

# *Re-framing the disregarded*

*DEVELOPING TOOLS OF ADAPTIVE REUSE TO RE-VALUE THE '60S BUILT ENVIRONMENT  
THREATENED WITH DEMOLITION*



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*Thanks to..*

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## ***\_ Abstract***

With the notion of adaptive reuse as a point of departure, the Master Thesis relates to the urban environment that is today undervalued in both the professional and public eye, aiming to broaden the idea of historic heritage. Thus, the purpose of the Thesis is to question the notion of ideals, style, and aesthetic values, since these are not static concepts but rather ideas that are constantly changing. Concerning this, the Thesis aims to explore qualities that go beyond style or qualities that can be found despite aesthetics not being valued in the present time.

The focus point of the Thesis is to ask, and offer possible answers to the question:

*How can we re-value and work with the building stock that is now disregarded?*

As an attempt to explore this question, a toolbox of possible adaptive reuse methods has been evolved from a theoretical exploration, also relating to the restoration and preservation movements. The toolbox consists of *Acts*, aiming to respond to a new program, as well as *Strategies* instead focusing on the relationship between the existing and the alteration from an aesthetic point of view.

As a way to contextualise and concretise the toolbox, explorations have been conducted on isolated focus points in Tynnered where the current development plans of the area have acted as a starting point. With the explorations, the Thesis strives to showcase how the toolbox can function as a support in adjusting, as well as highlighting the qualities of the built environment dating back from the 60's, now at risk of demolition. Hence, the Thesis can be seen as a way of finding methods to re-value and secure the existence of the urban fabric that is today rather demolished and replaced than restored and adapted. In that sense, the Thesis should be viewed as a method-making and exploration rather than as a design proposal.

## ***\_ Keywords***

*Adaptive reuse;  
60's built environment;  
Revaluing architecture;  
Toolbox*

## Reading instructions

The booklet is divided into seven parts. Within the *Introduction* the subject of the Thesis is being established. The second part focuses on the notion of values, as well as the relevance of the subject. In the third section, the context of Tynnered is being discussed, as well as its role to urban development principles during the post-war period. In this third chapter, the process and method of the Thesis are also being touched upon.

As the Thesis is in many ways a theoretical exploration of the notion of adaptive reuse, the fourth chapter of *Theory* can be seen as quite comprehensive, including a brief historical overview of preservation and conservation movements, as well as ideas about adaptive reuse and the perceptions of existing. This acts as a foundation on which the fifth part, consisting of the toolbox, has been developed from.

Building upon the toolbox, the part consists of design explorations of three focus points in Tynnered. Here different combinations of tools are being explored as a way to concretise the notion of adaptive reuse and showcase the breadth of possibilities within the concept. Significant to enhance however is how the explorations should be viewed as tests to raise questions, rather than what they are design proposals.

In the part of *Discussion* and *Conclusion*, the explorations are being discussed within the basis of value-making as a base or point of departure. Furthermore, the approach of adaptive reuse is discussed in relation to the disregarded building stock. In addition, this part aims to reflect on the Thesis and the process and outcome.

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*\_ A starting point*

Time seems to be something in which we see great value, or rather, we recognize the value when something has reached the *appropriate* amount of time. Until then, however, we view it as *worn down* or *out of style*.

Since time is a moving phenomenon, and value-making is a construction that I would argue is very much connected to the aspect of time, values and ideals are also elastic concepts that are constantly changing. Therefore, it is impossible to give absolute answers about what should be preserved and what could be removed. The demolition of Haga is a clear and commonly used example of this. However, we as architects and urban planners do make decisions about what we should retain in our urban landscape and what we should demolish. In relation to this, I want to reflect on the notion of aesthetic values and explore if and how we can find values where we today think there might be none. In the ordinary and *ugly*.

## Problem description

In recent times, the aesthetic point of architecture has become an increasingly common question and can even be seen as a so-called, hot topic. Ideas about architecture being *beautiful* or *ugly* are frequently argued about, both in the professional and more recently also in the public debate. Moreover, when looking at these discussions, often led by movements such as *Arkitekturupproret*, *classical architecture* is spoken for. The idea of *classical architecture* is also prioritized in the political context and has even been highlighted in the budget of the Social Democratic party in Gothenburg (Westerin, 2023). Relating to the idea of valued and disregarded urban landscape this indicates that one part of our built environment, the *classical architecture*, is given a higher value than other parts of our historical heritage. As a reaction or a response to this, it can be seen as interesting to look beyond the appreciated and instead investigate the urban landscape that is overlooked, which is what the Thesis intends to explore.

In addition, the preservation of historically significant environments can be seen as conflicting with current urban development movements, mainly relating to densification. The possible connection between demolitions of the built environment from the 60's, and the aspect of valuing, is highlighted by Cecilia Sagrén in a course description held at Kungliga Konsthögskolan (2021, third paragraph.) where she states that,

*“The rapid urban densification is quickly changing well-known urban environments, and buildings from the 1960s onwards are facing demolition and local cultural environments at risk of disappearing. The exploitations proceed so quickly that it is difficult to get sufficient distance of time to be able to understand and value the breadth of the ideas, importance, and greatness of these environments.”*  
(authors translation)

As a method aiming to secure the built environment from the years between 1955-1975, the city of Gothenburg published a third volume of the Cultural Environment Program, Moderna Göteborg in the year of 2014, focusing on this period. In the foreword of this publication, Hammer and Rosengren (2014) state that the program aims to act as a support of a continuous historical connection between the modernist heritage and the planned development of Gothenburg. However, the conservation program only functions as a supplement to the General Plan, meaning that the built environment described as historically significant has not been given an automatic enhanced protection relating to conservation. The objects with an established cultural value raised in the program are therefore merely recommended to consider but actual protection of these built environments would lay on the General Plan to establish.

Moreover, the issue of demolition is criticized by the organization Fasad. The organization is focusing on the preservation of built environments that are or are at risk of, being demolished as a result of current urban development movements. An example is the demolition of *Flickläroverket* where Fasad has been an active, yet unsuccessful, voice for the preservation of the building. As described by the organization, the demolition of *Flickläroverket* can be seen as questionable both relating to the issue of sustainability as well as relating to its role as an important cultural environment. Furthermore, the organization frames that big-scale demolitions, such as the one of *Flickläroverket*, should be an urban development approach remaining in the past (Fasad, F.d. Flickläroverket/Kjellbergiska gymnasiet, 2023).

Considering this, it seems to be theoretically recognized that the built environment from the mid-to-late 20th century holds values that we have not yet come to appreciate and that investigations, such as the Cultural Environment Program, are aiming to secure the presence of these environments. However, due to a lack of protection, the current urban development movements in Sweden can still be seen to prioritize densification over the preservation of this undervalued building stock.

## \_ Research questions

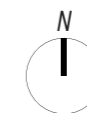
- How can we re-value and work with the building stock that is now disregarded?
  - To what extent can adaptive reuse theories be translated and used to act as a support in the re-valuing of the built environment from the 60s while also answering to today's needs?
  - How can a toolbox be formulated to adapt and secure the existing values of the ordinary historic heritage?

## \_ General aim

The book *Adaptive Reuse; Extending the Lives of Buildings* (Wong, 2017) describes how there are three ways to work with existing built environment. Demolitions, preserving as it is, or adaptive reuse. The Thesis aims to place its focus on the latter and explore the notion of *preserving by adapting* to secure the survival of the disregarded built environment. In addition, the Thesis aims to act as an investigation of adaptive reuse. Can adaptive reuse act as a strategy of preserving the existing, while answering to the needs of current urban developments?

Moreover, by using this undervalued urban landscape as a starting point, the Thesis can be seen as a way of questioning the notion of values that go beyond the contemporary idea of *beautiful* architecture as well as proposing a broadening of the notion of historic heritage.

As a way of examining these issues, the Thesis aims to investigate and contextualize methods of adaptive reuse onto the site of Tynnered, using the existing plans of the area as support relating to the requirements of urban development.



Scale 1: 250 000

Fig 1.  
Retrieved from Lantmäteriet,  
own annotation

<https://minkarta.lantmateriet.se/>

## Delimitations

As stated, the current urban development plans of the site of Tynnered will be used as support regarding the program. However, while relating to these plans, the Thesis cannot be seen as a proposal for urban development in full. Instead, Tynnered will act as a testbed where isolated focus points will be examined, as a way of exploring and contextualizing a toolbox of adaptive reuse methods. In addition, the Thesis will lay a bigger focus on the exterior aspect than the interior, which relates to the idea of buildings as a part of the urban landscape where the exterior point of view can be seen to affect the urban fabric as a whole.

Furthermore, while style can be seen as a starting point for the Thesis, it should not be seen as the main perspective of the exploration. The purpose is rather to investigate the notion of values, both aesthetic and cultural. Moreover, the testing of the toolbox bears strong similarities with regular design proposals. However, the purpose of the Thesis is mainly to raise questions and to start a discussion about preserving built heritage, as well as offering possible methods to do so. Therefore, the testing of the toolbox should merely be viewed as such, tests.

### ***Economical aspect***

Strongly relating to the aspect of adaptation is the economical aspect. It is often viewed as more economically suitable to work with the newly built rather than handling the already existing. This is an issue regarding the actual building process as well as the use and maintenance of the building. However, possible advantages of an approach of adaptive reuse instead of demolition were formulated in the next section, this will however not be further investigated.

### ***Historical heritage***

Working with the historic heritage in Tynnered, the focus will be limited to the aspect of the built environment from the 1960s and forward. In the Kulturplan Tynnered (2022), one can read about different important aspects, such as residence remains from an early period of the Stone Age, this part of the historic heritage will however not be explored.

### ***Gentrification***

When working with urban development in an existing urban context, gentrification is an issue that will always be emerging. However, as a limitation of the project, the aspect of gentrification will not be a focus since it would need to be explored to a much larger extent than the circumstance for this Thesis allows. Nonetheless, when touching upon the subject, the issue of gentrification would very much be interesting to explore with adaptive reuse since preservation techniques might be a way to prevent or reduce the risk of displacement.

In the Kulturplan Tynnered (2022), a concern from the organization of Kulturskolan is being raised about the demolition of Tynneredskolan, where Kulturskolan also has its premises, concerning not being able to afford the rent of newly built premises. As a result of this demolition, important social structures that are run by the residents of Tynnered are described as being at risk of displacement. Furthermore, as described in *Pressure and Violence: Housing Renovation and Displacement in Sweden* (Baeten et al. 2017), the changing of belonging or ownership of a site can be seen as an issue relating to gentrification. It is also described how,

*“Dramatic neighborhood change can so thoroughly change the place and the everyday lives of tenants that displacement can occur without actual physical relocation: tenants remain, but their home has been displaced from underneath their feet as it were.” (p.632)*

Demolition of the built fabric is in the article framed as a main issue relating to gentrification. Concerning this, it would be interesting to explore if the use of adaptive reuse as a method, to keep the collective memory of a site, reduces the risk of changing the belonging and therefore also the notion of gentrification. However, this aspect, while being interesting and relevant for the issue of urban development in the site of Tynnered, will not be further investigated and does instead act as a possible development of the project.

## **Background**



*“Europe is faced with an enormous building stock, including protected heritage buildings and those with moderate or limited architectural and historical value. For years, the common approach to the built fabric had been to conserve protected monuments’ original appearance as much as possible and replace other buildings with new constructions whenever they become useless, structurally unstable, or old-fashioned. By separating heritage from development, Europe is in danger of becoming a museum frozen in the past and losing its potential for development and innovation.”*

*(Plevoets, Van Cleempoel, 2019, p.1)*



We are today in an era of vast urban development where extensive volumes of new built environments are produced. A development that is very much needed to meet the needs of a growing population. However, relating to the question of renewable materials, material availability, and carbon dioxide emissions, it is important to raise the question of whether there are enough resources to support this development. As stated by Boverket (2021), the building industry in Sweden gave off around 11.7-million-ton greenhouse gases year 2019. This was equivalent to around 21% of our total amount of greenhouse gases that year. When the emissions of material imported are being regarded, the level of greenhouse gases reaches the amount of 19.3 million tons. In addition to this, the UN sustainable goals state that the way we build and create our urban space needs to change significantly for us to achieve sustainable development (UNDP, Goal 11, 2022). The building industry is therefore very much a part of what could, and what would very likely have to change for us to be able to turn the Climate Change around.

Concerning this, there are several different strategies we as architects must adjust our way of designing and planning to be able to meet the needs of Climate Change. In the book *Adaptive Reuse of the Built Heritage*, (Plevoets, Van Cleempoel, 2019) adaptive reuse is described as one answer to the changing opportunities regarding the economic and ecological challenges that are becoming increasingly common in the architectural practice. Furthermore, it is expressed that,

*“...the current need for sustainable development patterns rejects large-scale demolition in favor of transforming what is already there and, as such, securing a more sustainable built fabric in both ecological and sociocultural terms.” (p.1)*

In addition to this, Wong (2017) describes how the practice of adaptive reuse acts as a response to Climate Change relating to the wide effect the building industry has on the global environment. The idea of adaptive reuse can thus be seen as a way of lowering the resources used by the building industry and can therefore function as a sustainable strategy.

This notion is also emphasized by John Allan (2022) who underlines how the reuse of buildings is beneficial from an economic aspect, while also being more energy efficient, producing less waste, being faster and less socially disruptive, and in general more environmentally friendly. Furthermore, comparing the issue of demolition to adaptive reuse, Bullen and Love state that reuse acts as a way to increase the lifecycle of the building, also leading to a lower need for material, transportation needs, and lower energy consumption. Thus, adaptive reuse can be seen as a more sustainable alternative to demolition and rebuilding.

With this as a background, maybe we as a profession not only need to find sustainable ways to build more but also find solutions that allow us to build *less* and take advantage of the built environment that we already have. Even the environment in which we see no value.



In *A New Future for the Past: A Model for Adaptive Reuse Decision-making*, Bullen and Love (2011) refer to Kohler and Yang's findings that adaptive reuse could not only act as a sustainable alternative but is also given lower cost than the act of demolition and rebuilding. However, Bullen and Love describe how transformations are often seen as an unwanted strategy from the perspective of building owners due to stated issues with safety, maintenance, inefficiencies in the spatial organization, and commercial uncertainty. Furthermore, it is expressed that these views can be linked to a lack of information or references from where building owners can depart in regards to finding ways to instead evaluate and use the existing. As a response to this, Bullen and Love emphasize how the cost of developments can be strongly reduced by adapting the existing. Bullen also states that even if the adapted building might not meet the technical performance of a newly built project, the gains of social values compensate for this possible shortfall.

Bullen and Love (2011) also describe how demolition is seen as the natural action when the building has reached the end of its useful life or is seen to have a shorter life span than the alternative of a new building. Furthermore, they described how these calculations are not taking the adaptations, and its subsequent increase in life expectancy, in calculation. As a result of this, investments in the existing are seen to be short-term and acts of adaptation therefore often avoided. Bullen and Love also state that demolition is therefore regularly favored, and argued upon as being the only option since the *useful life of the building has come to an end*, even in cases

Fig 2. Retrieved from Archdaily [https://www.archdaily.com/958572/lacaton-and-vassals-transformation-of-530-dwellings-through-the-lens-of-laurian-ghinitoiu/6046af191c81c7a30000a9-lacaton-and-vassals-transformation-of-530-dwellings-through-the-lens-of-laurian-ghinitoiu-photo?next\\_project=no](https://www.archdaily.com/958572/lacaton-and-vassals-transformation-of-530-dwellings-through-the-lens-of-laurian-ghinitoiu/6046af191c81c7a30000a9-lacaton-and-vassals-transformation-of-530-dwellings-through-the-lens-of-laurian-ghinitoiu-photo?next_project=no) CC-BY-NC

when the buildings had possibilities to be used for many years to come. Bullen and Love thus discard the idea that buildings have a limited lifespan that needs to be demolished when this lifespan has reached its end. Instead, they describe how a large amount of the existing building stock can continue to be in use for another century.

The reasoning behind most demolitions is, as stated by Bullen and Love, instead that redevelopment of areas could give a higher density. Furthermore, the possible basing of the choice of demolition as depending on economic grounds could be seen as undeveloped arguments if not taking the values created by a possible adaptive reuse approach into consideration.

Moreover, as an important voice in the discourse of demolition and transformation, Anne Lacaton who was awarded the Pritzker Prize 2021 with her practice Lacaton & Vassal for the transformation project of social housings in Bordeaux, frames how the lifespan of existing buildings can be extended. Furthermore, she states that one should,

.. "Never demolish. Never subtract, remove, or replace. Always add, transform, and utilize, with and for the inhabitants."



The built environment can be said to carry different sorts of values, which is enhanced by Wong (2017) who refers to the theories of Riegl and his ideas of different values being applied to different sorts of monuments. Values established by Riegl are said to be; historical values, values connected to the intentional or non-international aspect of the monumentality, use value, newness values, and age value. Concerning the term age value, which frequently occurs in the adaptive reuse discourse, Riegl describes how everything man-made, even something as architectural insignificant as a written note on a piece of paper, should be viewed as a monument if it holds at least 60 years of age.

In addition to the aspect of values and age, Wong discusses the German architect and conservationist Georg Dehisting stating how,

"We conserve a monument not because we consider it beautiful but because it is a piece of our national life." (p.83)

This can be said to strongly imply that the historic value should be favored above the aesthetic value. Moreover, Bullen and Love (2011) state how Douglas concludes that there lies a value in preserving the style and character of the existing.

In addition, Bullen and Love communicate the complicated issues of values enhancing how the perceived value is set by market values, thus also strongly connected to the public

Fig 3. Retrieved from Assemble <https://assemblestudio.co.uk/projects/granby-four-stre> CC-BY-NC

opinion and view and therefore at risk of being based on limited information and without the disadvantages of demolition being taken into consideration.

Relating to mentioned theories, a significant value can be seen to lay within age, where, with Riegl's point of view as a starting point, the built environment must reach at least an age of 60 years to be valued because of its worn-down state. Also supporting this idea, Plevoets and Van Cleempoel (2019) refer to Cairns and Jacobs's argument that *modern ruins* do not bring forward the emotional aspect as do the ruins affected by processes related to time and age. With this as a foundation, it could be stated that the value in time also connects to nostalgia and an emotional aspect and that the characteristics of degeneration processes are only viewed as qualities when relating to a limited part of our built environment, meaning that these traits are unwanted until the building has reached a certain age. An interesting project in relation to these issues is the houses on Cairns Street where a clear challenge of the project was to re-value the declined built environment. The process consisted of a long-going residential engagement in the preservation of the houses, and involvement from *Assemble* which later focused on the already existing values and the cultural significance of the site.

As stated by John Allan (2023), the revaluing of modernist buildings has been in process for already fifty years, and the idea of the modernist building stock as a part of our architectural heritage is described to be a growing view during recent times. In addition, he frames the discourse as being one that brings strong and separate feelings. Furthermore, this growing discourse is leading to new approaches, both practical and theoretical, of how to handle this part of the built environment.

Continuing, Allan introduces the second part of the book *Revaluing Modern Architecture, Changing Conservation Culture* (2023) by stating,

*“This chapter looks towards the future, beyond the boundaries of conservation considered primarily in terms of ‘elite heritage’, to address broader issues of adaptive reuse and sustainability as applied to the considerable legacy of ordinary modern buildings that to may not be significant enough to list, but are too valuable to demolish. The investigation suggest that revaluing modern architecture beyond the preservation of icons may often be more effectively advanced by embracing diversity of other motives than pure heritage evangelism.” (p.134)*

Moreover, Allan describes how today’s urban movements are shifting away from the idea of built environments merely being divided into icons worthy of preservation, and the ordinary buildings that hold no values. Instead, he proposes a confrontation of the *sub-iconic* modernist buildings, mostly not listed but with clear values that might be difficult to point out, but still very much there. In addition, Allan also emphasizes the already discussed notion of adaptive reuse as beneficial from an economical and sustainable perspective, which is then of course applied to the *ordinary*, sub-iconic built environment.

Furthermore, he problematizes the idea of trying to get the sub-iconic buildings listed. A possible failure to retrieve the listing could then act as an argument for demolition since it acts as a *proof* of insignificant cultural value.

In addition to this, the Venice Charter, which was formed by ICOMOS (International Council on Monuments and Sites) in 1964, was already then framing how the concept of the monument should include, not only iconic and monumental buildings but also the historically significant but ordinary built environment. Thus, the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which the evidence of a particular civilization, a significant development, or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time. In like manner, Wong (2017) enhances how the idea of heritage has changed during the 21st century to include much more than the past time monuments.

Furthermore, Allan (2023) discusses how the definition of heritage and non-heritage buildings still hold a purpose, where the buildings with a categorized historic value should still be seen as the “gold standard of conservation practice”, whatever the time period that the building belongs to. However, he frames that the challenge lies within how to adapt and find use for the bigger mass of modernist buildings which are lacking an indisputable cultural significance. He states that it’s a naive viewpoint to advocate for the preservation of all of the built environment from the post-war period, but that

*“..more, much more, must survive by being intelligently adapted and sustained.”. (p.155)*

Furthermore, he suggests how the ordinary, or *sub-iconic* buildings can be saved by demonstrations of how they can be revalued and adapted to better meet the needs of today, rather than listings would act as a way to secure their continuous existence.



Fig. 4 Ängåsskolan, Kindergarten  
Facade elevation, current state

Scale 1:100

As discussed, the idea of broadening the aspect of historic heritage to also include the ordinary and disregarded buildings was a starting point for the Thesis. This grows, I think, from an idea that preservation can only be justified in a context of cultural significance and that listings act as a way to measure and assign value. However, while working with the subject, I came to realize that preservation, and the reasoning behind preservation, go far beyond the idea of heritage. The emergent subject of sustainability is just one of the main reasons worth mentioning.

John Allan (2023) describes issues with listing and how listing can only be applied to the *iconic* built environments, leaving the remaining buildings to be altered or demolished if the needs arise. This has also been the most common approach ever since modernism with its ideas of clean sweeps. However, the listing itself, while securing the existing built environment, is also giving us as architects a rather narrow framework of altering and adapting the existing to suit the needs of today. In that sense, the listing can be seen as lowering the use-value of a building and is therefore only logical to apply to a few, maybe then also iconic, buildings. However, the lack of listing should not act as a reason not to care for the ordinary, which is also strongly emphasized by Allan.

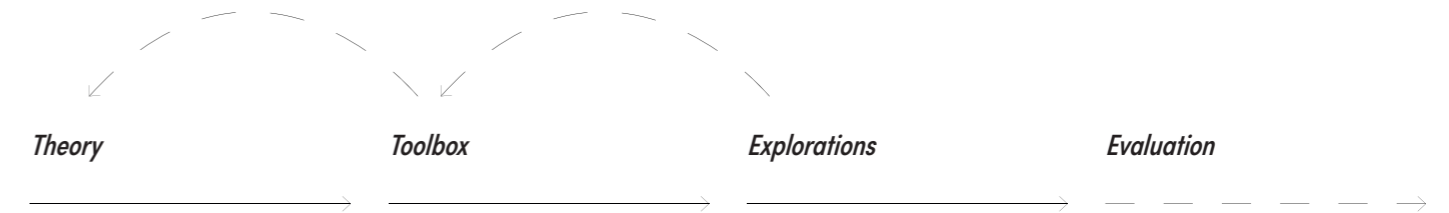
Also important to take into consideration, values are far from constant. Emphasized by Owen Hopkins (2017) is how post-war architecture showcases that the values we have today differ from what has been valued during past times. Furthermore, he stresses how this also manifests that the values can shift once again. He also frames how this movement of rehabilitation of post-war architecture is an ongoing process in Britain, which is described as a remarkable turnaround from being viewed as "monstrous", as described by King Charles, at the time, Prince Charles, to now being distinctly popular. Highlighted is also how this notion is important to take into consideration when contemplating demolition as a suitable alternative. This can also be connected to Rigel's idea of age value, a *new* part of our urban landscape is now to be viewed as heritage, which is the built environment from the 60s.

Moreover, as framed by Plevoets and Van Cleempoel (2019), the idea of total preservation of extraordinary buildings, monuments, and demolition of the ordinary building stock, creates a system where development and heritage conflict. Interesting to study within the Thesis is thus how preservation and development could be combined.

"..In short, the discussion moves from saving relics to exploiting resources, with the role of the actors involved changing from that of curators to that of alchemists."

(John Allan, 2023, p. 138)

## \_ Method & Process



The Thesis is mainly built upon a theoretical background, as well as the method of *Research by design*. By studying theories of adaptive reuse, as well as restoration and conservation movements and their different strategies, a toolbox of ways to handle the existing built environment has evolved. Moreover, the toolbox has been developed in relation to different reference projects.

As the toolbox has been formulated, the intention throughout the process has also been to clarify and contextualize the tools onto the site of Tynnered where specific focus points of different characters have been identified and chosen. The purpose of testing the toolbox on these points is to evaluate if adaptive reuse strategies could act as an alternative way of handling the disregarded built environment, while also answering to the contemporary need for densification and changes. This aim also relates to Allan's statement of how ordinary buildings can be saved by demonstrations of how they can be revalued and adapted to suit new needs.

Moreover, the process of the Thesis has been divided into different stages, where the stages of *Theory*, the *Evolving of the toolbox*, *Explorations*, and *Evaluation* can be seen as important to elaborate on.

### **Theory**

The theoretical part of the Thesis has focused on the relevance of the subject, as well as creating an understanding of the adaptive reuse movement and its different strategies on how to alter the existing. In this, conservation and restoration theories have also been investigated since the concepts are very much overlapping. One important source of information regarding this aspect has been the book *Adaptive Reuse of the Built Heritage* (Plevoets, Van Cleempoel, 2019). Regarding the aspect of the undervalued built environment, John Allan's *Revaluing Modern Architecture, Changing Conservation Culture* (2023) has acted as a great support.

### **Evolving of the Toolbox**

From the theory investigated, a toolbox containing strategies and acts has evolved. This process has however also acted in parallel with the theoretical aspect as well as with the explorations. This since the phase of explorations opened new questions, which led to a re-working of the toolbox.

### **Explorations**

During the phase of explorations, the method of research by design was used, as well as the theoretical foundation from the previous phases. Significant to add about the explorations is that they are aiming to give a brought notion of different ways to adapt the existing, thus showcasing the conceptual possibilities of the disregarded built environment. The explorations are therefore one part of the process, rather than an end result or design proposal.

### **Evaluation**

The last phase of the Thesis was to evaluate the explorations, as well as the method of adaptive reuse. The evaluation takes its point of departure from the discourse of valuing. A strive with the evaluation is to create an understanding of how the toolbox can be applied in future projects and hopefully continue to act as a support in making choices in designing for the existing.

The post-war years in Gothenburg were defined by a strong expansion as a result of industrialization and urbanization. As described in the third volume of the Cultural Environment Program, Moderna Göteborg (2014), Gothenburg had earlier been developed by a clear expansion relating to the center of the city, but under this period, the development was instead expanded by external satellites, while still maintaining a connection to the city center. Moreover, it is stated that the expansion gradually moved towards a large-scale built environment. This expansion is described to have acted as a response relating to the population growth of 200,000 habitats during the years 1945-74, leading to a strong necessity for new residential areas.

Moreover, the need for newly built environments also resulted in new norms and housing policies aiming to ensure the lowest allowed standard of living. Relating to this, the Cultural Environment Program illustrates how the urban renewal movement during these years was strongly characterized by considerable sanitation of the existing urban fabric as a course of action for handling overcrowding. Around 30% of the oldest part of Gothenburg building stock was demolished during the period between 1960-1970's and was replaced by a new built environment.

One of the areas described in the Cultural Environment Program that expanded during the record years as a result of requirements from population growth is Järnbrott which stands in close relation to Tynnered. Furthermore, one of the first parishes that were incorporated into the city of Gothenburg is described to be Västra Frölunda in the year 1945, which was a change that Tynnered was a part of.

In Kulturplan Tynnered (2022) it is declared how the expansion movements were aimed at Västra Frölunda and Tynnered at the end of 1950 and that the area was then transformed from an agricultural to a modern city area. The identity of the *new* environment, which replaced the more small-scaled built environment consisting of villas and agricultural properties, is described to be characterized by a larger scale and blocks in a U-shape and a clear grid of straight streets.

↑ ~ 1960

~ 1975

↓ 2023



Fig. 5 - Site around 1960



Fig. 6 - Site around 1975

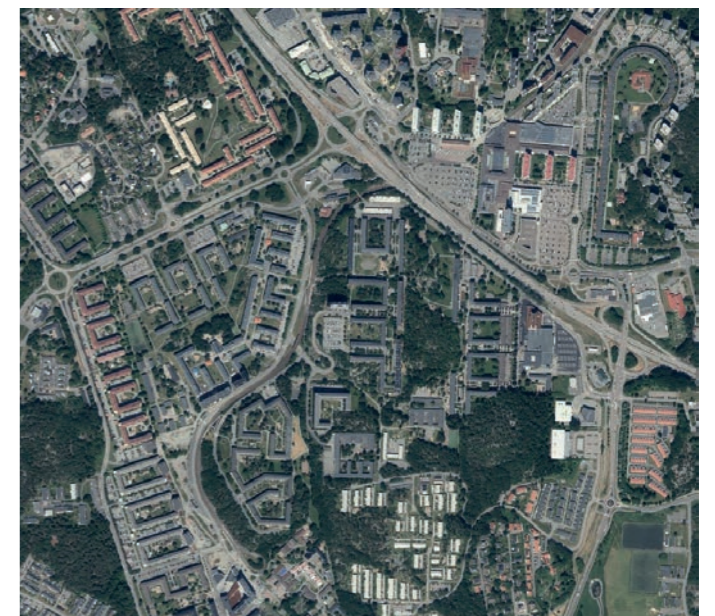


Fig. 7 - Site 2023, Retrieved from Lantmäteriet <https://minkarta.lantmateriet.se/> 27



Relating to the questions that the Thesis aims to explore, the area of Tynnered has been chosen as a site of exploration. Still important to emphasize is however that the Thesis consists of a theoretical methodology exploring the notion of adaptive reuse to develop a toolbox of possible methods aiming to revalue the disregarded built environment. In this process, Tynnered will act as a support to concretize and contextualize the toolbox. In this sense, the toolbox can be seen as a broad concept with the possibility of also being adjusted to meet the specific needs, possibilities, and characteristics relating to Tynnered.

Worth highlighting when speaking of the site of Tynnered is that, while being mentioned in this Thesis as *Tynnered*, the Thesis also includes a limited area of Järnbrott. The reasoning of this is that the Thesis aims to act with the current development plans as a starting point and that this area is the one focused on in the Program för Tynnered; Inom stadsdelarna tynnered och järnbrott i Göteborg (2022) which has been studied. Marked on the map is the mentioned area, as well as the division between Tynnered and Järnbrott. Moving forward, this simplification of the division of area will be used where this entire area is being spoken about as Tynnered.

The choice of site is in clear relation to the research questions that the Thesis strives to investigate relating to the aspect of the built environment dating to the 60's and its risk of demolition. The site of Tynnered was seen as interesting to explore since, as described when discussing *the record years*, the development of the area stood in close relation to this post-war period and consisted of the built environment that can be seen as being typical for this period in Gothenburg. Furthermore, Tynnered faces a new urban development in the near future and can therefore be seen as relevant to explore as a way to discuss contemporary urban development movements. In the General plan of Gothenburg, where the municipality's collective strategy for urban development is presented, it is stated that the city is working towards a dense and green city where different areas are connected. Moreover, the city of Gothenburg aims to focus on, what they call, the middle city central areas, where ideas of mixed-used areas are a central theme. Furthermore, it is stated that the new built environment should take the existing urban fabric as a starting point for its new identity. One of these stated 'middle city central areas' described is Tynnered, which is acting as a site of exploration for the Thesis.

In the year 2018, as stated by Kulturplan Tynnered (2022), a bigger responsibility concerning the management of cultural values and historic heritage was given to the Cultural Committee, to ensure the implementation of cultural values being taken into consideration while planning for future areas. Furthermore, the connection to "Plan- och bygglagen" is made where the concept of "Natur och kulturvården" is described as including, Cultural and historical values, Aesthetic values, and Social values. Furthermore, in the Kulturplan Tynnered (2022), the importance of the cultural profile in the General Plan of Gothenburg is being commented on. As a tool to introduce these questions into the urban developments they state that a common cultural plan has been made, furthermore, they pressure how the cultural planning must be translated into concrete planning and aim to make strategic investments. The importance of the identity of the city as a way of creating attractive places that people feel ownership and access to is also brought up. Furthermore, the General plan states that,

*"A well-designed living environment presupposes a starting point in the historical development of the city and the values that characterize Gothenburg."*  
(authors translation)

In the Kulturplan Tynnered (2022) it is noted that the idea of what is worth preserving is a view that is successively expanding also in the context of Gothenburg. This view is also supported in the Cultural Environment Program, Moderna Göteborg (2014) where the cultural significance of the post war urban environment is clearly pressured. The Cultural Environment Program is also highlighting a number of built environments in Tynnered as significant from a historical of cultural point of view.

Furthermore, the Program för Tynnered; Inom stadsdelarna tynnered och järnbrott i Göteborg (2022) is referring to a school inventory where culturally significant schools were highlighted. In addition, when studying the proposed plans of Tynnered, some of these built environments with a recognized cultural significance is to be replaced with new buildings. With this as a background, focus points has been chosen to act as a support in the exploration of the toolbox and as a way to explore the Thesis questions.

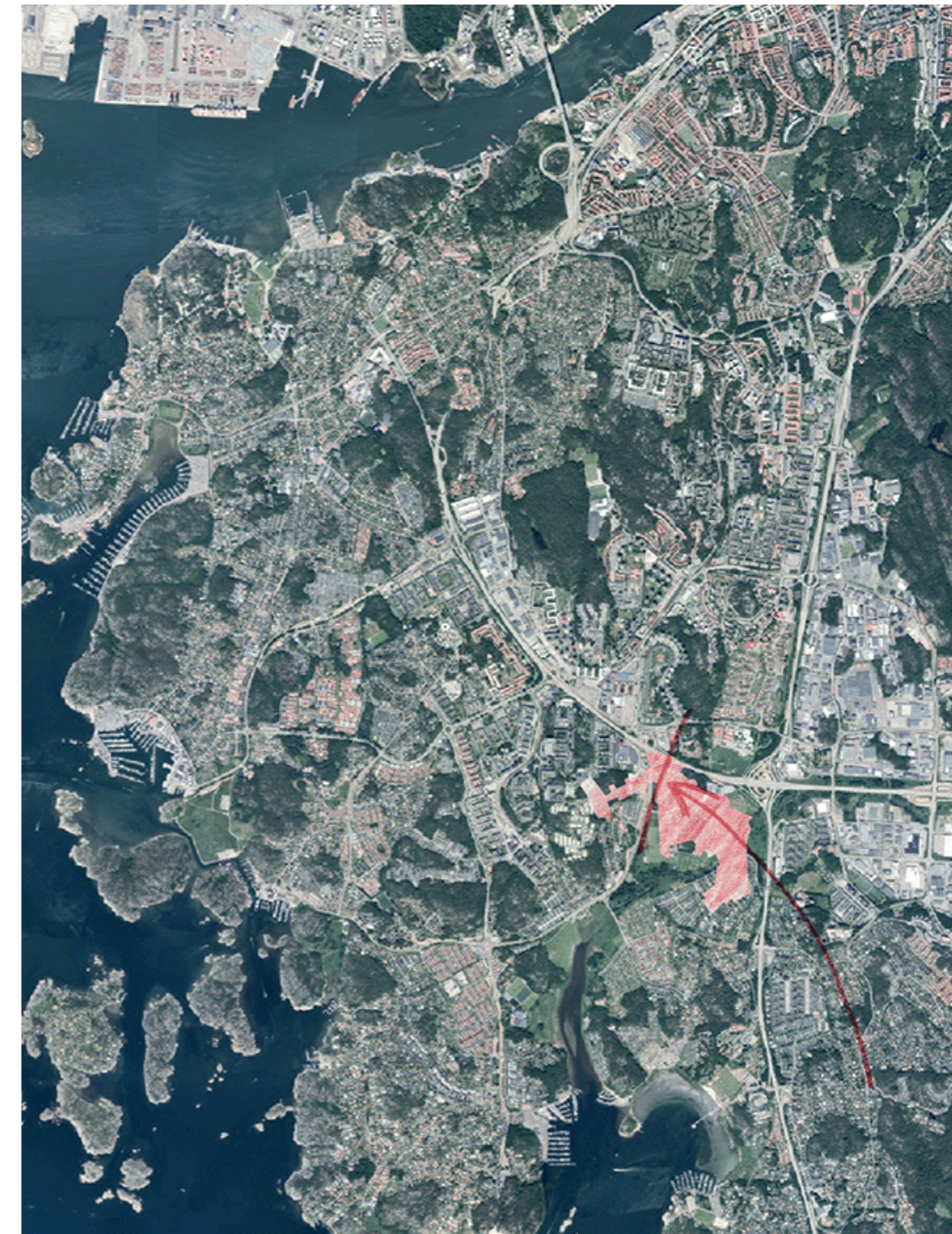
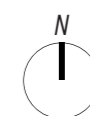


Fig. 8 - Site in context, own annotation  
Retrieved from Lantmäteriet

<https://minkarta.lantmateriet.se/>

Scale 1: 50 000



■ Area focused on in the program plan of Tynnered

□ Division of Järnbrott and Tynnered within the focusarea



\_Focus points

Fig. 9 - Drawing of the site, own illustration  
Scale 1:20 000

Method & Context

### Ängåsskolan

**Cultural Value:** Given the cultural-historical classification B from the school inventory.

*Extraction from 'Kulturplan Tynnered':* "Ängåsskolan and Tynneredsskolan are co-created in structure and architectural expression, but the two lower stages are clearly distinct from upper secondary school with a smaller-scale feel and its easily accessible location on flat ground near the housing development. Despite minor changes, Ängåsskolan is a clear and valuable representative for the late 1960s will and attempt to create a better school to stay in through, among other things through co-creation processes." (authors translation)

**Future plans:** As a result of the planned demolition of Tynneredsskolan, as well as the existing Ängåsskolan, Tynnered be in need of a new school of 600 students, now planned to be situated at the site of the existing Ängåsskolan. The reasoning behind the demolition is that Ängåsskolan has supposedly reached the end of its useful life. Problems relating to the current plan and flows are also described. The kindergarten connected to Ängåsskolan is also planned to be demolished and the possibility for the site to be used for a new kindergarten is brought up. The argument for the demolition of the kindergarten, as well as the school, is said to be the technical lifespan of the buildings. With the program as a starting point, the tests of Ängåsskolan will aim to answer the needs of 600 students in the school and 2-4 classes in the kindergarten building.

### Tynneredsskolan

**Cultural Value:** Given the cultural-historical classification A from the school inventory.

*Extraction from 'Kulturplan Tynnered':* "Despite minor changes, Tynneredsskolan is in the material a very clear and valuable representative of the late 1960s will and attempt to create a better and more pleasant school to stay in through, among other things, co-creation processes. Tynneredsskolan is a fine-tuned example of time adaptation to and use of the terrain. This at a time when Gothenburg's urban expansion needed to tackle the more mountainous parts on a large scale." (authors translation)

**Future plans:** Tynneredsskolan does today hold functions such as workshops, both wood workshops and textile, which are also used by the students at Ängåsskolan. The organization of Kulturskolan also has its premises at Tynneredsskolan. Moreover, Vättdalsskolan, another pavilion school from the 60s in the area is in the process of being demolished and has moved its organization into Tynneredsskolan. However, according to the program plan of Tynnered, Tynneredsskolan has outlived its useful life and is planned to be demolished as a result of the high costs of maintenance. New residential buildings are planned at the current site of Tynneredsskolan.

Method & Context

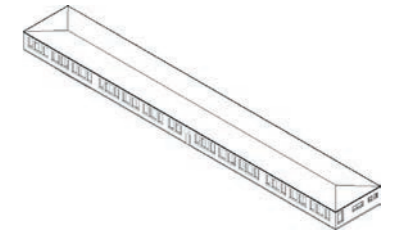


Fig. 10 - Ängåsskolan, kindergarten  
Own illustration

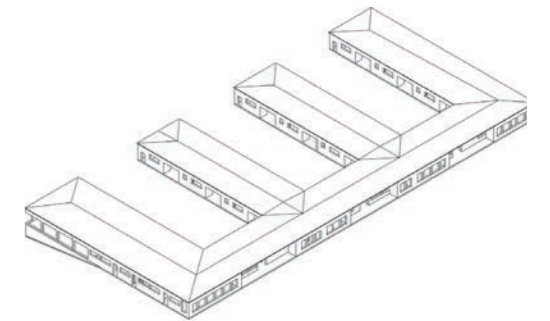


Fig. 11 - Ängåsskolan  
Own illustration

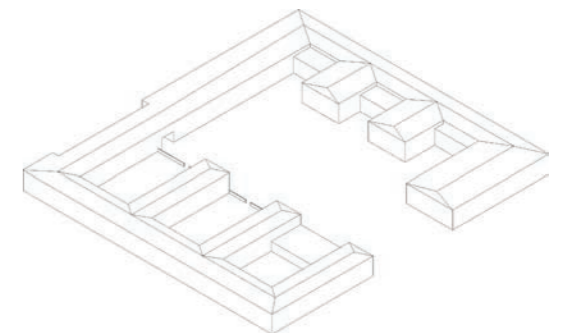


Fig. 12 - Tynneredsskolan  
Own illustration





*Fig 13. Collage of own pictures, as well as pictures taken by Saleh Abdul-Rahman, fellow student*

"If preservation is the enabling element of architecture's cultural currency today, then why not expand architecture to include preservation?"

(Jorge Otero-Pailos (2014) p.97)

## \_ The notion of Adaptive re-use



As described by Plevoets and Van Cleempoel (2019), different sorts of alterations to the existing environment have always been common. However, the way of adaption has during history often had a pragmatic reasoning and it wasn't until the nineteenth century that the idea of heritage became significant. Moreover, as a result of an already dense city and its limitation of the newly built environment, the topic of how to handle the existing is becoming more and more relevant. As described, adaptive reuse is today a highly specialized discipline that is not only considering the relationship between old and new, but rather investigating a much more complex scenario relating to what to value and why. In addition, Plevoets and Van Cleempoel (2019) refers to De Acres's arguments for adaptive reuse which are stated to be divided into three main reasons. The first comments on the lifespan and the likelihood of the building being used during a longer period when adapted to contemporary needs, which can also be linked to the argument of sustainability. Secondly the economical aspect and lastly the idea of the existing built environment as a part of the soul, or genius loci, of the place, which gives the preservation of specific buildings a more emotional reason of also relating to memories.

An example when this notion that has been taken into consideration is the transformation project of Library Escuelas Pías. The old church was damaged in a fire in close relation to the Spanish Civil War and has remained in ruin ever since. With the transformation project, the qualities of the ruin are not only kept but also emphasized by decisions such as keeping the window frames hidden from the exterior and the church roofless. In that sense, the narrative value of the building's dramatic history is being used as a quality.

*Theory*

Fig 14. - Library Escuelas Pías  
Retrieved from *Arquitectura Viva*  
CC-BY-NC

<https://arquitecturaviva.com/obras/biblioteca-y-aulario>

Furthermore, Plevoets and Van Cleempoel (2019) outline how the values treated by the adaptive reuse discipline go beyond historical and conservational values and also relate to societal and architectural values. This way of valuing the contemporary, as well as the possible future function of the building, is described as,

*"Rather than freezing a building's historic fabric, this complex task seeks to activate the full potential of its heritage and draws on the ambitious idea that the heyday of a monument or site may also lay in the future." (p.1)*

In addition, Plevoets and Van Cleempoel (2019) describe how the term adaptive reuse includes fields and concepts of architecture, interior architecture, conservation, and engineering. Since the Thesis aims to place itself in the theoretical context of adaptive reuse, even the terms not explicitly included in the Thesis can be seen as important to elaborate on and discuss, since it's not an isolated discipline but rather highly connected to other concepts, such as preservation, conservation, and restoration. The movements can thus be seen as intertwining with the notion of adaptive reuse, these theories must also be discussed.

Wong (2017) states that a clear difference between the conservation and restoration movements was expressed by the Venice Charter. According to the charter, the conservation movement has the purpose of maintaining, while acts of restoration could be said to aim to preserve and showcase the historical significance of the historic heritage. Also from a historical point of view, the discourse has been s mostly two-parted. On the one hand, the restoration discourse was led by the French architect Eugene Emmanuel Viollet-le-Duc. On the opposite side of the debate, was the movement instead favoring a clear conservation approach, also often referred to as the *anti-restoration movement*, with the English John Ruskin as the front person.

As described by Plevoets and Van Cleempoel (2019) the French Revolution can be seen as the start of the architectural heritage discourse. In combination with the Enlightenment period, new societal principles had to be made, which did of course include the aspect of how to restore. To handle these questions, a commission dedicated to the issue of historic monuments was established, Commission des Monument Historiques, with Viollet-le-Duc being the first chief inspector. His ideas about restoration emerged from the nationalist zeitgeist movement and aimed to restore monuments to showcase the achievements of the nation. With this point of view, the restorations were often extensive and could, more often than rarely, include large-scale additions in the style of the already existing building. Moreover, his idea of *restoration* can strongly be linked to thoughts about reuse, which is also a reason why his theories are relevant even in a contemporary context. Relating to the aspect of reuse, Plevoets and Van Cleempoel refer to Viollet-le-Duc describing how preservation is possible when finding use for the existing. Moreover, he states that;

*".. the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master – and that he proceeds as the original master did." (p.9)*

With his involvement in buildings such as Notre Dame in Paris, his ideas, while starting as a national movement, were spread and used by architects all around Europe. However, even though the theories are still relevant today, his idea of restoration did not escape without being questioned. Against Viollet-le-Duc's restoration, John Ruskin was one of the strongest voices of criticism. According to Ruskin, the restoration concepts of Viollet-le-Duc were "the greatest form of destruction" and a falsification of the architectural truth. Instead, Ruskin proposed a pure conservation approach with a focus on the protection of monuments. Strongly connected to this was also the *Beauty by Decay* movement with ideas about architectural value being connected to the visible aspect of age. Moreover, this movement emphasized how the act of maintenance, as also being restricted to a minimal impact, should limit or erase the need for restoration. It is also added how the function of the building should stay the same. In that sense, the building was seen to have a narrative value that showcased its history and deterioration processes.

An interesting point brought up by Plevoets and Van Cleempoel (2019) is that the issue debated by these opposite theories would today be described as the concept of authenticity while being a word never mentioned in the 19th-century discourse. The aspect of authenticity was, if not explicitly used, also a present theme in the theoretical discussion of Alois Riegl. Riegl's contribution to the restoration debate mostly circulated around defining the values that the different sides of the debate treasured. In his point of view, the restoration movement strived towards architectural unity concerning style, described as newness value, while also favoring the historical value of the original style. Moreover, Riegl describes how the reasoning behind the removal of traces of age and decay was linked to the idea of creating a historic unity. Describing the 19th century's way of handling the existing, Riegl states that the preservation during that period of time merged the newness-value and historic value. By erasing traces of time, the movement aimed to create an ensemble where the newly built environment was blended with the historic building stock, leading to the city being read as one unified whole.

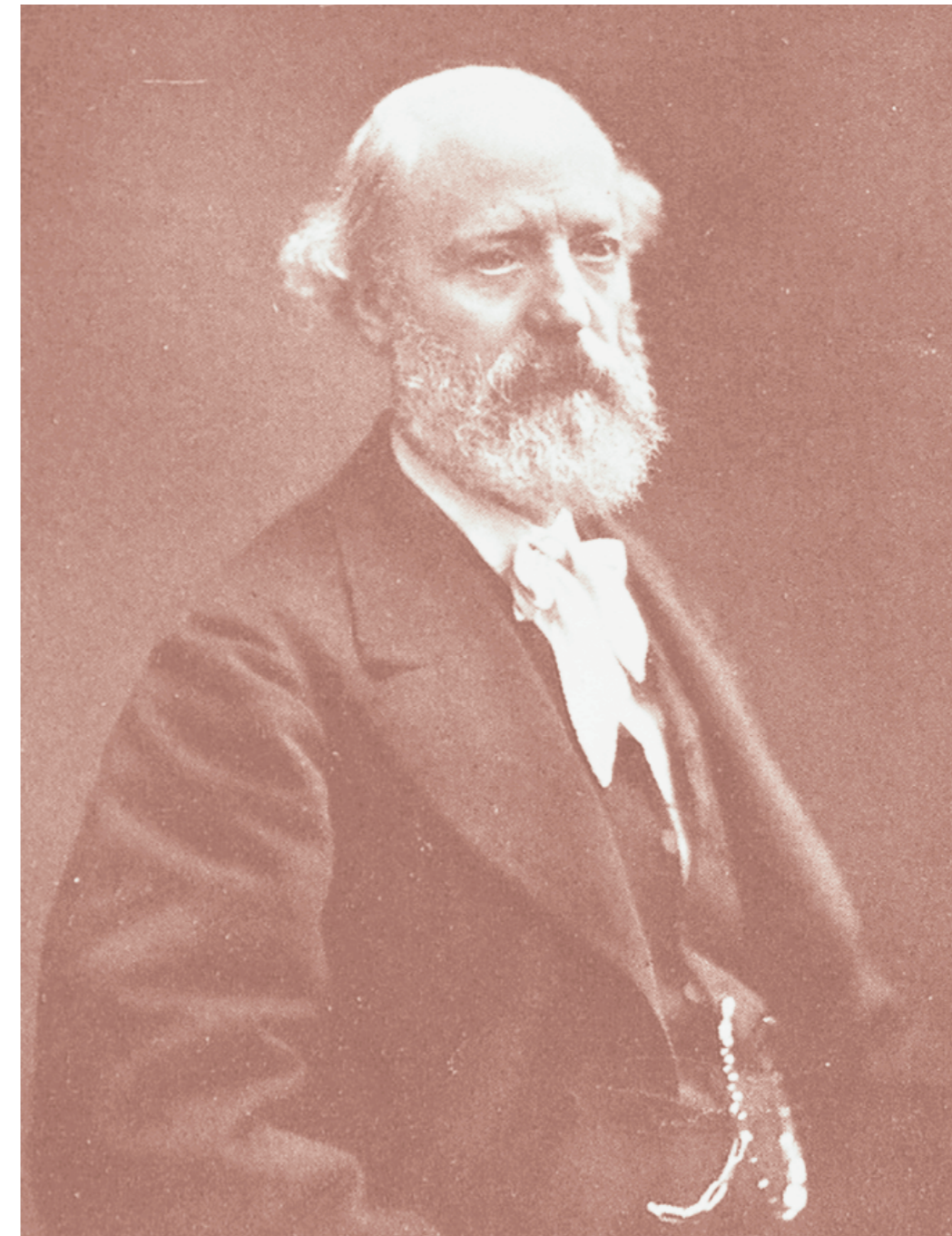


Fig 15. Viollet -le-Duc  
Retrieved from Wikipedia, Own color editing

[https://sv.wikipedia.org/wiki/Eug%C3%A8ne\\_Viollet-le-Duc](https://sv.wikipedia.org/wiki/Eug%C3%A8ne_Viollet-le-Duc)

Contrasting to this idea however, the aspect of *Beauty by decay* was later introduced to the discussion, leading to a conflict between use-value and age-value emerged (Plevoets, Van Cleempoel, 2019). While Riegel is said to have emphasized the importance of buildings being in use and maintained to continue to be suitable for that use, he also strongly favored the age-value and described how concessions to the age-value of monuments should be avoided to the largest extent possible. However, Riegl also claimed that the anti-restoration movement's interest in monuments was limited to the appreciation of their age-value, where he was instead placing himself in the debate by suggesting that possible incompleteness should be preserved, as well as traces of degradation processes since the *gap* or decay indicates the age of the existing, which then gives the building a historical and narrative value. Moreover, he admits the difficulty of the conflict of age-value and use-value, where it's only practically possible to favor age-value in extraordinary cases. In this sense, he can be seen as both preferring the reuse or user-oriented sense of the restoration movement, while strongly favoring the historical authenticity of the other side of the debate.

Similar to the approach of Riegl, Camillo Boito elaborated on the viewpoint of Ruskin and Viollet-le-Duc. Plevoets and Van Cleempoel (2019) describe Boito's view on both approaches as "*He saw a loss of the material authenticity of the building in Viollet-le-Duc's approach, whereas he found a concept of advocating decay, a notion he rejected as impractical, in Ruskin's.*" (p.12). Instead, he promoted a case-to-case approach depending on the monument. In addition, he gave the first concrete guidelines of strategies to adapt the existing built environment oriented towards the possibility of recognizing the new intervention from the existing built. Which of the following strategies used should however be adapted to each case;

- 1 Differentiating between the style of the new and the old;
- 2 Differentiating between construction materials;
- 3 Suppressing of profiles or decorations;
- 4 Exhibiting removed old pieces, which could be installed next to the monument;
- 5 Inscribing the date of restoration (or other conventional sign) in each restored piece;
- 6 Using a descriptive epigraph carved on the monument;
- 7 Describing and photographing the different phases of the work and placing the documentation within the building or nearby;
- 8 Underlining notoriety

In relation to Boito's contribution to the restoration discourse, it can be said that he brought a more nuanced view on the issue of heritage than the, more extreme, views of Viollet-le-Duc and Ruskin. As described by Plevoets and Van Cleempoel (2019), Boito uses the Italian meaning behind the word restoration, or *restauro*, not only to aim for the former state but also to adapt or to reconstruct so that it suits the needs of the contemporary time. The international meaning of the word does however mainly seek to restore a previous greater state, concerning this, it can be discussed if Viollet-le-Duc worked with restorations, since he also made strong interventions and additions that rather aimed to *restore the image of the building and make it greater than it might ever have been*. In that sense, Viollet-le-Duc's way of working with restoration could possibly be described as *restauro*, or even as adaptive reuse.



Fig 16. John Ruskin [https://sv.wikipedia.org/wiki/John\\_Ruskin](https://sv.wikipedia.org/wiki/John_Ruskin)  
Retrieved from Wikipedia, own color editing



Fig 17. Historic centre of Rome  
Retrieved from UNESCO  
<https://whc.unesco.org/en/list/91/gallery/?index=13&maxrows=12>  
CC-BY-NC

Simplifying the issue of how to view the existing built environment, two different perceptions can be defined from a theoretical point of view, the built environment as a *monument* or as a *palimpsest*. Depending on which of these two perceptions one holds, or chooses as suitable for a specific project, there are several different strategies of how to work with the existing. However, the idea of the monument might often be closer linked to preservation or conservation than the notion of adaptive reuse, as the opposite goes for the concept of the palimpsest. The idea of the palimpsest is also sometimes referred to as breccia or stratification, the term palimpsest will however be used in this Thesis as the different definitions have a similar, or the same meaning as the idea of the palimpsest.

When describing the built environment as a palimpsest, the term acts as a metaphor for the co-existence of different layers of time. It is stated by Plevoets and Van Cleempoel (2019) that the idea of the palimpsest was introduced to the discourse by Machado in 1976 and can be described as the idea of the building, or the city, as being made of different layers. A palimpsest, in its original meaning, is a writing material where, as it's stated to be described by Machado as an *"..inscribed surface from which one text has been removed so that the space could be used again for another."*

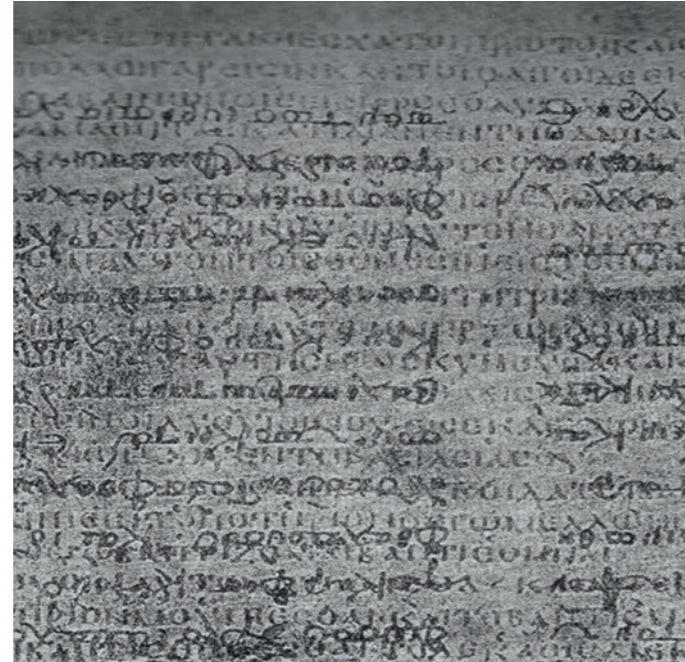


Fig 18. Palimpsest  
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<https://sv.wikipedia.org/wiki/Palimpsest>

However, after time, the text appears again showing that different texts coexist on the same surface. In that sense, the palimpsest can be used to describe the city in itself where the historical coexists with the contemporary. The concept can also describe individual buildings that have been altered multiple times, giving the building an appearance consisting of different layers of time.

Moreover, the palimpsest refers to both the material aspect as well as its different usages and narratives. Furthermore, it can be seen as a concept that in a hierarchy-less way relates to the different layers of time, described by Plevoets and Van Cleempoel (2019) as a point of departure framing how *"..the heyday of a monument may also lay in the future."* (p.29)

Contrasting to the view of the palimpsest, the idea of the built as monuments is instead closer linked to preservation and conservation movements than to the notion of adaptive reuse. However, taking the perception of the monument can be seen as recognizing the importance of the existing. The monument also often stands in close relation to acts of listing, where the monument is said to have significant value and should therefore only be altered by small and respectful interventions.

*Adaptive reuse is its instrument in a changed world of shifting values. (Wong, 2017, p. 101)*

## Development of toolbox

The theoretical framework of adaptive reuse includes a extensive vocabulary. As a way of exploring the notion of adaptive reuse, a toolbox containing both architectural *Acts* and *Strategies* has evolved from the theory investigated.

The toolbox has strongly depended on theoretical mapping of Plevoets and Van Cleempoel (2019), also framing how their categorization is being built upon already evolved restoration or adaptive reuse theories. Important to point out however, is that, which are also framed by Plevoets and Van Cleempoel, the adaptive reuse discourse has been offering strategies on how to handle the existence ever since Boito offered his guidelines of strategies to adapt the existing. As a result of this, there are numerous tools advocated by the adaptive reuse discourse. However, Plevoets and Van Cleempoel also frame how the strategies are rarely divided but rather framed as one whole group. Instead, Plevoets and Van Cleempoel introduce the idea of dividing the strategies of adaptive reuse and frame how the different strategies can be seen as responding to different aspects of how to alter the existing. This division has acted as a point of departure in the development and formulation of the toolbox.

The contribution of the Thesis can thus be framed as building upon the system of Plevoets and Van Cleempoel, classifying the different groups of adaptive reuse tools as *Acts* and *Strategies*, stated to respond to different challenges or questions. The *Acts* can be described as responding to the question of *what* to alter, thus relating to program or contemporary needs and standards. The *Strategies* can instead be said to act as a support in *how* to handle the aesthetic relationship between guest and host building. The *Strategies* can also be seen to function in close relation to the perception of the existing.

Also significant to enhance in relation to the development of the toolbox, Plevoets, and Van Cleempoel present multiple different theorist terms concerning how to handle the existing. A large part of the toolbox has been gathered from these presented theories, however also complemented by additional adaptive reuse terms, and sometimes also re-named within the own toolbox when seen to better frame the subject when changing the term. These cases are also being framed within the toolbox. Moreover, here a list of terms collected from Plevoets and Van Cleempoel, as well as the terms original author will be presented to give an understanding form where the toolbox has departed.

Robert (1989):  
*building within, building over, building around, building alongside, recycling materials or vestiges, adapting to a new function, building in the style of.*

Brooker and Stone (2004, 2018):  
*distinguish among, intervention, insertion, installation, the terms were also further complimented by Brooker with: reprogramming, superuse, artifice, narrative, on/off site.*

Jäger (2010):  
*additions, transformations, conversions.*

Cramer and Breitling (2007):  
*modernization, adaptation, replacement, corrective maintenance.*

As the terms can be seen as sometimes overlapping, a number of the terms here presented have been merged and presented as one singular tool, an example is Roberts *Adapting to a new function* and Brookers *Reprogramming*, which is simplified and presented in the toolbox as *Reprogramming*. Also worth mentioning is how the definition of the term is both built upon theories, as well as in singular cases, an own interpretation of the terms. Moreover, additional sources, such as the Venice Charter, Wong (2017), and terms learned during the course *Architectures and Materials for Historic Heritage* at Politecnico di Milano have been ways to gather the tools.

In this next section, the terms will be elaborated on. Since many of the terms have similar, but slightly different meanings and are therefore suitable in different aspects within the field of adaptive reuse, possible definitions of the terms will be offered. Moreover, building upon the ideas of Plevoets and Van Cleempoel, the tools have been defined as *Acts* or *Strategies*, which is however a own naming of the groups but strongly connected to Plevoets and Van Cleempoels proposed division. Moreover, the tools has also been placed in subgroups and displayed on a scale in relation to eachother. This aiming to simplify a comparison between the concepts.

## Acts

Hierarchy towards existing

Valuing past

Valuing future

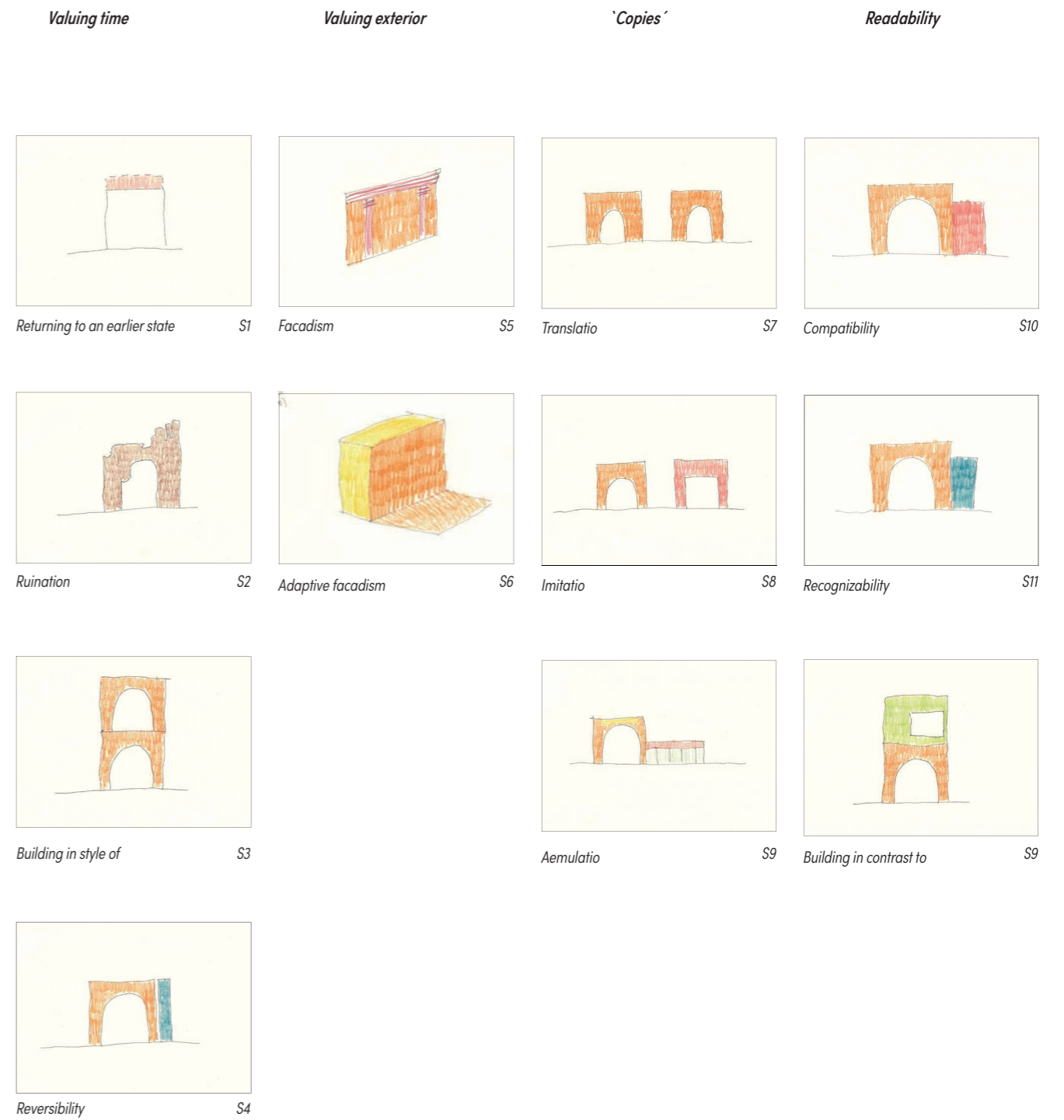


Level of change

## Strategies

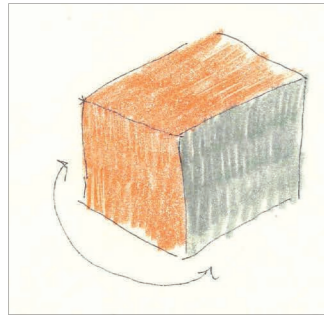
Monument

Palimpsest



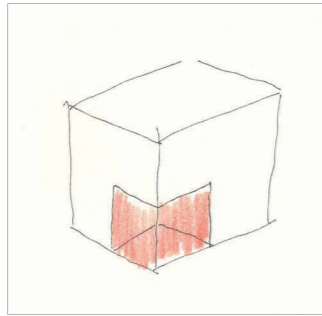
Hierarchy towards existing

A1 Corrective maintenance



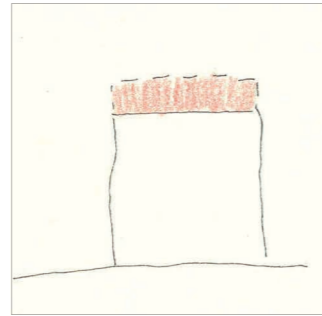
Corrective Maintenance addresses a smaller, yet aesthetically significant, change. The term can for example be used when describing a restoration process where the original color of the building is being brought back.

A2 Anastylis



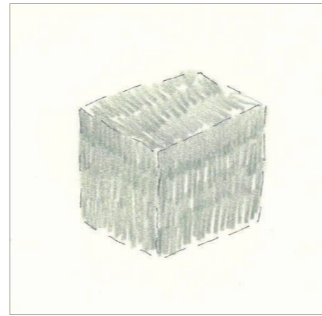
Wong (2017) defines anastylosis as a process that acts to turn the ruin back to life. By using fragments, the ruin can be brought back by a process of turning the fragments into a whole, thus anastylosis is a way of filling the gap with the already existing fabric. Moreover, the Athens Charter is said to recommend the act of anastylosis, while also being combined with the strategy of recognizability that will be elaborated on later.

A3 Restoration



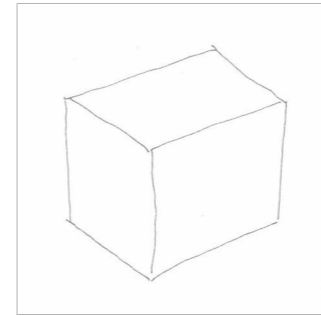
Plevoets and Van Cleempoel (2019) refer to the Burra Charter where the term restoration is defined as a 'returning a place to a known earlier state', this is said to be done by removal of additions or alterations or in other ways working with the existing without adding new material or characteristics. Moreover, Plevoets and Van Cleempoel enhance how the view from the Burra Charter is focused towards the material aspect in which they see a danger in the definition leading to a *blind following of the model* and, as a result, fail to take aspects such as social qualities and the genius loci of the building into consideration.

A4 Rebuilding



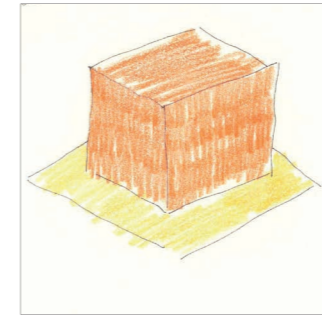
The term can be said to place its focus on a destroyed or damaged part of a building, or on a destroyed building in itself. Moreover, the term implies a purpose of taking something back, rather than building something new. Within the adaptive reuse-, or restoration movement, the aspect of rebuilding is often connected to ruins or monuments that have been damaged by external forces.

A5 Conservation



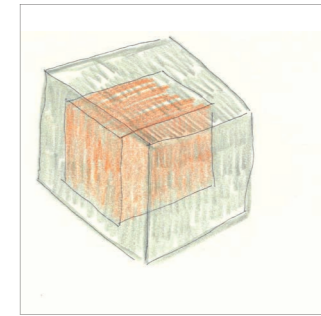
One definition of conservation is *"the protection of [tangible] cultural heritage to preserve historical testimonies and thus irreplaceable originals for future generations."* Implied by the term is also a conservation of the monument in its original, or current state. The term is elaborated on in the chapter *Preservation, conservation and restoration*.

A6 Changing the context of



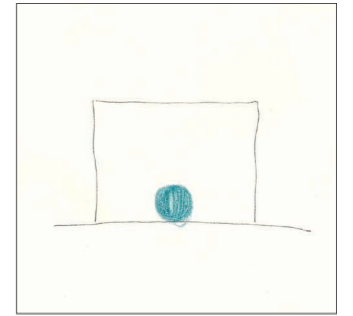
Often connected to the perception of the monument, is the act of *Changing the context* of which can apply to some sort of landscape proposal.

A7 Building around



The tool of *Building around* can be described as a sort of juxtaposition, where the host is being framed entirely by the guest building, can be classified as the acts of building around. An example of such intervention is the cathedral ruins in Hammar.

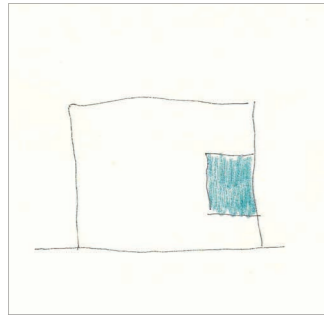
A8 Installation



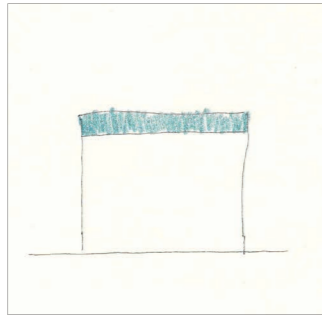
The term installation can focus on a technical installation, which could also go under the term intervention, but it can also mean a temporary installation, such as an art installation. The act of such a installation can lead to a revaluing of the existing since it places the existing in a new context, either from a psycical or emotional point of view.



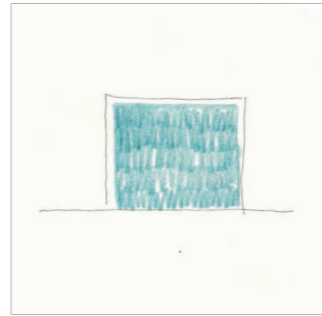
A9 Intervention



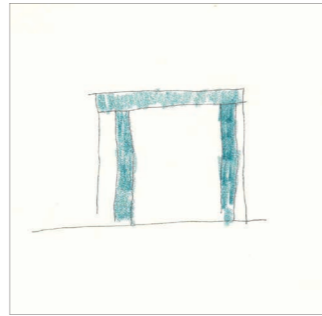
A10 Renovation



A11 Building within



A12 Remodeling



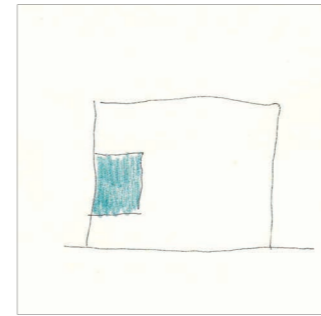
In contrast to the definition of remodeling, an intervention could be said to focus on a rather small, often technical part of the building. The term is also often linked to an upgrading or in other ways an alteration that makes the buildings suitable for contemporary needs or standards. A common intervention is for instance a changing of windows. Moreover, included in the term also lies an implication that the alteration is somewhat taking place inside of the building, this can however both mean in the interior or in the structure.

As rarely used in the academic context, renovation is maybe the most commonly used word to describe changes or improvement of existing buildings. The term Renovation can be linked to the Latin word *re*, meaning again, and *novare*, which definition means to renew (Plevoets, Van Cleempoel, 2019). As the definition of renovation is often confused with the term restoration, a possible definition of the term could be seen as improving the building, and not restoring it to a former state, which is instead a suitable description of the term restoration. The notion of improvement can be seen as changes in the building to meet contemporary standards of environmental, aesthetic, or needs of comfort and safety.

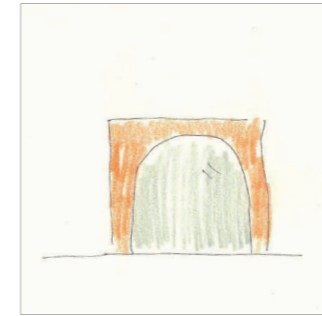
A term referring to an adaptation on the interior of the building. As the exterior is being excluded in the term, this can also imply a strategy of facadism.

The definition of remodeling, according to Plevoets and Van Cleempoel (2019) is said to be a transformation that substantially changes the building, sometimes also affecting the actual structure of the building. Viewing the subgroup *Isolated Acts* on a scale, remodeling can be said to be the term implying the biggest change, also concerning the function of the building

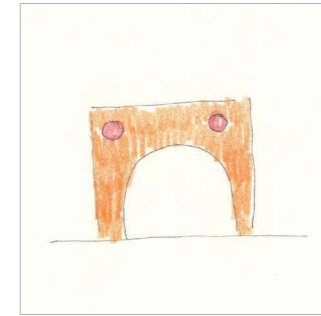
A13 Adaptation



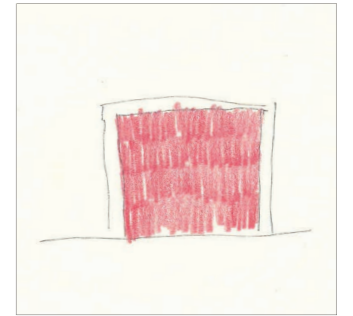
A14 Modernization



A15 Alteration



A16 Reprogramming



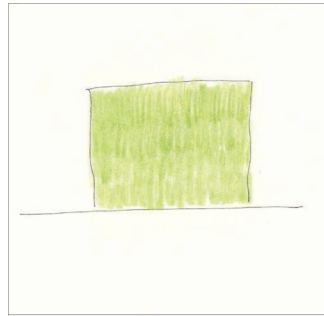
The term Adaptation derives from the words *to* and *fit*, compared to the term renovation, adaptation also focuses on the act of modifying the building to meet new needs and current standards. The term can both be used to describe adaptation to a new function of the building, or an adaptation to meet new standards, while the function of the building stays the same. Moreover, the term adaptation includes some kind of act of change and can therefore not be described as maintenance.

Some sorts of transformations, where the purpose is to challenge the building to meet contemporary standards or in other ways adjust the building to the needs of today, can be described as a modernization. The term can however relate to the technical aspect as well as the aesthetic.

The term alteration is in many ways a wide term used to describe all sorts of architectural changes. The term derives from the Latin word *alterare*, meaning to change in character or composition in a small but significant way. However, a broader meaning of the term is often used where the scale of the alteration can differ from small- to large scale. In contrast to the term adaptation, alteration is not aiming for one certain goal. Moreover, the term can focus on aesthetics, use as well as the function of the building.

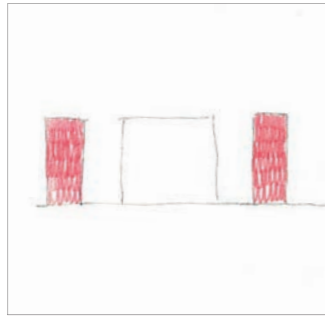
The term reprogramming focuses on a change that is a result of a new function being introduced to the building. The level of architectural change can differ inside of the term to both be used as a new function with little to no actual architectural alteration, to a larger transformation process as a result of the reprogramming of the building.

A17 Transformation



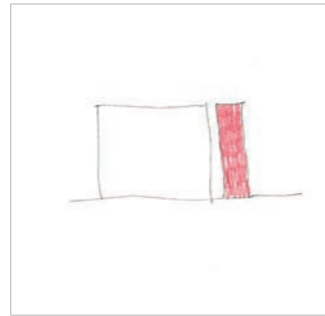
Transformation is in many ways a wide term and also commonly used, or misused, to include all sorts of changes to the existing building. As opposed to reprogramming, the term does not explicitly include a shift in function, however often used to describe such adaptations. The term can also be used to describe alterations in very different scales.

A18 Building around



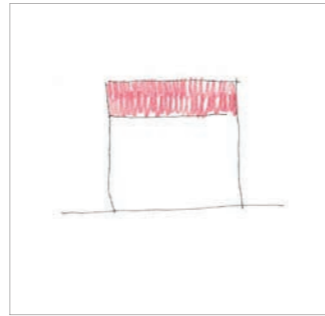
The changing of the context can be said to influence the impression or appearance of the existing, which can be said to function as an act of adaptive reuse. An example of this is Lina Bo Bardi's work with Pompedia. The concept of *building around* is occurring in Roberts' *Concepts of Conversion* from 1989 according to Plevoets and Van Cleempoel (2019).

A19 Juxtaposition



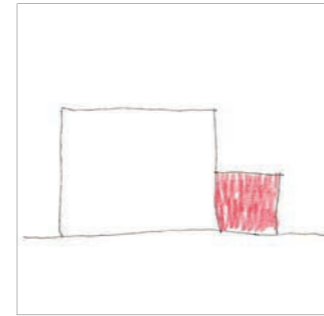
While in many ways being a sort of addition, *juxtaposition* is describing an addition with a low, to no actual contact with the host building. Included in the term is also, to some extent, an idea of scale where the juxtaposition is often smaller than its host. Moreover, a juxtaposition often applies an aesthetic difference to the original building where the strategy of *recognizability* thus can be said to be included in the term juxtaposition.

A20 Vertical addition



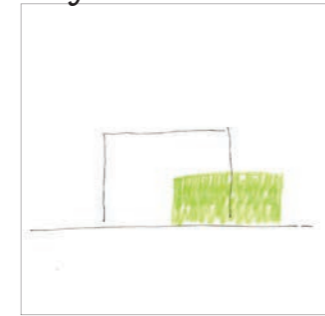
Wong (2017) states how *vertical additions* are age-old strategies and also the most common ways of securing this need since it limits itself to the already existing footprint. A type of vertical addition, the rooftop addition, situates itself commonly on flat roofs and consists of an entire volume with the purpose of increasing the volume of the building. Wong continues to enhance how the vertical additions can be brought up in different scales and with different aesthetic strategies, however, she takes a stand in saying that vertical additions highlight the border between new and old and therefore keep the integrity of the building, while also adjusting it. Moreover, the strategy of a vertical addition also derives from Robert, instead framed as *Building over*.

A21 Horizontal addition



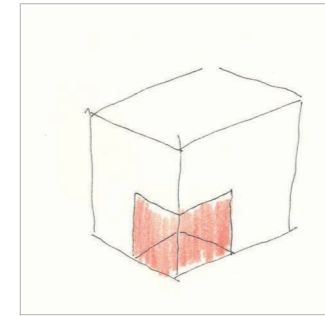
As described by Wong (2017), a need for an increased area is a common reason for making alterations. One of those acts of alteration is the horizontal addition, referred to by Plevoets and Van Cleempoel (2019) when discussing Roberts' theories. Here the act is however described as *Building alongside*.

A22 Recycling materials and vestiges



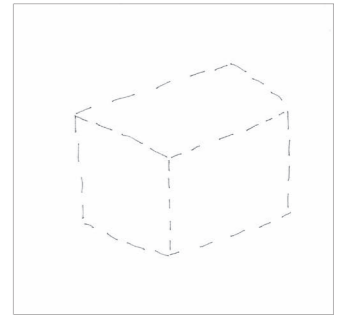
As described by Plevoets and Van Cleempoel (2019) how *Recycling materials and Vestiges* is one of the physical interventions within the concept of adaptive reuse. The term implies that the value preserved by the acts is not the building itself, but rather the building as a resource where the material itself is valued and reused.

A23 Removal



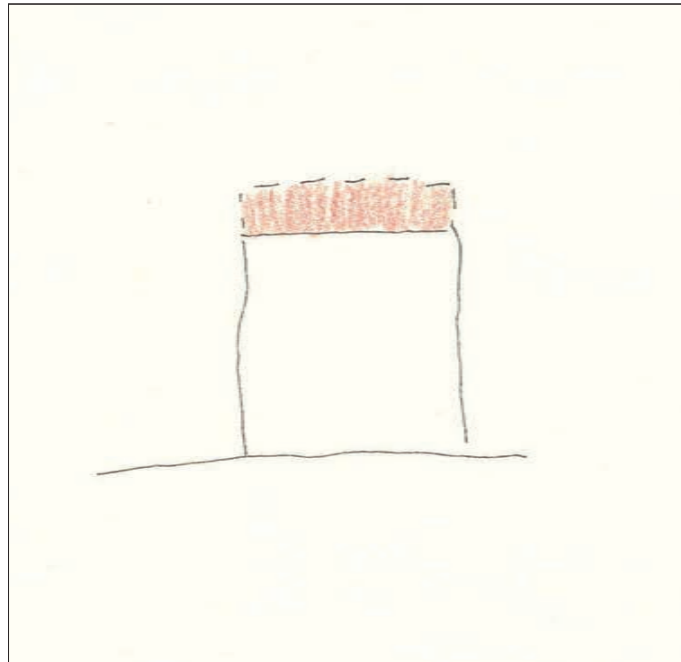
Implies an isolated demolition. The scale of the *removal* can differ but is typically a smaller intervention rather than a large scale demolition process.

A24 Demolition



Wong (2017) describes how there are three ways to work with the existing built environment. Adaptive reuse, preserving in its current state, or demolishing. Moreover, Bullen and Love (2011) communicate how *Demolitions* are seen as a reasonable response when buildings are viewed to no longer hold value. The aspect of demolition is elaborated on in the section of *the aspect of demolitions*.

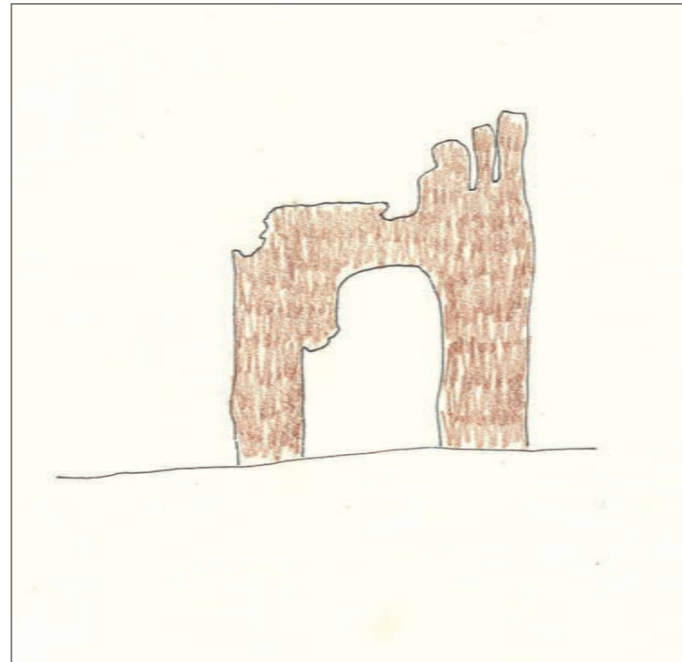
S1 Returning to an earlier state



Strongly connected to the act of restoration, is the strategy of *Returning to an earlier state*. The strategy is contradicting the idea of the palimpsest and can therefore be seen to have a stronger relationship with the perception of the monument.

Plevoets and Van Cleempoel (2019) refers to Viollet-le-Duc's way of restorations, where his ideas of restoration can be linked to the strategy of *Returning to an earlier state*. Viollet-le-Duc is said to state how the architect should put oneself in the shoes of the original architect and take their ideas back to life. However, Viollet-le-Duc's work does also in some cases bring a ambition to also improve or to upon the original idea, therefor also linked to the strategy of *Aemulatio*, which will be elaborated on.

S2 Ruination

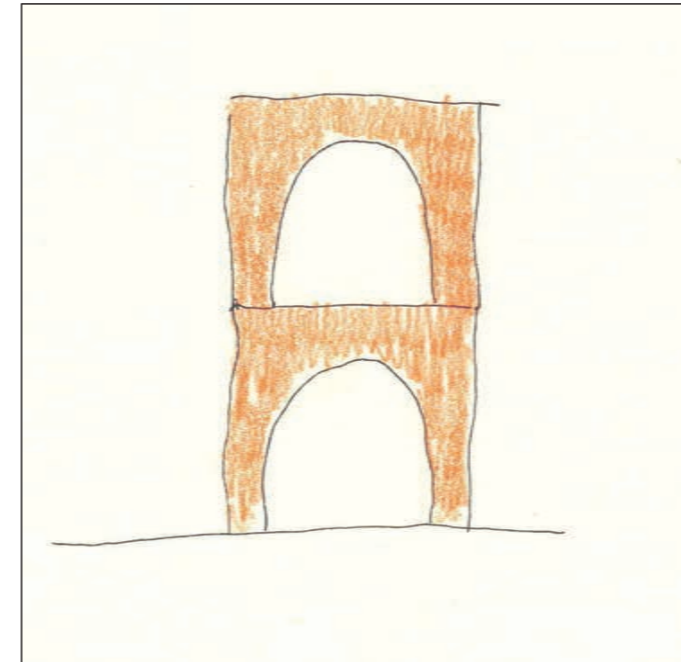


Plevoets and Van Cleempoel (2019) described how the fascination for the ruin strongly increased starting from the Renaissance period where the historical significance of the ruin as a document led to the fascination. Later, the concept of the ruin also came to be closely related to art and a more emotional aspect. Moreover, the *Beauty by Decay* movement, with Ruskin as a front person, strongly emphasised the significance of the preservation of the ruin and its appearance affected by time. Advocating this, Ruskin is quoted stating,

*"There was yet in the old some life, some mysterious suggestion of what has been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brutal hardness of the new carving. Look at the animals as an instance of living work, and suppose the markings of the scales and hair once worn away, or the wrinkles of the brows, and who shall ever restore them?"*

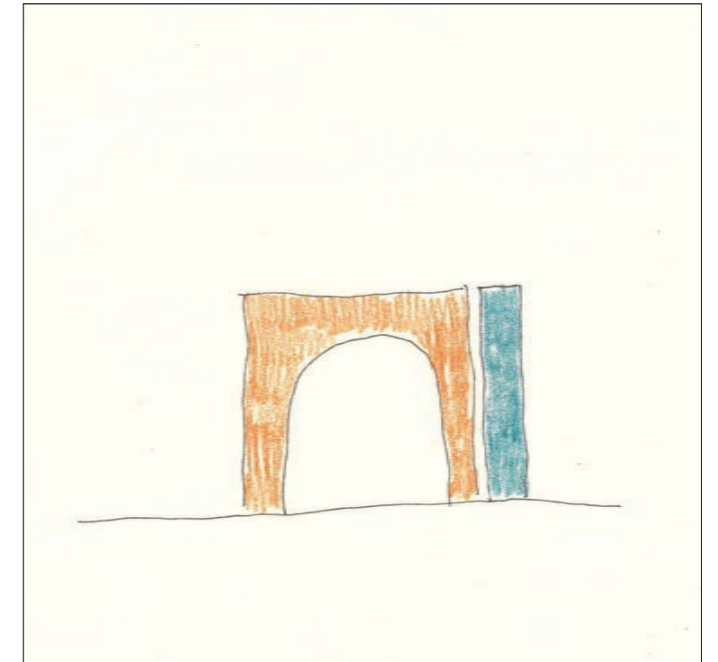
In relation to this, the state of degeneration could nearly be described as an aesthetic quality or ideal where the highlighting, or preserving, of this quality can be used as a strategy of adaptive reuse. Plevoets and Van Cleempoel (2019) also discuss Simmel's thoughts about values and the aspect of decay. The ruin itself is described as embodying a shift of values where the item moves from a clear functional value to instead being valued more from a more emotional aspect.

S3 Building In the style of



As being a strategy that almost speaks for itself, the *Building in style of* can be said to both being favoured as humble towards the existing, as also often criticized by the adaptive reuse movement as being non-authentic. However, important to emphasize is that the strategy is commonly used.

S4 Reversibility



The idea of reversibility can be seen as linked to the perception of the monument. Moreover, connecting to the idea that values are elastic concepts that change, the strategy of reversibility can be seen to respond to this issue, when the original building, or host building as it would be described by Wong (2017), is valued above its alteration, guest, the strategy of reversibility allows the guest to be removed. As this strategy is rather favouring the host building, and not viewing the different layers of time as equally important, the reversibility stands in contrast with the idea of the palimpsest.

S5 Facadism

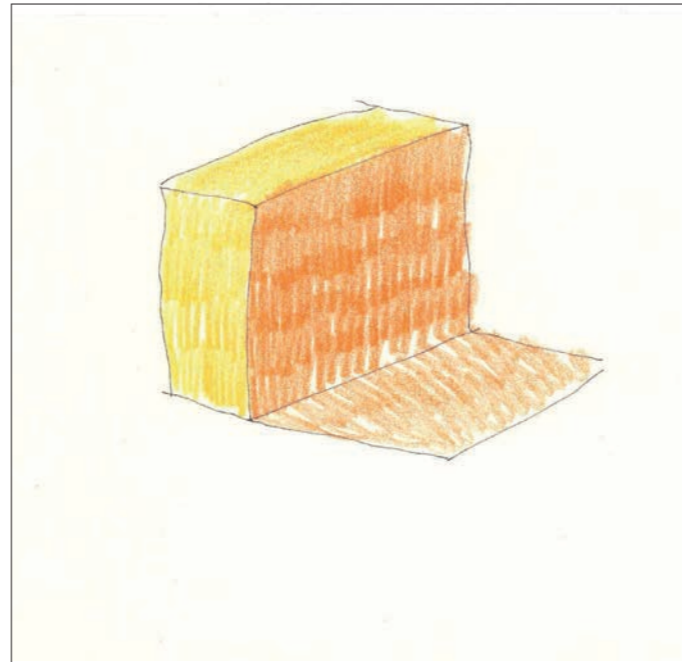


The strategy of facadism, in its commonly used definition, is often met with criticism and argued for creating a sort of dissonance between the interior and exterior where the, often historical, façade is being kept but with a new and modern interior.

Moreover, facadism can mean recreating, or designing a modern building with a historic aesthetic. In the Gothenburg context, Ekmansgatan has been acting as a debated example of such during recent times.

This can also be connected to the idea of the building serving the urban landscape, meaning that the continuation of the historic city, or the aesthetic of such, is being prioritised above the façade expressing its function and construction, which is then instead an idea linked to modernism. In addition, this way of working with facadism can be said to stand in contrast to the idea of the city as a palimpsest.

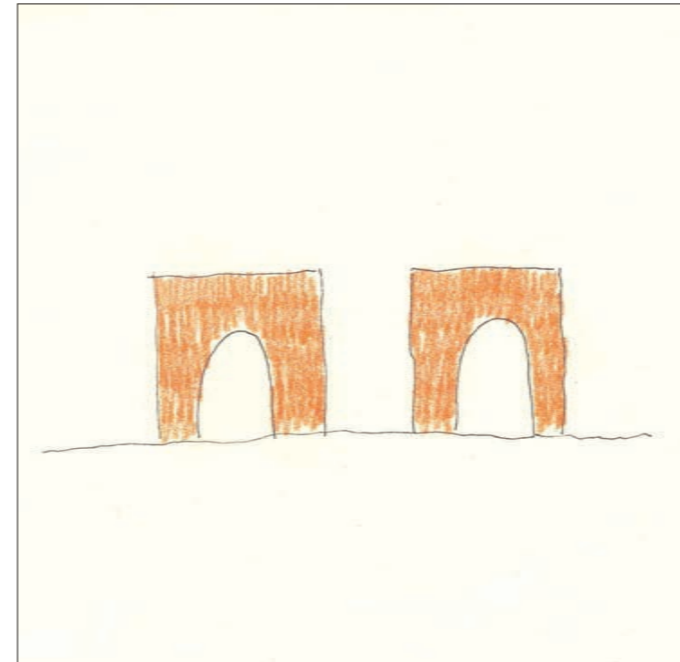
S6 Adaptive Facadism



In contrast to the previous definition of *Facadism*, Plevoets and Van Cleempoel (2019) are proposing a wider definition of facadism. Facadism is generally, while commonly used, criticized as a falsification of an architectural truth, or since it risks to resort in a sort of Disneyfication. The strategy of facadism proposed by Plevoets and Van Cleempoel is instead a contrast to the modernist idea of facades having to be a total translation of the function behind, in that sense, they argue that facadism could be a sort of palimpsest where the different parts can be seen as layers of different functions. In addition, they argue that facadism could therefore move from being a compromise between development and preservation and instead act as a strategy of adaptive reuse.

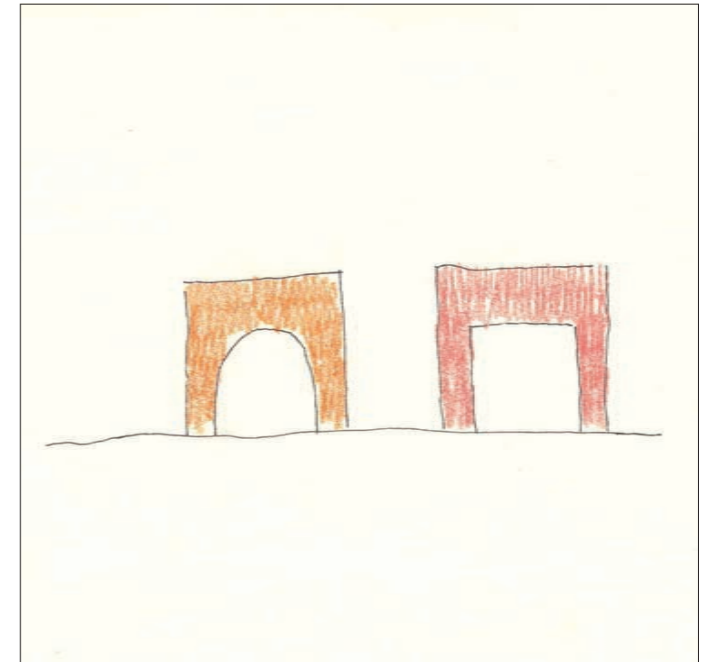
This can also be connected to the idea of the building serving the urban landscape, meaning that the continuation of the historic city, or the aesthetic of such, is being prioritised above the façade expressing its function and construction, which is then instead an idea linked to modernism. In addition, this way of working with facadism can be said to stand in contrast to the idea of the city as a palimpsest.

S7 Translatio



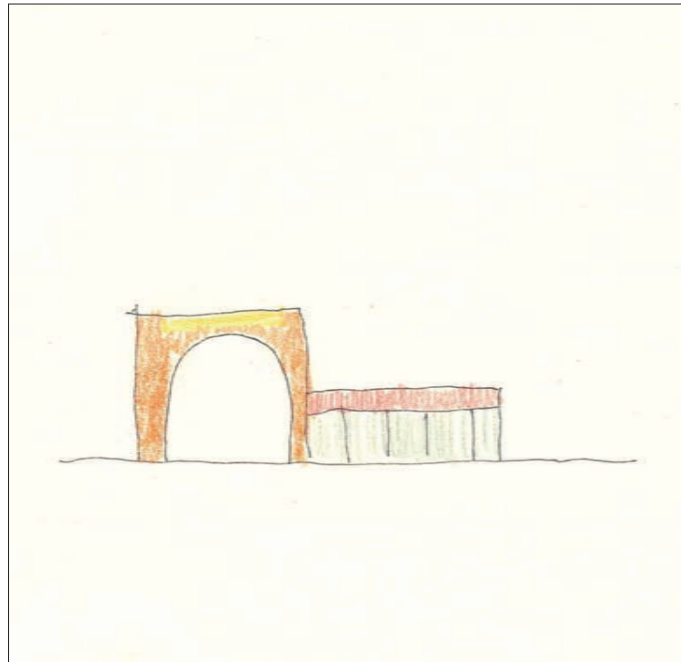
Strongly connected to the word translation, the term *Translatio* could be described as a strategy that aims towards similarity. However, as described by Plevoets and Van Cleempoel (2019) the term also includes a creative, and sometimes even critical, approach towards the model and can therefore not be seen as a definitive copy, however also bearing strong similarities with the term. Moreover, Scotts definition of the term refers to where a comparison is made between the act of translation from an architectural point of view, with the translation of poetry. “*This carrying over of meaning in poetry is recognized as a work requiring inspiration equivalent to that of the original author and so similarly, one might come to view restoration as an art equivalent to any other related to building.*” Aiming for similarity between the host and the guest can therefore be seen as having a purpose of creating and emphasizing the understanding of the host.

S8 Imitatio



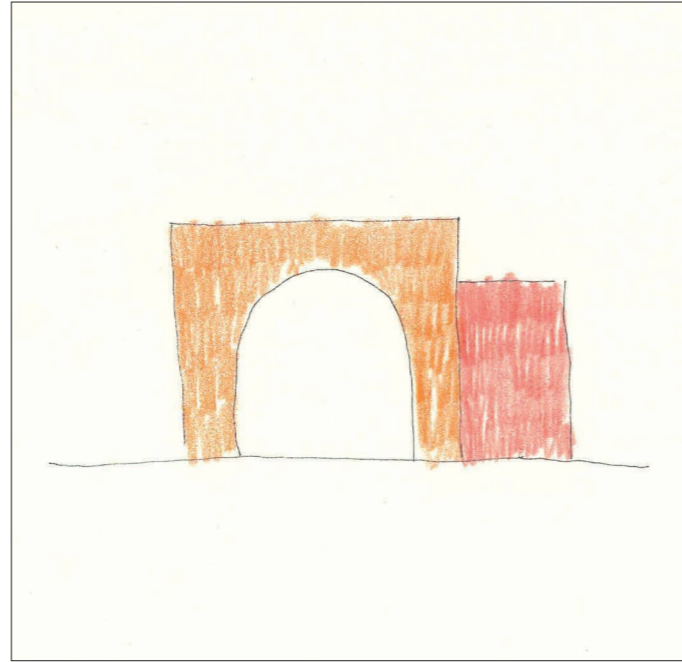
In contrast to translation, imitatio could be used as a term referring to equality, instead of similarity, between the host and the guest. As stated by Plevoets and Van Cleempoel (2019) this strategy can be seen as a more liberal strategy, as it applies a *selective restoration*, the exhibit halls of Amsterdam Rijksmuseum are stated to be an example of this. The strategy of imitation also allows the contemporary function to influence the host building, implying that the strategy can act as a response to the perception of the palimpsest.

S9 Aemulatio



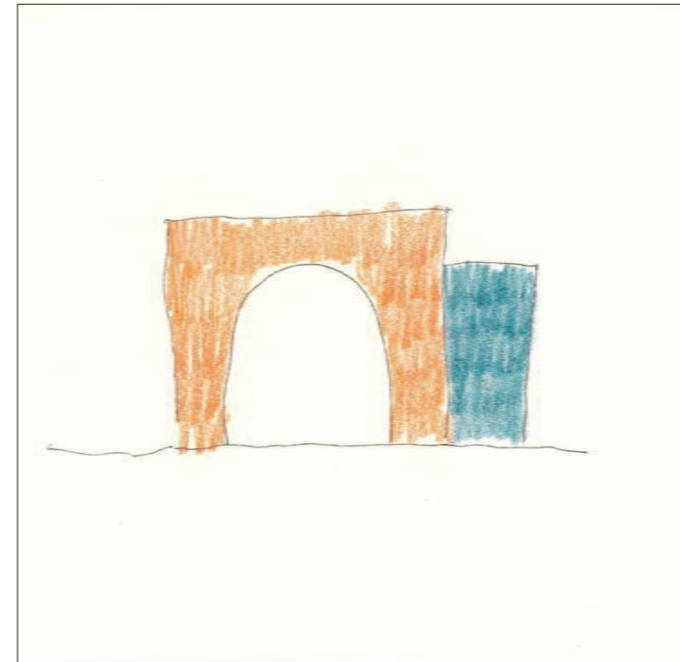
A third strategy relating to the idea of the copy, is described as the concept of *aemulatio*. The term includes an improvement upon the existing both in terms of aesthetic qualities as well as function. It is surpassing the model itself. Implied in the term is however great respect for the existing, as well as a strong visual connection between the layers, where the addition or alteration is not aiming to break from the host but rather blend the layers. Plevoets and Van Cleempoel (2019) use Tate Britain's building as an example stating that "*Their interventions are subtle, some almost invisible, drawing further on the decorum, materiality, and proportions of the original.*" The restoration of Neues Museum in Berlin also acts as an example of *aemulatio* relating to the qualities of a subtle distinction between the new and the old, as well as the intervention is recognizing the original concept of the building, as well as its traumatic history. Furthermore, it is described how Neues Museum answers to Sturms definition describing, "*..imitation lies hidden... It conceals rather than reveals itself and does not wish to be recognized except by the learned man.*"

S10 Compatibility



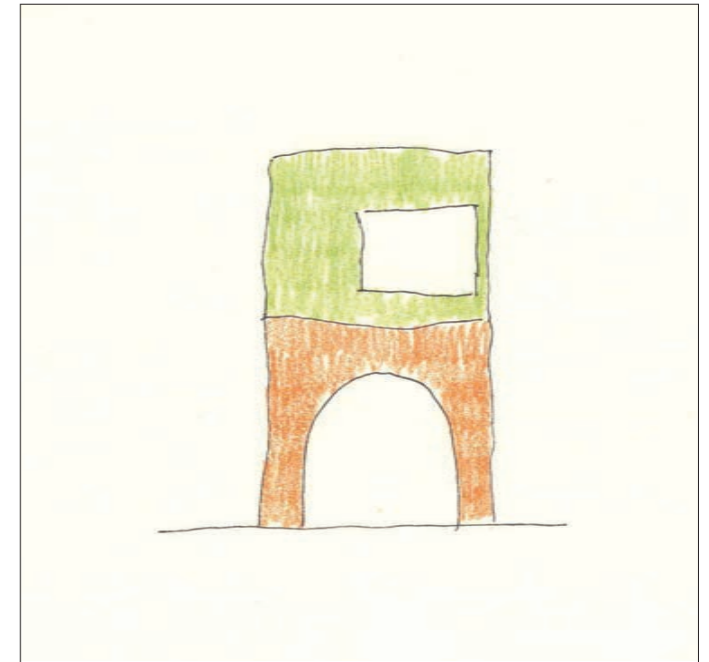
Compatibility can refer to the material aspect between host and guest building, both from an aesthetic point of view as well as to materials with similar technical qualities and degradation processes.

S11 Recognizability



Connecting to, or in some cases also contrasting to the idea of *aemulatio*, is the concept of *Recognizability*. The term refers to the readability of the layers of time within the building, the idea of recognizability can therefore be seen as a strategy that answers to the perception of palimpsest. However, recognizability can be seen as a wider term than *aemulatio* since it's not framing in what style, or in what hierarchy in relation to the host building, that the guest should place itself. In that sense, recognizability can be said to apply both in the cases of *Aemulatio*, and *Building in contrast to*. Moreover, working with recognizability can be said to act as a strategy to take the first point of Camillo Boito's restoration ideas into consideration, *1. Differentiating between the style of the new and the old*. This aspect is also framed within the Venice Charter (1964) where it is said that missing parts must succeed in being readable, so that the alteration is not a falsification of the architectural truth as well as the historic meaning of the building. However, in the charter, it is also said that the missing parts should integrate harmoniously with the host building while *bearing a contemporary stamp*. Wong (2017) also refers to the former Prince, now King Charles, whose statements in regards to architecture and the Venice Charters have been given a lot of public attention. Charles is described to have said that "*..the Venice Charter, by requiring us to make a distinct breach between the past and present, has likewise often caused the spirit to fly from old buildings and places.*" The strategy of recognizability as being promoted by the Venice Charter is thus criticized by the more conservative movements within architecture. Moreover, Wong frames how other controversialists of the charter are connected to the favoring of recognizability which outcome can strongly differ from case to case.

S12 Building In contrast to



A common way to work with adaptive reuse and the notion of recognizability has been to work with a contemporary language and a *Building in contrast to*, while making adaptations. The strategy is however mostly used for describing different types of additions or juxtapositions, rather than what it can be applied to all the architectural tools described. An example of this could be Andrea Bruno's addition to the church Les Briggittines in Brussels where the adaptive re-use project is exploring the notion of the *double* where the addition is taking strong influences from the existing building, while still making a clear visual distinction in relation to materials and contemporary language.

A conflict that emerged when exploring the disregarded built environment, connected to the mentioned notion of value-making as a concept in motion, are if the built environment were to be perceived as a monument or as a palimpsest. As the Thesis departs from the idea that even the ordinary and unwanted built environments hold values with the possibility to be recognized in the future, the perception of the monument could be seen as a response to this idea.

However, the notion of adaptive reuse aims to value the existing while also making visible alterations depending on the need that the building would need to respond to. In that sense, the perception of the palimpsest could be preferred.

As a response to this conflict, an exploration of different strategies, connected to the two perceptions combined with acts to alter the existing to suit contemporary needs, came to be a focus as a way of investigating the Thesis question;

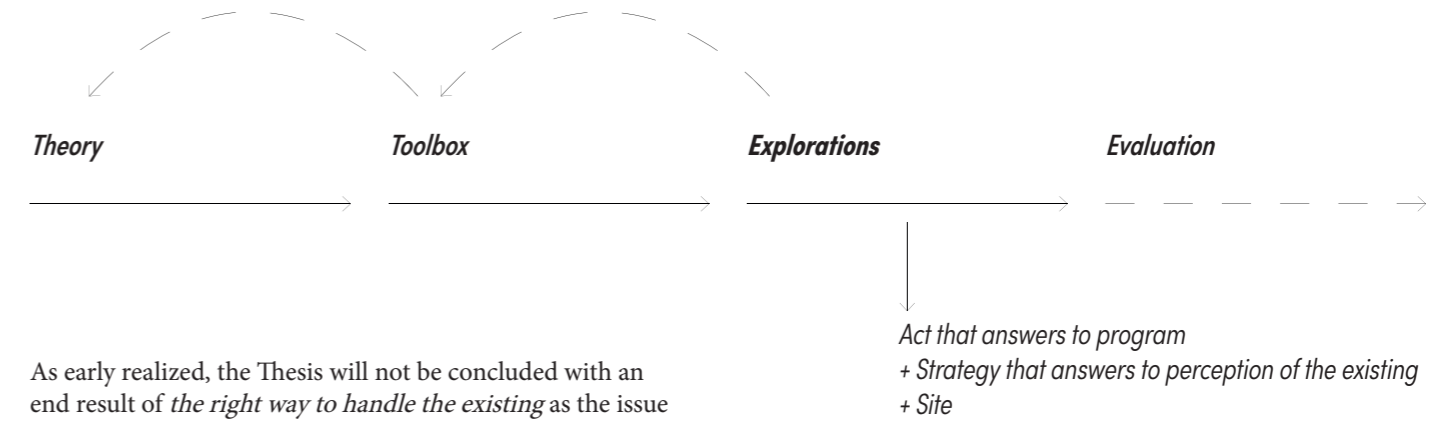
*How can we re-value and work with the building stock that is now disregarded?*

***Explorations***

"..In this context we must increasingly confront the 'sub-iconic' modern legacy - buildings about 50 to 70 years old, some listed but more not listable, though still 'worthy' or 'redeemable' for their economic value, and in many cases more. In other words, we are crossing the rather blurred boundary between heritage and something that falls just, or more than just, short of that definition - in the grey zone."

(John Allan, 2023, p.137)

## \_ Disposition of explorations



As early realized, the Thesis will not be concluded with an end result of *the right way to handle the existing* as the issue is highly subjective with a possibility to be executed in several different ways. Instead, different explorations of the toolbox have been made, aiming to showcase the width of the concept of adaptive reuse.

The explorations use the current development plans of Tynnered as a point of departure in relation to the tested program or scenario, also framed within each exploration. In that sense, the act can be seen as a fundament of the explorations since they were highly prioritized when deciding which exploration to compose. This decision also depends on the already framed notion of prioritizing the use-value of the disregarded building stock as a method to securing its existence.

Moreover, the issue of how to perceive the undervalued building stock has been a question frequently brought up within the Thesis. The exploration aimed to highlight, and maybe also create an understanding of which consequences each perception would have on the existing, and the possibility and limits in regards to strategies to apply.

The explorations can be seen to consist of a chosen act, related to the program, combined with a strategy that explores the notion of perception. Important to emphasize however is how the explorations should merely be viewed as isolated tests and not as design proposals since the context and connections of the explorations would need to be explored to a much larger extent for it to function as an urban design proposal. In that sense, the explorations are limited to a context but still work as a continuation of the toolbox aiming to be general.

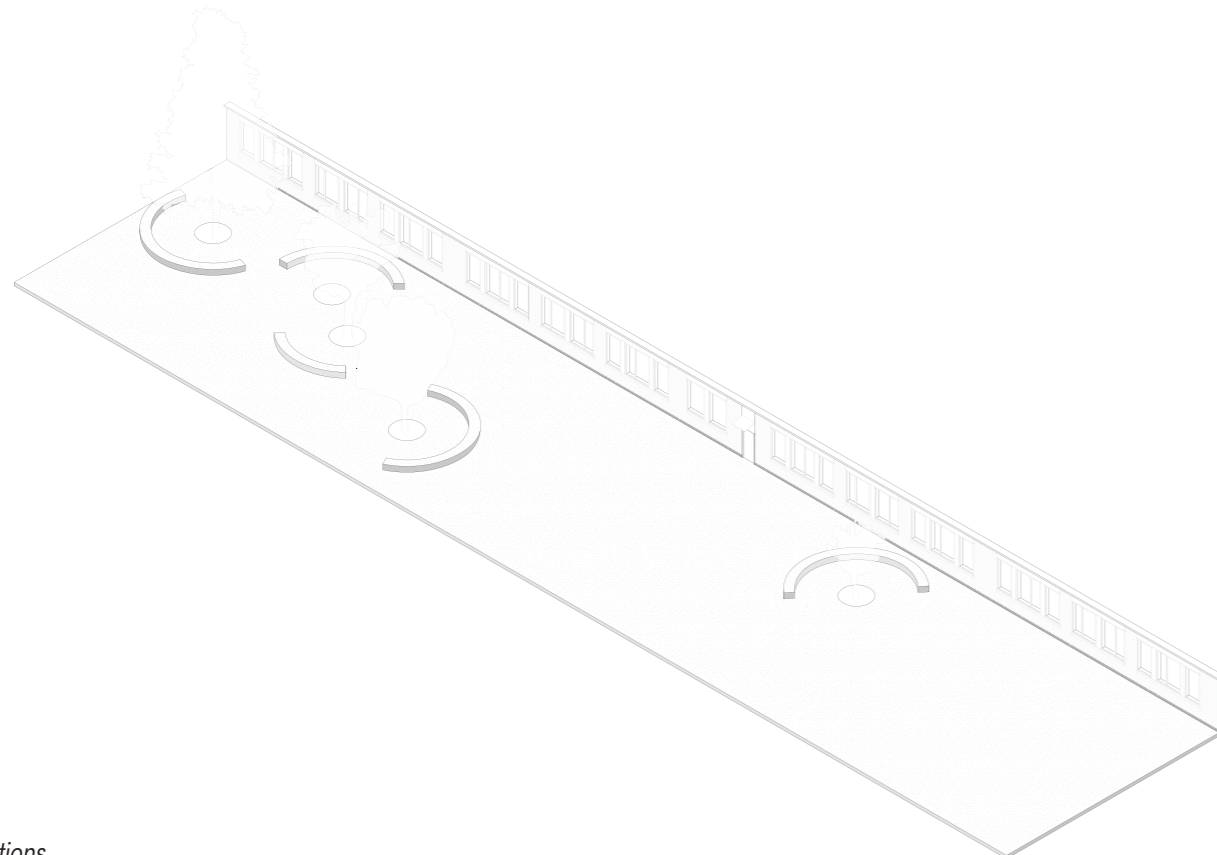
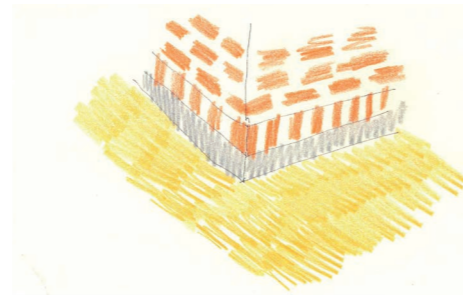
The scenario chosen for the kindergarten has been to continue to work with the already existing function of a kindergarten with the same amount of classes. Hence, it was seen as interesting to explore acts with a relatively low *level of change* as a way to investigate if adaptive reuse can act as a way to revalue the existing with small-scale interventions. Because of this the explorations has consisted of isolated facade interventions, connecting to the brought-up problem with technical performance of the building. The first exploration, however, is answering to the strategy of *changing the context of*.

As a response to the perception of the monument, the strategy of *changing the context of* can be seen as a way to revalue by changing the way the existing is perceived, without making actual changes to the existing building. This strategy was seen as appropriate to explore with the kindergarten since the program remained the same with this exploration. In addition to this, since the outdoor environment between the kindergarten and Ångåsskolan is without a clear function today, except for limited parking for the teachers, this area was chosen for exploration.

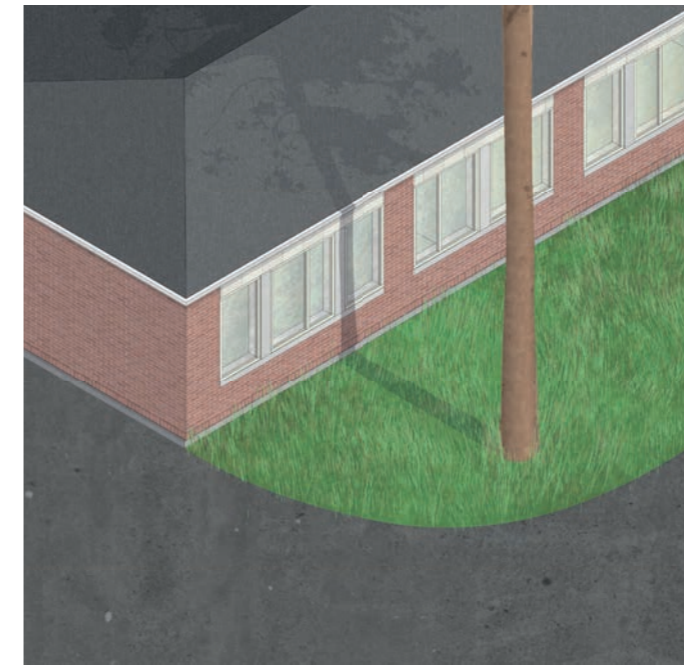
The current asphalt was replaced by ground covering of brick chips which can be seen as corresponding to the existing facade. Existing trees were being kept and instead framed by curved elements consisting of the same material as the ground,

aiming to have a function of both climbing and sitting. The purpose of this exploration is thus both to give the area a new function and surround it with a new environment, exploring if the perception of the existing changes.

It can however be argued which strategy is being used, the intention was to explore *building in contrast to* but since the material is very much connected to the brick facade, one could also argue that *material compatibility* is being used. The show-cased test is one of many tests in regards to material, where more contrasting tests were seen to take attention from the existing, rather than emphasizing it. However, the test can still be seen to contrast with the existing, which is one of the strategies mentioned in the theory as a way of revaluing.



Current state







Current state

Returning to an earlier state

As the original character of the building was windows almost meeting the roofing, which was however changed during a roof renovation in the 90s, a possible strategy to apply to the intervention could be the *returning to an earlier state*, therefore again changing the proportion of the windows and remove the metal sheets that are now above doors and windows. Moreover, looking at the original drawing there are some doors towards the now replaced with windows. A return of these doors could be a way to activate the outdoor environment between the school and kindergarten.



Aemulatio

Within the term aemulatio is a strive to improve upon the existing while still showing great care for the host and its qualities. In that sense, the strategy of aemulatio aims to place itself in the same aesthetic context as the existing.

Testing this strategy on the act of intervention I chose to limit the exploration to a changing of material in a *higher* quality than the current material, wooden window frames, and replacing the metal sheets with facade tiles, still speaking the 60's aesthetic.



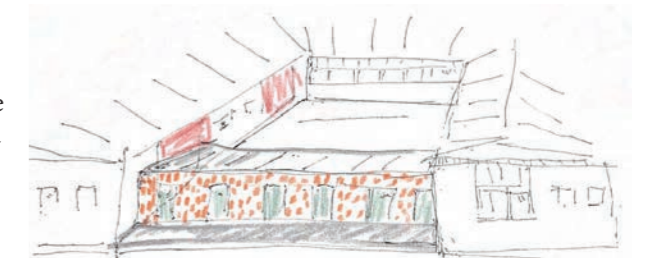
Building in contrast to

A third test, the strategy of *building in contrast to* was explored. Here the intervention was both changing the current proportion of the window, as well as breaking the line of the facade, and extruding the window above or in front of the facade, also creating a deep interior window niche for possible sitting.

However, from a material point of view, the new window consists of a vanished wood in deep blue, taking great inspiration from the added parts on the north facade from the 80's. In that sense, the intervention could also be placed in relation to the strategy of *imitatio* where the newly added part is a contemporary translation of the already added.

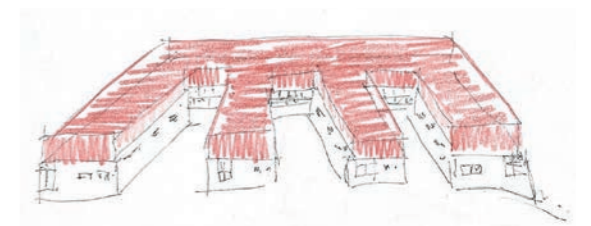


The program chosen for the explorations of Ängåsskolan is connecting to the plans of the area where the scenario is a changed function of Tynneredsskolan, giving that Ängåsskolan must support the function of both Ängåsskolan and Tynneredsskolan, which increases the number of students from 200 to 600 students. Moreover, mentioned as a current issue with the building was the long distanced between the wings, leading to the tools *horizontal addition* as well as *vertical addition* to be focus as a way to respond to the densification needs, as well as the horizontal addition acts as a connecting element.

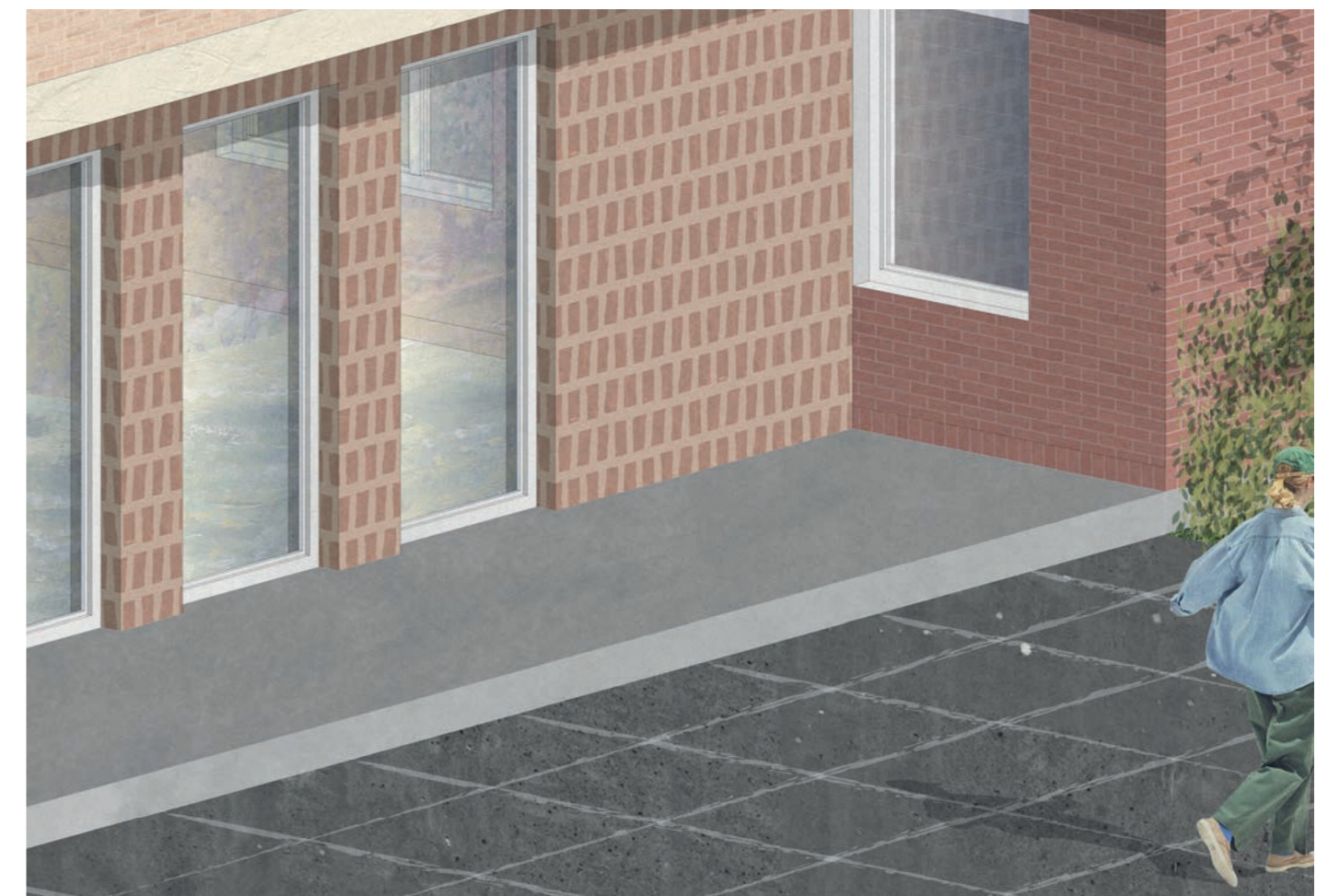


Horisontall addition, concept

The vertical addition is carried out with three different strategies, *imitatio*, *building in contrast to* and *aemulatio*, where in the last test the horizontal addition has also been adjusted to better meet the strategy. In the other test however, the strategy of the horizontal addition is made after the strategy *recycling materials and vestiges* where material from demolished parts, showcased in the plan, is used in the horizontal addition. This test is shown in the perspective below where recycled bricks are building the addition, however with a different pattern and measurements than the existing to still emphasize the readability of layers of time.

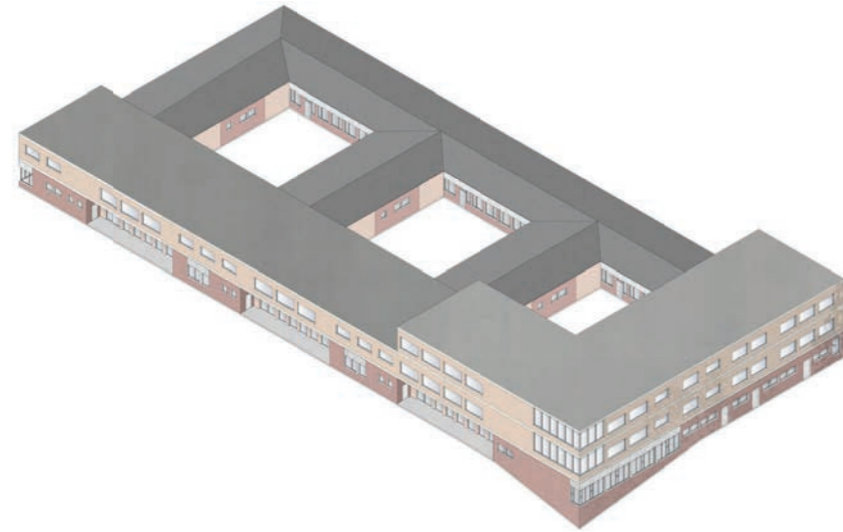


Vertical addition/ aemulatio, concept



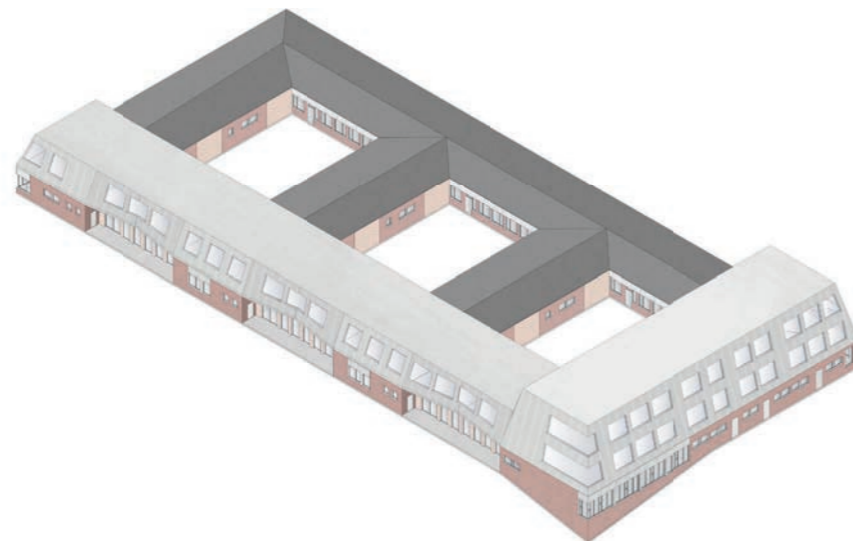
*Imitatio*

When exploring the strategy *imitatio* it was chosen to place the vertical addition above the horizontal, also extruding the volume towards the east to meet the higher residential building placed in that direction. The added volume intends to speak to the existing as well as making a differentiation between host and guest building. This is done by using bricks with a different color than the existing, as well as taking inspiration of the current grid and asymmetry in windows, while also introducing a new rhythm.



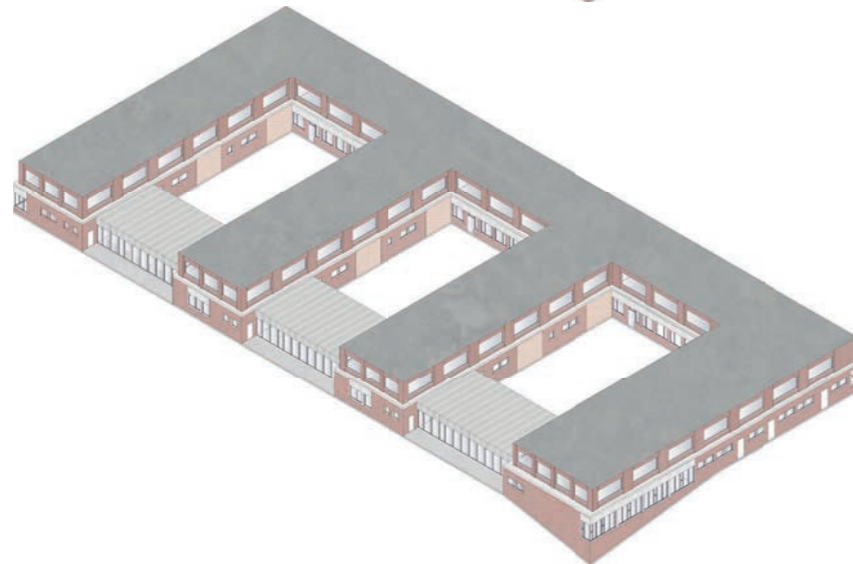
*Building in contrast to*

One of the main findings when mapping the site was how the majority of the roofs were flat, which is also applying to Ångåskolan. When working with the tool of *building in contrast to* it was therefore chosen to add a floorplan with a character of a roof, also introducing angles to the building. As a way to emphasize the entrances, the volume folds over those parts, strongly contrasting to the otherwise straight language of the building.

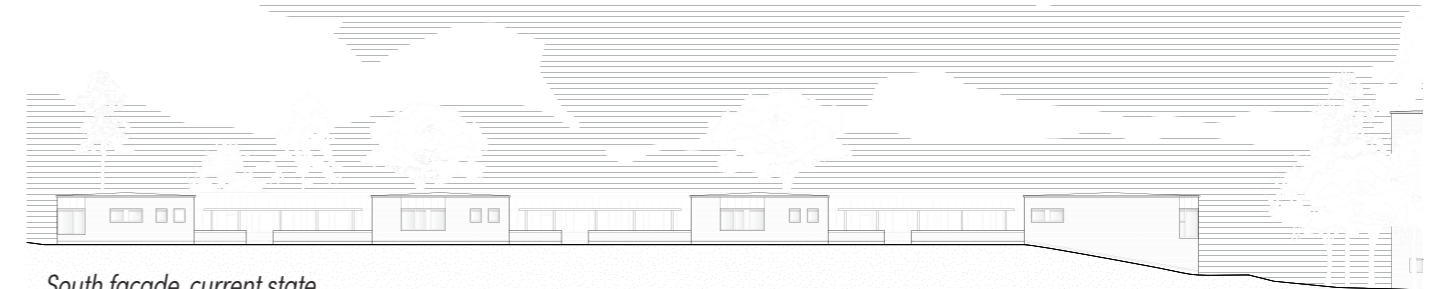


*Aemulatio*

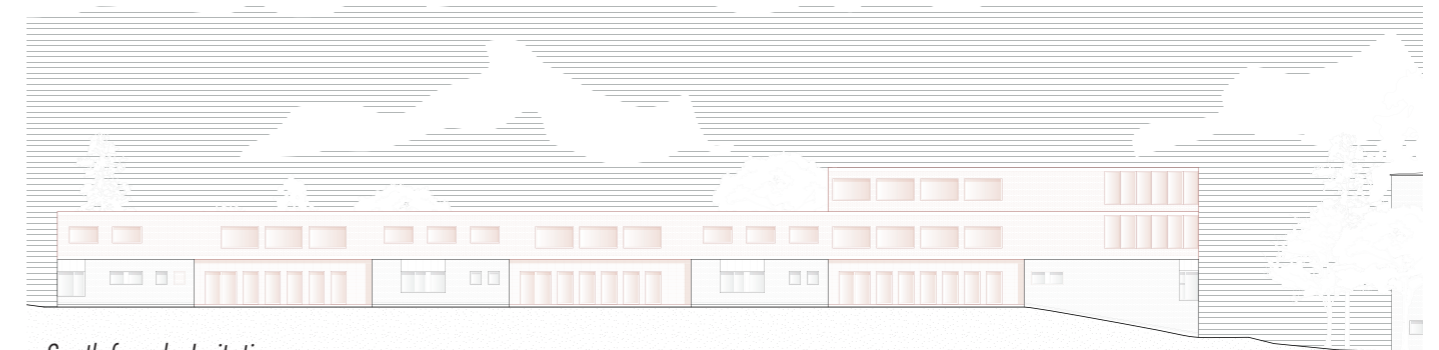
Within the term *aemulatio* lies a somewhat contradicting idea aiming to improve upon the existing, while the alteration should place itself below the existing in terms of hierarchy. The exploration aims towards this by acting as an extrusion of the volume, while also being placed behind the line of the existing facade. Moreover, the addition speaks a similar material language as the existing, however in a masonry, making a distinction from the existing and therefore aiming to be read as contemporary. The addition also consists of a clear grid, aiming to instead leave attention to the quality of the symmetry in the existing facade.



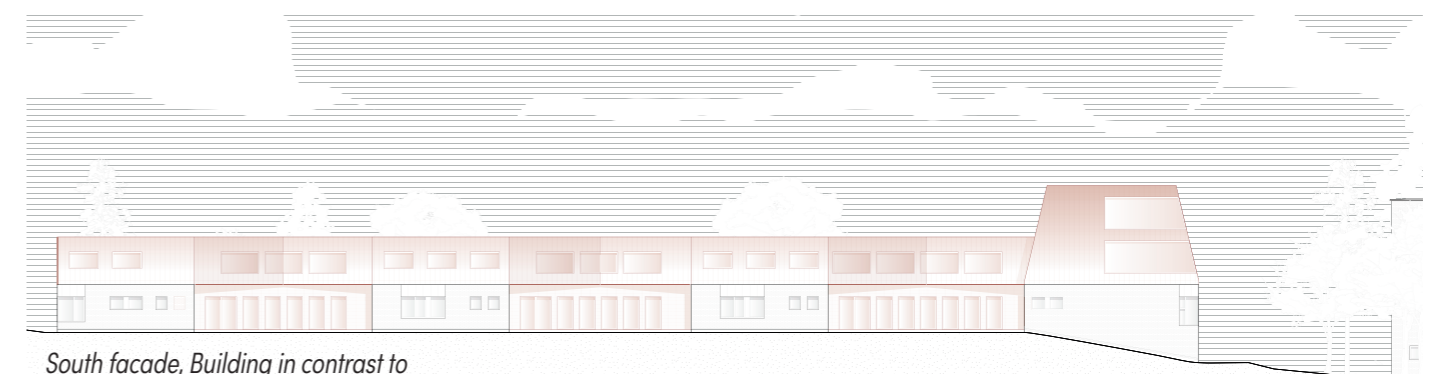
Comparison between elevations



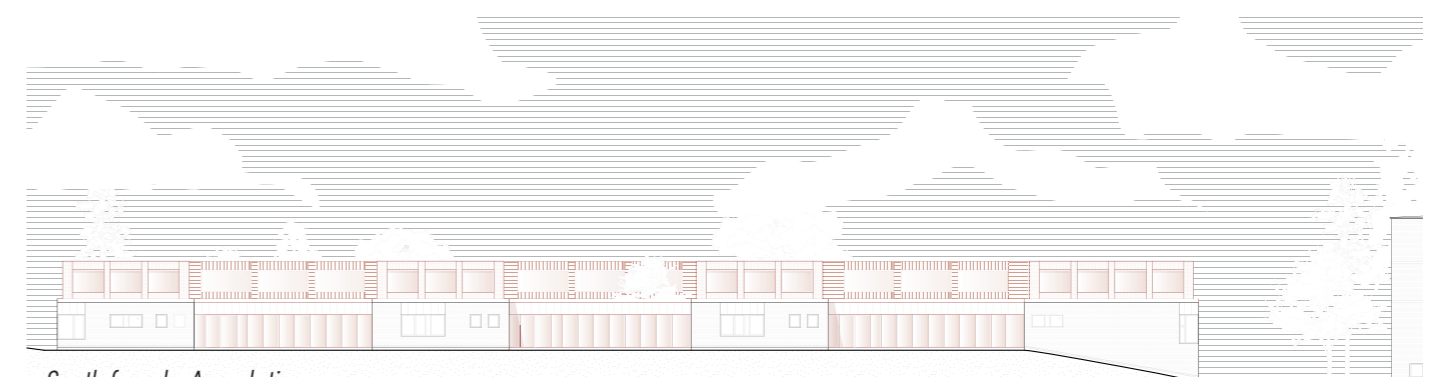
South facade, current state  
Scale 1:500



South facade, *Imitatio*

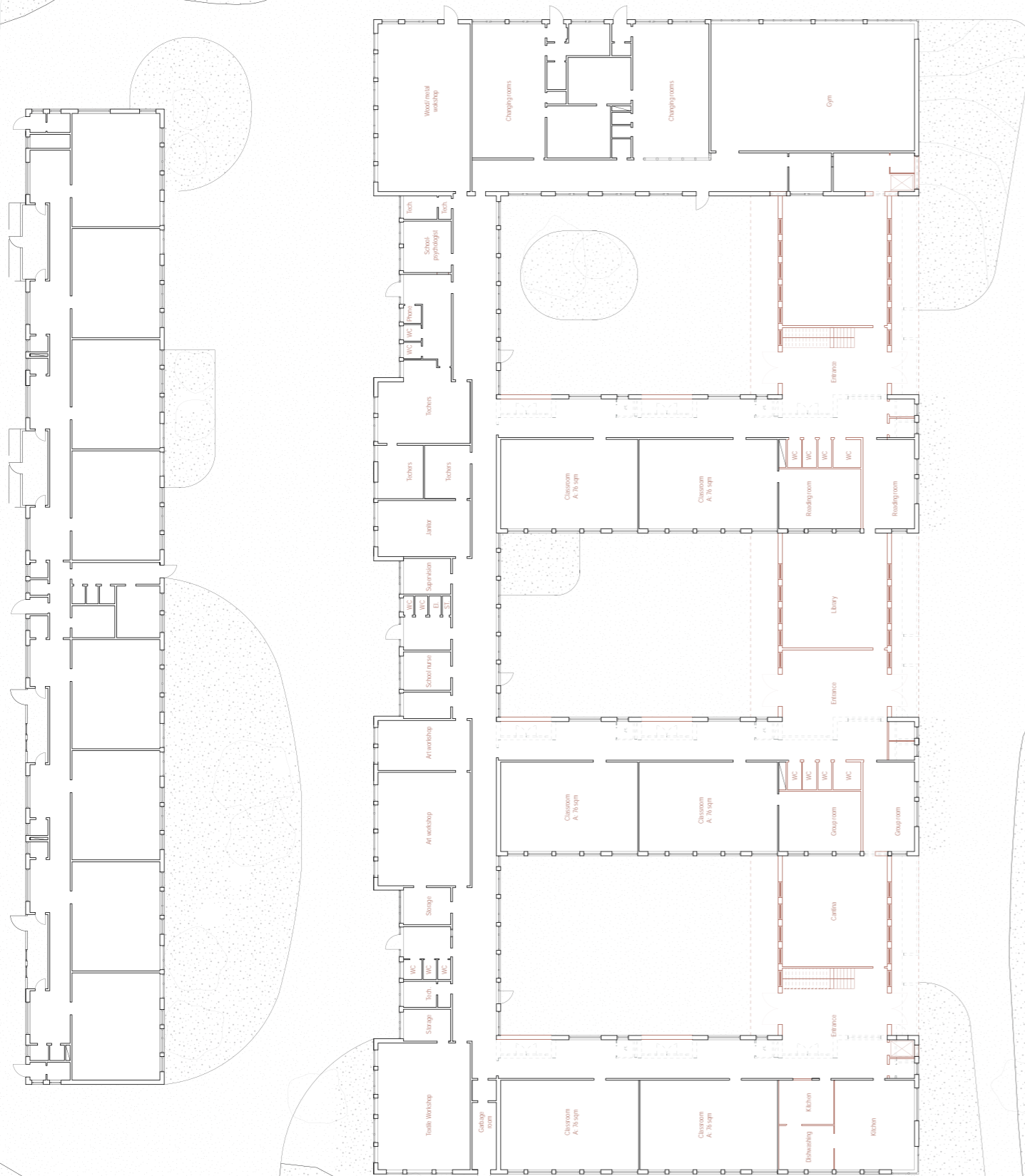


South facade, *Building in contrast to*



South facade, *Aemulatio*  
Explorations

Exploration of vertical additions



Plan, Ängåsskolan and kindergarten  
Scale 1:500

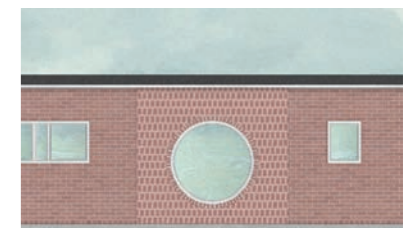
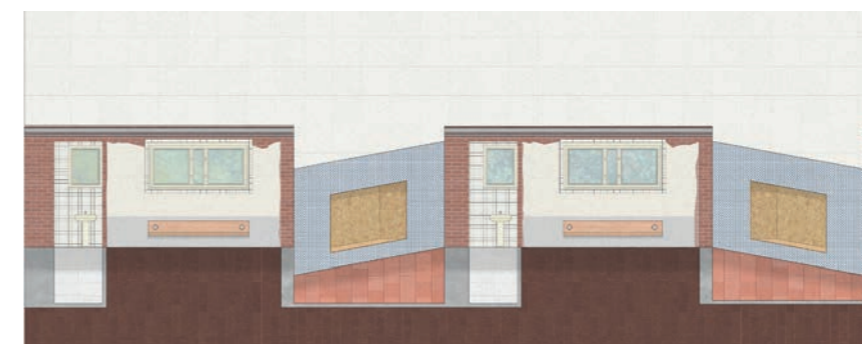
Explorations



Showcasing the palimpsest

As a result of the reorganization of the current plan, corridors have been given new proportions as elements such as entrances towards the yards, as well as toilets, have been removed. With these changes, a possibility of highlighting the aspect of the palimpsest emerges. With the interior explorations, different ways to handle the showcasing of timelayers are being explored.

All the explorations are based on the aspect of recognizability of layers of time. They can however be said to handle the aspect in different ways on a scale of the organization of layers of time. The first exploration clearly showcases the scars from removed walls, as well as using clear contemporary language and material differentiation in the added parts. The second exploration allows an overlapping of time layers and showcases the different functions, however not highlighted as clearly as in the first test. In the last explorations, the layers of time are also being disorganized where the roofing material acts as a material for the added wall, the roof is also lifted and pipes showcased. This exploration takes inspiration from Flores and Prats way of handling time in Sala Becket.



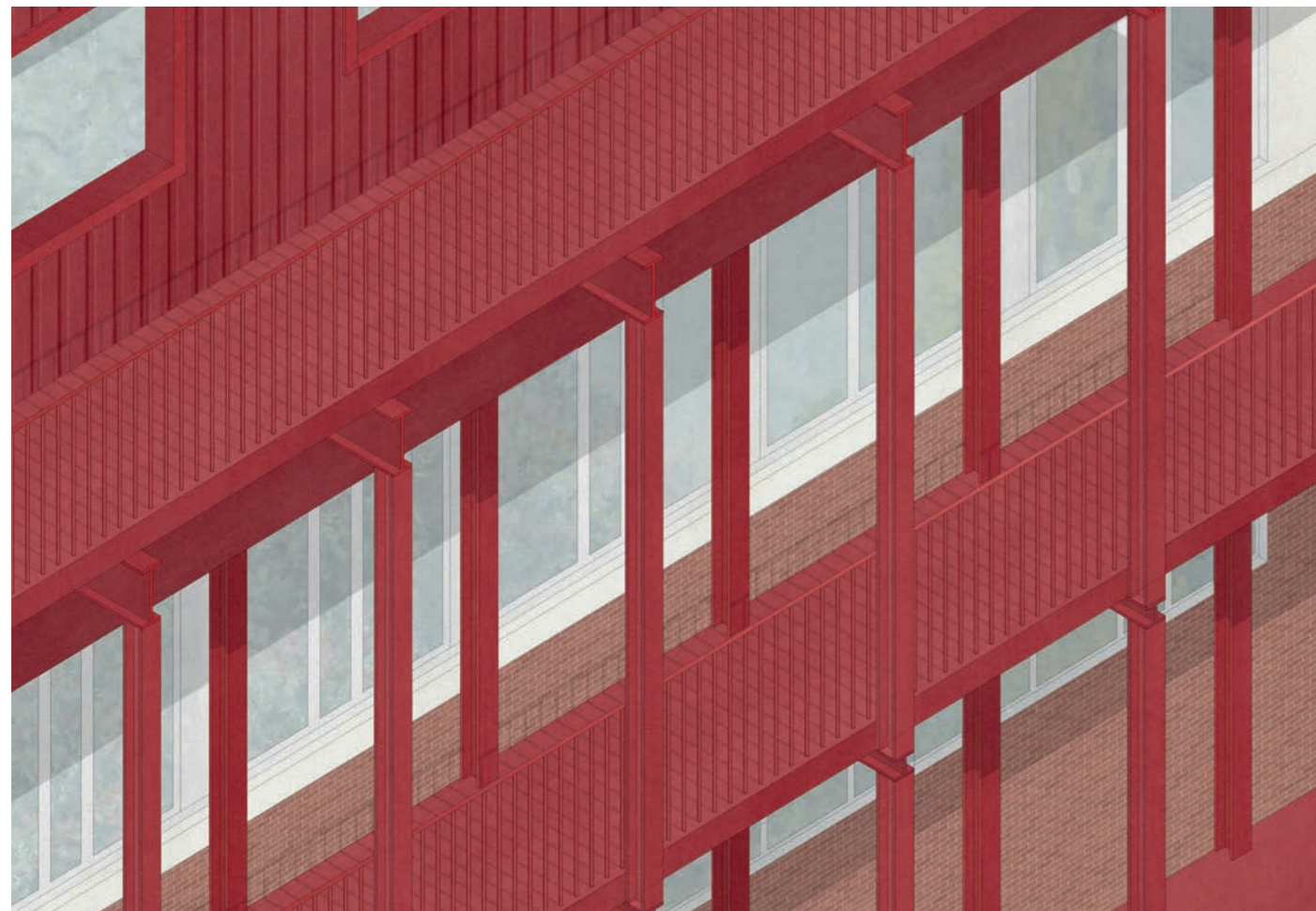
Linear

organization of layers of time

Disordered

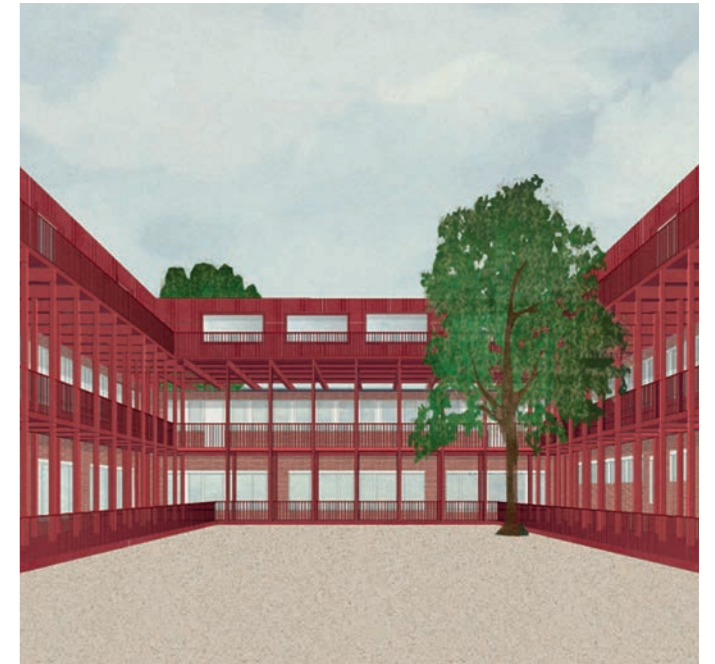
The explorations of Tynneredskolan departs from the current developments plans of Tynnered where the site is planned to be used for residential buildings. As a result of this shift in function, the act of *reprogramming* has been used to investigate if the building could be adjusted to answer to the function of an apartment building. This has been done on an isolated part of the building.

Moreover, working with the plan it was realised that by creating a loft, apartments could be provided with daylight from two directions. Therefore a test of a juxtapositioned system of a loft in one direction, and balconies from another was also explored. As a way of getting closer to the number of planned apartments described in the program plan, I also saw a need for making an additional floor. The test is therefore combining the acts of *reprogramming*, *juxtaposition*, *building over* and *vertical addition*. The acts, maybe however apart from *reprogramming*, has been combined with the strategy of *reversibility*, the reasoning behind this will be discussed in the forthcoming evaluation.

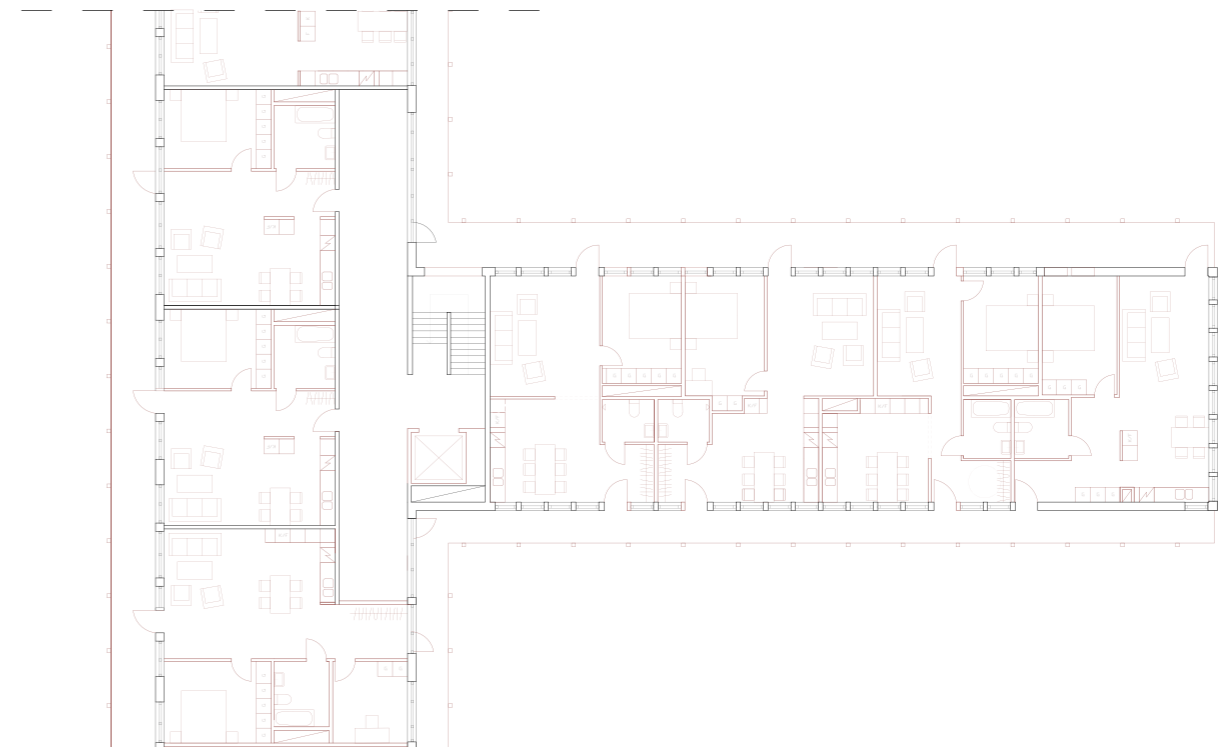


EXPLORATION OF PLAN

APARTMENTS:	AREA OF CUTOUT
65 SQM	(PLAN 1):
61 SQM	635 SQM
64 SQM	
63 SQM	PLAN 1 IN TOTAL:
75 SQM	5800 SQM
58 SQM	
58 SQM	
84 SQM	



Plan 2, Scale 1:300





Section, Scale 1:300



North facade, Scale 1:300



Explorations

## *Discussion & Conclusion*

*“...is outright loss to be preferred to well-intentioned restoration in the interests of ethical purity? In short, should Vezelay Abbey, in France, have been allowed to collapse in order to save it from Viollet-le-Duc’s restoration? (And if it should, one might ask, how exactly would this be justified to its Benedictine community?)”*

*(John Allan, 2023, p.39)*

## Authenticity?

The aspect of authenticity is a complex subject with many possible answers or points of views. With that being said, it is however a highly relevant subject within the Thesis since being authentic towards the existing, can be seen as a way of valuing what is.

Moreover, framed by Allan (2022), the topic of authenticity is one of the most discussed in the conservation and restoration movement. It is pressed how the topic, while indeed being frequently argued upon in the contemporary discourse, has been a main topic ever since the discipline of restoration emerged, however then not described by the word *authenticity*. While discussing the role of authenticity in the contemporary context, Allan states that,

*“Sooner or later it surfaces, explicitly or implicitly... ‘Authenticity is the live rail,’ a leading practitioner has asserted. ‘Approach with caution, or better still, keep away.’ And before long the ghostly figures of John Ruskin and Eugene Viollet-le-Duc appear in the background, alternately intimidating or inhibiting discussion.”*

Still, I feel the need to place the Thesis in the discourse of authenticity. However, stating what is authentic is far from simple. Reading and working with the subject of authenticity, it can be argued that there is not one single approach that answers to the aspect of authenticity. On the contrary, what is seen to be the most authentic approach, in the field of architecture in general and adaptive reuse in specific, is a question that rather raises more questions than what it gives fixed answers. Hence, the aspect of authenticity is highly subjective, yet relevant.

Connecting to the strategies explored within the Thesis, it can be seen as significant to elaborate on how, or if, the strategies can be seen as being authentic. Concerning that, one must also decide if authenticity means being honest towards the contemporary alteration or authentic towards the concept of the host building. The strategy of *building in the style of* can be seen as authentic since it allows the genius loci of the building to be taken into great consideration, as well as the ideas of the original architect still followed. On the other hand, using a contemporary language while making alterations, and therefore viewing architecture as a palimpsest where the layers of time are of equal importance, can be seen as an honest response to the alteration as well as the already existing, since they are being read as two separate parts of a whole, also favored by documents such as the Venice Charter. It is however also framed in the Charter how,

*“The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.”.*

*Discussion & Conclusion*

Implying a hierarchy where the existing should be prioritized and kept in its original state rather than alterations are being spoken for.

An approach also important to bring up is the *do nothing approach*, perhaps more spoken for by the conservation and preservation movement than the adaptive reuse discourse. Connected to authenticity, the refusal of restoration or other acts of alteration can very much be seen as being authentic since it allows both the traces of time, as well as the original concept of the building, to be maintained. However, here the notion of usage comes into discussion, which will be elaborated on in the next part.

Also relevant to mention is the idea of authenticity in relation to function, which can be said to relate to the strategies of facadism. Within the strategy lies an idea that different parts of the building can have different roles, allowing the parts to be authentic towards different functions. The facade relates to the streetscape rather than it speaks of the interior and the function of the building. This is often brought up as a non-authentic way of handling the building, also in relation to the modernist movement as well as the adaptive reuse discourse. However, discussed by Plevoets and Van Cleempoe (2019), this could instead act as a strategy of adaptive reuse as the historical city is being continued, while the interior adapts to suit new needs. Nonetheless still creating a somewhat contradictory dissonance between the parts. However, the idea that the exterior has to act as a continuation of the interior and construction and should be carried out without added detailing and elements is a view strongly connected to the modernist movement being questioned by Denise Scott Brown and Robert Venturi in their book *Learning from Las Vegas*. Instead, they propose a *learning from las vegas* where the buildings following the strip are speaking of a different scale and significance than its actual interior. This notion of the *decorated shed*, discussed within the book could, to some extent be linked to Plevoets and Van Cleempoes idea of facadism as a strategy of adaptive reuse. This approach is however difficult to claim as authentic, instead, it raises the question if authenticity is important.

Also somewhat disputing the need for authenticity, Allan (2022) frames the issue of favoring authenticity above use-value presented in the previous page. Taking this into consideration, one possible point of departure when handling the existing built environment could be to take the notion of authenticity into consideration, but that a continuous existence, as well as appropriate use of the building, can be seen as more important than the aspect of authenticity.

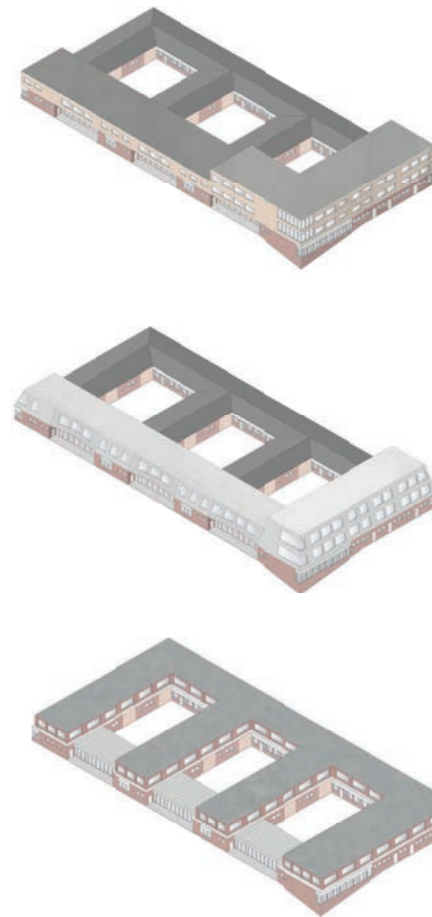


An emerging issue when working with the Thesis and the exploration of the tools developed has been how to evaluate if the different tests succeed in the intended revaluing of the disregarded. Furthermore, a starting point was also that the ordinary built environment from the 60s holds hidden values, where the initial intention of the alterations was to frame and highlight these existing qualities. Thus leading to the questions if and how to decide if the explorations were successful in highlighting the existing and valuing what was already there.

A possible notion of evaluating, or a notion to discuss the explorations in relation to, is the aspect of authenticity as previously brought up. However, as was framed in the earlier section, authenticity is a topic from which alteration *can* be discussed, but since the notion of authenticity is a subjective one, authenticity was not seen to be appropriate as a method of evaluation in regard to the formed explorations. Instead, as the Thesis stands on the foundation of re-valuing, the notion of values came to be a point of departure. This decision was also linked to Wong (2017) stating that the notion of values forms a basis on which architecture can be evaluated. The values from which the explorations are being discussed are also based on Riegl's theories of values, described in the background, where intentional or non-intentional aspects of the monumentality, use value, newness values, and age value are being declared as main architectural values. Also added can be the historical value as well as cultural value, framed by Bullen and Love (2011).

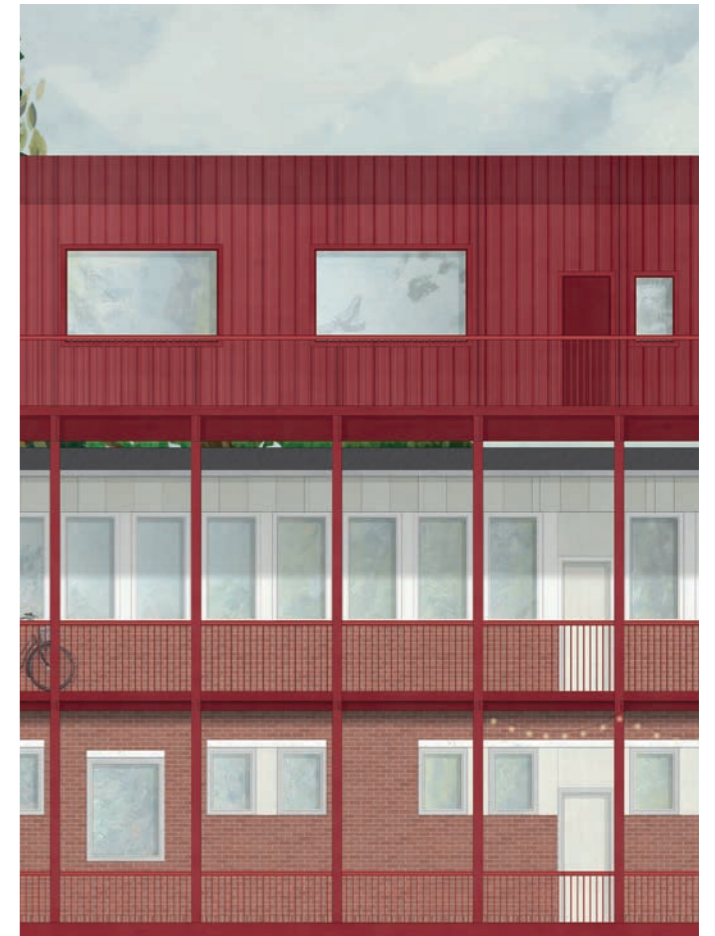
When placing the explorations in relation to the discussion of which values are being favored, a clear prioritizing of the use-value can be identified as a common approach. In regards to the first explorations of the facade intervention in the kindergarten, the act of intervention with the intention of increasing the technical lifespan of the building can be seen as a way of favoring the use-value. However, the different strategies tested are then determining which other values that are being taken into consideration, as well as if the existing building is met with the perception of the monument or the palimpsest. In the exploration, the strategy of *returning to an earlier state* is prioritizing the historical value above the aesthetic value, as well as responding to the idea of the monument. The other two tests can instead be seen as ways of working with the palimpsests. However, a difference between the tests is how *building in contrast* to a placing itself above the existing in terms of hierarchy, as well as not prioritizing the historical value as clearly.

The second exploration of the Kindergarten can be said to link to the idea of the monument where the building itself is not being altered but rather placed in a new context as a way of investigating if the existing is then perceived differently. This can be seen as favoring historic, and maybe also aesthetic value above the use-value.



In the explorations of Ängåksolan, all of the tests can be seen as heavenly altering the existing as a way of meeting the extensive program of 600 students. In that sense, the use-value is prioritized in all three tests. Moreover, the third test, where *aemulatio* is tested, is aiming for a care for the historical value as well as the aesthetic value of the existing since the addition is striving to be read as humble towards the original building. If succeeding in doing so or not can however also be discussed. The test of *translatio* could also be seen to work with the existing aesthetic values since some of the characteristics of the existing is being translated to the addition, also aiming to place itself in an equal hierarchy as the host building. Moreover, as the exploration is also testing the strategy of *recycling materials and vestiges* or *anastylosis*, this can be seen as having a narrative value. The same goes for the aspect of recognizability used in all three tests.

In the last exploration, the strategy of reversibility is being used, which has throughout the whole process been seen as interesting to explore in relation to the set Thesis questions. This since the idea answers the starting point of the Thesis is how values are constantly changing. The strategy of reversibility therefore allows contemporary alterations, while also *embodying* the ideas of shifting values. In that sense, the last exploration can be seen as responding to the idea of the



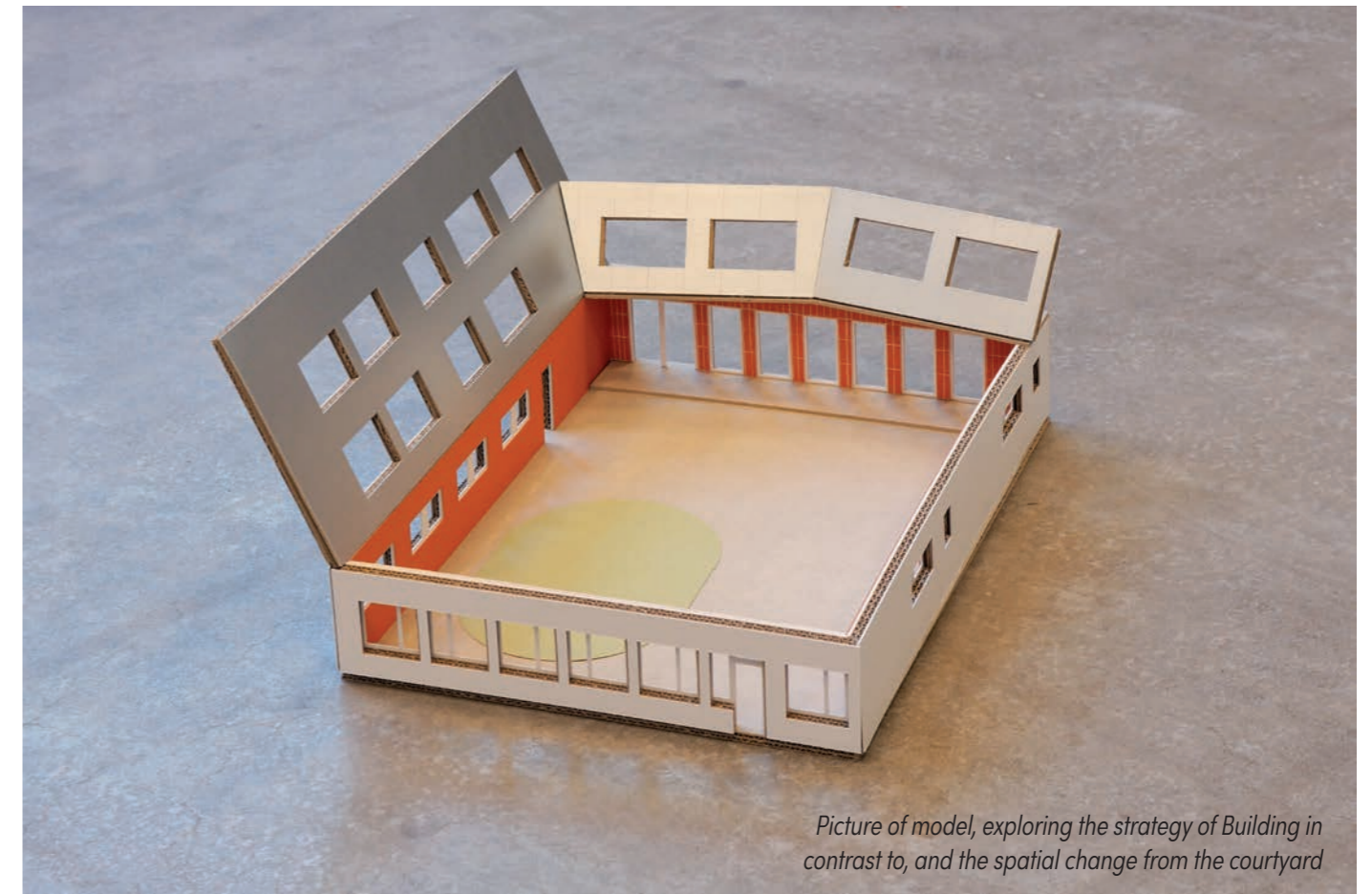
monument, or rather a possible future perception of the monument while handling the existing as a palimpsest in its present execution. Hence, prioritizing use-value as well as historic value and newness-value. However, the strategy somewhat contradicts the idea that *the heyday of the monument can lay within the future*, being framed by Plevoets and Van Cleempoe (2019) since the alteration aims to be removed and places itself on a lower hierarchy than the existing. It can be argued, in the light of this exploration as well as the Thesis as a whole, that when working with ordinary and undervalued building stock, also with the emerged alternative of demolition, the alteration does not have to limit itself to a hierarchy below the existing but can instead be allowed to prioritize its own aesthetic value, as well as the use-value above the historic or cultural value of the existing. Instead, the disregarded built environment can be seen as an asset, which is also stressed by Allan when advocating how the modernist building stock should move from relic to resource. A possible, perhaps far too simplified answer, would be that all ways of adapting the existing to the needs of today, whether or not the approaches are being authentic towards the host building or taking the historical values into great consideration, is a better alternative than the approach of demolition.

*How can we re-value and work with the building stock that is now disregarded?*

*To what extent can adaptive reuse theories be translated and used to act as a support in the re-valuing of the built environment from the 60s while also answering to today's needs?*

*How can a toolbox be formulated to adapt and secure the existing values of the ordinary historic heritage?*

## Reflection and Conclusion



*Picture of model, exploring the strategy of Building in contrast to, and the spatial change from the courtyard*

An evident, perhaps also unpreventable, result of the Thesis is that it lacks a conclusion. Or rather, the Thesis questions are not in themselves aiming to be answered with absolute answers. What however became striking when working with the subject is the relevance of the subject of re-valuing also the ordinary part of our building stock. As has been emphasized earlier, a starting point for the Thesis was that current urban development principles, as well as the public opinion, are not recognizing the value within the large parts of the building stock dating from the '60s. Moreover, it has been framed how the values and significance of these environments are not yet appreciated since we have not reached a sufficient distance in time to recognize the values in this building stock. However, with theories such as Riegls' term age-value, it is reasonable to assume that we will soon recognize the importance and qualities within this part of our built heritage.

As a result of the argument of shifting values, working with the perception of the monument would be a suitable response, since preserving the buildings as they are would be the strongest way to emphasize how the quality of the environment will be valued in the future. However, Plevoets and Van Cleempoe (2019) describe the risk in the division between heritage and development. Likewise, Allan clearly emphasizes how very few buildings of the modernist movement survive by fossilization, thus, a total preservation of the non-iconic modernist buildings would be neither feasible nor desirable. Furthermore, Allan stresses how the survival of the post-war built environment without outstanding cultural significance depends on finding a use for this built environment. Hence, a

favoring of the use-value can act as a support in securing the existence of the disregarded built environment. Therefore, the Thesis aims to offer a possibility of valuing the existing, while adapting to contemporary needs and functions. In addition, regarding the disregarded building stock also facing the issue of demolition, making alterations, also alterations with a high level of change, can be seen as a necessary strategy for its future existence.

Moreover, the toolbox can be viewed as the outcome of the Thesis, and the explorations described rather as a method to showcase different ways that the toolbox can be translated into concepts for design. However, I still view the toolbox as a method still in making, meaning that the toolbox can continue to evolve in the future and hopefully act as a support also in further projects.

To conclude, even though the Thesis questions cannot be provided with definitive answers in regards on how to work with the disregarded built environment, I hope that the Thesis manifests that there are several different ways to do so, as well as multiple reasons for using the existing rather than demolishing what we have in order to build new. In that sense, the purpose of the Thesis has always been to be a part of the discussion of reuse, rather than to answer how to do so. Moreover, since value-making can be connected to an *education in seeing*, I hope that the Thesis shows and spreads the idea that value may lay where we today think it might be none. Lastly, I want to challenge the idea of development and preservation as contradictory and instead call attention to the possibility of valuing *while* changing and preserving *by* adapting.



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## Visuals

Fig 1.  
*Aerial photo over Gothenburg*. Retrieved from Lantmäteriet  
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Fig 2.  
*Photo of facade, Lacaton & Vassal*. Retrieved from Archdaily  
[https://www.archdaily.com/915431/transformation-of-530-dwellings-lacaton-and-vassal-plus-frederic-druot-plus-christophe-hutin-architecture/5cb896e4284dd1a812000d1-transformation-of-530-dwellings-lacaton-and-vassal-plus-frederic-druot-plus-christophe-hutin-architecture-?next\\_project=no](https://www.archdaily.com/915431/transformation-of-530-dwellings-lacaton-and-vassal-plus-frederic-druot-plus-christophe-hutin-architecture/5cb896e4284dd1a812000d1-transformation-of-530-dwellings-lacaton-and-vassal-plus-frederic-druot-plus-christophe-hutin-architecture-?next_project=no)

Fig 3.  
*Photo, Granby Four Streets*. Retrieved from Assemble  
<https://assemblestudio.co.uk/projects/granby-four-streets-2>

Fig 4.  
*Facade elevation, own illustration*

Fig 5.  
*Aerial photo, around 1960*. Retrieved from Lantmäteriet  
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Fig 6.  
*Aerial photo, around 1975*. Retrieved from Lantmäteriet  
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Fig 7.  
*Aerial photo, 2023*. Retrieved from Lantmäteriet  
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Fig 8.  
*Aerial photo, Tynnered and its context*. Retrieved from Lantmäteriet  
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Fig 9.  
*Site, own illustration*

Fig 10.  
*Ångåsskolan, Kindergarten, own illustration*

Fig 11.  
*Ångåsskolan, own illustration*

Fig 12.  
*Tynneredsskolan, own illustration*

Fig 13.  
*Collage of picture of Ångåsskolan and Tynneredsskolan. Own pictures as well as Pictures taken by Saleh Abdul-Rahman*.

Fig 14.  
*Picture of Library Escuelas Pías, Retrieved from Architectura Viva*  
<https://arquitecturaviva.com/obras/biblioteca-y-aulario>

Fig 15.  
*Picture of Eugene Violett-le-Duc*. Retrieved from Wikipedia  
[https://sv.wikipedia.org/wiki/Eug%C3%A8ne\\_Violet-le-Duc](https://sv.wikipedia.org/wiki/Eug%C3%A8ne_Violet-le-Duc)

Fig 16.  
*Picture of John Ruskin*. Retrieved from Wikipedia  
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Fig 17.  
*Historic Centre of Rome*. Retrieved from UNESCO  
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Fig 18.  
*Picture of a palimpsest*. Retrieved from Wikipedia  
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*Appendix*

## References

### *Assable\_10 Houses on Cairns Street*

As a result of a long going “regeneration” process, only four of the Granby streets and its Victorian terraces remained in 2011, thanks to a resident’s engagement in the question during 20 years. The residents themselves also started a renovation process where Assables later involvement came to focus around the already existing values of the area and its cultural heritage, as well as enable and simplify the public involvement. A clear challenge of the project can be seen as how to re-value the declined built environment. The project can be seen as responding to the strategy of transformation.



Fig 1. Retrieved from Assable

<https://assemblestudio.co.uk/projects/granby-four-streets-2>

### *Dogma\_The Opposite Shore- Dender Valley*

The proposal is partly seen as a transformation project and partly a gradual demolition and densification project of a suburban environment of existing suburban settlements. The project includes a extensive mapping and analysis of typologies and site, as well as its develops strategies to work with the existing. As for the parts transformed, small scale interventions in different phases aims to form and support public and common facilities. The project can also be seen to respond to the act of a horisontal addition.



Fig 2. Retrieved from Dogma

<https://www.dogma.name/project/opposite-shore-dender-valley/>

### *Rotor\_Zinneke - Feder Masui4ever*

The idea behind the project aims to preserve as much as possible from the original building, as well as working with re-use from a material point of view. With this strategy, Rotor states that 94% of the building in mass could be maintained in place. Furthermore, flexibility for future changes is stated to be a fundamental aspect.



Fig 3. Retrieved from Rotor

### Oasi\_Kids Factory

An interesting work with external sources of information was described when presenting during a lecture and can act as a source of inspiration. In addition, the architects presented a method of architectural additions to act as isolation and thus create a more suitable thermal comfort to the existing school building. The project can be seen to respond to the acts of a horizontal addition.

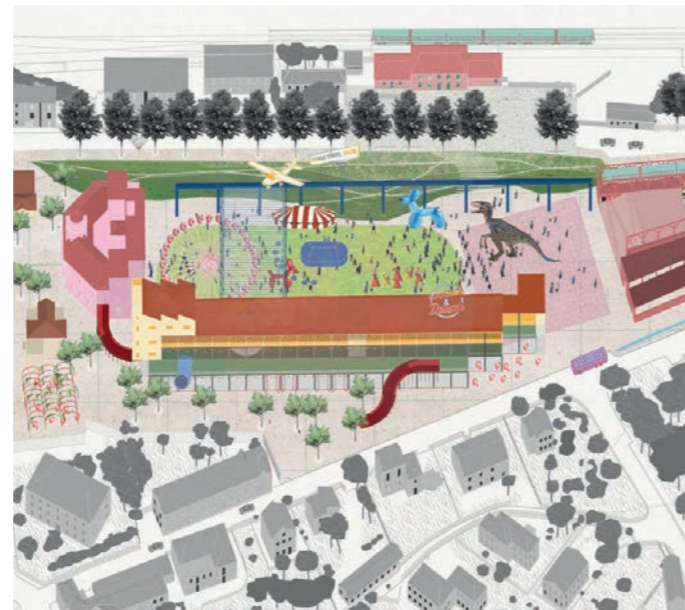


Fig 4. Retrieved from Oasi <https://www.oasiarchitects.com/>

### Andrea Bruno

Adaptive Re-use project that is exploring the notion of the *double* where the addition is taking strong influences from the existing building, while still making a clear visual distinction. The project can partly be seen as responding to the strategy of *Building in contrast to* as well as acting as a *Translatio* of the existing.

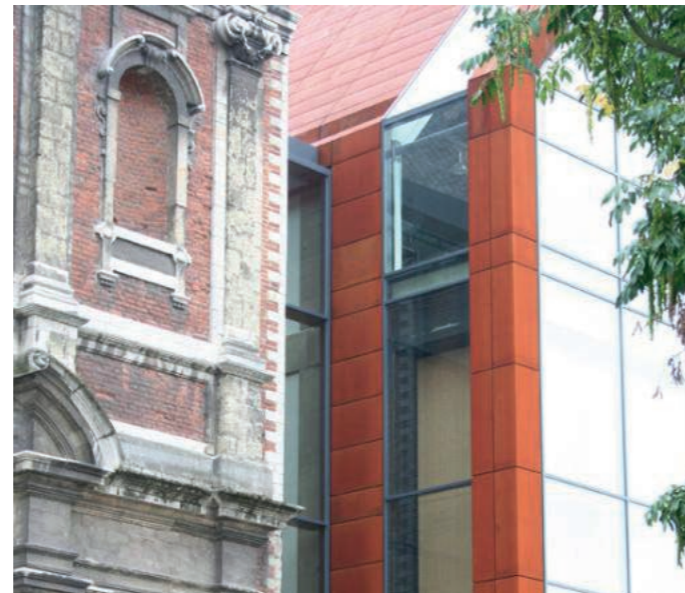


Fig 5. Retrieved from EUMiesaward <https://www.miesarch.com/work/2038>

Described as one of Lina Bo Bardi's most important work, the work of SESC Pompeia can be seen as new construction as well as being a transformation project. The site used to host an old Drum factory, which Lina Bo Bardi chose to keep instead of demolishing, which was the earlier plans of the development in order to host a new communal buildings for the Social Commerce Service.

Plevoets & Van Cleempoel (2019) describes how Lina Bo Bardi was strongly inspired by the spontaneous reuse of the building as it seemed to, even before the intervention, be an important place for the local community that acted as a place for informal gatherings and social interactions. Furthermore, she is said to have been inspired by the honesty of the industrial architecture at the site. As a result of this, the existing industry came to be kept and complemented by three new concrete towers. The transformation itself is stated to create a public interior inside of the old factory where the intervention was minimal and mainly consisted of the stripping of building materials to showcase its structure. The project acts as a way to showcase the Act of *Building around*.



Fig 6. Retrieved from Archdaily

### Hamar Cathedral

Responding to the act of *Building over*, the ruins of Hamar Cathedral are being covered by a contemporary glass structure. As the style of the addition is very much differentiating itself from the existing ruin, the strategy of *Building in contrast to* can be said to have been used. In the project, the qualities of the ruin is thus emphasized and highlighted.

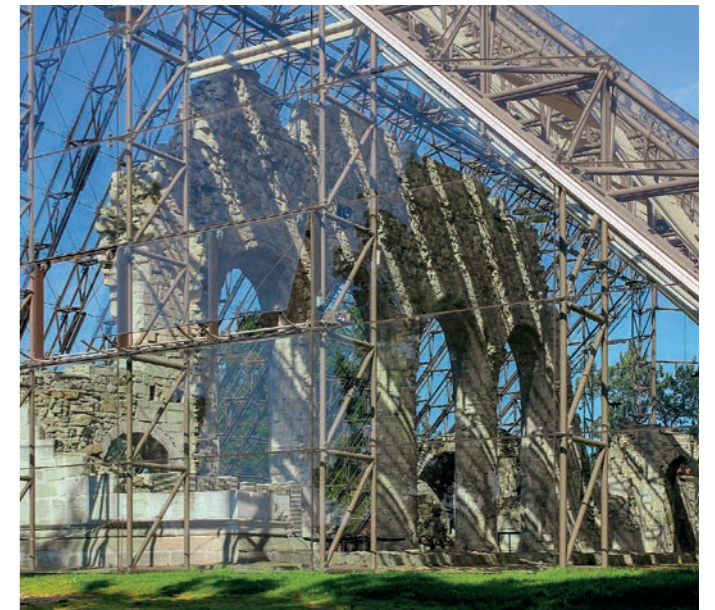


Fig 7. Retrieved from Wikipedia [https://en.wikipedia.org/wiki/Cathedral\\_Ruins\\_in\\_Hamar](https://en.wikipedia.org/wiki/Cathedral_Ruins_in_Hamar)

### Liljewall\_Gocartcentralen

A transformation project where an existing industrial building were transformed with a reversible façade system instead of being demolished. The demountable façade is also resulting in a new expression to the urban landscape. The building is now housing a go-cart centre.



Fig 8. Retrieved from Liljewall <https://www.liljewall.se/gocartcentralen-gullbergsvas>

### Lacaton & Vassal

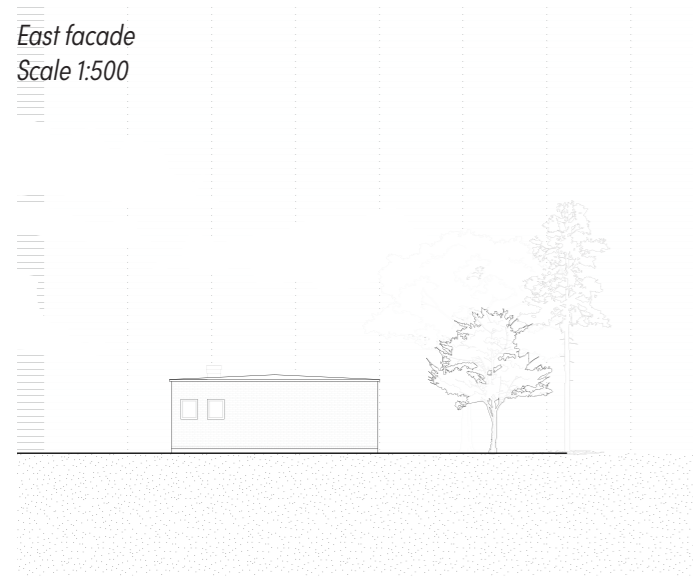
A transformation project of three modernist residential buildings containing 520 dwellings. The architects describe (Archdaily, 2019) that the buildings had a capacity of being transformed into beautiful dwellings since they were not to be demolished. Furthermore, they describe how the existing qualities was aimed to be taken into consideration, while being complemented by new spatial elements. The transformation came to consist of an interior renovation as well as an addition of winter gardens and balconies. By this project, the often otherwise criticised typology of social housing, was given new values as still being preserved and allowing the tenants to stay in their homes.



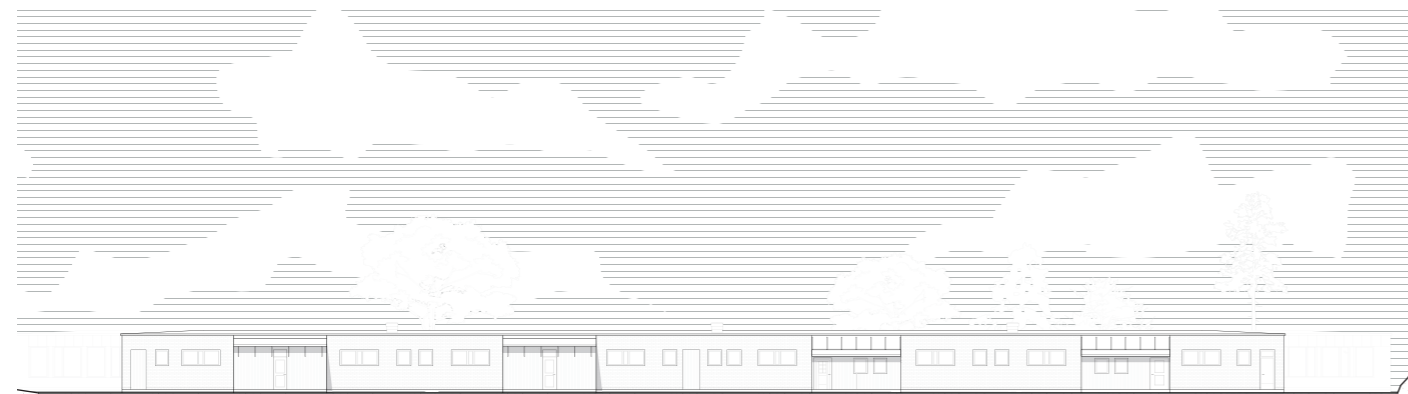
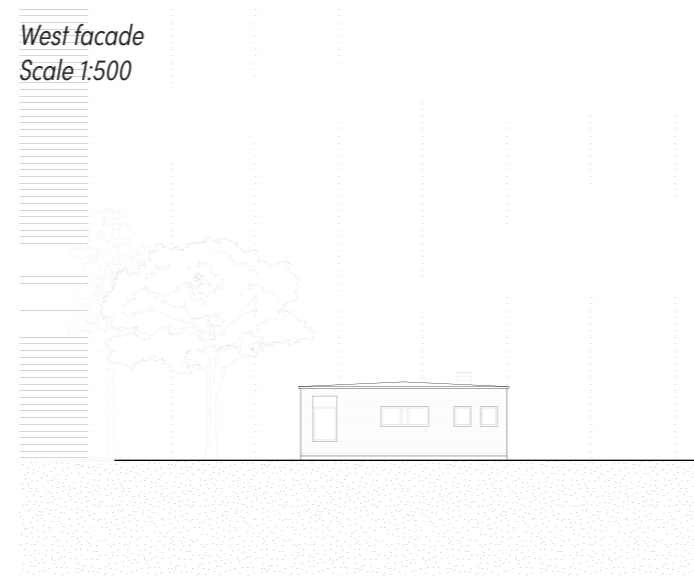
Fig 9. Retrieved from Archdaily

*Drawings of Kindergarten, current state*

*East facade  
Scale 1:500*



*West facade  
Scale 1:500*



*North facade  
Scale 1:500*



*South facade  
Scale 1:500*

*Drawings of Tynneredskolan, current state*

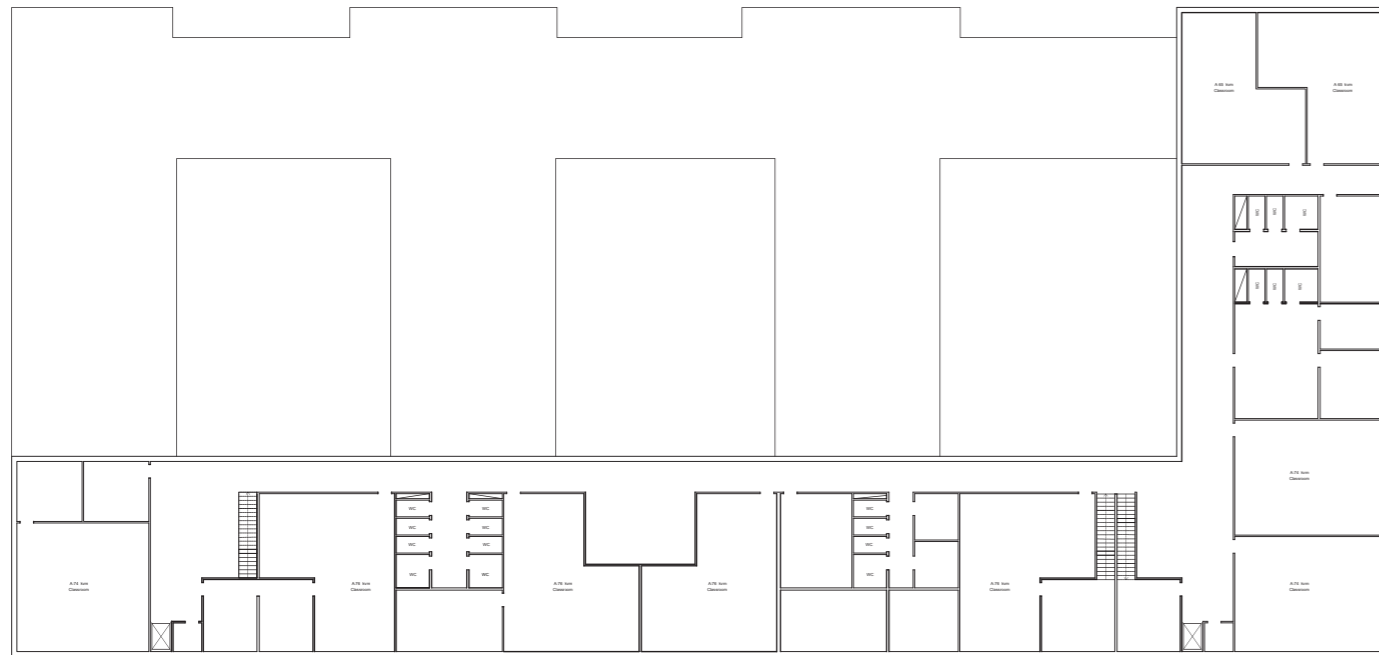


*Section, Scale 1:300*

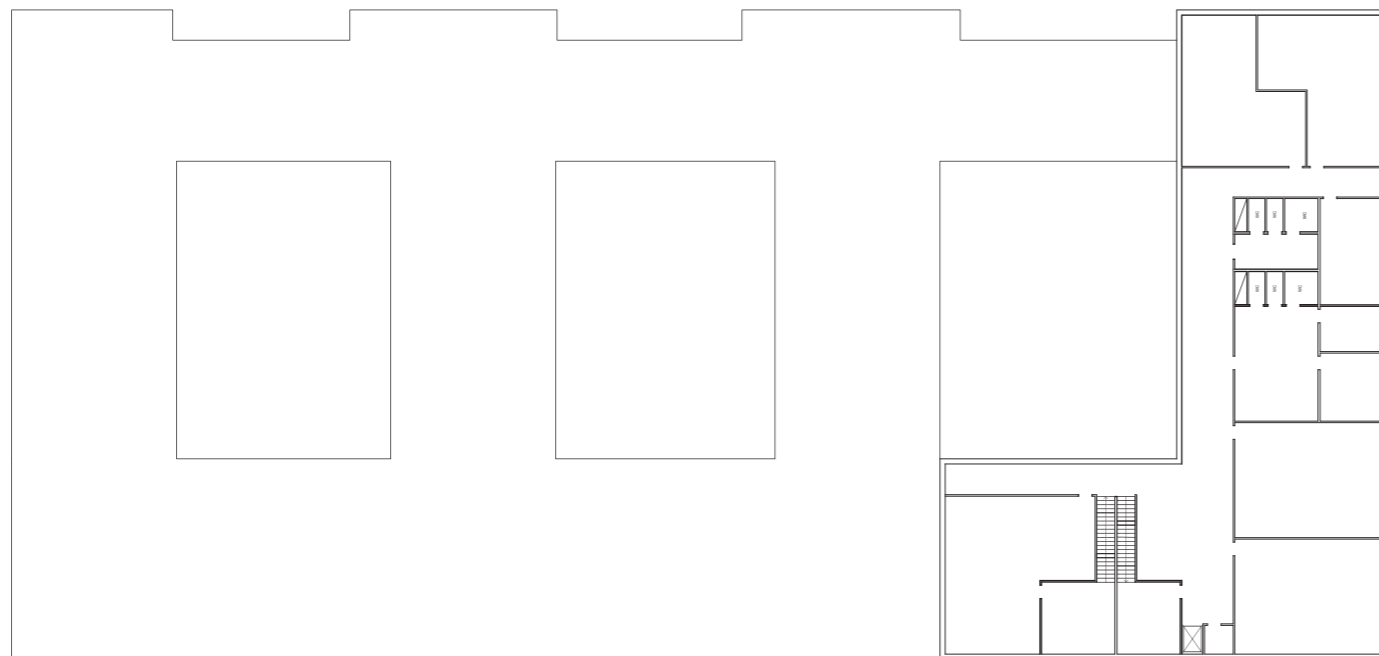


*North facade, Scale 1:300*

*Possible zoning of Ängåsskolan*

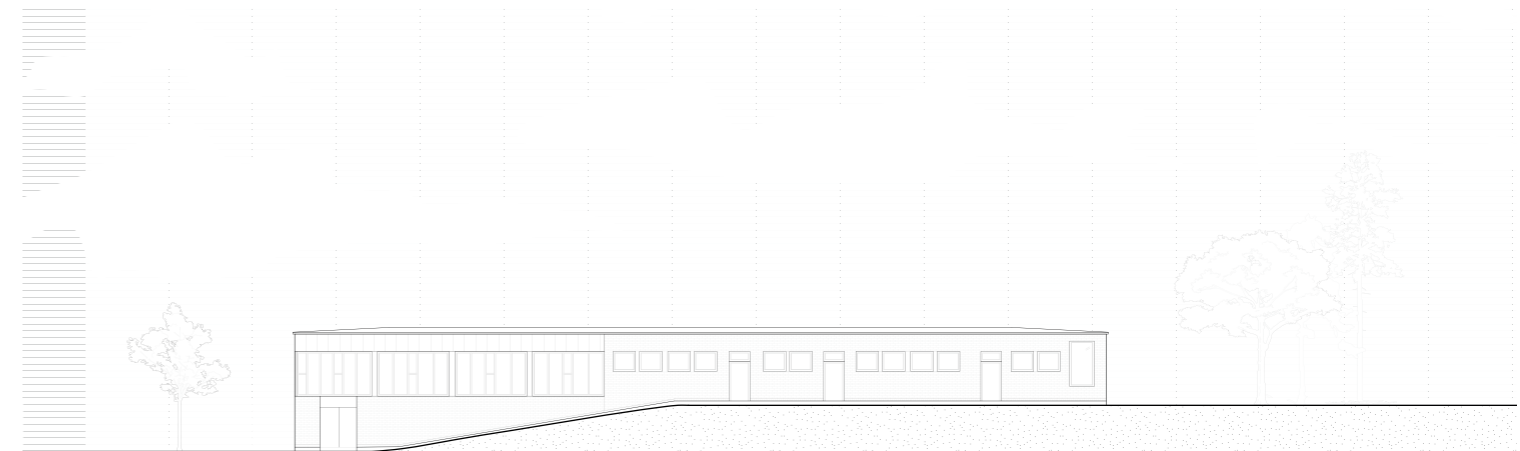


*Possible organization of plan 2  
Scale 1:500*

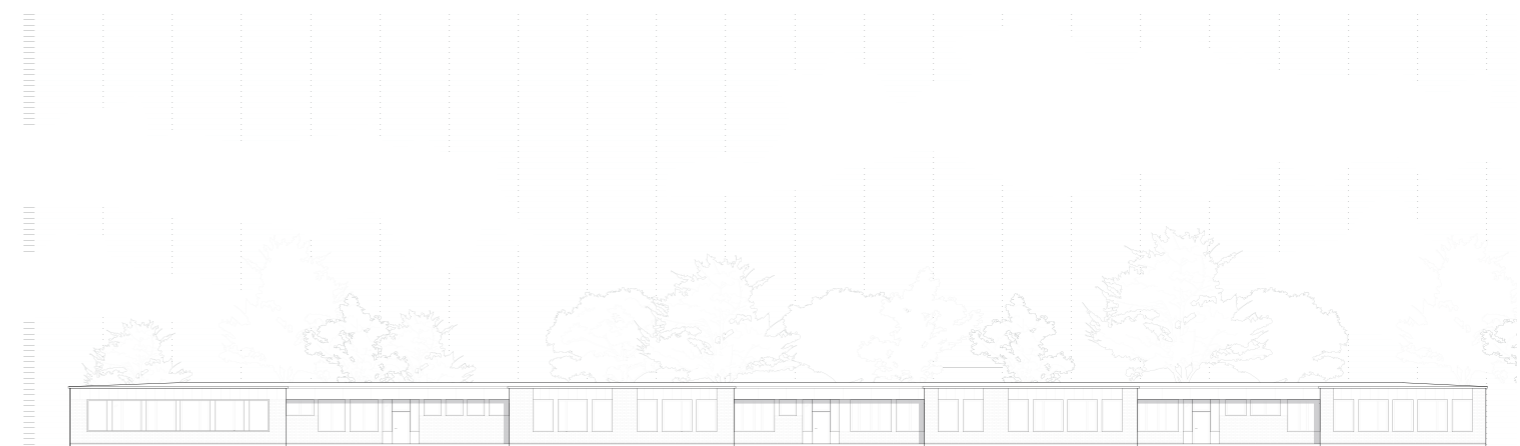


*Possible organization of plan 3  
Scale 1:500*

*Drawings of Ängåsskolan, current state*



*West facade, scale 1:500*



*North facade, Scale 1:500*



**CHALMERS**

*Linnéa Ek Eklind*

*Re-framing the disregarded*

*Chalmers School of Architecture + Department of Architecture & Civil Engineering*

*Urban & Rural design and planning*

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*Supervisor: Carl Johan Vesterlund*

*Co-supervisor: Marco Adelfio*

*2024*