



CONCERN TO CONSERVE

*Investigating how the transformation of the manager's house at Lyckholms
brewery can provide adaptive reuse and cultural value to its context.*

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Concern to Conserve
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ABSTRACT

"As an architect, you design for the present with an awareness of the past for a future which is essentially unknown".

Norman Foster

The city of Gothenburg is in a constant development and transformation mode. There is a plan by the City Planning Department of the Municipality of Gothenburg for the city to expand by approximately one third by 2035.

Most societies, including that of Sweden, have shown an interest in the preservation of historical buildings in order to maintain the value of their inherent history. However, as it is challenging for the appropriate function of a particular building to be found there is continual growth and present day society's needs are very different from those of the past.

On the contrary, what is of great value in postmodern times is the need for authenticity. In the age of digitization, urbanization and replication society needs this value more than ever before. Historical buildings have a history to share, an element worth preserving that extends well into the past and this is incomparable.

One of these buildings is the manager's residence at the Lyckholms brewery. It was constructed in 1891 and is located on the southeast quarter of Gothenburg, between Korsvägen and Mölndal.

The history of the Lyckholms brewery is associated with various activities such as trade and commercial operations but plans for a contemporary use have been halted to this day for reasons unknown. The manager's residence has been used as a conference venue, yet as for various reasons it is difficult to adapt it to this function no suitable application has been found so far.

The main focus of this process being the manager's residence, the aim of this thesis is to establish an independent foundation, a hub for conservators plus an additional workshop in the adjacent space.

The method is consolidated with an extensive theory and research into the building and the outdoor area and this is the driving force for the design.

The goal is to present a transformation project which preserves the history and design of the building though adding a new structure in the existing surrounding space with a focus on promoting adaptive reuse both as a strategy and a concept.

Key words: adaptive reuse, transformation, historical building

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(22.5 credits)

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READING INSTRUCTIONS

This thesis consists of the chapters 'Prelude, The Lyckholms brewery, An association for conservators, Concept, The proposal, and Postlude'.

Prelude

The prelude contains explanatory content regarding the background of this thesis, research questions to be answered, methods, and delimitations.

The Lyckholms brewery

This chapter consists of the historical framework of the brewery, site analysis, and an overview of the Lyckholms manager's residence.

An association for conservators

Includes an extensive analysis of the interior of the residence.

Concept

Structures the vision of the design concept, presents the new programme, and showcases reference projects.

The proposal

Depicts the idea and the design through drawings, visualizations, and illustrations.

Postlude

Reflects the conclusion of the process.



Image 1. The main entrance where leads to the manager's house.

Chapter 1

PRELUDE

BACKGROUND

By 2035, the city of Gothenburg plans to apply an expansion planning strategy using existing resources, developing cores with profundity, and creating strong co-operation between the services. (City of Gothenburg, 2023)

In our postmodern age, the constant growth of cities and mechanization of human labor, has led to the dominance of high-rise buildings in the natural environment, seriously altering its identity.

Design strategies for the adaptive reuse of historical buildings have steadily evolved over the years. This is due to the high density of the urban context leading to fewer opportunities for new construction, along with the worldwide promotion of sustainable development limiting demolition and investment for the transformation of existing structures. (Plevoets, 2019)

Coming across the Lyckholms brewery complex as a recommended transformation project, more specifically the manager's residence, I had visions of the

potential for transformation

The building's function as a base for the Association for Conservators arose during the discussion with Bo Anders Lagerqvist, senior lecturer at the University of Gothenburg, Department of Conservation Communication.

In the interview, discussions were over obstacles new conservators and professionals encounter, difficulties of having a conservation studio, cost of materials, networking, and space for open workshops, exhibitions, and seminars.

This economic and socio-cultural approach can provide tourist, social, cultural, and economic value not only to conservators or artists but also society in general.

This master's thesis focuses on combining conservation of the building via adaptive reuse as a concept, through reinforcing its cultural heritage.



Image 2. The sign of "Lyckholms" in the entrance on the south side.

PURPOSE AND AIM

This thesis aims to investigate the transformational potential of the Lyckholms manager's building through sustainability and implementation of theoretical research and strategies which could be applied to this and other projects of similar frameworks.

Through the design proposal, the goal is to present an Association for a Conservators House that preserves the historical value of the building and creates an authentic historical atmosphere which its tenants and visitors would experience.

The aim is also to use the existing resources as a strategy to redesign, reformulate and

adapt the new function to the existing structure according to the Association's needs. The project envisages a rendering of a cultural public identity, the preservation of the building's history and revival of its qualities.

At the same time, utilization of facts as elements to influence and implement the Association's program is a crucial method through this process. My aspiration through this thesis is to highlight the significance of transforming historical buildings through sustainability and preserving cultural heritage.

THESIS QUESTIONS

Research for the design project will focus on the main research question through this thesis being:

1. How can adaptive reuse of the Lyckholms manager's residence preserve its cultural heritage?

The specific research questions for this thesis are:

2. How the Association for Conservators can be adapted to the Lyckholms manager's residence?
3. Which external additions and changes would enhance the historical building in the current urban context?

METHOD

The method for this project will include a research process with the theoretical framework as well as analysis of and visits to the site, research into previous reports on the existing building, sketching, photographing, and accentuating the relevant qualities of reference projects.

The theoretical part of this thesis will focus on existing literature, publications, and reference projects which examine the adaptive reuse of historical buildings.

The connection between theory and design, and descriptive equipment conservators use will provide valuable input regarding the operation of the proposal.

As PEAB owns the property, it has been difficult to transform the building into a space for conferences as not only is the building protected but it also doesn't fulfill requirements for this function. As a result no appropriate use has been found for it to this today.

Constant contact with Bo Anders Lagerqvist, senior lecturer at the University of Gothenburg, Department of Conservation Communication, has led to a better understanding of conservation and its connection with adaptive reuse.

THEORY AND APPROACH

The thesis will examine the role of the building in the urban context and the function potentials with regard to needs of the society.

The University of Gothenburg's, Department of Conservation especially needs a space for the new graduate conservators as well as a studio for professionals. The creation of a freestanding foundation for their mutual support and promoting their art to the public will fill that gap.

At the same time, it will provide a space for open public workshops by the Association of Conservators where equipment could be used and advantage of the

knowledge of the members could be taken to repair and give their own projects a new lease on life.

Thorough research into the building will be the foundation for its enhancement and highlighting its cultural value. Existing research, drawings, and personal input will have a significantly positive impact on the process and aid in achieving the expected outcome.

Reference projects for this thesis are selected based on similarities with the future function of the building and its typology.

FOCUS AND DELIMITATIONS

The main focus is to underline the adaptive reuse of this current structure through sustainability.

This project will not analyze the other structures on the site but it will concentrate only the manager's residence at the Lyckholms brewery. The thesis will not present the current state from a construction perspective, but will rather focus on the presentation of an overall impression and showcase the potential of some rooms still of no designated use as well as adjacent outdoor space.

It will not present a proposal to be used for similar buildings, but will rather focus

on the existing building and find ways to implement the needs of its new users.

It will centre on the transformation of the manager's residence at the Lyckholms brewery with adaptive reuse and emphasize how to consolidate a new addition in the outdoor space with the existing structure.

Chapter 2

THE LYCKHOLMS BREWERY

THE HISTORY

Brewing in Gothenburg.

The city of Gothenburg's long history of brewing and consuming beer dates back to 1621. The beer industry progressively developed between the 16th and 18th centuries with leading brewers Johan Casparsson Poppelman and the Scotsman George Carnegie. (Göteborg & Co, 2023)

Years of success and glory followed, until the onset of the decline in the 90s. During that time, many small breweries were taken over by Pripps who were then bought out by Denmark based Carlsberg, resulting in the dramatic decrease of local beer production. The old brewery facilities of Pripps, Carnegie and Lyckholm, are the attestation of the beer industry through their brick structure and history. (Göteborg & Co, 2023)

However, beer production has been resurrected for the city of Gothenburg in the last 20 years in the form of microbreweries, with the Dugges brewery as the pioneer. (Göteborg & Co, 2023)

The Lyckholms brewery.

Lyckholms Brewery was founded by the brewer Johan Wilhelm Lyckholm in 1881. Most of the structures in the factory were erected by 1900 designed by A. L. Thune and constructed by F. O. Peterson. (Antiquum AB, 2015)

With demand being high from the outset expansion was inevitable. This growth of the brewery meant the constant addition of new structures and equipment. At its peak in 1927, Lyckholms collaborated with another well reputed brewery, AB J.A Pripps & Son, and the Pripp & Lyckholm Group was established in the city of Gothenburg. (Antiquum AB, 2015)

In 1964, the brewery joined forces with AB Stockholms Breweries and was renamed Pripps. A decade later, the facilities were moved to another brewery in Högsbo, Västra Frölunda. After 94 years of operation, the brewery was closed down, resulting in the entire Lyckholms complex being deserted. (Antiquum AB, 2015)

The history of the Lyckholms brewery is associated with various operations such as commerce and other functions but the plans have been frozen until today for reasons unknown. The manager's residence did operate as a conference venue, though it is difficult to adapt to this function because of restrictions in permitted changes due to preservation purposes, and it still has no use until today.



Image 3. Scene from the bridge on Möndalsån.



Image 4. Scene from the basket repair workshop.

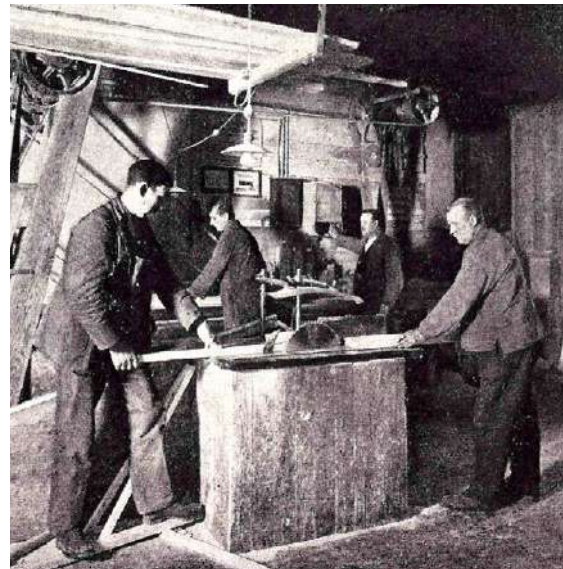


Image 5. Scene from the carpentry workshop.

THE SITE

Context

Lyckholms brewery is located in the southern part of Gothenburg, and is 1,2 km from the central station Korsvägen. The focal building, part of the brewery quarter, is located directly in the center.

The neighborhood consists of residential buildings with the dominant function being offices, including the well known construction company PEAB, the owner of the brewery.

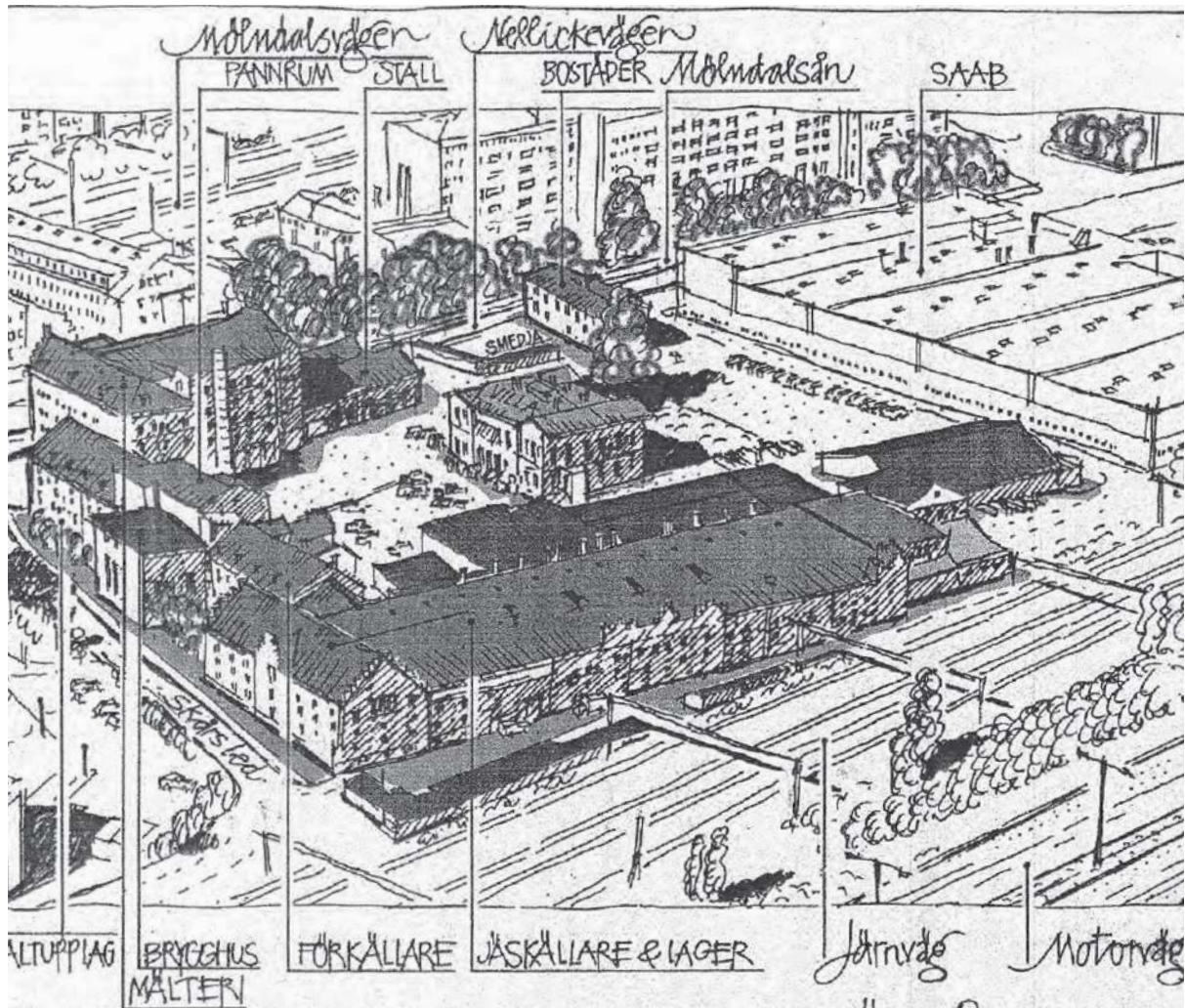


Image 6. Handmade perspective drawing by the architect F. O. Peterson.

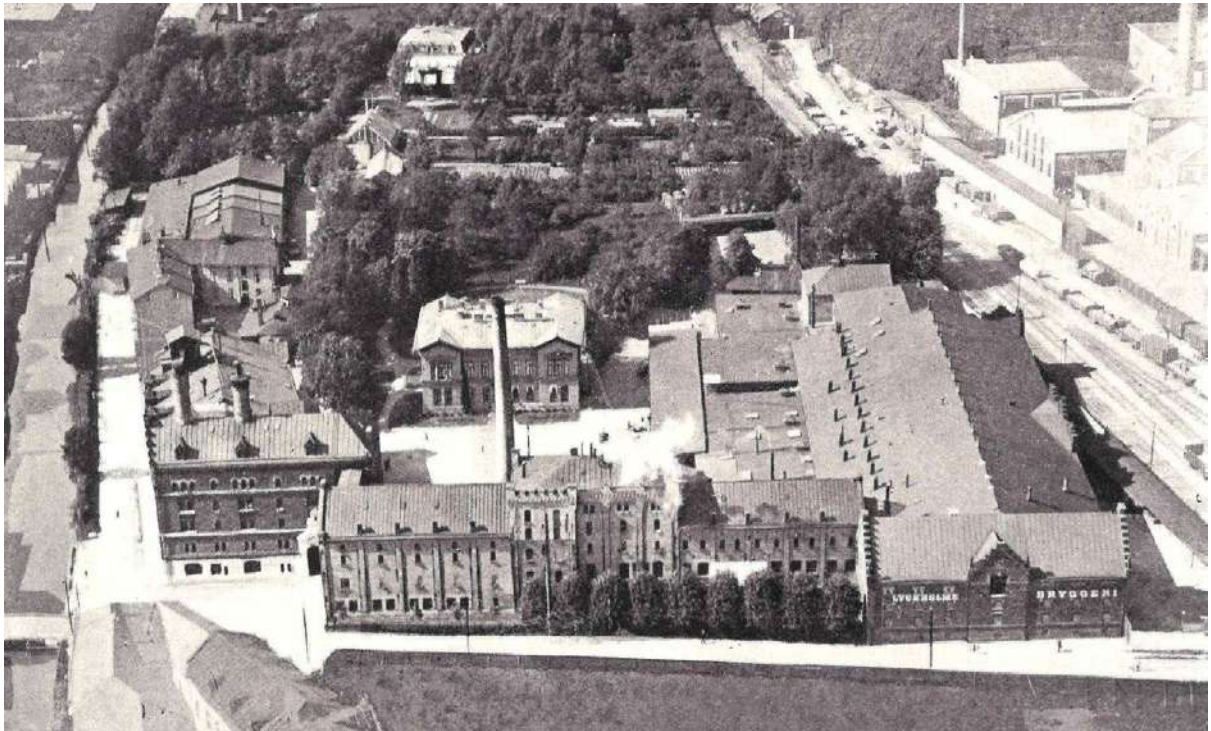


Image 7. Aerial photo in 1931.

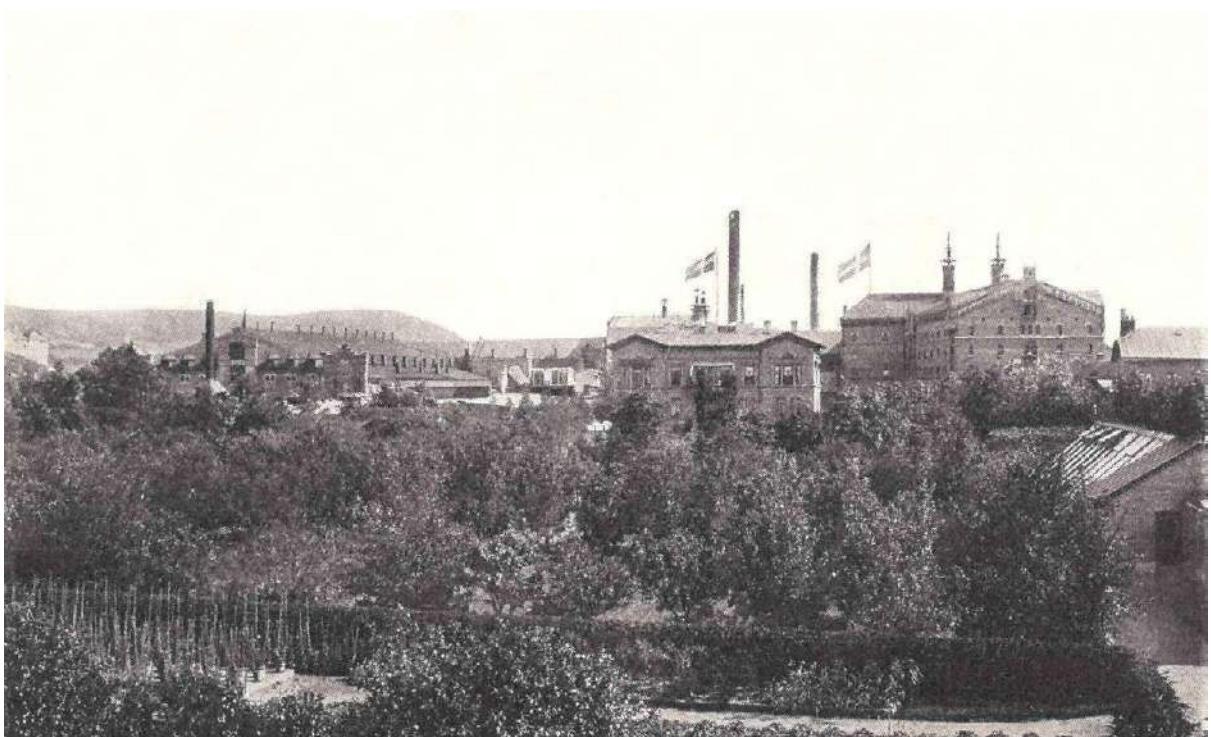
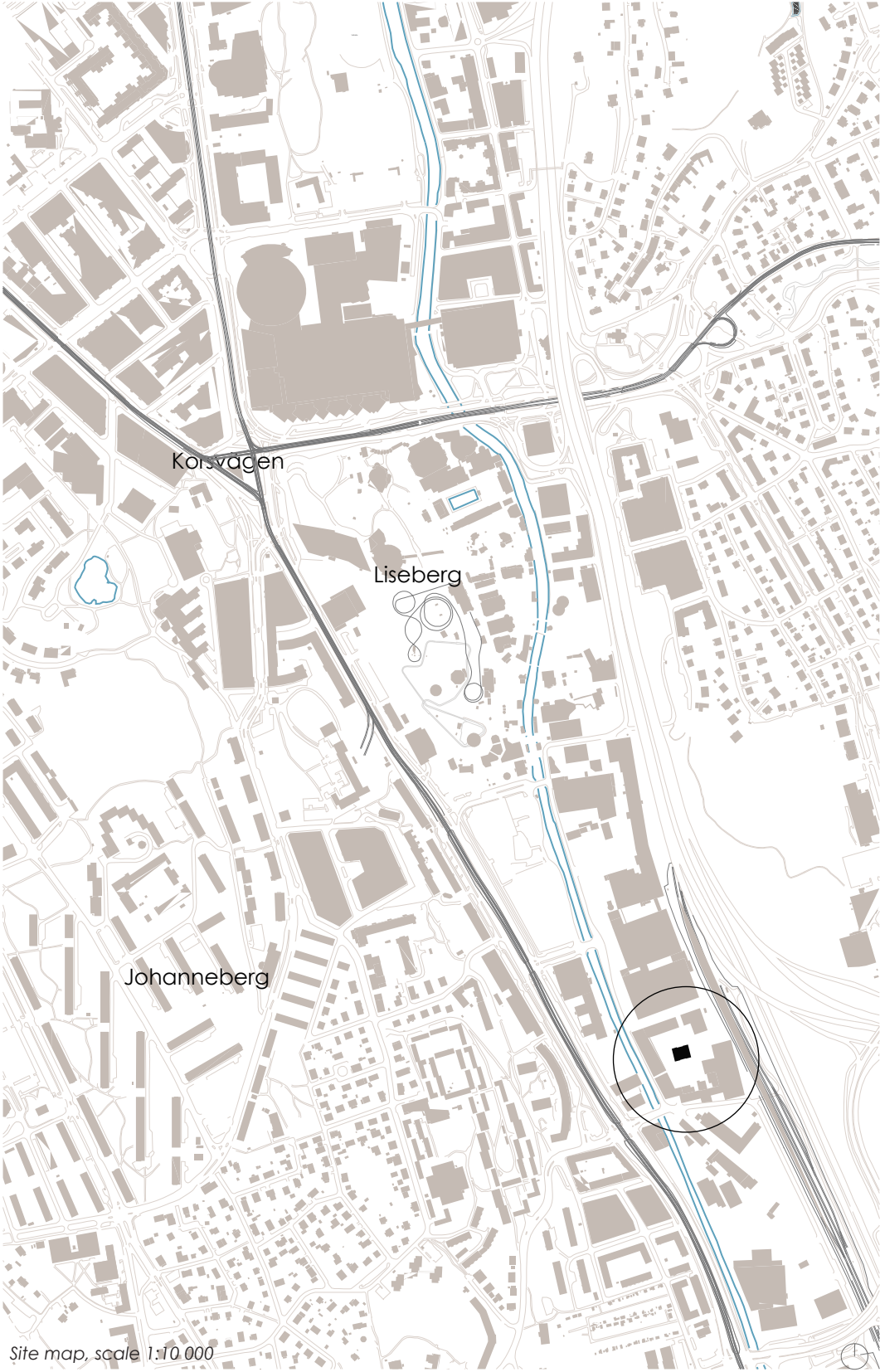


Image 8. North perspective showing the garden within the brewery quarter.

SITE MAP



Site map, scale 1:10.000

THE COMPLEX OVER TIME

The complex until 1930.

Lyckholms brewery gradually developed, with the first stage in 1881 consisting of the brewery, workshop, malt storage, basement, and storage buildings, with additions one year of rinsing, tapping, pasteurization, garages, and a shelter. In 1884, stables were added, and in 1886 the boiler room and the machine hall and in 1889, a fermentation, and new storage building were added. The following year, the malt house was built, and in 1891, the manager's residence, the worker's house, and the woodshed were constructed. From 1929 to 1930, additions such as rinsing, tapping, storage, transformer plant, the mass filter, pasteurization, workshops, smiths, and laundry, completed the brewery's facilities. (Schéel, Wiberg, 1933)

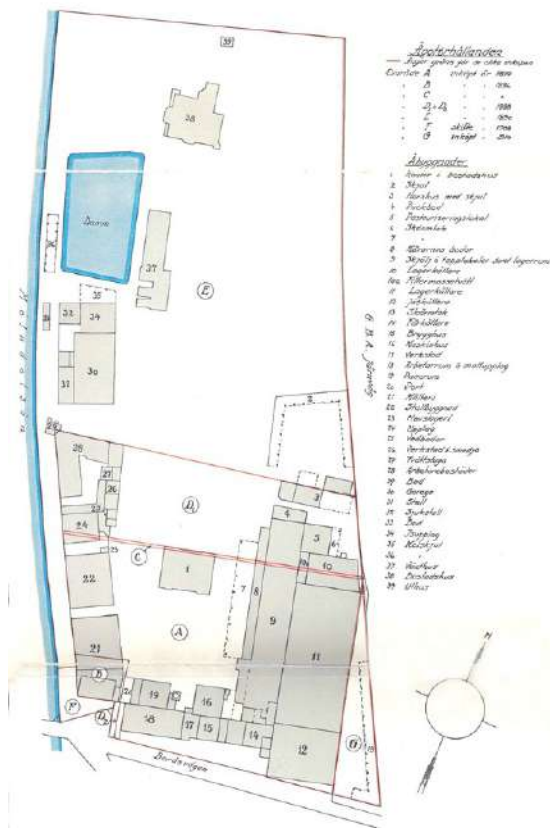


Figure 9. Site Plan in 1930.

The complex in 2023.

Today the Lyckholms brewery is abandoned and is owned by property developer PEAB AB. The company has built a high-rise office building, where one can find their offices on the 13th floor. After demolishing, one the worker's house, and two the storage building, the company proposed two new office buildings of 8300 sqm in total. The manager's residence was completely renovated in 2014 and operates as a conference venue today with various obstacles such as the size of rooms, and accessibility. For this reason, the company is looking for a new function for the building as well as for the remaining facilities of the brewery. There is a proposal for the factory to be transformed into a hotel, and a cafe/bar. Another is to build a new hotel in the parking area.

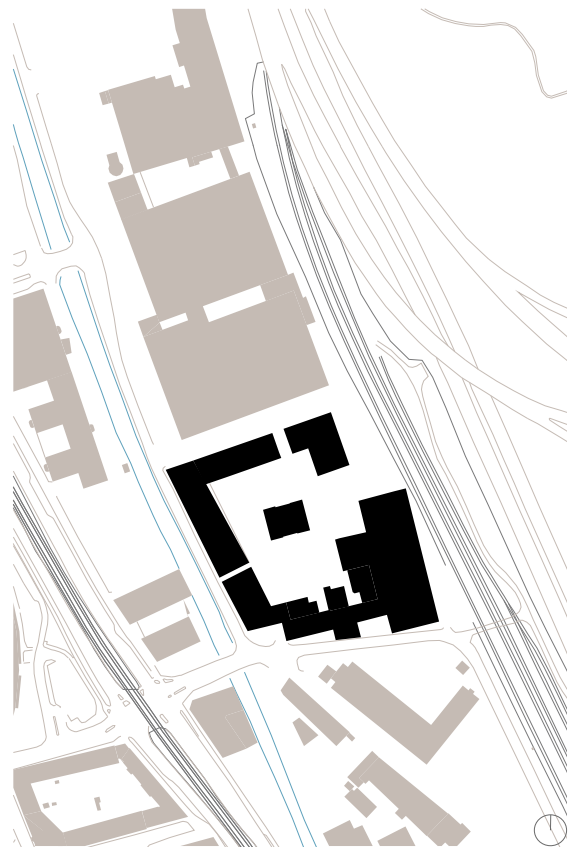


Figure 10. Current site plan, scale 1:5000.

SITE MAP

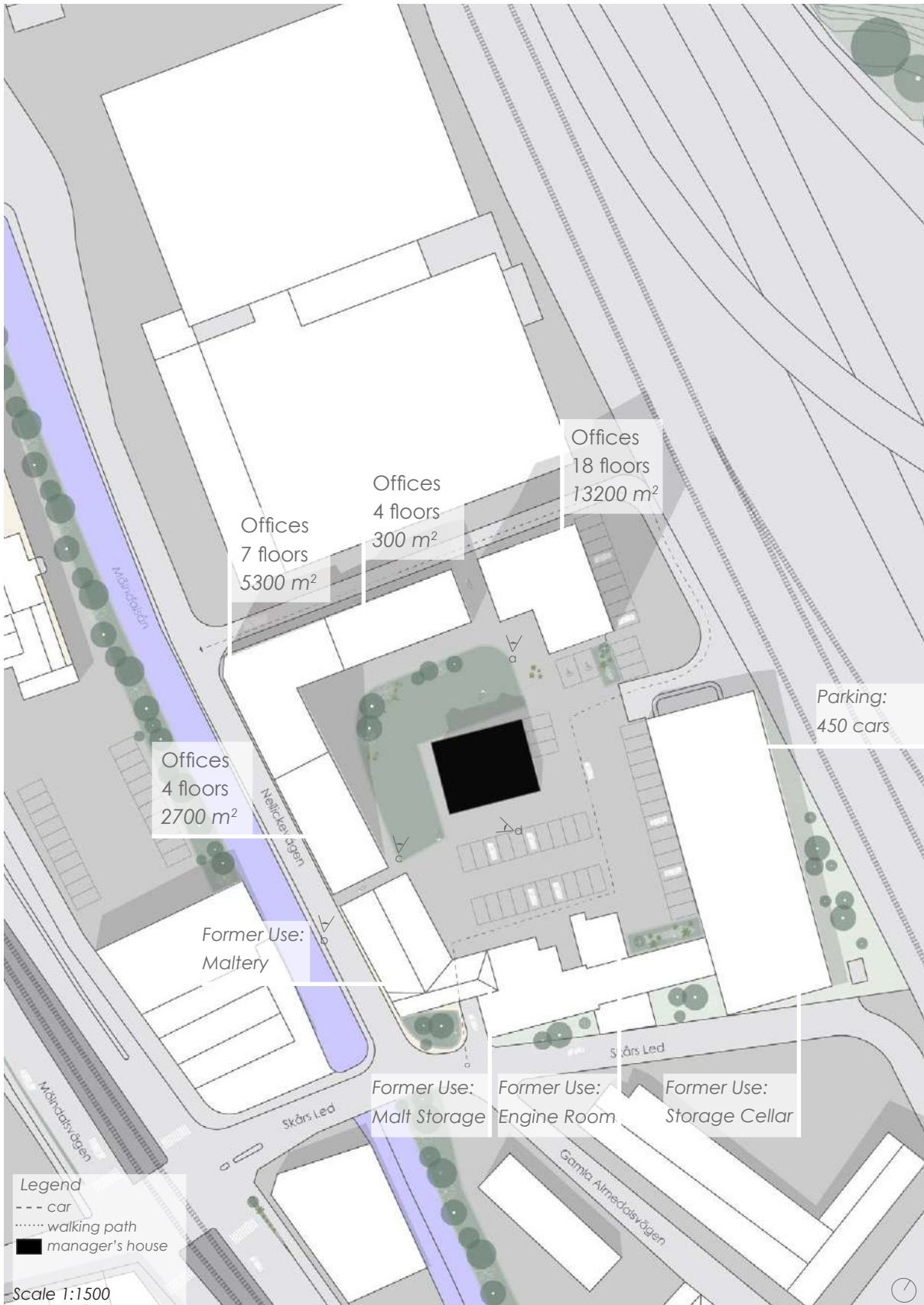




Image 11. (a) Office building, where PEAB's office is located.

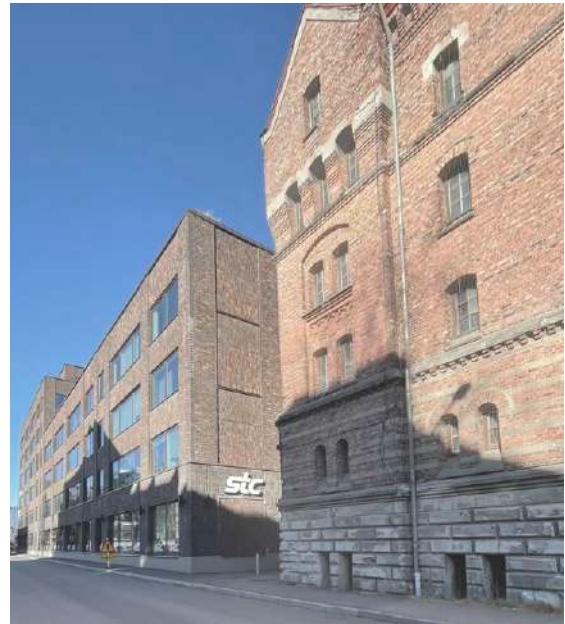


Image 12. (b) View from the road showing the empty passage for pedestrians.



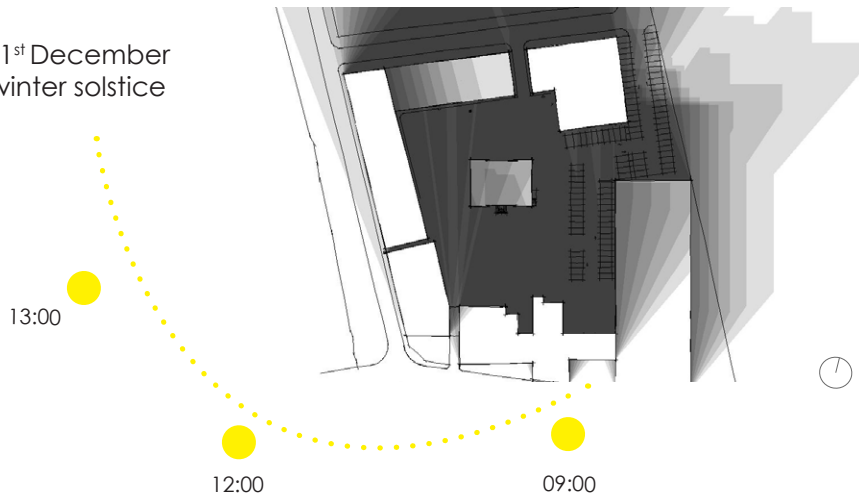
Image 13. (c) Outdoor space from the east side.



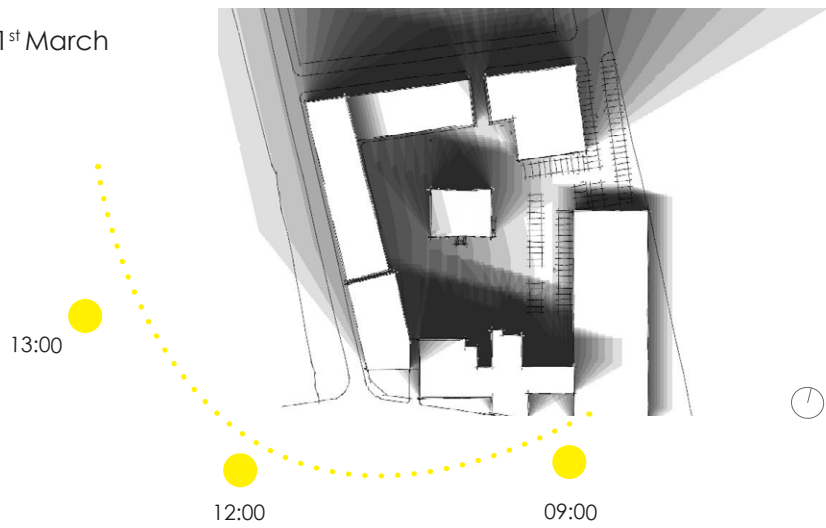
Image 14. (d) View from the parking on the south side.

STUDY OF SHADING

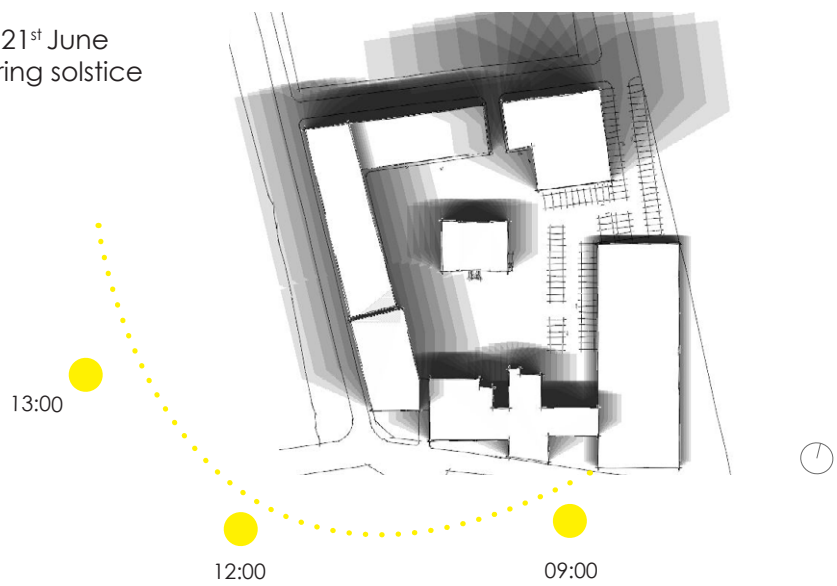
21st December
winter solstice



21st March



21st June
spring solstice



THE BUILDING

Property

J. W. Lyckholm's residence was built in 1890 and is located towards Mölndalsån, between Korsvägen and Mölndal. It can barely be seen from the main road, as it is centrally located in the yard of the brewery.

The villa, designed in Neo-Renaissance style, is very lavish and was designed by well-known architect Adrian Crispin Peterson, responsible for many structures in the area. (Antiquum AB, 2015)

The outer shell of the manager's residence is built in brick with cement plaster facades. The facades have been decorated with detailed patterns in Neo-Renaissance style. The building consists of two floors with a basement and attic. (Antiquum AB, 2015)

The southern facade is symmetrically designed with the main entrance recessed in the center. The centered entrance on the south side is surrounded by columns and pilasters.

The residence was inhabited in 1890 by JW Lyckholm with dual utility; office on the first floor and residence on the second. In 1892, the residence had central heating installed through heating pipes from the brewery's central boiler. This innovation rendered the villa the first structure with central heating in Gothenburg. (Antiquum AB, 2015)

On the ground floor, apart from the office, it functioned as a social space with a billiard room, smoking room and guest room. On the upper level, there was Johan Wilhelm Lyckholm's residence with his drawing room, dining room, library, parlor, bedroom, sitting area, bathroom, servant's room and kitchen.

After Johan Wilhelm Lyckholm's death, his brother Melcher Lyckholm took over the brewery and the villa. In 1924, when his nephew Vilhelm Månsson took charge of the business, the villa only functioned as offices. (Antiquum AB, 2015)

New adjustments were needed to meet the requirements of this function such as the east entrance and bigger offices. As the business grew, new spaces were needed such as a cashier's office, an accounting room, an accounts department, a laboratory and a manager's office.



Image 15. The office villa.



Image 16. Scene from the delivery during Easter in 1912, outside the villa, where the entrance at the eastern side has not been added.

TIMELINE OF THE BUILDING

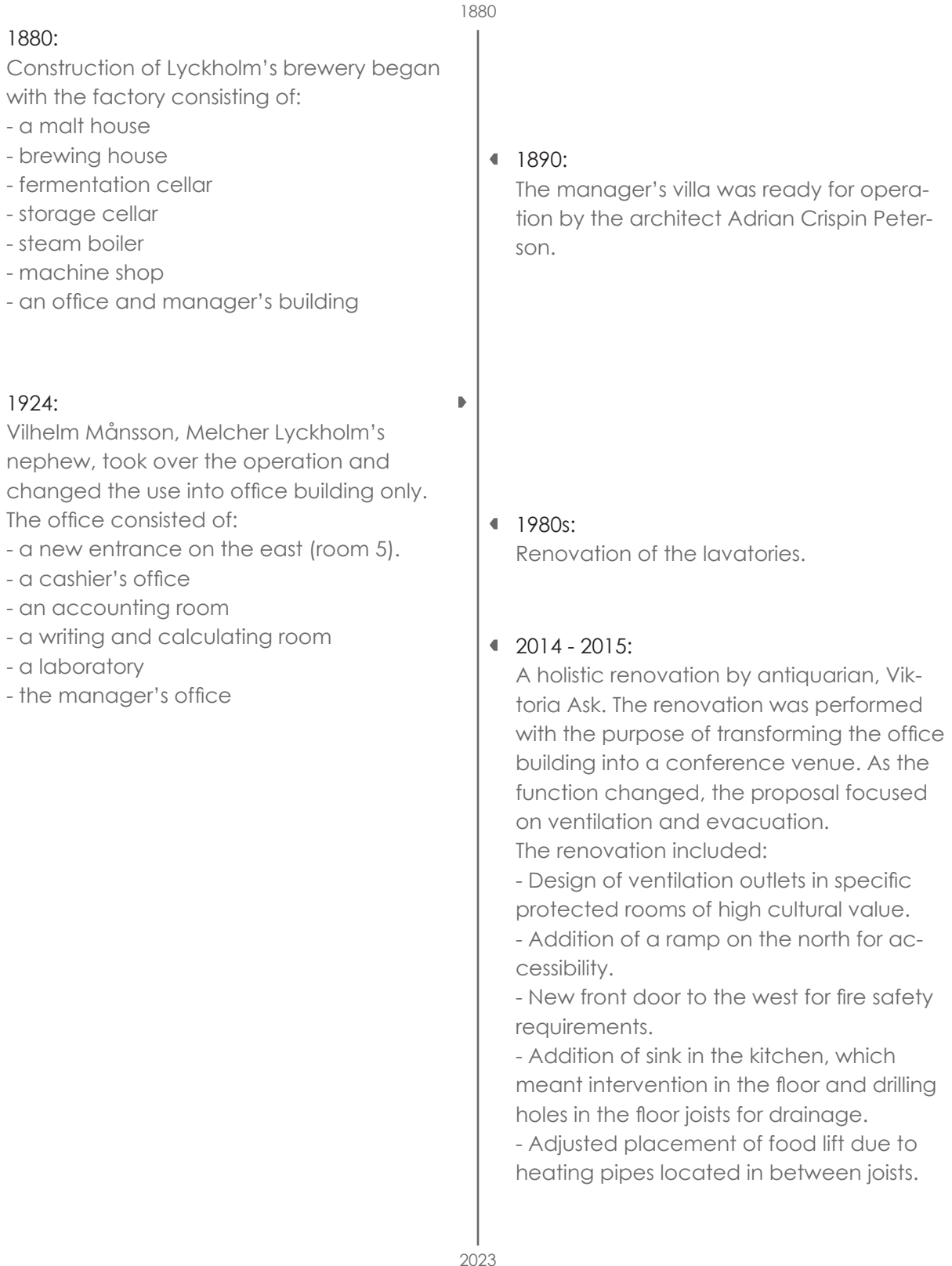




Image 17. Manager's office, 1924.



Image 18. Cashier's office, 1924.



Image 19. Accounting office, 1924.



Image 20. South facade with the centered main entrance.



Image 21. Panorama view from the eastern side, highlighting the relationship between the manager's house and brewery structures.



Image 22. Panorama view from the western side, highlighting the position of the manager's house in the inner outdoor space.



Image 23. North facade with the added ramp.



Image 24. East facade with the added ramp.



Image 25. Part of the Lyckholms factory in relation with the manager's house.

CURRENT FLOORPLANS



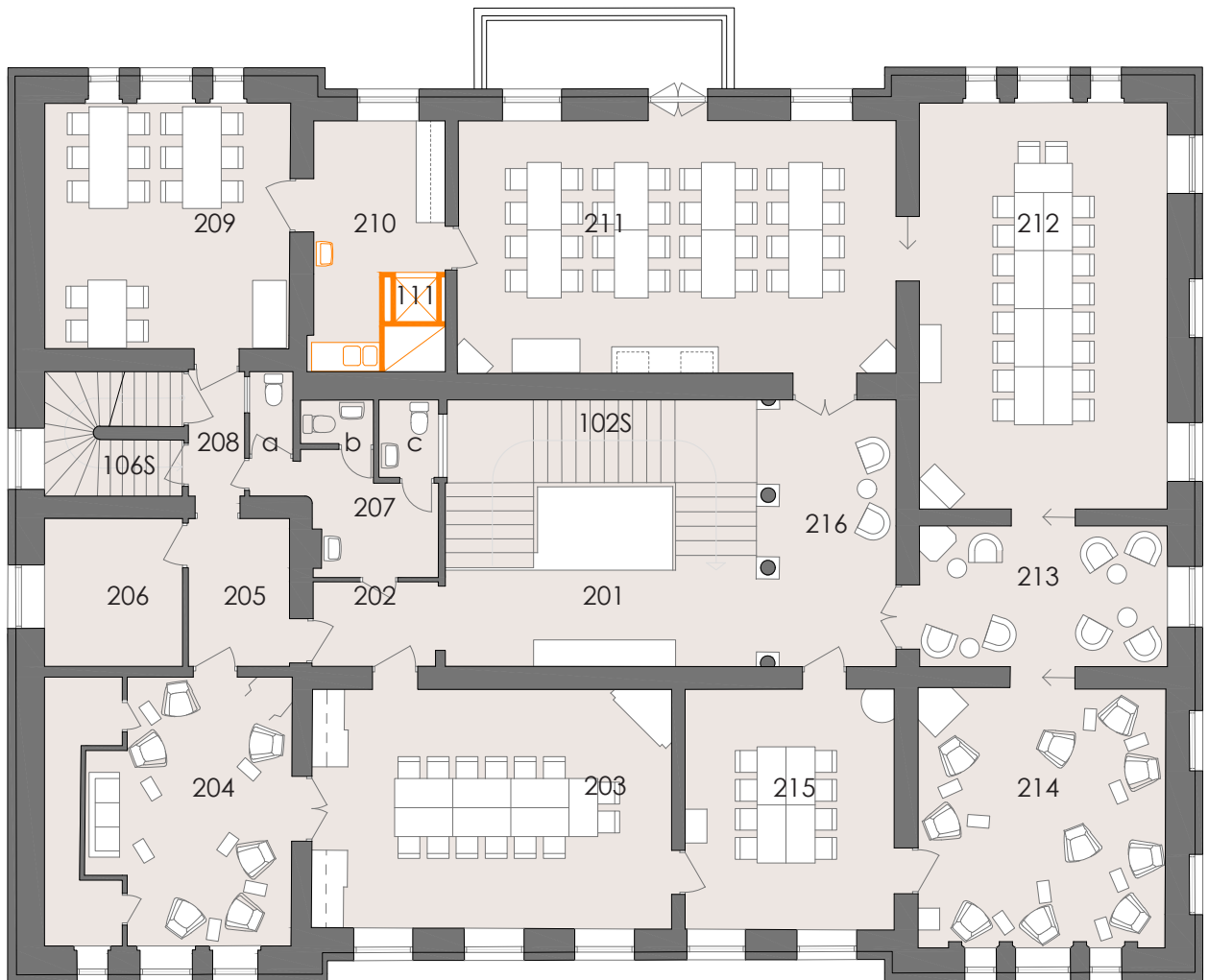
First floor, scale 1:150

Room numbers included by the author, same as in the room description later in this paper.

Legend

- Adjustments in 2015
- 101, 113, 122 Entrance
- 102S, 106S Staircase
- 102, 103, 114, 121, 125 Hall
- 104 Lobby
- 105, 109 Dining room
- 107, 108, 114 3 WC
- 111 Food lift

- 110, 112 Preparation room
- 116, 118, 119 Group room
- 117 (a, b, c) Meeting room
- 117a, 117b, 117c Storage
- 120 Passage
- 123 Lobby
- 124 Storage
- 126 RWC



Second floor, scale 1:150



Room numbers included by the author, same as in the room description later in this paper.

Legend

- Adjustments in 2015
- 102S, 106S Staircase
- 201, 216 Hall
- 202, 205, 208 Passage
- 203, 211 Meeting room
- 204, 214, 215 Group room
- 206 Office
- 207 (a, b, c) 3 WC

- 209, 211 Dining room
- 210 Preparation room
- 111 Food lift
- 213 Lobby

CURRENT FACADES AND SECTIONS



South facade, scale 1:200.



East facade, scale 1:200.





North facade, scale 1:200.



West facade, scale 1:200.



THE ADDITION OF THE RAMP



Figure 26. North facade with the addition of the ramp in 2015. (City of Gothenborg, 2023. Retrieved with permission.)

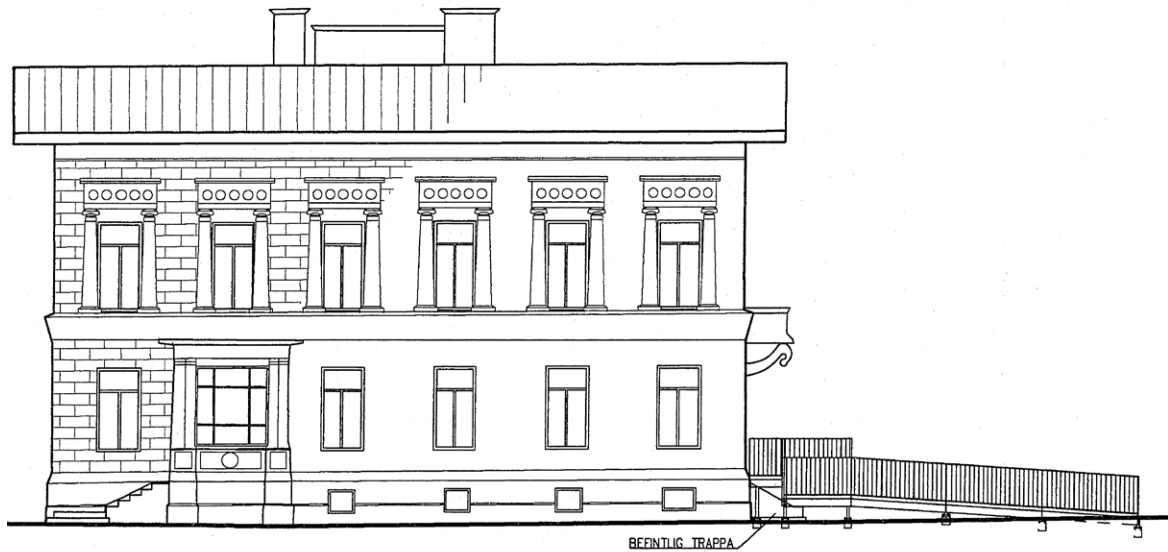


Figure 27. East facade with the addition of the ramp in 2015. (City of Gothenborg, 2023. Retrieved with permission.)

HISTORICAL DRAWINGS

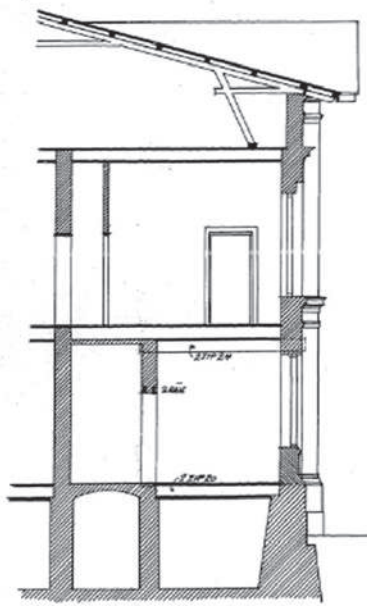


Figure 28. Part of the section in 1924. (City of Gothenborg, 2023. Retrieved with permission.)

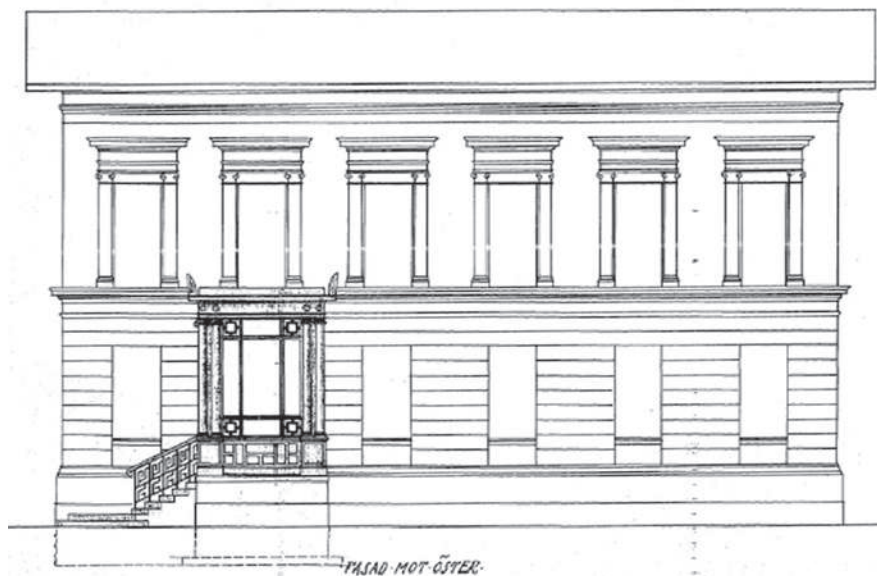
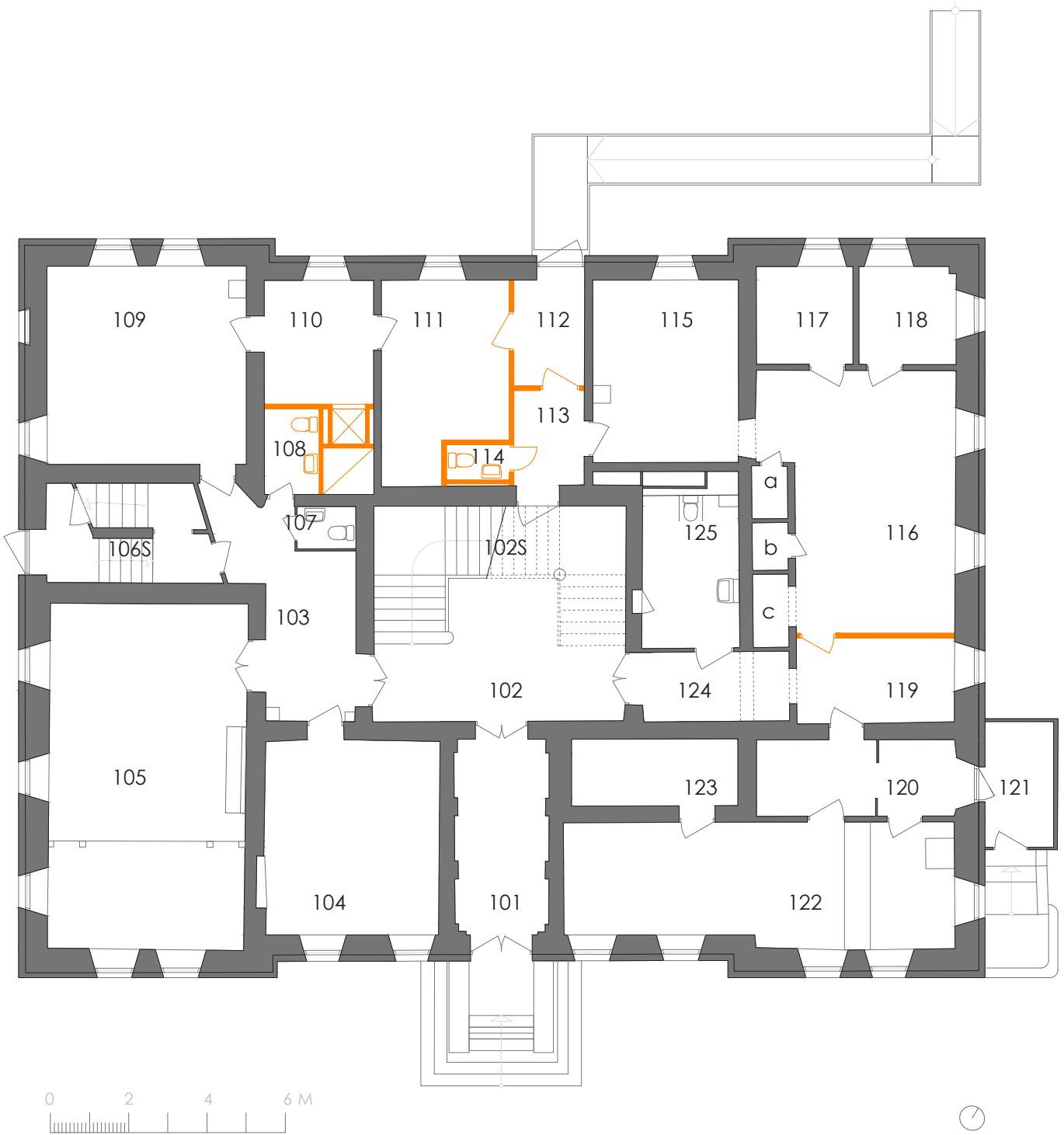


Figure 29. East facade with the addition of the entrance in 1924. (City of Gothenborg, 2023. Retrieved with permission.)

Chapter 3

AN ASSOCIATION FOR CONSERVATORS



ANALYSIS



First floor, Scale 1:150

Room numbers included by the author, same as in the room description later in this paper.

Legend

-  Wall from 1891
-  Wall from 2015

Floor: 1
Size: 12 sqm

Number: 101

Type: Entrance hall
Proposal: Entrance hall

Description

An interior decorator/painter and carpenter have preserved the entrance hall on the south side. The room has a very high cultural-historical value, as there is the original classical decorative painting on the ceiling and walls in combination with the well-preserved floor of tiles and oak joinery. (Antiquum AB, 2015)

This entrance illustrates the majestic welcome that a villa of this period represents.



Orientation Map

min max

Cultural-historical value scalebar.



Image 30. Wall painting at the ceiling.



Image 31. Tile pattern on the floor.

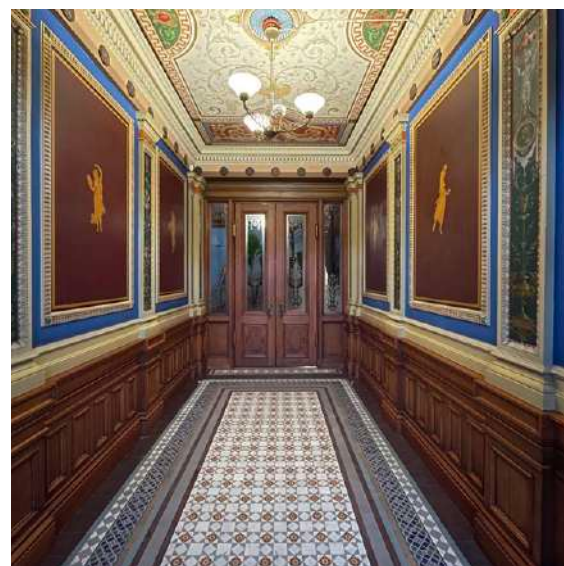


Image 32. The entrance hall at the south.

Floor: 1 Number: 102S
Size: 24 sqm

Description

New colors on the walls have been applied during the renovation in 2014-15, a blue-grey tone on the 1st floor and a Pompeian red on the 2nd floor, in accordance with thorough research in the initial condition. The walls were simply painted without decoration. (Antiquum AB, 2015)



Image 33. Staircase.

Type: Staircase
Proposal: Staircase

The skylight offers a bright atmosphere to the incredibly lavish and well-preserved interior in neo-Renaissance style.



Orientation Map

min max
Cultural-historical value scalebar.

Floor: 1 Number: 125
Size: 10 sqm

Description

The former use of the room was as kitchenette, and after the intervention it has been transformed into a lavatory for people with disabilities and cleaning storage space. (Antiquum AB, 2015)



Image 34. The addition of an RWC after the renovation in 2015.

Type: RWC
Proposal: RWC

This room has lower cultural and historical value and this part of the building was probably altered in the 1920s. There has been total reconstruction with new materials in classical style.



Orientation Map

min max
Cultural-historical value scalebar.

Floor: 1 Number: 116, a, b, c, 117, 118
Size: 47 sqm

Type: Conference Room
Proposal: Photography studio with two additional private rooms for webinars.

Description

The initial use of this room was an accounting office rich in joinery and built-in cupboards and storage from the 1920s. In 1924, during the first reconstruction, the furnishing was changed. (Antiquum AB, 2015)

The room has a high cultural-historical value due to the timber qualities such as the oak wood material and built-in cupboards.

In the latest intervention, the shelves and storage have been conserved, new

ventilation has been added, and a projector has been installed to fulfill the requirements of the new function as a conference room. However, the upper cabinets were not been conserved and they are currently unused.

These adjustments were not crucial in a way that they will affect or distort the character and the value of this room.

Current condition



Image 35. The built-in cupboards.



Image 36. The repaired wooden floor.



Image 37. The two separated offices at the north.



Orientation Map

min max

Cultural-historical value scalebar.



Image 37. The seminar room.

Proposal



Image 39. Perspective: The photography studio where a curtain rail attached to the ceiling and can be arranged according to the light conditions.

Floor: 1 Number: 120, 121
Size: added entrance + hall =
5,60 + 5,80 = 11 sqm

Description

The addition of this volume on the east side was made due to the transformation of the building into an office when a separate entrance was needed. It is of high cultural-historical value due to the fact that many parts of the addition such



Image 40. The added entrance in the east in 1924.



Image 41. The entrance in the cashier's office.

Type: Entrance hall at the east.
Proposal: Cloakroom

as the front porch is original and very well preserved with wooden oak doors, and slatted windows. The anteroom allows the freedom of the separation of the two spaces and the possibility of changing the use, while preserving the cultural-historical value.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 1 Number: 122, 123
Size: vault + office = 7,20 + 30,50 = 38 sqm

Description

The accounting cashier's office was rebuilt in the 1920s to facilitate the expansion of the factory. Of a cultural-historical value due to the maintained initial layout, interior oak doors with carved decor and glass, original coffered vaults, the cast iron radia-



Image 42. The accounting cashier's office.

Type: Office, formerly accounting & cash vault.

Proposal: Printing room.

tors, and the cashier's information desk.

The room has been affected to a minor extent, only by the built-in ventilation duct along the wall.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 1
Size: 22 sqm

Number: 104

Type: Smoking Room
Proposal: Relax room.

Description

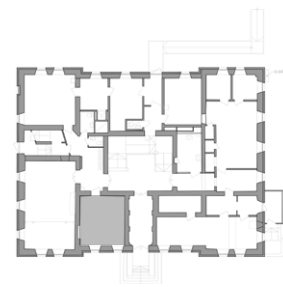
The room has very high cultural-historical significance because it has many valuable qualities such as the decorations on the ceiling with gilding, the oak wood door, and the wooden floor.

There is gold-patterned wallpaper around the room with this element imparting a majestic atmosphere. There were found some remnants of wallpaper rolls in the attic, proving it is not the original paper but a later intervention.

The renovation carried out in 2014-15, was very innovative as they installed hidden ventilation in the existing built-in bookshelves. This method has affected the room in a positive sense and has improved its potential. Nevertheless, it is imperative to avoid drilling holes in the floor joists.



Image 43. The wooden floor.



Orientation Map

min max

Cultural-historical value scalebar.



Image 44. West wall, with the hidden ventilation in the built-in wooden bookshelves. (white rectangle).



Image 45. East wall, illustrating the gold en wallpaper, and the ceiling with decoration.

Floor: 1 Number: 105
Size: 45 sqm

Type: Billiards Room
Proposal: Game room with shuffleboard.

Description

The dominant element of this room is the wooden panels in oak around the space, which are very well preserved.

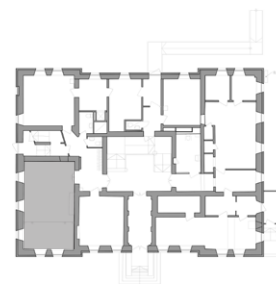
The decoration is lavish and is enhanced by the carved and turned columns as well as Santa paintings on fabric by Elis Lindgren. The billiards room has very high cultural-historical importance because it has many valuable qualities such as built-in cupboards, fold-out shelves, racks for pool cues, built-in benches, bells for servants in oak and blind doors, etc.

This combination of the wooden dominance with the paintings on fabri strengthens the value of this room. (Antiquum AB, 2015)

Due to ventilation purposes, parts of the room's oak panels have been dismantled and replaced with grilles during the renovation which was made in 2014-15. The ventilation has updated its function and it provides efficiency.



Image 46. Scene from the painting on canvas around the room.



Orientation Map

min max

Cultural-historical value scalebar.



Image 47. Scene from the door.



Image 48. East wall with built-in sitting.

Floor: 1
Size: 10 sqm

Number: 103

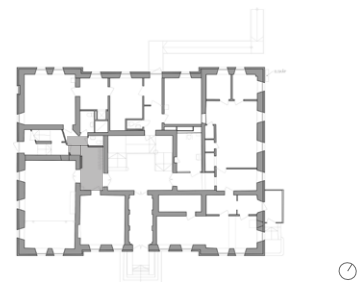


Image 49. The hall on the west side, a perspective outside the washing room with the repaired original doors.

Type: Hall
Proposal: Cloak room.

Description

The hall's function is to connect the staircase, billiards room, parlor, work-space, and wash room. The floor has been repaired, and a new Pompeian red color has been applied to the walls.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 1
Size: 10 sqm

Number: 106S

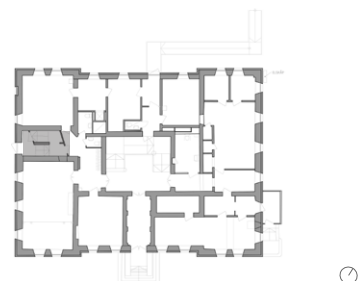


Image 50. The west entrance connects the cellar, 1st floor, 2nd floor, and attic.

Type: Kitchen staircase
Proposal: Stairs with auxiliary use.

Description

This staircase is the only vertical connection with the cellar and the attic. It has a simpler character in comparison with the other rooms and it is well preserved.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 1
Size: 26 sqm

Number: 109

Type: Guest room
Proposal: Workspace

Description

This room is well preserved, yet it has lower cultural-historical value in comparison with the other rooms.

Current condition



Orientation Map

min max

Cultural-historical value scalebar.

Image 51. The door connecting the room with the hall, ventilation above the door, and floral wallpaper.

Proposal



Image 52. Perspective: Room 109, with the addition of multifunctional furniture, that can be used for storage, bookshelves, working space for one conservator, and hanging grid for notes. The furniture has been placed in the center to achieve circulation in the room and preserve the walls in their current condition.

Floor: 1 Number: 110, 111
 Size: 27 sqm

Type: Kitchen, preparation area.
 Proposal: Foyer and washing room.

Description

The kitchen is of lesser cultural-historical value in comparison with the other rooms. For the new use of the building as a conference venue, a dining room was needed with a food lift, this was the space that

could accommodate technical installations. Furthermore, two extra restrooms were added, one at the west entrance and the other at the north entrance.



Image 53. The kitchen and the preparation room.



Orientation Map



Floor: 1 Number: 120, 121
 Size: hall + restroom = 9,40 + 1,45 = 10,85 sqm

Type: Entrance hall at the north.
 Proposal: Hall

Description

The entrance to the north has lower cultural-historical value and for this reason a pantry and an extra lavatory were created with walls added. The whole space has been remodeled and the hall is narrower than before the renovation in 2014-15.



Image 54. The extra restroom.



Image 55. Exterior view from the northern entrance.



Orientation Map





SECOND FLOOR



Second floor, Scale 1:150

Room numbers included by the author, same as in the room description later in this paper.

Legend

-  Wall from 1891
-  Wall from 2015

Floor: 2 Number: 211
Size: 47 sqm

Type: Conference, formerly Dining room
Proposal: Dining room

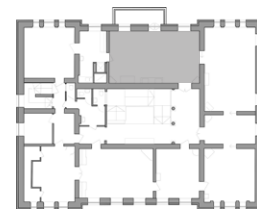
Description

The dining room is very well preserved with very lavish decoration and cultural-historical qualities such as the dominance of wood in oak.

This room can be compared with the billiards room on the 1st floor as it has the joinery, oak wall panels, renaissance paintings on canvas, and impressive painted coffered ceiling. The paintings have scenes of dinners and celebrations which provide a unique identity to the atmosphere of the room.

The innovative method of the hidden ventilation in the existing furniture, which was installed in the renovation in 2014-15, has had a positive affect on the room and has increased its potential.

Nevertheless, it is imperative for drilling holes in the floor joists to be avoided.



Orientation Map

min max

Cultural-historical value scalebar.



Image 56. Paintings on fabric.



Image 58. The door between the dining room and the drawing room.



Image 57. Dining room.



Image 59. The joinery, oak wall panels, and an original piece of furniture.

Floor: 2 Number: 212
Size: 43 sqm

Type: Drawing Room
Proposal: Seminar room

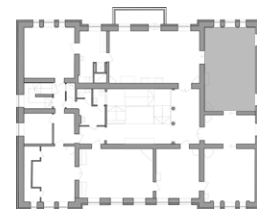
Description

The drawing room is defined as a room in which guests can be received and entertained. The room is very well preserved and has a high cultural-historical value featuring painted pediments and a decoratively painted ceiling.

It features an oak wood floor and ventilation as installed in the other rooms, in the existing furniture.



Image 60. The drawing room.



Orientation Map

min  max
Cultural-historical value scalebar.

Floor: 2 Number: 214
Size: 27 sqm

Type: Living Room
Proposal: Chairman office

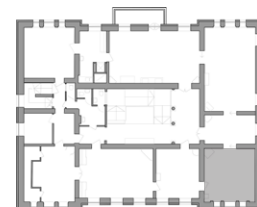
Description

The living room is well preserved of very high cultural-historical value. It also features a new wooden floor, a conserved decoratively painted ceiling, and a white

tiled fireplace. The pink wallpaper is not original but a latter modification to the room.



Image 61. The living room with the fireplace and the pink wallpaper.



Orientation Map

min  max
Cultural-historical value scalebar.

Floor: 2
Size: 21 sqm

Number: 215

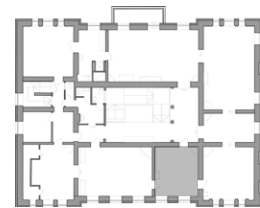
Type: Lounge room
Potential Use:
Secretary/Vice chairman office

Description

The living room is well preserved and of high cultural-historical value. This room features the only round tiled fireplace.



Image 62. The round tiled fireplace.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 2
Size: 37 sqm

Number: 203

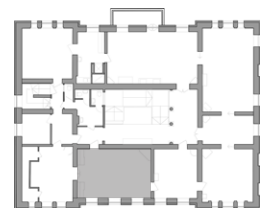
Type: Library
Proposal: Library for the association.

Description

This library is a room with high cultural-historical value as the wooden bookshelves in oak are original and well-preserved. The wooden floor and the painted ceiling with decorations have been conserved during the renovation.



Image 63. The library.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 2 Number: 204
Size: bedroom + wardrobe =
21,18 + 6,52 = 28 sqm



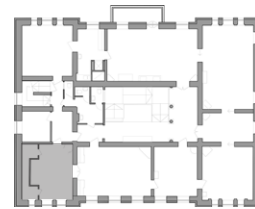
Image 64. The bedroom with a fireplace and the two ways round garderobe.

Floor: 2 Number: 19
Size: 9 sqm

Type: Bedroom
Proposal: Guest room

Description

The bedroom has high cultural-historical value as it has a well-preserved wooden floor, fireplace, decoratively painted ceiling, and a later addition of the built-in wardrobe with space for a double bed in 1920s.



Orientation Map

min max

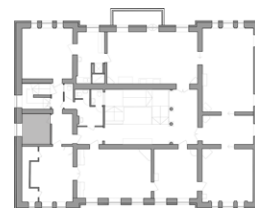
Cultural-historical value scalebar.

Type: Room of servants
Proposal: Bathroom for the guest room.

Description

The servants' room is designated as private space for the staff. In the 1900s it was common the staff lived in the villas they worked at. The room is near the eastern staircase and in the kitchen for reasons of efficiency.

It is of lower cultural-historical value than the other rooms in the building.



Orientation Map

min max

Cultural-historical value scalebar.

Floor: 2 Number: 209
Size: 26 sqm

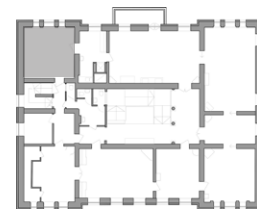
Type: Office, former kitchen
Proposal: Kitchen

Description

Previously a kitchen this room had an auxiliary purpose in the operation of the building following reconstruction. It is of medium cultural-historical value and this increases its potential for use reiteration in line with the needs of any new function.



Image 65. Corner room.



Orientation Map



Floor: 2 Number: 210
Size: 14 sqm

Type: Kitchen
Proposal: Hall

Description

The kitchen on the 2nd floor has the quality of the preserved wooden kitchen shelves from the 1950s. The room is of medium cultural-historical value that led to further improvements such as the addition of the new food lift. Nevertheless, this addition

has had a great impact on the character and value of the room. (Antiquum AB, 2015)

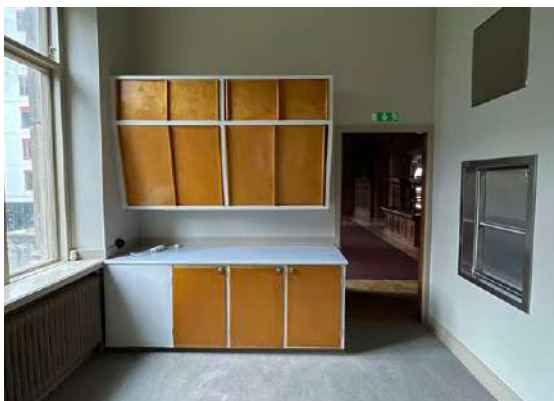
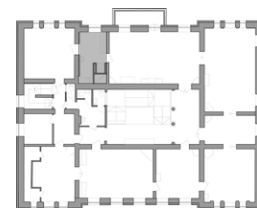


Image 66. The preserved kitchen from the 1950s, and the addition of the food lift.



Orientation Map



Chapter 4

CONCEPT

VISION

The existing building

- *Social and Sustainable approach*

Cultural value of historical buildings related to commerce in the city of Gothenburg is remarkable. The ongoing promotional events are a means for improving people's relationship and sensitivity to its culture and the Arts.

Conservators are always the link connecting history and preservation. This building will be revived by them for themselves and for the public. The goal is to create an Association that could be free-standing and profitable.

This has been approached through the analysis of the building in consideration of the historical value of each room and the potential of the new function in line with the needs of the association.

The additional workspace

- *Sustainable approach*

The creation of the site to house the Association for Conservators in a historically protected building since the conservators use specific tools, materials, and machines does present a challenge.

This additional workspace will be used as the location for professional conservators to gather and apply their knowledge and skills to objects that need to be preserved. There will be two sections; one for paper conservation, and the other for painting and sculpture preservation. Its role will also be to assist and collaborate with the Department of Conservation at the University of Gothenburg.

Outdoor Space

- *Social sustainability*

The industrial character of the neighborhood is not only reflected in the buildings but also in the outdoor space.

The design approach of the outdoor space has been made to preserve the historical identity of the surroundings and give room for activities to the association for conservators. The rejuvenation of the space will transform the experience of the people who work and live there.

In parallel, this transformation aims to invite people of the neighboring structures to use the new outdoor space and partake in the activities that the association will organize in the future. The goal is to bring together society with art and culture by disseminating knowledge and practice.

However, the association, as a free-standing foundation shall operate in the same way as other associations worldwide do, with similar aims and goals.

The main challenge would be survival under the pressure of current economic threats and enormous expenses. The suggestion, for an economically sustainable function, is organized workshops and webinars for a fee, a monthly journal and the operation of an e-shop, rather than a one-time annual membership cash contribution.

DESIGN CONCEPT

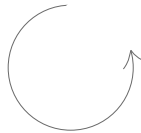
Find the appropriate function for the building.

Thesis question:

How can the adaptive reuse of the Lyckholms' manager's residence can preserve the cultural heritage of it?

Concept:

- Creation of a program with specific requirements for the Association by enhancing conservation as a concept as well as a function.



Create an annex structure to supplement the needs of the Association.

Thesis question:

How the association for conservators can be adapted at the Lyckholms manager's house?

Concept:

- Making adjustments that address the new program for the building's use, and erecting a new building for the specific requirements.



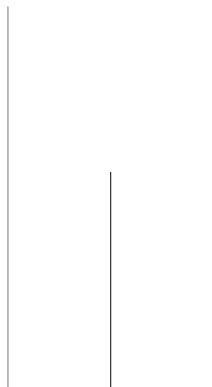
Redefine the outdoor space to accentuate the existed building and the additional structure.

Thesis question:

Which external additions and changes would enhance the historical building in the urban context?

Concept:

- Redesign the outdoor space to specifications of different activities by instigating social interaction between conservators and the society.



PROGRAMME

Lyckholms manager's house.

The program consists mainly of the administration chamber(s) of the Association for Conservators, a work-space, and a guest room for an external researcher or visitor. It also includes a space for conferences available for rental, a kitchen, dining room for interaction and seminar room, operated as one or available for hire independently. The library on the second floor would also be accessible to visitors or students for educational purposes. However, the game room, sitting room and photography studio on the first floor can also be accessed by the members of the Association.

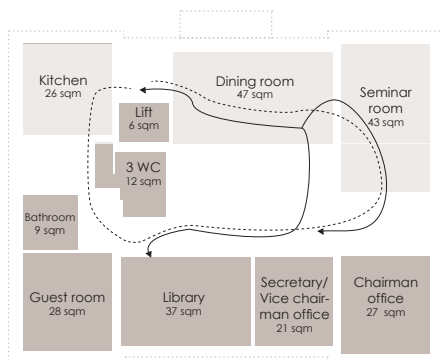
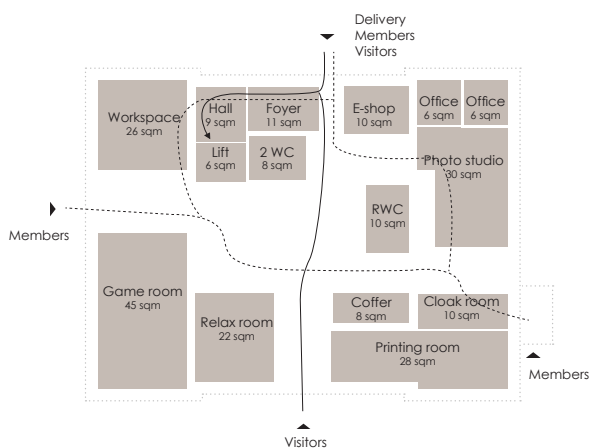


Figure 58 . Planned programme and flow chart for the Lyckholms manager's house.

Additional Workspace.

- "Concern to Conserve"

The program in the additional building consists of two sections of conservation, paper, and painting. It includes a reception area, a reading corner, a kitchen with a dining table, a WC, an RWC, lockers for conservators, and a security room for hazardous chemical materials. The painting section is equipped with easels, an adjustable work table on castors, a kitchenette, and a "Willard" laboratory sink. The paper conservation section has a laboratory set-up and is equipped with visors, a microscope, ultraviolet light, two fume extractors attached to the inner ceiling, a paper conservation section table with a humidification dome with a vacuum table surface, and cabinets for hand tools such as scalpels, tweezers, shaves and brushes.

A wider ramp that leads to the workshop is designed to simplify the delivery of the objects for conservation, fulfill the accessibility requirements, as well as to assist waste management.

Legend

- Members
- Visitors
- New functions
- Rentable space

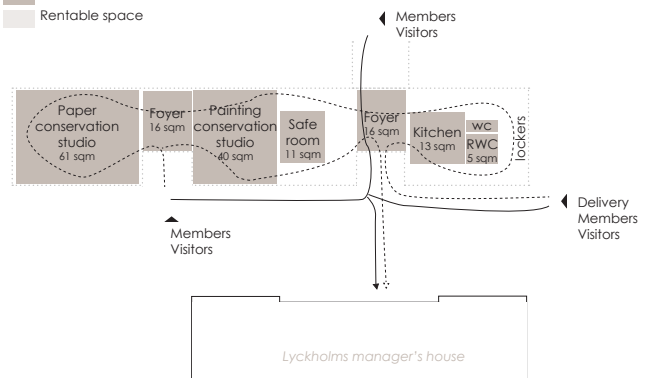


Figure 59 . Planned programme and flow chart for the additional workspace "Concern to Conserve".

Setting up a conservation studio open to the public.

An annex building in the surrounding space is needed as this workshop demands a larger space, specific equipment, flexibility and accessibility. The activities and main use in practice cannot be hosted in the main building, as this is protected and requires caution. This new “Concern to Conserve” workshop functions as a intermediary between art, culture, and preservation and the society since the studio will be open to the public. Since opening hours may differ from those of the main building, a separate entrance is needed.

At this studio, the members of the Association for Conservation are able to apply their art and knowledge, increase clientele, undertake demanding projects with other members, share knowledge by providing guidance to individuals who want to make their own repairs, organize activities and seminars, and create opportunity for new graduates from the Department of Conservation at the University of Gothenburg towards a professional career.

The conservation lab space demands space larger than that of an ordinary office since the workspace hosts artworks of high cultural value and various sizes, particular tools and equipment and the users are required to adhere to the safety requirements.



Image 67. Laboratory sink with height adjustment mechanism.



Image 68. Paper conservation vacuum table.

The use of chemicals in the conservation lab requires specific storage with mechanical ventilation. It is mandatory that chemicals such as incompatible solvents, acids, oxidizing or reducing agents are isolated and safety requirements are strictly adhered to.

In chemical storage key card access is recommended as the materials are only to be used by authorized Association members.

Furthermore, conservation laboratories maintain an archive where the thorough process and the final result of the project are thoroughly stored. This archive requires a photo studio which is located at the Lyckholm manager's residence near the entrance, where the building is connected to the laboratory with a ramp.

Artworks requiring preservation vary in age, condition, and material. The conservators use different methods according to the needs of the individual piece. Water quality is crucial in the preservation process. Different types of water such as filtered tap water, distilled water, de-ionized water, and reverse-osmosis water is used. A three-component filtration system is installed in the kitchen in the painting conservation section, which is easily accessible from the paper conservation section. (Wiki, 2023)

REFERENCE-VILLA

Wernerska Villa, Göteborg, Sweden.

Villa Wernerska was built in 1886 by architect Adrian Crispin Peterson, who is also responsible for the Lyckholms manager's villa. This residence building has a neo-Renaissance style and consists of 20 rooms, a kitchen, and stables.

It has been a building landmark since 1968, and it has undergone several reno-

ventions and adjustments over the years. The new suggested function of the building by White Architects is fifty permanent offices for companies that enhance the cultural value, historical importance, and character of the building. (White arkitekter, 2023)



Image 69. Scene from the transformation process.



Image 71. Perspective: The kitchen.



Image 70. The main entrance from Parkgatan.

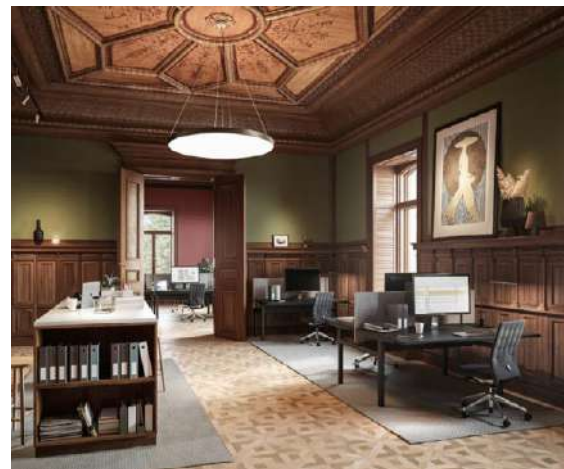


Image 72. Perspective: Office for a private company.

Villa Claudia, Feldkirch, Vorarlberg, Austria.

Villa Claudia was built in 1884 by Schellenberg and Holzhammer and features lavish decoration both externally and internally. It is in old German and baroque architectural styles boasting features and qualities such as the round tower, decorated window frames and decorations in the facades. In the interior, there are lavish original well-preserved baroque murals

from the 17th century. (Böhringer, 2012)

Today, the building functions as a venue for exhibitions, conferences and wedding ceremonies.

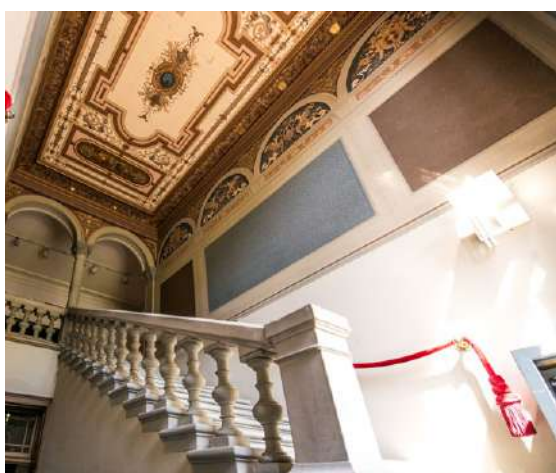


Image 73. Staircase.



Image 75. Seminar room.



Image 74. North elevation.



Image 76. North-east perspective.

Tornvillan, Nacka Strand, Stockholm, Sweden.

The Tornvillan was built in 1889 by building contractor Erik Fredlundh, and the villa was his summer residence, though it has changed ownership throughout the years. (Design hotels, 2023)

The exterior and the interior of the villa have been meticulously preserved, as there is original wallpaper, lavishly painted ceilings, and tiled fireplaces.

The structure consists of seven floors with conference and individually named meeting rooms. Furthermore, the villa is part of a large complex comprising a hotel, restaurant and garden where various activities, events, and weddings are organized. (J Nacka Strand AB, 2018)



Image 77. The connection of the villa with the waterfront.



Image 78. Meeting room "Ekrummet" for up to 10 participants.



Image 79. The main entrance.

Chapter 5

THE PROPOSAL

DEFINITION OF HISTORICAL VALUE

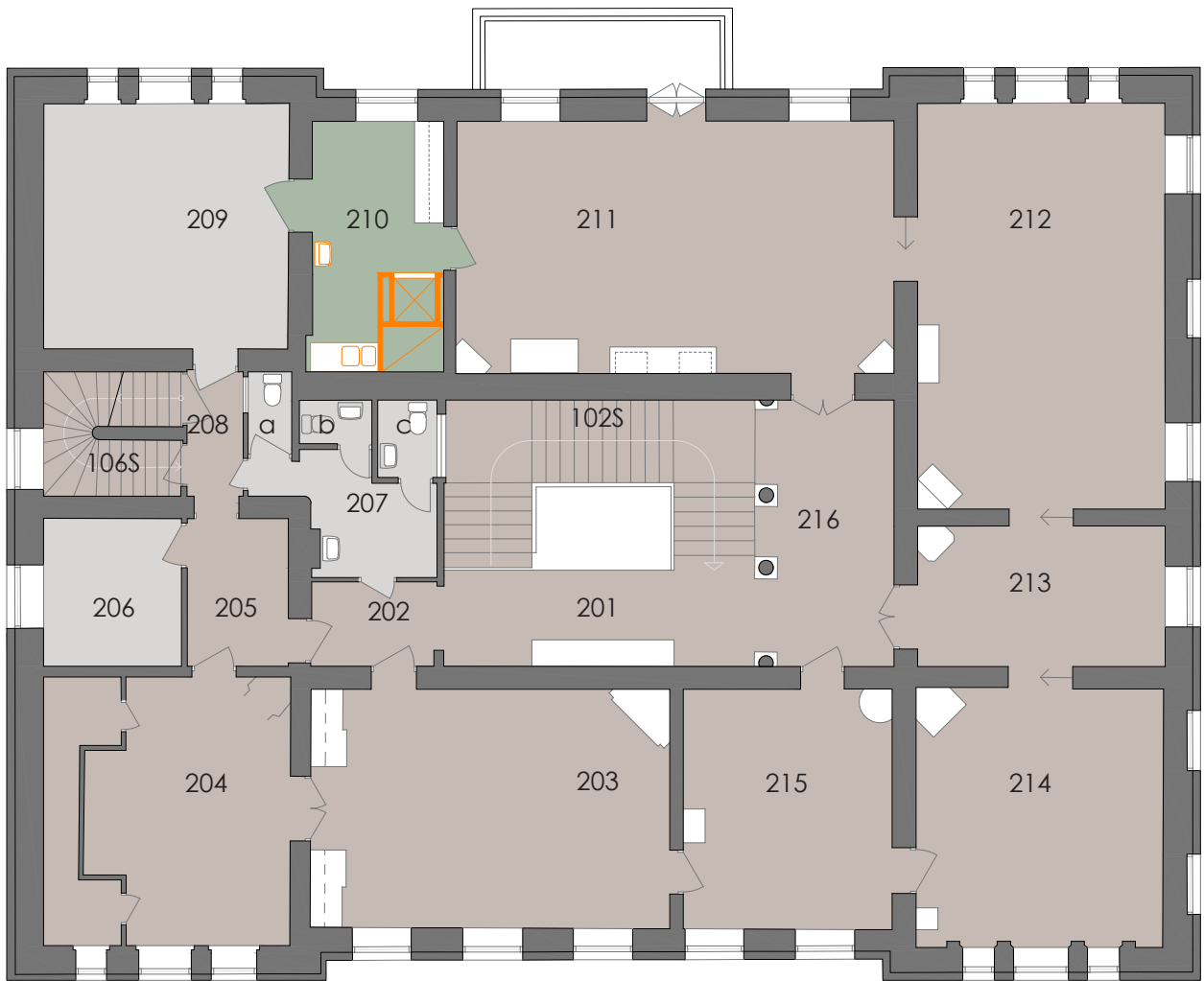


First floor, Scale 1:150



Legend

- Added wall 2015
- Untouchable/Original room
- Room that have been changed
- New rooms that have been created



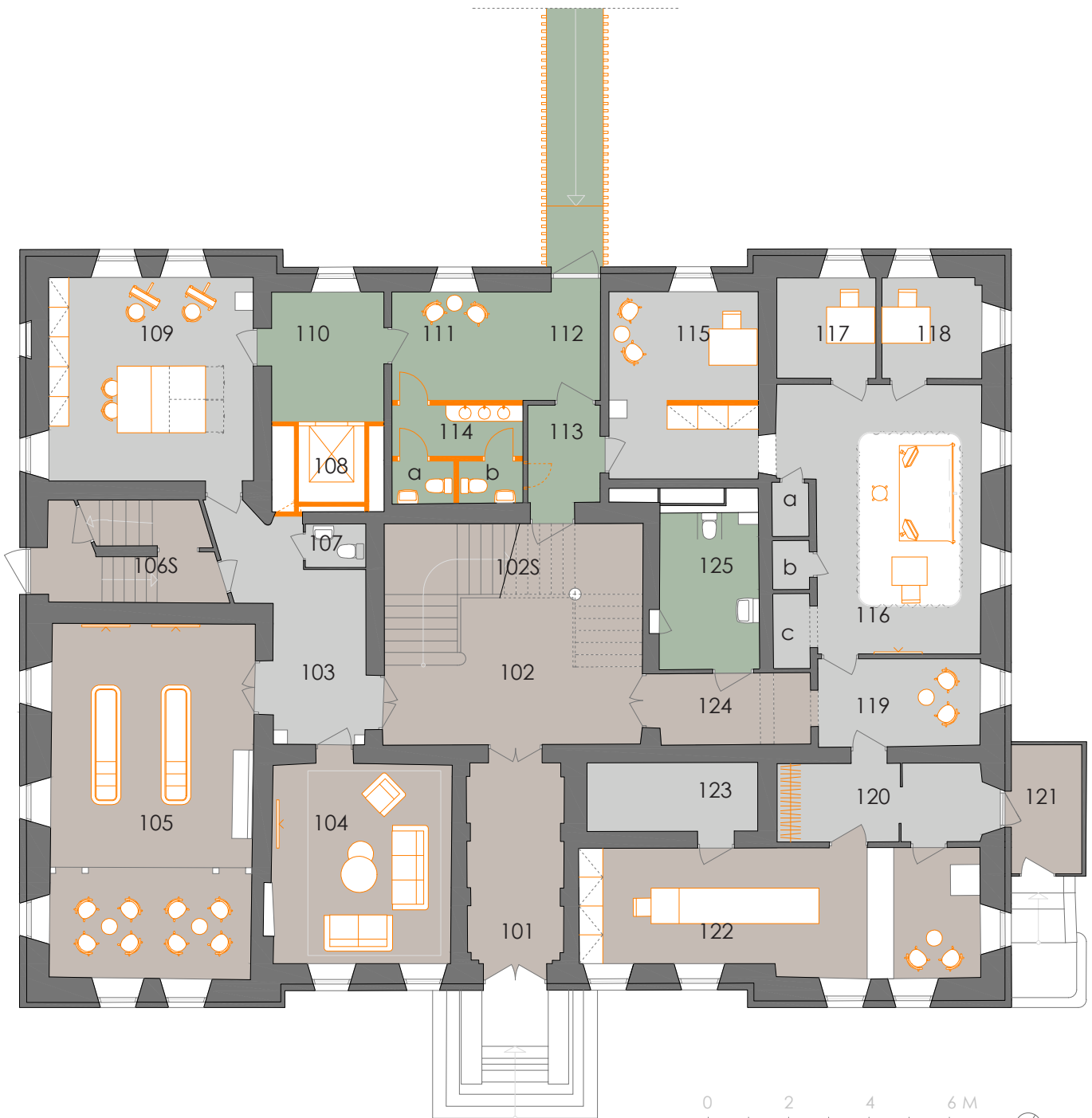
Second floor, Scale 1:150



Legend

- Added wall 2015
- Untouchable/Original room
- Room that have been changed
- New rooms that have been created

PROPOSAL



First floor, Scale 1:150

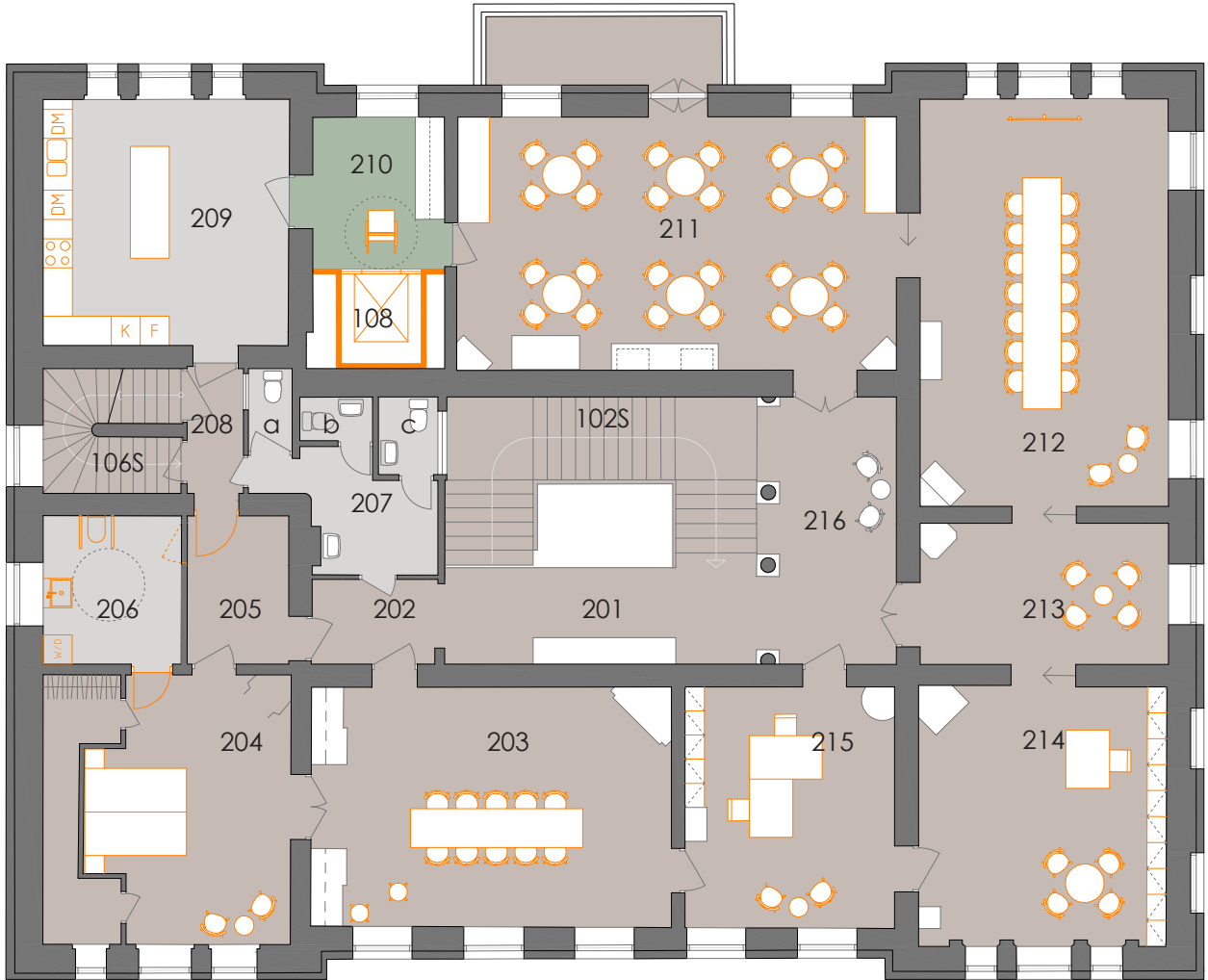
Legend

- Proposal
- Untouchable/Original room
- Room that have been changed
- New rooms that have been created

- 101, 121 Entrance hall
- 102S, 106S Staircase
- 102, 103, 110, 113, 124 Hall, Corridor

Adjustments regarding the cultural value of each room.

- | | | | |
|---------------|----------------------------|----------|-----------------------------|
| 104 | Relax room | 117, 118 | Office for webinars |
| 105 | Game room | 119 | Sitting area |
| 107 | WC | 120 | Cloak room |
| 108 | Lift | 122 | Printing room |
| 109 | Workspace | 123 | Vault for valuable artwork. |
| 111, 112 | Foyer | 125 | RWC |
| 114 (a, b) | 2 WC | | |
| 115 | E-shop | | |
| 116 (a, b, c) | Photo studio with storage. | | |



Second floor, Scale 1:150

Legend

- Proposal
 - Untouchable/Original room
 - Room that have been changed
 - New rooms that have been created
- 102S, 106S Staircase
 108 Lift
 201, 202, 205, 206, 208, 210 Hall, Corridor

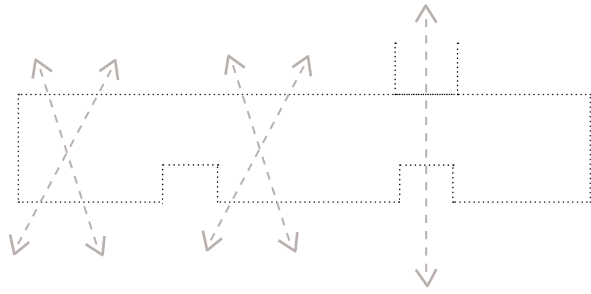
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Adjustments regarding the cultural value of each room.

- | | | | |
|---------------|-----------------|-----|------------------------------------|
| 203 | Library | 215 | Vice chairman/
secretary office |
| 204 | Guest room | | |
| 206 | RWC | | |
| 207 (a, b, c) | 3 WC | | |
| 209 | Kitchen | | |
| 211 | Dining room | | |
| 212 | Seminar room | | |
| 213, 216 | Sitting area | | |
| 214 | Chairman office | | |

THE ADDITION

Design Principles



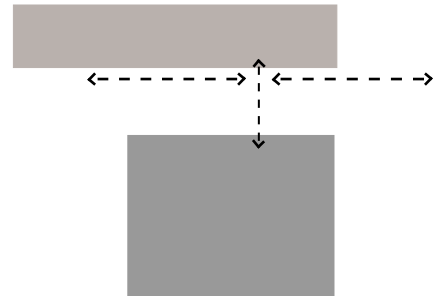
Visual communication



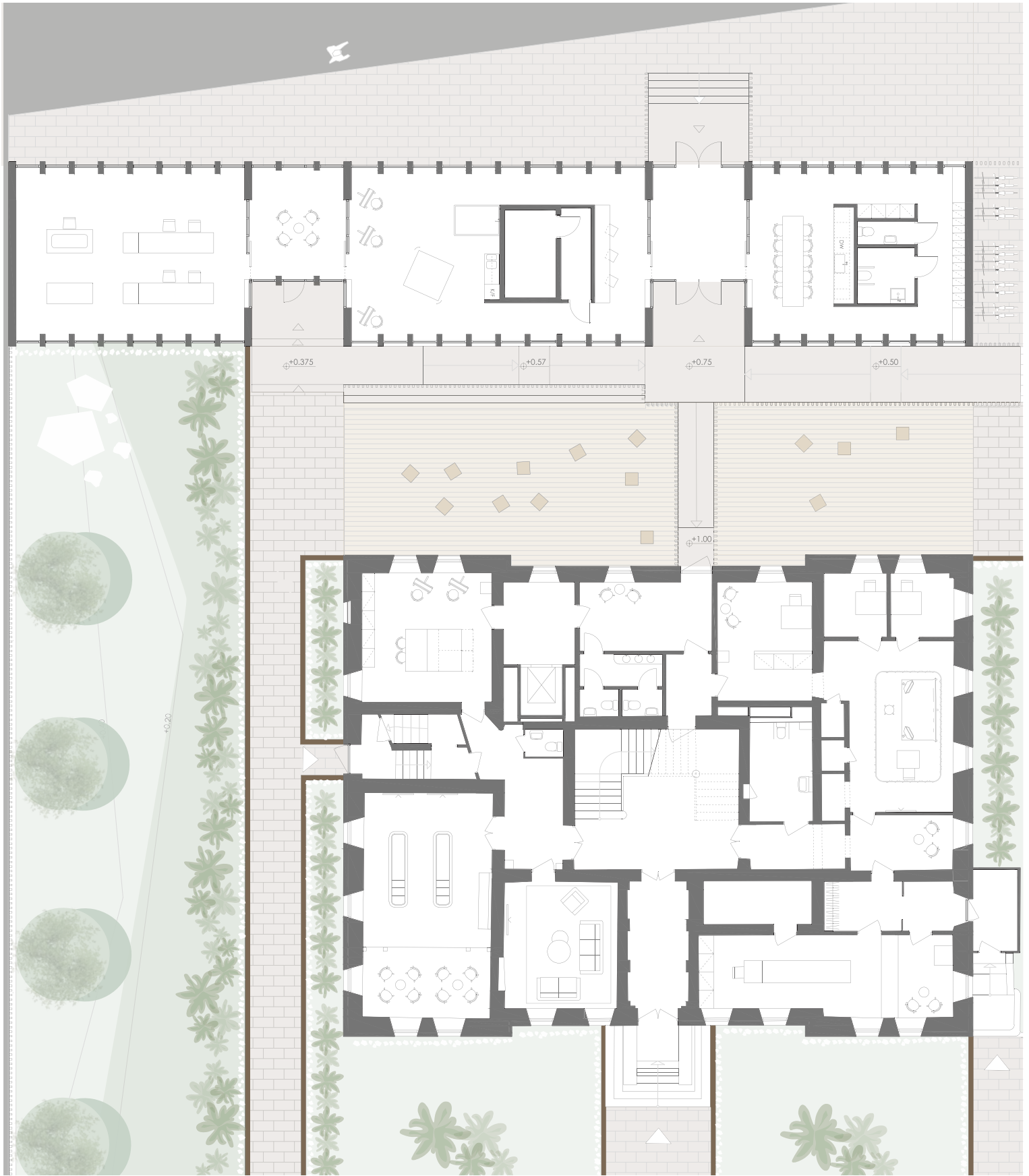
Texture



Scale

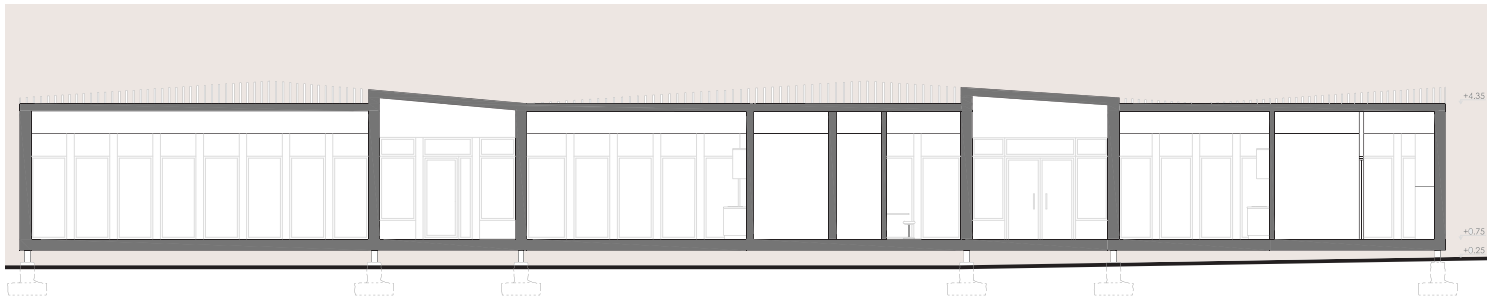


Connection old/new

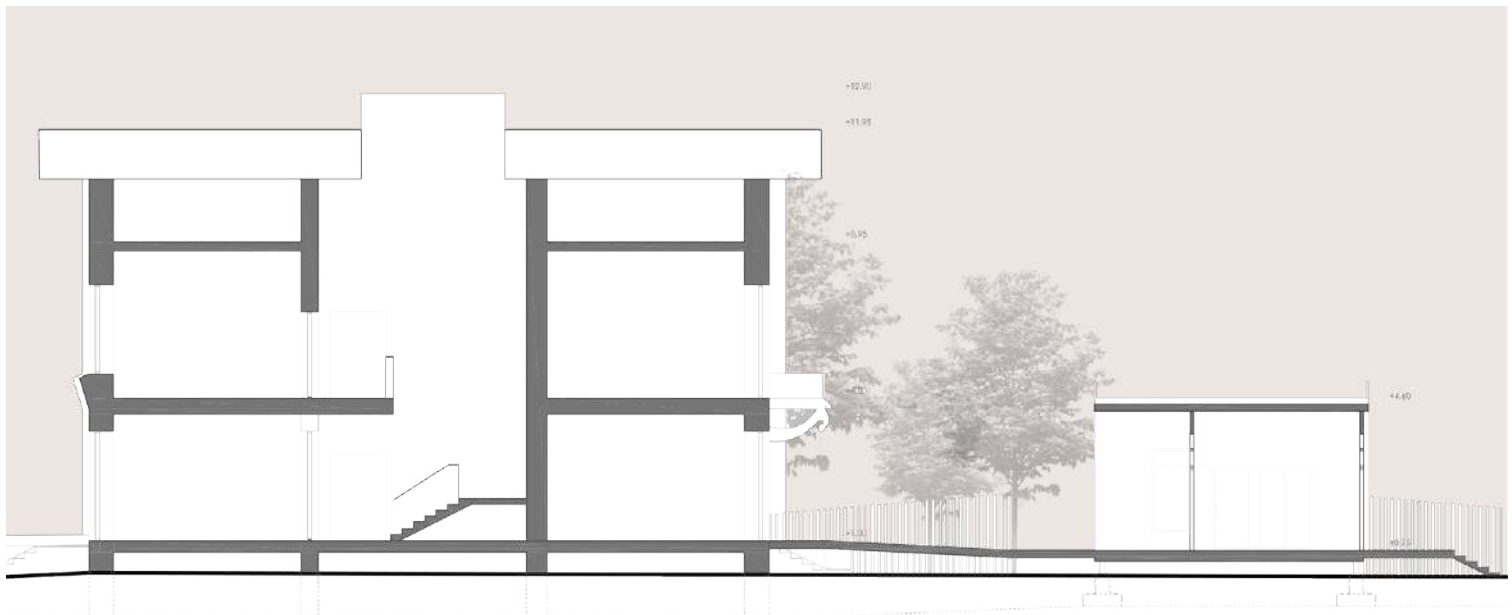
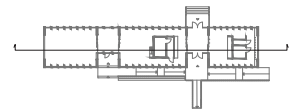


Floorplan, Scale 1:200

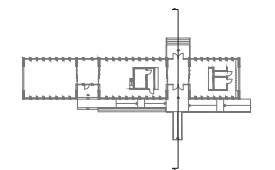


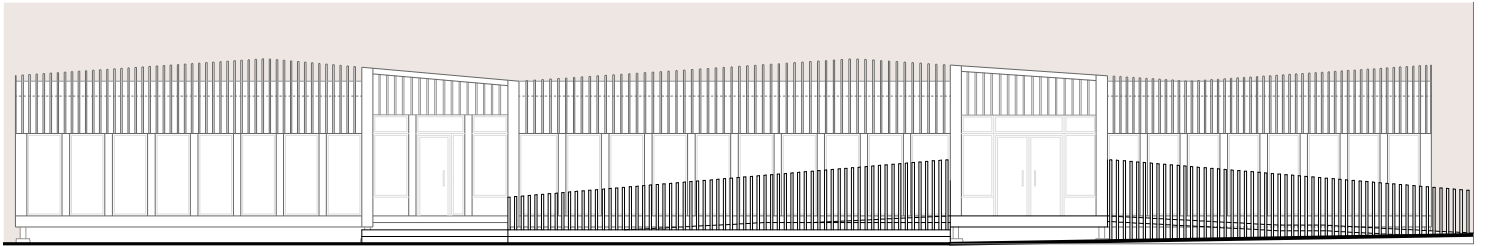


Section A-A, Scale 1:200

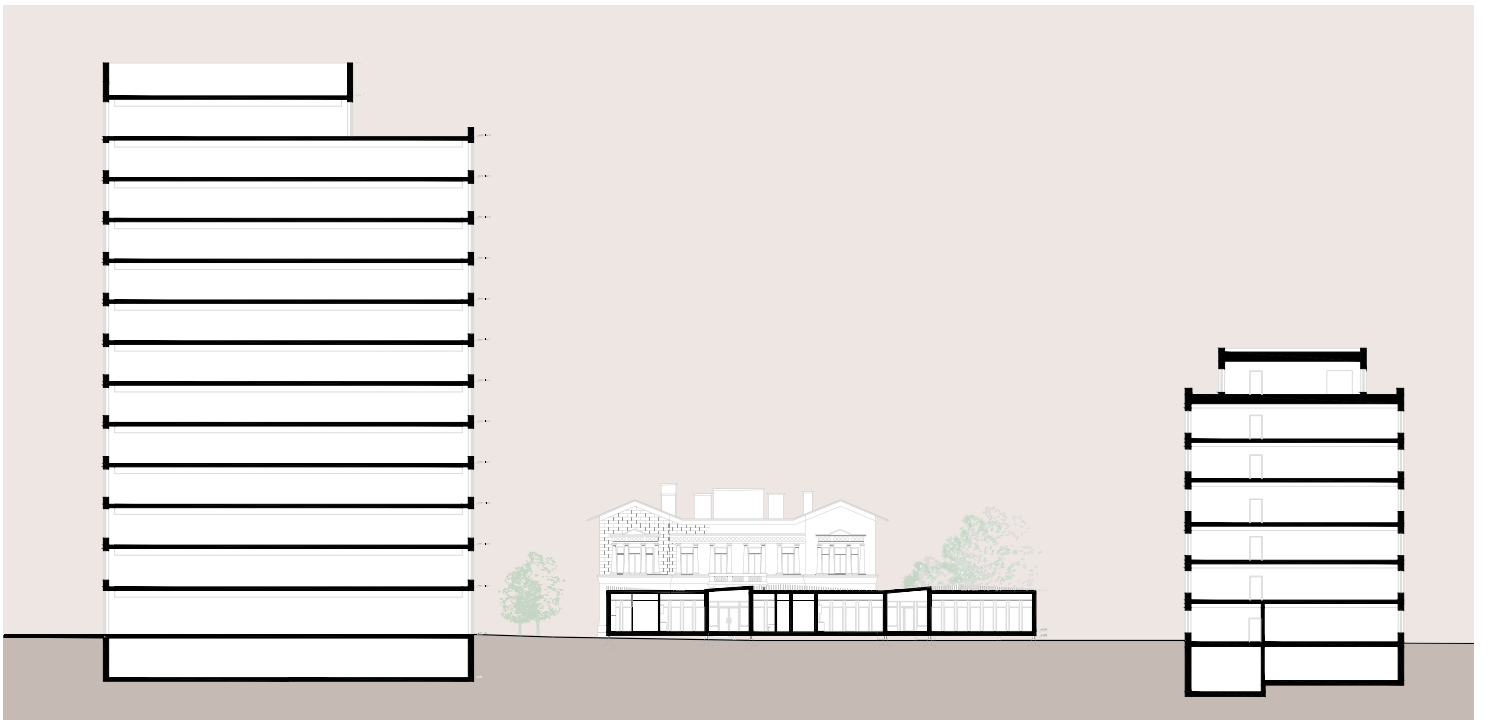


Section B-B, Scale 1:200





South elevation, Scale 1:200



Section C-C, scale 1:700

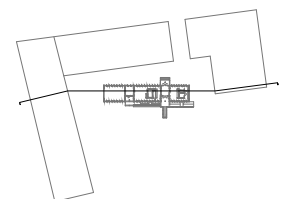




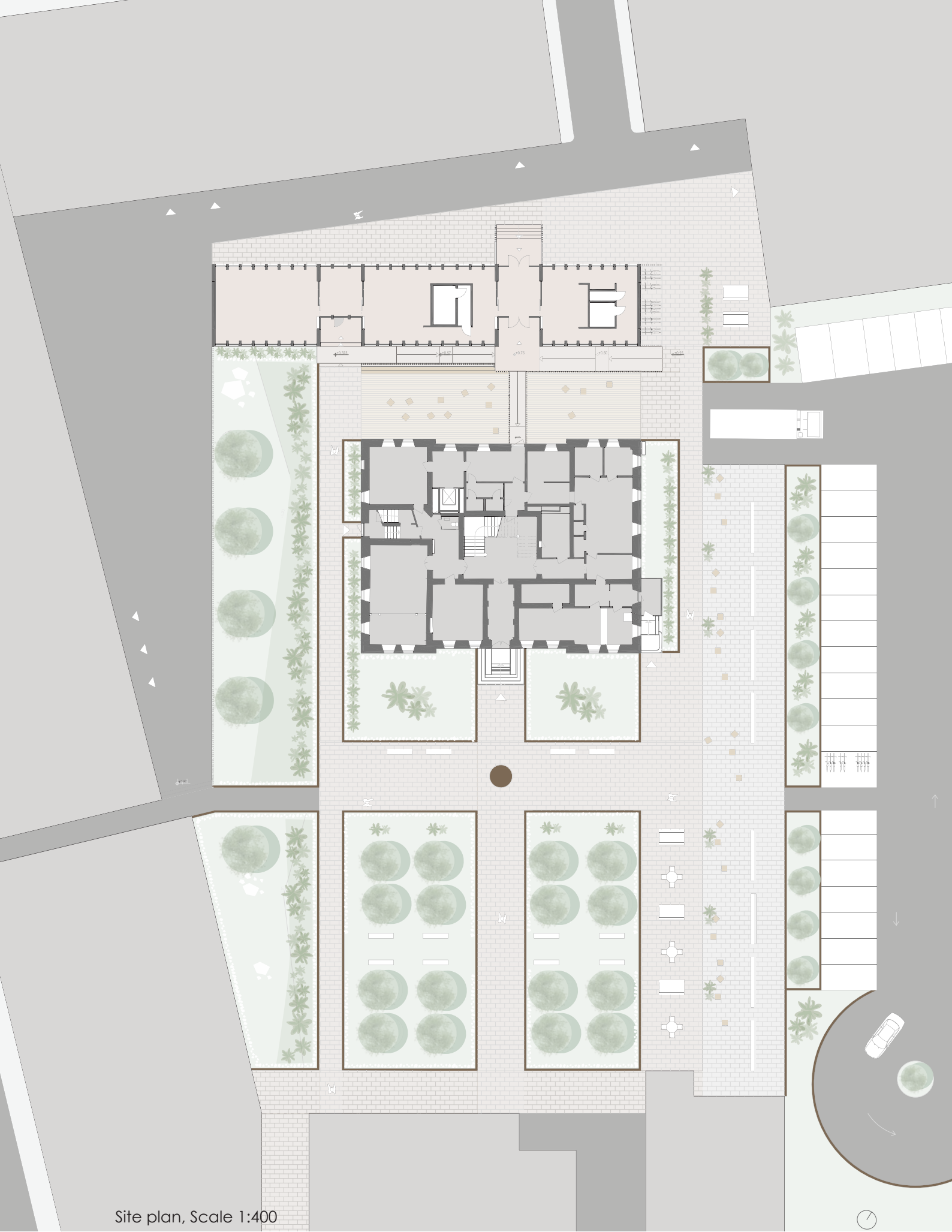
Image 80. Perspective: Scene from the ramp that connects the existing building with the "Concern to conserve studio".



Image 81. Perspective: Scene from the studio's kitchen to the entrance foyer. In the background, there is the reading corner.



Image 82. Perspective: Scene from the section of the paper conservation where the fume extractors are placed in the inner ceiling.



Site plan, Scale 1:400



Image 83. Perspective: Outdoor space where there is the path where leads to the section of the paper conservation and to the main entrance from the west side.



Image 84. Perspective: The scene depicts the new outdoor space and the exhibition space.

Chapter 5

POSTLUDE

CONCLUSION

The use of existing resources is the new sustainable approach to coping with the continuous increase of carbon dioxide emissions. There are many structures with unspecified functions abounding in the city of Gothenburg. However, a wide expansion has been planned with new construction plans. The strategy of prioritizing the revival of unused buildings through adaptive reuse followed by new modern constructions will lead to future sustainability.

By suggesting the thesis "Concern to Conserve" as a transformational project, the revived manager's residence not only acquires an identity but new space is created that brings together art, culture, preservation and the society. Gothenburg's residents whose interests lie in the arts, conservators, artists, researchers, students, new graduates, and scholars in the Department of Conservation at the University of Gothenburg can experience the historical significance of the building, share knowledge, organize events, and discover another side to the city.

It is a three tier proposal; adaptation of the current building, connection with a new workspace, and redesign of the outdoor space. The current building is rejuvenated, the additional studio adds new character to the industrial neighborhood, and the outdoor space interconnects all components.

The new programme as a whole intensifies its context by promoting history and culture via the Association of Conservators. The spaces available for reservation such as the seminar room, dining room, and

kitchen may also interact with the Association and mutually enjoy other spaces such as vertical communication, wash rooms and the foyer. In conclusion, this coexistence presents a mutually beneficial and high value opportunity for interaction.

The main research question of this thesis was "*How can adaptive reuse of the Lyckholms manager's residence preserve its cultural heritage?*"

The research encompasses previous documentation and on-site observations, and the concept arises from the specific research on the operation of the Association of Conservators and the studio's specific requirements. This analysis was linked to a design proposal for adaptive reuse, and the connection between old and new.

The scope of this thesis was to promote the transformational potential of the current historical buildings according to the needs of society. As a reflection throughout the process, I hope that my thesis contributes to an open discussion within adaptive reuse, and how an architect may approach a structure of high cultural value with respect, originality, and consistency.

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Images | Figures

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