

CONSTRUCTION IN REVERSE

ADDRESSING COLLECTIVE MEMORY THROUGH DISASSEMBLY AND REASSEMBLY OF A PUBLIC BUILDING

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Construction in reverse
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Student background

- BA in Architecture 2018-2021
Chalmers University of technology
- MSc Architecture and urban design 2021-2023
Chalmers University of technology
- Internship Ekeblad Bostad Aug 2022-Dec 2022

Studios

- Matter, space, structure I 2021
- Future visions for healthcare, housing and work 2: Housing inventions 2022

ABSTRACT

The contemporary urban landscape is undergoing constant change, creating a mix of building typologies and styles that coexist. In addition, the city and its buildings play a big part in the formation of memories and identities both for individuals and for collectives. This thesis investigates how a changing built fabric and the creation of memories could be addressed in tandem. How can selective reuse of an existing building, located on a site that is in transformation, support and develop collective memories?

The building this thesis centers around is Valhallabadet which is situated on Heden in Gothenburg. It was designed by the architects Nils Olsson and Gustaf Samuelsson in 1956. The building has a well-preserved exterior and interior with both historical, architectural and aesthetic values, for example the monumental wall mosaics in the interior by the artist Nils Wedels. The building has been threatened with demolition since March 2022, something that has stirred substantial protests and resistance.

The project is based on theories on collective memory and demolition and reuse. The method entails collecting, disassembling, and reassembling fragments from the building, resulting in a design for a new but reused building on a public square in the Guldheden neighbourhood from the 1950s in Gothenburg.

The design proposal for Guldheden is a carrier of collective memories from the Valhallabadet adapted and translated into structures that make it coexist with its new conditions as well as the past. The method of creating something new and at the same time familiar is interesting because it explores deconstruction on one site as well as subsequent construction on another site. The project thus addresses two specific contexts through interpretations and translations of the already existing. The thesis uses drawings, photographs and 3D-models as a way of collecting, archiving and representing material from the process.

“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.”

Aldo Rossi, *Architecture of the city*, 1984

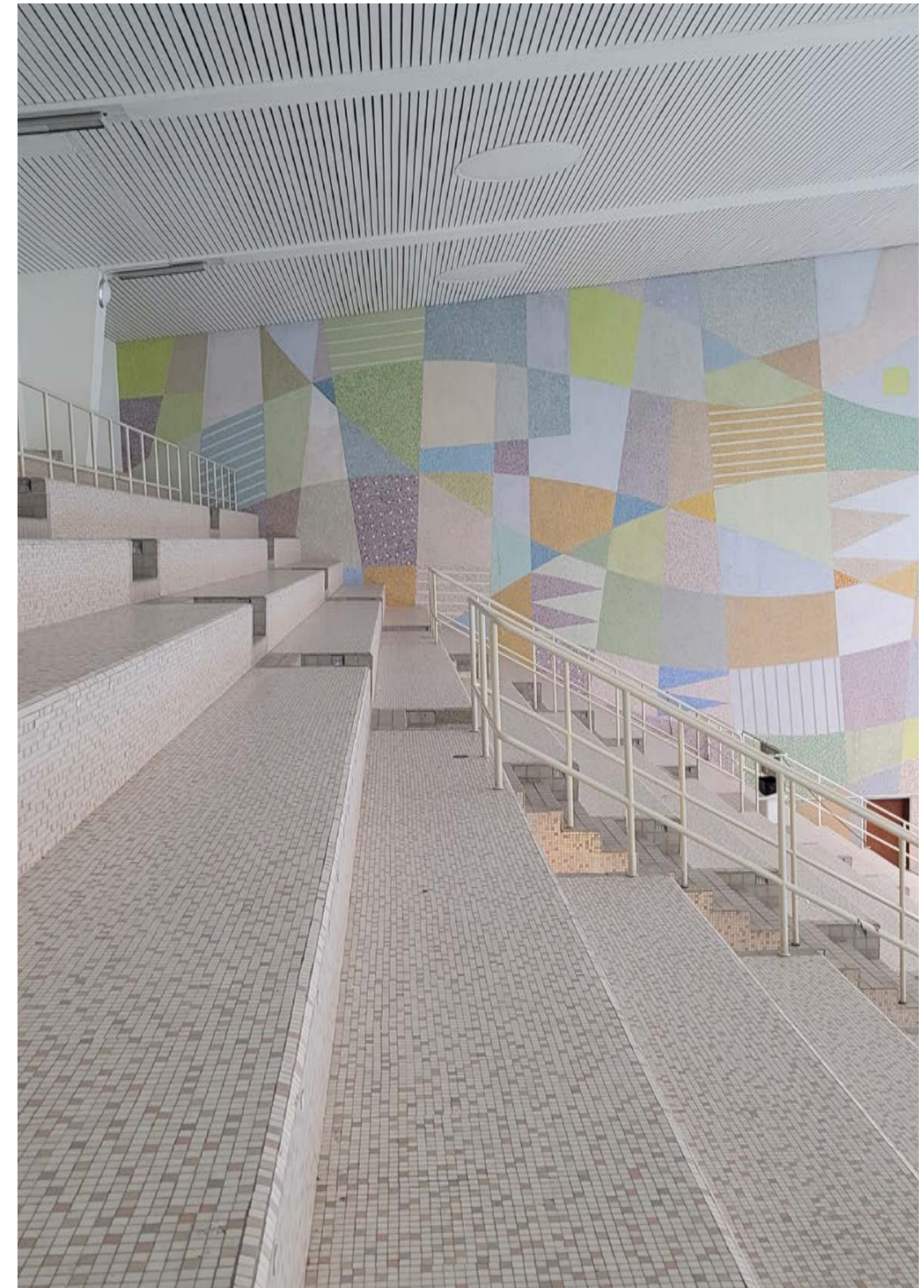
Keywords : Collective Memory, Demolition, Reuse

A VALUED BUILDING

The contemporary urban landscape is undergoing constant change, creating a mix of building typologies and styles that coexist. The city and its buildings also play a big part in the formation of memories and identities both for individuals and for collectives. This thesis investigates how a changing build fabric and the creation of memories could be addressed in tandem. How can selective reuse of an existing building, located on a site that is in transformation, support and develop collective memories?

The building this thesis centers around is Valhallabadet which is situated on Heden and was designed by the architects Nils Olsson and Gustaf Samuelsson in 1956. The building has a well-preserved exterior and interior with both historic, architectural and aesthetic value, for example the monumental wall mosaics in the interior by the artist Nils Wedels. The building has been threatened for demolition since March 2022, something that has caused a lot of protests and resistance.

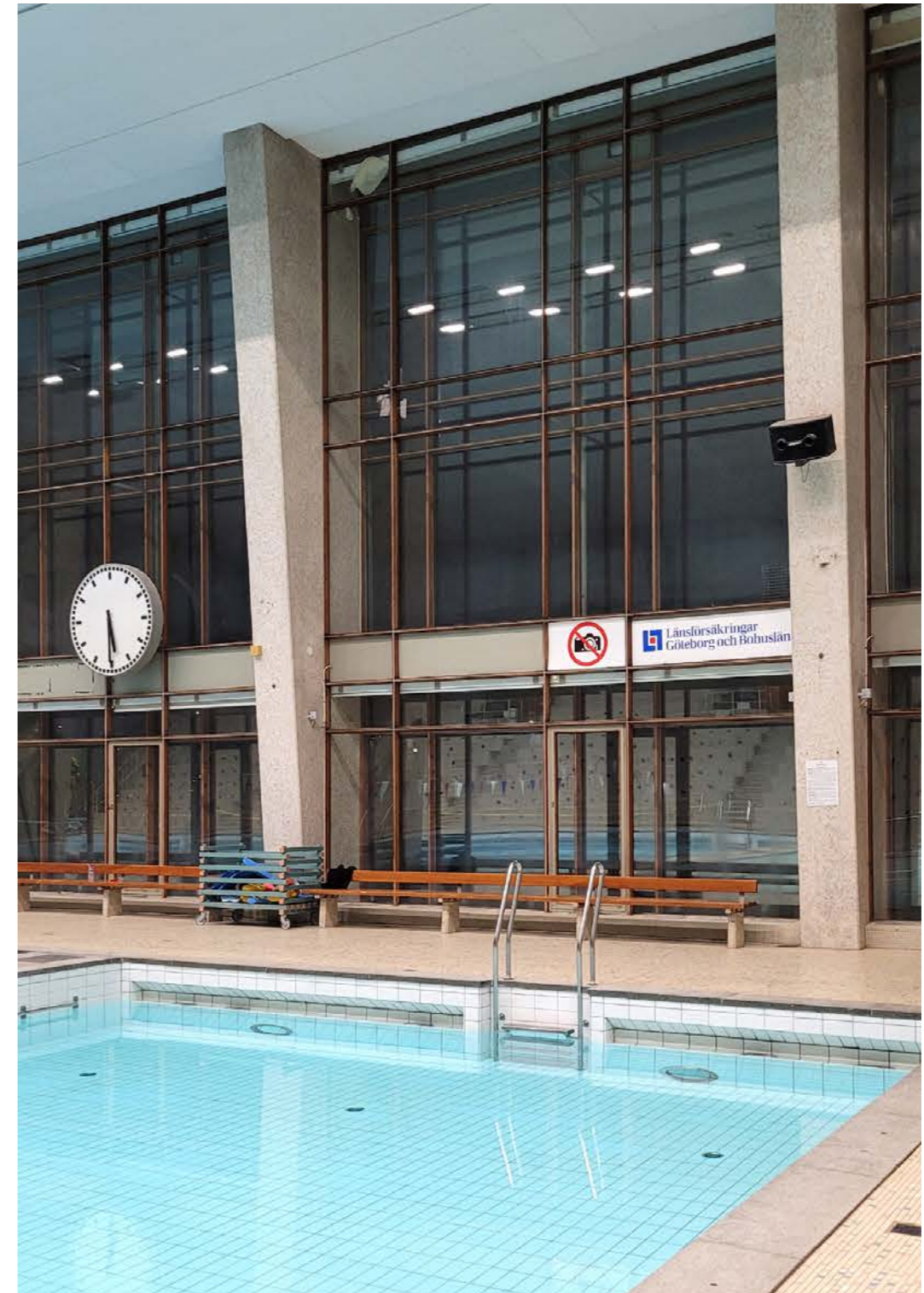
This thesis proceeds from the fact that Valhallabadet is up for demolition and that it will be executed in the coming years and does not go into other alternatives. My opinion is that I hope that the decision makers understand the cultural, architectural and social values of the existing building and that the demolition decision will be canceled and Valhallabadet renovated instead. I will leave it there and continue my thesis with explorations of how to preserve and recreate the identity and collective memory of the context through reuse of material and form.



Mosaics

PRESERVATION AND CHANGE

The purpose is to test and investigate how this method of reuse can create new possible qualities. The aim is to create a design proposal for a new site that is a carrier of collective memories from the Valhallabadet adapted and translated into structures that make it coexist with its new conditions as well as the past. The method of creating something new and at the same time familiar is interesting because it explores deconstruction on one site as well as subsequent construction on another site. The project thus addresses two specific contexts through interpretations and translations of the already existing. The project is based on theories on demolition, reuse, and collective memory.



Windows and pillars

- How can you preserve/recreate the identity and collective memory of a specific context through reuse of material and form?
- How does the connection between preservation and change look?
- How can a method based on reuse Valhallabadet help to create a new building in Gothenburg?
- How can you work with recognition and memories to connect to the reused building?



Entrance

COLLECTING

The first step will consist of collecting material from Valhallabadet and its characteristics, materials, patterns, form etc. using photos and drawings to build up an archive to be able to explore the identity of the site further on. Research about Valhallabadet and theories about collective memory was also conducted to learn more about the building and the discourse of the project.

DISSASSEMBLY

The next step consisted of deconstructing and evaluating the material and creating a new concept for my project by creating fragments. The choice of which fragments to use was both made by me, as parts of the building I identified as possible parts to both entertain architectural value when it came to construction, material and form but also possible parts that could be recollected in a new form and therefore be a carrier of the collective memory. A short analysis of texts and articles was also made to pinpoint which parts of the building and which activities that were most frequently mentioned and photographed. The parts of the bath that were frequently mentioned in the texts and article's studies were for example: mosaic wall, pool, brick facade, jumping tower and window wall.

REASSEMBLY

In the last step I assembled and reused the fragments into a design proposal for a new building on a new chosen public site in Gothenburg. I broke the fragments into even smaller pieces to adapt to the new program and site. In this step I used both drawings and visualizations to represent my work.

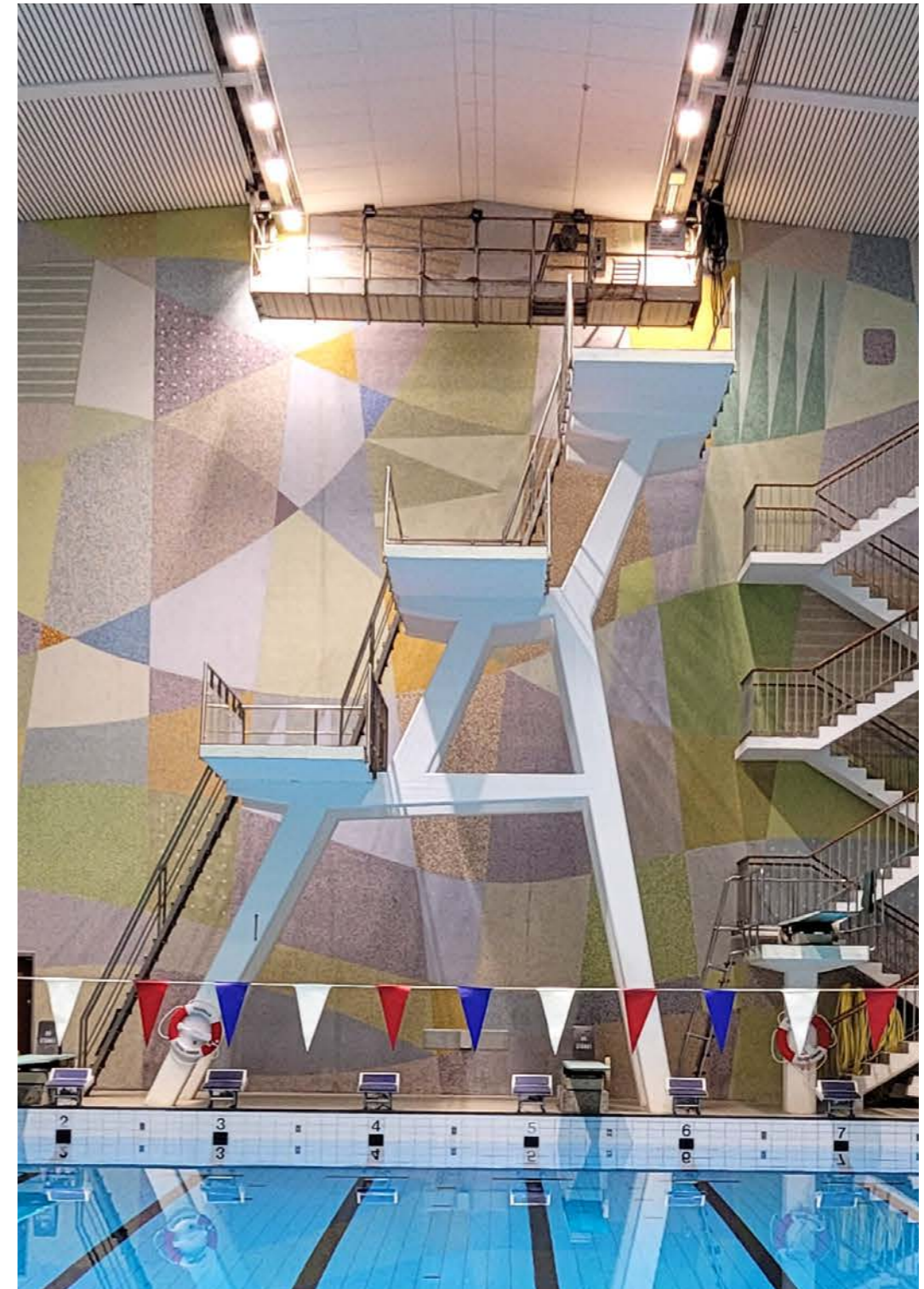


Yellow brick facade

ORIGINAL BUILDING AND FRAGMENTS

The thesis focuses on the original building of Valhallabadet built in 1956. There was an addition to the building built in the 1980's that is not included in the project. Original building permit drawings have been used and translated into digital drawings and 3D-models. Some elements in the buildings have been renovated and changed during the years that were not found in the drawings but with help from photos the spaces have been documented as thoroughly as possible and necessary for this specific project.

The method of reusing fragments of the buildings is also a way to delimit myself during the process of working with this massive building. The fragments were chosen as parts identified as containing some sort of value, both as a carrier of architectural and collective memory value but also as fragments possible of reuse.



Pool and diving tower

THEORY

- Maurice Halbwachs
- Aldo Rossi
- Thordis Arrenius
- Alois Reigl

FRAGMENTS AND REUSE- BUILT EXAMPLES

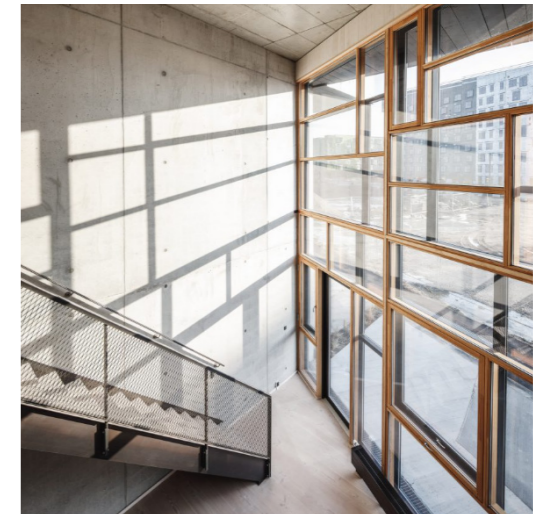
- Facadetest in scale 1:1 consisting of fragmented parts of different building styles. Huawei's campus in Dongguan.
- Townhouses in Ørestad from recycled materials by Lendager Group.

MASTER THESIS- THEME AND VISUAL PRESENTATION

- Anna Kristinsdottir's thesis project Rudimentary architecture investigates similar questions on Ringön with a focus on photo-graphic design methods. Very inspiring way of working with photos and graphic design.
- Sara Salmans master thesis Dissasembling Slakthusområdet from KTH is looking at the transformation of Slakthusområdet in Stockholm and exploring reusing the already build.



1. Photo from Huawei's campus in Dongguan.



2. Photo of townhouses in Ørestad by Lendager group.



3. Image from Rudimentary architecture. Anna Kristinsdottir.



4. Image from Dissasembling slakthusområdet. Sara Salman.

1. Photo (2010). Held, M. Huawei's Ox horn campus in Dongguan.

2. Photo. Hjortshøj, R. (2019). Lendager Group uses recycled materials to build 20 townhouses in Copenhagen. Dezeen. <https://www.dezeen.com/2019/04/16/upcycle-studios-townhouses-lendager-group-copenhagen-recycled-materials/>

3. Kristinsdottir, A. (2022) Rudimentary architecture. Image of 3D exploration. file:///C:/Users/sirir/Downloads/ACEX35%20-%20Master's%20thesis%20in%20Architecture%20by%20Kristinsdottir%20Anna,%202022.pdf

4. Salman, S.(2021). Dissasembling slakthusområdet. Image of perspektiv view. <https://www.diva-portal.org/smash/get/diva2:1580954/FULLTEXT01.pdf>

COLLECTIVE MEMORY

The term of Collective Memory was developed by the French sociologist Maurice Halbwachs in his book "Les Cadres sociaux de la mémoire" in 1925 (Russell, 2006, 792). Even if the concept of a group memory has been existing in text much older than that.

Collective memory is a term which has many different definitions, but to explain it in a very simple way at first it is the memories attributed to a group of people instead of personal memories which is just attributed to a single person (Russell, 2006, 793). Russell explains Halbwachs theoretical view on Collective memory in "Collective Memory before and after Halbwachs" as that all remembering relied on different kinds of dynamics in groups like families, classes or religious communities. It was the specific form of the group and its collective experience that shapes its collective memory. The nature of the group creates a shared memory and identity. Because of that every group constellation has its own collective memory that differs from the memory of other groups (Russell, 2006, 796).

Halbwachs theories around collective memory are strongly linked to sociological, psychological and historical phenomena in society. The theory also has a strong connection to architecture and the urban landscape.

COLLECTIVE MEMORY AND URBAN ARTEFACTS

Aldo Rossi developed theories around how collective memory and the urban landscape are connected and could work together to create architecture. Rossi describes in Architecture of the city, the city as something made up by the architecture it consists of. The architecture creates both the visual picture of a city as it is now and a picture of the construction of the city over time. This way of looking at the city is, according to Rossi, a good way to describe the life of the collective which uses the city. (Rossi, 1984, 21).

Rossi also talks about how the city contains urban artifacts, which is defined as not only a physical object but also as a fragment of the city which carries history, geography, structure and relates to the surrounding city and its users (Rossi, 1984, 22). The theory around urban artifacts states that the city itself then could be an artifact with all of its individual buildings and dwellings areas which entails these properties. According to Rossi it is the uniqueness and quality of the architecture that is differentiating it from other architecture and defining it as an urban artifact (Rossi, 1984, 29). Rossi writes about how the function of the urban artifact can be put aside if the goal is to explain their structure and formation (Rossi, 1984, 46). The function is therefore not an important aspect when it comes to defining the artifact and it could have contained a multiplicity of functions over time (Rossi, 1984, 29).

Even if the artifact plays an important role in the city's identity, their continuity is not guaranteed. Rossi writes about how even if transformation of the city is inevitable in some cases, it is how we act that is important. We cannot have total control over changes in urban artifacts but we can control what new artifacts are emerging (Rossi, 1984, 96).

The locus, in other words the space of the urban artifacts is also something that is important to address. The locus of the space with its conditions and qualities is necessary for understanding the urban artifact (Rossi, 1984, 103).

The urban artifact and their form is the structures that make up the architecture of the city (Rossi, 1984, 130). The city's soul, its history and character becomes its memory.

Rossi writes "*The city itself, the locus of the collective memory of its people and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and landscape, and as certain artifacts become part of its memory, new ones emerge*" (Rossi, 1984, 130).

COLLECTIVE MEMORY AND BUILT EXAMPLES

Built examples that are carriers of collective memory could be historically important structures like for example the Berlin Wall but also more similar to this case more vernacular buildings that have played an important part in people's everyday lives and that many people, over many generations have a relation to. That is something that also makes it relevant as a part of the collective memory of the city. Those buildings, but public and nonpublic exist in every city and are a part of its identity.

MONUMENTS

Rossi also writes about monuments in relation to collective memory and describes them as something that exists both symbolically and physically. What makes a monument persist in the city is its capacity to constitute the history, art and memory of the city (Rossi, 1984, 60).

Thordis Arrenius writes about the reasons and causes for the expansions of heritage in relation to the built environment and architecture in the book *The fragile monument*. The object that the preservation of heritage constructs is discussed, the monument. Arrhenius cites Pierre Nora as how the monument can be described

"The monument is identified with a value no longer measured in terms of functional performance but in its ability to evoke what is lost." (Arrenius, 2012, 6).

The purpose of creating a monument can vary, Riegel describes the difference between age value and historical value in a monument. A deliberate commemorative monument is created to represent a particular moment from the past which had importance for the development of history and place it in the present. By doing so the moment is kept from being forgotten and continues to live on (Riegel, 1903).

This thesis aims at creating a new design proposal where the reuse of Valhallabadet and the collective memory it carries is preserved as much as possible, therefore the theory of monuments as a tool for recollection is something that was interesting to explore in combination with reuse further on.

DEMOLITION

The reasons why buildings are demolished can vary and are often connected to cultural, social and economic factors in the urban landscape. In the book *Alternative Endings* they describe some of the factors behind the decision to demolish structures in the city. A common conflict is that the architectural value is often weighted against land value on the site (Cannon et al., 2017, 8). One of the processes behind “architectural obsolescence” is named “Obsolescence of site” which can be described as devaluation, upsizing and expendable architecture (Cannon et al., 2017, 10). Another one is “obsolescence by program” which can be described as the factors behind a buildings longevity is its ability to perform its intended function. Examples of programs are for example economic, iconic, functional, communal and personal (Cannon et al., 2017, 12).

REUSE

The reuse of fragments in this project is mostly chosen by its possible connection to the collective memory of Valhallabadet. The materials of Valhallabadet consist of materials with good possibilities of reuse, for example bricks, concrete, teak wood, marble, tiles and mosaics. A deeper strength and condition analysis of the materials that would have been done in reality has not been carried out, but on account of the properties of the materials, it is highly likely that the way the materials are reused in this proposal would be possible to perform in some way. If not a permanent structure, a temporary one.

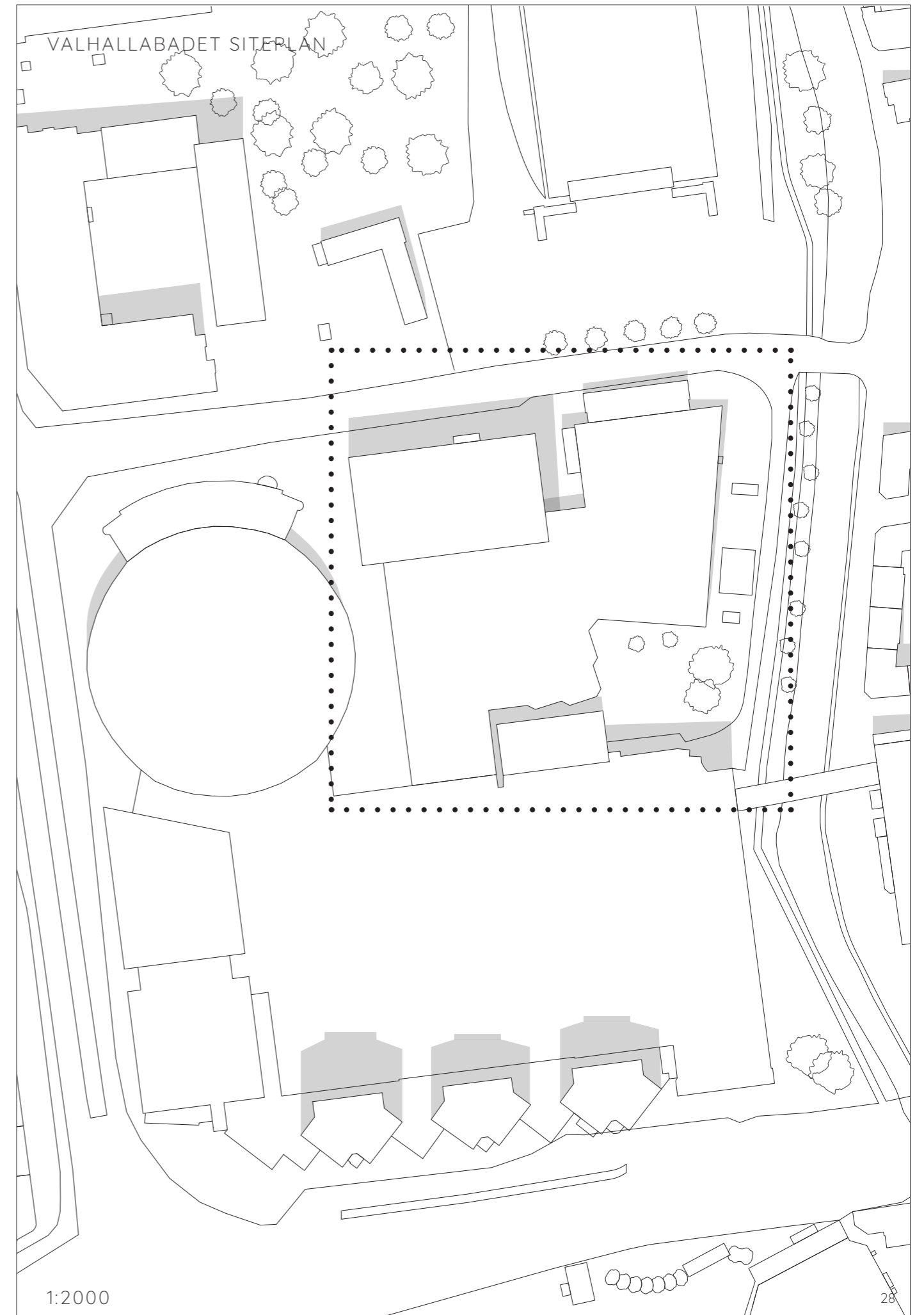
The size of the fragments that were used in the design proposal were decided with the intention that it in reality would be easily transported on a truck within an urban area. The measurement that was used as a limitation was 12 x 4.5x3 (Svenskt trä, 2018).

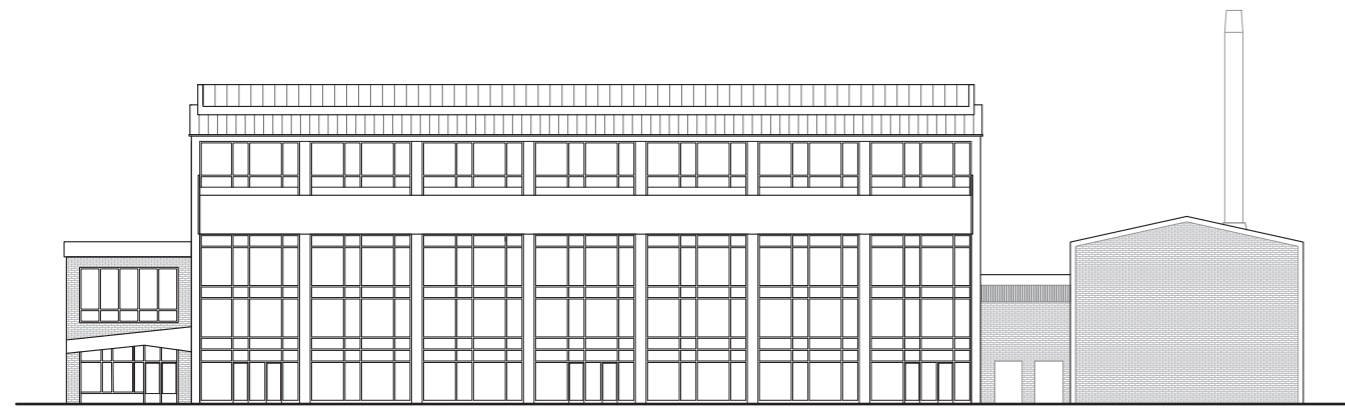
FOLKHEMSBADET

Valhallabadet is situated on Heden in Gothenburg and was designed by the architects Nils Olsson and Gustaf Samuelsson in 1956. The building is built in a style typical of its time and represents in many ways the ideal of the “folkhemmet” during that time. When it was built the typical divisions of class that were usually found at baths at that time were rejected and a democratic public bath for all was created where also the needs of children were considered (Lindgren, et al. 2013, 8). There was also a new way of looking at swimming and bathhouses at that time. The architect Gustaf Samuelsson stated that the bath was not only going to be a place for exercise and hygiene but also a place for recreation (Lindgren, et al. 2013, 13).

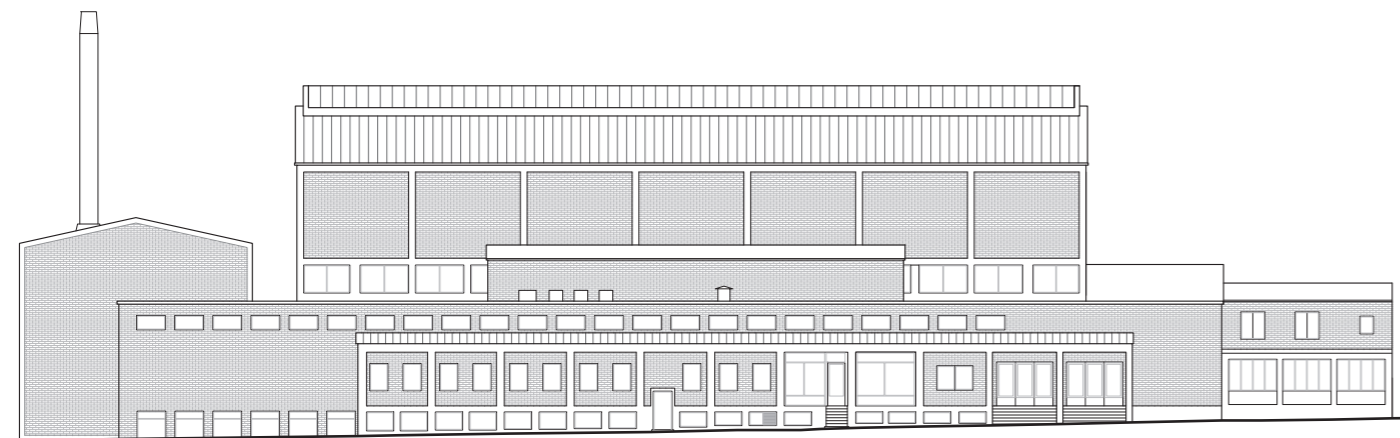
The building was planned for a long time before it was built and the original drawings were made by Nils Olsson in 1948 and the design won a bronze medal in architecture in the Olympic games in London the same year (Hjertberg, 2022). Because of Nils Olssons passing it was Gustaf Samuelsson who got to finish the design in the end (Lindgren, et al. 2013, 9).

The building has a well-preserved exterior and interior with both historic, architectural and aesthetic value, for example the monumental wall mosaics in the interior by the artist Nils Wedels (Lindgren, et al. 2013, 9). Many generations in Gothenburg have been using the bath and when the building was slated for demolition in 2022 it caused a lot of protest and resistance.





SOUTH FACADE

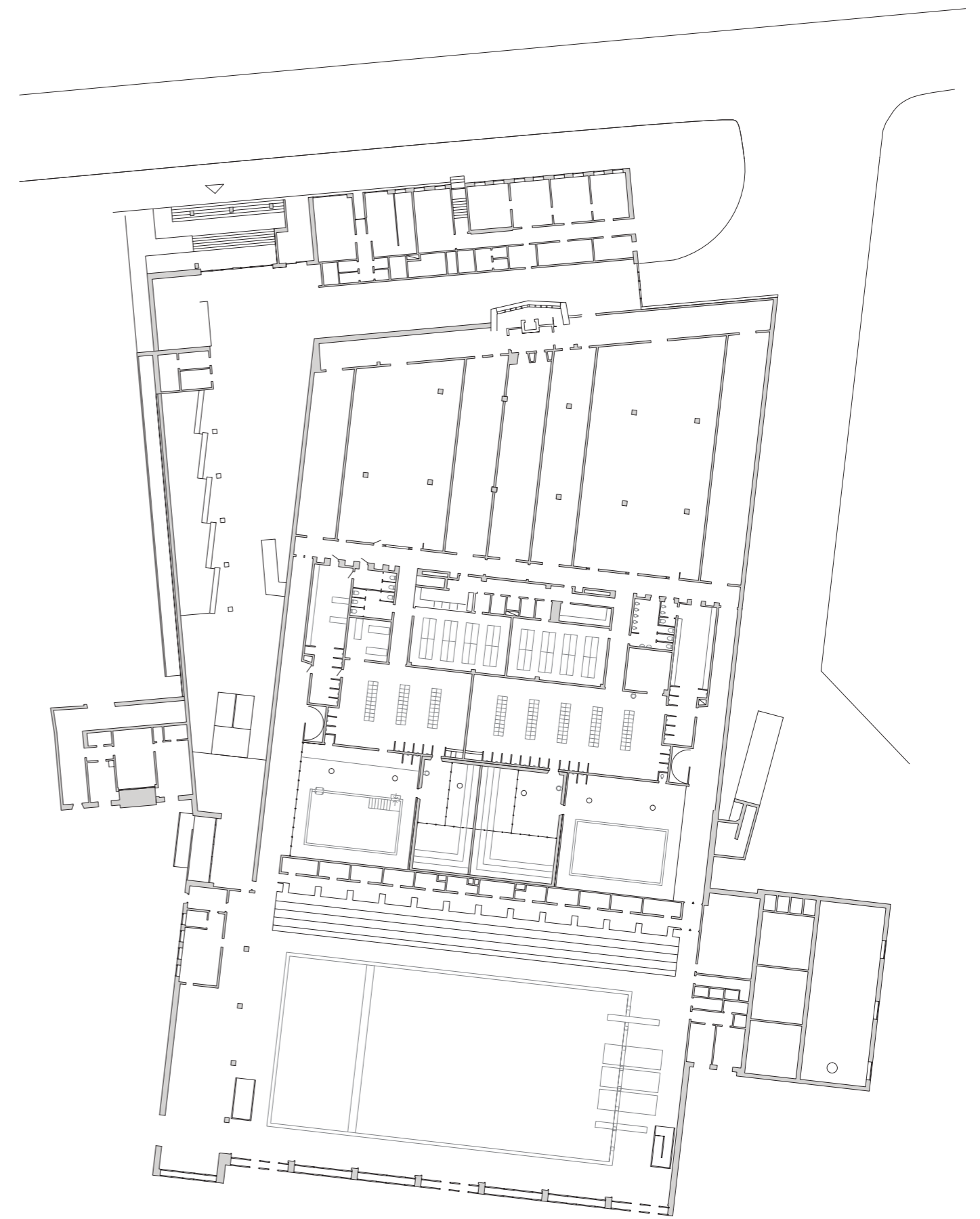


NORTH FACADE



EAST FACADE

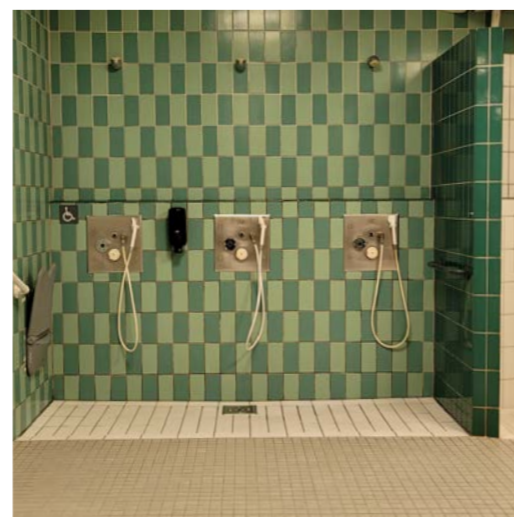
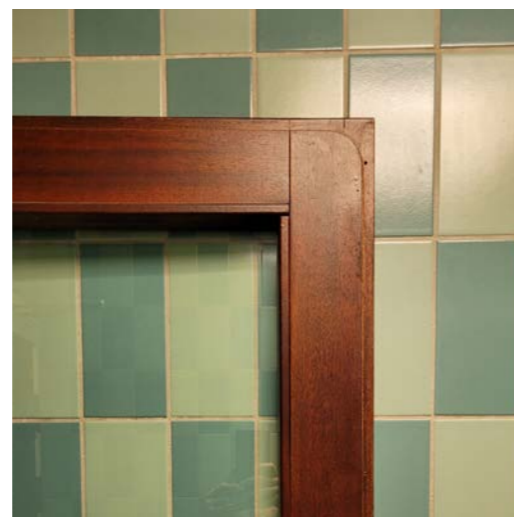
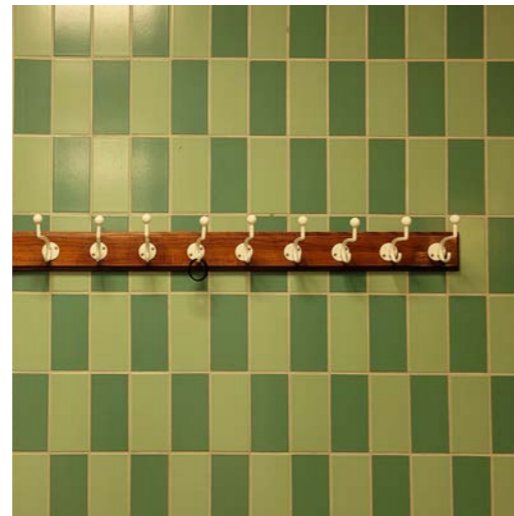
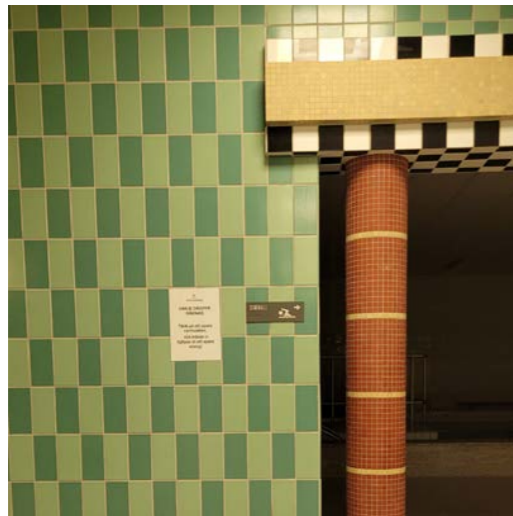
1:250



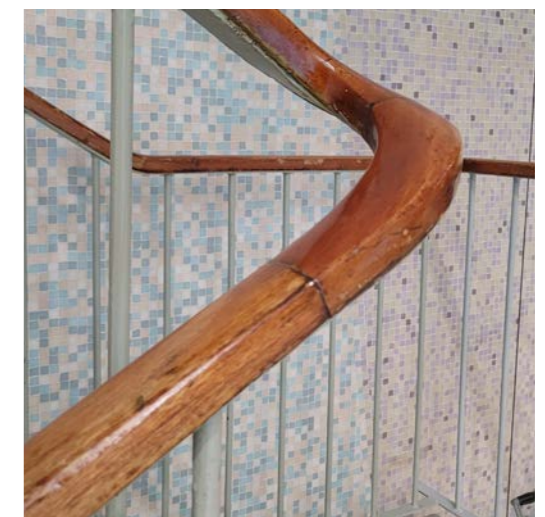
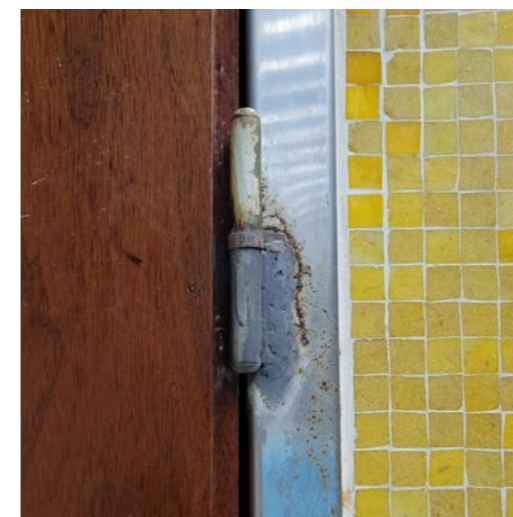
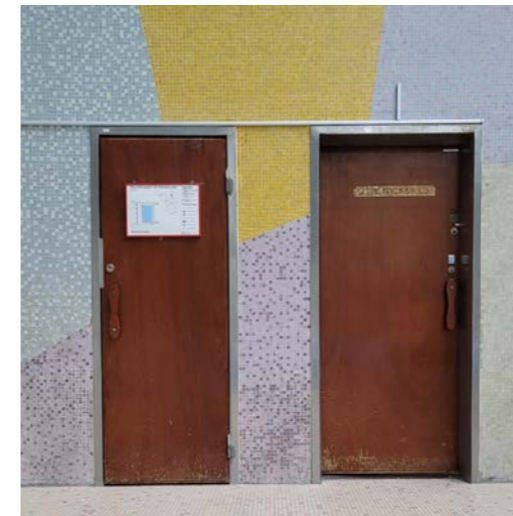
PLAN

1: 300

INTERIOR- MATERIALITY AND COLOUR



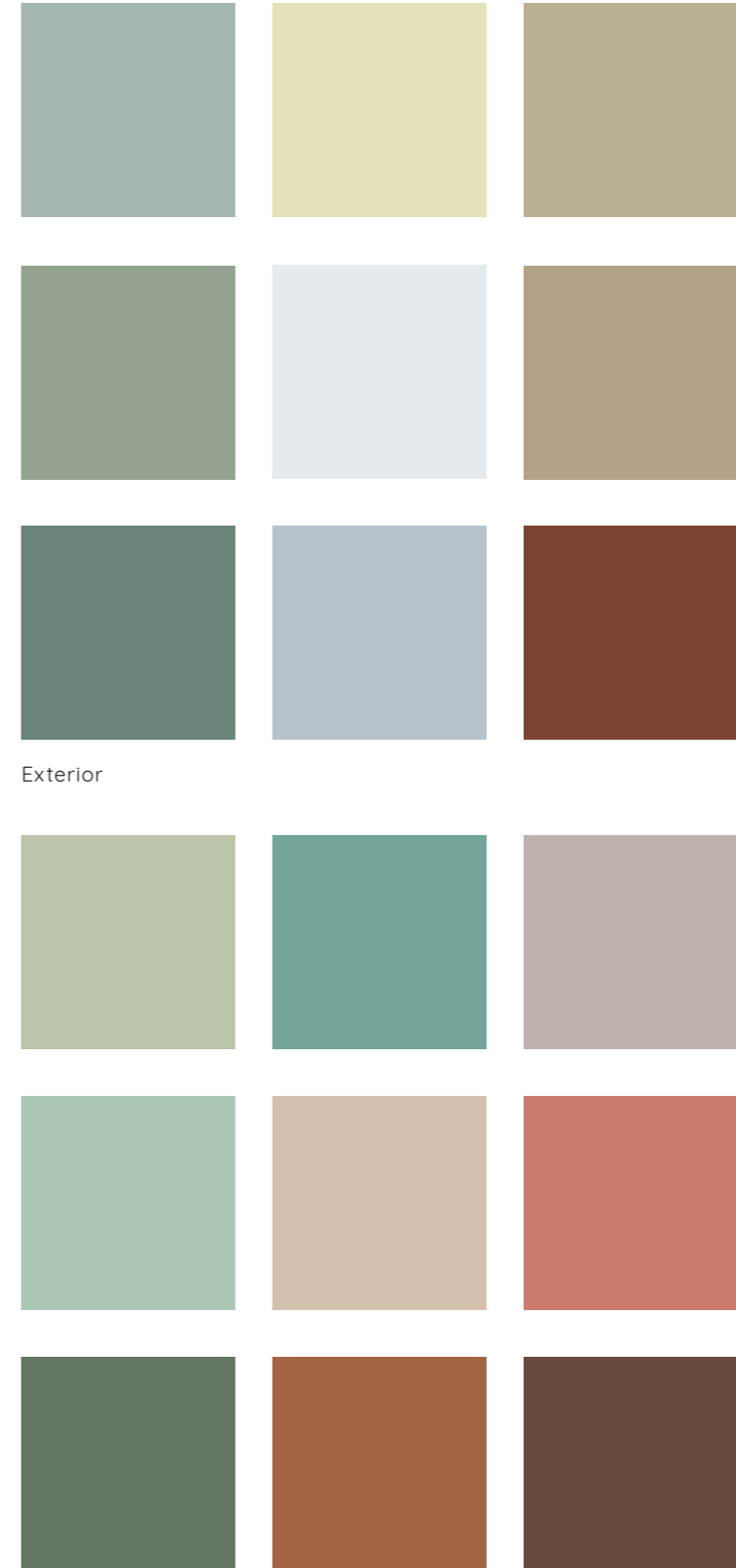
INTERIOR- MATERIALITY AND COLOUR



EXTERIOR- MATERIALITY AND COLOUR



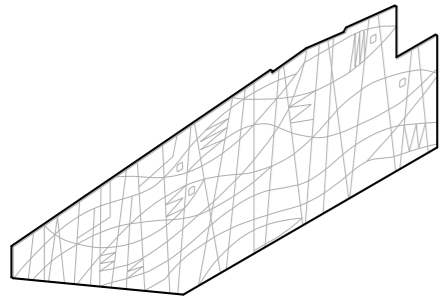
COLOUR PALETTE



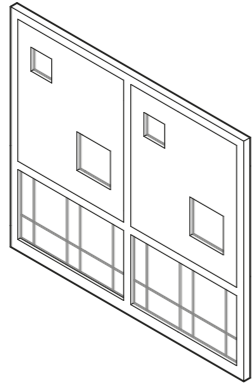
Exterior

Interior

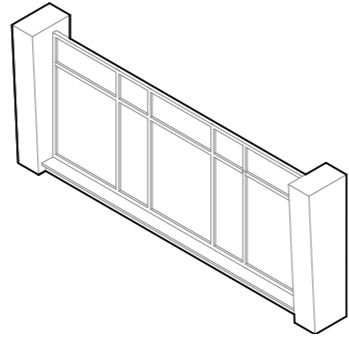
DISSASSEMBLY
ARCHIVE OF ELEMENTS AND OBJECTS



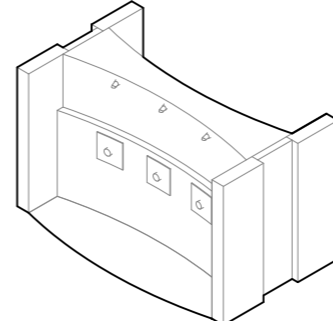
Mosaic wall



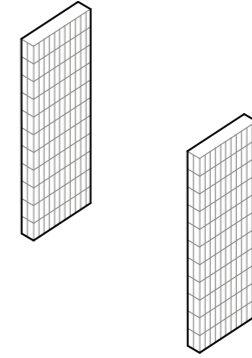
Brick facade element



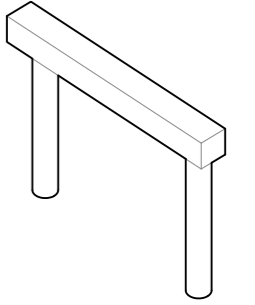
Windows and pillars



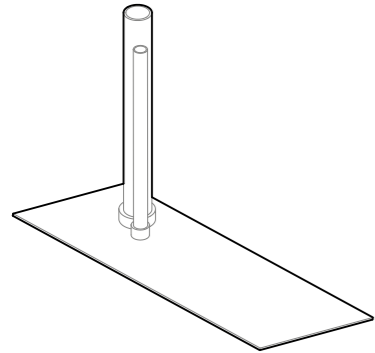
Showers



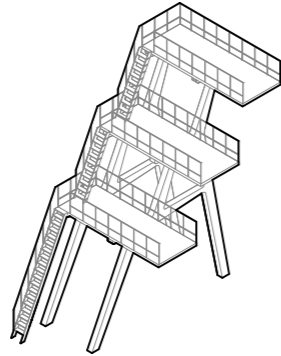
Tile walls



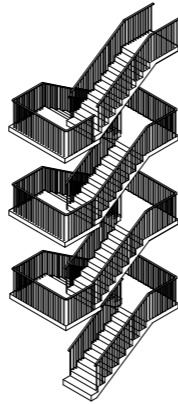
Tile portico



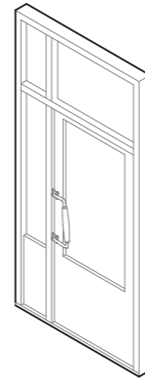
Copper roof and chimneys



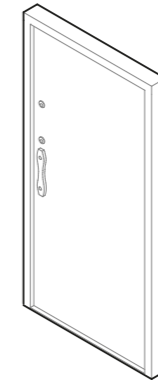
Diving tower



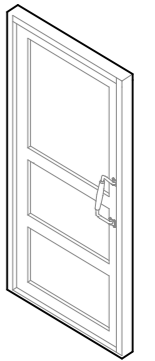
Stairs



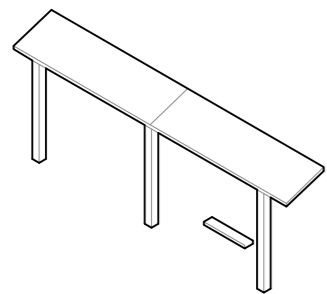
Door 1



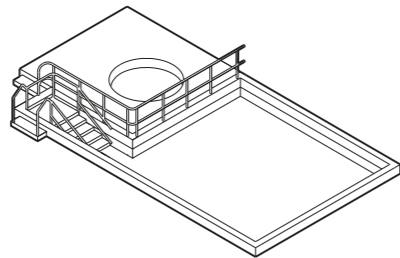
Door 2



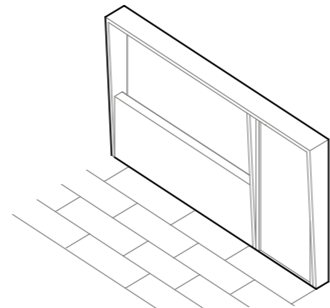
Door 3



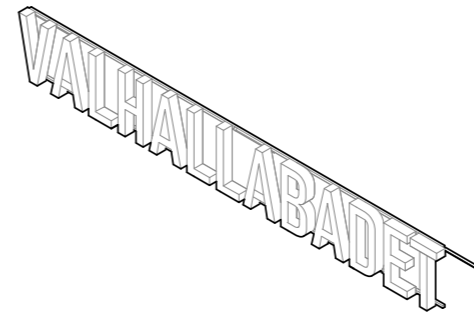
Tilted copper roof



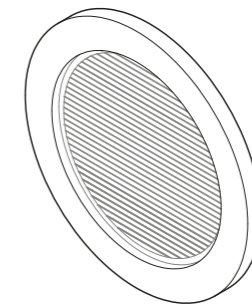
Pool



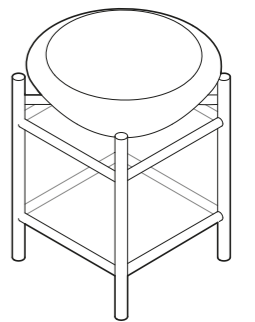
Old café and marble floor



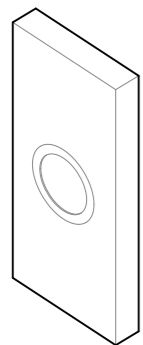
Sign



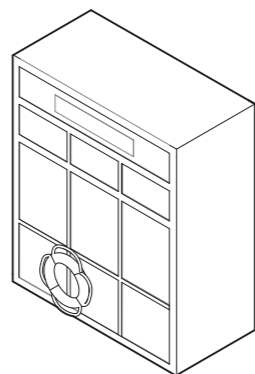
Ventilation



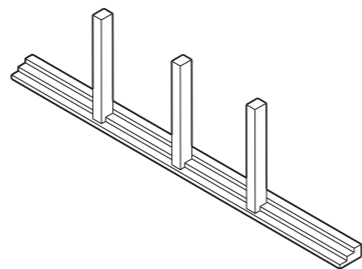
Drinking fountain



Wall with ventilation opening



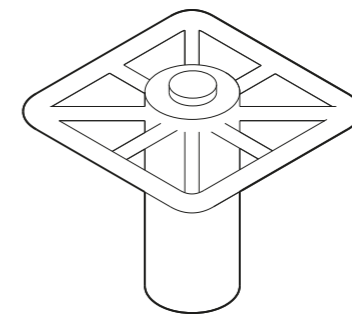
Life guard booth



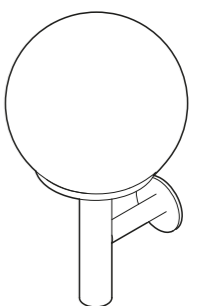
Pillars and stairs



Sign 2

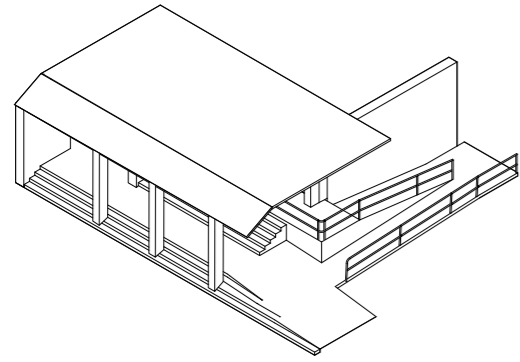


Metal fountain

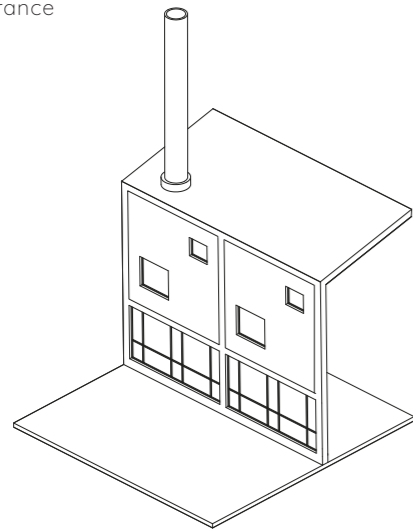


Lamp

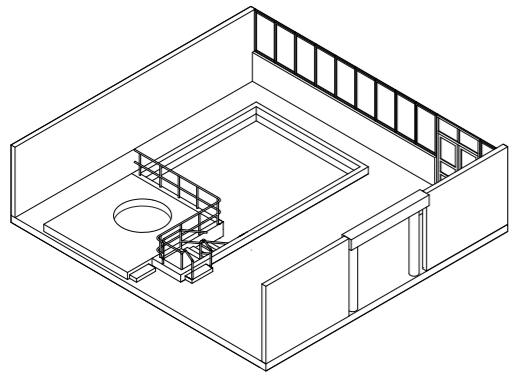
DISSASSEMBLY
ARCHIVE OF BUILDING FRAGMENTS



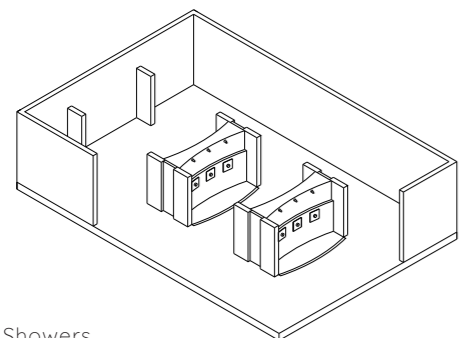
Entrance



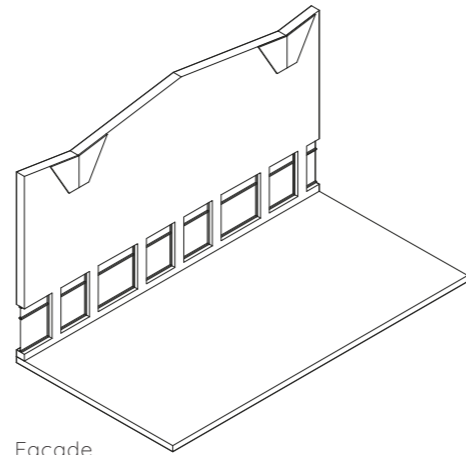
Old heating building



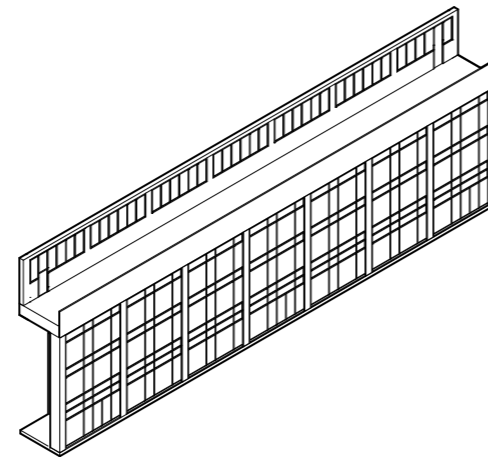
Roman bath



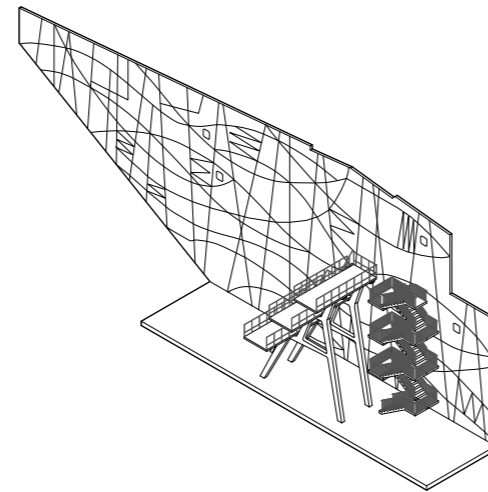
Showers



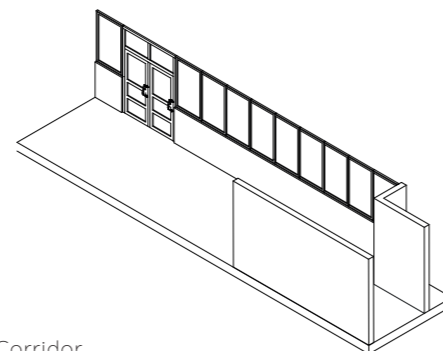
Facade



Window wall

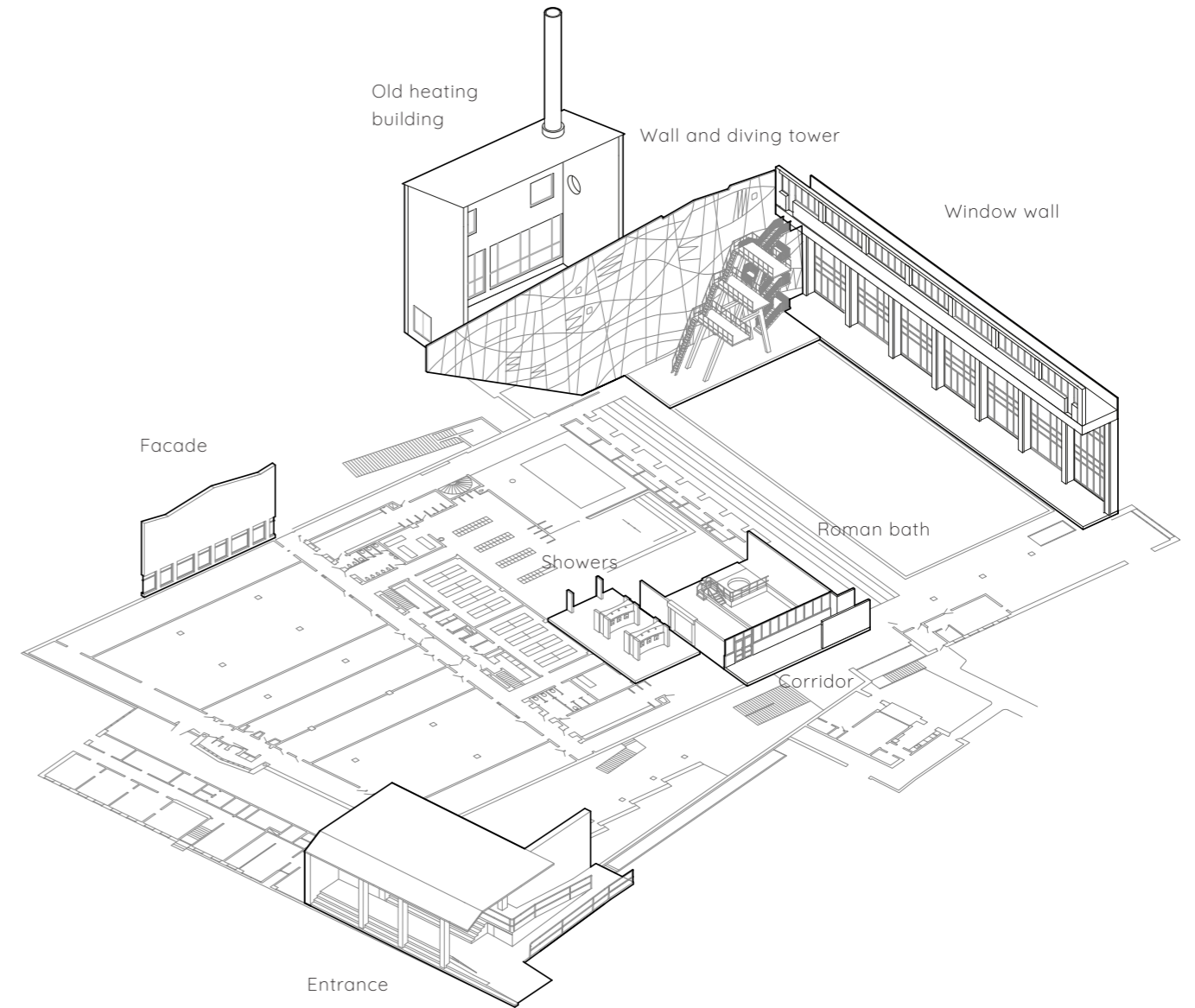


Wall and diving tower



Corridor

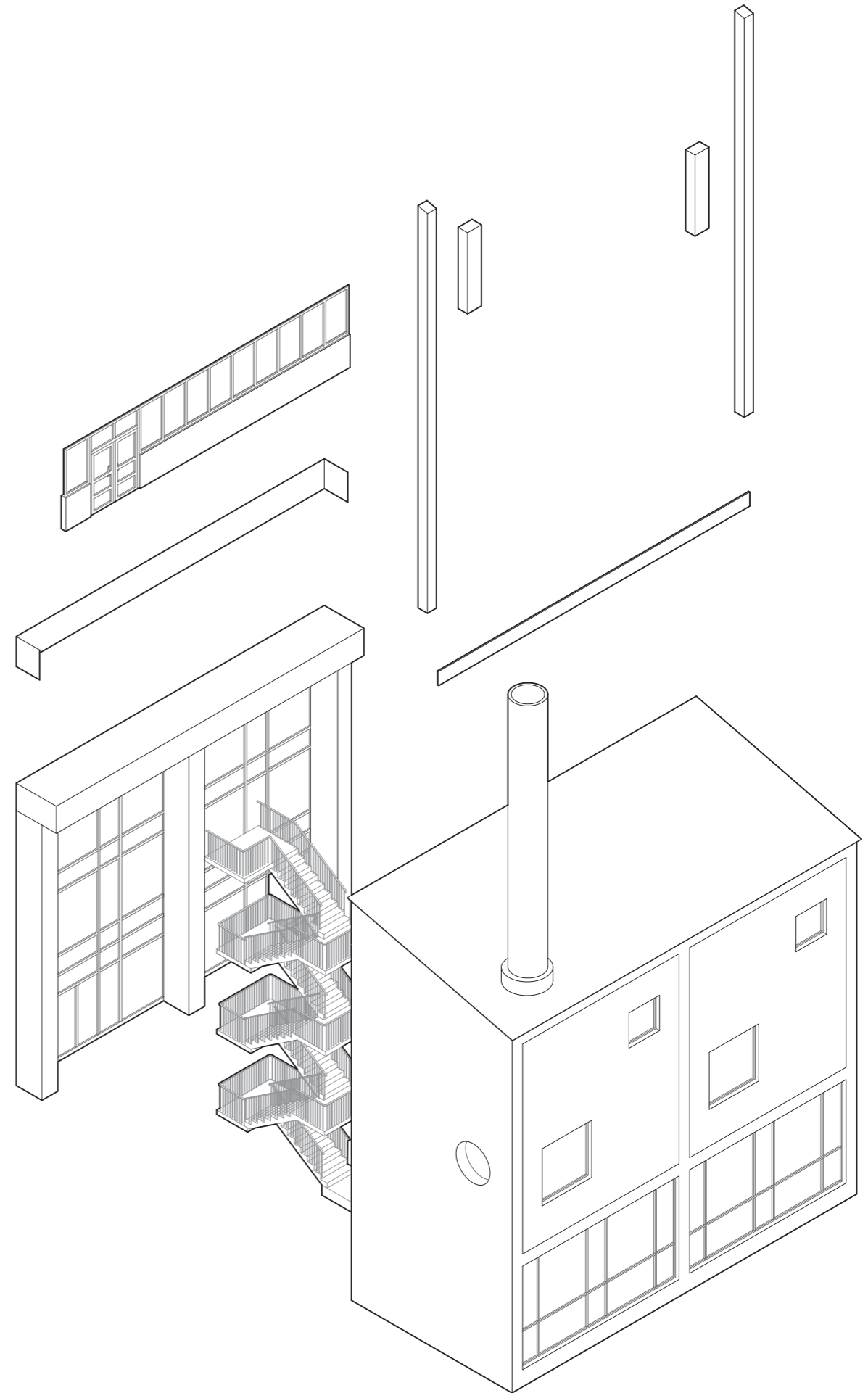
DISSASSEMBLY
FRAGMENT PLAN



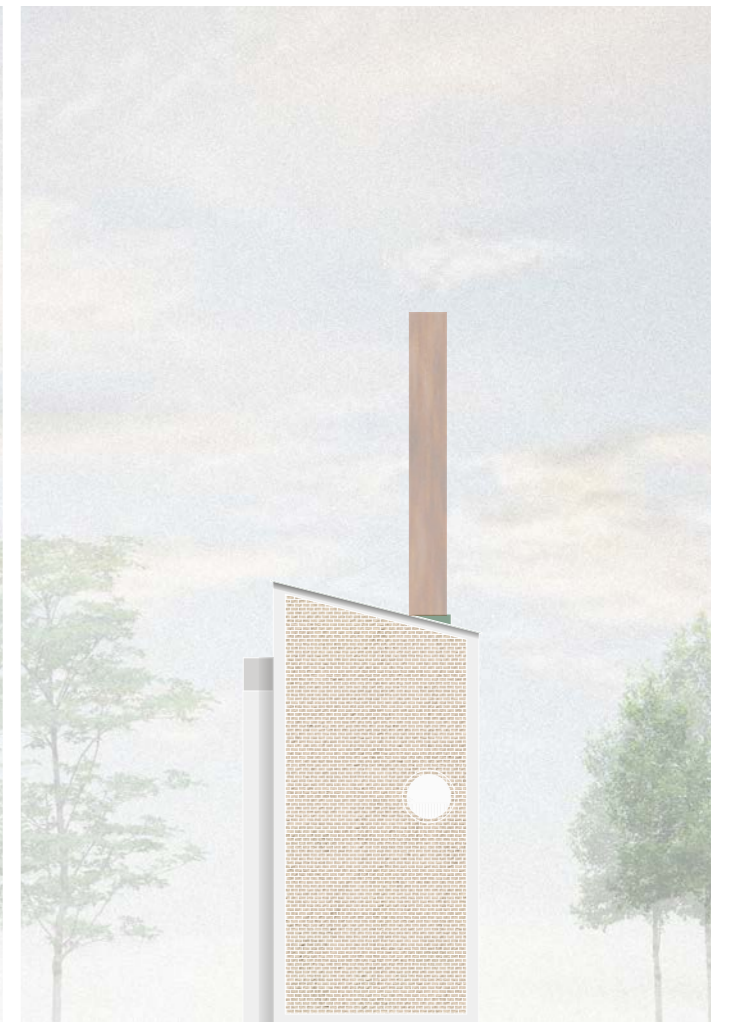
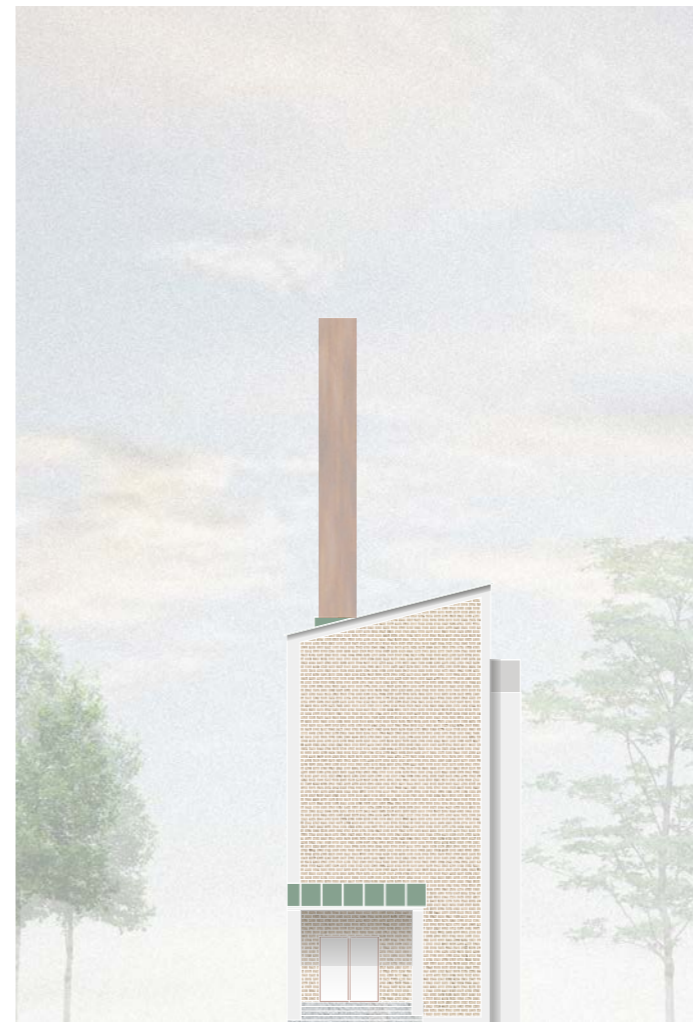
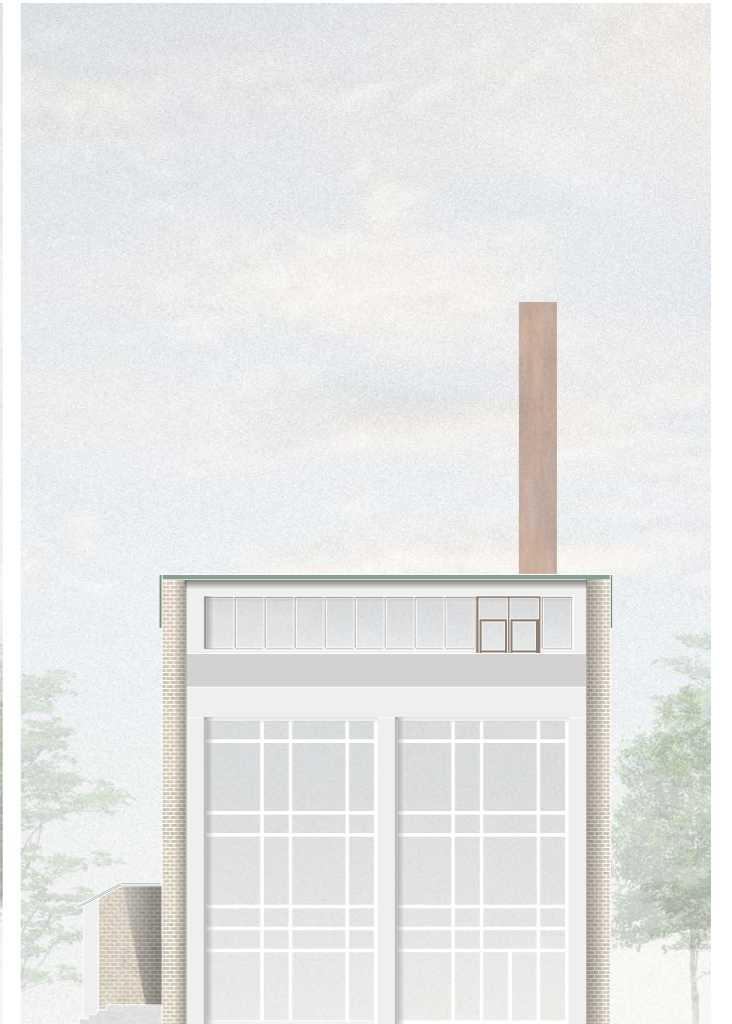
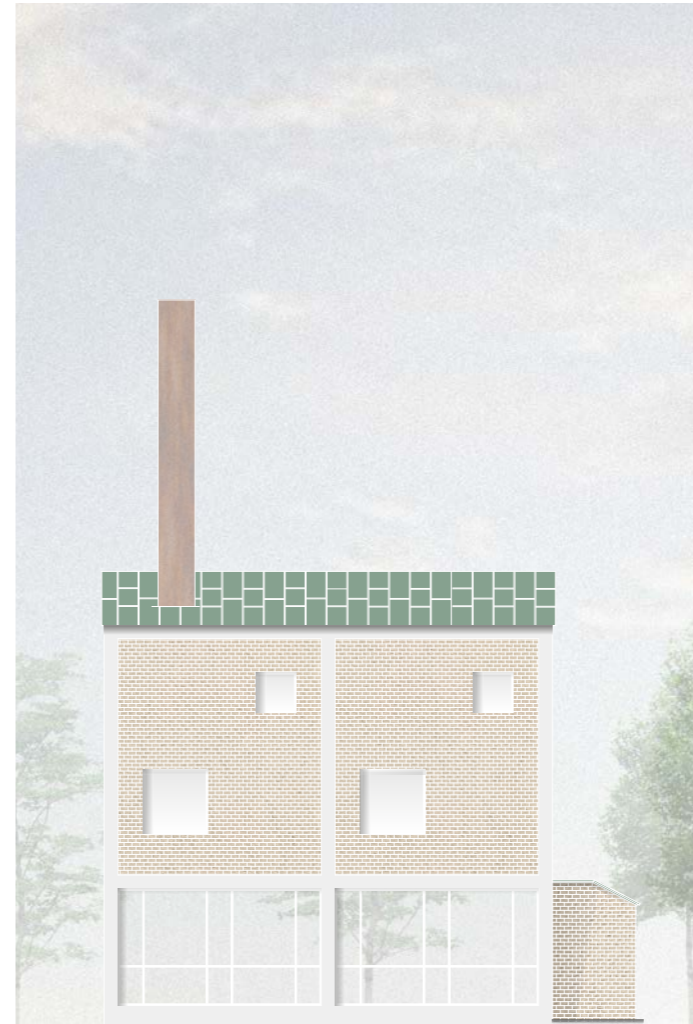
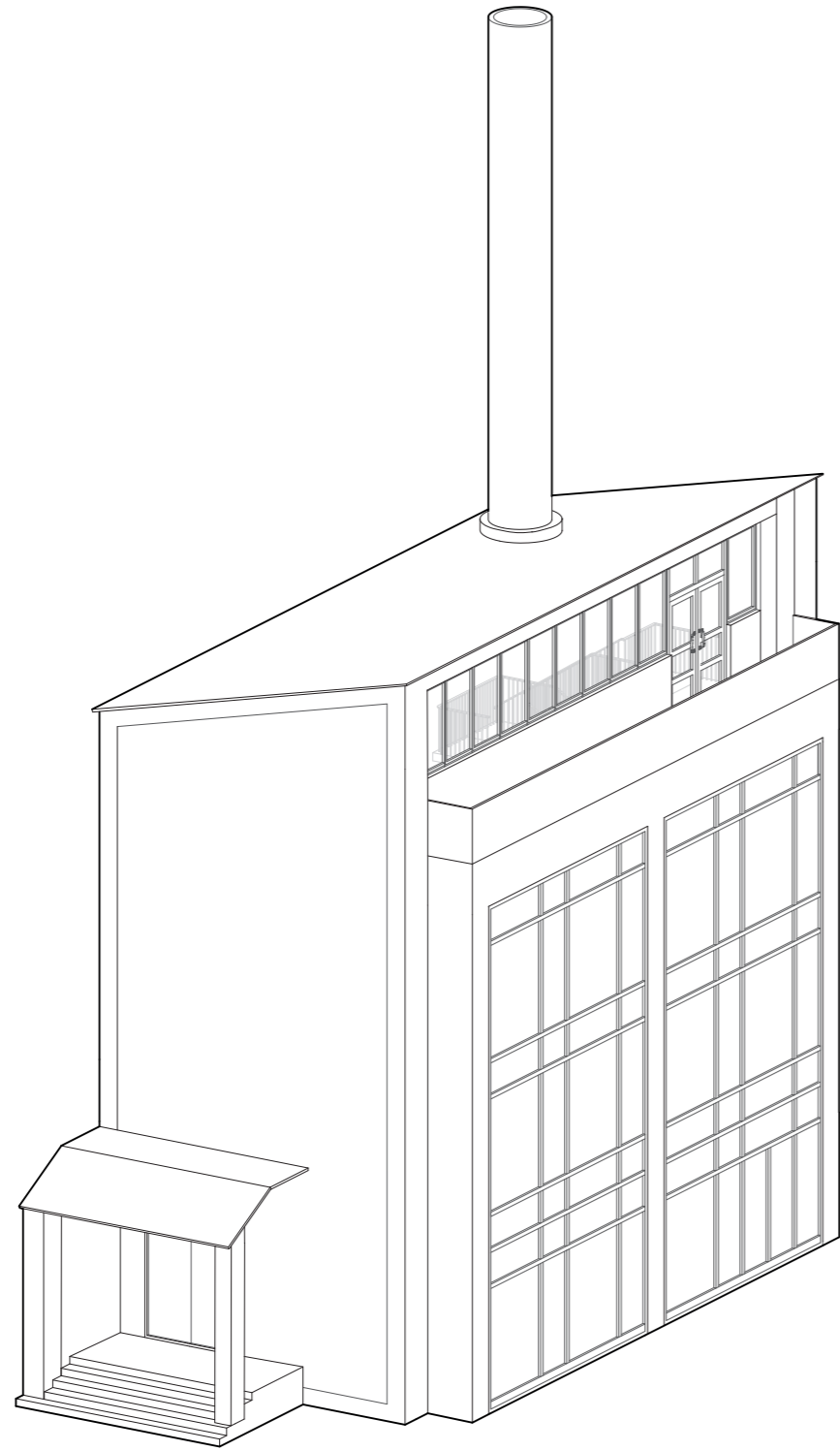
COMPOSITION OF FRAGMENTS

The disassembled fragments were used in a design exploration where they were combined in different ways. In the first exploration called "Solid building" I tried to create a closed space where the fragments created an enclosed building. Some of the fragments were broken down to smaller pieces but most were used intact.

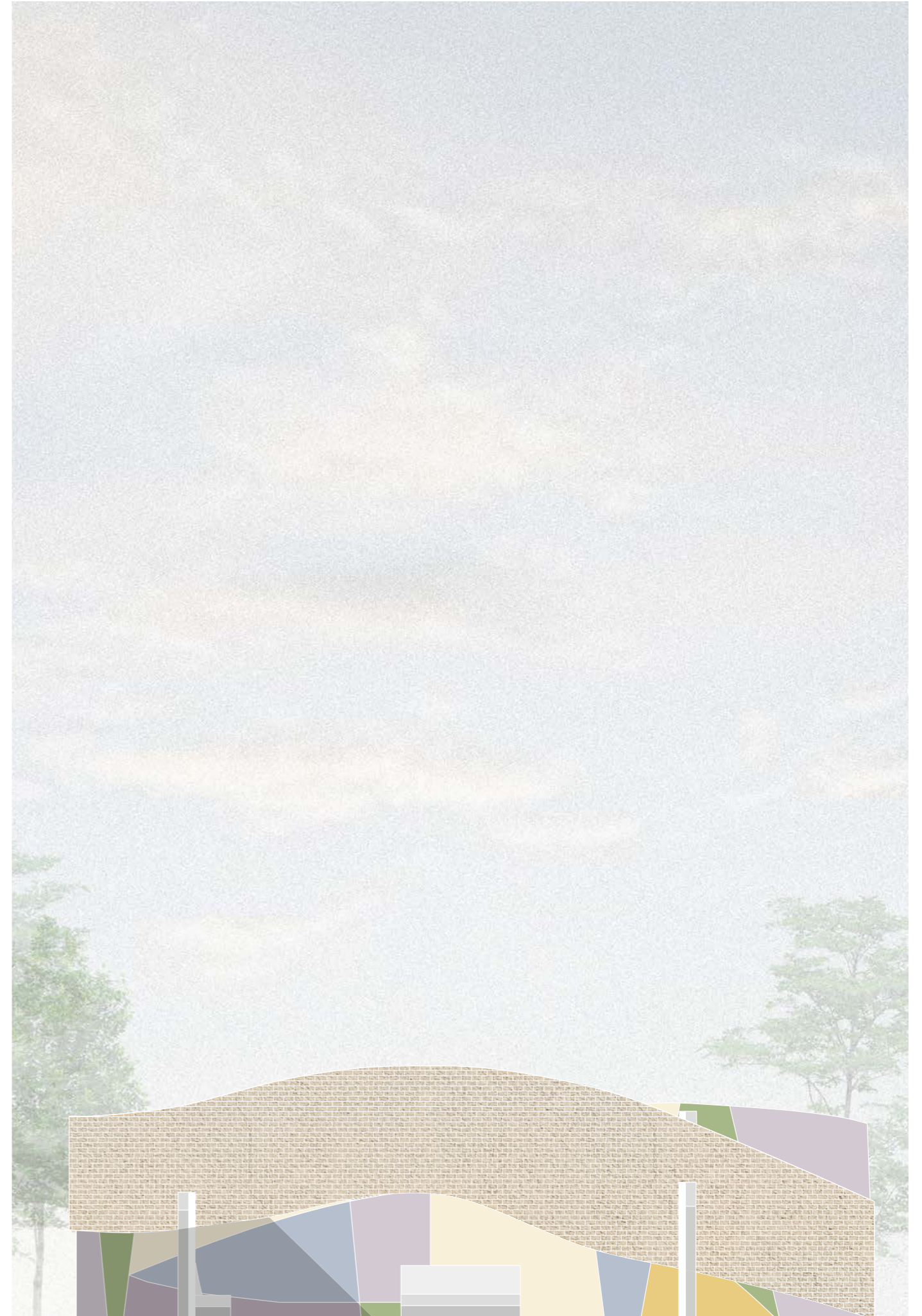
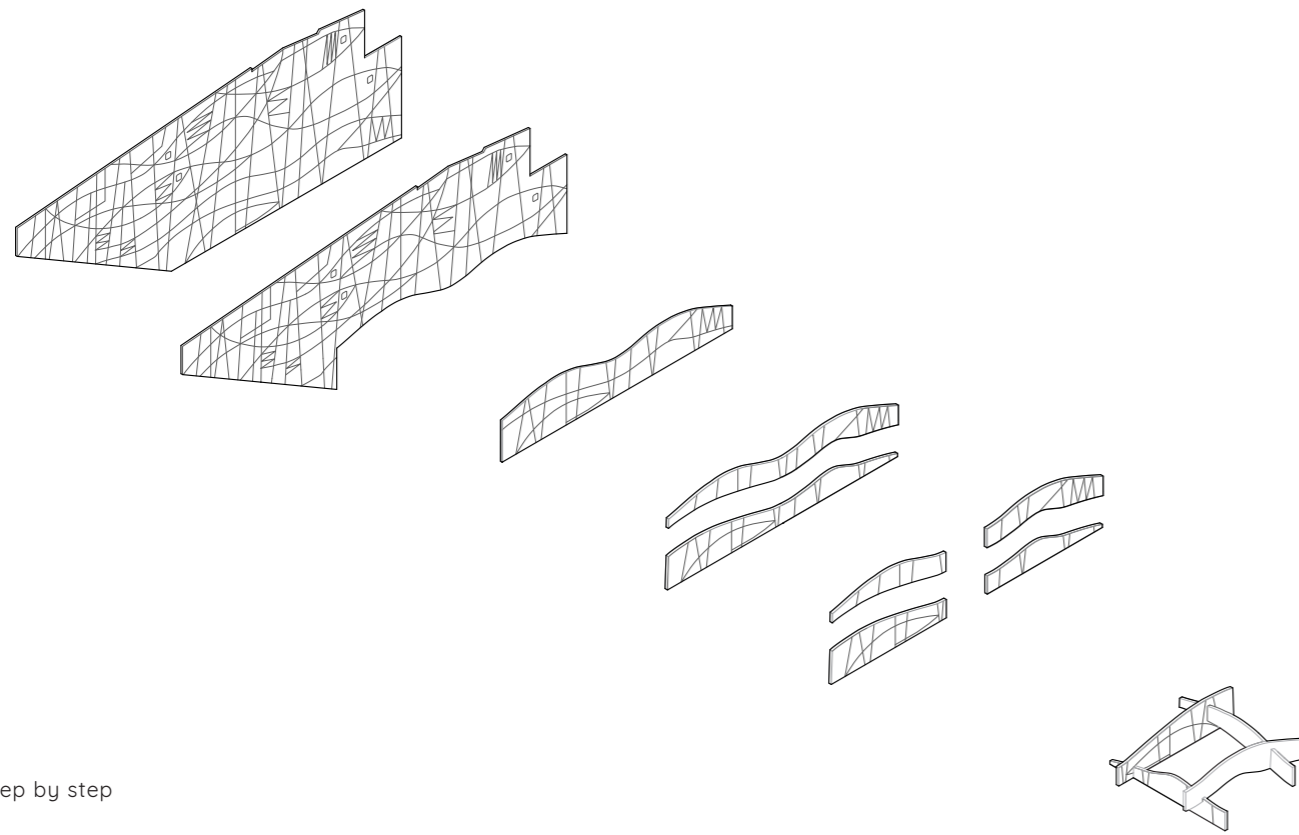
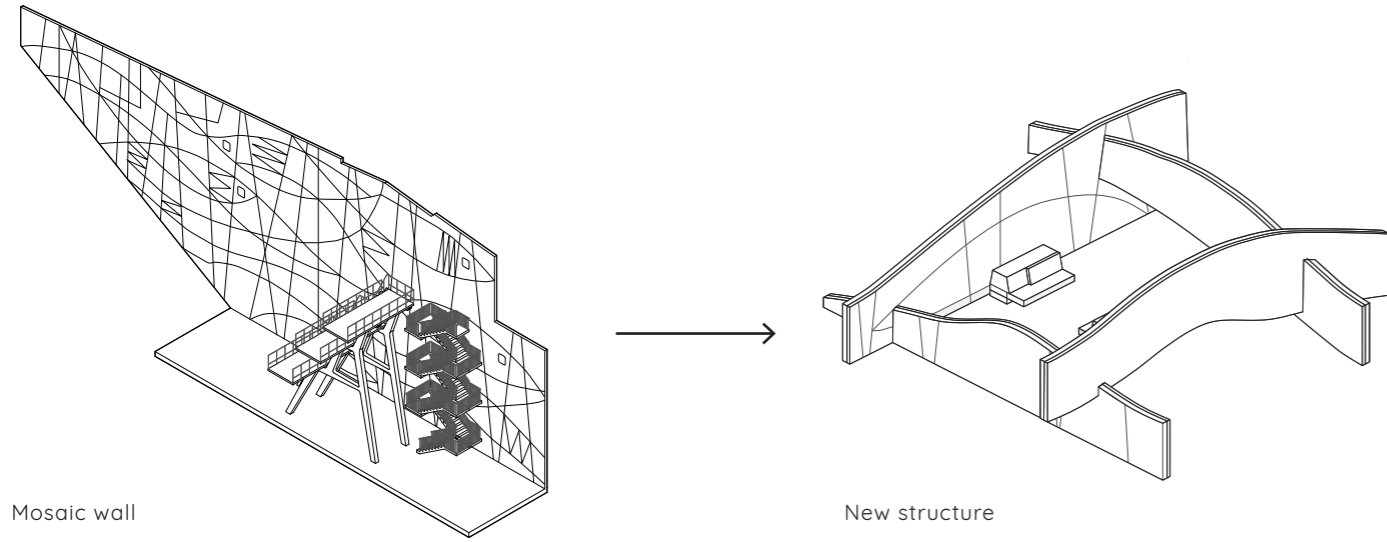
In the second try called "Fractioned structure" I used the fragments more freely and used a particular fragment, the one where the big mosaic wall is on one side and the exterior brick wall on the other. I explored breaking it down and creating smaller pieces from it by following the patterns in the mosaic art.



THE SOLID ONE



THE FRACTIONED ONE



BEYOND THE BUILDING

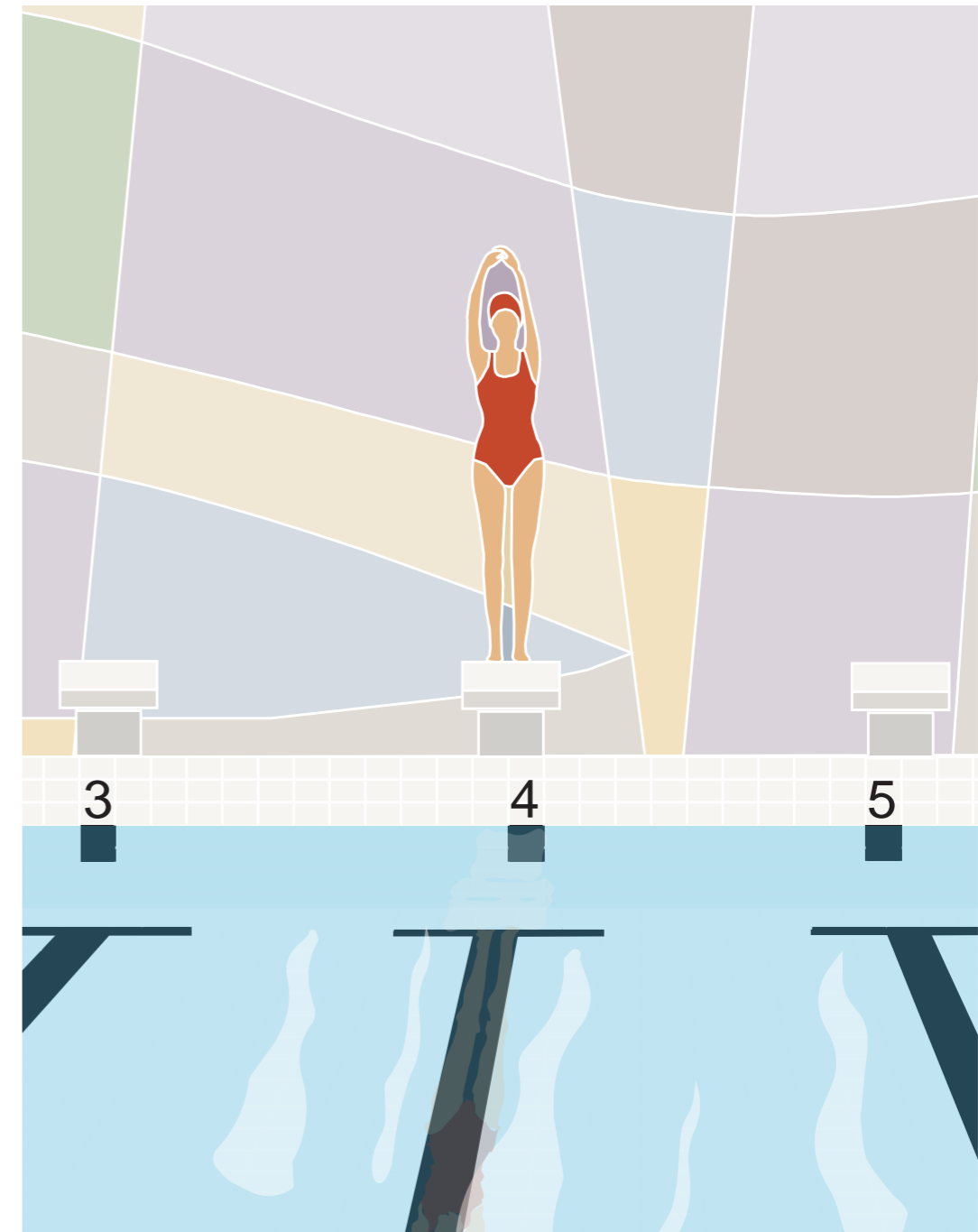
According to Rossi the function of the urban artifact can change and can be put aside if the goal is to explain their structure and formation (Rossi, 1984, 46).

But when deciding the program for the new design on Guldhedstornet in an analysis of the functions and the activities of Valhallabadet because I think in this case the activities around it also carries the memory of the urban artifact. The aim was to be able to translate and reuse them into something similar but suitable for the new site.

The main activities I identified as important from Valhallabadet was:

- Swimming
- Water and play
- Sauna and relaxation
- Recreation and relaxation
- Café

The first and obvious one was of course swimming. Water and play was also included because of how bathhouses play an important role in children's development and also that water is often something fun that is strongly connected to play. The design of Valhallabadet was an early example on how the child perspective was included in the planning.(Valhallabadet- Kulturhistoriskt underlag, 9.)



Sauna and relaxation also plays a big part for many people when visiting Valhallabadet and in the connection to the changing rooms there is a roman bath, relaxation spaces and saunas.

Café and fika is something that is also connected to the activity of going to a bathhouse. The employes of Valhallabadet showed where the original café was situated in the entrance (There is a new one now in the part build in the 1980's) and how the marble floors had places that were worn in front of the cafedesk because of al the children that had been standing there waiting to buy ice cream. (Personal commonucation, 8 Februari 2023).

The aim was to be able to translate and reuse them into something similar but suitable for the new site. Adaptations needed to be made when it came to scale, because of the much smaller size of the square in relation to the Valhallabadet. The square also holds properties that I wanted to preserve like paths and sightlines. I concluded that the activities that I was going to continue working with further on were these:

Swimming

Water and play

Recreation and relaxation

Sauna

Café

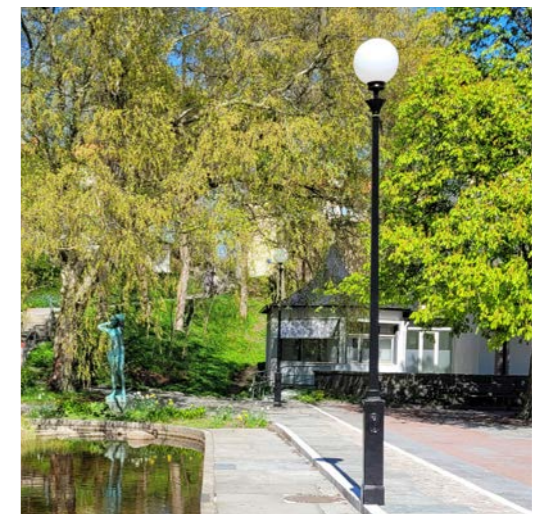
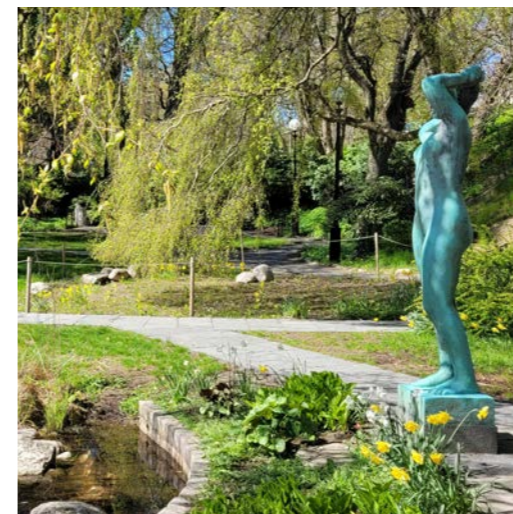
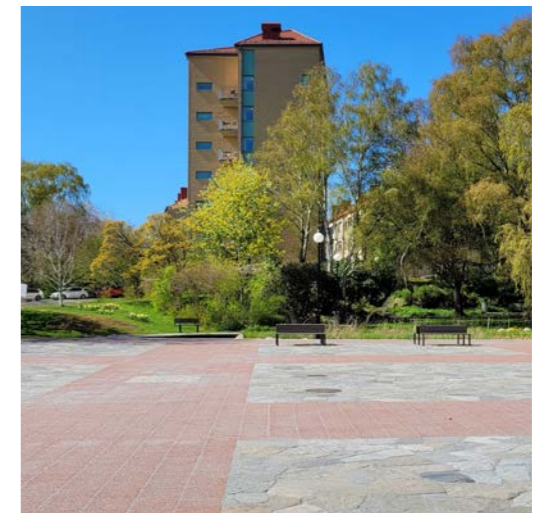


NEW SITE FOR DESIGN PROPOSAL

Guldhedstorget was built between 1944-1947 with the purpose of becoming the "community center" of Norra Guldheden. The buildings surrounding the square are designed by the architects Gunnar Wejke and Kjell Ödeén (Caldenby et al., 2021, 124). The buildings consist of two low rise buildings, one high rise building and a building which originally was a restaurant. The previous restaurant has many characteristics of the 1940's with many exposed natural materials like roofing in slate stone, copper plated dormers and limestone pillars carrying the overhanging roof (Caldenby et al., 2021, 124).

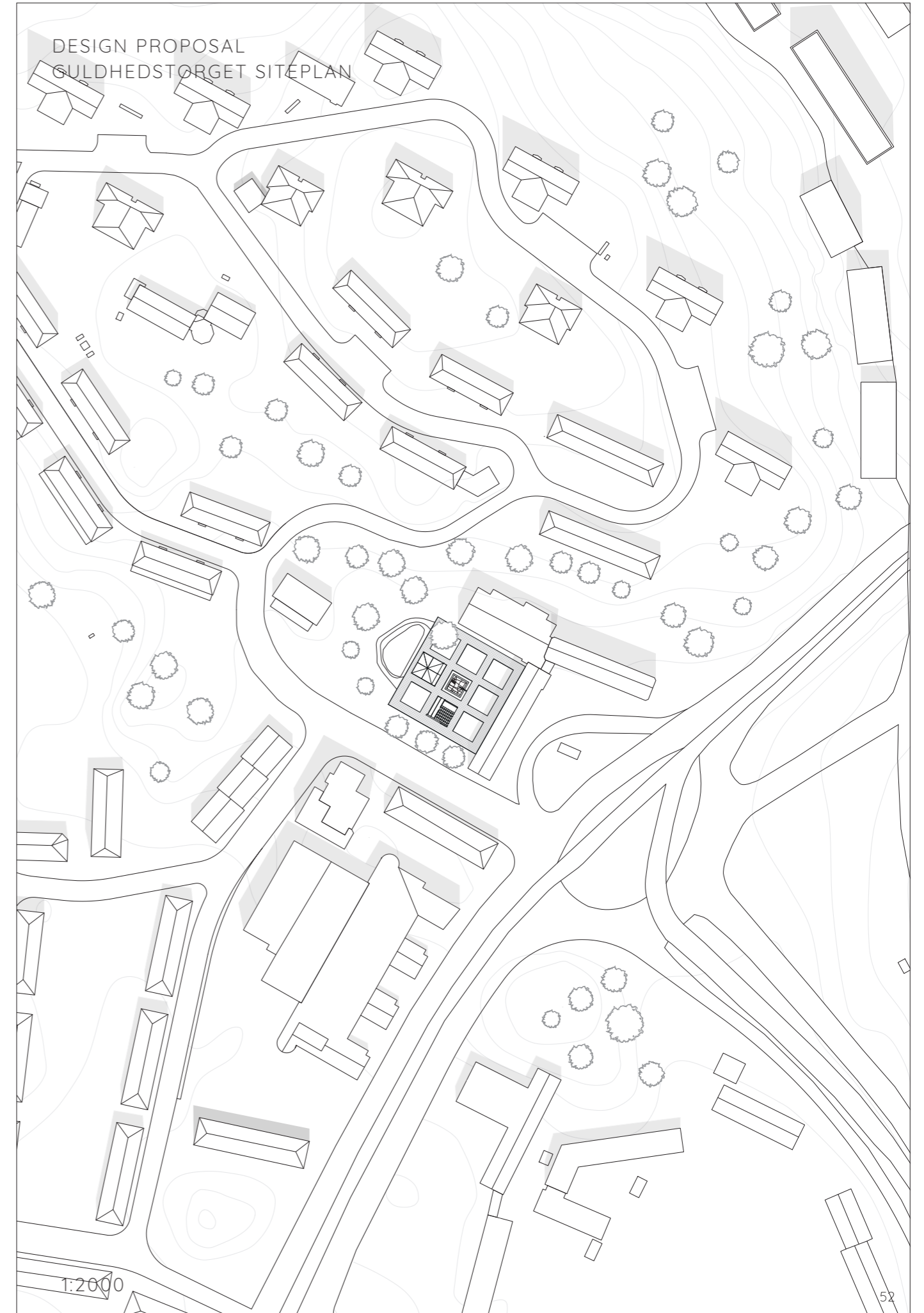
The area "Norra Guldheden" at large consists of low rise apartments buildings in, what is typical for Gothenburg yellow brick facades and also free standing highrise buildings. Connecting to the square there's a garden from the 1930s by the artist Carl- Oscar Olsson with a pond and a bronze sculpture by Nils Sjögren. Initially the bottom floor of the low rise apartment building connecting to the square consisted of many smaller shops, nowadays one grocery is taking up the whole bottom floor.

In the article "Stadsarkitekten gör en torgturné" from Göteborgs Posten, the city architect Björn Siesjö describe Guldhedstorget as a place where nothing happens. He says that perhaps it is elegant, but dead (Wasastjerna, 2022). Despite this Guldhedstorget is located in central Gothenburg, situated in a residential area with good communications and large universities close by so there is much potential to revitalize the site. The square is part of the municipality preservation program, therefore the new design for the square has taken as much consideration as possible of the existing qualities. For example when it comes to preserving the garden, adapting to scale and interfering as little as possible with the original grid of flagstone on the square.



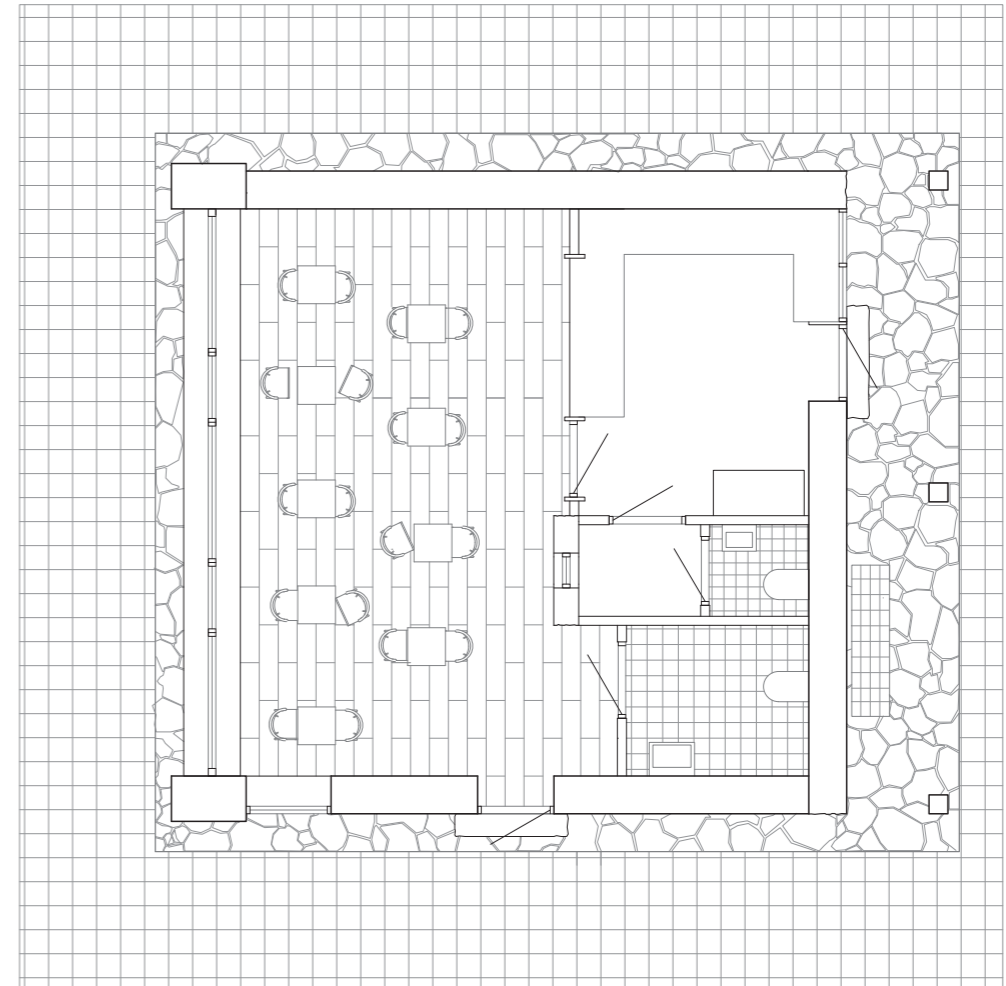
PROGRAM

The program for the new design proposal is elaborated from the result in the research around Valhallabadet as an urban artifact and the fragments and activities collected to preserve the collective memory from the building. The site of Guldhedstorget is a square from around the same time as Valhallabadet which also is strongly connected to Folkhemsbygget and its ambitions of that time. The locus as Heden, a specific site changes but the locus of the architecture remain similar and the city of Gothenburg is preserved. This was something I thought was interesting to explore further, how a new architectural design can emerge from the collective memory from Valhallabadet. Valhallabadet as a devalued but still much-used building that is up for demolition, can help to activate a valued but unused and forgotten place built at the same time. Guldhedstorget has been pointed out as a cultural environment of national interest and is part of the municipalities conservation program therefore the new design for the site has taken as much consideration as possible of the qualities of the existing square. For example when it comes to preserving the garden, adapting to scale and interfering as little as possible with the original grid of flagstone on the square. The grid consists of squares that are approximately 8x8 meters that are placed at 3.5 meters distance from each other. I decided to use the grid as a template for how much space I could claim when continuing working with my design. The program consists of three new structures on the square. The café, the fountain and the pavilion.





CAFÉ BUILDING

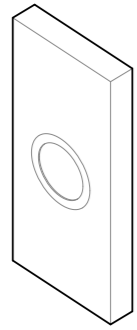


PLAN 1:100

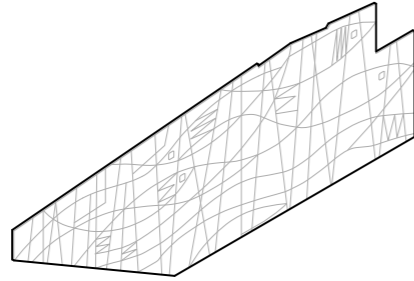
The Café building, created as a solid building made from parts of various fragments. The largest fragment being used for the facade and the interior walls are made of the mosaic and brick wall from Valhallabadet but turned inside out. Another large fragment is the window wall from the main swimming hall which is created into the window area facing the pond and park. Some parts have been added to the building, for example some of the interior walls. The fragments from Valhallabadet might be most recognizable from the outside because of the larger pieces used. In the interior smaller objects and elements are used which might not be obvious at first where they come from. The idea is that collected impressions of them will open up for recollection.

DESIGN PROPOSAL
REASSEMBLY

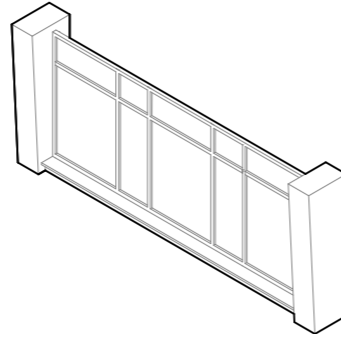
ELEMENTS AND OBJECTS USED FROM FRAGMENTS



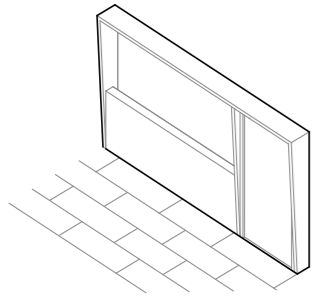
Wall and ventilation opening from **Old heating building**



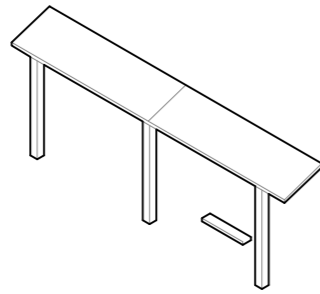
Mosaic wall from **Wall and diving tower**



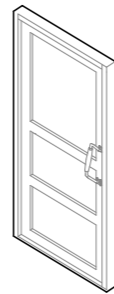
Windows and pillars from **Windowwall**



Old cafécounter and green marble floors from **Entrance**

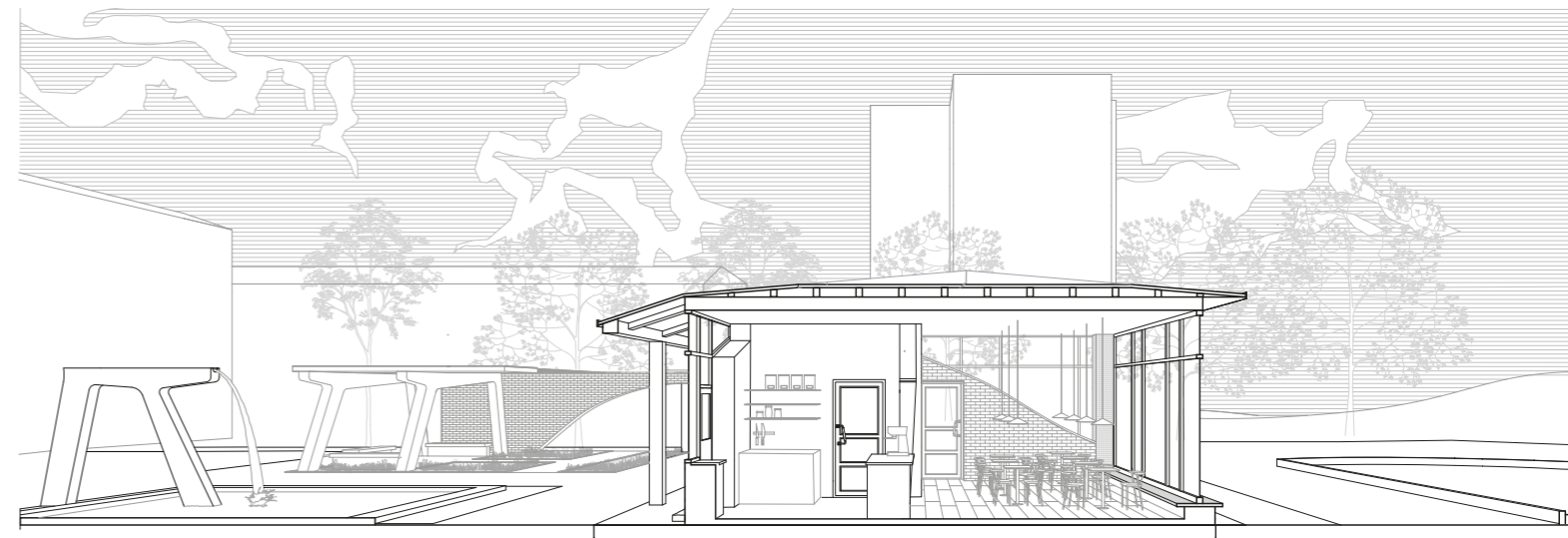
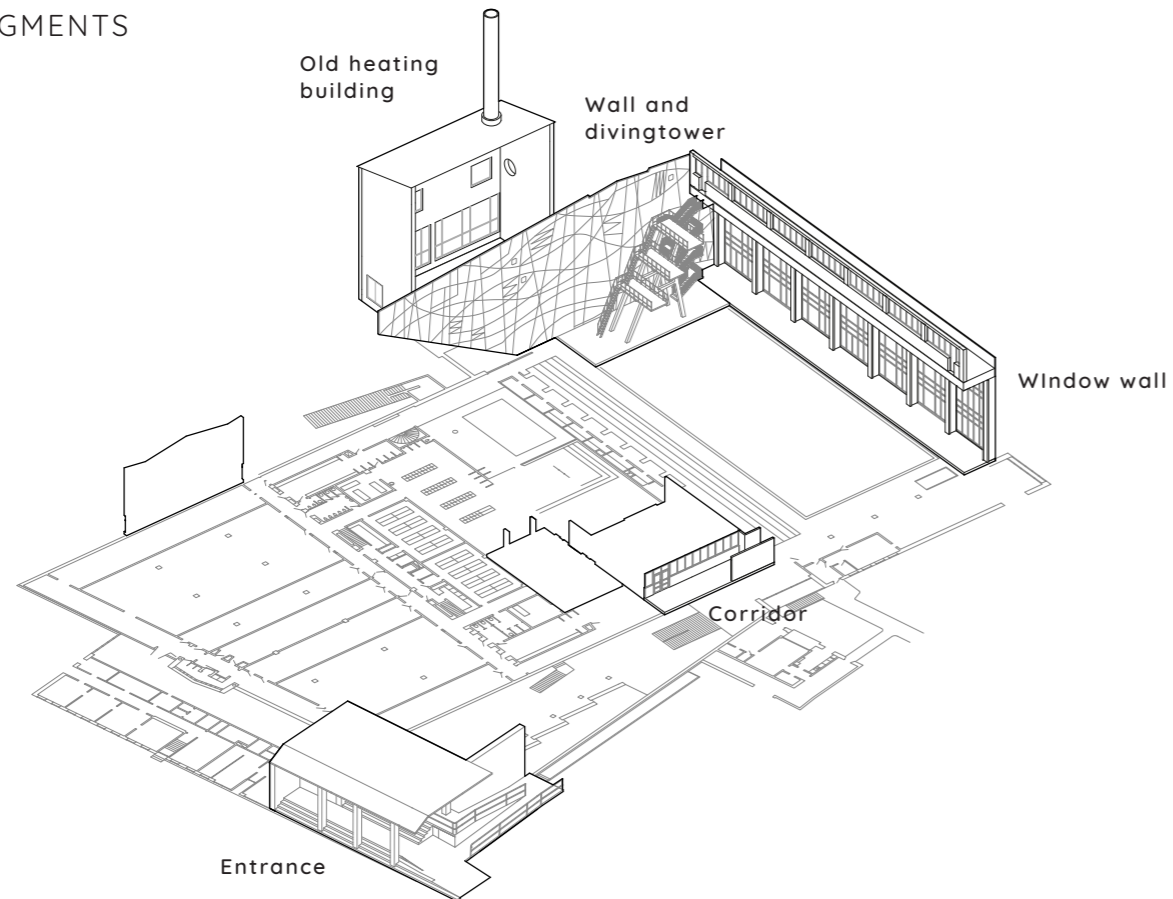


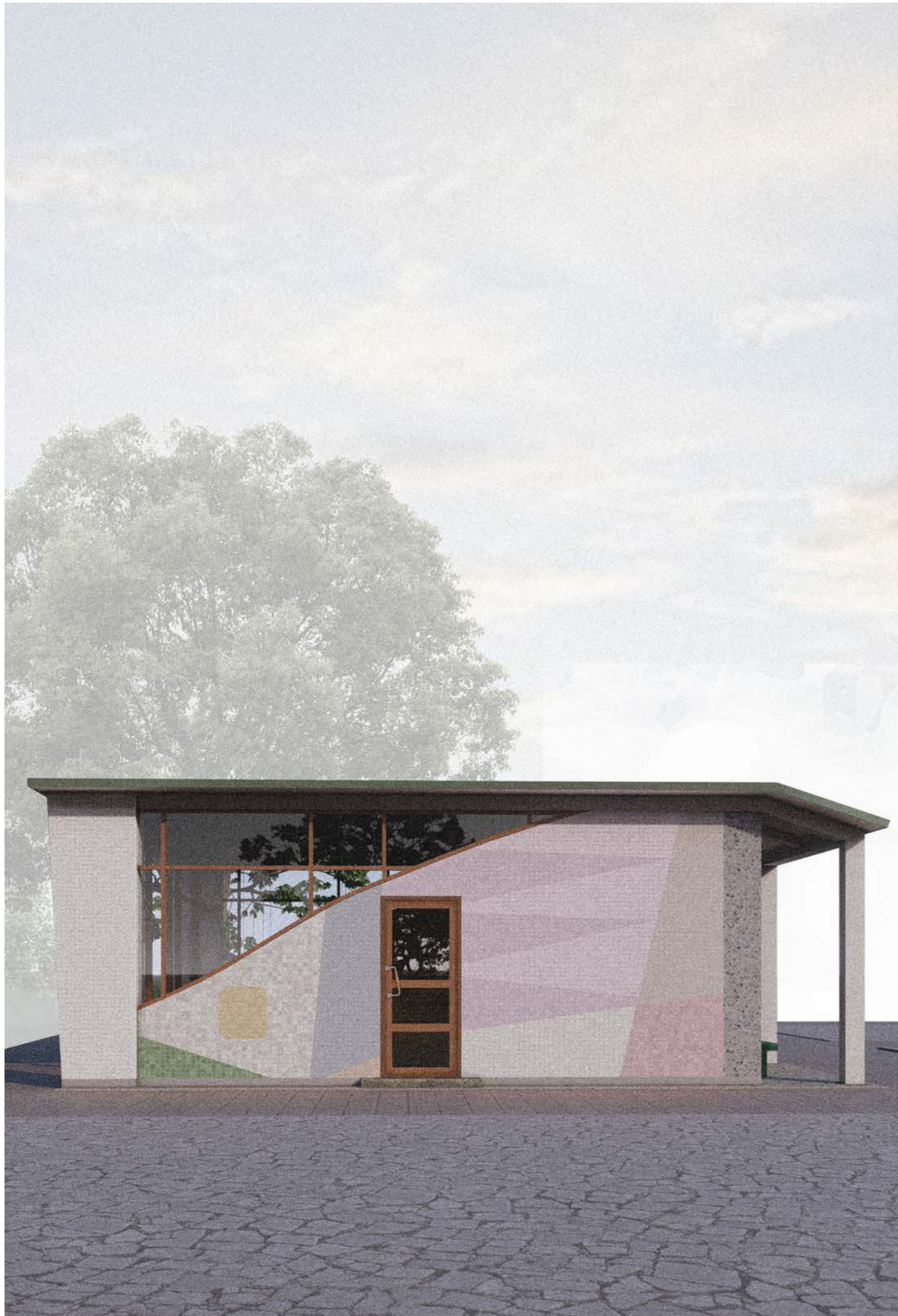
Tilted copper roof, pillars and stone stairs from **Entrance**



Wooden door from **Corridor**

FRAGMENTS

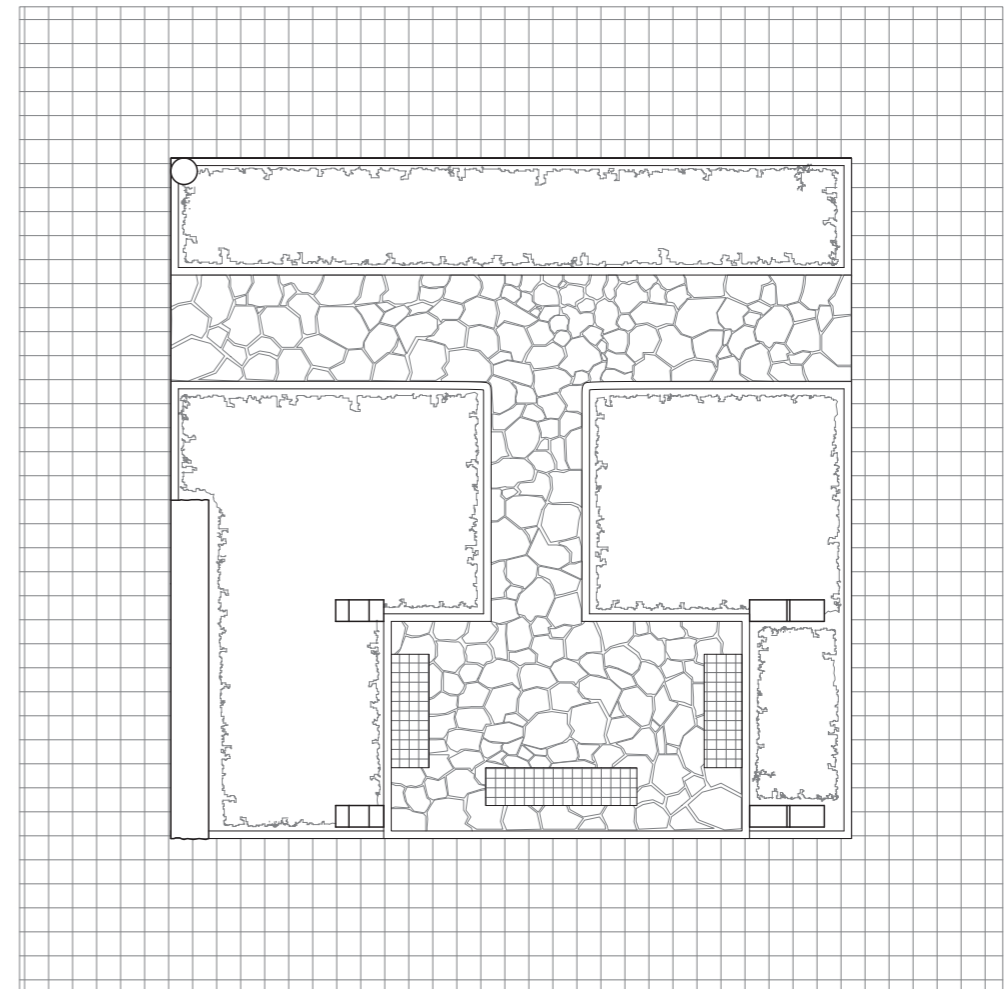








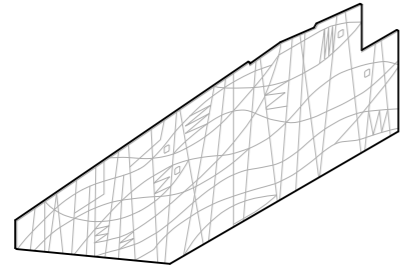
PAVILION



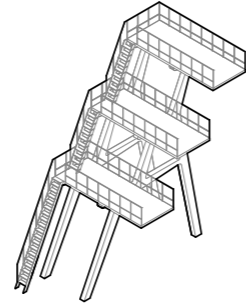
PLAN 1:100

This structure consists of looser compositions of fragments that create an outdoor area. A big part of the diving tower is reused here and works as a weather protection over the seating area. A piece of the mosaic wall with the brick exterior is also reused and works as a protection against the road that runs along this side of the square. This area was designed with the activities of recreation and relaxation in mind. This is a public open space where the green areas from the park close by was extended into the square and where people can sit protected from weather and enjoy the square.

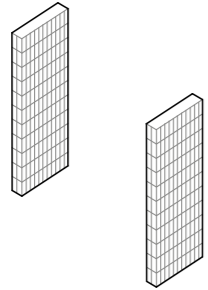
ELEMENTS AND OBJECTS USED FROM FRAGMENTS



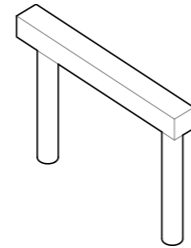
Mosaic wall from **Wall and diving tower**



Diving tower from **Wall and jumping tower**

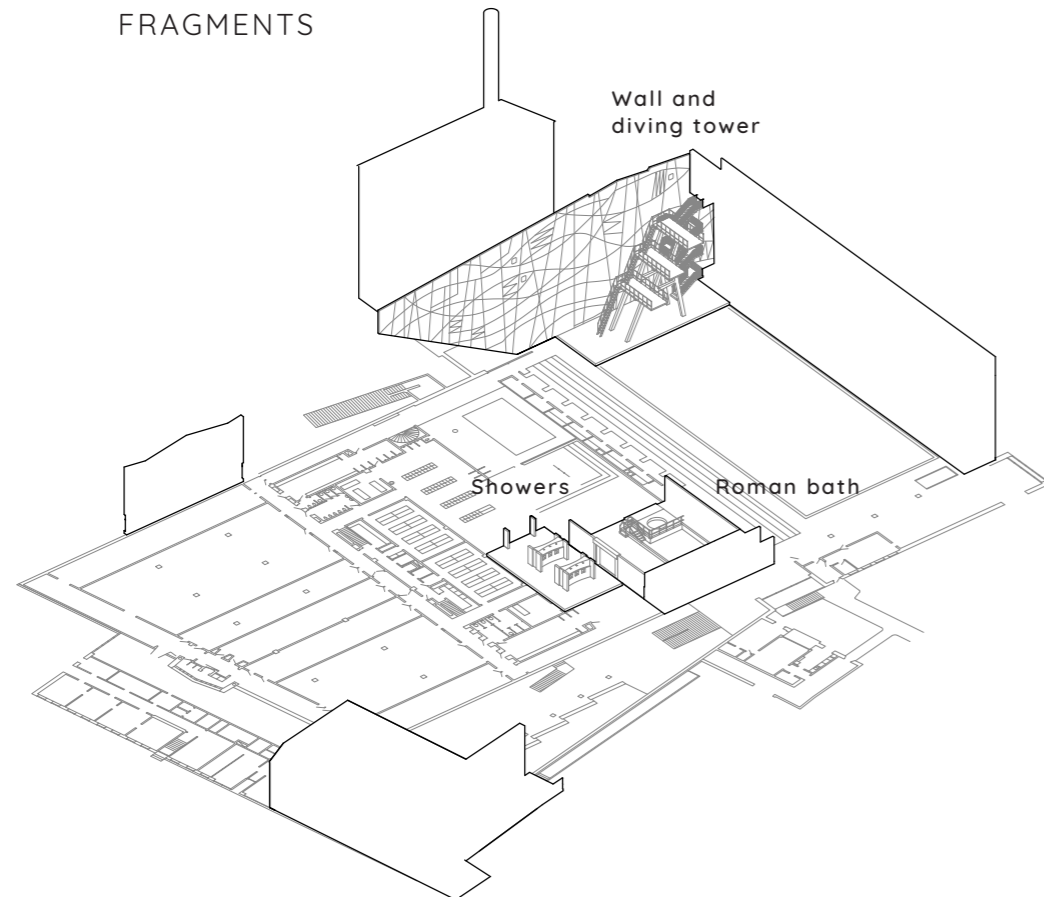


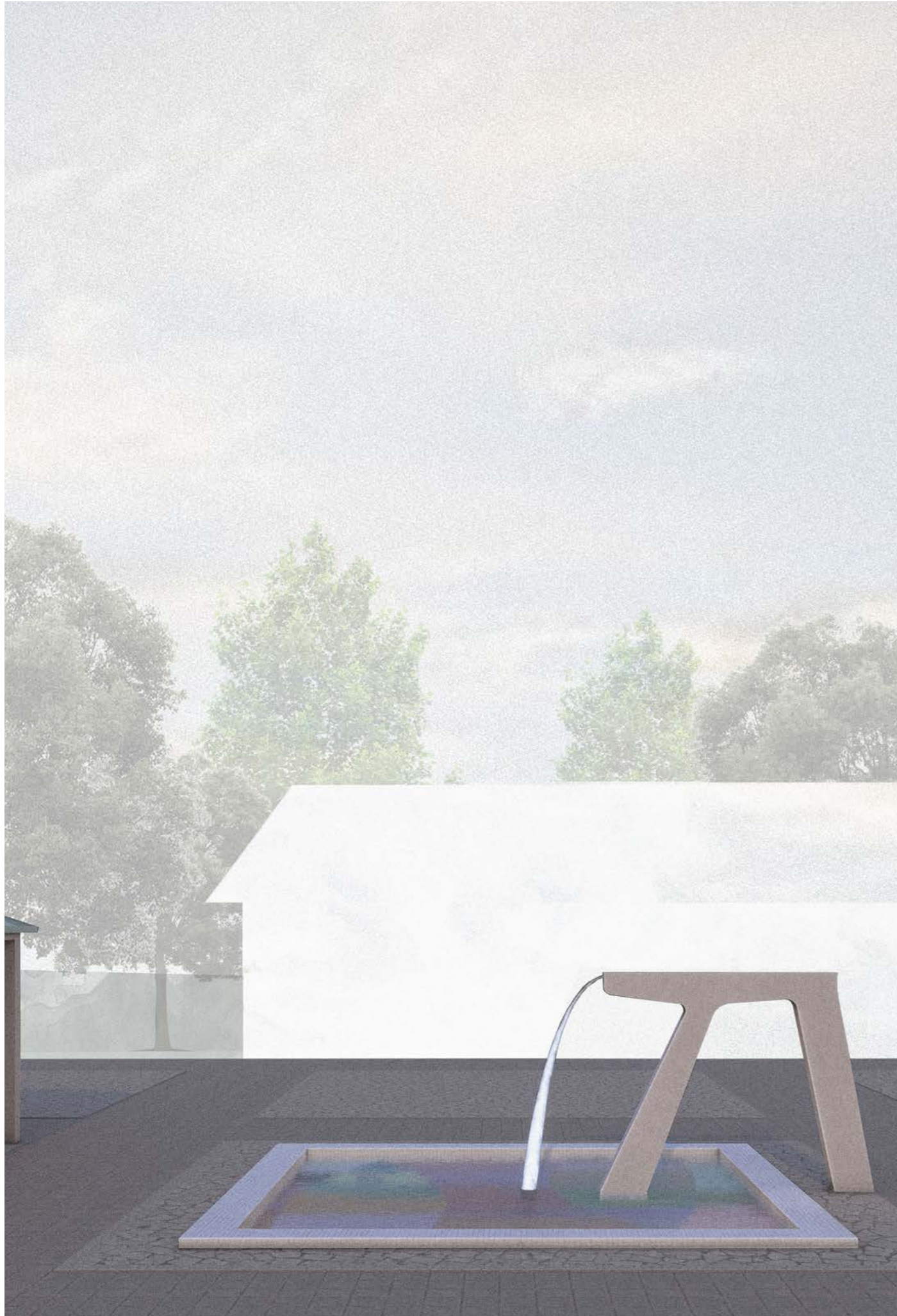
Showerwall with green tiles from **Showers**



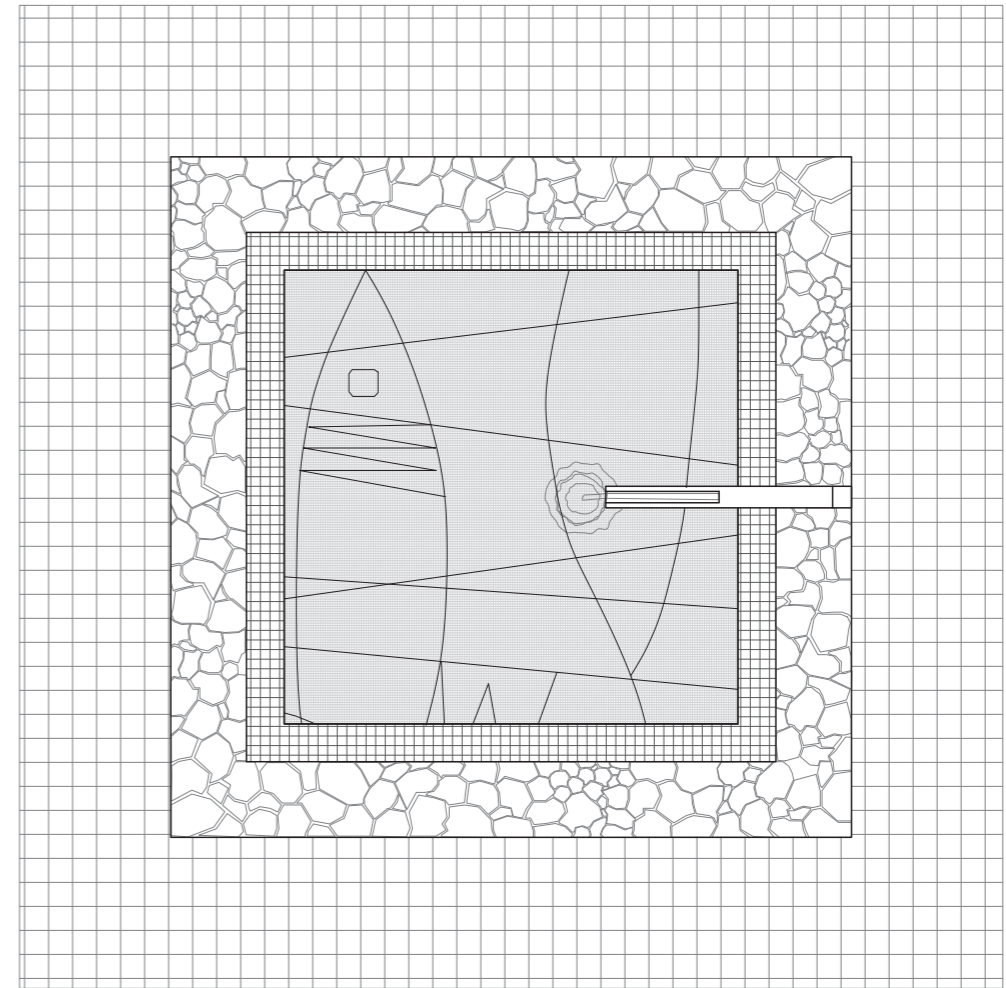
Tile portico from **Roman bath**

FRAGMENTS





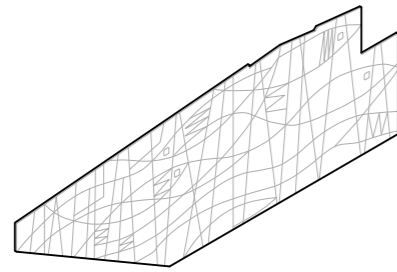
WATERPLAY WITH FUNTAIN



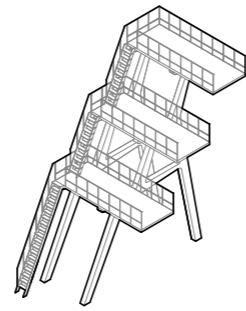
PLAN 1:100

This part consists of one smaller fragment taken from the diving tower which works as the source which the water springs from. The floor of the shallow pool consists of a part of the mosaic wall, the floor and the mosaic facade of the café mirror and relate to each other when standing in front of the monument. This structure was designed to work as a monument carrying memories and recollection of Valhallabadet with the pool, mosaic and diving tower fragments but at the same time a structure which works as a waterplay for children and welcomes activity.

ELEMENTS AND OBJECTS USED FROM FRAGMENTS

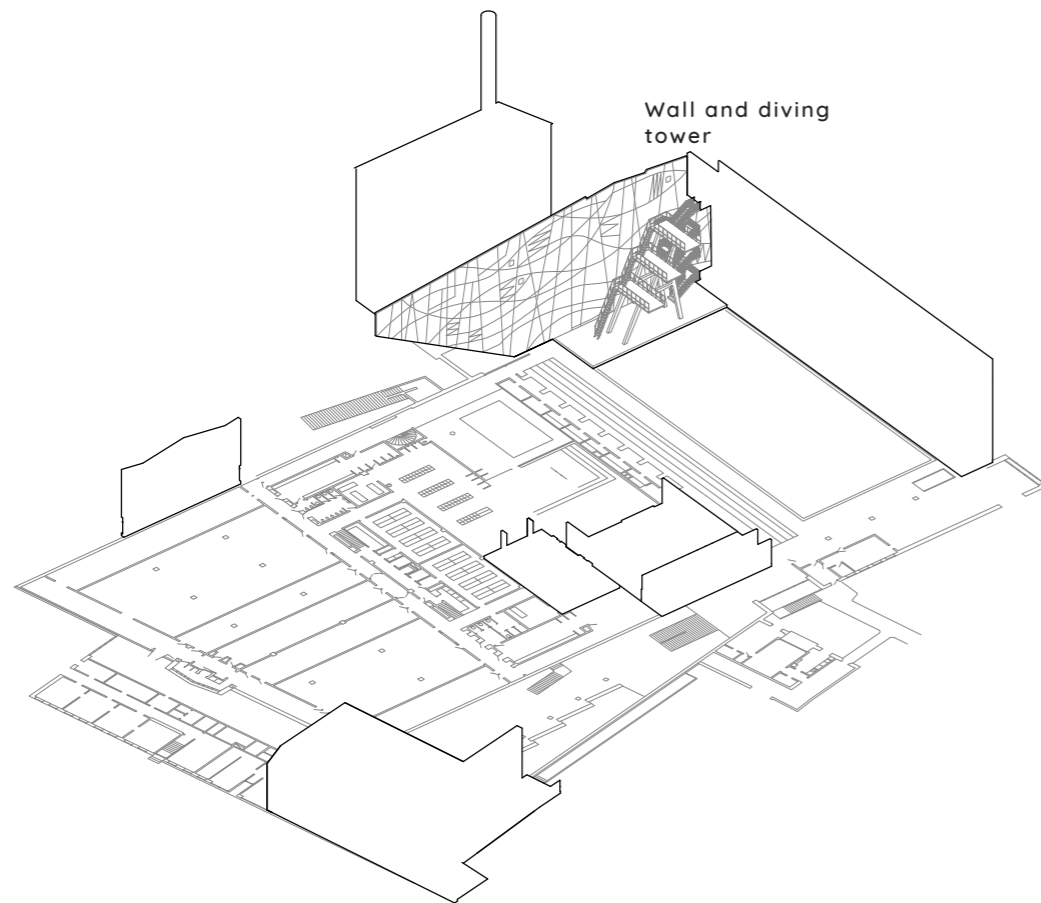


Mosaic wall from
Wall and diving tower



Pieces of structure and railings
from the diving tower
Wall and jumping tower

FRAGMENTS



DESIGN PROPOSAL
REASSEMBLY



The design proposal is divided into three different structures, which reuses the part fragments from Valhallabadet in different ways. Different approaches were made during the design process, where the café building used the fragments to create a solid building. The pavilion is an open structure where different fragments are connected more freely and the fountain/ waterplay is even more simplified and lets a few fragments speak for themselves, creating almost a commemorative monument over the previous building.

By reuse of the deconstructed fragments and the reassemble that followed, interesting juxtapositions were created that you normally would not find in either a building from the 1950's or a newly constructed structure. When the fragments were divided into even smaller pieces, previous proportions and properties of the fragments were sometimes dissolved. It was a complex task to manage to still preserve recognizable features and a sense of recognition that is connected to the memory of the previous building and at the same time work with smaller pieces that are possible to transport and fit into the new site and its scale. This thesis was seeking out how to preserve and recreate the identity and collective memory of Valhallabadet by reuse of material and form. The result is formed by how my method was performed and the interpretations made connecting preservation and change in an urban artifact. The method used was mainly focused around the archive of the building that was created and the architecture it contained.

A broader analysis of the collective memory could have been made using theories around sociology, place identity and history as well but limitations had to be made to be able to conduct a research within the timeframe. The design proposal created is my interpretation as a student of architecture and as an individual. How the building and the collective memory was translated is an individual interpretation which is influenced by own experiences and points of departure.

To conclude this thesis I thought this was a very interesting way of approaching reuse. The prime motive of reuse is sustainability, but by stepping away from the practical aspects of reuse and exploring it from the method of using collective memory I was able to explore more possibilities and incentives that come with reuse that I think also emphasizes the method of reusing. Even if the contemporary urban landscape is undergoing constant change, it is possible to preserve, even if it is just a few fragments, of its memories and identity.

REUSE AND DEMOLITION

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2. Photo. Hjortshøj, R. (2019). *Lendager Group uses recycled materials to build 20 townhouses in Copenhagen*. Dezeen. <https://www.dezeen.com/2019/04/16/upcycle-studios-townhouses-lendager-group-copenhagen-recycled-materials/>
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All photos used of Valhallabadet and Guldheden is private photos taken by me.

THANKS TO

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Friends and family



