

# MODERNA MUSEET

MUSEUM OF MODERN ART  
GÖTEBORG

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Master Thesis in Architecture 2014  
Chalmers University of Technology

STUDIO: Matter, Space, Structure  
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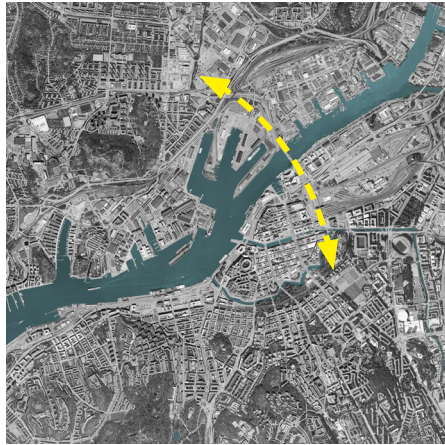
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*Work presented in this thesis is produced without  
input or funding from the Moderna Museet  
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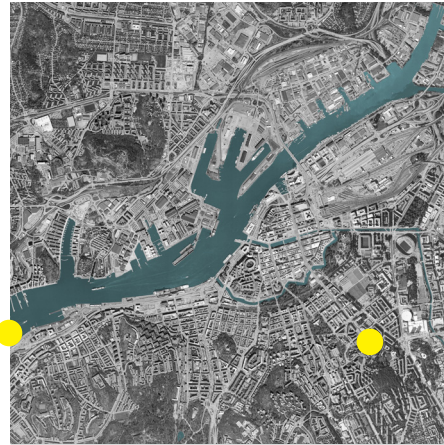
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# WHY A MUSEUM OF MODERN ART **IN GOTHENBURG?**



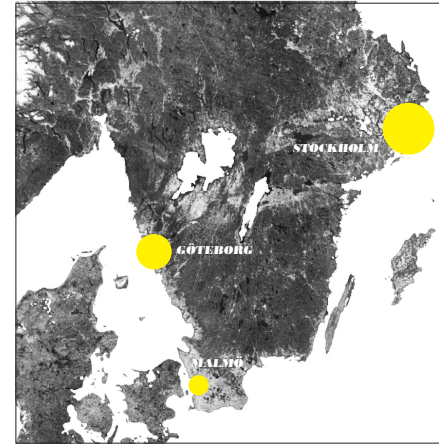
## **FOR THE CITY.**

*In leading discussions on the development of Gothenburg, the island of Hisingen as a developing area is a recurring topic. To place an open cultural institution in a developing area across the river could bring extended qualities to the local context, to the operation of the museum and to the city as a whole.*



## **FOR THE MODERN ART SCENE IN GOTHENBURG.**

*Gothenburg has small institutions for modern and contemporary art, but none equivalent to the size of the city. Moderna Museet is a publicly funded institution that can provide both an organization and an extensive collection of modern art to fill that need.*

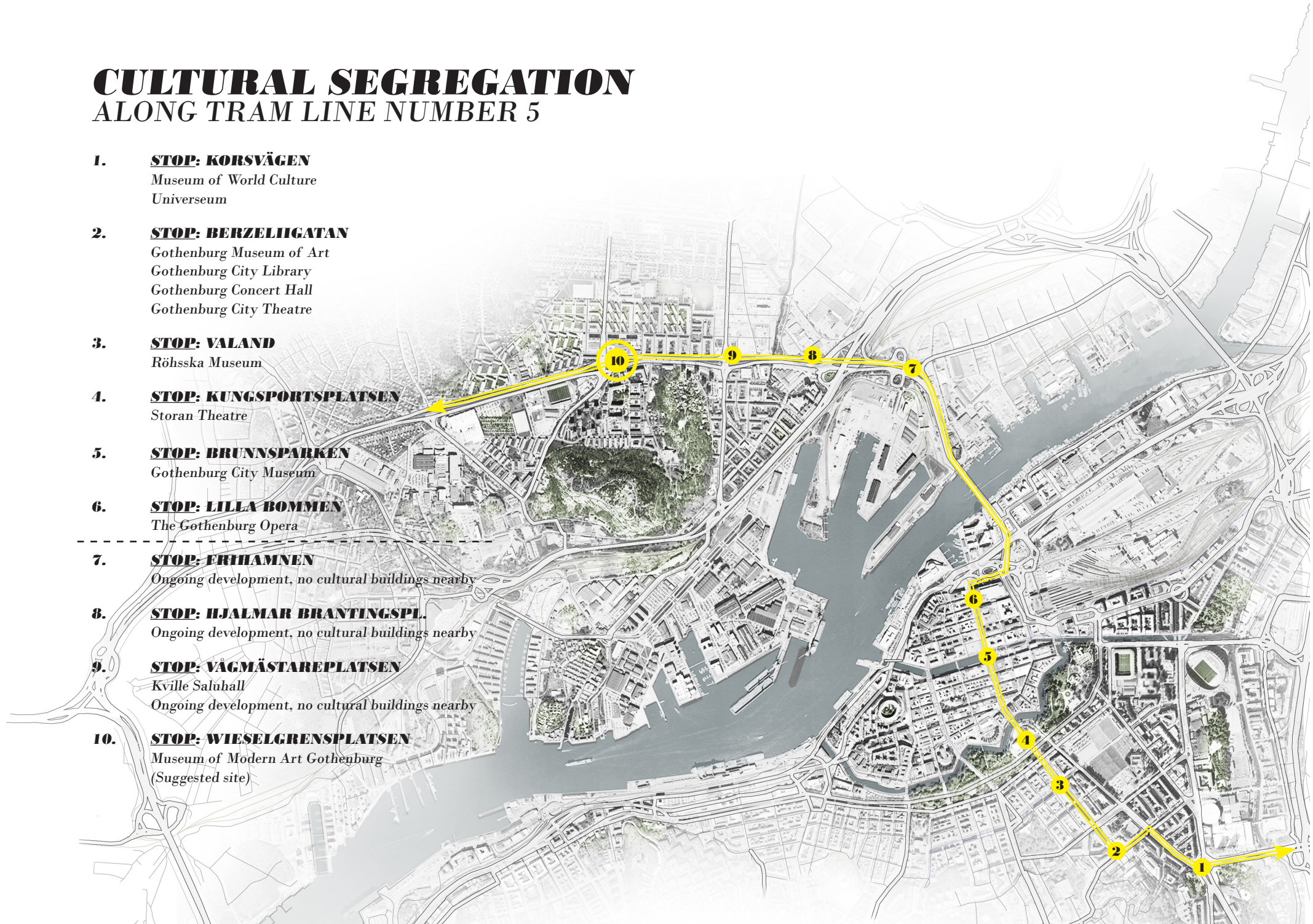


## **FOR THE ORGANIZATION.**

*Moderna Museet's vision of being contemporary and experimental needs a refreshing fileal where this part of the operation has a stronger focus, as a complement to the main collect- and display operation of the other two museums. The Gothenburg fileal could become the sassy sibling of the Moderna Museet bunch.*

# CULTURAL SEGREGATION ALONG TRAM LINE NUMBER 5

- 1. STOP: KORSVÄGEN**  
Museum of World Culture  
Universeum
- 2. STOP: BERZELIIGATAN**  
Gothenburg Museum of Art  
Gothenburg City Library  
Gothenburg Concert Hall  
Gothenburg City Theatre
- 3. STOP: VALAND**  
Röhsska Museum
- 4. STOP: KUNGSPORTSPLOTSEN**  
Storan Theatre
- 5. STOP: BRUNNSPARKEN**  
Gothenburg City Museum
- 6. STOP: LILLA BOMMEN**  
The Gothenburg Opera
- 7. STOP: FRIHAMNEN**  
Ongoing development, no cultural buildings nearby
- 8. STOP: HJALMAR BRANTINGSPL.**  
Ongoing development, no cultural buildings nearby
- 9. STOP: VÅGMÄSTAREPLATSEN**  
Kville Saluhall  
Ongoing development, no cultural buildings nearby
- 10. STOP: WIESELGRENSPLATSEN**  
Museum of Modern Art Gothenburg  
(Suggested site)



# WIESELGRENSPLATSEN AN ACTIVE CENTRE

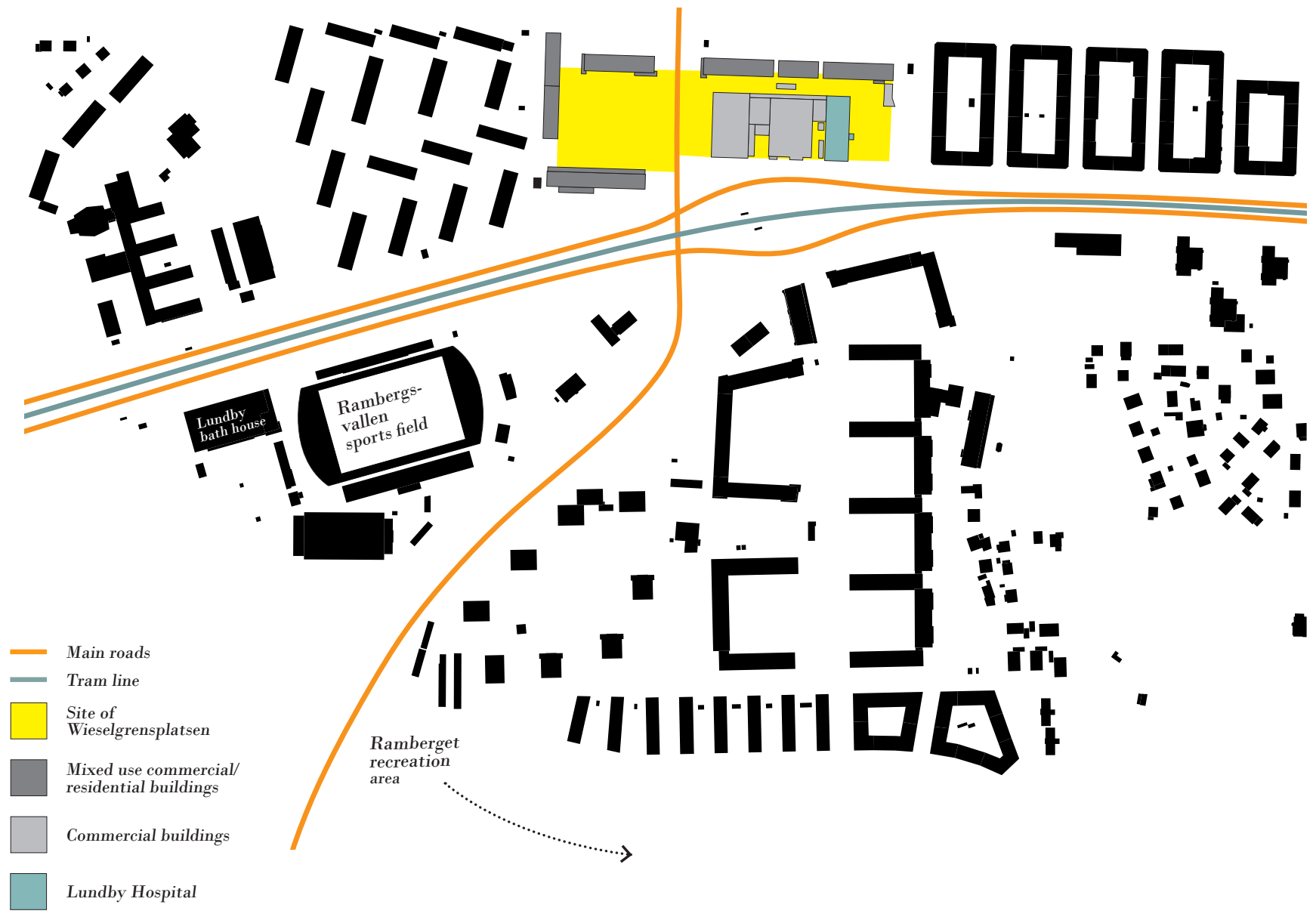
- Choose a site across the river.
- Attract new visitor groups to the museum.
- Attract a wide range of people to a part of the city they would not normally visit if not living there.

Wieselgrensplatsen is a city square located in the central parts of Hisingen. A mix of dwellings, commercial buildings, service functions, sports fields and offices surrounds the site. Wieselgrensplatsen has a central location along Hjalmar Brantingsgatan and is a hub for public transport. The square is of importance to the whole adjacent Lundby area through access to grocery retailers, nursing, pharmacy, hospital and dentistry.

The site is currently being investigated for development, the main part of the existing suggestion is based on addition of new dwellings. But to keep some of its already existing diversity, this site seems like a good place to locate a public building such as a magnetic museum of modern art.

## AS A LOCATION FOR MODERNA MUSEET THE SITE FULFILLS:

- Close to tram stop and bike routes.
- An active centre which already has a diversity of activities and visitor groups.
- Located in the breaking point between old and new development on Hisingen.
- In the large span of functions on the site, there are no public, cultural buildings.



**Moderna Museet is a Swedish organization for national collection of modern art. The museum has one of the world's finest collections of 20th and 21st century art works.**

The expressed vision of the museum is to be an open institution that collects and displays works of art, as well as a mobile arena for experimental and playful activities that engage people of all ages in the experience of art. The encounter between the public, the works of art and discussions regarding art should be accessible for the already initiated art-lover as well as for the first time visitor. The museum also conducts conservation of the works in their possession as well as art-related research.

#### GOALS SET BY THE MODERNA MUSEET ORGANIZATION:

- Show how art relates to the development of society and art from earlier periods.
- Promote artistic and cultural regeneration.
- Preserve, catalogue and research the Moderna Museet collection and procure new works to enhance it.
- Make the collection accessible to the public, organize exhibitions and learning activities, and operate lending and deposition activities.
- Promote international contacts by organizing exhibitions of Swedish contemporary art abroad, and be responsible for Swedish participation in international art biennales.

## THE MODERNA MUSEET ORGANISATION WHAT THEY DO

### MUSEUM OF MODERN ART - A PARADOX

#### WHAT IS MODERN?

The term 'modern' can be defined as what is currently popular, what is new or contemporary (Nittve, L., 2004). That of course means that what is defined as modern at one point in time, will at some other point stop being perceived as modern.

#### WHAT IS MODERN ART?

The term 'modern' in relation to art was given a quite strict definition by the Moderna Museet institution in its founding year of 1958. The modern art that the museum was to collect, was defined as works of art produced by and after the painter Henri Matisse and his apprentices, meaning art produced from 1909 and onwards (Görts, M., 2004). Thus, modernity was defined as a point in time, marking the beginning of a new era for art, different from previous ones. This definition of modern in time has, or will, become dated. What was seen as modern in 1958 eventually ceases to be perceived as modern. Despite this the works of art collected by the museum over time can of course still be considered as relevant and interesting from a historic perspective. They just may not be modern anymore. Yet the title of the Moderna

Museet operation has kept the word 'modern' in its title.

#### WHICH ARE THE MODERN PARTS OF THE ART MUSEUM?

A vision of the museum is to run an operation that unites the at first glance paradox combination of the concept of the museum and the concept of being modern or contemporary (Nittve, L., 2004). The preservation of historic views on art is conducted through display and care of the comprehensive collection of art that is already in the possession of the museum. The mission of giving contemporary art works and artists an arena for display, as well as enlightening older artworks in a contemporary context, is seen as the extended mission of the operation (Görts, M. 2008).

**One of the goals of the operation is to display and discuss art as an experience, to see art as a source of knowledge about the world and about ourselves.**



## **STOCKHOLM**

### **LARGE AND COLLECTING**

In 1958 an old refurbished ship yard building became the first Moderna Museet building, located on the island of Skeppsholmen in Stockholm. When the first museum opened, the organization of its spaces was inspired by museums new for its time, such as MoMA in New York, which had a more extrovert and trans boundary concept than its precursors. The aim was to create an experimental and flexible museum, which lead to the creation of a space that would be easy to reorganize depending on the conditions of the current exhibitions. (Eriksson, E., 2004 (s.68))

The new building (by architect Rafael Moneo, 1998) is the result of an architectural competition. The solution make a distinction between flexible space for temporary exhibitions and smaller, fixed-defined spaces for collections. These smaller rooms are pyramidal with chimney-like skylights.

## **MALMÖ**

### **INTIMATE AND CLASSIC**

The Malmö museum opened in 2009. It is significantly smaller than its Stockholm precursor. The architects (Tham Videgård) chose to establish a new annex adjacent to the old industrial brick building as a contemporary addition. The new extension part marks the entrance of the museum. In the extension are reception areas, as well as a cafeteria and an upper gallery located.

The staircases form a loop between a grand hall and upper level exhibition rooms. The staircases are each bounded by walls, which divide the program of the large hall into three separate spaces. In addition to exhibition spaces are a children's studio and a loading area that can also be used for exhibitions.

The galleries are a series of white boxes of different scale; spanning from a smaller upper gallery to a great lower hall with a ceiling of eleven meters in height.



# **THE MODERN ART MUSEUM INTROVERT AND EXTROVERT**

***Separating the museum from the outside world, turning the art work into an object of worship.***

## **THE WHITE BOX, THE BLACK BOX**

*Traditionally, the artist is the one that supposedly directs the viewer. In the museum the work of art and its meeting with the viewer is in focus. Therefore the spaces for display of art are generally considered ideal being as neutral and as free of external influence as possible. Gallery spaces are usually designed to be flexible and neutral in color, providing rooms of different scale and with good lighting conditions.*

*As a historically later addition to the “white box” room of the art museum is the “black box”, which aims to be a dark room that provides space for other forms of art than paintings, photographs and sculptures, such as video art. (von Naerdi, P., 2004)*

## **SECURITY AND CLIMATE**

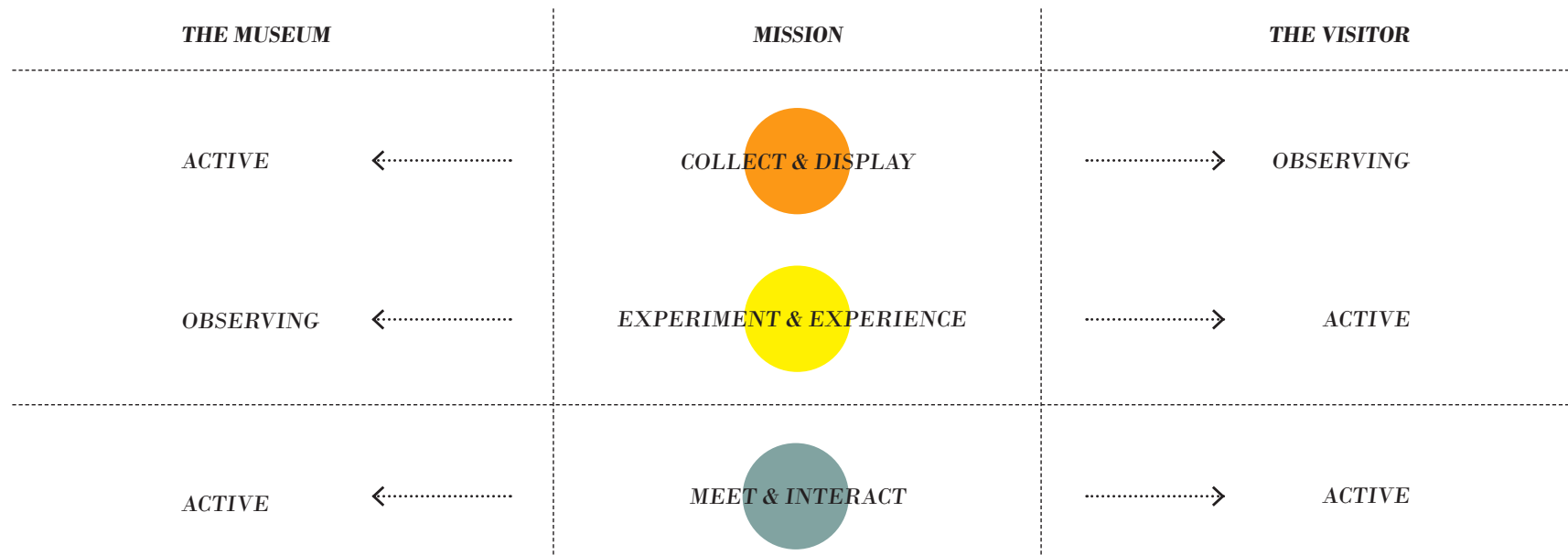
*The gallery spaces should secure the art works from theft as well as from climatic destruction. This further increases the separation of the gallery spaces from their surroundings.*

***Integrating the museum building with the outside world to attract and invite visitors.***

**MODERNA MUSEET, PUBLIC INSTITUTION**  
*Moderna Museet is a publicly funded cultural institution, a museum with a strong public focus.*

*The museum should make the visitor feel welcome, feel that this is a museum belonging to them. The museum should invite people to engage in the meeting with the work of art, discuss it and view it in a contemporary context. All the thresholds that exclude visitors from the museum premises should work to be erased, such as eliminating pretentiousness, make overview and understanding of the premises easy and to meet the visitor with a feeling of inclusion.*

*It is a complex task to not create a museum that is too sensitive to trends and visitor numbers, which easily could compromise quality, and at the same time not create a museum that only sees itself as an agent for the artist, which could risk excluding large numbers of visitors. It is a challenge to try and find a balance in this conflict. (Nittve, L., 2004)*



**INTROVERT**  
 The museum as an exhibiting space for objects of art can be seen as introvert, created to relate only to their present content, the art works and their relations to the observer.

**DESIGN MOTIVE**  
 The **object** of art and its relation to the visitor in focus.

**FLEXIBLE**  
 The museum as a public institution can be seen as extrovert, existing to relate to its contemporary context and its visitors, providing flexible space for experiment and experience.

**DESIGN MOTIVE**  
 The **visitor** and integration between art and the world is made possible.

**PUBLIC**  
 The museum as a public institution can be seen as extrovert, as a building to be seen as accessible and available for functions supplementary to the museum functions.

**DESIGN MOTIVE**  
 The **visitor** and the integration between inside and the outside in focus.

# DAYLIGHT IN MUSEUM GALLERIES

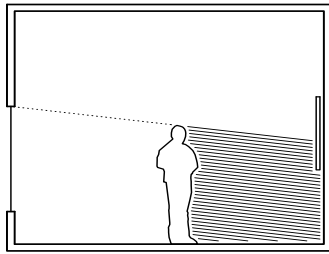
Lighting conditions in the galleries of a museum are considered to have great influence on the quality of the exhibiting spaces. Generally the lighting (both artificial and natural) in gallery rooms are designed in order to present the exhibited objects **without disturbance of shadows, glares or distortion, and yet provide enough quantities of light to display objects in a proper way** (Pfeiffer, 2008). The approaches taken to solve the issue of light in museum spaces have differed between architects and specific architectural solutions.

## THE DESIGN OF LIGHT INLETS SHOULD AIM TO:

Avoid shadows cast by installations, fittings and people onto displayed objects.

Avoid light glares and distortion.

Provide evenness of lighting across the height and the depth of a room.

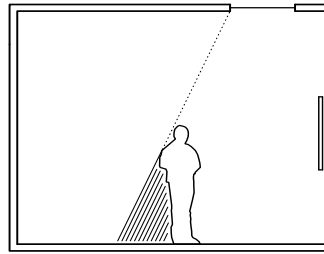


### Daylight from conventional window

With windows conventionally placed to give daylight to a room and outlooks to the surroundings, this configuration works less well in gallery spaces. Shadows are easily cast by people or objects onto the exhibited pieces, and the contact with the outside could be distracting.

#### EXAMPLES OF USAGE

Rooms where the relations to the outside is more important than to the art object.

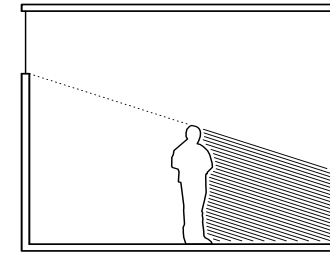


### Daylight from skylight

Skylights have the benefit of being able to provide an evenness of light across the depth of a room. Skylights also give possibilities to avoid shadows being cast by visitors etc. onto displayed objects. The solution of course requires a one-storey building or a top floor.

#### EXAMPLES OF USAGE

In one storey buildings or on top floors, through skylights or filtered/reflected.



### Daylight from high window openings

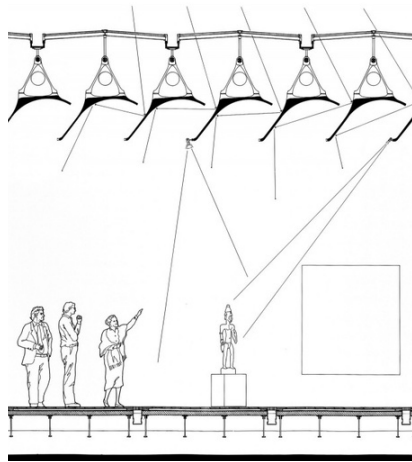
Placing opening if not possible to have skylight gives shadows from objects or people in better way. Can be complemented by artificial light in ceiling. Depth of the room in relation to height and size of opening are important to give enough daylight

#### EXAMPLES OF USAGE

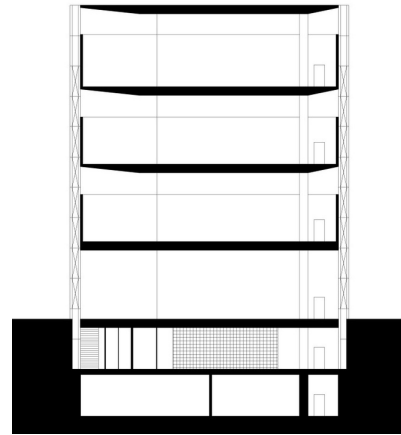
In multi-storey buildings, through atriums or external walls.

## **REFERENCE MUSEUMS**

### **DAYLIGHT**



Section, showing how daylight is filtered by passing panels in the ceiling.



Section, showing how daylight is let in through side openings along ceiling.

## **MENIL COLLECTION**

RENZO PIANO

### **Filtered daylight from skylight**

The Menil Collection opened in 1986 in Huston, Texas. It consists of only one floor of galleries, which allows daylight openings in the ceiling throughout the exhibiting spaces.

The ceiling openings consist of a glass roof with highly engineered concrete louvers below. Each of the louvers has a duct where complementary artificial lighting can be placed if needed, though most of the gallery spaces are illuminated by daylight filtered through the louvers without support of lighting fixtures.

## **KUNSTHAUS BERGENZ**

PETER ZUMTHOR

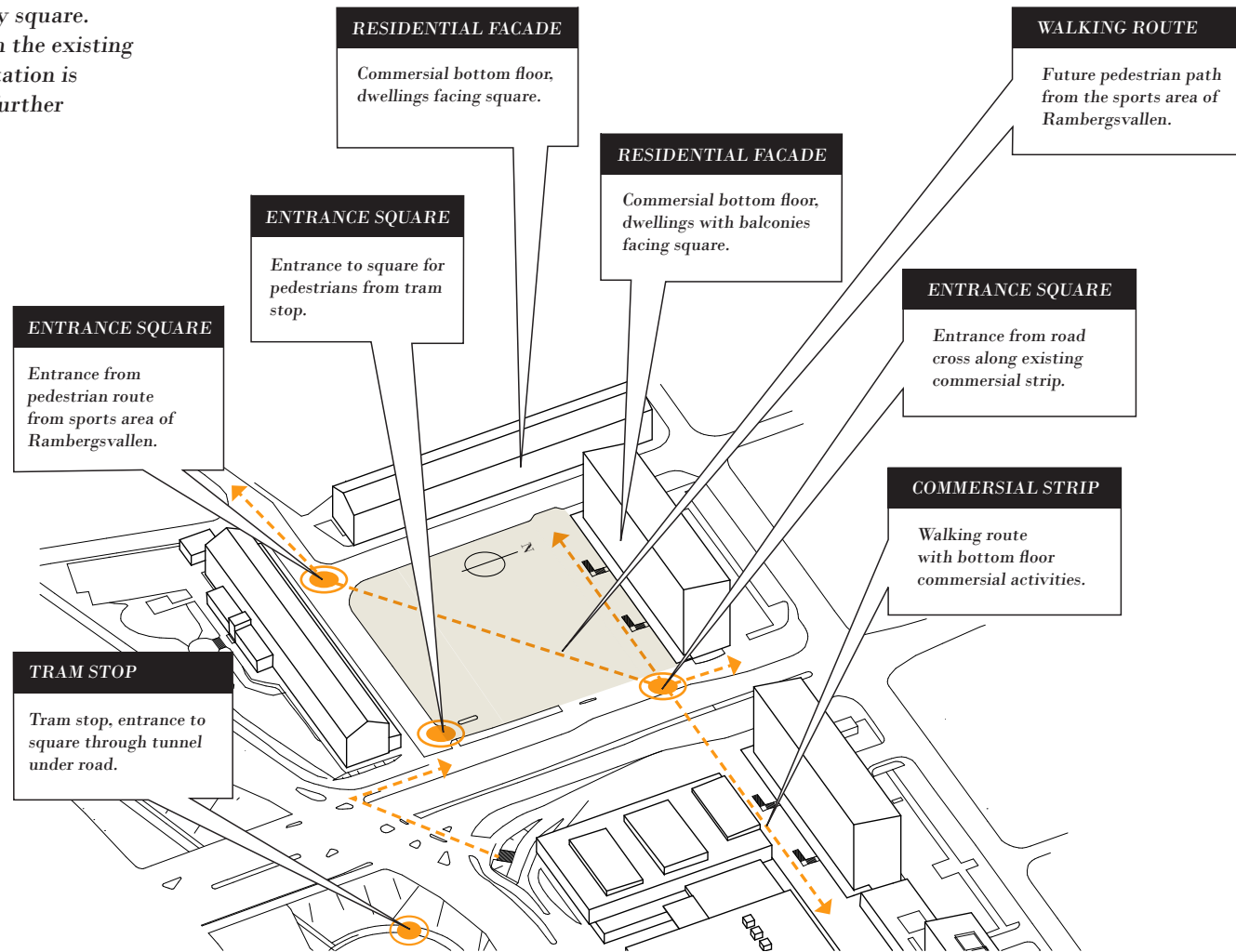
### **Daylight from high window openings**

Kunsthaus Bergenz, opened in 1998, is a four floor art gallery building, conceptually formulated as a 'light box', where the façade of the cubical shape is designed to catch daylight through light bands that distribute light to the interior spaces.

The light is filtered through semi-translucent glass panels in the ceilings of the interior spaces. The daylight inlets are complemented by artificial lighting placed in the cavity above the ceiling panels.

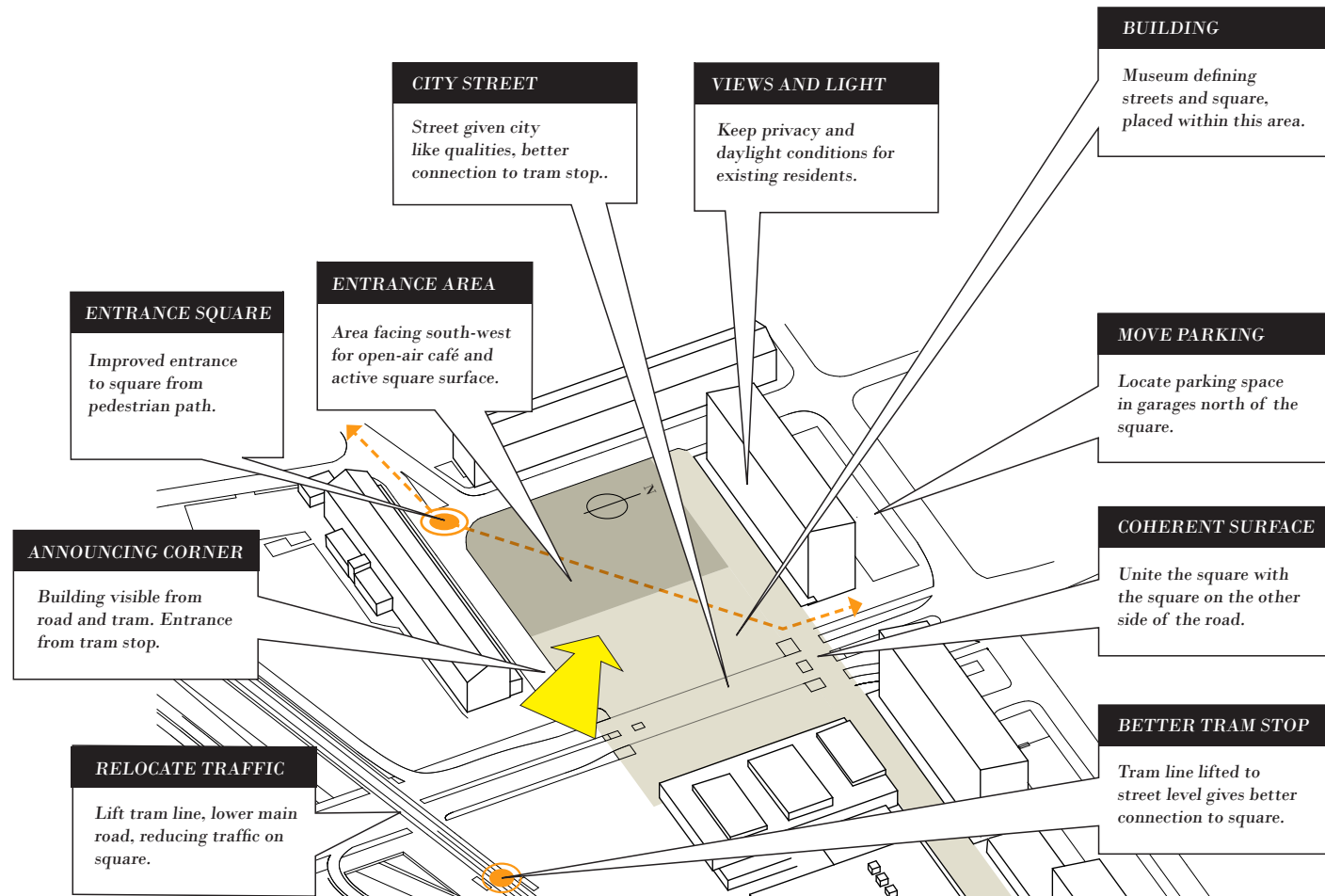
# CURRENT SITE CONDITIONS

Adjacent to Wieselgrensplatsen are a mix of dwellings, commercial buildings, service functions, sports fields and offices, which gives potential for an active, diverse city square. However, the connections between the existing square and the public transport station is poorly designed, and large roads further separate functions of use.

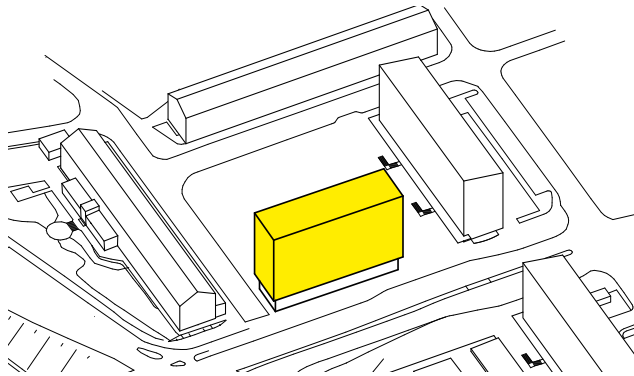


# FUTURE VISION

The main treatment of the site would aim to improve coherency between the functions of the site, provide more public and usable areas, prioritize pedestrians, reduce traffic across the site and give active daily access to general public functions and surfaces.

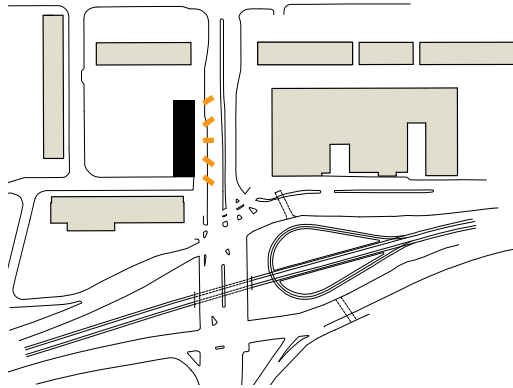


## **CHOSEN APPROACH ELEVATED LAMELLA**



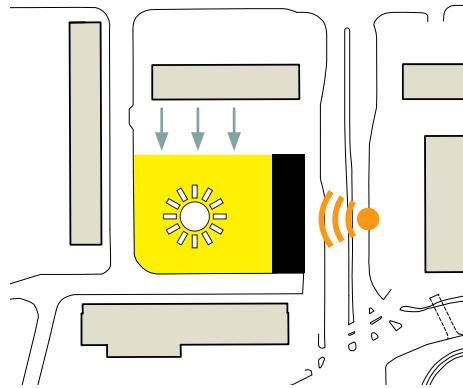
*The lamella shape separates south-west square from noisy road, gives an announcing facade towards main transport routes, does not shadow or block existing buildings and leaves a small footprint on site. By elevating the volume over a transparent, public bottom floor the plaza to the south-west is kept calm, but yet visually and physically connected to its other side.*





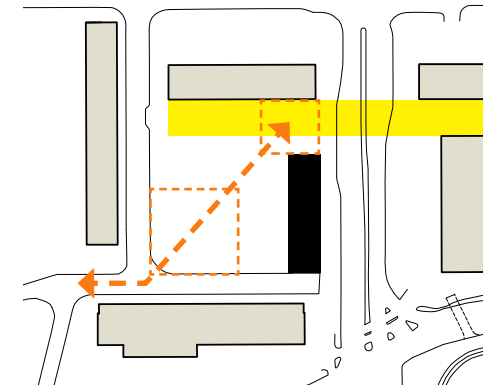
## **ANNOUNCING**

*The varied facade is facing the main roads and the tram line makes the building announce itself to the city.*



## **LIGHT, VIEW, NOISE**

*The orientation of the volume does not block or shadow existing residential facade or south west square area, but blocks traffic noise on square from adjacent roads and provide views of the city from the building itself.*



## **SQUARE DIVISION**

*The lamella marks the north east entrance of the square, creating a gate to the new plaza. Lower volumes containing complementary functions can be placed adjacent to lamella, dividing square into smaller units.*

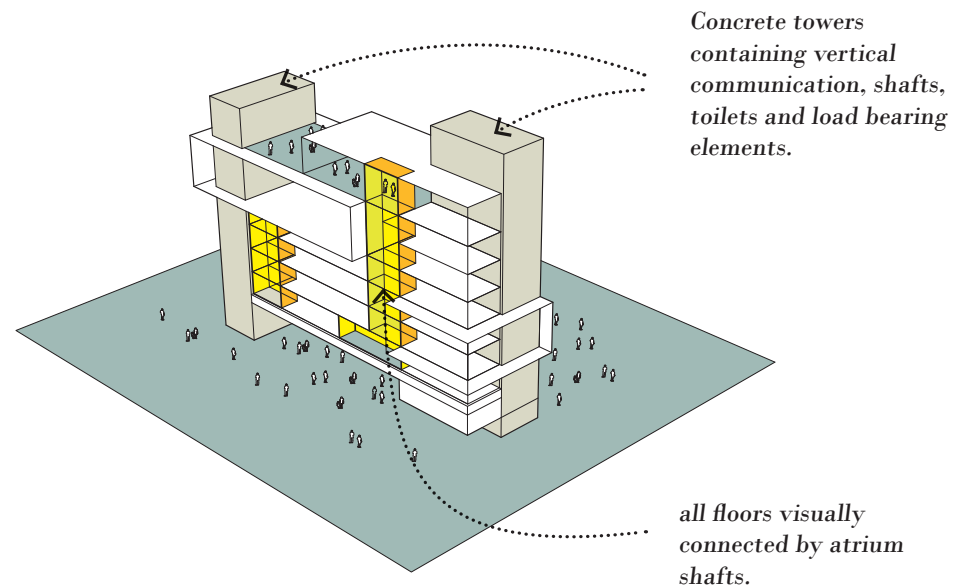
# THE VERTICAL MUSEUM

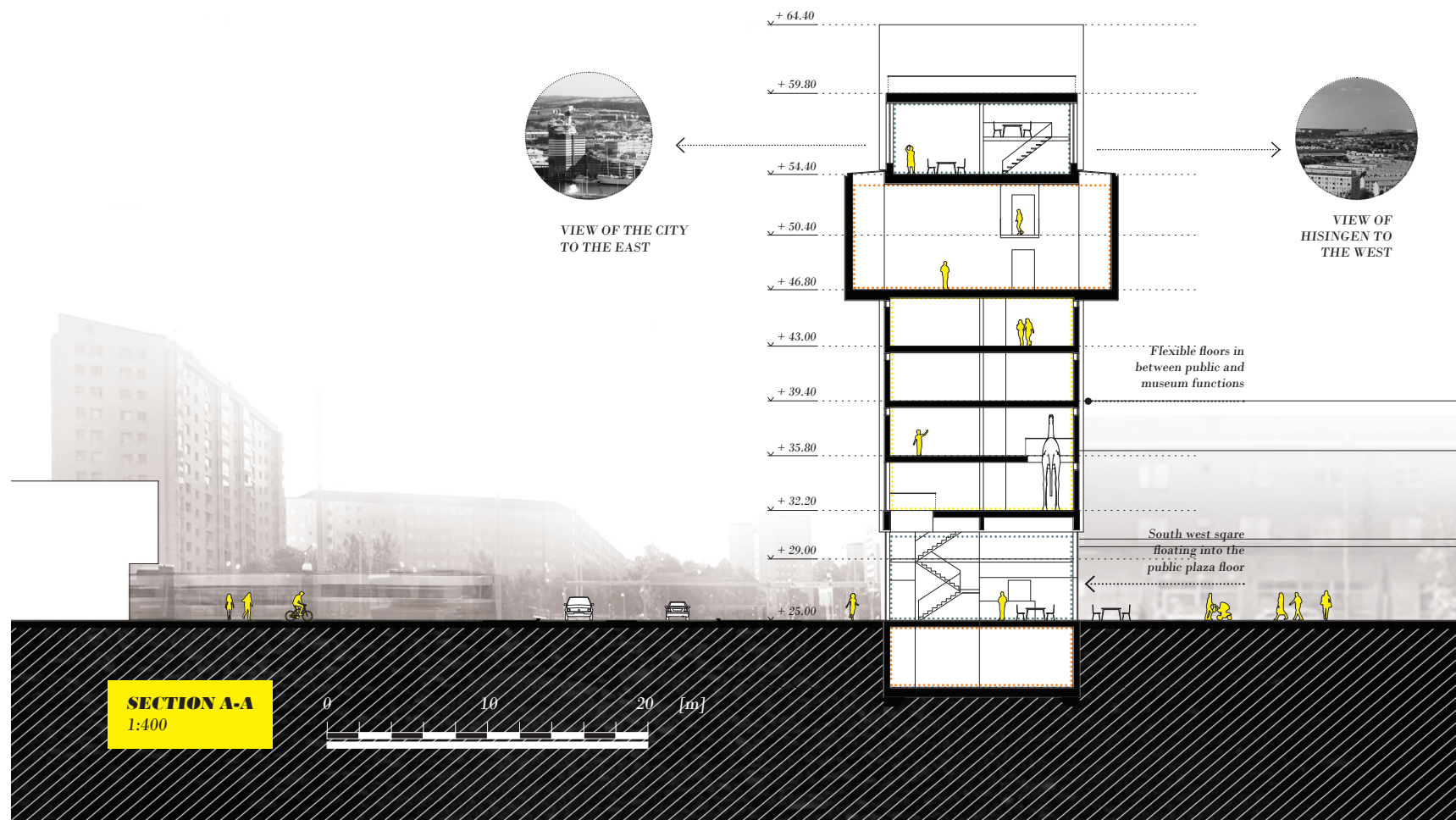
## A PUBLIC BUILDING

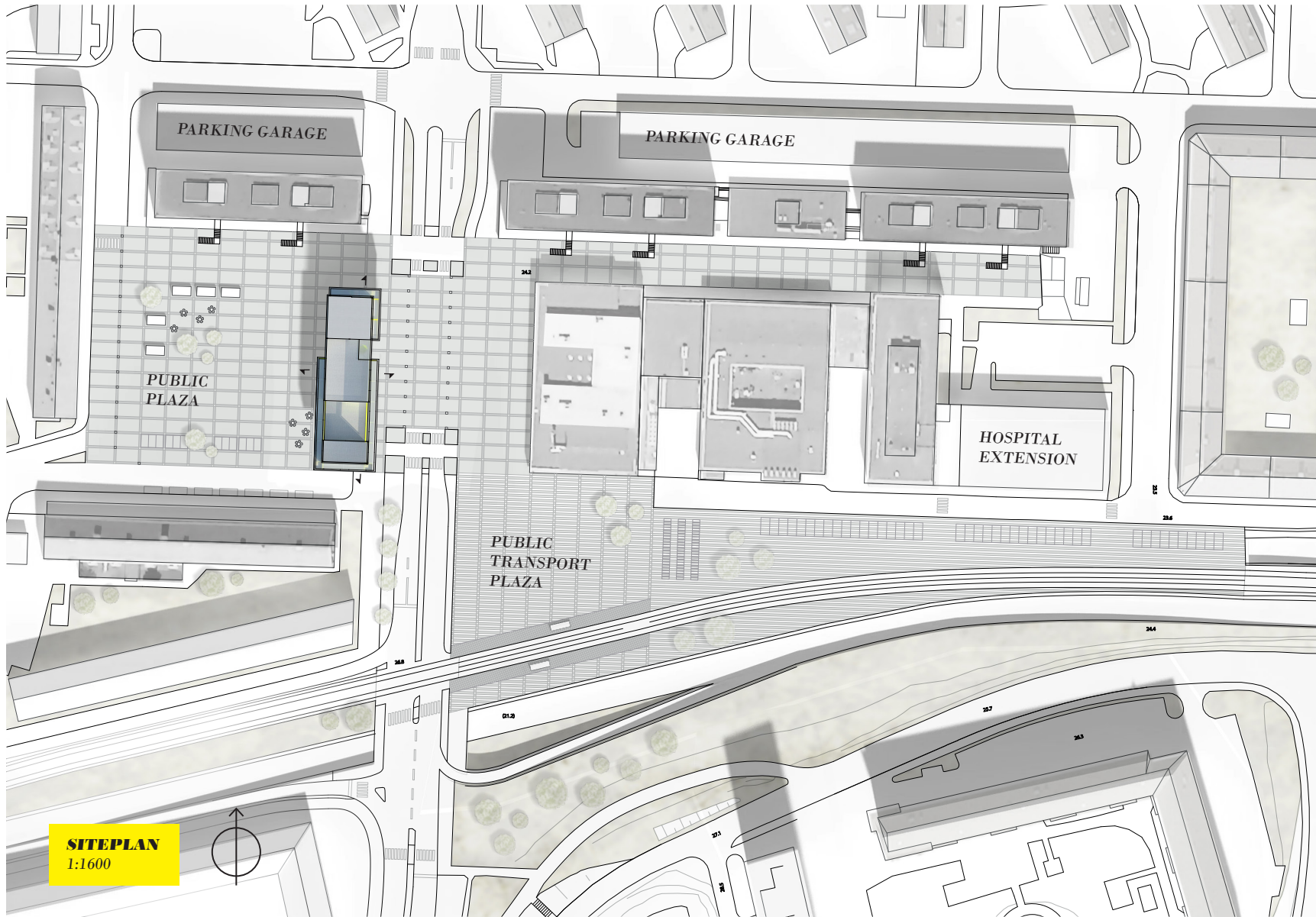
**Moderna Museet as a publicly funded cultural institution aims to be a museum with a strong public focus. The museum has an expressed will to make the visitor feel included, that this is a museum belonging to them, whether they are regular museum visitors, or new ones.**

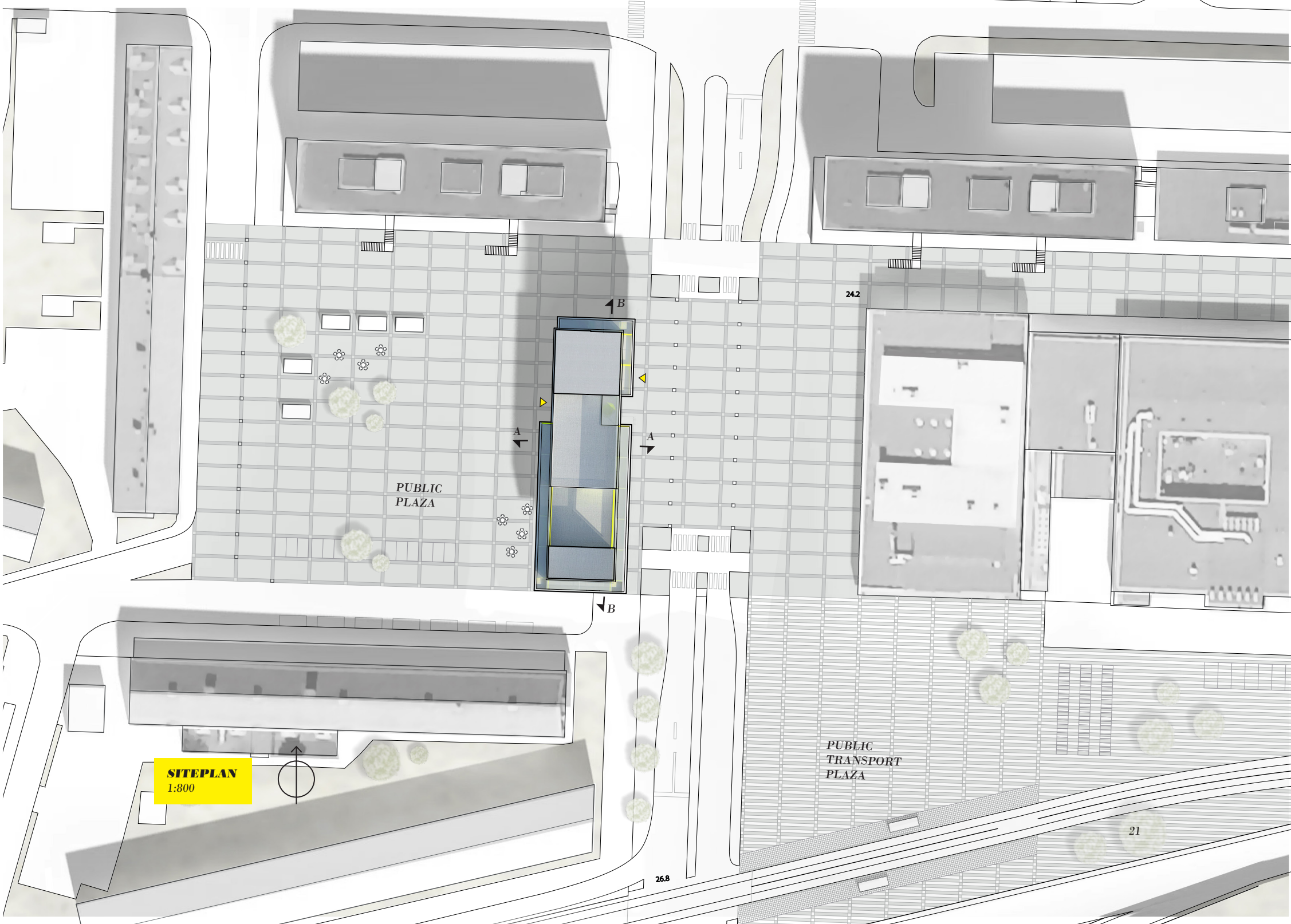
It is a complex task to not create a museum that is too sensitive to trends and visitor numbers, which easily could compromise the quality of the art presented within, and at the same time not create a museum that only sees itself as an agent for the artist, which could risk excluding large numbers of visitors. (Nittve, L., Moderna Muséet, Historieboken, 2004).

By placing a vertical museum building on the site, the museum leaves the ground space to general public functions accessible to all, art interested or not. A café and an open auditorium is placed on the ground surface adjacent to the plaza, and the top floor, with views, locates a restaurant and a public terrace. The top and bottom public floors are connected by atriums, giving visual connection and orientation throughout the building.









**SITEPLAN**  
1:800

PUBLIC  
PLAZA

PUBLIC  
TRANSPORT  
PLAZA

24.2

26.8

21

# THE PROGRAM

**The program has been set based on analysis of the museums of Moderna Museet in Stockholm and Malmö, as well as analysis of reference projects and the conditions of the chosen site.**

## MAIN OBJECTIVES OF THE PROGRAM:

To treat the program as if the building would have been located in the city centre.

The research/conservation part of the operation will remain in Stockholm.

The focus of the building should be on its extrovert parts, so that the museum serves as a complement to the museums of Stockholm and Malmö.

TOTAL BUILDING SIZE : appr. **4500 m<sup>2</sup>**

## INTERNAL

Offices

Meeting rooms

Janitor

Copy/printing

Staff rooms

Mechanical room

Gallery storage

Loading

Kitchens

Storage

## PUBLIC

Exhibition space

Restaurant

Information desk

Shop

Open auditorium

Pedagogic workshops

Children's studio

Toilets





*ELEVATION  
FROM EAST  
1:400*



*ELEVATION  
FROM NORTH  
1:400*



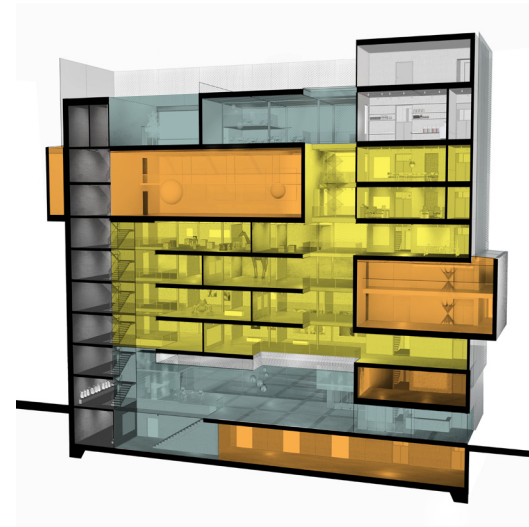
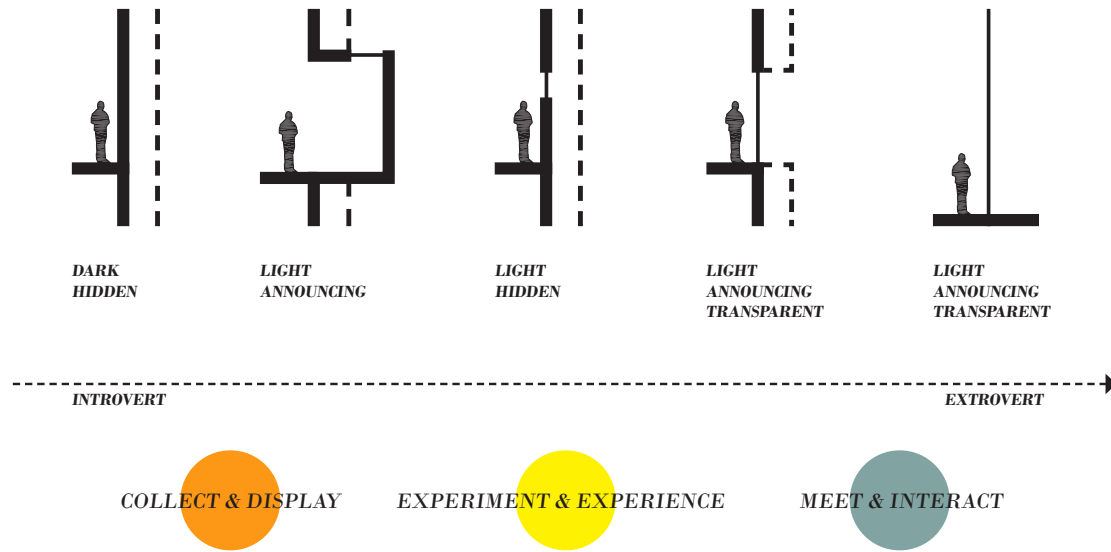


*ELEVATION  
FROM WEST  
1:400*



*ELEVATION  
FROM SOUTH  
1:400*

# DAYLIGHT AND FACADE PRINCIPLES





**SECTION**  
B-B

# THE PUBLIC BUILDING

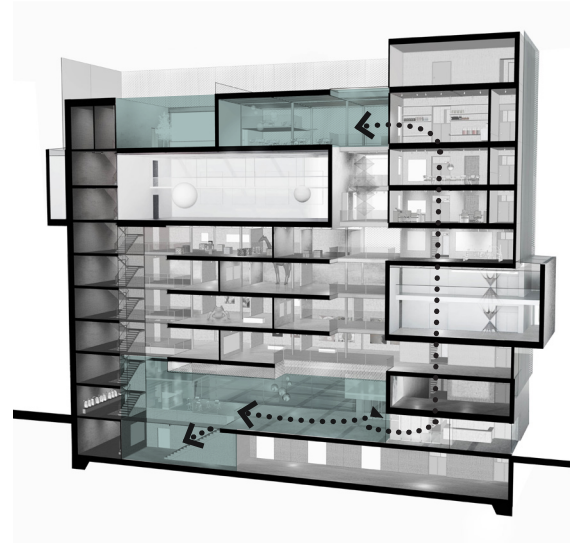
## MEET & INTERACT

**Integrating the museum building with the outside world to attract and invite visitors.**

The museum should make the visitor feel welcome, that this is a museum belonging to them. All the thresholds that exclude visitors from the museum premises should work to be erased, such as eliminating pretentiousness, make overview and understanding of the premises easy and to meet the visitor with a feeling of inclusion.

**The bottom and top floors are designed to in different ways blend and relate to the surrounding environment and provide public functions such as café, restaurant and an open auditorium.**

The public floors can be used for extrovert, public exhibitions or activities, organized by the museum or by external operators. The public functions can be divided and closed at different times of day or of the year. The bottom floor has two main entrances, one on each long side, where one part of the building can be closed, and yet keep other functions open. Hence, the building can be seen as buildings within a building, or as one coherent space.



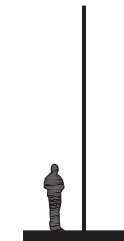
**PUBLIC FUNCTION VISITOR**  
Visitors can choose to use the open lecture hall, visit the café or the roof top restaurant and terrace without moving through other museum functions.

### PUBLIC

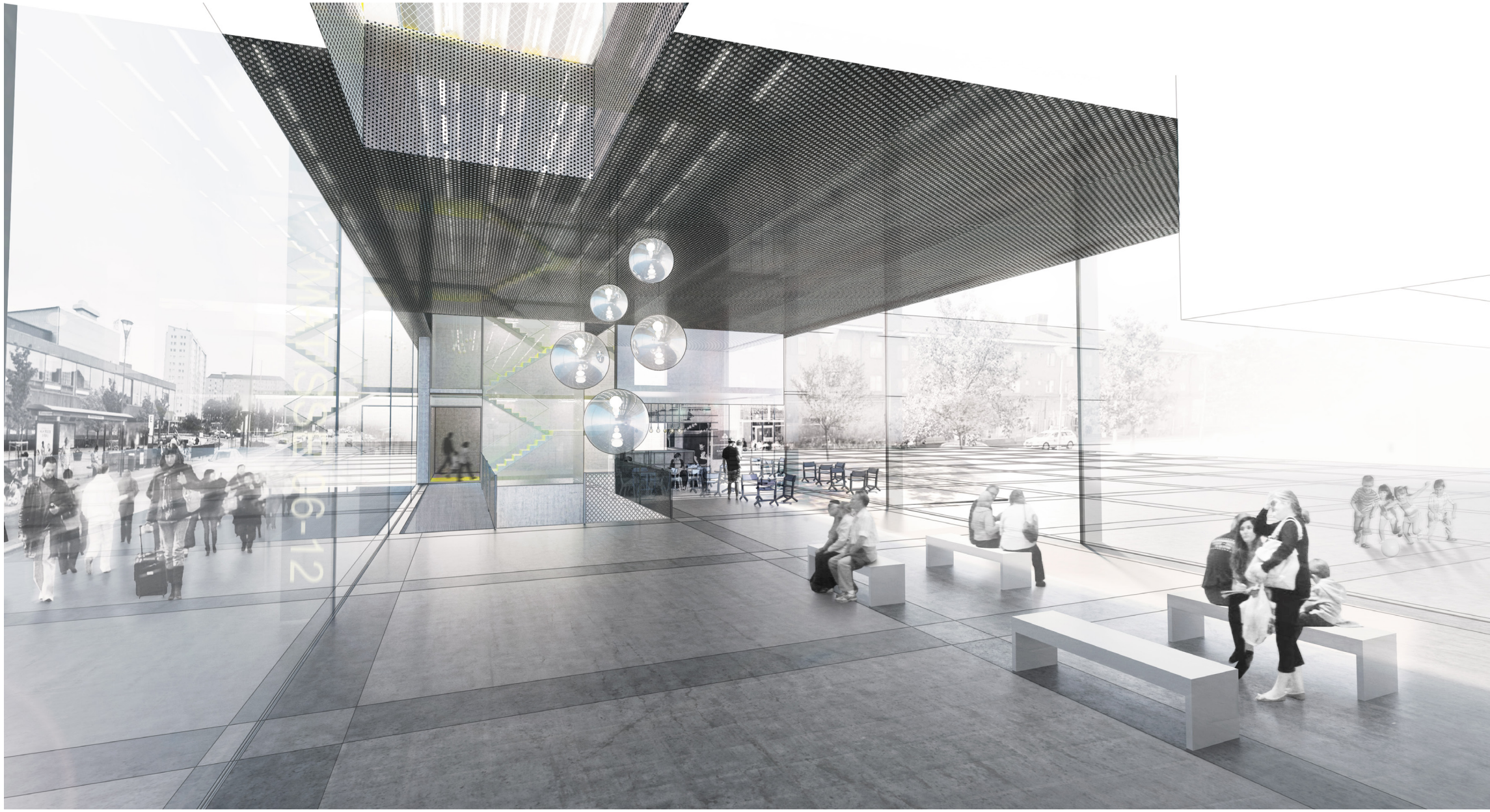
The museum as a public institution can be seen as extrovert, as a building to be seen as accessible and available for a variety of functions supplementary to the museum functions.

### DESIGN MOTIVE

The **visitor** and the integration between inside and the outside in focus.



**LIGHT  
ANNOUNCING  
TRANSPARENT**



IMMERSIVE 6-12

# STANDARD GALLERY FLOOR

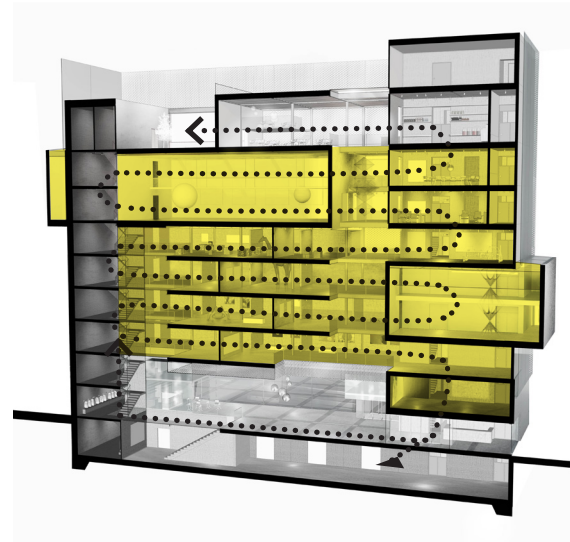
## EXPERIMENT & EXPERIENCE

Moderna Museet is a publicly funded cultural institution, a museum with a strong public focus.

The museum should invite people to engage in the meeting with the work of art, discuss it and view it in a contemporary context. All the thresholds that exclude visitors from the museum premises should work to be erased, such as eliminating pretentiousness, make overview and understanding of the premises easy, and to meet the visitor with a feeling of inclusion.

Therefore, the curating of exhibitions and the experimental parts of the operation benefit from flexible space, that can change from gallery to workshop and back.

**The gallery floors have varied intakes of daylight and visual contact with the outside and the rest of the building, as well as varied ceiling heights and room sizes. The gallery floors provide possibilities for an easily directed sequence of movement, with a generous amount of wall surface, and parts of the floors can be separated into smaller units. The spatial feeling is more informal than that of the main galleries.**



### NEW MUSEUM VISITOR

Visitors looking for a general museum experience can easily follow a curated path through different galleries, which are easy to orient through, both physically and visually.

### FLEXIBLE

The museum as a public institution can be seen as extrovert, existing to relate to its contemporary context and its visitors, providing flexible space for experiment and experience.

### DESIGN MOTIVE

The **visitor** and the integration between art and the world is made possible.



FLEXIBLE SPATIALITY  
FLEXIBLE USE  
INFORMAL

CHILDRENS  
WORKSHOP >



# THE MAIN GALLERIES

## COLLECT & DISPLAY

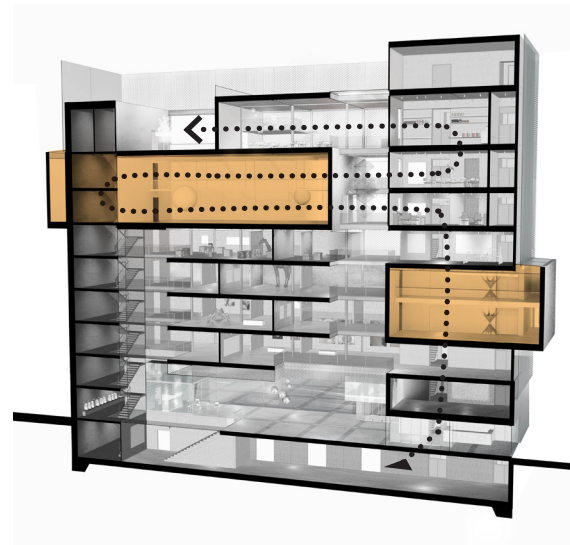
**Separating the art works from the outside world, providing space free of external influence.**

### THE WHITE BOX

Traditionally, the artist is the one that supposedly directs the viewer. The museum should provide space for the work of art and its meeting with the viewer. Therefore the spaces for display of art are generally considered ideal being as neutral and as free of external influence as possible. Gallery spaces are usually designed to be flexible and neutral in color, providing rooms of different scale and with good lighting conditions.

The two main galleries, boxes extruding from the otherwise coherent building volume, are designed to provide the museum with an access to these general, blank-canvas spaces.

The gallery rooms are dressed in neutral, light materials with hidden lighting and fittings. Daylight is filtered through suspended frosted glass panels along the sides of the ceilings of the extruded rooms. The galleries are announced throughout the rest of the building through openings in the otherwise visually closed facade, and by penetrating the internal atriums.



### SPECIFIC MUSEUM VISITOR

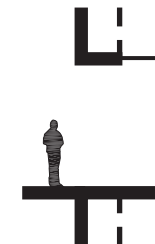
Visitors looking for specific exhibitions or experiences can visit parts of the spaces without having to pass through all other parts. The visitor can curate its own museum experience.

### INTROVERT

The museum as an exhibiting space for objects of art can be seen as introvert, created to relate only to their present content, the art works and their relations to the observer.

### DESIGN MOTIVE

The **object** of art and its relation to the visitor in focus.

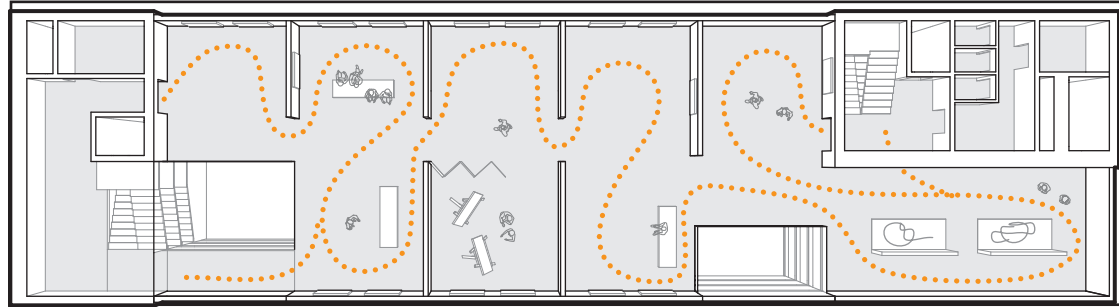


LIGHT  
INTROVERT  
FORMAL

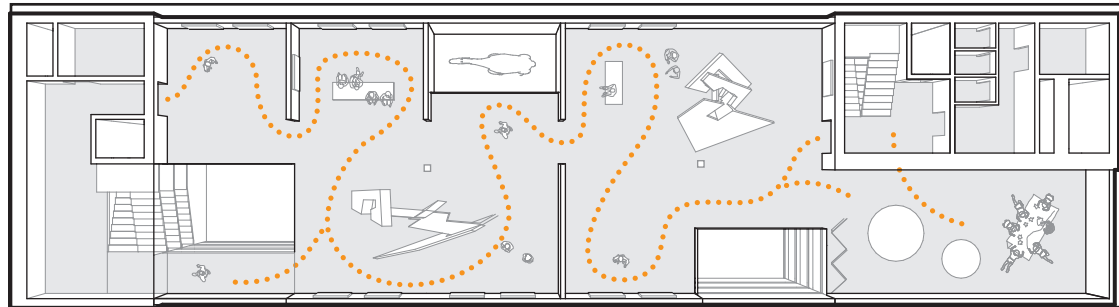




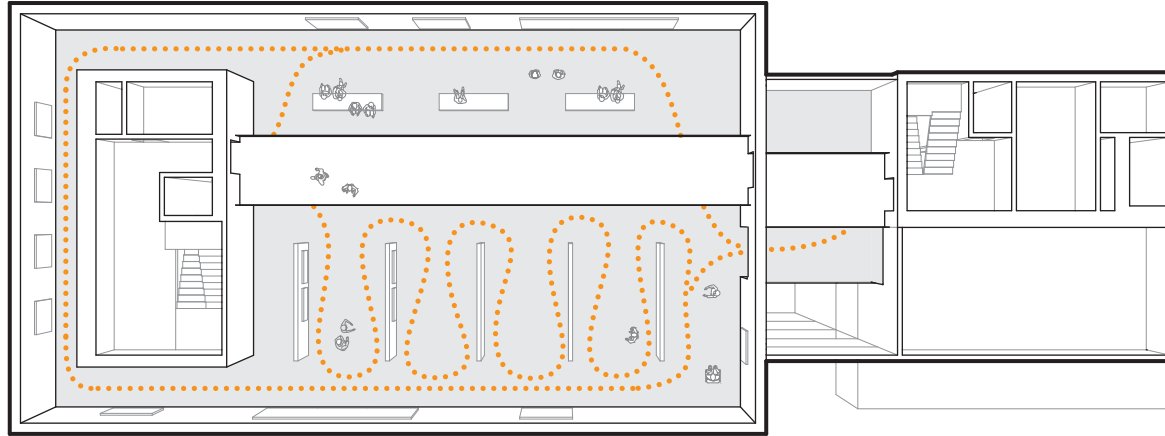
**VARIATION 1 - STANDARD GALLERY FLOOR**



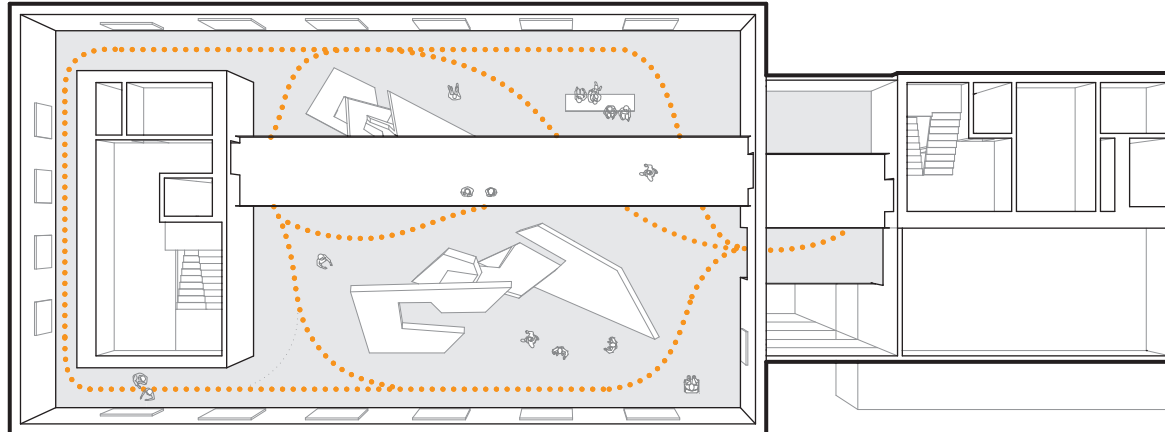
**VARIATION 2 - STANDARD GALLERY FLOOR**



**VARIATION 1 - MAIN GALLERY**



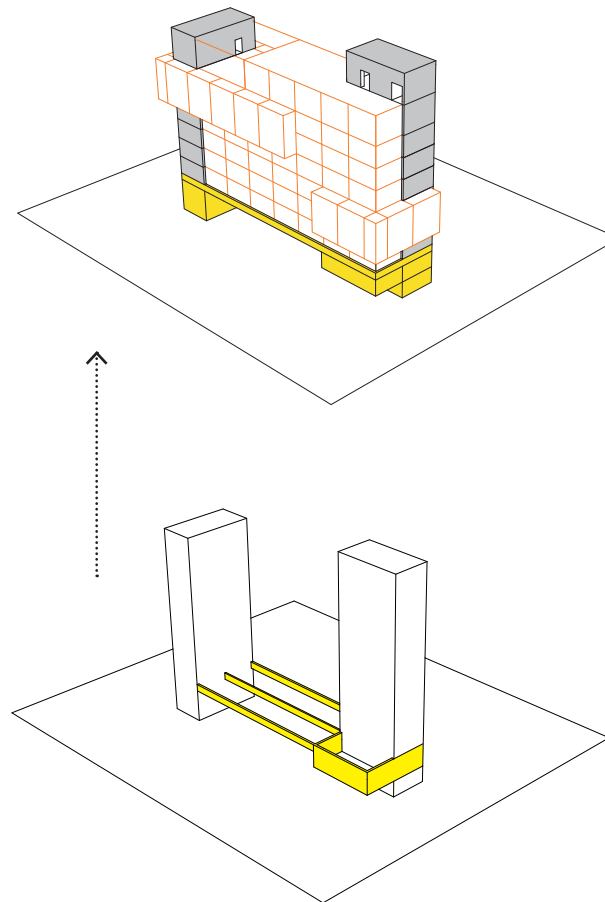
**VARIATION 2 - MAIN GALLERY**



# CONSTRUCTION PRINCIPLE

The construction consist of a 2nd floor truss- and beam system to support the remaining steel structure, in order to leave the bottom floor free of columns and other load bearing elements.

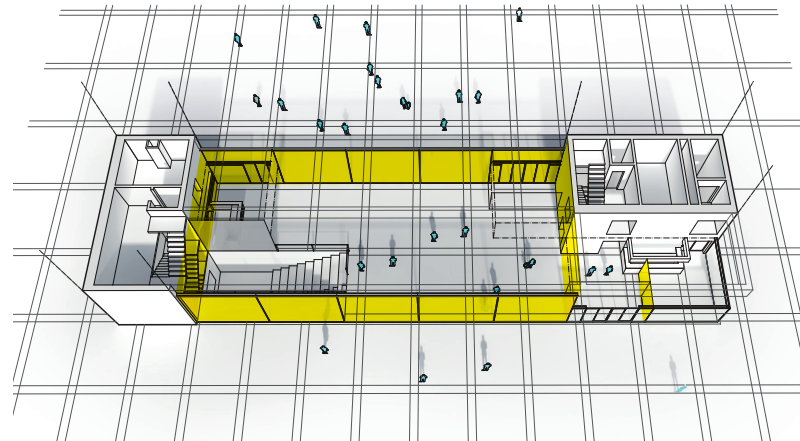
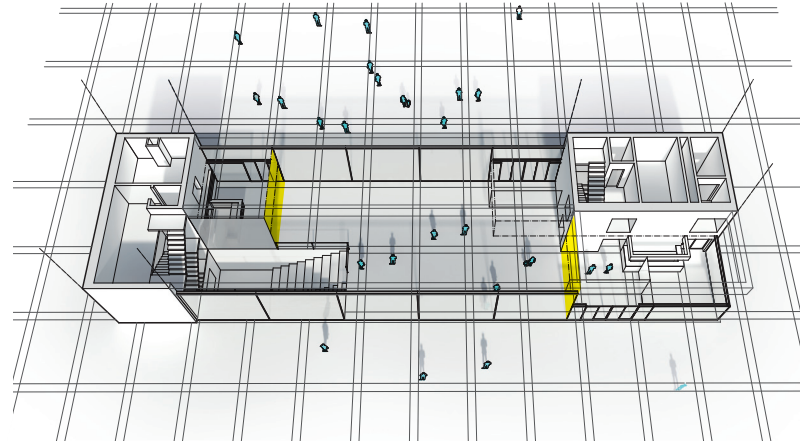
A concrete covered truss resting on entrance floor concrete tower base. Defines the museum entrance and keeps the corner turning towards the commercial strip free of load bearing elements.



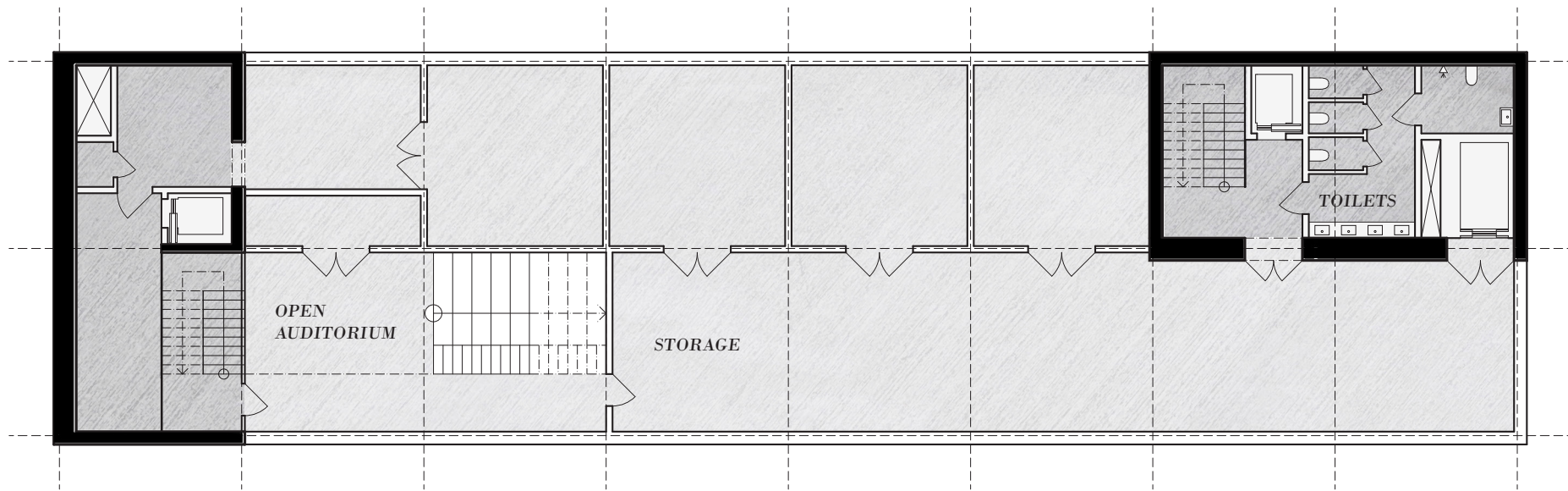
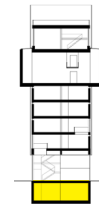
# ZONING TIME & USE

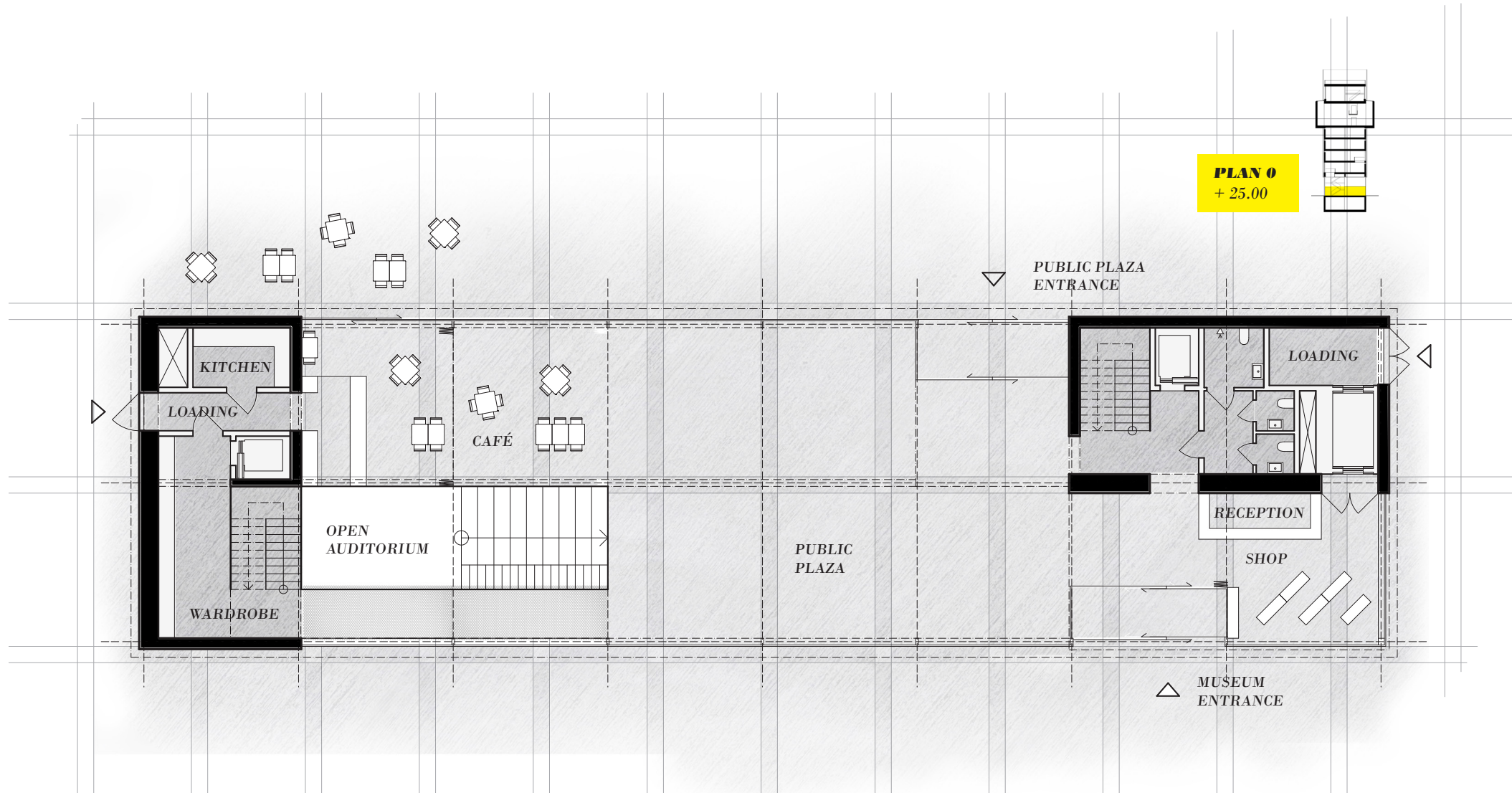
*The bottom floor entrances can be closed or opened undepending on each other. Thereby different parts of the building can be opened at different hours of the day or of the year.*

*For eg. the top floor can be opened at night even if the rest of the building is closed.*

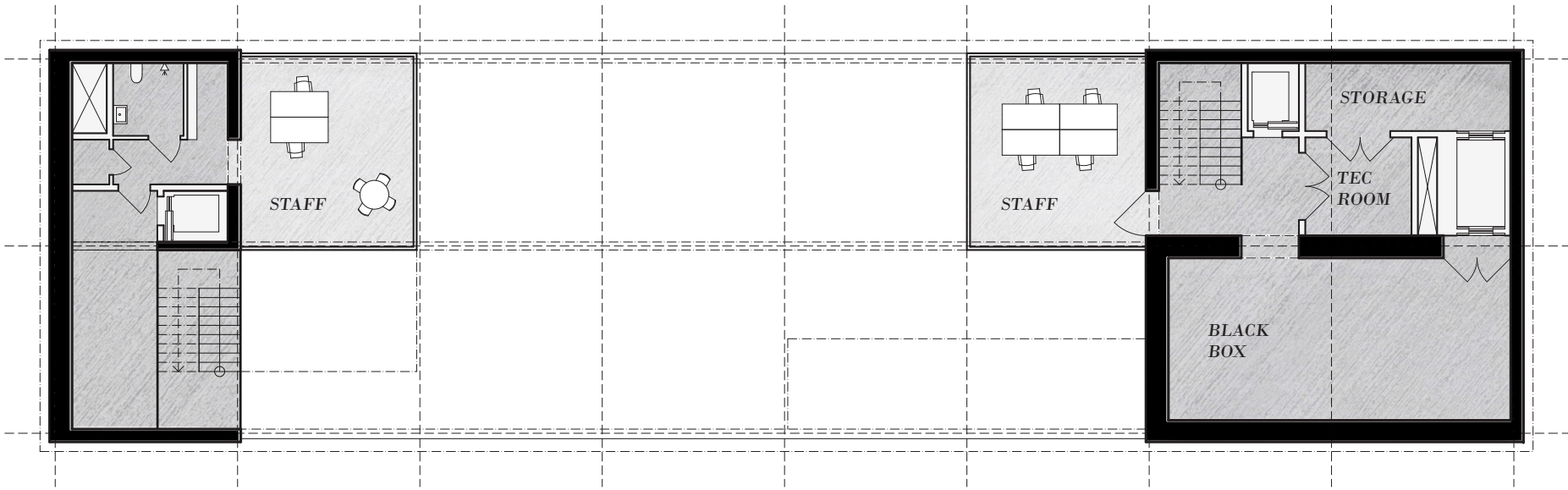
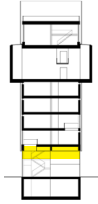


**PLAN - I**  
+ 20.40



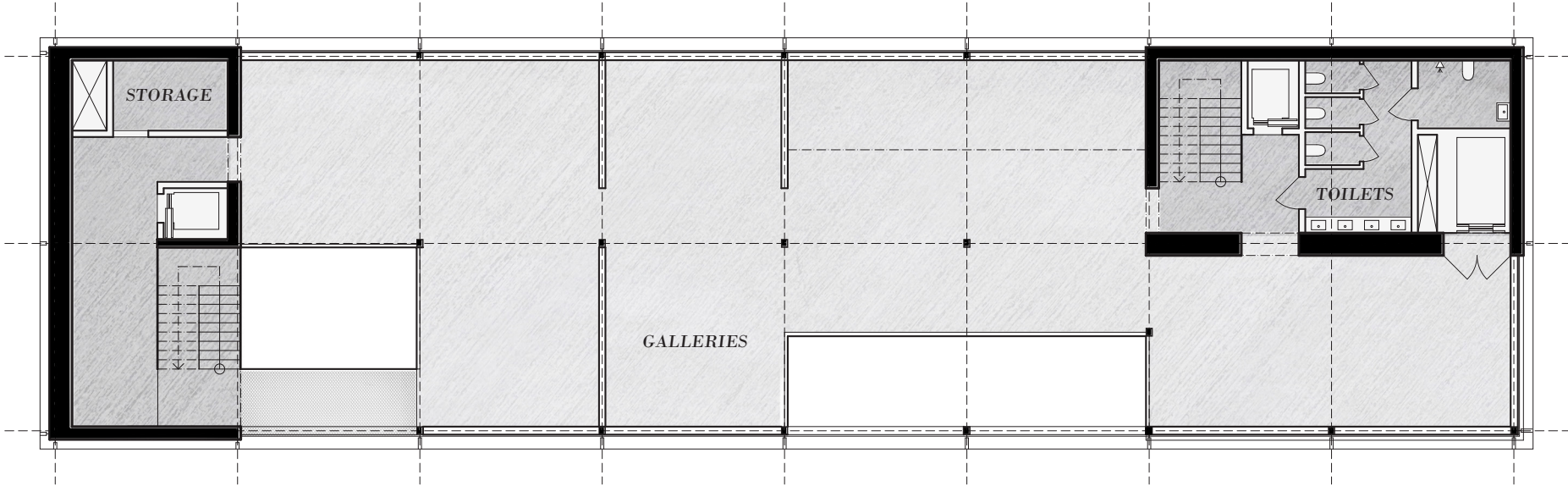
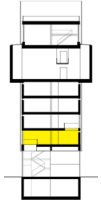


**PLAN 1**  
+ 29.00



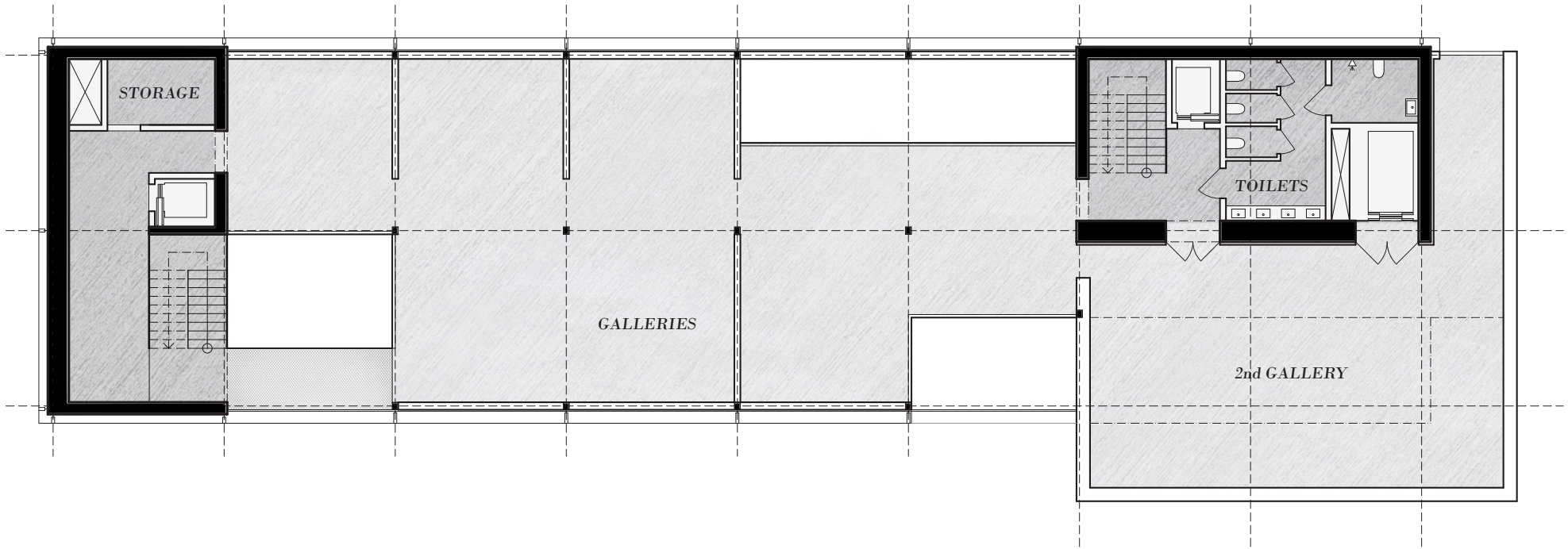


**PLAN 2**  
+ 32.20

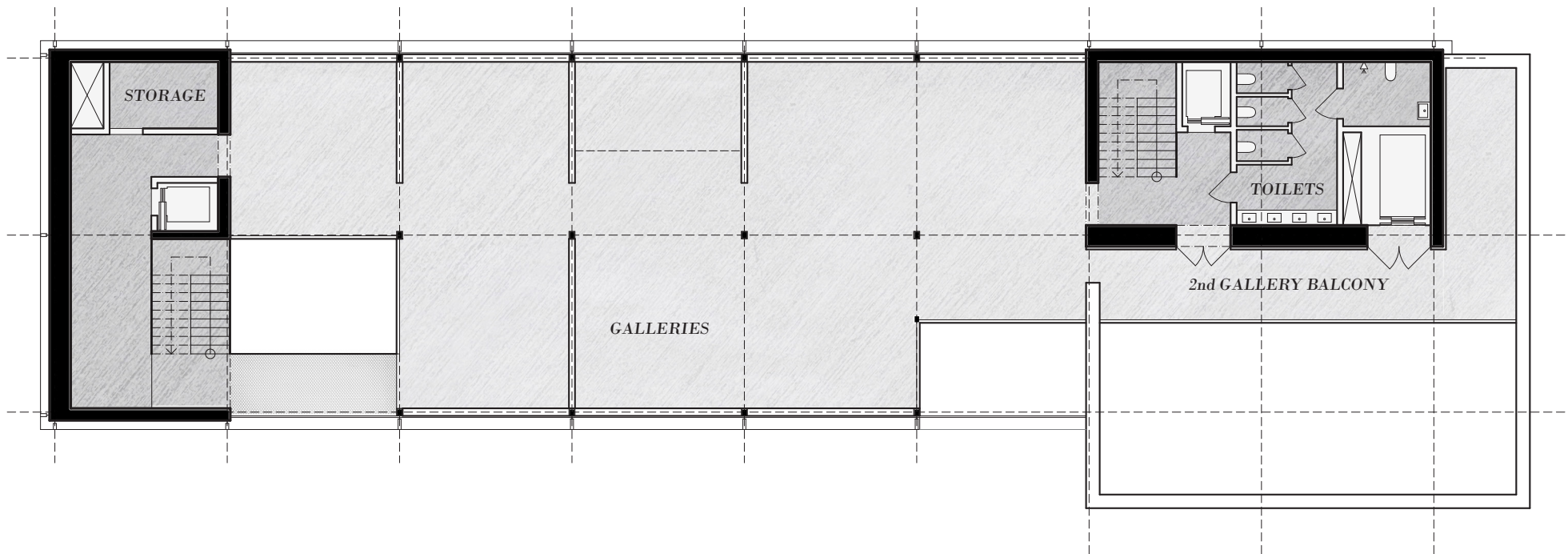




**PLAN 3**  
+ 35.80

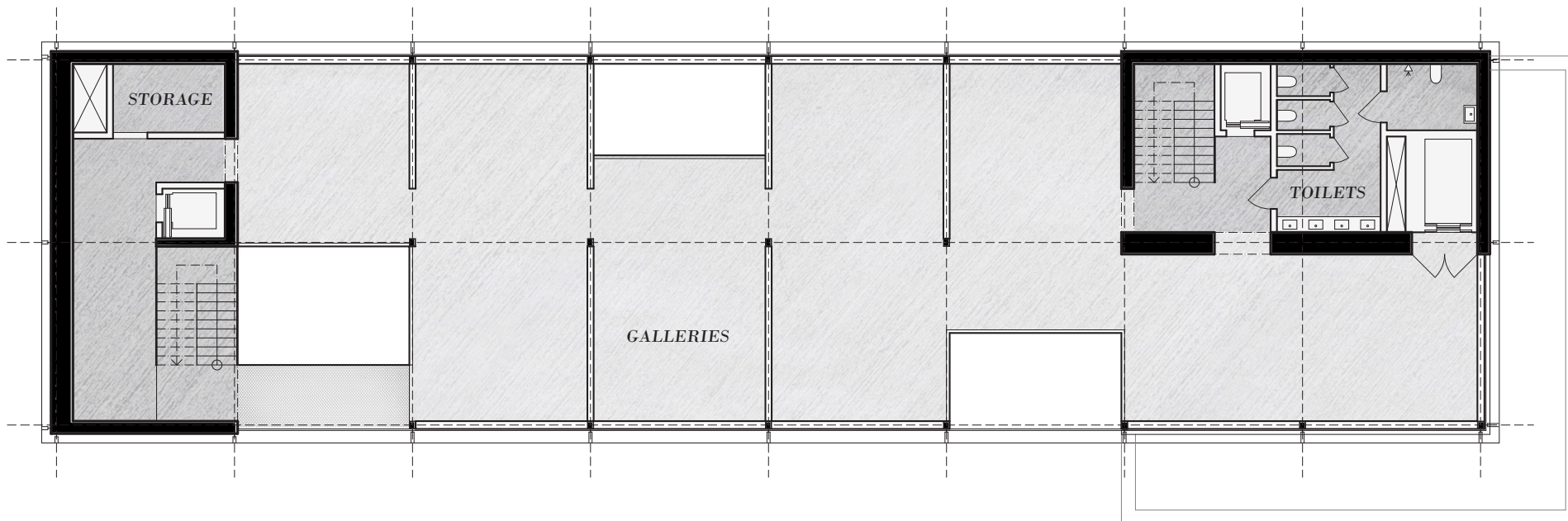


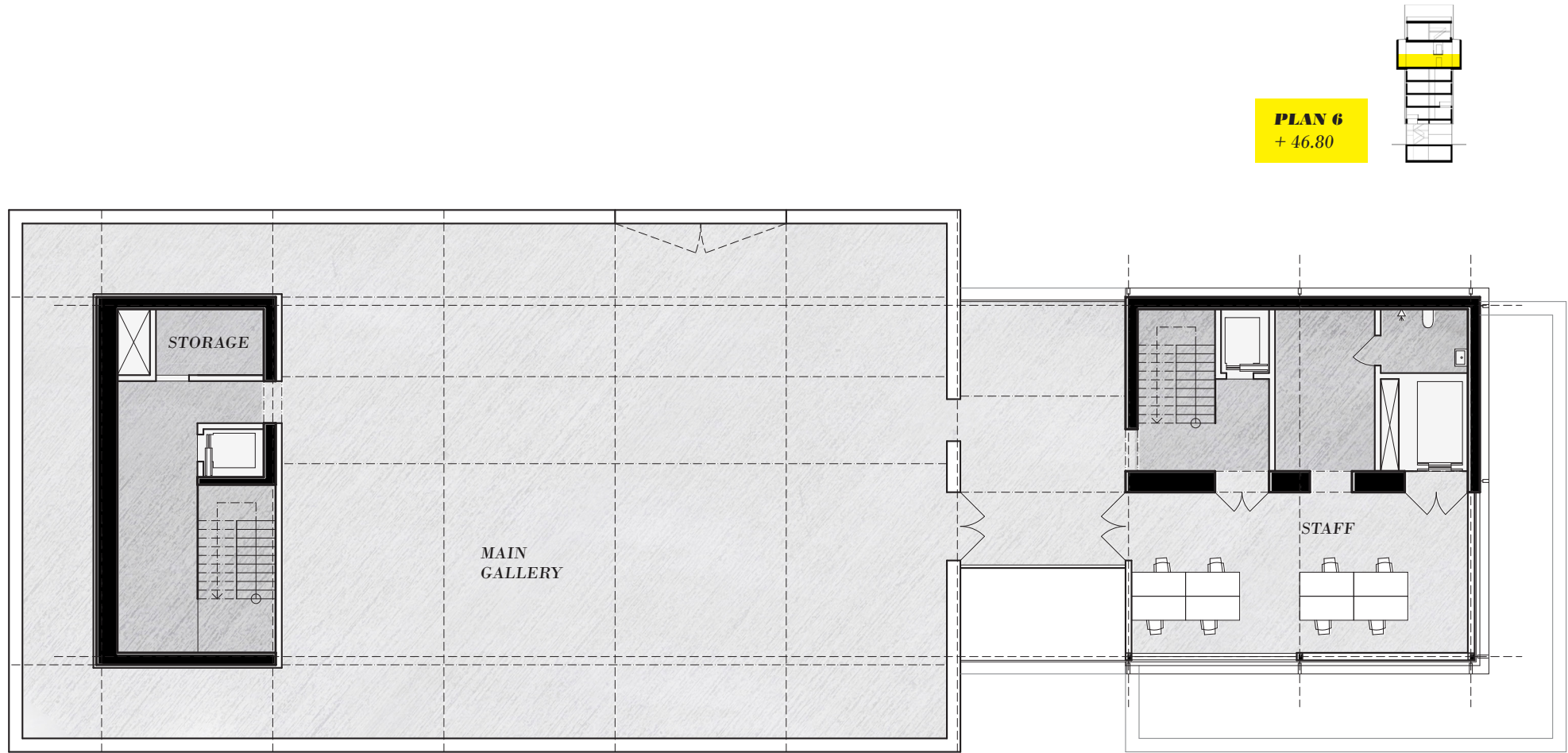
**PLAN 4**  
**+ 39.40**



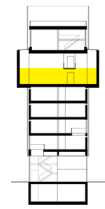


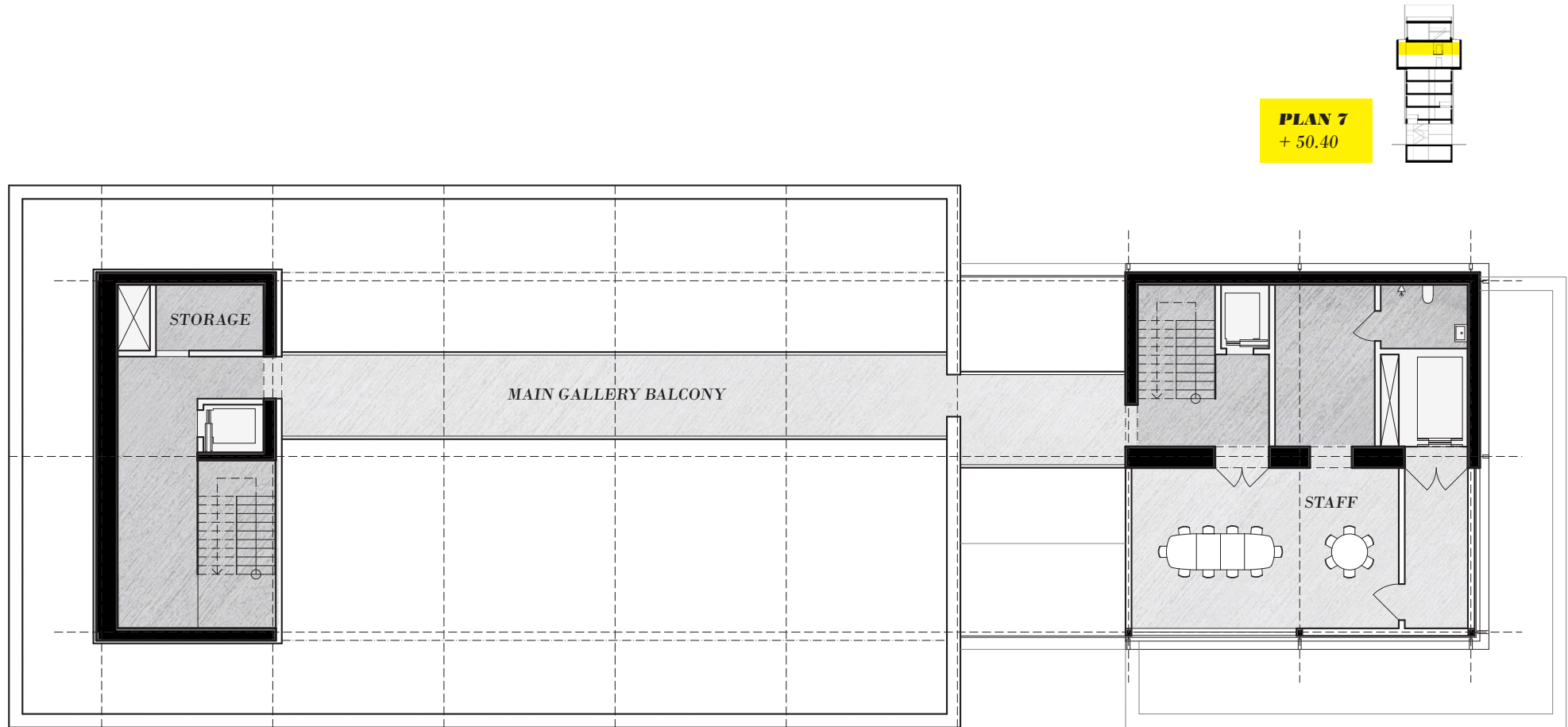
**PLAN 5**  
+ 43.00



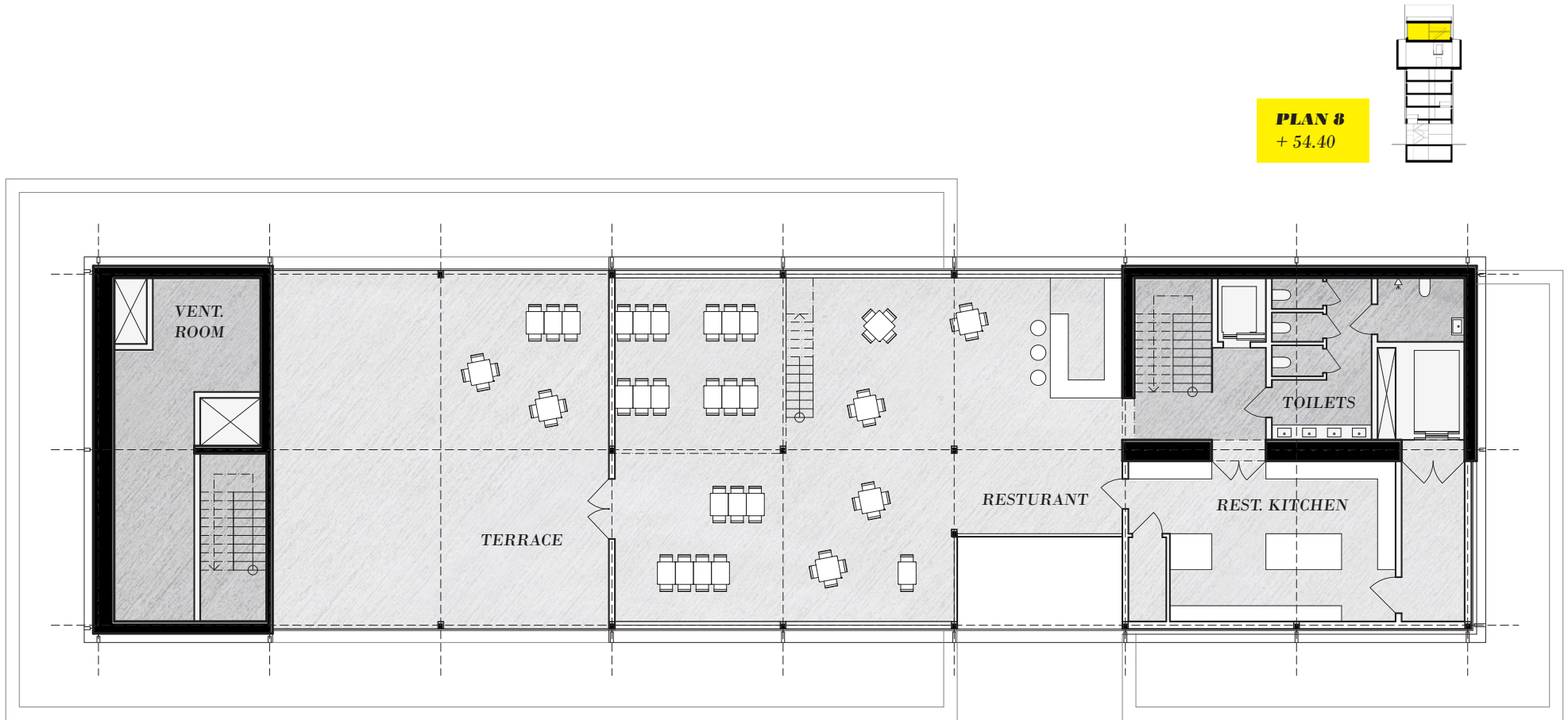


**PLAN 6**  
+ 46.80

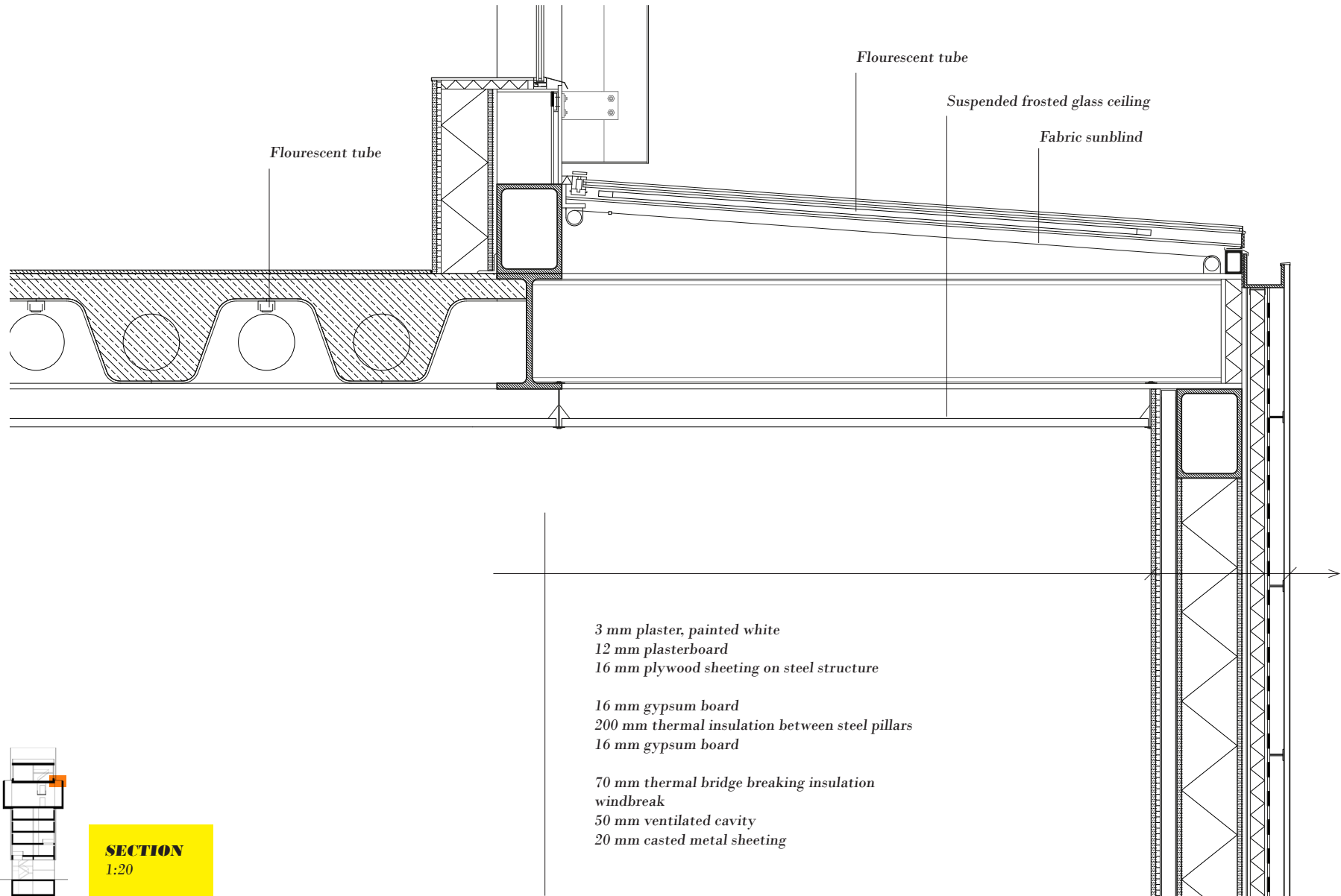




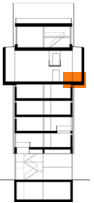
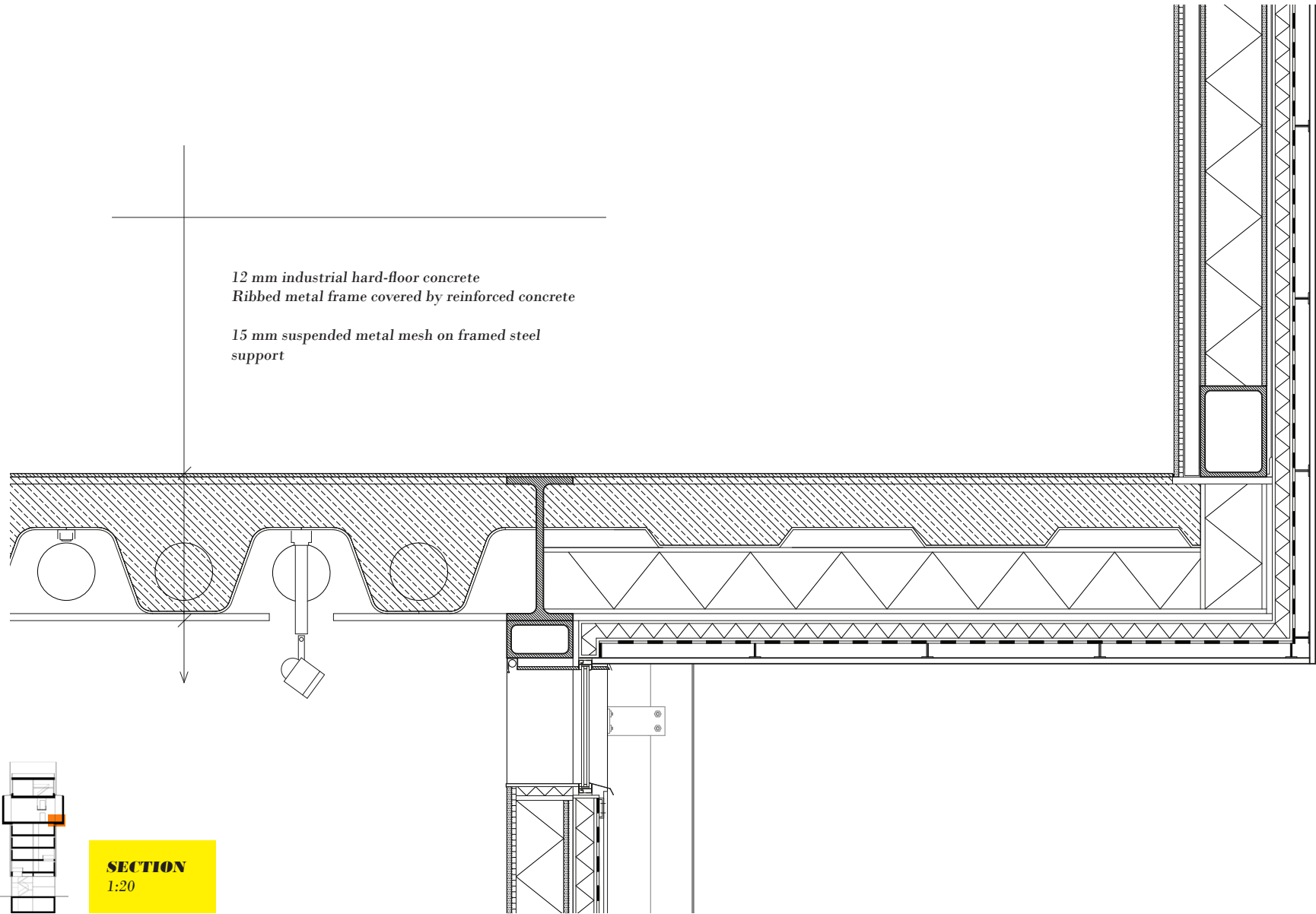
**PLAN 7**  
+ 50.40



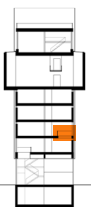
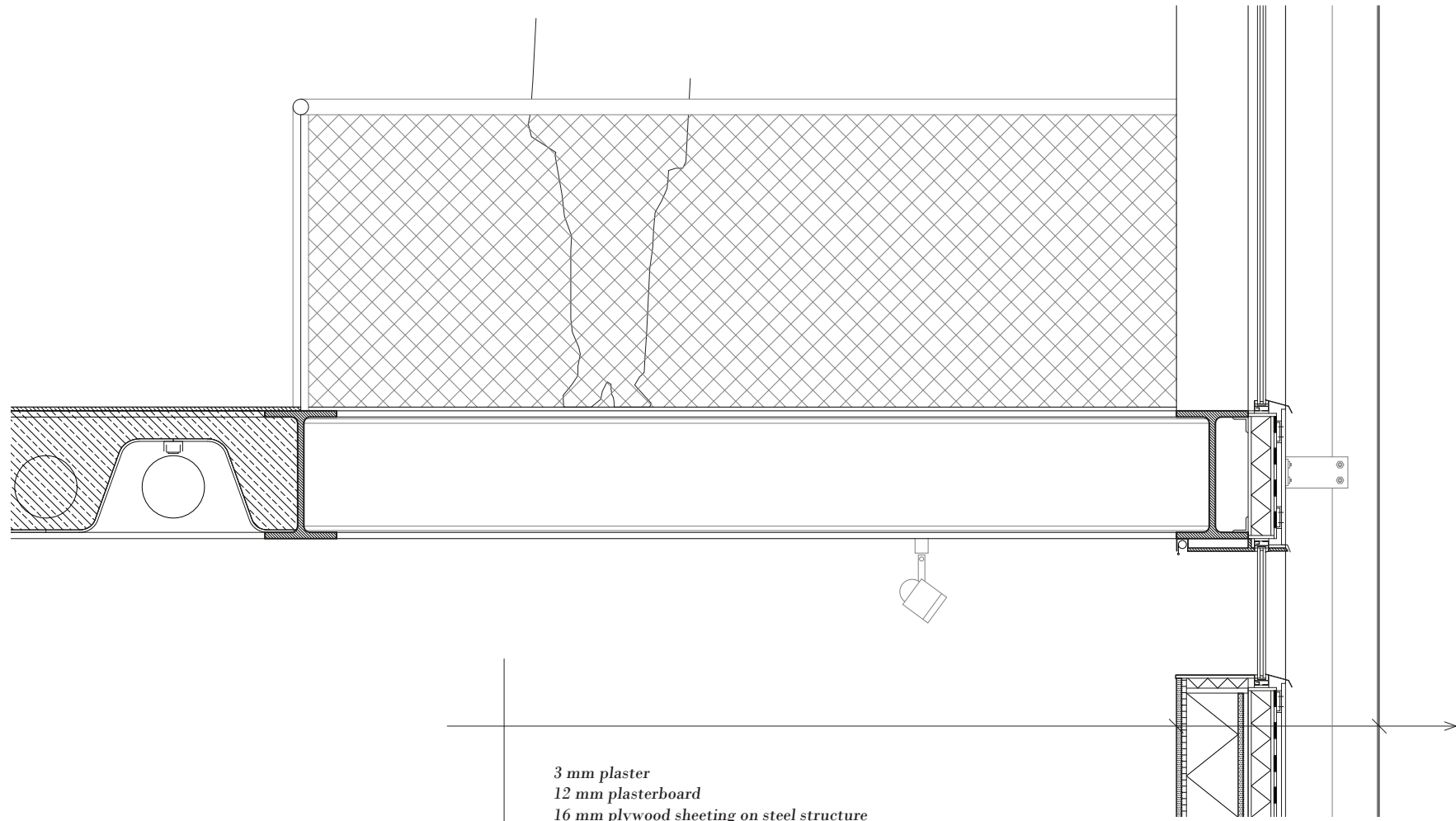
**PLAN 8**  
+ 54.40







**SECTION**  
1:20



**SECTION**  
1:20

- 3 mm plaster
- 12 mm plasterboard
- 16 mm plywood sheeting on steel structure
  
- 200 mm thermal insulation between steel pillars
- 16 mm gypsum board
- 70 mm thermal bridge breaking insulation windbreak
- 16 mm ventilated cavity
- 13 mm metal sheeting
- 295 mm cavity behind 5 mm perforated metal sheeting

# TIME PLAN

	AUTUMN	JAN	FEB	MARCH	APRIL	MAY	JUNE
RESEARCH	█	█					
STUDY TRIPS + INTERVIEWS	█						
PROJECT DUMMY		█					
VACATION		█					
SET PROGRAM		●					
BUILDING DESIGN		█					
MID CRITICS			●	●	●	●	
PRESENTATION + LAYOUT		█					
FINAL SEMINAR						●	
EXHIBITION							█
PUBLIC PRESENTATION							●

	20-26 /01	27 /01-2 /02	3-9 /02	10-16 /02	17-23 /02	24 /02- 2 /03	3-9 /03	10-16 /03	17-23 /03	24-30 /03
GOALS	<b>VISION</b> Form clear vision. Set program content.	<b>SITE</b> Visit site. 3D-model. Analyze future development.	<b>MID CRIT</b> Pin-up.	<b>DESIGN</b> Chose exact location and size. Models!		<b>MID CRIT</b> Model.		<b>DRAWINGS</b> Form of all drawing material.	<b>MID CRIT</b> Drawing.	

	31 /03-6 /04	7-13 /04	14-20 /04	21-27 /04	28 /04-4 /05	5-11 /05	12-18 /05	19-25 /05	26 /05-1/ 06	2-8 /06
GOALS			<b>EASTER</b> Holiday.	<b>MID CRIT</b> Presentation.	<b>DRAWINGS</b> Complete all drawing material.		<b>FINISH</b> Complete all presentation material.	<b>PRESENT</b> Examination.	<b>COMPLEM.</b> Complement presentation material.	<b>PRESENT</b> Public presentation. <b>Be architect.</b>

*LIST OF REFERENCES*

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