

Pass & Pause - Along the Edge of the Canal



Detail Project - Flows and Connection

In Phase 2, the group divided to work individually with different aspects of the project. Flows and connection becomes my assignment.

Cars are no longer in charge of the space along Sahlgrenskatan. In fact, they are not allowed there and the space is reclaimed by people and nature. Working with the concept of Pass & Pause, this project aims to create an interesting passage through the area while at the same time introducing a reason for the passerby to pause in Rosenlund.

Public Transport and
Pedestrian Connection



Västlänken (green) and trams 3 (blue), 6 (orange) and 11 (black) all depart from this site.

Via Västlänken

Centralstationen (5 min*)
Korsvägen (7 min*)

Via tram

Järntorget (2 min)
Brunnsparken (6 min)
Kungssportsplatsen (6 min)
Centralstationen (7 min)
Stenpiren (11 min)
Frihamnen (11 min)
Chalmers (13 min)
Korsvägen (16 min)

**Estimation based on a statement that the whole route will take 12 min.*

3

Marklandsgatan (19 min)
Kålltorp (24 min)

6

Länsmansgården (26 min)
Kortedala (41 min)

11

Saltholmen (27 min)
Bergsjön (30 min)



The red lines are all 500 meters, and show examples of how someone could walk after getting up from one of the exits in Västlänken station Haga. The white circles are public transport stops within reach of 500 meters.



The public transport stops within reach from Västlänken and the fastest routes there.



A sketch of where to put emphasis on the project.

The Connecting Paths

The project's intention is to favour walking, biking and public transportation while cutting down on car traffic. As a whole, the project puts emphasis on the new Västlänken station being built on the site. This focus project aims to work with the pedestrain connection to the stations, having Kungsparken and the northern edge of the canal as the site.

To identify which paths to work with, I start by taking a look at all the public transport stops which connect to the area – viweing these as nodes. I then make an investigation of which of these stops are reachable within a 500 meter walking distance from station Haga(kyrkan): Järntorget, Domkyrkan, Grönsakstorget, Vasa Viktoriagatan and Vasaplatsen.

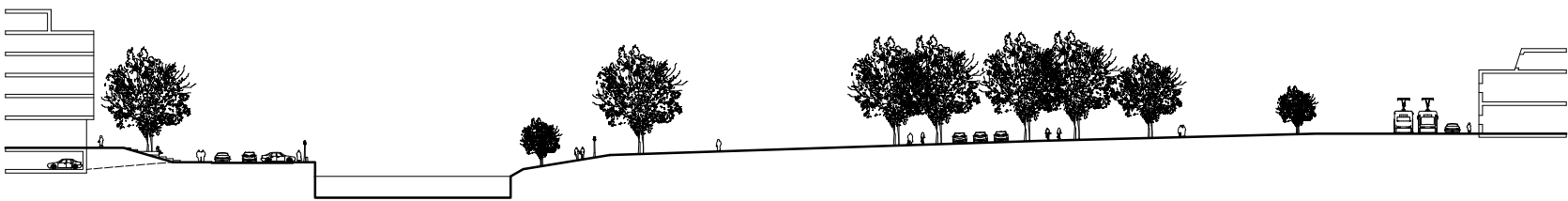
Järntorget connects to the station outside my site. Vasa Viktoriagatan and Vasaplatsen both connect to the exit from Handelshögskolan, which is also outside the project site. Grönsakstorget and Domkyrkan connect to the northern station exit via the northern edge of the canal. On our site visit, we also identified that this street was quite heavily affected by cars (with parking lots all along it, leaving little space for people). Therefor, I choose to include a redesigning of this street in the project.

We have also as a group decided to remove the car traffic running through Nya Allén, since it splits the park into two seperate entities. A relevant question to ask is what then happens with all this paved space. Therefor, a redesigning of this street is also included in the project.

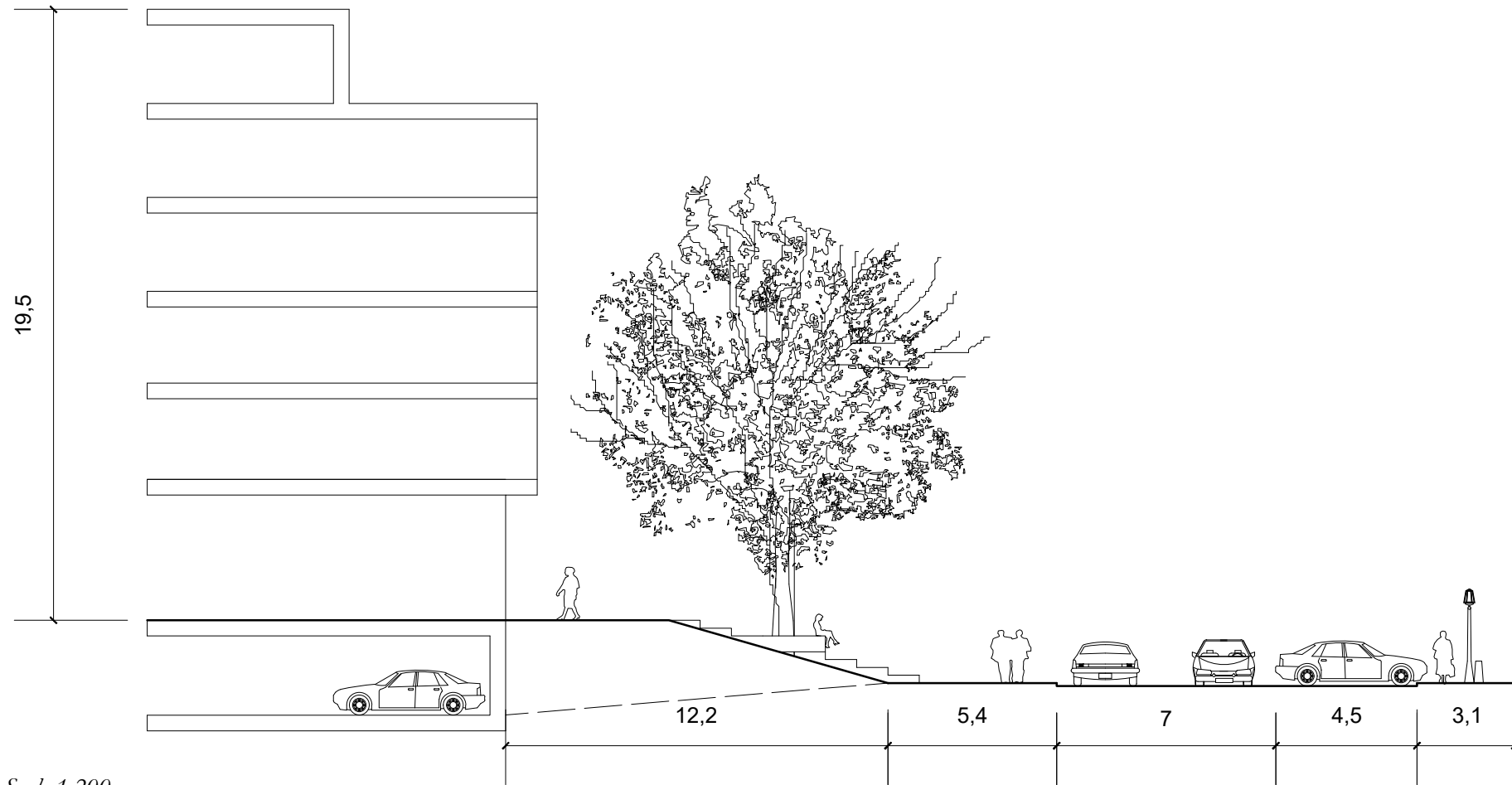
At the western-most edge of my site, there used to be a bridge which has now been removed for the construction of Västlänken, and a temporary bridge has been added east of it. I intend to design a new bridge at the same spot as the old one.

In addition to this, a common idea has been to investigate the introduction of another bridge which would bring the park, the canal and the path together.

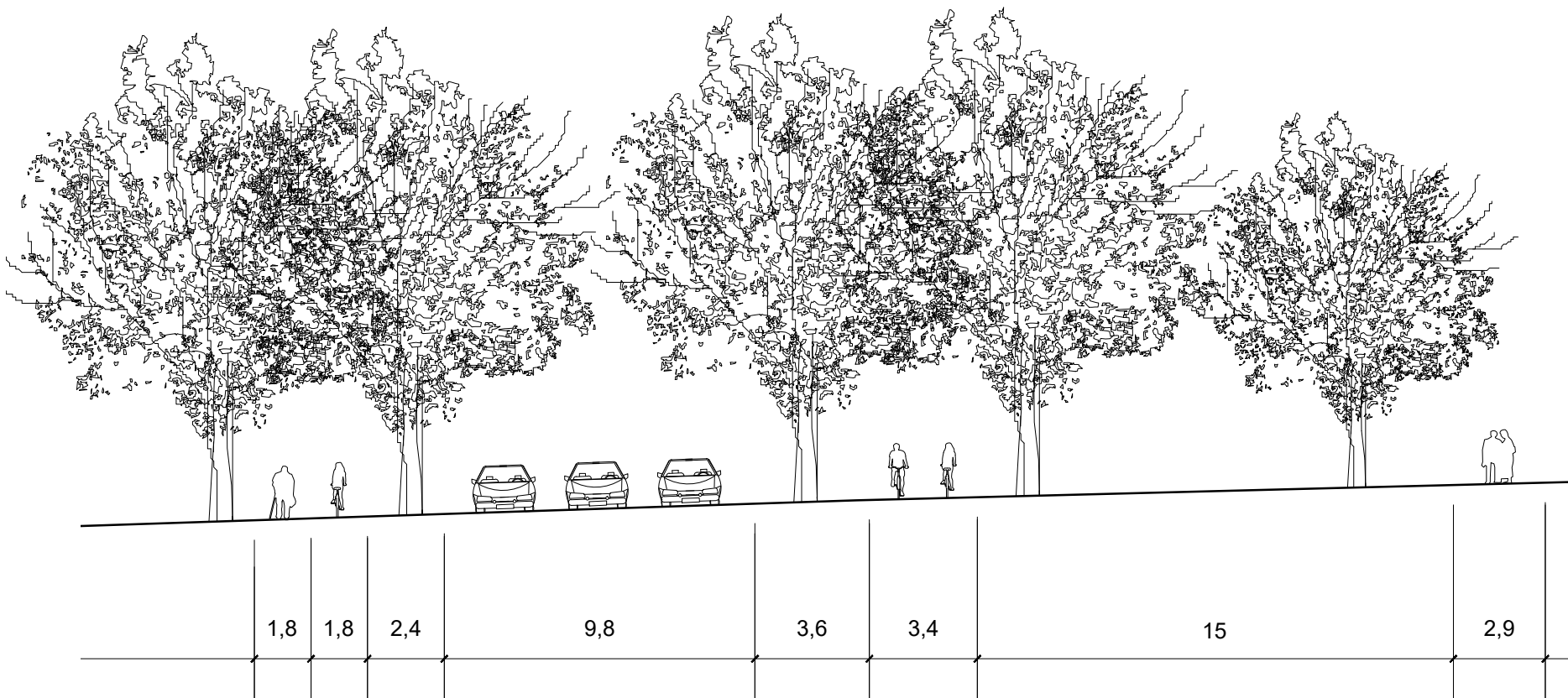
Current Situation Sections



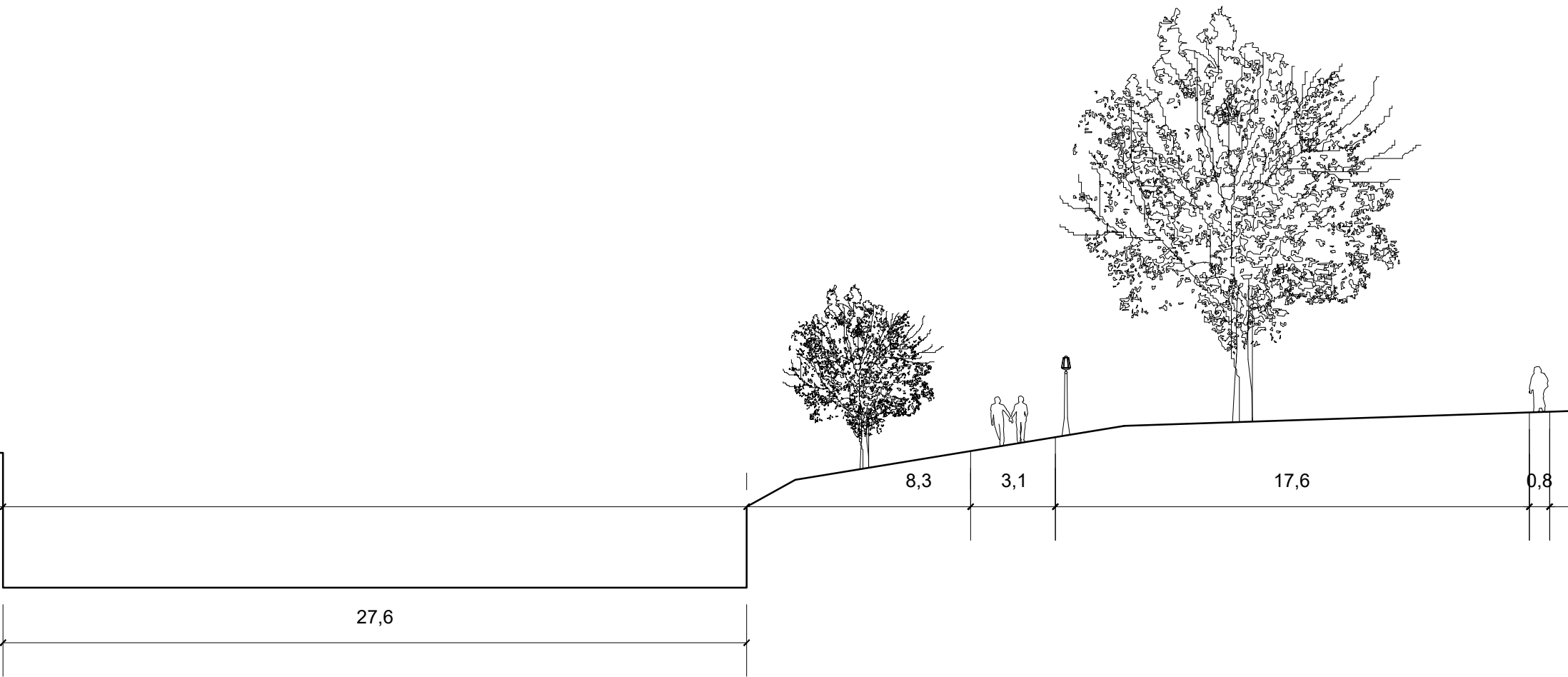
Scale 1:1000
Overview



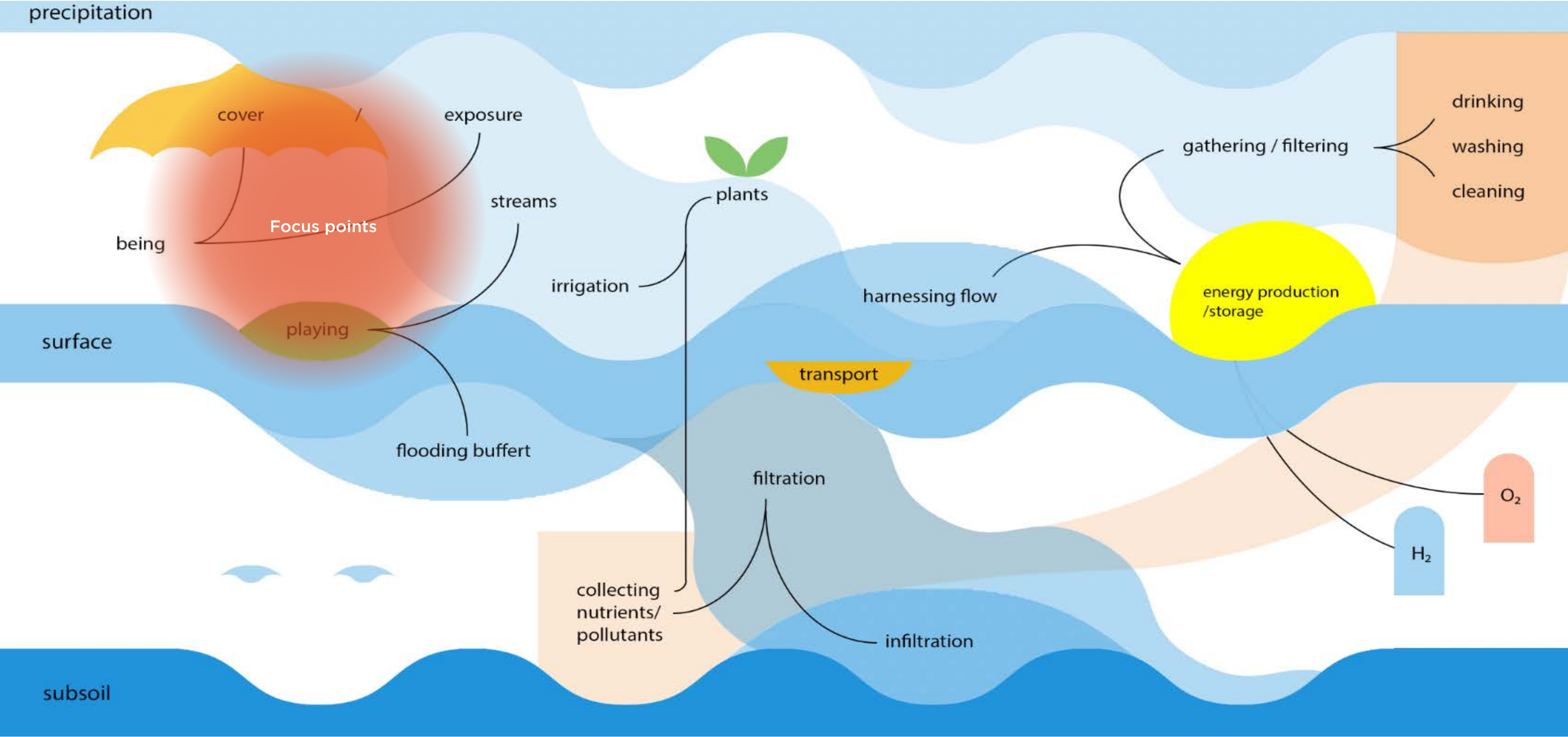
Scale 1:200
The Canal Edges



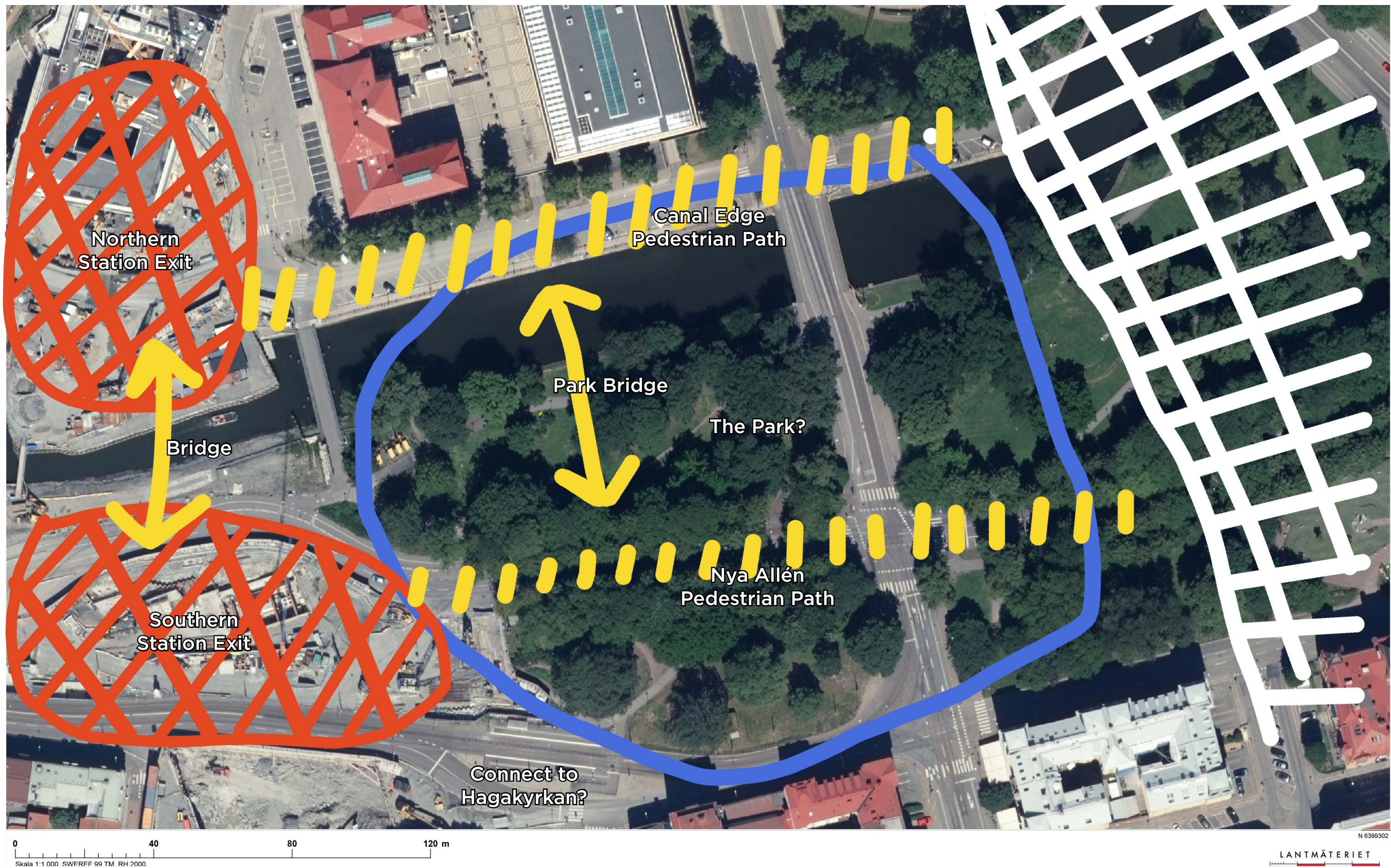
Scale 1:200
Nya Allén



Project Connection to System



Starting Ideas and Reflections



Bridge Between Station Exits

Bridge for pedestrians and bikers to move over the canal, between the station exits. A fast pace but non-motorised bridge. Wide enough to separate bikers and pedestrians. How will it interact with the canal?

Canal Edge Pedestrian Path

A "fast lane" and a "slow lane" (offering seating for example). Here I want to open up for interaction with water, playing with exposure, looking back at earlier references and sketches of children being able to play in mini-canal.

Nya Allén Pedestrian Path

The space of the wide alley where cars go today, could be used for an activity pathway. In tune with the tree crowns, this would be the path of rain shelter.

Park Bridge

Not only to be able to cross the water, but also for recreational purposes. Bringing people closer to water. Could be stepping down towards the water.

The Park?

Is there any need to redesign the park itself? With the activity stroke, what other functions could be placed in the park? Or is it nicer to simply have an open green space (with trees)? Would it be interesting to work with different inclinations of the ground?

Canal Edge?

Is there any need to redesign the canal edge? What pros and cons are there to having the edge straight versus curvy?

Connect to Hagakyrkan?

If there is time, an idea would be to also investigate how Kungsparken could be more connected to Hagakyrkan. Is there any way to feel less cut off by the trams?

Sketch Idea

Method Reflection

After having done the analysis of where to put emphasis in this detail project and having done a rough sketch idea of what to do, I face the issue: how does the team method come in place?

My understanding of it is that it is a creative challenge, how do I take these ”conditions” I was given and adapt it to my project? The problem is, I seem to find no joy or inspiration in the method.

I seek help in a tutorial and what I conclude from that, is to not see the method as a final solution of how the space will be shaped. We used triangles as a base point to design, but ultimately what that means is not that it has to be a smooth surface. If I look at our method as being in a low resolution, I can work to develop it so that it fits my conditions.



Steps+Cubes Sketch

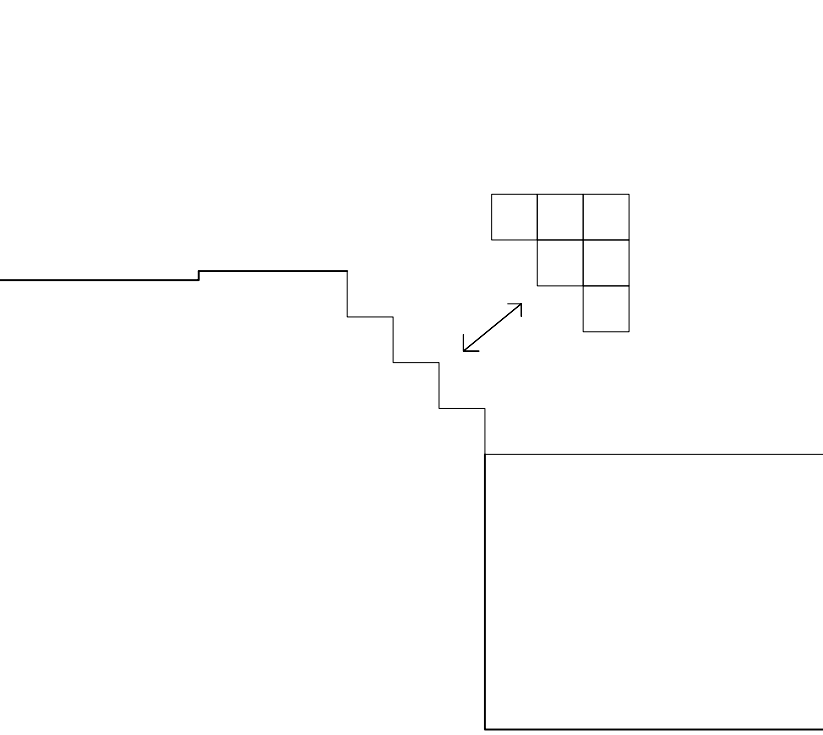
Quite literally looking at it in a low resolution, I have the idea that perhaps it is not the triangle I thought it was, but rather a set of stairs. From this, I look at my earlier sketches of how the canal edge could be activated. What if, along the canal, there are stairs going down to the water, shortening the distance between water and land?

If I cut off the edge to shape the stairs, thinking of our cut and fill method, what could I do with the excess material?

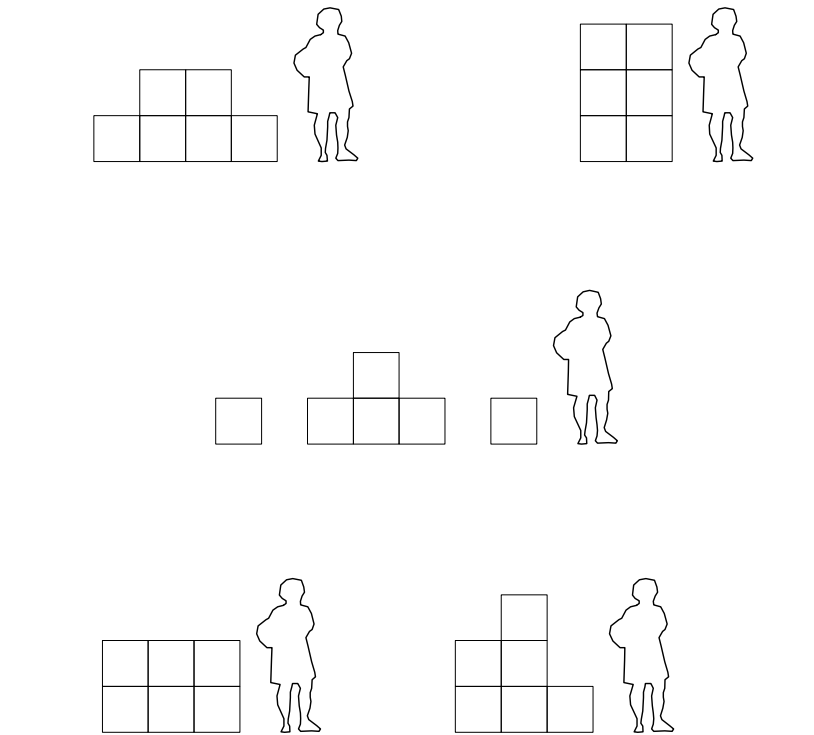
In this sketch, the steps of the stairs would have a depth and height of 50 cm, more appropriate for seating. Could of course be mixed with smaller steps as well.

From the edge we would then extract cubes of 50x50x50 cm. Could they be put in some sort of modular system along the pathway to help activate it?

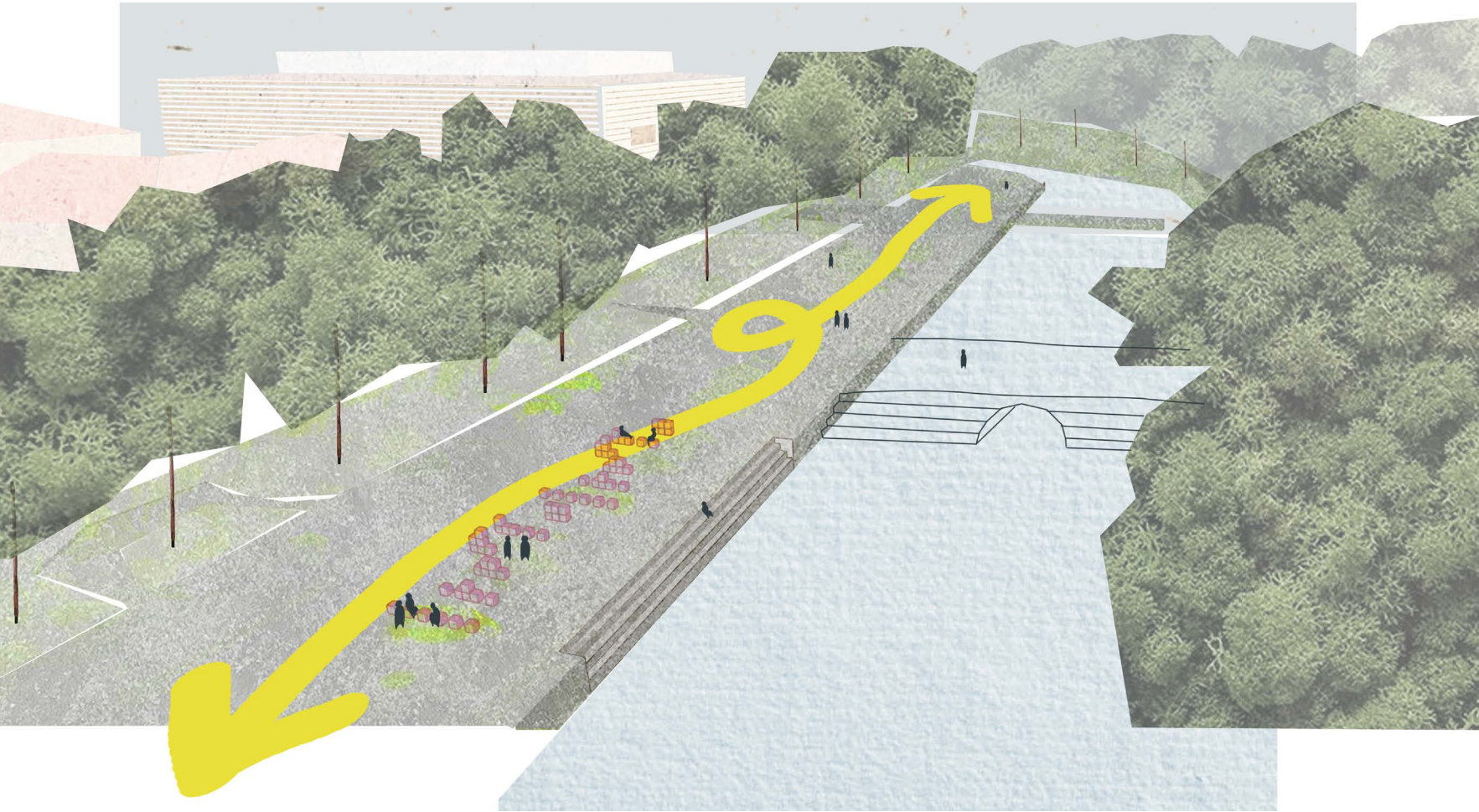
If I go further with this I would then need to work out how they should be placed. I would have to look deeper into the materiality of them (keep raw material in metal net and top with e.g. a wood slab to sit on?). To tie the detail project together with itself, it would make sense to not only use them on the path next to the canal but throughout the project. I would need to count on exactly how many pieces I would get in relation to how far the edge stairs would stretch. I would need to work with how it ties together with the rest of the group’s projects.



Excess material from cutting of the edge to create stairs.



Could these pieces be used to create a modular system?



Sketch of how it could look in perspective.

Presentation: Project
Feedback & Reflections
22-11-17

Peer Feedback

The stairs are a good idea, to guide people closer to the water. But I could take it further. As of now, they are a quite small intervention in the landscape. What if I go more extreme: more, bigger stairs? Stairs on the opposite side of the canal as well?

The stairs are now on the north side facing south. Perhaps I could work with different scenarios, using all 'directions' (väderstreck). Could there for example be a pier going into the canal? How do you interact with this space at different times during the day and seasons?

I speak about working with cover and exposure from rain. Exposure has a theme of uncomfortability, which is not necessarily bad but needs to be addressed.

As a team, we receive general feedback that our projects

don't really look like they are part of the same project, rather they appear as four seperate ones.

Teacher Feedback

It's not about reinventing the method, otherwise we will panic in the end.

Right now I am playing it too safe. I have to take a gamble.

Let water take a bigger space. What if it runs into the park for example? Blur the line between canal and land.

The project is right now very much about outside space. See it as if it has to be 50% interior space. What if there were houses underground, under the stairs? How would that affect the space?

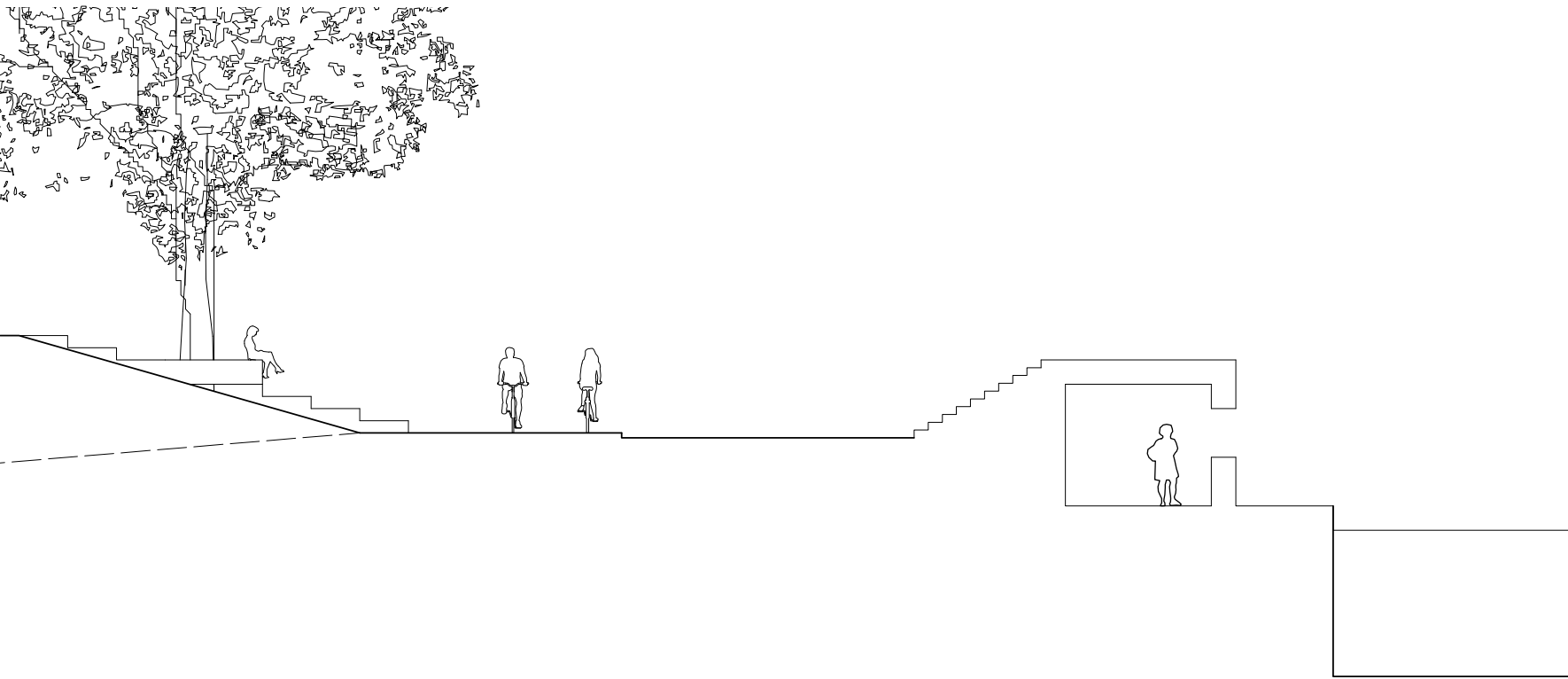


Reflections

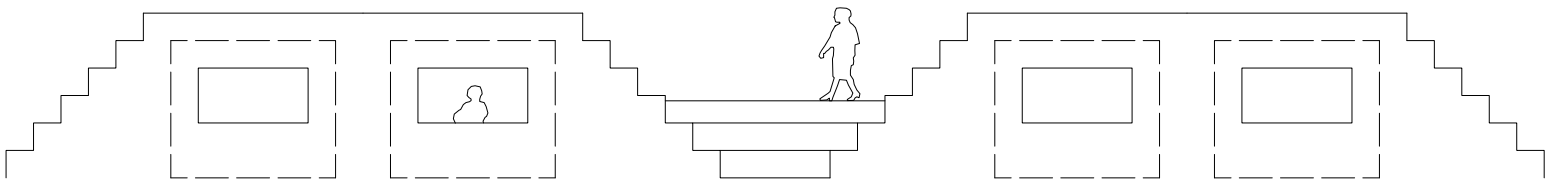
I think I received some good feedback from my peers. It was not a surprising comment that it is hard to see the correlation between our projects. However, there has been a lot of time put into trying to work as a group. The teacher tuned in to say that we all can individually reflect on how we contribute to and how the projects fit into the group as a whole, which I agree is a good idea and I think is something we all originally intended to do. I can also see how the sketch of the stairs would be a bit of a big leap from our previous work.

Hearing that I need to take a gamble is of course a bit worrying, since I'm right now playing in my comfort zone. Although I do have some ideas of some sketches I could do taking the interior space into consideration. This idea might also bring me closer to the rest of the group + help me bring water more into the project.

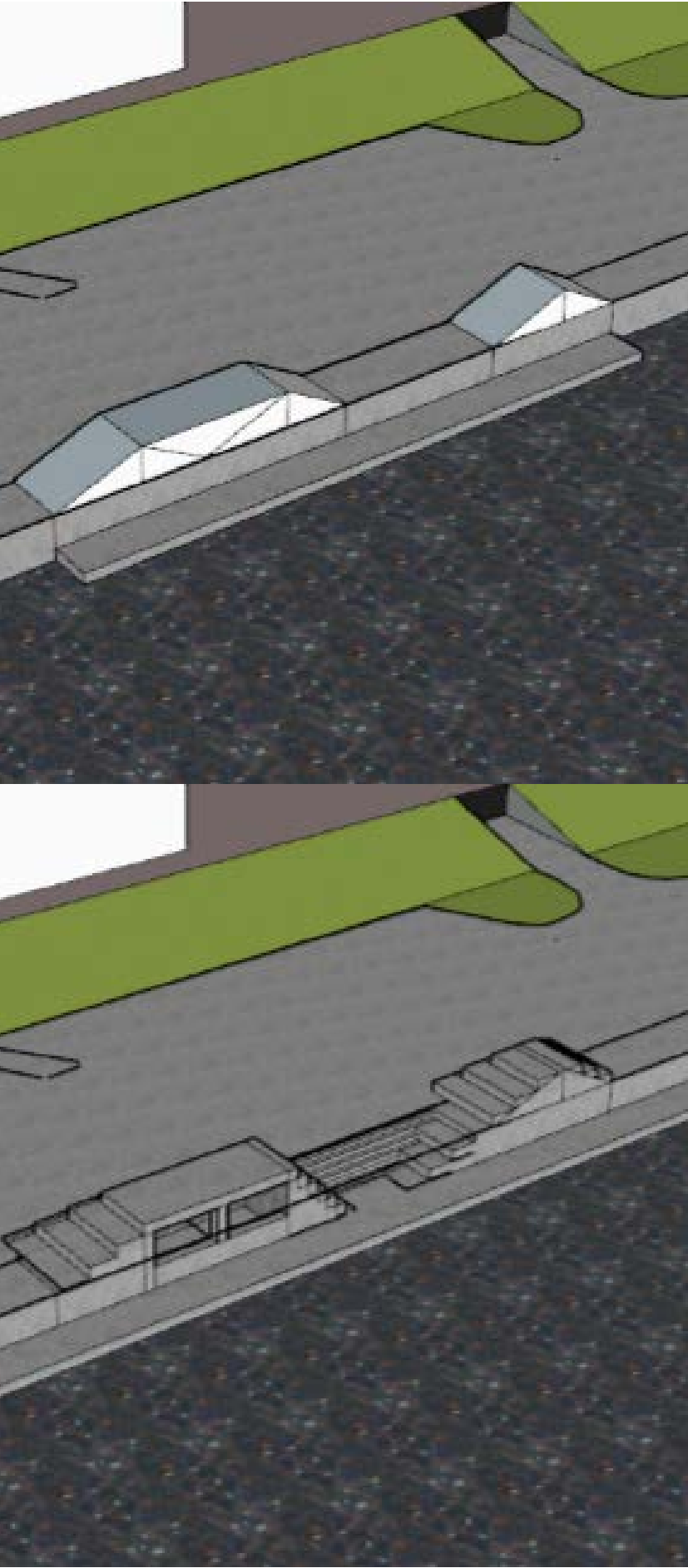
Introducing Interior Space



Sketch of interior space under stairs. Cutting through the canal.



Sketch of interior space under stairs. View from the canal.



Sketch of how I could work with the triangle method to create the shape of the stairs.

Interior Space Sketch 1

An idea to work with interior space (although it might not reach 50%) would be to have semi-underground space under the stairs, with openings facing south towards the canal. In this sketch, the entrance would be from a walkway which goes along the canal.

The walkways would be accessed from stairs going down from the main street. There would be stairs going up on top of the 'buildings' as well, both to encourage movement and exploration of the area but also to create seating. Connecting back to "pass and pause".

What functions could be placed here? I want it to be public, not residential. But I don't want to promote consumerism with a shopping street. A few examples could be: small library, café, art studio/gallery, conference room, pedalo renting.

What happens if it floods? It wouldn't take that much for the canal water to cover the walkway. The openings to the inside would need to be closed airtight, and there would need to be access from the main street unless the functions are to be shut down during floods. Or perhaps I can assume that flooding is not going to be an issue for me, since Vivian's project will be solving that?

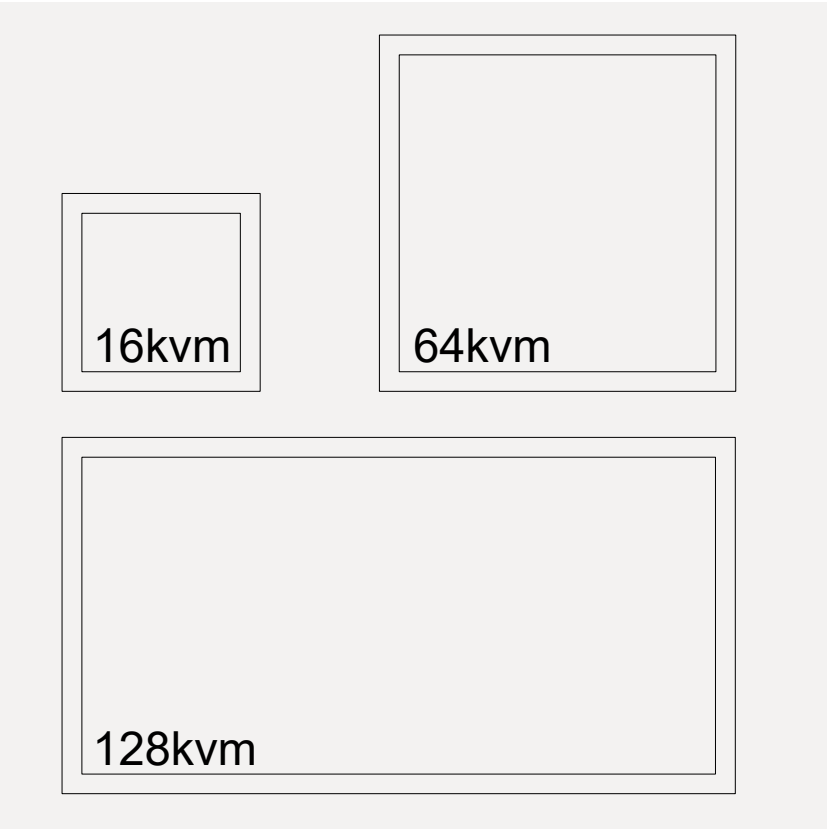
Project Reflection

This sketch, I worked from the outside in: trying to shape the stairs using the triangles and then seeing what space the interior could take up. One way to go forward with this would be to start with the interior and only after that applying the method to shape the stairs.

Diary Entry 221124

I am trying really hard to find any kind of confidence or joy in this project but it just feels forced and I can't seem to find myself in it. I have never felt quite this unmotivated by a project before and it is hard to handle. At the same time, time is running out. If I just keep working, perhaps confidence will follow.

Working Inside Out

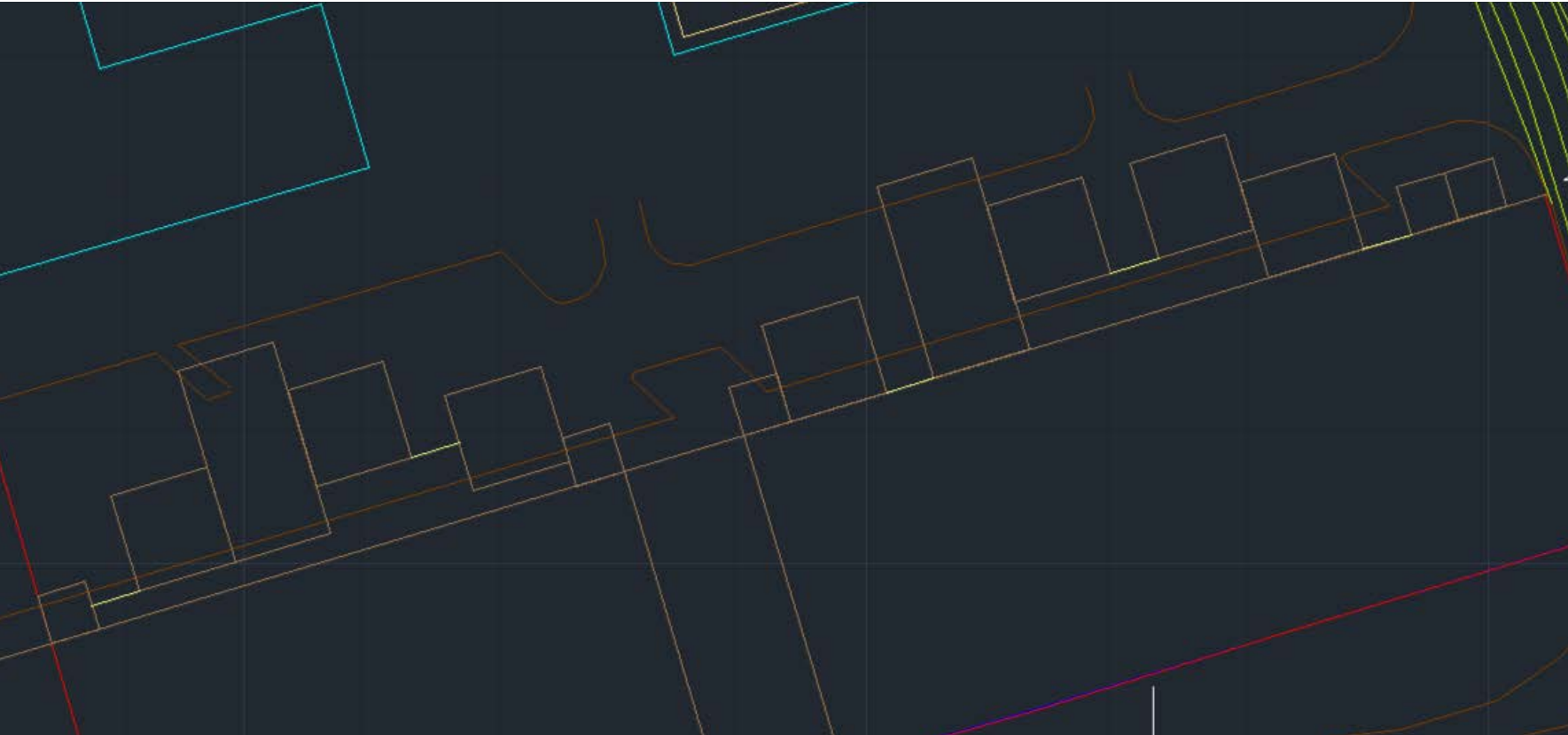


16, 64 and 128 square meters.

In Plan

I start by finding three different size variations of interior space. The dimensions come from measuring existing buildings – the smallest one the size of an ice cream kiosk and the biggest one the size of a street kitchen (Lasse på Heden, to be exact). I added one shape in between these.

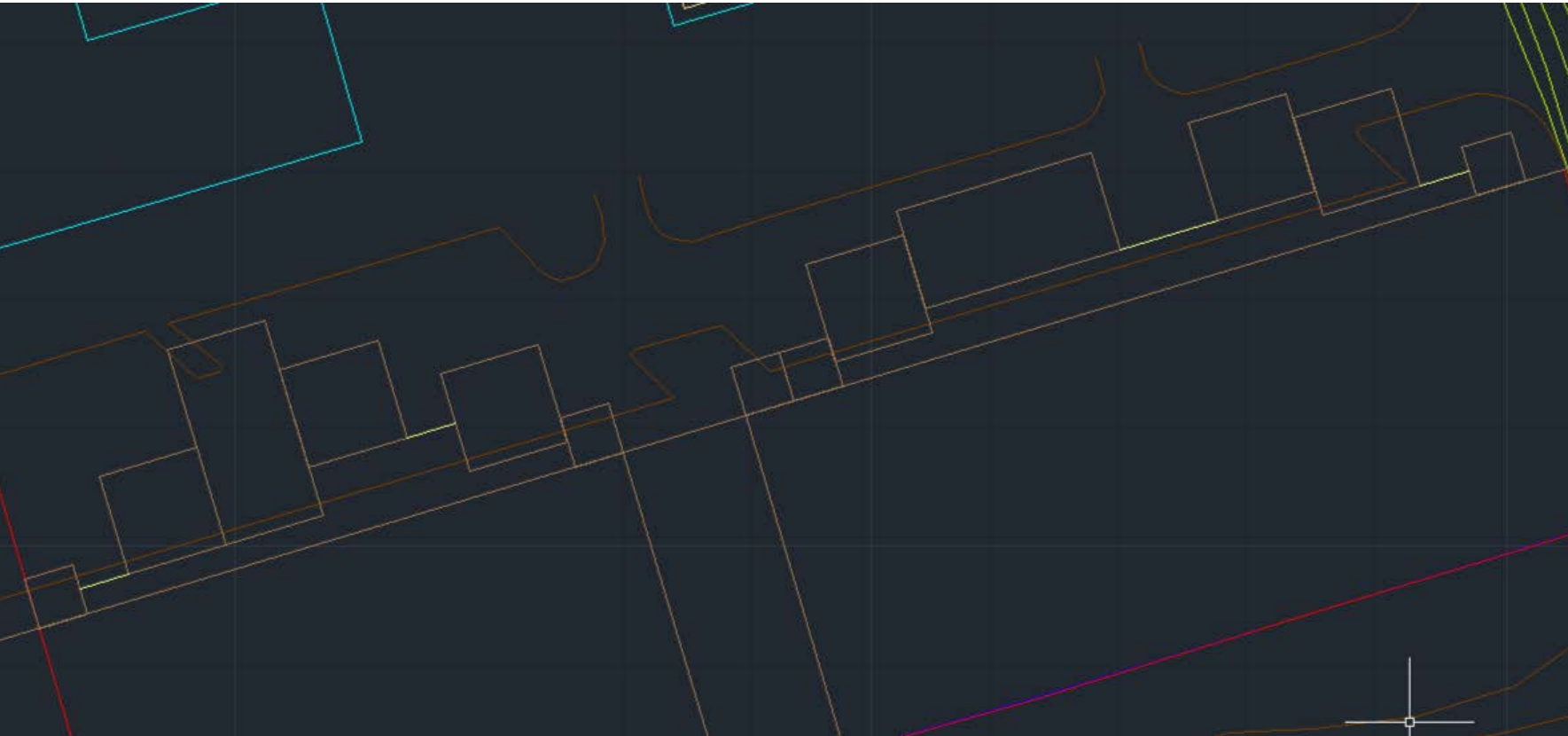
Then I experiment by putting the rooms by the canal edge in different arrangements, the images shown are a few examples.



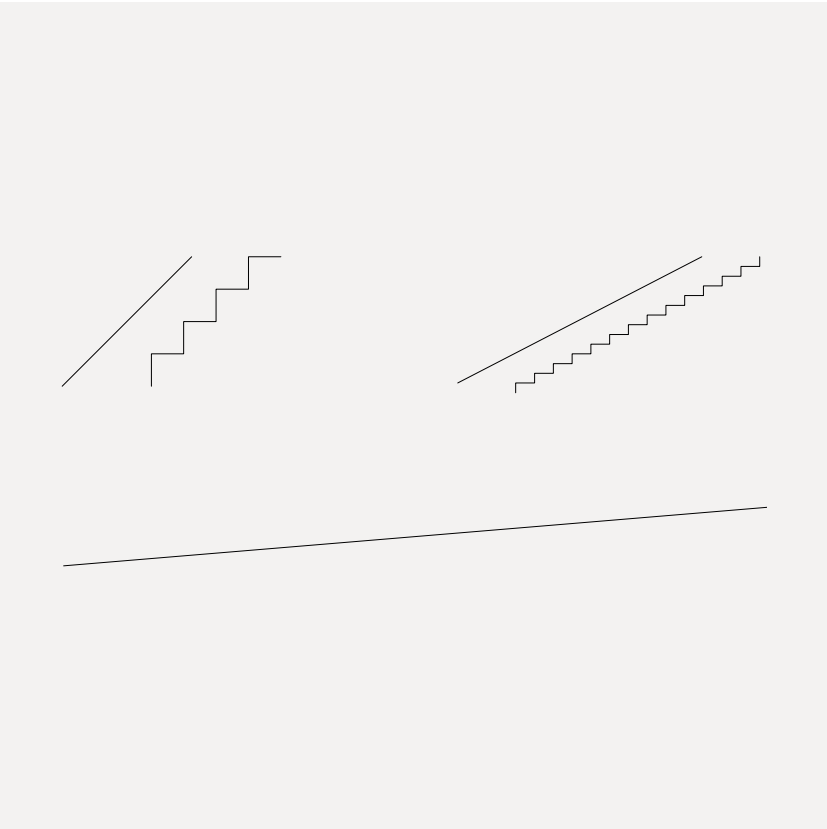
Having the idea to place them on a curve, going from the start of the canal edge towards the existing height and then back to the edge to frame the bridge.



Somewhat randomly placed, simply a sketch to get started.



Another test also following the curve. This is the sketch I feel happy to continue tweaking with. Adding wall thickness would be the first step to go forward (shoudl have done that from the beginning though).



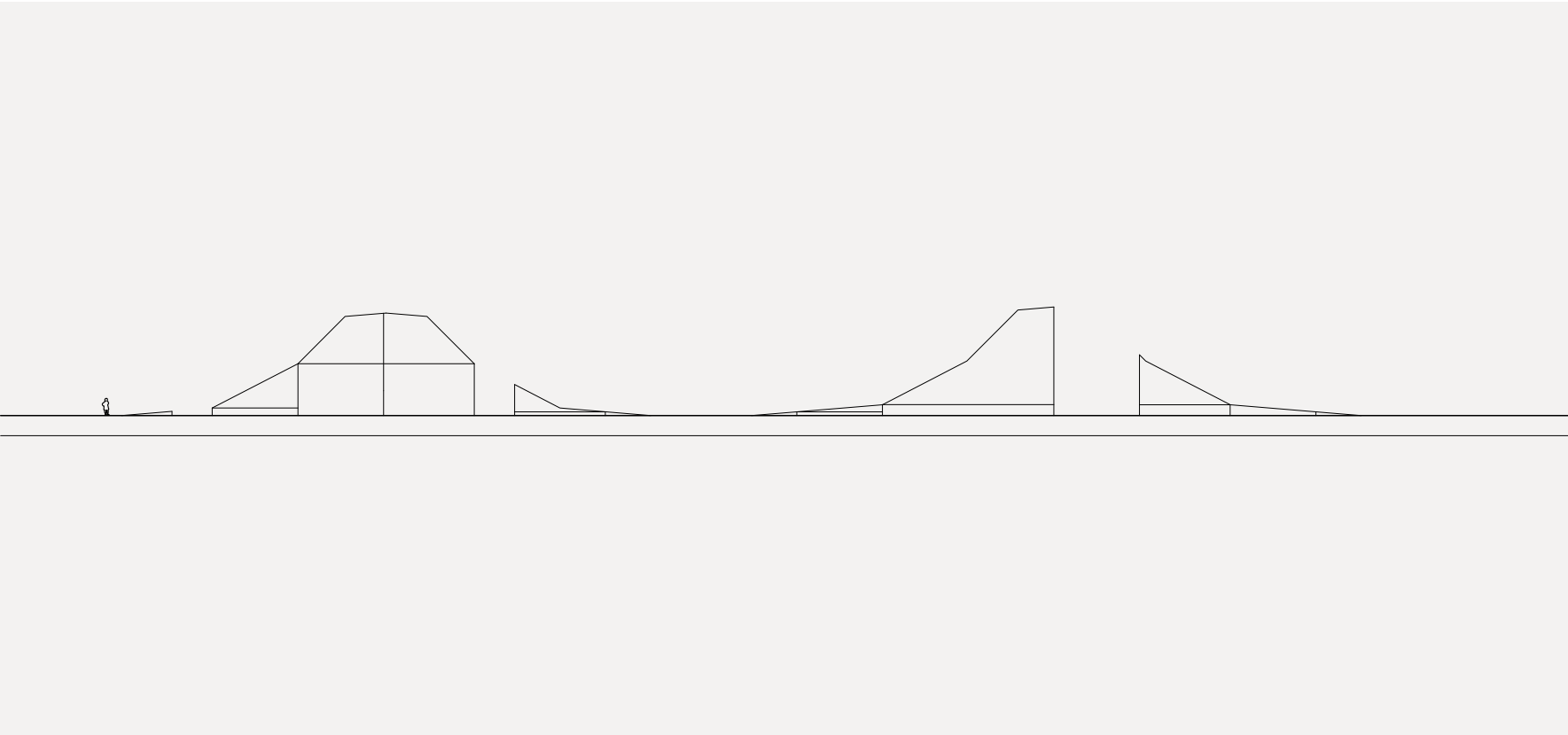
1:1, 1:1.9 and 1:12 inclination.

In Section

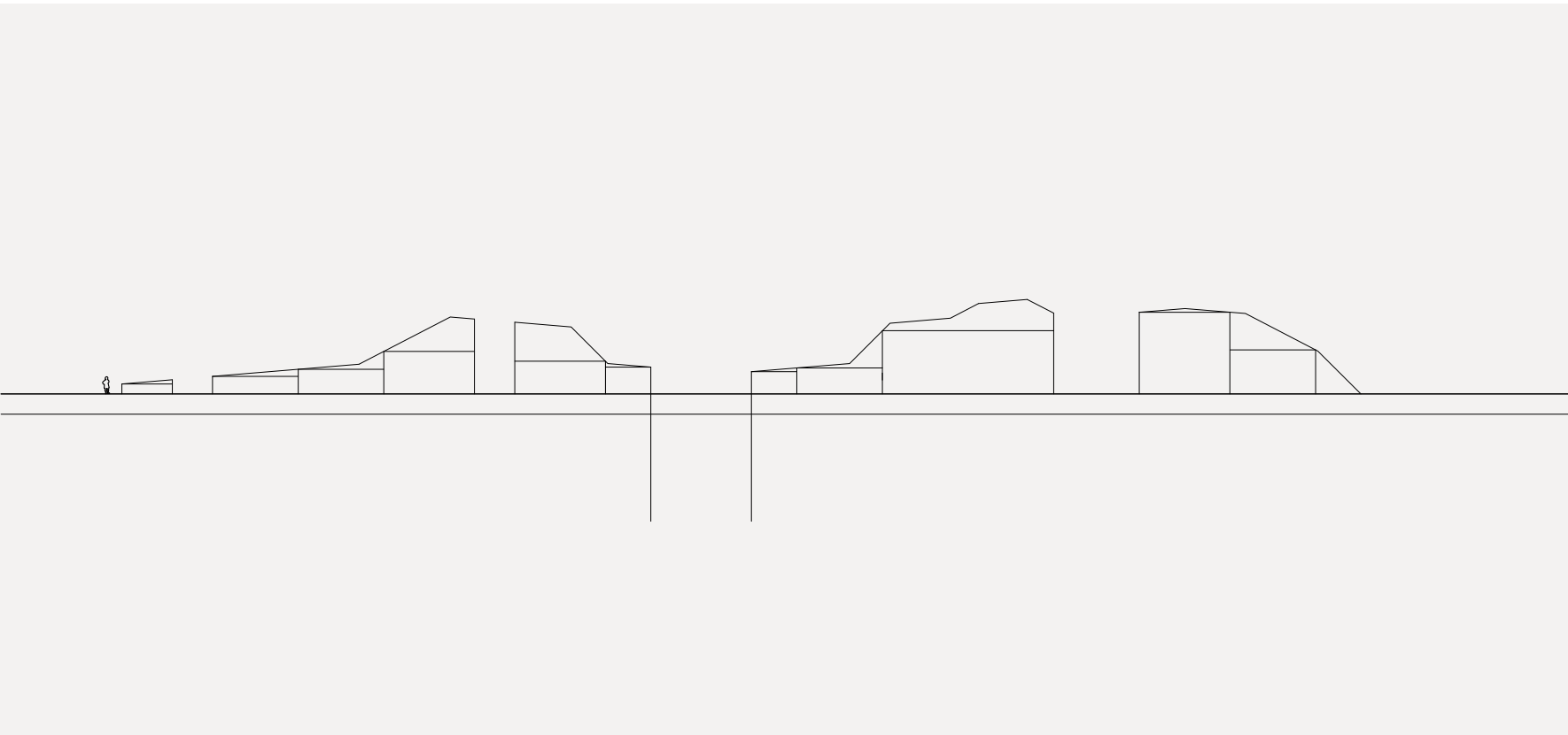
I experiment the same way in section, finding three different inclination. The steepest one more suitable for seating stairs, the middle one for stepping stairs and the flattest one is the standard minimum for wheelchair accessibility ramps.

This is where I choose to implement our collectively developed method of using triangles to create surfaces and walls.

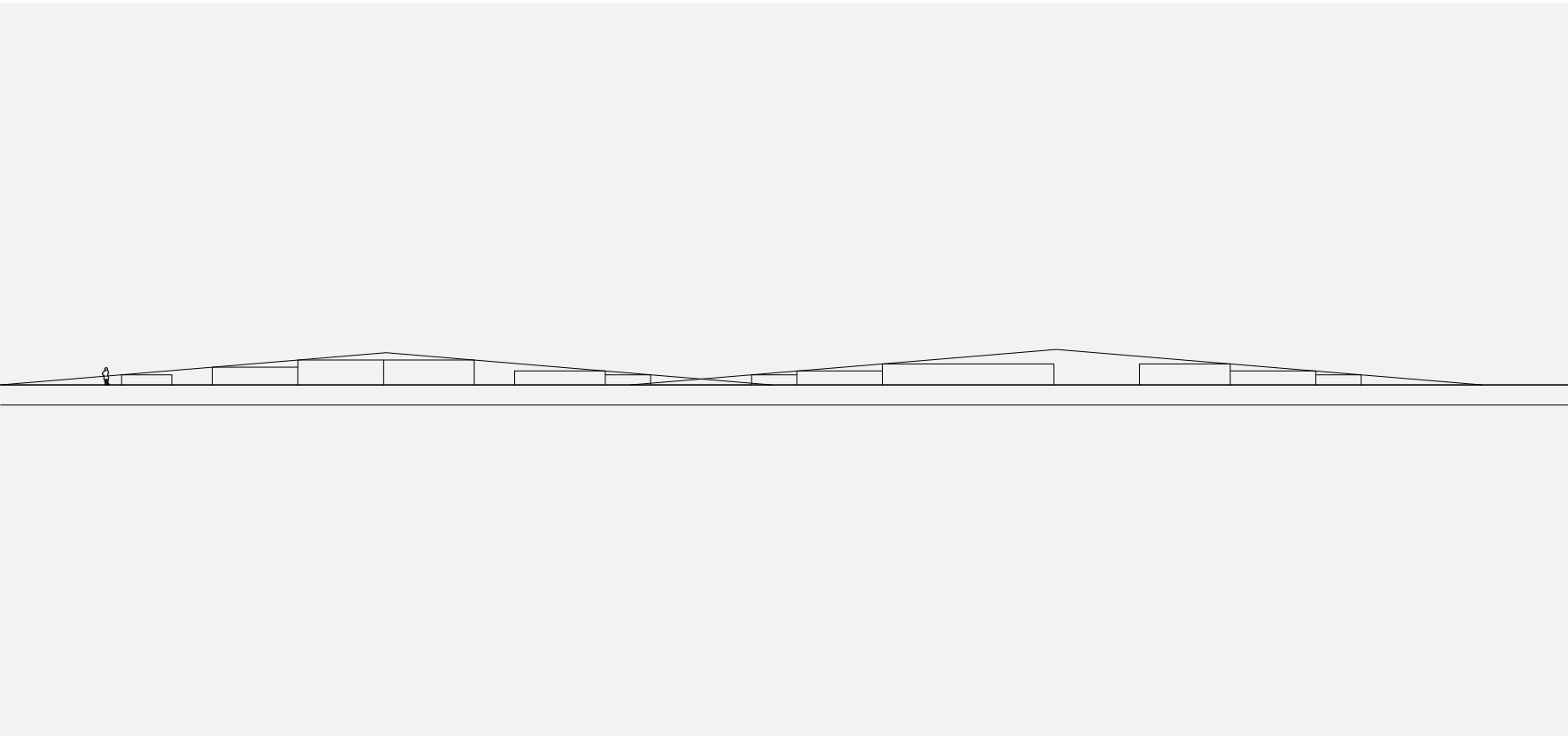
Here are a couple of examples my sketches.



Using our terrain reference of the canyon, going from the flatter "skirt" to more steep to a flat(er) top. However this type of extreme terrain was never really my cup of tea.

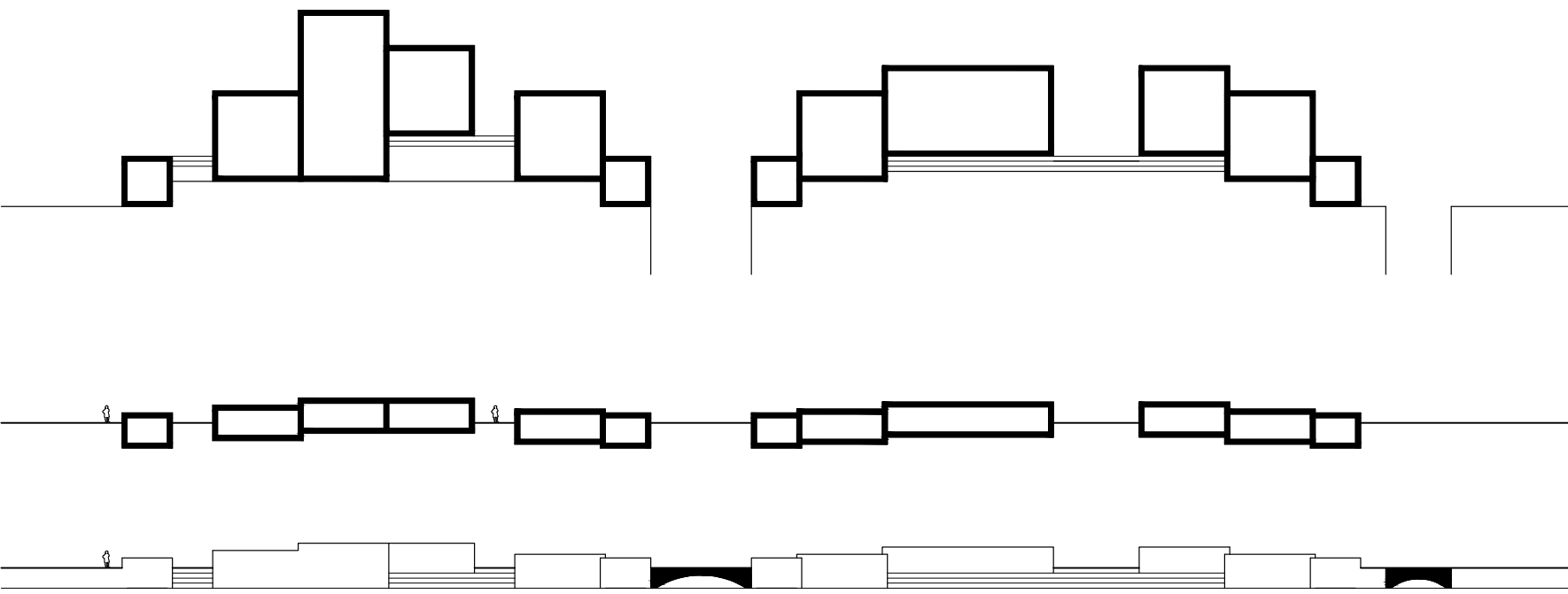


Another mostly random sketch to get started. Having the idea to lower the terrain while closening in on the bridge.

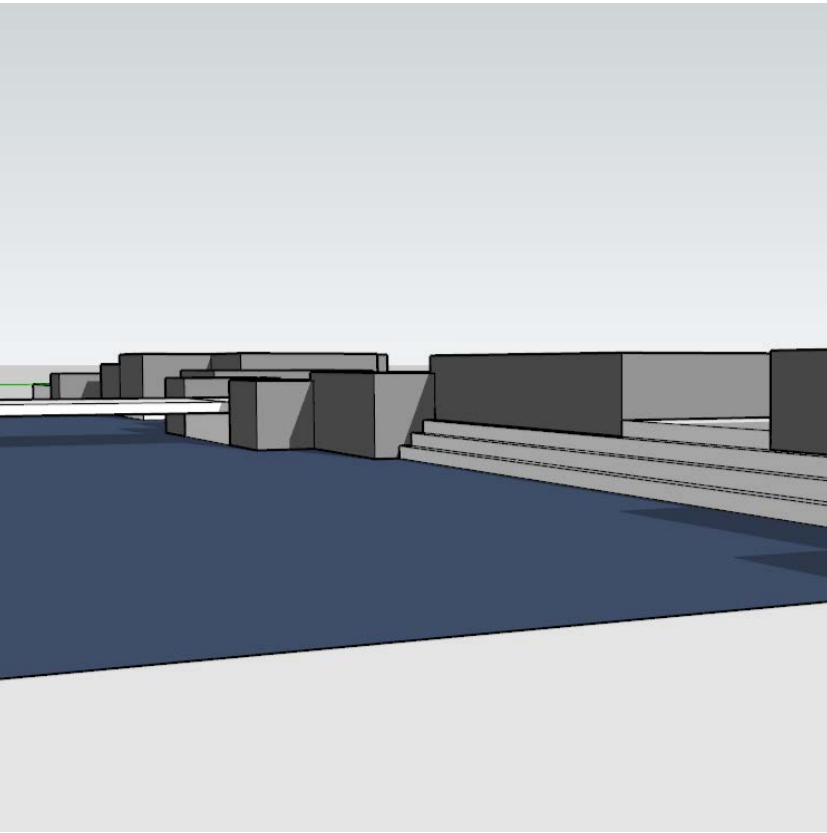


I find myself most satisfied only using the flattest of the inclinations to create the room height. I enjoy the more subtle change of landscape it creates.

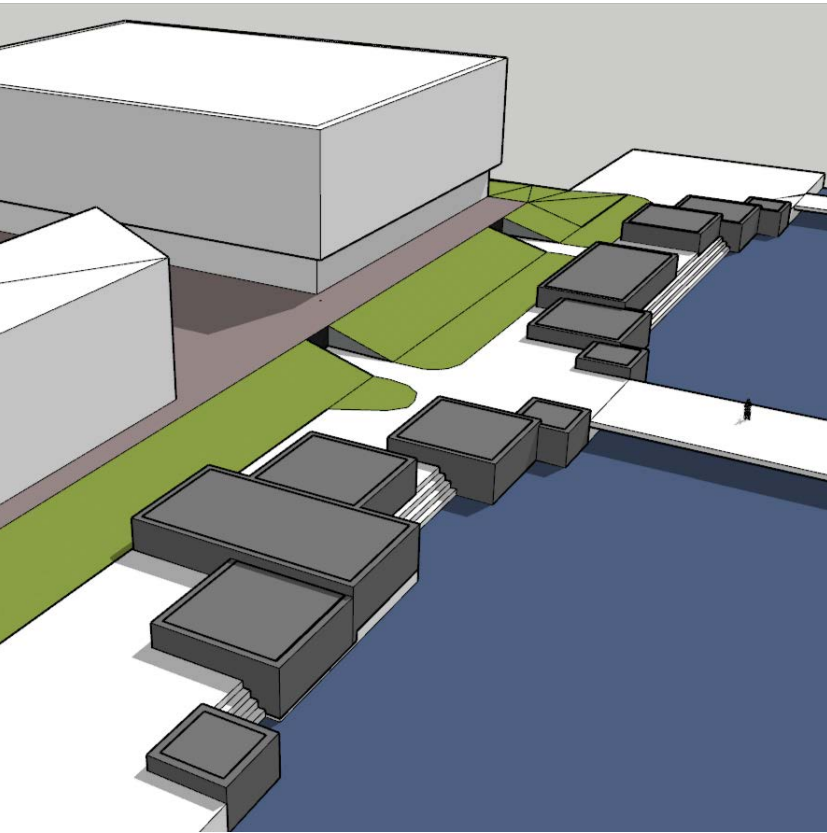
Sketch 2 - Reflections



Plan, section and elevation of the project so far.



Perspective walking on Viktoriabron.



Bird's eye view of the project.

Accessibility

I am dealing with accessibility issues. It is very important to me that this space should be for everybody, I do not want to privatise or commercialise but I am scared that I unintentionally have done that. I want to bring people closer to the canal, but if you do not have a reason to be in these buildings you are only getting further away from it. The stairs are meant to guide people from the street to the water, but those are not accessible to for example people in wheelchairs.

Roofs

The intention is that the roofs should be walkable, something which is not showing in the current sketch. As of now, the roofs are flat. The options I am considering at the moment is to either keep the flat roofs and connect to them via stairs from the street, using our triangle method and the different inclinations I brought forward to shape the walkways to the rooftops. Or I could go back to the sketch where I used the methods to place the buildings in section and use that inclination for the roofs,

In both of these options, the question of accessibility remains. Stairs would be a barrier for wheelchairs but making ramps up the roofs would also take up a lot of space. It also feels more complicated to solve.

Entrances

I am having trouble figuring out how to best enter the buildings. In the first sketch I have a walkway in front of them, barely above water level. I like how the current sketch allows for the canal to take more space – going in towards the buildings. I also like the stairs going directly from the streets into the water. However, creating entrances to the buildings from the street also feels like a difficult task. The ramps to reach the floor level from the street level would need to cover quite a big area. I need to figure out which way to go with this.

Diary Entry 221129

I am feeling highly anxious about the project. I can't help but wonder why I am doing this and whether what I am doing is good. My confidence is still on the floor and my joy of creation is yet to be found. This anxiety is being amplified due to situations in my private life and I don't know how to deal with any of it right now. The last two weeks I have isolated myself – working from home and skipping tutorials. I am aware that it is not the best way to cope, but I can't seem to bring myself to go. I will try my best to be there for the tutorial tomorrow though.

Reflections after Tutorial 221130

Perhaps going back to adding a promenade along the canal is the way to go anyway. My main concern with this would be flooding, but that could be solved by adding some form of wall to block the water off, and make sure that this wall does not feel like yet another barrier from human to water. Could be in the shape of seating.

This promenade would then be the accessible passage through the area and I can be more playful with the inclinations on top of the roofs. The tutor thinks I should drop the boxy volumes of the sketch right now and I can't argue with that – I am going to go back to having tilted roofs. The reason I made them flat to begin with was that I found it more suitable for furnishing the space, but now I am thinking of making a smoother, green landscape instead. I think that would be a nice addition and create an opportunity to connect to the green space which is already behind the buildings.

We discuss my feelings of being scared to privatise and commercialise the space and conclude that I could simply make a list of non-consumerist functions which could be placed inside these buildings – something I realised I already started doing in the booklet for the first sketch of this space.

References

Yokohama Ferry Terminal

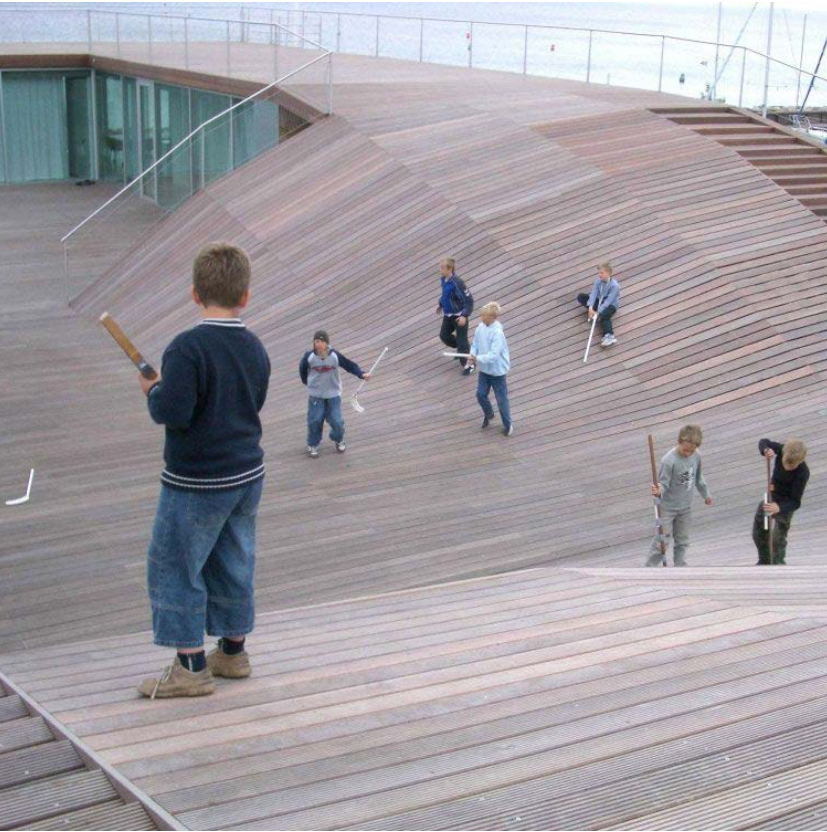
A ferry terminal in Japan by Yokohama architects. Opened in 2002. The terminal consists of three levels which are connected via slopes. The structure is also directly connected to a neighbouring park, acting as an extension of it.



Wood being used to create organic shapes.

Maritime Youth House

A youth center and yacht club in Denmark by Bjarke Ingels Group. A project with two conflicting functions compromising with each other – the yacht club needing storage and the youth center needing exterior spaces for children to play. This resulted in the creation of a landscape on which children could play on top of roofs which provide storage for boats underneath.



Children playing on top of hillscape roofs.



Stairs shaping hills beside the walkway.



The hillscape going down to meet the water.

Further Development

Bridge

At first, the bridge was placed on the same level as the existing street. This created an issue of 1) connecting to the promenade and 2) being able to walk on the promenade under it. I sketched a bridge with ”octopus” arms reaching to different levels. Another bridge sketch had two round ramps reaching from the bridge base down to each side (however, this sketch had too much of a phallic look to it). I then decided to make the bridge on the same level as the promenade instead. This would stop boats from being able to go through the canal here, unless I add some sort of sluice.

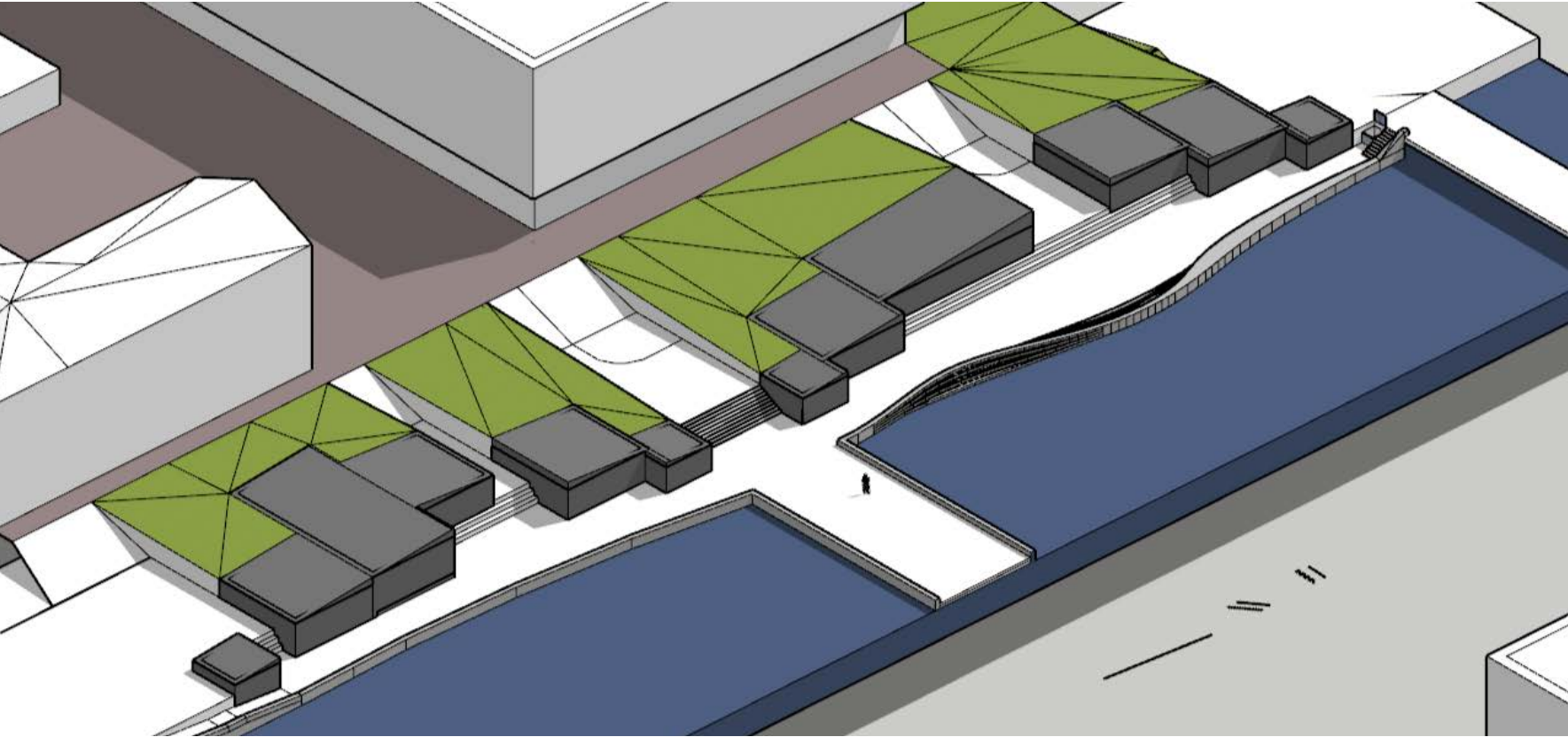
Canal Promenade

I sketched on quite a few different options for the promenade. One sketch had a simple straight path going across, another one followed the buildings (a 2m offset). Then I landed in a curved design, going a bit

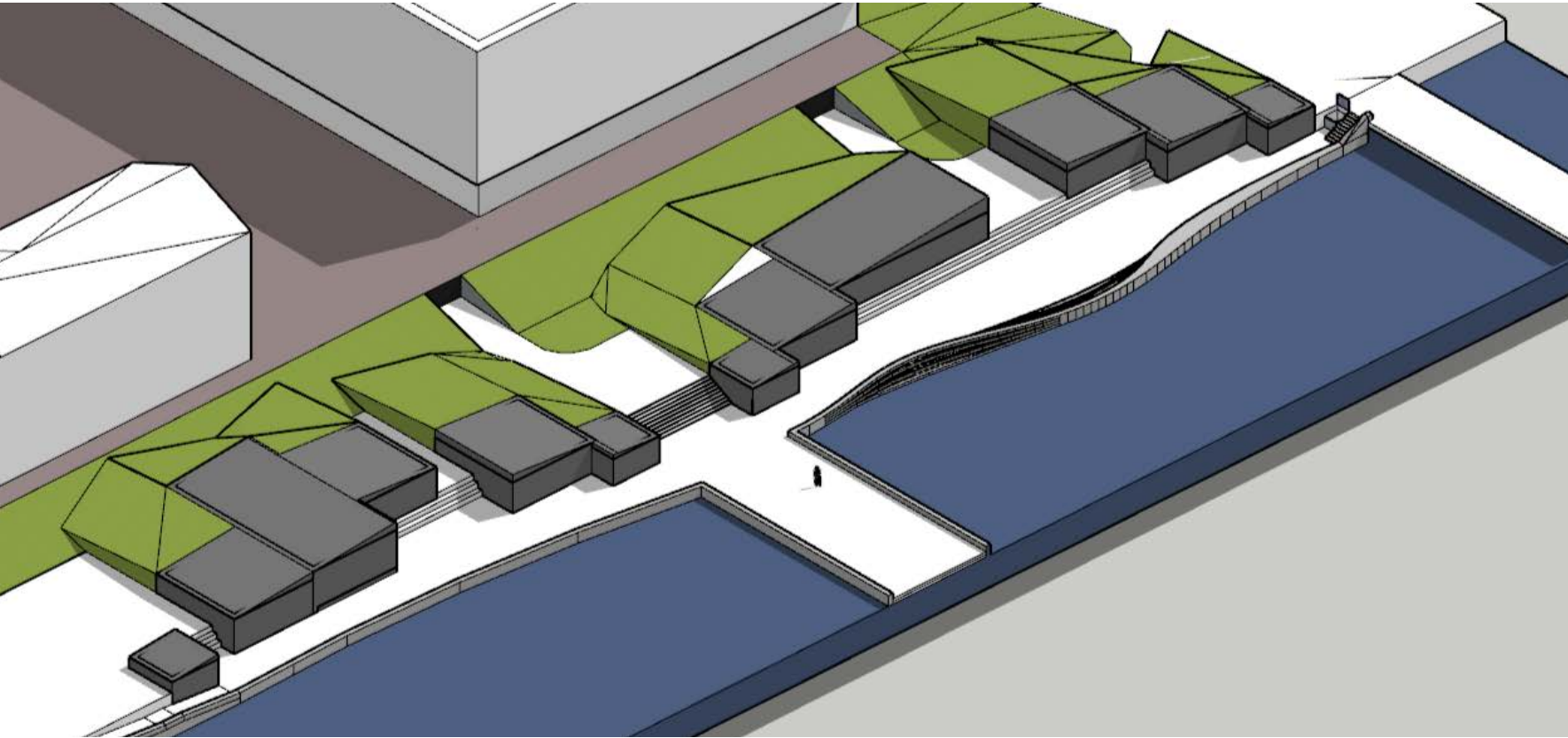
wider in front of the stairs and towards the bridge. I also looked in to how the promenade can be accessed from the street. In the end I added stairs and a ramp in the west and stairs and an outside elevator going up to Viktoriabron. Unfortunately I forgot to save any process images of the bridge and promenade sketches.

Hills

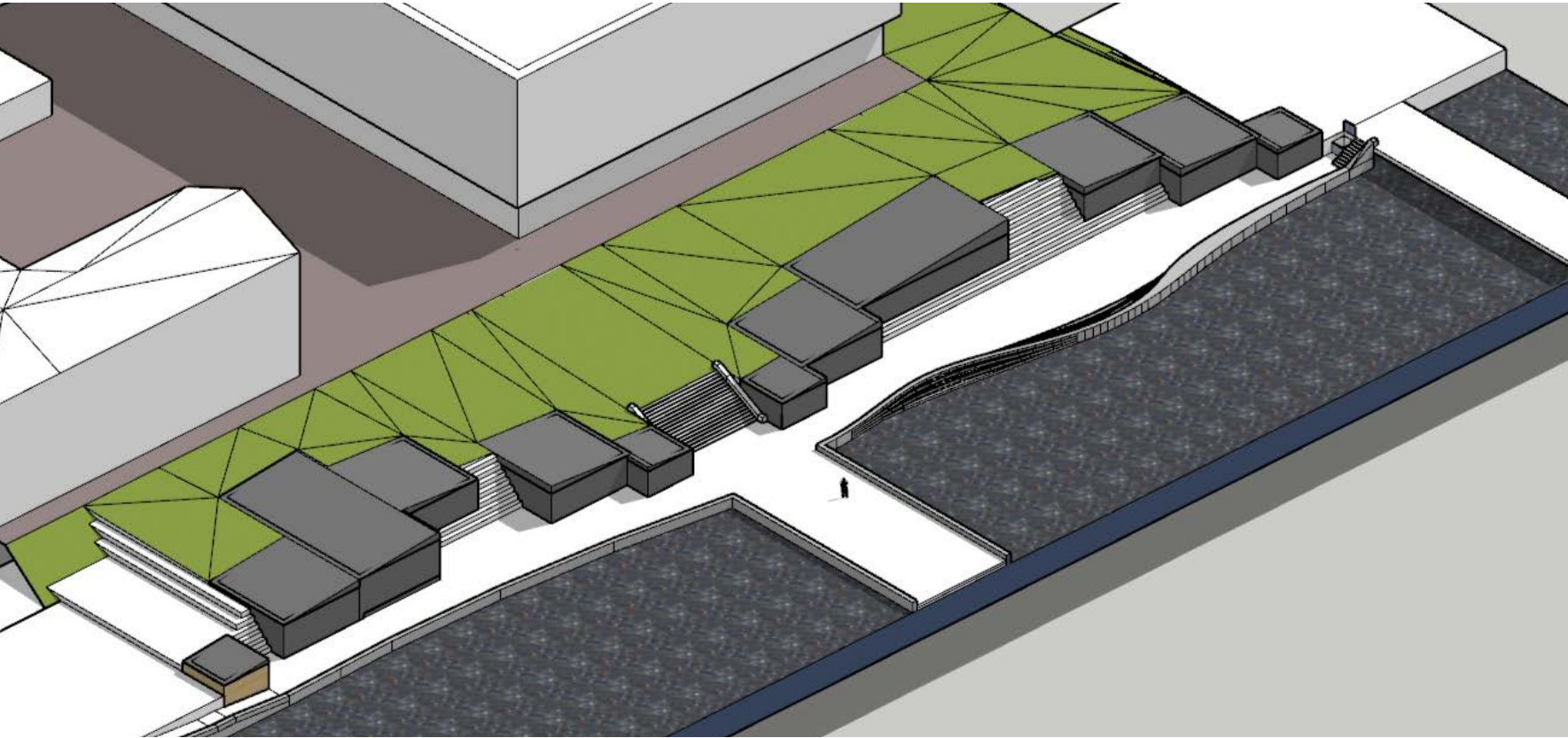
After adding the roof inclinations, I wanted to connect the roofs to the streets using hills. Exactly how to do it was not clear to me at first. Shown on these two pages are screenshots from the process.



Going from the corner of the buildings always connecting to the same level as the existing height behind. As soon as I had done this sketch, I knew this is what I wanted to go forward with. I simply liked the look of it.

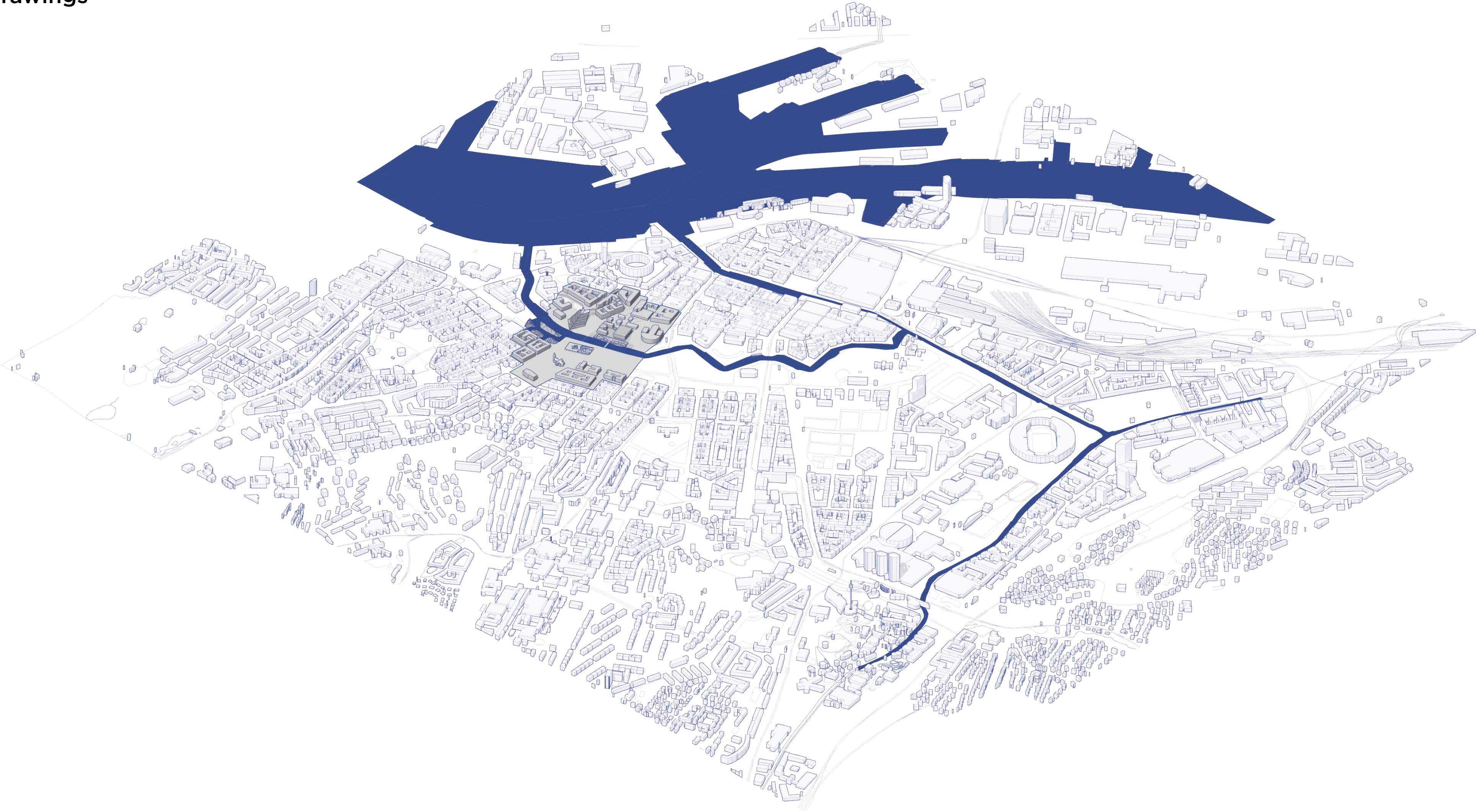


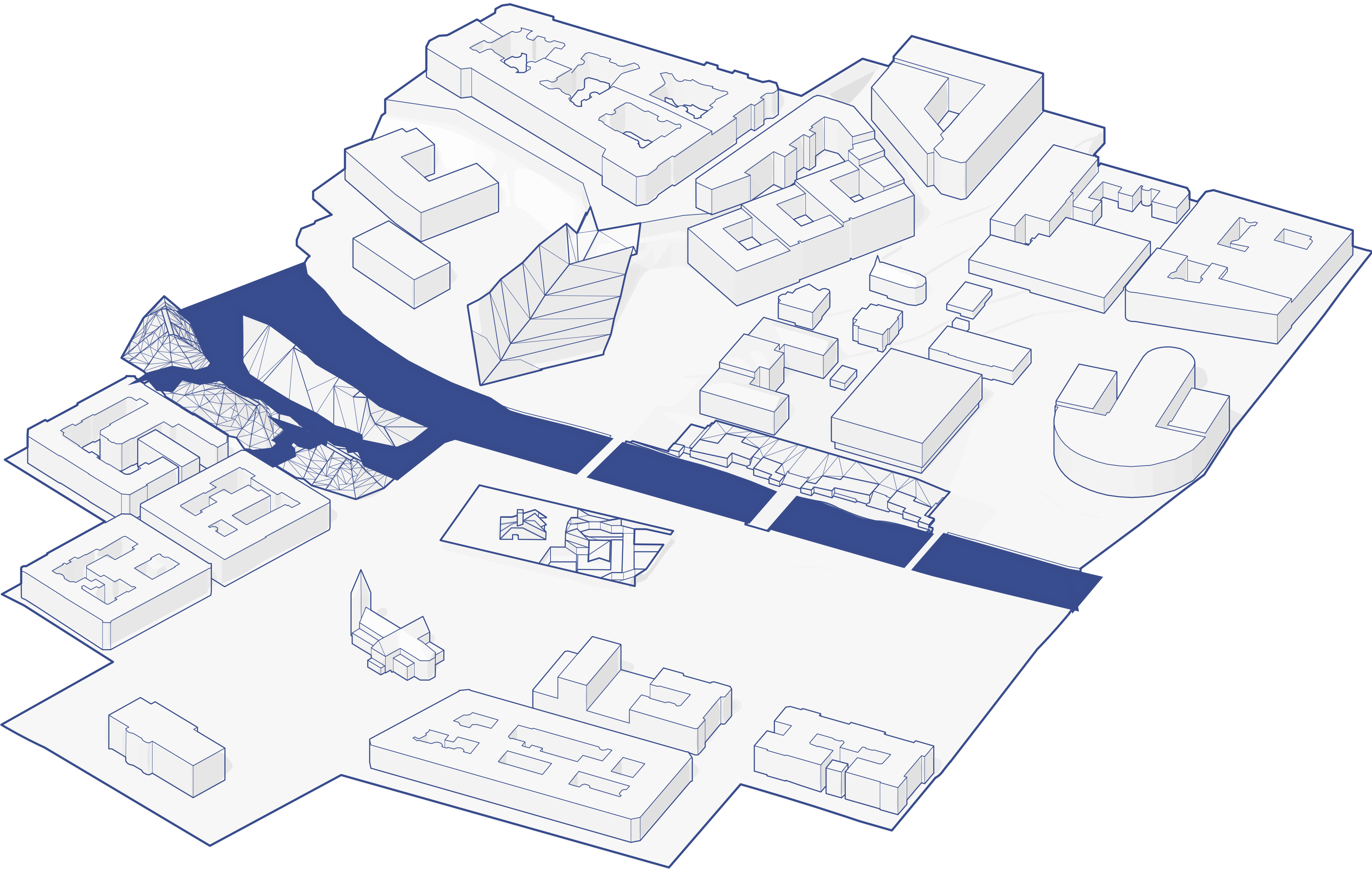
Using the three inclinations from the previous step, placing them along the buildings as ramps, always going down towards the street. Using the 1:12 inclination except in the cases it would go too far before reaching the ground. To me, this sketch looked untidy and too random.

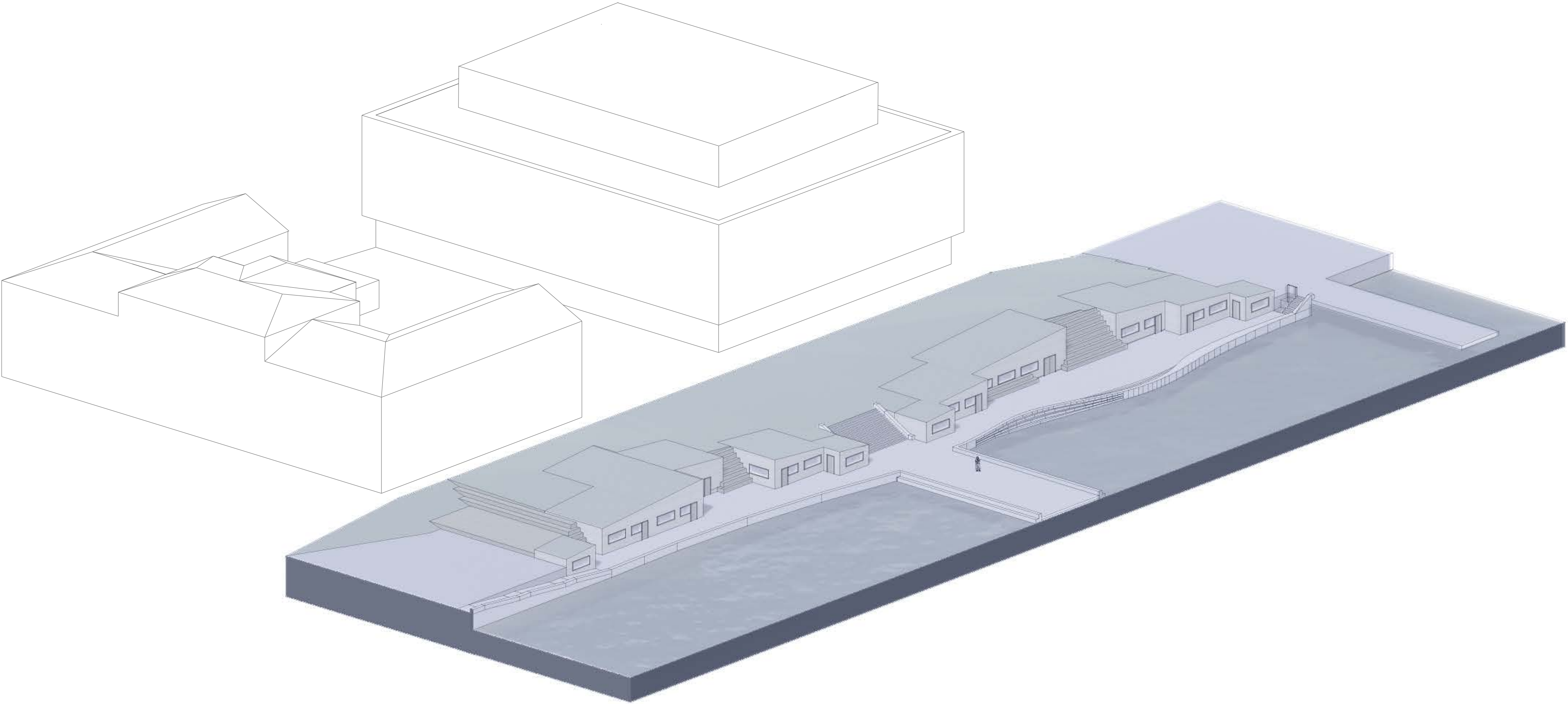


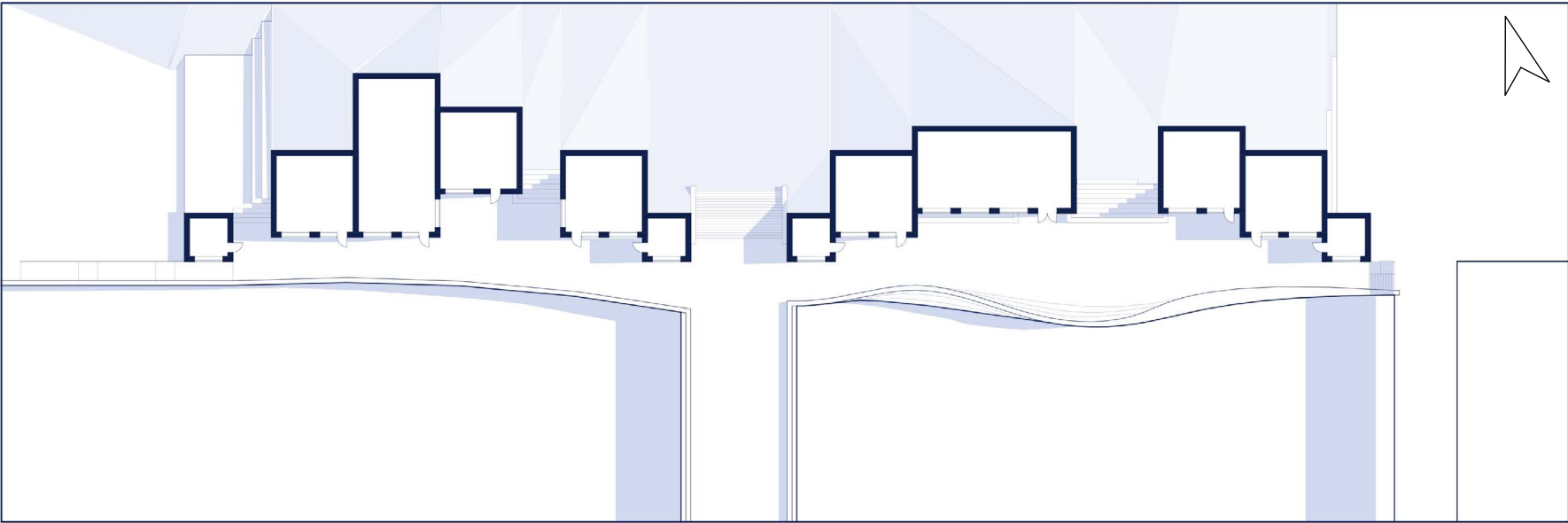
Filling in the gaps and letting the stairs go up to meet the hills.

Drawings

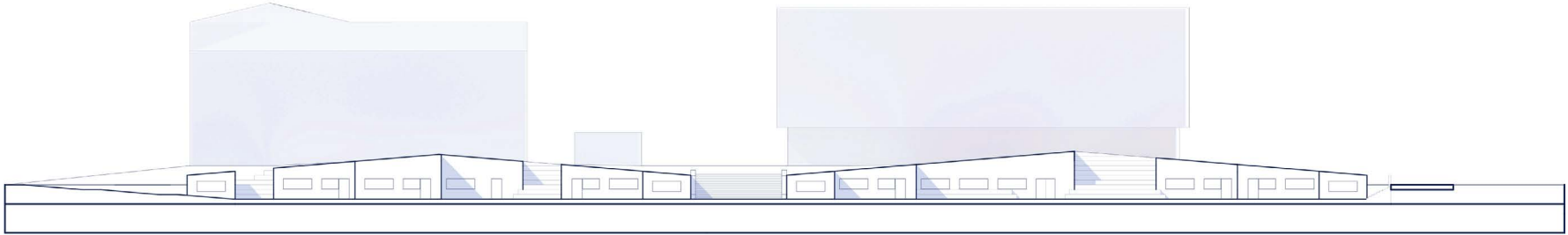




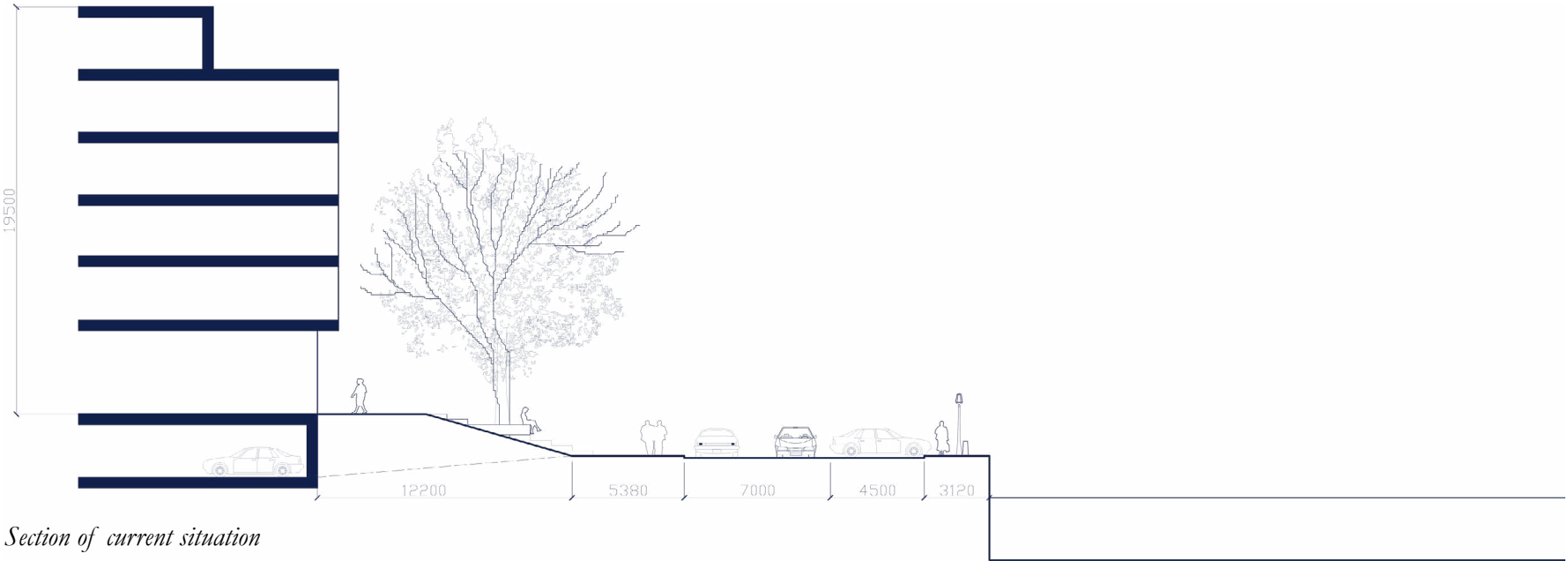




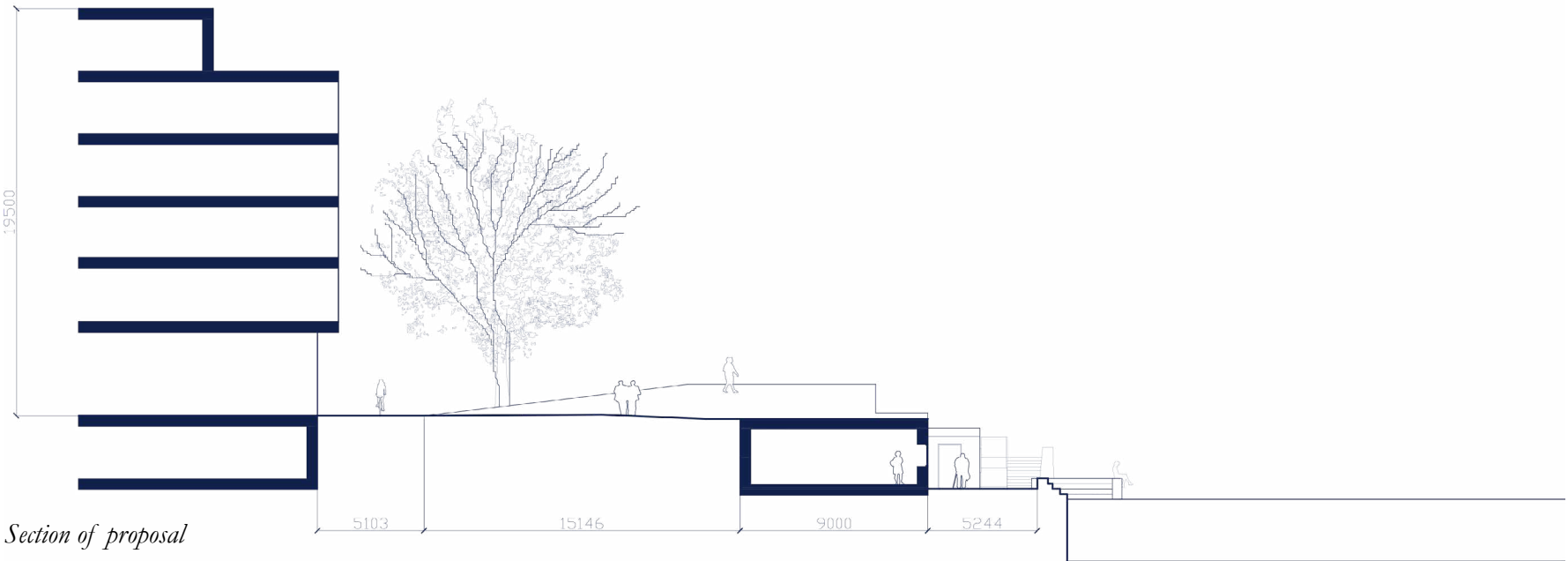
Plan



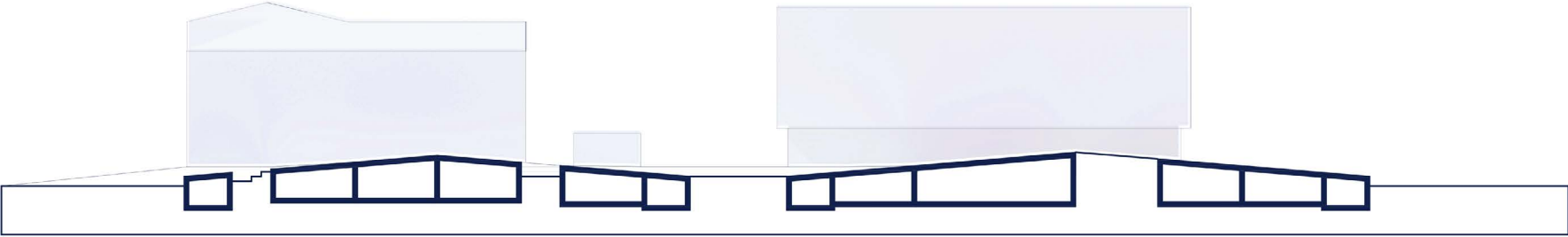
Elevation



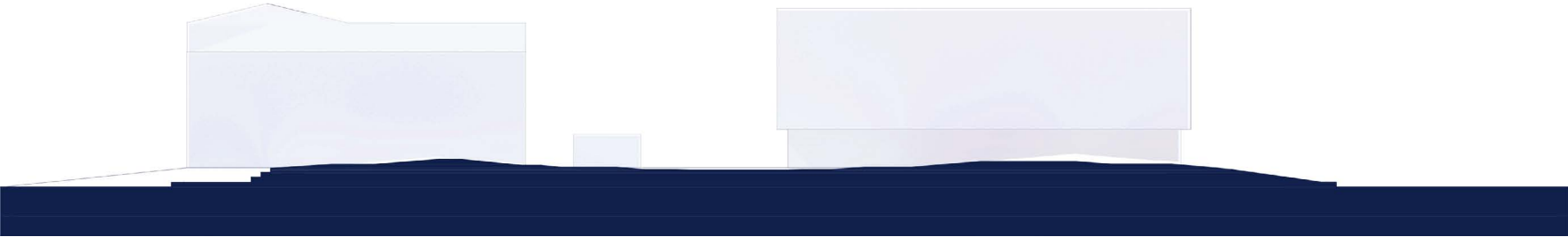
Section of current situation



Section of proposal



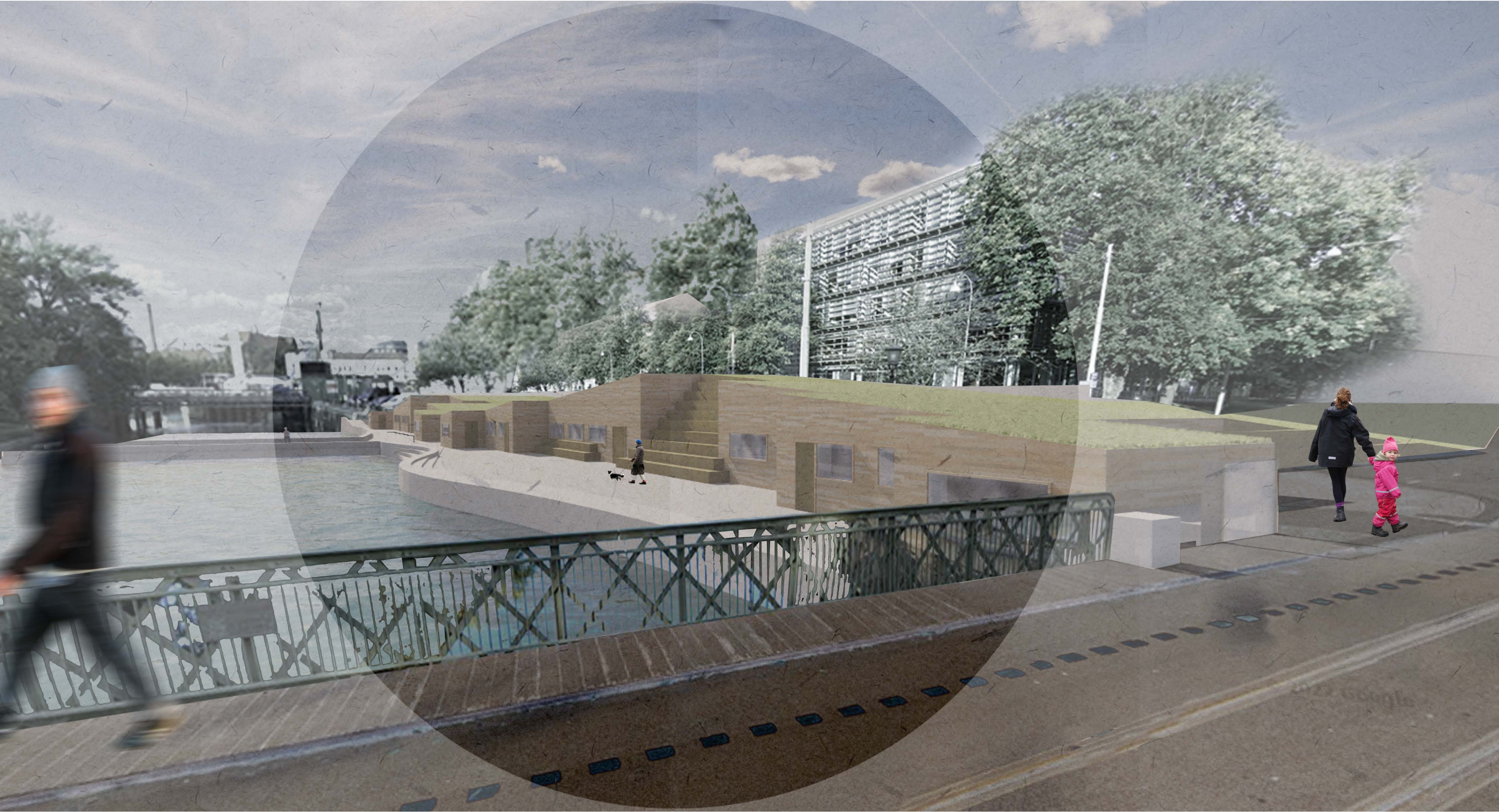
Section through buildings



Section through hills



Perspective of canal promenade, standing next to the new bridge looking over towards Viktoriabron.



Perspective walking on Viktoriabron.



The hill, the interior and the canal. A vision of how it might look when people claim the space.

Presentation: Project
Feedback & Reflections
22-12-08

Peer Feedback

The horizontality of the project is where it needs to be, but I could probably work more with the verticality. Take another look at how the layers connect to each other.

It is easy to understand the project, you can see yourself in this space. However, I could add more life to my drawings and renderings to really show how I mean for the space to be used. Work with the narrative.

Teacher Feedback

Going from cars to people is a nice concept in this project. But there are a couple of things I explain orally which are not showing on the posted right now, I should add them. I can also add more context to my drawings (show surrounding buildings in the plan).

The project is negotiating between spaces in an elegant

Reflections

Firstly, wow! What a relief. I think I received a lot of positive feedback, almost to the point of my suspicioun (do they think I wouldn't be able to handle anything else?). But I also genuinly agreed with all the constructive feedback I got.

Abot the verticality: yes, the connection between the levels is definitely not the strongest point of the project. The stairs, especially those connecting to Sahlgrensngatan, feel a bit too rushed to me.

I agree there are things I explained in my presentation which could not be found on the posted. I hope partly that this booklet would be able to complete the narrative. However, adding some kind of short text description on the poster would be nice I think. And I should definitely add scale figures to my drawings.

way. It feels complete. But I could take a second look at the window design though. As of now, they look cut-out and not quite in tune with the project. Maybe I could try to have all glass walls, that could also make the promenade feel wider and introduce more life to it.

When I speak, I talk about having experimented with different solutions but the poster is just taking one aspect of this and going with it. Which might be enough if I show the other sketches in my booklet.

I could work more with defining the design of the bridge. Use the slopes/triangle procedure for this as well, to have it blend in better with the project as a whole.

Think about what our end goal is and be strategic about what we can and cannot do. One thing our projects have in common is slopes and their implications.

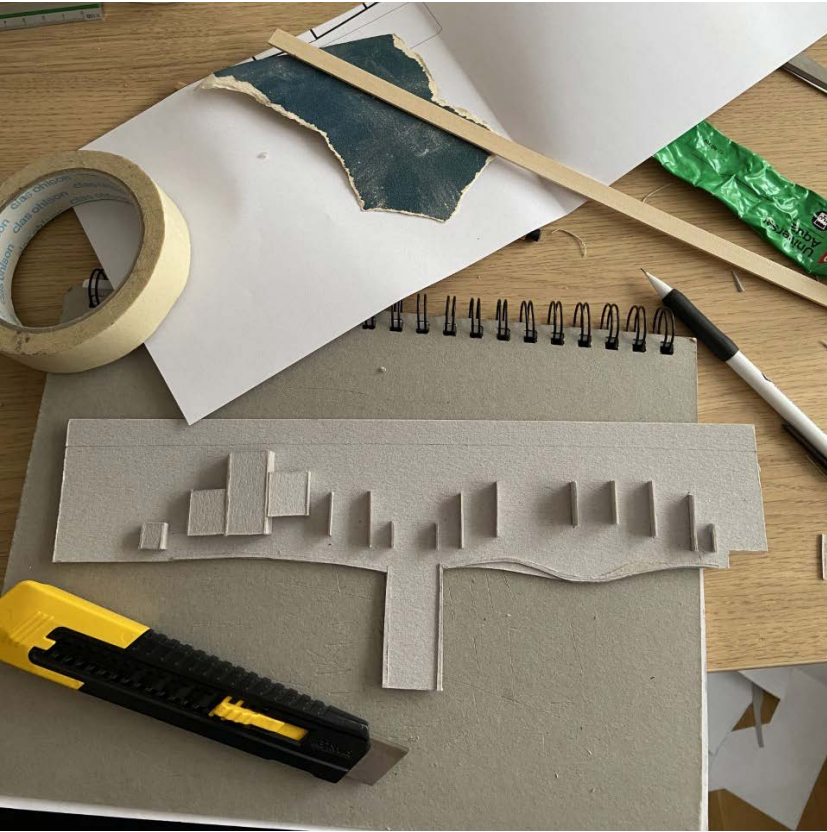
I also agree about re-challenging the window design. They are not in harmony with the project right now. I think floor-to-ceiling windows might be a good idea, but I will look more into it.

Then there is the bridge. What role does it have in the project? I should take another look at it. I think collecting references could be of help, since I right now do not really have a clear plan of what to do with it.

When printing out the poster I also realised I have to do some work on the lineweights of my drawings as well. I also need to add in the trees. In addition to this, I think it would be nice to add a perspective taken from walking on top of the roofs.



Model Making



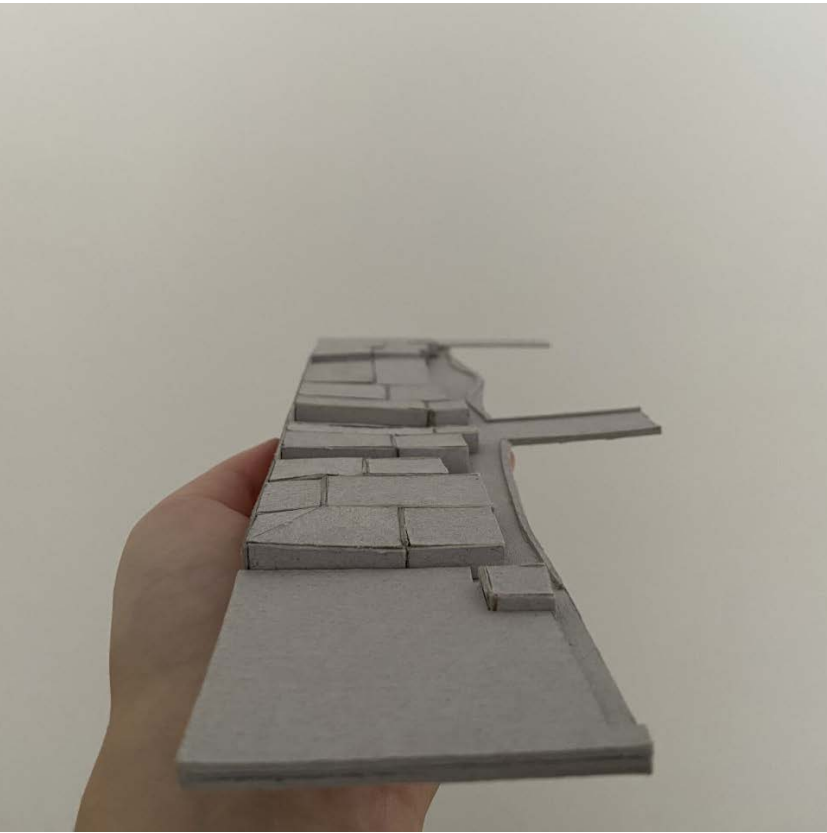
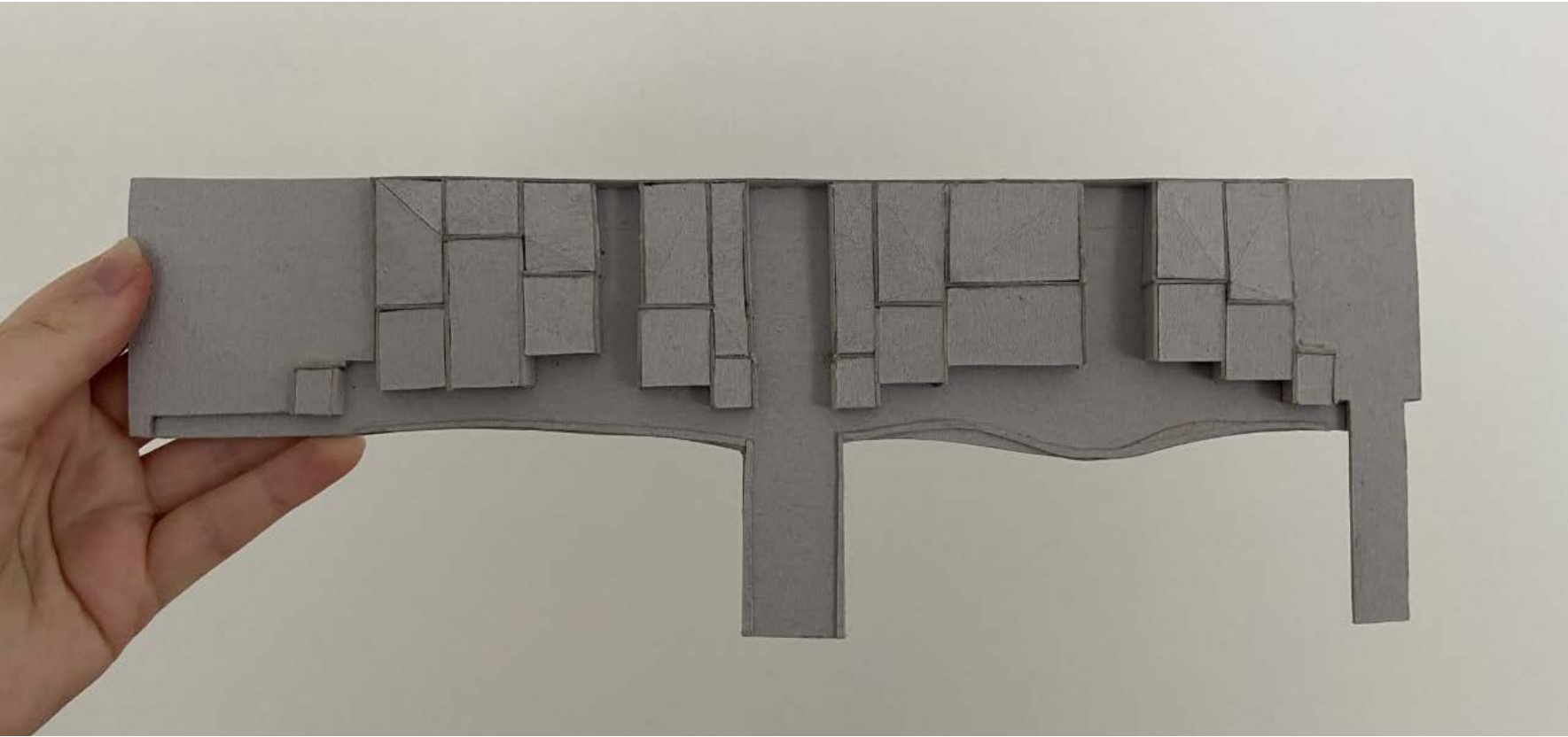
Getting started...

Site 1:500

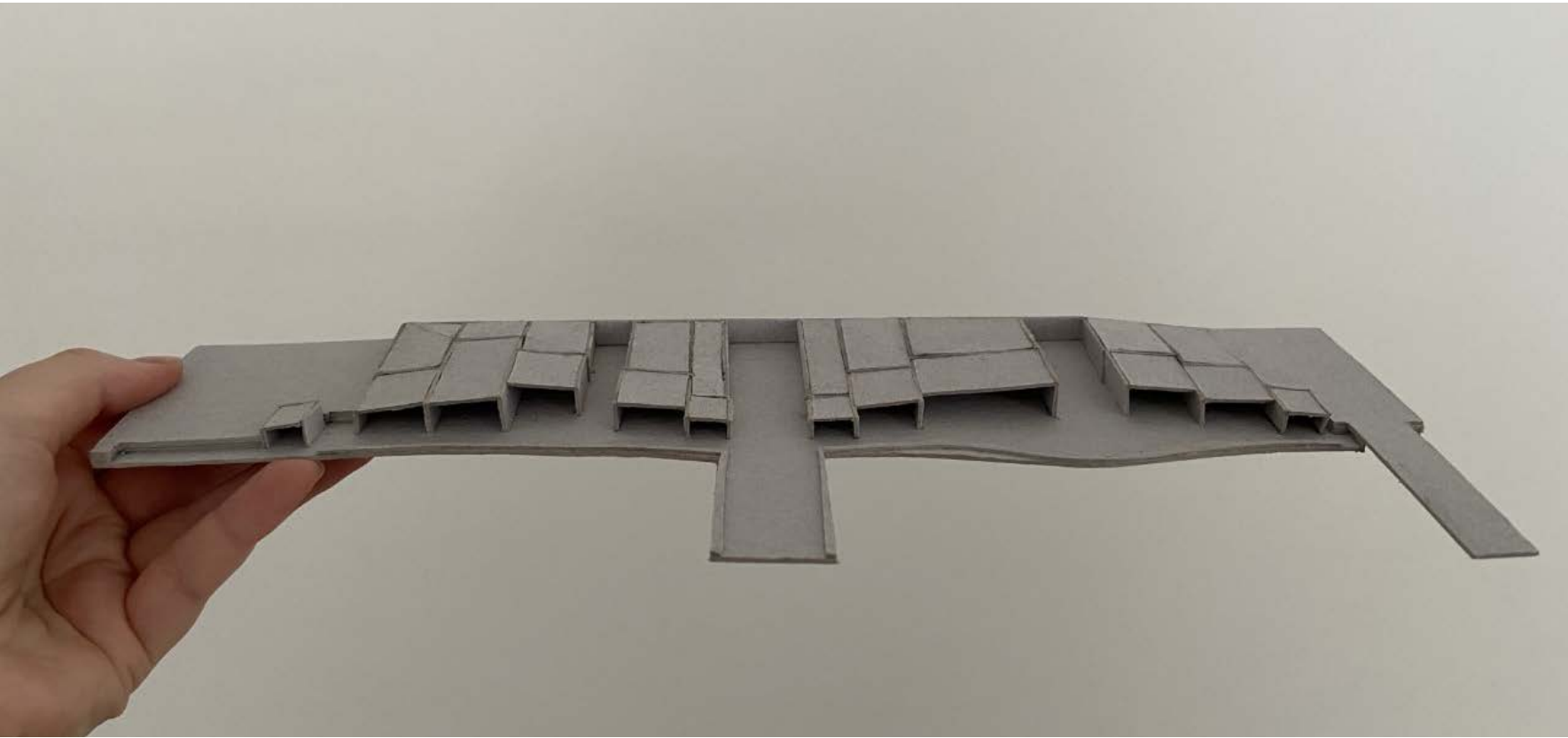
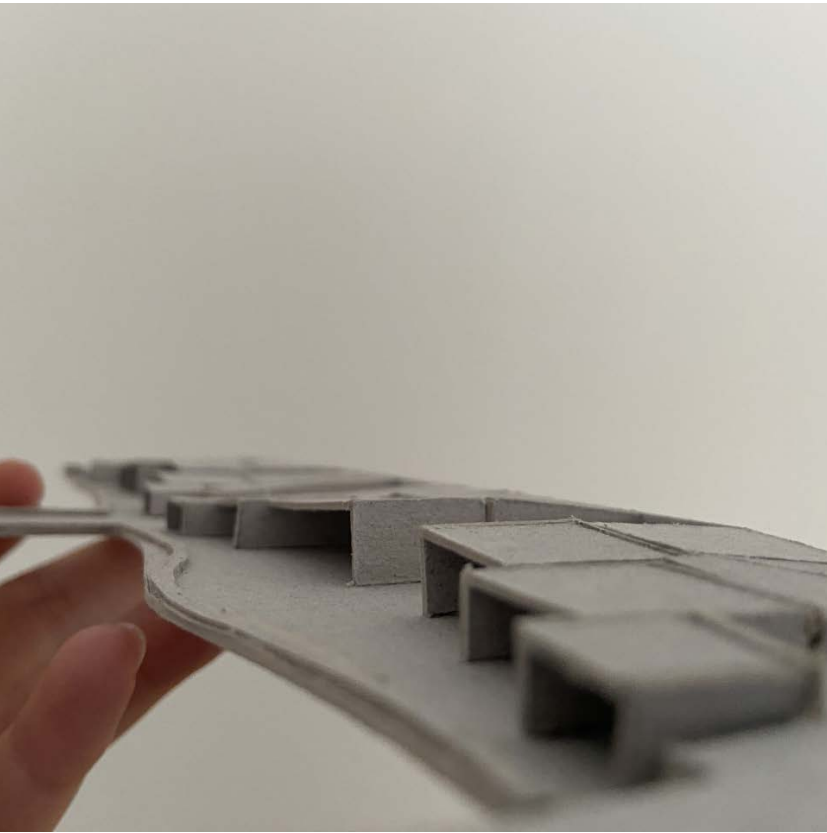
This week I have put aside some time for model making. Physical models are something I have always found quite challenging.

In the state that it is now, the model can be seen as a representation of what I intend to keep working with during the holidays: the facades are left open (perhaps they will stay that way, in case I decide to have them fully in glass) and the space between the buildings and hills are left empty, since this is the space in which I might develop the vertical connections.

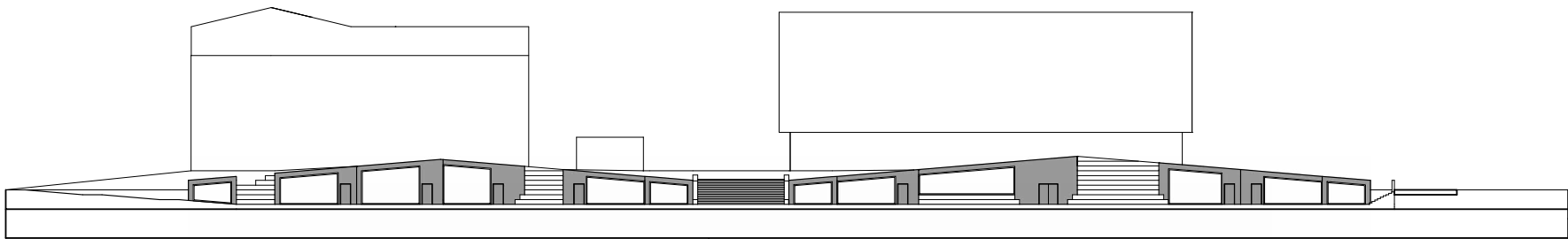
After having received information of the things we need to prepare for the exhibition, the re-design of the bridge will be put on hold.



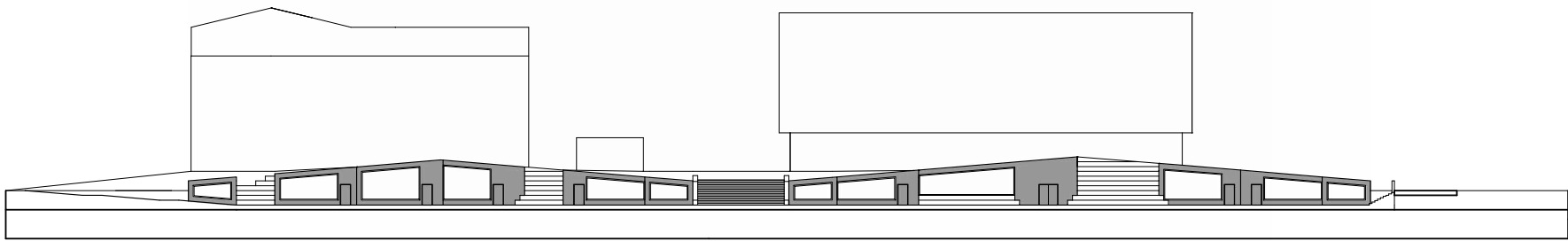
The hills are created by making a box and enclosing it with a cardboard piece gently cut into triangles to slightly fold in place.



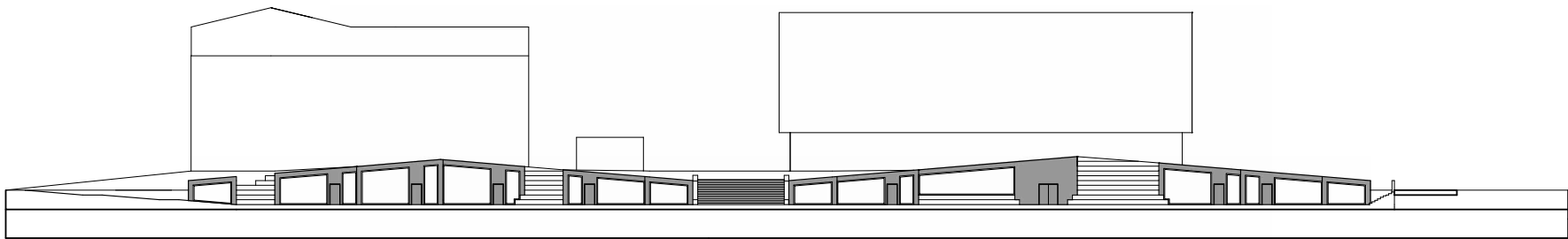
Window Sketching



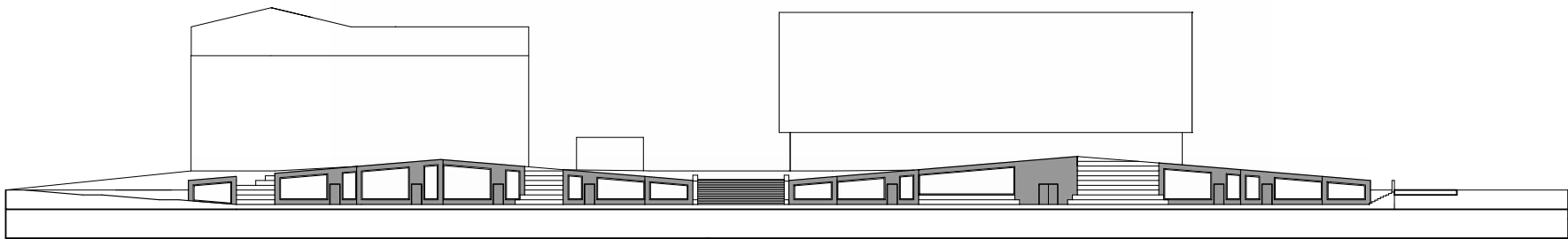
A. Floor to ceiling windows



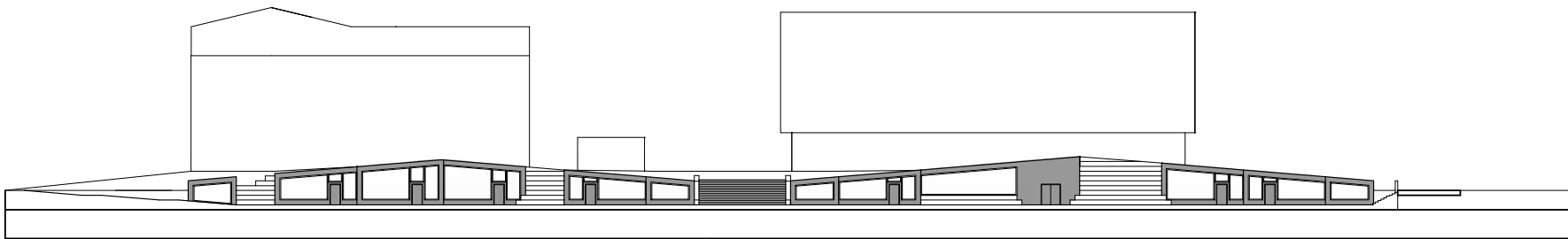
B. Higher sill level



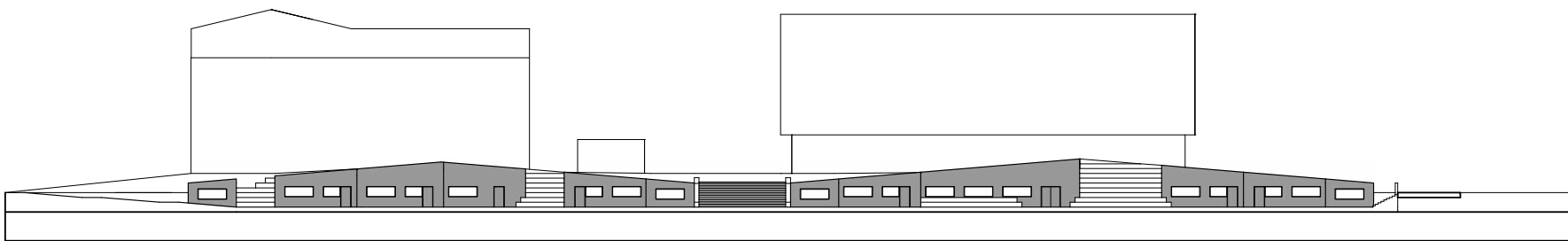
C. Floor to ceiling with doors moved



D. Doors moved, higher sill level



E. Doors moved, higher sill level, window above doors



F. Current design

Reflections

Looking at the current design for comparison, it seems out of place – there’s no need to convince anyone the window layout needs to be changed.

I think sketches C, D and E are the most pleasing for the eye. However, the pros of not moving the doors (A, B, F) is that the door placement at the moment makes sense for the interior plans; B and F are probably the easiest to furnish.

A, B and E highlight the entrances the most efficiently in my opinion, but I also think the strip of wood by the doors in sketch C and D is quite elegant.

If you squint your eyes, E does the project the most justice – the windows let themselves take up much space while still being framed by the contours of the project.

In all the sketches I kept the break by the double doors. This is the entrance to one of the two largest rooms, I imagine this to be the location of a key function. By having a break of the window placements here, I think this volume is being highlighted in a nice way.

All in all, C and E are my favourite of the sketches. I think I will make a more detailed sketch of these to help me decide which one to go with.



Detail of C. Floor to ceiling with doors moved



Detail of E. Doors moved, higher sill level, window above doors

Reflections

As I said on the previous page, if you squinted your eyes I thought sketch E looked the nicest and I enjoyed the lines it created along the facades. However, if you're standing closer, like in this sketch, it does not have the same effect.

I also mentioned the elegant strip of wood which highlights the entrances in sketch C. That effect is only being enhanced at this level of detail. Not having a window above the door also leaves space for a light fixture, an adress number or a café name, for example.

In conclusion, I prefer sketch C.

Taking It Further

Going forward with the design of the project, the next step would be to investigate the vertical connection in a similar fashion as this window investigation. Taking a look at different alternatives – keeping the stairs, altering them or instead of stairs working with inclinations in line with the rest of the project.

However, with the time I have left between the design, the preperation of exhibition material and the mural, I do not think I am able to prioritise continuing to work on the design. Therefor, I will now move on to the exhibition preperation.

Project Summary

Flows and Connections

When the group split up into individual detail projects, my assignment was to work with ”flows and connections”. This was a bit abstract, which meant I first had to define exactly what to do. As we had discussed putting more emphasis on Västlänken being at our site, I found it fitting to start by investigating flows using public transport as a starting point.

This led to me looking at public transport stops within a walking distance and measuring fastest routes. Through this, I managed to define Sahlgrensgatan as a key point in the area – a street which today is being used mainly for cars driving by and for parking.

I found it fitting to see what could happen if the street was reclaimed by people.

Achievements

The aim of this project has been to work with the concept of Pass & Pause – creating both an interesting passage through the area while also adding a reason for people to stay here. The passerby now has three choices while walking on Sahlgrensgatan:

- 1. Walking on the existing paved street right next to the university builings.
- 2. Walking on top of the new green roofs and hills, along flowers and trees.
- 3. Walking along the edge of the canal.

Having these different options makes the space more diverse and lively. Adding also the interior space under the hills, will help bring more people to the area. This is a public space and the buildings will contain public and semi-public functions such as a sauna, a meeting space

Shaping

I started out with a first sketch with a set of stairs going along the edge, to guide people closer to the water. This concept was kept, but I also added interior space to the design – giving more meaning and life to the street.

First I made a rough sketch of what the interior space could look like and then decided I wanted to work from the inside out – making floor plans using reference measurements and then placing the buildings in section by trying out different inclinations. Lastly I connected the roofs to the existing height difference, creating a gentle hill-landscape.

for sports associations or study rooms for the nearby university.

Another important aspect in the project is that of water. In our hydrosocial system we spoke of experiencing the water which in this project is done by bringing people physically closer to it – preventing flooding by simple architectural means (the seating bench along the edge). Stairs going down to the canal invites people to perhaps dip their toes in the water.

Altogether I think the projects succeeds in its main purpose to give the space new meaning and to make it a more interesting space to pass through.



The "Blackdrawing": an axonometry showing a key part of the project.

Cars are no longer in charge of the space along Sahlgrensngatan. In fact, they are not allowed there and the space is reclaimed by people and nature. Working with the concept of Pass & Pause, this project aims to create an interesting passage through the area while at the same time introducing a reason for the passerby to pause in Rosenlund.

The new landscape allows people to get closer to nature. Two new paths are introduced. People can walk on top of green roofs along flowers and trees or they can choose the path next to the canal where people flow in harmony with the water. In addition to this, the project introduces interior space for e.g. a sauna, a kayaking association or a study room for the nearby university. Sahlgrensngatan is now a space for people – not for their cars.