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/MASTER'S THESIS

/ARCHITECTURE

/2019 SPRING

Colophon

A beacon of hope

A museum of LGBTQ-culture in Gothenburg

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Master's thesis in Architecture



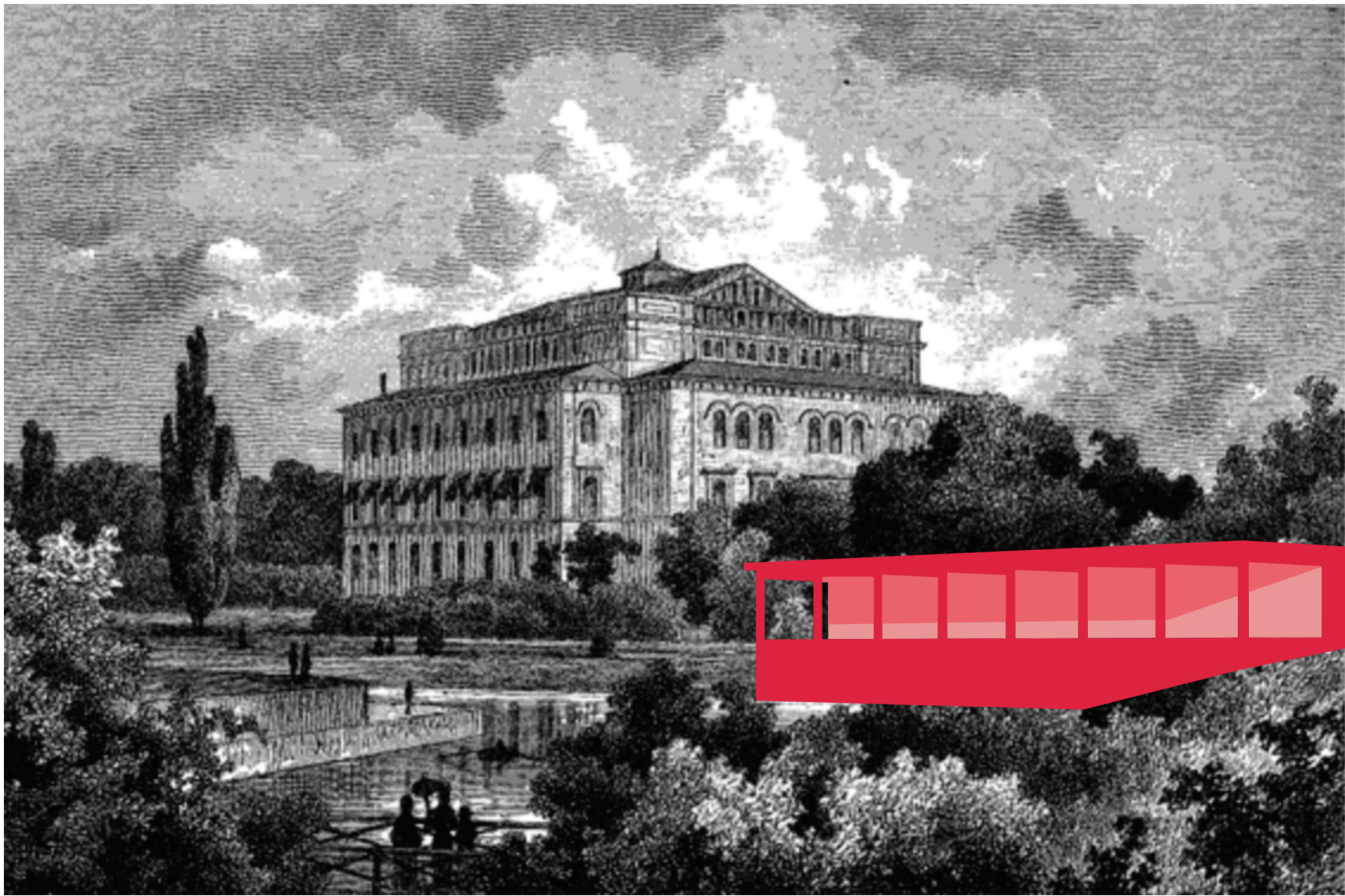
Sven Hultins gata 6, 412 58 Göteborg, Sweden

June 2019

LGBTQAI+
Lesbian, Gay, Bisexual,
Transsexual, Queer,
Intersex, Asexual, +(Ally)

We are all in the gutter,
but some of us are looking at the stars.

- Oscar Wilde - LGBTQ-author



Abstract

The hospital and the museum are not such distant cousins. The hospital attempts to heal the body; the museum attempts to heal the soul. - Josef P. Kleihues *The museum projects* (1989)

Globally, the LGBTQ community lack spaces safe enough to collectively and publicly explore identity and build relationships. Historically, bars have often filled that gap, as they sometimes do today. In fact, it was at a bar that the LGBTQ liberation movement was started. But bars are problematic and non-inclusive in several ways, where age, alcohol consumption, appearance and ability can all define access to the community.

With time, the Internet and applications have instead become the prevailing ways to connect. The internet is, however, Janus-faced: as a tool to explore one's identity it can provide the best kind of support, or - it can strike with the most brutal hatred. Whichever the case, virtual meeting rooms or platforms are too often used as replacements for real-life socialising, yet they have not fully replicated or replaced the sense of community and belonging enabled by physical space.

To challenge the status quo, this thesis explores the possibilities of an LGBTQ museum in Gothenburg, Sweden. Around the world, very few museums of the kind exist. It is a two-fold investigation looking into the prospective museum's program and the visibility of the building: a program built around the needs and aspirations of the LGBTQ community; and, material research, focusing on how the glass block as a building material can be used to consciously manipulate light and manifest the museum's importance.

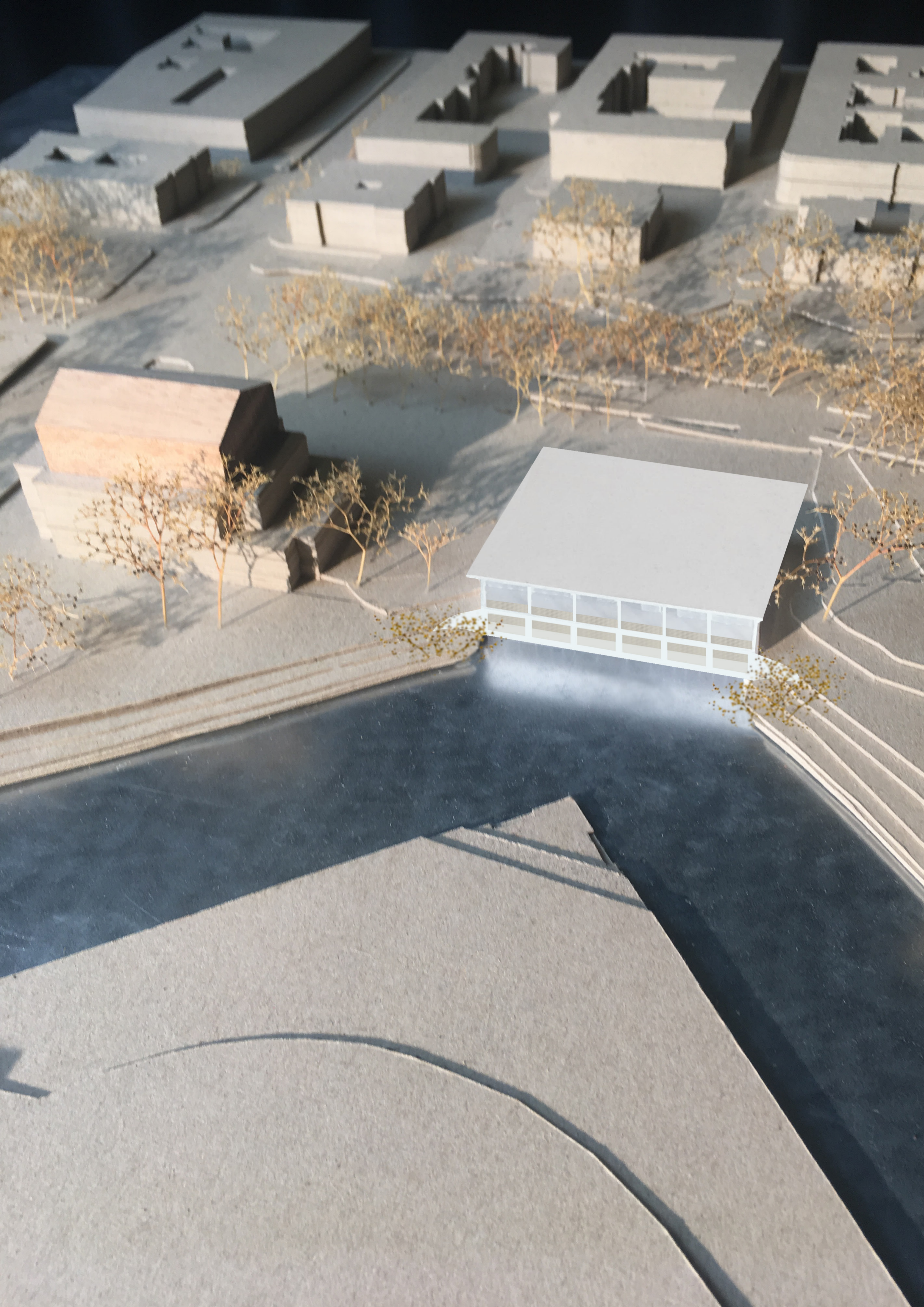
A museum is the pinnacle of cultural and historical recognition for a community. Groups that have been excluded by

museums often feel a sense of invisibility or erasure by society at large. The modern museum not only makes inclusion possible but has, as a model, gradually transformed over the years, transcending traditional program. They are now expected to be social spaces and active in community development.

This investigation - a research-by-design project - uses the typology and location of the museum as a starting point. The free-standing museum building is situated in a historical urban context on the old ramparts; near the city moats. The openness of the facade is a conscious decision, making visible the stories of the LGBTQ community to visitors and passers-by alike. Transparency and light have been key factors and research drivers, as have the contrasts between conceal/reveal and night/day. The glass block as a building material rose to fame in the 1930s, the golden era of advertisement, due to its capability to illuminate entire buildings.

The aim has been to create an intriguing, eye-catching and also inviting building, that appeals to people from within the community as well as to the public at large. Revealing during the day, alluring at night.

*A beacon of hope -
Illuminating the night sky.*



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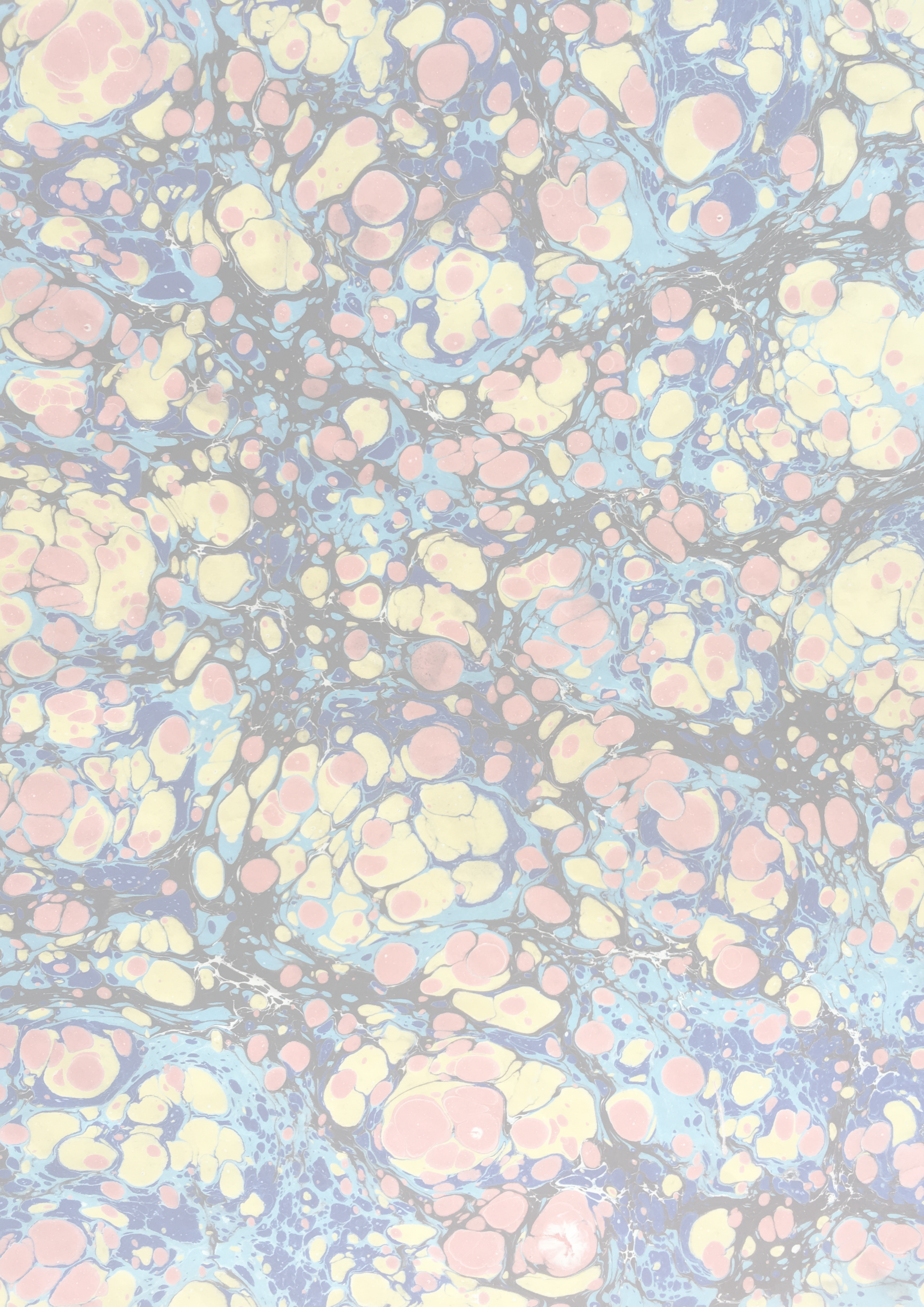
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01

/BACK
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A luta continua

The struggle continues

Violent deaths of LGBT people in Brazil hit all-time high in 2017. At least 445 LGBTQ Brazilians died as victims of homophobia following a 30% spike in just one year. Attacks on LGBTQ people have surged almost 80% in UK over the last four year.

When the international community said "never forget" referring to the holocaust, the LGBTQ-community, along with other minorities, were forgotten. Only with the rise of the gay movement in the 1970s did historians recognize that LGBTQ people, like Jews and other people deemed "undesirable," suffered enormously at the hands of the Nazi regime. It took until the 1980s before there was official recognition and LGBTQ-persons were considered legitimate victims of the Holocaust. Of the few who survived the concentration camps, only one ever came forward to tell his story in full - Austria born Heinz Heger. It makes one wonder how many stories have been lost.

Stories need to be told, not be silenced, in order to avoid developments like the one in Nazi Germany - and in today's Chechnya, Turkey and Poland. To stop the developments in their cradle. They need to be told, so that members of the diverse LGBTQ-community have stories they can relate to, fall back on and learn from. Unlike what is commonly perceived - marriage equality isn't the main strive or ambition for the community. Marriage equality is a western (often white)

previleged struggle. To many LGBTQ-persons it is not even on the agenda. In most parts of the world the first and foremost fight is to avoid persecution, be given fundamental human rights. - in other words; survive.

Too many stories have been silenced throughout history, the Queer and the LGBTQ struggle is a challenged one; it has often been actively ignored and/or ignorantly forgotten. A myriad of amazing writers, activist, personalities not playing by the rules of a binary view of the world have disappeared; and with them their stories. Either the stories have been actively eradicated, burned and banned or passively given a limited space of existence. Like we all know, history is always in the present, this is still the case. In many places people still think that gender dysphoria doesn't exist or that bisexual-ism is something made up. On top of that, many people fight against groups that want nothing more than to be themselves or to love who they love.



Above, The first Stonewall riots, New York, July 1969 following the police raids at the Stone Wall inn.

Below, Martha P Johnson, a black transgendered woman - is thought to be the person who initiated the riot. But; being a minority within a minority she is seldom credited for her brave deeds.

The internet

Making the case for physical gathering space

The world wide web

The internet has meant a lot to the LGBTQ-community; bringing the community closer, finding out about oneself, about others, realising one is not alone. The ether is filled with resources and possibilities. But - it is a Janus-faced virtual reality, hate and threats are omnipresent in forums and on social media.

Online bullying vs. Peer support

Lesbian, gay, bisexual and transgender (LGBT) youth experience nearly three times as much bullying and harassment online as non-LGBT youth (42% vs. 15%). The numbers for text message are (27% vs. 13%) which means that more than twice as many LGBT youngsters report to having experienced bullying. A lot of (LGBT) youth still haven't come to terms with their own identity/sexuality which implies the numbers can be misleading and in reality even worse.

The positive side is that the group find greater peer support on-line as well as access to health information and opportunities to be civically engaged. The internet offers LGBT youth a critical tools for coping with negative experiences, access to understanding and accepting friends, and exposure to health information that is unavailable elsewhere.

Info searching

LGBT youth were five times as likely as non-LGBT youth to have searched for information online on sexuality or sexual attraction as non-LGBT youth (62% vs. 12%). LGBT youth were also more likely to have searched for health and medical information compared to non-LGBT youth (81% vs. 46%).

Peer support

50% of LGBT youth reported having at least one close online friend, compared to only 19% of non-LGBT youth. Furthermore, LGBT youth rated their online friends as more supportive than non-LGBT youth rated their online friends.

Two-thirds of LGBT youth (62%) had used the Internet to connect with other LGBT people in the past year.

More than 1 in 10 LGBT youth (14%) said that they had first disclosed their LGBT identity to someone online.

1 in 4 LGBT youth (29%) said they were more "out" online than in person.

More than half (52%) of LGBT youth who were not out to peers in person had used the Internet with other LGBT people.

The Community

what do we need?

Key Findings on Civic Participation

LGBT youth reported high rates of civic engagement online, including having taken part in an online community that supports a cause or issues (77%), gotten the word out about a cause or an issue (76%), written a blog post or posted comments on another blog about a cause or an issue (68%) and used the Internet to participate in or recruit people for an event or activity (51%).

More than half (54%) of LGBT youth had used text messages in the past year to support or get the word out about an issue or a cause and just under half (42%) had participated in or encouraged others to participate in an in-person activity or event.

The overwhelming majority of LGBT youth in this study (68%) had engaged in volunteering as well as online/text-based civic activities in the past year.

One in five LGBT youth (22%) said they had only been engaged civically online or via text message in the past year, suggesting that Internet technologies may serve as an important resource and foster civic participation for some LGBT youth.

Key Findings on Differences by Individual and Contextual Factors

- Transgender youth were more likely than other LGBT youth to have searched for health and medical information.

- LGBT youth in rural areas experienced substantially higher levels of victimization online and via text message compared to LGBT youth in suburban and urban areas.

Conclusion, why a museum?

In conclusion, the internet is important to the LGBT-community and has a great impact on individuals from the group; positive and negative.

But, a museum - a physical gathering space has the chance to not only step away from the (in many cases) anonymity of online relations but offers a space to call one's own. This is "our space" and this is a space where "our rules" prevail. Regardless of who you are and how you define yourself; feel free to join in and continue the conversation but make sure to do it with respect.

A museum would offer a chance for non-LGBT youth to be exposed to the community, get an understanding for the richness of the community. Be introduced to important historical persons and events, everyday struggles and community-culture at large. It could provide a different and important meeting - space. A platform for change.

The Museum

a building finding its purpose

Museum : an institution devoted to the procurement, care, study, and display of objects of lasting interest or value. Also : a place where objects are exhibited an art museum.

The word museum finds its roots in ancient Greece, mouseion - a shrine built to honor the muses - goddesses of the sciences and arts.

According to ICOM, the International Council Of Museums. A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

For some years, the museum as a public institution, laden with increasingly varied programs, public demands, and expectations, has become a center of growing discussion.

The term social inclusion, introduced into museum studies in the 80s has paved the way for new topics at museums, pushing museums to take their responsibly and represent the society as a whole. Being represented at museums, means you are visible in the public eye and gain recognition in society at large.

The LGBTQ-museum, whose identity will be inspired by the rich community it is to reflect, will provide spaces for visitors to

explore what a non cis/hetero-identity might imply. Rooms where LGBTQ-culture is documented, celebrated, shared and created.

Seldom do marginalized groups get to be the narrators of their own stories. The discrimination big parts of the LGBTQ-community face is often directly linked to a general lack of exposure to their stories. Exposure to a culture creates awareness; helps us understand and relate.

The German philosopher Adorna said; "A question doesn't exist that could be asked in which knowledge of the past is not kept, and which doesn't press on ahead to the future". The museum is eventually about the future. The willingness to remember and the ability to remember what once existed implies and interest in what could or should exist in the future. Hopefully, a museum like this can shake things up, make people understand and invoke change. With institutions like these you can't say LGBTQ people do not exist. A building puts light on a topic that can no longer be ignored.

His/Herstory

museum and memory

Then what is history? According to Nietzsche it's certainly not just an inventory of what once existed, from which we select suitable inspiration according to our desires and aspirations. This very popular conception is too innocent and obscures the fact that history has an important purpose in the constitution of life.

It is a time chain, which in every living moment takes the future and puts it in the past.

Many people from the LGBTQ-community - in talking about their experience growing up felt that they "never saw their community reflected back at them."

Understanding heteronormativity

Heteronormativity is viewpoint that expresses heterosexuality as a given instead of being one of many possibilities.

Often expressed subtly, heterosexuality is widely "accepted" as the default sexuality by both print and electronic media, education, law makers, and a range of attitudes expressed by society in general.

The subtle assumption of heterosexuality can be very harmful to those who do not entirely fit within its bounds.

A Heteronormative assumption is that a boy will grow up and marry a woman.

A Heteronormative assumption is that a girl will grow up and marry a man.

Heteronormative children's books only portrays heterosexuality.

Heteronormative TV-Show only portrays heterosexuality and the assumption is that every character is heterosexual.

An LGBTQ-museum can tell a more nuanced and rich set of his/herstories, It is badly needed in order to fully reflect all of society.

In putting together the museum, how can the program be nuanced, and at the same time relevant to the building - as a place of learning reflecting and enjoyment?

How will the museum building itself work to integrate itself within the city fabric. How can it relate to the water and make use of typography? How will it be informed by the program?

A Quick estimate

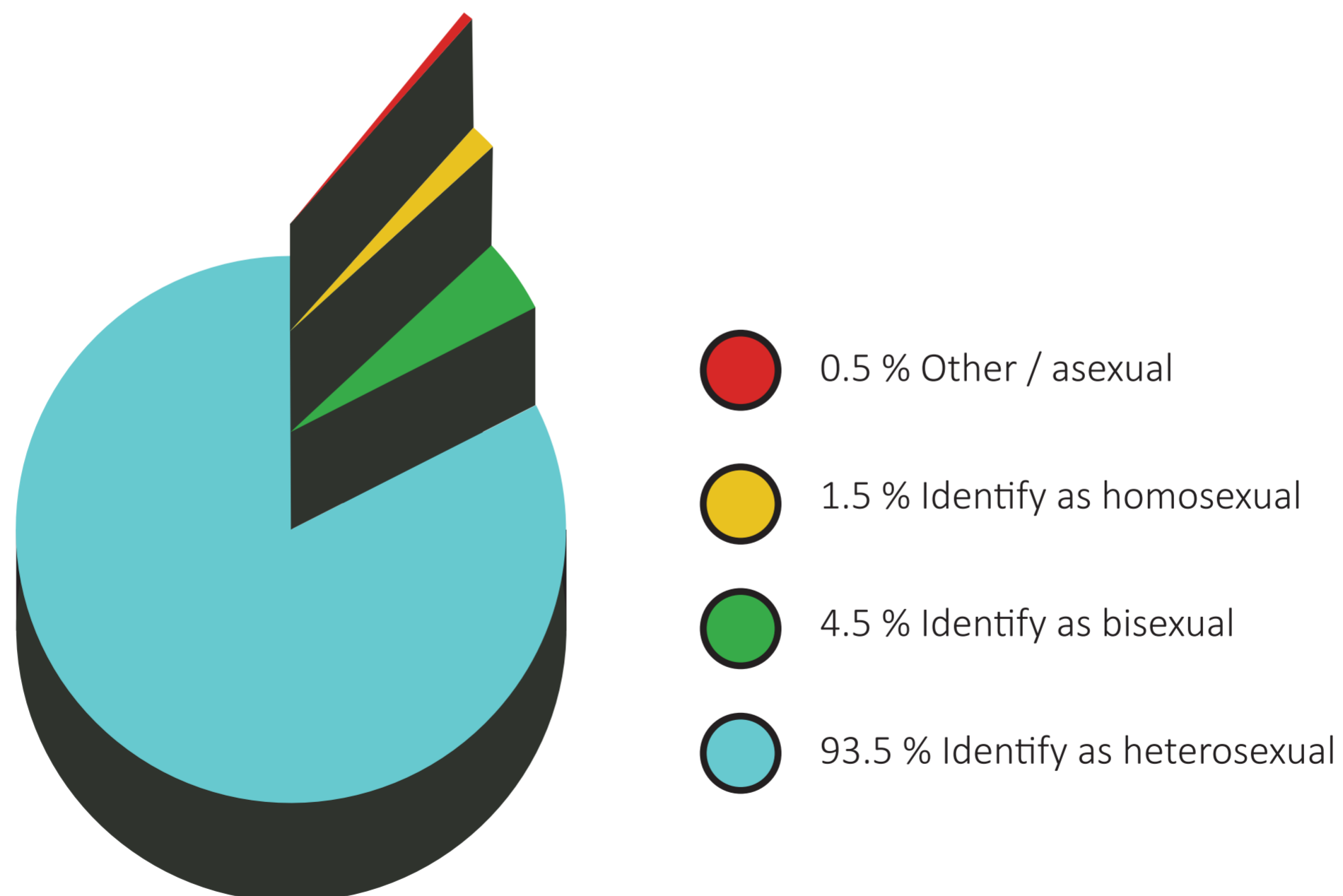
gender and sexuality in Sweden, 2013

A Swedish context: in Sweden in 2016 there were about 1700 and a total of 28 million museum visits.¹ That means roughly 1 museum per 6000 inhabitants.

With an estimated 650 000 of the Swedish population defining themselves on the LGBTQ-spectra (see diagram next page) the question mark grows.

Why is there still not a museum on the topic? Statistically speaking. If museums were to represent the population - the

equation that follows, seen to how many people that identify themselves on the LGBTQ-spectrum is that there should be more than one hundred museums in the country.





West pride, Gothenburg, 2017, the pride celebration has grown over the last few years in Sweden's second biggest city Gothenburg.

Homosexuality has been observed and studied in several species from the animal kingdom. Examples of life long partners can be found amongst some species.

Memory and storytelling

ways of re-telling stories in a museum setting

The concept and practice of memory plays a strong part in our understanding of museums as places of collecting and preserving, of classification and presentation. To me memory is not only about remembering it is about not forgetting - in Greek; anamnesis.

Museums are the receptacles of lost sounds and through them we get to chance to call back voices of the perished. With that power comes great responsibility. We must keep in mind that the willingness and ability to remember is always selectively directed, either consciously or subconsciously.

As I visited the peace memorial museum in Hiroshima, also known as the A-bomb museum, I started thinking a lot about ways of re-telling and ways of remembering. The horrific events that took place in Hiroshima, and the aftermath that followed can - or must - never be forgotten.

The exhibition was very well curated and I found myself spending hours reading, looking and listening trying to understand the extent of the destruction was.

One of the features of the exhibit that stayed with me till this day were the very

simple "individual survivor story booths" one could visit. There was a big screen with rows of seats where visitors could sit and have the chance to listen to a survivor of the atomic bomb; what they we're doing that day and the week and years that followed. What happened to their loved ones and how did the bomb affect them.

The booths were very sober, full of natural daylight that entered the rooms through windows facing the adjacent corridor. The windows were covered by translucent curtains, filtering the light into the room.

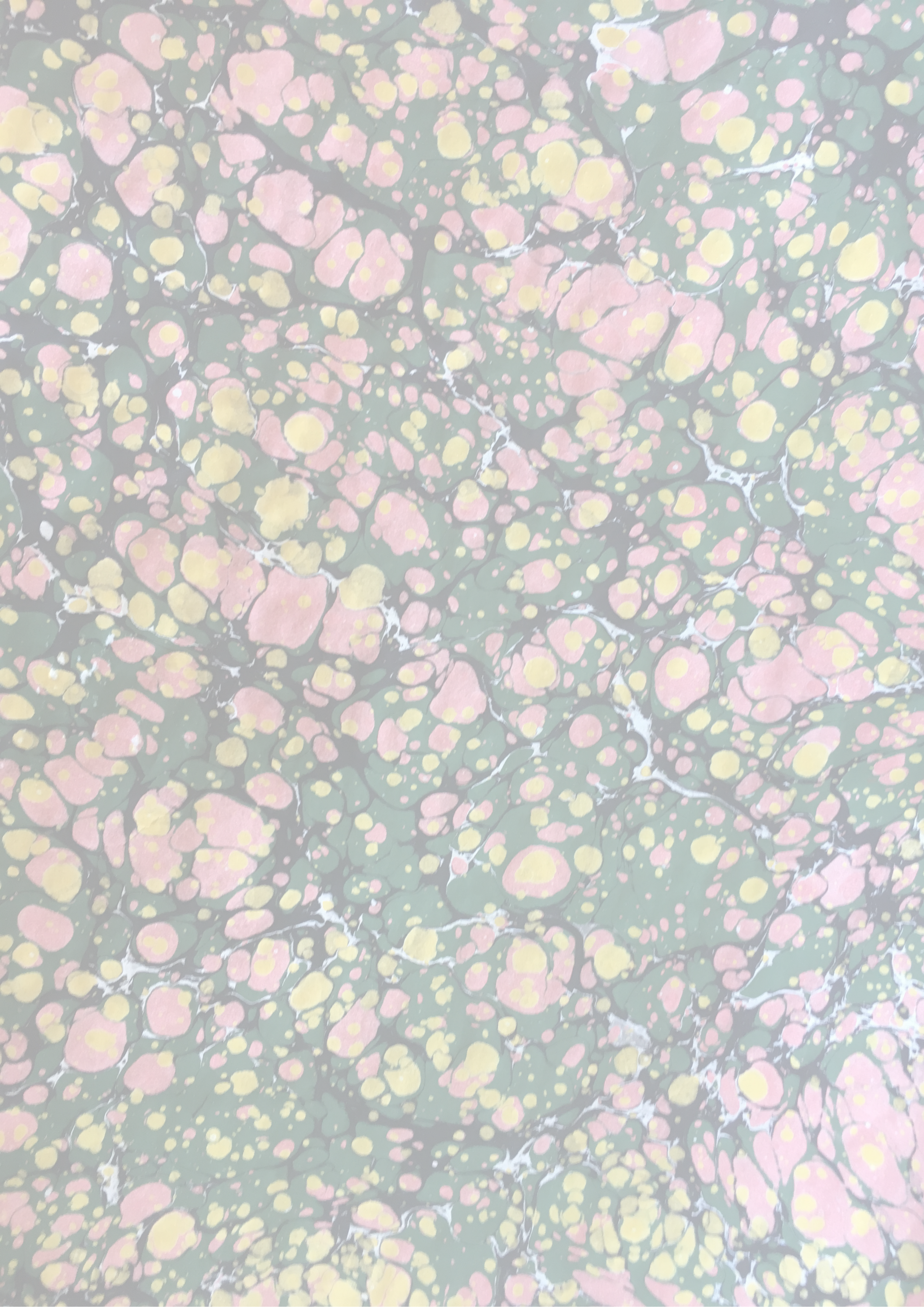
As you entered the room the light entered from your rear, you were facing a screen directly and would put on headphones in order to listen to the exact same stories that were projected on the main screen. But this time it was done in a more intimate setting, more personal and less distracting.

I listened to all the stories, partly because of their varied content but also since the constant flow of daylight made me stay focused, I never felt drowsy. In most museums the "film-rooms" are often dark and the walls are covered with black velvet. I always fall asleep. That made me want to explore this more.



Art from pre Meji-era Japan (before the influence of Victorian-era European ideals). Sexuality was more fluid and liberal.

In the dull village, artwork by David hockney - an important artist to the gay community 1996



02

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Gothenburg - the site



The museum will be located in Gothenburg, Sweden's second biggest city. The city, founded in 1621, straddles the Göta Älv river where the river enters the North Sea on Sweden's west

coast. The city boasts Scandinavia's biggest harbor. The small red square at the center of the map marks the location of the site.

Why here?

Historically Gothenburg has been laden with a very macho culture and in Sweden it came to be known as the city of gay bashing. Much effort has been put in to improve the situation and on a positive note; much progress has been made in recent years. But still, much work remains, the fight is not over. Choosing Gothenburg as a site is a way of pushing the agenda for further improvement.

The city was formerly Sweden's only port on this side of the county; north and south of the city was Danish territory. Subsequently the city was heavily fortified and built within moats. With time, and with peace, the fortifications were torn down and the city expanded outside of the moats where official planning started in the 19th century.

The site I've chosen to work with is just at the interstice; where the old city within the moats meets the city to the south-west across the Kungsporsbridge.

The site is central, visible, easily accessible and beautifully located; an ideal spot for a museum. Not only will the museum benefit from the beauty of the park. It has a possibility to vitalize it - making the park active at night. The park boasts several statues and sculptures which means the museum would be located in what is already somewhat of a sculpture park; an outdoors museum that can be included in the program of the museum.

One of the first decisions I took was to link the museum to the main path that connects the park to the Kungsporsavenue. The path runs along the stretch of the moat. It is the most frequented route, a beautiful gravel path, people would take to the museum coming from Kungsporsplatsen. There is

a typological logic to the decision on how to orient the building as well. In orienting the museum this way entrances and the "main facade" will face the waters of the moats.

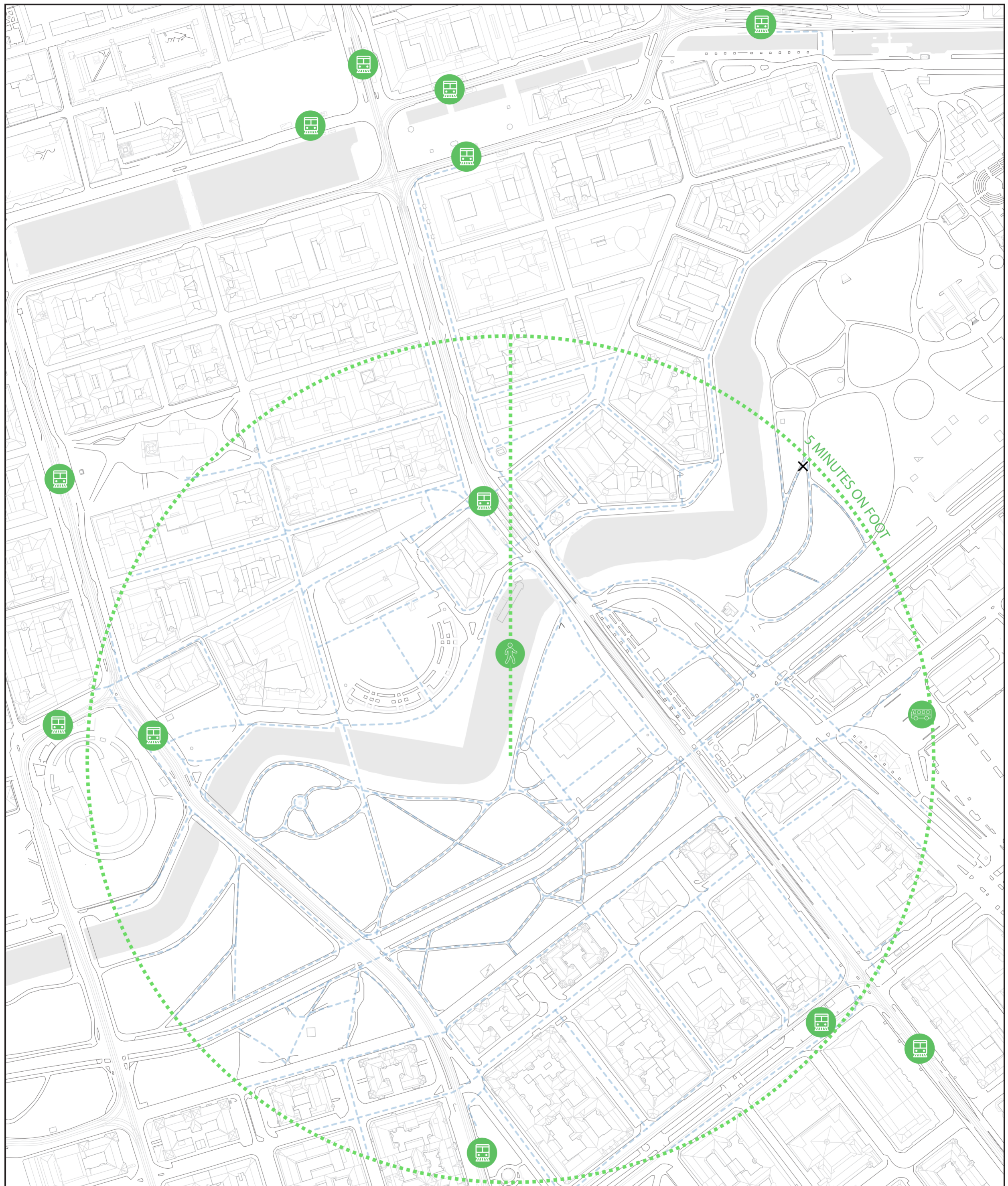
Elaborating on the pre-existing typologies of the surrounding urban fabric made me decide that it will be a free-standing building. I do not want to connect the body of the building to Stora Teatern - it is a solitary building and should - and have to - remain that way.

Rather, I'd want to relate to it in scale and place the museum in such a way that the public spaces between the buildings and the park are enhanced.

Stora teatern has a clear main entrance facing the avenue, at the moment the rear side is clearly neglected. But looking at the design of the building it is not an apparent relation between the two facades. The theatre is like a sculpture - a piece to be experienced from all sides. The museum aims to follow this logic and build upon the potential of the current "rear facade" of the theatre. With some care this quality could be emphasised.

The park was completed in the mid-1850s. Kungsparken is a unique cultural and historical park, very few European cities have been able to preserve a green belt on the crumbling ramparts in a way that Gothenburg has. It is a quality I aim to build upon.

Links and connections



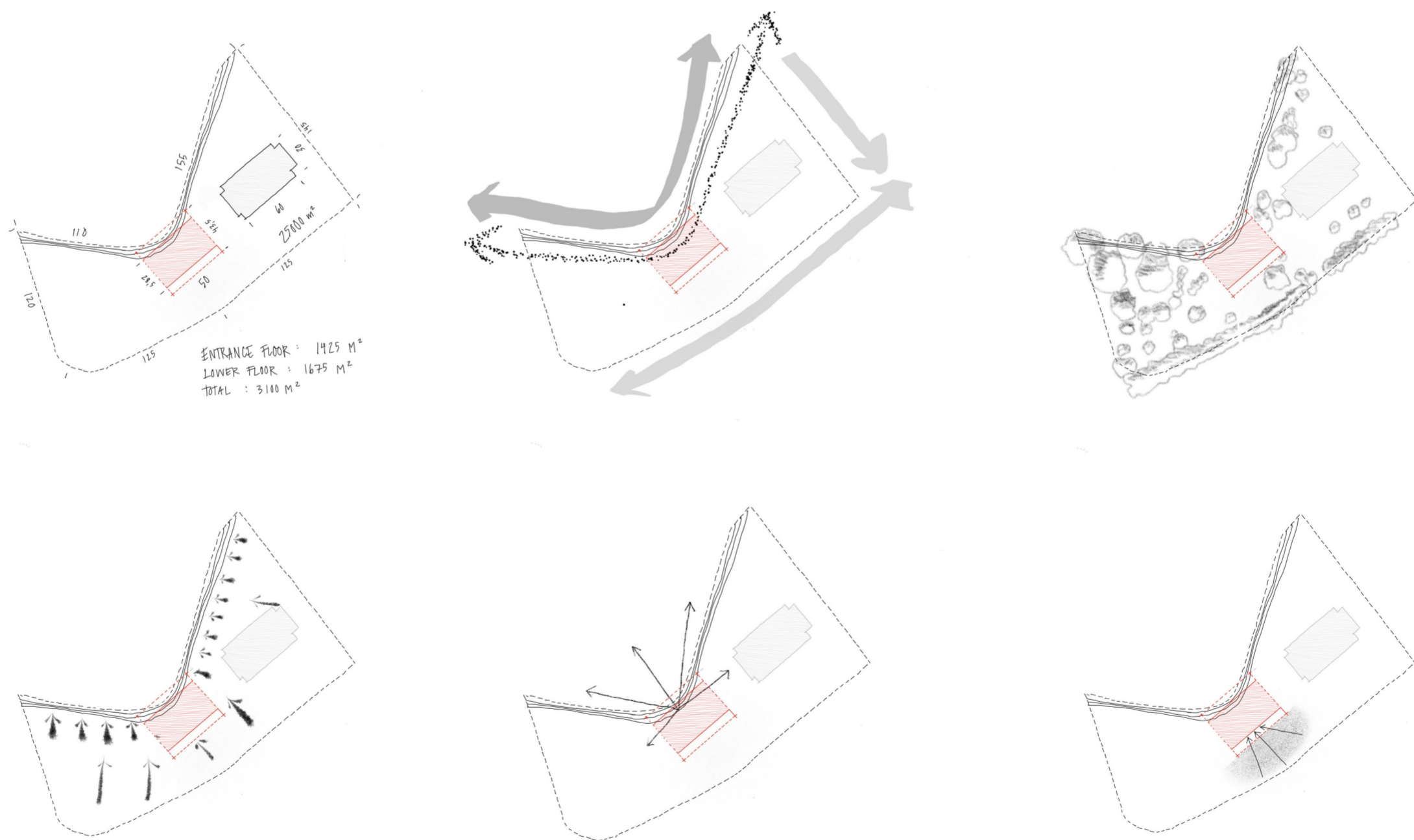
Above; Tram stops and pedestrian paths in the area surrounding the museum. In order for the building to be easily accessible I chose to work with a central location in the city. It is well connected by all means of transport.

The building will be clearly visible, with visual connections to various historic sites within the urban fabric of the city. The site is adjacent to the city's rue de parade, Kungsparksavenyn - which

emphasizes the building's relevance. The prime location manifests pride over the content of the museum. Further, there is a safety aspect to the location; considering how visible the museum would be, there is a lower risk for it to be sabotaged.

Next page; Above; diagrams and analyses. 1. The site's extent is defined by the roads framing the part of Kungsparken where the museum is located as they cut it off from the surrounding city.

Site analysis



2. Along the site's southern and eastern perimeter lie major thoroughfares for cars and trams. The moats, and the pedestrian path that runs along it, provides a clear axiality to the site. I believe it is an important feature to maintain as it is the park's main path and circulation.

3. The site and the park are characterized by the big amount of trees.

4. Water drains from the site along the slopes leading down towards the moats.

5. The museum is directed towards the moats, the facade facing the

water is the only one that reaches double floor height and fully takes advantage of the scenic location on the water. Since the building is sou terrain the other sides of the building are partly below ground.

6 Entrances and arcades that run along the museum's long sides are designed to follow the current infrastructure of the park.

Surroundings



Above; The Kungsparksbrücke and its twelve characteristic lamp-post candelabras will be clearly visible from the museum. Not far from the rear side of Stora Teatern, between the museum and the theatre is an ancient elm, it stands by the path that runs along the moat. Many trees of the sort fill the park surrounding the museum. Stora teatern, as seen from its rear end is a beautiful composition, near abstraction, of white blocks. The theatre was put up in 1856-9; a neoclassical solitary building facing the Kungsparks-avenue, with its rear in the Formal English park Kungsparken.

Coming from Kungsparksplatsen, towards the museum, one would walk along the avenue - in the far distance rises the brick-valves of the Art Museum of Gothenburg, next to it is the city library, city theatre and the city concert hall. It is without a doubt the most important place in the city.

Getting closer; one of the lampposts in from of Stora

teatern. Walking alongside of the Stora teatern along the gravel path that runs along the grass-covered slope that runs down towards the moats.

The path and the slope, are beautiful and well used in summer. The historical inner city within the moats is a patchwork of buildings and constructions from different times and with different uses, where various architectural styles are represented. Whilst at level with the water the entire bridge is visible.

The bridge crosses the moats. It was inaugurated in 1901 with room for buses, trams, bikes, pedestrians and cars the bridge is 45 meters long and 23 meters wide.

Further down the avenue the "palaces" that were built by rich merchant families in the 19:th century.

The site as seen from across the moats, the old fortified inner city.

A historic context

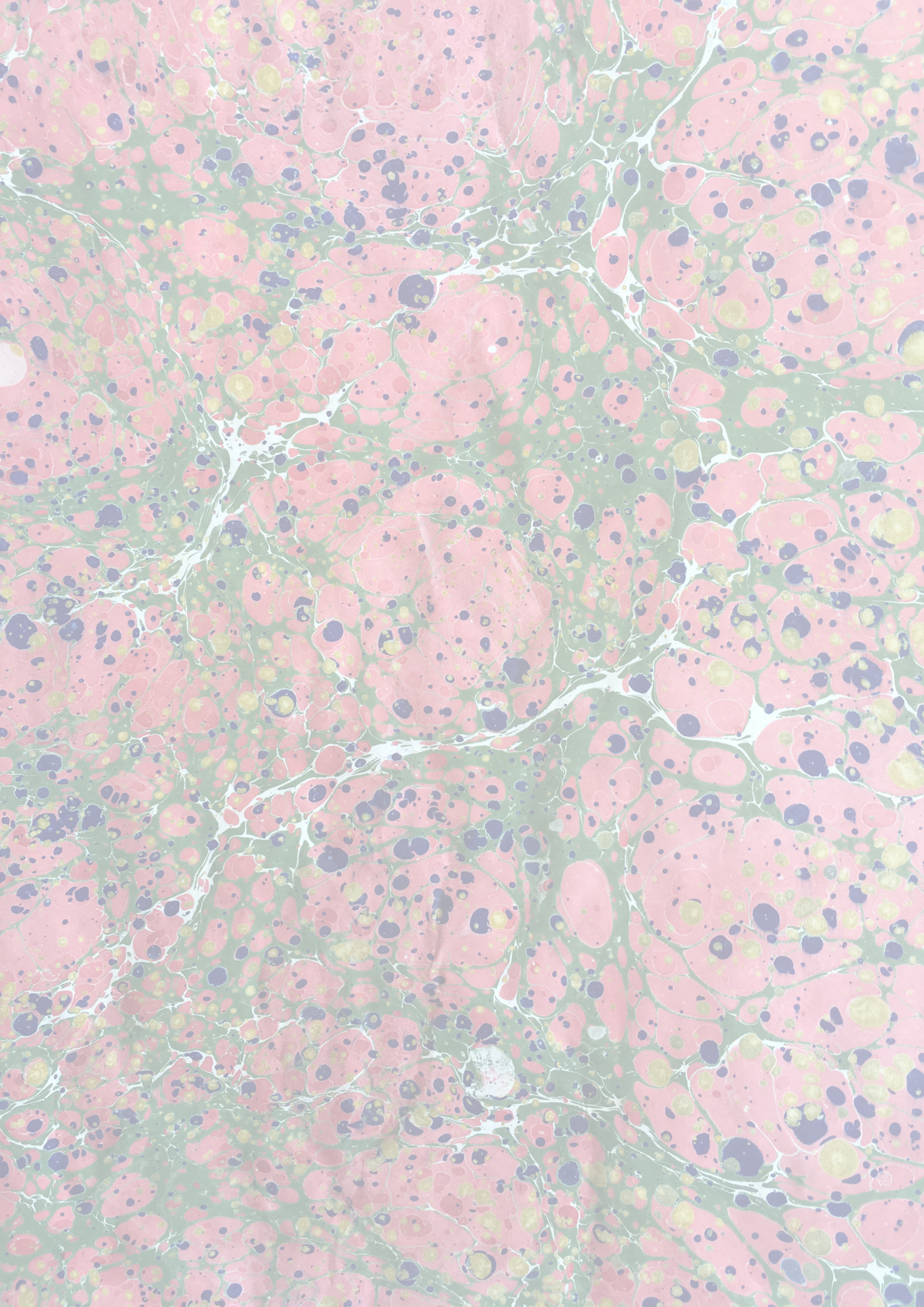


On top, Stora teatern has been around for a long time, and used to be the city theatre.

Below, An early mass-study and view of the museum as seen from Kungsporsplatsen, from the Kungspors-bridge and the other side of the moats. With its location within in the King's park the museum's nearest street

will be the main street of the city - Kungsporsavenyn. At the of the picture is the grass slope. This is a before from

before the final design elaborated of the museum with arcades. The ground floor of the building is in level with the park, the lower floor brings the visitor closer to the water of the moats. It is a quality for a buildings where one can find very few, if any, counterparts in the city.



03

/REFE
RENCES

Dissecting the view



Erwin Blumenfeld demonstrates in many of his photos how glass can alter the way we perceive things. Objects are distorted, a drama played in front of our eyes. It is very clear what can be seen behind the glass, but even so it becomes more interesting. Something entirely different. I'd like the facade to create a similar effect, objects, the library and restaurant; the glass would reveal the interior and at the same time distort the views - adding a dimension of privacy.

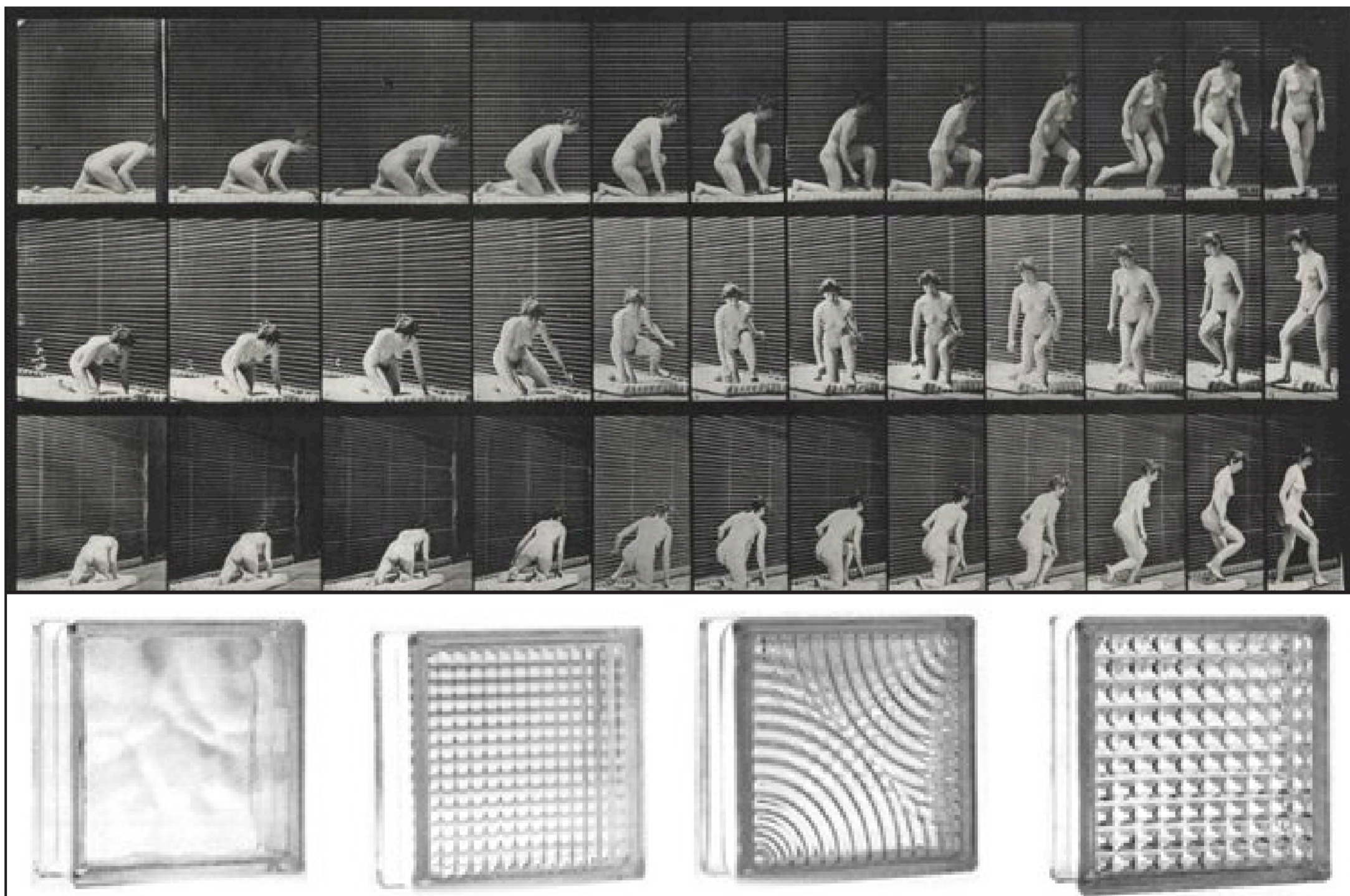
A wall of light

The allure of the glass block in my opinion lies in its contradictory nature. A material that in spite of its massiveness can transmit light and blur the line between indoors and outdoors. It is at the same time a massive brick and a transparent membrane.

The experience of the glass brick and the light passing through it depends on how the glass brick is put together. It can be found in an

array of different designs - patterns and colors. Patterns and colours can vary and the way the

My choice fell on the material due to its "Muybrigean" quality that can be found in his photo-series. Much like the "dissection of objects" in the work of Blumenfeld turns the world on the other side of the glass wall into a film of sorts. Dividing the view into picture frames.



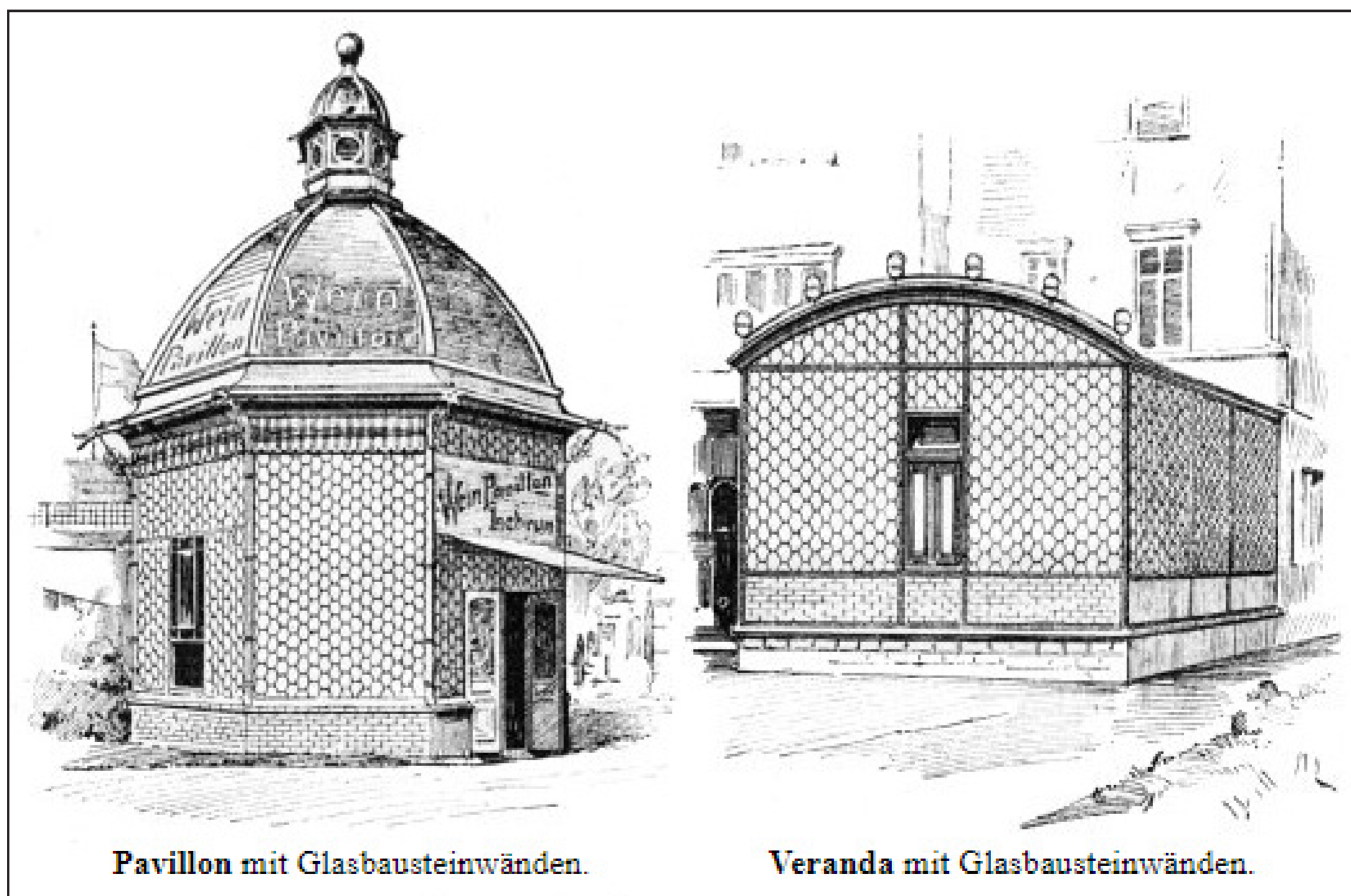
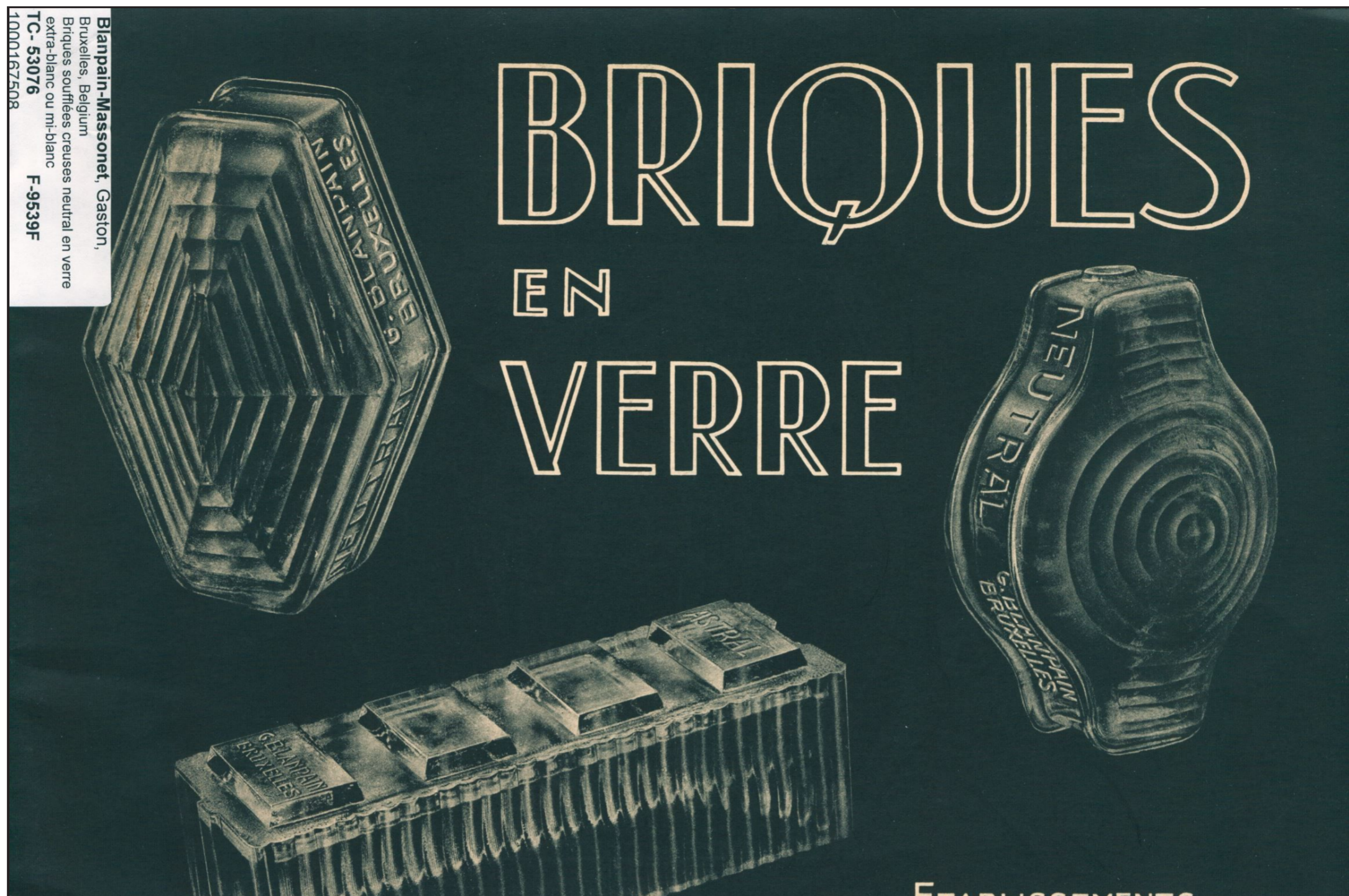
The glassblock



Frenchman Gustave Falconnier is credited with first inventing the hollow glass block - producing them in squares and hexagons in the late 1880s. By the early 20th century, his designs were refined, and ultimately translated into usable, resilient blocks that featured vacuum-tight insides. Laid in the traditional style of masonry, glass blocks were adaptable, thermally stable and, most critically, allowed for the flow of light without sacrificing privacy.

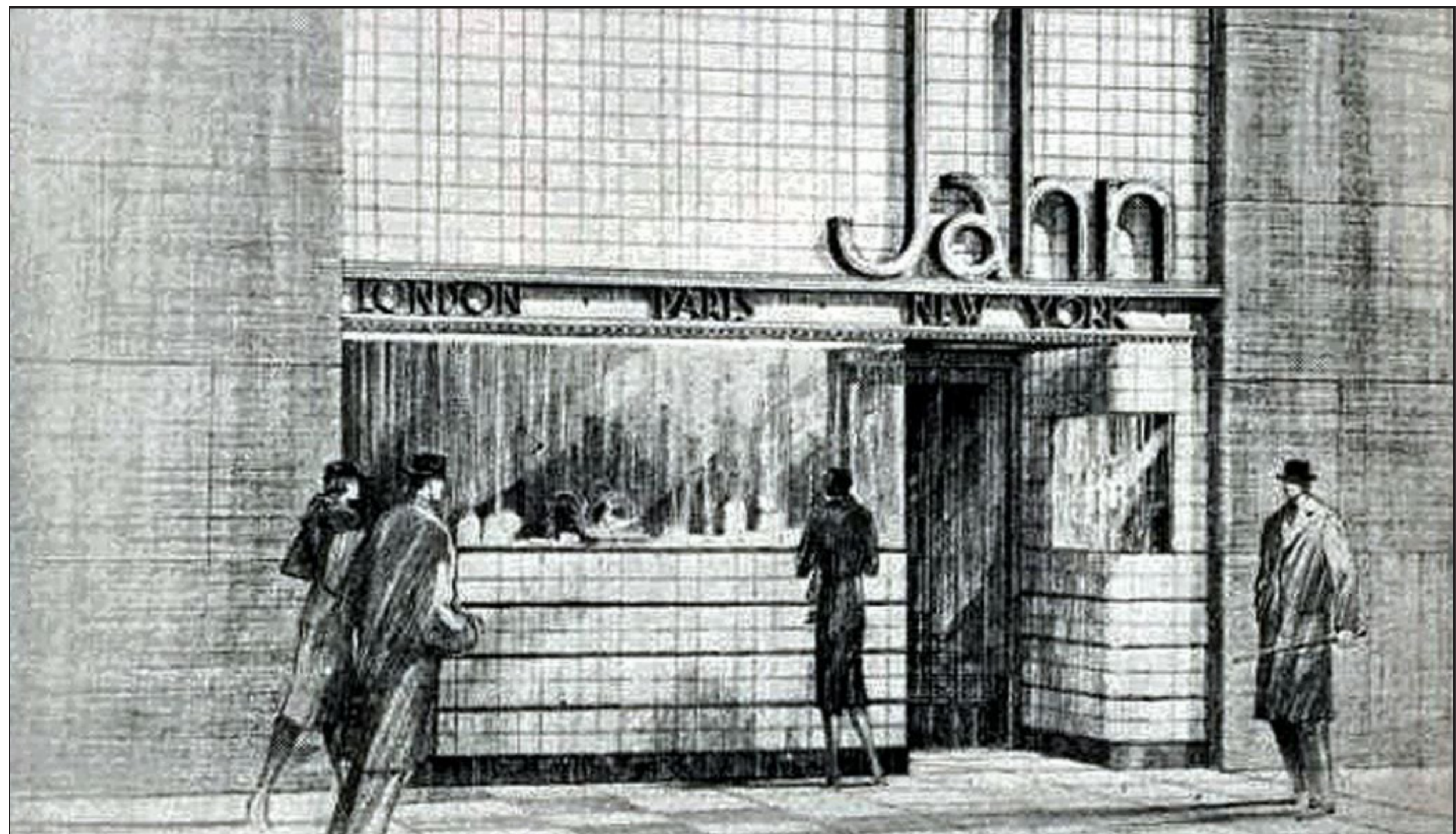
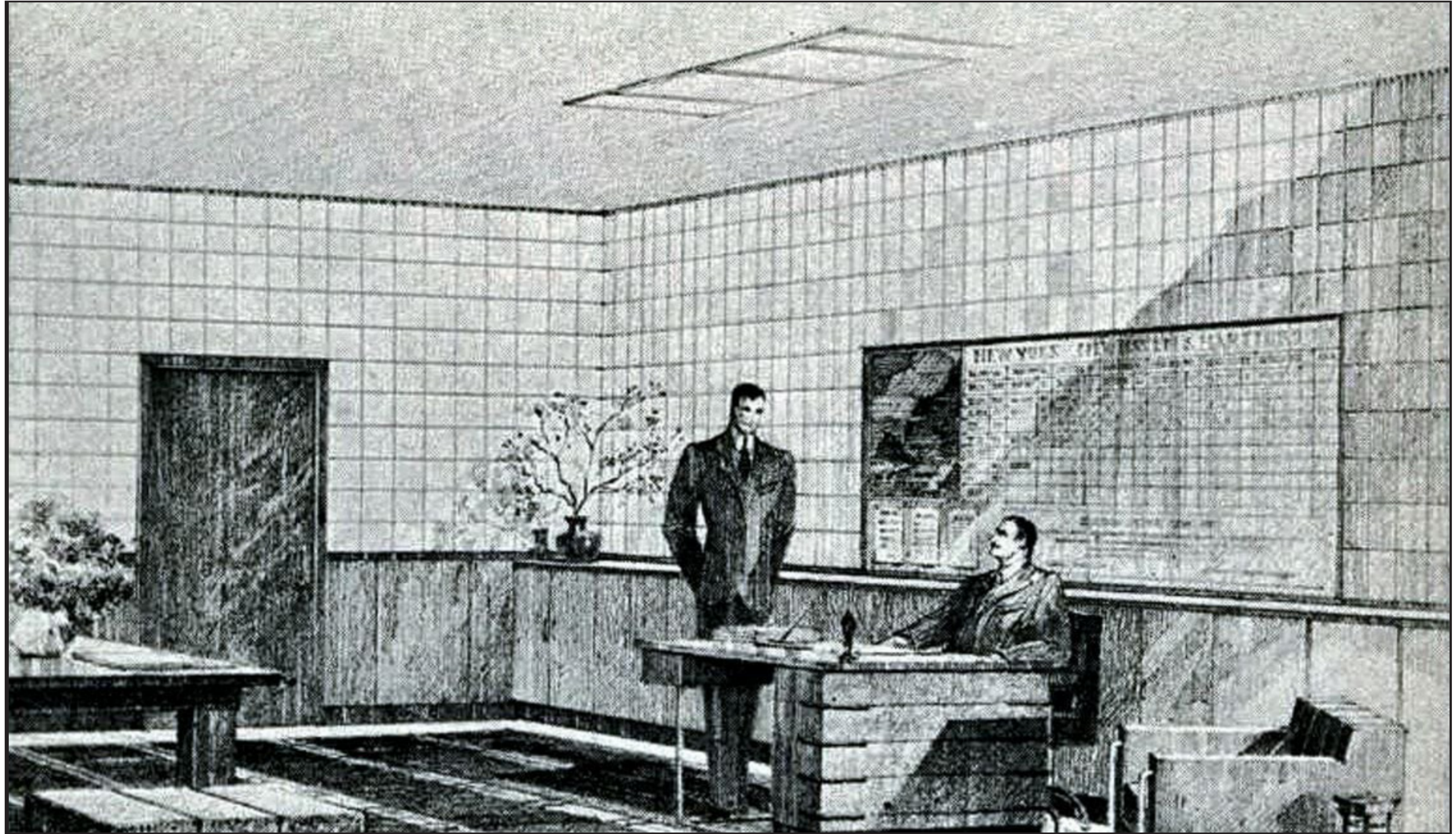
Above, Falconnier bricks used in an entrance to a house in Holland. The Wassenbergh villa in the north of The Netherlands, ca 1905-1910.

Precedents



Above, an advertisement showcasing different variations of the Falconnier brick. Below, proposal for different uses of the Falconnier brick.

A modern material



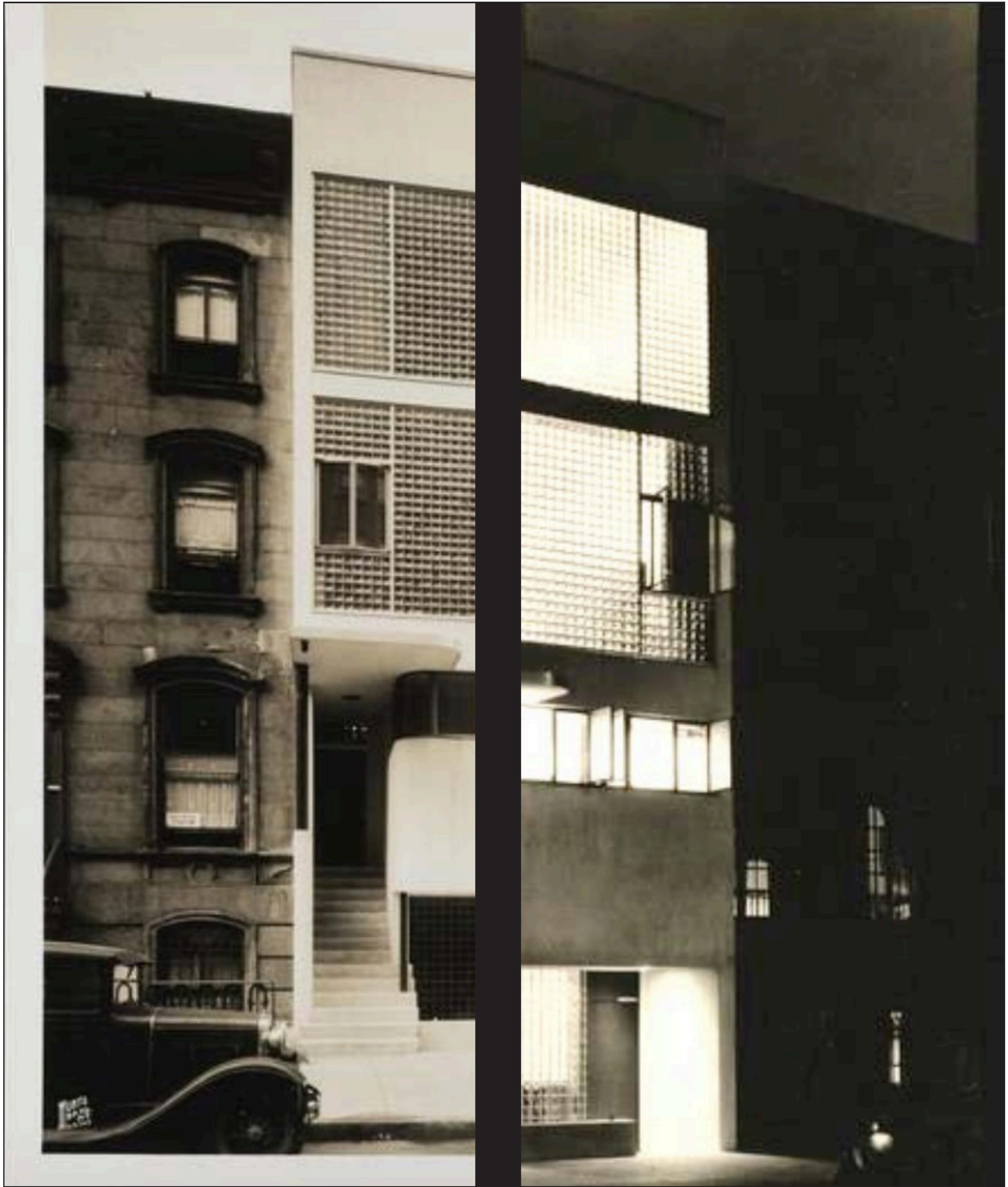
Above, Sketches for an office and a store in New York making use of glass blocks in an exterior facade and the office interior. From the early 20'ieth century.



Glass blocks rose to fame in the age of advertisement. The material illuminated entire buildings and was considered modern - a clear message that many companies were wanting to exude. Above, Arthur Brammer, Oil Service Station, Minneapolis, 1937

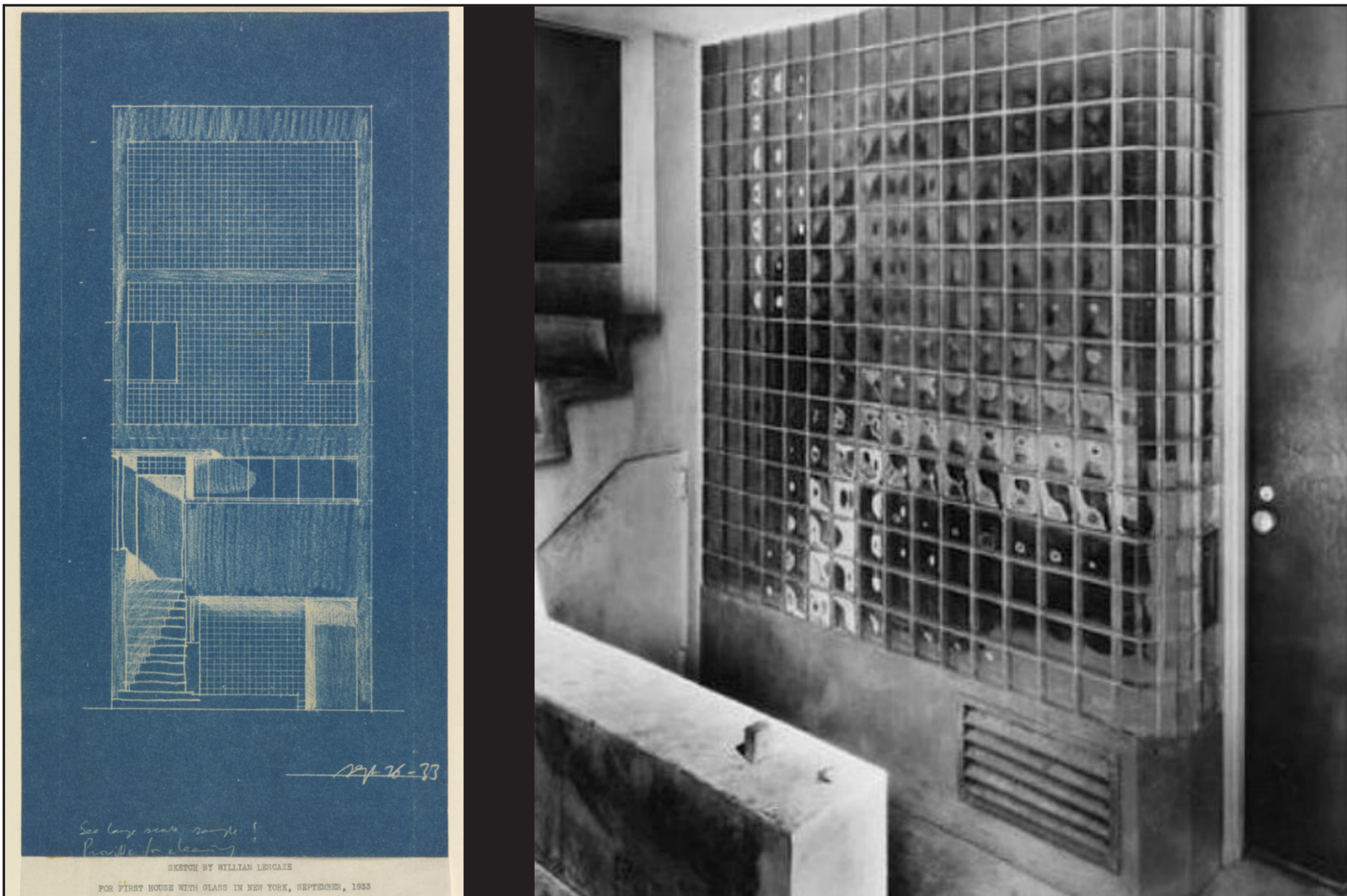
Below, Stockholm, blå bodarna, shopping center 1930ies. An entire cupola made from glass blocks, due to problems with leakage it eventually had to be demolished.

William Lezcase house



The "wall of light" allows for a building to take full advantage of the light during daytime, and at night "return the favor" to the city, emitting light from within.

Above; the William Lescaze House, New York, 1934 - A day and a night photo.



Above, the William Lescaze House, New York, 1934 - as seen from the inside

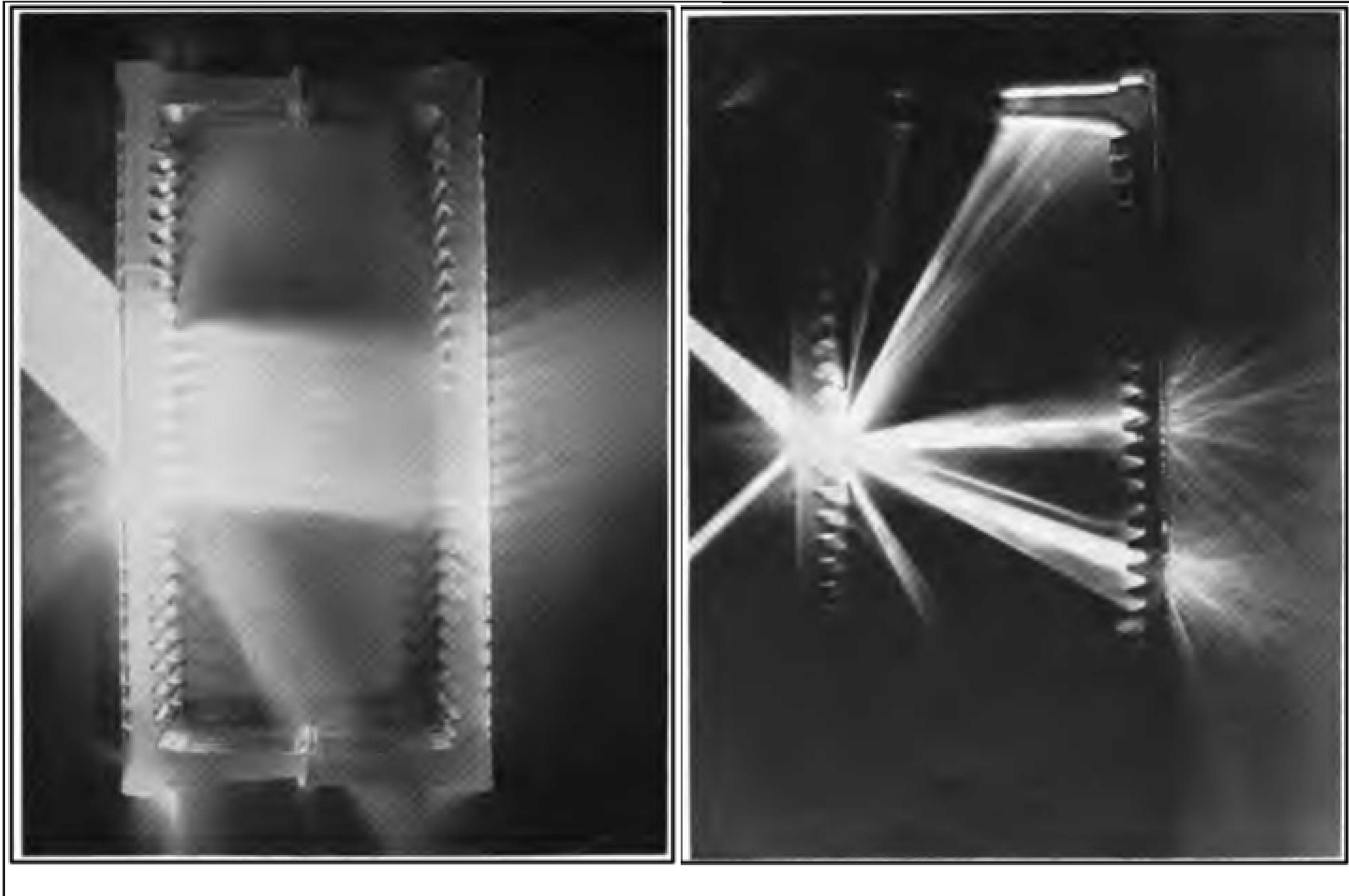
Below, Blueprint of the building facade and wall detail at entrance of the building.

Distribution of light



Above, as long as glass-blocks are given sufficient lateral support, big segments or features can be constructed using the material - filling the space behind it with light. In this case its a

stairwell. The glass blocks prevent the noise travel from people walking up and down the stairs. The effect of visible/hidden mention before is clearly visibly in the photo.



Above, Study of light is reflected and dispersed through prisms.

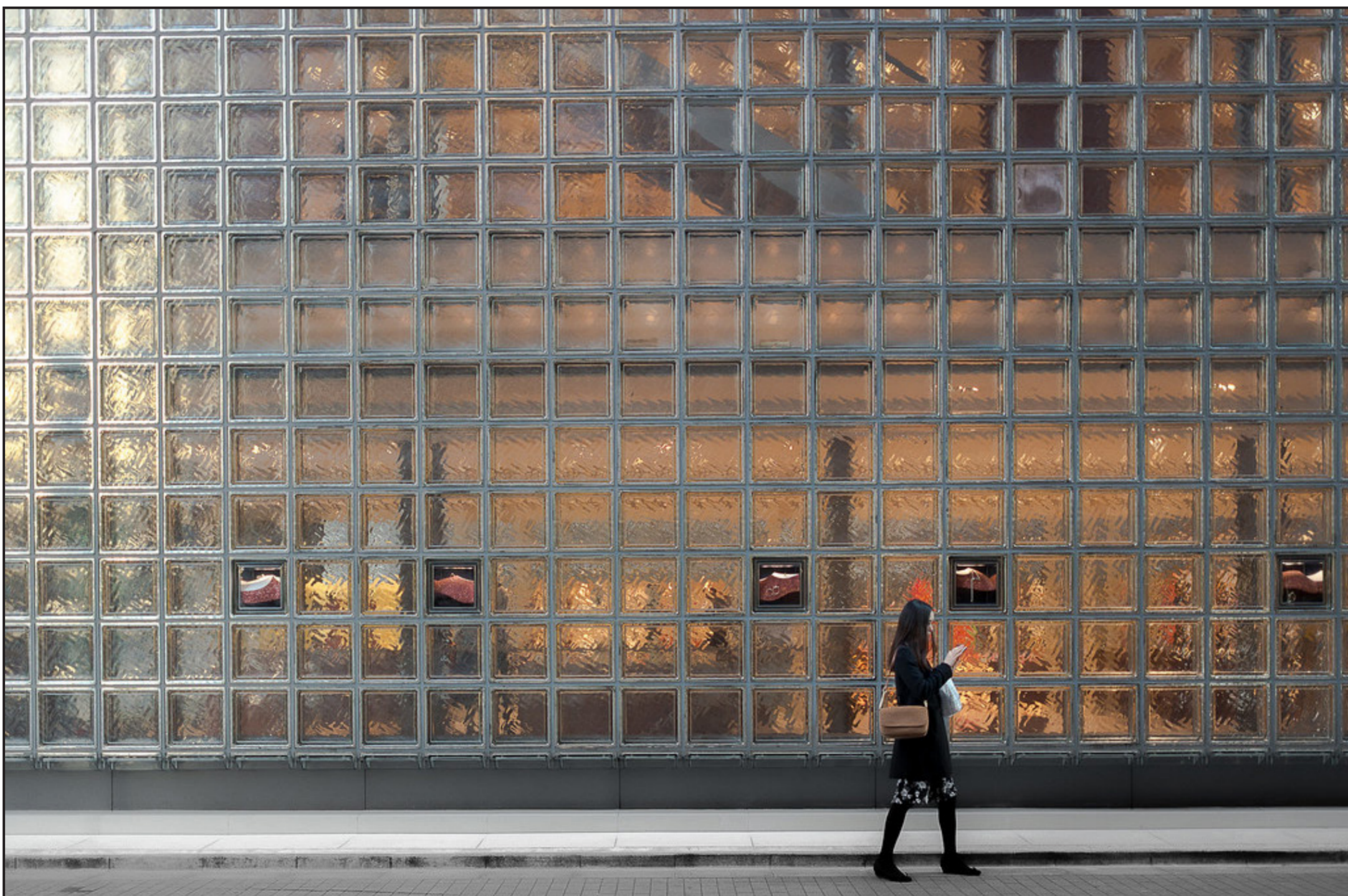
Below, Glass blocks (or prisms that have a different shape) have long been used in metro stations and underground rooms in the world, in order to bring light to the underground platforms.

Hèrmes store Tokyo



Above, The building's facade is entirely made out of an innovative fabricated glass block. Renzo Piano collaborated with Seves glass block company to create a building that replicates a Japanese lantern. In the daytime the translucent facade gives a hint of what is beyond, but blurred by the thickness of the glass block.

At night the entire building is glowing from within. What makes this glass block unique are the painted metallic edges of the block. This innovative detail accentuates the luminous reflection of the Hermès building.



Above, The building's facade is entirely made out of an innovative fabricated glass block.

The architect Renzo Piano collaborated with Seves glassblock company to create a building that replicates a Japanese lantern. In the daytime the translucent facade gives a hint of what is beyond, but blurred by the thickness of the glass block.

At night the entire building is glowing from within.

What makes this glass block unique are the painted metallic edges of the block. This innovative detail accentuates the luminous reflection of the Hermes building.

Duesto Library



Above, The Duesto library by Catalan architect Rafael Moneo was designed these glass blocks, "Doric". They were specifically designed for this building and were inspired by the fluting on ancient Greek columns.

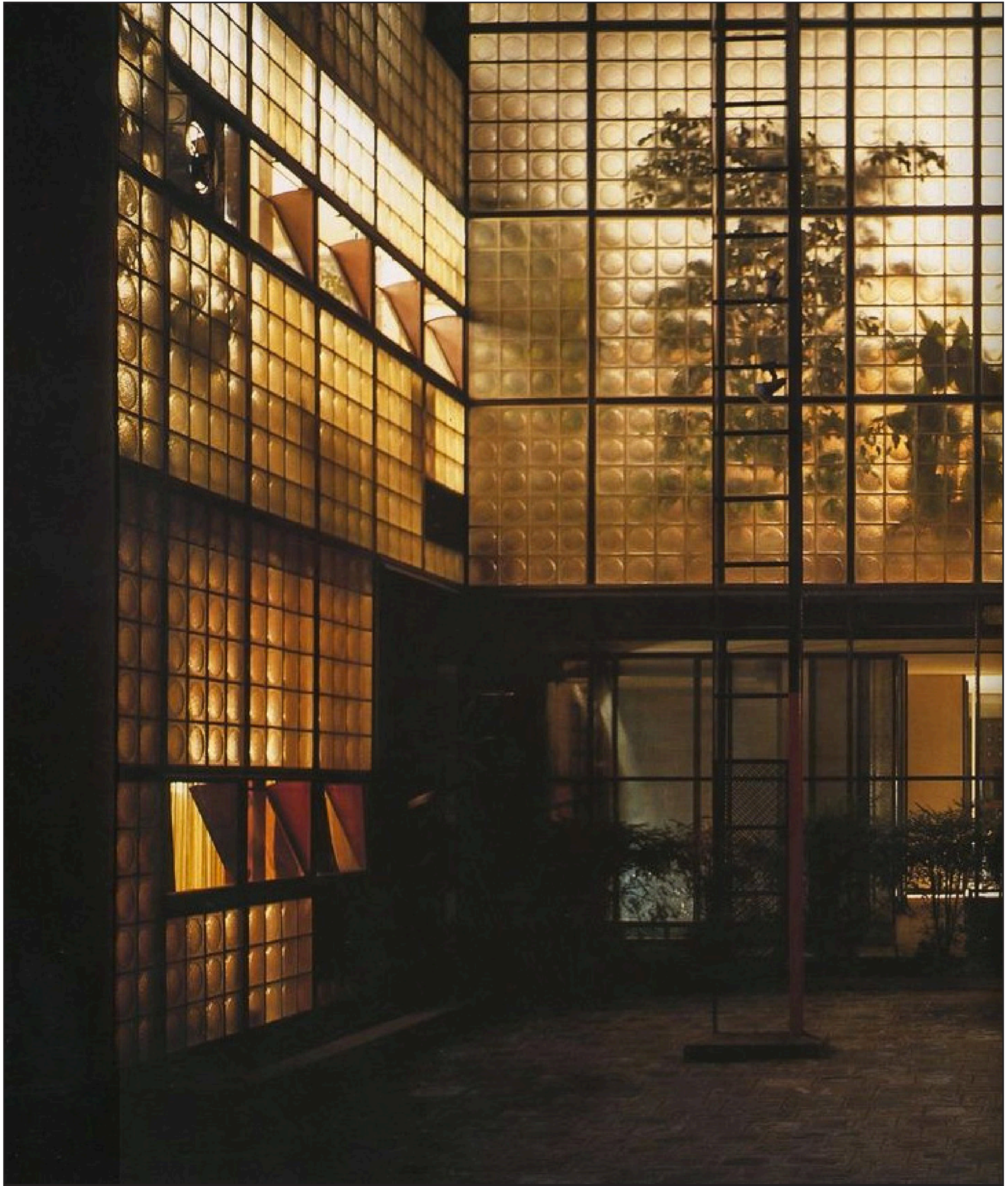
The effect from the inside is distorted view of the world outside, From the outside it gives the building a characteristic look which differs whether you see it from afar or up close.



Above and below, the library uses a different method from the Renzo Piano Hèrmes building in Tokyo on the way that it is lit from the outside. On the top of each floor flood lights are installed and light "pours" down the facade at night. The effect

is unifying in the way that the facade is lit, but at the same time - each level is accentuated. In the bird view perspective above one can easily spot the library within its urban context - it is visible from afar.

The glass house



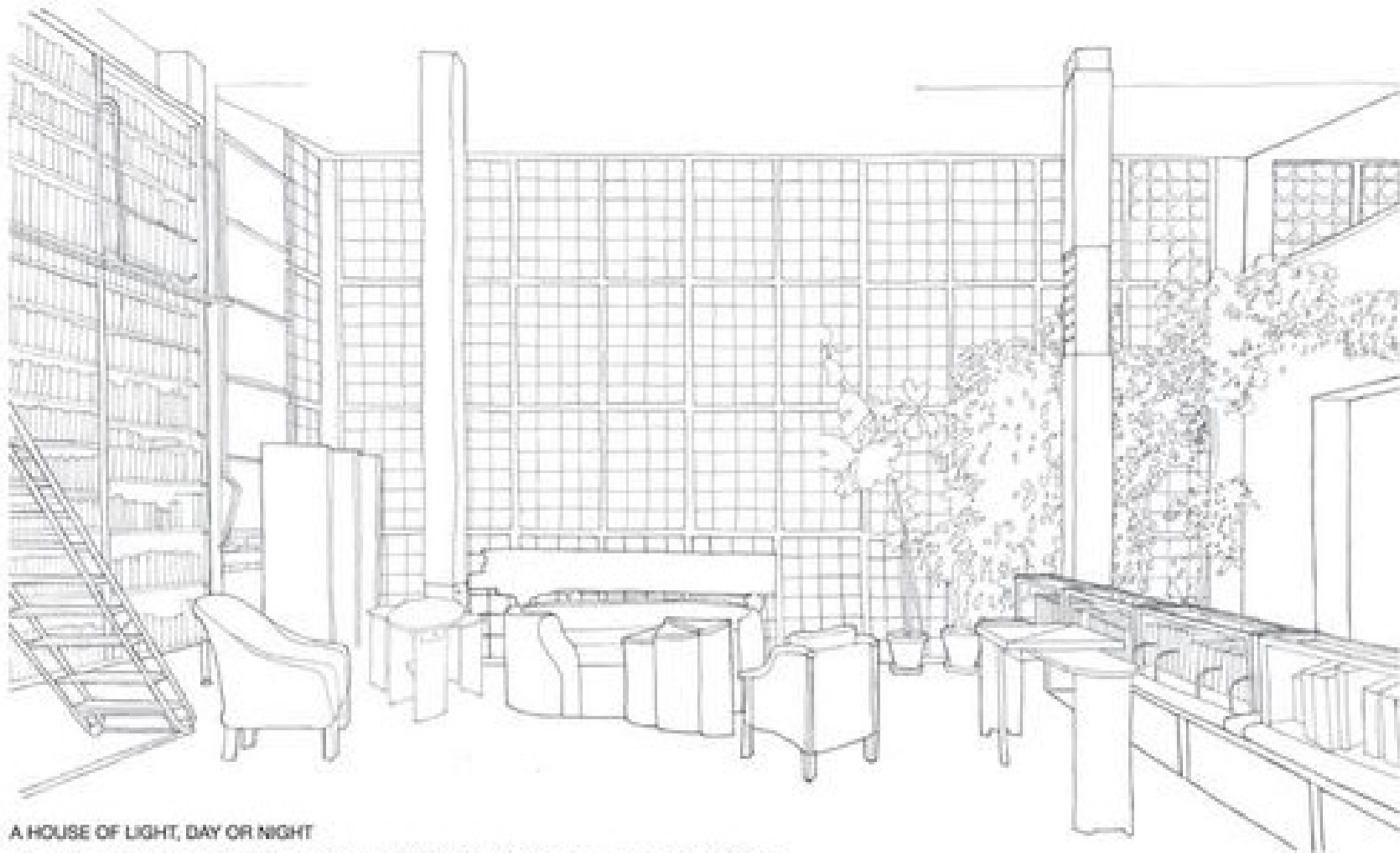
Above, One simply cannot do a design project using glass block as a material without mentioning "la maison de verre" built in Paris between 1928-32 and designed by Pierre Chareau and Bernard Bijonet. It is an epos, and arguable the single most important building built using glass blocks. A precedent to

all precedents. The building inspired le Corbusier - one of the most influential architects of the 20th century and helped to establish the glass block as a modern sought after material in Europe as well as in the U.S.



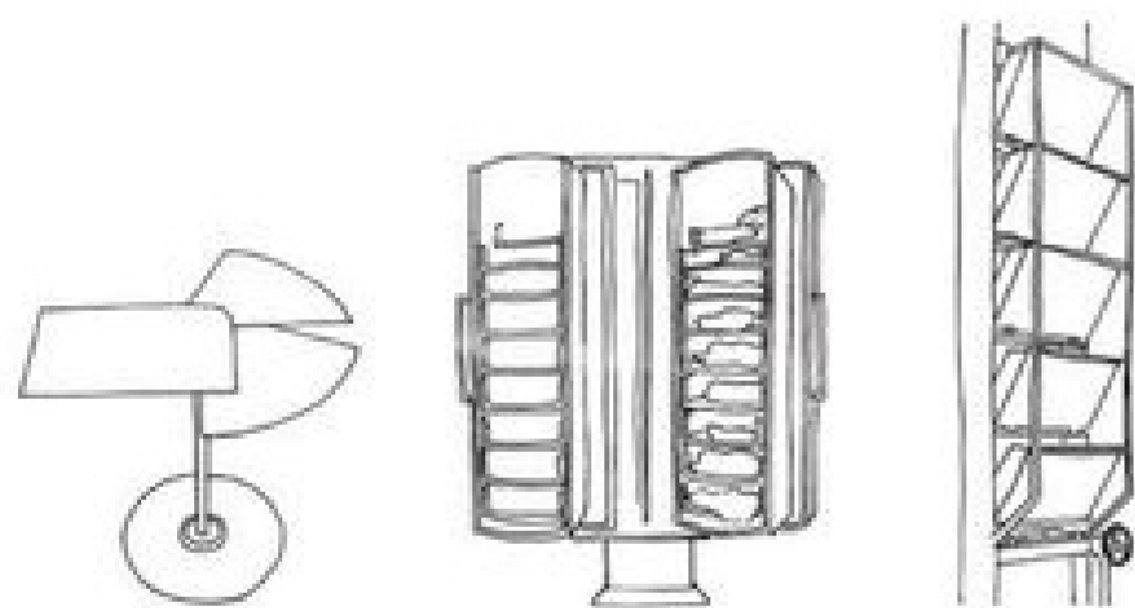
Above, Theatre lights were the face the glass blocks were included on the black steel element protruding from the facade. The feature provides privacy at night prevent people seeing into the house since the outside will be brighter than the inside.

Below, Interior of the living room of the residence. The house, belonging to a doctor is not only and interesting study in terms of materiak but have become a precursor.



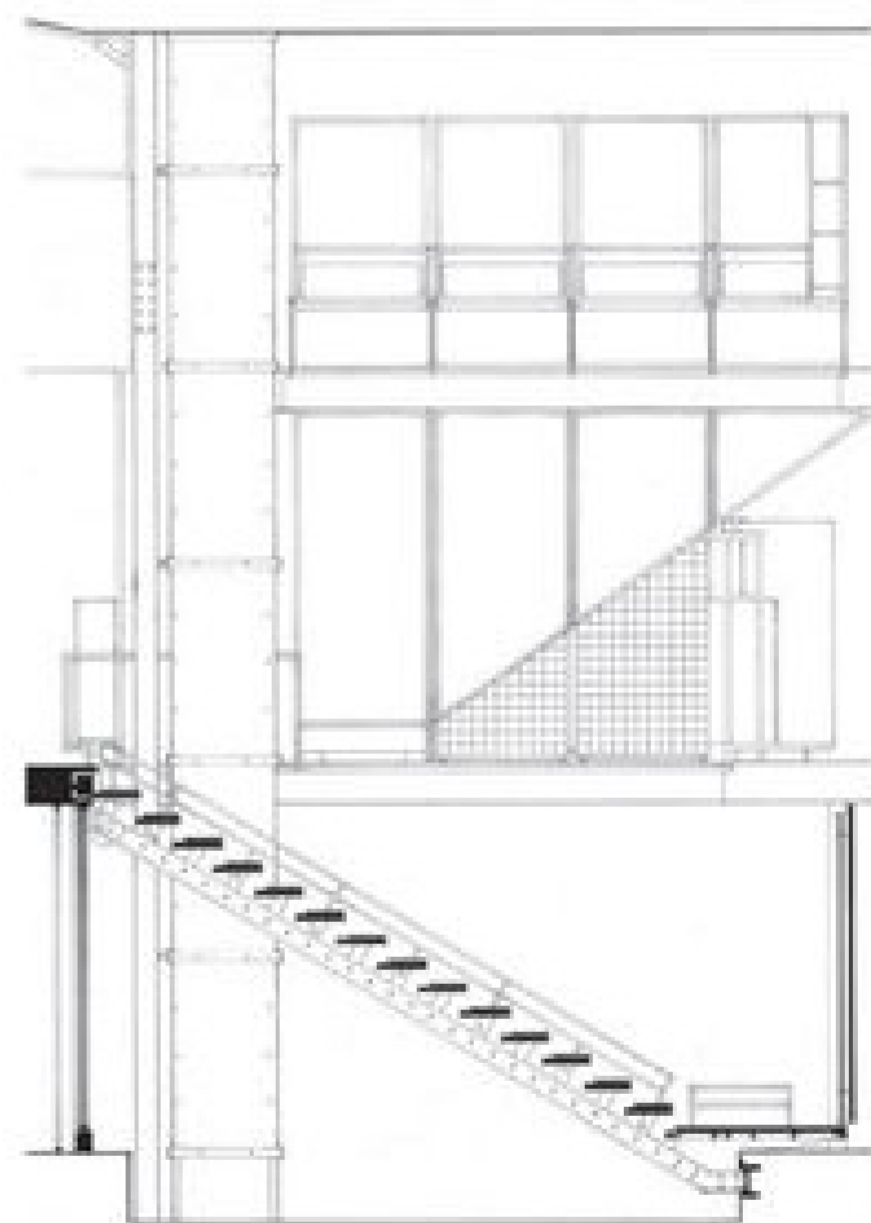
A HOUSE OF LIGHT, DAY OR NIGHT

Glass lenses are used as the primary material for enclosure walls of the Maison. At the time this was an unproven use for glass, and therefore an innovative risk taken by Chareau and his clients. By creating glass lens walls the Maison is filled with a luminous, indirect light during the daytime. At night exterior floodlights trained on the front and rear of the house light up the house from outside, while the lighting from within the interior shines out through the translucent glass making the building glow like a lantern.



THE POETRY OF TECHNIQUE

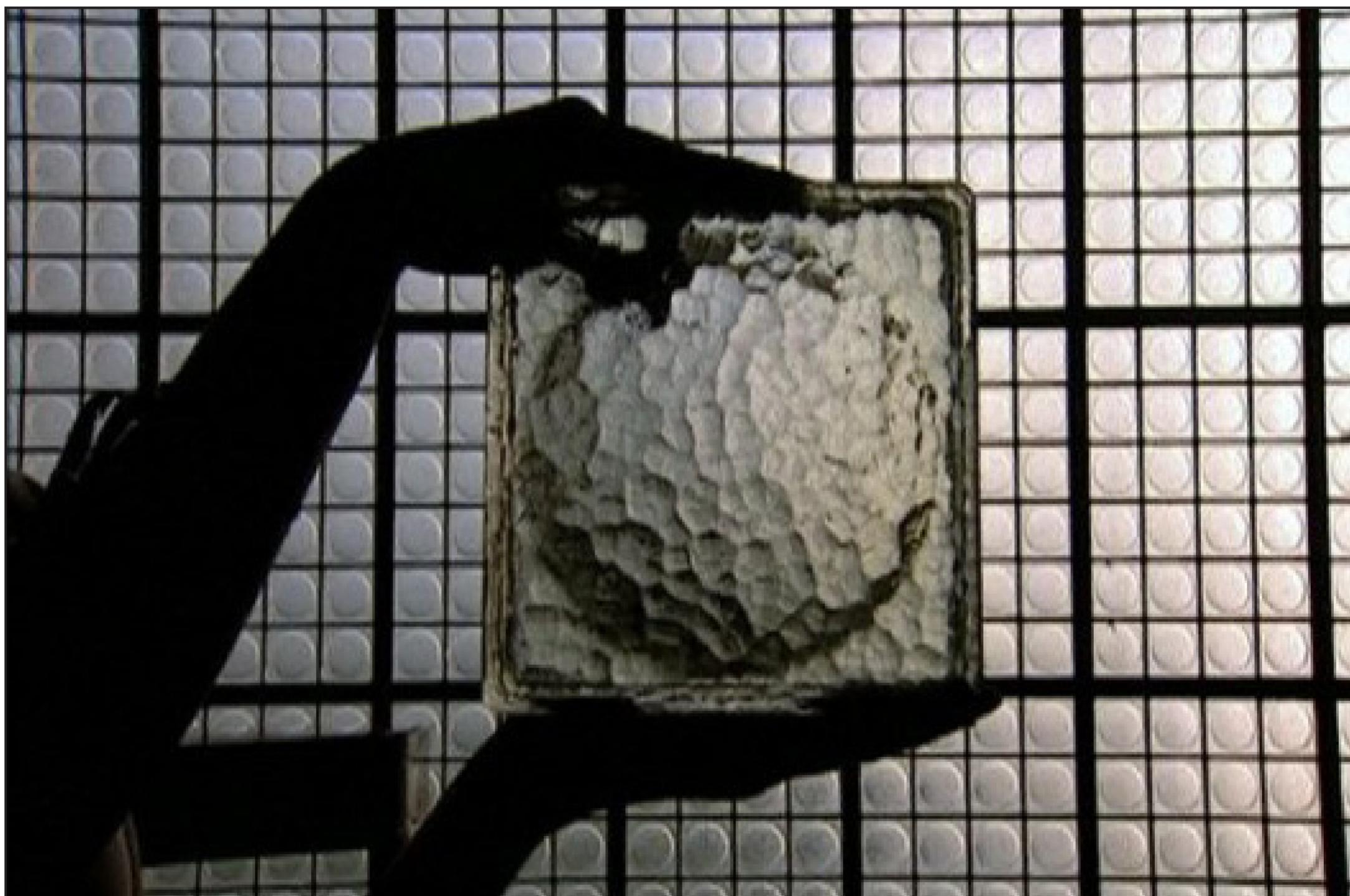
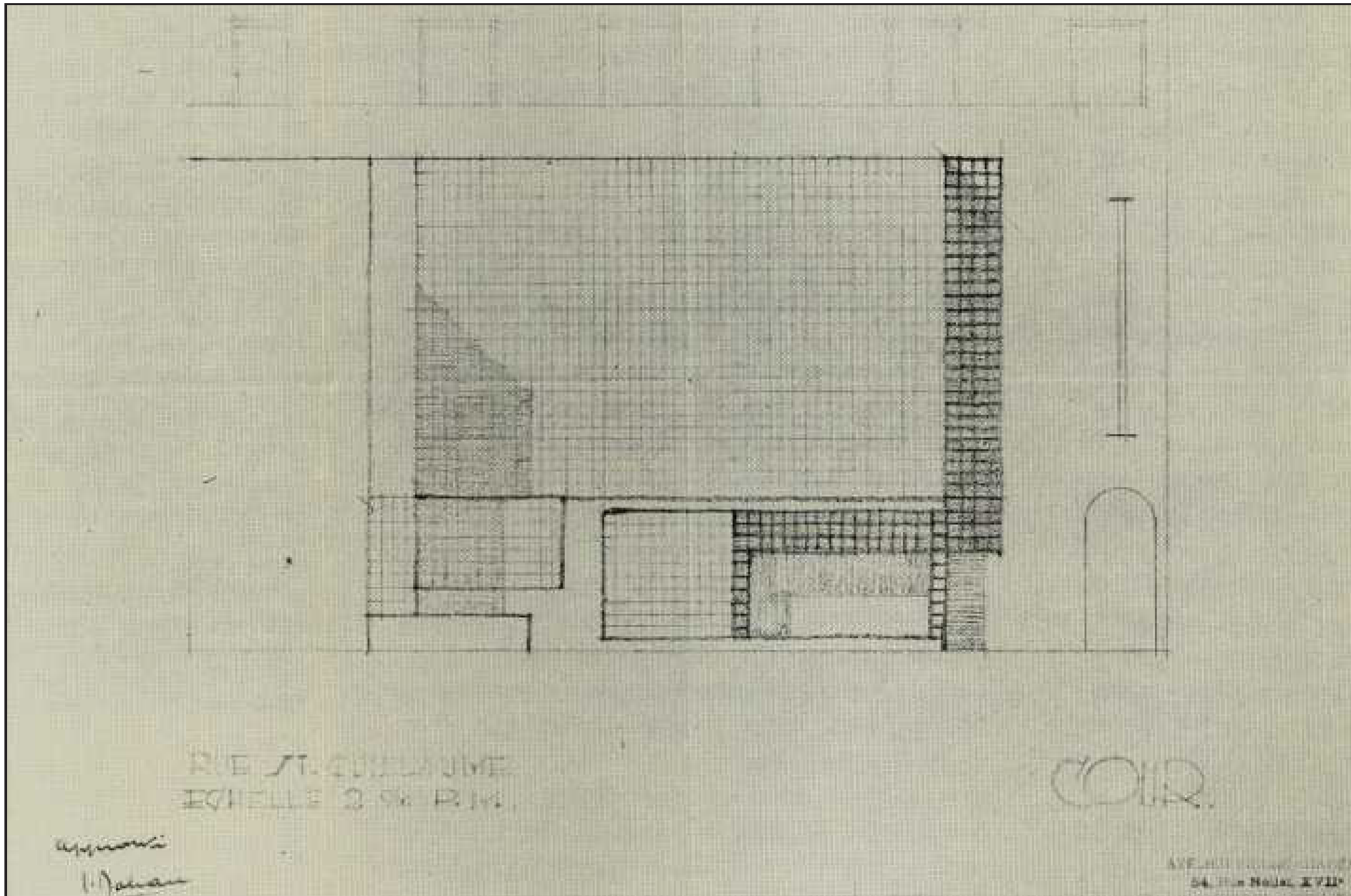
Not all devices in the Maison de Verre are utilitarian. Doors that swing do not need to swing. Bookshelves that look like they should move along their rails in fact do not. Rather their presence stems from a desire on the part of the designer to have a sense of the motion of the machine in the house, a metaphorical poetry of innovative equipment because of the belief that the future will be full of innovative equipment. In this regard the Maison de Verre acts as if it should fit in a functionalist and modernist category but in fact does not. While it loves the modern with its utilitarian and practical nature, it is a house by someone who appreciates the dream of technology as much and maybe even more than its function.



BUILDING SECTION
1/20

Above, One simply cannot do a design project using glass block as a material without mentioning "la maison de verre" built in Paris between 1928-32 and designed by Pierre Chareau and Bernard Bijonet. It is an epos, and arguable the single most important building built using glass blocks. A precedent to

all precedents. The building inspired le Corbusier - one of the most influential architects of the 20th century and helped to established the glass block as a modern sought after material in Europe as well as in the U.S.



Above and below, facade drawing and original glass block up front. The characteristic facade segments, a set of 4x6 glass blocks framed by striking black frames; though by many to draw inspiration from traditional Japanese architecture like the Katsura villa, are actually a later addition.

As can be seen in the drawing of the facade on the top, the glass blocks weren't framed at first. But as many of the glass blocks cracked (the joints weren't well calibrated in terms of hardness) the whole facade was eventually swapped and the new system was introduced.



Above, The Maastricht Academy of the Arts, by Wiel Arets architects. The building hosts the art school and the architecture school of Maastricht (the Netherlands). The building was put up using pre-assembled elements. The material was partly chosen due to the site, the location within the old part of town means little sunlight. The surrounding medieval city grid and tightly packed buildings means the site is shady throughout most of the day.

The glass blocks means the building absorbs as much light as possible - something that goes well with the schools program as an Art academy. The windows are put at a height so that people from the outside can peek into the building.



Above and below, the unique character of the entire building is defined by the glass blocks, and not to forget - the grid of joints between them; giving the building a net-like appearance that is emphasized at night. The light that emits from within the building darkens the grid of the joints - making them appear much darker than they are during day time. The building goes from

being light, cool and airy to being solid, warm and inviting - with a much stronger presence. The photo on the lower right shows how the glass blocks efficiently blurs the outside world. The facade provide plenty of natural light but allows the students to focus on their work and not constantly be distracted by things happening outside the building.

Schwules Museum Berlin



Above, Library and archives of the Schwules Museum in Berlin was founded in 1985 becoming the world's first LGBTQ-oriented museum. Originally the museum only focused on themes related to male homosexuality. It has since expanded its mission including exhibits looking at topics and lifestyles from the whole spectra of the community.

There are several fairly straight-forward design decisions the museum has taken. Like say; unisex bathrooms - non-labeled

facilities makes the bathroom-experience less stressful for non-binary and trans persons. The unisex bathroom has been introduced in many places elsewhere, for example at the Gothenburg airport in Sweden. But, it is far from commonplace, and many people - question the solution. When it comes to gender and gender fluidity many people are very conservative, in most parts of the world women and men are raised in environments where they are often isolated from one another. Gender dictates what alternatives you have in life, your spaces and your future.



Amongst the few LGBTQ museums that exist Schwules museum in Berlin is the oldest and the biggest. It is a museum that gathers different exhibits, permanent and temporary, and a library in one house. As stated in their homepage, they have “grown into one of the world’s largest and most significant institutions for archiving, researching and communicating the history and culture of LGBTIQ communities. The museum puts a strong focus on the exhibition spaces where the big, art gallery-like

white cubes allows for various configurations, able to change depending on exhibit.

Spatially the museum is quite generic. The palette is sober, using only blacks and whites. The space usage comes across as very efficient, but in reality the main exhibition space also functions as part of the circulation. I wish the spaces were more varied.

Landskrona Art Hall



Above, The Landskrona art hall sits on the landscape and not in it. It is a beautiful example of interplay between park and public building. It was built as an exhibition-space for art and industry for the 550 year jubilee in 1963. The building (designed by Sten Samuelson and Fritz Jaenecke) is a prime example of Swedish postwar modernistic architecture.

I think the building is very efficient in the way it embraces symmetry but negates hierarchy. All four sides of the building (apart from the fact that it has a rectangular floor plan so the two long sides are longer) are treated equal. On one of the long ends is the entrance. Apart from that; it is hard to find a "back side" of the building. The building is like a sculpture.

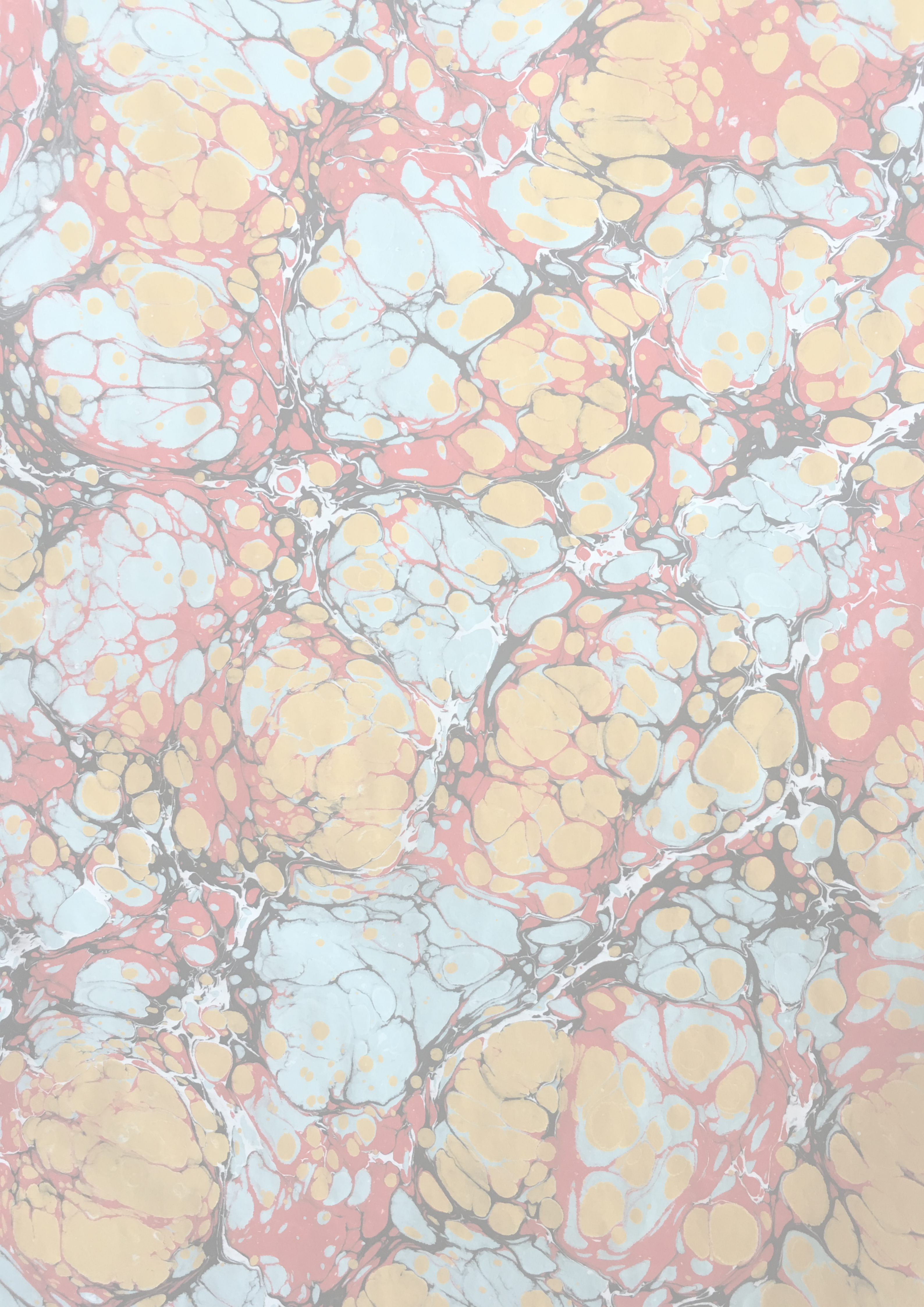


The building takes much inspiration (just like much Western architecture of the era did) from Japan. A row of windows are sandwiched between to slabs of concrete. Cantilevering beams support the roof. I think their size is fairly exaggerated in terms of the load they should bear but are very effective aesthetically speaking.

With the offset from the ground it appears almost as if the building is floating. It is a beautiful piece of architecture

, but just like always: the Nordic Climate can be harsh and the building has struggled much with heating. The ground below the floating building is completely brown, no grass can grow under building.

In countries like Brazil where similar projects were put up during the modernist era climate is more beneficial for verdant growth. Really making the building part of the park.



04

/DEVELOPMENT
/PROPOSAL

Program

Content hierarchy and circulation

In putting together the museum, how can the program be nuanced, and at the same time relevant to the building - as a place of learning reflecting and enjoyment?

How will the museum building itself work to integrate itself within the city fabric. How can it relate to the water and make use of typography? How will it be informed by the program?

Through interviews, field-work, reading and studying reference projects; all related to different aspects of the project - I've tried to piece together a building. The ambition has been to make it become more than the sum of its parts. The museum aims at becoming part of the discussion of re-telling/creating. Within the scope of the museum program space (figurative as well as literal) will be given for exhibitions and other expressions/activities that can reflect and help form/strengthen the community it tries to represent.

I will aim to design a program and a building that allows for parts of the museum to be in use at all hours. That will safeguard its vulnerable nature, contribute to an active city at night and make it more environmentally friendly.

The building program will include;

Entrance hall, reception, museum/book shop and grand stair/auditorium.

Exhibition spaces and lecture halls, Temporary and permanent. "Story booths" will be put up as a semi - permanent installation - an intimate space for listening.

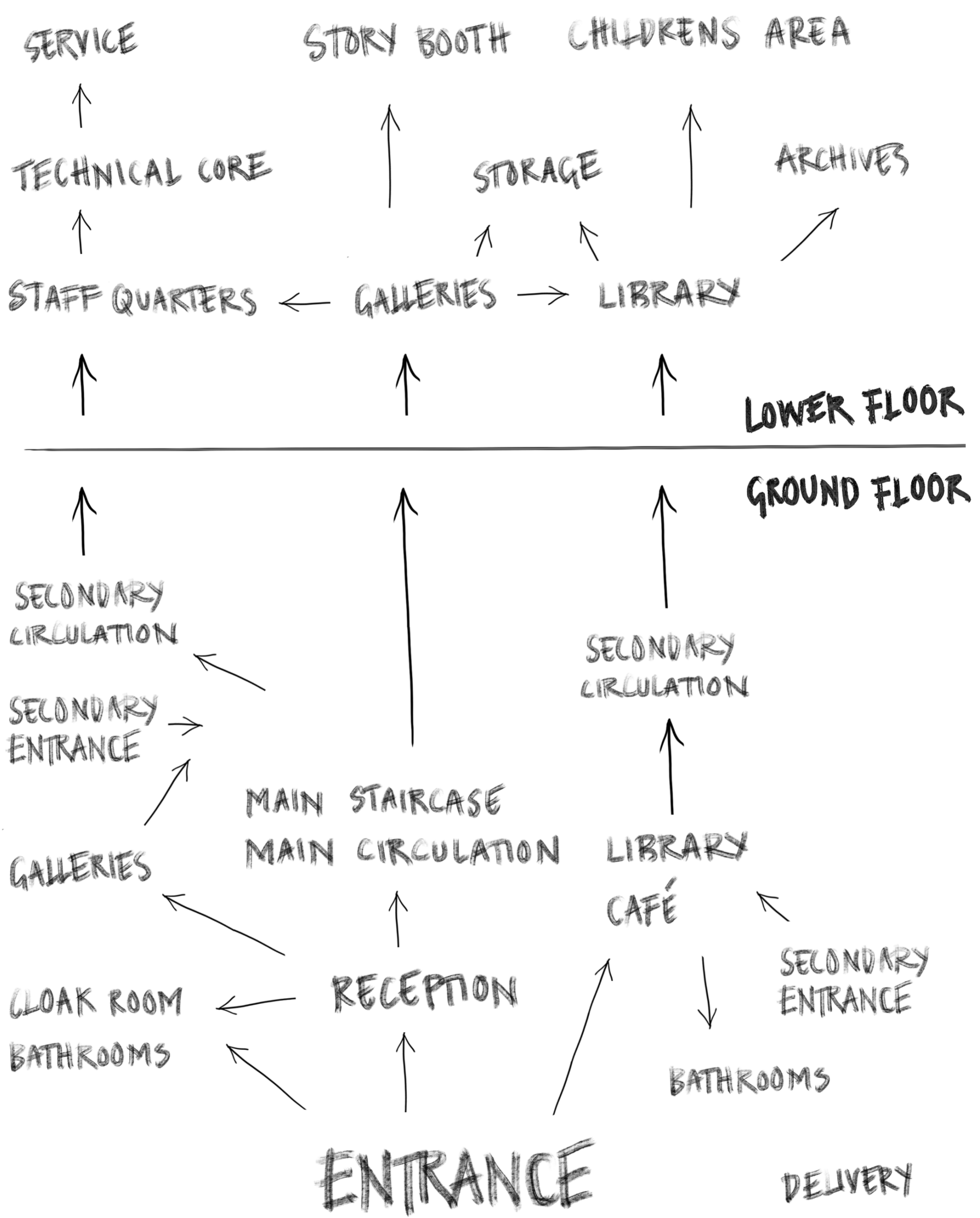
New offices for the museum staff, shared with RFSL, the Swedish organization for gay, lesbian, trans and queer rights.

Restaurant cafe - can also be used for other events.

Library and archive - space for children

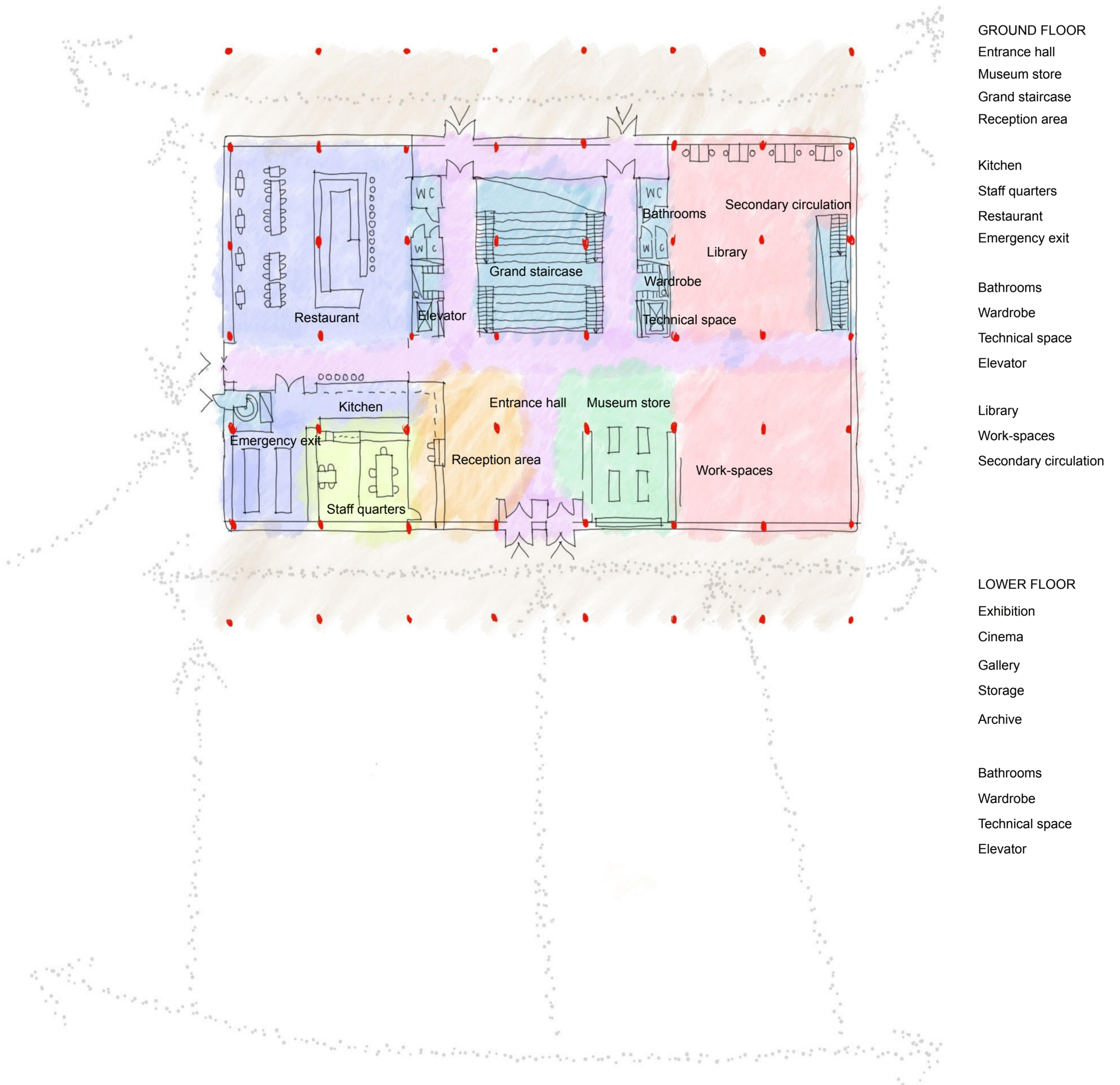
On the next page is a first and then an elaborated diagram of the links and spatial sequences of the museum, starting at the entrance. I've tried to figure out how different functions relate to one another and how big they have to be in relation to the program.

The building is dimensioned to take 300 visitors per day - a number taken from the daily amount of visitors of neighbouring museums. The two levels total 2300 sqm out of which around 30 % is pure exhibition space: some of which can be rearranged for different events.



Plan layout

Spatial sequence and links

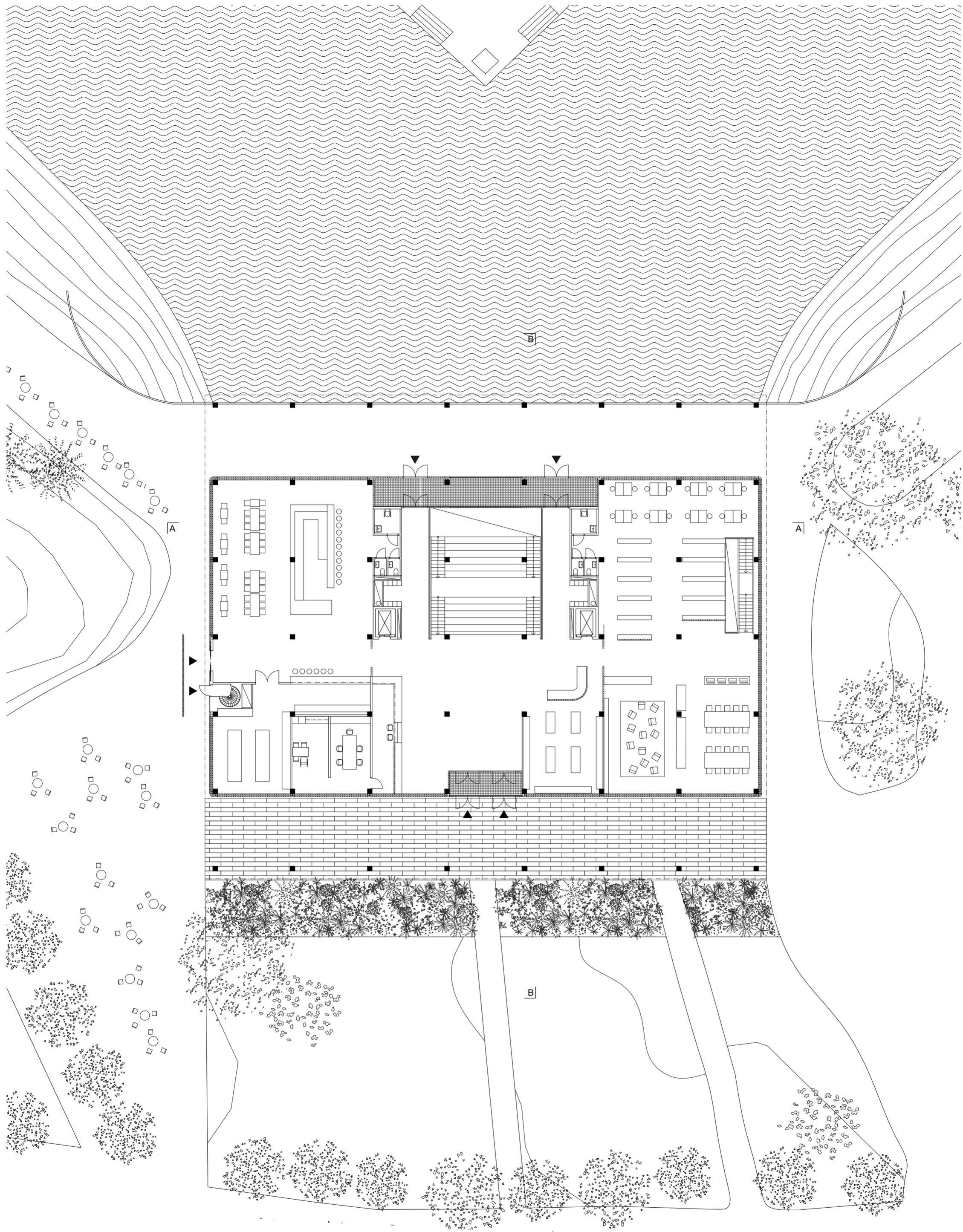




Above, Physical model. The museum will reflect in the water of the moats. Because of the arcade access to the views over the moats are never obstructed.

Below, Once again the museum's location within the city, central and accessible. The dynamic relationship with the Grand Theatre can hopefully activate the park.

Below right, As the visitor follows the route to the museum from the nearest tram stop he/she/it/they will pass by the Grand Theatre and walk along the grass slopes of the moats.

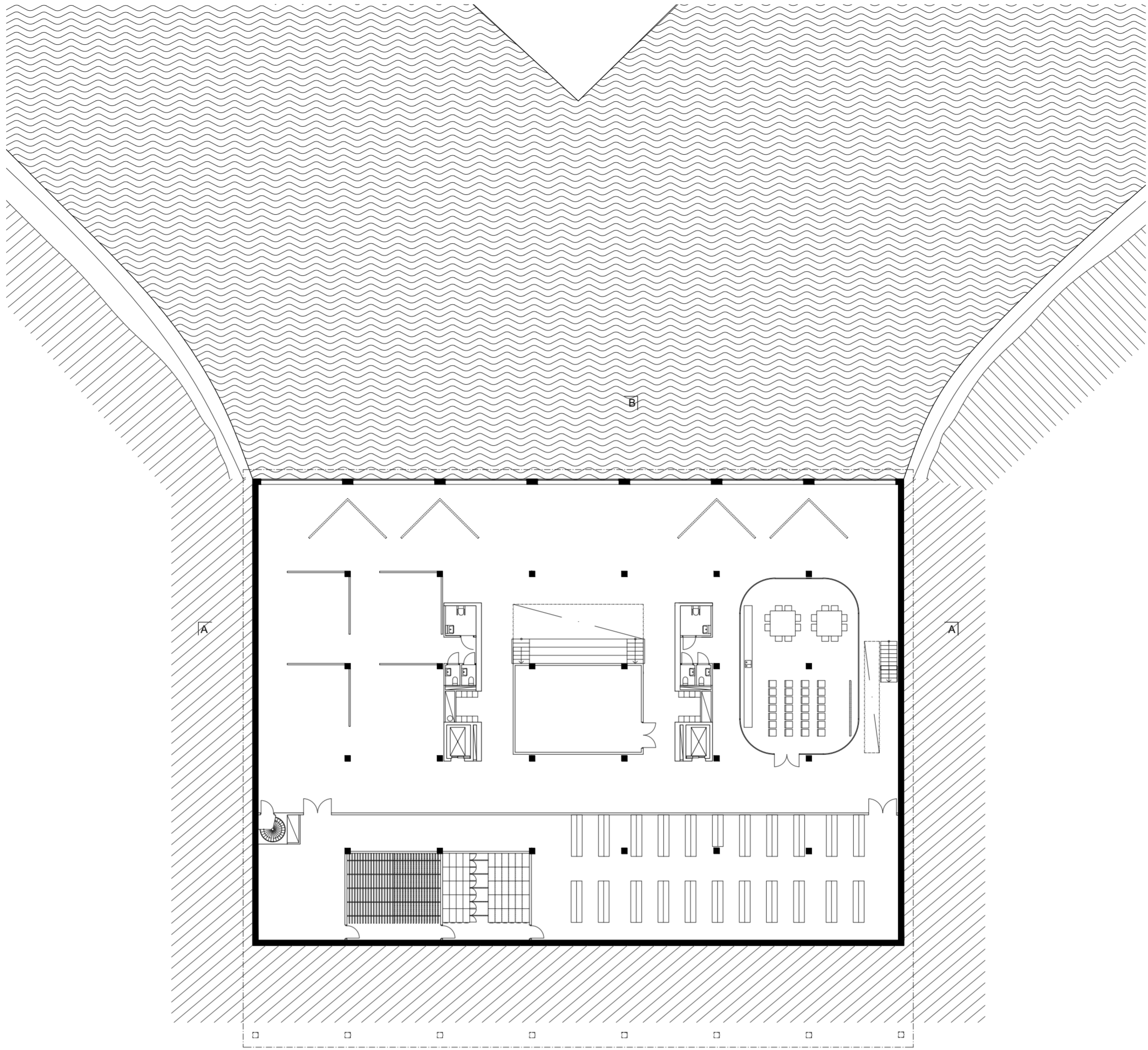


Entrance floor



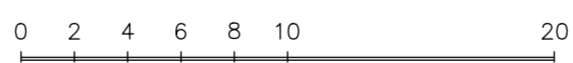
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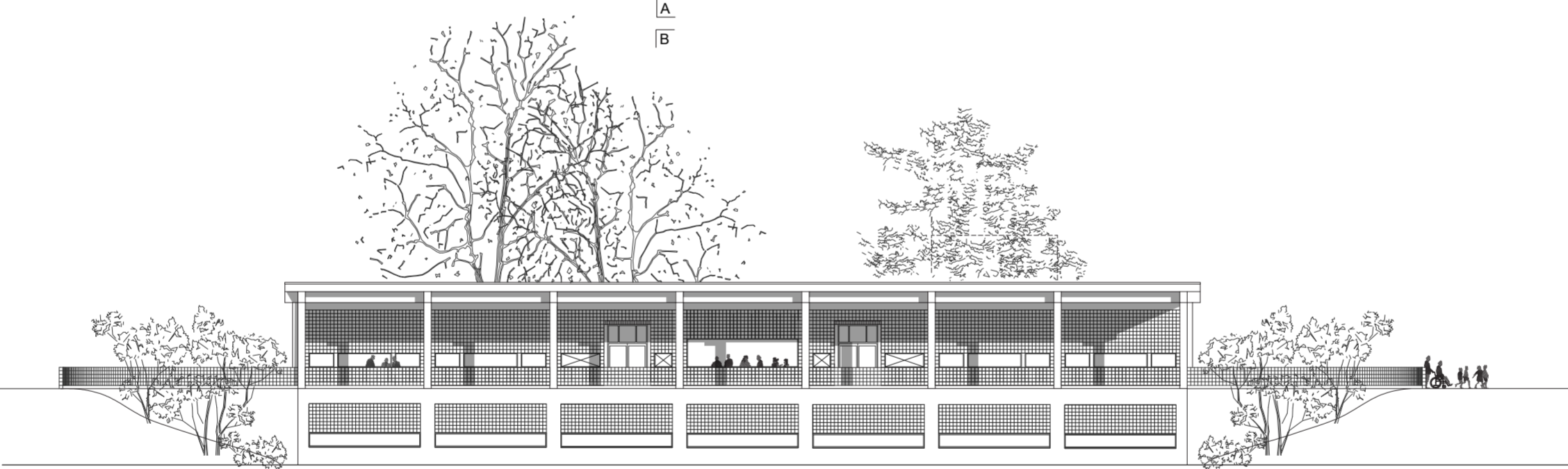
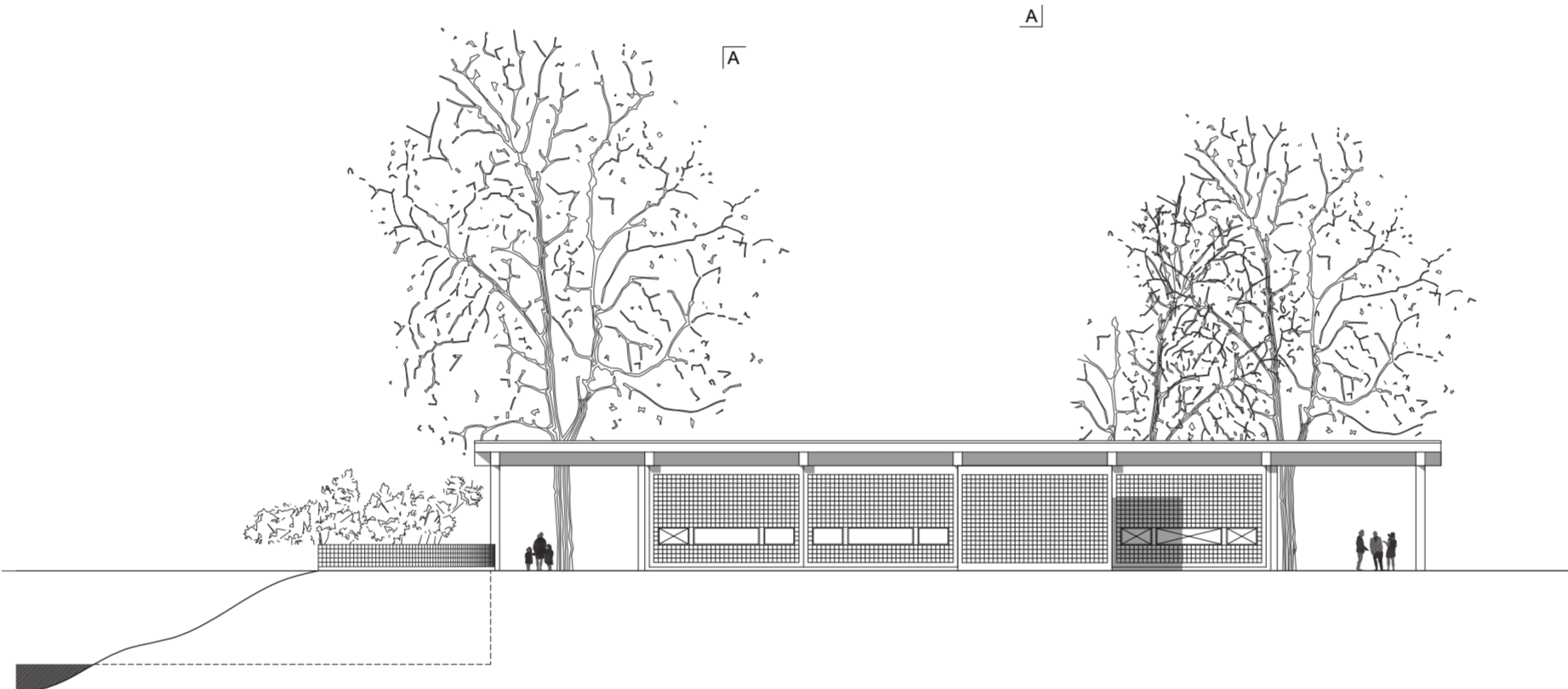
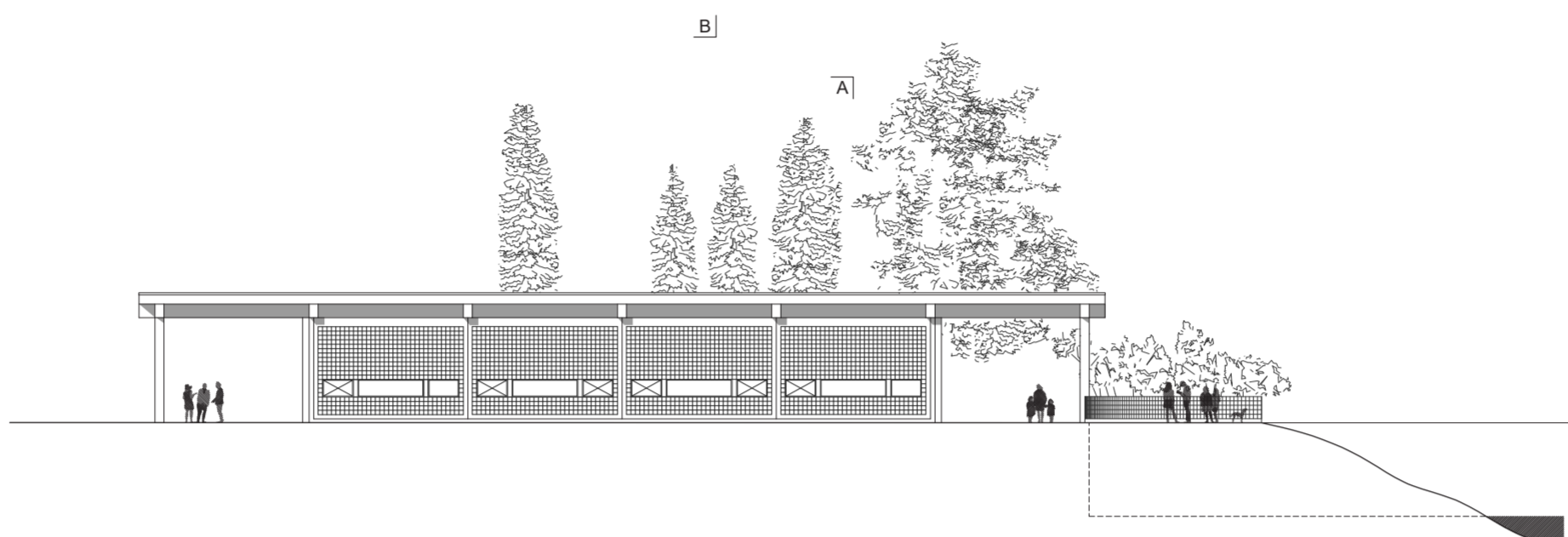
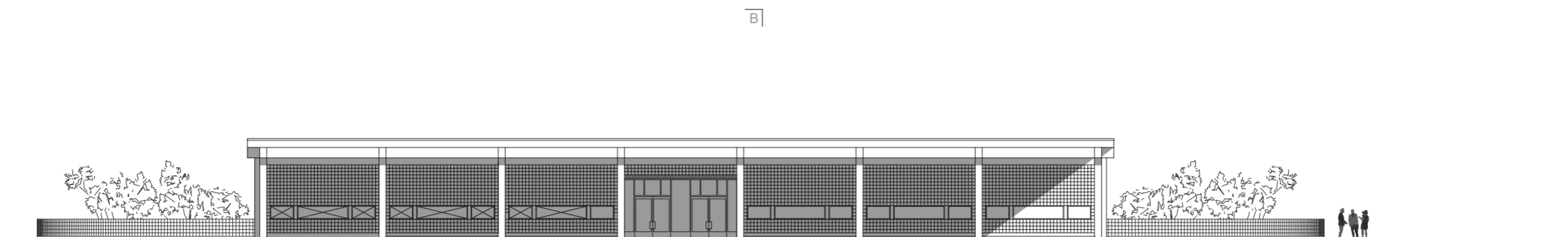


B|

Lower floor



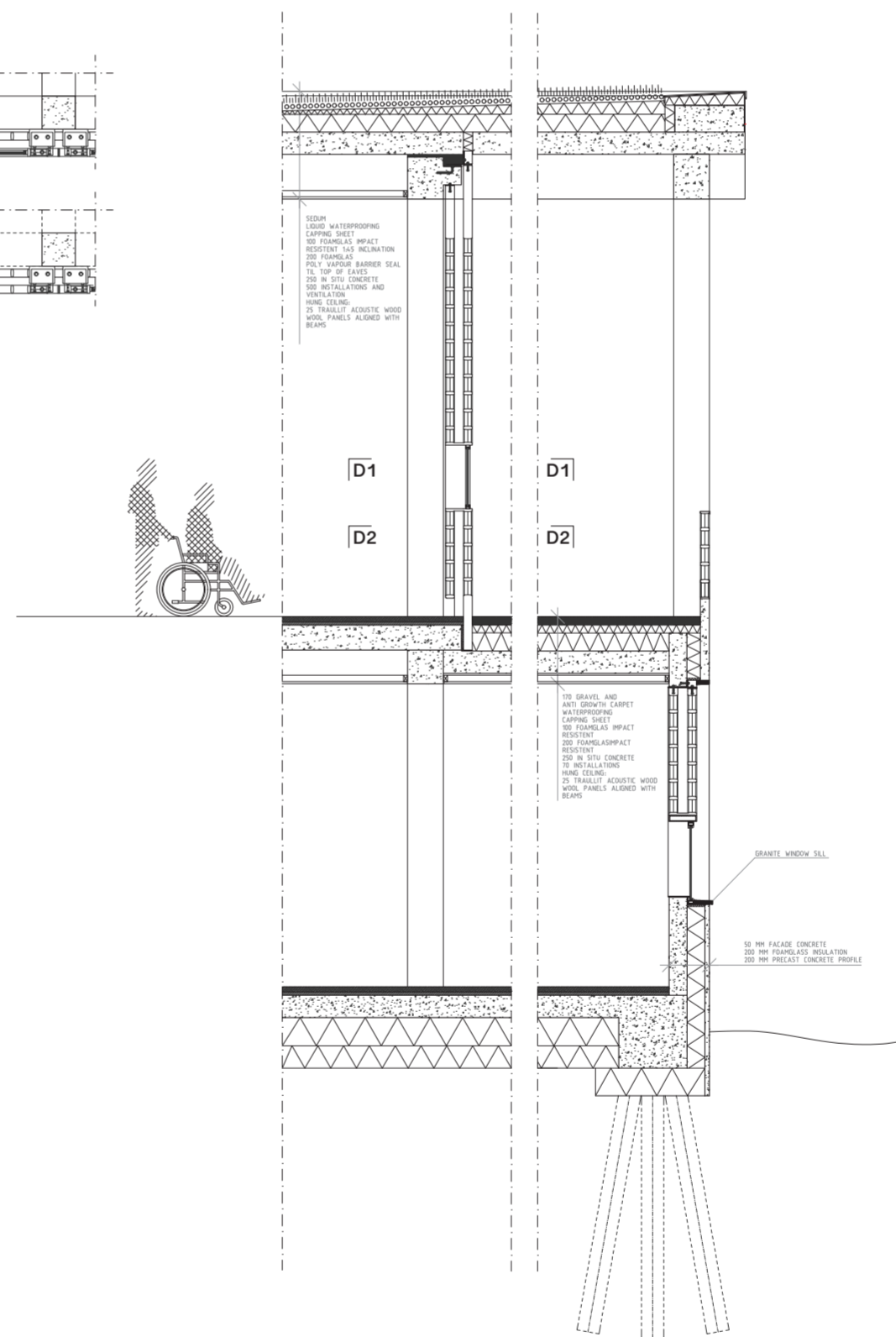
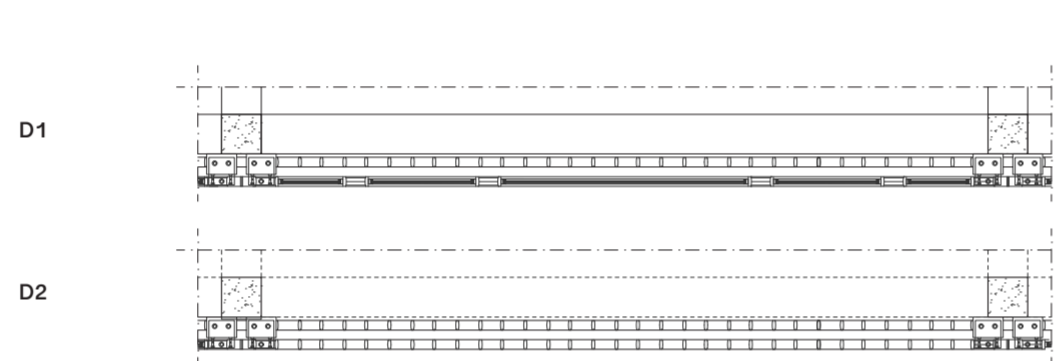
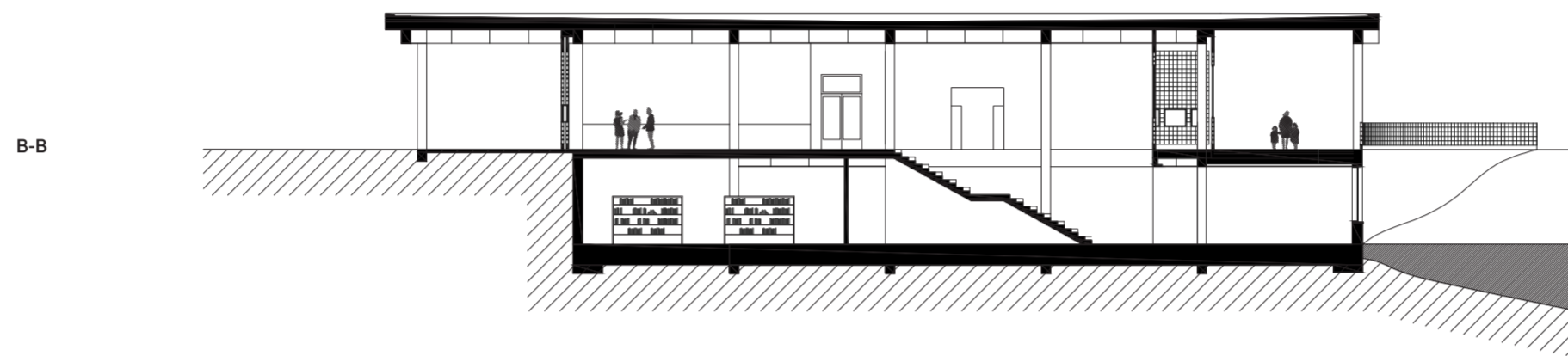
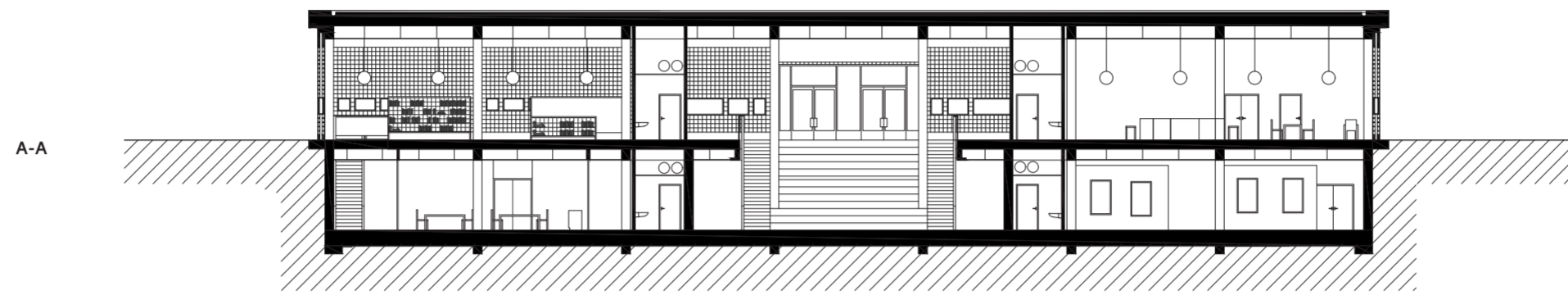
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B

Façades

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Above, A section through the site shows how the building relates to the surrounding city. To the extreme left is the city's big market hall, to the extreme right - the "palaces" of Vasastan, built in the 19th century. Behind the building one can see the Great Theatre.

Below, The sections show the symmetry of the building, the section and the floor plan a few pages back are butterflyed over the center - the two sides are near identical in spite of their different programs. The lower section shows how the building reaches down to the water of the moats, giving the sensation that one is standing on the water.

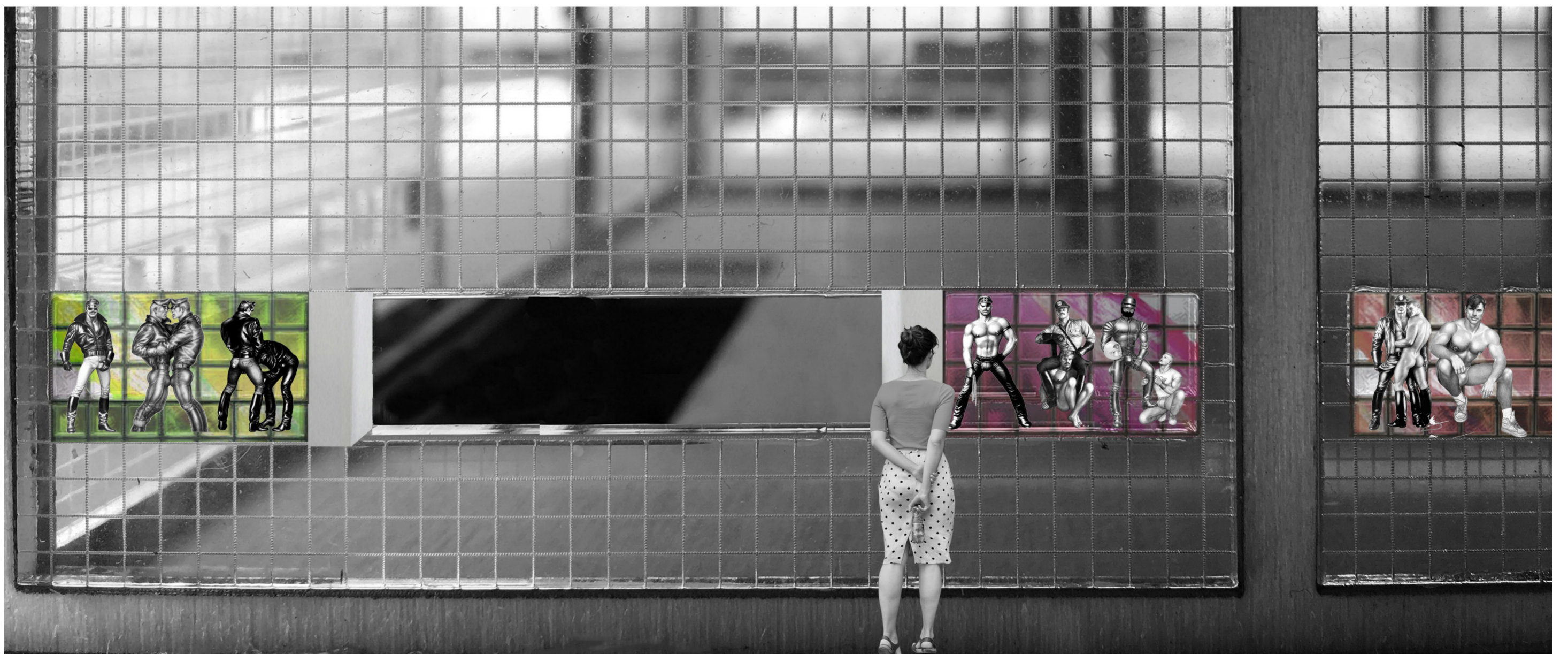
Bottom, The glass facade is built with double layers in order to deal with the cold Nordic climate. The windows are fitted and designed so that standing and sitting visitors and easily see through them.

Sections

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MUSEUM



Above, Perspective from the arcade on the side of the museum that is facing the water. Walking through the arcade the visitor gets to fully experience between the park, the waters, the museum and the city.

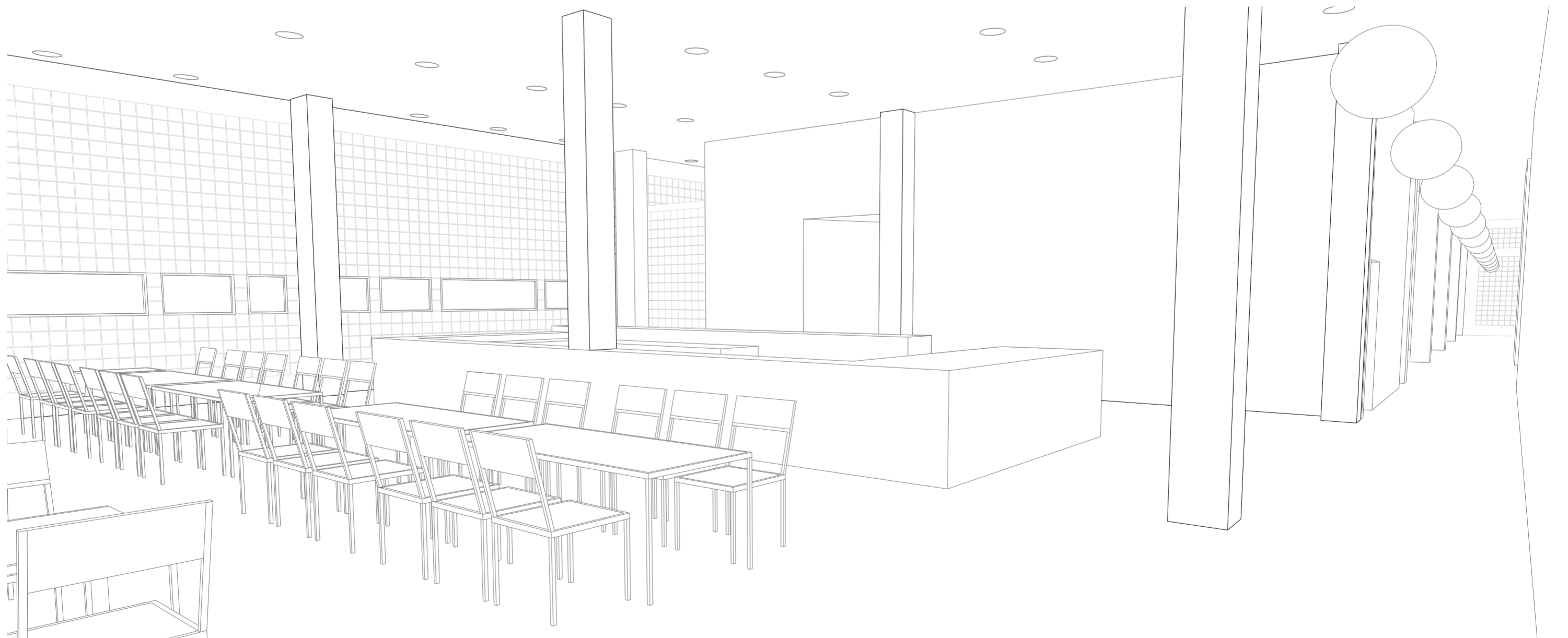
Below; The double facade provides window niches that can be used to exhibit pieces from

within the museum, allowing for visitor to the park to take part in what's on display; a way to project the content of the museum to the city. On display are drawings by Tom of Finland, and icon within the gay community and gay art. The windows have been painting in different colors, there are always ways to redesign the niches in relation to what is being exhibited.



Above; The covered arcade - the path running through the arcade keeps it gravel, creating a sense of continuity when walking past the building. To the left views of the moats and the city, to the right are the museum entrances.

Below; The gravel path coming from Kungssportsavenyn (the avenue) that runs between the Grand Theatre and the moats.



Above, Perspective, entrance hall - to the right the reception. Centered in the perspective are the two entrances that face the park. To the left of the railings the building's center piece, its main feature can be spotted - the grand staircase. The staircase brings the visitors straight town to the water and connects the two levels of the building, It acts as the main circulation as well as an auditorium.

Below, A line perspective of the restaurant's interior as seen from the separate restaurant entrance that is to be found on one of the short ends of the building. The glass blocks of the facade on the opposite end of the building can be seen in the background.

Why here?

Historically Gothenburg has been laden with a very macho culture and in Sweden it came to be known as the city of gay bashing. Much effort has been put in to improve the situation and on a positive note; much progress has been made in recent years. But still, much work remains, the fight is not over. Choosing Gothenburg as a site is a way of pushing the agenda for further improvement.

The city was formerly Sweden's only port on this side of the county; north and south of the city was Danish territory. Subsequently the city was heavily fortified and built within moats. With time, and with peace, the fortifications were torn down and the city expanded outside of the moats where official planning started in the 19th century.

The site I've chosen to work with is just at the interstice; where the old city within the moats meets the city to the south-west across the Kungssportsbridge.

The site is central, visible, easily accessible and beautifully located; an ideal spot for a museum. Not only will the museum benefit from the beauty of the park. It has a possibility to vitalize it - making the park active at night. The park boasts several statues and sculptures which means the museum would be located in what is already somewhat of a sculpture park; an outdoors museum that can be included in the program of the museum.

One of the first decisions I took was to link the museum to the main path that connects the park to the Kungssportsavenue. The path runs along the stretch of the moat. It is the most

frequented route, a beautiful gravel path, people would take to the museum coming from Kungssportsplatsen. There is a typological logic to the decision on how to orient the building as well. In orienting the museum this way entrances and the "main facade" will face the waters of the moats.

Elaborating on the pre-existing typologies of the surrounding urban fabric made me decide that it will be a free-standing building. I do not want to connect the body of the building to Stora Teatern - it is a solitary building and should - and have to - remain that way.

Rather, I'd want to relate to it in scale and place the museum in such a way that the public spaces between the buildings and the park are enhanced.

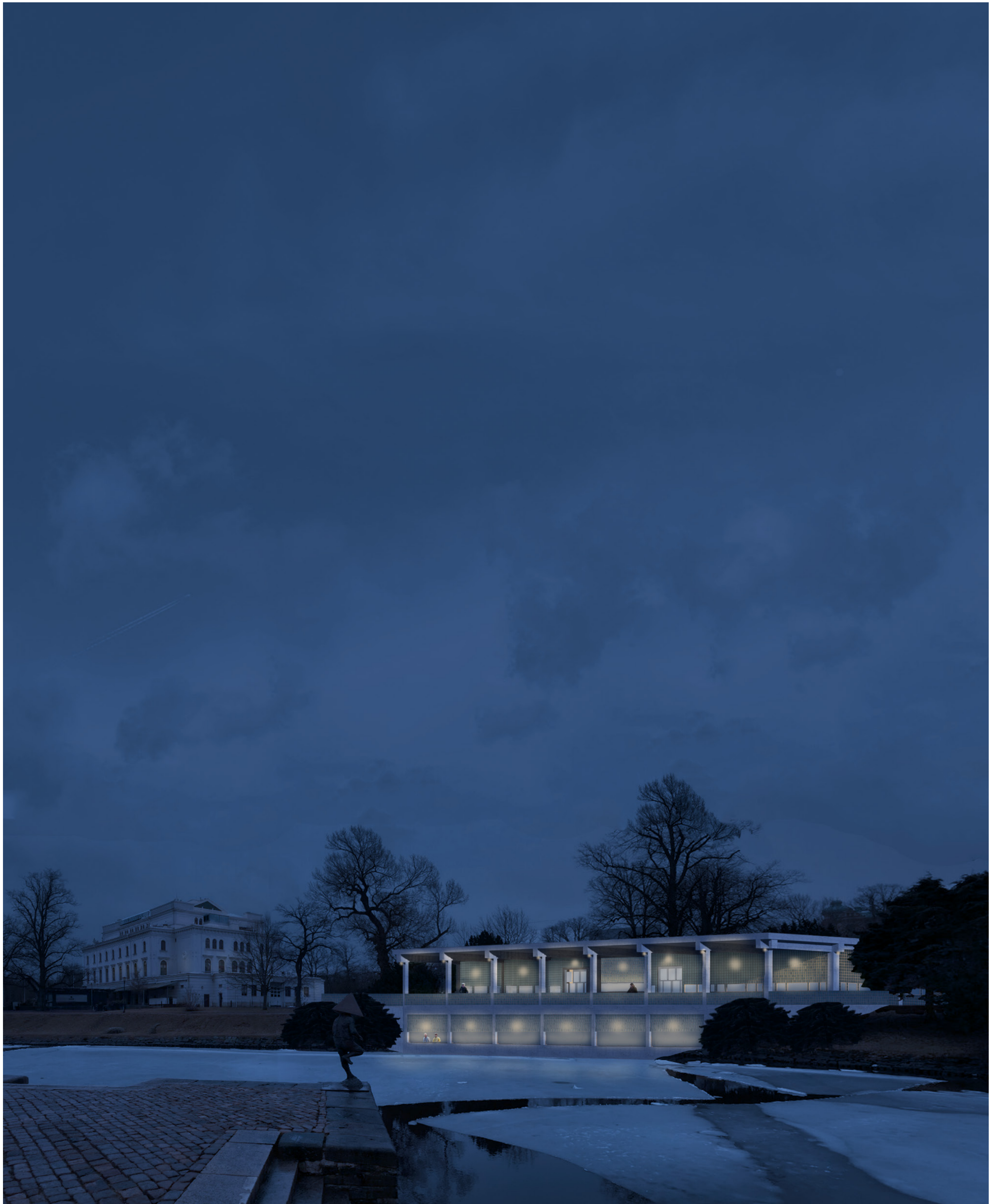
Stora teatern has a clear main entrance facing the avenue, at the moment the rear side is clearly neglected. But looking at the design of the building it is not an apparent relation between the two facades. The theatre is like a sculpture - a piece to be experienced from all sides. The museum aims to follow this logic and build upon the potential of the current "rear facade" of the theatre. With some care this quality could be emphasized.

The park was completed in the mid-1850s. Kungsparken is a unique cultural and historical park, very few European cities have been able to preserve a green belt on the crumbling ramparts in a way that Gothenburg has. It is a quality I aim to build upon.



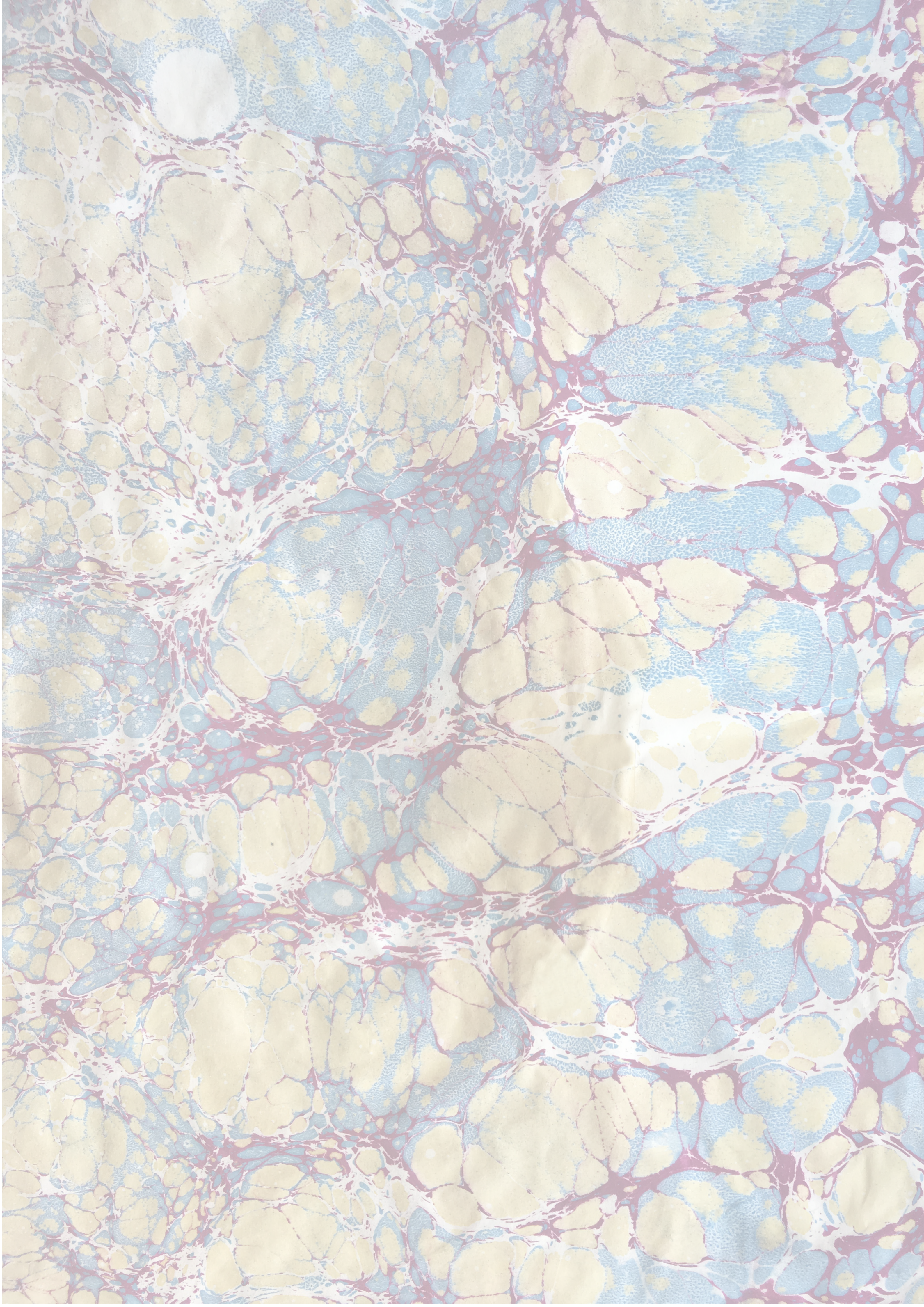
Day-time render; As a solitary building the museum follows the logic and typology of the surrounding buildings in the city, the Grand Theatre, the Market Hall and the "Palaces". Just like the Grand Theatre all sides of the building are treated like a sculpture, there is no apparent "back" or "ugly" side. The

arcade running along the moat creates a protected entrance to the building - as does the arcade on the other side. One can walk around and access the building from all sides - a design choice made in order to not break any visual or physical connections in the park.



Night-render; Much like a lantern the building illuminates the night sky and its glow reflects in the waters of the moat. The museum will be visible from afar and give visitors a reason the visit the

park at night; the restaurant can stay open late. The luminous effect and reflection of the glass blocks are achieved through the painted metallic edges of the block.



05

/DISC
/DISSION
/REFL
/ECTION

The Museum

making the case for physical gathering space

The site I chose was one of the biggest challenges of the projects - pushing me to make several iterations of the design. One of the initial ideas - the ambition the have the building reach the moats was one I stayed true to - eventually solving the circulation of the park by pulling back the upper floor and introducing the arcade.

Because of the size of the building and it's relation to the park I had to add several entrances - which also became a challenge since a museum or a public building loses its efficiency if one has to introduce several receptions. It is space consuming and creates a need for more personnel.

I wanted to integrate the park in the design of the building, but by choosing one of it's narrowest points that became a challenge as well as an opportunity - weaving the building into the city fabric was easier since connections on all sides presented themselves quite clearly.

In terms of using the glass block, it was a challenge as well - how was I to be able to solve the design of the facade, adapting it to the Nordic climate. No building of a similar design has been built in the Nordic countries - for apparent reasons. In one design I tried using translucent extruded plastic - a material that has been improved over the last few years - makes it's insulation properties a great choice. But; the building lost it's connection to the park - even though it was flooded with light. But I returned to the glass block, and I'm glad I did so. I'm happy with the solution, since it presented new qualities to the building - the window niches, that can be programmed to turn the museum "inside out"- putting objects on display to passer-bys and connecting the museum to the park.

I took on a fairly multifaceted program and had to make cuts and priorities - but the building as

it turned out in the final design, taps into the needs of the community. I talked to a librarian who is active within the LGBTQ- community and he told me that, at the moment he keeps books - that would otherwise be thrown away - in his own apartment and storage space. There simply is no room for the books, no physical space provided for LGBTQ history and stories. The fewer books one can access the lower is the likability that one can take part in a varied content; different views and perspectives. I realized a lot was needed partly from the community, but also partly from the city - this building has become as much of an institution, a learning center, a library - as a museum - in many ways - and in many other places - that is where the museum is moving towards.

I constantly carried with me the question of how to make the museum queer. It was hard, queer is a great term on a theoretical level - in a built in environment it is harder. Gender neutral bathrooms was an easy decision to include but beyond that the experience of space is very subjective. Even though I'm not fond of the term, I eventually decided on creating more "generic" rooms. Superimposing a history onto a building that is yet to exist - is a challenge and can be limiting in terms of its use. A museum, and it's exhibition spaces have to be flexible in order to host a variety of exhibits, events and stories.

Many people have strong feelings about the LGBTQ community, to put it mildly. Creating a building that manifests its presence, day and night, but at the same time blends into the city and activates the park would open up for visitors from outside the community to be intrigued and visit the museum. Since it's visual appearance is not unrelatable to the general public, where people don't understand - they feel left out.

Discussion and reflection

lessons and thoughts

Discussion

One aim for the thesis was to investigate the program of the building and piece together a layout and design that made related to the "dreams and needs" of the LGBTQ community - letting the content be informed and inspired by a diverse community and at the same time weave essential functions of a modern museum into the design.

I learnt a lot in doing so, looking at previous exhibitions portraying the LGBTQ experience. The task was fun and exciting but also very challenging and sometimes problematic. The museum ended up being more functional than ambitious in terms of how it can support the community it's supposed to serve. But, the functionality and the generic design of the building opens up for a wider use - and like mentioned before, makes the museum less intruding and hopefully more inviting to all. The museum can still maintain its practical value to the community and single users since all the spaces are programmed and provided in accordance with the theme of the museum.

Further, the objective wasn't only to study the content of the museum but the materiality of the building - looking at the glass block as a material and it's potential to have a reciprocal relationship with the museum's program, enhance its qualities.

Working with the glass block was what eventually sparked the most joy, looking into the history of the material. Investigating what alterations that has been done to the design since it was invented and how the block itself can be tweaked in order to attain a desired result that can change the appearance of the building.

I chose this studio in order to learn more about how things are put together, how a building is actually built. Since that hasn't been a focus of mine during my studies before it was a challenge, and even more so since I couldn't see to precedents in terms of solving an entire building build using glass block wall in a Nordic climate.

Reflection

Time is limited and an investigation in its scope has to come to an end. But, it is only in relation to that specific project. I have learn a lot about glass block construction but look forward to study it at depth, I think it is a material with much potential that could possibly be developed to change the way we build in a Nordic climate. Or at least add to the vocabulary.

Regarding the process and my method of working, it became apparent that I should focus more on drawing at the several scales at once in the future, that will help

Regarding the process and my method of working, it became apparent that I should focus more on drawing at the several scales at once letting the details, layout, sections, façades and site plan inform each other. Also it was useful to work in 2D and 3D at the same time to discover and understand all aspects of the design. I hope the community will be proud with what I've put together and I plan to send this document to the municipality of Gothenburg in order to lobby for a building of the sort to be put up in the city.

What I feel the most happy with is the way I dealt with the site, maybe that has to do with the fact that that's where I struggled the most. Placing a building in a fairly narrow part of the park, and a building with a fairly big footprint at, without obstructing paths in the park was a challenge.

Working with massive glass blocks has been fun. I think that is one of the parts I enjoyed to most and feel like I want to learn more about the potential of the material. Especially in a Nordic climate, is it a material that could withstand the harsh weather in Scandinavia.

Further I believe I want to read into materials used in architecture more in the future. I think material, as a field, has the potential built into it to push the field of architecture.



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