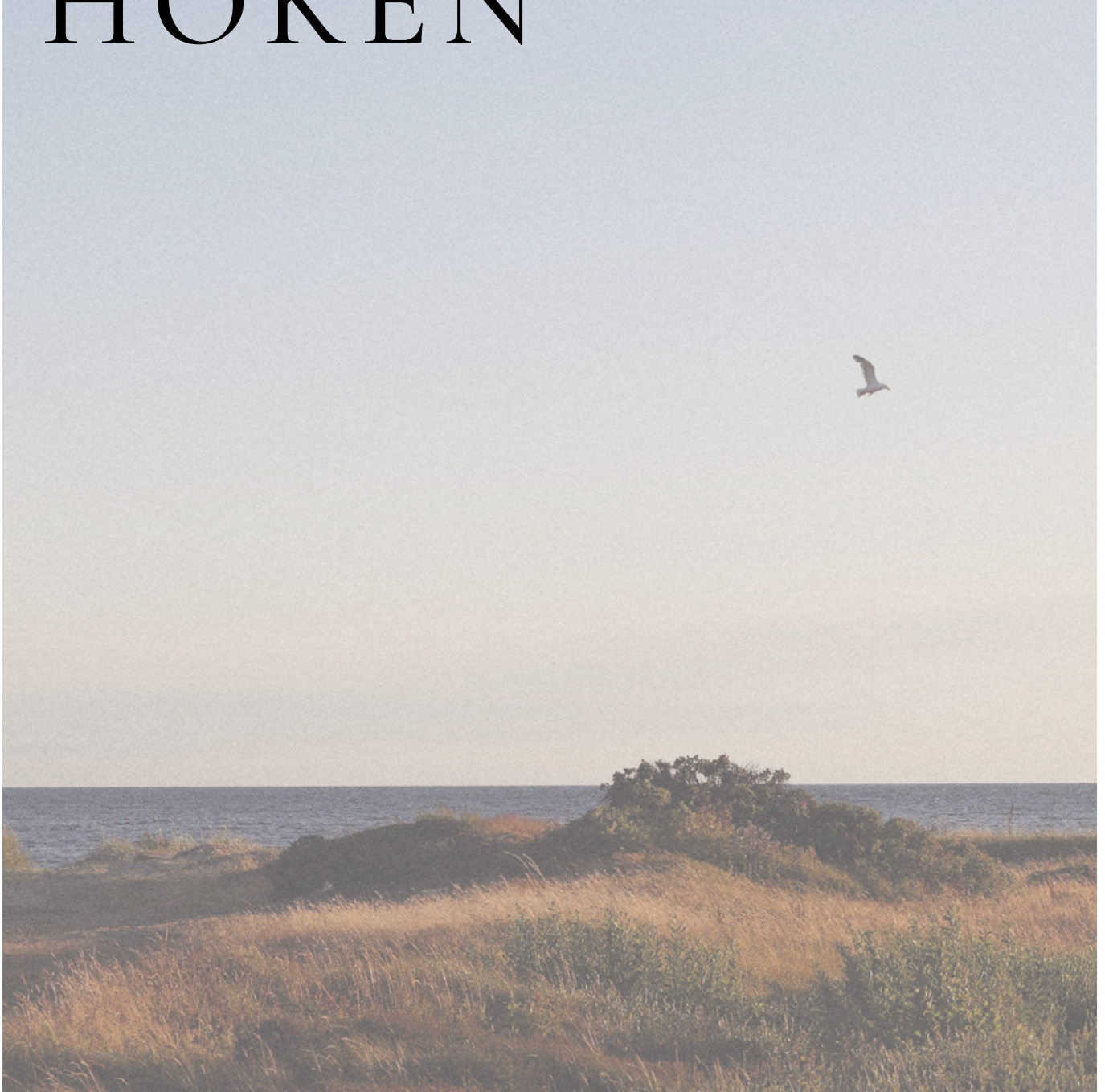


HOKEN

- a transformation guided by the identities of Varberg



Alida Schultz & Tove Wik
Master Thesis 2022

HOKEN

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Master Thesis 2022

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Abstract

When a place is facing transformation, a balancing act arises between preserving and renewing. What might be seen as a valuation of physical objects to be either kept or removed, is also a selection of memories to bring into the future. As architects, we have a responsibility to understand the place and not let norms guide these decisions at the expense of local, everyday qualities experienced by the users. An understanding of the unique atmosphere is crucial to consider in a place's development, as it is closely associated with the feeling of belonging and identification.

The thesis focuses on a part of a development area in Varberg that is currently in transition. The harbour that shaped the town, will be replaced by a new urban-influenced city district, Västerport. Hoken, a pier located at the interface between the old Varberg and the upcoming neighbourhood, is included in the transition but its future is still uncertain. This is the starting point of the thesis.

The aim is to explore methods for capturing and conveying place identity, with collages as a narrative design tool, and to use the guiding narrative as the main driver for a transformation proposal. The thesis

is mainly driven by a research-by-design method, supported by literature studies to frame the theoretical approach. During the process we aim to understand the site with a phenomenological mindset, which puts emphasis on capturing not only physical characteristics, but also making intangible aspects visible. By drawing in layers, physical objects can be supplemented with activity and strengthened by an emphasised feeling. One by one, the collages create scenes. Together, they tell the story of Varberg.

The result of the thesis can be divided into two parts, the architectural proposal and the methodology behind it. The captured place identity guides the transformation process, in order to protect the attachment between the people and the place. The outcome is a transformation proposal for Hoken, into a new public space, that allows for Varbergs unique atmosphere to flourish despite times of urban renewal.

Keywords:

Transformation, Place identity, Tangible and intangible heritage, Narrative thinking, Collage

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Reading instructions

The booklet is divided into five chapters.

Chapter 1
Introduction

The first chapter introduces the discourse and the structure of the thesis. Background, problem description, context, aim, thesis question and method are presented.

Chapter 2
Theory

In chapter two, theoretical approaches and resources from literature studies, in the field of transformation, heritage and place identity, are presented and reflected upon.

Chapter 3
Investigation - a search for the identities of Varberg.

Chapter three presents the investigations that have been carried out throughout the thesis. Place identity is studied in an iterative research-by-design process, with collages as a narrative design tool.

Chapter 4
Implementation - a transformation of Hoken

Chapter four zooms into the project area. Strategies, design principles and a transformation proposal, that derives from the findings collected during the investigation, are presented.

Chapter 5
Discussion and reflection

The last chapter summarises the thesis with a discussion that refers back to the discourse and the thesis question formulated in chapter one.

** Images in collages are cited in the reference list. If not, they are taken by the authors.*

Thank you,

supervisor Marco Adelfio and examiner Nils Björling for being a support throughout the process, interviewees for sharing your stories, our reference groups for discussions and coffee breaks and family and friends for cheering.



Introduction

Student background | Glossary | Background and problem description | Aim and thesis question

Context | Expected outcome and delimitations | Method and process

Student background

Tove Wik	Alida Schultz
Bachelor 2016 - 2019	Bachelor 2016 - 2019
Architecture and Engineering, Chalmers	Architecture and Engineering, Chalmers
Internship 2019 - 2020	Internship 2019 - 2020
Tyréns arkitekter	Liljewall arkitekter
Forum arkitekter	BRA bygg
Master 2020 - 2022	Master 2020 - 2022
MPDSD, Chalmers	MPARC, Chalmers
Studios:	Studios:
- Design and planning for sustainable development in a local context	- Architecture & Urban space design
- Sustainable architectural design	- Housing inventions
- Social-ecological urbanism	- Transformation project & environmental care



Tove & Alida - Site visit April 2022

Glossary

Atmosphere A complex composition of intangible values, such as memories, senses, notions and experiences in relation to the physical features that build up a place (Zumthor, 2006) .
Bottom-up approach With bottom-up we refer to initiatives that derive from a local perspective (opposite to top-down).
Collage A composition of material, such as images. It can be used as an architectural tool in order to explore and visualise an idea or a final project. (Dictionary, 2022a)
Everyday life The ordinary and the simple that happens on a regular basis.
Genius Loci Phenomenological term for the "spirit of a place". (Norberg-Schulz, 1980)
Heritage Things that have been preserved through time. Can be immaterial, such as stories and traditions, or tangible elements, such as texts or buildings. (Golinowska, 2021)
Intangible Immaterial values such as memories, stories and atmosphere.
Local Characteristic qualities that are associated with a particular area, such as physical objects or social practices. (Dictionary, 2022b)

Narrative A theoretical term for stories, described through a diverse range of mediums. (Dictionary, 2022c)
Place identity / Sense of a place A cohesive, dynamic wholeness including both tangible and intangible phenomenons. (Norberg-Schulz, 1999)
Phenomenology (in the field of architecture) The relationship between the built structure and the experience of it. (Norberg-Schulz, 1980)
Rurban Rural + Urban. Can be seen as both a geographical location and as a spatial condition, characterised by urban and rural qualities.
Research by design Research that is constituted by the process itself through iterations of design. (Hanington & Martin, 2012)
Tangible Physical objects, structures, materials and spatial properties.
Top-down approach Top-down refers to a development that derives from authorities and is based on a set of universalized 'best practices'. (Adelfio, 2021)
Urban-influenced norms Standard models for development often aim for a compact city and urbanity. (Vicenzotti, V., & Qviström, M., 2017).

Background and problem description

A natural harbour gave rise to the city of Varberg in mediaeval times. The growing city, that is neither countryside nor city but a hybrid consisting of both (Vicenzotti, V., & Qviström, M., 2017), is located on the west coast in Sweden. One of the many ongoing investments in Varberg is a relocation and transformation of the harbour. In 2019, the extensive work took off by demolishing the materialised reminders of the harbour that shaped the town, in order to make way for a new city district, called Västerport (Varberg municipality, 2018).

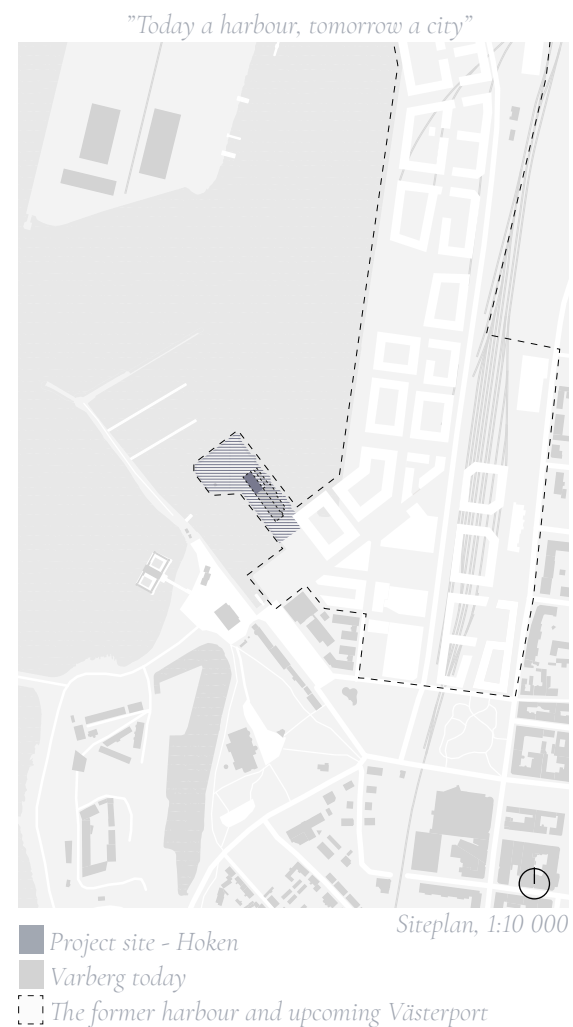
Place developments like this tend to follow urban-influenced norms, that aim for a compact city with high rise buildings and vibrant urban life (Vicenzotti, V., & Qviström, M., 2017). Masterplans and universalized 'best practices' control the developments from a top-down perspective, which results in mainstream city-like districts that do not reflect the local ambiance (Adelfio, 2021). But what happens to the place identity when decontextualized standard models navigate and unique and local values are not taken into consideration?

As architects, we have a responsibility to take care of and highlight qualities in the existing built environment. On one hand, development needs to be based primarily on already built structures in order to limit and optimise the use of resources, with care for our planet. Having the existing as the point of departure is also about caring for local roots and emotional attachment. In a research project, Hammami (2022) states that changes in the physical structure of a place have a significant impact on social bounds and place attachment. Locality and heritage is not limited to the built environment but does also exist socially, in practices, stories and memories preserved among the people that bring life to a place.

By planning for a place's future development, architects are indirectly in power of making a selection of heritage, what is considered valuable to preserve as a representation of the past. If these decisions are made by external experts, disconnected from the site, and are based on a general approach, the spectacular might be aimed for at the expense of everydayness (Harrison, 2012). When places are facing transformation, this raises questions such as, what is considered valuable heritage and according to whom?

This thesis focuses on a limited part of the development area, a pier called Hoken. The pier is, geographically speaking, located at the interface between the old Varberg and the upcoming neighbourhood, and is facing a time of balancing between preserving and renewing. From a planning perspective, the future of Hoken is still uncertain, but the municipality's vision is to transform it into some sort of public space. This is the starting point of this thesis.

The focus of the thesis is to, at the site Hoken, study an alternative transformation to the mentioned one, that cares for local roots and the sense of a place. If site-specific strengths are made visible and are valued, there is a potential for customised development that allows for its unique atmosphere to flourish, despite times of urban renewal. The thesis aims to look beyond urban-influenced ideals of site development, and direct the focus inwards, to let the narrative and sense of Varberg guide the future of Hoken.



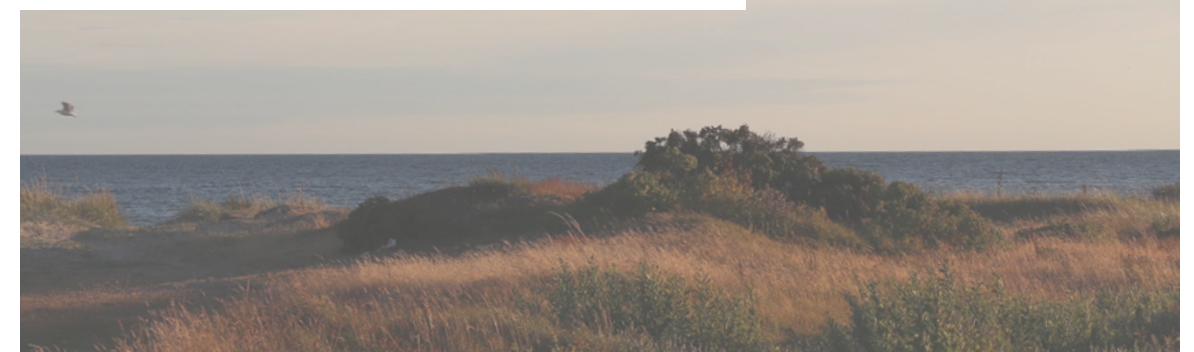
Aim & thesis question

The aim of the thesis is to bring out the narrative of Varberg and to use it as the main driver in a transformation of Hoken, a part of the development area in Varberg. The project encourages to search for, and value, the local and unique in the character of a place. By making tangible and intangible values visible, and translating it into a design proposal, a possible future for Hoken, based on the identity of Varberg, is presented.

The definition of what site-specific is in this context, and how it can be made visible and applicable, will be studied as a part of the process. A methodology for reading, capturing and communicating place identity will be explored in the search for visualising the unnoticed layers of a place. The thesis will discuss heritage in relation to transformation and be a reminder of the importance of including unofficial and intangible values, such as a perceived feeling, in order to let the local atmosphere last despite place renewal.

Thesis question

How can the tangible and intangible values that shape the identity of Varberg be captured and translated into a transformation of Hoken, as an example of a space in transition?



Varberg in August

Context - Varberg

Varberg is located on the west coast in the region of Halland, between Gothenburg and Halmstad (Fig 2). The town arose in the mediaeval times and has a history of military activities in Varberg's fortress and an important stone industry. The stone industry, the strategically positioned harbour and the railway became important actors in the development of the town (Lennartsson, 2017). Today, shipping stone has been replaced by timber goods, especially with products from Södra's timber mill established in Väröbacka north of Varberg (Varberg municipality, 2018) and Varberg harbour is now one of Sweden's largest shipping ports for timber (Hallands Hamnar, 2022).

Varberg has throughout history been a well visited destination for its bathing culture, which is still present in both materialised heritage, such as the cold bathhouse, and immaterial, in a strong bath and spa tradition (Bohusläns museum, 2022).

Varberg is currently facing its largest transformation so far, as the harbour will be moved up north and be replaced by a new district, called Västerport. The masterplan that directs the transformation, developed by the municipality, has a top-down approach and the ambition is to transform the area to a compact urban district, attractively located by the seashore (Varberg municipality, 2021b). The character of the new district can be explained as polished, modern and anonymous with high raised buildings and a desired vibrant and urban life.

The masterplan was accepted in 2010, and in 2019 the extensive demolition of existing buildings took off. During the demolition on Hoken, a pier located in the interface between the current town and the harbour, an old storage building from the 1920's, called Magasinet, was found under the shell of the ferry terminal built in the 70's. After an inventory, it was stated that the former storage building, that is the only one left with the distinctive harbour character, can be preserved. The municipality's vision is now to transform the pier into some kind of public space (Varberg municipality, 2021b). All proposals presented for Hoken so far, follow the same character as Västerport, where the existing structures are demolished and replaced by a city-like environment and spectacular architecture.

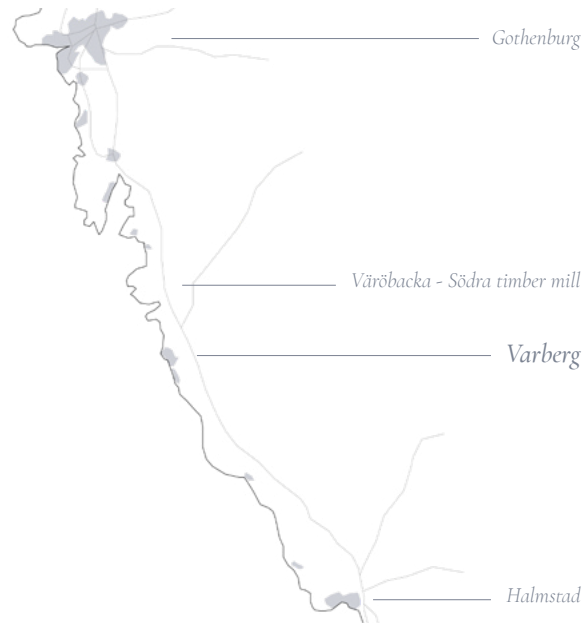


Fig 2. Map showing Varbergs location in a broader context

Despite several developments throughout history, Varberg is still characterised as a rural area, with both urban and rural qualities. The convivial feeling still remains when you walk over the cobblestones towards the main square in town. (Varberg municipality, 2018). In a transformation like Västerport, that aims for the city, 'small town' values might be in the risk zone in the balancing act between preserving and renewing. This emphasises a need to identify potential and challenges that the area might face in the event of city development.

“Hoken's location, in the middle of the inner harbour, close to the old cultural environment, Campus and Västerport, makes it important for the whole area. Hoken becomes the joint between the old and the new.”

(Varberg municipality, 2021b, translated from Swedish)

The starting point for the thesis is Hoken in its current state, where the ferry terminal is demolished and Magasinet is preserved. As a part of the context, we include that Västerport will be built, which means that Hoken's surroundings will change in the upcoming years. Since Hoken's future is uncertain, we see this limited part of the masterplan as a suitable context to explore and present an alternative development.

Expected outcome & delimitations

Expected outcome

The result of the thesis can be divided into two parts, the architectural proposal and the methodology behind it. During the process, the expected outcome is to develop a methodology for reading, capturing and conveying the sense of Varberg.

In an interpretation of the local narrative into design, the outcome is a site-specific transformation proposal for the pier Hoken into a new public space. The starting point is its current state, including an empty parking space, parts of an old storage building from the 1920's and a tiny red house that functions as service for the motorhome parking. The final proposal will present the pier's new position in relation to the existing and the up-coming parts of Varberg, outdoor spaces, a retrofitting of the existing building and additional built structures.

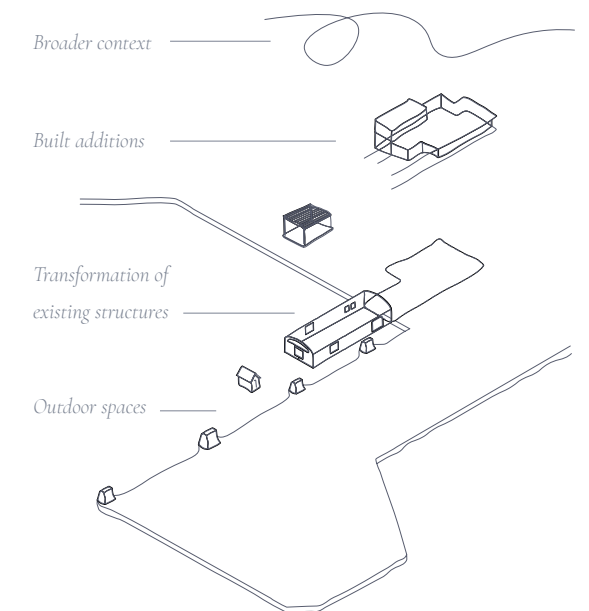


Fig 3. The thesis will present a proposal for outdoor spaces, existing structures and additional ones.

Delimitations

The project is about:

- Presenting a transformation proposal for the part of the harbour in Varberg called Hoken into a public space.
- Reusing the existing structures, treated as spatial resources that will receive new purposes.
- Involving local people through conversations in the early phases.
- Exploring methods for capturing tangible and intangible values of a place.
- Using a narrative approach as the main driver for the proposal.
- Discussing our proposed transformation in comparison to the municipality's vision.

The project is not about:

- The extended development area. It will be mentioned as a part of the context but will not be addressed further.
- Preserving existing structures as an untouched monument.
- Participatory design in the design phase due to limited time.
- Presenting general guidelines for transformations of similar post industrial landscapes as Hoken.
- Discussing and exploring different transformation approaches thoroughly.
- Going into detailed technical solutions for the transformation or the additional structures.

Method & process

The project is primarily driven by a research-by-design method, complemented with literature studies to frame the theoretical approach. In the investigation chapter, methods to read the place, interpret the experience and implement it in design are studied. The findings are then translated into strategies and design principles in which guidelines for the transformation of Hoken are set. The thesis is summarised with a reflection upon the methodology and the transformation proposal in relation to theory, in order to answer the formulated thesis question.

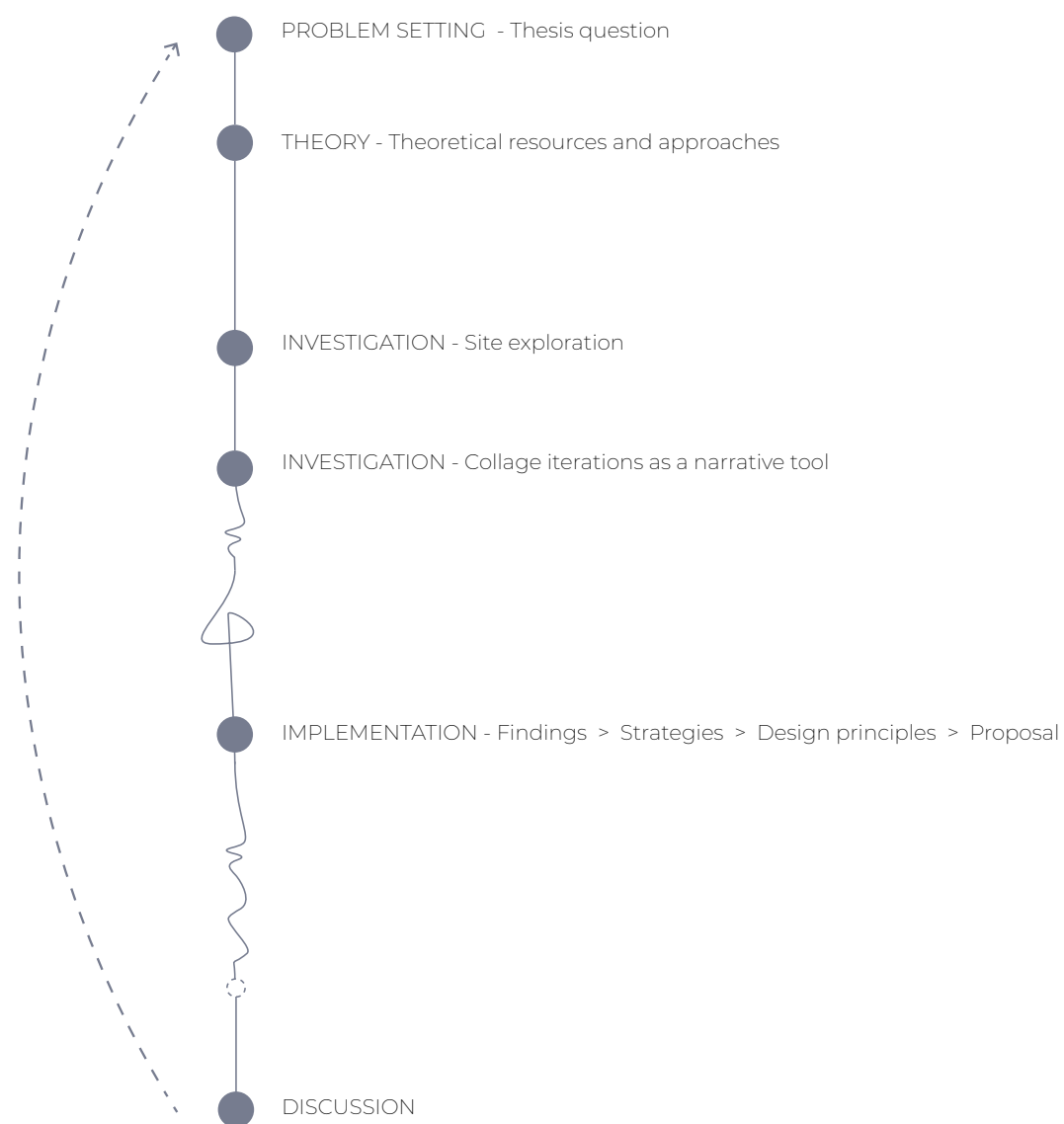


Fig 4. - Diagram showing the process

THEORY - Theoretical resources and approaches
(p. 18 - 23)

Methods: Literature studies

To frame the discourse, theory and a reference project with a similar context was studied with literature and reflected upon. The theory did broaden the perspective in the field of transformation, heritage and the 'sense' of a place.

INVESTIGATION - Site exploration
(p. 26 - 27)

Methods: Observations, conversations with local people, sketches, photographs, municipal documents and surveys and local voices expressed at digital platforms.

Parallel with literature studies, we visited Varberg. At the site, we documented our own experience in sketches, photographs and text and had conversations with local people. In order to capture a nuanced picture and involve several perspectives, we talked to 15 people, between ages 18 -80 y/o and with varied connections to Varberg.

- all year residents
- summer guests
- students, Peder Skrivare upper secondary school
- a historian and city guide
- municipal employees

To expand the amount of insight from a local perspective during our exploration, we did also include voices expressed in discussion forums related to Varberg and a citizen dialogue arranged by the municipality in 2014. Here, stories and opinions concerning Varberg in general and its future development were shared.

Focus during the visit was to uncover layers that build up the sense of Varberg. To get a comprehensive image of Varberg, we searched for tangible and intangible aspects, the at first glance unseen values, by documenting physical structures, everyday activities that bring it to life and the experience of it.

INVESTIGATION - Collage iterations as a narrative tool
(p. 28 - 39)

Methods: Iterative making of collages, conversations with local people

In the search for bringing out the narrative of Varberg, collages were used as a design tool. In iterations, fragments of documented material from the site were brought together into a common graphical expression, creating scenes, and the result was reflected upon.

In different phases, the collage technique was used as as a way to:

- sort the collected material
- to interact with interviewees
- to communicate the narrative
- to open up the design process by generating ideas

IMPLEMENTATION

Findings - Strategies - Design principles - Proposal
(p. 42 - 73)

Methods: Site visit, sketching, site analysis, collages, digital and physical models.

In the implementation chapter, the findings from the investigation were summarised and brought into design. To start this phase, we visited Varberg again, but this time with the aim to get more familiar with the project area, Hoken. Strategies and design principles were formulated, guided by the narrative. In an iterative process, the principles were tested in the design of the site, resulting in a proposal for the transformation of Hoken into a new public space.

DISCUSSION

(p. 78 - 81)

To relate back to the thesis question and the theory, the thesis is summarised with a discussion, in which the first part of the question is resolved with a reflection upon the choice of method and the second through a reflection upon the proposed transformation.



Theory

- theoretical resources and approaches -

Transformation | *What is heritage?* | *The sense of a place* | *Narrative thinking* | *A reference from practice*

Transformation

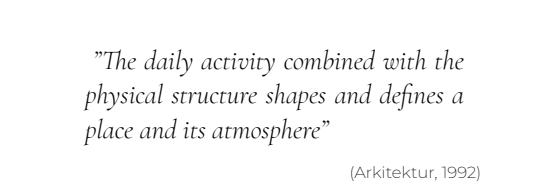
Transformation projects have their point of departure in the existing. The starting point is thereby not a blank sheet but a collection of tangible and intangible values to take into consideration. To respect what is already there, the identity of the place and the relationship between its past, present and future becomes relevant topics to discuss. Transformation is not only about what a place can become, but also about reading what it is today and what it has been throughout history.

When a place is facing a transformation, a balancing act arises between preserving and renewing. Evaluating whether something existing is important to keep alive or not, is an inevitable part of place development. What might be seen as a valuation of physical objects, is also a selection of memories that are considered more or less valuable to bring into the future.

In the book 'Collective Memory and Cultural Identity', Assmann (1995) presents his view on memory, and divides the concept into two categories, communicative memories and cultural ones. What distinguishes these two, is mainly the way they are kept alive. Communicative memories, or everyday memories, are based on informal events and communicated between individuals. Since these stories are dependent on communication, such memories are limited in time. In order for a memory to last for future generations, they must be translated and objectified into a cultural memory, "figures of memory" (Assmann, 1995). Architecture is one form of expression in which memories and collective stories can be materialised and preserved. Just as one person's life story is made up of a collection of memories, the urban fabric carries the common ones.

In an article, Braae and Diedrich (2012) discuss site-specificity in relation to transformation projects and highlight the importance for the planner to grasp all aspects associated with the existing when imagining its future. For the reading of the present and the past, Braae and Diedrich (2012) introduce three parameters, the physical, the flux and the immaterial. The physical includes structures, materials and spatial properties, the flux implies

the dynamic aspects like processes, practices and usage of the site and the immaterial describes aspects such as memories, stories and atmosphere. These three categories are presented as a way to examine site-specificity that can guide the designer to engage with the site and its properties (Braae & Diedrich, 2012).



By paying attention to different aspects of more or less tangible values, Braae and Diedrich (2012) suggest a perspective on transformation that involves both an object-related approach, focused on the physical resources, and a subject-oriented, that considers experience, feelings and memories connected to the physical. They state that these should not be seen as opposite approaches, but that they can support each other to convey a comprehensive picture of a place (Braae & Diedrich, 2012).

What we bring with us

- Preservation of physical objects is also a selection of memories and stories.
- The importance of grasping physical, dynamic and immaterial aspects when reading a place.
- Objective and subjective approaches can support each other to convey a comprehensive image of a place.

What is heritage?

In the book 'Heritage: Critical approaches' Harrison (2012) presents a set of concepts in which heritage can be studied and how the approach to heritage is constantly evolving. When talking about heritage, time is a crucial aspect. Heritage is not a thing that belongs to history, but rather something that is in the present and can be described as a perception of what has been. What is considered valuable depends on today's attitude towards the past. Harrison (2012) describes heritage as a process to keep the past alive in the present, to be able to learn from it in the future.

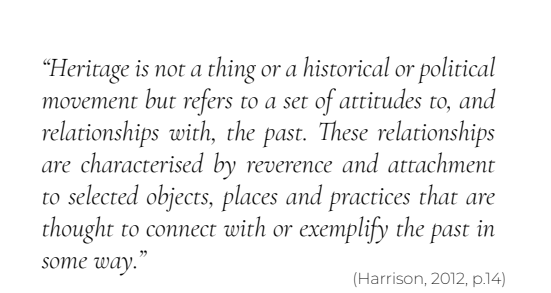
Harrison (2012) is questioning the hierarchical categorisation of heritage, what is considered valuable and according to whom. The categorisation distinguishes between what is perceived as more or less significant in terms of collective value. This classification is often connected to the protection of vulnerable or threatened objects (Harrison, 2012). One of the main criticisms of heritage is the focus on tangible objects and the limited emphasis on the intangible aspects and everyday qualities. Harrison (2012) expresses a note of caution on this classification, that significant aspects that cannot be captured in a list might be lost.

Another criticism within the topic is whose voices that are represented and in power over these decisions. Often, 'experts' are in charge and the protection tends to focus on aesthetically pleasing objects (Harrison, 2012). To make this issue visible, Harrison (2012) states a crucial difference between official and unofficial heritage. When talking about official heritage, Harrison (2012) refers to "a set of professional practices that are authorised by the state and motivated by some form of legislation or written character... by which objects, buildings and landscapes are set apart from the 'everyday' and conserved for their aesthetic, historic, scientific, social or recreational values".

Unofficial heritage, on the other hand, is described as things and traditions that are not officially listed by legislation but are actively preserved by local groups (Harrison, 2012). Unofficial might also refer to practices associated with traditions and cultures generated by everyday moments

within communities. What is considered official or unofficial heritage is a matter of conception and the definition is thereby not static (Harrison, 2012). Harrison (2012) concludes the distinction between official and unofficial heritage with a note about conflicting interests, that the spectacular might be in focus at the expense of 'everydayness'.

The reason behind heritage regulations and who is in charge of these decisions are important questions to bring to the surface when working with transformation projects. Whoever is planning for a place's future development, is in power to make a selection of which stories that will represent the past. With this power comes a responsibility to engage with the site to understand what parts of it that have a significant role locally. To find this, one needs to uncover layers of heritage to be able to look beyond official representation and bring attention to the informal heritage that can be of great importance on a local scale. Otherwise, there is a risk that decisions regarding preservation are based on a general, top-down, image of heritage at the expense of everyday qualities.



What we bring with us

- Keep in mind who is in charge of deciding whether something is considered a valuable heritage or not. Involve local voices, to give this task to the ones that are a part of the place and who will experience its future.
- Do not get distracted by the official representation of a place but experience it to find and bring attention to the unofficial qualities that are significant from an everyday perspective.

The sense of a place

As a reaction against post-war modern architecture, the philosophic theory phenomenology got attention in the field of architecture during the 20th century. The critique was based on its view on places, as surfaces without properties, and the standardised ideal was considered to create anonymity and lack of "rootedness" (Dehs, 2009). Several architects stated that these place-unbound ideals threatened the respect for the unique in the local and the human experience of the built environment. According to phenomenology, places carry an identity. By paying attention to the experience of a place, locality was reintroduced and valued (Braae & Diedrich, 2012).

Christian Norberg-Schulz, one of the architects associated with the phenomenological approach in architecture, talks about places' genius loci, its spirit, which implies that a place is not a physical structure only, but carries a specific atmosphere and identity (Norberg-Schulz, 1980). The identity of a place is defined as a coherent entirety made up by tangible buildings and streets and intangible phenomena, such as relations and feelings. Thus, the sense of a place cannot be described with scientific concepts and methods only (Norberg-Schulz, 1980). Norberg-Schulz (1999) states that without intangible phenomena, the perception of a place is incomplete.

"... it seems impossible to distinguish between architecture and life, between spatial situations and the way I experience them."

(Zumthor, 2006, p.51)

From a phenomenological perspective, an understanding of the place's unique atmosphere is crucial to consider in a place's development, as it is closely associated with the feeling of belonging and identification. Understanding its identity is about uncovering layers of the site to make tangible and intangible aspects visible, as the daily activity and experience together with the physical structure, shapes and defines a place and its atmosphere (Arkitektur, 1992). According to Norberg-Schulz, the role of architecture is to create conditions for people to feel attached to the place. Capturing and including users' opinions, feelings and attitudes

towards the place in the design, is thus of great importance (Dehs, 2009). The character of the place is a result of its time, where seasons, light and weather shapes the place as much as its built structures (Norberg-Schulz, 1999). This means that a place is not a static structure, but is constantly changing. By capturing the dynamic identities of the place, its transformation can be performed with respect and in line with its deeply rooted identity (Norberg-Schulz, 1999).

In this thesis, we aim for gaining a phenomenological understanding of the space in transition, to bring attention to architecture as a phenomenon beyond physical structures. Phenomenology acts as the basis for our approach towards places, as carriers of a larger meaning and not as blank sheets. By emphasising the features and qualities in the existing, one can respect the attachment between people and the place and reach a more site-specific development.

Similar to the notion of heritage, as something dynamic and based on attitudes, one can reflect upon the phenomenological description of place identity as one genius loci, a spirit. When talking about intangible heritage such as place identity, one needs to be aware of whose voices are included in formulating it. How a place is perceived depends on who you are and your relationship with it.

When the thesis discusses capturing the sense of Varberg, it is not about searching for a static truth about what the place is and how it should continue to be. It is about bringing attention to several perspectives that define Varberg to build on to, in a development that cares for the existing. Thus, our approach is that place identity can not be formulated as one collective truth, but be captured only if different perspectives, that do not necessarily coincide, are exposed.

"Various site specific aspects can be integrated into the formulation of the site's future if they fit into and contribute to an encompassing narrative."

(Braae & Diedrich, 2012)



Fig 5. Varberg in April 2022

Narrative thinking

According to phenomenological theory, the physical properties, the activities happening and the intangible experience, together tell the story about a place. A guiding narrative, where the tangible and intangible interact, can be a tool for formulating a future place development that is in line with the identity. By referring the design decisions to the formulated narrative, decisions can be anchored in site-specific and local discourses (Braae & Diedrich, 2012).

A narrative approach enables local voices and the experience on site to be made visible and act as the basis for place development. Unofficial heritage, such as stories about everyday life told by local people, can be raised and included in the process. In this way, the people who are most affected by the transformation get an active role in maintaining the sense of the place despite major changes, instead of passively watching "experts" value heritage from an external perspective. The chance is then greater to succeed in capturing and protecting the attachment between the people and the place, instead of valuing generally aesthetically pleasing and spectacular structures.

What we bring with us

- Do not fall for place-unbound ideals but aim for an understanding of the unique identity of the place in order to respect local roots, identification and sense of belonging.
- Without intangible phenomena, the perception of a place is incomplete. - Understand the place through different times since the atmosphere is not a static setting.
- Include different perspectives to gather a comprehensive understanding of the place identity(ies).
- Formulate a narrative, including tangible and intangible phenomena, and use it as a guiding tool to protect the attachment between the people and the place throughout the transformation process.

A reference from practice: Île de Nantes

The former port city Nantes in France, whose industries fell into decay in the 19th century, showcase a similar context to the harbour of Varberg, but in a larger scale. In this thesis, the process behind the on-going transformation of Île de Nantes acts as inspiration for the proposed development of Hoken. The reference presents an alternative development that is sequential, open-ended and derives from the existing local qualities, as a reaction against the general top-down, static and result-oriented masterplan and 'best practice' principles in planning. Thus, the reference has been used to widen the perspective on alternative development that is applicable for the context in our thesis.

Recently, the area Île de Nantes began to accommodate spontaneous activities which was the starting point for a transformation. In the Nantes project, the transformation process derives from close on-site observations, aiming to find immediate qualities from an everyday perspective, and with an approach to transformation as an open-ended process that lacks a defined end result (Braae and Diedrich, 2012).

"It does not matter what the future will look like in the future as long as its development is driven by close site monitoring"

(Braae & Diedrich, 2012)

The point of departure for the Nantes project is the existing. The assets are valued regardless of when, how and why the object was built, in comparison with a general view of heritage which is reflected at Hoken, where the terminal from the 60s was demolished but the 20s building was considered important to save. When the Nantes project is described, it becomes clear that intangible, atmospheric qualities, which require an involvement with the place to make visible, have been taken into account, preserved and strengthened.

"The openness of a large asphalt void, the expansiveness of the view on the westernmost quays, the roughness of the mounted banks"

(Braae & Diedrich, 2012)

The transformation of Île de Nantes questions the top-down masterplan based on general ideals as a guide for planning. Instead, they propose what they call a 'plan guide'. In comparison to the static and result-oriented, the plan guide is described as a sequential method that brings attention to the time aspect and an importance to allow for the site to be a continuously transforming environment. The existing assets of the site are mapped and interventions are designed based on the observations. Not until the completion of the additions and an evaluation of the effects of appropriation by the community, more interventions can be added based on the new 'existing', and so it continues in loops. (Braae & Diedrich, 2012)

Braae and Diedrich (2012) mention the importance of close on-site observations. Here, important values that are not detectable on maps, such as spontaneous usage that emerges from bottom-up initiatives, can be made visible. They also put emphasis on formulating a narrative as a foundational element during the long-term transformation. (Braae & Diedrich, 2012)

What we bring with us

- The transformation process in the Nantes project understands the site as a dynamic space, which opens up for fluid qualities and changes over time.
- Transformations is a long-term process and a guiding narrative can be a tool to keep in track. In our project, methods for formulating such a narrative will be studied. The narrative, that addresses multiple identities, will act as the link between the exploration of the site and the proposal of its possible future.
- A sequential transformation that is carried out through loops of intervention and reflection, opens up for bottom-up initiatives to establish. This opportunity can be limited if the site is occupied by a predefined purpose implemented in one take.

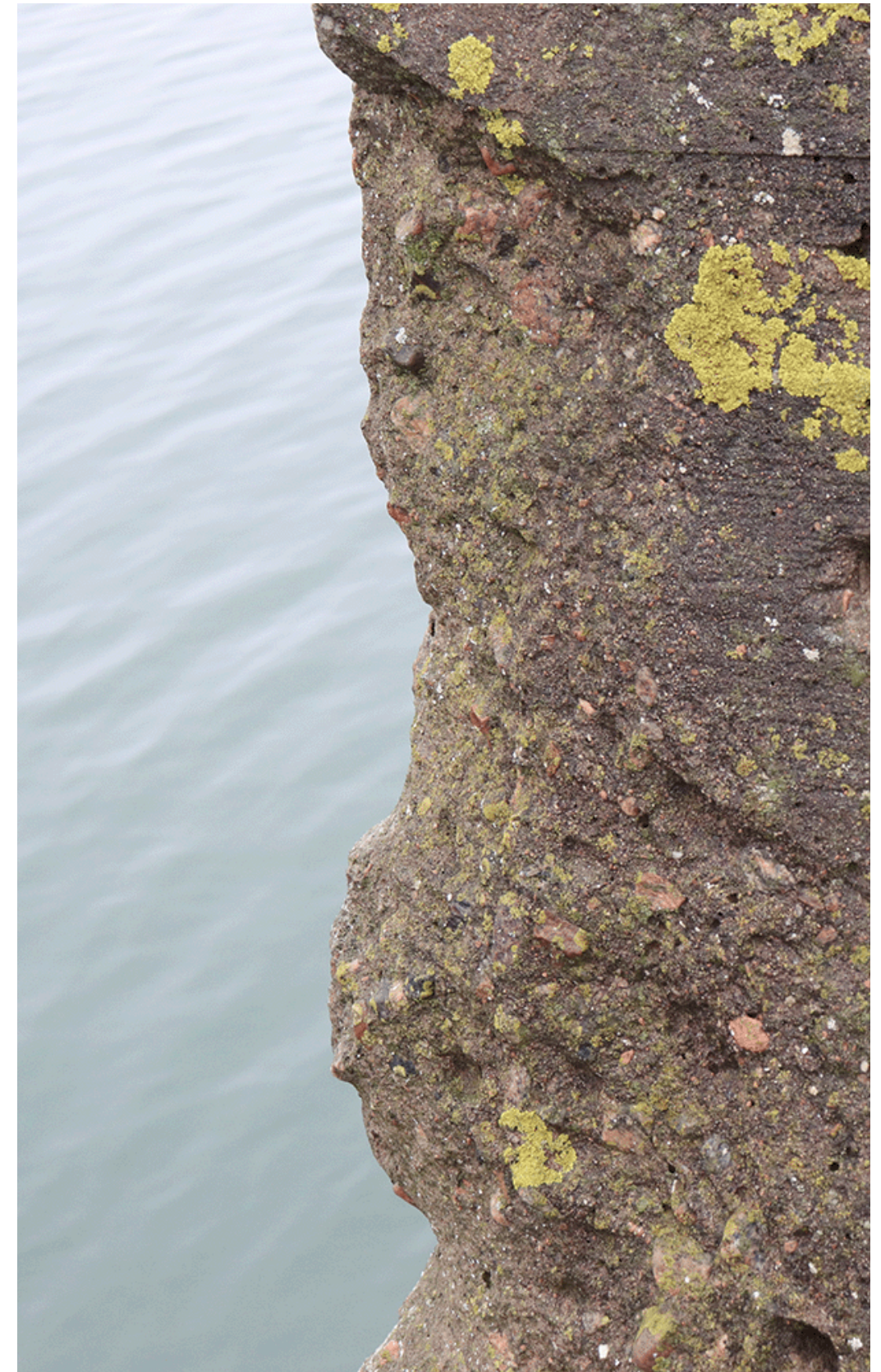


Fig 6. Detail of the harbour environment at Hoken.



Investigation

- a search for the identities of Varberg -

Site exploration | *Collage iterations*

Site exploration

The phenomenological theory applied to architecture points out the importance of creating architecture that captures a 'wholeness', where tangible and intangible features coexist in symbiosis. According to Norberg-Schulz (1999), architecture should derive from an intention to create or maintain personal identification and sense of belonging. With this in mind, Dehs (2009) stresses the importance of capturing, understanding and translating users' opinions, feelings and attitudes connected to a place. In relation to transformation of a place, we see this local insight as a crucial part to include in the design process. When exploring the site, we documented our own experience and had conversations with local people.

Site visit

The investigation part of the thesis started with a site visit during three days in February. By strolling, observing and talking to people, the intention was to extend our personal experience of Varberg that we have in our memories from former, less structured, visits during different seasons. Our own experience was documented in photographs, texts and sketches. The search for the 'sense of the place' revolved around uncovering layers of more or less tangible phenomena, to get a deeper understanding of the identities of Varberg. This was carried out by highlighting physical characteristics, everyday moments and perceived feelings.

Conversations with local people

In order to understand the site from the inside and collect firsthand experience from various perspectives, we talked to local people both in spontaneous conversations on site and during more arranged interviews. Memories, stories, feelings and personal opinions about Varberg were collected.

Own experience and translations of local voices gave us a broad perspective of Varberg's DNA and a bunch of material, expressed in different media, to bring into the collage iterations.

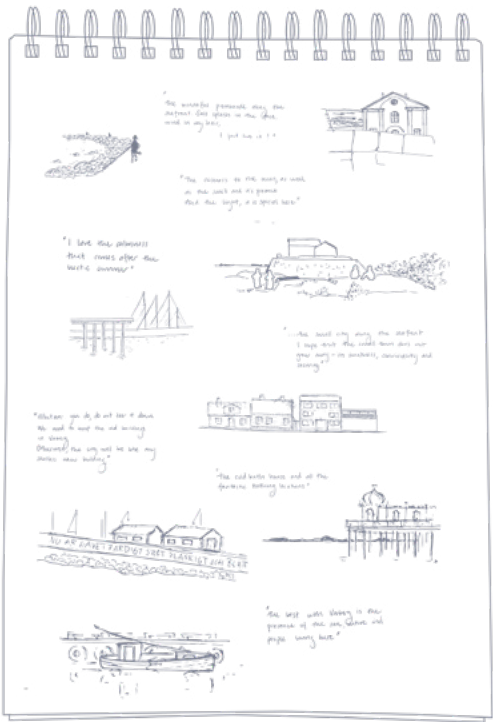


Fig 7. Sketches and quotes collected during the site visit in February 2022



Fig 8. Photos from our exploration on site in February and April 2022

Collage iterations

In iterations of creating collages, reflecting upon them and summarising the findings, the aim of this phase was to capture and communicate atmosphere and to generate ideas by working conceptually with the site. By combining the material collected during the site exploration in collages, scenes that highlight characteristic happenings, feelings and structures were created.

Collages as a narrative design tool

To bring out the narrative of Varberg, collages were used as a design tool to illustrate scenes that communicate the experience of Varberg, based on our own visits and conversations with local people. Hannington and Martin (2012) describe the collage technique as "a way of visually expressing thoughts, feelings, desires or other aspects that are difficult to articulate using traditional means". Thus, the technique is useful when aiming for making intangible values visible.

In an article, Baldwin (2022) gathers architects that, in different ways, include collages as a design tool in their work. The technique is not only presented as a method for visualising an end result, but as a tool for creating a more inclusive design process where several perspectives can be united. Combining material can also be a way of finding new qualities and thereby generating ideas that opens up the design process. (Baldwin, 2022)

One of the architects mentioned in the article is Tatiana Bilbao. She believes that the collage technique generates ideas that contribute to creative architectural projects (Baldwin, 2022). By making collages one can gather an understanding of the relation between the physical site and the people using it, and subsequently, the experiences can be translated into practice (Parab, 2021). In this thesis, Bilbao's work has been an inspiration for exploring ways in which drawing in layers can support a phenomenological approach to place development.

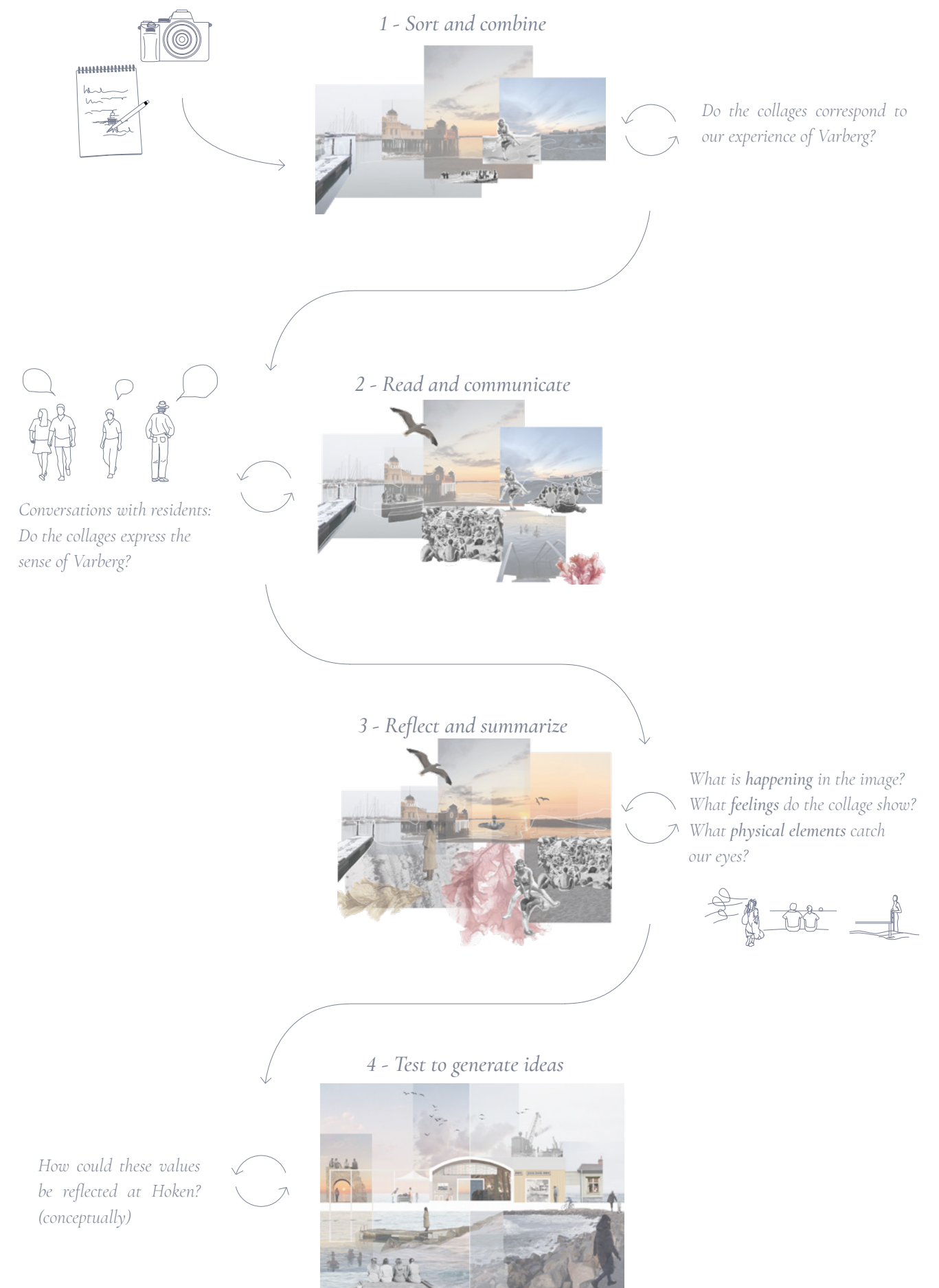
In the paper 'Narrative thinking in Architectural Education' Gerards and De Bleeckere (2014) states that narrative thinking can be a supplement to more traditional design processes in order to

achieve a more inclusive process that derives from a user perspective. Gerard and De Bleeckere (2014) put emphasis on the making of storyboards (in our thesis described as collages) as an ideal tool for involving, communicating and interacting with the future users as it makes stories and different perspectives visible. The basis of narrative thinking in the design process is to talk to residents, for developing scenarios that bring attention to the users and their experiences. These scenarios, translated into storyboards, can later act as a communication tool for discussing with the users in a participatory design process. (Gerards & de Bleeckere, 2014) The paper acted as inspiration for our methodology, linking research by design with a narrative thinking, by using visual material to interact with future users and make intangible phenomena visible.

The strength of the collage technique is its freedom. By translating stories into collages, the abstract can be framed and communicated. By drawing in layers, one can put emphasis on and exaggerate selected elements. According to the theory of phenomenology, the atmosphere is defined as what arises in the meeting between the built environment and its activity and feeling. In collages, physical elements can be supplemented with activity and strengthened by an emphasised feeling. From a phenomenological perspective, the method functions as a tool to convey the full image of a place, built up by the physical, the emotional and the happenings.

One by one, the scenes communicated through collages highlight specific moments, feelings and structures. Together, they tell a story of the place.

Fig 9. The diagram to the right illustrates the iterative collage process



1 - Sort and combine

The collage technique appears in the process the first time as a method to sort the material documented during the exploration of the site. Own experience and interpretations of local voices are combined into an united graphical representation. Fragments of photographs support each other and texts, sketches and conversations bring attention to tangible and intangible aspects to enhance.

Outcome:

Collected material combined in collages, representing five characteristic scenes that reflect atmosphere - the built environment in relation to activity and experience. (Fig. 11-15, p. 31 - 35)

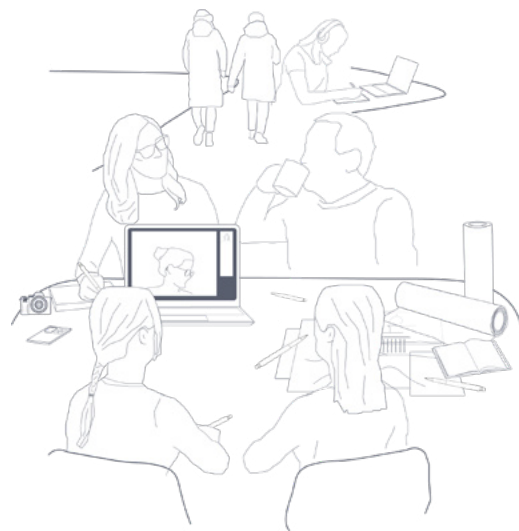


Fig 10. Own experience and conversations with residents were interpreted into collages

2 - Read and communicate

Conveying the right atmosphere required several iterations. The collage technique forced us to take time, read the material properly and think about what atmosphere we wanted to communicate. We made collages and discussed them together, guided by questions such as:

Are the collages telling the story of Varberg, as it was told to us?

During the iterations, the collages did also function as a means of communication to interact with residents during more arranged interviews. Having a tangible reference point for conversation supported the interaction, both for us to get our questions clear and for the receivers to express their thoughts. We showed the collages and asked our interviewees:

Do the collages express the sense of Varberg?

In this way, the scenes could be further developed by adding, removing or enhancing elements, based on input from local people.

Outcome:

Adjusted collages representing our interpretation of the narrative of Varberg (Fig. 11-15, p. 31 - 35)

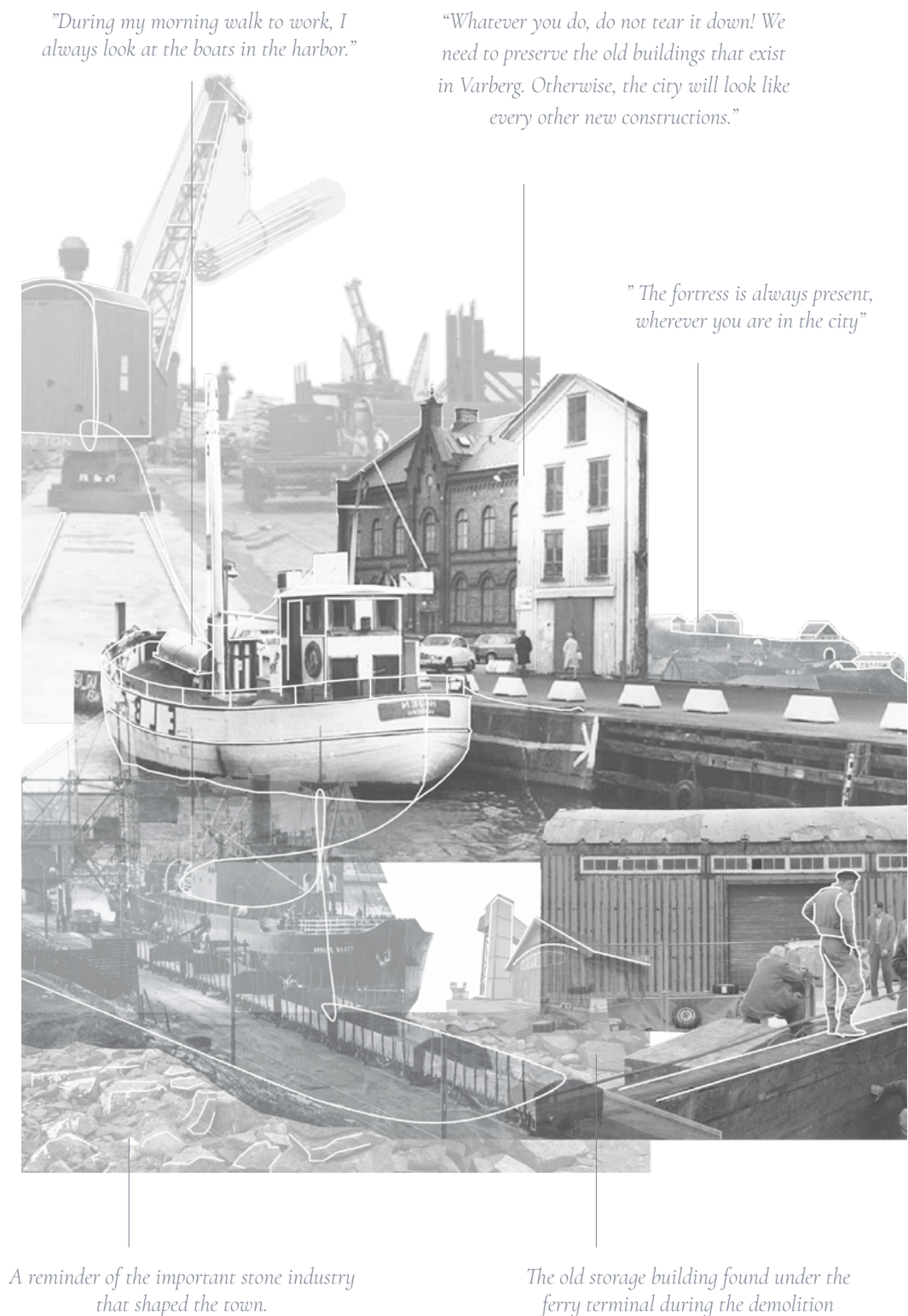


Fig 11. Collage 1 - LAYERS OF HISTORY

- a scene showcasing the history of Varberg as a harbour town.



Fig 12. Collage 2 - CONTRASTS

- a scene showcasing the contrasts over the seasons and the presence of water, as an activity-related and emotional asset.



Fig 13. Collage 3 - A SMALL TOWN

- a scene that visualises the small-scale city centre.

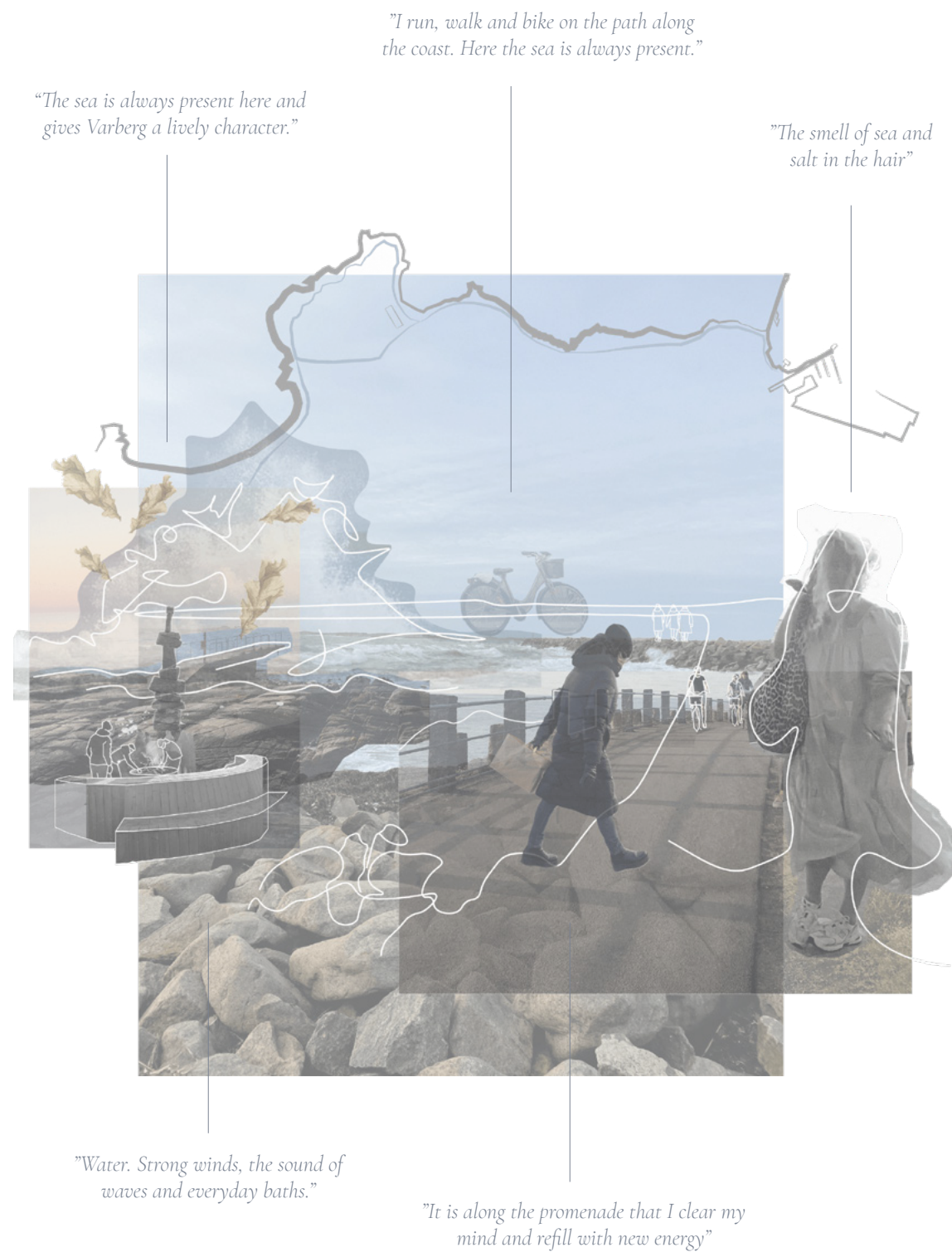


Fig 14. Collage 4 - COASTLINE

- a scene that show the presence of water, in calmness or turbulence.

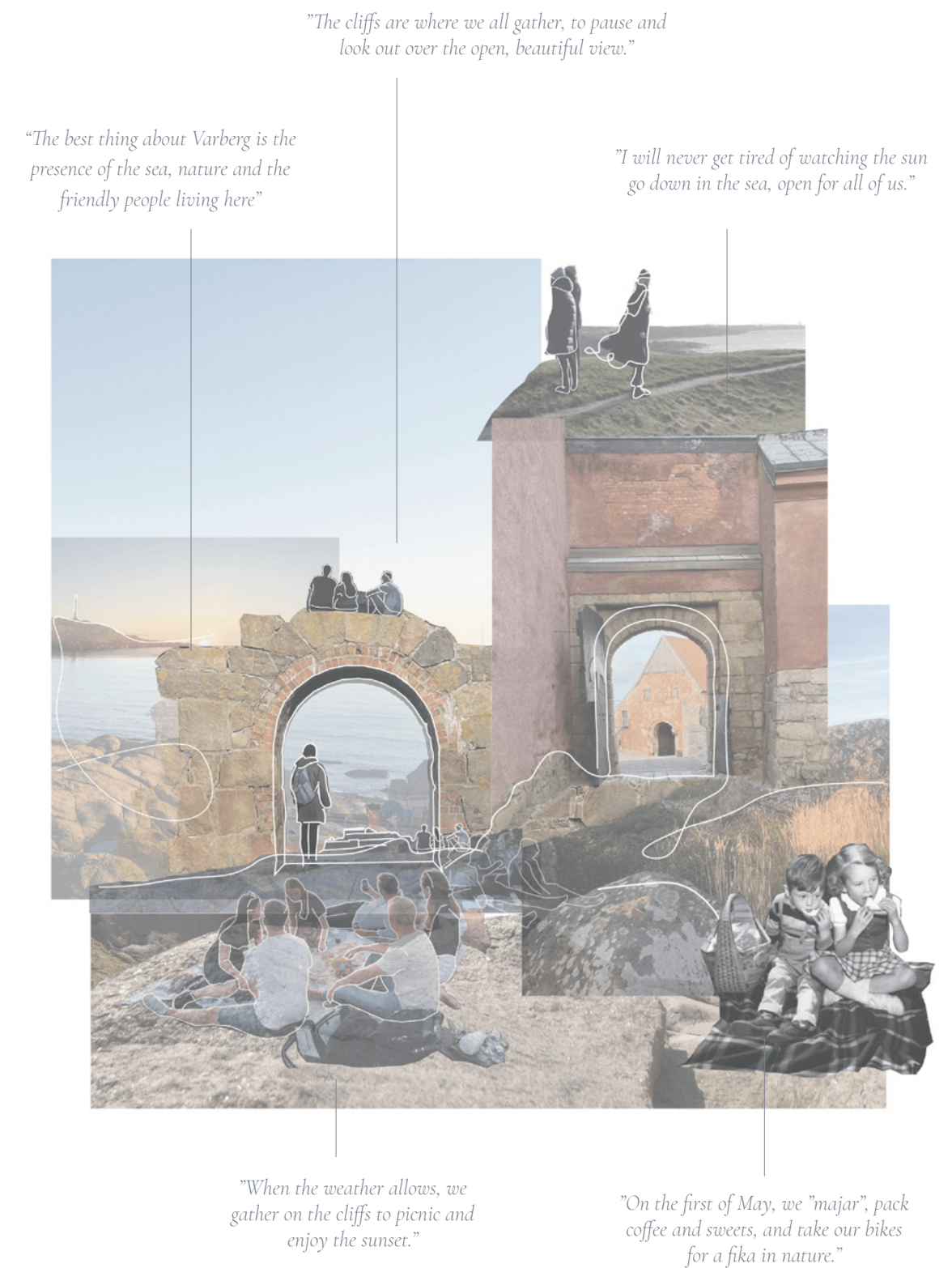


Fig 15. Collage 5 - PAUSE

- a scene that visualises people gathering to enjoy the beautiful views.

3 - Reflect and summarise

The five collages highlight the site's narrative in different scenes. To summarise the iterations, we went back to read the collages and reflect upon which elements that the visualised atmosphere consisted of. To keep the right focus for how we analysed the collages, we asked ourselves the following questions.

What **physical elements** catch our eyes?
What is **happening** in the image?
What **feeling** do the collage show?

The answers were written down in texts and interpreted into a collection of collage elements (to the right, p. 37). Thus, the conceptual atmosphere in the scenes was concretized. The collage elements represent tangible and intangible values, presented in categories of physical elements, activities and feelings, that together contribute to Varberg's identity and atmosphere.

Outcome:
Collage elements extracted as a concretisation of the narrative communicated through collages.
(Fig 18, p. 37)



Fig 16. Principle illustrating extracted collage elements

4 - Test to generate ideas

As a first step towards translating the investigation to an implementation at Hoken, the collage technique returned, but this time as a method to open up the design process and generate ideas.

Combining tangible and intangible collage elements, in a conceptual collage became a step in-between communicated atmosphere and actual design strategies. The conceptual collage (next spread, p. 38 - 39) was a way to meet halfway, to put the concretised collage elements into the context, but conceptually to still have the freedom of not being restricted to boundaries that comes with reality. Creating these scenarios triggered the imagination of what Hoken can become, if layers of activities, physical objects and feelings, that appeared important for the place identity, are reflected at Hoken.

Outcome:
A conceptual application of the collage elements at Hoken. (Fig 19, p. 38-39)

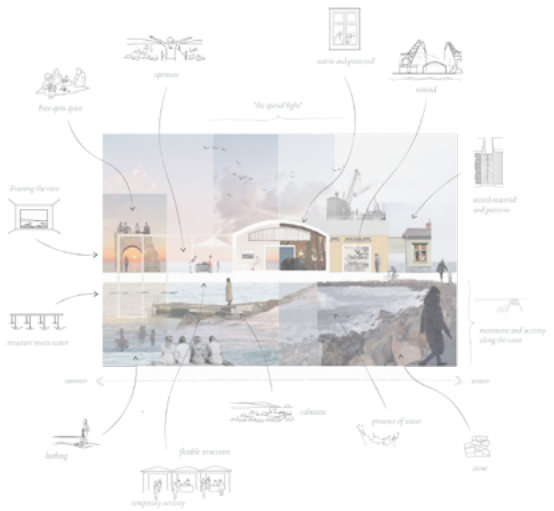


Fig 17. Principle illustrating applied collage elements

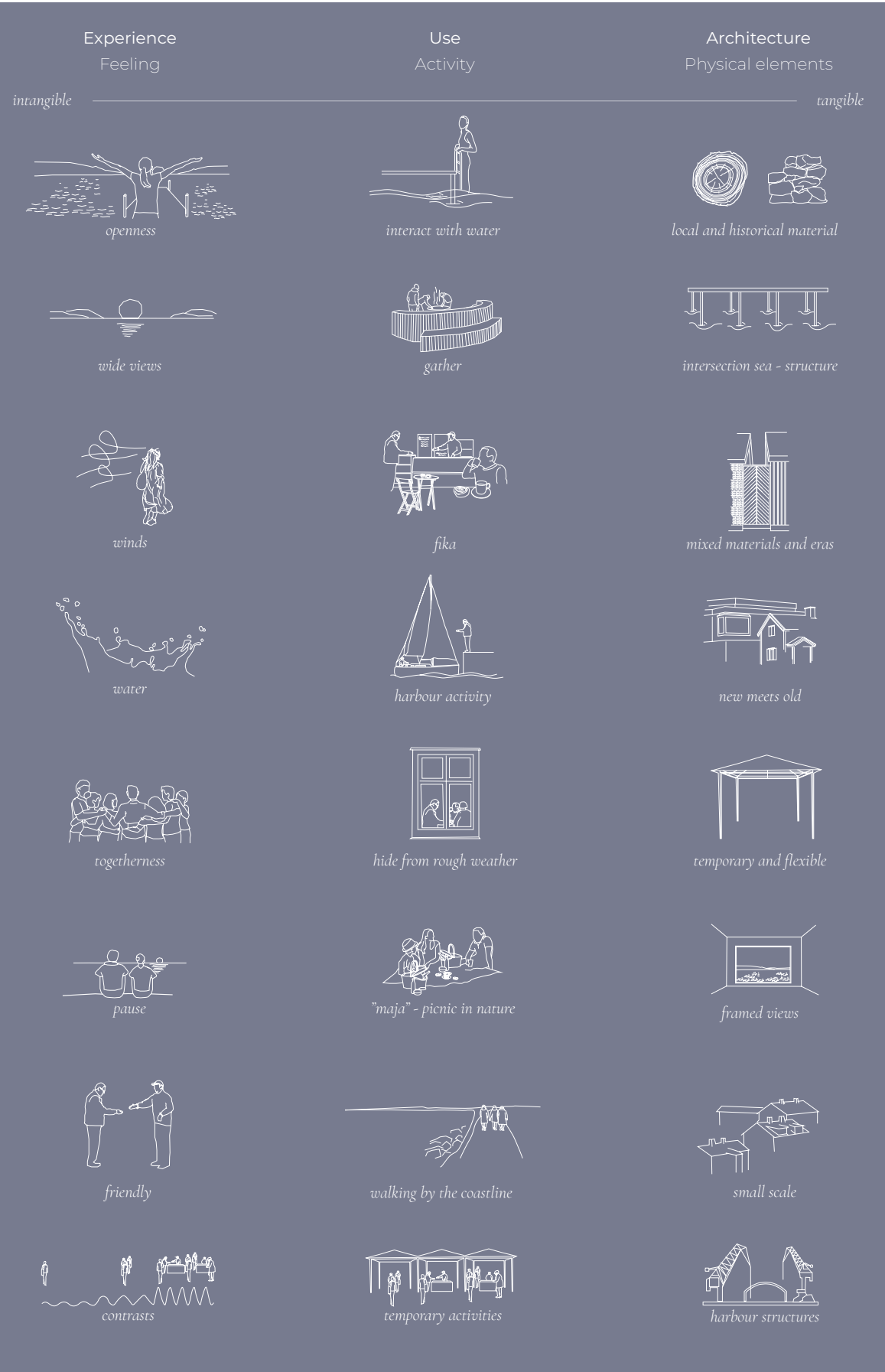


Fig 18. Collage elements representing physical elements, activities and feelings that together contribute to Varberg's identity.



Fig 19. Collage 6 - CONCEPTUAL APPLICATION ON HOKEN



Implementation

- a transformation proposal for Hoken -

Site - Hoken and Magasinet | *Strategies and design principles* | *Transformation proposal*

Site - Hoken & Magasinet



Fig 20. Collage 7 - HOKEN
empty, hard surface, water, harbour structures



Fig 21. Collage 8 - MAGASINET
spacious, arches, original, light

Hoken

The pier, named Hoken, is characterised by openness and the presence of the sea, with views over the harbour and characteristic buildings in Varberg, such as the cold bath house and the fortress. Here, one stands at the interface between city and sea, and in the future this will be the spot in between the old and new parts of Varberg. Today, the hard surface, which is owned by the municipality, is a parking space primarily used by motorhomes but Hoken has historically been a part of the harbour area and the point of departure for ferry traffic to Getterön and Denmark, until 2020.

Magasinet

In the 80's, the storage building Magasinet from 1920 was built in and transformed into a ferry terminal. Now, after the demolition of the terminal, only a third of the storage building remains. The part that still exists, with the characteristic shape and visible construction made up by glulam arches, is almost intact. The climate shell that previously surrounded the whole building in the added terminal facade, is now gone and only a thin layer of board protects the

interior from the west coast winds. Interventions, such as an added layer of insulation and external cladding is required to protect the structure and enable all year usage. (building inventory in Fig 23, p. 46). Some original elements, such as doors and windows, have been preserved, while others were destroyed during the transformation in the 80's. According to the drawings of the terminal building, collected from the city planning office, water and sewage systems have been identified, which facilitates the retrofitting and development of Magasinet.

Despite some damages, Magasinet has several architectural qualities to emphasise in a transformation. The high positioned window frames, original wooden doors, glulam arches, the spaciousness and the framing of the horizon to name a few. Layers and stories from another era are preserved in the building, which we believe strengthens the arguments for a retrofitting of Magasinet. It will be treated as a spatial resource that will be reused and assigned a new purpose.

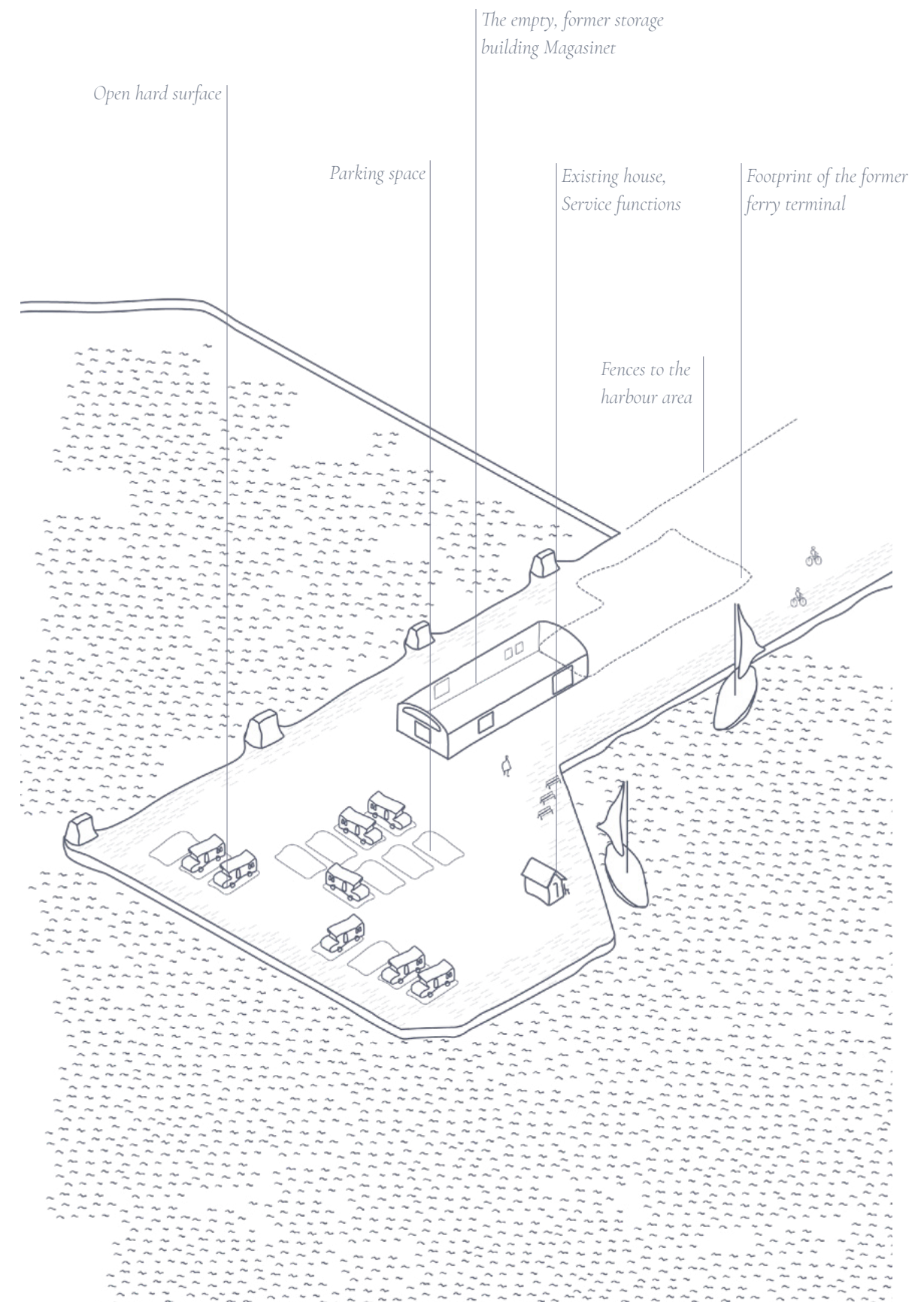
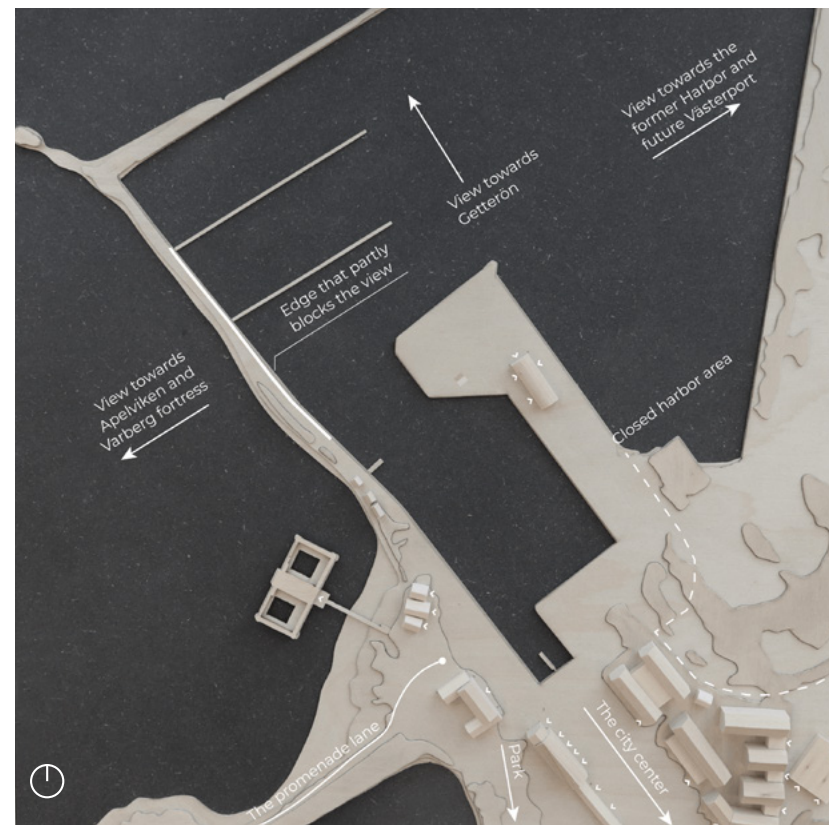


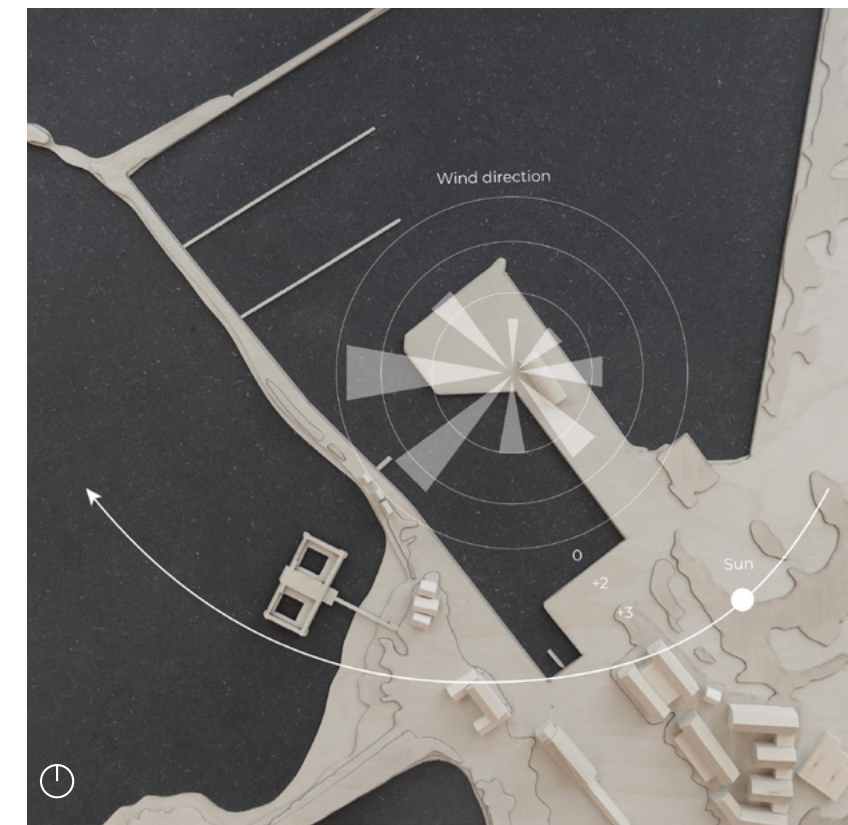
Fig 22. Current situation - an overview of the site and its usage today.

Site analysis

The analyses showcase the preconditions of the site: movement, climate, functions and future plans.



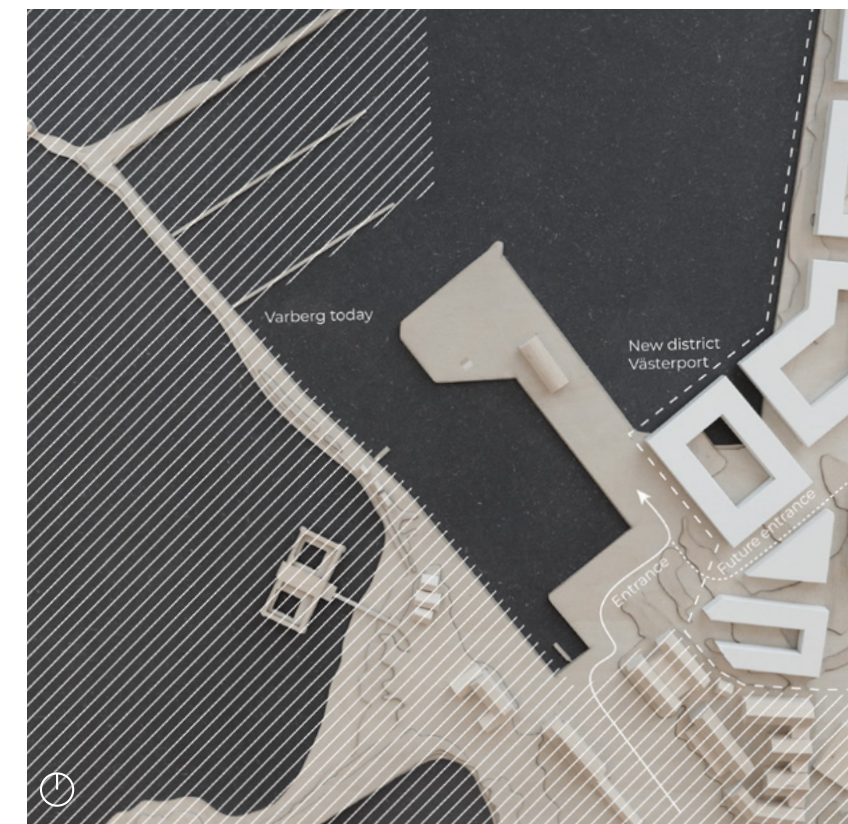
Site analysis - Movement and views



Site analysis - Weather and heights



Site analysis - Buildings and functions



Site analysis - Future development and entrance situation

Building inventory - Magasinet

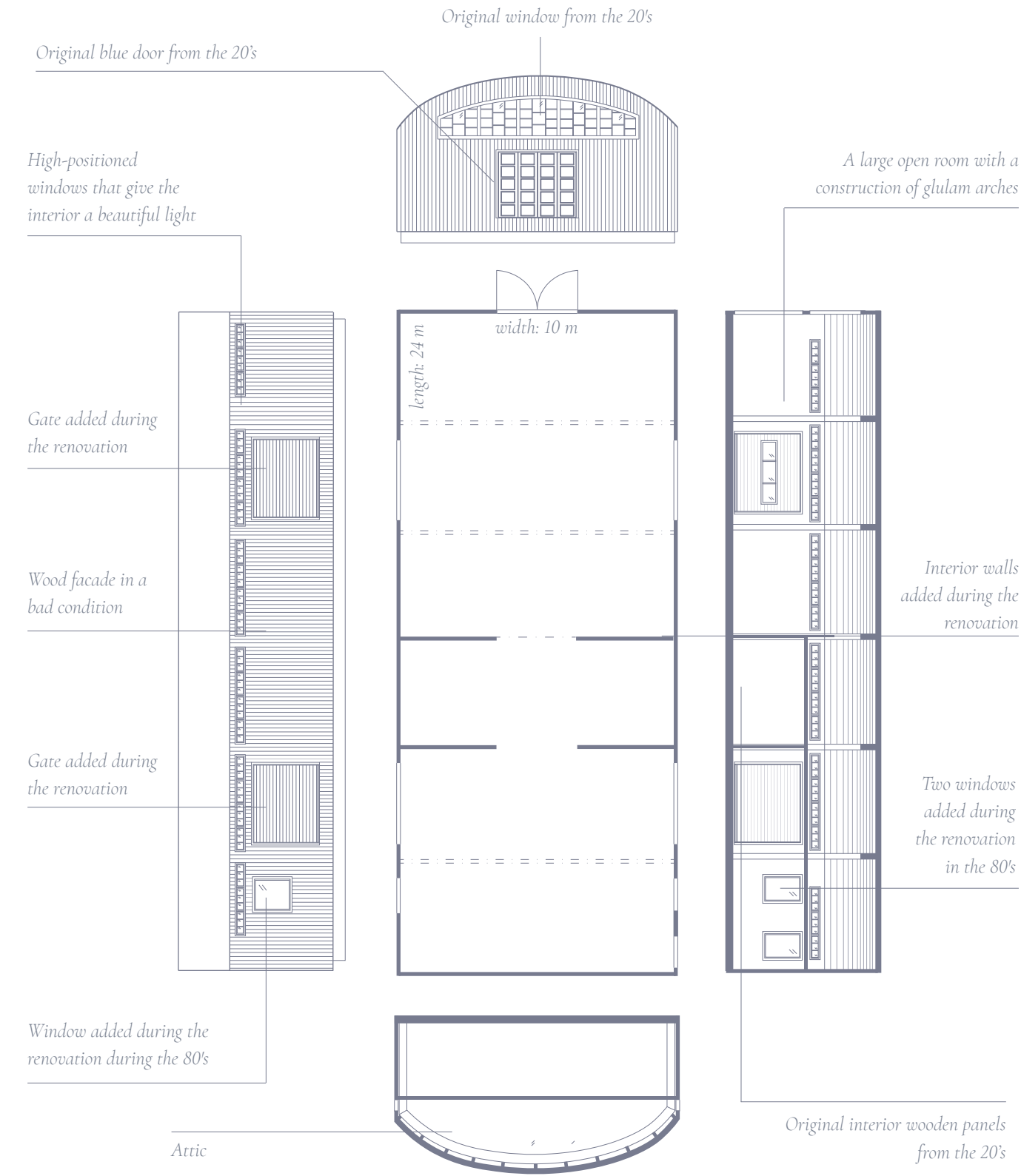


Fig 23. Drawing of Magasinet today with highlighted qualities and damages

Strategies and design principles

The collage elements (p. 37) representing structural elements, activities and feelings, that together build up the atmosphere of Varberg, are interpreted into strategies. The strategies are then concretised into design principles that set up guidelines for the design. The charts in the two following spreads will present an overview of the translation from elements into strategies and then fragmented into design principles.

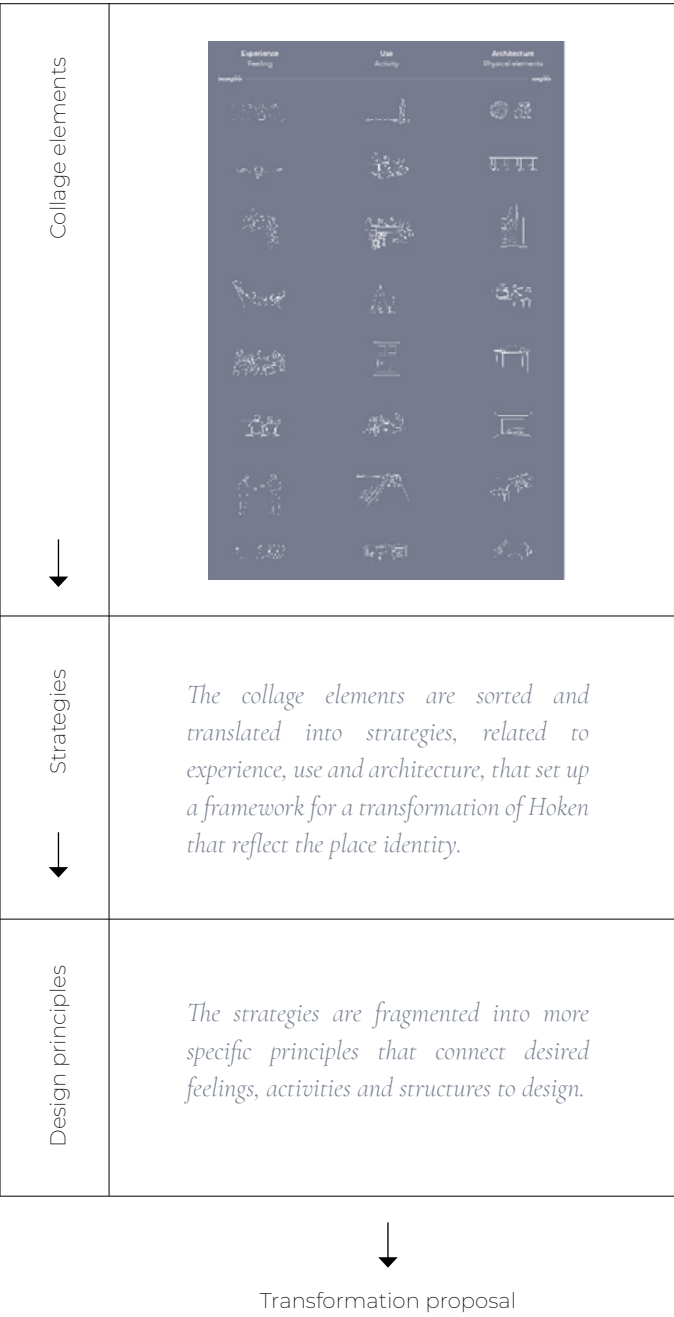
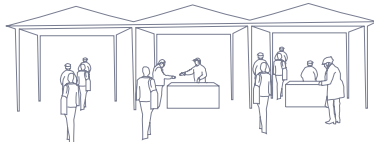

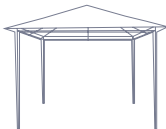





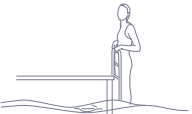

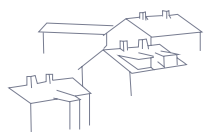
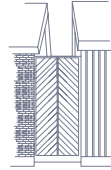

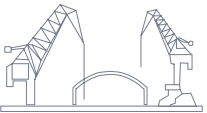
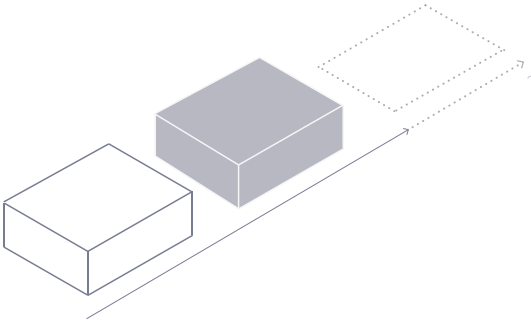
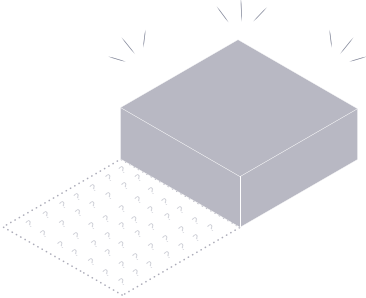
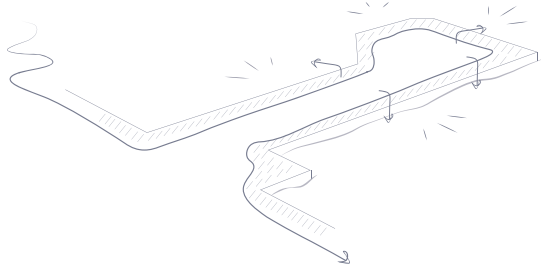
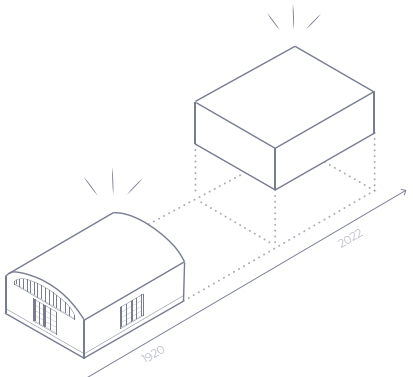
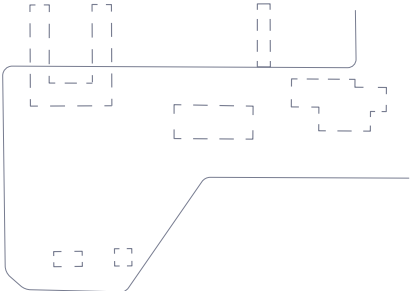
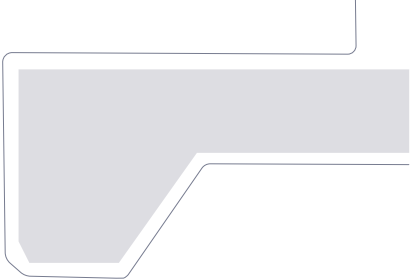
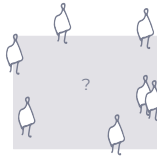

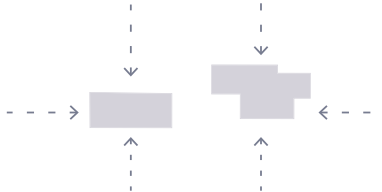
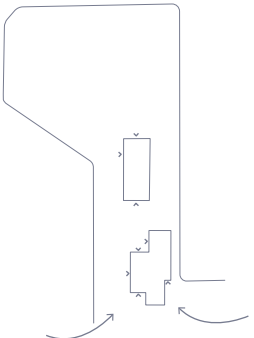
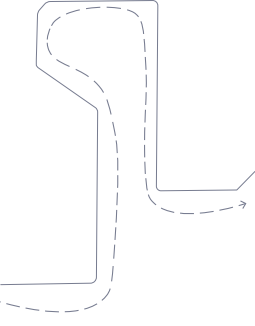
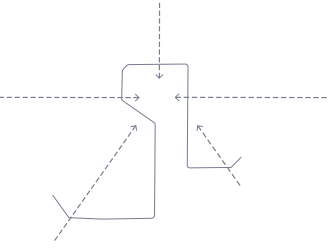

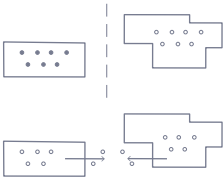
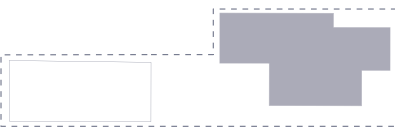
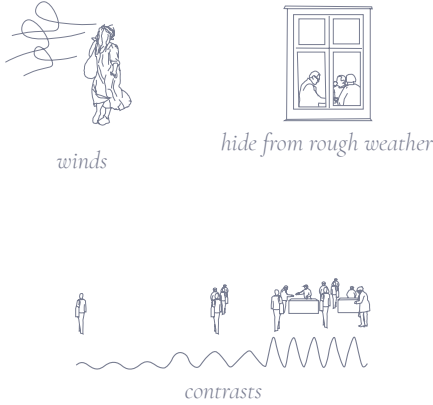

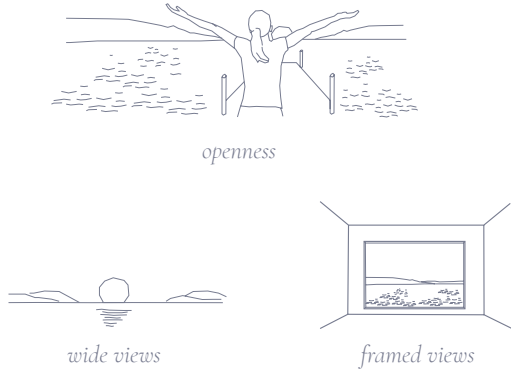
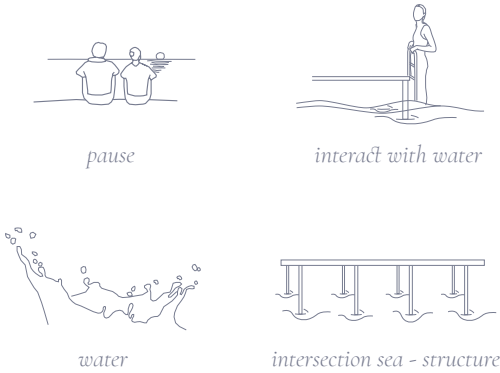
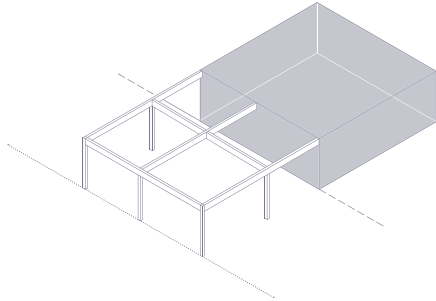
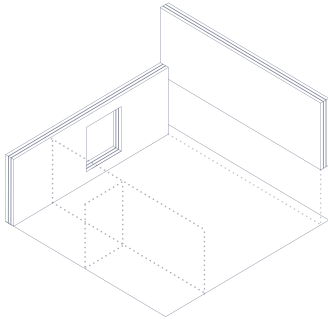
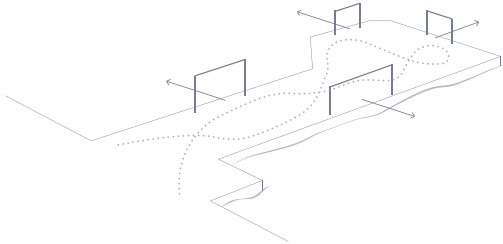
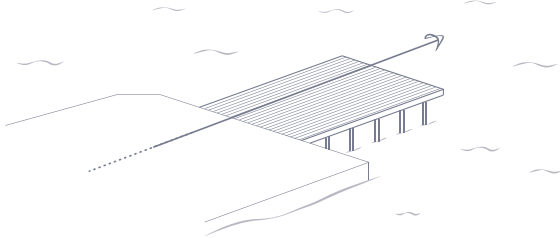


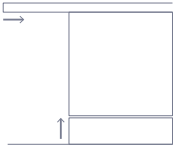
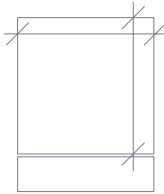
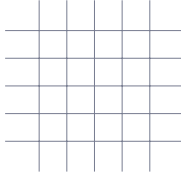
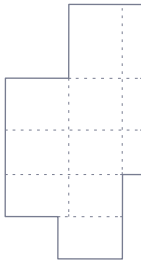

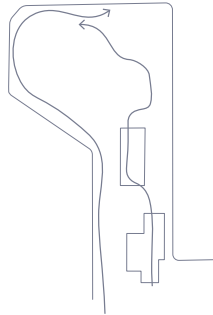
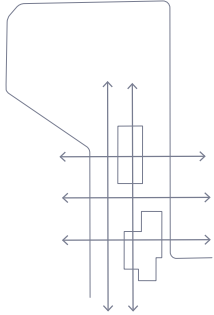
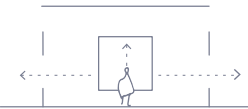
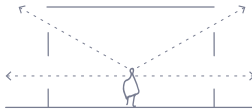
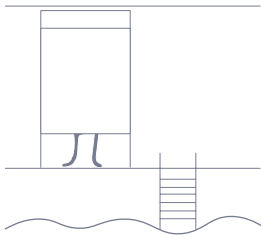



Fig 24. The translation from investigation to implementation.

Collage element ↓	<div><p>temporary activities</p></div> <div><p>togetherness</p></div> <div><p>temporary and flexible</p></div>	<div><p>pause</p></div> <div><p>gather</p></div> <div><p>"maja" - picnic in nature</p></div> <div><p>temporary activities</p></div>	<div><p>walking by the coastline</p></div> <div><p>interact with water</p></div> <div><p>friendly</p></div>	<div><p>small scale</p></div> <div><p>mixed material and eras</p></div> <div><p>new meets old</p></div> <div><p>harbour structures</p></div>	Collage element ↓
Strategy ↓	1 - Temporary and open-ended development 	2 - Programmed and unprogrammed space 	3 - Connect and invite 	4 - Start from the existing 	Strategy ↓
Design principle ↓	 <p>1.a Short- and long-term temporary design (material, construction etc.)</p>  <p>1.b Leave some space open and unprogrammed for temporary usage and uncertain futures</p>	 <p>2.a Unplanned and flexible space for several activities to take place</p>  <p>2.b Open up for bottom-up initiatives</p>  <p>2.c Programmed spaces to attract</p>	 <p>3.a Entrances that welcome visitors from several directions</p>  <p>3.b Free, undisturbed movement along the coastline</p>  <p>3.c No back facade since the pier is overlooked from all directions</p>	 <p>4.a Renovate the existing building and extend its use with funtions in an additional building.</p>  <p>4.b Allow for the existing and new structure to be used both as one common and as two separate volumes.</p>  <p>4.c. Additional structure should follow the footprint of the demolished building</p>	Design principle

<div>Collage element</div> <div>↓</div>	<div></div>	<div></div>	<div></div>	<div></div> <div>Collage element</div> <div>↓</div>
<div>Strategy</div> <div>↓</div>	<div>5 - Meet the dynamic conditions</div> <div></div>	<div>6 - Local material and flexibility</div> <div></div>	<div>7 - Openness and wide views</div> <div></div>	<div>8 - Emphasize the presence of water</div> <div></div> <div>Strategy</div> <div>↓</div>
<div>Design principle</div> <div>↓</div>	<div><p>5.a Structures to meet dynamic weather conditions</p><div></div><p>5.b Design indoor, outdoor and inbetween spaces to open up for fluid qualities.</p><div></div><p>5.c A high concrete base and a large roof to protect the exposed facade at the pier.</p></div>	<div><p>6.a Standardised CLT dimensions from Södra mill</p><div></div><p>6.b A rational grid facilitates reconstruction and additions</p><div></div><p>6.c CLT frame with interior stud walls to allow for future layout changes</p><div></div><p>6.d Thoughtful joints that facilitates disassemble and reuse</p></div>	<div><p>7.a Allow for free moment</p><div></div><p>7.b Sightlines to not block the openness</p><div></div><p>7.c Design to make the surrounding present</p><div></div><p>7.d Spacious rooms relates to the feeling of openness</p></div>	<div><p>8.a Relate to Varberg's strong bathing tradition</p><div></div><p>8.b Extend Hoken towards the water</p><div>Design principle</div><div>↓</div></div>

Transformation proposal

In the following pages, the transformation proposal is presented step by step, describing each strategy and their attached design principles together with illustrations showing the result on site. Below, sketches from the process have been collected, showcasing how we have worked with the design principles in the context. The illustration to the right visualises an overview of the proposal that will be described more thoroughly in following pages (p. 54-73). The chapter is summarised with an overview of the proposal and a discussion about Hoken's new position in the broader context.

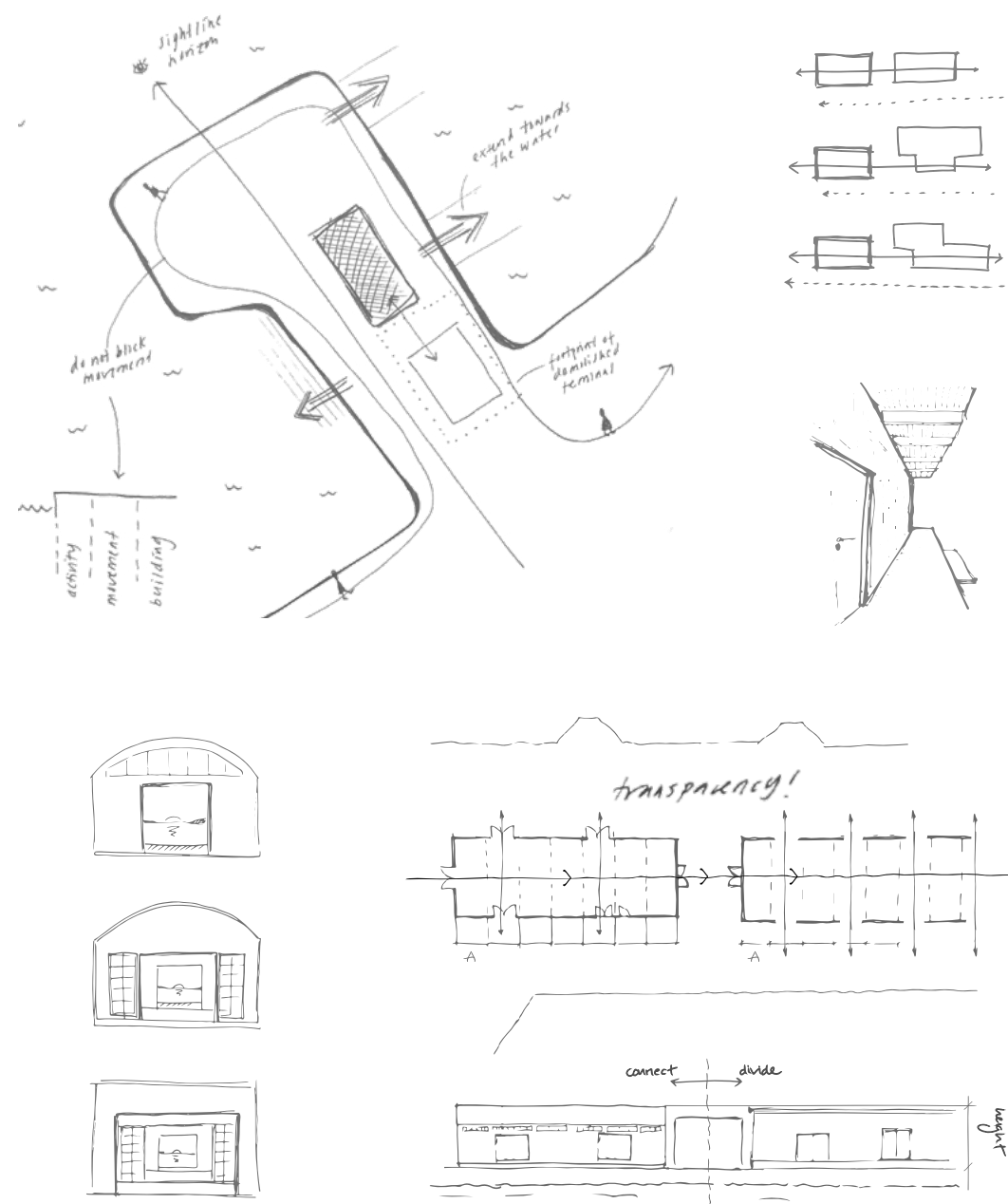


Fig 25. Sketching process, from design principles to a transformation proposal

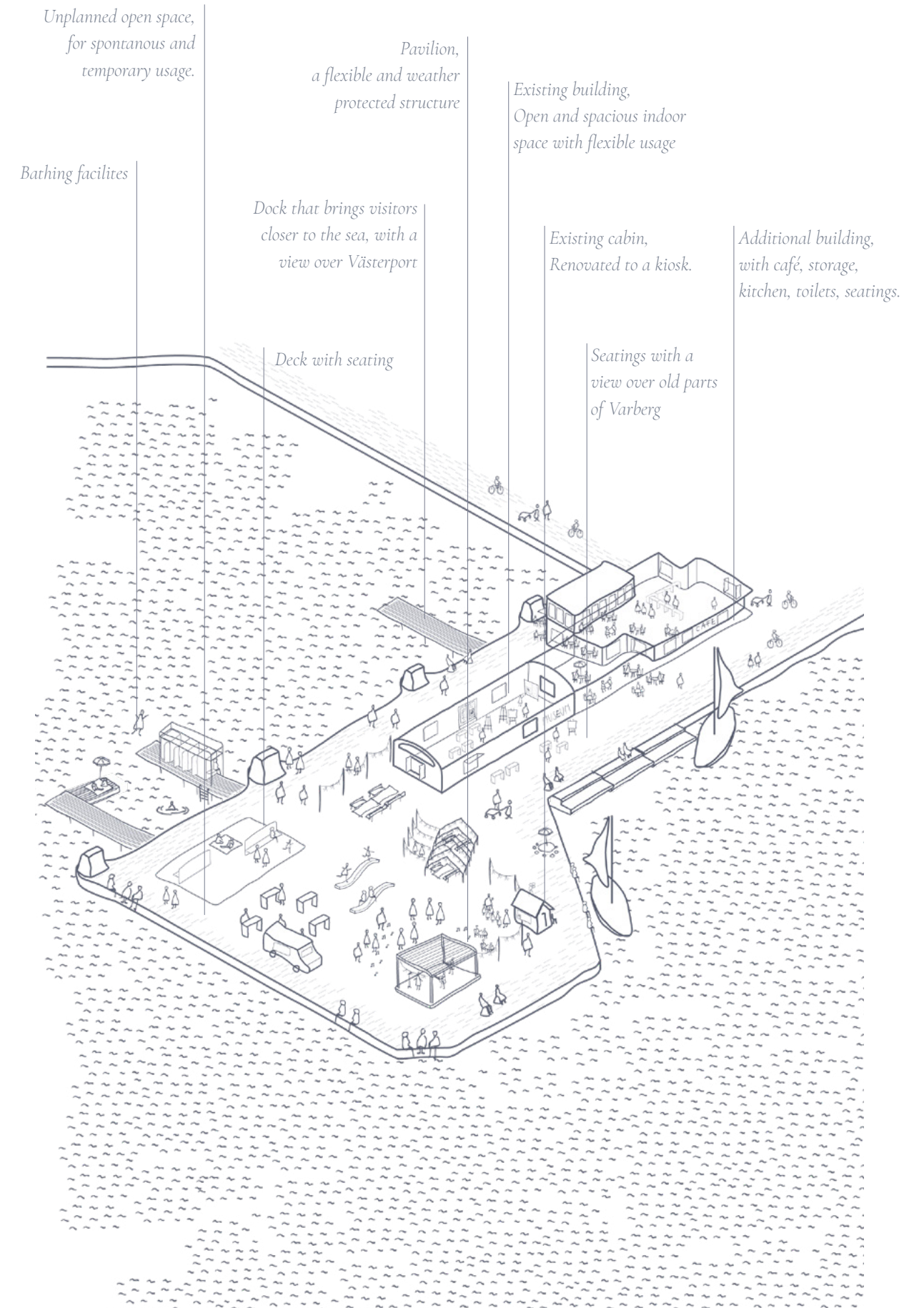


Fig 26. The proposal - an overview.

Design principles:

- 1.a Short- and long-term temporary design
(material, construction etc.)
- 1.b Leave some space open and unprogrammed
for temporary usage and uncertain futures

Strategy 1 - Temporary and open-ended development

With inspiration from the Île de Nantes project (p. 22), we propose a similar open-ended process in which the site is considered a continuously transforming environment. Instead of searching for a static answer for what Hoken should become and occupying the whole site for a specific purpose, an alternative is to create conditions for spontaneous usage to influence the site's future. A result of such an approach, that does not aim for a static result but rather a sequential method of testing, is to design with a temporary mindset.

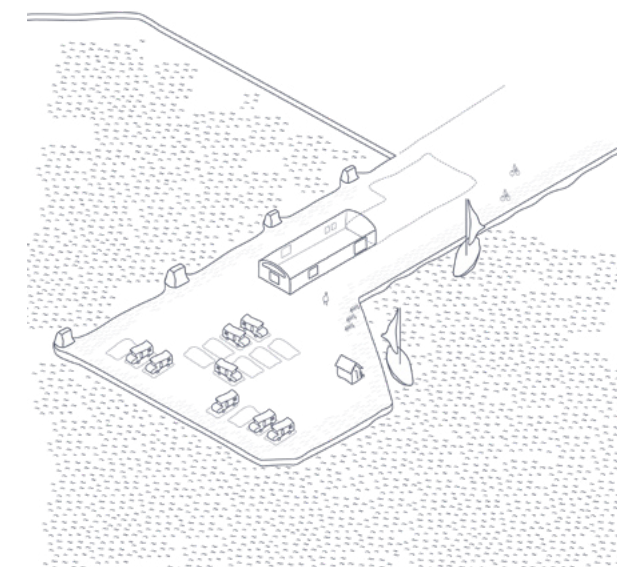
When talking about temporary design in this thesis, we mean different things depending on the time span. Short-term temporary is connected to usage and applied by creating flexible and unprogrammed spaces to host different happenings. In this proposal, short term temporary space is created by leaving large outdoor and indoor spaces free to be multifunctional, and by adding a pavilion with a simple construction that can easily be rearranged to suit different events and that facilitates future disassembly. By leaving space for temporary events and by creating exterior and interior rooms that are flexible and adaptable, the usage of the site can be tested, as a step along the constant transformation.

Some elements added to Hoken are designed to be more fixed. Although these structures are designed with a more specific purpose and a less temporary usage in the moment, temporary design is applied with a long term meaning. Easy construction, rational systems and flexible interiors enable future adaptation, disassembly and reuse. Thus, the fixed interventions are rather long term temporary ones.

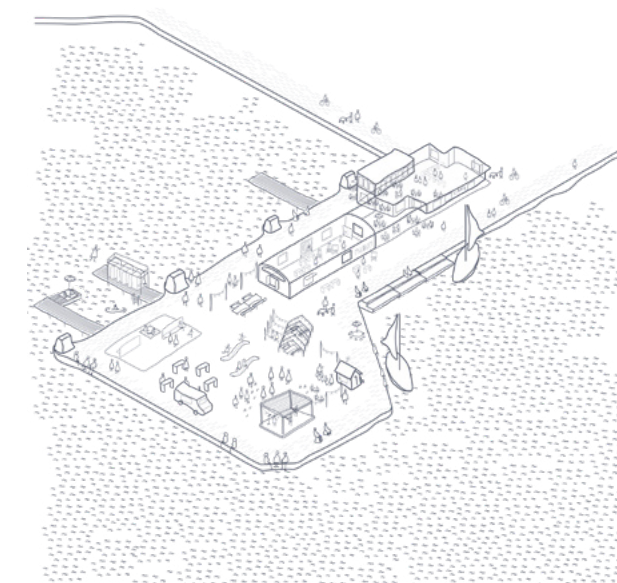
In general, we believe that a temporary approach and an open-ended process is a way to open up for local people to be involved in the development and let everyday qualities and several identities influence. For the transformation of Hoken, the temporary aspect gets a larger meaning since the context of Hoken today will not be the same in one, two, five or ten years due to the development of Västerport. Thus, we do not see our project as a static end result that showcases an ultimate solution, but a vision for what Hoken can become to relate to Varberg's identity today. An open-ended approach allows for future transformative actions that match new realities in the upcoming years.

Fig 27. (right) Diagram explaining the development in the area. From the current situation to unknown futures.

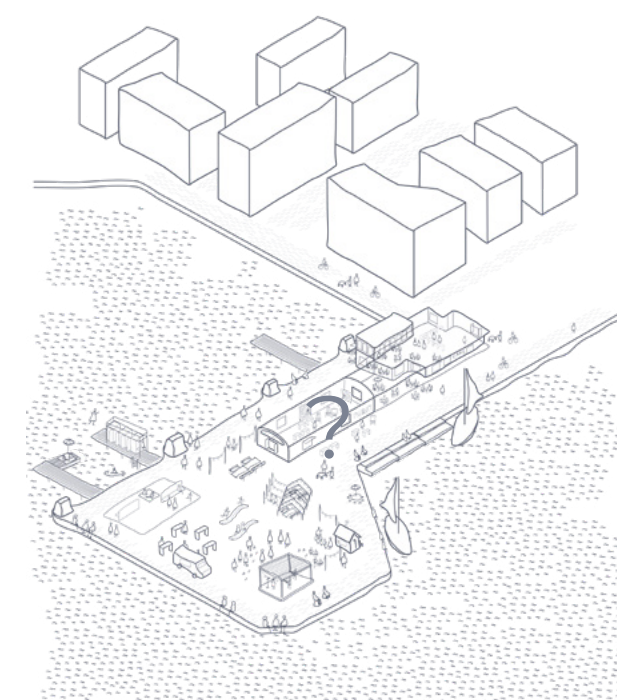
1 - Present



2 - Proposal



3 - Västerport - New context



4 - Unknown futures

Design principles:

- 2.a Unplanned and flexible space for several activities to take place
- 2.b Open up for bottom-up initiatives
- 2.c Programmed spaces to attract visitors

Strategy 2 - Programmed and unprogrammed space

The simple access to everyday outdoor activities is something that several local voices emphasised during our conversations. Often, the activity is spontaneous and a free spot at the cliffs is an appreciated public space. To meet this and to relate to the temporary aspect mentioned in strategy one, the transformation of Hoken will plan for both programmed and unprogrammed spaces.

By leaving parts of the pier unplanned, not owned by anyone or occupied by anything, Hoken will offer spaces that are open for everyone to use and for several activities to take place. The pier will thereby be an extension of the cliffs along the coastline, providing free spots for enjoying a coffee together with a home-made cake.

An unplanned space can encourage local people to participate in shaping it according to personal needs and wishes. In this way, it opens up for multiple

identities and different perspectives to influence. By allowing the future users to participate in forming the site, the ones that will take part of the site get an active role. Such bottom-up initiatives can be a driver and inspiration for further development at the pier in the future, thus leaving space for it to evolve as a crucial basis. Unprogrammed spaces are both outdoor spaces left empty and flexible semi-outdoor structures that make room for several activities to take place.

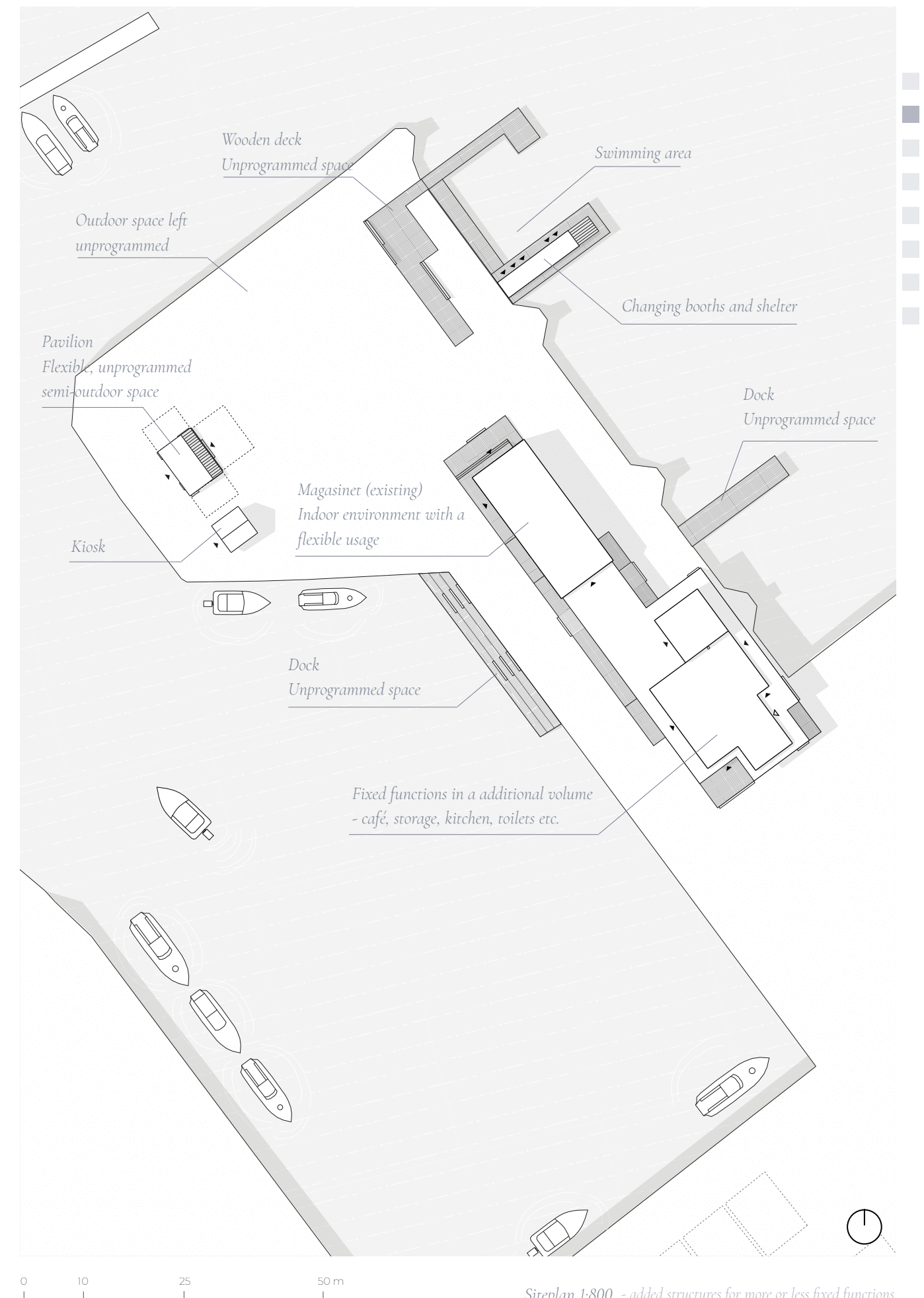
At the same time, programmed spaces are required to offer necessities and attractions that bring Hoken to life all year round, a vibrant summer day as well as a rough winter day, thus more specific activities and structures that provide a purpose for people to visit Hoken are added, such as a café and bathing facilities.



Fig 28. Temporary according to principle 2.a, is about leaving some open space empty for unplanned activities, such as a food market happening in the illustration above.



Fig 29. The open space is today used as parking for vans, an appreciated function that could be kept for certain occasions.



Siteplan 1:800 - added structures for more or less fixed functions.

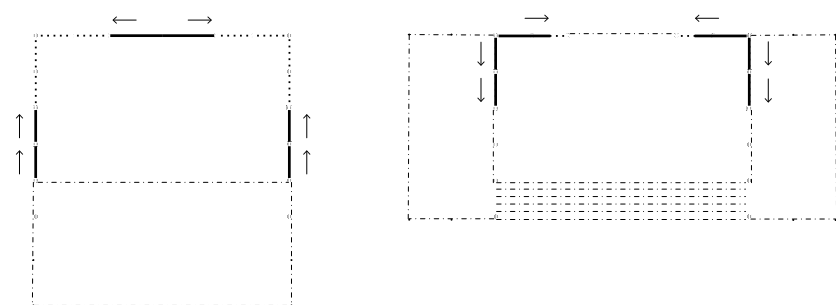
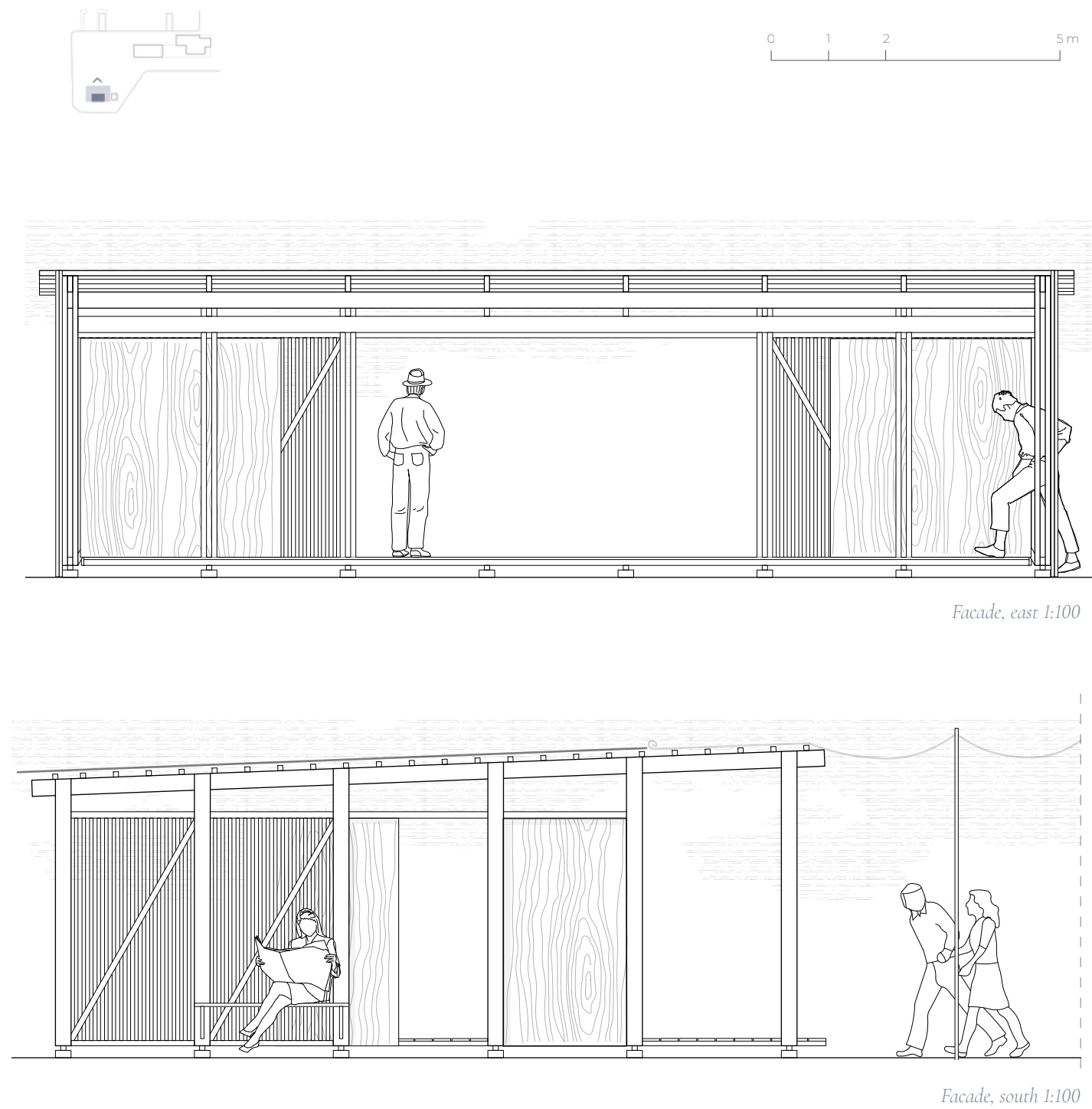


Fig 29 The structure is flexible in size and can be more or less open (design principle 2.a).



A pavilion next to the small red house is added to allow for several activities in a semi-outdoor space (design principle 2.a). The flexible construction, with movable walls, can be adapted to various weather conditions and needs of particular activities. Above, the collages illustrate four scenarios.

Scenario 1. A temporary playground.

Scenario 2. The weather is good enough to move the concert in Magasinet outside.

Scenario 3. The pavilion provides shade for the morning exercise.

Scenario 4. Under the roof, one can find shelter when the rain suddenly starts.

Design principles:

- 3.a Entrances that welcome visitors from several directions
 3.b Free, undisturbed movement along the coastline
 3.c No back facade since the pier is overlooked from all directions

Strategy 3 - Connect and invite

For many residents, Hoken has been a piece of land in the periphery, separated from the city, both physically and in terms of use. When the neighbourhood Västerport is built, the pier is no longer in the periphery, but a link between the old and the new. By transforming Hoken into a space that invites people, the former barrier is also transformed into a link between the city and the sea.

Hoken's new role and position in the town makes a new part of the coastline accessible. To preserve and strengthen the activity that is concentrated along the water, the appreciated and well-used path along the coast is connected to and extended out on Hoken. The continuous movement along the water is preserved by not blocking the coastline

and thereby disrupting the motion, but invites the ones passing by.

The position of the pier makes it visible from all directions. For the design of the structures, this means that no side is considered a back facade. A design principle is to make the building welcoming from all directions.

The same goes for movement. Today, visitors enter the pier from the south but when the new neighbourhood Västerport replaces the harbour, people will also approach the pier from the north. Several entrances decrease the feeling of one front facade and allows for a free movement that welcomes the visitor from different directions.

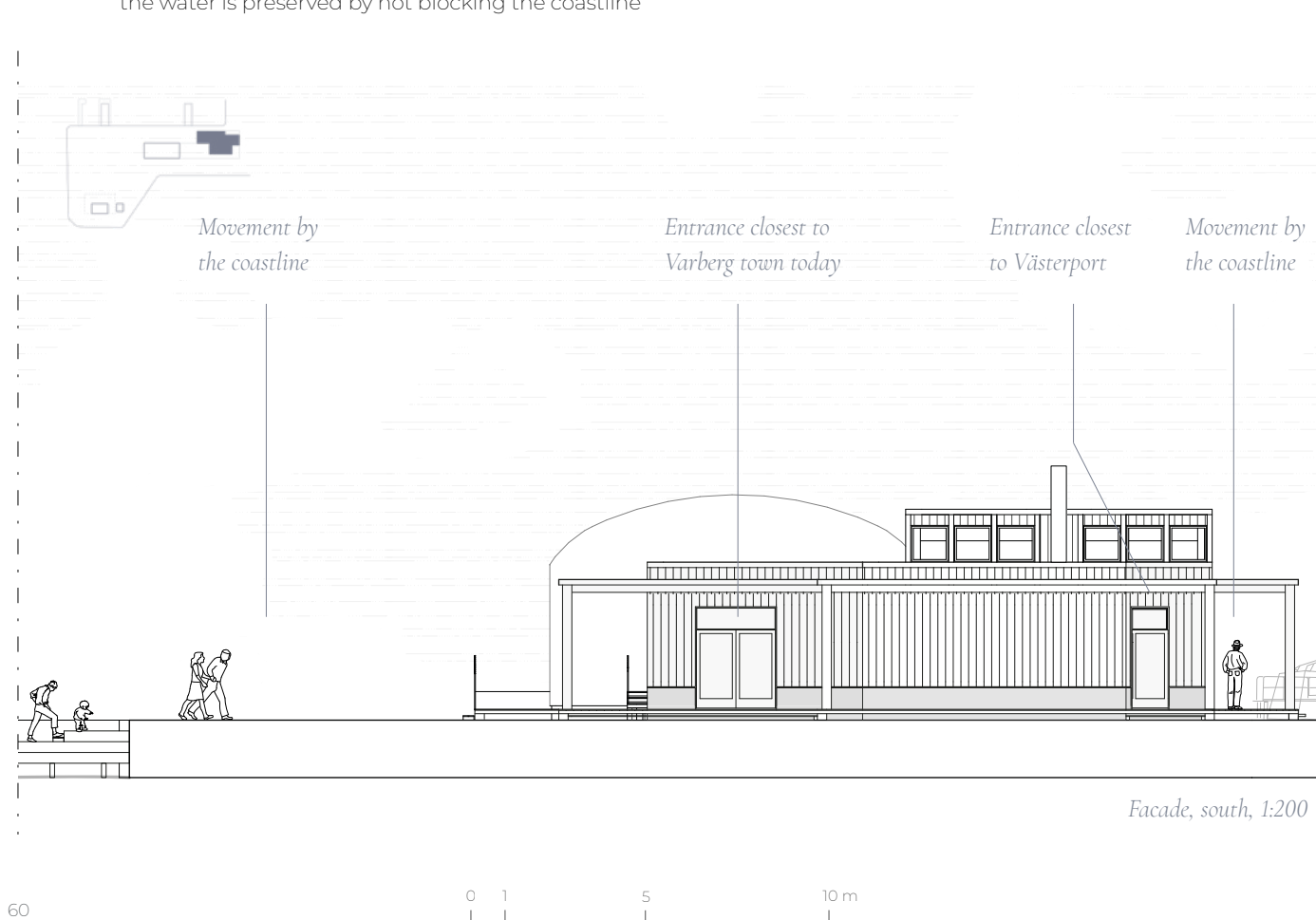


Fig 30. In response to design principle 3.a. Several entrances decrease the feeling of a front- and back facade.



Fig 31. Hoken as an extension to the promenade lane along the coast.

Design principles:

- 4.a Renovate the existing building and extend its use with functions in an additional building.
- 4.b Allow for the existing and new structure to be used both as one common and as two separate volumes.
- 4.c Additional structure should follow the footprint of the demolished building

Strategy 4 - Starting from the existing

Høken will show off its historical layers, where the different eras interact and together create the present. The former storage building Magasinet from 1920 is reused with a new purpose and complemented with functions needed in a new structure. The additional building follows the footprint of the demolished terminal and relates to the height of Magasinet. The open and spacious interior will be kept to show off Magasinet's beautiful structure. Its characteristic expression and its views towards the current harbour will tell the story of the past. Magasinet will make room for temporary activities, such as exhibitions, events and lectures.

To expand the usage of the existing building, functions are added in the new building. In this way,

Magasinet's open interior can be preserved as a flexible room for gatherings, exhibitions and events but be strengthened by functions that meet new needs that come with Magasinet's new purpose. The addition is placed in the footprint of the demolished terminal and provide a café, kitchen, toilets, seating areas and storage for furniture.

The extension is not added directly to Magasinet to leave its whole characteristic expression visible, but is united to Magasinet with an outdoor roof. The roof clarifies its connection when the two buildings are used together, but the gap does also function as a way to divide the café and Magasinet when separate events take place.



Fig 32a. The roof both connects and separates Magasinet and the new building, so that the volumes can be used both as one and as two separate spaces (strategy 4.b.)

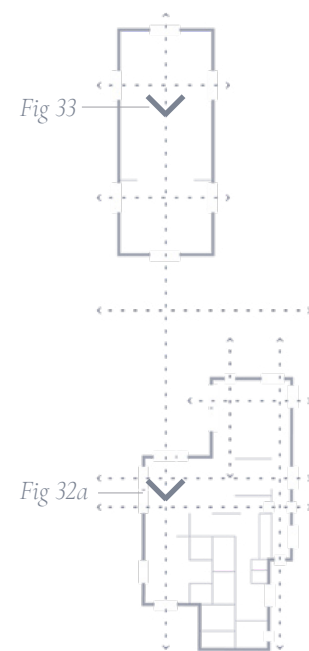
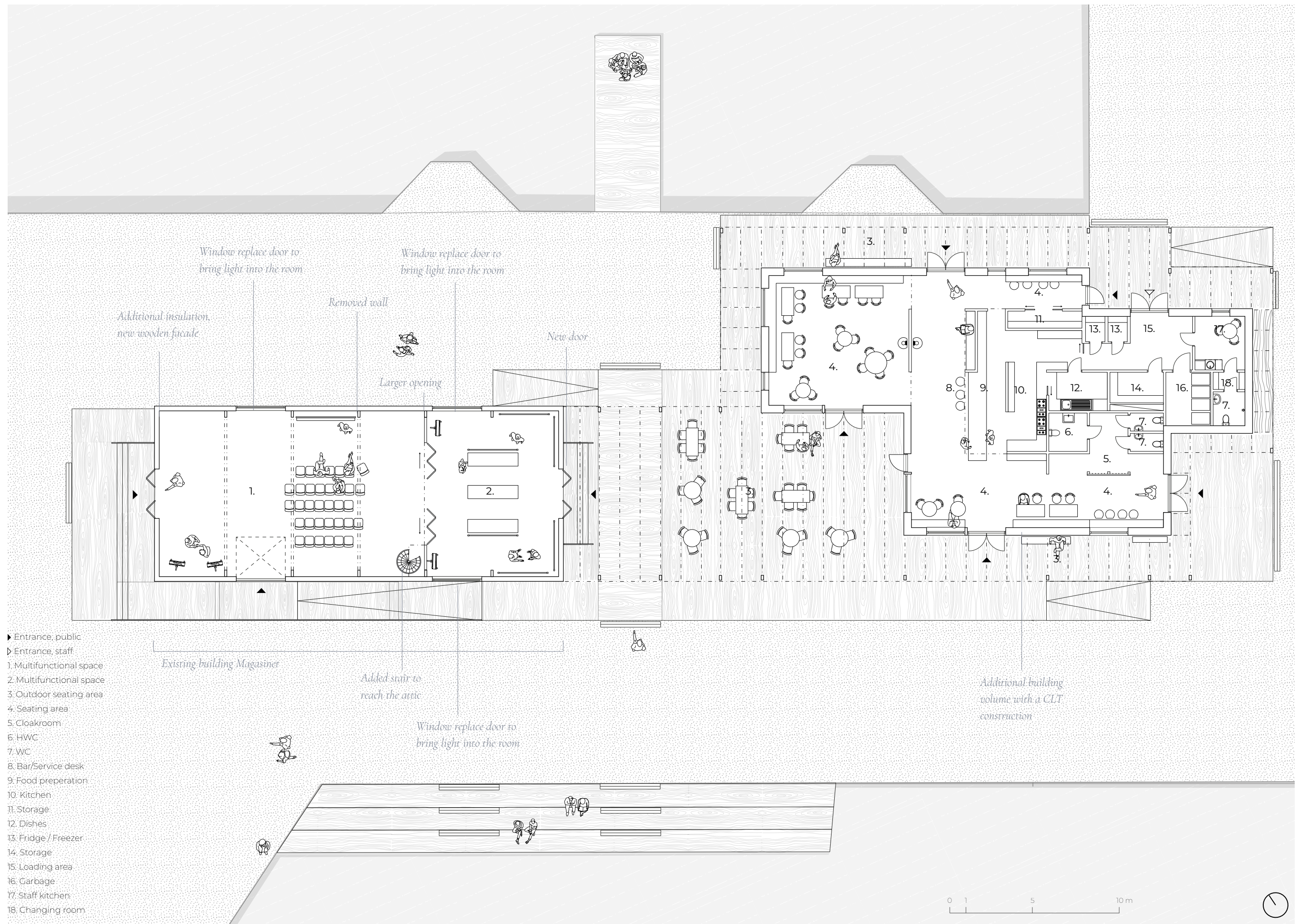


Fig 32b. Sight lines



Fig 33. Magasinet's spacious interior will be preserved (design principle 4.a). In this large room several activities can take place, all year round, such as providing space for gatherings or having an exhibition that reminds the visitor of the site's history.



*Design principles:**5.a Structures to meet dynamic conditions**5.b Design indoor, outdoor and inbetween spaces to open up for fluid qualities.**5.c A high concrete base and a large roof protect the exposed facade at the pier.***Strategy 5 - Meet the dynamic conditions**

A place is never fixed but is constantly changing, depending on seasons, light, weather conditions, user intensity etc. Flexibility and nuances of indoor, outdoor and in-between spaces direct the proposal, in order to meet the dynamics of the place and open up for fluid qualities. Enclosed indoor environments, suited for cold winter days, can expand with semi-outdoor spaces and become a more open structure when the weather allows. Outdoor structures that offer a roof or a wall protect from cold autumn winds and create spots in shadow on a sunny day.

An outdoor roof creates a transition space between outdoors and indoors. It is also applied as a design

principle for technical reasons. A high concrete base and a large roof protecting the facade is a reaction to the pier's environment that is exposed to wind and salt water.

As a result of the extensive development and an increased population, Varberg is no longer a so-called summer town that goes into sleep when autumn is coming. Activities during winter time is still limited though. Many of the functions by the water are related to summer activity, which result in piles of chairs and ice cream signs over closed doors, waiting for a warmer season. Hoken is designed to meet Varberg's, quite newly found, winter identity.



Fig 34. In response to design principle 5.b, the additional building is designed to be a transparent transition between inside and outside when the weather allows, but also to be a protective and warm spot during the colder months.



Fig 35. The large roof and the high concrete base protect the facade from the west coast's harsh climate, as a response to design principle 5.c.

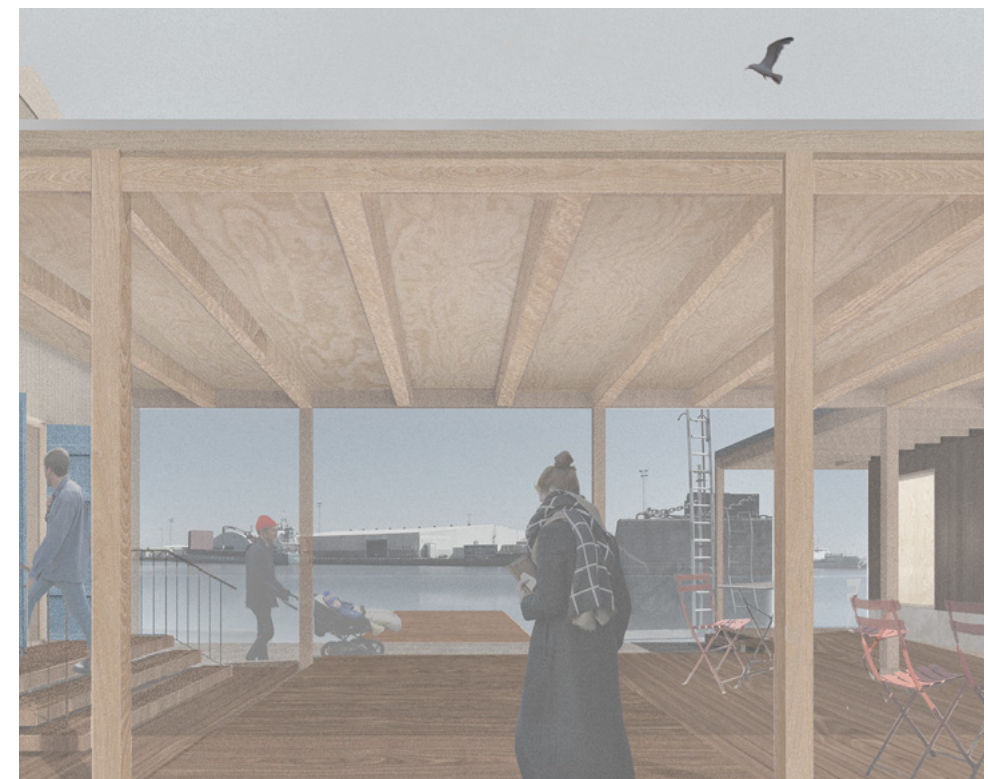


Fig 36. View from the wooden deck showing the outdoor roof creating a semi outdoor space, which provides shade on a sunny day and protects from rain.



Fig 37. Photo of a CLT element.

Strategy 6 - Local and historical material

Södra mill, north of Varberg, is leading in the export of sawn wood products in Sweden. Due to its geographical and historical roots, wood and, more specifically, cross laminated timber produced in Väröbacka is used as the primary building material, to ground the added structures in the local history that is written in the present.

Cross laminated timber, CLT, is made up by multiple wood panels that creates an eco-friendly and recyclable construction material. The composition creates conditions for a high load-bearing capacity and stiffness, which both helps to stabilise and support the building. (Swedish Wood, 2019).

To present a realistic proposal, we had a meeting with Södra Mill to discuss how to use CLT efficiently and rationally. The factory in Väröbacka offers a wide range of wood products. The catalogue of CLT stretches from three to seven layers of wooden boards, with a width from 60 mm up to 280 mm, where each building element can be ordered up to 3.5 metres in height and 12 metres in length (Swedish Wood, 2019). The standard dimensions direct the proposed design and the desired height in the rooms is achieved by adjusting the height of the concrete base. A rational system and standard measurements allows for future additions and transformations.

CLT has several advantages when it comes to producing, transporting and assembling/ disassembling elements. One advantage is directly linked to its light-weight, which both minimises carbon dioxide emissions during transport and the construction time on site (Swedish Wood, 2019). The fact that the elements are prefabricated also

Design principles:

- 6.a Standardised CLT dimensions from Södra mill
- 6.b A rational grid facilitates reconstruction and additions
- 6.c CLT frame with interior stud walls to allow for future layout changes
- 6.d Thoughtful joints that facilitates disassembly and reuse

contributes to the effective assembly operation, which is beneficial for the exposed, windy and damp location.

Thoughtful connections facilitate possible disassembling, reuse or moving the structure in the future. The CLT-shell is complemented with indoor stud walls that are easier to build up and tear down for future interior changes. With a long-term perspective, these design principles relate to the strategy of temporary design, that states that

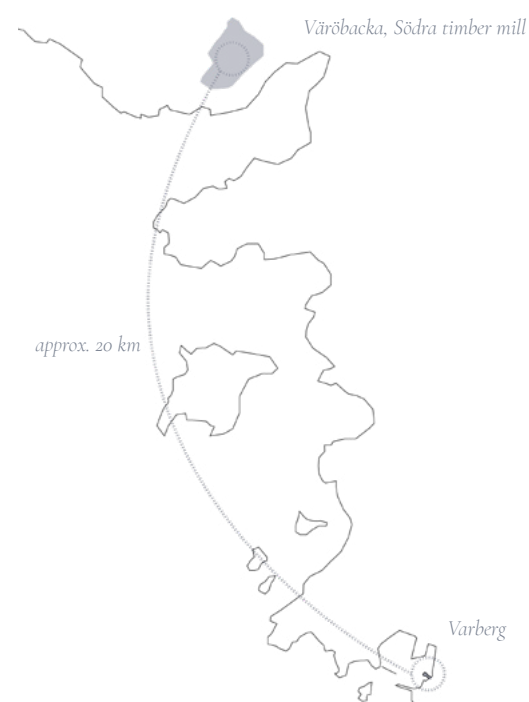


Fig 38. Map - Geographical relation between Hoken and Väröbacka, Södra Mill

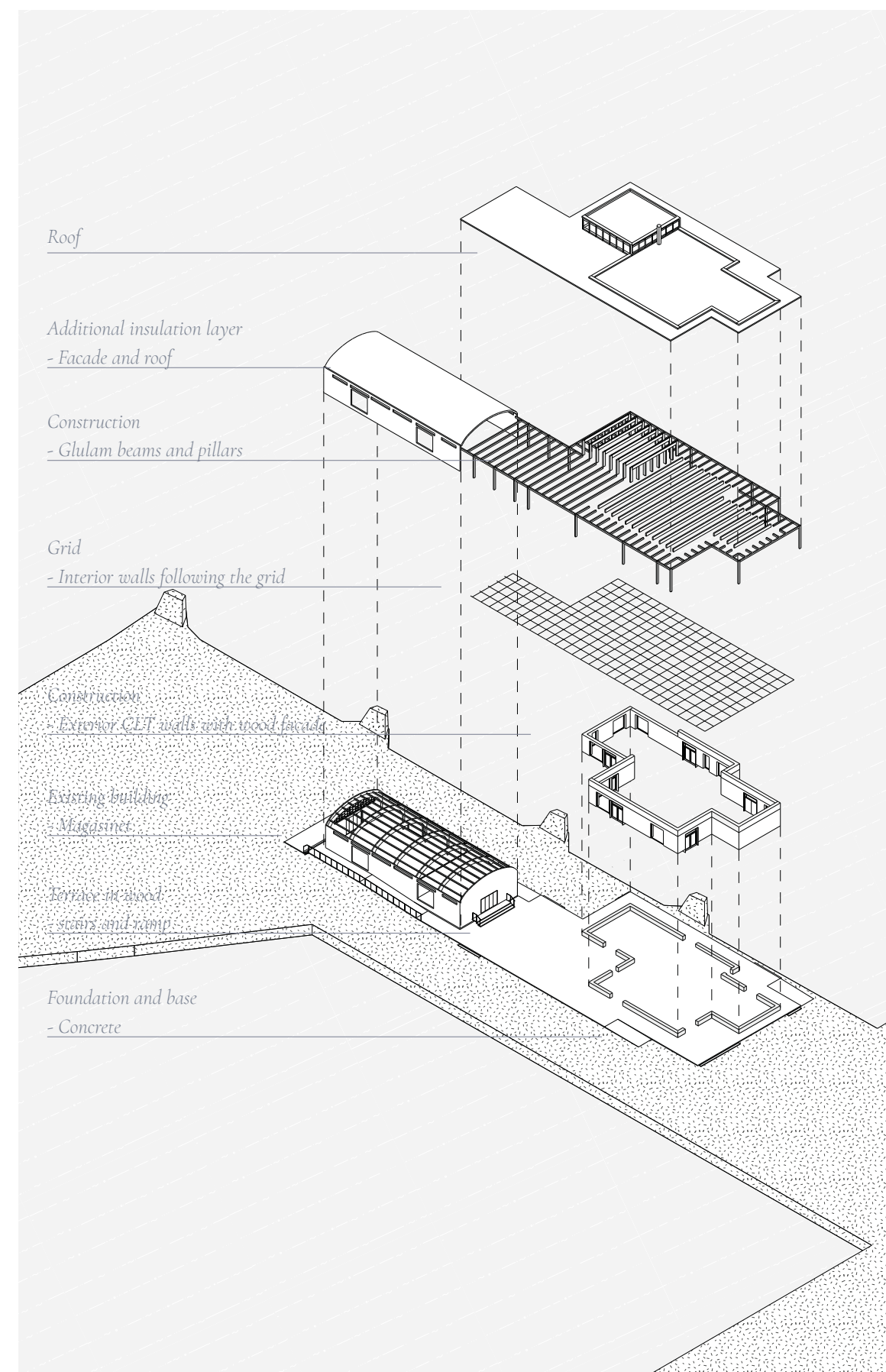


Fig 39. Exploded isometric, explaining the construction of the added building

Design principles:

7.a Allow for free movement

7.b Sightlines to not block the openness

7.c Design to make the surrounding present

7.d Spacious rooms relates to the feeling of openness

Strategy 7 - Openness and wide views

To preserve the feeling of wide views, openness is worked with actively in the design, in sight lines, spaciousness and in freedom of movement. Windows positioned in lines creates continuous views that pass through the building, which contributes to transparency. Thus, the perception of a large solid structure can be fragmented to fulfil the desired openness.

The current feeling of spaciousness is aimed for. With large windows, the wide views over the surrounding are constantly present and high positioned ones frame the sky, creating light and spacious interiors. Views over the old parts of Varberg, the horizon and over to the harbour are framed, to take advantage of the site's unique location, at the interface between sea and city and as a future link between the old and new parts of Varberg.

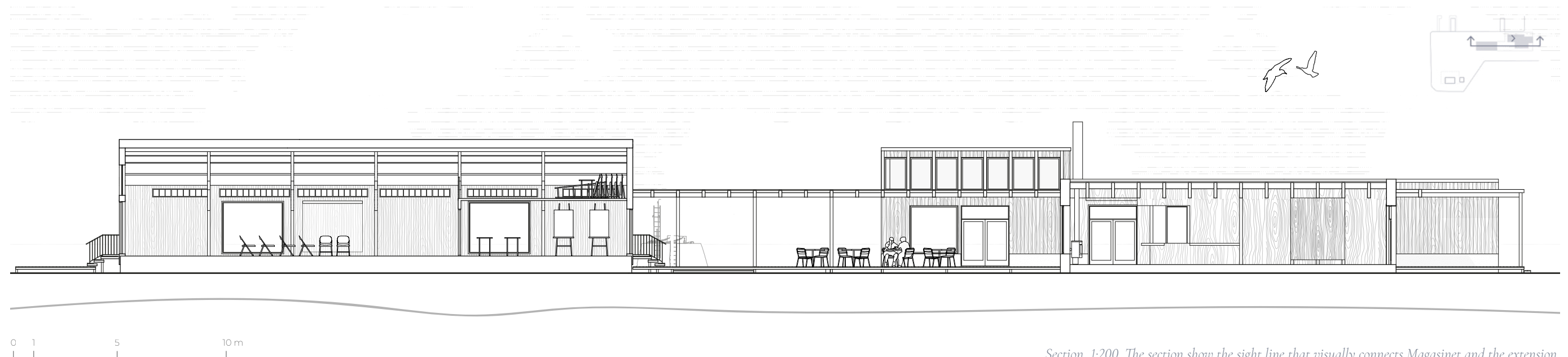
Openness is also translated into a principle related to movement. Several entrances, gaps between structures and the positioning on the site allows for free movement around and through added buildings.



Fig 40. High positioned windows create a spacious interior with presence of the sky (Principle 7c and 7d)



Fig 41. Sight lines through the building decrease the feeling of a solid building blocking the openness at the pier (principle 7.b)



Section, 1:200. The section show the sight line that visually connects Magasinet and the extension.

*Design principles:**8.a Relate to Varberg's strong bathing tradition**8.b Extend Hoken towards the water***Strategy 8 - Emphasise the presence of water**

The open sea, in silence or in turbulence, creates a special atmosphere. The transformation will emphasise the presence of water and take advantage of its activity-related and emotional asset.

Hoken's unique location, with water present from three directions, offers an opportunity to relate and enhance Varberg's strong bathing culture, that has its roots in old traditions and still is a big part of Varberg's DNA. Hoken will become a place where new bathing traditions are formed and where everyday baths on the lunch break happen.

Dressing cabins, hooks for hanging the bathrobe under a roof and ladders encourages activity by the water. The site will be an addition to several well-visited bathing spots along the coast today, and will be one of the closest ones for the future residents of Västerport's everyday baths.

The emotional asset created by the presence of water is enhanced with sight lines that open up towards the sea and structures that bring the visitors closer to the water. With seatings and docks, Hoken is extended out and down towards the sea.

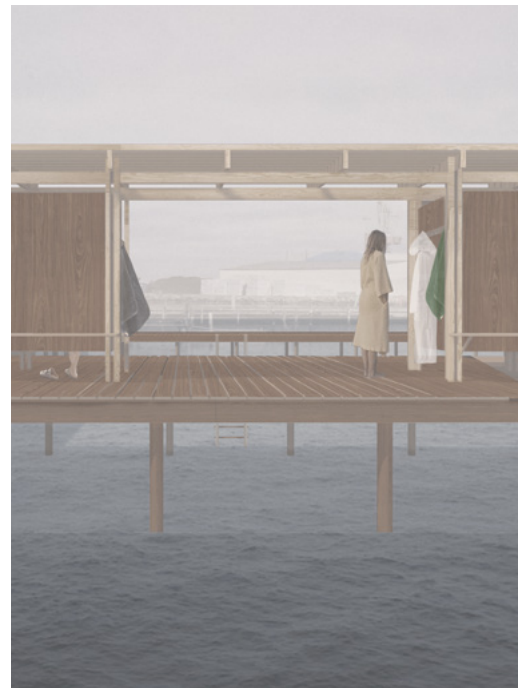
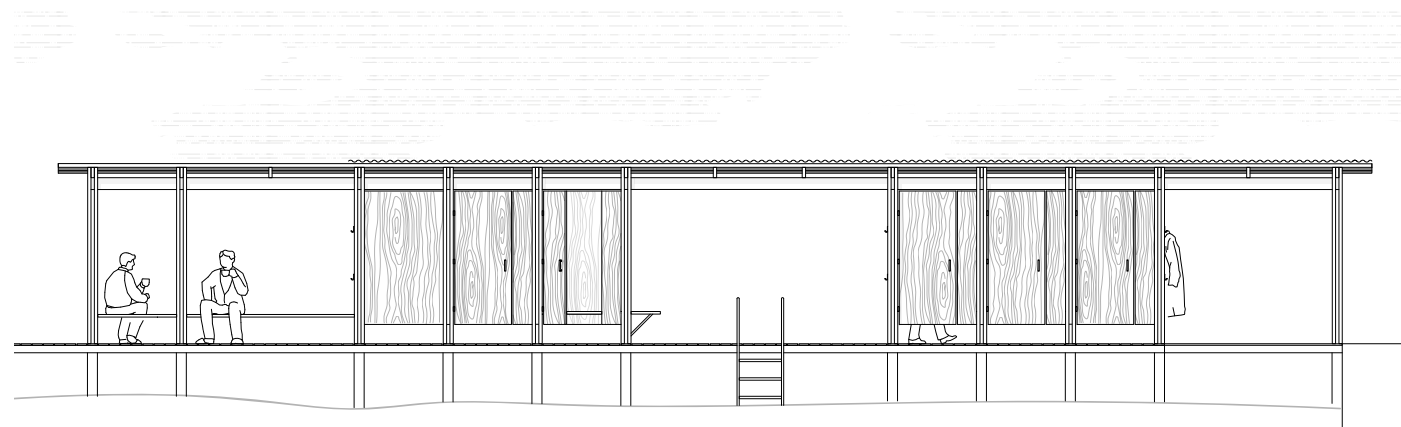
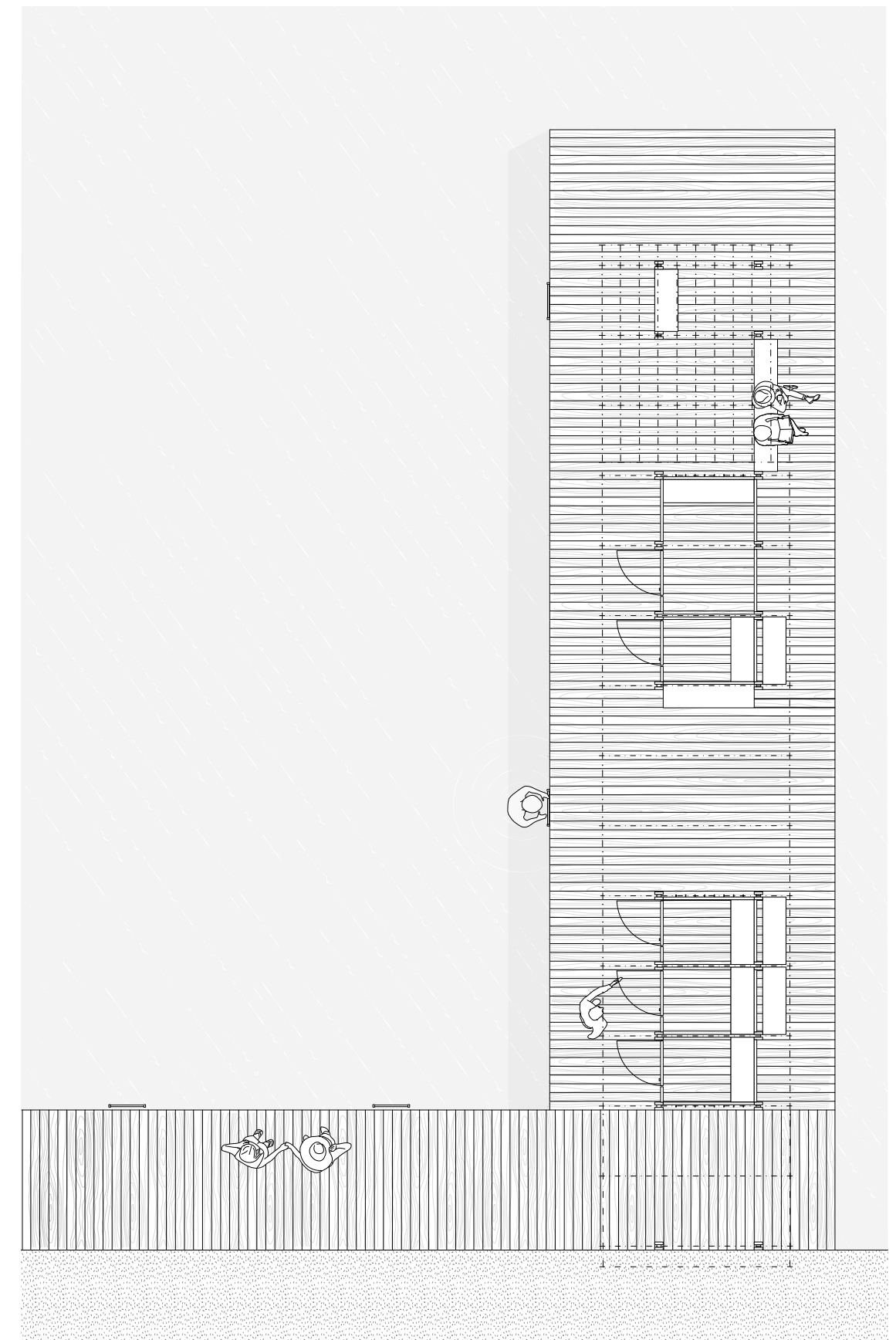


Fig 42. To emphasise Hoken's unique location, bathing docks and changing booths are added at the far end of the pier. (Principle 8a and 8b)



Facade, north, 1:100



Floor plan, 1:100



0 1 2 5 m



Siteplan, 1:10 000 - The proposed transformation in the broader context



Fig 43. The proposed transformation

Summary - Hoken's new role in Varberg

In this proposal, interventions activate the pier into becoming a shared space for the residents in Varberg. The design emphasises the site's distinctive atmosphere with large open hard surfaces, at the edge of the city and with wide views overlooking the sea and the city. From being a disconnected pier with a parking that attracts a small range of people, Hoken will in our proposal be an extension of the coastline. The former barrier is now a link between the city and the water. In the upcoming years, Hoken will no longer be located at the edge of the city, but be positioned in the intersection between the new and the old parts of Varberg. A spot that brings the current residents and their future neighbours together, which makes the location suitable to create a common space with room for encounters.

Varberg is no longer a summer town but is active all year round, even though the intensity decreases. Public places that meet this quite newly found winter identity are limited though, especially by the coast. By the water, there is nowadays activity and movement all year round but the functions are connected to summer activities. The interventions in our proposal oppose this adaptation of activity based on the tourist months, by aiming for creating a place that can be a part of the resident's everyday life. Indoor, outdoor and semi outdoor environments open up for fluid qualities, all year round.

In the proposal, Magasinet is restored and its usage is extended by complementing it with an added building volume with needed functions. The characteristic shape of Magasinet is kept visible and united to the added building volume with an outdoor space under roof. This roof creates a

connection between the two buildings to clarify their relation when they are used together, but the gap does also function as a way to divide them into two spaces when separate events take place. Magasinet's interior is kept open and spacious, to show off its beautiful construction and to offer a flexible indoor environment that makes room for several activities to take place, a space that the city centre lacks today.

In addition to the retrofitting and extension to Magasinet, offering indoor environments, the outdoor spaces are activated with a flexible pavilion, bathing facilities and structures that bring the visitor closer to the water. Hoken makes room for temporary and spontaneous activities and relates to the easy access to outdoor activity that was mentioned as an appreciated local value.

With the interventions, Hoken is now an extension of the coastline and an addition to several appreciated spots along the coastline. A public space at the edge of the current city centre but in the middle of the activity in town, at the interface between land and water. The proposed transformation of Hoken takes advantage of its unique location and aims to strengthen Varberg's new winter identity. By activating the coastline, Hoken will extend the city centre towards the water, so that the activity along the coast can be captured and the feeling of Varberg as a coastal town can be emphasised.



Discussion

Discussion

How can the tangible and intangible values that shape the identity of Varberg be captured?

Collages as a narrative design tool

To capture the tangible and intangible values that shape the identity of Varberg, we explored collages as a narrative design tool. By drawing in layers, scenarios could be staged, which became a helpful tool for us to grasp physical, dynamic and intangible attributes in one common media. In that way, Varberg could be understood not only as a built environment, but also from how the environment is perceived and how it is used. By formulating a narrative about a place with collages, showcasing scenarios in which tangible and intangible values interact, abstract but important qualities could be framed and communicated.

The collage technique did also have a strength in its freedom of not being restricted to achieving a realistic result, which opened up for exaggeration. In the scenarios, physical elements could be supplemented with activity and an emphasised feeling and thereby convey a comprehensive image of the atmosphere, built up by the physical, the emotional and the happenings. Thus, it became a method that we found added a layer of information that is difficult to capture using traditional means. Relating back to the thesis question, the collage technique was a suitable method to use in the search for making both tangible and intangible values of Varberg visible.

As we iterated the collages several times, until they conveyed a fair image of Varberg that matched our exploration, the method did also become an efficient way to work with the findings actively, to process our own experience and go through the material thoroughly. This helped us to engage with the site and uncover, at first glance, unseen characteristics and everyday qualities that might be hidden behind the official representation of the site.

Inclusive design process with a user perspective

Involving local people was a crucial part of the process in order to capture the sense of Varberg, make everydayness visible and understand the relations between the people and the place. Different perspectives gave us a broad understanding of the multiple identities that coexist. As mentioned in

the theory chapter, our approach was that place identity could not be formulated as one collective truth, but could only be captured if different perspectives, that do not necessarily coincide, were exposed. By interpreting stories from local people and combining them with our own experience into unified visualisation, multiple identities could be made visible and be represented equally.

When formulating the narrative in collages, we asked ourselves, who has the position to make this representation? Even though we engaged with the site, we were aware of our external perspective. Thus, we turned to our interviewees again to discuss the collages and involve their thoughts. We found that having a tangible reference point for conversation in a visual format that is easy to grasp, supported the interaction. Creating the collages with input from local people ensured us that the finalised collages were a fair interpretation that represented Varberg respectfully, thus they could function as a guiding narrative throughout the design process. We believe that this participatory method could be used to a larger extent to create inclusive design processes that derive from a user perspective.

The conceptual and the concrete

Throughout the process, we switched between the conceptual and concretisation in iterations, for instance when we analysed the conceptual collage scenarios and extracted highlighted fragments into categorised elements. We see this as an important part of the methodology, in order to achieve a concrete design proposal without losing abstract values. Working conceptually opens up for expressing visions, but in order to bring the communicated message further into the process towards a materialised interpretation, such a vision needs to be concretised

... and translated into a transformation of Hoken, as an example of a space in transition?

Nuances of rural place development

With the proposal, we suggest a transformation of Hoken that responds to the municipal desire to transform the pier into a public space but highlights an alternative view of development that aims for nuances. If urbanity in activity and values of the small scale environment overlap, the qualities of rural towns can be emphasised. In general, developments tend to follow the same direction, towards the compact city, and the same goes for the neighbourhood Västerport. Is the only possible step from being a small town, to transform into a big city with a mainstream expression? If so, what happens to a place's character, memories and feeling?

In the rural, the inbetween, there are qualities that might be wasted when aiming towards the city. Throughout the thesis, we are highlighting an alternative approach for Hoken's future, that derives from an appreciation for the uniqueness of Varberg instead of a search for an anonymous cityscape. Instead of hurrying and taking one big step, from the rural to the urban, one can open up for nuances of rural place development, by paying attention to the local assets rather than a generic end result.

Appreciating the local and unique while it exists

Throughout the thesis, we are questioning the decontextualized standard models that contribute to anonymity and lack of rootedness, and explore an alternative development that derives from the local and unique assets, qualities and conditions. Only if one engages with the site, tangible and intangible values that build up the place's identity can be made visible. With the methodology to formulate a guiding narrative as the main driver from the transformation, focus could be switched, from being result-oriented to putting emphasis on the process. We believe that an inclusive process and local attachment is more important than achieving an aesthetically attractive statement piece.

To appreciate the uniqueness of a place, one also needs to rethink what characterises a public space and urbanity. The large open hard surfaces, at the edge of the city, with a wide view overlooking the sea

and the city can become a new kind of meeting spot that despite, or maybe just because, its distinctive atmosphere is not like the public places in the city centre.

The second time we visited Hoken, an early Tuesday morning in April, six old men sat on a small bench in the sun by the small red house (Fig 43). The tiny house does not, at first glance, reflect urban life but turned out to be an important and appreciated spot for encounters. If Hoken is treated from a general view on heritage and city development, this spot is at risk of demolition as it fights against spectacular buildings that better match the image of urban life.



Fig 43. Hoken in April 2022

As architects, we need to be aware of for whom the transformation is made and who it affects. The wish to create outstanding, city-like public environments reflects a focus that is directed outwards, as marketing, just like heritage often is evaluated based on official representation. By letting the transformation be guided by a formulated narrative that is deeply rooted in the context, this focus can be changed. Instead of searching for attention by others, the focus can be directed inwards, towards everyday and intangible aspects that are of great importance for identification and a sense of belonging on a local scale.

A transformation that evolves with the users

Historically, Hoken has been located in the periphery, separated from the city both physically and in terms of use. As a result of the development of Västerport, Hoken's position will change into becoming a link between the new and old Varberg, and a link between the city and the sea. Since few people have a relation to the pier today and because of the major changes that its surrounding is facing in the upcoming years, a static planning of Hoken can be questioned. The several architectural proposals for Hoken that have been presented so far have one thing in common, showcasing a spectacular building that occupies the majority of the pier. The masterplan's power to set a framework for unpredictable futures and the proposals presenting static and specific structures, can be perceived as a naive way, with a short-term perspective, to approach Hoken, whose future role in the town is dynamic and uncertain.

To meet the uncertainties, our proposal follows an open-ended approach that enables fluid qualities that can change over time. Thus, the place can evolve from a development of testing, for it to find its right position in the city. Such an approach can also open up for bottom-up initiatives to influence the place's future and thereby, the place can develop together with its users.

The context of Hoken today will not be the same in two, five or ten years and thereby we do not see our project as an end result, but rather a vision for Hoken's new role, that relates to Varberg's identity today but allows for future transformative actions. If the temporary perspective on development is intentionally planned for, so that resources can be reused in the future for instance, this approach is also a more environmentally sustainable strategy compared to building a static structure in a changing environment. The temporary and open-ended approach, that in our proposal is reflected in unprogrammed spaces and flexible structures, is also related to the idea that place identity cannot be formulated as one static truth. Manifesting the findings from the investigation in a static final result, that includes all the multiple identities, is an impossible equation to solve.

In theory, our proposal creates conditions for all residents in Varberg to be able to influence what Hoken's future will look like. However, we cannot predict the result in practice. Welcoming bottom-up initiatives does not in itself result in an inclusive project, and it is therefore necessary to approach it with a critical perspective. Are all activities allowed to take place? When should we as architects take a step back and to what extent should we leave the responsibility to the residents?

As our proposal opens up for an involvement of locals, questions related to managing unwanted activities are raised. But who should decide whether an activity is acceptable or not? Similar to the discussion about heritage, as a set of attitudes that risks falling for the aesthetically pleasing, there is also a risk that bottom-up initiatives that are not pleasant enough, according to the norm, are not welcomed. Thereby, there is a risk that the involvement of residents will nevertheless end up in a top-down valuation.

How can we achieve real bottom-up projects then? This is not an easy task and with our thesis we do not present an answer to it, but when working with place development with such an approach the issue needs to be brought up for discussion.



Fig 44. Magasinet, found under the shell of the ferry terminal during demolition in 2021.

Architecture as a reminder of memories

As mentioned in the theory, deciding what to preserve and what to replace in the built environment in a transformation, is also a selection of memories to bring into the future. Shown by the already operated demolition of all traces connected to the former harbour, which is also a common trait for all visionary images of future Hoken, the approach towards the pre-industrial area as heritage is apparent. This exemplifies conflicting interests, in which official ideas from an external perspective speak louder than unofficial heritage that have an emotional significance locally. There are still memories and stories about the harbour told by the people of Varberg, but who or what will tell the story of the harbour that once built the town in the future, when both the voices are gone and the materialised reminders are demolished?

The way Hoken has been treated so far, reflects the idea of heritage as a set of attitudes to the past. As an obvious first step in the transformation, the ferry terminal that has been active since the 80's was demolished in 2021. The storage building from the 20's, on the other hand, that was found during the demolition, was pointed out as a historical building worth preserving. This exemplifies that heritage is not primarily about the past, but the thoughts of it in the presence, as the ferry terminal was considered to neither be historical or modern enough to be kept. (Fig. 44)

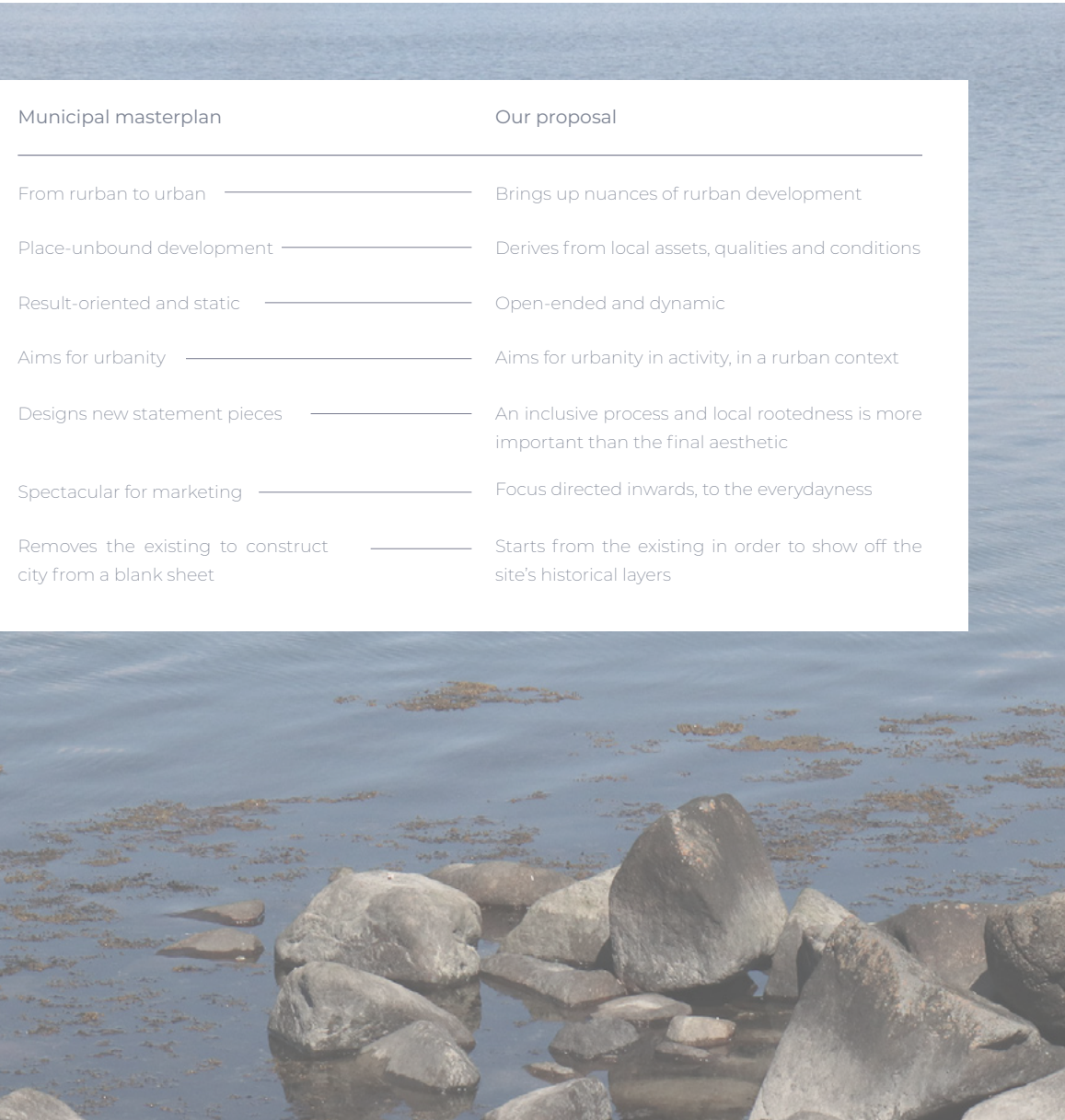
Few people in Varberg today have a personal connection to the storage building, Magasinet, but the ferry terminal has been a present element in the town. In online discussion forums, we read several stories about trips that started from the pier and how the sight of the ferry silhouette in the horizon will be missed. Preserving Magasinet will be a reminder of the history of the pier as a part of the former harbour, but 40 years of Hoken as a terminal is an erased chapter. Again, the importance of getting engaged with the site is clear, because who is in power of deciding what is worth preserving? Local voices need to be raised in order to uncover unofficial heritage. Otherwise, a general view on heritage, that glorifies the official and aesthetically pleasing, might distract at the expense of lost memories.

Architecture as more than a built environment

Aiming for a transformation that cherishes Varbergs identity, we want to pay attention to how architecture affects more than the physical structure of a place, but also how the place is perceived and what activities that are allowed. Presentation material showcasing the future Västerport exemplifies that architecture not only contributes to an aesthetic or a function, but that its design affects processes, practices, usage, feelings and atmosphere. In the visualisations of the built Västerport, it is not only the high rise buildings and ground floors filled with public functions that expresses big city urbanity. The visualised lifestyle is something completely different from the one we experience during our visits. Streets, wide as boulevards, are full of people and by the water, luxurious boats are parked one after the other. Clearly, this kind of marketing is not directed towards the residents in Varberg, the ones that live in the town because of what it is today, but expresses an aspiration to become something else. The sense of Varberg, built up by feelings such as silence, openness and small scale, is lost and replaced by vibrant and luxurious urban life.



Fig 45. Visionary image of Västerport. Rendering: Varberg municipality.



Municipal masterplan	Our proposal
From rurban to urban	Brings up nuances of rurban development
Place-unbound development	Derives from local assets, qualities and conditions
Result-oriented and static	Open-ended and dynamic
Aims for urbanity	Aims for urbanity in activity, in a rurban context
Designs new statement pieces	An inclusive process and local rootedness is more important than the final aesthetic
Spectacular for marketing	Focus directed inwards, to the everydayness
Removes the existing to construct city from a blank sheet	Starts from the existing in order to show off the site's historical layers

Fig 46. Comparison between our project and the proposal for Västerport

Conclusion

To sum up, we want to put emphasis on understanding architecture as more than a built environment. How it is designed affects processes, activities, relations and feelings that contribute to the atmosphere of the place. Therefore, both tangible and intangible aspects associated with the existing need to be made visible when imagining its future. For us, the collage technique supported the phenomenological approach and was a tool to bring attention to and involve multiple identities in the transformation process. By creating scenarios, we could understand and visualise Varberg as a built environment in relation to its use and with an exaggerated representation of its perception. We found the guiding narrative, communicated in a visual material that is easy to grasp and relate to, helpful in order to anchor design decisions in the local context.

With the architect's power to influence the future of a place comes a responsibility. By understanding heritage and place identity as perceptions and not as a collective truth, it is important to be aware of for whom the transformation is aimed for and whose perspectives that are listened to. In order to direct the focus inwards, we once again want to pay attention to involving local voices in the process, to open up for bottom-up initiatives and to let multiple identities coexist. The ones that are a part of the context and that will experience the place's future

can thereby get an active role in the transformation, instead of passively seeing their identification and sense of belonging be erased in a mainstream and anonymous environment.

From a perspective that place identity can not be captured as one answer, we are also questioning the static and result-oriented model that can be seen in visions of Hoken's development. To respect a place's identities, focus needs to be directed inwards, towards the qualities that exist locally, and unique strengths need to be appreciated and emphasised. Here, we would like to add a note of caution that the search for the sense of a place should not be mistaken to be a nostalgic approach in which the site is treated monumentally. For us, the search for the place identity is about welcoming a development that respects the features of a context and opens up multiple, dynamic identities to develop over time. Otherwise, the respect for the past might be in focus at the expense of respect for the present.

By broadening the perspective on development and opening up for alternative processes, beyond decontextualized ideals, nuances of rurbanity can be created, where rural and urban qualities overlap in a unique, locally rooted character. In that way, a place can develop into being a stronger version of itself instead of becoming something else.

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