



the sight of SILENCE

in search for a pause in the urban commotion

SARA
BÄRLING

the sight of
SILENCE

in search for a pause in
the urban commotion

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Master Thesis in Architecture

MPARC / MSS Studio 2015

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CHALMERS



Source :
Racuel Camarpo
flickr.com/photos/raquelcamarpo/3296054642/
[2015.02.15]

*Of all the healing forces in
the world around us, silence
is perhaps the greatest*

/ Christopher Day, English
architect and sculptor

A B S
T R A
C T

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 goal and result is an investigation and an exploratory design proposal, where my bigger question is; How can you give silence a space in an urban context. How can you let silence and calm be experienced through architectural spaces – and thus how do you, related to this subject, define silence?

Investigations serve as the base for my design and were done by case studies, literature research parallel with my own explorations in form of models, sketches and site analysis. Here I have used an intuitive method where I first defined my statement, then did investigation without presumption in form of models. This to determine wanted criteria and architectural qualities. I then interpreted and refined this along the way, to finally implement it in a proposal.

Since I have worked a lot with the aural experience, a big part of the investigation was also about acoustics. To my help I had literature and Erkin Asutay,

doctoral student in Civil and Environmental Engineering - applied acoustics.

The site that I chose is situated in the middle of central Gothenburg; Bältesspännarparken. The parks closeness to two main roads; Kungssportsavenyn 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

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.

could be, and my focus landed on movements, the shape, scale and content of the spaces, materials and light. ●



Photo by author.
Rödhamn - Åland,
S w e d e n

C O N
T E N
T

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In search for a site

I N T
R O D
U C T
I O N

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.

Source:
C. Day (2002),
"Places of the
Soul: Architecture
and environmental
design as healing
art"

B A C
K G R
O U N
D

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. ●

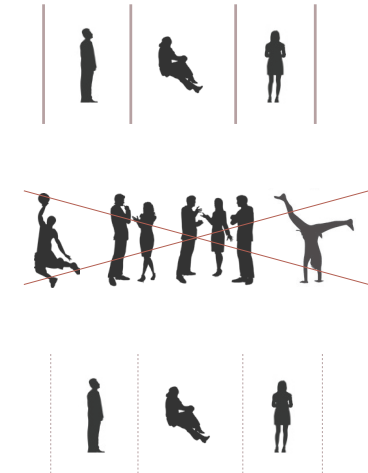




Photo by author.
Cathedral Ruin
Hamar, Norway

T

he church is an example where the wish to be alone/silence is respected, but the religious association can seem excluding.



Libraries are another example - but they have a clearly defined purpose, which gives the space a feeling and layout that fits these purposes.



A third example is of course nature - which can be far away, or more or less inaccessible during some seasons.



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 demands or symbols.



Photo by author.
Borl Castle, Ptuj,
Slovenia



Photo by author.
Borl Castle, Ptuj,
Slovenia

S I L
E N C
E

“S
ilence 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.”

Source:
J. Pallasmaa (1994),
“Six themes for
the next millennium”

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

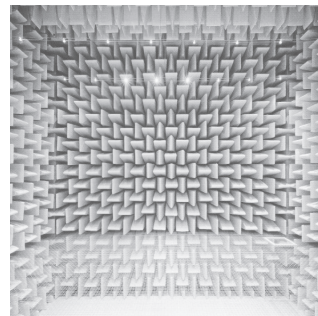
How a room sounds - echo, resonate, absorb - can make all the difference to the mood of the room. A church, living-room, restaurant etc. should sound different from one another. Materials and physical design can be arranged to achieve these effects.

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 experienced both through the ears and the eyes. ●



LEVELS OF VISUAL & AUDITORY SILENCE

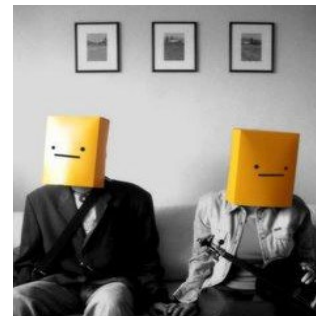
There is a distinction between a silent room
and a room for silence



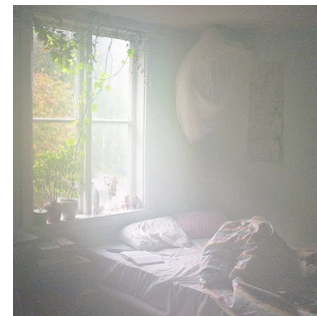
AN ANECHOIC CHAMBER



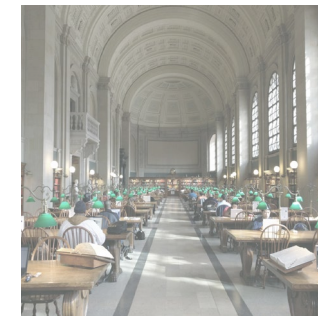
AN UNFURNISHED, SIMPLE ROOM



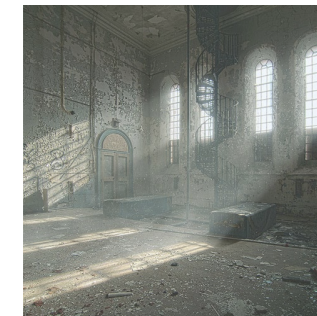
A "CONVERSATION"



PERSONAL SPACE



INTERIOR OF THE BOSTON LIBRARY
READING ROOM



THE SPIRAL STAIRWAY,
CATHEDRAL. BY JAMES CHARLICK



MY DAD SITTING ON A SNOWMO-
BILE AT A MOUNTAIN LANDSCAPE IN
LAPLAND

UNPLEASANT

litteral silence -
complete
absense of sound

empty, lonely
silence with
echoes

awkward
silence

your own
silence

concentrative
silence

atmospheric
silence

natural
silence

PLEASANT

S I T E

WANTED CRITERIA & ATTRIBUTES

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



Kungsparksplatsen

BÄLTISSPÄNNARPARKEN

The Garden Society of Gothenburg

The Grand Theatre

Nya Allén

AREA:
About 7 300 m²

Kungsparken

The moat

Kungsparksavenyn



Aerial view over part of central Gothenburg; Bältesspännarparken

GOTHENBURG



THE SITE IS A GREEN "WINDOW" ALONG THE BUSY AVENYN



KUNGSPORTSAVENYN WITH BALTESPÄNNARPÄRKEN TO THE RIGHT



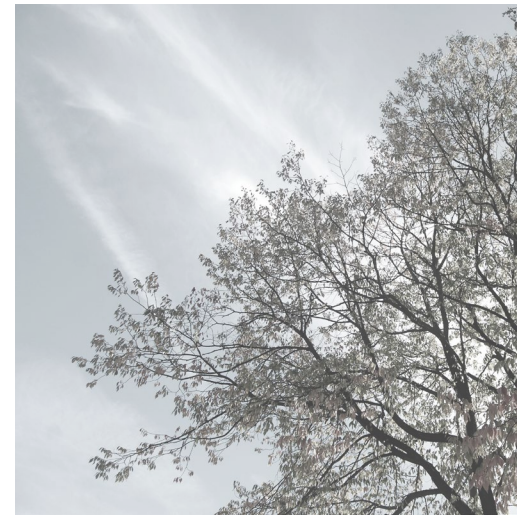
THE STATUE "BÄLTESPANNÄREN"



NYA ALLÉN - THE OTHER BUSY, NOISY STREET BESIDE THE PARK



THE NEW FOUNTAIN



A CALMING VIEW OF TREE TOPS AND MOVING CLOUDS CAN BE FOUND LOOKING UP



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".

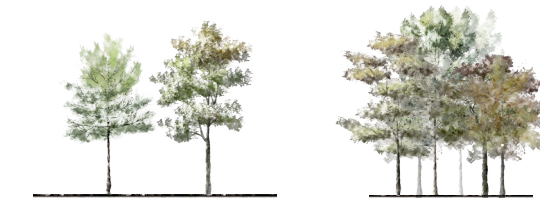
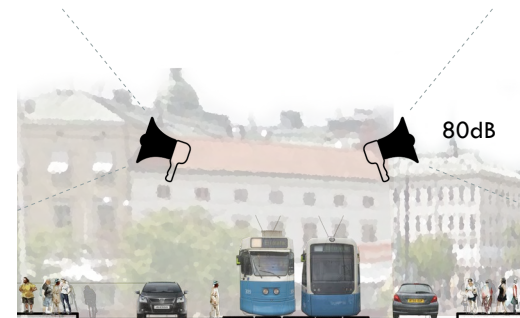
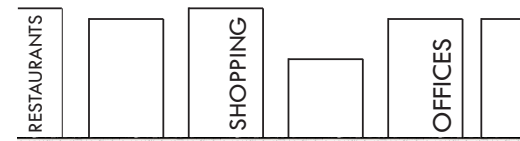
Since the late 1980s it has had a small round pond - that in the summer includes a fountain and in the winter acts as an artificial ice rink. The park is now undergoing a refurbishment where the pond is remade, but maintains its purpose. The park is also getting bigger lawns, and more plantings.

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 Gothenburgs parade-street Avenyn and the busy Nya Allén in the middle of the city.

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.



ALLEYS

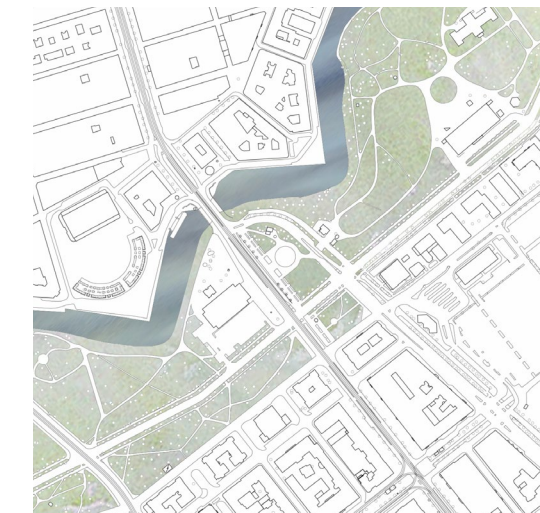
SPREAD



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

C A S E

S T U

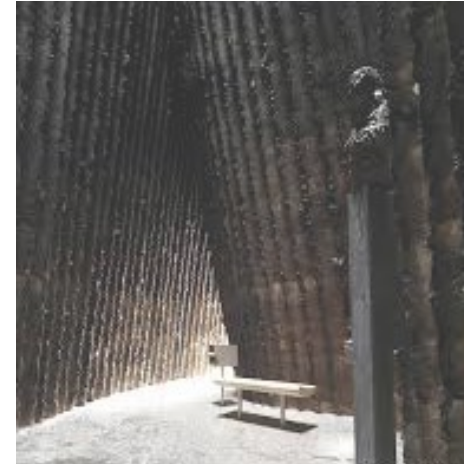
D I E S



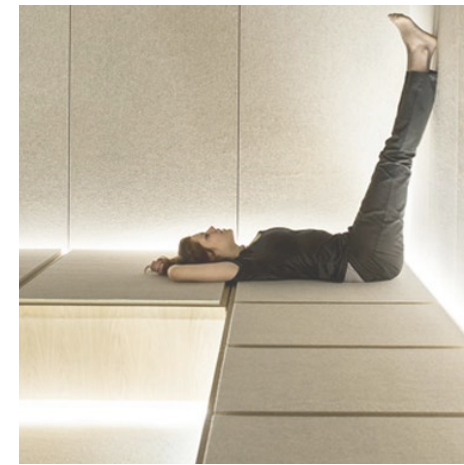
SIMILAR FUNCTION
& IDEA



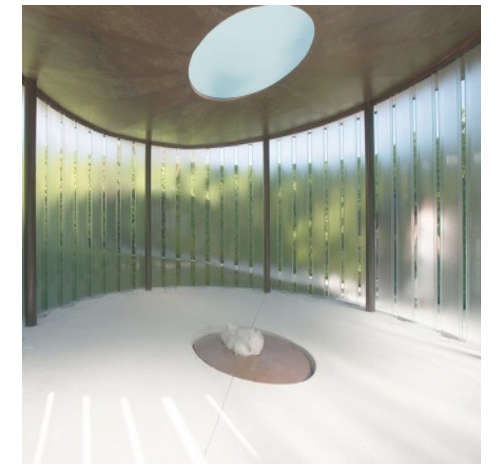
*CHAPEL OF SILENCE, HELSINGFORS 2012,
BY K2S ARCHITECTS*



*BRUDER KLAUS CHAPEL, MECHERNICH 2007,
BY PETER ZUMTHOR*



*SILENCE ROOM, LONDON 2011,
BY ALEX COCHRANE ARCHITECTS*



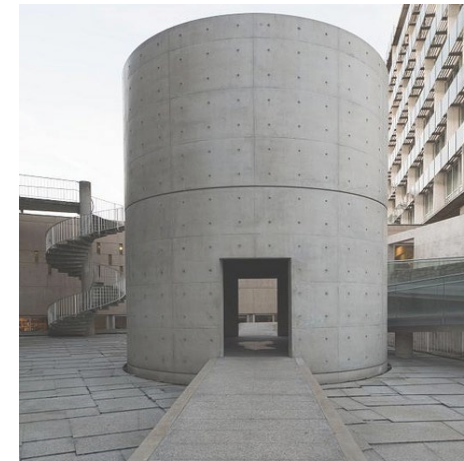
*ECUMENICAL CHAPEL, MEXICO 2013,
BY BNKR ARQUITECTURA*



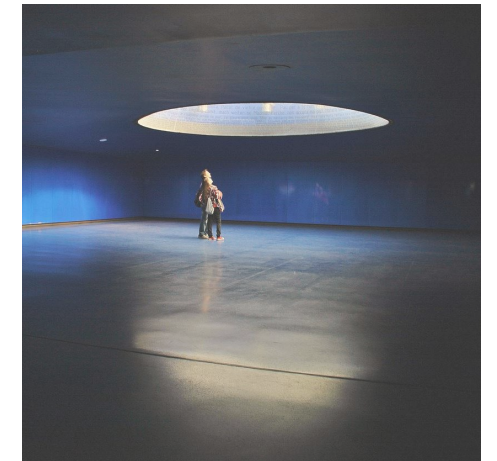
*LIKE A STONE CHAPEL, PRAGUE 2013,
BY ANTONIO MESQUITA*



*PRAYER AND MEDITATION PAVILION, SUDAN 2007,
BY STUDIO TAM ASSOCIATI*



*MEDITATION SPACE, UNESCO, PARIS 1995,
BY TADAO ANDO*

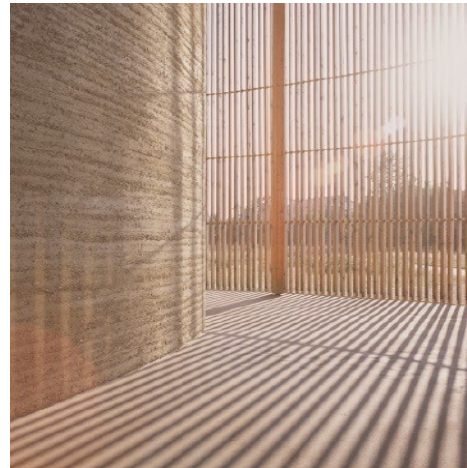


*ATOCHA MONUMENTO, MADRID 2007,
BY ESTUDIO DE ARQUITECTURA*

PLAN LAYOUT, FUNCTIONS
& AMBIANCE



VLP CHAPEL GRAND BIGARD, BELGIUM 2011,
BY TCCP ARCHITECTS



KAPELLE DER VERSÖHNUNG, BERLIN 1999,
BY PETER SASSENROTH



ST HENRYS ECUMENICAL CHAPEL, FINLAND 2005,
BY SANAKSENAHO ARCHITECTS

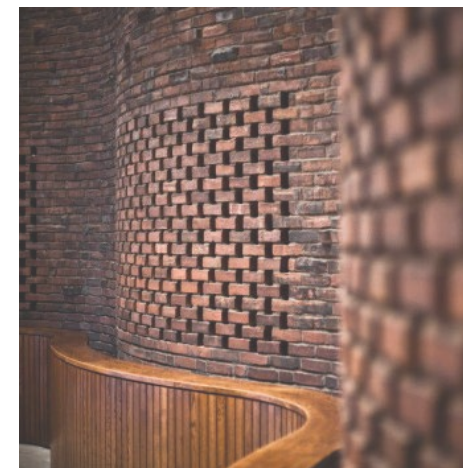


LIYUAN LIBRARY, BEIJING 2011,
BY LI XIAODONG

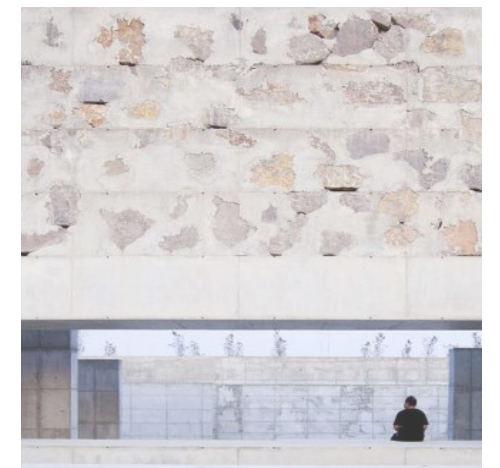


SALK INSTITUTE, CALIFORNIA 1965,
BY LOUIS KAHN

ACOUSTICS
& MATERIALS



MIT CHAPEL, CAMBRIDGE 1955,
BY EERO SAARINEN



VENECIA PARK, SPAIN 2011,
BY HECTOR FERNANDEZ ELORZA MANUEL FERNANDEZ
RAMIREZ

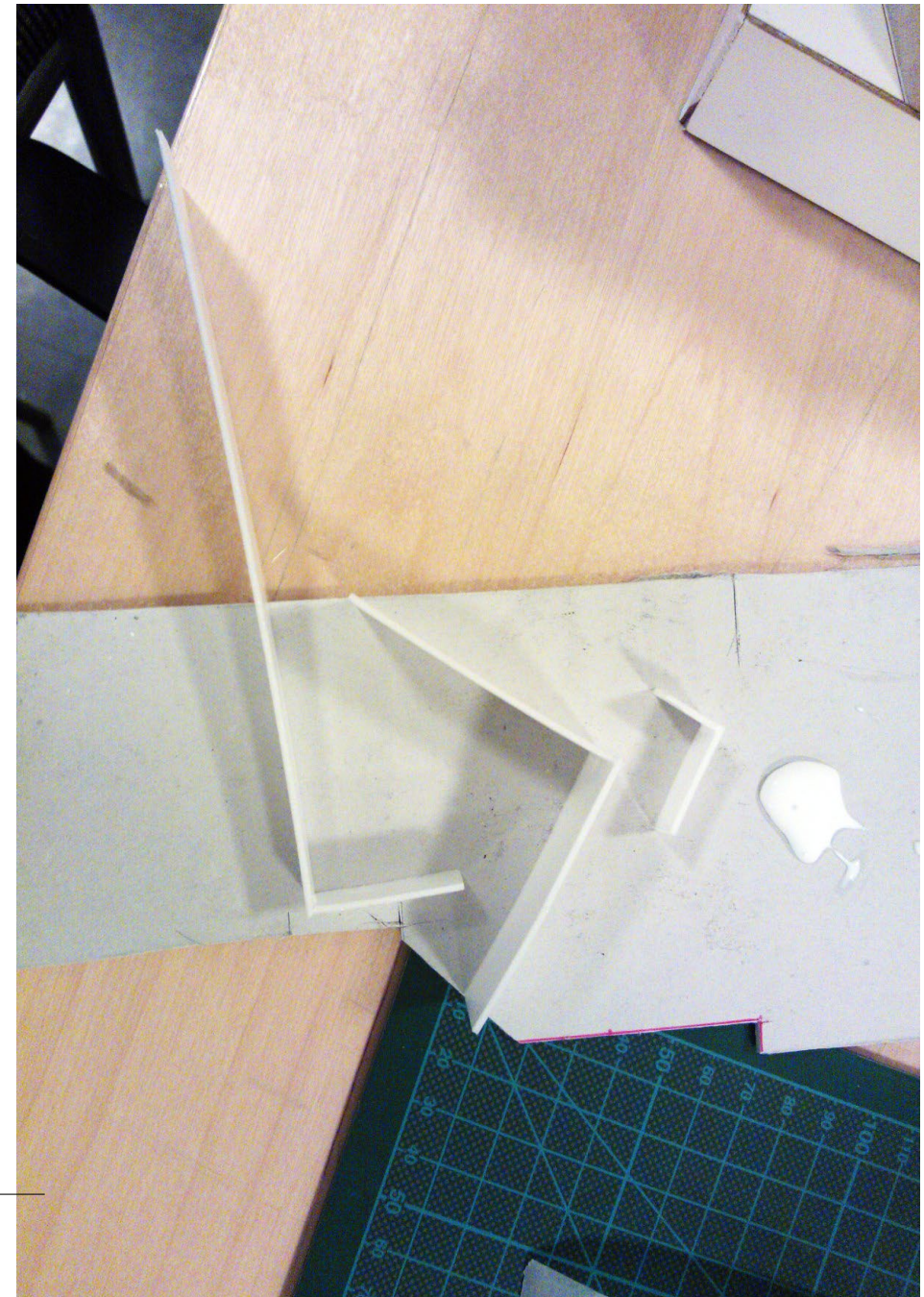
GENERAL

CONCLUSIONS



T H E
S E A
R C H

Photo by author.



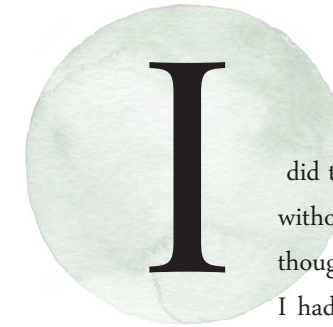
Source:
www.peter-
jthomson.com
[2012.03.15]



RESEARCH

CONCEPT

DESIGN



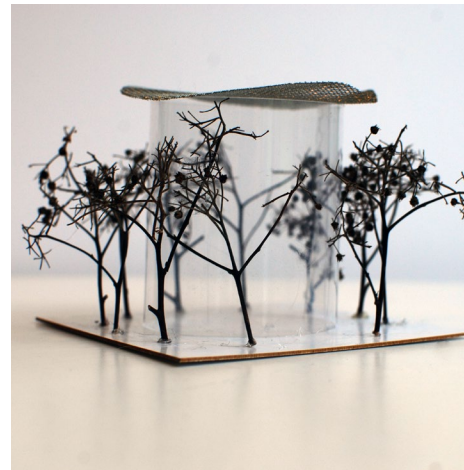
I did the case studies parallel with models and sketches. I started out without a fixed room program, trying to find out what qualities I thought would be important, and trying to find a spatial concept. I had no presumptions in the beginning, so the search was rather spread out, touching on a mix of 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.

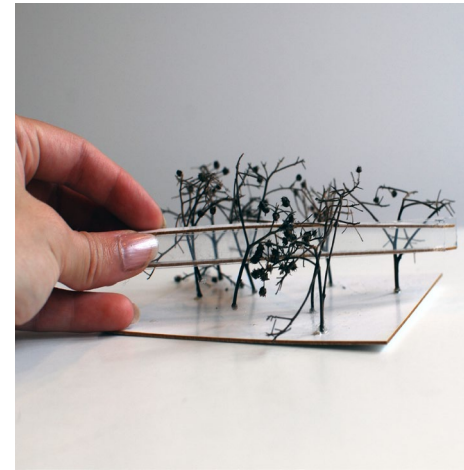
Eventually I created a room program, and tried different concepts from that. The program and room conjunctions were developed further, where my motto came to be simplify and descale.

"The search" is just as important, if not more, in this project as the final proposal.

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



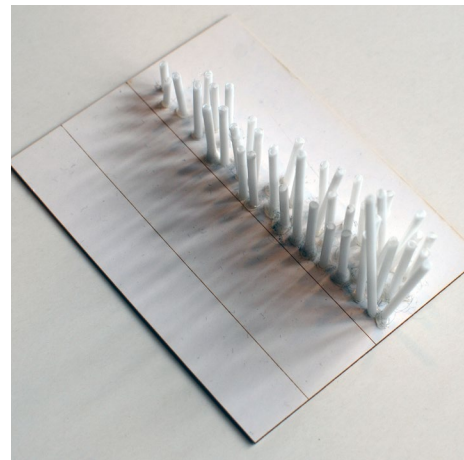
USING THE TREES ON THE SITE



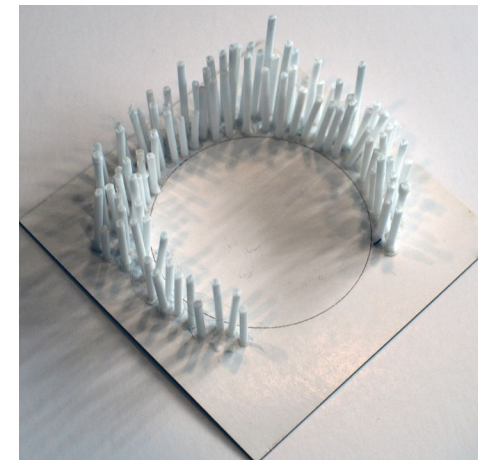
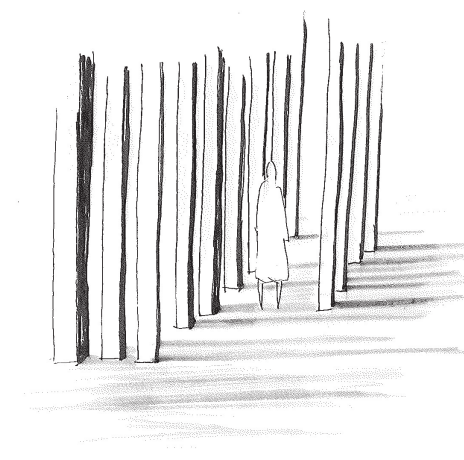
GRADUAL TRANSPARENCY

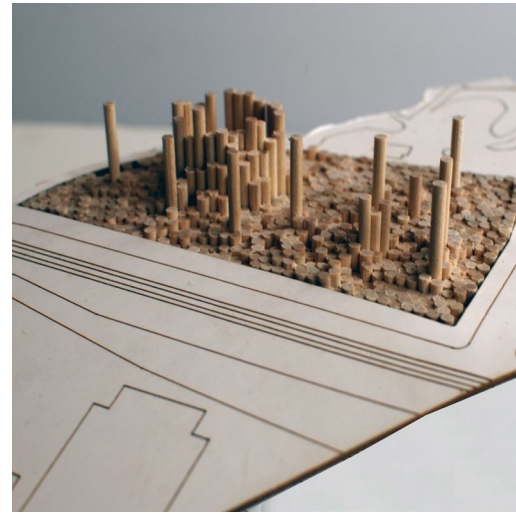
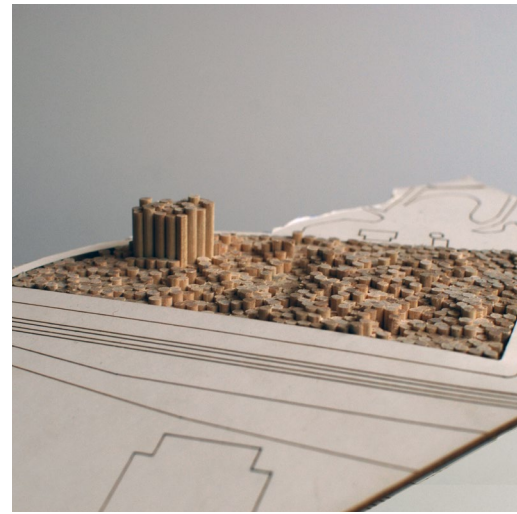
a good way to
gradually shift
focus and visually
shut out noise and
movement

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

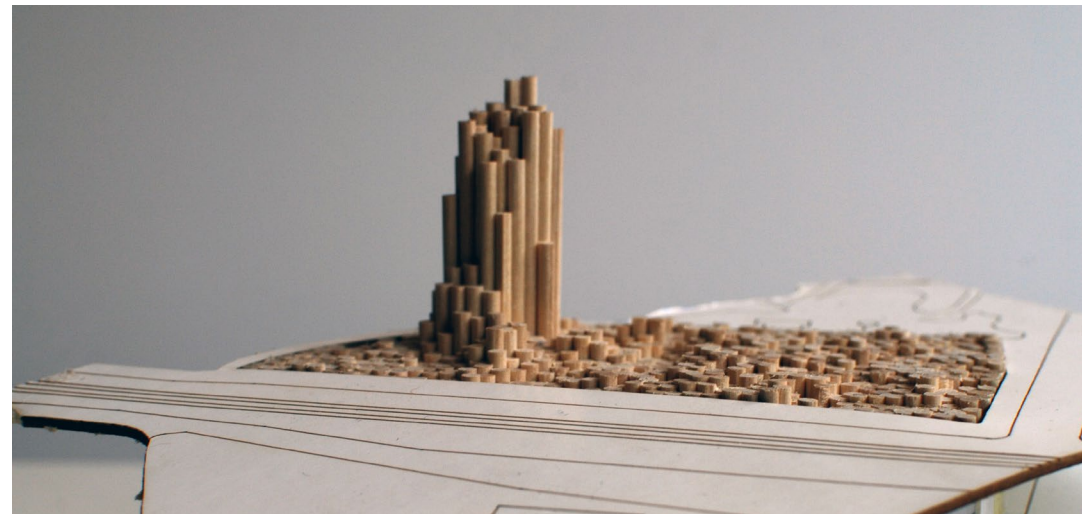
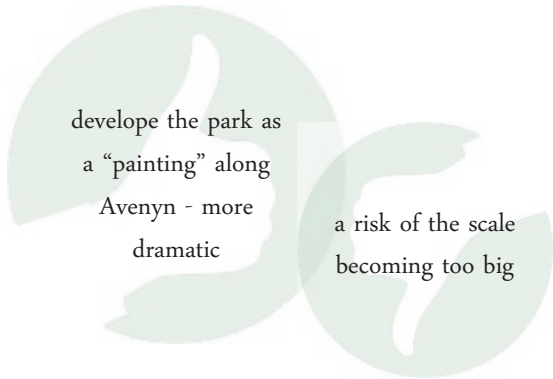


CREATING SEMI TRANSPARENCY AND SHADOW PLAY





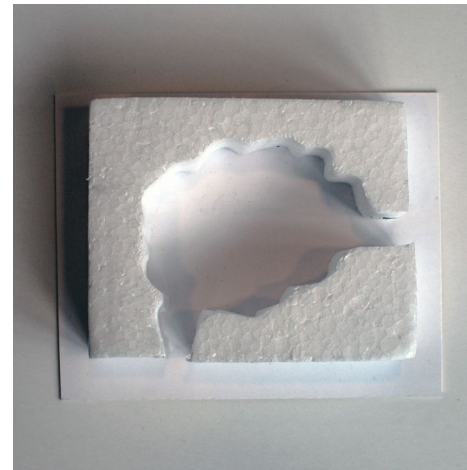
USING THE LANDSCAPE



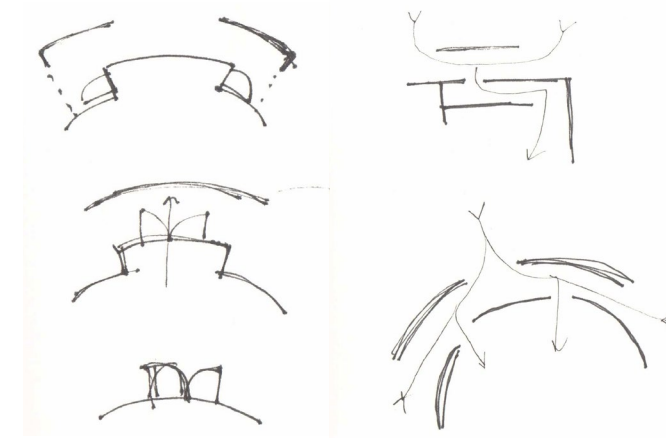
SHAPING THE WHOLE PARK

a simple shape,
with an interesting
contrast between
the exterior and
the interior

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



A CUT - OUT WITHIN A MASSIVE SHAPE



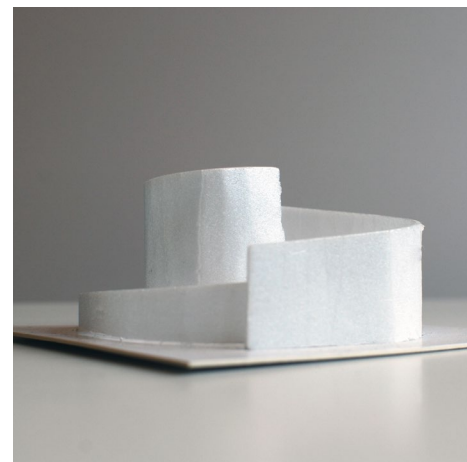
HOW DOES THE DIRECTIONS AND PLACEMENT OF THE ENTRANCES, TOGETHER WITH THE SHAPE OF THE ROOM, AFFECT THE MOVEMENTS WITHIN THE SPACE?

entering the room
along a wall, instead
of towards the center
decreases the feeling
of "exposure"

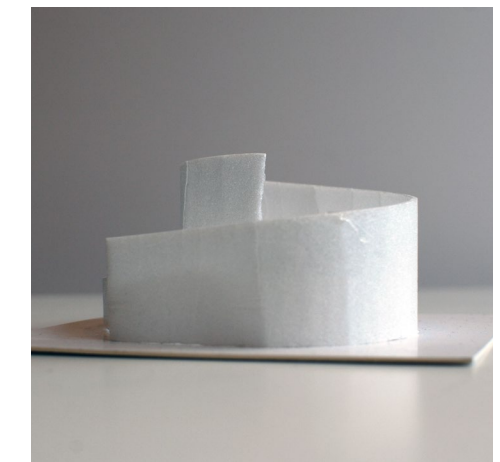
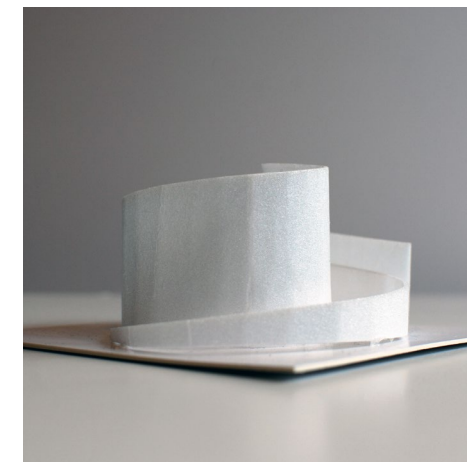
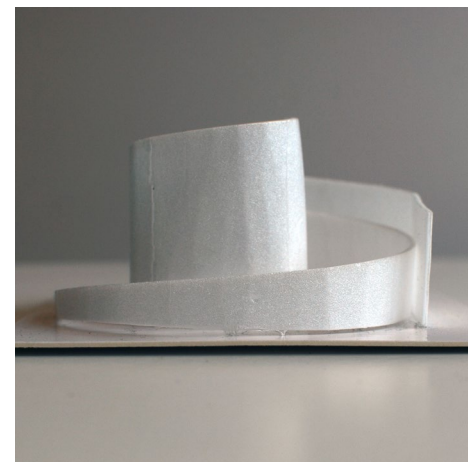
SHAPE, MOVEMENT,
ENTRANCE/EXIT

creates a
progression where
you don't see
what is coming
next

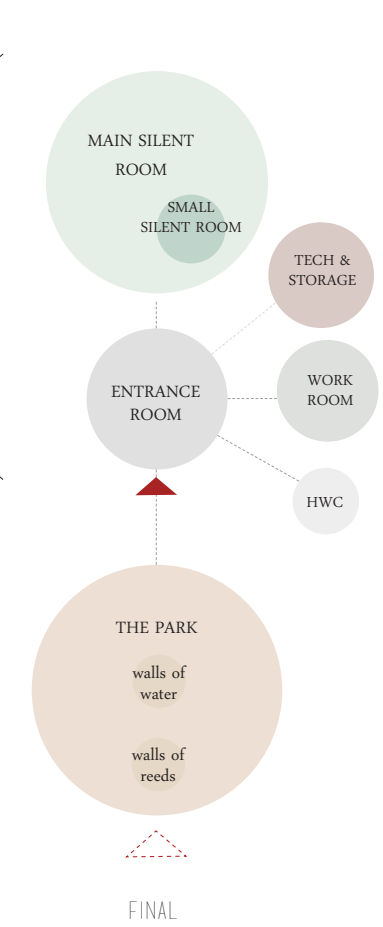
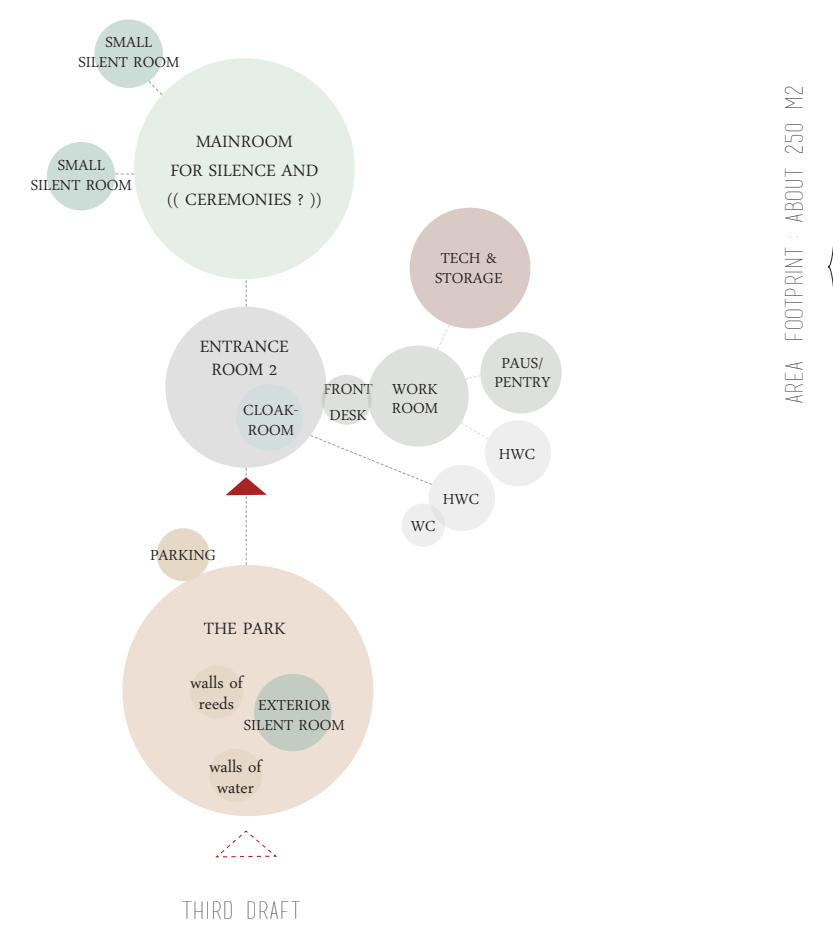
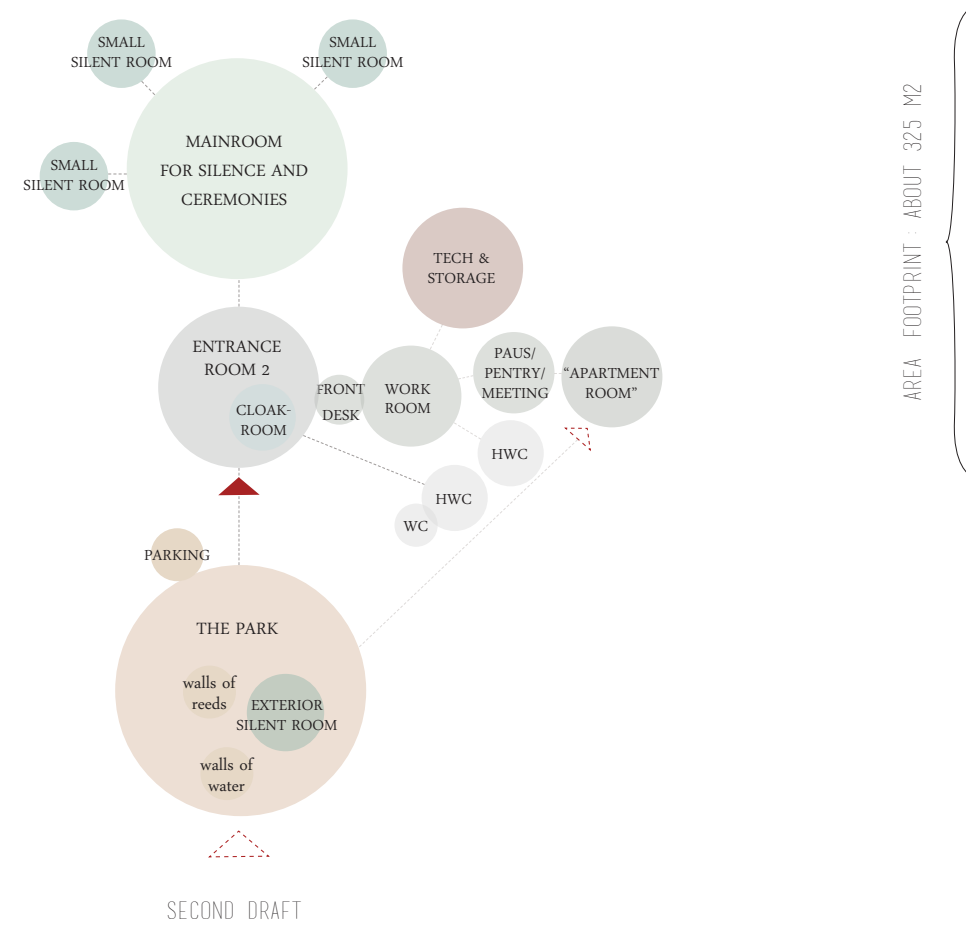
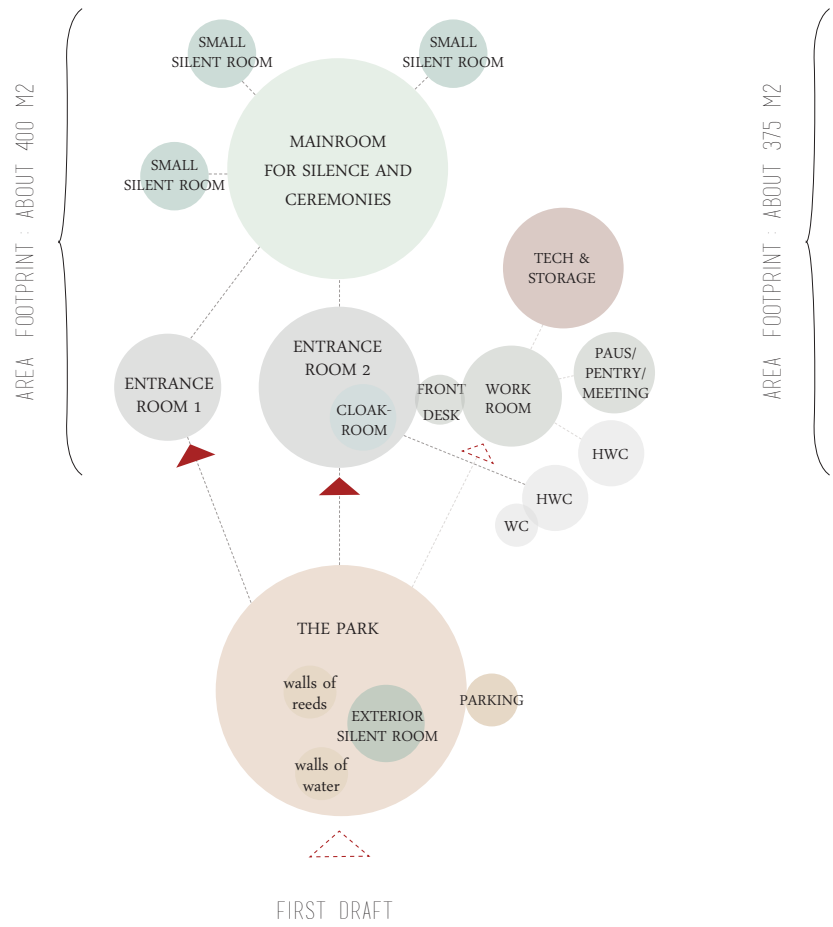
becomes too
much of a
sculpture, and
lacks simplicity



A SPIRAL - SHAPE WHERE YOU GRADUALLY GET FURTHER INTO AN ENCLOSURE

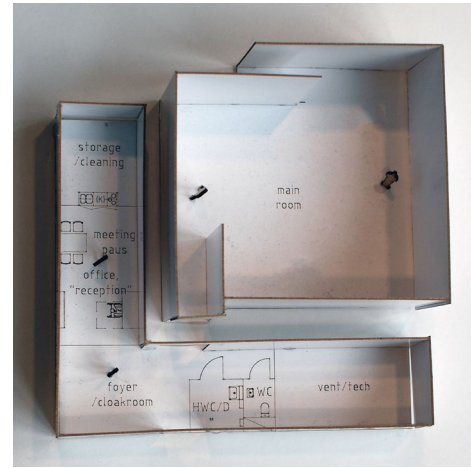
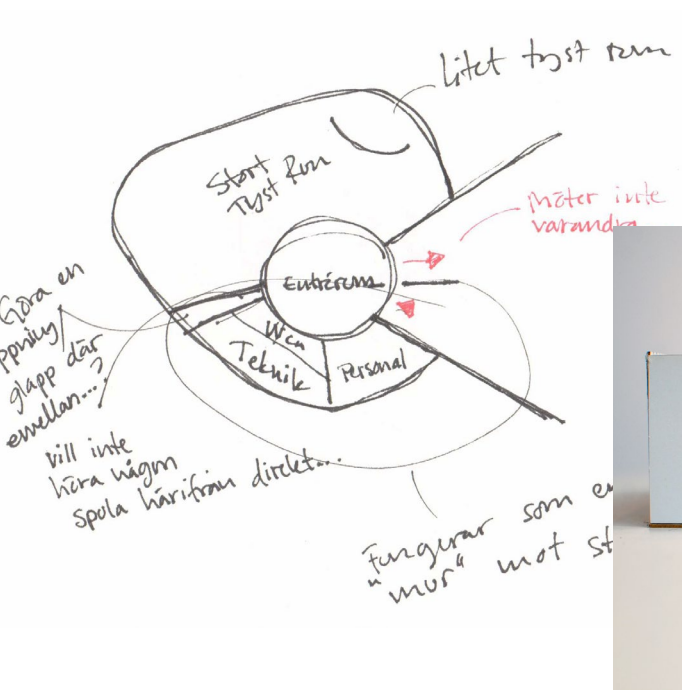


DEVELOPMENT OF THE PROGRAM
ROOM CONJUNCTIONS



What is suitable for the site?
What is suitable for the purpose and functions?

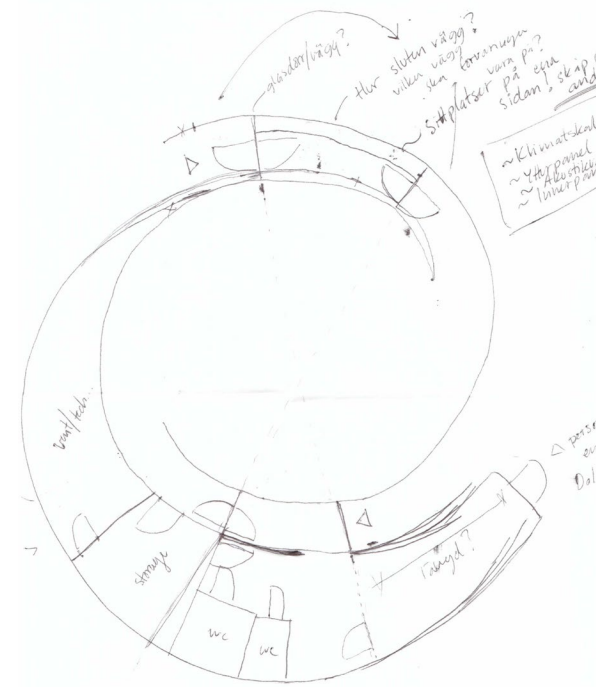
Process: simplification and descaling.



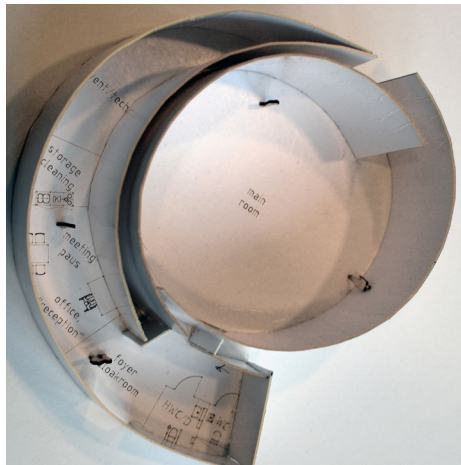
SEPARATED FUNCTIONS TWO ENTRANCES



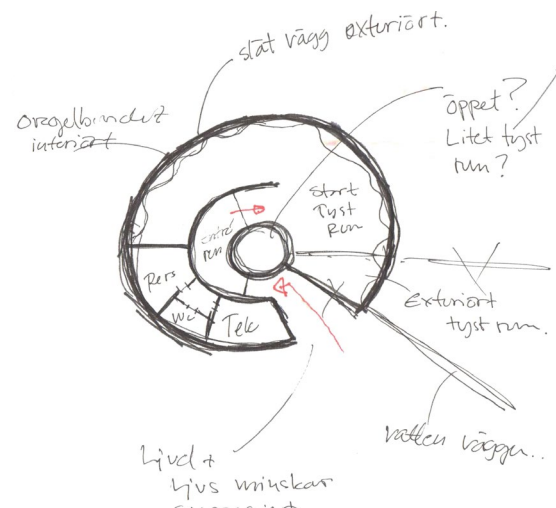
A CIRCULAR ROOM WITHIN A RECTANGULAR TWO ENTRANCES

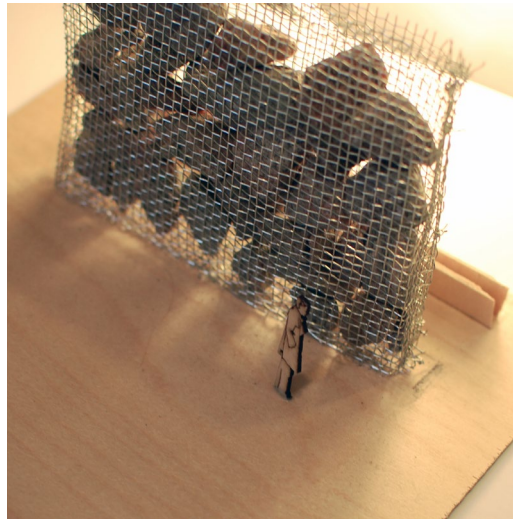


SPATIAL CONFIGURATIONS
INTERIOR SPACES

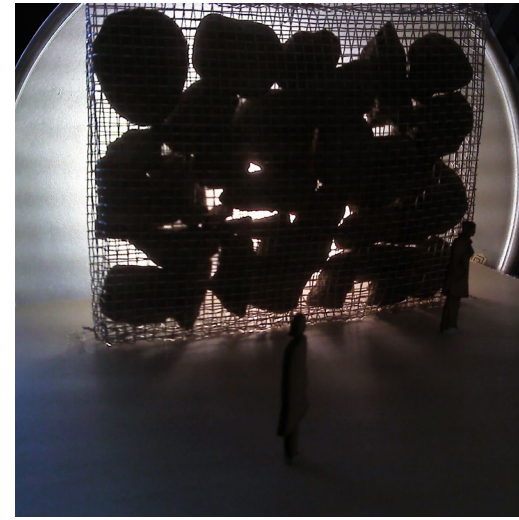
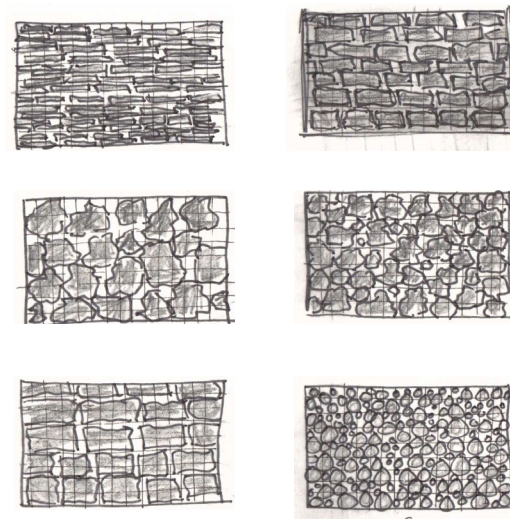
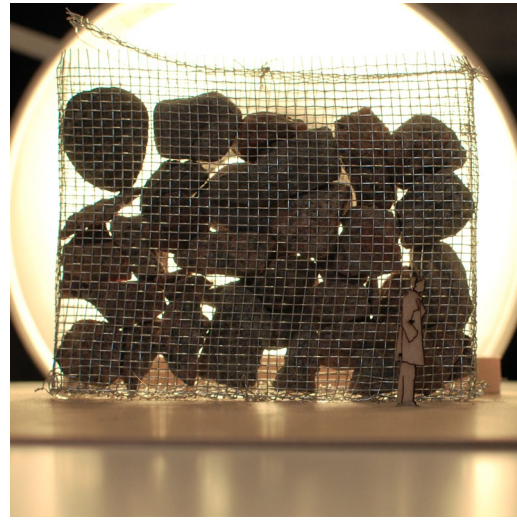


A SPIRAL, TWO ENTRANCES

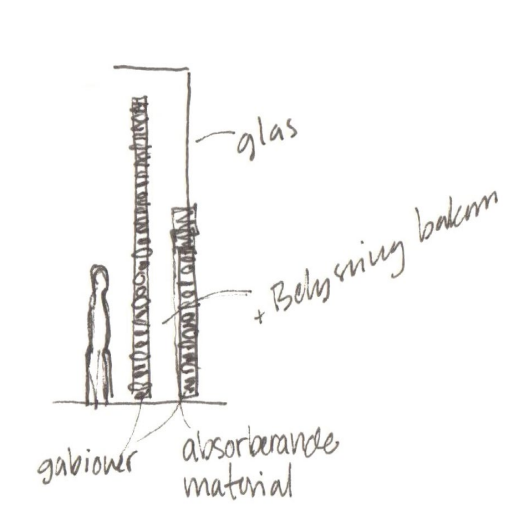




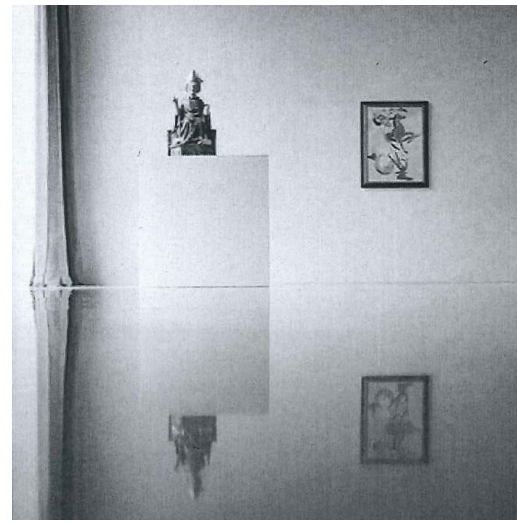
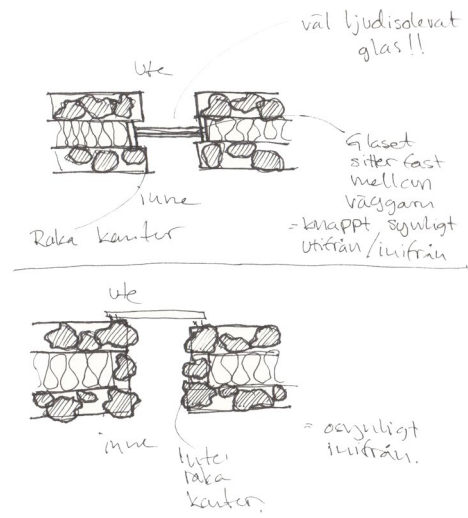
LIGHT THROUGH ROCKS IN A GABION



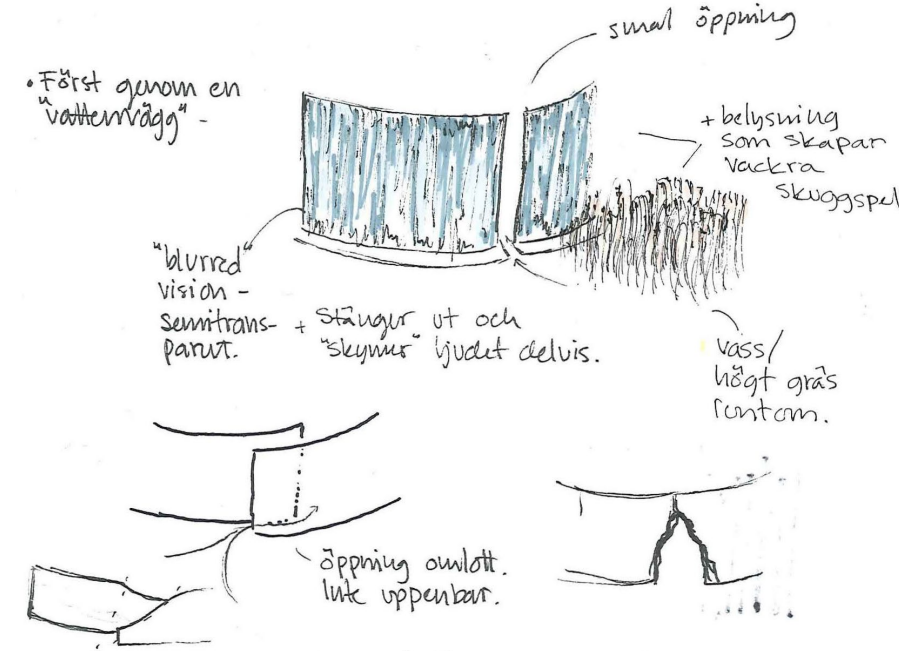
MATERIALS & LIGHT



DETAILS



MIRRORING EFFECTS CREATING ENDLESS ROOMS



WATER - WALL

Source :
www.magic4walls.
com/wallpaper/
[2015.03.24]



CRITERIA & ATTRIBUTES ESTABLISHED

The building & park should...



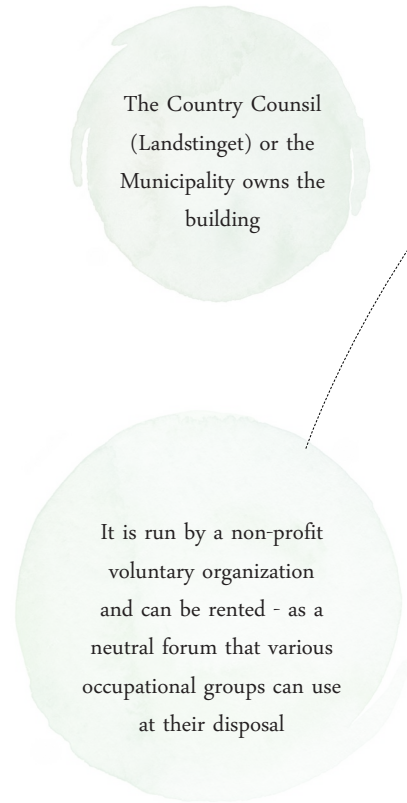
P R O
P O S
A L

View towards
the entrance
of the building



Ownership & Maintenance

PRACTICAL CONCEPT



everyone

+

one/two caretakers:

BY WHO



someone from "stadsmissionen" or a counselor



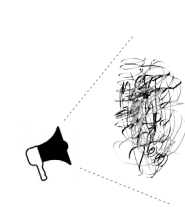
someone from a church or similar



a meditation guide etc.

HOW

primarily:



just be/ be "alone"



silent reflection /contemplation



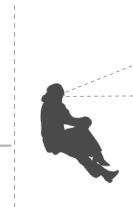
breathe/ recharge



read/ concentrate/ pray



someone to talk to



get perspective



secondary, for example:



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



a day of yoga

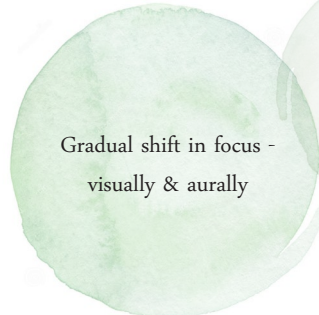


a day of meditation

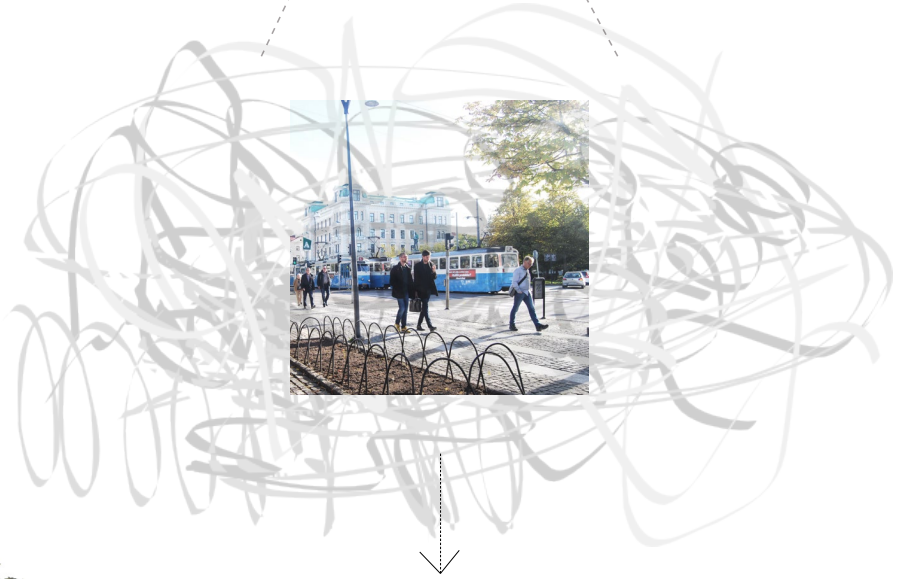
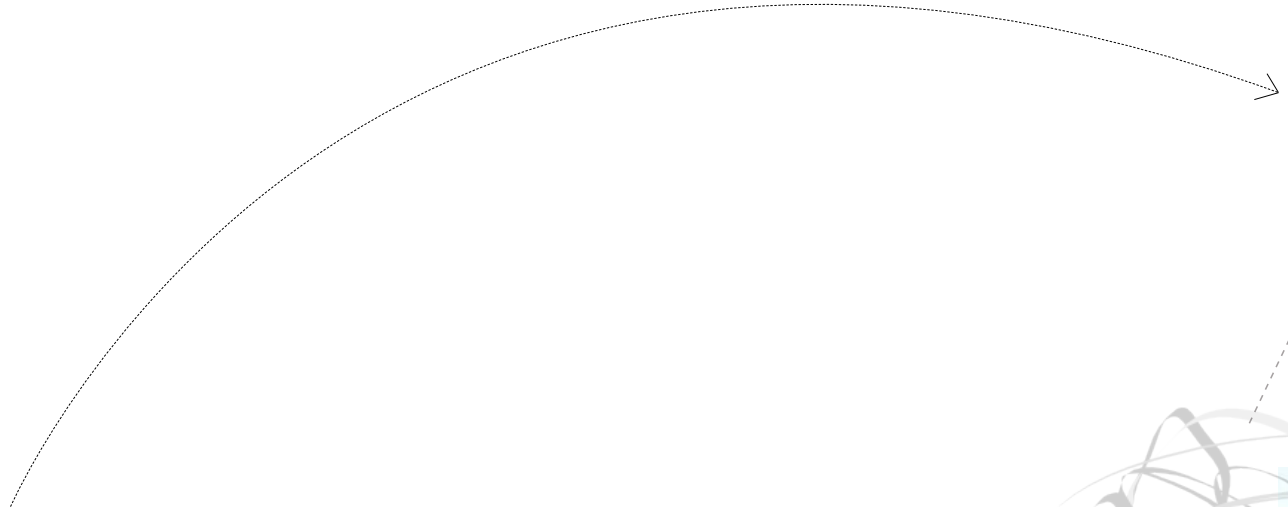


a ceremony etc.

SPATIAL
CONCEPT



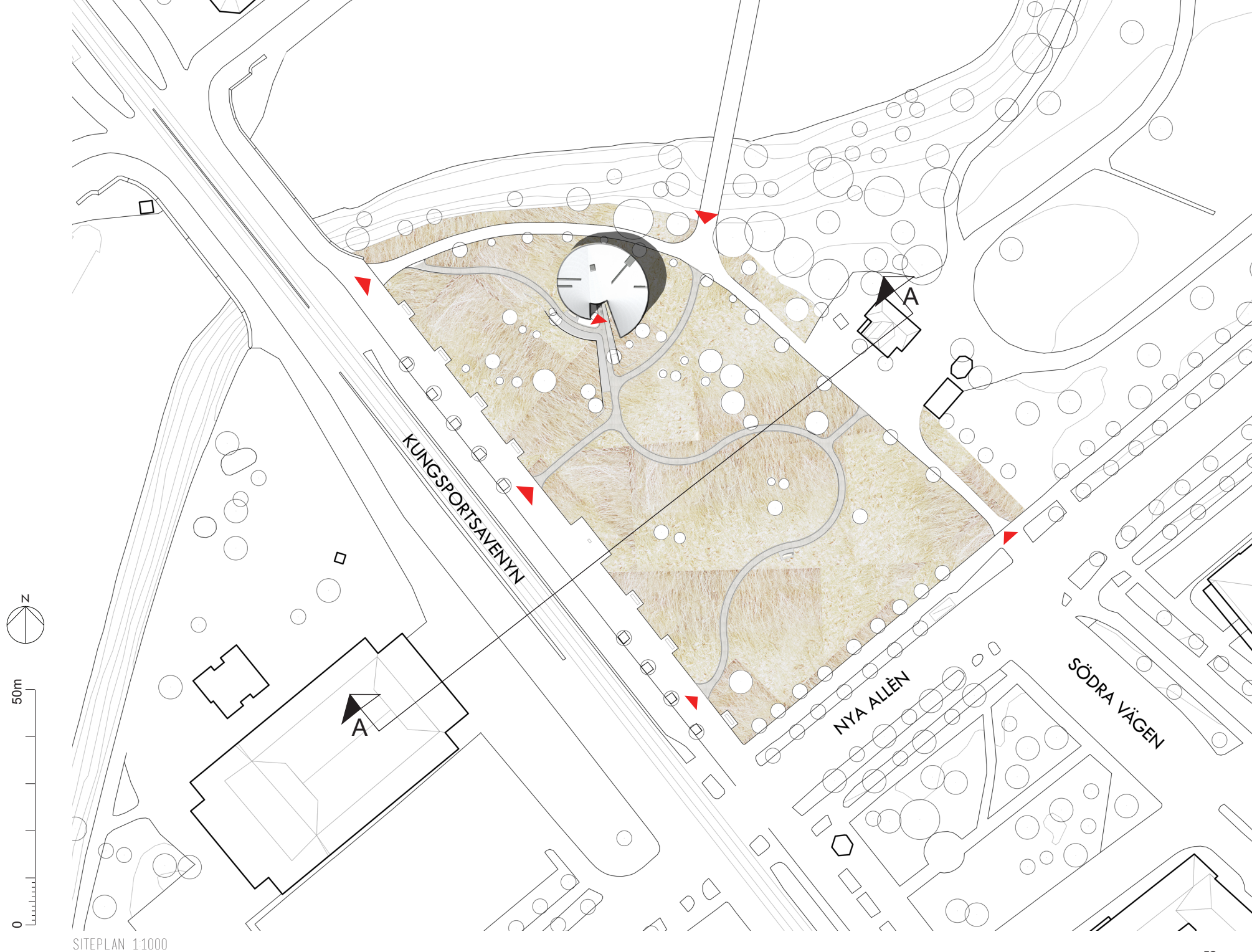
Creating distance
& contrast



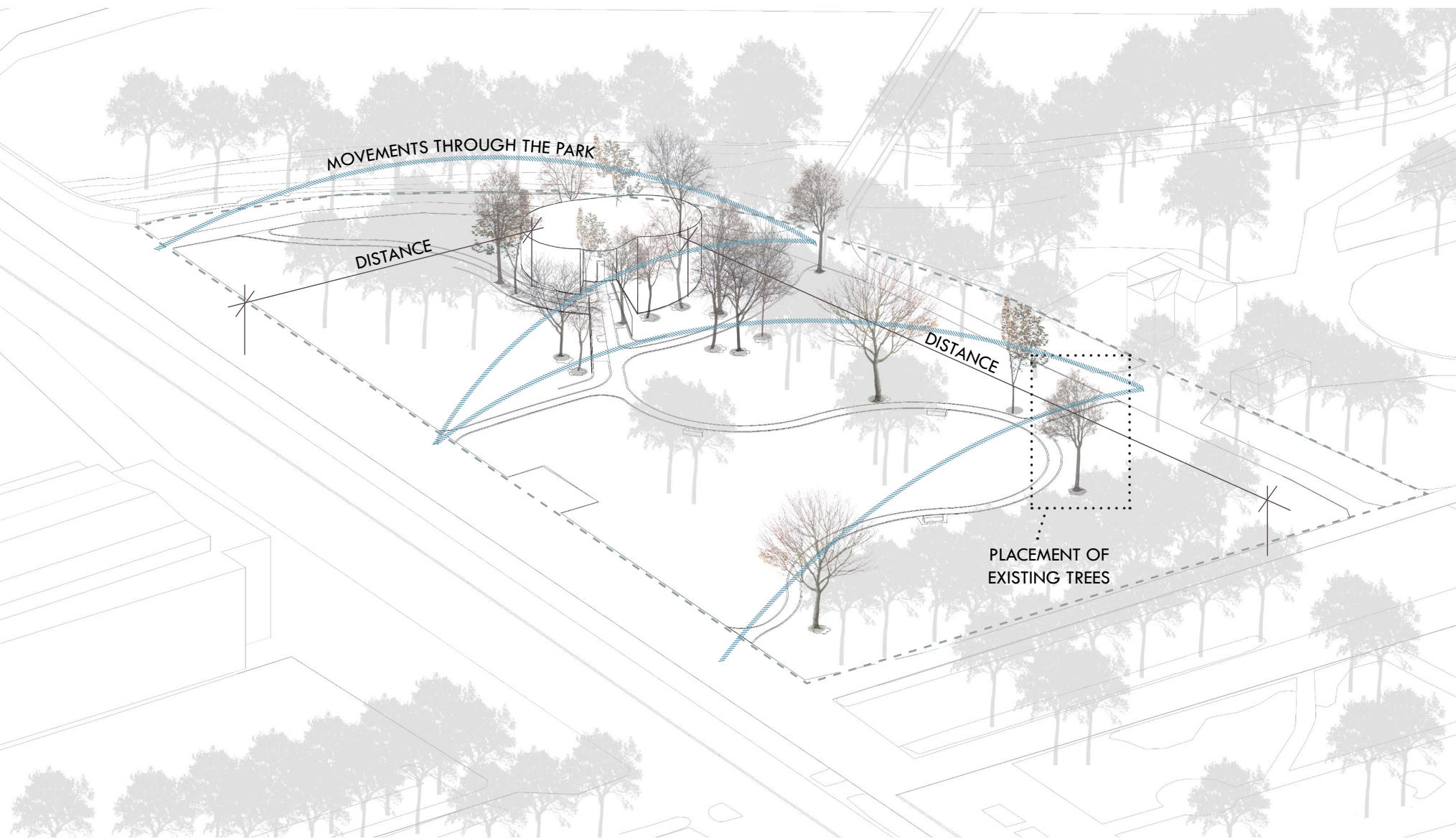
T

he 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



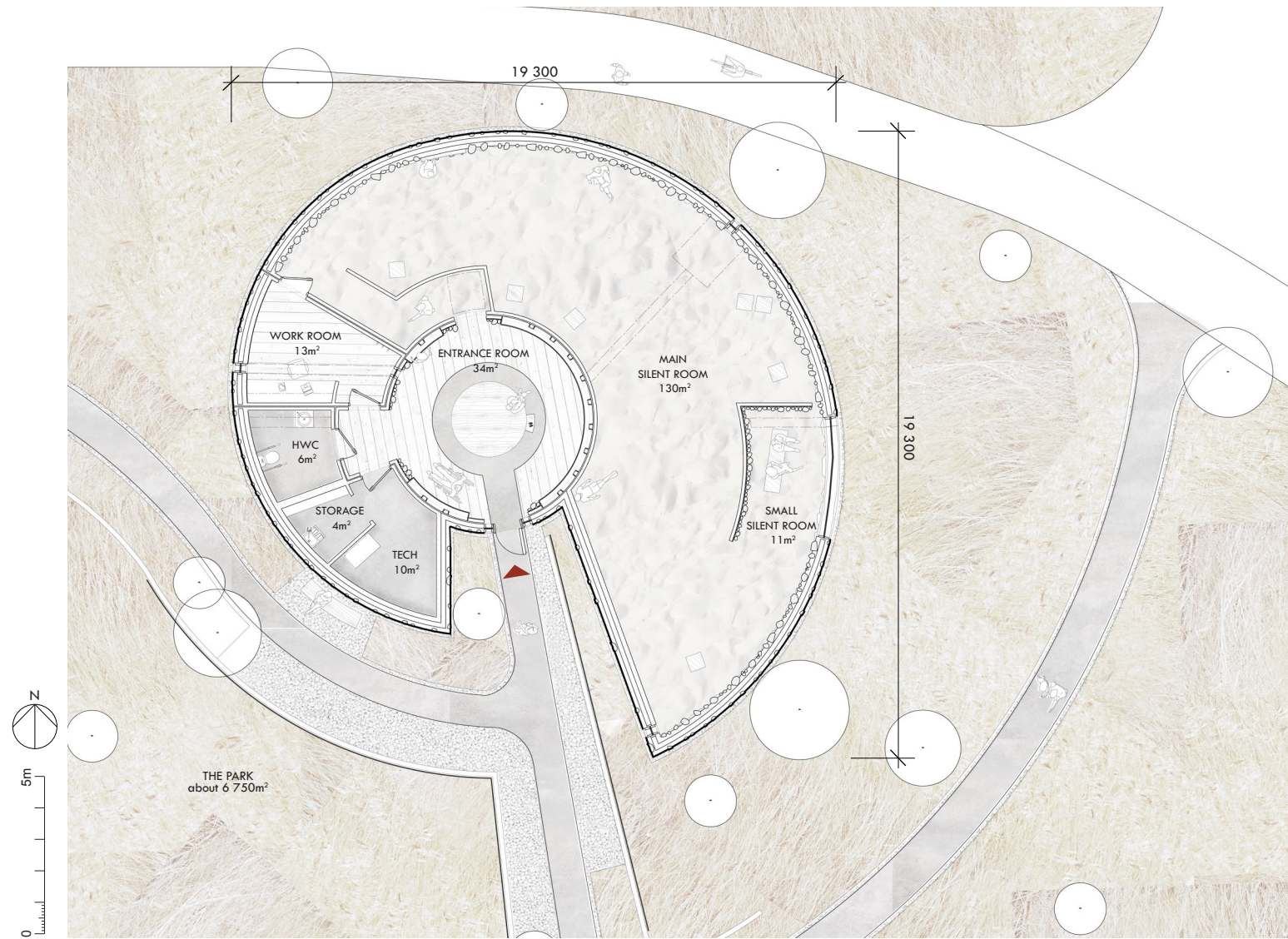
AERIAL VIEW TOWARDS NORTH - EAST

PLACEMENT





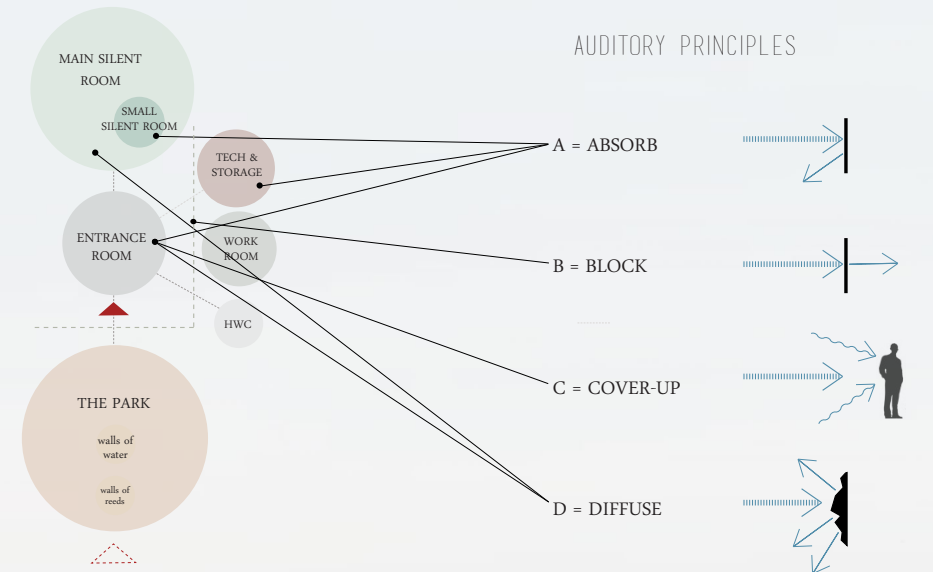
SECTION A - A 1:300



PLAN 1200
DIMENSIONS IN MILLIMETERS

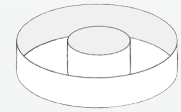
SPATIAL PROGRAM & ROOM CONJUNCTIONS

AREA FOOTPRINT : ABOUT 250 m²



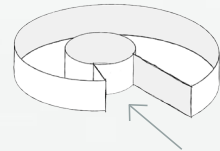
FACADE TOWARDS SOUTH 1200

SHAPE



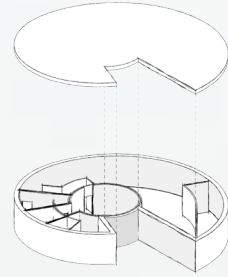
A simple, pure circle - no backside, CONTRASTING TO THE SURROUNDING

A smaller central entrance room is created within.



The outer circle is cut to create an entrance - the outer walls ENVELOPES THE VISITOR and FRAMES THE VIEW towards the entrance.

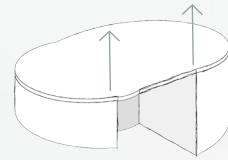
The outer circle is formed into a spiral



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 RADIALY from each specific point of the OUTER SPIRAL



The roof is lifted at the tips to create DIFFERENT CEILING HEIGHTS.

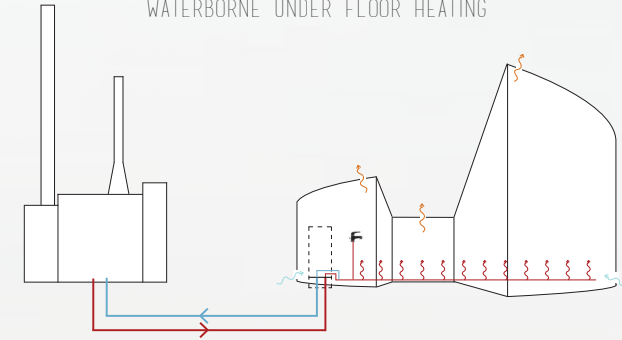
This way the building also becomes MORE VISIBLE



FACADE TOWARDS WEST 1:200

NATURAL VENTILATION
Taking advantage of the double construction and fresh air from the reeds

WATERBORNE UNDER FLOOR HEATING



FACADE TOWARDS NORTH 1:200

T

he 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.

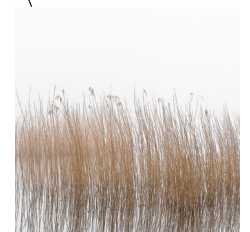


MATERIAL PALETT

NATURAL ELEMENTS AND MATERIALS
HAVE NATURAL SOUNDS AND APPEARANCES

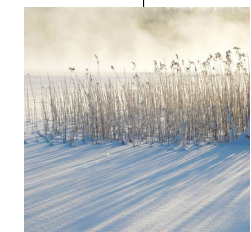
Creates a SEMI - TRANSPARENT
VIEW and beautiful moving
SHADOW - PLAY

IN THE PARK

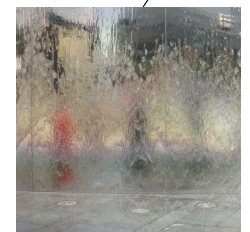


REEDS

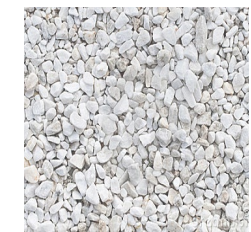
A natural element that is
beautify through all SEASONS



Creates a semi-transparent BLURRED VISION
- gives a slow-motion effect.
Shuts out som sound, but also acts as COVER -
UP

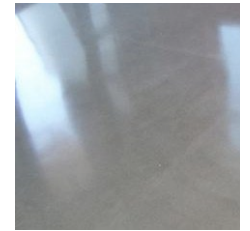


A WATER - WALL



GRAVEL

FLOORING



WARM - GREY POLISHED
CONCRETE



WHITE WASHED PINE



SAND

FURNITURE



MATT BIRCH PLYWOOD

Creates a
MIRROR - EFFECT
from the reeds and
their shadows

WALLS



WHITE CONCRETE WITH
CAST IN NATURAL
ROCKS



NATURAL ROCKS +
SOUND ABSORBING
MATERIAL



WARM - GREY SMOOTH
CONCRETE

CEILING

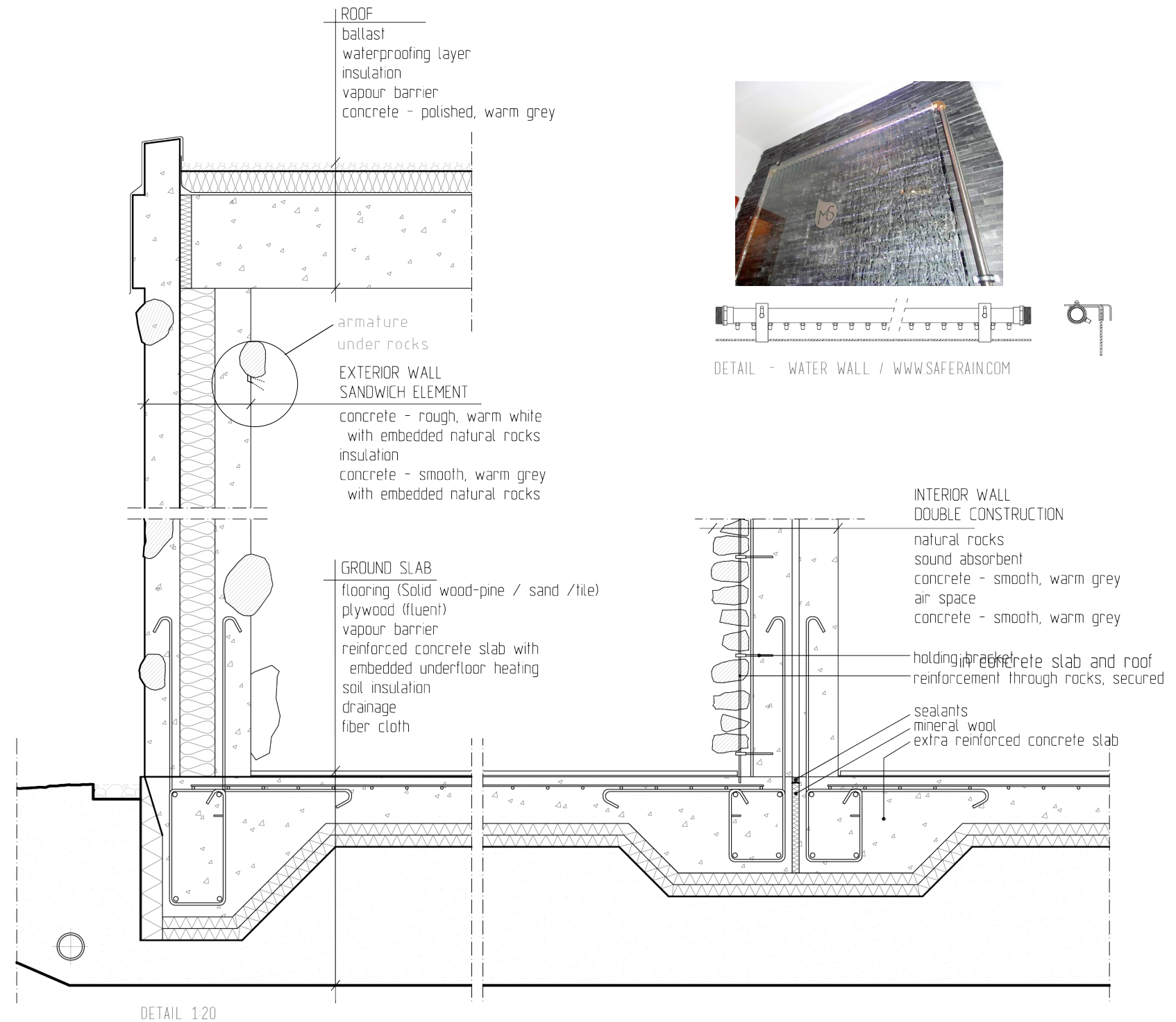
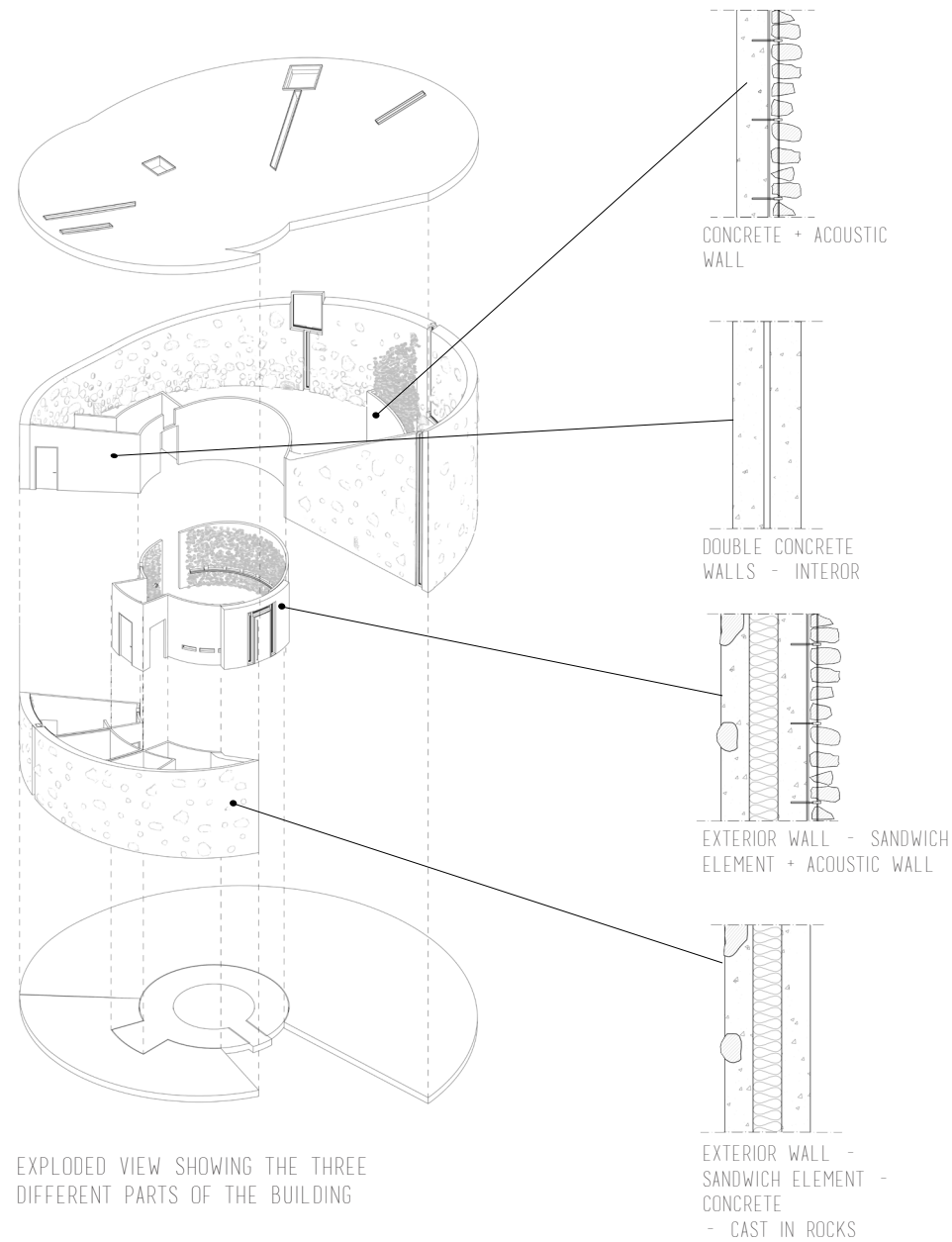


LIGHT GREY POLISHED
CONCRETE

The light reeds and trees stand
in CONTRAST to the heavy
concrete walls

The shape together with the heavy
construction and few materials is what
gives it a sense of TIMELESSNESS and
DIGNITY

DOUBLE - CONSTRUCTION



DETAIL - WATER WALL / WWW.SAFERAIN.COM

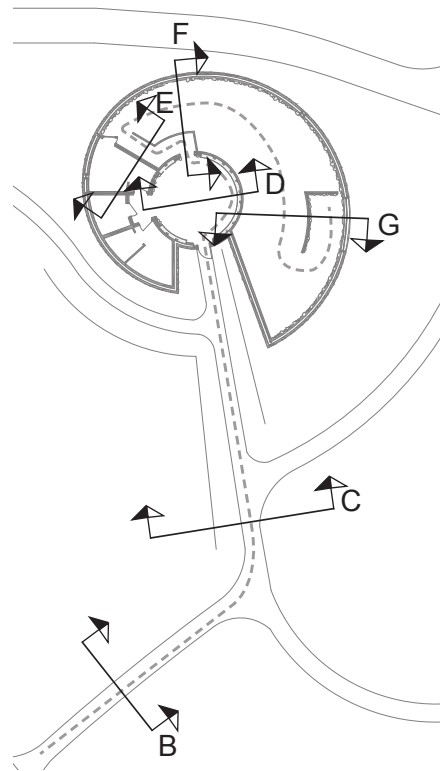


Source :
[www.youthquaker-
blog.wordpress.com/](http://www.youthquaker-blog.wordpress.com/)
[2015 . 03 . 24]



Source :
[http://www.weath-
er-forecast.com/](http://www.weather-forecast.com/)
[2015 . 03 . 24]

PROGRESSION



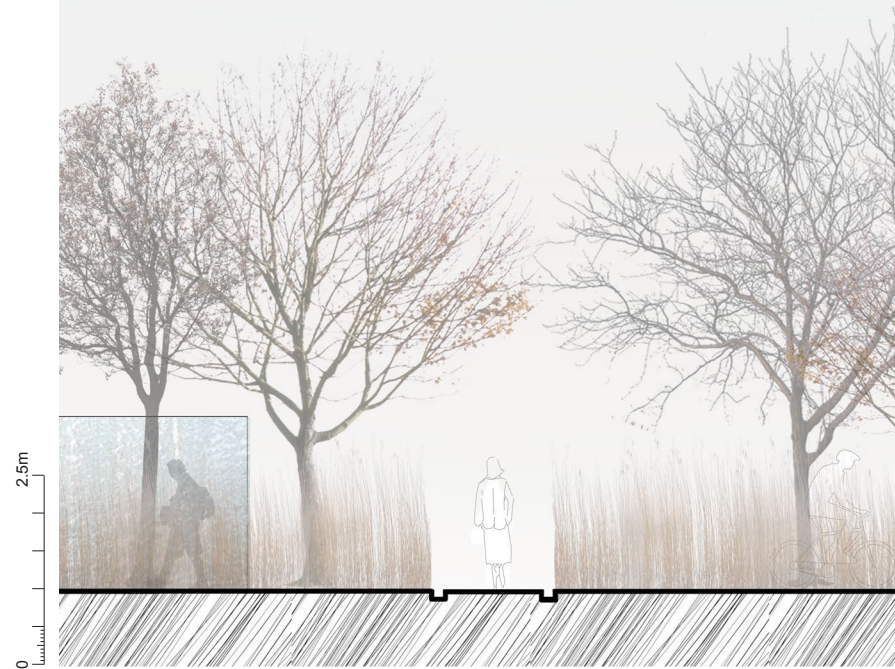
ENTERING THE PARK

A narrowing path

Immediately surrounded by beautiful, soft reeds in elbow-height

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

Vegetation gives softnes, life and seasonal rythm, and also creates natural sents and sounds



SECTION B - B 1:100

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



SECTION C - C 1:100

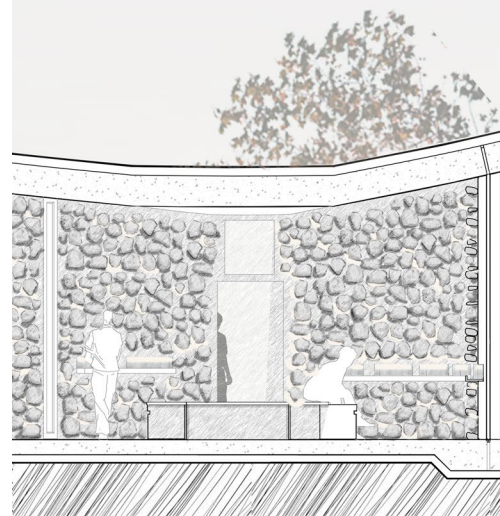
INSIDE THE ENTRANCE ROOM

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



THE CIRCULAR ROOM
FORCES THE VISITOR TO
FOCUS ON HER SELF
- YOU STAND FAC-
ING AWAY FROM EACH
OTHER



THE WATER GUTTER
ALONG THE WALL ALSO
ALLOWS YOU TO WASH
YOUR HANDS OR DRINK
SOME WATER

IN THE ROUND BENCH
THERE IS ROOM TO
LEAVE SHOES AND
ELECTRONICS WHICH
ARE NOT ALLOWED IN
THE SILENT SPACE



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



SECTION E - E 1:100

INSIDE THE SILENT ROOM

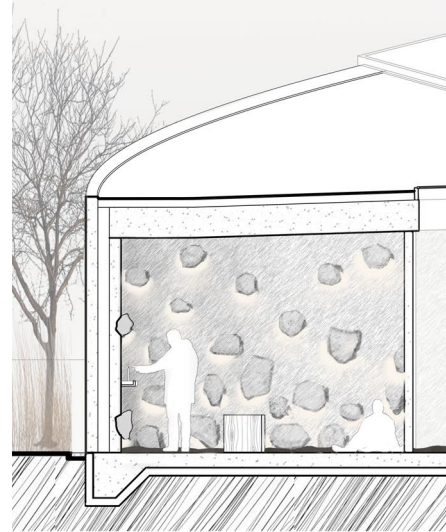
The ambiance remains - the darkness is comforting and intimate

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

Increasing ceiling-height

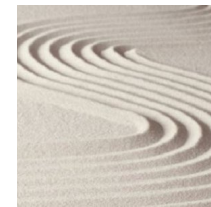
In here you can finally rest without any distractions. The room is practically empty except from a few pallets

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



SECTION F - F 1:100

THE SIMPLE ACT OF LIGHTING A CANDLE WHEN ENTERING THE SROOM ADDS TO THE "RITUAL" AND AMBIANCE



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

THE SIMPLE ACT OF LIGHTING A CANDLE WHEN ENTERING THE SROOM ADDS TO THE "RITUAL" AND AMBIANCE

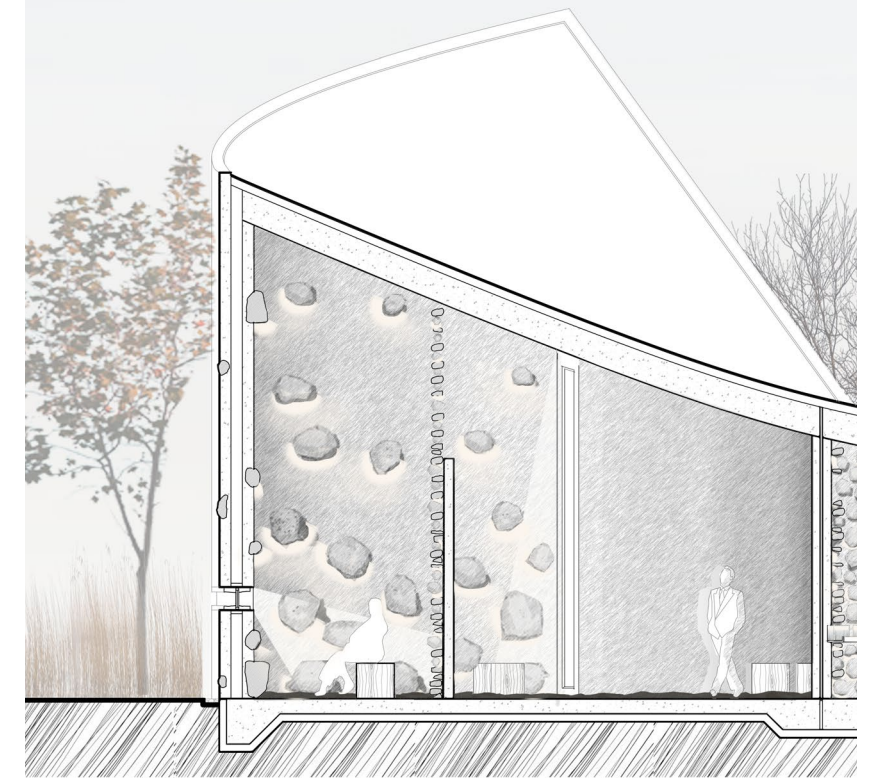


THE SMALLER SILENT ROOM

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 G - G 1:100

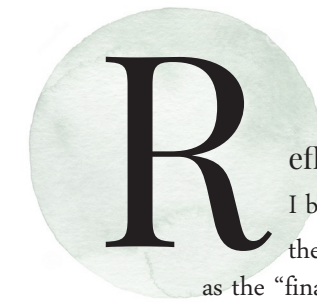


VIEW TOWARDS THE MAIN, AND THE SMALLER SILENT SPACES



Source :
[www.seattled-
ucation2010.
wordpress.com/](http://www.seattled-
ucation2010.
wordpress.com/)
[2015.02.15]

C O N
C L U
S I O
N



eflection

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. ●

B I B
L I O
G R A
P H Y

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- Day, C. (2002) *Places of the soul: Architecture and environmental design as healing art*. Oxford: Elsevier Ltd.
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- www.ne.se
- https://www.ted.com/talks/julian_treasure_why_architects_need_to_use_their_ears /14.02.20

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- Lindgren, J. (July 2012) *...Största möjliga tystnad - K2S gör plats för stillhet mitt i centrum.* Arkitekten, p.31-32
- Pallasmaa, J. (July 1994) *Six themes for the next millennium* (PDF)
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- Thelaus, E. (January 1999) *Det tomma rummets innehåll.* Arkitektur p.28-33

FORMER MASTER THESES

- Kratovic, E. (2013) *Drift off - A study on the design of contemplative environments.* Gothenburg: Chalmers Architecture
- Campanello, S., Dahl, C. (2012) *A Lamp to my feel, a light for my path.* Gothenburg: Chalmers Architecture
- Vetter, L. (2004) *Ett sakralt rum: för kontemplation och religiösa ritualer.* Gothenburg: Chalmers Architecture

OTHER

- Asutay, E. - Doctoral student, Civil and Environmental Engineering, Applied Acoustics. Consultation regarding aural architecture 14.02.20, 14.03.11, 14.03.19
- 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

A P P
E N D
I X



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.

Urban noise & movement

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

Creating contrast

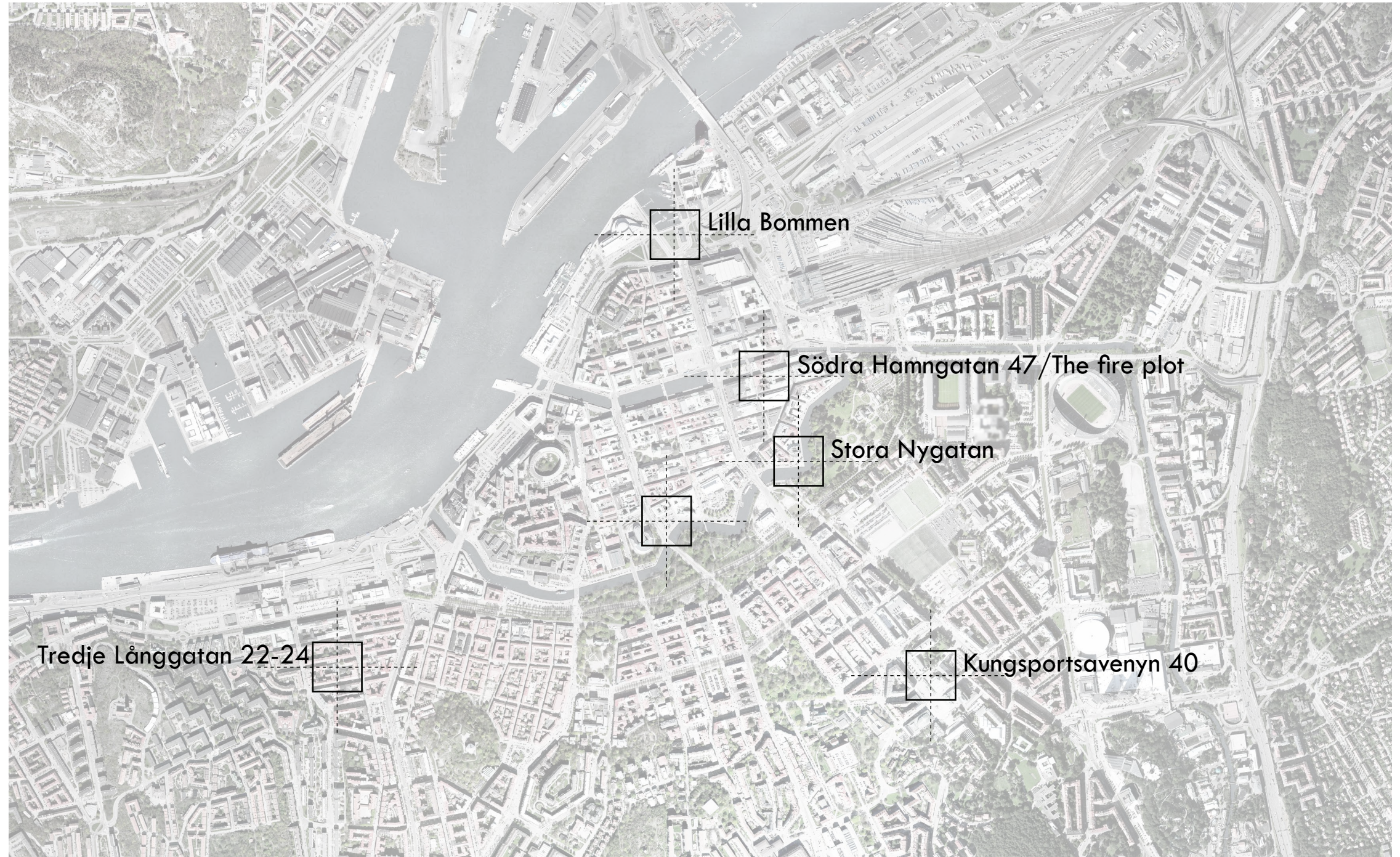
A site where the building will stand in contrast to its surroundings.

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



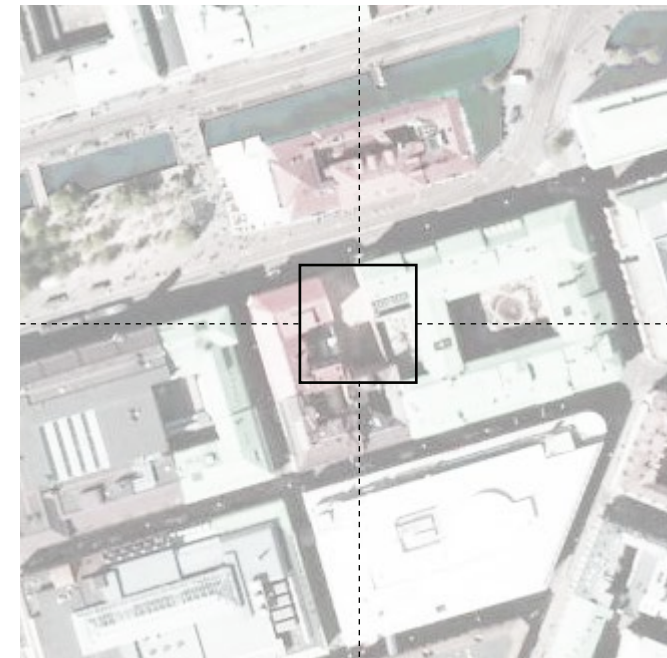
LILLA BOMMEN

Area: about 13 000 sqm

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

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 of 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.



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.



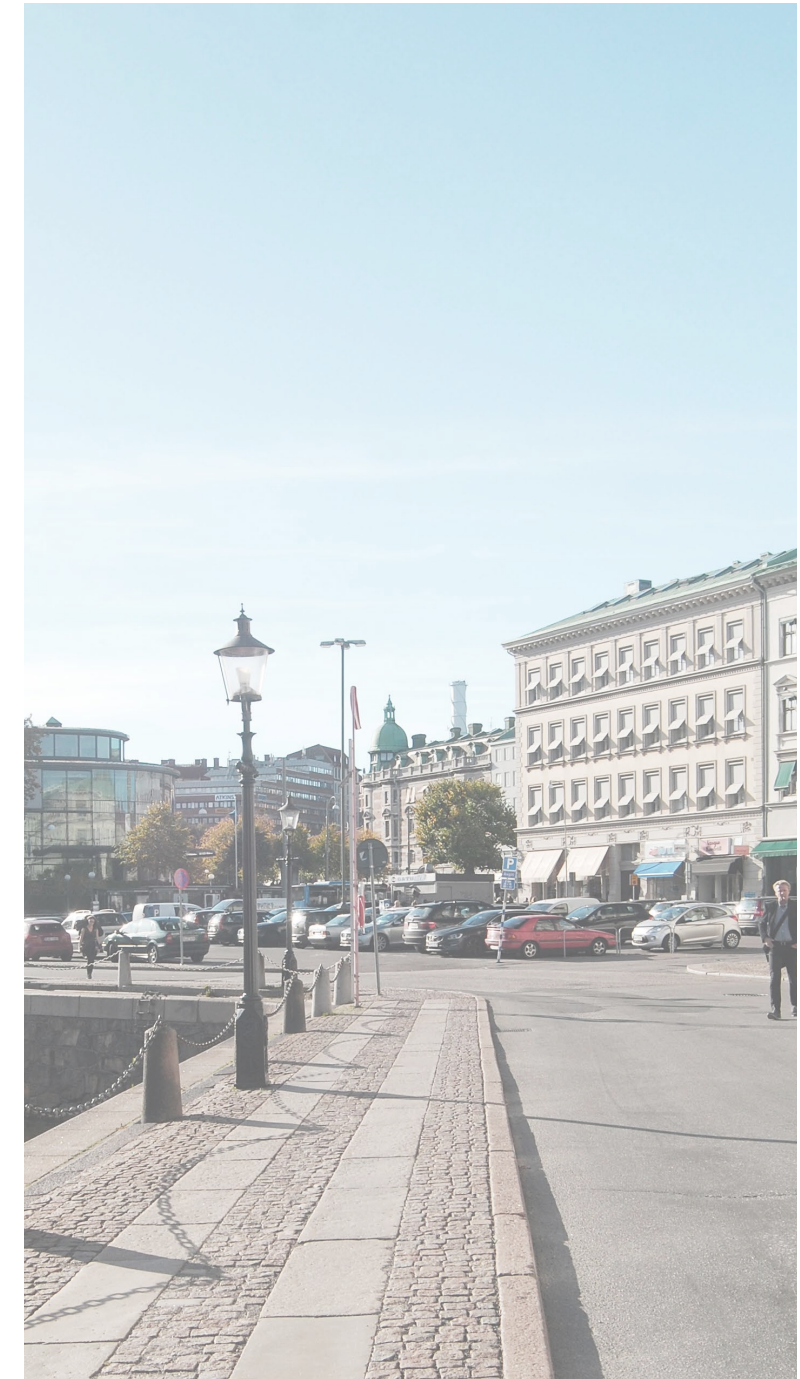
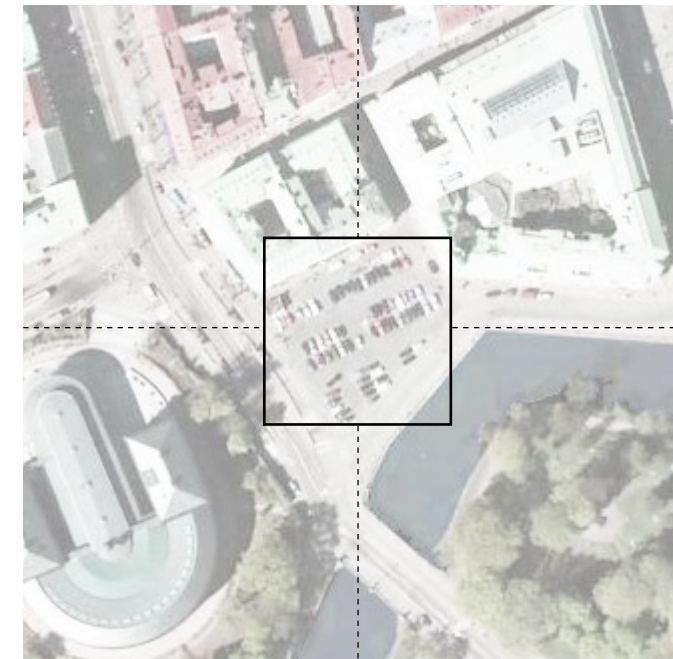
GRÖNSAKSTORGET

Area: about 3 500 sqm

This area is called a square, but is currently just a big parking lot between the cities 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 outskirts rather than a plot in the middle of the commotion.





the sight of
SILENCE

in search for a pause in
the urban commotion

Sara Bärling

Master Thesis in Architecture
MPARC / MSS Studio 2015
Chalmers University of Technology
Gothenburg, Sweden



CHALMERS