

# SCENARIOS ON WATER

An open air theatre and a park  
in Badhusparken, Kungsbacka

BOOKLET

Master Thesis by Sara Hvass

CHALMERS SCHOOL OF ARCHITECTURE - ARCHITECTURE AND CIVIL ENGINEERING  
MATTER SPACE STRUCTURE SPRING 2018

Examiner: Morten Lund

Supervisor: Naima Callenberg









# CHALMERS

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SCENARIOS ON WATER  
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## ABSTRACT

This thesis will investigate the plans on a open air theatre in Badhusparken, Kungsbacka.

The municipality of Kungsbacka has a theme of the park, which is water. By making water an important part of the design process the park's theme will be more clear.

By designing by senses, water can come alive and add another layer to the park. Water can be heard, seen and touched. It can lead people in wanted directions. Depending on the water the surroundings will be reflected.

To create a public stage or a public place you need to have an understanding of the people who moves in the area. The ones who walk by on their way to work, daycare or other places in the nearby city. Therefore the site will be carefully investigated in this thesis.

This thesis will through refined model investigating and sketches get close to existing park and everyday life in Kungsbacka.

This thesis wants to discuss the way a park, a square or a public stage contributes to the city life. How will it make people act and how will it be taken care of by the citizens.

Can you design something that will make people be humble about it. Will it make people sign their tags or graffiti on it? And if so is this something that will destroy the architectural design or will it just add another layer to it?

The climate in Sweden is hard to cope with. The four seasons are very much present and this is a contradiction to a Public Park with an outdoor stage. How can I create a place that is nice all year around in a Swedish west coast city-perspective?



And how was the winter seasons in the public stages in the 1940s? Were they all dead and just waiting for the summer?

The initial aim for this project was to discuss the way a park , a square or a public stage contributes to the city life.

Struggling with the climate in Sweden and how the four seasons are very much present here and how a public park and an outdoor stage will be used during the colder months. Wanting the park to be populated at all times of the year and thoughts about making the water underneath the stage to a ice skating rank during the winter.

But as the work with the thesis continued all of these questions felt more and more irrelevant. The Folkets Park that where an early reference where only active in the summer month. And that worked. The work has instead become about how to make contributions and adding to a park that are already in use by the people. Focus is on how your senses interpreters a park and a stage instead. The focus has been on thinking about the small details that creates a whole picture and how the human scale can design an area.

By doing this the park and the stage area are connecting to the existent surroundings.

## STUDENT BACKGROUND

Sara Hvass has done her bachelor and master at Chalmers School of Architecture.

Before Architecture she studied art at KV Konstskola in Gothenburg for two years. It was also at that time she decided to become an architect. Her interest as an architecture is in creating spatial interesting environment and how people interact and form the spaces that architect design.

Her background in art school made her interested in form, colours and light and she thinks that she have a good use of these qualities working as an architect.

Sara has been working as an architect for two and a half years before she finished her master at Chalmers. She worked as an intern at Kaka Arkitekter for two years before she was employed as an architect at the same office.

During her working years she's been working in a broad range of the architecture field. She's been doing furnitures and interior design work for offices. And housing both in a city context and villas.

In the coming years she hopes to expand her knowledge in working as an architect and also gain a lot of knowledges and to be challenged as an architecture. What she loves the most about the field is that it's so changeable, that you work as a problem solver, that the work is about meeting new people and that not one day is like the other.





## INTRODUCTION

## PURPOSE AND EXPLORATION

The process should be open and critical so that I am able to find different and new angles. By using people of other professions than architecture I hope that I will question my own choices of design and be open for others to challenge my choices.

I like working with physical models and doing quick investigating sketches so I know I will have fun doing my master thesis and therefore also have a good result at the end.

My approach will have a focus on with 80% Prototype and 20% proposal. I will make the focus on designing and evaluation of the design to get as close as I can to a fulfilled proposal.

## QUESTIONS

- When does architecture become scenografi?
- How can people interact with my design?
- How can I design a space that are appealing for people, no matter the age.
- Can I make the outdoor space into something that benefits the city?
- What is typical for stages like this one in the history?  
Can I use Colosseum, Amphitheatres and the Swedish equivalent Folkets Parks as references.
- Which building material are best suited for the project? Investigate different materials.
- Investigate in the relationship between audience and the room on the stage.
- Investigate in water as an design element in a planing of a park.

## DISCOURSE AND BACKGROUND

I want to discuss the way a park or a square or a public stage contributes to the city life. How will it make people act and how will it be taken care of by the citizens.

Can you design something that will make people be humble about it. Will it make people sign their tags or graffiti on it? And if so is this something that will destroy the architectural design or will it just add another layer to it?

Why are we as a society today so afraid of what the people will do with our design? What if my public stage could work as a Parkour venue or a perfect place to grab a fika on a hot summer day? Adding people to a design WILL make the design change. It will make the design come alive in ways that we not always can predict. Is this something that we as architect can design? The designing of a place that will last even though people will change it and make it their own.

I'm intrigued by the way that city's like Detroit gets empty and then occupied by nature and people who wasn't supposed to be there when the building was in use. Can this be a way to design or is it simply the way that nature are and can this not be designed and programmed for as a start?

The stakeholders are, of course the people of Kungsbacka, regardless of age. Others are architects; because of the actual building and all other cultural practitioners; actors, dancers, musicians and people who uses scenes to perform their art. This is also the people that I want to make the discourse around and therefore this is the people I would like to invite to my master thesis presentation.



Our society today has changed a lot since the golden years of the Public Parks in Sweden. Arbetarrörelsen and the years of folkhemspolitiken are gone and today you could enter your own Folkets park at home by your computer. But isn't there a forum missing? A place to talk to your friend or even a "school yard" for the adults.

The climate in Sweden is hard to cope with. The four seasons are very much present and this is a contradiction to a Public Park with an outdoor stage. How can I create a place that is nice all year around in a Swedish west coast city-perspective?

Can I use preheated concrete surfaces or can I use wood as a material that collects the heat from the sun?

By facing most of the seating to the south I am able to keep the audience warm on the summer days but what about the winters?

And how was the winter seasons in the public stages in the 1940s? Were they all dead and just waiting for the summer?

By creating alternately spaces I can make people change the area for different purposes. You can sit with your crowd and talk or sing or act whether you are two persons or 25.

By using material that can be changed and repainted without destroying it, as steel, the stage and the park can be remodelled and change when times are changing.

## METHOD

Trough model making in a small scale, investigations with material and forms will be done. This thesis will through refined model investigating and sketches get close to the people and everyday life in Kungsbacka.

By designing by senses, water can come alive and add another layer to the park. Water can be heard, seen and touched. It can lead people in wanted directions. Depending on the water the surroundings will be reflected.

Investigations and mapping of the park is used to make the design relate to the existing park and to make thoughtful additions and changes.

## THEORY

The research of this master thesis is about how Folkets Park has been of great importance both in a social and political context. The theory has been about finding reference of parks in Sweden and understanding how the parks was in use.

Research of classical parks like the English French gardens has also been of great importance.

The theory of this project is about how to create a park that can be used and changed by the people who use it.

People should use the park as they like but also be directed by the design of the park. How can architects design a park so that people use it as they are supposed to? Or is the design of the park something that should be able to change depending on how people want to use it? Maybe we as architect do not have the rights to decide on peoples behaviour?

This thesis wants to challenge this questions and also try to challenge the role of the architect.

## FOCUS AND DELIMITATIONS

My thesis will not be about creating an outdoor space that exclude people of using it. Therefore I will not only focus on the classic purpose of creating a stage only for musicians and theatre. This is well known for being upper middle-class activities. I will instead focus on the ages and phases of life that all living people can relate to, regardless of cultural capital.

## READING INSTRUCTIONS

When reading this thesis start with the Bibliography at the last page. Look up some relevant facts about the history of Folkets Park to have a deeper understanding of the context to the project.

Then read the introduction carefully and the questions that the project starts of in.

Read the chapters as they follow in this Booklet and at the end of the paper there is a conclusion and a summery to the project.



## CONTEXT

## SITE

The site is important in this project. I will use Badhusparken in central parts of Kungsbacka as my site. This is both because of the plans of making a stage here but also because I have no personal connections to Kungsbacka, therefore I will be able to make a proposal without any preconceptions.

### Site visit January

I visited the park on a cold January day and it was my first encounter with the place. Because of the time of the year I was surprised of how much asleep the site was, because of the day of the week, Sunday, and the weather.

The underground walk from the train station is painted with a rural painting with pictures from the city and the actual park, Badhusparken. My thoughts came about the life here in the summer and also the style of the painting looked like the once I've seen in books about the old public parks in Sweden.

An old kiosk that's been used as an ice cream bar looked like it missed the summer just as much as I do.

But the walk from the train station is nice because of the way you enter in one corner of the park and you enter between the two plantations, named Skuggsidan and Solsidan.





The fountain was closed for the winter but I liked the side of it, with stones in an arched shape and the side of the plantation with corten.

A polar bear looked out over the fountain area and in the opposite side of the park a strange alley with trees had been planted. But the path goes on the other side. Here I would like to make the path between those rows of trees instead.

In the third corner of the park, also closest to the big street for shoppers was an artist installations with bar feet that I want to keep.



## THE HISTORY OF BADHUSPARKEN

The park was first set in 1892 when the rail way station was built. The site was previously named "Stora Lyckorna". A house for hot baths was built in 1901 and children planted trees there. Some of the old trees has now been taken down because of the expansion of the railway and a new road through Kungsbacka. This is clearly shown when you compare the pictures from the 1960s and today.

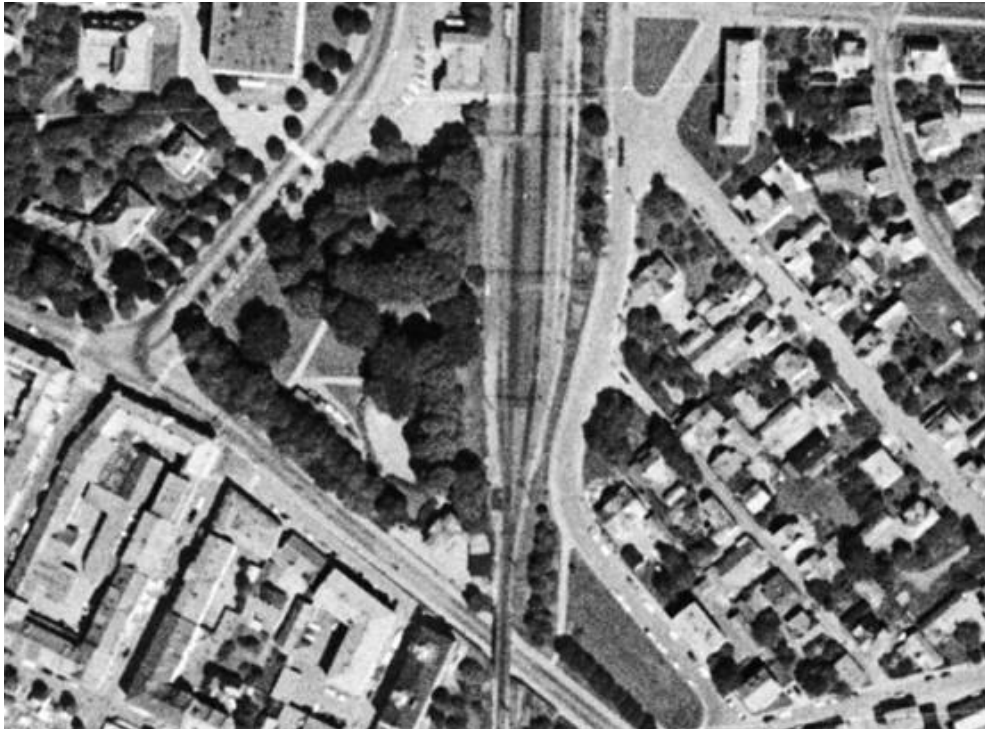
Nowadays the municipality plan to expend the park to the south instead and new trees has been planted there.

The fountain in the park was a gift from A. J. G Bissmark, who was the man that got the first water conduit to Kungsbacka.

A acetylene works, a house for gas light, was built in the park with bricks and with tin roof. But it has not been in use since the electricity came to the town in 1914. After being used for different things the building was taken down in the 1970s.

The house for hot baths was already taken down in the beginning of the 1930 and after that a garden architect was employed to expand and plan the park. The park has also been named "Stadsparken" (Town park) and "Järnvägsparken" (Railway park).

In 2003 a water post was installed outside one of the exits, towards Storgatan and this is a part of the water theme of the park.



Badhusparken 1965



Badhusparken 2017

## A MEETING WITH THE OLD FOLK PARK

Since I was young I have listened to Runos stories. He is the best storyteller I know and he always tells tales and short comic stories from his life.

Me and my parents drove up to Skövde to meet him, a snowy February day. He greets us with lunch and afterwards we pause in front of the winter Olympics on the television.

Then he starts to tell his tales. He tells me that he auditioned to be part of the Folkets Park program in Västerås. The Central board in Stockholm choose from the auditions who were allowed to tour. Runo has visited ALL of the Folkets park in Sweden.

I ask him about who where the people who visited the Folkets Park back in the 60s? And he says everybody! Back then, with not more than one television channel, no internet and no social media the park was something that people gathered around in the summers. You decided with friends and family what you wanted to see. The old Folkets Park also had some tivoli features where you could draw darts and play on chocolate wheels.

Runos program was six minutes long and he imitated Evert Taube and sang a song that he had written about Swedish girls and Italian guys. It was a rough life with two shows some evenings. He could have a show at nine o'clock and then travel many miles to do a next at eleven o'clock. A lot of time spent in the bus on the Swedish roads.

He tells me a funny story about how they were supposed to take the boat to do a show in Åbo, Åland., but missed the boat. They then got a four seats plane and found a pilot to take them by airplane instead.

Runo and his late wife Inger built a house on an old party place in the Swedish woods called Bårstorp. The site has an old wooden stage with a dance floor around it.

Runo tells me that it back in the beginning of the 20th century was an saw mill here. The mill spilled out sawdust in the woods creating a flat hard surface where people of the village would gather and dance in the evening. This was the start of Bårstorps festplats.

This summarizes the concept of Folkets Park too. It was by the people and for the people.



RESEARCH

## MAPPING

The design should be rooted on the site. To do this the investigations started with a careful mapping of the site. Categories are used to make the mapping clear and relatable and work as layers of the park

The categories are:

Material  
Borders,  
Shapes  
Water  
Sound  
Greenery,  
Movement  
Lighting

By visiting the park and looking at it with these categories in mind it will be the work tool to be able to change the park in the design process.



## MATERIALS



## BORDERS



## SHAPES



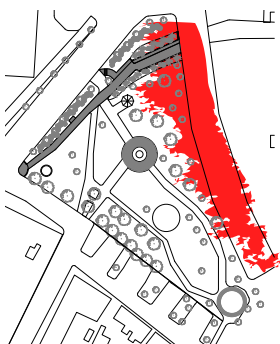
## WATER



## MOVEMENTS



## SOUND



## LIGHTING



## GREENERY



## MOTIVES

To get a deeper knowledge of the layers of the park I will create models of selected pairings of the things I explored.

By pairing combinations I will take a closer look at different scenarios of the situations in the park.

I will do simple but clear models of the situations highlighted in red on the next side.

The result is models and pictures that I call my motives.

**BORDERS** on material  
on shapes  
on water  
on movements  
on lighting  
on greenery  
on sound

**WATER** on material  
on shapes  
on borders  
on movements  
on lighting  
on greenery  
on sound

**MATERIAL** on borders  
on shapes  
on water  
on movements  
on lighting  
on greenery  
on sound

**MOVEMENTS** on borders  
on material  
on water  
on shapes  
on lighting  
on greenery  
on sound

**SHAPES** on material  
on borders  
on water  
on movements  
on lighting  
on greenery  
on sound

**LIGHTING** on material  
on borders  
on water  
on movements  
on shapes  
on greenery  
on sound

**GREENERY** on material  
on borders  
on water  
on movements  
on shapes  
on lighting  
on sound

**SOUND** on material  
on borders  
on water  
on movements  
on shapes  
on lighting  
on greenery

## COLOUR SCHEME



The colours in the park are damp and very modest. From a green copper look to a grey of the granite stone and the brown from the autumn trees.

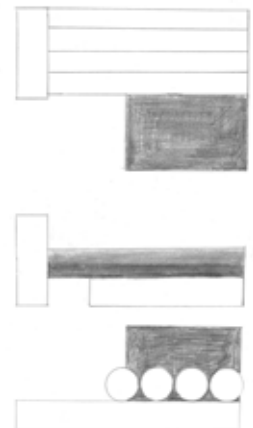
## BORDERS on MATERIAL



The material of the park are also rooted in nature with wood and stone both naturally looking and crafted.

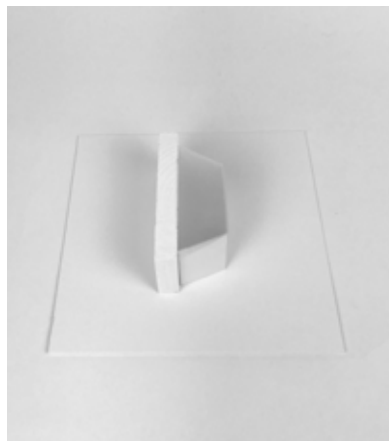
## BORDERS on SHAPES

By the fountain there is a wavelike stone that encloses the fountain to the green park surrounding it. I have simplify the wave to cylinders and was interested by the in between and negative forms that accord. Therefore the in-betweens are marked in my sketch.



## BORDERS on WATER

The border of the water symbolises the water surface in the fountain by enclosing the wavelike water to a larger form in the back.



## BORDERS on SOUND

By the alley in the south east part of the park the trees create a alley but no path between them. Here you can hear the sound bouncing between the trees and also the whispering from the leaves of the trees.



## MATERIAL on BORDERS

In one of the entrance to the park a rough stone encloses the park from the city. The surface is rough but the sides are crafted and smooth.



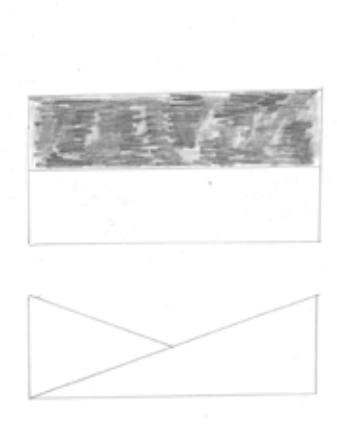
MATERIAL on LIGHTING

By the pathway underneath the road there are rough stones surrounding the plantation of the sloping sides.



MATERIAL on SHAPES

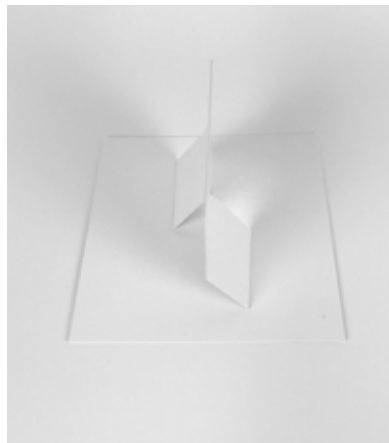
A rough stone on a sloping hill meets the soft surface of the plantations.





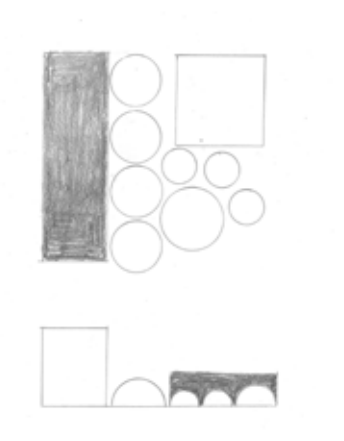
## SHAPES on LIGHTING

A tree with branches creates shadows on the ground.



## SHAPES on BORDERS

Natural round stones meets other borders and shapes if you look closely on the pathways.



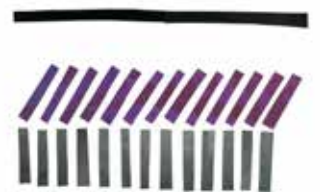
## SHAPES on MOVEMENT

When moving from a concrete flat surface to a natural stoned hill.



## GREENERY on BORDERS

The alley of the trees creates a border from the city to the park.



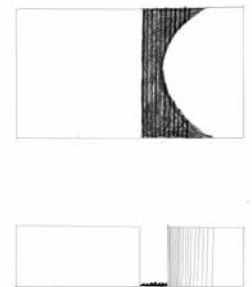
## GREENERY on LIGHTING

The greenery on the branches of the trees creates a playful shadow from the sun reflected on the ground.



## WATER on SHAPES

A water puddle on the ground surrounded by shapes that keeps the water in place.



## WATER on MOVEMENT

The water shoots out from the sculpture of the fountain.



## MOVEMENT on LIGHTING

The shapes of the park creates shadows that varies during the day.



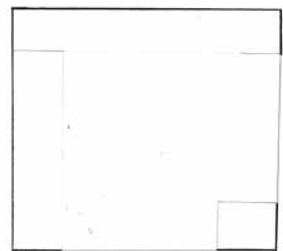
## LIGHTING on WATER

A flat water surfaces reflects the light and the wind creates movement on the water.



## WATER on LIGHTING

Lighting allows the water and surfaces beneath it to reveal.





## REFLECTIONS UPON WATER

### Designing with water

Water has a unique position among natural elements. Water is the foundation of life and humans have an ambivalent relation to it. Always pending between too much and too little. We wash ourselves in it and we drink it to survive. It is the thing that keeps us alive but it can also kill us. Designing with water has involved and always will involve these parameters or technical possibilities that water brings.

Water represents untamed nature and absolute purity, freedom and power. It is the opposite of a world depending on techniques. It can be still as a pond or a roaring waterfall.

Water is both dead and very much alive. It is the symbol of life. In many parts of the world it is the thing that keeps people alive and the every day struggle of finding it.

Water is also related to cleanliness because of the way that humans wash themselves in it. It is also religious in how it plays the part of baptise so it also plays a sacred part.

Water can be designed into prestigious fountains showing power and wealth or in the small water pit that shows serenity and calmness. It can also be playful and intricate

Forms of water, relating to design techniques

Water can be fit into three types of elements:

Jetting water, which is the way it works in springs, geysers and waterfall. This can be translated into elements of design such as fountains, water jet and cascades.

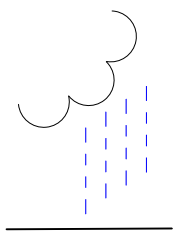
Flowing water, like in rivers brooks and runlets. This can be interpreted into canals, ditches and channels.

Still water, like the once in lakes, ponds, pools and puddles. In designing these we talk about basins, sinks, trough and bird baths.

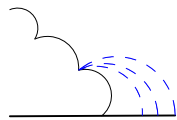
By investigating these different nature features we can design something closely relating to real life and nature like.



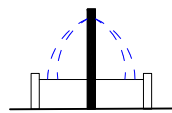
### Jetting water



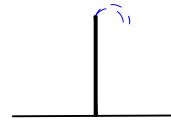
Rain



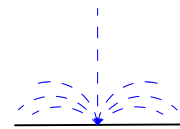
Spring



Fountain

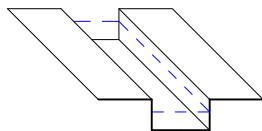


Single water  
jet fountain

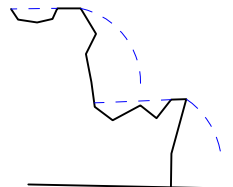


Animated  
fountain

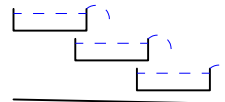
### Flowing water



Channel



Stone steps



Cascades of  
basin

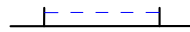
### Still water



Pond



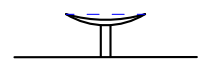
Basin



Sink



Table



Bowl

## Water and senses

Water is an element that possesses unique characteristics on which the design should respond.

Like vegetation it changes during seasons. Like a landscape with trees turning brown in the autumn and losing its leaves in the winter the water changes into the sense of cold and ice.

The sense of sight.

Water is clear and transparent. But be reflections of the surroundings the water can turn into all various colours. By using different material in the water basins you can also reflect the sky in different ways. A pond with gravels or one with concrete will look much different to the sight.

The sense of taste.

Pure water does not have a flavour to it. The flavour is provided by elucidations and solutions from the surrounding soil or stones. Spring water can be used as drinking water in a fountain.

The sense of smell.

The smell is provided to the water in the same way as the taste.

The sense of touch.

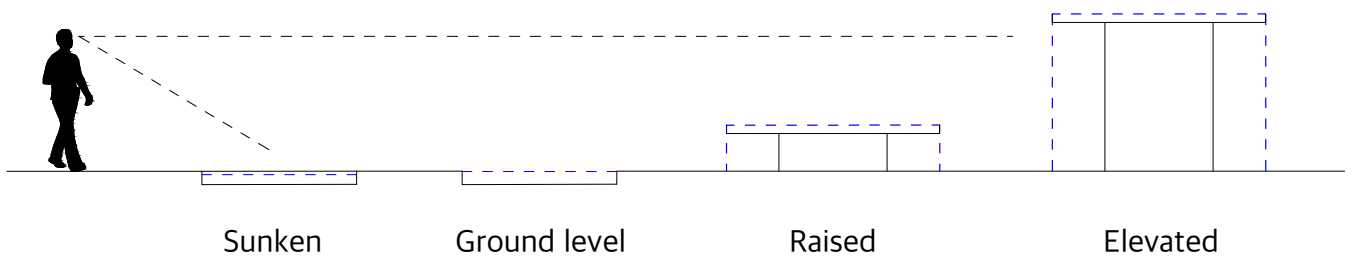
You can feel the water when you dive into it. Almost like a wall that your body crashes into. Or you can feel it through a steam.

The humidity of the air also plays a part. In a hot, dry atmosphere a splash of water can cool you down but in a cold, humid the same water splash can be unpleasant.

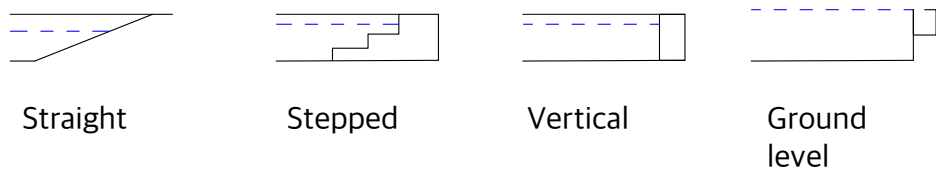
The sense of hearing.

The sound of water has many musical qualities. The high splash from a waterfall or the rippled sound of a small stream. Or the pulsating sound from a fountain and the seamless pouring from a spring.

## Water and human



The relation between eye level of the people experience the water is a important stand to take.  
The reflections from the surrounding nature will be an important effect.



How the water meets the bank under water level makes the reflections and contact of the water change to.

## GARDEN DESIGN

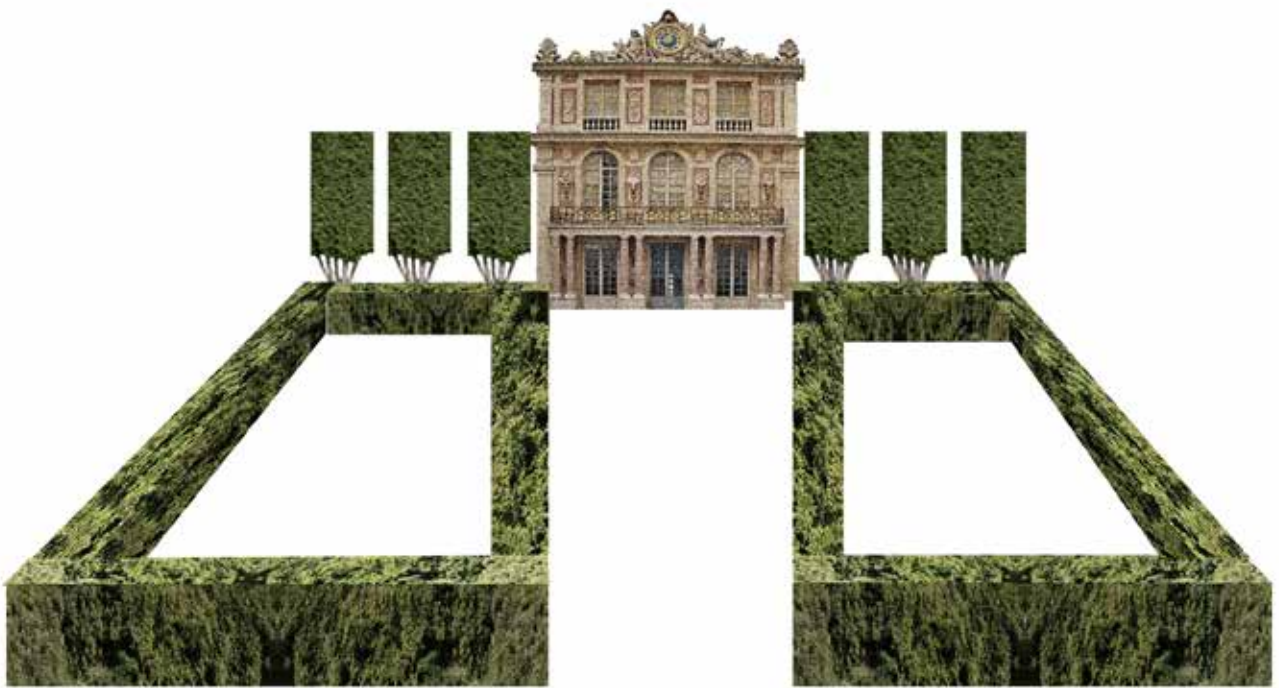
### FRENCH GARDENS

The French garden are a reaction of the former Italian Renaissance garden. The idea was to make order in nature by using symmetry and regular forms. The most emerging reference is the Garden of Versailles which was designed by Andre La Notre for Louis XIV in the 17th century.

The garden had an perspective that starts from the central part of the palace and continued to infinity. The perspective, who was most recently discovered, served as the basics for the park. Trees was planted in regular straight lines and were trimmed to perfection.

The water in the park serves as the mirror of the trees and plantation.

The French gardens are a way of making the nature into human order. The free forms of the nature are most discarded and the result is a geometric and strict park where the people move separated to the plantations. The perspective makes the whole picture become huge and impressive. But as a way of experience the nature at it real form disappears.



## ENGLISH GARDENS

The English garden where a reaction to the strict forms and symmetry from the French gardens and emerged in the early 18th century. The gardens usually included water in form of lakes, widely spread lawns and freely planted trees and miniature recreations of temples and Gothic ruins. It was picturesque and inspired by painters from the national romantic period.

The relation of the romantic creations and influences in the Gothic temples makes an intriguing and dramatic landscape design which was imitated all over Europe in the coming decades.

In the English garden designs time for contemplating and recreation was important and also the significant of making nature the soothing influence of this.

The focus is on enjoying the nature and walk in it freely. Not at all as controlled and strict as in the French gardens.



## JAPANESE GARDENS

The ancient Japanese gardens were one of the strongest influences to the English gardens. It was highly influenced by Japanese aesthetics, philosophy and traditional Japanese paintings.

The idea was to create an ancient natural landscape but also to describe the existence of humans and time.

The symbolic theme of the Japanese gardens are important. A raised rock can tell the story of a specific mountain and raked sand can show the waves of the ocean. Rocks and sand are also the symbol of yin and yang. The miniaturization of the Japanese garden is one of the ground stones. The idea is to see one landscape at a time during you walk through the garden like several of paintings unfolded.

Every plant in the Japanese gardens are chosen specifically for its aesthetics principles and nothing is left to chance.

Also the use of goldfish in the ponds are something that emerged in Japan.





## KITCHEN GARDENS

The kitchen gardens may serve as a all-season landscape or a vegetable plot.

A well designed kitchen garden can serve the home with herbs, flowers and food with very little maintenance.

Today the kitchen gardening idea is very much present with special plots for gardening vegetables and other eat-able things even in the cities.

The kitchen gardens are a specific plot, often with fences around it or a securing hedge. The kitchen gardens are both for supporting the homes with vegetables but also for the enjoying the beautiful flowers and to have perennials that can be seen all year around.

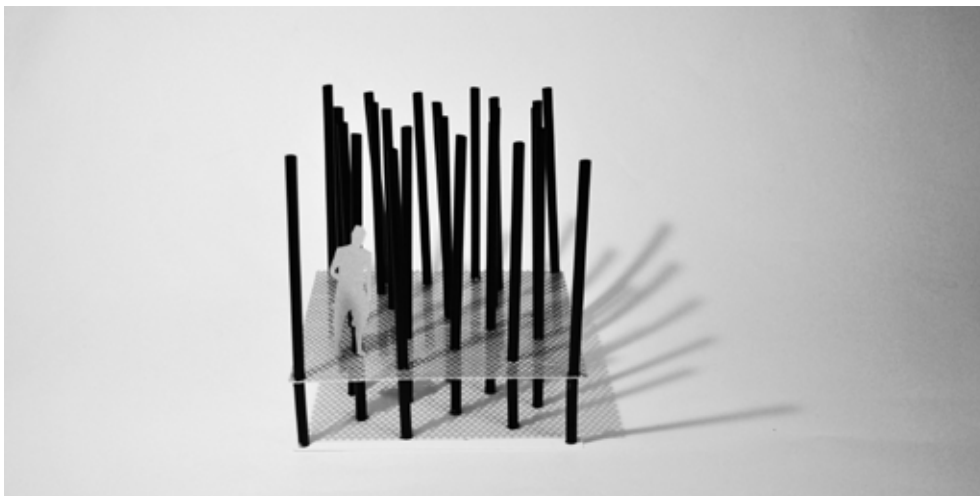


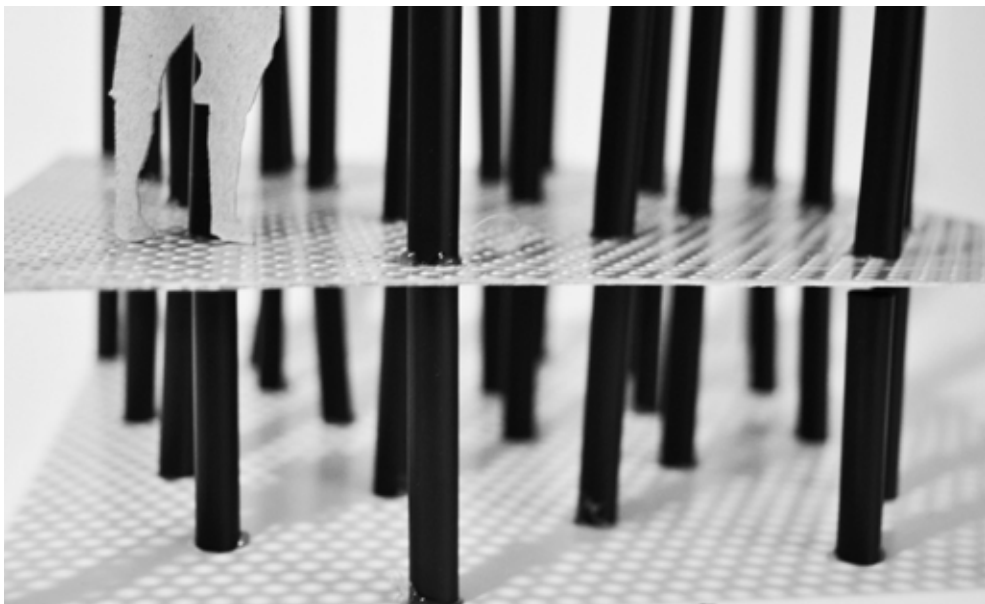
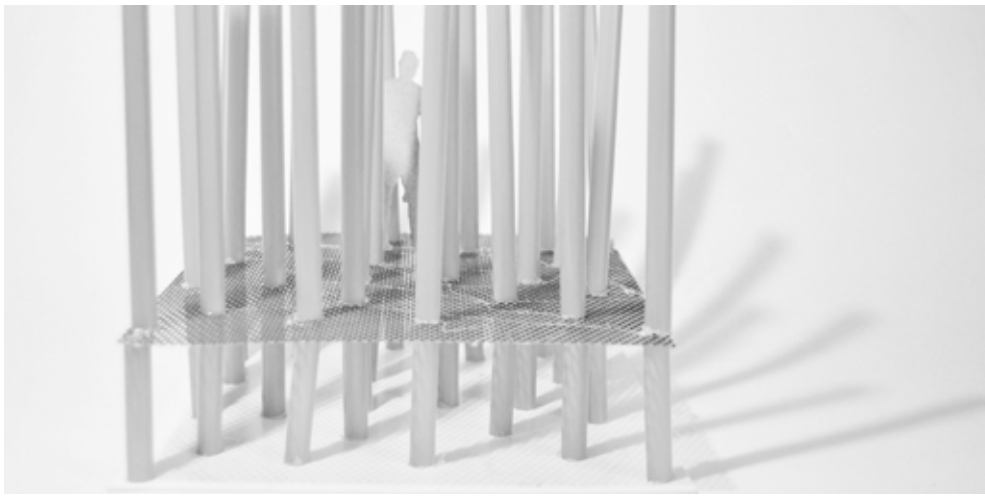


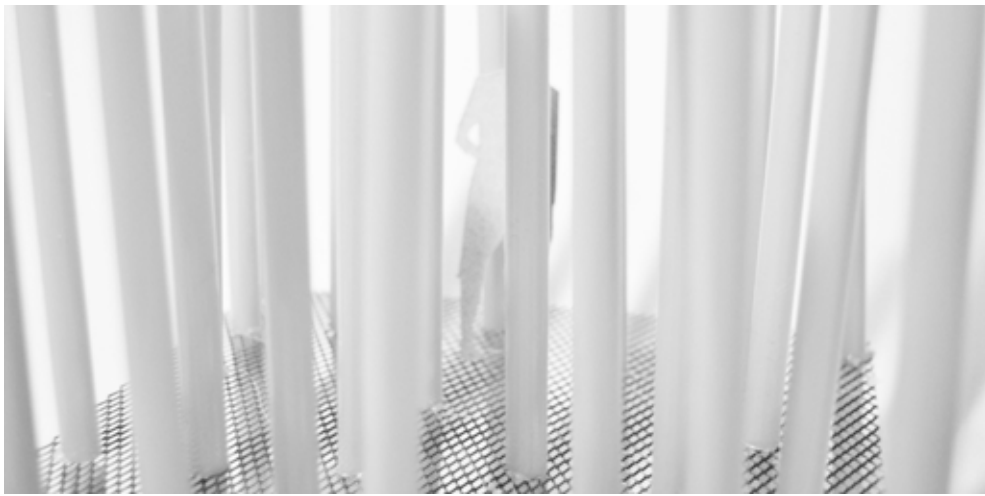
# DESIGN

## INVESTIGATION

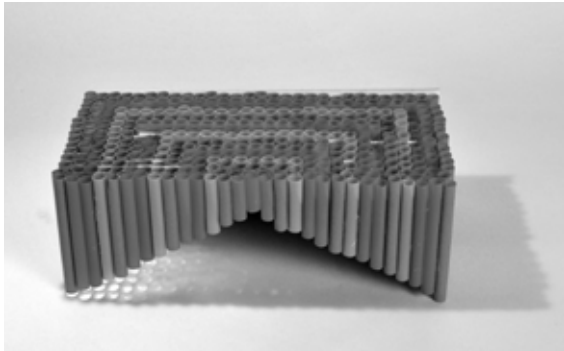
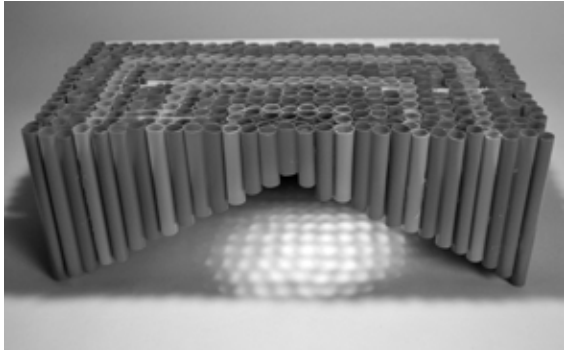
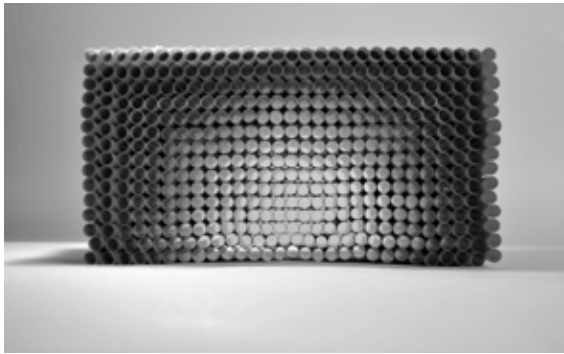
### Water and the forest of pillars













## THE PROPOSAL



## Proposal - The park

The theme of the park is the water. The water is the thing that guides you to the open air theatre.

In the centre of the park today there is a fountain. This proposal makes the fountain the centrepiece by creating more hard surfaces around in. There are cascades of water basins, water on ground level and stepped water on the way to the theatre.

The round shapes are something that are present in the park today and in this proposal this is emphasised even more.

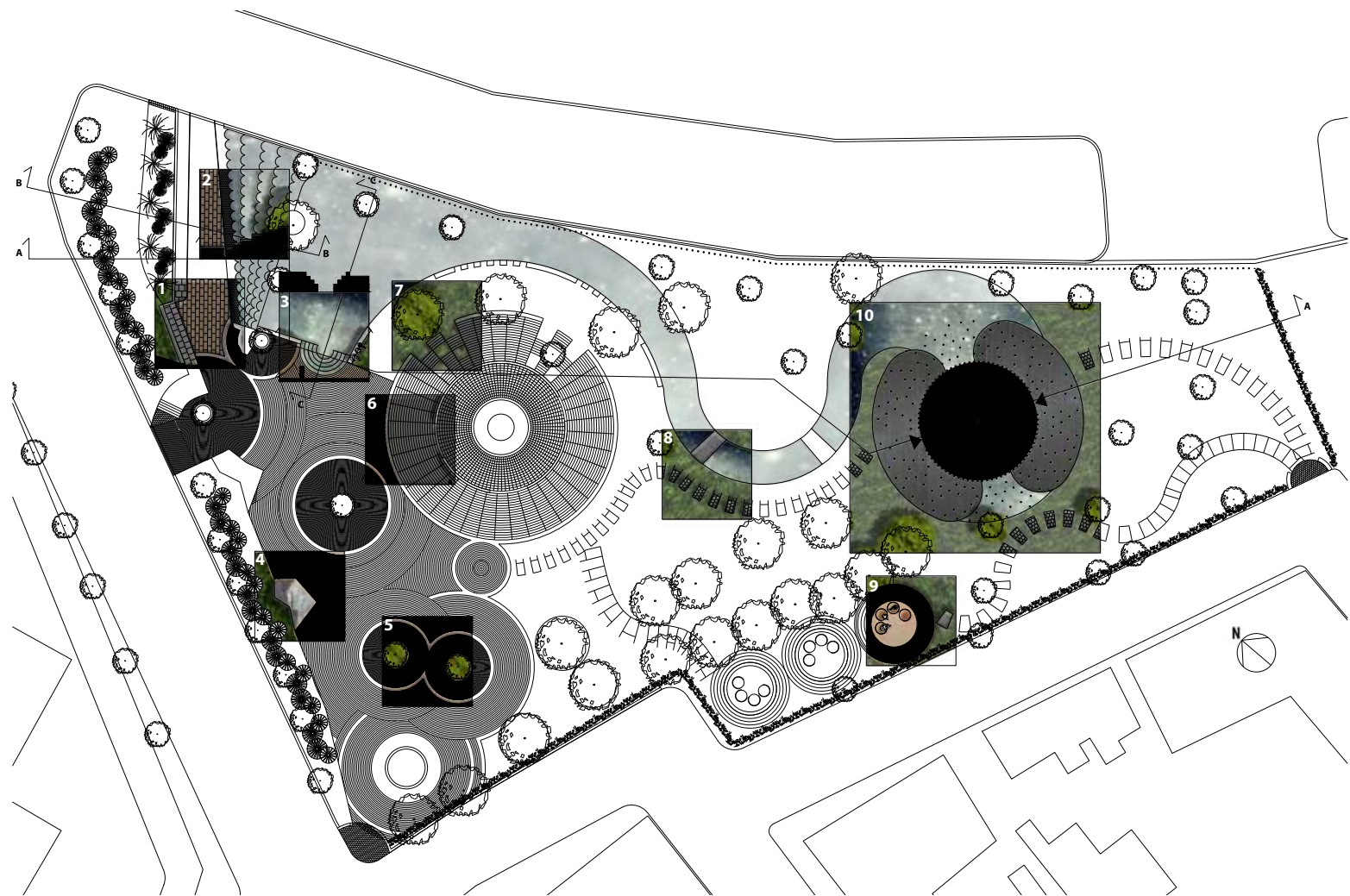
The park has ground surfaces of stone, grass and gravel. The gravel is raked to make it a symbolic theme of the water.

Reference comes from modern Japanese garden design. In this field it is common to tell stories by the design. This proposals story is the walk through the park with the water theme and the symbolism of water in different materials like the raked gravel.

Islands of granite are also present and since this municipality have a close connection to the sea this represents that.

## The motives

- 1 The meeting between the hard surface of the pavement and the plantations on the outer side of the park is subtle and gradually.  
The gravel is raked in a circular form to correspond to the water theme of the park
- 2 The water runs through the steep steps from the pond to ground level three meters below. The water flows down and collects under the ground.
- 3 Here you can get close to the water and look down on the steps under the water level.
- 4 Stone islands are places in the park and the raked gravel are a symbolic to the water theme of the park.
- 5 Raked gravel and stone surrounding it enhances the threes.
- 6 The existing fountain has gotten more stone on the ground to enhance it even more.
- 7&8 Here the material on the ground are grass and by using stones as well there are a smooth border between the hard surface and the soft grass.
- 9 The material by the seating in this area are raked gravel. It meets the soft grass where the path is marked by stones.
- 10 By the entrance and exits to the stage there are a bridge over the water of perforated steel. The path are also marked by stones in the grass.



## Proposal - The Open Air Theatre

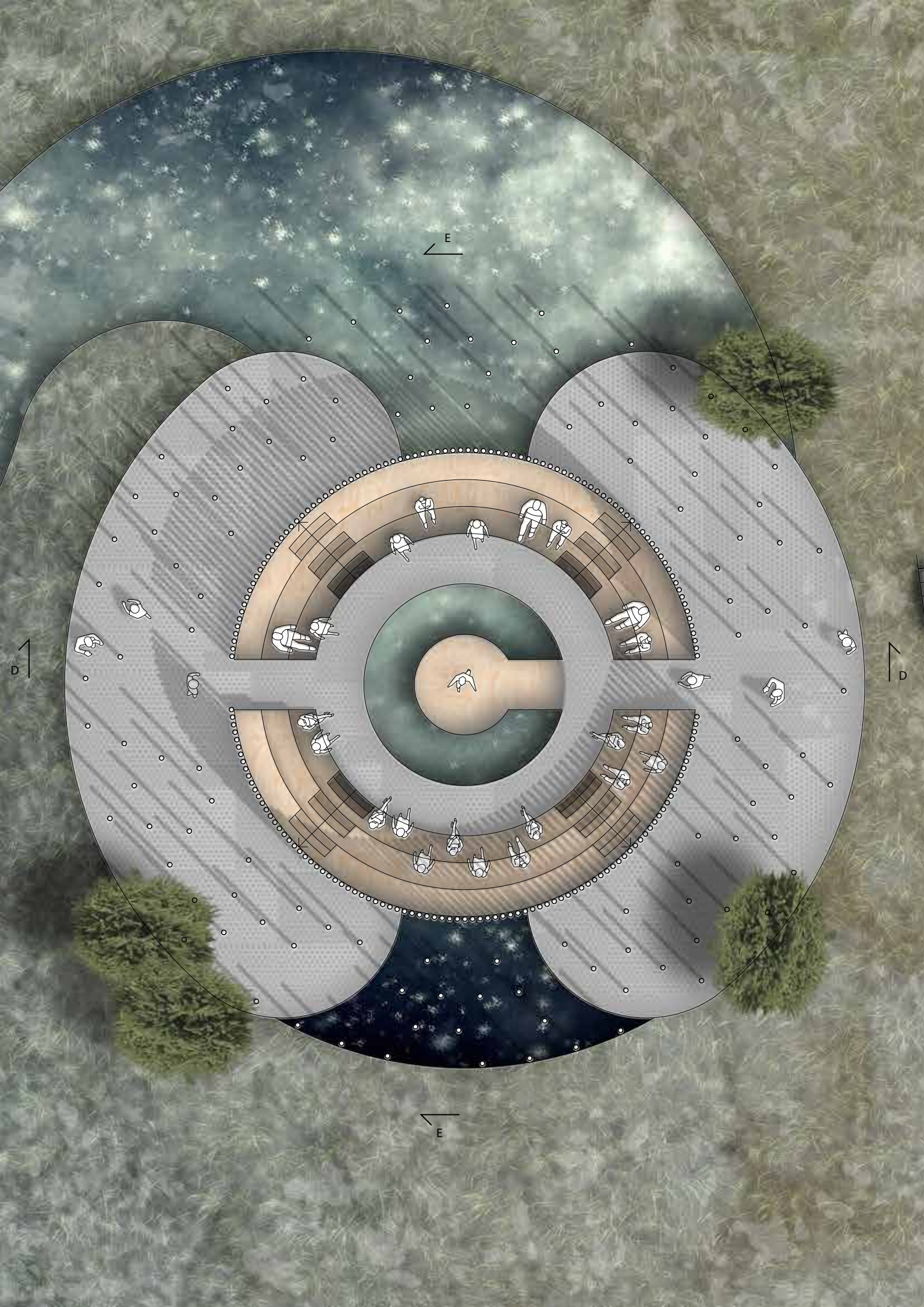
The stage is inspired by all trees on the site. The repetitions of pipes creates an atmosphere with both real sunlight and artificial lights from the pipes.

The variations of the length of the pipes creates different light settings.

The stage is in the middle with the audience surrounding it. This creates an intimate feeling and makes the stage lack on having one side as a backside. In this proposal all of the facades are both the foreground and the background.





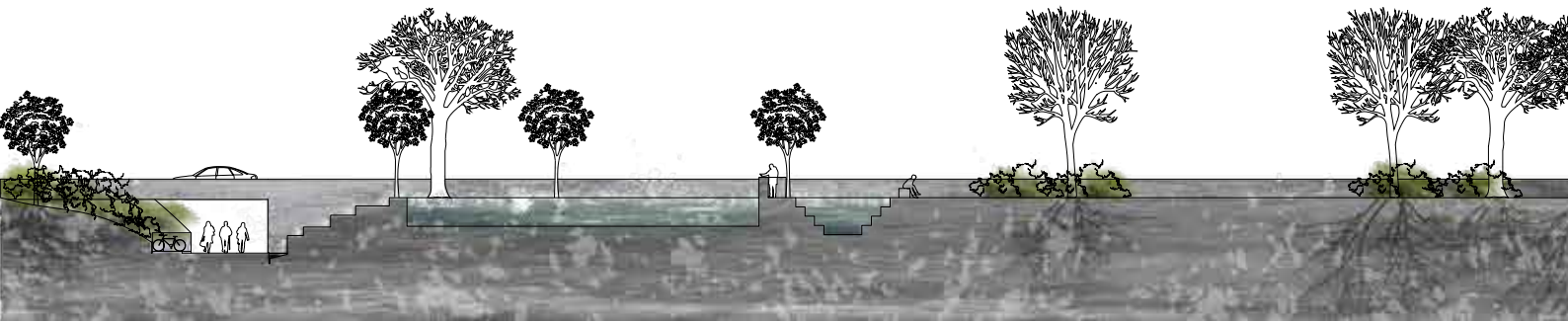


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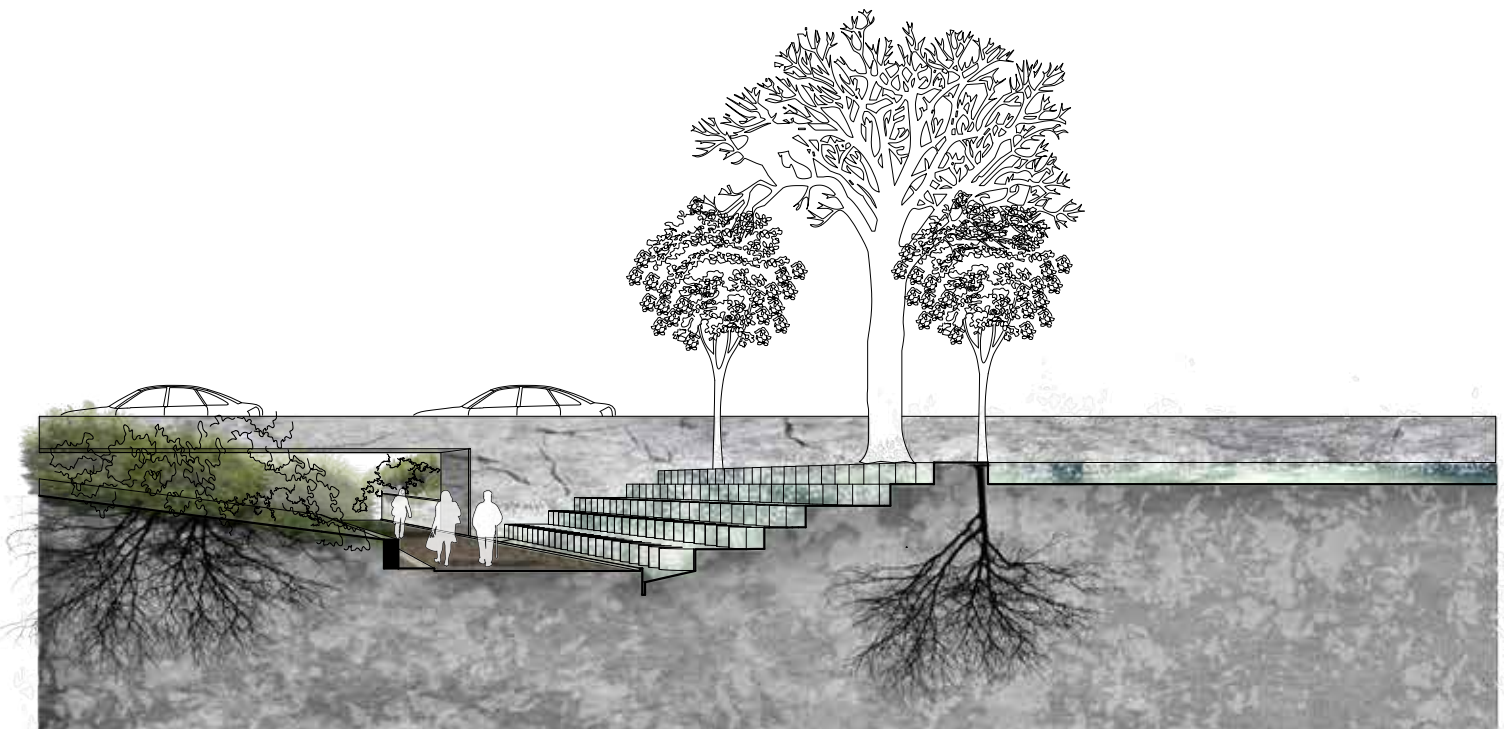
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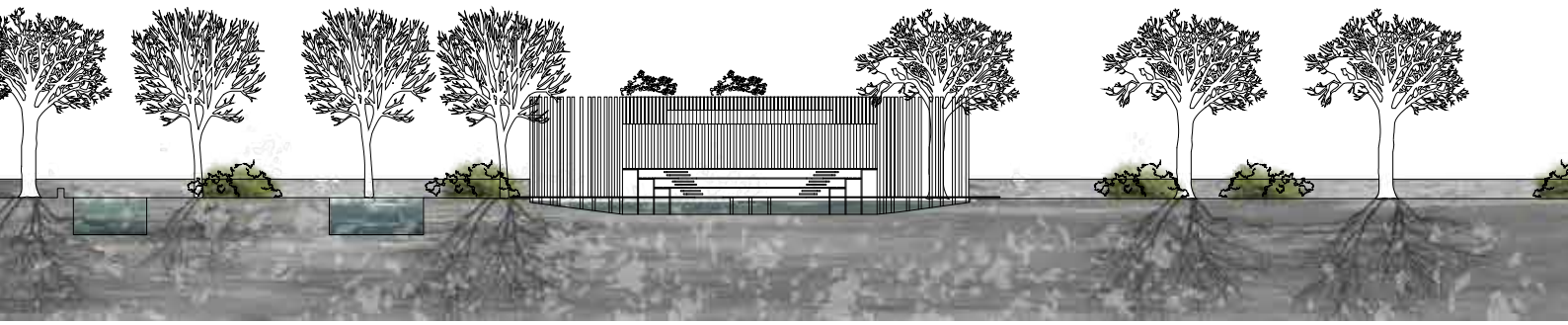


A walk in the park

## Section B-B

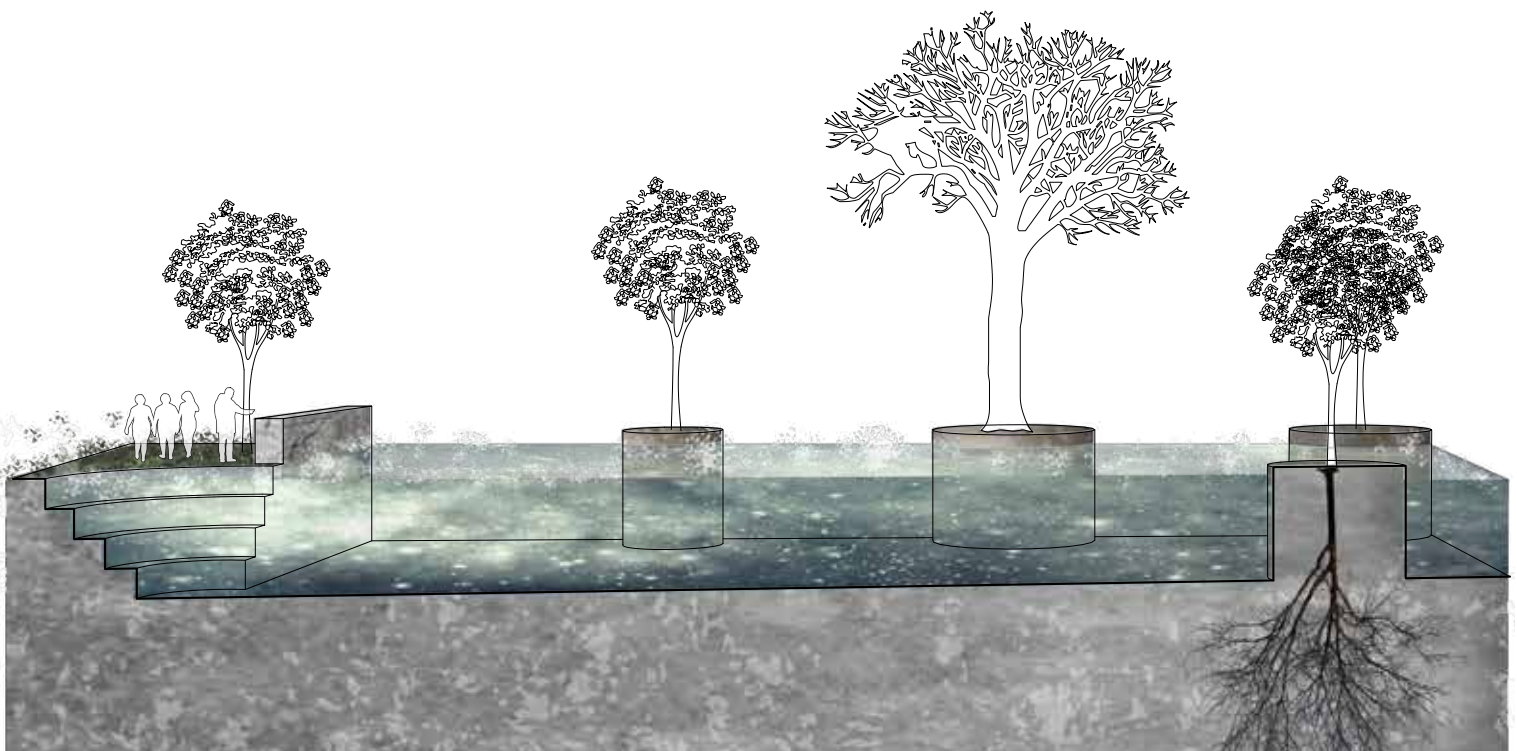
You enter to the park from the railway station through a walking tunnel. Here you meet a stepped water fountain with water pouring down on steps in a curve like stair. The pathway leads upwards so step by step you reach the ground level of the park and it all appears.





## Section C-C

The next meeting with the water is by a stepped basin with make the look of the ground under the water to gradually become deeper and deeper.



## A Day in the Park

The sand in the park represent the water in a symbolic way. It will change during the day as people walk on it and creates paths of movement.

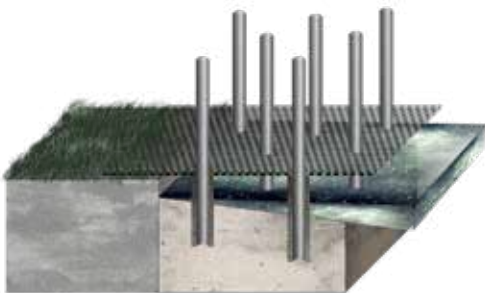
This tells the story of a day in the park. The part where the sand is the one part where people move the most and by creating a whole surface of sand instead of a path in the grass it will stay the same while the seasons change.

It is also a way to make people walk where ever they want and make their own traces in the park instead of making it a static as a set of stones for example.





## The motives



### Motive 10

The pillars has a foundation of concrete which holds up the perforated steel.

The perforated steel overlaps the ground making the grass able to grow in between the holes in the steel.



### Motive 3

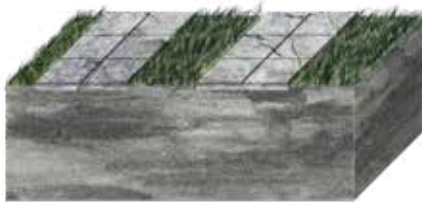
The stair under the water makes the water level become deeper and deeper. On the ground the sand makes the border become similar to a sandy beach.



### Motive 2

The wavelike stair runs from a higher level to the lowest.

The water runs through a elevated drip hole and ends up underneath the ground and then up in the pond again.



#### Motive 8

Here the material on the ground are grass and by using stones as well there are a smooth border between the hard surface and the soft grass.

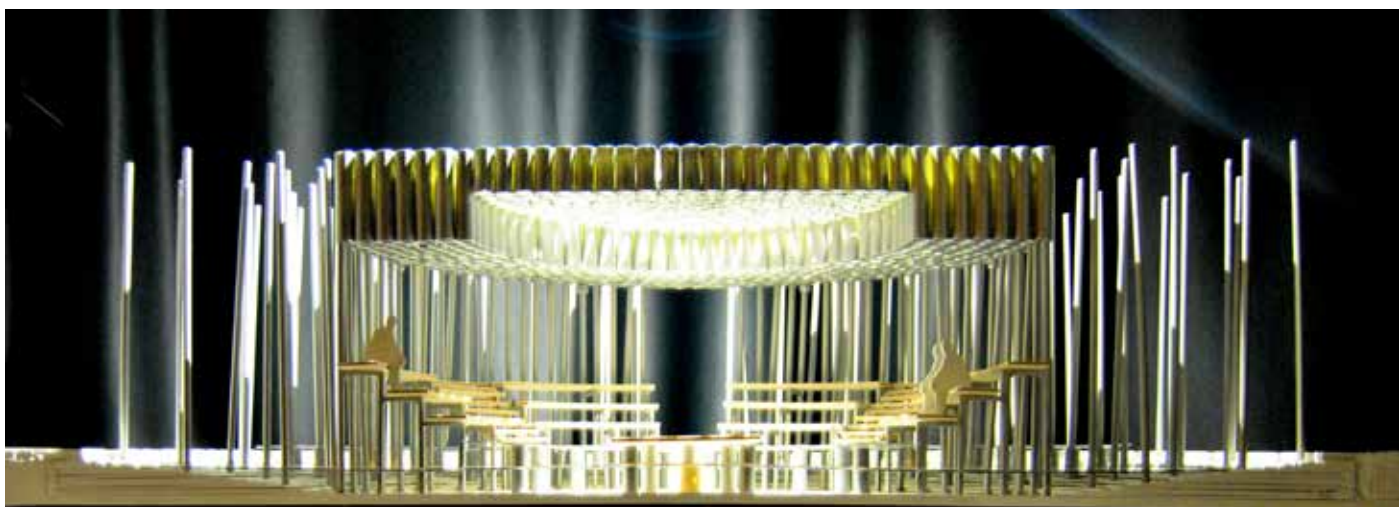


#### Motive 5

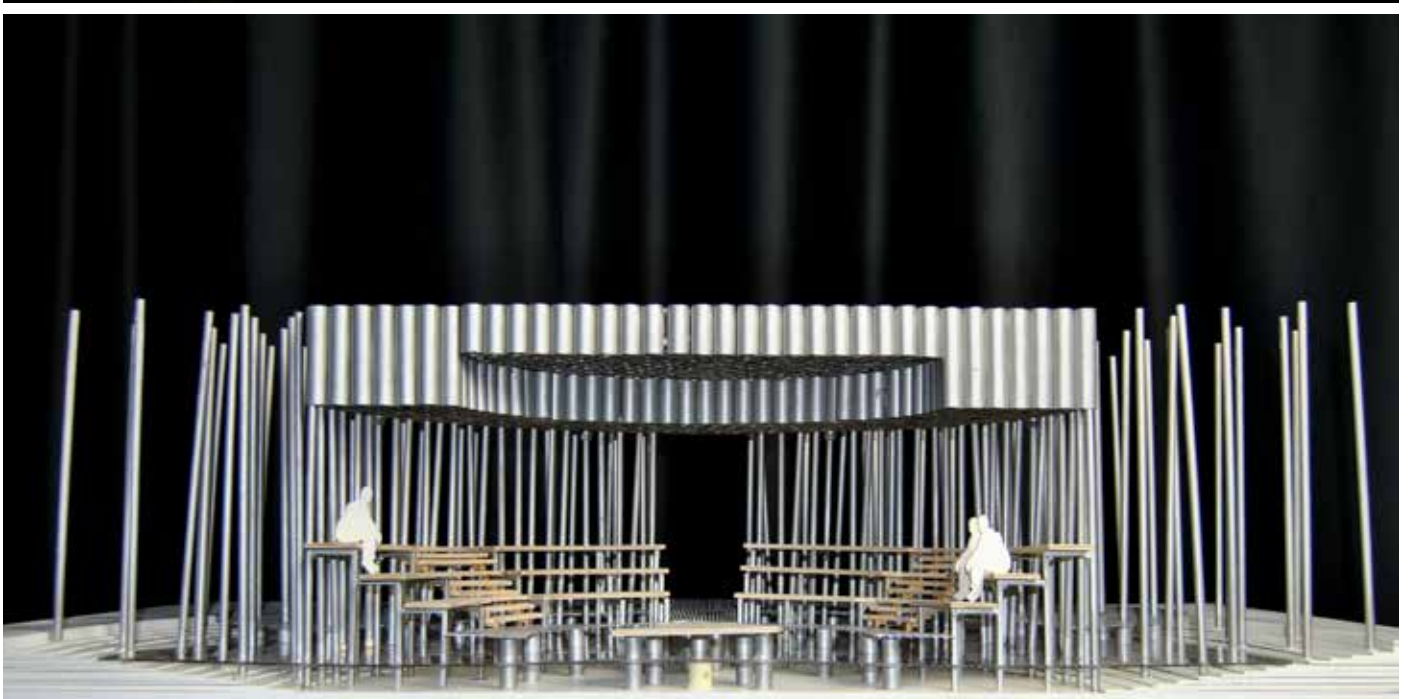
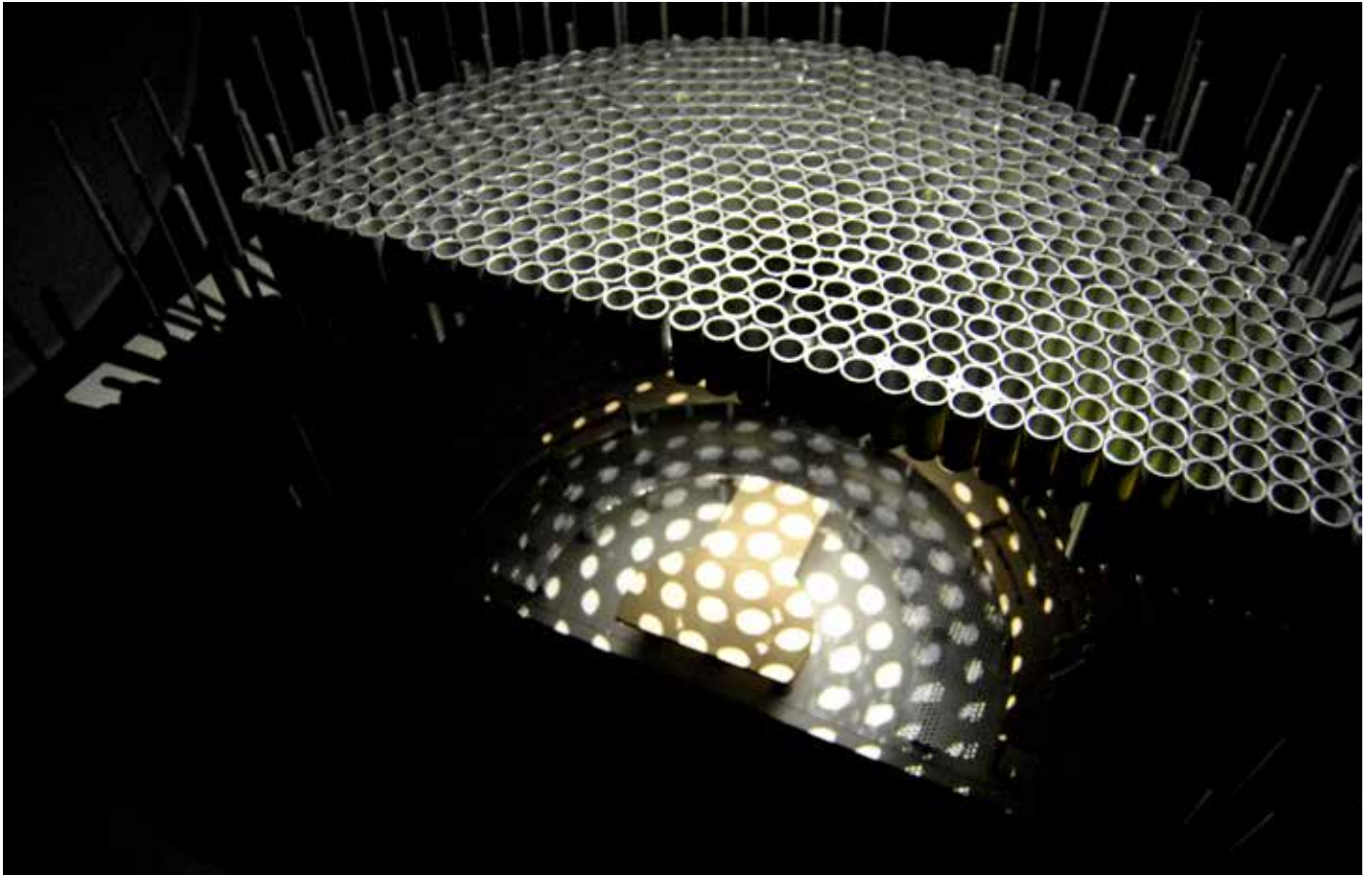
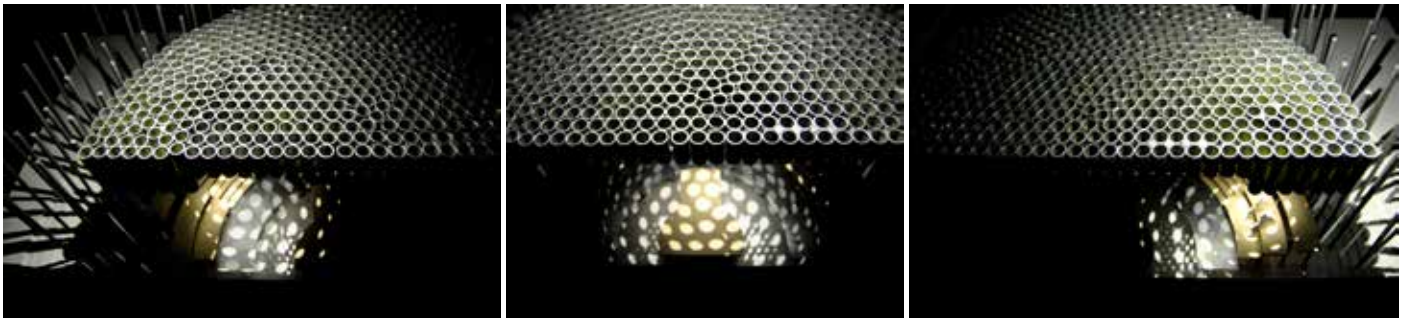
The raked gravel are symbolic of the water and is raked once a day. During the day there will be paths where people have walked which tells the story of a day in the park.

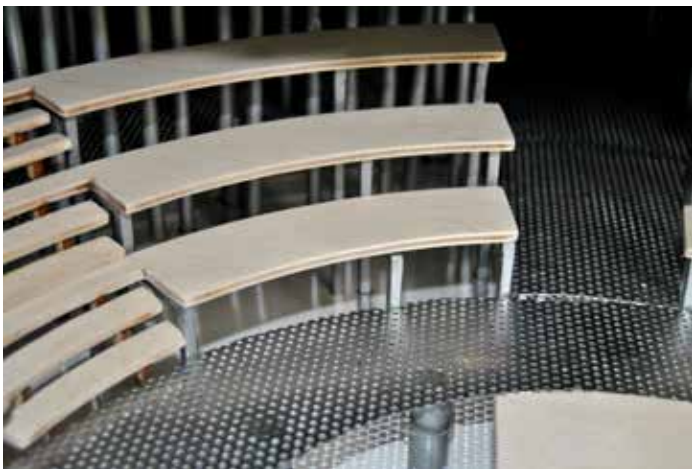
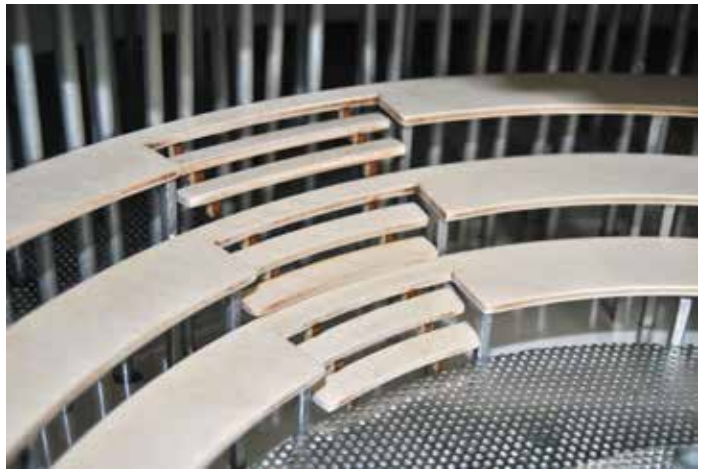






MODEL PICTURES







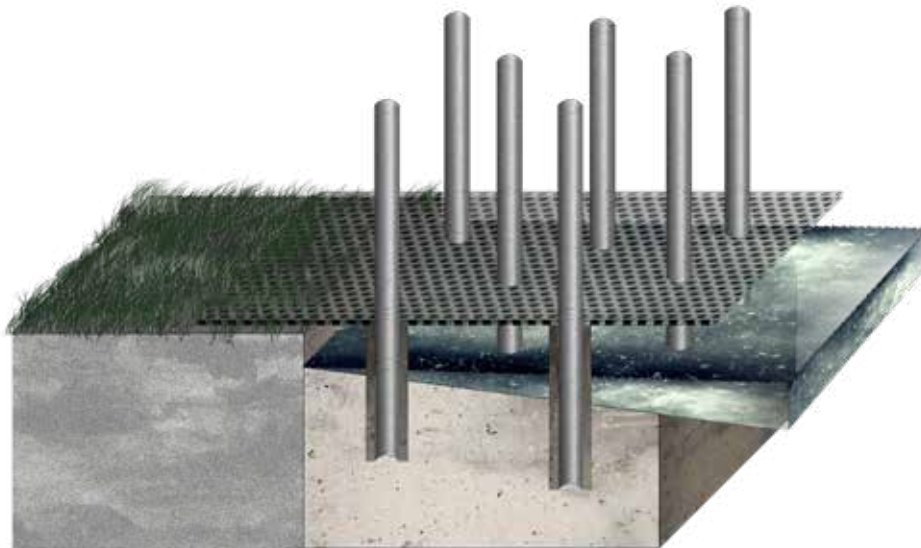
## CONCLUSION



## APPLYING THE METHOD

During the research I mapped out the park in seven different categories. Now when I have designed the stage and the park in a new way I will be able to take the knowledge from the existing park and apply it on my design. This has become my design strategy for this park. This was not something that I had planned from the beginning but as my work continued I made my design strategy and method even clearer and more understandable.

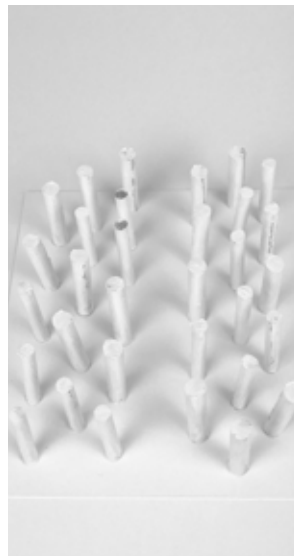
Now I will pair my research to my design.



BORDERS on SHAPES



BORDERS on SOUND



GREENERY on LIGHTING

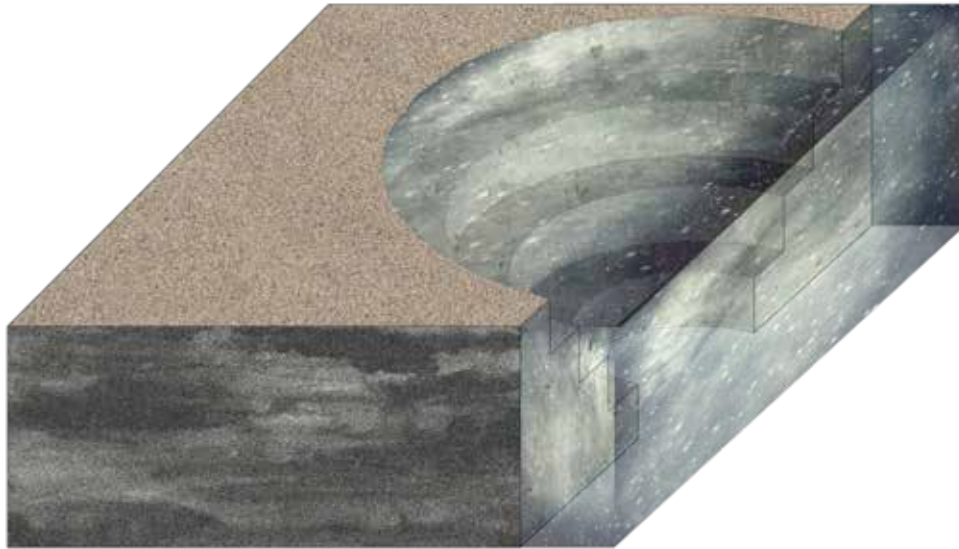


The motive of the stage area meeting the solid ground is an interpretation of **borders on shapes**. The border can both be the concrete of the hard surface below the water and the border between the grass and the perforated steel. This meeting is blurred out because of the holes in the steel.

The **borders on sound** was in my research an alley of trees where the sound bounces between it. In the proposal the alley is replaced by steel pillars that in a random way create sound waves.

The **greenery on lighting** is the steel pillars as the symbolic forest.

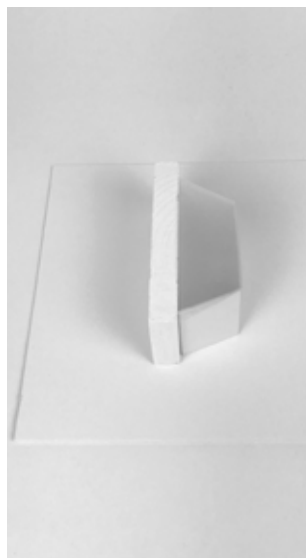




WATER on SHAPES



BORDERS on WATER



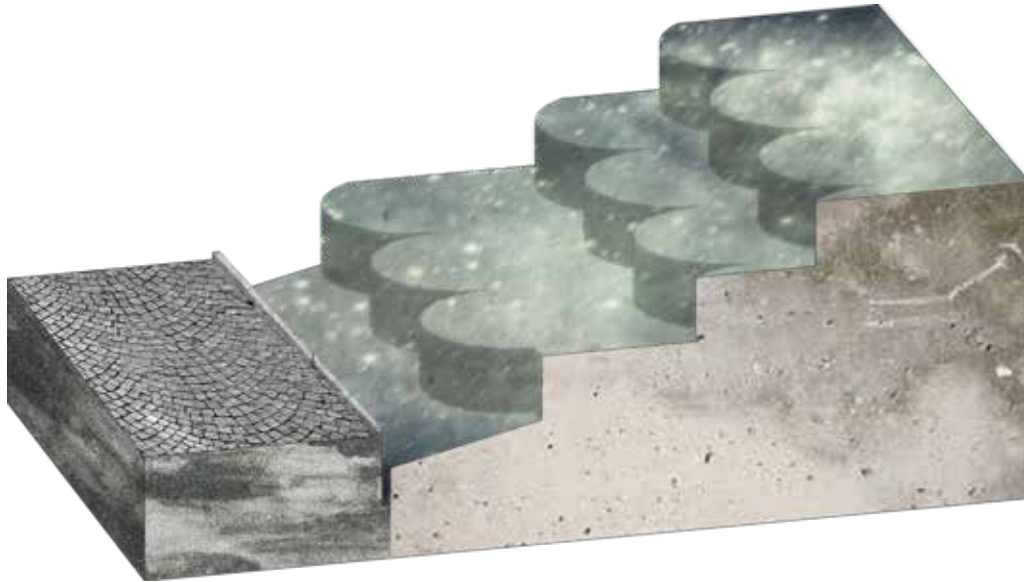
MATERIAL on BOARDERS



The motive of the underwater stair has three meanings from my research. **Water on shapes** is the water meeting the round steps of the stair.

**Borders on water** is the round shapes that creates a border and encloses the water.

**Material on borders** is the sharp edge between the sand and the water surface.



SHAPES on MOVEMENT

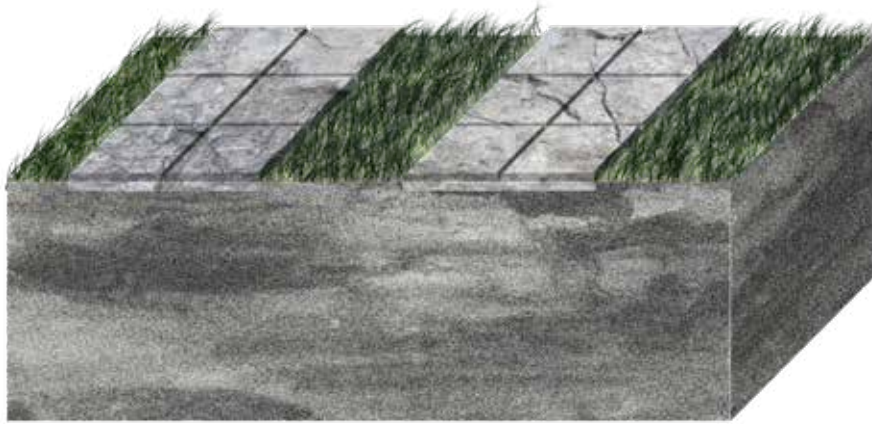


WATER on MOVEMENT



The wave like stair with water flowing on it makes the motive **shapes on movement** clear. The shape of the stair and the water in motion flowing down on it.

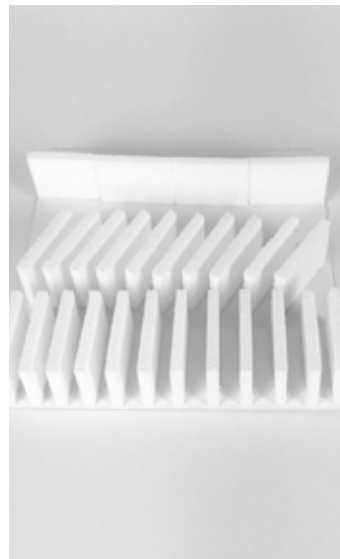
Also **water on movement** because of the movement of the water is present.



MATERIAL on LIGHTING



GREENERY on BORDERS



The stones that marks the path to the stage is an elaboration of **material on lighting** because of the up lit park. And also the **greenery on borders** is clear because of the meeting between the hard stone and the soft grass.



MATERIAL on SHAPES



SHAPES on BORDERS



The sand and the stone that surrounds it are **material on shapes**. The sand follows the shape of the stone and are also enhanced because of the shape that its raked in.  
The border between the grains in the sand and the stone is similar to the **shapes on borders** that I used in my research.



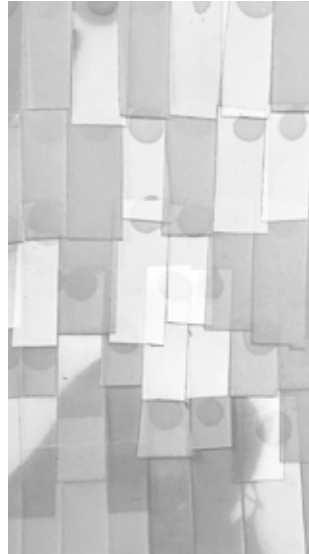
MOVEMENT on LIGHTING



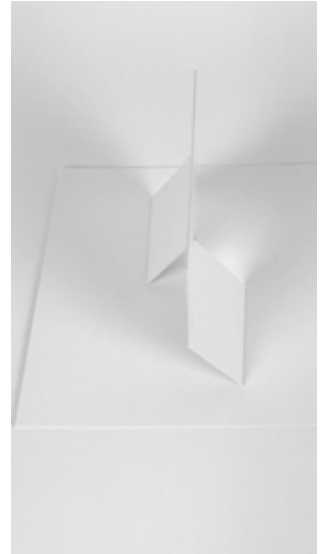
WATER on LIGHTING



LIGHTING on WATER



SHAPES on LIGHTING



In the stage area the most of my motives is realized. Lighting is present because of the pipes and the daylight coming through it but also by artificial lights that creates a **movement on lighting** on the stage and public area. The water under the stage is affected and reflects the light and are clearly **water on lighting**, also **lighting on water**. The round shapes of the pipes and the fact that the pipes are of two different length makes the **shapes on lighting**.

## SUMMARY

My initial aim for this project was to discuss the way a park , a square or a public stage contributes to the city life. How will it make people act and how will it be taken care of by the citizens. I wanted to design something that made people be humble about it.

Will it make people sign their tags or graffiti on it? And if so is this something that will destroy the architectural design or will it just add another layer to it?

Why are we as a society today so afraid of what the people will do with our design? Adding people to a design WILL make the design change. It will make the design come alive in ways that we not always can predict.

I struggles with the climate in Sweden and how the four seasons are very much present here and how a public park and an outdoor stage will be used during the colder months. I wanted my park to be populated at all times of the year and thought about making the water underneath the stage to a ice skating rank during the winter.

But as I worked with my thesis all of these questions felt more and more irrelevant. The Folkets Park that where an early reference where only active in the summer month. And that worked. My work has instead become about how to make contributions and humble adding to a park that are already in use by the people. I have focused on how your senses interpreters a park and a stage instead and I have learned allot during this process witch was all new to me. The focus has been on thinking about the small details that creates a whole picture and how the human scale can design an area.

By doing this I have created a park and a stage area in a humble way.

## DISCUSSION

To answer the questions that this thesis started with and reflect about the work.

The first question was When does architecture become scenografi? This is a hard question but my answer is that the architecture of a stage and the surroundings should be incorporated as a part of the staged experience. It can be enhanced by scenografi but the experience of entering a stage should be strong whether there is a performance going on or not.

The next question was How can people interact with my design? This was something I worked a lot with in the beginning of the thesis and the result was that the park is meant to be changed by people. The raked gravel in the proposal will change during the day and it can also make people take off their shoes and walk barefoot. The water will be reflected in different ways depending on what time of the day it is. The stage will be populated with people who want to experience the light setting. This is ways that people will change socially in the park and also make the design versatile and vibrant.

How can I design a space that are appealing for people, no matter the age? This question has been about creating places where people can meet in the park. But also creating an outdoor stage that can be used by different artists that can both have a young and an old audience.

Can I make the outdoor space into something that benefits the city? I think that by doing a park you automatically makes it a beneficial part of the city. But in this case I will make a park that will have to be taken care of by the city to work. Someone is supposed to rake the gravel everyday. This will make the park something that people will be proud about and

also something that can be a part of the discussion of how we take care of public spaces in the city.

The next two questions are closely linked together, What is typical for stages like this one in the history? Can I use Colosseum, Amphitheatres and the Swedish equivalent Folkets Parks as references? I have used both the amphitheatres and Colosseum in my ways to design the stage area. Folkets Park have been a reference more on the use of the stage. Because of the climate and the context of an open air theatre in a country with four seasons I have been focusing on making the outdoor stage into something that actually not are used all year around.

Which building material are best suited for the project? Investigate different materials. The material of the park are classically used in landscapes architecture. I have borrowed materials from different culture like the japanese. The material of the stage are of that kind that can easily be replaced if it gets damaged or vandalised. The materials are steel and wood.

Investigate in the relationship between audience and the room on the stage. The investigations ended up with a stage that are round and that is lacking of a backside. The result is an intimate stage where the audience encloses the stage.

The last question was Investigate in water as an design element in a planing of a park. I have been focusing on how the people approach the water and the result in the park was something that I was really pleased with. You can walk beside the water, under the water, on the water. This makes the park connected to the theme of the park, which is water.



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