the sight of SILENCE
in search for a pause in the urban commotion
the sight of SILENCE
in search for a pause in the urban commotion

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Master Thesis in Architecture
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Of all the healing forces in the world around us, silence is perhaps the greatest.

—Christopher Day, English architect and sculptor
The point of departure of this Master’s thesis start in a curiosity of our psychological need for solitude and silence, and how places in the city could be designed to meet these needs.

The site that I chose is situated in the middle of central Gothenburg; Bältesspännarparken. The parks closeness to two main roads; Kungsportsavenyn and Nya Allén, where many people naturally move in their every-day life, as well as its connection to a green area in the city, makes it an appropriate context for the proposal. It is also a well-defined space and most importantly it is usually a noisy place; a criteria I wanted to create a contrast in both the aural, and the visual experience.

The design proposal is my interpretation of what a dignified, silent, simple and neutral place in an urban context could be, and my focus landed on movements, the shape, scale and content of the spaces, materials and light.

The project is meant as an inspiration and invites you to celebrate the power of silence against the rattle of sound and find calm among the crowds.

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Photo by author.

Rödhamn - Åland
Sweden
Like the architect and sculptor Christopher Day, many—including myself—have been interested in how sound and silence affects us, especially when it comes to our built environment.

When talking about the development of Gothenburg, the desire is to have a vibrant, mixed city. A current trend within city planning and architecture today is to do open plans, creating interactive meeting places and spaces for extrovert activities—which of course affects the sound levels in these spaces.

It is a fact that acoustics affect our health—psychologically, physiologically, cognitively—our behaviour and our efficiency.

Physiological effects, starting at 65 dB with mental and bodily fatigue, are well established. This is typical city noise level. Street noise can reach up to 90 dB, causing heart stress.

In today’s stressful, fast, info-bombing lifestyles, architecture can create a contrast to this.
This MT takes up the issue about our psychological need for solitude, and how places in a city could be designed to meet this need.

Solitude, or chosen loneliness, can mean that you need time for reflection or concentration, something that can be difficult to find in today’s cities. The focus today is on interactive meeting places and extrovert activities. Rooms for solitude should be seen as a part of a lively city. It is about creating dynamics and well-being for its inhabitants.

I believe it is important to create places where you can feel comfortable being alone without a defined purpose – all alone or “alone” together with others.

I fell for a quote by a British Architect named Christopher Day, which goes; “Of all the healing forces in the world around us, silence is perhaps the greatest.” The “healing” in this case I mean can be healing from effects like stress, depression, going through something hard, which we all do at some point, or dealing with common existential questions. But, except from this sort of “medical” needs/healing, I think it can also be simply solitude and silence – not in a healing sense, but just filling a need we as humans have.
How can you give silence a space in an urban context? How can you let silence and calm be experienced through architectural spaces - using shape, movements, materials and light as tools, and thus how do you, related to this subject, define silence?

My question at issue

How can you give silence a space in an urban context? How can you let silence and calm be experienced through architectural spaces - using shape, movements, materials and light as tools, and thus how do you, related to this subject, define silence?

Vision & goal

Investigate and create an example of a space for silence and contemplation, that is open and accessible for everyone, in the middle of the city - where it is needed the most.

Create an escape space where you can just stop for a shorter or longer while, breathe and recharge - a place without religious, commercial or cultural domains or symbols.
Silence is not mere absence of sound - but an independent sensory and mental state, an observing, listening and knowing silence. A powerful architectural experience eliminates noise and turns the consciousness to myself. Experiencing a building is not only a matter of looking at its surfaces, forms and spaces, it is also a matter of listening to its characteristic silence.

"The most essential auditory experience created by architecture is tranquility"

Juhani Pallasmaa, Finnish architect, professor and writer
DEFINING SILENCE

How a room sounds - echo, resonate, absorb - can make all the difference to the mood of the room. A church, living-room, restaurant etc. should sound different from one another. Materials and physical design can be arranged to achieve these effects.

It is difficult to define silence as only one thing. Instead I think it has many different levels, and is affected by both visual and auditory attributes. So what I mean with silence and solitude in this case, that is healthy and pleasant, has both a visual and auditory aspect. Silence is experiences both through the ears and the eyes.

There is a distinction between a silent room and a room for silence.
Creating contrast
A site where the building will stand in contrast to its surroundings.

Urban noise & movement
The site should be very close to the city center and the commercial, where many people naturally move daily.

A defined space
The site should be well defined and not too big nor too small. It should be easily accessible and visible.

Giving, not taking
A site where this would be an added quality without taking a mayor one away.
Aerial view over part of central Gothenburg; Bältespännarparken

The Garden Society of Gothenburg

Kungsportsavenyn

Kungsportsplatsen

Nya Allén

BÄLTESSPÄNNARPARKEN

The moat

The Grand Theatre

Kungsparken

Kungsparkeån

About 7 300 m²

Area: 7 300 m²
Bältesspännarparken is placed within Kungsparken in central Gothenburg. Located along Avenyn, between The Grand Theatre and the entrance to the Garden Society of Gothenburg - “Trädgårn”.

Since the late 1980s it has had a small round pond - that in the summer includes a fountain and in the winter acts as an artificial ice rink. The park is now undergoing a refurbishment where the pond is remade, but maintains its purpose. The park is also getting bigger lawns, and more plantings.

Today the park mostly acts as a passage, but is sometimes used for activities - such as markets and other small events etc. The park is passed by cars, public transports, pedestrians and cyclists. The park is located along Gothenburg's parade street Avenyn and the busy Nya Allén in the middle of the city.
CENTRAL - IN THE MIDDLE OF THE ORTHOGONAL, URBAN COMMOTION

SURROUNDED BY NOIS, MOVEMENT AND A LOT OF PEOPLE

ALSO IN THE MIDDLE OF A GREEN, BEAUTIFUL, ORGANIC PARK AREA

CHARACTERISTICS = CONTRASTS

Noisy, but a sense of calm at the same time. A fairly empty space, that acts as a "window" or "painting" along Avenyn. Also a passage, and sometimes acts as space for social activities like markets, ice-skating etc.
CASE STUDIES
Chapel of Silence, Helsingfors 2012, by K2S Architects

Like a Stone Chapel, Prague 2013, by Antonio Mesquita

Bruder Klaus Chapel, Mechernich 2007, by Peter Zumthor

Prayer and Meditation Pavilion, Sudan 2007, by Studio Tamassociati

Meditation Space, UNESCO, Paris 2005, by Tadao Ando

Silence Room, London 2011, by Alex Cochrane Architects

Ecumenical Chapel, Mexico 2013, by BNKr Arquitectura

Atocha monumento, Madrid 2007, by Estudio de Arquitectura
PLAN LAYOUT, FUNCTIONS & AMBIANCE

VLP CHAPEL, GRAND ROYAAL BELGIUM 2001
BY TESSO ARCHITECTS

KAPPELE DER VEREHRUNG, BERLIN 1996
BY PETER SASSENROTH

ST. HENRY'S ECUMENICAL CHAPEL, FINLAND 2005
BY SANAKSENHO ARCHITECTS

LYNEN LIBRARY, BEIJING 2011
BY LI XIAODONG

SALK INSTITUTE, CALIFORNIA 1965
BY LOUIS KAHN

ACOUSTICS & MATERIALS

MIT CHAPEL, CAMBRIDGE 1965
BY GIERD SCHARFEN

VENECIA PARK, SPAIN 2001
BY HECTOR FERNANDEZ ELIZA MANUEL FERNANDEZ RAMIREZ
open to all,
multi-functional
simple, natural
materials and furnishing, no distractions

A space without sharp definition and an increased sense of turning inwards - placed in the middle of a central square - contrasting to its environment, and creating distance to its surroundings - giving a sense of separation. At the same time blending into the landscape shuts out every outside noise, no plumbing or electricity, no windows; disconnects you from the outside world, not intended to be completely silent, but rather encourage the visitors to lower their voices and take time to unwind.

Conclusions

A too distracting architecture
A too distracting light
A too small and intimate space takes away the ability to feel comfortable being alone among others.

Surrounded by artificial, or soft, absorbing materials - gives an unpleasant silence and a feel of being in a padded cell.

Religiously / spiritually bound - with layout and content accordingly = excluding too simple, too light to create a calming ambiance and contrast to the surroundings.

GENERAL
THE SEARCH

Photo by author.
I did the case studies parallel with models and sketches. I started out without a fixed room program, trying to find out what qualities I thought would be important, and trying to find a spatial concept. I had no presumptions in the beginning, so the search was rather spread out, touching on a mix of different things. I didn’t want to decide on a fixed design until much later on in the process. So “the search” is just as important, if not more, in this project as the final proposal.

Examples of what I tested was a visual and auditory aspect of gradual transparency and separation – creating a progression. Thinking about if this was going to be more of a structure, or landscape, rather than a closed building. I also experimented with movement, shapes and sizes of different spaces, lights and materials.

Eventually I created a room program, and tried different concepts from that. The program and room conjunctions where developed further, where my motto came to be simplify and descale.

“The search” is just as important, if not more, in this project as the final proposal.
GRADUAL TRANSPARENCY

a simple way to create natural, beautiful, calming spaces does not shut out noise aurally

a good way to gradually shift focus and visually shut out noise and movement

a simple way to create smaller "rooms" in the park, without actual walls

USING THE TREES ON THE SITE

CREATING SEMI TRANSPARENCY AND SHADOW PLAY
Using the landscape:

Develop the park as a “painting” along Avenyn - more dramatic.

A risk of the scale becoming too big.
creates a progression where you don’t see what is coming next. 

SHAPE, MOVEMENT, ENTRANCE/EXIT

no progression, and difficult to create multiple rooms - still keeping the shape simple.

becomes too much of a sculpture, and lacks simplicity.

entering the room along a wall, instead of towards the center decreases the feeling of “exposure”.

A CUT-OUT WITHIN A PASSIVE SHAPE

A SPINAL SHAPE WHERE YOU GRADUALLY GET FURTHER INTO AN ENCLOSMENT

HOW DOES THE DIRECTIONS AND PLACEMENT OF THE ENTRANCES TOGETHER WITH THE SHAPE OF THE ROOM AFFECT THE MOVEMENTS WITHIN THE SPACE?
What is suitable for the site?
What is suitable for the purpose and functions?
Process: simplification and descaling.

DEVELOPMENT OF THE PROGRAM ROOM CONJUNCTIONS

AREA FOOTPRINT: about 375 m²

FIRST DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

SECOND DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

THIRD DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

FINAL

THE PARK
walls of water

ENTRANCE ROOM

MAINROOM
SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

AREA (Footprint): about 400 m²

FIRST DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

SECOND DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

THIRD DRAFT

THE PARK
walls of water

ENTRANCE ROOM

MAINROOM
SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

FINAL

THE PARK
walls of water

ENTRANCE ROOM

MAINROOM
SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

AREA (Footprint): about 325 m²

FIRST DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

SECOND DRAFT

THE PARK
walls of reeds

ENTRANCE ROOM

MAINROOM
FOR SILENCE AND CEREMONIES

SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

THIRD DRAFT

THE PARK
walls of water

ENTRANCE ROOM

MAINROOM
SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

FINAL

THE PARK
walls of water

ENTRANCE ROOM

MAINROOM
SMALL SILENT ROOM

WORK ROOM

TECH & STORAGE

HWC

WC

CLOAKROOM

AREA (Footprint): about 250 m²
A SPIRAL, two entrances

SPATIAL CONFIGURATIONS
INTERIOR SPACES

A CIRCULAR ROOM WITHIN A RECTANGULAR TWO ENTRANCES

SEPARATED FUNCTIONS, TWO ENTRANCES
MATERIALS & LIGHT

LIGHT THROUGH ROCKS IN A GABION

DETAILS

MIRRORING EFFECTS CREATING ENDLESS ROOMS

WATER - WALL
The building & park should...

- have a sense of timelessness and dignity
- not have a distinct direction or any symbols
- give a calm, contemplative impression and feel enclosing - shutting out the surroundings
- be welcome to all
- be independent - placed as an alone pavilion - standing in contrast to the environment
- use architectural contrasts as a method of amplification. (We become aware of one experience when it is set against another.
- have gentle movements and shapes
- not have a distinct direction or any symbols
- shut out outside noise and limit background noise
- be simple and neutral but have some focal points. Non-monumental and non-pretentious
PROPOSAL

View towards the entrance of the building
Ownership & Maintenance

The Country Council (Landstinget) or the Municipality owns the building. It is run by a non-profit voluntary organization and can be rented as a neutral forum that various occupational groups can use at their disposal.

Use

BY WHO

one/two caretakers:

someone from “stadsmissionen” or a counselor

someone from a church or similar

a meditation guide etc.

HOW

primarily:

just be/
be “alone”

silent reflection / contemplation

breathe/
recharge

someone to
talk to

get perspective

secondary, for example:

a day of information
(about a religion, “stadsmissionen”, homelessness etc.)

a day of yoga

a day of meditation

a ceremony etc.

PRACTICAL CONCEPT

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Creating distance & contrast
Gradual shift in focus - visually & aurally
The project includes, not only the building, but the whole park. The building is placed as an island/pavilion, in the north corner of the site, furthest away from the busy streets, to create a progression and a sense of separation.

The park is covered with a field of beautiful reeds, with narrow paths leading through it and towards the building, and also some bench pockets where you can sit down and get a nice view over the reeds and towards Trädgårn. The building is placed according to existing trees.

SITEPLAN 1:1000
The park has paths with gentle movements and shapes that connect the areas around the park.

The park is covered with reeds, with some benches and beautiful lighting.

The building is placed as an independent - an alone performer - standing in contrast to the environment - just being!

It is placed in the north corner of the site to create distance and progression from the two main roads.

The prolongation of Södra Vägen is kept as a pedestrian-bicycle-path but is made smaller.

Both standalone trees and alleys are retained - together they create a nice contrast of organized and free.

The existing trees on the site are kept (and used), and the building is placed according to them.

The park is covered with reeds, with some benches and beautiful lighting.

The building is placed as an independent - an alone performer - standing in contrast to the environment - just being!
THE PARK
about 6 750m²

ENTRANCE ROOM
34m²

TECH
10m²

STORAGE
4m²

HWC
6m²

WORK ROOM
13m²

SMALL SILENT ROOM
11m²

MAIN SILENT ROOM
130m²

AREA FOOTPRINT: ABOUT 250 m²

AUDITORY PRINCIPLES
A = ABSORB
B = BLOCK
C = COVER-UP
D = DIFFUSE

FACADE TOWARDS SOUTH 1:200

PLAN 1:200
DIMENSIONS IN MILLIMETERS
SHAPE

A simple pure circle - no backside contrasting to the surrounding.

A smaller central entrance room is created within.

The outer circle is cut to create an entrance - the outer walls envelops the visitor and frames the view towards the entrance.

The outer circle is formed into a spiral.

The space is divided into functions.

The inner circle is moved from the center to better divide the sizes of the functions.

The walls are made radially from each specific point of the outer spiral.

The roof is lifted at the tips to create different ceiling heights.

This way the building also becomes more visible.

Natural ventilation:

Taking advantage of the double construction and fresh air from the reeds.
The plan gives a small, simple, round building with few rooms built up of few and natural materials. The round shape is something that came intuitively, early in the process, since it felt appropriate for the site, and for the function - creating an enveloping space. It also works well for creating shifts in focus.

**Material Palette**

**Natural Elements and Materials**

**Sounds and Appearances**

- **MATERIAL PALETTE**
  - Reeds
  - Flooring: Warm grey polished concrete, white washed pine, sand, birch plywood
  - Walls: White concrete, natural rocks, sound absorbing material, warm grey smooth concrete
  - Ceiling: Light grey polished concrete
  - Furniture: Creates a semi-transparent view, beautiful moving shadow-play, semi-transparent blurred vision, covers up sound, gives a slow-motion effect.

- **A natural element that is beautiful through all seasons**, the shape together with the heavy construction and few materials is what gives it a sense of timelessness and dignity.
DOUBLE CONSTRUCTION

EXPLODED VIEW SHOWING THE THREE DIFFERENT PARTS OF THE BUILDING

DOUBLE CONCRETE WALLS - INTERIOR

CONCRETE + ACOUSTIC WALL

DOUBLE CONCRETE WALLS - INTERIOR

CONCRETE + ACOUSTIC WALL

CONCRETE + ACOUSTIC WALL

CONCRETE + ACOUSTIC WALL

EXTERIOR WALL - SANDWICH ELEMENT - CONCRETE + CAST IN ROCKS

EXTERIOR WALL - SANDWICH ELEMENT - CONCRETE + CAST IN ROCKS

EXTERIOR WALL - SANDWICH ELEMENT - CONCRETE + CAST IN ROCKS

DETAIL 1:20

armature
under rocks

EXTERIOR WALL
SANDWICH ELEMENT

concrete - rough, warm white
with羊肉质感 natural marble
insulation
cement - smooth, warm grey
with embedded natural rocks

GROUND SLAB

lighting (sandstone / sandstone)
drywood flueing
vapour barrier
reinforced concrete slab with
embedded underfloor heating
and insulation
drainage
fibre cloth

INTERIOR WALL
DOUBLE CONSTRUCTION

natural rocks
sound absorbent
concrete - smooth, warm grey
air space
concrete - smooth, warm grey

reinforced concrete slab and roof
reinforced cement through rocks secured
sealsants
mineral wool
extra reinforced concrete slab

DETAIL
ENTERING THE PARK

A narrowing path

Immediately surrounded by beautiful, soft reeds in elbow-height

Your focus drifts from the urban towards the reeds, the trees and the building

Vegetation gives softness, life and seasonal rhythm, and also creates natural scents and sounds

GETTING CLOSER TO THE BUILDING

Starts hearing pouring water - first in a hidden gutter in the ground - and soon from a 2.3 m water wall on one side of the path

The water wall creates a semi-transparent, blurred vision towards the urban commotion. It shuts out some noise but also acts as a sound diversion

The visitor comes closer to the white concrete with the cast in rocks and the simple plywood door

no symbolic or ornaments revealing the inside

The path has become so narrow that only one person at a time can enter
In the round bench there is room to leave shoes and electronics which are not allowed in the silent space.

The water gutter along the wall also allows you to wash your hands or drink some water.

The circular room forces the visitor to focus on herself - you stand facing away from each other.

A different ambiance - an enveloping room, darker materials.

Only natural light is coming in through a roof top window, lighting up the way to the silent room, and through artificial lighting behind the smaller rocks.

You get a small peak into the office - the person working here can have some overview.

Absorbed silence - outside noise is shut out and the minimal background noise is masked by running water.

Inside the entrance room, toward the opening to the silent part.
LEADING OUT TOWARDS THE SILENT ROOM

You go through a narrow, roof-top lit passage with smooth concrete walls on both sides.

This way you don’t enter in the center of the room.

Also a sound blocker.

The work rooms is lit by a window that prolongs in the roof. The silent space can be entered directly from the room.

INSIDE THE SILENT ROOM

The ambiance remains - the darkness is comforting and intimate.

“Visual” silence - the sound bounces between the hard, curved surfaces, allowing you to only whisper.

Increasing ceiling height.

In here you can finally not without any distractions. The room is practically empty except from a few pallets.

A roof top window gives you a view towards the sky and a tree crown - here you can just focus on the movement of the clouds and the leaves and just be.

THE SIMPLE ACT OF LIGHTING A CANDLE WHEN ENTERING THE SILENT ROOM ADDS TO THE “RITUAL” AND AMBIANCE.

THE SAND ON THE FLOOR DAMPENS IMPACT SOUNDS AND ALSO ACTS AS A MEDITATIVE ELEMENT.

THE SIMPLER ACT OF LIGHTING A CANDLE WHEN ENTERING THE SILENT ROOM ADDS TO THE “RITUAL” AND AMBIANCE.

THE SMALLER SILENT ROOM

Absorbed silence.

You can sit down and talk to someone without disturbing anyone.

A narrow window - in eye height of a sitting person - gives you a view over the top of the reeds field and out towards Trädgårn. Here you get a different perspective of the city.

SECTION E - E 1:100

SECTION F - F 1:100

SECTION G - G 1:100
VIEW TOWARDS THE MAIN AND THE SMALLER SILENT SPACES
I believe that in this project, the background and the process should be seen as equally important as the “final” design.

For me the project has been a lot about searching and raising important questions about the subject, and finding different answers or solutions, rather than giving one precise. That is why I put most of my time during this MT on experimenting, rather than finalizing a ready-to-build design.
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OTHER
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• Pallasmaa, J. Embodied Mind, Imagination and Empathy: towards a neuroscience of architecture. Guest Lecture at Chalmers University of Technology 14.03.04
• Treasure, J. Why architects need to use their ears. TED Talk 14.02.20
After developing the idea about what I wanted to do as a Master Thesis, the next step was to find an appropriate site. I immediately decided to do the project in central Gothenburg since I wanted it to be in a big city, and since it is a well-known context for me. I saw the benefits of being in the city I was going to work with. I took out a map of Gothenburg and started brainstorming and looking at empty spots close to the city center. After this I put up some criteria and attributes for what I was looking for.

By comparing the sites to my wanted criteria I narrowed it down to just a few that I looked closer at. I took out seven sites that I analyzed some more. After some feedback and discussion with several people, I finally chose the one I thought would be most suitable and fun to work with - Bältesspännarparken. Here are the other six sites I looked at.

- **Creating contrast**
  - A site where the building will stand in contrast to its surroundings.

- **Urban noise & movement**
  - The site should be very close to the city center and the commercial, where many people naturally move daily.

- **A defined space**
  - The site should be well defined and not too big nor too small. It should be easily accessible and visible.

- **Giving, not taking**
  - A site where this would be an added quality without taking a mayor one away.
LILLA BOMMEN

Area: about 13,000 sqm

An area between the Opera, the guest harbour and Nordstan. Also the end of Kungsportsavenyn.

The city will grow towards the water. The new communications; Väst- and Operalänken will pass here and thus more people will use the area. Today the site doesn’t use its full potential and a building here could create a nice scene looking towards the water from Avenyn.

The difficulties with this site is the size - it is too big for my intentions for the project.

SÖDRA HAMNGATAN 47

Area: about 450 sqm

This is “the fire plot” - a left over plot in the middle of Gothenburg, by Brunnsparken.

This is today an unused plot with a lot of potential. It is right in the middle of the commercials and where many people move daily. This could be an “odd”, but nice adding to the context.

The site is very small and narrow, and despite its closeness to Brunnsparken it is still a bit hidden. I feel that this site could fit a better purpose than the one I intend.
BRUNNSPARKEN
Area: about 3 100 sqm

A square and a traffic node in the middle of central Gothenburg.

This site is filled with both motion and noise daily, and is a big meeting point in Gothenburg. It has a beautiful view towards the moat and the water.

I felt that a risk with this site could be that you cut off the important communications.

KUNGSPORTSAVENYN 40
Area: about 4 000 sqm

A narrow plot along Kungsportsplatsen, beside the City Library.

The site would be interesting due to its location along Avenyn. It is a plot close to a lot of motion and noise, and it also has a direct connection to Södra Vägen. It could be interesting to do an infill and strengthen Avenyn.

The plot is very narrow and a bit small, and since you already have the library here, this adding could feel unnecessary. I would also prefer to have it closer to the commercial - Nordstan, Kungsportsplatsen etc.
GRÖNSAKSTORGET

Area: about 3,500 sqm

This area is called a square, but is currently just a big parking lot between the city's shopping streets and Kungsparken.

A site that could use a make-over. I consider it too important to use as a parking lot. It has a beautiful view towards the moat and Kungsparken. It is also a well-defined plot with a good size for my project, and it is a "noisy" site close to where people move.

The parking lot has to be moved, which can be difficult. Despite its closeness to the city center, I would rather have it even closer - I see this as the outskirt rather than a plot in the middle of the commotion.

TREDJE LÅNGGATAN 22-24

Area: about 1,200 sqm

An old building that is currently under discussion about its condition and whether it should be torn down or renovated.

Långgatorna are streets with a lot of life and variety and this could be an interesting adding to that. People move here during all hours of the day. If I were to use this site I would clear the plot from the existing building.

It is a small and narrow site. Even though this is an interesting context, I think it is too far from the city center and the commercial. It is also not a very "noisy" place.
the sight of SILENCE

in search for a pause in the urban commotion
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