ADDING LAYERS

Building with the narrative of time

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31 05 2017

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ABSTRACT

My work started from the idea that design is never a process that begins from itself. There is always something that exist first as a given. A building is not a independent unit but one that is in dialogue with its surroundings.

Context can be understood not only in the restricted sense of ”the physical surroundings”, but also in a much broader way: as in social, cultural and historical conditions. To design with context in mind is to create a certain atmosphere that relates to public circumstances, values and ideas.

The purpose of this master thesis is to interconnect existing buildings from the past into the present and create a meaningful dialogue between old and new. I have seen the existing as a source of inspiration and knowledge to understand the context and formulate a design method to create a new supportive structure.

This work aims to emphasise the possibilities we have as architects to work with the context and looking after what already exist and with a sustainable approach develop and complement it. To create new meaning and use for existing buildings instead of either demolish them or treat them as decorative and picturesque elements in the city. By adding layers in the existing context we create a continuity of spacial configurations that people can relate to over time. Design with time in mind.

BACKGROUND

Today it seems that the visual image becomes more of a reality rather than our actual reality of experiences. We tend to be more concerned with a world as seen through the cameras lens than one seen through our mind's eye. The visual attraction of a building tends to be given a primary role, while important architectural experiences such as sequence, movement, time and memory become less present.

This has consequences for our discourse and affects how we design our buildings. Today we often see architecture based on buildings as independent characters which lacking characteristic features in relation to its context. This is a way of building that seems to have little to do with the here and now, an architecture that is based on concepts and images, not from a specific place or a specific time but more from an international frame of references. So what makes a building specific and what does the term 'context' mean for architecture in this day and age?

CONTEXT

Context can be understood not only in the restricted sense of ”the physical surroundings”, but also in a much broader way: as in social, cultural and historical conditions. To design with context in mind is to create a certain atmosphere that relates to public circumstances, values and ideas.

To design is to define context, to res

hape what is already there. There is always a given situation to understand, and the task of contextual architecture is to formalize the given, to understand the reality as found and discover its potential, to use the specific case as an opportunity to produce new knowledge. Once a building is constructed it then belongs to that context, becoming a part of it. So it is through its place in an existing context that architecture proves its capacity for relating past, present and future.

This is maybe one of the most important tasks for our age: looking after what already exist and with a sustainable approach develop and complement it.

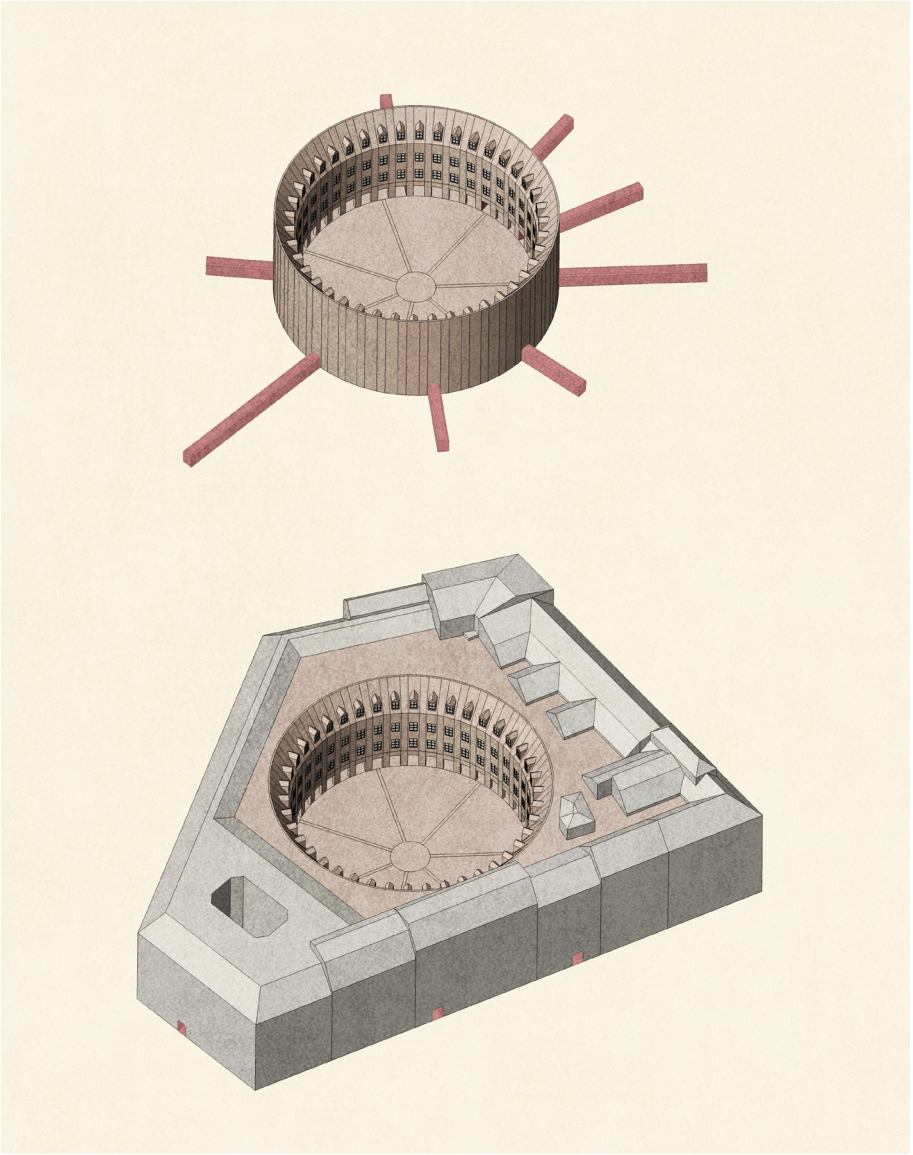
The city is an dynamic organism that is constantly changing according to the needs of its inhabitants. Therefore, it is important what role modern architecture has in contributing to this change, so that the existing qualities preserves while a new interesting layer is added.

With this design method in mind it is possible to create a continuity in the built fabric. Every building has a sequence, from its public exterior, along its collective spaces, to its intimate and private interior. It is this sequence, with different levels of intimacy, that allows us to practice a wide variety of relations to people around us.

By adding layers in the existing fabric, instead of tearing it down and start from scratch, we create a continuity of spacial configurations that people can relate to over time.

Kv. Cephalus, Stockholm, Arthur von Schmalensee

In the 1940s parts of this block was demolished. But instead of tearing everything down some of the old buildings were saved and incorporated into the new design. The circular courtyard connects the different buildings, and the streets around the block define the outer border.

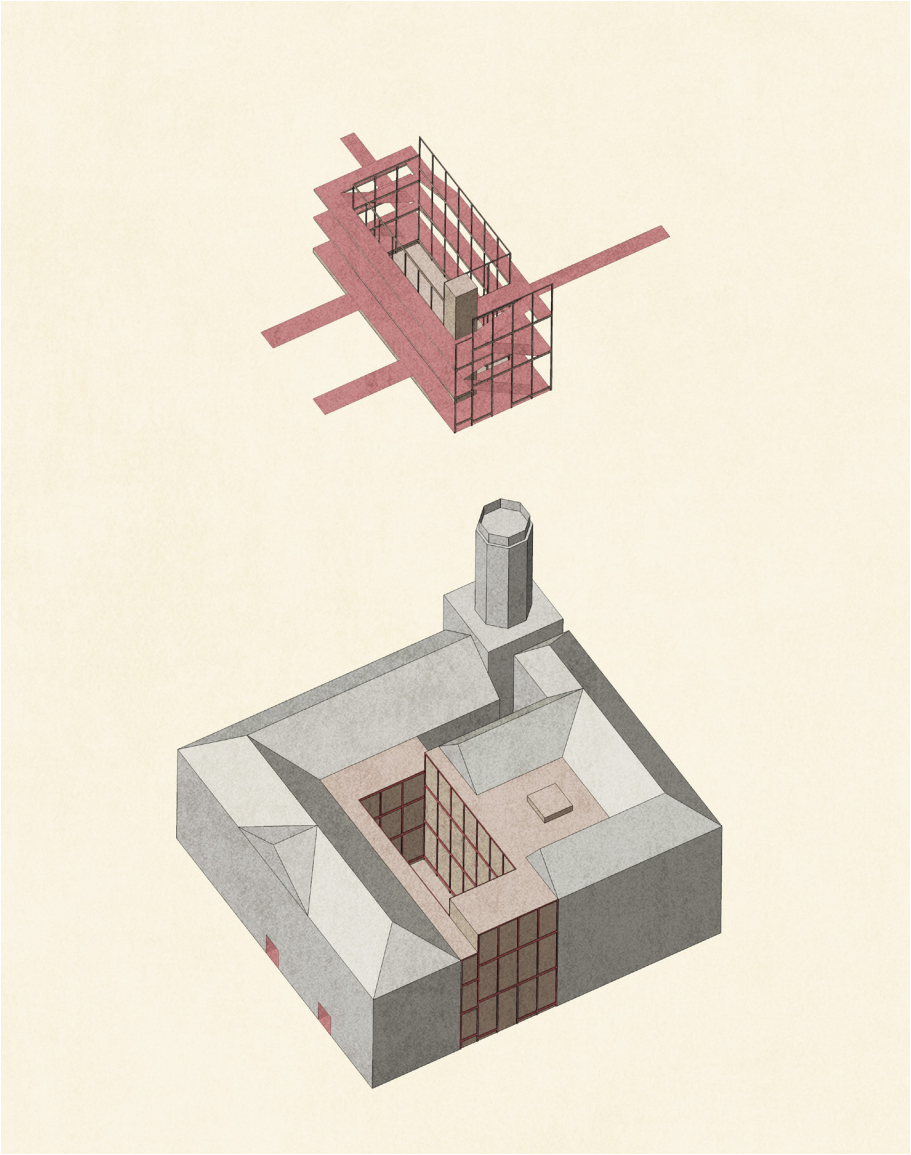


Kv. Cephalus, Stockholm, Arthur von Schmalensee

City Hall in Menen, Belgium, NoA architecten.

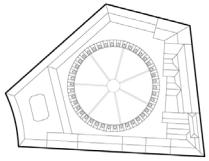
The whole block have gradually been taken over by ‘the city’ as office spaces, which resulted in a maze of rooms, corridors and entrances without a logical structure. The task was to transforme this block into a contemporary city hall, freely accessible and with a clear organization.

Both these references, *Kv. Cephalus* and *the City Hall,* use an addition to interconnect existing buildings and suddenly these buildings have a new meaning and function together with the new added structure.

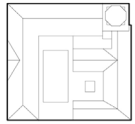


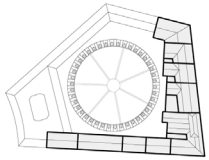
City Hall in Menen, Belgium, NoA architecten

REFERENCE STUDY

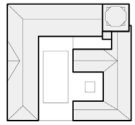


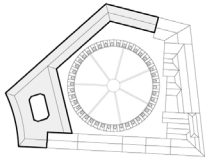
outer border



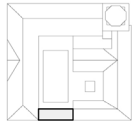


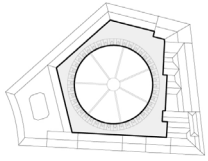
cluster



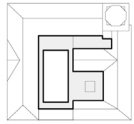


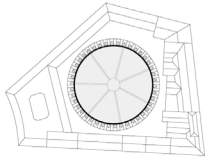
infill



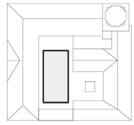


unifier

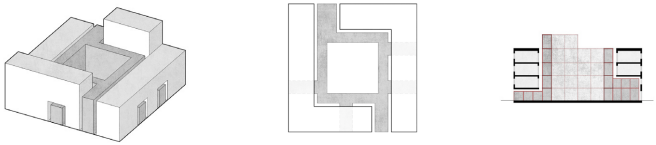




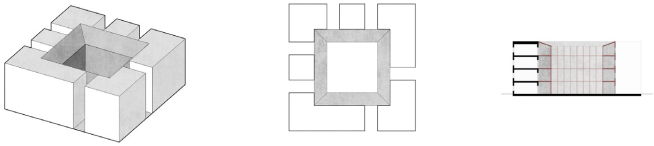
courtyard



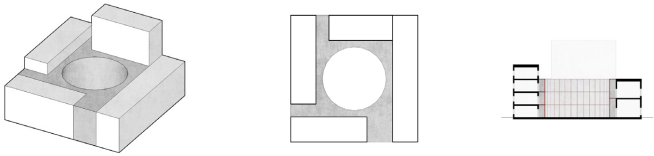
REFERENCE STUDY



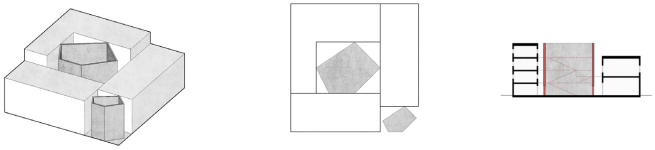
Self-supporting - The existing and the addition are independently and have no connections to each other. But together they create new rules.



Cut out - Creating a unifier and a courtyard by cutting the existing buildings.



Fill in - Creating a unifier by adding a volume which follows the existings. The courtyard is a subtraction from the added volume.



C*ontrast* - The unifier is a independent volyme which is in contrast to the existing. From the street, you get a clear hint of what is inside.

SITE

Stockholm, Sweden

SITE INTRODUCTION

The result of this master thesis is implemented as a proposal for a redesign at Bolidentriangeln in Enskede Gård, which is a former industrial area in the outskirts of Södermalm, Stockholm. Bolidentriangeln is a part in a bigger development area called ”Söderstaden” and the ambitions here is to create a dense and more functional urban environment that links together diffrent areas.

SITE HISTORY

The area, *Bolidentriangeln*, was built between 1910-30 and has historically had activities linked to the adjacent slaughterhouse area. Originally there have been industrial activities such as tannery, food industry, charcuterie factory, fish-smokehouse, intestinal industry and a smithy (as you can see on the picture above).

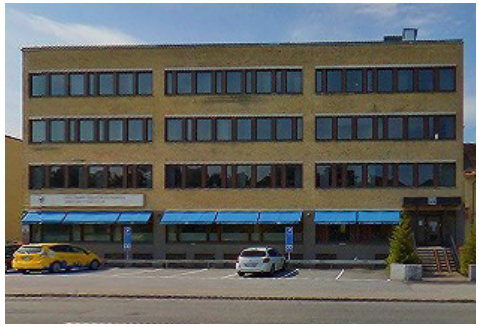
SITE PLAN

Existing Plan, Scale 1:3000

SITE BUILDINGS

1

2



3

4

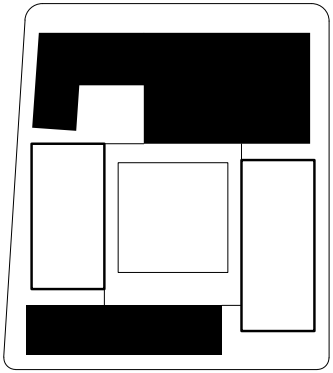
5

6

SITE PLAN

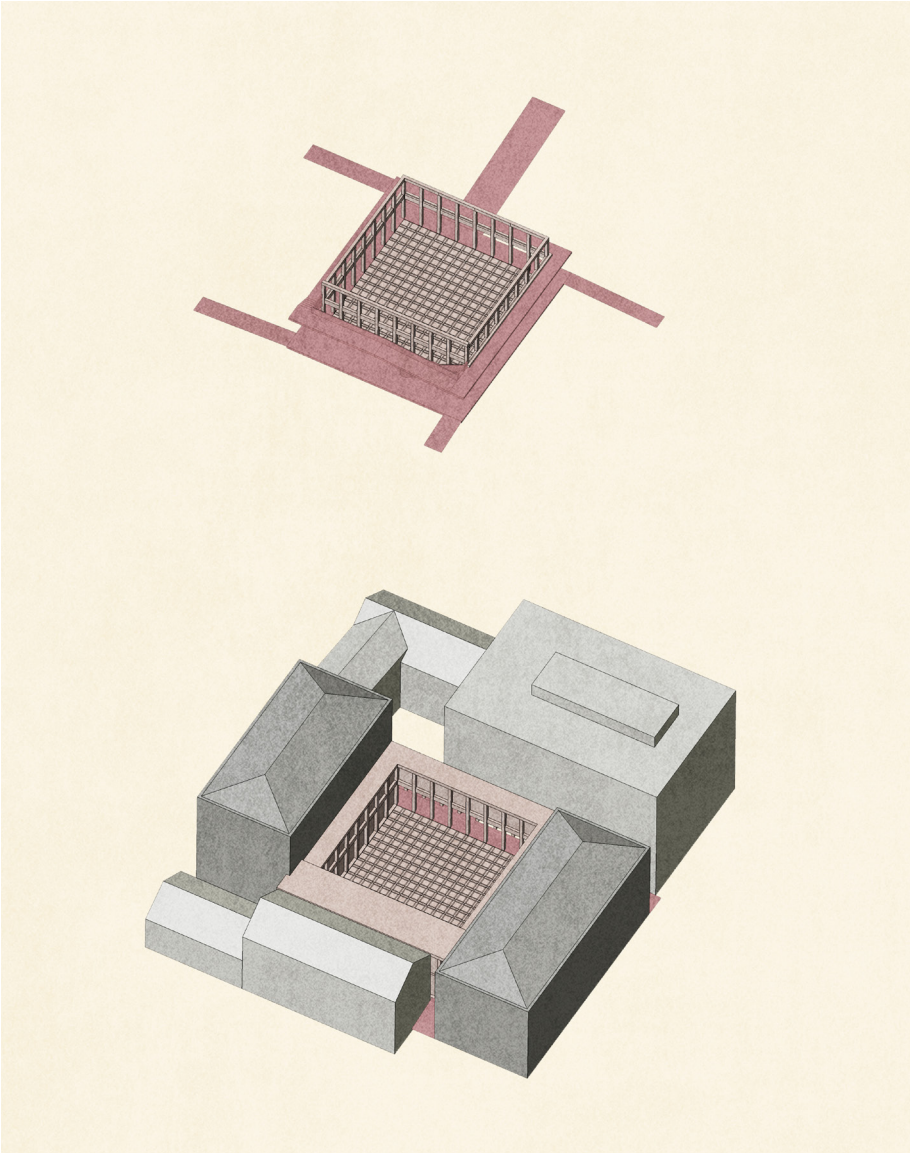
New Plan, Scale 1:3000

PROJECT INTRODUCTION



The purpose of this master thesis is to interconnect the existing buildings from the past, at bolidentriangeln, into the present and create a meaningful dialogue between old and new. I want to create a new meaning for these buildings, let them be important parts of a new whole and incorporate them into the new added structure and function. I have seen the existing as a source of inspiration and knowledge to understand the context and formulate a design method to create a new supportive structure.

The design approach is to study a buildings relation to its context, from its public exterior, along its collective spaces, to its more intimate and private interior. This master thesis will explore this in relation to the use of workplaces, and try to propose new ways of organize it that suit different people and their needs. A working place where the citizens can meet, randomly or with intent, and where activities of communal interest find a place; The city as the the interior of the collective.



Adding Layers, Enskede Gård, Stockholm

DRAWINGS

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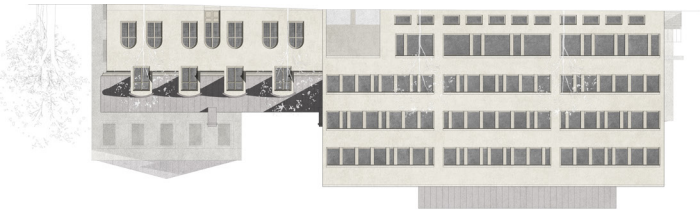
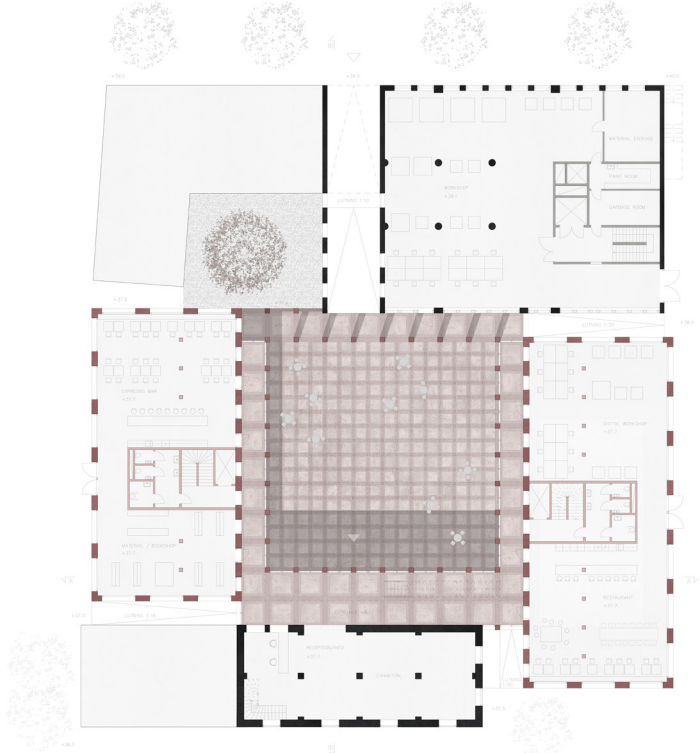
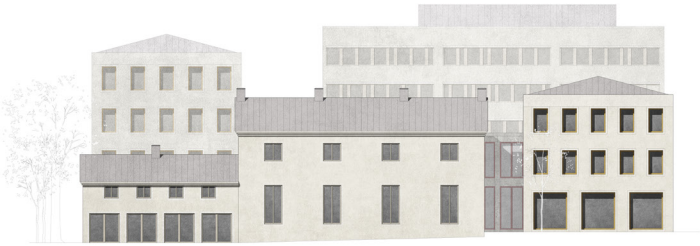
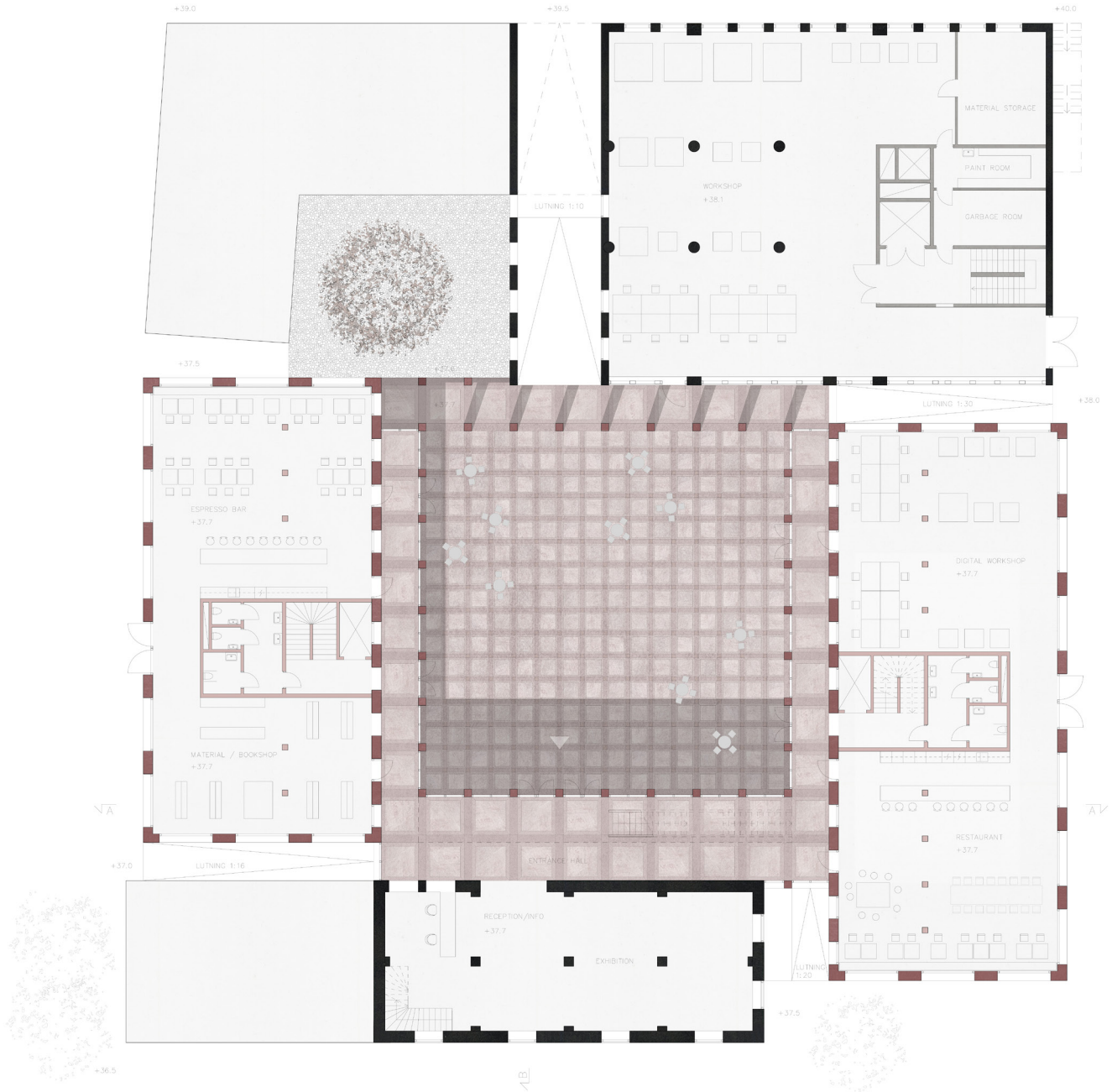
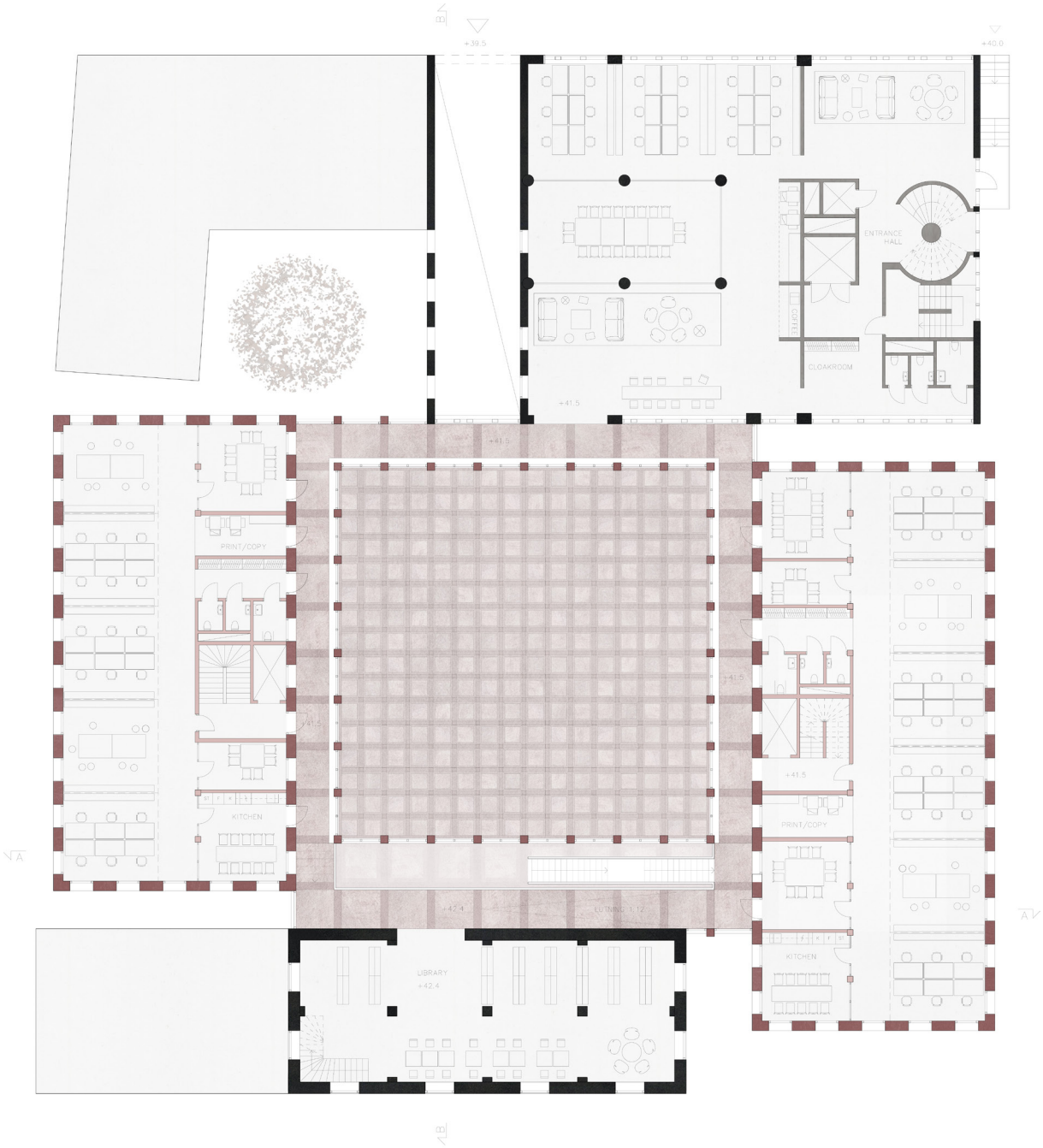
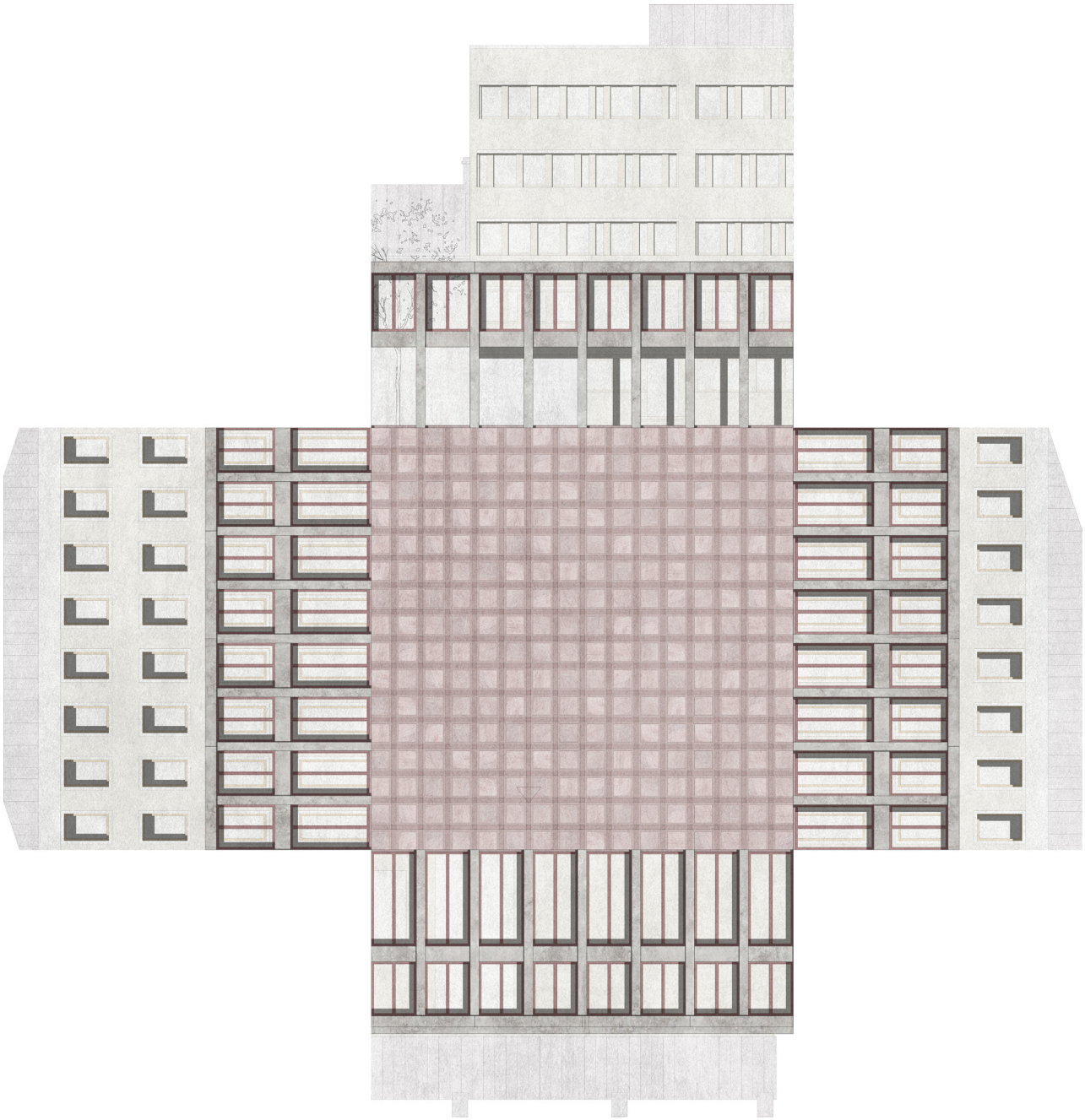


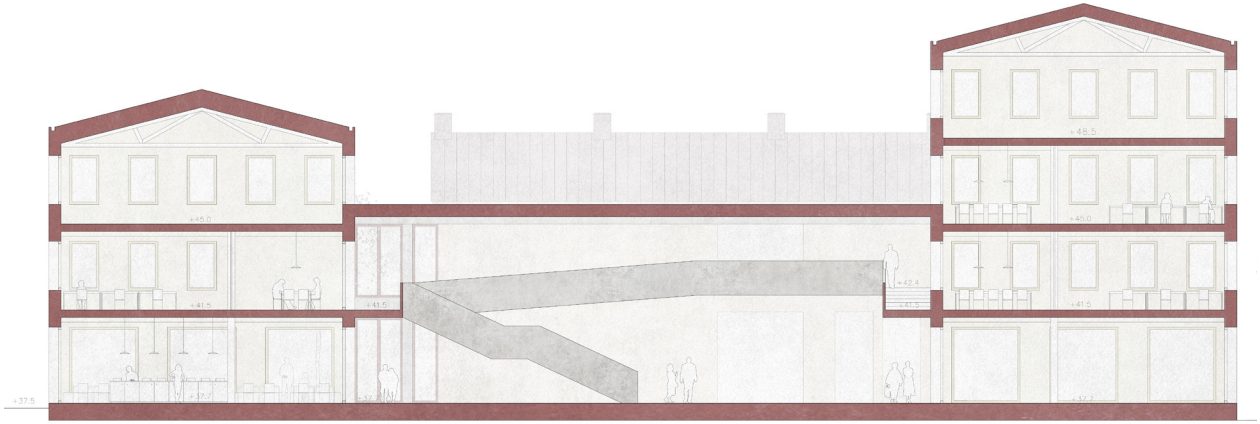




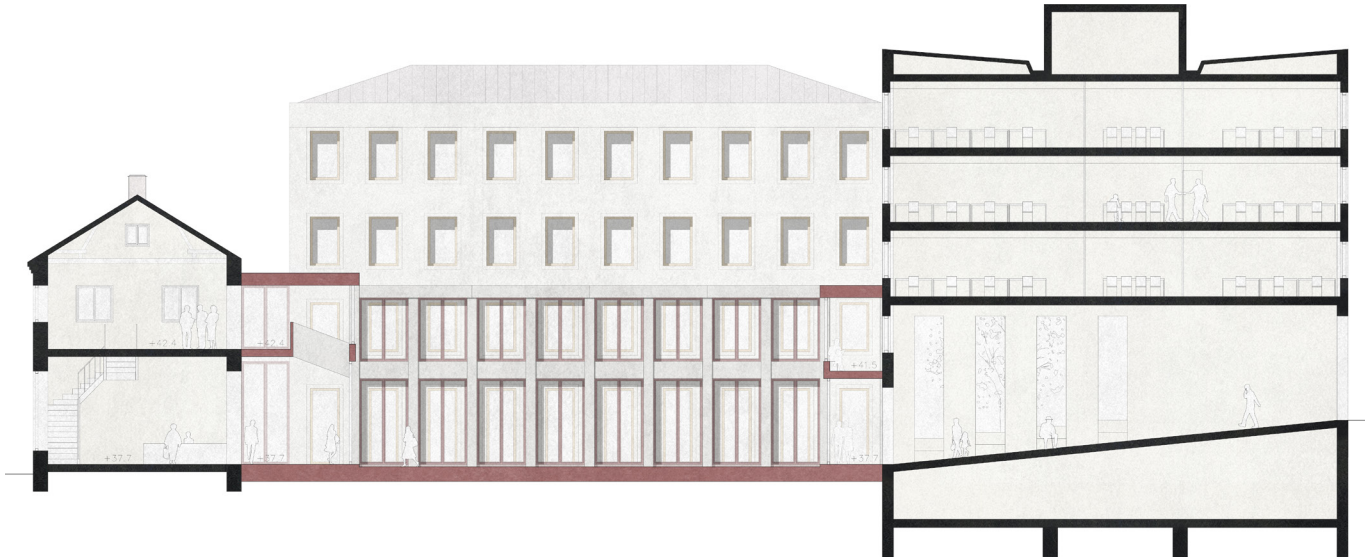

+39.0
+39.5
+40.0
MATERIAL STORAGE
PAINT ROOM
GARBAGE ROOM
WORKSHOP
+38.1
LUTNING 1:10
+37.5
+38.0
LUTNING 1:30
ESPRESSO BAR
+37.7
DIGITAL WORKSHOP
+37.7
MATERIAL / BOOKSHOP
+37.7
RESTAURANT
+37.7
ENTRANCE HALL
+37.0
LUTNING 1:16
RECEPTION/INFO
+37.7
EXHIBITION
LUTNING
1:20
+37.5
+36.5
A
A
B
B


+39.5
+40.0
ENTRANCE HALL
SHOP
CLOAKROOM
+41.5
PRINT/COPY
KITCHEN
+42.4
LIBRARY
TUNNEL



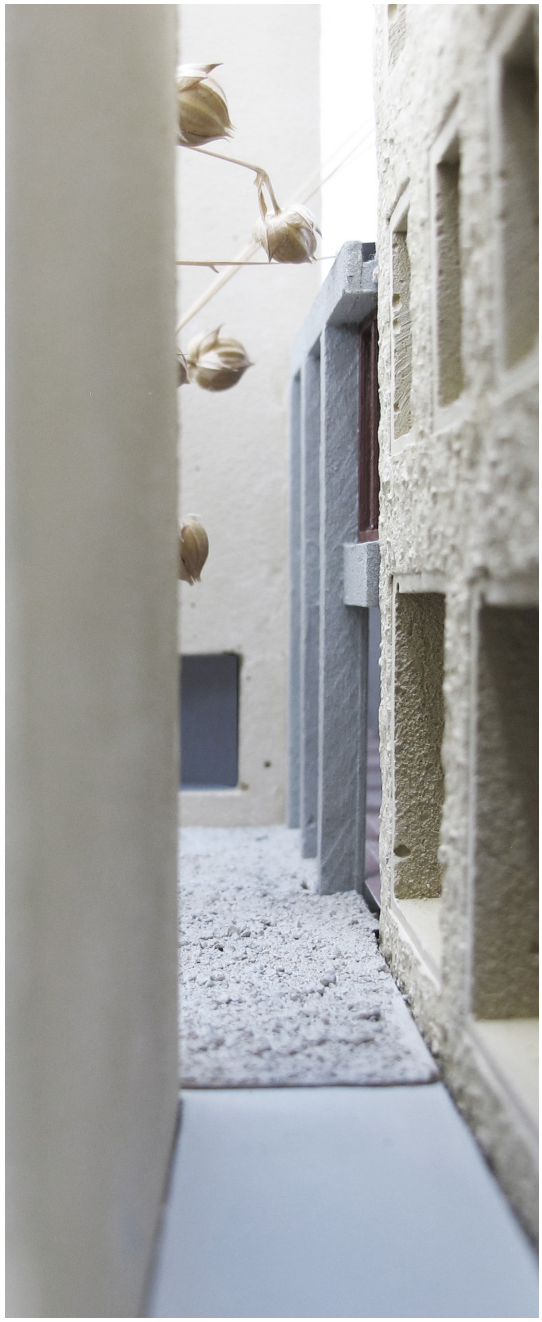


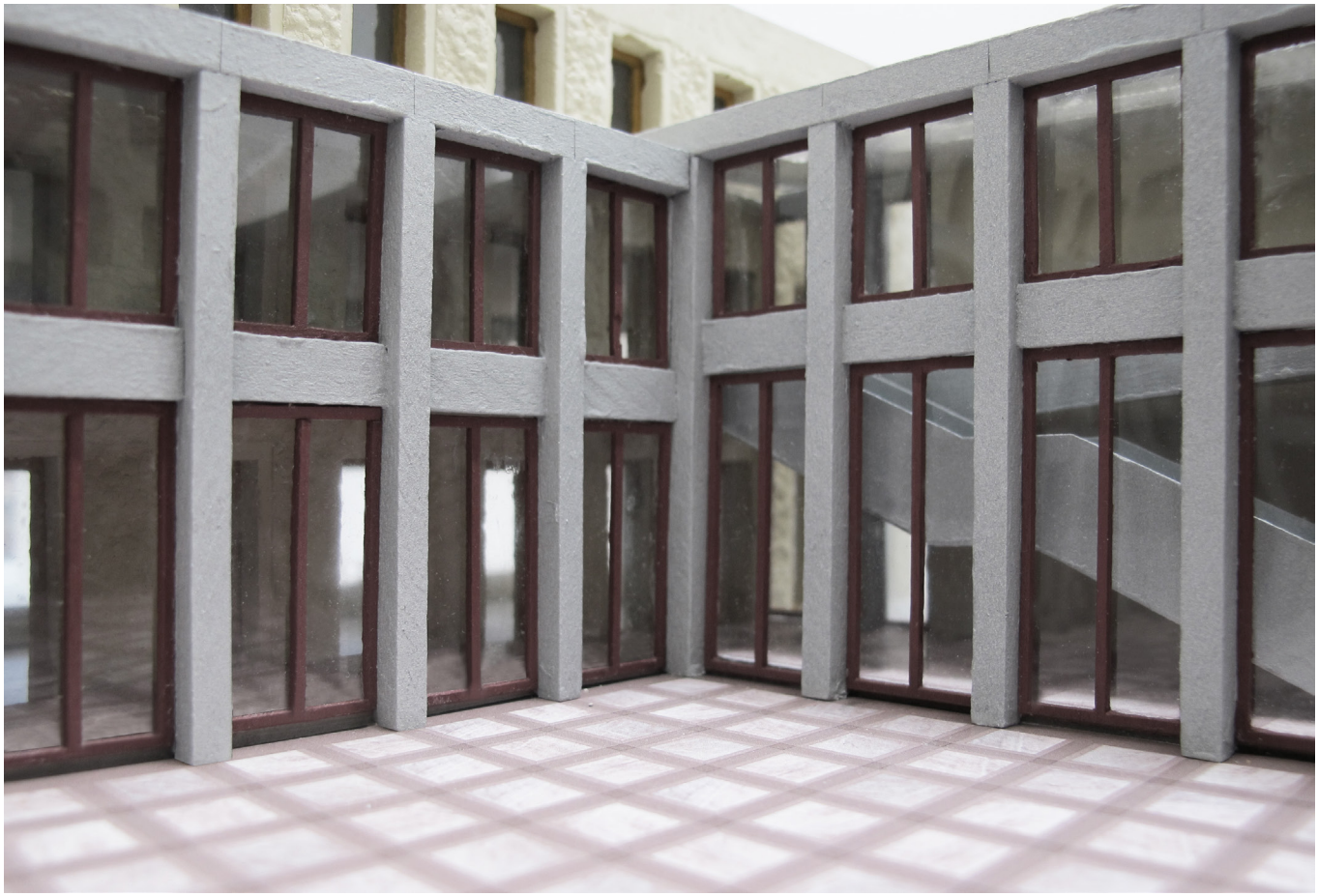
Section A-A



Section B-B

MODEL PHOTOS





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