

ARCHIVES

*Unfolding architectural
narratives;
The Observer, The Interpreter,
and The Actor.*

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Thesis Direction: Architectural Experimentation
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*Archives, a collection of materials storing
knowledge and insights obtained from the
research conducted in this thesis.*



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ABSTRACT

With a fascination for the act of drawing, this thesis focuses on using unconventional methods to uncover and investigate architectural narratives, exposing layers embedded within our built environment to introduce a transformation formed by iterations of reality. The narrative unfolds by using the industrial complex of Rosenlundsverket as a catalyst. As the industry faces liquidation, questions about the building's future emerge.

The start of the process takes on a more conventional way of approaching an existing building, where the building is viewed as an object to portray. This journey is physically manifested in the creation of hand drawings that encapsulate the investigative findings. Drawing serves as more than just a communication tool; it becomes a dynamic medium where representation and design intricately intertwine, allowing us to discover the dimension of reality and imagination. Through this process it made us think if the existing building could be seen as more than an object, and what would the outcome be if we saw it as the subject, a source for inspiration to compose a design transformation.

The method is structured into three stages: The Observer, The Interpreter and, The Actor. These perspectives are created to depict the process, and to develop a deeper understanding of each iteration.

The thesis compasses the development of archives and a speculative design, by re-imagining and re-articulating the essence of Rosenlundsverket. Developing a method that allows for a process that does not kill intuitions by rationalizing.

By drawing Rosenlundsverket as a carrier of components, the thesis unfolds diverse design methodologies to enable innovative approaches, allowing for an introduction of speculative design aimed at questioning conventional notions of value. The outcome has taken shape of drawings and models. We have come to understand that art and architecture are not static entities but dynamic processes. This insight imprints the research of our journey, inviting further exploration and question architectural narratives. Resulting in twelve hand drawings (700 x 1000 mm), representing each stage of our process.

Keywords:

Architectural narratives, Iterations of reality, Perception of architecture, Speculative design, Drawing as medium

THESIS QUESTION+AIM

How can drawing and collage methods serve as a design process to discover and investigate architectural narratives within an existing structure that faces uncertainties of its future, going beyond the visible to explore the imaginative to form a speculative design?

Aim

The thesis aims to question traditional notions of approaching existing buildings by the use of drawing and collage methods as a tool to discover and investigate architectural narratives. We seek to explore beyond the visible, entering the realms of imagination to form a speculative design.

Limitations

- + We can not foresee a program or the outcome at the beginning of the process.
- + All the stages has to be complete to move forward with the process, however we are able to alternate between the steps when complete.
- + Rosenlundsverket is a protected object according to the Protection Act (2010:305), which means that there are special restrictions regarding access and photography of of the building's interior. For that reason, we have not been able to work with present interiors of the building.

Delimitations

- + The design process does not take building regulations into account
- + The introduction of a program does not come from plans from the city of Gothenburg or other authorities.
- + The design does not take into account with the broader context and urban planning, only treating the building and its site

MEMORY

As we wander the world, we encounter countless unique experiences and sensations. Every aspect of our surroundings have a vibrant influence, evoking distinct emotions within us. When we interact with architecture, it is not just about what we see; we also experience its texture through touch. We feel the texture of materials, the interplay of light and shadow, the gentle breeze through open windows, the sound of footsteps traveling across a room, and even the lingering scent in the dampest corners. Architecture engages our senses and provokes cognitive responses, unlocking pathways to our most profound memories, and seamlessly intertwine past and present experiences.

Drawing from the concept of sensory experience present in landscapes and architecture, architect Peter Zumthor's approach accentuates the profound influence of memory and intuition in architectural design (Zumthor, 2021). By immersing himself in the essence of a place, Zumthor's creative process is influenced by blending old and new sensations. As a result, his architectural creations transform the simple functionality; they become tools to carefully express the essence of a place. Memory and perception are intertwined and become a dynamic force in shaping the present moment.

So when a piece of art or architecture makes memory speak to you, it is mingled with the world or whatever you know, maybe conflating the actual and the factual. Memory is now, a kind of happening at this very moment. (Nabokov, 2000)

Memory is an ever-present theme in Zumthor's work and in his book *Thinking Architecture* (1998), he reveals his early memories of experiencing architecture and how these memories contain the deepest architectural experience he knows. He refers to how he remembers how one specific door handle felt in his hand, and how that

memory paints a picture that brings him back to his childhood home. For Zumthor these memories serve as a source of atmospheres that he explores in his work. Sensory experiences emerge through the essence of materials, which Zumthor applies to evoke sensations. (Zumthor, 1998).

This indicates how we do not only see architecture but how we also feel it. How architecture exists in both physical form and in the dimension of our imagination. For Zumthor the essence of a place becomes an important element in his design process and in which the medium of working with sensory experiences is the essence of materials.

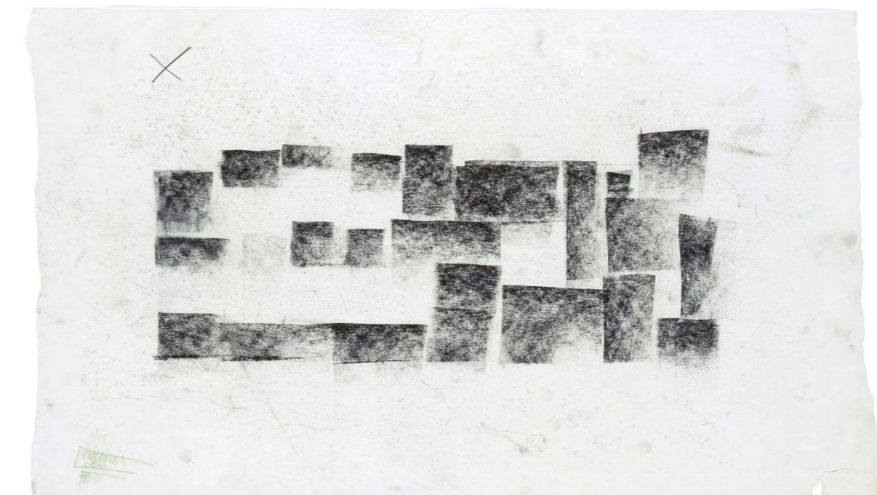


Figure 1.
Drawing of Peter Zumthor for Thermal Baths (1996)

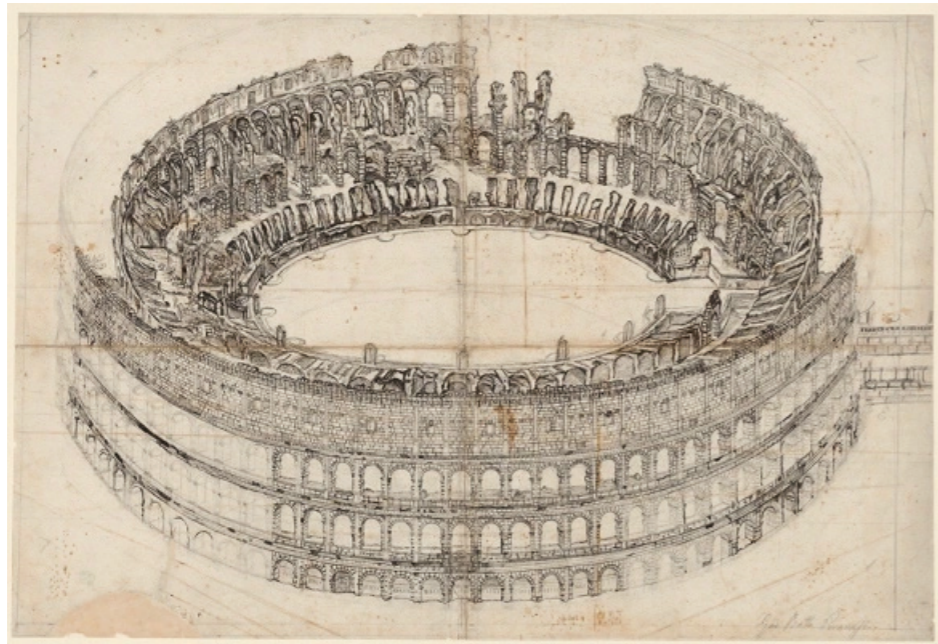


Figure 2.
Giovanni Battista Piranesi, *Colosseum in Rome, Bird's Eye View from the North*, ca. 1760–70
(Staatliche Museen zu Berlin, Kunstbibliothek / Dietmar Katz)

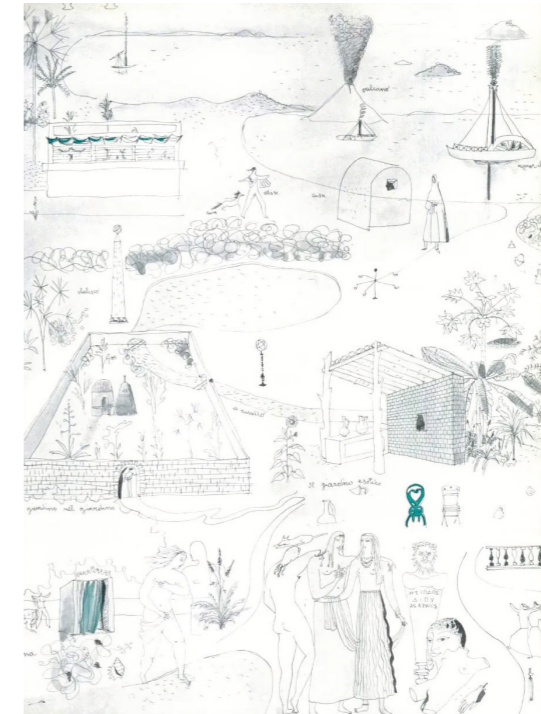


Figure 3.
Lina Bo Bardi, *Illustration of gardens*
Lina Bo and Carlo Pagani, *'Casa sul mare di Sicilia', Domus 152* (1940)

In connection to the sensation of memory, a certain phenomenon is brought to the surface. In *The Interpretation of Dreams* by Sigmund Freud (1899) he describes a dream of a place he has never been to but which he seems to remember.

“I dreamt once that I was looking out of a railway carriage at the Tiber and the Ponte Sant’ Angelo. The train began to move off, and it occurred to me that I had not so much as set foot in the city. The view that I had seen in my dream was taken from a well-known engraving which I had caught sight of for a moment the day before in the sitting-room of one of my patients.”
(Freud, 1899)

It is likely that the image that caused Freud’s recollection of a place he had not yet been to, was the print of the Ponte Sant’angelo, created by the eighteenth-century topographical engraver

Giovanni Battista Piranesi. If indeed this was the specific print Freud encountered, its impact must have been compelling enough for him to subconsciously grasp the scene into his own personal experience (Cooper, 1999).

During the eighteenth-century engravers and draughtsman rarely based printmaking on the corporeality of cities. This was because they often needed to compress the features of a city into a single view, even if that view did not exist in reality (Cooper, 1999). This resulted in an image that combined real features of a city with free interpretations. Through this synthesis of record and invention, and the dynamics between viewer and object, created a collective reservoir of memory. This collective memory often becomes stronger than the experience of the place itself. (Cooper, 1999).

Like Piranesi’s imaginary landscapes, architect Lina Bo Bardi completed a landscape as part of the project for a house in Sicily, that functions as a repertoire of mythical memory and subconscious images (Fabrizi, 2020). The drawing depicts a reinvented topography of Northern Sicily, a landscape condensed with structures of architectural archetypes as well as figures from Greek mythology. The landscape has a layered meaning whereas the topographic features of Sicily merge with a territory of mythical memory (Fabrizi, 2020). Bo Bardi uses drawing as a medium to represent her cognitive process of imagination as well as a representation of vernacular and historical memory in which Bo Bardi wished the project to absorb. Most importantly, the use of drawing enables a process of collecting, organizing, and displaying images, extracting them from their original context and placing them in new arrangements. A process that

has resonance with the production of the actual architecture.

In essence, the encounters that we have with the world of architecture cause the imprinting of unique memories within us. So, when we perceive architecture, we carry a reservoir of memories and atmosphere, a subconscious world of imagination. For Zumthor, the unlocking of these memories occurs in evoking the essence of places through material expression. On the contrary, Piranesi’s prints seemed to create fictitious memories through provoking the viewers senses and imagination, by the blending of factual and imaginative representation. A process in which Bo Bardi has applied as a method for designing. Through their works, they encapsulate the power of one’s perception and bridge the gap between imagination and the tangible.

ACT OF DRAWING

In the journey of studying architecture, drawing is mostly taught as a tool for capturing corporeality. It's the medium through which design ideas are articulated, as well as informing their eventual realization. Yet, beyond its traditional role, drawing possesses the ability to visualize cognitive processes. As we increasingly use digital drawing tools, we ask to reconsider the significance of drawing by hand and their inherent agency in the creative process.

Shifting back and forth between idea and practice, mind and body, is manifested in the simple notion of the hand guiding the pencil. As Robin Evans stated in "Translations From Drawing to Building" (1997), drawing serves as both a mental space for architects to translate and develop their ideas and a technique where the materiality of the drawing shapes the design process itself. Architects should reconsider how drawings can play an important role in designing, showing the gap between drawing and building.

Our built environment's structures intertwine with the intangible dimensions of creativity and expression, where representation seamlessly merges with reality. Can drawings, portraying reality and creativity, offer experiences beyond the ordinary? Art within architecture becomes a tool for conveying abstract concepts and encouraging viewers to question boundaries between the real and the imagined, the familiar and the unknown. The intersection of art and architecture can be a ground for exploration, blurring lines between form and function, structure and symbolism, where imagination knows no bounds.

With the simple medium of pen and paper, friction emerges - the sensation between pen and paper. Each stroke of the pen represents a deliberate decision by the author. As described by Patteeuw, the drawings of Sigurd Lewerentz's church of St Peter in Klippan, with every brick carefully drawn. The conventional notion that an architect's drawing merely depicts the final building's appearance

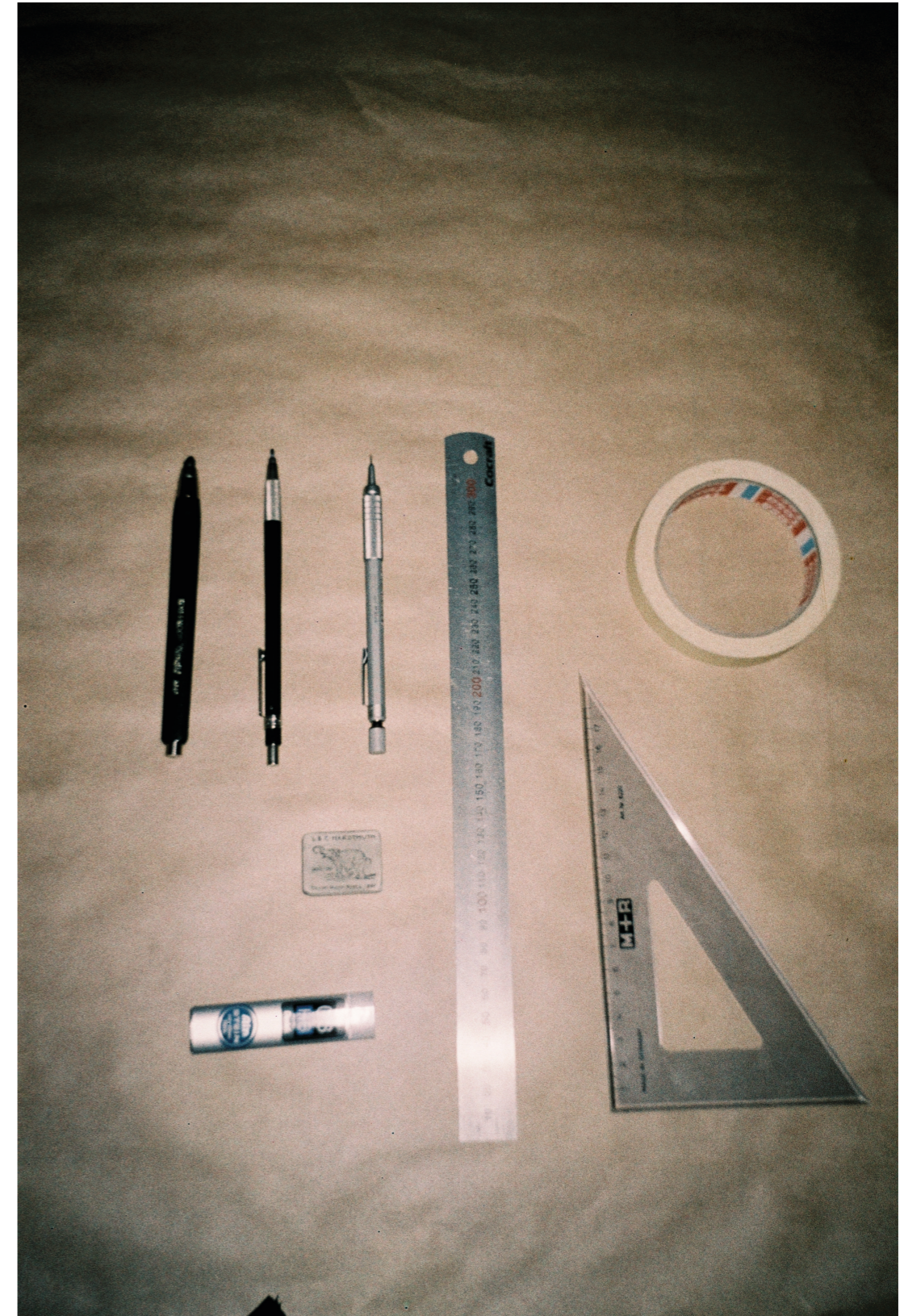
falls short of understanding how pencil and paper are utilized. Architectural drawings not only show finished walls but also suggest their construction methods (Patteeuw, 2020).

Robin Evans mention in his text "Translations From Drawing to Building" that a drawing communicates not just visual appearance but also structural, spatial, and material qualities. It captures a design's essence, guiding construction and allowing for adaptation and refinement as projects progress. These principles underline a drawing's significance in conveying ideas beyond visual appearances.

Using pen and paper is a deliberate choice, offering the freedom to express intuitive ideas. It serves as a universal language of communication.

"For me, drawing is like talking - it can formulate an idea, explain a thing or a possibility. It's important for me to translate my thinking process into an image" (Vriesendorp. M, 2016).

The developed method considers drawing not only as a tool to an end but an important part of the design process itself. Drawing becomes more than a tool for communication; it evolves into a dynamic medium for development. Through drawing, we are able to engage in a process of discovery, iteration, and redefinition of ideas.



OBJECT AND SUBJECT



ARE YOU PAINTING OBJECTS OR SUBJECTS?
THE DIFFERENCE BETWEEN

You painting a picture of a landscape

or

A landscape that inspires you to create a painting

-Christopher Cape

When drawing and painting, the terms object and subject, explain the different perspectives the artist can use when depicting a certain motif. “A still life is a depiction of objects arranged in a particular way by the artist...carefully placing their chosen items in the scene often to serve as symbols or metaphors.” (MoCP, 2022). In the Oxford Dictionary, an *object* is explained as “a material thing that can be seen and touched.” and a *subject* as “a person or thing that is being discussed, described, or dealt with.” An object can therefore be understood as a material thing that one portrays, whereas a subject is the core reason, or idea, for why something is depicted. The subject can be understood as the source of inspiration for why to paint something. The artist Christopher Cape (2019) implies the difference between the object and subject, where he explains it as a subject performing the action and an object receiving the action. This can also be understood as “You painting a picture of a landscape or a landscape that inspires you to create a painting.” (Cape, 2019). A subject is what inspires us to create something.

The Observer, The Interpreter and The Actor.

The concept of The Observer, The Interpreter and The Actor takes on an analytical, investigatory and transformative role. By using different roles, the perception is constantly shifting. The investigation grasps the physicality of the subject, as well as an imaginary form of it, creating a dialogue between object and subject.

The Observer engages in a comprehensive exploration of the factory’s architectural and historical fabric. This involves collecting a diverse arrangement of research materials such as photographs, drawings, and collages that encapsulate the essence of Rosenlundsverket. The observer treats Rosenlundsverket as an object to depict. The building is approached as a static entity. The Observer’s role becomes a crucial act of preservation and documentation, capturing

the visual and symbolic elements that define the factory’s identity. The collected materials serve as a reservoir of the past and present, embodying the narratives woven into Rosenlundsverket.

The Interpreter’s perspective is seen through imagination, where they see beyond mere physicality. They seek to re-read and uncover the distilled narratives from The Observer and its object. By abstracting and de-contextualizing the findings, new shapes take form. This process becomes a creative dialogue with the collected materials, offering representations of different interpretations. The shift from object to subject occurs through this process of iteration, where the building is seen as a source of inspiration for new creations. Thus, new narratives within the existing are found.

The Actor’s role is a continues exploration of viewing Rosenlundsverket as a subject, by giving spatial, structural, and architectural meaning to the drawings. The drawings and model act as a translator between imagination and design, which gives the outcome of a speculative design. A design that manifests both the present and a potential future.

Overall, these roles serve as the method for exploration and discussion - a rehearsal for critiquing and breaking down existing symbolic structures. The Observer, The Interpreter and The Actor work in tandem to navigate the complexities of Rosenlundsverket.

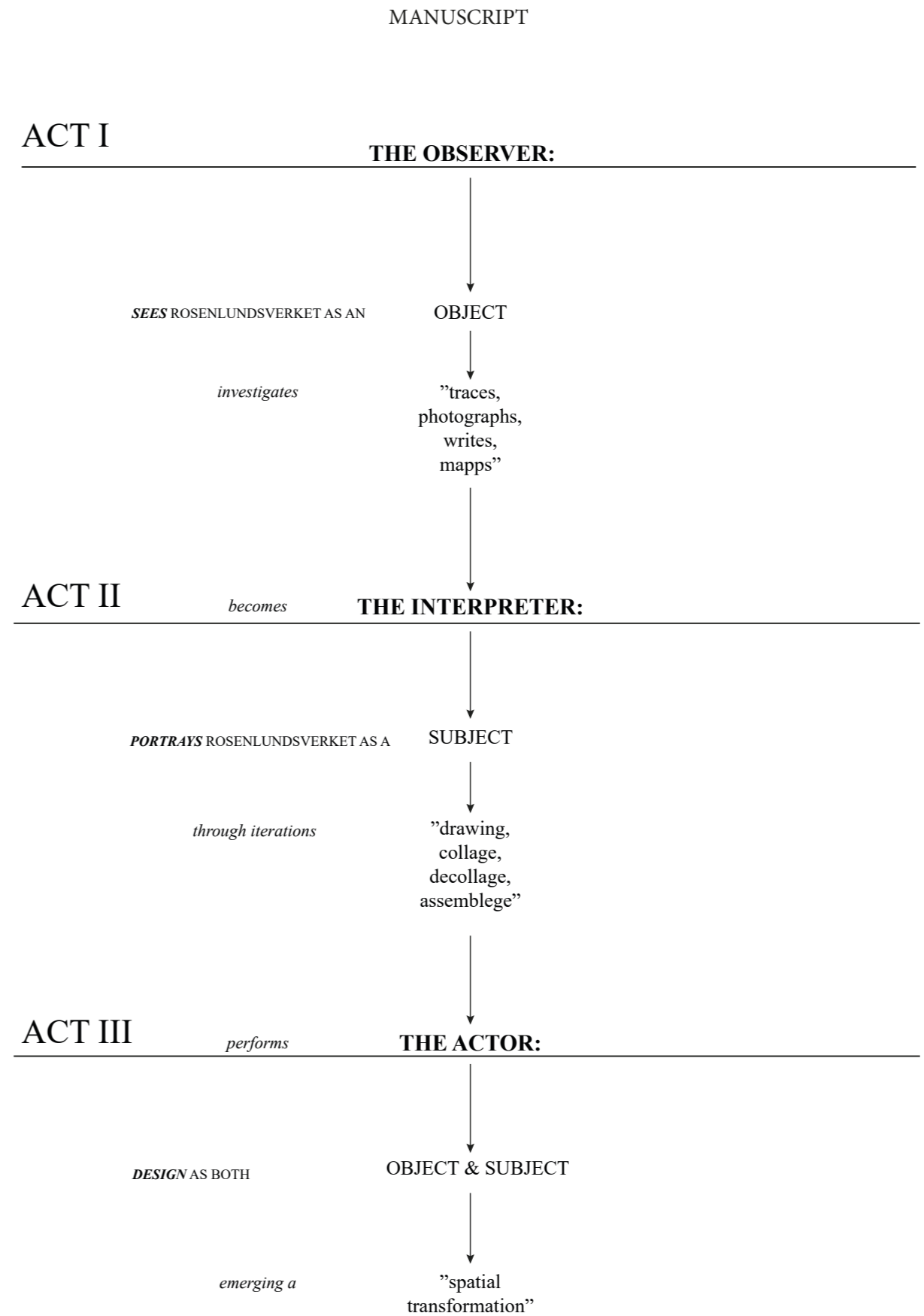
METHOD

A method emerges from the exploration of architecture as memory, the sense of architecture, and the act of remembering. It is shaped by the profound impact of sensory experiences and the interplay between memory and perception.

Architecture invokes memories and imaginations, creating a reservoir of unique experiences within us.

Drawing, traditionally taught as a means to capture corporeality, takes on a deeper significance in this context. It becomes a tool for visualizing cognitive processes and bridging the gap between idea and practice, mind and body.

For this method, drawing evolves from a mere tool for communication to a dynamic medium for development. It enables us to engage in a process of discovery, iteration, and redefinition of ideas. The method is born out of our research which embraces drawing as an integral part of the design process, offering experiences beyond the ordinary and blurring boundaries between reality and imagination.



ACT I.

OBSERVER & OBJECT

Dear reader,

As an observer, my role is to document my perceptions through portraying reality. Because of that, I'm writing to tell you about my latest finding. As I walked the streets of Gothenburg, the fragmented fabric of the city was disrupted at certain times. That was when I encountered Rosenlundsverket, a building that stood as a reminder of a foregone industry. An urge to understand its complexities and intricacies was formed within me. With my bare eyes, I will observe Rosenlundsverket as an object to investigate by decomposing its various parts. Creating a collection of segmented parts. My findings will serve as a repository of observations. In many ways, the process of investigating, collecting, and organizing drawings and photographs.

I hope my observations will create a means to further one's perception of Rosenlundsverket.

Yours faithfully,

The Observer.

Dear City,

I have witnessed the heartbeat of this city's history. For decades, I stood tall among the tones of industry, bearing witness to the hard work and sweat that built the very fabric of Gothenburg. My steel frames echoed with the stories of innovation, progress, and the relentless pulse of a city powered by ambition.

I have seen the sun rise and set over the changing skyline, a silhouette against the changing flow of time. My chimneys once whispered tales of industrial prowess, weaving the city's narrative with the threads of hard work and resilience.

Now, as the winds of change sweep through our city, I find myself at the crossroads of tradition and transformation. The symphony of construction echoes around me, new towers rising in a modern era. They are symbols of progress, gleaming with promises of a new horizon.

Yet, during this rapid evolution, I stand, an embodiment of memories and history etched into these weathered walls and rusted girders. My corridors resonate with echoes of the past, a testament to the sweat and labor that built this city. I am more than just steel and concrete; I am a keeper of memories, a repository of the city's soul.

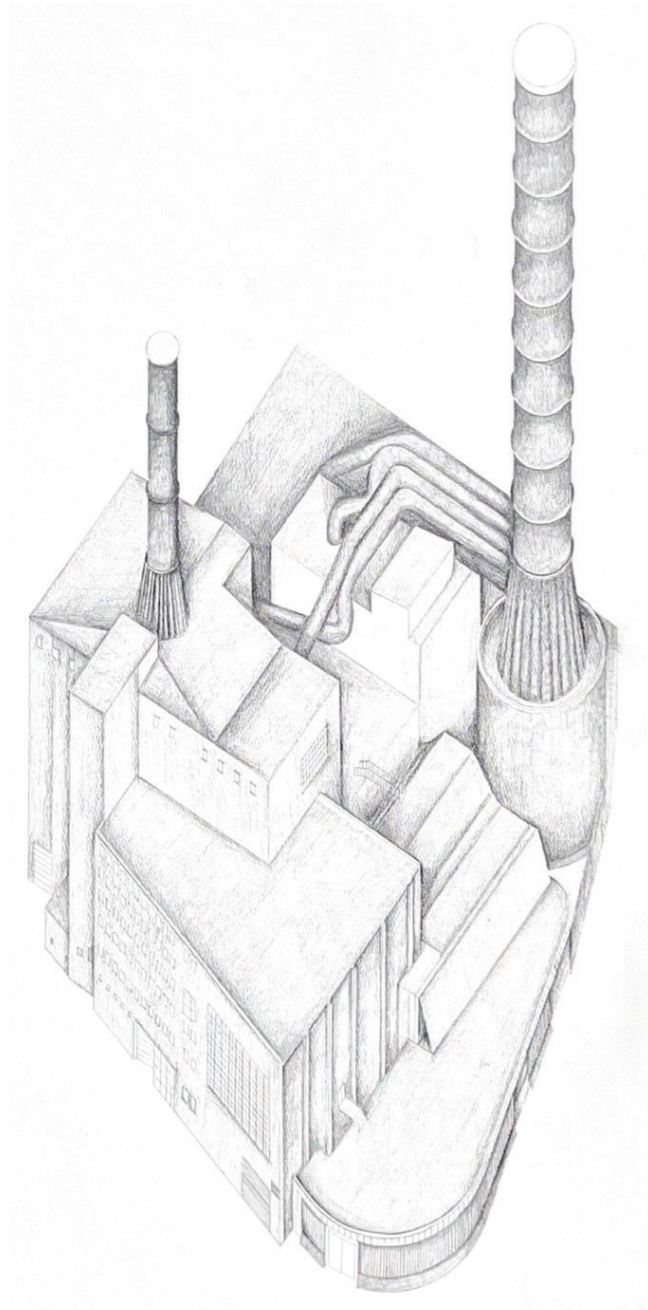
I am not oblivious to the city's need to evolve. But let us not forget the symphony of our collective past - the rhythm of the docks, the hum of machinery, the lives woven into these walls. Let us weave these stories into the tapestry of the future, embracing the duality of tradition and progress.

As Gothenburg marches into a new era, I stand ready to evolve, to adapt, and to symbolize the resilience of our shared heritage among the gleaming towers of the future.

Yours faithfully,

Rosenlundsverket.

OBJECT



I have made this drawing to represent Rosenlundsverket as it is today. With this drawing I aim to capture its static entity, a body made out of different parts.

Paper size: 700 X 1000 MM
Pencil: 0.3 HB

Rosenlundsverket

Address: Rosenlundsgatan 2 / Skeppsbron 7 / Stora Badhusgatan / Esperantoplatsen 1-2

Property description: Within Vallgraven 48:3 (Kvarteret Elektricitetsverket)

Owner: Göteborg Energi AB / City of Gothenburg

Municipality: Gothenburg

County: Västra Götaland

The area by the river is primarily a business area, characterized by industrialization and shipping. Brick and plaster facades predominate, the prevailing building height is around 7 storeys. The buildings in and adjacent to the area are mainly built from and around the last century until the 1950s, but there are both older and newer buildings.

The buildings within the area are primarily residences and offices, but also other businesses. The area today consists of large parts of open parking areas.

Rosenlundsverket was constructed in the 1900s to establish the increasing energy demands of Göteborgs increasing industries. Its initial purpose was to generate electricity for the city, supporting the growth of factories and businesses. During its early years, Rosenlundsverket played a crucial role in powering the industrial machinery that pushed Göteborgs economy. The plant became a symbol of industrial prowess, providing essential energy to fuel the city's growth. Over time, Rosenlundsverket underwent upgrades to improve efficiency and meet changing energy needs. Modernizations were made to adapt to evolving energy production methods and environmental

standards. With advancements in technology the role of Rosenlundsverket has evolved, as a result it has diminished.

As of 2030 the factory is getting liquidated. The reasoning why Rosenlundsverket is getting liquidated is a strategic decision aimed at adapting and renewing the energy system in the city. According to the "Reporting of assignments Status report current plan for decommissioning of Rosenlundsverket" there are several reasons why it is being considered to dismantle the plant, some of the reasons are following, environmental impact, technological advances, financial adaptation and in the plans for the urban development there are no particular aspects on this issue. Since the factory is facing decommission it leaves the question of what should replace it - and what the city of Göteborg should form its identity around.

As Rosenlundsverket is located in an evolving area, where new buildings are rising- from Hotell Draken to on the other side of Götaälven where Karlatornet is rising. It is clear that it is the boiling point of the development of Göteborg.



NOTE

A map of the area around Rosenlundsverket.

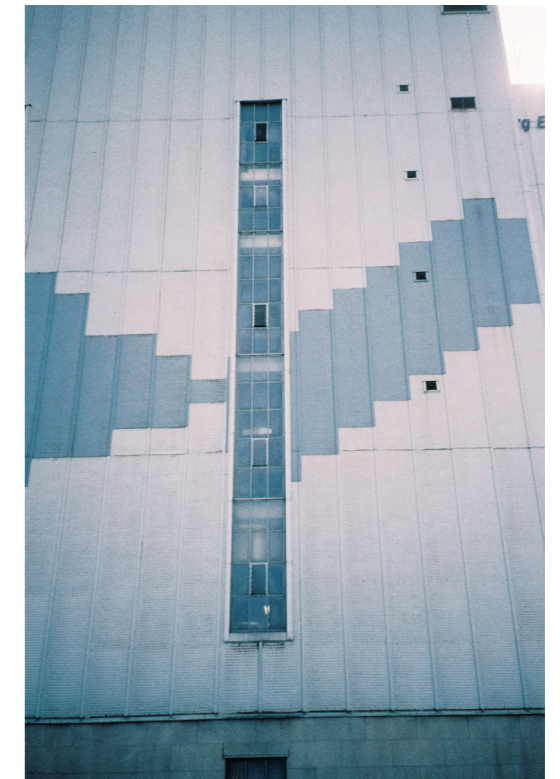
Sketch paper
Pencil: 0.3 HB

NOTE

The analog photography is inherently imperfect. Film grain, light leaks, and other quirks contribute to the unique character of each image. These imperfections symbolize the beauty of authenticity and the acceptance of flaws, both in photography and in life.

Each frame in analog photography is precious and requires consideration. This deliberate approach symbolize a contrast to the fast-paced digital world.





By the sea, Rosenlundsverket rises up through the clouds, with tall chimneys pointing to the sky, painted blue, unified. Made of different materials like stone, yellow brick, and metal. Inside, there are only a few dim lights, and pipes winding around.

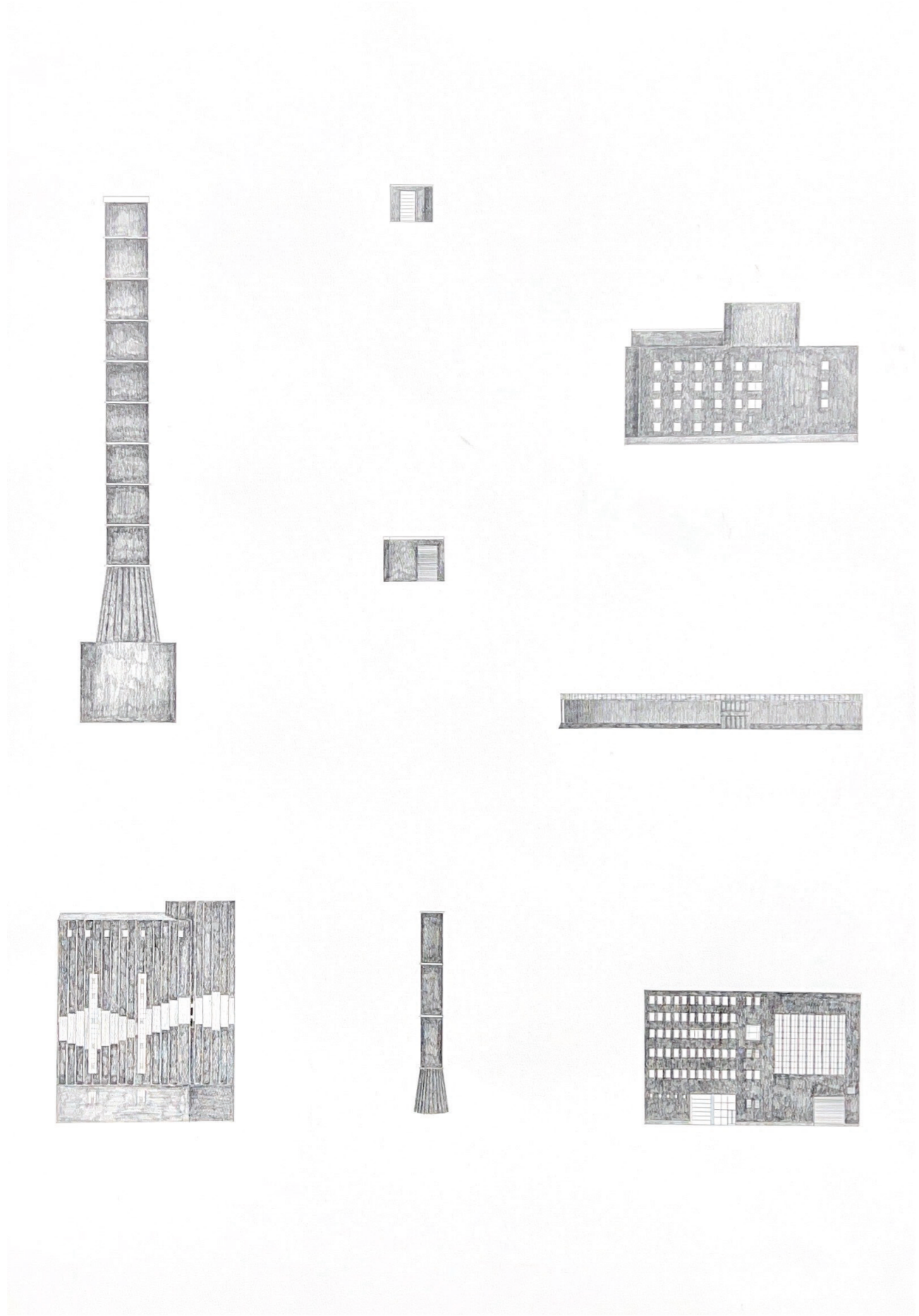
Its facade, a skin of iron and stone, closed to the world around it. Something lives within its walls. Often overlooked by people but carries a heavy presence in the city. A fortress of an old industry. Rosenlundsverket stays standing, holding stories about Gothenburg's past.





It is a mystery, its shape seeming to change as you look at it. Smoke comes from its chimneys. It keeps its secrets well, not inviting people inside. Worn and torn. Echoes of what was once sworn.

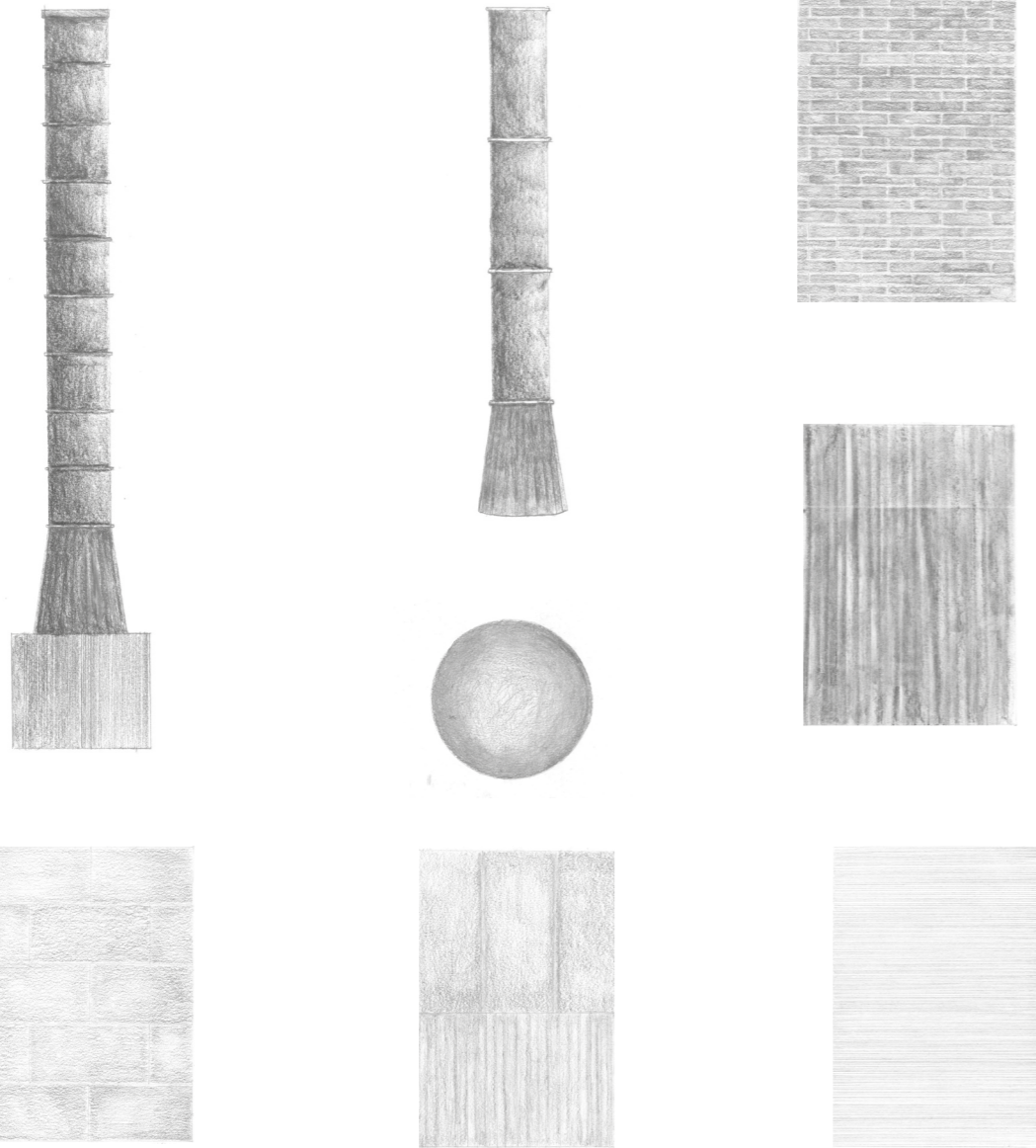




NOTE

I have made this drawing to represent the different building components from Rosenlundsverket today.

Paper size: 700 X 1000 MM
Pencil: 0.3 HB



NOTE

I have made drawings of fragments, a zoom in, approaching Rosenlundsverket.

Paper size: 148 x 210 MM
Pencil: 0.3 HB



NOTE

Gypsum Model of Rosenlundsverket today (2024)

Scale 1:1000

ACT II.

INTERPRETOR & SUBJECT

Dear reader

I have previously encountered Rosenlundsverket, but with the observations made, I have now developed a deeper understanding of the building and I will be viewing Rosenlundsverket as a subject. This act of exploration goes beyond the means of just observation; it is a quest to understand the purpose as an interpreter of spaces.

Looking at the building as a carrier of components. Portraits of the building have been created, by using de-collage and re-assemblage as a method. These portraits create new compositions of the building. During this process, Rosenlundsverk became a catalyst for us to create something new.

“A landscape that inspired you to create a painting”

This act of exploration goes beyond the means of just observation; it is a quest to understand the purpose as an interpreter of spaces.

I have discovered its shapes. Its materiality and every artifact scattered within its walls tell a story. By composing new portraits of the building new translations of its tangible expressions arise.

As I continue to reflect on this iterative investigation, I am reminded of the boundless possibilities that arise at the intersection of art and architecture, where representation merges with reality.

I hope these investigations find you well,

Yours faithfully,

The Interpreter

LIST OF DRAWINGS

COLLAGE 1.1, COLLAGE 1.2, COLLAGE 1.3, COLLAGE 1.4
Page 44-47

I started to depict the building looking at it in plan and elevation. The outcome was different components that I started to re-arrange into different compositions. Resulting in a new interpretation of the present.

DRAWING 1.1
Page 48

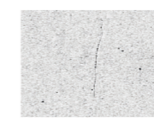
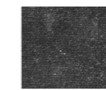
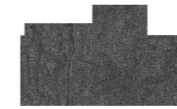
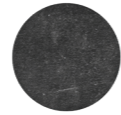
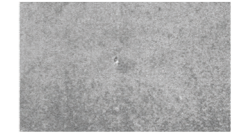
Voids. The collages that I made, inspired me to place the components back into the footprint of the building. A new plan was created.

DRAWING 1.2, DRAWING 1.3
Page 50-51

The new plan, was extracted and placed into context of the present building. Through my drawings I was able to reconsider Rosenlundsverket, once again.

DRAWING 1.4
Page 52

New components. After analyzing my previous work, I went back to the components I made in drawing 1.1 to re-arrange and reconstruct their appearance. What if the components became three-dimensional?

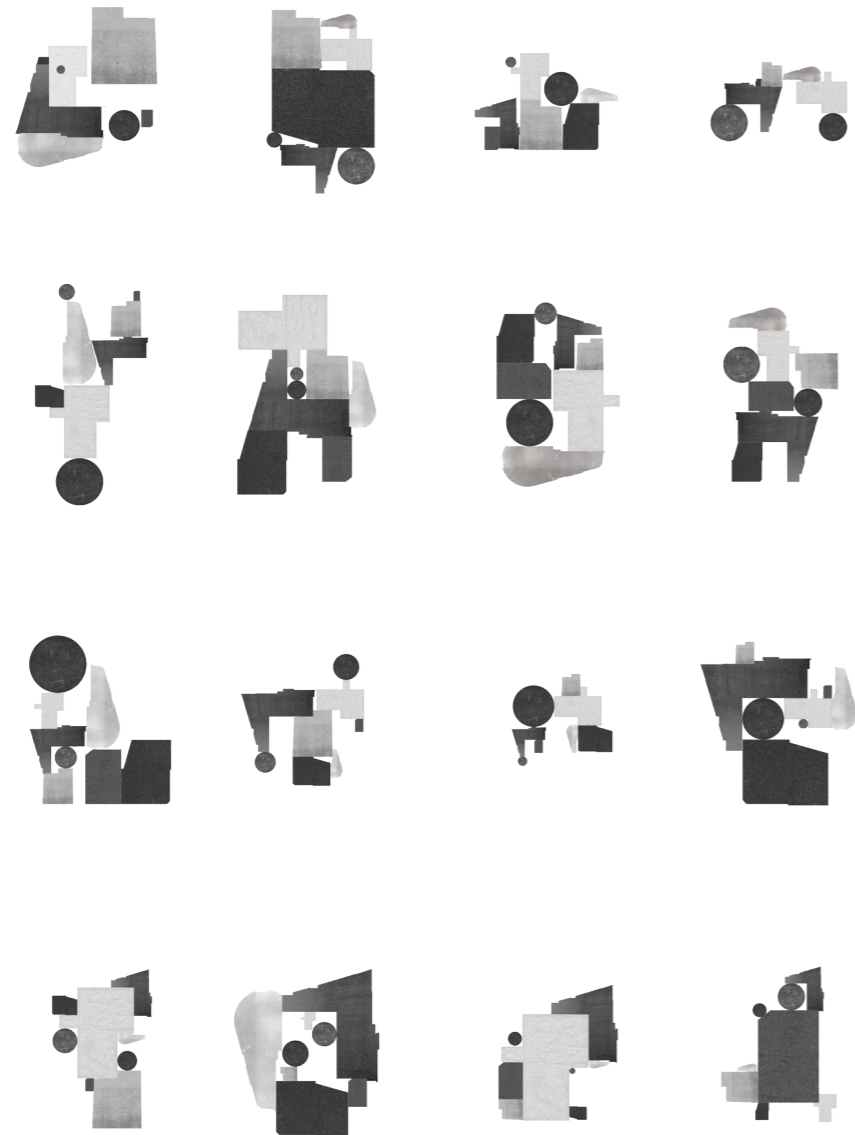


COLLAGE 1.1

*Building footprint Building component 1, Building component 2, Building component 3,
Building component 4, Building component 5, Building component 6, Building component 7,
Building component 8.*

COLLAGE 1.2

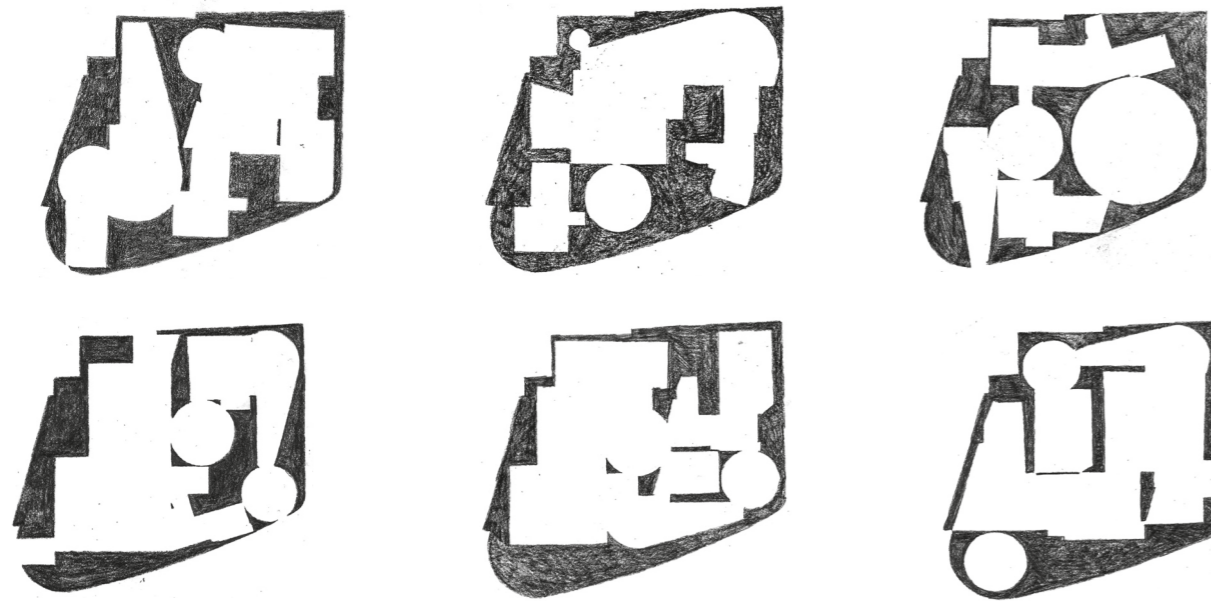
*Facade component 1, Facade component 2, Facade component 3, Facade component 4,
Facade component 5, Facade component 6, Facade component 7, Facade component 8.*



COLLAGE 1.3
Component in plan
Collage made digitally



COLLAGE 1.4
Component in elevation
Collage made digitally



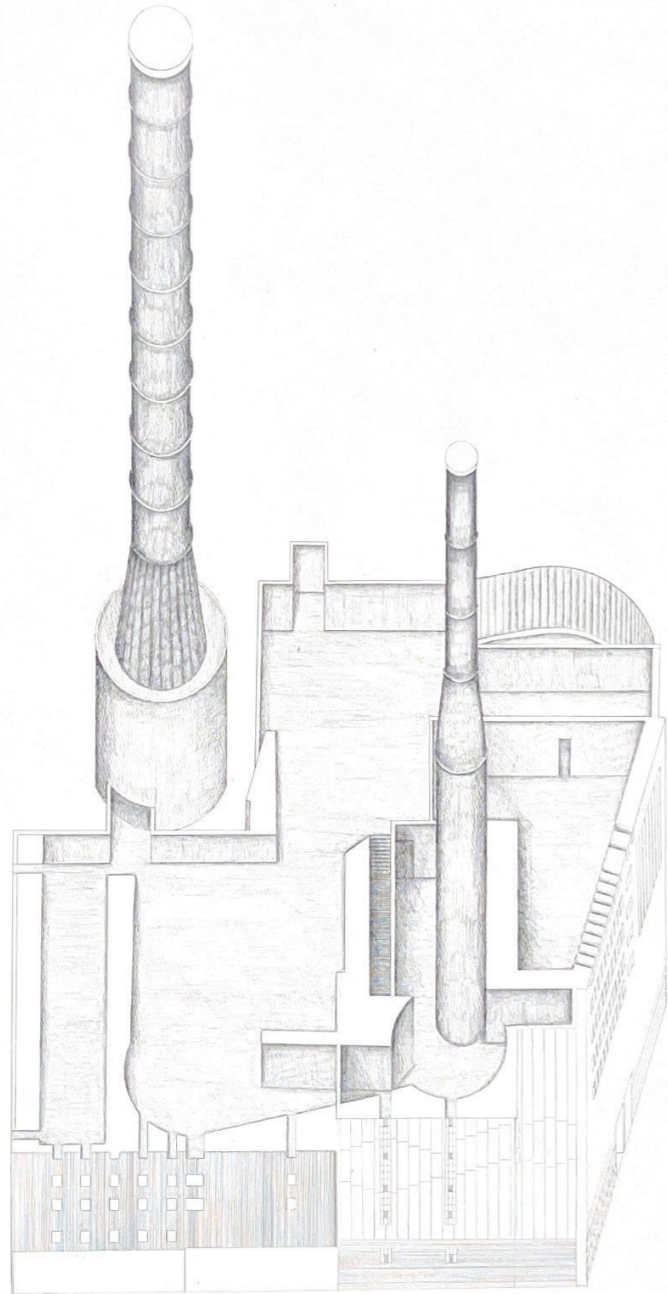
DRAWING 1.1

Void of components

NOTE

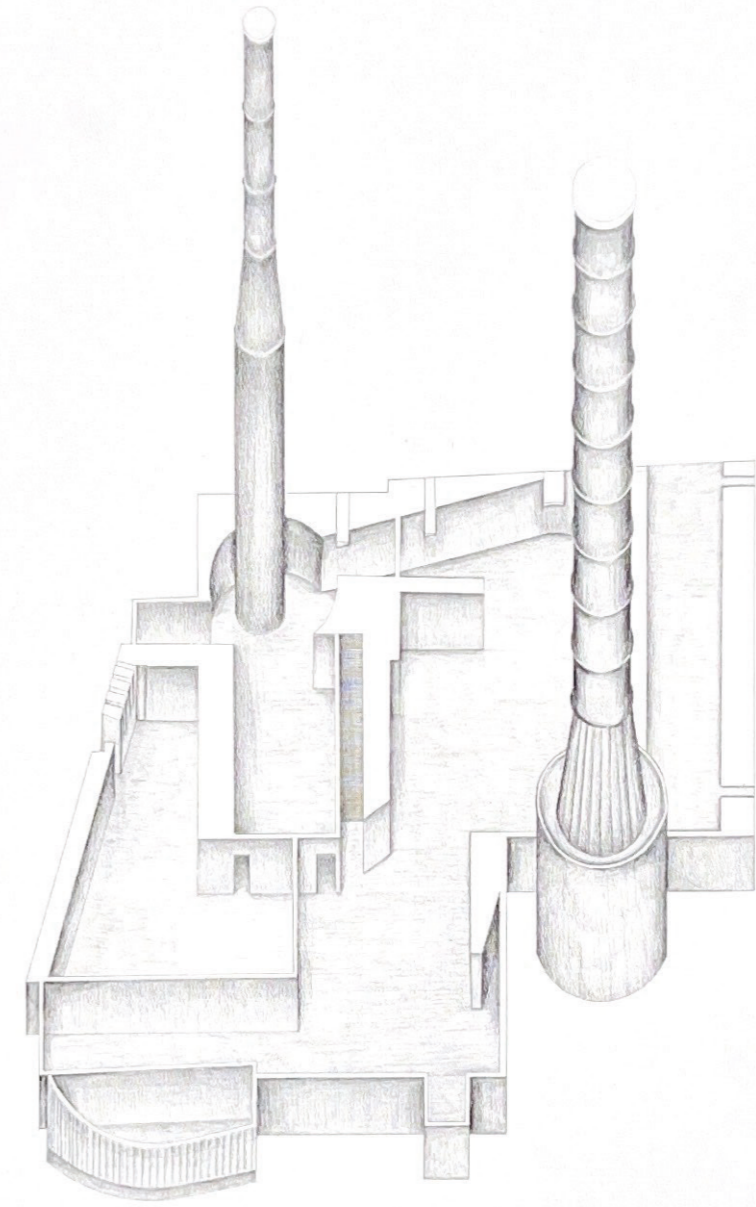
By overlaying the components in new arrangements and scales, the resulted footprint erases the solid footprint of the building. The new hollows are seen as new spatial compositions, hinting on a possible inside.

Paper: Tracing paper, scanned
Pencil: 0.3 HB



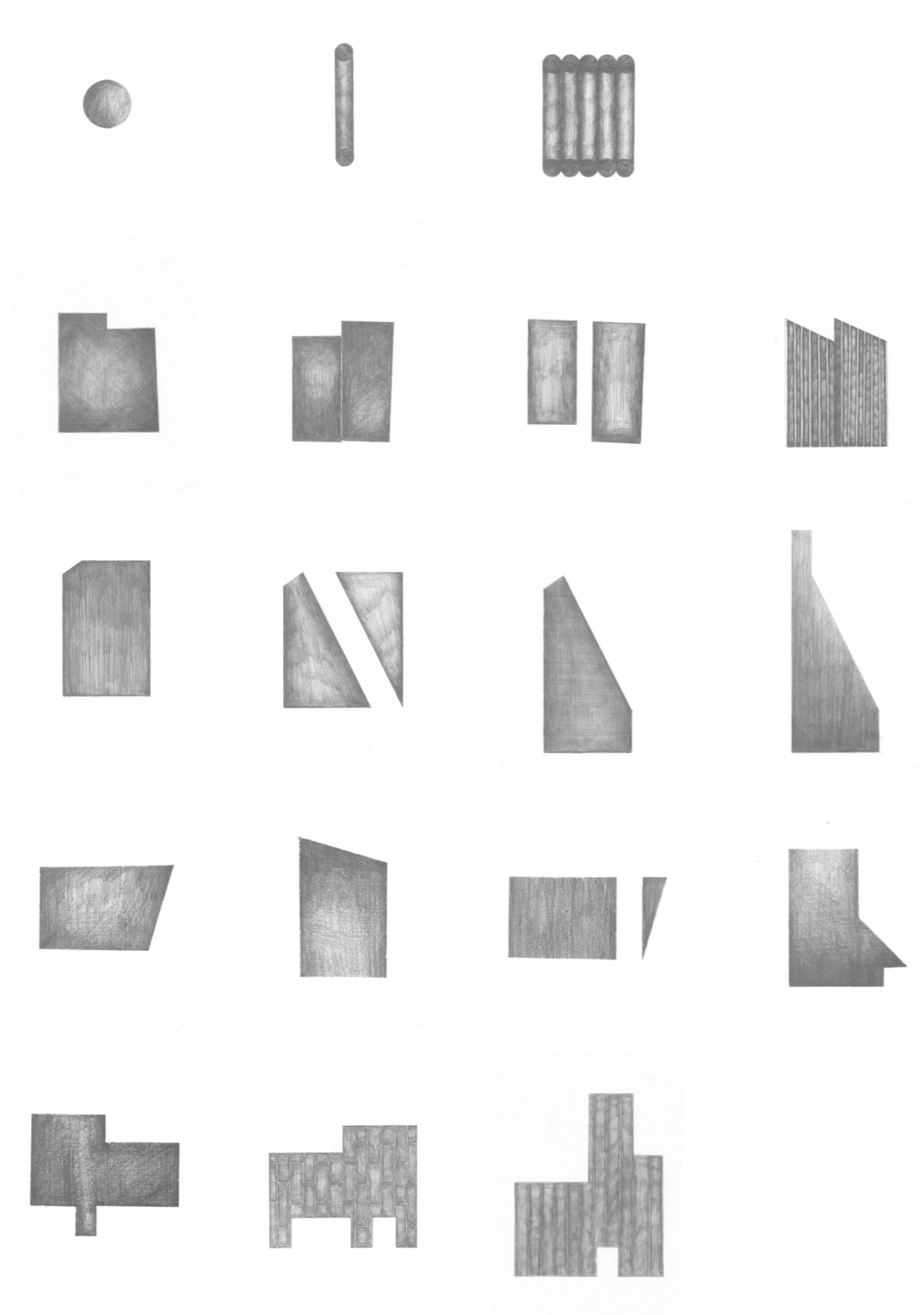
DRAWING 1.2

Void of components contextualized
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale: XX



DRAWING 1.3

Void of components contextualized
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale: XX



NOTE
The following components are further developed to create a new design inspired by Rosenlundsverket. The components have been translated from plan drawing to elevation to create new spatial elements that can be inhabited.

Paper size: 148 x 210 MM (each)
Pencil: 0.3 HB

DRAWING 1.4

New components
Paper size: 148 x 210 MM, Pencil: 0.3 HB, Scanned

ACT III. THE ACTOR

The Actor

Dear reader

As the actor, I have read and analysed the manuscript made for me. To express my insights and discoveries I have decided to use the simple medium of a pencil to dissect and rearrange the core elements during my explorations. As I continue to dig deeper into the material I find myself creating a unity of imagery and symbolism. Each element merges with the next to form a cohesive whole.

The drawings I have made aim to create a design to invite the city to engage itself in a world where reality and imagination intertwine seamlessly.

The drawings are a take to create a speculative design of spatial qualities. The drawings work as a story to raise new ideas and speculations of how the carrier of components can take shape as a whole.

The drawings become a tool of communication and exploration. A way to distort reality, but at the same time draw what is present.

Yours faithfully,

The Actor

LIST OF DRAWINGS

IMAGE 2.1, IMAGE 2.2

Page 56-57

The new components have become three-dimensional, they have their own individual representation, but placed together they form a unified whole that hints upon the past.

IMAGE 2.3, IMAGE 2.4

Page 58-59

The new components are photographed with an analogue camera. The components are placed together and individually to display their own qualities.

DRAWING 2.1 DRAWING 2.2

Page 60-61

The drawing becomes a medium to conceptualize the inside of the building as well as the movement. I have shifted my perspective to create another dimension that creates new preconceptions about space, to challenge the distinctions between what is perceived as physical reality and what exists in the imagination. They are imaginative. They invite for free interpretation.

DRAWING 2.3, DRAWING 2.4, DRAWING 2.5, DRAWING 2.6

Page 62-65

A speculative design proposal from the three-dimensional composition. Material and details are drawn to merge reality and imagination. The facade drawings visualize a comprehensive result from the method.

DRAWING 2.11

Page 66

This drawing creates a view of the building's interior, hinting upon the program and spatial configurations. Evoking the sense and atmosphere it beholds.

DRAWING 2.12

Page 67

A drawing of rooms in plan and elevation, creating a collage of the inside by assembling different parts in to a greater whole. Leaving room for once imagination.



IMAGE 2.1

Components made into 3 dimensional objects
Model in wood painted with linoleum wax
Scale 1:1000



IMAGE 2.2

Components made into 3 dimensional objects
Model in wood painted with linoleum wax
Scale 1:1000



IMAGE 2.3

Model in wood painted with linoleum wax
Scale 1:1000

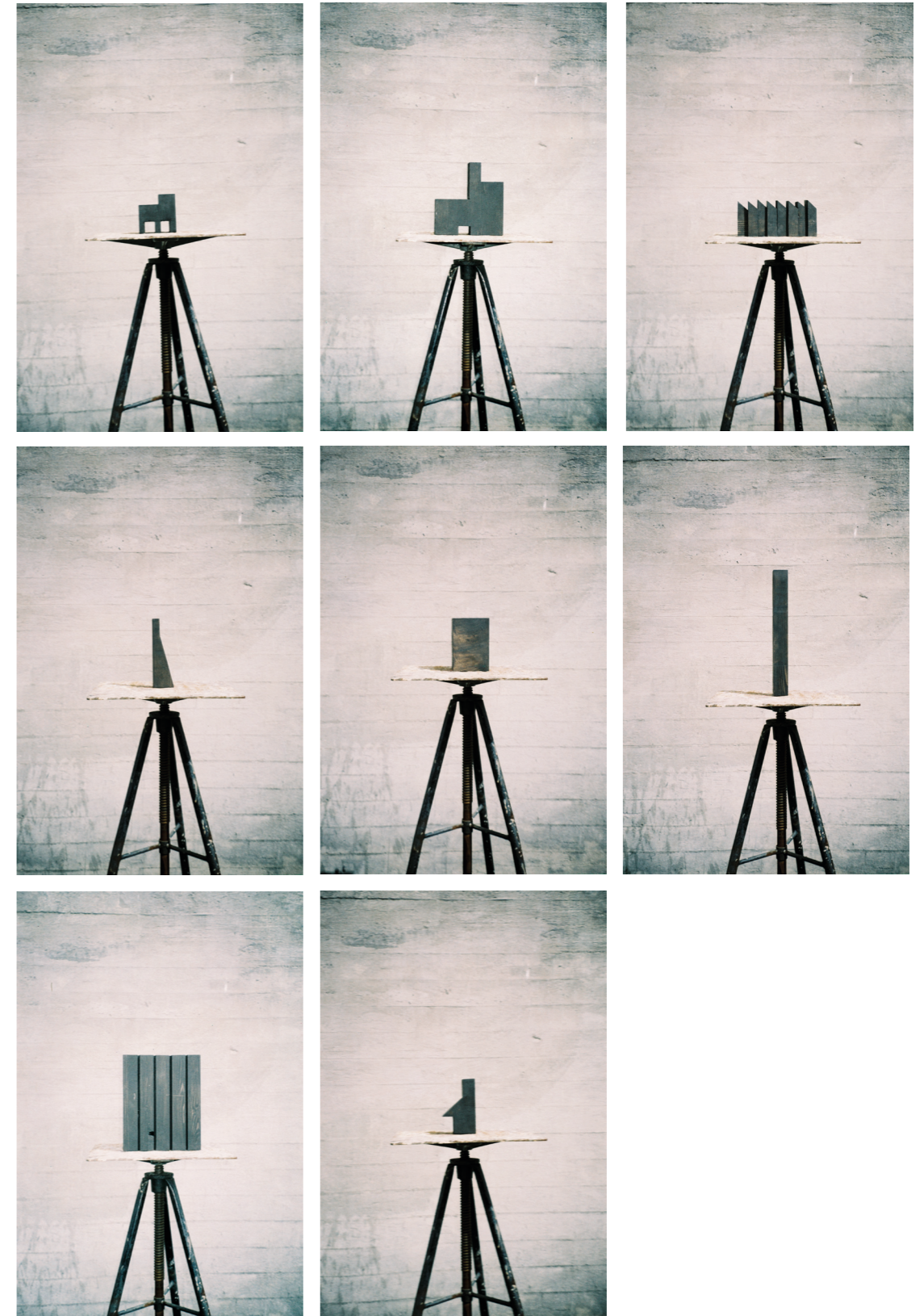


IMAGE 2.4

Model components in wood painted with linoleum wax
Scale 1:1000

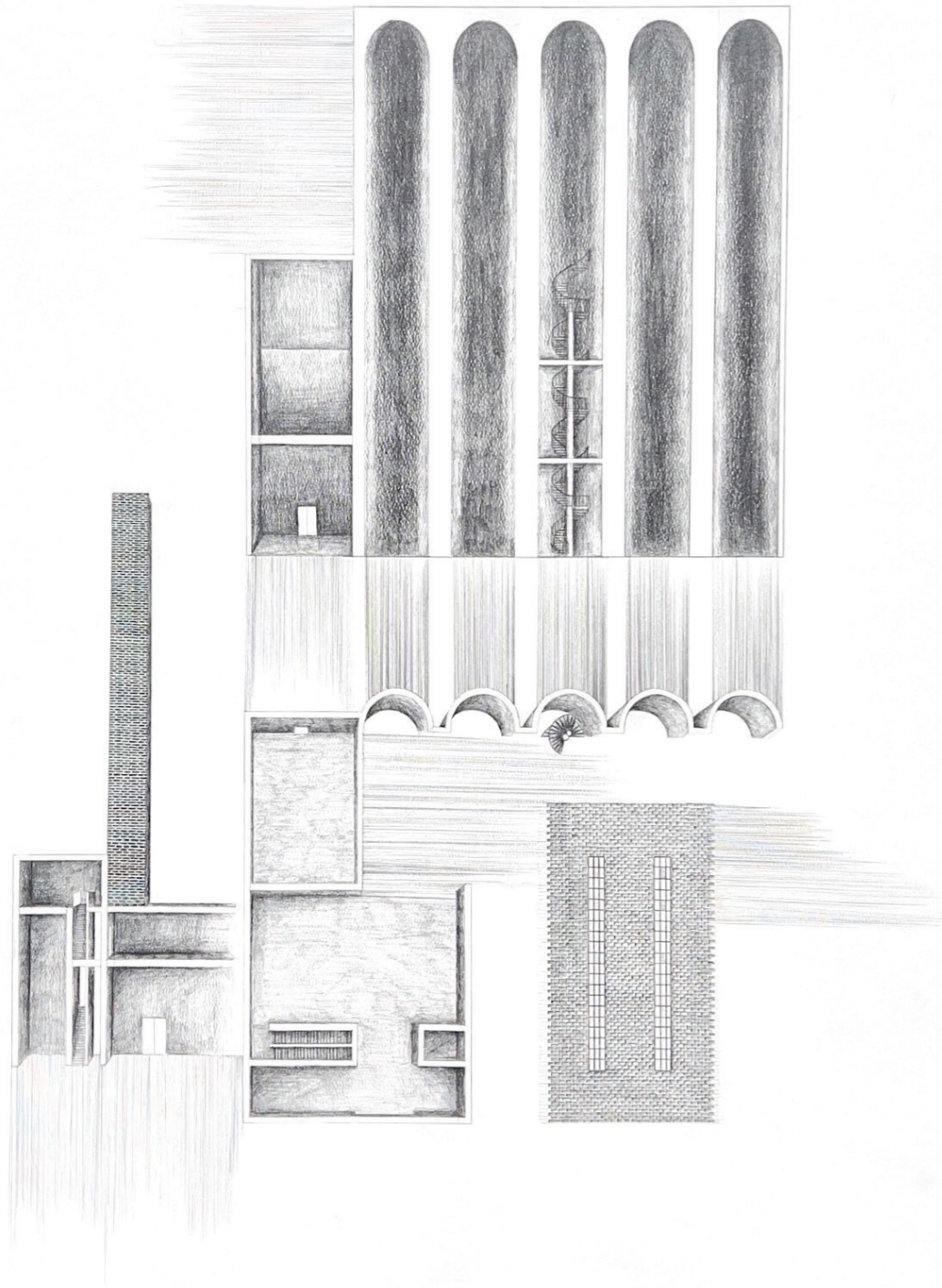


IMAGE 2.5

Narrative of spaces
Paper size: 700 X 1000 MM, Pencil: 0.3 HB

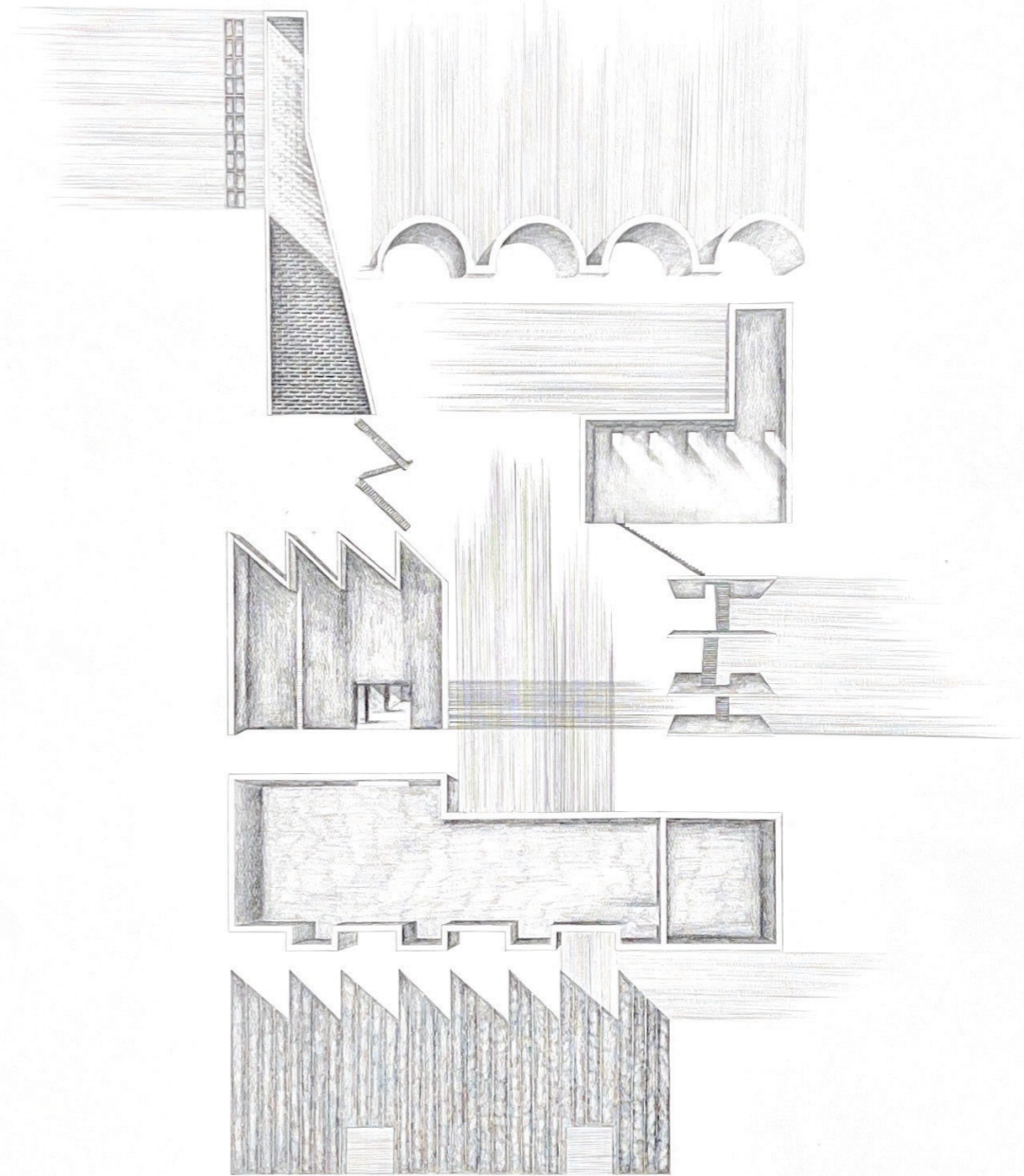
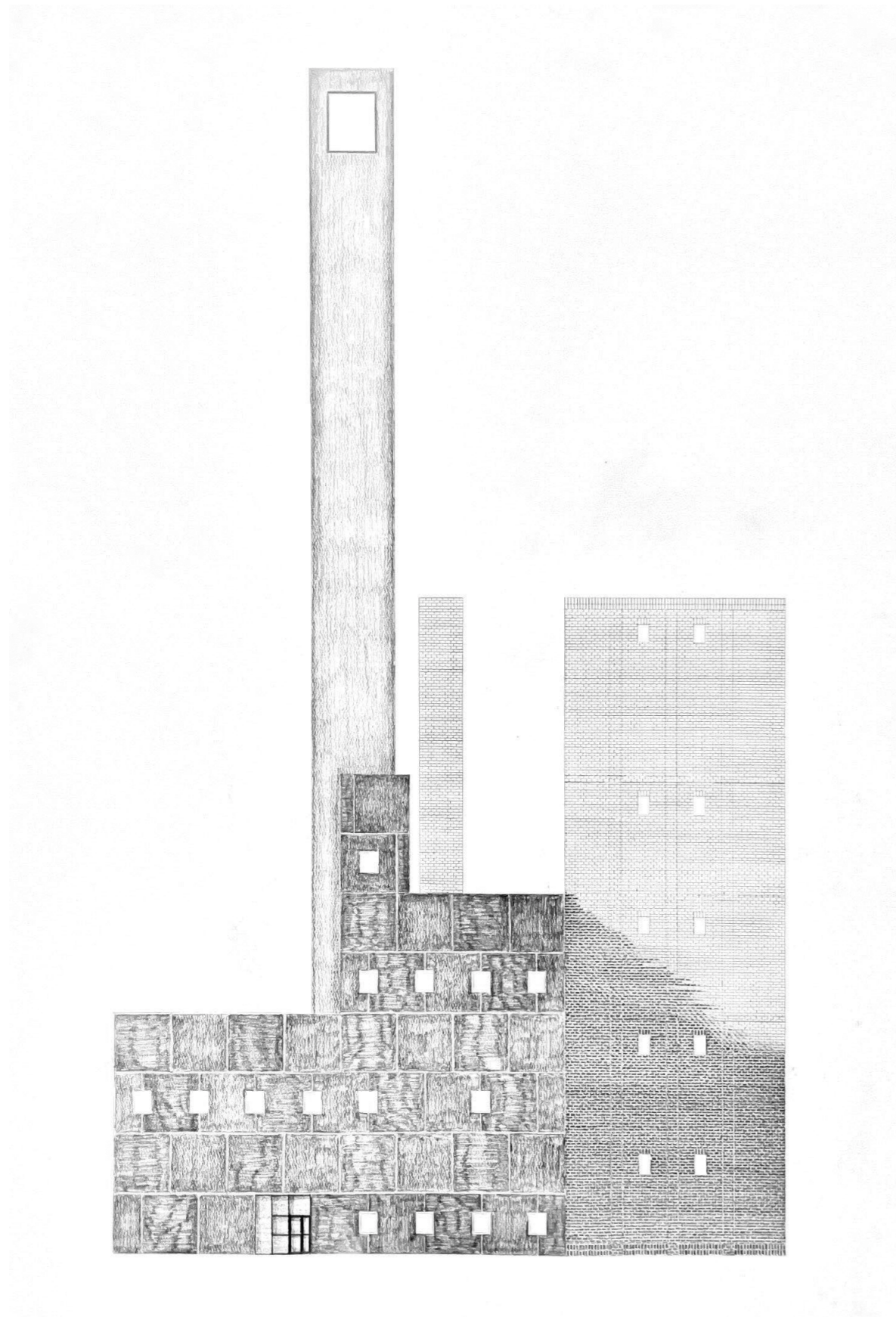


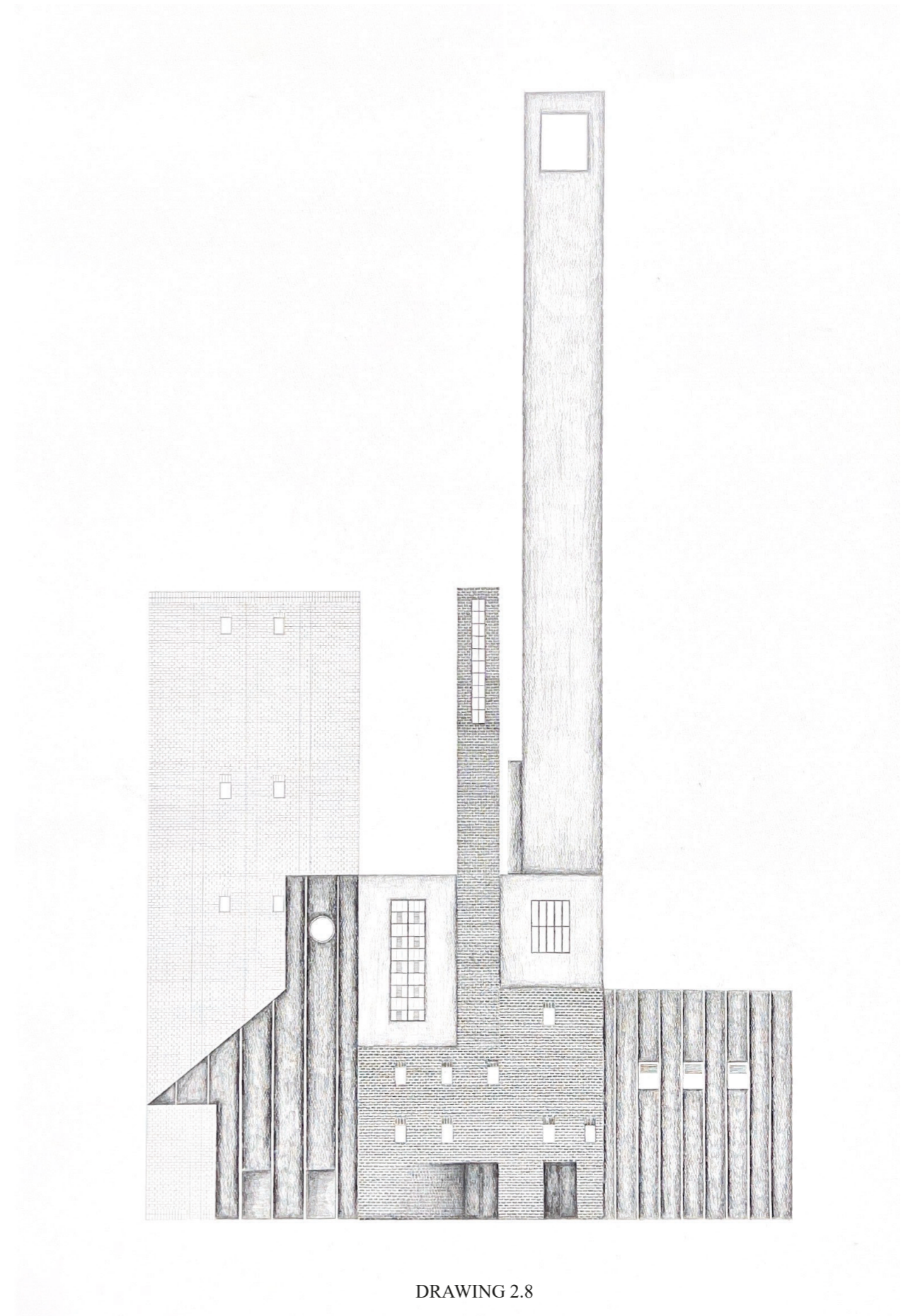
IMAGE 2.6

Narrative of spaces
Paper size: 700 X 1000 MM, Pencil: 0.3 HB



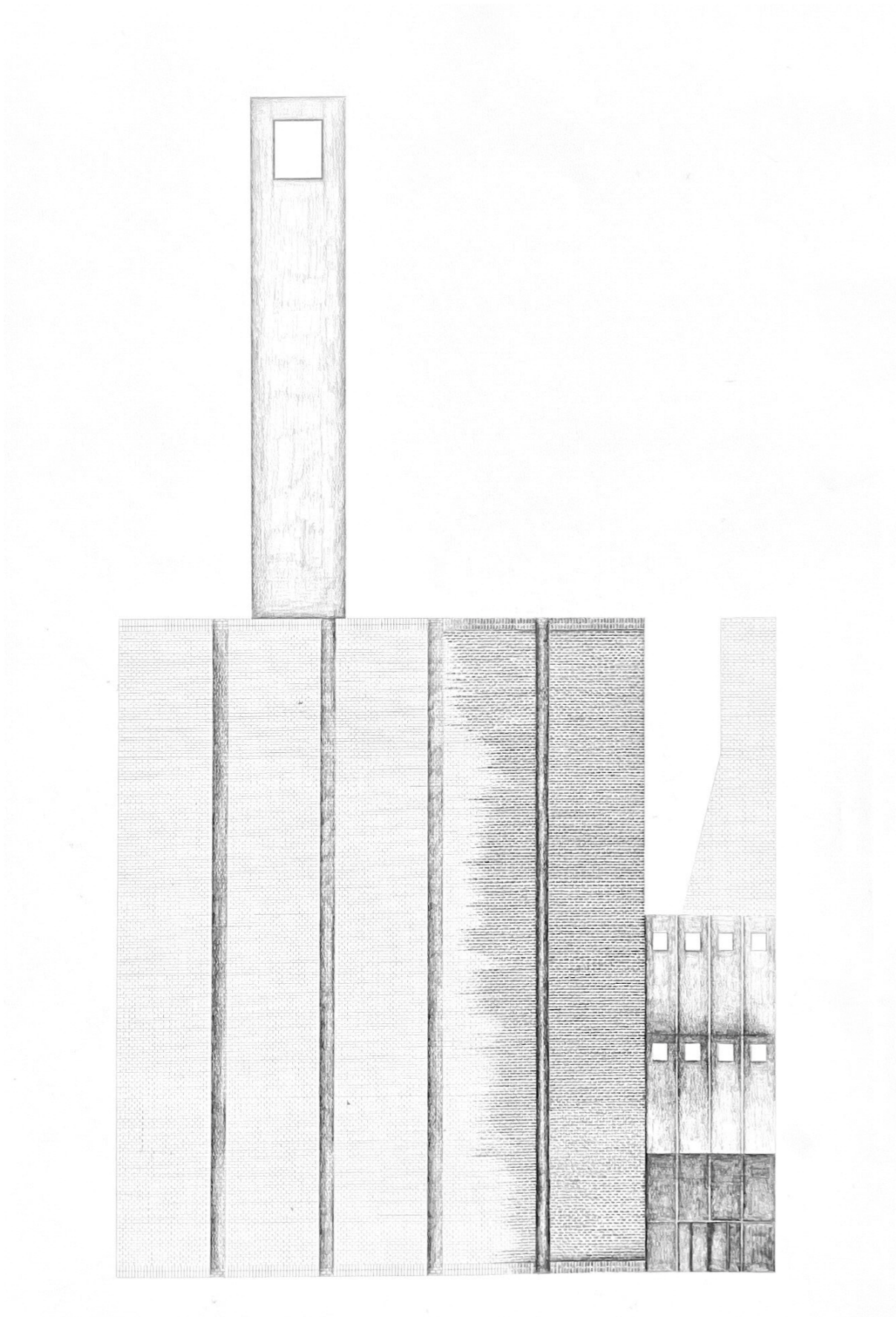
DRAWING 2.7

Facade drawing
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale 1:150



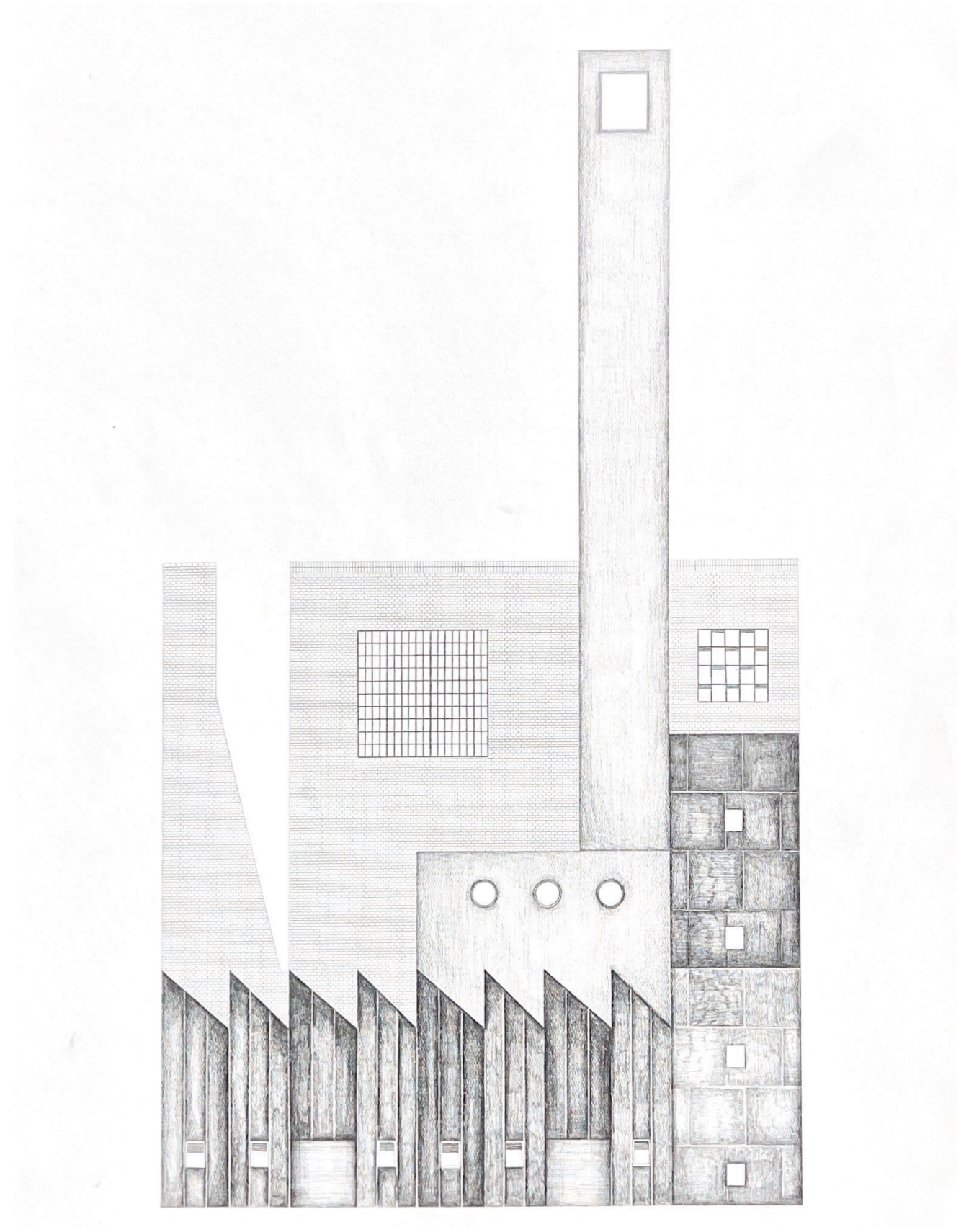
DRAWING 2.8

Facade drawing
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale 1:150



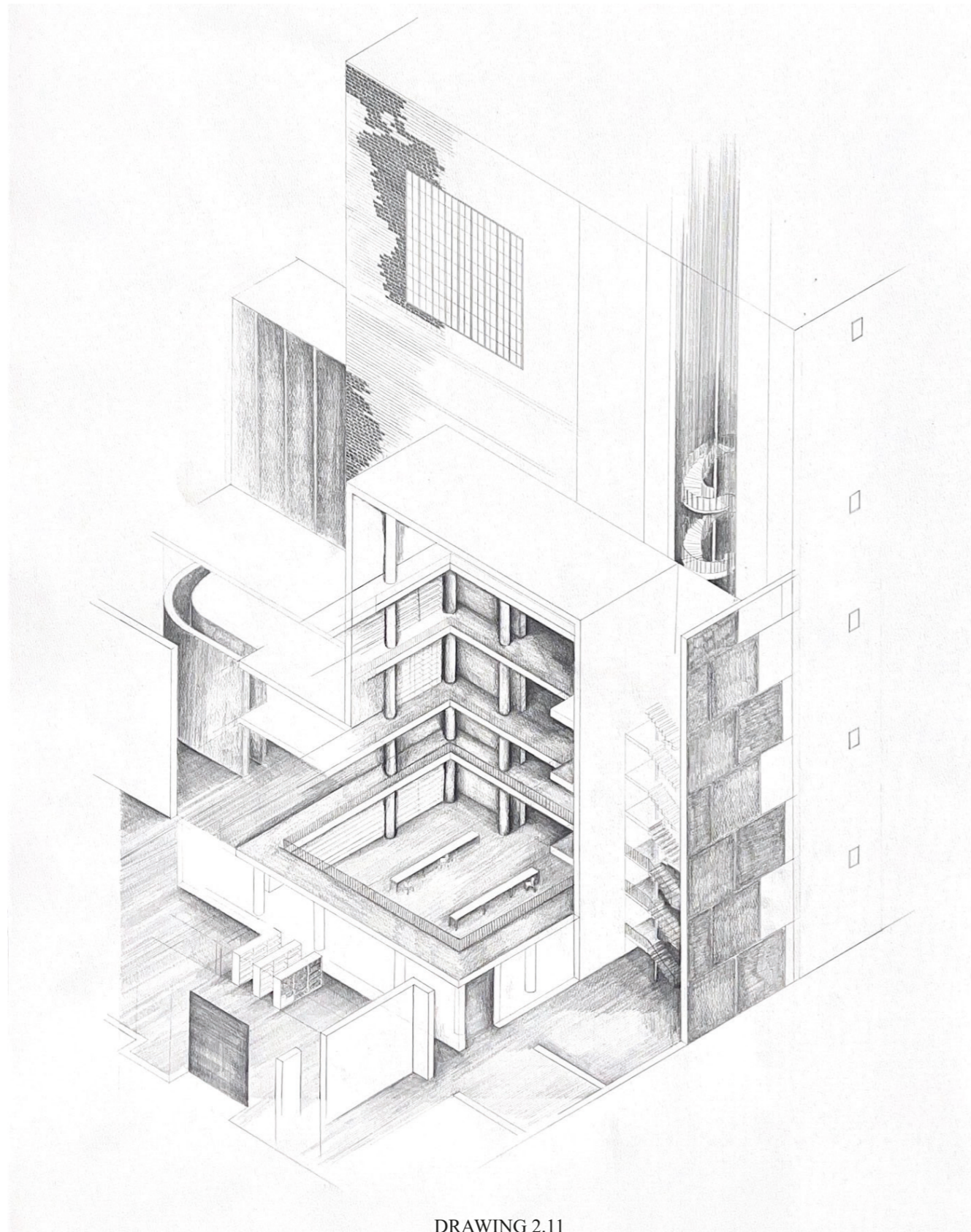
DRAWING 2.9

Facade drawing
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale 1:150



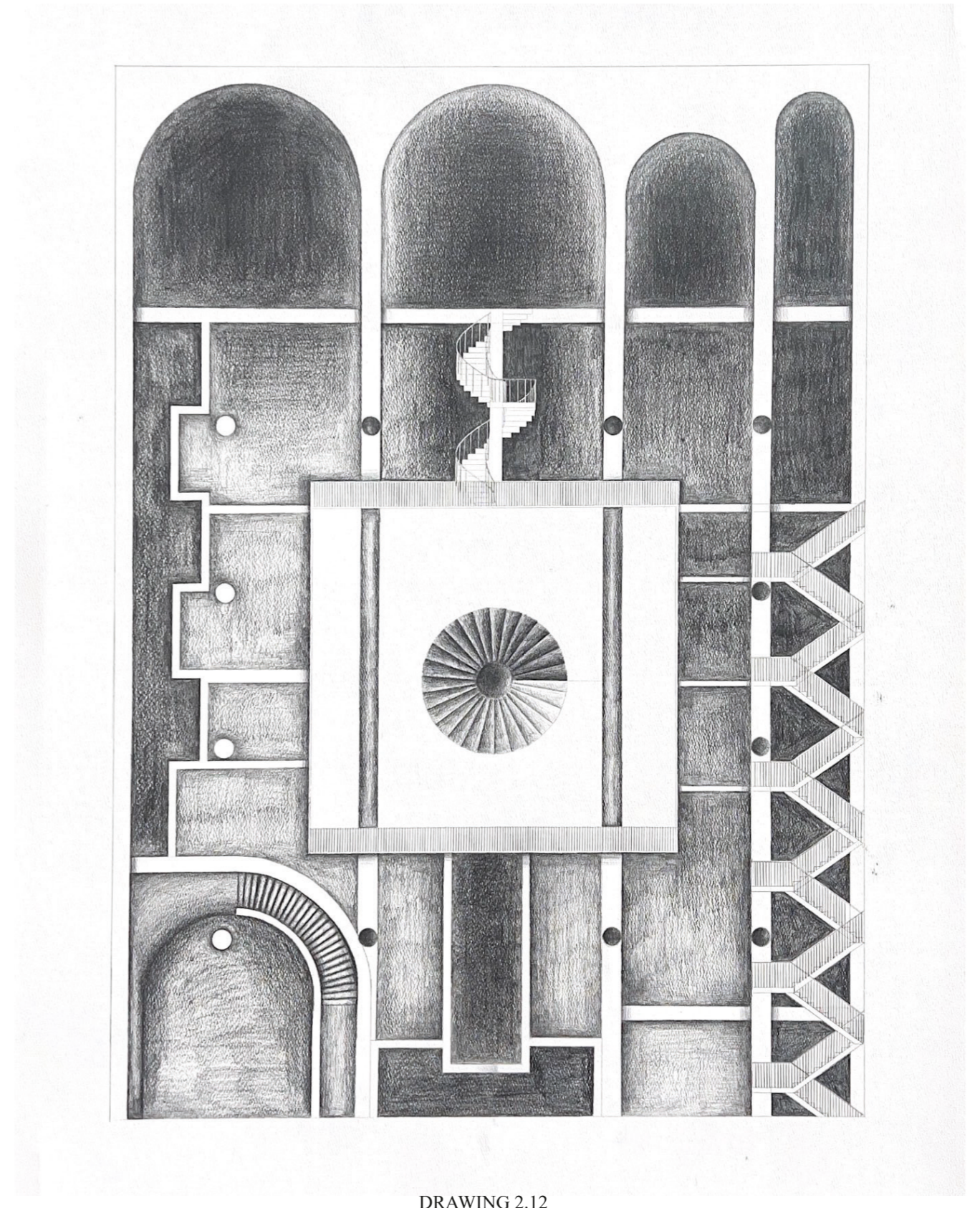
DRAWING 2.10

Facade drawing
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Scale 1:150



DRAWING 2.11

Isometric view of interior atmosphere
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Pencil: KOH-I-NOOR, Scale: 1:100



DRAWING 2.12

Spatial collage
Paper size: 700 X 1000 MM, Pencil: 0.3 HB, Pencil: KOH-I-NOOR

LAST LETTER

Dear reader,

By exploring the use of drawing by hand, the thesis reflects upon what meaning that has for the actual design outcome.

Today, hand drawing has fallen behind in the fast-paced digital world. Drawing has resulted in the clicks of a mouse and lines on a screen. Digital drawing beholds mathematical precision, that allows for exact measurements and the ability to redo actions. They are far more time efficient and adaptable than hand drawings. However, they lack materiality, hidden behind screens and shown as virtual images or three-dimensional shapes. They only become materialized when they are first printed, usually at the end of a design process. Whereas hand drawing can be more unspecific and time-consuming, they uncover the process and the thoughts behind the outcome. They hold tactile feedback and are more personal to the creator.

The hand drawing has become the medium in which we explore senses and memory within architecture. Through using its tactile movement and being able to visually materialize images that represent our design process, drawings serve as a tool in designing beyond notions of accurate depiction like measurements and other mathematical precisions.

By combining elements of accurate depiction with imaginative embellishment to paint a picture representing spatiality, the drawings incorporate characteristics of artistic interpretation. This tension between accurate records of reality and creatively inventing new elements adds depth and curiosity to the work.

We have manifest our method in the tangible form of drawings. Through this representation, we have encapsulated our entire approach, methodology and journey. The drawings do not only serve as a medium of representation but also a way to portray our process to suggest a new speculative design proposal. A process that does not kill design intuitions by rationalizing.

By doing this we aim to provoke thought and inspire transformation in both the physical and conceptual grounds.

Yours faithfully,

The Authors



DISCUSSION

We have now undergone a journey of exploration, that for us has meant creating a method of using our perception as a critical tool in design. Entering the territory of imagination has implied for a non-foreseeable process, that we have been bound to trust in. For us this has been the core of our exploration, because when we pursue new ways of working one should not predict an outcome.

The Observer has gathered us with objective material on the present conditions of Rosenlundsverket. The act of compiling and organizing information has been a way in curating the object of portrayal. Inevitably, once one starts to investigate an object, new narratives arise and things that are hidden are found.

Without the perspectives of The Interpreter, we would not have been able to change our frame of reference. This is where the act of exploration emerges. By questioning the given findings, there has been an amount of haphazardness that has allowed for free thinking. Drawing and collage methods have functioned as the ultimate instrument in the act of exploring.

With all the material presented in front of us, we have now been able to develop a more feasible design. Our role has been to shape the explorations, unite them. The outcome is a new proposal of Rosenlundsverket. A transformation that remembers the past with a new design.

This thesis has explored the use of drawing by hand, and what that means in the development of architecture. Today, hand drawing has fallen behind in the fast-paced digital world. Drawing has resulted in the clicks of a mouse and lines on a screen. Digital drawing beholds mathematical precision, that allows for exact measurements and the ability to redo actions. They are far more time efficient and adaptable than hand drawings and can even hold information of building materials with the use of building information modeling. However, they lack any real materiality, hidden

behind screens and shown as virtual images or three-dimensional shapes. The physical replica of digital drawings only appears when they are first printed. Whereas hand drawing can be more unspecific and time-consuming, they uncover the process and the thoughts behind the outcome. They hold tactile feedback and are more personal to the creator.

The agency of drawing in architecture is multifaceted, encompassing its role in idea generation, communication, design, and documentation. It is a tool that shapes the way one thinks, creates, and communicates, whether through the precision of digital methods or the tactile experience of hand drawing.

By actively distancing us from working digitally in our thesis, our drawings are infused with emotion and hold a strong personal connection to us. For us, drawing by hand has led to us shaping a design that is solely based on our own perceptions. The drawings become a representation of our method, and the act in creating them, as well as our imaginative explorations.

Through the implemented method, our process departs in an investigative approach to the building, captured in the first act of The Observer. Drawing by hand in this phase has meant that the observations made are inevitably a representation of our perception of Rosenlundsverket, even though they portray reality. Leaving our drawings infused with emotion and human error that occurs in the making of them. Each drawing becomes not only a representation of how we perceive the building, but also represents the process of making them. Thus, the act of observing is not only a phase of cataloguing and collecting information, but where our design process actually begins. From the moment our hands guide the pencil, there is an ignition of imagination in our minds.

The observations show a building made out of a diversity of other buildings, patched together and forming a collage of different components. Each building component, dating from different time periods, represents the palimpsest of happenings over time. Our view of the building as an object came with the fact that we had no access to its inside. We also noted the overall absence of human activity. The building was a closed off fortress and a hidden mystery within its walls.

The unknown inside became an important asset in our process that gave fuel to our imagination in trying to predict what was hidden. Through looking at the findings from The Observer, the next act revolved around seeking to give them new meaning. By continuing to draw from the findings and re-interpreting them, new shapes took form. Our former perceptions of the building where being materialized in the form of collage and drawings. Here, Rosenlundsverket became something new.

Drawing was explored beyond its traditional role; it became a medium for visualizing a process and expressing intuitive ideas. The drawings translate abstract ideas into visual representations, providing a concrete anchor for discussion, critique, and further exploration. Additionally, drawing has helped convey the narrative of the speculative design, inviting the viewer to enter the world that is being proposed.

Reality and imagination are inseparable, one naked to the eye and the other a present force that exists in minds. As we sought to grasp ways of perceiving architecture, the act of drawing served as an instrument in representing sensations like memory and imagination.

Throughout the drawings, various interpretations have been tested. The façade drawings convey a more precise and realistic language, exploring the building's actual form. In contrast, other drawings adopt a more interpretive and imaginative approach, inviting for interpretation within the viewer.

Ultimately, the process uses the sense of memory as a point of departure in re-articulating architectural perceptions to form new designs.

The design outcome is a result of shifting our perception of the existing from object to subject, where the existing has become our source of inspiration in transforming it. The design proposal is a direct reflection of the whole process and use of method. Through drawing, collecting, and organizing the aim is to create a comprehensive archive of a design process that dictates the actual design outcome. A process that is constantly in motion.

The roles of the Observer, the Interpreter, and the Actor, were created to imply different perspectives, forcing the authors to shift their view through different lenses. This challenges the autonomy of the architect, as the program is shaped by exploring aspects of the existing building rather than asserting a certain program from the beginning. Thus, our role in this process has been to discover the unknown- both within the building and in our minds. We have not decided upon a certain design outcome, rather, the design came to us.

The various roles within the method work in parallel. Each contributes to unique perspectives. These roles intersect at crucial points throughout the design process, allowing for a collaboration of ideas. The aim of using this method is to unfold site-specific narratives that form the design outcome, creating a transformation through what already exists. “The new can only be understood through the absence of the old” Barthes (n.d). By investigating the building, our view of it started to shift. By viewing the building as the subject, a source of inspiration, we could explore its essence to give life to something new.

Transformation arises from re-imagination. In this case, it is resulting in a speculative design that challenges the conventional ways of working with an existing building and its potential progress. This transformation process goes beyond the visible and reaches the imaginative to re-image the future of a building. The combination of imagination and reality creates a memory of a place in your mind. Acknowledging how architecture can provoke certain feelings within us and exist both in the physical form and the mental form, shaped by the interplay between memory and perception.

The result of the thesis demonstrates the power of drawing and collage methods in uncovering architectural narratives and forming speculative designs. By embracing a process that blends reality with imagination, the thesis contributes to redefining how existing structures are perceived and reimagined in the context of architectural design.

The outcome are drawings of present and future, merged together. A new proposal of Rosenlundsverket that will embrace the past but proposes something new.

The thesis has evoked new perspectives within us, we have come to understand that art and architecture are not static entities but dynamic processes.

Some drawings might take longer time, where details have been carefully been thought out, while other drawings go quicker where decisions are made rapidly.

In the end the act of drawing requires patience, and throughout the process you must be committed to your work. When an error occurs, it is not as simple as pressing a button on the keyboard of your computer to erase something. You have to pick up an eraser, and with force you will have to remove the lead that has been drawn on the paper. This action often leaves a mark on the paper, which shows the human error, or a change in the thought process that you are not able to detect in a computer drawing.

Our drawings take on a role of documentation, each drawing is as important as another. They communicate the different stages and explorations throughout the process. This thesis has developed our perspective and challenge our ideas which has led us to new insights within the agency of drawing in architecture.

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Image references

Figure 1

Drawing - Thermal Baths. Peter Zumthor (1996)

Source: <https://br.pinterest.com/pin/269090146469431771/>

Figure 2

Lina Bo Bardi. (Fabrizi, M., 2020) *In Through the Land of the Mind*

In Through the Land of the Mind. Lina Bo Bardi's Drawing for a House in Sicily (Fabrizi, M., 2020)

Source: <https://www.sensesatlas.com/lina-bo-bardi-casa-sul-mare-di-sicilia/>

Figure 3

Drawing by Giovanni Battista Piranesi

Giovanni Battista Piranesi, *Colosseum in Rome, Bird's Eye View from the North*, ca. 1760–70

(Staatliche Museen zu Berlin, Kunstbibliothek / Dietmar Katz)

Source: <https://enfilade18thc.com/2020/10/09/exhibition-the-piranesi-principle/>

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Irma Bruce & Julia Bianco Sommer

Master thesis

2023 - 2024

