



AN ATTEMPT AT REFLECTING THE PLACE IDENTITY

Folkets Hus in Majorna

Adam Dvorak

Chalmers University of Technology
Department of Architecture and Civil Engineering
Supervisor: Mikael Ekegren
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CHALMERS
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Adam Dvorak

Chalmers University of Technology
Department of Architecture and Civil Engineering
Master's Programme of Architecture and Urban Design (MPARC)
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ABSTRACT

This master thesis seeks to understand more in depth the phenomenon of place identity and its translation into new physical environments.

Prior to the master thesis, I developed a personal approach of capturing and understanding the place identity. This approach draws from phenomenology as an investigation of concrete phenomena that the everyday world consists of. I believe that places cannot be described by means of analytical concepts. Instead, one needs to experience a place to absorb the many characteristics that are missed when studying a complex environment analytically. In other words, only by being present in a place we can understand its identity. My investigation resulted in a “database” of characteristics that are, in my point of view, essential and serve as a reference from which new architecture will derive.

The context of the investigation is the residential district of Majorna in Göteborg, which still retains the working-class identity forged by the former inhabitants, who were mainly industrial workers and dockers. Its historical peculiarities shape the way the local people live there nowadays, resulting in its unique identity. Based on the initial phenomenological research, Folkets hus was chosen as a suitable typology to demonstrate the translation of Majorna’s identity into a design proposal.

Key references were selected in order to understand the typology of Folkets hus and its relevance in today’s world. This thesis followed a research by design methodology which, in line with the chosen thesis studio, focused on tectonics, material presence and details.

Keywords: Identity, Majorna, Folkets hus, Building Design

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STUDENT BACKGROUND

Adam Dvorak

1996	Born in Pardubice, The Czech Republic
2016	Faculty of Architecture, CTU, Prague - Bachelor in Architecture and Urbanism 180 ECTS
2019	Chalmers University of Technology - Erasmus program 60 ECTS - <i>Sustainable development and the design professions</i> 7,5 ECTS - <i>Architecture and urban space design</i> 22,5 ECTS - <i>History, theory and method</i> 3 3 ECTS - <i>Design systems</i> 4,5 ECTS - <i>Public buildings</i> 22,5 ECTS
2020	Chalmers University of Technology - Architecture - MSc. 30 ECTS - <i>Masters thesis preparation course 1</i> 4,5 ECTS - <i>Masters thesis preparation course 2</i> 3 ECTS - <i>Matter, space, structure</i> 3 22,5 ECTS

OBJECTIVES

To thoroughly explore the place and discover its characteristics.

To use the observations as a reference from which a new architecture will derive.

RESEARCH QUESTION

How can the place characteristics be reflected in a design of a public venue?

METHOD

The intention was to embark on a path of deeper understanding of the place through numerous visits and discover characteristics that, if they are to be found, one needs to explore the place thoroughly. Photography and collages were chosen as mediums representing the observations.

The design will come through analysing the observations and relevant references. The design development is investigated by mediums such as digital drawings, 3D models, renderings and hand-made sketches.

It is a *research by design* project.

DELIMITATIONS

The basics and guidelines of a proposed program come from an analysis of Eslövs medborgarhus (Hans Asplund, 1957) and other case studies.

The project will be situated within the proposed program for the Fixfabrik area (Stadsbyggnadskontoret, 2016). The author is aware of the negative aspects of the four-lane Oscarsleden road, but will not engage with these concerns as there is a vision of changing the road into a more integrated city street.

THEORETICAL FRAMEWORK

Towards a phenomenology of architecture

Christian Norberg-Schulz

The Norwegian historian and theorist of architecture Christian Norberg-Schulz (1926 – 2000) is one of the key theorists interpreting phenomenology for the field of architecture as a theory that understands architecture in concrete, existential terms (Schulz, 1980). With his work he insists on a return to a qualitative approach to architecture and abandoning the rationalist theories common to the Modernist age of the second half of the 20th century. In his book *Genius Loci: Towards a Phenomenology of Architecture* (1980) he addresses the problem of place and its genius loci.

Genius Loci was a term used by ancient Romans referring to the “spirit of a place” that was recognized as the “opposite” man had to come to terms with to be able to dwell (Schulz, 1980). Schulz interpreted this term as the comprehensive sense (a sum of all physical as well as symbolic values in an environment) a man has of a place. The word “dwelling” is used to indicate the total man-place relationship. A man dwells when he experiences the environment as meaningful, that is when he can orientate himself (he knows where he is) and identify himself (he knows how he is a certain place) with the environment (Schulz, 1980). Schulz asserts that to preserve these psychological functions the task of an architect is to visualize the genius loci in architecture.

A place is a space which has a distinct character (Schulz, 1980). To describe a place in qualitative terms, a concept of existential space is introduced and further analysed by means of interdependent categories: space (denotes to the three-dimensional organisation) and character (denotes to the atmosphere).

A phenomenology of the character of the built place includes a survey of manifest characters as well as an investigation of their concrete determinants – materials and formal constitution (Schulz, 1980).

Particular attention should be given to lateral boundaries (walls) which, to a large extent, contribute to the place character as they determine the formal articulation. Characteristic motifs, such as particular types of windows, doors and roofs, may serve as “conventional elements” when transposing a character from one place to another (Schulz, 1980). The character just as importantly depends upon how things are made and is therefore determined by the technical realization. Therefore, Schulz asserts that the phenomenology of place ought to comprise the basic modes of construction and their relationship to the formal articulation.

Building regulations and market forces of nowadays fundamentally shape forms and characters of our places, therefore the problem of place and its identity is still relevant. However, it is important to keep in mind that these are truly comprehensive concepts, hardly describable by analytical tools. Only by thorough investigation of the concrete phenomena that the place consists of we can get closer to understanding of its genius loci.



Fig. 1. Berlin (Savinova, 2016)

Anastasia Savinova

The Ukrainian artist Anastasia Savinova in her work titled “Genius Loci” studies places and their characteristics through phenomenological approach. With photographic collages, composing of numerous photographs and formed into a unitary image, she seeks to capture the spirit of place.

Her methodology consists of several steps. The first step is to identify distinctions and similarities in characteristics of various places (both urban and rural, inhabited and uninhabited). Savinova then travels around these places and using a camera captures specific visual components. Not only architectural forms are in focus, elements that are linked with the mentality and behaviour of inhabitants are also integrated as they are inseparably linked to the feeling of a place. The visual archives are subsequently transformed into large-scale collages, “Big houses”, reflecting architectural styles and rhythms (Savinova, 2016).

Savinova's work serves as a practical example of the use of Schulz's theory. The used medium – photography – might be questioned as many place qualities get lost when reduced to mere two-dimensional image. However, the richness of the collages and the way they are composed effectively mediate the complex character of the place.

Reflection

The phenomenological approach and Savinova's methodology serve as the base for further research of the selected area.

When attempting to truly understand the specifics of the place, the emphasis will be put on experiencing and observing rather than deep literature studies and use of analytical methods as these cannot provide the comprehensive picture of a place. The effort will be to understand not only the architectural specifics, but also the mentality of people living in the area.

THE PLACE

Towards an understanding of Majorna



Majorna

Majorna is a residential district located in the western part of Gothenburg, just outside the city centre. Its working-class heritage, peculiar community and characteristic traditional architecture resulted in its unique identity and therefore Majorna was chosen as the place of investigation.

History

Majorna has a bit older history than the city of Gothenburg (founded in 1621). Its origins are linked to the old Älvsborg fortress, which was built in the Middle ages as a defence against Denmark (the ruins lies today in Klippan). When incorporated into Gothenburg in 1868, it became a classic working-class district with a population of industrial workers and dockers (Hennigsson, 2021).

Architecture

Landshövdingehus (governor houses) were frequently built in Gothenburg during the late 1800s and early 1900s. They are three storeys high, where the first storey is built in brick and the topmost two are built of wood. In Majorna, a large number of the buildings still remain and represent a flat, urban neighbourhood, with tree lined avenues and courtyards and details that testify of the fine craftsmanship (Plöen, 1994).

People

The Swedish journalist Agnes Arpi claims the working-class legacy has shaped how the people of Majorna see themselves. This area has attracted people who consider themselves alternative, radical and politically conscious (Arpi, 2011). This was demonstrated by the election results in 2010. In Majorna the majority of the votes went to the Green Party, the Left Party and the Social Democratic Party (in the rest of the city Moderate party received most of votes).*

Majorna is a district undergoing symbolic gentrification, which means that the district is referred to as gentrified without being so (Demker, 2010). There is a positive identity attached to living in the area, often associated with pride. T-shirts with the text “the people’s republic of Majorna”, that can be bought in several places in the neighbourhood, are a proof of that (Arpi, 2011). However, Majorna is also associated with alcohol abuse and social problems, many single parents, low economy households. “Even though the social situation improved, it still has a bit “rough” character where petty crimes are not uncommon.” (Hennigsson, 2021). The security factor is provided by social control and group affiliation (Denker, 2010), proving that the community is highly integrated.

Majorna appears to me as a place of contradictions. Locals considering themselves as alternative are inhabiting neighbourhood of traditional architecture and behind the façade of this friendly neighbourhood there is a “rough” character of alcohol and drug abuse. I think Paul Hennigsson summed it up most accurately – “Majorna is like a small Swedish town, located inside a bigger city.” (Hennigsson, 2021)

* "Val till riksdagen - Preliminärt valresultat - Majorna, Mariaplan". Valmyndigheten. Retrieved November 5th, 2020.



a moment

Exhausting the place identity

The intention was to embark on a path of deeper understanding of Majorna's identity and to develop a personal connection to the place by being present in the area as any real presence is intimately linked with the place character (Schulz, 1980). Wandering around, observing and interviewing residents served as the methods to get closer to this understanding.

When seeking the place characteristics, the focus was turned on architectural features and "everyday artifacts" suggesting activities and mentality of inhabitants. These physical situations are further on referred to as *moments*.

Through numerous visits, characteristic moments were photographed, which resulted in vast image databases that were subsequently condensed into collages. The collages are celebrating the mapped phenomenon and indicating how often a specific phenomenon occurs in Majorna. They are supplemented by brief description of their qualities. I was guided by personal fascinations and the belief that the collection of these *moments* represents the place identity most accurately.

Several interviews with locals were conducted in the last stage of the "identity exhaustion" in order to obtain an insight of personal stories and views of the place. Most of these interviews were rather informal as there was no structured methodology - the residents were randomly approached on Majorna's streets (except several email correspondences) and excerpts of the "talks" were written down afterwards. These excerpts can be found in appendix.



Majorna's rhythm

about the formal articulation of physical boundaries

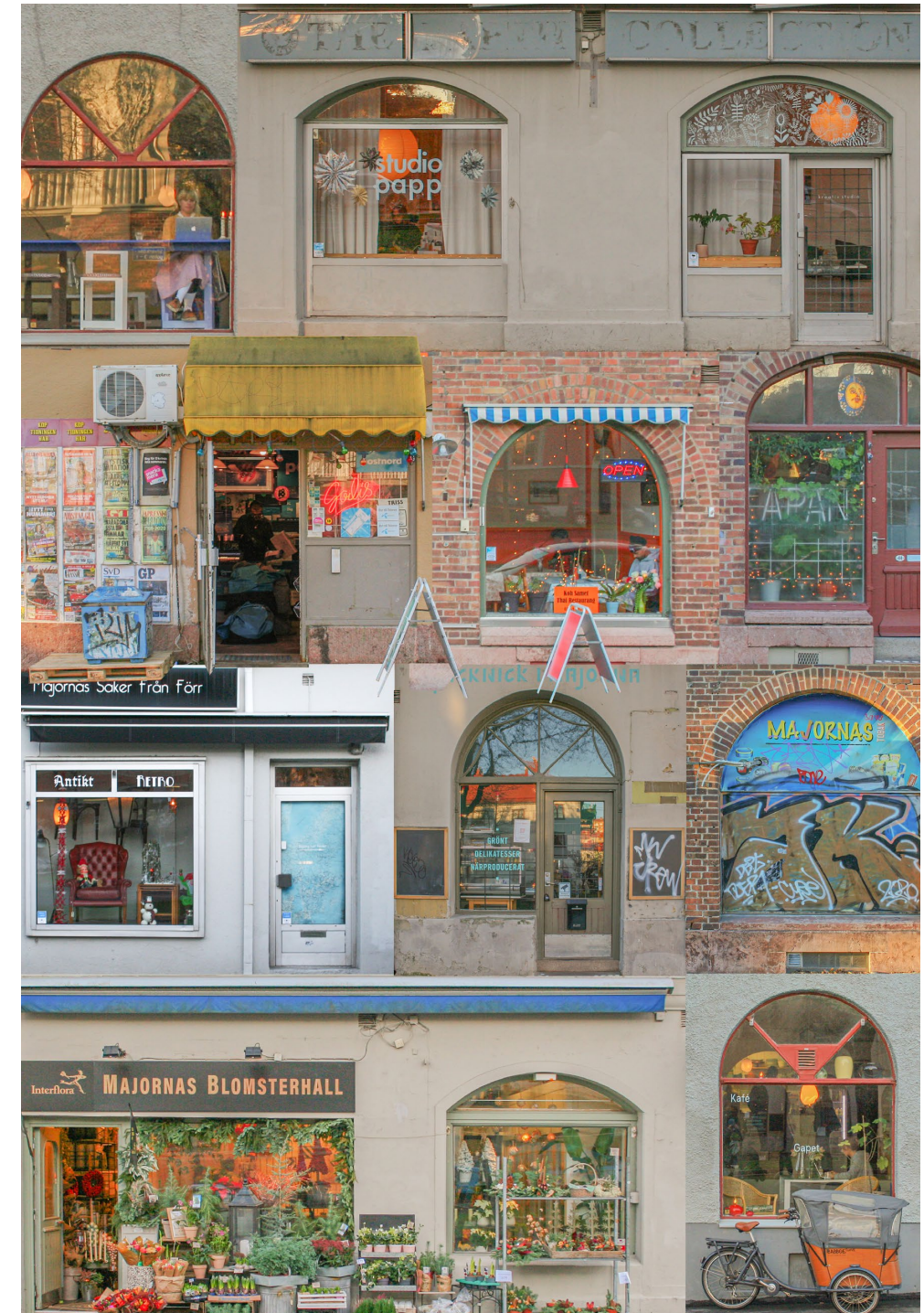


dialogue between materials

*about the thin wooden structure resting on the solid brick structure
about the various textures and colors*



individual cabinets of the everyday
about the visual and physical interaction between outsides and insides

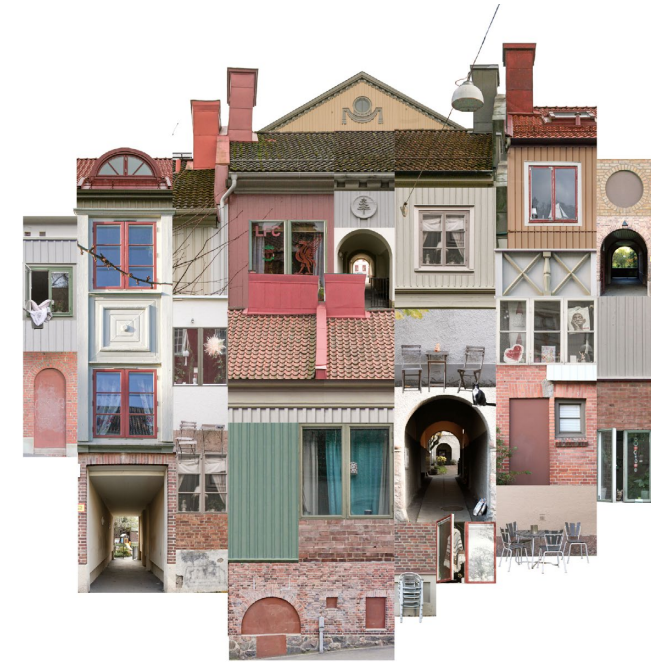


communal cabinets of the everyday
about the small local stores



cozy nooks

about the appropriation of the shared communal space



Reflection

Schulz points out that while places are designed by nouns and spaces (as a systems of relations) by prepositions, character is denoted by adjectives (Schulz, 1980).

Based on my understanding of Majorna, the attributes appearing suitable to describe its character (including both the physical environment and the community) are traditional, old, everyday, friendly, “laid-back”, open, integrated, alternative, ... The mapped phenomena may be perceived as the determinants of the overall character (for instance, the architectural features as specific motives that are usually associated with traditional Swedish architecture).

As people of Majorna are largely involved in shaping the place identity, Folkets hus was chosen as a public typology manifesting the community attributes.

The mapped phenomena are to serve as a base from which a new physical realm will derive.

THE PEOPLE'S HOUSE

Towards an understanding of Folkets hus

Folkets hus

The concept of Folkets hus has no clear definition – it is interchangeable with cultural, civic and community centres. What makes it specific are the associations the name awakens - labour movement, political meetings, trade unions, study circles and various festivities. However, the typology has evolved throughout its history and nowadays it mostly serves as an open democratic place that makes culture, entertainment and meetings accessible to people.

Its origins are dated to the end of the nineteenth century when the labour movement was growing and needed a place where they could hold political meetings to determine their issues away from oppressive authorities. The name “Folkets hus” was first used in 1890 for a building funded by the labour movement in Kristianstad and since then around a thousand Folkets hus were gradually established from south to north of Sweden. While some perceived the venues as political subjects, others felt that the importance was based on the provision of a broad social and cultural platform offering culture and educational activities (Berggren, 2013).

In the 1930s, the original purpose – to safeguard the freedom of speech – lost its relevance and the concept of Folkets hus was supposed to be replaced by Medborgarhus (civic hall). However, as the word “people” could have been linked to many meanings, the Folkets hus movement endured and evolved into a form of a community spirit for everyday interests uniting people (Berggren, 2013). The time between 1940s to 1960s was a period of glory for Folkets hus. At that time, they were frequently visited for discussions, lectures and most of all films (Berggren, 2013).

The venues were commonly run by independent associations sharing in the corporate profits and hiring the best architects, contractors, artists and designers (Larson, 2012). Their designs were influenced by local traditions as well as individual creative force and pride, but the primary consideration seems to have always been its function (Haskel, 2013).

Today, Folkets hus still exist as they have been able to adapt in harmony with the spirit of the times and respond to current needs. The umbrella organisation, Folkets Hus och Parker, consists of more than 500 independent associations offering its various cultural and educational premises and sustaining its role of an open democratic meeting place (Folkets Hus & Parker, 2018).

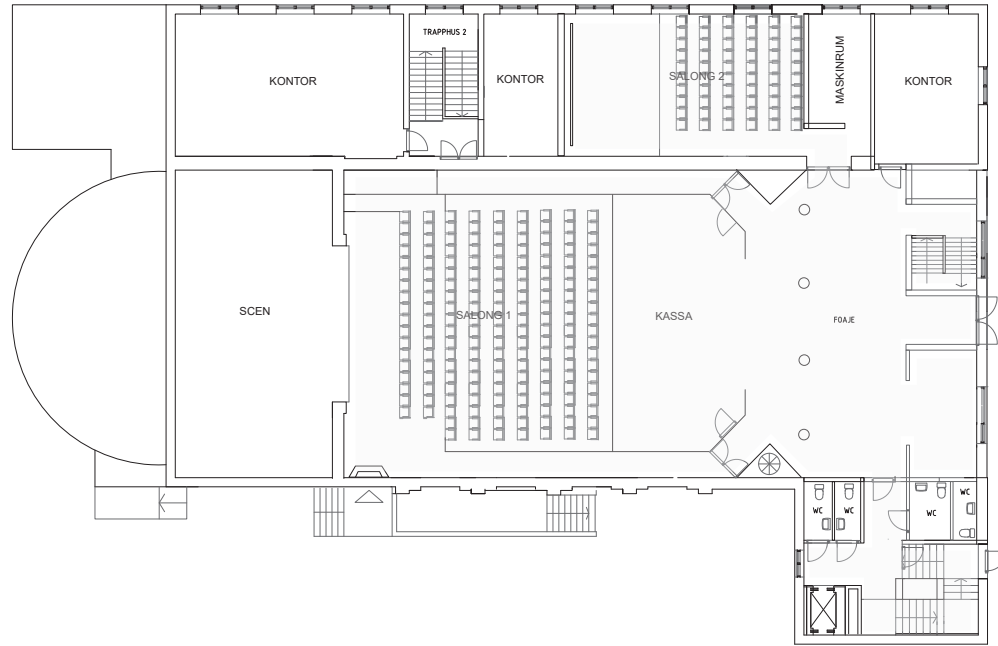


Fig. 2. Lidköpings Folkets Hus - ground floor plan 1:333 (Öman, 2021)

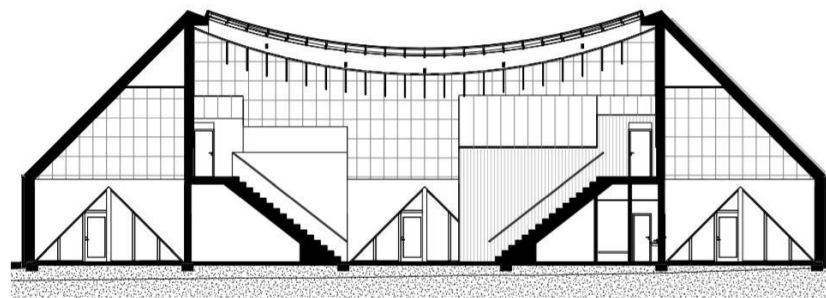


Fig. 3. Fisksättras Folkets Hus - longitudinal section 1:333 (Sandellsandberg arkitekter, 2020)

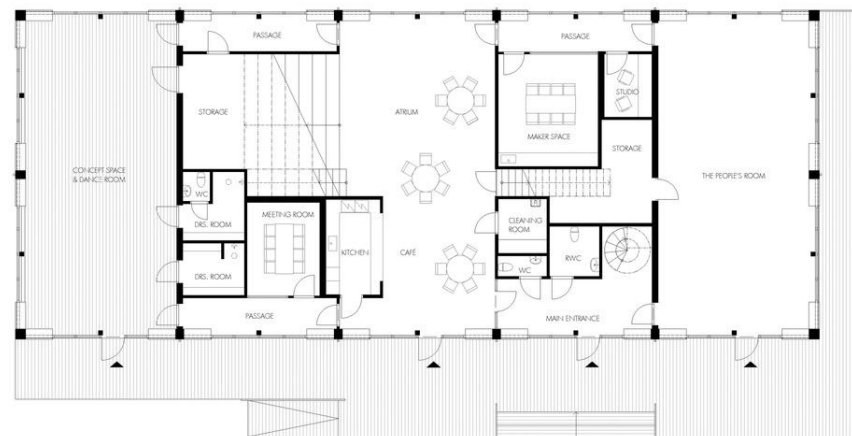


Fig. 4. Fisksättras Folkets Hus - floor plan 1:333 (Sandellsandberg arkitekter, 2020)

Folkets hus in Lidköping

Karl Persson

Folkets hus in Lidköping (1935) represents an example of how these venues evolved throughout the history and highlights the rich variety of activities they could accommodate.

When built in 1935, the three-storey building contained three halls (600 seats, 190 seats and 85 seats), five club rooms, a room for ABF's activities and a café. Subsequently, its basement was adapted for a bowling alley and other part of the basement was rented by local boxing club and then the bowling area started to be used for social activities. The big hall hosted many theatre plays, dances and boxing matches until it was turned into a cinema in 1952, which has grown ever since (Öman, 2021).

On the second and the third floor, there have been different kinds of venues – mostly meeting rooms, conference rooms and, in the early days, a library. Today one part of the second floor serves as a working space for creative businesses and the other part for exhibitions and meetings. The third floor is intended for students (Öman, 2021).

Lidköping's Folkets hus offers several rooms for rent. The main three halls can accommodate, among other things, conferences, festivities and film projections. The foyer can be rented for trade fairs or gatherings (Öman, 2021).

Folkets hus in Fisksätra

Sandellsandberg Architects

Only few contemporary examples of venues called "Folkets hus" can be found. One of them is Fisksätra's Folkets hus (2020) designed by Sandellsandberg Architects.

This cultural venue, situated in a suburban area outside Stockholm, is meant to be only provisional with a temporary building permit. The project is a part of urban redevelopment that aims at ensuring social sustainability in the area (Sandellsandberg arkitekter, 2020). Fisksätra Folkets Hus organization has been in existence since 2003 (Fisksätra Folkets Hus, 2017), however, its former building was far from the Fisksätra's centre, while the new venue is located right in the "heart of the community". It has been designed to "attract people of all ages and backgrounds". The famous Copper Tents in Hagaparken in Solna, built between 1787-1790, served as the reference for its design (Sandellsandberg arkitekter, 2020).

The inside space was proposed as one open room which is divided by two "boxes" including more intimate spaces. Its premises are able to accommodate various activities as film evenings, exhibitions, a music studio, a dance studio and a leisure centre.

The central atrium serves as a multifunctional space. The Folkets room is meant for conferences, but is also adaptable for other activities. In addition, it contains a dance hall with adjacent changing rooms, a maker space, a group room and a small music studio (Fisksätra Folkets Hus, 2020).

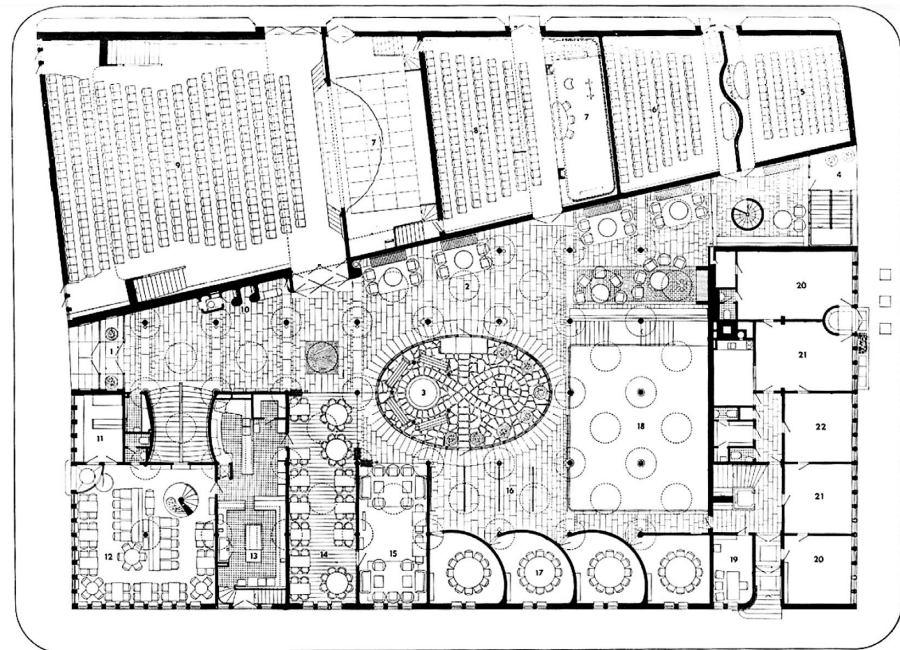


Fig. 5. Medborgarhus in Eslöv - ground floor plan 1:250 (Barup&Edström arkitektkontor AB, 2007)

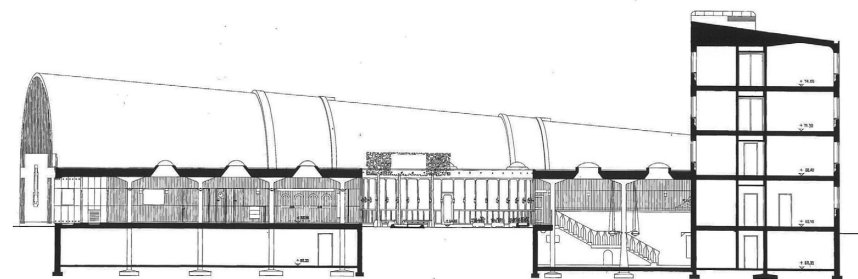


Fig. 6. Medborgarhus in Eslöv - longitudinal section through the foyer and the office part 1:250 (Barup&Edström arkitektkontor AB, 2007)

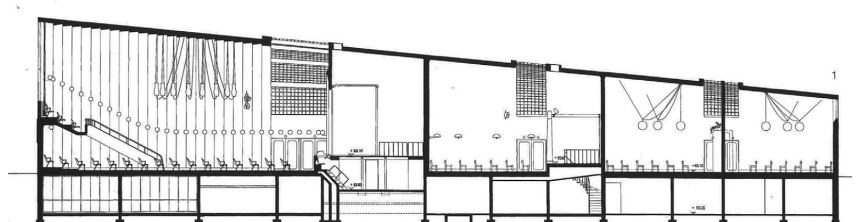


Fig. 7. Medborgarhus in Eslöv - longitudinal section through the foyer and the "funnel" 1:250 (Barup&Edström arkitektkontor AB, 2007)

Medborgarhus in Eslöv

Hans Asplund

The typology of Medborgarhus (civic hall) originated in the 1940s and was inspired by the British concept of community centres. It was supposed to succeed Folkets hus as a new social meeting place as it targeted wider audience of users than the labour-movement oriented Folkets hus (Swedish National Heritage Board, 2006).

The proposal for Medborgarhuset in Skåne's town Eslöv was submitted in 1948 by Hans Asplund, son of the iconic Swedish architect Gunnar Asplund. Medborgarhuset in Eslöv could be considered as a Gesamtkunstwerk. All aspects of the building were thought through in the design process – from the façade to the knob details. As a result, the building gives an impression of craftsmanship of the highest level (Edström, 2007).

The building consists of three volumes. The horizontal "funnel" accommodates four halls of different sizes, intended for theatre performances, gatherings and other activities. The high-rise volume contains administration offices and spaces for local associations. The two volumes are bound together by the ground floor "slab", which houses a multipurpose foyer, an inner garden, an open two-storey high space, study rooms, a club room, a bar and a restaurant. Lodges, cloak rooms and utilitarian spaces are placed in the basement (Edström, 2007).

Biljana Janjušević, the author of series Northern Lights, focusing on Scandinavian architecture, points out the civic hall in Eslöv has remained, for its exclusive detailing, a symbol of upper-class attraction (Janjušević, 2019). Which might be the reason why, despite the spectacular design, it has also remained strangely anonymous for many in the neighborhood who are often not aware of the purpose of the house (Larson, 2012).

Reflection

The concept of Folkets hus was researched to understand its history and its specifics, especially in relation to community centres and civic halls (Medborgarhus). There are no distinctions regarding the program of the venues, it is rather the associations linked to the expressive term "Folkets" that makes it specific. It evokes a feeling of a community spirit, but also has the political undertone. *Would the people of Majorna like the idea of being associated with this epithet?*

The presented brief history of Lidköping's folkets hus implies how this typology has dealt with diverse spirits of the times and has endured until today. The presented contemporary example, Folkets hus in Fisksätra, is to give an idea on how these venues can be approached nowadays – in terms of both the program and the design. The last case study, Medborgarhus in Eslöv, touches on the matter of targeted users. *Would people of Majorna identify with such an exclusive design?*

The program of the presented case studies was also in focus. Based on the developed understanding, the proposal should incorporate public premises for culture, entertainment, education and meetings, together with spaces for local associations and administration.

CONTEXT ANALYSIS

In search of a suitable site



Fig. 8. The investigated area

1:10 000

Several criteria were followed when determining an appropriate spot for Majorna's Folkets hus. Most of all, it was essential to find a site within the neighbourhood in reach of local community.

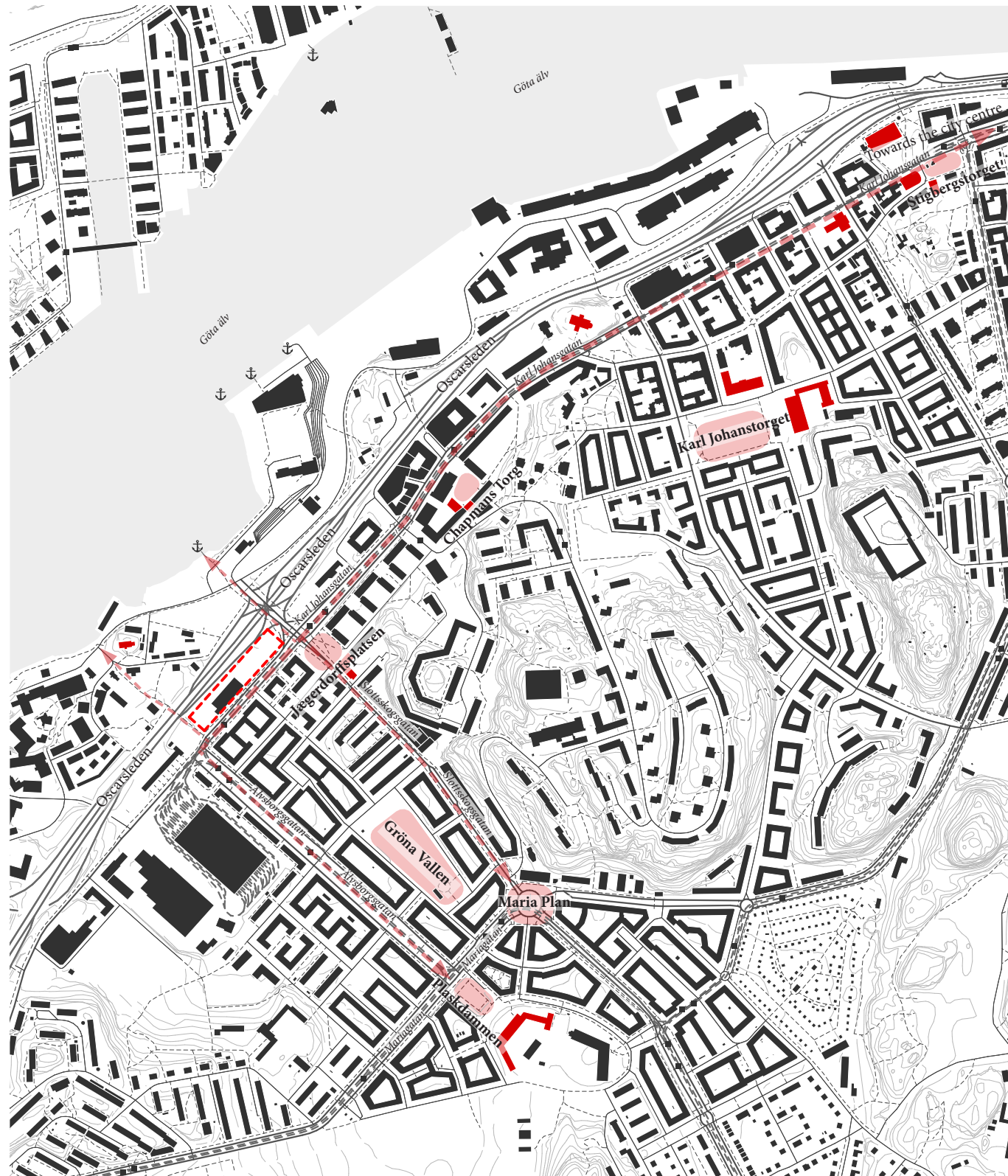


Fig. 9. Determining the site

Maria Plan and Mariagatan are recognized as the focal point of the neighbourhood, however no vacant plot was found in this area. It was decided to focus on Karl Johansgatan that can be perceived as a gate to the city and, at the same time, a gate to Majorna. A longitudinally shaped plot, situated between Karl Johansgatan and Oscarsleden, was chosen for further investigation.



Fig. 10. The site

Oscarsleden is effectively disconnecting Majorna, and the rest of the city, from the river. The selected spot is one of the many leftover spaces resulting from the construction of the road – spaces of non-identity, urban vacuums. Currently, the space serves for Systembolaget and parking lots. The road is an obvious weakness of the site, nevertheless, an urban development cultivating the area is proposed. Moreover, it is expected the Oscarsleden road will be turned into a more integrated city street in the near future.

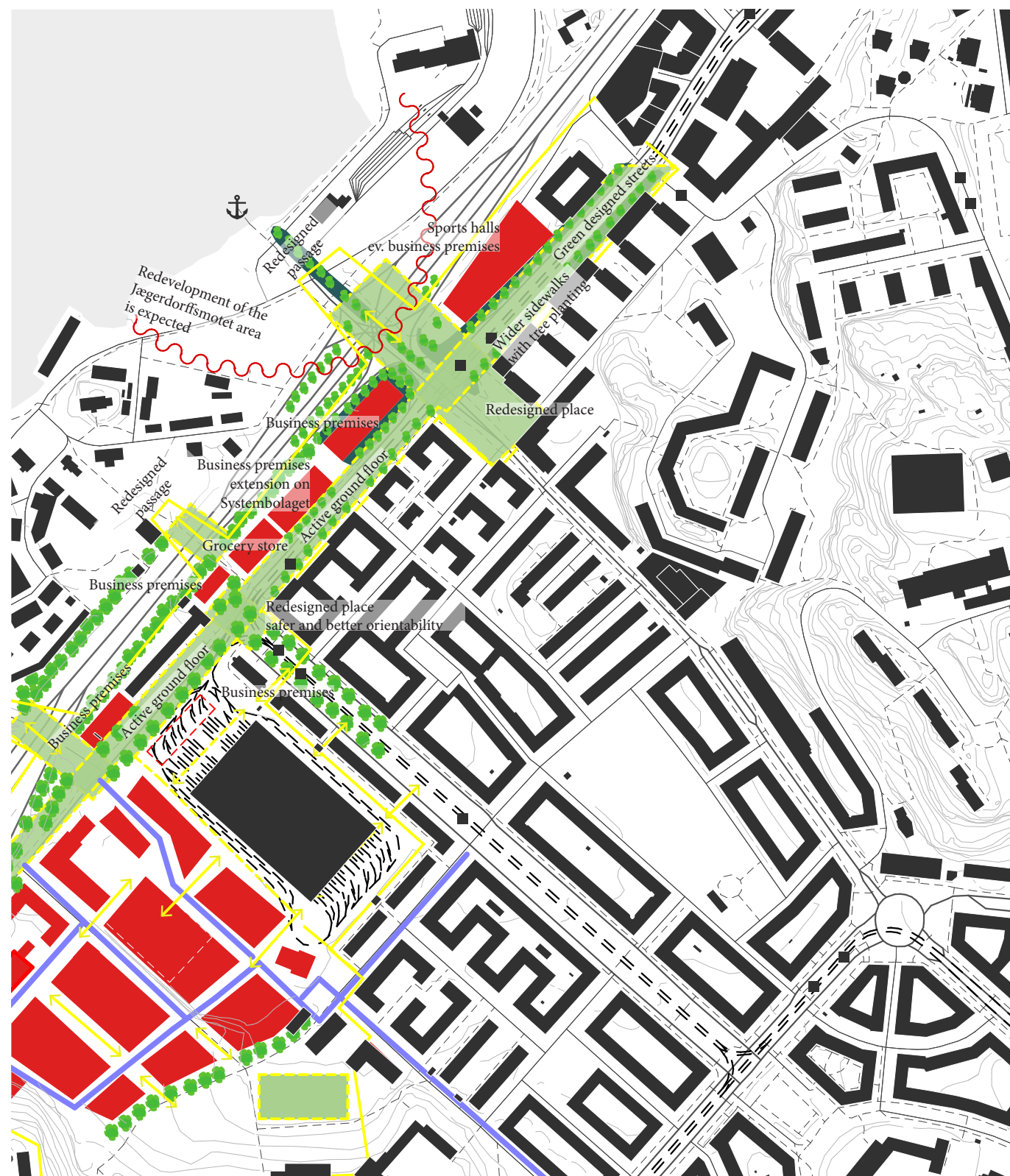


Fig. 11. Program for Fixfabriken area (Stadsbyggnadskontoret, 2016)

1:5 000

The program for Fixfabriken area was approved in 2016 and future planning work is to be held on the basis of the program. The plan proposes a redevelopment of the industrial area for housing (currently under construction) and transformation of Karl Johansgatan into a city street. “The proposal is the first step in bridging the barriers and should not counteract a long-term change of the Oscarsleden to a more integrated city street.” Further development of the Jægerdorffsmotet area is expected (Stadsbyggnadskontoret, 2016).



Fig. 12. The definite situation

Proposed volume for Folkets hus

Bus/tram stops

1:5 000

The situation, that is dealt with further, is based on the program for Fixfabriken area but, unlike the proposed plan, Systembolaget is replaced with a new structure to ensure a clearer definition of the public space.

The eastern part of the plot was recognized as more suitable for Majorna's Folkets hus, mainly for its closeness to Jægerdorffsplatsen and for the public venue (sports halls) that is proposed on the opposite site.



Fig. 13. Aerial view from east capturing the current state (Google, 2020)

--- Chosen site



Fig. 14. Aerial view from south capturing the current state (Google, 2020)

--- Chosen site



Chosen site, view towards northeast



Chosen site, view towards west



Älvsborgsgatan, view towards north



Jaegerdorffsplatsen, view towards north

MAJORNA'S FOLKETS HUS

Reflecting the place identity

Reflecting the place identity

My intention was not to imitate the characteristics literally, but rather to adapt certain principles so similar *moments* would appear in the proposal.

When it comes to the architectural attributes - The construction principle of Landshövdingehus was adapted, however the ground floor is proposed out of concrete instead of brick. Similar façade rhythm was also adapted together with other architectural properties.

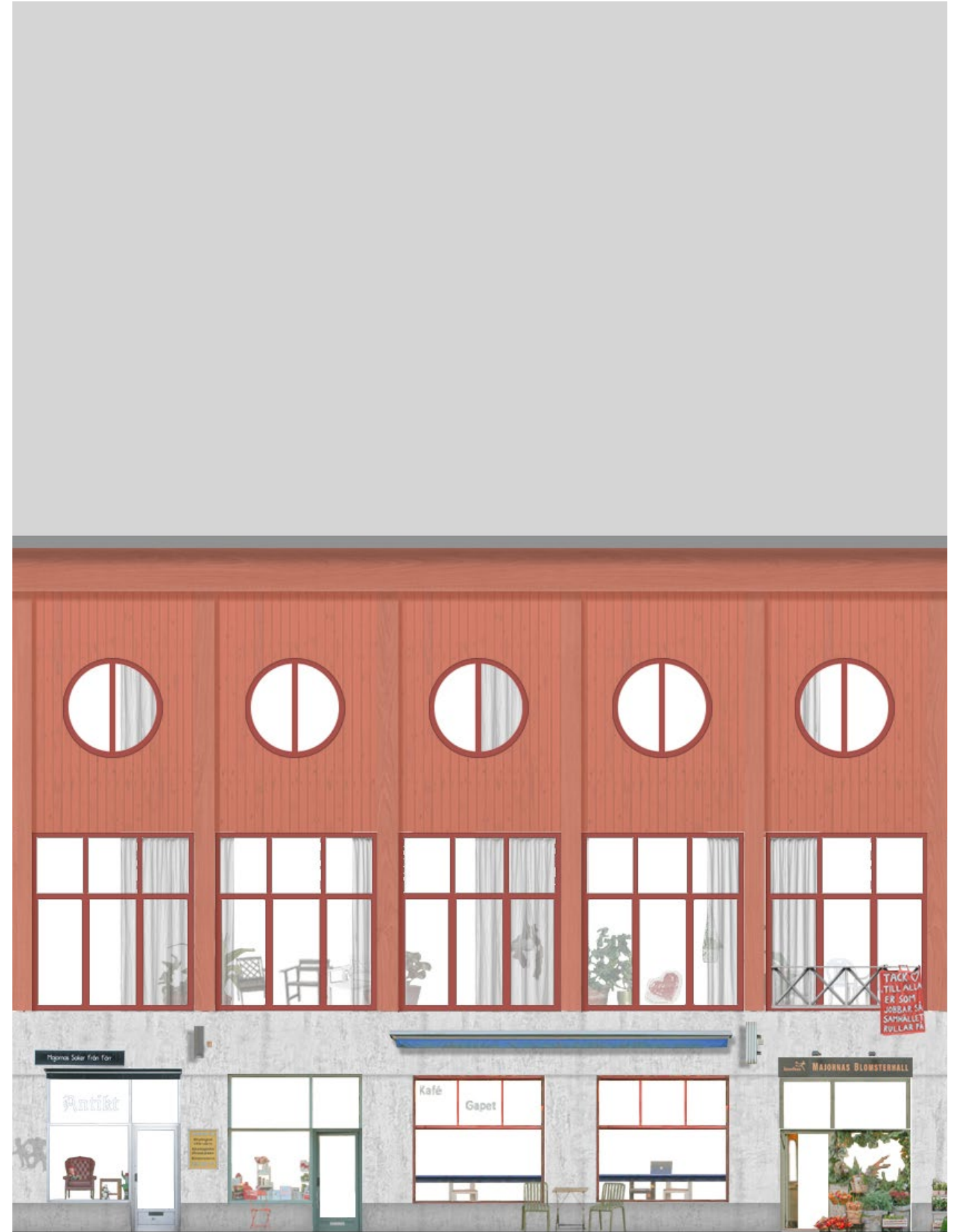
Ground floor is intended to be active, able to accommodate local businesses that I believe would bring similar variety and informality into the proposal.

To reflect the other characteristic phenomenon, the visual and physical interaction between insides and outside, the proposed façade has more of an extrovert character “displaying” the inner program, with some of the window casements being openable. Colour, curtains and other attributes characteristic for the place were incorporated in the proposal.

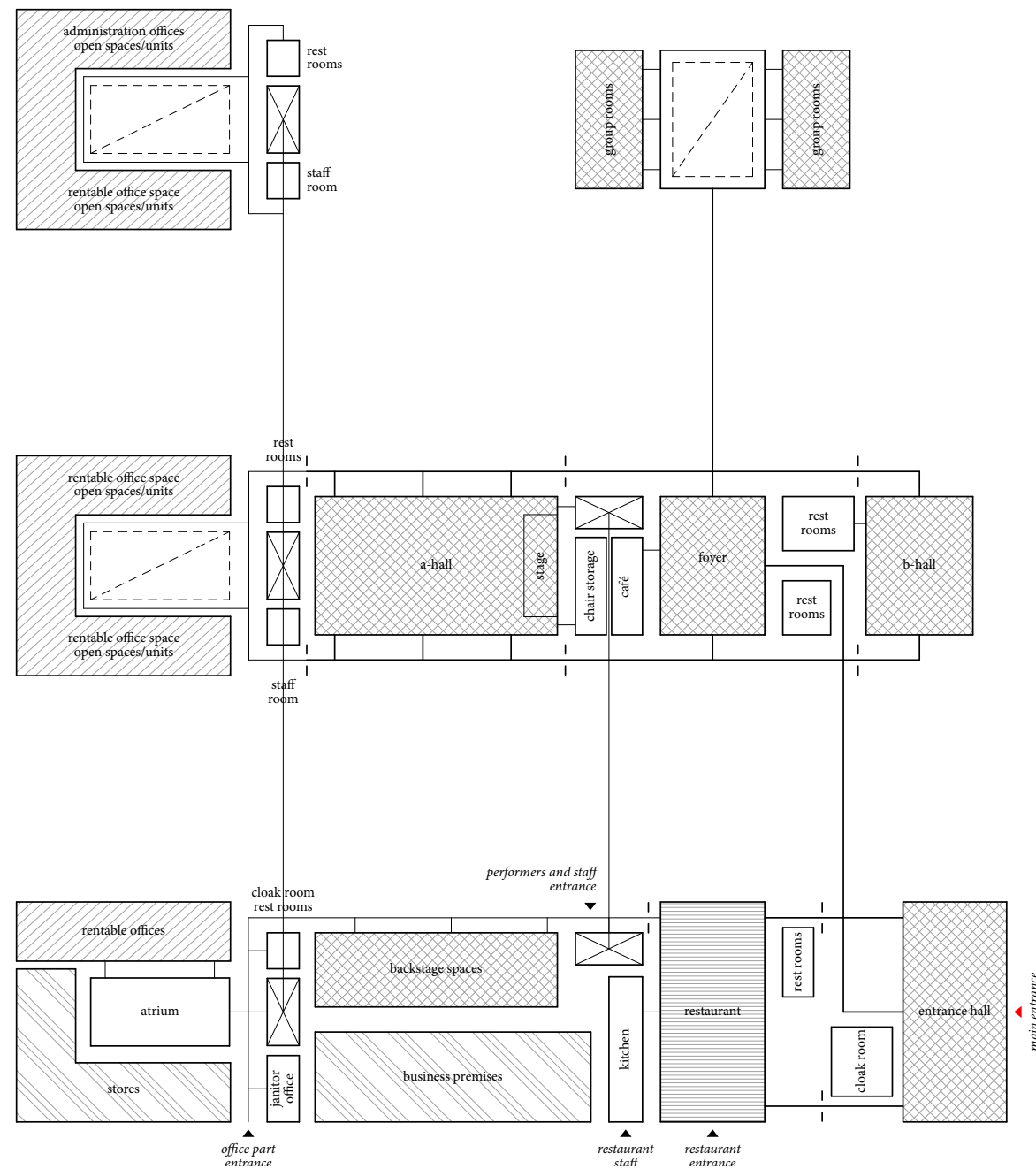
The variety of things suggesting how the people occupy the environment is rather hard to reflect in architecture as that is something that cannot be designed. However, as the proposal is intended for the local people, I believe that they would occupy it in similar way. They would maybe bring inside the plants, they would maybe use the similar kind of furniture. I was aiming for a design that would handle similar kinds of interventions.



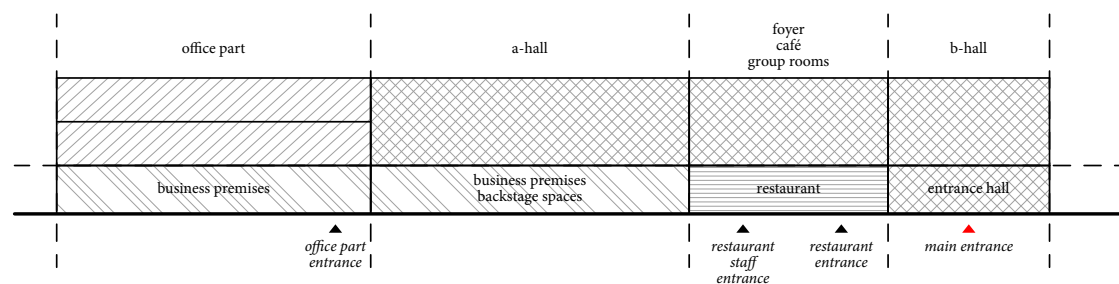
the mapped phenomena



conceptual image



program layout in plans



program layout in section

Program layout

Majorna's Folkets hus is organized on three floors. The functional layout has been based on several criteria.

- The main entrance is located in the eastern part of the building, exposed to Jaegerdorffsplatsen.
- The key functions of Folkets hus are placed on the upper floors, allowing the ground floor to accommodate the business premises. This program layout also follows the formal articulation of the building – the contrast between the ground floor and the upper floors.
- The western part of the building is remote from the square therefore it is devoted for the office premises, but it should still be interconnected with the other part.
- The spaces are separated by segments containing more intimate spaces together with cores, rest rooms and other utility facilities.
- The restaurant should be able to function independently.

Ground floor

The journey through the building starts in the entrance hall with a staircase leading to the upper part of the building. The cloak room is placed nearby. The restaurant is situated right behind. There are three types of circulation – the circulation for the office part, the circulation for the performers and staff and the main public circulation.

First floor

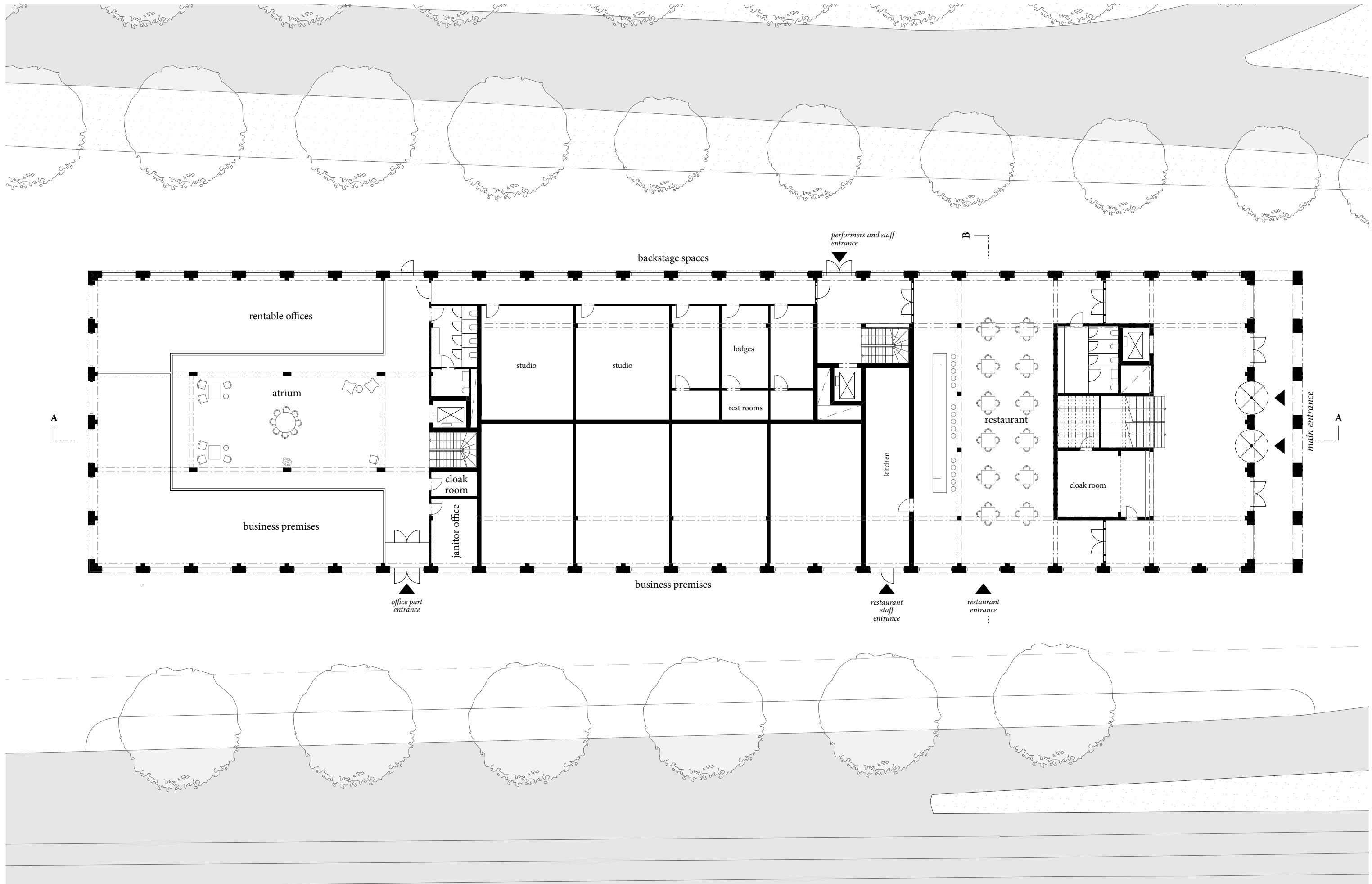
Having climbed the staircase, a visitor finds himself in the “heart” of the building, the foyer, placed between the two event-halls, with a café and in a close connection to the rest rooms. This foyer subsequently splits into two side foyers circulating around the A-hall, linking this part to the office part. The office spaces can be left open or divided into office units.

Second floor

The event halls are two-storey high while the foyer and the office part are atrium spaces. In the foyer segment, there is a gallery with group rooms, which can be used for meetings or as study rooms. In the office segment, there are more spaces intended for offices.



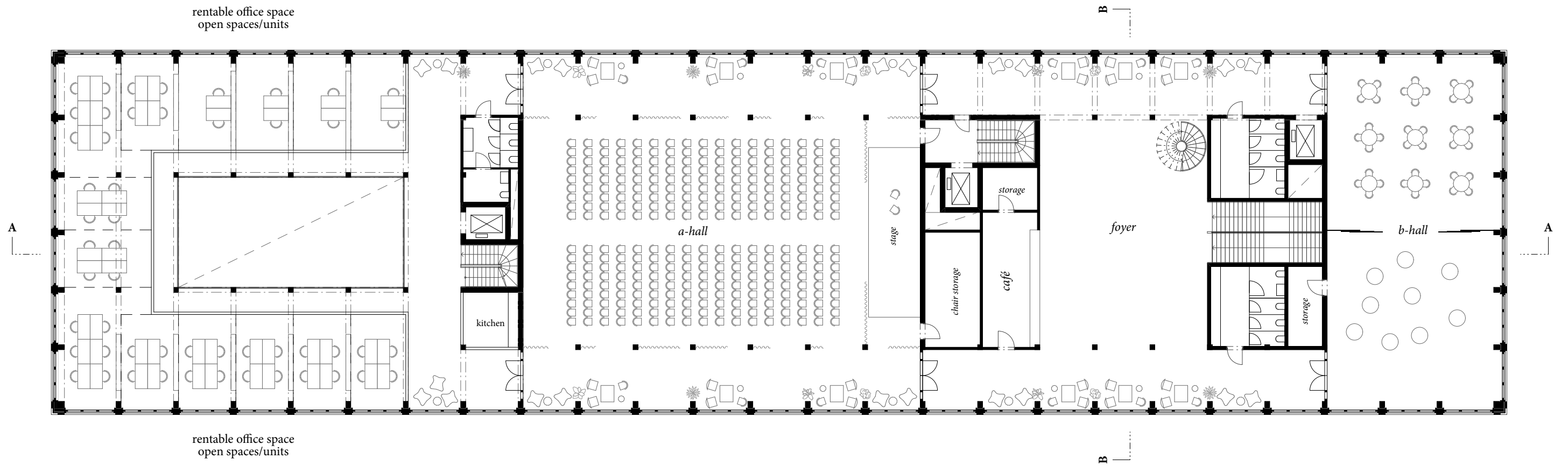
site plan 1:1000

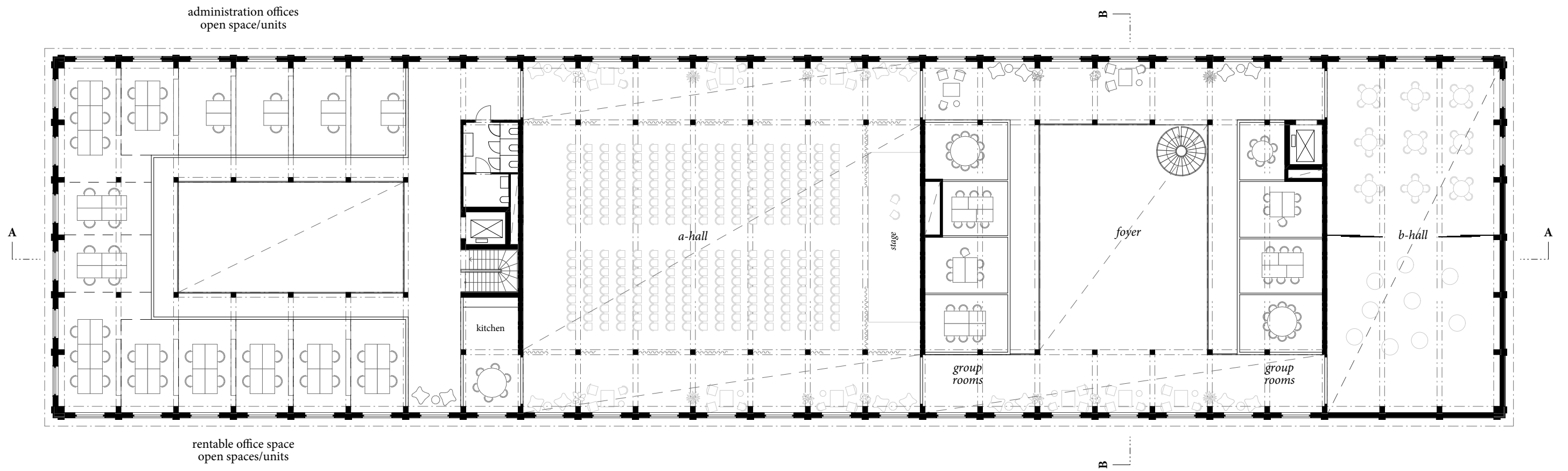


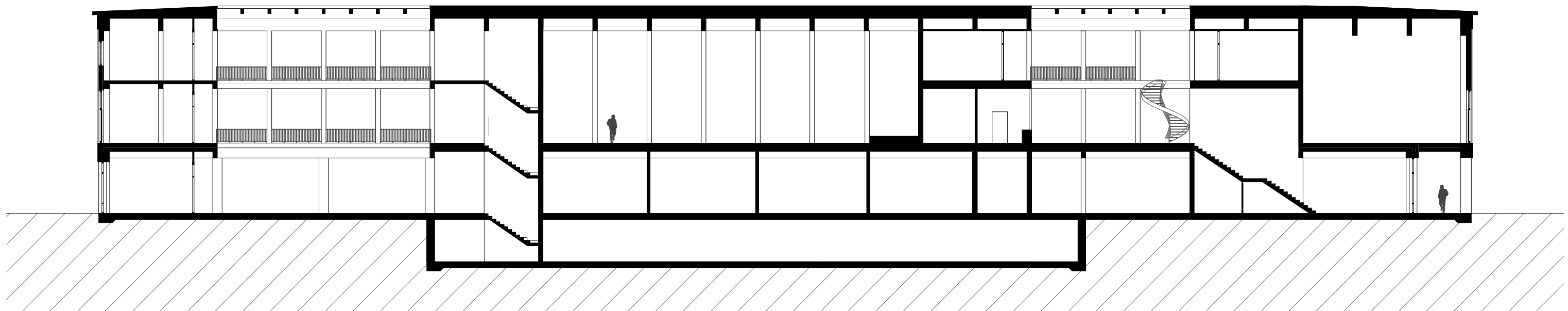
ground floor plan 1:250

0 5 m

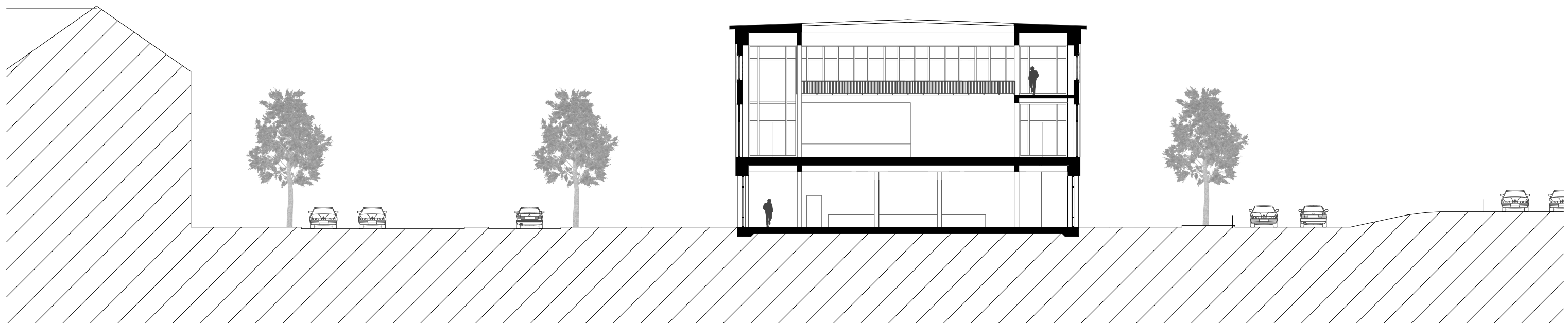






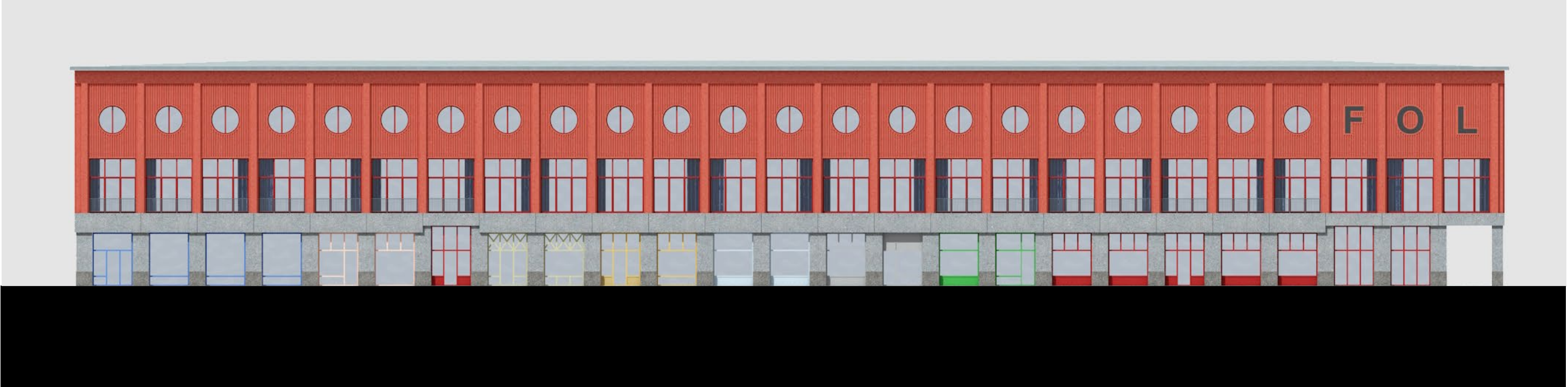


section A-A 1:250



section B-B 1:250

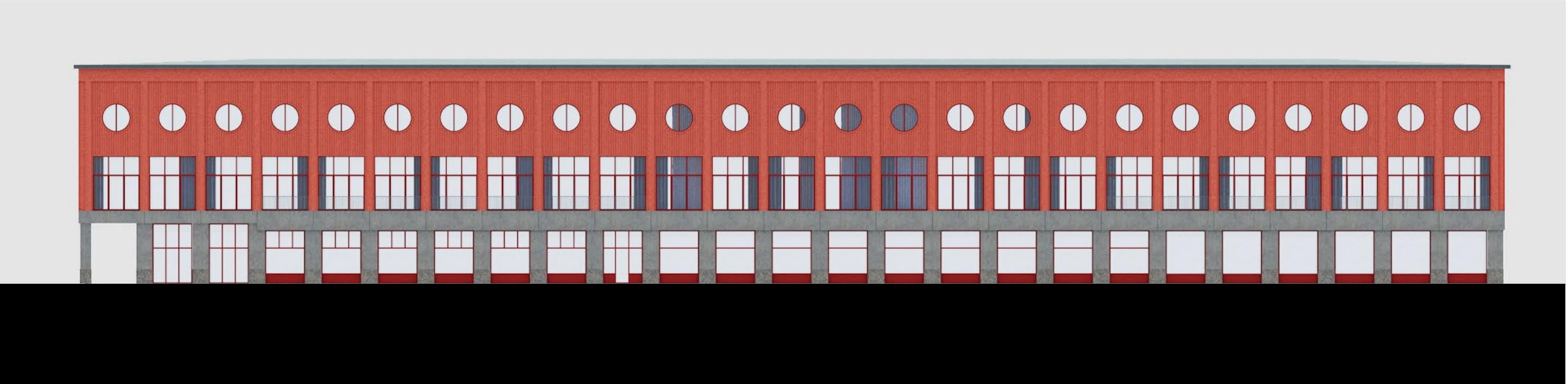
0 5 m



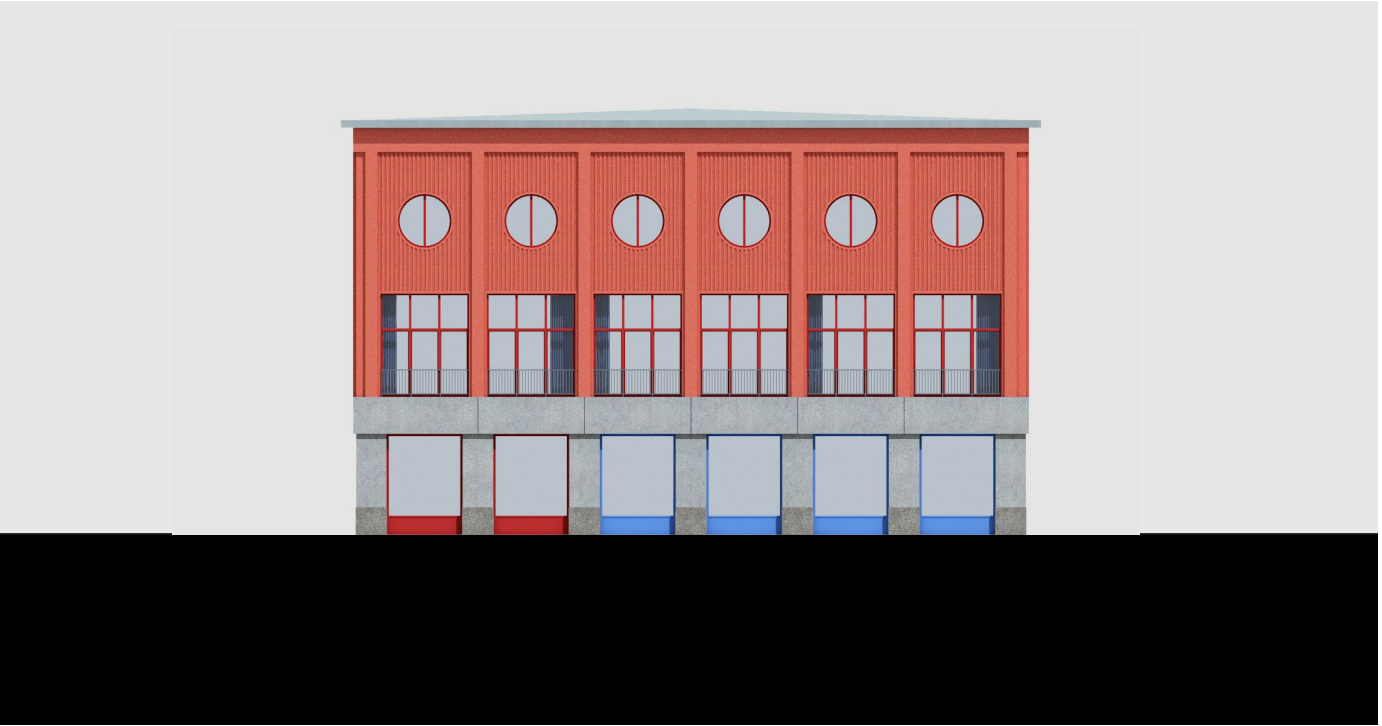
south elevation 1:250



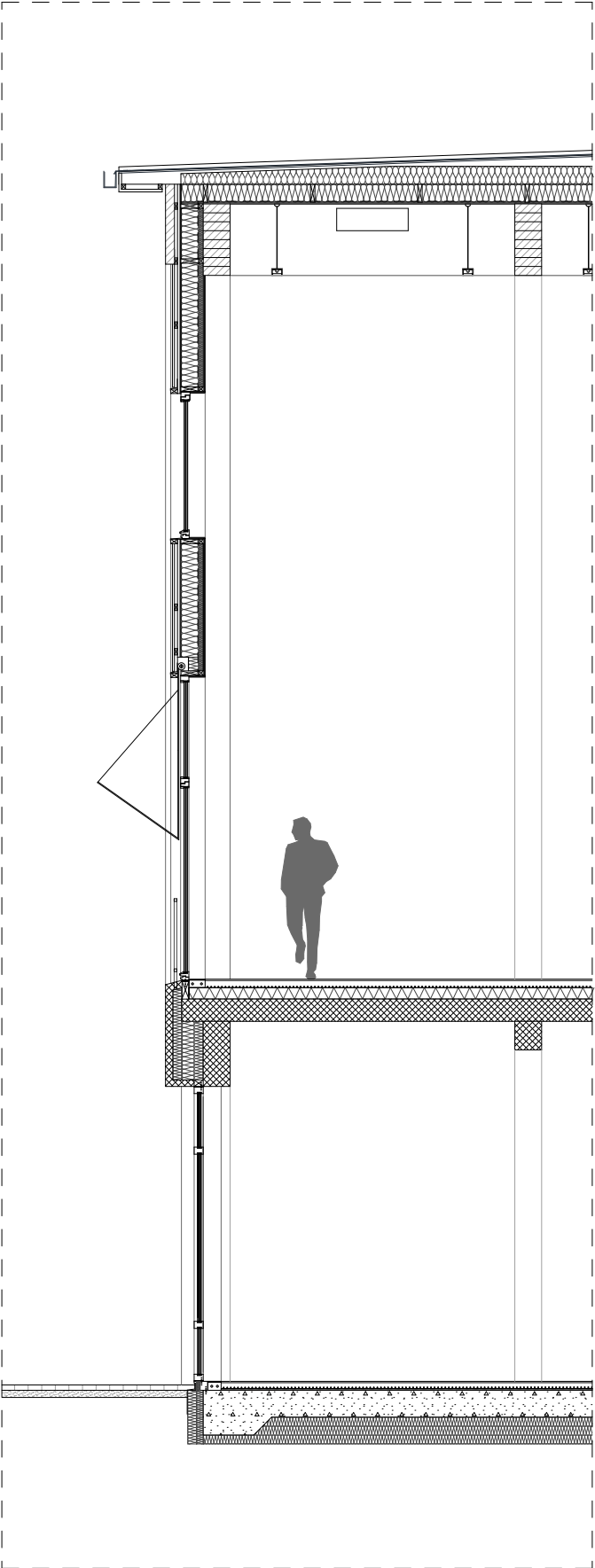
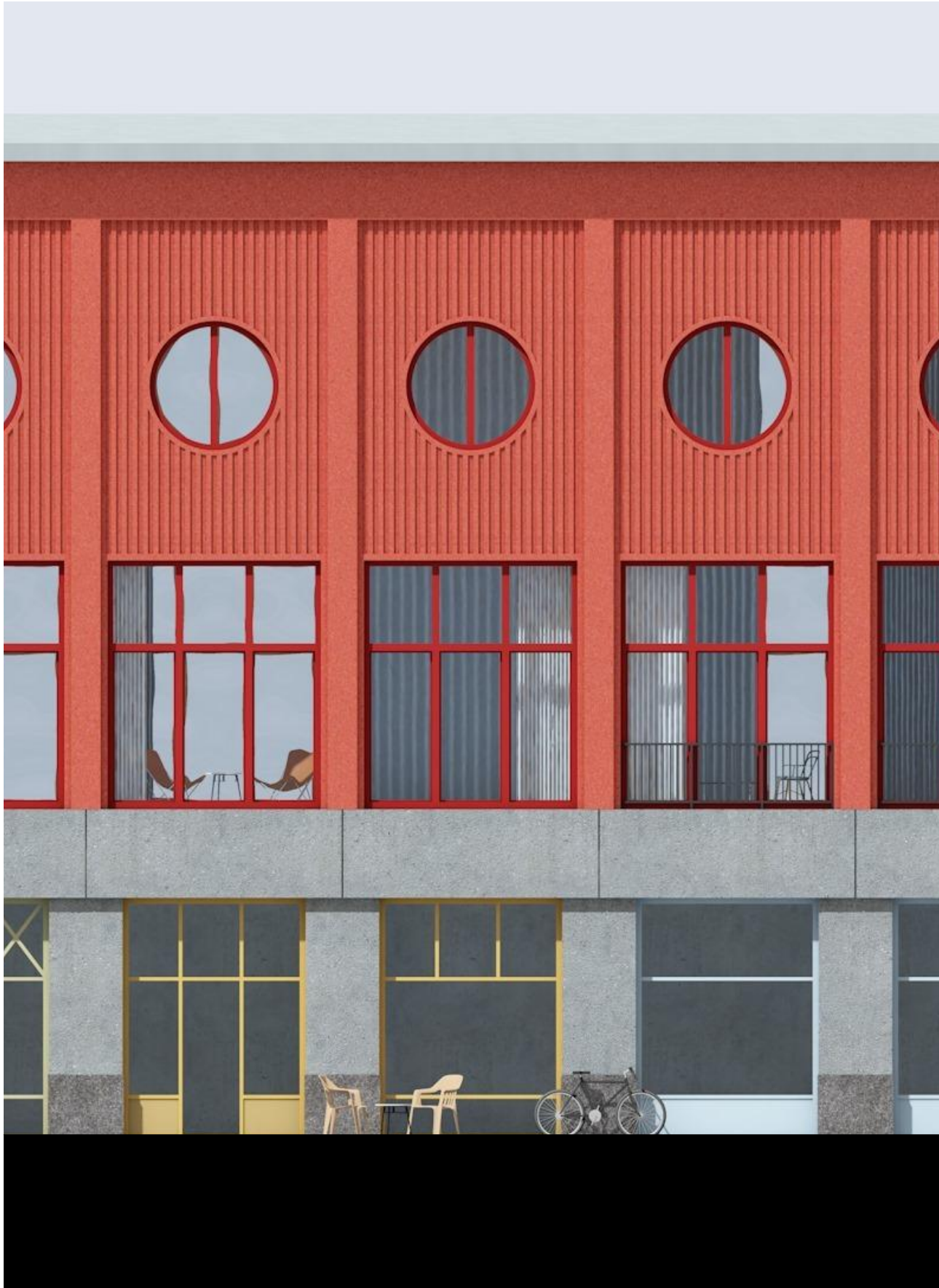
east elevation 1:250



north elevation 1:250

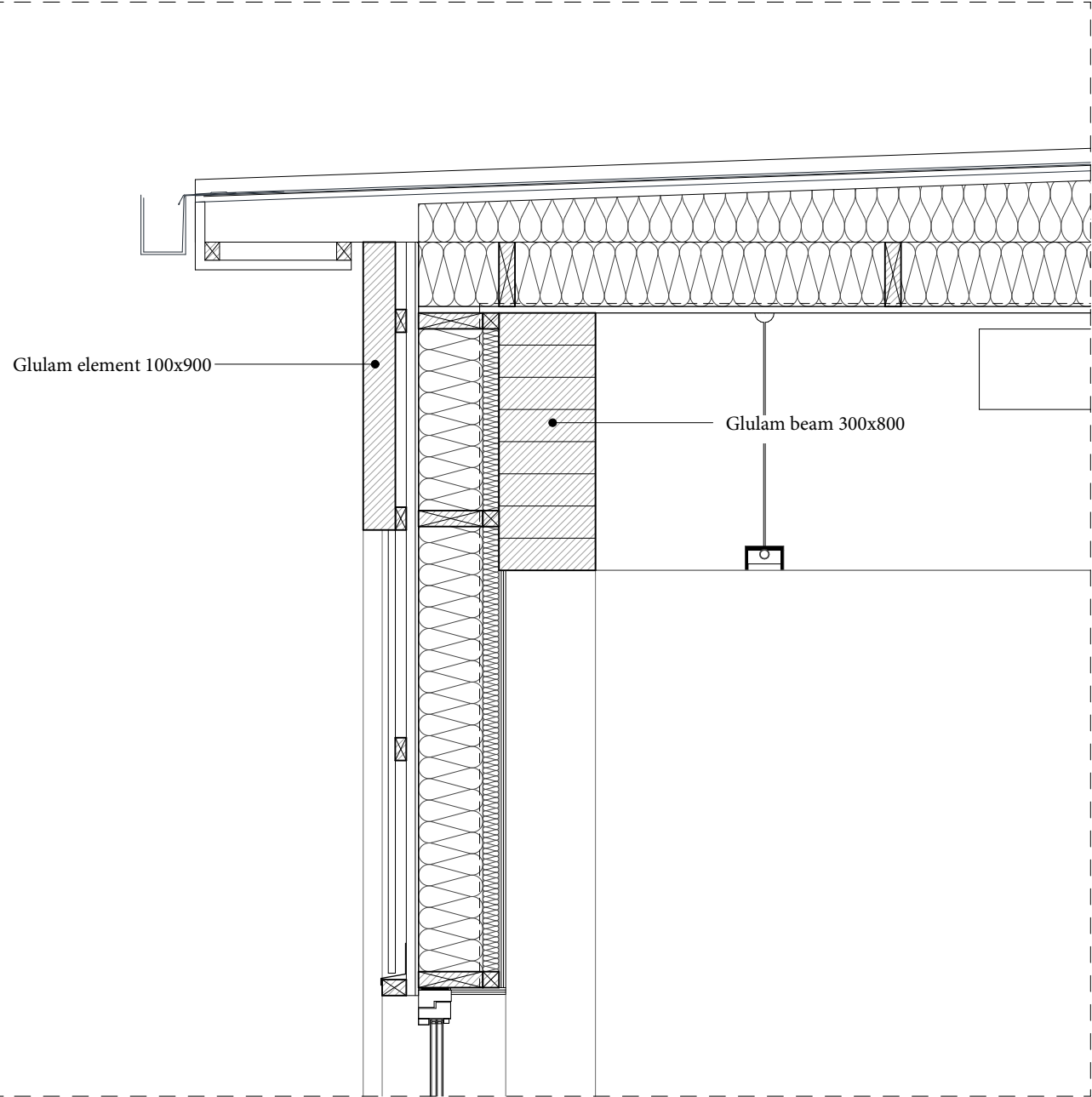


west elevation 1:250



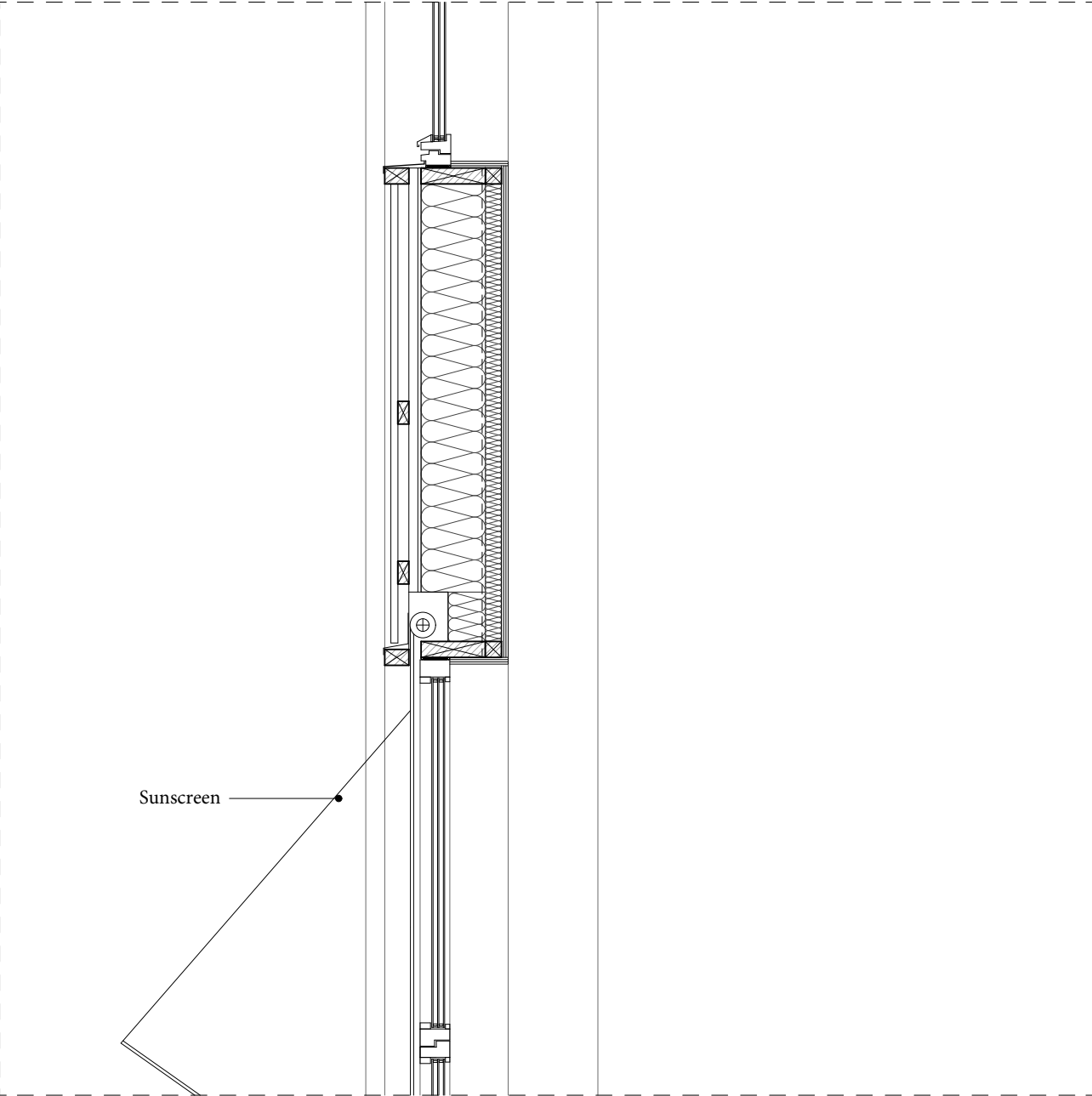
1:75

Roof construction	477 mm
Hardcoat	6 mm
Paperboard substrate	3 mm
Groved board	17 mm
Airgap	30 mm
Joist/Insulation	200 mm
Joist/Insulation	200 mm
Vapor barrier	1 mm
Particle board	20 mm
Glulam beam/Installations	800x400 mm
Wall construction - upper floors	361 mm
Glulam column	100 mm
Wood panel	22 mm
Airgap/battens	34 mm
Battens	22 mm
Wind board	10 mm
Joist/insulation	200 mm
Vapor barrier	1 mm
Joist/insulation	50 mm
Wood panel	22 mm
Glulam column	400 mm
Wall construction - ground floor	
Plaster	15 mm
Insulation	250 mm
Precast concrete column	200 - 400 mm
Floor - first floor	465 mm
Flooring cement	15 mm
Screed with underfloor heating	80 mm
Impact sound insulation	120 mm
Reinforced concrete	250 mm
Floor - ground floor	676 mm
Flooring cement	15 mm
Screed with underfloor heating	40 mm
Impact sound insulation	20 mm
Vapor barrier	1 mm
Concrete	300 mm
Insulation	300 mm



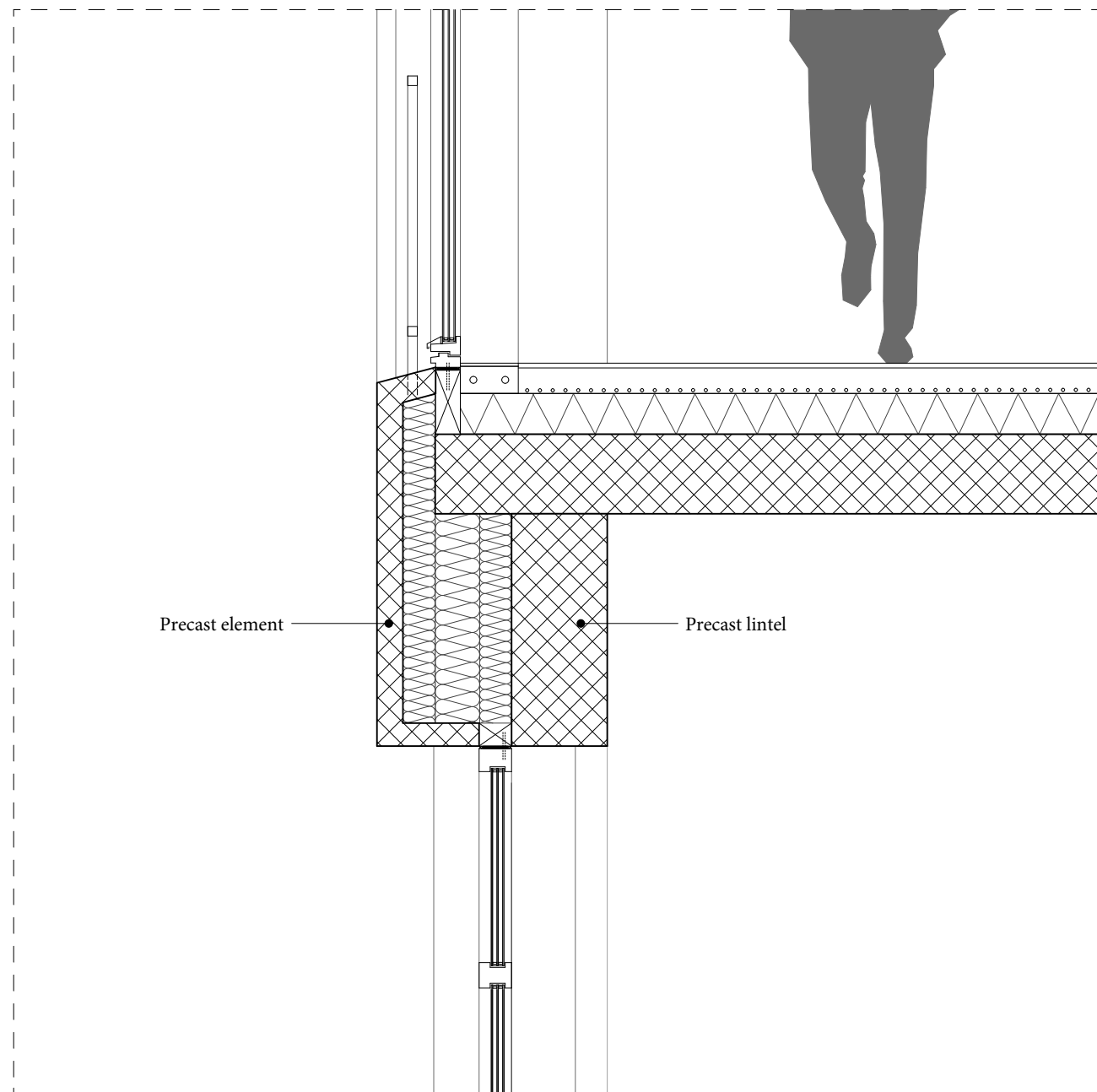
Roof construction	477 mm
Hardcoat	6 mm
Paperboard substrate	3 mm
Groved board	17 mm
Airgap	30 mm
Joist/Insulation	200 mm
Joist/Insulation	200 mm
Vapor barrier	1 mm
Particle board	20 mm
Glulam beam/Installations	800x400 m

1:20



Wall construction - upper floors	361 mm
Glulam column	100 mm
Wood panel	22 mm
Airgap/battens	34 mm
Battens	22 mm
Wind board	10 mm
Joist/insulation	200 mm
Vapor barrier	1 mm
Joist/insulation	50 mm
Wood panel	22 mm
Glulam column	400 mm

1:20



Floor - first floor

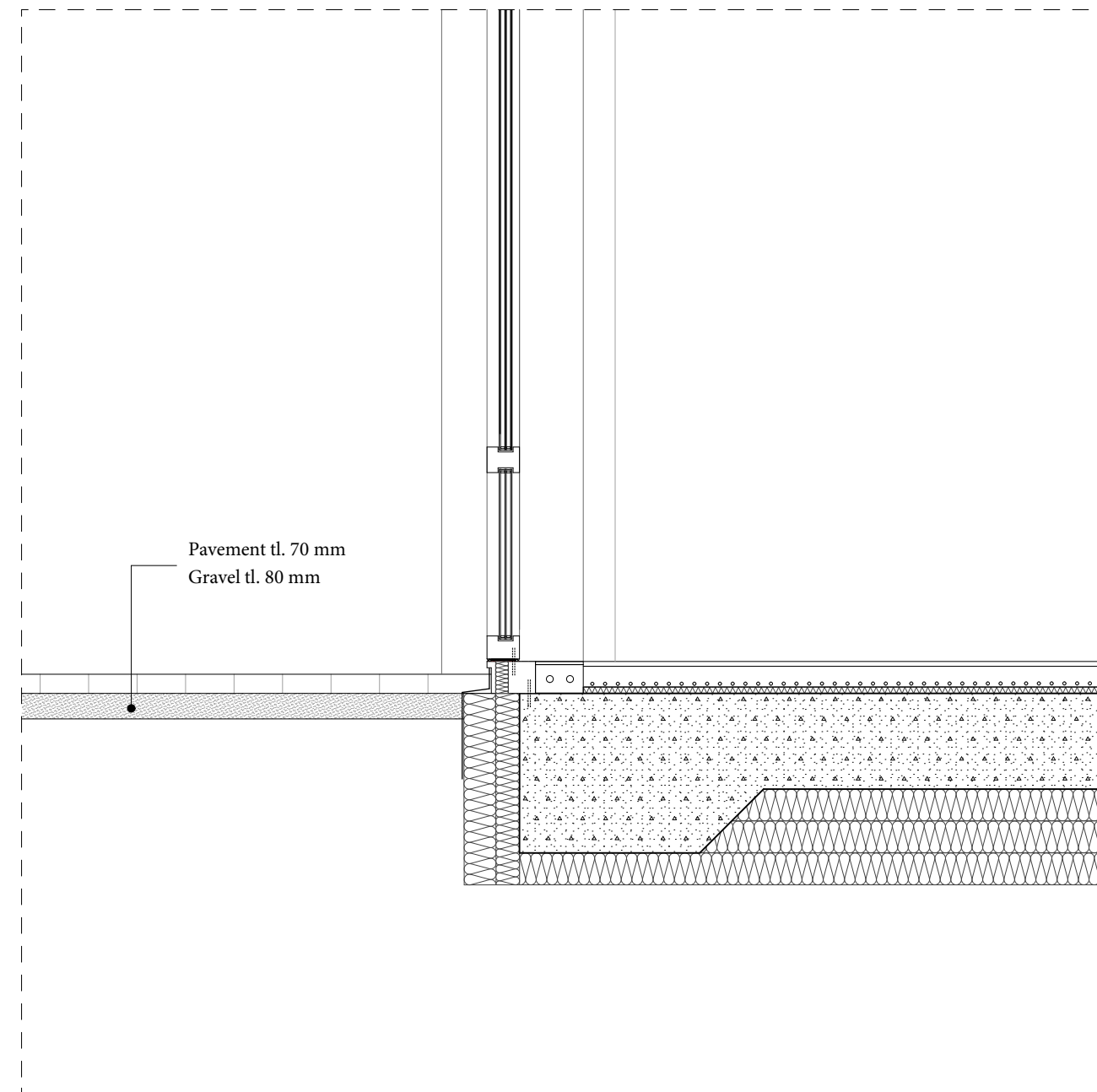
465 mm

Flooring cement	15 mm
Screed with underfloor heating	80 mm
Impact sound insulation	120 mm
Reinforced concrete	250 mm

Wall construction - ground floor

Plaster	15 mm
Insulation	250 mm
Precast concrete column	200 - 400 mm

1:20



Floor - ground floor

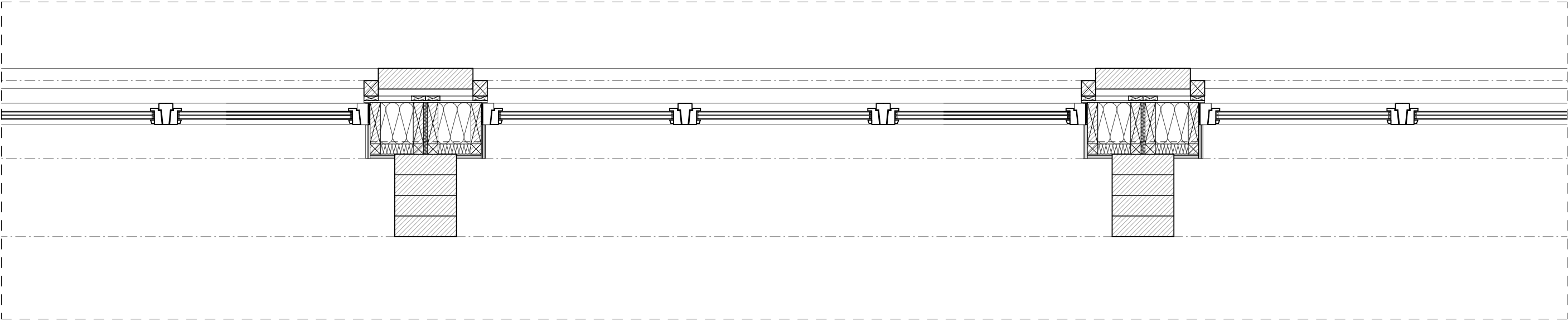
676 mm

Flooring cement	15 mm
Screed with underfloor heating	40 mm
Impact sound insulation	20 mm
Vapor barrier	1 mm
Concrete	300 mm
Insulation	300 mm

Wall construction - ground floor

Plaster	15 mm
Insulation	250 mm
Precast concrete column	200 - 400 mm

1:20



1:20



1:20

Wall construction - upper floors		Wall construction - ground floor	
Glulam column	100 mm	Plaster	15 mm
		Insulation	250 mm
		Precast concrete column	200 - 400 mm
Wood panel	22 mm		
Airgap/battens	34 mm		
Battens	22 mm		
Wind board	10 mm		
Joist/insulation	200 mm		
Vapor barrier	1 mm		
Joist/insulation	50 mm		
Wood panel	22 mm		
Glulam column	400 mm		



external view from Jaegardorfsplatsen



side foyer



foyer, view towards the south facade



foyer, view towards the south facade



a-hall



office part

REFLECTION

How can the place characteristics be reflected in a design of a public venue?

During the “identity reflection” process, I have been progressing mostly by trial and error. The main challenge was to find a suitable design approach for the specific conditions of the site and the program – a design approach appropriate for the longitudinal compact shape, able to cope with different functions and to ensure their interconnections, enabling an “architectural language” uniting the building, and, most importantly, allowing to “reflect the place identity”.

At the first attempt*, Landshövdingehuset served as a base. Using the collage technique, I was seeking a design adequate for a public venue. This approach was soon dismissed as it was found inappropriate for the size and the program of the proposal.

At the second attempt, several principles observed in the area were adapted (the construction principle, visual and physical interactions, a design allowing interventions of users, ...). I was intrigued by the idea of adapting only the principles, which I found crucial, ignoring the architectural features. It led me to a design of a rather industrial character, which seemed also appropriate as such a character would fit in the scope of the thesis (harbour docks are located nearby the chosen site).

At that stage, I was considering two ways to develop the proposal forward. I could have aimed for either the industrial character (that would mean that the findings in the place would lose its relevance) or aimed for a character that would correspond more closely to Landshövdingehuset (that at that stage appeared as impossible). The latter option was chosen.

Further on in the process, I was mainly focusing on adaptation of architectural features observed in Majorna. Many façade studies were made until reaching a result that appeared to certain extent traditional and to certain extent informal (as traditionality and informality were recognized as common attributes for Majorna) by sustaining common features of the place. I believe that the attempt was in that sense successful.

Throughout the numerous visits of the area, I have developed a personal connection and certain sensibility to the place, which is not common when it comes to architectural practice.

As an international student, I am grateful I had the opportunity to research something so locally specific as the typology of Folkets hus and the Majorna neighbourhood are.

* *The design process images can be found in the appendix.*

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Fig. 1. Savinova, A. (2016) *Berlin* [electronic image]. Adapted with permission. Retrieved October 3rd, 2020, from <http://www.anastasiasavinova.com/genius-loci.html>

Fig. 2. Öman, A. (2021) *Lidköpings Folkets Hus* - ground floor plan [electronic image]. Adapted with permission.

Fig. 3,4. Sandellsandberg arkitekter (2020) *Fisksättras Folkets Hus* [electronic image]. Adapted from common source. Retrieved November 5th, 2020, from <https://www.archdaily.com/955306/fisksatra-folkets-hus-sandellsandberg>

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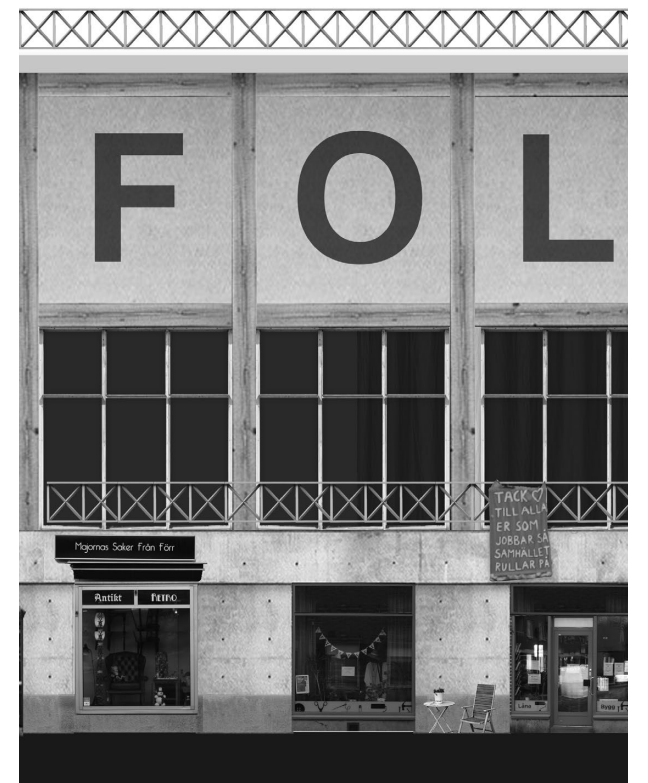
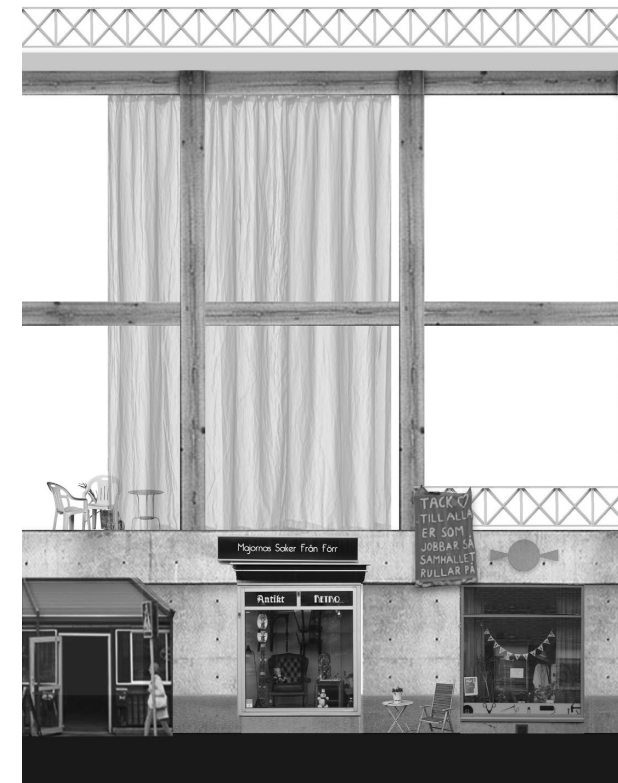
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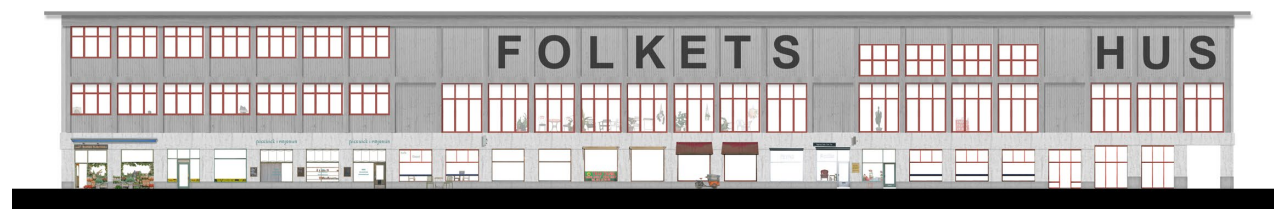
APPENDIX



1st concept - interpretation of Landshövdingehuset



2nd concept - adapting certain principles, approximation to an industrial character



façade studies - supressing the industrial character



façade studies - supressing the industrial character



façade studies - supressing the industrial character



façade studies in perspective



façade studies in perspective



façade studies in perspective

When I moved to Majorna, or rather, Kungsladugård, in 1989 all my mates commented: "Oh no, why did you move there!! Too far away and only oldies live there.." They were all living around the hot spot at the time; "Linné" (neighbourhoods around Linnégatan/Långgatorna).

Today, Majorna is THE place to be, it seems, a hipification of a friendly old neighbourhood.

Last year we played with my band on the veranda. Many people joined and it was maybe the most exiting thing that has happened here in the 38 years.

There's also a drug trade going on, a policeman I knew told me the churchyard Västra kyrkogården is a classic entry point from the south west, as well as get away/hiding spot for drug dealers. A pattern of smuggling, updated to modern times?

I moved to Majorna 30 years ago and it was completely different by then. Some of the people I know have changed – now they don't even say hello when I meet them. But there are still some cool parts with cool people.

Majorna is like a small Swedish town, located inside a bigger city... But still, it has a laid back character, also a bit rough, an "up yours" attitude, disrespect for authority and procurers of petty crimes...

The first night I had moved in, I remember stepping down to the tram stop in the evening, early autumn, and only one swaying person stood at the tram stop, arms waving. He stared at me and shouted "Bloody snow man!!" I was in my early 20s and stepped back, thinking, "my god is that a neighbour!? Is this what it's going to be?!"

fragments of the talks with residents

I love living there. People here are more open, they talk to each other and look each other in the eyes which is not so common in cities.

I miss the cultural diversity that is in Malmö. You could get really nice and cheap falafels there compared to the expensive ones you can get here.

It was quite sad here when many small businesses closed during the economy crisis in the 90s. Luckily part of them has been replaced with new pubs, restaurants and shops over time... But many of them were converted into apartments.

I've lived here for 6 years. It was a fight to get an apartment here but I really wanted to live here as I have some friends here so I'm happy with the small apartment I got.

If you live on the ground floor, you don't hear a noise from your neighbors, but if you live on one of the top two floors, you can hear everything.

414 is a tough area for postmen as it is one of the Gothenburg's busiest postcode areas and many of the houses don't have boxes in the entrance.

The old locals are still here, around Klippan and Jaegerdorff, but not in the numbers they used to be. Many have passed with time and many of the old pubs closed. Beer drinking has become more calm, refined even a craft, with local bars offering micro brewery flavours.

This kiosk has been here since the 50s. It might be the best work to do during the corona crisis.

...

