

SPACED DOTS!

An open preservation technique, that provides tangible link to the memory (past) and our everyday life experiences.

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2023



Thesis title:	Spaced.....Dots!
Thesis direction:	Material turn
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Year:	2023
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A B S T R A C T

What is the relationship between memory and history? Is it just a few moments that revive once in a while and take us to those special moments where we can be away from our daily routines? How can we preserve values of those memorable pasts from being disappeared and frame them? Why does it really matter?

In general, talking about past and history raises many topics for discussion. This project aims to investigate different design strategies in respect to memory in the context of history. And study multiple layers of what is so called "memory", to use it as a tool for translating emotional scenes to physical experiences. In other words, converting untouchables to touchable figures. This thesis explores mainly three different theories, Cognition, Curiosity and sensibility. These theories are based on experimentation and learning foundations via the design process. Through investigation and design it navigates the theories and aims to propose a design in which, the spectator's understanding of values changes and extracts a concept with an open ending that could continue across generations.

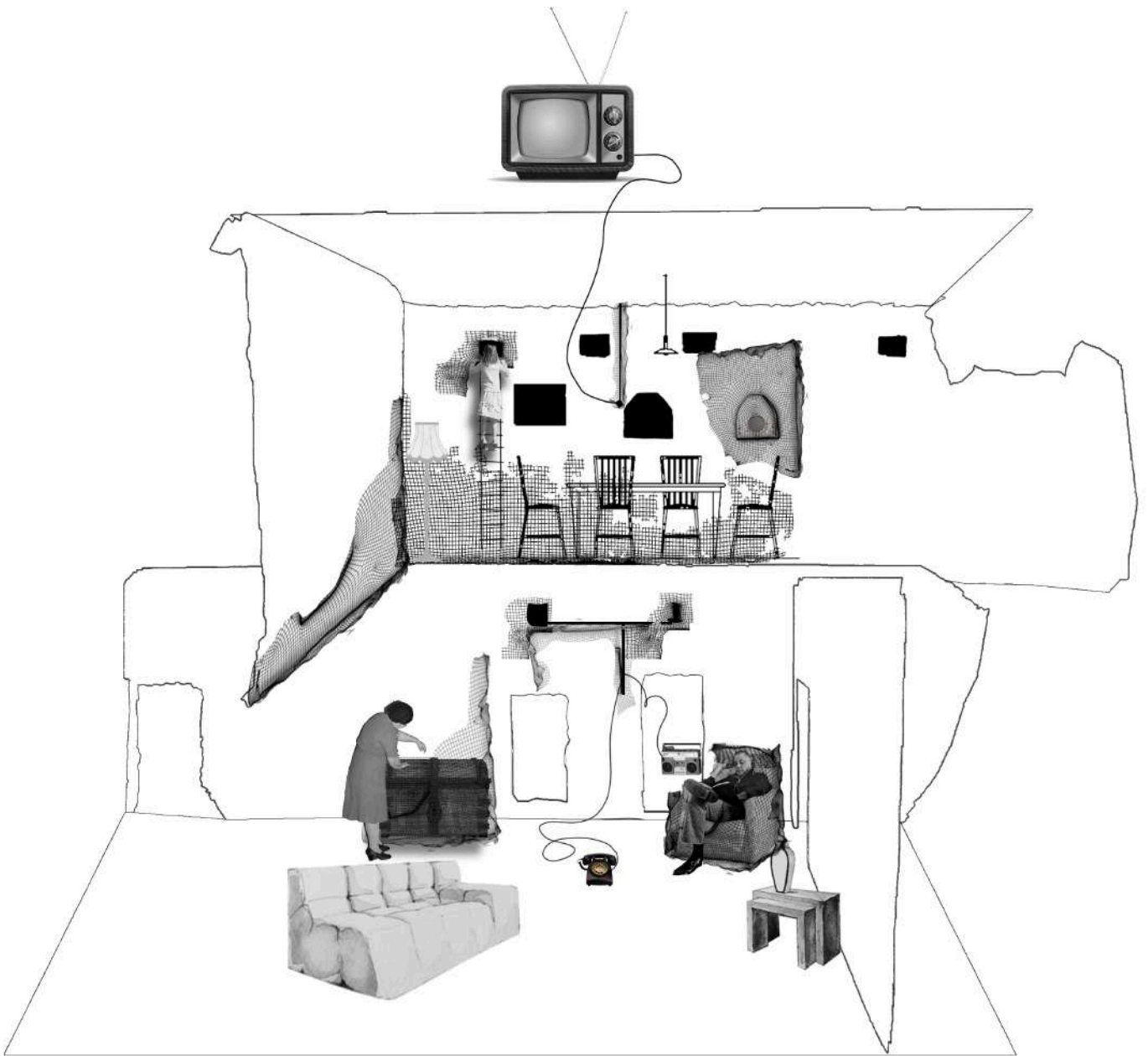
The design process has been divided into two main phases: 1. Experimentation and case studies, 2. Implementation and design development.

EXPERIMENTATION

Experimentation and case studies are valuable tools for design idea developments. Studies of different materials can help to explore the potential of different techniques to develop a deeper understanding of how they can be used to create innovative and effective design solutions. In the first stage of the design process, natural rubber "Latex", (as the main casting material) has undergone various experimentations that involved testing and exploring different techniques to better understand their properties and potential applications. After collecting a series of different mummified objects from vibrant selections, a collective documentation provided in relation to material cognitive behavior studies.

IMPLEMENTATION AND DESIGN

Using the insight from the collected documentation, we can conceptualize a design that incorporates materials and design choices that are having specific cognitive and behavioral effects. For example: in the context of mummification, the texture and forms that are brought by Latex as casting material is more found to have a historical background. In addition, the material cognitive behaviors have a direct impact on the material implementation throughout the design.



*Image illustrates collection of objects that could restore nostalgic moments.
(A4) Personal datas.*

C O N T E N T

Student background	
Thesis structure	
Methods	
Reference studies	—
Practices	--
Site background	-∟
Site & conditions	>_
Archive research & analysis	=
Theory of collection	--\
Design Axes	^
Mold typologies & fabrication	'^
Outer shell	3
Discussion & reflection	'^
Bibliography	'



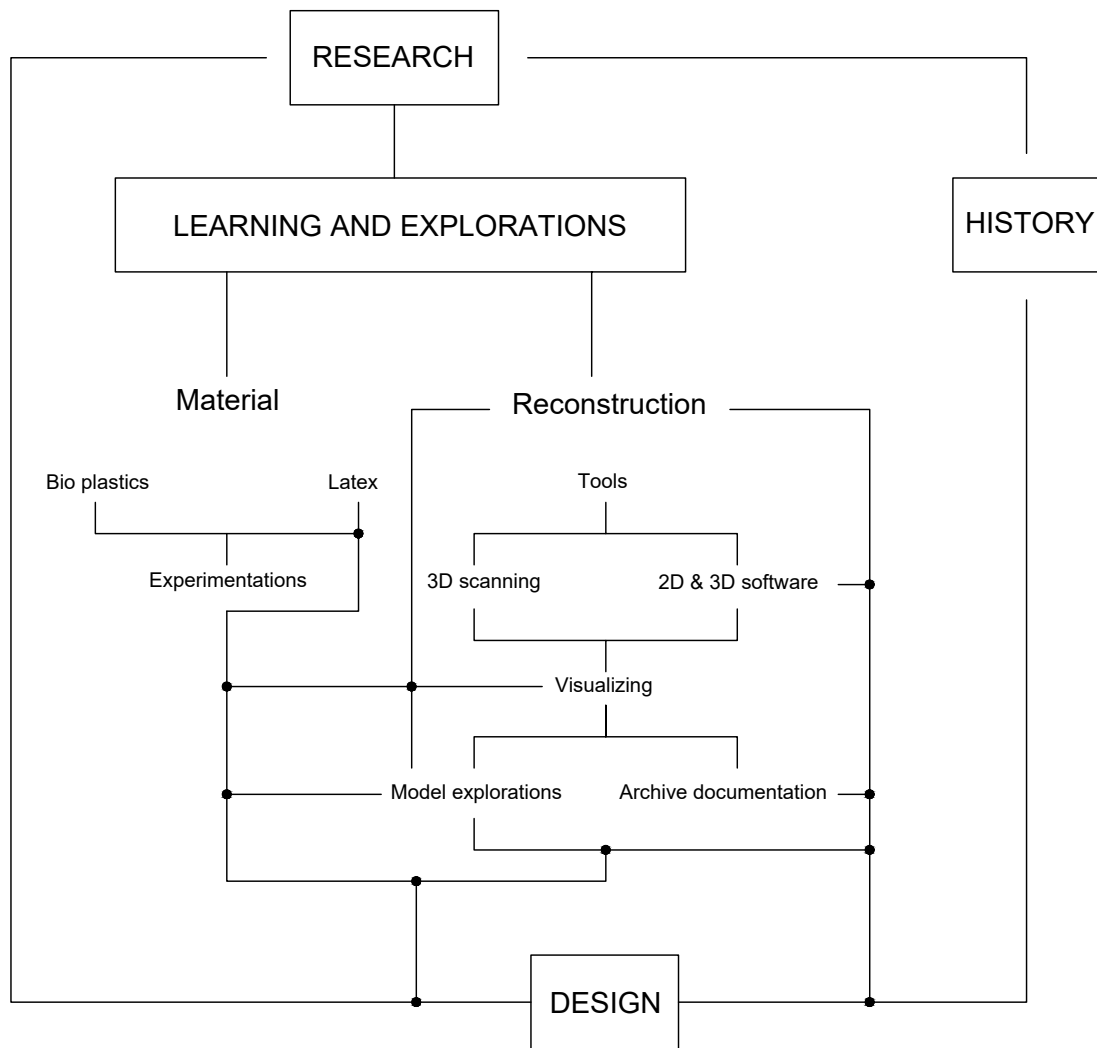
STUDENT BACKGROUND

ACADEMIC

- | | |
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| 21-23 | Architecture and Urban Design, M.sc.
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| 19-21 | Architect and visualizer
TRS Consulting_ Sweden |
| 19-20 | Architect & Planner (Part time)
Bengt Erlandsson Interior Design_ Sweden |
| 15-19 | Interior Architect
XYZ Designers_Dubai (UAE) |
| 14-15 | Intern Architect
Dutco Balfour Beatty, DBB_ Dubai (UAE) |



M E T H O D

The method of this thesis mainly works by learn and design. but due to it's close intertwining of history, it also incorporate with research and site analyses..The basic of the method departs from series of material explorations and behavioral studies in connection to object's form and volume. The studies also evaluate ease of working with Latex as the primary substance in use.Thus, parallel to material practices, a research followed by reading and analysis of old documentation to create a collection of an informative framework for design outputs. .

Within the process of design there was a growing realization of the need to create a constructive design structure, and, through the learning stage, trails of various statements pulled at the main concept that are not initially considered but could have an effective impact on the ending result. Thus we take advantage of the new findings and used them as guiding tools to create a cohesive and effective solution. By the combination of what theoretical studies and findings are proposing than, shape a place that maximise the engagement between the public and what so called "Memory".

THESIS STRUCTURE

Paying attention to the built environment around us is important, it's because it provides us tremendous inspirations. The history of surrounding objects and nostalgic old buildings can display what their design are and what there does in their craftsmanship, the stories that they can tell, and the secrets that they can hide is something that we might curious to know about. Thus, i believe with mummification, producer can animate the worldviews of former creators and bring them into life. In this thesis communicative and creative actions of emotional perception are used, to bridge the gap between past, present and future.

QUIDINGS

Thesis questions :

1. How can the use of mummification techniques and latex as a material inform the design process and create a unique spatial experience that link spectator to the memories of past.?
2. How the distinguish between different aspects such as material and forms can emphasize the difference between what is really depicted as history and what we perceive as a continuous present.?

Material : The intention is to use a soft material that could highlight the distinguish between different times. In this project Latex is used for mummification casting.

Experimentation : Experimenting with different materials and techniques to explore their potential for use in architecture and design.

Objcets : Tangible body, form and shape with varying size, in the initial stage, we have conducted the exploration on various objects but in the next phase we had to examine specific objects from the site.

Site : For the implementation of design concept, a geographically defined area is required, which may include elements or partially available documents for further investigation.

Background : Since mummification has a long historical background, objects with mummified tags, consciously provide a tangible link to the past and allowing us to connect with historical events. In this regard, selected objects and location should have a historical background in order to keep these back and forth movement across design evolvment.



Top: Inside Tutankhamun's tomb, 1922, Picture from: <https://www.historic-uk.com/>

REFERENCE STUDIES

Perhaps the ancient Egyptians are the most well known civilization to preserve dead bodies and animals from decomposition. Mummification has been used for thousands of years as a way to preserve physical remains of individuals and their belongings, providing us with a tangible link to the past that can evoke a sense of wonder and awe. Mummified objects allowing us to connect with historical events and people in a visceral way. By seeing physical remainings of them we tap into their culture, beliefs and their routine life. Mummified objects can also create a sense of empathy and connection with the individuals whose remains are being displayed, as well as a sense of gratitude for the time that we have. Using a collection of mummified objects can evoke a range of emotional insights by tapping into our innate curiosity about past and our own memories. Mummified objects can offer a powerful tool for emotional and intellectual exploration (museumegyptology.wordpress.com).

When Howard Carter and his team first stepped into the Tutankhamun in 1922, They were amazed of the sight of the vast collection of well preserved artifacts and the mummified body of the pharaoh himself. In fact, the room has been sealed for over 3,000 years, the mummified body of Tutankhamun was found inside a series of four nested coffins made of wood, The researchers also found a wealth of other objects, such as furniture (<https://www.historic-uk.com/>).

The furniture in the tomb was intricately crafted and adorned with precious materials, such as gold, silver, and ivory. The chairs, beds, and chests revealed a high level of craftsmanship and attention to detail, providing insight into the aesthetics and design preferences of the ancient Egyptians. The furniture in the tomb remains an important cultural and historical artifact. providing a glimpse into the lives of the ancient Egyptians.

Ancient mummified objects can create several links with the present day. one of the most important links is the cultural heritage that this artifacts represent.They offers insight into the beliefs, customs, and daily life of ancient civilizations. Helping us understanding our own history, cultural identities and carry out across generations.

Overall, the studies of mummified objects can provide important connections between past and present. Enabling us to better understanding and appreciate our shared human history and cultural heritage.



P R A C T I C E

In order to create a connection between physical and emotional expressions one way was to read and understand the built environment and objects around us. Through the technique of mummification in this project an initial attempt was held to reveal the hidden and narratives of different objects, and to explore the ways in which architecture and memory intertwined.

Samples of mummified objects of different kind to explore different volume and their effects on emotional expressions.

D I G I T A L T O O L S

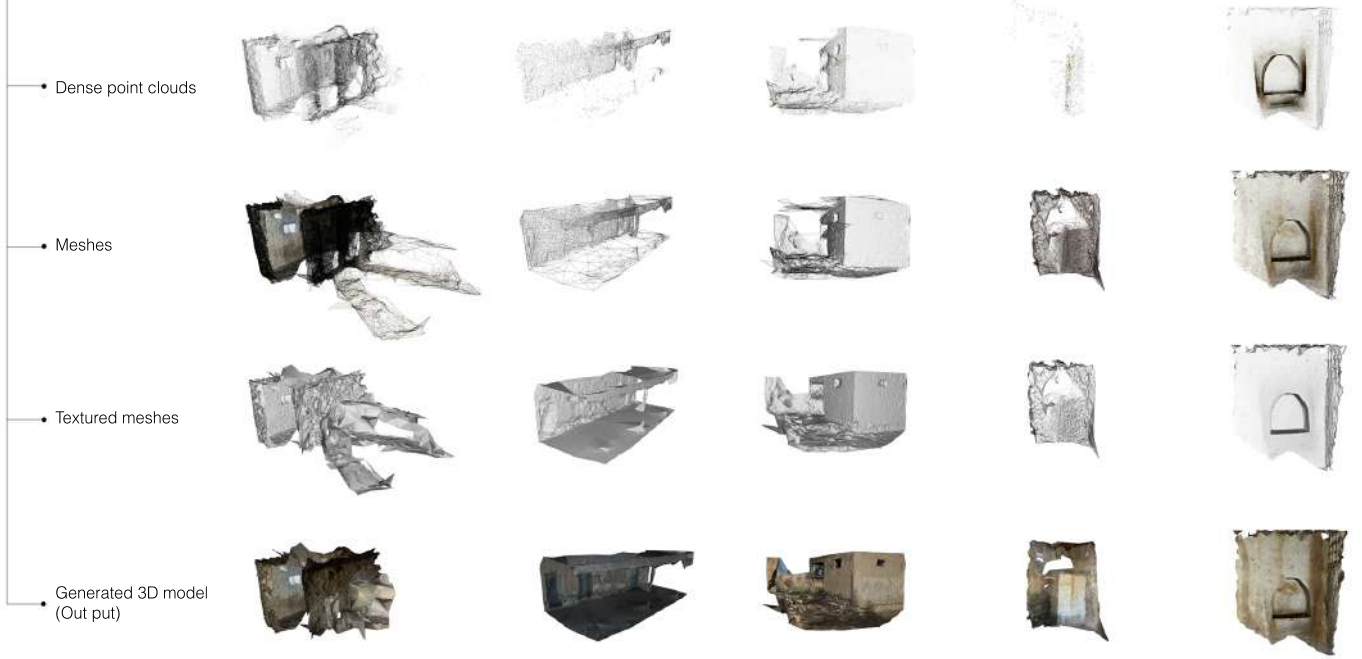
This thesis encouraged by various directions to be examined in different ways, this is due to certain limitations in some level, thus, a deeper investigation was required to fulfill the exploration process. 3D scanning technology can be a valuable tool in exploring and refining the design ideas, and in creating a highly accurate and detailed representation of project's vision for the project.

With 3D scanning technology we can capture and preserve the details of the objects in a highly accurate and precise way. This can be especially important when working with fragile and delicate objects that cannot be physically handled or manipulated without risk of damage or deterioration.

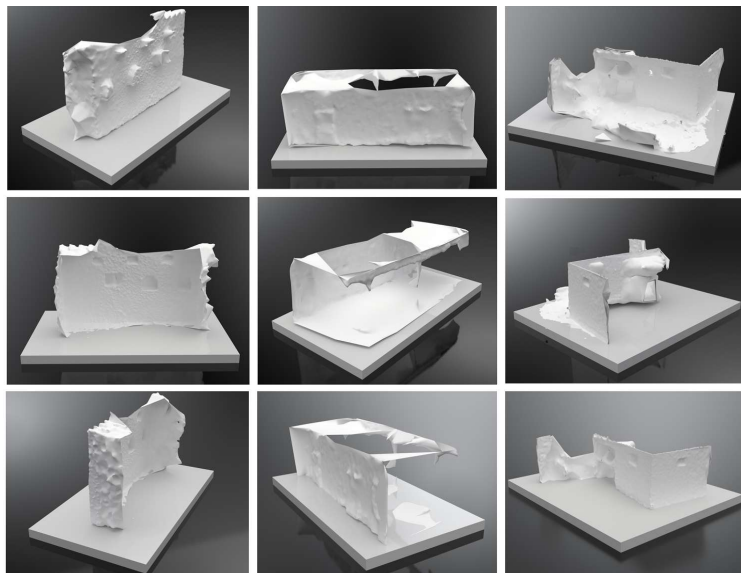
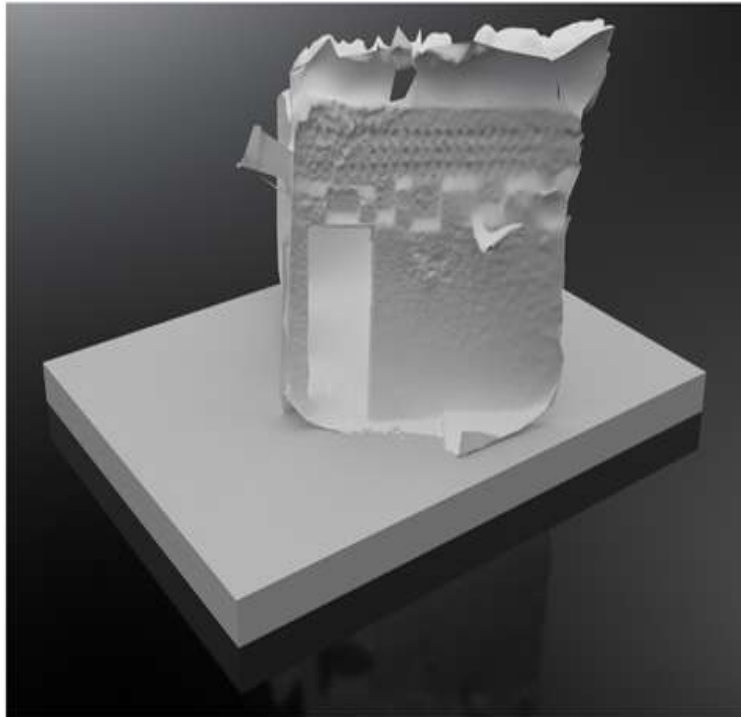
With 3D scanning technology, we will be able to create highly accurate digital models of the original objects without touching them and use them as molds for mummifying different elements (especially useful in cases where the objects are prohibited from being touched), This can allow to experiment with different designs and configurations in a virtual environment, without needing to physically manipulate the actual objects.

Furthermore, digital tools can allow for experimentation and prototyping of different design ideas before they are physically created. This can save time and resources in the design process and also allows for a more iterative and flexible approach to design.

Refabricatio workflow



Experimentation and 3D scanned digital refabrications.

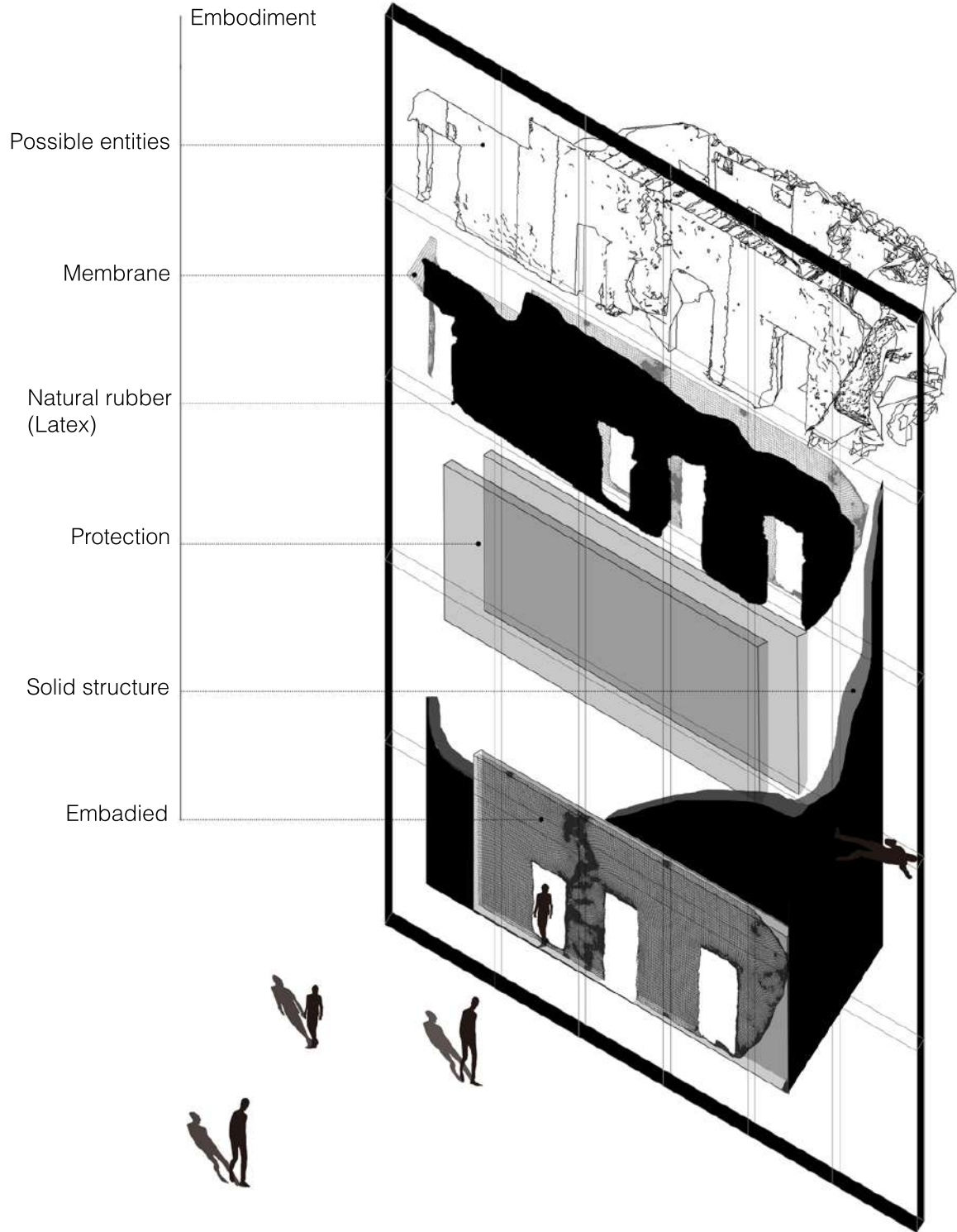


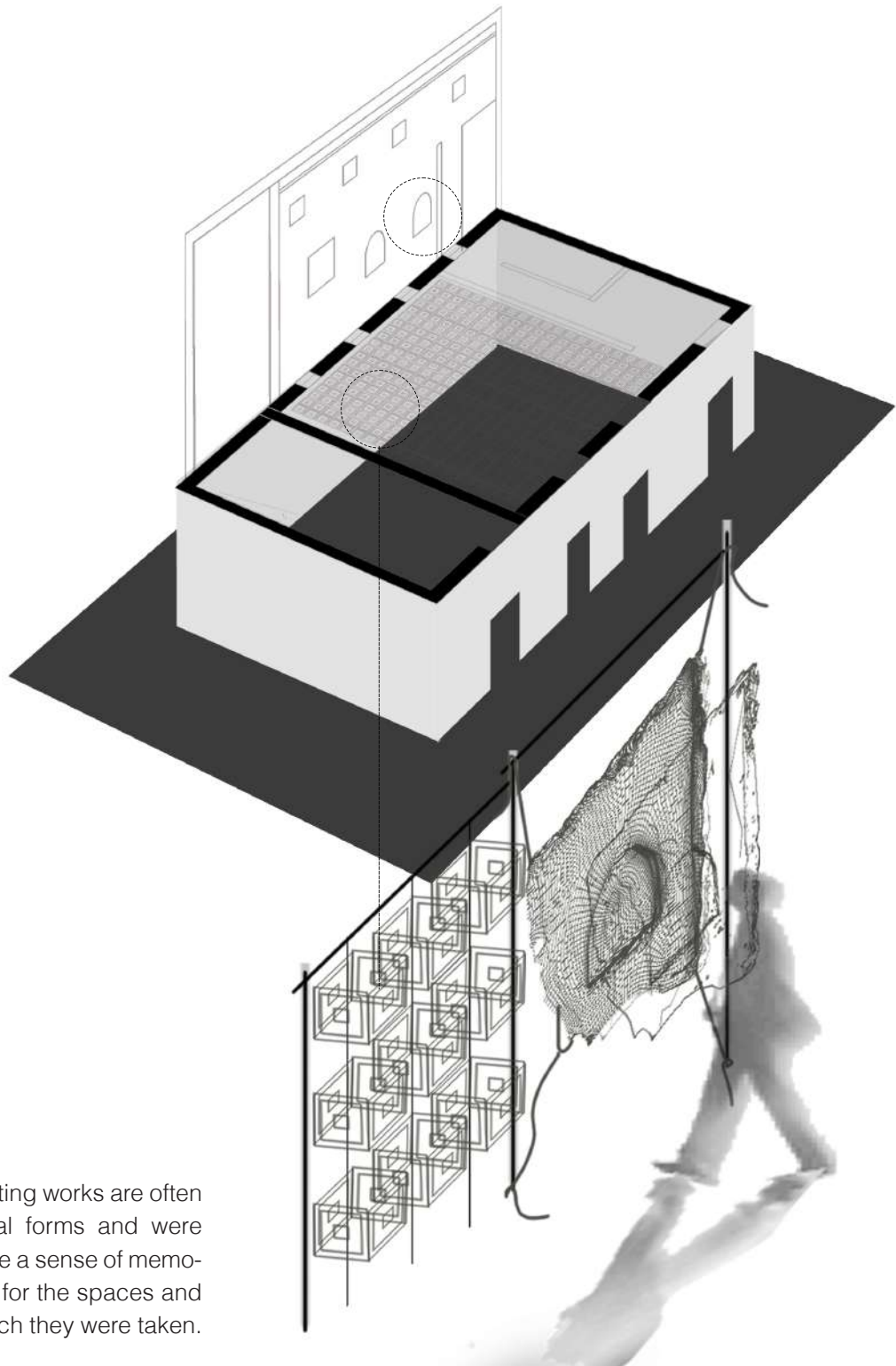
I M P L E M E N T A T I O N & I N S T U L L A T I O N

By using a 3D model output as a mold, we can create a replica of the mummified wall section that can be safely transported and implemented in a new context.

Tempered glass can be used to protect the mummified latex material which also help to ensure its longevity and preservation, while still allowing viewers to see and appreciate the texture and details of the object.

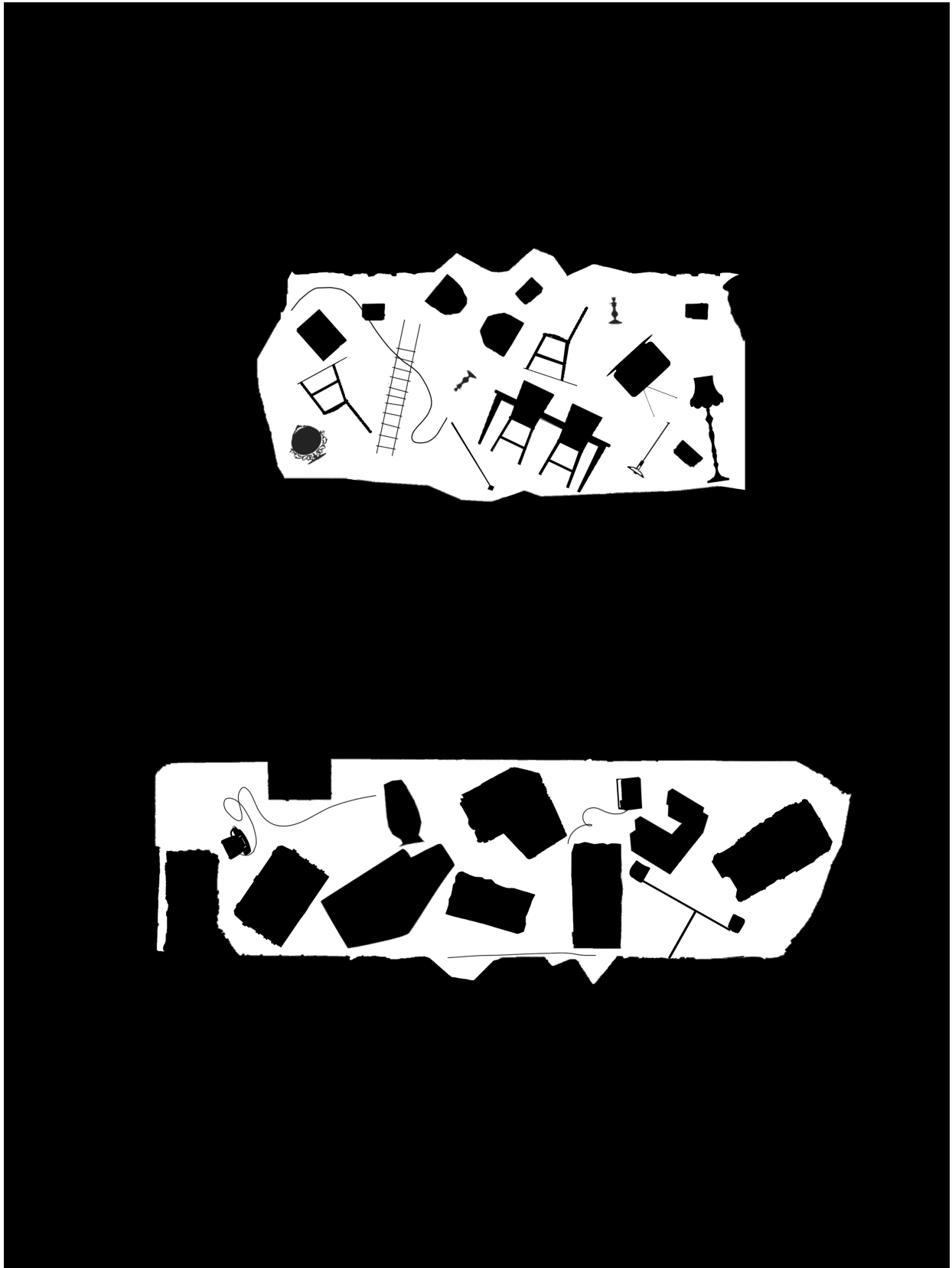
Overall, this approach can be a creative way to preserve and repurpose elements of demolished buildings, while also creating a connection between the past and the present through the use of mummified objects. However, it is important to consider the ethical implications of removing and repurposing sections of historic buildings, and to ensure that the original context and history of the object is respected and properly documented



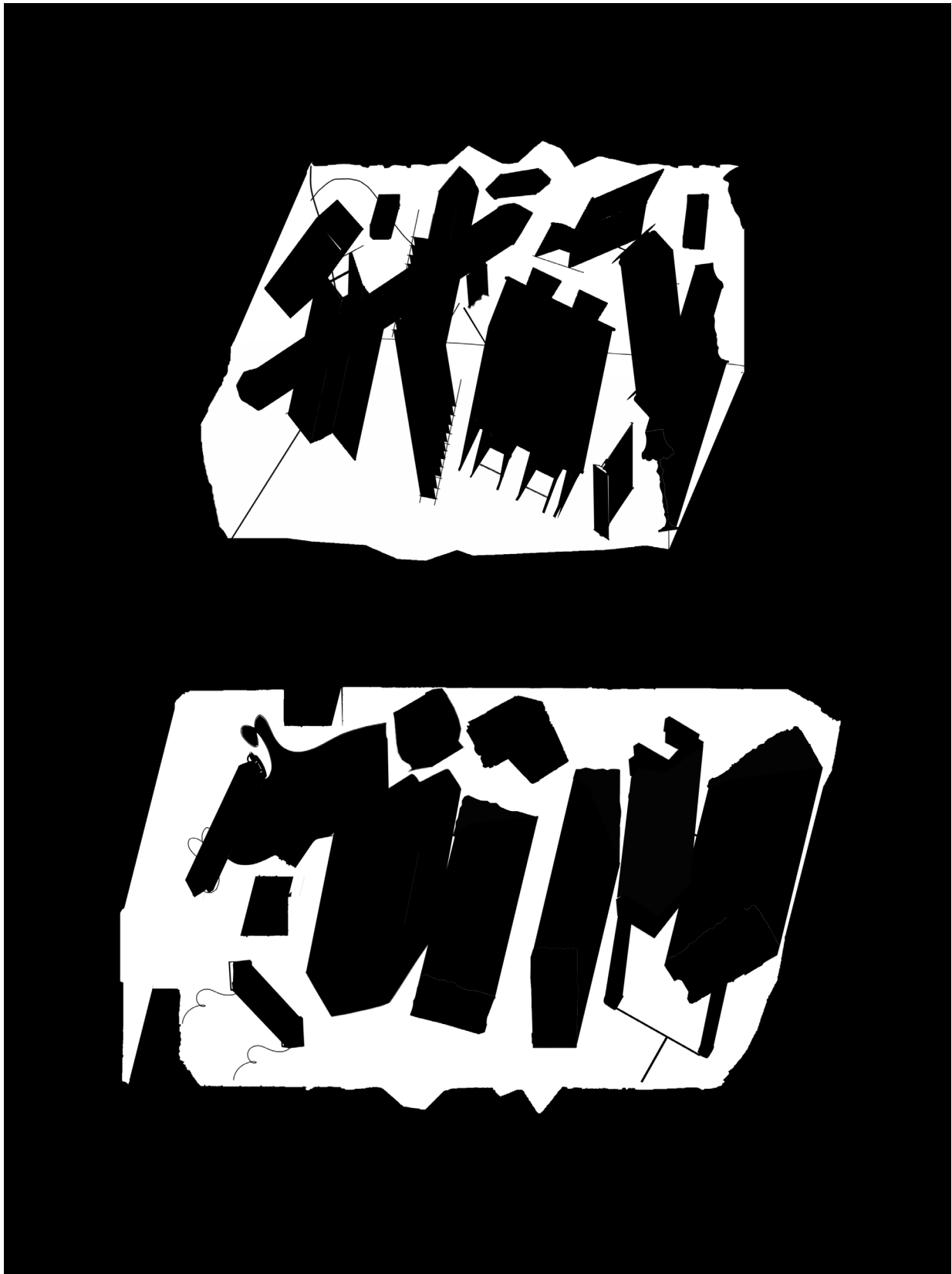


COATING

The result of coating works are often resemble original forms and were intended to evoke a sense of memory and nostalgia for the spaces and objects from which they were taken.



*Dispersed objects that could effect memories, as other mummifying possible options.
Autor's image production.*



Encountering with various objects that can trigger a flood of memories and emotions associated with them.

B A C K G R O U N D

Tändsticksområdet undergått primär arkeologisk undersökning redan 2016. Undersökningen genomfördes före byggandet av den nya hotellbyggnaden som planerades byggas i östra delen av området.

Undersökningen berättar om olika historier om områdets första bebyggelse. Upptäckter från 2018 öppnar för nya diskussioner om Jönköpings kulturarvs betydelse.

Undersökningen visar att den första bebyggelsen i staden dateras till slutet av vikingatiden eller början av medeltiden (Jansson 1999).

Ytterligare undersökning inom matchfabriken visar, genom utgrävningar och analys av jordprover, att jordproverna helt saknas i samband med grundläggningen av matchfabriken under andra hälften av 1800-talet och aktiviteter kopplade till den (Arkeologisk rapport, 2019, s.43).

Da dessa byggnader har ett stort värde för stadsbildningen och som en del av stadslandskapet, ska eventuella skador på dessa byggnader begränsas till det absolut minsta.

S I T E & C O N D I T I O N S

The Match factory of Tändsticksområde located on the southern shore of Lake Vättern in where the match industry of Sweden began, in the city of Jönköping. The journey begins in the middle of 19th century, when the matches were completely handcraft. During 1844 - 45, the brothers Johan and Carl Lundström started matchmaking in Jönköping (matchmuseum.jonkoping.se). Available documents and remaining evidences shows the production process of the matches and the work situation of the young labours, which played a central role in the early stages of match production. The replacement of heavy machineries have had brought an iconic changes in relation to human manual production back at that time.

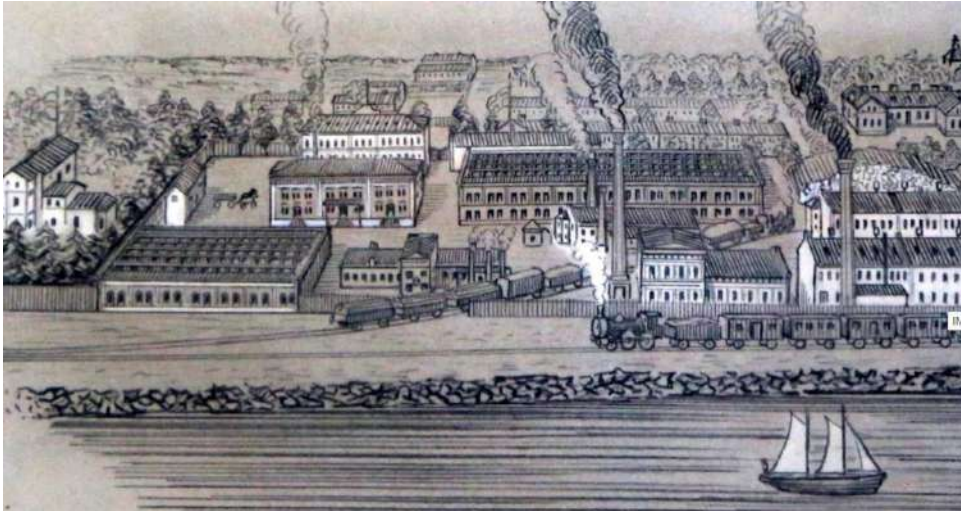
Today the Match fabrication area (Tändsticksområdet) has known as the most cultural heritage of Jönköping's industrial heyday. This due to factory's long period operation coincides with Jönköping's development into a modern and industrial city in the regime (Tändsticksmuseet.se). Base on available documents the Tändsticksområde in 1971 has been acquired by the Jönköping municipality / kommun which took over the management of a large and complex industrial district, thus the production of matches had come to an end.

Since The factory were located in a good area close to water with attractive view over the Vättern, Municipality's main intention of acquisition was to implement new facilities and constructions in the area. An architectural competition was held for new construction ideas, but the importance was emphasized from several quarters of preserving the unique built environment that has grown around Jönköping's industry. Therefore, Some of special characteristic building in the area preserved, renovated and adapted for cultural purposes. The external environment and building facades were retained while the new usage inevitably brought changes to interior sector of the building bodies.

The beginning of 1990s Tändstickområdet essentially set to its current form with mix of various activities from many directions.

In 1994 a series of collaborations toward new possible development and creating constructive dialogue between cultural and commercial activities were proposed by upgrading outdoor environments and increasment of people's engagement with the area (Kulturhistorisk utredning, 2014, p.5).

In 1980s an investigation presented by Carl Herman Pettersson, who were responsible for the area's refurbishment, emphasized that changes must be made in a way that



*Top: An illustration from 1883, showing the Match Factory from the water, Unknown artist.
Bottom: Image of Tändsticksområdet in Jönköping, photo JKPG.com*

the style of the building or the area as a whole is not impaired (Kulturhistorisk utredning, 2014, p.6). In 2012_2014 a new hotel (Quality Hotel) project plan proposed to investigate other possible potential in the Tändsticksområde with respect to historical values on the site (Framtida utveckling, Tyréns AB, 2014, p.5). The Quality hotel and new entrance were built on the eastern side of the area, the new building was released in 2022 to enhance the street life and pedestrians passage through Tändsticksområde. Despite the mission of improving the value of the area by adding new extensions to the existing site, several adjustment had been applied on the site before the construction of the new hotel . Base on old drawing datas, some of the Facades and buildings rather to be demolished or added in the early years of establishment and later by the former owners (Kulturhistorisk utredning, 2014, p. 9).

It is stated that there were 2 residential building named as "Boningshus" existed where the hotel stands today, The documents of blueprint drawings and albumes are a proof to their existence some times between 1882_1950s (Bibliotek.jönköping.se).



*Axonometric watercolor paint_ Jönköping. Tändstickområdet
Internet exploration*

M I S S I N G S

Today we know a building can reveal much about the society that produced it, and the memories in connection to the history of that society is what creates a common ground between people in one sense. In fact the subject of memory is a softer substance of the histories intercore, which bridge the gap between untouchables and tangible expressions. Therefore, we laugh and cry sometime with no prior reasons. As mentioned, the vision of the project is to explore new spatial experience that can be used as an interpretative untouchable emotions to physical experiences, The creation will be emerged from already existing clues. Those clues sometimes need to be framed and preserved properly for future stories to come.

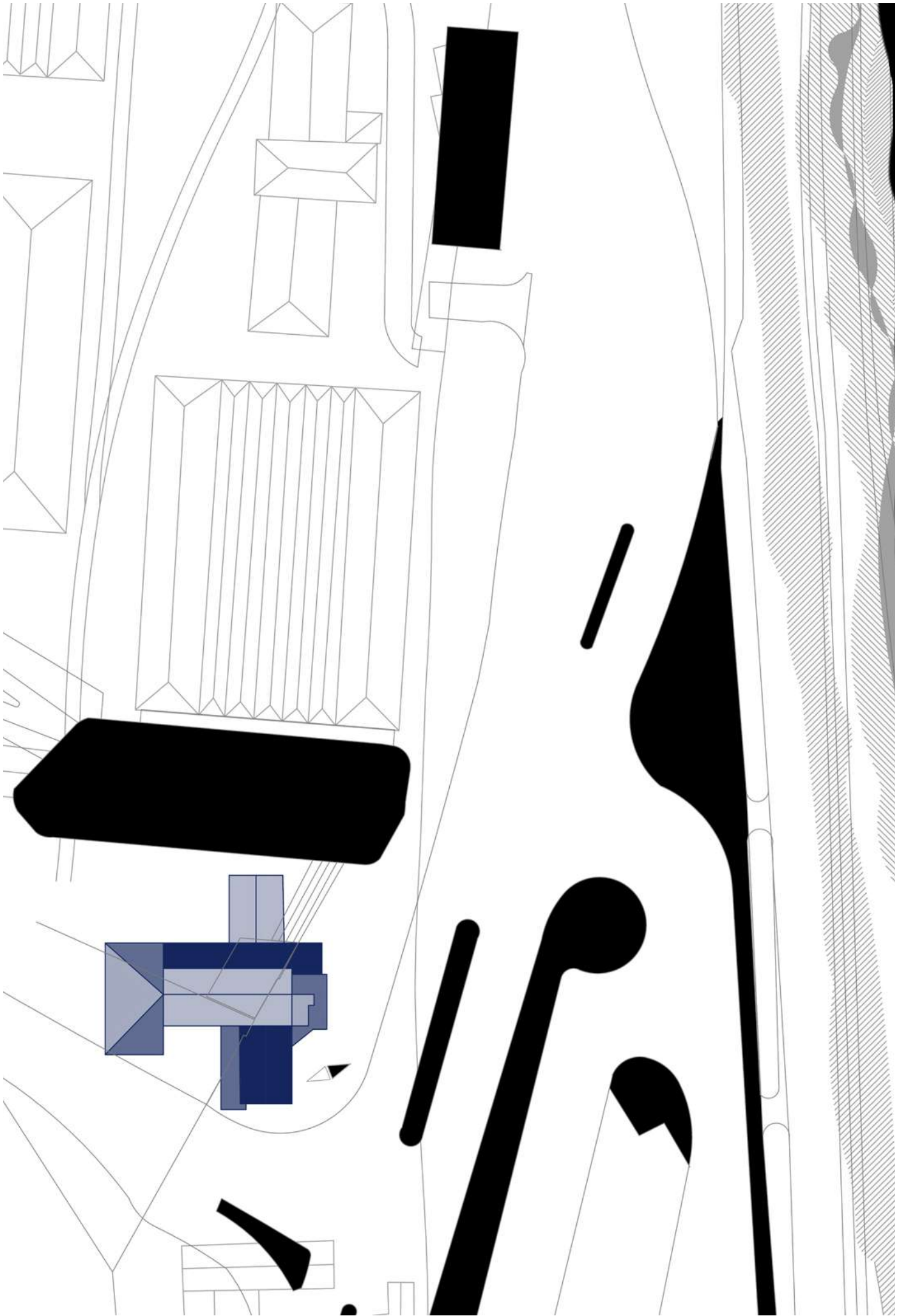
Today the Tändstickåmrodet is regarded as one of the well kept and maintained areas in Jönköping. This much due to its most collection of exterior walls and facades are remaining at its original location only minor changes provided in the internal parts to the east for different purpose of activities.

Available documents illustrates changes in the eastern part of the area where the new building implemented (Kulturhistorisk utredning, april 2014, p.17). A residential building has been demolished for uncertain reasons close to Tändstickåmrodet, The documents and catalogue posts mention the name of Carl Franse Lundström as the first owner of the building , C.F Lundström had set up the Jönköping's first industrial steam engine in the factory. His older brother Johan Edvard Lundström was the owner of factory who started the manufacturing of matches (wikipedia.org).

What of further importance for the building is the matter of daily life routines, which in parallel bonded to the surrounding working environment back at time and could bring new definitions to the area as a whole.

In the case of Tändstickåmrodet this is increasingly interesting as the house keepers had close interaction with the working labour and their private lives were spined around most critical industrial innovation in the region. thus building was partially acted as the central core of the history which in particular could inherit lots of memorable times. It is stated that the building were stand sometimes around 1810 and erased from the available site plans from 1950 (Kulturhistorisk utredning, april 2014, p.07).

The aim is to use the available remaining documents from the house including the activities , traditions and customary practices that may occur at the place depending on different material interactions.



I N I T I A L S T A T E

"LÄGENHETEN STRAND"

It is stated that at the beginning of 19th century when the new industrial expansion in the west part of Jönköping started, most of surrounding lands were served as agricultural land of the towns local people, and basically the factory area which now has become the centre part of the city was located at the suburb area close to Vätten sea (Kulturhistorisk utredning, april 2014, p.09).

Indeed, the residential building close to the factory were apparently partially existed before the construction of the new industrial district and purchased by C.F Lundström from the court of appeal council of Hedenstierna in 1848, but the buildings exact construction date is unknown, this is most evidence that the "Lägenheten Strand" exist prior to the establishment of the factory (Kulturhistorisk utredning, april 2014, p.09).

In 1940s in the final stage of World War II the Strand apartment has become temporary residence for refugees from Estonia who also worked at the match factory (digitalmuseum.se).

BUILDING ANATOMY

The digital archive pictures and hand scrips demonstrates, when the apartment accommodated by C.F Lundström family in 1848 it had two rooms and a kitchen on the lower floor and two gable rooms on the upper floor, however drawings shows new version of the property in compare to the building initial state. what is obvious, the building undergone major changes after the new ownership.

Because of the lack of adequate drawing material in relation to the building, it wasn't easy to estimate how was the condition of the building at its early stage.

Available recorded data in municipality and museum confirms that several modifications had applied to the building that brought the entire body to a new life.

The drawings from 1898 shows the Strand apartment has consisted of 3 different floors: ground, first and second floor,

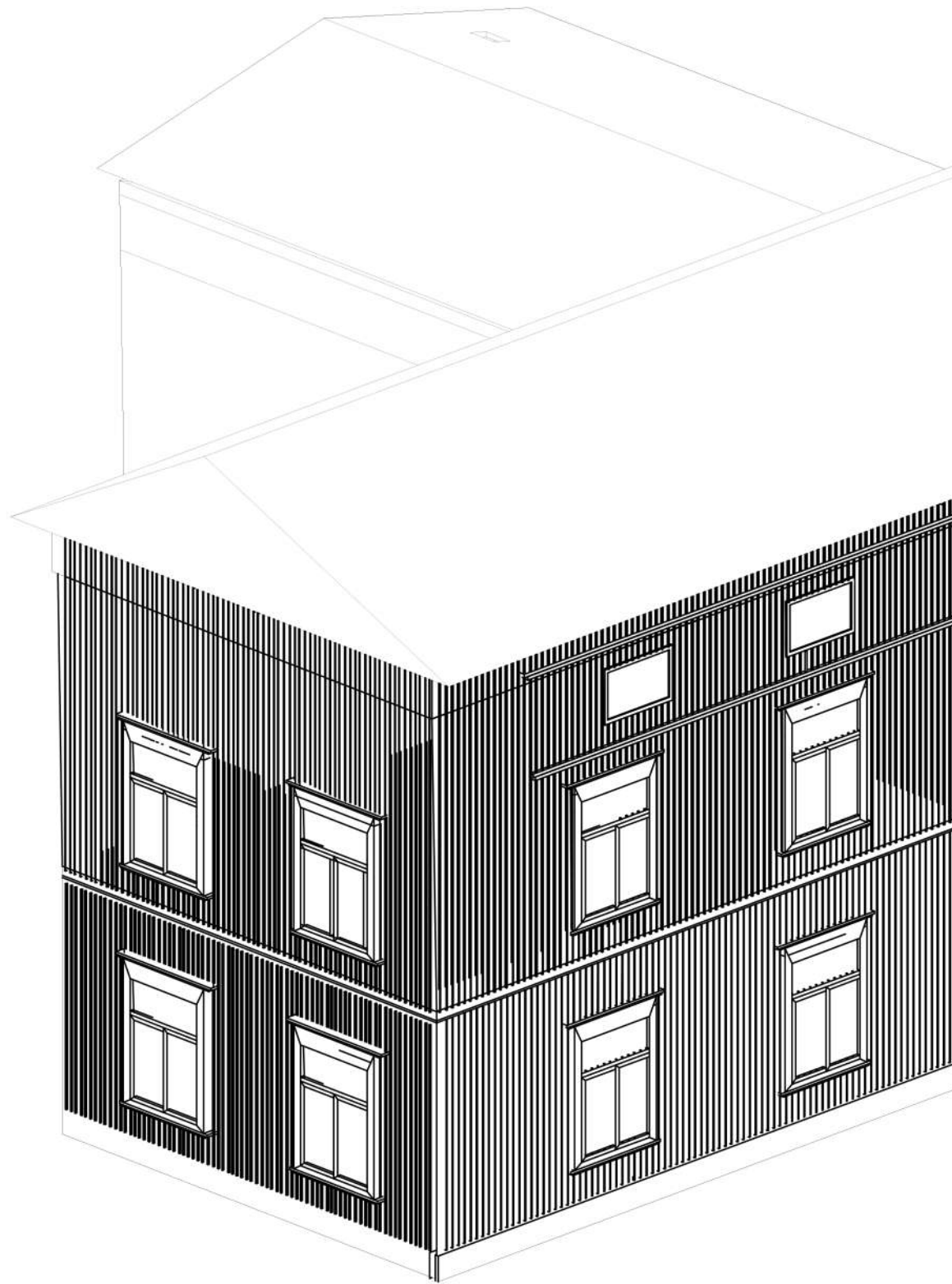
In which the ground floor is of high value to the integrity and collection of the house as a whole and other two floors were mainly served as private parts, such as bedrooms and study rooms.

Apart from the building general floor plans, a range of objects are scattered in the drawings, some are interventional and more permanent objects such as chimneys and others are more temporary objects like wall decorations and ornaments surfaces.

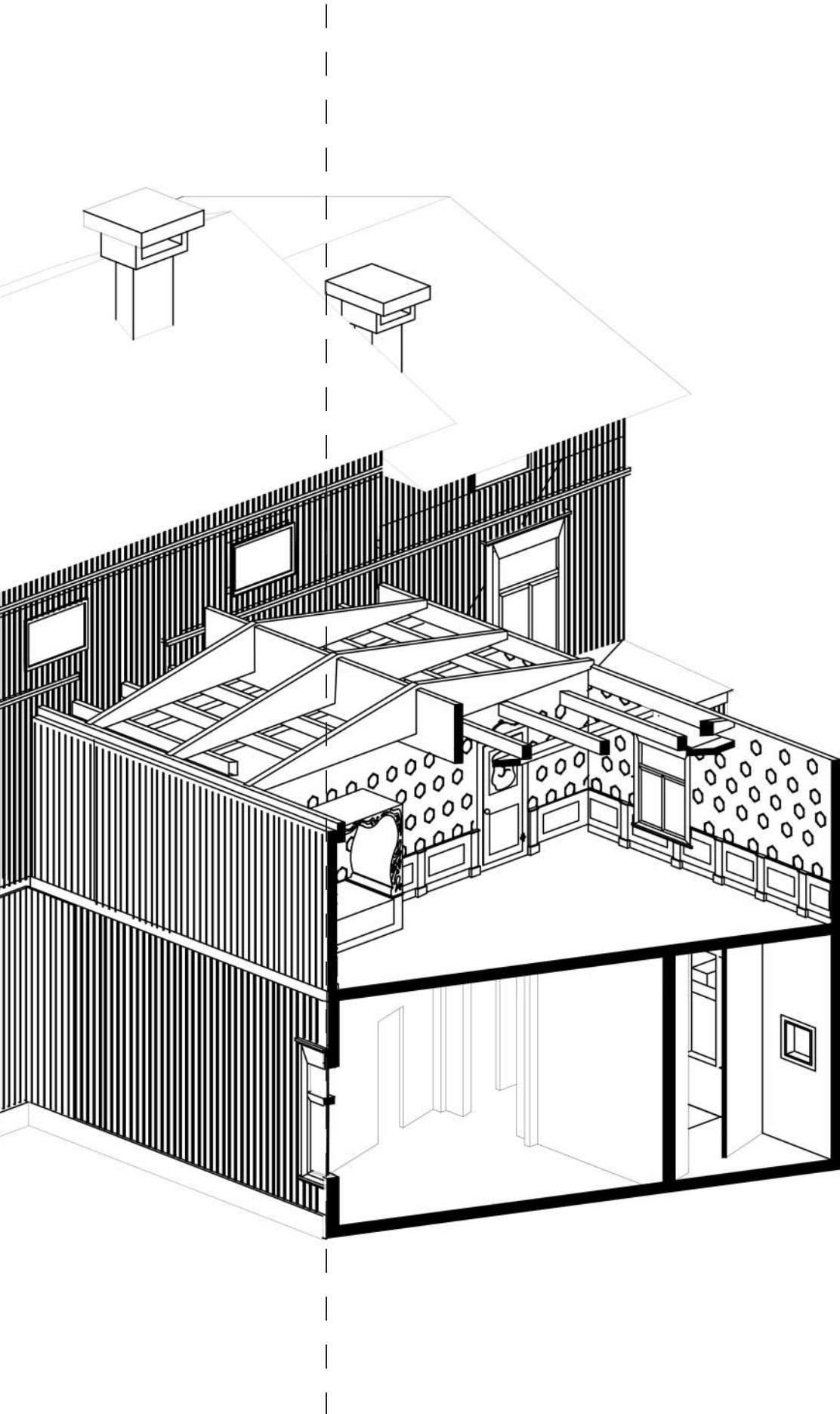
The attempt is to use hand drawing documents of Lägenheten Strand in company with simulated objects of similar kind to give birth to a space that celebrates the memories of past by interaction of different materials. The design lands from series of old drawing analysis where basically defines the space form and limitation criterias.



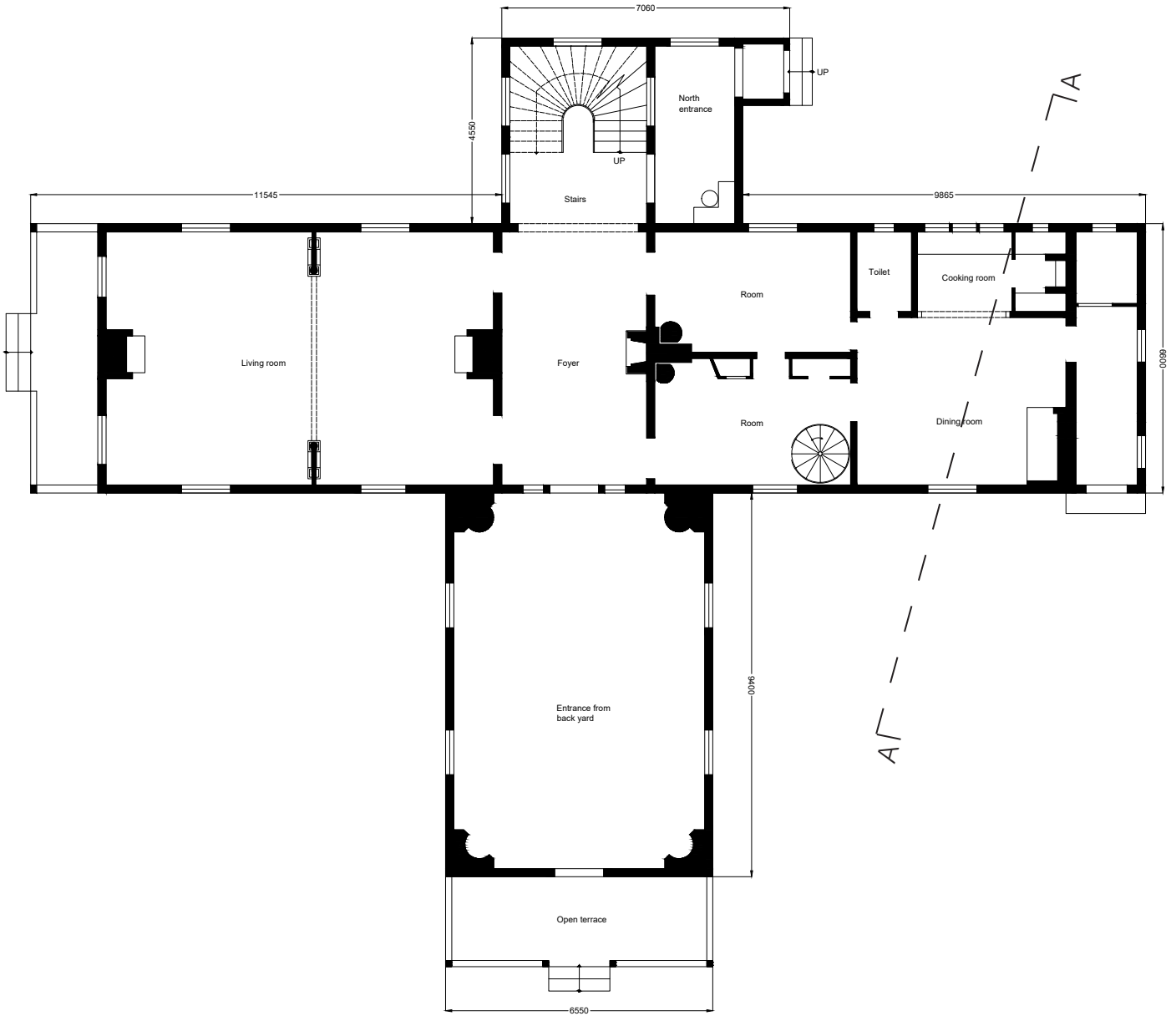
Top: 3 pictures from Lågenheten Strand and one picture on the top right corner of Tändstickåmrodet machinery room, Original pictures are from Jönköping läns archive



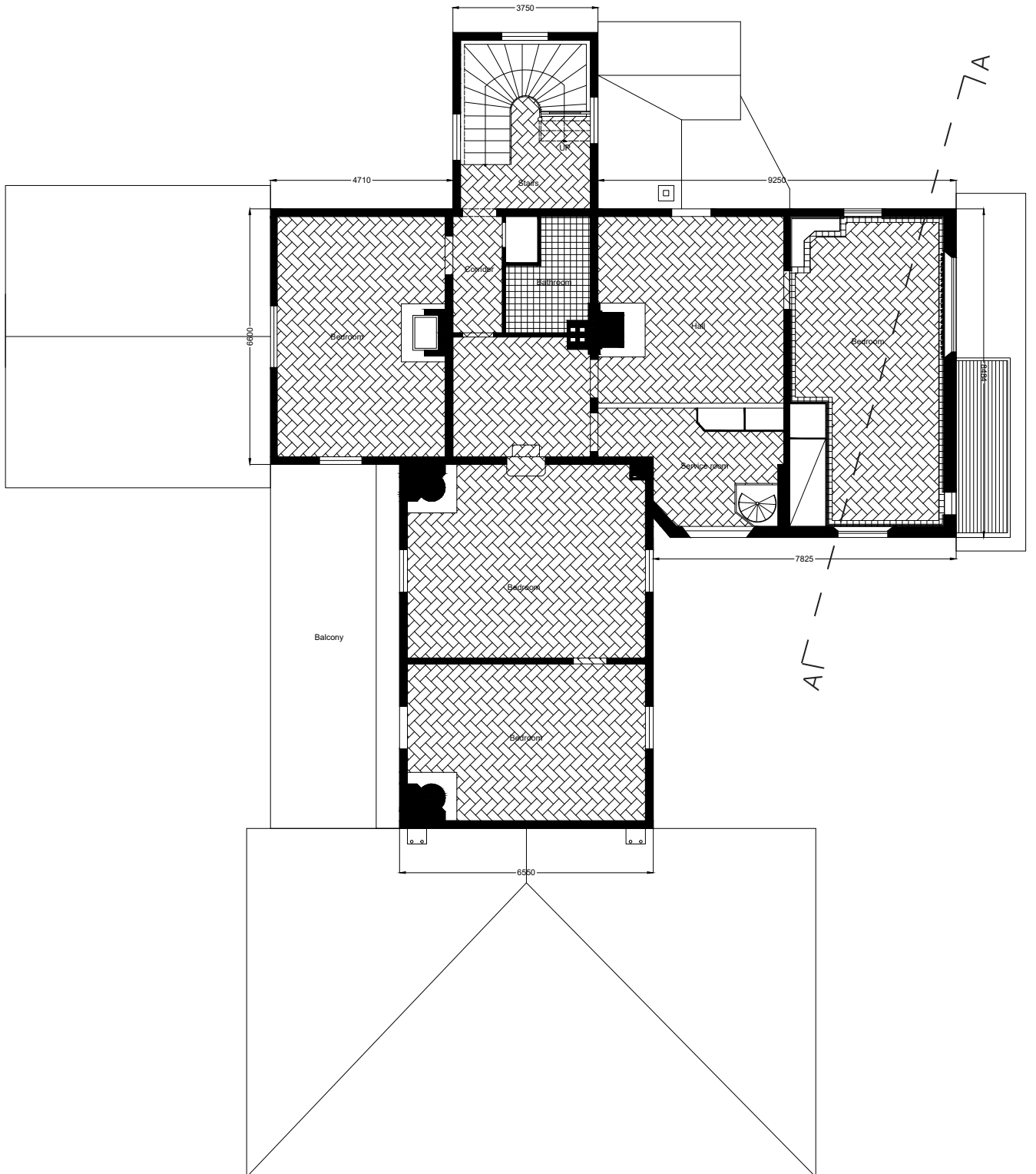
*Lägenheten Strand section A-A 1:100 (A3)
Redraw facade from archive drawings currently in operation*



Lägenheten Strand Southeast facade 1:100 (A3)
Redraw facade from archive drawings currently in operation



Lägenheten Strand ground floor plan 1:150 (A4)
Redrawn from archive drawings currently in operation



Lägenheten Strand Second floor plan 1:150 (A4)
Redrawn from archive drawings currently in operation

N E W A N D O L D

The maps show the development of the site as well as which of a new constructed hotel building next to the Strand building that is no longer exist and replaced by the public pedestrian and transportation streets.

Many of the additions shares a connection with Tändstickområdet , but are not viewed to value the demolished Strand building, in my opinion, what is being erased from site today is mainly based on the general opinion of how to facilitate the new accommodated context by ignorance of other possible potentials, which, could bring unique parameters to both new and old constructed bodies.

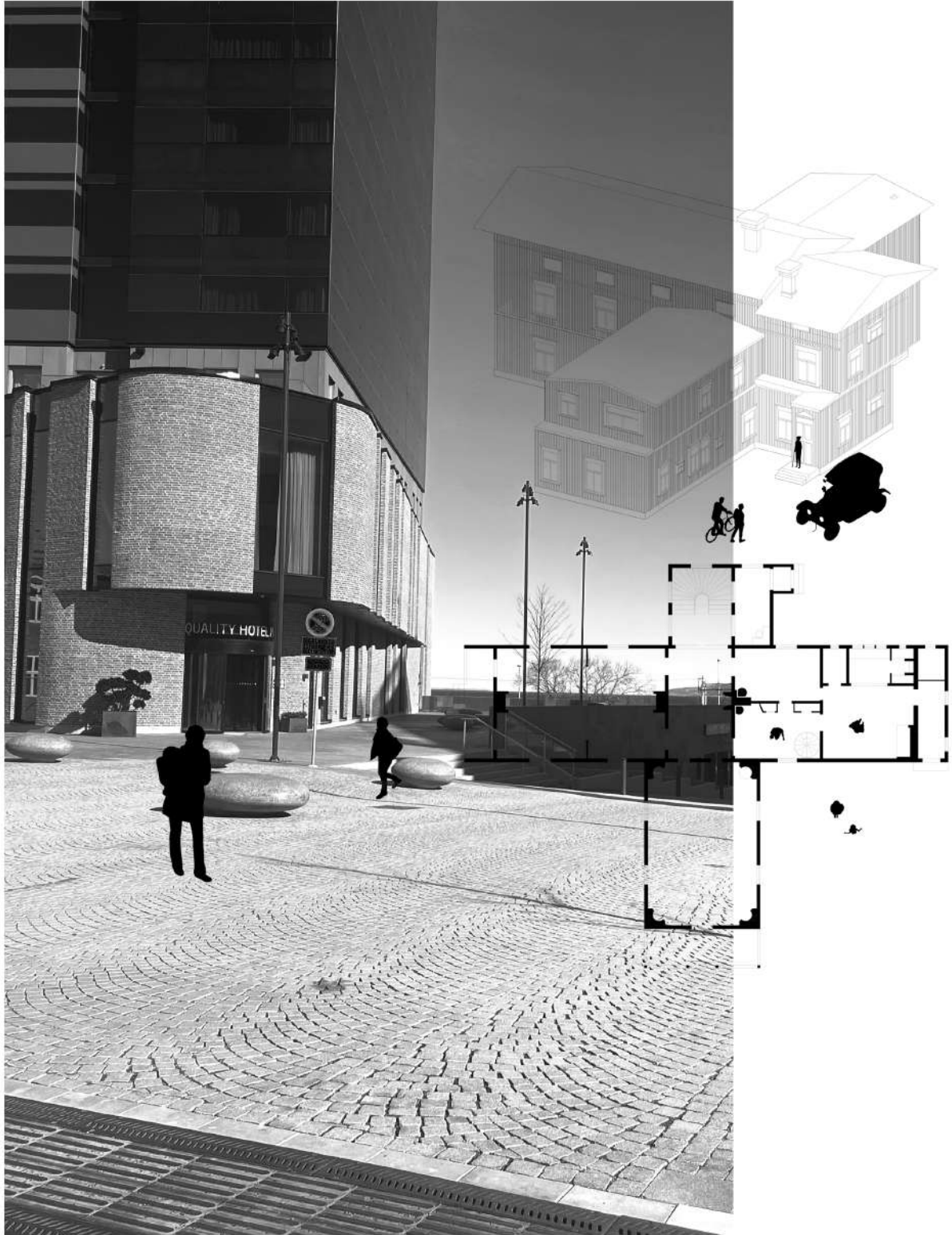
SITE INVENTORY

As a natural part of the site research, and a direct result of the study visits to the site an inventory of the area's available document is made, Unfortunately all building parts are gone and no physical particle remain for further studies, all we have are the archived documents (Floor plans, sections, elevations, site plans and few pictures) from municipalities and Jönköping museum.

Most of the finding pictures are collected from Jönköping läns museum, they publish digitized pictures on their web which is accessible to public and for the production of drawings and site exploration some pictures of Lägenheten Strand has been taken from their collection (Digitalmuseum.se).

The old drawings and modified site plans has been provided by the municipality of Jönköping Läns, The drawings were generated manually and hard copies of its blueprints were utilizable for reproduction purposes.

The space comes alive when one is around to wonder about it. When the building is experienced from different drawings in various angles. Hence, the inventory goes beyond being a means of just collecting information, it becomes a means for exploring the idea and testing imaginary design in connection with the history of the space inner self belonging.

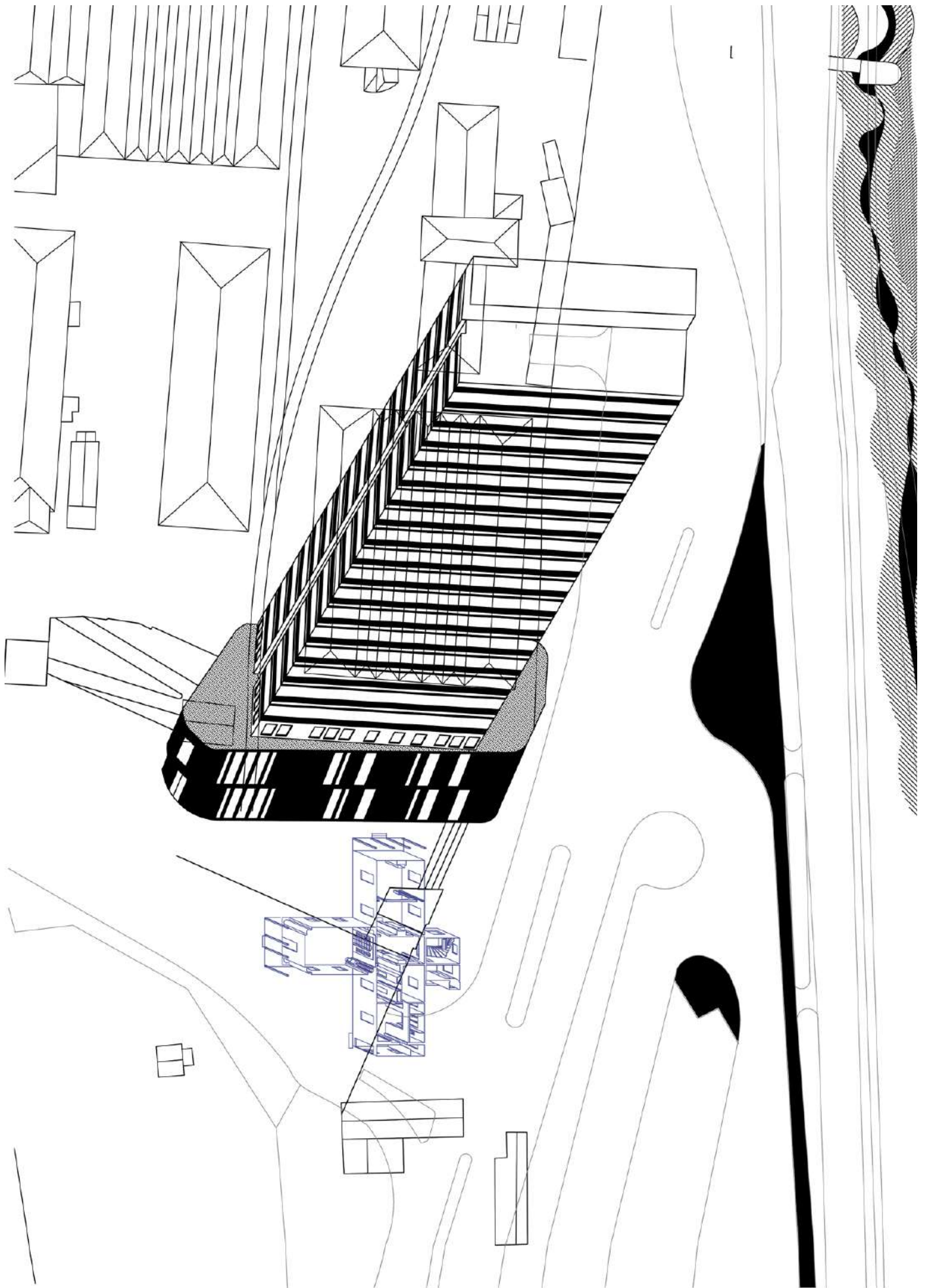


*Current site situation
Author's Photography*



Top: Lägenheten Strand Southwest entrance, 1949

Bottom: Lägenheten Strand Southwest entrance , Photos from archive



Axonometric site plan, Tändsticksområdet and Quality Hotel in vicinity to Strand Lägenheten_ Jönköping,
By Author

S T O R Y T E L L I N G

The picture to the right is an illustration of a room so called the room or the cabinet of curiosity (German: *Kunstkammer* and *Kunstkabinett*), where used as a collection of noble and precious objects (Wikipedia.org).

They varied in size, as small as a piece of furniture with multiple drawers to the size of an entire room. Every object offers a unique story to tell, a story about an epic adventure or, more often, invent one. The cabinet of curiosity was not meant to be scientific, it was a place for imagination where everyone could construct their own personal visions about the world. All in all, the owner was responsible for the interpretation of the content, in truth, the interpretation was a reflect of the owner's taste.

RELEVANCE

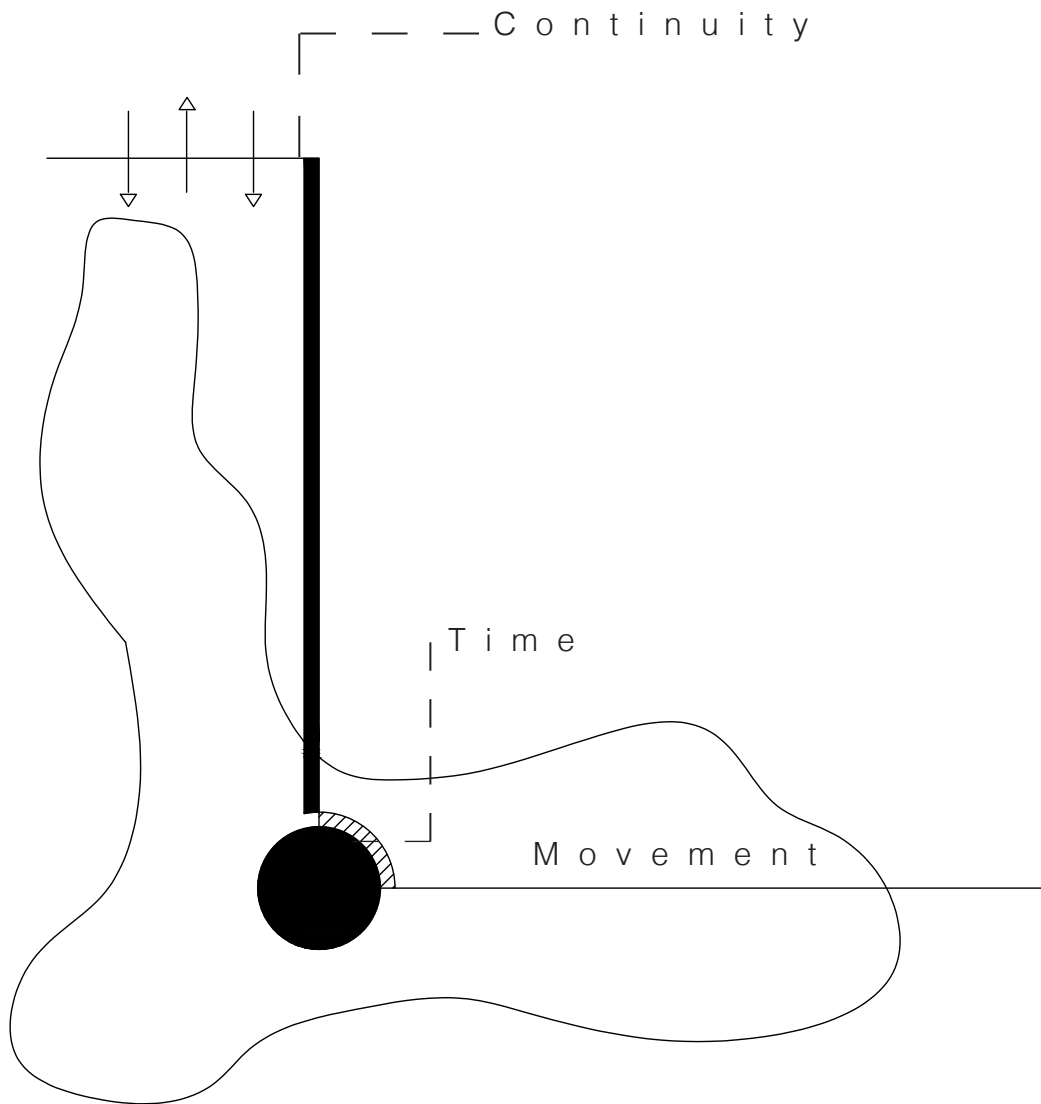
The house of Strand is built upon *Tändstickområdet* spirit of global reach in industry. No particles are remained from the building, but obviously many memories still scuttled in the area, Thus, a collection of mummified objects

just like the collection items of cabinet of curiosity would be of help to evoke the memories of past and animate the world view of the former living folks. The concept of mummification could implement in the regeneration process of the work where memories could present the viewer with essential questions about the transition of human life. A range of mummified objects will be extracted from simulated models and forms produced from contents of the same kind and old existing drawings. Then, fabricated mummies will be embedded in the area to enhance the fluid distinction between memory and presence. Wanting to develop one's own knowledge of the world through a range of interests and bring it on table to open doors for any possible interpretations will be the purpose of the concept of mummification that lurking behind.



RITRATTO DEL MUSEO DI
FERRANTE IMPERATO

*Cabinet of curiosities in Dell'Historia Naturale
The earliest pictorial record of a natural history cabinet, (Naples 1599), Ferrante Imperato*



D e s i g n A x e s :

- Continuity: Positive and negative
- Time: Different event intersections
- Movement: Contrasts

A X E S 0 1

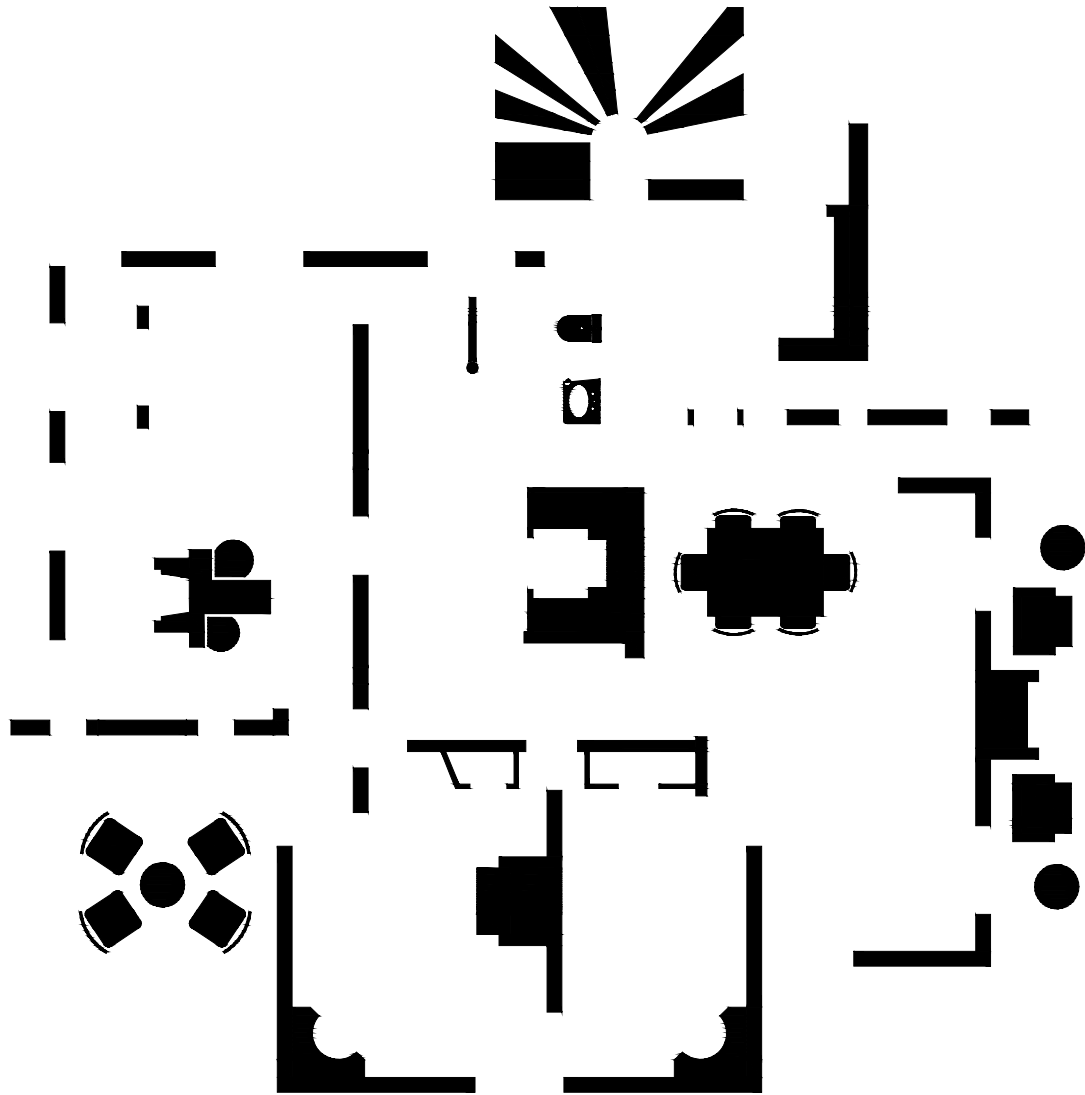
CONTINUITY

Negative and positive space can play an important role in the design concept. Negative space refers to the space around and between objects, while positive space refers to the objects themselves. By manipulating negative and positive space we ultimately can create a sense of balance, contrast, and harmony.

For example, in this project design, choose to create a void or negative space that allows the mummified objects to stand out and be the focus of attention. This negative space could be created by removing certain elements of the building by using mummified translucent objects we create a sense of depth and transparency.

On the other hand, positive space can also be used to create a sense of presence and impact. This thesis, choose to use large, imposing mummified objects to create a strong visual impact and establish a sense of dominance within the space.

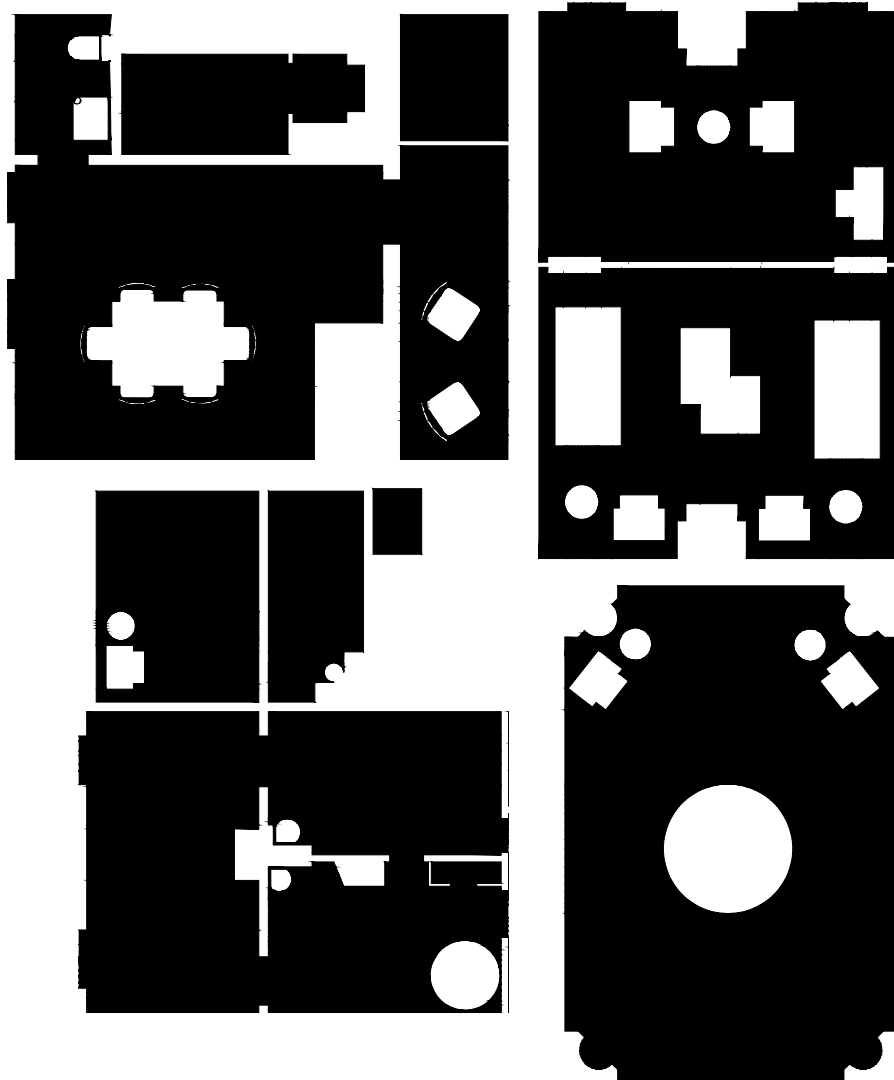
By considering the relationship between negative and positive space create a dynamic and visually compelling space that evokes emotional responses in the viewer.



M a n i p u l a t i o n

Create a sense of balance, contrast and harmony.

- Negative
- Positive



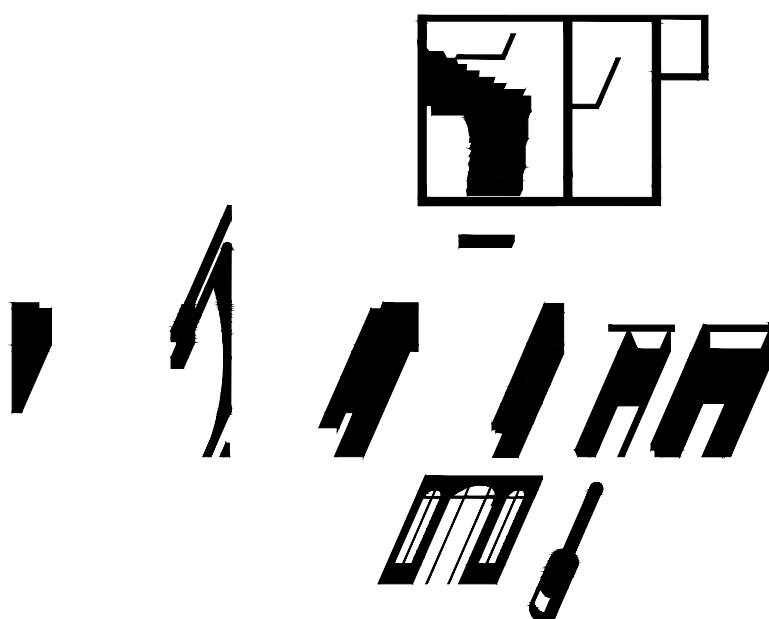
M A N I P U L A T I O N

Create a sense of balance, contrast and harmony.

- Negative
- Positive

O C C U P A N C Y

Space contrast evaluation in relation to touchable and untouchable characters.



Top: Untouchable figures, by author.

Down: Touchable figures, by author.



Lägenheten Strand east Elevation-Section , Scale: 1.50 (A3)
By author, Section illustrated archive data in detail.



THE ORIGIN OF COLLECTION

In order for the objects to not only be purely promised and symbolic, as partially said, parts of the building has to be refabricated to illuminate place's desired identity. To further engage with the history and strengthen the matter of mummification it is important to know which parts are worth the most to be refurbished and why.?

It is important to focus on the maintainance and repair of existing historic materials, but in the case of Strand building there are no existing parts and what we have, is hand scripts and unclear drawings from past, Referring to the old available documents brings up the theory of dividing buildings parts into two different categories 1.temporary objects (more loss: decorative walls, furnitures and feature platoes) and 2.permanent objects (more stable: chimney, fire places, doors and ect).

In truth, reconstruction recreates vanished portion of the property for interpretive purposes. So, in general we are able to fabricate mockup and samples based on available datas.





M O L D T Y P O L O G I E S

In order to regenerate similar temporary and primary objects in relation to Strand building, two ways of manufacturing has been suggested, one in which, the similar building type could be used as the original cast model for reproduction of identical parts of the old building and so called: Casting type. A

The second proposal (Casting Type. B) is to, imitate objects and surface that are meant to get involved in design. So, with available 2D drawings in company with other digital devices we can produce physical model for casting and other outputs.

CASTING TYPE. A

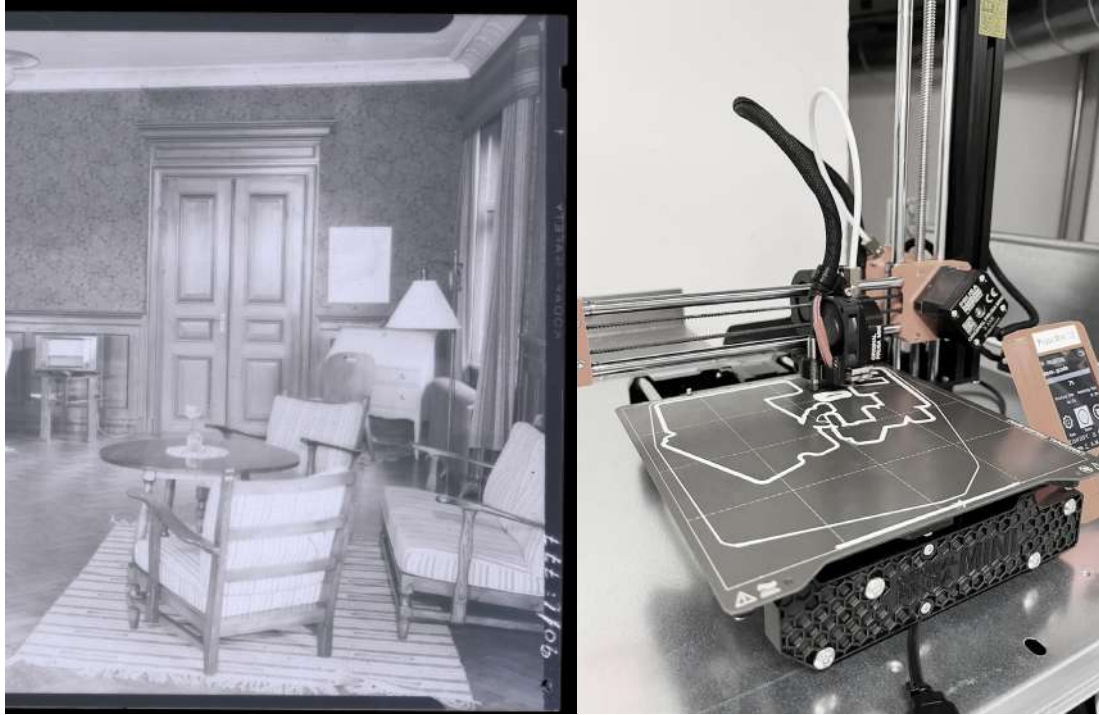
The first vision of the casting takes existing structure of similar type into consideration. The museum building of Jönköping län in fact is the most relevant building, that preserved and maintained quite well. But due to the limitations and heritage policy taking samples from the original surfaces was prohibited and the entire building was under renovation, Thus, basically Casting type.A was not practical in term of the site limitation.



.Reference picture from Tändsticksmuseet Jönköping Län, Entrance door

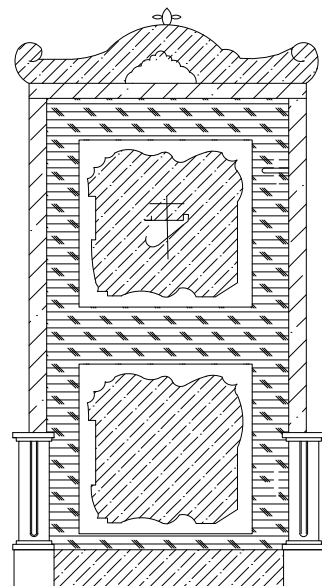


*Lägenheten Strand first floor private room decorated door model scale: 1:20
Remodeled from archive picture and drawings for molding.*



C A S T I N G T Y P E . B

The only known interior evidences of the Strand building was the archive photos, So in the creation of the entrance decorative door and seating bench various existing object types were studied in relation to proportion and size. Working from two dimensional detailed drawings to three dimensional objects, that are not only capable of evoking ranges of operations but also derive to us a comprehensive domain of physical and digital productions.



*Top right side: 3d printing machine generates the prototype decorative door
 Top left side: Reference picture from Strand building, Museum archive.
 Bottom left side: Two dimensional drawing room door, Model Scale 1:30 (A4)*



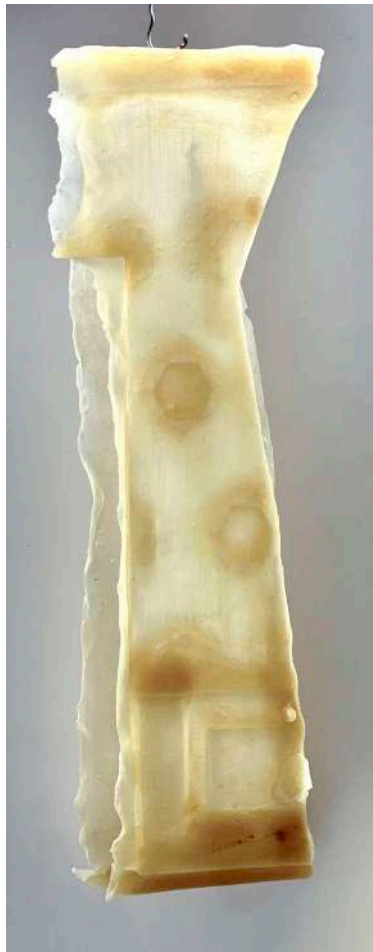
*Lägenheten Strand first floor private room decorative chamber bench
Remodeled from archive picture and drawings for molding.*



*Lägenheten Strand first floor private room decorative chamber bench, Model scale: 1.25
Remodeled from archive picture and drawings for molding.*



1. Modeled and regenerated by 3D printer, mummified with latex
Refabricated first floor private room entrance door , Drawing and models based on archive drawings.



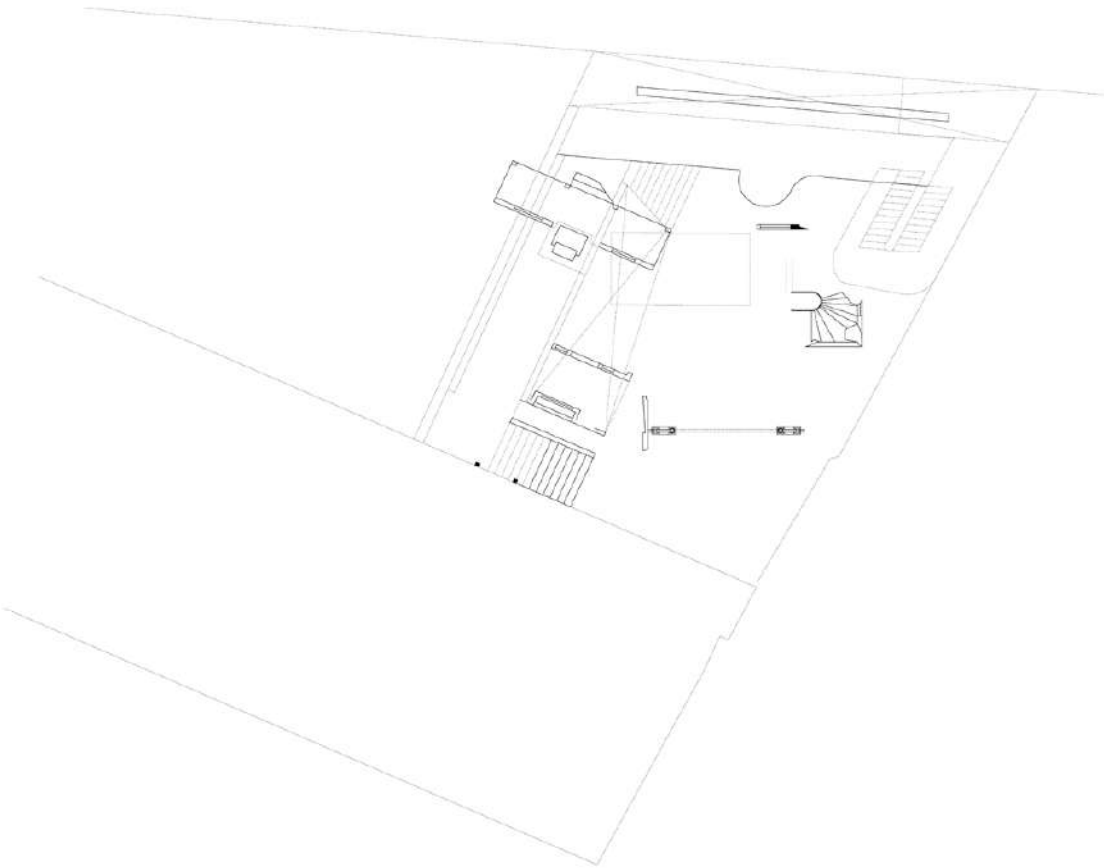
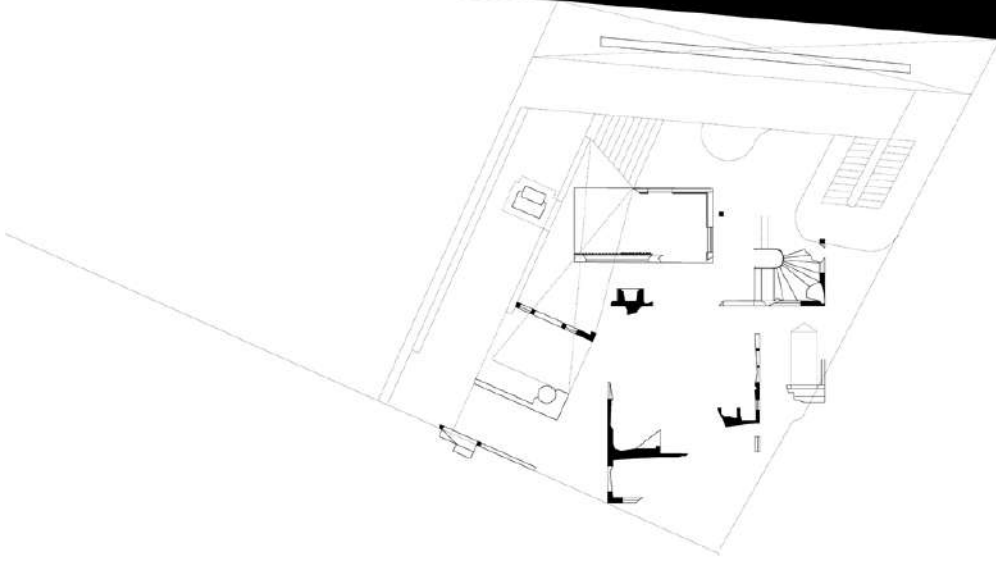
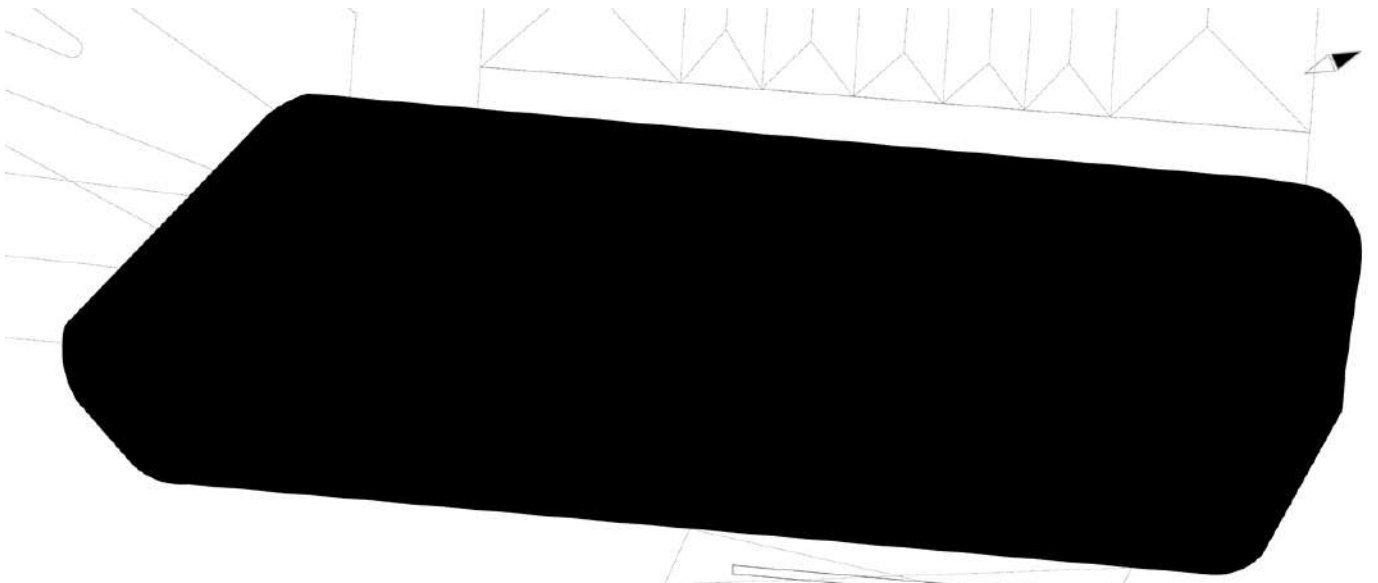
*Mummified object from 3D regenerated model. Created as negative space.
First floor private room decorative wall set, Models based on archive drawings.*



*2. Modeled and regenerated by 3D printer, mummified with latex
Refabricated first floor private room decorative seating bench , Models based on archive drawings and pictorial resources..*



*Mommified object from 3D regenerated model, created as negative space.
First floor private room decorative seating bench , Models based on archive drawings.*



O U T E R S H E L L

The main concept of mummification in a general stage, deals with memories remain from past and the present that already gone. With the specific condition of Lägerheten Strand the procedure principle changes, As said, there are no physical remaining of the original building and what remains are some archive documents, Thus, basically to cast a two dimensional drawing we need a strong physical shape of what so called 'outer shell', But the question is how we should extract the missing parts and bring them in life to mummify them for further implementation.?

REGENERATIONS

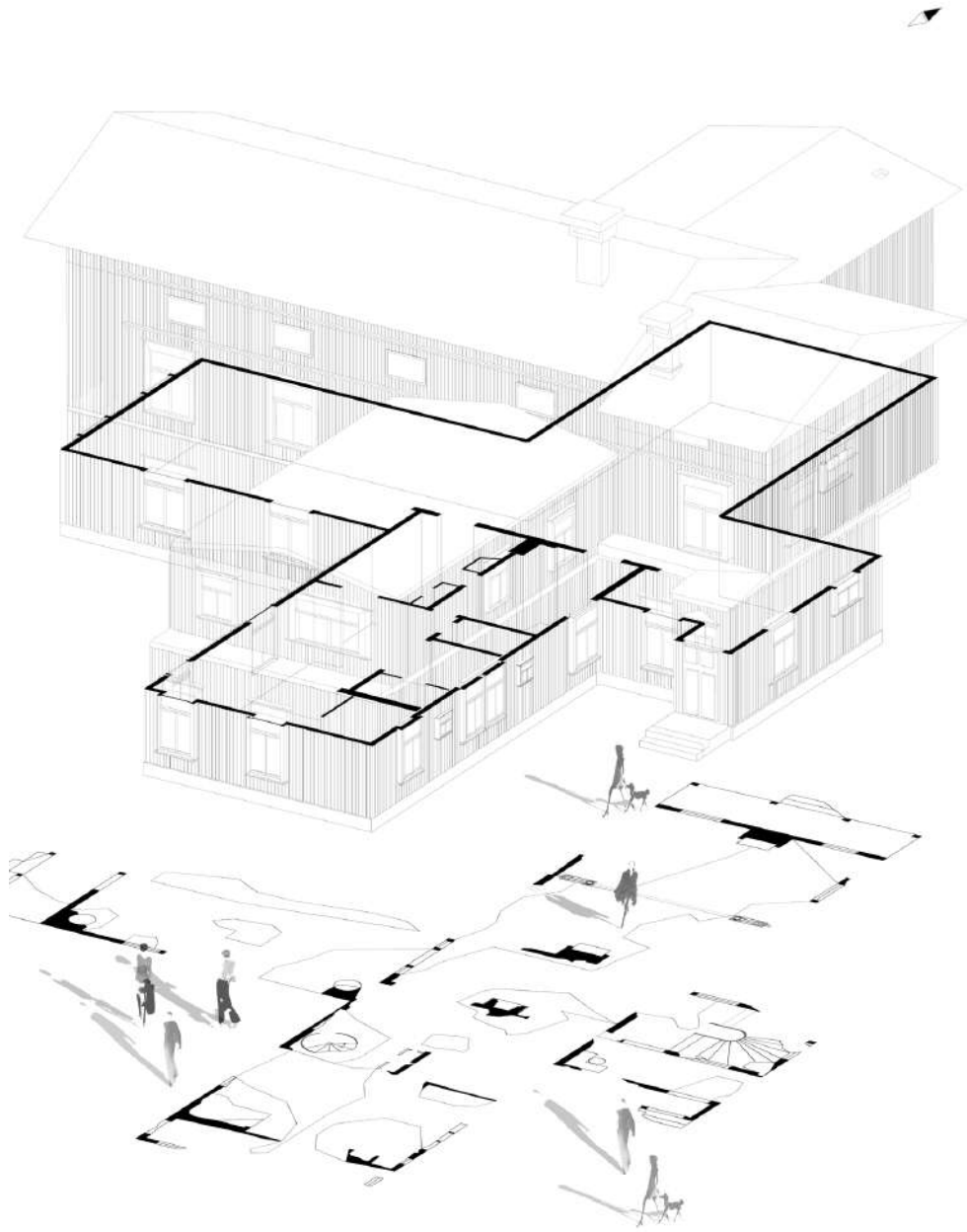
In aiming for a qualified interpretation of the intentions of the regenerating parts of the building, must be complement with additional sources. This due to the need for more precise different resources must be combined. My own interpretation is used to form an initial plan that defines standing walls and patterns based on their previous composition and proportions. The basic plan which extracts from the Strand preconditional drawings will then form a space in which layers of walls will be identified base on the decretory of their roles in the space.

LIMITATIONS

Not every detail of the intention of the Lägerheten Strand is documented, Hence, a portion of the design is bound to be speculative. The provided drawings together with the written information previously stated creates a good framework overall. The plan on the right presents draft version of the proposal design idea for a public place that has been considered as a result to the extraction of the original plan of Strand building.

The entire building was not fit in the current site situation, and it is due to the public transportation facilities next to the hotel.

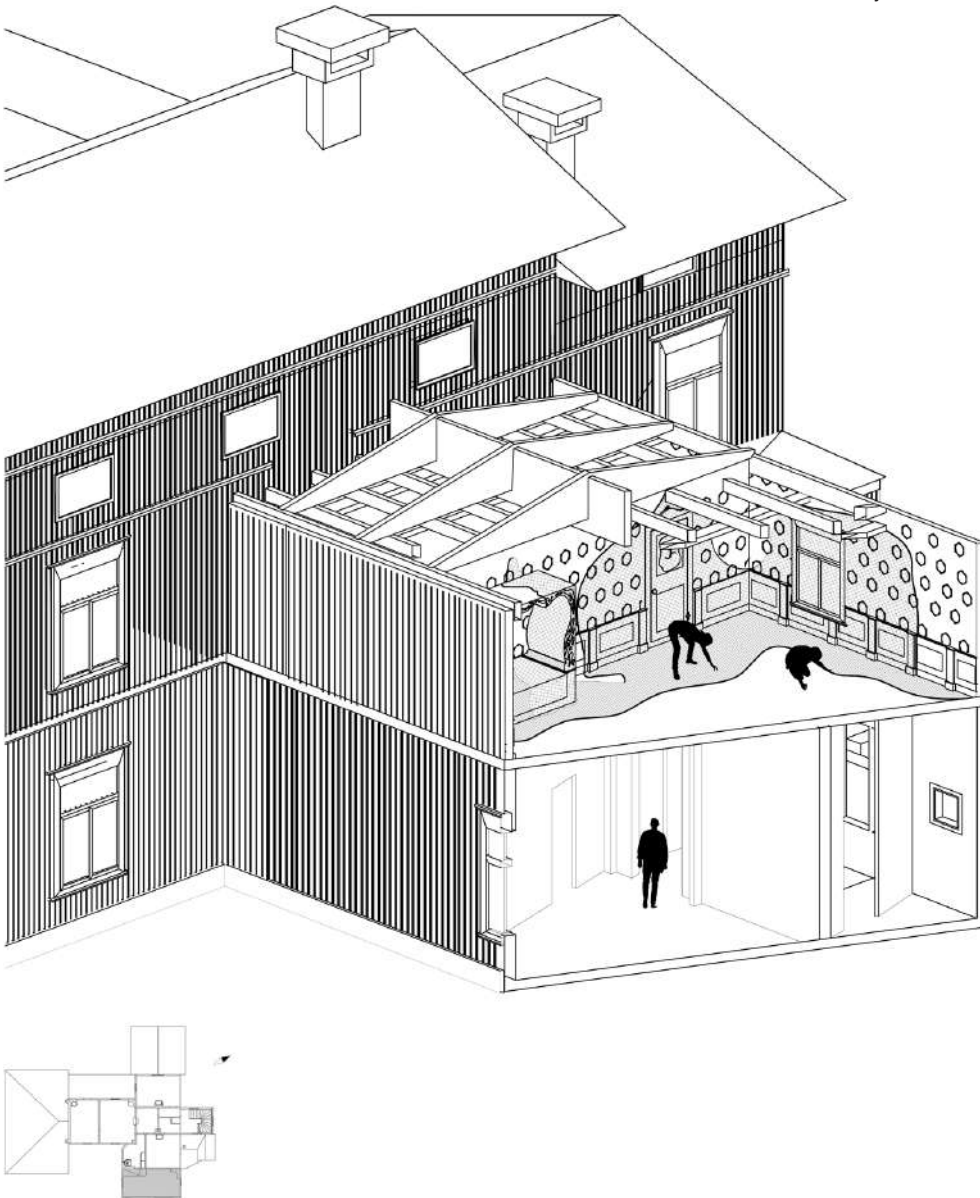
Therefore, parts of the demolished building has been basically regenerated to be located on the site which than defines the boundary of the new created space.



Lägenheten Strand ,Collection of drawings, represents buildings initial conditions
Based on archive reference drawings, by author.

REGENERATIONS

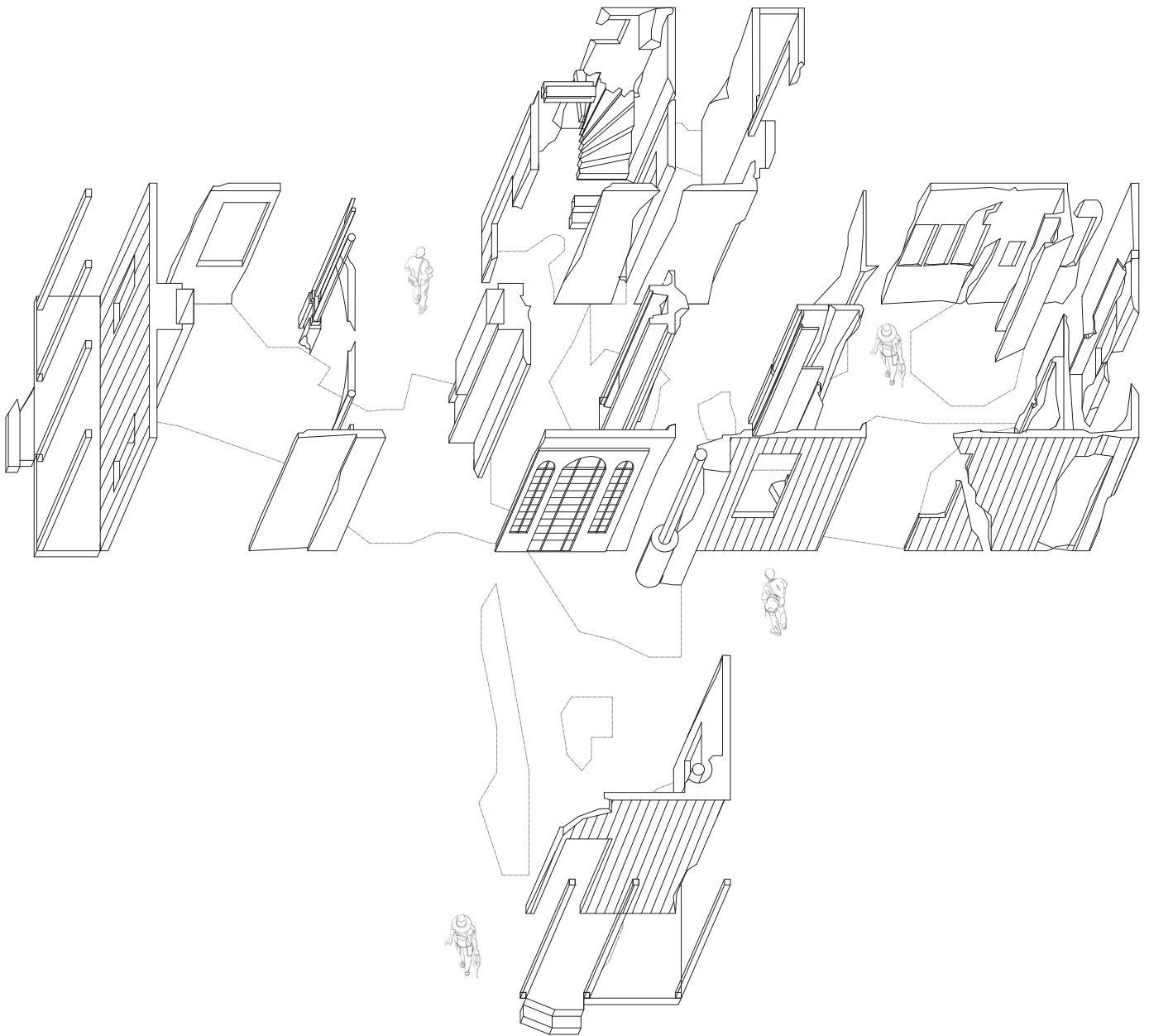
As said, this thesis, explore the concept of negative and positive space by utilizing the empty spaces and surrounding mummified objects. The mummy themselves could be considered negative space, while the supporting, solid walls around them are positive space. By strategically placing the mummified elements and leaving symbolic structures around them, providing a contrast between the two and draw attention to the objects as parts of memory themselves.



*Lägenheten Strand , showing mummification technique by the use of latex.
Selection made based on archive reference drawings, by author.*

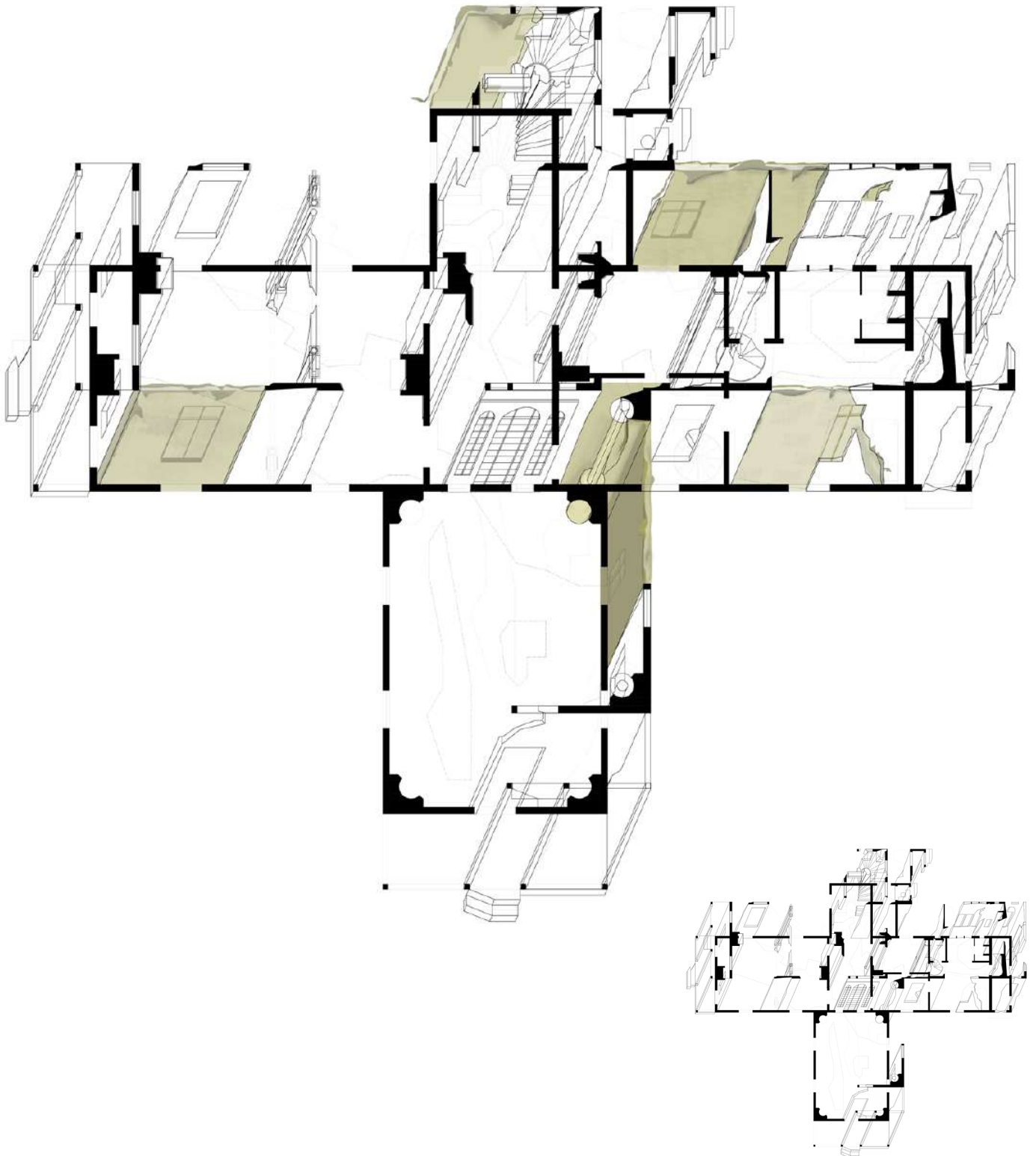
O U T P U T

Positive space created by symbolic partial walls to create the sense of solidness and contrast..



O U T P U T

Negative space created by removing certain elements of the building and using translucent latex materials to create the sense of depth and continuity.



Key plan scale: 1.500

T A N G I B L E S

There is a tangible sense of progress, when different interpretation of a gradual growth come along each other. This could be considered as benefits of practice and series of design axes definition in design learning process.

All in all, this project is aiming not only exhibit the finding of my own curiosities but also presenting a way in which untouchable motions are converting in form of a physical expression or other way around.

The first approach (earlier mentioned), worked with material exploration as points of departure, and the experiments led by multiple task and process as a demonstration of other potentials that could offer new ways of reproduction in term of material correspondents. Then, the finding acts as central core to activate series of research and suggestions around the main concept of mummification and gradually helped different layers to come together at a common ground, which could present a way of physical communication for public.

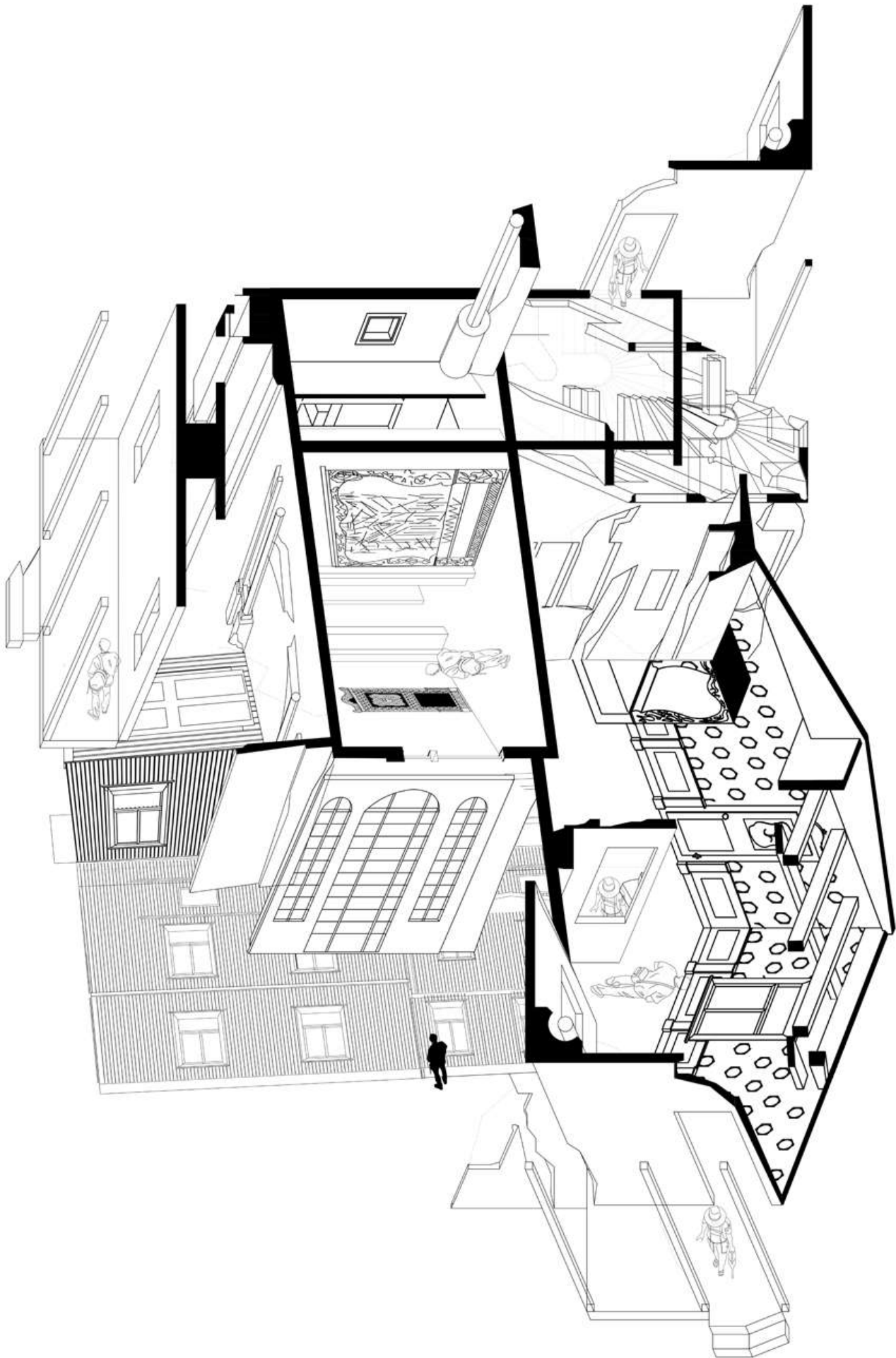
IMPLEMENTATION

Different strategies were explored in the development of mummification techniques both operational and theoretical. Now it's the time to see, how these layers could integrate on a singular platform to be used as a way of interpretation of intangible scenes of memories.

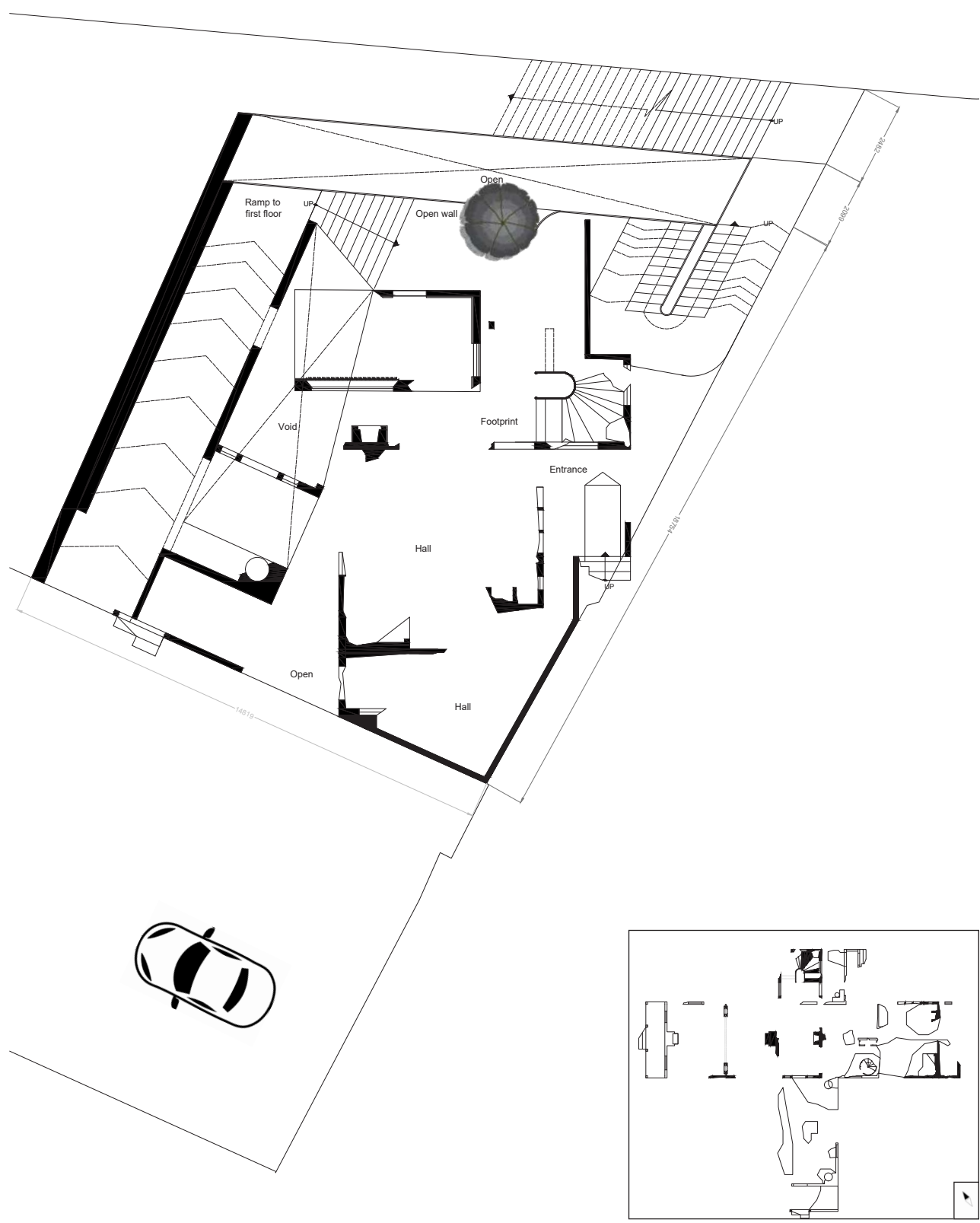
So, basically, to improve the initial proposal plan, first step is, to prioritize the implementation subjective matters in relation to material selection and translating theoretical mindsets more toward practical improvements.

MATERIALS

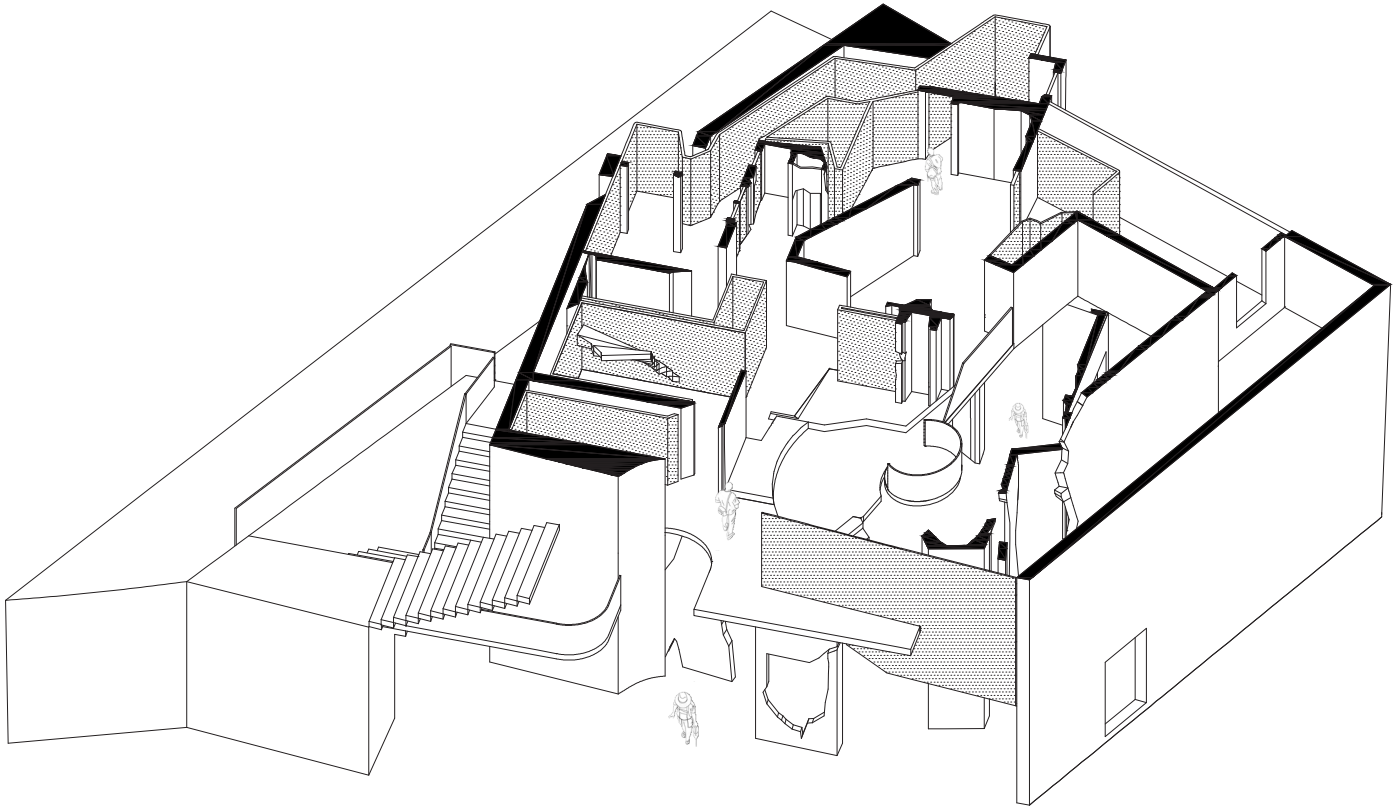
It is obvious, to communicate an architectural proposal design, we need ranges of materials from two dimensional drawings and three dimensional to physical models and visual productions. But it is also important to consider the materialistic aspects of the design structure. And, as latex has been considered as one of the main substance in use it is important to know how this material is going to behave in real world. Moreover, it is also important to focus on collected material in relation to Strand building, which, narrates the history background and manages the circulation of the space.



A collage of curiosities and mixed drawings of Lügenheten Strand, most materials used to form the design proposal plan in operation.



Proposal plan for the public building next to the Quality Hotel, scale:1.150 , (A4)
Illustrates the soft and solid walls.
Key plan: 1.500



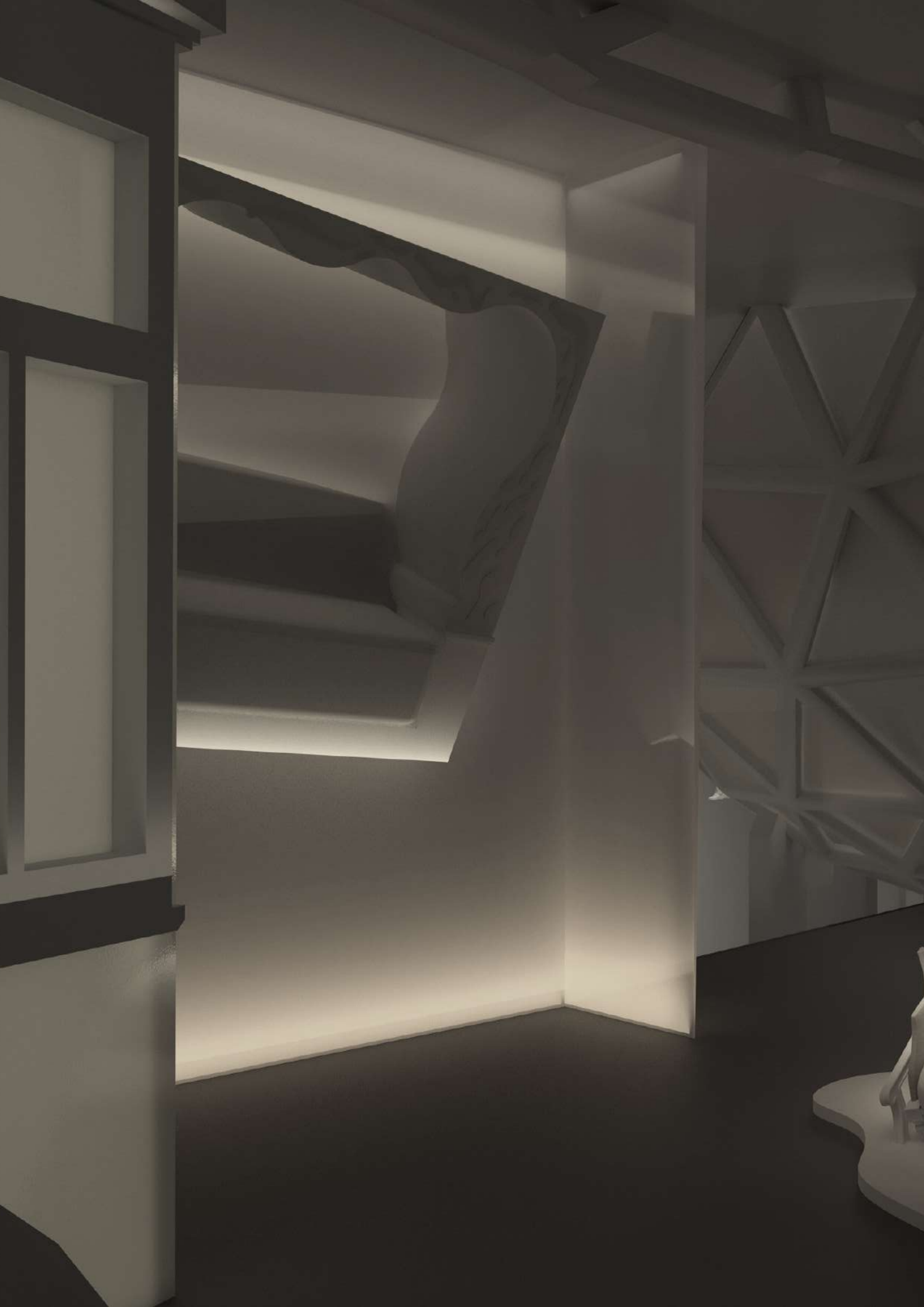
T R A N S L A T I O N

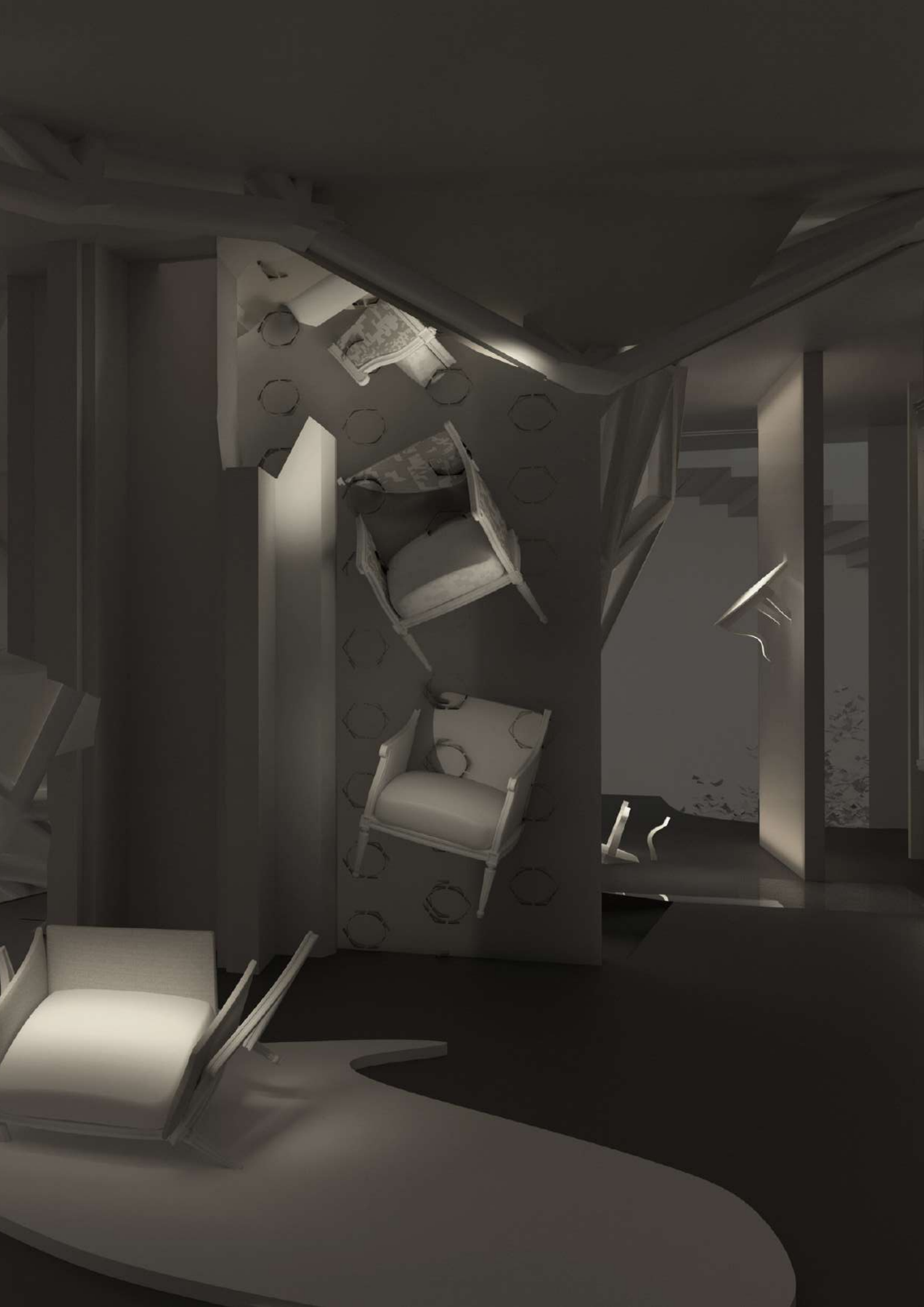
Layers of interests have been combined on a unified ground in the place, where Strand building once used to stand, The created public building offers a different spatial experience with an intimate feeling.

Peeled off latex sheets are used to evoke those intangible feelings linked to memory and softer material are going to be consolidated by regenerated walls in between (The walls positioned and remodeled from old Strnad building).

Moreover, the interior supporting elements are seen with tears to distinguish the spiritual and materialistic aspect of the internal characters. Thus, the integration of various materials, translates the matter of contrast, that put an action of complementry after all.

Axonometric view from north west corner, Illustrates supporting regenerated walls from Strand building and printed latex sheets in between.





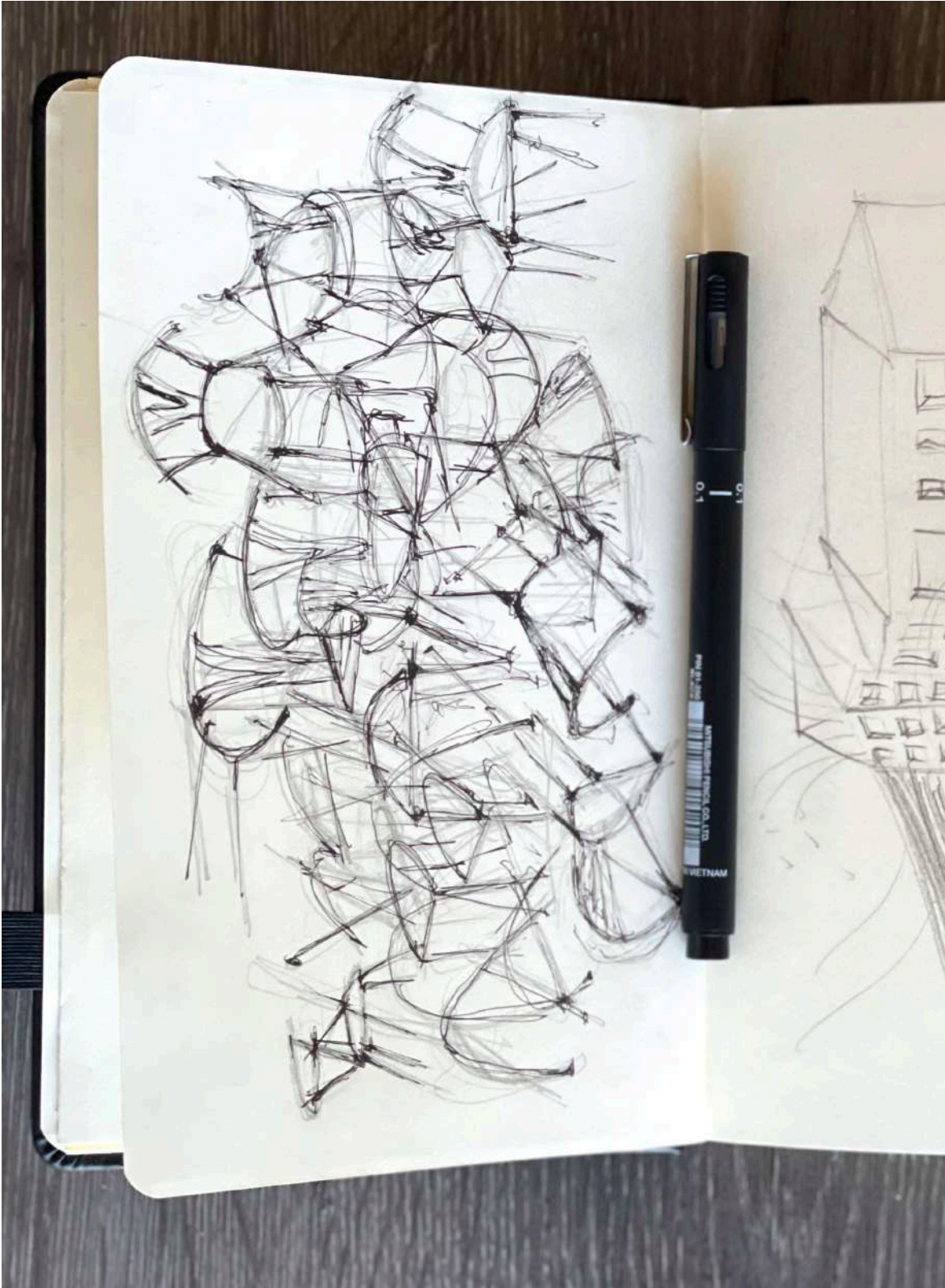
A X E S 0 2

Continual change over time is a natural part of life, and memory is an essential aspect of how we understand and experience that change. Memory allow us to capture and preserve moments of past, but it is also subject to change and revision over time, just as our experience and perceptions of the world are constantly evolving. To say so, memory is a dynamic process, and it is not a static entity but a dynamic process that evolves the continual updating of insight and experiences. Our memories are constantly changing as we learn and grow. Which means, our understanding of past is always changing and moving forward.

By the implementation of different figures, a significant impact can occur on how we perceive and define subjects in relation to what conceived as memory of past and present. The use of various visual and artistic elements can evoke a particular time period or create a sense of timelessness that transcends any specific era. Material and texture is one of the tools that we have used to highlight the contrast of what had gone and what could left of memories as extracts of history..

MOVEMENT AND VOLUMES

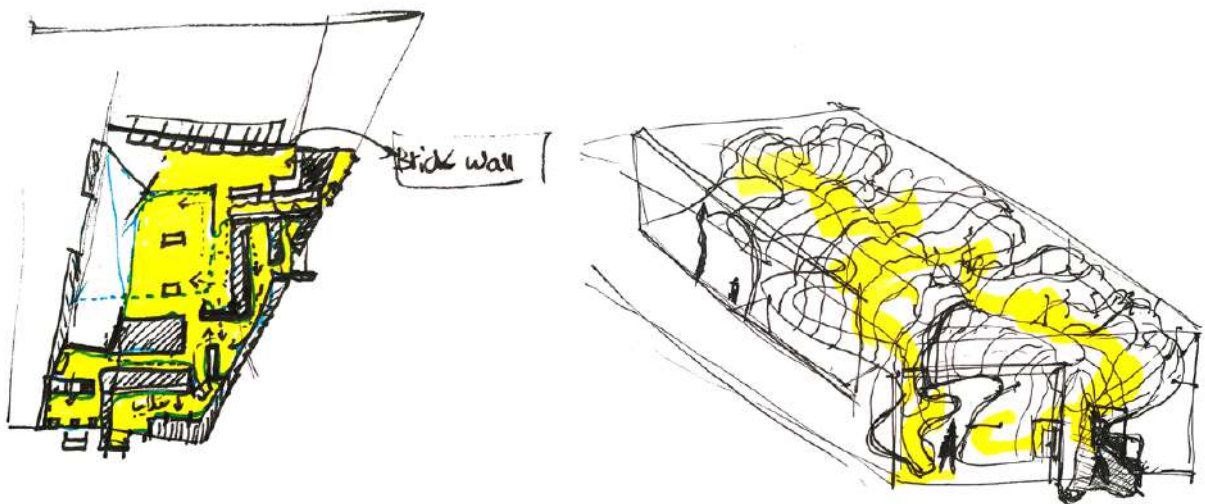
The physical shape and size of objects and spaces can effect our emotional response and cognitive processing, influencing how we remember events and experience daily life, For instance,the form and volume of an object or space can elicit an emotional response that can effect our memory of a particular routine. To evoke the sense of nostalgia in this project, a contrast between forms attempted to create a visual link between what so called as memory (past) and daily routines (present). For example, a building that incorporates both organic geometric forms of traditional and modern elements can create a sense of constant movement between different times, while also highlighting the differences between them.



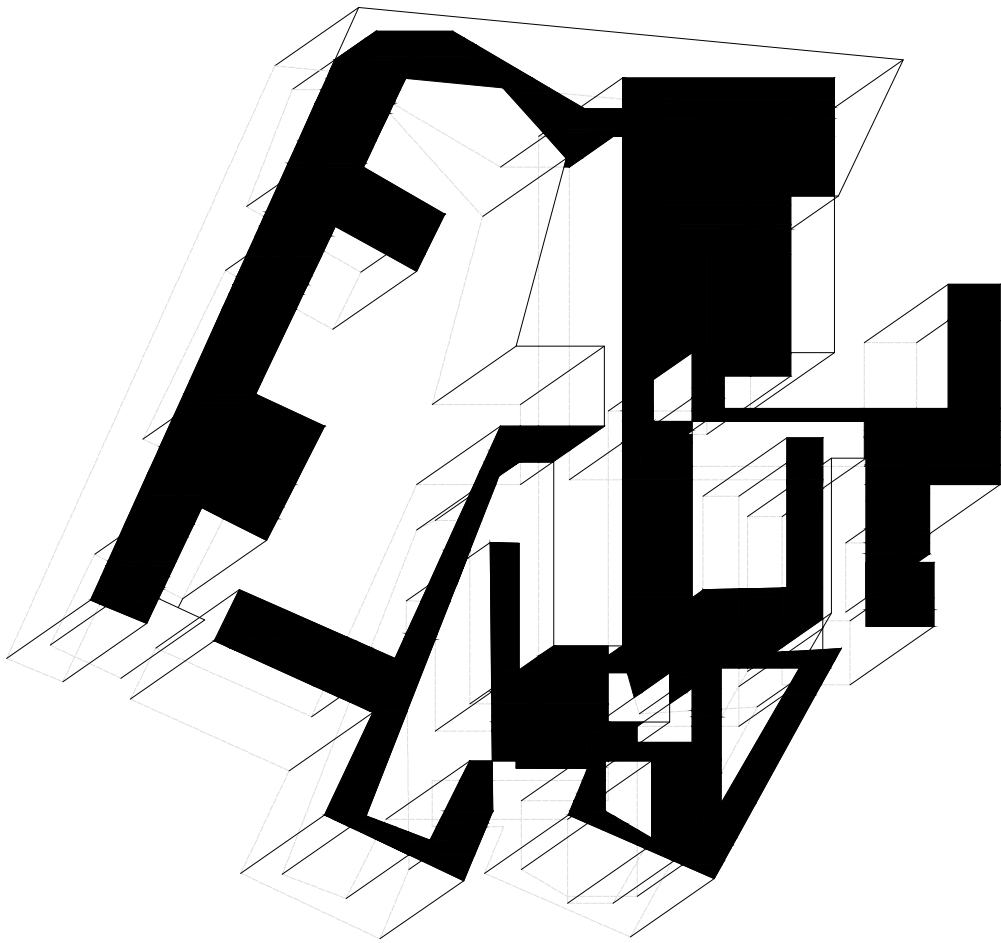
Personal hand-sketch that shows possible changes of an object in relation to movement and repositionings.

MOVEMENT

Contrast of movement has second role in this project. By creating areas of movement and areas of stillness, we can enhance the overall experience of the space and create a dynamic contrast between the two. Using materials or forms that encourage movement, such as a sloping surface, and then contrast that with a still area where visitors can pause and reflect. The use of contrasting movement can also help guide visitors through the space and create a sense of progression or journey.



Personal hand-sketch that shows incorporations of different forms and volumes, to enhance the contrast of memory and daily routine lives.

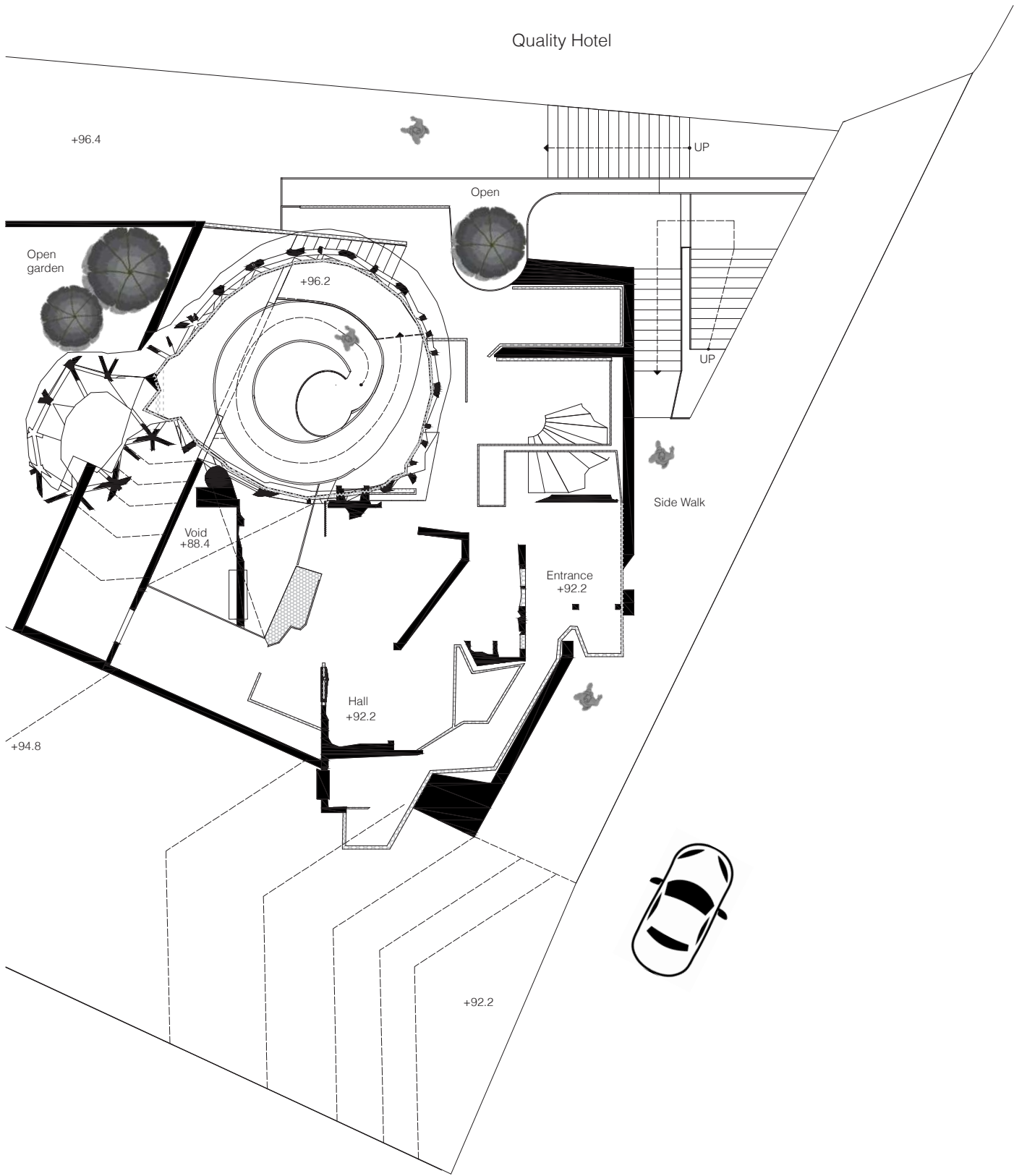


Proposed linear move, Scale: 1.150, (A₄).
By author

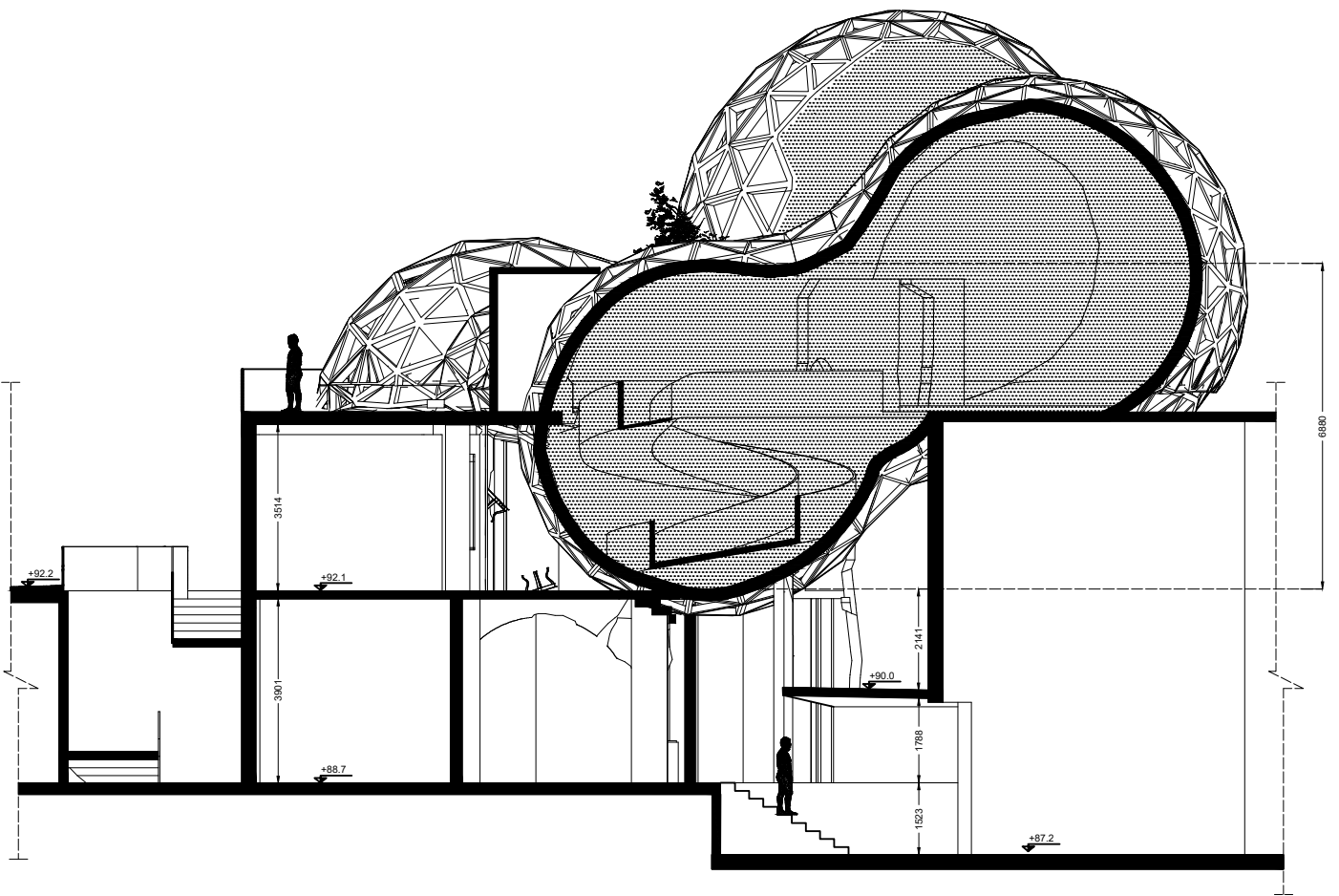




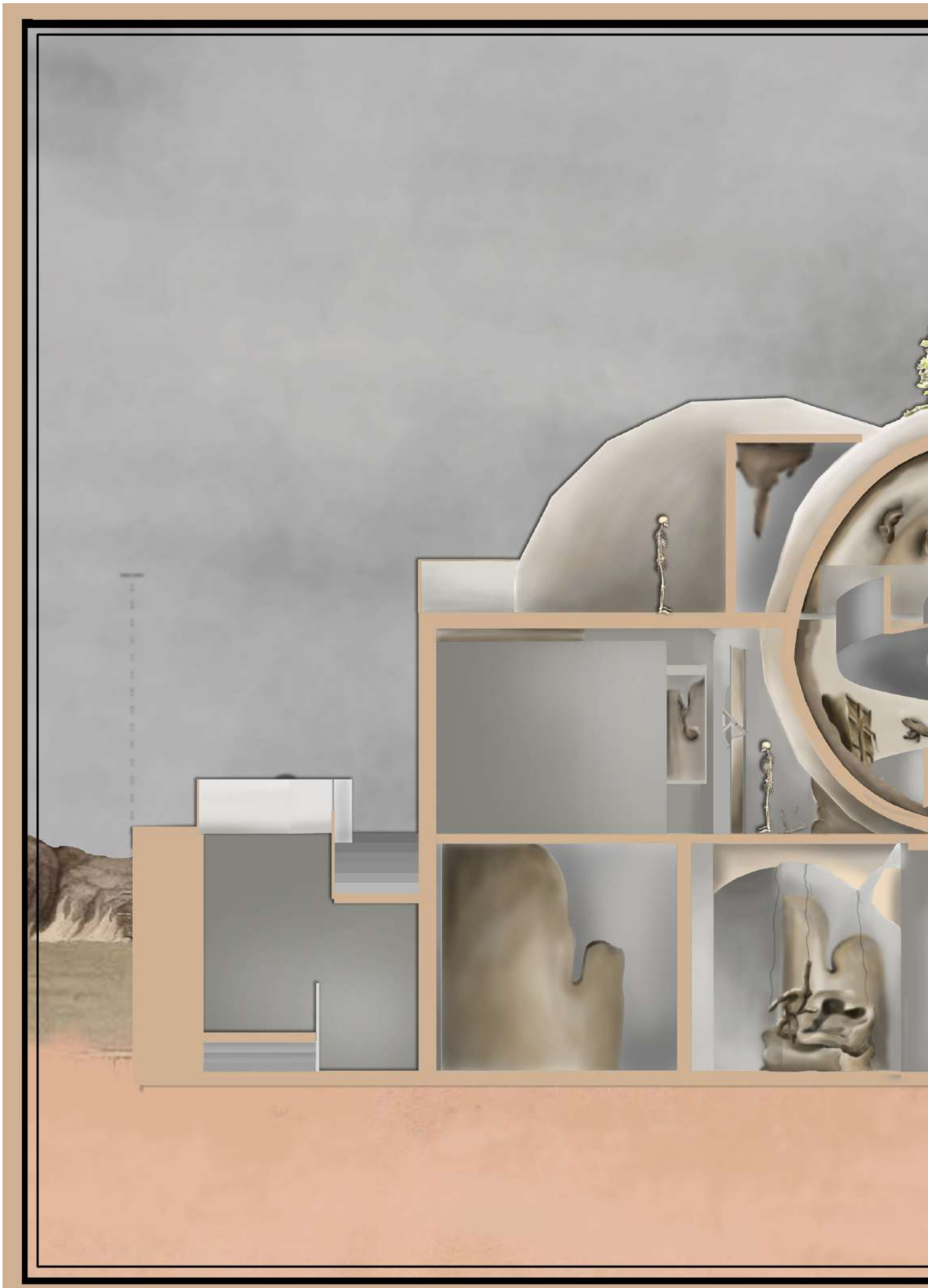
Quality Hotel



Final plan proposal for the public building next to the Quality Hotel, Integration of movement and volume of various kind
Scale: 1.150, (A4)



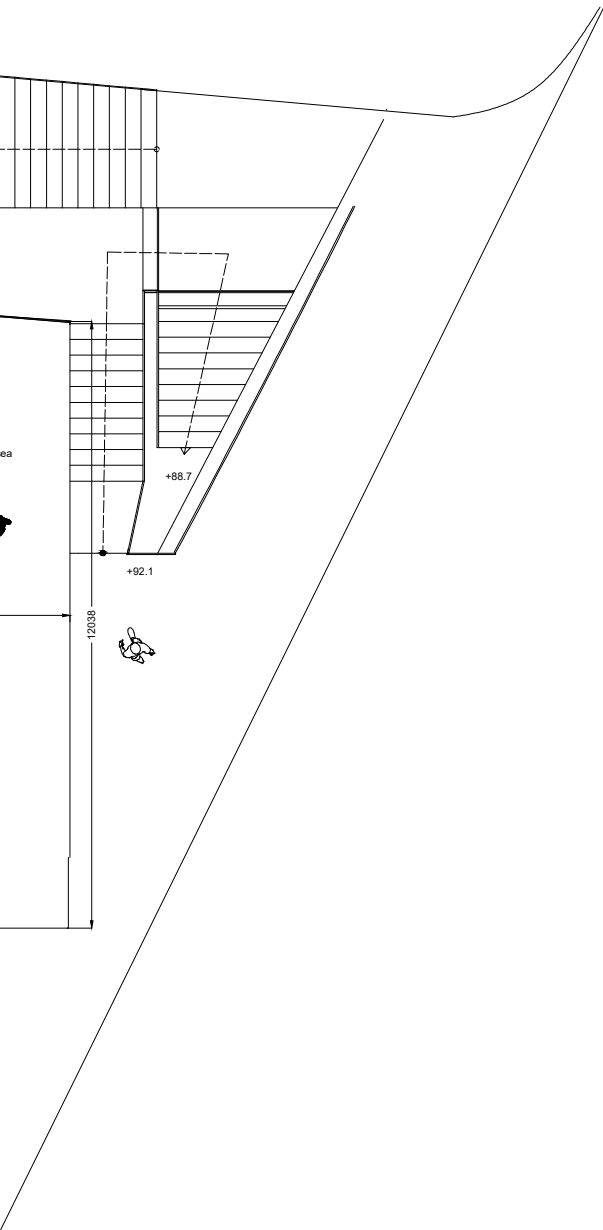
West section, scale: 1.150, (A4).







Roof plan, illustrates the combination of 3 axes (Continuity, Movement and time) as the final output to the concept of memory. By author
 Roof plan scale, 1.150 (A3)



A X E S 0 3

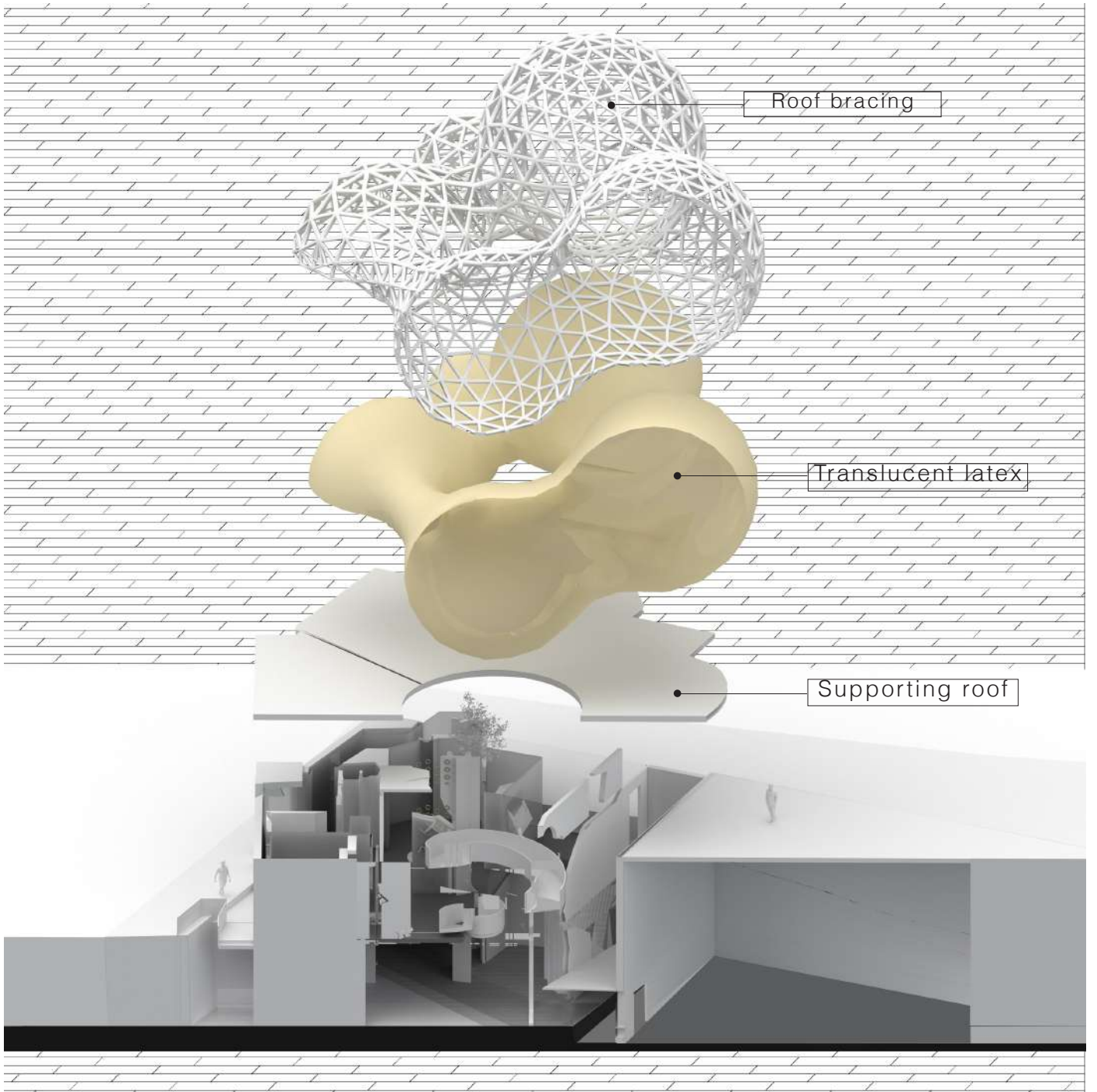
TIME

This project involves the use of mummified objects and digital tools to bring back a sense of time and continuity to a demolished heritage site. The use of mummified objects are representing the passage of time and the preservation of the past. By combining them with modern technology, it is able to create a sense of movement, as if the past is coming back to life.

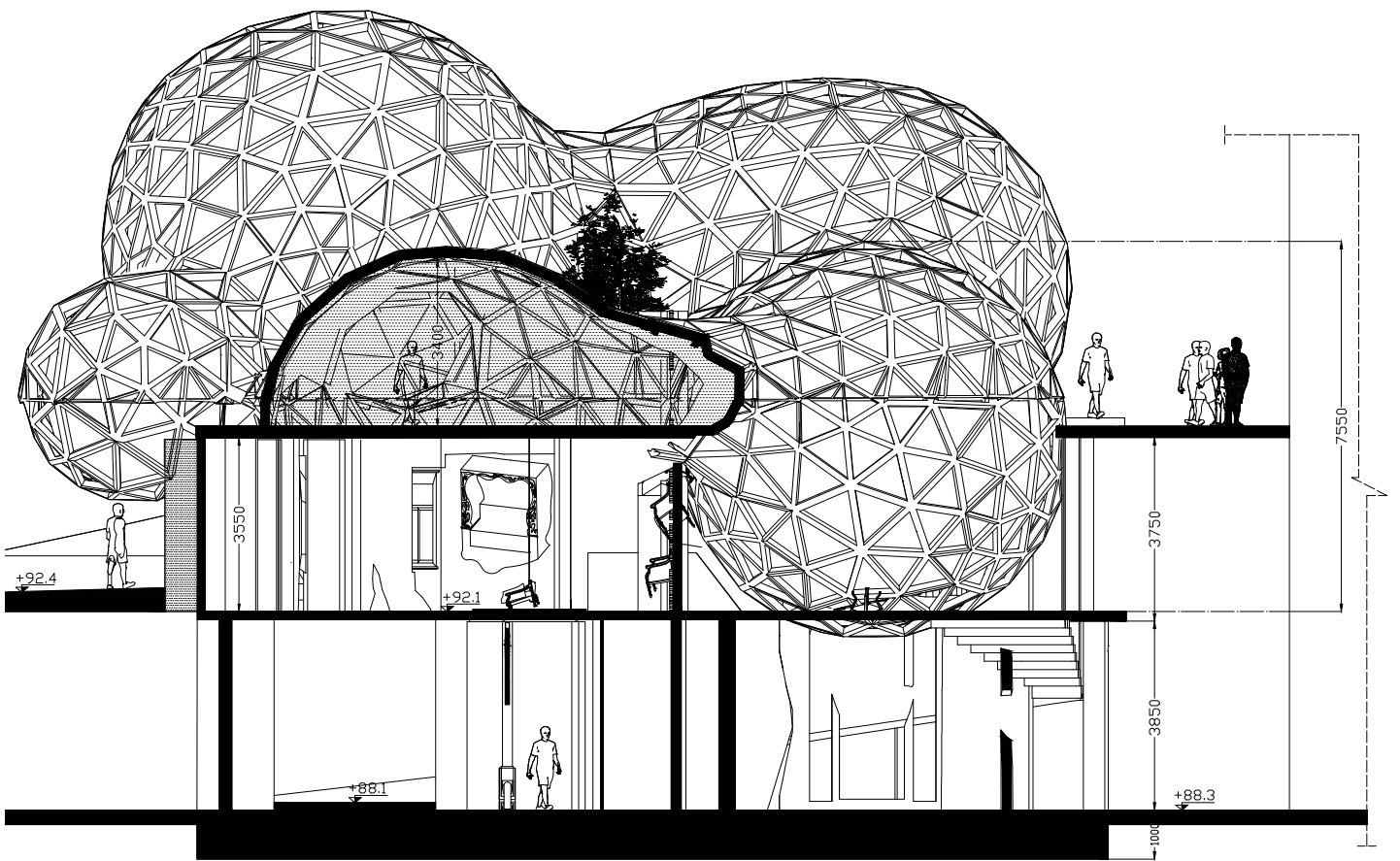
The intersection of axes 01 (continuity: Negative and positive space) and axes 02 (movement: softness and solidness) in vertical direction, creates a dynamic interplay between continuity and change. It shows that the past is not a static entity, but something that can be reimagined and reinterpreted through different lenses.

The emerge of axes 03 (concept of time), also allows for a seamless integration of the mummified objects into the new construction. This represents a continuity of design, where the past is not lost or forgotten, but incorporated into the present in a meaningful way.

Overall, the thesis shows that time, continuity, and movement are all interconnected and can be used to create a unique and meaningful design experience

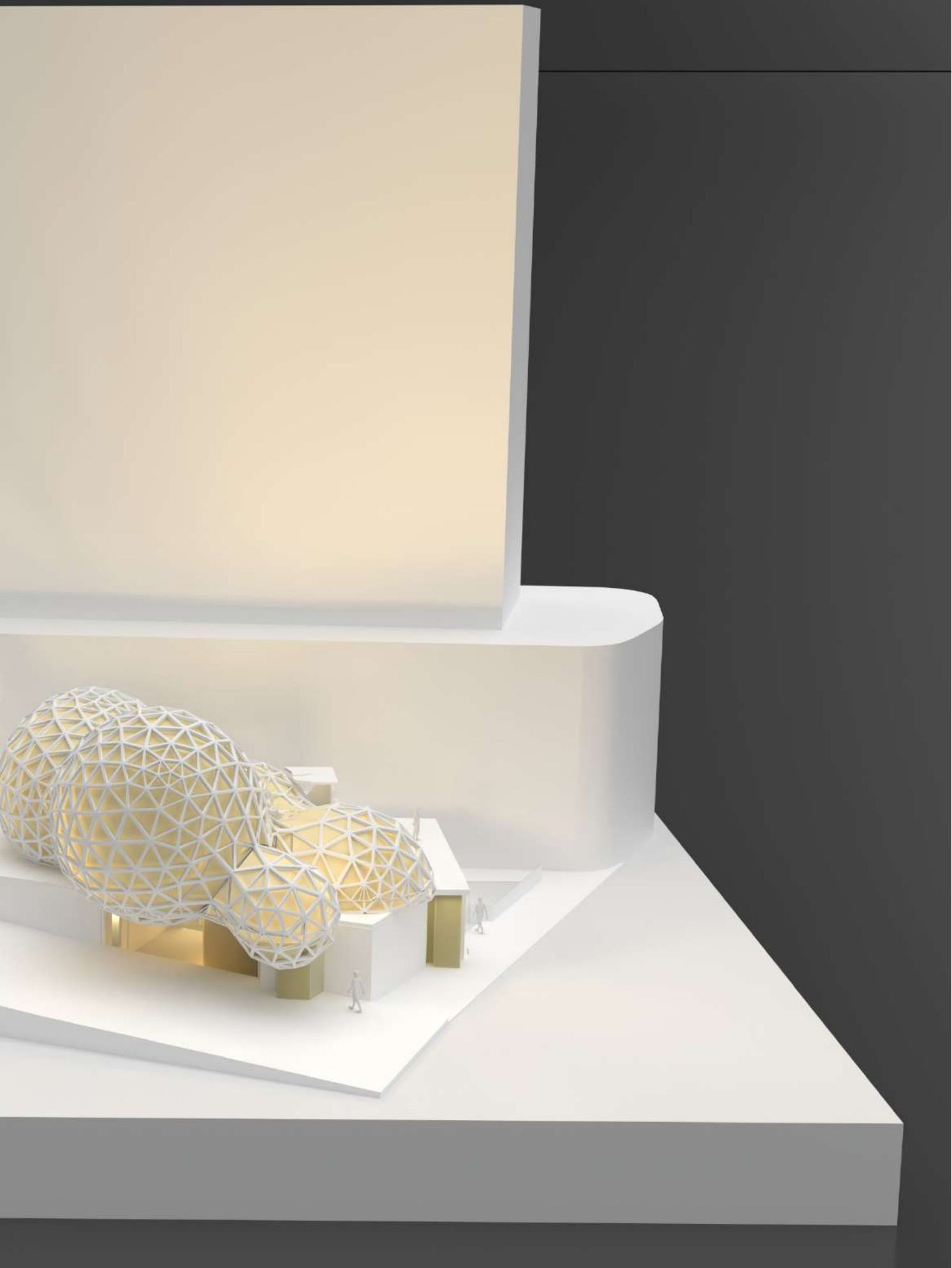


Structural and volume movement, analysis.
By author



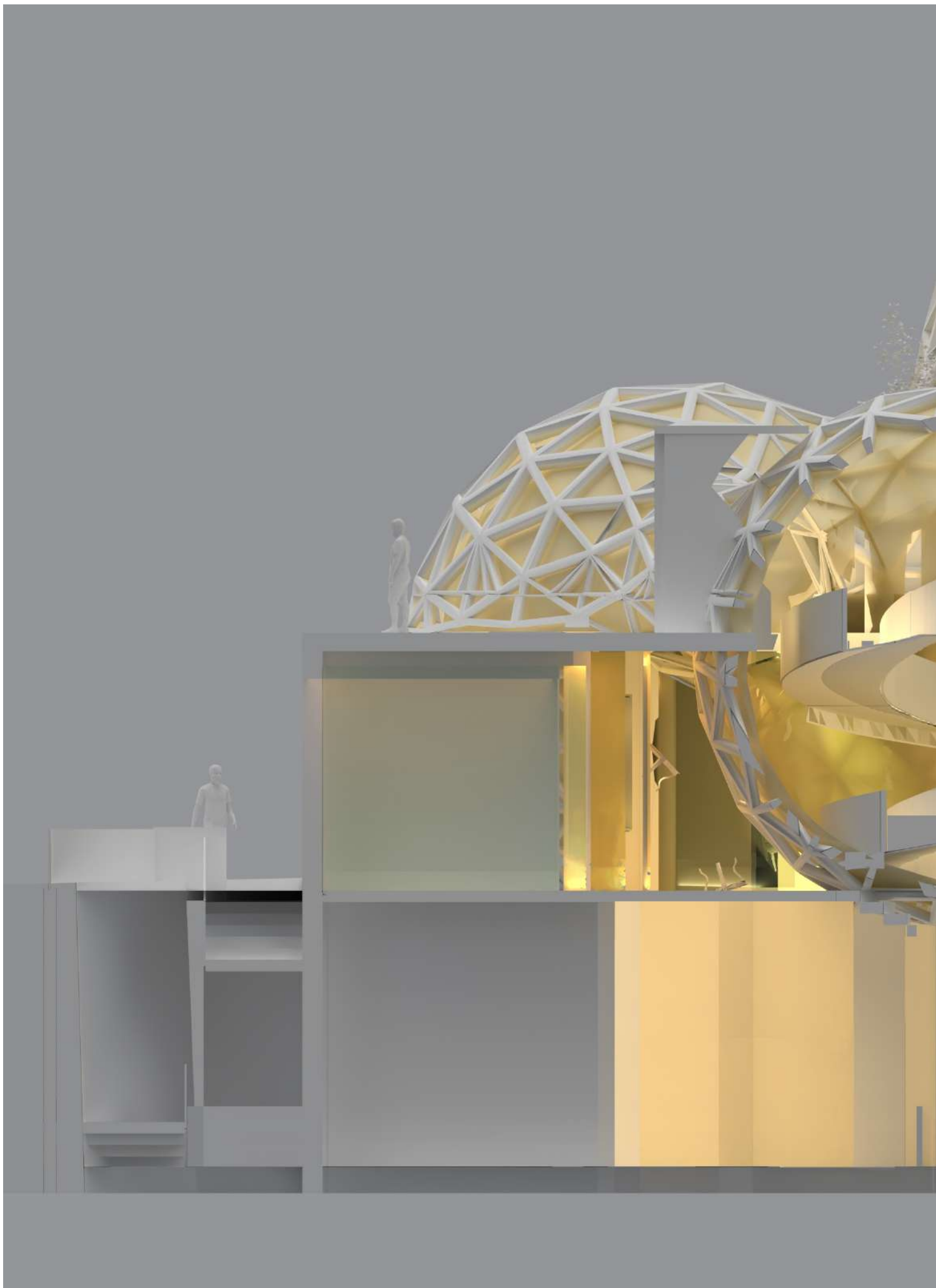
North section, scale: 1.150, (A4).

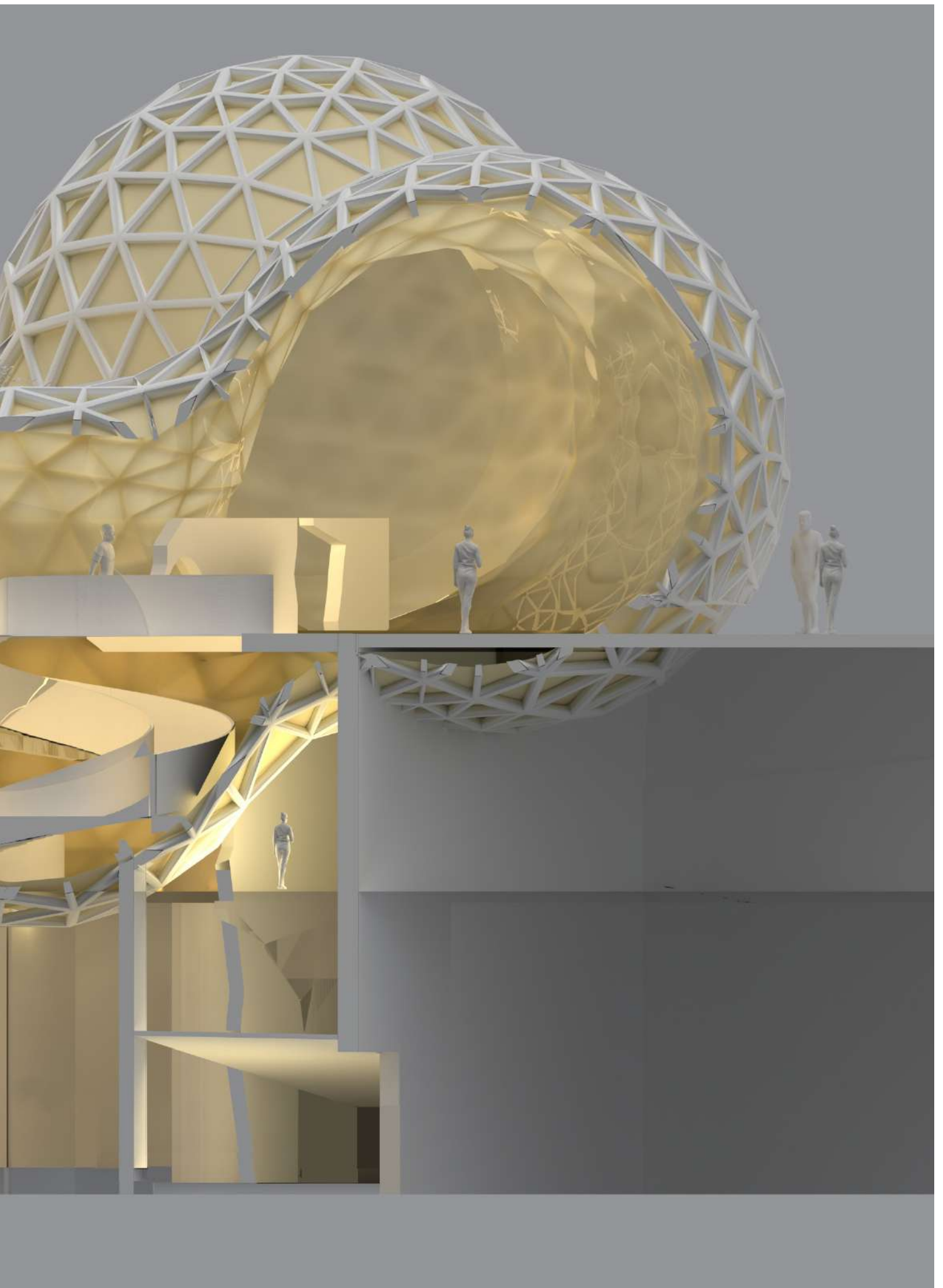












PROJECT RESULT

In terms of the relation between touchable and untouchable feelings, use of mummified objects and the contrast between past and present can help create a tangible link to the past and evoke emotions and memories associated with that time. This can help users of the space to connect with the history of the building and the objects within it.

As a result of the created space, It can offer a new way for people to experience and interact with the history of the building. The use of mummified objects and the contrast between past and present can help to create a unique and memorable experience for users of the space. Additionally, the documentation of the design process and the research on mummified objects can contribute to the knowledge and understanding of the preservation of cultural heritage for future generations.

PLAN CIRCULATION

The circulation of space play an important role in evoking and triggering memories. For this project, the plan circulation has been designed in a way that guides the visitors through a journey that connects the past and present elements of the space. By strategically placing the mummified objects in certain areas along the circulation path, which create a narrative and storyline that stimulates the visitors' memories and emotions. The circulation also attempt to create contrast between different parts of the space, emphasizing the differences between the past and present. By using

materials that have contrasting textures, colors, and patterns, it probably can create a tactile experience that adds to the overall emotional impact of the space. The goal would be to create a spatial experience that immerses visitors in a journey through time and memory, leaving a lasting impression and evoking a range of emotions.

CHOICES

Choosing the right material is important in achieving the desired emotional response in the design. Latex is a material with unique properties, such as its ability to mimic skin or other organic materials, which potentially enhance the emotional impact of the design. and the goal was to create a cohesive aesthetic and conceptual language throughout the project, sticking to one material choice such as latex could help achieve that goal. Thus, latex have been a deliberate choice for this project to specifically evoke the feeling of preservation and mummification, which may not have been achieved with other materials.

This project do not put a specific answer to the question of what is the correct way to deal with demolished and forgotten objects and monuments of anykind in the context of history, after all that was never the intention.,But rather, this project was meant to spark discussions and reflections on the topic, rather than providing a definitive answer.

D I S C U S S I O N A N D R E F L E C T I O N S

This thesis, left some unclear stories or aspects of the design for spectators to interpret and predict on their own. Which is, a deliberate decision to allow for a level of open-endedness and subjective interpretation in the viewer's experience of the space.

END RESULT

This project, intentionally leave an open-ended story for spectators to interpret and complete. In other word, it leave room for the audience to participate and add their own meaning. the project preferred to leave some aspects of the story unresolved or open to interpretation.

REFLECTION

This thesis has been reflected on several aspects:

One of the reflection on this project would be the lessons i learned during the design process, such as the importance of material experimentation and the value of engaging with the surrounding context. which could be used to inform my future design projects and continue to refine my own approach to architecture. Another reflect would be on the importance of understanding the properties and behavior of materials, and how this knowledge can inform design decisions. Additionally, this project can discuss the potential of using unconventional materials in architecture and how it can lead to new possibilities for design and innovation. Working with any material comes with its own set of challenges and limitations, and latex is no exception.

Latex is a highly elastic and stretchable material, which may make it difficult to work with in certain applications. It also has a relatively short lifespan compared to other building materials, meaning it may not be as durable over time, which we might have to find ways to extend the life expansion of this natural rubber material.

Exploration of surrounding environments will also allow you to tap into others memories and stories, just like a podcast we listen base on daily routines, we might not know the person on the other side but we spontaneously dive into others stories on become a part of their memorie, We might not know specific time or place but we can share common ground.

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