

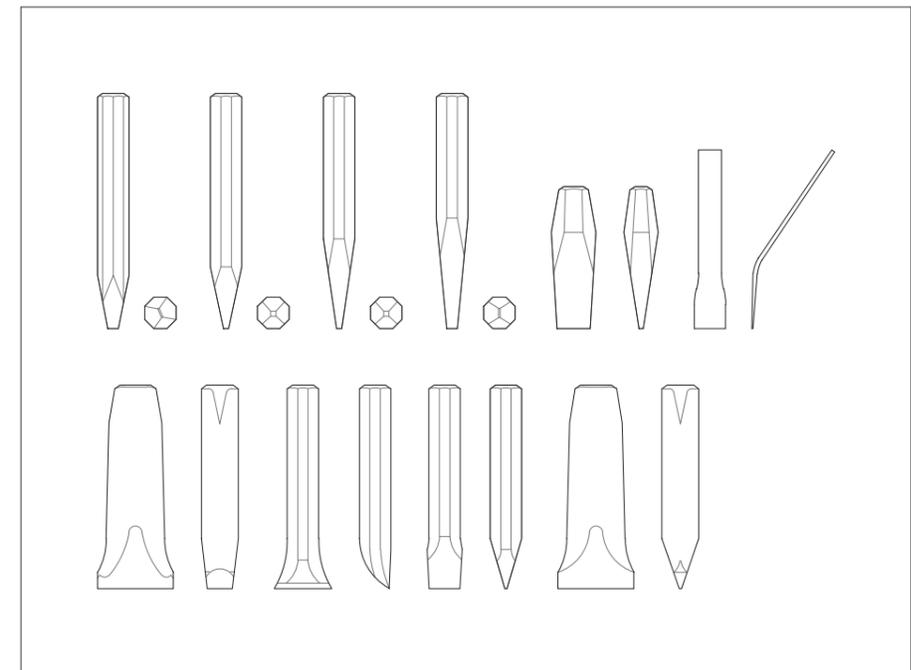


Anonymous Sculptures -
A Museum Dedicated to Stone

Jesper Evertsson
Chalmers School of Architecture
Department of Architecture and Civil Engineering
Architecture and Urban Design
Supervisor: Mikael Ekegren
Examiner: Björn Gross
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'To give expression is not to substitute, for new thought, a system of stable signs to which unchangeable thoughts are linked, it is to ensure, by the use of words already used, that the new intention carries on the heritage of the past, it is at a stroke to incorporate the past into the present, and weld that present to a future, to open a whole temporal cycle in which the 'acquired' thought will remain present as a dimension, without our needing henceforth to summon it up or reproduce it.'

Maurice Merleau-Ponty
Phenomenology of Perception (1945)



It is more than 50 years since the echoing, rattling and squeaking sounds of the quarry on Udden (The Cape) in Hunnebostrand fell silent. Today all that is left except stories about a once flourishing stone industry is a scarred landscape – a stone monument to a lost golden age. Since 2011 the municipality of Sotenäs has been exploring the possibility of establishing a centre for the Bohus granite on the site of the old quarry. The proposed museum, Stenens Hus (The House of Stone), would not only be a chance for a regeneration of Udden, but also an opportunity to revive the lost identity of the community and recreate a sense of pride.

This thesis is a humble but radical attempt to interpret and highlight the legacy of Hunnebostrand's stone industry and explore how the spirit of a lost identity can be articulated through a proposal for Stenens Hus. The project draws inspiration from the photography of Bernd and Hilla Becher, referring to terms such as 'anonymous sculptures' (1969) and 'basic forms' or 'Grundformen' (1999). Their aesthetics, grammar and typological understanding of architecture, have been instrumental for the design process, informing the design and overall character of the museum.

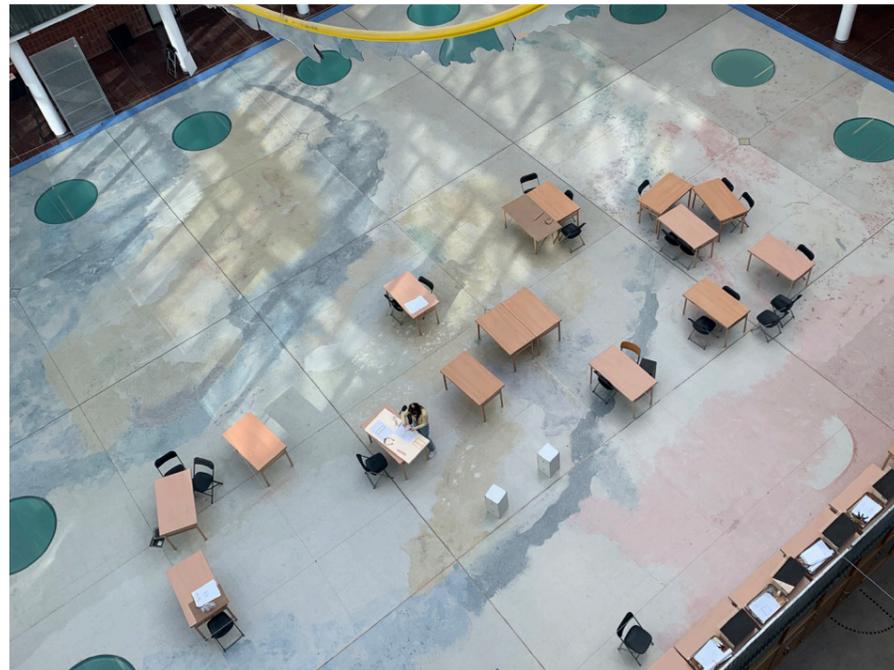
The thesis tries to answer what Hunnebostrand has been and what it is today, but maybe even more importantly, what it could be tomorrow. The result is a mix of industrial and archaic references, establishing a clear but unsentimental connection to the site. It is a house of and for the people of Hunnebostrand, with the potential to attract visitors from near as well as far. An anonymous sculpture, curating and celebrating overlooked beauty.

Keywords: Heritage, Identity, Museum, Permanence, Stone

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_Student background

1996	Born in Alingsås, SE
2015 - 2018	Bachelor of Science in Architecture Chalmers University of Technology Gothenburg, SE
2018 - 2019	Master's Exchange in Architecture Tongji University CAUP Shanghai, CN
Apr. 2019 - Jul. 2019	Architectural Intern Neri&Hu Design and Research Office Shanghai, CN
Sep. 2019 - Aug. 2020	Architectural Intern Diener & Diener Architekten Basel, CH
2020 - 2021	Master of Science in Architecture Chalmers University of Technology Gothenburg, SE



_Academic framework

_Objectives

To interpret an identity - How can the abstract nature of an identity give shape to something concrete?

To avoid historical idealisation - How can a critical approach towards the site and heritage be maintained while drawing inspiration from it at the same time?

To attract both tourists and locals - How can the program offer something for tourists as well as locals?

_Research question

How can the spirit of a lost identity be articulated and reformulated through architecture?

_Method

The thesis strives to bridge the gap between past and present, reconnecting Hunnebostrand to its lost identity. The proposal is however not limited by its historical findings, instead the method tries to understand, evaluate and rephrase. Reflective nostalgia is a keyword, acknowledging change as a method for preservation. The context of the site is understood through the lens of the German photographers Bernd and Hilla Becher. Their mapping of industrial and man-altered landscapes has played a crucial role, informing the character of the project and understanding of Udden. A number of tools characterised by a traditional approach to architecture will be adopted for the research, mainly focusing on drawings, models and renderings. The method is permeated by a research by design attitude.

_Delimitations

The ambition of the project is not to develop general guidelines for historical or cultural preservation, but to offer a specific proposal for the chosen site.

The detail plan of the municipality of Sotenäs is not used as an influence or framework for the design proposal. To guarantee and maintain the explorative nature of the design process building height, footprint and exploitation are instead developed through research and design studies.

_Reading instructions

The thesis is divided into three different parts: a preface, a design proposal and an epilogue. The introductory preface deals with the academic basis of the thesis, covering background, reference works and the chosen site in Hunnebostrand. The second part of the thesis gives a clear overview of the design proposal, using a broad variety of scales, media and representation techniques to offer a detailed and precise picture of the project. Finally the work is summarised in an epilogue and reflection on the end result of the master's thesis, discussing the outcome and process in relationship to the research question and initial parameters of the project.

During the 19th and 20th century Hunnebostrand underwent a major transformation from a sleepy fishing village to a bustling centre for the Swedish stone industry. The local Bohus granite with its characteristic red colour was ideal for quarrying and could be used for a number of different applications, ranging from building and street stone to monument and ornament stone.

Due to the lack and poor condition of Swedish roads at the time the harbour of Hunnebostrand expanded quickly. Udden in Hunnebostrand became an important strategic point for loading ships and enabled an efficient export of stone to countries all over the world. Bohus granite quarried in Hunnebostrand was for instance used to construct port channels in Gothenburg, sluices in the Netherlands and docks in Argentina.

The stone industry in Bohuslän had built a lot of its success on manufacturing of cobblestone and curbstone and when the usage of construction materials for road construction shifted from stone to asphalt and concrete during the second half of the 20th century most of the quarries had to close. In 1968 the last quarry at Udden was shut down. In recent years Hunnebostrand has instead become a popular vacation destination attracting visitors from near and far. The towns dramatic landscape, picturesque townscape and easily accessible marine life are key factors.

Since the end of the stone era in the 60s the future of the old quarry at Udden has been heavily debated. With its attractive location along the ocean promenade, a short 5 minutes walk away from the town centre, a number of programs have been proposed for the site including spa and wellness resort, housing and visitor centre. However all of the proposals have been stopped and the site has remained untouched as a recreational area for swimming and outdoor activities.

In 2011 the municipality of Sotenäs, where Hunnebostrand is located, initiated a new development plan for Udden proposing a cultural exploitation of the site, where a centre for the Bohus granite would be the figurehead of the project. The ambition was to establish a cultural destination of international standard, a lighthouse with the power to attract visitors all year round. In addition to potential financial profits 'Stenens Hus' would be a great opportunity to tell the story of the heritage from the stone industry and reconnect Hunnebostrand to its past.

Some of the functions requested by the municipality were a sculpture hall for exhibitions, an administrative centre, and an auditorium for lectures and concerts. The idea is to gather a broad field of creative actors connected to geology, history, natural science, technology, and art under one roof. In addition the building should have an architectural attraction, highlighting the local history (Skulpturpark Hunnebostrand, 2011).





_Reference works

_Anonymous sculptures, Bernd and Hilla Becher

During the late 1950s the German photographers Bernd Becher (1931-2007) and Hilla Becher (1934-2015) initiated a project that would last for the rest of their lives. Best described as a systematical mapping of industrial facilities and landscapes, their photography represents a highly typological understanding of architecture and built structures. The Bechers were interested in the beauty and aesthetics of often neglected and overlooked industry complexes, referring to their objects as anonymous sculptures.

Their oeuvre is characterised by a moody, melancholic, almost dystopian, character, trying to frame and depict the symbols of the Machine Age in a genuine, untouched and realistic manner; typical for the Neue Sachlichkeit movement. Often presented in strict grid formations, their photographs also represent an idea of order and rhythm. It is a world view that is deeply rooted in a fascination for misunderstandings, contradictions and coincidences, exploring the fragility and ephemerality of contemporary ruins (Stimson, 2004).

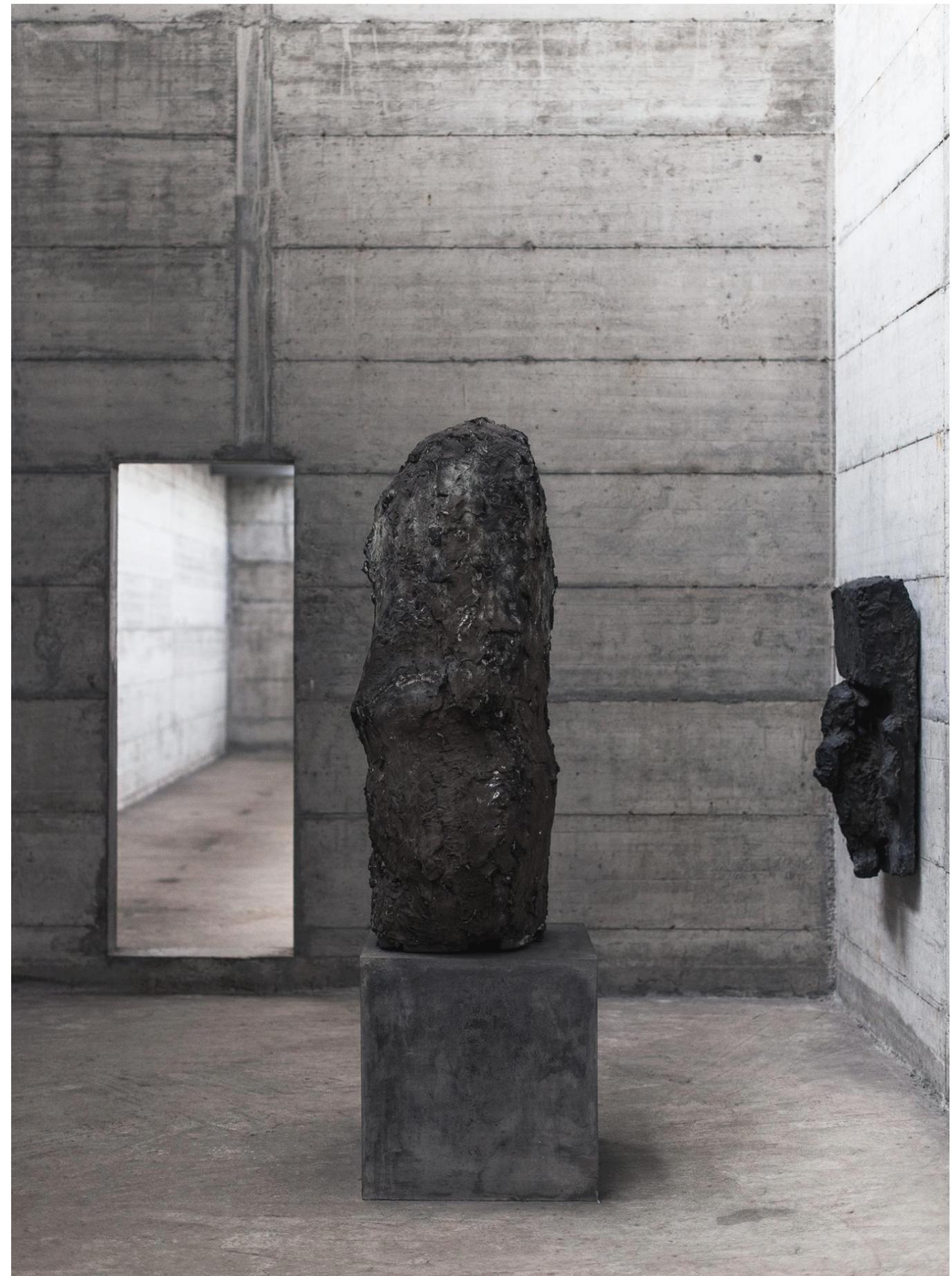
The atmospheric quality and stringency of the Bechers' has been an integral part of the design, acting as a guiding star for the idea formulation and understanding of the site – unlocking the potential and value of what has been left behind, forgotten and disregarded.

_La Congiunta, Peter Märkli

The museum La Congiunta is nestled into the meandering valleys of the Ticino region in the Italian speaking part of Switzerland. Since its inauguration in the early 90s the museum has served as a must-see for those who wish to experience the long-time collaboration of Swiss architect Peter Märkli and Swiss sculptor Hans Josephsohn. The result is a cryptic combination of old and contemporary archetypes where Märkli mixes the massing and lighting of Romanesque churches with the melancholy and anonymity of industrial complexes (Azzariti, 2019).

The journey to La Congiunta can almost be described as a pilgrimage that starts when entering the small village of Giornico. At the local pub visitors have to acquire a key and leave their credentials before entering the museum. After a refreshing walk along the vineyards next to Fiume Ticino the visitors reach the end of the journey; an anonymous but at the same time eye-catching collection of rectangular in situ cast concrete boxes. At first glance the building might come off as almost banal, but its complexity reveals itself when traversing the adjacent field in search of the museum's entrance that is facing away from the village.

In a text from 2014 the British architect and author Simon Unwin points out that, 'inside La Congiunta the outside world is no longer relevant; its interior is like a cave system; only at the entrance, as in a natural cave, is the outside apparent; the only other influence from the outside is the light filtering through the roof.' The sensitive and skilful treatment of materials and light works as a perfect backdrop for Josephsohn's art. It is a celebration of the primal power of mass that is directly connected to Märkli's and Josephsohn's shared interest in proportions. Very much like the friendship between the two the architecture of La Congiunta could never be truly understood without the artworks that are inhabiting the museum, it is a creative marriage where the architecture enhances the art and vice versa (Unwin, 2014).



La Congiunta (Stenström, 2017)



A LINE MADE BY WALKING

ENGLAND 1967

_Reflective Nostalgia, Svetlana Boym

In the book 'Future of Nostalgia' (2001) the Russian scholar and Harvard professor Svetlana Boym defines an alternative interpretation of nostalgia, dividing the emotion into two different sub-categories: restorative and reflective. Boym describes restorative nostalgia as a 'transhistorical reconstruction of the lost home', representing a harmful urge to relive and reconstruct memories and ideals of bygone days. Reflective nostalgia on the other hand offers a more critical and fruitful attitude towards the past, encouraging longing without idealising what has already been.

'Ruins make us think of the past that could have been and the future that never took place, tantalizing us with utopian dreams of escaping the irreversibility of time... Ruins give us a shock of vanishing materiality... Contemporary ruinophilia relates to the prospective dimension of nostalgia, the type of nostalgia that is reflective rather than restorative and dreams of potential futures rather than imaginary pasts.'

Boym's definition of nostalgia ultimately enables a productive rather than destructive relationship to heritage, acknowledging that change is a natural and inevitable part of historical preservation (Boym, 2001). Reflective nostalgia is therefore adopted as an important guideline throughout the thesis process, drawing inspiration from the site without idealising its heritage.



_Site analysis

Hunnebostrand is located in Sotenäs and is one of the largest and most prosperous communities in the municipality, offering a number of job opportunities, service functions and a strong tourism industry (Länsstyrelsen i Västra Götalands län, 2011). The modern marina was constructed in 1974 and has played an important role for the expansion and popularity of the community. Around 9000 people visit the marina on a yearly basis and today it is among the five largest in all of Sweden.

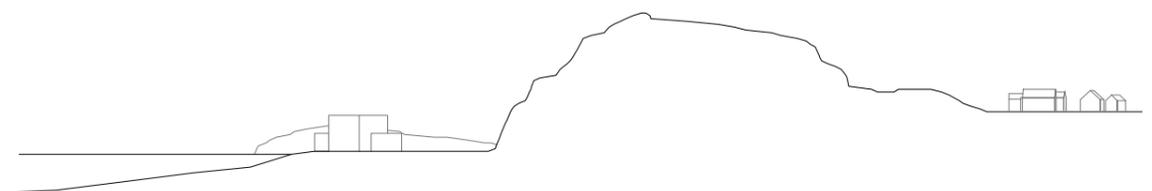
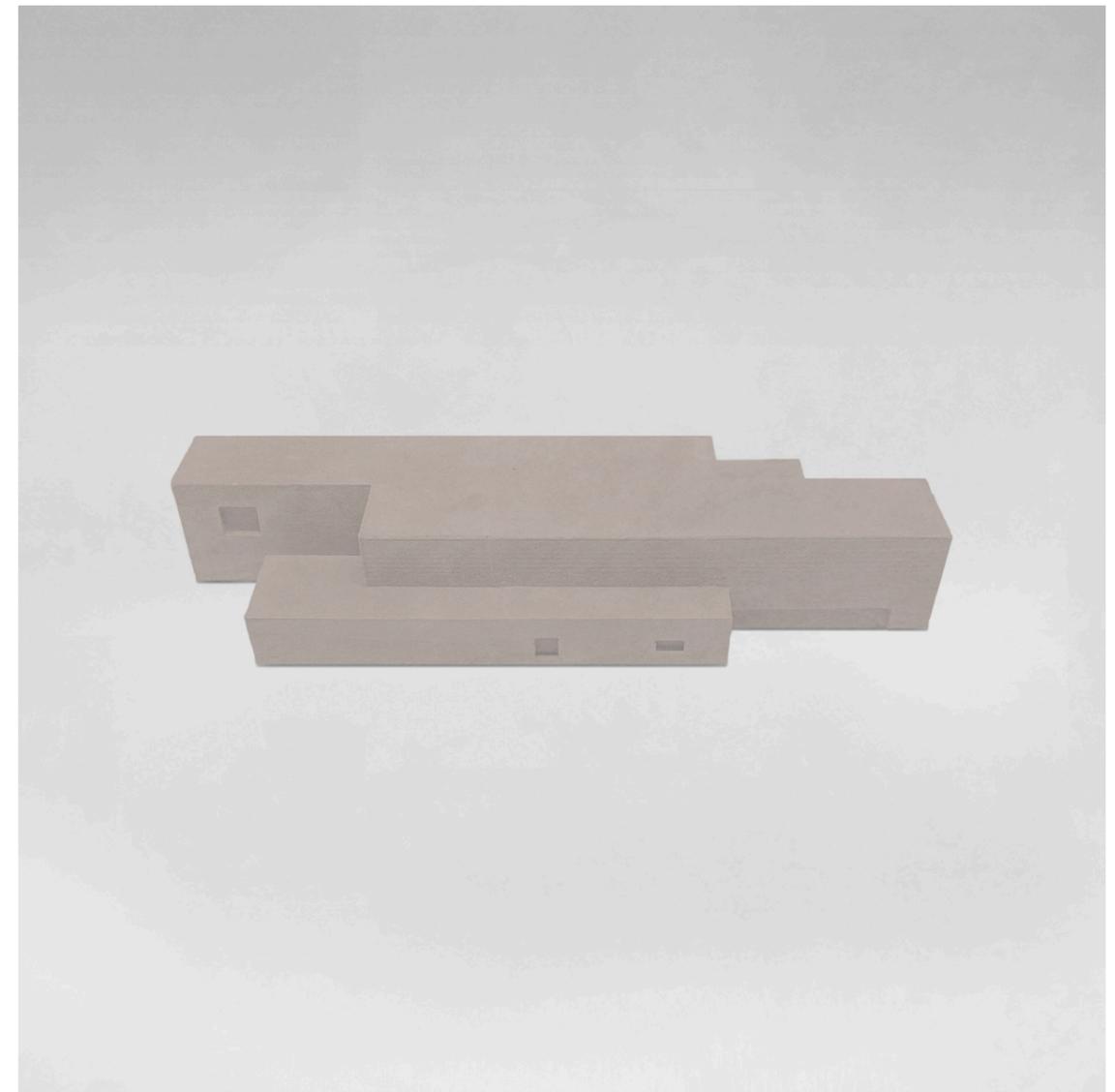
Thanks to its attractive location and rich nature resources the number of permanent inhabitants has increased as well, and today the population of Hunnebostrand is around 2000 inhabitants. The increase of inhabitants is bringing new opportunities to the community, but also highlights the challenges of cultural and historical preservation in rapidly expanding societies (Samhällsföreningen i Hunnebostrand, 2017).





Udden, the proposed site for the museum, is located a stone's throw away from the harbour in Hunnebostrand. It is a unique location, offering a dramatic and rich nature experience on the very threshold of the town centre. Since the closure of the quarry the site has developed into an important recreational area for both tourists and locals, with the possibility to swim, camp, and sail. With its undisturbed and protected location, facing west, it is also an ideal spot to follow the sun as it sets over the ocean. The material palette of the site is austere and rugged, consisting exclusively of stone, granite, concrete, gravel and untreated wood.

Thanks to its direct proximity to nature and history Udden holds a special place in the hearts of Hunnebostrand's inhabitants. The debate regarding the future of the old quarry has stirred up emotions and divided the community, where financial and commercial interests have been opposed to the community's right to the site. The commitment of the people in Hunnebostrand is a clear indicator of the importance of Udden, inevitably raising the requirements for a potential exploitation. If executed in a sensitive and respectful way, a centre for the Bohus granite has been suggested as a possible middle ground – bridging financial, local and cultural interests (Skulpturpark Hunnebostrand, 2011).





_Space program

_Ground floor

Administration:	54 sqm
Bistro:	190 sqm
Cloakroom entrance hall:	27 sqm
Cloakroom administration:	5 sqm
Conference room:	17 sqm
Entrance hall:	317 sqm
Informal exhibition:	376 sqm
Kitchen:	19 sqm
Loading:	136 sqm
Museum shop:	133 sqm
Reception:	14 sqm
Storage administration:	11 sqm
Storage auditorium:	6 sqm
Storage bar:	6 sqm
Storage museum shop:	13 sqm
WC:s administration:	9 sqm
WC:s bistro:	12 sqm
WC:s entrance hall:	50 sqm
WC museum shop:	3 sqm
Workshop:	33 sqm
Total:	1431 sqm

_First floor

Exhibition I:	168 sqm
Exhibition II:	168 sqm
Gallery:	357 sqm
WC:s	24 sqm
Storage:	11 sqm
Total:	728 sqm

_Other

Fire escapes:	39 sqm
Freight elevator:	13 sqm
Passenger elevators:	11 sqm
Total:	63 sqm

Total floor area: 2222 sqm



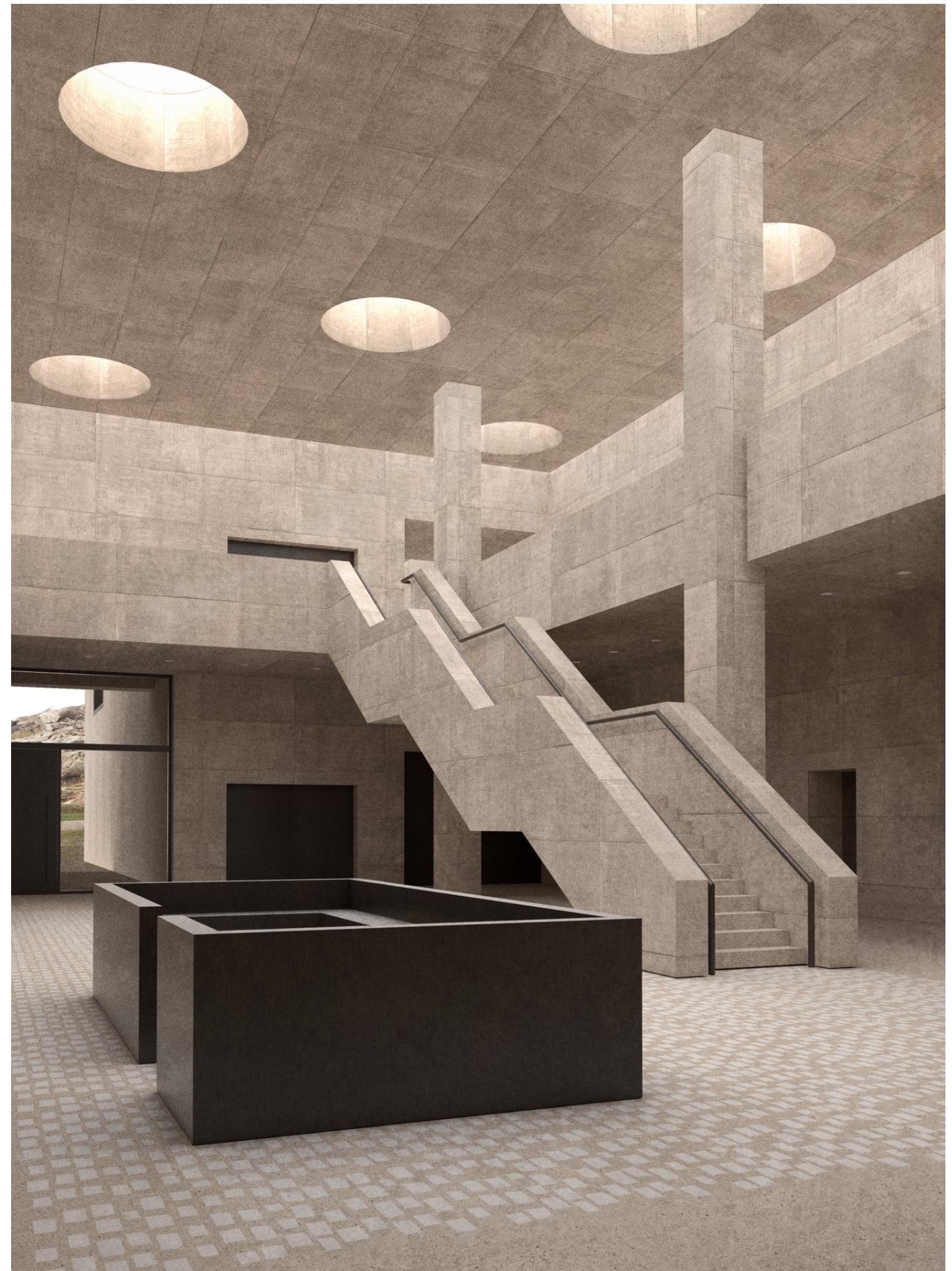
_Stenens Hus

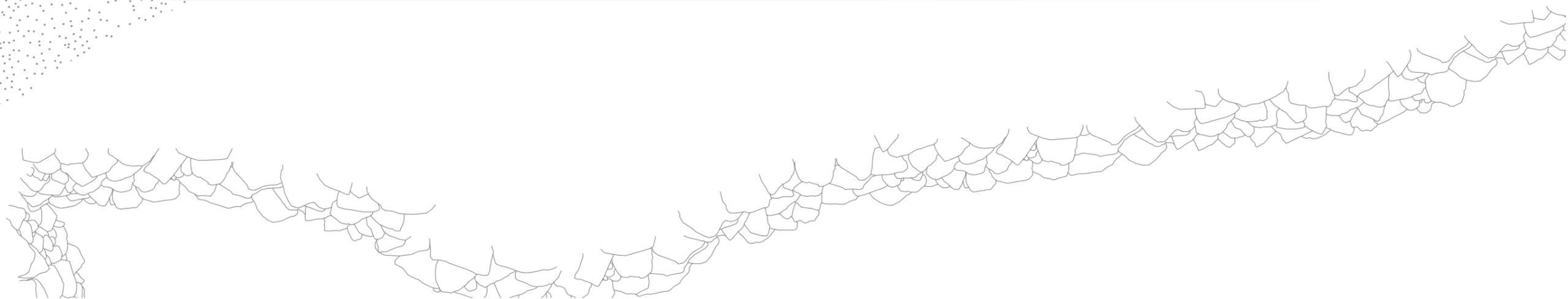
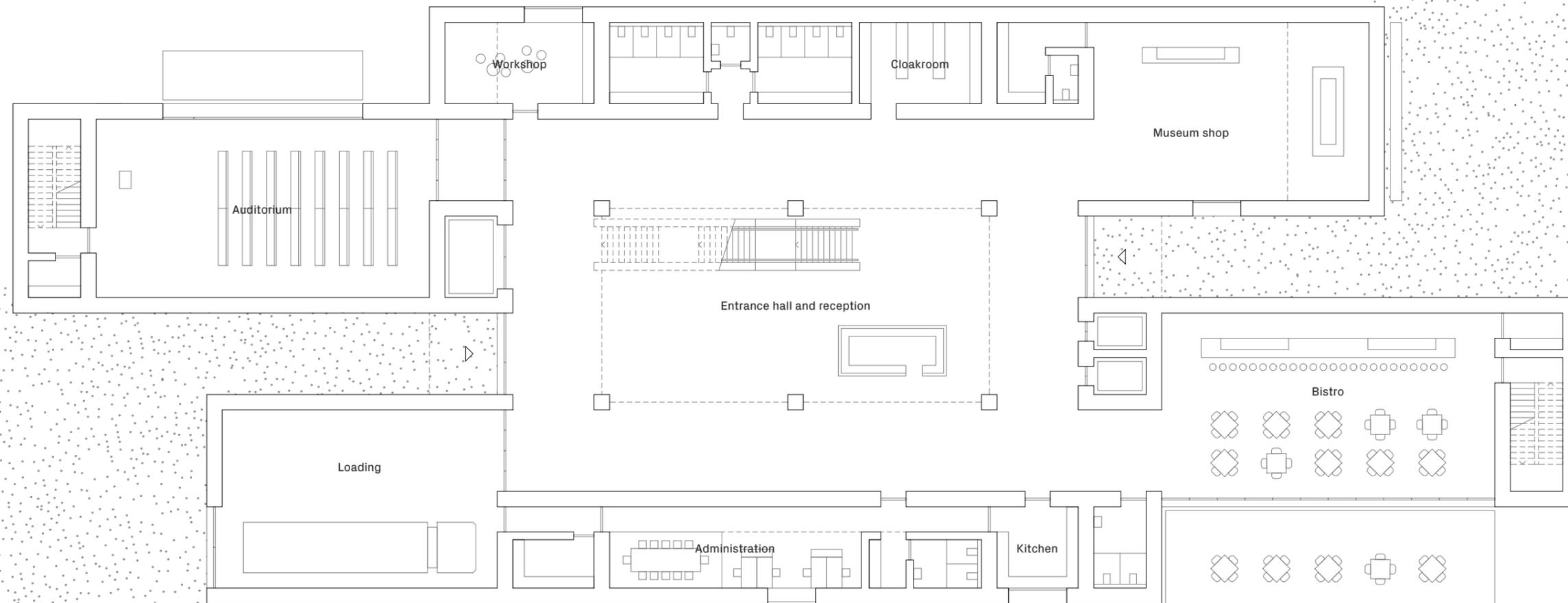
In spite of the proposals strong debt to industrial role models, its origins and program remain ambiguous to a certain extent. Reminding of an old shipwreck that has been washed ashore by storms or an abandoned power plant, the museum acknowledges misunderstandings as a valid method for cultural production. The goal has been to allude to the site without idealising its heritage or being constrained by its specific conditions.

The volume of the museum consists of four rectangular blocks that have been shifted and intertwined to generate a Vielgestalt and establish a logic that cannot be fully understood at first glance. This deliberate inarticulation of the building creates an intriguing play where the elevations of the otherwise static structure are in constant change. The intricate shape of the volume also acts as a windbreaker, creating shielded nooks on the highly wind exposed site.

The facade of the museum consists of a number of bush-hammered stone aggregate concrete panels, that have been prefabricated to cover the full height of the building. The ribbed panels are abstract and homogenous, giving off a massive expression. Brownish-red pieces of granite and gravel from the site have been mixed into the cement mix, initiating a dialogue with the surrounding landscape and rock formations. The idea has been to establish a clear connection to the site and granite, but without resorting to obsolete or ineffective construction techniques. The bush-hammered surface of the panels exposes the granite pieces in the mix, bringing the texture of stone blocks to mind.

When approaching the entrance of the museum you feel the mass and gravity of the building emerging around you. The outside is no longer relevant, only the soft light at the end of the tunnel. The power plant as a metaphor is a recurring theme that is developed even further when entering the museum, where the visitor is greeted by an 11.5 meters high central atrium, reminiscent of a turbine hall or an engine room. A number of circular skylights with industrial dimensions give light to the museum. The light play is dramatic and peaceful at the same time, making the texture and colour nuances of the naked concrete surfaces come alive.





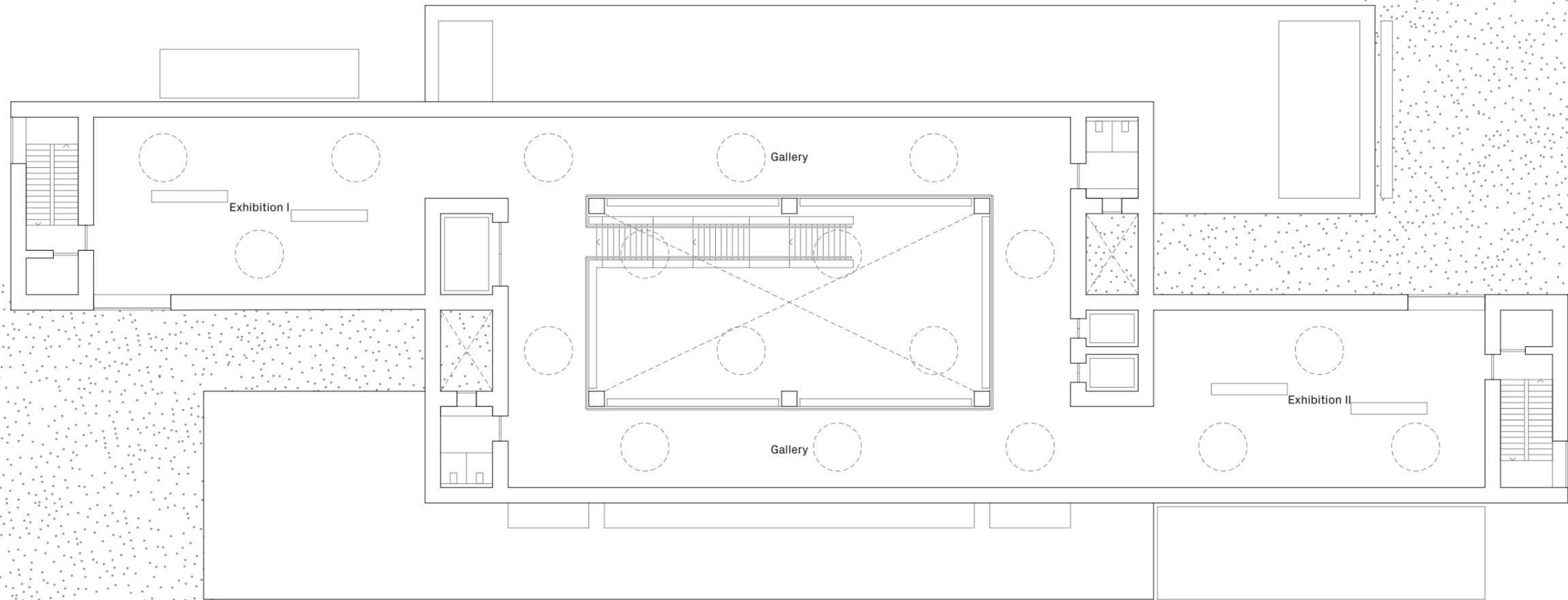


The more public functions of the museum have all been placed in their own wings surrounding the central entrance hall. The introverted character of the museum is deliberate, directing and choreographing the visitor's experience of the heritage. There are however exceptions, such as the bistro space, where visitors freely can follow sail-boats as they traverse the horizon. The flexibility of the space makes it ideal as a platform for a broad variety of gastronomic experiences, such as Sunday brunch, lunch, à la carte, dinner and bar.

The bistro acts as a link between the inside and outside, integrated with the rest of the museum but at the same time independent and secluded with its own identity. The idea has been to create a spatial configuration where the museum and bistro can benefit from each other, while maintaining a carefully balanced amount of independency. A similar philosophy has been adapted for the auditorium and museum shop, enabling a broader and more flexible spectrum of use.







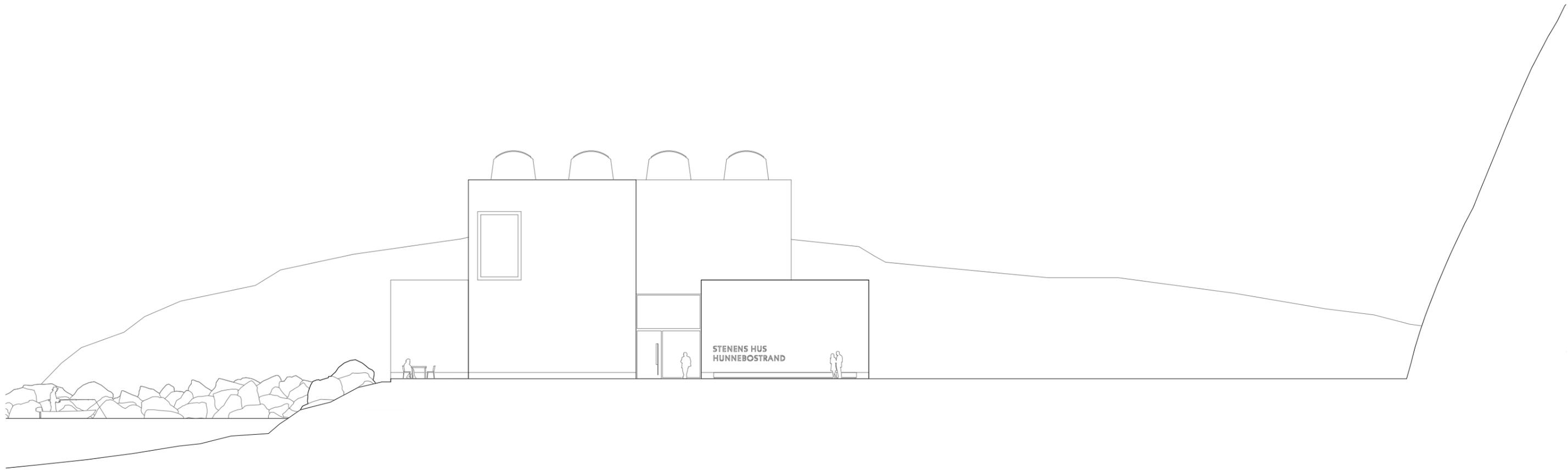
All of the exhibition spaces are located on the first floor of the building, enabling a rather free-flowing character throughout the museum. The permanent collection is located in the gallery around the central hall, offering a casual and informal exhibition form. The more traditional enclosed exhibition spaces are located in two separate wings, with the possibility to exhibit a broad variety of objects, ranging from paintings and sculptures to more conceptual art installations.

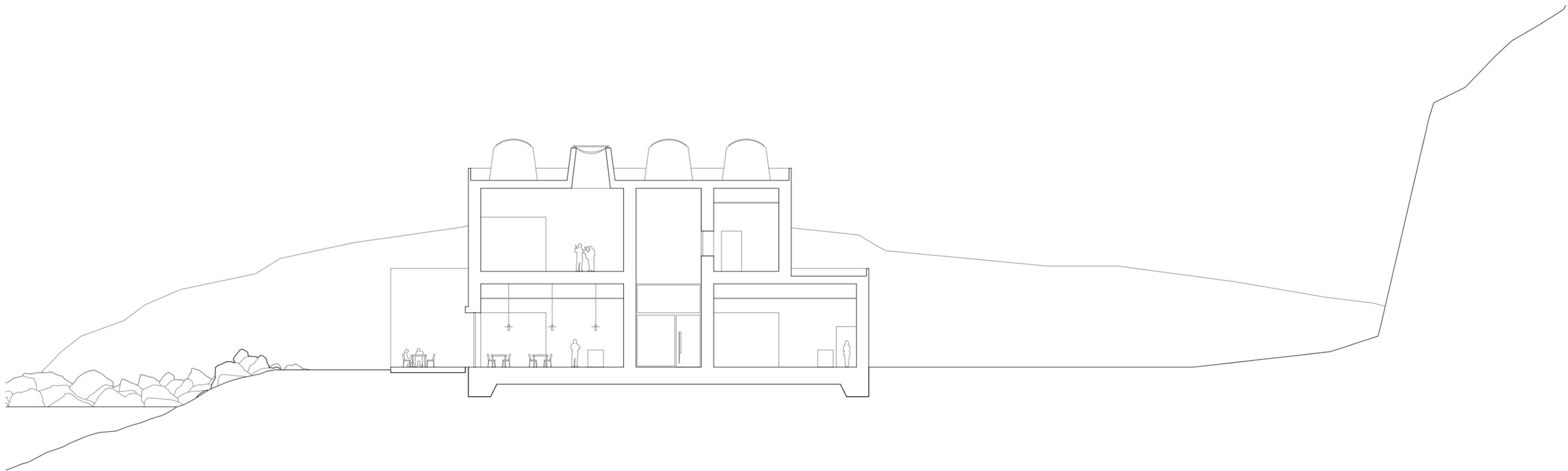
Two generous windows, either facing the mountain or the ocean, have been added to establish a connection to the outside and frame small glimpses of the surrounding landscape. The openings become part of the exhibition, acknowledging the role and importance of the landscape for the narrative of the stone industry – almost reminding of paintings hanging on a wall.

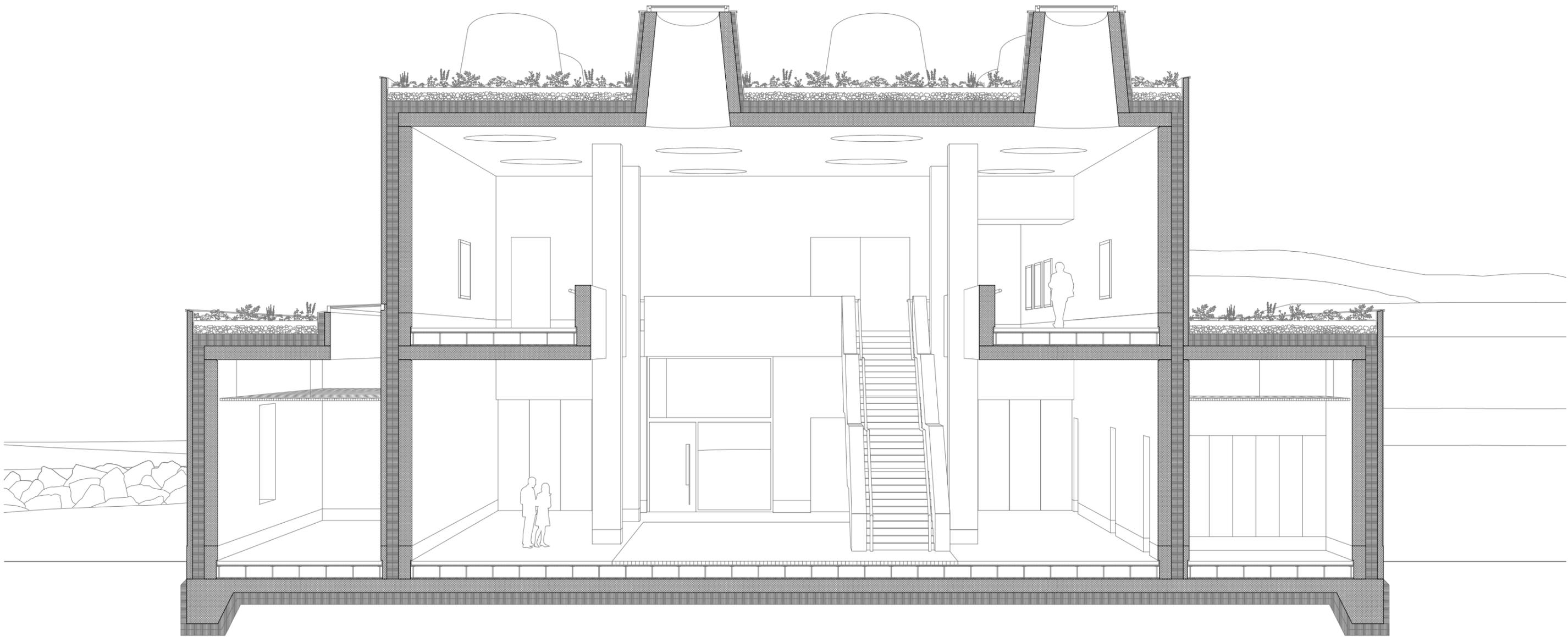
The floors of the museum draw inspiration from the cobblestone manufacturing that took place in the quarry. The idea has been to program the spaces and establish a hierarchy, while adding a playful and ornamental feature to the more prominent rooms of the museum. The cobblestones are inlaid in a layer of concrete and are the only element in the museum consisting of granite. The otherwise apparent lack of granite is a highly conscious choice, based on a desire and search for a more refined and unexpected connection to the site.

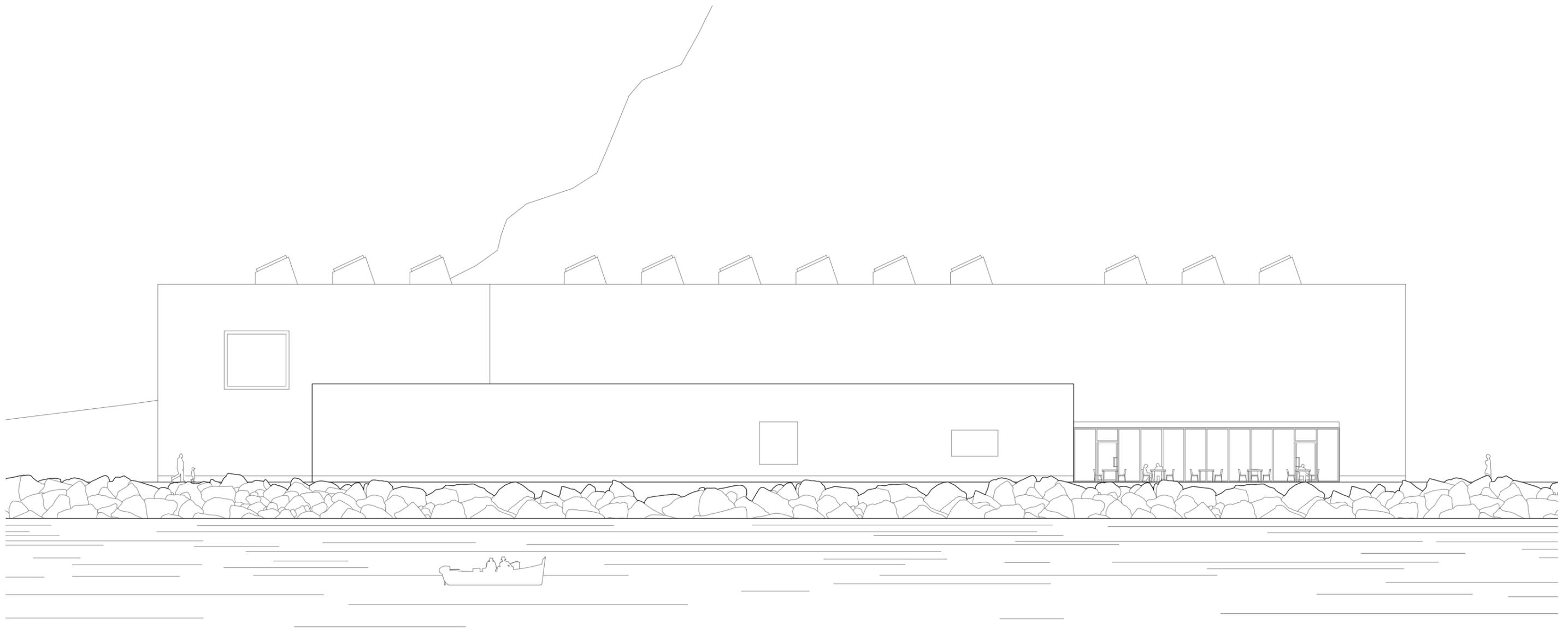
The result is a primal monolith that challenges and choreographs the landscape, rather than accepting or yielding to the fragility of the site. Its character is stern, melancholic and raw, like an old stonemason or a rugged fisherman if you will, but with its alluring almost cryptic qualities the museum strives to become a cultural destination of international standard – bringing the forgotten stories of the quarry to life. It is a narrative concerning mass, presence and accuracy, addressing some of the most archaic and fundamental themes of global building culture.

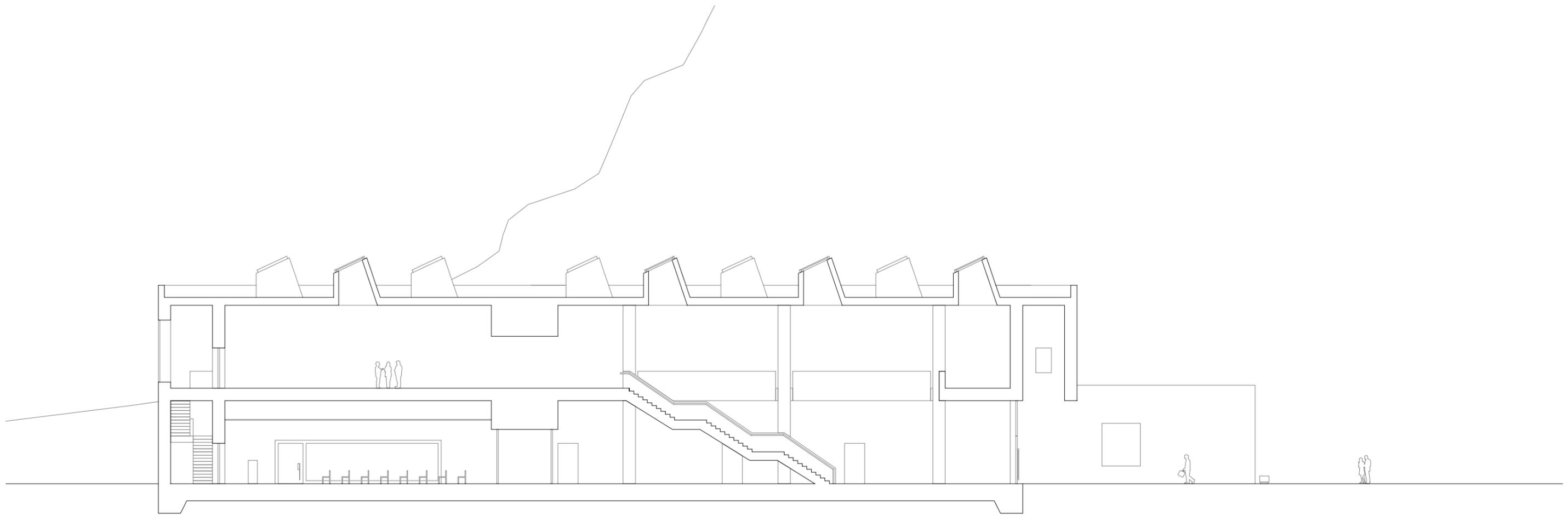




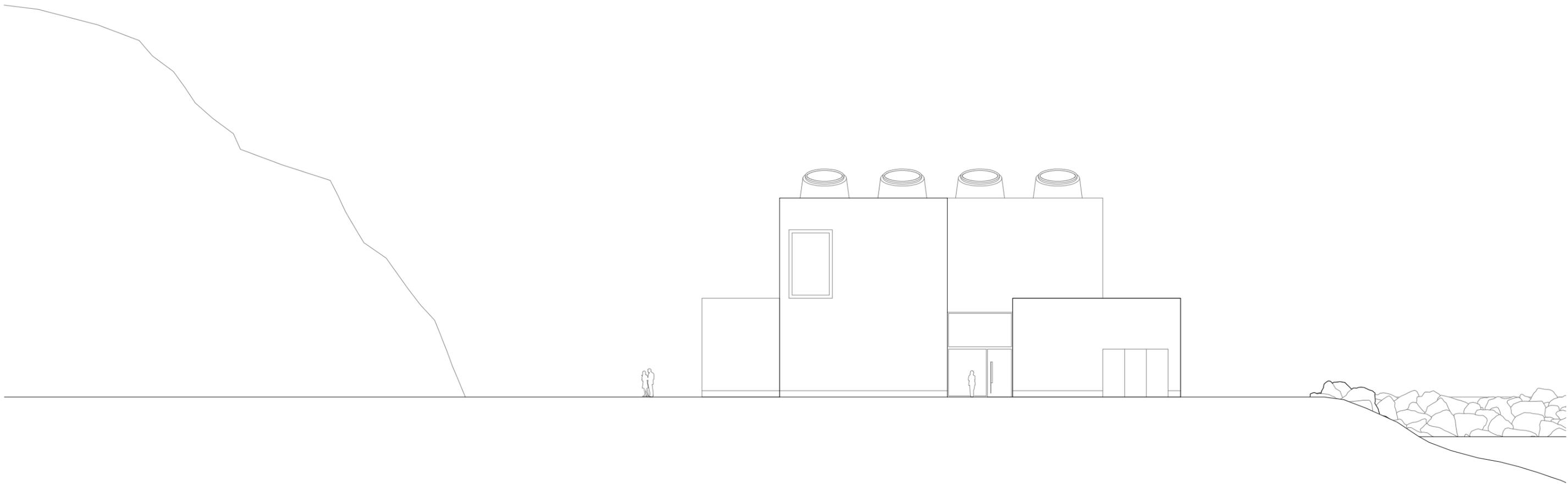


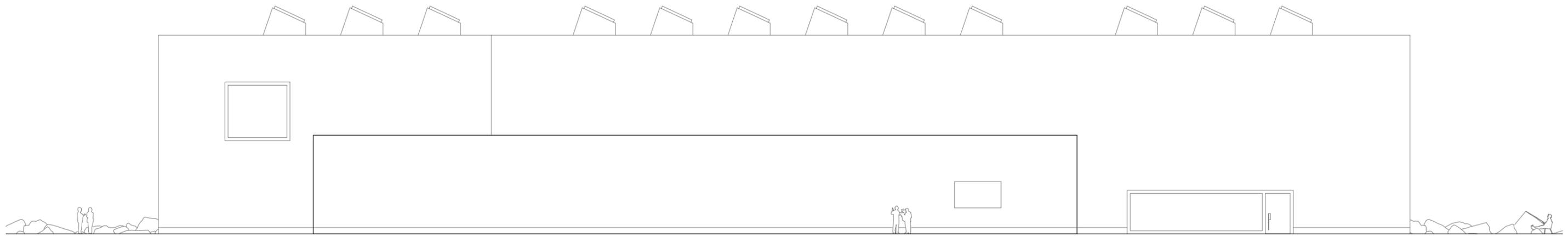


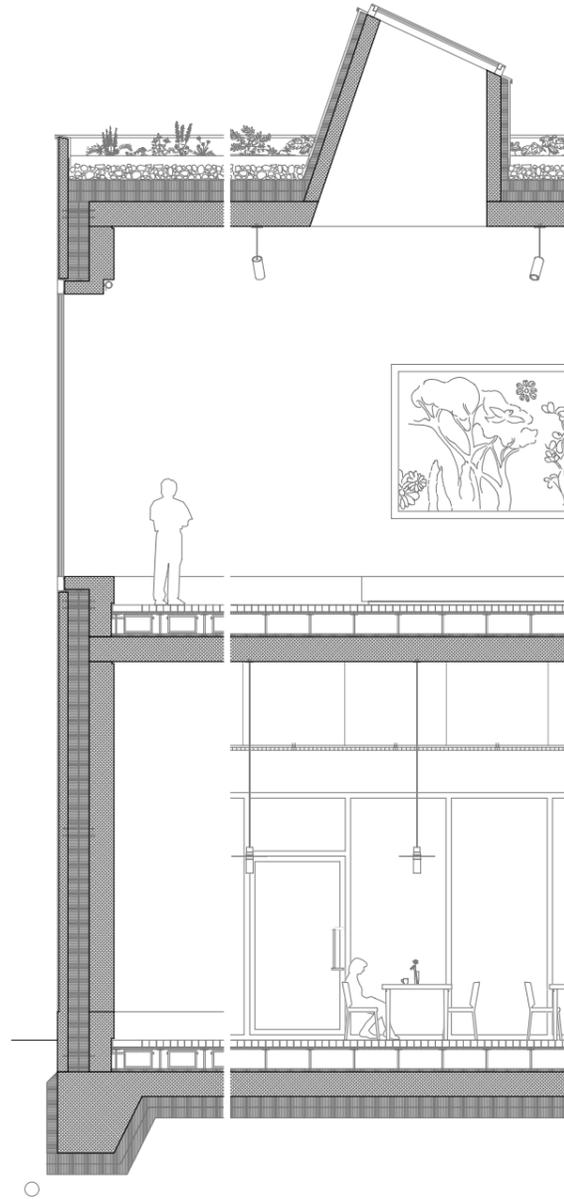
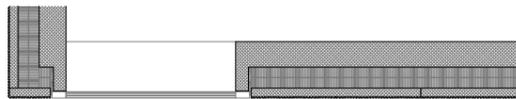
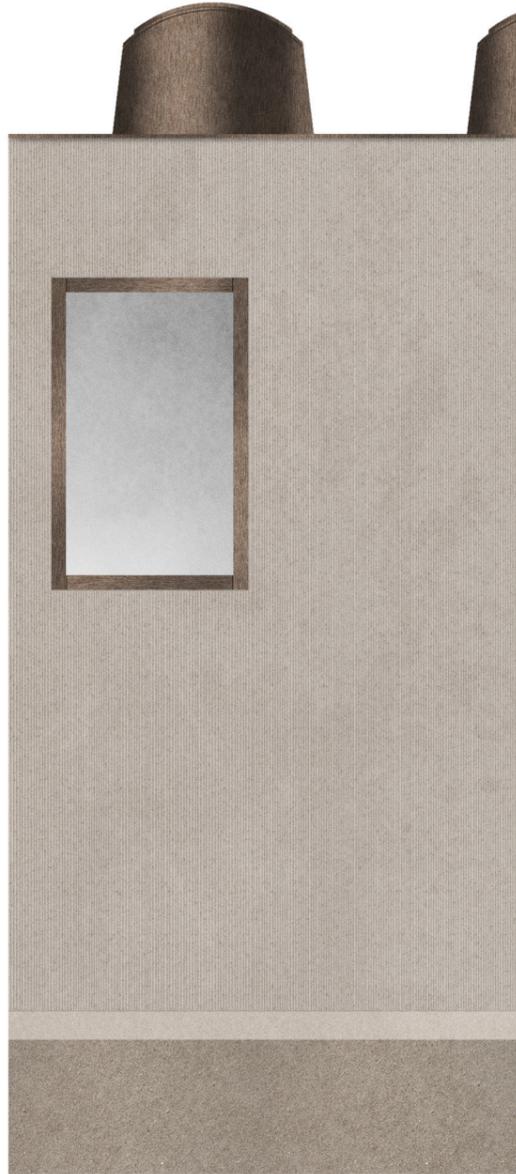












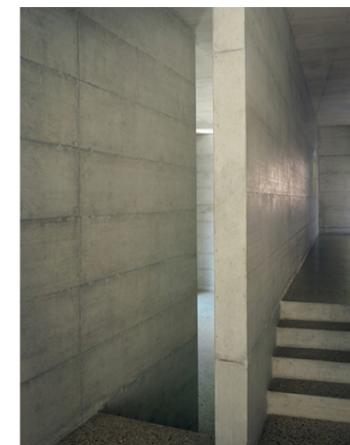
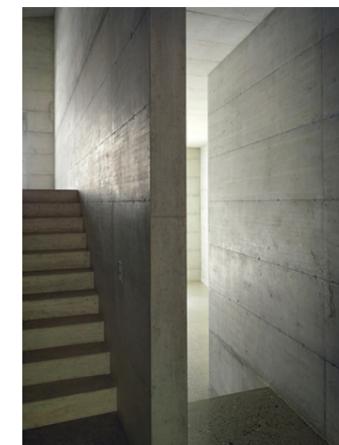
_Construction details

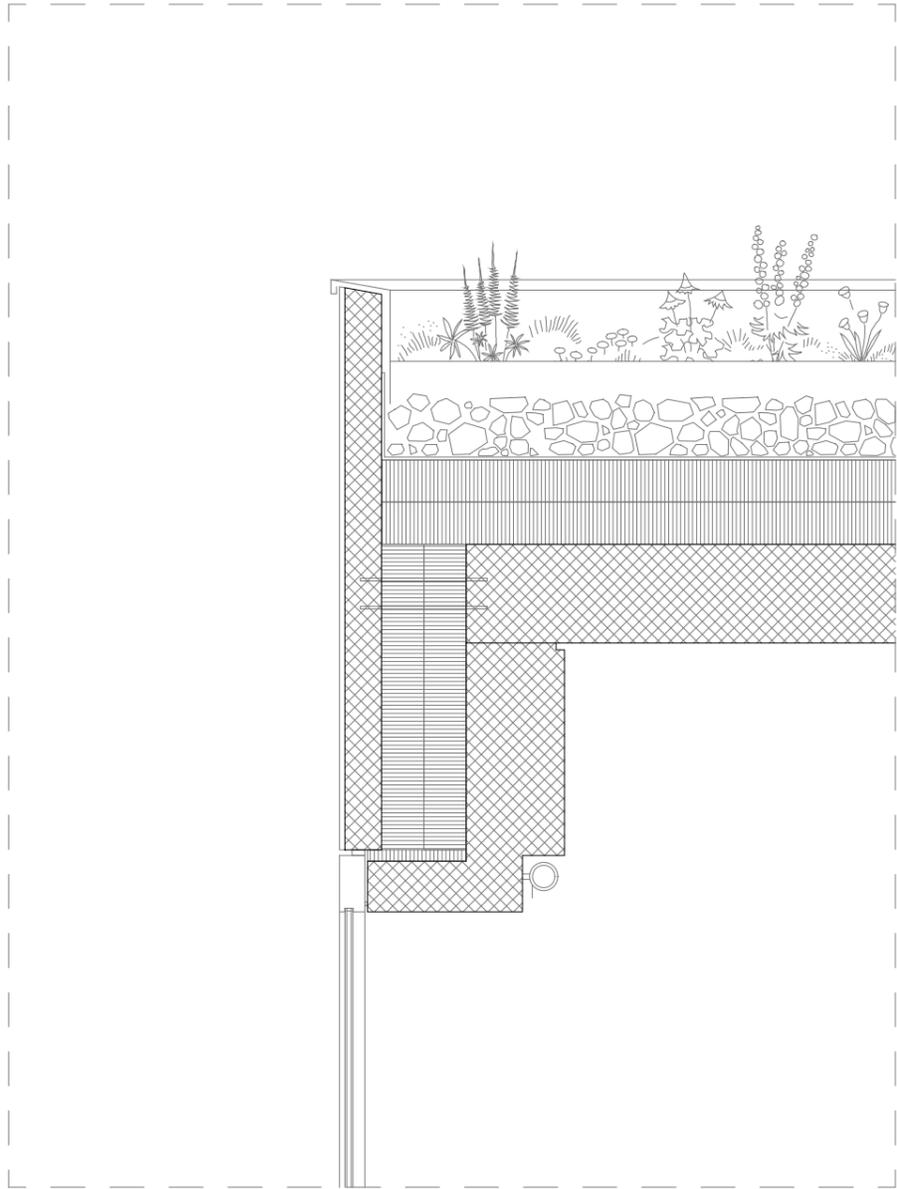
_Walls	800 mm
Prefabricated bush-hammered stone aggregate concrete panels, Reckli	140 mm
Insulation, Foamglas	2×150 mm
In-situ concrete, coloured with iron oxide pigments	360 mm
_Floors	800 mm
Polished granite stones inlaid with concrete	100 mm
Floor cassettes	30 mm
Installation space	280 mm
Sound insulation	40 mm
In-situ concrete, coloured with iron oxide pigments	350 mm
_Roof	1000 mm
Extensive vegetation - Green roof	350 mm
Vapour barrier	
Insulation, Foamglas	2×150 mm
In-situ concrete, coloured with iron oxide pigments	350 mm
_Windows	
Aluminium frame, Schüco AWS 70, 150 mm wide with 1 mm bronzed brass	
_Lighting fixtures	
Royal sospensione, Viabizzuno (Bistro)	
N55 parete soffitto orientabile, Viabizzuno (Exhibition spaces)	
Foro, Viabizzuno (Remaining spaces)	



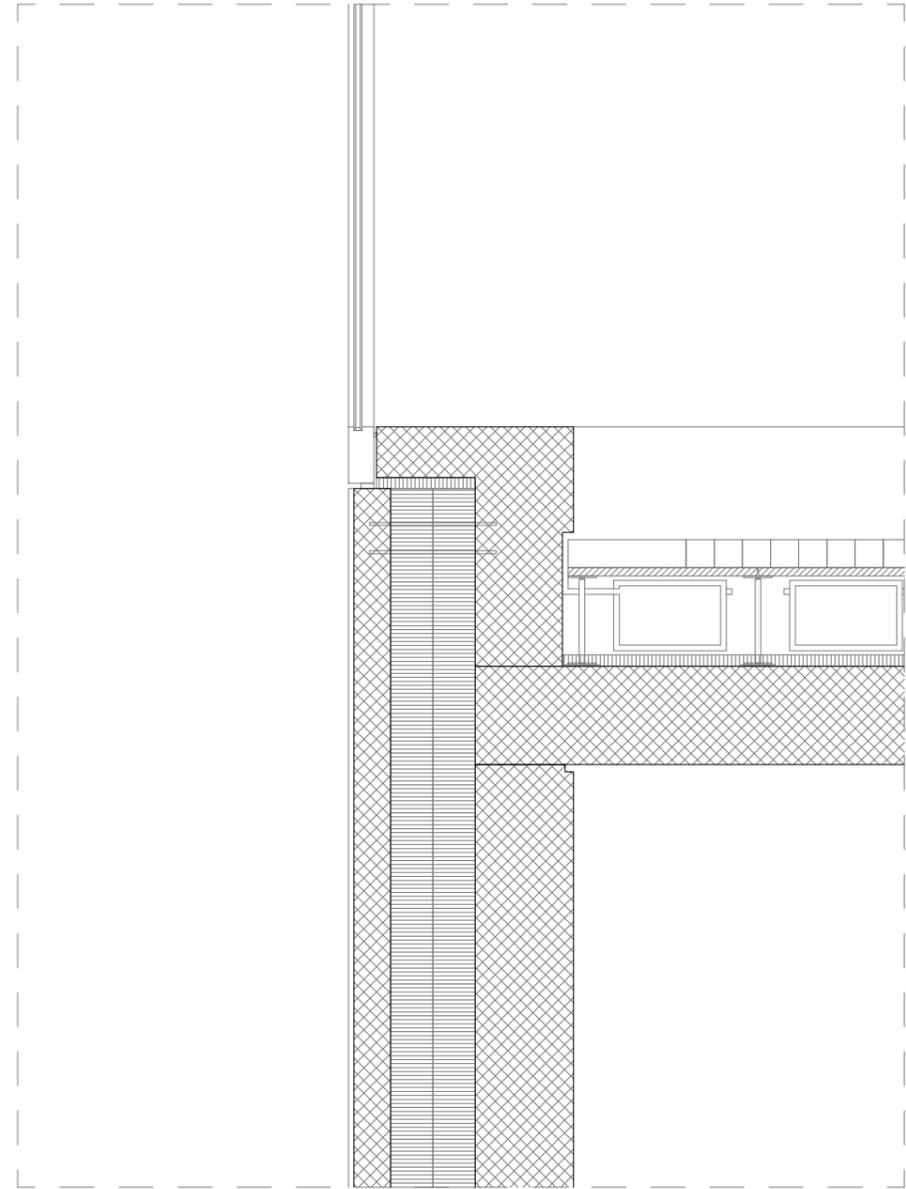
The load-bearing walls are constructed using a rather primitive in-situ cast concrete method that has been promoted through projects by architects such as Luigi Snozzi and Peter Märkli. The method is unconventional but gives full control of all visible surfaces. Iron-oxide pigments are mixed into the cement mix to create a colour nuance similar to the surrounding landscape.

The floors of the museum have been raised to give space for installations and technical components. The goal has been to direct the focus towards the architecture and artefacts, by paving way for clean surfaces without technical components or other distracting elements. Spaces with greater demands on comfortable acoustics, such as the cafe and auditorium, have suspended metal grid ceilings, enabling a hidden integration of acoustic panels and ventilation behind the grid.

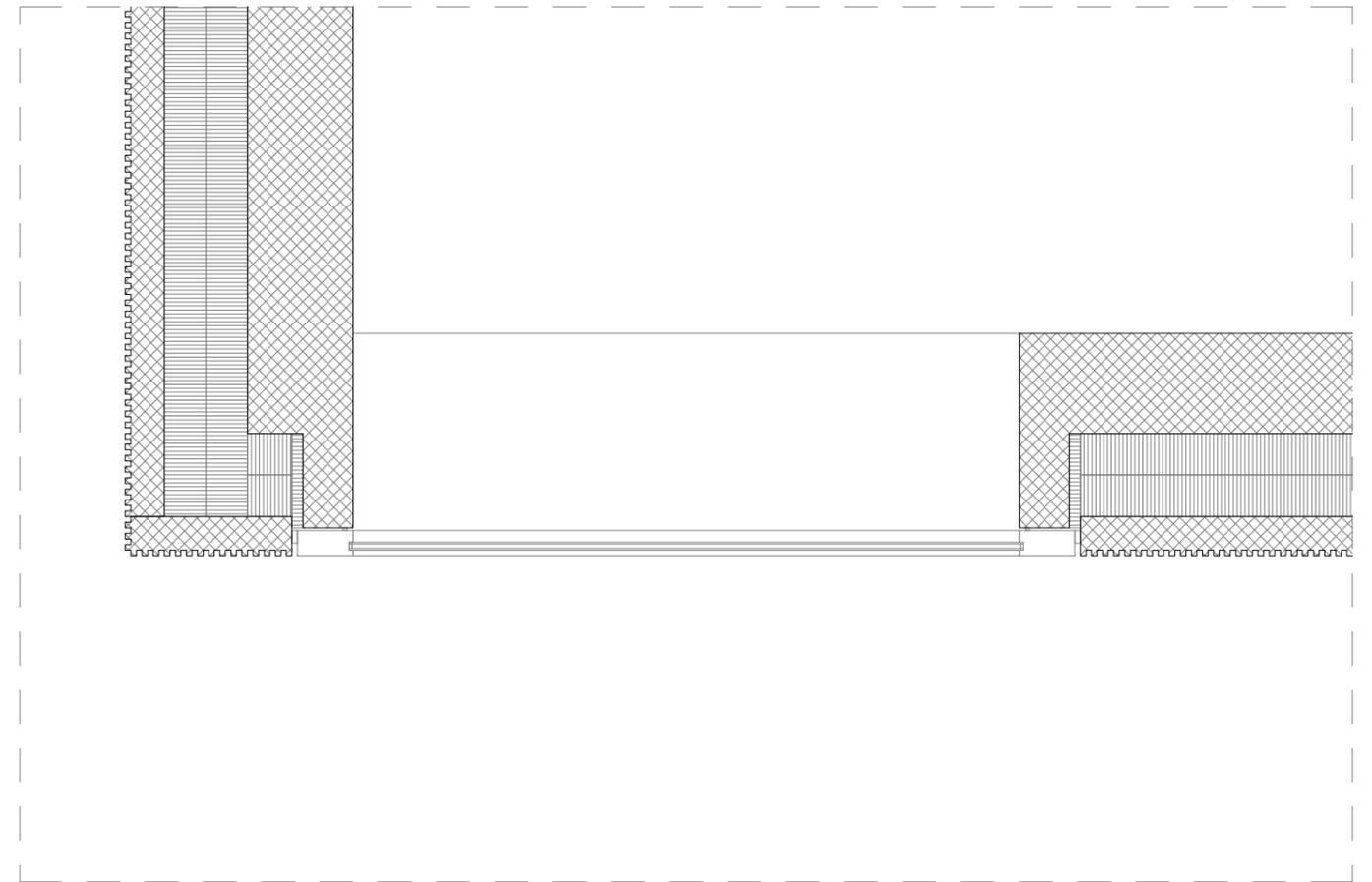
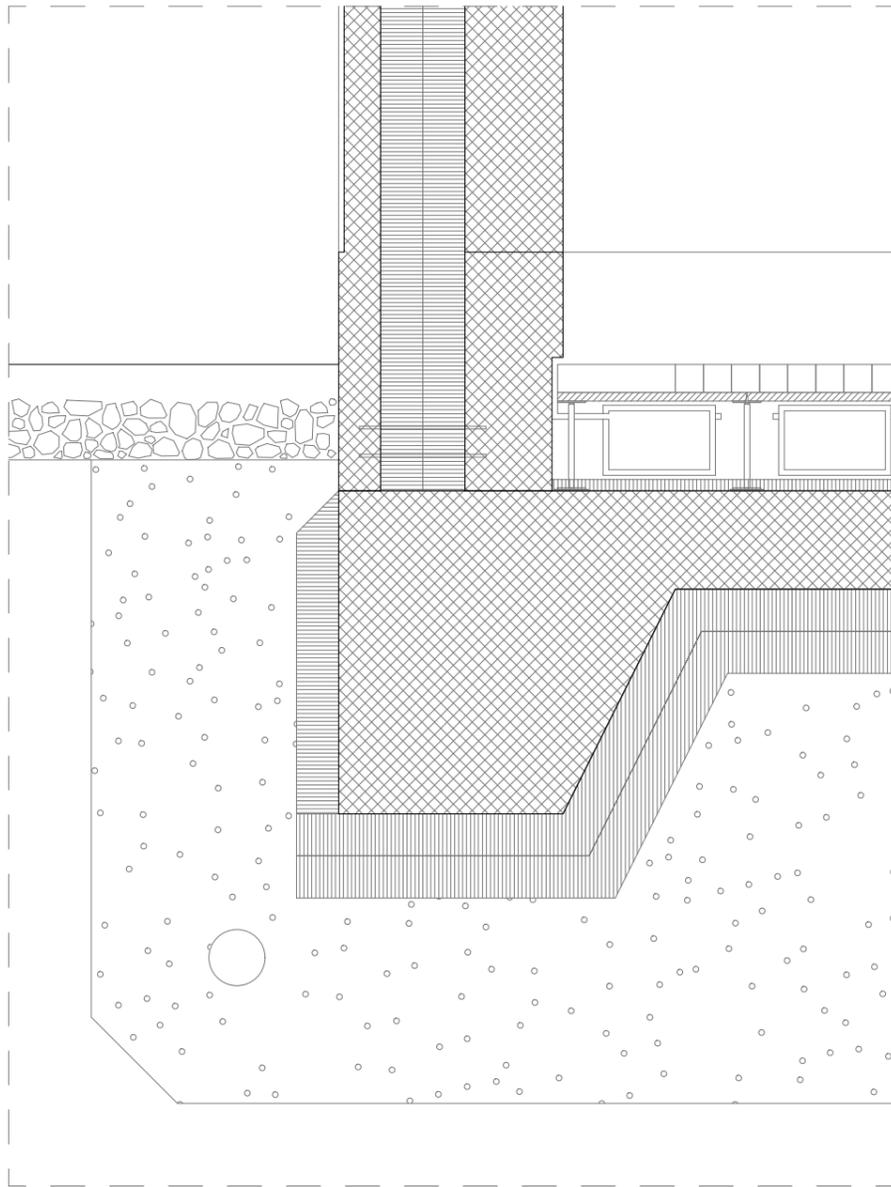




Vertical section roof 1:25



Vertical section intermediate floor 1:25



_Discussion

Throughout the semester I have been exploring topics concerning identity, heritage, context and time. The emotional and cultural value of Udden called for a solemn character, dealing respectfully with the legacy of the stonemasons. The goal has hence been to design a permanent and robust piece of architecture that is rooted in the specific conditions and context of Hunnebostrand, while avoiding sentimentality and maintaining a critical approach to my historical findings. Svetlana Boym's concept of 'reflective nostalgia' has acted as a guiding principle, enabling a fruitful relationship to the heritage from the stone industry.

Another influential reference has been the photography of Bernd and Hilla Becher. The proposal is a direct comment to their sense of atmospheres and ability to balance the monumental and informal, questioning our time's fear of seriousness. The anonymous and stern character of industrial complexes along the Swedish west coast also offers a more refined and less obvious connection to the site, searching for a local typology while avoiding kitsch or clichés.

In spite of the proposal's radical and uncompromising nature, the intention of the thesis has not been to provoke or agitate. The ambition of the project has rather been to acknowledge the subjectivity of architecture and highlight the difficulties of interpreting the abstract notion of an identity. Ultimately the conclusion that I have reached is that architectural interpretations of metaphysical phenomena are possible, but never without the influence or biography of their author. Identity, heritage and context are all personal intellectual constructions, not pre-defined or static states.

The life of a stonemason could be burdensome and should not be taken lightly, but I also think it is important to underscore that work in the quarry could be filled with camaraderie and laughter. Regardless of the severe tonality of my project I hope that my proposal manages to convey all of the joy I have felt throughout the master's thesis process as well.

I imagine visitors and locals coming together at Stenens Hus on a sunny day.

Jesper Evertsson
Gothenburg 2021

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