

A joyful play of architecture

Exploring inviting atmospheres and interactive spaces,
a new culture centre and school in Ängelholm



Master's thesis 2025
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Profile: Building Design and Transformation

Why do some buildings arouse more
curioisity and excitement than others?

What creates a happy space?



Fig 1. Smedjegatan in Ängelholm's city center. Author's own image.

Abstract

In today's cities there's a need for public buildings where people can feel welcomed, especially after the pandemic. Designing for a large audience can be somewhat challenging as one needs to consider the experience of space from the perspective of many different people. Another challenge is maintaining a welcoming atmosphere and transparency in a large scale building.

This master's thesis has explored how the design of a building can create an inviting atmosphere that makes the visitors curious to explore its functions and still house a large program. The result of the thesis has been shown through a new culture center and school in the city of Ängelholm where, on a detailed level, the aim has been to, through design, enhance the inviting atmosphere and inspire to creative and cultural participation.

The method was divided into a theoretical and practical part, where the theoretical part foremost focused on the analysis of built references. Other tools that have been used are model making, interviews, literature, study trips, sketching, renderings and drawings. The methods and tools were used in an iterative process, with the aim to continuously improve the final design.

Through wooden elements and cantilevering parts, the new culture center and school showcased a building that greets its visitors from many directions. The curved cantilevering parts created spaces for exterior meetings as well as acted as a doorstep to enter the building. Interiorly the building invited for visitors to sit down inbetween the pillars or to further walk up towards the curved interior and enjoy the framing of nature in different angles.

From the result it was concluded that certain design gestures and a care for the human centric experience are all important factors whilst designing inviting spaces. Working with even the smallest details also has important meaning as the details sets the tone for the atmosphere as a whole. These inviting elements were amongst others, the niches between the pillars and beams, the proportions of warm materials and the care for window sills and placement, which all contributed to a joyful play of architecture.

Key words: public building, inviting atmospheres, culture centre, culture school, creative spaces, curiosity, Ängelholm

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Introduction

1. Purpose/exploration

In today's society, there's a great need to create public buildings that are welcoming and invite people to socialize with others, especially after the pandemic. Designing buildings that appeal to a large audience and that find a balance between being inviting and still house a large program, can be a challenge. What happens when the main focus of designing has been to create an inviting and inspiring environment?

1.1 A new culture centre and school

In the mid-sized Swedish city of Ängelholm, in northwestern Skåne, there has been a need for a new culture school for many years, as the current one was not designed for creative activities nor was it designed to invite people to spontaneously enter it. The need for a new culture school that portrays the activities happening in it and a building that invites more people into the cultural sphere is therefore needed.

In 2022, the municipality of Ängelholm put together a culture committee consisting of citizens of different ages who all have some connection to Ängelholm's culture life. Together, they developed ideas for what a new culture school together with a culture center could look like, with the emphasis on it being an alive and welcoming building (Ängelholms kommun, 2025). The work of the culture committee is one of the aspects of what inspired the master's thesis.

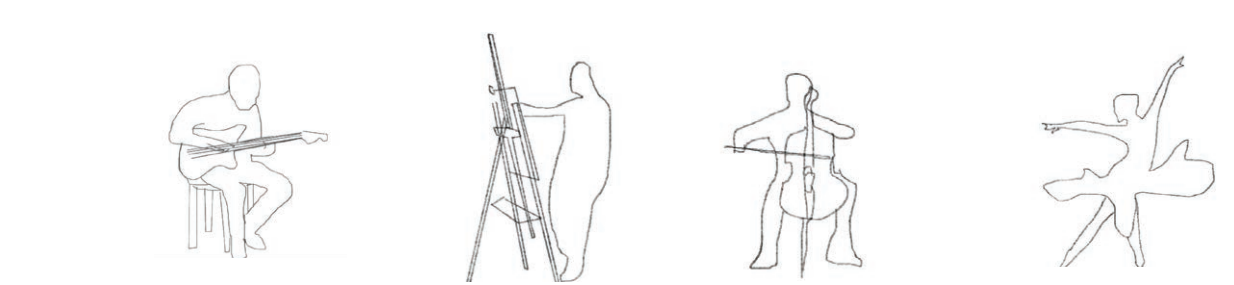
The municipality's new culture centre and culture school are intended to act as an open living room for the inhabitants and should provide space for many different creative and cultural activities for people of different ages and backgrounds (Ängelholms kommun 2025).

1.2 What is culture and what is a culture centre/culture school?

A culture centre, in Swedish; kulturhus, is the idea to gather different types of cultural activities in the same building. It can be a library, a concert hall, ateliers and dance studios, to name a few cultural activities. The first culture centre (kulturhus), was built in Skövde, in 1964 (Kulturanalys, 2025).

The concept of a culture school is relatively new as well. It was first defined as a only a music school and it was mainly in the 1960s (Kulturrådet, 2025), that the idea became noticeable in Sweden. In the 1980s it evolved to offer other activities than music and changed to the concept of a culture school. It's driven by municipalities, with a low fee to attend its classes, although not all children have the possibility to pay for it. Still, the intention is to give children the possibility to express themselves in an artistic way and contribute to a meaningful freetime (Kulturrådet, 2025).

The concept of culture in general can of course seem large and difficult to comprehend, which in many ways it is. The ancient Romans believed culture was defined as "cultivation of the soul". To scale it down to a somewhat comprehensible and narrower definition,



culture can be defined as the joint activities of a group of people who, over the course of history, have built up a sense of community and belonging (NE). Creating an inviting culture house could therefore also mean to capture the common cultural heritage of the city, in built form.

Throughout history larger culture buildings have not been open to all and in many cases there is still today locked theatres and opera halls, that not all have the possibility to visit. There is of course something great about having different built environments for different occasions and that is special for a certain cultural activity. Designing a cultural centre and school, on the other hand, means a different approach towards designing, where the building should feel open to all and feel appealing to a larger audience. How do we as architect create these inviting environments and what key elements are important for a building to evoke curiosity? These are questions that this master's thesis will explore.

Sustainability

Creating inclusive environments is one of the 16 global goals (Global goals, 2025), which is the main aim of this master's thesis. The master's thesis will also focus on creating a project deeply rooted in its context, which could also increase its longevity as a building appreciated by many.

In regards to building sustainably, there's a constant need for creating inviting environments where people can connect to others and feel free to use the building.

1.2 Thesis question and objectives

Investigation and aim

The aim of the master´s thesis is to investigate how a large public building can shape an inviting atmosphere, but still house a large program. This will be done in the shape of a new culture centre and school in Ängelholm, a building that is meant to be the new public living room of the city as well as invite more people into the cultural sphere. This master´s thesis will test different varieties of inviting gestures that makes a building more inviting and evokes curiosity for the visitor.

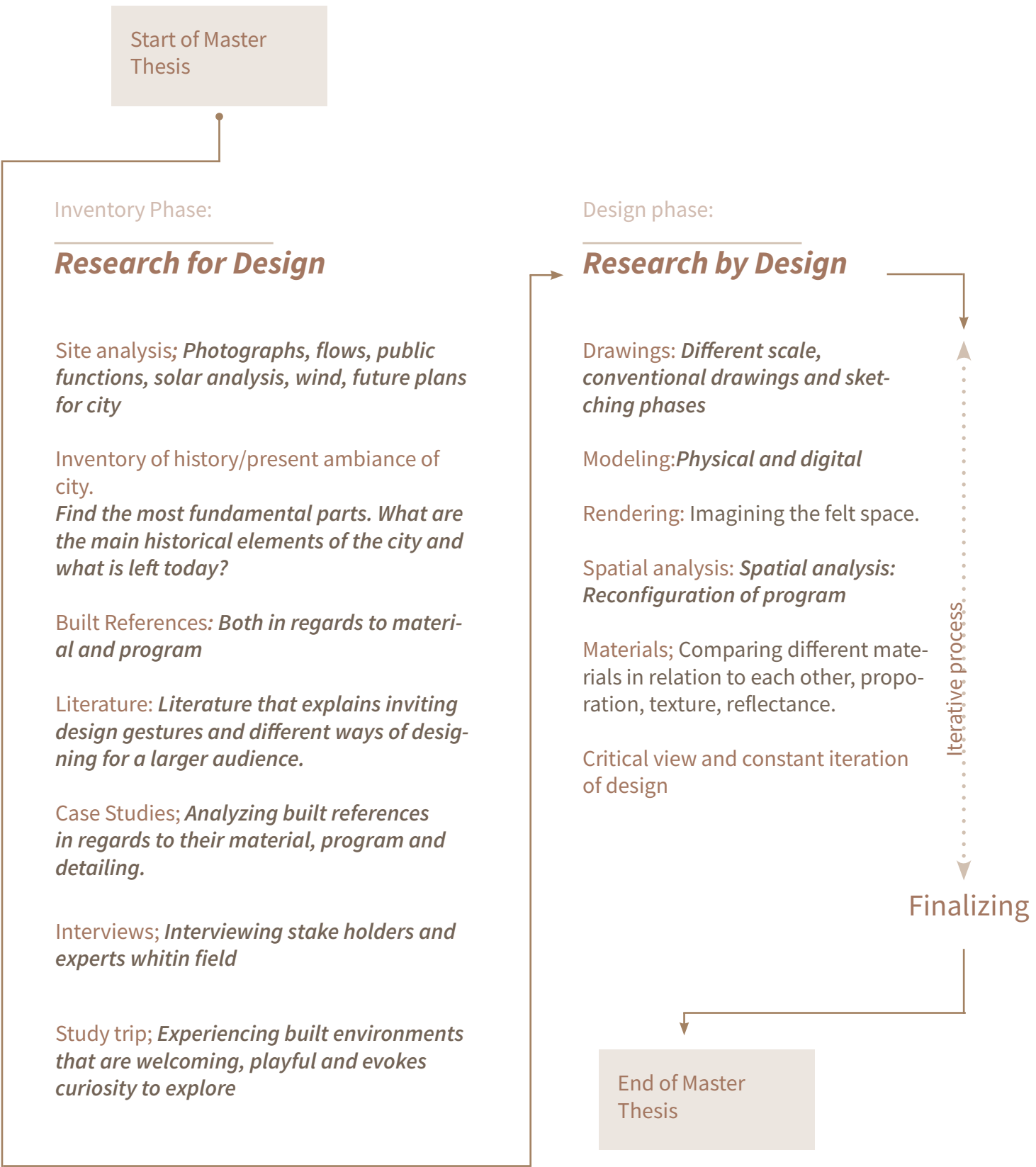
Main question: How can the design of a large public building shape an inviting atmosphere and inspire to creative and cultural participation?

Sub question: How can a new culture center and culture school in Ängelholm use the rythm of its surroundings to enhance the building´s inviting atmosphere?

1.3 Methods and tools

The master´s thesis consists of a theoretical and practical part where the theoretical part foremost uses research for design as a method. This method will provide results in the shape of collecting different architectural theories as well as the analysis of built references. The theoretical part will also consist of using tools such as qualitative interviews with stakeholders as well as study trips.

The practical part of the thesis consist of research by design as chosen method where tools such as model making, drawing and sketching will be the main tools used. Both the theoretical and practical parts of the master´s thesis are iterative, meaning that as the design develops the methods and tools are used in a way that continously improves the final design, and the final result of the master´s thesis.



1.4 Delimitations

Economic aspects

The master´s thesis will not focus on economic sustainability, but instead give space for exploring how the composition of a building in regards to the surrounding nature and combination of materials can create a certain atmosphere.

Acoustic aspects

The master´s thesis will focus on acoustics in a pshycological way, but not deep dive into calculations of acoustics, this would need an expert in the field as it is a large scale project.

Stakeholders

The master´s thesis will involve stakeholders opinions, but not in a way that hems the design process.

1.5 Reading instructions

Chapter 1

The booklet is divided into four chapters where the first one, introduces the problem description, the thesis questions as well as the chosen methods and delimitations of the thesis.

Chapter 2

In the second chapter, different architectural theories are presented followed by an analysis of built references, most of which have been visited in reality.

Chapter 3

The content of the third chapter consist of the chosen project for conducting the thesis. It presents the site, gives an analysis of its qualities followed by the final design proposal.

Chapter 4

Lastly the final chapter concludes the work from the theoretical and practical part. It dicusses the key elements of creating an inviting atmosphere in a large scale building down to the smallest of details.

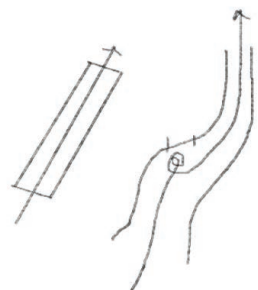
Background/Theory

2.1 Literature

What makes people stop and observe a building, furthermore what encourages people to explore the building further? How can a building contribute to liveliness and movement, without appearing disjointed and how can a building become a natural part of the natural movement patterns of its surroundings? There are many ways to seduce people through architecture, to speak to the human senses and enhance a certain emotion. Light, sound, choice of materials and the rhythm of the building are important elements to make conscious choices about.

The atmosphere of a place

In many ways an architect holds the power to create spaces that feel less or more comfortable to be in. In his book *Atmospheres*(2006), Zumthor describes how architecture is a spatial art and that the architect, can impact the movement of people. For instance in hospital environments, orientation is crucial and the corridors are meant direct people a certain way. In contrast Zumthor's thermal de Vals, a spa building in the apls, is instead meant to create a sense of freedom and is meant to make people want to stroll rather than strut (Zumthor, 2006). Concluding from the two examples above, creating a lingering feeling doesn't necessarily have to mean that the place feels disoriented, but there is more of an excitement to explore and more room for elements of surprise, rather than quickly needing to move between one place to another.



Character of materials and their proportions

An important aspect when designing spaces that is meant to have a certain atmosphere and perhaps even evoke certain emotions is to consider the character and impact that different materials can have. Zumthor(2006) describes how choice of material and the proportion of them and their difference in character, determines whether they can act as a whole. He describes how there is a critical proximity and that materials shouldn't be too similar, but also not too different. In other words this could mean that only working with warm materials might not achieve the desired warm feeling if there is nothing cold(in a smaller proportion to the warmth) contrasting it.

Furthermore when we experience buildings we also experience their temperature. It could be the emission of heat from metal or the feeling of a cold stone that we experience in a physical way, but it can also be psychological, and what we see(Zumthor, 2006). Therefore also considering the visual impact of a material is to be considered in order to achieve the desired atmosphere.

The care for a building's surroundings

A design meant to have a certain inviting atmosphere must also connect to what's around it, as it is a continuation of sequences already in a city or in nature. Creating such environments is often fulfilled by Kengo Kuma, who is one of Japan's leading architects. Kuma often aims to create architecture that is rooted in its environment whilst having a humble and human-centric approach towards design. In his *Architecture of defeat*(2002) he describes the disconnection and connection of architecture where he explains how the Twentieth Century architecture often viewed the building as a disconnection from its surroundings.

Kuma argues that instead of creating a building that creates a distinction between the outside and the inside, architecture should be seen as one continuous thing. Kuma further explains that the scale most recognizable by humans is the one where you can see the petals of a flower blooming and where you can see the pebbles on the ground(Kuma,2002).



In addition, Gottfried Semper describes how a material should be chosen not only for the material itself, but for the ideas the material embody since this will make the building gain in beauty, as it becomes a natural symbol(Semper,1989). This could for instance mean that a wooden element as they derive from a tree growing upwards, is best used as vertical elements in a building, where the veins of the trees become visible and enhances the movement upwards.

Pallasma(2000) furthermore explains the phenomenon of materials as if they have their own language. For instance Pallasmaa mentions brick as something that symbolizes fire and earth whereas wood first speaks of its life as a tree and then becomes a craftsmanship, carefully shaped by a carpenter.

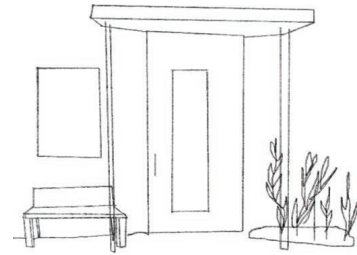
In the same way as described by Zumthor, Pallasmaa explains how architecture is a combination of physical and mental experiences and that shapes and surfaces that is pleasing to the eye of humans, often is what makes it into good architecture.

How can a building become more alive?

The beauty of nature is often appreciated by many, which is often because of its distinct patterns, rhythms and fluid shapes that together create an enjoyable experience. Alexander(1979) in his "A timeless way of building" gives examples of how the thought and character of nature could be used in designing buildings. He explains how the waves of an ocean together creates a wholeness, the waves are all different, but together they create a unified impression. Similarly, trees, which are all different, create what we all recognize as a forest. Nature with its living patterns is what makes it beautiful. According to Alexander(1979), in the same way as nature, what determines a building or the liveliness of a room is the amount of living patterns it withholds.

Connecting to architecture this could mean the columns and beams, each with their own slightly unique character, but together create a robust and beautiful construction. Alexander(1979) furthermore explains the importance of interdependence of the elements that help make a building more alive in its character. That a window, being part of a larger pattern of a facade, needs to in itself be alive, by either being used to get fresh air in, or the sill being slightly lower so that people can enjoy the view better and get a better connection to the ground.

When it comes to creating inviting entrances, these too consist of small units that together form a larger inviting space. For example and connecting to the written words of Alexander(1979), if you were to remove the rounded handle, the small wooden bench or the protruding ceiling of an entrance, the inviting impression would not be the same. Even removing one of them would impact the entirety of the welcoming atmosphere.



Acoustics

Another important aspect in regards to an inviting space is the acoustics, and Zumthor(2006) furthermore explains how even an empty room has a certain sound and that materials can contribute to enhance or diminish it. In other words having a mindful approach towards the character of different materials, is very important. For instance, what is the sound of a stone in comparison the sound of wood or brick?

Guidelines for an inviting space?

Concluding from written texts, architecture is experienced through our senses, through both physical and psychological experiences. Creating an inviting space requires care for details, maintaining a distinct rhythm, but still make room for excitement and to make conscious choices regarding materiality and find a balance in proportions.



A small pause for reflection...

The building as a continuation of space

The building as a warm and inviting space

The building as a sensory experience

The building as a fluid space

2.2 Built references



Fig 2. Steven Holl, Winter visual arts center, Franklin and Marshall College (Warchol, P. 2019) Republished with permission.

2.2.1 Winter Visual Arts center, Lancaster, United states
Built 2015-2017



Fig 3. Inside one of the atelier spaces. (Warchol, P. 2019) Republished with permission.

Facts about reference

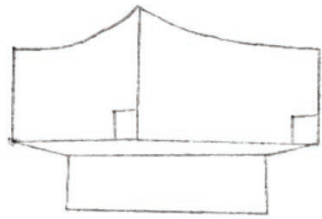
The main inspiration for this campus building and its shape was to preserve the large trees of the site(Steven Holl Architects, 2025). Contrasting from the traditional surrounding brick buildings, the building is also meant to be a light addition to the site as well as support the function of bringing art students together to collaborate on different art projects. The building is filled with natural day light and light up during night fall.



Fig 4. Night view, the polycarbonate lets light through at night (Warchol, P. 2019) Republished with permission.

Analysis of reference

Visual Arts Center by Steven Holl has convex facade elements which make the building appear smaller and more obtainable from different directions. It gives an embrace towards the surrounding trees as well as the visitor. The placement of the windows also gives a playful impression and frames nature on the inside. Leading up to the entrance is a ramp that feel open to the public and in many ways the building recreates the playful and welcoming feeling of a tree house.



Curved facades embracing the visitors



Designing with the surroundings, rather than against

2.3 Built references: Study trip



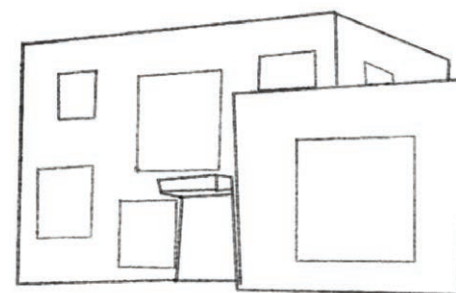
Fig 5. The extension of Skissernas Museum, authors own image.



Fig 6. Interior of restaurant, Skissernas Museum, authors own image.

2.3.1 Extension of Skissernas museum, Elding Oscarson, Lund

Built 2015-2017



Windows placed in a dynamic way, breaking the pattern from the surrounding buildings.

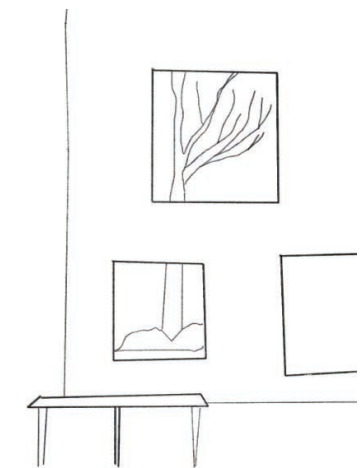
Facts about reference

In 2013 the architecture office, Elding and Oscarson won the competition of designing an extension for Skissernas museum (museum of artistic process and public art). The idea was to increase the museum's accessibility as well as (Skissernas museum, 2025) better its potential as a meeting spot. The building is supposed to feel light and abstract. The volumes also doesn't have any clear backside to them, but feels welcoming from different directions.

Analysis of reference

The first noticeable feature of Skissernas Museum, is its playful character with the windows placed in a dynamic pattern as well as in different sizes. The buildings large windows make it stand out from the surrounding infrastructure and one is curious to approach the building further.

What makes the building so appealing from the inside, is the buildings many different views, that frames the outside park, making the windows into frames with liveful art in them. In some areas the windows are also placed so that one can see through to the other side, which makes the building transparent and gives it a light impression as it doesn't entirely block what is behind it.



Window placement brings the ground closer to the visitor and frames nature.



Fig. 7 Entrance of H.C Andersens hus, Odense, author's own image.



Fig. 8 Curved facade leading up to entrance, author's own image.

2.3.2 H.C Andersens hus, Kengo Kuma Architects, Odense, Denmark

Built in 2022

The museum building consist of non hierarchical curved buildings, above and below ground (Museum Odense, 2025). The visitor are drawn into a fairytale like landscape with the outside park and the buildings working together to create a maze-like feeling. Ha-

ving the medieval Danish traditional building's on one side of the site, the home of the author H.C Andersen among them, and a more contemporary urban setting on the other side, the museum weaves two parts of the city together.



Fig 9. Reception interior, wooden elements stretching between inside and outside. Author's own image.



Fig 10. Exterior facade, a variety of closed and open facades create a dynamic motion. Author's own image.



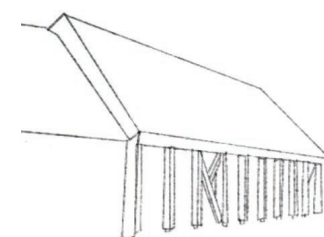
Fig 14. Staircase leading the visitor further on. Author's own image.



Fig 15. Bench in the foyer, following the curve of the facade. Author's own image.

Analysis of reference

At first glance, the H.C Andersen hus, sticks out from its surrounding small and traditionally Danish buildings and the curved shapes in different sizes and heights evokes a curiosity to further explore the museum's functions. Along the facade there are staircases that follow the curve of the facade, enhancing its inviting gesture. The wooden elements such as the pillars and the vertical and horizontal slabs, create a rhythm that is obtainable on a human scale. Especially the horizontal ribs, makes the height of the building seem smaller.



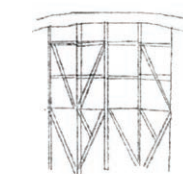
An open and light structure, leading the visitor into the park



Fig 16. One of the many entrances. The open and light structure leads the visitor into the museum park. Author's own image.

H.C Andersen hus, also has inviting entrances in different directions. Two of them consist of an open wooden construction that welcomes the visitor into the more dynamic landscape, almost as if it's a hidden gem that the visitor has discovered. Taking a step further on is almost like entering a different world.

On the interior of the building there are furniture that follows the facade, enhancing the curved shape of the building as well as invites to sit down for a while and explore the building from another perspective. The curved shape of the bench also leads the visitors further into the building.



Same pattern reappearing in facade

Project

Site Analysis



Fig 17. View of Rönne å, the river floating through the city. Author’s own image.

The site: Ängelholm

The project site is located in the southern part of Sweden in a city called Ängelholm. It is located in between two peninsulas creating a protected bay that has a 7 kilometres long beach embracing the waves from the ocean. The layer between the ocean and the city is Kronoskogen, a large forest used for recreational purposes. Connecting the ocean to the city is the river Rönne å, dynamically floating through the different parts of the city.



Fig 18. View of the beach, Havsbaden in Ängelholm. Author's own image.



Fig 19. View of Kronoskogen. Author's own image.

Then.

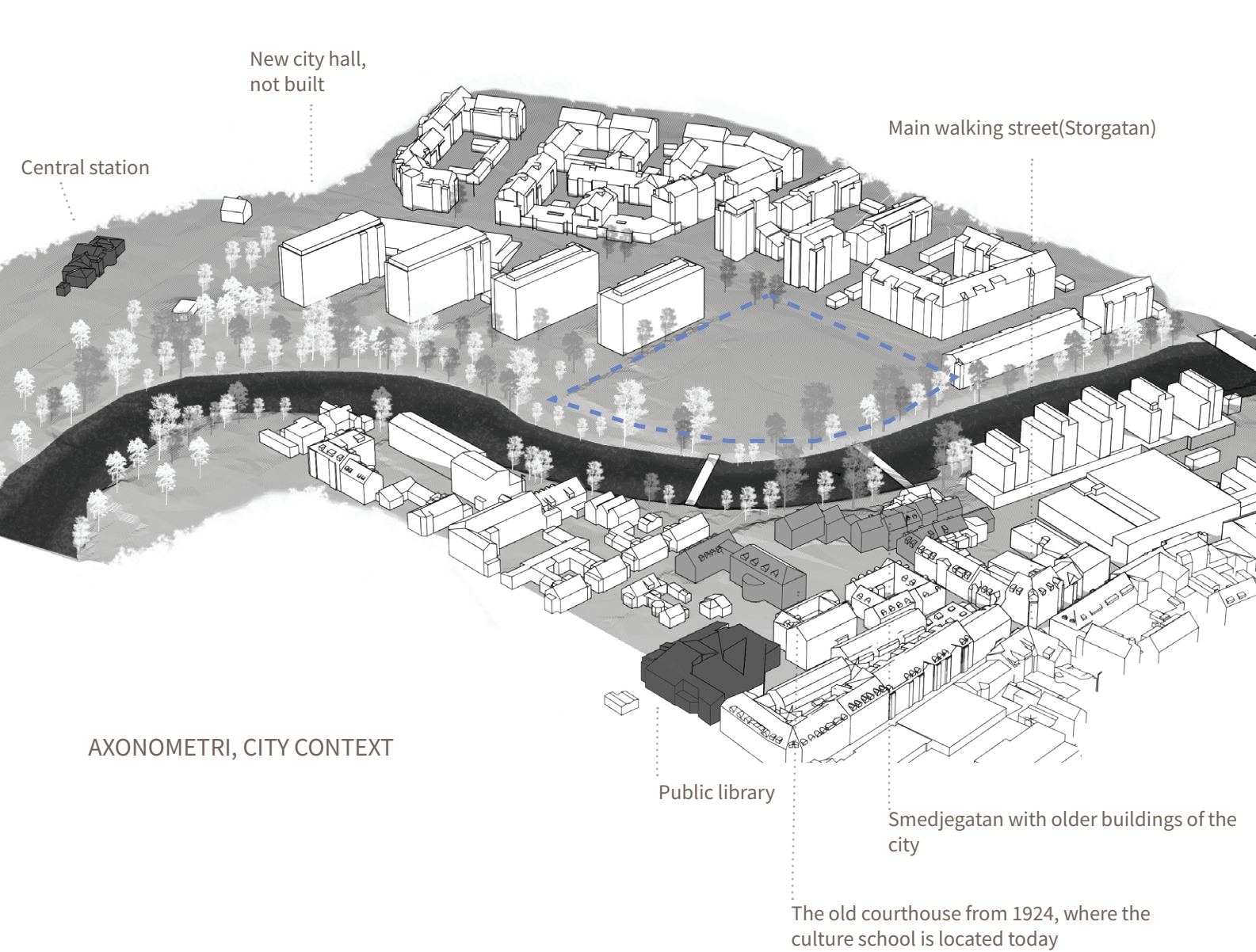
Ängelholm is a mid-size city in the southern part of Sweden, with approximately 45,000 inhabitants(Ängelholms kommun, 2024). The city was founded in 1516 by the Danish king, Kristian the 2nd. From there on the city suffered through wars where the infrastructure to a large extent was burnt to the ground. Natural hazards also created problems as the sand from the ocean blew into the city. Planted from the start to the end of the 18th century a large forest became a wall of protection between land and sea. During the end of the 18th century when the city regained its rights it could rebuild itself and a lot of merchant and craftman's houses were built alongside the river, many of them still existing today. The river also became an important way for the transportation of goods as it leads out into the ocean.

During the end of the 19th century the city became a strong industrial site as the railway was built and the production of bricks, leather and sugar were some of the main factories situated in the city. During the start of the 20th century, the city became one of Sweden's first city planned summer society's with the 7km long beach as an attractive destination. (Ängelholms hembygdsbok, 2000). Another important historic happening was when the flight base f10 moved to Ängelhom after the 2nd world war, acting as an important base for the Swedish military until 2002(Ängelholms flygmuseum, 2024)

Now.

Today Ängelholm is described as a city between land and sea where the ocean, river and forest still act as important elements of the city. These elements are important for recreational purposes all year long and the closeness to greenery and nature is the very essence of the city. The river promenade connects different public functions of the city and is what ties the old and the new together. Being a former city for brick production the remains of clay are not only shown in the numerous brick buildings, but also in the shape of a lergök, a clay bird instrument, which has become an important symbol for the city.

Another remain from history is the railway museum and the flight museum, present reminders of what the city's character once upon a time used to be. During summer there is a large light festival where a parade of boats decorated with light installations, parade through the river(Ängelholms kommun, 2024).



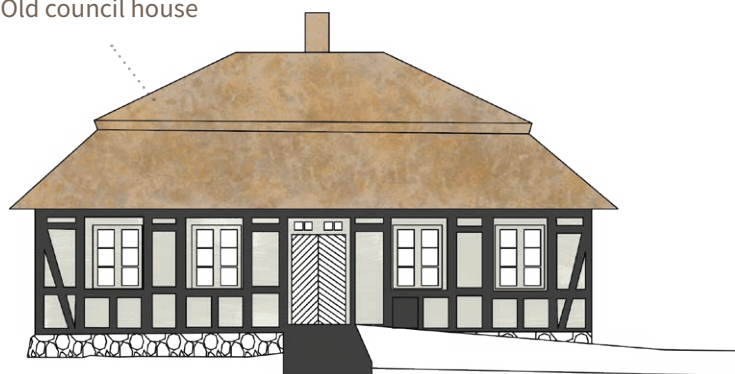
Site characteristics

In many ways the site already has a great deal of cultural value and a welcoming atmosphere. It's home to the old sugar factory, which makes it a symbol for Ängelholm's industrial history. The site is also located near Rönne å, a river that connects different parts of Ängelholm, and has throughout time been an important meeting spot for recreational purposes such as fishing, canoeing or strolls along its dynamic shape.

The site's nearby older buildings are mainly located by Smedjegatan, which consist of plastered and brick facades. Further from the site and withholding the characteristic for Escanian architecture is the old council-house, with wooden planks and clay as structural materials.

The site's surrounding buildings mainly consist of residential buildings of various heights, stretching from three to eight floors. Available from many different directions, both from the main walking street of the city as well as from the railway station, the sight in itself is a lively spot where many inhabitants walk by on a daily basis.

Old council house



PROJECT SITE SCALE (A3)

--- site

← -- pedestrian flow
 — car traffic
 — blue/green promenade

P parking
 B bus stop





Fig 20. Smedjegatan, one of the oldest streets in Ängelholm, here with a view towards the old courthouse.



Fig 21. Smedjegatan, one of the oldest streets in Ängelholm, here with a view towards the old courthouse.



Fig 22. One of the more contemporary buildings of the area. Rönne brygga, a residential building with views over the river. Connecting the river promenade and the water are seating spots placed in the water.



Fig 23. One of the older brick buildings of the city(also Smedjegatan). The building has a lot warmer tones such as the window detailing and the door. The pattern of the roof also has a lot of different colors making the building feel inviting, even though it's an older building.



Fig 24. View towards the site from the other side of the river. Today there is a school on the site, which is going to be demolished in the future.



Fig 25. View of the river promenade from across the bridge(Sockerbruksbron). To the right is Kronohäktet, also one of Ångelholm's older buildings, just across from the site.



Fig 26. Sockerbruksbron, the bridge that connects to the older part of Ångelholm. Here the picture is taken towards the site.



Fig 27. View towards the site from the other side of the river promenade where the municipality is planning on building a new bridge across the water. The current school on the site is seen in red.



Fig 28. View of the park leading up to the site. This is the path a lot of the pedestrians will take coming from the railway station.



Fig 29. View from project site towards smaller buildings on the other side.

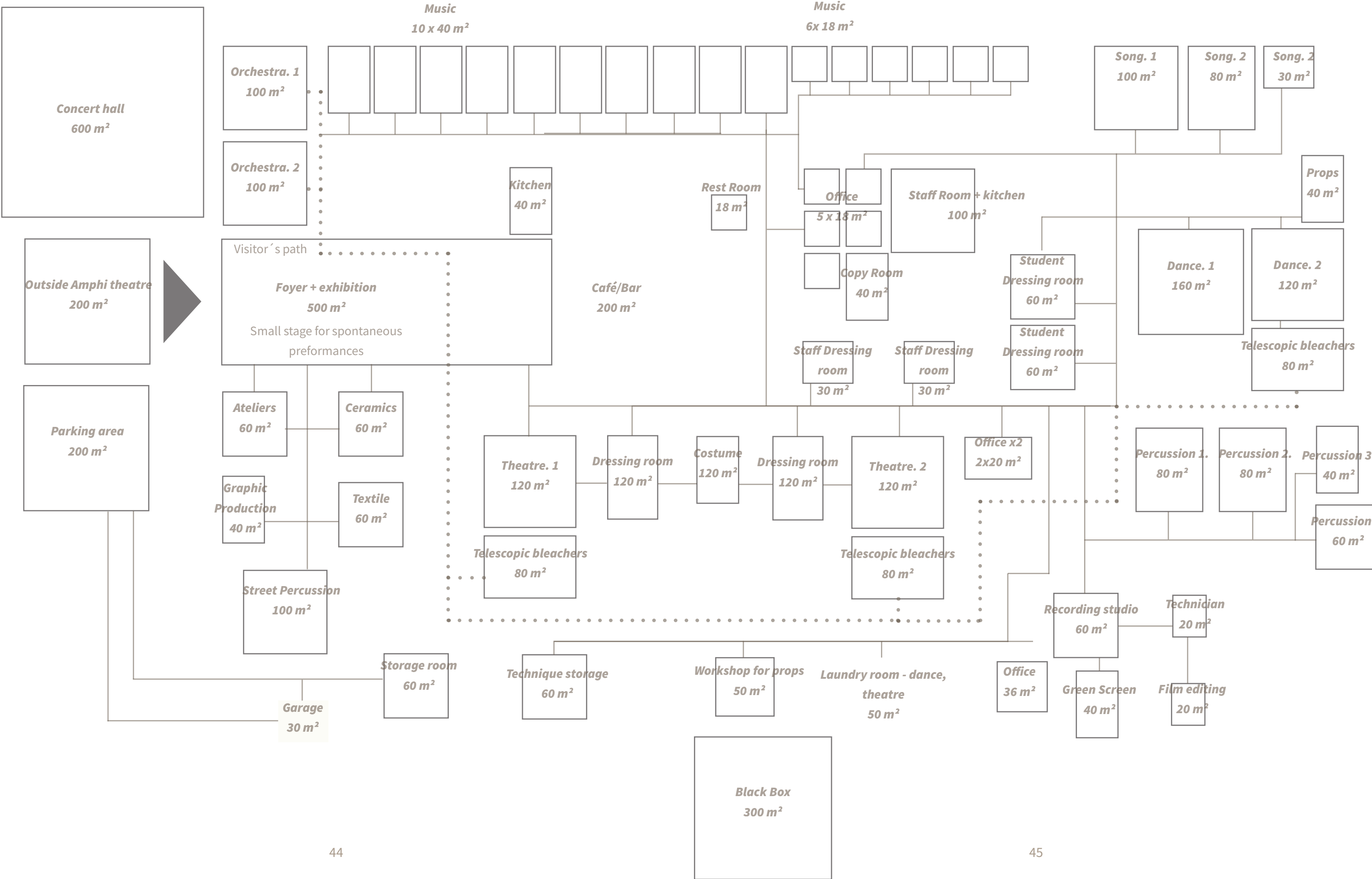


Fig 30. View towards site demonstrating the dynamic place that the river promenade is.

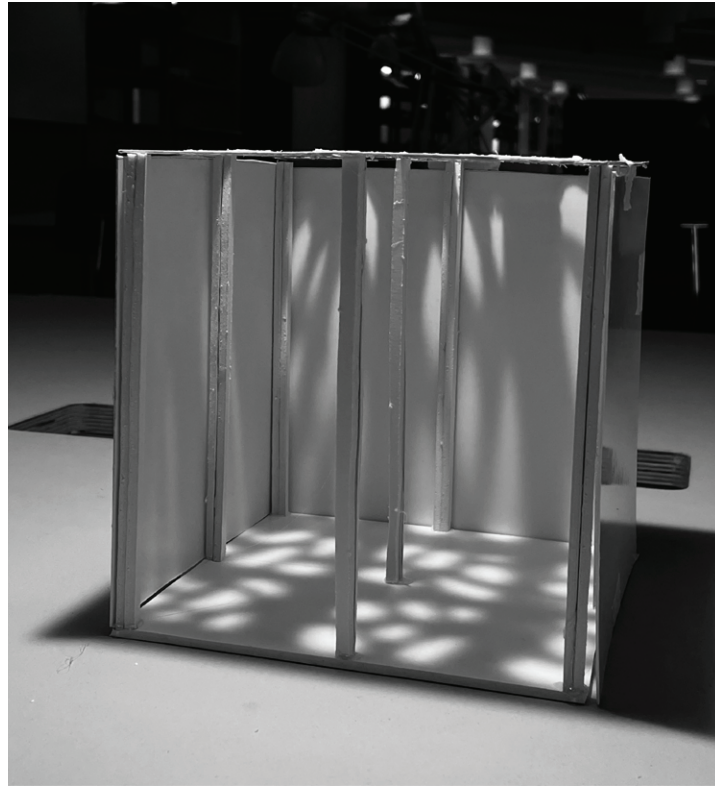


Fig 31. View from project site towards smaller buildings on the other side.

Spatial investigation 4500 m², program provided by the municipality



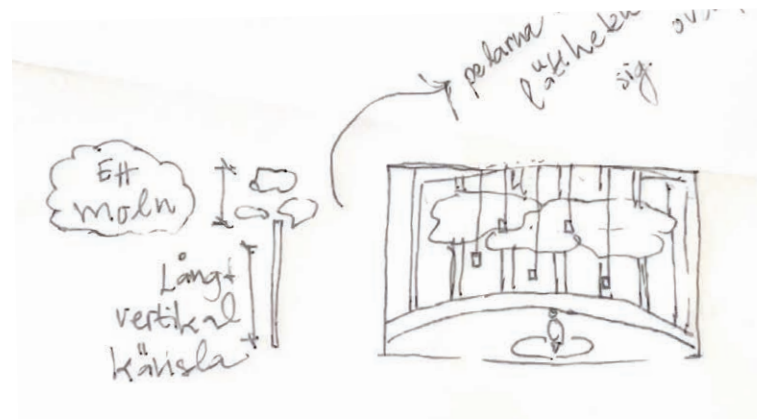
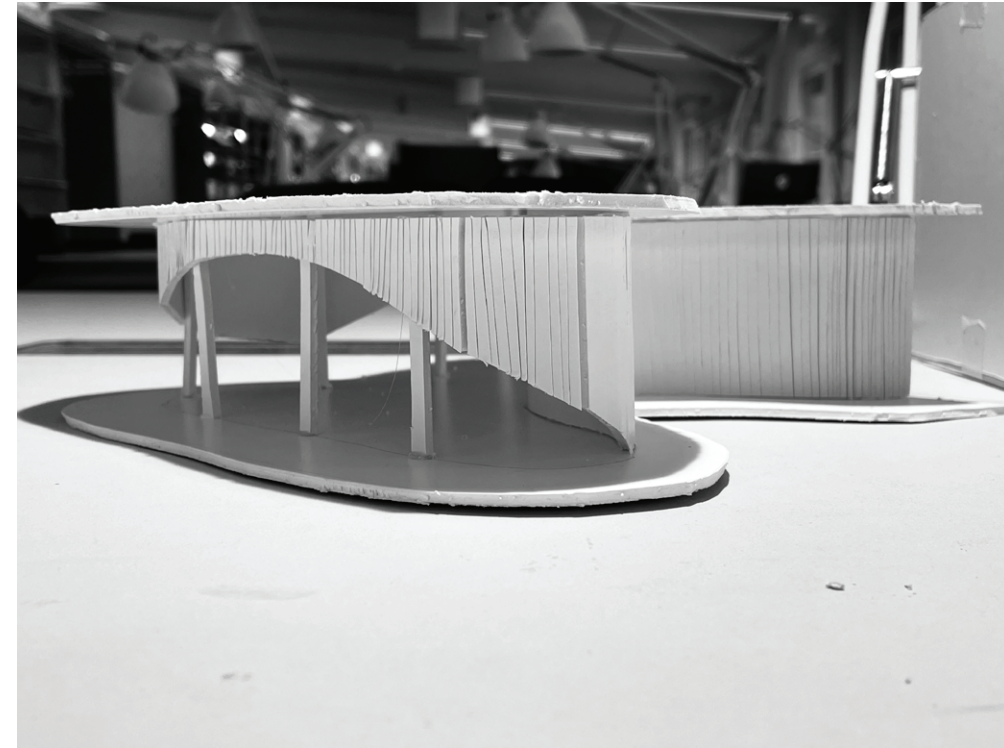
Creating an inviting atmosphere: model making



A small experiment

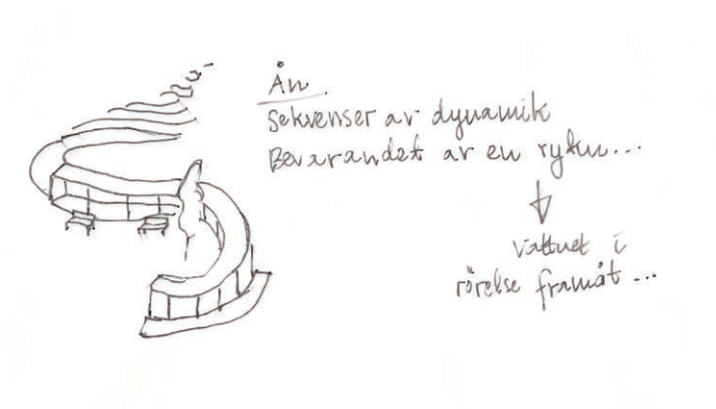
In order to truly capture the essence of the site's surroundings, a small experiment was carried out where the idea was to capture the inviting atmosphere of the trees (in the nearby park) and the river, which are right next to the site.

Both the river and the forest are important for Ängelholm's recreational activities and recreating the atmosphere of the two in built form could be a step towards creating a common ground for what is inviting to the inhabitants and what could be inviting in a new culture centre and culture school.



A play of light by the trees

Exemplified in the model above, the idea with the inviting atmosphere of the forest is the play of light creating a pattern on the walkway. There is also something appealing with the small wooden elements that stretches towards a cloud of leaves above. In built form this could be in the shape of pillars that stretch towards a ceiling with a cloud-like shape.



Dynamic shape and micro spots

One of the main qualities of Rönne å is that it creates a lot of small spots along its shape, either for larger gatherings or for smaller. Having this in mind, the building, laying right next to the river, could contribute to creating more of these spots which in built form could mean that people spontaneously gather since the building invites to do so.

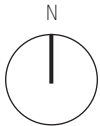
Final design: Ängelholms kulturhus och kulturskola



SITEPLAN SCALE 1:1000

Volume concept

The new culture centre and school is designed to feel welcoming from all directions. Its curved upper floors create segments that break up the long facade and frame both the surrounding nature, the bridges, its visitors and enhances the micro spots alongside the river promenade, which is also amplified with the new landscaping of the site.



MAIN PEDESTRIAN FLOWS TOWARDS SITE



SITE MODEL SOUTH VIEW SCALE 1:1000

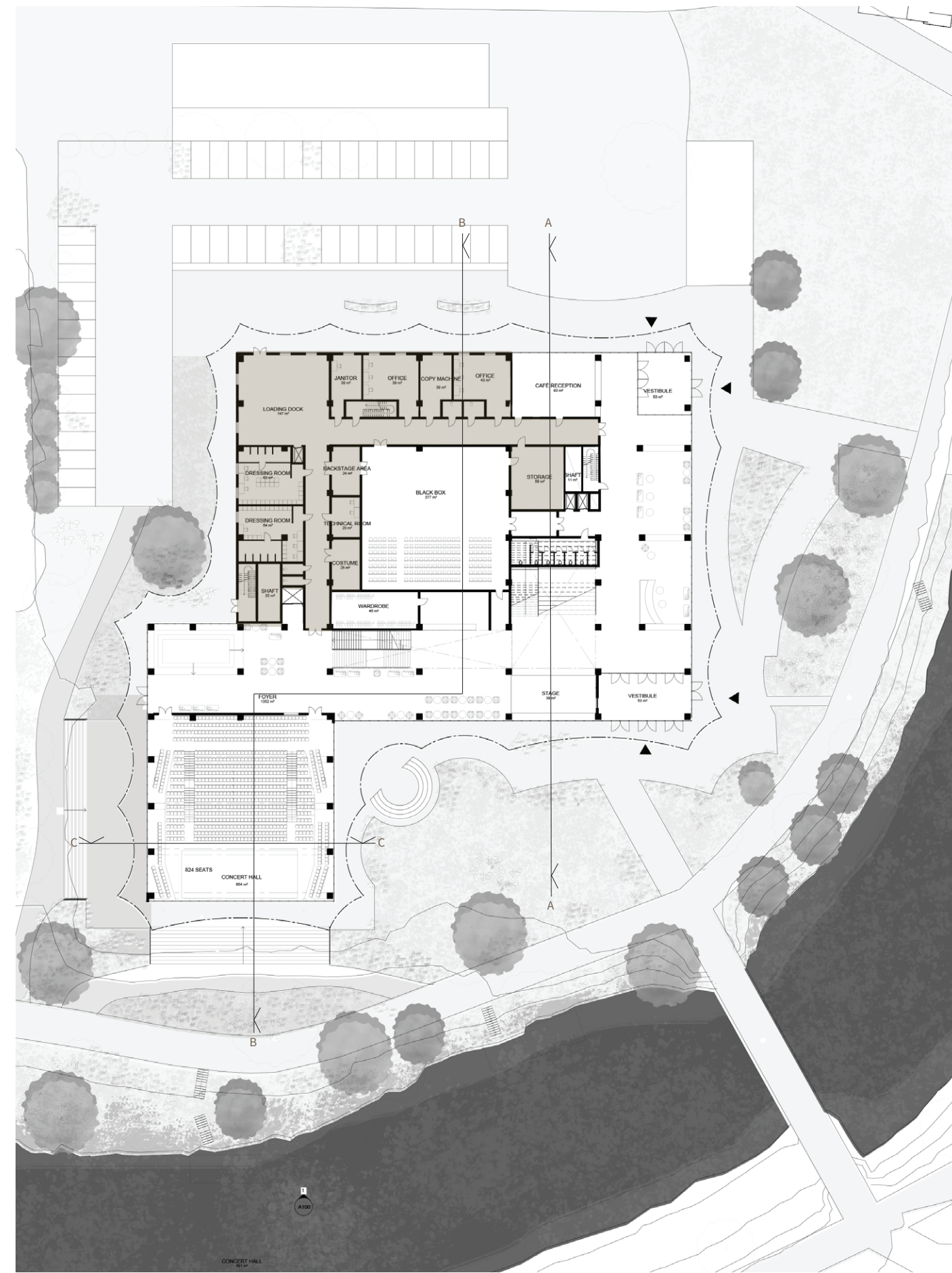
Different atmospheres in different rooms

The intention has been to create different rooms that all have their own atmosphere so that it can support the different functions as well as invite to different types of creative activities. This is shown in the following plans. As a gesture to invite people into the functions, the large concert/multi hall, which can be used for many different activities, is halfway dug into the ground. This is a way of inviting the people walking past the center to walk up the stairs and be invited into the building.

The blackbox is placed in the middle as it doesn't require daylight, nonetheless it has windows into its interior, which is meant to be a way of showcasing the activities on the inside.



BASEMENT, SCALE 1:600



GROUND FLOOR, SCALE 1:600

Back of house



FIRST FLOOR, SCALE 1:600



SITE MODEL NORTH VIEW, SCALE 1:1000

The spaces inbetween

Entering the building one is met with a row of pillars that directs the visitors forward. In the most public spaces the wooden pillars all have a slight shift in the rooms between them. It could be a new piece of furniture, an opening from above or below and on the first floor a spontaneous stage. This provides space for continuing to explore whilst the steady rhythm of pillars continues.

The curves

On the inside the curves provide different types of views where the windows with different window sills also provide a shift in the rhythm of the building where the visitors are meant to explore and see what awaits around the next curve. On the first floor the corners of the inner curve can be used to place art objects.



SECOND FLOOR, SCALE 1:600



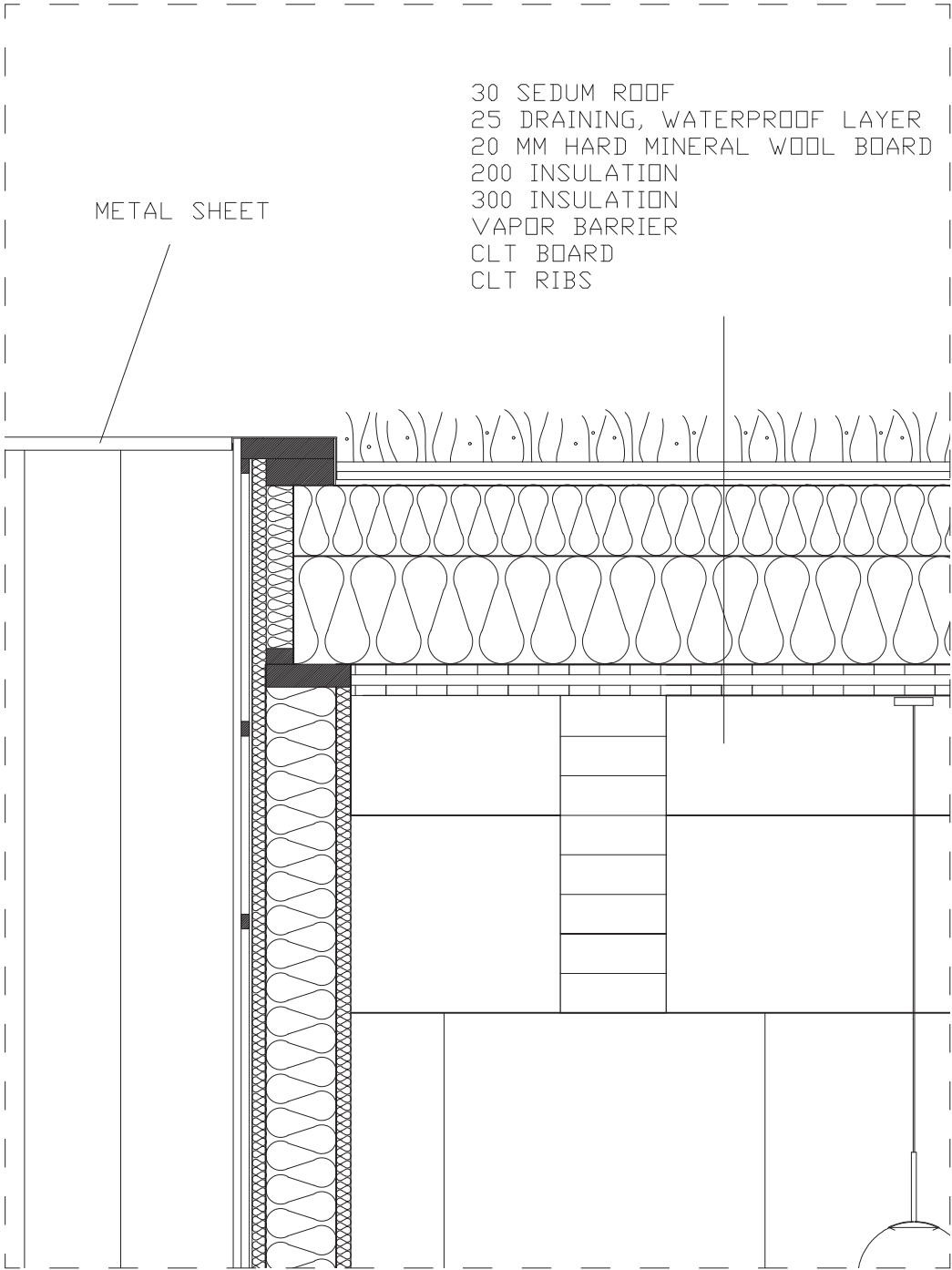
THIRD FLOOR, SCALE 1:600



OUTSIDE VIEW OF CONCERT HALL

Material concept

The upper floors of the building have vertical wooden panels, meant to enhance the shape of the curve as well as give a warm impression. The panels are treated with heat in linseed oil, which protect them from weather and wind, but still provides a nice texture of wood.



ROOF DETAIL SCALE 1:20

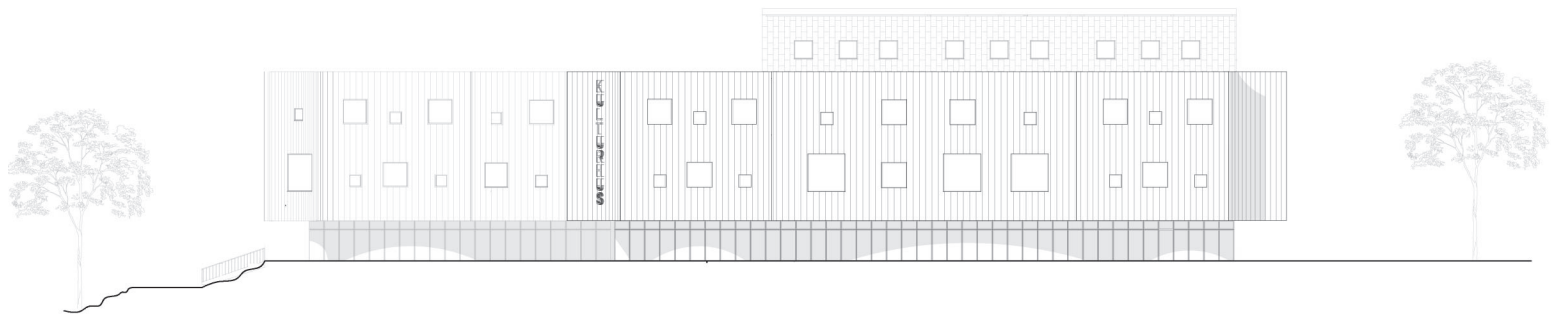
Material concept

The building's roof consist of sedum which will help with water retention as well as harmonize well with the building's relation to nature.

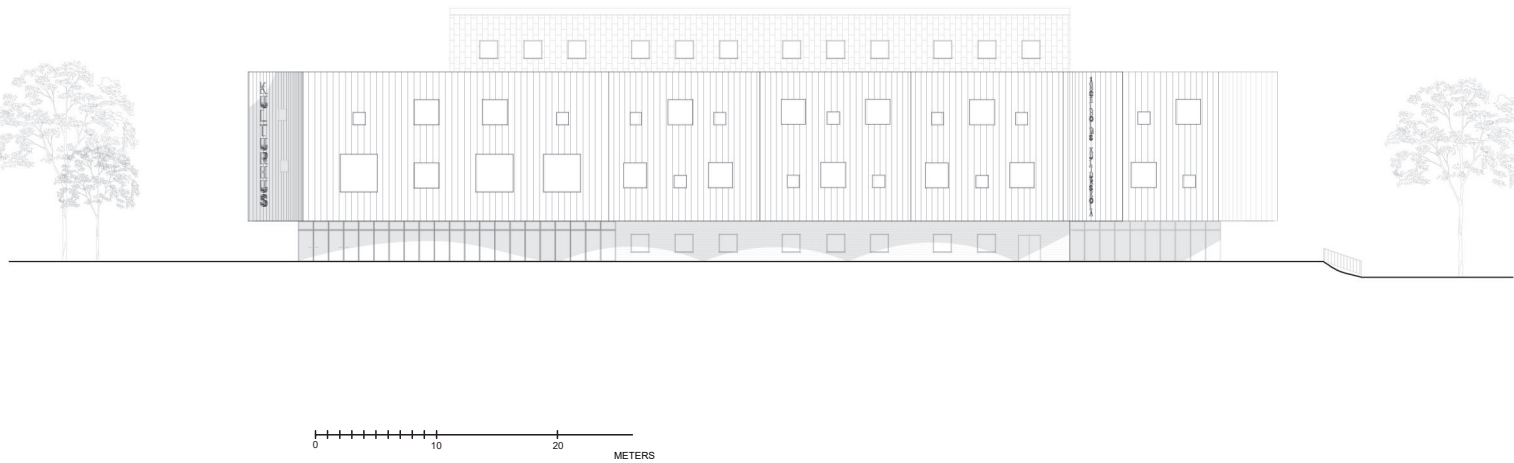
Elevations



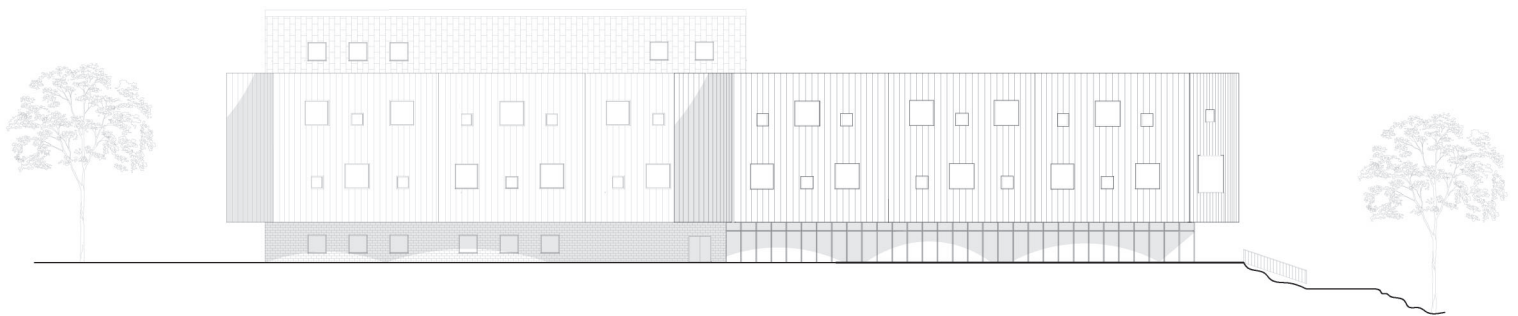
SOUTH ELEVATION, SCALE 1:600



EAST ELEVATION, SCALE 1:600



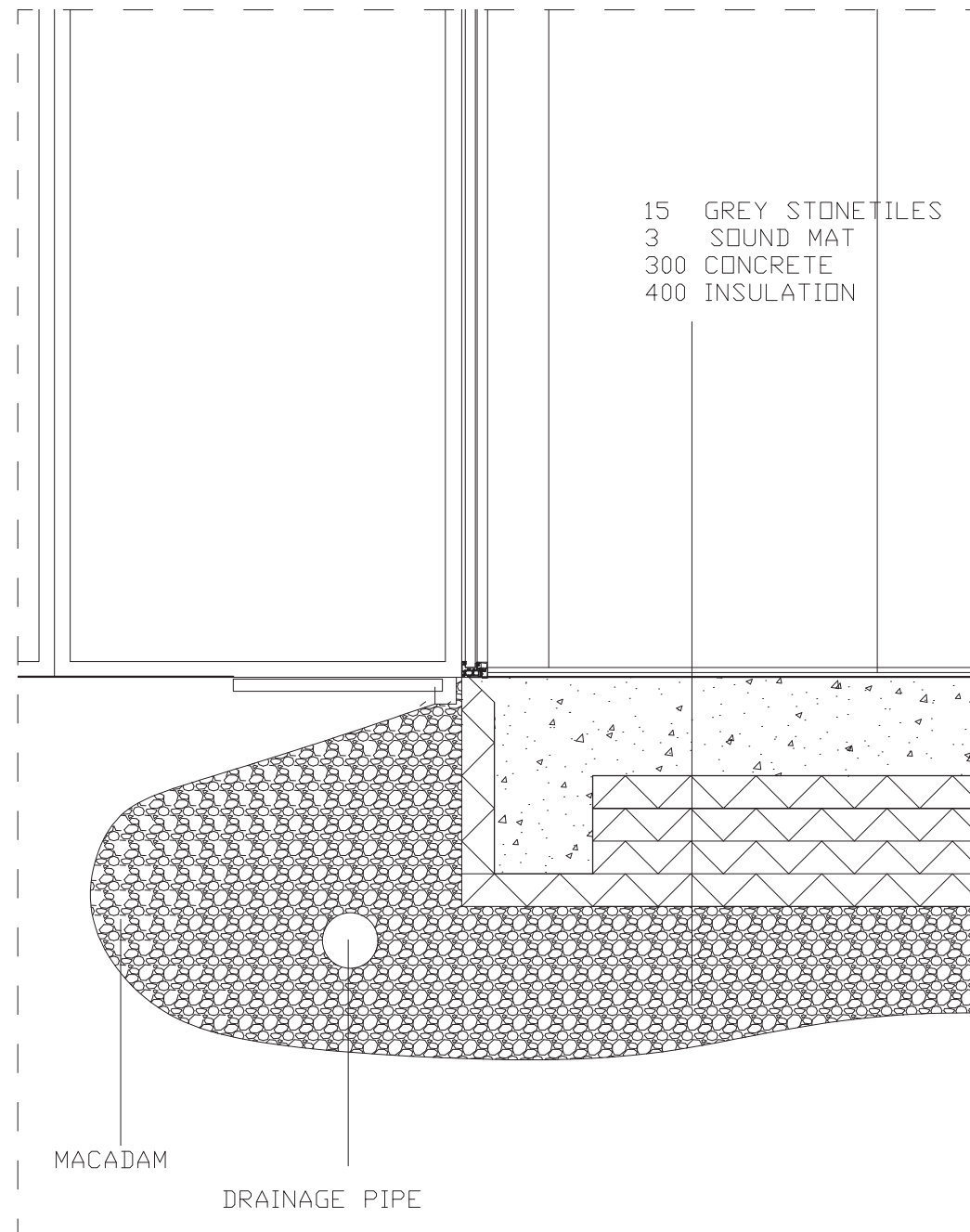
NORTH ELEVATION, SCALE 1:600



WEST ELEVATION, SCALE 1:600



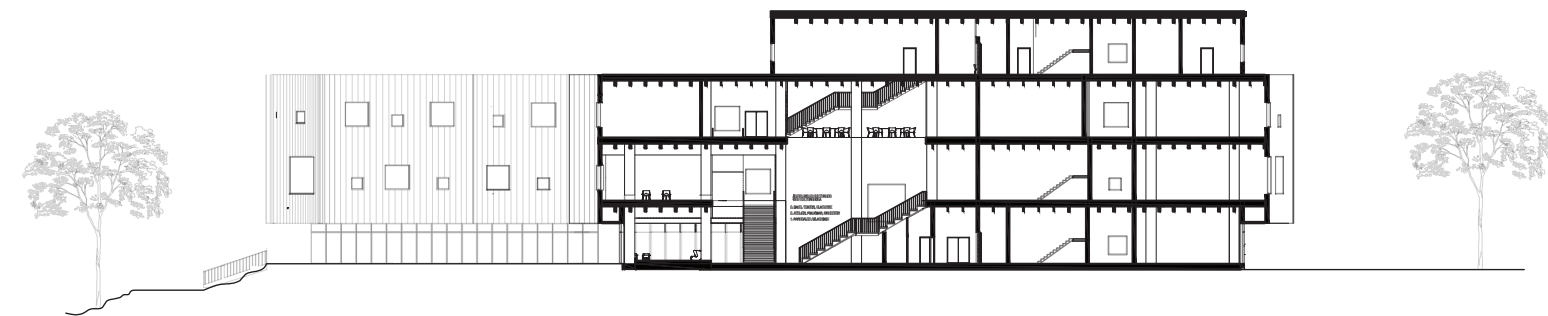
INTERIOR VIEW SOUTH ENTRANCE



GROUND DETAIL, SCALE 1:20

Material concept

The bottom floor of the building mainly consist of glass, which is meant to blur the line between inside and outside, as well as make the upper floor appear more floating and light. It ´s also meant to increase the buildings transparency and invite people to enter.



SECTION A-A SCALE 1:600



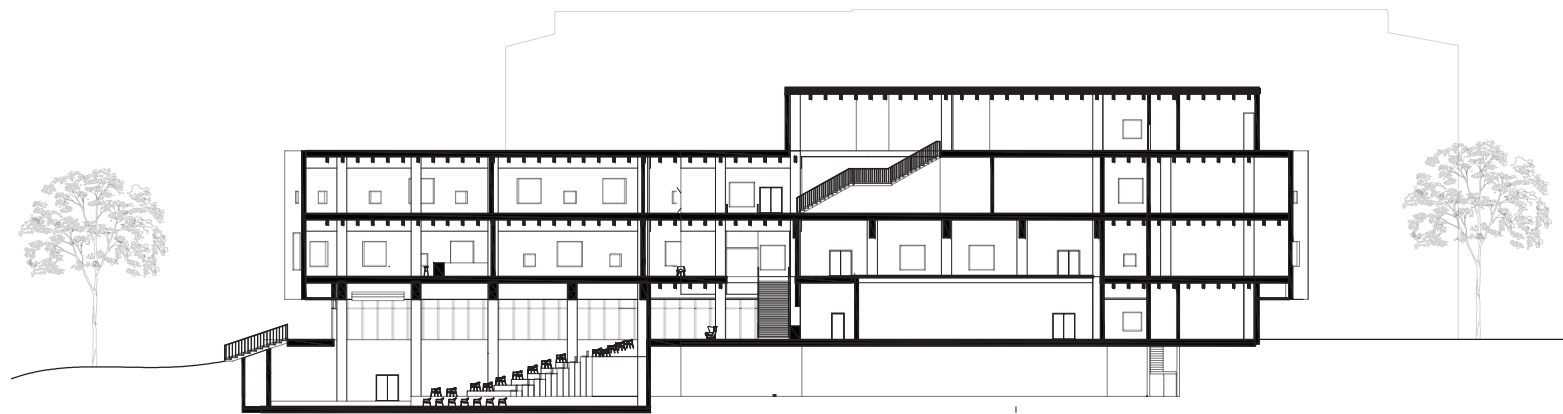
MATERIAL PALETTE

Material concept

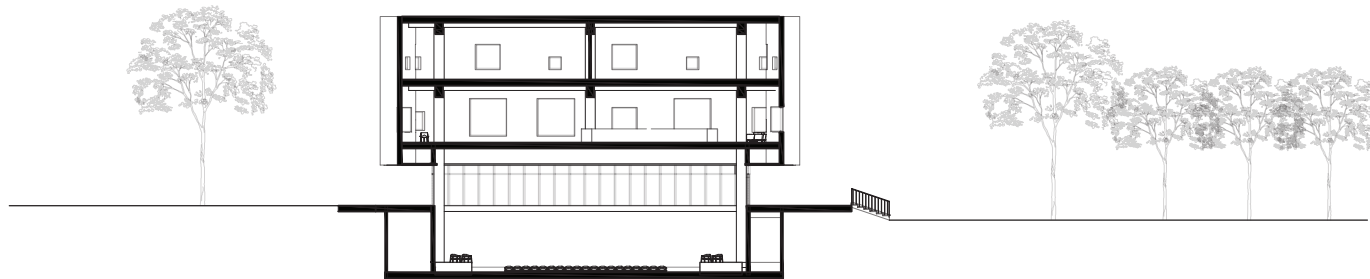
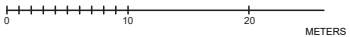
Entering the building the visitors are met with a cool flooring made out of stone whereas the majority of the other materials consist of wood, embracing the visitor and welcoming them to the building.



INTERIOR VIEW CONCERT HALL



SECTION B-B SCALE 1:600



SECTION C-C SCALE 1:600



CHESTNUT FLOORING



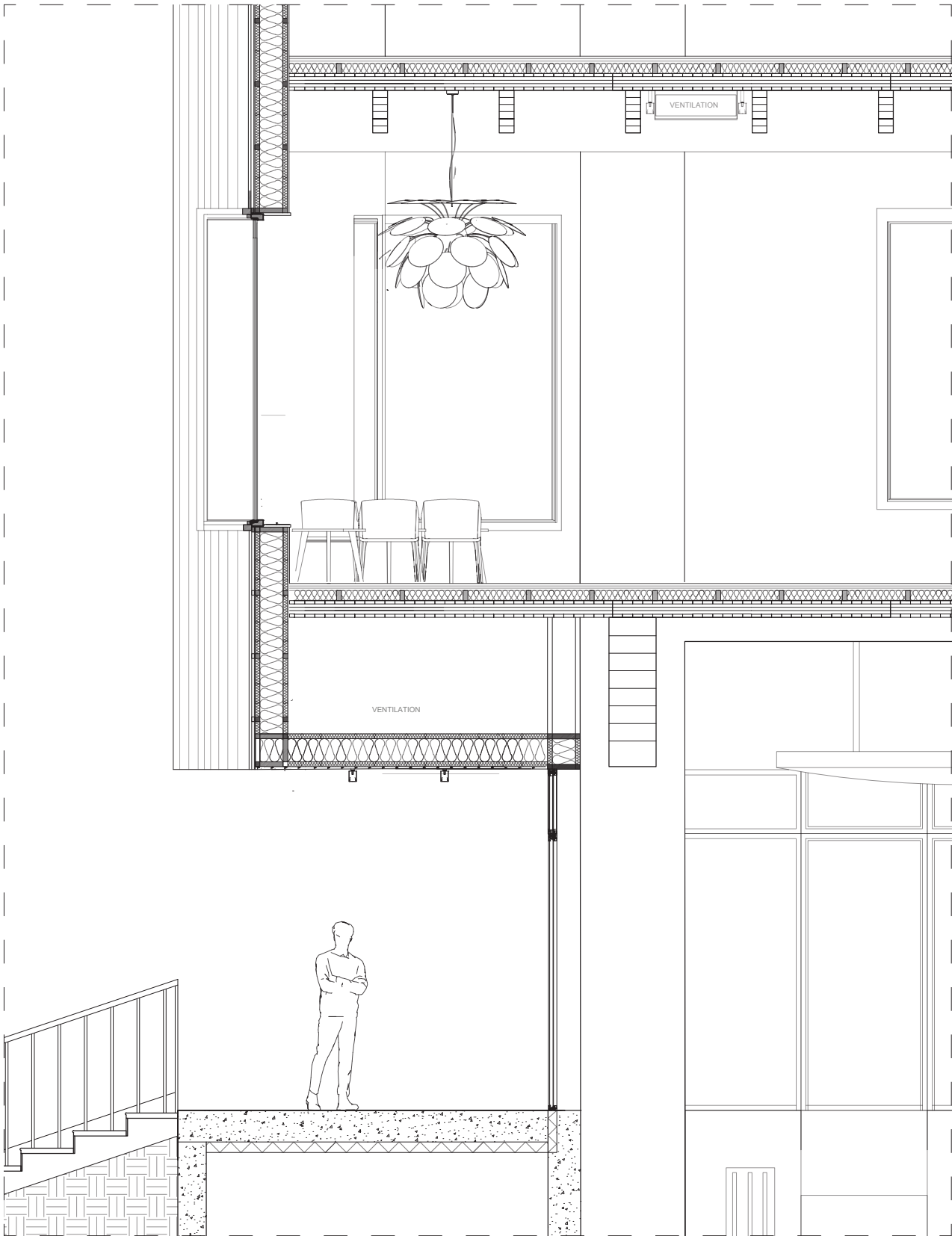
ACOUSTIC ELEMENTS IN OAK



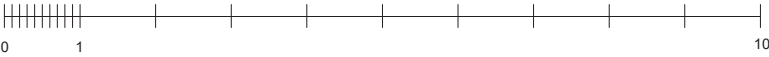
GLUELAM BEAMS AND PILLARS

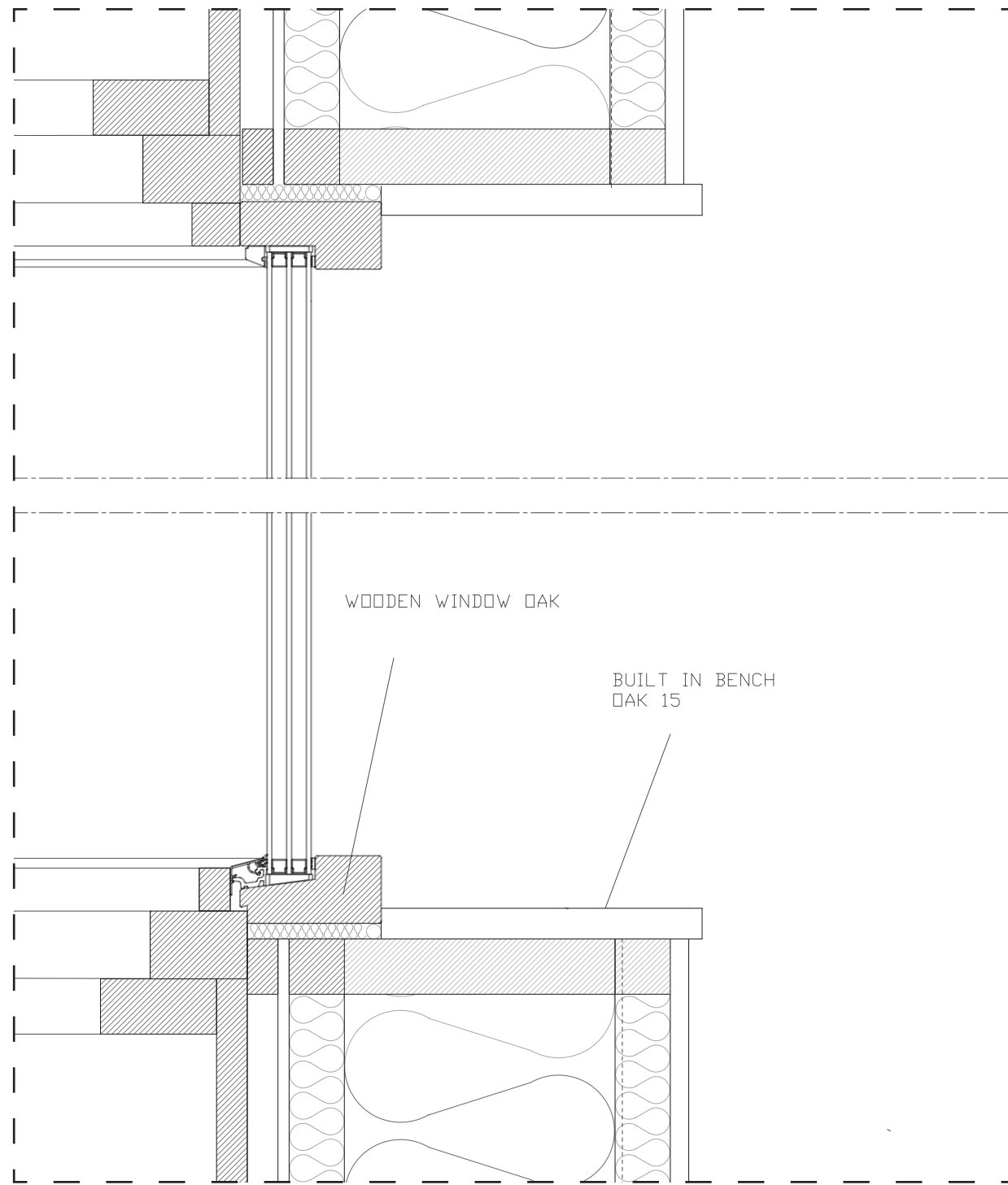


PIANO BAR/CONCERT HALL ELEVATION DETAIL 1:50



PIANO BAR/CONCERT HALL SECTION DETAIL 1:50





WINDOW DETAIL 1:5

0 50 100 150 mm

Windows

The window framing mainly consist of wood to create a warm and welcoming ambiance whilst admiring the view outwards. Exteriorly the wooden elements help frame the interior functions and mark the windows as something contrasting the vertical panels.



DETAILED(EXTERIOR) MODEL 1:20



PIANO BAR



DETAILED(INTERIOR) MODEL 1:20

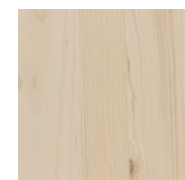
Technical installations

The ventilations are visible in almost all spaces of the building, but is meant to be slightly hidden within the clt ribs as a tool to shift the focus towards the wood rather than the ventilation.

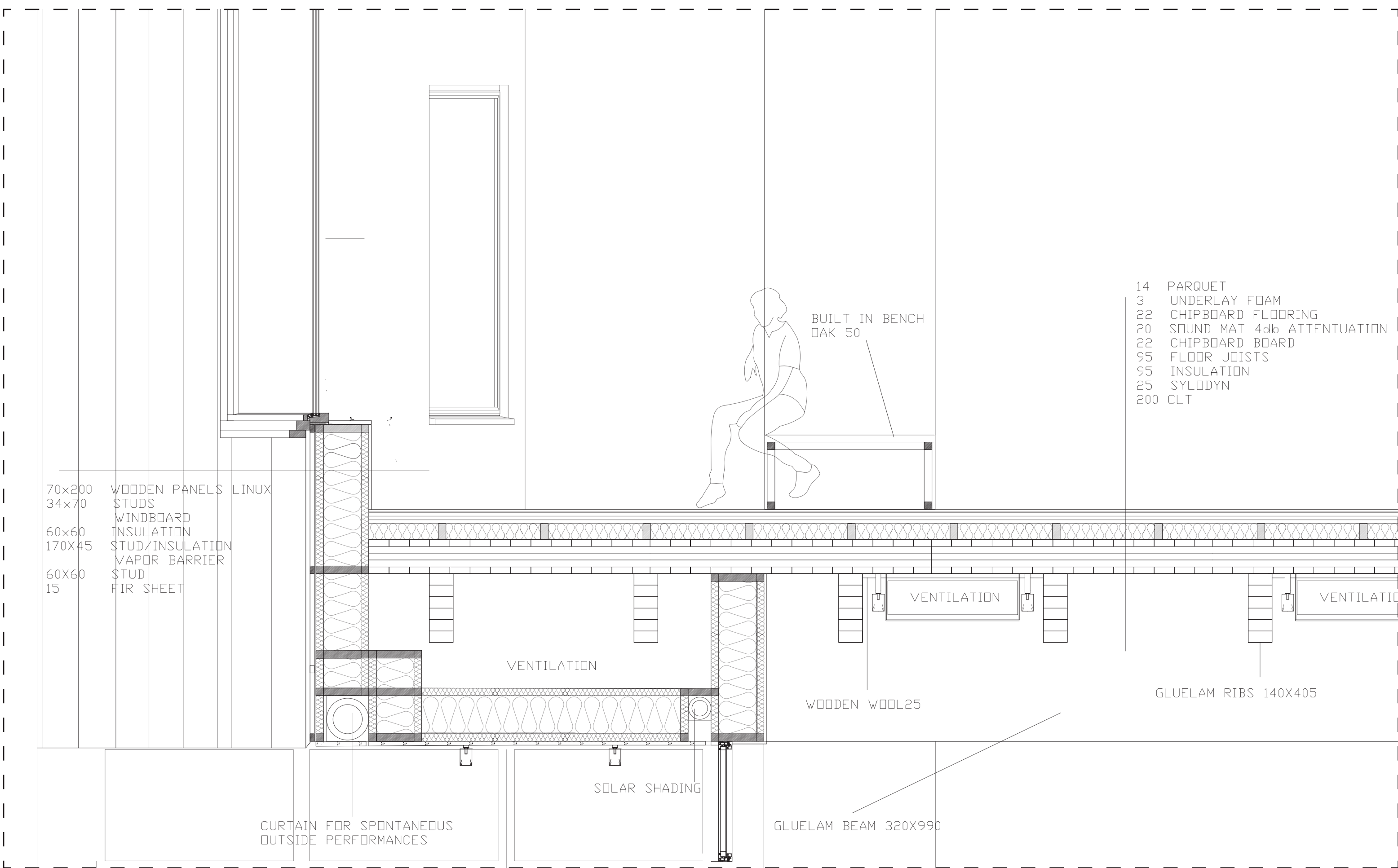
As the building cantilevers it allows for the installations to, in some areas, be placed in the cantilevering part. On the outside one can also hide installations such as curtains and spotlight as well as solar shading.



CHESTNUT FLOORING



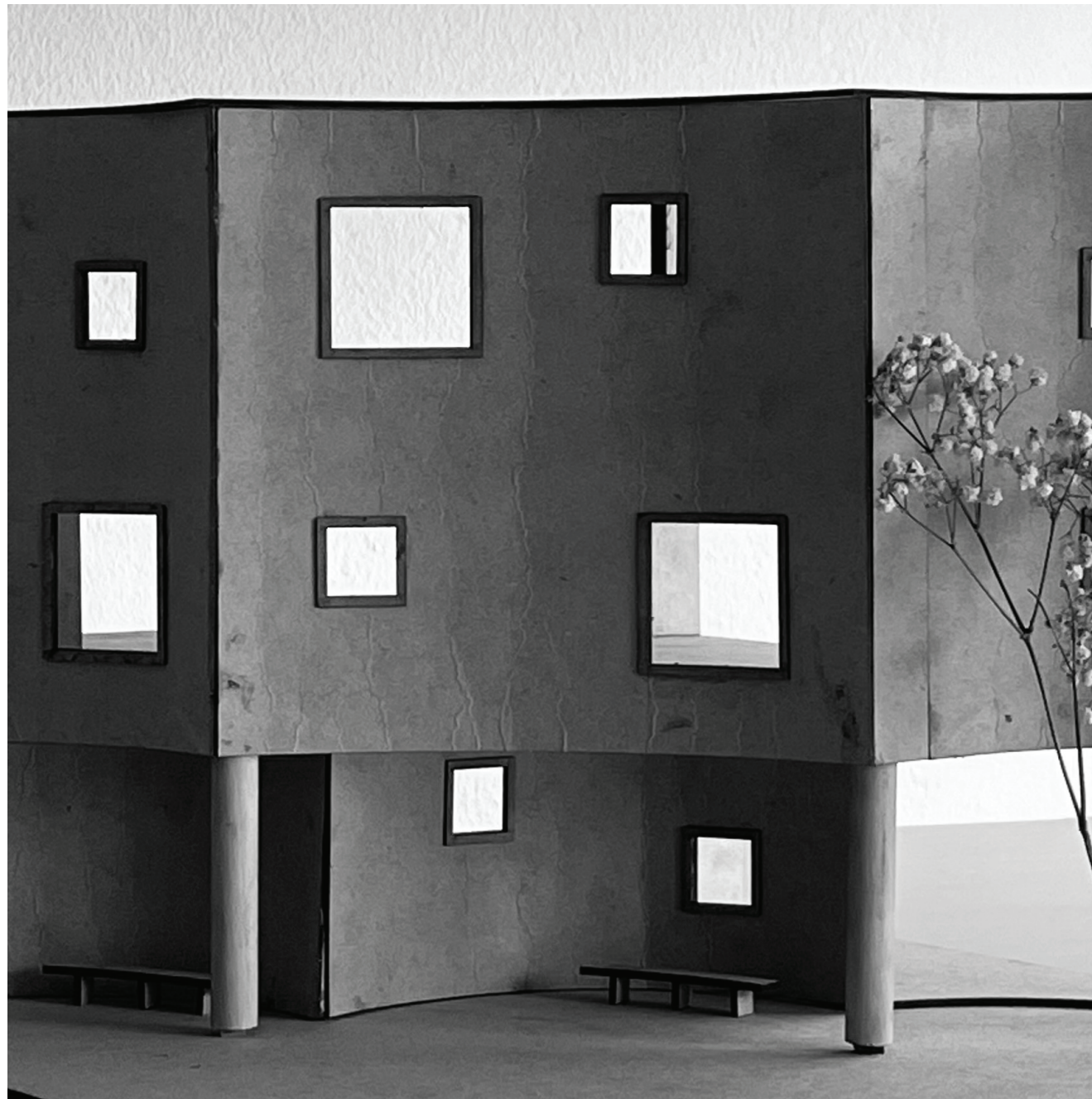
FIR SHEET WALL CLADDING



CANTILEVERING DETAIL 1:20 MM



EXTERIOR VIEW - SPONTANEOUS STAGE



WORKING MODEL

4. Discussion

This master's thesis aim was to answer the question of how to design a large public building that has an inviting atmosphere and inspires to creative and cultural participation. Creating a building that appeals to many different people of different age groups and backgrounds is not always the easiest thing to do because architecture is subjective, but perhaps there are some key elements that makes a building seem inviting to a larger audience.

A large part of the theoretical part of the thesis has been to visit different public buildings that in different ways welcomes its visitors and in many ways are lively additions to their settings. H.C. Andersens hus way of evoking curiosity through open and closed curved elements, Skissernas museum's way of sticking out from its surroundings and Visual arts center's way of embracing its surroundings. Their common attribute is their light addition to the place as well as their joyful play of architecture. They all, through their built shape, add joyous elements such as built in furniture, curved archades with staircases and the framing of nature in a beautiful way.

The way that the thesis has tried to achieve the same result is in its small details that add values to even the smallest niches of the building. For instance the built in curtain on the outside provides for the building to change depending on purpose. It gives space for spontaneous meetings on the outside and give more room for others to feel inspired to join. The cantilevering part of the building also creates a step between inside and outside where people can feel welcomed and part of the building on the outside as well as on the inside. Another way the building has small niches is the care for different window sills that invite to either sit down in it or to

get a view out that's different from the one before. In regards to how the building inspires to creative and cultural participation the windows provides a framing of the functions, which is foremost shown through the concert hall that is halfway built into the ground.

Moving on towards the entrance of the building, key elements to create an inviting atmosphere has been to work with the pillars as dividing elements as well as create seatings in between them. And even though the pillars repeat themselves one can change the way they are used and add either seating possibilities or as in the result of the thesis, a stage used for spontaneous performances. To conclude it is as important to create micro spots on the outside as it is on the inside. If they all maintain their pattern, but have a slight shift in their layout, the invitation to explore and the quest to further explore the building continues.

Another important key element in designing the interior setting is to create a contrast in material choices and also to overall have a larger proportions of warmer materials. Overall this will give the building a more joyful and welcoming atmosphere as a whole.

The second question of the thesis which was, how can the building use the rhythm of its surroundings to enhance its inviting qualities, something that might be obvious as it is in relation to nature. On the other hand in this case nature showed itself in a specific way, which is something the small experiment tried to capture. Transformed into building elements such as pillars and window open-

nings as well as the curves, the building can truly be a continuation of what is already inviting qualities of the site. This was also showed in the result of the thesis where the curves tried to amplify the small scale of the building, making the building appear smaller than what it actually is.

Viewing the result from a critical point of view, the curved elements can be expensive to construct and the material choices can also be rather expensive. In an attempt to make the thesis more feasible the design has limited itself to a few curves that repeat themselves and a few shifts in the window placement for each curve. Even though the economic aspect might not be the main sustainable theme of the thesis, the long-term inviting effect of the building can make it sustainable in its longevity as a building

appreciated by its users.

Finally and to conclude this master's thesis the main key elements whilst designing an inviting building is to make sure the building becomes a living and natural part of its surroundings, appreciated because of what it adds to the place and how the building, even in the smallest of details combined into an entirety, can act as a joyful play of architecture.

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Figures

- Fig 1.** Visual arts center at Franklin and Marshall college (Warchol. P, 2019)
- Fig 2.** Visual arts center at Franklin and Marshall college (Warchol. P, 2019)
- Fig 3.** Visual arts center at Franklin and Marshall college, (Warchol. P, 2019)
- Fig 4-30.** Author´s own images

Student background

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The staff at Gothenburg ´s concert hall for a great guided tour of the facilities.

H.C Andersen ´s hus and Skissernas museum for being such joyful places to visit.

The Building Design and Transformation profile for a fun year.

My friends and family.

Final words

I was myself a student at the culture school in Ängelholm and found a lot of joy in participating in different creative activities. Getting to design a building that enhances a creative and inspiring atmosphere , although very challenging, has been a lot of fun, and I hope the building in many ways leaves the visitors slightly happier than when they entered.

Finally. Don ´t forget to have fun during your master ´s thesis. It will reflect itself in the end result.