

Eskil Haakonsson
Selected works 2024–2026

Architecture and Engineering
Chalmers University of Technology

Application for
3XN/GXN

CV

Eskil Haakonsson b. 2002 in Lund, Sweden.
Lives in Gothenburg.

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EDUCATION AND COURSES

B.Sc Civil Engineering and Architecture
Chalmers University of Technology | 2023–2026
Current grade average: 5.0 / 5.0

History of Architecture, Art, and Literature
Lund University | 2021-2022

EXPERIENCE AND WORK

Interior design sales advisor
Vallgatan 12 / 2025–present
I advise private clients on wood furniture, textiles, and decorative objects for the concept store Vallgatan 12. The store is a unique distributor of fashion and interior brands *Dusty Deco, Frama, Maison Margiela, Our Legacy*, and others.

Teaching assistant, Executive editor
Chalmers University of Technology / 2025–2026
Worked as a teaching assistant for undergraduate courses in both structural engineering and architecture. Additionally led a small team in the design and production of a project book for the educational programme, *Venezia Ordinata*. It is a handbook on the architecture, history, and building systems of Venice.

Board member, Organizer
ATAH Chalmers / 2025–2026
We organize events and lecture series on sustainability in architecture and structural engineering. My role involved inviting experts and politicians, to coordinate discussions across disciplines, and contributing to a platform that attracted broad public and academic interest.

GRANTS & AWARDS

Adlebergsska Stiftelsens Fond / 2024
A merit-based stipend awarded to engineering students who complete their first-year undergraduate studies at the nominal pace.

Queen Dowager Josephinas Stipend / 2024
Recipient of the Swedish ecclesial Drottning Josephinas Stipend. It's granted to one student in Sweden every year, by exceptional academic results and a motivational letter.



Notes on Architecture and Structuralism

My path into architecture and engineering began when I discovered a beautiful space-frame roof with softly lit lanterns at my local art centre in Malmö as a child. Designed by architect Klas Anshelm, its filigree expression gives the room a certain airiness and allows visitors to move through it freely. Since then, I have been passionate about the interplay between light and structure.

For the past three years, I have studied mathematics, architecture, and engineering at Chalmers University of Technology and Lund University, always aiming to approach each project with both an architect's and an engineer's perspective. I value context, material precision, and a strong understanding of structural fundamentals. By allowing my two disciplines to align and build on each other, the architecture can hopefully become a beautiful backdrop for everyday life. For me, the most rewarding part of design is developing ideas through geometry and then analysing them in a real, physical context, so they are both conceptually clear and structurally sound.

That is why I am currently applying for this internship; for the joy of engaging with complex design challenges, producing drafts, and collaborating with people from different fields of study. Furthermore, I want to understand the real applications of structural theory and building systems, which I believe are essential for any architect who wishes to build sustainably moving forward; and that includes me.

To the left is my CV, with descriptions of my experience working in the fields of architecture and interior design. The following page contains five projects from my studies at the Architecture and engineering programme.

Thank you for reading !

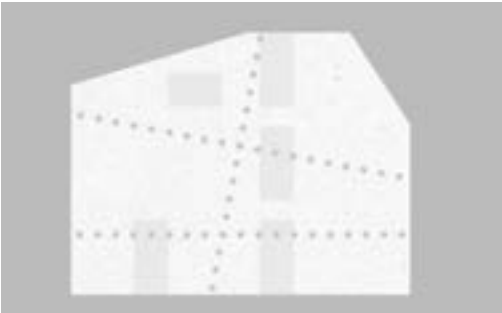
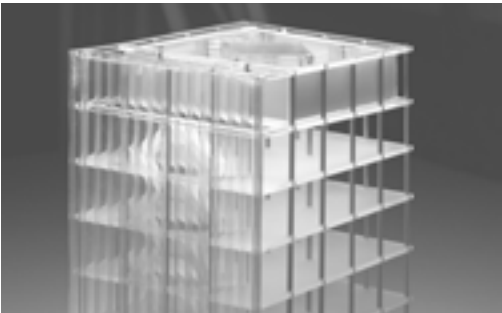
Gothenburg, 25 March 2026
Eskil Haakonsson

SOFTWARE I USE

Rhino & Grasshopper	Proficient
Revit, AutoCAD	Intermediate
Enscape	Basic
Photoshop	Proficient
Illustrator & InDesign	Proficient
SoFiSTiK	Basic

LANGUAGES

English	Fluent
Danish	Native
Swedish	Native
French	Basic
Spanish	Basic

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- 1 East facade visualisation
- 2 Vertical and horizontal axiality in section
- 3 Title page after book cover
- 4 Frosted glass and steel structural model
- 5 City plan with added building structure

Torslanda Bath

Type: Bathhouse Architecture / Structural Calculations
Location: Torslanda, Gothenburg
Keywords: Glulam Reuse, Seclusion, Humid Atmospheres
Duration: 5 weeks, 2024 / Third semester
Programs used: Rhino, Grasshopper, Photoshop
Examinator: Kaj Granath (kaj.granath@chalmers.se)

The architecture of local bathhouses in Sweden is often looked upon as mainly a technical design challenge. In Torslanda, a small suburb in the Gothenburg archipelago, my aim was to investigate this preconception by bringing atmospheric qualities to bathing; creating a building that provides adaptability and universality to this fast-growing local community. Anchoring the bathhouse in its local context, the building aims to be a lighthouse project in re-use of structural systems, by inheriting building material from another bathhouse unfortunately scheduled for demolition, still with a long lifespan left. With a glulam and timber construction, the interior milieu speaks both to the traditional vernacular of Swedish construction, and today's necessity for sustainable building practices. A central challenge in this project was to ensure privacy, integrity and seclusion while still letting the spatiality be perceived as open and light. In the making of this project, every decision has been made with these aspects in mind. Incorporating mixed-use facilities, common spaces, and local building material, the final result reinterprets the bathhouse as a central hub of the community.



1 Nighttime visualisation of the swimming hall.

[1]





[9]

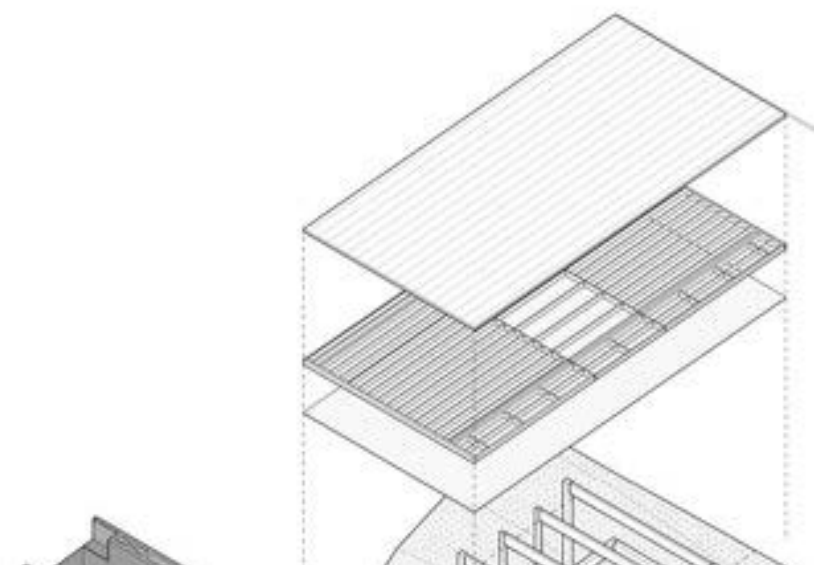
Clerestory windows let in natural light while providing the necessary seclusion of the pool area. The ceiling rests lightly on the beam structure, angled in such a way as to reflect and diffuse the southern light on the rough mineral render on fibrecement panels.

Inside, the atmosphere is light, with white-oil lacquered birch and Bohuslän granite flooring. The slightly darker glulam structure stands freely inside the hall, defining the space with its presence.

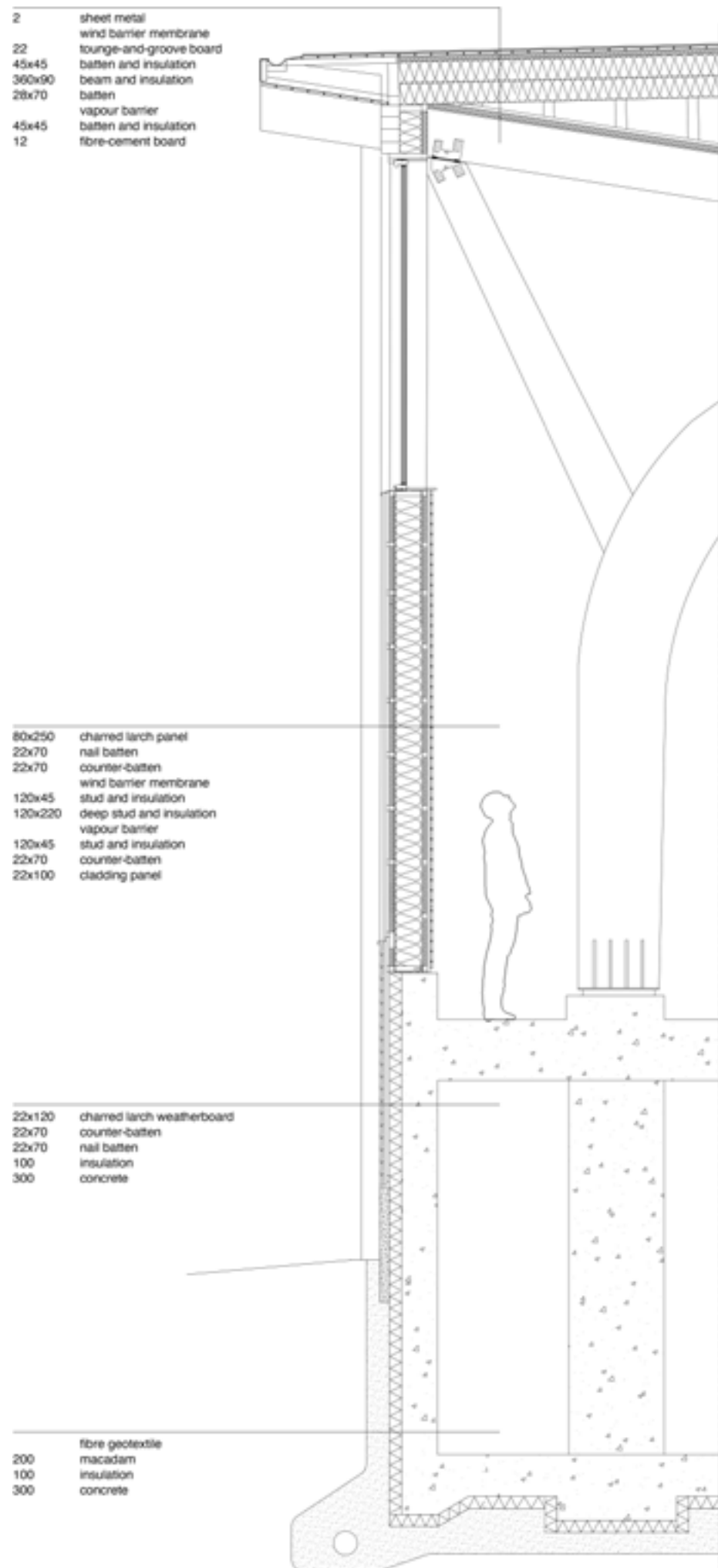
The natural slope of the site lets the technical facilities be placed on the ground floor, decreasing the total height of the hall, while still granting privacy to bathing guests.

- 9 Interior visualisation of main swimming hall.
- 10 Section A-A.

[10]







[11]



[12]



[13]

- 11 Section detail, main swimming hall.
- 12 Visualisation of the bleacher steps in the common hall of the entrance. The light is diffused and softened by the exterior brise-soleil cladding.
- 13 Visualisation of the second-floor walkway to the changing rooms.

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[1]

Fieldharmonics

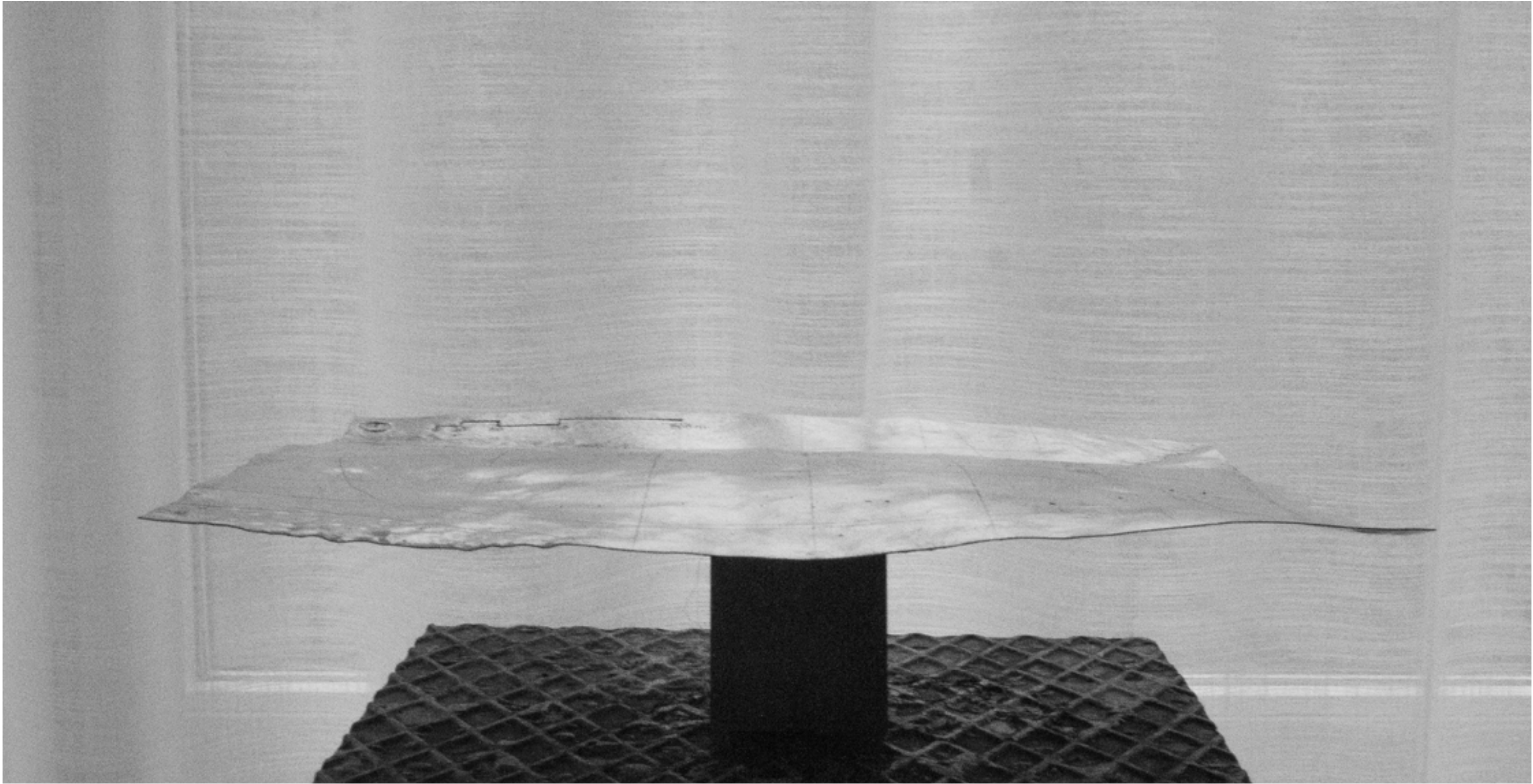
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1 Nighttime visualisation of the swimming hall.

[1]



Three distinct volumes are unified by a rhythmic facade, where vertical timber posts form a continuous perimeter, and complement the open landscape of the archipelago. Variations in charred paneling, window articulation, and cladding expression differentiate the program zones. A timber brise-soleil covers the entrance, in an understated but unique expression, and provides a soft light in the common hall, onto the bleacher steps and café area. The floor plan is organized to support a clear visitors' flow between the independent facilities. The mixed-use areas on the first floor open up between the entrance and hall, with arcades and full-height windows.

- 7 Visualisation of west facade. The entrance is understated but unique, with a brise-soleil.
 - 8 Floor plan, second floor.
-
- 1 Entrance, reception, common hall with bleacher steps, café
 - 2 Changing rooms, staff offices, storage room, exercise pool
 - 3 Main 27x30m swimming pool

[7]

3

2

1

[8]

[9]

Clerestory windows let in natural light while providing the necessary seclusion of the pool area. The ceiling rests lightly on the beam structure, angled in such a way as to reflect and diffuse the southern light on the rough mineral render on fibrecement panels. Inside, the atmosphere is light, with white-oil lacquered birch and Bohuslän granite flooring. The slightly darker glulam structure stands freely inside the hall, defining the space with its presence. The natural slope of the site lets the technical facilities be placed on the ground floor, decreasing the total height of the hall, while still granting privacy to bathing guests.

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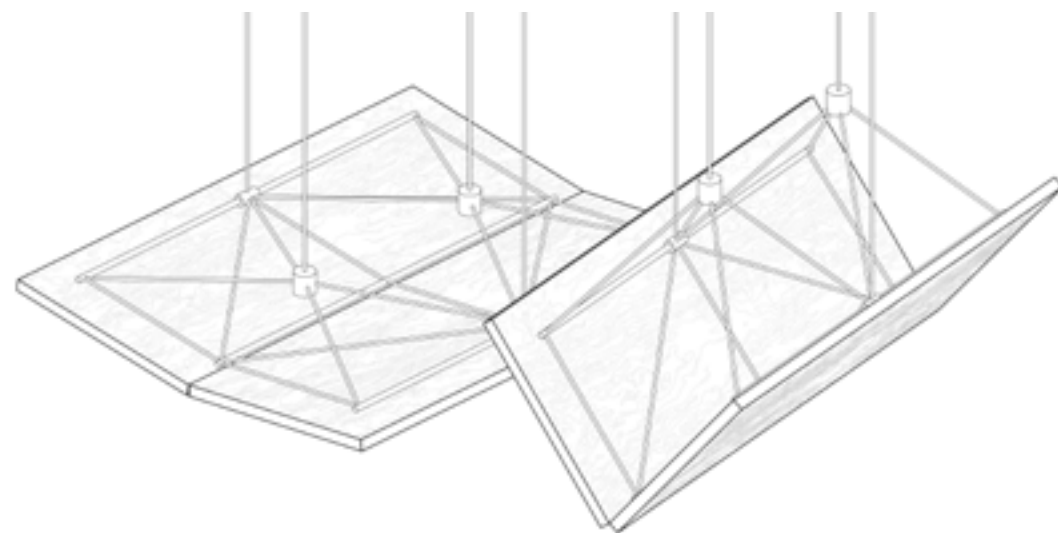
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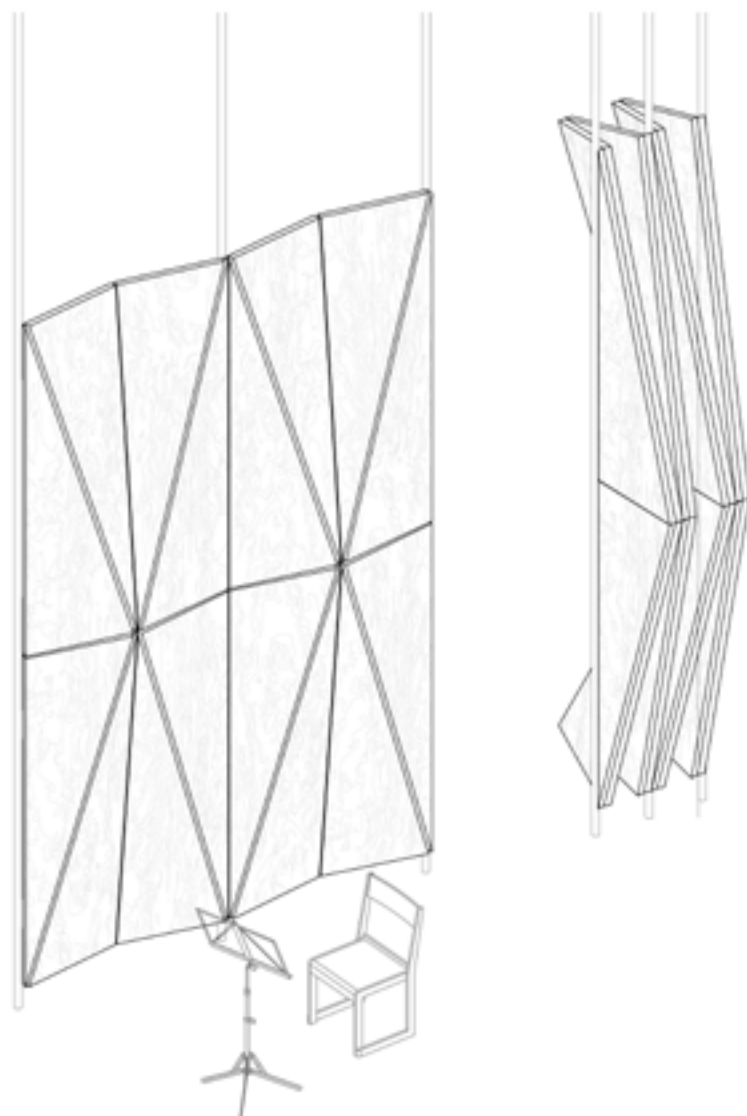
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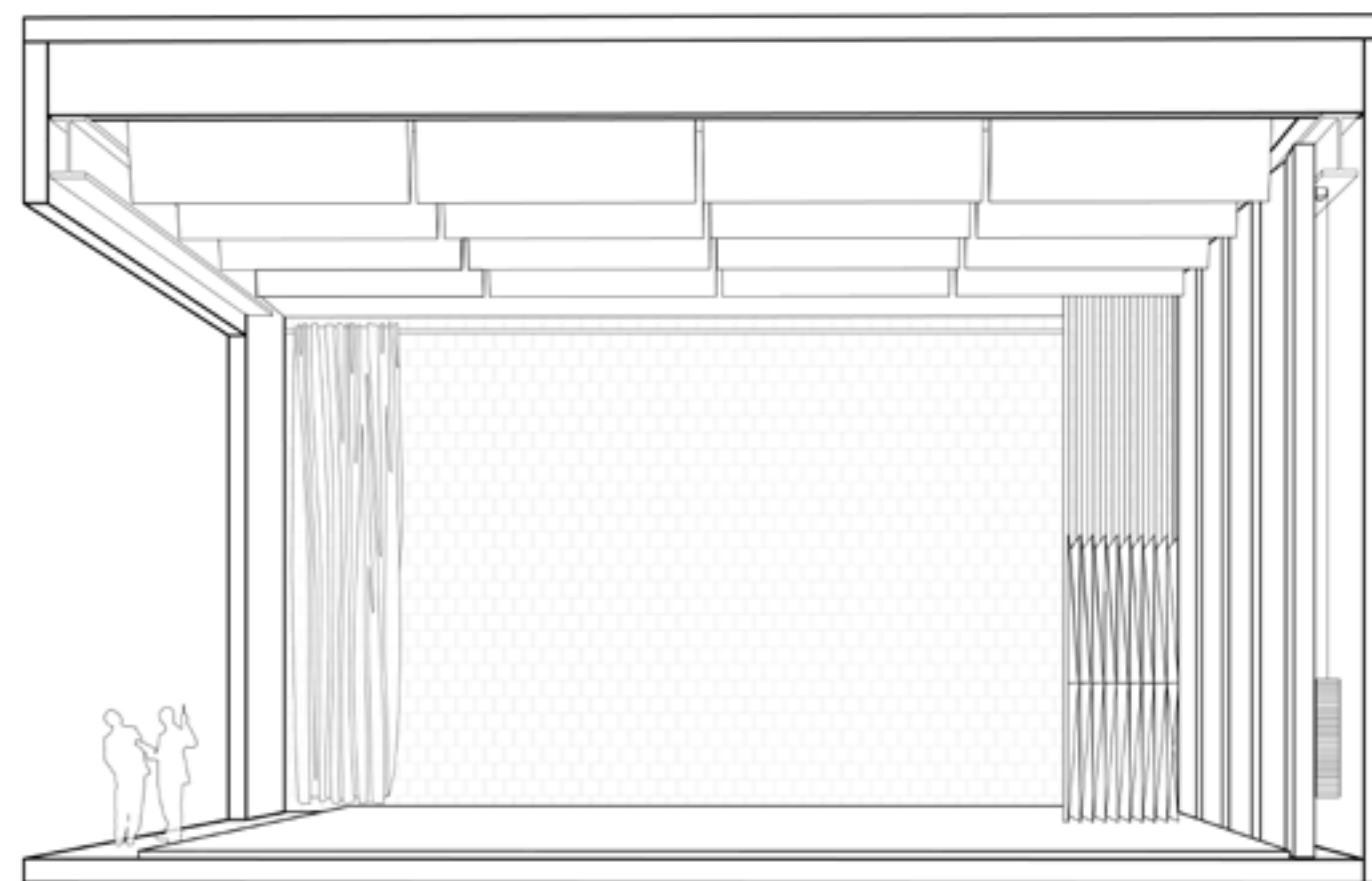
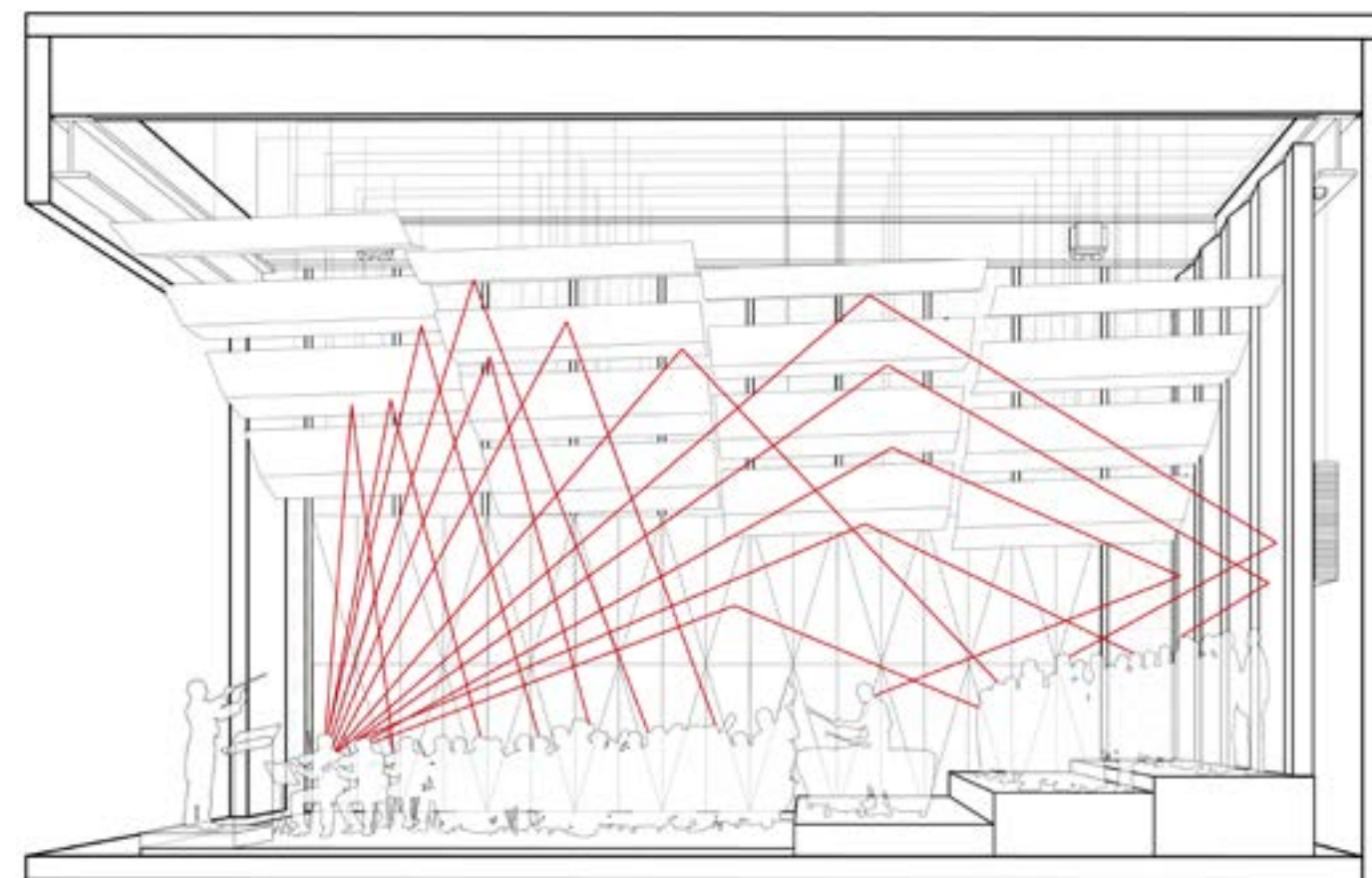


[12]



- 12 3675/1500/50 mm triangular cross-laminated panel, stainless steel bracing frames and suspended by stainless steel cables; concealed 4-bolt brass hinges beneath maple veneer.
- 13 Perspective section drawings of the concert hall configuration and attenuated configuration. The panels can move both horizontally and vertically, driven by a traverse system.

[13]





[14]

- 14 Concert hall with maple veneer origami folding panel system fully extended. The visualisation is made from three images; the panel rendering, a landscape painting, and an orchestra photograph.

Gibraltar Townhouses

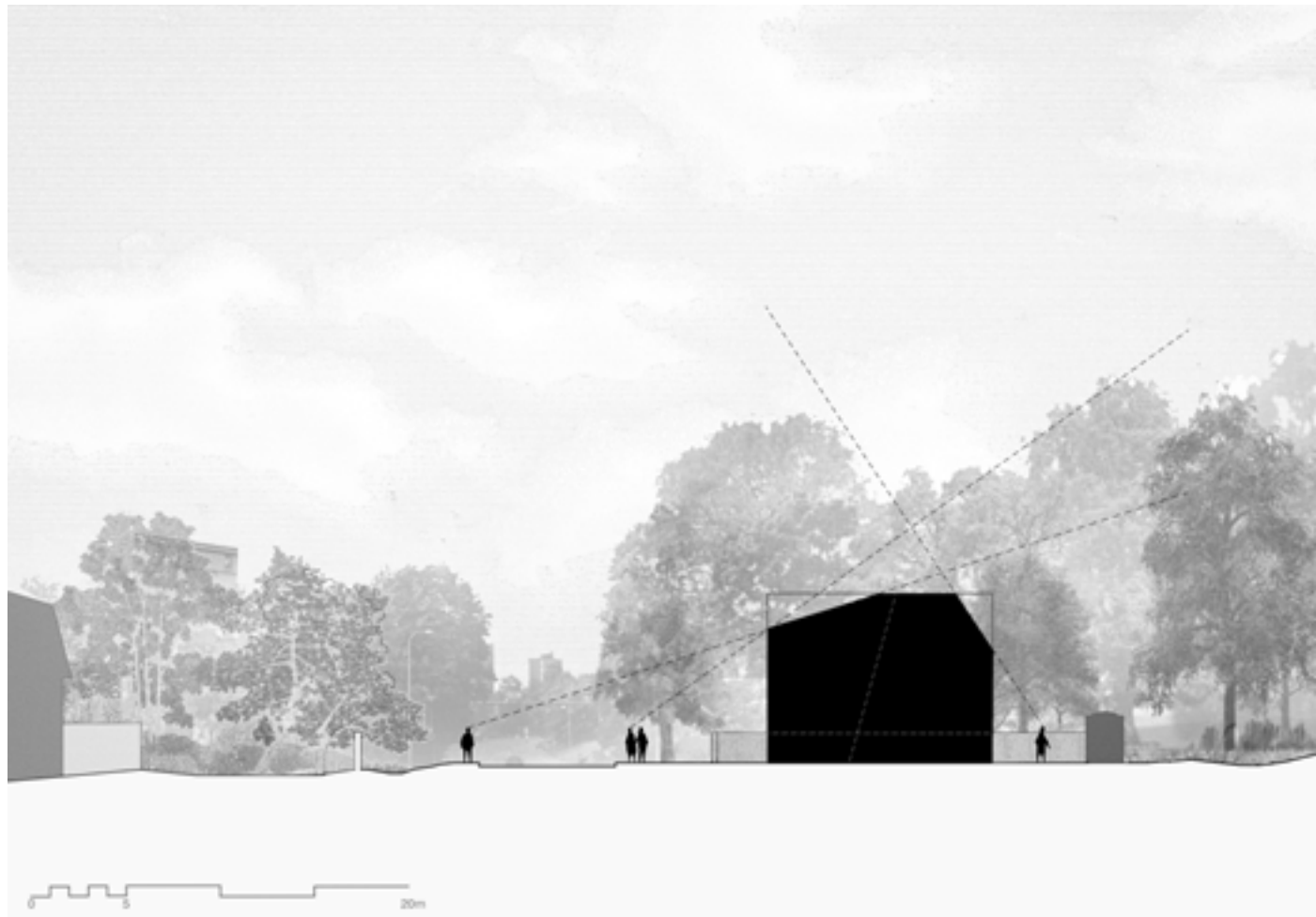
Type: Energy efficient residential architecture
Location: Johanneberg, Gothenburg
Keywords: Axiality, Circulation, Tectonic Receptiveness
Duration: 6 weeks, 2025 / Fourth semester
Programs used: Revit, AutoCAD, Enscape, Photoshop
Examinator: Kaj Granath (kaj.granath@chalmers.se)

On the threshold between inner city and landscape, five townhouses stand along the main street, Gibraltargatan. Following the drastic change in urban fabric along the street, an emphasis on creating a house receptive to the changing topology is made, to let the design language center on forms generated through multiple visual axes. Requirements on energy consumption, accessibility, and daylight hours made the project uniquely functional in essence, as the calculations lay the groundwork for the plan. With this type of project, which favors a very restrained typology, one goal was to create a central, expansive interior volume. The solution is to partition the home into a private and a communal half with a central load-bearing wall, raising the second-floor level and thus the ceiling height in the common spaces and dining hall. The private quarters are standard sizing, allowing for a roof terrace seamlessly integrated into the facade. With a central stairwell of solid cross-laminated timber, light flows through the centre of the three-story building.



[1]

1 1:50 plexiglass model with laser engraved brick ornaments, frosted glass roof, and board walls.

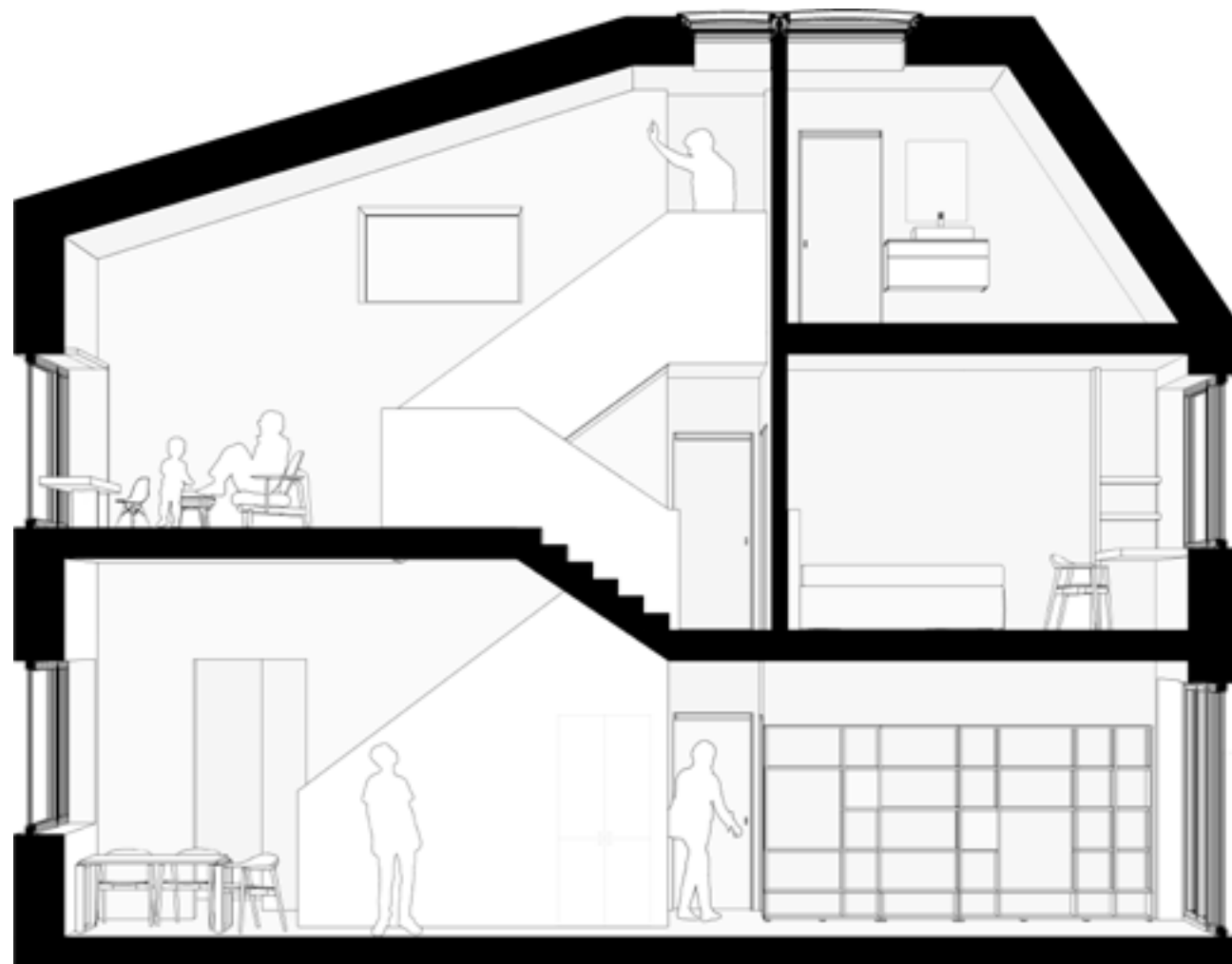


[2]

- 2 The visual axes from the street ground the building in the low scale of the surroundings. Inside, three lines of sight are introduced.
- 3 Urban context: Gothenburg has undergone major urban typology phases during the 21st century, shifting drastically from dense inner-city stone blocks, to a modernist garden city, and finally small-house suburbs and landscape.

[3]





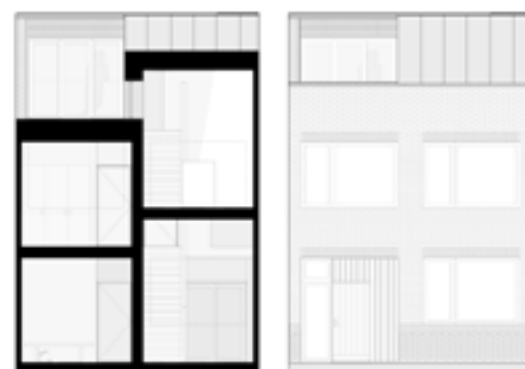
[4]

0 1 2m

0 5 10m



[5]



- 4 Section. The split-level arrangement permits visual links to the rooms on the other levels, and gives the house a spacious feeling. Each level, provided with sliding doors, benefits from the lighting of its neighbour. The living room, for example, which faces the street and hence east, is supplied with daylight during afternoons via the terrace window and the skylight.
- 5 Floor plans 1–3, front section and facade. Drawing the floor plans, the rooms below and above were always in mind. The facade does not reveal much about the interior, but rather adheres to the urban morphology.
- 6 Render. In the second living room, a deep set reading nook and full height storage is built in.
- 7 Render. The CLT stair core extends the light through the centre of the house to the kitchen, with integrated joinery underneath. Stainless steel cabinetry and light terrazzo floors.



[6]



[7]



[8]

- 8 Visualisation of east facade. From the street, the terraces are concealed. With a light stucco rendered brick, the building facade relates to the surrounding iconic “functional style.”

Observatory of Self-Analogies

Type: Experimental Architectural Project

Location: 16 D'Ablay St, Soho, London

Keywords: Glulam Reuse, Diffusion, Humid Atmospheres

Duration: 5 weeks, 2024 / Third semester

Programs used: Rhino, Enscape, Photoshop, Illustrator

Examinator: Peter Christensson (peter@chalmers.se)

In collaboration with Oskar Wahlbäck

This experimental project asks whether architecture can provide a spatial analogy of the self. Will materials and form alone make us encounter ourselves differently? We know intuitively that space shapes thought: a white marble church asks for silence and contemplation of things in your life, though these same things you might only say under the covers of a blanket fort in your childhood home, held low by kitchen chairs. The abstract building project is an exploration of architecture not simply as shelter, but as a medium that lets attention and feeling emerge. Self-consciousness becomes a spatial condition that then changes through individual perception, so that in theory no two visitors fully inhabit the same house.

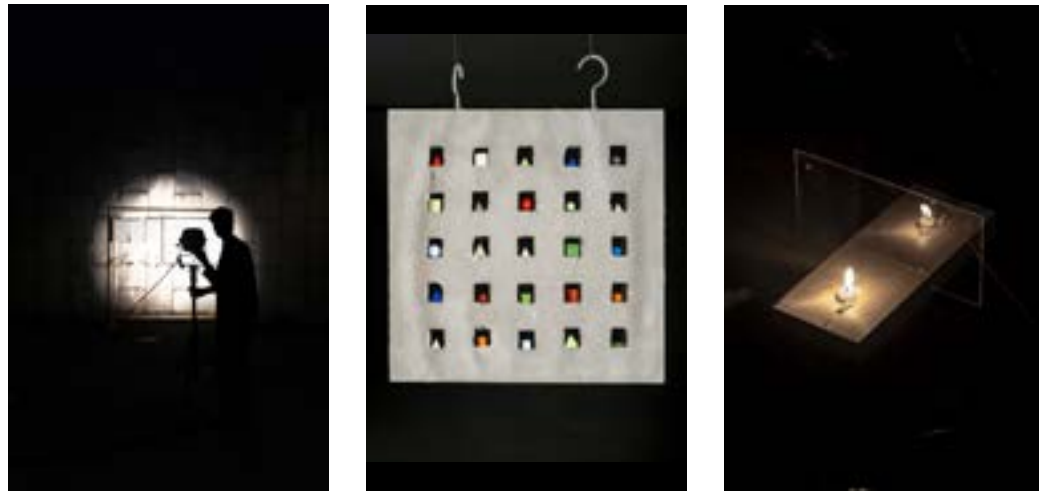
Placed in the dense centre of Soho, London, the project aims to stand against a context of noise and modern overstimulation, offering a closed body within the urban fabric. With a modular building system, the structure is fully demountable and can be rebuilt elsewhere, allowing it to respond to different places and different occasions. Space, form, and installation are organised as a vertical sequence of six levels connected by a steel staircase; the building's spine. Each floor is shaped by a distinct spatial theme and atmosphere. Reflection, shadow, darkness, humidity, sound, and vastness become architectural means of self-awareness. Together, the floors form a spatial tool for experiencing oneself. At the top, a rooftop garden of mirrors and grass meadows opens into the impression of infinite landscapes. The visitor can thus observe themselves in relation to a scale beyond the self, a synthetic openness within an otherwise enclosed urban space.

A modular timber frame with steel connections creates a flexible structural shell for changing installations and atmospheres. The translucent fluted glass facade remains non-referential, scattering coloured light onto the white interior walls. The final building provides a backdrop for multitudes of architectural potential: a framework for atmosphere, perception, and inward experience.



1 Nighttime visualisation from 16 D'Ablay St.

[1]



[2]

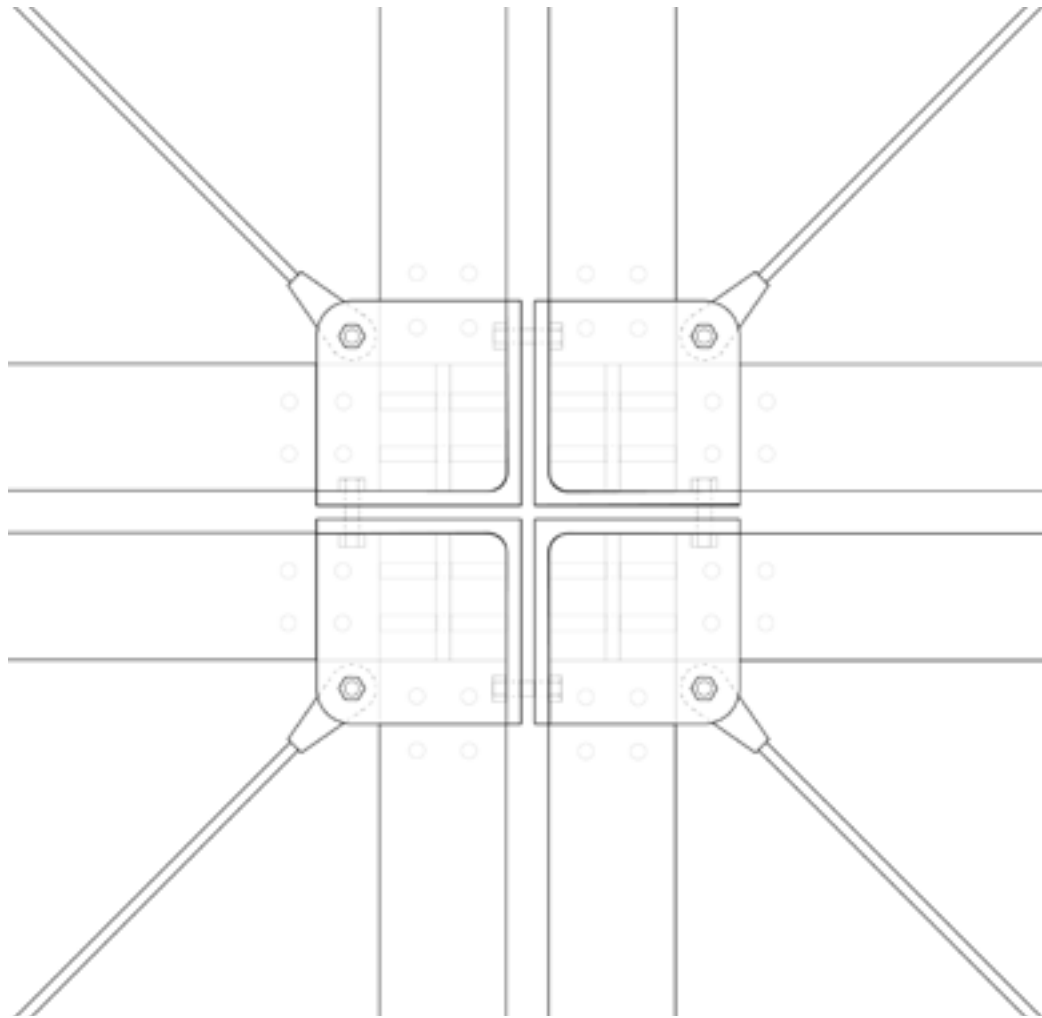
[3]

The project began without a fixed form or an idea of a building, but rather through a series of conceptual models exploring self-perception. We studied shifting shadows cast by spotlights, fragmented mirror images seen through solid perforated concrete, and a light experiment with candles, where reflections through a glass screen made one unlit candle appear lit. The models were later suspended on hooks by thin black cords, and exhibited in *Praised Colours* in Stockholm, following a nomination for the award on the theme of colour and emotion. These studies became tools for thinking about the self relating to elements of architecture. From them, a heavy L-shaped concrete volume emerged, later developed into a structural model of timber and glass floors. The process ended in experiments in staircase formations and fluted translucent glass, where light diffraction introduced the project's final atmospheric expression.

- 2 Conceptual models exploring self-perception.
- 3 Detail studies of structural model.
- 4 Structural model, 1:50, in plexiglass and pine.

[4]





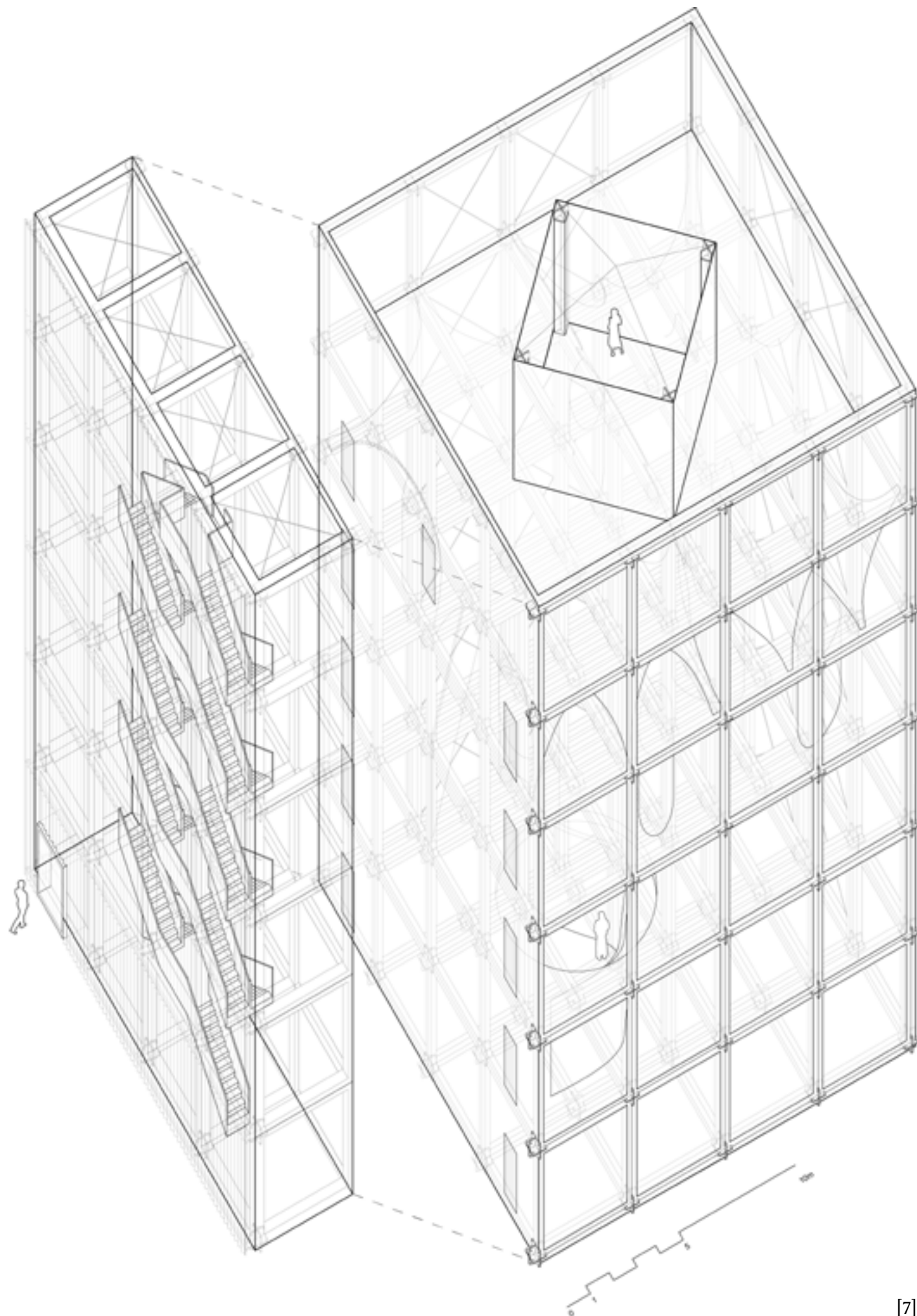
[5]

The timber frame structure is joined through steel nodes, where eight 20mm steel corner elements meet in a connection, symmetrical in three planes. The timber beams and steel joints are fixed with M24 screws with bolts. Thus, assembly and disassembly becomes modular. Stability is provided by diagonal tension cables spanning three axes, bracing the nodes against lateral movement. Outside this load-bearing system, the glass curtain wall is attached by brackets fixed in aluminium mullions that are then anchored back to the steel frame. As light strikes the coated ribbed glass, the facade becomes iridescent. Colours shift along the inner walls, with the angle of the sun, and most importantly, the movement of the viewer.

- 5 Construction detail of steel node connection.
- 6 Visualisation of the translucent glass screen facade and brushed steel stairwell.

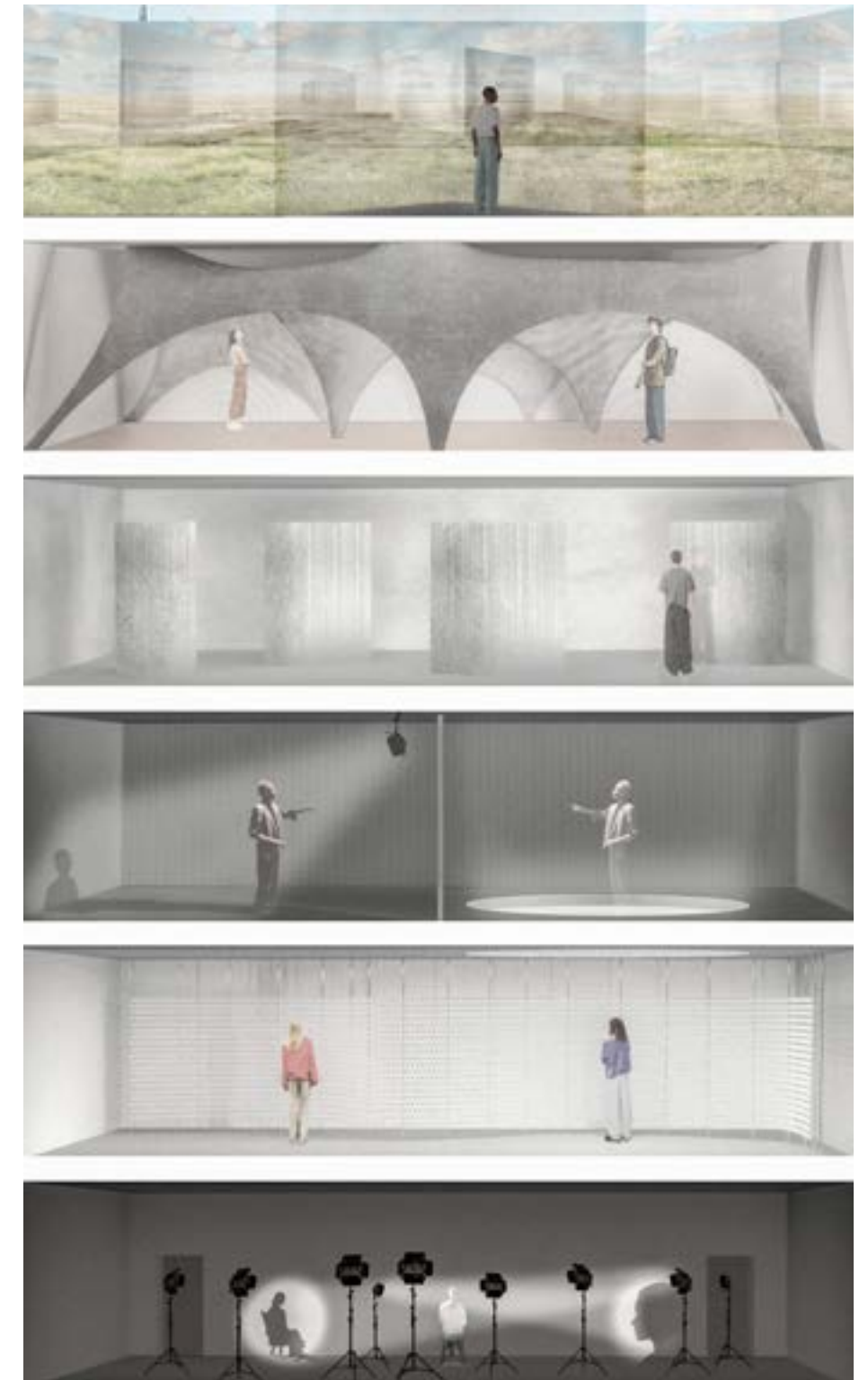
[6]





[7]

The bottom level is shaped by shadow, where changing scale alters the perception of the body. Another fragments small reflections, revealing only detailed parts of the self. A darker chamber uses glass and light to create the illusion of a reflection in an unreachable space. In the humid room, condensation blurs the image while moisture heightens awareness of the skin. A concrete gridshell follows, where thin wooden floors articulate each footstep. At the top, mirrors and darkened glass open onto the impression of an infinite landscape.



[8]

- 7 Exploded semi-transparent axonometric of the structural frame, staircase, the rooftop mirrored chamber, and contemporary installations.
- 8 Visualisation sequence of the six spatial installations. From the bottom up: *"Shadow figures"* *"Segmented self reflections"* *"Inverse shadows"* *"Humidity blur"* *"Concrete shell auditorium"* *"A grain of dust in the grand scheme of things"*

Venezia Ordinata

Type: Graphic design publishing
Location: Venice, Italy
Keywords: Architectural history, Maps, Typography
Duration: 4 weeks, 2025 / Fourth semester
Programs used: InDesign, Illustrator, Photoshop
Client: ACE Chalmers, J. Linton (linton@chalmers.se)

Venezia Ordinata, *Orderly Venice*, is a book made for the annual study trip of the Architecture and Engineering program to Venice. I volunteered to produce the book, starting with developing an idea of a handheld guide, which turned into an extensive account of the people, buildings, and infrastructure of the city, where everyone in the program contributed one article. In meetings with professors and students, the collective desire for a small but practical publication with a robust construction was formed. I negotiated the funding from the university, and after several offers from printing houses, the proposal for the book was presented and approved. The project then consisted of reviewing and refining the submitted content, developing the layout of a 160-page book, and extensively reworking maps of Venice to establish both legibility and visual consistency. Alongside the graphic design, a larger concept was formed for how the city could be read and understood through Sestiere; districts of the city. Material decisions were treated as part of the whole, selecting paper through test prints to fit the characteristic Swiss binding, and so production had to be coordinated closely with the printer, from typography to mapmaking: every decision aimed at creating a clear, functional guide with a unified design language.

1 The cover of the guidebook, film photograph. The intentionality behind the dimensions was to allow the book to fit inside a back pocket.

[1]





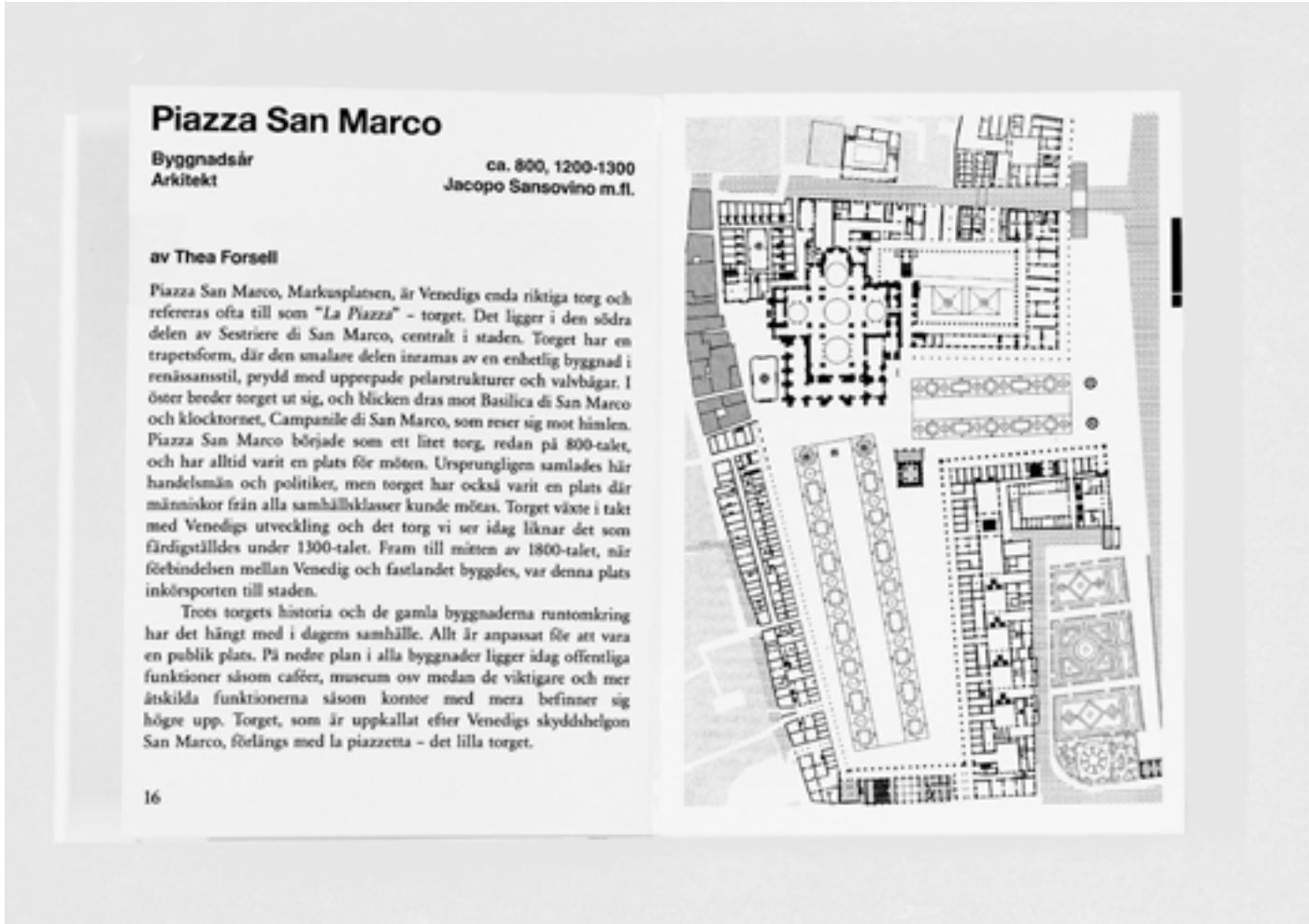
[2]

The layout builds on the premise of a 5x7 grid with narrow margins of 5mm. Implementing this, each page receives generous space for articles while keeping the format compact. On some pages, a full spread is printed, and the Swiss bind allows these images to continue seamlessly, as the book lays flat. Maps are inspired by Nolli, and aim to show the negative space that Venice so clearly preserves and embodies. Symmetry, balance and alignment shape the typography and expression of the book. The chapters are partitioned by *Sestieri*, the six historic neighbourhoods of Venice – each chapter containing buildings, people, and infrastructure inherent to each specific place. This way, when the reader walks along the canals and campielli, they get a coherent list of articles related to where they are. Images are chosen by the things unseen, evoking feelings of deeper understanding of what is behind the architecture of this dense, amphibious city.

- 2 Map of Venice indicating the buildings and places described in the book.
- 3 Selected spreads (32 of the total 160 pages)

[3]





[4]



[6]



[5]



[7]

- 4 Article on Saint Mark's Square, with plan sourced from archive.
- 5 Article on Scuola Grande di San Marco. The Swiss bind allows the book to lay fully flat; a huge advantage provided the small format.
- 6 With 120g paper, the book leaves a robust and pragmatic impression.
- 7 Full spread of Saint Mark's Square at night.

Mutual Cityscapes

Type: City Planning, Harbour Transformation

Location: Gamla Fiskhamnen, Gothenburg

Keywords: Identity, Human scale, Walkability

Duration: 5 weeks, 2024 / Fifth semester

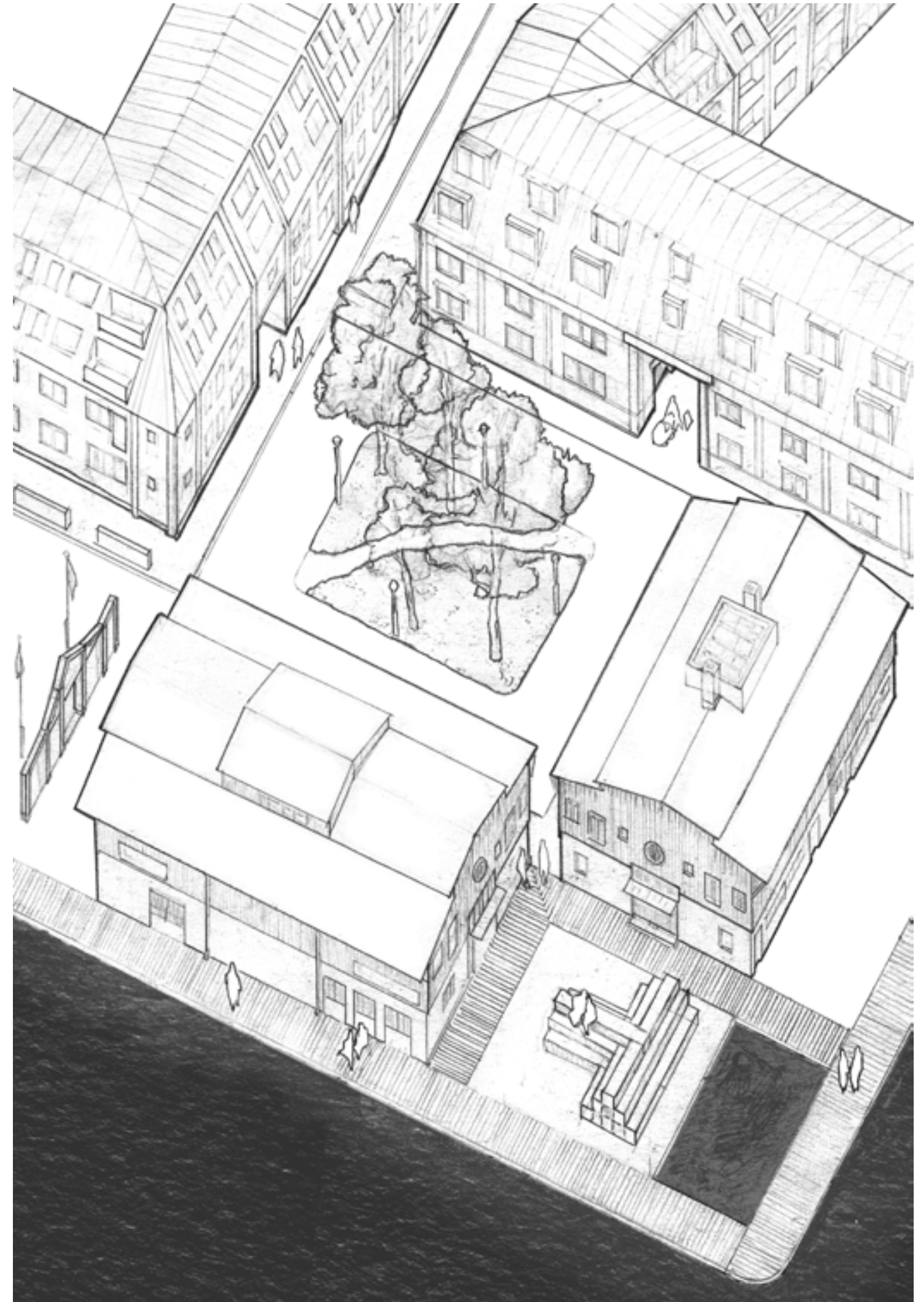
Programs used: Rhino, Grasshopper, Illustrator

Examinator: M. Ekegren (mikael.ekegren@chalmers.se)

“Mutual Cityscape” explores the potential of a former harbour district to become a neighbourhood with a strong identity. The development of the old fishing harbour is based on principles found in districts such as Kungsladugård and Majorna, where walking and cycling, smaller public spaces, and local engagement shape the urban environment. These street structures and urban types were prioritised in the design process, and through a “soft” planning approach the area has been kept at a human scale while still meeting density requirements, mainly by building low and dense with semi-open blocks. The site holds strong topological potential due to its position between Majorna, the Göta River, and the city centre, which suggests a high volume of through-traffic. One aim was to break up and integrate this traffic into the urban fabric, allowing favourable conditions for new businesses to emerge. To strengthen the area’s identity, several older buildings linked to the fish trade are preserved, while sightlines towards the Sailors’ Tower and Carl Johans Church are woven into the street network. Because the district consists of low-rise buildings, these views remain open for surrounding neighbourhoods. The possibility of a future swimmable river has also informed the proposal, with a harbour promenade running parallel to the new boulevard, Oscarsgatan. A small square with a turbine plaza is placed at the outer edge of the pier, offering a sheltered public space throughout the year. More generally, turbine plazas are combined with gateways to reduce car speed and support protected pedestrian and cycle routes. The somewhat irregular block structure, with many property boundaries, is intended to encourage gradual and independent future development.

- 1 Axonometric of the public square with turbine plaza, transformed buildings and docks.

[1]



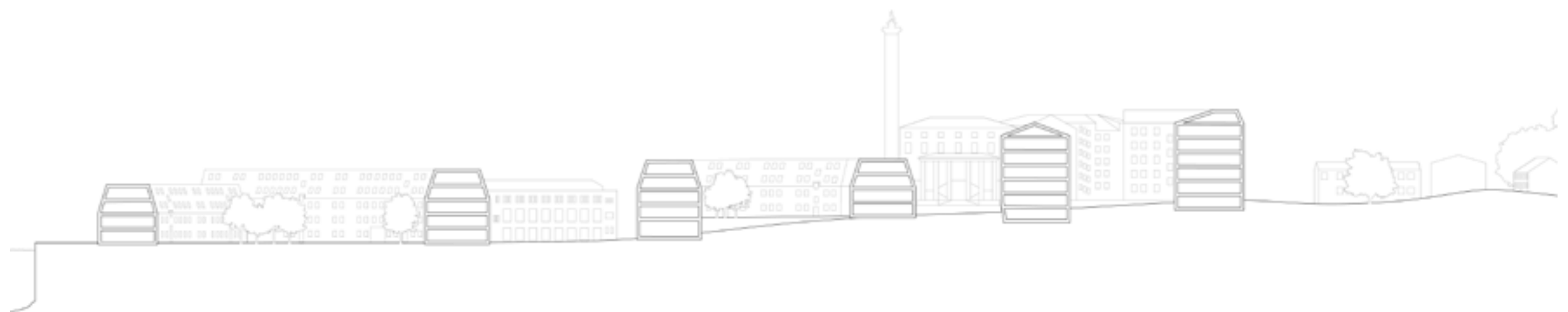


[2]



[3]

- 2 Urban perspective sequence inspired by the Gordon Cullen serial vision sketches.
- 3 Illustration plan of the masterplan, 1:1000. Plot ratio 1.33, GFA 212,000 m², residential floor area 191,000 m², site area 161,000 m².
- 4 Contextual elevation of the new tilted roof block structure, 1:800.



[4]



Eskil Haakonsson

Architecture and engineering student (b. 2002).

Studies in architecture, history and civil engineering at Chalmers University of Technology 2021–2026, Works across architecture/furniture design, engineering mathematics, and visual practice with a focus on atmosphere, re-use, and spatial composition. Based in Gothenburg.



