

JONAS DELIN

OUT OF CONTEXT / MSS1 / ARK123 / FALL 2021

DOCUMENTATION BOOKLET



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MAPPING



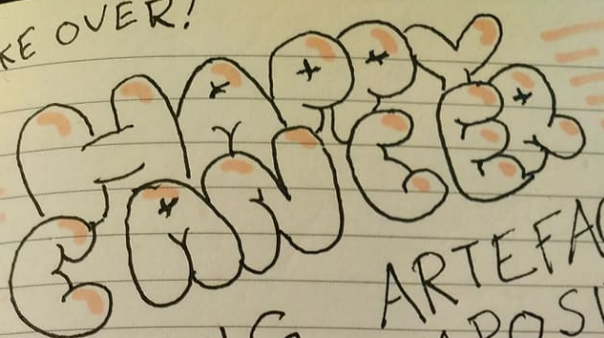
The first days I spent mapping different phenomena's in and around Gothenburg.
The process was harder than I imagined and I spent a lot of time walking aimlessly, trying to find points of interest.
I ended up with an inventory of older buildings, finding symmetry and material samples.





I found some items that for me resembled “Out of context”.
The concrete obstacles on Kungsgatan, an anti-terror measurement, paired with my partner on a beautiful autumn evening.
Majestic pine-trees, typically found in the forests close to sea, in the middle of Gothenburg.

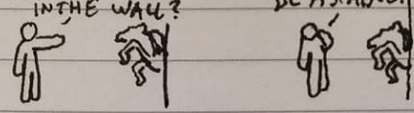
A TAKE OVER!



USING ARTEFACTS
TO JUXTAPOSITION
HISTORY AND THE
PRESENT!

SCANNING OBJECTS
FIND THEIR ORIGINAL PLACE

WHY IS THERE A HORSE IN THE WALL?
OH, IT USED TO BE A STABLE!
YES.



Walking street, Poorhouse, Spring, cafe, market, Stable.

Another layer on top or inside the built environment.

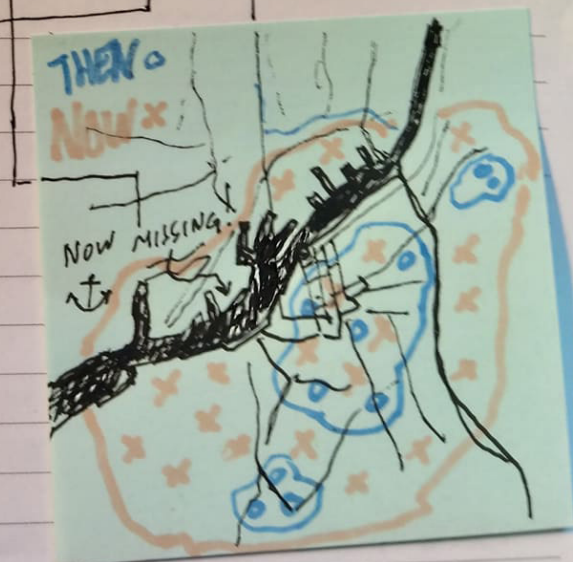
CONTEXT - BACKGROUND - SITUATION - RELATION
SUBSTANCE
Social - CIVIL - COLLECTIVE - COMMUNAL

GENTRIFICATION
HERITAGE
ALIENATION
INVITATION
PUBLIC
OPENNESS
ASSIMILATION
HERITAGE

STILL HERE

Where?
City centre
EVERYWHERE!
When?
ALL THE TIME!

Is it interesting for me?
Not really



I ended up with a provocative title and an idea of finding artefacts around Gothenburg.
I wanted to explore this further with the help of digital tools and photogrammetry.

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PROJECT PLAN

Education:

- Bachelor's degree in architecture, Chalmers.

Previous studios:

- AUT164 - Future visions for healthcare, housing, and work.
- ARK 442 - Design & Communication Tools.
- ARK132 - Matter, space, structure 2.
- ARK595 - History, theory, and method 2.

Current studio:

- ARK123 - Matter, space, structure 1.

Introduction

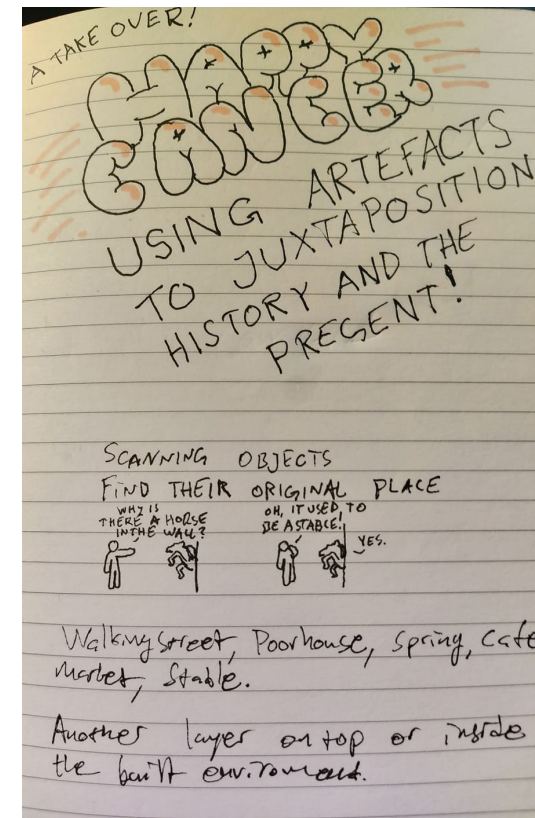
During my masters' studies I have developed an interest in new different methods and applications of 3D-scanning and digital tools. I find the use of artefacts as a design medium fascinating and wish to pursue this interest further.

With the rapid development of Gothenburg, it is sometimes important to take a step back and reflect on what is lost in time. The heritage and previous use of buildings and spaces explain some of the situations we find there today and put it into a context through time.

Situations of interest

Is it not time for a takeover?

All over Gothenburg, you can find layers upon layers of history. Lost places of recreation, business, and function. My interest is to hand-pick pieces of history, found artefacts and still images, and bring them back to their rightful place, to let them occupy our current world as they once did. To bring back context lost in time bring further information of the situation of today.



The project will include hand-picked locations in Gothenburg and provide examples of how this takeover could look in different typologies and environments.

From a study of history, I will identify what kind of objects that would reside here and through a "treasure hunt" find these in the current time. After 3D-scanning these I will make a proposition of how we could allow them to recapture their time and place in the current space.

Background/References



My inspiration started with a simple wall sculpture at Brunnsparken, Gothenburg, which depicts a phoenix rising from the fires of its consumption. The wall decoration was that of an insurance agency located there in the early 1900's and depicted that "after the fire you will rise again". Now the agency is long gone but the information and sculpture still remain.



Another point of inspiration comes from "The Stables" a market and public space in Camden, London. As the name suggests the space used to be a stable but also a horse hospital. Now the space is populated by bronze horse statues, springing from the walls, as an homage to history.

The project plan was formed along with an idea of a direction.

The phoenix on the wall of Arkaden in the centre of Gothenburg had always intrigued me and learning the background of it peaked my interest. One of my favourite spaces, the Stables in London, also followed the same expression and idea of heritage.

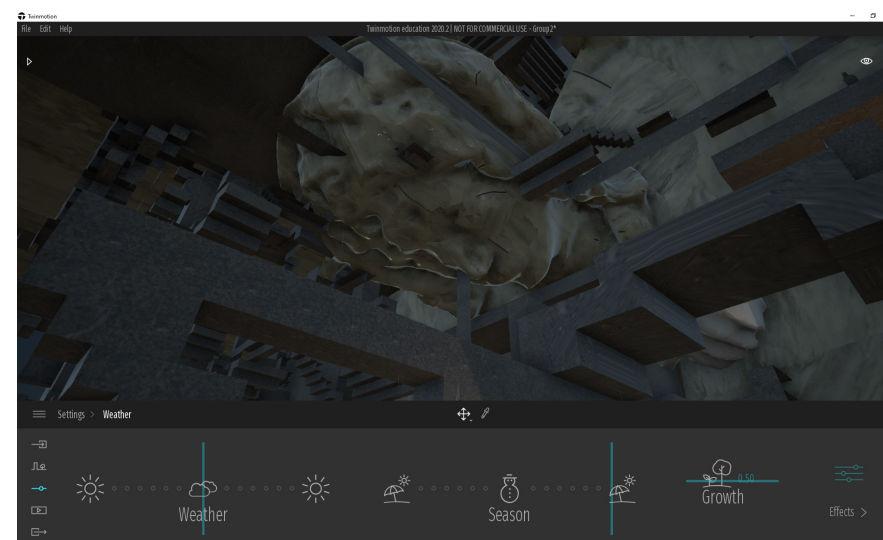
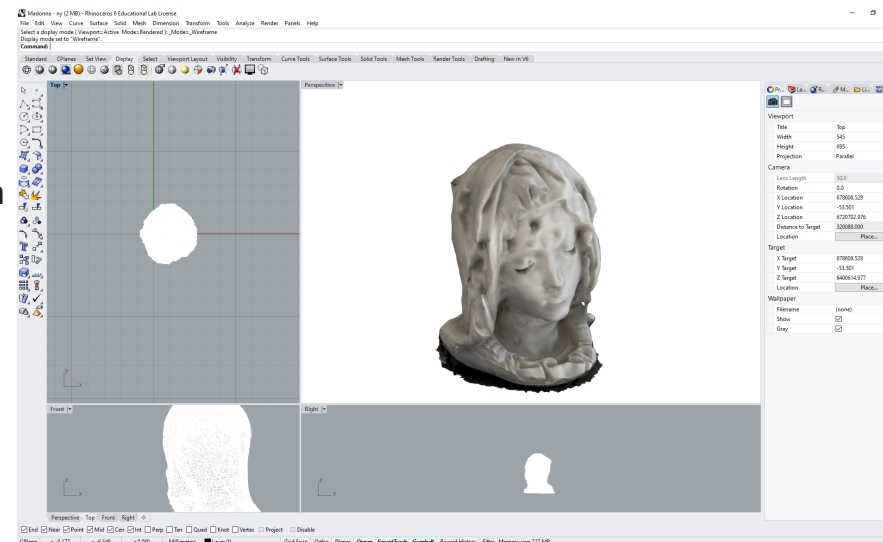
Topics

- Past/present, juxtaposition
- 3D-scanning, a library
- Hierarchy of spaces, belonging.
- Design and communication tools.
- Genius Loci - the spirit of a place.

Methods

- **Artefact Analysis**
A systematic examination of the material, aesthetic, and interactive qualities of objects contribute to an understanding of their physical, social, and cultural contexts.
- **Experimentation**
Using 3D-models to test out composition, lighting, colour etc.
- **Literature studies**
Finding the context of spaces and narrowing down the time era exposed by my work.

Previous inspirational work



References / Bibliography

Osama Oso Rahahleh, TEMPORAL JUXTAPOSITIONS
Views of an Alternate Timeline of Gamla Stan

Val Plumwood, Shadow Places, and the Politics of Dwelling.

The Tears of Things, Melancholy and Physical Objects, Peter Schwenger

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WORKSHOP

We weren't able to meet up the first day because of Zoe being in Stockholm so we ended up scanning our own environments

-Hard to map stairs with straight lines

-Was surprised at how few photos it needed to scan a place, about 60 photos

-We decided to keep my head scan because we thought it could work well as a story

- We used Agisoft to make the 3d models, took out the meshes and continued to work in rhino

- Madonna statue, split/displaced her features, made two holes in the head

- Sollentuna, split, divided in two parts through the pathway and tunnel

- Took out/replaces textures and simplified (rebuild mesh)

- We put Sollentuna inside the head

When discussing the word "Split" and exploring our story board, our thought migrated towards the phenomena of split-personality-disorder and how we could portray this.

We finally landed in an interpretation of a place, taken from a memory. An experience of the same outdoors room, but during different state of mind.

The split takes place, not only in the split of the crossing in Sollentuna, but also between the physical and mental plane.

Taking inspiration from glitch horror, we used digital tools to get a glimpse of a split memory, two places occupying the same space in ones mind with an ominous feeling tying it back together.



The workshop gave me a nice starting point for my continued work with 3D-scanning.
The manipulation of the scanned artefacts and places gave me some ideas on how to find value in the scanned product.

INVENTORY - ARTEFACTS



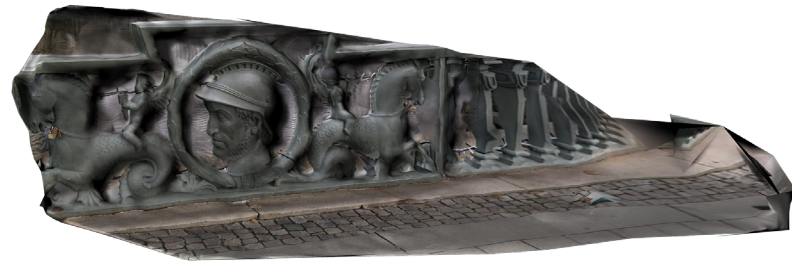
What?: Volvo car
Time: 1927
Place: Hisingen, streets of Gothenburg



What?: Whale bone
Time: 500 BC
Place: Säve



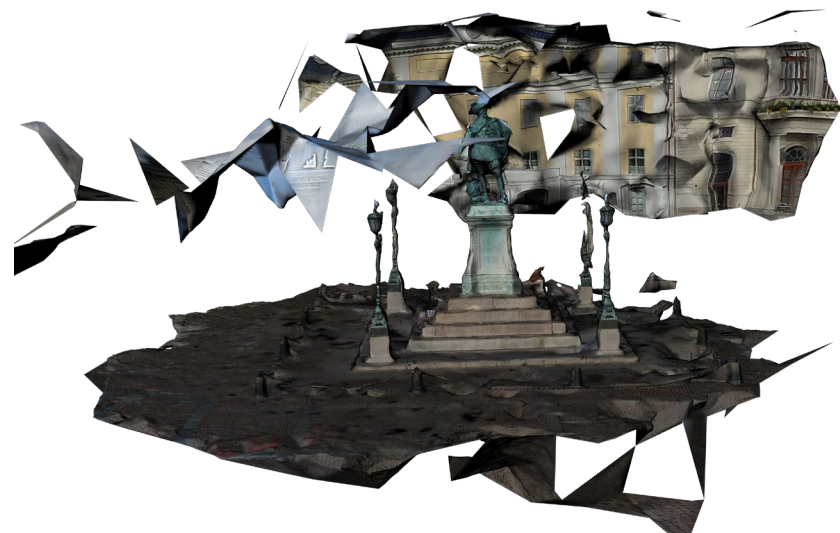
What?: Blood money
Time: 1568
Place: Vadstena



What?: Bridge, "kämpebron"
Time: 1925
Place: Over the channel "Stora Hamnkanalen"



What?: Sugar still
Time: 1808
Place: "Sockerbruket", Klippan



What?: Statue, Gustav II Adolf
Time: 1854
Place: Centre of Gothenburg



What?: Iron scale
Time: 1692
Place: "Järnvågen", Järntorget

After a visit to Gothenburg city museum, my inventory grew.
It was clear that some of the objects on display actually had contributed to the naming of certain places in Gothenburg.
The context started to unfold.

INVENTORY - ARTEFACTS



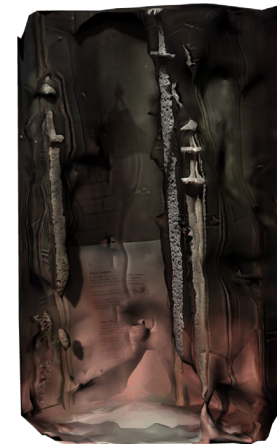
What?: Wood carving,
St. Michael
Time: 1400
Place: Asklanda



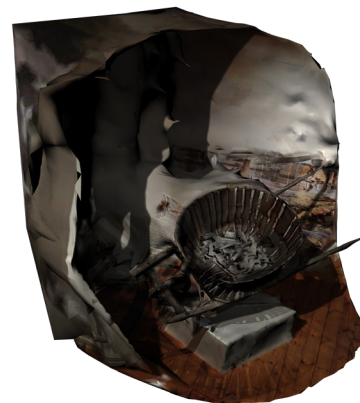
What?: Phoenix
Time: 1967
Place: Brunnsparken,
Arkaden



What?: Wood carving,
Unicorn
Time: 1642
Place: "Apoteket
enhörningen"



What?: Swords
Time: 800
Place: Västra Götaland



What?: Coal Wagon
Time: 1800
Place: Streets of
Gothenburg



What?: Key
Time: 1473
Place: Nya Lödöse

The artefacts were all from different times and places in and around Gothenburg.
The question, moving forward, is if I should narrow it down to a certain decade or if it is non-relevant to the investigation.

REFLECTIONS MODULE 1 – MOVING FORWARD

COMMENTS – REFERENCES

Reflections

I will continue my inventory of artefacts in Gothenburg. The visit to Gothenburg City Museum gave me a lot of insight into the history of Gothenburg and the artefacts located there. However I need to expand this further and find locations in history that inspire me.

The scanned artefacts needs to be cleaned and polished, I also need to find their right place in the city as well as experimenting upon their potential in the city-scape. Will they form a structure, an installation, or something completely different?

The workshop in module 1 gave me a greater understanding of 3D-scans and the manipulation of said scans. Perhaps the context is hidden in a new story and not in what already transpired?

Perhaps in creating or portraying a scene in history in its current setting I could recreate a memory or snapshot in time that will move the work forward.

It is clear that I need to document the artefacts history and my relation to them. To really get to know each piece is vital to the research.

The term “Urban-spolia” is something to research and examine in the continued work.

Comments

“Kommer och tänka på sankta Helena kyrka i Skövde som gått igenom en massa restaureringar och ombyggnation men som behållit runor som tavlor i interiören”

“Tänker att du skall undersöka Spolia - normalt sett hänvisar det till byggnadsdelar/konstruktion men kan det även brukas som en term för användning av artefakter - som en grund för en ny arkitektur både utifrån narrativ och materiellt uttryck.”

“Även narrativ blir viktigt i förhållande till både skapande men även i förhållande till representationerna - hur kan du exempelvis berätta både om historien bakom objektet och peka på en framtid? En hybridritning behövs då.”

“Kommer att tänka på verket på konstmuseet där det stod pizzeria över entrén som en lek med vad vi förväntar oss av en byggnad”

“Även tillåt dig att arbeta skalfrött i ett form av utforskande av spolia - som en övning kanske - då berör du också tematiken av kopian osv vilket också kan vara spännande. Kopian, kan den göras i en annan storlek/skala och fortfarande vara en kopia?”

“Tänker även på hästen i Tavolo (gamla artilleristallarna)”

“Kul att få höra mer om ditt projekt! Kul med prylar och att genom dom få lära sig mer om historien kring en plats. Och undrar vad för artefakter som i framtiden kommer berätta nåt om tiden vi lever i nu!”

References / Bibliography

TEMPORAL JUXTAPOSITIONS

Views of an Alternate Timeline of Gamla Stan, Osama Oso Ra-hahleh,

Shadow Places, and the Politics of Dwelling. Val Plumwood.

The Tears of Things, Melancholy and Physical Objects, Peter Schwenger

Transparency: Literal, Phenomenal, Digital NEWTON D’SOUZA University of Missouri

Speculative past - <https://futurearchitectureplatform.org/>

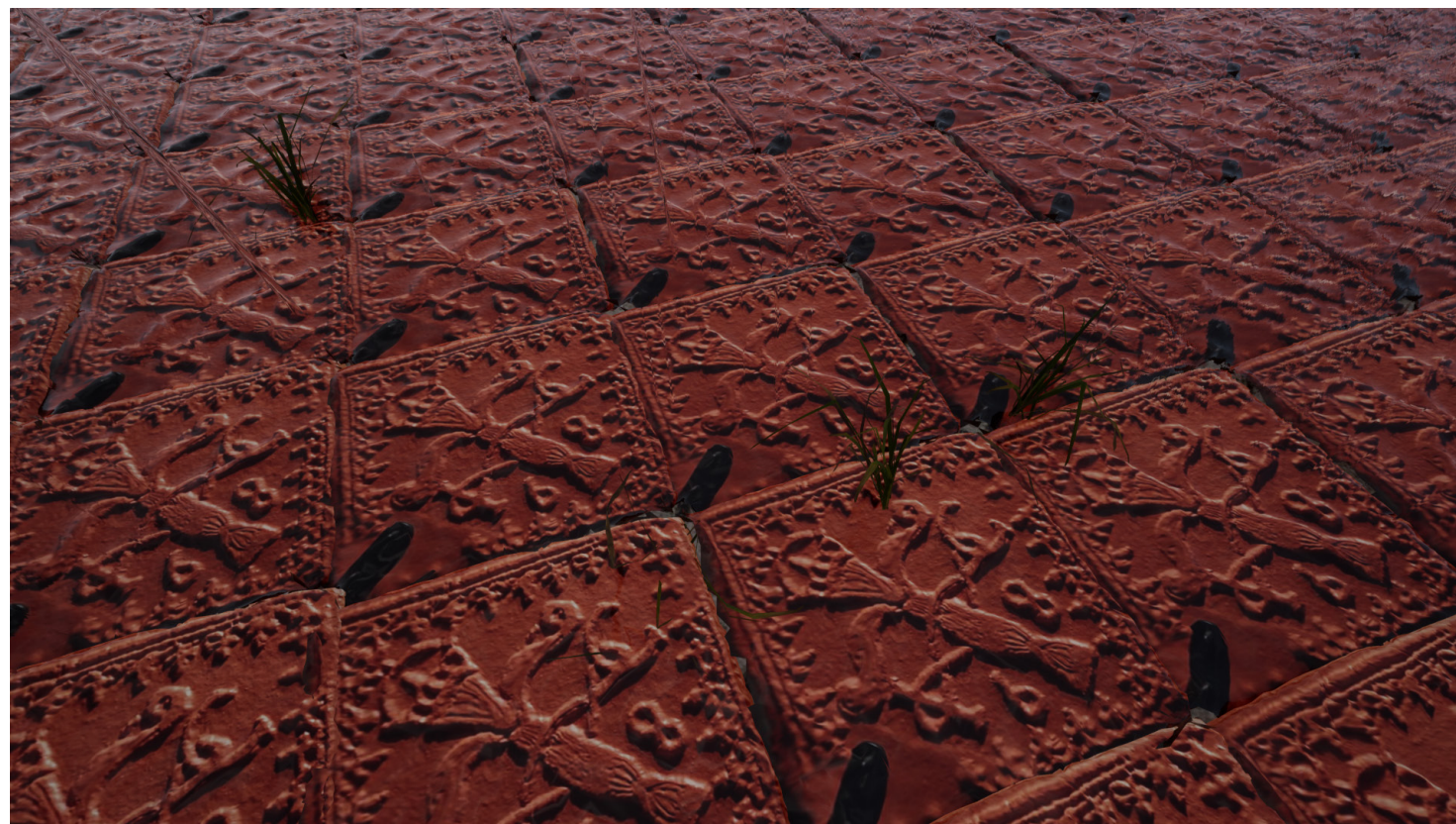
Mikaela S. Stenfalk - <https://mikaelastebystenfalk.com/>

Pizzeria - Jörgen Svensson

Public safety - Jörgen Svensson

MODULE 2





Blood money - Vadstena - 1568 - Tiles



Iron scale - Järnvågen - 1692 - Swimming platform



St. Michael - Asklanda - 1400 - Meeting point for neighbourhood security survey



Unicorn - "Apoteket enhörningen" - 1642 - jersey barrier

Experimentation - an art installation

The vulnerable look of the unicorn inspired me to create something different, an art installation.

Internet traffic is scanned throughout the day and every word of harassment or belittlement is projected upon the unicorn's skin, showing the harsh reality of today's internet environment.

By texting a number, the words are changed into something positive or supportive, and by the end of the day the unicorn is covered with words of love and acceptance.

The experiment was inspiring but perhaps not something I will explore further.





Sugar still - 1808 - Sockerbruket - Flower pot

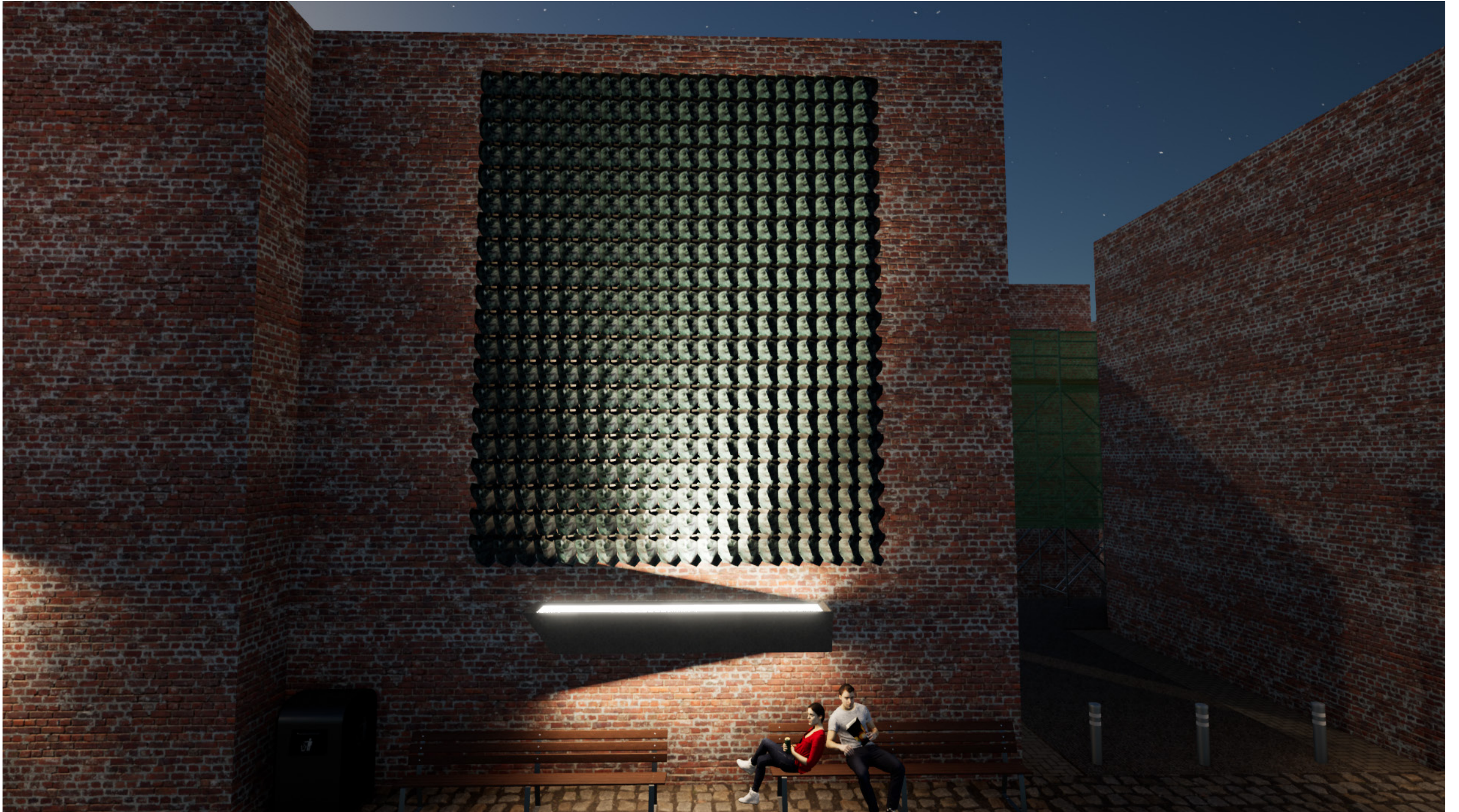


Gustav II Adolf - 1854 - Gothenburg - street light

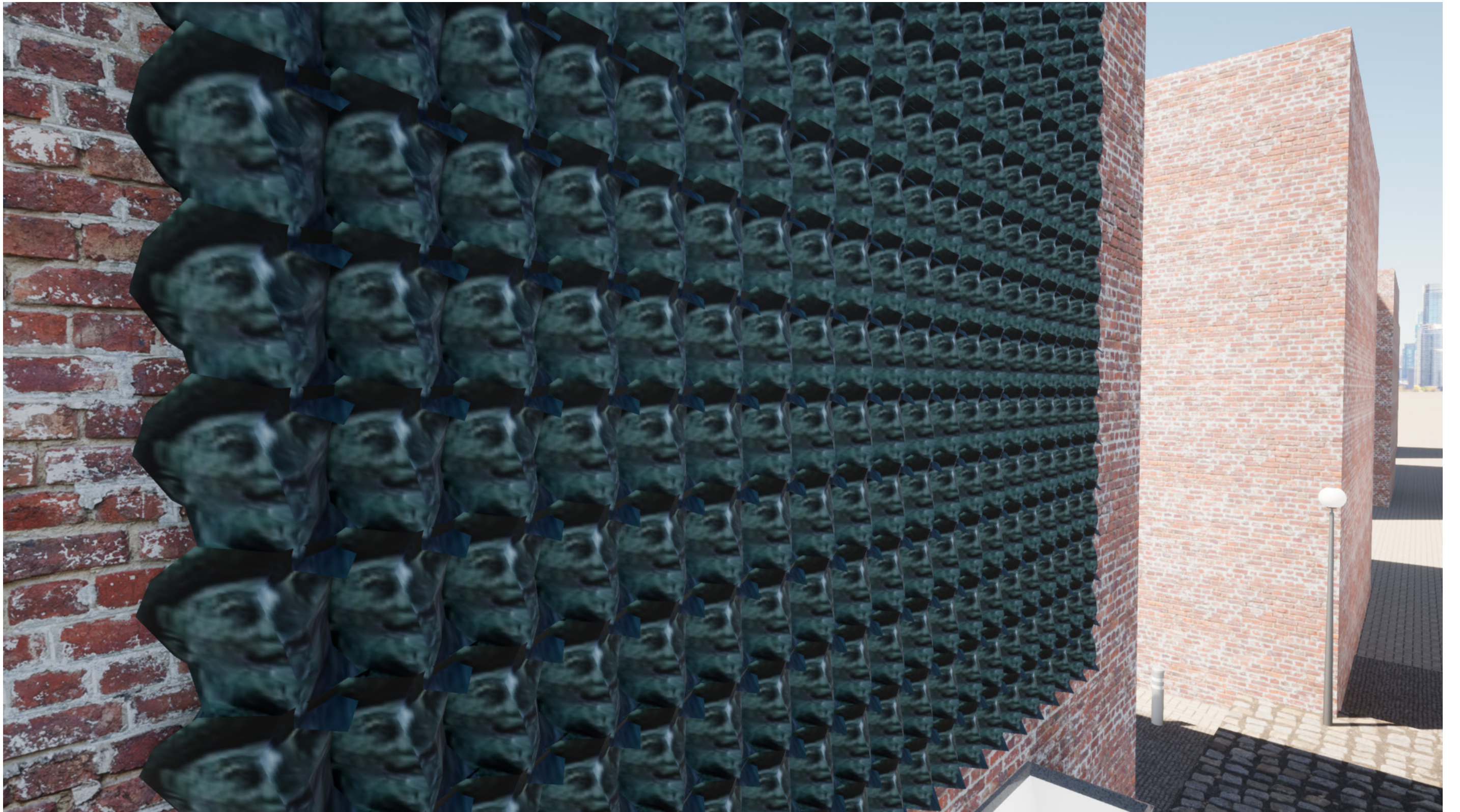


Gustav II Adolf - 1854 - Gothenburg - fountain

Using digital manipulation of the scanned object, new properties arose.
To repeat and array the artefacts gave new spatial qualities and function to the objects.



Gustav II Adolf - 1854 - Gothenburg - mural





Gustav II Adolf - 1854 - Gothenburg - tourist centre

As a reaction, I made a proposal where the now built environment took over a space occupied by an artefact.
The exclusion brought questions of public property and the public space.

REFLECTIONS MODULE 2-3 - MOVING FORWARD

COMMENTS - REFERENCES

Reflections

What is currently missing from the project is the story.

It is clear that I need to document the artefacts history and my relation to them. To really get to know each piece is vital to the research. To be able to understand the project stand alone and its context might require some text.

The term "Urban-spolia" is something to research and examine in the continued work.

I want to 3D-print one of the artefacts to show how the applied texture captures the object and how the loss of said texture renders the object incomprehensible.

The artefacts role in construction is also something I wish to research further, could they be part of the construction as an element?

After some input from the pin-up, I will continue by picking out some artefacts or category as a starting point for a program, to focus and deepen the understanding of the project through design studies.

I will also take the project into drawing through sections and plans.

Comments ?

Han pekar ju på en plan av staden på torget, den delen kanske ska vara med på något sätt?

<https://www.vam.ac.uk/blog/news/rethinking-replication-the-va-at-the-venice-biennale>

kul att se utvecklingen från senast, Jonas!

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwj35Zmlwov0AhVw-ioKSHqAKEQFn0ECAIQAAQ&url=http%3A%2F%2Fsallskapet.eu%2Fwp-content%2Fuploads%2F2016%2F11%2FBrendan-Cormier-info-28-nov.pdf&usg=AOvVaw1KLcGLEkeHdysP6yEzJrxp>

<https://futurearchitectureplatform.org/projects/b8ed214a-056e-4d4f-9031-3fac617each0/>

<https://sverigesradio.se/artikel/6729094>

Staden Podcast - Monument och Minnen

References / Bibliography

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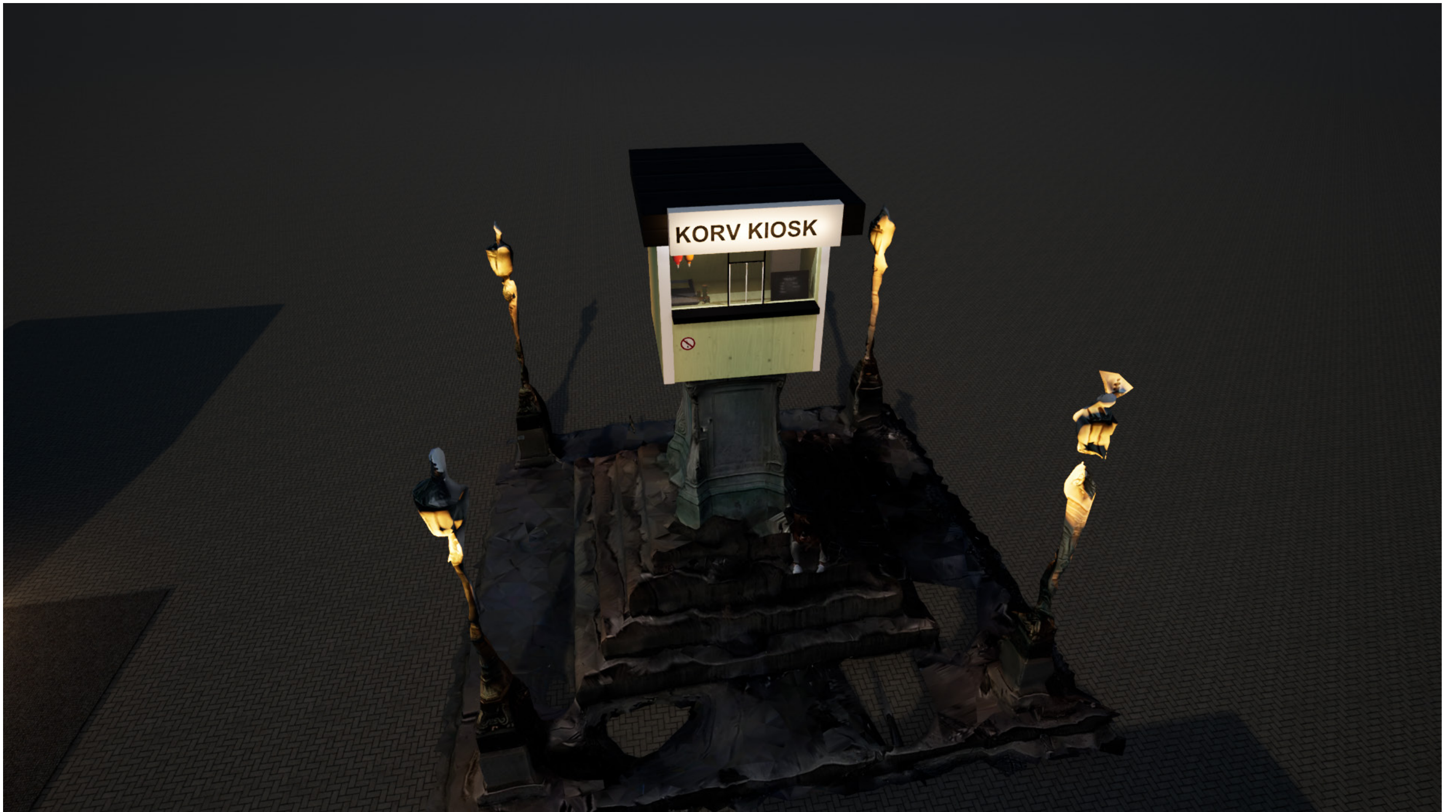
"Kopparmärra kan få ett nytt hem" - <https://sverigesradio.se/artikel/6729094>

A World of Fragile Parts - Brendan Cormier

Download Stunning 3D Scans of the Bust of Nefertiti, Now Released by Berlin's Neues Museum - Josh Jones

WHAT IS A MONUMENT, FOR WHO?





NFT aspect

So, what is an NFT? Imagine if you went up to the Mona Lisa and said, "I would like to own this".

Someone nearby goes "Give me 65 million dollars and I will burn down an unspecified amount of the Amazon rainforest in order to give you this receipt of purchase". You pay them, are handed the receipt and you both go your own way.

The other person goes to an unmarked supply closet in the back of the museum and posts a handmade label inside it, behind some brooms, that says "Mona Lisa is currently owned by 'You'". Now, if anybody wants to know who owns the Mona Lisa, they will have to find this specific closet in this specific hallway and look behind the correct brooms.

You ask the person "Can I take the Mona Lisa home now?" and they went "Oh god no, are you stupid? You only bought the receipt that says you own it, you did not actually buy the Mona Lisa itself, idiot. You can take this though", and they hand you the replica print in a cardboard tube that is sold in the gift shop. Also, the person selling you the receipt of purchase has at no point in time ever owned the Mona Lisa.

Unfortunately, if this does not really make sense or seem like any logical person would be happy about this exchange, then you have understood it perfectly.

This could of course be applied to any artefact or monument in the world using block-chain technology, the scans I have made using my phone camera also produces a one-of-a-kind 3D-model with an unique fingerprint due to the composed images. Ownership of the Gustav II Adolf statue (or said copy/receipt) could therefore be used for trading while the statue itself remains on the square.

The Copy

In 2016 an "art heist" took place at the Neues Museum in Berlin, this involved illegally obtained 3D-scans of the famous bust of Nefertiti and sparked a discussion about a new type of crime.

Two Egyptian artists published scans of the bust, claimed to be obtained with a hidden camera, but digital artist Cosmo Wenman discovered that these scans were made by the museum itself and had been stolen either by the artists or even a museum employee.

The opening controversy came from the fact that Neues strictly controls scans and pictures of their artwork and rejected any requests to release any scans of Nefertiti to the public. This is the common attitude from many museums, universities, and private collections all over the world. They have scans and data of extreme quality that they are not sharing with the public.

Continuing the debate, the intensely possessive attitude of Neues is nothing short of hypocrisy, considering the origin of their bust of Nefertiti in the first place. Germany claims that they acquired the bust legally in 1912, but as history shows Egypt was controlled by the British and the Egyptians were left out over the fate of their national treasures. Ever since the bust went on display in the first place, Egypt has been demanding the return of the stolen artifact.

This critical historical context aside, the Nefertiti bust is already one of the most copied works of famous Egyptian art. "Museums should not be repositories of secret knowledge," Wenman argued. Prestigious cultural institutions "are in the best position to produce and publish 3D data of their works and provide authoritative context and commentary."

Wenman, in an effort to liberate and free the scans to the public pursued a three year long "Freedom of information"-effort and was first met with the "Gift shop defence", Neues claimed the release of the scans would jeopardize the sale of their Nefertiti merchandise. When this failed to convince Wenman, they finally let him take part of the scans "in a controlled setting", treating the scans like a state secret. Finally, they allowed Wenman to publish the scans, but without their support or acknowledgement.

He continues this journey by urging other institutions to share their scans and continues to spread the scan of Nefertiti under a Creative Commons-license. He also takes his own liberties with the scans, colorising and creating new digital art, all examples of his vision and legacy for 3D-scans of artwork, which he states, should "be adapted, multiplied and remixed".

Of course, after all my collecting and curating of artefacts, I also had to download the bust of Nefertiti. The idea and concept of having a true to "life" scan of Nefertiti imbued a feeling of awe and respect for the object. The sharing of these objects not only promotes inspiration and education, but is also a fail-safe or back-up if anything were to happen to the originals.





And, of course, I could not contain myself from creating something with the bust myself.



“Poseidon, who?”

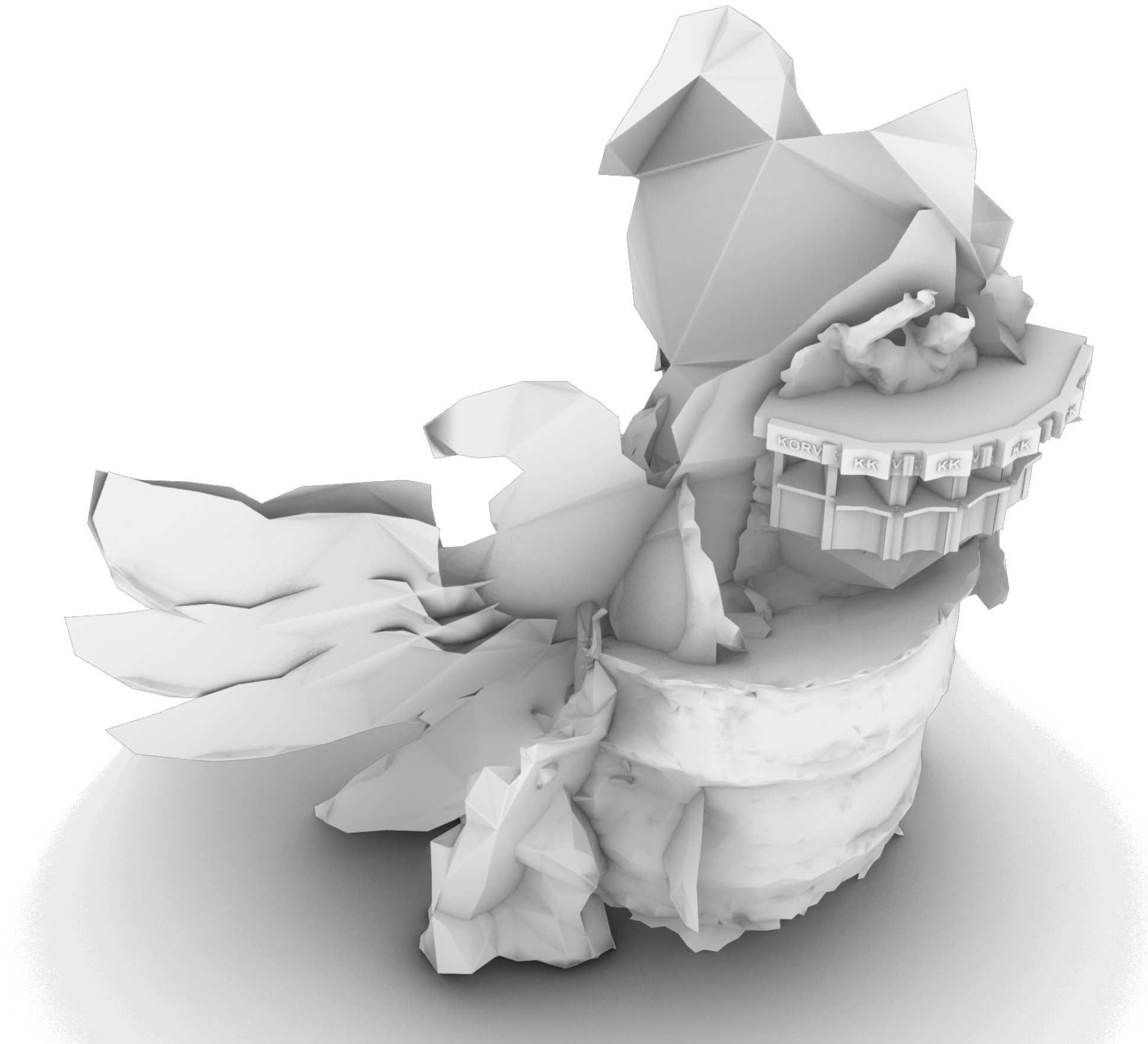
THE ULTIMATE SOUVENIR
AMALGAM/COLLAGES



My work and research concluded in an amalgam or collage of the artefacts closest to my heart. With all of its imbued history and context, the finalised object gained a unified value in itself. You could call it an “ultimate souvenir”, where the very soul of Gothenburg resides.

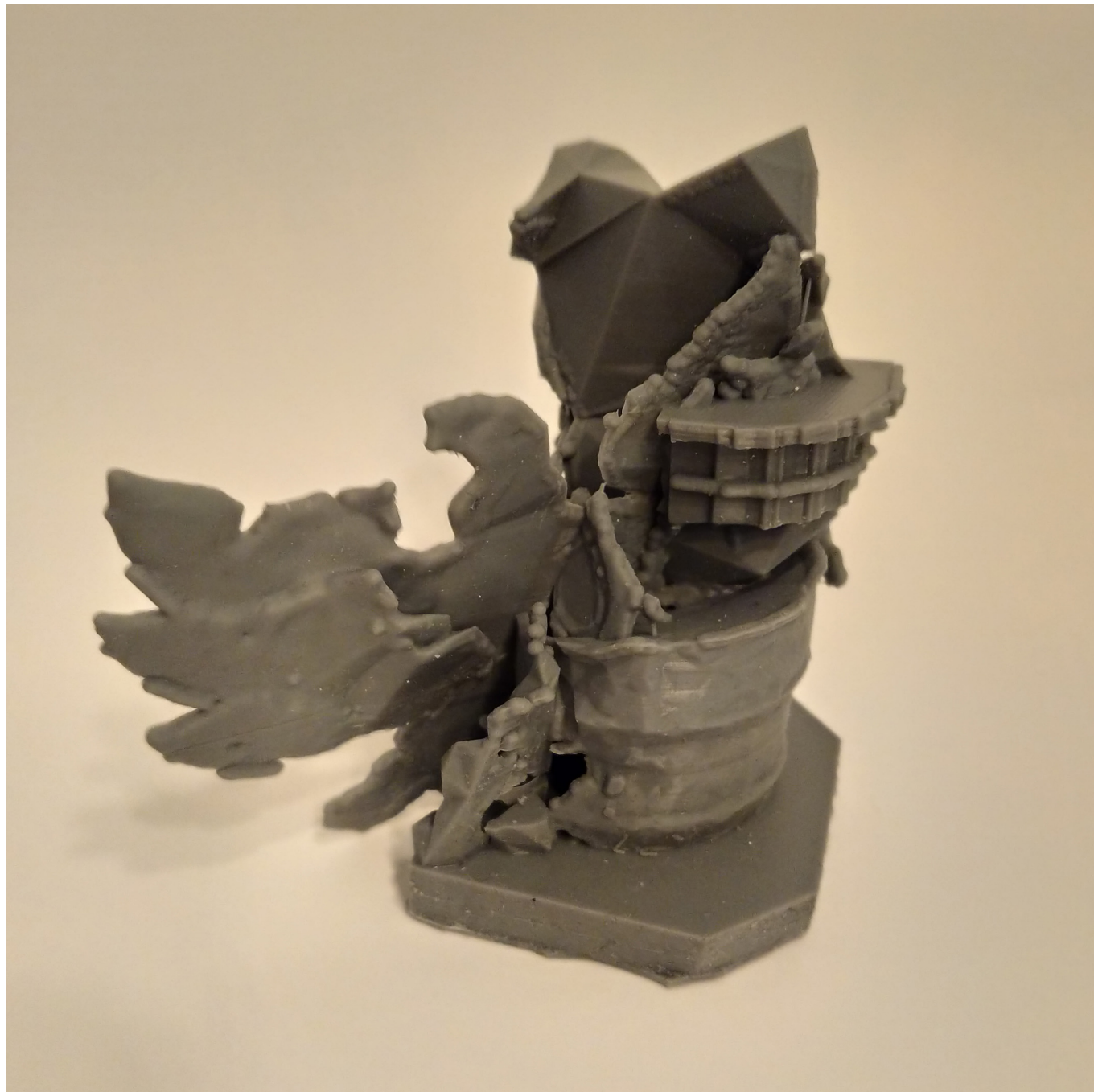


Some textures survived the conversion while other did not.



After finishing the amalgam, I wanted to bring the new artefact into the physical world. The start of my work was scanning and cataloguing existing artefacts to later transform and change the context in a digital setting, by 3D-printing the new amalgam it would close the circle and be a nice end product of my research.





The finished print. Even without the textures, it was clear that the object still kept its qualities as an artefact.



REFLECTIONS MODULE 3

REFERENCES

Reflections

The research by design element in my work brought up a plethora of discussion topics, everything from public/institutional property, heritage and history to crypto-currency and historical value and guilt. I need to see this work as a starting point for future endeavours and continued work in the field.

A final product of the semester would be to publish article where the research and finalised material would be intertwined with the subject of society, culture and values.

To bring the 3D-printed artefact back to Gothenburg city museum would also be a fantastic way to showcase my work, ether putting it in the gift shop or placing it among the exhibits. This would be “bringing it back home” in a sense, to be placed in one of its context. Another way of placing my work would be to blow up the scale of the model and placing it in Gothenburg as a guerilla-installation.

Overall, I am really happy with my process and contribution to this studio. I have never had this much fun or such a creative outlet during my education and the resulting discussions I have come across during my work is something I will bring with me in all my future projects.

What I could have done better is prioritising my time around digital software and researching references. I wasted to much time learning new software and trouble-shooting which instead could have been spent reading and writing, developing more grounds on which my project could stand on.

References / Bibliography

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