

Reflect, respect
and reconnect

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and reconnect*



CHALMERS

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Abstract

There are a lot of buildings around us that contain a massive amount of history and stories but that are not being used to their full potential. By carefully redeveloping these and adapting them to the needs that we have today, they will be given the possibility to be the scene for more stories and memories now and in the future. Newly developed buildings offer lots of qualities but have not had the time to collect many tales and narratives. The aim of this thesis is to make people reflect on how existing buildings can be changed while still being respected for what they have been and to show why that is something desirable.

Some of these buildings are hidden in plain sight and does not beg for attention. Others are visible but not accessible for a lot of people and quite secretive about what is happening behind the locked doors. Making these more open and reachable would invite more people

to experience the scenes of past stories and to create their own ones.

In this thesis a one-hundred-year-old and cultural-historical valued tobacco factory is used to apply these thoughts. During the decades it has gone through different stages; from being used by one single company where social welfare and belonging were key questions to being rented out to a number of attendants with no relationship to one another. While new structures are currently being built around it, this thesis presents a design proposal for how the factory building could be redeveloped that is based on what has been learnt by thoroughly studying its past as well as its present use.

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Introduction

Purpose

During my years as an architecture student I have, from time to time, found it hard to motivate myself to only draw new buildings while experiencing that a lot of people seek for something that is definitely not new.

My wish is that this thesis will be an eye-opener when it comes to both the importance of preparatory work and thorough studies as well as to the potential that the already existing building stock contains. We live in a quite stressful world but to be fast is not always great. Inspiring tales can be found everywhere, but they can be missed if we do not keep our eyes open. With this thesis I hope to show how and where you can look.

Main Questions

What is gained by thoroughly researching a building before it is remade?

How can a building's history be shown in a new context?

Background

We live in a profit-driven society and since research requires both time and resources, money often win over cultural-historical values. What is lost is not only a part of history but also often great opportunities to recreate something with qualities that cannot be built in the same way today. These buildings may not always pay off economically right away but in the long run they are often found to be goldmines.

The buildings are at our disposal but not all of them are easy to spot or to access. Some of them are hidden well behind locked doors and closed curtains.

Usually people have strong opinions regarding change, probably because of the feeling of not being in control. Some structures are saved from demolition by people's fear of that something will be different while some transformations are stopped because of the very same reason. But if people are not let into the discussion and decisions are made in the dark we lose both trust and historic buildings in the same alarming speed. With that said, it is important to be transparent both with buildings' past, present and eventual future use while they are standing.

Method

The foundation of this thesis is made up of deep investigation of the chosen building's past and present use which enables a well-grounded design proposal for the future.

The history has been researched by studying historical drawings from when it was built and drawings produced in connection to different changes it has gone through as well as by reviewing reports, analyses, inventories and photographs.

How the building is currently being utilized is partly mapped through visiting the site and experiencing it. It is also made by discussions with current users and contact with both previous and current owners as well as through revising what future plans there are for the area.

The design proposal is based upon a concept that is established on what has been learnt by studying the building's past and present use.

Delimitations

The existing buildings that we have around us are very different from each other in many aspects and therefore what can be learnt from them is not the same in every case. Therefore, what is learnt by researching an old factory building in this thesis is not directly applicable to every other building. With that in mind, I believe that the knowledge that is gained will be able to adapt and thereafter used in new ways and in other projects.

The design proposal that this thesis presents is made from a hypothetical case since the owners have not shown any interest in improving the building.

Reading Instructions

This thesis is divided into three main parts; the past, the present and the future. The first part tells the story of the chosen building's formation and development. The part called the present describes how it has changed recently and how it is organized today. Finally, the part called the future presents a design proposal of how it could develop from here on.

The Past

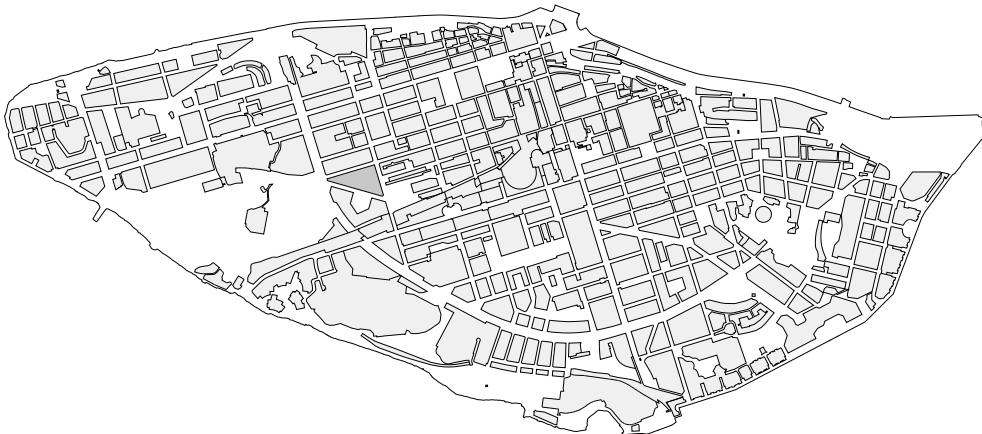


Figure 1. Södermalm with Kvarteret Tobaksmonopolet marked out.

The Swedish Tobacco Monopoly

In the beginning of the 20th century Sweden was a country with both social and economic challenges as well as political tension. Universal voting right was one of the questions being discussed and the outbreak of the first world war rose questions about how the Swedish defence was going to be financed. (Snus- och Tändsticksmuseum, n.d.). At the same time, it was decided to introduce national basic pension which also resulted in more expenses for the Swedish state. After several years of discussions and debates it was decided that tobacco would serve as a taxable entity and the *Swedish Tobacco Monopoly* was founded in 1915. (Nyréns Arkitektkontor, 2008).

One of new company's first steps was to rationalise the industry and to decrease the number of factories. (Stockholms stadsmuseum, 1984). None of the factories in Stockholm was considered as suitable since they were too small and it was decided that a new one would be constructed to which all production, distribution and sale in the region would be concentrated. (Nyréns Arkitektkontor, 2008). In 1916 two unbuilt blocks on Södermalm was bought by the monopoly and they were merged together to create a block with a triangular shape. The new site was given the name Kvarteret Tobaksmonopolet. (Junhem, 1995). Along the southern border of the block the main railway line was located which was an important condition for the choice of site. Another reason was the relatively low prices on Södermalm since it was considered as a peripheral part of Stockholm at the time. (Nyréns Arkitektkontor, 2008).



Figure 2. Original drawing of the south facade (Tengbom, 1917).



Figure 3. Building site (Stockholms Stadsmuseum, 1918).

The Factory

In 1917 the construction of a factory building in the middle of the 19,281 square meter large plot was started. (Stockholms stadsmuseum, 1984). The five-story building was placed on top of three basement layers that were stretched under a large portion of the plot. Construction wise the buildings consisted of pillars and beams of iron and concrete with tier of logs made of reinforced concrete. (Nyréns Arkitektkontor, 2008). The building was made in a u-shape but was unregular since it was adapted to the triangularity of the plot. The building contractor *Emil Lindkvist* made all construction drawings and plans while *Ivar Tengbom* was hired to draw the facades. (Stockholms stadsmuseum, 1984). The majority of the facades were done in an industrial style with a rhythmic division and mullioned windows placed in pairs while the articulated gables were well-decorated. (Nyréns Arkitektkontor, 2008).

The two gables towards the south were connected with a lower portal building with a large arch and behind it a courtyard with a partially glassed roof was placed. (Junhem, 1995). During the 1930-ies the portal building was changed multiple times and the arch was replaced with an angular gate and an additional floor was added after drawings by *Ivar Tengbom*. (Nyréns Arkitektkontor, 2013). The gables were provided with balconies and a yard was planted on the garden alongside the building's east facade. It is said that the reason why a large effort was put to create outdoor spaces was because the workers were not allowed to leave the factory site during their shifts. The roof was sectioned in two levels and covered with red tiles and black metal sheets. The lower level was equipped with lanterns to bring in light from the north.

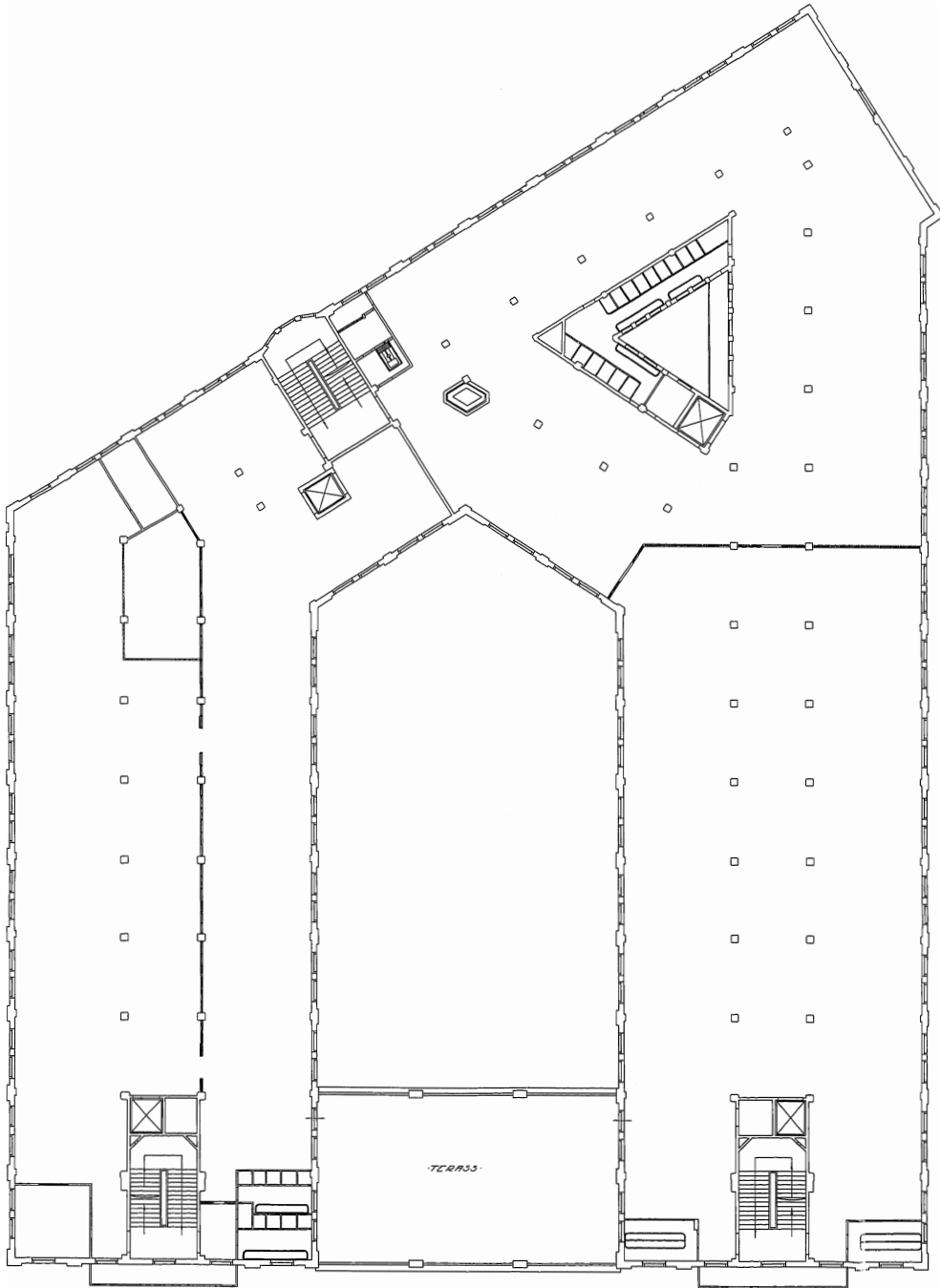


Figure 4. Original drawing of the second floor (Lindkvist, 1917).

When the tobacco was delivered to the site in its raw shape it was taken care of in a building that was connected to the west facade. Towards the south it had an entry gate as well as a loading dock. (Nyréns Arkitektkontor, 2008).

When the building was finished in 1922 the ground floor contained expedition, canteen, storage as well as an open space for production. The upper floors did all consist of mostly open factory space in

combination with smaller offices and changing rooms while most of the storage was concentrated to the three levels of basement. (Nyréns Arkitektkontor, 2008). The production was divided in different parts; cigarettes were made in the western part of the building while cigars and cigarillos were made in the eastern part. On the top floor, where the roof lanterns made the light good and even, the cigars were sorted by colour. (Junhem, 1995).



Figure 5. Photograph of the production in 1947 (Tekniska Museet, 2016).



Figure 6. Midsummer celebration outside the factory (Sylwan, 2014).

Social Welfare

In 1924 there were 1600 employees in the factory whereof 1400 were women and 200 were men. (Junhem, 1995). Early on, the board understood the importance of creating a trustful cooperation with their employees and they decided to recruit *Herta Svensson* as employee consultant whose sole task was to promote the social goals that was raised inhouse. The inspiration came from Britain where many of the industries hired so called welfare workers that exclusionary dealt with manpower care.

Questions regarding safeness both during and after the employment was given a lot of space which resulted in that social insurance systems were established and that scholarships were initiated to promote further education. Given the fact that the majority of the employees were women, the concern and care of children became an important matter. This led to the enterprise founding day

care as well as both homework assistance and varied recreational activities for the children of the employees. The combination of these different actions made the monopoly become a revolutionary company regarding welfare for employees in Sweden. (Snus- och Tändsticksmuseum, n.d.). With that said, the management did not see their actions as charity but rather as mutual benefits for both employer as well as employee and they were convinced that the favours being given to the workers would reflect back upon them. (Tamm, 1965).

During this time, bitterness in between social classes was common and the monopoly's management believed that it was important to create personal connections of trust and understanding to resist feelings of unfriendliness. For that reason, many activities to promote social interactions outside of work was hosted to create bonds in between employees. (Tamm, 1965).



Figure 7. In process of building the warehouse (Järnvägmuseet, 2019).

Additional Structures

The Warehouse

The next step in the monopoly's development was to transfer the production of snuff from a smaller factory on Luntmakargatan to the new site on Södermalm. At the same time, there was also a need of additional storage space. In 1924-1927 a new building with double basements, four stories and an attic was constructed along the southern edge of the plot. *Theodor Anton Bergen* was hired to be in charge for the construction which was different from the one used in the factory a few years before. It was called mushroom construction due to the mushroom looking pillars running through the whole building which are shorter and thicker on the ground level and become taller and leaner for every story. (Junhem, 1995).

The facades were drawn by *Eskil Sundahl* who gave them a classicist style but with functionalistic elements. The lower levels were used for snuff production and was given large mullioned windows while the windows on the upper stories was long and narrow to limit the amount of light since these levels were used for storage. To maximize the storage space additional loose tier of logs made of wood were hanged in the buildings concrete construction on each of the upper stories. (Junhem, 1995). Even before the construction was finished a two-story extension was started in the southeast corner of the site and in 1929 more stories were added to this part to give it same height as the rest of the warehouse. (Stockholms stadsmuseum, 1984).

The Canteen

In 1931 the construction of a canteen building was started. The two-story building was attached to the factory building and was placed along the north edge of the plot. *Emil Lindkvist* was hired once again and he gave the building a similar style as the one it was connected to. The flat pitched roof and the roof base were covered with sheets of copper. The ground floor consisted of kitchen, space for receive and load goods, storage and garage while the whole upper floor was made up of a dining area for the factory's employees. During the same year a single-story butlery was built along the canteen's eastern gable and in 1937 this part was extended further to accommodate changing rooms and storage of food. A couple of years later a glass porch was built along the south façade towards the garden. In 1947 one of the interior walls was covered with a large painting by the artist *Bo Beskow* which picture the growth of tobacco in southern Greece. (Nyréns Arkitektkontor, 2008).

The Head Office

Until the 1930-ies the monopoly's head office was located at Norrmalmstorg but in 1933 a part of the delivery building was torn down to give space to what would become the new head office. It was drawn by *Ivar Tengbom* and he gave it a functionalistic look with stone facades, a base of green marble, windows with oak frames and a flat roof covered with copper. The three-story building was topped with a roof terrace and a penthouse which was extended and connected to the factory's west facade in 1944. (Nyréns Arkitektkontor, 2008). On the north side of the building an exterior glassed stairwell in a half circle shape was placed. The board of directors sat on the second floor and in the boardroom one of the walls was covered by a painting picturing the tobacco's journey from America to Sweden by the artist *Ewald Dahlskog*. (Junhem, 1995). The triangular space in the most western part of the site consisted of a rose garden. It was surrounded by a low screen that was decorated with a copper coping when the head office was built. (Nyréns Arkitektkontor, 2008).

Storage, Laboratory and Housing

In 1936-1939 a building with several different functions was added along the east boarder of the site. It consisted of multiple volumes but was built at the same time and was drawn by *Emil Lindkvist*. (Nyréns Arkitektkontor, 2008). The part closest to the warehouse was higher and contained a licence department where the tobacco was inspected on the lower levels and storage for the finished products on the upper stories. For this reason, the lower levels were designed with large windows while the upper ones were given long and narrow windows like the warehouse. (Junhem, 1995). The lower part of the building had a staff entrance with visitation of the ground floor, housing for employees on the first floor, a tobacco museum on the second floor and a laboratory on the top floor. In the end of the 1950-ies the higher part was incorporated with the warehouse and all stories of the lower part was redesigned to housing. (Nyréns Arkitektkontor, 2008).

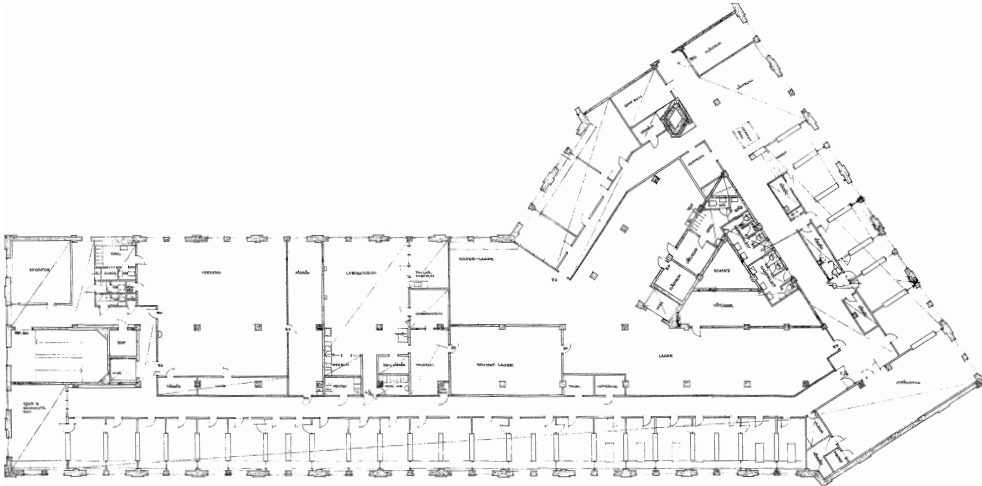


Figure 8. Parts of the remade floor plan (Oldebäck, 1965).



Figure 9. Pavement where the garden used to be (Sylwan, 2014).

The Rescission of the Monopoly

The production on the site was with time limited to cigarettes when the other products were terminated in different steps; pipe tobacco in 1932, snuff in 1939 and cigars in 1949. (Junhem, 1995). The 1960-ies came to be a decade of change since the Swedish parliament concluded that the monopoly was going to be rescinded. In contrast from when the monopoly was established, the initiative for this change did not come from the politicians but from the monopoly's management. They had a strong belief in the power of competition and was optimistic about how they would manage in a rival situation. In 1961 the enterprise turned from a monopoly to a state-owned company and changed name to *Svenska Tobaks AB*. (Snus- och Tändsticksmuseum, n.d.). In the middle of the 1960-ies the production of cigarettes on the site was terminated and relocated to a completely new factory in Malmö (Stockholms stadsmuseum, 1984) while the head office stayed on the

premises. In 1971 the company was bought by a state-owned empire called *Procordia* and after their acquisition of *Swedish Match* in 1992 they took on the lastly mentioned name instead to benefit from the fact that this name was internationally known. (Nyréns Arkitektkontor, 2008).

After having moved the final part of the production from the premises the need of offices started to grow and parts of the previous production space were remade to meet this demand. However, long distances in between departments, lack in security and troublesome passages together with bad ventilation and high costs for heating made these spaces questionable. (Junhem, 1995). In 1968 a proposal for a new head office in the most western corner of the plot was made by *Peter Celsing* but was not carried out without any known explanation. (Nyréns Arkitektkontor, 2008).

During the same time the factory basements were remade into garage and a paved entrance ramp was built on the yard which resulted in a significant decrease of green space. Additional windows in form of dormers were also installed on the fourth floor in the factory at this point in time. (Nyréns Arkitektkontor, 2013).

In the beginning of the 1980-ies the artist *Elvy Engelbrektsson* presents a new exterior colour scheme for the site and all buildings' previous grey facades became yellow. (Nyréns Arkitektkontor, 2008). Soon thereafter the municipality of Stockholm compiled a report of industrial environments that should be protected in which Kvarteret Tobaksmonopolet is included. This report states that the exterior of the buildings should keep their original characteristics when it comes to placement and shape of windows as well as the material in form of plaster. It also says that the roofs should be preserved with its tiles, dormers and lanterns. Additionally, it points out the importance of keep maintaining the garden. (Stockholms stadsmuseum, 1984).

The warehouse that partly had been used as storage for the company *Åhléns* was starting to decay and when the leases went out in the late 1980-ies they were not renewed because the idea of turning the building into offices had been introduced. The remodelling was drawn by an architecture office called *Berg* which is now a part of the Danish firm *C.F. Moller*. Since only minimal exterior changes were allowed a light shaft was placed in the middle of the building to bring in light. This was possible to do by removing parts of the tiers of logs in between the pillars without removing any of the load-bearing construction. Office rooms were then placed along the facades and along the new atrium and the painting by *Ewald Dahlskog*, from the previous boardroom, was renovated and moved to the new head office. In 1992 the new spaces were inaugurated. (Junhem, 1995).

Not long thereafter the factory was partly remade after drawings also signed by *Berg*. A fifth story was added to house laboratories and the roof got a new shape after the majority of the lanterns were removed. At the same time the portal building was remade once again. (Nyréns Arkitektkontor, 2013).

In 2007 *Swedish Match* decided to sell all their properties on the site. The new owners were the Scottish investment management group *Aberdeen Asset Management* and the Swedish real-estate concern *NCC*. (Swedish Match, 2007). It was the end of the site's tobacco era.

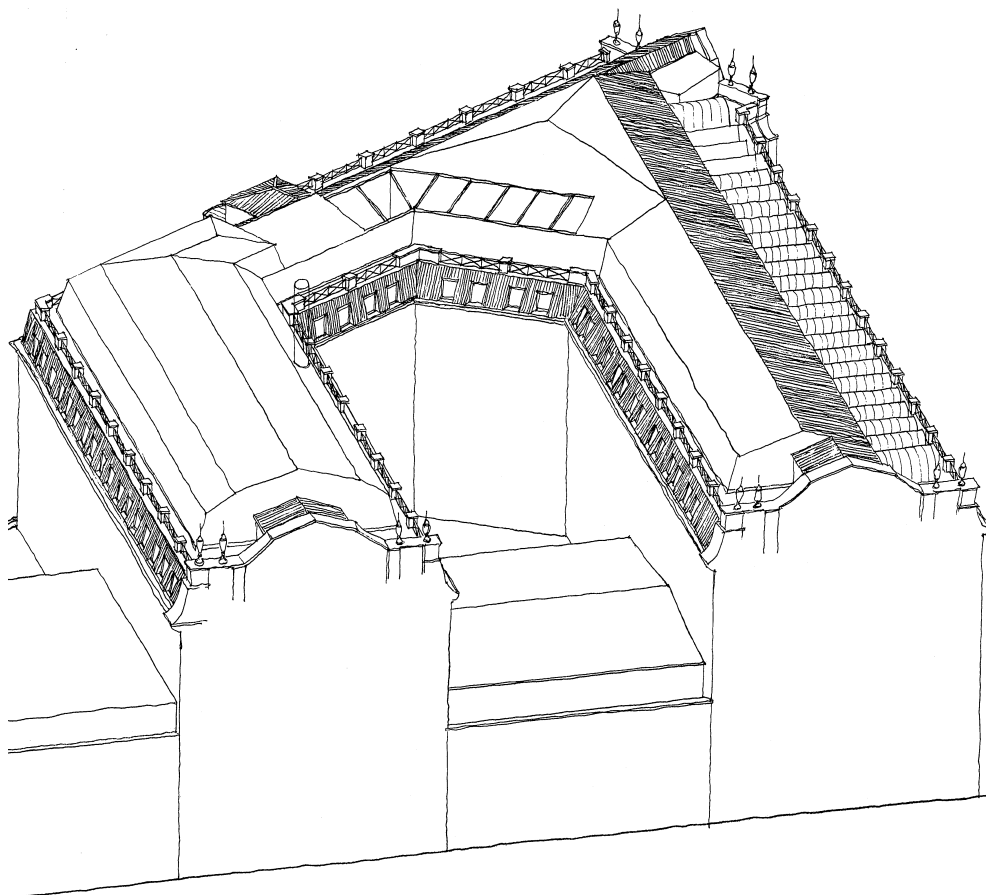


Figure 10. Sketch of the new roof (Schottner, 1993).

The Present

Changed Circumstances

Right before the ownership change a local plan for the whole block was started to be conducted. The plan was never finished and the site was divided into three parts that were sold separately; the factory and the warehouse as one, the previous head office and the rose garden as one and the canteen and the adjacent park as one. (Sylwan, 2014).

The first part to be planned was the canteen and the park whose current local plan was established in 2011 and was named Tobaksmonopolet 4. A previous proposal was exhibited earlier but was asked to be revised by the county administrative board since the high level of exploitation would harm the cultural-historical value of the area. The new proposal comprises a lower number of apartments and also differs from the first suggestion by saying that the canteen with its large wall painting should be conserved. (Werlinder, 2011).

The current local plan for the factory and the warehouse, called Tobaksmonopolet 2, was assessed in 2014 and proposes three main changes. Firstly, it suggests a new residence building in between the two previously mentioned ones with 10-15 apartments as well as a public ground floor. It also advises that the asphalted part of the yard closest to the factory should be raised to enable a direct connection to the factory's ground floor to make it a possible location for new office and retail spaces. Lastly, the report proposes that the portal building should be torn down to be replaced by a new and higher one and that the factory's inner courtyard should be provided with a glass ceiling at the base of the roof. The main reason why it should be torn down is said to be accessibility difficulties due to the fact that the portal building has lower ceiling heights than the factory. (Sylwan, 2014).

In 2016 the third and final local plan was established which was given the name Tobaksmonopolet 3. This one covers the most western part of the site where the previous head office is standing and that was once made up of a rose garden. It suggests the construction of two new residence buildings that will contain around 80 apartments and conservation of the head office. (Arén, 2016).

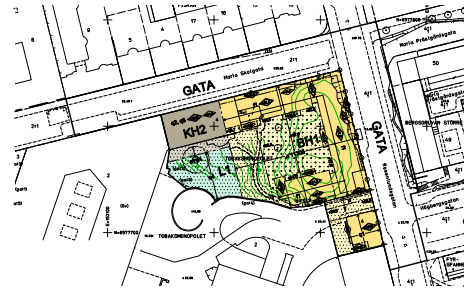


Figure 11. Tobaksmonopolet 4 (Åman, 2011).

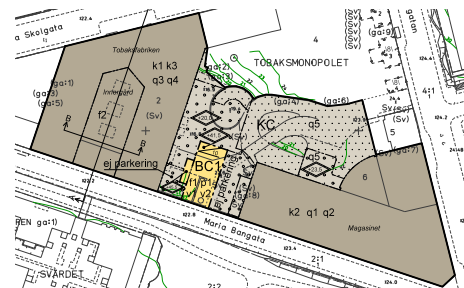


Figure 12. Tobaksmonopolet 2 (Åman, 2014).

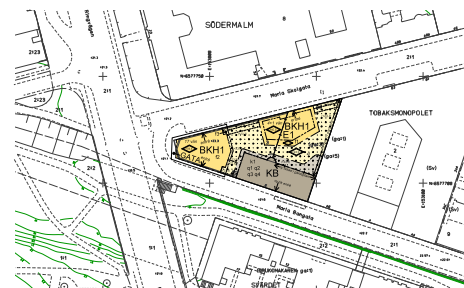


Figure 13. Tobaksmonopolet 3 (Norlander, 2016).

Added Buildings

The first structure that was added to the block after it went out of the hands of *Swedish Match* was a residential building in the northeast corner of the site and was finished in 2015. It was drawn by *Nyréns Arkitektkontor* and replaced the hilly park that had been growing up alongside the monopoly's buildings. The green and red metal facades towards the streets should, according to the architect, symbolize the vegetation, rock and earth of the previous park. The seven-story high building houses 91 apartments on the upper floors and commercial spaces on the ground floor. A garden was planted on the back yard of the new building to relate to the remaining part of the factory's garden outside the canteen. (Nyréns Arkitektkontor, n.d.).

The residential building in between the factory and the warehouse that the current local plan proposes was built in 2018 and was given the name Mono. It was drawn by *Koncept Stockholm* and was nominated to become the building of the year in Stockholm in 2019. (Stockholms stad, 2019). It accommodates a considerably larger number of apartments and is higher than the local plan suggests. The ground floor should, according to the developer, house a restaurant but does in fact contain a printing firm (Glommen & Lindberg, n.d.) and the asphalted yard behind it has been remade and partly raised but the factory's ground floor is still not directly accessible as the local plan proposed. The raise did change how the factory's basement garage is reached with car which is nowadays made through the middle basement instead of through the upper basement which it was before.

The tapered part furthest to the west on the site is being transformed right now and the sales of the project called Strato will begin during the autumn of 2020. (Brunnberg & Forshed, n.d.). Since the previous head office is protected by the local programme due to its cultural-historical value it will be preserved. (Arén, 2016). Alongside it two new buildings will be constructed to room apartments, co-working space and a restaurant. One of them will be five stories high while the other one will be a 19-story high tower block. (Brunnberg & Forshed, n.d.).



Figure 14. Green metal facade (Roslagens plåtkonsult, n.d.).



Figure 15. Mono next to the factory (Koncept, 2018).



Figure 16. Illustration of Strato (CA Fastigheter, n.d.).



Figure 17. Photograph from one of the factory's current tenants (John Robert Nilsson Arkitektkontor, 2008).

New Functions

The warehouse is since 2013 owned and conducted by the Swedish real-estate concern *AMF Fastigheter*. (Tollesson, 2013). Right before the ownership change the interior was remade by the architecture firm *Equator*. (Equator, n.d.). According to the owners, the building nowadays gathers creative and progressive companies under the same roof. The spaces also rooms *Stockholm Design District* that collects different design companies and agencies. (AMF Fastigheter, n.d.).

At the same time as the residential building in the northeast corner was constructed the canteen was rebuilt to become office space for the architectural firm *EttElva*. The large painting by *Bo Beskow* has been kept and has, according to the architects, given both inspiration to the interior design and a name to the building which is simply called *Beskowhuset*. (EttElva, n.d.).

The office spaces in the factory building has been rented out to a number of different companies during the past years. Since 2017 it is owned by *CBRE Global Investors* which is a multinational investment manager. Their main goal is to make sure that the value of their properties increases to be able to give back to their investors which they are content that the factory will do over time. (Olsson Äälaht, 2017). In contrast to the other buildings in the block there has not been any extensive renovations or reorganizations made in the factory over the years, but the interior has been redone stepwise to satisfy the needs and wishes of the different attendants. (Nyréns Arkitektkontor, 2008). The local plan's suggestion to replace the portal building and to cover the inner courtyard has not been implemented nor shown any interest for.

The Future

	<i>Present</i>	<i>Future</i>
<i>Existing tenants</i>	17571 m ²	15540 m ²
<i>Vacant space</i>	1069 m ²	1186 m ²
<i>Parking</i>	7135 m ²	4283 m ²
<i>Technical space</i>	1620 m ²	933 m ²
<i>Public garden</i>	-	798 m ²
<i>Hotel</i>	-	6467 m ²

Concept

The space in the factory is currently not being used as efficiently as it could be. Since different parts have been renovated and adapted at different times there has not been an overall picture for the building as a whole. It has resulted in some unique (and not very space effective) solutions and several tenants' spaces being divided on multiple floors. If the space would be structured in a more general way and be redesigned at the same time the current tenants would not need the whole building. A reorganization would therefore free space for an additional business that would add qualities both to the current tenants and for the area as a whole.

The block is currently dominated by dwellings and office spaces. Unless you live or work there, it is unlikely that you would have a reason to go there regularly. To change the dynamics of the area and to invite people to experience the historic site, a part of the factory building will be transformed into a business that has a large flow of people and is activated all day and every day – a hotel. The choice of function refers back to the monopoly's strong desire to take care of their employees since every hotel is very well aware of that satisfied and happy guests are vital for success.

Apart from adding a brand-new function to the building, smaller changes are made that benefit both the current tenants as well as the general public. Places where hotel guests, visitors and tenants can meet each other are created and architectural qualities that has been lost through the years are recomposed.

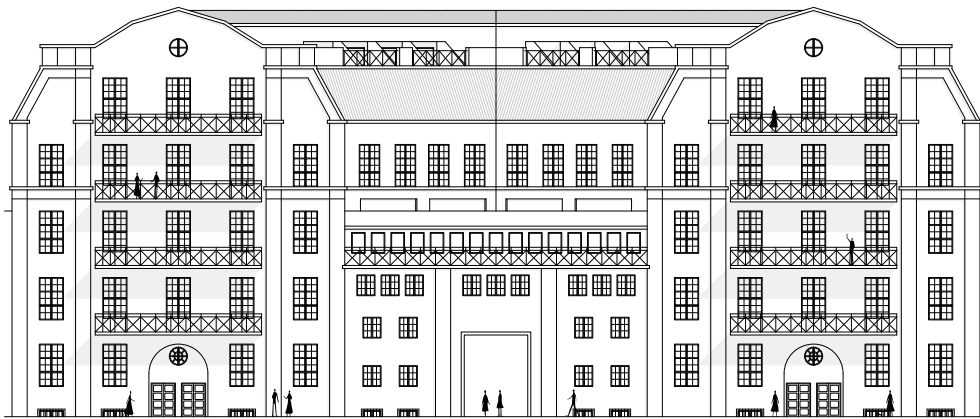


Figure 18. South facade, 1:500 (A4).



Figure 19. Entrance, 1:125 (A4).

Opening Up

The portal building that connects the factory's two gables to each other is not being replaced as the local plan suggests but kept in its current shape with a few minor changes. Even though it has been partially redone several times over the years the greater part of it is original from when the factory was built and would be a shame to lose. To replace it with a higher building would disfavour the courtyard and the factory's interior spaces in terms of light and views. Supplying it with its own internal stairwell results in that the differing ceiling heights not being an issue and therefore not a reason to tear it down.

The courtyard in the middle of the building is currently being used as loading area as well as a space for storage. The partially glassed roof that is covering it is not accessible for anyone. The roof is removed to make the space lighter and the yard is remade into a flourishing green garden.

The portal building's locked port is removed and an open passage similar to the original design is created to invite people into the courtyard. This will be the largest of the three entrances towards the south to emphasize the new garden's role as a core. The two other entrances are retained in their current state but the stairwells behind them can be reached from the garden as well.

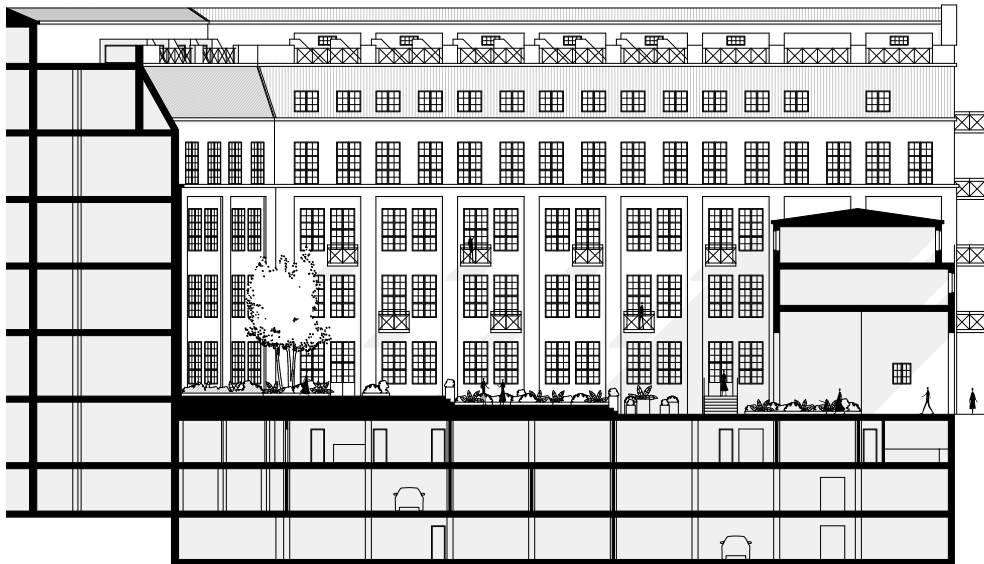


Figure 20. Longitudinal section, 1:500 (A4).

The new garden will be a substitute for the old one that used to be an important social meeting place for the factory's employees but that is now long gone. The new one will be open for everyone to visit but also focuses on creating possibilities for the existing tenants to easily meet one another on a daily basis, which is currently a scarce commodity.

It is designed in three levels where the lowest one is the same as the street outside and the highest one is the same as the building's ground floor. The lowest level has entrances both to the hotel and to one on the office stairwells. Plants that enjoy darker conditions are chosen since this is the most shaded part. The middle level contains a rose garden as a tribute to the one that used to be outside the monopoly's head office. Apart from the many flowerbeds there are smaller seating areas enclosed by the greenery. The top level gets the most sunlight and has plantings with both bushes and trees. There are entrances to the north stairwell, the restaurant and directly to one of the tenants. The seating areas are split into clusters to create spaces both for restaurant guests, office workers and visitors.

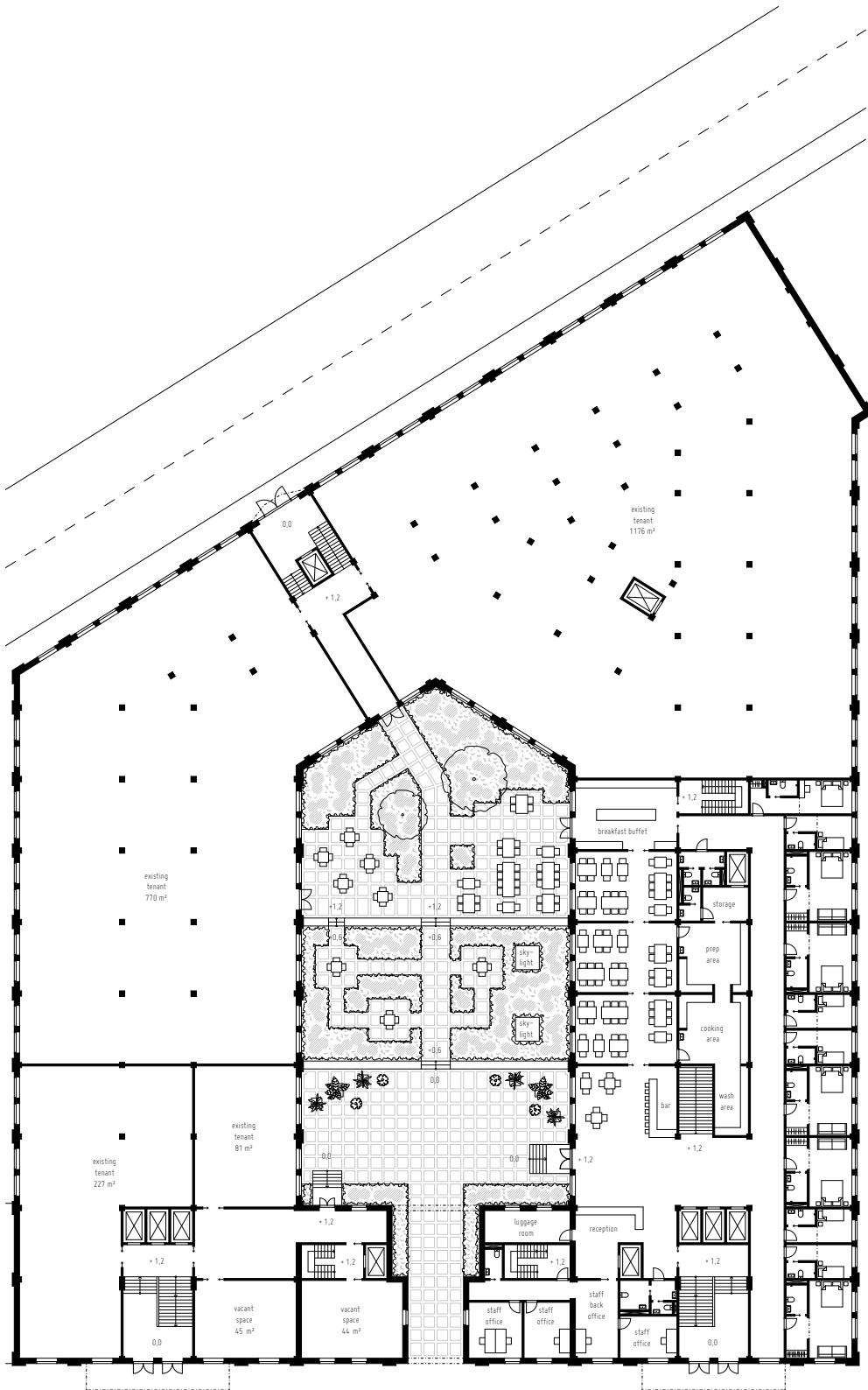


Figure 21. Ground floor, 1:500 (A4).

Creating Flows

The ground floor rooms four of the existing tenants and two smaller spaces that are vacant and can be rented out to new ones. The hotel is placed in the building's east wing.

The hotel reception is accessed either through one of the entrances towards the south or directly from the garden. Behind the reception and in parts of the portal building, staff functions are placed together with a staircase that leads to remaining functions on the portal building's first floor and in the basement right below.

Towards the garden a restaurant with multiple and aligned rooms is placed. When desirable, it can grow out in the garden to increase the number of seats. The kitchen is located in the wing's darker core and goods are received directly from the loading area in the basement through a service elevator.

There are 107 rooms in total in the hotel and eleven of them are located on the ground floor. They are placed along the east facade and the lobby area ties the ground floor's different parts together. It also connects the ground floor to the upper basement with a centrally located stairway.

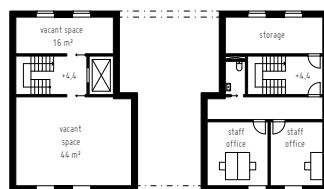


Figure 22. First floor of the portal building, 1:500 (A4).

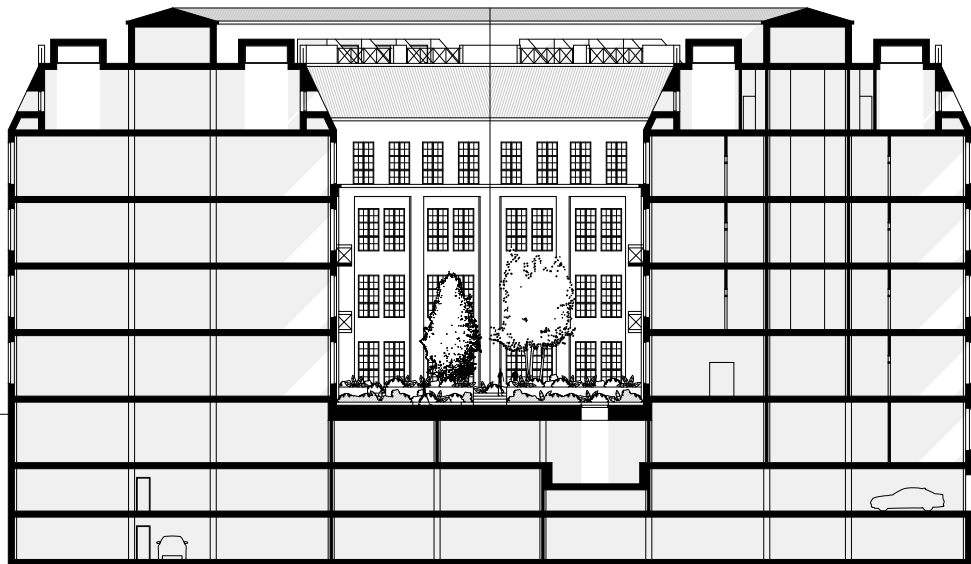


Figure 23. Cross section, 1:500 (A4).

The garden's different levels are parted through raised plantings on either side of the steps that bind them to one another. In between the two upper levels a more narrow stairway is placed right outside the entrance to one of the tenants to give them a shortcut to the rose garden.

To connect the garden to the upper floors of the building balconies are added to some of the hotel rooms and to some of the office spaces. Apart from giving additional qualities to the interior they also bring more life to the outdoor space and more variation to the facade. They are given forged railings with a similar design to the ones on the existing balconies on the south facade. The garden is also connected with the upper basement through two skylights that are placed in one of the flowerbeds with roses.

All stairwells are connected to the courtyard to give everyone good opportunities to use it and to encourage this. With that said, the added greenery will not only be a quality that could be enjoyed from the outside but also add value to the interior spaces.

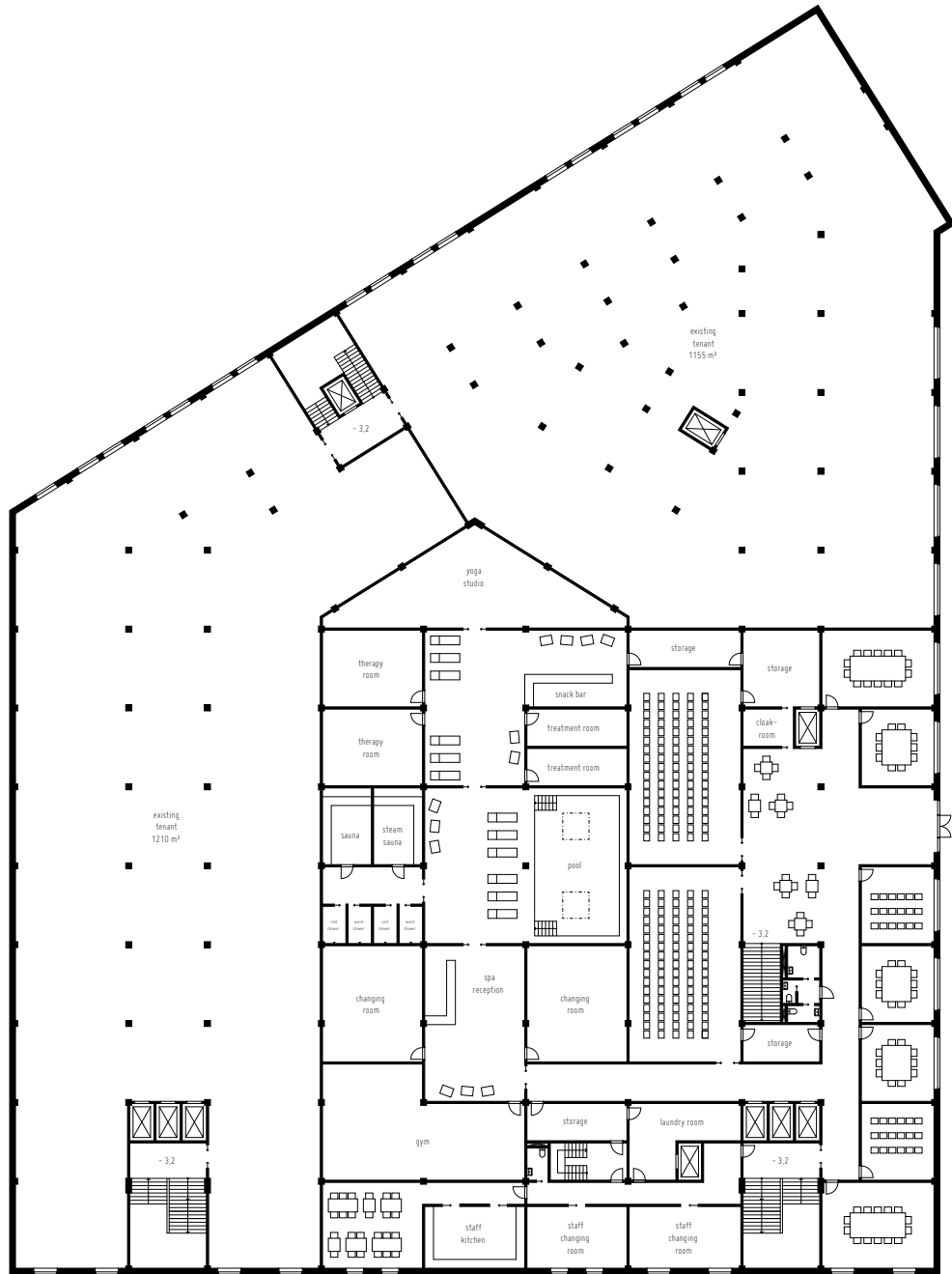


Figure 24. Upper basement, 1:500 (A4).

Slowing Down

The parking is concentrated to the two lowest basements floor to free the upper basement which receives light in three directions and therefore have the possibility to be used more effectively.

The southeast corner consists of the hotel's conference section that can be used both by hotel guests and other tenants. The nine conference rooms ranging in size from 26 to just over 100 square meters are all placed around a lounge that both have access to the lobby on the ground floor and its own entrance. This space can be provided with food and beverages directly from the kitchen through the service elevator in between meetings.

Right below the green courtyard a wellness area consisting of a gym and a spa is placed. Just like the conference section, the wellness area is not only intended for hotel guest but aimed to invite a wider range of people to experience and get to know the building. The spa is accessed through its own reception that also connects to the changing rooms. It consists of different areas including saunas, showers, treatment rooms, therapy rooms, bath, yoga studio and a snack bar.

Apart from these common spaces the upper basement also rooms two existing tenants.

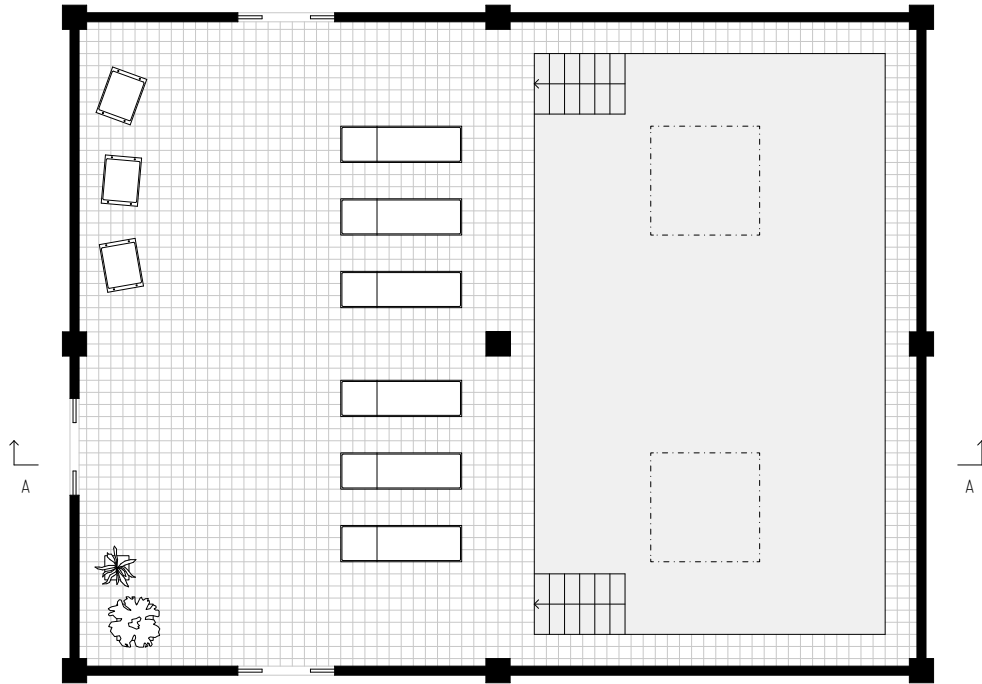


Figure 25. Detailed floor plan, 1:125 (A4).



Figure 26. Section a-a, 1:125 (A4).

The wellness area can be seen as a tribute and a way to remember the monopoly's high ambition to look after their employees. The spa offers alternative and modern ways to take care of people that appeal to a large number of people but has the same ambition that the monopoly had regarding welfare and wellness.

The part of the spa that is reached first from the spa reception is a lounge area. It partly consists of a 56 square meter large bath over which light is let down through two generous and quadratic skylights. When looking up while having a swim, the sky will be framed by colourful roses since the skylights are placed in one of the flowerbeds in the rose garden.

A number of sunbeds are placed in a row along the edge of the water and in front of one of the walls there are swinging chairs hanging from the ceiling to offer alternative ways to sit and to relax. Apart from the spa reception the lounge is also connected to the snack bar as well as the area with multiple saunas and showers through large pairs of sliding doors.

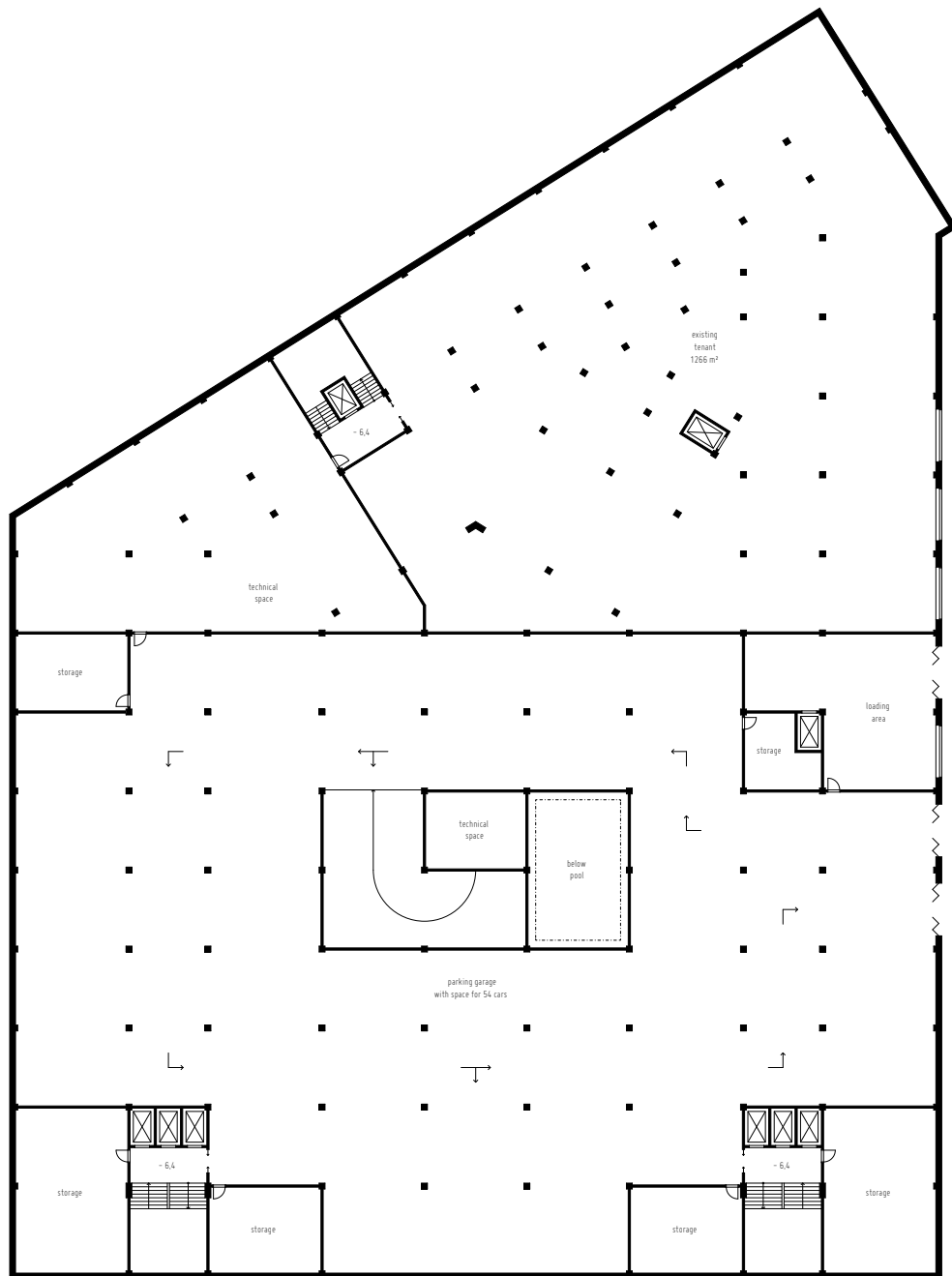


Figure 27. Middle basement, 1:500 (A4).

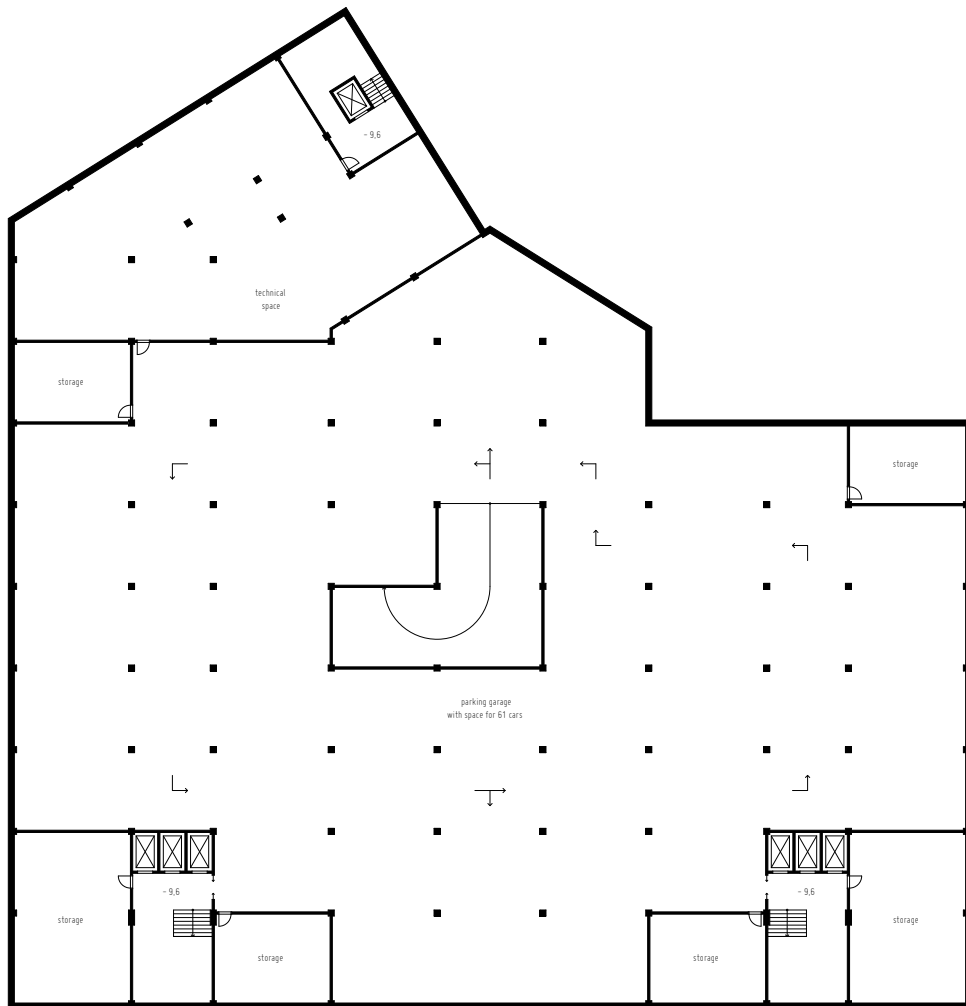


Figure 28. Lower basement, 1:500 (A4).

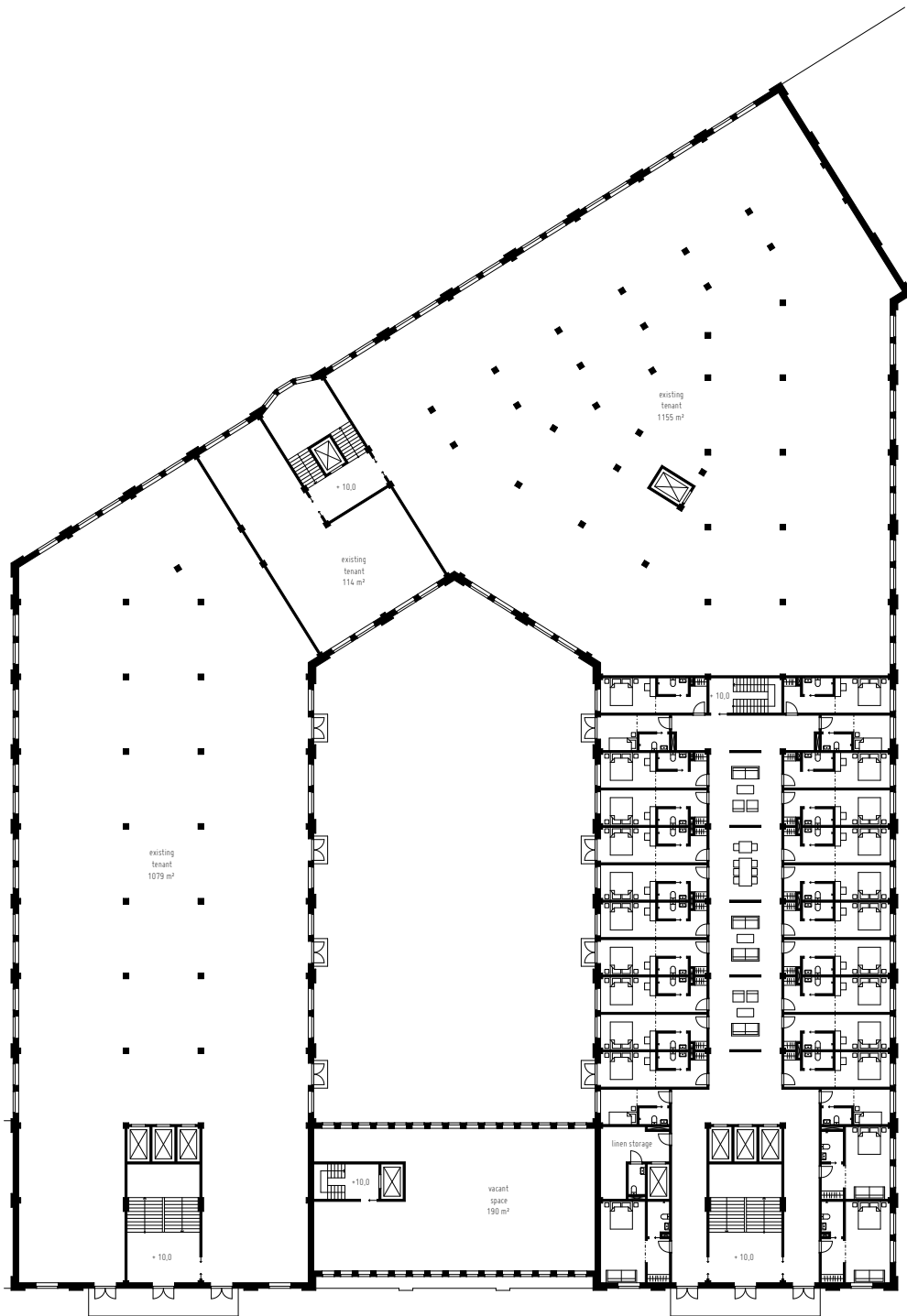


Figure 29. Second floor, 1:500 (A4).

New Connections

The second floor rooms three existing tenants and the portal buildings top floor consists of a vacant space that can be rented out to a new tenant. The first and third floor of the building generally follows the same layout as the second floor.

On this floor the hotel wing is made up of hotel rooms that are reached through a central corridor whose width has been determined by the load-bearing pillars' placement. By letting these be visible both in the corridor and inside the rooms the original open floor plan of the factory will be easier to imagine. Due to the corridor's generous size it can be used as more than just a transport distance and be given more functions. It is a place to be social and a bridge in between the activeness on ground floor and the calmness inside the room.

The hotel rooms themselves are relatively small and can be divided into three categories; single, double and superior. The single rooms are 12,5 square meters and are, as the name suggests, for one person. The double rooms are 19,5 square meters and are for two people while the superior rooms that range from 26 to 30 square meters have space for up to four people. In common for all rooms is that they do not have much space for socialization since that is what the corridor is for.

In the opposite end of the corridor from the main stairwell there is an additional smaller staircase that is a shortcut down to the breakfast buffet, restaurant and the garden.

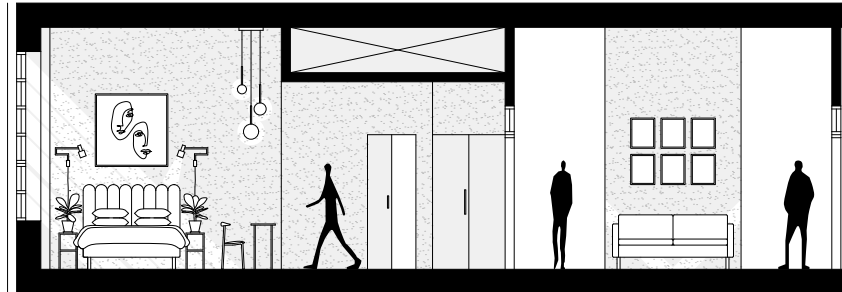


Figure 30. Section b-b, 1:125 (A4).

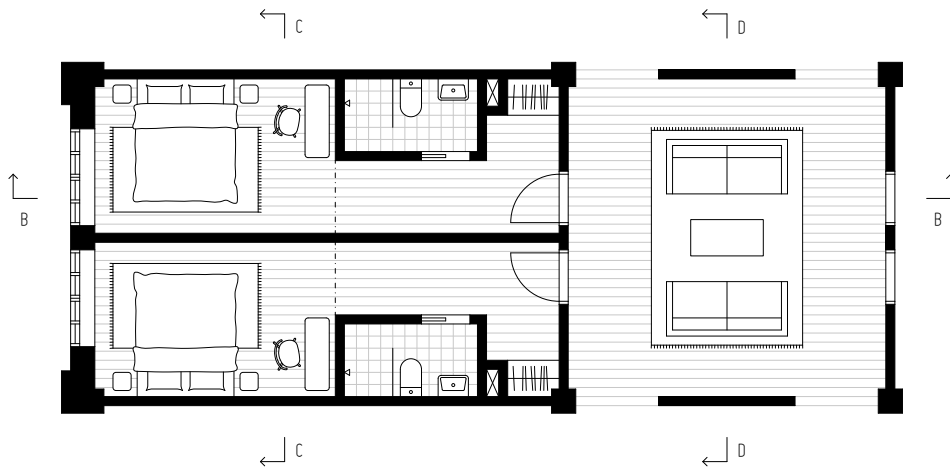


Figure 31. Two double rooms, 1:125 (A4).

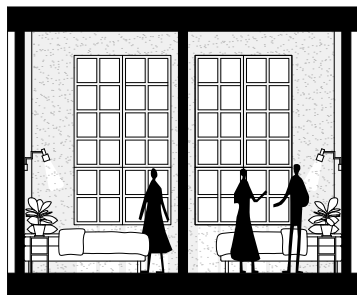


Figure 32. Section c-c, 1:125 (A4).

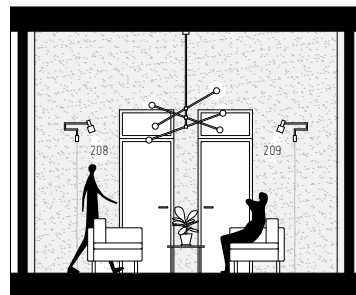


Figure 33. Section d-d, 1:125 (A4).

Since the double rooms are long and narrow two of them fit in between every pair of pillars. The combination of the four-meter-high ceiling and the large window makes the room feel airy and spacious even though its limited amount of square meters. The ceiling height is slightly lower in the bathroom and entryway to fit installations which also results in that the room opens up the further into it you get.

Light is let out into the corridor through windows that are placed over the hotel rooms' front doors. The space outside the rooms is thought to be the scene for social activities with people you know and people that you did not know before. This is possible since it makes it easier to meet other guests from the nearby rooms that you would not have met otherwise. The walls that divide the corridor into parts are decorated with photographs of the building's time as a factory and of its employees.

Both the hotel rooms and the corridor have wooden floors and light painted walls just like the factory had back in the days when the production was in full speed.

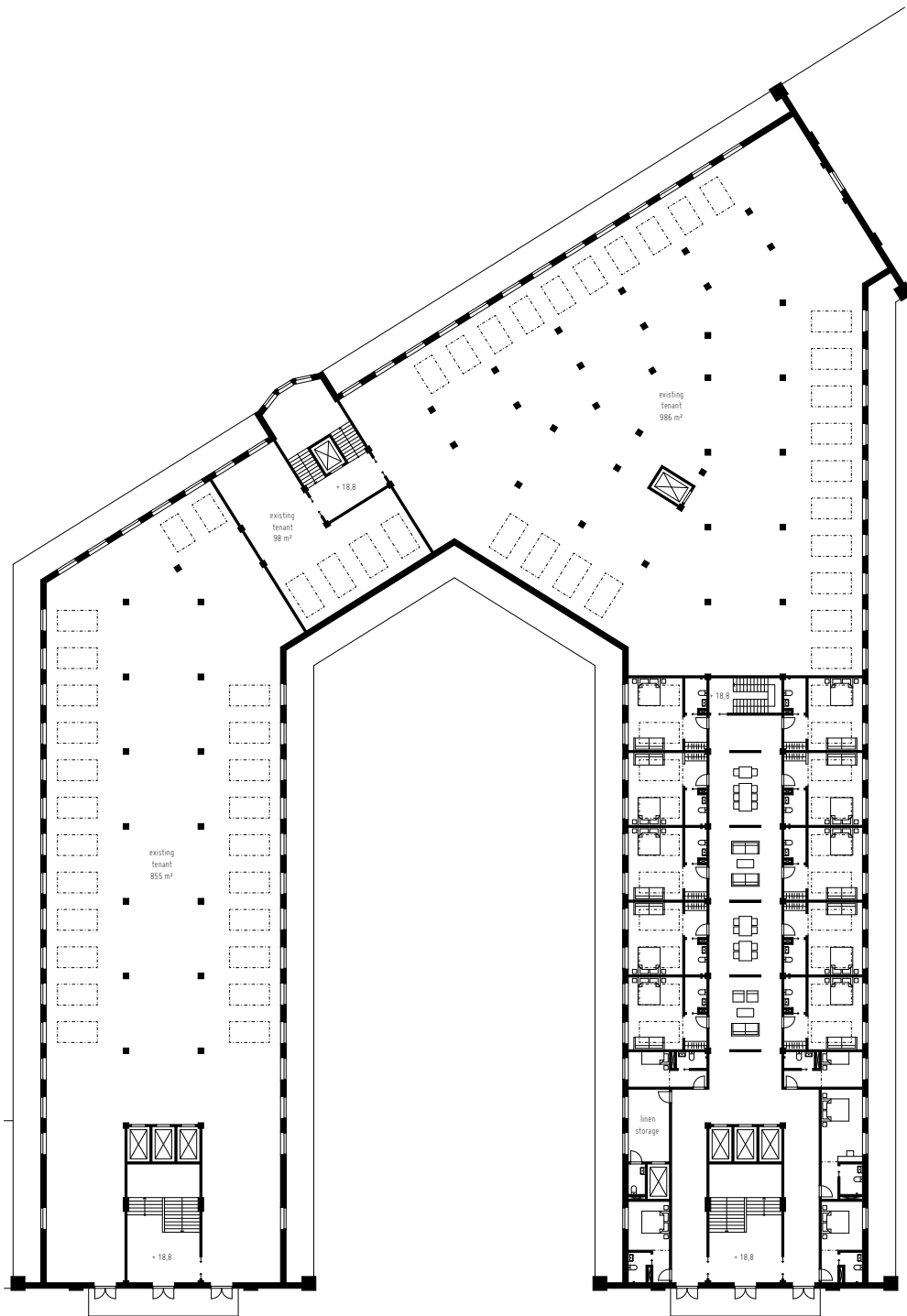


Figure 34. Fourth floor, 1:500 (A4).

Reintroduced Qualities

The layout of the fourth floor differs slightly from the lower ones due to the angled roof making the total width of the building smaller on this floor.

Besides hotel rooms the fourth floor has three office spaces belonging to existing tenants. The majority of the hotel rooms here belongs to the superior category and have a more quadratic shape than the single and double rooms. Both the tenants and most of the hotel rooms on this floor are given additional value in form of light from above. This is a result of that the roof lanterns, that was almost all removed during the 1990-ies, are being restored.

Just like on the other floors with hotel rooms, there is a linen storage with a belonging service elevator leading directly to the laundry room in the basement to simplify the flows as much as possible.

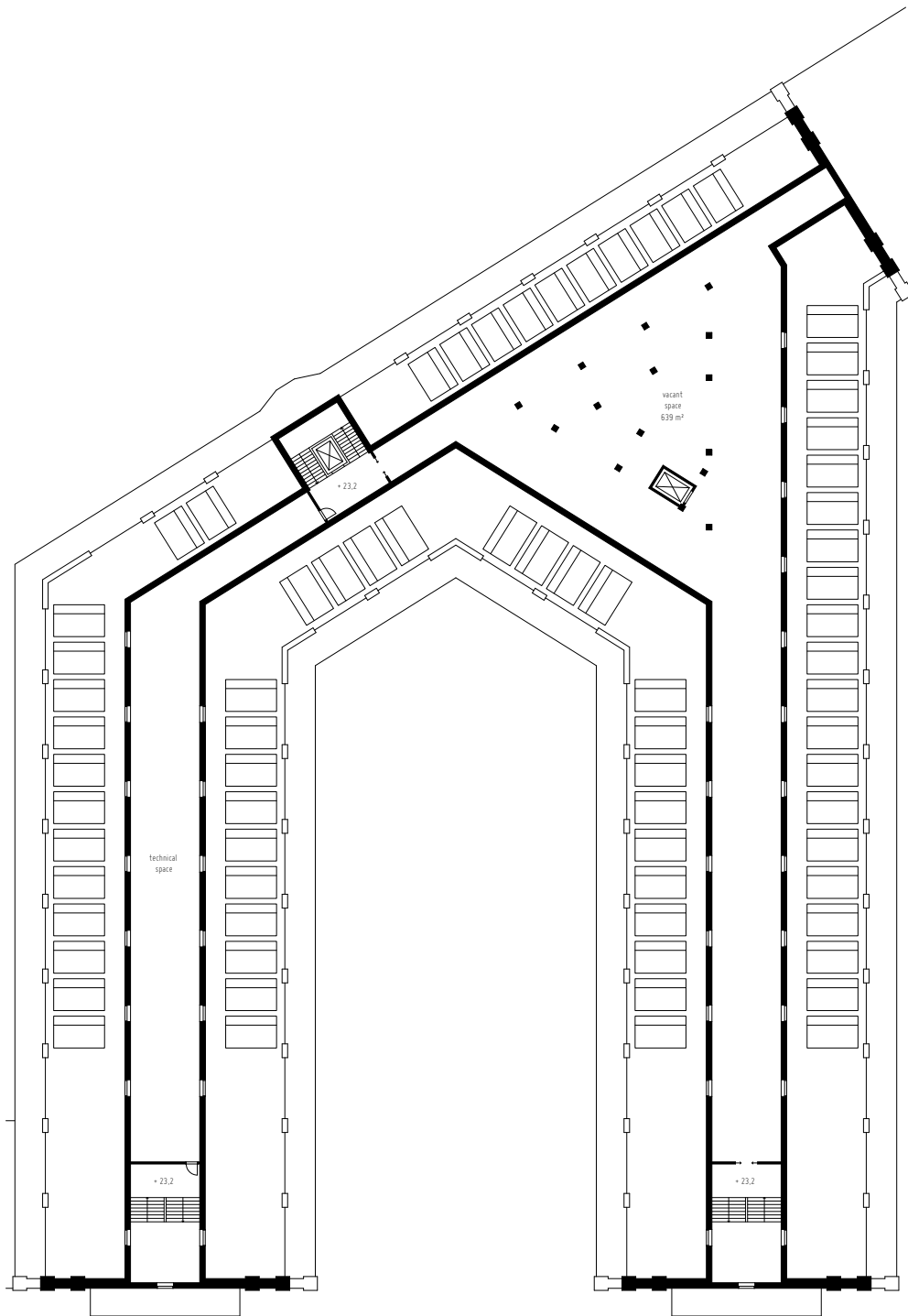


Figure 35. Fifth floor; 1:500 (A4).

As a result of the roof lanterns being restored, the total amount of square meters on the fifth floor is decreased. The floor currently consists of mostly technical space but is reorganized to make room for a new tenant. By moving large parts of the technical functions to the two lower basement levels and limiting the remaining part to the west wing a space on the building's east side becomes vacant.

The over 600 square meter large rentable space has a special layout and is connected to two of the three stairways. The windows are placed in between every other roof lantern just like they were originally.

Discussion

Conclusions

When starting the work with this thesis I was convinced that the old tobacco factory would become apartments. That vision was neither rooted or supported but only a wish of mine. I was working in an uphill struggle until realising that the building itself longed to be something very different than dwellings. Looking back, it was naive of me to think that I knew what was best for the factory before getting to know it. The factory has taught me the importance of having a clear mindset when working with transformations and is something to embrace in future situations and projects.

Other challenges of different kinds have appeared along the way. To work with a building that already has a set structure is of course limiting in some aspects while it is also giving and inspiring. The most difficult part for me in this project was to find the right balance in between what the owners want, the tenants need, the city wish for and not at least what the building longs to be. I was scared to step on somebody's toes for a while before the ideas fell into place with the support of the factory's history. Yet another challenge has been the current owner's structure where money and making a large profit play a large role. This is of course not wrong but I believe that many historical buildings need to be taken care of not only because of how their economical value can grow but also because of other qualities that they carry.

By scraping on the surface a lot more have been found about the monopoly and the factory building than initially anticipated. For me it is important to showcase this to make sure that this building and the stories that it holds is not forgotten. The design proposal that is presented makes the initial floor plan possible to imagine with the visible pillars while new courtyard is a tribute to the previous garden and the rose garden. The restoration of the roof lanterns and the added balconies tell stories about how it was to work in the factory and displaying photographs that picture the monopoly's rise and production will give insight and understanding. The wellness area hints about the monopoly's high ambition to take care of their employees and their loved ones.

It is impossible to make a checklist of how to transform a building that works in all cases since the buildings in question are all unique. It is also impossible to predict what can be learnt or gained by studying them for the same reason. What can be said is that knowledge will be gained, even though its content is indefinable. Getting to know the building and its stories by collecting this knowledge will make the building express what it wants and needs. Listening to it and giving it the right conditions will make it shine.

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