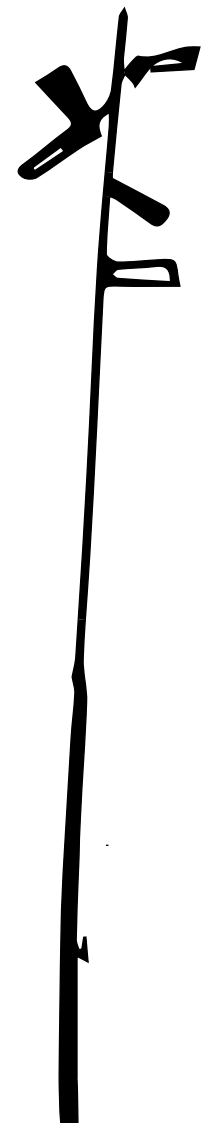


# SPAGHETTI JUNCTION

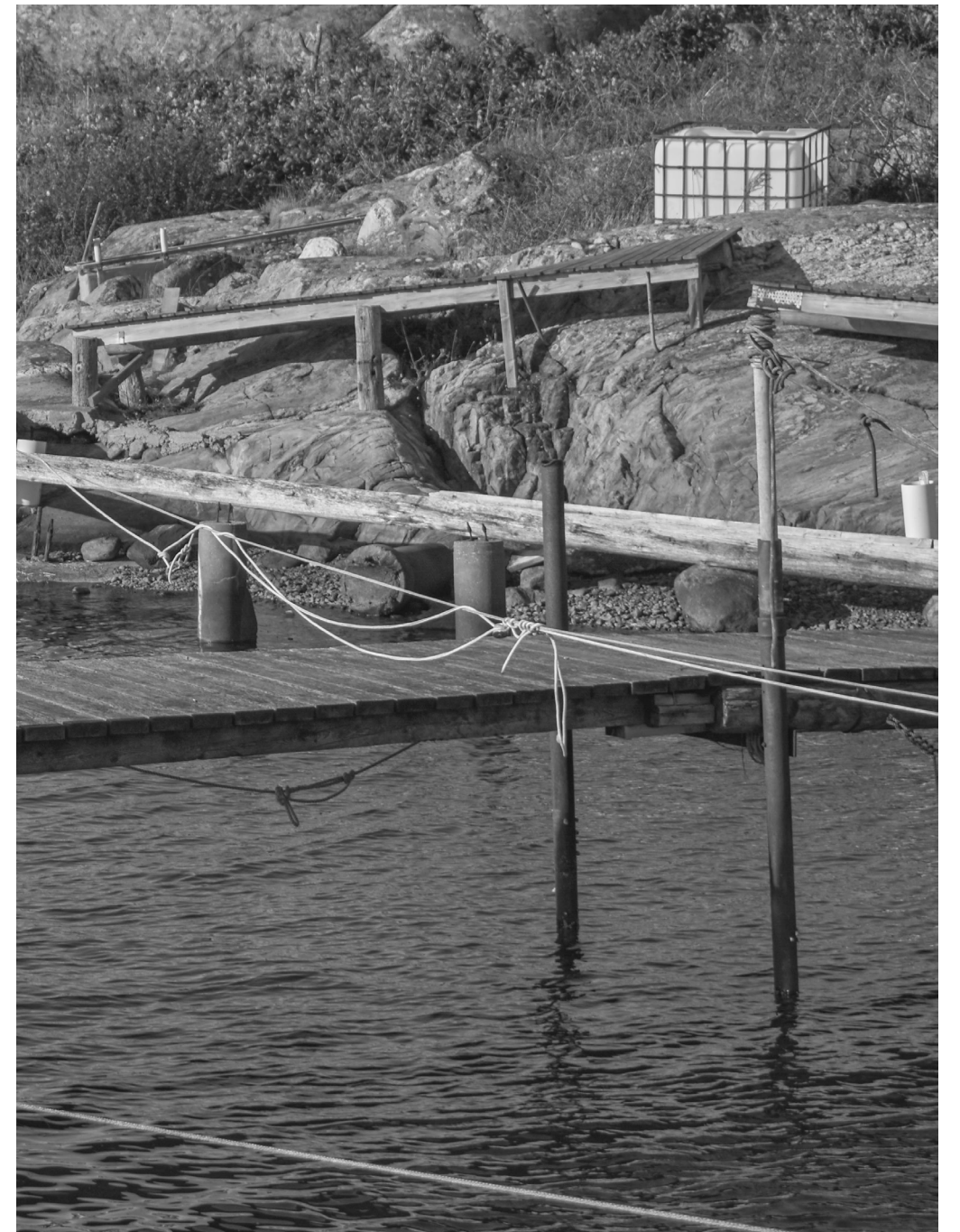
a process about identity and alternative densification  
of Skansen Lejonet.

raphael staeubli.  
AUSD autumn 2020.



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1.

DENSIFYING THE RIGHT PLACE

## 1.1 saving the precious ground

I am writing this introduction to allow you to understand the initial reflection that guided this project, to overturn the vision that you may have of this place and to allow you to look at it as I saw it. Because the site changes, evolves and adapts at any time. It is freedom and a beautiful place. A mixture of noise, space and disorder that is so unique.

Since its birth around 1880, this place has always been useful in its own way, providing the city with an enormous surface area capable of hosting a large number of infrastructures.

.serving space for the city.

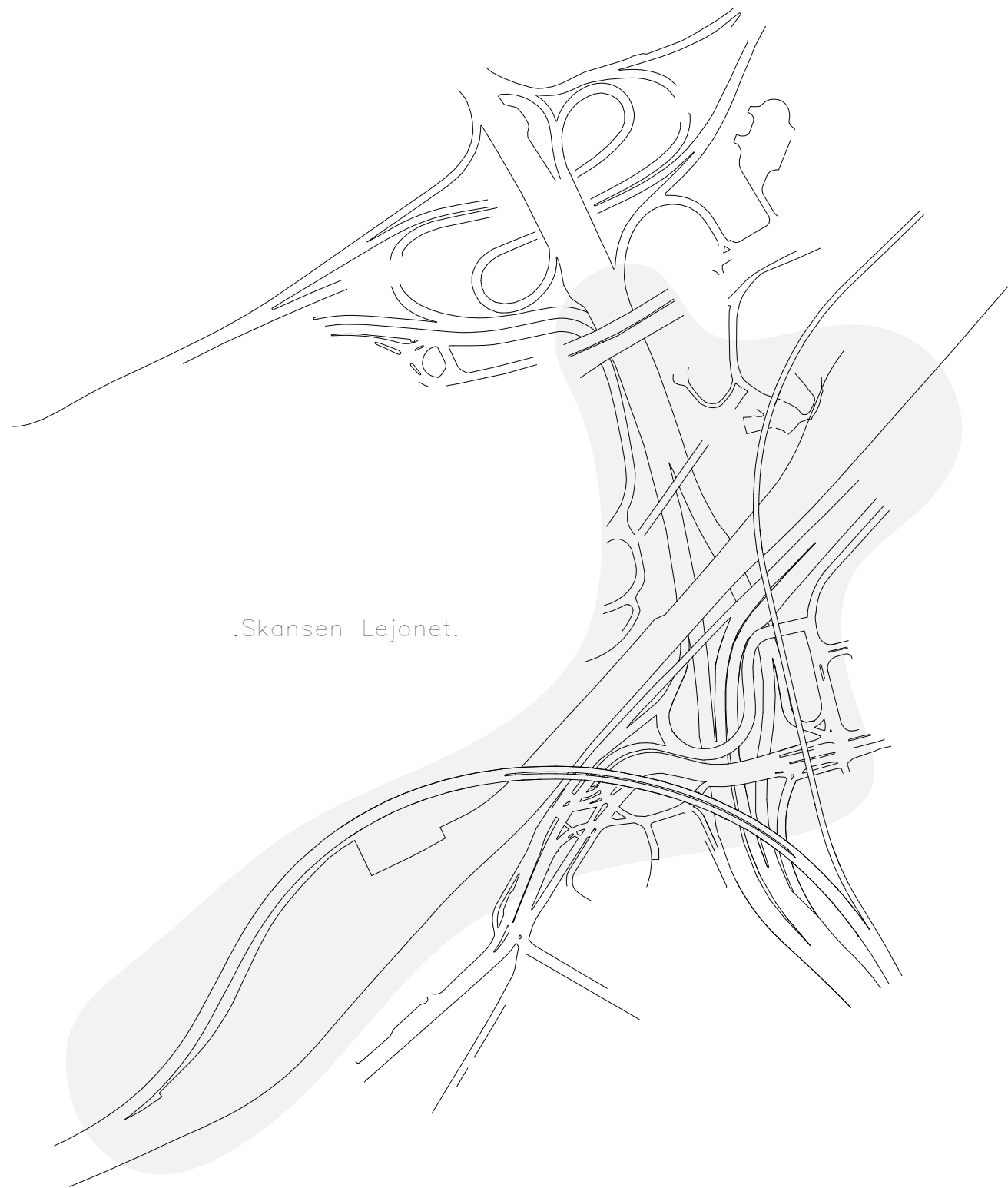
It has evolved according to the needs it had to meet, in a very prosaic and detached way from the rest of the city. The traffic infrastructures have surrounded it and have reinforced this isolation, which nowadays exists as a void in the urban context, as a refuge of openness.

But nowadays these barriers are on the verge of breaking down. This freedom is in danger. The surrounding pressures have become such that the urban fabric threatens to spread over the entire surface area still available, covering and erasing the entire history, culture and identity of this place.





## 1.2 finding capable space



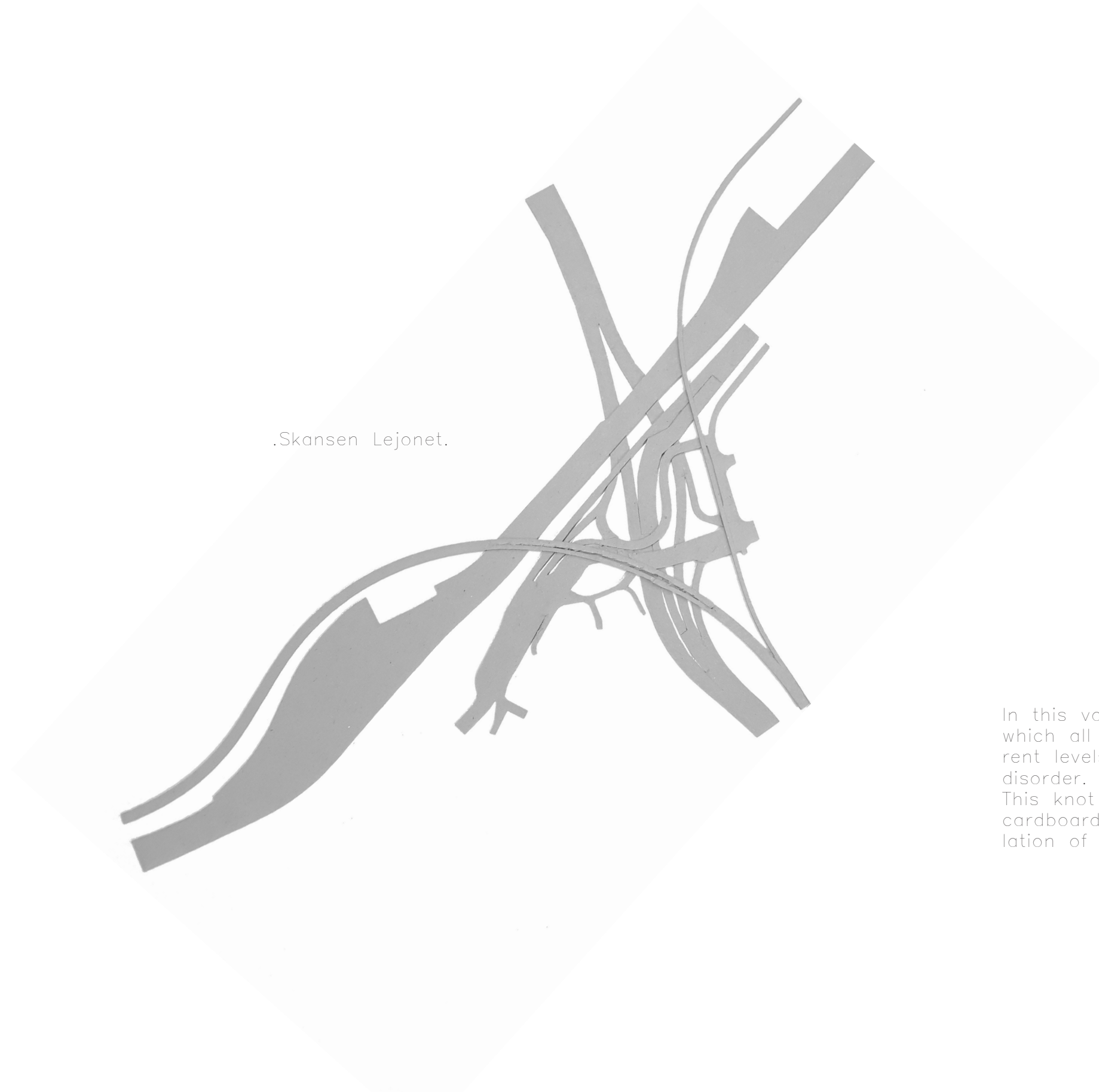
.Skansen Lejonet.

In order to preserve this free surface so close to the city centre, which is a rare and precious thing that only Gothenburg possesses, we had decided not to build directly on it. We therefore turned our attention to the enormous residual spaces created by the traffic infrastructure, as capable spaces, as undervalued spaces.

This allows us to safeguard Skansen Lejonet as a surface to host the cultural phenomena necessary for the city.

.serving space for the city.

## 1.3 obsession for layers



In this vast residual space, there is an area in which all the flows, all the lines converge on different levels. A well-organised exchange of apparent disorder. This knot of interest was studied with the help of a cardboard model in order to understand the articulation of the layers.

## 1.4 point of interest



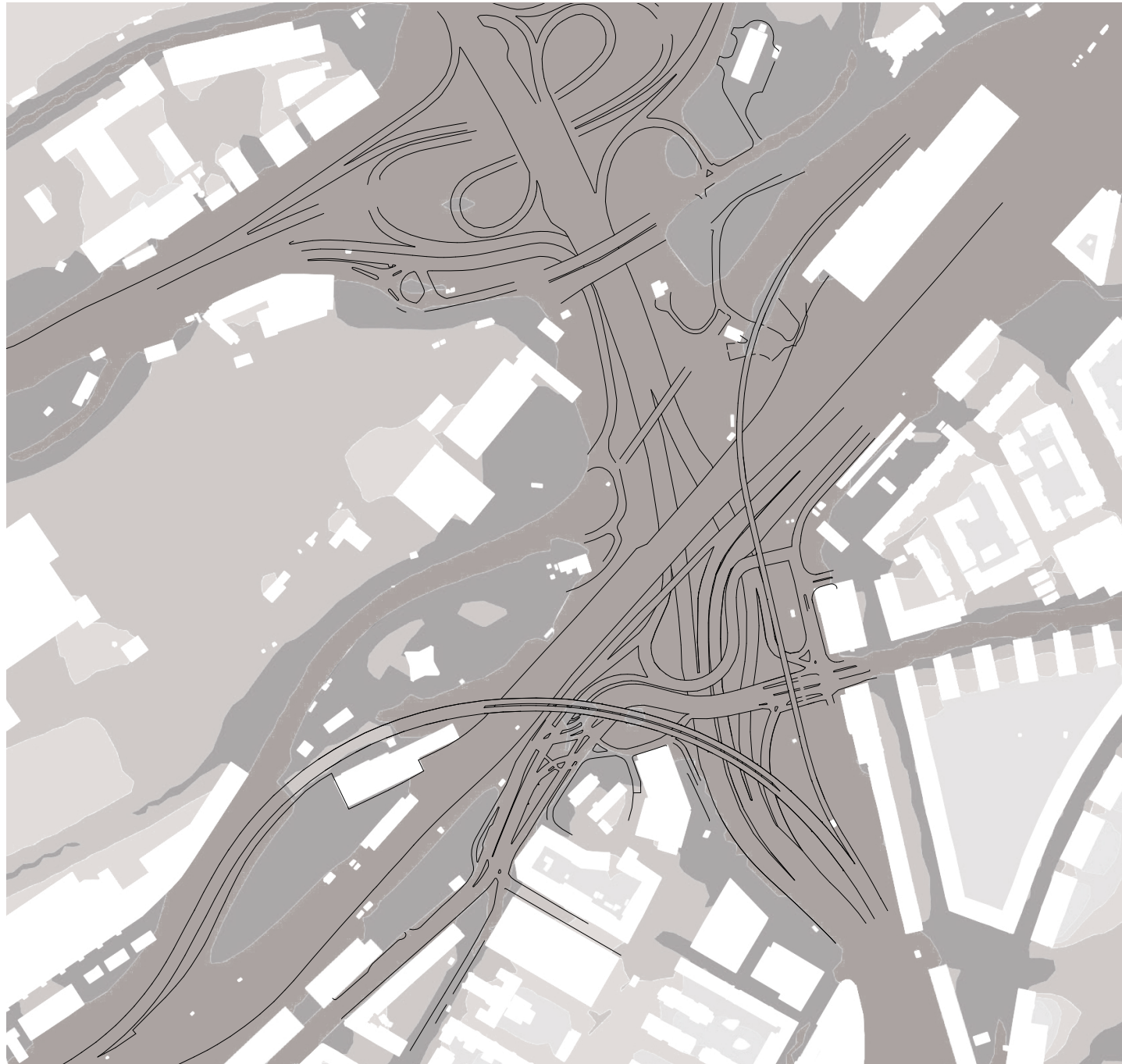
.serving space for the city.

2.

## CONTEXT OF THE PLACE



## 2.1 noise



In this environment, noise is an extremely important asset. It spreads throughout the city like a sound stream. But this constraint is almost welcome in this ocean of freedom. It will make it possible to set limits. Moreover, a careful reading of the map brings us a lot of interaction between the footprint of buildings and noise levels.

In addition to being able to keep Skansen Lejonet surface for the city's phenomena, could the project also reduce the noise pollution suffered by the neighbouring population?

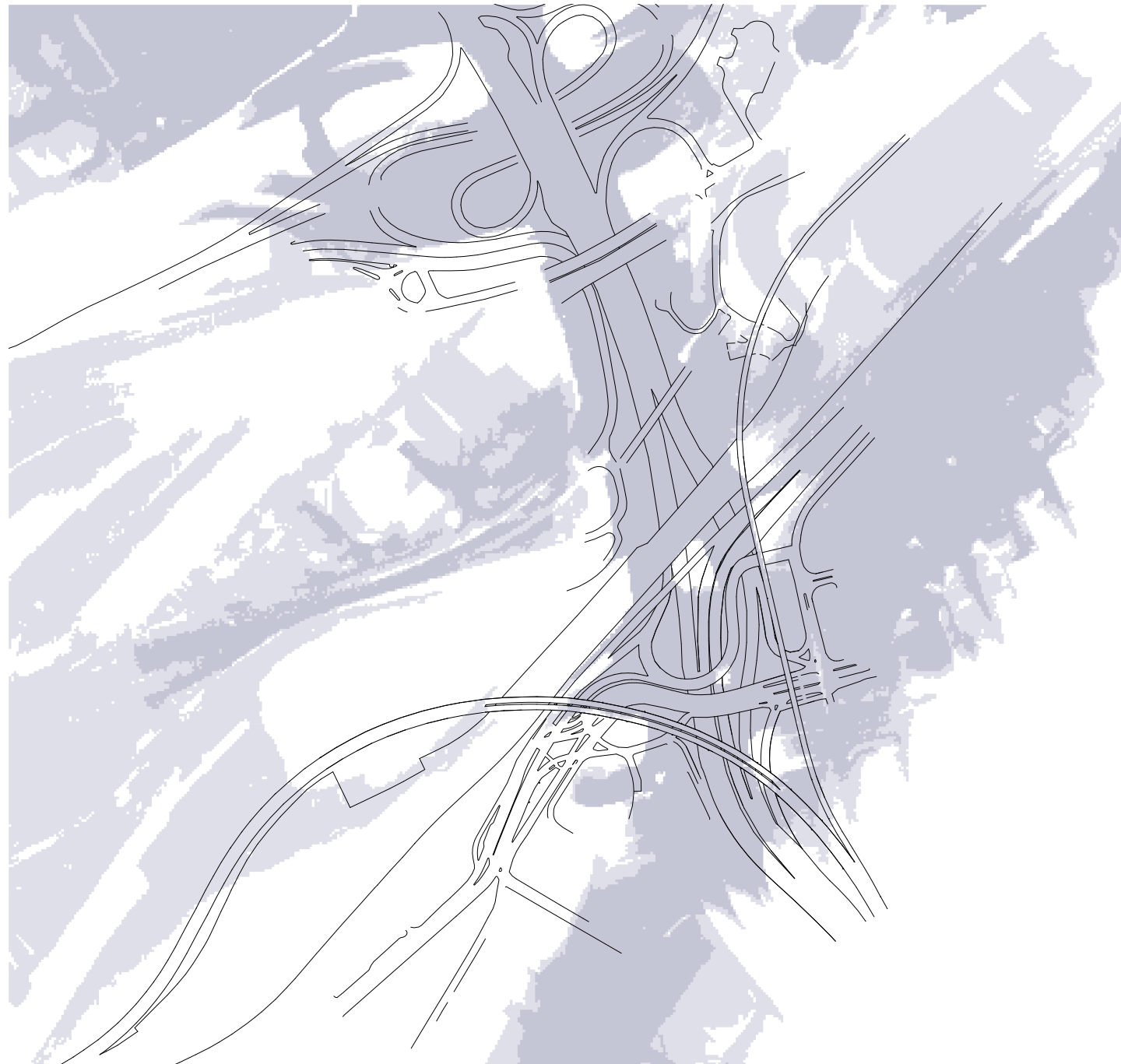
## 2.2 green interstices



Within this residual space of the city, there are many small interstices. I categorise them in two ways, grey and green. The former represent a small proportion of these gaps, and are located under the transport infrastructure. They are generally impermeable to water (paving stones, asphalt, etc.). The second are located between these infrastructures. They are permeable and represent an important potential link with the ground. Nevertheless, despite their neglected location, they are also the only and rare witnesses of greenery. It would be a pity to erase them in order to impose human occupation, as is done far too often.



## 2.3 flooding



Finally, here is an asset that is currently little present on the site, but which gravitates very strongly around it. It represents the past, through the old river that used to take the place of the current motorway. And it most certainly also represents the future, with a lower level close to Göta älv.

This representative of time imposes a very simple condition, already present in our reflections of the previous phase, rising to a height to create a resilience to these uncontrollable events.

Moreover, this condition relates to a poetics extremely present in the surroundings, which only needs to be applied in a new environment.

3.

IDENTITY

### 3.1 an ulterior motive

Identity, an abstract element that has been trying to surface since the beginning of the project, whether it be in the fascinated gaze when you walk around it, or when you talk with the people living there. It appears in various forms in the site, all of which together contribute to making this place unique, so different from the rest of the city.



### 3.2 sensational event

But this identity is not only disorder and alternative life. There is something even more intimate at this motorway junction, something intriguing, something beautiful, a sensational event that occurs. An abundance of verticality that tries to balance the landscape of all these intertwining flat surfaces. Which, with its right angle with them, creates a complete symphony, a magnificent relationship. The vertical gives the meaning of the horizontal. One is alive because of the other, like the accumulation of pine trees facing the flat surface of the northern lakes. A forest of posts and surface to travel with, this is the identity of the landscape with which the project is composed.



4.

REDISCOVERING THE GRID



## 4.1 no program to compose

Starting from the result of module 2, I wanted to insist on the abstract notion that had forced us to stay with the idea of a three-dimensional grid. It is a project state, a fertile ground, serving as an guide for Skansen Lejonet's group, allowing us all to follow our own architectural process afterwards. For me, the essence of this result, apart from its location, is the potential for flexibility it offers. And this is regardless of the final shape of the superstructure. We needed a form in order to be able to present it to you, in order to explain it.

This flexibility of use, the roots of which are the intrinsic properties of Gullbergsvass, are difficult to manipulate. What form should be given to a plan that has no program? What are the elements that should limit the project?  
Is change the only constant ?

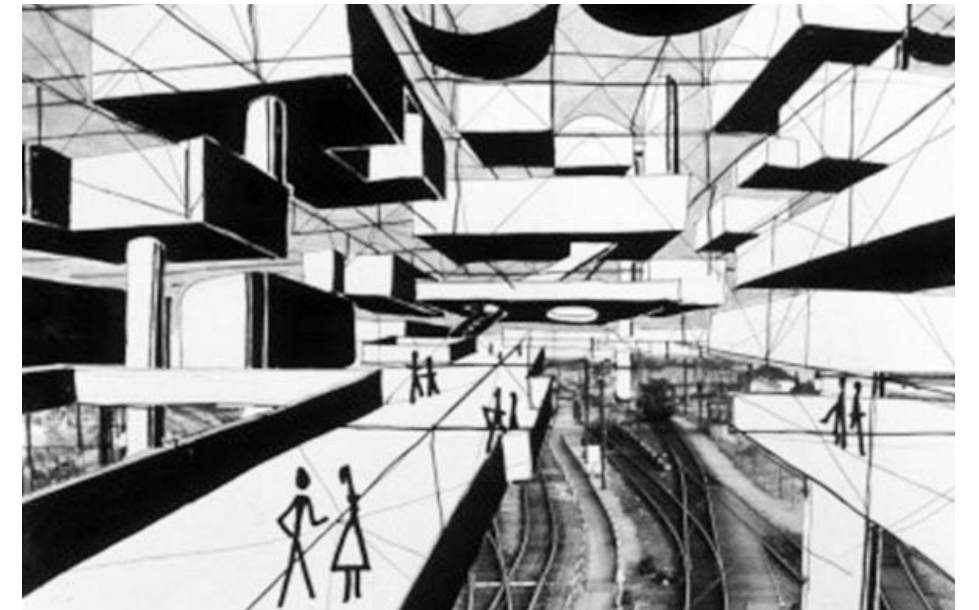




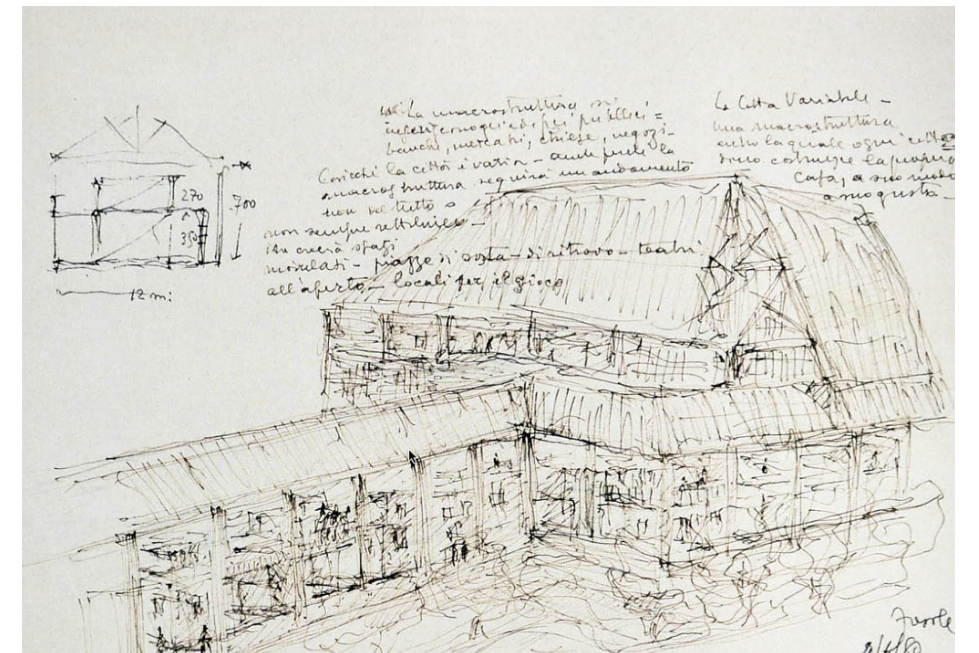
## 4.2 theory research

Being in this ocean of freedom, I went to learn from theory that could guide the thinking process. The idea of a framework, a timeless skeleton as a support was already present through the previous work, and Yona Friedman's research on the «spatial city». Also Giovanni Michelucci's drawings for a «variable city» speak of this flexibility, this life within architecture. Things that move, that evolve according to the needs of the inhabitants, workers or passers-by. Of an evergoing worksite which could develop on the framework to accommodate the complexe multitude of the city.

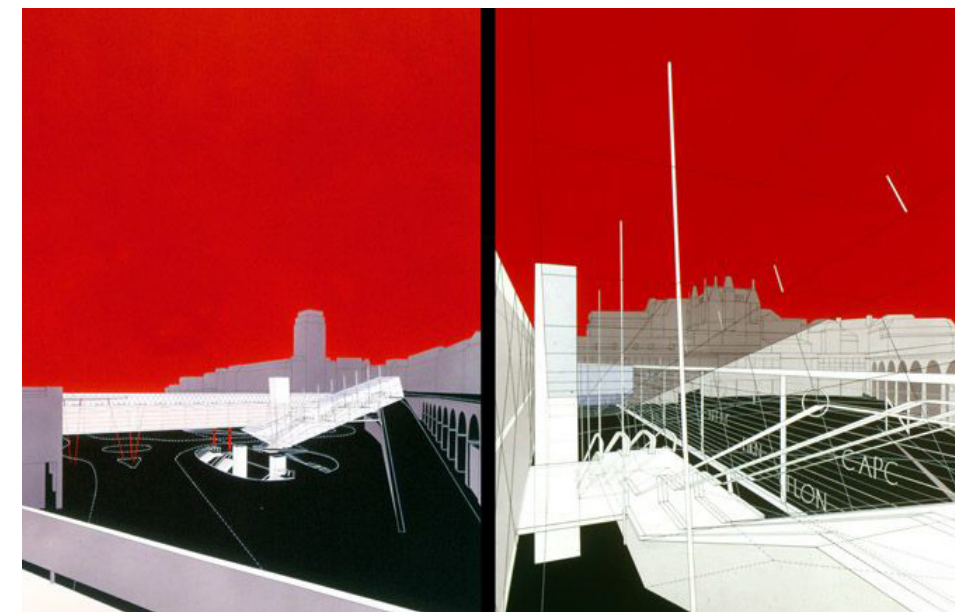
YONA FRIEDMAN  
«ville spatiale», 1959 – 1960



GIOVANNI MICHELUCCI  
drawing for the «ville variable», 1980

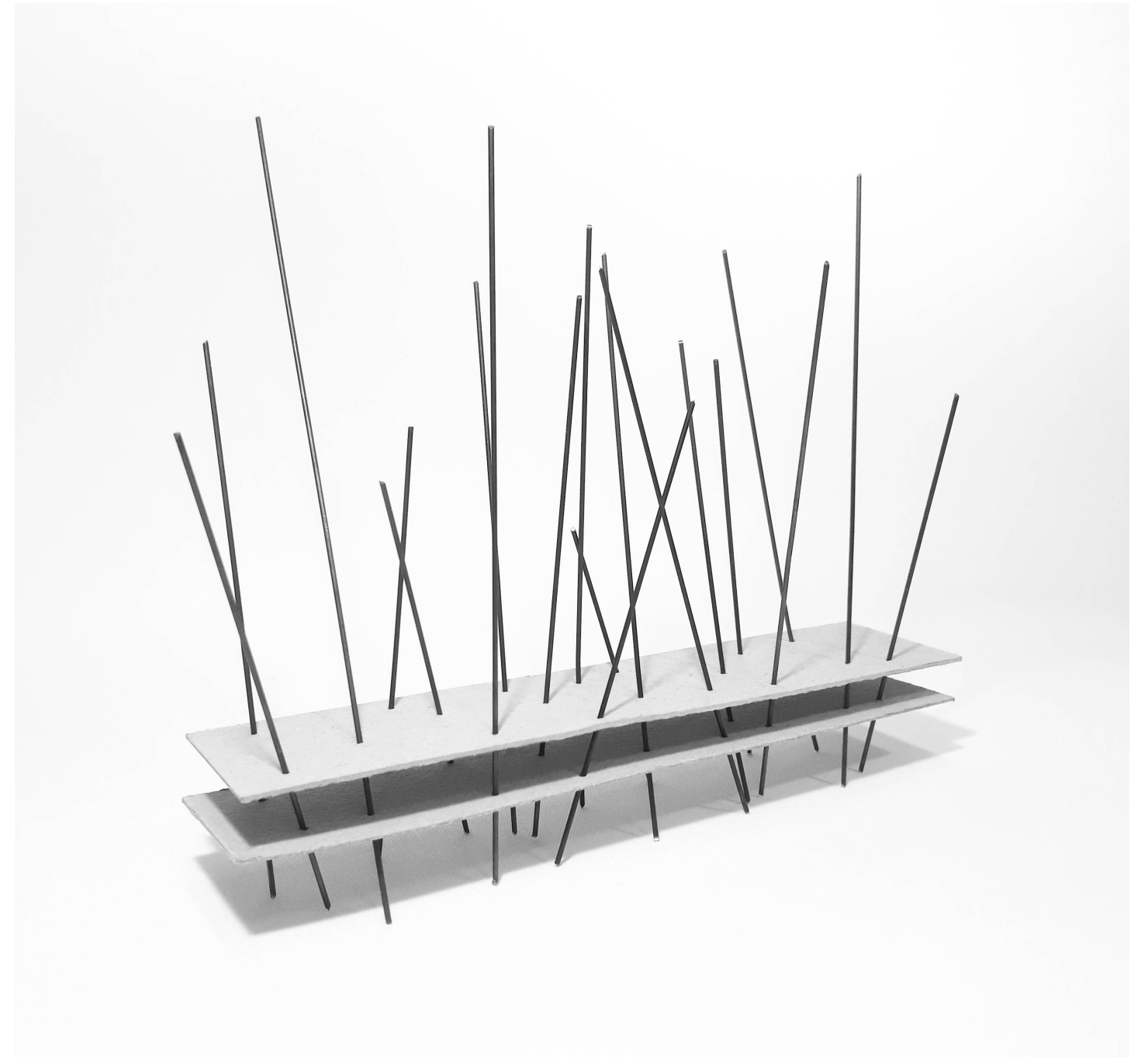


BERNARD TSCHUMI  
«ville spatiale», 1959 – 1960



## 4.3 from the grid to the plane

Swimming in an ocean of freedom, I now needed a ground on which to rest. Reducing the vertical freedom of the three-dimensional grid for the platform was not an easy decision to take, but it had to happen. It was necessary to impose a surface, to impose a shape to be able to accommodate phenomena, just like the existing surfaces of the site. But in a so wonderful place, the structure system has to be able to translate some of the intrinsic properties of the place, has to be different from the rest of the city.





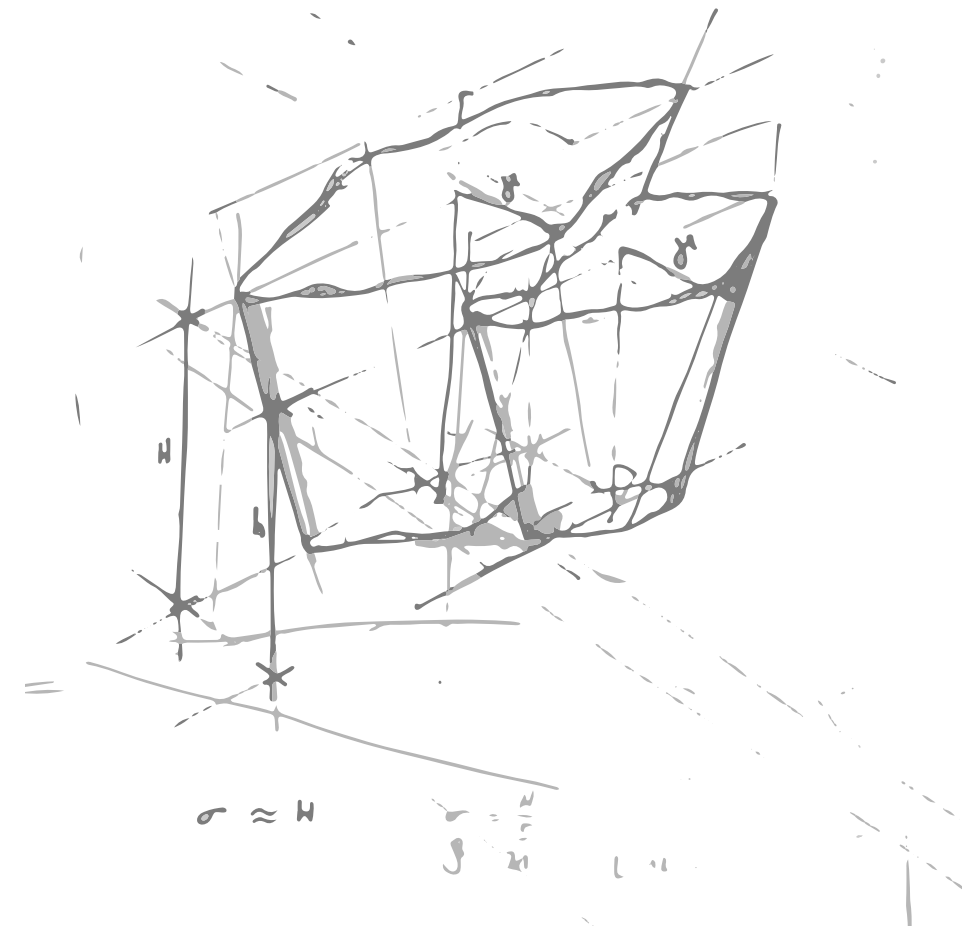
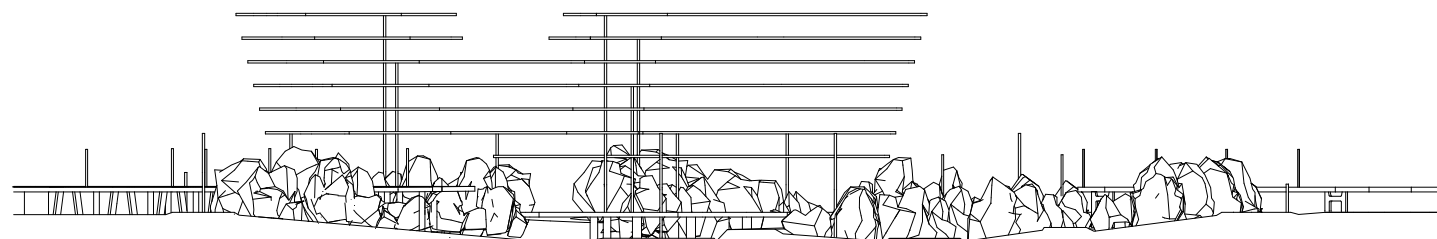
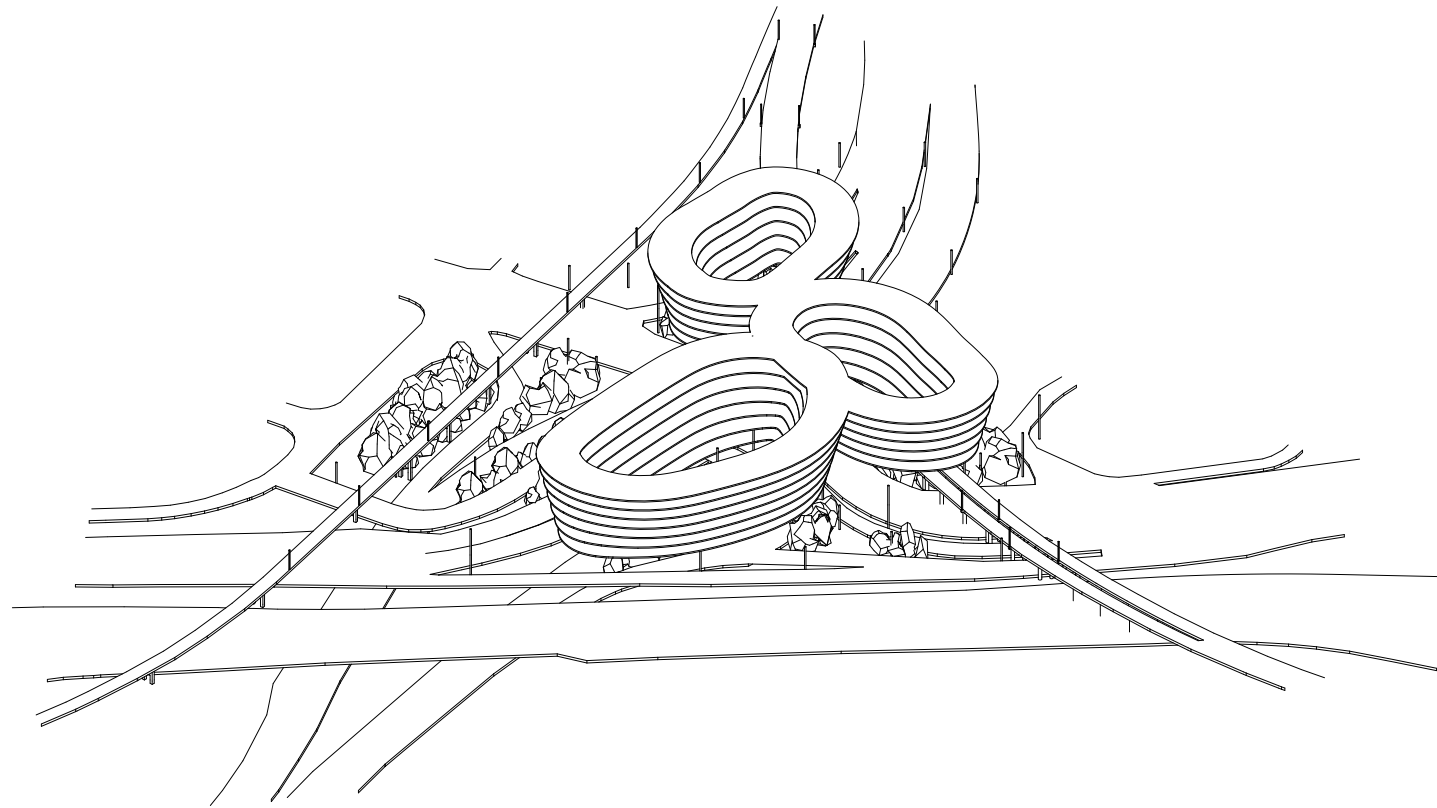
## 4.4 alternative architecture

Just to be clear, it does not cancel out the principle of an evergoing worksite inhabiting the framework. On the opposite, it makes it even more affordable. With no more static and roofing constraints, architecture can develop in a simple, personal and almost primitive way, if you accept to take this term positively.  
Architecture by people, for people.  
An alternative vision of the way of composing, living and inhabiting.



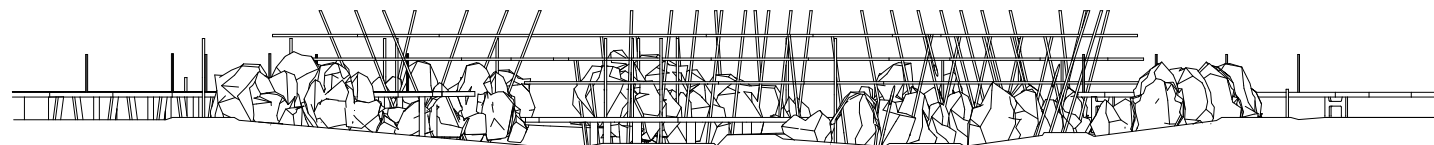
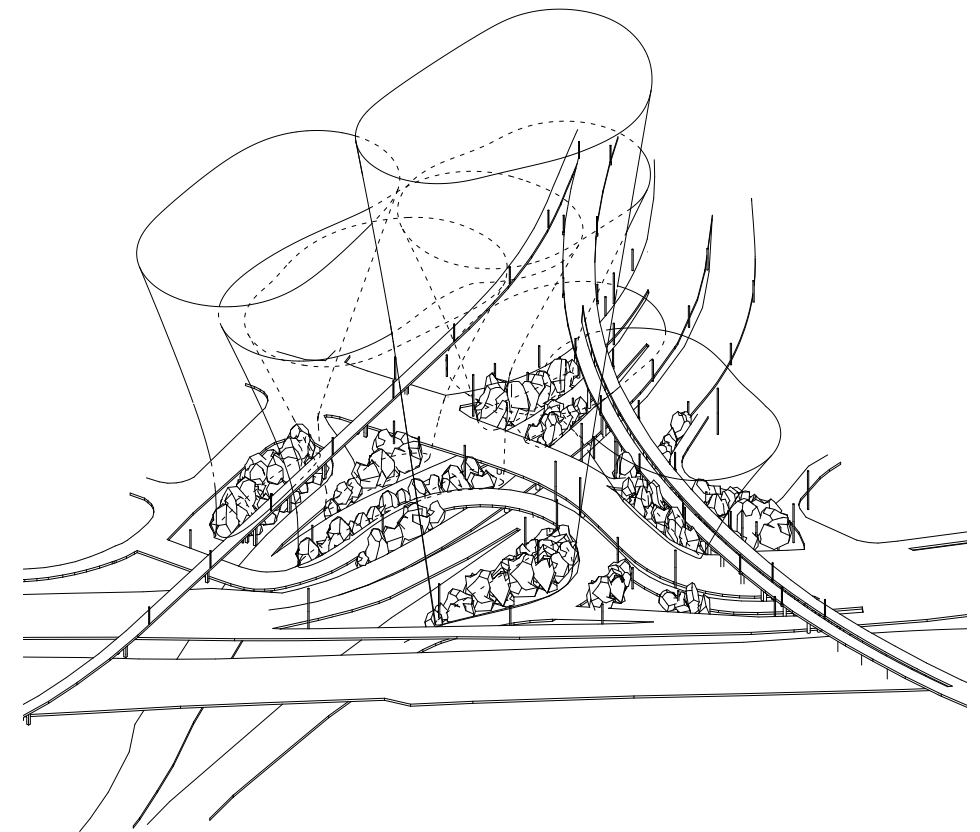
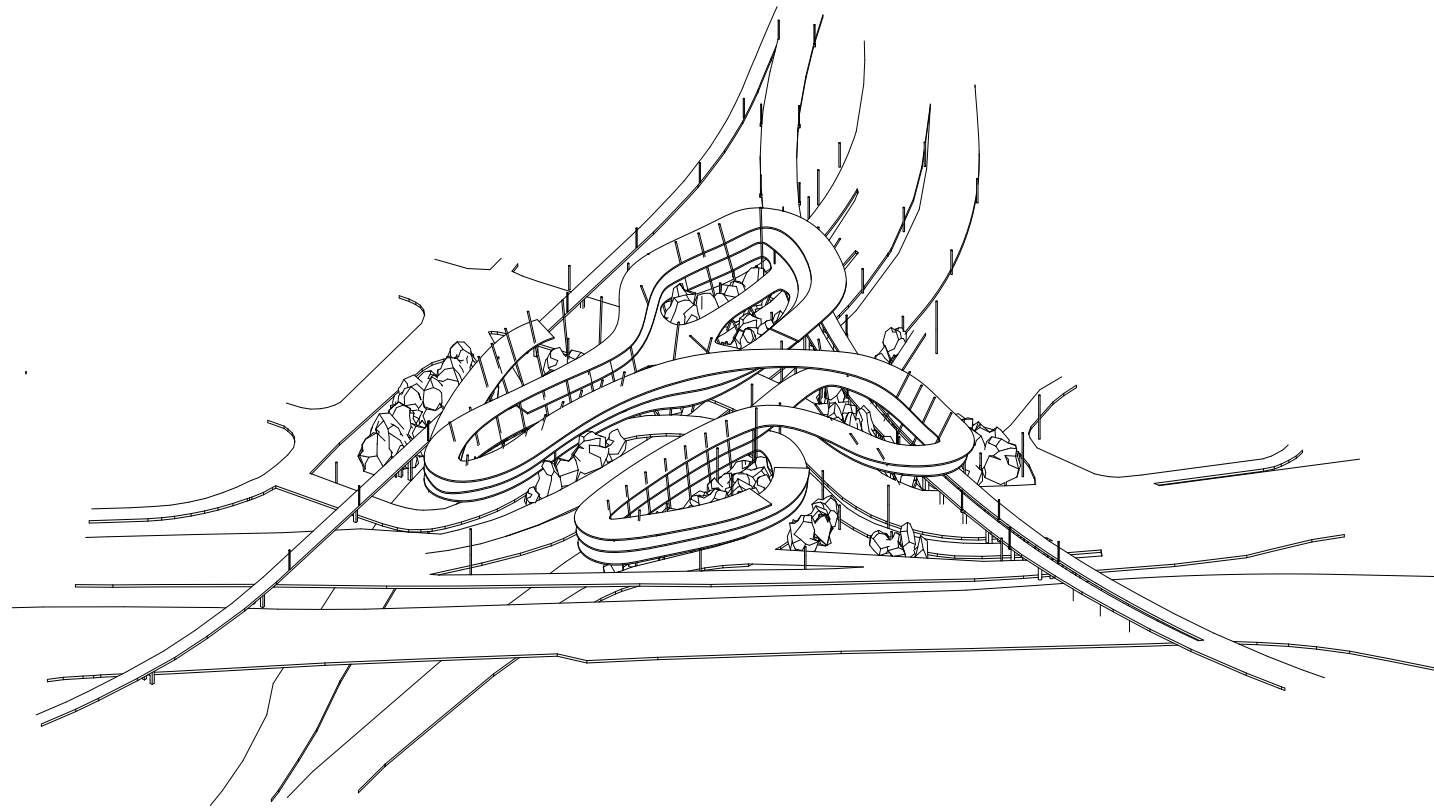
NEVER ENDING PROCESS

## 5.1 development



One of the first phases of the process came when the project quickly became boring. Why did I feel bored? The typology, developed mainly around the asset of noise, was repeated monotonously in the landscape. Each green interstices had the same characteristics, the cone of light supporting the project had no variation.

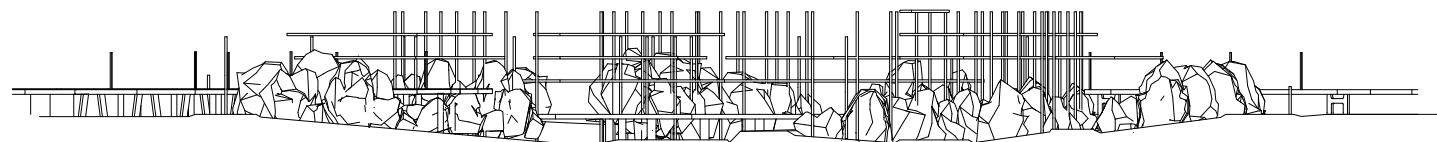
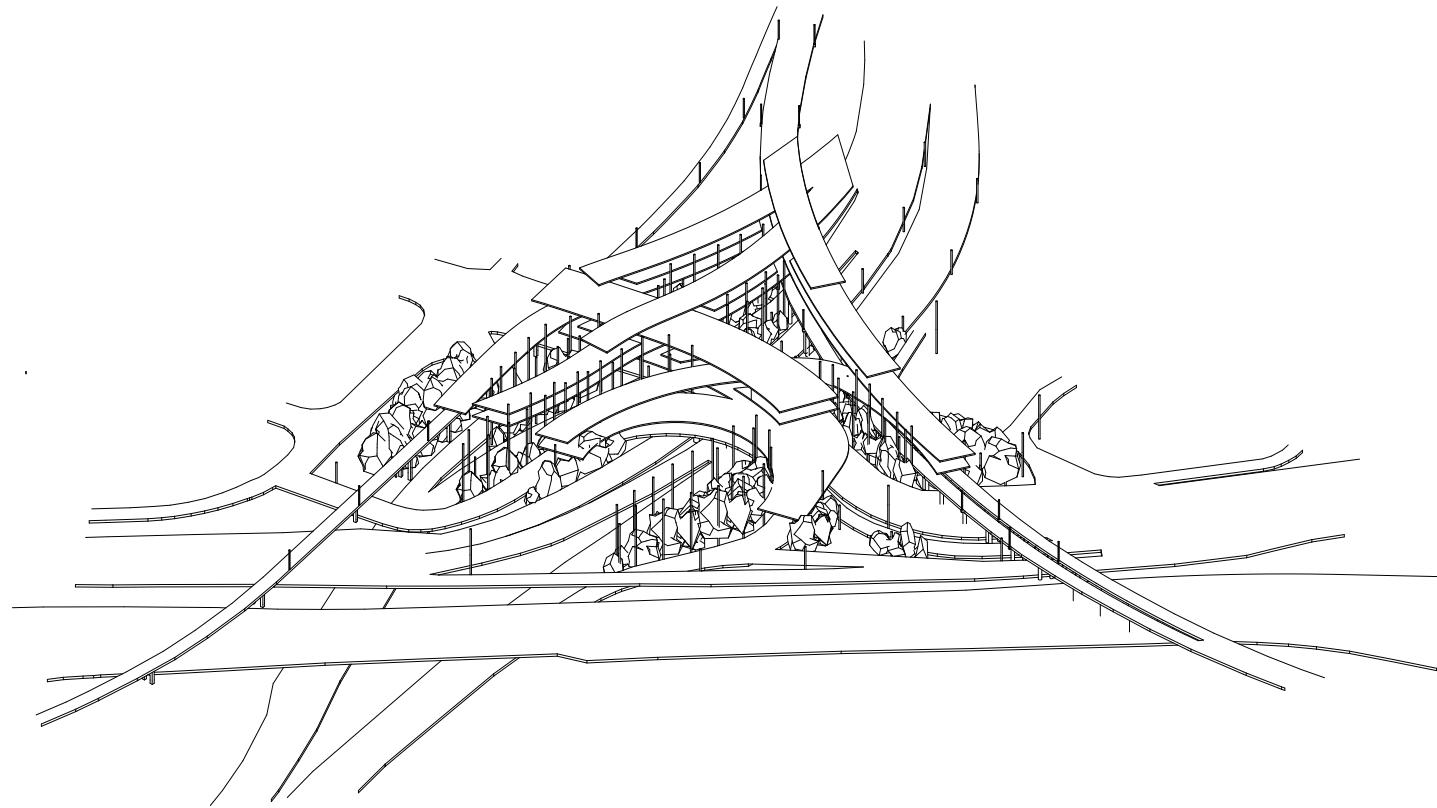
## 5.1 development



It was necessary to determine a parameter specifically dependent on each green interstices, and to rework it in the same way to keep a common language for the project. I chose the area of the interstice, created the cones of light, and began to use them as a support to develop the project freely. The project had a clear improvement, but had become autonomous, disconnected, like an object placed in the middle of the site.



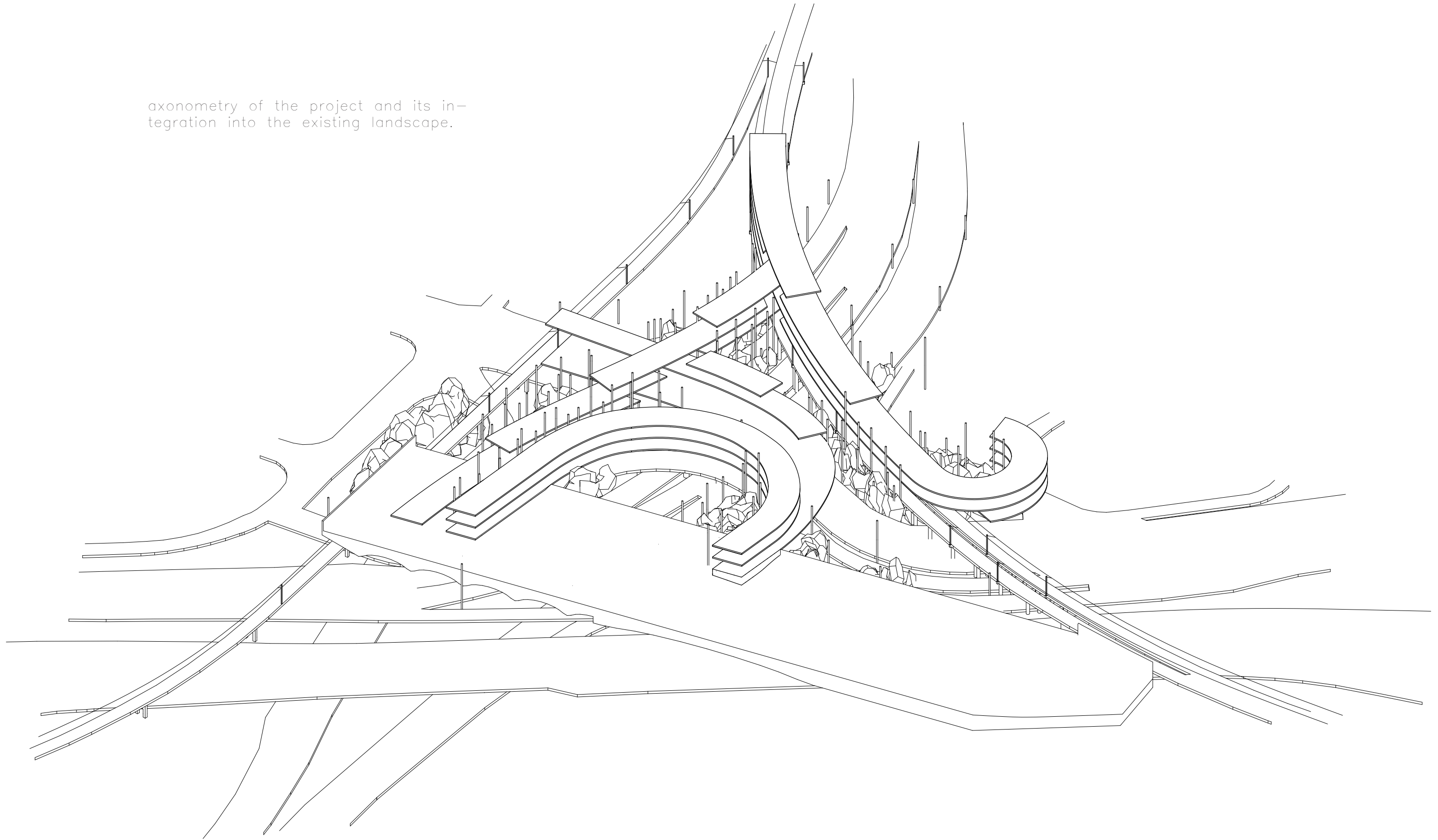
## 5.1 development



After having used the concept of the cone of light, it was necessary to change one's view of the site, to invert one's gaze. Using the opposite of the interstices to develop a language that could be integrated into the identity of the site. But always keeping an educated look on the green interstices. The result was pleasing, but some of the satisfactory freedoms of the previous stage had disappeared. Further refinement of the process was needed.

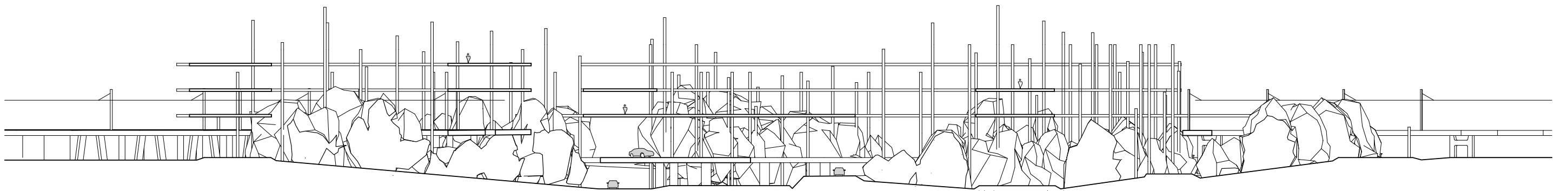
## 5.2 actual state of the process

axonometry of the project and its integration into the existing landscape.



## 5.2 actual state of the process

section of the project and the organization of active and passive mobility.





## 5.2 actual state of the process

from a human point of view, during a  
train journey, for example.

