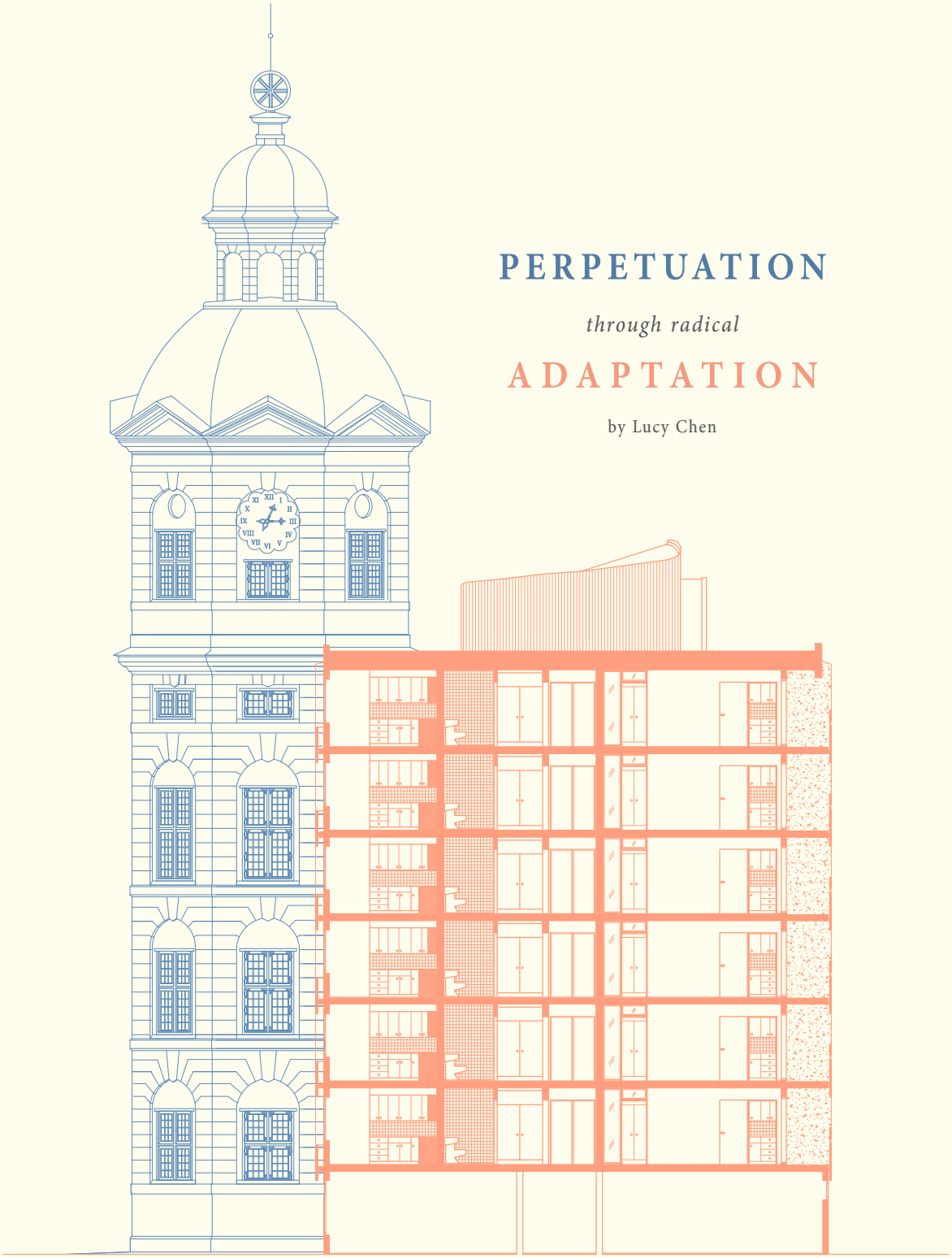
PERPETUATION

through radical

ADAPTATION

by Lucy Chen



Imagining A Million-Programme Modernization of A Baroque Castle

CHALMERS
UNIVERSITY OF TECHNOLOGY

Perpetuation by Adaption:

Imagining a Million-Programme-Modernization of Skokloster Castle

by Lucy Chen

2022

Chalmers School of Architecture

Department of Architecture and Civil Engineering

Master's Programme in Architecture and Planning Beyond Sustainability

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”

Recyclings embody a paradox. They work best when the new use doesn't fit the old container too neatly. The slight misfit between old and new /.../ gives such places their special edge and drama... The best buildings are not those that are cut, like a tailored suit, to fit only one set of functions, but rather those that are strong enough to retain their character as they accomodate different functions over time."

– Robert Campbell, 1992

Thank you,

Andrea Eklund
...for being my sounding board, supporter and the best possible Skokloster collegue

Inger Olovsson, Petri Tigercrona & Jonas Häggblom
... for showing us around Skokloster in the cold, and patiently answering our questions

Dick Sandberg
... for the great conversations, cardamom buns and guarding the architecture of Skokloster

Setara & Parwana
... for generously showing me their homes and sharing their stories

Daniel Norell
... for all your great advice, references and much-needed encouragement

Abstract

The point of departure was a curiosity in the polarized opinions of contrasting architectural eras. Huge castles mostly stand empty but are seen as invaluable material heritages, while modernist buildings are looked down upon despite being the homes of millions. The topic is complex, but arguments often involve beauty and modernization as each other's opposites. The thesis aims to bring a new perspective to the discussion, regarding buildings as material assets as well as bearers of stories– not only stylistic representations. As climate crisis escalates, it becomes increasingly important to appreciate all existing buildings. Using superimposition and the effects of juxtaposition, the project explores what could happen if buildings with completely different levels of appreciation are mixed.

Explorations are focused on two contrasting eras in the Swedish context, both in terms of societal structures and stylistic ideals: baroque castles of the 1600's and the Million-programme in the late 60's. Specifically, the project engages in a speculative transformation of Skokloster Castle, the biggest private castle ever built in Sweden. Planned and constructed during the Swedish Empire, it is the ultimate status marker of a rich noble of its time, as well as a prominent piece of baroque architecture. In contrast, Skolspåret in Gothenburg stands as the result of an architect strongly inspired by Le Corbusier, operating during a time when new building technologies and quality housing for all was on top of the political agenda.

The result is a proposal in which the halls of Skokloster Castle is transformed into functional living spaces, and the floor heights are utilized to create multi-storey apartments. The stylistic characteristics of the two architectures are maintained. The goal of the proposal is not to turn the castle into a million program, but rather showcase alternative views on how buildings can endure the fluctuations of time: by adapting to them.

Keywords: adaption, speculation, baroque, million programme

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INTRODUCTION

”

I believe that the language of architecture is not a question of a specific style. Every building is built for a specific use, in a specific place, and for a specific society.

– Peter Zumthor, 2010

Before going to architecture school, I was of similar opinion as many voices that are raised around us today: ornamented castles are examples of beautiful archicture, and apartment buildings from the 70's are examples of ugly grey boxes. Unsurprisingly, that opinion has changed after a couple years in architecture school.

It became clear that style is a subjective concept which changes over time. Reading the work of Zumthor instead sparked an interest in regarding buildings in a different manner. On one hand, as material assetts which need to be utilized in the best, and preferably, most effective way possible. On the other hand, understanding the inherent values and ideas of the building's time.

In a time of climate crises, taking care of the resources we have already extracted and made use of is crucial. The world, including Sweden, is also moving towards a new type of multicultural society where widely different identities need to co-exist. In this, the built environment plays a huge role, making it increasingly important to understand the social effects of how we choose to handle our material heritage. We are preserving listed, monumentalised castles of the past– but who are we doing it for, and how are we doing it?

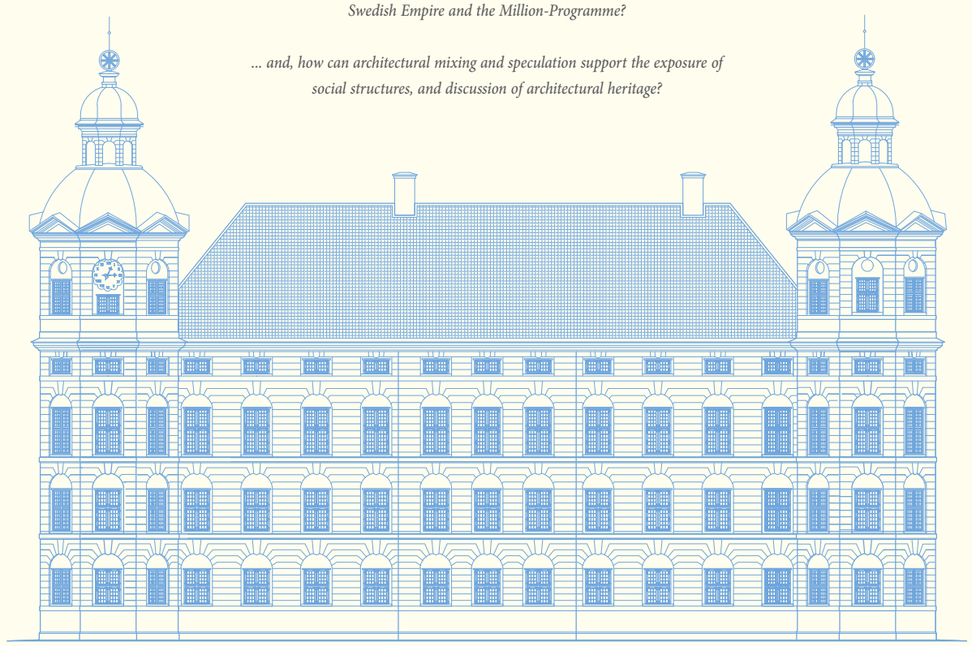
The project focuses on two completely different types of architecture. They differ stylistically, but maybe more importantly they represent two opposing periods of time, culture and societal groups. By bringing in a typology which has a completely different level of appreciation and reputation, the project aims to challenge what is acceptable to change in classical pieces of architecture. Through this, I hope to make clear what is statically values qualities of architecture, and what is the result of current trends.

Thesis Questions

What if Skokloster Castle would be transformed according to the prevailing ideals of building policies when taken over by the government in 1967?

... and, what similarities and differences are there between the castles of the Swedish Empire and the Million-Programme?

... and, how can architectural mixing and speculation support the exposure of social structures, and discussion of architectural heritage?



Northern Facade Skokloster Castle, 1:400

Delimitations

The project is speculative and should be regarded as a comment on and critique of the existing discourse: preservation, demolition and buildings' value beyond beauty. It does not aim give a definite answer its questions, neither does it aim to solve all aspects of the proposed design intervention such as electricity and ventilation. The intervention instead focuses on addressing aspects which can exemplify or open discussions on broader phenomena.

In this, the project regards Skokloster Castle and Skolspåret as free-standing objects which represent the Swedish Empire and the Million-Programme respectively. Thus, further effects of the intervention, such as effects on the local community, are not addressed.

Reading Instructions

The booklet starts with an introduction of the overall work, followed by a presentation of its case studies. In this, Skokloster Castle is the existing building which is transformed. Skolspåret is used as a contrasting case to concretize the Million-Programme, not to become physically spoliated. The theoretical research is then presented, followed by the design process and explorations. Lastly, the outcome of the work is presented in the result of a design intervention.

Throughout the entire work, the material follows a colour-coding to separate the two eras and case studies:

- Blue being Skokloster Castle or the Baroque.
- Orange being Skolspåret or the Million-Programme.

Glossary*

Perpetuation | *the act of causing something to continue*

Adaption | *the process in which a living thing changes slightly over time to be able to continue to exist in a particular environment*

Combination | *to exist together, or join together to make a single thing or group*

Juxtaposition | *the fact of putting things that are not similar next to each other*

Superimposition | *to put especially a picture, words, etc. on top of something else, especially another picture, words, etc., so that what is in the lower position can still be seen, heard, etc.*

Speculation | *the act of guessing possible answers to a question without having enough information to be certain*

Baroque | *relating to the heavily decorated style in buildings, art, and music that was popular in Europe in the 17th century and the early part of the 18th century*

Modernism | *the ideas and methods of modern art, especially from the 1920s until now*

Functionalism | *the principle that the most important thing about an object such as a building is its use rather than what it looks like*

*Source: *Cambridge Dictionary*

The extension of London National Gallery by Venturi Scott Brown architects is an example of a post-modernistic approach to adaptation and architectural superimposition. The overlaying characteristics gradually fade; the parts closest to the existing building copies the original elements, but as one gets further away, their relationship gets vaguer and the modern architectural language transceds the classical resemblence once around the corner.

1: Sainsbury Wing, 1991, Venturi Scott Brown

Method

The project is a combination of Research *for* and *by* Design. Working with two existing buildings and eras in time, a significant portion of the project was dedicated to mapping, analysis, site visits and literature studies- a typical *Research for Design* process. Once the basic information was in place, the project changed direction to *Research by Design*, attempting to investigate the stated thesis questions.

Speculation

The project engages in a speculative design project to investigate alternative ways of regarding preservation and cultural heritage. Dunne and Raby summarize the why's and what's of speculative design in *Speculative Everything* from 2013. The project's speculative methodology is a combination of what they call *Counterfactuals* (p.82) and *What if's* (p.86): changing an historical fact but with a focus on and placement in a modern topic and context.

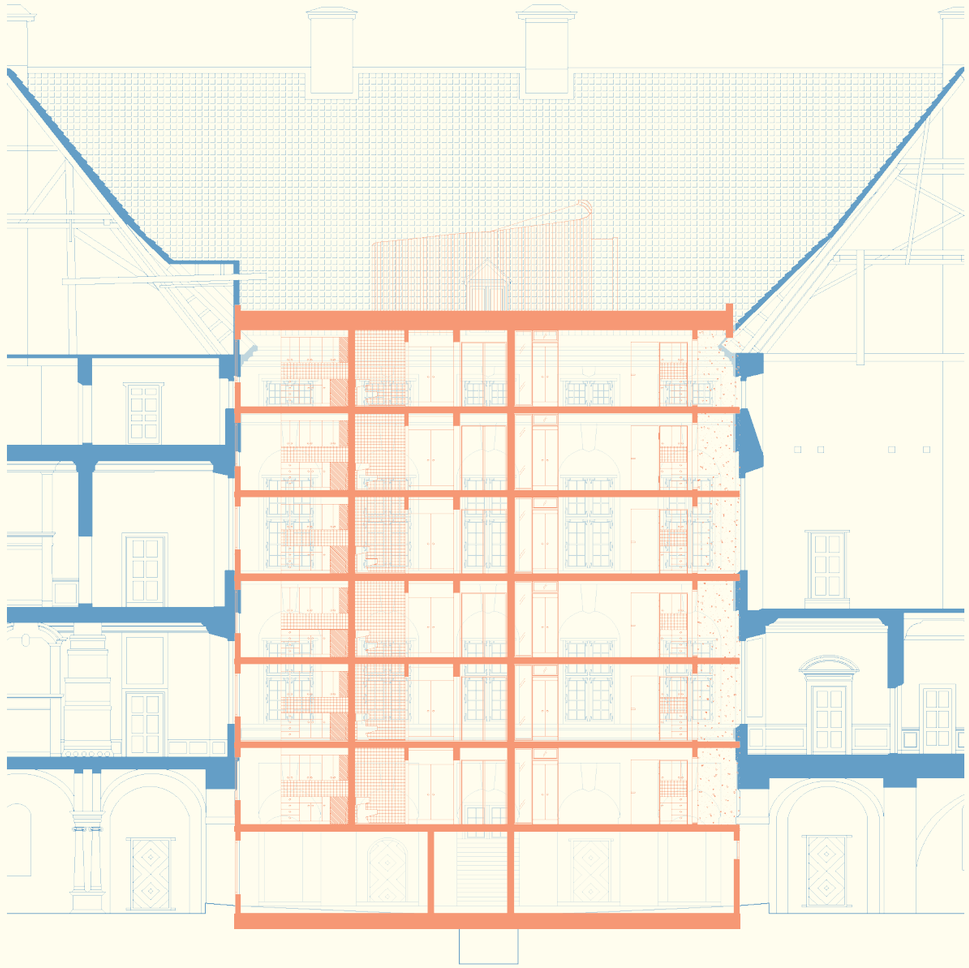
Dunne & Raby emphasize that the combination of speculation and design is a powerful tool for addressing our contemporary society. It is not about predicting the future, but to showcase and visualise possible futures so they can be dicussed. (p.6) "*Design can shift the discussion from one of abstract generalities separated from our lives to tangiable examples grounded in our experiences as members of a consumer society.*" (p.51)

Superimposition

Initially, the superimposition of architectural drawings was a method for exploration, analysis and comparison of the two buildings [Skokloster/ Skolspåret]. As the project progressed, the method was found to be an productive way of combining the two architectures, and an appropriate way of representing their characteristics.

The overlaid drawings and colour separation of Baroque and Million-Programme made it possible to identify differences and similarities in the buildings, while being a powerful communication tool. When major similarities were found in the superimposed drawings and buildings, it developed to become the project's primary design principle and mean of architectural mixing.

> *Faced with huge challenges as overpopulation, water shortages, and climate change, designers feel an overpowering urge to work together to fix them, as though they can be broken down, quantified, and solved. Design's inherent optimism leaves no alternative but it becoming clear that many of the challenges we face today are unfixable and that the only way to overcome them is by changing our values, beliefs, attitudes, and behavior.*
>
> – Anthony Dunne & Fiora Raby, 2013, p.2



Section 1:200
Example of superimposed drawings of Skokloster & Skolspåret

CASE STUDIES

”

The most important question to ask about modern societies is therefore what understanding of human life is embodied in the prevailing technical arrangements.

– Andrew Freeberg, 1991

A Baroque Castle of the Swedish Empire and a Million-Programme apartment building showcase opposites in society and architectural style.

Skokloster Castle in Håbo was chosen to represent the former. It is the biggest private castle ever built in Sweden, originally built for and owned by one of the richest men and nobles of its time. It was not built out of neccessity, but as a summerhouse and object for bragging.

The castle made a perfect fit for a modernistic speculation, as one of the biggest events in the castle's history occured during the Million Programme-era. In 1967, the castle was sold from its private owners to the government.

Furthermore, it is a grande example of classical architecture and a typical baroque castle of the 17th century. Its intact interior and extensive, expensive and impressive collection of historical objects makes the castle an examplary piece of the Swedish Baroque and representation of the very few and very powerful people of its time. (Skoklosters slott, 2022)

Skolspåret in Hjällbo, an examplary big-scale apartment complex in the suburbs of Gothenburg. It was a part of the Million-Programme and the idea of quality housing for all. Hjällbo is today on the Swedish Police's list of especially deprived areas (Polisen, 2021). Hjällbo and its contemporary and similar areas are today often portrayed as 'problem-areas' and examples of failed urban planning projects.

Specifically, the project has chosen the northern, 7 storey buildings of Skolspåret. They represent typical modernist, big-scale residential buildings characterized by its concrete elements– a type of architectural style which today seems to stir negative emotions within the general public.

Despite the area's negative reputation, both in terms of policy and beauty, these 7-storey buildings are interesting architecturally. Several investigations have been made to research their cultural and historical value. They would have become listed buildings and protected by laws, if not the property owners had declined the offer. (Swedish National Heritage Board, 2013)

Above: 2: Site of Skokloster Castle
Below: 3: Site of Skolspåret

Baroque

The word Baroque *originates from the Portugese word* Baroco*, an irregularly shaped pearl, and thus the French adjective which means* Exaggerated. (Strömberg, 1978)

The word originally had a negative ring and was not appreciated until the 19th century. The style originates from the early 17th century Italy, and later spread across entire Europe. It was a widely spanning art form and rose out of the Catholicism's victory over the protestant reformation. (Strömberg, 1978)

The baroque is an especially interesting era to compare with the modernism, as it marks a change in building technologies and rational thinking, along with the rise and popularity of science. In his essay *What is Baroque?* Panofsky argues that the baroque is the beginning of a new, modern era of arts. (1997)

Characteristics

The aim with baroque architecture was to give its user a full experiences; from the surrounding city down to artistic detailing. There was a wish to create something grand, and a wish to steer the viewer's impression to make the building seem higher, or an angle seem straighter.

Examples of design tools to achieve this were geometric figures and incorporating other art forms in the building. It is common to see sculptures becoming load-bearing elements or paintings to enhance the spatial experience. (Strömberg, 1978)

"Only through the whole could the individual part gain value and meaning and a satisfying conclusion and termination be brought about." (Heinrich Wölfflin, 1964)

Wrangel the Wardlord

The Swedish Empire*, or* Stormaktstiden *in Swedish (rougly translated "the Era of Great Power"), is a time between 1611-1721 during which Sweden held great territorial and political power in Europe.* (NE, 2022)

In the mid 17th century, Swedish aristocrats were thriving. Not only were they winning wars, but they also held great political power as young Karl XI (1655-97) was not of age to rule himself. Among them, there was a great cultural expansion, which became clearly showcased in the many magnificent palaces built during the time. (Bedoire, 2015, 203) As much as thirty extensive castle projects were constructed in Sweden between 1660–1680. (Bedoire, 243)

Carl Gustaf Wrangel was the owner and developer of Skokloster Castle. Besides being a successful warlord, he was one of Sweden's most active builders with several castles in Germany and Sweden. (Bedoire, 245) The castle follows the popular and emerging building techniques of its time, highly influenced by the Flanders and Netherlands. The new methods allowed for more artistic freedom, with thinner brick walls, load-bearing pillars and stabilizing roof constructions. The Swedish acquirement of Gotland also became an important asset when sandstone and limestone rose to popularity. (Bedoire, 204)

In 1672, Wrangel invited king Karl XI and the 400 members of his court to visit Skokloster, of which the venetian diplomat Magalotti was one. He is said to have expressed a disliking to the modern extravagance of the castle, and that *it did not belong to a true noble, "but rather a German fürst [prince], whose grandeur consists of an overabundance."* (Bedoire, 245)

Above: 4: Carl Gustaf Wrangel, owner of Skokloster
Below: 5: Il Geù, Rome, example of prominant Baroque architecture

Skokloster Castle

”

Skokloster was not built as a home, but as a monument over a man and his greatness.

– Jane Fredlund, 1988

As touched upon, the castle was built for Wrangel, but who the architect seems to be a messy history. The three most commonly discussed people have probably all had a hand in the design of the castle; Wrangel himself, *Nicodemus Tessin t.e. & Jean de Vallé*. (Andrén, 1948, p. 120) The castle is unfinished to this day: in fear of lost wages, the builders simply but down their tools and left when news came following the death of owner and emplyer Wrangel. (Skoklsoters slott, 2022)

Today, the castle is one of six Swedish National Museums. With its 78 rooms and collection of over 500 000 unique objects, the museum is open for the public during the summer months and holdays, as well as guided group tours all year around. (Skoklosters slott, 2022)

A Short History

1654–1676 | The castle is built on order of count and marshal Carl Gustaf Wrangel. (Skoklosters slott, 2022)

1676–1700 | The Brahe-family inherits ownership of Skokloster, as Nils Brahe t.y. is married to Wrangel's daughter. Margareta Juliana Wrangel decides the castle shall become a *fiedeikomissum*, meaning it should be preserved, and single objects cannot be separated or sold off the collection. (Skoklosters slott, 2022)

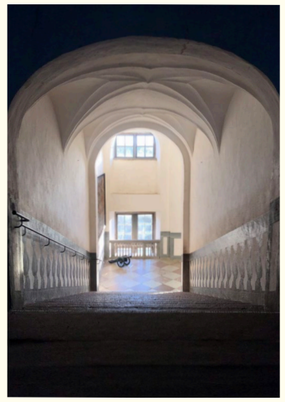
1750's | During the 18th century, the castle is frequently restored. For example, Erik Brahe changes all window frames to the ones that still remain today. (Hidemark & Stavenow-Hidemark, 1995, p. 21).

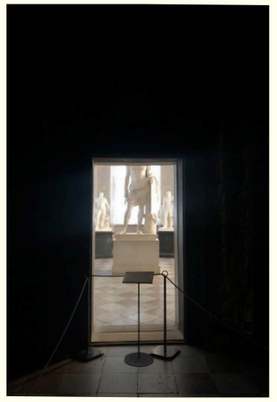
1830-40's | Magnus Brahe wants to showcase the baroque character of the castle and his family's role in the Swedish Empire's successes, by restoring and recreating interiors. (Ibid.,, p. 54) He also dedicates one of the tower rooms to his close friend and king Karl XIV Johan, where he is portrayed as the war god Mars (Ibid., p. 43)– see bottom right image on p.17.

1930 | The castle is inhereted by the von Essen's, specifically Fredrik von Essen (Ibid, p. 177)

1967 | The castle is in need of extensive renovations, forcing the von Essen's to sell the castle to the Swedihs gouvernment. The restorations are led by architect Ove Hidemark, and are executed using traditional methods and following instruction books on construction left by Wrangel. (Personal communication with conservators of Skokloster castle, 2022)

1971 | Skokloster becomes a listed building, meaning the conservation of its historical values is protected by law. (Swedish National Heritage Board)





Skokloster Castle, photos from February 2022

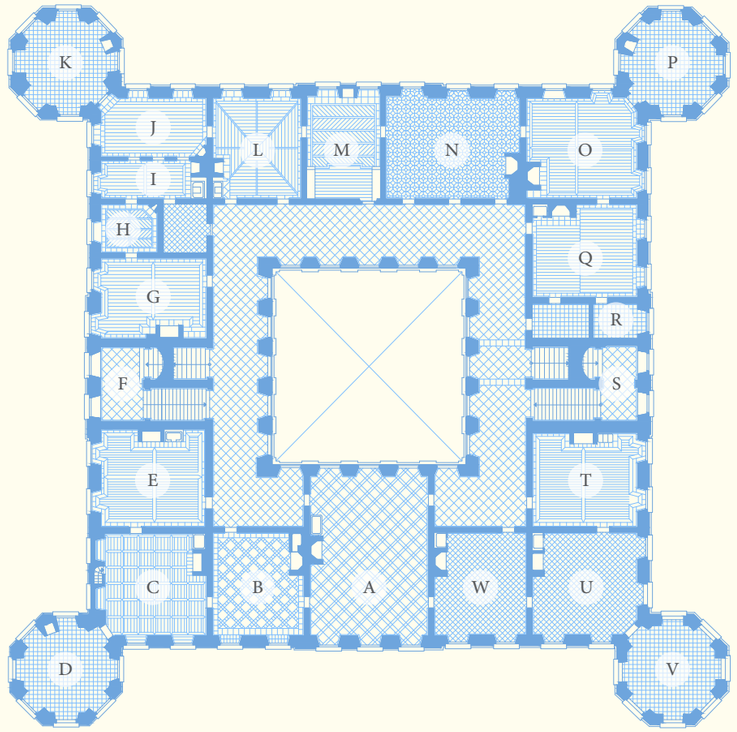
Historic Uses of Skokloster*

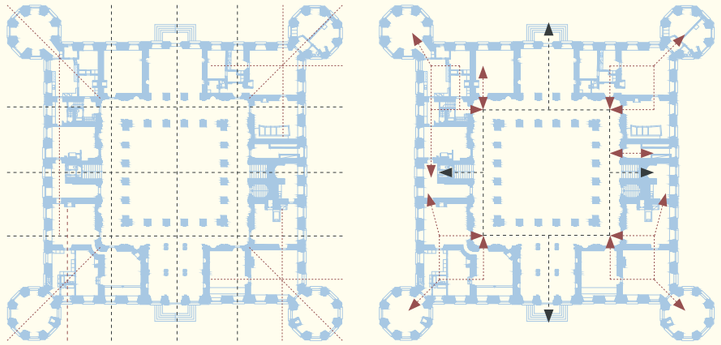
A	Dining hall.
B–E	Duchess' suite. Most likely C was the bedchamber.
G	Nusery
H-K	Shortly after construction, they were used as guest chambers during the royal visit in 1672. Following is a complicated history with wide variety of usages.
L–M	The Queen's chambers during the royal visit. Later part of the Brahe-family's living areas.
N	The small dining hall.
O-Q	The usages have not been determined, but there are indications that they have been used as bed chambers or for guest receptions.
R	Toilet.
T-W	Duke's suite. Room U was Wrangel's personal bedchamber.

Disposition

The room disposition and placement of openings are clearly secondary to the geometric principles. Long sightlines throughout the entire castle are created by the placement of doors, windows and rooms in symbiosis. The entrance to the octagonal towers is through a centrally placed opening which quickly draws the attention of the viewer. Since the corridor is placed internally in the building, clear sequences are created- rather than going in and out of individual rooms.

*Source: *Wahlberg Liljeström, 2007, 166–186*





Above: Second Floor, 1:400
Below: Diagrams of sightlines and sequences, Ground Floor

The Million-Programme

The Million-Programme was one of many state initiatives during the Record Years, 1960–1975. Today, the Million-Programme is often used to describe the architecture of the entire Record Year-era, being the biggest of the state-funded programs. During the 1950's-60's, there was an acute shortage of housing in Sweden, and the general living standard was low compared to other European countries. The fast modernization had turned Sweden into an urbanized society, and the residential market was yet to catch up. Encouraging and pushing the building industry to quickly adapt to the new cities became one of the main questions for the Social-Democratic government, that initiated over 50 state-funded investigations focused on residential construction. (Caldenby, 1998, p. 143)

The biggest of them all was the Million-Programme. In short, the goal was to build a million new homes in 10 years, 1965–1974. The root of the housing problem was the increased need of workforce in the industrialized cities, causing an influx of people over the cities' capacity. Thus, the systemization of the building industry became the solution: this way, the demand could be met without taking work force from other industries. (Caldenby, 1998, p. 144)

Modernism

The architectural history of the 20th century is a complicated story. Pioneering architects as *Le Corbusier, Walter Gropius* and *Ludwig Mies van der Rohe* had experienced World Wars, but also had more tools and infrastructural systems to support their utopias than their predecessors. Many of them believed architecture and design to be a instrument for societal transformation. "*In chaotic economies desperately in need of housing, they chose as their principal concerns utility and efficiency and a related mechanization of the building process /…/*" (Fazio et al., 2013, p. 512)

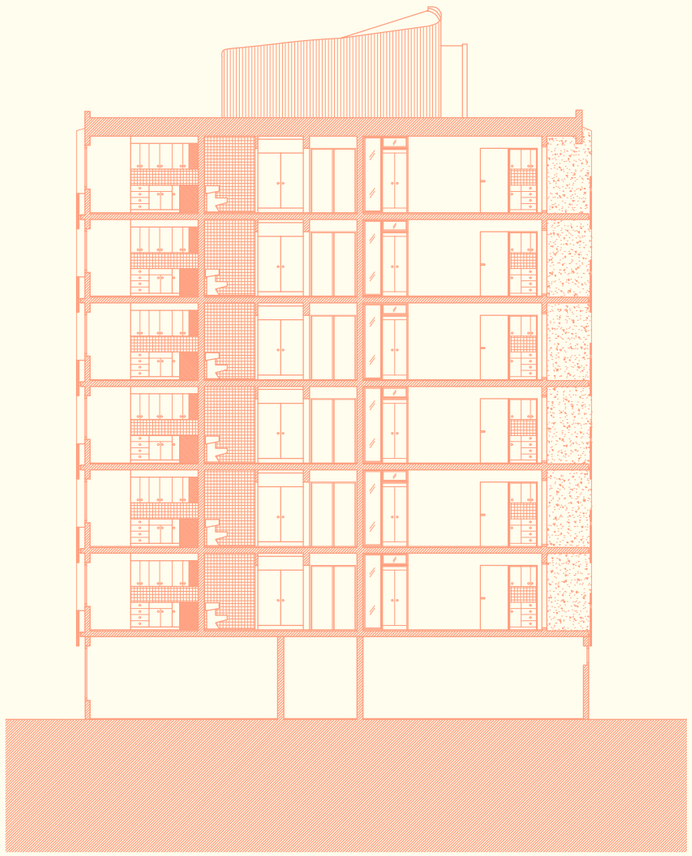
A quick look at a modernist building might give the impression of a naked building-wearing nothing but its important functions. Fazio et al. argues that modernistic architects strived towards self-explanatory buildings; buildings that tell us about the failed societies they wanted to escape, or the utopias they wished to create.m(Fazio et al., p. 513) It is hard to formulate a brief summary explaining how a modernist building looks as modernistic architecture is a combination of a counter-reaction to poor living standards, and the uprising of new building technologies. An example of a Swedish reaction to this was the Million-Programme.

> *And the Million-Programme architecture was in many ways a consequent product of the functionalism's wish to not only design individual houses, but rather processes and technical systems. With the risks of disregarding specific places and specific users.*
>
> – Claes Caldenby, 1998

Image from photo of Skolspåret, November 2021

Skolspåret

The area was built between 1968-71, and its architect Arne Nygård was pronouncedly and clearly inspired by Le Corbusier. The gables stand on piloti and create a protected passage towards the open yard and the lower, southern buildings. The area was constructed in close collaboration with the contractor Stiftelsen Samhällsbyggen (the community building foundation), a predecessor to Bostadsbolaget, Gothenburg's municipal housing developer. The common goal was to achieve rational yet decorative solutions, fitting into the million programs. This has led to the area being the first of its kind to be classified as a piece of historically valuable architecture. When NDR (Northern German Broadcasting) came to document the new residential model in 1971, Hjällbo was portrayed as a comfortable living area with safe outdoor spaces for children to play. (Caldenby, 2021, p. 200)



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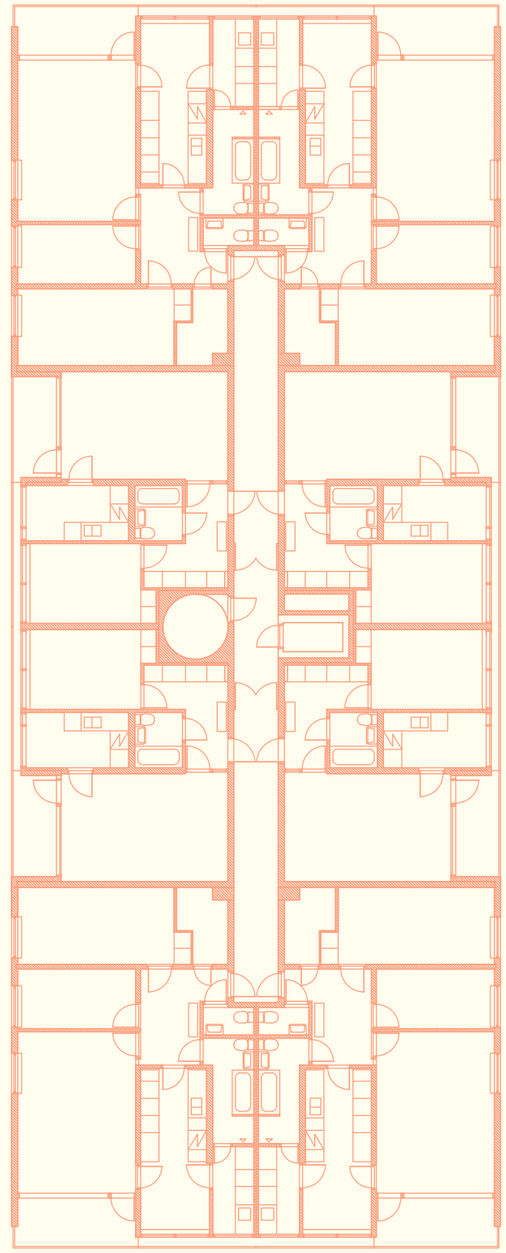
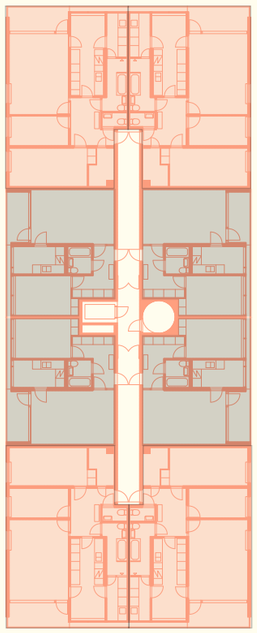


Floor plan 1:200

Floor Plans of Skolspåret

The floor plans in Skolspåret are rational and functional, and consists of two apartments that are repeated four times on each floor: mirrored but identical. In the centre are the 1-bedroom apartments with light from one façade. Though small in size, it has a clear separation of functions. The rooms are dependent on the functional dimension of the furniture that should be able to fit into the rooms, rather than geometric proportions of the room itself.

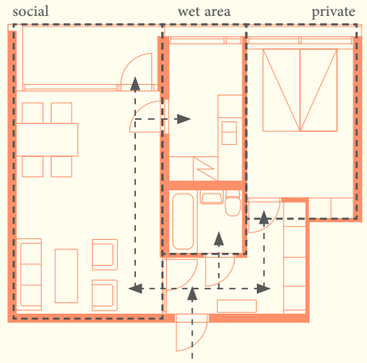
The bigger, 2-bedroom apartments are placed in the corners of the building, giving them light and windows from two directions. Similarly, they have clear separation of functions and rooms designed after the functions that should fit into them. All rooms are accessed by the central hallway and entrance, in addition to the internal connection between the shared spaces.

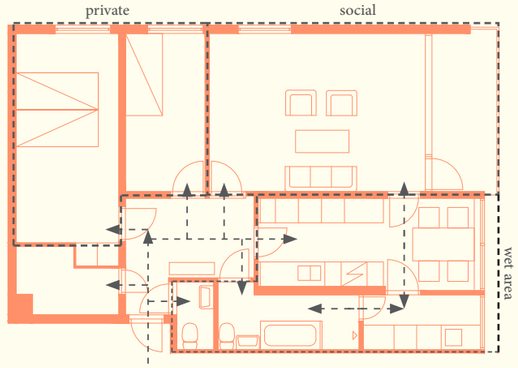


1-bedroom apartment

2-bedroom apartment

Floor Plan 1:400





Floor Plans 1:50

THEORETICAL CONTEXT

> *Almost no buildings adapt well. They're designed not to adapt; budgeted and financed not to, constructed not to /.../ But all buildings adapt anyway, however poorly, because the usages in and around them are changing constantly.*
>
> – Steward Brand, 1994

There has always been a public debate regarding the built environment, and that will probably never change. The opinions on architecture and beauty have historically followed a predictable pattern; it seems inevitable to look down on the architecture of our most recent ancestors. In our postmodern world, many people agree that modernistic concrete boxes are ugly, and that classical, ornamented palaces are beautiful.

The project is grounded in this, the public longing after and admiration of buildings that are at least a hundred years old (or younger buildings that look at least a hundred years old). As architects, we can neither change nor dismiss people's opinions. At the end of the day, discussing and criticizing our society is an opportunity for change and development. Thus, the project combines the history of ideas with a hands-on perspective on buildings: as compositions of materials that are embedded with stylistic, technical and societal characteristics of their origin.

The theoretical context can be divided into two parts: (1) the physical preconditions of the architecture of the two eras. This mainly includes geometry and proportion, as the two case objects shared many similarities in these aspects. And (2) existing theories on preservation, adaption and the value of buildings from different times.

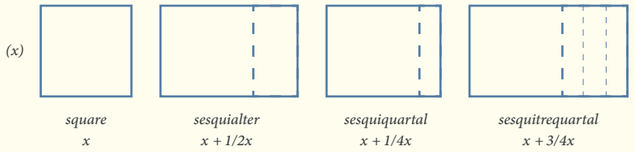
Ca'Foscari *is a 15th century Gothic building in Venice, initially built as a private family palace for Francesco Foscari. (Wikipedia, 2021) In 1935-37, young Venetian architect* Carlo Scarpa *was hired for the renovation to transform it to University of Venice's School of Economics and Commerce. For the great lecture hall, Scarpa created an innovative wooden construction, a "window wall", which was placed inside of the facade, making use of the grand characteristics of the exisitng building. (McCarter, 2013, 32)*

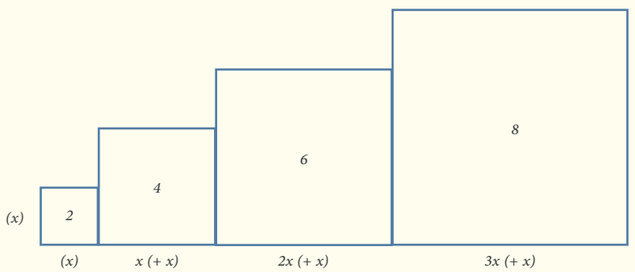
Above: 6: Ca'Foscari from waterfront
Below: 7: The Lecture Hall "*Aula Magna*"

Baroque Geometry

Geometry is an important tools to analyze and compare Skokloster with Skolspåret. Art historian George L. Hersey argues that using geometry to analyze architecture, we can find common ground between buildings and architects that are, stylistically, completely different. (2000, p. 223)

In his book Architecture and Geometry in the Age of the Baroque, Hersey begins by introducing geometry as mathematical concepts in the 17th century. Examples of such concepts are *square-based rectangles* (2000, p. 10) and *arithmetic series* (2000, p. 12) as shown below.

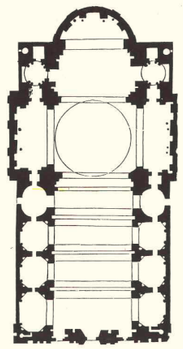


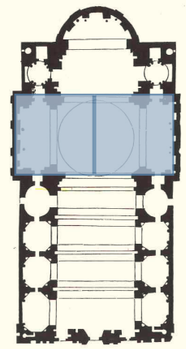


Above: Square Based-Rectangles
Below: Arithmetic Series

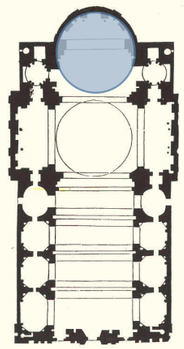
Example: Il Gesù

To examplify, Hersey uses Il Gesù, Rome. The floorplan was drawn by architect Giacomo Vignola, and clearly illustrates the use of a few square (and circle) sizes.

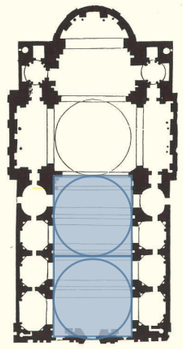




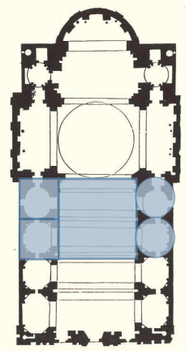
Transept: Double Square



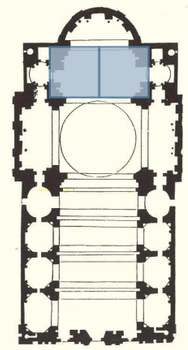
Apse: Same diameter as dome



Nave: Double Square & Double Dome-diameters



Aisles: 1/2 of Nave's diameter

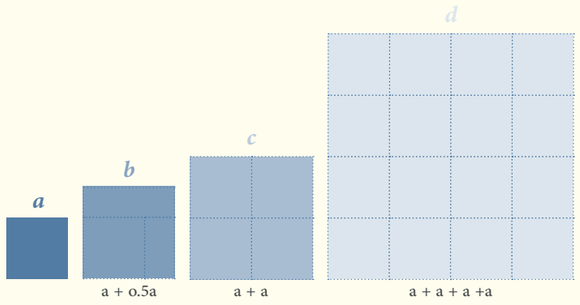


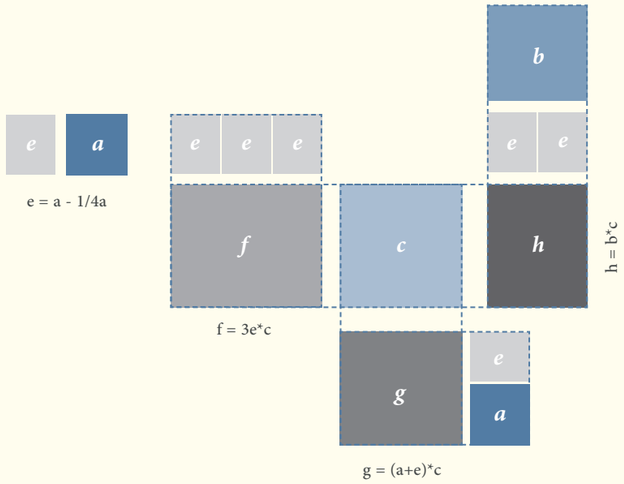
Choir bay: Double square

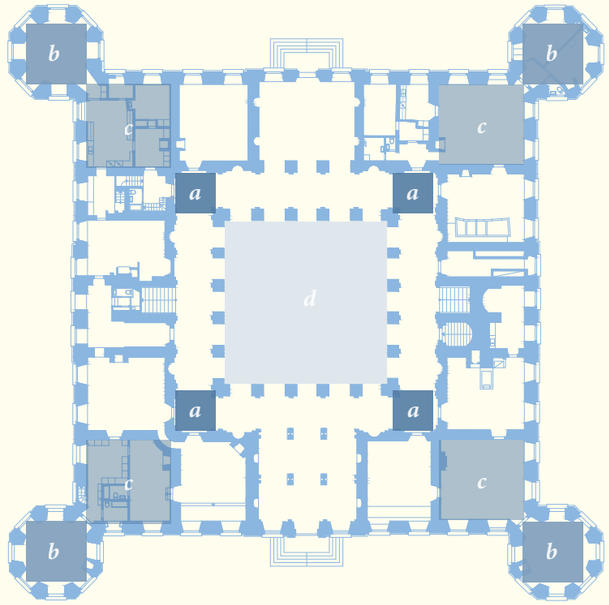
8: Plan of Il Gesù

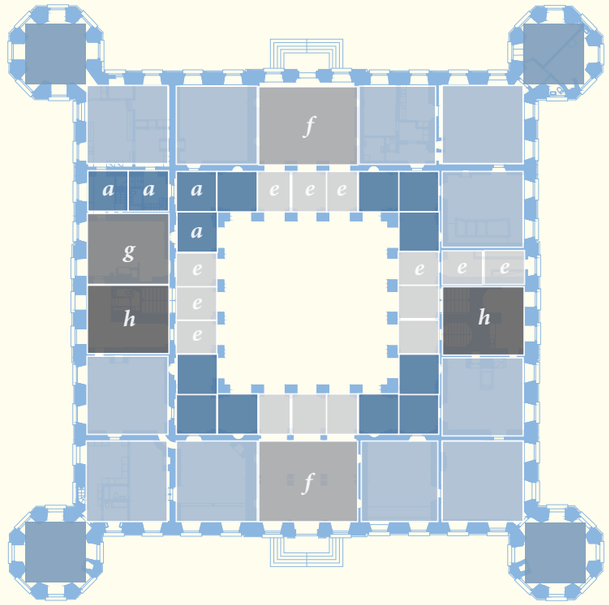
Baroque Geometry in Skokloster's Floor Plans

The geometric principles Hersey writes about are clearly manifested in the castle of Skokloster. The base is the square a, from which all other squares are derived in an arithmetic sequence. The other geometrical shapes like the octagonal towers and rectangular rooms, are all derived from the previous sequence of squares.









Skokloster Ground Floor 1:400

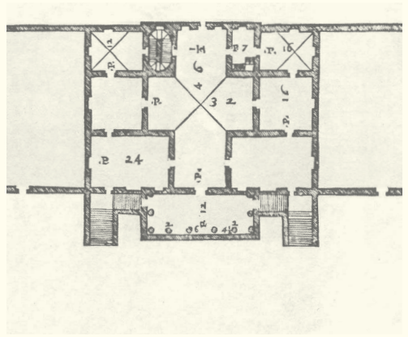
Arithmetic Sequence in Skokloster

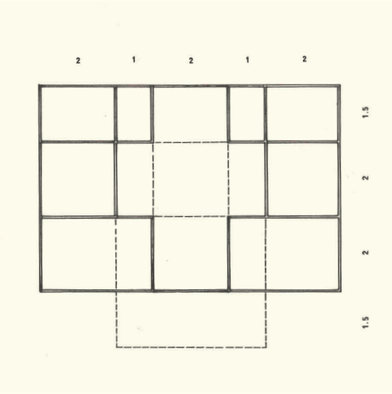
THE MATHEMATICS OF THE IDEAL VILLA

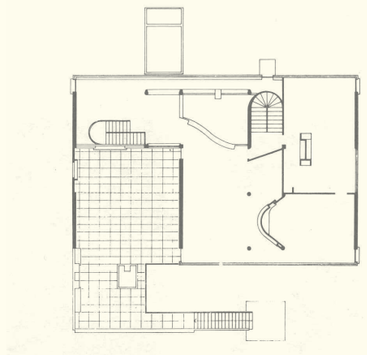
Already in 1947, Colin Rowe found a clear overlap between what we loosely call Classic architecture and the new, Modernist architecture. In the essay, first published in Architectural Review, Rowe compares and analyzes two significant architects of the respective styles; *Palladio's Villa Malcontenta and Le Corbusier's Villa Stein*. (Rowe, 1992)

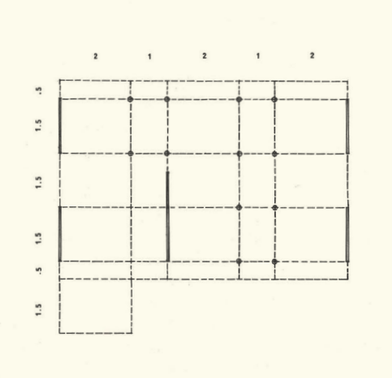
Rowe argues that though the architects' approaches to creating the two villas might differ a great deal, there is a consistent use of the same, geometric thinking. The project builds upon Rowe's theory that even if two buildings are (ideologically and stylistically) completely different, they can share structural properties. The thesis is not a study in geometry, but geometry becomes a fundamental bridge that make the co-existence of the two architectures possible– Rowe's theories are thus utilized in the project's strategy for adaption.

> */.../ either because of or in spite of theory, both architects share a common standard, a mathematical one /.../ and, within limitations of a particular program, it should therefore not be surprising that the two blocks should be of corresponding volume.*
>
> – Colin Rowe, 1992









Above: 9: Villa Malcontenta by Andrea Palladio
Below: 10: Villa Stein by Le Corbusier

Preservation & Post-Modernism

Being taken over by a developer in 1967 would probably have meant one of two scenarios: the complete *de*construction or *re*construction of Skokloster. The thesis overall favours (and the design proposal represents) either but a third option, a more contemporary way of viewing renovation. What would it look like if Skokloster Castle would have been *adapted* according to the prevailing techniques, standards and values?

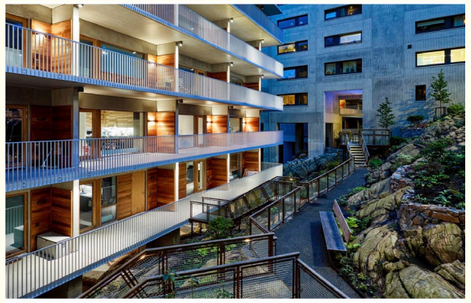
Preservation and Everyday Architecture

Peter Sundborg is an active voice in the architectural debate. He states that" *It is the quality of the everyday architecture, and not the monumental architecture, which decides if the quality of the building can be called high.*" (2020, p. 126) Furthermore, he seems to have an ambivalent relationship to the 60–70's. In one hand, he believes Sweden has horrible preservation culture and regulations, with harsh formulations such as" *Swedish building conservation is scandalous!*" and" *That Sweden has Europe's worst building maintenance is a fact which is too little known.*" (Ibid., p. 141)

The extensive deconstruction of buildings can be traced back to mid-20th century, peaking in 1963–1973. (Ibid., p. 142) Despite this, Sundborg cannot disregard the value of the homes built during that time. Whether you find the Million Programme architecture beautiful or horrible, they represent a time that gave the working class Swede an opportunity to afford a dignified home.

Still, no big revolutions or movements in history have ever occurred without triggering counter-reactions. Sundberg also lifts the fact that a lot of the instances that protect historical buildings today arose from the people's movement in protest against the extensive deconstruction of old buildings in the 60's–70's. To exemplify, the municipal antiquarians and laws on conservation were set in place. (Ibid., p. 26)

> *With the Million-Programme, the housing shortage in Sweden was built away. The overcrowding disappeared, and as one of few countries in the world, we got a reasonable living standard even for people with small incomes. /.../ However, the architecture is exceptionally scanty and the city plans beneath contempt.*
>
> – Peter Sundborg, 2020



Brf Viva, Kasper Salin-vinnare 2019. Foto: Ulf Celander

Arkitektupproret or *the Architectural Uprising* has become a controversial and strong voice in the discussion on architecture and beauty. They describe their purpose as "*making an uprising against what a growing share of citizens consider as bad architecture and against the escalating spoilage of our cities: Failed new construction with either fast-built Million-Programme architecture in repeat, or spectacular deconstructiv-ism with migraine-inducing facades.*". (Arkitektupproret, 2022)

The polarized discussion became more evident than ever in 2020, when Malmström Edström's housing project Brf Viva was awarded the Kasper Salin price for "*A Swedish building or group of buildings of high, architectural quality*". Considered the most prestigious architectural price in Sweden, it is awarded by Architects Sweden every year. (Sveriges arkitekter, 2022) The same year, it was also "awarded" the Kasper Kalkon price by popular vote. This, on the other hand, is distributed by the Architectural Uprising to the ugliest, newly constructed building of the year. (Arkitektupproret, 2022)

11: Architects Sweden's announcement of Brf Viva

Adaptation > Preservation?

In the U.S., where the modernist visions were adapted earlier, the post-modern wave was already in action, favoring preservation of old buildings. Steward Brand writes about this in the book *How Buildings Learn*. Brand believes that all buildings should be able to adapt, and that *time* is too often neglected during the entire design and construction process. (1994)

Furthermore, Brand calls preservation "*A quiet, populist, conservative, victorious revolution*." (1994, 88), and criticizes the conservator's fixation on preserving for future generations with beauty as argument: "*What does it have to do with aesthetics? /…/ Any building older than 100 years will be considered beautiful, no matter what. Having outlived its period of being out of fashion, plus several passing fashions since that, it is beyond fashion*." (1994, p. 90) If one is to believe Brand, there seems to be an age all buildings must pass, before it can be appreciated by its posterity. Few buildings seem to pass this crisis without losing its character or being torn down.

Skokloster Castle is one of the best-preserved baroque castles in Sweden and being a listed building by the Swedish National Heritage Board, it is proven to be "*beyond fashion*". The way Skokloster is managed today– major parts of the castle are closed off and inaccessible for the public, even though the purpose of the listing is "*to preserve traces of history of great importance for the understanding the society of today and tomorrow, and to guarantee people's right to a significant part of the cultural heritage*.". (Swedish National Heritage Board, 2022) But what would happen if Skokloster was forced to adapt to time in 1967? What new opportunities and views on preservation appears in the meeting between old and new?

> *Buildings should be just ripe- worn but still functional. Genuinly functional buildings are constantly refreshed /../ and new buildings are forced to ripen quickly.*
>
> – Stewart Brand, 1994

Example of adaptation from How Buildings Learn *(1994). A former factory of the Quaker Oats Company was an appreciated landmark in the area. Because of its central location, the massive concrete structure was transformed into Quaker Hilton Hotel, allowed for the structure to be preserved yet economically viable. (Brand, 1994, p. 106) As Brand puts it:* "ADAPTIVE USE opens minds to formerly unthinkable possibilities, such as converting concrete grain silos into a hotel" (Brand, 1994, p. 106)

12: Quaker Oats Company, 1979
13: Quaker Hilton Hotel, 1990

DESIGN PROCESS

”

Safe ideas will not linger in people's minds or challenge prevailing views but if it is too weird, it will be dismissed as art, and if too normal, it will be effortlessly assimilated. If it is labeled art it is easier to deal with but if it remains design, it is more disturbing; it suggests that the everyday life as we know it could be different, things could change.

– Dunne & Raby, 2013

The first goal of the design process was to explore what mixing Skokloster Castle and Skolspåret could look like, and what interesting situations that could occur. The project uses a *research by design* methodology, where the process and curiosity has, to large extent, shaped the outcome of the project.

First, baroque principles were applied to Skolspåret's floor plans. Beginning in an apartment-scale allowed for a quick, initial experiment that identified similarities and differences in the organisation of floor plans of the Baroque castle and Million Programme.

Second, the floor plans of the respective drawings were overlayed. Because the size of the buildings are completely different, scale was not considered, focusing on the buildings' geometry and proportions. This showed promising results as many similarities were found, while differences were visualised in a clear and interesting way.

Third, the sections of the buildings went through the same overlaying process for a three dimensional perspective. Once again, this confirmed many similarities in geometry and proportion. When scale was out of the equation, the floors aligned and interesting situations occured.

Fourth, the overlaying floor plans were somewhat cleaned up. Quirky aspects and meetings between the two architectures were not modified, but changes were made to create somewhat functional apartments that could be accessed and contain neccesities of a home.

Finally, the floor plans were exported into 3D, where half-stories, characterization and details could be further experimented and developed. The 3D model and identifying specific points of interest became an important part of understanding what was interesting about combining Baroque and the Million Programme.

Autumn 2021
Matter Space Structure 3*

Research Baroque
Mapping & research Million-Programme
Site visits & interviews, Skolspåret
Experimenting with Facade-mixing
Meetning with Dick Sandberg, Castle's architect

January 2022
Start-up

Meeting with staff at Skokloster
Collection & creation of core drawings of Skokloster in collaboration with Andrea Eklund
Initial research on Skokloster castle

February 2022
Research & Exploration

Site visit Skokloster + meeting with Dick Sandberg
Research Baroque, Modernism & Million-Programme
Research on Skokloster & Skolspåret
Analysis Skokloster & Skolspåret
Initial design explorations

Interim Seminar 1

March 2022
Exploration & Design Iteration

Design explorations focused on superimposition
Summarizing & positioning in theoretical context
1st time completing a design iteration (i.e. all steps of design process)
1st mockup of final booklet

Mid-Term Seminar

April 2022
Design Iteration & Production

Site visit Skokloster, focused on design outcome
Backtracking and focusing theoretical context
Re-iterating design process
1st mockup of final presentation & exhibition

Interim Seminar 2

May 2022
Production

Finalization of booklet & presentation material

Diagram of project's overall process
See selected work in Appendix F

#1 Baroquified Apartments

The mixing was focused on maintaining the outer boundaries of Skolspåret's apartments and altering the floor plans so that the organization would appear baroque. Tools as square-based geometries and maintaining sight lines were used.

Setara and Parwana, portrayed beautifully by Sweden based artists Corper & Gorfer, live in Million Programme buildings, one of which in Skolspåret. During the interviews[1], I visited them in their homes and asked what they liked, disliked about their homes. Using this, the aim was to be able to fulfill some of their wishes by architectural mixing of Skolspåret and Skokloster.

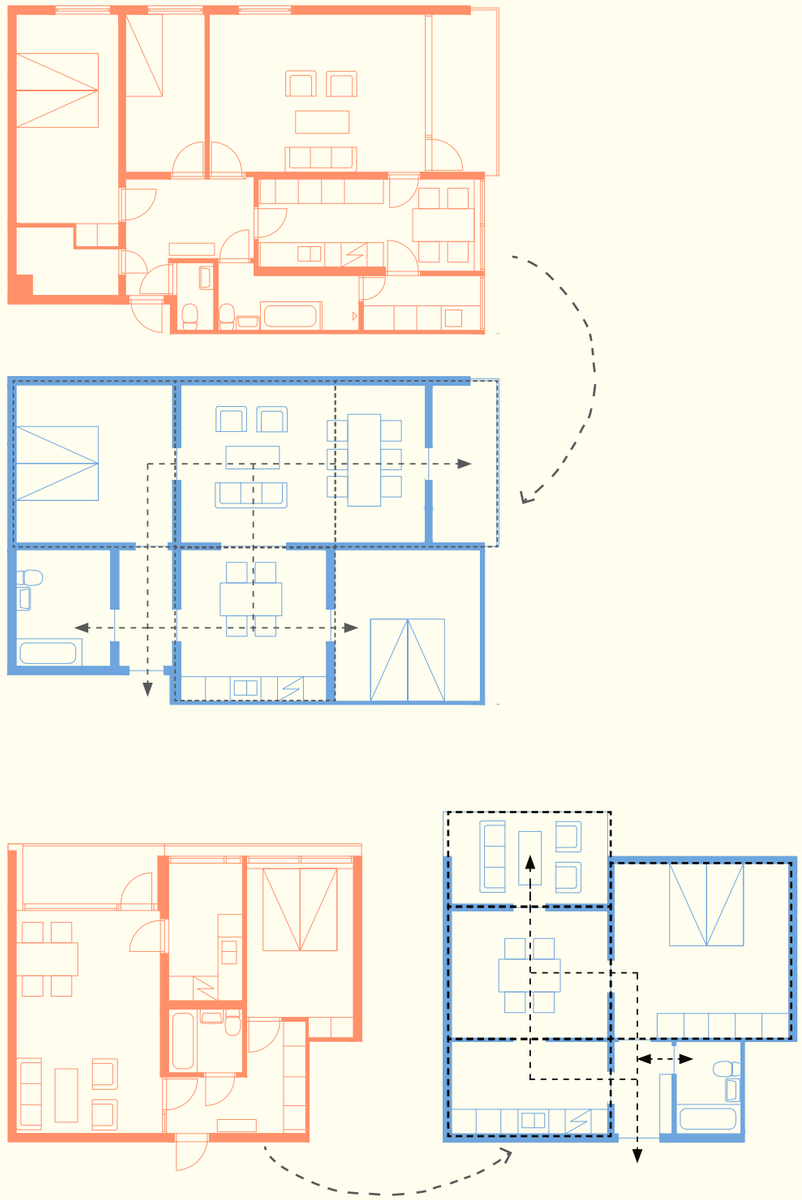
The outcome gave interesting results and nice apartments, but also the realization that the project should use Skokloster as a starting point, rather than Skolspåret as in this exploration.

Some things the sisters disliked about their current living situation in a Million-Programme:

- The walls are thin and you can hear your neighbors very well - *would not be an issue in Skokloster where the walls are very massive.*
- A bit crowded in comparison to Afghanistan where they lived in a house - *Skokloster is planned to be more spacious, rather than optimizing square meters.*
- The aesthetics of the modernist architecture - *Skokloster could definitely add some classical elements to the aesthetics.*
- The kitchen is quite small and not a social area - *Skokloster has bigger, more general rooms, promotive of socialization.*

14: Setara & Parwana

[1]See appendix B for full interviews



Floor Plans 1:50

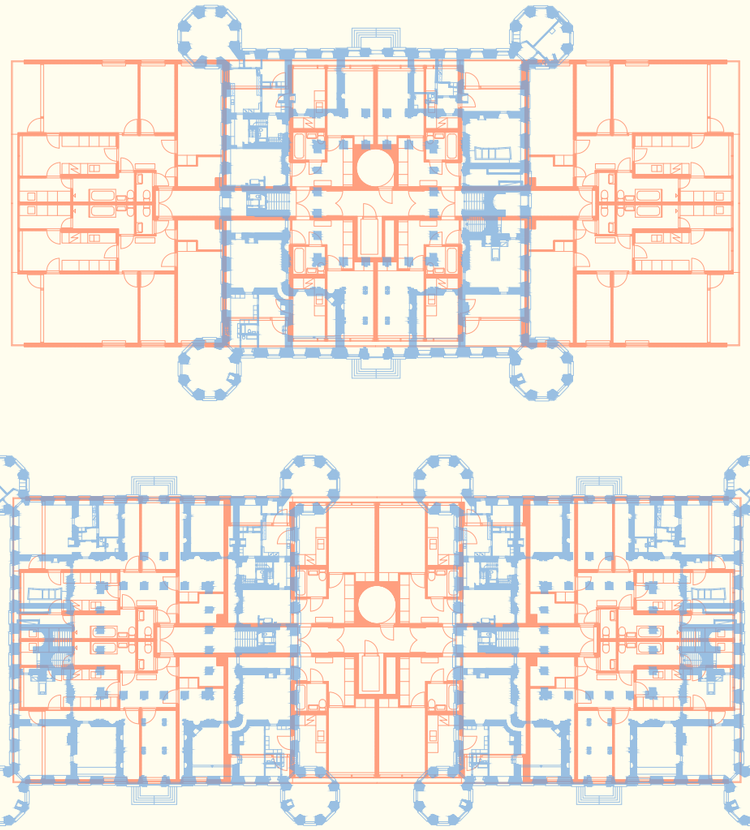
* See appendix C for complementary tests and reflections

#2 Superimposed Floor Plans

The explorations were conducted to try another method of mixing, both in terms of outcome and visual representation. The experiment focuses on comparing geometry and proportions, taking scale out of the equation by freely re-scaling the drawings to fit the outer walls of th ther building– without changing the proportions.

Step 1

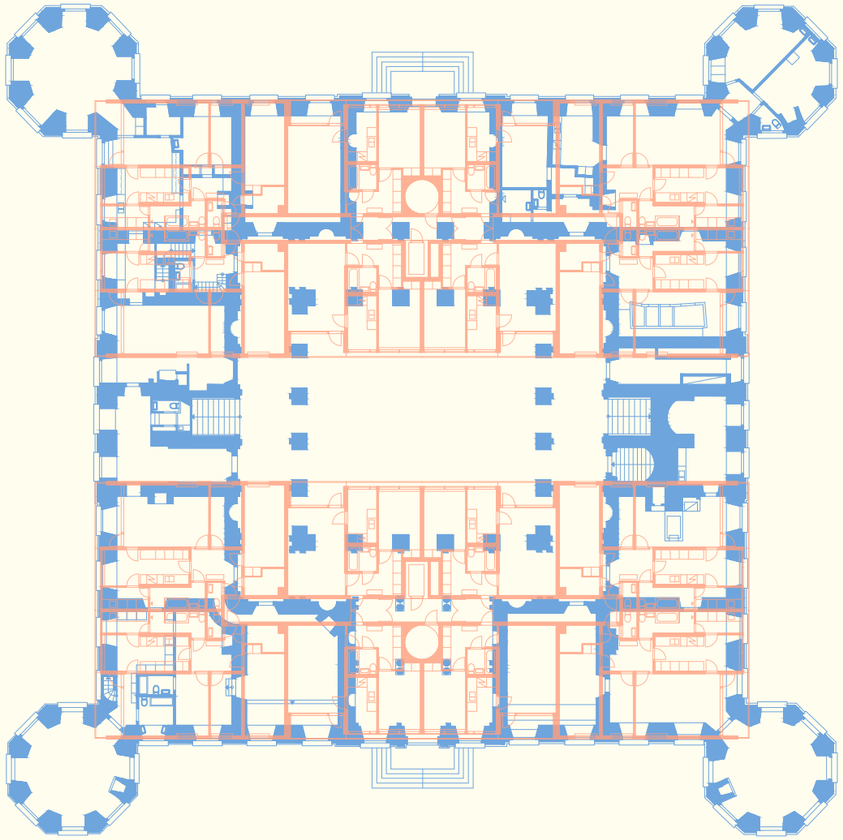
In the first test, Skolspåret was kept in scale 1:300, while Skokloster was freely sized to fit the outer walls of Skolspåret (but maintaining its proportions). It becomes clear that many walls and rooms share proportions.



Type Floor Plans 1:300

Step 2

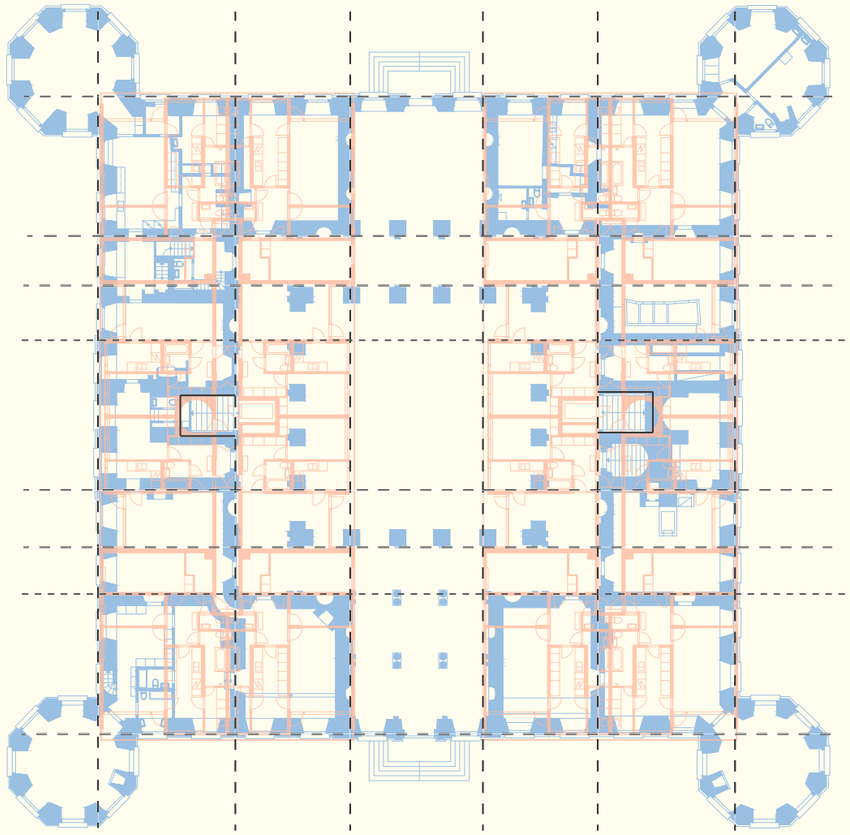
The second try had Skokloster as starting point, and its bottom floor was kept in scale 1:400, with Skolspåret re-scaled to align with the southern and northern facades of the castle. Three clear divisions are created: the entrance halls of Skokloster corresponds to the centre of Skolspåret, containing elevators and stairs, together with two mirrored sections on either side of a transportation corridor. Might it be that the modernist architects have unconciously had the proportions of the Baroque in the back of their minds when designing the apartment houses?



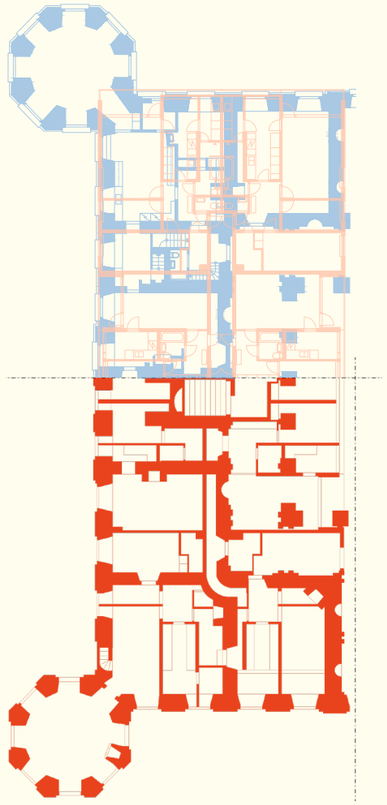
Ground Floor Plan 1:400

The procedure was repeated, but instead Skolspåret was scaled to align with the eastern and western facades. Again, three clear divisions were created. In this case, the staircases of the two buildings align perfectly, both being placed in the absolute center of respective building. A clear overlap can be found between the walls of Skokloster and the load-bearing elements of Skolspåret.

A potential in mixing the two floor plans was identified, as their load-bearing elements seems to align well enough to almost directly trace the Skolspåret apartments– and placing them in Skokloster.



Ground Floor Plan 1:400



Ground Floor Plan 1:400
*See other version in Appendix D

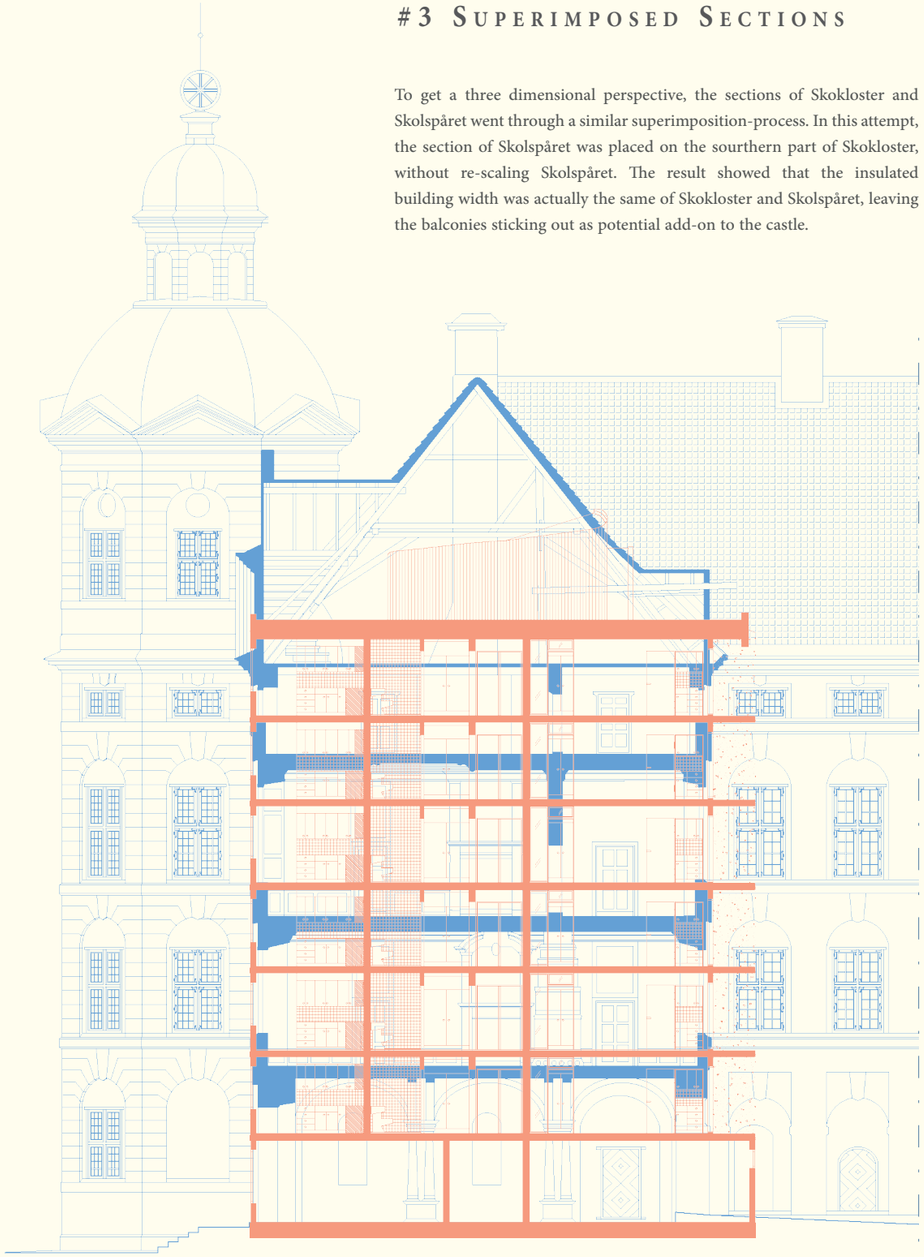
Step 3

The southwest corner of the building was chosen for an initial mix of the two buildings. The walls of Skokloster are constant in this; and regarded as an renovation object. The walls of Skolspåret which overlapped, were therefore disregarded. Instead, the additional walls were drawn in the same colour, to create a new floorplan and showing a first draft of how Million-Programme apartments could look in Skokloster.

Two versions of this was explored*, one of which was based on the superimposition where Skolspåret spans between the western–eastern facades of Skokloster. The exploration indicates that approximately one big hall/room of Skokloster corresponds to an apartment in Skolspåret. The arcade and parts of the year becomes built, meaning that some kind of internal communication corridor is needed.

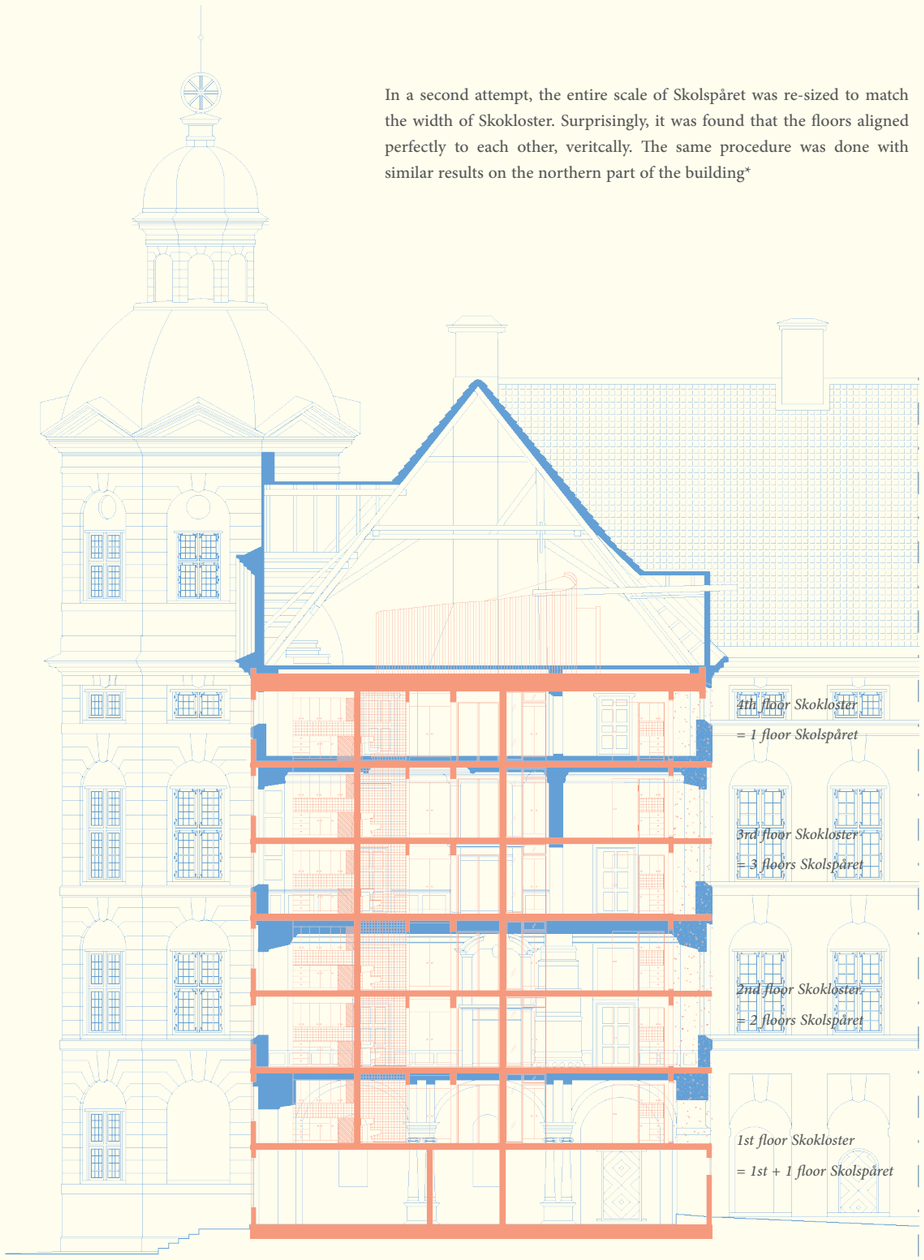
#3 Superimposed Sections

To get a three dimensional perspective, the sections of Skokloster and Skolspåret went through a similar superimposition-process. In this attempt, the section of Skolspåret was placed on the sourthern part of Skokloster, without re-scaling Skolspåret. The result showed that the insulated building width was actually the same of Skokloster and Skolspåret, leaving the balconies sticking out as potential add-on to the castle.



Section 1:200

In a second attempt, the entire scale of Skolspåret was re-sized to match the width of Skokloster. Surprisingly, it was found that the floors aligned perfectly to each other, veritcally. The same procedure was done with similar results on the northern part of the building*



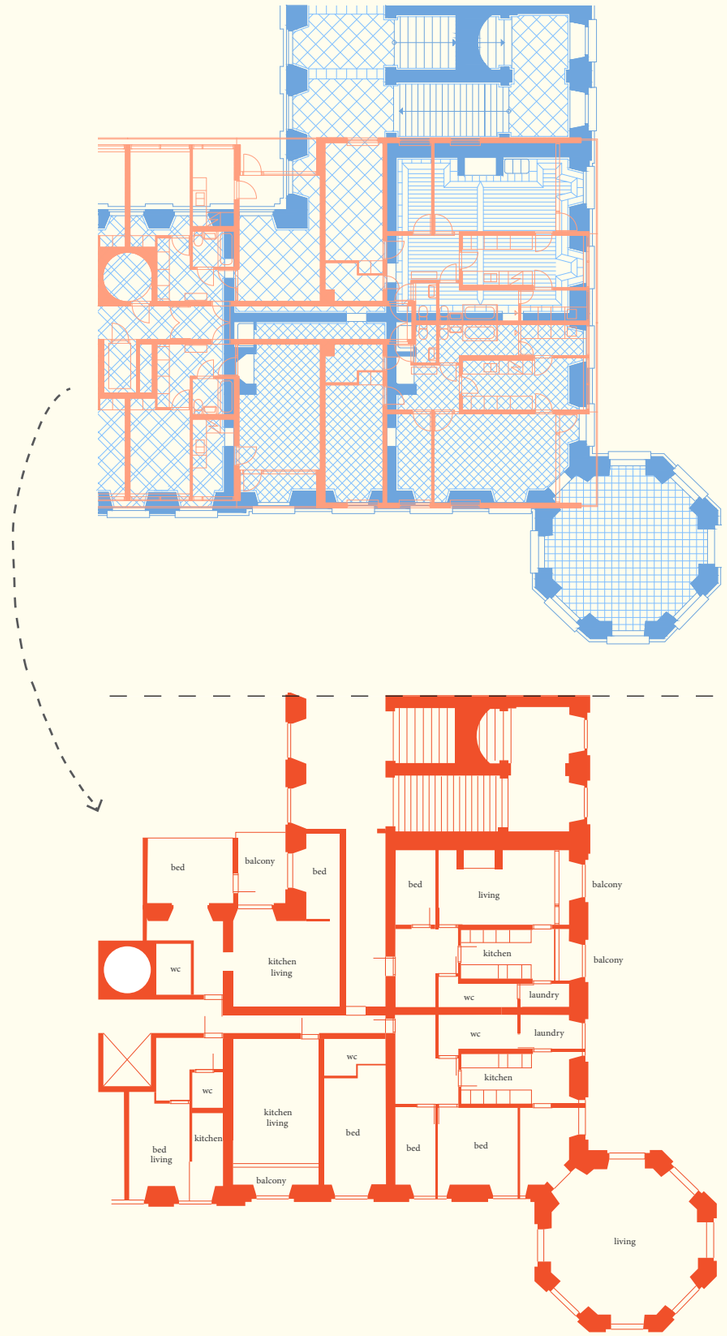
Section 1:200
*See Appendix E

#4 Processed Superimpositions

After explorations 1-3, the superimposition was set as overall design methodology for the project, having given promising results. The previous material was then used and processed, to create more thought-through versions. The version where Skolspåret is placed horizontally on Skokloster was chosen. In addition, the work was moved up to the second floor of Skokloster Castle as the base for the project. This made it possible to regard the plan as a repetetive storey containing apartments. As shown in exploration #3, the ground floor differs from the others in both case studies.

The superimposed floor plans went through the same process as in Exploration #2, but this time the walls were traced with a more concious goal of creating reasonable sized apartments that should be reached the two staircases in the middle of each facade.

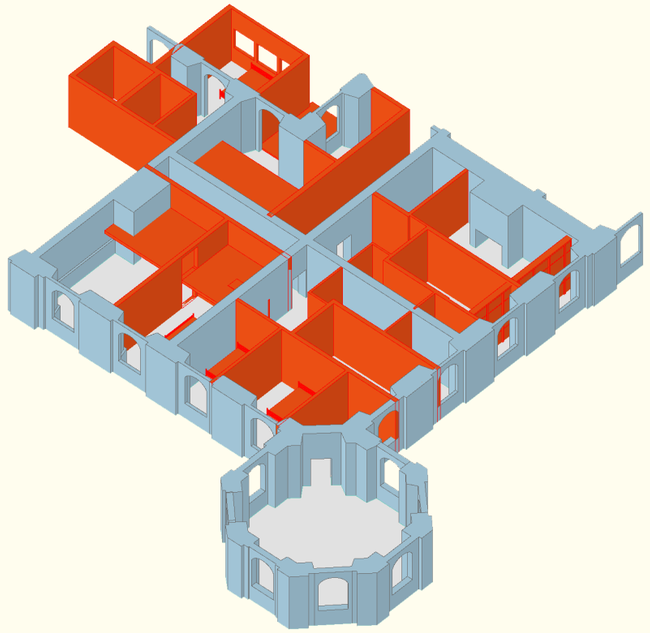
In the first mockup, the red floor plan was created. The corner, or quarter of Skokloster, consists of five apartments in varying sizes, and some conflicts appear in the intersection between Baroque and Million-Programme.



Type Floor Plan 1:300

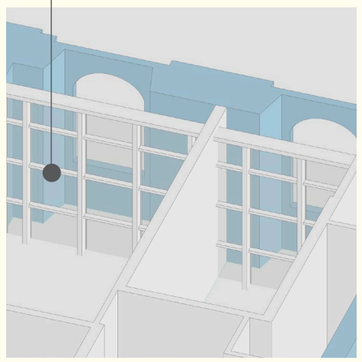
#5 3D MODELLING

The plan from exploration #4 was then roughly modelled in 3D, giving the existing castle and the additions in the intervention different colours. From exploration #3, I found that the second floor of Skokloster was almost exactly the same height as two floors in Skolspåret. Working with 3D allowed for intuitive experiments with half-storeys as well as getting a better image of the clashes between the differing characteristics of the two styles.

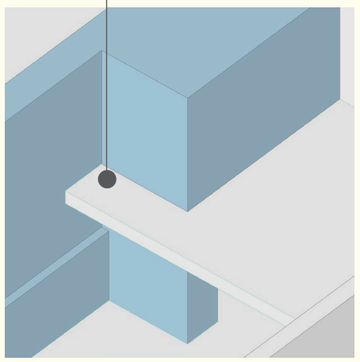


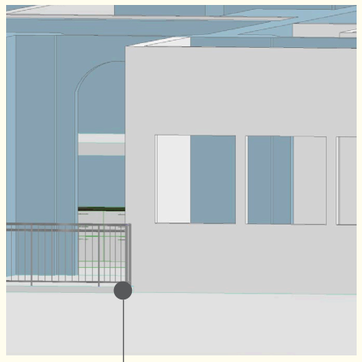
Axonometry First Sketch

The depth of the window nisches in Skokloster corresponds to the balconies in Skolspåret. In this sketch, the nische is a balcony towards the isolated apartment.

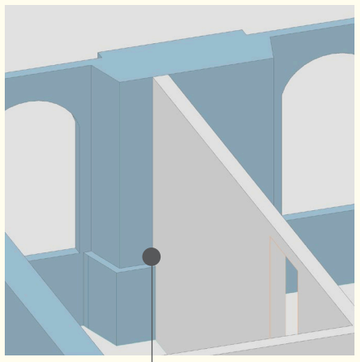


Several conflits appear in the meeting of Skokloster and the new walls and slabs. In the examples, a slab is cut by an existing fireplace.





The extension creates a new situation on the yard: a balcony is created and the apartment is extended beyond the outer walls of Skokloster. The heavy, existing walls of Skokloster are replaced with thin, exterior walls in th style of Skolspåret.



The added wall meets decorations like the lower wooden panels. The addition shapes to surroud the panel, avoiding the demolition of important, characteristic components..

Views of situations where Skokloster & Skolspåret clash

THE INTERVENTION

”

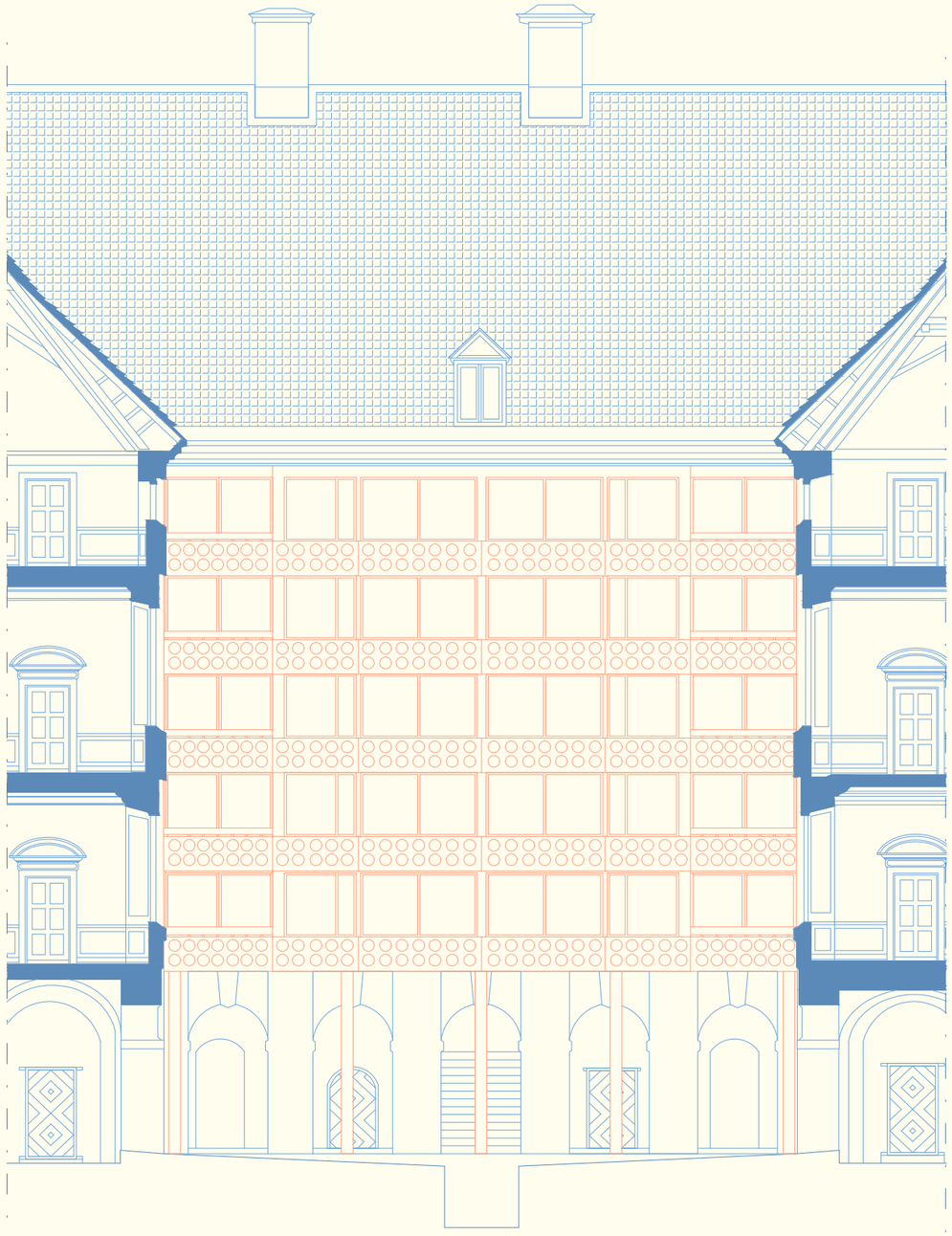
We are convinced by things that show internal complexity, that show the traces of an interesting evolution. /.../ I think that humans have a taste of things that not only show that they have been through a process of evolution, but which also show that they are still a part of one. They are not dead yet.

– Brian Eno*

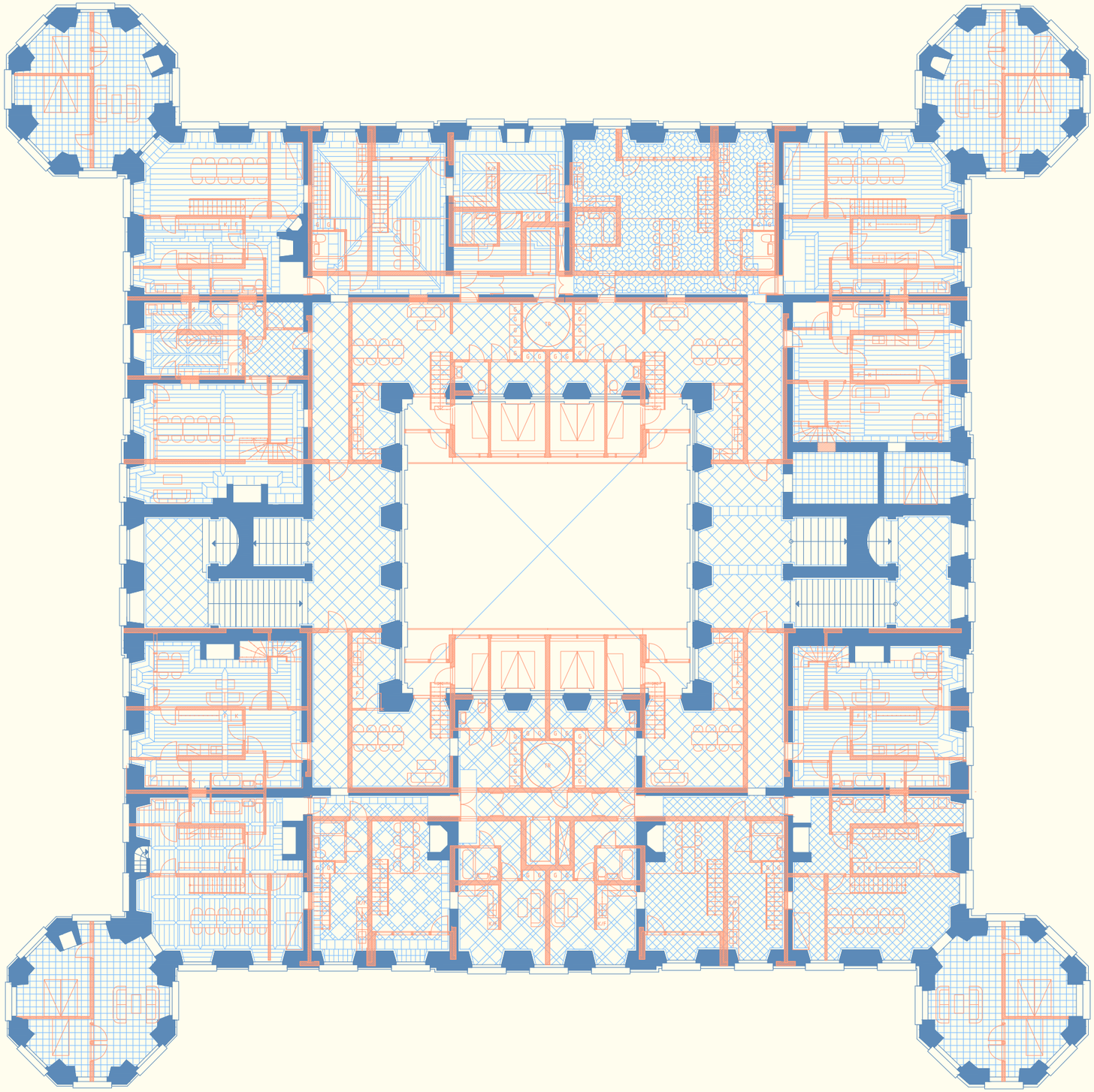
The result is a new, repetitive type floor plan, or in Sweidsh *normalplan,* of Skokloster Castle with twenty apartments in each floor in differing sizes. The starting point was the superimposed drawings where Skolspåret is placed horizontally and then mirrored onto Skokloster Castle. The superimposed drawings were then, as examplified in the design process, processed and refined to achieve functional standards such as somewhat reasonable sizes in relationship to bedrooms, daylight, communcation etc.

Due to the symmetrical nature of both floor plans, four quite equal corners are created as the intervention, with five apartments each: a total of 20 apartments. They are centrally reached through the existing staircases, or the added packages including elevators, derived from superimposition. Along with the added vertical connections, the biggest interference with the existing castle is the new facade towards the inner yard, and mezzanine floors that are added to make use of the volumous halls of Skokloster.

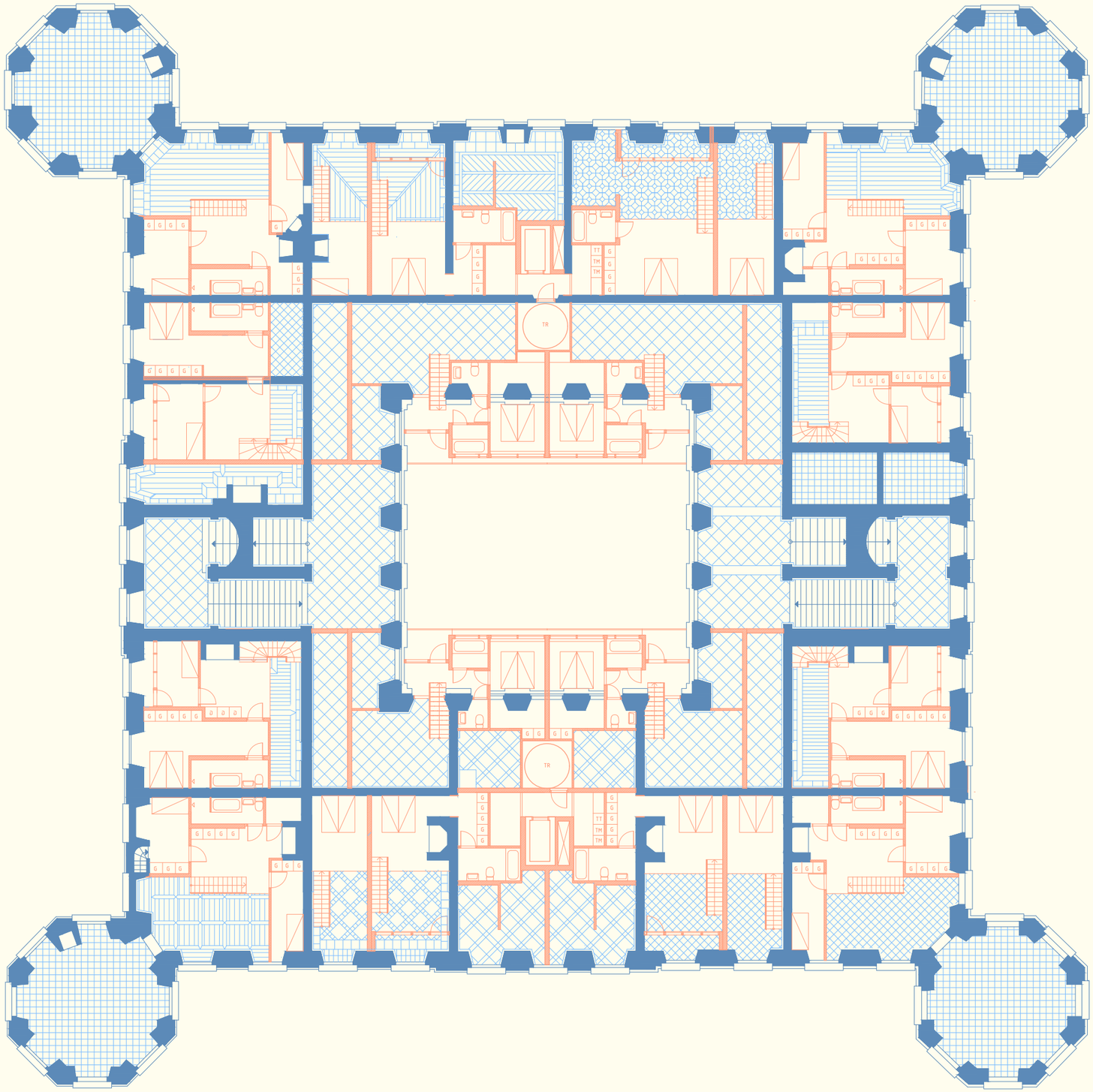
*Quoted by Brand, 1994, p.11



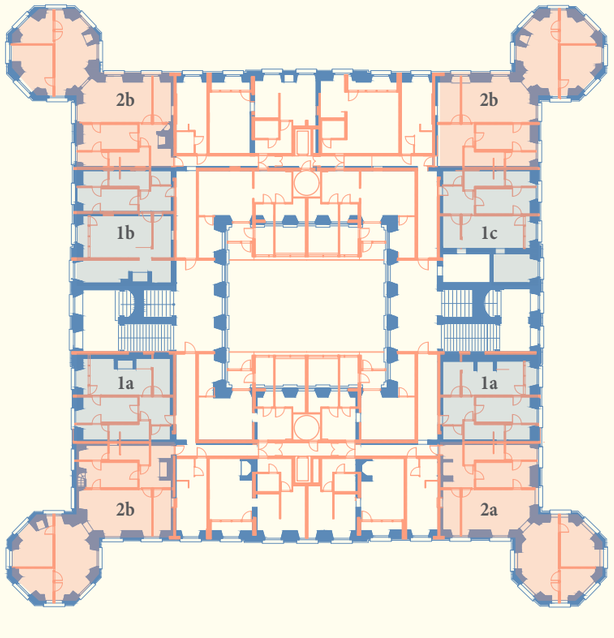
Section & Facade of inner yard, 1:150



Type Floorplan 1:250



Type Floorplan, Mezzanines 1:250



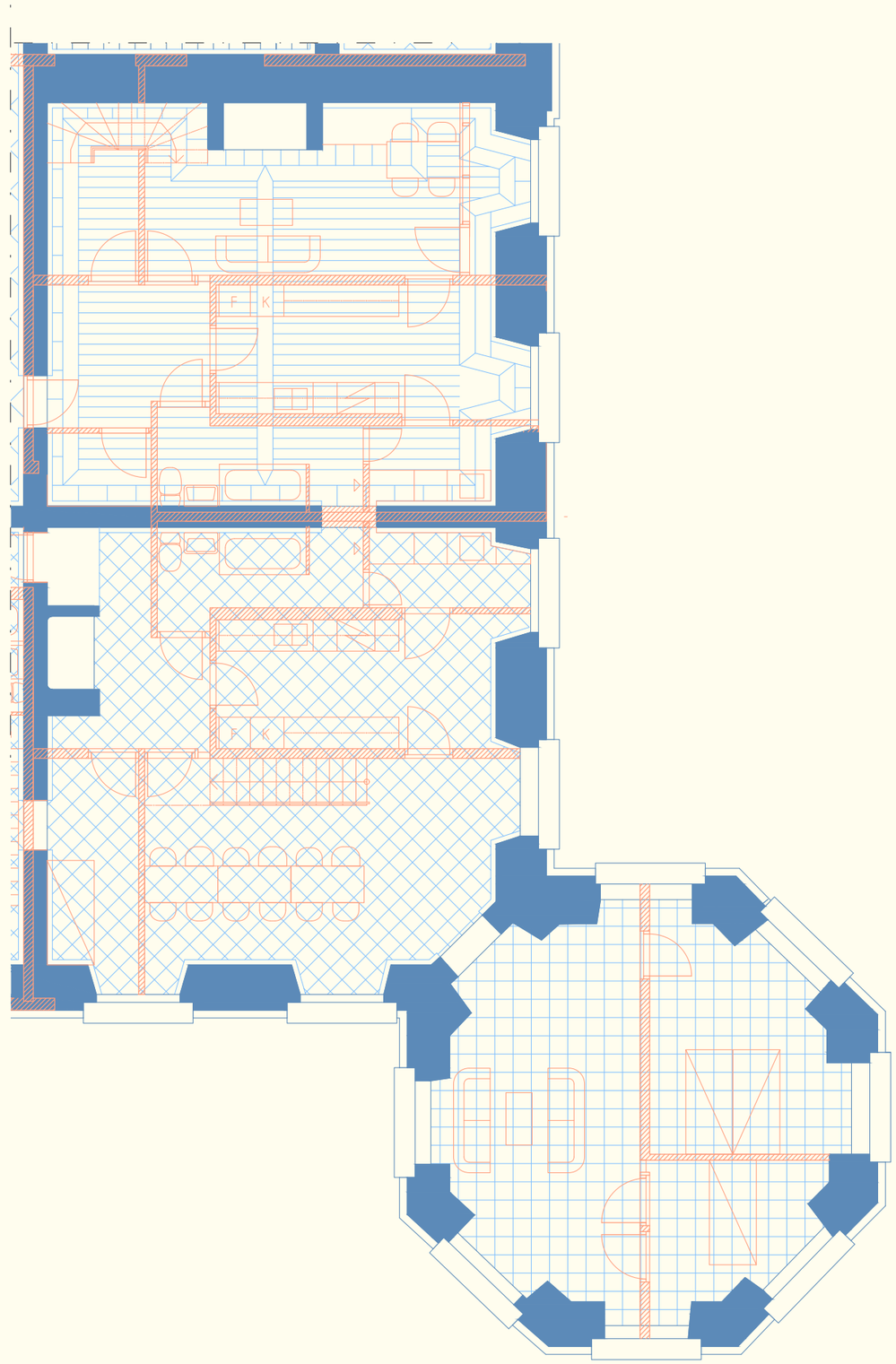
Apartment 1

The first typology is examplified by illustrations from type 1A, where the baroque characteristics are apparent in the preserved furnace and påatterned wooden floor. They are 2-bedroom apartments with a total of 104 m^2 living area. 62 m^2 of these are located in the entrance floor containing hallway, living room, kitchen, bathroom, laundry and balcony. In versions 1b and 1c, an extra bedroom is added to the entrance floor. The remaining 42 m^2 are dedicated to the mezzanine, where there is an additional bathroom and two bedrooms connected by a smaller, more private living area.

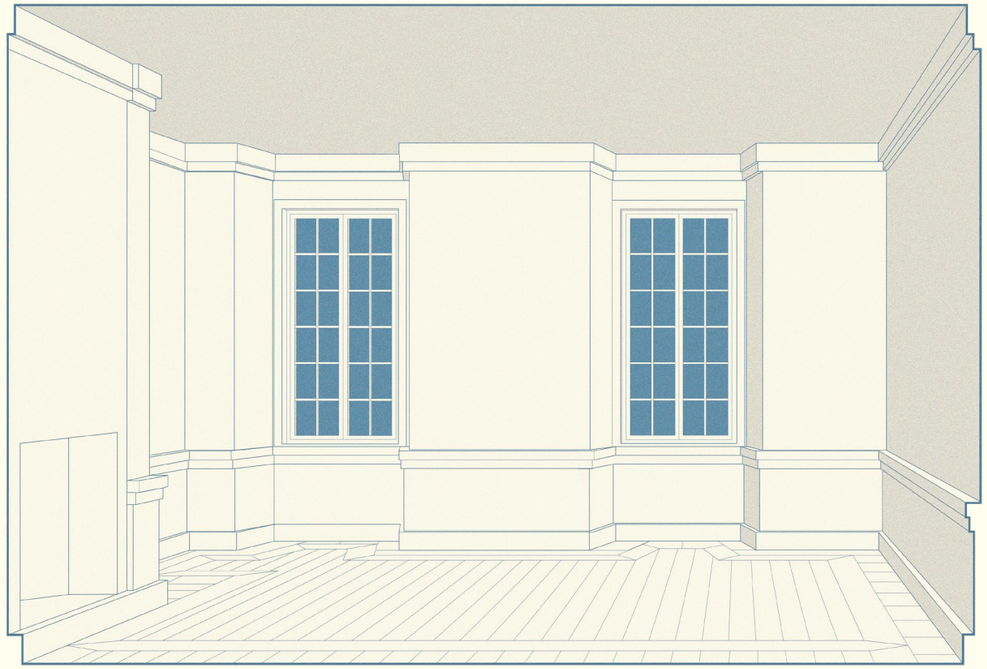
Apartment 2

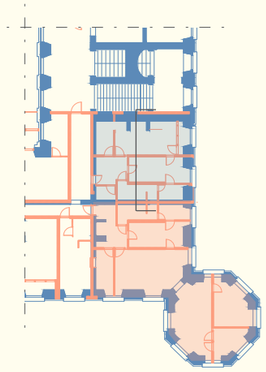
Apartment t 2 is essentially 1 mirrored, with additional rooms in the octagonal towers. They are 5-bedroom apartments, examplified with 2a which is almost identical to 2b except for the flooring (stone in 2a, wood in 2b). These are the corner apartments with a total living area of 170 m^2. The vast majority, 125 m^2 are located on the bottom floor and in the towers, containing the hallway, kitchen, dining hall, bathroom, laundry room, living room and 3 bedrooms. The other 45 m^2 are dedicated to the mezzanine, where there is an additional bathroom and two bedrooms connected to a smaller living area.

Type floor plan 1:600

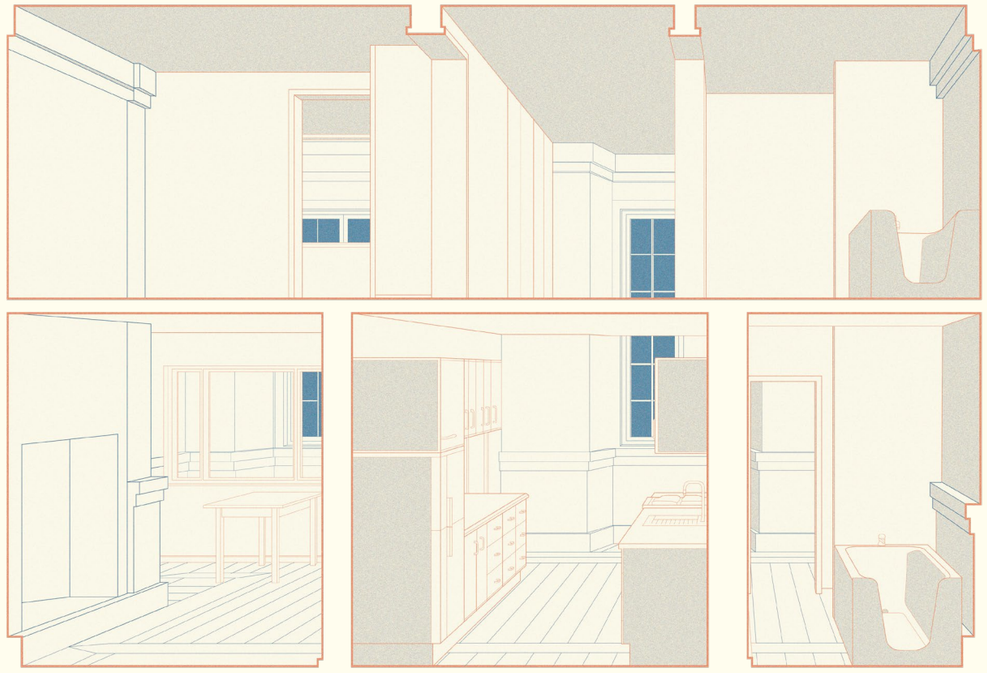


Floor plan 1:100

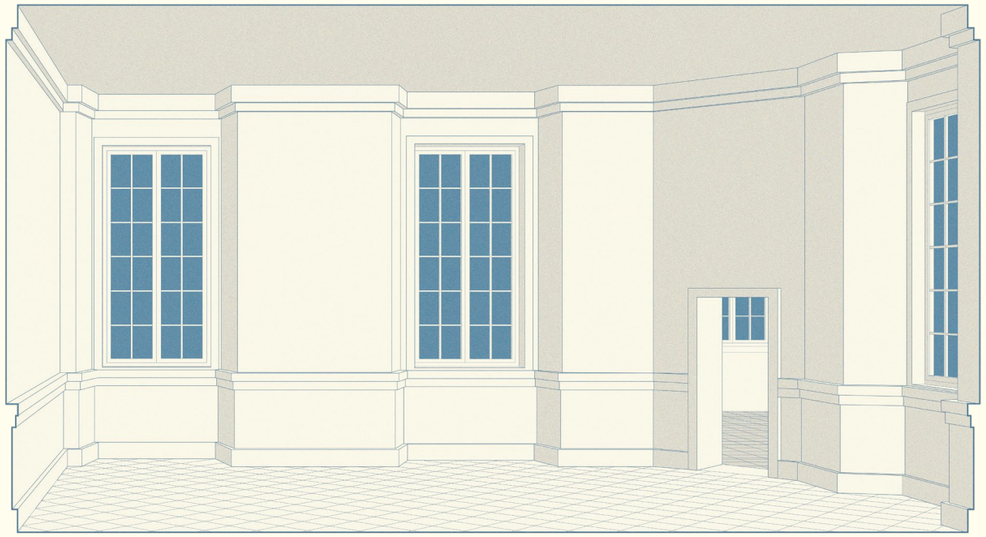


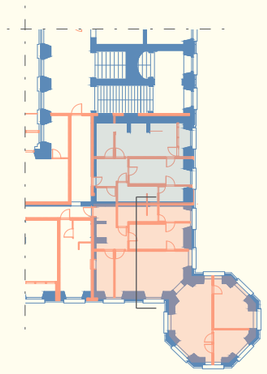


Before: Apartment 1

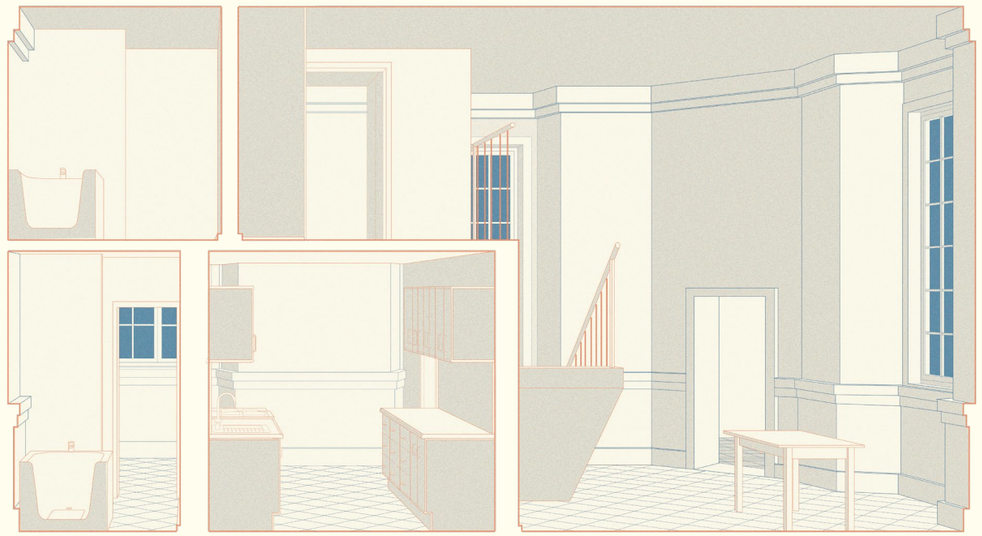


Ater: Apartment 1





Before: Apartment 2



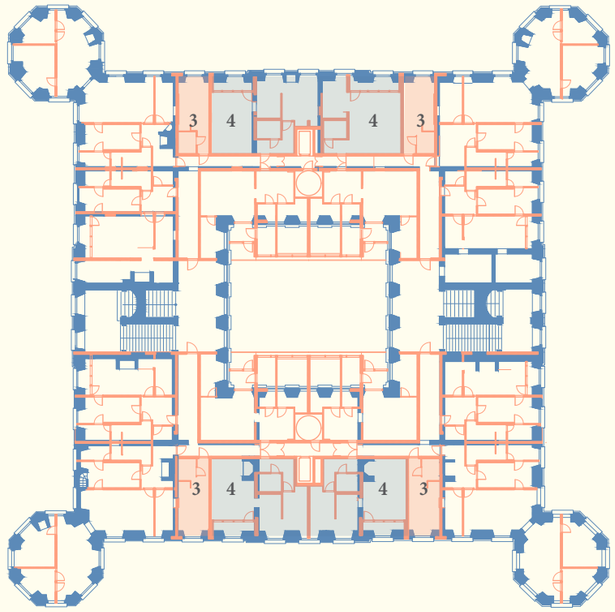
After: Apartment 2

As shown in the superimposition explorations, the balconies in Skolspåret has the same depth as the window nisches of Skokloster castle. In Apartment type 1, this mix resulted in a partly isolated balcony. This situation and clash is kept as a characterizing feature; in this specific case, the castle is extended to the outside of the apartment. Another examplesof peculiar situations in Apartment 1 are in the bathrooms, where the bathrub on the bottom floor is slightly offset to accomodate the existing wooden wall panel.

Interior view: Apartment 1

One of the most characteristic elements of the functionalist, residential architecture of the Million-Programme are the kitchens. As a result of research and law-regulated measurements, the parallel kitchen is a staple in the apartments built around this time, and can almost be considered a Swedish design classic. It is an immediate, intuitive time marker which creates a clash where the functionalist kitchen meets the baroque surfaces and detailed decorations of Skokloster.

Interior view: Apartment 2



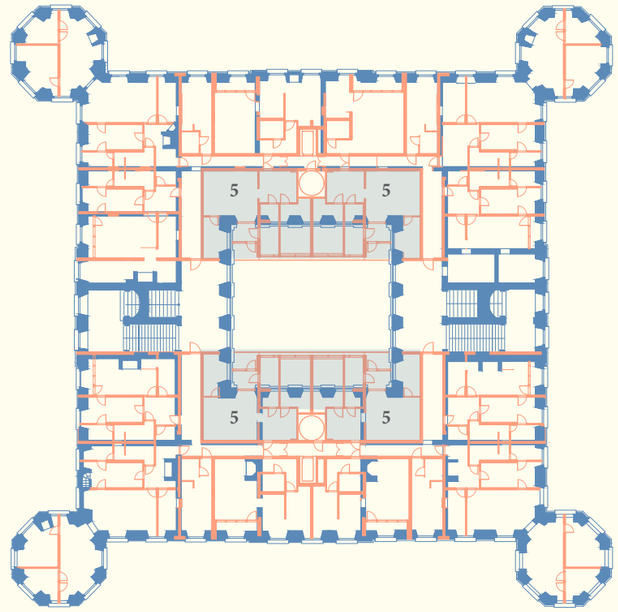
Apartment 3

The smallest of the apartments is type 3. They are studio apartments with 36 m^2 living area. It includes a mezzanine or sleeping loft at 13 m^2, built above the connective corridor to maximize the space. One enters from the dark core including hallway and bathroom, but directly gets a view of the bigger space and baroque qualities once entered. Because of the apartment's differing placement in relation to the castle's original disposition, all these studio apartments hace different floorings and characteristics.

Apartment 4

In comparison with Apartment 3, the fourth typology appears huge with its single bedroom and 83 m^2. 55 m^2 of these are located on the main floor, with hallway, bathroom, living room, kitchen, balcony and most of all: a big dining room surrounding the fireplace. The existing walls of the castle play a big role in the spatial separation; a thick wall cuts through half of the apartment, creating a clear division between different functions. The mezzanine offers a private bathroom, storage, and sleeping loft.

Type floor plan 1:600

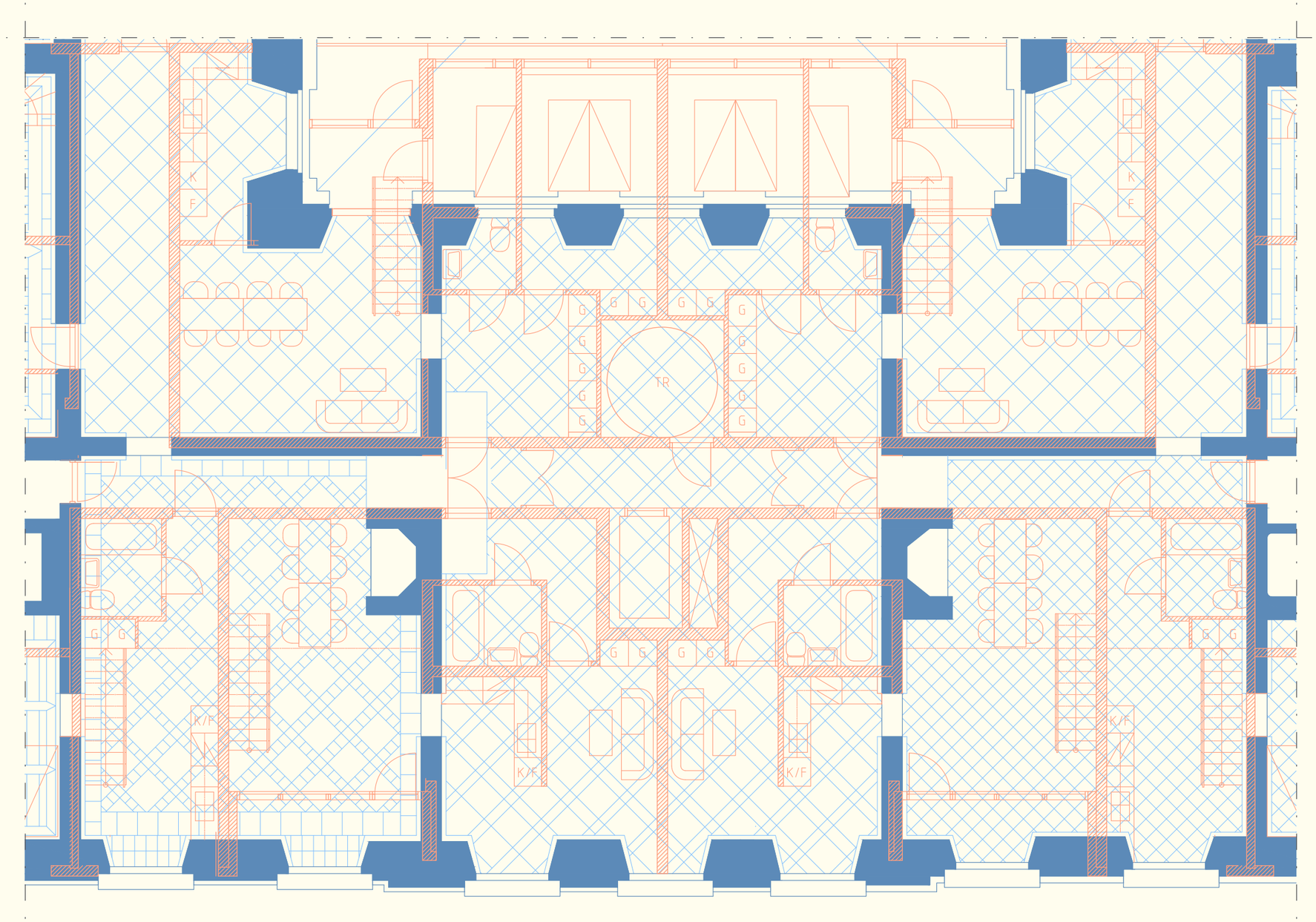


Apartment 5

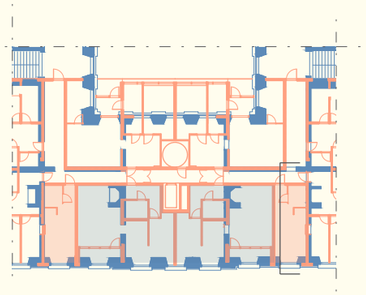
The final typology is a 3-bedroom apartment towards the inner yard of Skokloster. Staying true to the superimposed floor plans, it is also the apartment which has the most impact on the existing castle. Parts of the yard is built, providing additional space for bedrooms and balconies. The design of the new facade (see page 53) of this extension is also derived from the existing facade of Skolspåret, if one would compse it according to the corresponding measurements, window openings etc.

Internally, this creates short wall sections in the bedrooms, from the former facades of Skokloster- like highly decorative and invasive room dividers. The total living area of the apartment is 87 m^2, balconies excluded, of which the new extensions stands for 36 m^2 and contains all bedrooms and a smaller bathroom. The remaining 51 m^2 are placde in the existing building, where the hallway, two toilets, living room and kitchen can be found.

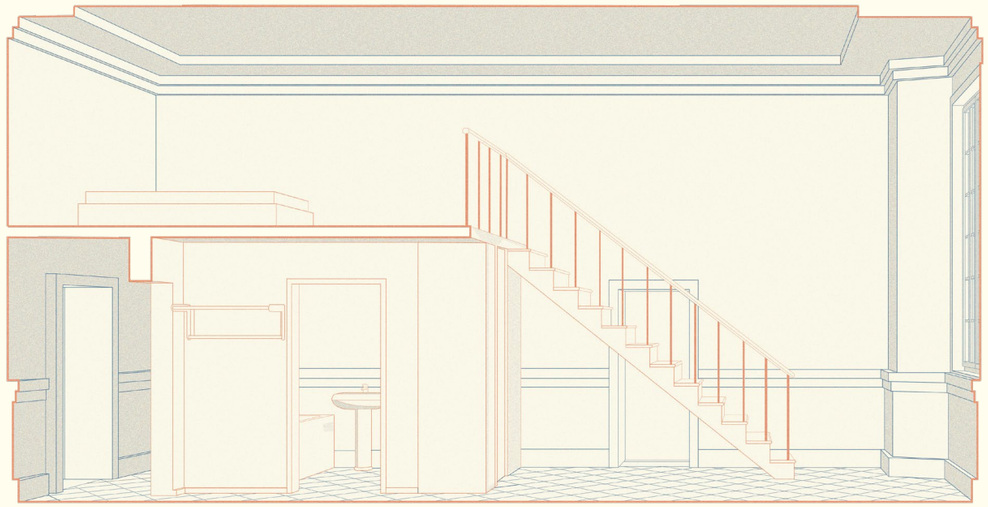
Type floor plan 1:600



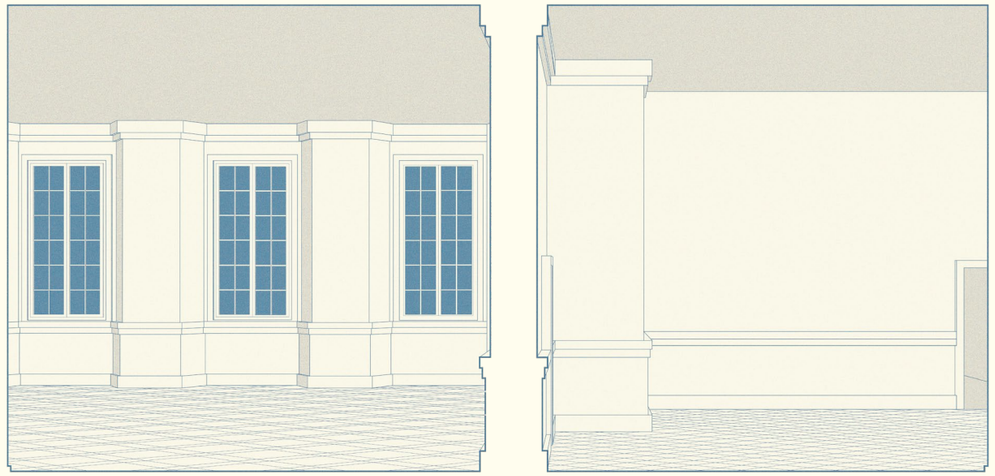
Floor plan 1:100

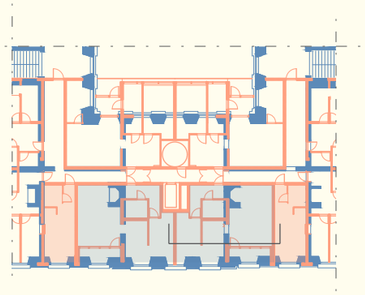


Before: Apartment 3

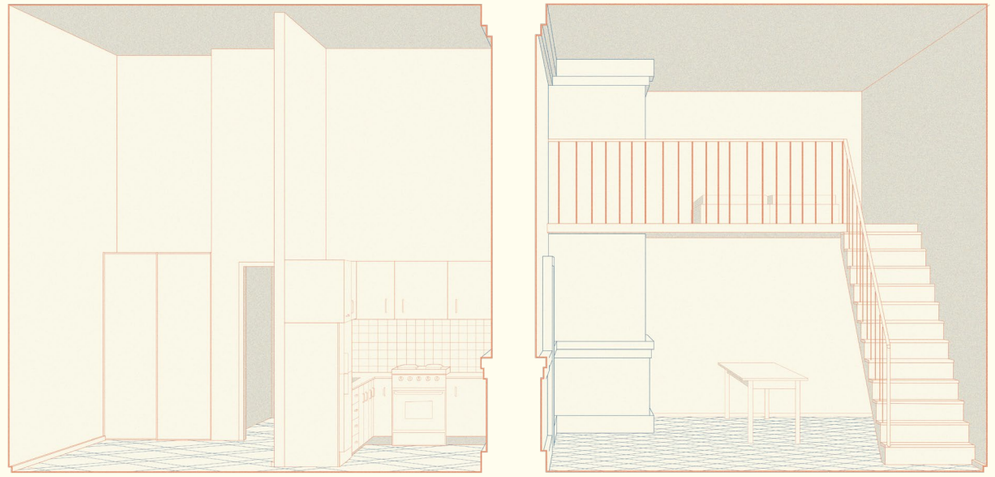


After: Apartment 3

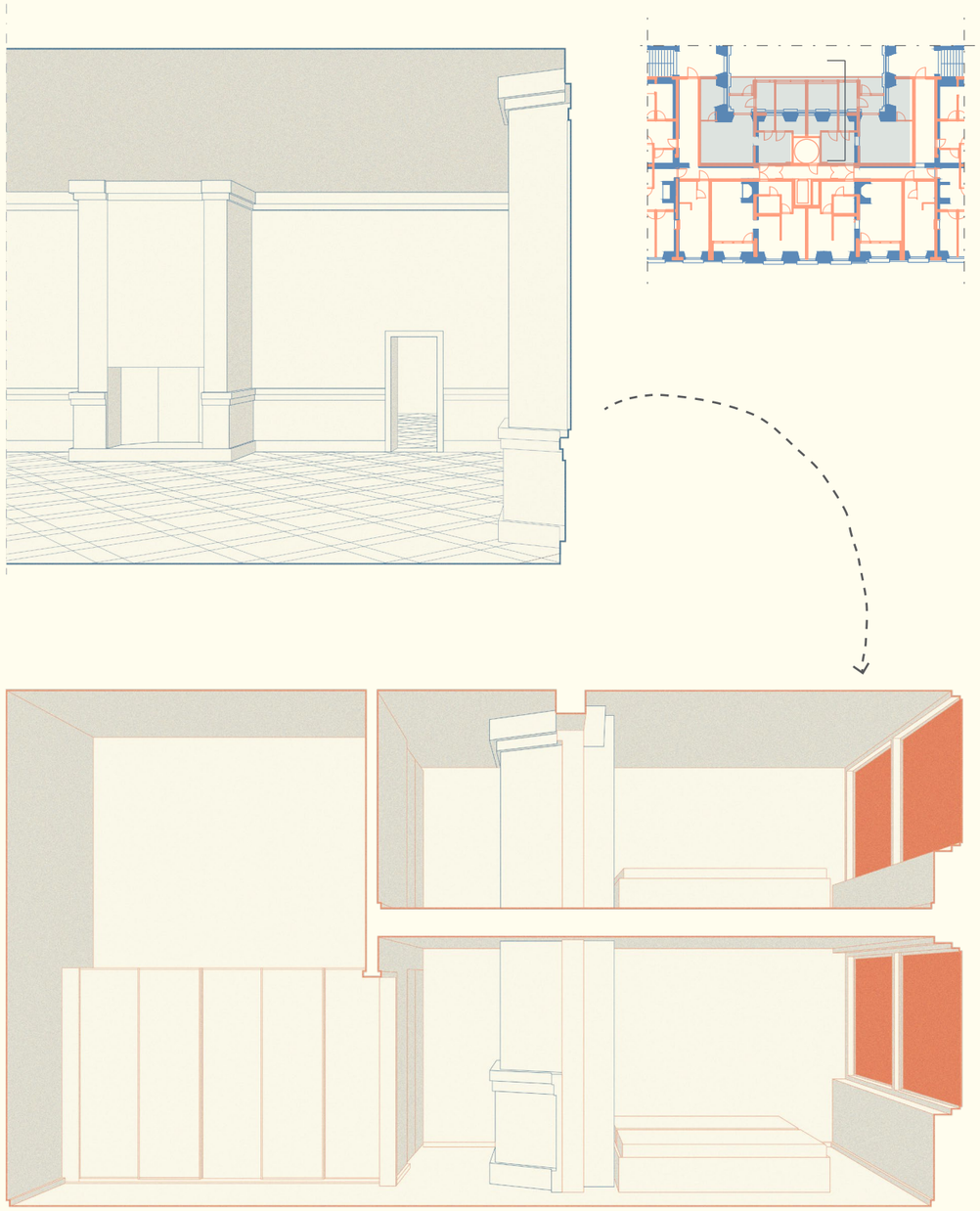




Before: Apartment 4

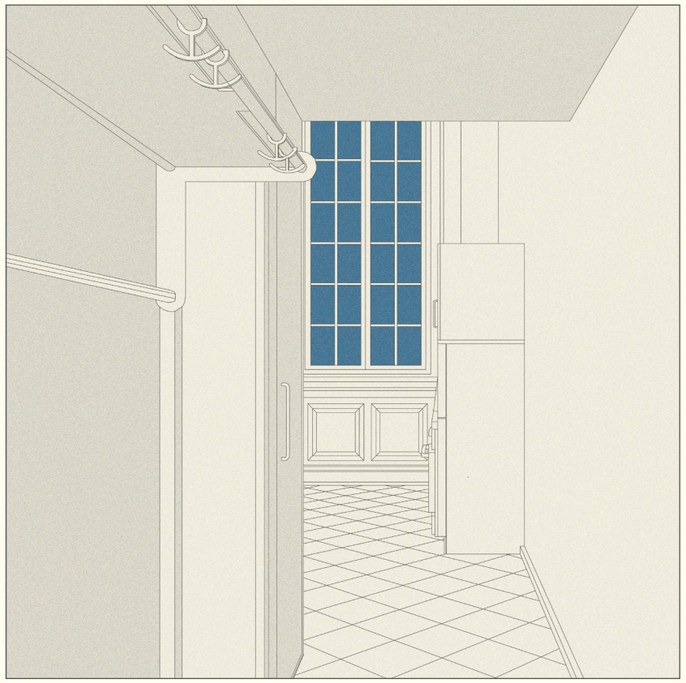


After: Apartment 4



Before & After: Apartment 5

Interior View: Apartment 5



A major struggle with the design intervention was the building's depth and thus limited access to daylight. The inner core of the apartment is therefore used for the hallway, bathroom and storage, and the mezzanines are a way to maximize the floor area without creating dark rooms without natural light. In the studio apartment, a spatial experience is created by entering from the dark core with lower ceiling height, and directly getting a glimpse and hint of the bigger space and baroque qualities once entered.

Interior View: Apartment 3

A re-occuring clash, or intersection, between Skolspåret and Skokloster is where these added mezzanine floors meet existing objects. In the case of apartment 4, the object is fireplaces. The image shows an example of how a fireplace in Skokloster Castle can look like in detail, and how the added mezzanine adapts to the existing ornamentation by shaping to its contours with an offset, instead of for example tearing the fireplace down or permanently attaching to it.

Interview View: Apartment 4

CONCLUSIONS

What if Skokloster Castle would be transformed according to the prevailing ideals of building policies when taken over by the government in 1967?

This is of course an extremely complex question and the answer to it can only be speculated. As discussed in the theoretical context, being taken over by a developer in 1967 would probably have meant either the complete deconstruction or reconstruction of Skokloster, considering the polarized voices on preservation at the time. The thesis shows an option where Skokloster's general floor plans and generous story heights would be utilized to contribute to the lacking housing market, by internally transforming it into efficient apartments.

... and, what similarities and differences are there between the castles of the Swedish Empire and the Million-Programme?

The major differences are easy to identify, the biggest being the intentions and purposes of the buildings. This manifests clearly in the construction and detailing of the two, where the former showcases its extravagance by carefully designing and executing every component in a luxurious manner. The latter was made to be mass-produced and affordable, thus not rarely stripped down to its core functionalities.

Throughout the project, it became evident that the basic proportions and geometries of the two eras are similar. This is not revolutionary, but was famously theorized by Rowe almost hundred years ago. While Rowe found similarities among architecture's great pioneers Corbusier and Palladio, the thesis has identified similar pattern in two significant buildings of the Swedish Baroque and Modernism respectively.

... and, how can architectural mixing and speculation support the exposure of social structures, and discussion of architectural heritage?

Before starting the process, I had an unconscious goal and ambition that the result would nuance the view of the Million-Programme architecture, lifting their social qualities and showcasing that architecture can be about more than style. Instead, the project developed to become an experimental design study where no stylistic value was put into the design process.

The superimposition as a mixing method became a powerful tool during the speculation– allowing the work to stay objective to the two cases, and combining the two architectures while staying true to the buildings' original characteristics. The project has through architectural mixing and speculation shown the possibilities of combining two completely different architectures, without disregarding or valuing their stylistic characteristics. Though I do not believe that all inaccessible castles in Sweden should be drastically transformed into housing complexes, I do believe that they hold great potential beyond being static time capsules.

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.3 Exterior material palette of Skolspåret
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.5 Mixing of Baroque and Million-Programme facades

A Conversation with Dick Sandberg*

Dick Sandberg is the Castle Architect of Skokloster. He has spent big parts of his career working with restoration, and has previously worked with rebuilding the cultural heritage in former Jugoslavia. Following is a condensed summary of a conversation in the start-up of the thesis.

Tear it Down– A Repetition of History

Buildings being appreciated differently depending on its context and time has happened countless times in history, and is something that will probably never change. But why does our interpretation of value change so much over time, even though we humans have not changed as much? Sandberg believes politics play a big role in this.

Architecture + Politics

The power of architecture as political tool, especially manifested in dictatorship-like governments as the Soviet Union and former Jugoslavia. Having worked in former Jugoslavia with re-building the cultural heritage, Sandberg can see connections with the way that the Sweden Democrats today approach questions about restoration and cultural heritage in relation to buildings.

As an example of how architecture and politics are connected, Sandberg speculated in the von Essen's sellin Skokloster in 1967. The reason might have been economy, but the driver was to maintain the castle's grace. While renovations of such old buildings are expensive, the massive collection of historical objects and artefacts in Skokloster is worth much more than the cost of renovation.
Sandberg believes that selling a single object could pay for the renovations, but losing objects that showcases and justifies the existence and history of the artistocracy and Swedish Empire was simply not worth it. ***For them, the real value of Skokloster is what it represents, not the building itself.***

Preservation > Design

Sandberg finds himself more stimulated by practicing preservation architecture, rather than always designing new buildings. I can personally understand the traction. Maybe it is because it goes so deeply into existential questions and the fundamentals of how we humans work: what changes over time and what never change?

Everyone wants to preserve different things

The system regulating the preservation of buildings [considered of historical value] involves a lot of different actors who all guard their specific interests. All of these people need to reach an agreement, causing current waves of trend and single, charismatic, individuals having a big influence on the decisions made.

The Architect's Role

As all industtries, the architect needs to position itself in relation to all other professions involved. Sandberg mainly lifted two things important to transform opinions to action; (1) Presentation and (2) Always being well-read. Prove that you know what you are talking about.

Sometimes the architect's vision can seem extreme in the eyes of conservators. If one presents their ideas in a convincing and informed manner, it can be what is needed to create new dialogues through friction. Without friction, it is hard to change existing structures and move forward. Engagement is always an essential part in the care of buildings.

*Summary of conversation in October 2021

An Interview with Setara*

Tell me about yourself!

I am Setara, I graduated gymnasiet, from the natural sciences' program this summer. I have been living in Sweden for six years, before I have lived in Afghanistan and Iran, but the situation for women there was not good.

How long have you lived here?

In this apartment about 5 years, before getting this apartment we lived in Hisingen.

What do you think about living here?

I like the area a lot. There is beautiful nature here, and even more beautiful in Angered closeby. I have everything I need in Hjällbo, and I only need to go into town when shopping for clothes and getting my hair cut.

What do you think about the apartment?

I like the apartment 90% of the time. The only negative thing is that the walls are thin, and I often hear my neighbors. A lot of people live here, at least two in each apartment. I like that it is light and has a lot of windows. When we lived in Hisingen, it was dark and too small. This apartment is 93 square meters and feels newer. It is bigger than our previous apartment, but in Afghanistan where I am from, there are only houses and not so many apartments. The houses are maybe 200-250 square meters. When we moved here, our family was six people. Now we live three people here because it became too small.

How did you get the contract?

We got help and support from the Swedish Migration Services. That was how we got the apartment in Hisingen as well.

Is there anything you would like to change?

I want to paint the walls in my room yellow instead of white. It would be nice to have a glazed balcony so it could be used all year round. When we got the apartment, we could pay extra for our own washing machine. My mother did not want it, but I would like that. Now we share one laundry room with the other 47 apartments. There are 2 washing machines, 1 dry tumbler and 2 drying rooms, plus one separate machine for washing carpets.

Speaking about carpets, I see that you have a lot of them in your home. How come?

In Afghanistan there are carpets everywhere, so we have it here too. Otherwise it gets cold on the floor.

What are your thoughts about the future?

I eventually want to go to university, where I want to continue studying something related to natural sciences. My family's plan was to stay in Sweden for 10-15 years and then return to Afghanistan, but considering the current situation [the Talibans' take-over of Kabul], I don't know anymore.

*Summary of conversation, not exact transcript

An Interview with Parwana*

Tell me about yourself!

I am Parwana. I currently study full-time at Komvux, to recieve the qualifications to apply for university. I am also working extra as a supply teacher at kindergardens and pre-schools in Gothenburg. I came to Sweden alone in February 2013. I want to study architecture of psychology. I think psychology and societal issues are very interesting, but I prefer working creatively and with my hands, to sitting in an office all day.

How long have you lived here?

I moved to this apartment in May 2017. Before, I lived at Eketrägatan in the low houses that look like villas but are apartments. I prefer living here in Landala.

What do you think about living in the area?

I like the closeness to everything, but it is too expensive. I have read that the closest grocery store is one of the most expensive in Gothenburg, and I think it is a shame to make use of the people who do not have a choice but to shop there. The average age in Landala is high. Besides elderly, there lives a lot of students here, both are groups that don't have the opportunity to go to cheaper places and buy their food.Aesthetically, I am not a big fan of the 70's architecture. I think there is a lot of beautiful old buildings close by though, like in Linné, Haga and Vasa. But that is only based on the facade, I don't know how the interiors are like.

How did you get the contract?

I got the apartment through the municipality. When my family came to Sweden, I was very happy but also depressed. It was very hard realising that we all had change, and I couldn't live with them. Therefore I got help to get my own little apartment.

What do you think about the apartment?

Overall, I like the apartment and it works well for me and the student who rents a room. We have quite different schedueles, so we don't need to use the spaces at the same time. I like that there is a lot of light and sun throughout the whole day.

I don't like that it feels a bit outdated in its plan, I don't think the floor plan is very effective. It was probably very good for the nuclear family at the time, but for example today when the kitchen is not only a working space but a social space, it is too small. I read a feminist article that the standard kitchen in Sweden is planned after a woman, and I think that kind of excluding is problematic. As a woman who comes from a traditional and religious culture, it feels uncomfortable being a woman and alone working in the kitchen, while your (male) guests are enjoying themselves in the room next door.

Is there anything you would like to change?

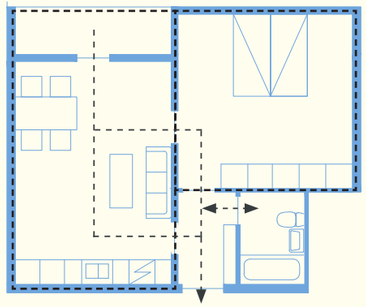
It is mostly the kitchen, which I think is too small. It is more fun to cook in a nice kitchen, and I would like it to be a more social area with a kitchen island. Before I had people renting the extra room, I used it as a living room, it would be nice to take away that room and have an open floor plan. Now a maximum of 2 people can be in the kitchen at the same time. I would really like the possibility to add a dishwasher as well. Also, there is no kitchen fan so we have to open the window and close the kitchen door when we cook, which is very cold during the winter.

I like having a bathtub in the bathroom, but if I could and had the money, I would like to change it to a shower booth and washing machines, so that we wouldn't have to book times in the shared laundry room.

Have you been offered a kitchen fan and washing machine?

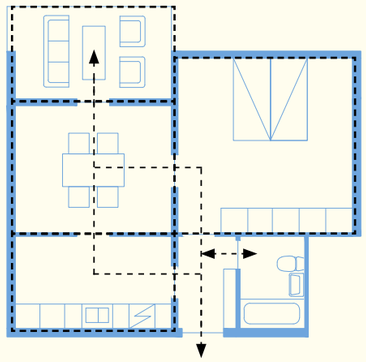
Kind of. When I was moving in, they were renovating the entire building, and I was told that they would re-make the floors, walls and add fans, but they only did the walls in one of the bedrooms and nothing else. Since I was depressed at the time, I did not have the energy to contact and take resposibility for it to be done. Now I feel it's too expensive to get a fan privately, and it feels like it is too late.

*Summary of conversation, not exact transcript



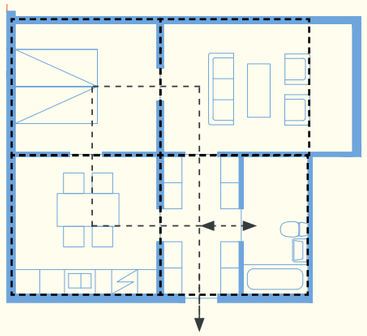
Attempt #1

The room and it entrance is prioritised, to create clear axialities and geometries.



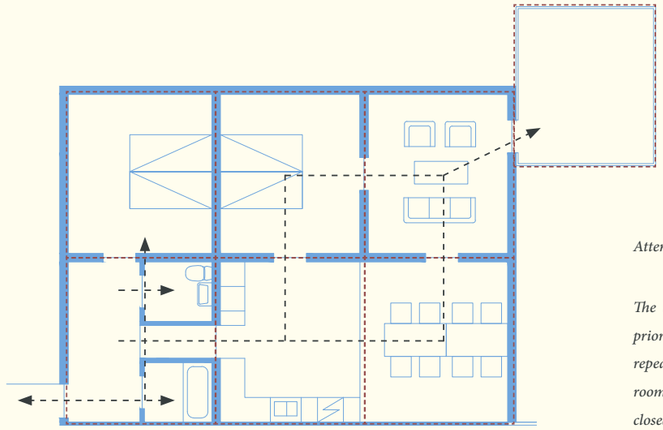
Attempt #2

A sequence of rooms is added– you have to pass through one room to access another. The balcomy is extended and becomes a part of the sequence, rather than a shape within the volume.



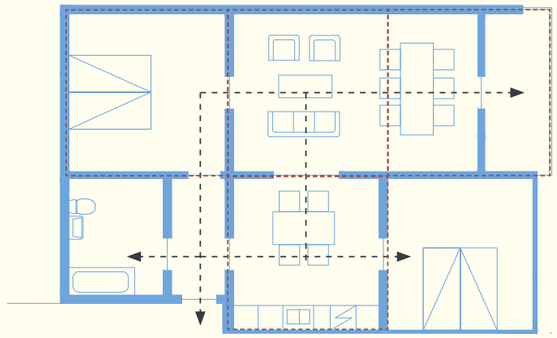
Attempt #3

The balcony is removed, and bedroom moved to the inner corner of the apartment. Parallells can be drawn to baroque castles, where the private bedroom often is enclosed by other more public, yet partly private rooms for personal visitors. The same square is repeated four times and creates four equal sized rooms.



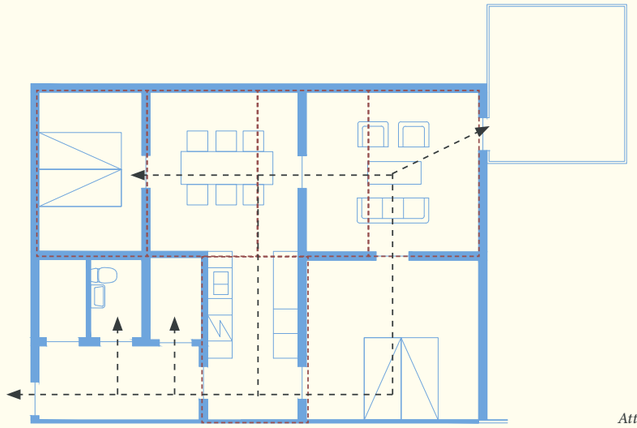
Attempt #1

The room's geometry and placement of entrances is prioritised, creating clear axialities. Same square is repeated 7 times, creating more general and equal rooms. The corridor outsite is removed to create a closed geometry of the apartment as a whole



Attempt #2

The same thinking with repeating the same square is applied, but doing so without changing the entrance situation/corridor, and keeping the balcony.



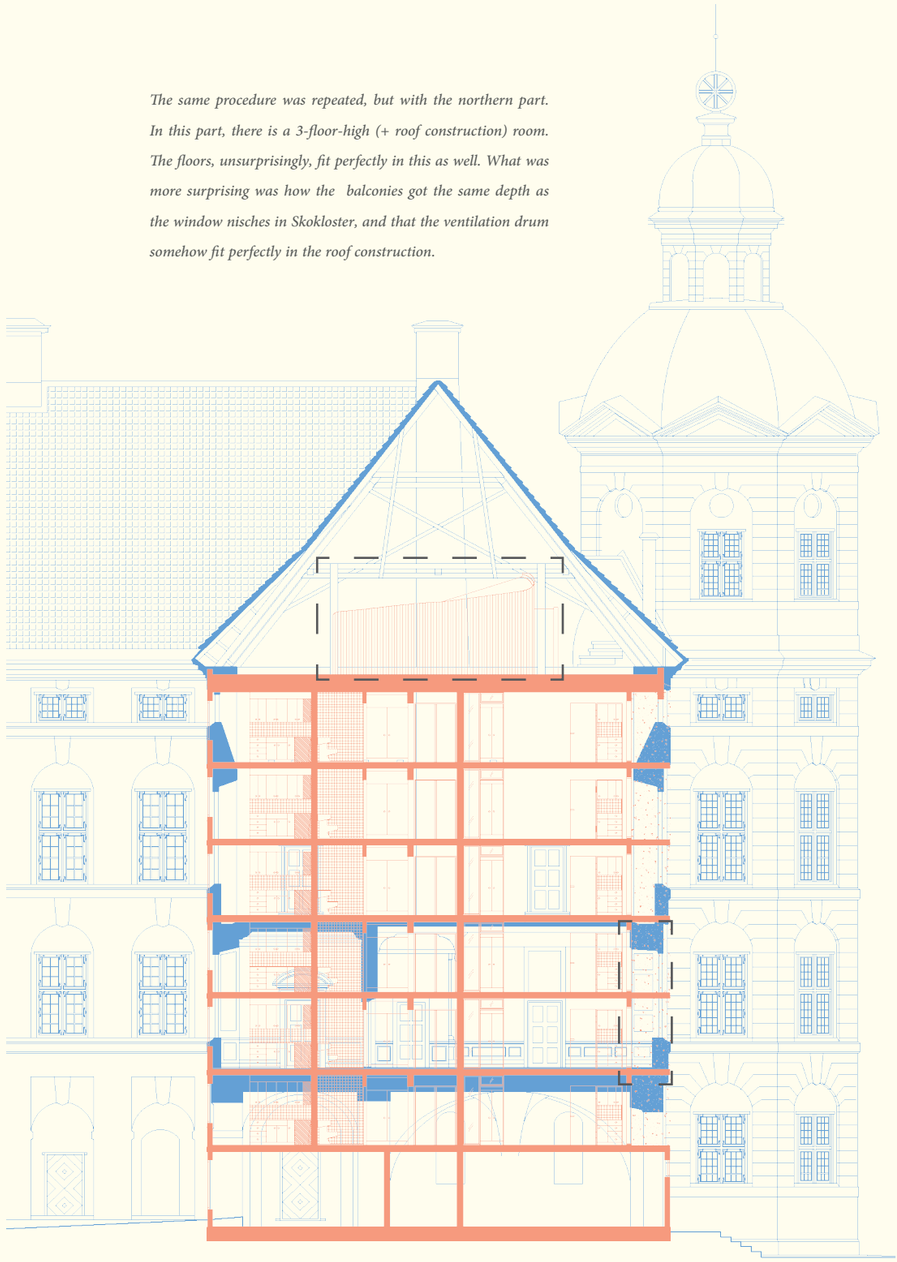
Attempt #3

The exploration was first tested on the version where Skolspåret spans over the eastern to western facades of Skokloster. Here, a new staircase and elevator is added in corresponding entrance of Skokloster, in addition to the existing stairs.

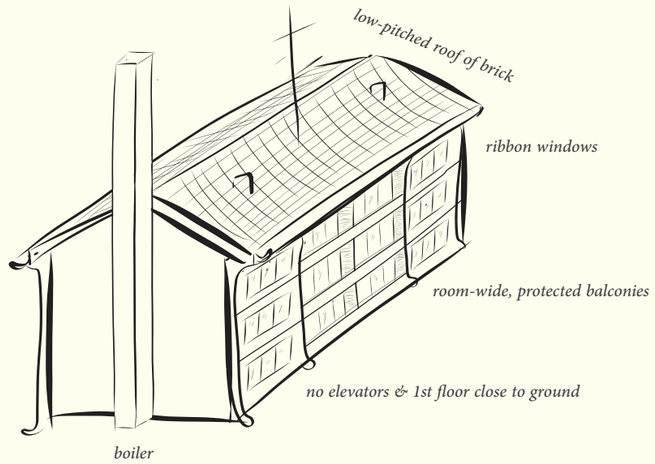
The mix indicates that about 1-2 ”rooms” in Skokloster corresponds to an apartment in Skolspåret. The arcade and parts of the yard in Skokloster becomes built and insulatedm, and some kind of internal communication corridor needs to be added in order to access all ”apartments”.

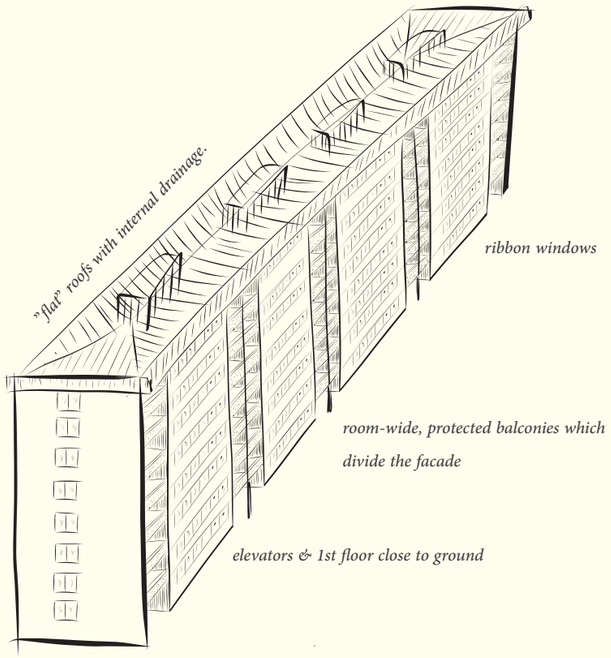
Floor Plan 1:300

The same procedure was repeated, but with the northern part. In this part, there is a 3-floor-high (+ roof construction) room. The floors, unsurprisingly, fit perfectly in this as well. What was more surprising was how the balconies got the same depth as the window nisches in Skokloster, and that the ventilation drum somehow fit perfectly in the roof construction.

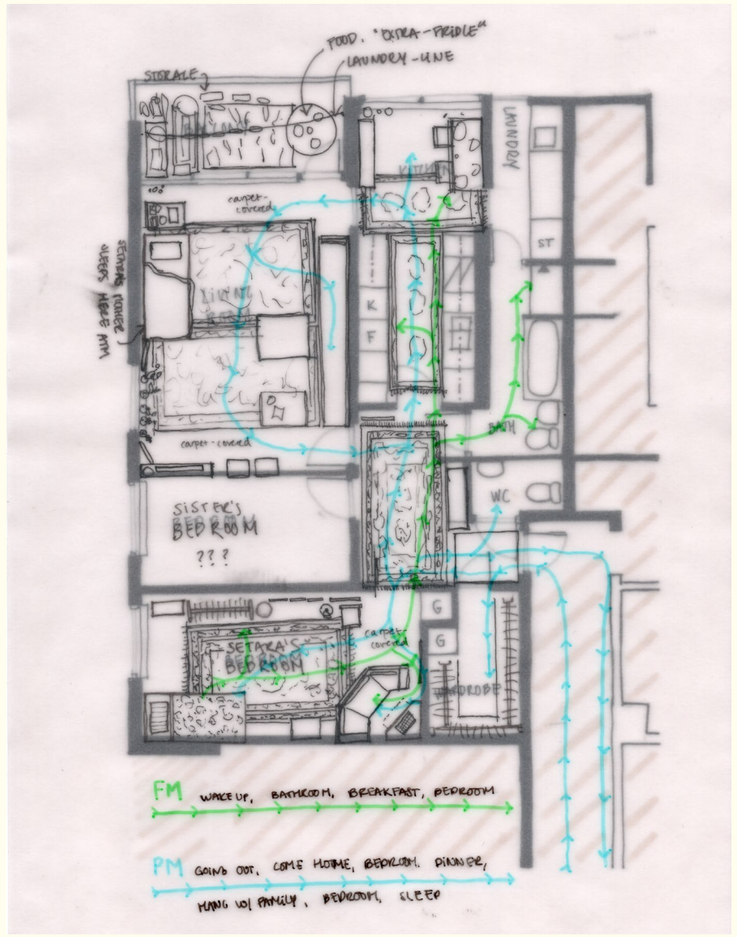


Section 1:200





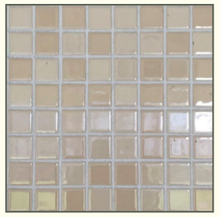
Characterization sketches of the Record Years



Site visit in Skolspåret apartment, November 2021

Concrete

Brushed Concrete



Tiles

Sheet Metal

Wooden Planks

Wooden Planks

Window Blinds

Concrete Elements

Concrete Elements

Concrete Structures

Concrete Structures

Concrete Structures

Concrete Sculpture

Concrete Sculpture

Pillar

Ground meets Element

Textured meets Smooth

Balcony & Window Corner

Balcony Corner

Plantations

Window Corner

Ground Meeting

Beam Meeting

Beam meeting

Door Closeup

Materials meeting

Materials meeting

Exterior image objects of Skolspåret

Mixing of Baroque and Million-Programme facades

CHALMERS
UNIVERSITY OF TECHNOLOGY

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