

BUILDING TRANSFORMATION

- A design proposal to recreate the hotel in Kinna.

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Hembygden

“I slingrande bukter med forsar och stup drar Viskan sin silvrande strimma, bland susande furor i dalarnas djup små sjörar i solskenet glimma. Och skogklädda höjder stå troget på vakt i skyddande kedja kring Kinna. Ja, sökte du ändå till fjärmaste takt ej fagrare nejd kan du finna.

Se ut över landet och vidga din blick: Här var det som odalmän plöjde, här var det som yxan och hackorna gick, när fäderna bygd åt sig röjde. Här gingo de böjda bak blänkan-de plog, här byggdes små stugor att skydda, när vinterstorm fram över kullarna drog och sommarens dar voro fyllda.

Här kämpades troget för hem och för härd, när ovän vid gränserna trängde, men sedan det härjande, dödande svärd tillbaka på väggen man hängde. Och freden gav lycka och trevnad och ro åt folket i skövlade trakter, och åter det res-tes ett hängande bo åt kärlekens fridsälla makter.

De gamla , som bröto i obygdens mark, ej mera bak plo-garna vandra. De blandade brödet rätt ofta med bark men jämnase vägen för andra. Och därför en vördnadens tanke dem giv med ödmjukt och kärleksfuult sinne! De gamla är borta, de gåvo sitt liv, men leva de må i vårt minne.

Och arvet, som gavs oss av fädernas släkt, vi alltid må akta och ära. Låt granarnas susning för vindarnas fläkt en ma-ning och hälsning dig bär! En maning att strida för sanning och rätt och värna kulturarvets gåva, en hälsning från män-nen av fädernas ätt, som nu under furorna sova.

Kulturen har skapats i sekler av år, har skapats med boken och plogen, med skytteln som ilar, när vävstolen går, med lien och slagan på logen. Den skapats i forntid och skapas ännu med boken och pennan och plogen, och den som skall skapa kulturen är Du. Var därför i gärningen trogen!”

- Lorentz Jönsson

ME AND ARCHITECTURE

I have always had an interest in creativity and experiences, which initially led me into the restaurant industry. During high school, I studied and worked within the restaurant field. I knew that university was not for me until I discovered the profession of architecture. There, one can create the entire experience. Instead of just cooking the food, I can create the space where the food is prepared and eaten, which significantly impacts the experience of how the food will taste.

This thread has followed me throughout my entire academic journey, and during this time, I have come to understand the importance of who I am creating for, on both large and small scales. Alongside my university studies, I have worked in healthcare, which has given me perspective on how homes and communities are not always adapted for everyone, and how we as future architects can influence this. As an architecture student, I have focused more on floor plans, adaptations, movements, and experiences. I have tried to create significance for the individual within the context, as well as significance for the individual moving around the context.

In my future, I aim to create architecture that is meaningful for people today, respects our past, and cares for our future. From the smallest room to the largest.



ABSTRACT

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The central town of Kinna, Marks municipality, located 6 miles southeast of Gothenburg, is the former Kinna hotel. This is a hotel building that was originally built in 1937, and has since been added to and renovated several times over the years. The property has a long history in the area since long before the 20th century. Over the years, the hotel has been an important part of the business life in Kinna and is a place with many memories and stories for the population around Mark. Today, the building is in a critical situation where the market has changed and the building has been empty for a few years and has been exposed to sabotage.

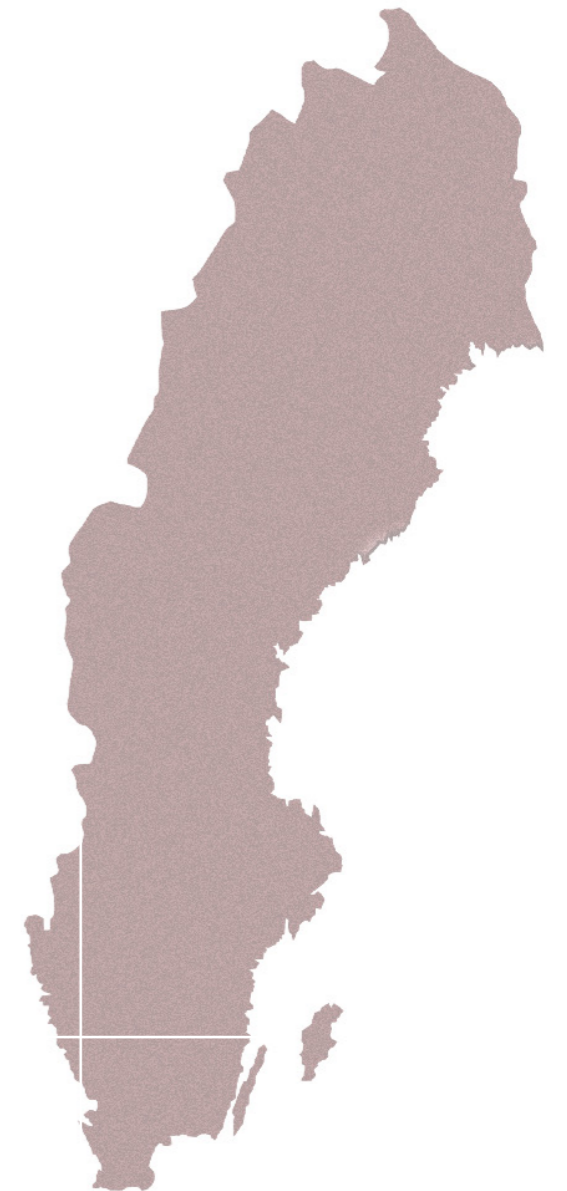
This thesis presents a design proposal for how to recreate the hotel and its operations in a proposal that pays homage to the original architect and brings together the complexity that has been added. The essay aims to investigate how architecture can relate to place and history. Explore and develop the already built environment and also promote conservation and transformation as an important part of future construction both architecturally and from an environmental perspective.

Keywords: Hotel; Reconstruction; Recreate

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INTRODUCTION

PURPOSE AND AIM

PURPOSE AND AIM

The purpose of the essay is to investigate how architecture can relate to place and history. Explore and develop the already built environment and also promote conservation and transformation as an important part of future construction both architecturally and from an environmental perspective.

This thesis aims to explore how a transformation can be carried out with respect to preserve parts of the building and at the same time create a longer life through an adaptable content that can be changed according to the needs of society.

RESEARCH QUESTION

How can a transformation of the complex hotel building be reimagined to create resilient architecture that endures in a flexible future and reflects historical values?

DELIMITATIONS

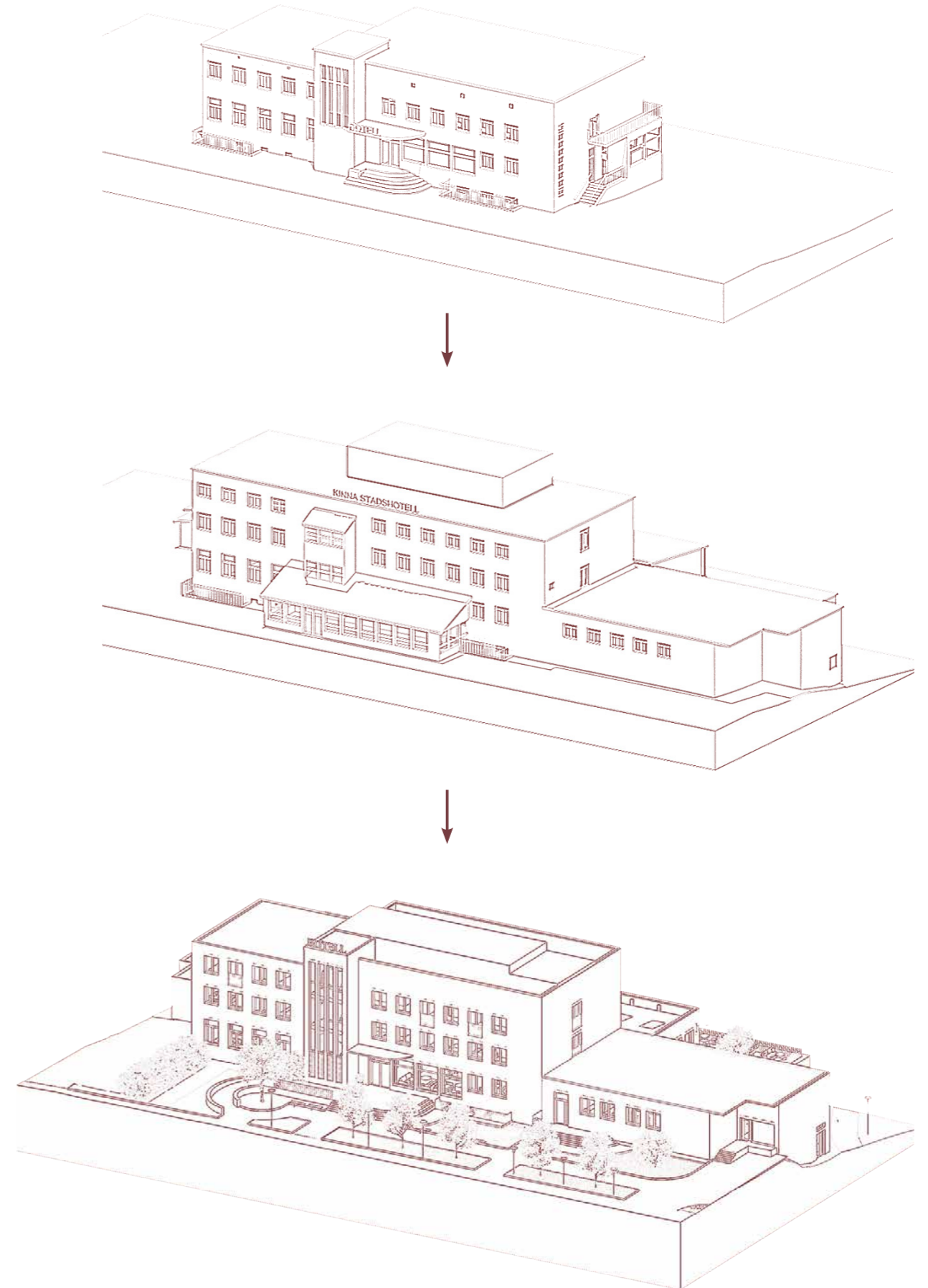
The thesis will not focus on ongoing renovations or the current owner's thoughts on the future.

The thesis will be based on personal experiences of the site and through dialogues with people from the area.

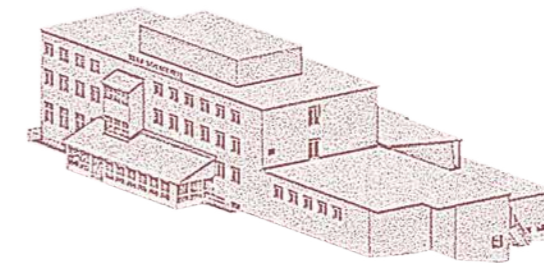
The thesis will be limited to the zoning plan and within reasonable boundaries to be as realistic as possible.

READING INSTRUCTIONS

The booklet is divided into three chapters, where the first chapter focuses on understanding and informing about the project. The second chapter presents the results of a design proposal for the site and the building. The final chapter delves into conclusions and reflections.



THE BUILDING TODAY



METHOD

The methods for this thesis project have followed a structured plan consisting of three main steps. These steps have not necessarily been linear; instead, at times, the process has involved previous steps or all of them simultaneously. The three steps form the foundation for the work of transforming the existing hotel into a sustainable and functional environment that highlights its history and architectural heritage.

INVENTORY AND ANALYSIS

Historical analysis of the building includes investigating its origins, previous owners, and its uses over the years. Gathering historical documents, photographs, and architectural drawings provides insight into the building's evolution over time. Historical sources are explored in archives, libraries, and local historical societies to gain a deeper understanding of the building's history, context, and significance.

Analysis of the existing building involves examining its structure, use, potential, and drawbacks. This analysis includes physical inspections on-site and inside the building, as well as studying collected drawing materials to identify strengths, opportunities, and threats, laying the groundwork for future design challenges and opportunities. Sources and analysis of the existing building have been explored with the assistance of property owners, previous architect, and the municipality's antiquarian.

UNDERSTANDING NEED AND ACQUIRING KNOWLEDGE

Understanding the needs for future use involves investigating potential uses for the building. This includes gathering feedback from various people, researching the future development of the town center, and collecting current debates and discussions about the building to understand potential future needs and uses.

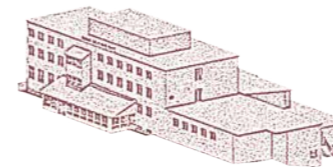
Acquiring knowledge about building transformation involves researching and analyzing other renovation projects and gathering references that can support and explain how to proceed, highlighting the opportunities and challenges of transforming an existing building.

DESIGN PROCESS

The design process involves testing, selecting, and discarding solutions based on previous analyses, needs, and knowledge, guiding the design of the building. Studies are conducted in the form of volume studies in physical and digital models. Room programs are studied through sketches and drawings. The design process includes considerations of sustainability, accessibility, aesthetics, and functionality.

Detailed drawings, models, and visualizations are developed based on the results of the design process, illustrating how the transformation of the building could look and function. This includes floor plans, section drawings, elevation drawings, models, and illustrated images.

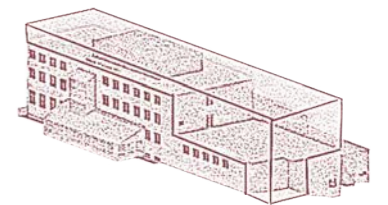
1 PRESERVE EVERYTHING



2 GO BACK TO ORIGINAL



3 PRESERVE PARTS AND BUILD ON



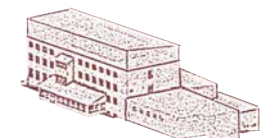
1.1 PRESERVE AND CHANGE FACADE



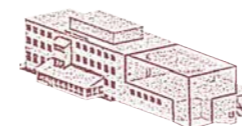
2.1 GO BACK TO ORIGINAL BY DELETING



3.1 SHOW THE DIFFERENT TIME STAGES AND ADD ONE



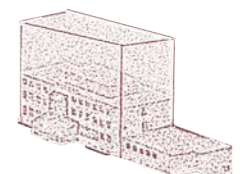
1.2 PRESERVE AND FILL IN



2.2 IMITATE ORIGINAL BY REMOVE AND FILL



3.2 PRESERVE CONSTRUCTION AND ADD SOMETHING NEW





BACKGROUND

WHY THE SUBJECT

Before choosing my thesis project, I pondered what constitutes meaningful architecture and what makes me want to engage with certain architectures. I reflected on what makes some cities and communities appealing to visit, while others feel tragic. I have also found myself firmly placed in the Kinna region and have contemplated what makes me want to stay in Kinna, and what I miss in the community. I concluded that I enjoy being here because of friends, family, nature, and the lifestyle. What makes me less content is Kinna's identity, a declining center and streets devoid of life. I also want future generations, including mine, to find joy and pride in the community.

Every weekday, I walk to and from the transportation center, passing by Kinna hotel on the way. In the evenings, I find it a bit eerie, and during the days, I sigh and feel it's a shame that the hotel is closed and looks the way it does. One day as I passed by, I thought about the many memories and joy the hotel has provided to the population and how sad it would be if it were demolished. The thought of why nothing is being done with the building and how it could be refurbished, and what it would mean for the community to regain Kinna hotel, led me to my upcoming thesis project.

I believed that the building had potential and that restoring the hotel with its activities would not only bring great joy to me and my surroundings but could also benefit the center's activity and tourism.

As I began to delve deeper into the hotel building, I also discovered a much longer history dating back in time, as well as a beautiful architecture hidden behind additions and extensions.

Other thoughts also emerged, such as empty, fully functional buildings without maintenance are often demolished to make way for new functions and architecture. Sometimes, even buildings in use are demolished to make way for expressing new architecture and their own marks from a blank slate. It is also known that it has been complicated in the past to tackle old buildings, and it is simply easier to build anew. In the past quarter-century, it has also been interesting to discover new things, and we have not placed as much value on the consequences of the environment's impact on this in the future. However, it has become more relevant in recent times to preserve and see significance in new-old architecture.

My thesis project leads me into how, as an architect, one can make use of the already built environment, promote its architectural qualities and history, and how it could benefit society.

View of the hotel's backside from the walking route walking from the transportation center.

KINNA

Kinna is a locality situated in Västra Götaland County, Sweden. It is the central town of the Municipality of Mark and is located three miles southwest of Borås and is an urban area consisting of just over 8,400 residents and the municipality, with a population of 35,300.

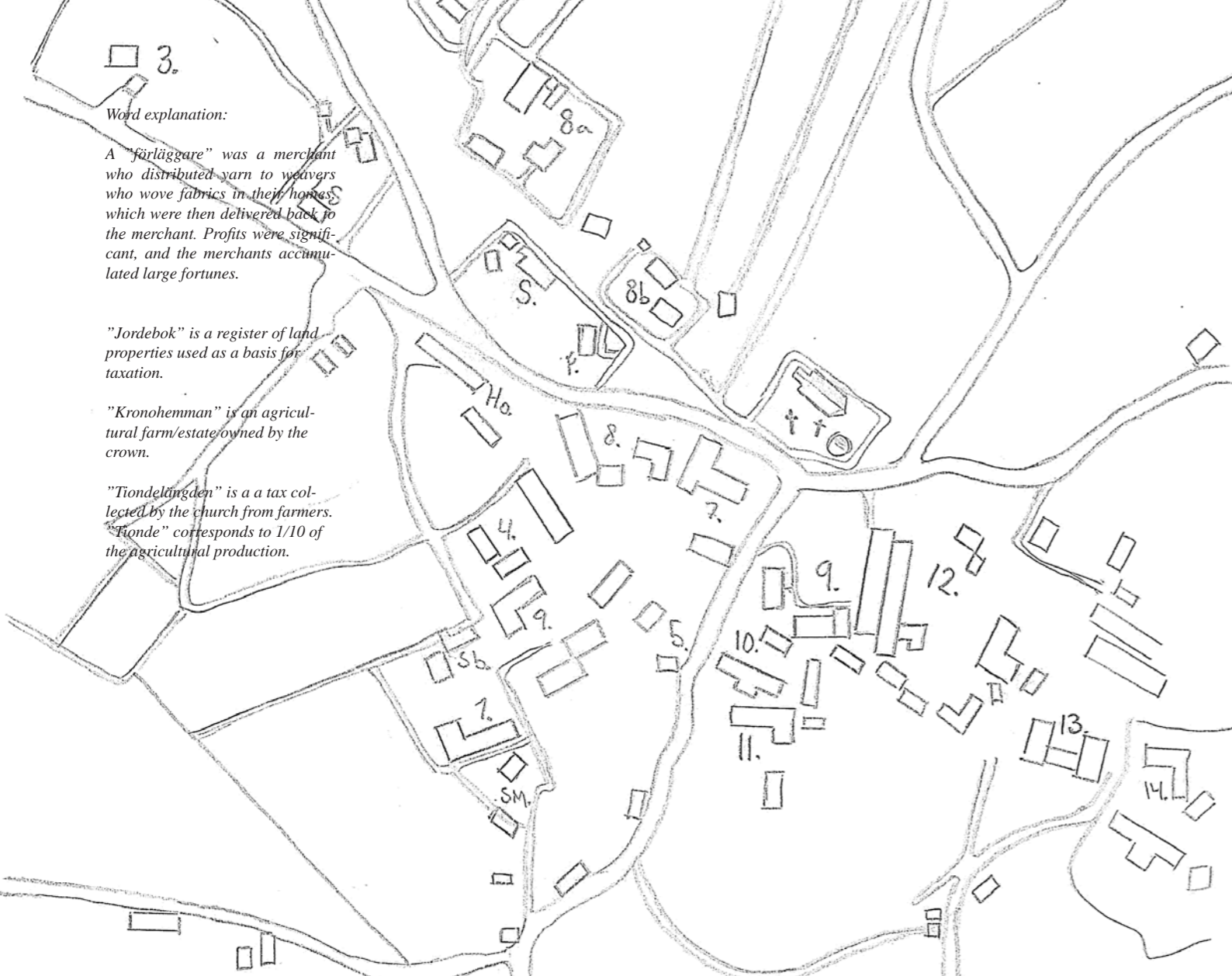
Kinna is surrounded by beautiful nature, with forests, lakes, and rolling landscapes. The area is characterized by typical Swedish countryside.

Kinna has a rich history that dates back several hundred years. The town emerged as an industrial center during the 19th century, particularly within the textile industry. The industrial heritage is still evident in the area, and there are cultural and historical sites such as old textile factories, Kinnaborg, förläggargårdar, among others, that tell the story of Kinna's development over time.

Kinna is a vibrant community with a mix of residential areas, schools, healthcare centers, and commercial activities. There is a range of shops, restaurants, cafes, sports clubs, and golf courses.

The town also has good connections with trains running between Borås and Varberg, as well as buses that extend to Gothenburg, among other destinations.





Word explanation:

A "förläggare" was a merchant who distributed yarn to weavers who wove fabrics in their homes which were then delivered back to the merchant. Profits were significant, and the merchants accumulated large fortunes.

"Jordebok" is a register of land properties used as a basis for taxation.

"Kronohemman" is an agricultural farm/estate owned by the crown.

"Tiondelängden" is a tax collected by the church from farmers. "Tionde" corresponds to 1/10 of the agricultural production.

KINNA by Omkring 1870.

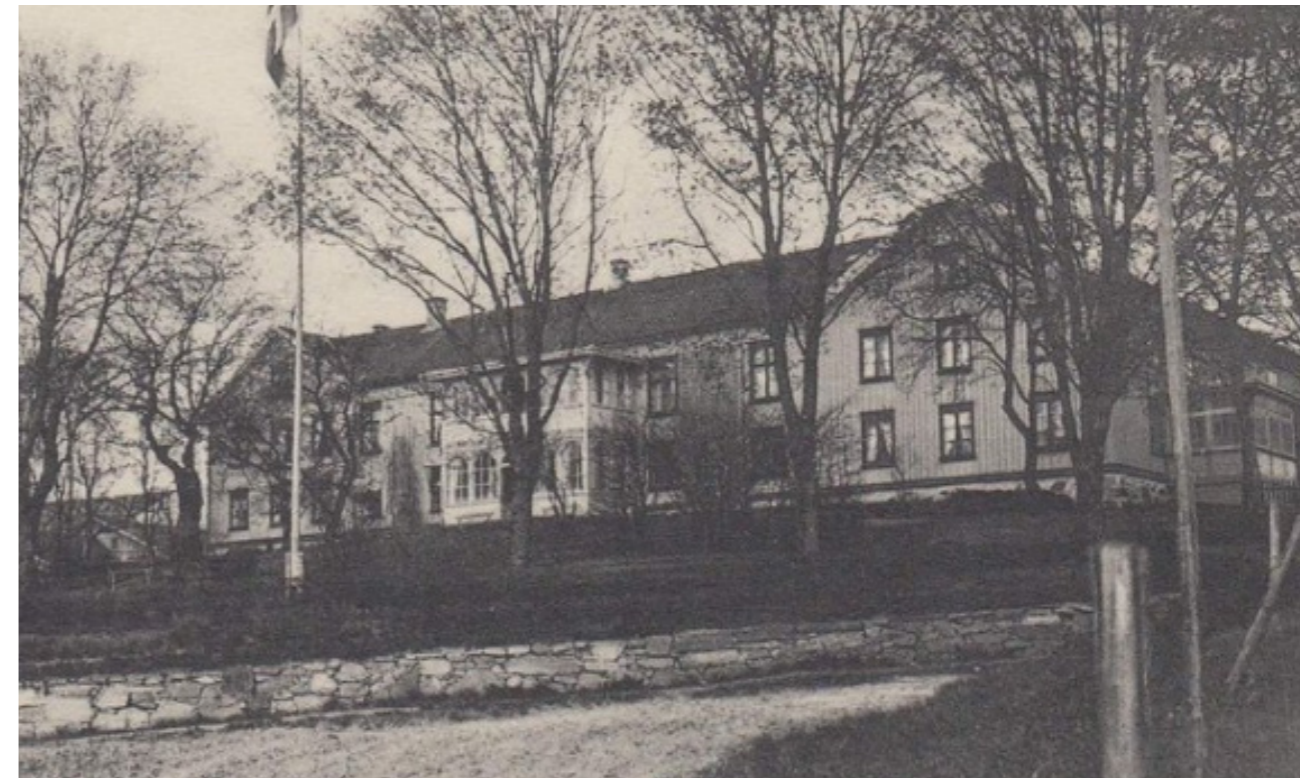
HISTORY KINNA HOTEL

The current hotel building was erected in 1936 and has since undergone several renovations and expansions. The history of hotel operations dates back to 1903 in the former building known as Rättaregården. The history of Rättaregården itself dates back to the 16th century and has undergone numerous changes of ownership over time. Next to the hotel, we find Ännagården, one of Kinna's oldest preserved buildings. Rättaregården shares its history with Ännagården. These farms were owned by successful "förläggare" who played a significant role in Kinna's heyday.

Map of Kinna by 1870.
Nr 13 Rättaregården.
Nr 14 Ännagården.



Sven Eriksson
A successful förläggare who had förläggare-operation in Rättaregården



View of the hotel in the old Rättaregården
Source: Unknown

16TH CENTURY

According to the book Kinna, Notes from past and present Part 1, 1958. It is written that in 1540 the "jordebok" and later Rättaregården are mentioned as "kronohemman", but in 1727 the estate was bought by Nils Ericsson and Lars Andersson. The name Hans Rättare appears in the "tiondelängden" 1631. In 1657, the council assistant in Gothenburg, Arfwed Gudmundsson, mortgaged Rättaregården. However, it was confiscated after a letter from the King. The liquidation committee in 1687 from his surviving widow Elsebo Wästerman, after which it came under the Älvsborg regiment (Kinna. Anteckningar från svunnen tid och nutid Del 1 (1958)).

19TH CENTURY

Sven Eriksson, son of Mor Kerstin, was a successful förläggare and founder of Sweden's first mechanical cotton weaving 1834 in Rydboholm, today Rydal. In 1824, he bought Rättaregården, where he erected a new main building and conducted förläggare-operation here from 1825 to 1852 (Gamla Kinnabilder (1975) Halvdan Arvidsson).

Sven Eriksson's daughter Charlotta married Johannes from the neighboring farm Ännagården. Johannes was the son of Håkan Börjesson, also a successful förläggare. Johannes took over his father's förläggare-operation after his death in 1838. When Sven Eriksson moved to Rydboholm in 1854, his son-in-law Johannes took over the business at Rättaregården. Charlotta and Johannes' son Algot Håkansson later founded Kinnaströms Väveri in 1885 (Förläggargårdar (2019, 11 Jan) Gamla Kinna gårdar).

Edla, another of Sven Eriksson's daughters, married Anders, the eldest son of Håkan Börjesson at Ännagården. Edla and Anders had a son, Edvin Håkansson, who became the technical manager at the family company in Vis-kafors and was the initiator and leader of the power plant construction at Kungsforsen in Skene and later established Kungsfors spinneri in 1898 (Förläggargårdar (2019, 11 Jan) Gamla Kinna gårdar).

20TH CENTURY

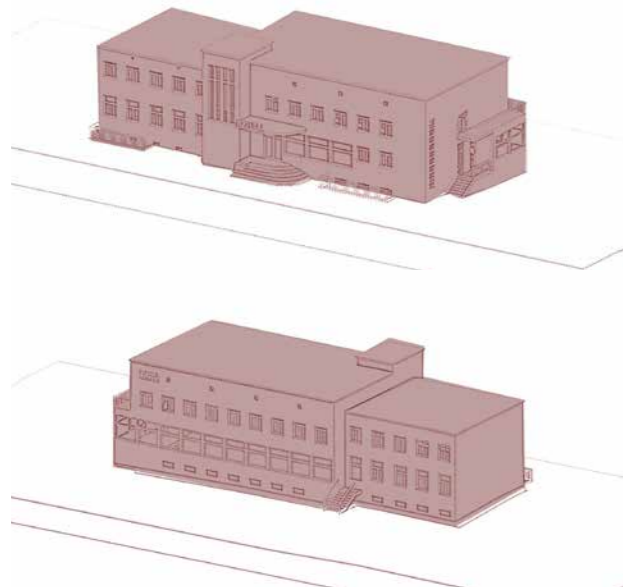
After Johannes' death, Charlotta and their three sons became owners of Rättaregården 13:1. When Charlotta passed away in 1903, an inheritance division took place, and on February 11, 1903, Rättaregården with surrounding land of 1 hectare and 34 ares was sold to Rudolf André, founder of Häggådalens Mekaniska Linneväveri (Förläggargårdar (2019, 11 Jan) Gamla Kinna gårdar).

Just two months later, Rudolf sold Rättaregården to Wilhelm Witte, and all other Rättaregård land was sold to Severin Eliasson. Severin divided and sold Rättaregården's land for egnahemsbebyggelse and industrial land. Severin lived in one of Ännagården's houses until 1918,

then he rented out to various tenants. The last tenant left Ännagården in 1973. In 1967, Ännagården was sold to Kinna Municipality (Förläggargårdar (2019, 11 Jan) Gamla Kinna gårdar)

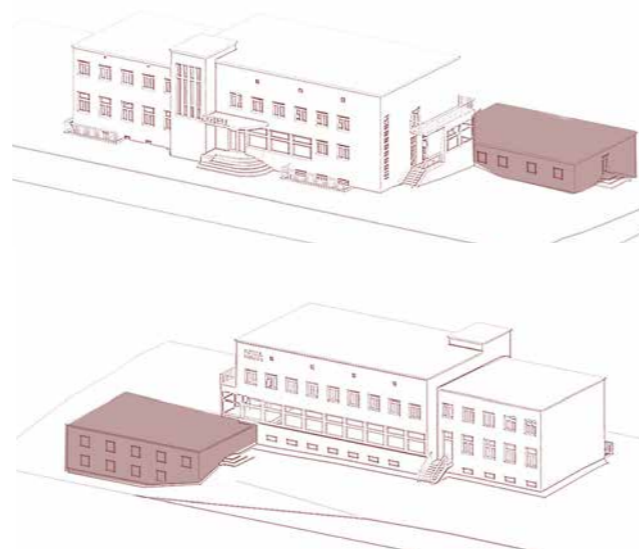
1902

Witte was the founder of Kinna's first hotel located in Häggådalen. This hotel burned down in 1902. Witte bought Rättaregården in 1903 and opened Hotel Witte in the main building of the estate. Later, a post office was established in the left wing and a bank office in the right wing (Gamla Kinnabilder (1975) Halvdan Arvidsson).



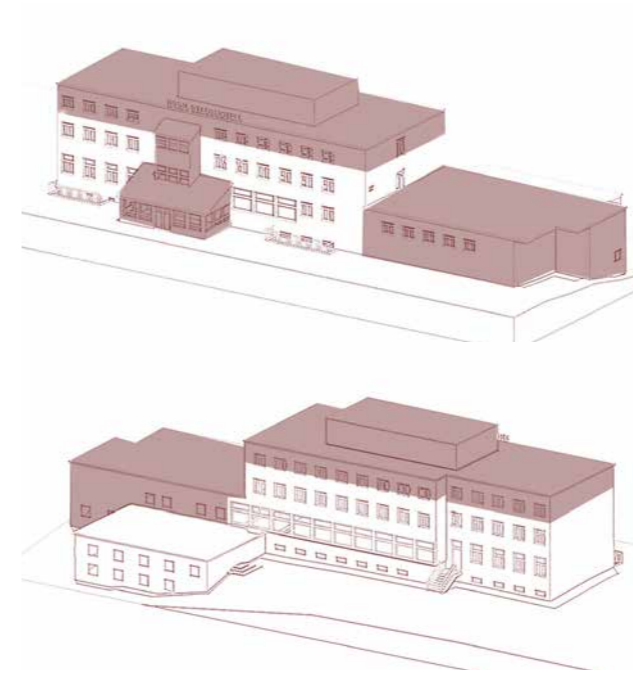
1936

Bryggeri AB Falken, Falkenberg, purchased Rättaregården in 1936 and had it demolished, replaced by the current building. The hotel was erected in a modern functionalist style, containing 16 guest rooms, a kitchen, dining rooms, and a café (Sveriges bebyggelse, Älvsborgs län (1951) Tycho Strömberg). The modern hotel was designed by architect Anders Funkquist in 1936.



1963

An extension was built with an additional 9 guest rooms called "the annex." The extension was made at the backside in two floors from the basement level and one more floor below. To obtain approval for building permits, bomb shelters were added on the lower level.

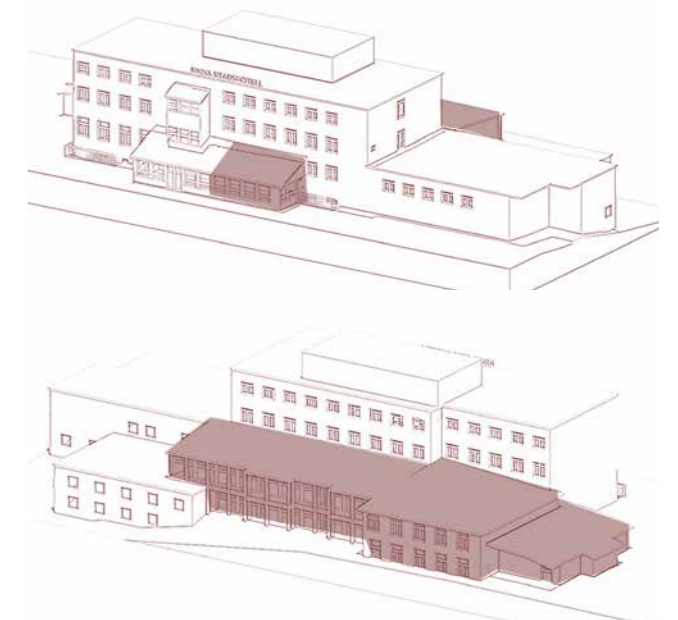


1988

The hotel underwent a major investment in entertainment activities. An expansion was made on the southern part with a dance hall called "The Cube," a two-story venue with a central atrium. Expansion was also made on the entrance and basement levels towards the south to create larger conference and restaurant areas.

1982

A major renovation and extension were carried out at the hotel. A floor with 16 new guest rooms and an additional smaller floor for ventilation rooms were added. The entrance and basement levels were expanded towards the west with larger kitchens and staff areas. Additionally, an elevator was installed in the building, and the entrance situation was redesigned. The building was also externally insulated with cladding in panel material over the brick structure.





View of the entrance situation of the original building from 1936.
Source: Unknown

ANDERS FUNKQUIST

Funkquist ran his own business in Gothenburg from 1929 and served as the second city architect of Gothenburg from 1931 to 1932. Funkquist has, among other things, designed standardized houses for the egnahemsområde in Strömsbruk in 1914, restored St. Johannes Church in Lessebo in 1921, restored Nikolaikyran in Gothenburg, designed Åh Church in Forshälla, the new building for the Oceanographic Institution in Gothenburg in 1937, the hotel in Kinna in 1936, several apartment buildings and villas in Gothenburg, as well as some industrial buildings in western and southern Sweden. Funkquist also wrote articles in the magazine "Byggmästaren" and in Gothenburg city's exhibition catalog "Bo Bättre" (Wikipedia (n.d) Anders Funkquist).



Anders Funkquist
The architect of the hotel in 1936.





Article about the hotel's history.
Source: Markbladet (10 Januari 2024)

KINNA HOTEL TODAY

Today, the building stands empty and vandalized. Attempts have been made to prevent further damage and break-ins by installing fences and boarding up windows and doors. The white facade is dirty, and the windows are broken. It is difficult to discern the old brick structure without having seen previous drawings and photographs.

With new owners, there were plans to continue the hotel and entertainment business with a new investment, but this did not go well. In the fall of 2015, an agreement was signed with the Swedish Migration Agency, and the hotel was to be used as an asylum accommodation for a short period before returning to hotel and entertainment operations, which did not happen (Markbladet, 2024).

Today, the hotel is a highly topical subject, with the population expressing dissatisfaction with its current appearance. Discussions about the hotel appear in newspapers and digital forums.

A few years ago, the now-empty hotel building was purchased by a real estate company that saw potential for it to become something else. Due to various reasons and the challenging construction market in recent years, the building has remained empty. Over the years, the building has also been subjected to sabotage both inside and out.



FRONT VIEW



ENTRANCE



HOTELROOM



HOTELROOM



BACK VIEW



BACK DETAIL



RESTAURANT



RESTAURANT



SIDE VIEW



CLUB ENTRANCE



KITCHEN



CLUB

TRANSFORMATION AND CONSERVATION

To achieve environmental goals in the future, it is not only important to build new structures sustainably but also to preserve and manage existing ones for a sustainable future. Similarly, opportunities are created for reflections and shadows of the past that contribute to architectural values in a society (Hela staden och bygden).

PRESERVATION OF BUILDINGS FROM THE PERSPECTIVES OF ARCHITECTS AND CONSERVATORS

In an article by Tyrens, Johanna, a conservator, describes the need to ask the question - What happens to the demolition debris when we tear down a building, and how much energy and space are required to handle it? What is the cost of producing new material? When looking at the entire process between demolition and construction of something new or preservation and addition, the result almost always favors preservation as more sustainable than building anew. New buildings are rarely constructed with the same quality as those built before the 1970s. In the past, construction was of higher quality for structures meant to last a lifetime.

From the same article, Britta, an architect, describes how many architects are passionate about creating something new and leaving their mark. Working with reuse means endorsing the original architect and highlighting or enhancing the qualities already present. Britta also emphasizes the importance of incorporating history into her work through reuse, as it allows for the anchoring of the project in history. According to Britta, atmospheric design can be achieved by combining contemporary architecture with craftsmanship from the turn of the century - craftsmanship that nobody pays for in new constructions.

BRICK REFERENCE

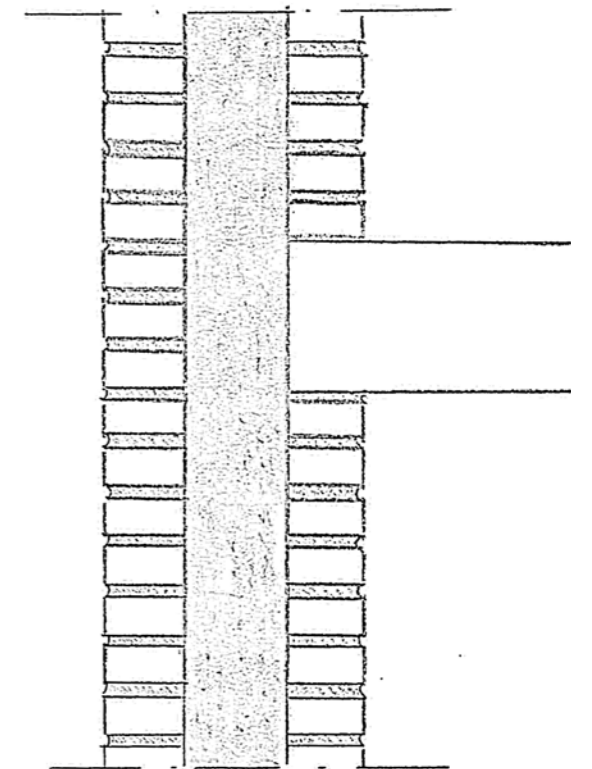
The original building's wall construction consists of solid brick walls, which have been an inspiration in the design project. Therefore, the extension executed in the project reflects the original construction through a solid brick wall in a modern form.

TEGELMÄSTERS SUPERVÄGG

Perlite is a central component of our SUPERVÄGG, serving as masonry insulation. By using water-repellent Perlite between bricks in both exterior and interior walls, a solid construction is created that effectively manages moisture from both indoor and outdoor environments. The wall is completely free from plastic films and air gaps. Perlite is filled between the back wall and facade wall when the frame is laid and all installations are complete, ensuring that the insulation is dry and moisture is not trapped in the wall.

Tegelmästerns markets SUPERVÄGGEN as a complete masonry system for construction with a robust brick structure. The heavy frame, shaped like a channel wall, meets the strict requirements for energy-efficient buildings in the future. In addition, the construction enables a good indoor environment and creates a pleasant atmosphere.

The brick wall consists of brick and Perlite, two of nature's own materials, which play a central role in this system by absorbing and releasing moisture without deterioration. These materials are fire-resistant and resist both rot and mold, making them long-term sustainable alternatives. With a history spanning over 5,000 years, brick has proven to be a reliable and timeless building material. SUPERVÄGGEN allows for natural ventilation and moisture in vapor form to move seamlessly through the materials. The construction is airtight but not vapor-tight, promoting a healthy indoor climate. No plastic films or other vapor barriers are used in SUPERVÄGGEN.



KINNA'S VISION 2030

- TOGETHER WITH DESIGN PROPOSALS FOR THE HOTEL

The municipality of Mark has compiled a vision for Kinna center 2030, based on citizen dialogue. The vision aims to provide a comprehensive view of the overall development and how a well-designed living environment can be developed in Kinna center. The vision has been developed in close collaboration with citizens, businesses, and other stakeholders (Målbild Kinna centrum (2022) Marks kommun).

STRATEGIES

In the development strategies to achieve the vision, overarching strategies on how to proceed are described. In the design proposal for the hotel, I have incorporated and compiled some of the points from the strategies.

THE STRATEGIES DESCRIBE AMONG OTHER THINGS:

Preservation of existing values while developing new ones. We should cherish different time layers that contribute to an interesting whole in the center. Even buildings that may not seem valuable today but can contribute to telling the history of the place.

Care and quality should characterize both public spaces and individual buildings. Different architectural styles contribute to a more interesting urban space along with good qualities and details.

Developing the center to allocate more space for people and less for cars. Good mobility is important for a well-functioning center but should be compatible with an attractive center where people want to spend time.

THE STRATEGIES ENCOMPASS THE DESIGN PROPOSAL:

The hotel and its surroundings develop new value while preserving the existing. The proposal preserves and strengthens different time layers to create a more interesting center. The proposal makes use of a building that may not appear valuable today but contributes and tells the story of the place in the proposal's design.

The design proposal carefully takes care of the qualities that characterize the location and promotes various architectural styles around, contributing to an interesting urban space.

The design proposal shapes a space for people and less for cars, with pedestrian traffic and meeting places framed by the various buildings.



QUOTES AND VIEWPOINTS

In the work on the Vision for Kinna Center 2030, quotes and viewpoints are compiled into a perspective summary. The report consists of collected perspectives from individual viewpoints and serves as a basis for the work of center development, hence not the only truth (Perspektivsammanställning (2021, 18 Mar) Marks kommun). In the design proposal for the hotel, I have incorporated and compiled some of the points from the perspective summary.

FROM THE PERSPECTIVE SUMMARY, A SUMMARY OF USAGE & CHARACTER IS DESCRIBED:

The summary of the center's usage and character revolves largely around the importance of the center functioning as a natural meeting place for everyone. Many emphasize that Kinna's center's character and design play a role in the identity, pride, and brand of Mark Municipality. Textile history and rich nature are mentioned as important character traits, and the importance of the center being perceived as pleasant and beautiful is highlighted.

USAGE & CHARACTER PERSPECTIVE SUMMARY ENCOMPASSED IN THE DESIGN PROPOSAL:

The design proposal creates a natural meeting place for everyone. The proposal connects to and develops the central passage. The hotel's location is a visible building for many passersby and shapes an outward face for Kinna's center. Therefore, it is important in the design proposal that the hotel is designed with character and identity that reflects the textile history and gives the perception of pleasantness and beauty contributing to the center's pride.

FROM THE PERSPECTIVE SUMMARY, A SUMMARY OF ACTIVITY & OFFERINGS IS DESCRIBED:

The summary of the center's activity & offerings concerns both commercial and non-commercial offerings. Many miss cultural offerings, especially culture aimed at young people and a wider range of restaurants, cafes, and shops. The lack of temporary accommodations such as hotels or similar and the lack of remote workplaces are also mentioned. Overall, many emphasize the importance of having places to meet and things to do, especially in the evening. Many also want better conditions for reaction and movement.

ACTIVITY & OFFERING PERSPECTIVE SUMMARY ENCOMPASSED IN THE DESIGN PROPOSAL:

In the design proposal for the hotel, previous activities such as a dance club, restaurant, conference, and traveler's rooms are reintroduced. The design proposal for the hotel also creates space for a spa, and the traveler's rooms are designed to possibly be converted into office space. The proposal creates opportunities for a wider cultural offering both daytime and evening, as well as creating meeting places for young people, the elderly, entrepreneurs, tourism, etc. The proposal contributes to activity and tourism in the center. The proposal also considers the possibility of office activities, potentially in the form of remote workplaces. The proposal also promotes movement and reactions around the place.

FACTS:

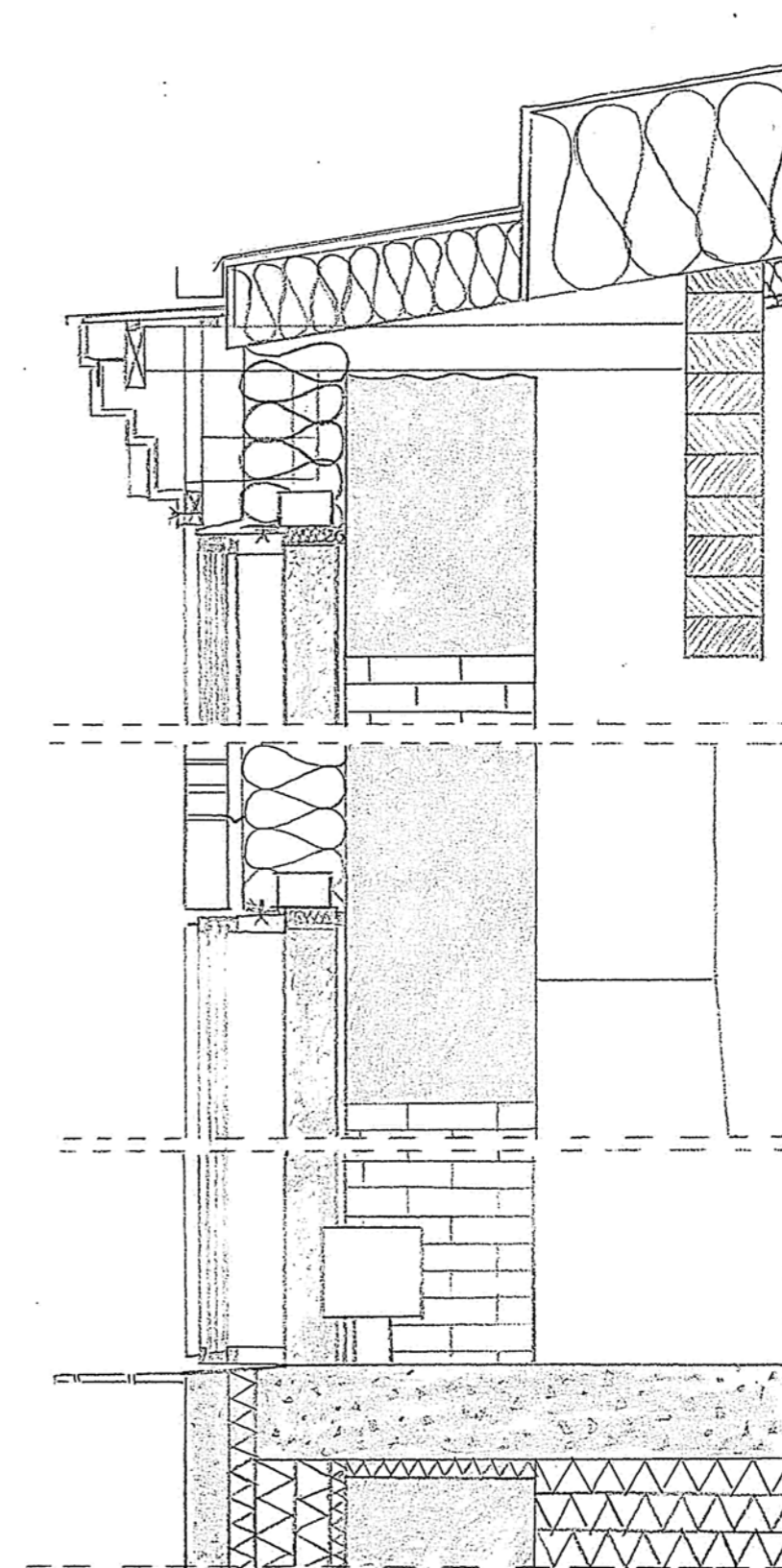
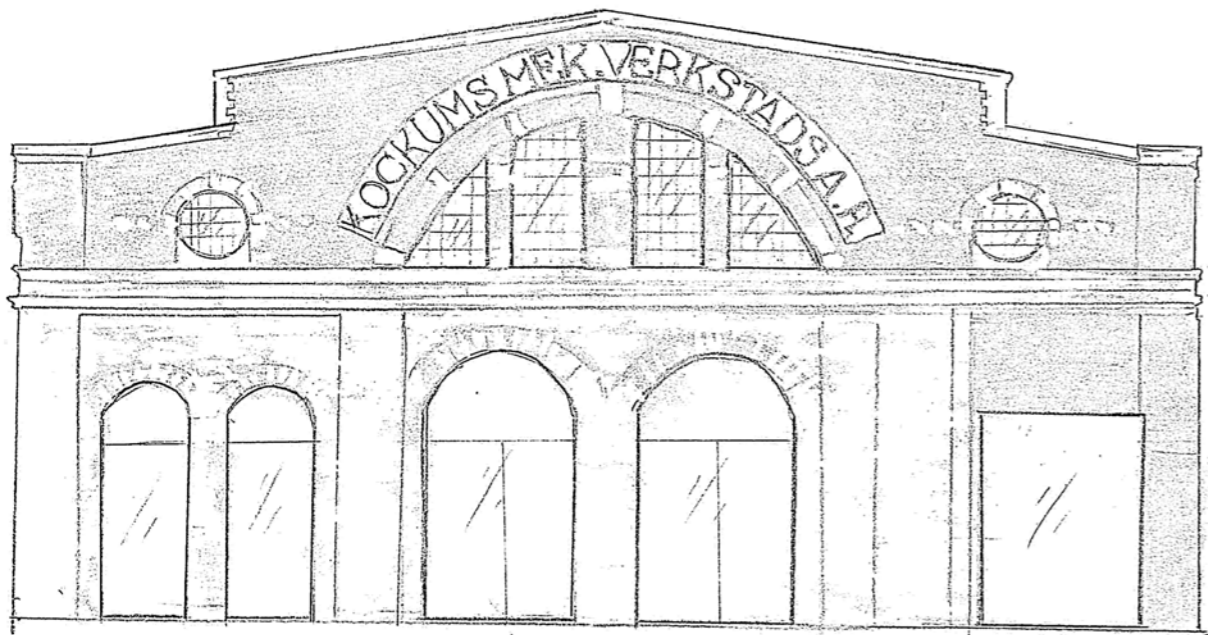
Type of project: Transformation
Location: Malmö, Sweden
Architects: Kjellander Sjöberg
Year: 2023

TRANSFORMATION REFERENCE GJUTERIET

Gjuteriet is a redevelopment project located in Malmö, designed by the architectural firm Kjellander Sjöberg. The project demonstrates how to enhance the existing built environment through circular strategies, focusing on reusing materials and creating meeting places and urban activities.

The building was constructed in 1910 for casting machine parts for the shipyard's ships and bridges. Over the years, the building has been adapted to various needs, leaving visible traces on the facades. The renovation focused on preserving these layers and showing their traces and stories. The building's ruins are recreated in a way that tells a story of the different epochs. Renewable materials such as cross-laminated timber and glue-laminated timber have been used to complete the building. Additionally, decking plates, stairs, bricks, and facade panels from other demolished buildings in the Shipyard area have been reused (Gjuteriet, n.d., Kjellander Sjöberg).

Gjuteriet serves as inspiration for how to work with preservation and reuse in brick buildings. Similar to the hotel building in Kinna, the building has undergone changes over time, and efforts have been made to preserve its identity. The hotel building also features an existing solid brick wall that is to be highlighted for the building's identity. A detailed drawing from the magazine Arkitektur illustrates how the existing solid brick wall has been preserved and insulated with stone wool, with an added outer layer of reclaimed bricks. For the hotel building, this could serve as a good example and also a way of how to take care of the meeting parts built in materials other than brick.



DESIGN PROPOSAL

HOTEL RÄTTAREGÅRDEN

The new design proposal for Kinna Hotel focuses on preserving and renewing the architectural heritage of the historic building while integrating modern elements and functions. The goal is to create a harmonious balance between the old and the new, respecting the building's history while offering an updated and functional environment. The hotel is designed to return to its original purpose as a hotel and entertainment venue, with a flexible design that allows the hotel room floors to be converted into office spaces, while the entertainment activities can continue.

The new design proposal for Kinna Hotel aims to create a cohesive and attractive building that respects its historical roots while introducing modern features. By integrating functions such as a spa and improving the restaurant's design, as well as creating a welcoming exterior environment, the design strives to revitalize the hotel and its surroundings, benefiting both guests and the local community.



KONSERTHUS

BIBLIOTEK

RÖNNÄNGS
ÄLDREBOENDE

ÄNNAGÅRDEN

TURIST-
INFORMATION

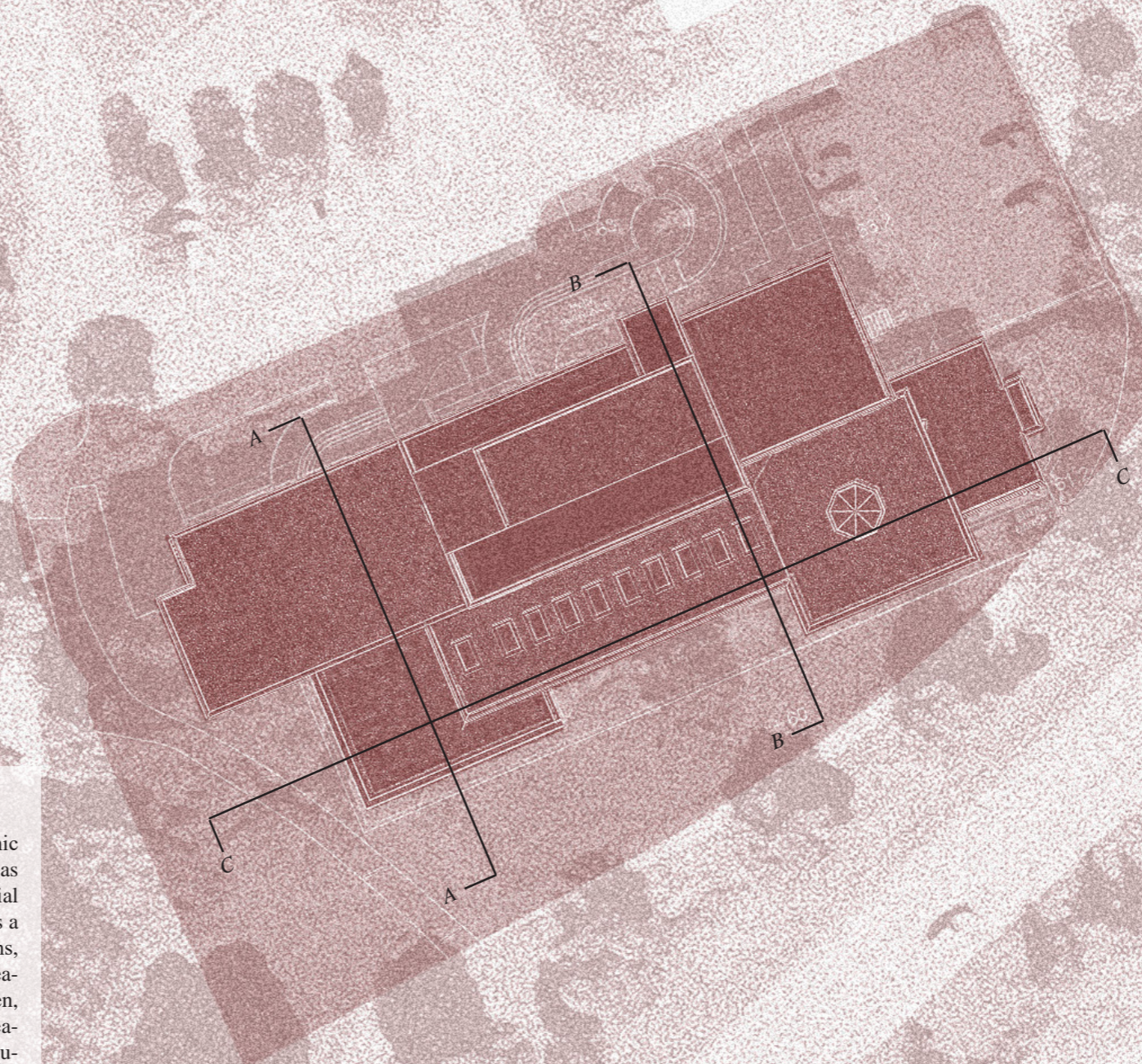
MARKS KOMMUNHUS

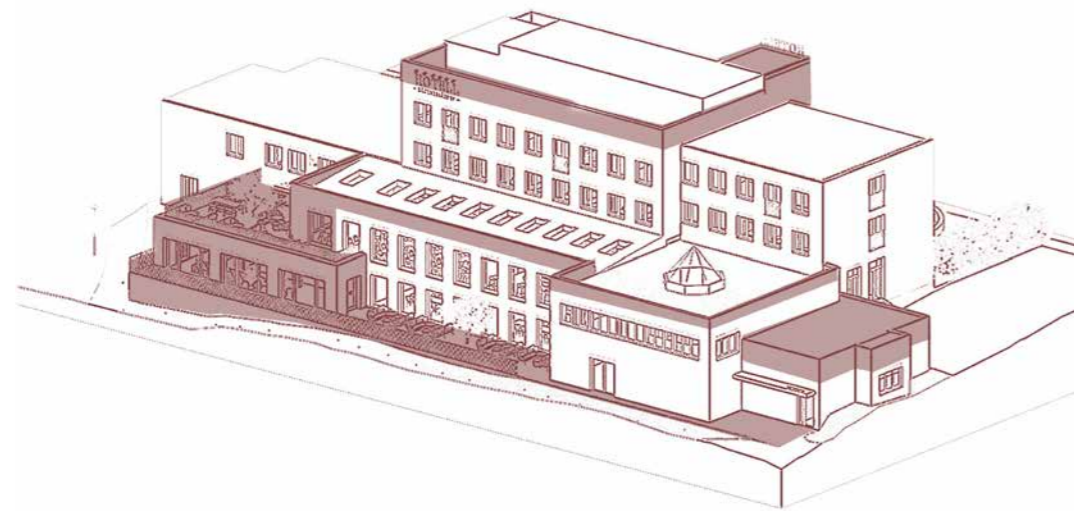
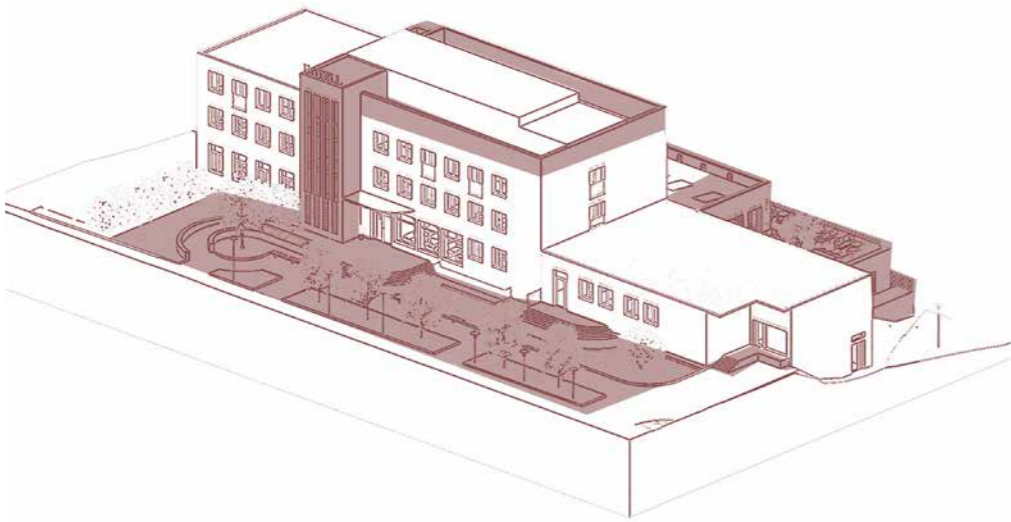
SITEPLAN

The hotel in Kinna is surrounded by significant buildings and green areas that create a dynamic environment. In front of the hotel, there is an unused square currently used as a parking lot, as well as a small green park with a pond that belongs to the town hall. This area has the potential to be developed into a lively meeting place. Nearby, there are the town hall, which serves as a hub for local administration, a tourist information center offering details on local attractions, a theater that contributes to the town's cultural life, a library central to educational and recreational activities, Rönnängs elderly home, which fosters a mix of generations, and Ännagården, Kinna's oldest preserved building. Several green areas, including Statsparken, provide recreational opportunities and a place for relaxation in nature. By improving and integrating the square and park in front of the hotel, the area can become a cohesive and attractive meeting place that benefits both guests and local residents, enhancing Kinna's identity and community spirit.

STATSPARKEN

SITEPLAN 1:400





TRANSFORMATION IN THE DESIGN PROPOSAL

EXTENDED ENTRANCE

The existing extended entrance will be removed and replaced with a new entrance that mimics the original appearance and style. This change is intended to restore the building's historical character and create a more harmonious facade.

WALL EXTENSIONS

In certain areas, the walls above the roof will be extended to create a unified and cohesive expression. This alteration helps improve the building's proportions and visual balance.

DEMOLITION AND RECONSTRUCTION OF THE ANNEX

The annex will be demolished down to the basement level and rebuilt with a solid brick wall. The new wall is designed in a modern way that reflects the original construction and aesthetic values, ensuring that the addition harmonizes with the original building.

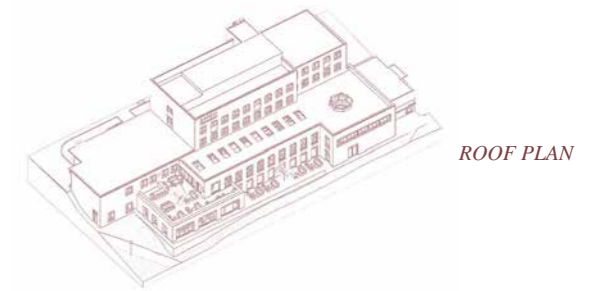
EXPANSION AND IMPROVEMENT OF THE RESTAURANT

Part of the restaurant will be expanded to improve its design and functionality. Additionally, new skylights will be added to the restaurant to increase natural light and create a more open and inviting atmosphere. These windows are designed to match the style and materials of the original building.

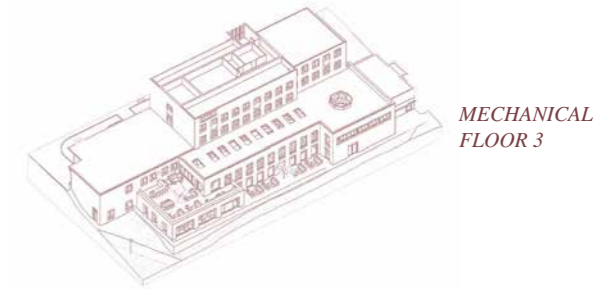
REDESIGN OF THE SURROUNDING GROUNDS

The grounds around the building will be redesigned to create a more welcoming impression. The new landscape design includes improved walkways, green areas, and other elements that contribute to a pleasant and inviting environment for both visitors and guests.

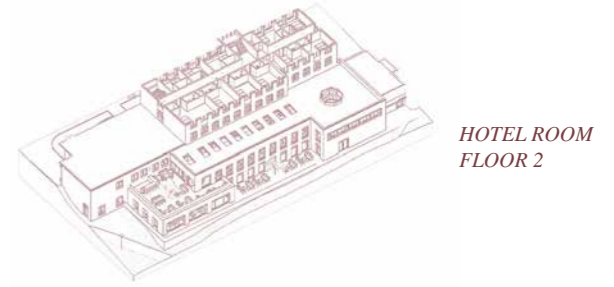
FLOOR PLANS



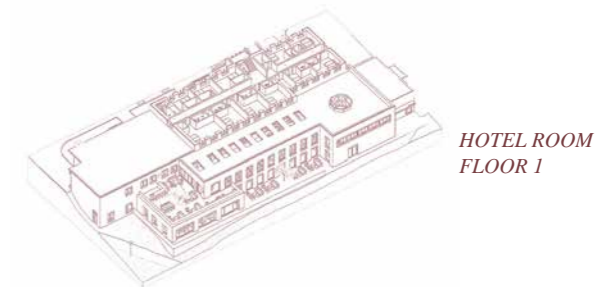
ROOF PLAN



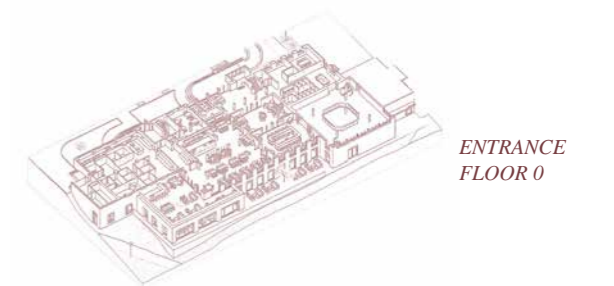
MECHANICAL FLOOR 3



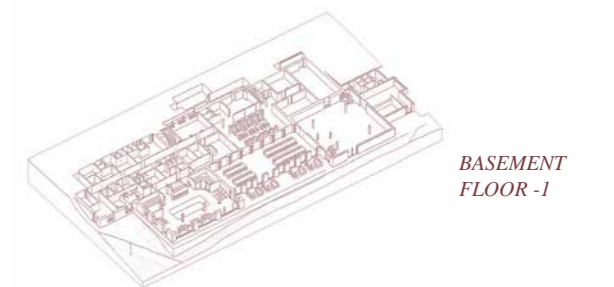
HOTEL ROOM FLOOR 2



HOTEL ROOM FLOOR 1



ENTRANCE FLOOR 0



BASEMENT FLOOR -1



THE BUILDING TODAY FRONT VIEW



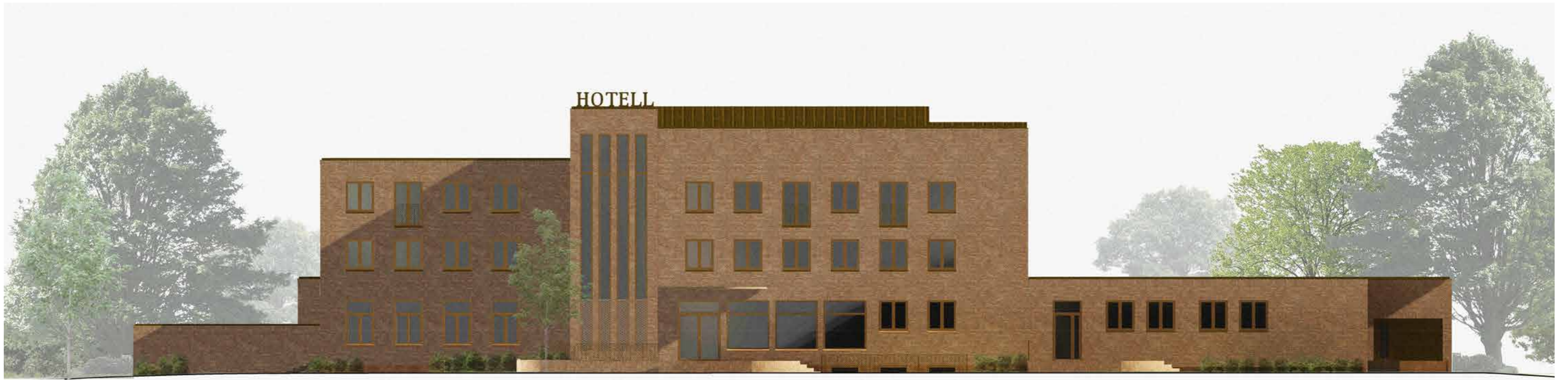
DESIGN PROPOSAL FRONT VIEW



THE BUILDING TODAY BACKSIDE VIEW



DESIGN PROPOSAL BACKSIDE VIEW



FACADE NORTH

1:200



FACADE SOUTH

1:200



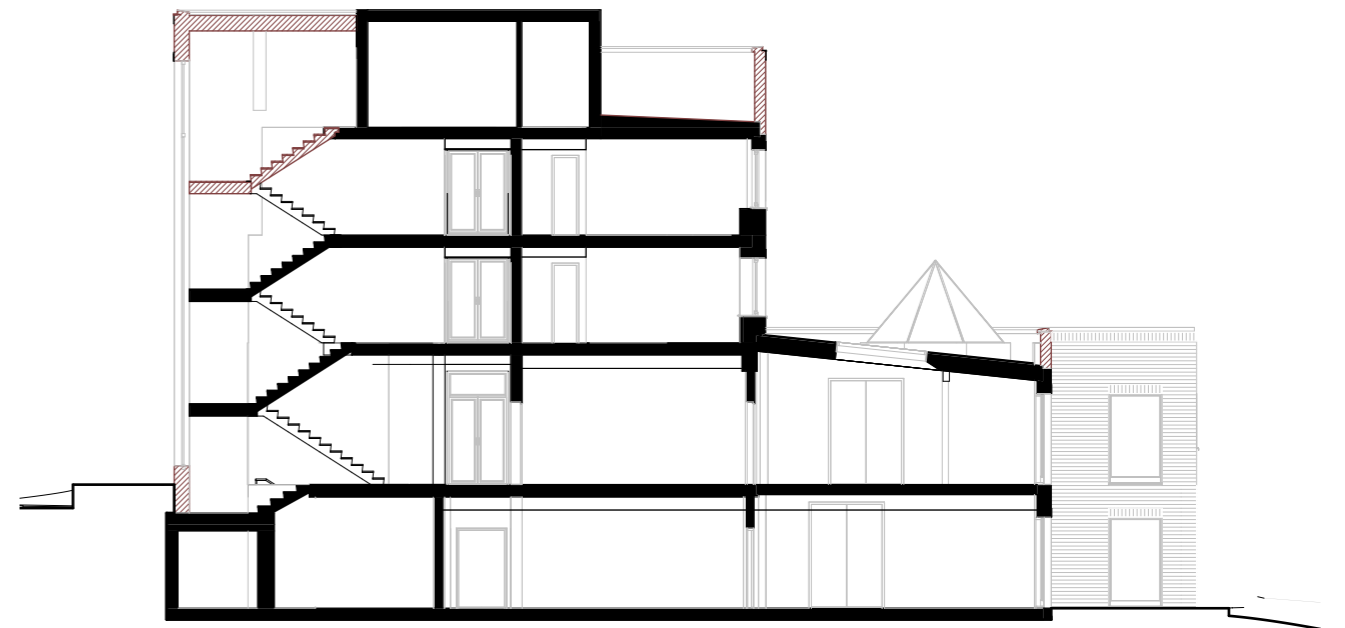
FACADE EAST 1:100



FACADE WEST 1:200



SECTION A-A 1:100



SECTION B-B 1:200



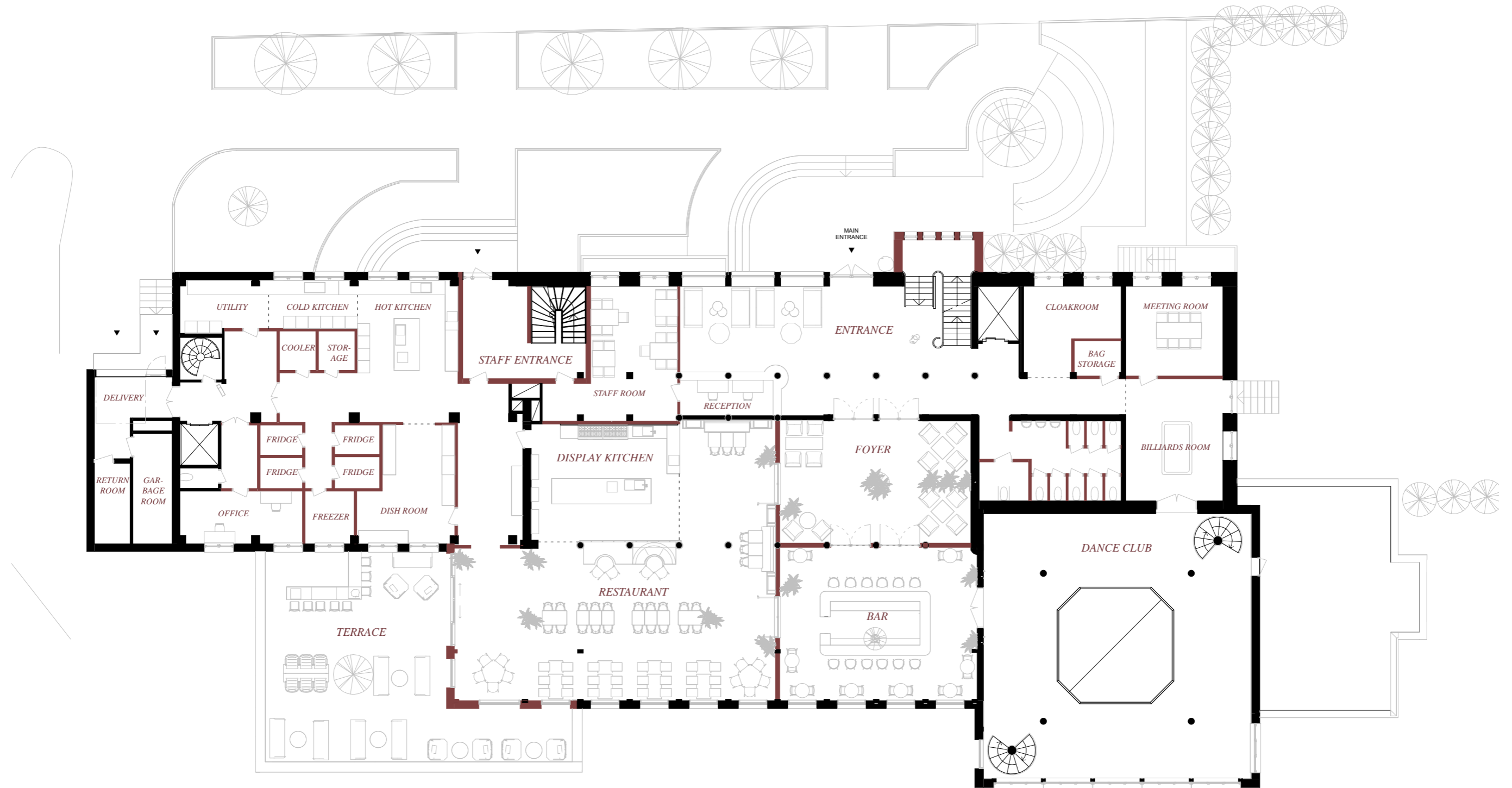
SECTION C-C

1:200



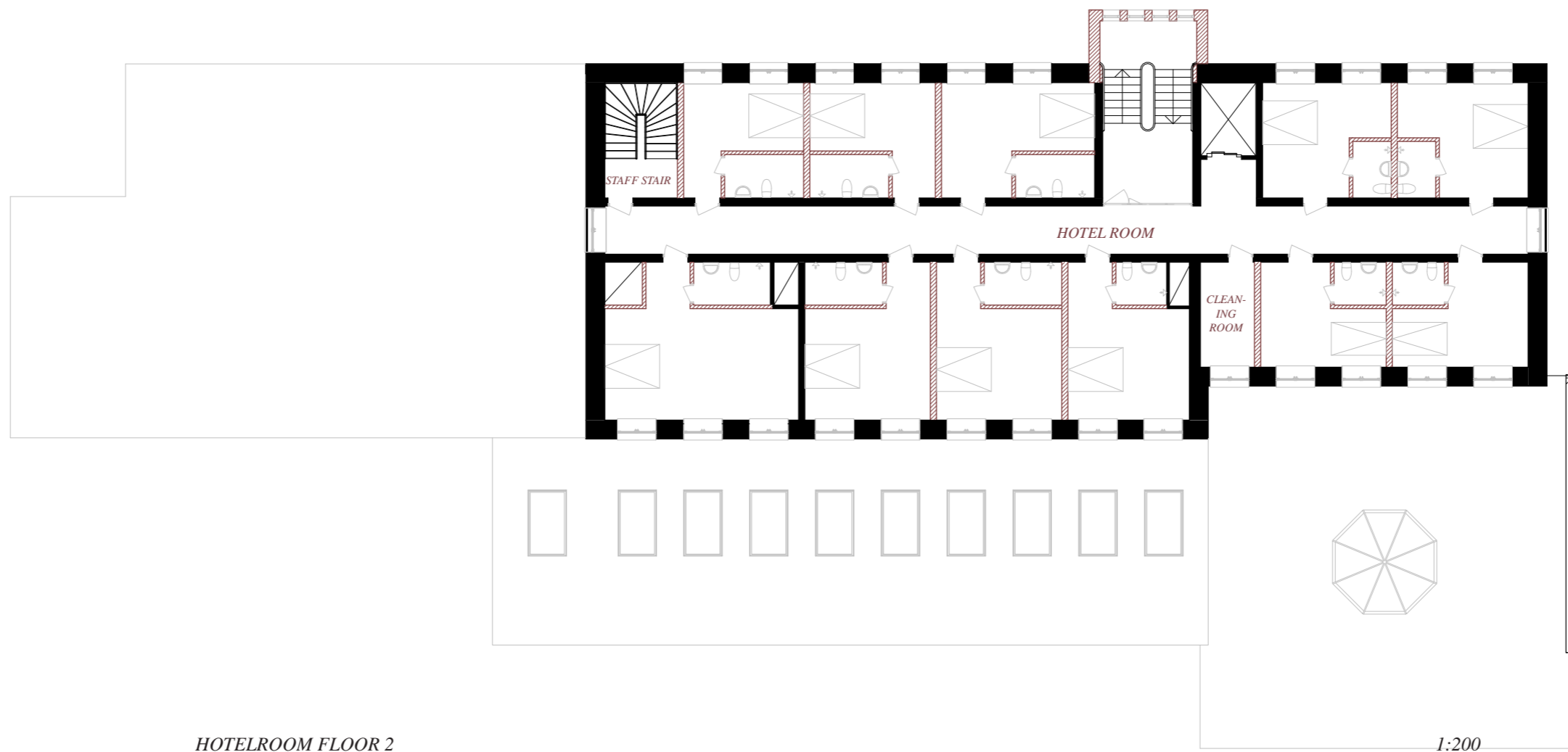
BASEMENT

1:200

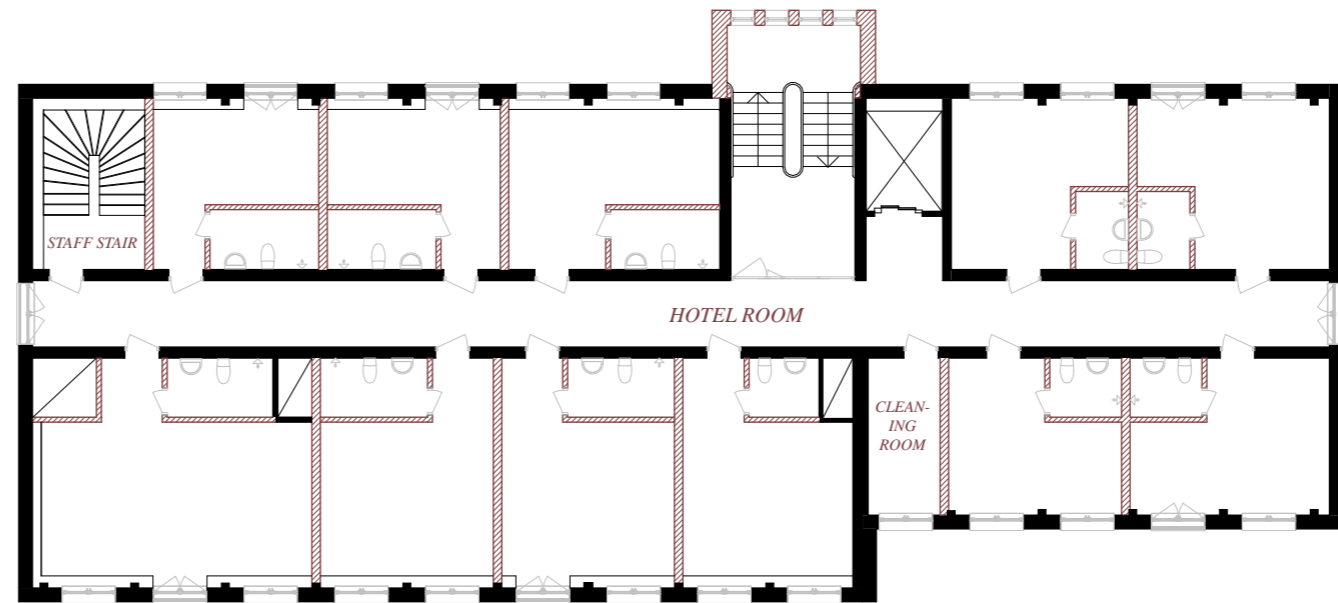


ENTRANCE FLOOR

1:200



HOTELROOM FLOOR 2



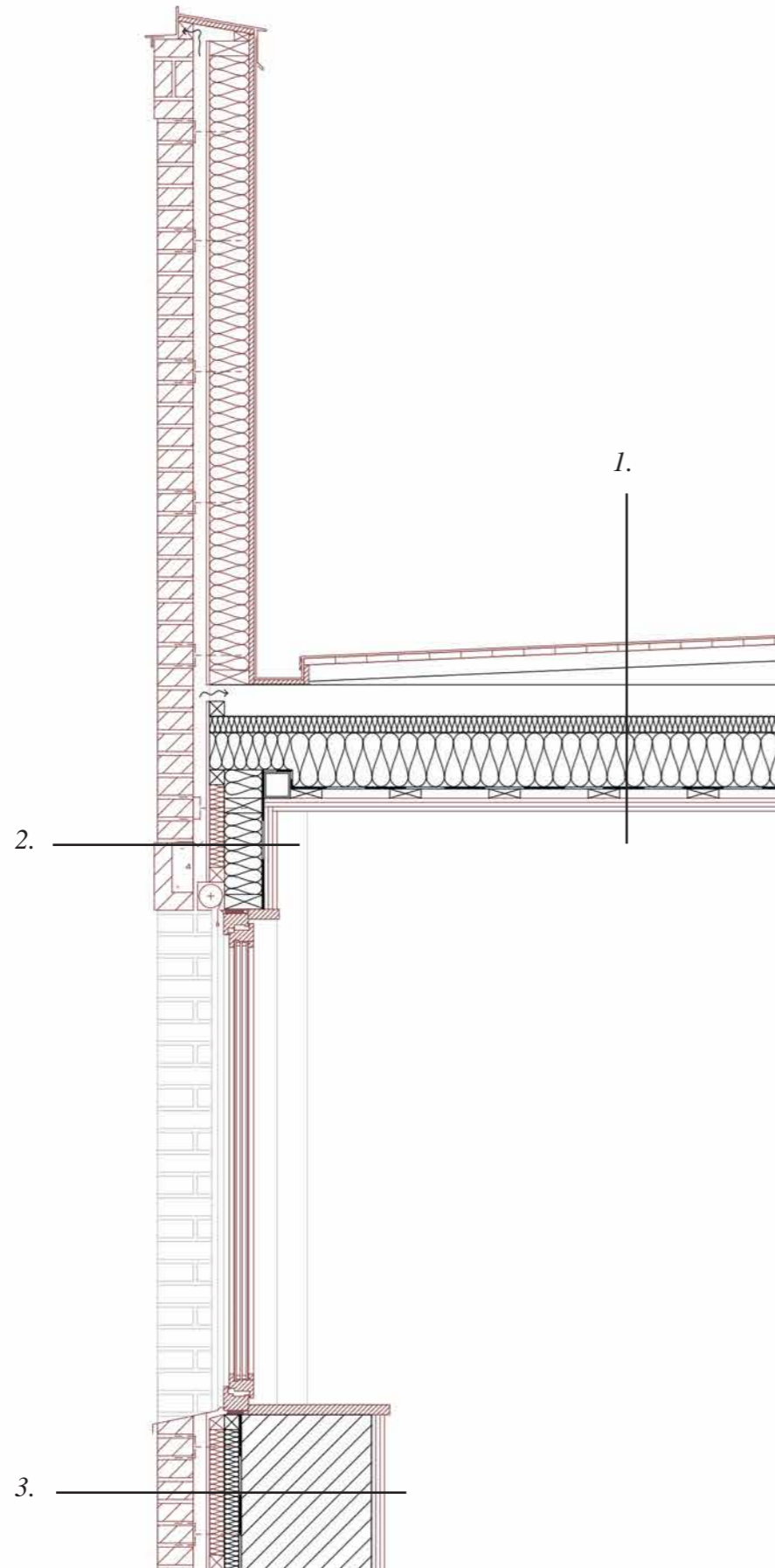
HOTELROOM FLOOR 3

1:200

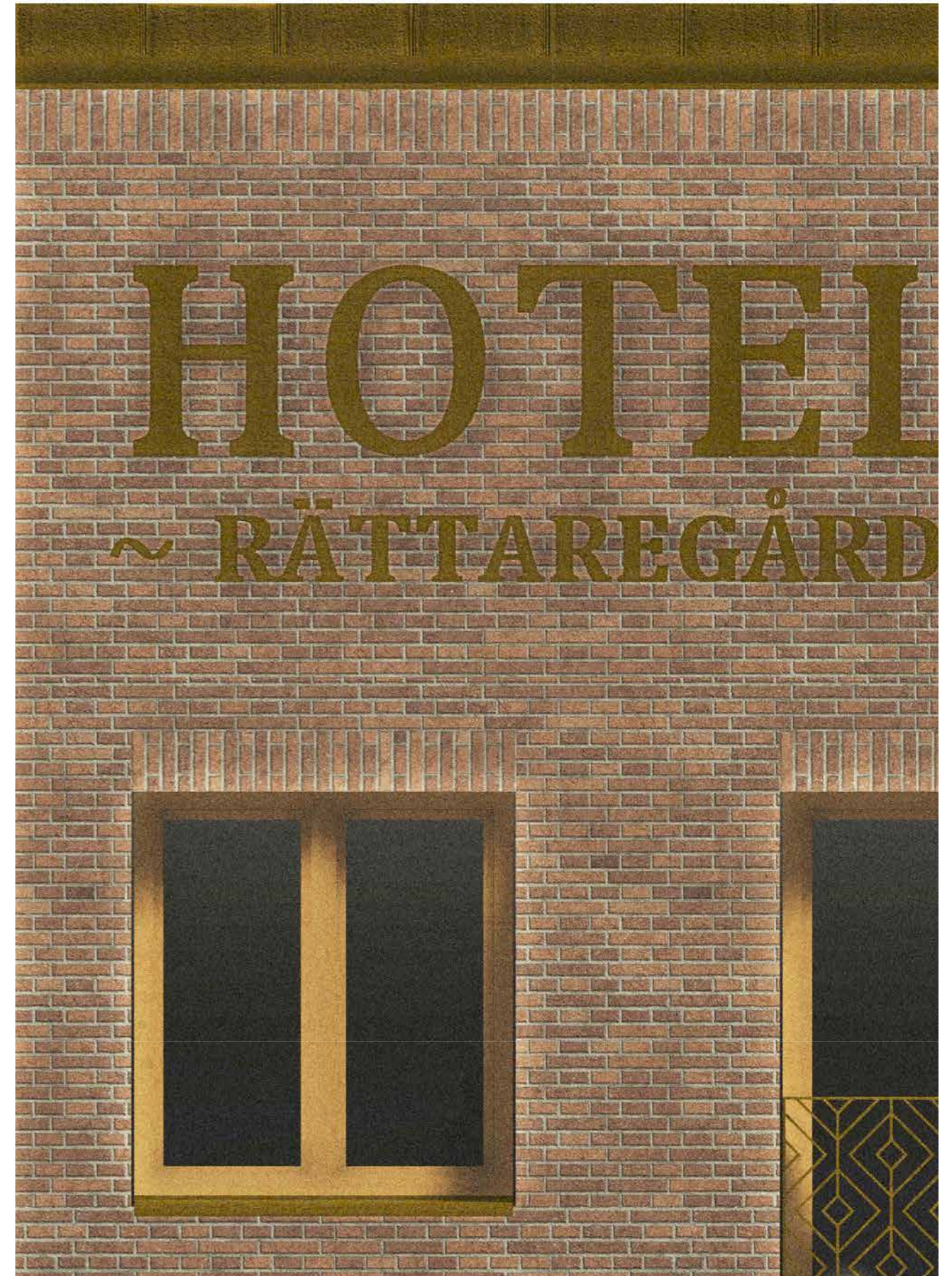
1.
 ASPHALT ROLL ROOFING
 22 ROOFING BOARDS
 L66/315 CC 1200
 48x220 CC 1200
 ROOF OVERLAY
 50 INSULATION
 170 INSULATION
 BREATHER MEMBRANE
 28x95 SPACED PANELING CC 300
 3x13 PLASTERBOARD

2.
 108 BRICK
 40 AIR GAP
 9 FIBER CEMENT BOARD
 45x45 CC 600
 45 INSULATION
 45x120 CC 600
 120 INSULATION
 VAPOR BARRIER
 3x13 PLASTER

3.
 108 BRICK
 AIR GAP
 9 FIBER CEMENT BOARD
 45x45 CC 600
 45 INSULATION
 45x45 CC 600
 45 INSULATION
 400 EXISTING BRICK WALL
 3x13 PLASTER

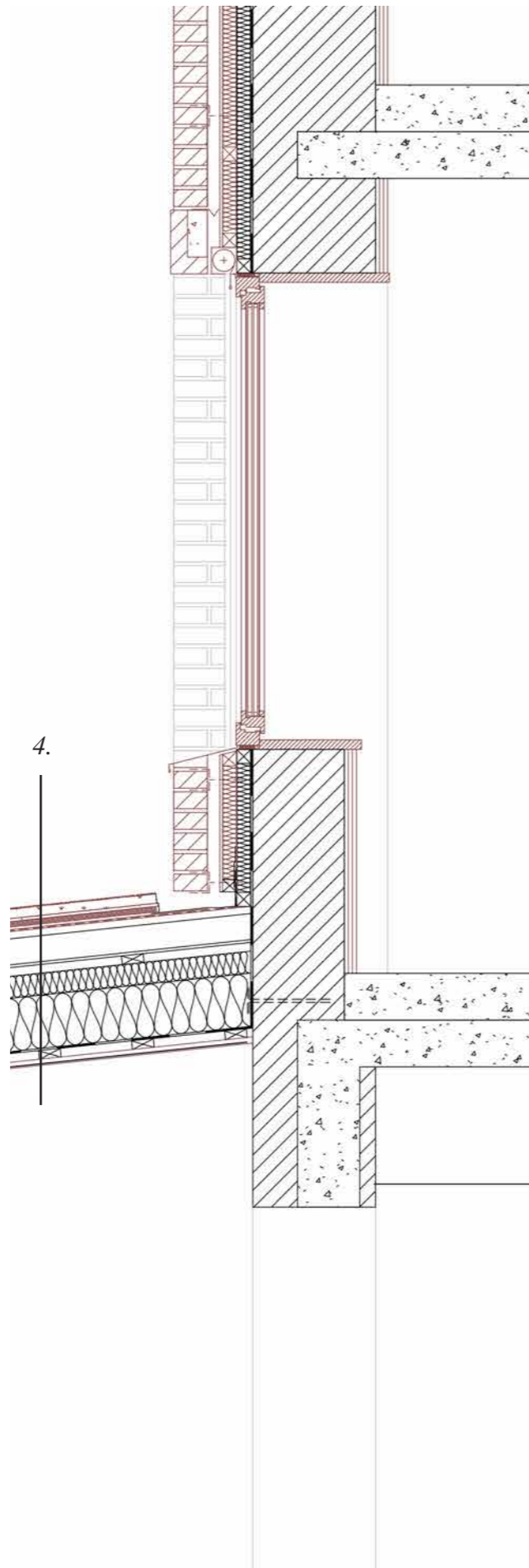
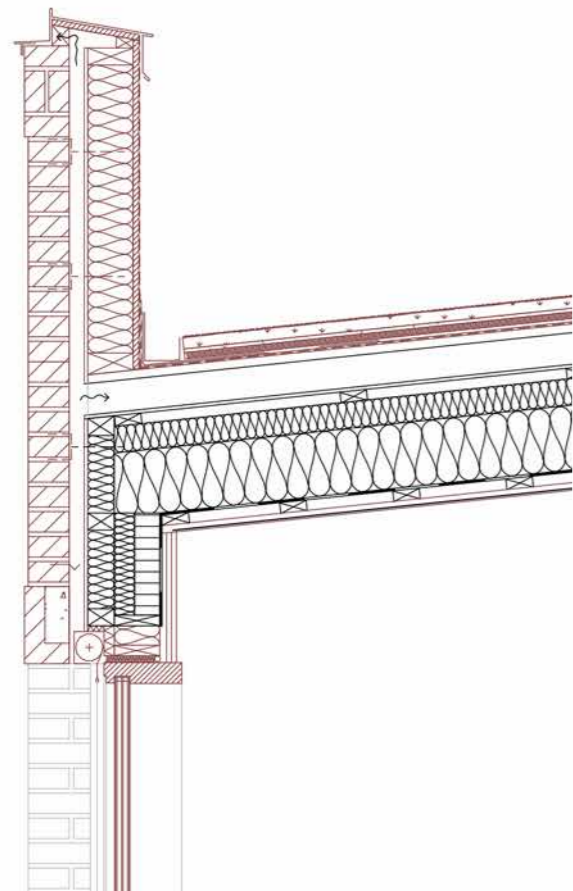


SECTION 1:20

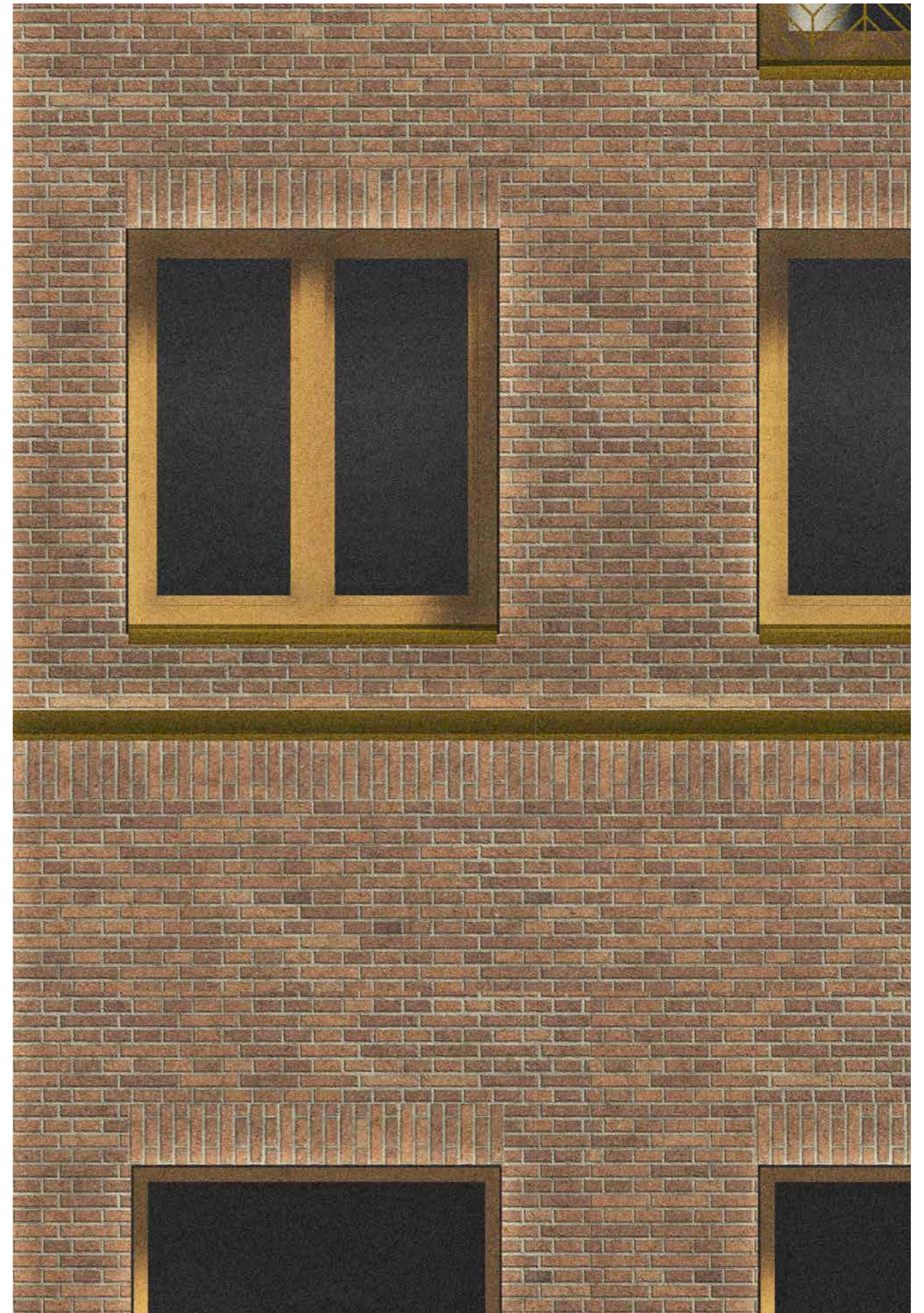


ELEVATION 1:20

- 4.
- 30 SEDUM MAT
- 27 DRAINAGE SYSTEM
- WATERPROOFING MEMBRANE
- UNDERLAY
- 22 PANEL
- AIR GAP
- 9 FIBER CEMENT BOARD
- 28x70 SPACED PANELING CC 600
- 70 MINERAL WOOL MAT
- 170 MINERAL WOOL BOARD
- 28x70 SPACED PANELING
- 20 ROOF BOARD



SECTION 1:20

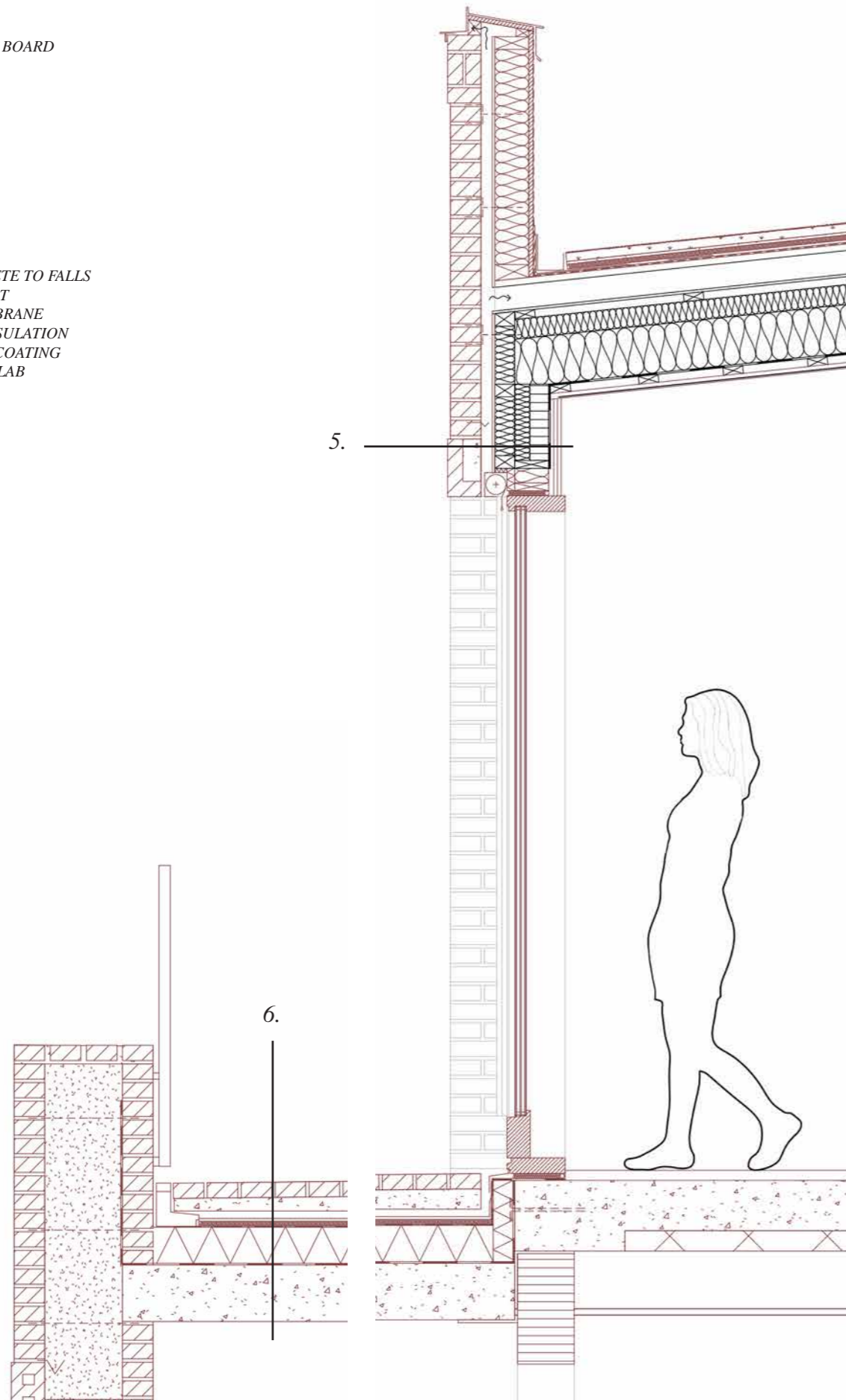


ELEVATION 1:20

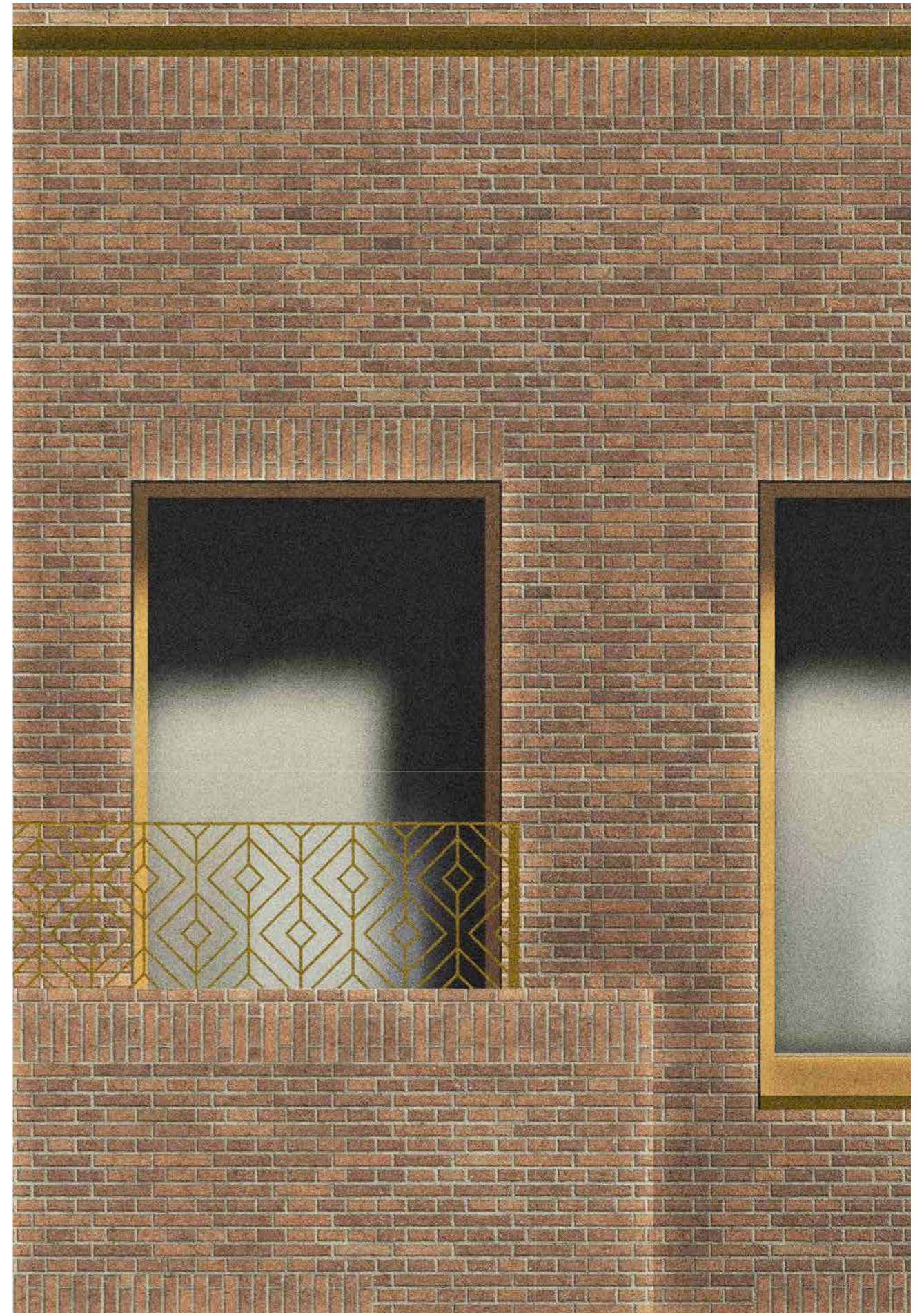
5.
 108 BRICK
 40 AIR GAP
 9 FIBER CEMENT BOARD
 45x70 CC 600
 70 MIN.ULL
 45x120 CC 600
 120 MIN.ULL
 0.2 DIFF.SPÄRR
 3x13 PLASTER

LTB 66/270

6.
 54 BRICK
 45 LEAN CONCRETE TO FALLS
 12 DRAINAGE MAT
 BREATHER MEMBRANE
 130 THERMAL INSULATION
 6 WATERPROOF COATING
 200 CONCRETE SLAB
 0.2 DIFF.SPÄRR
 3x13 PLASTER

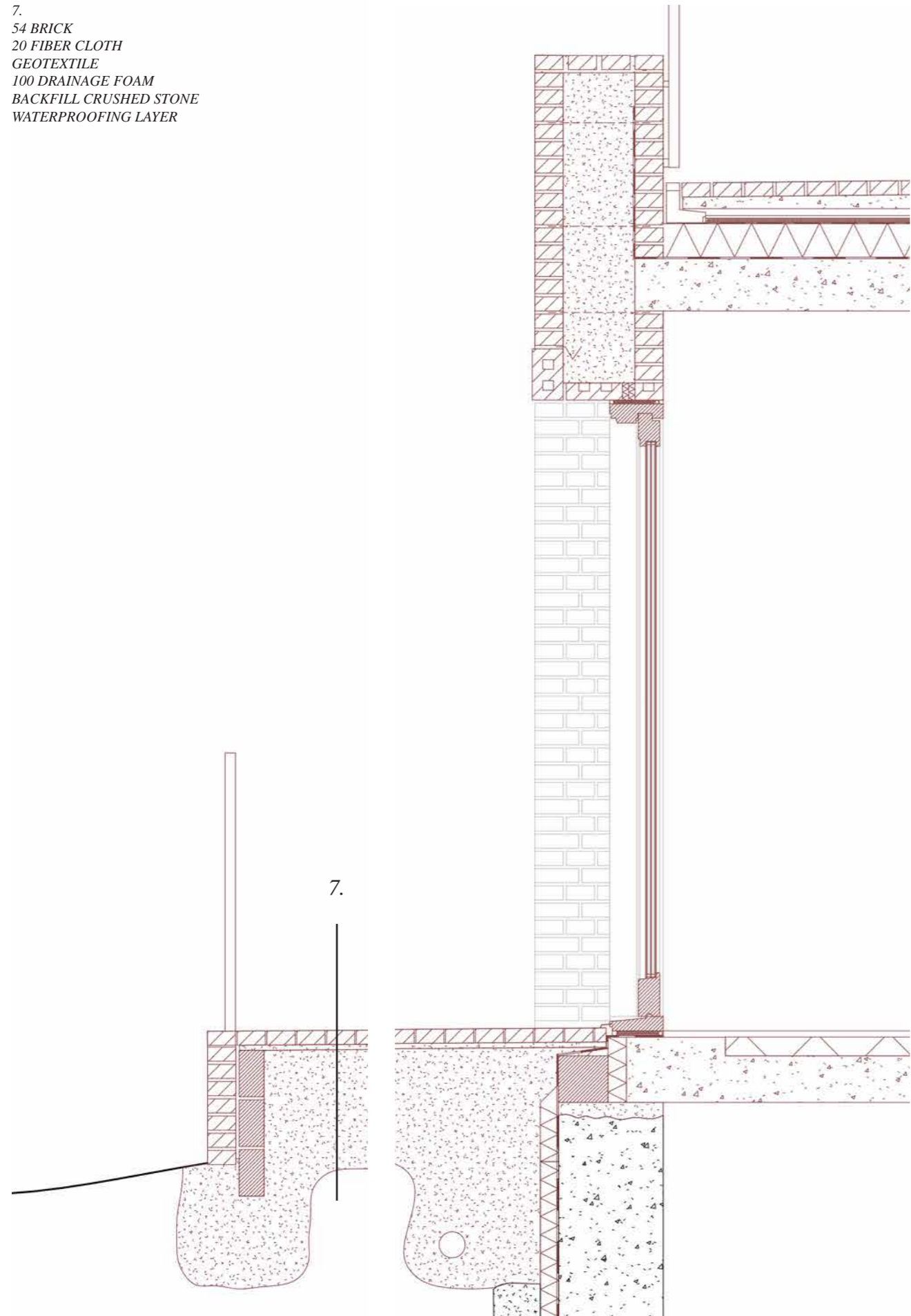


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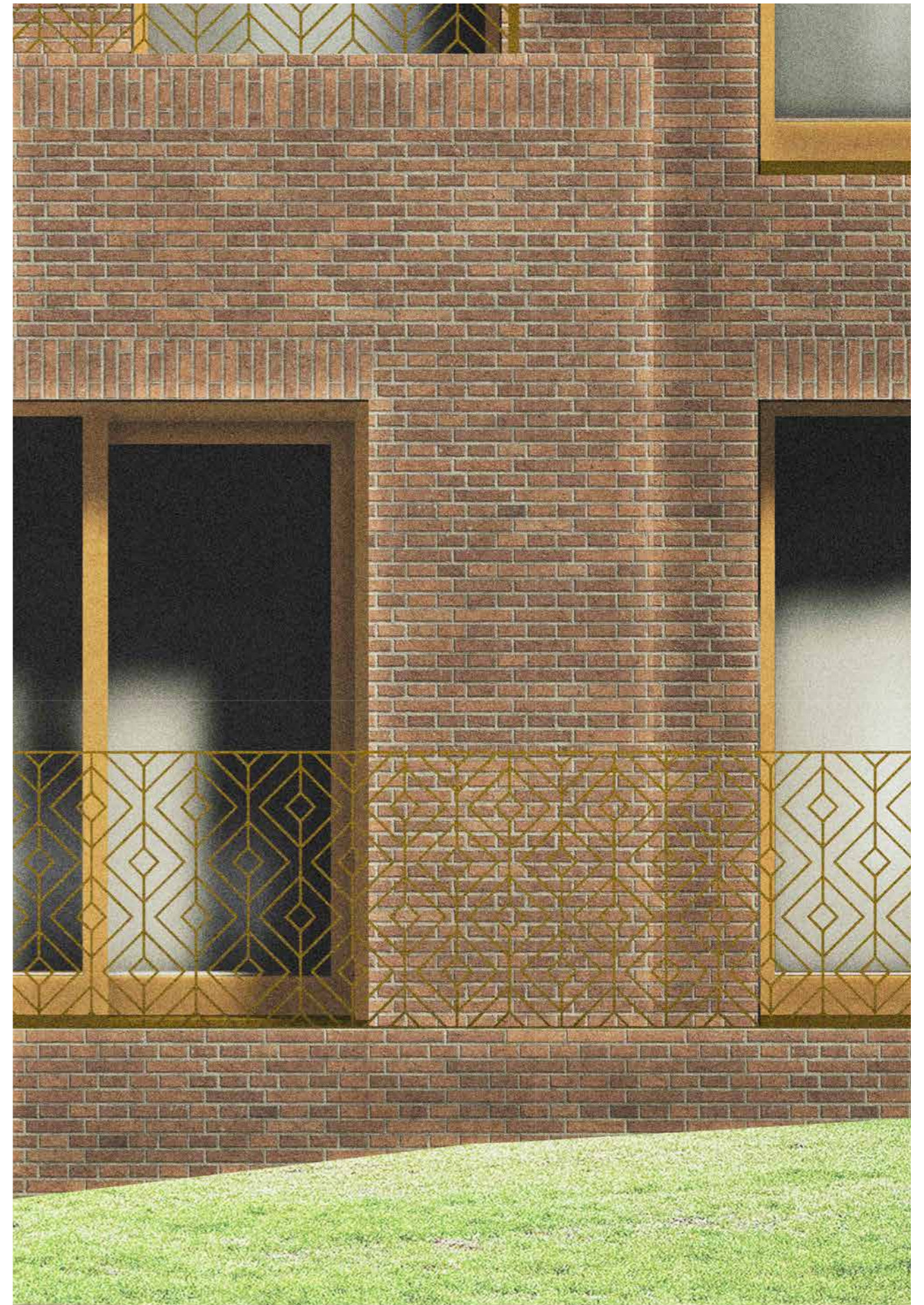


ELEVATION 1:20

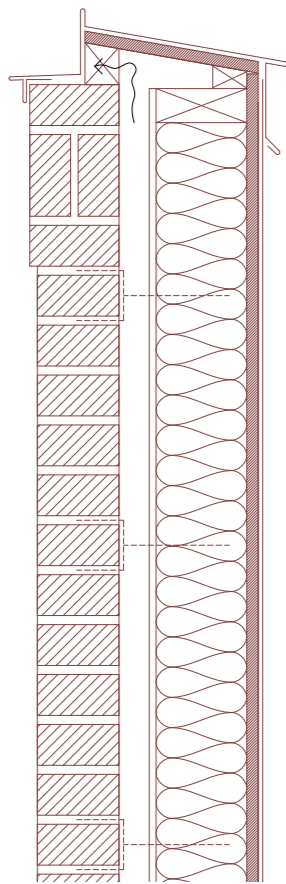
7.
 54 BRICK
 20 FIBER CLOTH
 GEOTEXTILE
 100 DRAINAGE FOAM
 BACKFILL CRUSHED STONE
 WATERPROOFING LAYER



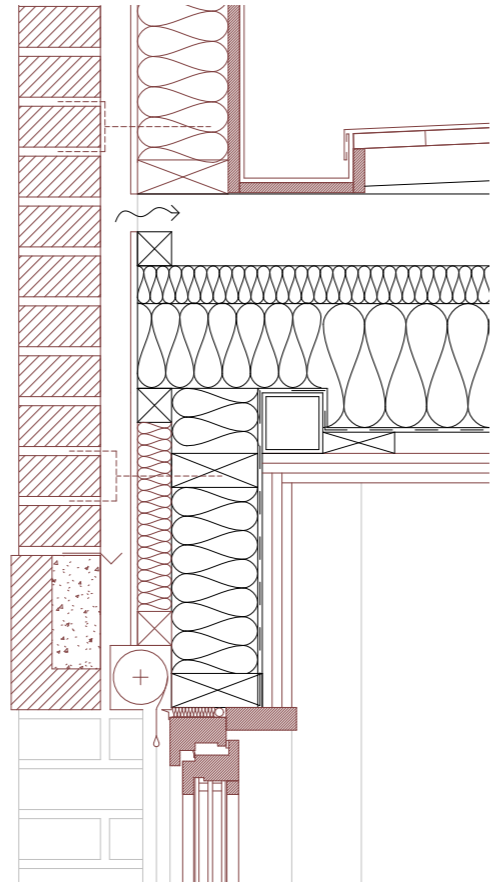
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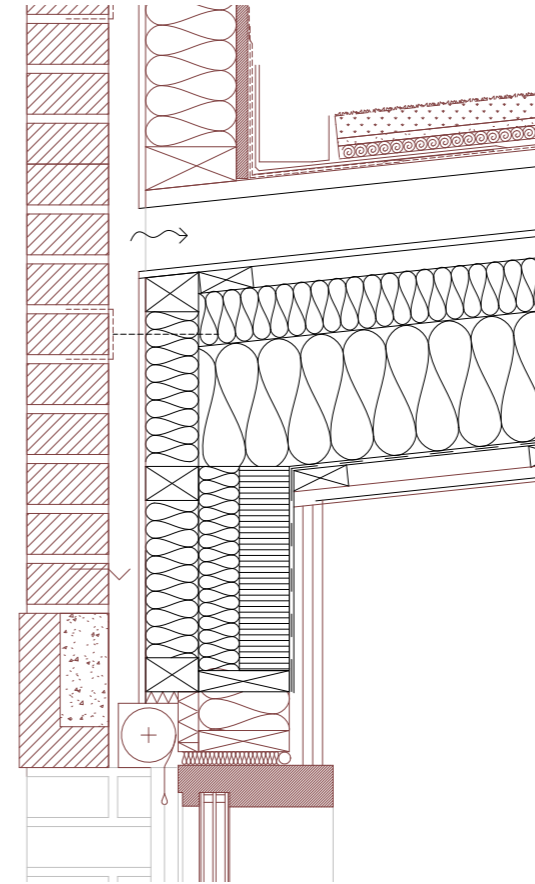
ELEVATION 1:20



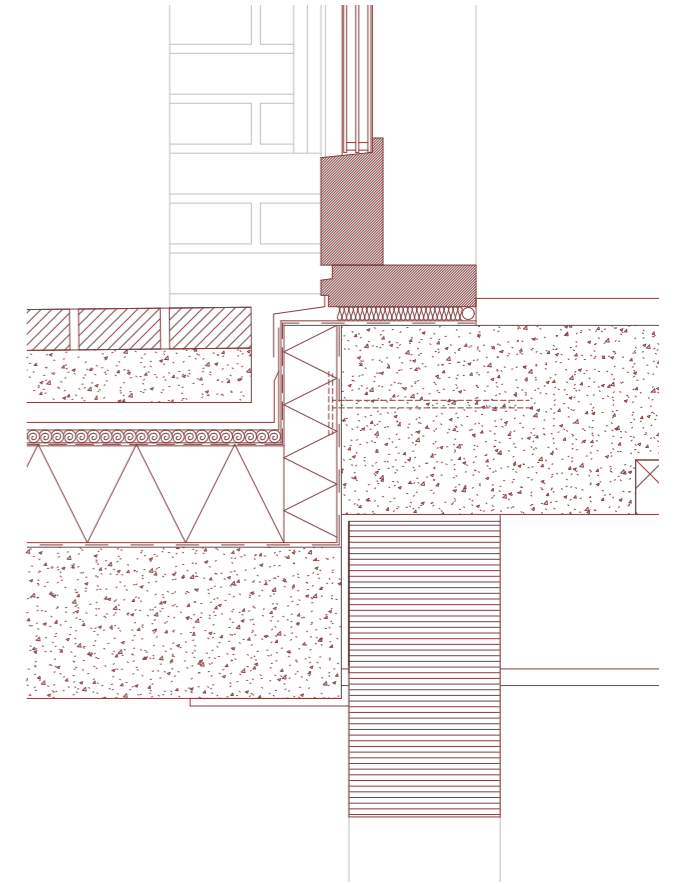
DETAIL 1:10



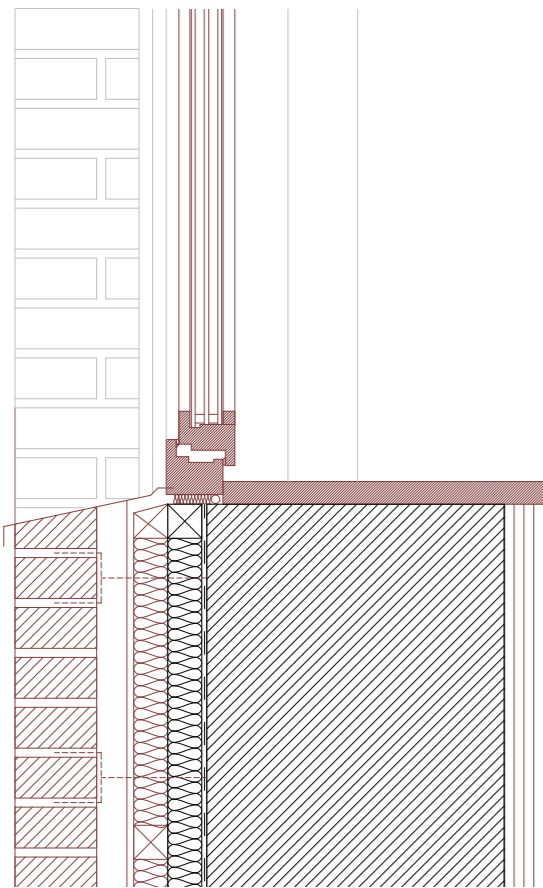
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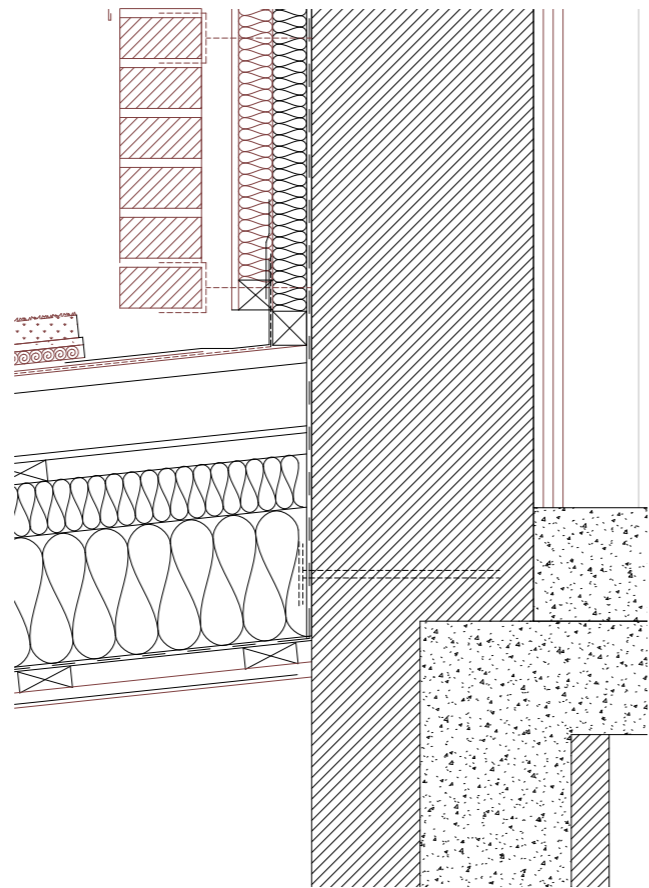
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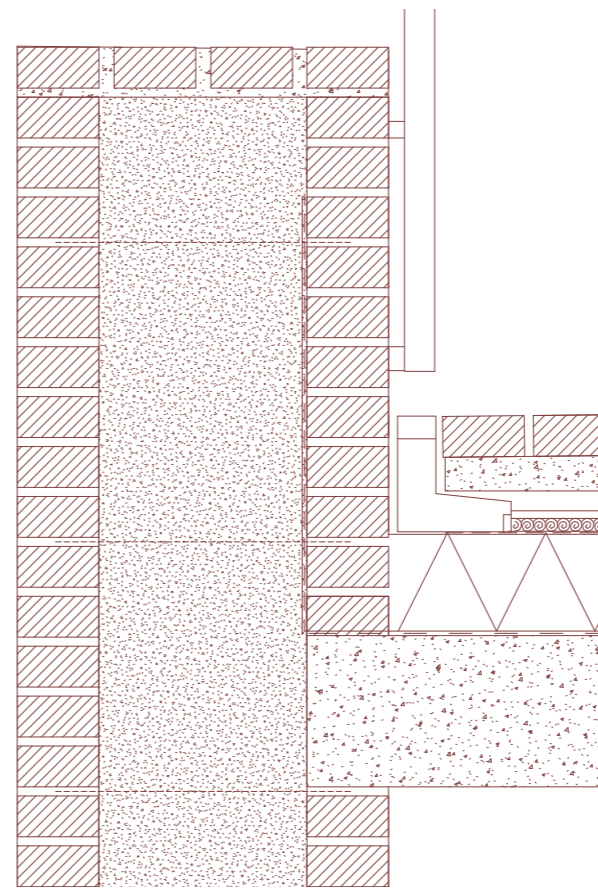
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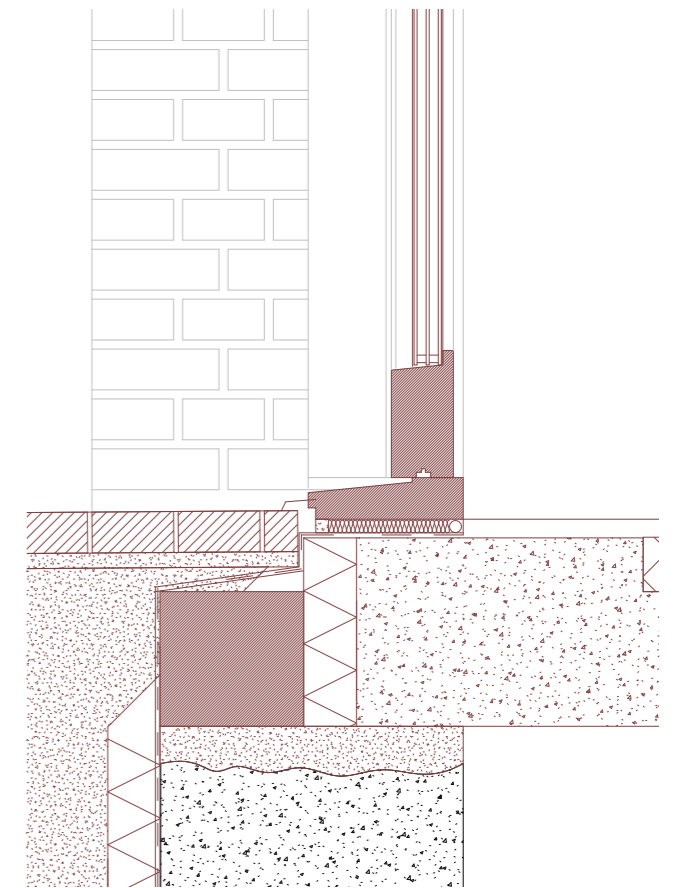
DETAIL 1:10



DETAIL 1:10



DETAIL 1:10



DETAIL 1:10



TERRACE





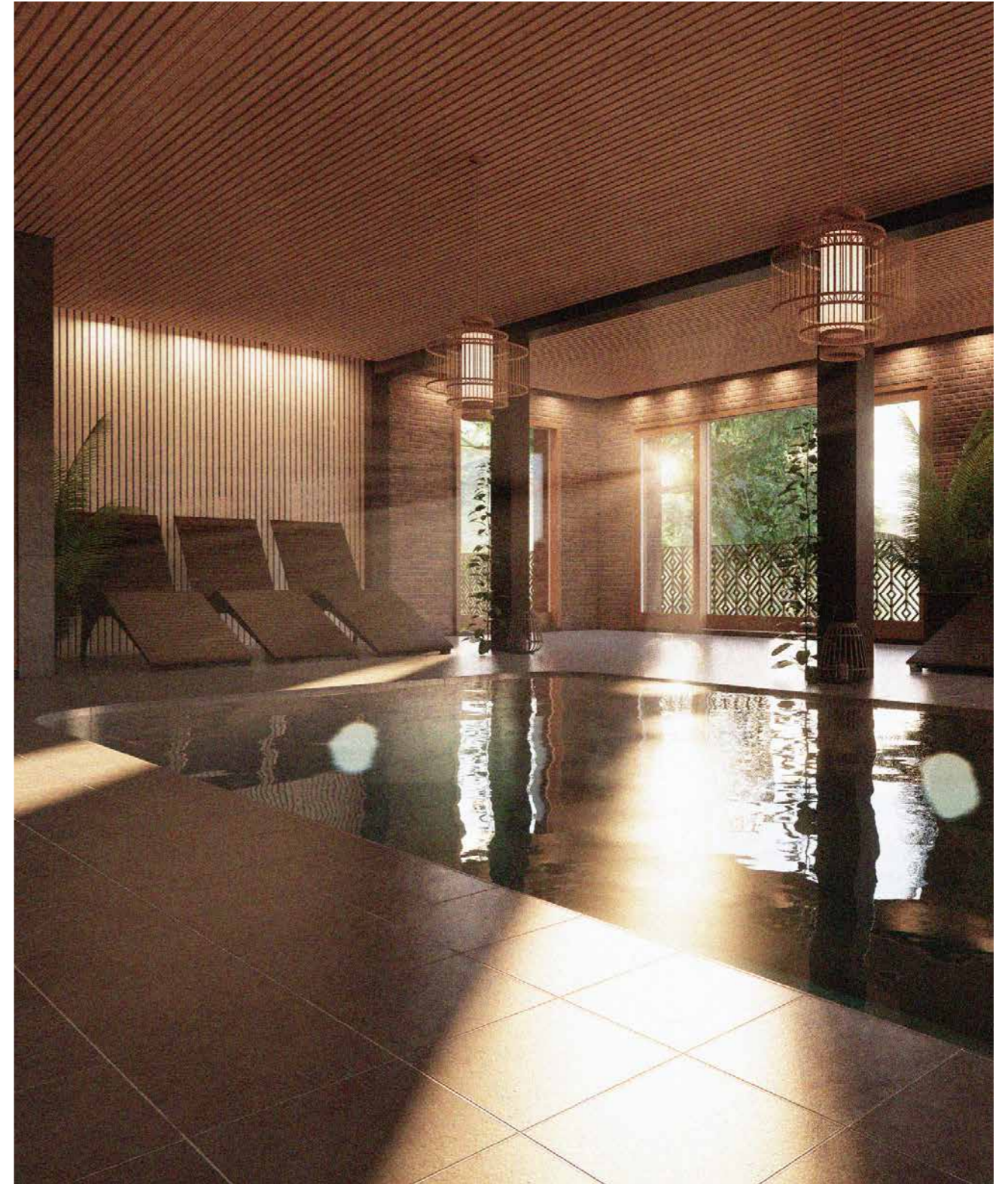
DETAIL



RESTAURANT



HOTEL ROOM



SPA

MATERIAL INSPIRED FROM ORIGINAL

BRICK

The brickwork has been inspired by the original building and used in the design for the new construction and the design of the additional facade.



PINE WOOD

Pine wood with a lacquered finish has been inspired by the original building and used for windows and doors.



RED LIMESTONE

The limestone has been inspired by the original building and used as a foundation and window sill on the first floor.



MATERIAL ADDED

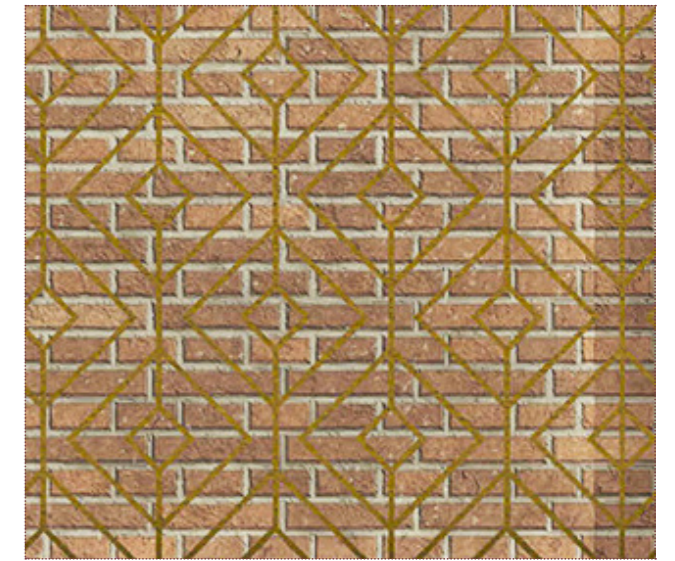
PLATE KUPFER PATINA NY

The plate has been used for the building's plate details such as window sills, plate roofing, and other details.



RAILING GÅSÖGA

The design of the railing is inspired by a weaving pattern that reflects the history of textiles. The weaving pattern that the design is inspired by is called "gåsöga".



SEDUM

The roof has been extended with sedum on the entrance roof to enhance sustainability, but primarily to create a more pleasant view from the hotel rooms overlooking the roof.



SUMMARY

DISCUSSION

This study has examined how architecture can relate to place and history by exploring the transformation of an existing building. The aim was to promote conservation and transformation as integral parts of future development, both architecturally and environmentally.

The results emphasize the importance of balancing the preservation of historical values with the need to create a more sustainable and adaptable environment for the future. Throughout the process of investigating the transformation of the existing building, a deep understanding and respect for the work of transformation emerged. Merging drawings from different times with the existing construction proved to be a complex task that required detailed analysis and precision. Despite the challenges posed by the existing construction, it was decided to preserve as much of the building as possible to reduce resource consumption and promote sustainability. This strategy resulted in minimal demolition and reconstruction, allowing for an adaptable floor plan to meet future needs and functions.

One of the key findings of the study is the realization that preserving historical structures can contribute to a more sustainable construction industry by reducing resource consumption and waste. Furthermore, the study highlights the importance of integrating historical and cultural values into architectural design to create a meaningful connection between people and their environment.

The implementation of this project has also provided valuable insights into construction techniques and materials, particularly in the area of brickwork. Additionally, the preliminary work for the transformation of the building has increased understanding of the community and its history, and how this can influence architectural designs.

The conclusions drawn from this study demonstrate the opportunities and challenges associated with transforming existing buildings, as well as the importance of striking a balance between preservation and renewal. By preserving and transforming parts of the existing building, a design has been achieved that reflects its history while meeting the needs and requirements of modern and sustainable architecture. Continued research and application in this area are crucial for promoting sustainable development and the preservation of our cultural heritage.

THANKS TO

Thank you to my supervisor for the great dedication and for contributing significantly to the execution of this thesis.

Thank you to the stakeholders I have been in contact with, who have made it possible for me to perform this work in the best possible way.

Thanks to my family and friends who have endured questions and discussions about the thesis.

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