

Salvom
Lavisse

Site Valhallabaadet

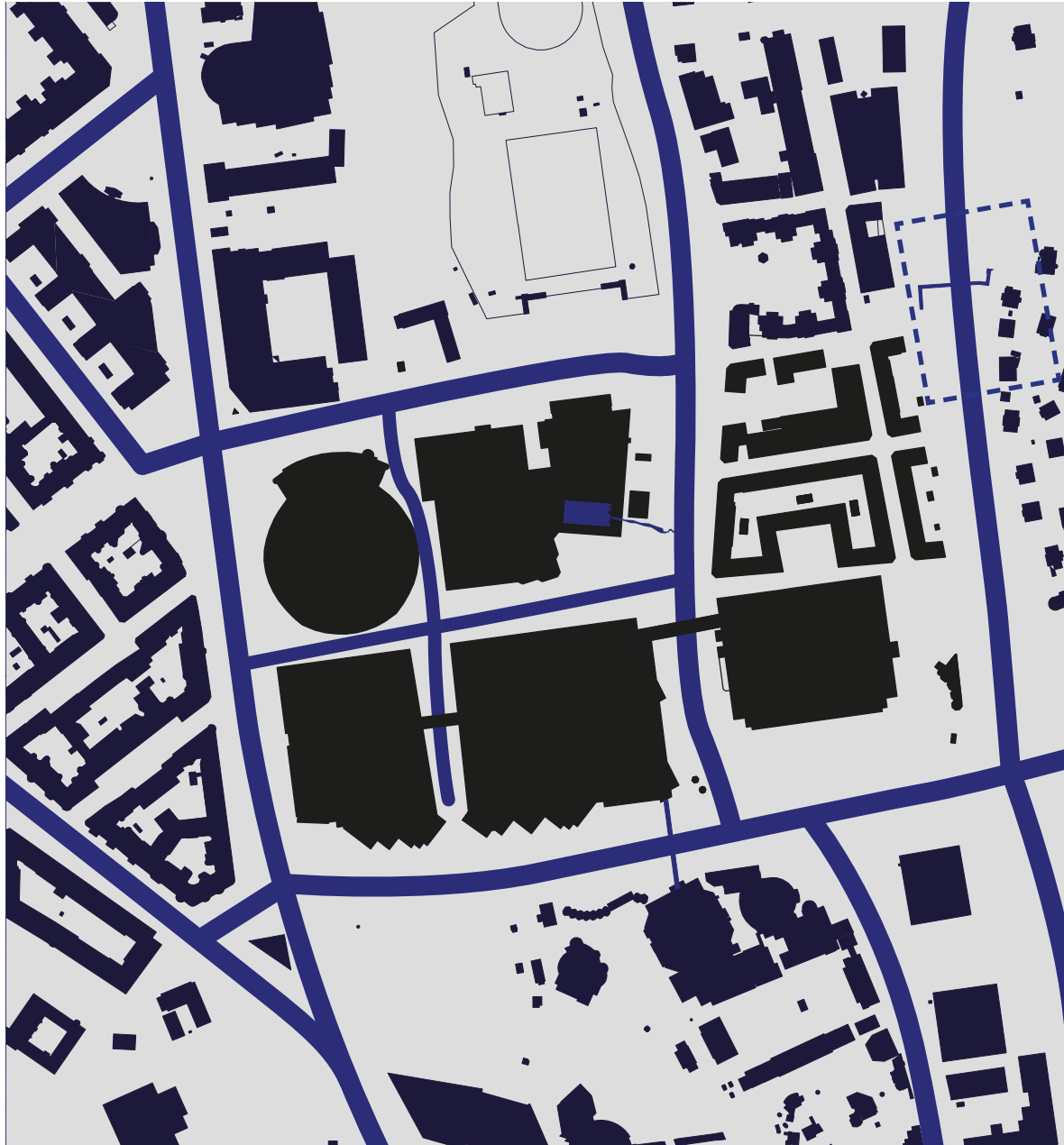


FIGURE 1_Master Plan 1:5000
IDEA_Group D
EXECUTION_Ellen Boman / Greta Faxberg

Context & Theory

Change in Capitalist Society

Today's society is technocratic. It is corrupt – crony capitalism – the phenomenon where businesses and politicians collude in order for businesses to grow. The rich get richer and the poor gets poorer.

We're stuck in a rut where technology is seen as the solution to all our problems: the climate crisis, economic imbalance, running our societies. But, technology is also what has made revolutionizing the system impossible. Before the third industrial revolution – the digital revolution – businesses had offices and in those offices were office clerks and bosses. There was a physical space to storm, as has been throughout history. Imagine the storming of the Bastille in 1789, or that of the Winter Palace in 1917, taking place today; it wouldn't be possible since all companies have moved into the liquidity of the internet. (Bauman, 2000, 2012).

The storming of the CapitoliuM in januari 2021 was a shocking event, of course because of the intent that the stormers had, and that the former president agitated his following to do it, but it was also shocking because of its primitivity. To physically storm a place is seen as something so alien. Do not misunderstand me, I do not agree with the protestors of the storming of the CapitoliuM, and the fact that I even have to state that feels a bit absurd. I am purely interested in the method of gathering a crowd and, by being a large mass of bodies, be able to create that sort of chaos.

There are no longer any bastille to storm. Businesses work in the ether of the internet, a room that has no limitations – no walls or ceilings, windows or doors. Money is literally just pieces of paper that we have assigned a value. It is as real as we make it. If you believe in something, it is real for you.

Capitalism has all the characteristics of a religion, according to Walter Benjamin (Capitalism as Religion, 1921). It is, according to him, a secularized version of protestant Christianity.

"In the first place, capitalism is a purely cultic religion, perhaps the most extreme that ever existed. In capitalism, things have no meaning only in their relationship to the cult; capitalism has no specific body of dogma, no theology. It is

from this point of view that utilitarianism acquires its religious overtones.

This concretization of cult is connected with a second feature of capitalism: the permanence of the cult. Capitalism is the celebration of the cult sans reve et sans merci [without dream or mercy]. There are no "weekdays." There is no day that is not a feast day, in the terrible sense that all its sacred pomp is unfolded before us; each day commands the utter fealty of each worshipper.

And third, the cult makes guilt pervasive. Capitalism is probably the first instance of a cult that creates guilt, not atonement. In this respect, this religious system is caught up in the headlong rush of a larger movement. A vast sense guilt that is unable to find relief seizes on the cult, not to atone for this guilt but to make it universal, to hammer it into the conscious mind, so as once and for all to include God in the system of guilt and thereby awaken in Him an interest in the process of atonement.

This atonement cannot then be expected from the cult itself, or from the reformation of this religion (which would need to be able to have recourse to some stable element in it), or even from the complete renouncement of this religion. The nature of the religious movement which is capitalism entails endurance right to the end, to the point where God, too, finally takes on the entire burden of guilt, to the point where the universe has been taken over by that despair which is actually its secret hope."

According to Benjamin, even the people that oppose this religion, Marx, Freud and Nietzsche, conspire with it, because of its extreme hold on society. Even though his text is over 100 years old, the same still stands, maybe in an even more extreme form today. We cannot imagine a society without capitalism.

The idea that Benjamin brought forth – that capitalism is deeply connected to Christianity – is elaborated by Giorgio Agamben (Arche, 2021). The greek term pistis, used by Jesus and his apostels for the word faith, is also in the word for a credit bank – pisteos. The word pistis is etymologically related to that of the word for credit – the credit that God grants us, and that we grant him. Capitalism is rooted in the notion of faith – to have faith in someone that you lend money to, and that you give back what you owe.

If that is the case, shouldn't capitalism be exchanged by a new faith, rather than revised into yet another version of it? Instead of talking about de-growth, circular economy and re-use, words that conspire with capitalism just as Marx, Freud and Nietzsche's words did – shouldn't we be more inclined to invent something completely new, something beyond the insipid terms and ways of life that capitalism has come to offer us today?

Water as Religion

The architecture of a city, and in turn, the everyday life of people, is supported by a multitude of infrastructural systems. Lamps, wifi, trams or metros, cars and tap water are some of the things we use in our day to day lives that are dependant on infrastructural systems to work. The very self-evident claim that water is the most important of all these infrastructural systems needs to be stated and accepted as the core principle of this work.

Water sustains life in all forms. It is also cause for disaster. As of right now, there are multiple water crises in the world, happening at the same time, but they differ in their typologies. On the one hand, there is water shortage in the form of droughts as well as a lack of freshwater sources and contaminated sources of water. On the other, there are wild weather and floods. Astrida Neimanis (Bodies of Water, 2017), writes:

Blood, bile, intracellular fluid; a small ocean swallowed, a wild wetland in our gut; rivulets forsaken making their way from our insides to out, from watery womb to watery world:

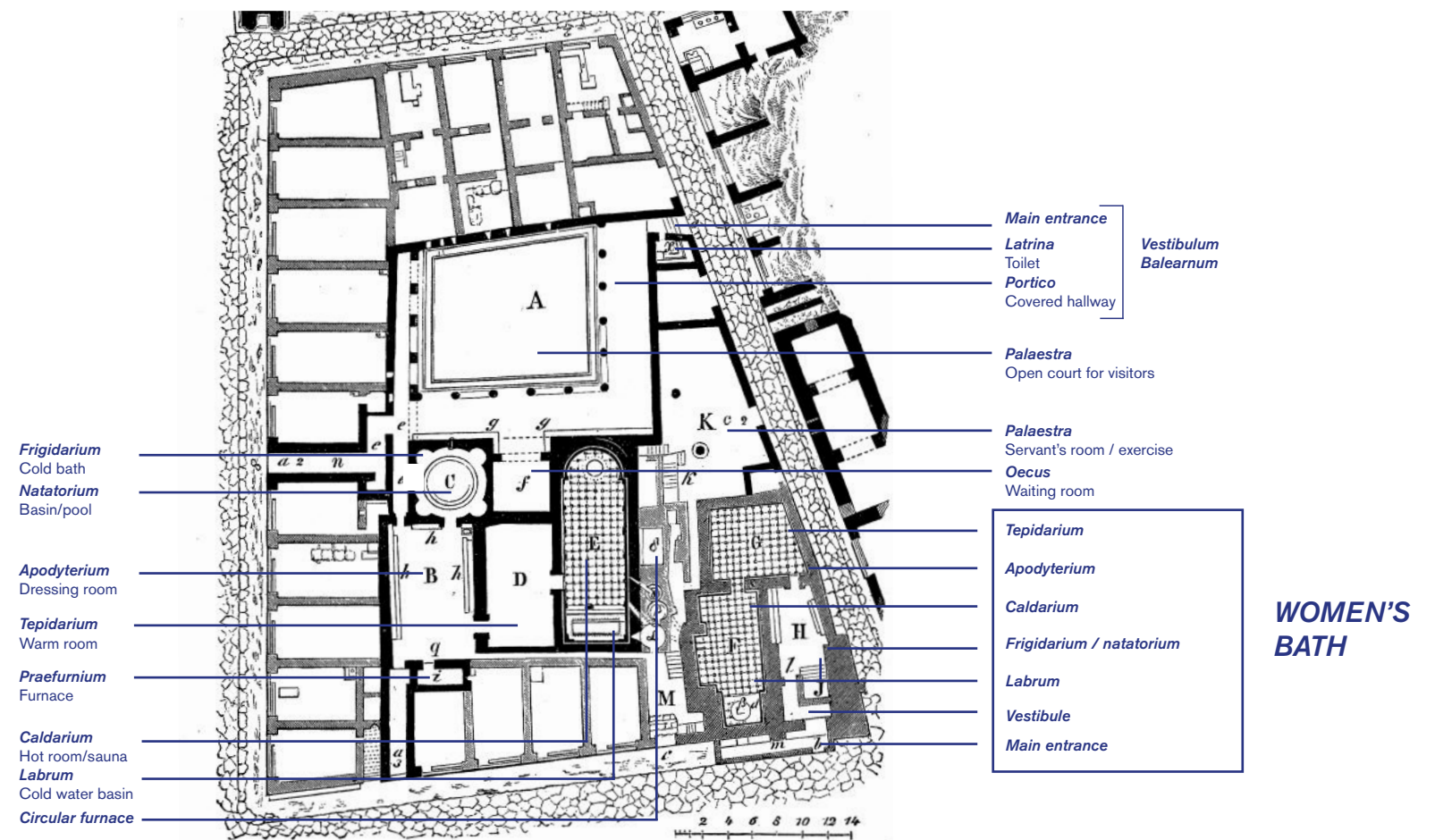
we are bodies of water.

As such, we are not on the one hand embodied (with all of the cultural and metaphysical investments of this concept) while on the other hand primarily comprising water (with all of the attendant biological, chemical, and ecological implications). We are both of these things, inextricably and at once – made mostly of wet matter, but also aswim in the discursive flocculations of embodiment as an idea. We live at the site of exponential material meaning where embodiment meets water."

Neimanis claims that "to rethink embodiment as watery" is difficult in the western world. Our whole society is based on the notion that every body is an individual, completely autonomous. The human body leaks and seeths, but it also intakes, transforms, inhales, exhales and exchanges wet matters. Fluids are ingested through food and drinks. Our bodies transforms these matters inside of us. What we ingest reaches our bloodstream, our blood gets cleansed in our kidneys and transformed into the biproduct that is urine, and it gets flushed out when we pee. When we breath, we inhale water, and when we exhale, water leaves our bodies. When we kiss our lovers, we exchange water. When we give birth to a child, we let go of water, and when we later feed our children, we give water.

When our watery bodies bathe in the sea on a hot summer day, or when we turn on the tap in our kitchens, or take a shower, at home or at the gym, we connect all other bodies that are connected to that same water source that we are submerged by or flushed with.

This means that our watery bodies are also infrastructural elements moving through the world. Our bodies are milieus for water, and they pass water on to all animals, plants, other humans and the earth, as well as we recieve it from all of these things. This means that we are not, in fact, individuals with sharp borders to our surroundings. Through water, we are part of a system of gifts, theft and debt to all life that could be seen as watery.



The Roman Bath

"[...]baths were the ancient Roman equivalent of community centres. Because the bathing process took so long, conversation was necessary. Many Romans would use the baths as a place to invite their friends to dinner parties, and many politicians would go to the baths to convince fellow Romans to join their causes.

The *thermae* had many attributes in addition to the baths. There were libraries, rooms for poetry readings, and places to buy and eat food. The modern equivalent would be a combination of a library, art gallery, mall, restaurant, gym, and spa."

Historically, the bath has been a meeting place – in ancient times for aristocrats, politicians and thinkers, and there is an obvious difference between how different genders have been received as seen in the plan above.

The fact that the bath was both a meeting ground and room for social interaction, it was also a library, food court and cultural arena. In terms of city planning, a roman bath was more mixed use than many city districts today. How can the bath become a more diverse place in the future, but most importantly, how could the bath sustain and uphold social aspects of life in the city?

Vallhallaabadet

1958-2022

History

Build in 1956, drawn by architect Nils Olsson with a huge mosaic by the artist Nils Wedel, Valhallabadet replaced the former public bathing facility of Gothenburg, Hagabadet, or Renströmska badanstalten, from the 1870's. Hagabadet opened on December 9th, 1876, and had two departments, one in the back for the poor, and one for the rich, facing the main street. Eighty years later, almost to the day, on the 6th of December, 1956, Valhallabadet opened for the public. The layout of the plan indicates no difference between the classes, but between the sexes. The dressing rooms, showers and sauna for women are slightly, but notably, smaller than the men's part.

The modernist Valhallabadet with its astonishing mosaic walls in the east and the west is one of the most visited public places in Gothenburg with over 500 000 visitors per year. The politicians voted in favour of demolishing it in 2021. Instead of Valhallabadet, a new indoor, multiarena is proposed in a different part of the city.

Symbolism

The site of Valhallabadet is symbolic in two ways. First, because it is threatened by demolition. By reimagining Valhallabadets future, this project is intended to act as a comment on the capitalist system of 20th and 21st centuries.

To demolish a symbol of democracy, a much loved public space and a building of significant cultural value in order to rebuild a lesser version of it in another part of the city is part of a much larger and more complex discourse. The area where Valhallabadet is located is in close proximity to what is called "evenemangsstråket" – the event swathe. Along Skånegatan that runs close to the bath are large arenas such as Ullevi and Scandinavium, and Svenska mässan, a convention centre where fairs are held. Closeby lies Liseberg, the largest amusement park in Sweden. In proximity to both Svenska mässan and Liseberg are Gothia Towers, three hotel skyscrapers that contains a luxury spa and expensive restaurants.

The area is already mainly a destination point for tourists and not for the inhabitants of Gothenburg, something that has been criticized among the public. More housing

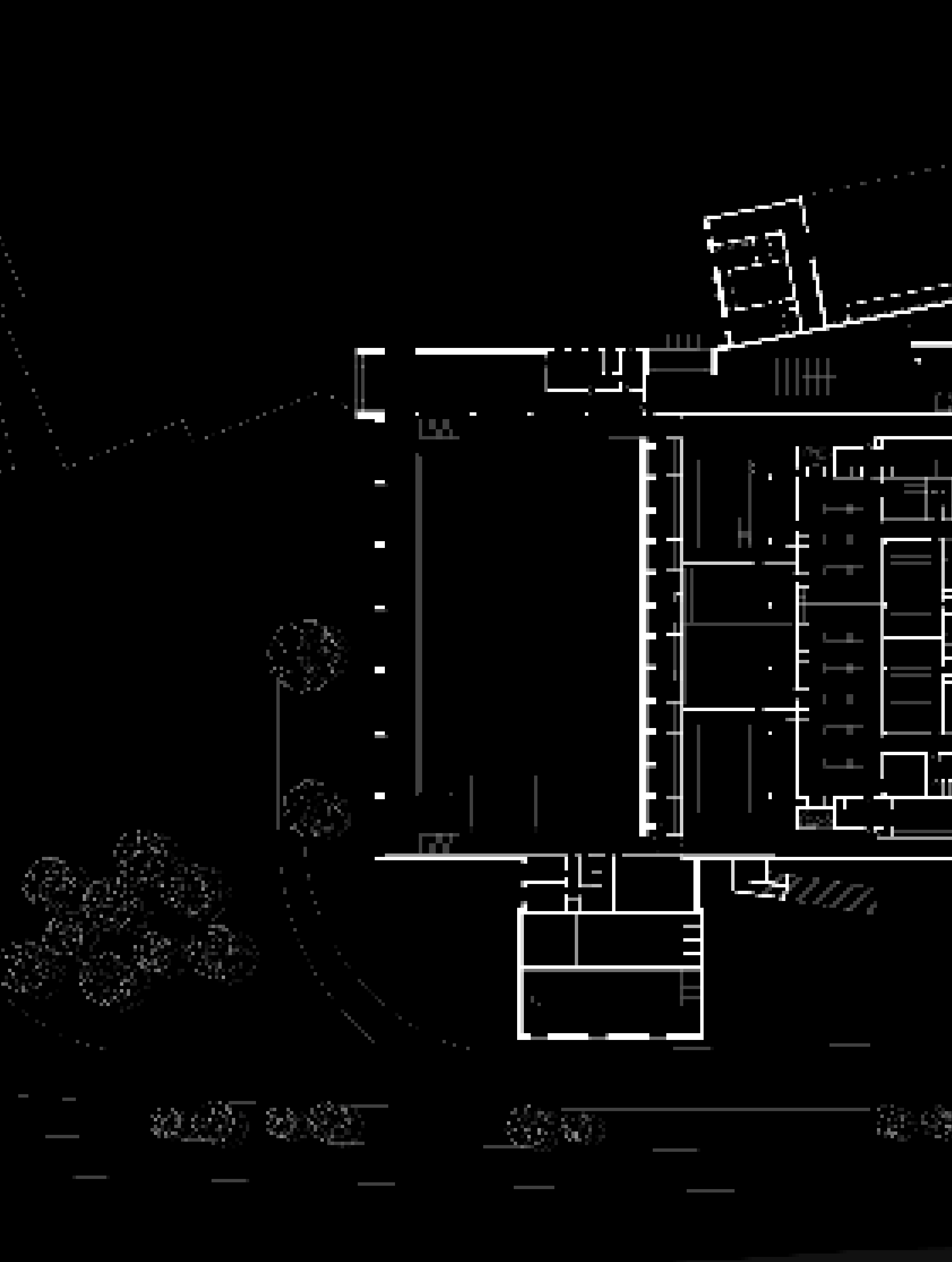


and other functions are being added, but also more hotels and office spaces, meaning the planning ideal is simplistic and makes this part of Gothenburg cut off for its inhabitants. By demolishing Valhalla, the area will be cemented as a place only for visitors and tourists. Furthermore, demolishing and replacing any building is part of a system where demolition acts as a point of departure for economic growth, while maintaining public spaces does the opposite; giving contractors the chance to demolish also gives them the opportunity to make profit. Should politicians act in the interest of the public, or that of companies?

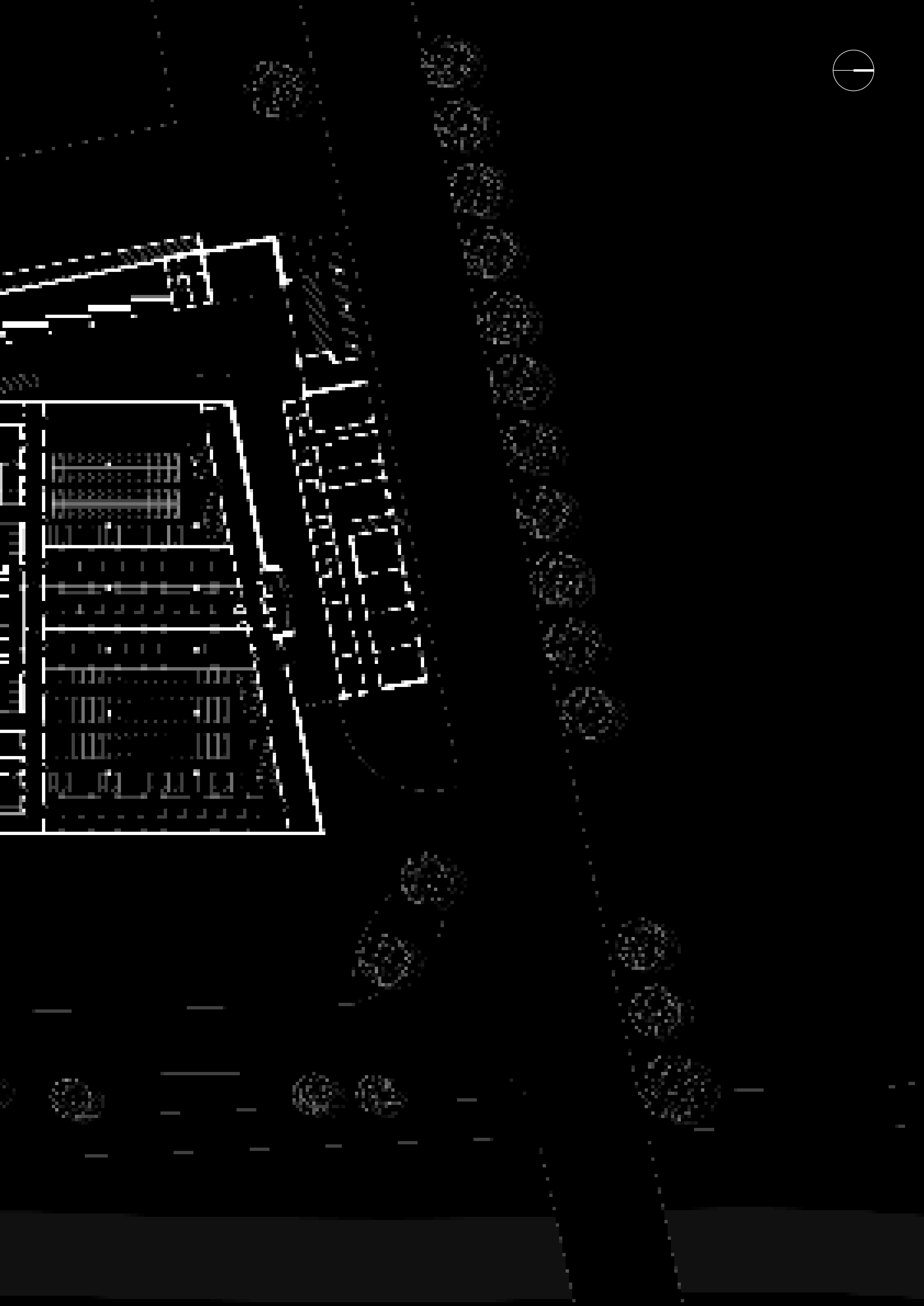
Valhallabadet is a place where fluids have been ingested into watery bodies, as well as a place where watery bodies have inhaled, exhaled, exchanged and leaked water into the same water source.

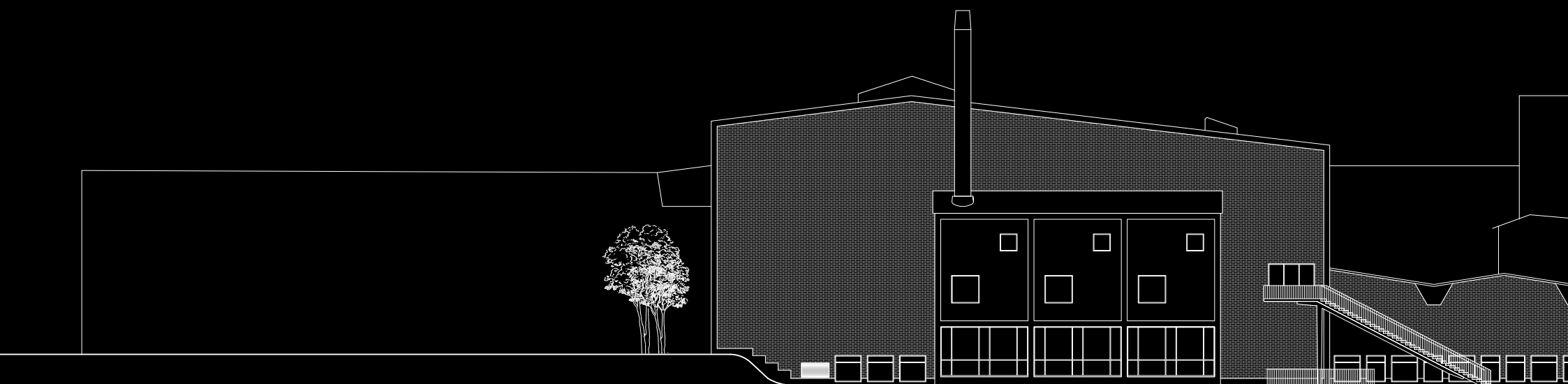
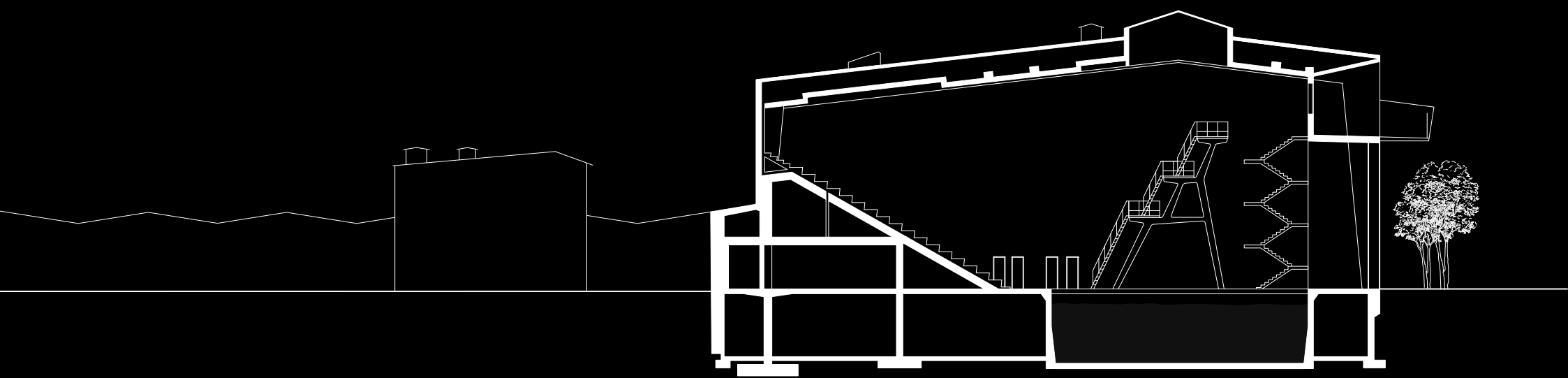
The name of the bath bears significance as well. In nordic mythology, Valhalla is run by the god Odin and is the place where half of those who die in battle go. The other half goes to Folkvangr, the field of the slain run by the goddess Freja. When bodily fluids have been lost in battle, the warriors entered either of the places. Once at Valhalla, the goat Heiðrún produces mead and liquor that is ingested by the warriors.

The watery body of an animal ingests and transforms liquids into alcohol, then it seeps out and is given to those that have spilled blood in combat, meaning that watery bodies are connected through the acts of leaking, seeping, ingesting, transforming, producing, giving and receiving.

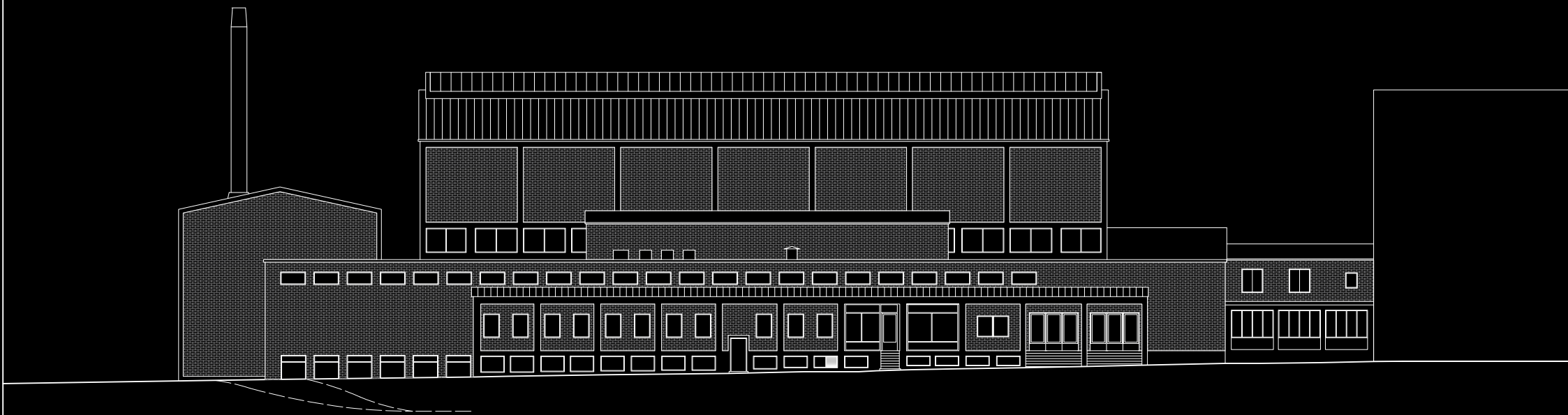
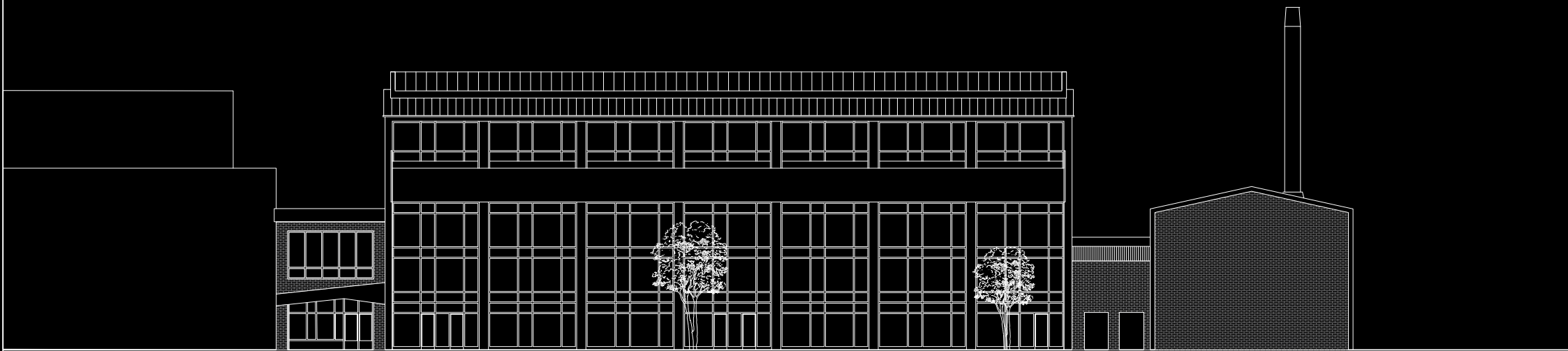


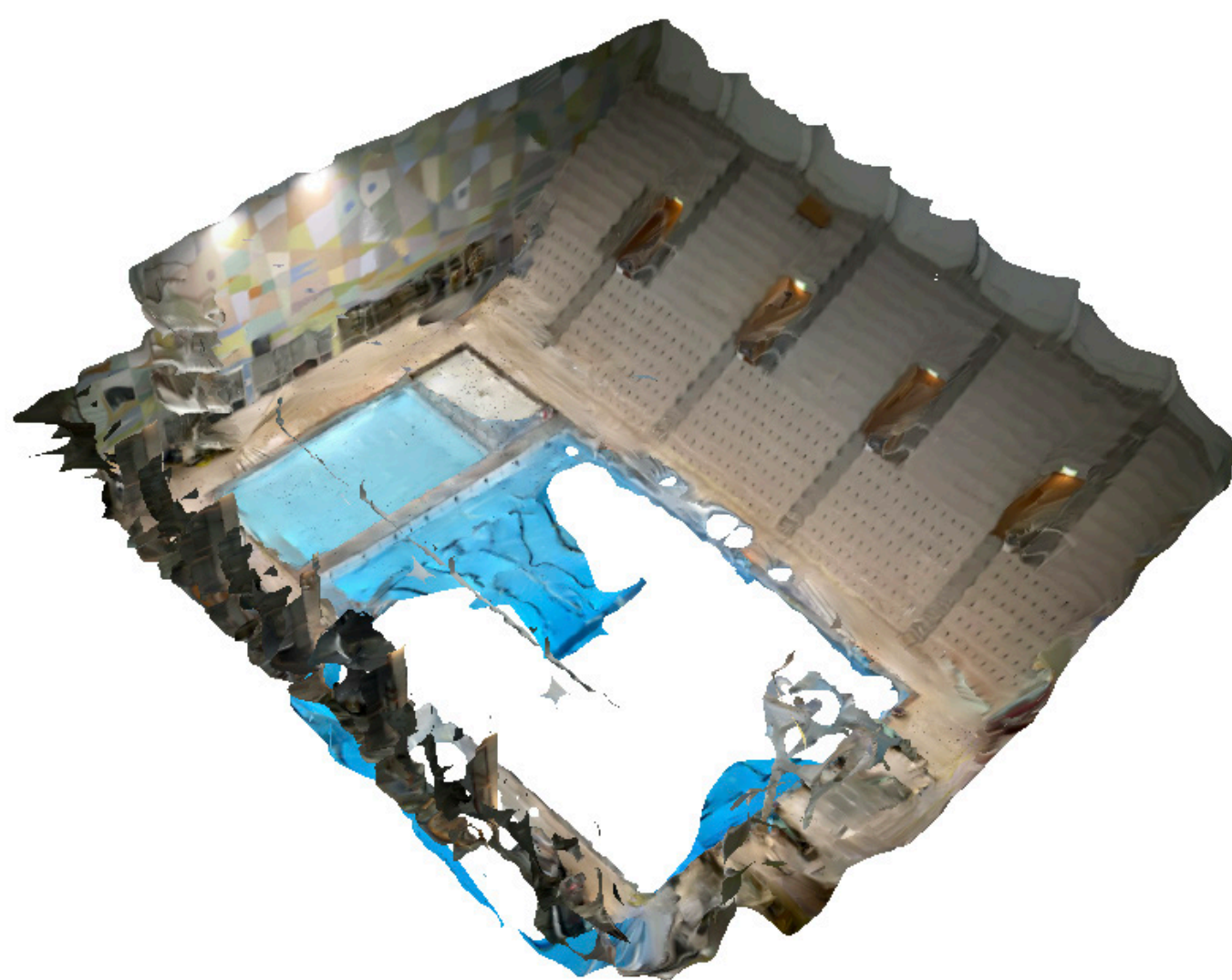
Valhalla, Plan before intervention
Scale 1:xxxx

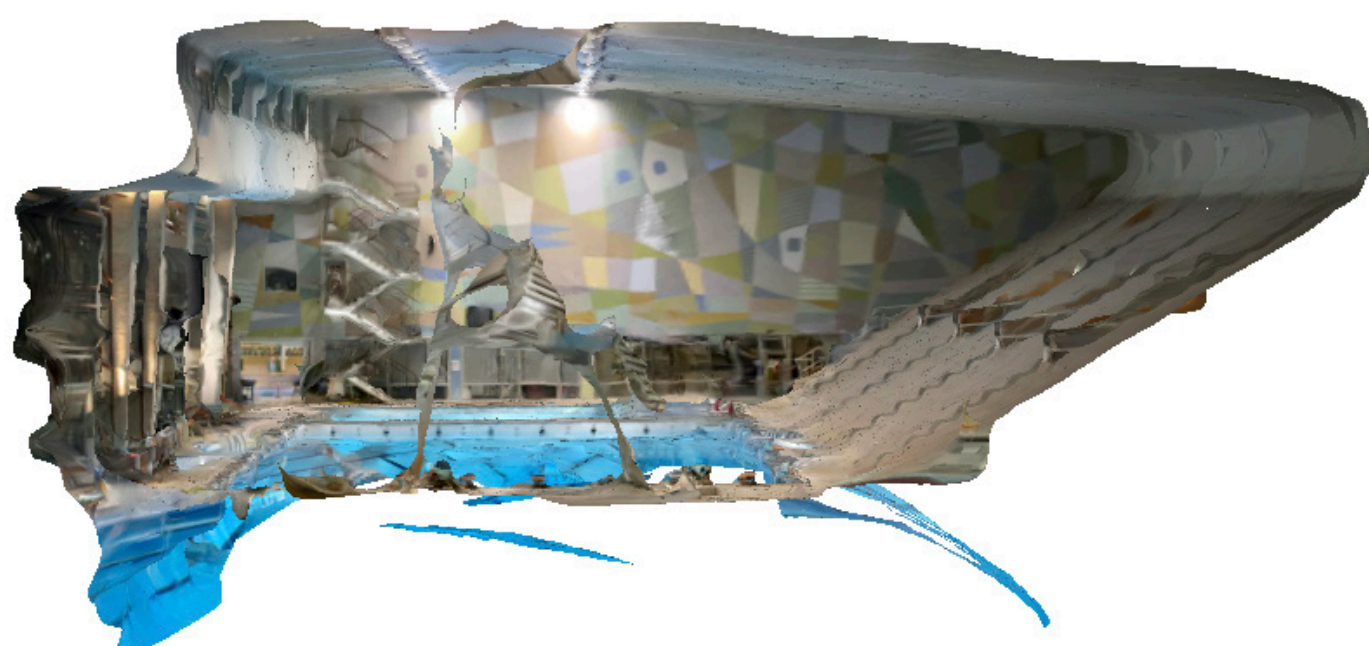




Section, elevations
Scale 1:xxxx







Vallhalla

2522



A Split in Time

Splitting by GMC. He splits buildings with a chainsaw and calls it "anarchitecture". The work was filmed and showcased in museums alongside pieces of the buildings. The most defining of his splits (seen above) was that of his friend's house in New Jersey. Holly Solomon's house was slated for demolition and Matta Clark's work consists of him and his friends cutting through the middle of building with a chainsaw, creating a split. The footage shows the bisecting of the house, as well as Matta Clark wandering around the structurally compromised building. His work was left for three months before the house was demolished for "city renewal".

The work combines the architectural drawing language of sections and plans with that of sculpture – surface, volume, lines and light, while at the same time commenting on societal change in terms of urban decay, the split between the old society dying and a

new being born. The critical perspective on "renewal" is perhaps more relevant than ever today. By using the language and idea of Matta Clark, but combining it with the element of randomness that the natural negative that a fault (crevice, crack) brings, I aim to comment on the inevitable fact that however much we intervene as humans in our environment – by building or demolishing – nature rules.

The split represents an old system falling apart and a new one being born. The world does not exist on mankind's terms, but on nature's. If we leave things – buildings – untouched, nature takes over. If we continue the way we do, nature will inexorably ruin what we have created. The greed we have is what ultimately will consume us.



The Ruin

Recently I was talking to someone, an artist, about ruins. It turned out we had been working with it on our separate parts. During the conversation that unfolded it turned out that both of us had used the notion of the oasis as our points of departure, let go of that idea because of its cheerfulness, and later ended up with the ruin as our concepts on our respective parts. Our conversation jumped between a number of topics and when I elaborated on my work's capitalist critique he said "I think that's why the ruin as a concept seems so appealing to some of us, that the world is such a degenerate place but there is hope in the fact that there is a coming demise of everything; that systems, empires, things, buildings, all fall apart". I could not by my own words explain it as eloquently as he did, but I realized that that was in fact why I have always been so fascinated with the ruin.

There were many things our projects shared, but what was so beautiful was how it all tied back to a feeling of time existing in parallel – the foundation of our group's work. His work was focused on a public building in Stockholm from the same years as Valhallabadet. His building was developed in 1947 and inaugurated in 1957, mine developed

in 1948 and inaugurated in 1956, both our interventions being minimal additions to the original.

The two parts of Valhallabadet that are being separated into the Bath and the Ruin are intertwined in the same structure, bound together by the physical borders they share, the aspect of time and the inescapability of locus.

Today, the structure works in a linear flow. From front desk to dressing room, dressing room to shower, shower to bath. Then the flow changes direction – from pool to shower, shower to sauna, sauna to shower, shower to dressing room.

The spatial qualities the parts inhabit differ quiet drastically from eachother – the secluded and private dressing rooms, showers and sauna that open up in a large hall that reinforces the idea that the swimming pool is the destination point, the stage.

In the reimagination of the bath, the flows of the building has been altered into two separated, linear flows, and they now exist in parallel with eachother. One flow is that of the roman bath – front desk to dressing room, dressing room to cold bath, cold bath to warm room, warm room to hot room, hot room to hot pool and then back again, while the other



is the flow that takes people straight to the temple ruin.

In most bathing cultures whether it be going to a spa, meeting people in the sauna at the gym or going with friends, the sort of intimacy shared in that setting is interesting. A changing room, a sauna or a bathroom are oftentimes – for obvious reasons – closed off to the outer world, windowless to hide our nakedness and the vulnerability that we exude in that state. But that vulnerability is also the beauty of the bath – it opens us up to the people we meet in the sauna or by the pool. People you have never met strike up conversations with you in a way that almost never happen otherwise. This makes the bath a particularly interesting site of intervention.

The fact that the dressing room is closed off to the outer world could make it a safe space (here there are obviously age and gender differences, it can most definitely become one of the most unsafe spaces there is as well).

The windowless room becomes a world of its own, and the outer ceases to exist. The spatial configuration of a sauna as well as a locker room shower are that we do not face the people we meet there, a tried and tested way to make people associate freely and therefore talk with more openness to the people they meet; think about a classic psychologist and how their patient lays on the ottoman, facing away from the therapist.

Working with the notion of the roman bath in the closed off space in duality with the temple in the open space creates to different kinds of social rooms and therefore multiple ways to interact. There are rooms for reflection, intimate conversation and relaxation in one part, and in the other there is room for feasts and large gatherings, both necessary for most of us.



FIGURE 14_Multidimensional Timeline
IDEA & EXECUTION & PHOTO_Ellen Boman

Salvom Lavisse – a bath is good for you

Year: 2522
Sea level rise: +2 m measured against levels of BA (Before Anthropocene)
Rainfall per year: 1866 mm
Civilisation: Classless, matriarchal run, farmers cooperatives.
Neighbourhood: Around 150–300 inhabitants and each collective is run by around 50 people.
Housing: Collective.

Focus on art, music, poetry, politics. Labour is carried out mainly in the collectives, but some scholars such as medical doctors, psychologists and architects are still educated. There are societal duties such as street cleaning and running collective transport on the canals that are shared between inhabitants, meaning everyone over the age of 18 work for around 3–5 hours per week outside of the collectives.

Thriving

So how terrible is life? How poor are people? How high are crime rates? Well, now that everyone shares the fruits of the labour, no one goes hungry. There might not always be an abundance of different sorts of corn brands to choose from at the aisles of the store,. First and foremost, because there are no stores, second, because there are no brands, and third, all corn that is grown is shared between the members of their collective. So are the rest of the crops grown. This means that there is always enough food to keep everyone full and satisfied.

The word “poor” is no longer needed, since there are no differences between people. If one person lines their pockets and leave others with nothing, there are collective councils that help settle the situations. The people that have been wronged as well as the people that have done wrong meet with the council present, and through dialogue the disputes are settled. It rarely ever happens though, there is no need, nor will, to line your own pockets.

The council work is organised in a way that makes everyone partake. They are swapped every three years and consist of seven people during every period.

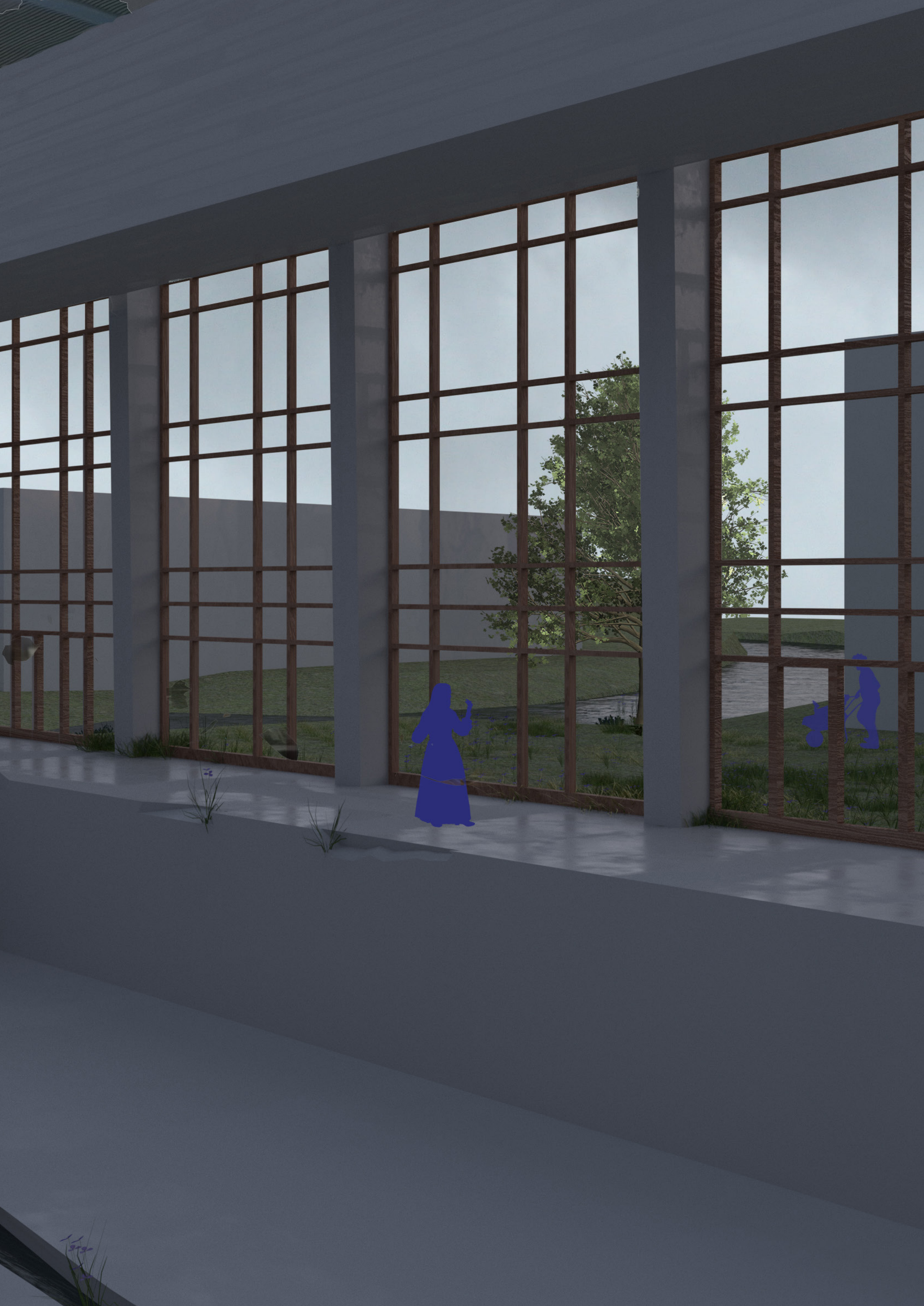
Crime doesn’t really exist either. The sexual violence that once existed due to the gender order vanished when women were given the chance to run societies on the principles of solidarity and support. Since the death of capitalism there are no longer economic crimes. Stealing in order to survive the day is something that only exist in the dreadful tales of the past. Just as before the capitalist revolution, people have more spare time, more time for spiritual connections, more meaningful relationships. The rhythm of the sun determines when people work – once dark starts to fall, work has to stop.

To Wear Prosperity with Moderation

Whether it be stitching socks or ploughing the fields, it cannot be done after nightfall. At full moon, harvests are blessed in ceremonies of fertility. Community feasts are held, and tales of the past are told. “Once upon a time, man walked the moon.”. These tales warn the communities of what happens when you do not wear prosperity with moderation. Great civilizations, although they might be powerful, technologically advanced and live in material abundance, collapse. Communities that share the fruits of their labour, show solidarity and live in moderation, prosper.



Visualization of the ruin



templum ruinae
worship room

aqua calidae
hot water pool

apodyterium
dressing room

cultura
*poetry, music &
art rooms*

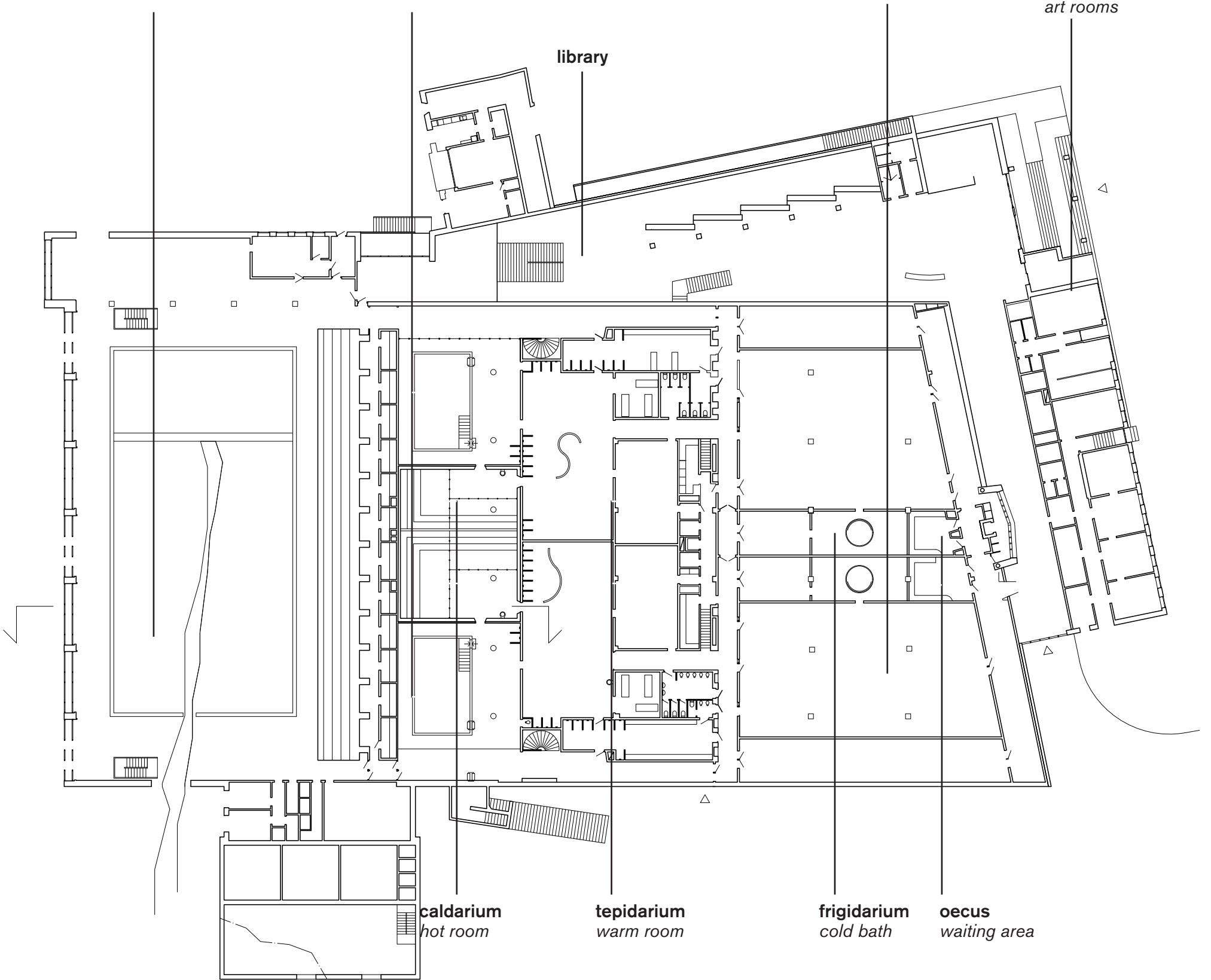
library

caldarium
hot room

tepidarium
warm room

frigidarium
cold bath

oecus
waiting area



Reprogramming space

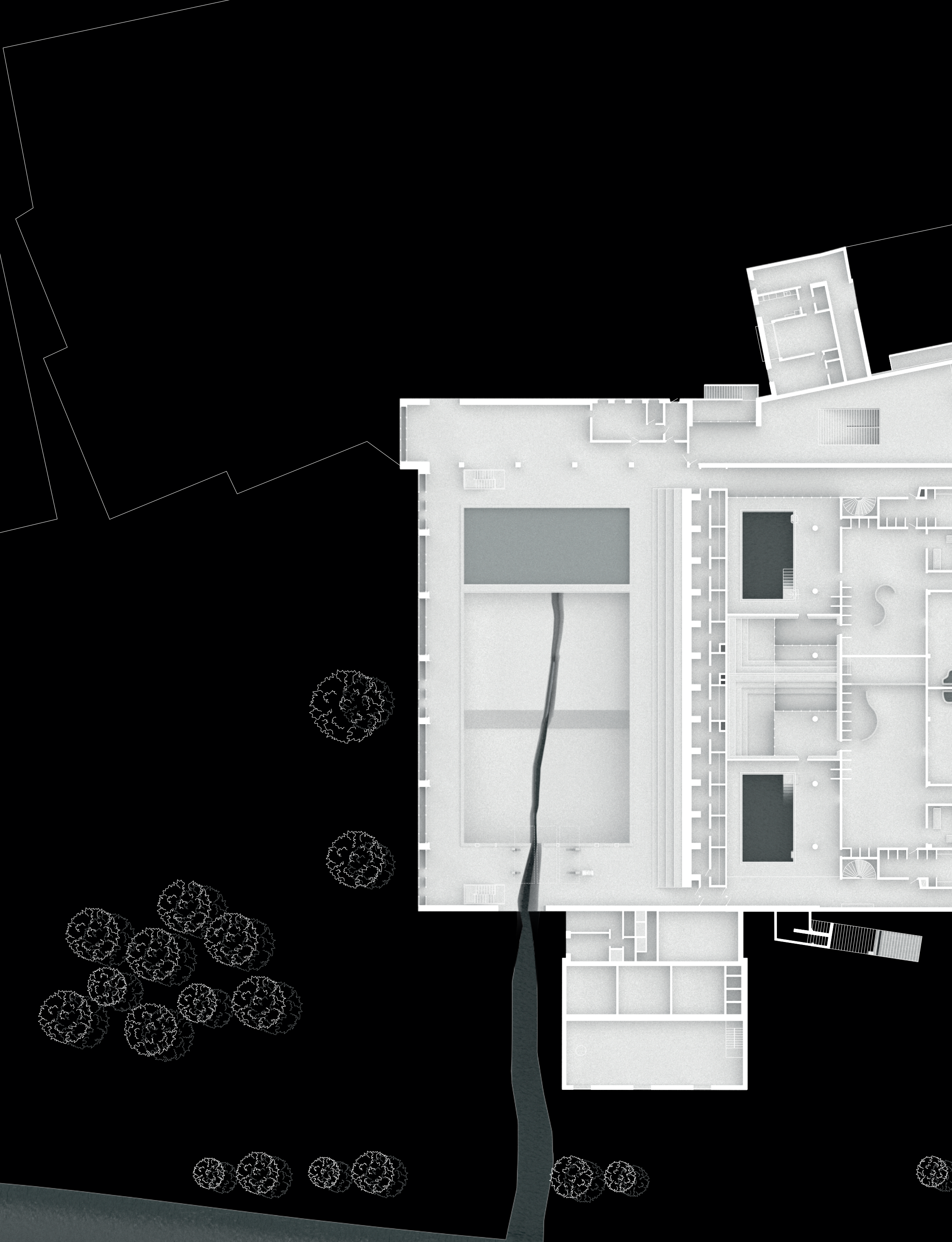
Valhalla is reprogrammed into a roman bath according to the principles of the Pompeii bath in the Context & Theory chapter. Spaces for art, literature and poetry readings are added, as well as a frigidarium (cold bath) and a tepidarium (warm room). The Saunas – caldarium – remain but are energized by furnaces instead of electricity. The smaller pools outside of the caldarium on each side are turned into warm baths. The end of the flow – the swimming pool – is reimagined as a ruin.

The exercise that takes place in a swimming pool is carried out individually and in being that it is also, in a sense, introspective in its nature. While we swim in that pool, focused on our breathing and the rhythm of our movement, we are submerged in water and our bodies become one with all other bodies in that same pool, by leaking and seething water. Without talking to the people around us, our bodies communicate through liquids. By reimagining the swimming pool as a temple, the mental connection between humans becomes the focus.

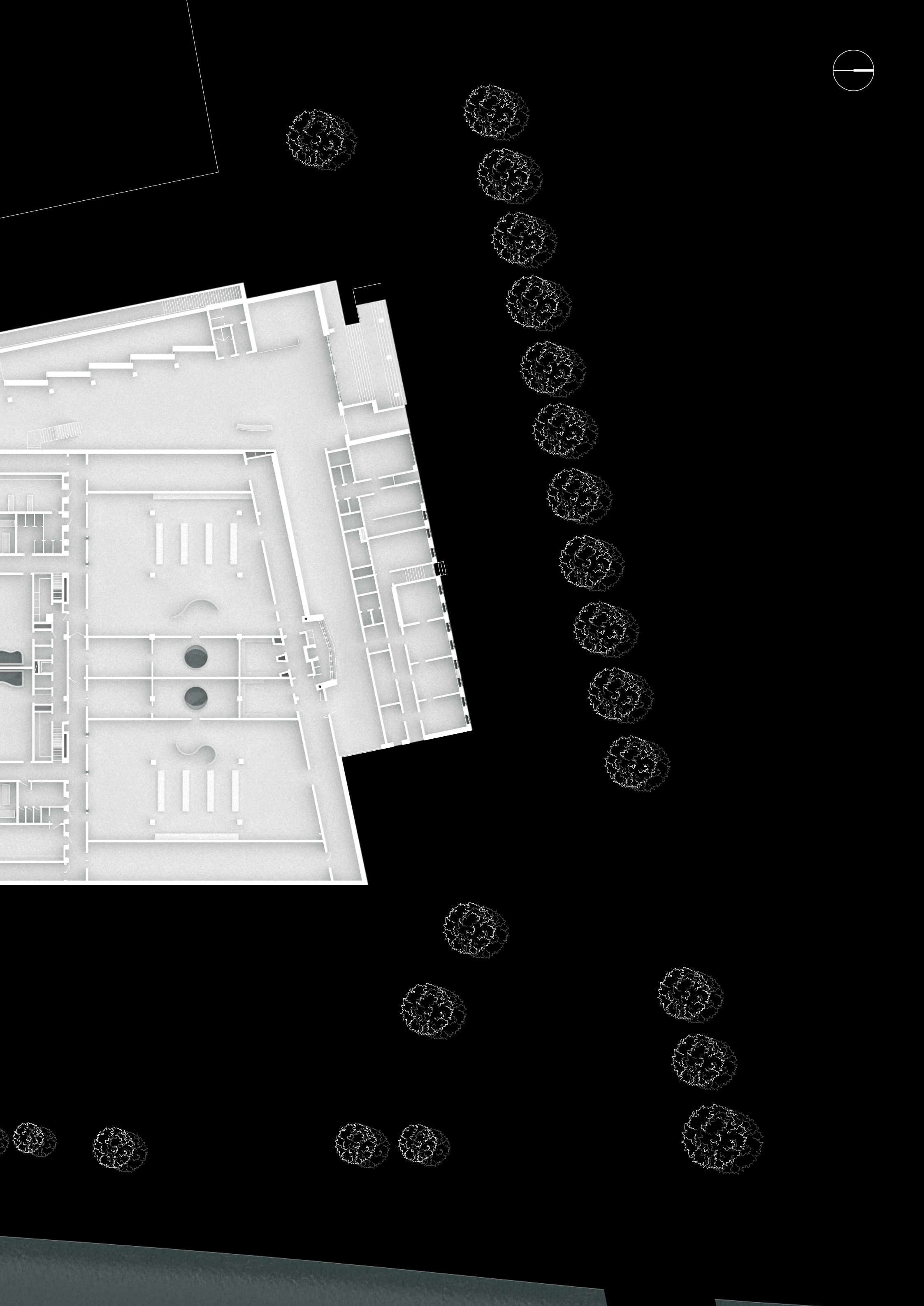
The water in the pool is a different body of water than that of the canal that flows by, less than a 100 meters away. By creating a connection between them, the swimming pool becomes one with a larger system of water, thus connecting vessels of water with each other. Once the pool fills with water from the canal, humans fill the room and in that way, water and humans exist in parallel with each other.

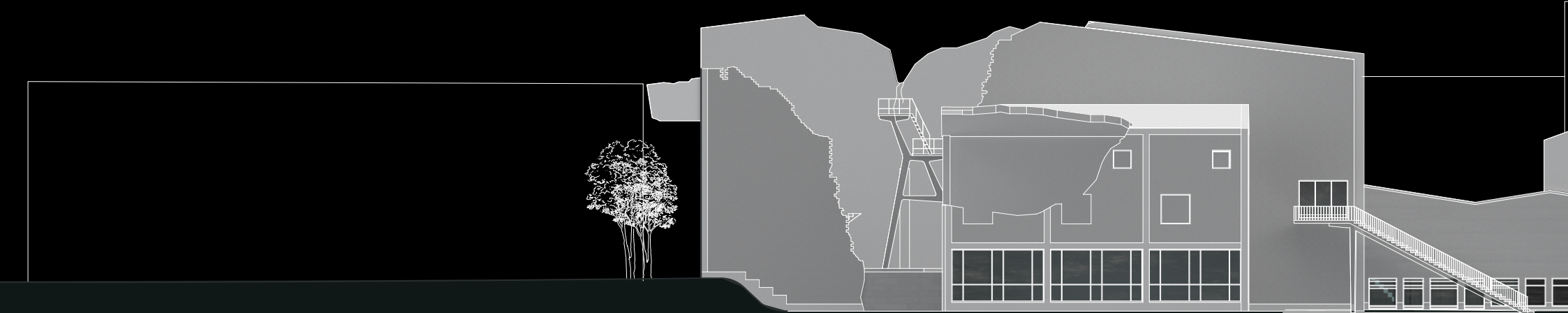
The ruin and the split becomes a hybrid between architecture, landscape, infrastructure and terrain. There are clear topographical elements, as well as a negative landform, created by the building, but also by the fragmentation of the building. The humans inhabiting the building as well as all the water that reaches the building (canal water, rain water) becomes a complex water infrastructure.



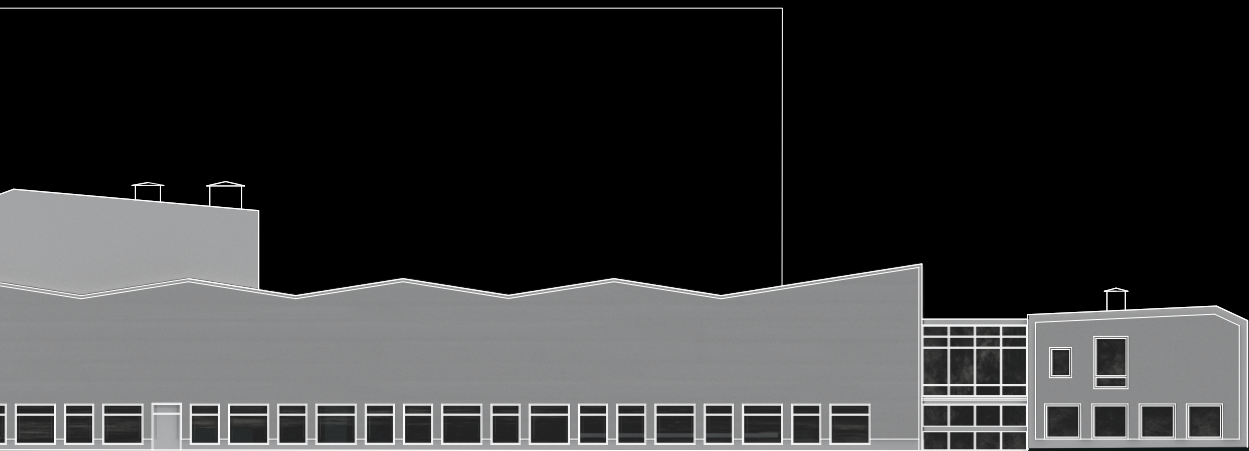


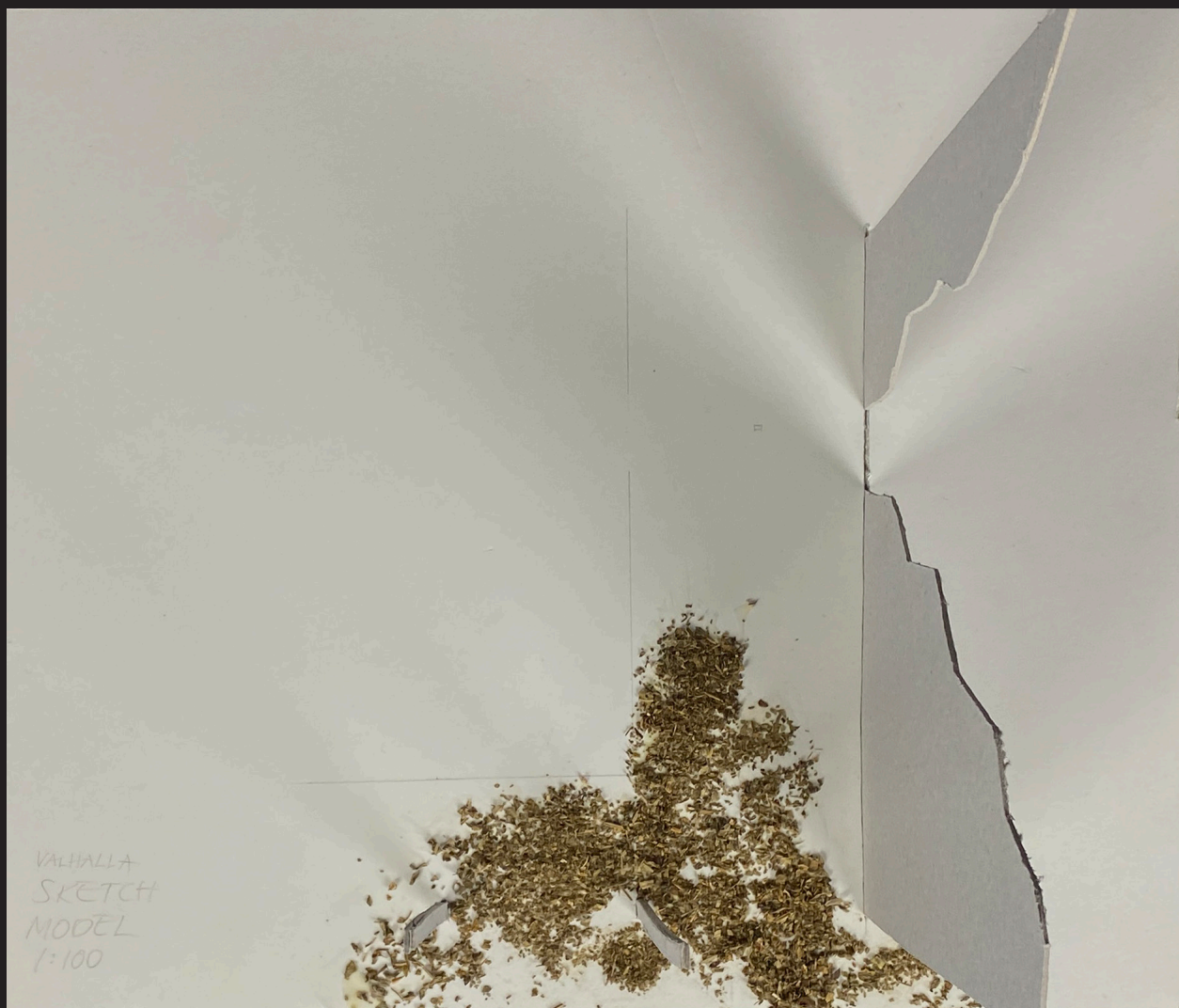
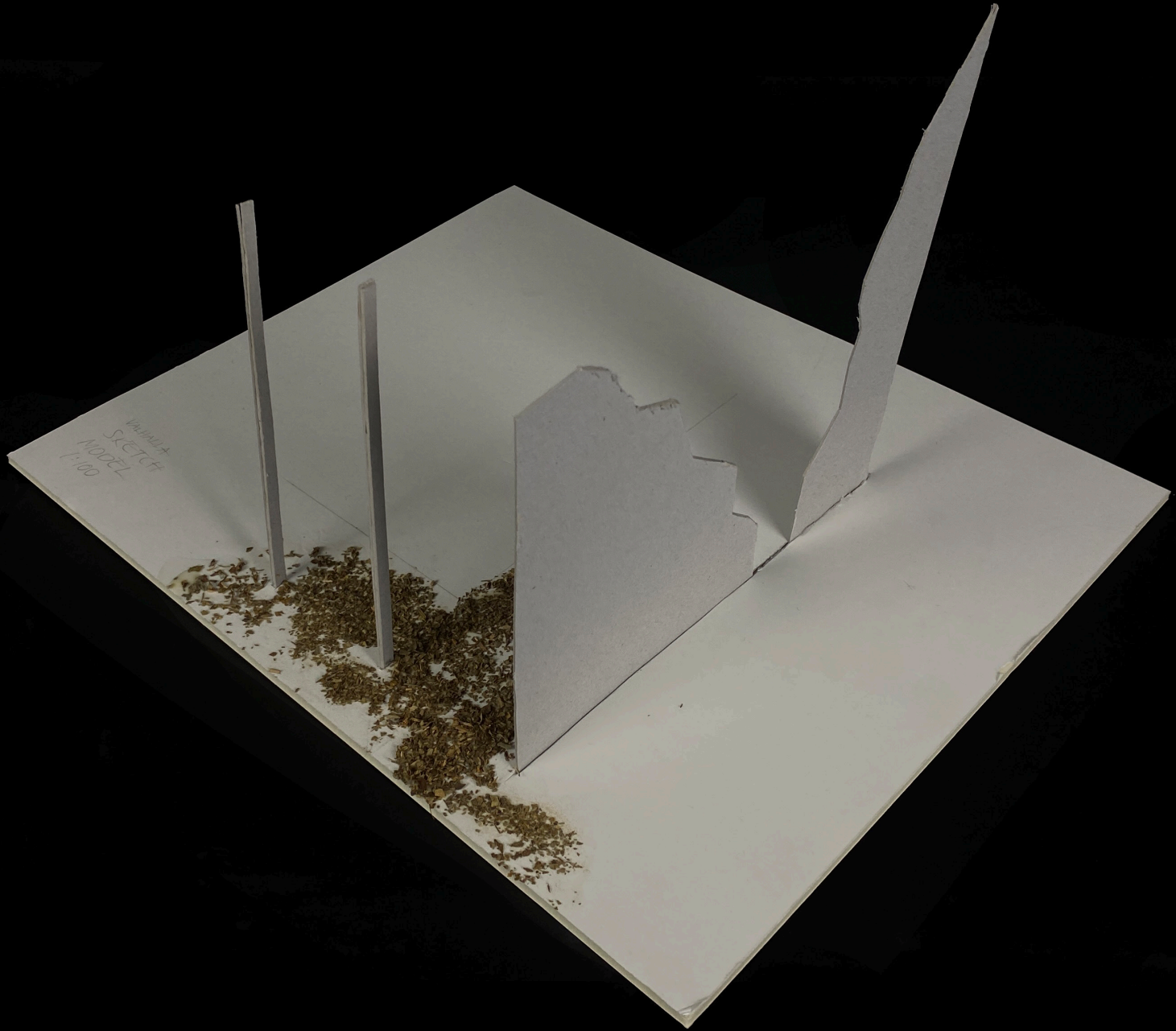
Valhalla, Plan after intervention
Scale 1:200





Valhalla, elevation after intervention
Scale 1:200





Sketch model of the ruin. Detail + Landscape.
Scale 1:100



*Material sample for detail model.
Scale 1:50*



CHALMERS