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Examensarbete inom arkitektur, avancerad nivå 30 hp
Degree Project in Architecture, Second Level 30 credits

30 maj 2013

"Varvsbyggnad på Beckholman"
"Shipyards building on Beckholmen"
Beckholmen is a small island located in the Stockholm inlet, south of Djurgården and north of Södermalm, the island is accessed on a bridge from the south of Djurgården or on boat. Beckholmen is one of the city’s oldest workshops areas. (The area of Stockholm that once was the countryside archaeological site was discovered in 1840). Since the early 1960s it has been used for commercial and cultural preservation purposes. The western part of the island, with the large drydock has been used most for commercial and the eastern with the two smaller drydocks mostly for cultural preservation, smaller older shipyards etc. The buildings on the island are mostly used for offices and smaller industry. Five buildings, among them two larger houses on top of the hill is still inhabited by families.

Since the Finnboda shipyard and the Galär shipyard closed, the Beckholmen shipyard is the only shipyard in the Stockholm area capable of repairing the medium-size and large ships navigating the Stockholm archipelago. Some of the older shipyards and steamships are not allowed to leave the Stockholm archipelago for safety reasons and therefore needs to be repaired or restored. The Beckholmen shipyard building is located close to the island, the smaller industry, five buildings, among them two larger houses on top of the hill is still inhabited by families.

The new shipyard building will be placed on the west side of the island and the large dry dock. Ships will be hauled from the water in the building with a shiplift. The functional demands on the structure was defined by the client SKEM, (they are involved in a parallel assignment for an actual building on the site). The new building will have two major functions: it will act as a repair and restoration workshop and it will also act as a storage and recycling facility for the new shipyard. The new building needs to be weatherprotected all year around, and therefore needs new large structure fulfilling it’s needs.

I placed the lower volumes and the geometrically most complex towards the north, because of the close proximity to the impressive Slussen. The closed north facade is thought to relate to the gate. The new shipyard building is closed is a feeling one can’t escape when visiting the island. The closed north facade is thought to relate to the gate. The new shipyard building is closed is a feeling one can’t escape when visiting the island. The closed north facade is thought to relate to the gate.

For me this meant that the building needed to speak the language of an industrial building, because of its placement in a historical industrial environment and the actual industrial work being carried out in it, but at the same time being interesting in a formal way because of its exposed placement, a permanent industrial landmark.

The new building is facing a big challenge, as its highest point is far above the ground level. The building consists of four volumes, one large hall, the so-called “hall hall”, one workshop volume on each side and one volume for storage and recycling on the short end of the hall hall. One of the early design decisions I made was to arrange the different volumes depending on from where they will be observed. I placed the lower volumes and the geometrically most complex towards the north, because of the close proximity to the gate. The higher volumes facing south and west will be seen from a distance and therefore gets more attention in the formal language of the building. I decided to have the building not only be a place of work but also be an important landmark on the island.

The eastern facade on the large volume has the workshop placed at the bottom part of the volume, the top part is closed and meant to be perceived as heavy, relating to the pressure applied by the water on the closed gate. The higher western facade has the workshop at the top of the volume, as a larger gateway to Slussen. At night two strips of light will be seen coming from the closed north facade.
Perspective from Gröna Lund
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I gave the building a wooden facade, this further helped with the scale, and the idea of aging wood turning grey and the metal structure rusting really appealed to me.

Process in chronological order

A slip visible through the eastern facade, so that the public can see the work carried out in the shipyard building. A decision that shaped the project from early on.

Development of the previous idea, the volumes arranged in a way so that the lower parts and volumetric complexity is facing the public area on Beckholmen and southern Djurgården. I think a gradually rising building has a less threatening appearance than a volume drawn out from the ground. The scale of the volume was a big challenge for me.

Sketches of one big volume containing all of the building functions, I abandoned this idea mostly because of the huge size required to make everything fit.

Another important part in the process, when thinking back on my early visits to Beckholmen as a child one feeling is stronger than all other, the immensity pressure on the drydock gate when empty. This is a threatening feeling one can’t escape when visiting Beckholmen, especially when walking over the gate. I wanted to have a dialogue with the gate in the project. I tried to design the large volume so that would look and feel heavy, to achieve this put one pillar in each corner of the volume, creating a 45 meter open along the long side, to give it in between. The pillars was exposed to be seen as struggling with the weight of the what appears to be solid volume, much as the gate is struggling with the pressure from the water. In the end this idea wasn’t strong enough on its own, but many of the decisions I made here remains in the project, the placement of the windowstrip in the bottom of the large volume for example.

Sketch of one big volume containing all of the building functions, I abandoned this idea mostly because of the huge size required to make everything fit.

I ended up turning a part of the big flat roof 180 degrees. This made it possible to extend the low windowstrip and get a structure consisting of several volumes tied together in a way I found appealing. This is more or less the final volume, but I still had problems with the scale, especially the long facades.

To handle the scale on the long facades I decided to show the construction, cold bridges de luxe, but it took care of many problems, in this case to me more important. I left the short and more geometrical facades untouched and abstract.

I gave the building a wooden facade, this further helped with the scale, and the idea of aging wood turning grey and the metal structure rusting really appealed to me.
Beckholmen is a small island located in the Stockholm inlet, south of Djurgården and north of Södermalm, the island is accessed on a bridge from the south of Djurgården or on boat. Beckholmen is one of the city's oldest workshop areas, it has been used for different ship related tasks since the early 1600 hundreds. Since the navy left the island in 1969 it has been used for both commercial and cultural preservation repairing tasks. The western part of the island, with the large drydock has been used most for commercial and the eastern with the two smaller drydocks most for cultural preservation, smaller, older ships etc. The buildings on the island are mostly used for offices and smaller industry, five buildings, among them the two larger houses on top of the hill is still inhabited by families.

Since the Finnboda shipyard and the Galär shipyard closed, the Beckholmen shipyard is the only shipyard in the Stockholm area capable of repairing the medium size and large ships trafficking the Stockholm archipelago. Some of the older ships and steam ships are not allowed to leave the Stockholm archipelago for safety reasons and therefore needs to be repaired and maintained in the area. The closest alternative to Beckholmen is Åbo shipyard. The work is done today outside on beckholmen and in the drydocks, for enviromental and work enviromental reasons the shipyard wants to be to work weatherprotected all year around, and therefore needs new large structure fulfilling it's needs.
Since the Finnboda shipyard and the Galär shipyard closed, the Beckholm shipyard is the only shipyard in the Stockholm area capable of repairing the medium size and large ships trafficking the Stockholm archipelago. Some of the older ships and steam ships are not allowed to leave the Stockholm archipelago for safety reasons and therefore needs to be repaired and maintained in the area. The closest alternative to Beckholm is Åbo shipyard. The work is done today outside on Beckholm and in the drydocks, for environmental and work environmental reasons the shipyard wants to be to work weatherprotected all year around, and therefore needs new large structure fulfilling its needs.

The new shipyard building will be placed on the west side of the island and the large dry dock. Ships will be lifted from the water in to the building with a shiplift. The functional demands on the structure was defined to me by SWECO, (they are involved in a parallell assignement for an actual building on the site), the needs for different "hook height" (the highest placement of the hook in a horizontal moving overhead crane) in the different rooms and the approximate size and proportions of the different rooms. My goal in this project is to design a structure that is practical and suiting to the needs of the shipyard, and at the same time fulfills its other task, as a landmark.
For me this meant that the building needed to speak the language of an industrial building, because of its placement in a historical industrial environment and the actual industrial work being carried out in it, but at the same time being interesting in a formal way, because of its exposed placement, a somewhat reluctant landmark. The scale of the building is a big challenge, at its highest point the large hall is almost 23 meters. The building consists of four volumes, one large hall, the so-called “hull hall”, one worship volume on each side and one volume for storage and recycling on the short end of the hull hall.

**Time plan**
- v.3-4 Study the material given to me by Kungl. Djurgårdsförvaltningen.
- v.5-6 Start sketching, find key aspects in the project. Define key aspects.
- v.7-8 Develop a volume containing key aspects, keep sketching.
- v.9-10 Collect material for midcrit.
- v.11-12 Merge comments from midcrit with your ideas, keep working.
- v.13-14 Work on! Define volume.
- v.15-16 Work with construction.
- v.19-20 Start preparing for the end, collect the materials produced, see what is missing.

**Inspiration images**
- Känslomässig inspiration, volumer i stort platt landskap, Philip Von Schantz
- Enorm volym.
Grov konstruktion, att föredra framför rymdfackverk som ger ett lätt och förgängligt intryck.

Gamla Finnboda varv, ruffigt, romantiskt.

Polsk kyrka, Beton. Inspirerande med den abstrakta fasaden.
Finsk kyrka.

Samtida struktur.

Till en början var jag väldigt stressad, då jag förlorat en del tid på det tidigare projektet som jag övergav.

Men efter en par veckor av frenetiskt skissande och modelerande hade jag hittat ett mål som jag kunde sträva efter i projektet, ett abstrakt och känslosmässigt mål. Min metod i det här projektet var egentligen samma som under tidigare projekt, inte så mycket inledande analys, ett par besök på platsen för att insuppa atosfären, sen börja rita.

Under ritandets gång dök flera intressanta frågor och svårdefinerade insikter upp. Jag försökte koka ner soppan till buljongen och arbeta vidare med dem jag kunde förklara för klasskamrater och lärare, och lämna de andra.

Om jag ska välja ut en del i processen som jag är nöjd med i det här projektet så måste det bli den för mig metodiska utvecklingen av en enkel ide till en mer komplex. Flera till en början osammanhängande idéer växte ihop till ett sammanhängande projekt. Under tidigare skolprojekt har jag letat efter EN stark ide, ETT koncept som får genomsyra hela projektet, den metoden lämnade jag under det här projektet, i enighet med Advanced studios uttalade ideologi om jag tolkade den rätt.

En anna kanske lika viktig fråga som inte har med projektet att göra är min mentala hälsa. Jag har varit otroligt stressad under projektet, det är utan tvekan det hemskaste i skolvåg jag utsatts för.

Under tidigare projekt har jag kunnat arbeta i lugn och ro till ungefär två veckor innan slutkritik, sen börjat stressa upp mig. I det här projektet har den stressen varit närvarande från första början, familj och vänner har försummats.

Till slut är jag ganska nöjd med projektet och studion, jag har lärt mig mycket.