



DO NOT TOUCH?

Speculations on historical intentions and their place in cultural heritage.

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Unfinished hall of skokloster
Author's photograph

ABSTRACT

What is the value in historical heritage? Is it in the bricks and stones or is it in the their unique position to carry stories of the past? Stones are easily kept but how do places keep stories and what stories makes their way though time? What do we do when the stories not in physical form and are we allowed to “do” anything at all?

The subject of heritage conservation has been debated persistently since the 1800s, yet today there is no one answer to the question. One of the reasons for the many theories is the disagreement in what is to be preserved to start with. The intended use, the material itself or its symbolic value? Different theories all claim their version of what is right, true and authentic. This thesis explores mainly three different theories within the field of conservation, namely preservation, restoration and the contemporary umbrella of the communicative turn. Trough investigation and design it navigates the theories and aims to propose a design in which people's understanding of a place is put above the protection of objects.

The site for this investigation is the castle of Skokloster, a place regarded as one of Europe's best kept baroque castles. However one room was never completed and has been left uncompleted since 1676, the grand banquet hall commonly known as “Den ofullbordade salen” (the unfinished hall). This thesis examines the unbuilt intentions of the room through

historical records and aims to propose a way for the intangible history of the unfinished hall to be communicated to the public. In the end, the unfinished hall is not proposed to be finished, but rather equipped with objects which together fills the gap in the current narrative and provides the visitor with the full story of the space. The creation of the object came to be the main focus of the thesis, as each object requires a process of several steps to be created. Where there are drawings of the intended execution, these are used as the guiding document, complemented with additional research of existing execution. Where no documents can be followed, existing objects in the castles inventory are used to lay a basis for interpretation. Together the objects make up the intervention as a whole, creating a version of truths to be read in the room. The intervention proposed encourages a tactile and explorative approach to the space, allowing people to create personal memories, adding to the story of the historical place.

We will always be faced with the question of how to manage and care for out cultural heritage. This thesis emphasises the importance of allowing alterations of sites to bring forward the full narrative of spaces. For what is really the point in saving these places if they cannot communicate their history to the people that are, and will be, the future

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STUDENT BACKGROUND

2016 - 2019	B.Sc Architecture and Engineering Chalmers university of technology Gothenburg
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THESIS QUESTIONS

Research question:
How can contemporary theories of conservation of built heritage provide alternate means of communicating the place’s history to the people visiting them?

Subquestion:
How, in particular, would the unfinished hall of the castle of Skokloster be designed with a communicative conservation strategy?

THESIS STRUCTURE

PURPOSE

This thesis aims to question the strict use and operation of our collective heritage. It is not a direct critique to the operations as such, rather an alternative and equally true, version of the same intention: To protect and care for our collective heritage. In this thesis communicative and creative actions of conservation are used, as a means of bridging the gap between future, past and present.

READING INSTRUCTIONS: DICTIONARY

Object; Tangible substance with shape form and varying size. In this thesis a room is considered an object consisting of and hosting various other objects. (Author’s own definition.)

Place; a geographically defined area which may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Cultural significance; the aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Conservation; all the processes of looking after a place so as to retain its cultural significance.

Adaptation; The changing a place to suit the existing use or a proposed use.

DELIMITATIONS

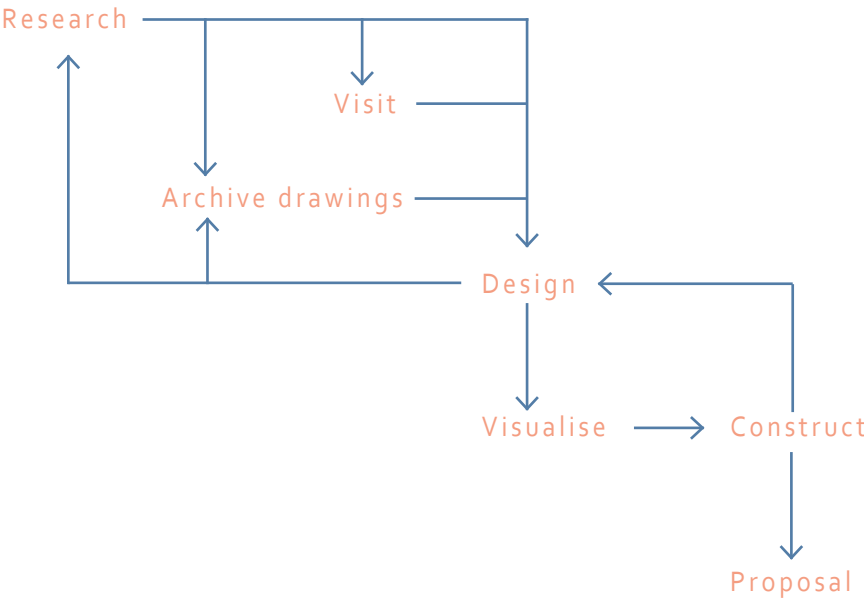
This thesis works within a number of delimitations. First one being that the writer is aware of the problematic location in of the hall in questions in terms of mobility accessibility, being placed on the third floor of a building without elevator. This is noted although not solved for.

Use; the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Fabric; all the physical material of the place including elements, fixtures, contents and objects.

Interpretation; A new object with influences of other object(s) creating a response to an existing object in terms of shape, proportion and/or material. (Author’s own definition.)

Definitions from Australia ICOMOS Burra Charter, 2013. p 2. if not stated otherwise.



METHOD

The method of this thesis works by research and design. Due to its close intertwining of history and conservation theory, the basis of the method lies in reading and analysing of historical records, texts and theoretical frameworks. The design therefore starts in the drawing and modelling of historical records, visualising text and document material. The thesis is to be regarded as a design proposes a functional space for human use where the visitor, is to be given an experience of the documented material. Therefore, a method of simultaneous research and designing becomes practised.

Within the process of design lies the act of speculation, interpretation and creative freedom. This is combined with theoretical and archive findings to generate the intervention. The objects created vary in scale but follows the same overall principle. From the process of designing, new information if found and what is unknown from the research becomes visual. In some cases this leads to further research and in others these gaps are filled by speculation and the vision is taken through the process of physical construction before being proposed as an object of the intervention.



PROJECT BACKGROUND

FIRST ENCOUNTER

My relationship with historical heritage sites has always been two folded. On one hand, a great fascination for times passed. Excitement, curiosity and the ungrounded feeling of nostalgia for something I myself have never experienced. The tickle of imagination that comes with the stories and the sometimes overwhelming beauty of spaces. On the other hand, frustration and eeriness. A frustration in the limiting experience allowed by the restrictions set by people in power, the never ending “do not touch” signs along with a staged feast of plastic fruits. A feeling of something not quite dead neither breathing. Almost comparable to the sadness in the beauty of an animal at a zoo. There are contradictions in these feelings, but I have accepted them to be part of my invitation to the time to which I do not belong. Afterall, I should be happy to be allowed entry at all, should I not?

One such experience was during a visit to

the baroque castle of Skokloster outside Stockholm in the summer of 2020. The castle was beautiful and the guide wildly knowledgeable. As many successful guided tours, it was a combination of theoretical knowledge and curious trivia. The electric torch pointed to various portraits in the non-electrified castle as the large windows were covered for UV protection. I listened looked and “did not touch”, as imagination formed a relatable humane story. When the tour was coming to an end, we entered a door larger than all the others. The map in my hand indicated “Ofullbordade salen” [the unfinished hall], with curiosity on high alert, the guide opened the doors to a truly breath-taking room.

It may have been the light suddenly flooding in, the reminder of a summer waiting outside the otherwise cold and dark castle. Or it was the space, the volume of air. Perhaps the warm colour of the raw brick and plaster, helped by the western afternoon sun. Regardless, it was beautiful.

As its name states, the grandest hall of the castle of Skokloster was never finished. During the guided tour it was said that as the message of the death of the contractor and owner of the castle, count Gustaf Wrangel, reached the workers in 1676, the workers laid down their tools and the work was never resumed. Although there may be some modification to that truth, no further work was done to the hall after the death of Wrangel. In its current state, the room is staged to fit the story. The frozen worksite. Tools, scaffoldings and ladders are all arranged in the way they may have been on the day the workers left the site. It is intriguing to believe the story, however not very satisfactory. The story is too perfect, the sawdust too bright on the aged wooden floor.

As the room was abandoned, tools created for the use of people became objects of preservation by the simple passing of time. What once was a worksite is transformed into a romantic display of a time long gone. The fact that the space has never been modified makes it a favourite amongst conservationists and architects as exemplified by Hidemark's statement (1995.) that the unfinished hall is one of the castle's most important rooms

as a unique example of architectural building history. Despite this, it cannot be overlooked that the story is cut in half by stating that the room space was never finished and that is all there is to it. Surely there must be record of the intention. Surely there must have been modifications, however small, during its almost 400 years of existence. Surely the story has layers. What I was searching for was the intangible dimensions of the *place*.

As Skokloster castle is a protected site of *cultural significance* the *place* is well documented. Still, the layers of the full story of the place had me searching the internet rather than experiencing the place on site. Why is this? And who made that decision? My interest led me straight into the world of *conservation* theory.



THEORY AND REFERENCE STUDIES

The field of conservation, and perhaps particularly that dealing with built heritage, is one of many opinions and has been so for many years. Depending on the strategy chosen or the theory followed, the results of any manipulation (or non manipulation) of sites or objects their results are vastly different. Generally the theories agree that truth and authenticity must be the guiding principle of any form of heritage conservation, however their main differences lies in what is to be considered "true" and "authentic". (Muñjos Vinjas. 2005. p 65) Adding to this is the often confusing terminology of the words in the field which is why a definitions are in place.

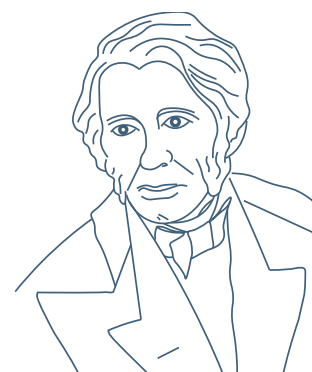
PRESERVATION

The most common name to pair with the theory of preservation is the architect and art historian John Ruskin. Although at the time of Ruskin's writing this was called conservation, that term is now used for the overall action of care related to places of cultural significance. The theory as such claims that cultural heritage is best left alone and that nothing should be done to these sites. It could even be argued, within this theory, that complete decay of buildings is preferable to any modification in its original execution. The idea of preservation has left many objects and sites behind locked doors as any interaction could create damaging conditions and should hence be limited to its fullest. This theory proclaims that truth and authenticity lies in the *physical material* of the heritage.

In preservation the idea of exposing an object to deliberate changes and alteration is to defeat its very purpose. Ruskin clearly states his take opinion on alterations to historical buildings by the following quote:

"We have no right whatsoever to touch them. They are not ours. They belong in partly to those who built them, and partly to all the generations of mankind who are to follow us." (Ruskin. 1849. p 255).

This theory is the one currently adopted by the museum of Skokloster and is particular exemplified by the current keeping of the unfinished hall. In the rest of the castle, only interventions whose purpose is to reduce damage to existing fabric, such as UV protective blinds and climate controlling fixtures, are implemented. The exception being the construction of a handrail in the castle's stairs, however made to protect the original fabric of the walls. These actions are all in line with the theories of preservation, as they embody the practice of reduced exposure in order to maintain the object's original components.



JOHN RUSKIN
1819 - 1900



South entrance from the hallway to the unfinished hall, usually closed for visitors.
Author's photograph

RESTORATION

The act of restoration is, in opposite to preservation, an alteration of the object at hand. It is a physical intervention with the heritage object to reverse time, to restore it to its original state. At the forefront of this theory is Eugène-Emmanuel Viollet Le Duc, who has been found to go even beyond that principle and has been criticised for falsifying of sites. (Muñjos Vinjas. 2005. p.67) He proclaims that it is also the duty of those caring for cultural heritage to not only reverse time and aiming for the original state. We are also to understand the original intent and hence we should restore objects and sites to its ideal state, envisioned by its original creator, although the object or site in question may never have reached that finish in the days past. In this theory the *original creators intention* is at the core of authenticity.

In the essay *On Restoration* translated from French in 1895, Viollet le -Duc writes: "The term Restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness which could never have existed at any given time." (Viollet le-Duc, E, E. 1854.)

In later contemporary texts the term restoration has been given another meaning, namely that restoration is the returning of place to a known earlier state by removing accretions or reassembling existing elements, however without the introduction of new material (Burra Charter. 2013.). This is then complemented by the word reconstruction, the word used when the same is done by the use

of new material. For the clarity of this thesis however, the word restoration is used in the sense of Viollet le Duc, as a combination of the two. Although the term itself is preoccupied with that has been or could have been, it is also notable to discuss alterations that come with changes in time. In the discussion of whether the churches of France should be fitted with a modern heating system back in the 1800s Viollet le Duc claimed it would be "n. I claim that the renovations of the national museum of Sweden is a perfect example of restoration in line with the theories of Viollet le Duc.

During the renovation of the museum, originally constructed in 1866 was are fitted with a vast amount of ventilation. In order to conceal the intervention, the ventilation outlets are covered with replicas of original ornamentalations. All surfaces of the old fabric are restored to perfection and new interventions such as a large elevator tower are clearly distinguished from the original execution. It is a successful project, however one may argue around its authenticity. In returning the complete fabric to its original state, there is, inevitably, a loss of the story of time.



EUGÈNE-EMMANUEL VIOLLET-LE-DUC
1814 - 1879



COMMUNICATION

The contemporary theory of the communicative turn is highly radical as it is one of the first theories to put the subject (the people, viewer) before the object (the site, artefact). (Muñjos Vinjas, 2005. p.147) Here the most important task of any objects of conservation is the message it conveys and if the object fails to communicate to the subject, it shall be altered to do so. One of the front persons of this theory is the geographer Denis Edmund Cosgrove who has been known for bold claims of allowing untrained people of the public to interact with heritage objects. One aspect that must be stated of this theory is the idea of reversibility, a term that claims that modifications made to a heritage object should always be removable, hence not permanent. This theory puts the **message** at the core of an object's authenticity.

However with time, the fields of heritage care have grown. Denis Edmund Cosgrove speaks of creative restoration and Jorge Otero Pailos of experimental preservation. Both with a slightly double-sidedness to them. How creative can one be in a restoration before the restoration itself no longer holds enough resemblance to the original intention? How experimental can one be before the object of conservation is nothing more than the substance of the experiment. Both of these promote a freer take on heritage care. One where the object is given less importance and the subject greater. Approaches and theories of this nature can be considered part of the communicative turn, a term used by Muñjos Viñjas. Although the two tracks align, there is still one great difference, reversibility. Cosgrove clearly states that

we should be allowed to do whatever we want with the heritage as long as it is made reversible. As exemplified by the quote:

"[...] why, after all, should the original Mona Lisa not be given her moustache - it can be trimmed later if we choose. [...] Any decision to deploy specific technical skills to restore an object to its "original" state, to an intermediate state, or simply keep it from further change is by definition arbitrary and should be recognised to be so."

(D. E. Cosgrove. 1992, p.263)

Furthermore, Cosgrove emphasises the importance of interaction between person and object, the original object and the original context. Removing an object from its context for the purpose of keeping it from change or damage by interaction could be considered equally damaging to the object as a direct change of the object. (D. E. Cosgrove. 1992, p.263)



DENIS EDMUND COSGROVE
1948 - 2008

There are several examples of projects dealing with a version of communicative conservation. One example is the works of Jorge Otero Pailos as previously mentioned. In his work on *The ethics of dust* Otero Pailos builds upon a statement by John Ruskin on the important story that the dust on buildings tell, that the dust itself is an indicator of time and part of the buildings fabric. (Otero Pailos. 2019. 6:56) In his work, the dust of buildings are turned into a new object by allowing the dust to transfer onto a layer of latex that is pasted onto the building's surface. Upon removing the latex, the dust stays on the coating, creating an imprint of the building. (Otero Pailos. 2019. 29:14) In a sense this creates a replica of the time fabric whereas the building is left in cleaned state, see previous page for image. The material removed is now an object in and on its own, allowed to be tour around the continent and once and for all solving not only one but two issues. The restoration community's desire to clean buildings of their sooth and dirt and the conservationists fear of loosing the proof of time. What needs to be states is that these works do not follow the idea of reversibility, the dust cannot be reapplied, however it is undoubtedly in line with the communicative properties of contemporary conservation. Futhermore, as Otero Pailos states, the dust is not considered real in terms of being part of the building itself, and by creating the object of the inprinted dust, the dust becomes an object in itself. (Otero Pailos. 2019. 20:38)

Another work that deals with heritage conservation in a communicative manner is the work by Flores and Prats on the

Sala beckett. Here the layers of history are carefully communicated with the visitor whilst the new interventions are obvious in its honesty. This creates an opportunity for the visitor to understand the building, both in terms of space but perhaps most importantly in terms of its historical use. Throughout the process of the transformation, the site was carefully inventoried and many objects such as doors and windows are restored and reused throughout the place, however not necessary in their original position. (Tamayo, P. & Badia, A. 2018) The freedom taken by the designers expresses a creativeness and a use driven focus. Another important factor is the addition of new layers. Just as new layers are deliberately exposed to communicate the historical fabric, the new layer becomes a time-stamp for the generations to come and its honesty in finish and materiality makes those interventions communicative. In contrast to the Sala Beckett project, the unfinished hall of skokloster lacks tangible layers. As it is a preserved site the layers that do exist do so in drawings and texts, not in physical form. This creates another dimension for the project to cater to, the intangible intentions.

One could question if the intervention must be tangible, or even true, to be of value to the communicative effect. The answer to this can be found in the speculative drawings of historical monuments by Pablo Bronstein. Here the viewer is immersed into a fictional world of possibilities and the heritage buildings are at the centre of that fiction. The stories portrayed are not necessary true, however Bronstein uses creativity and speculation to provide a starting point





to for a conversation and does so in ways that engage the viewer. The messages can be of political nature or as a reference to a ongoing debates at the time of the buildings primetime. (Bronstein, P. 2016. p. 74) Hence the drawing portrays an additional layer of history directly upon the building itself.

All examples given is the communicative take on conservation. Stretching to the absolute length of the theory, it could even be argued, that an object that fails to in communicating with the viewer has failed its purpose for conservation.

"The notion of conservation objects as meaningful objects has one important side effect with regards to classical conservation theories: it substitutes the notion of communication for that of truth. When a relevance of meaning is acknowledged, truth simply ceases to be the guiding criterion of conservation operations, and communicative efficiency becomes the substitute. This is not to say that truth is no longer pursued, because, in many cases, the communicative efficiency of an object can require that some sort of truth be implemented. [...] Instead it means that truth may or may not be pursued.

(Muñjos Viñas, 2005. p.153)

THEORIES IN CONVERSATION

An interesting play of the mind would be to imagine the conversation between these different theories around the cases presented. John Ruskin may very well argue that the renovation of the national museum of Sweden is an utter ruin of the building, knowing his standpoint on renovation of fabric. What he would say about the innovative cover of ventilations and other mechanics is left to speculation.

The discussion on the works of Jorge Oterio Pailos is another interesting topic. It is likely that Viollet le Duc would find it an acceptable however overly complicated approach to the cleaning of a facade. On the other hand Ruskin, may find it a violation of the building, as a clear opponent to any cleaning of buildings. As the works of Jorge Oterio Pailos is largely based in the works of Ruskin and as a continuation of his reasoning, it may however be found to be the only acceptable middle ground. As for the toughs from Cosgrove, it can be argued that he would be positive to the idea however sceptical to its execution, as the action is permanent. Hence, all parties would be left in part unsatisfied yet not overly upset.

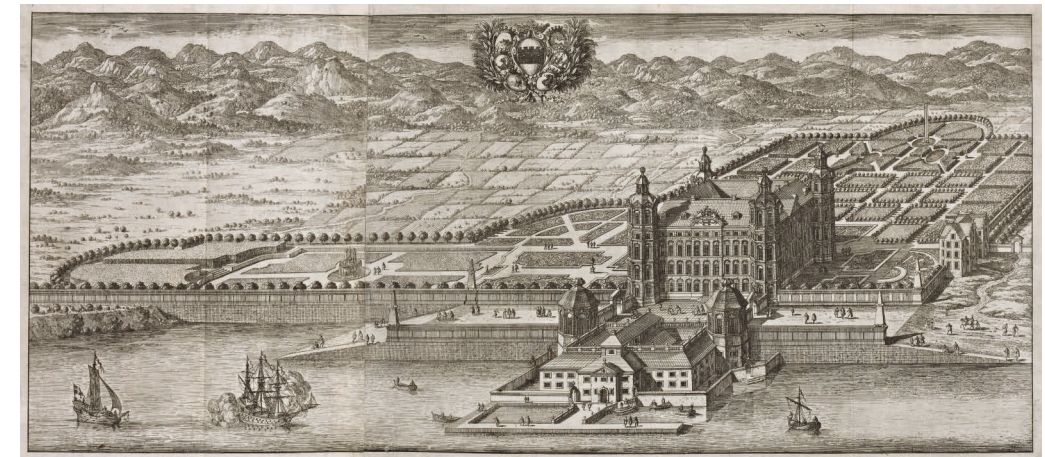
SITE AND CONDITIONS

The castle of Skokloster is located in the small village of the same name, Skokloster, approximately one hour's drive outside of Stockholm. It was built by the prominent count and admiral Carl Gustaf Wrangel as a summer castle and as a display of great wealth in the 17th century. The construction took place between the years 1654-1676, a time known in Swedish history as the Swedish empire era (Svenska Stormaktstiden 1611-1718, NE.se)

Today the castle of Skokloster is regarded as one of the best kept baroque castles in Europe (Skoklosterslott.se). This is much due to its complete collection still remaining at its original location. The castle holds its complete inventory of items since 1699, when a fee tail (fideikommiss) was established. This document or state of ownership would legally bind the possessions, items and materials of the castle to the castle itself and can only be transferred in ownership by inheritance. What of further importance for the fee tail is that the ownership must by law be governed so that the objects in question are kept in the same *or better* condition than when inherited (boogendom.se). Over the years the inventory grew, due to purchases, gifts and marriages. At the time when the castle was bought by the Swedish board of heritage buildings in 1967, the then 50 000 loose objects came with it (skoklosterslott.se). At the time of purchase the castle of Skokloster was thought to be a perfect example of a genuine 1600's baroque castle (Hidemark, O. p.13). Only minor

maintenance and changes were known to have been executed. In particular the alterations made by the last owners, The Von Essen. The family are the only owners known to have made the castle their permanent residence and naturally they installed commodities such as electricity and heating, however only in a separate unit in the bottom floor of the castle. This was the only space used by the family as the rest of the castle was kept as a museum.

However, during the preparatory work for reparations undertaken by the board of antiquity led by the architect Ove Hiedemark, several modifications and changes were brought to life (Hidemark, O. 1995, p. 6). It became evident that the castle had gone through a great renovation and barrocification between the years 1830 to the mid 1840s (Hidemark, O. 1995, p. 12). This is a time of political turmoil where the nobility of Sweden were questioned in their privileges and power. From that grew a nostalgia for the great olden days of the 1600s, a time of great and secure power amongst the nobility. In the case of Skokloster this is increasingly interesting as the then keeper of the castle was the count Magnus Fredrik Brahe who, together with the high nobility of the time regarded themselves as the keepers of history [translated from Swedish: Historiens Försvare, Nota Bene den Segerrika Historiens] (Hidemark, O. 1995, p. 6). This was particularly expressed in the modifications of the estate, which can be regarded as a place for monarchist propaganda (Hidemark,

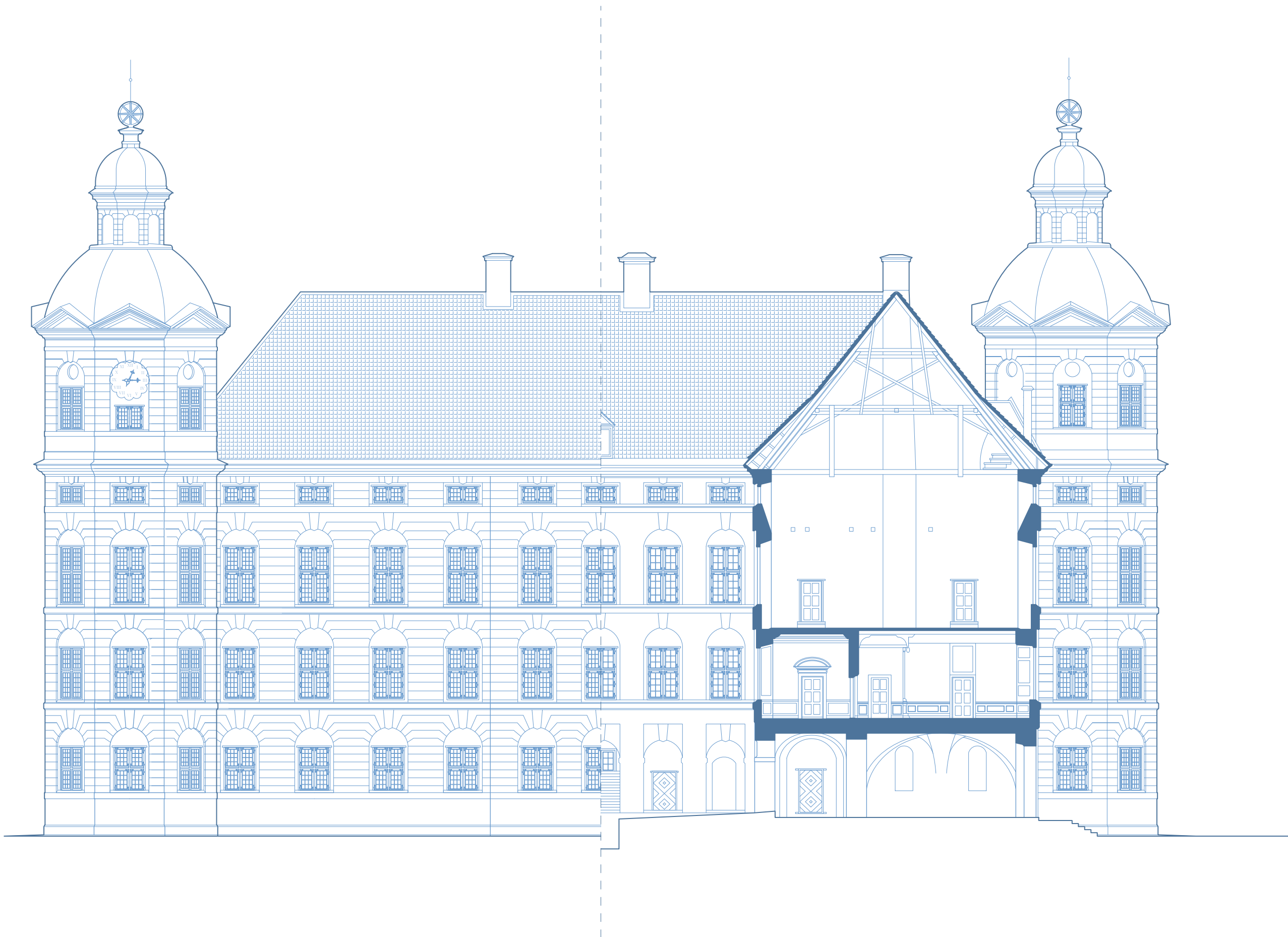


Top: Illustration by Adam Perelle commissioned by Erik Dahlbergh of the desired image of Skokloster, 1674.
Bottom: Drone image of Skokloster, L.G.foto, Wikimedia Commons, 2017.



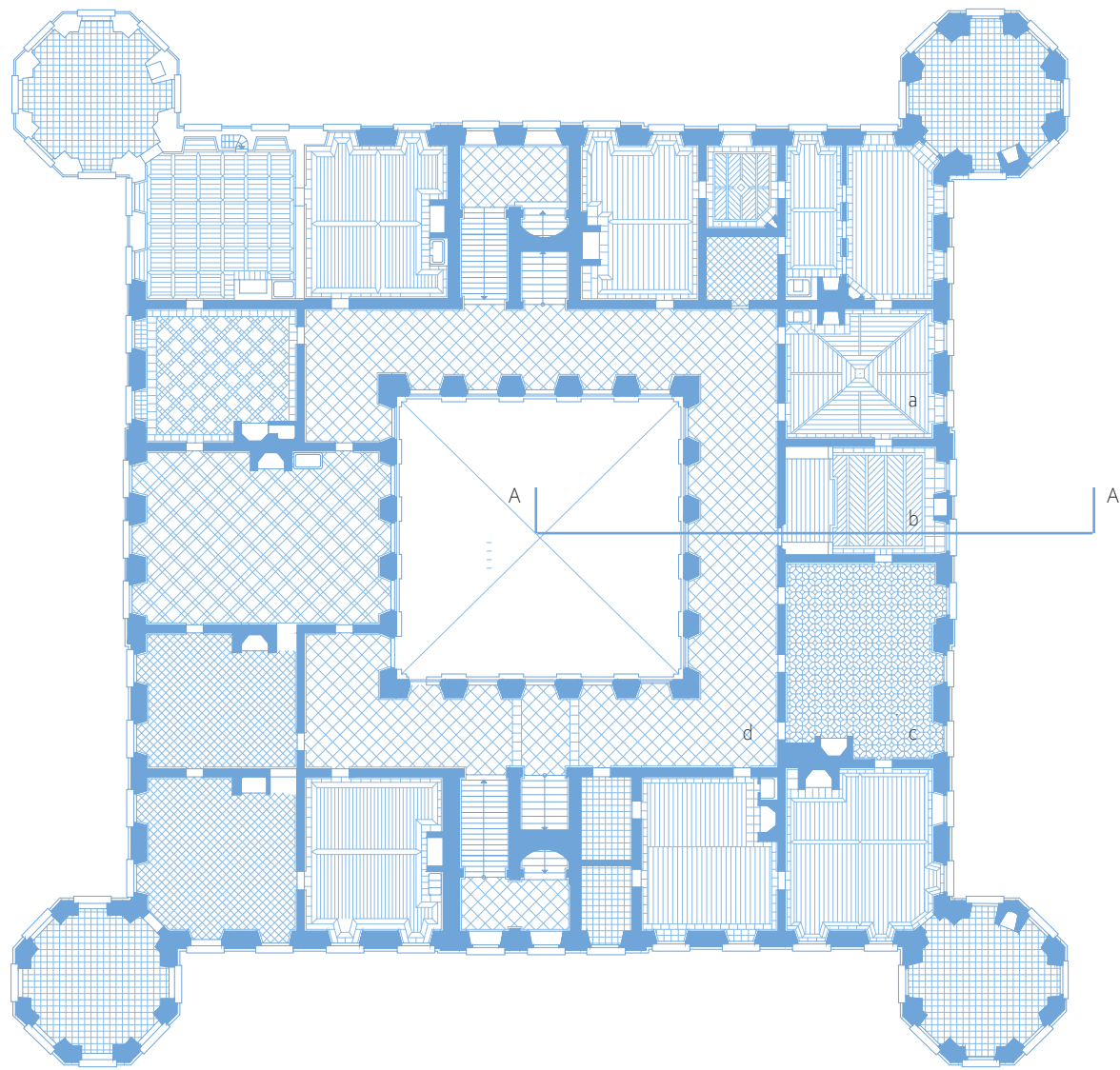
O. 1995. p 6). Brahe ordered several adjustments to be made to the castle's interior. Walls previously decorated with painted wall panelling was fitted in true panels. Fabrics were recreated for and furniture reproduced. In several windows the small glass panels were changed to larger, more exclusive glass (Hidemark, O. 1995.). Despite the mission of improving the castle by bringing it to, and beyond, its most glorious days, the grand banquet hall was left untouched. In 1819 Brahe, expressed plans to transform the space into a grand library (Hidemark, O. 1995, p. 73). This plan was per evidence never realised.

It is stated that the room acted as painting studio during painting maintenance in 1842 (Hidemark, O. 1995, p. 73). This is most evident by the existence of paint scrapings and name tags of two of the workers on the middle of the western wall. Probably unknown to the paint workers was that their names were be the first alteration to the place's fabric in almost 180years. Furthermore it would be the last alteration ever made.



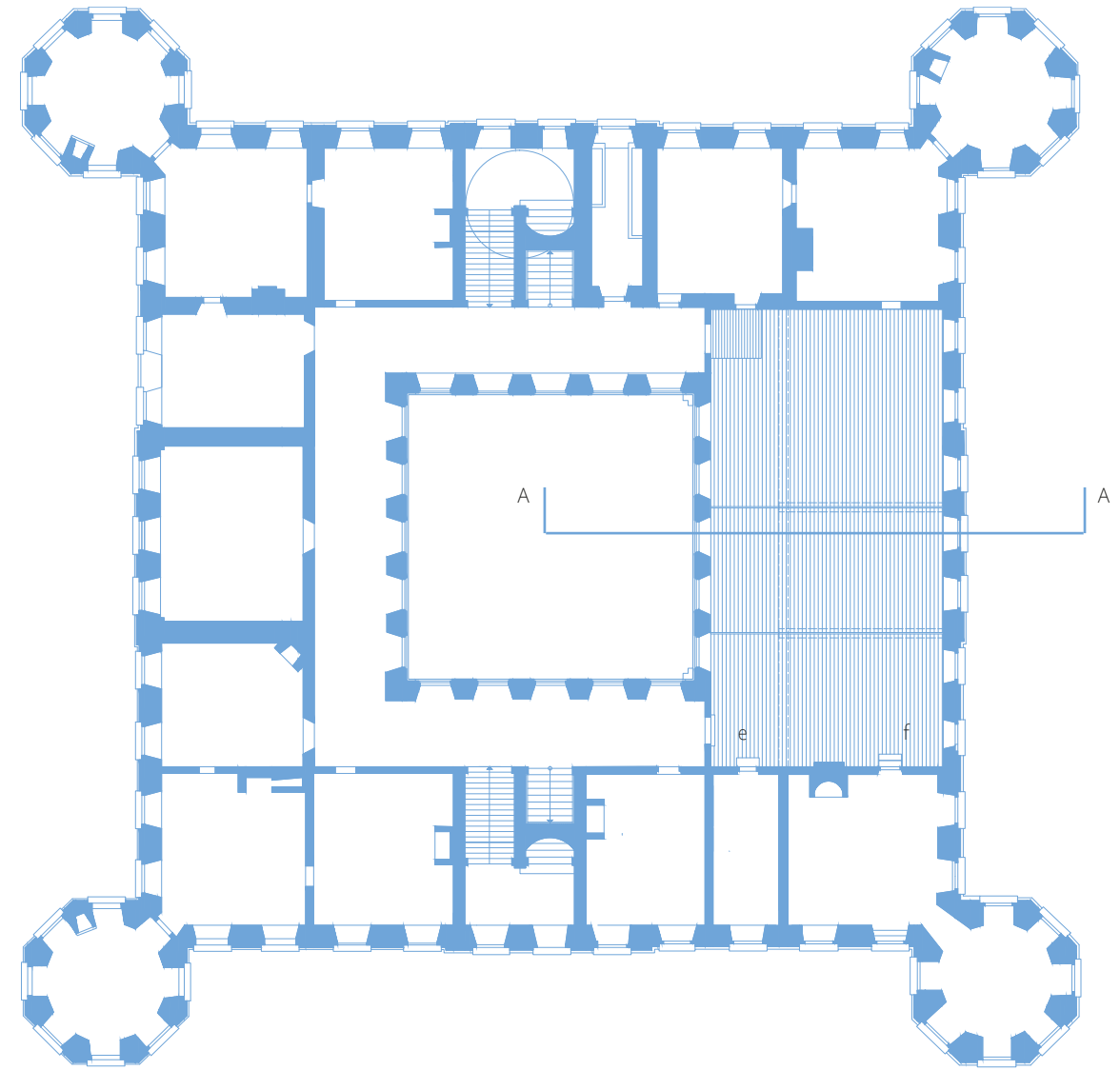
North facade. A-A. 1:200 (A3)

Section A-A. 1:200 (A3)



Plan 2, floor underneath the unfinished hall. 1:200 (A3)

32 a-c: the Brahe quarters (a: The yellow drawing room. b: the alcove), d: Hallway



Plan 3, floor of the unfinished hall . 1:400 (A3)

e: Viewing platform, f: the unfinished hall 33

PRECONDITIONS

PHYSICAL LIMITATIONS

The grand hall is located on the third floor, just above the rooms known as the living quarters of the family of Magnus Brahe. This location comes with a number of issues. As these spaces are of high value to the integrity and collection of the castle as a whole, and any damage to these rooms must be limited to all costs. Due to the lack of a finished floor in the great hall, the ceiling stucco of the Brahe quarters are highly sensitive to any vibrations transmitted from the wooden plank floor to the beam structure to which the stucco is connected. As a result, damage in terms of flaking and cracking are almost inevitable upon entry to the room. For this reason, visitors to the hall are strictly kept to the platform just inside the northern entrance. This platform lies above the

A second issue of the location is the lack of electricity. The castle was never electrified, apart from a portion of the entrance floor, meaning that any electrical equipment would need to either be drawn through the protective floor of the Brahe quarters or through less sensitive areas and enter the room from outside the hall.

SOLUTIONS

There are areas in the hall that are less sensitive to the vibrations and weight of material and people. Approximately one third of the hall lies above the interior arcade where the ceiling decorations are painted and hence less sensitive to flaking and cracking than the stucco found in the other rooms. A look at the section

(see previous page) also indicated that a thicker ceiling in this location.

The living quarters of the Brahe family is also divided by a number of bearing walls, made in massive brick (indicated with a dashed line in the drawing to the right). This gives additional locations of less fragile areas within the hall. In conclusion the hall could be considered to consist of three areas of high sensitivity, rather than a fully sensitive room with exceptions.

Apart from the floor a range of objects and materials are scattered around the room. Some are loose objects such as buckets and tools, others are more permanent such as work benches and scaffolding. That the objects in the staged execution that the room currently holds is to be that of the day the workers left the site is however doubtful. Photographs from various years show a very different arrangement (Hiedemark, O. 1995. and Historiska nyheter. 1987). Tools, work benches and materials are still in the room, however stored away to one corner.



The yellow drawing room with fragile ceiling stucco, located under the south end of the unfinished hall.



Left: Hallway under eastern side of the hall. Moderately sensitive ceiling due to the lack of stucco.

36 Right: The dining hall of the Brahe family under the northern end of the unfinished hall. Fragile stucco ceiling, Author's photograph

The alcove, or the royal bedroom located under the middle of the unfinished hall.

. The fragile ceiling stucco ceiling follows over the heavily decorated tester. 37
Author's photograph

INVENTORY OF FABRIC

As a natural part of the site research, and a direct result of the study visits to the site, an inventory of the place's fabric is made. Objects, surfaces, light conditions and material is photographed for documentation.

The visits into these rooms were always made in company with the curators and keepers of the museum objects. With their permission access to the room was given and locked doors were opened. Has been of fundamental importance to the forthcoming of this thesis. By being allowed to step over the linings and off the visitors platform to engage with the room did not only grant access for documentation, it was also, personally, a wonderful experience. The space comes alive when one is allowed to wander around it, when the fabric is experienced from different angles and in different lights. Hence, the inventory goes beyond being a means of collecting information, it becomes a means for exploring the idea and testing an imaginary design.



The floor of the unfinished hall
Photographed by Lucy Chen 39

Tools

Tools

Work bench for wood-turning

Turning wheel

Tools

Paint strokes

Paint-worker's names

Table

Brick distortions
from scaffoldings

Work bench

Tool

Ladder

Scaffolding



Fire extinguisher

Door to hallway, only
door in operation

Tool

Tools for museum
operation

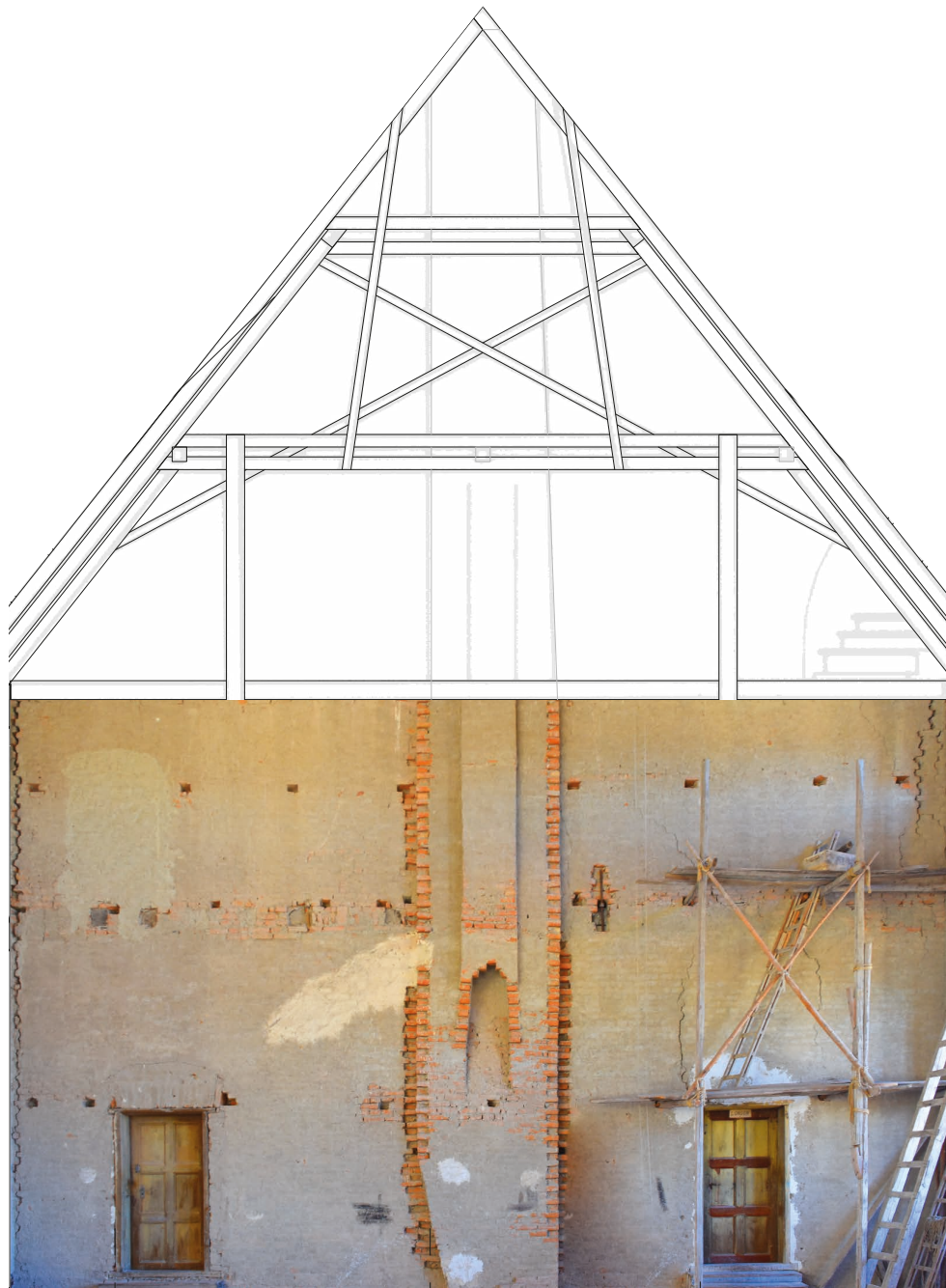
Work bench

Brick distortions
from scaffoldings

Ladder

Patched up brick
distortions

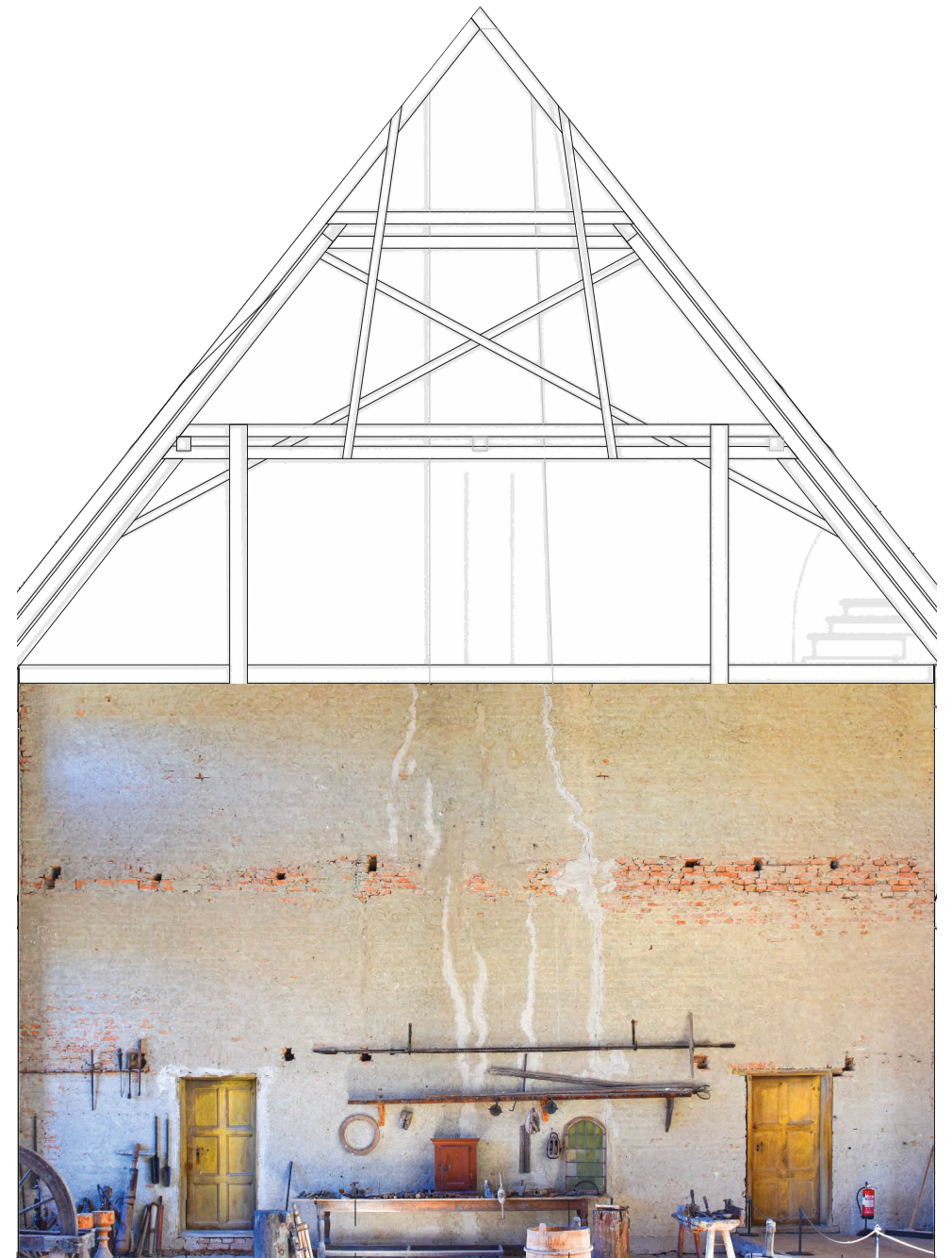
Door to hallway



| Door

| Smokeway for
fireplace

| Door to guest room
(London)
| Scaffolding



| Throwing
wheel
| Tools

| Door to
throwing
chamber

| Work bench
Tools

| Barrel

| Door

| Visitors
platform



The Unfinished hall.
Winter; 14:33
Author's photograph



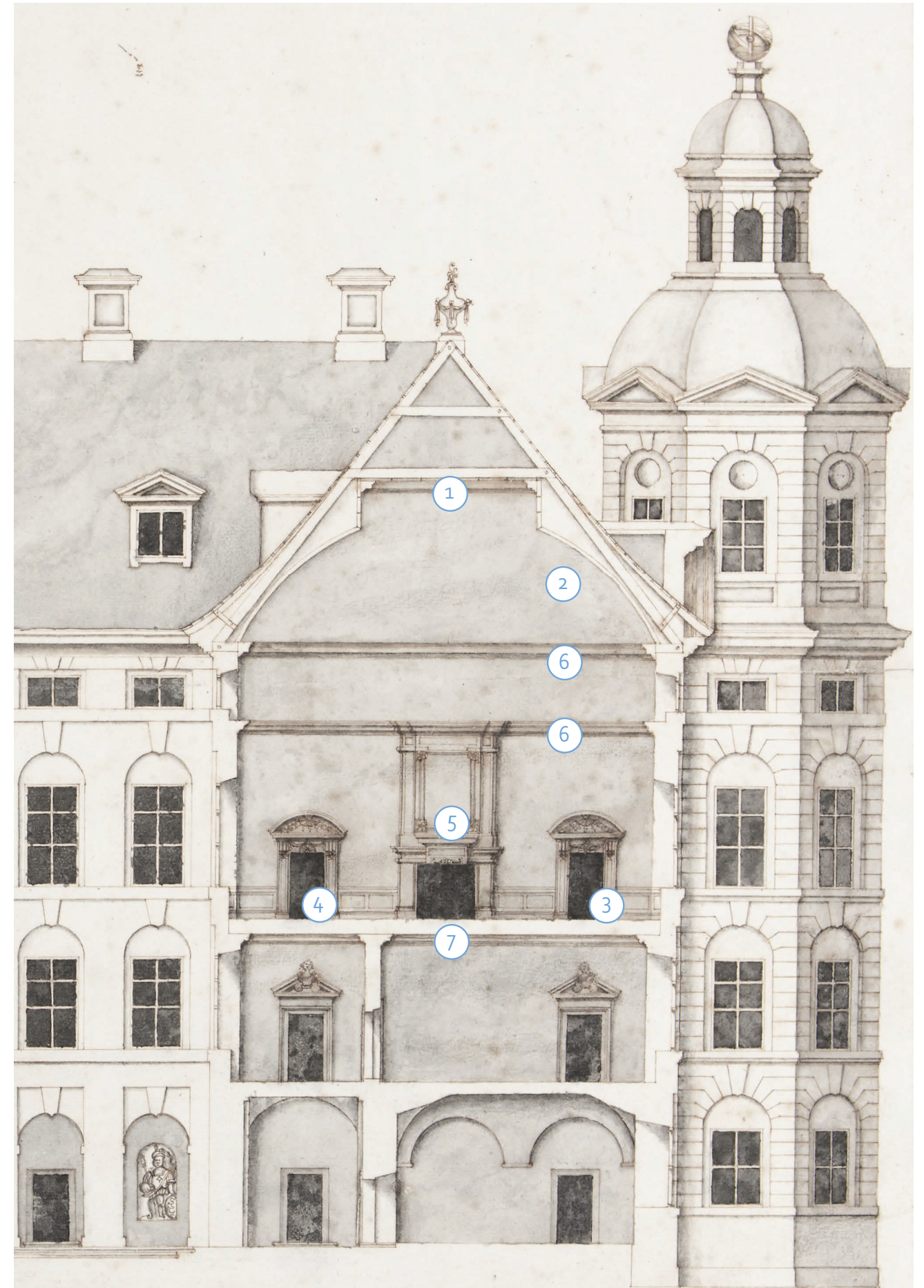
The Unfinished hall.
Summer; 16:57.
Author's photograph

ARCHIVE RESEARCH

Much remains unknown about the intended execution of the grand hall, however some facts are known, much thanks to the survival of the original section of the earliest known draft of the castle. The architect behind the draft has been debated, however the same three names circulate. These being the count Gustaf Wrangel himself who was the builder and owner, along with the architect Jean de la Vallée and Nicodemus Tessin the older. It is with high probability so that the first ever draft was produced according to the wishes of admiral Wrangel, whereas the first proper draft was created by Jean de la Vallée and overtaken by Nicodemus Tessin. The section in question would then be credited to Jean de la Vallée. (Andrén, 1948)

The section shows that the hall was to be fitted with a domed ceiling (1) and a plane midfield (2), a wall panel would wrap around the lower part of the wall (3) and the doors would be heavily decorated with stucco (4). A largely decorated fireplace is seen as the centrepiece in the southern end of the hall (5). In line with the attic floor a heavy stucco would be placed, with another lining under the second set of windows (6). (Andrén, 1948 or original drawing?) In written text there is further information. The floor was to be lain in a pattern of differently coloured marble or sandstone (7) and a ceiling decoration were to hang from the truss. (Andrén, 1948).

In aiming for a qualified interpretation of the intentions of the grand room, this section must be complemented with additional sources. This due to the need for more precise, different resources must be combined. This includes direct information in term of the section as well as writings about the room. Where information is lacking other forms of knowledge must be integrated. This is in part reliant on documentations in other rooms. One such source being the documented measurements and drawings of existing wall panelings and door frames by Sander Rosén in 1942 printed in Andrén (1948). To make the highly detailed information from the measurements fit with the actual situation, my own interpretation is used to transform the proportions to suit both available materials.



TRANSLATING THE INTENTION

Not every detail of the intention of the grand hall is documented. Hence a portion of the design is bound to be speculative. That said, the historical section together with the written information previously stated creates a good framework. As seen in the illustration to the right, the historical record is not in perfect symbiosis with the current preconditions. The question becomes, what rules over what?

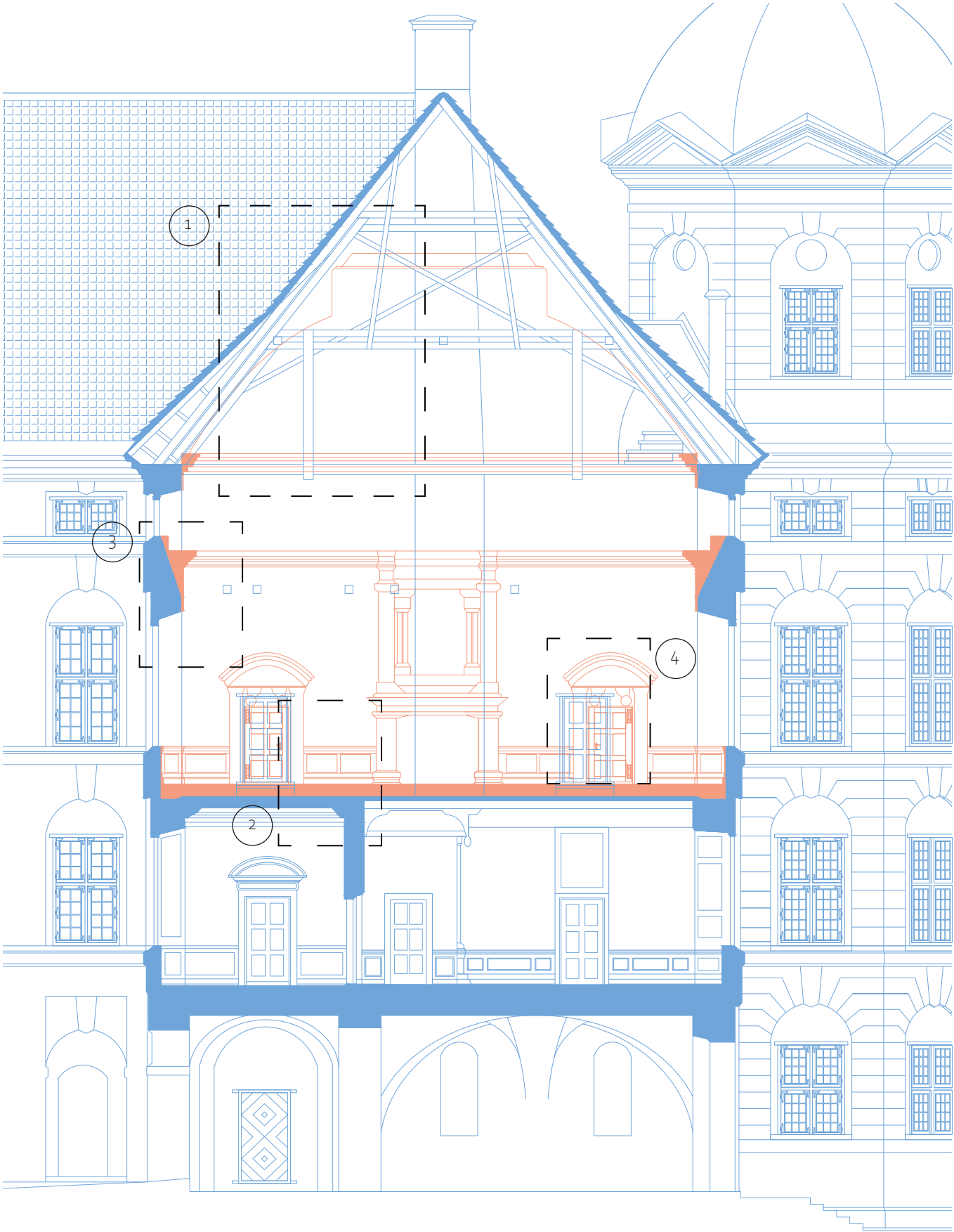
From both written text and the original section, it is understood that the rough beams crossing the room were to be used in the construction and later removed (Andrén, 1948). Nicodemus Tessin never produced any interior drawings for the grand hall apart from the construction of the ceiling trusses. These in turn create a contradiction to the drawings of Jean de la Vallées intention, as the intended ceiling height lies well above the attic floor and are not compatible with the existing trusses. A juxtaposition of the drawing of de la Vallée and the current execution being the credit of Tessin is hence a juxtaposition of the two architects; hence none is truer than the other. One's vision and the other's conditions.

In Andrén (1948) there is a reference to a letter being sent from Tessin to Wrangel in which improvements to the grand hall is produced. One suggestion was to extend the room lengthwise to the exterior walls to get windows on the short (north and south) ends of the room. To this Wrangel is to have been concerned with the many relocations of the fireplaces on

the floors below and the improvements suggested were hence neglected. As there are no records of interior drawings produced by Tessin, the decorations of the room in his version remains unknown. What is however known is that there were no major alterations between the original drawing and the execution of the other rooms in the castle and hence, the same may go also for the unfinished hall.

The juxtapositions considered in detail are:

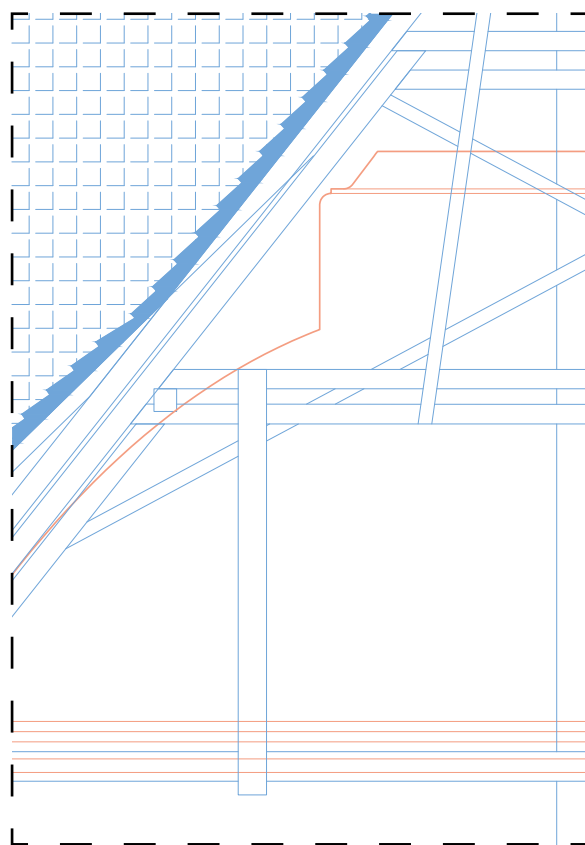
1. The ceiling
2. The floor
3. The windows
4. The door



Section of the Unfinished hall
Intention and existing in juxtaposition
Scale: 1:150 (A4)

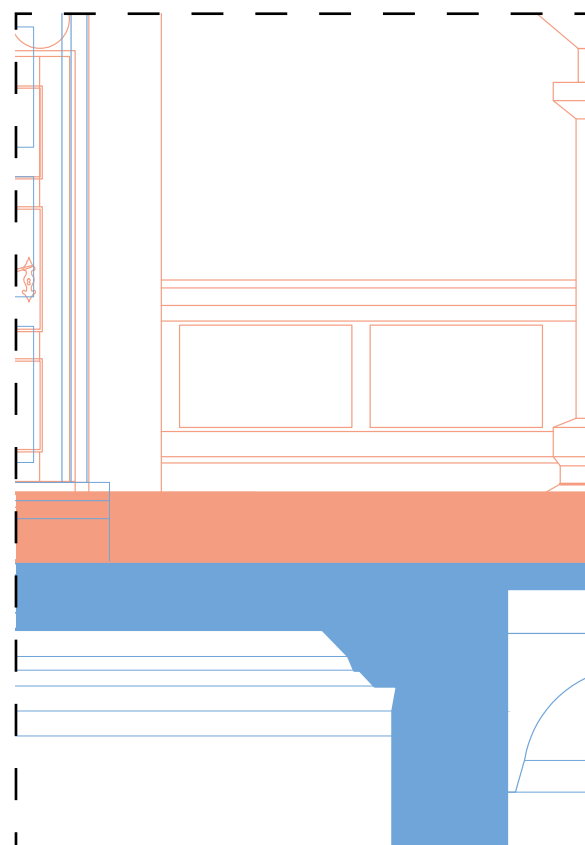
EXISTING

INTENTION



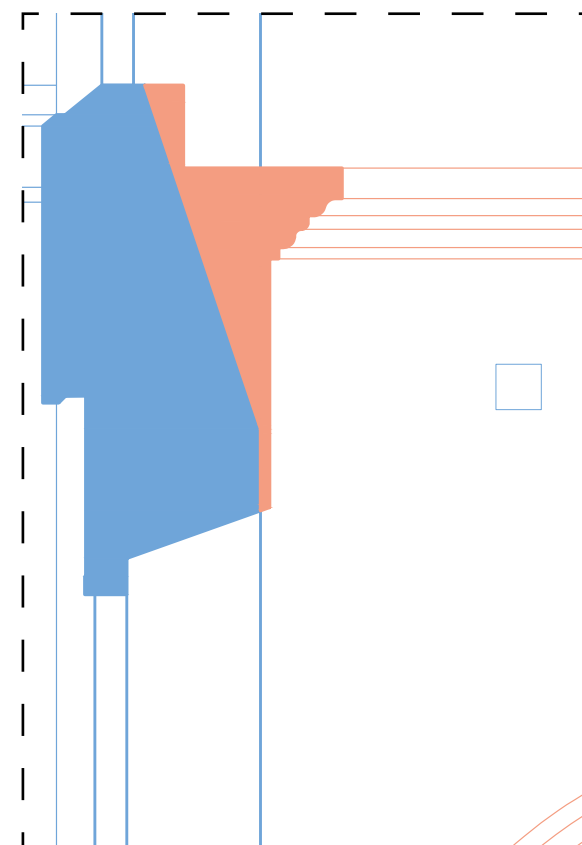
Ceiling

The most major misfit is that of the intended arched ceiling with the current trusses. The existing beam structure does not allow for the height of the intended arches. It is documented that the building lord, admiral Wrangel, had concerns with the roof construction and consulted the second architect Nicodemus Tessin to handle the issue (Andrén, 1948). It appears that Tessin solved the issue by lowering the height of the arch to fit a second pair of horizontal beams which most likely is essential not only for the carrying of the roof and intended arched ceiling but also for stabilisation of the outer walls.



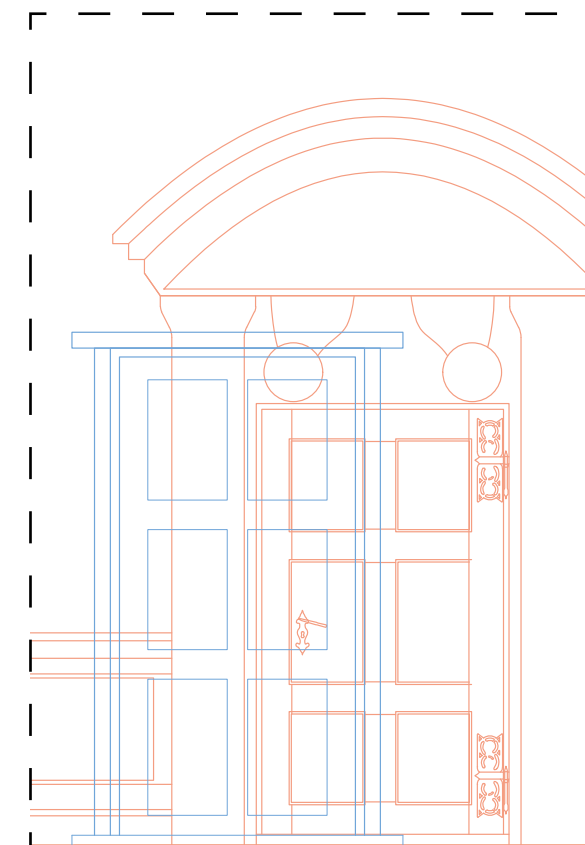
Floor

The second misfit is the floor. Placing the intentions on top of the current condition leaves the doors floating in the wall. It is assumable, as the original drawing states, that the doors are to be perfectly aligned with the floors, hence the floor is raised to compensate this gap. This is also the most likely scenario as the current floor consists of only one layer of rough wooden planks to which the ceiling below is directly fastened.



Windows

The third misfit is more of a dissimilarity than a misfit. The original drawing shows an orthogonal surface from the upper windows to the wall, decorated with a stucco lining with the lower part of the upper window. The existing execution however is with a slanted segment below the windows. This makes the fitting of a stucco far more complicated. It is possible that this change is intentional as it would focus more light down to the room, this is however undocumented and would shift the stucco downward to above the lower windows, be removed completely or to build an additional structure to hold the stucco in its intended location.



Door(s)

The fourth conflict is the doors. Their height is solved in solving the floor conflict but their location is still an issue. In the eastern (left) door, the difference is close to neglectable. In the western side however, the intended door and the existing is in great conflict. The intended perfect symmetry is not achievable without removing and retrofitting the door and its opening.

VALUE OF THE MISFIT

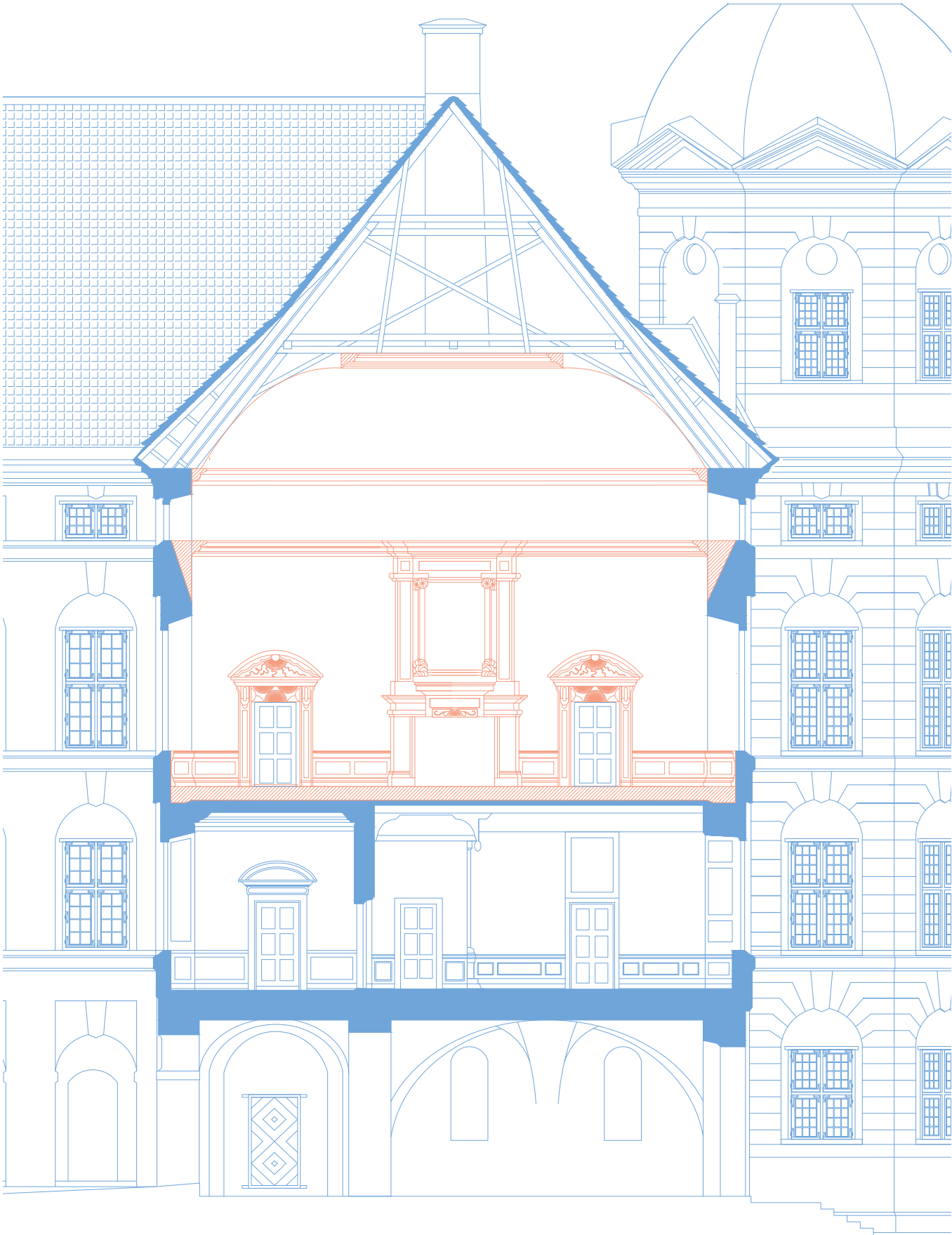
It is one thing to identify these misfits, it is another to take a decision on how to deal with them. As stated earlier, these two versions could be seen as equally true and authentic, being the visions of two architects. It could however also be seen as one and the same. The same hall, the same goal, although one visionary and one modified to the conditions of the room. To say that Tessin deliberately intended to lower the ceiling height would be to far of a speculation. What is know is only that the original intention is not compatible with the current structure, unless modified.

The version of the section as seen to the right is then that modified version. It could be argued that this is the version of how the room would have been, whereas the original section showcases what the room could have been. The alterations are as follows. The horizontal construction beams are removed, leaving a space for a lower arched ceiling with a plane midship in line with the first set of double trusses. The floor is risen to fit the existing doors, which provides space for a sufficient floor construction. The stucco are kept at its intended location and the stucco is modified to meet the windows. Lastly, the western door is moved to fit with the existing door.

In deciding how to move forward with this information, the guiding keyword is communication. Which version is to be communicated to the public? If the goal was to communicate a story of *the* original intention, the answer may be to

realise parts of Jean de la Vallées version. However the aim is not to communicate a story but rather the dimensions of stories. Here the modified version makes for a good example of the story of altering the vision to the existing conditions and hence highlight changes that were made throughout the construction. Both cases are arguably true and therefore both should be presented to the visitor. All in all it creates a juxtaposition in three layers; of the vision, the modification and the current condition.

Even though the original section was traced to the highest possible accuracy, the detailing is not possible to deduce completely. Speculation and own interpretation steps in to close the gaps. For an elaborate explanation of the creation of the objects, see the chapter "Objects in detail".



Section of the Unfinished hall
Modified intention
Scale: 1:150 (A4)

EXISTING

INTENTION

DESIGN STRATEGY

In order to structure a method for how to work with the room in a communicative way, a set of rules were created. This creates a structure of what is to be intervened with and what is to be left. The intention of these rules were to create a dynamic room that combines the story of the raw and untouched with the high polished dream image. Together they are to cover the full narrative of the place and communicate that into a personal experience.

PHYSICAL FRAMEWORK

- The existing walls, floors and ceiling are not to be touched, where can be regarded as being the property of Ruskin.
- The layer of walls, floors and ceiling is to be guided by Viollet le Duc sprouting from his theory focused on original intention.
- The space created must be inviting to the public and is guided by Cosgrove's ideas of interaction with historical objects.
- For the general physical intervention, the method of reversibility must be adopted. Any interventions must be removable without substantial damage to the original structure.

INTENTION FRAMEWORK

- The communication of the intention is the primary focus.
- New use of the room, as followed by the invitation to the room as such, the secondary focus.
- The new use of the room is to relate to the historical intentions, although loosely. This being either the banquet hall or the library.
- Historical references are the starting point of all new design, however used with interpretation and imagination.
- Historical references are limited to those found within or in relation to Skokloster castle.

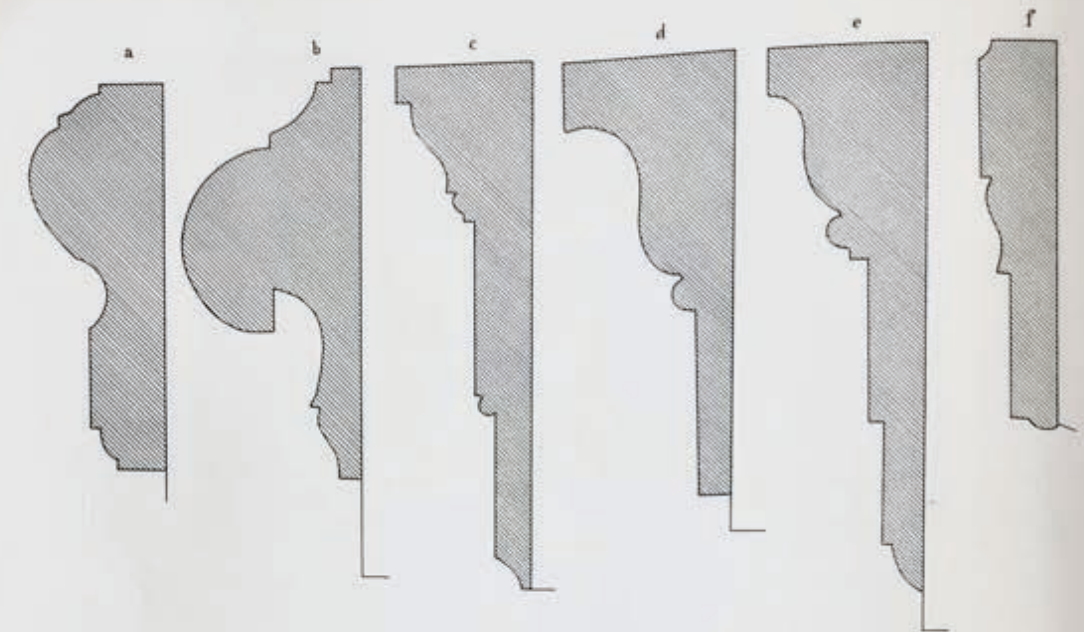


Bild 28. Dörrfoderprofiler; a i »vinterrummet» (1: E), b i alkoven (2: N), c i »frökenrummet» (2: I), d i flertalet av tredje våningens rum, e i matsalen (2: O), f i Rotterdam (3: H). Skala 1: 2. Uppmätning av Sander Rosén 1942.

Det var denna närmast franska dörrtyp, som omkring 1670 avlöste dörren med utanpåliggande fyllningar såsom högsta mod. Samma konstruktion — med något varierande detaljutformning — kan man finna på Drottningholm 1668 och på Mälsåker 1674.⁸³ I senare fallet är dock ramträet profilerat, och stötlisten saknas. Eftersom konstruktionen också finns på Strömsholm och alla dessa slottsbyggen äro knutna till Tessins namn, kan man förmoda, att det var denne som med franska förebilder lanserade dörrtypen i vårt land.⁸⁴ Även Karlberg, inrett på 1670-talet under ledning av Vallée, har emellertid dörrar av en likartad typ.

Huruvida några dörrar av fransk typ tillverkats hos Funck i Stockholm är ovisst. Men snickarna Slange och Sivers fingo 1672 8 d.k.m. för en »furudörr med 8 fylln.», vilket utan tvivel avser en dörr av nyssnämnda art. Och eftersom de föregående år erhållit samma styck-

PHYSICAL INTERVENTION

In order for the intervention to not be purely decorative, the room is given the function of being a place for relaxed conversation and exploration. Hence the intervention also has to invite to lingering in the room. This will be proclaimed by the creation of seating furniture, something that is highly limited throughout the rest of the castle.

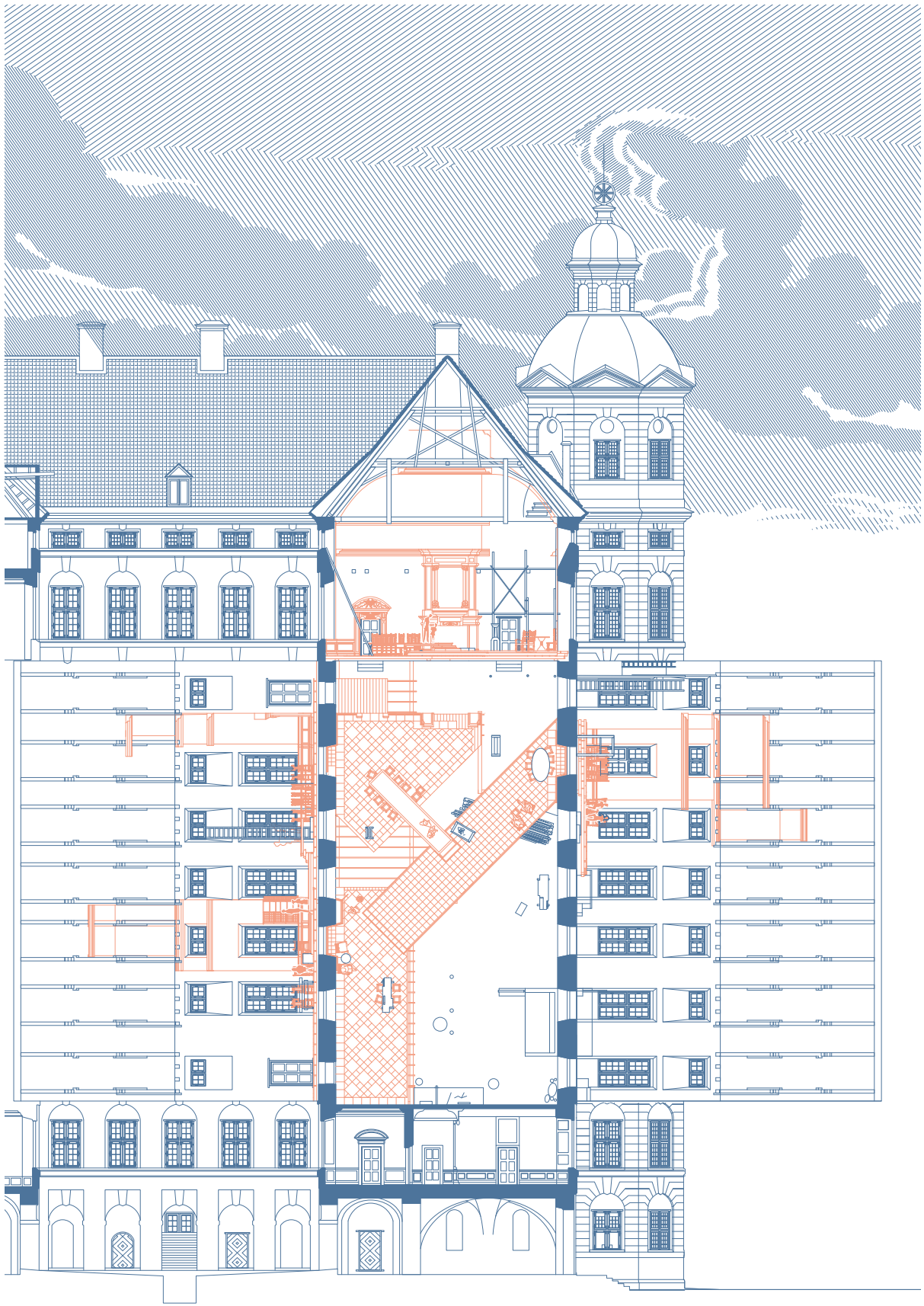
As previously stated, the floor needs an additional layer, not only to save the delicate ceiling underneath from vibrations, but also to reach the intended height to match the doorways, a floor construction is created. The new floor provides greater freedom of movement for the visitor who is no longer restricted to the platform just inside the door. The visitor is invited to explore three different places, all equipped with seating arrangements. The presence of an open bookcase and furniture for relaxed seating indicates the permission to stay. As the day goes by the books of the bookcase may be scattered around the room, creating traces of previous visitors and further emphasises the permission to interact with the objects.

The design of the room is to be a flow starting from the entrance platform and spreads in two directions, one up the wall and one diagonally over to the opposite

wall. From here the intervention flows up the wall and across the ceiling, creating a portion where the intended ceiling is complete from all three out of four sides. The intervention ends back on the floor where the visitor can exit through the other door, passing through and behind the intervention to exit.

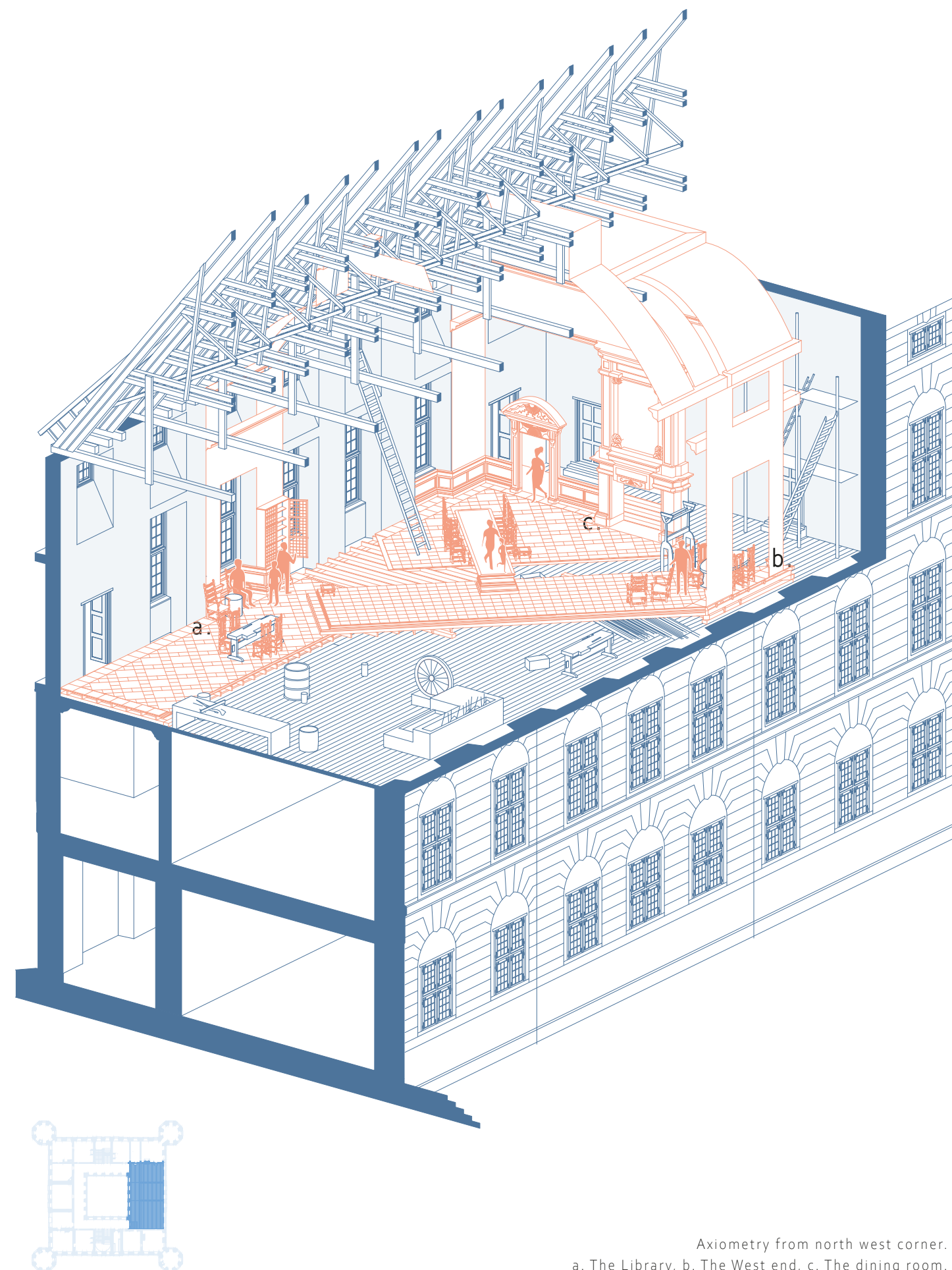
To further engage with the history of the room, the intervention do not only present new object in the existing room, it also engages with existing objects. Some objects are brought to light by their placement on the floor intervention. Others are introduced to a practical use. In each of the three areas there are at least one original object within the new intervention. These objects are either left decorative or made functional. One workers bench is used as a table, one table is used as a table and a set of wood turned pillars are use as legs of a table. The use of historical objects within the intervention is radical to the current operation of the castle however in line with the communicative strategy applied by the intervention.

The intervention as such acts as a contrast to the rest of the castle, where the operation of "do not touch" remains intact.

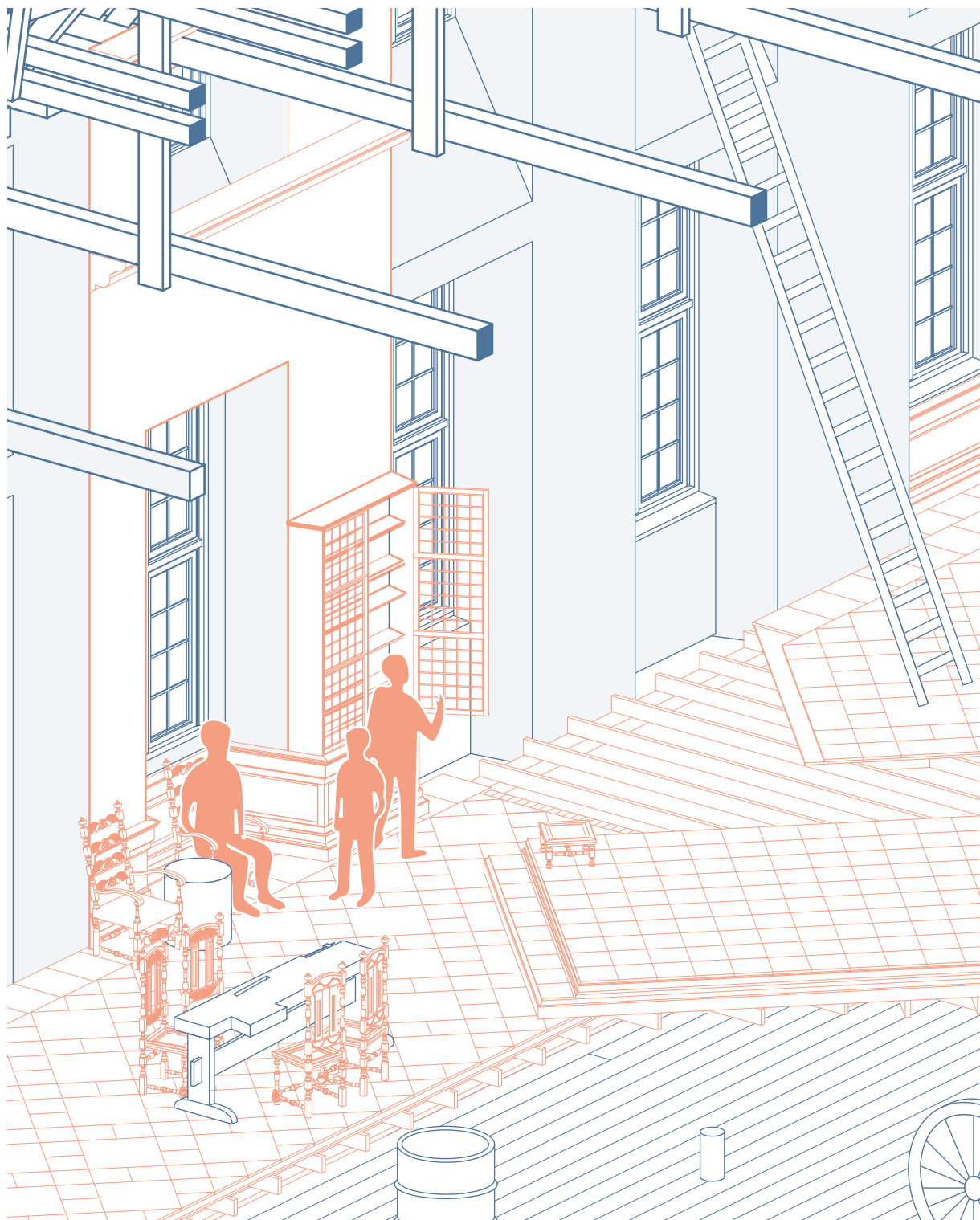


The intervention works strictly with the principles of communicative conservation approach and the additional keywords stated in the theory chapter of this thesis, reversibility and honesty. Reversibility meaning that all interventions can be removed without significant imprints on the historical fabric such as large drilling holes or removal of material. Honesty in the sense of making perfectly clear what object is new and what is old. Throughout the intervention, new objects are to be coated white, leaving them seemingly material-less. This to both guide the visitor to focus on shape rather than material but also to allow space for the visitors own interpretation. By letting the visitors themselves fill in the blanks of material and colour the conversation is increasingly two sided. The visitor, who has at least walked through the hallway and two staircases, as well as probably taken a tour around the rooms of the second floor, will have the materials and colours closely available. By providing, for example the pattern on the floor in similar manner as the patterns in other rooms, the visitor is guided to imagine the room in the colours of the other places. However as the materials and colours are not perfectly known, they are not presented as to not cause confusion. The white objects becomes representations of the finished execution.

Presenting the white, material-less, objects a room with immense patina and materiality makes for an interesting play of old and new, known and speculated. The visitor is invited to be continuously close to both the old and new structures, experiencing their contrast at first hand.



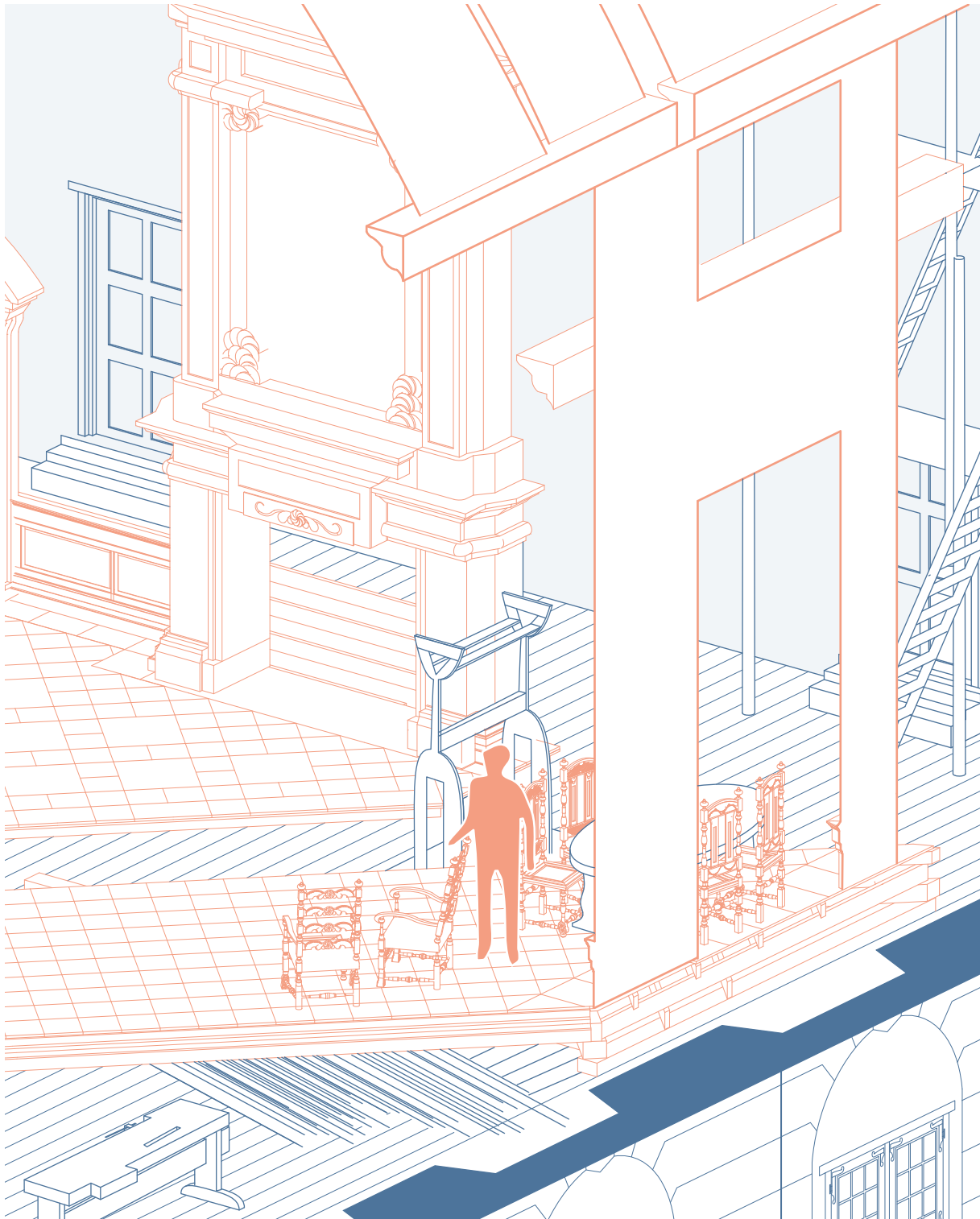
Axiometry from north west corner.
a. The Library, b. The West end, c. The dining room. 59



THE LIBRARY

On the first platform right inside the entrance is a nod to the intentions of Brahe in turning the room into a library. A bookshelf, inspired by the once in the attic library, is left open and holds a verity of books to be red whilst inside the room. The content of the bookshelf should be a range from children books to literature sold in the castle gift shop or perhaps a few literary classics suited for a moment in the grand room. The visitor can choose to sit in the relaxed armchairs, by the authentic work bench or on the steps to the next platform.





THE VIEW

Stepping up from the first platform is the second, hovering over the sensitive floor. Here the visitor is invited to view the room from a new perspective, one that has not been available for many. Seating is arranged around an old table belonging to the inventory of the room. Allowing the visitor direct contact with an authentic object of the room would over time be damaging to the object, however it is also an invitation to the object to be part of a history in the making. A table never gathered around places in a banquet hall never dined in is brought to life.





THE DINING ROOM

Stepping up the three steps from the second platform the visitors find themselves walking out on a table. There are no steps at the other end of the table, however a chair and stool of reasonable proportions can become the steps down to the third platform. This action is designed to evoke the question of what is allowed and not in a space such as this. This is supposed to feel strange, but an intriguing strangeness in the sense of being caught doing something inappropriate. Here the visitors can for example enjoy a packed meal, after all, the original function of the room was to be a banquet hall.





Model image.
66 Made by: Laser cut actylic plastic, 3D printer and overhead prints.

Model image.
67

OBJECTS IN DETAIL

To create the objects that collectively creates the intervention, various steps needs to be taken. Depending on the level of detailing available from historical records, various levels of interpretation is used. For the overall shapes of the objects proposed in the original drawings, research and design are required to turn the abstract objects into manufacturable objects. The larger the intervention the closer the object is to that of the original drawing. The objects range from large ceiling arches to delicate decorations on the furniture objects. With the smaller scale objects, more creative freedom is taken in their design. Together they create a span of the possibilities of using documents of the past.

The objects created are either done so for functional purposes, or for their presence in the original drawing. All objects present in the original section are objects of spacial and atmospheric qualities and are hence vital for the experience of the room. Complementing this is a set of objects dealing with the use of the room. As previously explained, the room's function as a place for rest, reflection, speculation and experience needs a set of objects not present in the original drawing.



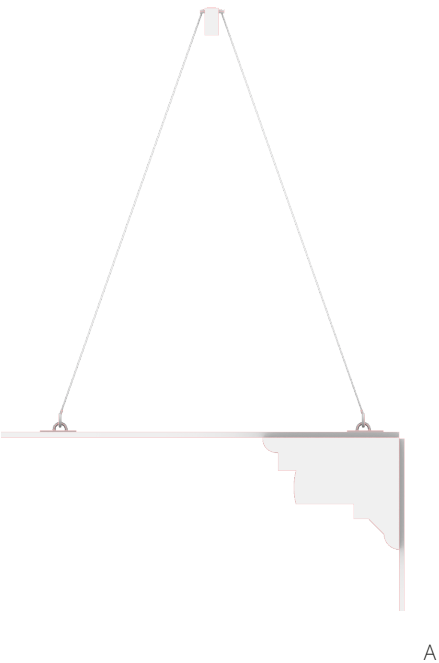
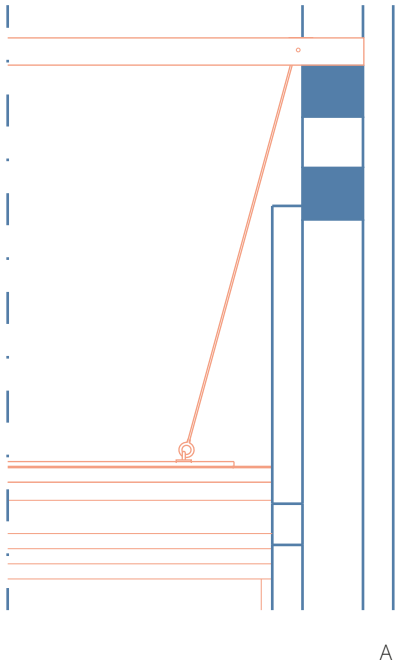
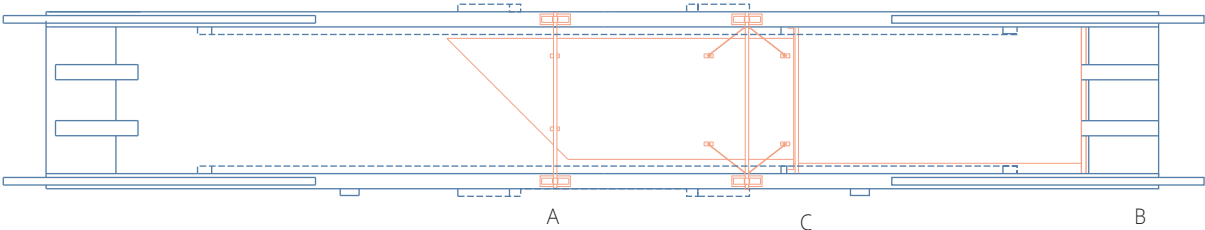
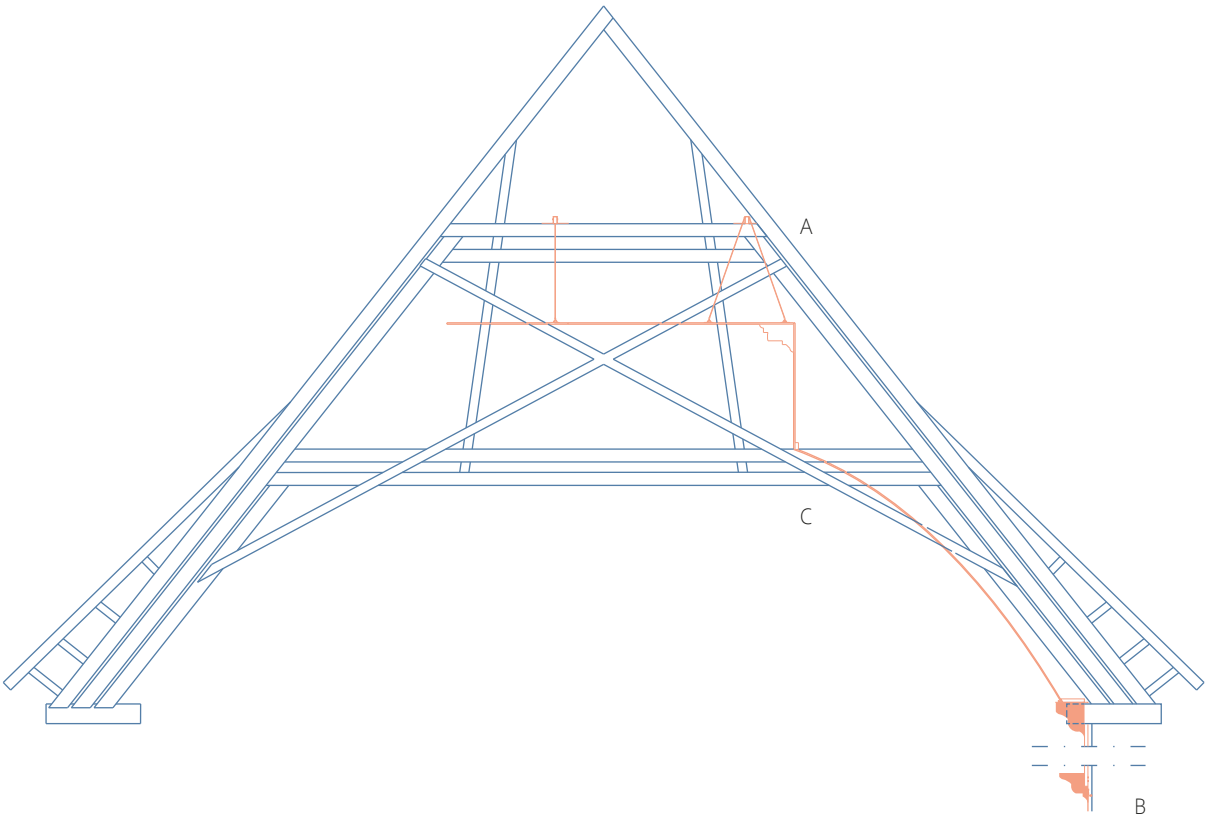
CEILING

The ceiling offers the most prominent juxtaposition in the room and is therefore articulated by allowing two versions of the roof to take its place in the intervention. One being the version of the original drawing with its risen midship. The intention from the drawing is followed without modification and hence the ceiling lies in a position between the beams where it has no natural connection point. Therefore a system of rods is provided to hold the ceiling in place.

The construction of the ceiling object is made to be as considerate as possible to the room's fabric. The object is hanged in the beam structure by rods connected a beam laying atop the topmost beams



(A). The stucco is cut to be threaded onto the shorter beams, exposing the beams though the stucco (B). The arch, made of bent plywood, is placed on top of the short beams, connected to the stucco, and held in place by the midship plate (C).

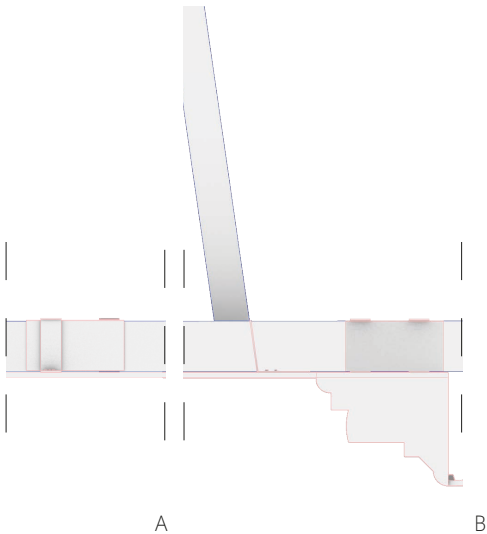
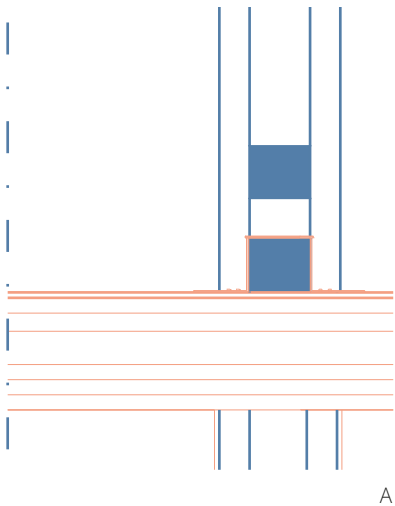
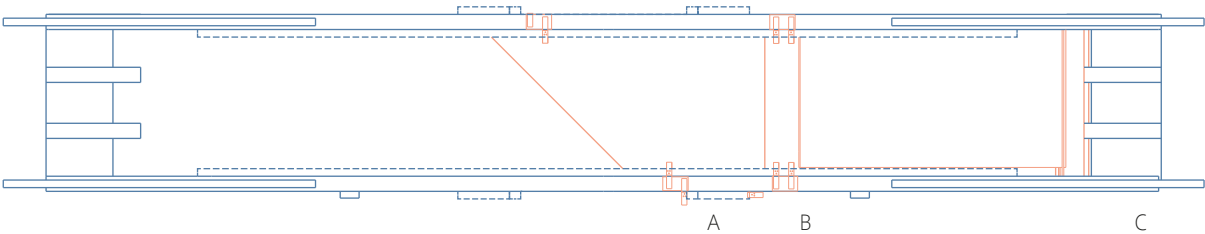
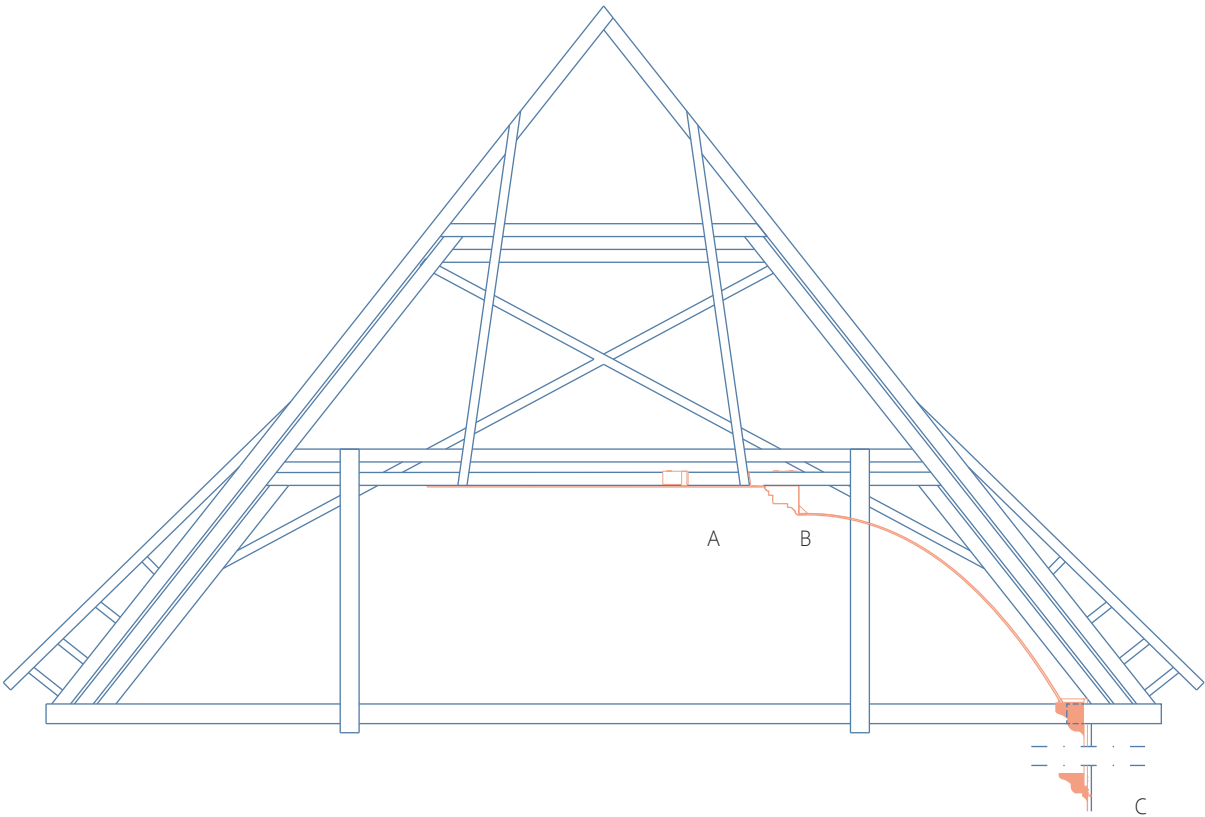
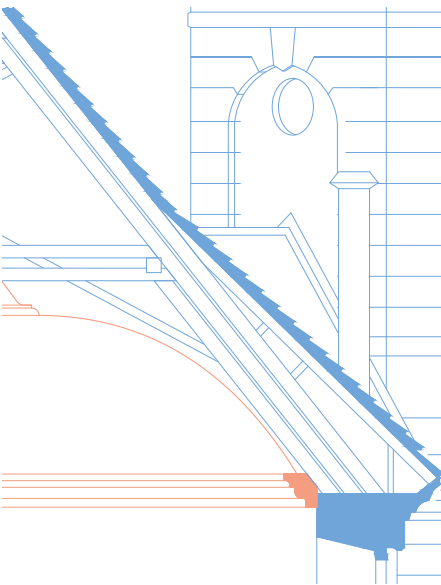


CEILING

The second version of the ceiling takes the existing structure of the room into consideration. In particular this means that the ceiling is modified to have a set of natural connection points. The lowermost beams are additions made later and are hence not considered structural elements meant for the arched ceiling, the middle beams however, are. Hence the modified ceiling object is located between the lowest beams whereas the middle beam pair acts as the primary connection point.

The result is a lower ceiling mid-plate surrounded by the arched sides. Also

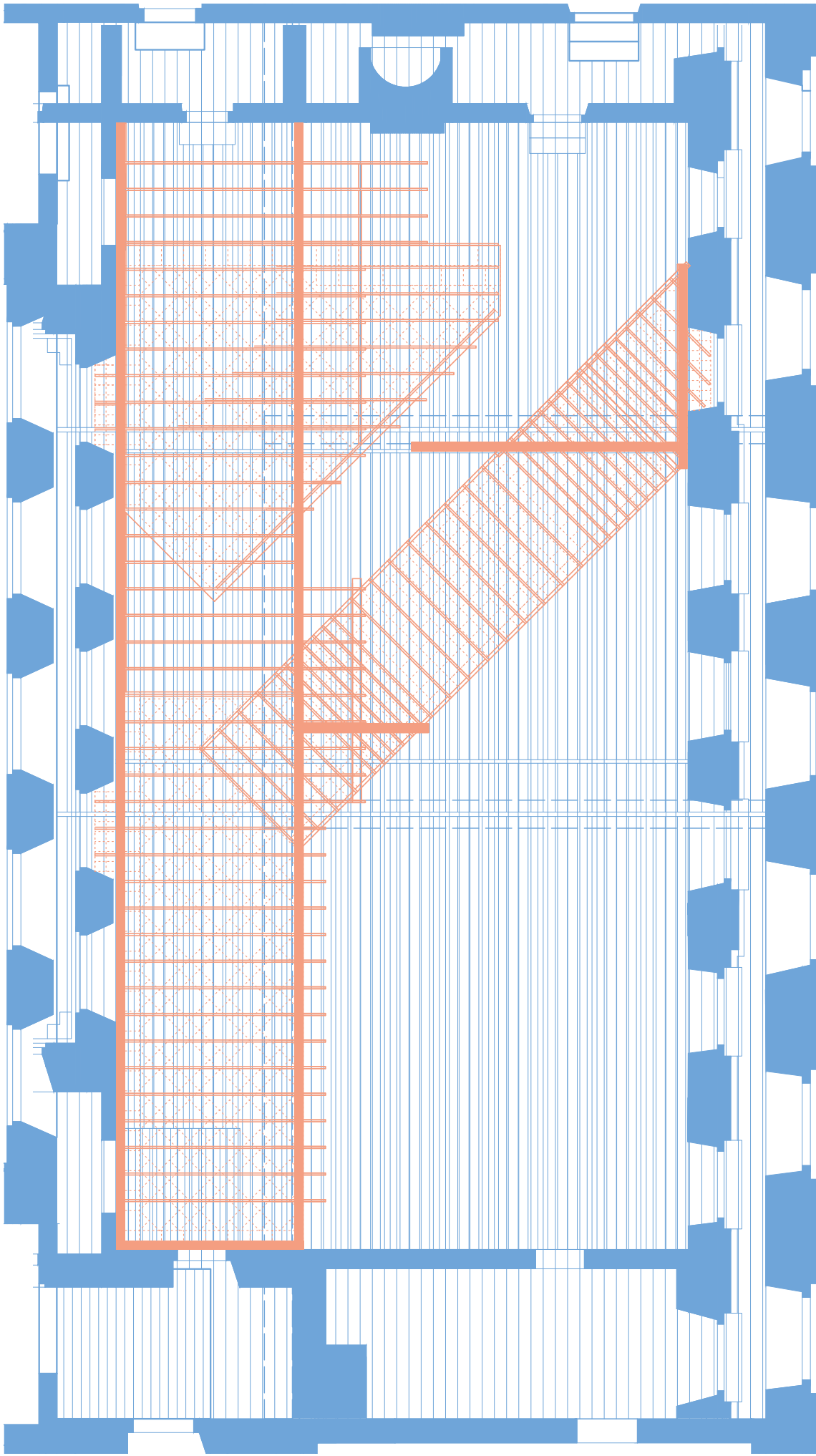
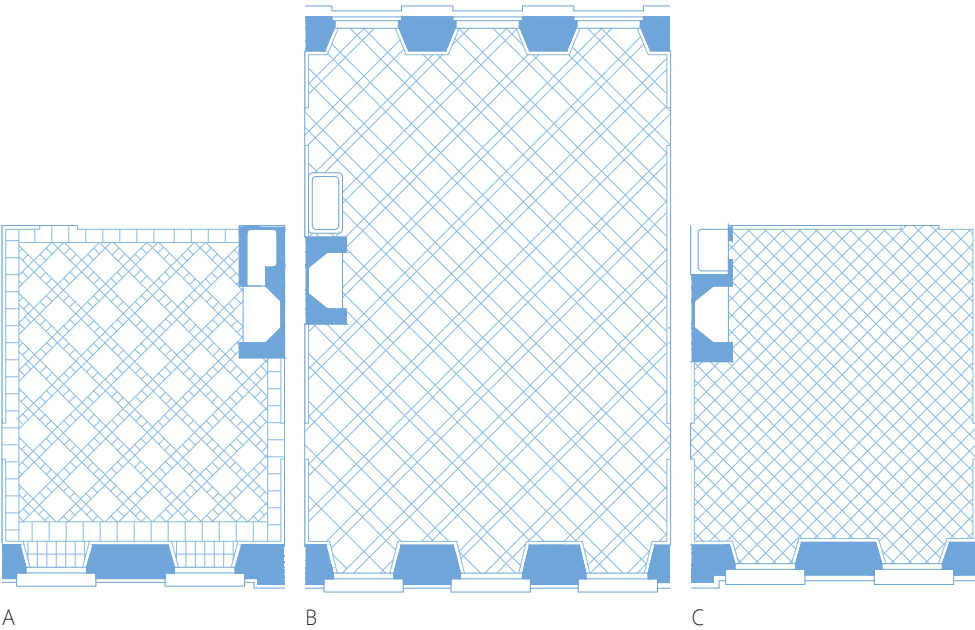
this ceiling object is made with great consideration of the room's fabric. The mid-plate is held by coated metal plates gently securing the mid-panel to the middle beams (A). A wood stucco on either side of the arched plywood is connected in the same manner (B). As in the previous ceiling version the arched panels stand on top of the wood stucco connected to the short beams (C).



FLOOR

The only known archive information about the floor is the statement that the floor should be of different coloured sandstone or marble. As there are existing rooms fitting to this description, those rooms act as inspiration. From A. The reception room of the countess, B. The Royal Dining hall [Kungasalen], C. The reception room of the count. All rooms are in file arrangement on the second floor and together they span the width of the unfinished hall. For the floor of the unfinished hall, the room lining follows that of room a, with the tile sizes combining those of room b and c. The construction principle is shown in dashed line and is made to generate minimum

impact on the underlying ceilings. The structure lies atop the bearing walls of the second floor and the main intervention is, as previously stated, located along the eastern facade, over the corridor area.

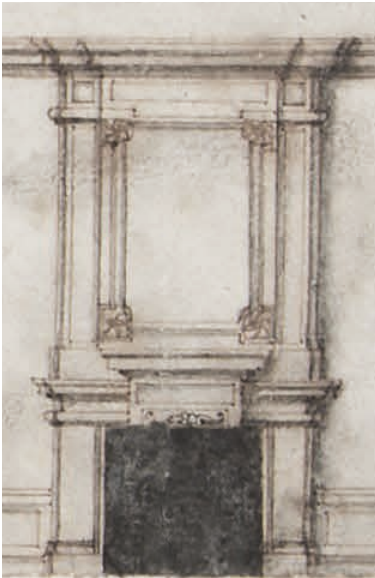


FIREPLACE

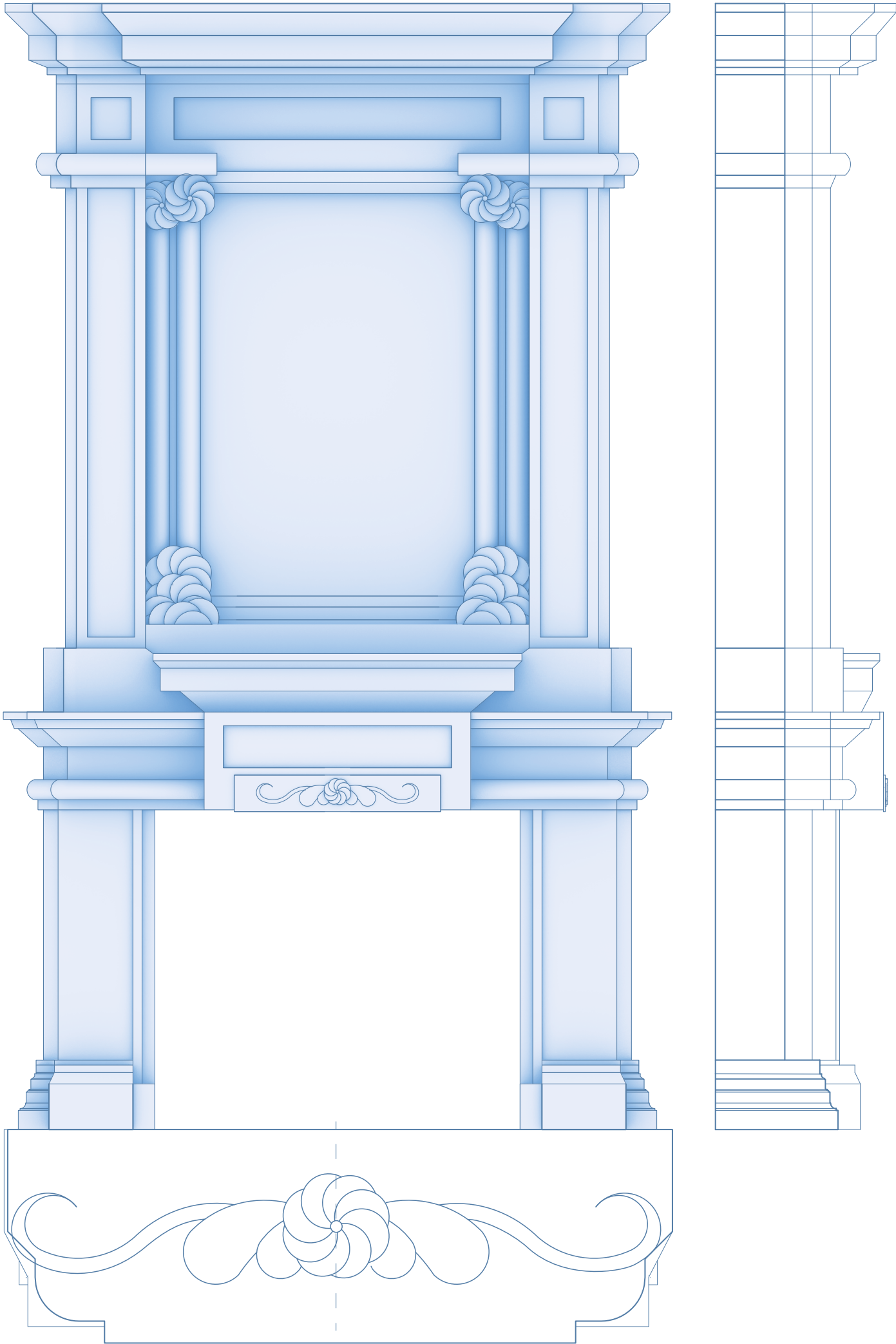
The original drawing of the fireplace is held as the guiding document for the creation of the fireplace. As the detailing is hard to deduce in precision by the section, the details are to be considered as interpretations of the original intentions. In the creation of a three-dimensional object various existing fireplaces were used as inspiration for proportions.

Working from a quite roughly detailed, two dimensional, drawing to a three

dimensional object provides the possibility for multiple interpretations. Although proportions were always strictly followed, ornamentation and shape is in the end a result of research driven design.



Original section, fireplace detail.



DOOR FRAME AND WALL PANELLING

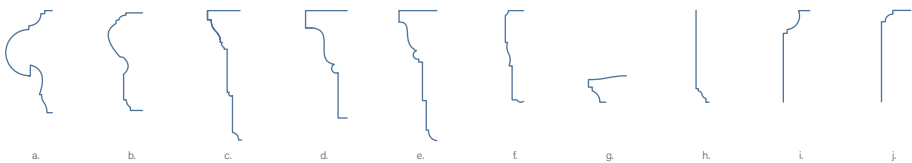
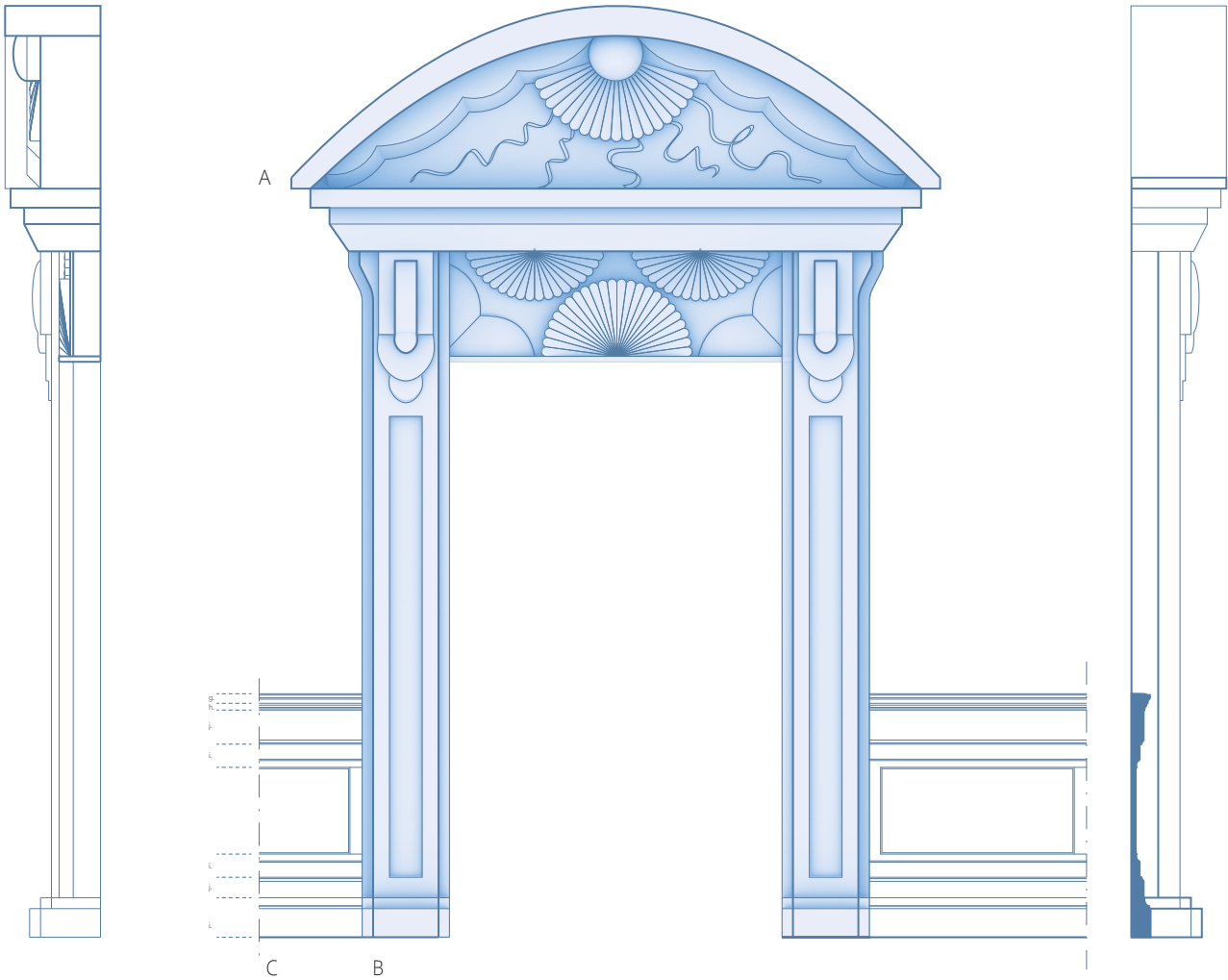
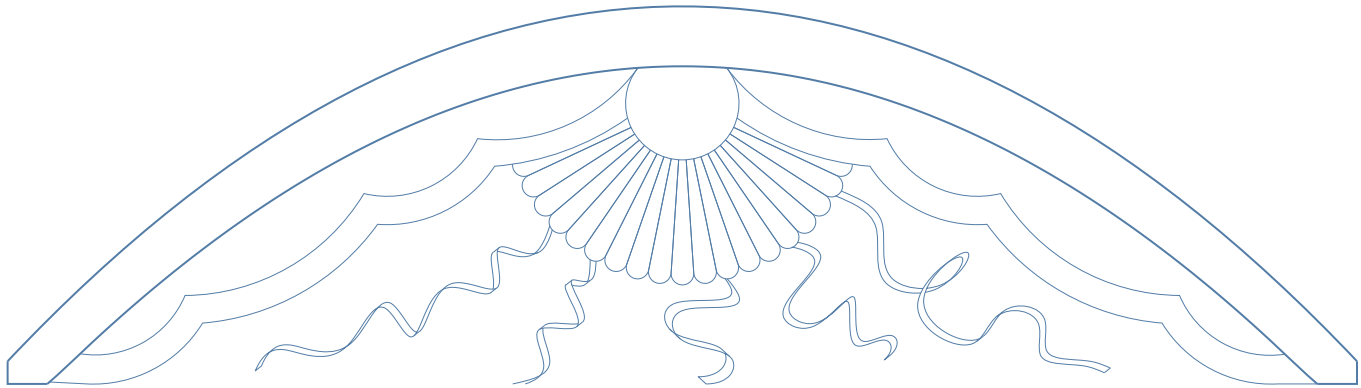
The door frame with its entablature (A) and door casing (B) has the original section as its primary guiding material. Also here the detailing is to be considered interpretations of the original intentions and just as in the creation of the fireplace the research driven design result is a combination of personal design, interpretations, measurements and proportion.

In the case of the door, additional information is provided by the measures made by Sander Rosén in 1942, published in Andrén 1948. This is mainly for the wall panelling (C). The wall panel are constructed of alterations of measured door casings published in the same book. The profiles are scaled, stacked and



Original section, door-frame detail.

combined to match the proportions of the panelling needed in the room. This means catering both to the proportions shown in the original section but then also to the modifications made with the conditions of the room, where the windows are placed lower than in the original drawing, creating a slightly lower wall panel.



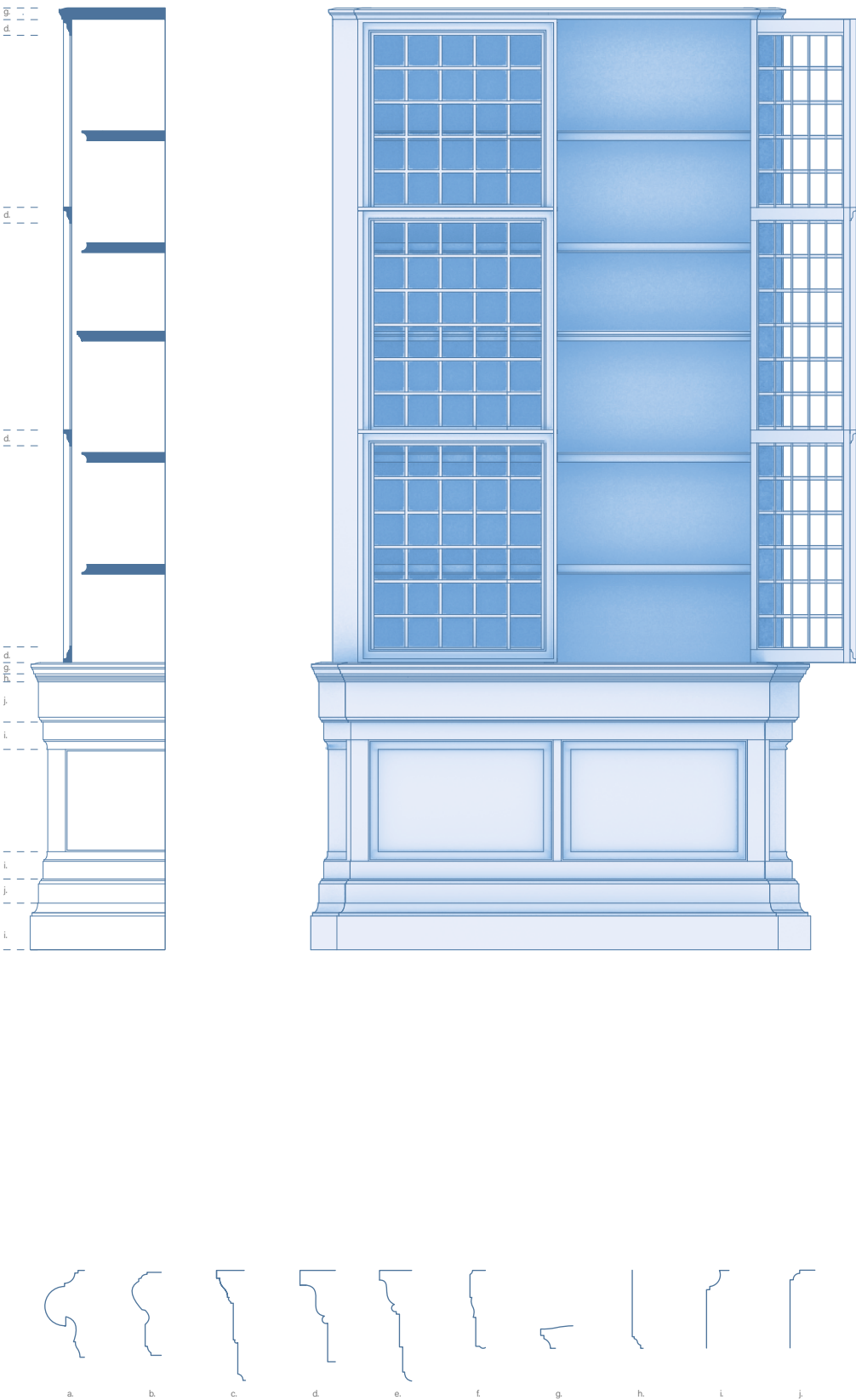
Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948.

BOOKCASE

An interpretation of a bookcase placed in the library of the attic is made as an indicator of phase and length of the visit to the room. The bookcase uses the original as a basis of inspiration and the profiles measured Sander Rosen 1942 in Andrén 1948 as the building blocks of the design. Profiles a to e are door frames and f to i are wall panelling. The wall panelling designed in for the room using the method previously described is used as base to integrate the bookcase in the existing objects.



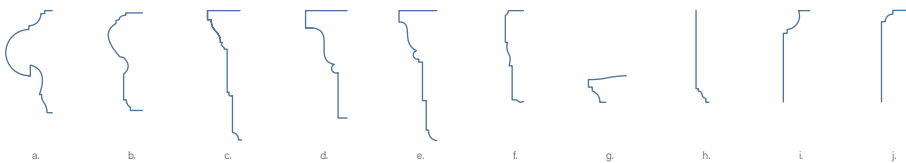
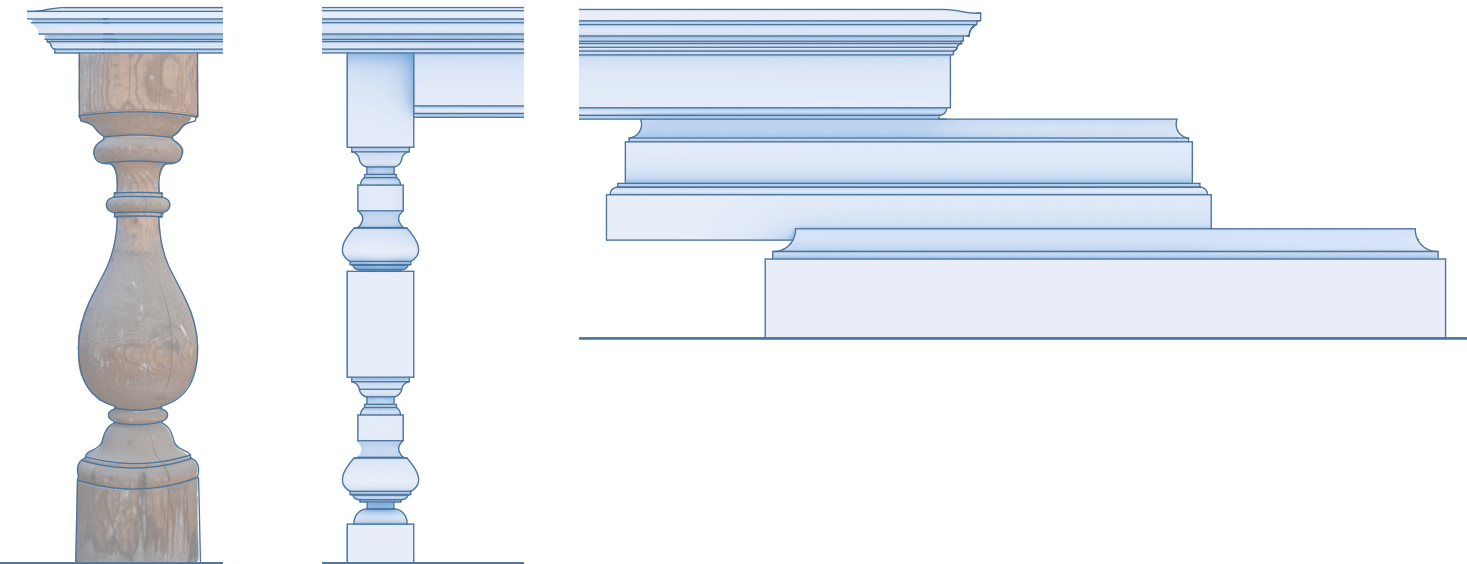
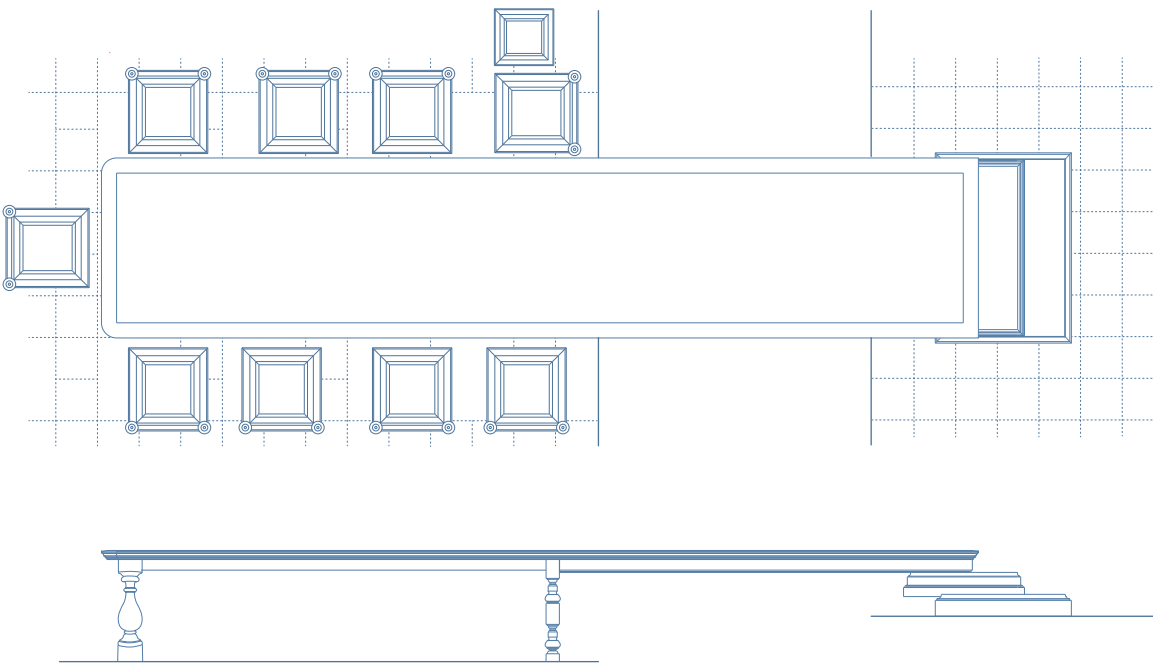
Existing bookcase in attic library.



Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948.

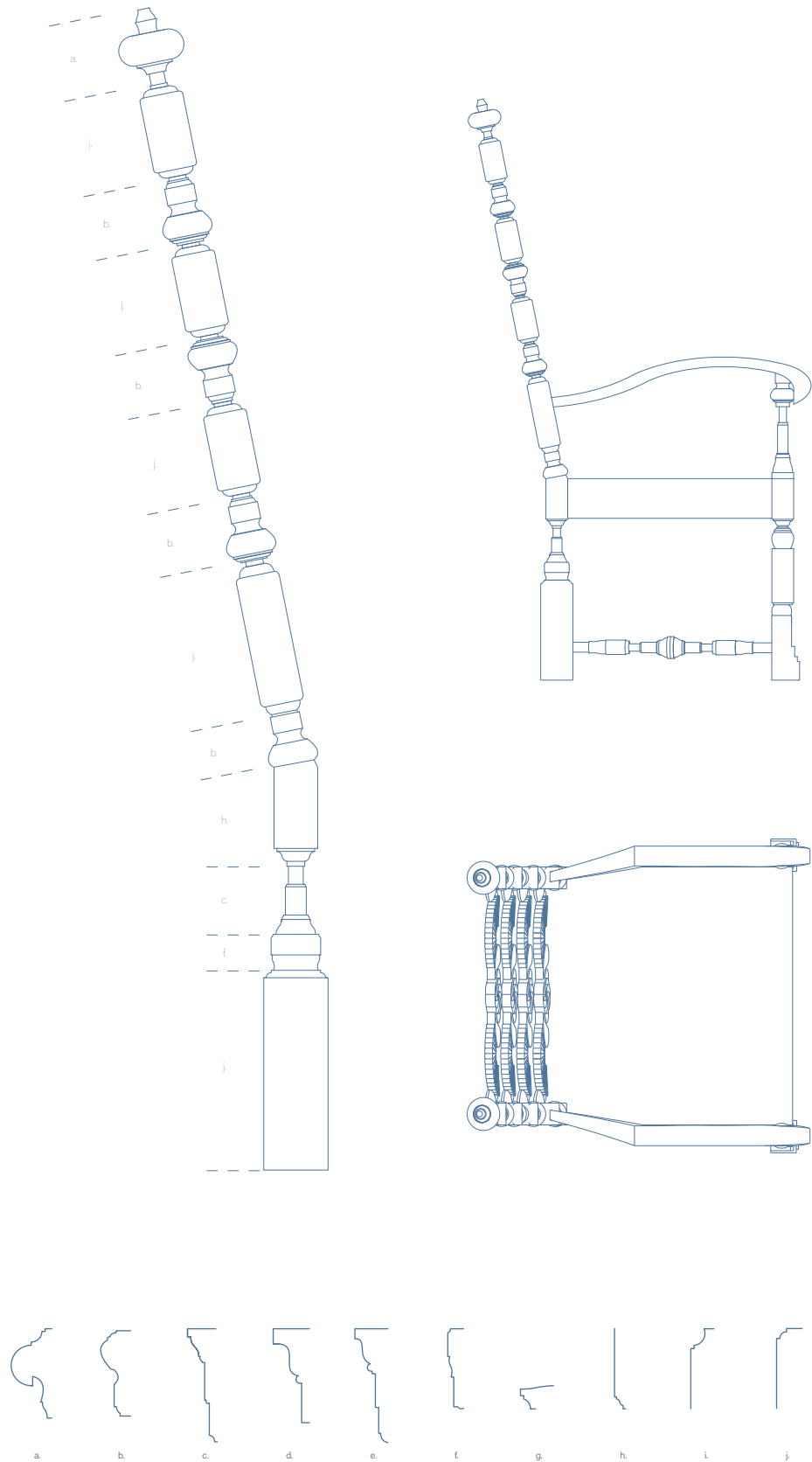
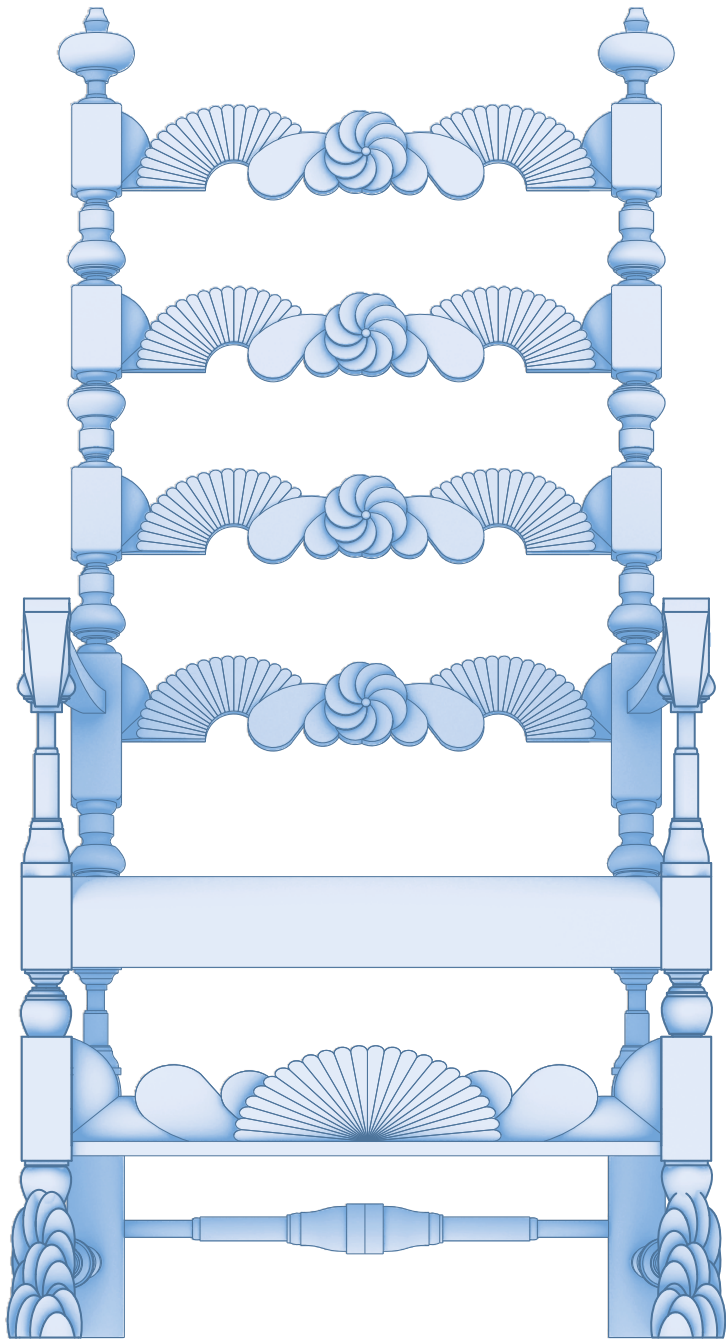
TABLE-BRIDGE

As previously stated, a table doubling as a bridge between the different floor panels is designed. Here an existing object from the inventory of the space is used and reclaimed for a purpose. Putting the antique object to use is a bold suggestion, however one which is of high communicative value. The wooded object is accompanied by objects created from measured profiles. By contrasting the old with the new, also here in level patina and materiality, within the same object, the visitor is brought even closer to the objects.



KARMSTOL

As the original section do not show any furniture, the chairs in the interventions are interpretations of existing furniture. The armchair in question was replicated during the renovation in the 1800. This new chair is not to be a recreation but rather an interpretation of the original chair, created using the proportions of the original with existing profiles of existing carpentry in the castle and ornaments deduced from the original section drawing. Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948.



Armchair of interpretation.
Left: Original (1600s), right: Replica (1800s)

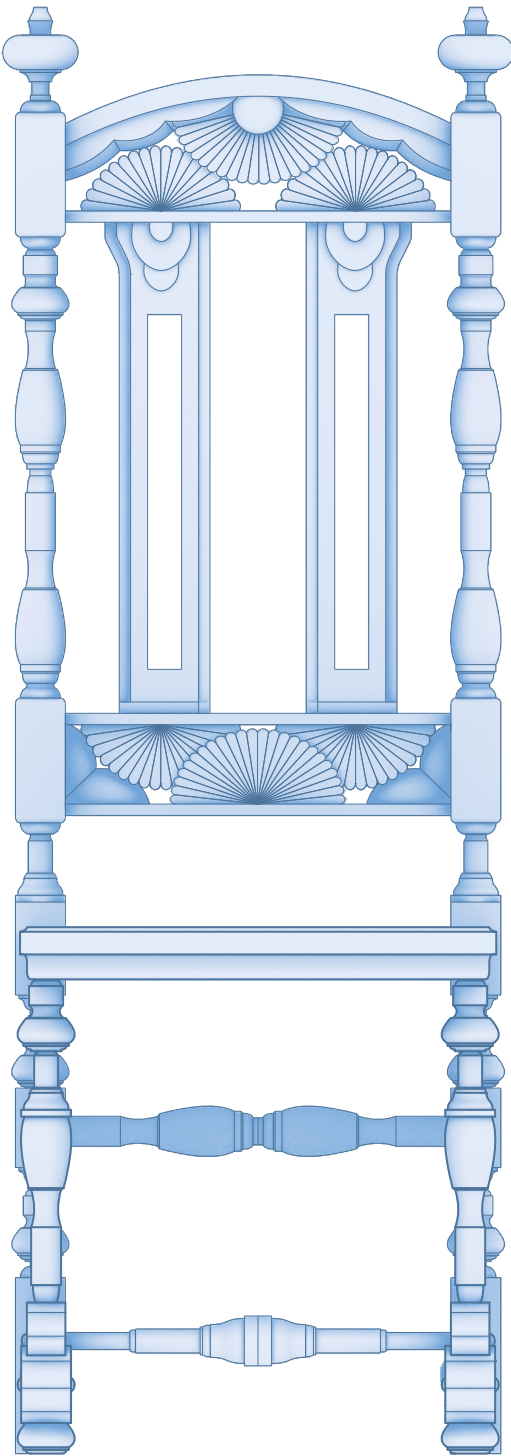
Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948.

KRONSTOL

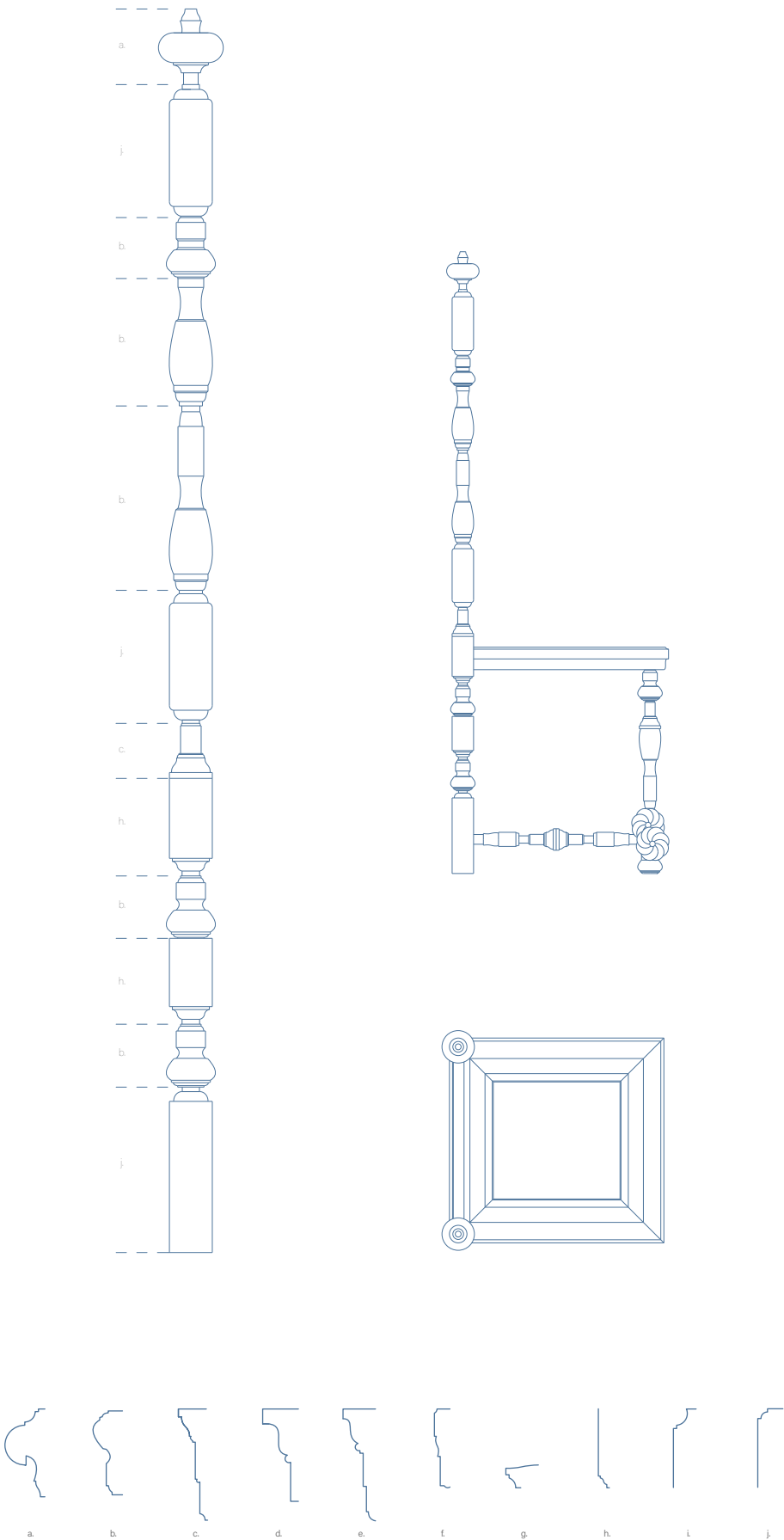
The second chair is to be used for seating by tables and is hence an interpretation of a dining chair. The original chair stands in the reception room of count Wrangel and is one of many with similar execution. Typical baroque rotting seating and high, heavily ornamented, back-piece. The new chair is created using the proportions of the original combined with profiles of existing carpentry in the castle and ornaments deduced from the original section drawing. Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948,



Dining chair of interpretation, 1600's.



Profiles a to e are door frames and f to i are wall panelling, measures by Sander Rosen 1942 in Andrén 1948.





KRONSTOL - MODEL IN SCALE 1:1

The interpretation of the crown chair was produced in scale 1:1 in order to experiment with materiality and production method. The digital fabrication of CNC milling in MDF was primarily chosen due to the lack of wood turning skill but became an investigation of alternative the alternative fabrication method. Letting the robot produce two halves which are glued together, a seam becomes visible. This becomes an indication of the production method. The next step was to experiment with the impact of coating the material in colour. The paint dissolves the materiality, making it ambiguous. Partly due to that MDF is already an unfamiliar material and partly because of the concealing of the material, the painted side of the object has been thought to be both gypsum or a 3D printed object. This ambiguity brings attention rather to the shape, the production and material becomes a secondary question.

DISCUSSION AND REFLECTION

PROJECT RESULT

This project do not put an answer to the question of what is the correct way to deal with our buildings branded as historical monuments. After all, that was never the intention. It does however intend to ask the question and in doing so, question the current practice. As in the case studied in this thesis, it is clear that the way to go about is largely dependent on the space at hand. The unfinished hall of Skokloster is, as its name states, unfinished. It is a room without physical layers, however not without depth. The depth is in the intentions, the dreams and the unrealised. The main issue is that this depth is locked away in drawings and texts and is hence exclusively for those interested enough to do the research and unavailable to the majority of yearly visitors of the castle. This, I claim, robs the visitors of the narrative and the space of its story. Saying that the unfinished hall is simply unfinished, is a far too simplified version of the truth. Making the depth visible and tangible fills the gap of the missing narrative.

However creating a tangible structure from the dreams and intentions of 400 years ago has proven a harder task than initially expected. There were several questions encountered along the way, in

particular that of the use of the room. If one is to complete a grand banquet hall inside a baroque museum in the 2000's, what should it be used as? Considering the function and operation of the castle museum as a whole, and identifying its weaknesses, became a guiding factor to the use. With the intervention the room becomes the only space for casual interaction with history. It provides a place to stay and sit, an activity exclusive to the cafe in the basement. It is a place for playful discovery which invites for discussion. Its incompleteness provides a canvas for the conversation, still leaving the visitors imagination in full use. The space simply tells the visitor what is known and speculates in conversation with the visitor of how it would have looked. The interventions and objects presented all hold a level of speculation, and it is arguably so that it is in this combination of speculation and research that the design itself emerges. The resulting object is as much an invention of my own as it is an application of research. The

The result of this thesis lies to the exploratory and contemporary theories of heritage care, one where the old distinction between restoration and preservation is less extreme and overlap is allowed. It could be placed between

the theories of creative restoration and experimental preservation, perhaps best embodied by communicative conservation. Regardless of theoretical framework, the very coexistence of different, and sometimes contradictory, theories are in themselves arguments for that our interventions and interaction need to be reversible. Perhaps it is the permanence of our interventions that are the greatest issue of all. As Cosgrove ends his bold statement about the Mona Lisa with "we can always remove it later" and it is that very ending that opens all the possibilities, for both present and future. The intervention follows this statement in its reversibility, with its minimal impact on existing fabric but also in its honesty in age. Regardless of the timespan of the intervention, there will never be a question of its authenticity. It will be authentically from 2022.

There is the saying that architecture must be a product of our own time. Perhaps this goes for architectural heritage as well. If we keep relying on opinions and thoughts of historic figures, we make their untangle opinions truths and in its turn lawn. In line with the contemporary theories presented in this thesis I argue that it is the very point of heritage monuments to be communicative. These places perpetuate the stories of the past. Yet the stories are those of people and hence the places become keepers of the past in order to communicate that past to the people of the future. Yet in this claim it is important to remember the people of

the present.

REFLECTIONS

This thesis is written during the alarming times of three simultaneously developing crises. All three do, in their separate ways have a profound connection to the theories and practices of cultural heritage.

The first one is the climate emergency. As the urgency for the building sector to adapt to carbon neutral footprint increases, the industry looks to existing building stock. Here the practice of reversible alterations can become of high value to the industry. The demand for adaptability in the built environment should not be on the cost of cultural heritage, but worse is if the built heritage slows the rate of necessary progress. Reversible strategies would provide a true adaptability.

The second is that of the global pandemic of COVID-19. As country after country closed their borders and restrictions upon our mobility became practise, many turned to experiences in closer range to the home. Here, the value of local heritage and tourism becomes an issue of heritage care. In order for heritage sites in rural locations such as Skokloster to stay interesting to a wider range of people, it needs to be made intuitive. This thesis intervention emphasises the idea of curiosity and interaction in order to allow visitors who may not be prone to the readings of signs or listening to guided tours to take part of the conversation. Historical sites that can be physically

interacted with in a phase that suits the individual is often reserved to kids rooms or adventures designed for younger visitors. In creating spaces where adults too are allowed to explore, speculate and stay, the history can be explored together, despite differences in age.

The third and last crisis is that of the ongoing (at the moment of writing) war on Ukraine. There is nothing as destructive on a country as a war. For obvious reason this is also highly destructive on the country's cultural heritage. Buildings being bombed and put to ruin alters the memory of the site forever. Still, for the day that the country will rebuild, the thoughts on honesty and transparency of age will become relevant. To leave room for the communicative power of places, and to let them be part of the narrative, enhances not only the understanding for future generations but also the respect for the past. The perfect reconstruction disguises the past in an expression that future generations may, or may not, understand. Still leaving sites of ruin is not a functioning practise for our social environment and rebuilding must follow the destruction. For this, the thesis expression of partial, or exposing, reconstruction can be of value. Upon this reflection, an issue and a story that has not been given great room in this thesis is the problematic past of the reason for the existence of Skokloster castle in the first place. The builder and first owner of the castle, Carl Gustaf Wrangel, has an income largely generated from wars. This in a time in Swedish history where Sweden was the warfare country. Invading and claiming

land for an expansion of the kingdom. It may be argued that this story lie beyond the delimitations of this thesis, however it should be stated that economical, political and ethical stories should always be part of the cultural heritage. Although nostalgia and wonder over times passed in and on its own is not dangerous, there is great danger in romanisation of the old if done in blind for the full story.

CONCLUSIONS

In conclusion, the project becomes a practice in dealing with the vocabulary of contemporary conservation of heritage, the words of subject, communication, reversibility and story. In contrast to the old battling theories of reconstruction or preservation, contemporary theories understand the value in both concepts and in particular the value in their coexistence. Be it the dust on the latex sheets by Otero Pailos (see page 21), the architecture of Florece and Prats (see page 23) or the drawings of Bronstein (see page 24) they all deal with communication of multiple stories. Still they way in which they go about give largely different results. This due to the largely different places and perhaps even more importantly, the intended use, of the spaces.

There is no one answer to the issues of handling with cultural heritage, which is precisely why the discussion can never end. The questions of conservation are, in an almost humorous aspect, in constant development. So on the note of how contemporary theories on conservation

can aid communication of a sites tangible and intangible history the thesis finds its answer in design, in physical interventions and in a continuous story. Although the proposed intervention may be improbable in its implementation, it is not impossible. What becomes more relevant than the projects physical realisation is its questioning of the current practise. If a place of historical significance does not present a full narrative, if further information is found and if there is a possibility of bridging the communicative gap, these sites should be allowed an elasticity in their fabric. If places of cultural significance are never allowed to be touched and change with current times, they pose risk of becoming imprisoned by their own age. If new stories are not allowed into the historical fabric of places, they are at risk of loosing their cultural significance. After all, as stated by Viñjas, objects do not have rights, people do (2005).

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