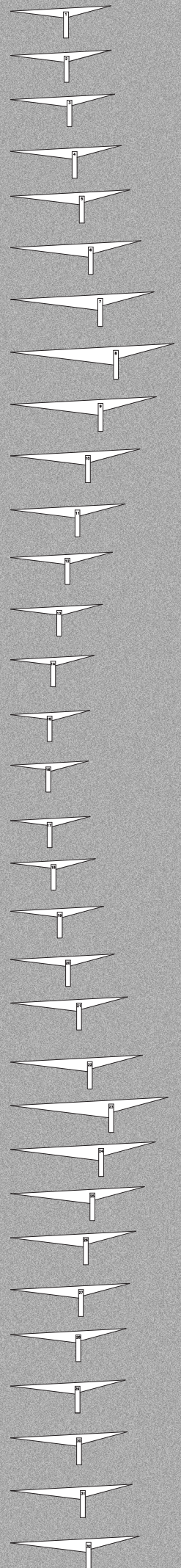


FRAMES OF TIME

-Letting the history beam at Skanstorget,
through a new structure for a street food market.

Linnea Palmkvist

Chalmers University of Technology
Institution for Architecture and Civil Engineering
Tutor: Björn Gross
Examiner: Mikael Ekegren



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CHALMERS
UNIVERSITY OF TECHNOLOGY

Chalmers University of Technology
Institution for Architecture and Civil Engineering
Master's Programme Architecture and Urban Design, Building design
Author: Linnea Palmkvist
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Examiner: Mikael Ekegren
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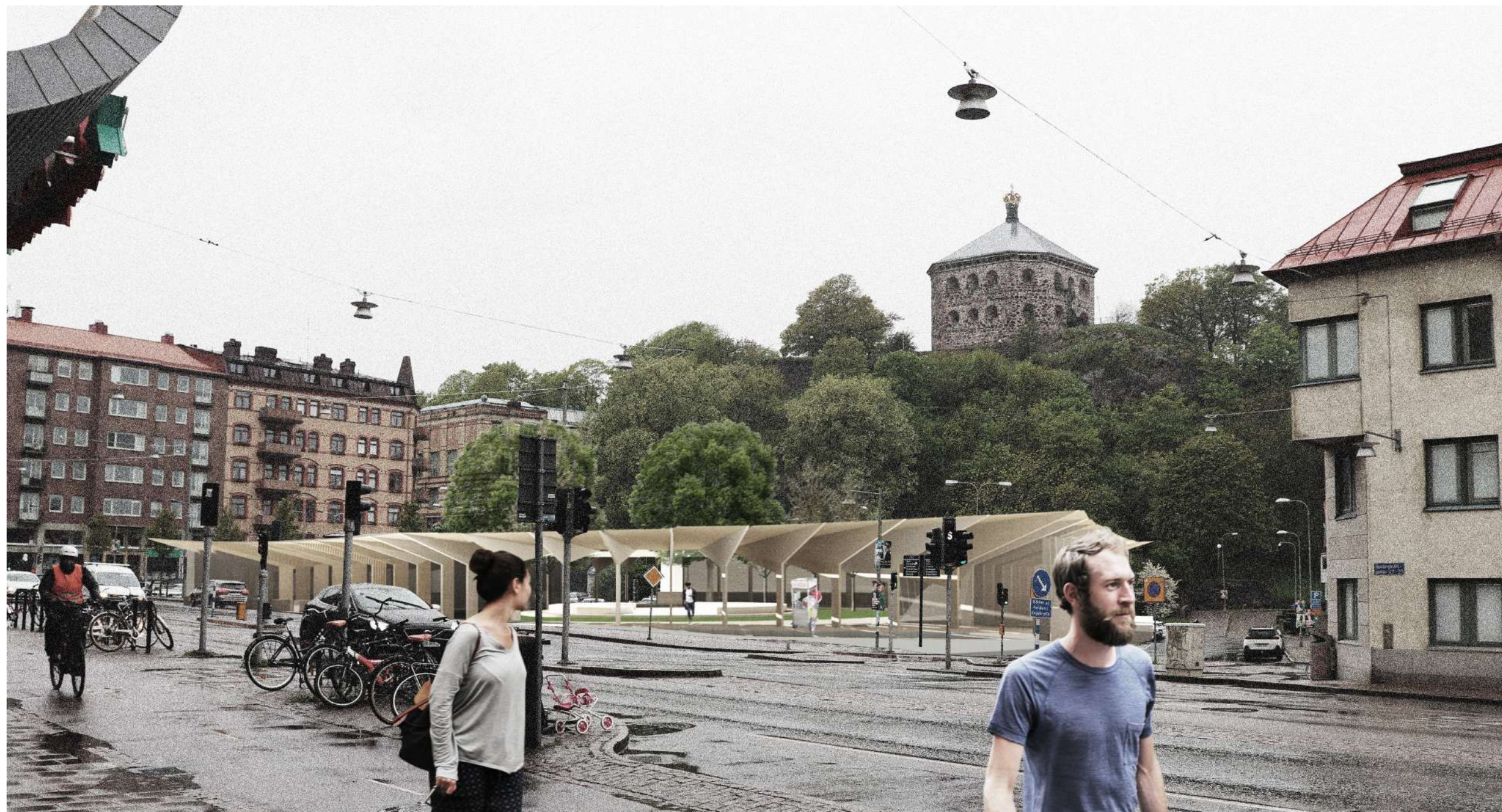


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ABSTRACT

This thesis is an investigation of the site 'Skanstorget', a city square being a historically important meeting place and orientation point between three central districts of Gothenburg. The square has been an open place ever since Gothenburg was born but since 1940s it has been used as a parking lot. Disrespectful of the historical context, the city of Gothenburg is planning on building a housing block with 200 apartments on the site. If this plan is fulfilled the once beautiful open space will be lost forever. This thesis aims to show how one instead can give back the space to the city and the people by framing the space and rebuild a market hall that was located on the square between 1899-1941.

To respect the historical aspects of the site the design proposal will have a connection to the traditional use of the site. This is an investigation in how to design a structure framing the space where the old market hall once stood instead of building on top of it. The thesis respects that the use of the site might change, therefore the design aims not to claim the space forever as a market hall but rather to frame Skanstorget. The design proposal will consist of five elements gradually built on the site; the existing courtyard, the platform, the wall, the roof and finally the interior market hall.

This is a research by design project with an iterative process involving a lot of early and frequent prototyping. After each investigation a decision is made based on a comparison between the alternatives and a new loop of investigation begins. Circularity and failure are central to research - just like the design process of this thesis.

The food truck culture in Sweden has been thriving during the summer months the last ten years, providing an easy and efficient way to sell food. The design proposal provides a possibility to eat street food all year round in the cold and rainy climate of Gothenburg. Hopefully this proposal can be a valuable contribution to the debate on how to develop Skanstorget in the future.

KEYWORDS

Coherence, Conceptual, Context, Details, Food, Framing, Gluelam wood, History, Iterative process, Market hall, Masonry, Meeting place, Process, Prototyping, Public, Skanstorget, Social, Structure

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I would also like to thank Oskar Ewehag for endless support and motivation as well as keeping up with me during this time. This thesis would simply not have been possible without him.

Further, I would like to send many thanks to Hanna Johansson for endless support in the most confused moments. Her great ideas and encouragement as well as our discussions, lunch walks and important coffee breaks have been very valuable and a reason for me to keep the energy and motivation up during the entire semester.

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I would also like to thank my studio colleagues in Building & Tectonics for inspiring conversations.

Finally, I would like to thank my family and my friends outside of Chalmers for always believing in me and wishing me the best which has been a great source of motivation.

“To me, the presence of certain buildings has something secret about it. They seem simply to be there(...) And yet there is virtually impossible to imagine the place where they stand without them. These buildings appear to be anchored firmly in the ground(...) They make the impression of being a self-evident part of their surroundings...

I have a passionate desire to design such buildings, buildings that in time grow naturally into being a part of the form and history of their place.

Every new work of architecture intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities which can enter into a meaningful dialogue with the existing situation. For if the intervention is to find its place, it must make us see what already exists in a new light. We throw a stone into the water. Sand swirls up and settles again. The stir was necessary. The stone has found its place. The pond is never the same.”

(Zumthor, 1998, p.17-18.)

1. QUESTIONS,

METHOD,

BACKGROUND

RESEARCH QUESTIONS

- How can an iterative design process be used as tool to frame the site of Skanstorget?
- How can one use the history of Skanstorget to give back the site to the city and the people of Gothenburg by rebuilding a covered food market?

DELIMITATIONS

This thesis does not aim to produce a general concept on how to frame an historically important square or how to give back a meeting place to a city, it is only focusing on the site of Skanstorget by bringing back an old function to the space.

The design proposal will focus on the building itself and will not design in detail the pavings of the square nor the plants and trees in the green area. The project aims to frame the space through an iterative process rather than only designing a building based upon a space program for one specific purpose.

The design proposal will not follow the ideas of the city's proposed future development plan for the site of Skanstorget, in use, footprint nor building height. The author claims the city's idea of a dense housing block would destroy the qualities of the site and is therefore nothing to follow.

The method of gradually rebuilding a market hall designed through an iterative process does not aim to solve other similar situations and is site specific for the situation of Skanstorget. The concept and method could inspire similar situations but an analysis of that particular context would then be needed to be able to implement the design.

METHOD

This thesis is a research by design project with an iterative process involving a lot of early and frequent prototyping. After each investigation a decision is made based on a comparison between the alternatives and when the decision is made a new loop of investigation starts. An important approach of the method of early prototyping has been fail early to succeed sooner. The process is circular where concepts and design solutions for the actual building are unceasingly produced and evaluated to in the end be able to give answers to the research questions and being implemented in the design. The concept and design have to a big extent been explored through sketch models but also drawings, both digital and analogue.

The analyze of the site is established through studies of historical drawings and images of Skanstorget. Old drawings from the previous market hall as well as surrounding buildings on the site are analyzed to establish characteristic use and proportion of space and materials, which are used to inspire the design of the new market hall. The source materials consist of drawings from the region archive and photographs sourced from public archives, the Museum of Gothenburg and internet publications.

The design is inspired by reference projects of different scale and use, all contributing with important aspects to help develop the project. Both modern market halls as well as projects showing the atmosphere the design proposal wants to achieve have been used as reference projects. Reference texts has been used to define an approach towards the design proposal and concept as well as for historical information. The theoretical site analysis provided by the city planning office for them to develop the site have been used just as a base for the site analysis in this thesis which is more design based.

BACKGROUND

WHY?

As soon as the sun comes out in the spring and temperatures are above 12 degrees Celsius the open-air cafés and restaurants are crammed, and people can queue for more than 40 minutes to get a seat or to buy their favourite burger. The food truck culture in Sweden is thriving during the summer months and has grown during the last ten years. The different amount of people out in the public space between summer and winter are like night and day. Only between May and September the average temperature in Gothenburg are above 12 degrees (Statistiska Centralbyrån, 2011) but the rest of the year people tend to stay inside and at home. Gothenburg has 700 mm rain a year which place the city among the wettest places in Sweden (Liljemalm, 2016). Swedes are referred to as the loneliest people in the world (Gandini & Libossart, 2016) and I believe there is a lack of interior public space in Gothenburg where people actually meet and want to stay.

HAWKER CENTRES

When I was on exchange studies in Singapore, I realised their Hawker Centres works as a semi interior public place where people from all areas of society meet and sit at the same table. Small efficient identical food stalls provided a vast variety of food in a relatively small space. A concept too good to not get inspired by. Hawker centres can be described as food centres or food courts. In Singapore the Hawker Centres are filled with stalls that usually specialize in a single dish and the dish is cooked and served fresh. (Modak, 2017)

Hawker food can be described as street food but institutionalized. In the 1970s, the government brought hawkers from the streets into centralized locations, to implement hygiene standards and collect yield. Hawker Centres are still owned by the Singaporean government today and the hawkers bid for available stalls and pay rent to the government. (Modak, 2017)

THE SWEDISH “SALUHALL”

In the end of the 19th century a lot of market halls were built in Sweden for the same reason as in Singapore; hygiene, better order and new laws. The background was cholera epidemics and the authorities’ wanted therefore to improve hygiene which in the end meant that all towns had to build market halls. It was easier to protect against rats and pests indoors and the vendors were given the opportunity to wash their hands. New laws completely banished all outdoor activities with meat, fish, bread and dairy products. (Markusson, 2012)

When the construction peak of market halls in the late 1800s took place, a special architectural style for the building type was struck, with high ceilings, thick brick walls, a lot of light emitted. This was mainly based on practical reasons such as climate, but

there was also a wish that the market hall would be a magnificent building that could be representable for the city or town. (Markusson, 2012)

Initially Swedish market halls accommodated a wide range of food including farmers selling their simple crops while today the buildings are synonymous with high class food and the best primary products. Today it seems like the target group is higher middle class, the only ones who can afford the exclusive food. (Markusson, 2012)

FRAME AND GENERIC SPACE

In frame and generic space Bernard Leupen (2006) argues that the average lifespan of a building is around 100 years and that is a too long time to predict what society will look like and what activities will take place. Therefore, architects must design for the unknown instead of designing something that have to be demolished as soon as they not suffice anymore by predicting the unpredictable. To depart from the permanent of the building and focus on those qualities is a good way to make a building last longer. I understand this proposal might not always be used as a market hall but will most likely always work as a meeting place and a public space taking its context into consideration. Because of this the frame needs to have a form that can be put to different uses without having to change itself. The frame represents the specific and the space defined by the frame is generic space.

Leupen (2006) has stated three definitions of adaptability to change which are alterability, extendibility and polyvalence. He means alterability is internal alterations such as changing the position of a door to removing a wall. By extendibility he means enlarging a surface area in any direction without consequences for space-wise of the surrounding buildings. The enlargements can be done without extending the foundation. Leupen (2006) further describes polyvalence as multiple use of a space without architectural or structural modification. Changes can take place yearly daily or all the time using sliding doors and partitions. In a market hall this can be used if a food stall needs more or less space. Also for creating a possibility to extend the indoor space if needed in the future by providing a platform and a roof ready to be used.

CREATING ATMOSPHERE

In thinking architecture Zumthor (1998) claims childhood memories are about a time when one experienced architecture without thinking about it and one can still feel for instance a particular door handle and situations related to it. These memories can contain the deepest architectural experience and can be used as reservoirs to explore during the work as an architect. One can go back to these strong memories to help revive the atmosphere when seeking for ideas in new projects and try to understand why the experience was like it was.

Zumthor (1998) argues materials can only assumed as poetic quality if the architect is able to generate a meaningful situation for them. Architects must ask themselves what the use of a particular material could mean in a specific context and find meanings that can only be perceived in a specific way in a specific building.

Architecture has its place in the concrete world because that is where it exists, Zumthor (1998) argues. Drawings and portrayals represent an attempt to show the building in its intended place but if the portrayal are too good there are no space for individual imagi-

nation or curiosity about the reality of the project because the portrayal itself becomes the object of desire. Zumthor (1998) claims design drawings that refer to a reality that lays in the future are important in his work and he stops developing the drawings before inessentials start to detract from its impact. Working drawings are detailed and objective and free of associative manipulation.

With some buildings it is impossible to imagine the surrounding space without them because it seems so natural and that they belong to a place. It is a goal to design buildings that in time grow naturally into being a part of the form and history of a specific place. The new building must should embrace qualities which can start a dialogue with the existing situation. Peoples understanding are rooted in the past and our connection with a building should respect the process of remembering. (Zumthor, 1998)

Zumthor (1998) is asking why architects have so little confidence in the basic things architecture is made from such as material, structure, earth and sky and confidence in space that are allowed to be just spaces carefully handled in terms of light, materials and such. He further claims good architecture should enable a human visitor to experience it but should not talk and by that he means some architecture is screaming because the architect had a will to find a special form.

PROMOTING SOCIAL ACTIVITIES

According to Jan Gehl (1971), there are three different types of activities; necessary, optional and social. The necessary activities are the activities you must do, such as going to work or doing matters. Optional activities are the activities that occur when there is a will to do these and if time and space make it possible. Examples of optional activities are to go for a walk to get fresh air or enjoying the sun on a bench.

Gehl (1971) emphasizes that when outdoor environments are bad, almost only necessary activities take place and people are in a hurry home. In an outdoor environment that has good qualities instead, necessary activities take place as often, but people let them take longer. On the other hand, the selectable activities increase significantly if an outdoor environment is good and the site invites people to use it.

Social activities are the resultant of necessary and optional activities and always happen when more people are in the same place. Conversations between people are examples of this but also passive contacts like seeing and hearing other people in their surroundings. One can see seniors on long bus trips in big cities to be with other people. Social activities take place spontaneously but are supported and become more when necessary and optional activities get better physical conditions. (Gehl, 1971)

New activities often take place near where other activities are already happening for people to approach others. Most adults choose to go on a lively street compared to a calm. Children play rather on the street or at the gates of the houses because this is where things happen compared to a screened playground. Similarly, benches that provide a good view of the area's activities or a main street are much more used than those with little view over others or in a calm area. (Gehl, 1971)

Gehl (1971) argues that as an architect we can influence the passive contacts, and these contacts can lead to closer contacts and inspire their own activities. For example, children go out to the yard to play without knowing play will take place but being in the same room is the most important prerequisite. I think architects could use this approach also for an interior public space such as an market hall that provides a possibility to eat street food all year round creating meetings between people in the cold and rainy climate of Gothenburg. Also the proposal aims to frame an outdoor environment where people want to be and dont have to buy anything to be at.

RESEARCH BEING DESIGN RATHER THAN THE OPPOSITE

Ranulph Glanville (1999) argues in "Researching Design and Designing Research" for a change in our way on how we view research and design and that it is scientific research that should follow design rather than design being inadequate research.

The characteristics of research is that researchers take their knowledge and test it until it breaks and then rebuild it. In a way the experimenter designs his or her experiment and redesigns it if he or she doesn't think it works. Just like a designer the experimenter works with all aspects of the experiment until it produces the results wanted. The circularity and failure are central to research - just like a design process. Glanville further means research is based on two parameters which he describes are experiment and theory. By experiment Glanville mean what is run by the experimenter who designs and redesigns the experiment while method is what turns the observations into science. The relationship between theory and experiment is essentially circular. (Glanville, 1999)

Another thing Glanville (1999) is mentioning is the fact publications of today are not so interested in "the truth" compared to in history and designers already know they are not working with the truth and they also know there are no design without them.

MASONRY VS. WOOD



**GÖTEBORG
SALUHALL**
Built in 1888
Still in use today



**ÖSTERMALM
SALUHALL**
Built in 1888
Still in use today



KVILLE SALUHALL
Built in 2013

COMMENT:

When looking at market halls (Saluhallar) in Sweden most of them were built in the late 1800s in masonry or in wood. Most of the existing market halls in Sweden are traditionally built in masonry, for example, the big market hall in Gothenburg and the Östermalm market hall. But for various reasons the market halls buildt in wood have been seen as more temporary and therefore demolished, for example, the bazaar buildings that were located at Kungstorget and the market hall on Skanstorget. The same idea seems to apply to the modern market halls that have been built in the last five years as well, where Kville market hall are built in masonry while the temporary on the Östermalm square is built out of wood. This is something considered while making material choices for the different elements in this project.

= LONG TERM VS. TEMPORARY?

KUNGSTORGSBASAREN
Built in 1850
Torn down 1966



SKANSTORGET SALUHALL
Built in 1899
Torn down 1941



**ÖSTERMALM
TEMPORARY SALUHALL**
Built in 2016 with a
temporary perspective



Top: *Figure 1.* Photograph – Göteborg Saluhallarna å Kungstorget, by Carl Johnsson, n.d.
(Creative Commons)

Middle: *Figure 2.* Photograph - Marknadsdag på Skanstorget, by Olga Rinman, 1915
(Creative Commons)

2. REFERENCE PROJECTS

Questions answered for references:

- a. What are the key elements?
- b. Why is it relevant?
- c. How does it inspire your work?

SERPENTINE PAVILLION 2011, ZUMTHOR

a. What are the key elements?

The building itself acts as a background for the garden and creates a garden within a garden. To enter the building one has to go through darkness and without visual connection to the interior garden.

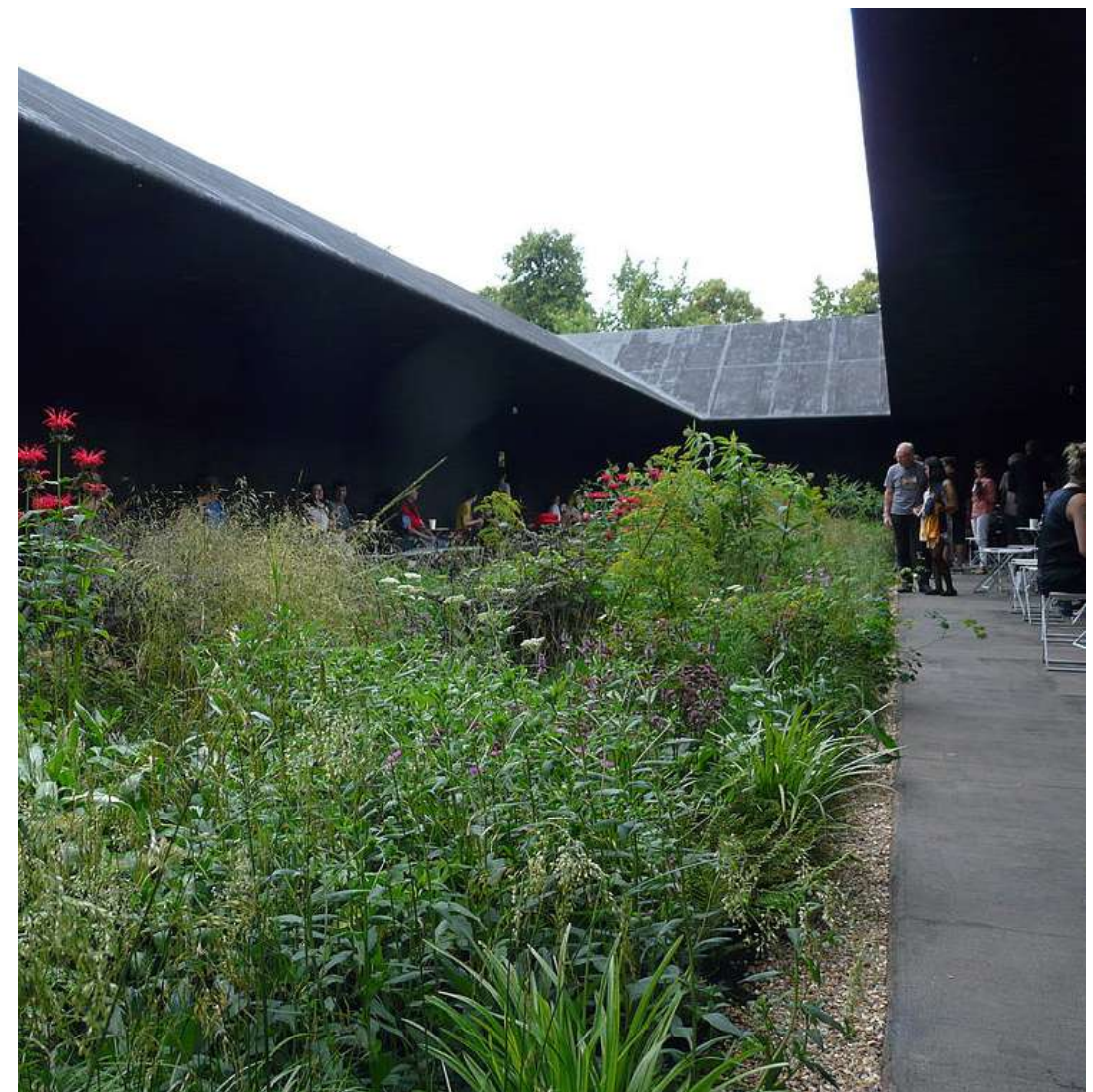
b. Why is it relevant?

The inside of the building is more attractive than the outside which encourages people to enter the building by curiosity something that is good for a meeting place. The building becomes even better when it is raining and I want to design something for the Gothenburg climate.

c. How does it inspire your work?

The way it frames the garden creating a magic heterotopia is something which inspires me and I want to do the same with the space where the old market hall stood on Skanstorget. I want to create a square within a square. Also how the space is protected from the surrounding environment is inspiring.

It is also a good example of architecture taking advantage of rain as a design element and making people move by curiosity.



Top: *Figure 3.* Photograph – Peter Zumthor Serpentine Pavilion 2011, by Sean Kisby, 2011 (Creative Commons)

Bottom: *Figure 4.* Photograph - Serpentine Gallery Pavilion 2011, by Loz Pycock, 2011 (Creative Commons)

ATELIER BARDILL, VALERIO OLGATI

a. What are the key elements?

The client needed an office which occupies less than a third of the building volume. The rest of the volume consists of a courtyard with a large round opening to the sky.

b. Why is it relevant?

The actual program for the building is just framing the courtyard which in itself becomes the centerpiece. The courtyard provides visual contact between the space and the surroundings.

c. How does it inspire your work?

That the building itself is just framing a space as well as creating a focal point towards the surrounding buildings and the mountains. This could be applied in Skanstorget with Skansen Kronan in mind. The space is fully protected from the surroundings.



Top Left: *Figure 5*. Photograph – Valerio Olgiati, Atelier Bardill, Scharans, Switzerland, by Bianca Maggio, 2017 (Public Domain)

Bottom Left: *Figure 6*. Photograph - IMG_5792-95 Atelier Bardill, Scharans Valerio Olgiati, by Trevor Patt, 2014 (Creative Commons)

Right: *Figure 7*. Photograph - IMG_5832 Atelier Bardill, Scharans Valerio Olgiati, by Trevor Patt, 2014 (Creative Commons)

EPFL ARTLAB, KENGO KUMA

a. What are the key elements?

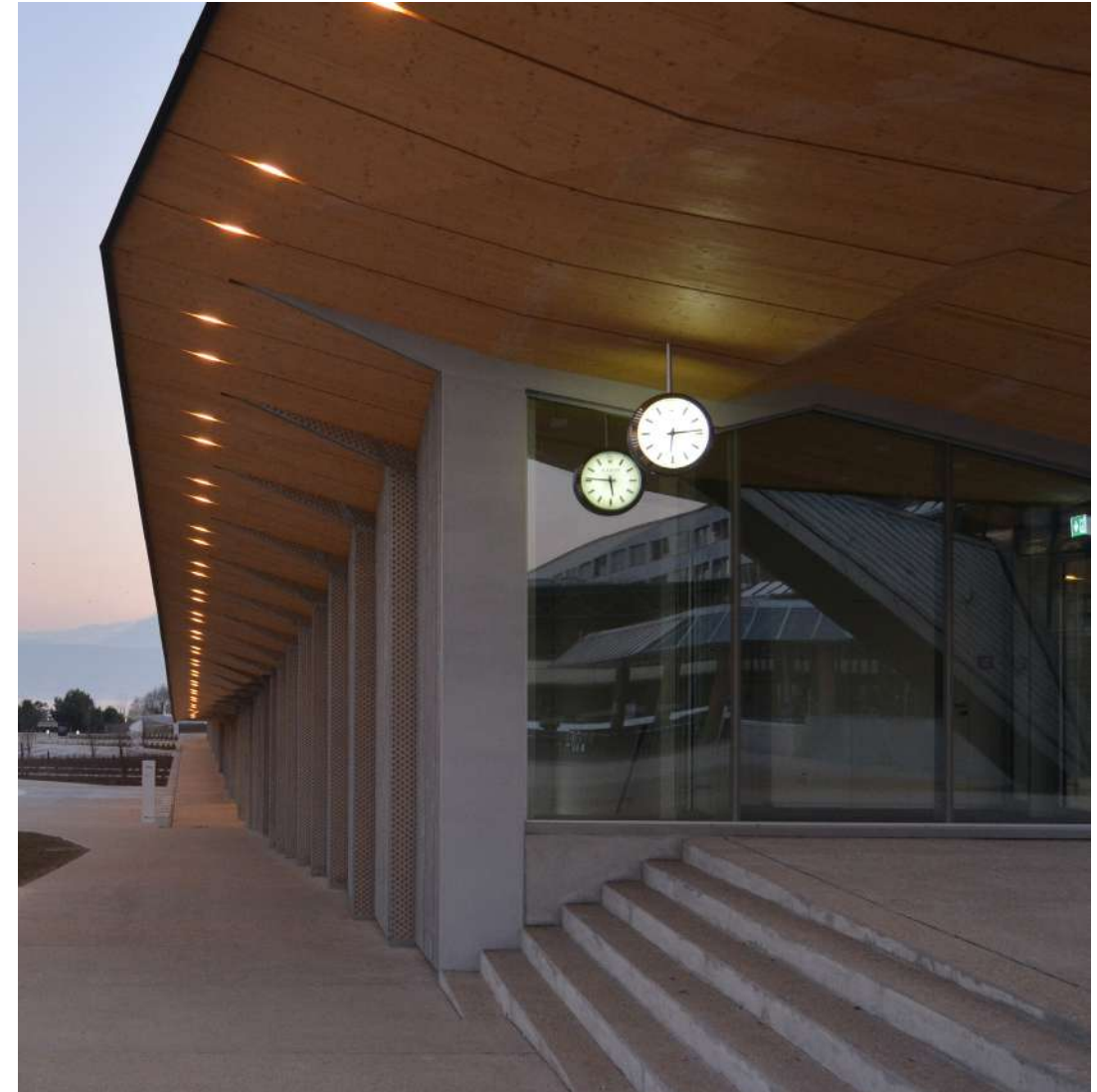
The boxes for the functions are tucked under a big roof. And between every box there is an entrance area. The site was previously a void in the middle of the EPFL campus, disconnecting the North side of the campus from the student housing area in the South of campus. The building consist of 57 structure portals that are all different in span and are prefabricated.

b. Why is it relevant?

The project transformed the site from a dysfunctional void into a new public space. It became a place where people at the university pass by every day enjoying the activities taking place under the roof which bring a more social dimension to the campus area.

c. How does it inspire your work?

The structure of the project is a big part of the design of the building. The different span of the portals of the structure are similar to my project where all the beams also have differnt span to create the desired volume. Skanstorget is now a dysfunctional void in the urban pattern but can become a social meeting place both indoors and outdoors just like the EPFL ArtLab.



Top: *Figure 8.* Photograph – Artlab at EPFL Lausanne DSC_0671, by Frida Björklund, 2016
Bottom: *Figure 9.* Photograph – Artlab at EPFL Lausanne DSC_0669, by Frida Björklund, 2016

MALMÖ SALUHALL, WINGÅRDHS



a. What are the key elements?

A carefully refurbished and well designed market hall. It has just the right size to get a buzzing ambience without being too crowded. Careful material choices are made and the outdoor space is frequently used by the public.

b. Why is it relevant?

It is newly opened and popular, showing that the concept of buying street food instead of only high class ingredients works. A food market in Sweden where people actually stay to eat and sit together with others and not just buy their food and leave.

c. How does it inspire your work?

It shows that we can create public interior meeting places where people want to sit and stay also in Sweden. Seating designed for several options. Different materials perfectly put together. The proportions of spaces would be suitable also for a market hall at Skanstorget.

ÖSTERMALM SALUHALL, TENGBOM

a. What are the key elements?

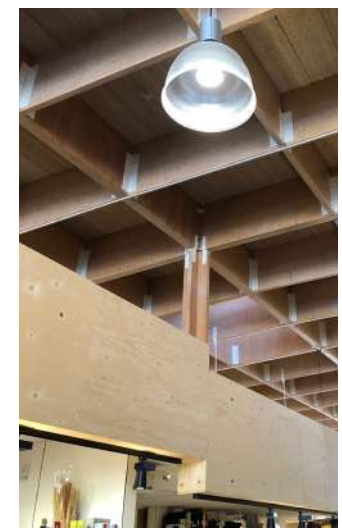
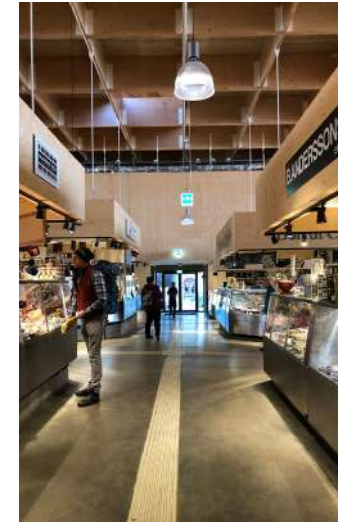
A market hall with a temporary and industrial feel but still beautiful. It is possible to take down and sell material when it is not i use anymore. Built with a low budget.

b. Why is it relevant?

It is a newly built covered food market in Sweden proving that you can keep the costs low while still creating something good.

c. How does it inspire your work?

It shows that good architecture doesn't have to be expensive with the right choices put on materials and details. It is a gluelam structure and has a raw concrete floor just like my project. The proportions of spaces and the facade inspired this project especially in an early phase when the brick wall was higher.



LAU PA SAT, SINGAPORE



a. What are the key elements?

Entrances from several sides all leading to a core. The seating space is surrounded by food stalls. Possibilities of meeting a lot of new people. Strong visual connections.

b. Why is it relevant?

The structure is visible and part of the design experience. People choose to stay where they buy their food. Different seating possibilities.

c. How does it inspire your work?

Everything is pointing and leading towards the centre. Small foodstalls making it possible to have several vendors selling food at a lower price. The structure is working as an ornament.

Top: *Figure 10*. Photograph –Telok Ayer Market taken from above, by Xtrememachineuk, 2015 (Creative Commons)

Bottom: *Figure 11*. Photograph - Telok Ayer Market 6, Jan 06.JPG by Sengkang, 2006 (Public Domain)

3. CONTEXT

THE SITE

Skanstorget is surrounded by three neighbourhoods; Haga, Annedal and Linné/Kommandatsängen which all have a relatively high population density and can be seen as attractive in themselves. The square has the possibilities to work as a connection between these neighbourhoods, but instead it is just a parking lot. Skanstorget could be described as a gap in the middle of the city, despite the street life of the surroundings. The busy road Övre Husargatan makes up a barrier between the square and the activities and commerce taking place in the east of the site.

Skanstorget's character of an open space goes back all the way to 1640 which was less than 20 years after the city of Gothenburg was born. The military agger Skansenkronan was built on the rock next to it and the surrounding space had to be open. For a long time the site was in the border between city and countryside and was used for everything between a hayfield and pasture for horses to even growing tobacco (Göteborg stad, 2014).

During the 1800s several sheds were built for horses, gardening, different kind of storage as well as a small smithy to be able to build tram tracks nearby. (Regionarkivet, 2018) In the 1890s the space became a square and an important commercial space as well as a meeting place for the labour movement. A market hall was built in 1898 and was reconstructed with covering walls in 1906, probably as a result of the raw Gothenburg climate. (Regionarkivet, 2018) In 1915 the rock Skansberget next to the site was developed into a park and still is today.

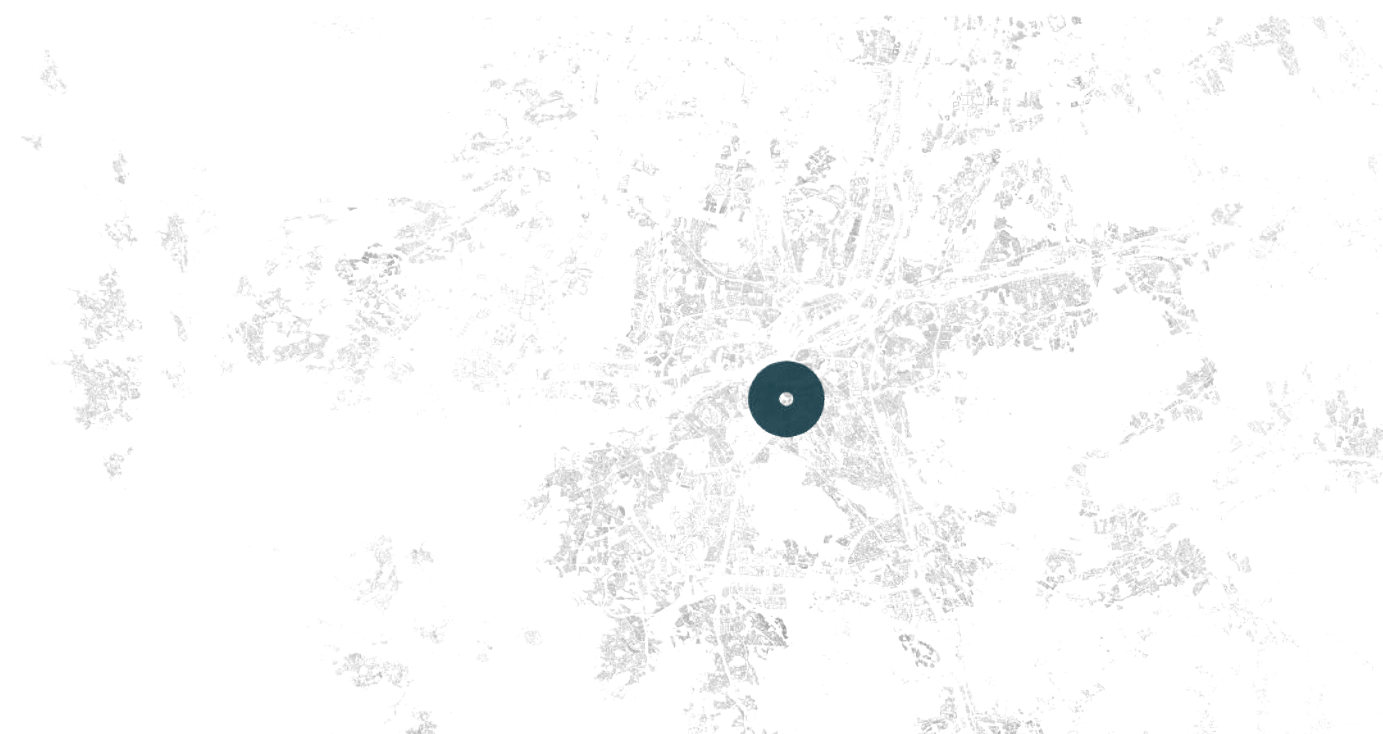
The market hall was torn down in 1941 due to shrinking population in the neighbourhood and competition from retail services at Övre Husargatan. Ever since then the space has lost its quality as a meeting place. The road Övre Husargatan was widened during the 60s and more cars came into the area and ever since, the site has been used as a parking lot. Many wooden houses in Haga and Annedal was demolished during the 70s to clean up the area but tree wooden houses framing the square from Haga was saved while the working-class houses of Annedal was replaced by new buildings of the time. Several ideas and strategies have been brought up for discussion about developing the space, but nothing happens. There is not much hints left of the former life of the site except for a round grass covered circle from the 60s in the middle of the square were the market hall once was standing. (Göteborg stad, 2014)

During the centuries the place has gone through changes in use and atmosphere, but something that has remained is the open character and the strong connection to Skansen Kronan. The visual connection with the rock and Skansen Kronan is an important part of the cultural heritage (Göteborg stad, 2014).

The City of Gothenburg wants to redevelop Skanstorget into a housing block with 200 apartments as well as a kindergarten. With that in mind the city organized in 2018 therefore a land allocation competition where inhabitants from Gothenburg voted between three winning proposals. This strategy met opposition and Caldenby & Mattsson (2018) among claims the process to be a sham democracy. The opposition claims that everyone who wants Skanstorget to remain a public space will have no alternative to vote for. Another opposing argument for housing development is if the proposal actually is implemented, Skanstorget will be lost forever (Caldenby & Mattsson, 2018).



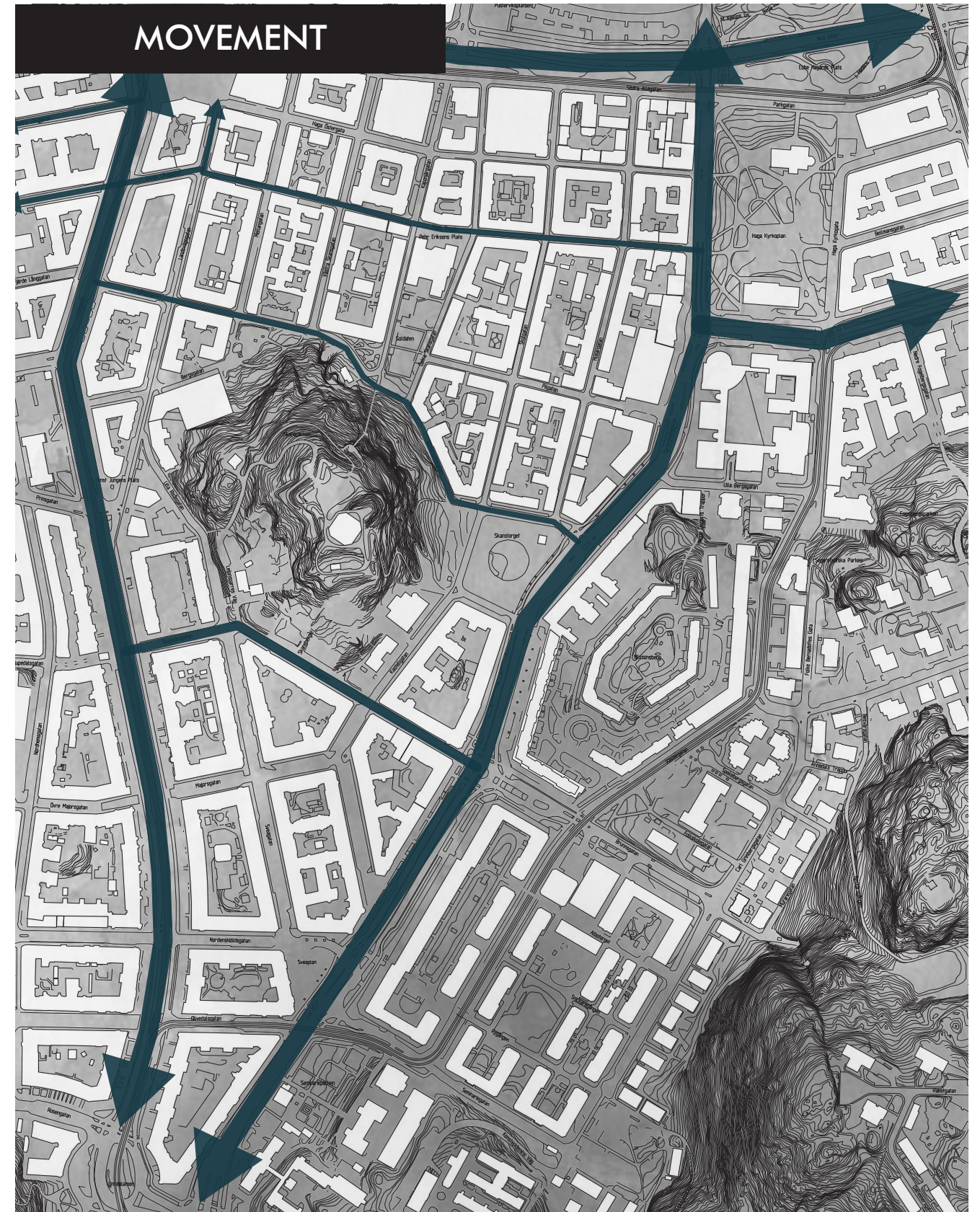
LOCATION IN SWEDEN

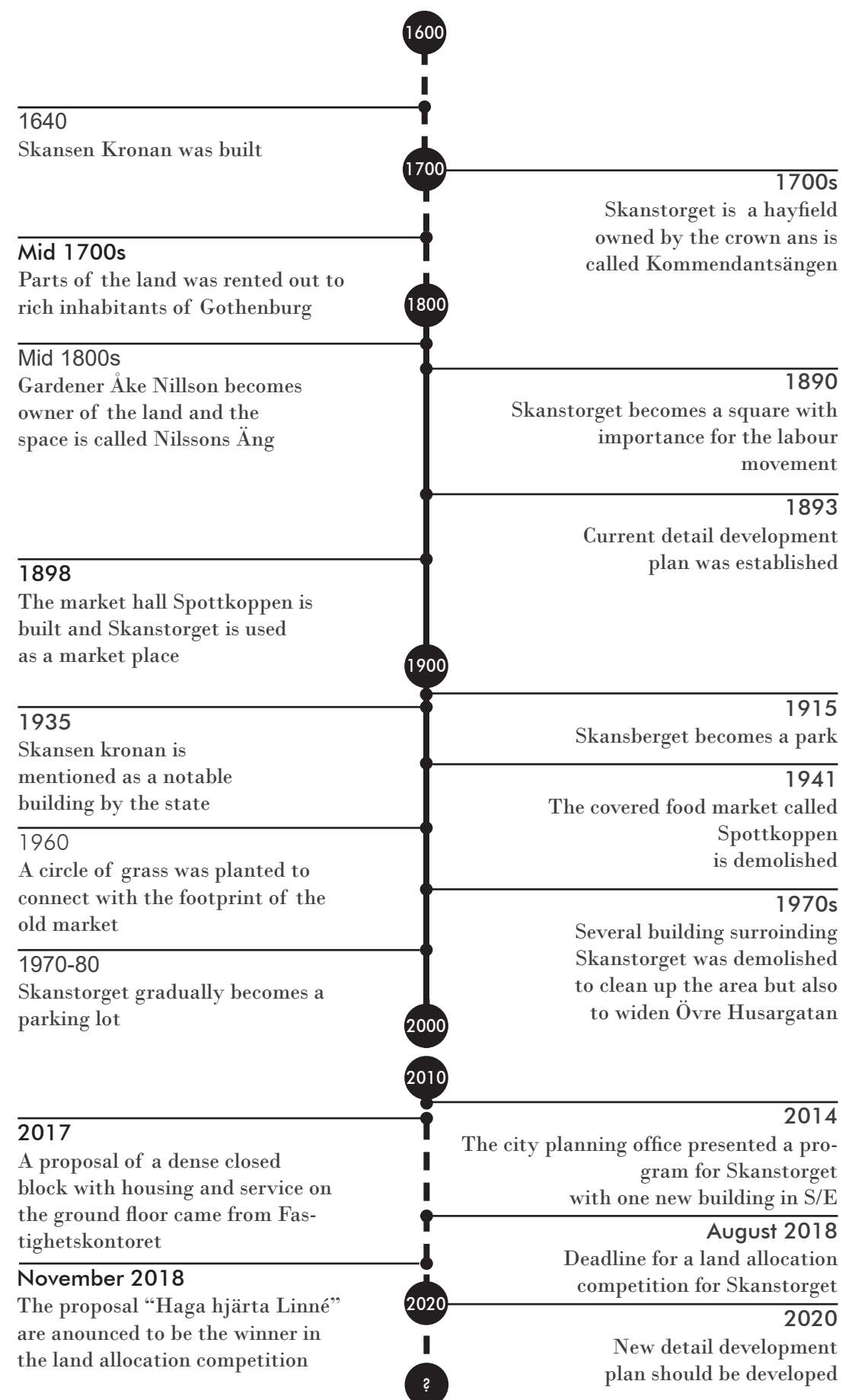


LOCATION IN GOTHENBURG



LOCATION IN NEIGHBOURHOOD





AIR PHOTOS



1948

Figure 12
Photograph - Flygfoto över Haga och delar av Otterhällan och Kommendantsängen, by Unknown, 1948-1949 (Public Domain)



1968

Figure 13
Photograph - Svartvitt foto över Haga, Annedal, Nils-sonberg, Kommendantsängen, by Unknown, 1968 (Public Domain)



2019

IMAGES FROM TODAY



SKANSTORGET

Parking spaces, a kiosk and a round green area surrounded by roads on all sides. The open character of the place provides an important visual connection with Skansen Kronan.



KOMMENDANTSÄNGEN
Stone and brick
6-7 floors

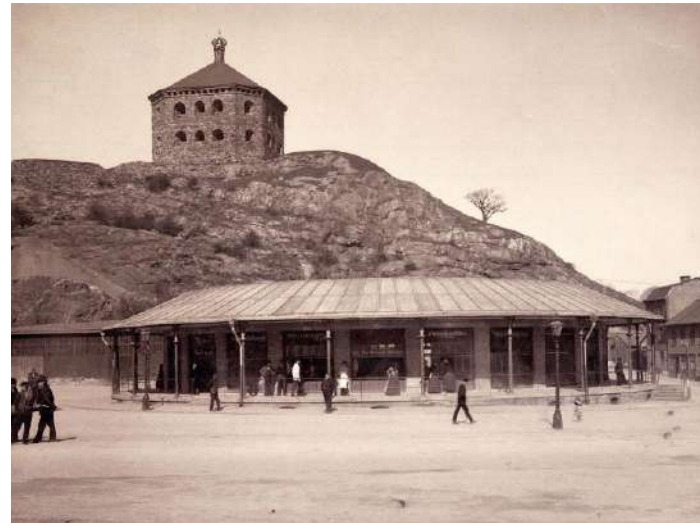


HAGA
Wood and plaster,
2-3 floors



ANNEDAL
Stone, plaster and brick,
5-8 floors

HISTORIC IMAGES FROM THE SITE



Top: *Figure 14.* Photograph - Svart/vitt foto med saluhallen nedanför Skansberget, by Aron Jonasson, 1901 (Creative Commons)

Bottom left: *Figure 15.* Photograph - Marknadsdag på Skanstorget, by Olga Rinman, 1915 (Creative Commons)

Bottom right: *Figure 16.* Photograph - 1sta Majblomstånd vid Skanstorget, by unknown, 1912 (Public Domain)



Top: *Figure 17.* Photograph - Skanstorget mot öster med en taxistation och taxibilar mitt i bild, by Stadsingengörskontoret, 1920s (Creative Commons)

Bottom left: *Figure 18.* Photograph - Löfmarknad på Skanstorget, by Unknown, 1913 (Public Domain)

Bottom right: *Figure 19.* Photograph - Frälsningsarmén på Skanstorget, by Unknown, 1913 (Public Domain)

FACADES FRAMING SKANSTORGET



FACADES 1:800
SKANSTORGET 2-7

Figure 20. Drawing/Montage – Facades of 23 kv. Körbäret: 43667, 10374, 4801, 9389,
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1942/1907/1887/1904



Figure 21. Drawing/Montage – Facades of 23 kv. Körbäret: 4801, 9389, 9449, 9550
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1887/1904/1905/1905



FACADES 1:800
SKANSTORGET 9-10

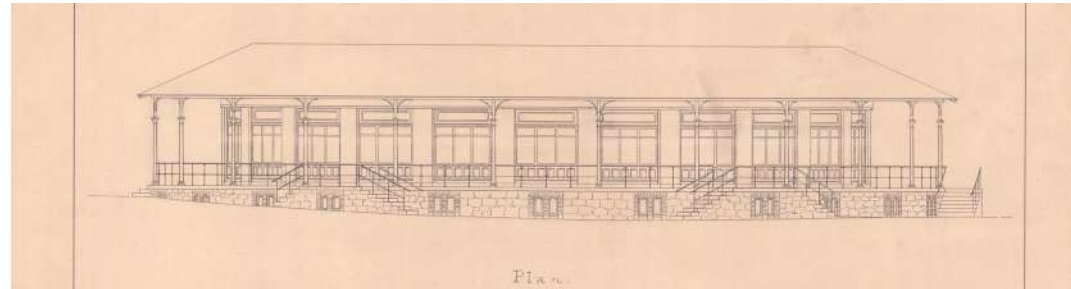
*Figure 22. Drawing/Montage – Facades of 7 kv. Batteriet: 33392, 7449
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1936/1889*



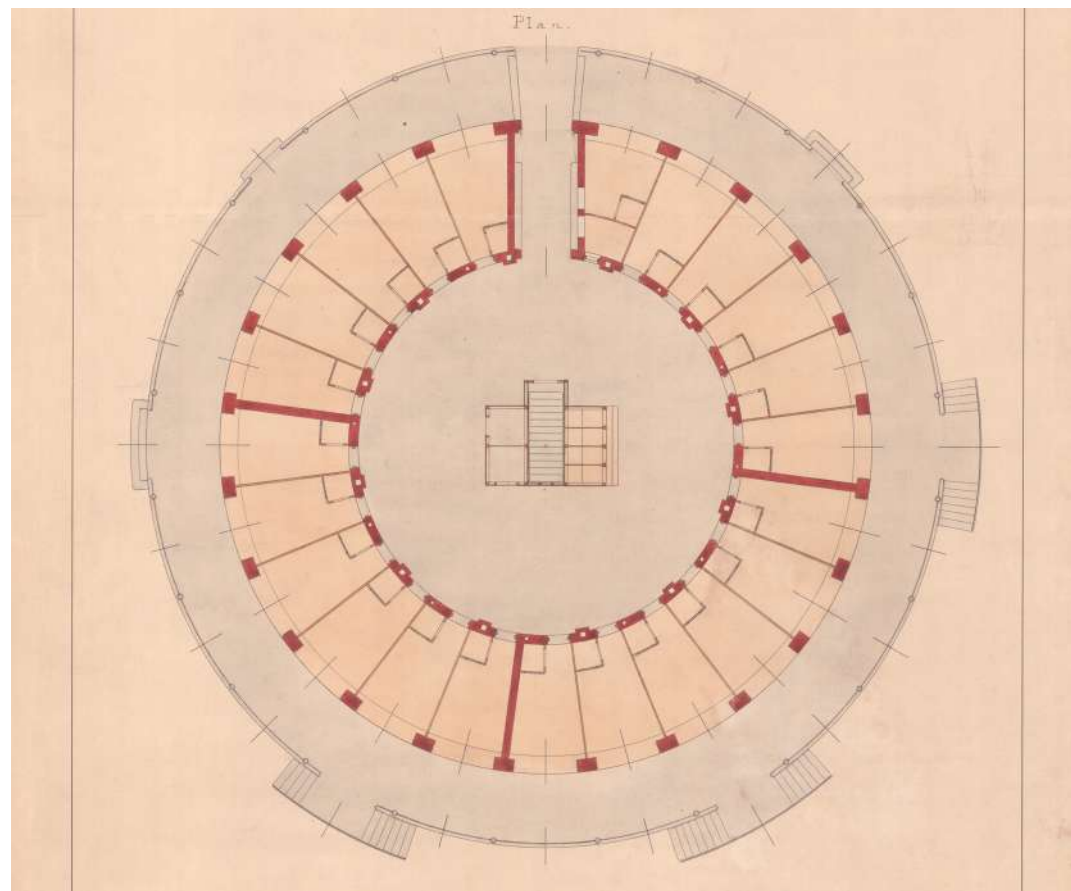
FACADES 1:800
SKOLGATAN 38A, SKANSTORGET 15-17

*Figure 23. Drawing/Montage – Facades of 20 kv. Grenadieren: 709,11679
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1867*

SKANSTORGET OLD MARKET HALL, 1899-1941

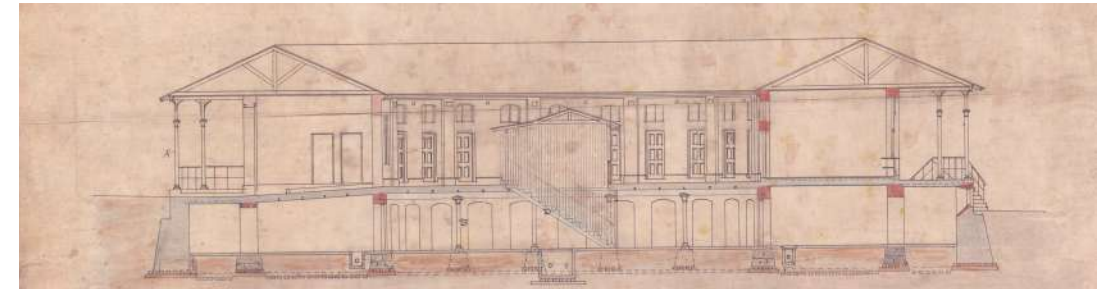


FACADE 1:400

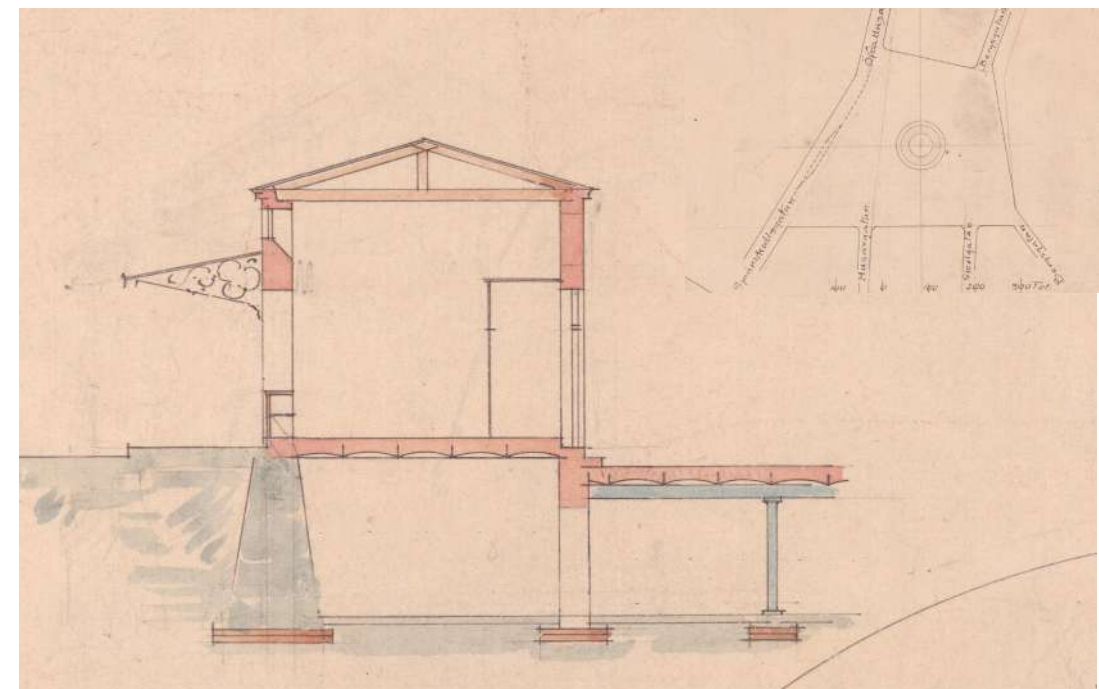


PLAN 1:400

Figure 24. Drawing Facade & Plan – Riting till Saluhall på Skanstorget: A11148
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1897

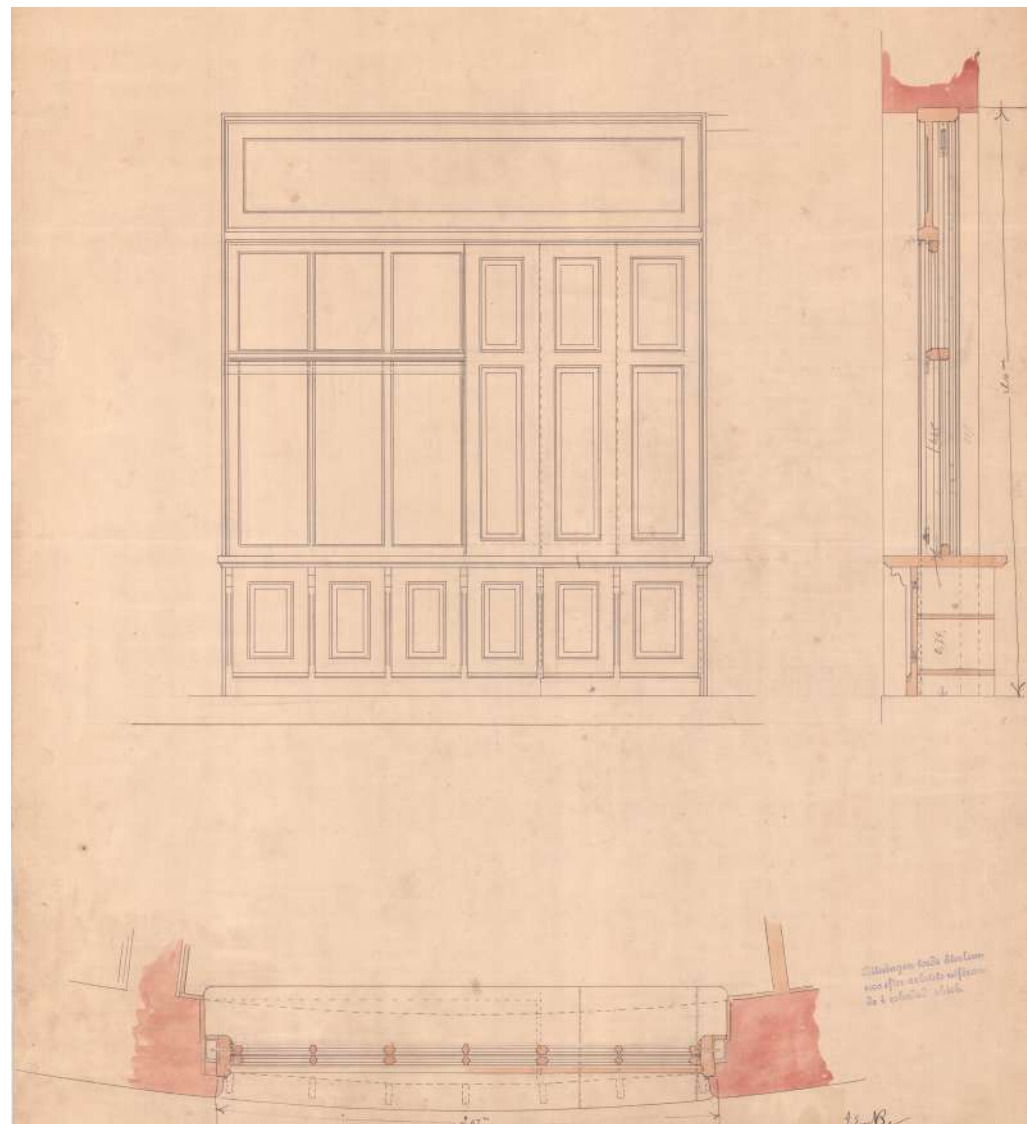


SECTION 1:400



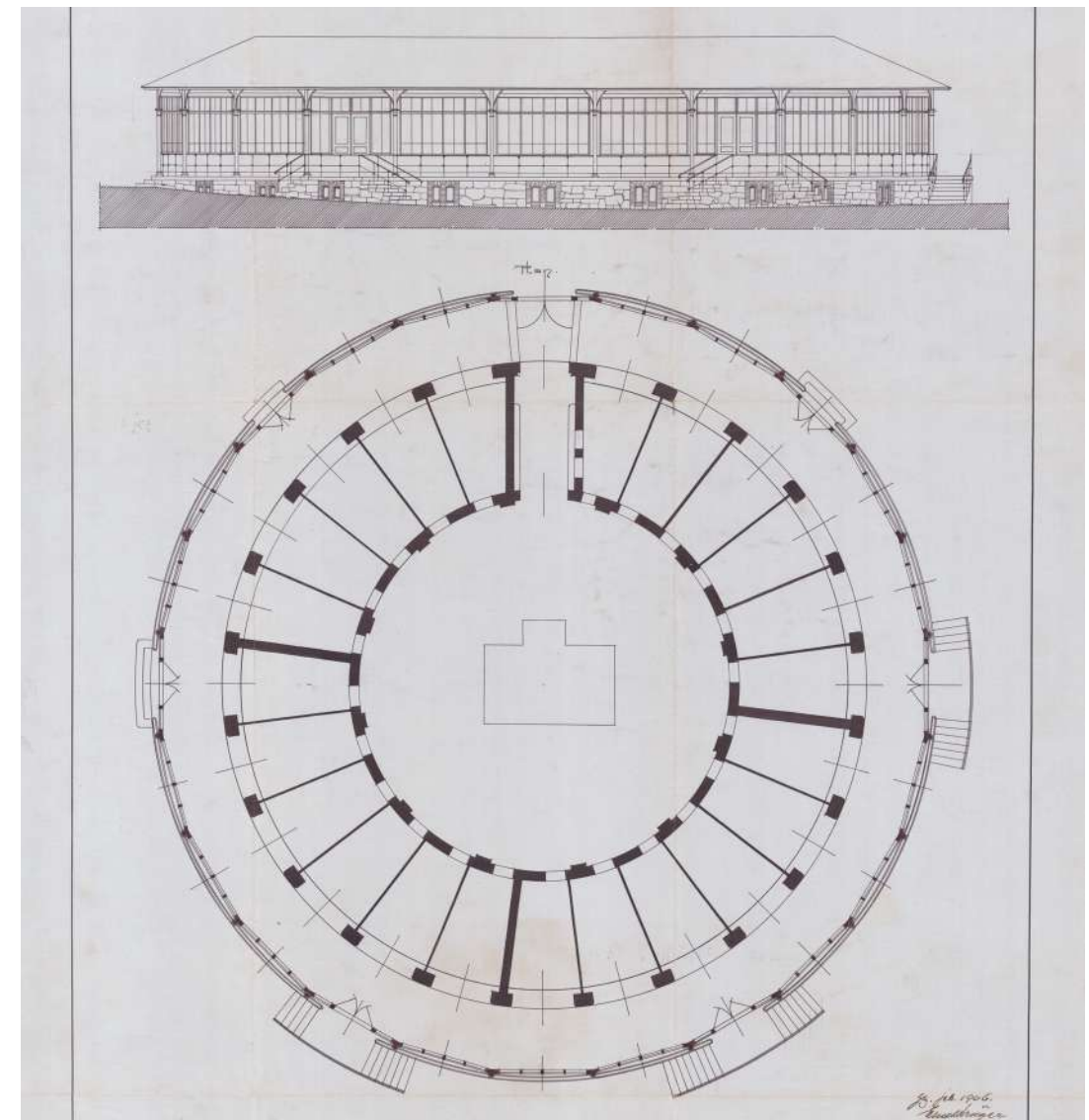
SECTION 1:200

Top: Figure 25. Drawing Section– Riting till Saluhall på Skanstorget: A11144
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1897
Bottom: Figure 26. Drawing Section– Riting till Saluhall på Skanstorget: A11143
by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1897



DETAIL OF STORE OPENING 1:20

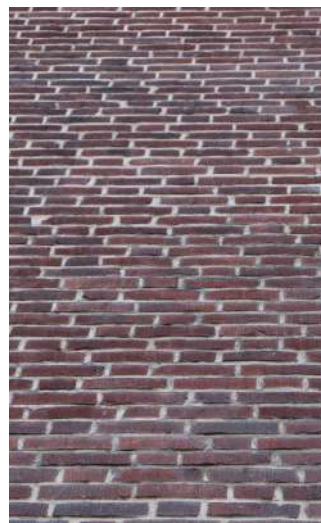
Figure 27. Drawing detail – Basaren vid Skanstoret Riting till Butiksöppningarna: A11142 by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1897



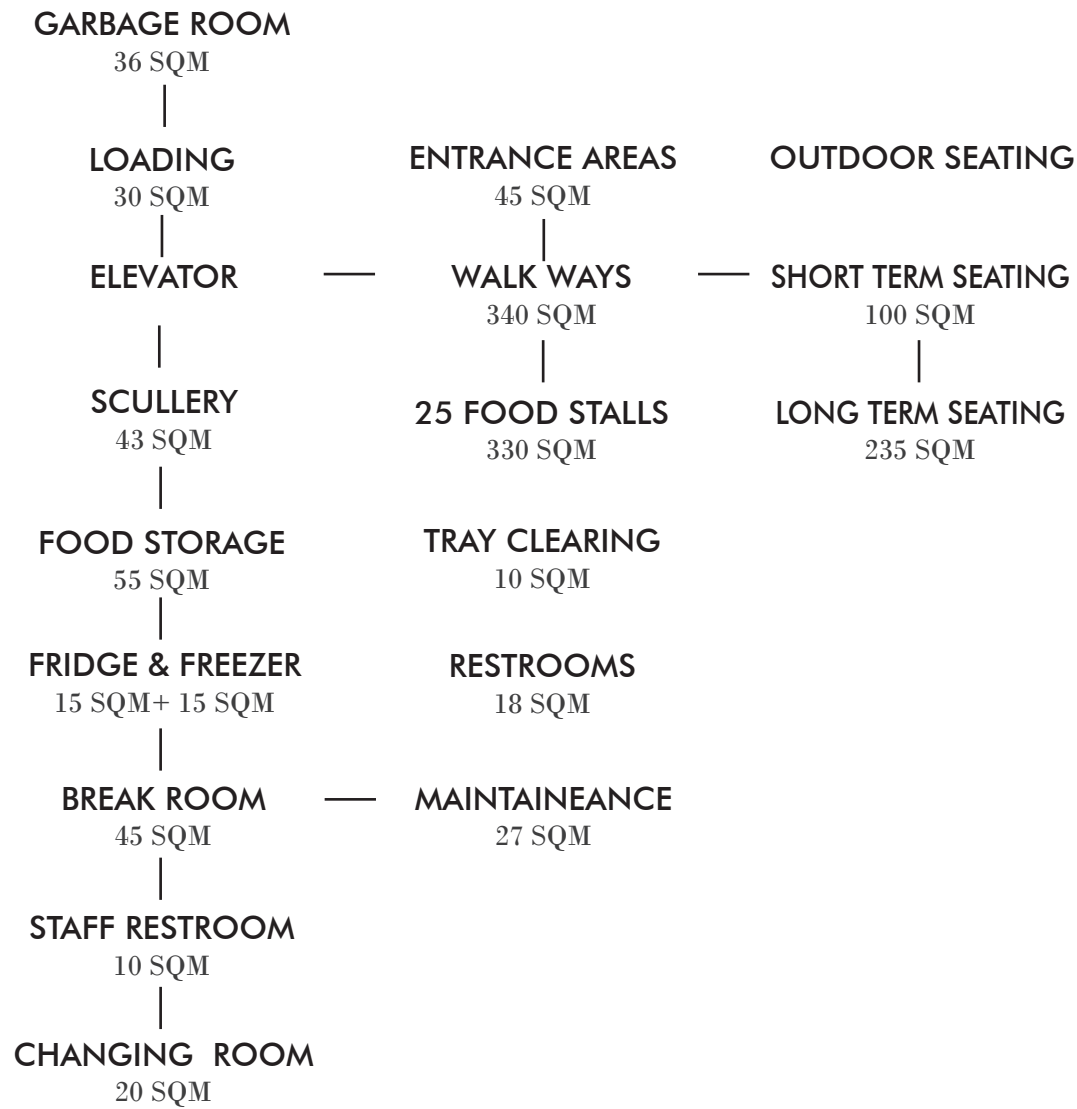
FACADE AND LAYOUT RECONSTRUCTION 1906 1:400

Figure 28. Drawing reconstruction facade & plan – Ritning till förändring af Saluhallen på Skanstoret. 19 kv. Artilleristen: 9839 by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1906

BRICKS OF THE SITE



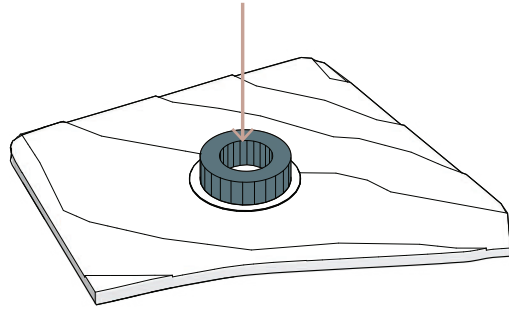
SPACE PROGRAM



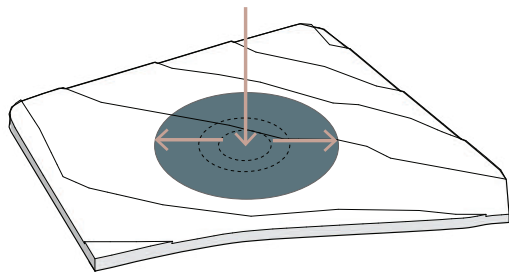
TOTAL AREA: APPROX. 1500 SQM.

4. CONCEPT & PROCESS

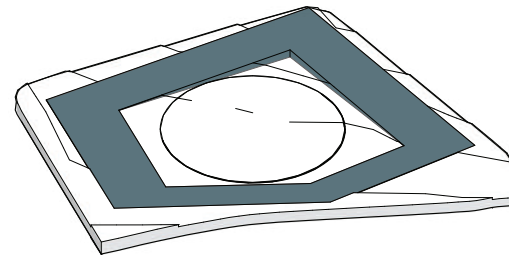
FRAMES OF TIME



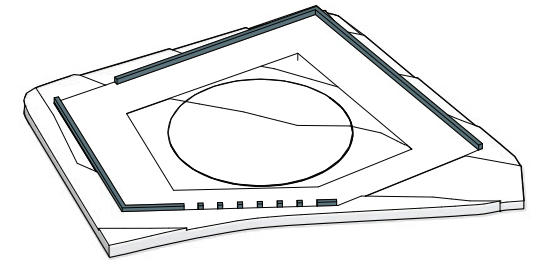
1.
The original market hall was torn down in 1941.



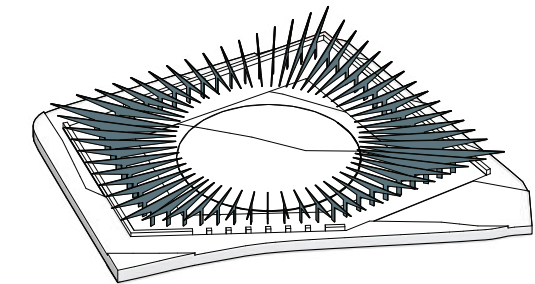
2.
A circle of grass is planted around where the old market hall once stood, the rest is used as a parking lot 1965.



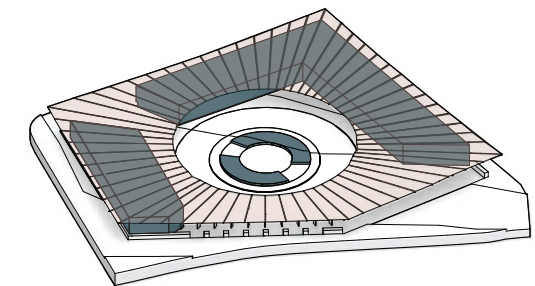
3.
The foundation for the new street food market creates a new annual ring on Skanstorget 2020.



4.
A brick wall is built to frame the new public space 2020.



5.
A wooden structure for the roof are built, pointing out from the old market hall and the green circle just like sunbeams. -Providing a sheltered public space 2021.



6.
The interior walls are built and the historical use and function are brought back to Skanstorget 2023.

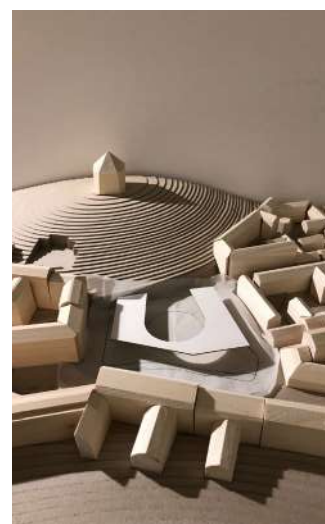
THE WALL



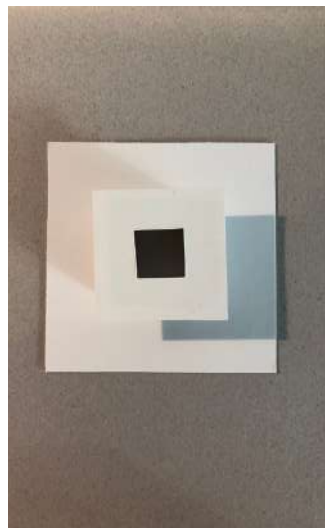


THE ROOF

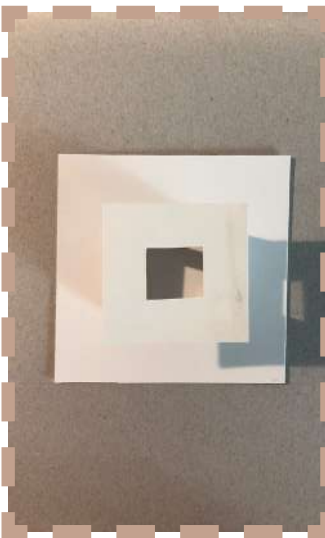




STRATEGIES OF COMBINATION

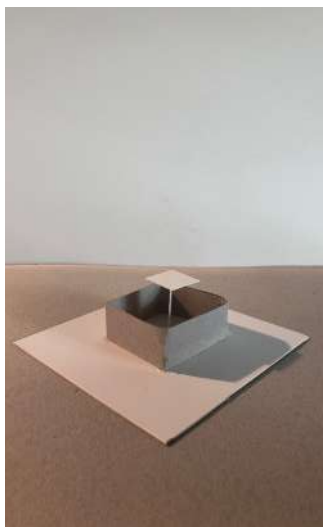


ROOF OVERLAPPING WALL ON THE SAME LEVEL WITH ATRIUM CUT.

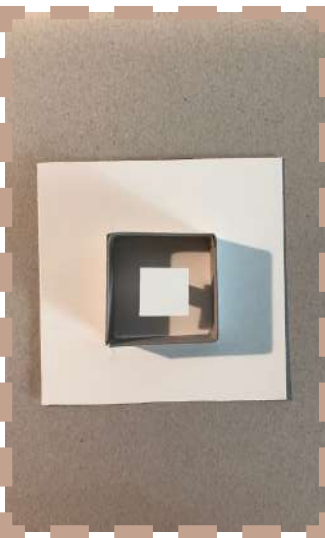


ROOF OVERLAPPING WALL ON HIGHER LEVEL WITH ATRIUM CUT.

C.

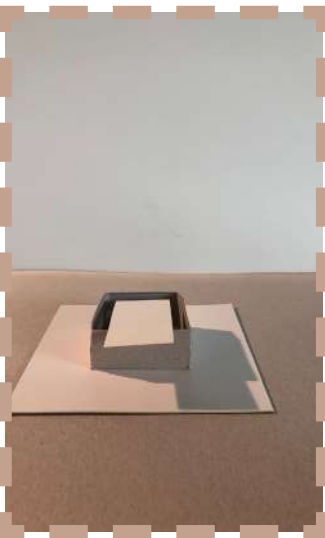
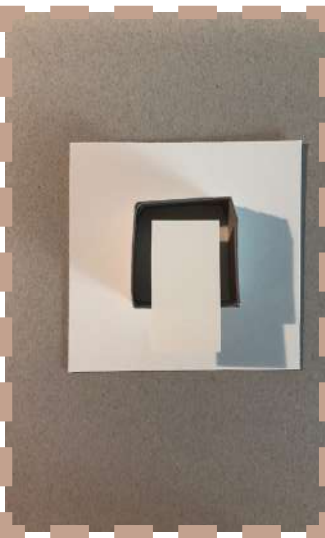


ROOF FRAMED BY THE WALL ON A HIGHER LEVEL WITH WIDE GAP.



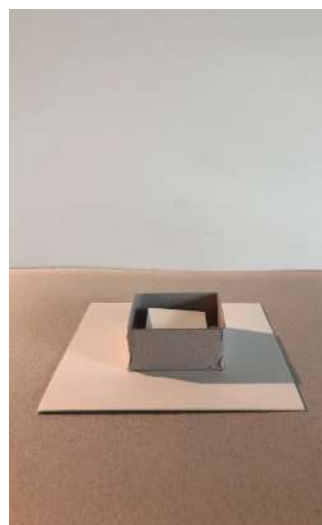
ROOF FRAMED BY THE WALL ON THE SAME LEVEL WITH WIDE GAP.

A.

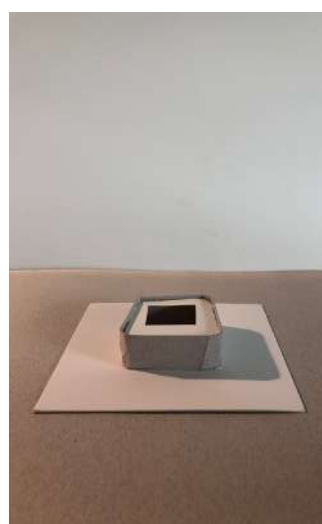
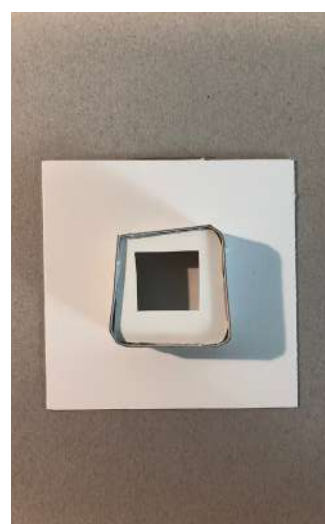


ROOF OVERLAPPING WALL ON THE SAME LEVEL ONE ONE SIDE, WIDE GAPS ON THE OTHER.

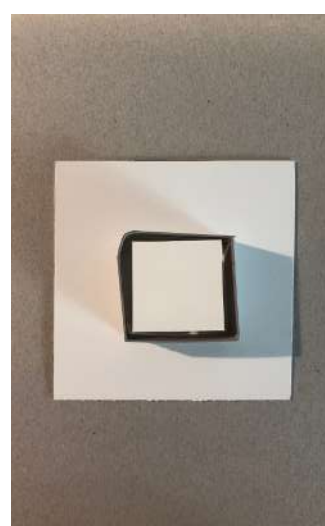
A.



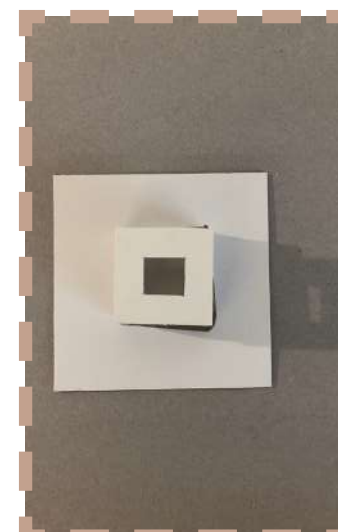
ROOF FRAMED BY
THE WALL ON A
LOWER LEVEL WITH
WIDE GAP.



WALL OVERLAPPING
ROOF ON SLIGHTLY
HIGHER LEVEL WITH
ATRIUM CUT.

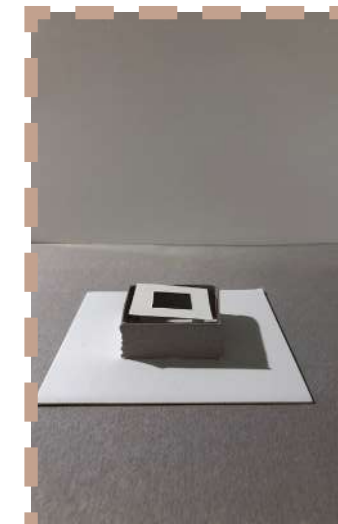
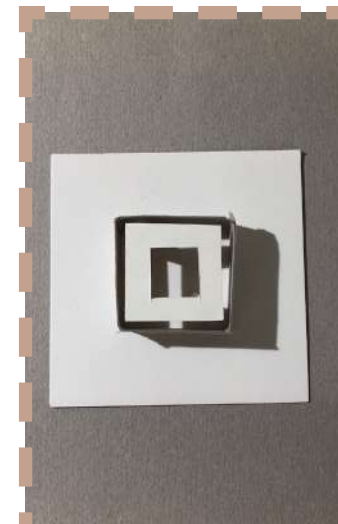


ROOF FRAMED BY
THE WALL ON THE
SAME LEVEL WITH
NARROW GAP.



ROOF PERPENDICUL-
LAR TO WALL ON
HIGHER LEVEL WITH
ATRIUM CUT.

B.



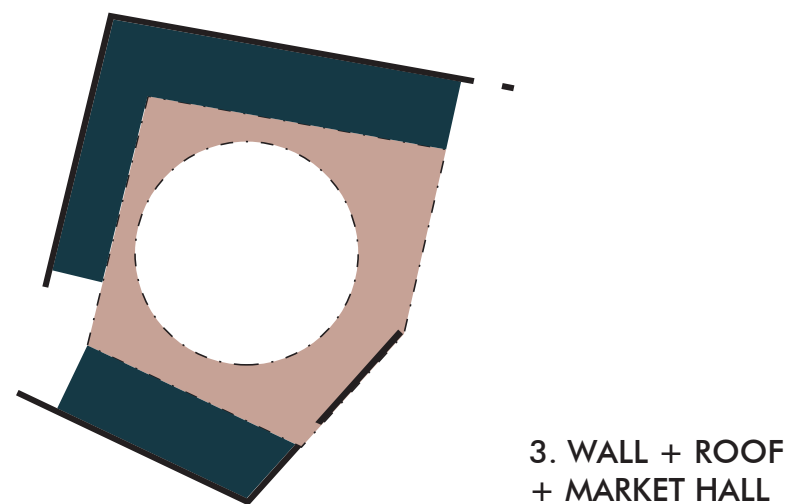
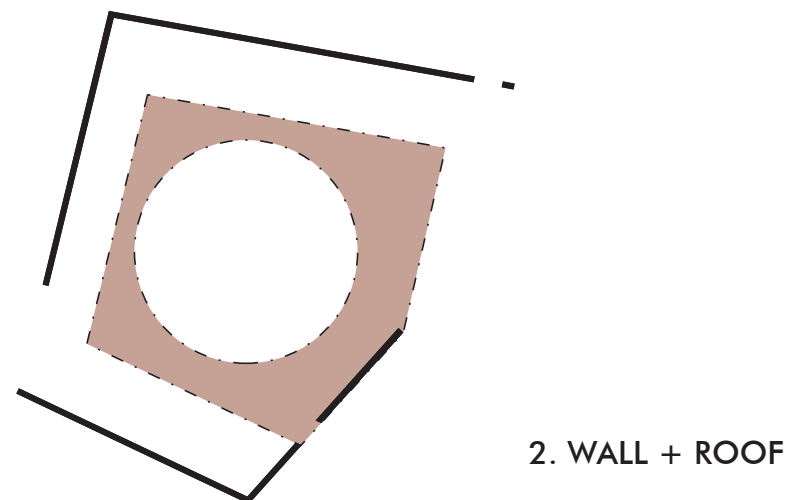
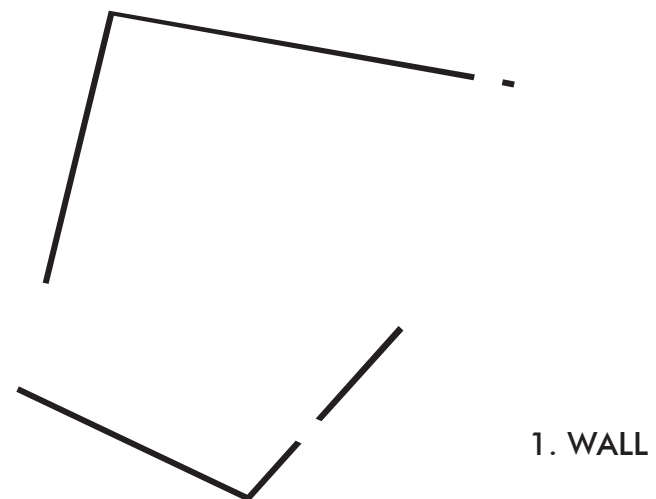
ROOF FRAMED BY
THE WALL ON THE
SAME LEVEL WITH
NARROW GAP AND
ATRIUM CUT.

D.

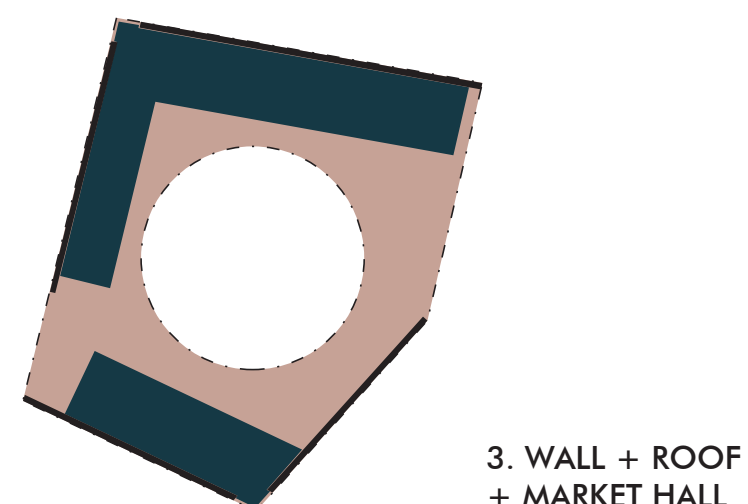
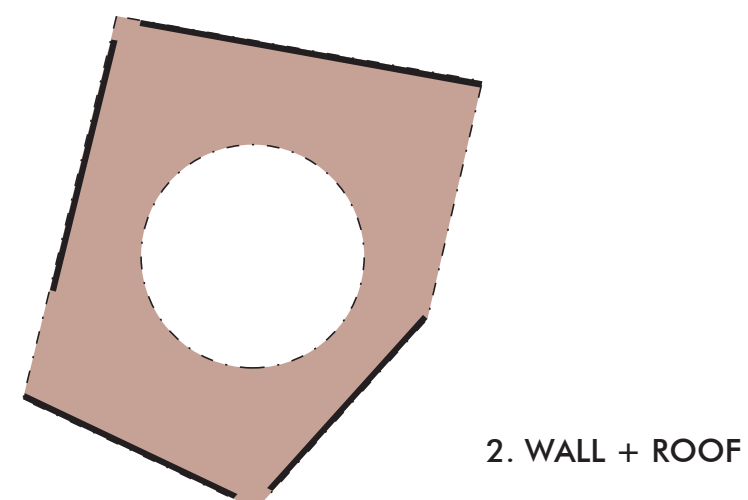
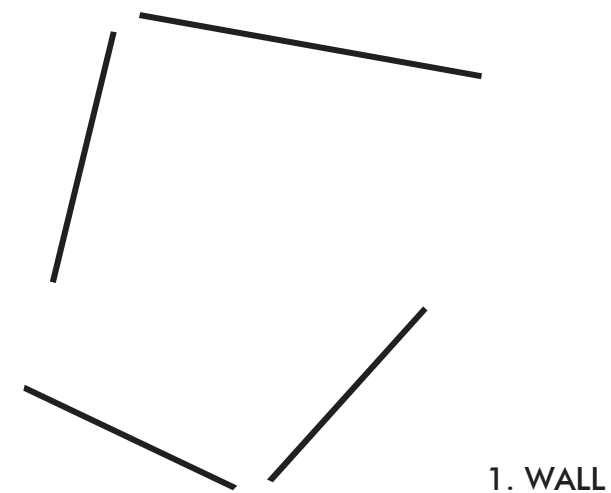


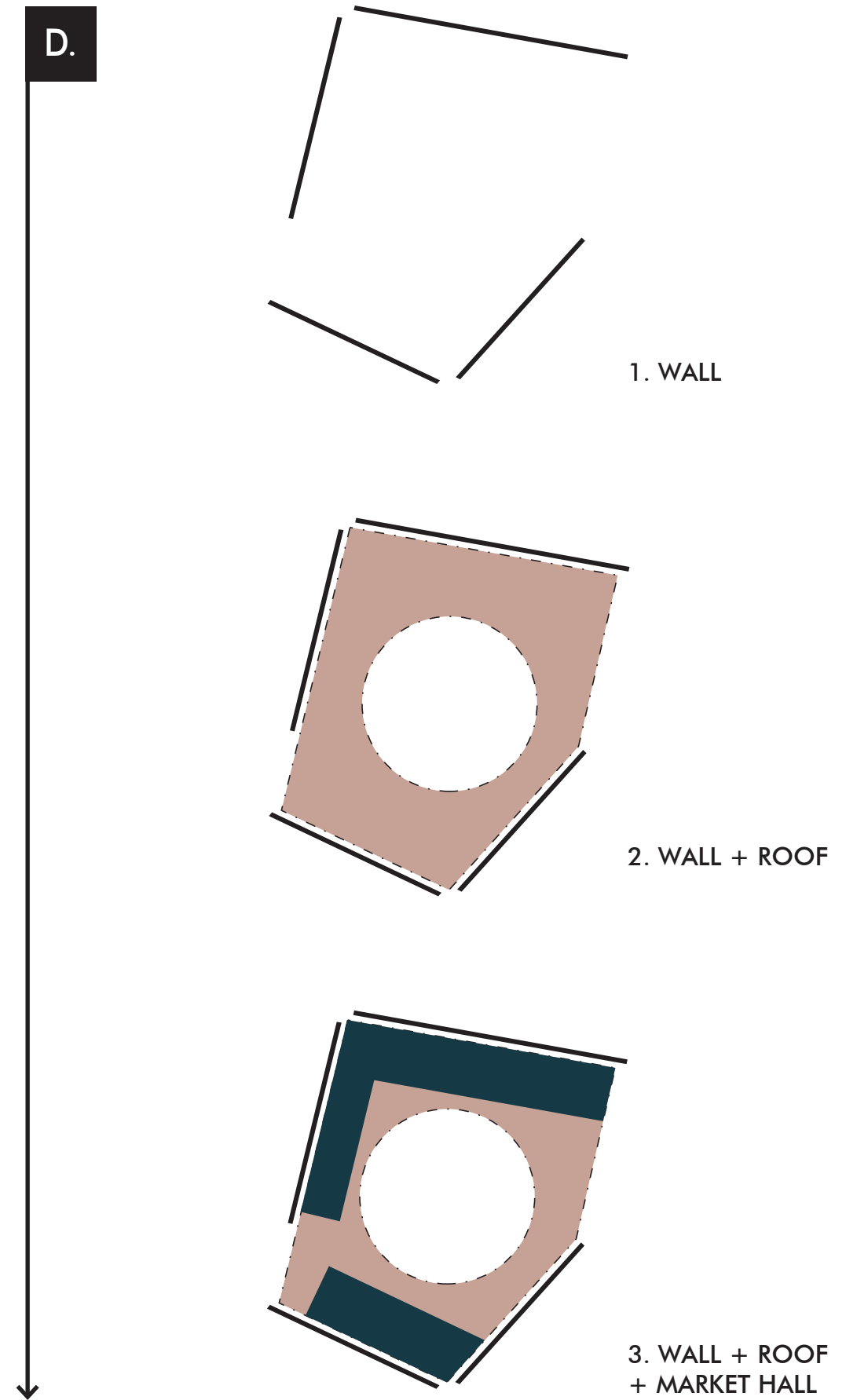
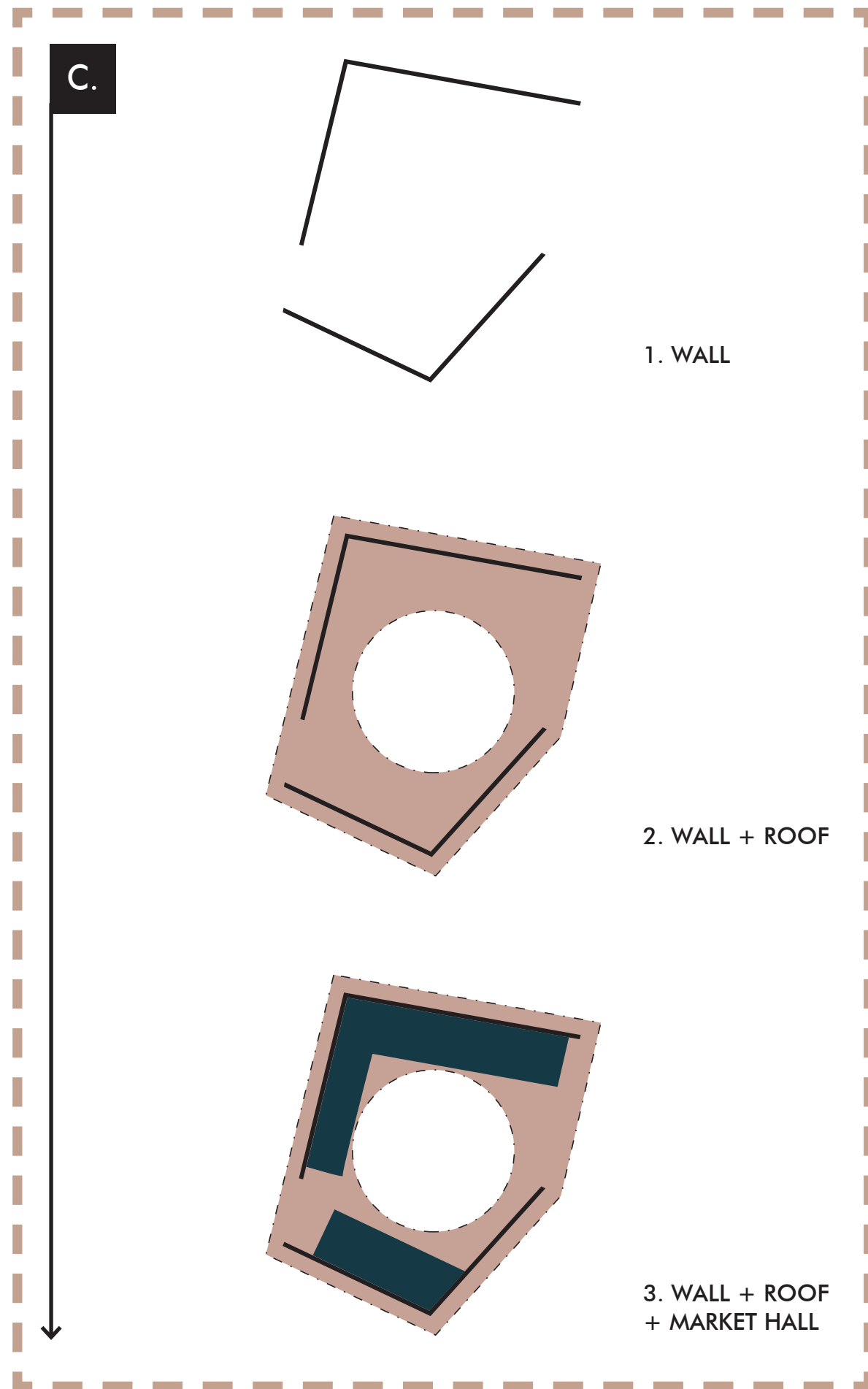
=FAVOURITES TO WORK FURTHER ON!

A.



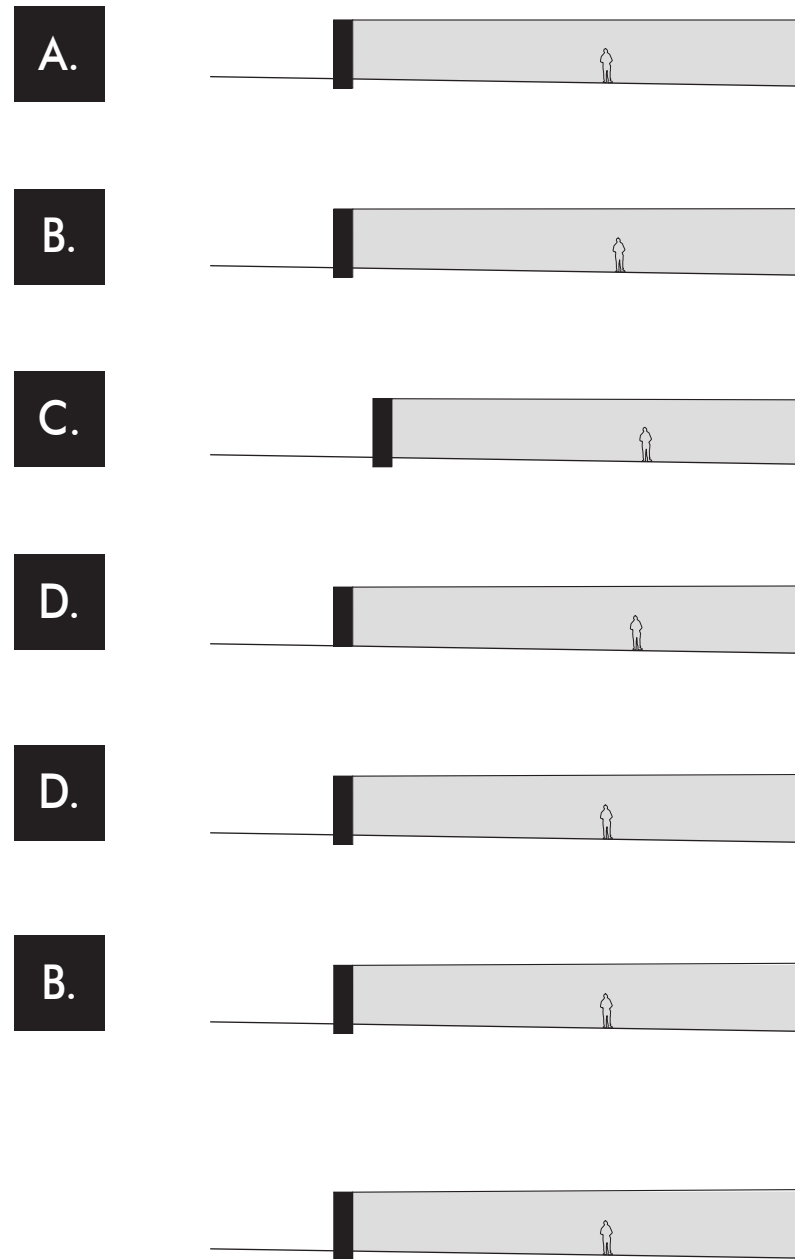
B.



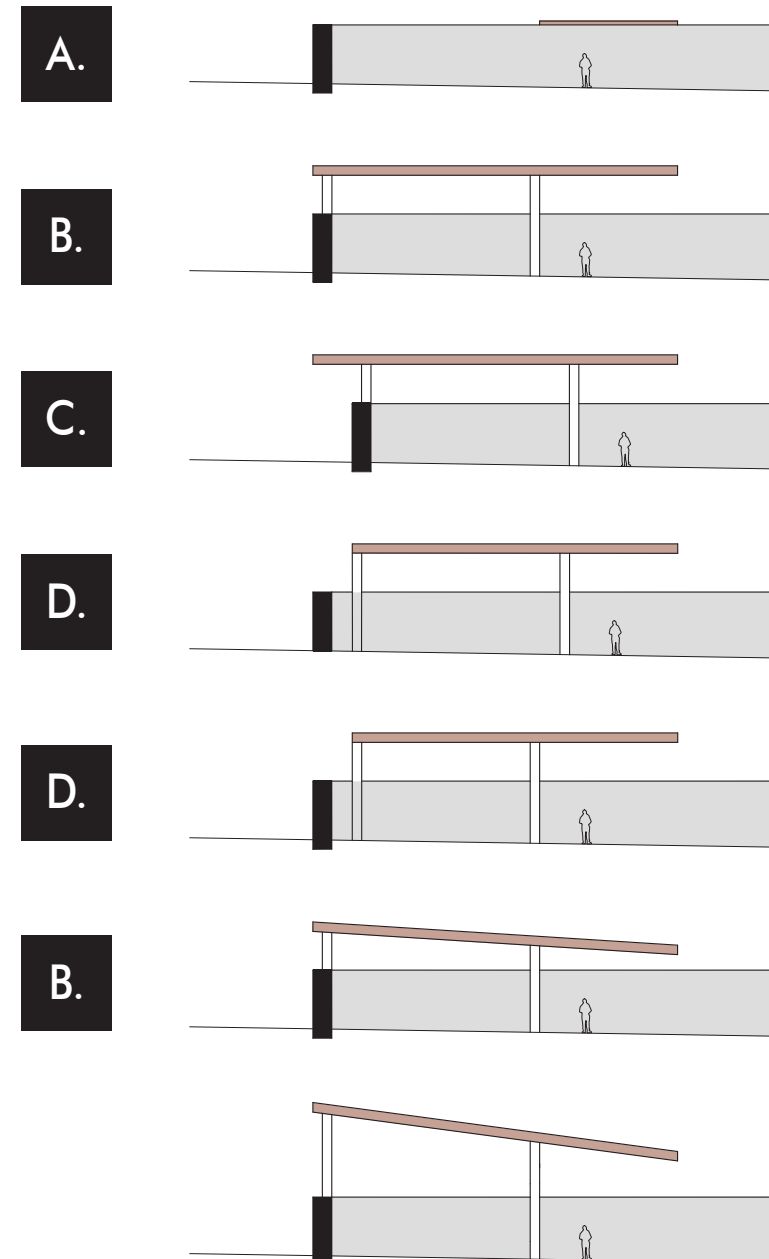


Time →

1. WALL



2. WALL + ROOF



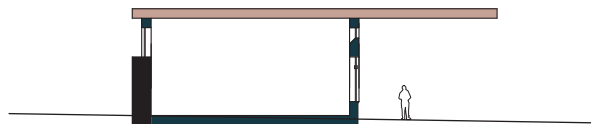
Time →

3. WALL + ROOF
+ MARKET HALL

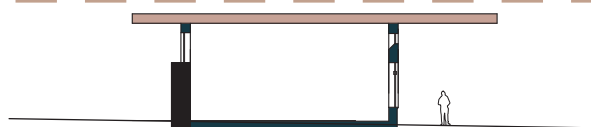
A.



B.



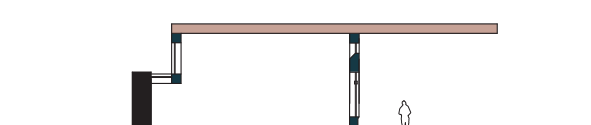
C.



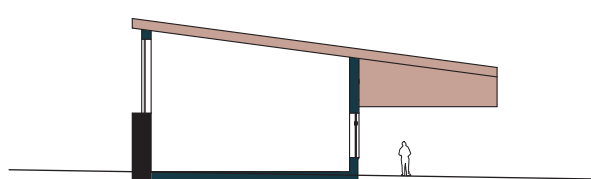
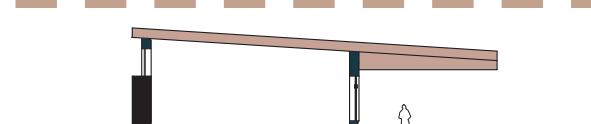
D.



D.



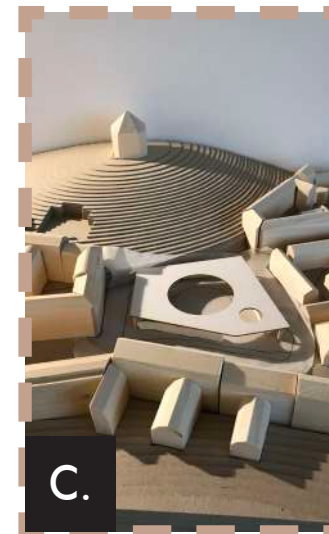
B.



A.



B.



C.



D.

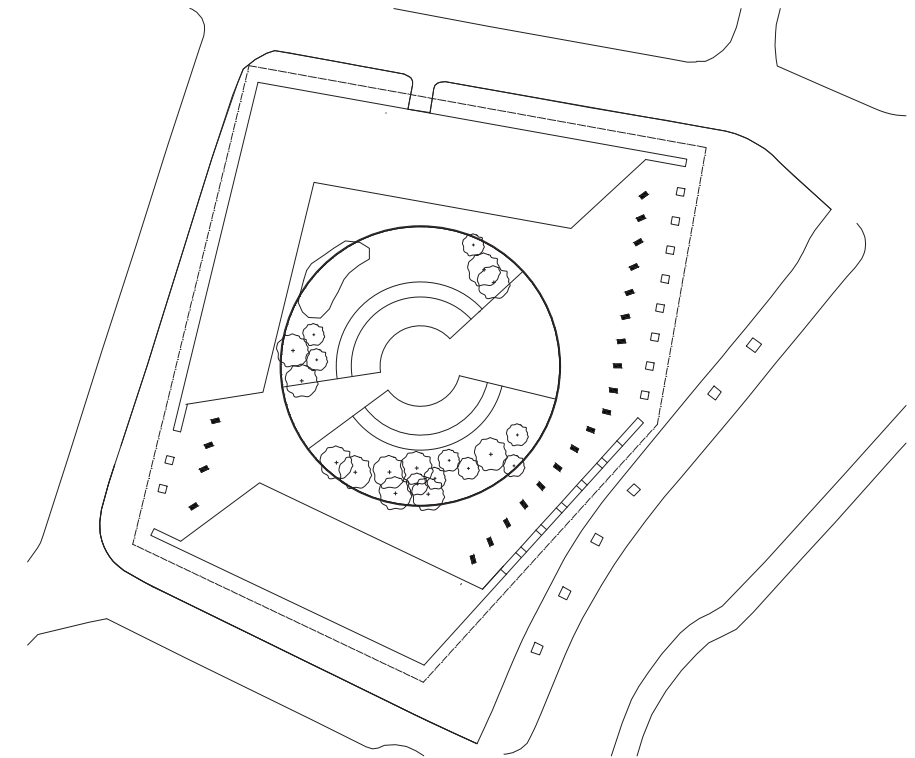
SKETCH MODELS
WALL AND ROOF
COMBINATION

THE COURTYARD

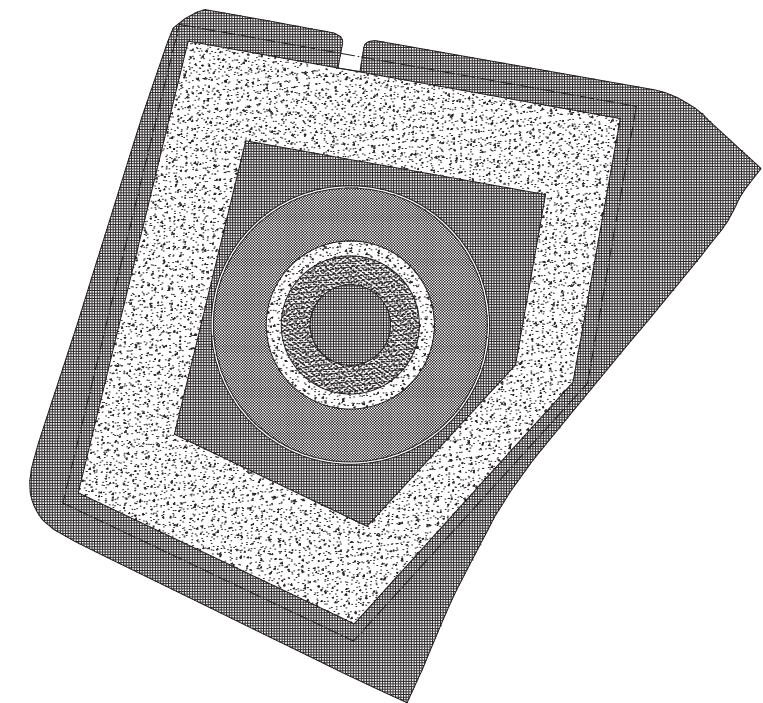


RELATION BETWEEN GREEN CIRCLE AND ORIGINAL MARKET HALL.

Background: *Figure 29*. Photograph - Skanstorget from above, by Google Kartdata, 2019
 Mounted on top: *Figure 30*. Drawing Plan – Riting till Saluhall på Skanstorget: A11148
 by Regionarkivet för Västra Götalandsregionen och Göteborgs Stad, 1897

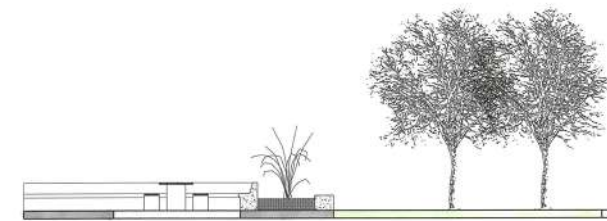
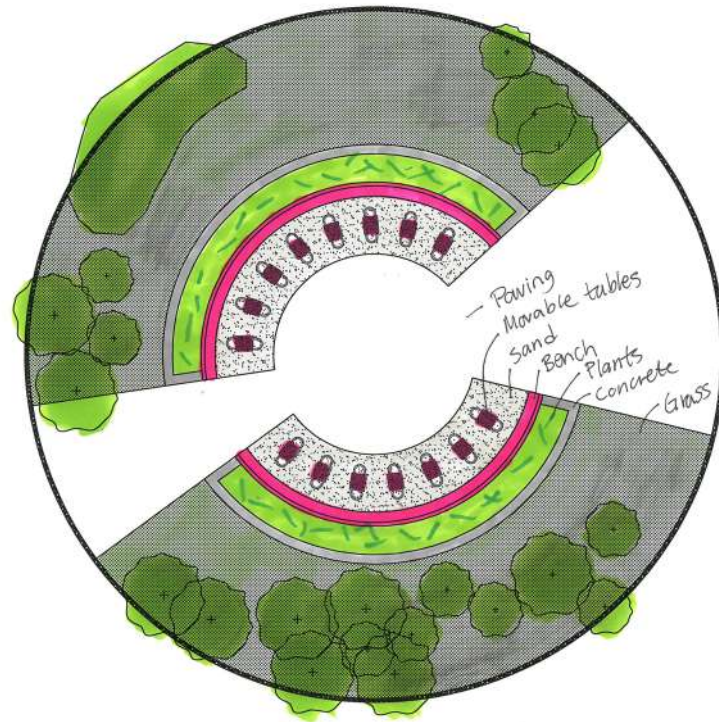


REQUISITE FOR COURTYARD, ORIGINAL TREES
 AND FOOTPRINT OF OLD MARKET HALL.
 SCALE - 1:1000

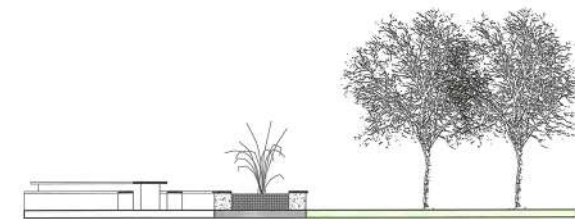
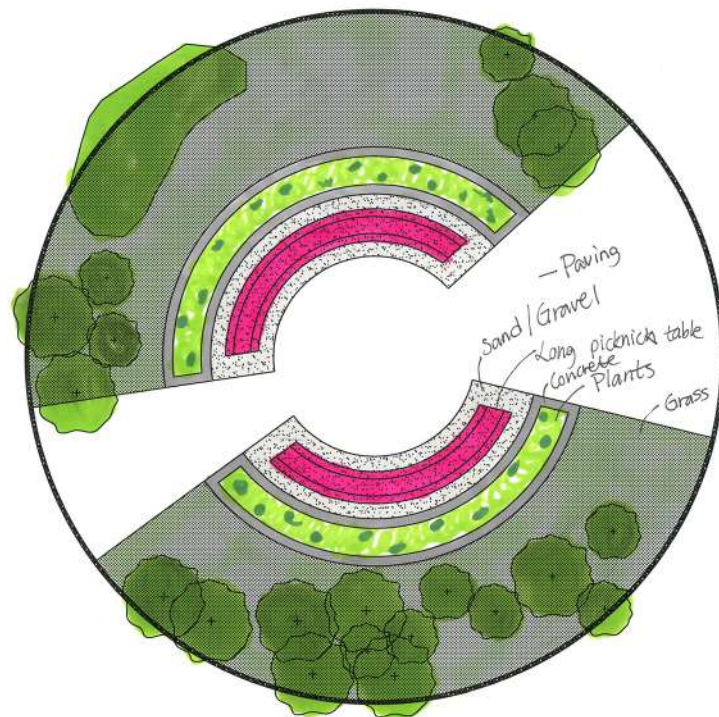


ANNUAL RINGS
 - LAYERS OF MATERIALS FOR COURTYARD

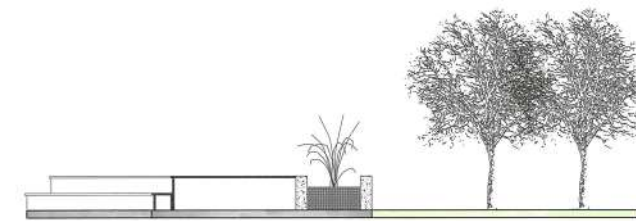
SKETCHES FOR COURTYARD



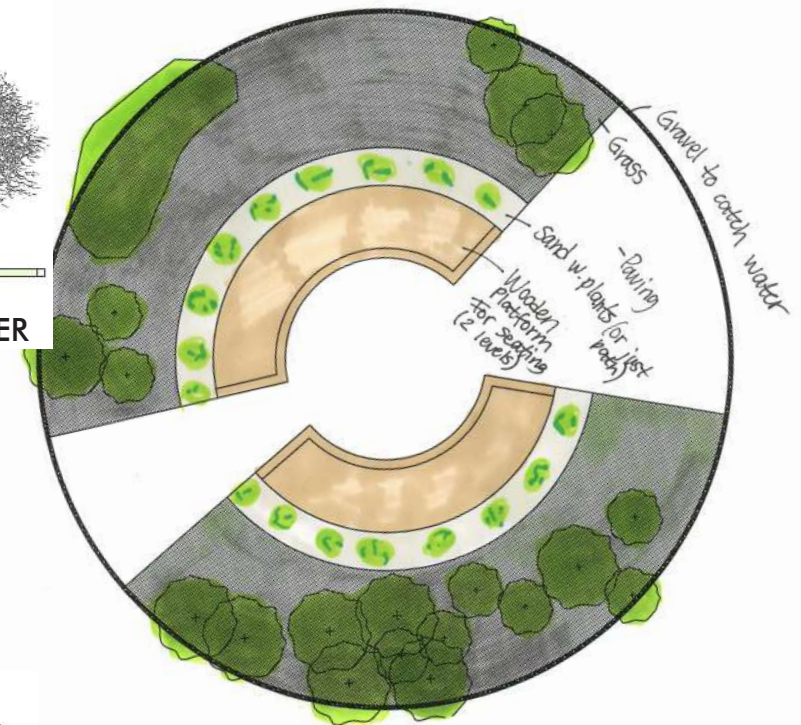
**FREE SEATING ON SAND
+ FIXED SOFA INTERGRATED IN FLOWERBED**



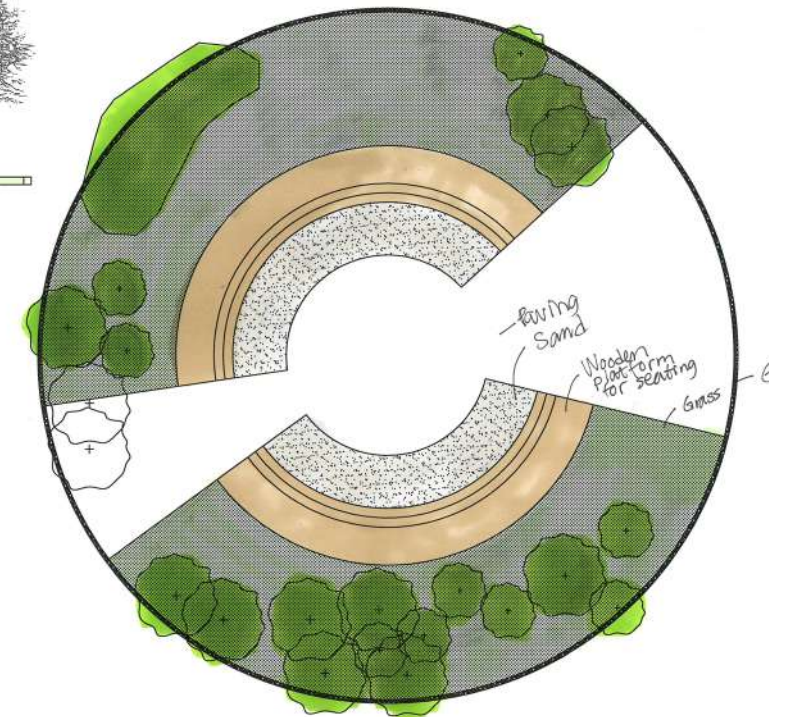
**LONG PICNIC TABLE ON SAND
+ BENCHES INTERGRATED IN FLOWERBED**



**WOODEN PLATFORM TOWARDS CENTER
HIDDEN BEHIND PLANTATION**



**WOODEN PLATFORM FOR SEATING
IN ALL DIRECTIONS**





WOODEN PLATFORM FOR SEATING IN ALL DIRECTIONS
WITH INTERGRATED FLOWERBED.
SLOW PATH IN SAND.



CONCRETE BOTTOM IN LANDSCAPE



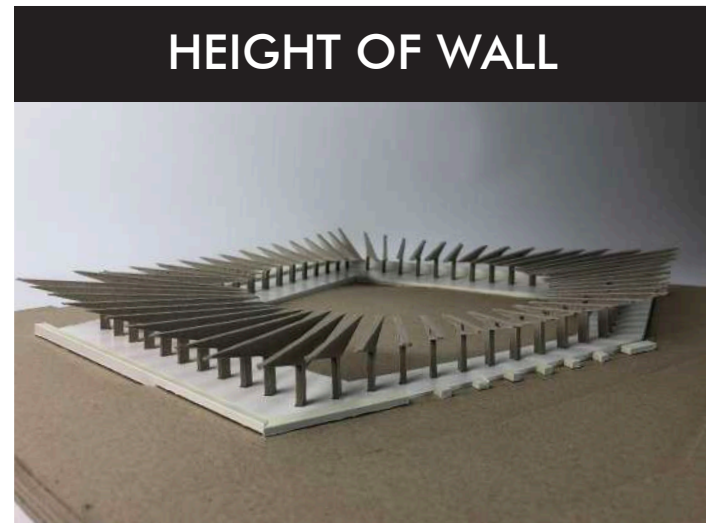
CONCRETE BOTTOM
ON SAME LEVEL
EVERYWHERE.
-CREATES SPACE FOR
BASEMENT
-ENTRANCES ON
SAME LEVEL
-STAIRS NEEDED IN
SOME PLACES TO
REACH THE
PLATFORM



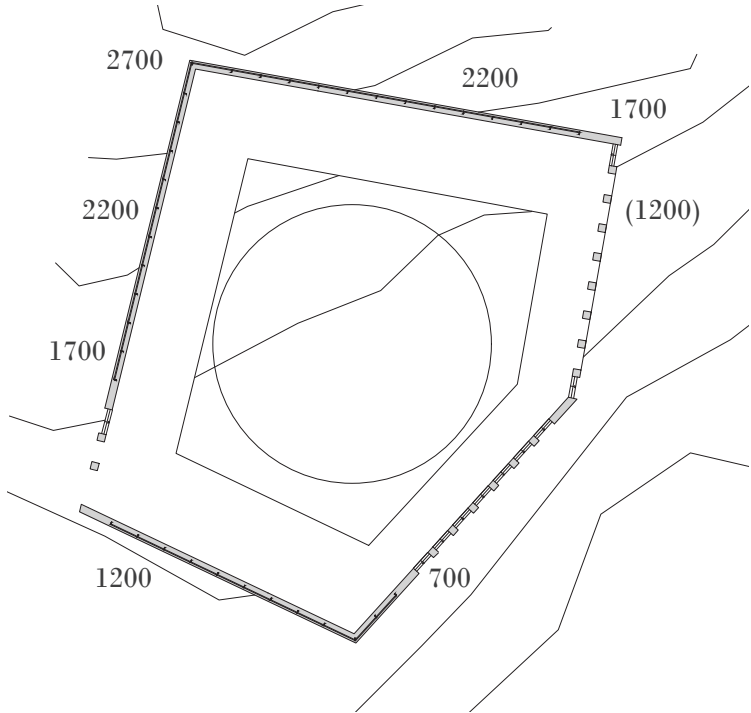
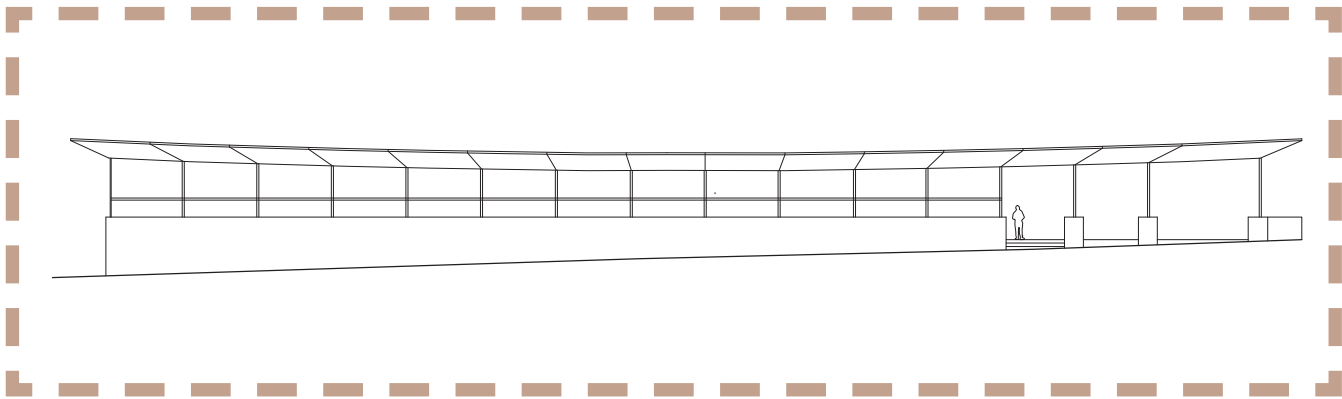
CONCRETE BOTTOM
ON TWO LEVELS
-ADOPTS SLIGHTLY
TO THE LANDSCAPE
-STAIRS AND RAMPS
NEEDED TO MOVE
BETWEEN LEVELS



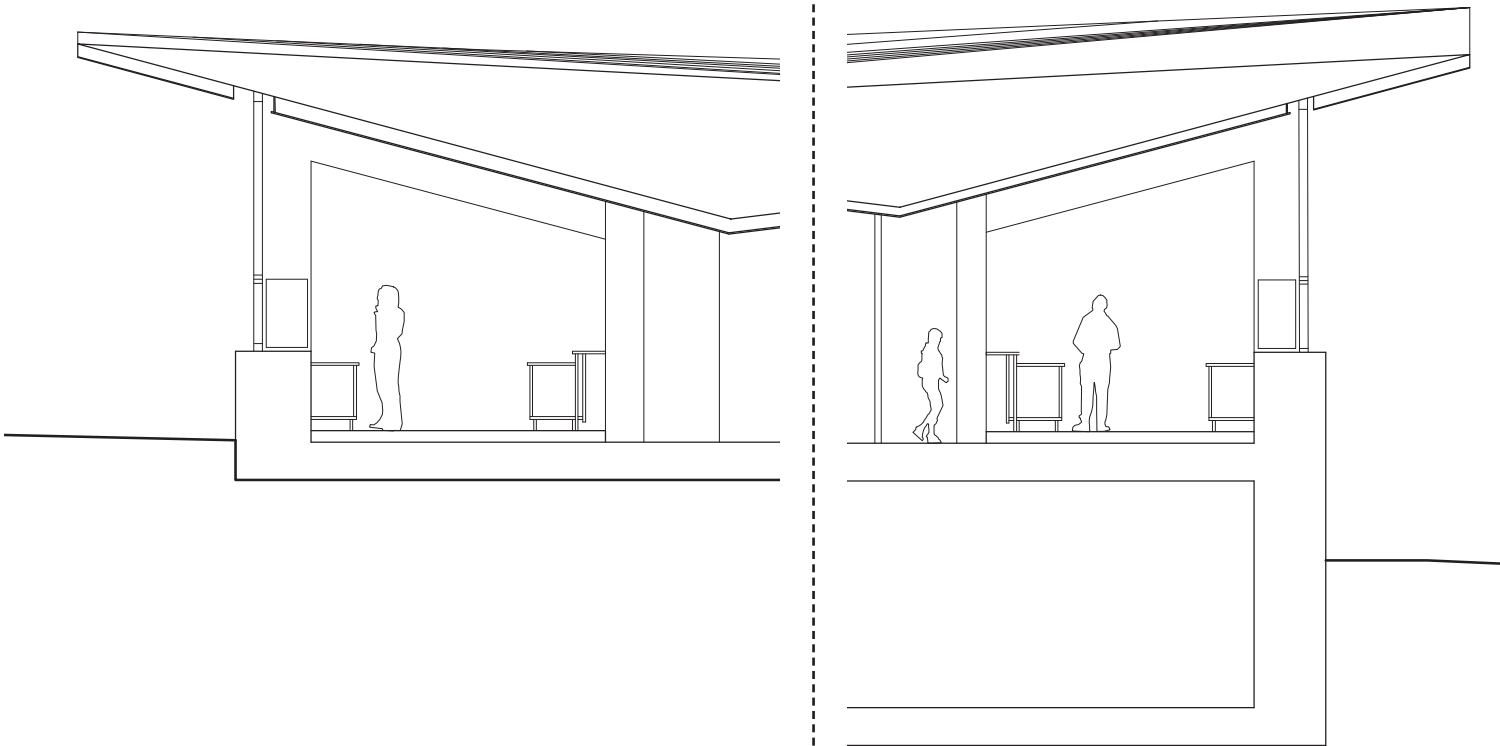
CONCRETE BOTTOM
STAGGERING
-ADOPTS TO THE
LANDSCAPE
-STAIRS AND RAMPS
NEEDED MOVE
BETWEEN LEVELS
-BASEMENT NOT
POSSIBLE



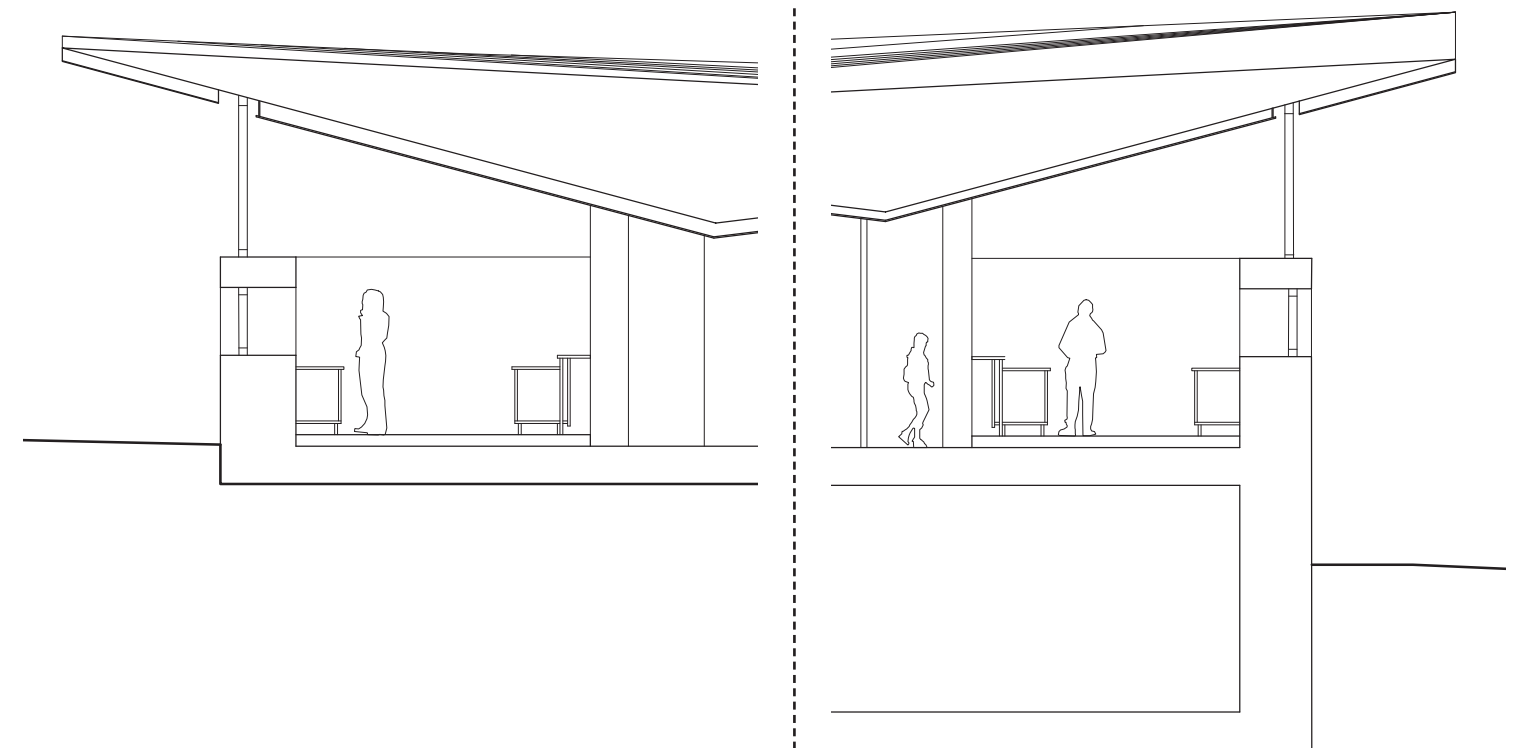
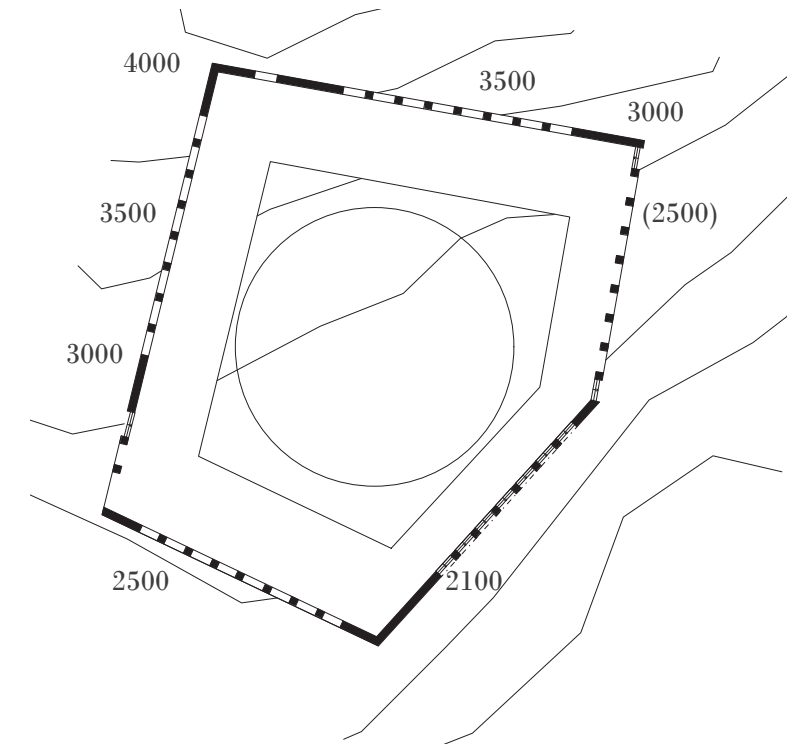
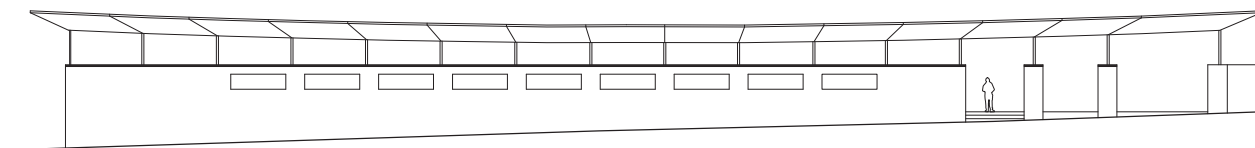
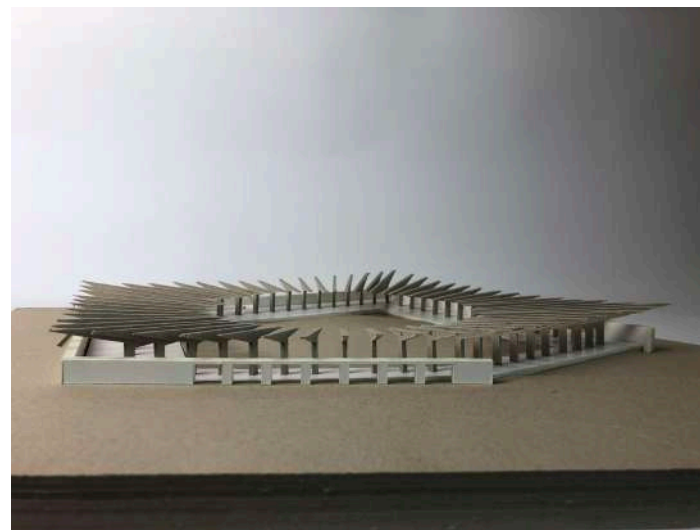
LOW WALL - 1200



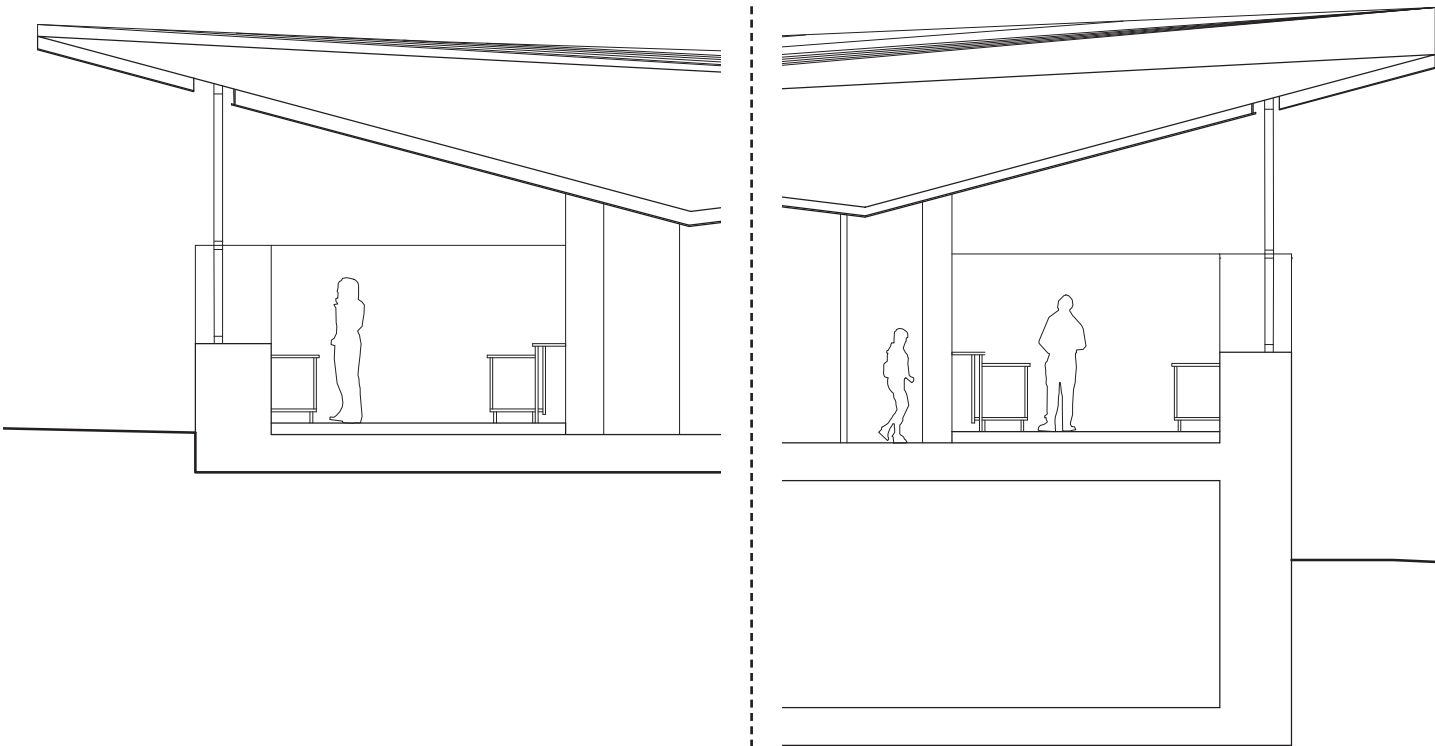
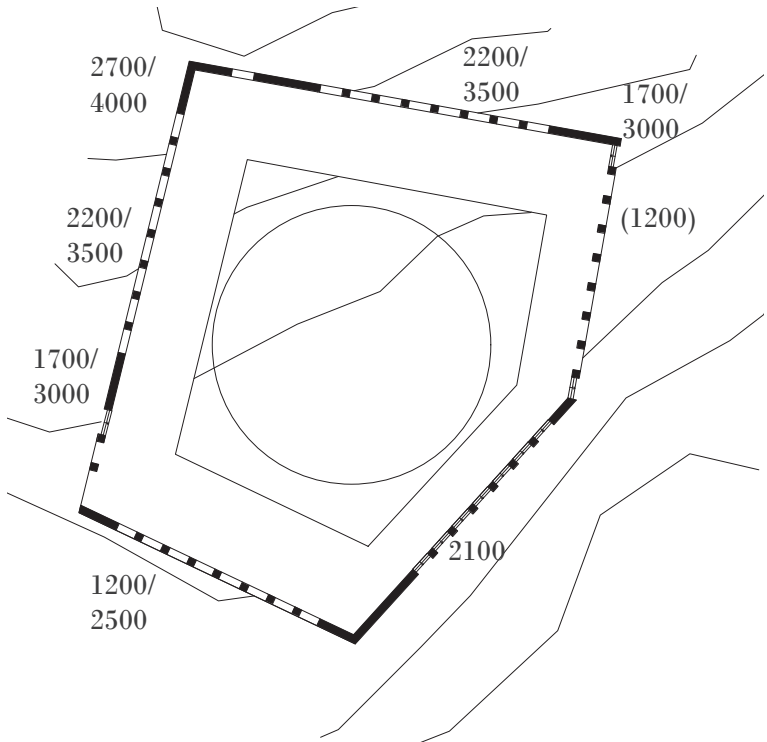
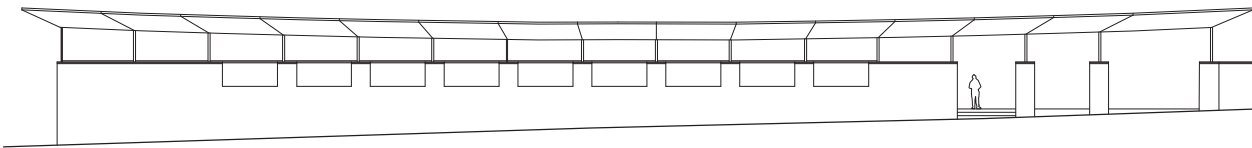
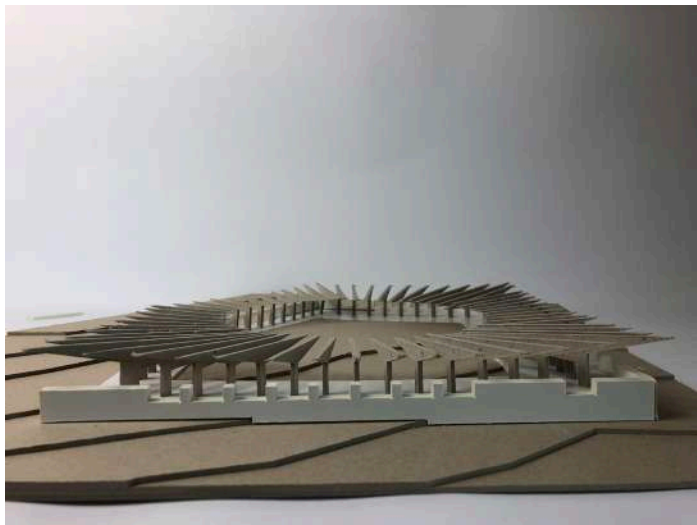
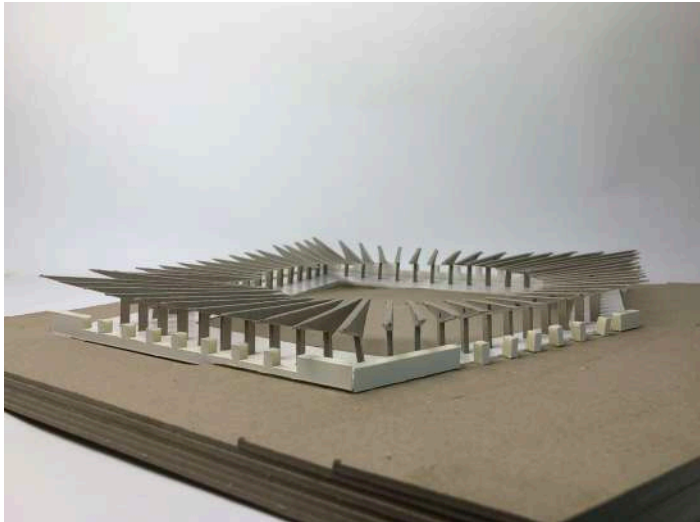
EXPERIENCED HEIGHT OF EXTERIOR WALL



HIGH WALL - 2500

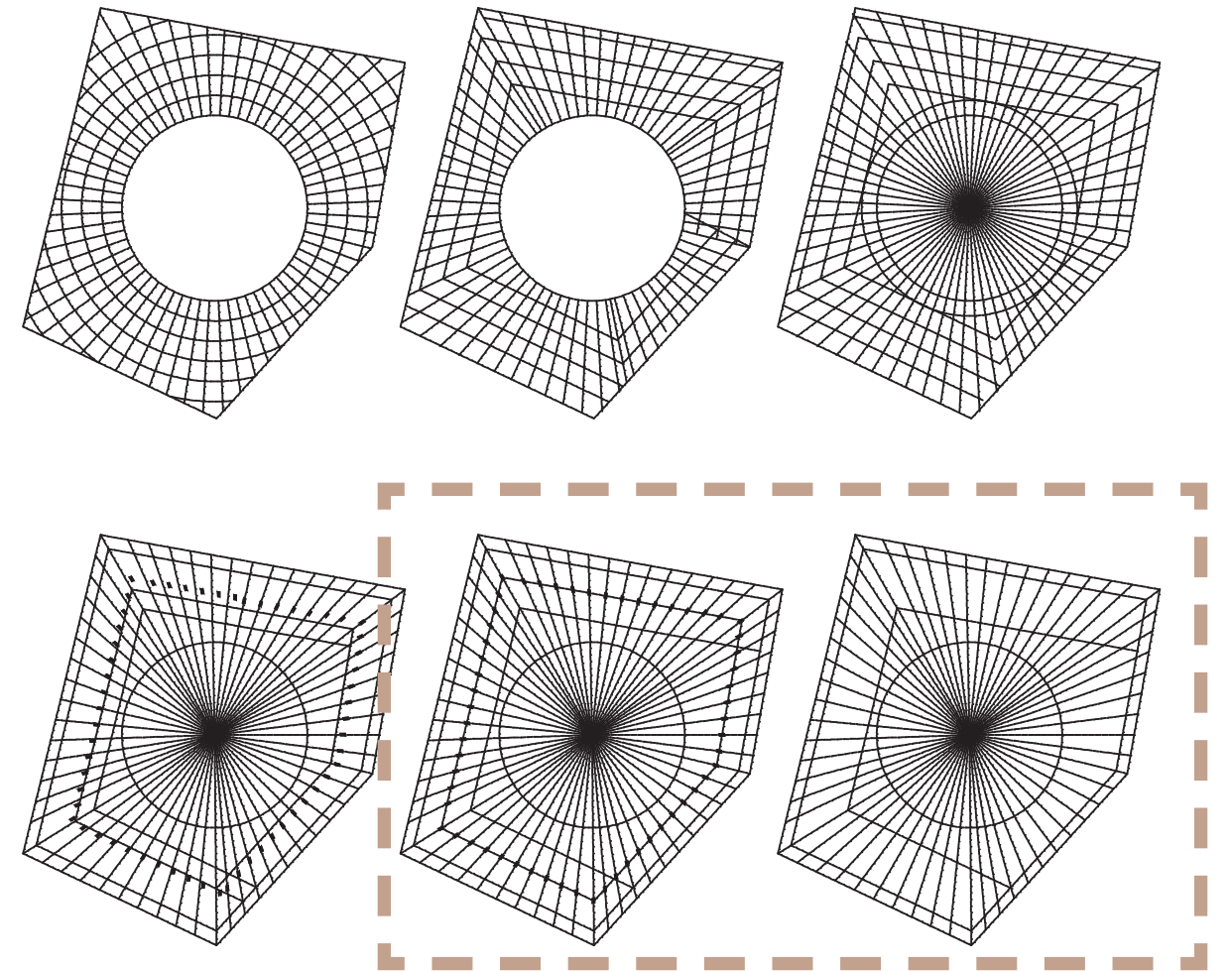
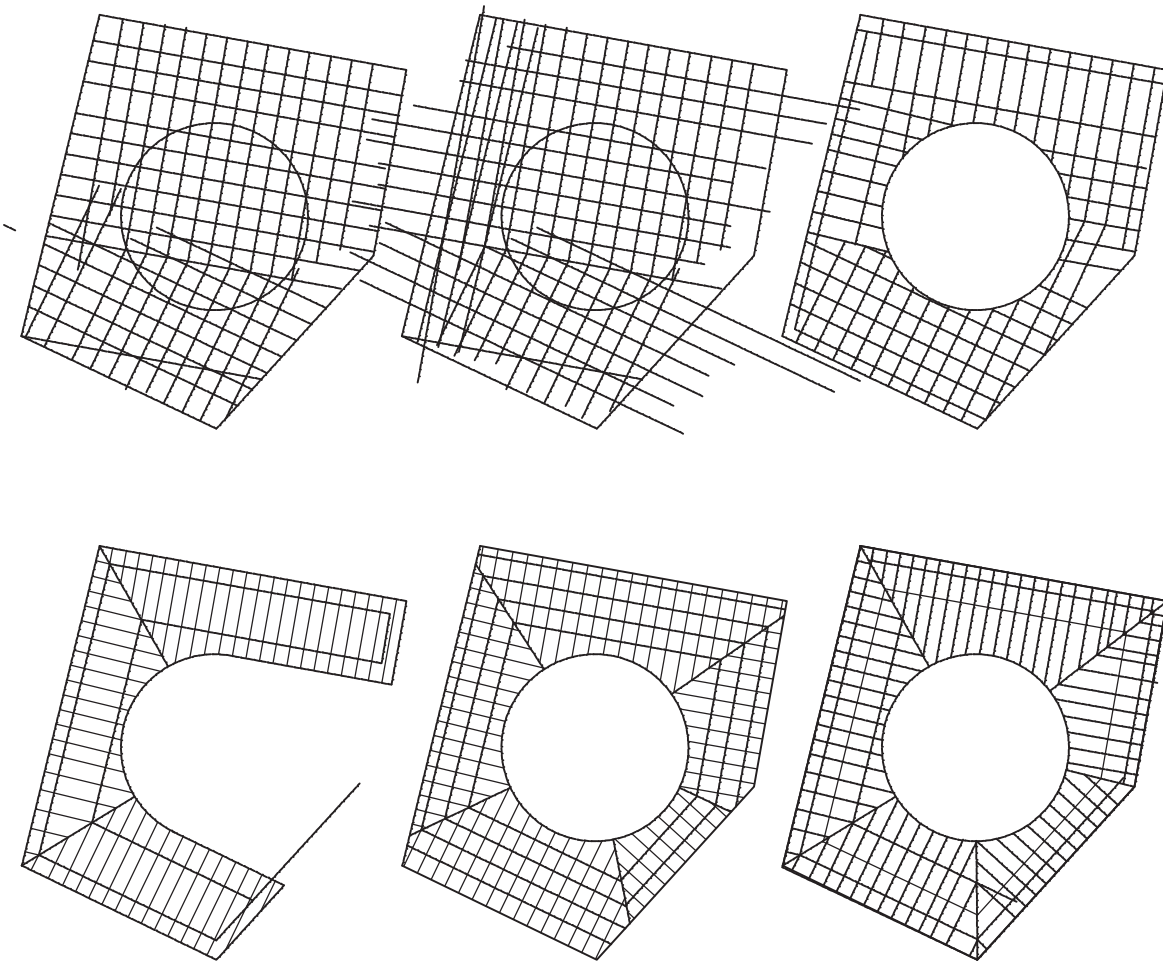


STAGGERING WALL
- 1200/2500



5. DEVELOPMENT OF STRUCTURAL CONCEPT

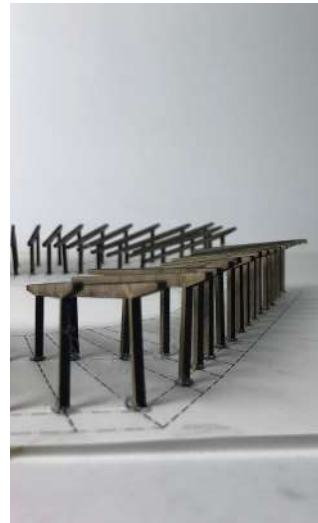
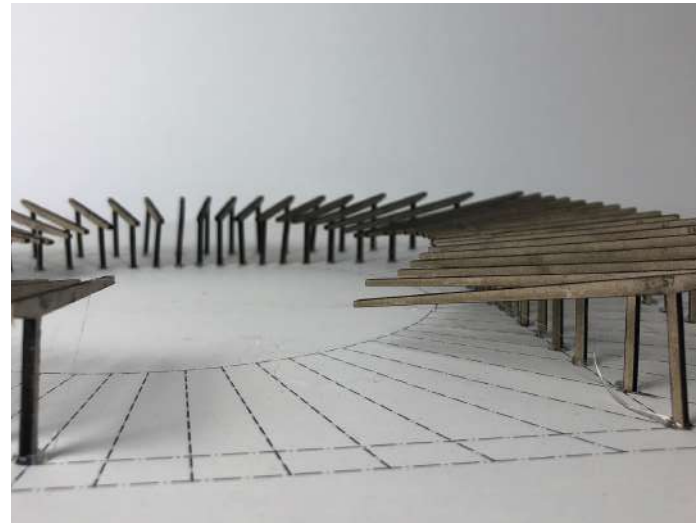
ITERATIONS OF GRID SYSTEMS



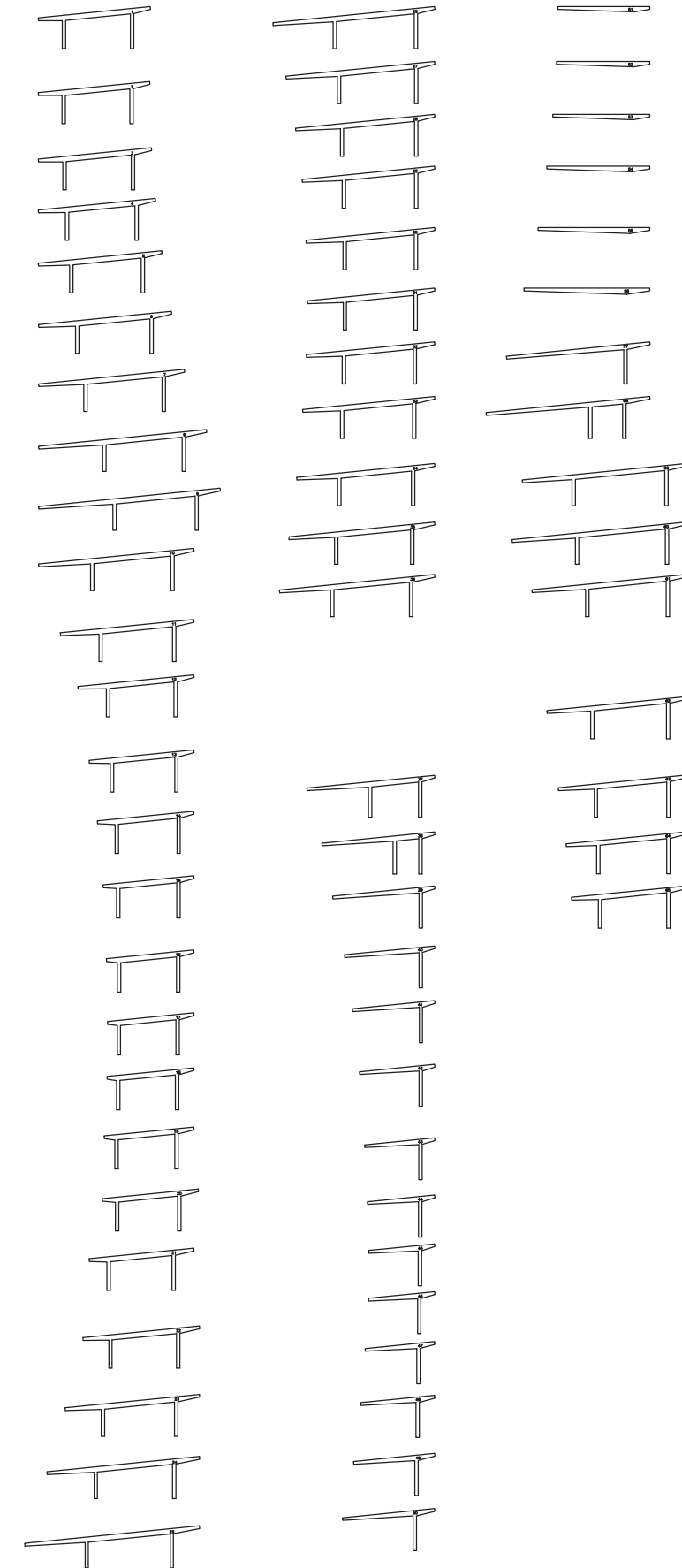
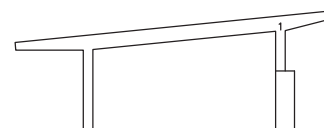
ITERATION MODELS SLOPE OF ROOF

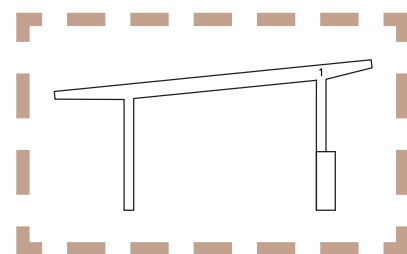
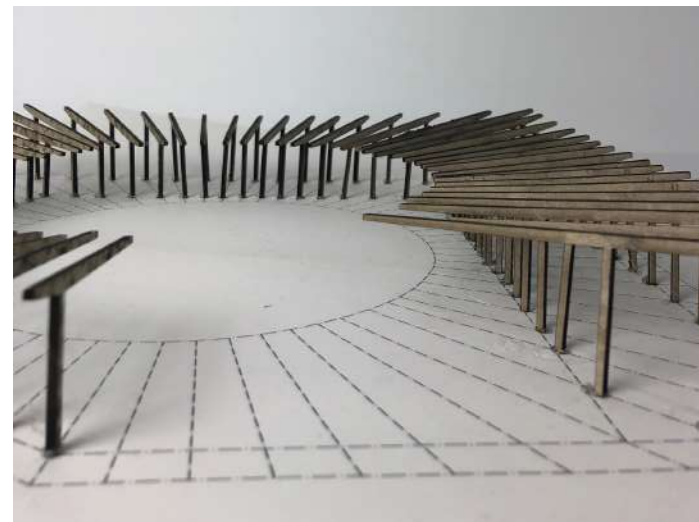


=FAVOURITES TO WORK FURTHER ON!

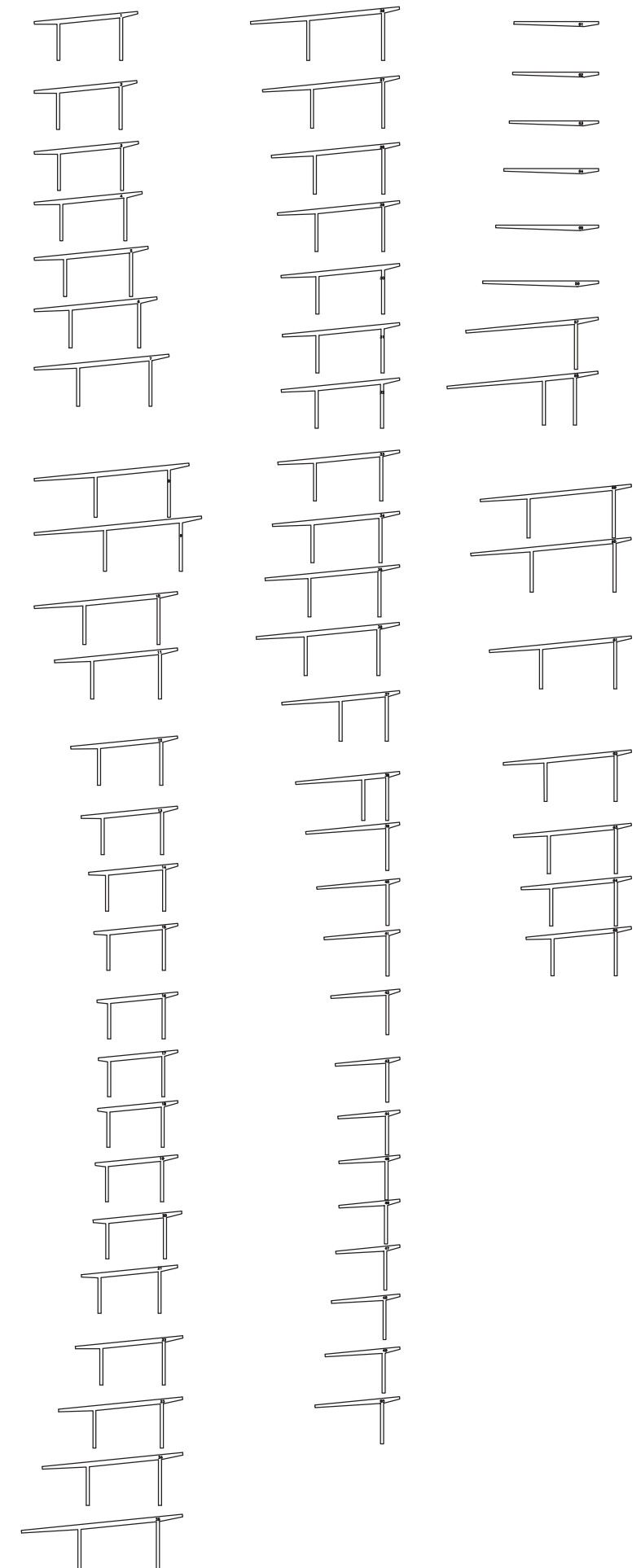


OUTER EDGE ON SAME LEVEL
-ALL HAVE SAME ANGLE
- RESULTS IN A CURVED INNER CIRCLE



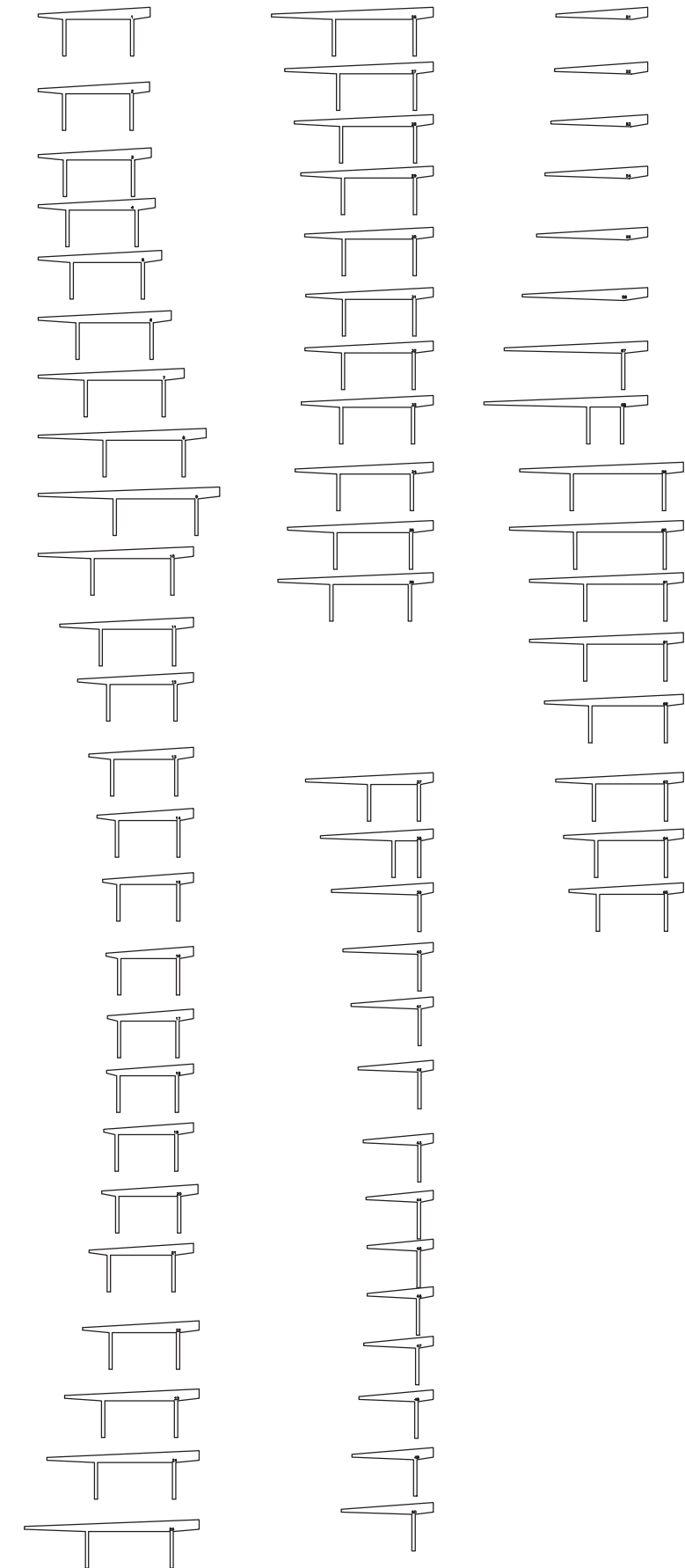
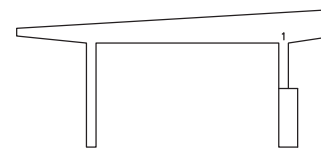


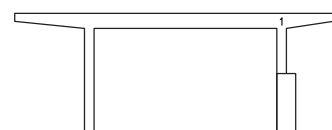
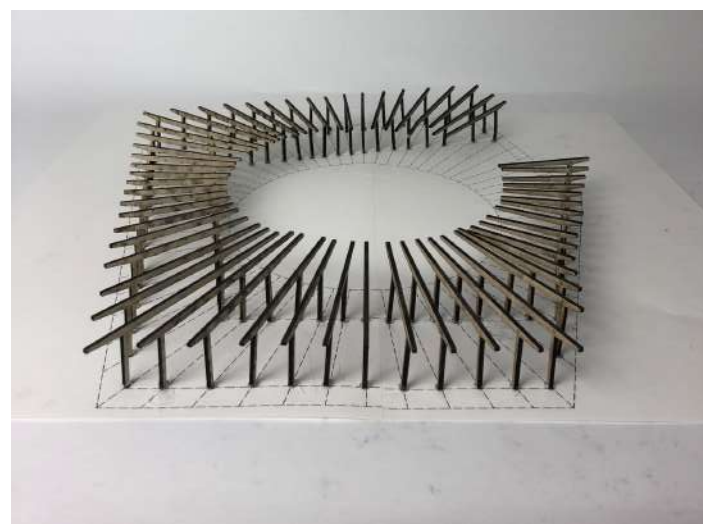
INNER CIRCLE ON SAME LEVEL,
-ALL HAVE SAME ANGLE
- RESULTS IN A CURVED OUTER EDGE,
ALMOST LIKE A FLOWER



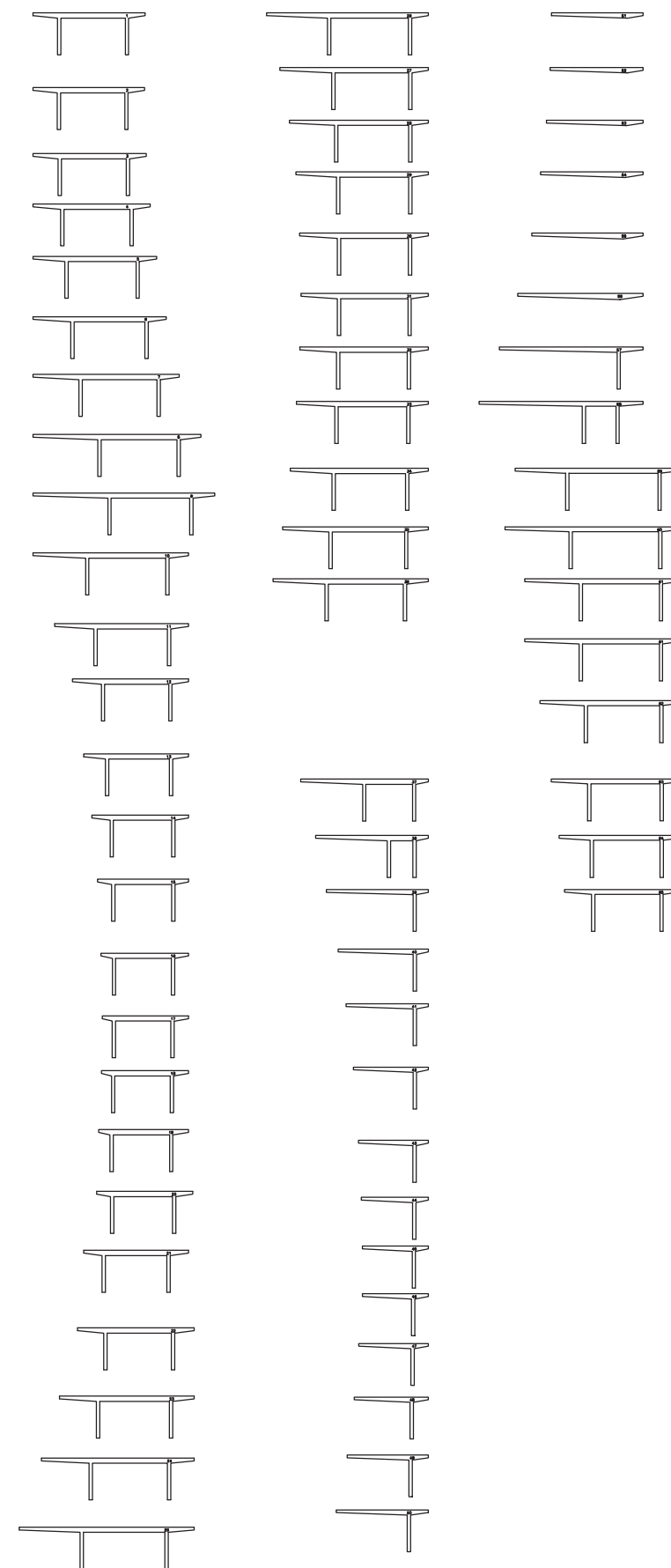


- INNER CIRCLE ON SAME LEVEL
- OUTER EDGE ON SAME LEVEL
- ALL HAVE DIFFERENT ANGLES
- RESULTS IN A DOUBLE CURVED ROOF

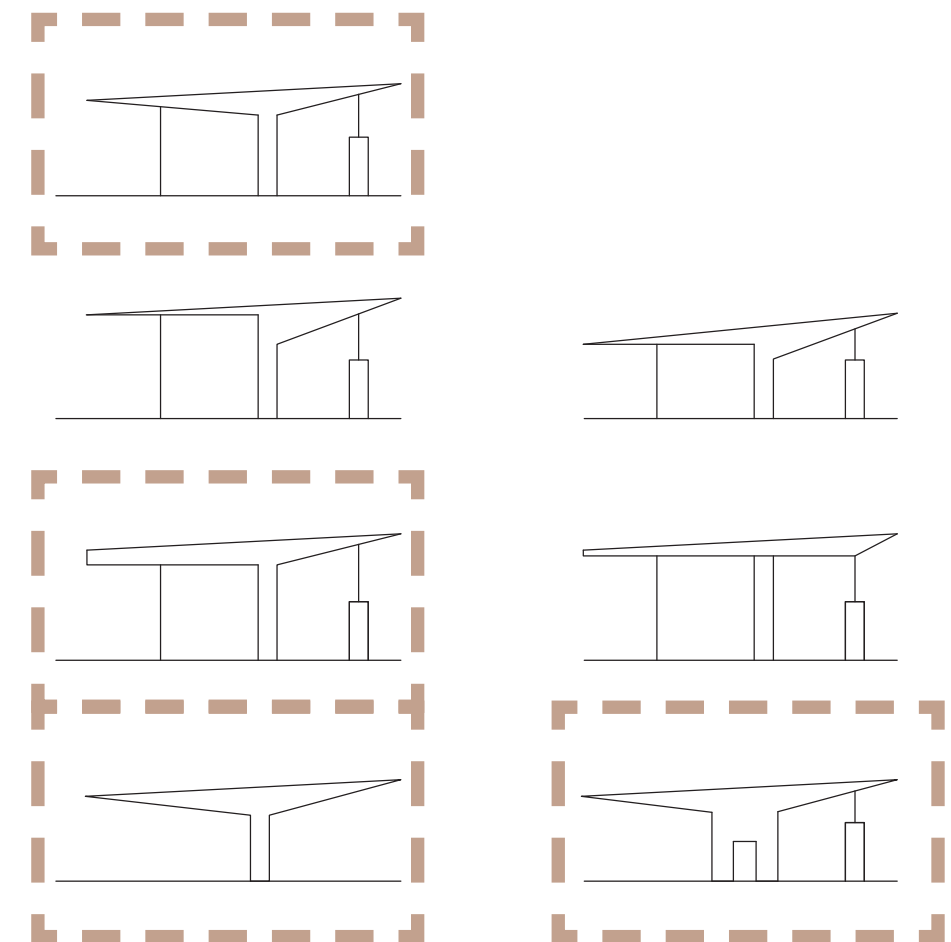
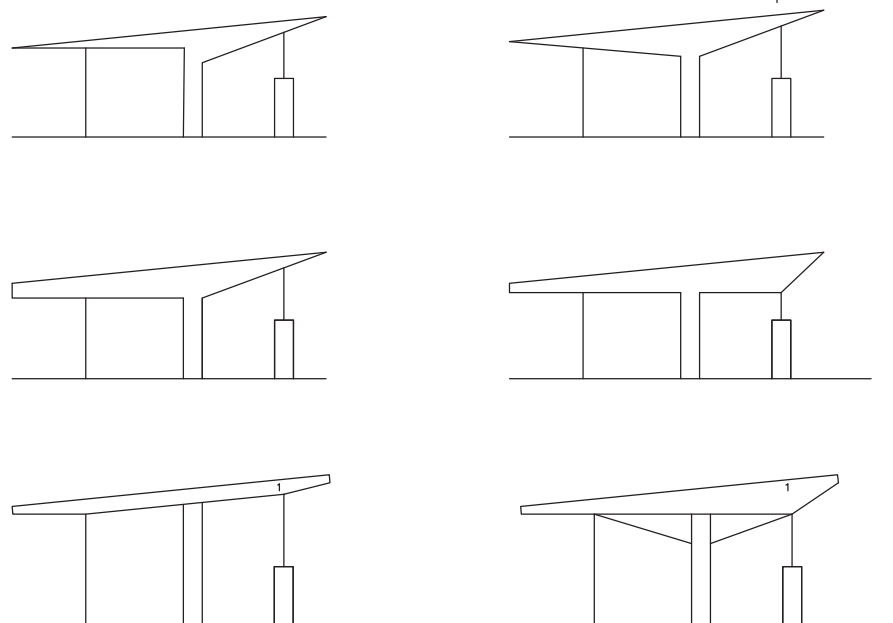




-INNER CIRCLE AND
OUTER EDGE ON SAME LEVEL
- WOULD HAVE TO BE BUILT IN WITH
AN ANGLE ANYWAY



ITERATIONS CONCEPT SECTIONS OF STRUCTURE

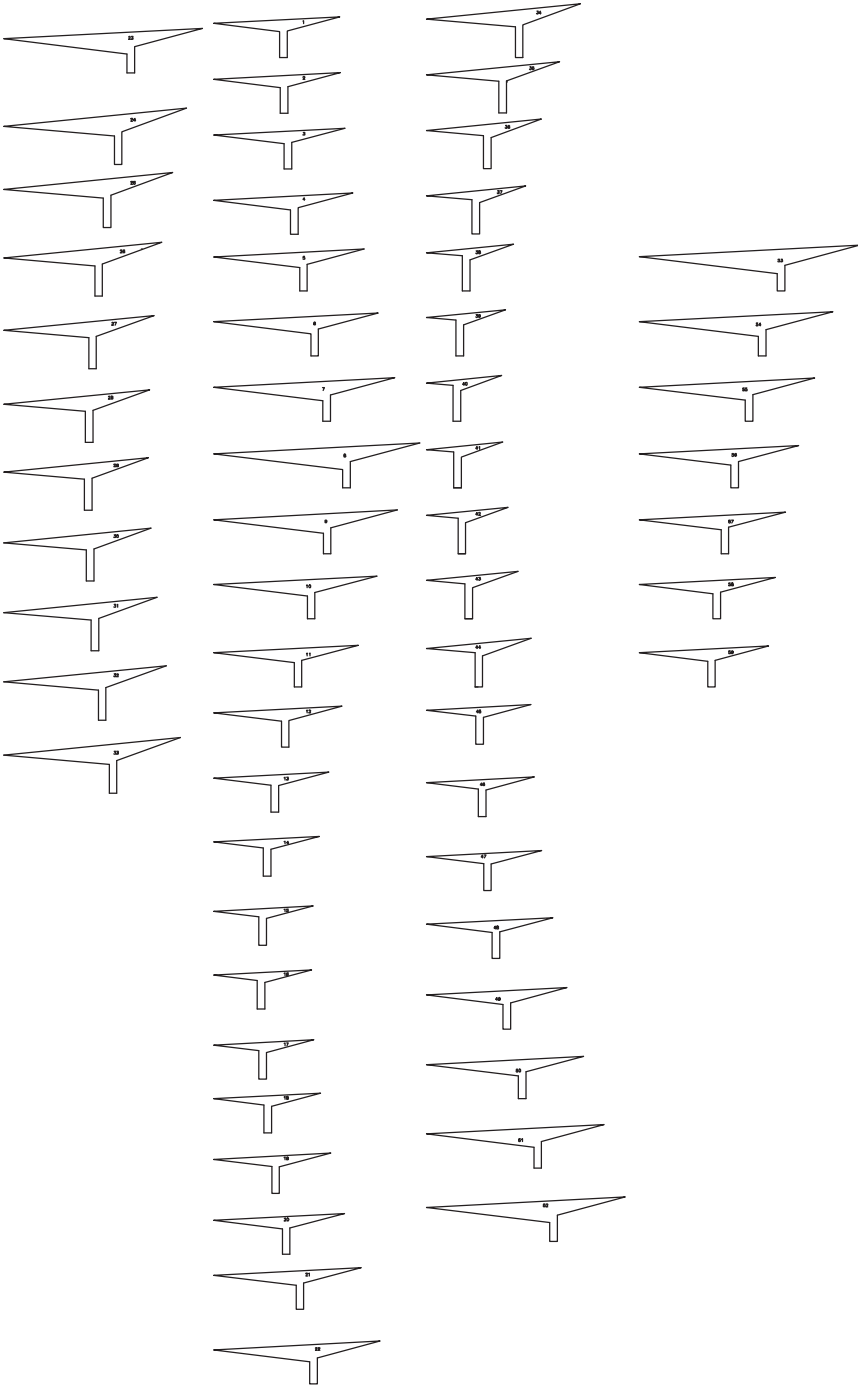
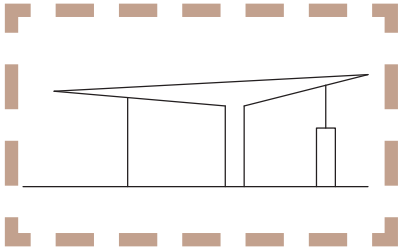


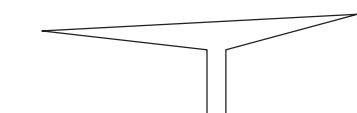
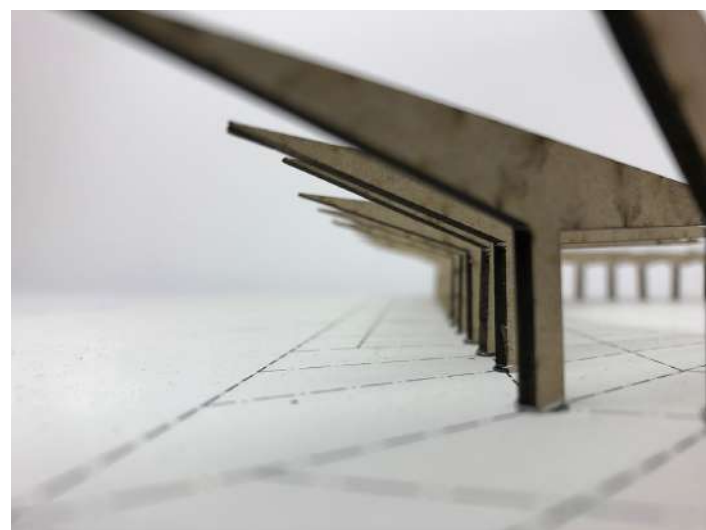
=TO WORK FURTHER ON IN MODELS!

ITERATION MODELS CONCEPT SECTIONS

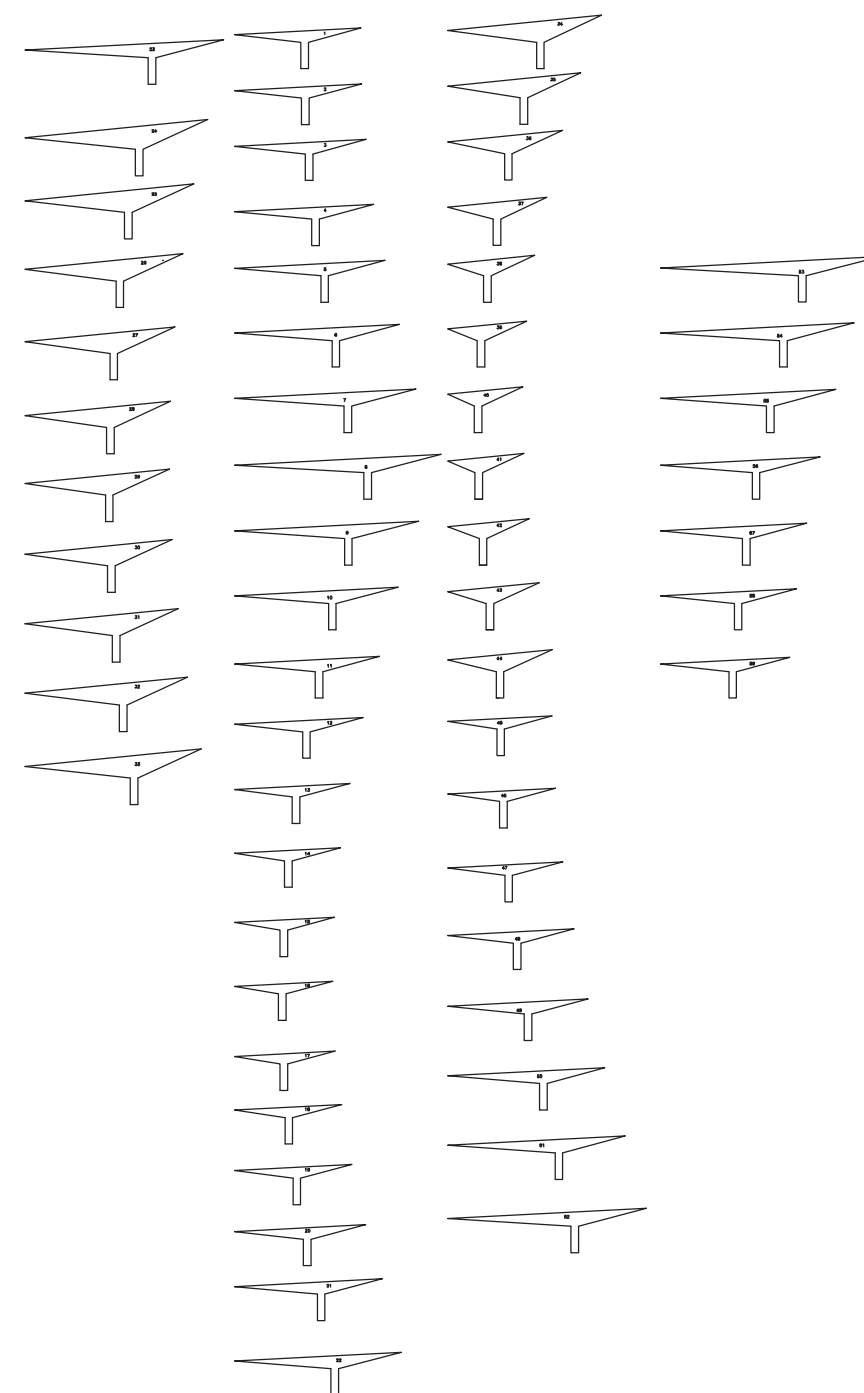


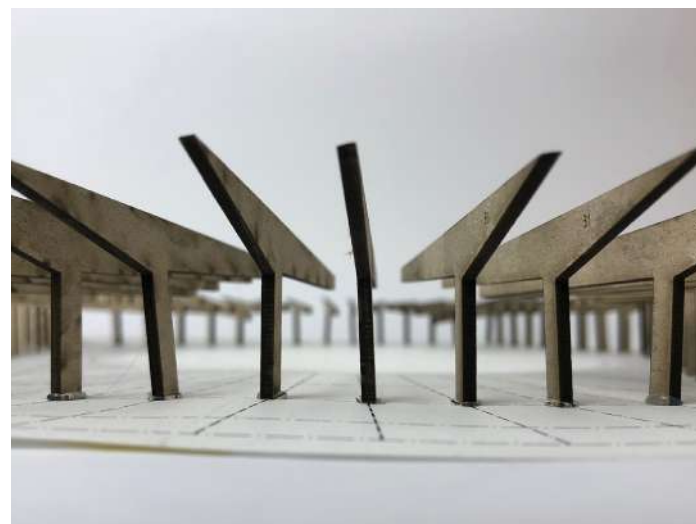
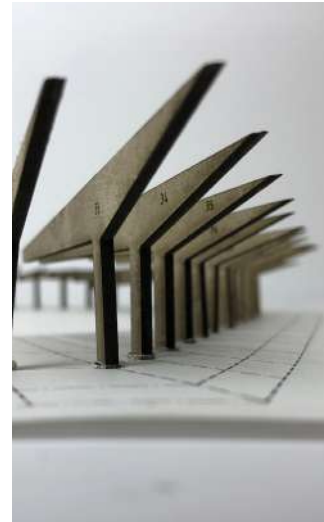
- INNER CIRCLE ON SAME LEVEL
- SAME ANGLES ON ALL
- RESULTS IN DIFFERENT HEIGHT OF BEAMS



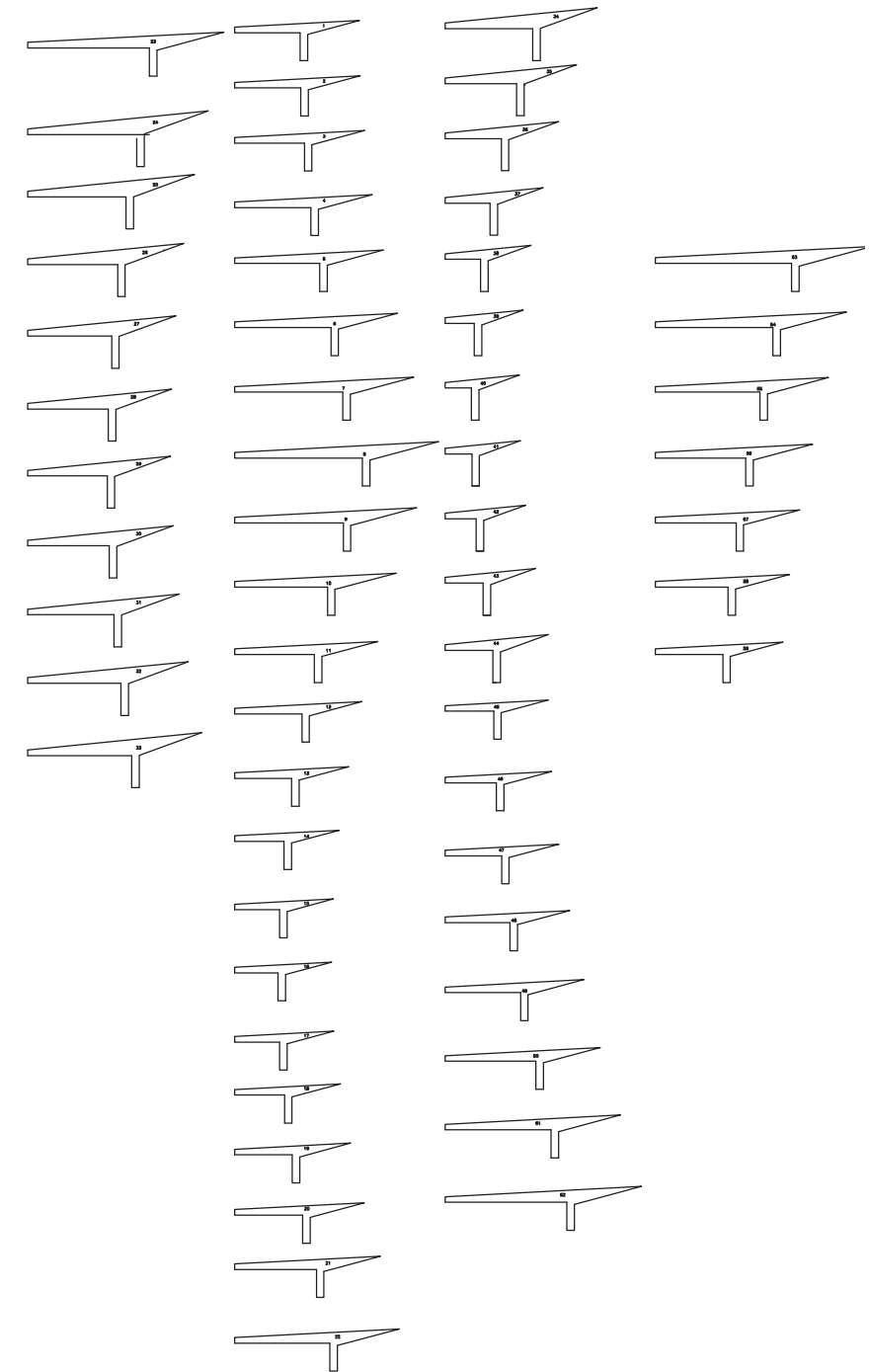
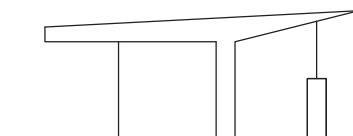


- INNER CIRCLE ON SAME LEVEL
- SAME HEIGHT OF BASE ON ALL
- RESULTS IN DOUBLE CURVED CIELING



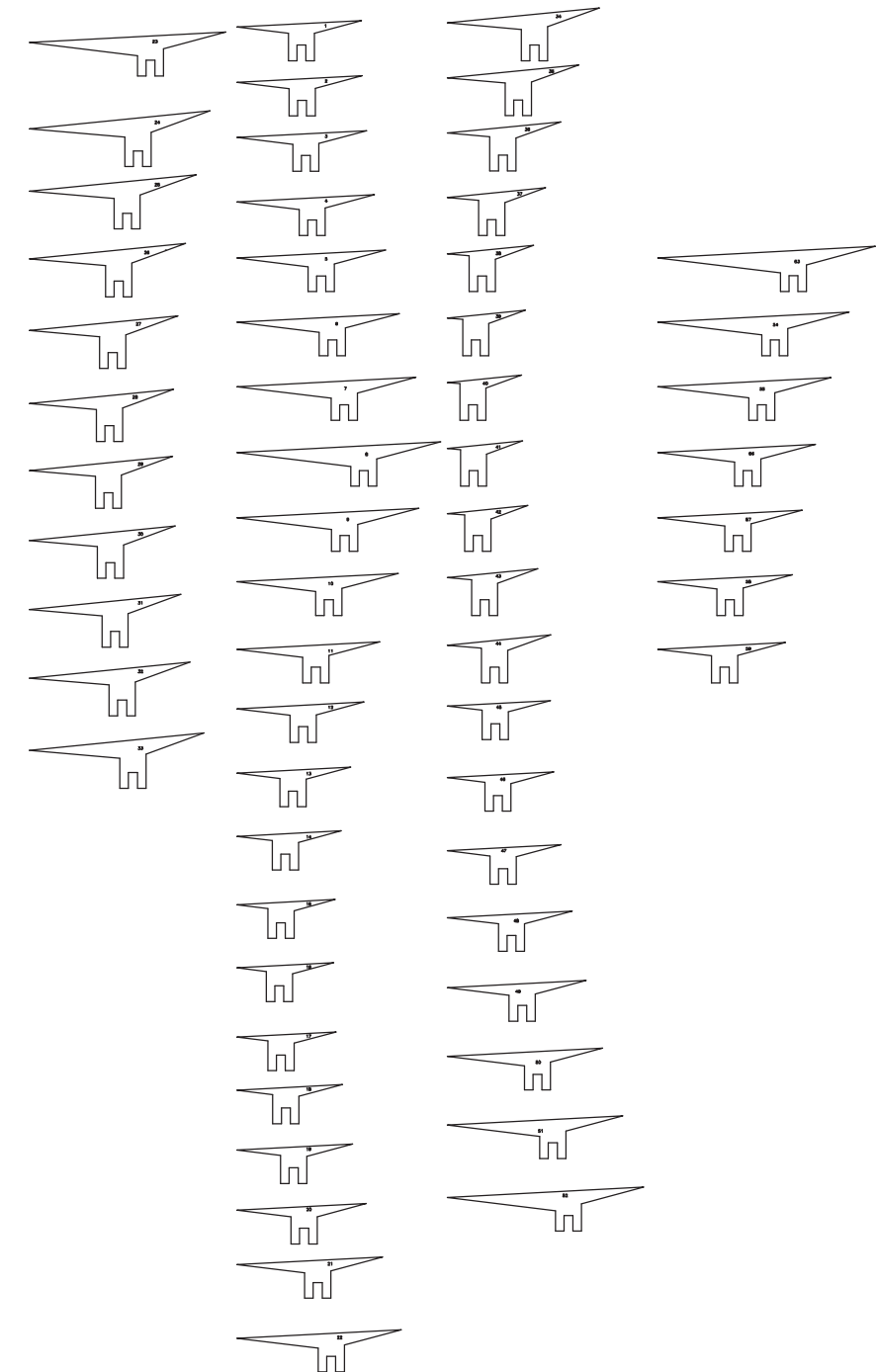


- INNER CIRCLE ON SAME LEVEL
- PERPENDICULAR BEAM TOWARDS THE CIRCLE
- ALL BEAMS SAME THICKNESS
- RESULTS IN DIFFERENT STRENGTH OF BEAMS

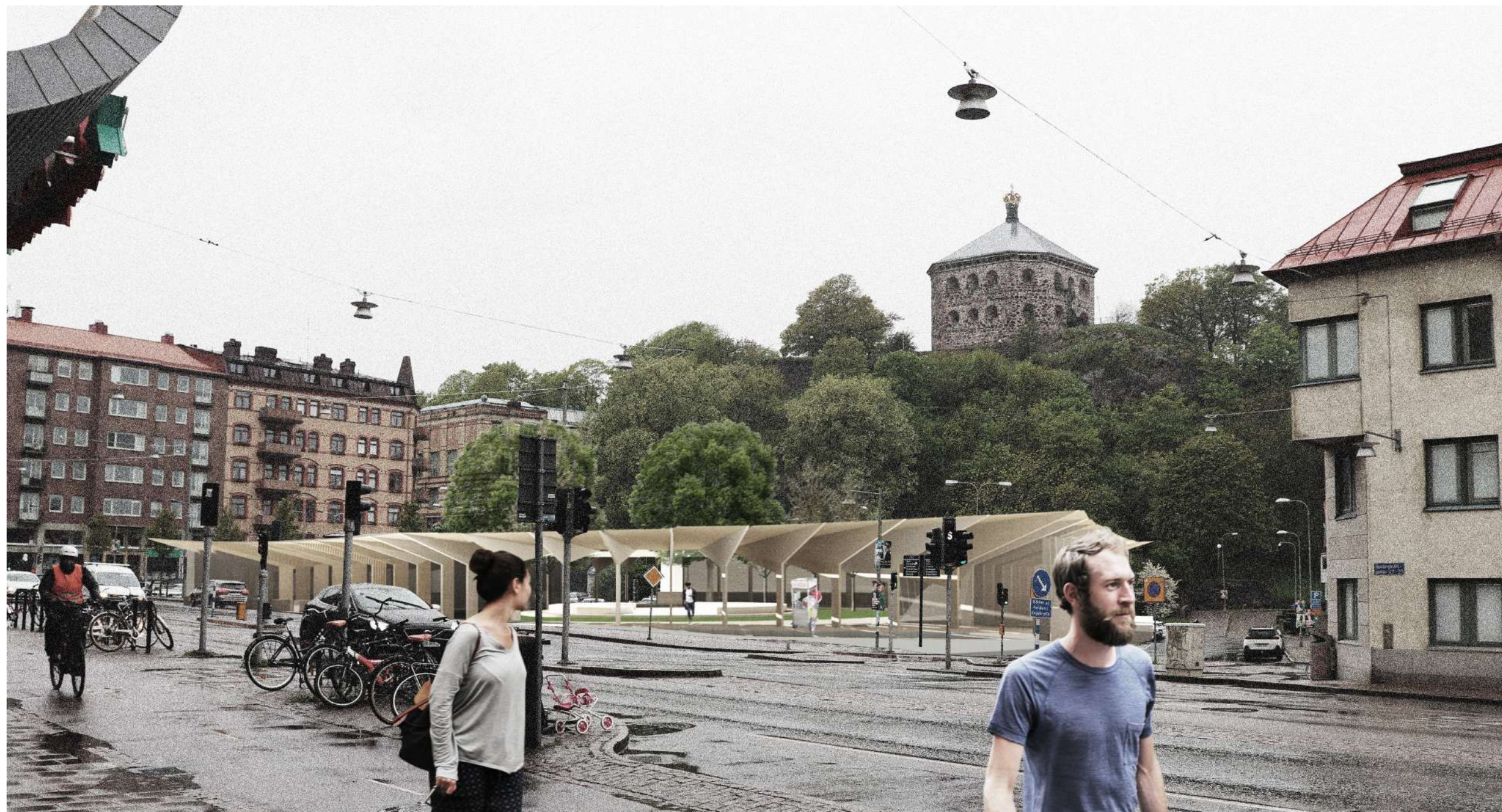




- INNER CIRCLE ON SAME LEVEL
- SAME ANGLES ON ALL
- THE COLUMN IS TURNED INTO A STIFF BOARD
- RESULTS IN DIFFERENT HEIGHT OF BEAMS
- TAKES A LOT OF SPACE IN THE LAYOUT



6. DESIGN PROPOSAL



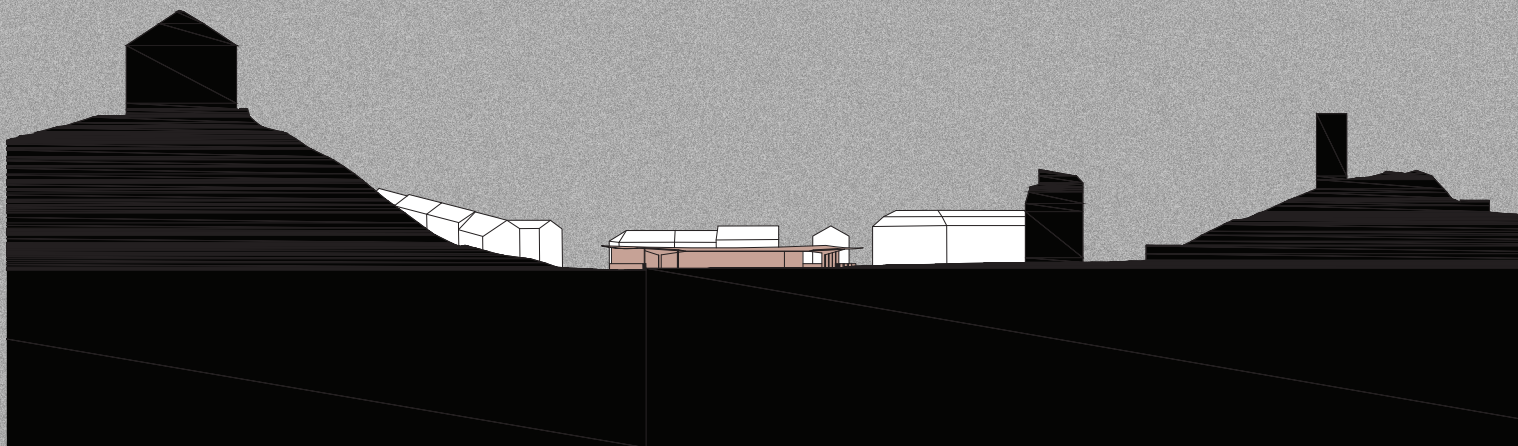
EXTERIOR PERSPECTIVE



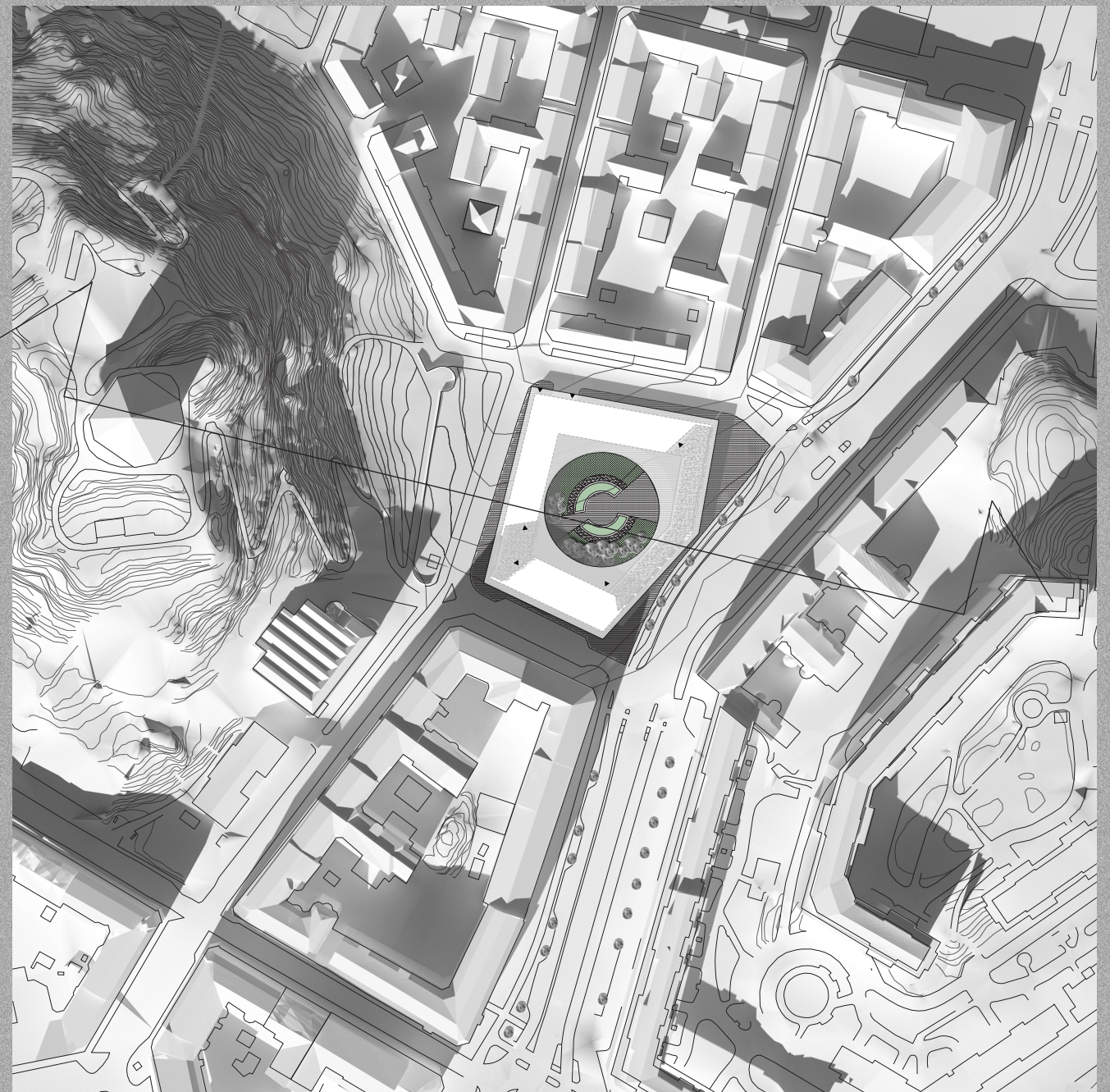
INTERIOR PERSPECTIVE



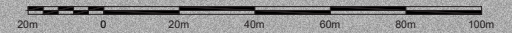
IMAGES FROM OPEN SEMINAR

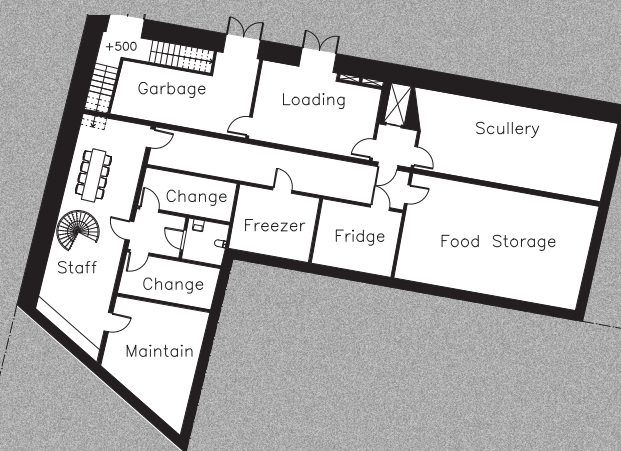


SECTION THROUGH SITE 1:2000

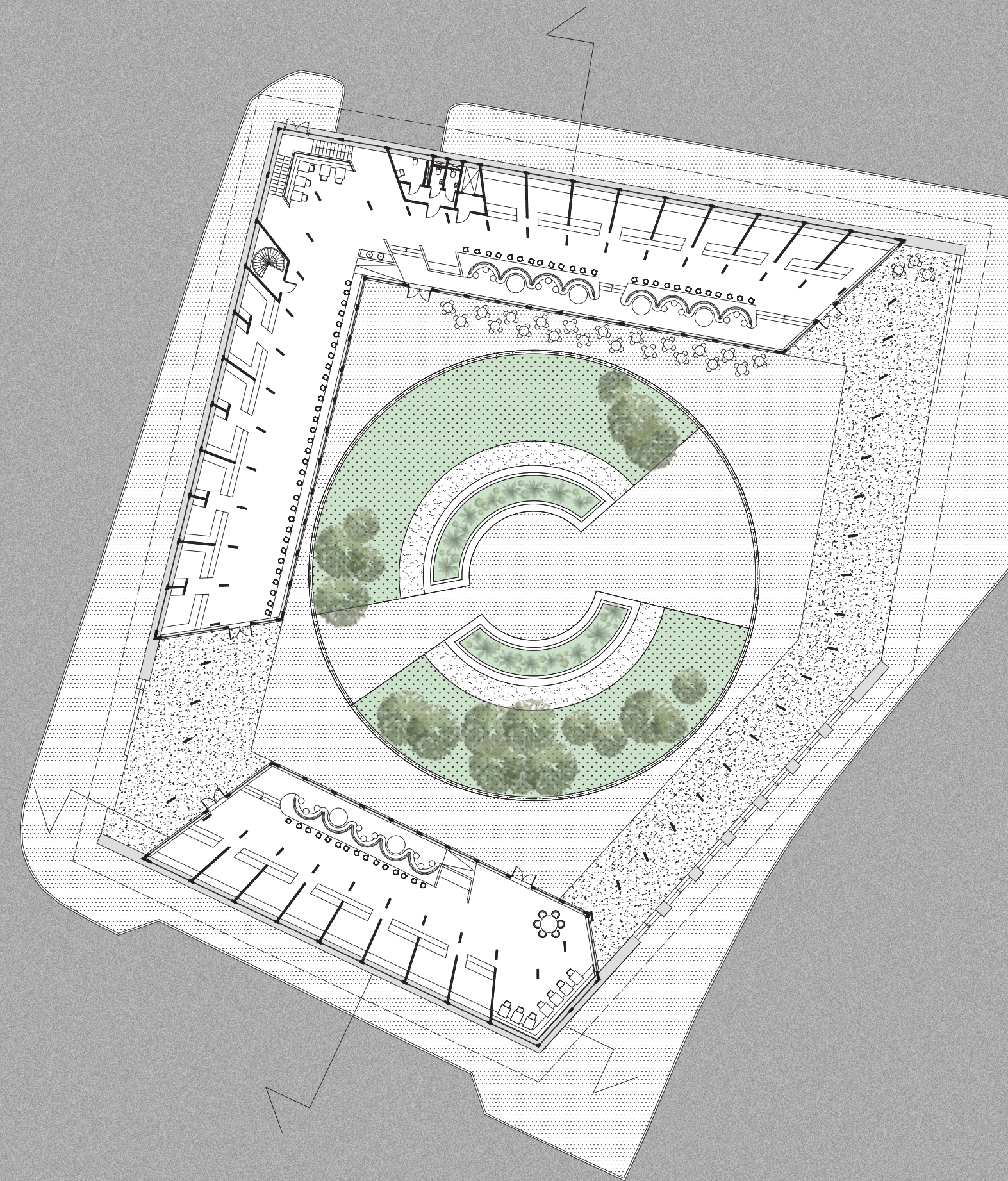


SITE PLAN 1:2000



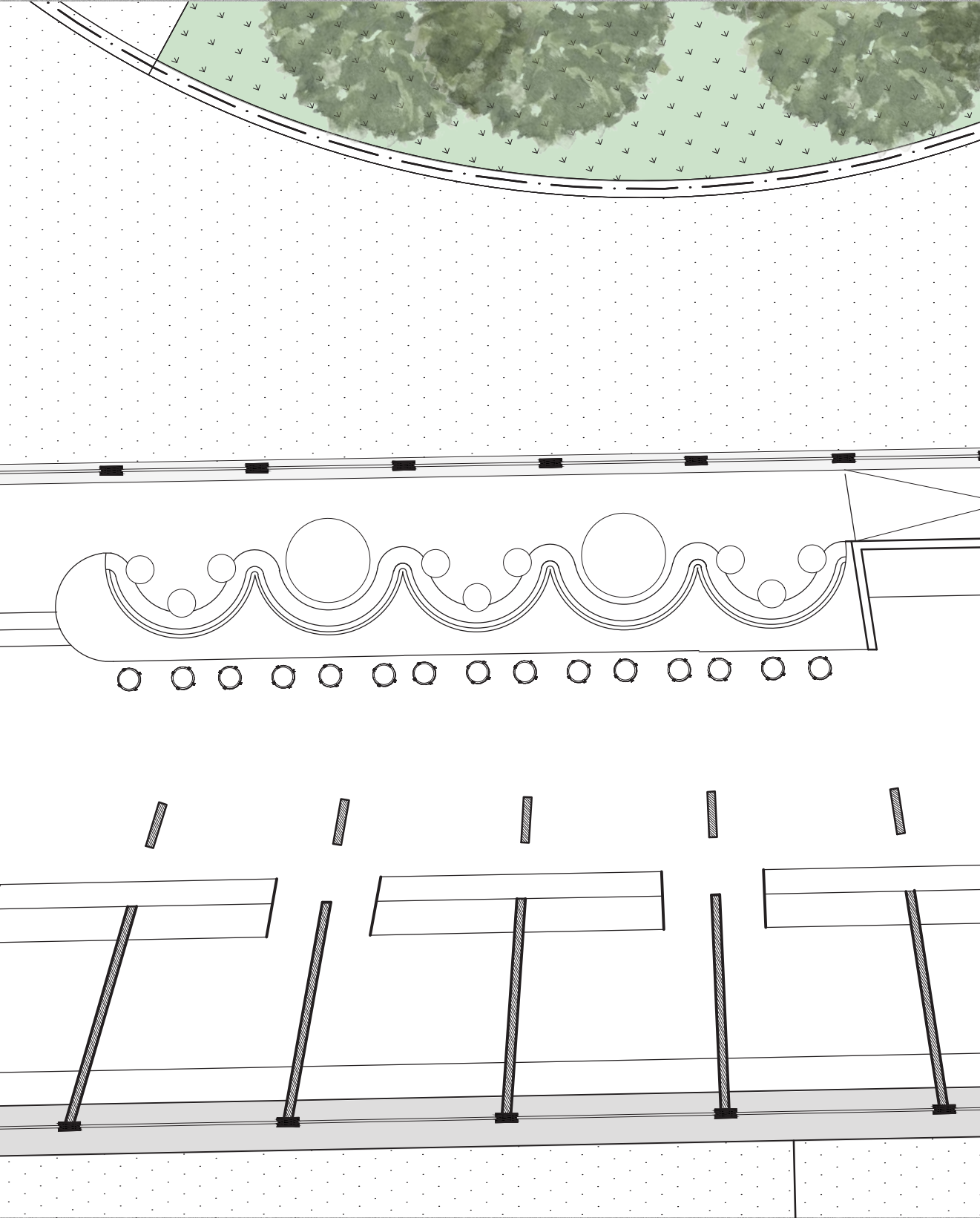


LAYOUT BASEMENT 1:400

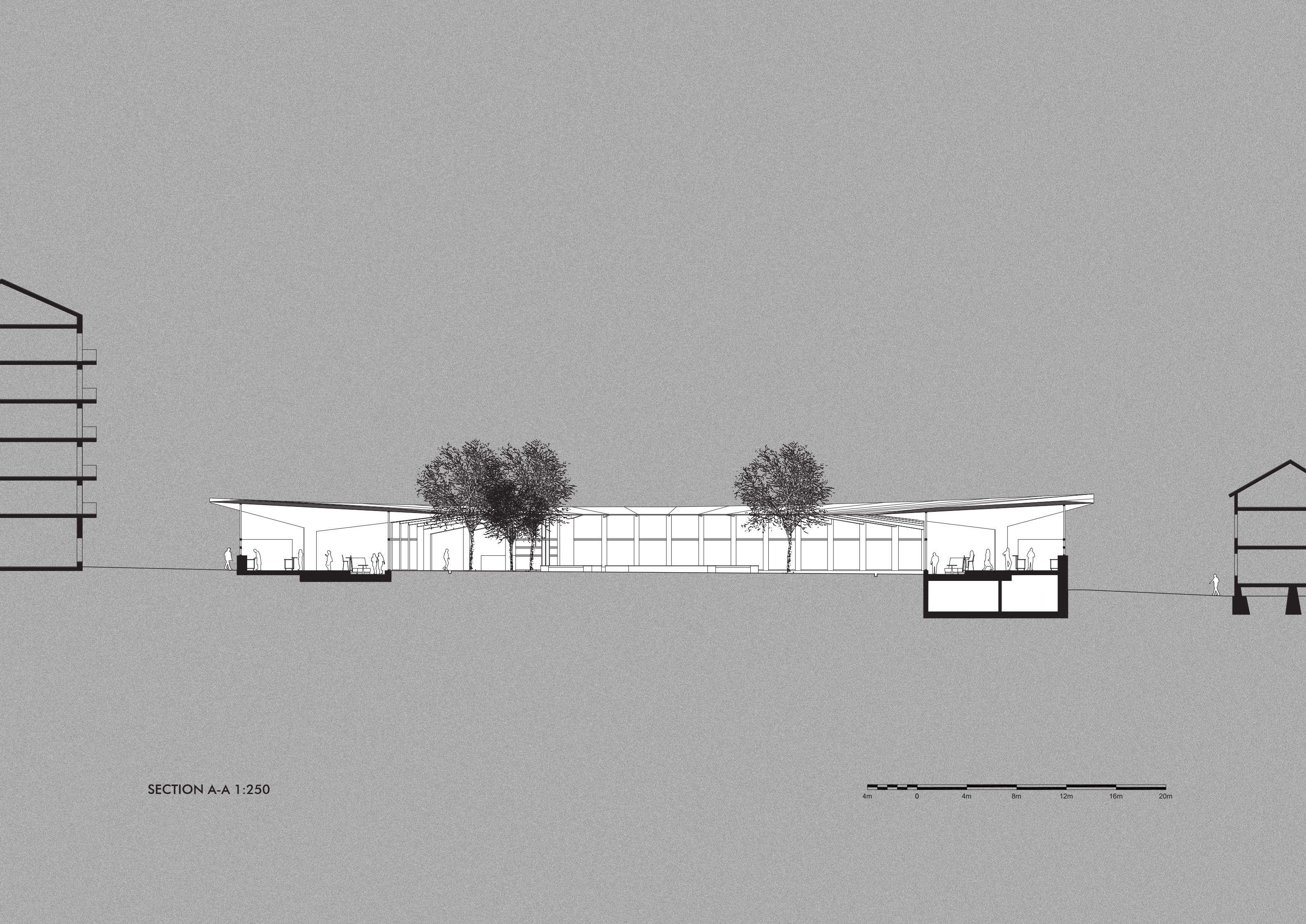


LAYOUT MAIN FLOOR 1:400

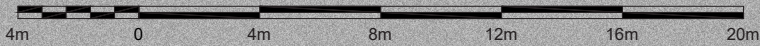


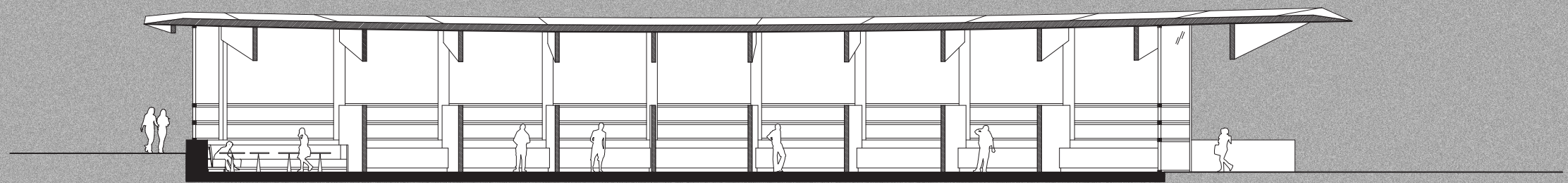


ZOOMED IN LAYOUT MAIN FLOOR 1:100

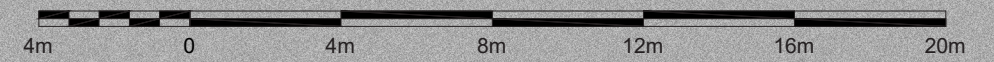


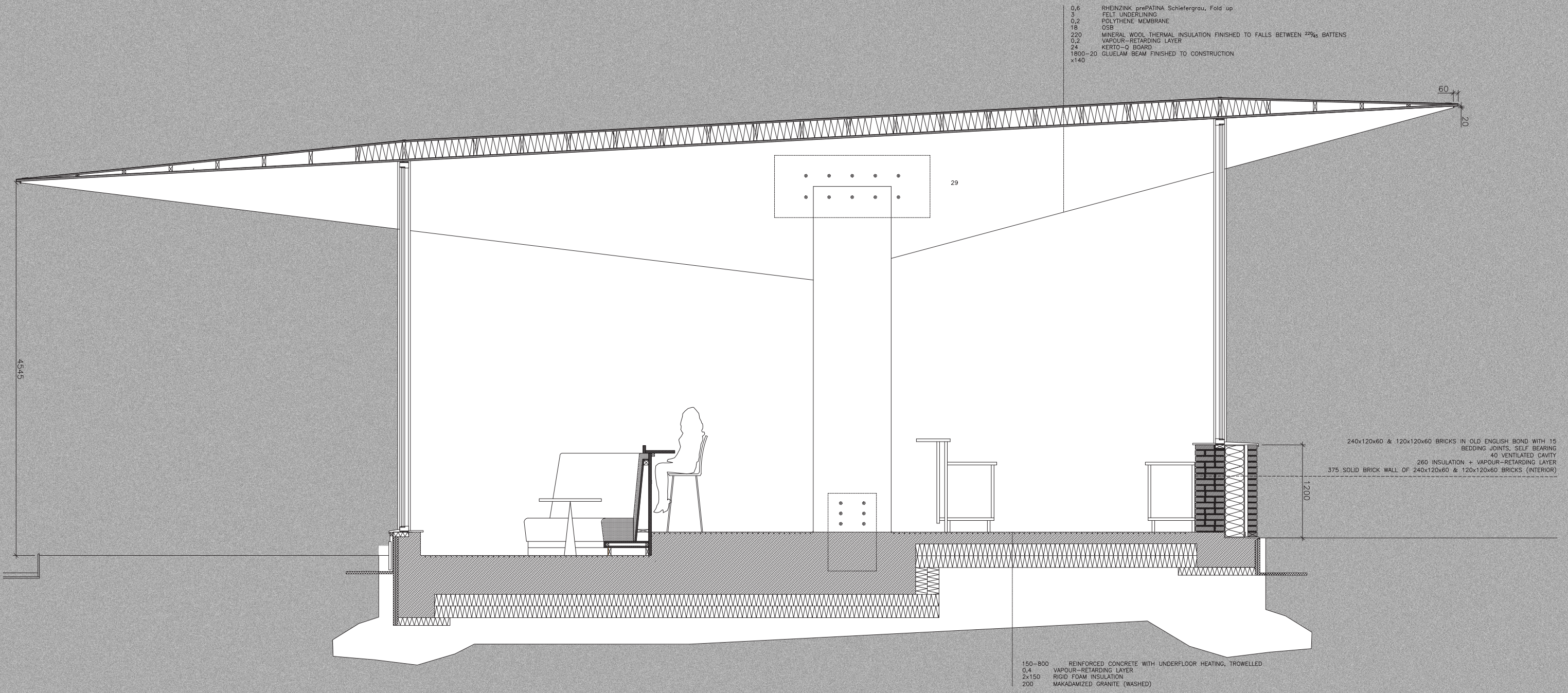
SECTION A-A 1:250



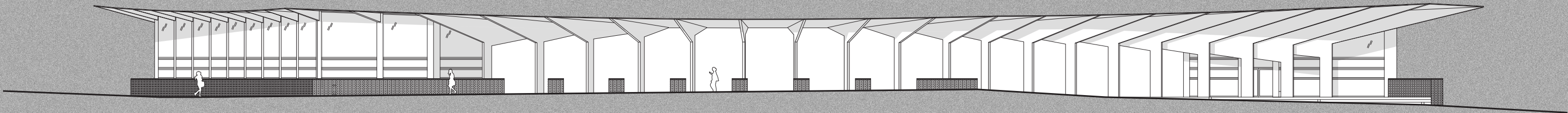


SECTION B-B 1:200

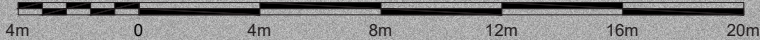


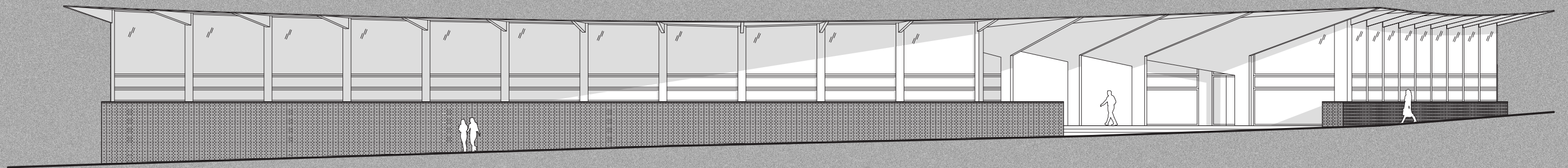


PRINCIPLE DETAIL SECTION 1:50

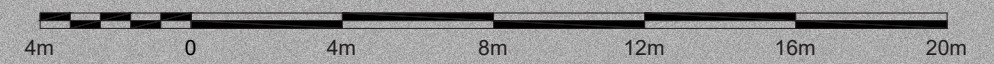


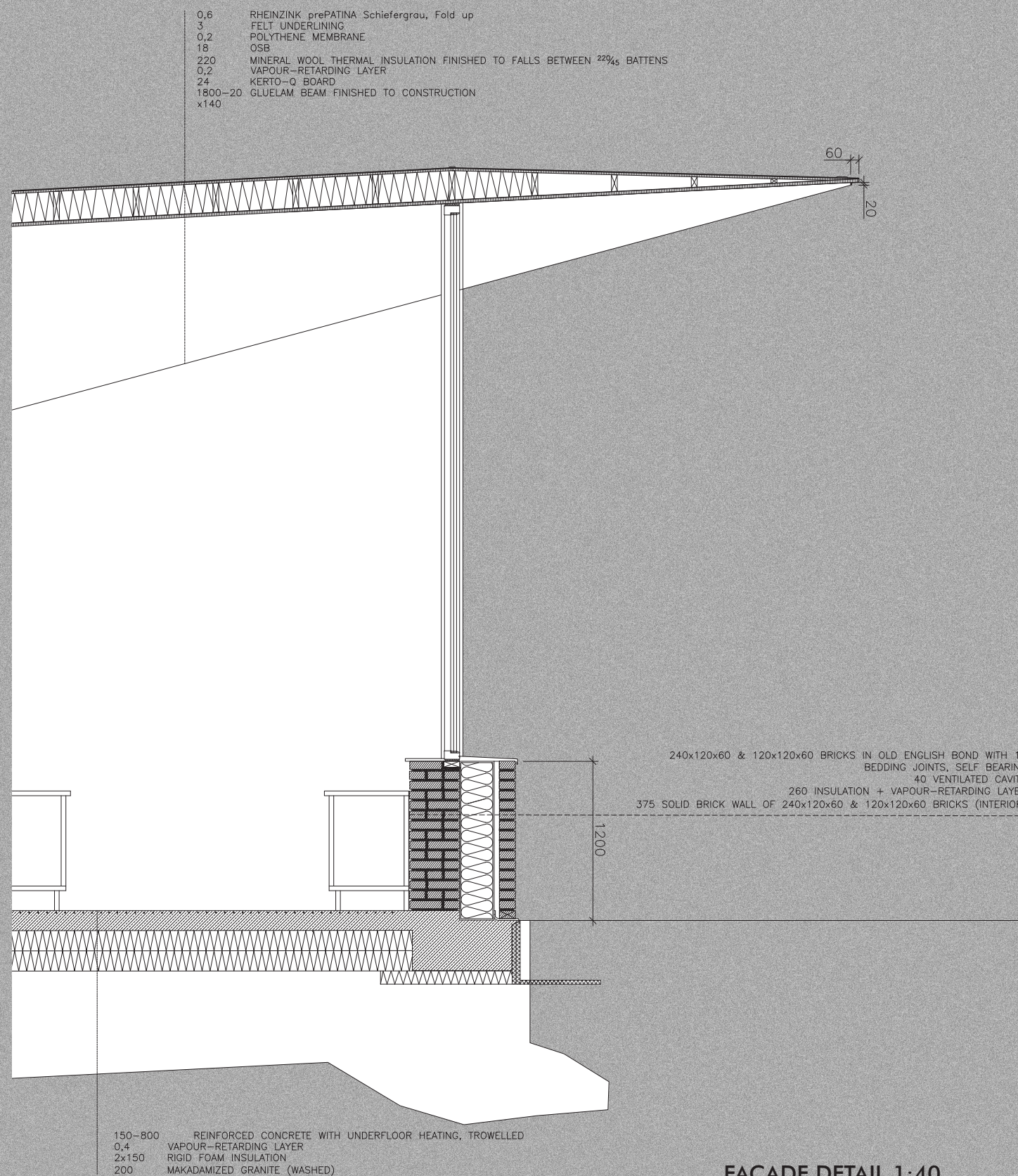
FACADE EAST 1:250





FACADE WEST 1:200

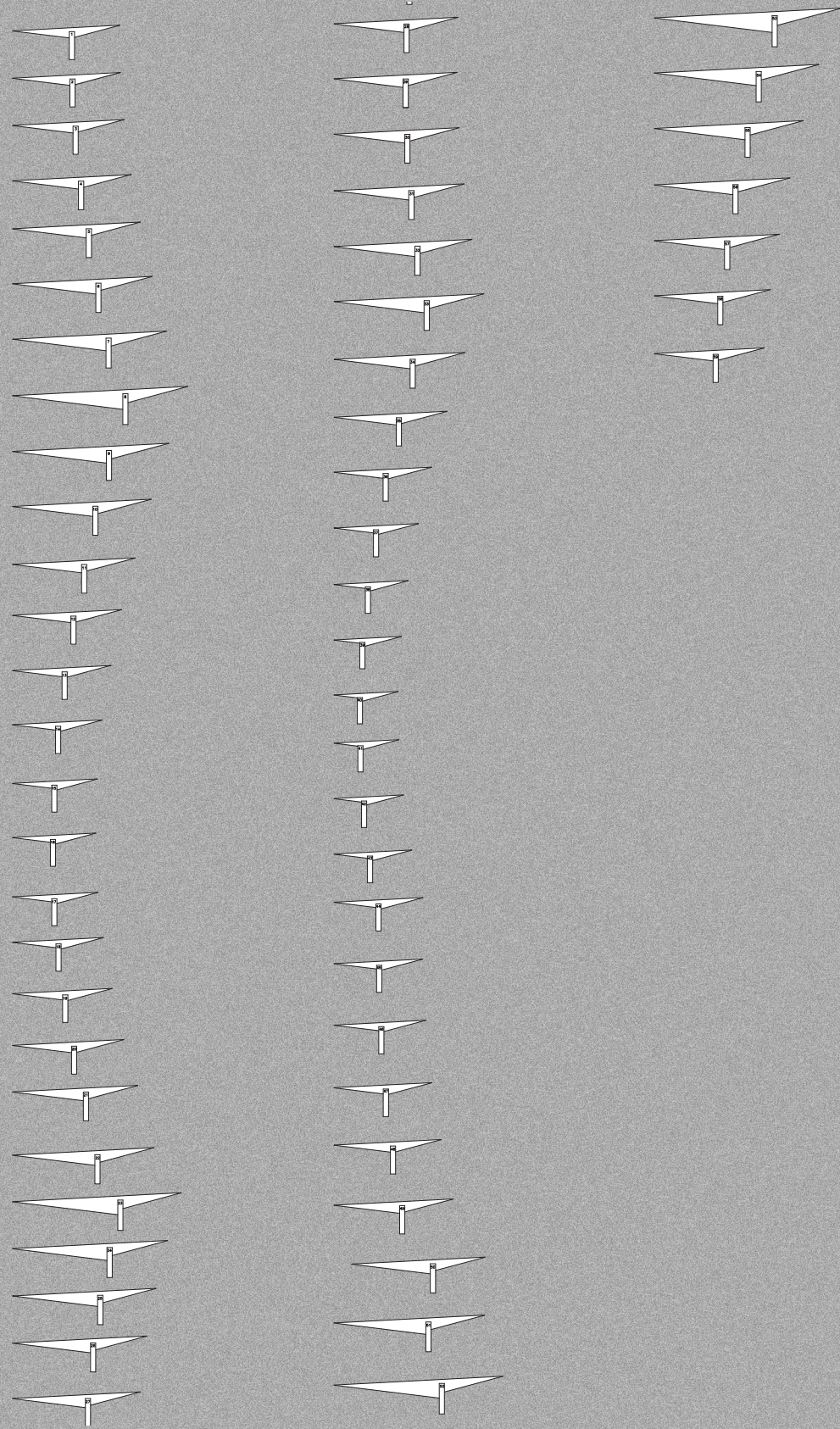




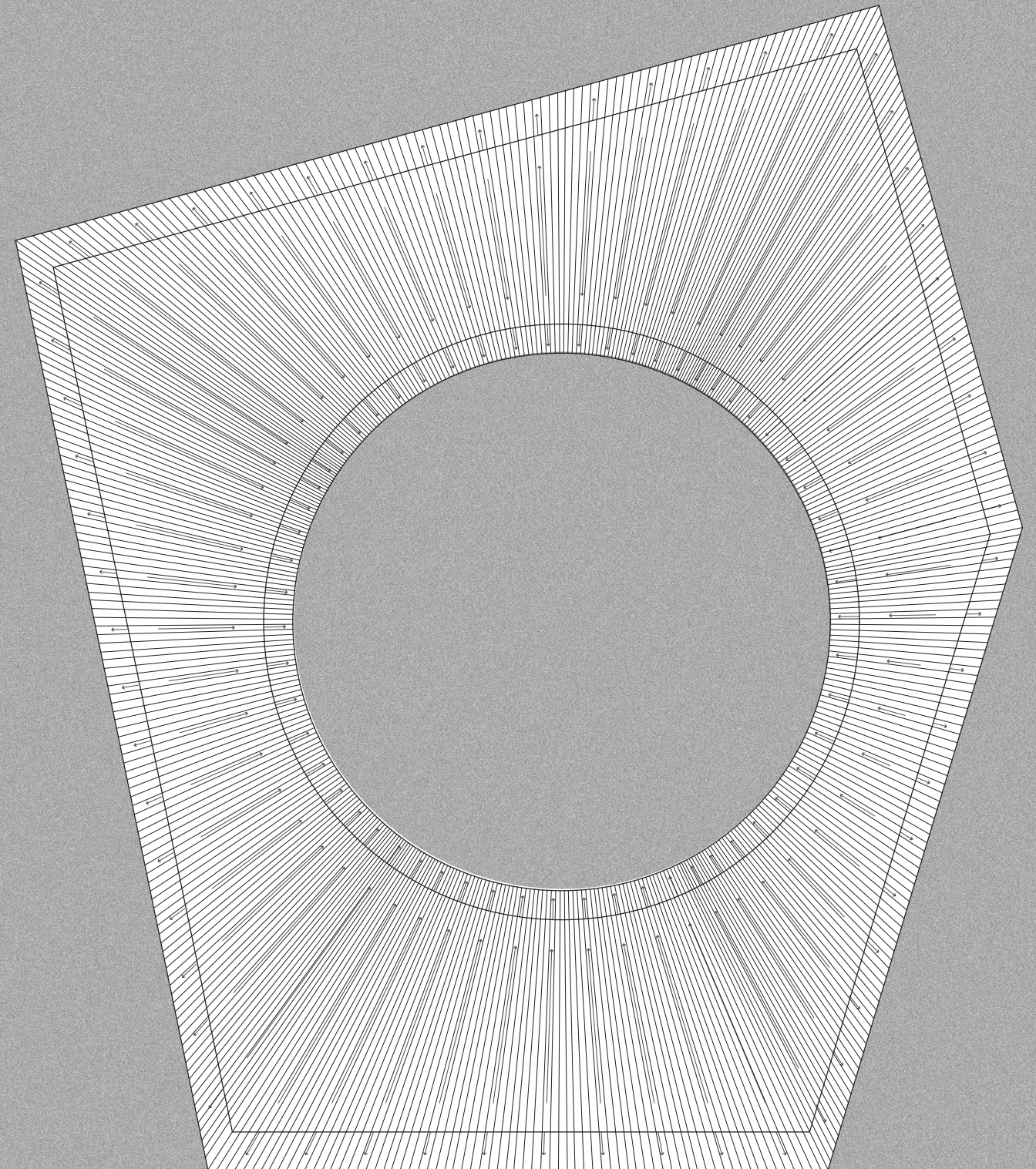
FACADE DETAIL 1:40



FACADE DETAILED ELEVATION 1:40

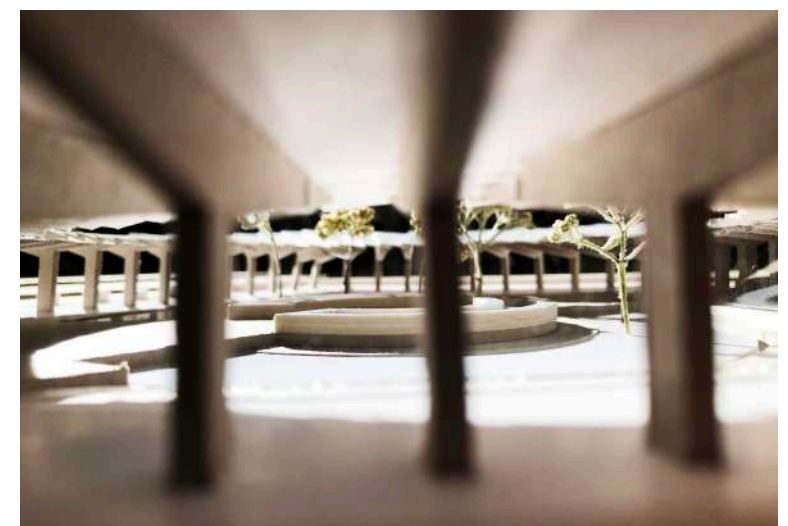
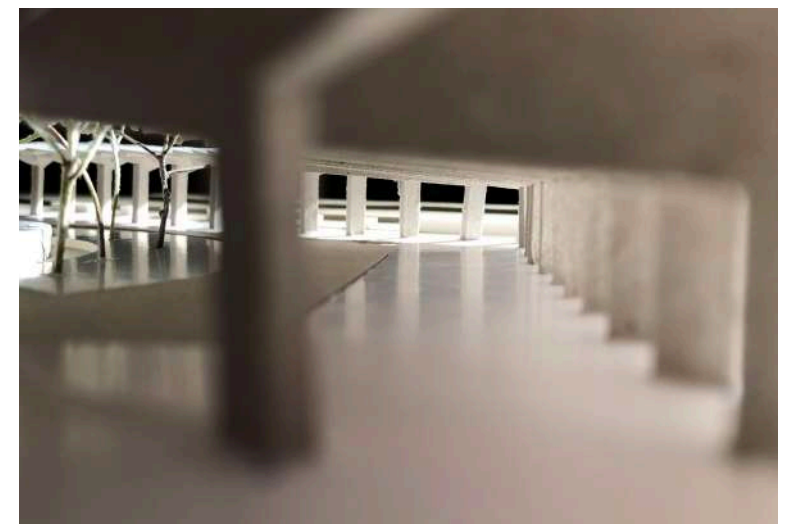
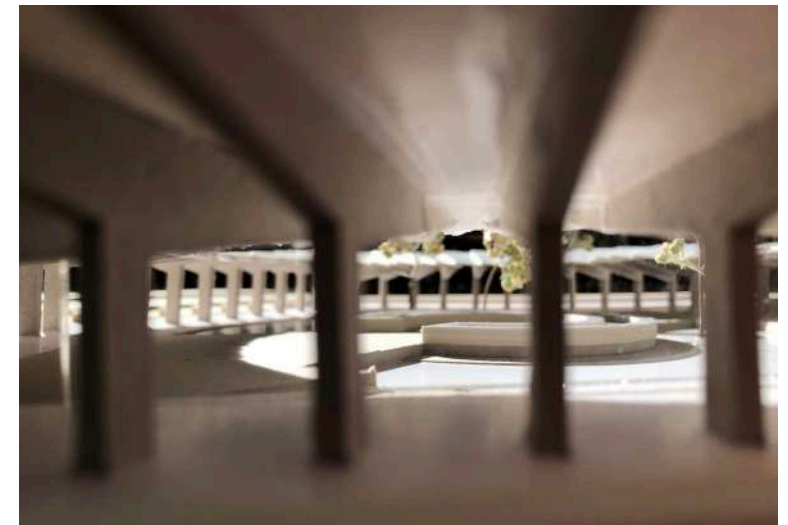
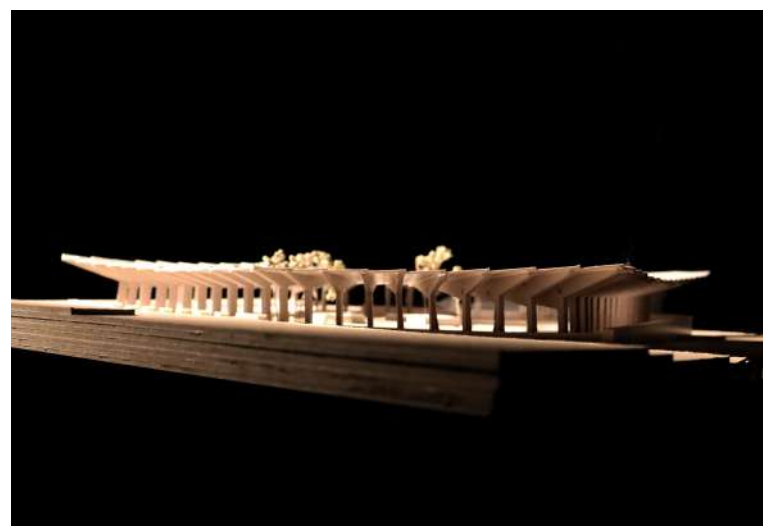


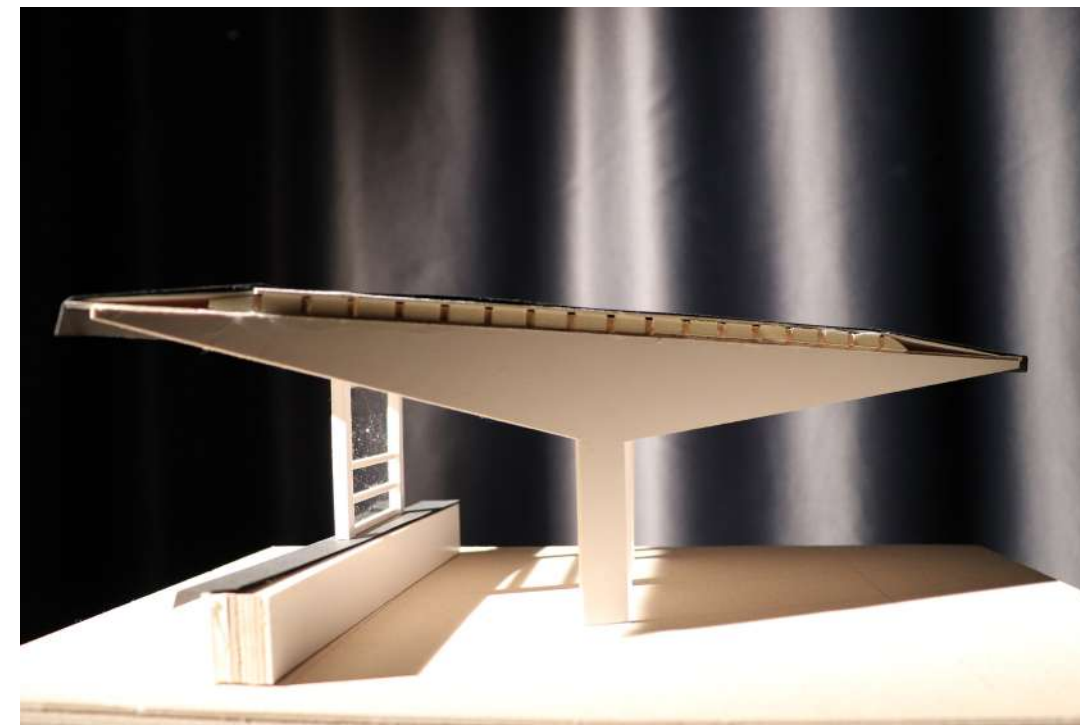
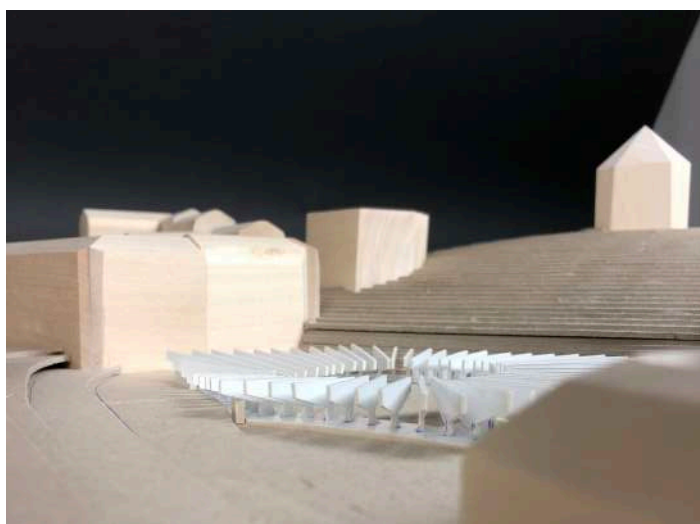
ALL COLUMNS AND BEAMS 1:1000



ROOF PLAN 1:400

MODEL IMAGES





7. CONCLUSION

In the end I wanted to give back Skanstorget to the people, bring back an historical use and do something with a void in the urban pattern to connect the surrounding areas. This thesis gives an alternative development of Skanstorget that is respecting the site, the history and the people in comparison to the current plan of a huge housing block by the city of Gothenburg where the site only will be available to a few people. The connection to Skansen Kronan will be emphasised through the low building scale, the diagonal axis between Övre Husargatan and the path to Skansen Kronan as well as the circular frame. Tourists can here visit the courtyard and take a picture through the sharp circle of one of the most historical buildings of the city. Bringing back an historical use is a convenient way to argue for a specific program for a site since it in some way belongs to the site. Also showing and respecting the history in the design proposal in several ways makes the connection to the past even stronger.

Through this thesis it is obvious that a site can be framed in so many ways. All elements of the proposal contribute with their individual layer of framing. The shape of the wall and the platform are more traditional frames but also the angle of the roof growing out from the site like a flower or all beams pointing towards the centre provides to the framing of the historical site.

By using a building to frame an outdoor space in a qualitative way one gives space for a variety of target groups. The architecture can be explored both by people visiting the interior space but also for the people passing by or the ones who just want to be outside in the courtyard as well as when the market itself is closed. This approach gives qualities available to a broader amount of people than just creating a qualitative interior space.

Having faith in a design method or process can be both useful through the process itself but also successful for the result. Daring to build unperfect models has been a useful tool to fast prototyping to easily test my ideas. Not having a clear image of the end result and letting the investigations lead the way has been very useful to make this a research project rather than a regular architecture school project. I believe it would be useful to use this approach also during my professional life as an architect even though I understand it then will be a matter of time and money.

At times it has been hard to work with such a historically important site which everyone seems to have very strong opinions about and trying to respect the historical aspects, but I believe I have in the end succeeded in that. The project ended up in being a more general structure or a frame for the site that could be used for several purposes that change over time, rather than a specific function as a market hall which I believe suits the site Skanstorget and is also more sustainable.

It has been interesting to explore how a structure can create and be the main part of the architecture and the desired spaces instead of being hidden away but combining the two can create qualities that are impossible if they were to be separated. I believe the prototyping models has been a very important part in getting to that point.

I hope and believe this proposal can be a valuable contribution to the debate on how to develop Skanstorget in the future.

FORMER EXPERIENCE

MASTER OF ARCHITECTURE & URBAN DESIGN

National University of Singapore, Singapore, Exchange studies fall semester 2017

-AR4101 Design 7 Richard Ho studio

-NM3217 Design For Strategic Communication

-AR2225 Reading Visual Images

-AR2221 History and Theory of South East Asian Architecture

Chalmers University of Technology, Gothenburg, 2017-2019

-ARK132 Matter Space Structure 2, 22,5 ECTS

-ARK258 Matter Space Structure 3, 22,5 ECTS

-ARK630 Managing design projects, 4,5 ECTS

-ARK595 History, Theory and Method 2, 3 ECTS

-ARK636 Master thesis preparation course 1, 4,5 ECTS

-ARK641 Master thesis preparation course 2, 3 ECTS

-ARK561 Architecture and gender, 3 ECTS

BACHELOR OF ARCHITECTURE

Chalmers University of Technology, Gothenburg, 2012-2015

-Architecture 180 ECTS

WORK EXPERIENCE

Internship at Arkitektgruppen GKAK 2015-2016

Internship at LWA Lundwall Architects 2016-2018

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CREDITS

All drawings, photographs, renderings, illustrations and related graphics are created by Linnea Palmkvist unless mentioned otherwise. 7

Figure 1. Johnsson, C (n.d.) Göteborg Saluhallarna å Kungstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/344074>. (Creative Commons)

Figure 2. Rinman, O. (1915). Marknadsdag på Skanstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/715848>. (Creative Commons)

Figure 3. Kisby, S. (2011). Peter Zumthor Serpentine Pavilion 2011 [photograph]. Retrieved from https://commons.wikimedia.org/wiki/Category:Serpentine_Gallery_Pavilion_2011#/media/File:Peter_Zumthor_Serpentine_Pavilion_2011.jpg. (Creative Commons)

Figure 4. Pycock, L. (2011). Serpentine Gallery Pavilion 2011 [photograph]. Retrieved from https://commons.wikimedia.org/wiki/Category:Serpentine_Gallery_Pavilion_2011#/media/File:Serpentine_Gallery_Pavilion_2011.jpg. (Creative Commons)

Figure 5. Maggio, B. (2017). Valerio Olgiati, Atelier Bardill, Scharans, Switzerland [photograph]. Retrieved from <https://www.flickr.com/photos/147316538@N02/36313558662/in/photolist-cxX6Z7-25K8hiD-25K9WmF-JYLJgb-JX11bJ-cxX82h-oAG5Yi-6ANM56-83wvy4-6ANLcX-64ncWw-6xnzX9-oD2GLn-cvPPQu-64ndbW-MCev-Gz-oCHwma-ojtFZi-oAG2Tk-64nd93-8JSxDh-oBfdFE-oAGct2-XjUtR1-dE4Pqd-boU6dP-dDYpzD-W8vbkn-ozfqyU/> (Public Domain)

Figure 6. Patt, T. (2014) IMG_5792-95 Atelier Bardill, Scharans Valerio Olgiati [photograph]. Retrieved from <https://www.flickr.com/photos/trevorpatt/14858891493/in/photolist-cxX6Z7-25K8hiD-25K9WmF-JYLJgb-JX11bJ-cxX82h-oAG5Yi-6ANM56-83wvy4-6ANLcX-64ncWw-6xnzX9-oD2GLn-cvPPQu-64ndbW-MCevGz-oCHwma-ojtFZi-oAG2Tk-64nd93-8JSxDh-oBfdFE-oAGct2-XjUtR1-dE4Pqd-boU6dP-dDYpzD-W8vbkn-ozfqyU/> (Creative Commons)

Figure 7. Patt, T. (2014) IMG_5832 Atelier Bardill, Scharans Valerio Olgiati [photograph]. Retrieved from <https://www.flickr.com/photos/trevorpatt/14648948367/in/photolist-cxX6Z7-25K8hiD-25K9WmF-JYLJgb-JX11bJ-83wvy4-6ANLcX-cxX82h-64ncWw-6xnzX9-oD2GLn-cvPPQu-64ndbW-MCevGz-oAG5Yi-oCHwma-6ANM56-ojtFZi-oAG2Tk-64nd93-8JSxDh-oBfdFE-oAGct2-XjUtR1-dE4Pqd-boU6dP-dDYpzD-W8vbkn-ozfqyU/> (Creative Commons)

Figure 8. Björklund, F. (2016) Artlab at EPFL Lausanne DSC_0671 [photograph]. (Used with permission)

Figure 9. Björklund, F. (2016) Artlab at EPFL Lausanne DSC_0669 [photograph]. (Used with permission)

Figure 10. Xtrememachineuk. (2015). Telok Ayer Market taken from above [photograph]. Retrieved from https://commons.wikimedia.org/wiki/File:Telok_Ayer_Market_Above,_June_2015.JPG (Creative Commons)

Figure 11. Sengkang. (2006). Telok Ayer Market 6, Jan 06.JPG [photograph]. Retrieved from https://commons.wikimedia.org/wiki/File:Telok_Ayer_Market_6,_Jan_06.JPG (Public Domain)

Figure 12. Unknown. (1948-1949). Flygfoto över Haga och delar av Otterhällan och Kommendantsängen [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/1033267> (Public Domain)

Figure 13. Unknown. (1968). Svartvitt foto över Haga, Annedal, Nilssonberg, Kommendantsängen [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/982090> (Public Domain)

Figure 14. Jonasson, A. (1901). Svart/vitt foto med saluhallen nedanför Skansberget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/716053>. (Creative Commons)

Figure 15. Rinman, O. (1915). Marknadsdag på Skanstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/715848>. (Creative Commons)

Figure 16. Unknown. (1912). 1 sta Majblomstånd vid Skanstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/1052976>. (Public Domain)

Figure 17. Stadsingengörskontoret. (1920s) Skanstorget mot öster med en taxistation och taxibilar mitt i bild [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/718181>. (Creative Commons)

Figure 18. Unknown. (1913). Löfmarknad på Skanstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/1270031> (Public Domain)

Figure 19. Unknown. (1913). Frälsningsarmén på Skanstorget [photograph]. Retrieved from <http://62.88.129.39/carlotta/web/object/1271295> (Public Domain)

Figure 20. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad (1942/1907/1887/1904). Facades of 23 kv. Körsbäret: 43667, 10374, 4801, 9389, [drawing/montage].

Figure 21. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1887/1904/1905). Facades of 23 kv. Körsbäret: 4801, 9389, 9449, 9550 [drawing/montage].

Figure 22. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1936/1889). Facades of 7 kv. Batteriet: 33392, 7449 [drawing/montage].

Figure 23. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1867). Facades of 20 kv. Grenadieren: 709,11679 [drawing/montage].

Figure 24. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1897). Riting till Saluhall på Skanstorget: A11148 [drawing].

Figure 25. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1897). Riting till Saluhall på Skanstorget: A11144 [drawing].

Figure 26. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1897). Riting till Saluhall på Skanstorget: A11143 [drawing].

Figure 27. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1897). Basaren vid Skanstoret Riting till Butiksöppningarna: A11142 [drawing].

Figure 28. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1906). Drawing reconstruction facade & plan – Ritning till förändring af Saluhallen på Skanstoret. 19 kv. Artilleristen: 9839 [drawing].

Figure 29. Google Kartdata. (2019). Skanstorget [photograph]. Retrieved from <https://www.google.com/maps/place/Skanstorget,+G%C3%B6teborg/@57.695506,11.9569515,311m/data=!3m1!1e3!4m5!3m4!1s0x464ff-36ba14e9601:0x8b21f90275d27363!8m2!3d57.695596!4d11.9584618>

Figure 30. Regionarkivet för Västra Götalandsregionen och Göteborgs Stad. (1897). Riting till Saluhall på Skanstorget: A11148 [drawing].

Frames of Time
-Letting the history beam at Skanstorget, through a new structure for a street food market.
Linnea Palmkvist

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