



A ROOTED PLACE FOR TODAY

An Extension for the Önningeby Artist Colony Museum on the Åland Islands
Viktor Karlsson | Master Thesis | Chalmers University of Technology | Spring of 2014

“We come not to see the work of art, but the world according to the work”

Maurice Merleau-Ponty (1908 - 1961)

Philosopher

(Brislin 2012, p. 17)

Working with my Master's Thesis has been more than hard work during half a year. It actually already started in the summer of 2013 when I first was scouting for potential projects and approaches. I made contact with several initiators and developers during this time and discussed their interesting thoughts, some more vital than others. Many of these ideas could certainly have been dream projects. But, what separates a thesis from an ordinary project is that you pick it and not the other way around. So, what could I contribute with? Is there something that I wanted to address? Was there something missing in architectural debate? I knew that whatever I decided for, it had to speak to my heart. I left this search and picked up on my own thoughts instead. Some months later, that certain concern was found. On a winding road, not without setbacks, I soon made contact with Kjell Ekström at the Önningsby Museum, not far from my native village. His wish for a development of their voluntary museum was very interesting. Together with thoughts on architecture, identity and culture, this project became my choice. The result is here to read on the following pages. I would like to thank my girlfriend and family for their support. Special thanks also goes to Claes Hellström and my brother, for their arrangements and pictures from the site.

Viktor Karlsson
In Gothenburg, 14th of June 2014

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A Local Museum in a Global World

Ever since the globalization knocked on our door, our perception of the world has changed, mostly in a good way. At the same time the perception and orientation in identity and context has been more difficult to process as the constant flux of trends, fashion and information sometimes hampers this sensory. (Brislin 2012, p.9) How can architecture guide us in this matter and perhaps strengthen that particular notion of place specific identity? How can architecture house memories and address culture as a continuum developed over time?

Extension & Renovation of a Museum

The purpose of the thesis is to design an extension for an art museum, based on Finland's only artist colony, in the rural village of Önningsby on the Åland Islands. The small voluntary museum needs to develop further in order to become more of a solid museum and destination in the region. By a large extension and renovation of exhibition spaces, café, workshop and library, the museum will increase much in size. Inspiration is brought from the paintings, surrounding building traditions, interviews and reference projects that have a particular vein into this quest for contextual identity. With this proposal, I would like to state an example of how a building can derive its inspiration and creativity from its surrounding culture.

Yards, Painters & Surrounding Context

The proposal suggests a spread out program, reflecting on a surrounding building pattern, where form and materials is chosen to create a comprehensible museum that is honest to its users and visitors and locally sustainable. In line with the discussion of time, contemporary artist will be able to

reside here, paint and exhibit their work together with the old ones, in many ways resembling the old colony. The museum will be a meeting point between the local and the global perspective, where visitors from all round the Baltic region and further on, will enjoy and experience this original surrounding and identity, where things once again have come full circle. It is my belief that this approach will not only create great experience of the art in question, but also for its accompanying architecture

Architecture, Identity & Time

As mentioned, globalization sometimes blur out the boundaries of lifestyle, ideas and knowledge. People share a sort of common frame where differences in culture and identity actually have decrease in favour for other things. But, architecture has a responsibility to guide us in this matter. The human needs to feel part of something that lasts longer than oneself. (Pallasmaa 2012 pp 34-37) In this sense, architecture shouldn't alienate us in our understanding. I ask; Why don't more architects design with identity in mind? For me an analogy is also found in terms of sustainability, where we so often hear that local solutions are preferable in relation to global ones. As in designing for identity, the sustainable solutions deal with local mentality, traditions, cultural aspects and climate, all affecting the end-design of architecture in a holistic approach. It's also important to bring in the time aspect, since our built environment actually houses memories, those of traditions and knowledge. In this context a museum plays an even more important role, as it's about housing memories and display them for its visitors.

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Daniel Norell, Artistic lecturer CTH
Morten Lund
Mika Määttä

Architecture & Identity
Selection of Initial Research



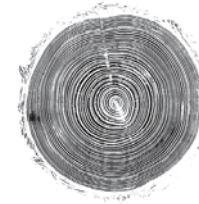
Buildings and Memories,
Exhibition Land(e)scape, Sami Rintala & Marco Casagrande (1999)
Raised barns on the Finnish countryside, referred to the loss of agricultural value, as they followed their farmers in to the city. At the end of the exhibition, they put the barns on fire, which made some of the spectators cry due to sentimentality. It is a perfect example of how buildings can house memories in such a concrete way. (Brislin, 2012 p.8)



SOCIAL
 Mentality
 Urban Density
 Secular - traditional expressions
 Activities
 Private - Public Borders
 Outside actions

ENVIRONMENTAL
 Weather & Seasons
 Local Resources
 Biohope & Fauna
 Diet & Food
 Microclimate
 Outside impacts
 Genetics

IDEOLOGICAL
 Communication
 Economic Frames
 Technology & Knowledge
 Outside Influences
 Politics
 Empowerment of citizens



SPATIAL
 Light Conditions
 Spatial Sequences
 Movement
 Openness & Closure
 Outside to Inside
 Compact to Sparse

PHYSICAL
 Sounds & Acoustics
 Organisation of Program
 Content of Program
 Orientation
 Furnishing
 Volume Relations
 Indoor Climate
 Envelope
 Tectonic structure

MATERIAL
 Visuality
 Detailing
 Surface
 Lifespan
 Scale
 Technique
 Tactility
 Type

Identity in Architectural Theory

The theories of architecture and identity foremost derive from a broad discussion on mind, body and the cultural existence. It is important to stress that there are many ways to approach these questions. For example, identity can be multicultural and very complex to map in that sense. It can also be about differences in age where generations look different upon their culture. In architecture, a search for an invented identity is also present. Often, new-born countries seek for their specific identity or simply try to invent one, as in Estonia or Finland during their first time of independence. Sometimes you want the newness. Evidently, the topic is wide and impossible to grasp all at ones. With this in mind, I didn't want to put everything in a box, rather search for identity without being identical. My personal focus has foremost been building culture and natural environment, connecting to the issue of continuity in time. In the backdrops of public architectural discussions, there is an ongoing debate around this subject. There are a few symposiums and groups dealing with it. A leading person in the field, Juhani Pallasmaa, describes the problematics in a persuasive way. He stresses that it is not about a certain conservative traditionalism, rather about embodiment of the essence of tradition as a necessary precondition for meaningful creativity. (Holl, 2006, pp. 14ff) The cultural identity and feeling of belonging somewhere is a ground for our humanity. We should use it as a source of meaning, emotional rooting and inspiration. As Pallasmaa points out, "architecture structures our very own understanding of the past just as much as it suggests images of the future". (Brislin, p 17) His research often describes successful architecture as a continuum in memories, where it gives more context and meaning together with aesthetical esteem. This is why the aspect of time is so important and why I want to stress it in my design. Another field that aims at combining rather modern tradition with a strong contextual presence is the field of Critical Regionalism. It could therefore be seen as a more progressive approach. (Lefaivre 2003 p.10ff) Nonetheless, these different fields bring up questions of identity in architecture.



Sorø Art Museum, Denmark
Lundgaard & Tranberg Arkitekter (2012)
This project stipulates a strong material coherence with surrounding and traditional environment, as well as adopting to the city block structure.



Gugalin House, Switzerland
Peter Zumthor (1994)
Would a highlighted meeting between new and old create a better understanding of the a place specific identity?

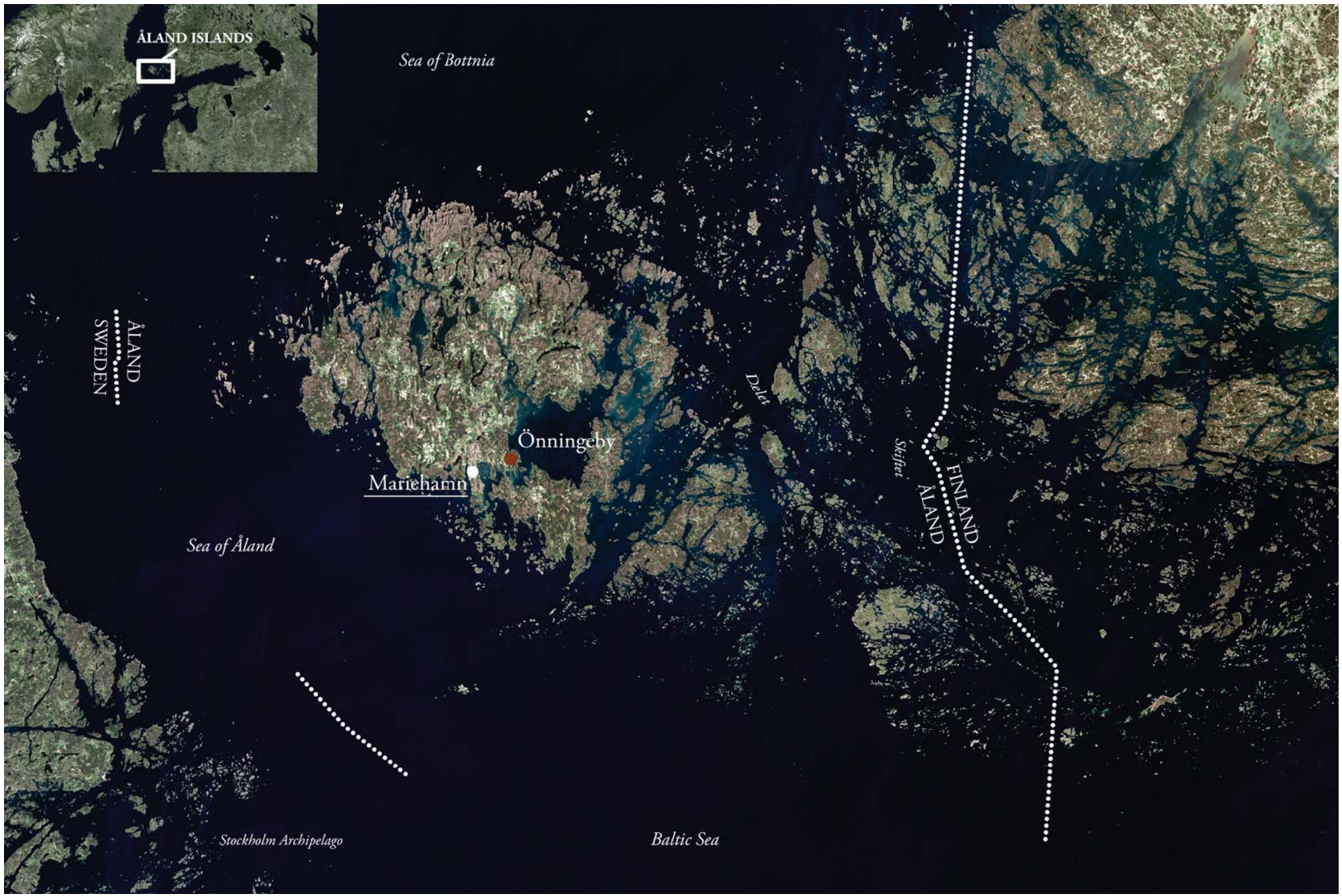


Harads Forest Hotell, Sweden
Several architects, e.g. : Tham & Videgård Arkitekter (2010)
Obviously, the reflecting facade creates a spirit of the place. Is it a good mix of contextualism and bold re-thinking?



Finnish Pavilion, New Nordic Exhibition
JKMM Architects (2012)
In the New Nordic Architecture exhibition at Louisiana Museum of Modern Art, JKMM tried to unveil the essence of finnish architecture into material and space.

Önningeby & the Colony
The Site & Its Background



0 10km

Project Situation on the Åland Islands

No Man is an Island - A Reflection

It is evident that island conditions are something of its own. It is foremost geographically, but also historically and culturally delimited. Everything you find in another country is here scaled down. Therefore, one has to participate in society to a larger extent, for better or worse. The community becomes very open and direct, where the island you live on also becomes the world you live in. As you experience the good things, you cannot avoid the bad either. From outside all these features creates a region on the map easy to identify. Nonetheless, this does not imply it knows its identity. I do think there is a lack in self-esteem. You see it in the contemporary architecture. Maybe the leap between collective solidarity in buildings and today's individualistic fulfilment has been too long. Maybe not. In all of this, the village and context of Önningsby, buildings has been given its unique conditions and evolution. This is unconditionally my point of departure.



Farm buildings on the site



Rural landscape and barns



The local sawmill



Lemström Canal



The shore of Lumparn

Countryside, Canals & Wide Waters

The village is situated in the municipality of Jomala on the largest island. Önnungeby stretches about half kilometer in a north-south direction. Originally, it consisted of 12 farms and equally many windmills, all intertwined by pasture land. Today it has about 200 inhabitants. (Statistisk Årsbok Åland, 2013). Typically regional, the village is formed on top a dry rocky hillside, with the predominant farmlands with field islets at its feet. A meandering road stretches through the village and passes by the museum. Further away, the landscape is embraced by the large water of Lumparn, a square-shaped bay of 10 x 10km. In the south, the landmass is cut by the Lemström Canal which connects Mariehamn and the eastern archipelago with an inshore waterway. From the hilltops, one can see the church tower and a steep rocky terrain to the south.

1700 1800

■ **1809** Åland becomes Russian
Influences from Russian craftsmen and carpenters in vernacular and public buildings.

■ **1869** The Stone Barn is built by Estonian hunger refugees.



■ **1902** The Farm House Burns down

■ **1914** End of the Artist Colony...
The colony scatters with the outbreak of the war. Fortification of the islands.

■ **1921** Åland becomes autonomous
The paintings becomes an important symbol for the identity, e.g. on stamps.



■ **1999** Red extension is built



2000

■ **1713-1721** The Great Wrath
Invasion by Russia where almost all wooden buildings were destroyed. Due to this, almost every vernacular buildings derive from this point forward.

■ **1854** Invasion of Bomarsund
England and France invades the Fortress of Bomarsund during the Crimean War. The Battle on Lumparn is seen from Önningeby and the only city, Skarpan, burns down.

■ **1886** The Colony starts!
The first summer of the Önningeby Colony, gathered by Victor Westerholm.



■ **1941-44** The Continuation War

■ **1939** The Winter War

■ **1917** Independence & Civil war
Finland declare independence from Russia and a civil war soon starts.

■ **1992** Stone Building donated to the Önningeby Association and the museum is founded!

■ **1980** The Farm is deserted



Founders of the colony in 1886

The Colony Artists

The Museum of Önningeby is based on Finland's only artists' colony, situated in the same area between 1886- 1914. Artists from Nordic and Baltic countries brought the impressionistic era to the country and interpreted the everyday life on the countryside, the close encounter with the archipelago and the beautiful landscape scenes. They rented rooms on the large farms and brought much attention with them. Soon the village was filled with young students and other summer guests. With the outbreak of the war, the colony scatters in 1914.



Autumn Setting
Victor Westerholm, 1860-1919



Postalboat in pack ice
J.A.G. Acke ,1859-1924



Night in Önningeby,
Edvard Westman 1865-1917



By the Window,
Hanna Rönnberg 1860-1946



Önningsby 1908

Together or the particular? - A Reflection

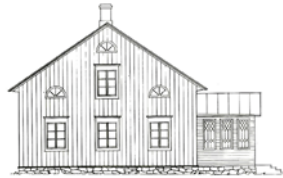
It feels like vernacular architecture once belonged to a kind of collective smaller groups, where only few parts of a buildings revealed something individual, for example the front porch. Today, architecture has partly changed this belonging to the person behind its creation. At the same time, we have tried to hold on to the existing aesthetical language and mimic the old houses. Influences from outside has tried to adopt to this, but with varying results. What perhaps contribute to this feeling of unsympathetic contemporary housing is perhaps that they pretend to belong in a collective group, and are in the larger context also intended to. But they express something totally different. The strive for originality and singularity shines through and reveals itself for a trained eye. It turns out that the self-image isn't always consistent with reality and something we have to work on for the future.



söder



öster



söder

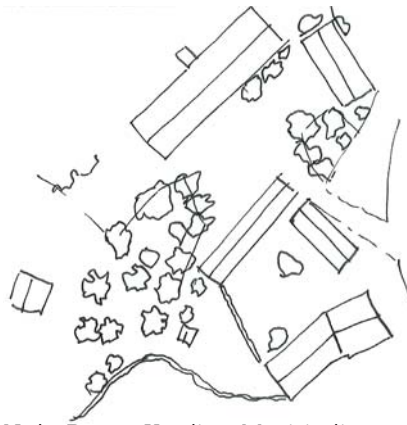


Large farm or Ship owner; "Janses"
Finby (ca. 1880)
(Söderholm 1982 pp 32-35)

Mid-Size Farm, "Karlas", Ingby (ca. 1880)

Small Size Farm, "Borgs" Gölby
(1892)

Crofter's Cottage, "Tildas",
Smedsböle (ca. 1850)



Example of farm with 2 yards. "Nedre Dansas",
Kumlinge 1931



Traditional Porch, Thoras Farm,
Götby (1865)
(Ålands Museum, 2014)



Spaces between houses, Hermas Open Air
Museum, Kumlinge

The Museum Proposal
A Sweep Through Final Program, Influences and Drawings



The museum yard from southeast. Existing Museum to the right

Existing Museum Building

By placing café, reception and shop in other buildings, the existing museum will get more space for the permanent exhibition, i.g. the old paintings and artefacts. The house will be extended for more exhibition space and easy accessible recycling towards the road. In direct connection to the entrance the lecture hall is situated in the stone barn, which is not suitable for paintings or workplaces. The attic will be renovated and connected indoors by a cylindrical stair. You can also access it from outside by the ramp on the yard. Up on the attic you find a workshop room for either children's pedagogical activities or other smaller group activities. A small library will contain both physical and digital material over the colony, local history and art in general associated to the Åland Islands. Computers will be located in the library where you can work or do research. The library will be unmanned. Loans will be done in the reception.

Entrance Building

Reception, museum shop, main cloth hangers and toilets are placed in this building. The receptionist will be able to welcome visitors by eye-contact and in low season this could be the only workplace. Here the visitor can hang its jacket. If you would like to bring your jacket with you, there are also smaller complementary hangers in every building.

Contemporary Exhibitions

In contrast to the old paintings, a general open exhibition space is dedicated to contemporary exhibitions during a limited time. This is the most general space in the whole museum.

Artist's Spaces & Ateliers

Guest artists and scholars will be able to live in the main farm building, whilst they work and create in ateliers at the museum site or in the nature. Paintings can be sold and exhibited at the museum. The ateliers are small and simple and offers the basics for painting and as indirect north light. They can be used freely and in combination with outdoor painting. Note: Design of the living spaces are not designed in this work.

Kitchen & Café

The café will be able to rent and use outside opening hours. It offers cooking and preparation services for maximum 40 guests. In direct connection there is an outdoor seating with smaller trees.

Staff & Technical

Staff areas such as office for museum director, break room, toilet and a small changing room is situated in the attic of the extended existing museum. Simple masonry and carpentry will either be situated in other existing buildings. Technical spaces are spread out in every building.

Existing Museum Building

Exhibition	245m ²
Assembly Hall	66m ²
Recycling, Technical & Other	33m ²
Workshop	57m ²
Library & Research	34m ²
Staff	48m ²

Entrance Building

Reception & Shop	60m ²
Wardrobe, Toilets & Technical	20m ²

Contemporary Exhibitions

Exhibition	180m ²
Storage & Technical	20m ²

Artists' Spaces

Ateliers (4 Buildings à 29m ²)	116m ²
Main Farm building and living quarters (Not designed)	220m ²

Kitchen & Café

Kitchen, technical & Toilet	34m ²
Seatings	65m ²

Staff & Orther

Break Room & Meeting	30m ²
Office	9m ²
Changing	4m ²
Toilet	5m ²
Other Existing Buildings (Not designed)	265m ²

Existing building area	850m ²
New building area	1000m ²

Total indoor floor area	1512m ²
Total building area (BTA)	1800m ²



Site Plan
1:1000



KNUTA'S FARM

JONASE'S FARM

SEFFER'S FARM

ATELIER

ARTIST'S QUARTERS

ATELIER

ATELIER

STORAGE

WORKSHOP | STORAGE | RESTORATION

STORAGE

PARKING

JONESAGATAN

PERMANENT EXHIBITION | LECTURE HALL
LIBRARY | STAFF

MUSEUM COURTYARD

CONTEMPORARY EXHIBITIONS

EMIGRANTS' MUSEUM

ATELIER

CROFTER'S YARD

RENTAL CABIN | FESTIVITIES

MIDSUMMER'S POLE

WINDMILL

ÖVNINGBYVÄGEN

ÅKERHÄLLAN
LÖP 100

ÅKERHÄLLAN
LÖP 100

NORRSTRÖMVAGEN

C1

B1

1C

1B

1D

D1



Naturum Kosterhavet, Sweden (2012)
White Architects
700m²



Sorø Art Museum, Denmark (2012)
Lungaard Tranberg Architects
2100 m² (1420m² extension)



Tornedalens Art Center, Sweden
Lassila Hirvilammi Arch.
2200m²
Under construction



Vandalorum Art Center, Sweden (2011)
Renzo Piano
3000m² (1100m² extension)

0m²

1000m²

2000m²

3000m²



Rackstadsmuseet, Sweden (1993)
Rune Falk, Tengbom etc.
ca. 1400m², (930m² exhibitions)



Önningsbymuseet after extension
1850m²
(1000 extension, 430m² exhib.).



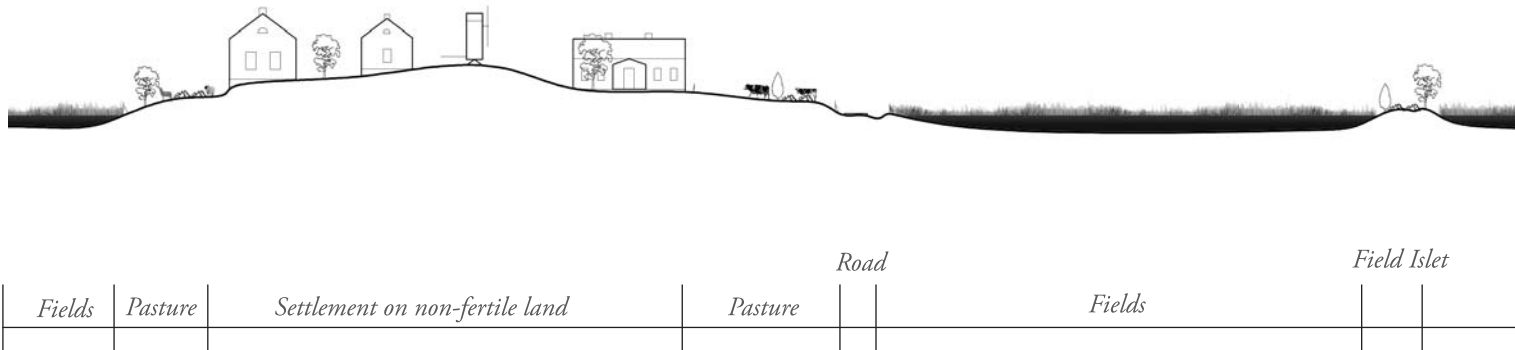
Nordic Aquarell Museum, Sweden (2000)
Niels Bruun and Henrik Corfitsen
2400m²



Ålands Sjöfartsmuseum, Åland
Jonas Cedercreutz (1949)
Extension: Esa Kangas & Johanna Vuorinen
2400m² (1200m² exhibition)



Model of Museum Main Yard



Vegetational Borders - Landscape Scale

The site for the museum is on top a rocky ridge, with the fields downhill. This is also a very common placement for village settings. Therefore the main yard for the museum is placed on the highest point on the site.



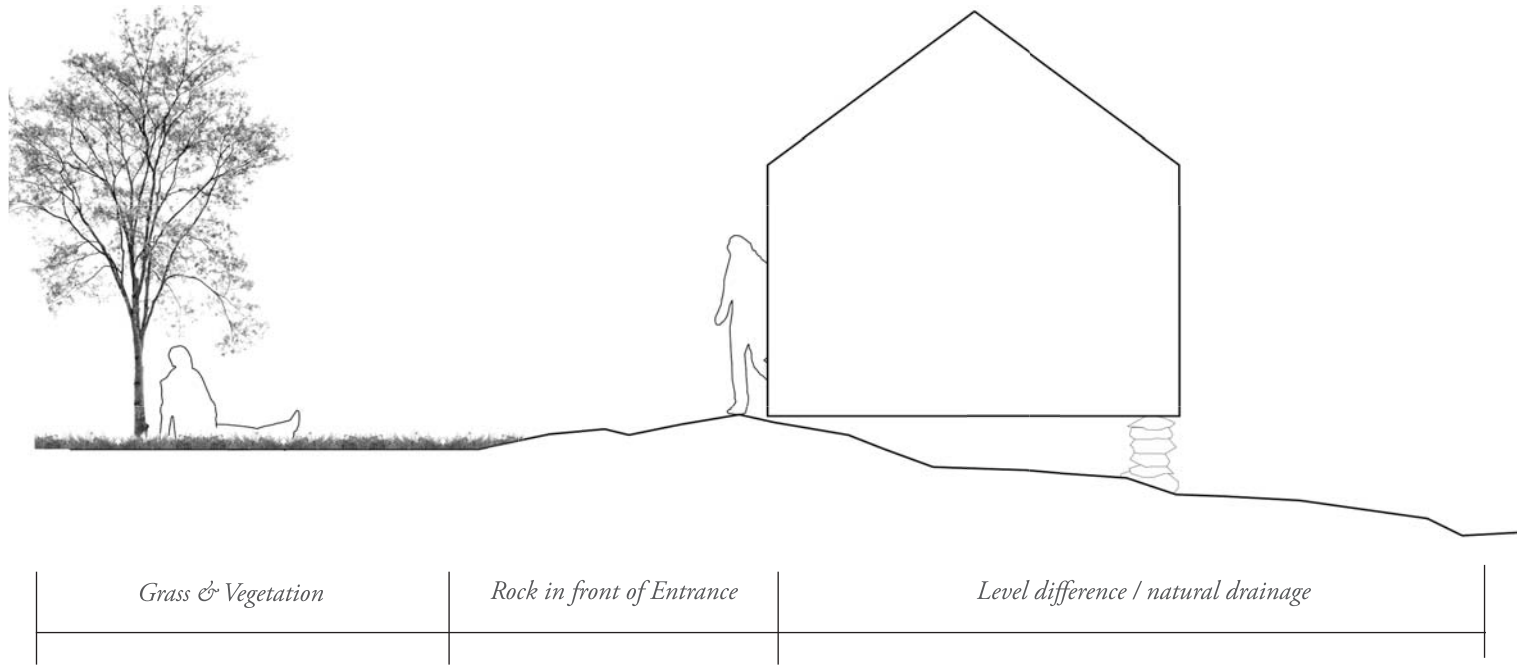
Borders in landscape scale
Painting by Victor Westerholm



Village borders in archipelago



Model of the Museum Placement in Village



Vegetational Borders - Human scale

All entrances are placed in direct closeness to the rock surface as a the first thing you step on when you leave the buildings. The rock acts as nature's own patio. The houses are also placed in the meeting-point between flat and changing height levels.



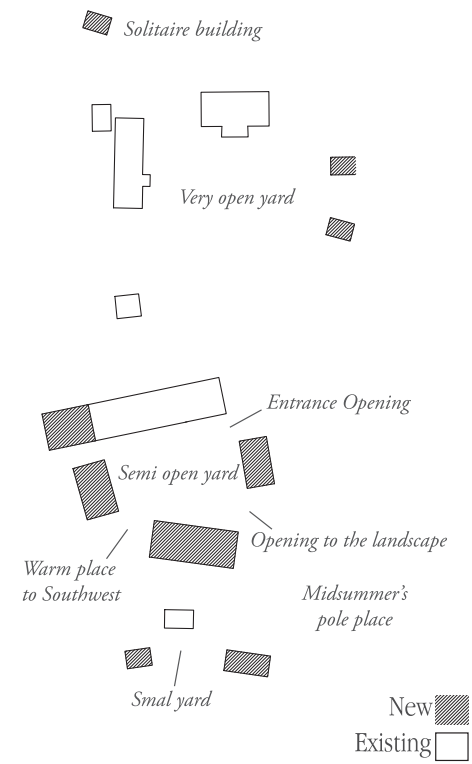
Girl sitting in the green grass,
Painting by Hanna Rönnerberg



Junipers, hedges and stones contribute to the spaces around the buildings.



The museum yard from southeast

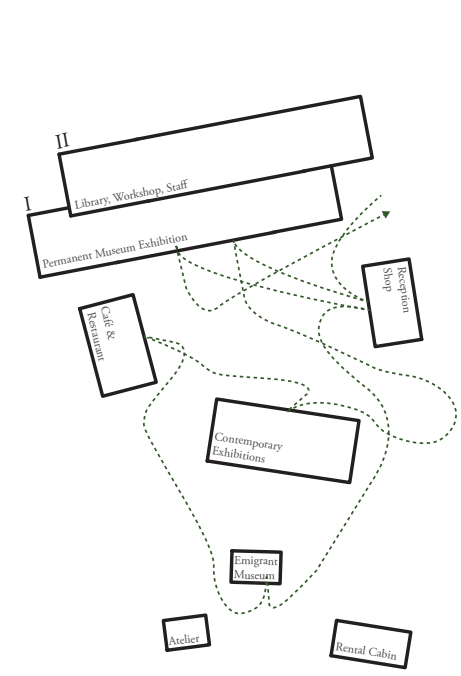


Placement in Existing Village Syntax

In this rural setting, all buildings are solitaires with a certain distance to each other. Yet, they sublimely work as a group. If they create yards for example, they are always semi open. Do you find the museum? In a simple exercise I tried out many different positionings to see what stuck to the village building pattern.

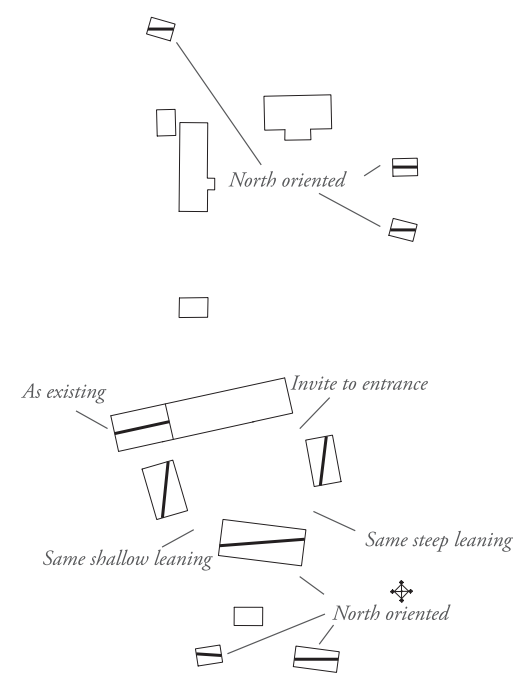
Building Position & Orientation

Other than vegetational borders and how they relate to the ground, the placement also creates different outside spaces and conditions. The illustration above shows some of the features that are considered.



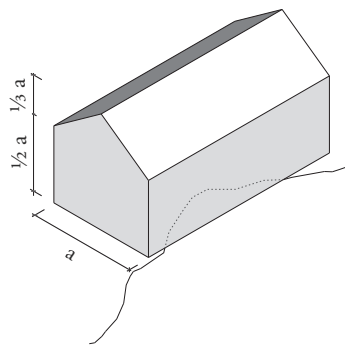
A Yard - A Dynamic Communication

Since all communication takes place on the yard, the houses only consist of mere function and no corridors or left over spaces. Imagine how you scatter between the houses and the possibilities for a dynamic communication and interaction on the yard. It is also a matter of flexibility where buildings can be used independently from each other.



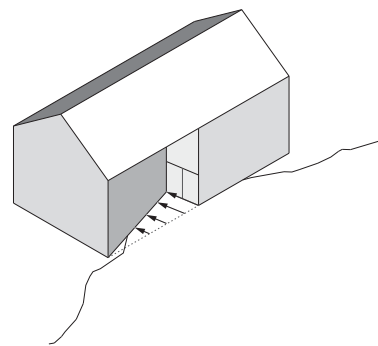
Roof Landscape on New Buildings

The roofs shape takes on where the other gables end and are rotated partly because of light conditions, but also to speak the same language or hint at openings in between. It also permits the buildings to be differently rotated than the orientation of the roofs.



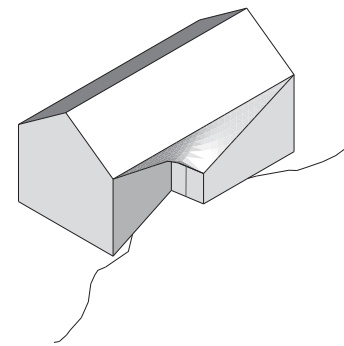
A. Original Volume and Proportion

The vernacular building proportion is the starting point for all the buildings. The gables are the predominant feature in this case, whilst house length is more free.



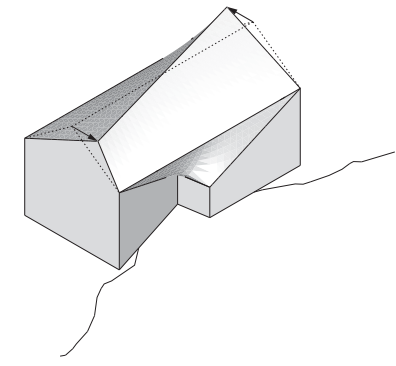
B. Emphasize entrance and protect

In order to highlight the entrances and create a roof protection, the wall is rotated inwards. The door is neatly placed in the gap that occurs.



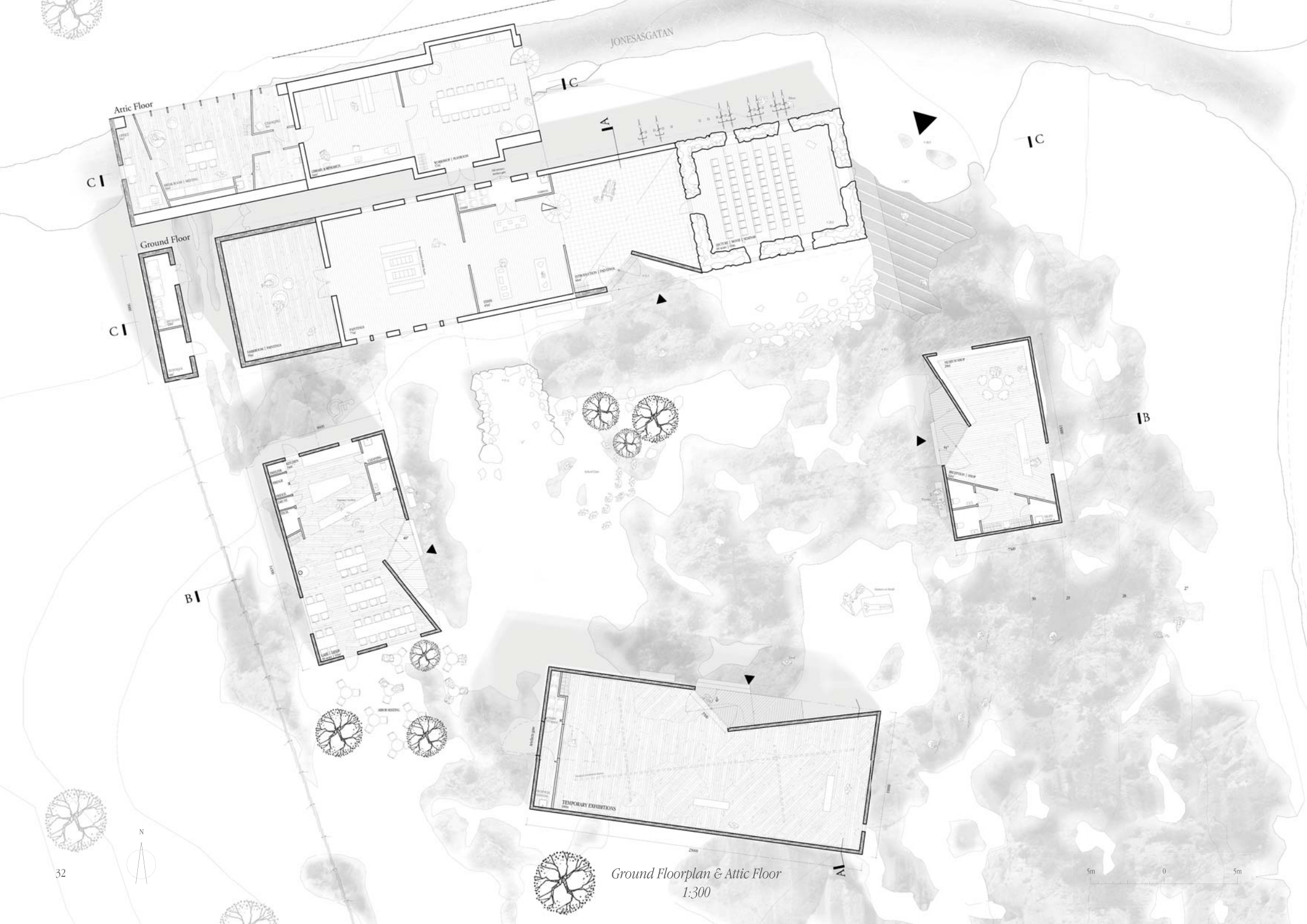
C. Adapt to curved timber wall

The volume break is brought together by the wall, which is possible with the timber construction. Its shape invites you to enter the building.



D. Rotate Roof Ridge

In line with the curved wall, the roof ridge is rotated to create the same effect. For this there are two reasons; to be able to more freely rotate the exhibition light to the north, or to bring the volumes together. Where one roof pitch ends, the next roof continues. Inside, the curved roof creates a soft and gradient skylight.



JONESASGATAN

Attic Floor

Ground Floor

TEMPORARY EXHIBITIONS

CONVERSATION / PRODUCTIONS

LABORATORY / PAVILION

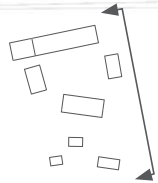
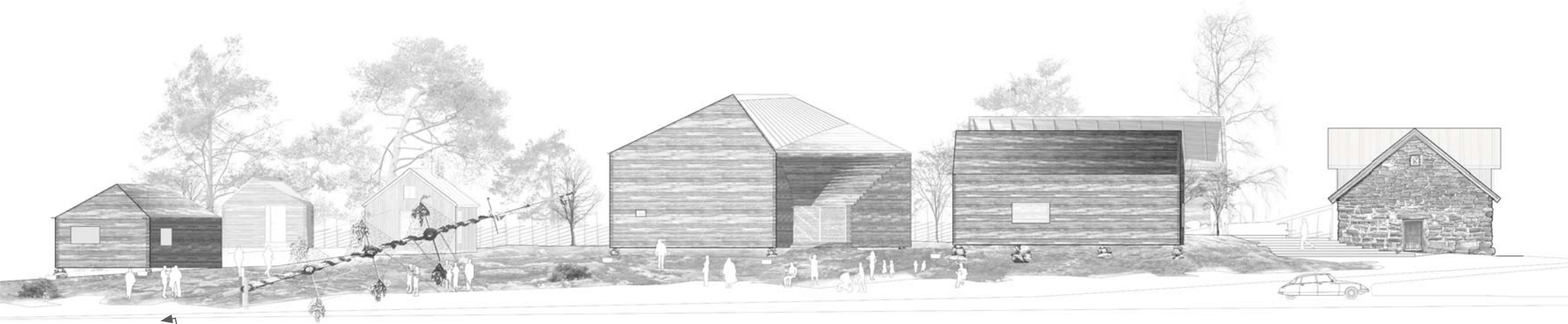
OFFICE / MEETING

Ground Floorplan & Attic Floor
1:300

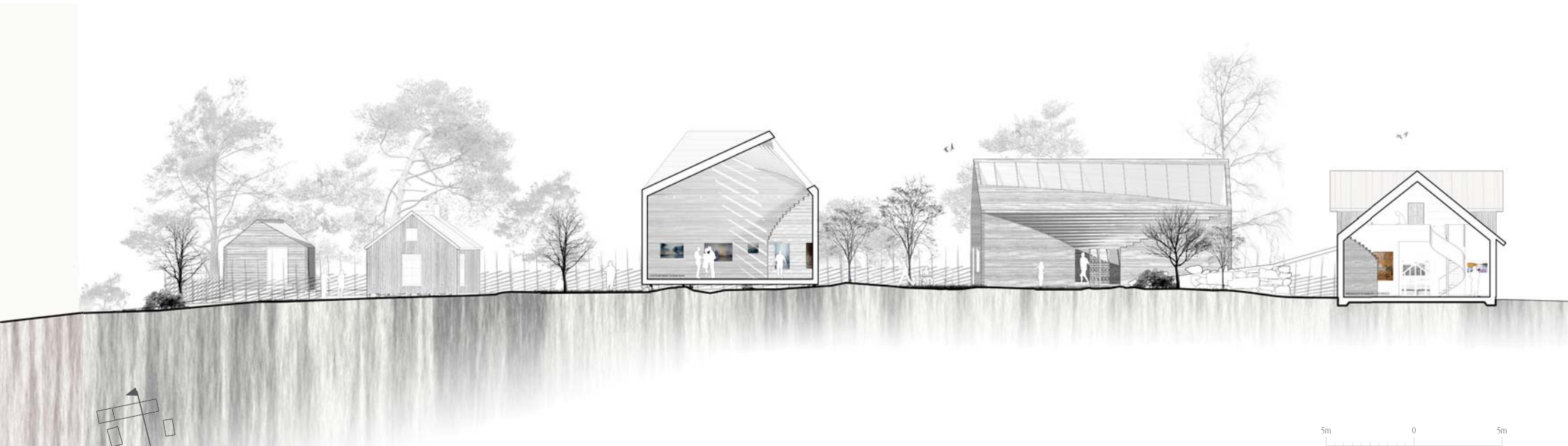
5m 0 5m



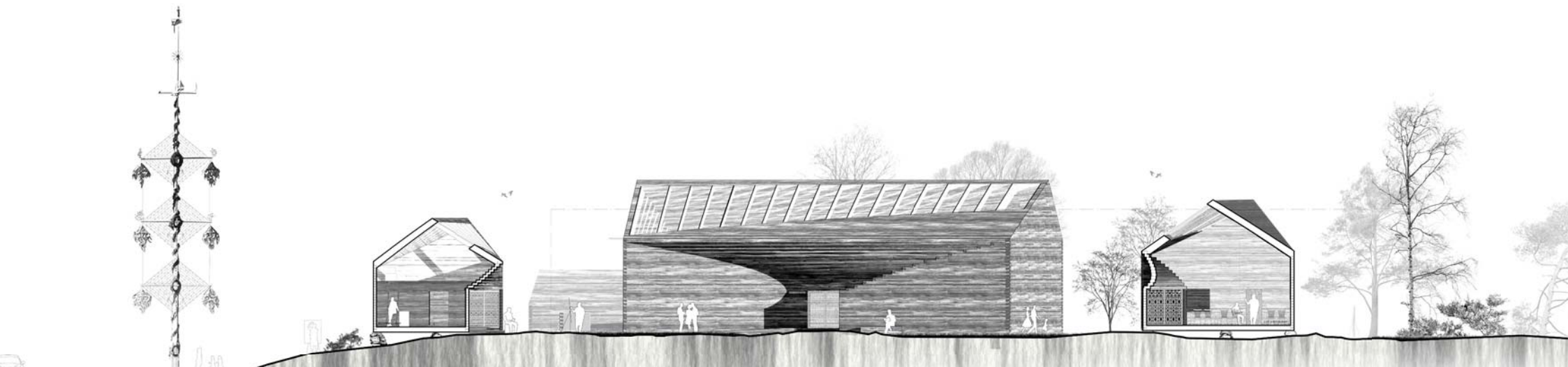
View from Northeast towards the Contemporary Exhibition Building



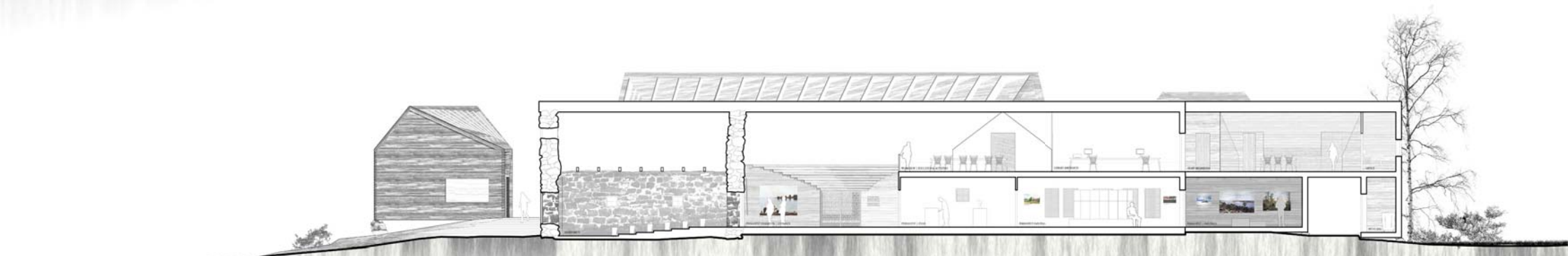
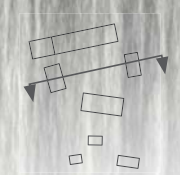
Elevation towards East & Road
Scale 1:300



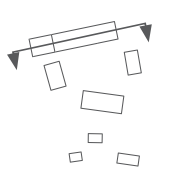
Section AA - Permanent Museum & Contemporary Exhibition
Scale 1:300



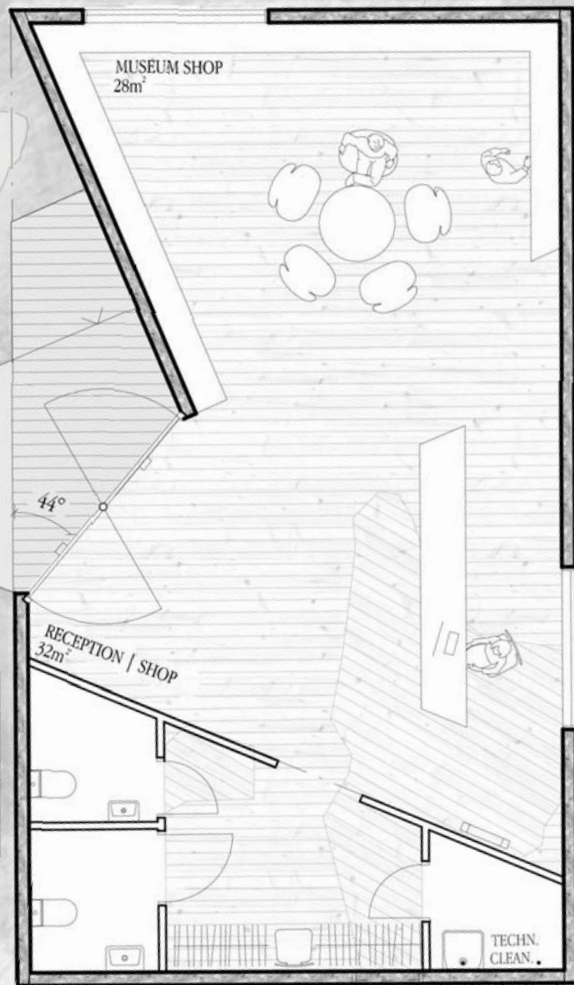
Section BB - Reception & Café
Scale 1:300



Section CC - The Permanent Museum
Scale 1:300



+30,5



13000

| B

7500

36



Reception & Shop
1:100

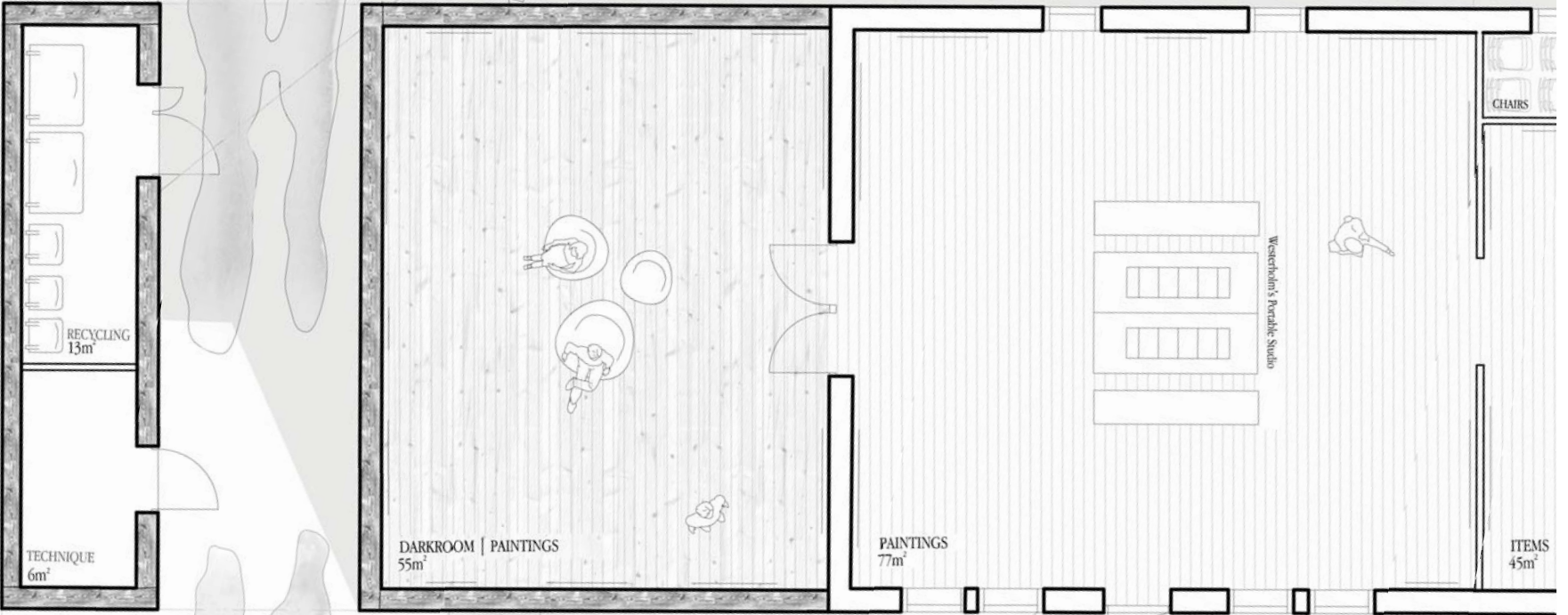




Reception & Shop. Open house in the evening with paintings for sale.

CI

0006



Permanent Exhibition | Lecture Hall
1:100/600

+31.2



A

Old entrance
Artefacts gate

CLEANING

INTRODUCTION | PAINTINGS
66m²

LECTURE | MOVIE | SEMINAR
66 seats | 66m

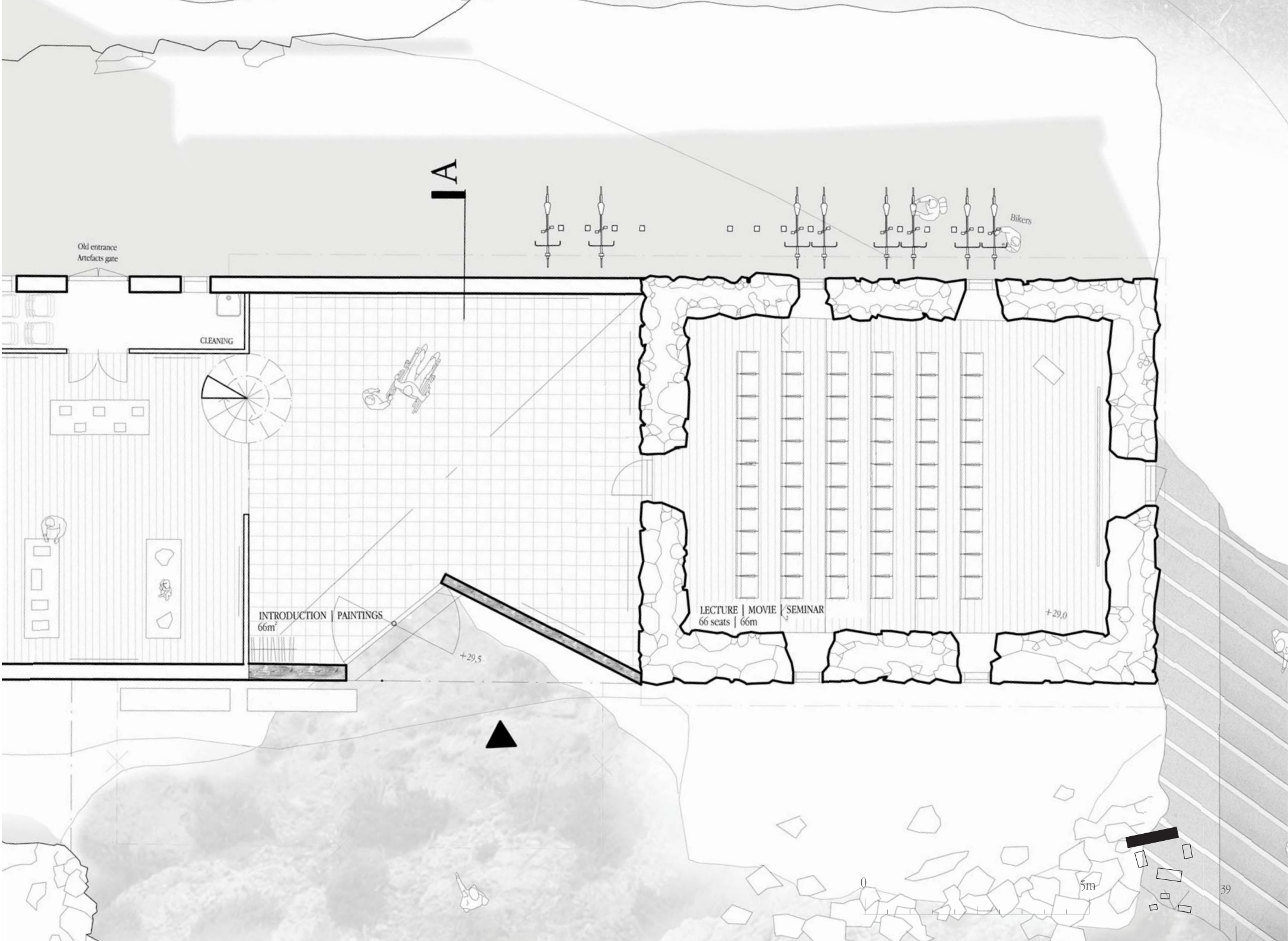
Bikers

+29,0

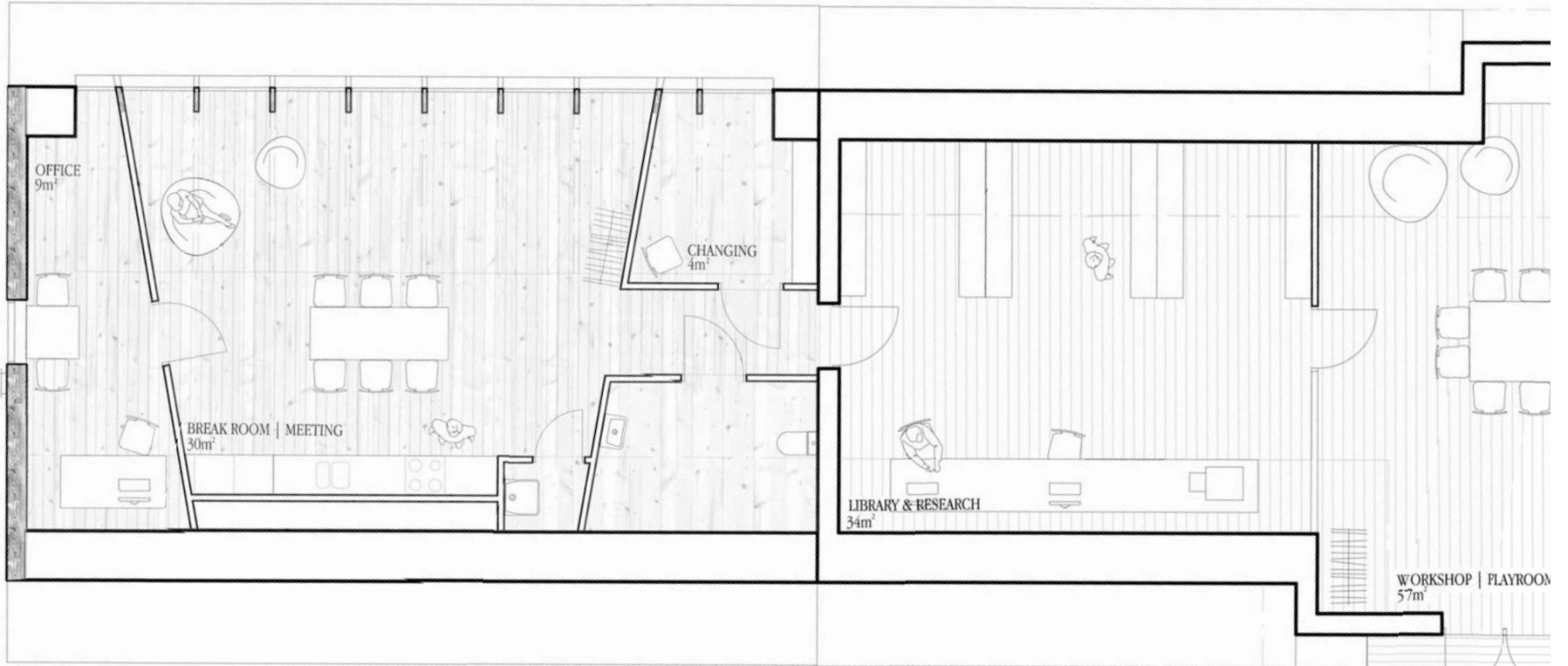
+29,5

5m

39



CI



WORKSHOP | PLAYROOM
57m²

LIBRARY & RESEARCH
34m²

BREAK ROOM | MEETING
30m²

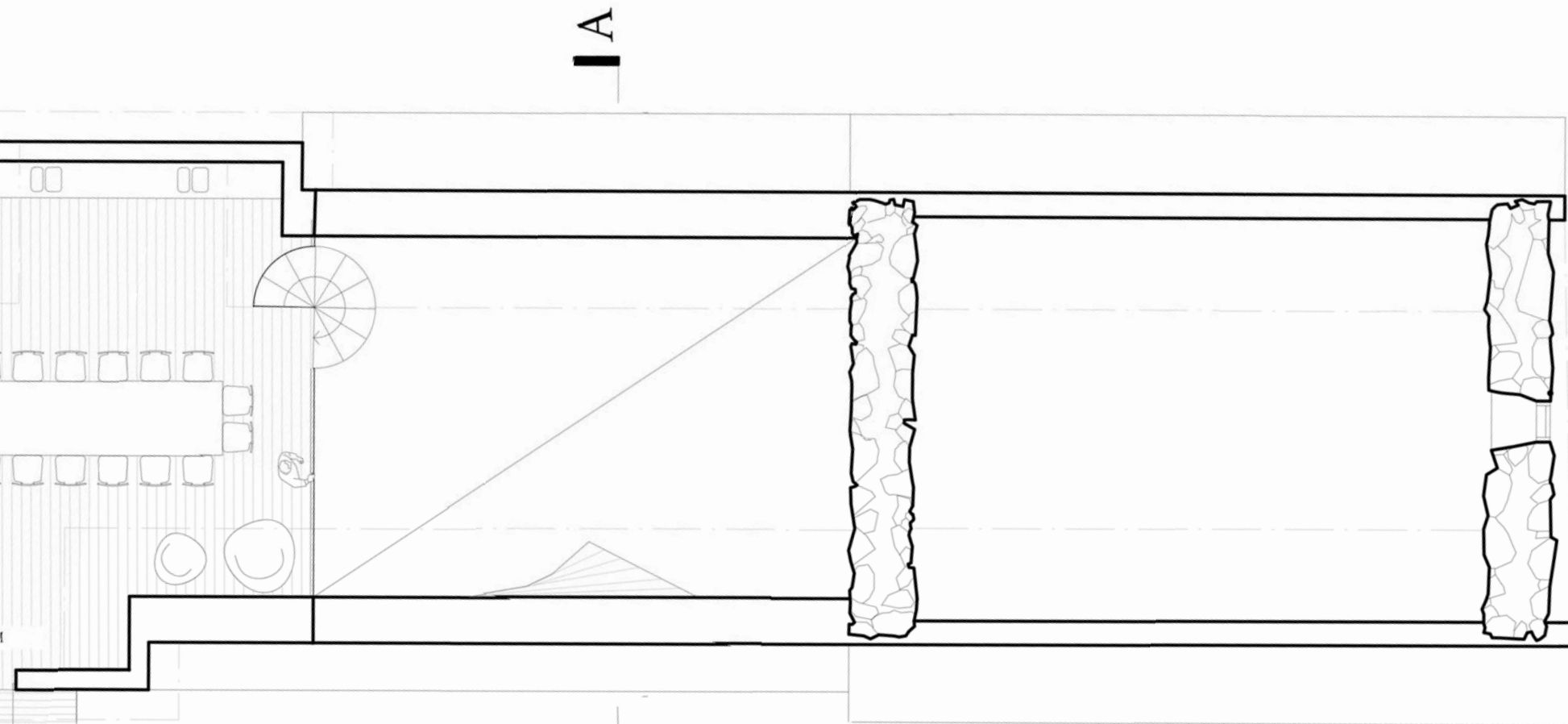
CHANGING
4m²

OFFICE
9m²

1:3

+31,2

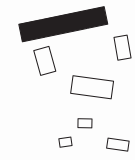




A

A

C

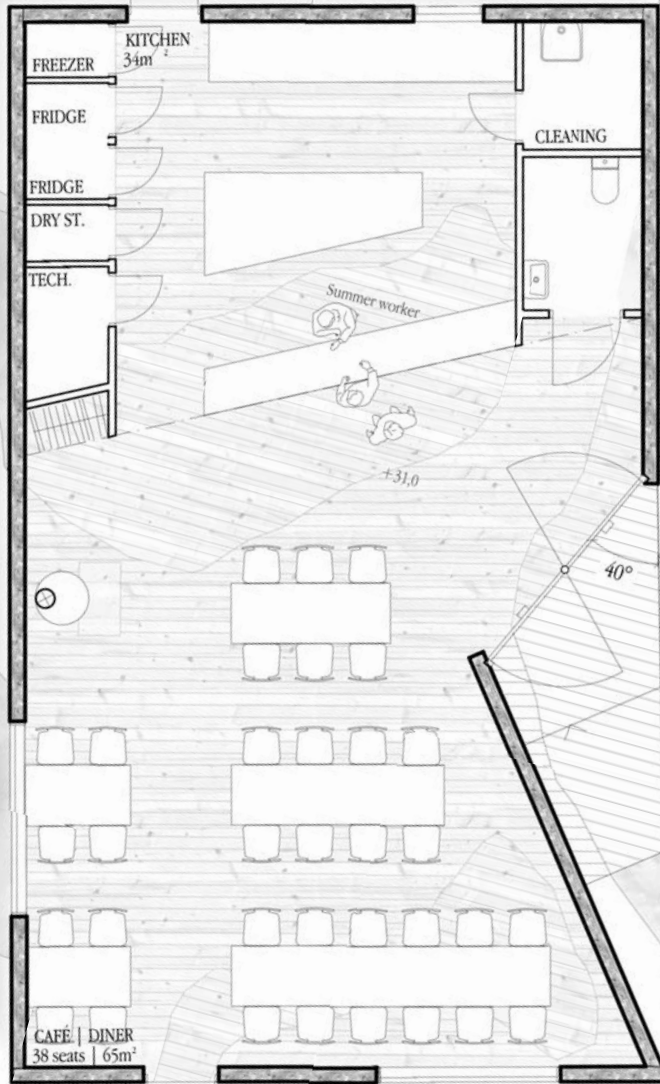




B |

14300

8600



Café & Diner
1:100



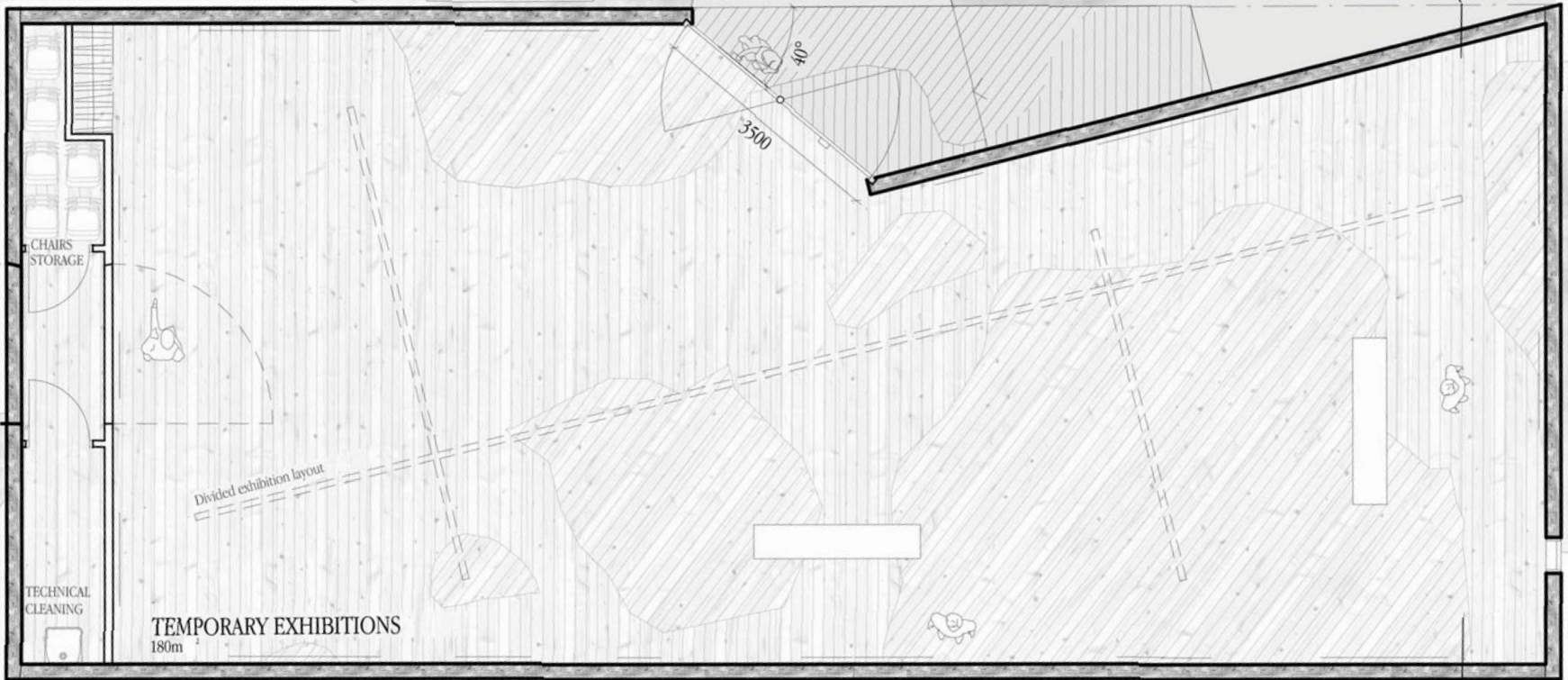
+31,2

1:7

+31,0

40°





Artefacts gate

CHAIRS STORAGE

TECHNICAL CLEANING

TEMPORARY EXHIBITIONS
180m

Divided exhibition layout

23000

10000

40°

3500

A-A

Contemporary Exhibition House
1:100



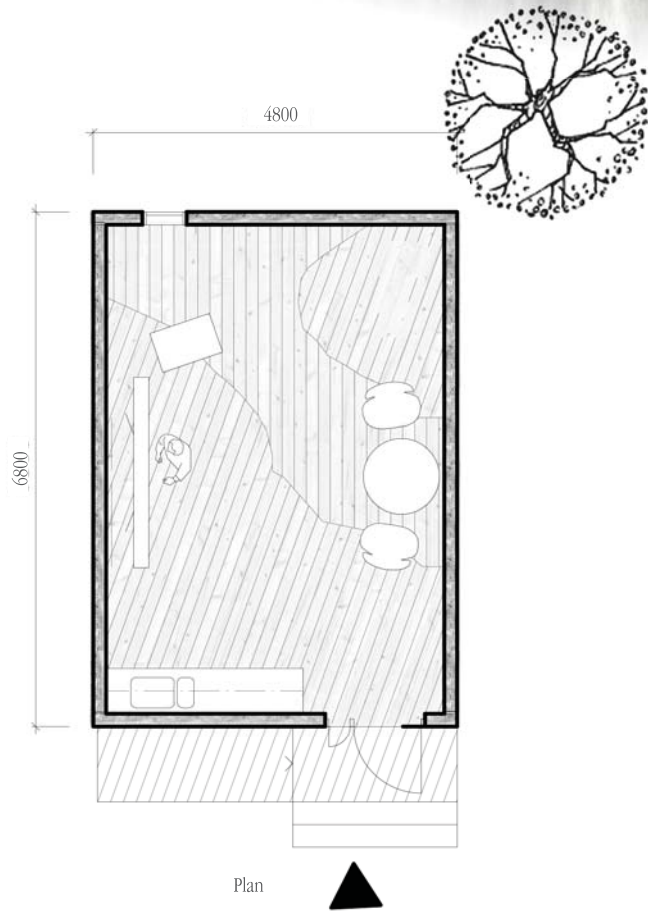




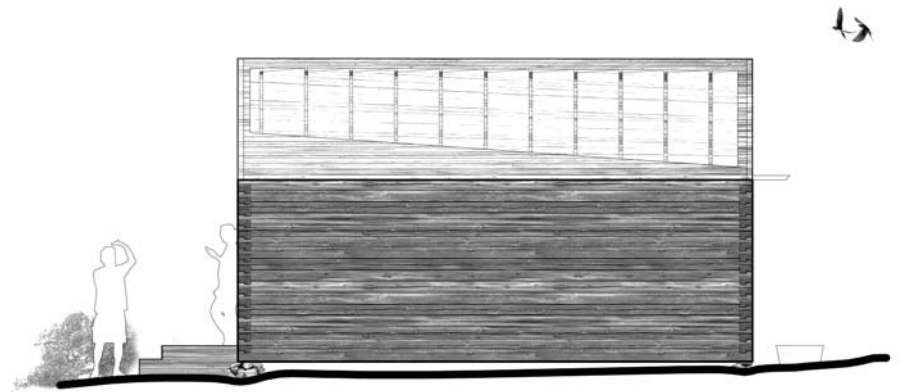
Section DD



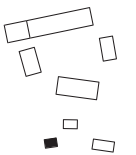
Elevation West or East

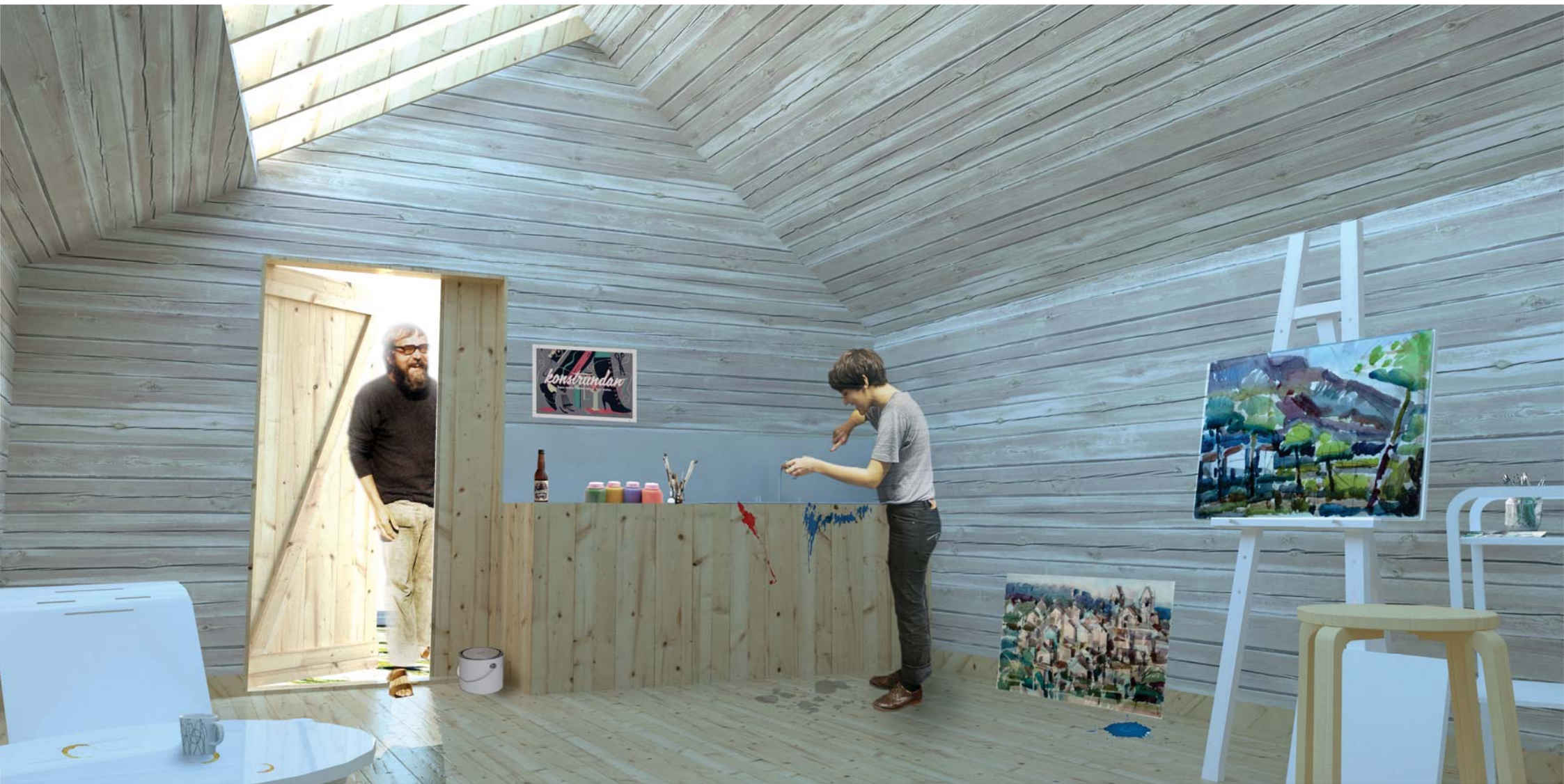


Plan



Elevation North





Atelier. Time for lunch in the sun.

Materiality & Recognition

The project uses as local and few materials as possible. The practical and functional aspects are important to satisfy users and local engagement. The keyword is recognizable. Recognizable in the sense of familiarity, orientation and relationship. It shall be a comprehensible building that is honest to its users and visitors in its tectonics and materiality. Natural materials express their age, background and how it has been used. Its weight, surfaces and colors shall be easy to derive from its source. For example, the material mustn't be synthetically processed and should have as few processing steps as possible. As Juhani Pallasmaa puts it: "Architecture must again learn to speak of materiality, gravity and the tectonic logic of its own making" (Pallasmaa, 1994, p. 77). This is also a matter of sustainability since transports will be as little as possible. Wood also binds Carbon dioxide which will reduce greenhouse gas emissions. In combination with local wind energy the project has high potential for a small environmental footprint. Last but not least, massivtimber has been the most used construction method over time, from around the middle ages until 1930's (Högnäs, 1994, pp. 60-61)



Selection of local producers

Material Selection



Timber walls
Local pine heartwood. Largest dimensions ca. 0,3x0,3x5,5m.



Roof Pine clapboard



Stone cover in local red granite on foundations and gravel paths

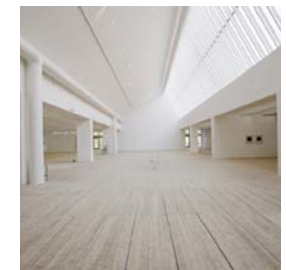
Contemporary Spatial & Constructive References



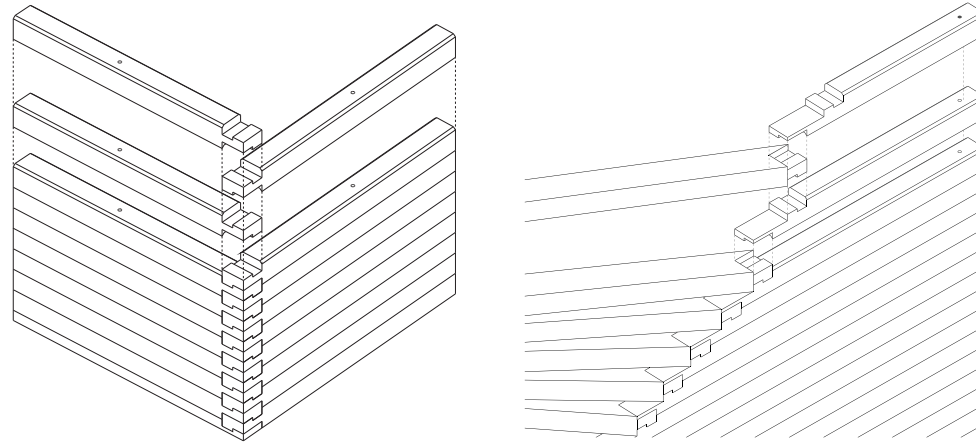
Ipark, Stavanger, Norway
Helen & Hard (2013)



Kimbal Art Center, Park City, Utah
BIG Architects (Ongoing)

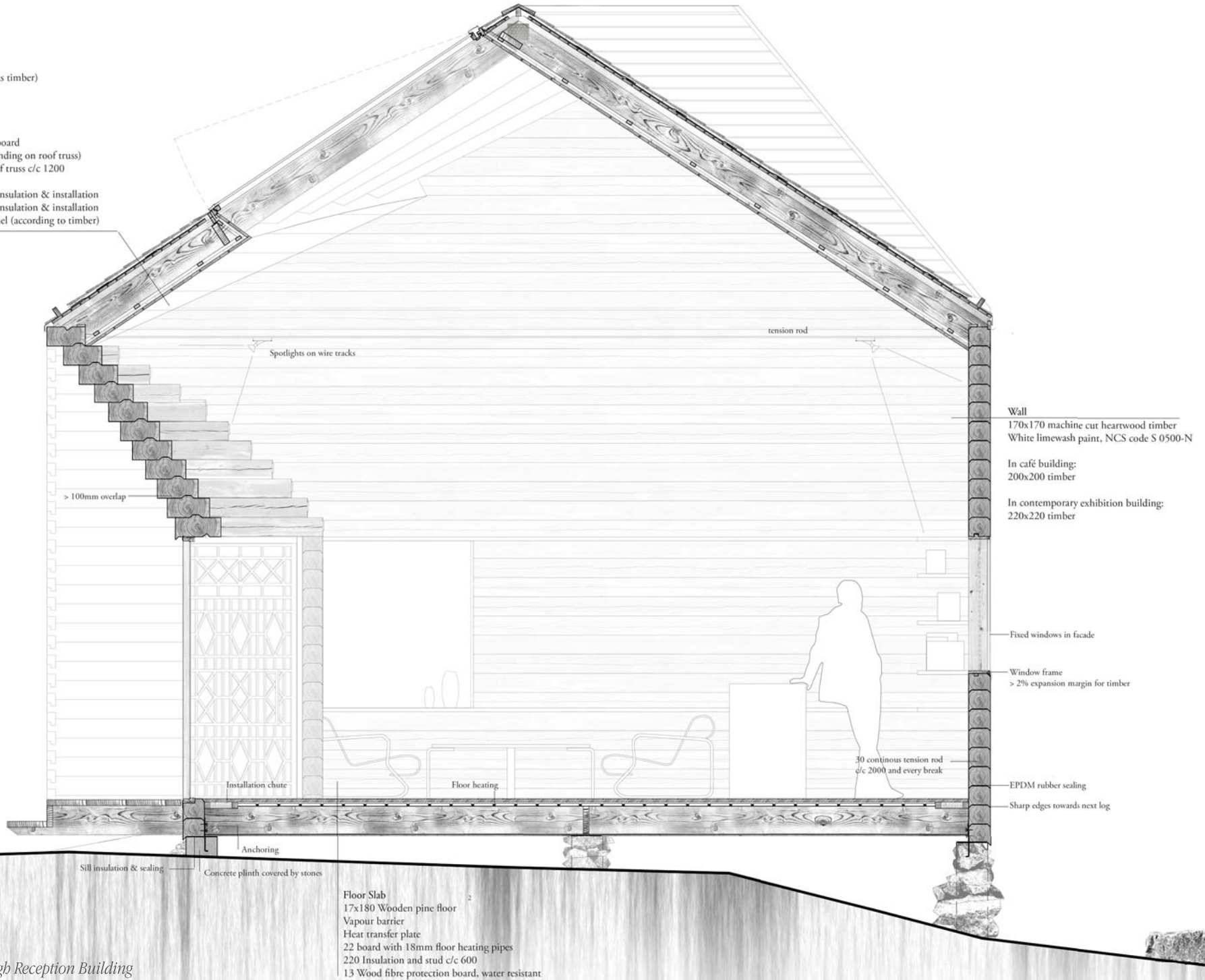


Malmö Konsthall, Sweden
Klas Anshelm (1974)



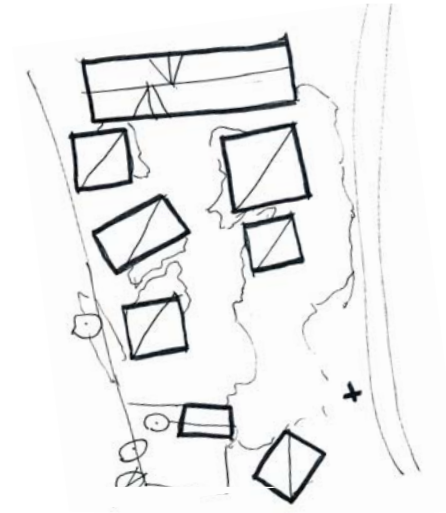
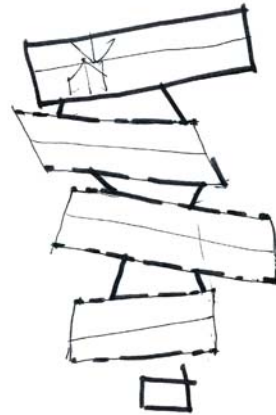
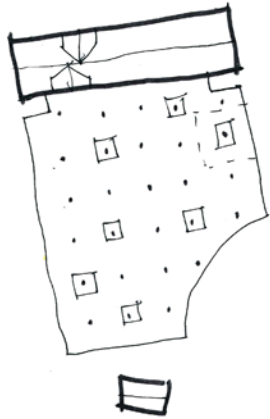
The original coggod dovetail is my point of departure and are adopted to the curved wall as well. The holes are for the tension rods.

Roof
 22x150 Clapboard (as timber)
 25x23 Battening
 Underlay board
 20x20 T&G's
 50 Airgap
 13 Wind protective board
 185 insulation (depending on roof truss)
 115x320 Glulam roof truss c/c 1200
 Vapour barrier
 22x45 Single panel, insulation & installation
 22x45 Single panel, insulation & installation
 22x150 Tongued panel (according to timber)





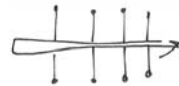
The Process
A Selection from Early Decisions



A FLUID MOVEMENT LAYOUT
"THE MATRIX"



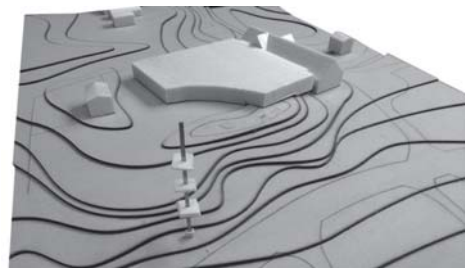
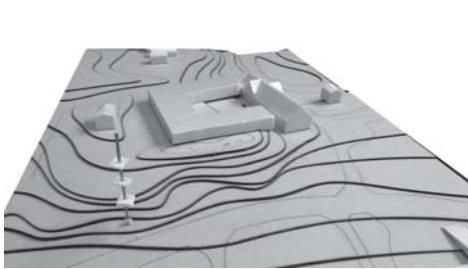
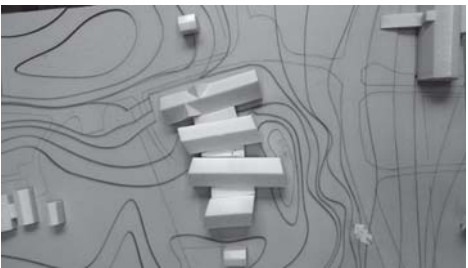
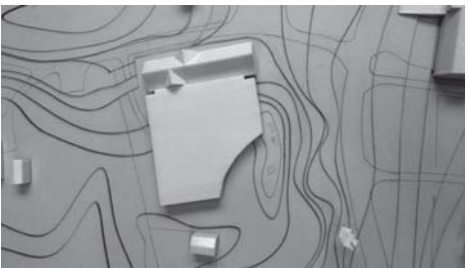
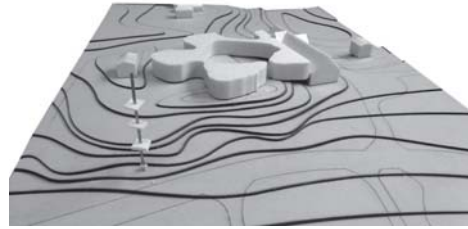
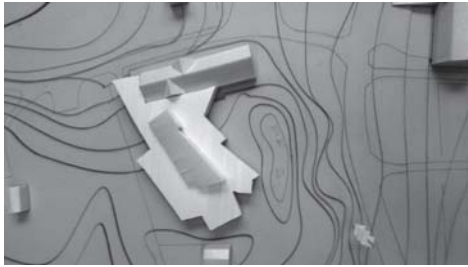
CIRCULAR LAYOUT

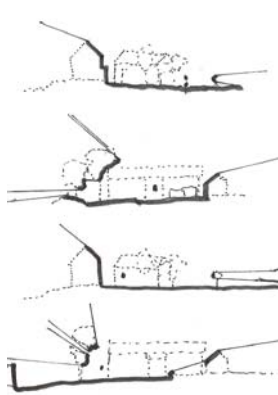


X LINEAR MOVEMENT
"DEAD END"
"TREE MODEL"

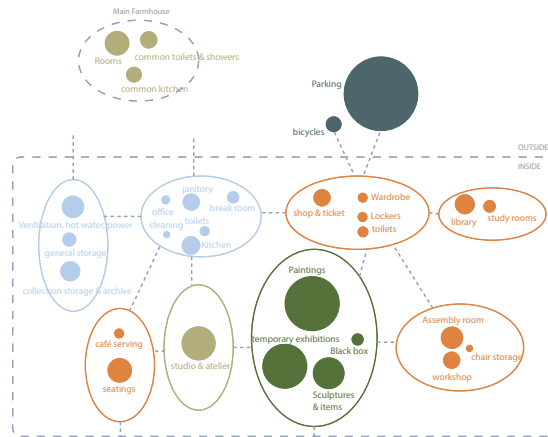


CENTRAL LAYOUT

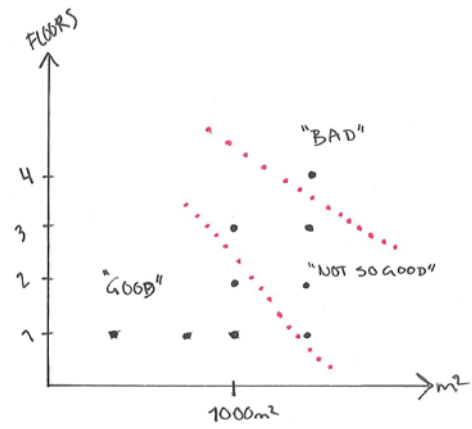




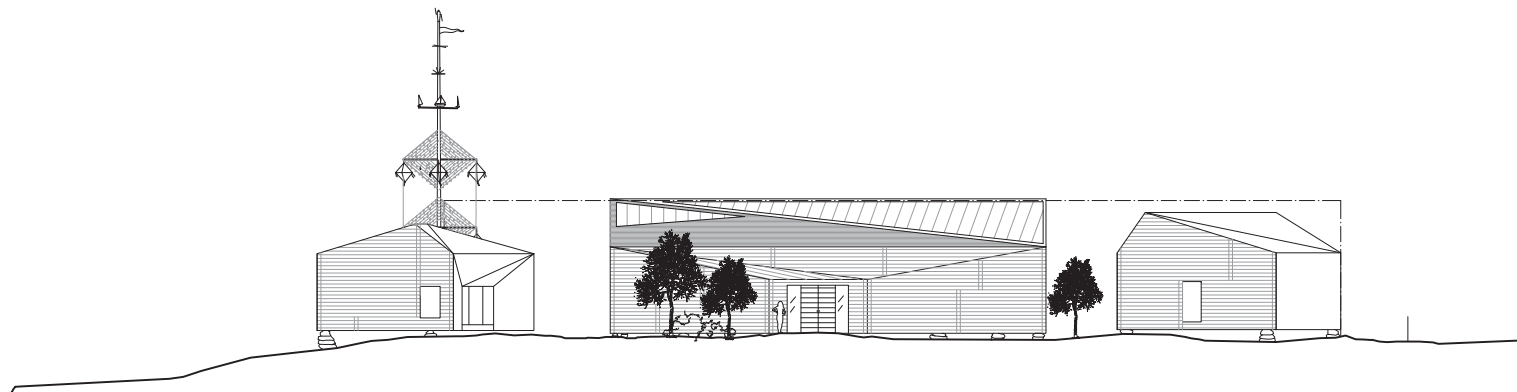
Perceived Space of a Traditional Yard



Early Program Sketches



Investigation of Height and Floor Area



Drawings of Massive Wood Alternative

Litterature

Asgaard-Andersen, M. et al. (2012), *New Nordic: Arkitektur & identitet*, Louisiana Museum of Modern Art, Humlebæk, Danmark.

Brislin, P. (2012) *Human Experience and Place: Sustaining Identity*. Architectural Design, vol 82, Issue 6 pp1-144

Dirckink-Holmfeld, K. (1996), *Færøsk arkitektur = Architecture on the Faroe Islands*, Arkitektens forlag, København

Ekström, E., (2008), *Konstnärer i Önningsby - Konstnärskolonin kring Victor Westerholm på Åland 1886-1914*, Kirjapaino Libris Oy, Helsingfors

Ekström, E. Skogsjö H., (2003), *Önningsbykolonin & Önningsbymuseet*, Offprint from Konst på Åland, Skogsjömedia, Mariehamn

Holl, S., Pallasmaa, J. & Perz-Gomez, A. (2006), *Questions of perception: phenomenology of architecture*, William Stout Publishers, San Francisco

Högnäs P-O. (1994) *Att bygga i liggande timmer - traditioner kring knuttimringsteknik på Åland*. in *Åländsk Odling 1994*, red. Karlsson M., pp 58-72 Mariehamn: Ålands Museum.

Lefaivre, L & Tzonis, A. (2003), *Critical regionalism : architecture and identity in a globalized world*, Prestel, New York

Norberg-Schulz, C. (1980), *Genius loci: towards a phenomenology of architecture*, Academy ed, London.

Pallasmaa, J. (2012), *The eyes of the skin: architecture and the senses*, Wiley, Chichester.

Pallasmaa, J. (1994) *Six themes for the next millenium*. Architectural Review, july issue, pp. 74-79.

Söderholm J. et al. (1982), *Att bygga i det åländska kulturlandskapet*, Ålands Landskapsstyrelse, Mariehamn

Digital Sources

Byggdetaljer, Ålands Museum. http://www.regeringen.ax/composer/upload/museum/byggdetaljer_web.pdf (2014-01-24)

Byggguide för timmerhus, Föreningen Svenska Timmerhus, <http://www.svenskatimmerhus.com/Dokument.aspx> (2014-03-30)

Timmerhus - Säregenskaper och varianter, Ager B. <http://www.svenskatimmerhus.com/Dokument.aspx> (2014-03-30)

Kvalitetsnormer för FST:s industriellt producerade timmerhus (2010) <http://www.svenskatimmerhus.com/Dokument.aspx> (2014-03-30)

Interviews, Lectures & Correspondance

Lecture by Juhani Pallasmaa, Architectural theorist, author and architect, Finland. (2014-03-04) Chalmers, Gothenburg

Interview with Folke Wikström, Architect, Åland (2014-01-07) about local architecture on Åland

Interview with Kjell Ekström, Key Stakeholder, Åland (2014-01-08)

Correspondence with Göte Gunderson, Carpenter and timber hut constructor, Åland (2014-03-25)

Correspondance with Carl Rundbergs Ab (Sawmill), Åland (2014-03-25)

E-mail sorrespondance with several museums

Exhibitions

New Nordic: Architecture & Identity, (2012) Louisiana Museum of Modern Art, Humlebaek, Denmark. Curator: Asgaard-Andersen, M.

Ligt Houses-Ung Nordisk Arkitektur, (2013/2014) Arkitektur- och Designcentrum, Stockholm. Curator: Peter Mac-Keith

With questions of identity and place, this Master Thesis suggests an extension for the Önningeby Museum on the Åland Islands. How can architecture derive inspiration and creativity from its surrounding culture? Artists will be able to reside here, paint and exhibit their work together with the old paintings. The museum will be a meeting point between the local and the global perspective, where visitors from all round the Baltic region and further on, will enjoy and experience this original surrounding and identity.

A ROOTED PLACE FOR TODAY

An Extension for the Önningeby Artist Colony Museum on the Åland Islands
Viktor Karlsson | Master Thesis | Chalmers University of Technology | Spring of 2014

