

New **Hasselblad Center**



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Department of Architecture & Civil Engineering

Examiner: Björn Gross Supervisor: Catharina Dahl Palmér

2025

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Building Design and Transformation

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CHALMERS
UNIVERSITY OF TECHNOLOGY

Special thanks to:

Catharina Dahl Palmér
For outstanding supervision and always inspiring and uplifting discussions.

Björn Gross
For guidance throughout the preparatory course and for insightful criticism during critique sessions.

Peter Christensson
For inspiration and for helping us connect with the Hasselblad Foundation.

Hasselblad Foundation – Kalle Sanner and Dragana Vujanovic
For expressing interest in our thesis, agreeing to interviews, and generously donating a number of Hasselblad-related books.

Landskrona – Johan Dahlén, Department Head at Lära
For a private guided tour of Landskrona Konsthall and an engaging discussion about exhibition architecture.

Chalmers – Robert Cumming and Mohammad Javad (MJ) Shahhoseini
For a thought-provoking study visit and insightful interviews at Onsala Space Observatory.

Ulf Celén – Artist
For granting permission to use the statue of Victor Hasselblad.

Edith och Egon Plomgrens donationsfond
For their financial support, which made an excursion to the Øresund region possible.

Clara & Wilma

ABSTRACT

This thesis has investigated how Hasselblad’s historical heritage and distinctive design language can be translated into an architectural expression for a new Hasselblad Center in Gothenburg. Rooted in the city where Hasselblad cameras were first designed and manufactured, the project responds to the Hasselblad Foundation’s need for dedicated exhibition galleries, research facilities, public amenities, and a venue for its prestigious awards ceremony. The ambition has been to honour Hasselblad’s cultural significance, clarify the Foundation’s dual commitment to photography and the natural sciences, and enrich Gothenburg with a landmark institution.

Iterative cycles of traditional drawings, digital and physical models, and visualisations have been used in the study with a research-by-design methodology. Charles Felix Lindberg’s Plats was identified by site analysis as an underutilised urban node that is close to both public green space and major streets. Volume studies and early explorations abstracted key camera components—the circular lens, the cuboid body, and the modular film back—into elemental forms. Interviews with Foundation stakeholders and scientists, excursions to pertinent projects, and literature studies on embodied experience informed programmatic requirements and spatial strategies.

The resulting design features a circular courtyard—invoking the camera lens—as an accessible “oasis” that mediates between Avenyn’s grandeur and the intimate interior. Inspired by the modularity of the 500C, the underground galleries with a flexible exhibition wall system enable reconfiguration and colour change without wasting material. A research library, a photographic archive, offices, an auditorium, a restaurant, and a café are unified within a coherent composition of spaces evoking an abstracted 500C camera. Researcher workspaces flank public circulation, visually expressing the Foundation’s scientific mission.

This thesis has demonstrated how heritage can be abstracted into architectural form to create a facility that is both expressive and operationally sound. By integrating theoretical insights on sensory experience and stakeholder needs, the new Hasselblad Center emerges as a project in aligning institutional identity with spatial experience—offering a study for future museum projects seeking to embody their unique legacies.

Thesis direction	_____	Building Design
Students name	_____	Felix Caseva & Viktor Nilsson
Year	_____	2024-2025
School	_____	Chalmers University of Technology

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INTRODUCTION

Purpose, aim and exploration

The motivation for a new Hasselblad Center in Gothenburg is clear. The city is the birthplace of the Hasselblad company, one of the most historically significant camera manufacturers in the world, but it lacks a museum devoted to photography. Today the Hasselblad Foundation has its offices in Gothenburg but is looking to move to new premises. The foundation also has a small exhibition space in Göteborgs Konstmuseum. Each year the Foundation gives out, arguably, the most prestigious photography award in the world but has to rely on other external spaces for this ceremony.

This thesis will design a new Hasselblad Center, a dedicated photography museum, as well as create spaces to showcase the contributions the company and Foundation have made to photographic technical development and scientific research.

Thesis question and objective

Question. How can Hasselblad's historical heritage and design be utilised to develop an architectural expression for a new Hasselblad Center? along with demonstrating the significance of the Hasselblad Foundation's efforts.

Goal. A New Hasselblad Center with a strong architectural expression that enhances the exhibition and incorporates The Hasselblad Foundation in one unified building.

Delimitations

The thesis dealt with:

Building design
Architectural style
Exhibition architecture

The thesis did touch upon:

Museums
Photography

The thesis is not about:

Economic aspects
Local Plan

The thesis has taken into consideration the existing Hasselblad Center and library, striving to create a space that is an improvement for the Foundation and the city of Gothenburg.

It has not been considered in the thesis whether the Foundation could afford to build the proposed design. The thesis will not take local plans into consideration when selecting a site.

Method

The thesis has been carried out with a research by design approach, where iterative work on drawings, models, and visualisations is the main tool.

Part of this method will be these methodologies:

Site analysis

It has been done in two stages: first to specify which site to be selected as the project location, and secondly, analysis of said site to get more defined prerequisites.

Model making

By creating a digital model of the project, explorations in space, light and materiality can be done to a high level of believability, which can then help inform design decisions. The digital model allows changes to be made in a timely manner, without having to redraw from scratch.

Physical sketch models, mainly during the volume study stage, have been made and also photographed to illustrate our design intentions. The physical models were a great tool to compare our building with the surroundings.

Excursion / Case studies

Visiting architecture in real life is a great way of learning, both what works or not, and to be inspired and understand what we want to create. There has been a study trip where pertinent buildings have been examined.

Interviews

We have held interviews with the CEO of the Hasselblad Foundation to investigate the aims and their requirements for facilities. Furthermore, we interviewed the Chief Curator of the Hasselblad Center regarding how to design exhibition spaces. We also interviewed astronomers at Onsala Space Observatory on how scientific facilities could be integrated in a public building.

The interviews were unstructured since we had different subjects for every interview and no prior experience in the field. The interviews served as a way of searching in our efforts to develop the program and certain specifics in our project.

BACKGROUND & PROBLEM DESCRIPTION



Camera

Gothenburg is the city where one of the world's leading camera manufacturers, Hasselblad, was founded in 1937. In 1948, Hasselblad created the first single-eyed medium-format camera with interchangeable lenses and film backs. During the 1960's, Hasselblad became known as the space camera when NASA chose it to document their moon program (Hasselblad Foundation, 2022). This publicity, combined with the high level of build quality and design language of the cameras, made them highly desired among photographers. Both as collectible objects and as reliable, high-quality tools. Because of its Lindholmen factory, Hasselblad's camera manufacturing is still associated with Gothenburg. Lindholmen.

Foundation

The Hasselblad Foundation was founded in 1979 after the passing of Victor Hasselblad. Victor and Erna did not have any children and decided to donate their fortune, and the Foundation's purpose is in accordance with the will: "to promote scientific teaching and research in the natural sciences and in photography" (Hasselblad Science 40, 2019). In an interview with the Foundation, it was highlighted that around half of the Foundation's financial contributions go towards research in the natural sciences, but the public understanding is that the Foundation mainly or only works with photography (Kalle Sanner, 2024). The Foundation's ambition to provide support for both disciplines can be more clearly displayed in a new Hasselblad Center.

The Foundation also houses a reference library, with 18 000 photographic books and catalogues that are available for researchers, students, and photography-interested individuals (Hasselblad Foundation, 2022). This library is not readily available for the public to view but can be better showcased to increase interest in photography and archival data.

There has been a discussion going on since the 2010s (Kultur GT, 2011) that the Foundation is in need of new spaces for their operation to continue. According to the Foundation themselves, there are limitations with using an existing building not made for their needs.

Every year, the Foundation awards a photographer with the Hasselblad Foundation International Award in Photography, widely considered to be the most prestigious photography award in the world. Allowing the Foundation to host the ceremony in their own space would not only raise awareness of the award but also cement it as the most prestigious prize in the world, giving it a permanent location.

Center

The Hasselblad Center is the Foundation's exhibition space. Today it is part of Göteborgs Konstmuseum, where it is housed in the basement of the museum. It is 497 square meters, and there are noticeable flaws with the space. Despite the rich history of photography in Gothenburg, the city lacks a dedicated photographic museum with proper exhibition spaces.

Thus, there is a chance to design a building specifically for photography exhibitions that will both present the art in a positive light and have a distinctive feel. Spaces for the Hasselblad Foundation can get a better connection to the museum, which can display the incredibly rich history of Hasselblad and the contributions towards the natural sciences through science-orientated exhibitions.



Existing Hasselblad Center

Interviews

Programme

- Kalle Sanner, CEO, Hasselblad Foundation. (October 23, 2024)
- Dragana Vujanović Östlind, Chief Curator, Hasselblad Foundation. (February 19, 2025)

Today, the Foundation only exists to administer the funds that it has allocated throughout the years, which includes granting scientists and photographers grants, supporting scientific projects, such as the Onsala Space Observatory, and backing other projects. The foundation wishes to make its contributions to research within the natural sciences more known and sees this potential through more exhibitions within this subject.

Today the foundation is located at the back of Göteborgs Konsthall, and according to the foundation, there are limitations with an existing building, and considering the Foundation has an eternal perspective, a new building designed specifically for the Foundation could be motivated. A new, more accessible building can also help to underline the Foundation's important work.

“A restaurant and café is a must!”

Exhibition

- Dragana Vujanović Östlind, Chief Curator, Hasselblad Foundation. (February 19, 2025)

The Hasselblad Center hosts, on average, three exhibitions per year. The current Hasselblad Center utilises pre-built walls that can be arranged according to the artist's needs. The Center has 15 2-metre-wide walls that are stored at an external warehouse and are shipped to the Center when they are needed. In addition, the walls are frequently painted and extended to make them taller or longer. This constant rebuilding of walls and panels, as well as shipping back and forth to a warehouse, can be prevented with a more flexible solution where walls can change colour and position more easily.

The artist of the exhibited art often decides how the layout and lighting of the exhibition should be; therefore, flexibility is important to allow for many different configurations



Science

- Robert Cumming, Communications Officer, Onsala Space Observatory, Space, Earth, and Environment (March 6, 2025)
- Mohammad Javad Shahhoseini, Doctoral Student, Astronomy and Plasma Physics, Space, Earth, and Environment. (March 6, 2025)
- Kalle Sanner, CEO, Hasselblad Foundation. (October 23, 2024)

50% of the Foundation's grants go towards research in the natural sciences, and since 1980, nearly half a billion Swedish kronor has been distributed, though the general public appears to think that the Foundation primarily or exclusively uses photography. The Foundation's ambition to provide support for both disciplines could be more clearly displayed in a new Hasselblad Center. The Foundation's ambition to provide support for scientific research could be more clearly displayed in a new Hasselblad Center and a way to show these contributions could be to have photographic exhibitions with a scientific orientation as well as having room for researchers or laboratories within the building.

From a researcher's perspective, spaces for sharing and meeting would be more valuable than actual laboratories. One thing that all fields of scientific research have in common is literature review. A place to exchange ideas and discuss literature would fit well with the public nature of a museum, whereas specialised laboratories would be difficult to implement. It was stated that the researchers, generally, appreciate the connection to exhibitions and the opportunity to work cross-disciplinary.

Excursion

Visiting architecture in real life is a great way of learning and understanding both what works or not and being inspired and understanding what you want to create. Early in the process, we conducted a study trip in the Øresund Region, where we visited architecture dealing with art and the public space. We decided to visit projects with public programming, like restaurants, art exhibits, and libraries and study areas.

Numerous case study projects have made use of inner courtyards, which can be enclosed circulation areas or open to the outside. Courtyards can help guide visitors and serve as a pause and time for reflection. Although adding a courtyard can brighten a building, it can be challenging in exhibit spaces where daylight is not always desired.

In some of the visited projects, the spaces of private and public functions interacted. This interaction and contrast gave something more to the space, where spaces for staff members and visitors could intertwine and enrich the moment. For instance, while offices are located directly next to the Royal Danish Library but are inaccessible, visitors are free to move about and explore the space.

Exhibition spaces are, often enough, very open. Although it has a lot of flexibility, this can get monotonous. The main idea of a museum or art exhibition is, of course, to showcase art, but finding a different way to do this can both enhance the viewer experience and become an attraction in itself.



Lunds stadshall



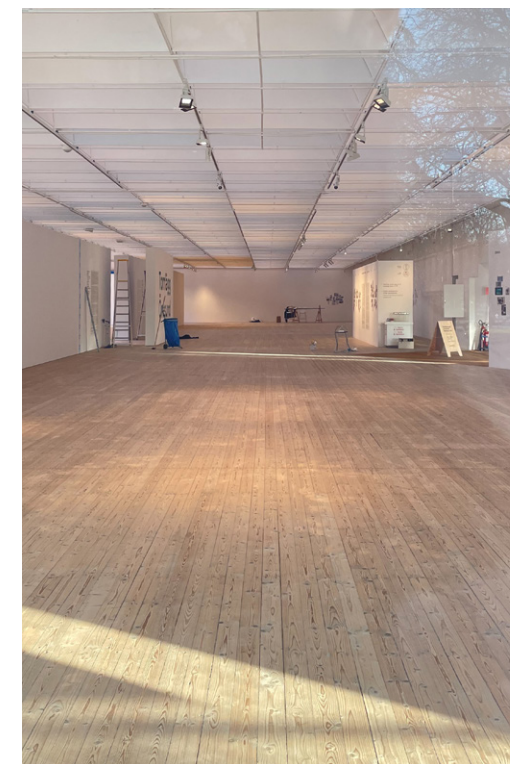
Skissernas museum



Domkyrkoforum



Lunds konsthall



Malmö konsthall



Malmö stadsbibliotek

Study visit

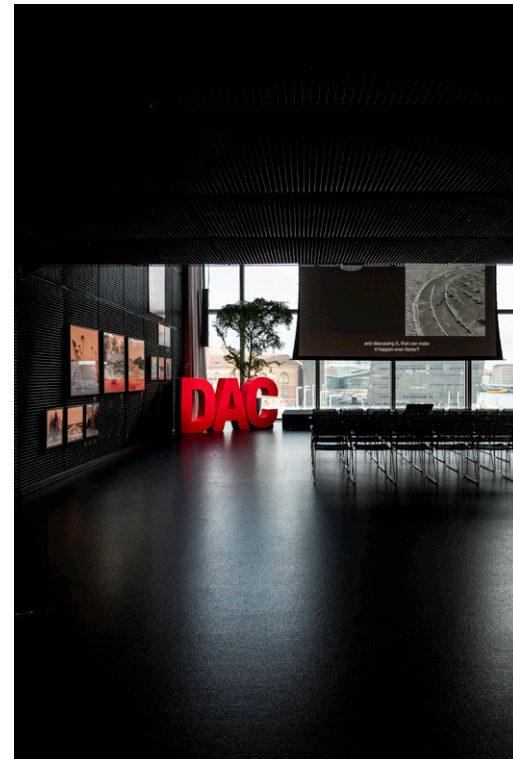
Onsala space observatory

About halfway through the process, we also conducted a study visit to the Onsala Space Observatory. The purpose of the visit was to help us better understand the Hasselblad Foundation's perspective on the natural sciences and the reasons behind their significant contributions to a range of research fields.

The trip was unconventional but increased our understanding of why the Foundation wants to expose its contributions to the public.



Moderna Museet Malmö



Dansk Arkitektur Center



The Black Diamond



Landskrona konsthall

REFERENCES

Victor & Erna Hasselblad



“If you mix equal parts of an interest in nature, a fascination with the camera’s capabilities, and wholehearted determination, you get the foundation on which the Hasselblad Foundation rests.” -Hasselblad science

Although Victor Hasselblad, the founder and namesake of the camera manufacturer, is well known for his love of birds, preserved records reveal that the two spouses shared a passion for the natural world.

Following the death of Victor Hasselblad in 1979, the Hasselblad Foundation was established. Victor and Erna did not have any children; because of this, they decided to donate their fortune. The Foundation was established in accordance with their will to “promote scientific teaching and research in the natural sciences and in photography” (Hasselblad Science 40, 2019).

Hasselblad 500c



The design of the Hasselblad cameras will be used as a reference for the building design. It will also influence the choice of built references.

The Hasselblad camera is more of a system than a singular camera. Sixten Sason created the industrial design, and watchmakers constructed it (First Consumer Camera, n.d.). It features three parts: the interchangeable film back, making preloading different filmstocks a possibility; the main camera body featuring the mirror and waist-level viewfinder; and at last, the interchangeable lenses with an integrated leaf shutter. During the years of production, add-ons were produced, such as motorised windings and other viewfinders.

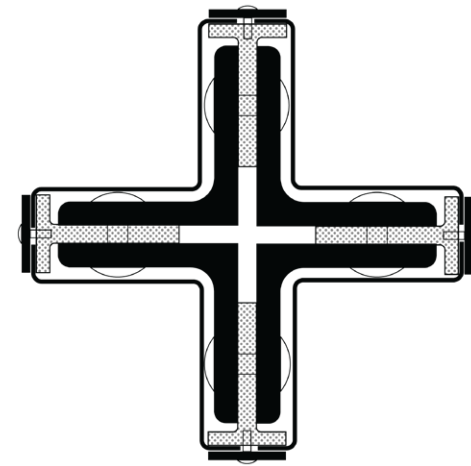
The 500C is intriguing because it is modular, which was a very novel concept at the time of its creation. The build quality was also unparalleled, and many original 500C cameras exist to this day in working condition. The robustness of the design and construction also aligns with the Foundation’s wish to exist in eternity.

The camera has a strong identity. Despite its deliberate construction, it has a superb design with an interesting interplay of symmetry and asymmetrical compositions. From the front, a circle inscribed in a square; the side, bevelled chrome lines, flowing across a textured black surface.

Barcelona pavillion - Mies van der Rohe



fig.01 Barcelona Pavilion



Pillar cross-section

Mies van der Rohes architecture displays a meticulous joining of materials that resembles the build quality of Hasselblad's cameras. In the pavillion, Mies highlights the structure through chromeplated steel pillars, which resemble the chromeplated frame on the cameras.

The pavillion is one of the most distinguished works of modernist architecture that set the tone for exhibition architecture during the years to come.

Enoura Observatory - Hiroshi Sugimoto and New Material Research Laboratory



fig.02 Enoura observatory

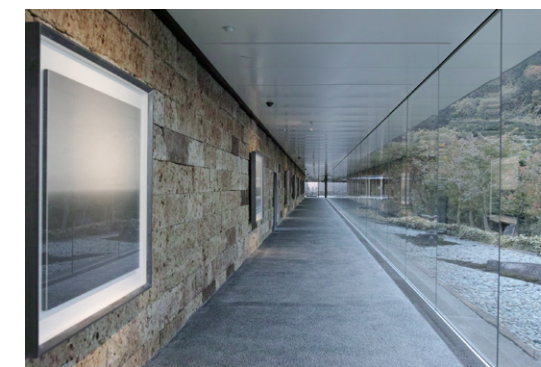


fig.03 Enoura observatory interior



fig.04 Enoura observatory Tunnel

Designed by photographer and Hasselblad award recipient Hiroshi Sugimoto, the Enoura Observatory is a careful composition of material and landscape. Camera-like precision, where light and composition are controlled to the extreme. The exhibition space encourages the visitors to engage with the landscape and the art equally, with long linear compositions capturing points of interest in the surrounding landscape, deliberately positioned.

The linear form of the observatory does not allow for flexible exhibits, but it is an exercise in how a strict composition can highlight and enhance the viewing of art. The clear threshold between open and closed are, again, very much similar to a camera, where controlling light is fundamental.



Louisiana exterior



Louisiana Giacometti room

The Louisiana museum north of Copenhagen provides the visitor with a varied spatial experience. It accomplishes this through considered materials and without overpowering the displayed artworks. In addition to offering an experience in and of itself, the museum frequently reinforces the artwork on exhibit.



fig.05 Negozio Olivetti

Carlo Scarpa has designed the Olivetti showroom to take heavy inspiration from the typewriters it is meant to showcase. He manages to implement clear similarities to the object without making it a pastiche.

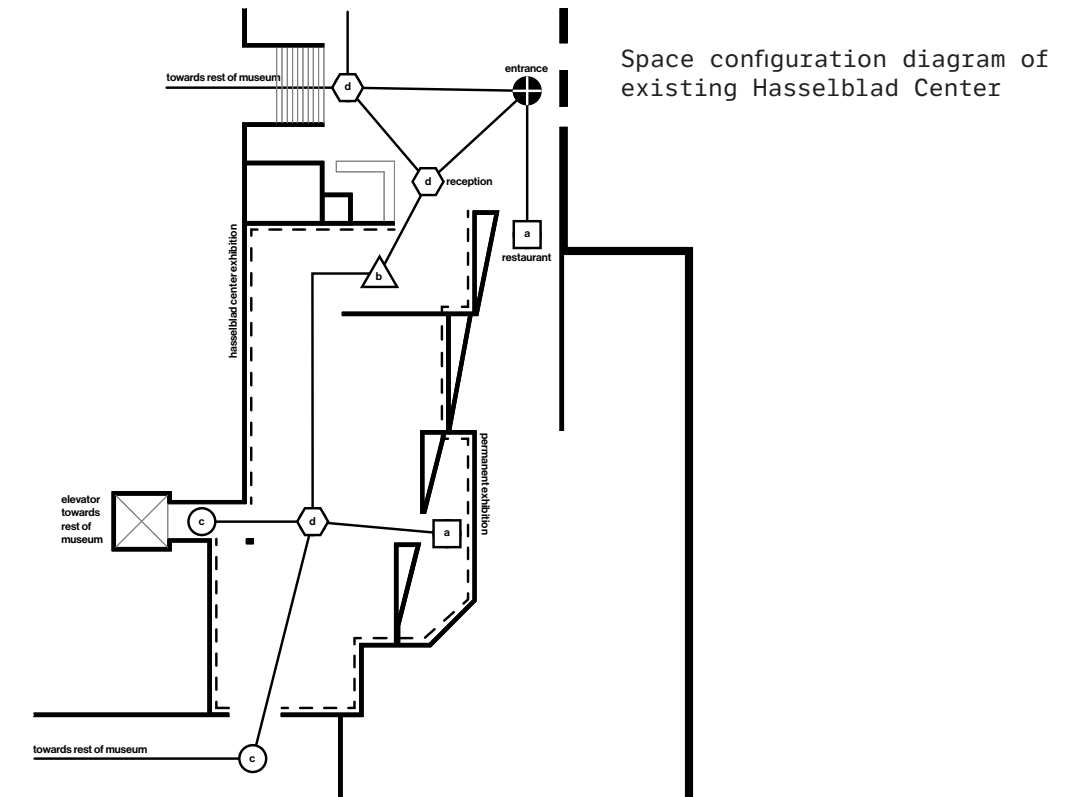
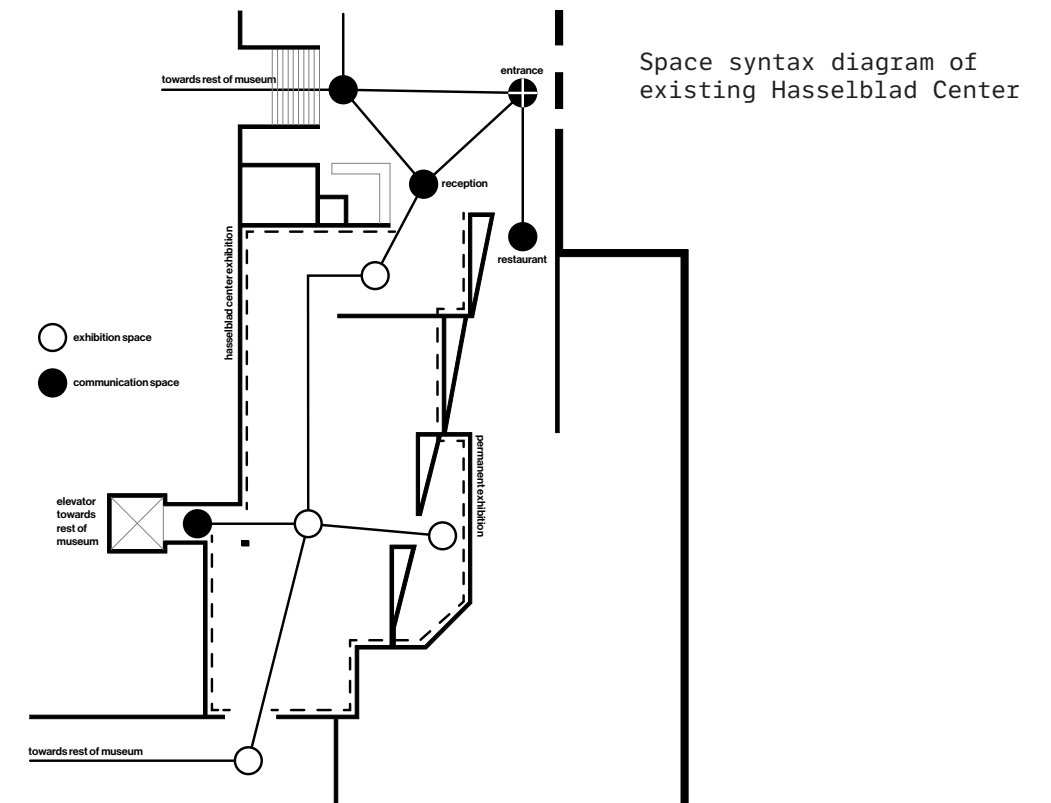
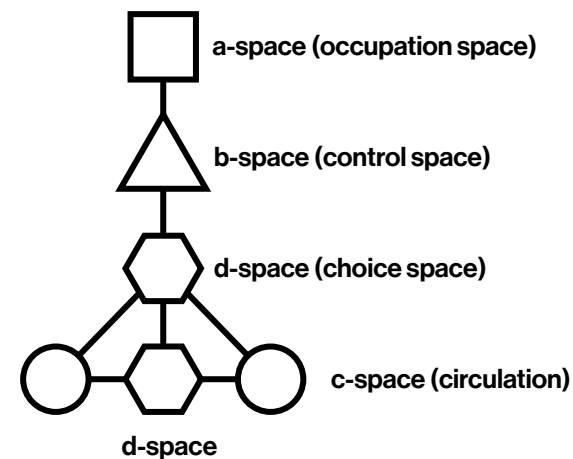
Materials are expertly placed and put together, creating an atmosphere fitting of Olivetti and really carrying the identity of the brand. The spaces feel very grand but intimate at the same time, creating a very inviting feel and making the visit a memorable one.

The typewriters become more than just a product as a result.

Embodied experience

In museums for embodied experience, Kali Tzortzi presents the theory of the Sensory turn and how the embodied understanding affects the lived experience of the museum visitors. In this paper, Tzortzi uses a method of analysing museums through creating graphs of the spaces and assigning different types to the spaces. The four types of spaces are a-space (occupation space), b-space (control space), c-space (circulation space), and d-space (choice space). This method can be used to analyse case studies.

In the text, Tzortzi uses the Moesgaard Museum as a case study where the configuration between the different types of spaces is of high importance. She posits that the higher degree of variance and unpredictability of the configuration of spaces makes for a more interesting visit. This in turn can be related to visitors spending more time viewing the exhibition rather than moving through the museum. A less varied space configuration will, on the other hand, make the museum more legible, but, according to Tzortzi, the spaces themselves are less informative and interesting.



Architecture and Photography



Photographs have the appearance of being an objective representation of the subject of the images. Stan Allen (2000) writes about the importance of photographs in the rhetoric about architecture. He problematises photography's status as an innocent eye and presents it as constructed innocence, which architects and photographers have taken advantage of. In the text, he uses images of modernist buildings photographed with children in them to create a narrative of newness and freedom of history.

Susan Sontag expands on the critical approach to photography. "In deciding how a picture should look and in preferring one exposure to another, photographers are always imposing standards on their subjects." (Sontag, 1977, p.6) On the other hand, Sontag writes that photography is an act of non-intervention. If you truly want to record a subject, you cannot interfere. If you intervene in the scene intended to be photographed, you are no longer documenting, i.e., photographing. Architecture, on the other hand, is in its very nature an intervention. Particularly new construction. Thus, there are similarities between the two disciplines, for example, the act of encapsulating a project or an image within a drawing or a photograph. But there is the important distinction between documentation and design which separates the two subjects.



Photo from excursion

SITE

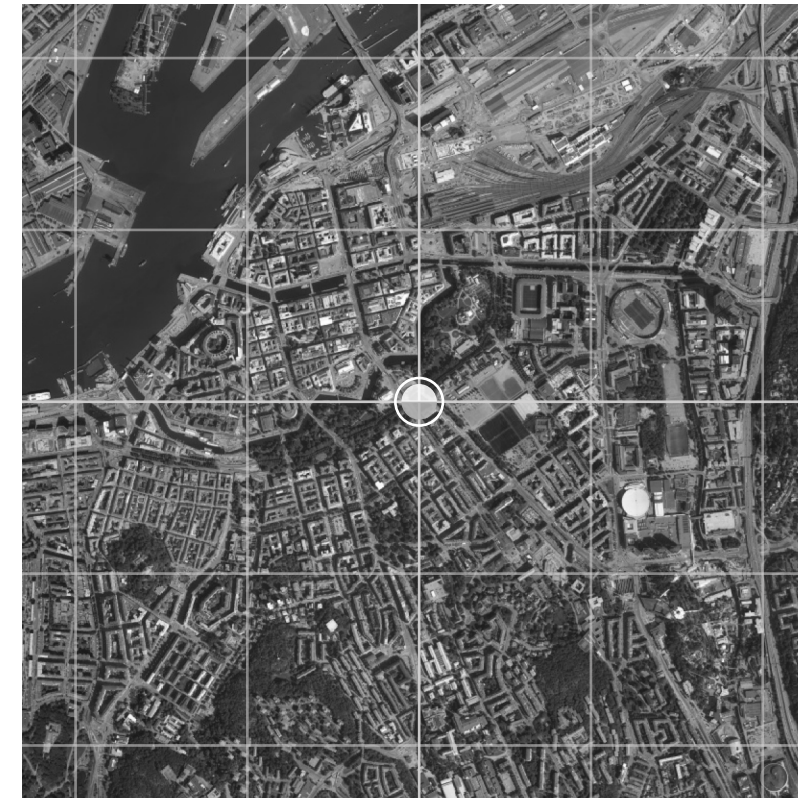
The chosen site for this master's thesis is Charles Felix Lindbergs Plats, a site that exists between the built environment and green structure of the city. Although it is connected to Kungssportsavenyn, one of Gothenburg's most significant streets, the site is currently terribly underutilised and is merely a plot of land with a few trees, a public lavatory and an ice cream shop. The site is flanked by two large roads important for the Gothenburg traffic network, Nya Allén and Parkgatan.

The site is dedicated to Charles Lindberg, a Swedish businessman and donor who testified his fortune to the city of Gothenburg in 1909. He has made over one hundred artworks in public spaces in Gothenburg possible (Göteborg Konst, n.d.).

Nya Allégatan and Parkgatan play a major role within the Gothenburg road network, and erasing these at the crossing of Avenyn is not doable. Therefore, a building that can utilise the site's specific characteristics would be a better fit than the unconnected park space. The building would, of course, benefit from the central location in the city and the crossing of different flows moving between key parts of the city, but the whole surrounding area would also improve by decreasing the influence of the traffic-heavy streets that cut through while adding more intensity and diversity to Avenyn.



Charles Felix Lindbergs Plats from Avenyn



Aerial Photo Gothenburg 1:30000

Site history



fig.06 Fotografi som visar fasaden på Gamla Högskolan mot Kungssportsavenyn.



Aerial Photo ca. 1960

Between 1866 and 1970 there was a building belonging to Gothenburg university. There has also been a proposal for a film and photo archive at this site.

Site context



1. Bältesspännarna 1863



2. Dicksonska Palatset 1862



3. Lorensberg 44:3 1910



4. Stora Teatern 1858



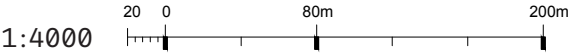
5. Trädgårdsföreningen 1844
6. Grindstugan 1890



7. John Ericsson-statyn 1899
8. Kvarteret Borganäs 1883



Figure Ground Göteborg





The site has four defined sides, with the front side facing Avenyn. The three remaining sides are, as mentioned, traffic heavy, though Nya Allégatan has rows of planted trees and a bicycle lane, which creates some distance between the road and site perimeter. This side is also facing Bältesspännarparken, a large open public space that serves as an entrance to Trädgårdsföreningen as well as being used year-round for different kinds of public events. A more open, transparent façade could be placed to this side of Bältersspännarparken for pedestrian traffic.

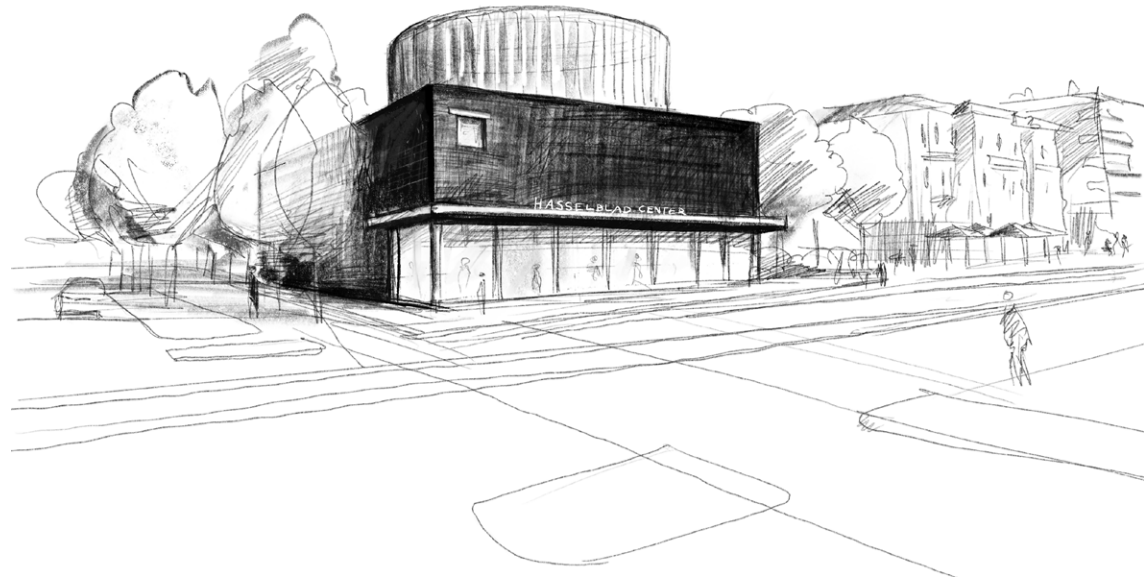
A more closed-off facade can be used on the opposite side, next to Parkgatan, which is much less pedestrian-friendly. Given that traffic can accelerate after the red light when crossing Avenyn, this is possibly the worst side of the four.

Lastly, the new building's backside, Södra Vägen, can serve as a logistics hub, as it is well connected to the street. This side, facing the newly renovated Dicksonska Palatset, could also be more open and inviting, thus catching passersby that move between Heden and surroundings to central Gothenburg.

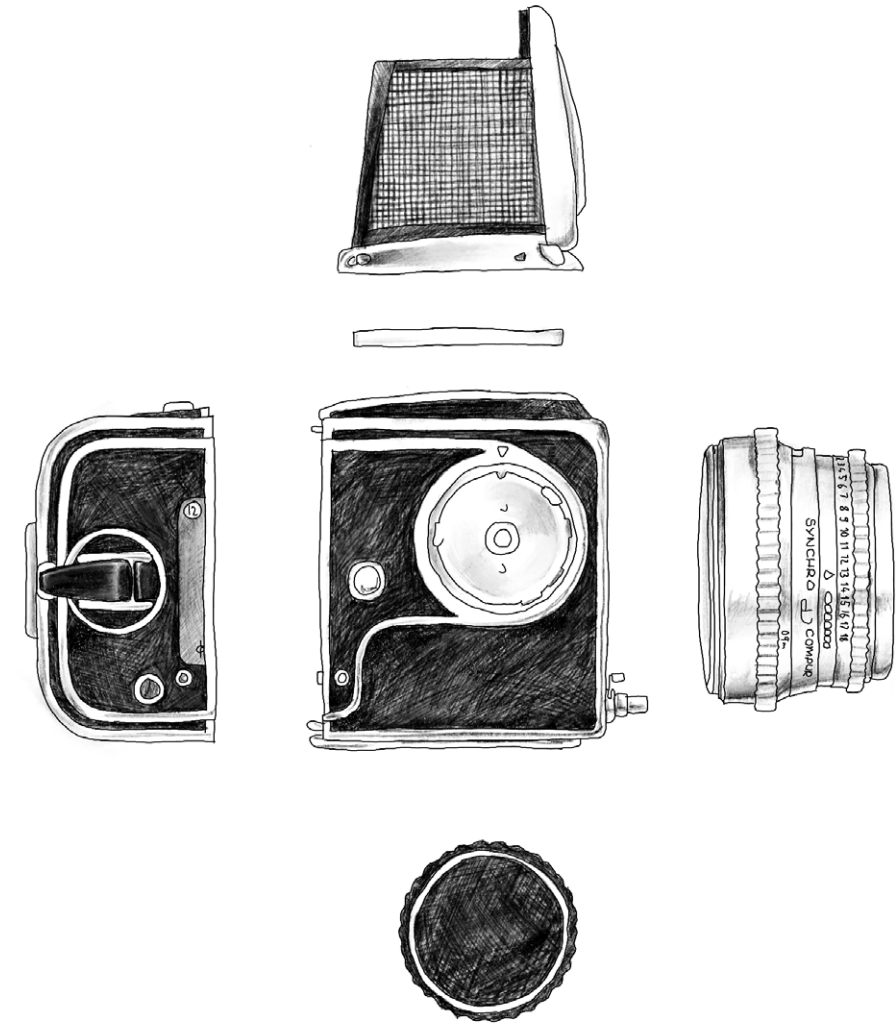


Green & blue structure

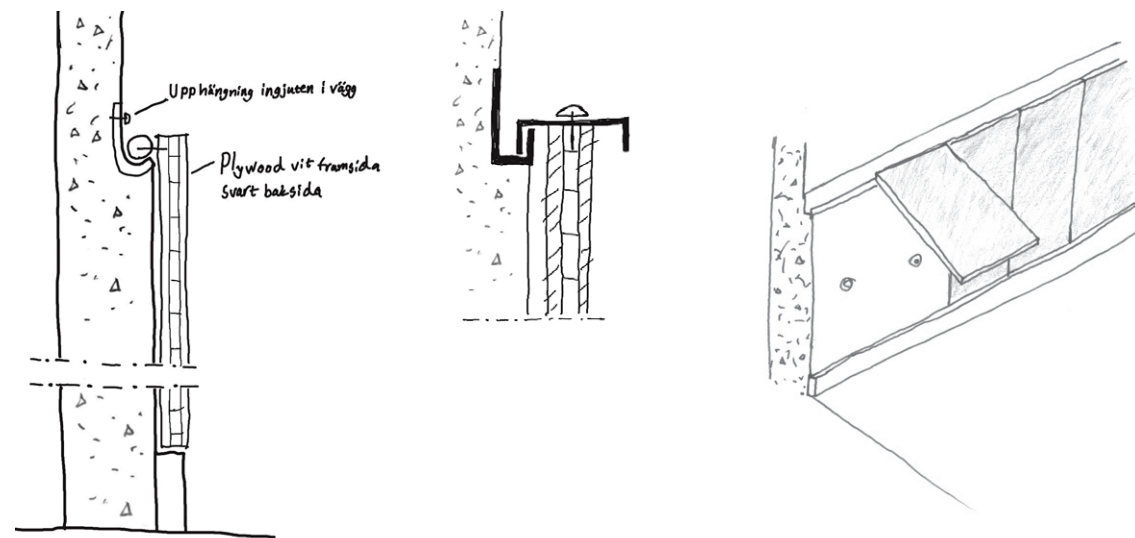
DESIGN PRE-STUDIES



Early exploration sketch showing an exterior perspective. Though the sketch is very close to becoming too much of a camera, it helped us to begin finding and understanding ideas of what the New Hasselblad Center could be.

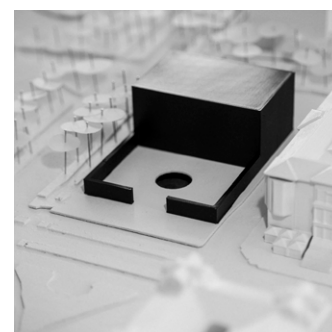
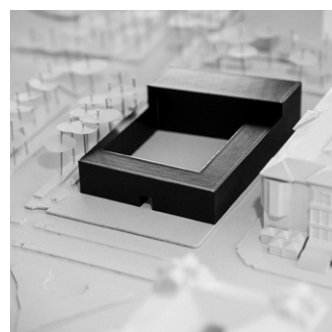
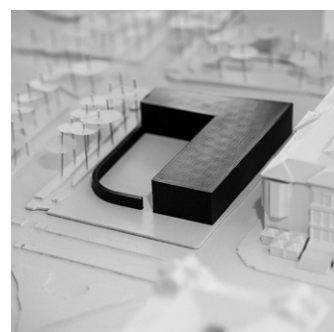
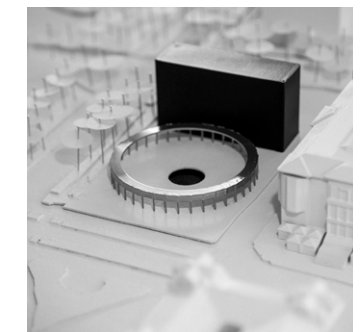
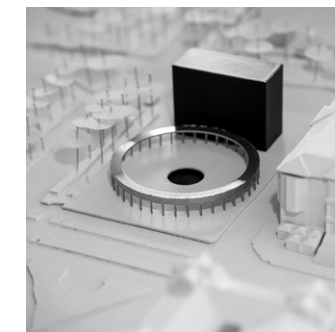
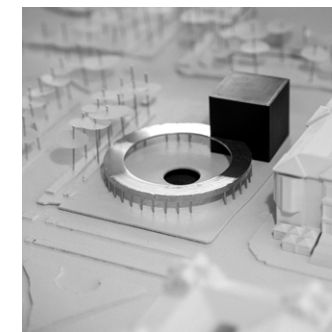
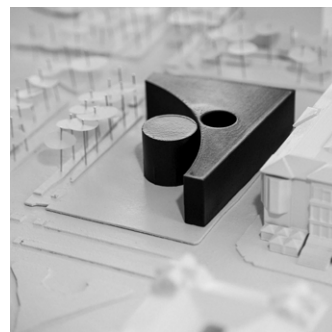
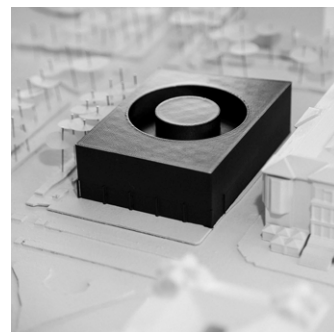
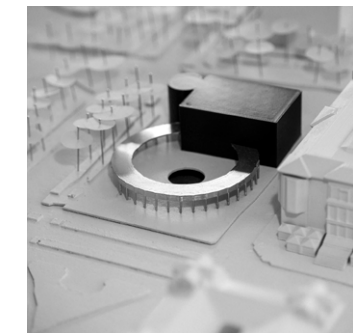
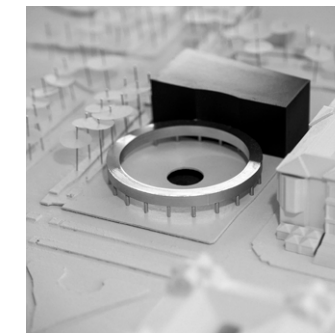
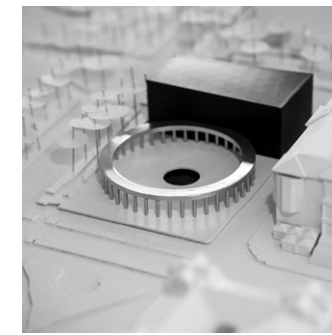
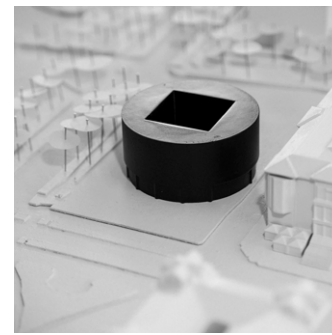
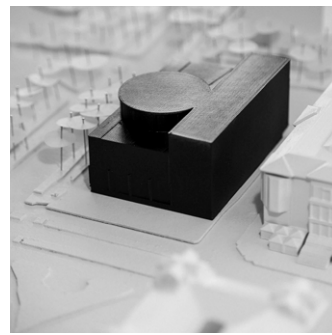
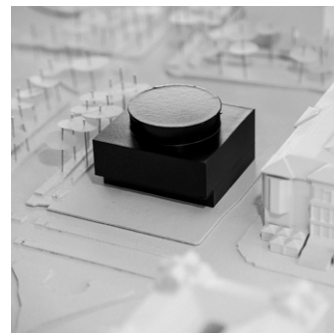


500 C Sketch

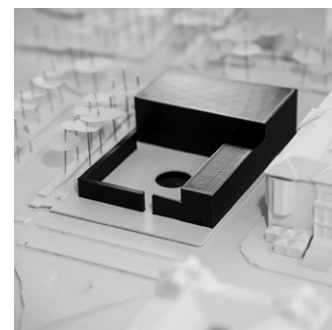
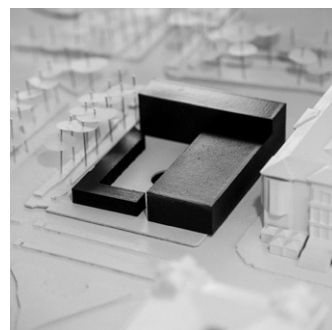


Photographic exhibitions are usually set in spaces resembling a gallery with white walls or a darker “black box” room where only the art is lit. This modular system, inspired by the Hasselblad 500C’s modular film back concept, would allow for the change between the two configurations without any repainting or reconstruction. Movable walls in an exhibition are nothing new, but here we examined the possibility of changing colours as well as building new walls.

Volume studies



The earliest volume sketches were trying too much to feel like a camera, which was something we definitely did not want. We quickly tried to abstract the camera into shapes such as the lens and camera body until we found the volume we were looking for. The circle and the block, we thought, communicated something exciting and different from what one would expect on a site like this. The step back and low volume became almost more visible than what a building with its full facade facing Avenyn would.



Sketch models

Macro 60 mm

ISO 100

F 4

1/160

DESIGN PROPOSAL



Avenyn 16 mm ISO 100 F 3.5 1/1250

Design intentions



The building is a composition in both form and light. The abstraction of important camera elements and their intended purpose allows for interesting compositions. The building's volumetric composition is an abstraction of the Hasselblad camera, allowing for the interpretation. There's the lens, the metal-clad circle with the atrium in the middle, the camera body, the black box that houses several functions, and the film transport and shutter tensioner, the cylindrical shape that moves things forward.

The circle meets the city in a humble and inviting manner. The circle takes a step back from Avenyn to maintain the surrounding buildings' grand stature towards Avenyn. The humble form also communicates that something different happens here and invites the public to enter into a green courtyard. This courtyard becomes oasis-like next to the busy streets, as it is more closed to the outside and opens up towards the central atrium. The visitor is encouraged to enter into this green space and become shielded from the surrounding city. From here the visitor can choose where to move next or to just linger and enjoy the space.

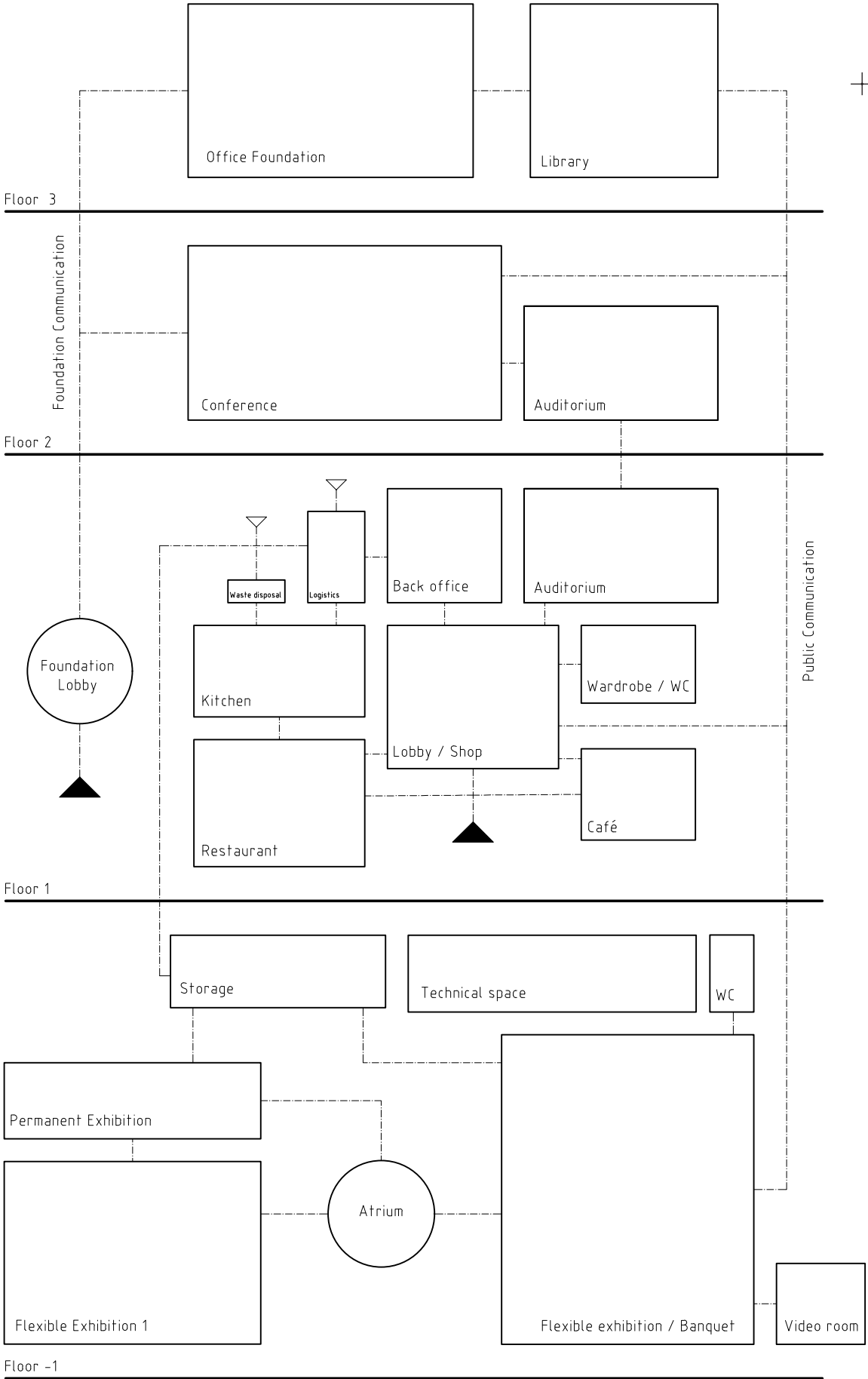
The facade of the museum becomes secondary, and the courtyard defines the public nature of the building. It allows visitors to come close and enjoy the space without having to pay to enter the museum. Here in this shared, open public space, the visitor is engaging with the building.

The circular courtyard is a direct interpretation of the camera lens, but it also stems from the site and the Hasselblad couple. It makes sense to preserve some of the original site features, like the park, in honour of Charles Felix Lindberg, to whom the location was dedicated, and Hasselblad's passion for the outdoors. It becomes a symbolic gesture while also giving the building a grandiose space. Visitors are compelled to enter and reflect for a moment before going inside the building.

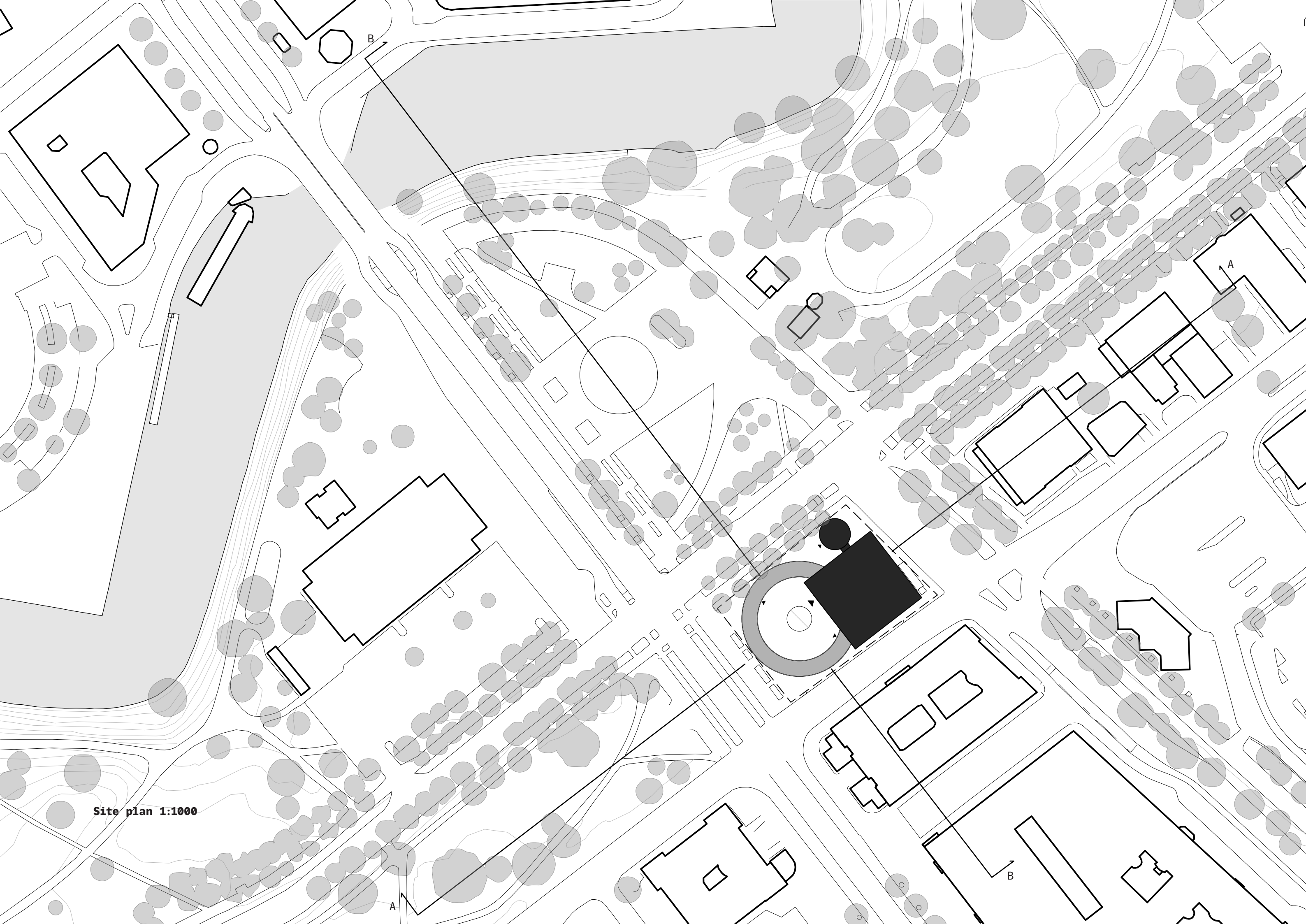
The main exhibition spaces are located underneath the ground, with the atrium connecting it to the outside. The atrium serves as a focal point for the whole building, with the circle and internal walls in the "body" being curved around it. Visitors move around the atrium, both outside and in the exhibition areas. A light source that aids in orientation and a place for the statue of Victor Hasselblad.

Program

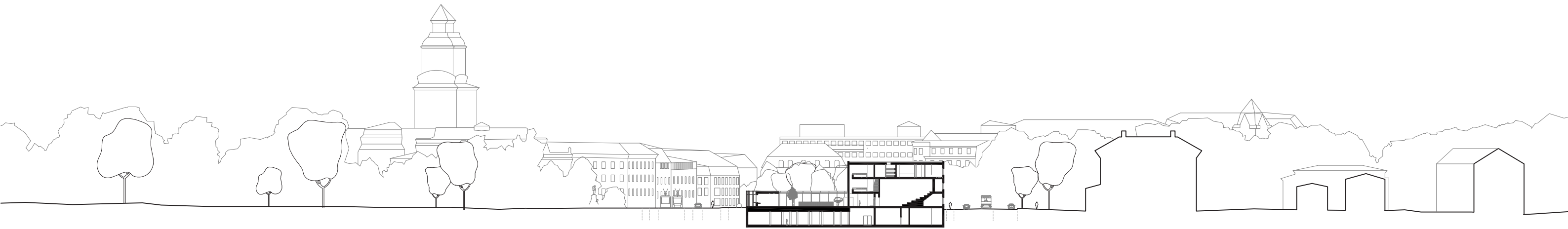
Lobby/Shop	190 m2
Café	80 m2
Exhibition	1170 m2
Library	250 m2
Conference	420 m2
Auditorium	170 m2
Office 13 spaces	380 m2
Restaurant	170 m2
Kitchen	120 m2
Back Office	100 m2
Other Rooms	210 m2
Technical space	170 m2
Total	3430 m2



Program 1:500



Site plan 1:1000



Landscape section A-A 1:1000



Landscape section B-B 1:1000





Courtyard

24 mm

ISO 100

F 5.6

1/100



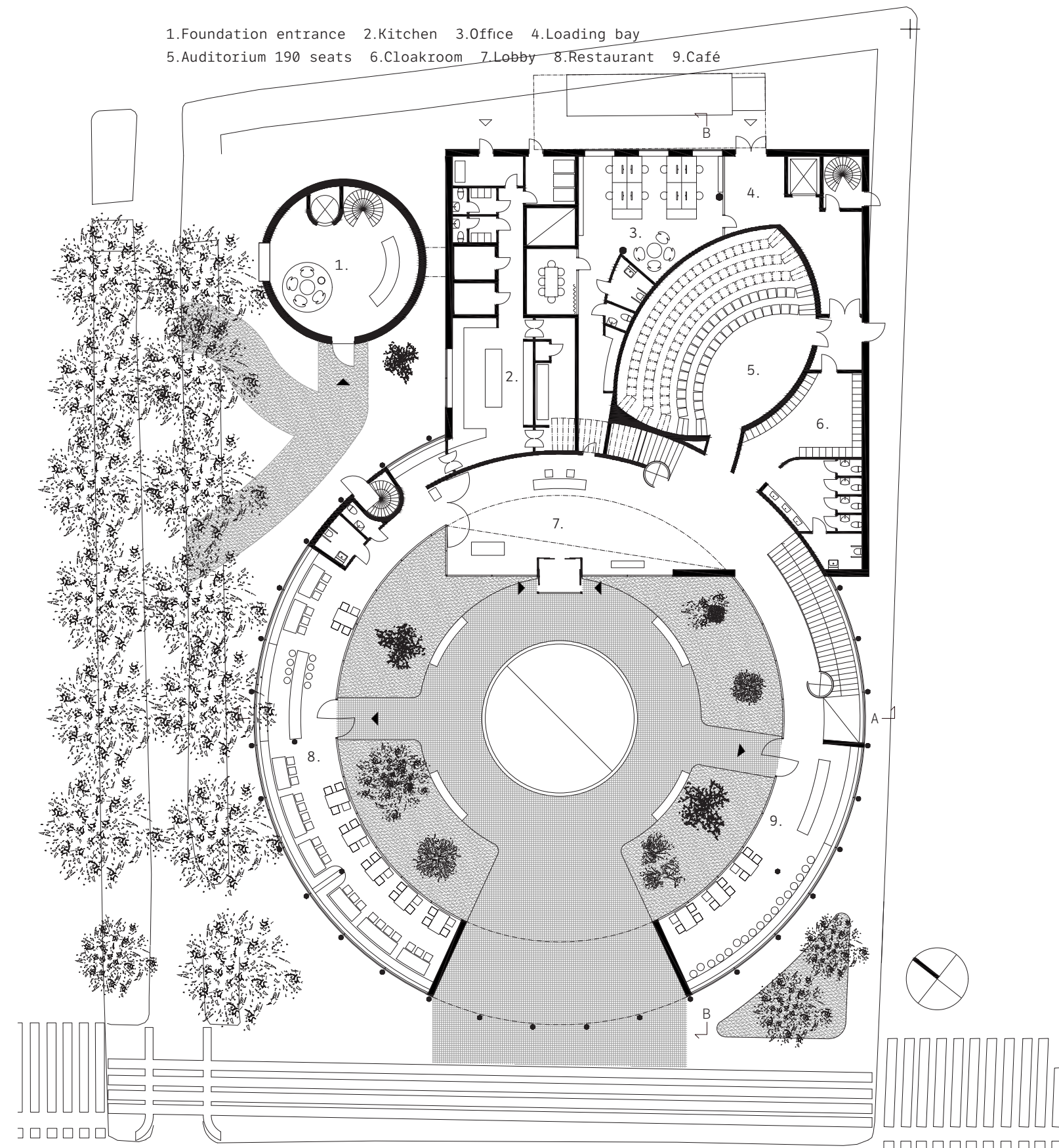
Restaurant

24 mm

ISO 100

F 3.5

1/100



Entrance floor 1:300



Lobby

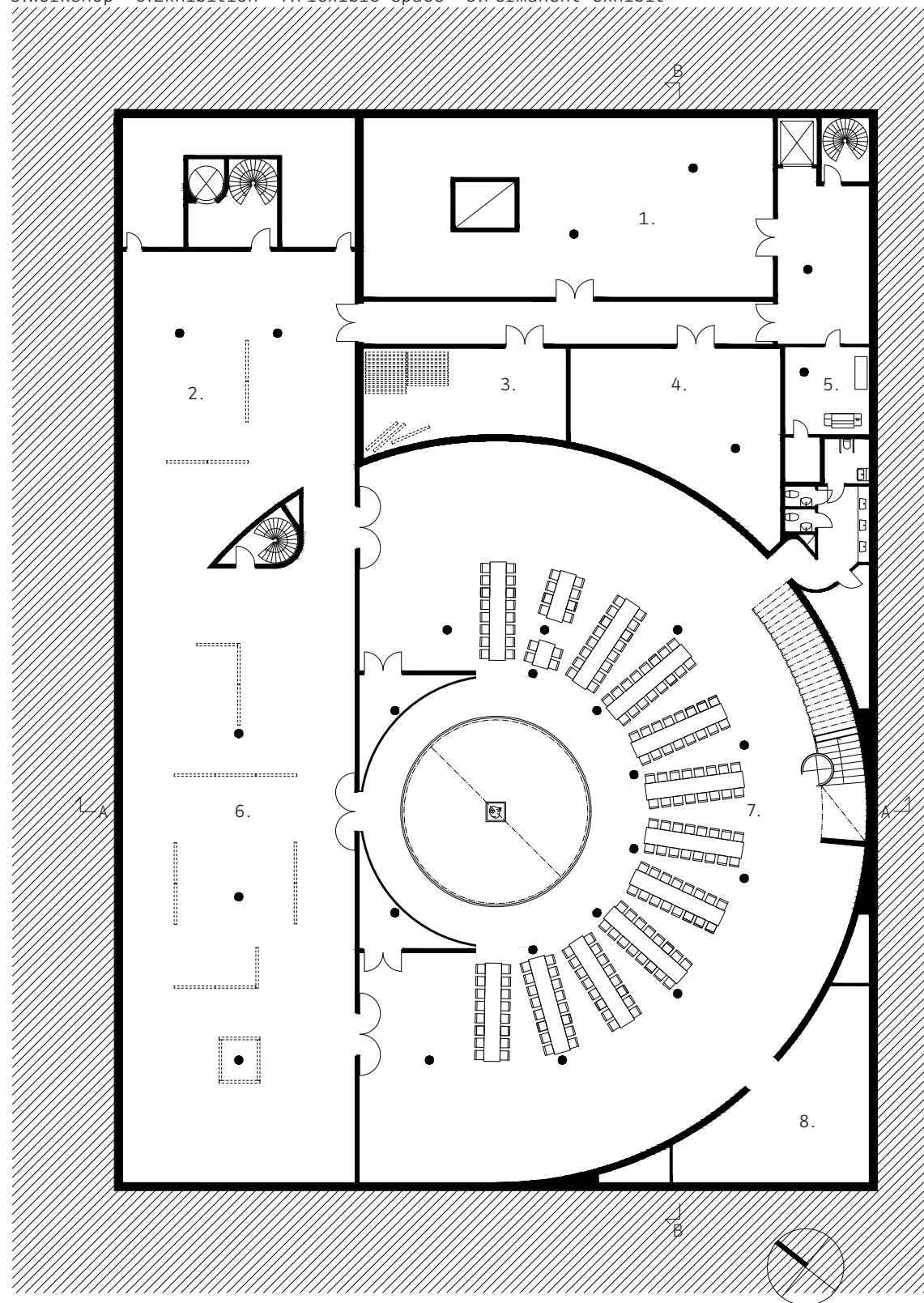
24mm

ISO 400

F 8.0

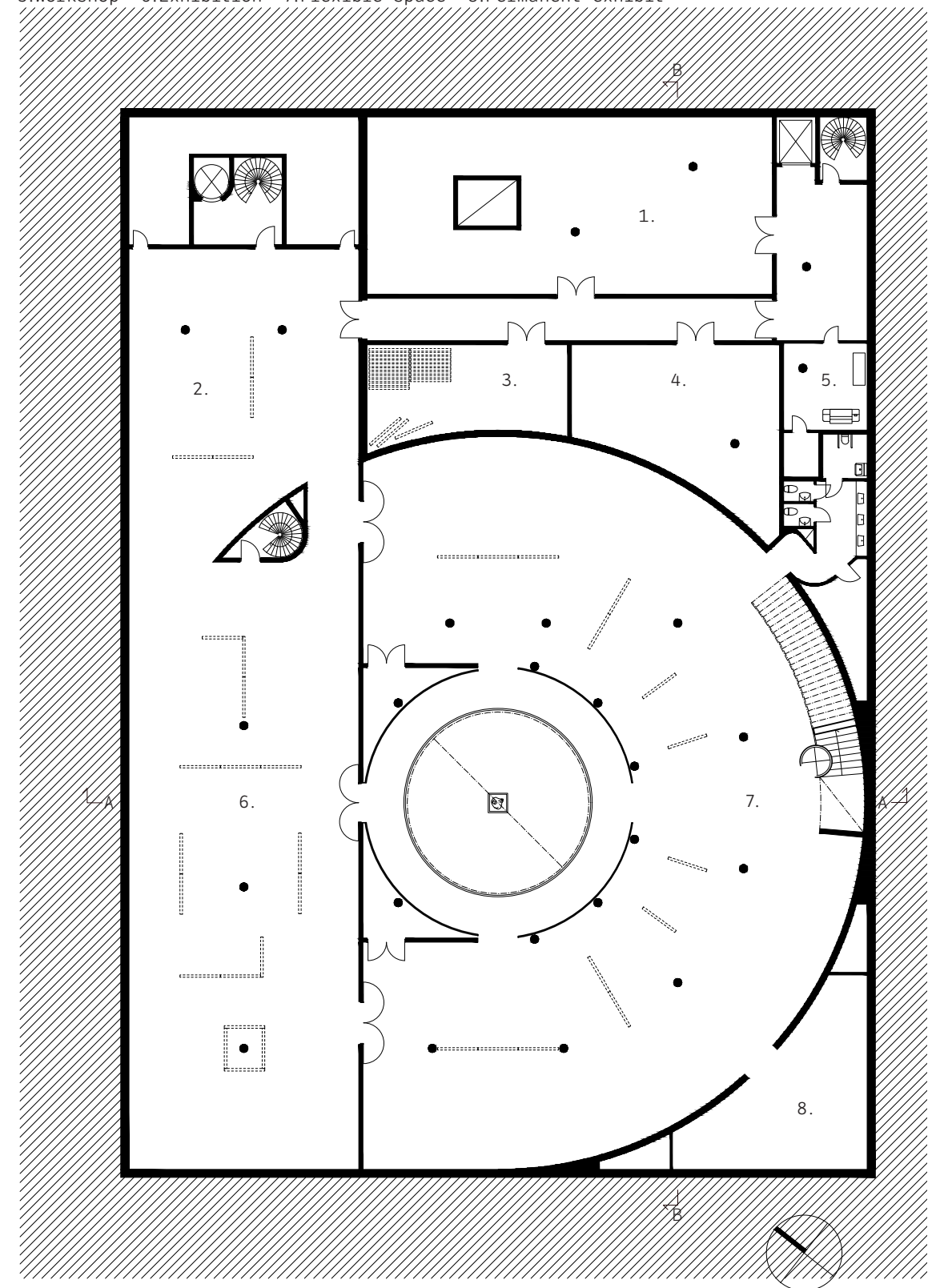
1/60

1.Technical 2.Science exhibit 3.Storage 4.Art storage
5.Workshop 6.Exhibition 7.Flexible space 8.Permanent exhibit



Exhibition floor (-1) 1:300 - Banquet

1.Technical 2.Science exhibit 3.Storage 4.Art storage
5.Workshop 6.Exhibition 7.Flexible space 8.Permanent exhibit



Exhibition floor (-1) 1:300



Exhibition

Xpan 30mm ISO 800 F 8.0 1/60



Banquet

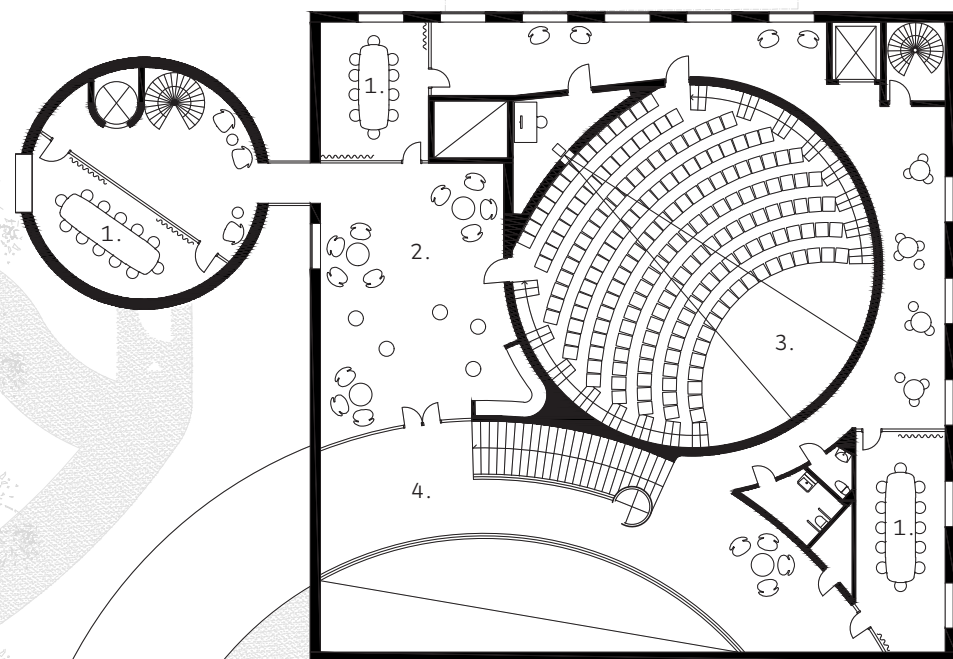
Xpan 30mm

ISO 800

F 8.0

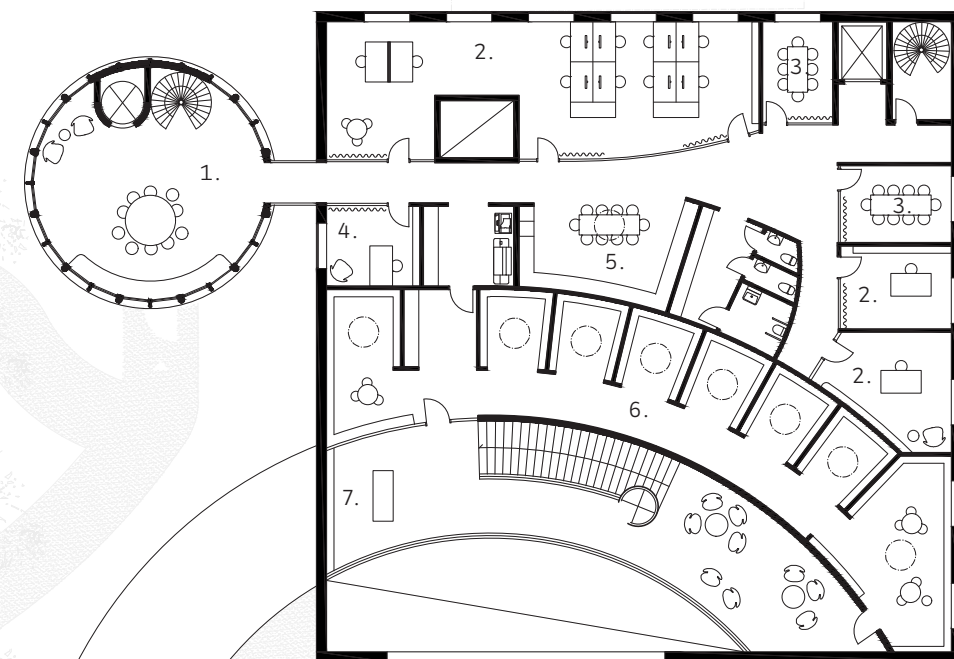
1/60

1.Meeting room 2.Lounge 3.Auditorium 4.Open entresol



Floor 2 1:300

1.Lounge 2.Offices 3.Meeting room 4.Librarian 5.Pentry
6.Research library 7. Open library

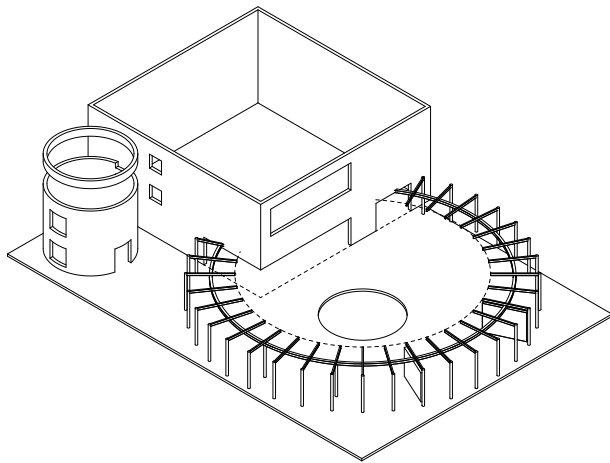


Floor 3 1:300

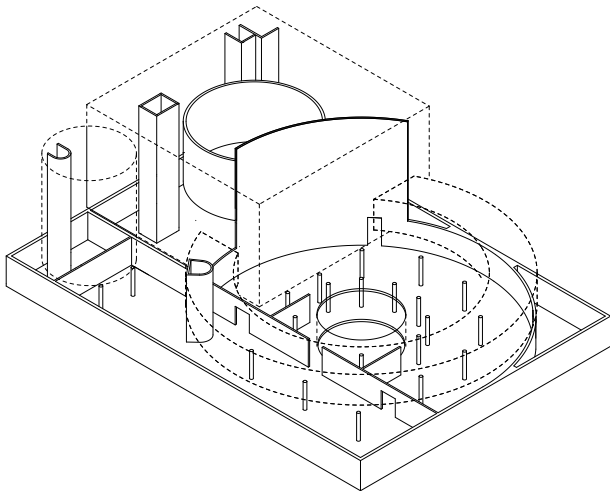
The structure of the building is defined by clear openings cut into heavy volumes. The circle has an unusual cantilevering structure where columns and primary beams are located on the outside of the climate shell, giving the circle a depth. On the outside, the windows are smaller and defined by the columns and bench that stretch along the inside. To truly open up and concentrate on the centre, the windows are as thin as possible inside.

Where the circle cuts the cube, the window band continues and is being further enhanced by the lack of columns, as the facade cantilevers to fully open to lobby space to the outside.

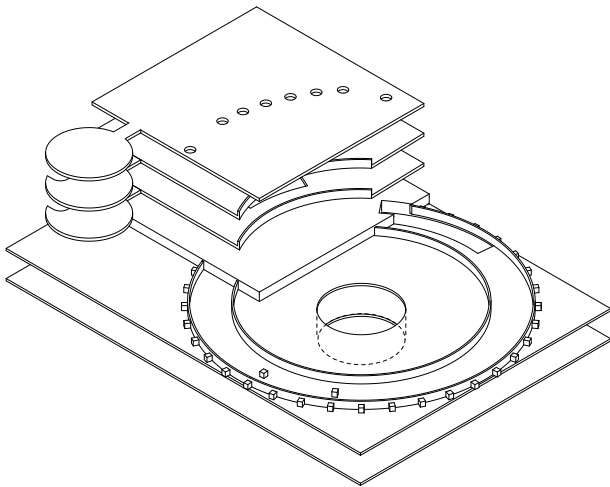
With deep plant beds that enable the planting of smaller trees, shrubs, and other plants, the terrace decking supports the courtyard. The deck is a continuous concrete floor slab with plinths to support the circle and a duct tunnel for ventilation to the museum.



• External Loadbearing structure



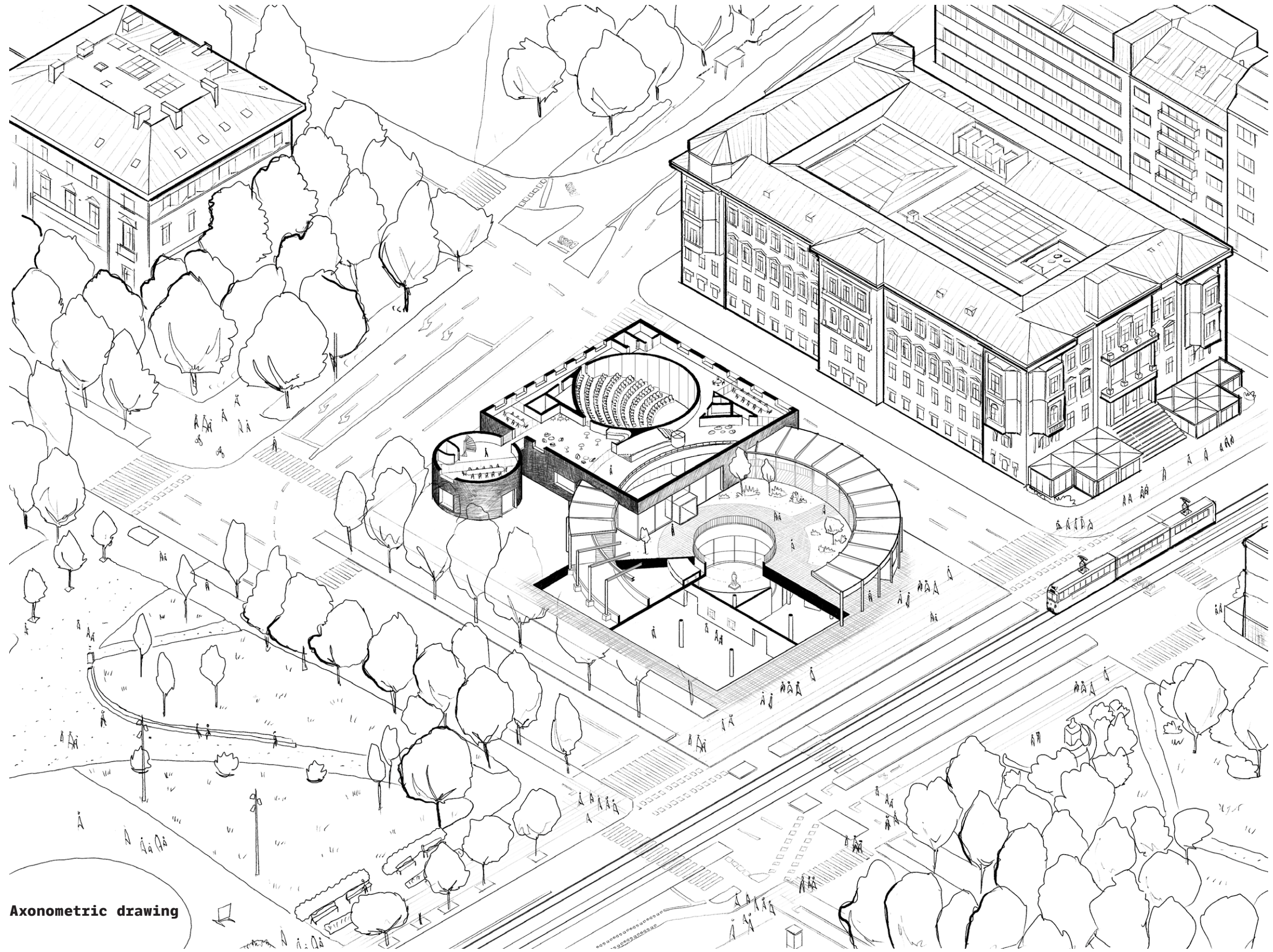
• Internal Loadbearing structure



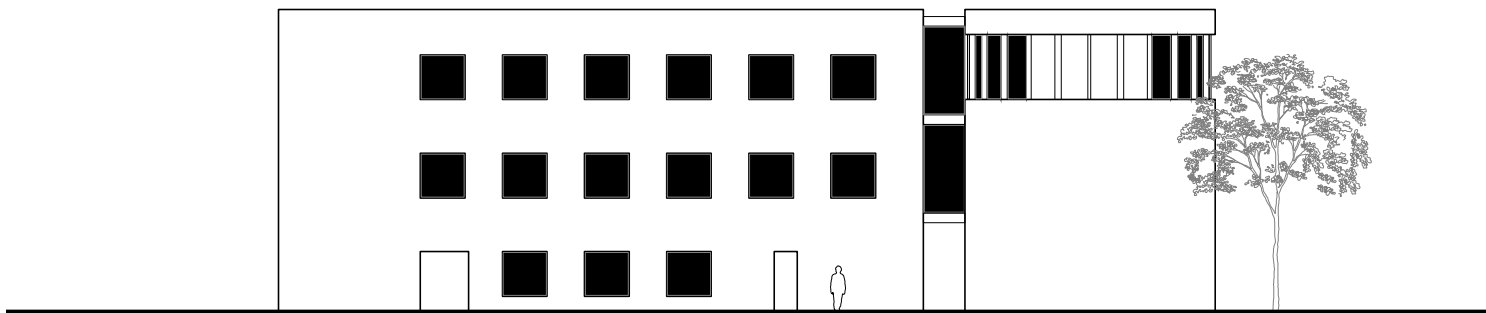
• Concrete slabs



Atrium SWC 38mm ISO 400 F 4.5 1/100



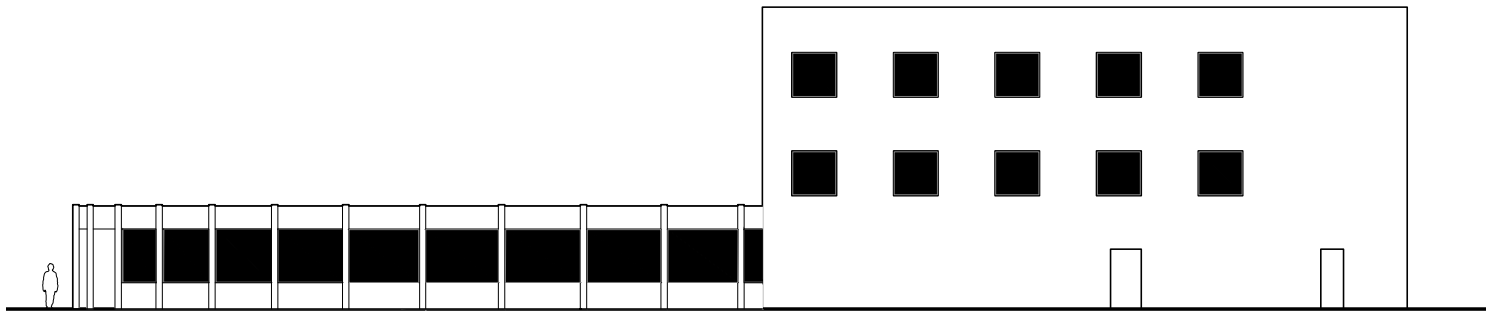
Axonometric drawing



Elevation E 1:300



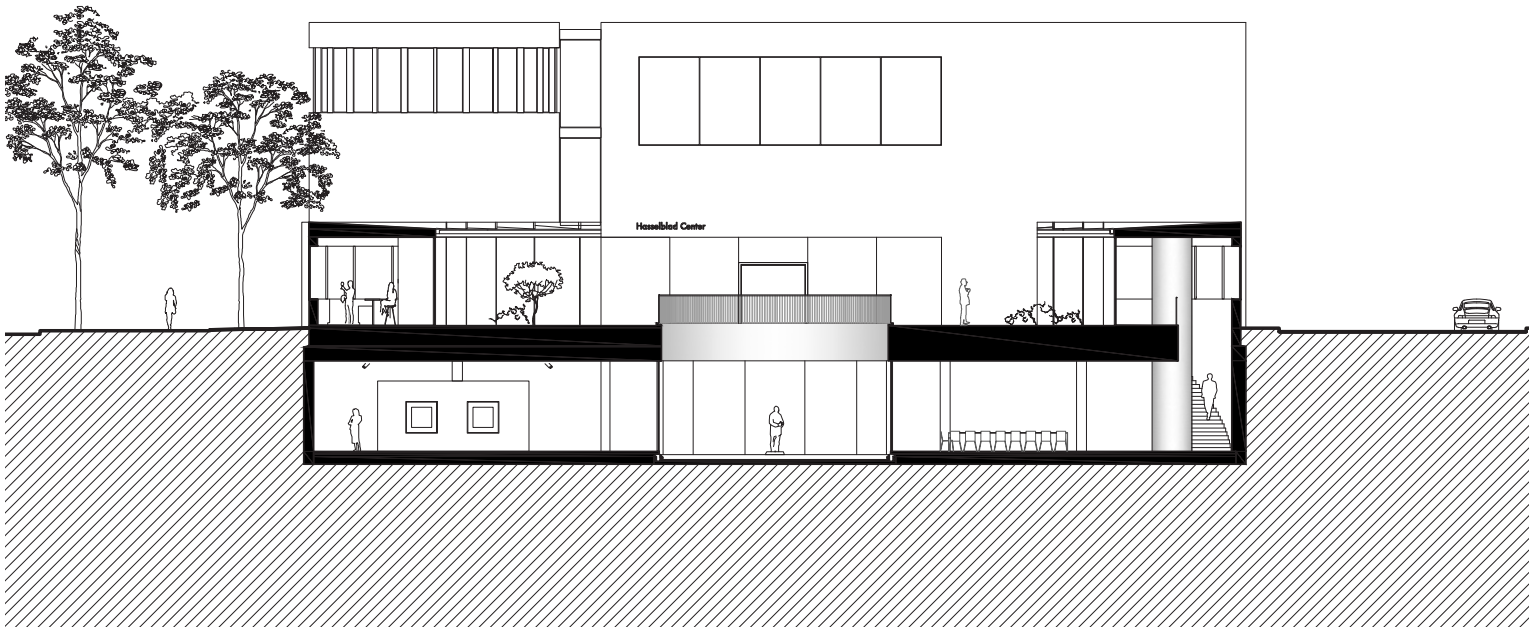
Elevation W (Avenyn) 1:300



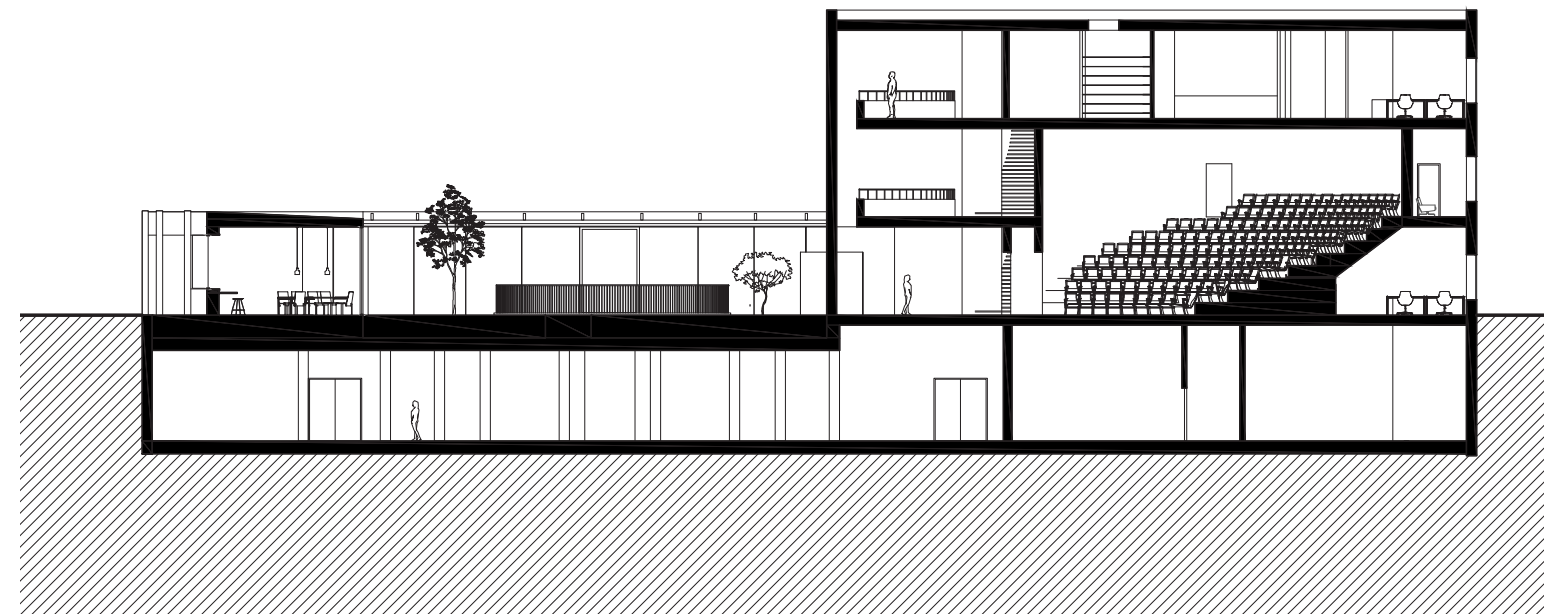
Elevation S 1:300



Elevation N 1:300



Section A-A 1:300

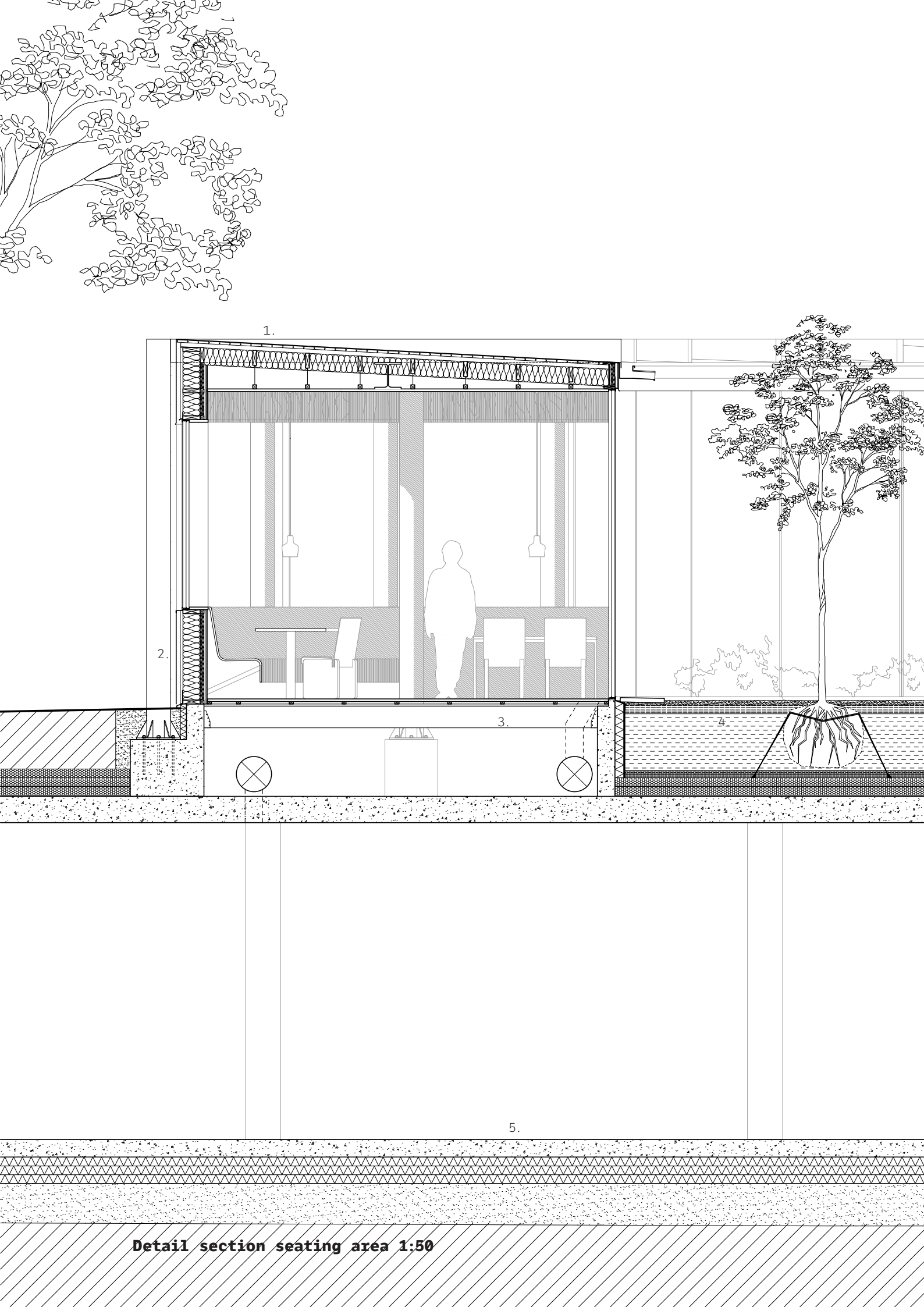


Section B-B 1:300



Change of exhibition

24 mm ISO 800 F 4.0 1/60



1. Roof

- Polished aluminum cladding 1.5 mm
- Tongue and groove board 28 mm
- Air gap 45 mm
- Insulation 195 mm
- Joist 170 mm
- Plain sawn pine 30 mm

2. Outer Wall

- Polished aluminum cladding 1.5 mm
- Air gap 45 mm
- Western siding board 30 mm
- Insulation / joist 195 mm
- Installation layer 45 mm
- Gypsum board 2 x 12 mm
- Birch plywood 13 mm

3. Floor

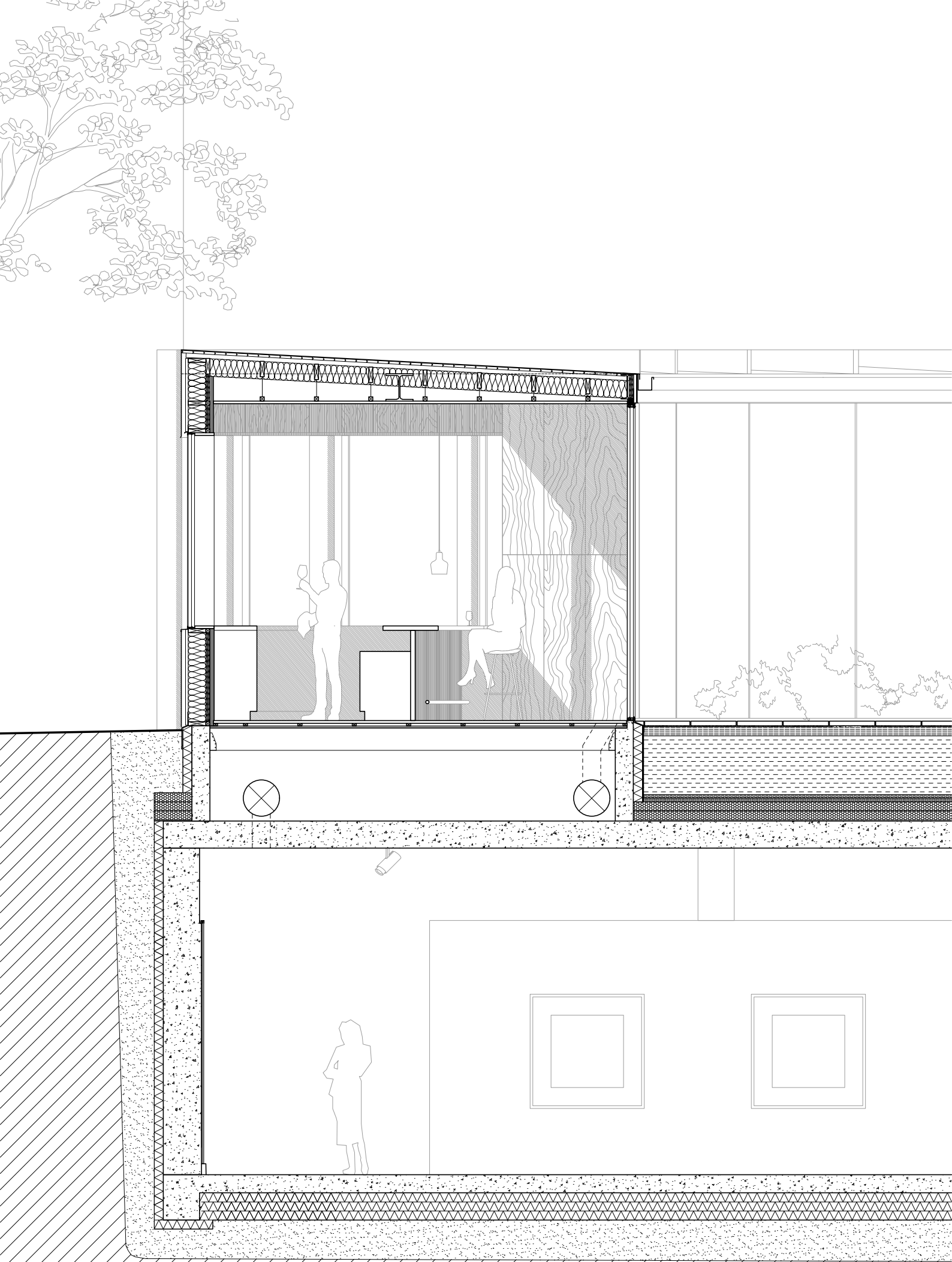
- Plain sawn pine 30 mm
- Batten 28 mm
- Gypsum board 2 x 12 mm
- Joist 245 mm
- Installations 780 mm
- Cast-in-situ concrete 300 mm

4. Deck - Plant bed

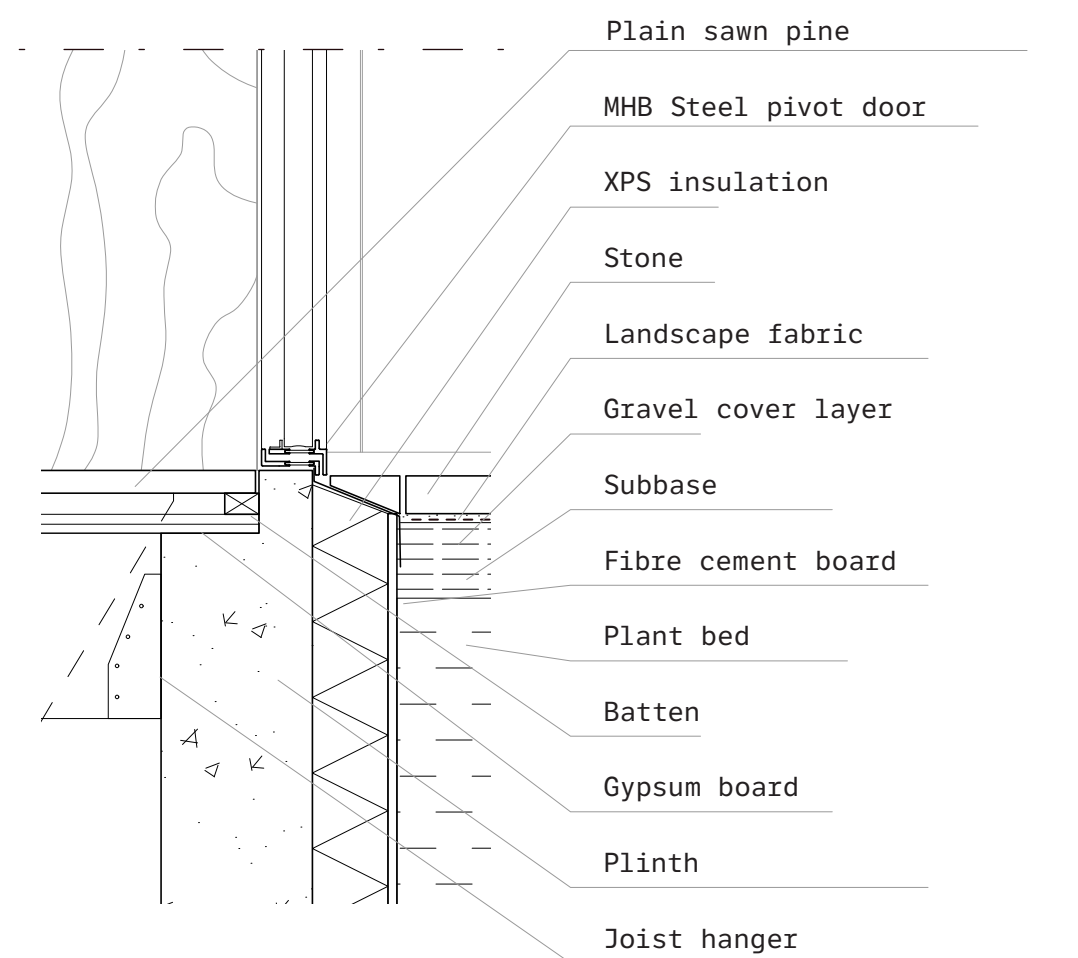
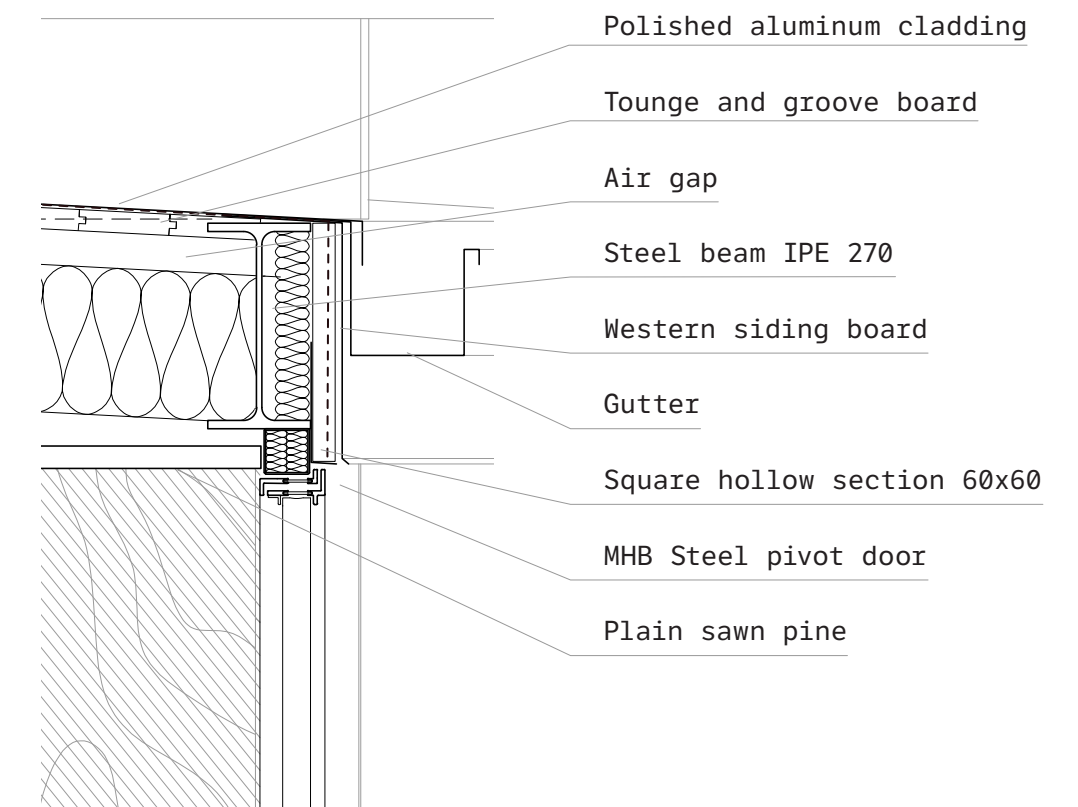
- Gravel cover layer 50 mm
- Landscaping fabric
- Subbase 100 mm
- Plant bed 650 mm
- Water retention layer 2 x 40 mm
- Isodrän-board 2 x 100 mm
- Waterproofing layer 2x
- Cast-in-situ concrete 300 mm

5. Base

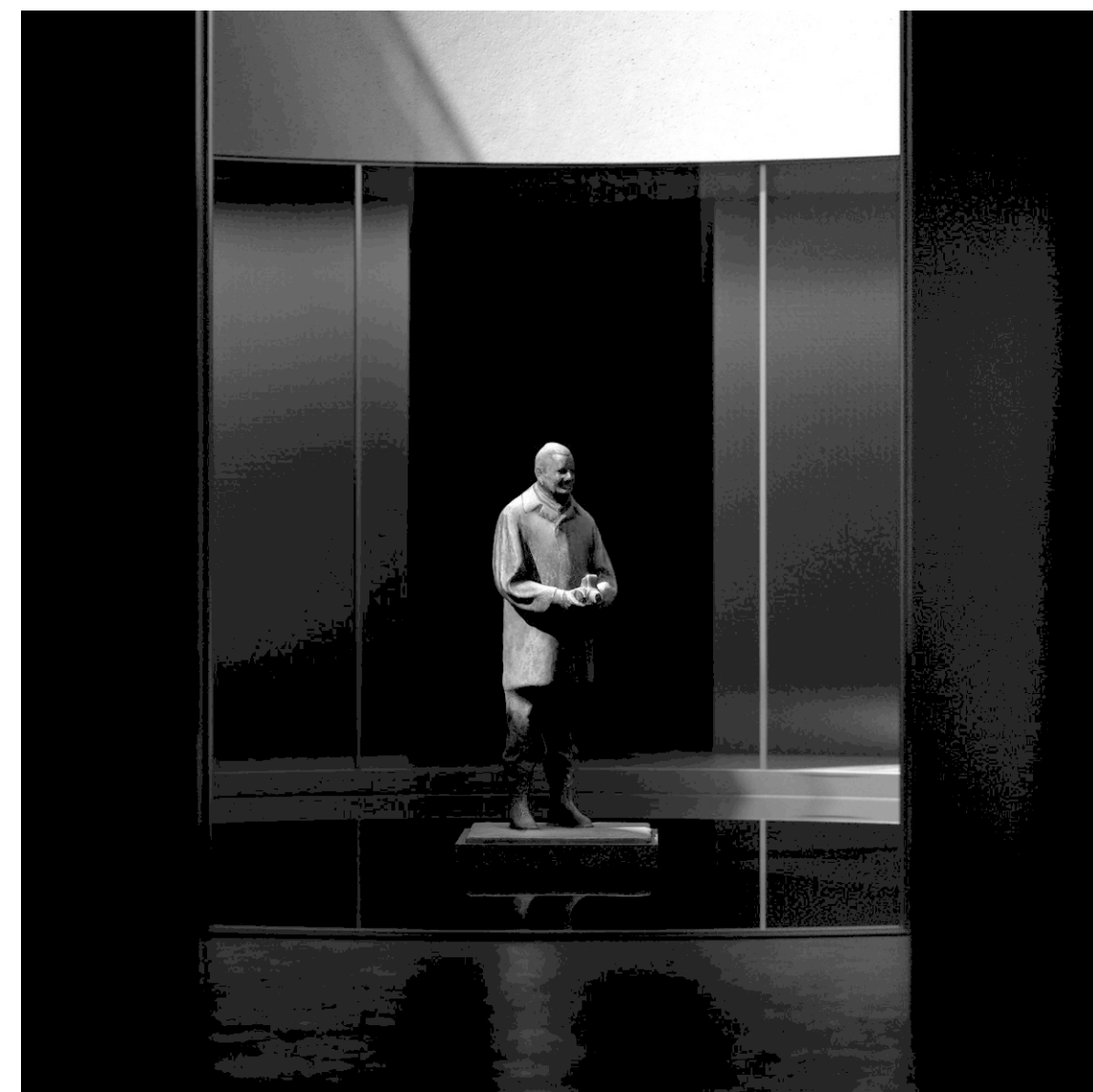
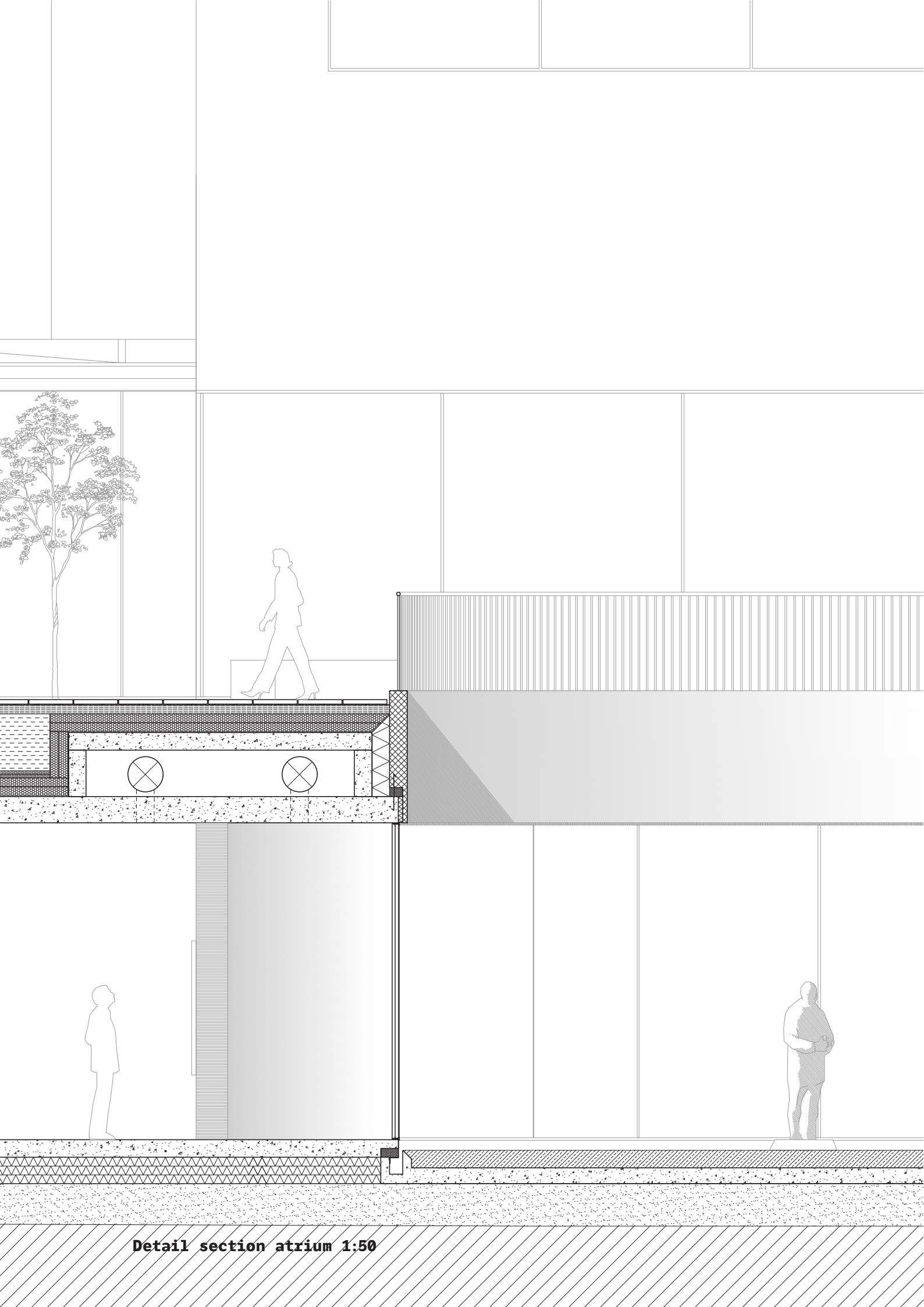
- Cast-in-situ concrete 200 mm
- Insulation 300 mm
- Drainage 450 mm



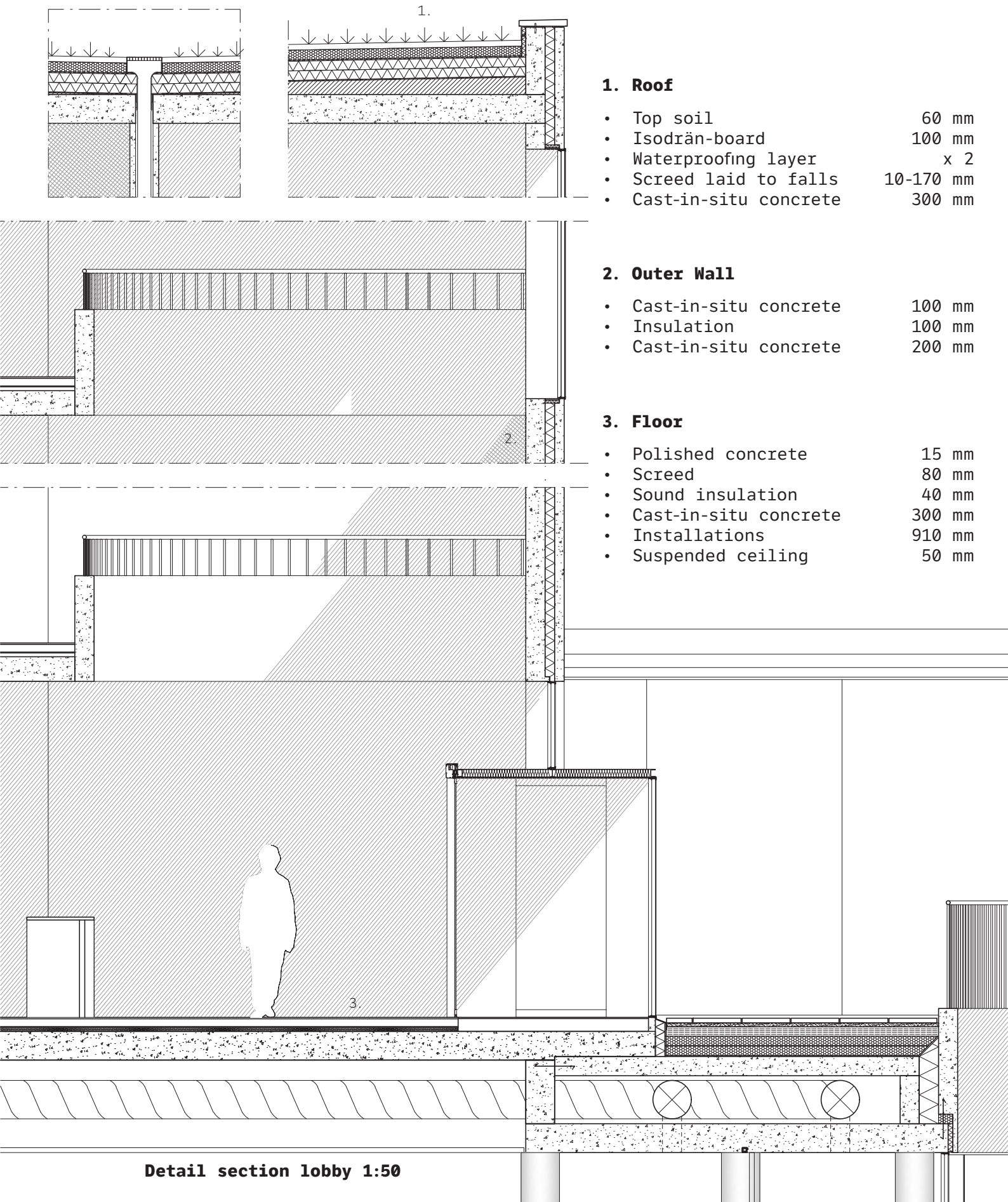
Detail section entrance 1:50



Detail 1:10 - Entrance door



Victor Hasselblad 80 mm ISO 400 F 2.8 1/100



Courtyard 40 mm ISO 100 F 2.8 1/100

DISCUSSION

The primary aim of this thesis was to investigate how Hasselblad's historical heritage and design language can be translated into an architectural expression for a new Hasselblad Center in Gothenburg. The project has shown how elements of the Hasselblad camera and the background of the references can be abstracted into architectural features by using a research-by-design methodology to iteratively create drawings, digital and physical models, and visualisations. The circular atrium references the lens, the cube-like volume recalls the camera body, and the contrast of polished metal and black surfaces evokes the camera's iconic finish. Functionally, the design unifies exhibition galleries, a research library, offices, and public amenities within a coherent composition, thus fulfilling the objective of providing tailored facilities for the Foundation and a landmark photographic museum.

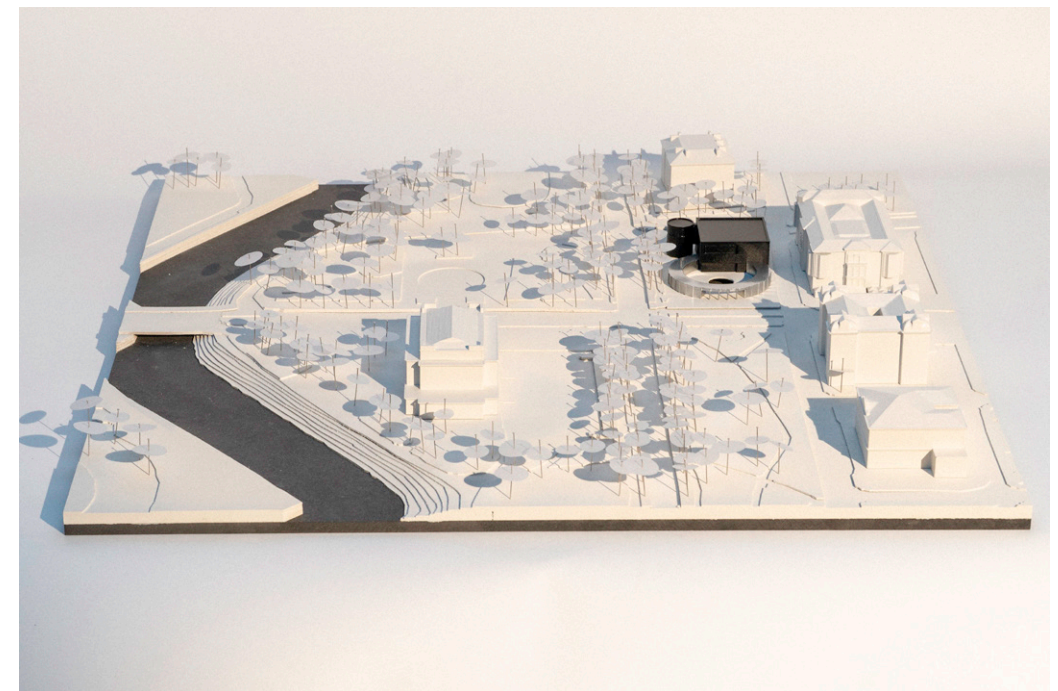
Despite extensive efforts to solve the programme, a number of intended design decisions remained unresolved due to the program's complexity in relation to the building's unique footprint. Nevertheless, overall, the project is successful in answering the research question and creating a distinctive architectural identity that is understandable to both professional audiences and the general public.

The green courtyard, conceived as an "oasis" amid central Gothenburg, operates as an accessible threshold to the museum that engages passersby. Internally, the adaptable exhibition walls that can change finish to allow exhibitions to transform without wasting material resources. By situating researcher workspaces adjacent to public zones, the building visually communicates the Foundation's dual commitment to science and photography, addressing the interview finding that public perception underplays the scientific dimension of the Foundation's mission. The building also has spaces for the Hasselblad Award ceremony and exhibition to take place, which further cements it as the world's most prestigious photography award.

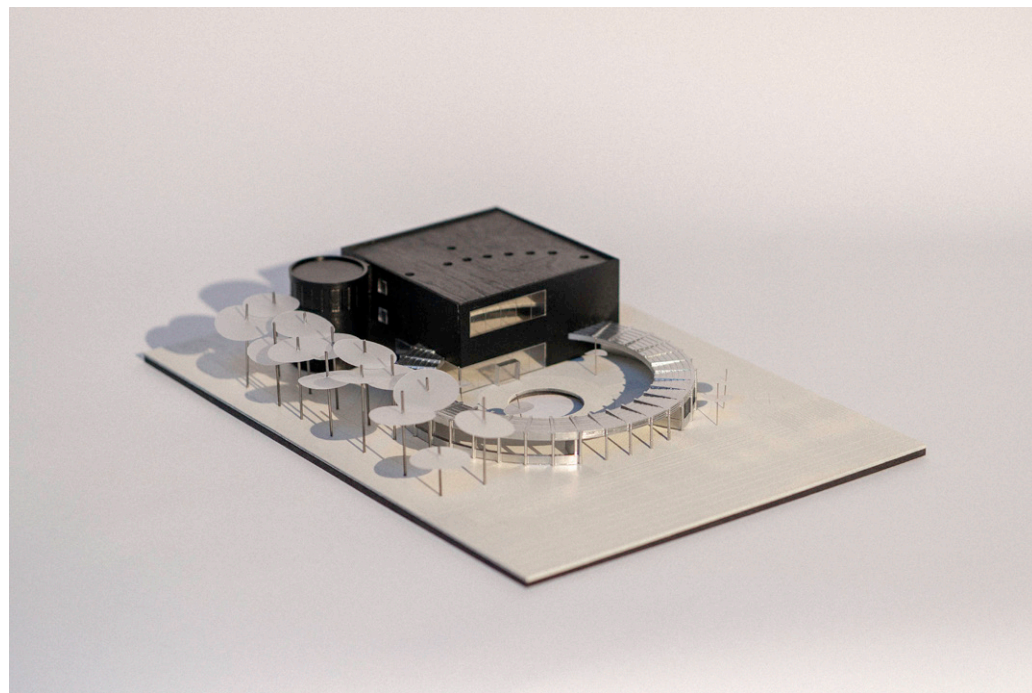
This thesis contributes to the discourse on museum architecture by proposing a case study for transforming heritage into built form—applicable not only to Hasselblad but potentially to other institutions seeking to connect identity with spatial experience. In conclusion, by abstracting the history and typology of the Hasselblad camera into architectural form, integrating theoretical insights on embodied experience, and directly attending to stakeholder requirements, the design responds to the research question and creates a specialised museum architecture that is both expressive and operationally sound.



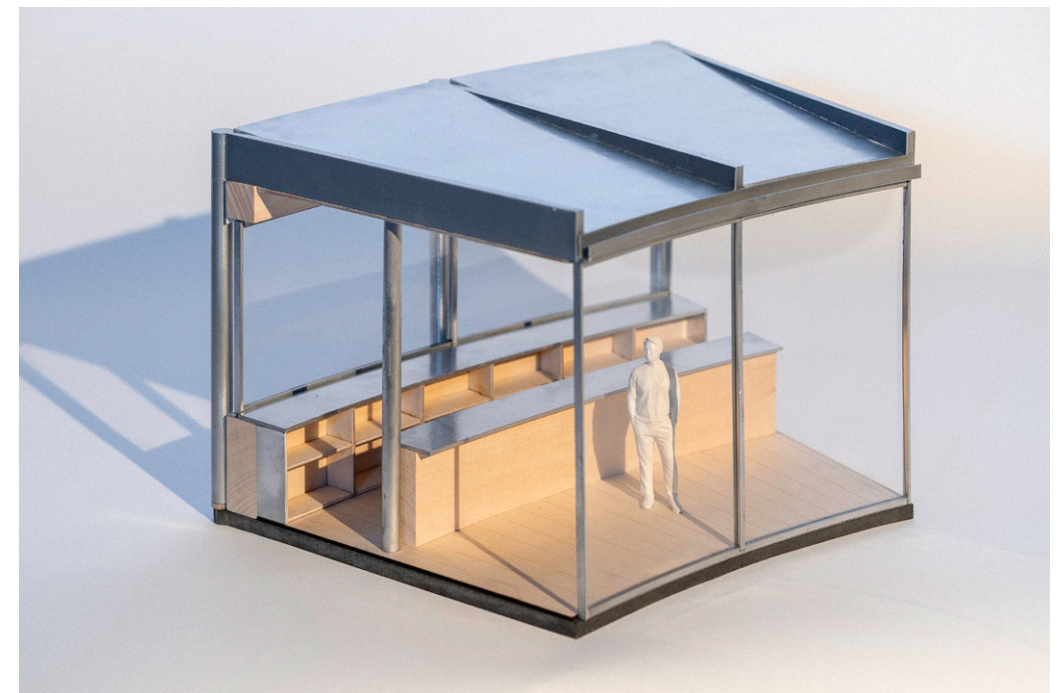
Landscape model 1:500 56 mm ISO 100 F 2.8 1/40



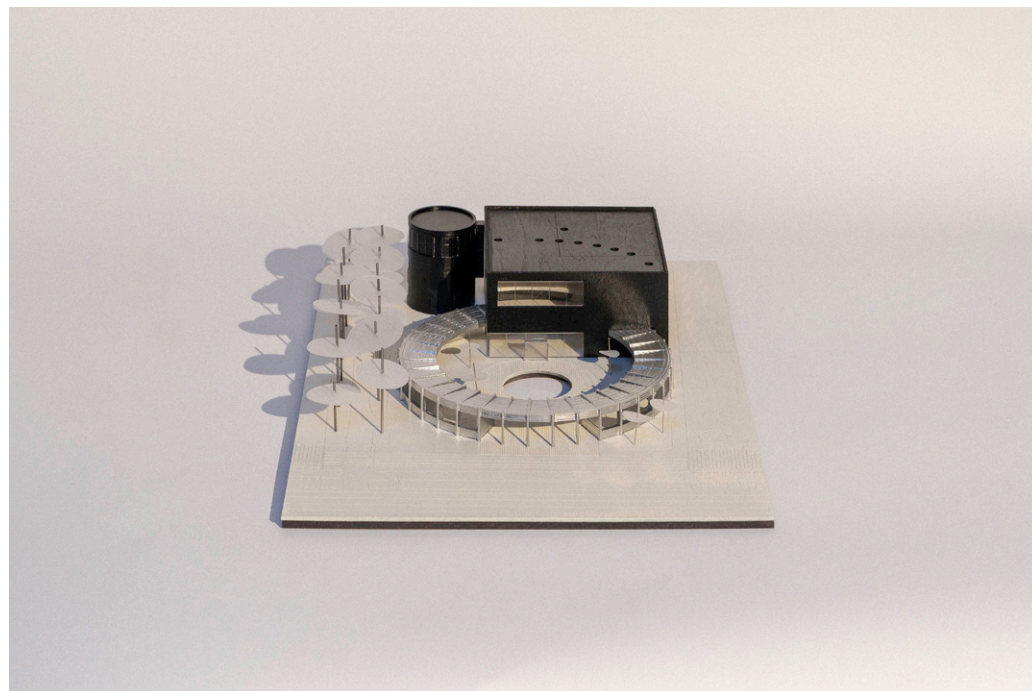
Landscape model 1:500 56 mm ISO 100 F 9 1/3



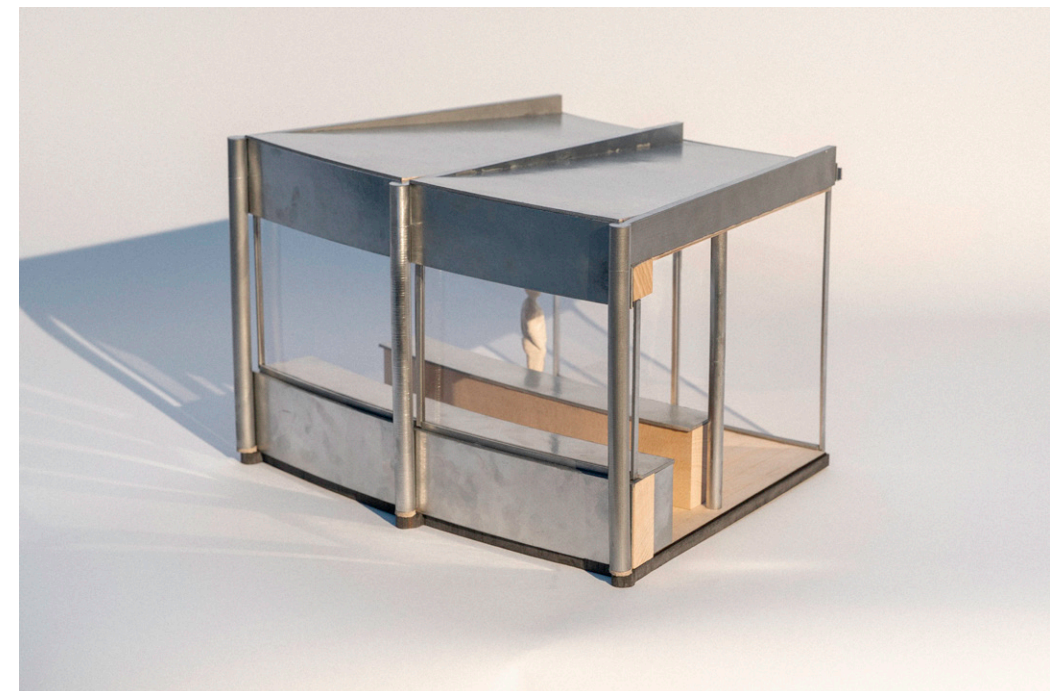
Model 1:200 56 mm ISO 100 F 1.6 1/125



Detail model 1:20 56 mm ISO 100 F 2.8 1/40



Model 1:200 56 mm ISO 100 F 5.6 1/10



Detail model 1:20 56 mm ISO 100 F 5.6 1/8

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LIST OF FIGURES

Images and illustrations produced by authors unless stated below

fig.01 *Barcelona Pavilion* (2012) Gänshirt C. Wikimedia Commons https://commons.wikimedia.org/wiki/File:Barcelona_Pavilion_photo_Christian_Gänshirt_2012.JPG

fig.02 *Enoura observatory* (2020) Sakai D. <https://flic.kr/p/2kbxUyS>

fig.03 *Enoura observatory interior* (2020) Sakai D. <https://flic.kr/p/2kbtVGx>

fig.04 *Enoura observatory tunnel* (2020) Sakai D. <https://flic.kr/p/2kbxZhe>

fig.05 *Negozio Olivetti Osti A.* (2011) <https://www.flickr.com/photos/andreaosti/5801615241>

fig.06 *Fotografi som visar fasaden på Gamla Högskolan mot Kungssportsavenyn* (1960) Wideen H. <https://samlingar.goteborgsstadsmuseum.se/carlotta/web/object/1309637/REFERENCES/52>

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Authors 56 mm ISO 100 F 5.6 1/200

