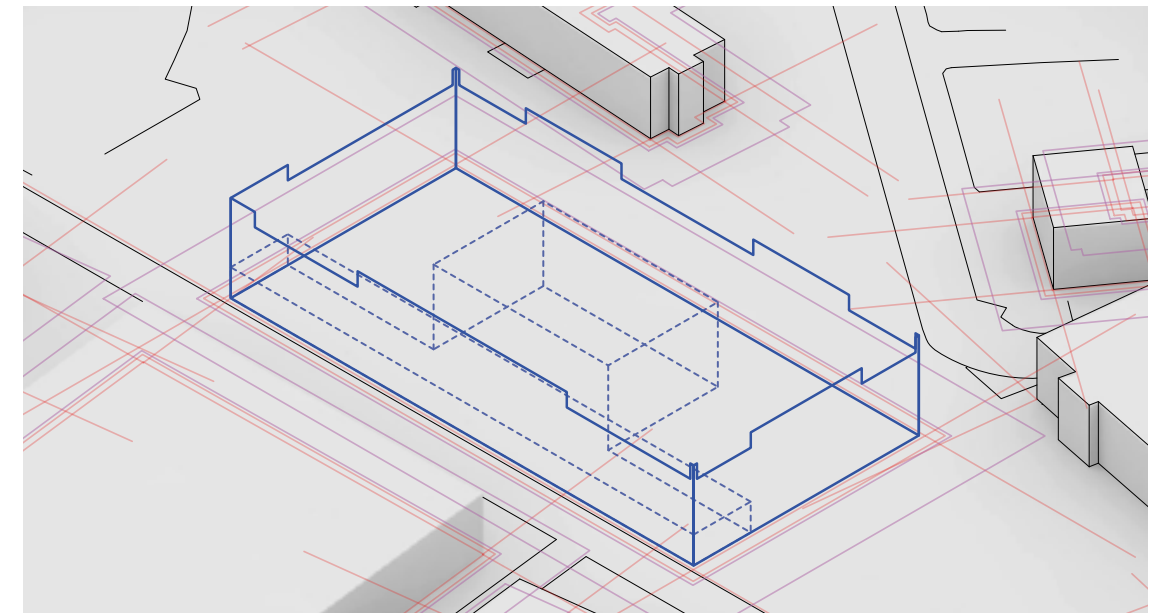
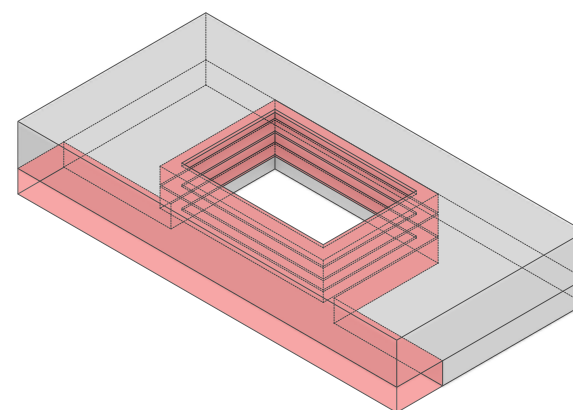


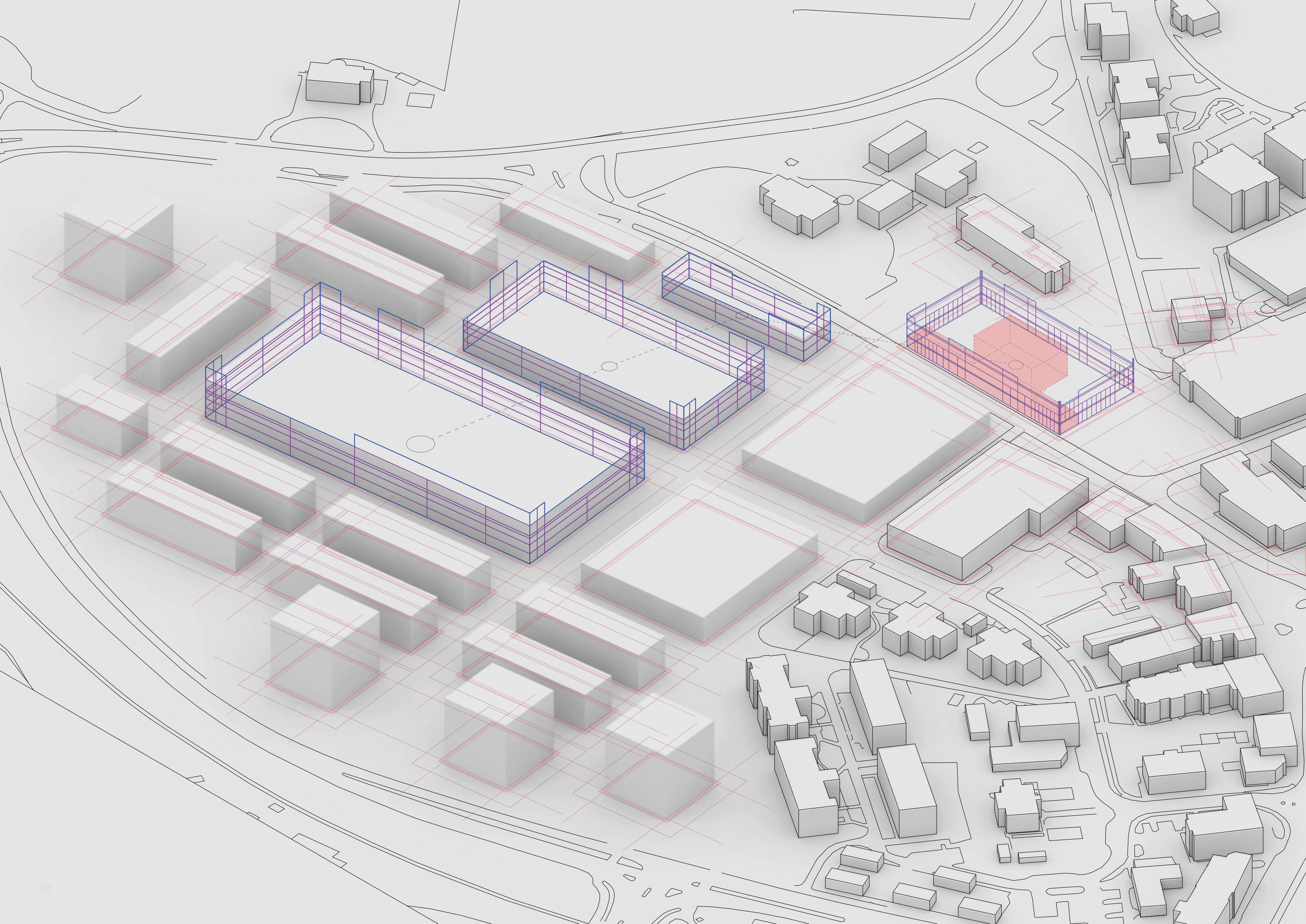
INTERACTION

The **Interaction** takes place on a more local level where the mere physical interaction is taking place with the building, building parts or elements. For instance if the profile has a dominant feature of an opening in a building, then the interaction is the movement and experience inside that opening.

DEFINED THROUGH:

- SPACE AS A RESULT FROM PROFILE AND TEXTURE TOGETHER



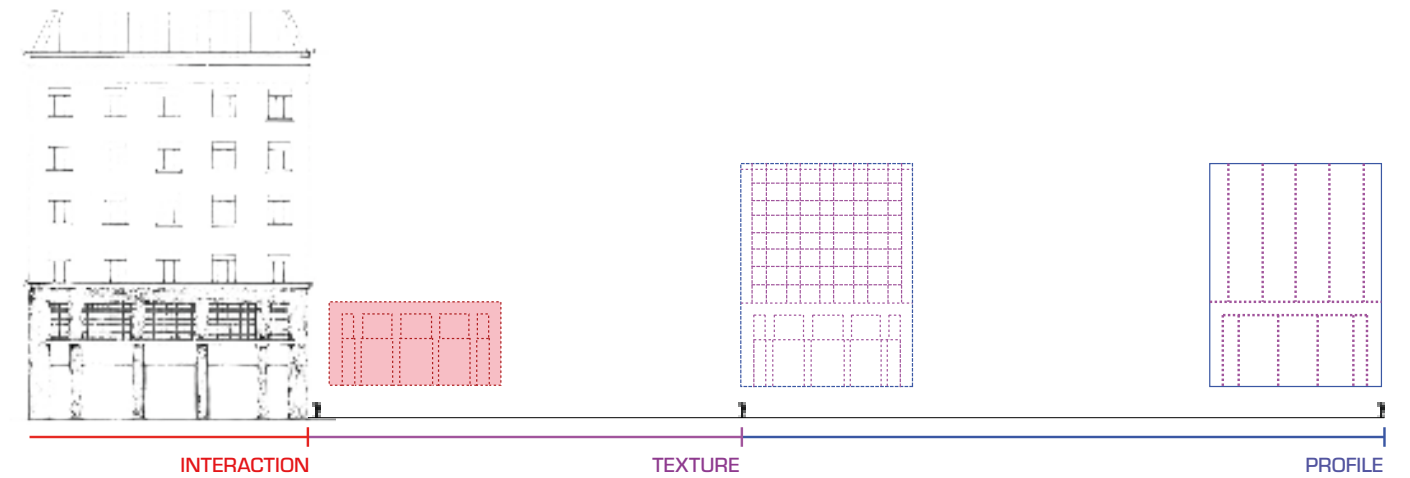
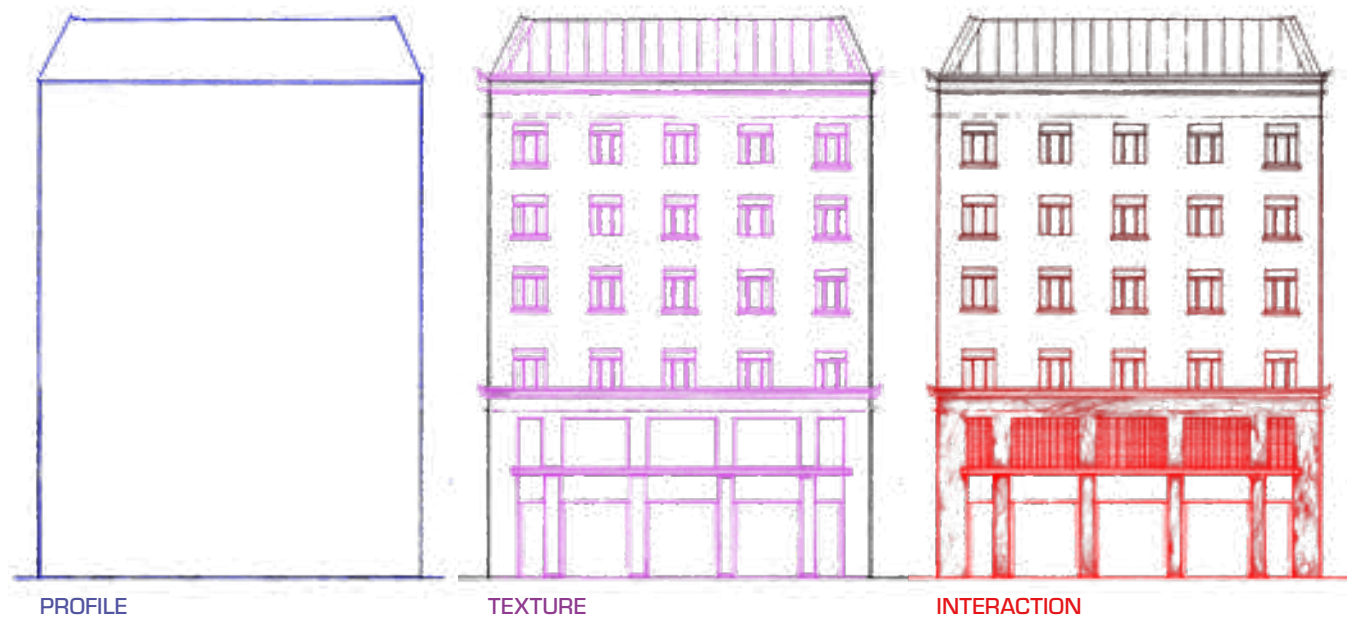


3.2 DESCRIBING THE WORKFLOW BY APPLYING IT TO EXISTING ARCHITECTURE

LOOSHAUS, VIENNA BY ADOLF LOOS



Hand sketch of Looshaus

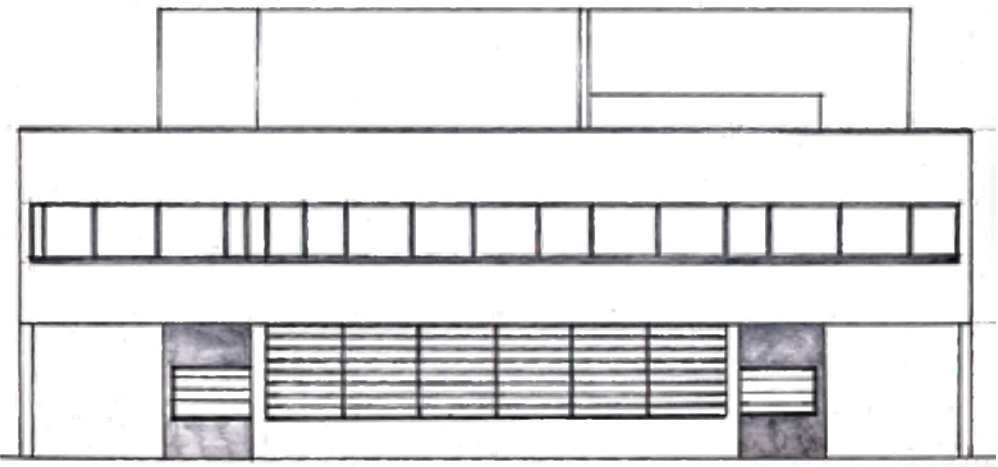


To explore the relevancy of this workflow the same methodology is applied to existing projects to investigate what happens and what it means to consciously design and articulate a building with the surroundings in mind. To see architecture through different scales of perception and develop an understanding of what that actually means. At the farthest distance is the first standing point of possible observation. From this distance you see mainly the profile of the building and a hint of a line of windows and pillars. There is also a possibility to distinguish the difference in facade material between the entrance floor and the upper facade. As you move closer the resolution gets higher and your perception of the building changes. Now there is a clear view of windows, openings, pillars and hints of cornices, window mullions and molding can be seen. In the stage of interaction the most dominant feature all together is the main entrance facade articulated with a certain material. Comparing to the rest of the facade there is also a higher density of changes in form of smaller mullions, cornices and now you can also distinguish the version of a plinth and architrave around the pillars. What is interesting is that the materiality which is considered in the interaction stage creates a high contrast which enables a clear articulation from a longer distance.

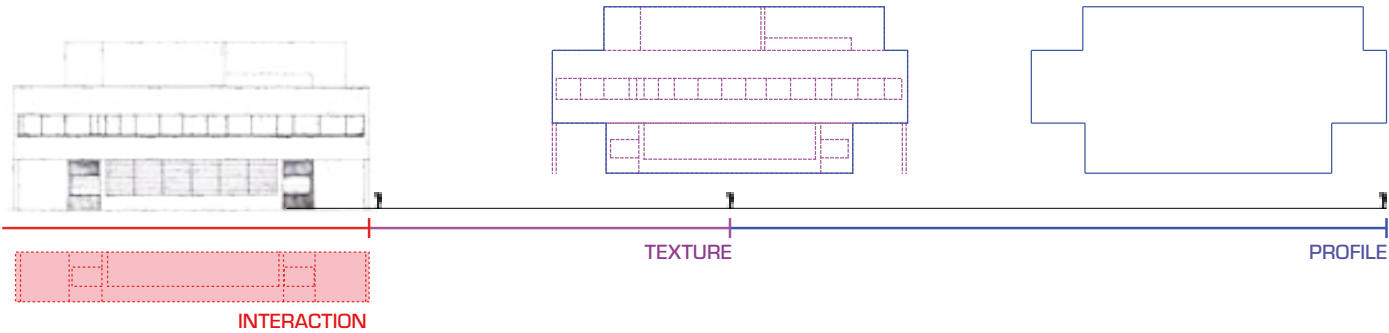
Finding:

Articulation through material difference as a method of affecting the perception from a long distance. Meaning also the articulated contrast between the marble-clad lower facade part and the upper plaster facade, not only in terms of material but also in size ratio. **Texture** and **interaction** can alter the **profile**. In this case the alteration applies to **facade size** and **material selection**.

VILLA SAVOYE, BY LE CORBUSIER



Hand sketch of Villa Savoye



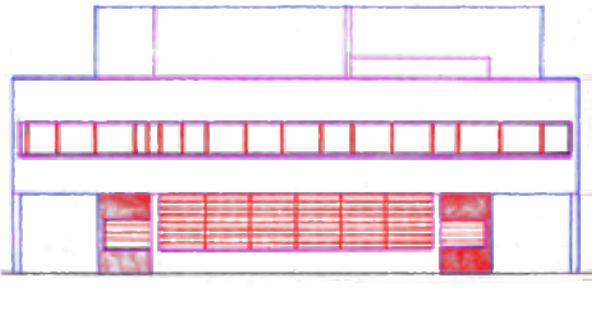
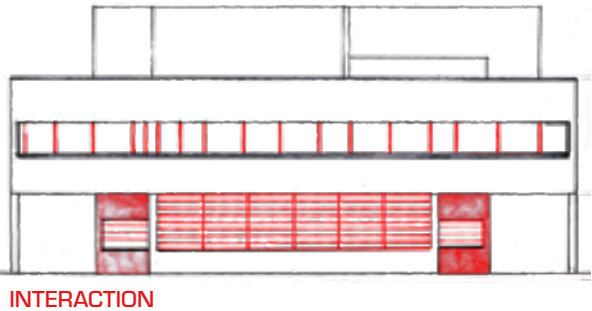
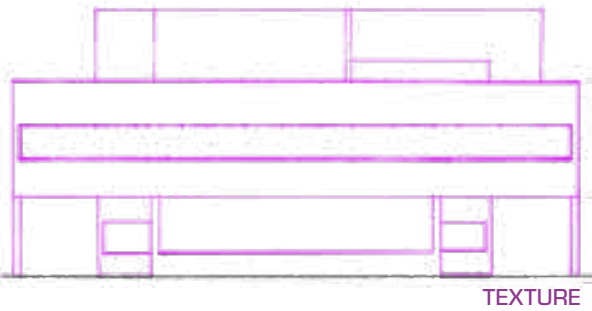
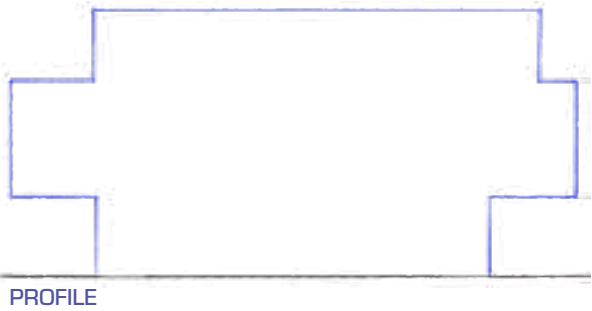
Testing the workflow on smaller size architecture. Imagining the profile from the long distance would focus the perception on primarily the outline of the white plaster facade. Almost to the degree that only the openings underneath can be observed, and not the structural pillars. Also the window placement is dense and forms a segment of both windows and mullions, which would from the longer distance be seen as one element or texture. Moving closer would reveal the pillars, the ground floor facades and the window mullions. A strong feature of this example is the openings beneath the overhang, which is then complemented by a different color, in this case dark green, on the lower facades.

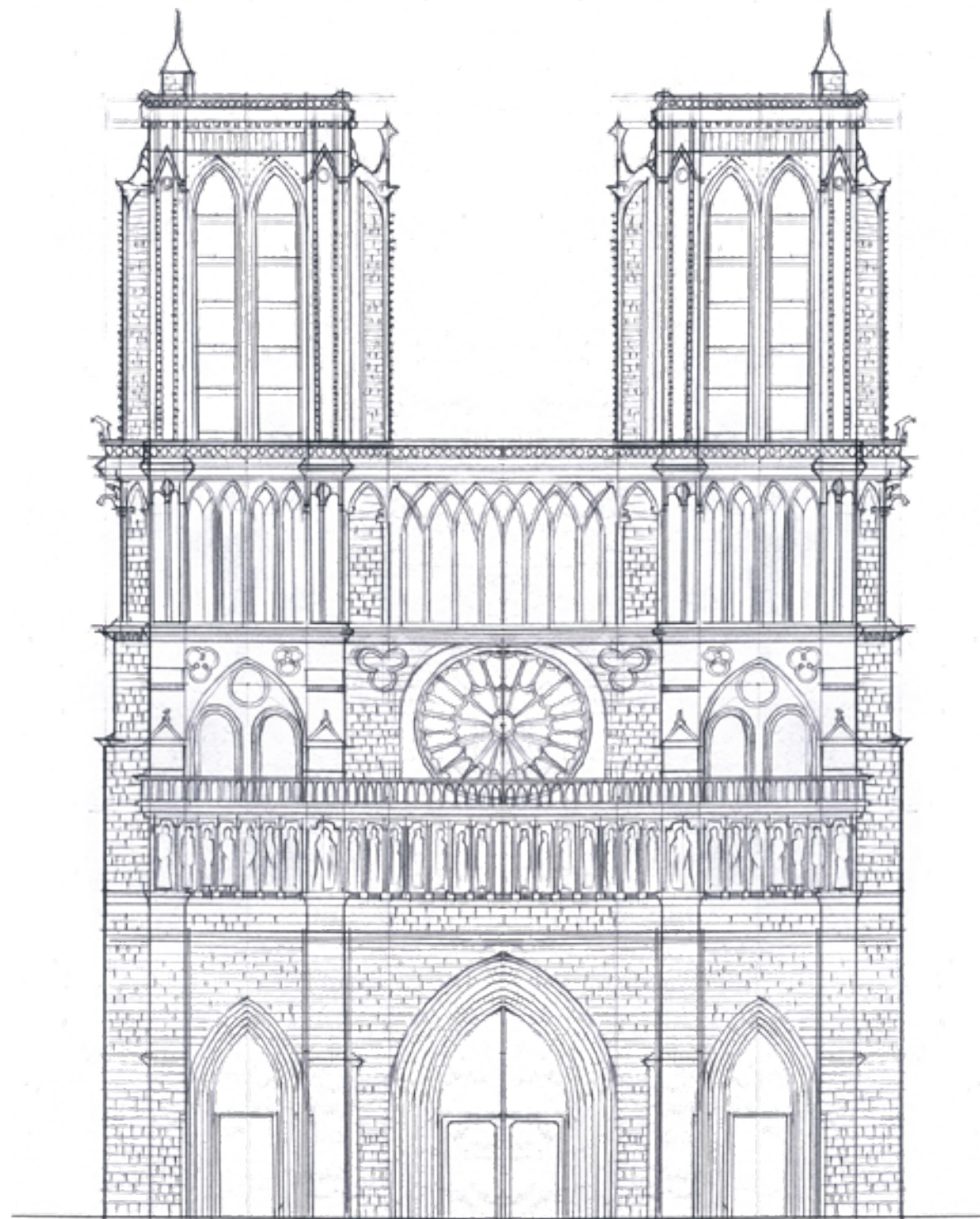
Finding:

The mixed use of overhang space and contrast of the different facade materials could be considered as an architectural property that is articulated more than others in this example. One could imagine that a sudden change of contrast in this particular scale is favorable. The mixed and concentrated use of a void, a colonnade, an overhang, curved walls and also a differentiated materiality is a good mix resulting in the interaction space.

Similarity to Looshaus:

Defined entrance floor with distinct material difference





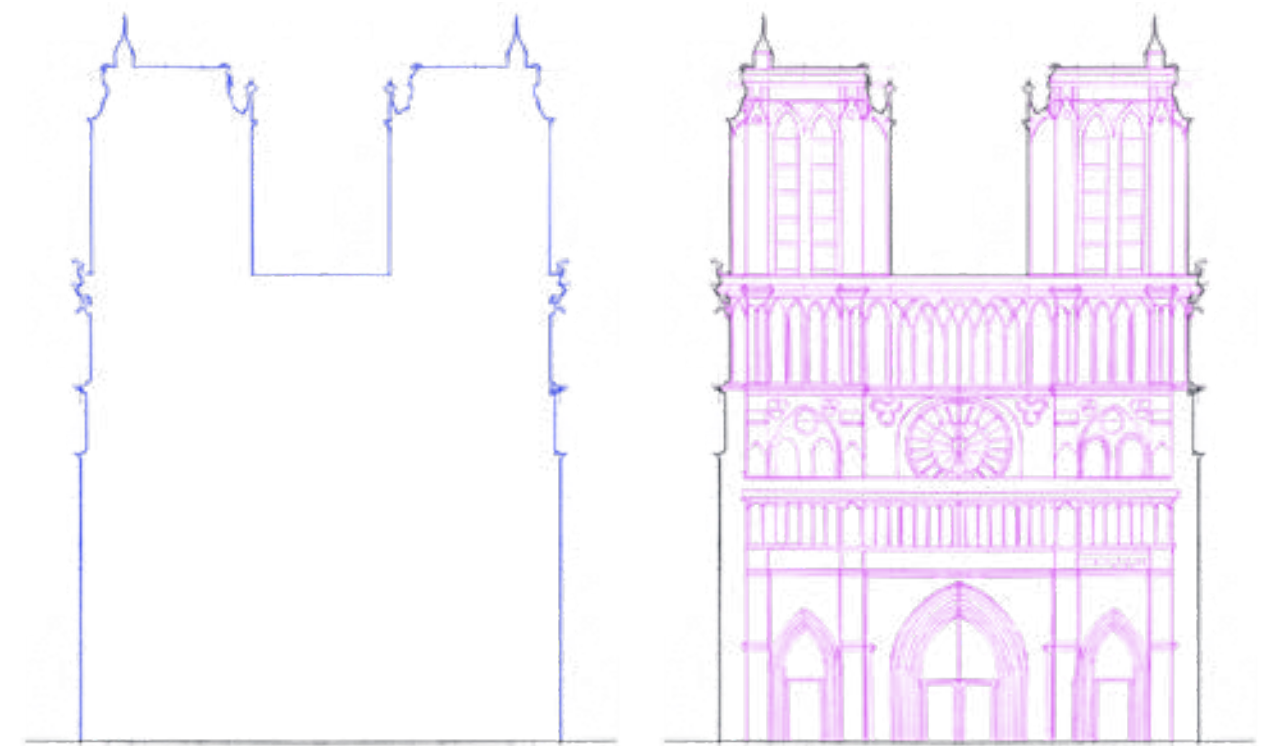
NOTRE-DAME DE PARIS
Hand sketch of Notre-Dame

To start with, Notre Dame faces an open public square which is then accompanied by buildings on the sides. Regarding the surrounding space. A more dominant feature in terms of articulation is created by the two towers. This could be related to the subject of figure, which is also part of the profile. They create a central point which connects with the open public square. Texture-wise the Rayonnant style of Notre Dame features circular windows that is in this case a big part of the texture.

Applying the workflow to larger scale projects and focusing on the larger articulation parts and what happens with the interaction stage when working with larger heights. Firstly the middle colonnade between the two towers works as a sort of texture that in the matter of profile could be perceived as a solid segment.

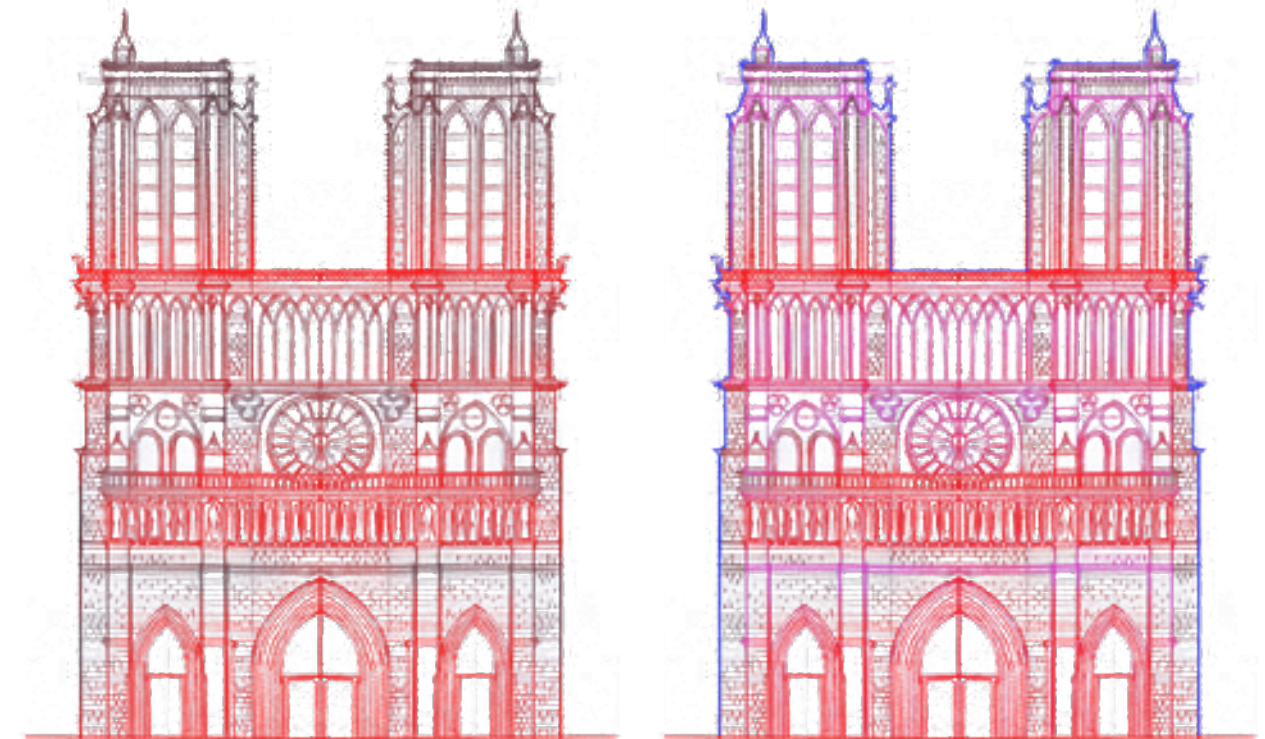
The interaction stage seem to concentrate along entrances and where spaces are possible to walk along. In this case railings and decoration within that perimeter on a more local scale. Terraces and balconies can of course be part of both profile and texture, but is also a space created for interaction. Therefore can spaces for interaction be used to alter both profile and texture.

Finding: The texture can in certain cases work as an applying definition to a large part of a profile, in this case in form of a thinner colonnade. Intentional interaction spaces can also be used to alter both profile and texture, in this case in form of balconies.

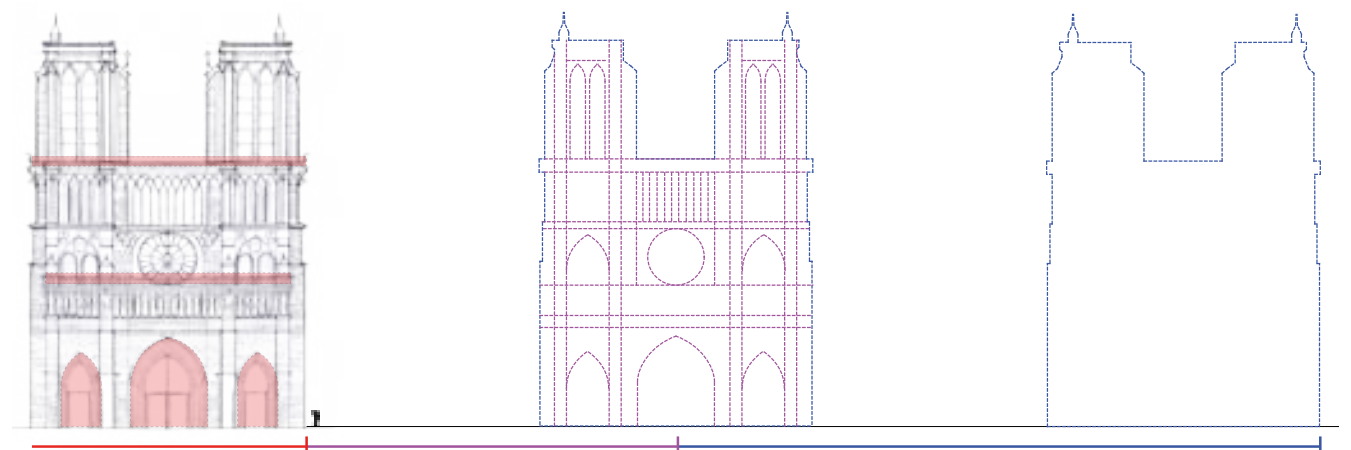


PROFILE

TEXTURE

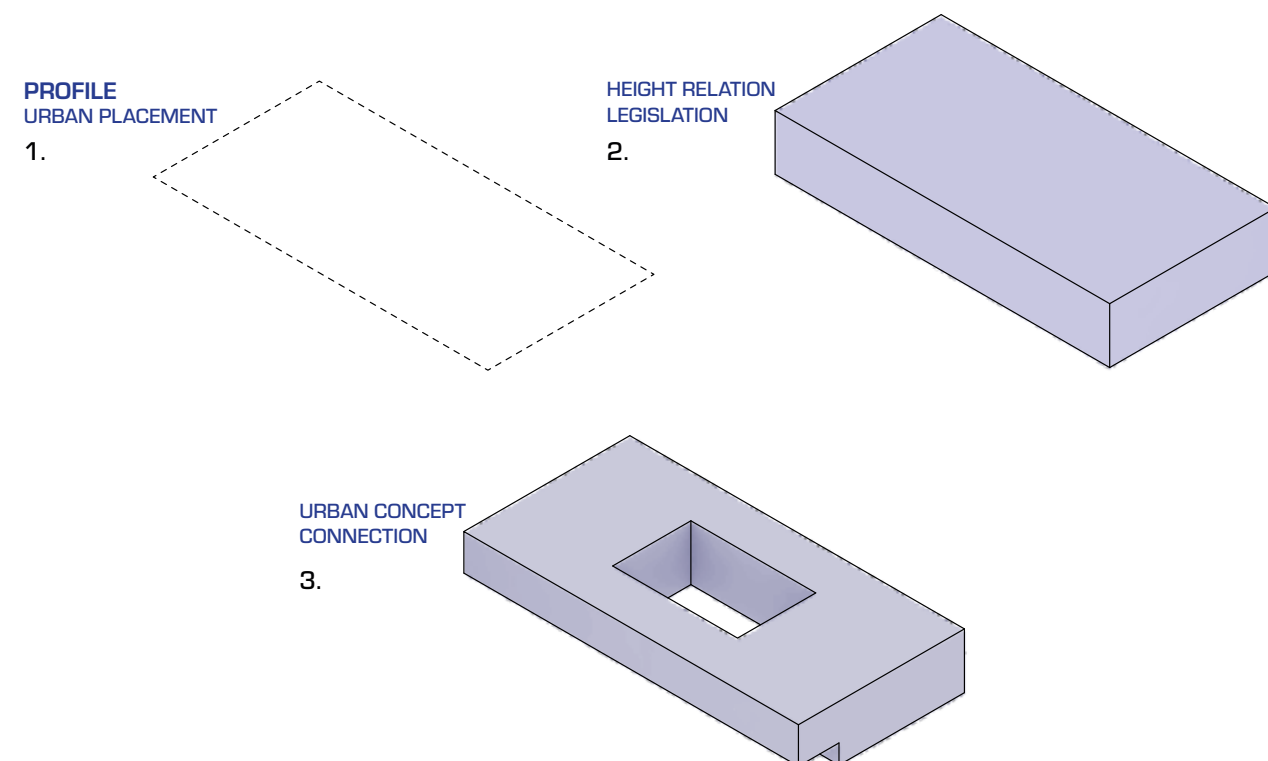


INTERACTION

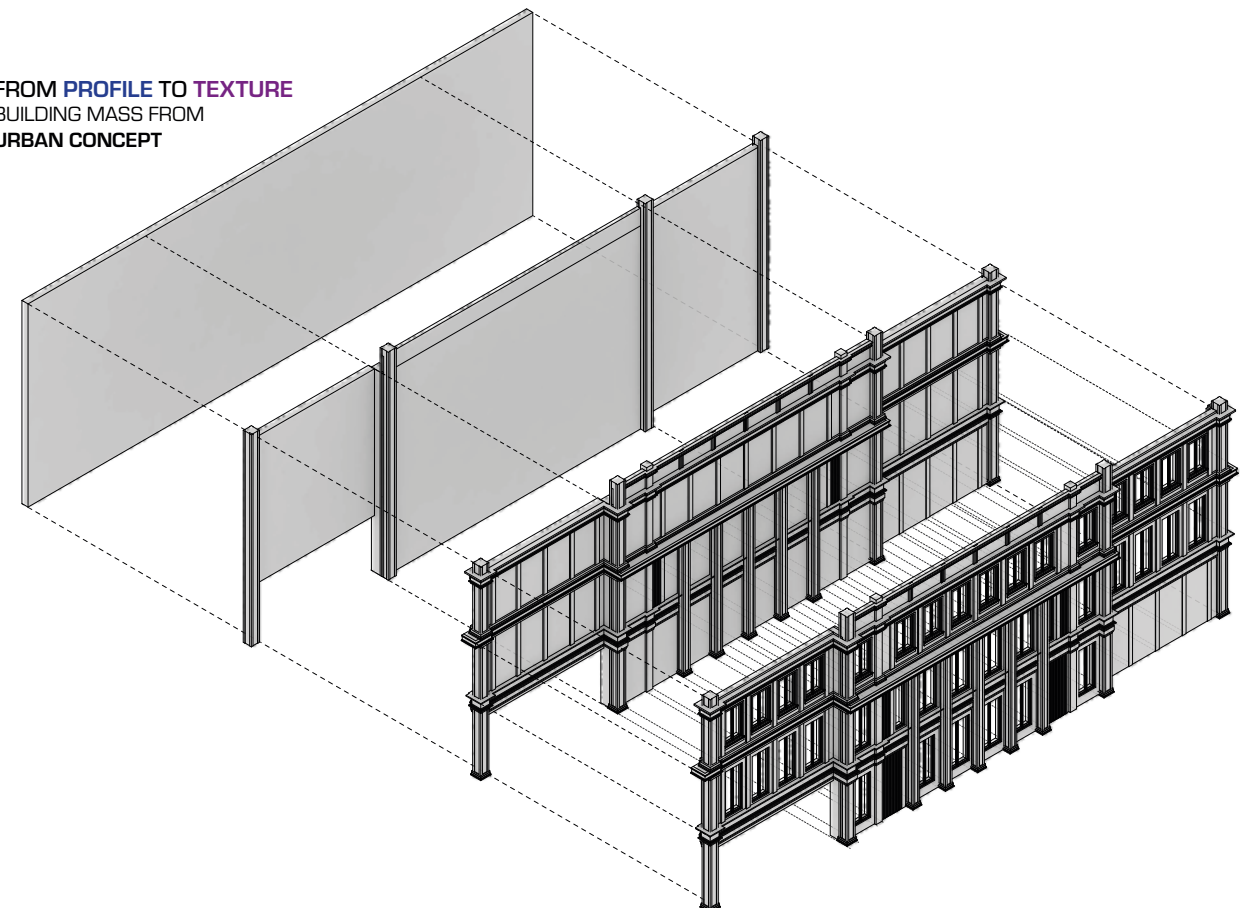




3.3 PRINCIPLE OF ARTICULATION THROUGH LINES OF RESOLUTION

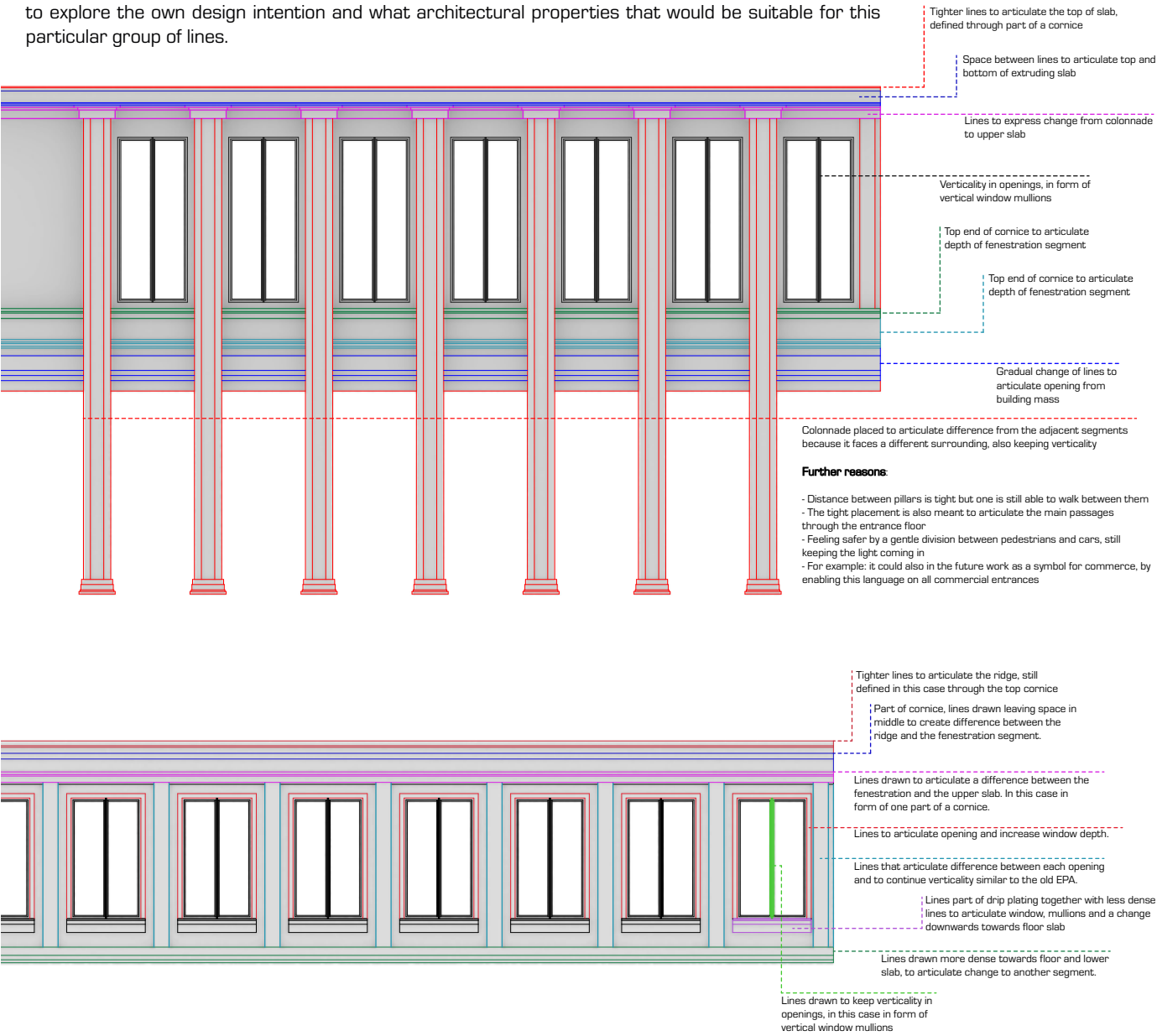


FROM PROFILE TO TEXTURE BUILDING MASS FROM URBAN CONCEPT

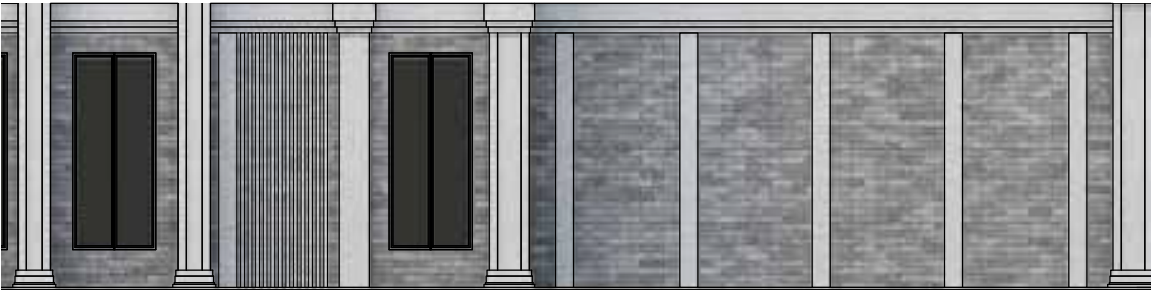


TEXTURE RESOLUTION

The changing perception dependent on change and increase of resolution. This is an attempt to explain the texture through lines. As the texture gets a higher value of resolution and higher amount of lines, the lines are also placed with the reason to articulate certain segments of space or architectural properties. For example, to articulate the main entrance there is a mix of a colonnade, cornices, wall profiles and materiality that is used in a certain contrast to each other. The lines are more of a template to explore the own design intention and what architectural properties that would be suitable for this particular group of lines.



PART OF SOUTH FACADE WITH VERTICAL STONE TEXTURE
1:100



PART OF EAST FACADE WITH BRICK TEXTURED GROUND FLOOR
1:100

ARTICULATION OF EPA

The workflow and the three steps is what has shaped the final proposal of this thesis. Along the development plans of the new Kinna, the opinions of the citizens and the personal interpretation of the chosen theory and subject, the new EPA building comes into shape. Let us go deeper into the creation and underlying reasons for the design strategy. The footprint and size of the building is similar to the old EPA, but it is also extending its mass along the street to the extent that it can be seen from the streets leading to the development area. The height is also approximately the same as before but the arrangement of heights within that is different, in terms of following the same language as the facing buildings. The first great influence on the profile is the ground floor opening stretching along the street and leading into the inner courtyard. This movement is similar to the current one, only that now you are moving outside the building. This movement is also meant to extend the streetspace towards the development area and to connect with Knallens building (in front of the south facade). The top and corner height differences derives from the characteristic of the textile factories, in this case utilized differently along the building dependent on the space that particular facade is facing. For example the east facade faces the central square, and the square has a central point, which the proposal then relates to through a hierarchial difference in height creating a manifest expression in the center.

Moving closer the outline is divided into multiple segments. In this case these segments are articulated utilizing physical elements as pillars, slabs, wall profiles, slabs, cornices and mullions. The overall arrangement of elements is meant to create verticality, relating back to the old EPA. The segments along the facades are also divided by the surrounding space, where some facade elements are placed to create a line between different surrounding circumstances. One example is the colonnade along the south facade, meeting the road crossing before the streetspace between the proposal and Knallens building. This thinking is meant to put importance into different views and sightlines along the streetspace, meaning that one sightline could result in one type of spatial articulation different to another sightline. The constant use of fenestration and profiles are strongly related to the old EPA, and this is also enhanced a bit more through different materialities. The choice of darker stone in contrast to lighter is meant to increase the expression of the profiles, pillars and cornices. The materiality is also different along the different sides, where the east facade ground floor has a dark grey brick texture, chosen to be a result from the facing Punkten building, which has vertical segments of very rough dark plaster. The south facade has a very fine small scale texture in the dark grey stone, showing a vertical language facing the Knallens building, that has vertical panels of metal plating.



KNALLEN NORTH FACADE
1:400



PUNKTEN SOUTH FACADE
1:400

3.4

THE FINAL INTERVENTION ONE TYPE OF OUTCOME FROM THE WORKFLOW



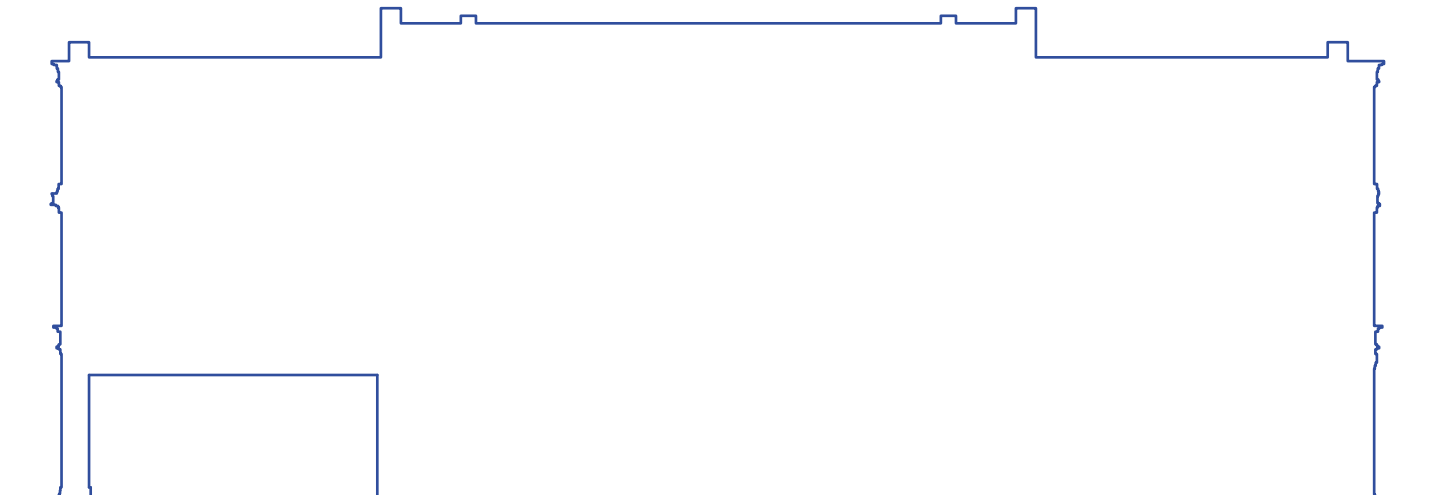
EAST FACADE
1:200

THE NEW CENTRAL SQUARE BUILDING

Through the initial process of kinna's situation and the interpretation of the theory and choice of subject, out of the workflow comes the final intervention. In this case the chosen site is where the old EPA was placed. Through the arsenal of many different types of physical articulation and textures, certain types has been chosen for this scenario. Connecting back to Summerson's text about classical architecture and the five orders of architecture, where the aspect of culture and history having a great impact on the different elements that constitute an articulation. For Kinna's sake, the chosen articulation is meant to bring some essential features from two styles. Firstly the old modernist EPA building and secondly the old textile factories. The main characteristics focus on partially the material selection of working with a darker and lighter color, as well as the uniform arrangement of fenestration. From the textile factories comes primarily the sense of hierarchy and in this case it is in form of working with varying height along the corners of the profile. The characteristic from old EPA involves the verticality of the facade, which is generated by the window placement, the white vertical facade panels and the steel profiles.



PHYSICAL MODEL OF EAST FACADE
1:100



PROFILE



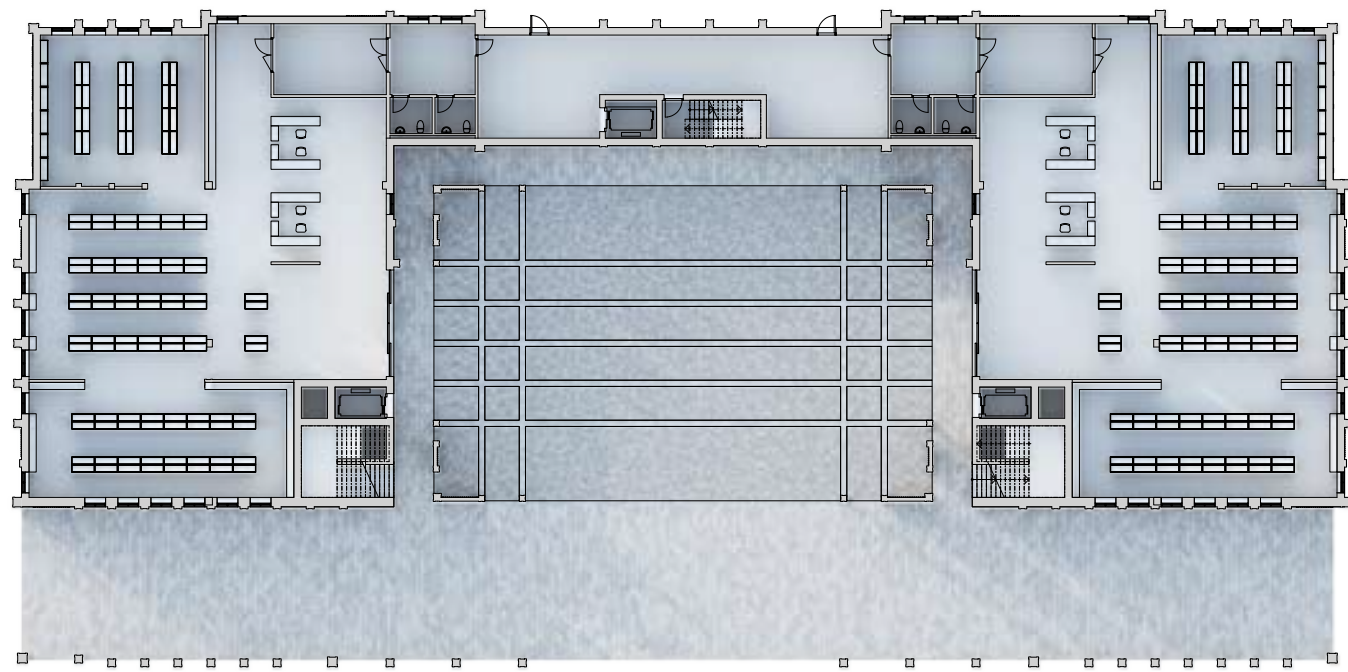
TEXTURE



INTERACTION







GROUND FLOOR - COMMERCIAL
1:400

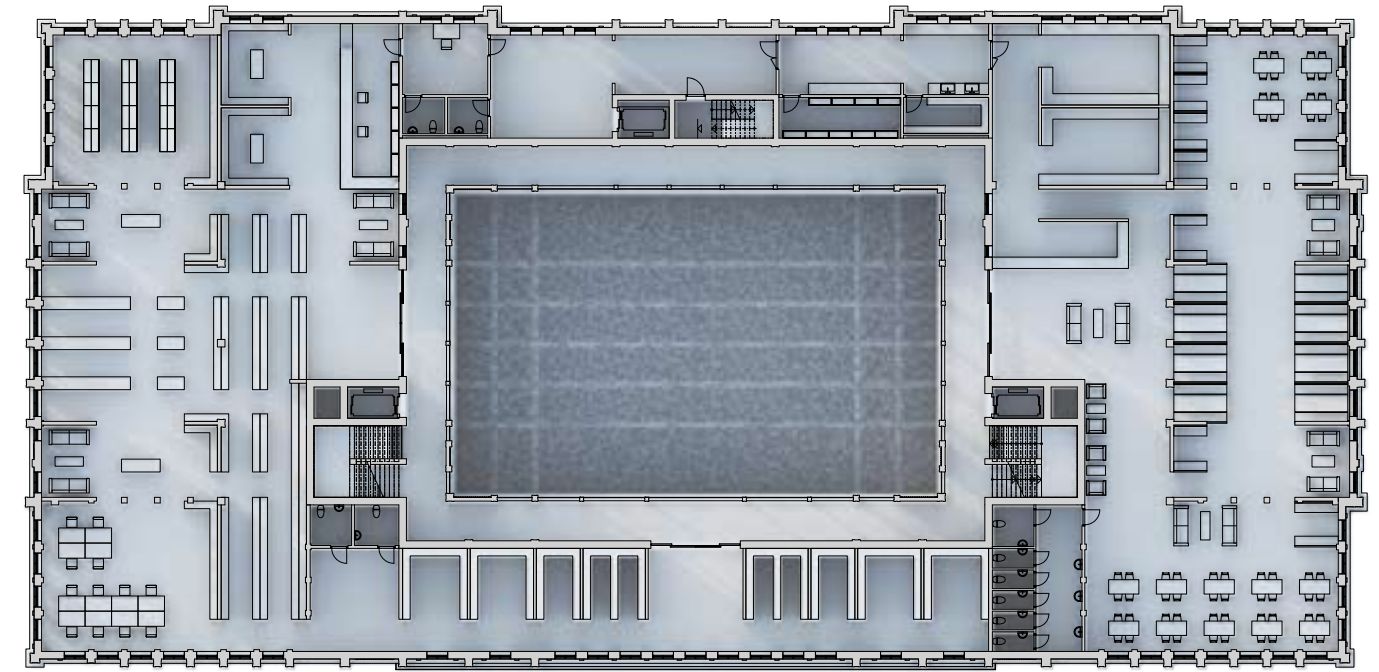
3.5 INTERIOR FLOORPLANS

The program for the new building is partly a combination of the old EPA commercial building and the current program layout. The entrance floor has the same program and also features a version of the same movement as in the current building, where the main movement takes place along the street. The difference is that today you move along the street inside the building, but now the movement is outside the building generated by an overhang and a colonnade. This is part of the profile, where the opening leads into an inner courtyard to explore how the workflow could work on the inner space. Moving in under the building one also experiences an amount of the different changes in the exterior facade. In this case in form of the colonnade and the textures along the exterior wall. The passage leads to the inner courtyard with the main communication placed from the east to the west wing of the building.

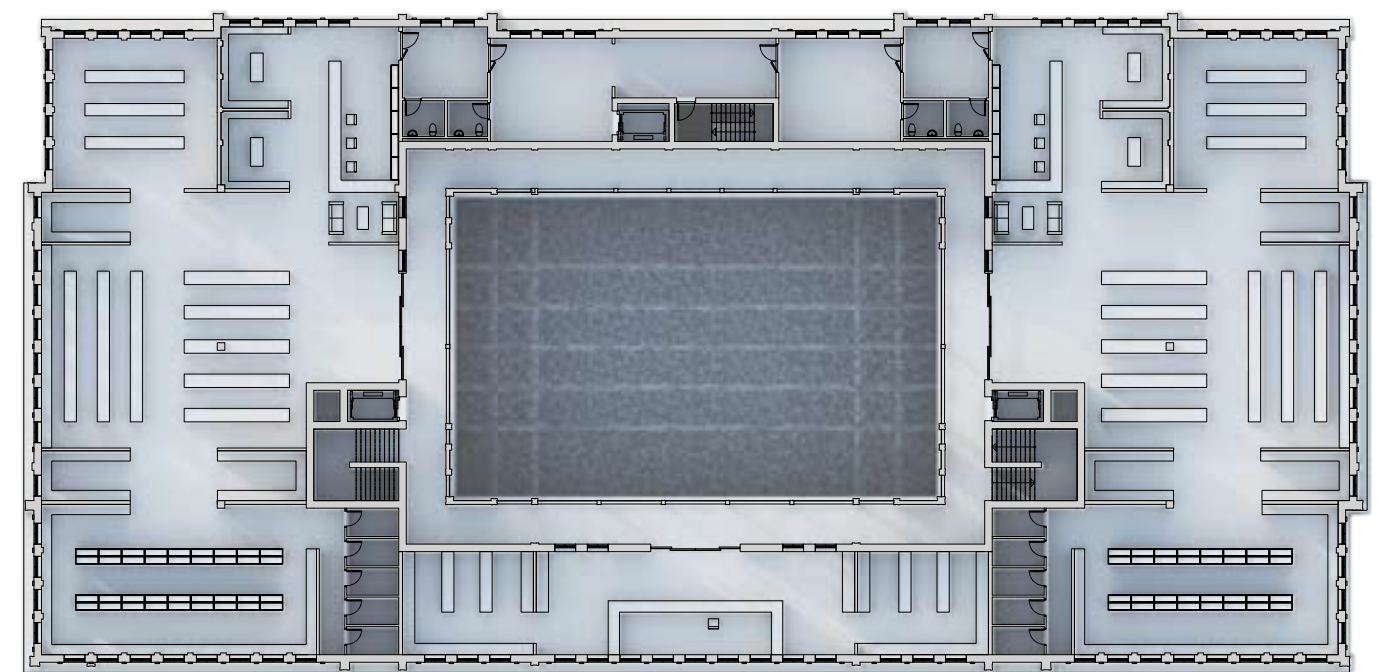
The entrances to the commercial spaces are also located alongside the main stairs and elevators. On the first floor there is a library on the west wing, that also extends along the south facade. The library program in Kinna is today placed very far from the central town which is a key reason why it is taken into consideration in this scenario. On the east wing there is also a restaurant which is approximately the same size as the old EPA restaurant in 1962. The second floor is also planned to contain a variety of different programs. In this scenario it is mainly commercial, with two bigger shops on each short side and a small café along the south facade. The north side of the building is meant solely for goods reception, staff spaces and entrances.

THE INNER COURTYARD

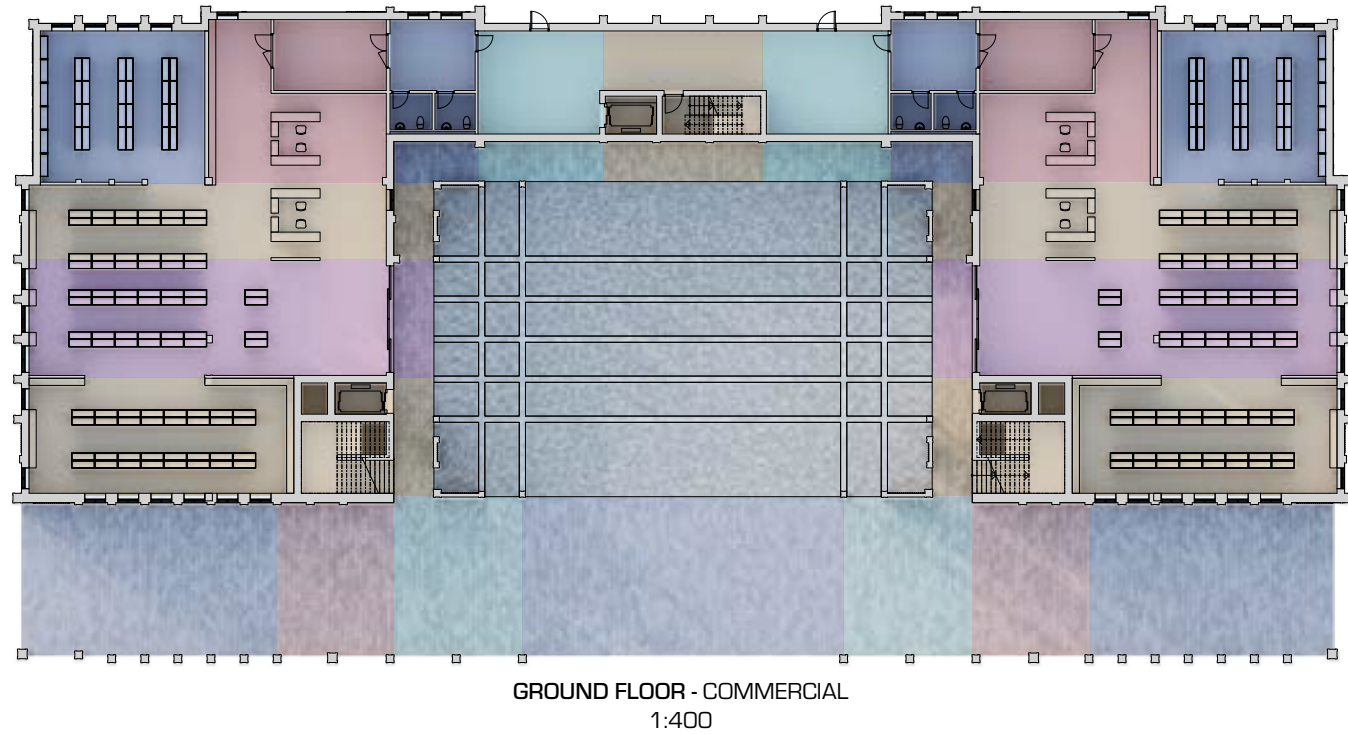
The inner courtyard is at first meant to be an extension of the central square towards the development area. Articulating a new central space for commerce with a closed streetspace in front of it. The size is of course also dependent on a certain safety distance to exits. Which is important because the courtyard houses the main communication through the building. It is also leaving room to explore how a space could be articulated facing inwards. The profile is kept in the same agenda by staying true to the figure. The exploration in this space is focused on letting the exterior facade space and form result in the articulation of the courtyard. Where a denser texture is focused on the same places where its dense on the exterior. This can of course result in many different versions, and this is one chosen to be qualitatively analyzed. It is interesting and tempting that the three categories in some cases maybe can result in interesting or functionally articulated spaces.



FIRST FLOOR - LIBRARY & RESTAURANT
1:400

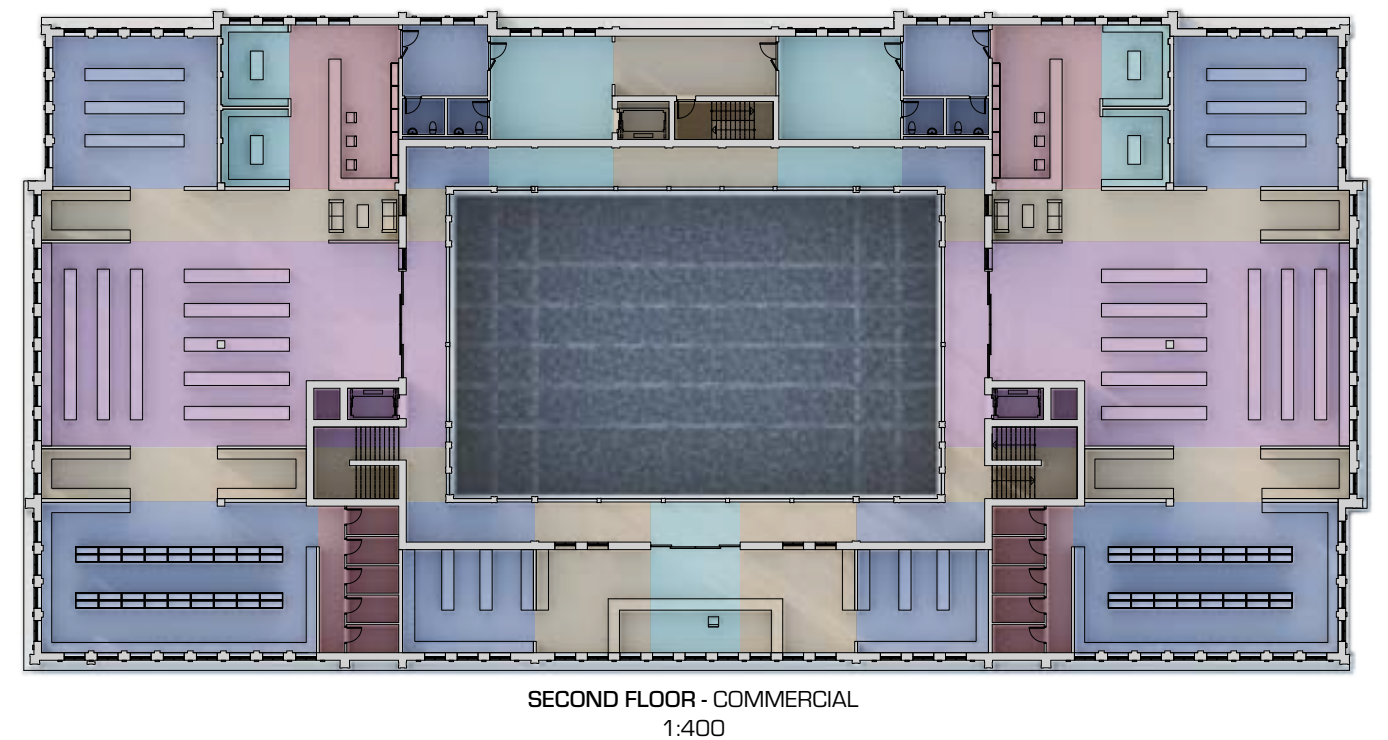
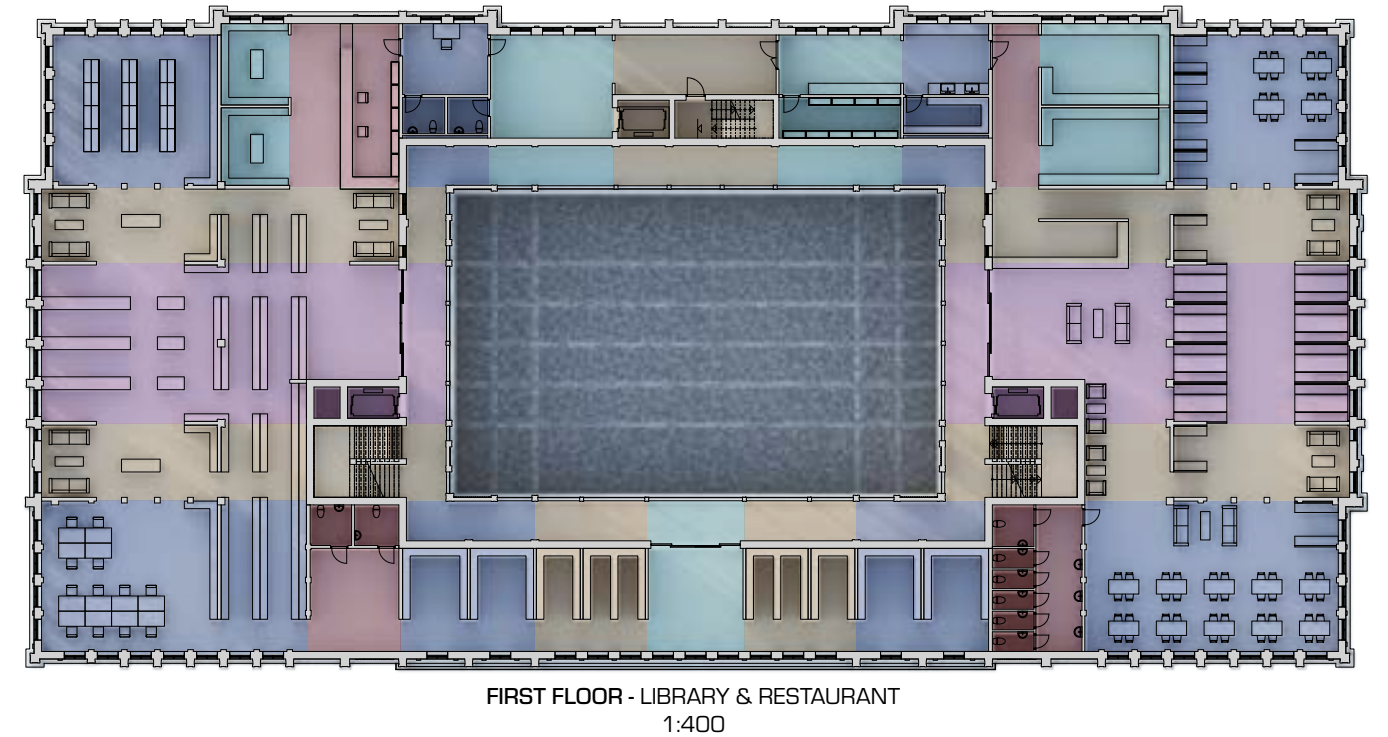


SECOND FLOOR - COMMERCIAL
1:400



3.6 INTERIOR WORKFLOW FOLLOWING THE RESULTS

The arrangement of the interior layout and programs are dependent on several aspects. Firstly the desired programs and functions proposed during initial research in combination with the urban concept placement. Also the relation to old EPA regarding the restaurant on the first floor east wing. Fire regulations and accessibility aspects also has an evident role in the plan layout and its dimensions. Most importantly is the fact that the work has been focused on relying on the results from the three categories. That depending on exterior space, form and facade explore if this can also lead to attractive interior space. The colored fields is meant to represent this, to explore what advantages or disadvantages a space or room can achieve through the following of the generated results. The interior perspective shows how one outcome could be, showcasing the restaurant on the first floor. That different segments of the facade in this case articulates the interior space in different ways.





4. DISCUSSION

This thesis has been developed through a continuous reflection of the connection between a building and its city. Going back to the start of the work, the initial process involved contact with the municipality and their current city development vision, for a small city that is on the verge of falling to sleep. Functions, infrastructure, renovations, landmarks and attractive public space were just a few of many other aspects that were considered necessary in the development of the new Kinna. The one event that guided the plan of this thesis was the workshop, where the main problems of the small community was brought up, and that the small community is falling victim to poorly planned decisions which creates the problems of separation and the will to instead "tighten" Kinna with clear strategies. Therefore, In the ocean of opinions and problems, this thesis went for a certain subject that would relate to many of the stated desires of Kinna's citizens.

The thesis is based on an exploration spreading from the urban scale to the building scale. The initial process of site information and architectural theory resulted in the choice of subject and objectives. In the theory, a focus and personal interest was guided towards the mere articulation of space and architectural properties and their impact on the surrounding environment. In this case the theory was based on the personal interpretation of three texts. The first text covering the importance of spatial relations in a city and its movements and patterns. The second text used the five orders of architecture to express the use of a discipline to create spatially reasonable ratios of physical elements. Where the cultural and historical values in this example also has a definitive impact on the discipline. The third text covered the importance of giving visual coherence and arrangements in the urban space, in this case the word "townscape" was used to explain the pathway through a town and that the journey through it could be explained as a series of paintings in an art gallery.

From this package of theory the work was focused on the layers of perception and how articulation perceived from different distances could have an impact on the attraction of a space. This led to the categorization of the own workflow, which is built by the profile, the texture and lastly the interaction. This workflow was applied to existing architecture to explore if there were any similarities or differences. In this case it turned out that the different stages of perception when moving closer to a building, could actually affect one another. For example that a certain contrast in material could result in a long distance visual difference in terms of texture. One could draw the conclusion that maybe the reason for our frequent praise of classical or gothic facades is that they handle the perception of their articulation throughout large distances, often placed along attractive sightlines and distances. The density of architectural properties creates a sustainable resolution throughout a potential promenade along its perimeter. Though this does not mean that classical language or the following of the five orders is the only way to take, no rather the opposite. Being conscious about the articulation of a building, means that the context is taken into consideration. This means that one is constantly playing with contrasts and resolutions that in themselves talk with certain distances in the urban space, regardless of scale.

Also this does not mean that higher resolution or higher density always means more attractive space. It could possibly be more about the right placement of density and the connection to the purpose of a building. As the workflow and examples show, the density of articulation can also appear either in the material, the placement of building elements, the texture and tiling of either walls or floors etc. The workflow is sort of resembled as a scale, where you are weighing each aspect to a moderate degree. For instance, if the building has a certain pathway relating to a public square, how should the surrounding parts of the space and building profile be articulated, in order to improve the usability or attraction of the pathway? For the sake of perception, the whole meaning of this analysis is to explore if there is certain connections with certain types of articulation. That the way you articulate the building relates to distances outside the building in relation to the importance of one side or multiple sides. Connecting back to the work of Gordon Cullen, he expresses townscape as moving from painting to painting in an art gallery. He therefore does not favour scenarios where pathways end with nothing and the perception falls out of focus. The constant scenery of serial vision should always be present when moving through either a small town or a large city. The conclusion of this could be explained as that we want a continuous intake of happenings, happenings in terms of differences in perception, that is when our visual field in a way does not fall into oblivion.

Let us pretend that we are going to design a particular building, and that we are bound to a certain arsenal of physical architectural properties. Even if the arsenal is well equipped with hundreds or thousands of possible textures or if the arsenal consists of just two elements or materials, there is still a possibility to create contrast, change in perception and in this case utilise a conscious placement of elements.

The results of the exploration and workflow of this thesis is not meant to be of a specific system that one has to follow thoroughly. It is meant to study the importance of being aware of a location's circumstances, culture and the opinions of the citizens. In this case the study has been focused on articulation of space and architectural properties together with how the building is placed in the urban environment. Articulation in the matter of visual perception and its relation to existing distances. One thing that this categorized workflow shows is that the results or outcomes of this type of working method can be of many different kinds. There is maybe not a completely perfect solution to every scenario, but there is possibly an amount of better solutions as there is an amount of bad solutions. The workflow talks about perception and the varying resolution as you move around in the environment. This resolution could as said be different through many scenarios and could also be consciously manipulated to create certain intended articulations or contrast of different architectural properties or elements. The main goal could be summarized as the will to focus and alter movements and patterns in a city in a certain way, that it influences the functions, the urban space and the activity in a positive way. The alteration based on what you see and your sense of curiosity. A city can be saved in many different ways, and this workflow is focused on one type of contribution to that scenario.

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How can spacial articulation as a strategy for contextualization
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