

Balancing Monumentality and Everyday Life

The Modern Renovation of Stora Saluhallen

Hao Li

Master thesis 2026

Chalmers School of Architecture

Department of Architecture & Civil Engineering

Examiner: Mikel Ekegren

Supervisor: Isabella Eriksson



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Abstract

This thesis focuses on Stora Saluhallen, an important historic heritage building in the city center of Gothenburg, and aims to explore how historically valuable buildings with strong everyday functional use can achieve a balance and mutually reinforcing relationship between everyday functionality and monumentality within a contemporary urban context.

It should be noted that Stora Saluhallen underwent a renovation in 2012. Therefore, this study does not propose an implementable design intervention for the building itself, but instead uses it as a case study to present a broader approach to the adaptive reuse of similar spaces.

The research also references on the renovation of many similar historical architectural spaces. Examples include Grand Palais and Musée d'Orsay in Paris. These buildings share common characteristics such as large and spacious vaulted structures and belong to a similar historical period. By examining these precedents, the study analyzes strategies for preserving and enhancing both the historical significance and the practical use value of Stora Saluhallen.

Through field observation, architectural and spatial analysis, literature review, and contemporary case studies, the thesis systematically examines the market’s historical development, spatial organization, and patterns of use. On this basis, a theoretical framework and design foundation are established as a starting point for exploring methods to achieve the design objectives.

The outcomes of the research include: Strategic recommendations for the modern renovation of historic market buildings;

Comparative technical drawings and visualizations showing conditions before and after renovation;The production of design models and analytical diagrams.

These outcomes aim to provide references for the sustainable use and cultural continuity of historic architecture within contemporary urban contexts.

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Introduction

Purpose/exploration

In the nineteenth century, a revolution that transformed the world unfolded across Europe with unprecedented intensity. As advanced productive forces reshaped society, vast numbers of rural populations were drawn into cities, either voluntarily or forcibly. This sudden concentration of population inevitably imposed radical demands on urban environments. At the same time, architects acquired new technical and material "weapons" and were eager to take part in this transformative process. From London to the entire European continent, buildings of ever greater scale, height, and monumentality continuously emerged within cities, generating new possibilities for civic life. These structures could take the form of bridges, churches, factories, or even seemingly functionless towers. (Fig. 1-4)

Looking back from a vantage point two hundred years later, churches may still remain churches, and towers may still remain towers, coexisting with their respective eras as monuments. Yet some forms of architectural heritage have been compelled to intertwine with everyday life. As a result, certain buildings have been demolished because they could no longer respond to contemporary needs, while others have gradually had their original radiance obscured by continuous everyday modifications. (Fig. 5-6) The Stora Saluhallen, located in the city center of Gothenburg, precisely embodies this tension between everydayness and monumentality. (Fig. 7-8)

Thesis questions and objectives

How can the monumentality of historic market buildings be exposed through the arrangement of everyday functions and their associated equipment? A case study of Stora Saluhallen.

Taking the renovation of Stora Saluhallen as a case study, this design introduces a strategy for approaching the transformation of function-oriented historical buildings. It examines the building's contemporary functions and identifies its significant historical and artistic values. By organizing the functional requirements alongside the necessary architectural elements, the approach seeks to avoid conflicts with the building's original historical features, thereby enriching its artistic value.

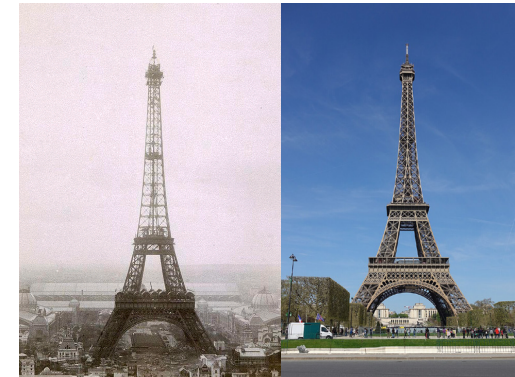


Fig. 1. The Eiffel Tower under construction, April 1889. Source: Théophile Féau / Wikimedia Commons.
Fig. 2. Close-up view of the Eiffel Tower. Source: Stefan Thorsell / Wikimedia Commons.



Fig. 3. The Statue of Liberty, 1956 Source: National Archives (Identifier 68145981)
Fig. 4. Front view of the Statue of Liberty with pedestal and base (2024) Source: Nofandog / Wikimedia Commons



Fig. 5. St. Pancras Station, London, 1895 Source: Historic England / Media Storehouse

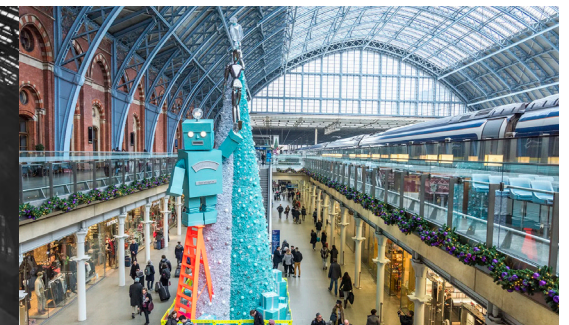


Fig. 6. view of the wrought iron roof spans, St Pancras Station Source: Graham Custance / Graham Custance Photography



Fig. 7. Interior of Stora Saluhallen, 1901 Source: GSM / Tyréns AB (2019)

Fig. 8. view of the steel roof structure, Stora Saluhallen Source: Villy Fink Isaksen / Wikimedia Commons

Method

First, conduct research on the building's history. By analyzing architectural modifications across different historical periods, explain why the building presents itself in its current form and identify its significant historical value. Next, investigate the building's current state. This investigation is divided into two parts: one part documents the valuable elements of the existing architecture, such as structure, finishes, and detailing practices—that is, the commemorative aspects; the other part organizes the building's current functions—that is, the everyday aspects. Then, under the premise of preserving valuable historical elements and respecting the overall spatial atmosphere, reorganize and refine the building's functions to ensure that the main spatial ambiance is neither disturbed nor diminished, and may even be enhanced. In subsequent design of structure, joints, and materials, draw inspiration from the previously researched historical content and elements to achieve a harmonious dialogue between the old and the new.

Delimitations

This thesis takes the market as its sole case study, focusing on the analysis and response to activities such as trading, gathering, and visiting that are associated with it, while exploring the potential for mutual reinforcement between its modern character and historical significance. However, on a global scale—particularly across the European continent—there exist countless buildings worthy of preservation and renewal, along with a wide diversity of related human activities and corresponding strategies. These broader contexts and approaches lie beyond the scope of this study.

Reading instructions

The master's thesis is structured into four sections:

The introduction outlines the motivation, objectives, methodology, and limitations of the study. The background and theory section presents the historical development and current condition of the project, analyzes its existing state, and, in combination with case studies, formulates specific design strategies. The main section demonstrates how these strategies are implemented in the architectural design, supported by drawings. Finally, the epilogue summarizes and reflects upon the overall research process.

Background

History

To accommodate the rapidly growing demand of the daily goods market at the time and to provide a more stable and comfortable trading environment, the city authorities of Gothenburg initiated the construction of the Stora Saluhallen.

The building measures approximately 30 by 44 meters. Constructed in 1888 and completed in 1889, the building measures approximately 30 by 44 meters. and features an arched roof made of cast iron, which provides both light and spaciousness for the hall and market area. (Fig. 9) The ground floor is built with patterned brickwork and has entrances on all four sides. Along the long sides of the building, open-sided arcades were added for market stalls. The hall exhibits a distinctive and typical architectural style, reminiscent of palm houses, greenhouses, or train stations, while also drawing inspiration from international market hall prototypes.

Stora Saluhallen employed advanced and modern steel-frame construction for its time. Steel and glass building techniques had been rapidly developed during the industrial expansion of the 19th century. The use of a steel structure allowed for prefabricated components, enabling a more rational approach to construction. The hall's original and exposed steel-truss arches, supported by cast iron columns, give the building significant historical and technical value, making it a well-preserved example of late 19th-century iron-and-glass architecture. Stora Saluhallen is among the earliest buildings in Sweden constructed using this technology. In 1890, to accommodate growing demand, two curved buildings were added on the southern plaza, aligned along the building's north-south axis. (Fig. 10)

In 1906, Stora Saluhallen was expanded eastward. The extension featured a simple trussed roof with a gentle slope, and its façade maintained the same style as the original building. Open-sided shops along the long side were converted into shops with direct entrances from Kungstorget and Södra Larmgatan. This expansion shifted the building's main axis from a north-south orientation to an east-west orientation. (Fig. 11)

Over the years, the building underwent multiple repairs and adjustments, including reinforcement of the roof structure, installation of more modern HVAC systems, and reconstruction of entrances to better accommodate interior use. Notably, in 1930, a two-story addition was built on the western entrance, providing additional logistical facilities such as restrooms. (Fig. 12) In 1983, a two-story space was added on the east side to meet staff needs for rest, changing, and sanitary facilities. In 1985, the building was officially listed as a protected heritage structure. (Fig. 13)

By the late 20th century, issues with internal ventilation, electrical systems, and sewage became increasingly prominent, while the main structure and walls showed significant wear.

(Fig. 14) To address these needs, the building underwent a major renovation from 2010 to 2012. The restoration work primarily included the expansion of the eastern floors, updating of MEP (mechanical, electrical, and plumbing) systems, reconstruction of market stalls and furniture in the original style, and maintenance of the walls and primary structure. (Fig. 15) (Tyréns AB 2019, 12-19)



Fig. 9. Stora Saluhallen under construction (1888)
Source: GSM / Tyréns AB (2019)



Fig. 10. Market trade at Kungstorget in the 1890s Source: GSM / Tyréns AB (2019)

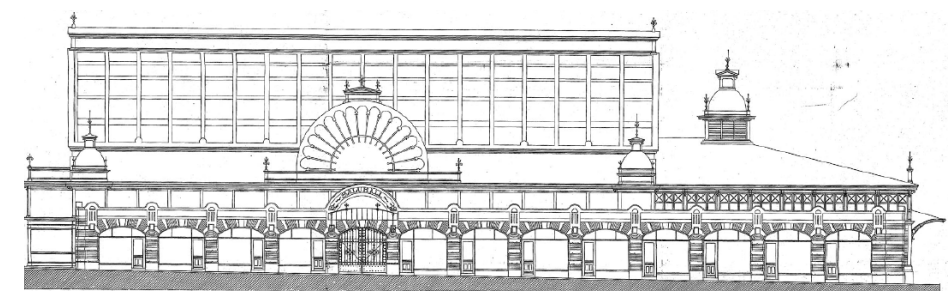


Fig. 11. Drawing for the 1906 extension, south facade Source: SBK / Tyréns AB (2019)

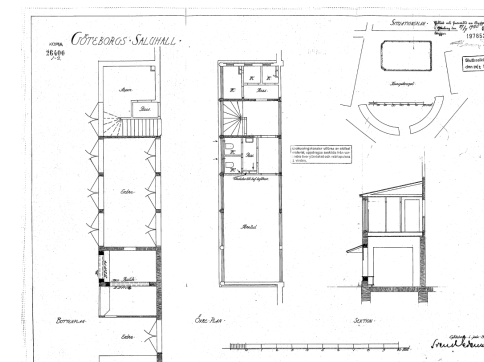


Fig. 12. Drawing for partial extension, 1930
Source: Stadsbyggnadsförvaltningen, Göteborgs

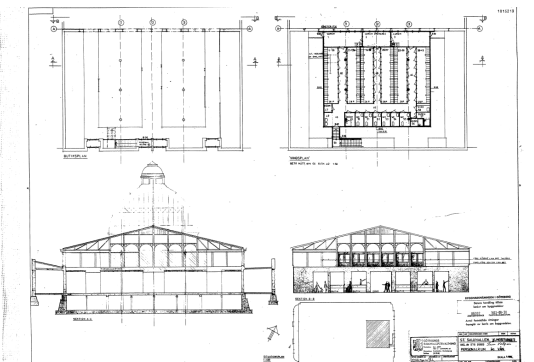


Fig. 13. Drawing for partial extension, 1983
Source: Stadsbyggnadsförvaltningen, Göteborgs



Fig. 14. Interior of Stora Saluhallen in 1969 Source: storasaluhallen.se



Fig. 15. The market stalls. These were recreated in 2010-12 based on original measurements. Source: Tyréns AB (2019)

Existing façades

Today, the façades of Stora Saluhallen are well maintained. (Fig. 16) Shops line the long north and south sides of the building, which rests on a granite plinth with chamfered tops. The walls are built of yellow brick combined with original wedge-shaped granite, with granite cornices at the ends. Openings in the façades feature large wooden windows with arched tops. Except for four full display windows facing north, some window sections incorporate recessed doors. Over the years, these doors have been replaced and renovated, and today they include various types of wooden and glass doors or aluminum and glass doors. Beneath the windows runs a low granite parapet with sloped drainage surfaces. The main entrances on both sides are adorned with round-arched tops in vibrant plaster and granite. The granite arches bear a carved inscription reading “Market Hall.” The principal façade faces south, with the entrance emphasized by the central clock and the glass dome opening in the roof. (Fig. 17-18)

The east façade was added during the 1906 eastward expansion of the market hall. Its plinth is composed of three layers of limestone. The wall features a pattern of red and yellow bricks, divided by cast iron columns, echoing the original exterior. A metal cornice separates the brick wall from the upper window band with cast iron windows. Four modern steel-and-glass entrances were constructed along with this façade. At the southeast corner, two original narrow window openings remain with limestone sills. On the opposite north side, the narrow windows have been replaced by wider openings. Above the northern entrance is a lightbox reading “Saluhallen.” (Fig. 19)

Since its construction, the west façade has undergone the most significant changes. However, during the most recent renovation of 2010–2012, the central section of the west façade was restored to its original appearance

through partial demolition and reconstruction. The original patterned brick façade was removed and replaced with new brickwork. The center features a smooth granite plinth, with limestone preserved at the north corner. The façade is composed of red and yellow bricks laid in bands, divided by steel beams and original cast iron columns. A heavy-profiled iron cornice separates the brick wall from the upper window band. The windows were reconstructed based on other façades of the hall. A central elevator with a steel door is flanked by glass-and-steel entrances. On both sides, two lower arched extensions are present. The addition sits on a low, recessed concrete plinth, with façades in yellow brick. Recessed window sections are steel-framed, while doors are constructed of glass and steel. The sloped roof is covered with metal panels. (Fig. 20-21)

The main market hall is characterized by its tall, arched ceiling, with dome openings featuring large windows on the east, west, and south sides. The upper portion of the roof's north slope consists mainly of windows, while the rest of the roof is clad in folded metal sheets. (Fig.22)

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The second floor of the market hall is surrounded by a band of cast iron windows, each divided into nine panes. The upper three panes feature crossbars. Decorative cast iron columns in a classical style, with Corinthian capitals and ornamental diagonal detailing, separate the windows. Except for the west-facing windows, the cast iron windows and columns are original elements from the 1889 construction. (Tyréns AB 2019, 23-27)



Fig. 16. North/West facade, 2018. Cast-iron windows and skylights allow natural light into the main hall. Source: Tyréns AB (2019)



Fig. 17-18. Main entrance detail Source: Tyréns AB (2019)

Fig. 19. East/North facade, 2018. The eastern gable was extended in 1906, mirroring the original brickwork and limestone base. Source: Tyréns AB (2019)



Fig. 20. Original narrow windows from 1906 Source: Tyréns AB (2019)

Fig. 21. West facade, 2018. The western gable was reconstructed in 2010–12 to its original form and volume, alongside the addition of lower brick-facade shops. Source: Tyréns AB (2019)

Fig. 22. The roof of Stora Saluhallen. Currently covered in verdigris-colored standing seam metal; the original roof featured corrugated "sinus" sheet metal. Source: Tyréns AB (2019)

Existing interior structure

The interior of Stora Saluhallen is distinguished by its soaring arched roof and the expansive space it creates. The original and exposed steel structure, along with the load-bearing cast iron columns, remains intact. The hall features steel-truss arches supported by robust cast iron columns, which are coated with red linseed oil paint. The central section has an arched roof, while the north and south sides feature sloped roofs supported by trusses. The formal characteristics of the main structure are well preserved, especially the Corinthian capitals on the columns and the circular decorative patterns on the ribs. (Fig.23-25) (Tyréns AB 2019, 29-30)

Existing interior finishes

The long brick walls are mostly obscured by market stalls, with portions visible near the south and north entrances. Over the years, the flooring has been replaced and updated multiple times, particularly during the major renovation of 2010–2012. This restoration also included repairing older surfaces, resulting in floors now paved with diagonally laid tiles. Original terrazzo flooring remains on the interior walls along the east and west sides of the building, and during the recent renovation, the remaining sections were updated in the same style. (Fig.26-28) (Tyréns AB 2019, 29-30)

Existing interior staircases

A central original granite staircase leads to the basement. Its ornate cast iron balustrade has been replaced with a modern elevated wrought-iron railing with oak handrails. At the junction between the main hall and the 1906 extension, two additional original granite staircases remain on each long side, also leading to the basement, retaining their original cast iron railings. (Fig.29-31)

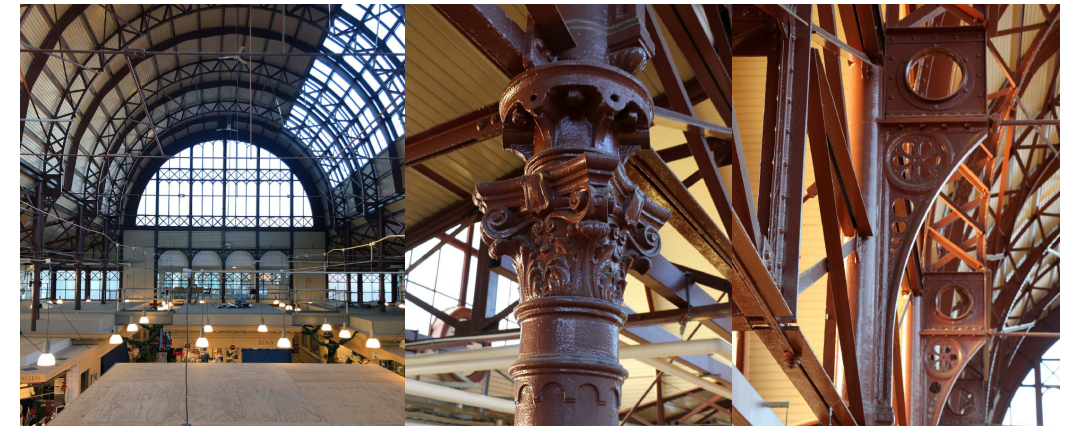


Fig. 23. Steel roof construction manufactured by Göteborgs Mekaniska Verkstad in 1888. The arches were reinforced in 1913. Source: Tyréns AB (2019)

Fig. 24. Cast-iron columns with Corinthian capitals supporting the high roof of the market hall. Source: Tyréns AB (2019)

Fig. 25. The steel roof structure. Manufactured by Göteborgs Mekaniska Verkstad in 1888. Source: Tyréns AB (2019)



Fig. 26. Original terrazzo tiles along the western wall. To the left, a later addition with a simpler pattern but matching colors. Source: Tyréns AB (2019)

Fig. 27. Ground floor corridor of Stora Saluhallen. Source: Photograph by the author (2026)

Fig. 28. New steel staircase. Source: Photograph by the author (2026)



Fig. 29. New curved steel staircase. Source: Photograph by the author (2026)

Fig. 30. Ground floor corridor of Stora Saluhallen. Source: Photograph by the author (2026)

Fig. 31. Original terrazzo staircase. Source: Photograph by the author (2026)

Existing basement

The basement houses cold storage and stock rooms for the use of market hall tenants. The floor plan features two parallel longitudinal corridors connected by transverse passageways. Along the southern corridor, original robust cast iron columns are still visible. The floor is made of cast concrete with tall concrete plinths, and the walls are clad with wooden panels. Narrow passageways run along the long side walls, with arched brickwork and brick piers situated between the inner and outer walls. Portions of the brick foundations are coated with plaster, while traces of older tiles remain in some areas. Windows from the original basement of the main building are still present, though those affected by the 1906 shop extension have been bricked up. The exterior walls also contain technical rooms, electrical and refrigeration facilities, and several pipelines. (Fig.32-33) (Tyréns AB 2019, 28)

Existing ground floor

The ground floor primarily accommodates market stalls and restrooms. The market stalls are grouped and mostly enclosed. Each stall is built on a fixed base, with most featuring refrigerated counters at the façade openings. Cornices above the counters display the shop names. The roofs of the stalls are flat, with some equipped with ventilation systems. Walls of the market stalls are mostly covered in white tiles, while the interior layout is customized according to the needs of individual shop and restaurant operators. All stall canopies are painted yellow, with the original building's stalls in a slightly reddish-yellow and the 1906 extension in a brighter yellow. (Fig.34-35) (Tyréns AB 2019, 31) From the floor plans of different historical periods, the overall layout of the market stalls has not changed significantly. (Fig.39-42)

Existing first floor

The west-side extension features a newly added platform with a restaurant, offering views over the rooftops of all market stalls and their MEP equipment. The mezzanine above the east-side extension has housed staff facilities—including changing rooms, restrooms, and a lunch area—since 1906. These spaces use modern materials, such as plastic flooring and composite wall panels. Four original cast iron columns are visible along the side corridors. Ventilation and electrical equipment are installed above the roof. The roof structure of the extension is also visible, featuring riveted steel beams. (Fig.36-38) (Tyréns AB 2019, 32)



Fig. 32. Original 1888 cast-iron columns in the basement corridor. Source: Tyréns AB (2019)

Fig. 33. Basement area containing cold storage and preparation rooms Source: Tyréns AB (2019)



Fig. 34. The market stalls (salubodar). Reconstructed in 2010–12 based on original measurements, these modern units now feature integrated ceiling ventilation. Source: Tyréns AB (2019)

Fig. 35. Detail of a market stall. Wainscoting featuring wooden frames and recessed panels (spiegelfyllning), recreated according to the original design. Source: Tyréns AB (2019)

Fig. 36. Bar and dining area on the mezzanine level Source: Photograph by the author (2026)



Fig. 37. View of roof-mounted technical services from the mezzanine level Source: Photograph by the author (2026)

Fig. 38. The mezzanine level, constructed in the 1980s. Original 1888 cast-iron columns are preserved and remain visible within the corridors. Source: Tyréns AB (2019)

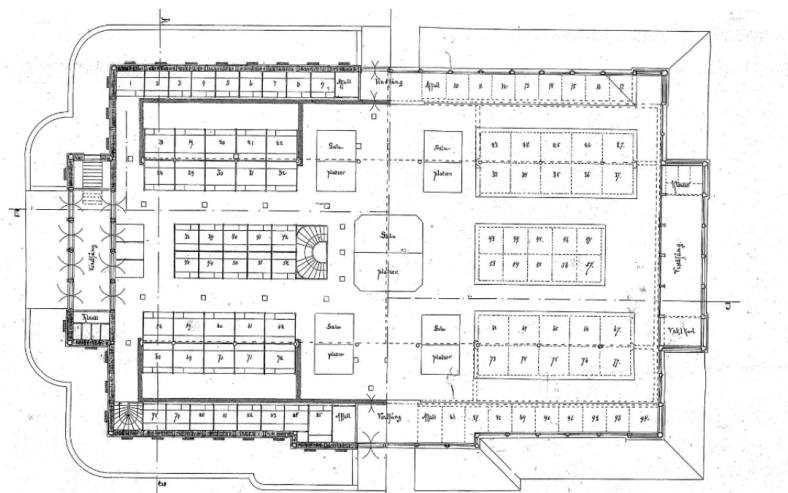


Fig.39.Ground floor plan, 1889 Source: Stadsbyggnadsförvaltningen, Göteborgs

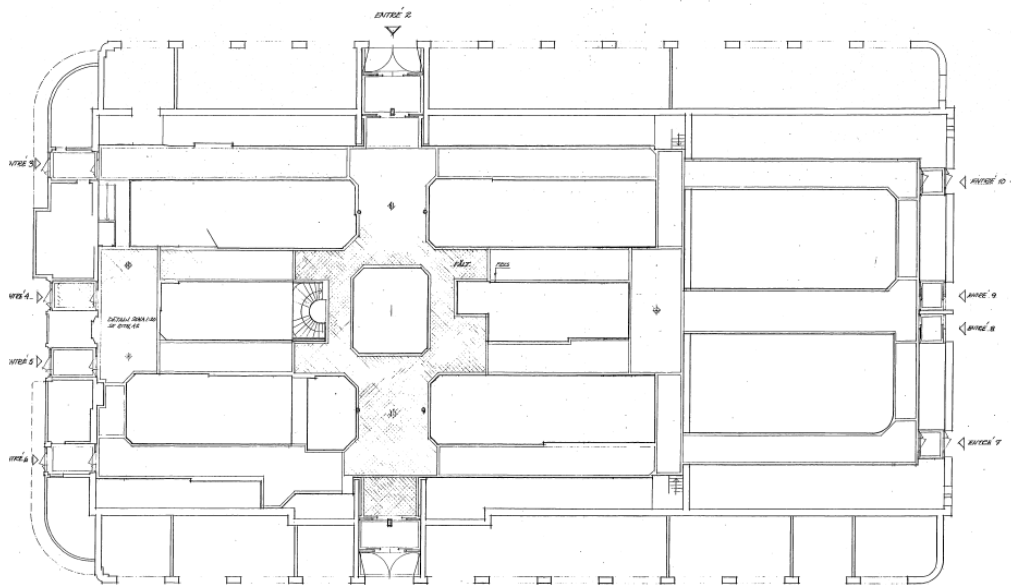


Fig.41. Ground floor plan, 1990 Source: Stadsbyggnadsförvaltningen, Göteborgs

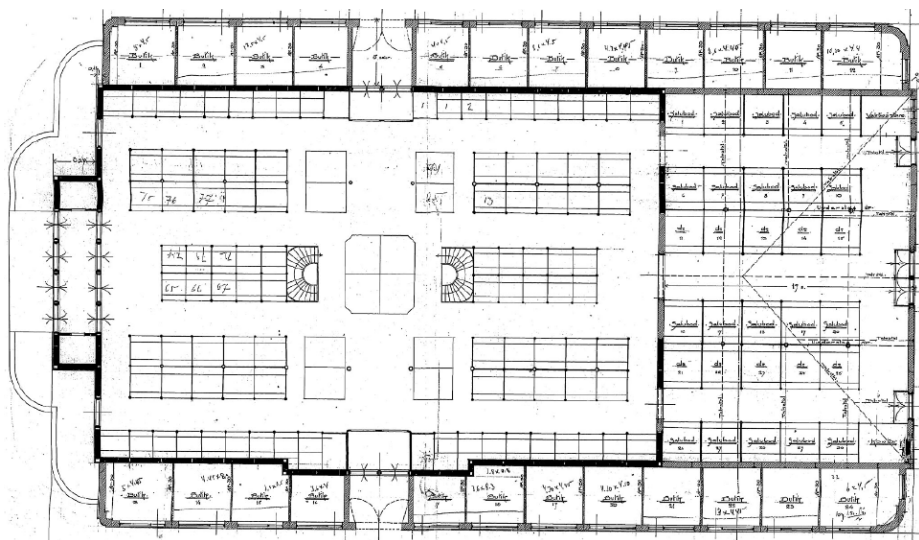


Fig.40. Ground floor plan, 1906 Source: Stadsbyggnadsförvaltningen, Göteborgs

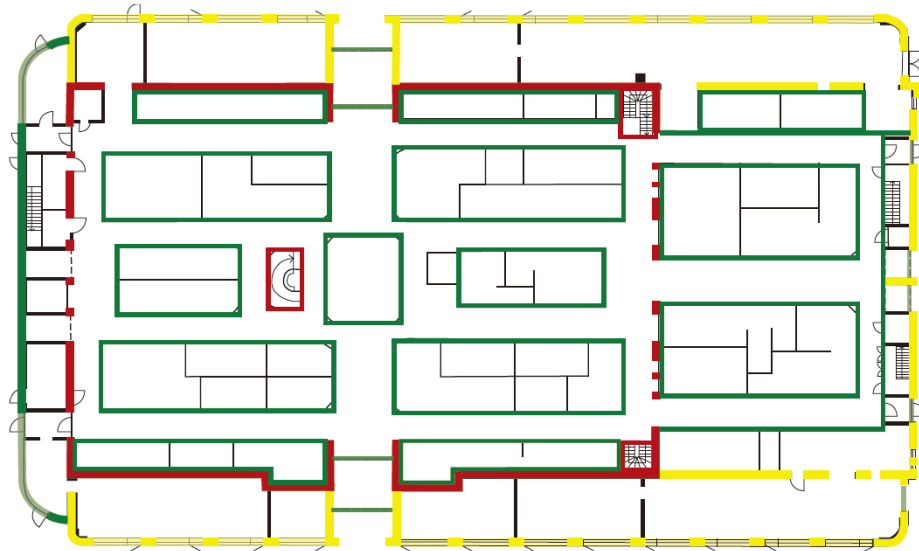


Fig.42. Ground floor plan, 2018 Source: Tyréns AB (2019)

Reference

The preliminary research identified the following projects, with primary reference to their design strategies.

Spatial order — Musée d'Orsay (Fig.43)

In the Musée d'Orsay project, the architects preserved the monumental vaulted roof of the original railway station, thereby maintaining and emphasizing its sense of publicness and historical value. This provided the museum with a vast public space, while the classical ornamentation contributed an elegant atmosphere. Furthermore, the new exhibition halls were arranged along the main axis, reinforcing the overall solemn spatial experience. (Gae Aulenti Architetti Associati, Divisare)

This informs the strategy in this design: functions should be organized in accordance with the pre-existing spatial order.

Arrangement of new structures — Grand Palais (Fig.44)

In the renovation of the Grand Palais in Paris, the monumental steel structure—rich in historical and aesthetic value—was fully exposed within the space, presenting its distinctive early 20th-century eclectic aesthetics to visitors. (Condé Nast Traveler, "Grand Palais")

This informs the strategy in this design: new structures should be introduced in a way that does not interfere with the historical structure.

Material use — Bourse de Commerce – Pinault Collection (Fig.45)

In the renovation of the Pinault Collection museum, the architects used only exposed concrete and glass for the newly added elements. These materials adopt a restrained approach, highlighting the classical aesthetic value of the original space while coexisting harmoniously with it. (Condé Nast Traveler, "Bourse de Commerce – Pinault Collection")

This informs the material strategy in this design: reduce the presence of new interventions and emphasize the spatial aesthetic value of the existing structure.

Equipment arrangement — Centre Pompidou (Fig.46)

In the Centre Pompidou project, the architects did not conceal mechanical and electrical systems. Instead, through careful arrangement and design, these elements were openly displayed to the public, demonstrating their intrinsic aesthetic value. (Rogers Stirk Harbour + Partners (RSHP), "Centre Pompidou")

This informs the strategy in this design: to reveal the clean and orderly visual qualities of mechanical and electrical systems.

Spatial scale — Stora Saluhallen (Fig.47-48)

In the 2012 renovation of Stora Saluhallen, the architects respected the original stall layout, maintaining circulation widths between 2–3 meters and seating distances of approximately 700 mm. This creates a rare sense of intimacy within the broader urban environment, bringing people closer together.

This informs the spatial strategy in this design: to preserve this valuable sense of intimacy within the architectural space.



Fig. 43. Musée d'Orsay atrium Source: Gae Aulenti Architetti Associati; Photo: Mariano De Angelis, via Divisare.
Fig.44. The structure of Grand Palais Source: Condé Nast Traveler.



Fig. 45. Atrium of Bourse de Commerce – Pinault Collection Source: Condé Nast Traveler.
Fig. 46. Exposed mechanical services of Centre Pompidou Source: Rogers Stirk Harbour + Partners (RSHP).

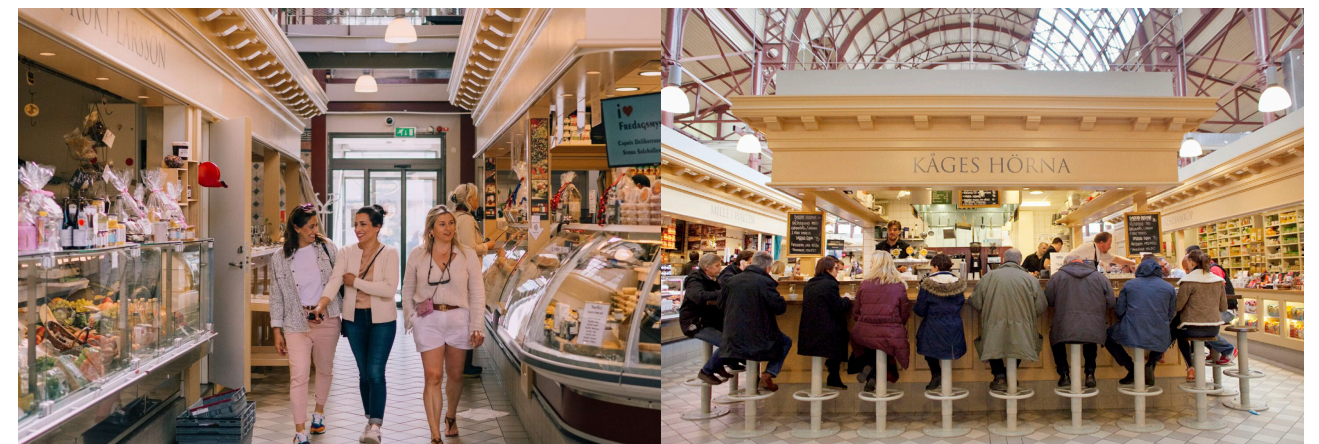


Fig. 47. Interior aisles of Stora Saluhallen Source: Göteborg & Co.
Fig. 48. Restaurant stalls in Stora Saluhallen Source: Innerstaden Göteborg.

Summary of preliminary research

From the architectural research above, it is evident that while the building's façades are well maintained, a series of issues exist within the interior.

Firstly, the organization of MEP (mechanical, electrical, and plumbing) systems is chaotic. When viewed from the second-floor platform, both the kitchen ventilation ducts and the building's general ventilation systems appear disorganized and cluttered. Secondly, the spatial value of the vaulted ceilings—a primary and significant architectural feature—is obscured. As people move among the market stalls, their sightlines are severely blocked, preventing them from experiencing the expansive and open space created by the arches. Lastly, the newly added second-floor platform and staff facilities have structural systems independent from the original structure, which interfere with each other.

Design proposal

Therefore, to enhance the spatial quality of the building, this thesis proposes the following design strategies:

Respect the building's axis — Use it as the primary organizing line for functional layout, ensuring that the spatial order of new interventions aligns with the original order.

Respect the significant vaulted space — Reconfigure the stalls beneath the vaults by reducing their size and canopy coverage while

maintaining functionality, allowing visitors at ground level to fully perceive the expansive vaulted space. In addition, second-floor leisure areas are introduced along both wings, providing spaces for gathering and rest while enabling closer engagement with the original structure.

Adopt a restrained material palette — Utilize materials such as metal, concrete, and white tiles to foreground the complex historic structure of the main building. The deep red of the original structure is reinterpreted as an architectural language and incorporated into detailed elements.

Reorganize MEP systems — Relocate restaurants requiring heavy ventilation equipment to the side wings, allowing mechanical systems to establish a clear spatial order without interfering with the vaulted space, thereby reinforcing the overall spatial experience.

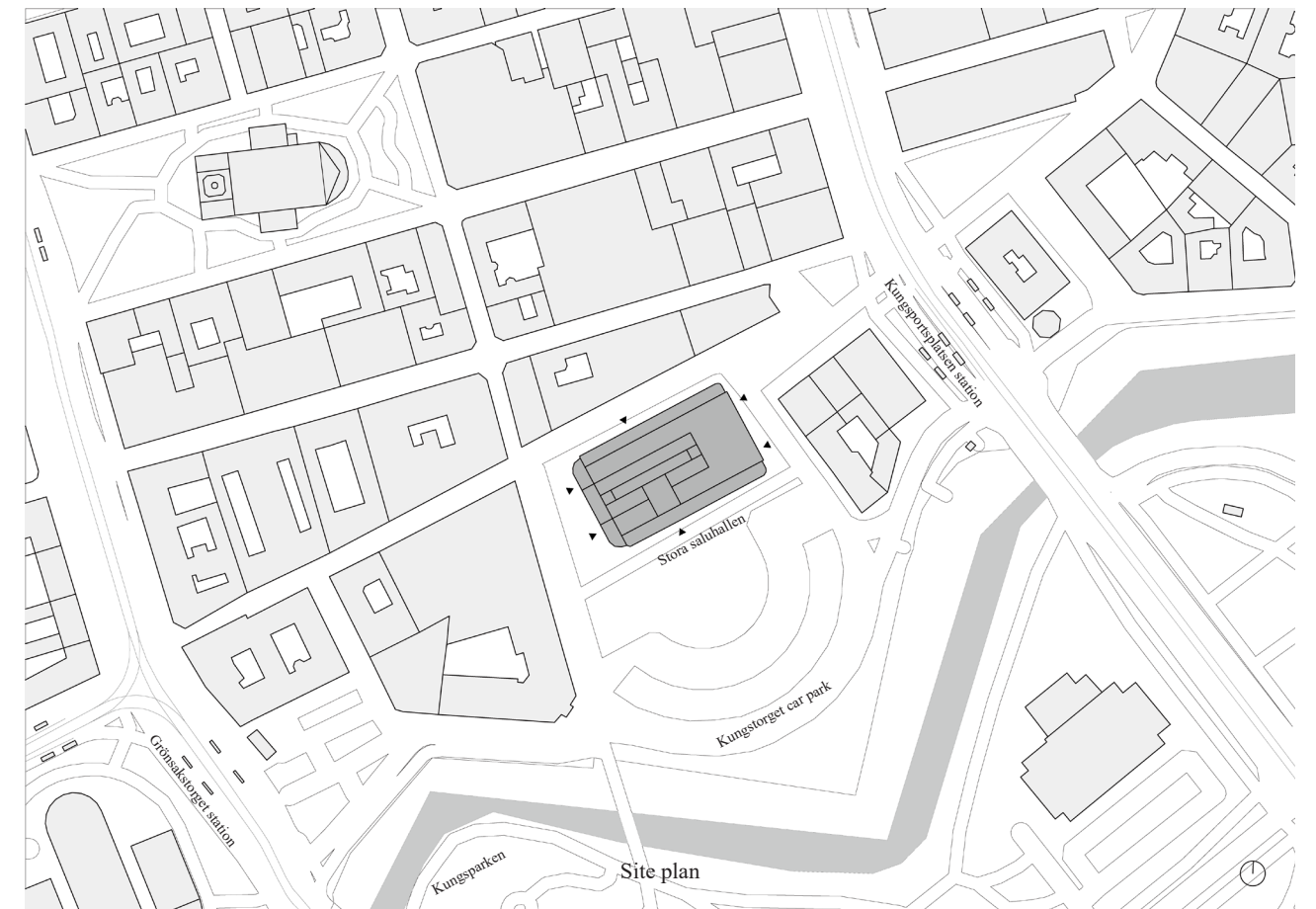
Maintain the original spatial scale — Keep the central circulation width between 2–3 meters and maintain seating distances at approximately 700 mm, preserving a rare sense of intimacy within the urban context.

Continue the formal spatial language — Introduce structurally expressive curved elements in newly added components such as the primary structure, stalls, and handrails. The stalls also inherit the original yellow color scheme and panel articulation, ensuring continuity with the existing architectural language.

The main material

Site analysis

Stora Saluhallen is located in the historic core of Gothenburg, Sweden, within Inom Vallgraven (the Old Town inside the city moat). It is situated on the north side of Kungstorget Square, adjacent to the city's canal system, Vallgraven. The canal and the urban park to its south serve as an important green lung for Gothenburg and are integral to the daily lives of its citizens. At the same time, this location lies between Gothenburg's traditional commercial district and major public transport hubs. The surrounding commercial streets and the bus terminal Kungssportsplatsen to the east bring a significant flow of people to the area, while the parking lot to the south provides great convenience for visitors. As a result, the site enjoys excellent accessibility and a high capacity for gathering people, making Stora Saluhallen an important urban node in Gothenburg's historic center, integrating market trading, dining, and public city life.



Space program

The market stalls are primarily divided into four functional categories: restaurants, butcher shops (including ice cream shops, which require similar equipment and technical facilities), grocery stores, and bars. In addition, the building accommodates staff changing rooms, lounges, and restrooms on the second floor, as well as plant rooms and public restrooms on the ground floor.

In the existing building, the total stall area is 1,645 m². Restaurants occupy 525 m² (32%), butcher shops 323 m² (20%), grocery stores 190 m² (12%), and bars 607 m² (36%).

Different types of market stalls correspond to different spatial and technical requirements, which can be summarized as follows:

Restaurants require customer seating areas, dining tables, work counters, food preparation areas, refrigeration and freezer equipment, and ventilation systems. They are also equipped with lighting systems, information boards, and shop signage.

Butcher shops / Ice cream shops require refrigeration equipment, work counters, preparation areas, and storage facilities, together with lighting systems, information boards, and shop signage.

Grocery stores require refrigerated display units, shelving, and work counters. Above the stalls, lighting systems, curtains, information boards, and shop signage are required.

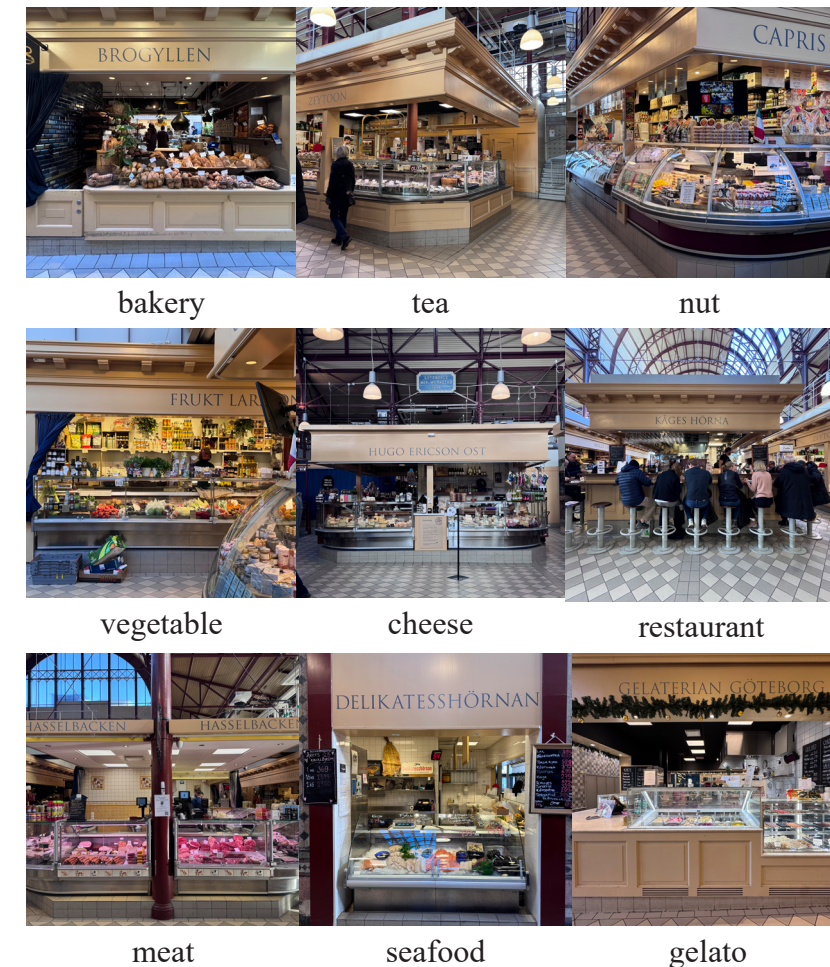
Bars have relatively simple requirements, including customer seating areas, work counters, and refrigeration equipment.

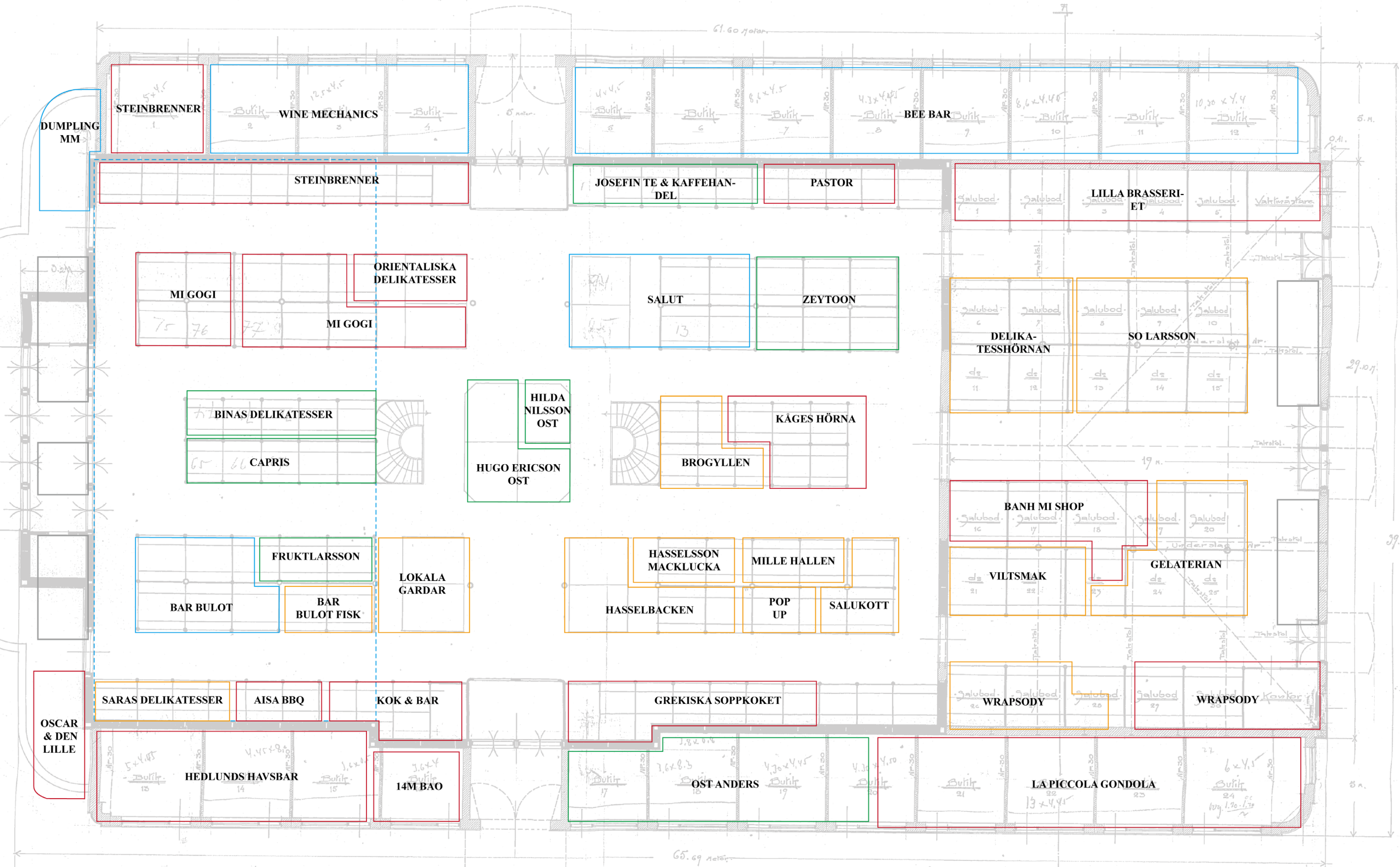
According to the previous research, the ground-floor program includes the different types of stalls, public restrooms, and management facilities. Following the proposed design strategy, the stalls within the main hall are reorganized as open-plan units, while restaurant functions are arranged along both sides of the building. The eastern zone is primarily designated for butcher shops and other display-and-preparation functions, while grocery stores are relocated to the perimeter of the building. The overall layout is organized along the main axis, as illustrated in the floor plan.

A bar is introduced on the second floor above the restaurants, allowing visitors to overlook the entire market hall and its vaulted structural space. The bar also functions as a place for relaxation and social interaction, enhancing visitors' perception of the building's internal spatial order and historic structure.

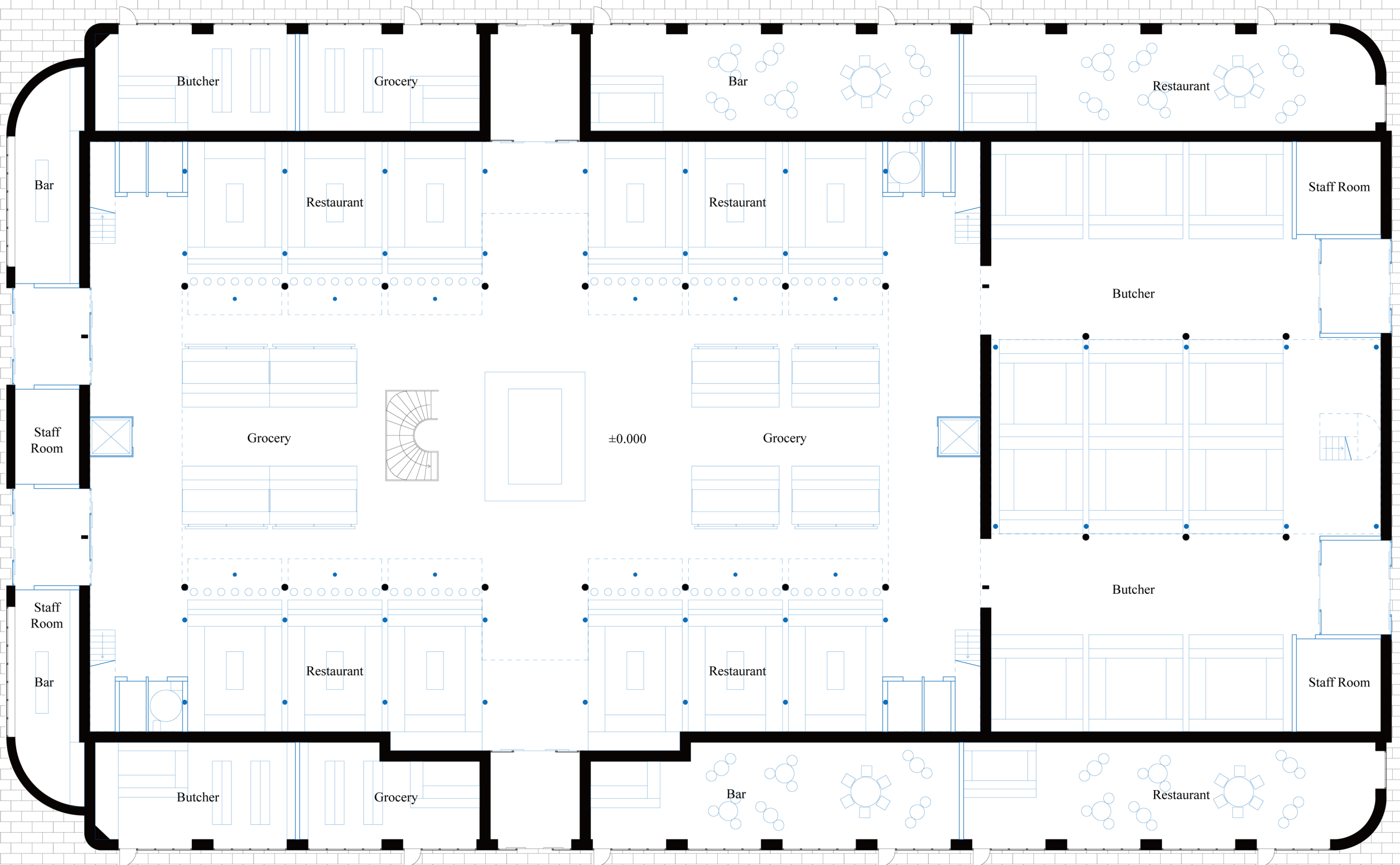
The spaces located along both sides of the main hall are designed to remain flexible and can accommodate any of the four stall types according to future operational needs.

After the renovation, the total stall area increases to 1,690 m². Restaurants occupy 564 m² (33%), butcher shops 342 m² (20%), grocery stores 195 m² (12%), and bars 587 m² (35%).



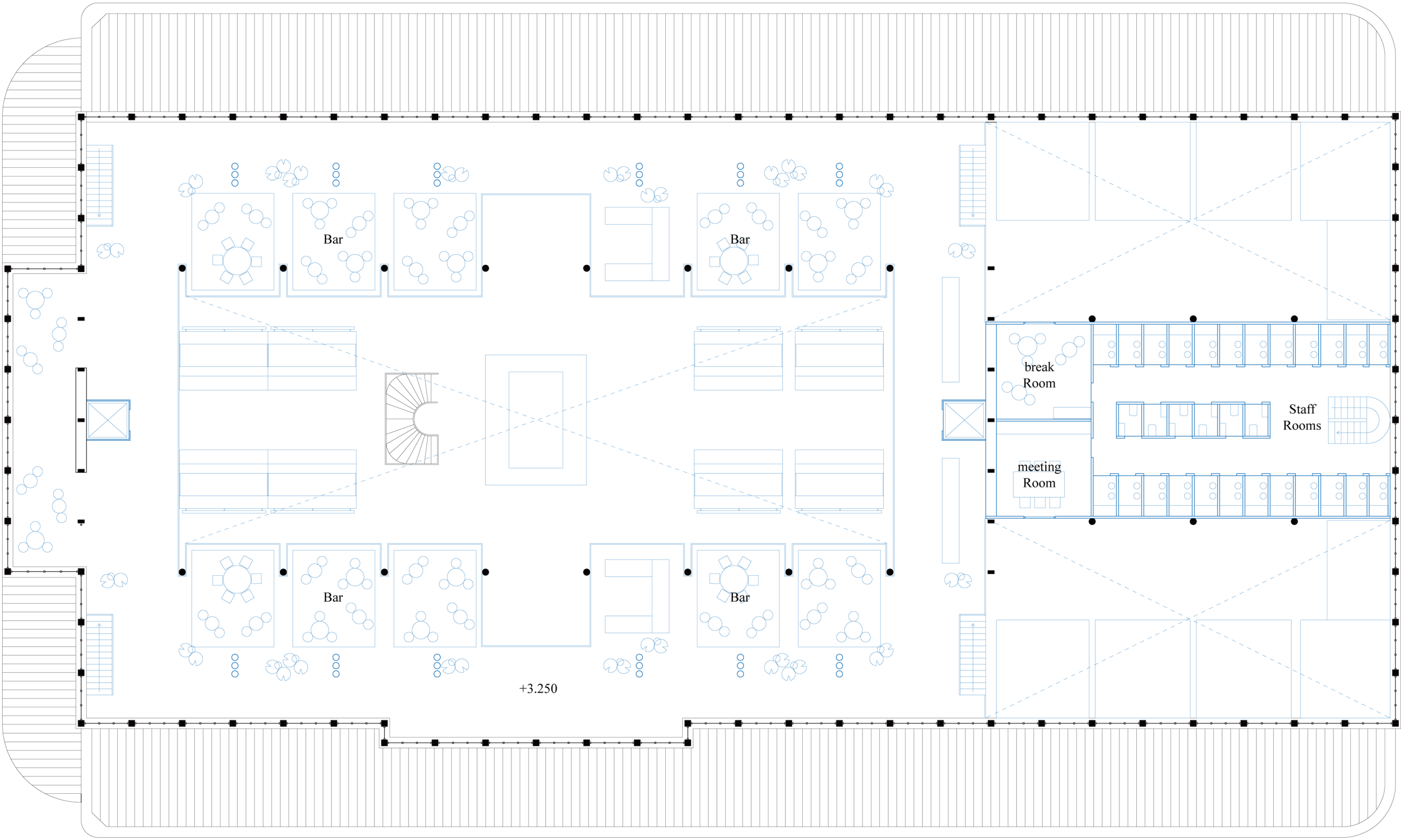


Before	525 m ²	32%	○ Restaurant	323 m ²	20%	○ Butcher	190 m ²	12%	○ Grocery	607 m ²	36%	○ Bar	Total: 1645 m ²
After	564 m ²	33%	○ Restaurant	342 m ²	20%	○ Butcher	195 m ²	12%	○ Grocery	589 m ²	35%	○ Bar	Total: 1690 m ²



Ground Floor Plan 1:200



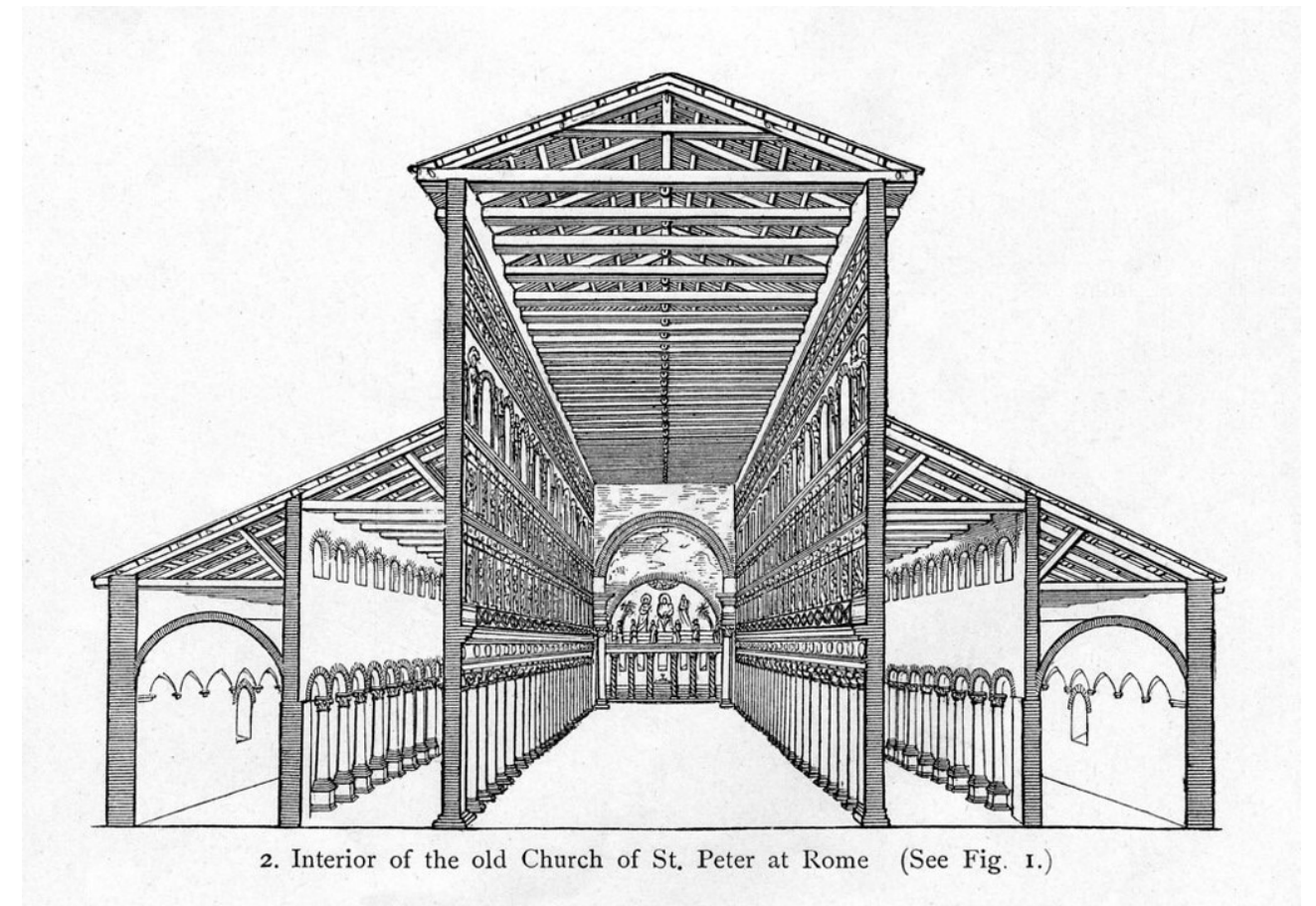


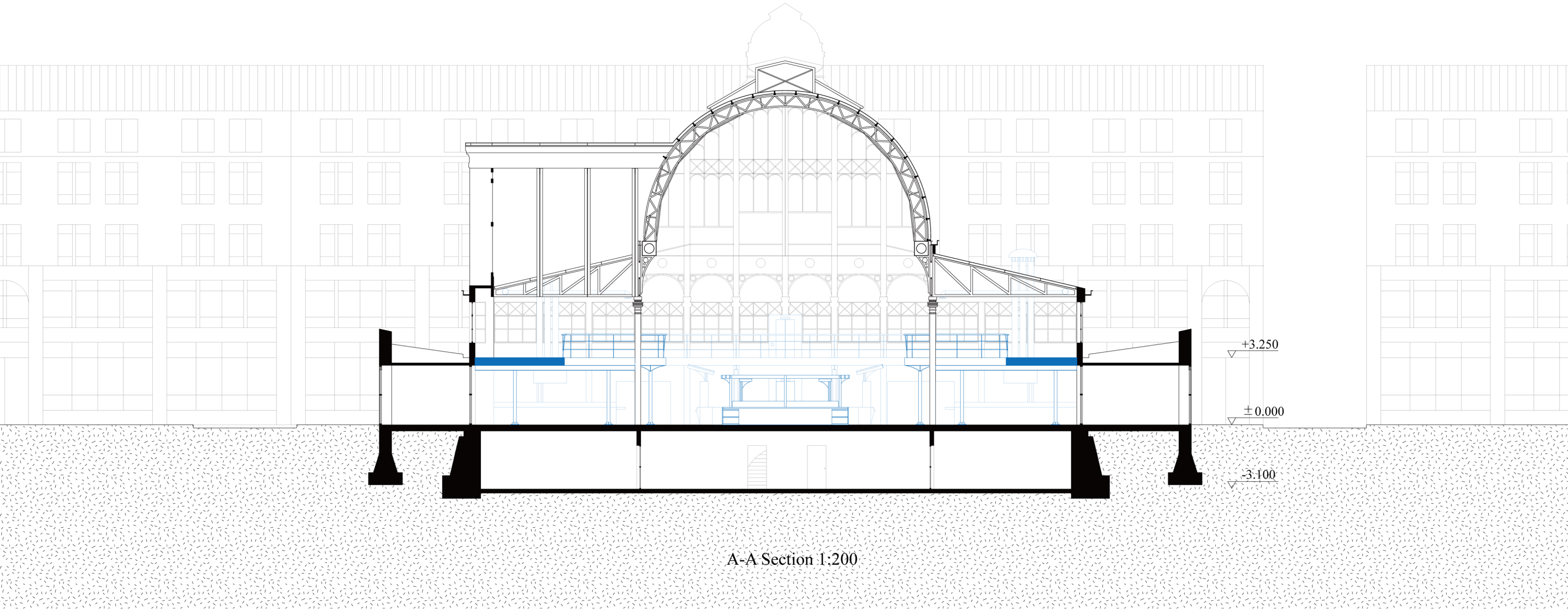
1st Floor Plan 1:200

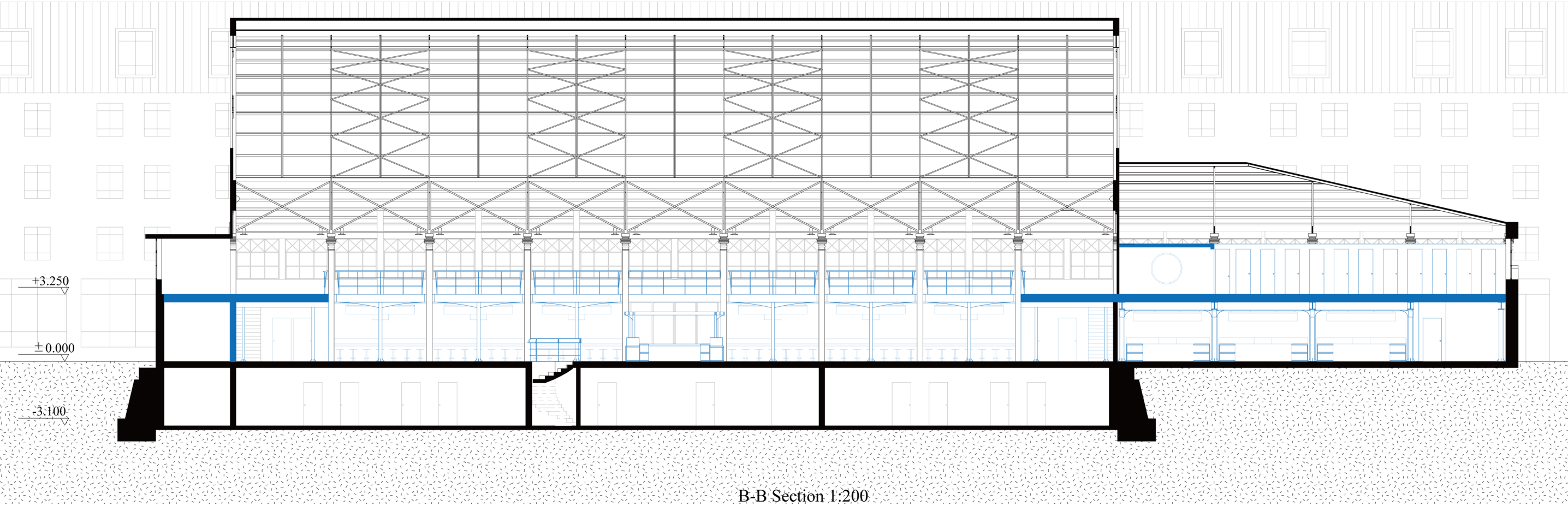


Spatial order

Through the previous reorganization of functions, the restaurant spaces are placed in the two side wings, allowing their required ventilation systems to be directly routed to the roof and arranged in a clear linear order along both sides. This reinforces the overall spatial order of the building. As a result, the space beneath the vaulted roof is liberated. Whether on the ground floor or the second floor, visitors are able to perceive the spatial atmosphere created by the vaults. From the sectional perspective, this spatial organization reveals a similarity to the typology of a basilica, where a dominant central nave is flanked by secondary side aisles, reinforcing a clear hierarchical and directional spatial order.



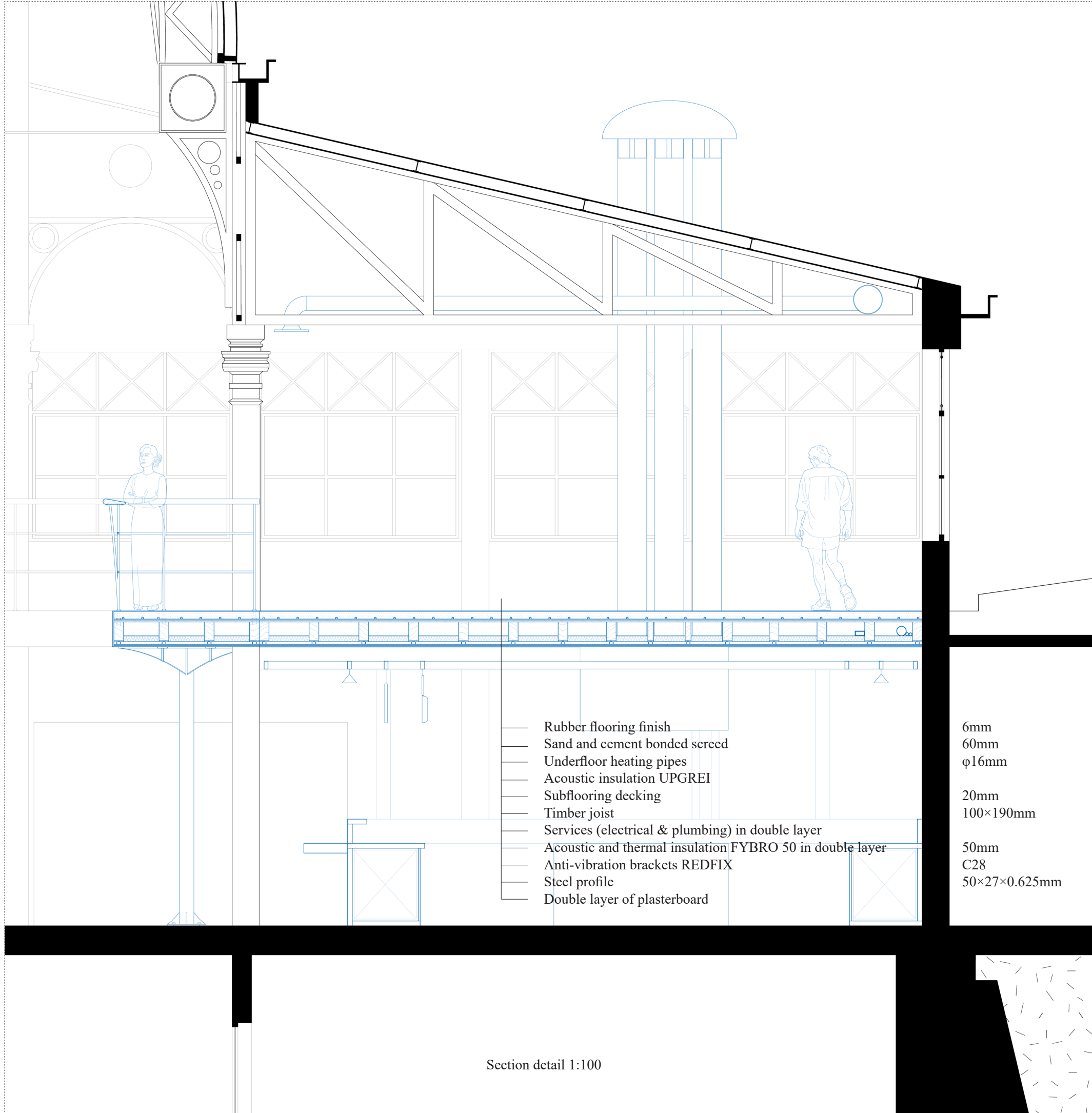
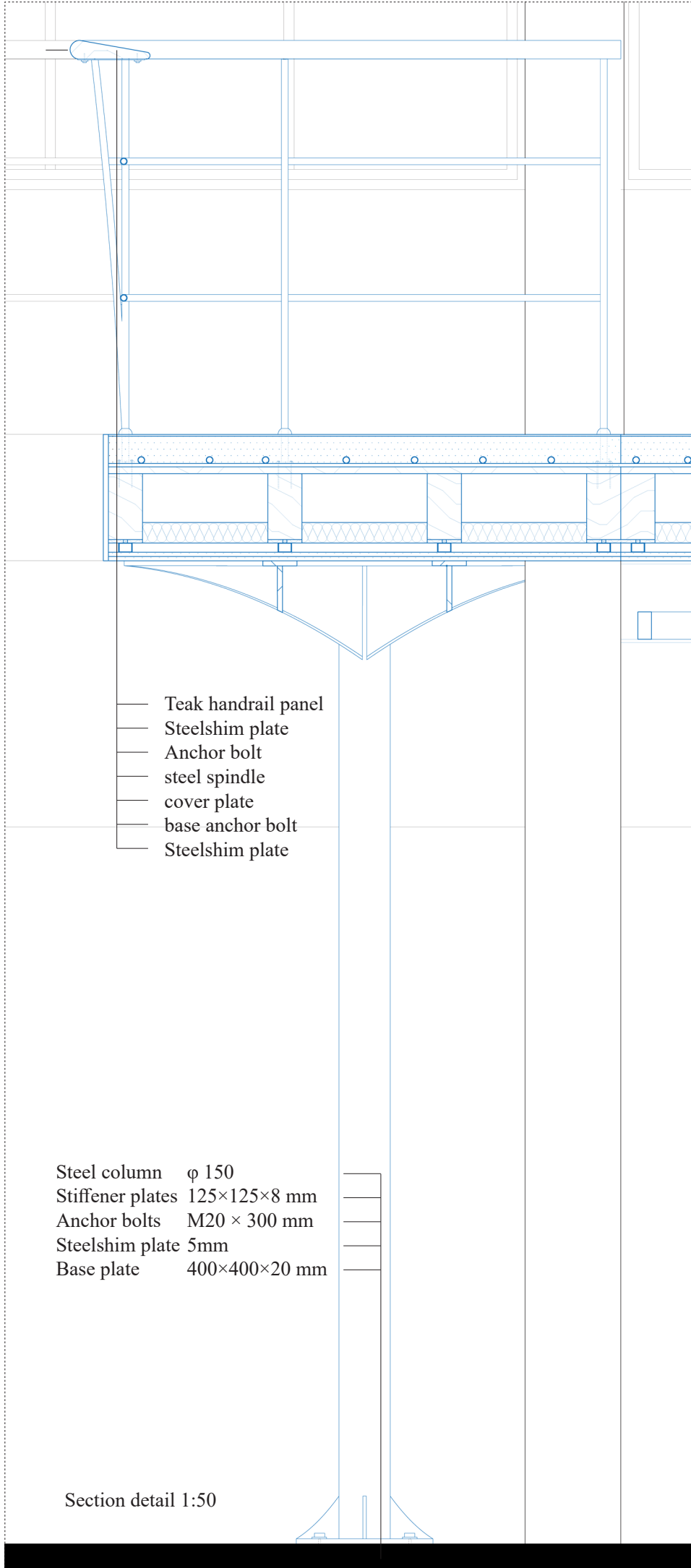






Detail

Through the previous reorganization of functions, the restaurant spaces are placed in the two side wings, allowing their required ventilation systems to be directly routed to the roof and arranged in a clear linear order along both sides. This reinforces the overall spatial order of the building. As a result, the space beneath the vaulted roof is liberated. Whether on the ground floor or the second floor, visitors are able to perceive the spatial atmosphere created by the vaults. From the sectional perspective, this spatial organization reveals a similarity to the typology of a basilica, where a dominant central nave is flanked by secondary side aisles, reinforcing a clear hierarchical and directional spatial order.



Structure system

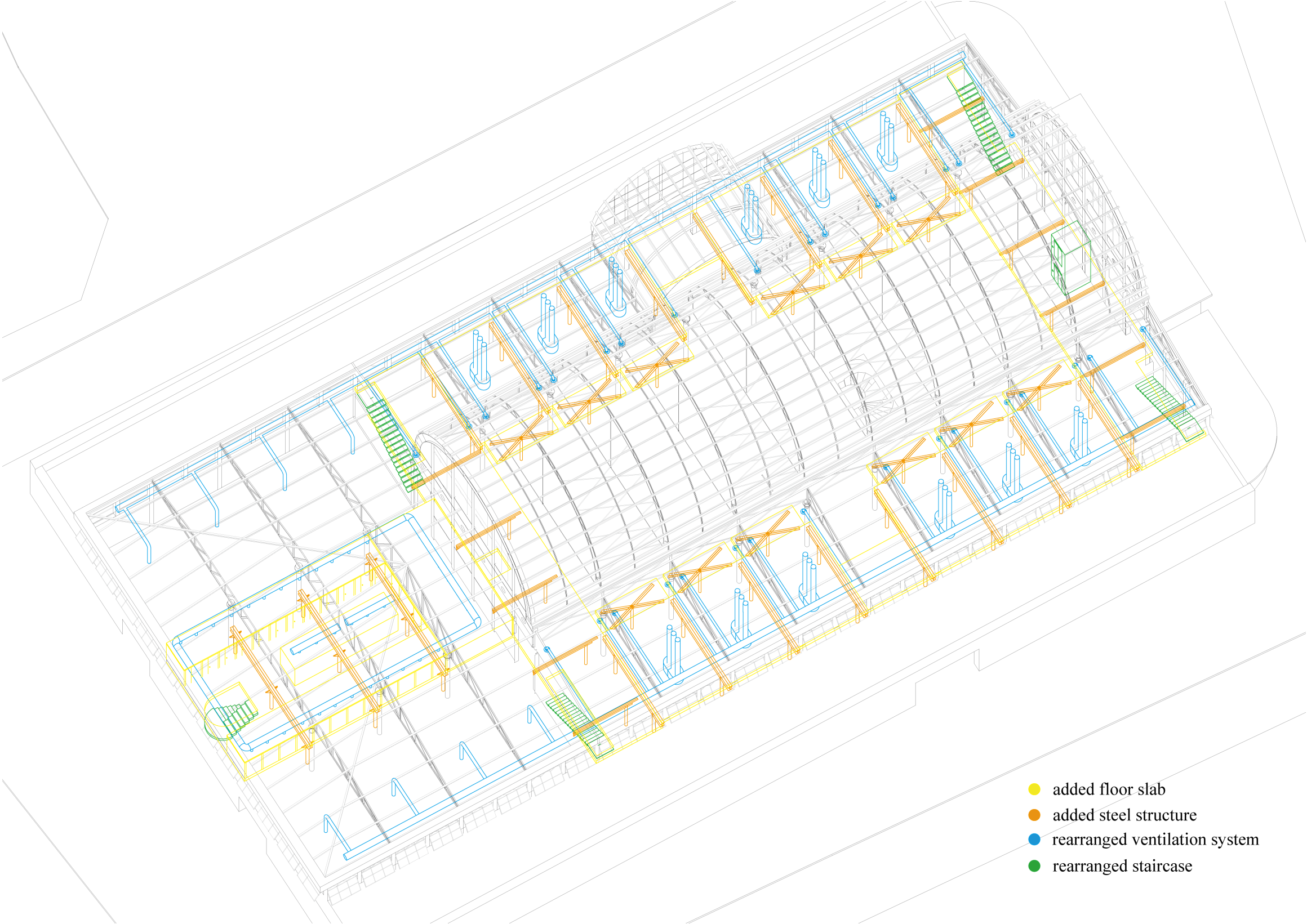
A new structural system is introduced around the perimeter of the space outside the vaulted hall. On the ground floor, the new structural columns are embedded within the existing structural grid, while remaining structurally independent from the original steel columns, thereby maintaining a clear distinction between the old and the new systems.

On the second floor, a composite timber elevated floor system is introduced, reducing the overall structural load while facilitating construction and potential future dismantling. The interstitial space within the timber floor assembly accommodates the new water supply, drainage, and electrical systems.

Meanwhile, the balcony projecting toward the central axis of the hall is supported by a single umbrella-shaped column. This element not only performs a structural function but also defines the space below, reinforcing its spatial hierarchy and directional quality.

Facility

The kitchens, together with the building's HVAC and exhaust systems, are arranged symmetrically along the central axis and aligned with the structural grid, distributed on both sides of the main building, thereby avoiding interference with the central hall space. The linear and modular arrangement of the equipment also reinforces the overall spatial order. The newly introduced raised floor system provides the necessary space for routing all water and electrical services.



- added floor slab
- added steel structure
- rearranged ventilation system
- rearranged staircase



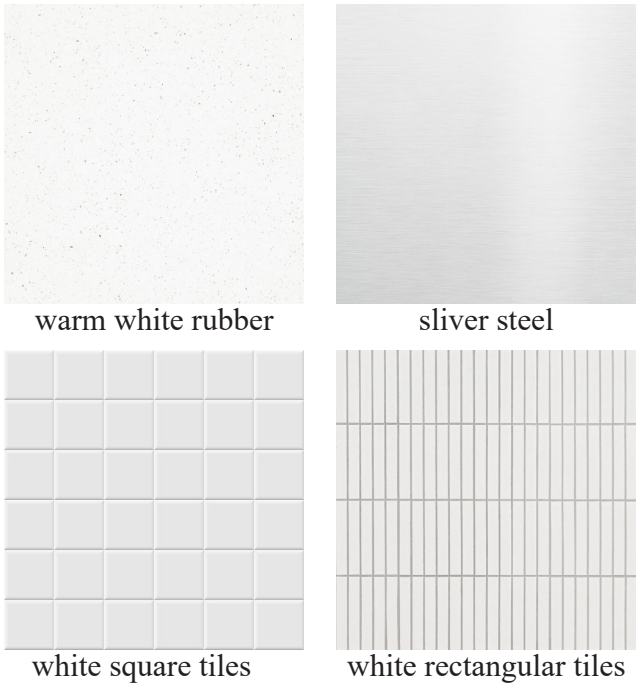
Material

Due to the building’s rich material language, the ground floor is paved with black-and-white tiles, the walls are finished with earth-toned materials, the primary structure is painted in deep red, and the ceiling is clad in white timber boards. As a result, the intervention adopts a restrained material and color strategy, primarily aiming to highlight and complement the aesthetic value of the original building.

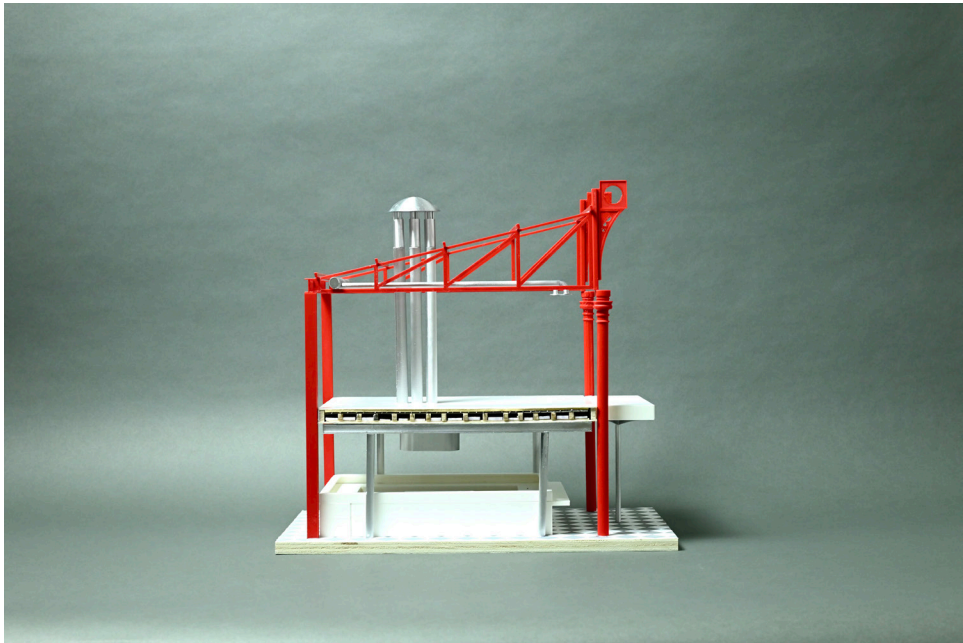
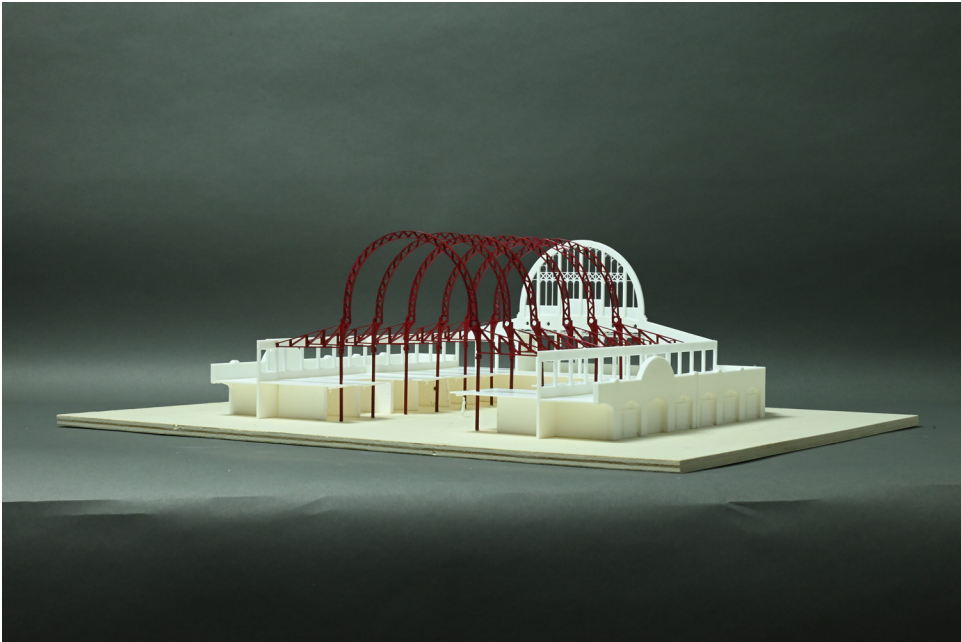
Except for the yellow stall in the center of the hall, which echoes the existing old stalls, all other new stalls and newly added walls are finished in white ceramic tiles. The newly introduced structural elements are made of silver metal, while the second-floor flooring is covered with grey-white rubber flooring.



Original materials VS added materials







Discussion

From the perspective of architectural expression, the new interventions adopt a restrained design approach and integrate delicately into the existing structure, thereby further highlighting the aesthetic value of the original building. In functional terms, all original functions are preserved, while the spatial and technical systems associated with these functions are reorganized and clarified. While ensuring usability, these elements are incorporated into the overall spatial composition, further reinforcing the spatial character of the architecture.

In terms of spatial experience, the exposure of the vaulted ceiling makes the public space feel more open and permeable. At the same time, the relatively narrow circulation corridors on the ground floor are retained, maintaining the sense of intimacy and close interpersonal interaction that characterized the original configuration.

Furthermore, throughout the design process, the modern reinterpretation of classical forms served as an underlying design thread. Formal elements such as curves and circular geometries from the original building are inherited and re-expressed through a more concise and contemporary architectural language, as seen in details such as railings, canopies, and window openings. The color palette of the new stalls, together with the cherry wood used for the second-floor handrails and counters, echoes the yellow tones of the original market stalls and the red structural system of the existing building. These strategies allow the new and old elements to achieve a more harmonious integration while maintaining a coherent architectural language.

At the same time, this project has prompted a deeper reflection on my own design methodology. As a student from a different cultural background studying in Gothenburg, intervening in a building of significant local historical value requires a cautious and respectful attitude. Although preliminary

research into the building's history was conducted in the early stages, such research was still insufficient to fully capture the deeper emotional and social meanings it holds for local residents.

In addition, within a design studio primarily focused on architectural exploration, there are arguably other project typologies more suitable for experimentation with form and function. In contrast, the adaptive reuse of historic buildings relies heavily on a thorough understanding of existing conditions, particularly feedback from local residents and users. Due to the lack of sufficient consideration of this aspect in the early research phase, the proposal may not fully respond to local needs.

At the same time, due to limitations in time and disciplinary scope, this thesis does not fully address common topics in historic renovation practice, such as material reuse and sustainable design strategies, nor does it provide a comprehensive exploration of mechanical, electrical, and plumbing (MEP) systems.

Nevertheless, this project has ultimately become an important process of research, learning, and experimentation. It has deepened my understanding of the attitudes and working methods required for the adaptive reuse of historic architecture, and it will continue to provide meaningful guidance for my future professional development.

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