

SPATIAL REAWAKENING

TRANSFORMATION OF ABANDONED SPACES IN RURAL
LANDSCAPES THROUGH ARCHITECTURAL EXPLORATIONS

ELIN VERTETICS | MASTER THESIS 2025

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ABSTRACT

The thesis explores the concept of spatial reawakening by analysing the relationship between the landscape as found and its constructed assemblages. The term assemblage in the thesis refers to all built structures within a context or landscape. By exploring the necessary degree of architectural intervention required to define space, the thesis contributes to broader discussions on spatial qualities.

The rural stone-cutting landscape of the Stone Coast on north-western Öland serves as an experimental ground for explorations. Here, interventions are tested for their ability to interact with and enhance the spatial and cultural significance of the site.

The existing spatial qualities of the landscape are explored through drawings, maps, photographs and literature. Strategies for spatial reawakening are explored through an iterative process, where the landscape is both adjusted by reconfiguring on-site materials and enhanced through the integration of local material resources. The thesis uncovers a process for architectural interventions

that fosters a dynamic interaction between the landscape as found and its assemblages, ensuring that neither dominates the other. The process is informed by interdisciplinary theories on spatial qualities, reawakening strategies, and local context. While the themes of identity, heritage and spatial perception are central to the work, the thesis acknowledges their inherently subjective interpretations.

The thesis is structured through four key phases, (1.) *Mapping*, (2.) *Exploration*, (3.) *Reawakening* and (4.) *Discussion*. Each phase implements methods and tools specifically designed to achieve its respective objectives. The design process supports a design strategy of minimal intervention, rooted in the traditions of local craftsmanship and sensitivity. The interventions and reawakening strategies critically engage with traditional building practices, promoting a more integrated and a design approach with a high level of responsiveness. The final design proposal should be considered as a culmination of the previous phases, with the chosen site serving primarily as a experimental platform.

Key words: Spatial qualities, Reawakening, Landscape, Exploration, Limestone

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Figure 1. The Stone Coast on Öland shaped by activities from the past (Kalmar Läns museum, 2017). Given with permission.

BACKGROUND

The idea for the thesis project arose from a frustration with the prevailing perceptions of the relationship between landscape, space and assemblages, combined with a fascination for the ways which space is articulated, shaped and defined.

In everyday life, it is not unusual to overlook the historical layers embedded in our landscapes and spaces and how they have shaped influenced the context and the place. Architectural interventions, must therefore acknowledge that our present conditions are informed by the traces, actions and intentions of those who came before us. Yet today, it is disheartening to witness how landscapes and spaces are increasingly dominated by built assemblages and spaces that disregard the context and historical significance of their landscape. When introduced without sensitivity, such interventions risk erasing the potential of the landscape and distancing it from the communities connected to it.

The solution is not to leave our surroundings untouched out of fear of interfering with the landscapes rhythms. Instead, we must find a way to engage with and enhance these landscapes, ensuring that interventions respect their inherent qualities through responding with their rythms, materials and memory. Interventions approached with sensitivity and care hold potential to enhance the existing spatial qualities of a landscape, rather than diminish them. Even minimal gestures can impact the transformation of a landscape and its spatial qualities, therefore the design process should begin with the least intrusive approach, allowing the space and landscape to inform the extent of the intervention.

Landscapes can, and should, be understood as forms of architecture in themselves, characterized not by passivity or stasis but by their active, dynamic, and evolving nature. This perspective challenges traditional notions of fixed boundaries, and instead advocates for an understanding of landscapes and built assemblages as interconnected systems rather than opposing entities. Such an approach enables the process of interventions to engage with and enhance the inherent qualities of the space, fostering a harmonious integration rather dominant structures.

The thesis explores space within the context of the relationship between the landscape and its assemblages, using The Stone coast of Öland as a case study. It will focus on how interventions can enhance the historical and cultural heritage of the place while challenging the traditional perception of fixed boundaries to create space. It seeks to investigate how landscapes can be conceptualized as evolving forms of architecture, proposing an approach that integrates the assemblages into the landscape in a way that harmonizes with its inherent qualities rather than overpowering them.

To conclude, the thesis emerges from a critical reflection on how landscapes, space and assemblages are perceived and engaged with in contemporary practice, porpoising an alternative approach rooted in sensitivity, context and continuity. Landscapes are not static; they are inherently dynamic, continuously evolving over time. By actively engaging with these landscapes and their assemblages, we can honour the cultural and historical narratives embedded within them while allowing them to continue evolving with their surroundings.



Figure 2. Existing assemblages within the broader context of the stone cutting landscape

TERMINOLOGY

ASSEMBLAGE

The act of assembling or the state of being assembled, the process of putting together a number of parts.

LANDSCAPE

A large area of land or multifaceted nature, that is a product of cultural interpretation.

CHARACTER

The particular combination of qualities in a person or place that makes them different from others.

REAWAKENING

To make someone or something notice, feel, or remember a wish, interest or emotion again.

STORYTELLING

The activity of writing, telling, or reading stories.

EXPLORATION

The activity of searching in a place in order to find a particular thing, usually something valuable.

IDENTITY

Condition or character as to who a person or what a thing is; the qualities, beliefs, etc., that distinguish or identify a person or thing

SPACE

The unlimited or incalculably great three-dimensional realm or expanse in which all material objects are located and all events occur

Definitions are sourced from Cambridge Languages (Cambridge Languages, n.d.).

THESIS QUESTIONS

I. How can spatial thinking in architecture reawaken the potential of a landscape and its existing assemblages, enabling a dynamic interplay between them?

II. How can an assemblage be integrated into a rural & abandoned landscape, such as an stone-cutting site, while also preserving and enhancing its cultural and historical heritage?

INTENTION

The thesis aim to explore how architectural interventions can engage responsively with an existing landscape, its history, existing spatial qualities and cultural heritage by investigating the various degrees of interventions needed to define space. The explorations are underpinned by a phenomenological view of space, where the landscape is not a neutral backdrop but a subjective experience shaped by perception and memory. The intention of the thesis is to develop design strategies that enhances spatial, cultural and historical values without introducing an assemblage that dominates the site. The explorations seeks to challenge traditional architectural boundaries, offering design solutions that blurs the line between landscape and assemblage. The approach also considers how individuals form emotional attachments to a landscape and how interventions can reinforce or disrupt a sense of belonging. The goal is to propose an approach that respects the historical and cultural site while creating new spatial experiences that foster a connection between assemblage and the landscape.

DELIMITATIONS

The focus of this project moves beyond the conventional approach to constructing in rural landscapes, which often centers on making the landscape more appealing to tourists. Instead of seeking to transform the site into a tourist destination or designing architecture intended to attract crowds, the thesis undertakes a critical reawakening of the potential of the site. However, this critical approach introduces certain limitations. This subjectivity aligns with a phenomenological understanding of space, where perception and memory shapes the experience of place. While cultural heritage and spatial qualities is central to the project, its interpretation is inherently subjective. The proposed architectural interventions are based on the researchers personal understanding of the sites history, spaces, memory and cultural significance, which may differ from another persons perspective.

Furthermore, the design does not seek to replicate or imitate existing architecture in its historical form. The interventions seek to encourage exploration, they remain conceptual and may encounter practical challenges. The implementation of the design strategies on a broader scale would be hindered by logistical and financial constraints. These challenges, which extend beyond the scope of this thesis, may affect the feasibility of translating the design explorations into solutions within the rural context of the site.

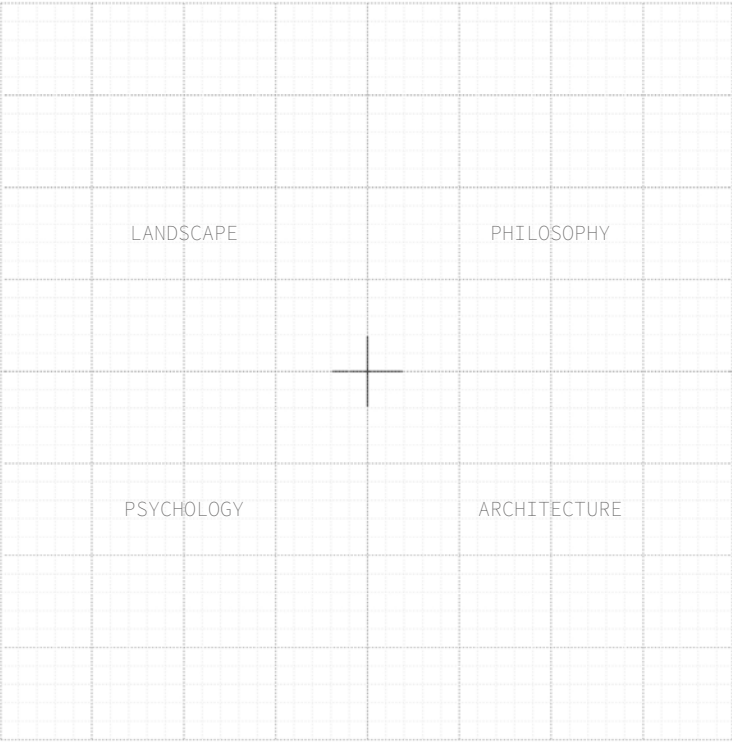


Figure 3. Explorations emerge through an integrative multidisciplinary framework

INITIAL IDEA

METHOD AND TOOLS

The thesis progresses through four key phases: (1.) Mapping, (2). Exploration, (3). Reawakening and finally (4). Discussion. Each phase implements methods and tools specifically designed to achieve its respective objectives.

1 . MAPPING

This phase entails mapping the existing landscape and spaces, while analysing theoretical references. The theory review involves a comprehensive synthesis of relevant literature, focusing on concepts such as spatial identity, reawakening of landscapes and space, combined with the cultural and historical context. To deepen the understanding of space, it is crucial to examine the broader theoretical discourse surrounding historical, cultural and perceptual aspects of spaces, thereby clarifying the interaction between assemblages and their existing, historical and cultural landscapes. A thorough site analysis, supported by a set of drawings in a bigger scale, is required to further explore the existing landscape and understand its scale and activity, both in the past but also today. Additionally, techniques such as photography, hand sketches, and photogrammetry are used to map interesting aspects and locate spatial qualities and unique characteristics of the stone-cutting site and the landscape.

2 . EXPLORATION

This phase emphasizes the development of concepts through an iterative process, using research through design to inform and refine each iteration. The methods employed include conceptual sketches based on the (1). Mapping phase. Model making, both physical and

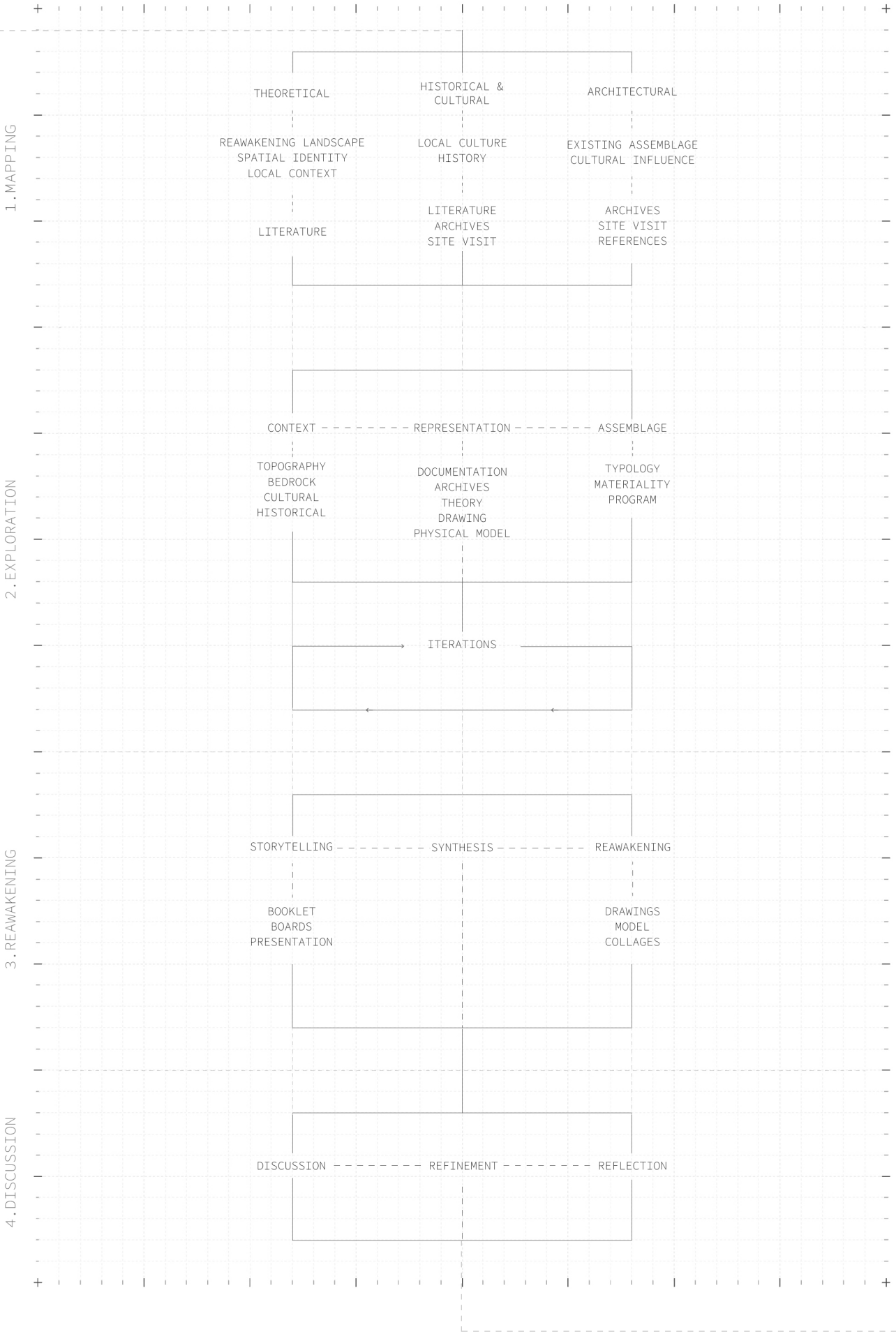
digital, is implemented as a tool for testing and visualizing the spatial identity and relationships of the proposed assemblage within the existing landscape and space. Collages and line drawings are used to create representations that identify the landscape and further develops the assemblage.

3 . REAWAKENING

This phase serves as a culmination of the design process and as an interpretation of the two previous phases, (1). Mapping and (2). Exploration, where theoretical and practical insights are combined. This approach fosters a reflective design process, where decisions emerge through a continuous dialogue between analysis and intuition. Storytelling plays an important role in this process and is utilized to frame the design within its broader cultural and historical context.

4 . DISCUSSION

The final phase involves reflection and discussion, focusing on the design and reawakening strategies and their impact on the existing space in the landscape. Once this phase is complete, the thesis positions itself as a contribution to architectural discourse, one that advocates for an approach attentive to existing spatial qualities and characteristics, emphasising care over dominance.



Right: Figure 4. Method diagram outlining the four key phases

1.MAPPING



THEORETICAL FRAMEWORK

The previous page displays the theoretical framework conducted in the (1.) *Mapping* phase. The theoretical framework plays an important role in guiding the (2.) *Exploration*. Written references regarding the subject of the project is divided into three categories: *Spatial identity*, *Reawakening landscape* and *Local context*. The first category *Spatial identity* refers to the identity of a landscape or space, how the history and culture combined with the assemblages on site forms the unique character of a landscape, but also about the perception of space viewed through an interdisciplinary approach. The second category, *Reawakening landscape* regards strategies in the field of landscape reawakening and adaptive reuse within existing space and landscape. The third one, *Local context*, refers to the specific context and its heritage, activity and history.

Figure 5. Diagram outlining the theoretical framework

Annotations

THEORY

The following sections presents the theories guiding the (1). *Mapping* and (2). *Exploration* phases. While several of the theories are often associated with conventional architectural concept of buildings, this thesis recontextualises them within a broader understanding of space and landscape. Here, existing assemblages are considered interconnected entities, extending the applicability of the theories.

LANDSCAPE +

AS FOUND

The architect Peter Zumthor (2019) articulates that architectural interventions possesses the capacity to uncover and interpret the accumulated historical layers embedded within spaces and buildings. The remnants, retain tangible significance, offering insights into past identities and experiences while holding a source for creativity. Similarly, the concept of Palimpsest, as explored by Plevots and Clement (2019), describes the existing condition of space, where successive layers of history are inscribed over time. This perspective views space as dynamic entity, constantly evolving while preserving traces of its historical transformations. Rather than freezing the historic fabric of a landscape, transformation seeks to activate its potential. It is within this framework the concept of As Found, introduced by Alison and Peter Smithson, finds its place. The Smithson’s appears in the book *As Found: The discovery of the Ordinary*, edited by Claude Lichtenstein and Thomas Schregenberger, published in 2001:

“Setting ourself the task of rethinking architecture in the early 1950’s we meant by the “as found” not only the adjustment buildings but all those marks that constitute remembrances in a place and that are to be read through finding out how existing built fabric of the place had come to as it was ... Thus the “as found” was a new way of seeing the

ordinary, an openness as how prosaic things could re-energise our inventive activity.” (Lichtenstein & Schregenberger, 2001).

The concept of As Found is further elaborated on by Pratz (2019), refers to the pre-intervention state of a place or assemblage, encompassing its existing conditions prior to any modifications. This concept extends beyond the acknowledgment of the historical features and distinctive characteristics of a place. It also entails a comprehensive analysis of how its architectural fabric embodies and conveys collective memory and historical narratives. Dealing with the As Found approach can be exemplified by the adaptive reuse of an abandoned landscape. Rather than pursuing major interventions to erase traces and the beauty of the landscape, the tock faces, uneven topography and remnant vegetation is an integral component of the new intervention. By embracing the landscape character and spirit, working with the *As Found* condition allows the sites material and spatial qualities to guide the strategies for redevelopment, fostering a dialogue between past and present (Pratz, 2019).

CULTURAL CONSTRUCTION

The landscape architect and professor Luis Callejas (AHO, 2024), argues that the concept of natural landscapes, as conventionally defined, is essentially non-existent. He



Figure 6. Stone cutting landscape in 1906, Degerhamn, Öland. (Kalmar Läns museum, 2017). Given with permission.

contends that truly untouched landscapes are exceedingly rare, as all spaces are shaped by cultural influences and human activities. Even landscapes believed to be untouched by culture may reveal themselves as products of human influence and culture. Landscapes are cultural constructions, subjective and dependent on the culture perceiving or presenting them and therefore all landscapes and spaces are a product of cultural interpretation (Tandberg, J. J., 2021).

Building on these arguments, the landscape architect and theorist James Corner (1999) conceptualizes landscapes as layered and dynamic spaces that encompasses not only physical and visual characteristics, but also cultural and social narratives. He challenges the conventional notion of landscape as a static scene to be viewed, instead he proposes the space as an active agency. This understanding resonates with writer and landscape designer J.B. Jackson assertion that ‘landscape is history made visible’ highlighting its role as a palimpsest of cultural and social processes over time (Jackson 1984).

REAWAKENING

The landscape artist and theorist, James Corner states that successful reawakening of landscapes invokes both tradition and transformation, were transformation stands for renewing of the former while tradition embodies the cultural and historical heritage and context embedded

within the landscape. In his essay *Terra Fluxus* (1999) Corner emphasizes that transformations signifies a process of renewal, not a rejection of the past but an active reinterpretation of it, while tradition embodies the cultural heritage, historical layers and contextual meaning e,bedded within a space. He advocates for an approach that amplifies the latent potential of landscape, suggesting that landscapes should not be restored to a past ideal but rather engaged with as dynamic and evolving entities (Corner, 1999).

Corner writes that landscape should be seen as a living entity, shaped but historical and cultural processes time. As such, architects must respond not only to the visual qualities of landscape but also to its rhythms and ongoing processes. This perspective challenges conventional restoration practices and instead supports a more open engagement with space. It positions landscape as an active agent in its own transformation, rather than a passive backdrop to human intervention (Corner, 1999).

Therefore, architectural interventions in abandoned landscapes should be informed by an awareness of the past of the site, fostering new interventions and functions. This dynamic understanding calls for a respectful yet innovative approach, one that honours the past allowing the landscape and space to evolve and adapt over time than upon its simple appearance (Corner, 1999).



Figure 7. A stone-cutting site on Öland, with its polishing mills. (Bernving, 2016). Given with permission.

SPATIAL IDENTITY +

SPIRIT OF A PLACE

In *Genius loci: Towards a phenomenology of Architecture* the author Norberg-Schulz explains the term *Genius Loci* which is a Latin term that translates into the *Spirit of a place*. The spirit of a place embodies the essence that gives it character, a blend of history and culture. This intangible quality goes beyond physical characteristics, capturing the emotional and sensory experiences that define the human connection to a space (Norberg-Schulz, 1996).

Norberg-Schulz argues that architecture should respond to and enhance the spirit of a place, rather than impose itself upon it. He emphasizes the importance of respecting the qualities that makes a space meaningful. A landscape, in this perspective, is a living space with its own identity, deeply intertwined with human experience. Architectural interventions should honour and work with this essence rather than disrupt or dominate it. To illustrate the concept of *Genius Loci*, one should consider to examine architecture that exemplifies a harmonious integration with the surroundings. Such practices not only respect the inherent qualities of space but also enhance the overall character and identity of a place. In contrast, contemporary architectural practices often prioritize aesthetics and functionality, sometimes at the expense of contextual relevance and space. This trend can lead to the alienation of a location's spirit, as assembled structures may appear disjointed from

their landscape. The implications of this disconnect underscore the necessity for architects to engage thoughtfully with the spirit of a place, ensuring that their designs resonate with and contribute to the unique identity of the space. By fostering a more contextually aware architectural practice, architects can better honour the essence of the locations they inhabit, thereby enriching the experiential quality of the environment (Norberg-Schulz, 1996).

Norberg-Schulz further discusses the phenomena of a landscape in relation to built assemblages, arguing that the distinctive quality of any assemblage is enclosure. The organization of enclosed spaces, affects the movement and flow of people, and the design of these spaces must consider their relationship with the existing surroundings. An architectural approach that respects and integrates with the landscape, creating a dialogue between the assemblage and the existing is crucial. In architectural terms, enclosure is not solely limited to rigid structures, it can also manifest in more fluid and less defined boundaries. For instance, a cluster of trees or other natural elements can create a sense of enclosure without solid elements. The significance of enclosure extends beyond mere physical separation, it plays an important role in shaping the human experience within a space (Norberg-Schulz, 1996).

ADAPTIVE REUSE

Adaptive reuse refers to the process of repurposing existing spaces for new uses while preserving elements of original character. In *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*, Plevvoets and Van Cleempoel explores how adaptive reuse serves as a bridge between past and present, preserving the essence of a place while accommodating new functions. In the context of spatial identity, adaptive reuse plays a critical role in maintaining the cultural, historical and emotional layers embedded in a place. Rather than erasing the past, it allows for continuity by integrating assemblages into new narratives, reinforcing a sense of identity tied to memory and materiality. Through adaptive reuse, spatial identity is not only preserved but also reinterpreted. The authors emphasize that adaptive reuse should be seen as a process of interventions, focusing on the interplay of different values. This process acknowledges that identity is not static. By adapting spaces to contemporary needs while respecting their historical context, architects create spaces that resonates with both the past and present. This approach foster a deeper connections between people and place, enhance authenticity, and promote sustainable development by reducing the need for new construction. They argue that adaptive reuse is not merely about conserving structures but about engaging with the “genius loci”, the unique spirit and identity of a place (Plevvoets & Cleempoel, 2019).

THE LANGUAGE OF SPACE

In the book *The Language of Space*, Bryan Lawson presents an interdisciplinary exploration of how space communicate and influence human behaviour. With an interdisciplinary approach, Lawson examines how people perceive, interpret and respond to space, highlighting the importance of space as a not only practical matter. He emphasizes that space should not be viewed as a functional container, but as a medium with experiential potential. Lawson encourages architects to approach spatial design as an act of composition within a language, where spatial elements are arranged intentionally to guide experience, perception and behaviour. This means that space would function as a communicative medium to influence how the user relates to the space. A central argument in the book is that the meaning and perception of space are culturally and socially constructed. What one person experiences or perceives in a given space may differ significantly from the interpretation of another individual, depending on their background and lived experiences. The recognition of spatial subjectivity is relevant to the architectural practice, as it calls for awareness of diverse perspectives and the need for context-sensitive design strategies. Acknowledging this subjectivity, the phase of exploration of the thesis was conceived as an opportunity to develop a spatial language, an interpretive framework through which space could be understood and explored. The introduction of this process can be found on the pages 51 - 52 and explored through the thesis (Lawson, 2001).

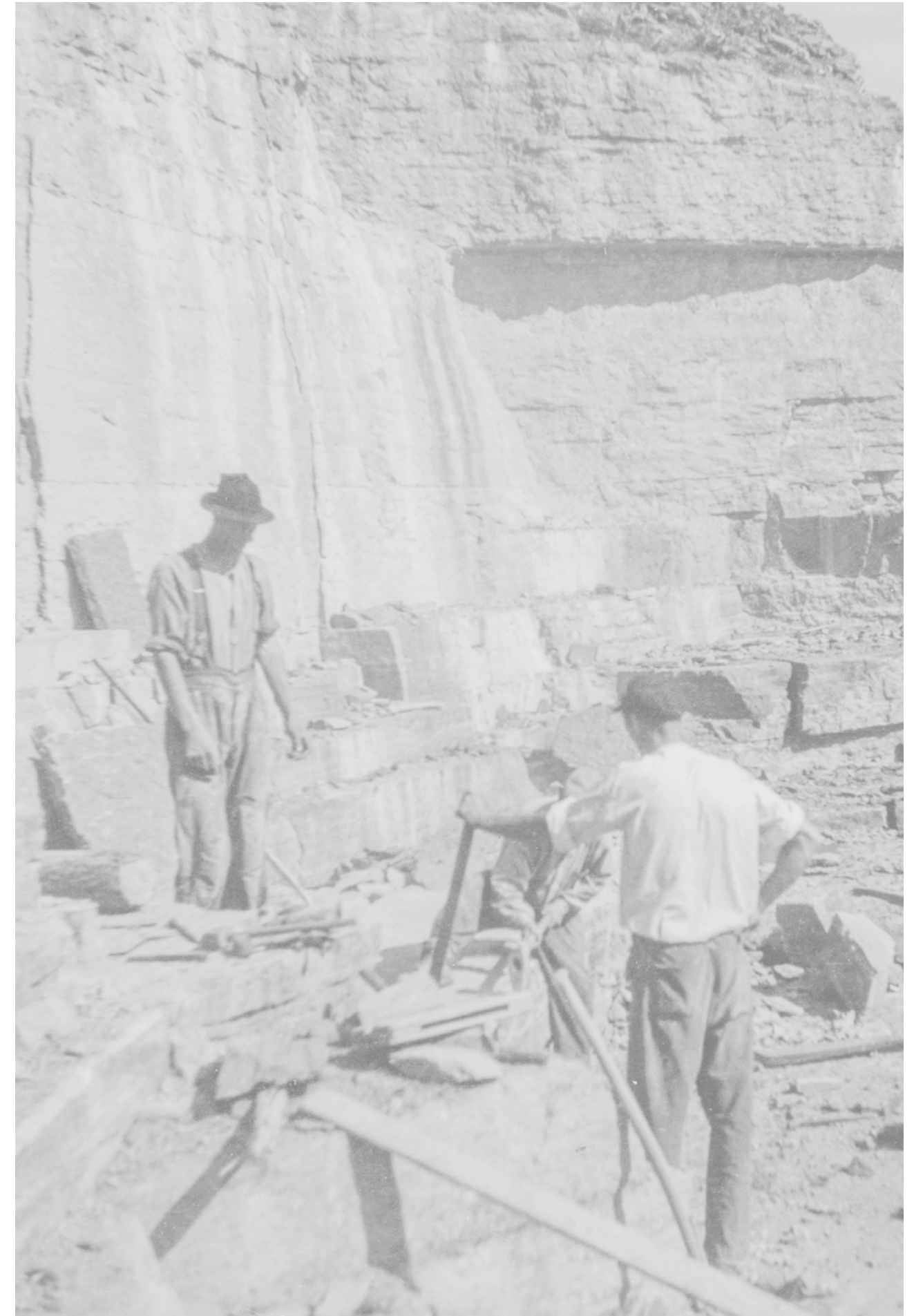


Figure 8. Men extracting limestone from the bedrock in a stone cutting site. (Kalmar Läns Museum, 2017). Given with permission.



1.

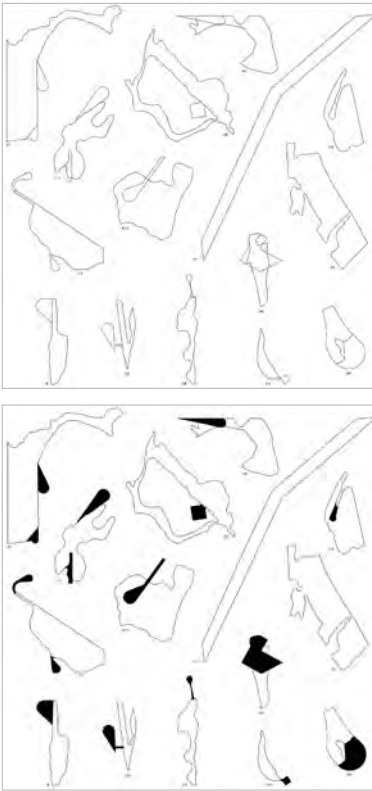
REFERENCES

The following sections outline the project reference framework, which informs the process and serves as a source of inspiration during the *Exploration* phase.

1. LANDSCAPE ADAPTATION JORBA CASTLE
CARLES ENRICH STUDIO

Carles Enrich Studios intervention at Jorba Castle carefully balances preservation and adaptation, allowing for both discovery and exploration. The architectural interventions enhances the ruins accessibility and establishes a dialogue between past and present. The architects approach involves both reconfiguration and integration of new architectural elements, adjusting the space to a function without overshadowing the historical essence of the space. Through minimal yet intentional design, both pathways, seating areas and reinforcements are integrated into the landscape, allowing for an immersive experience. The adaptive reuse strategy not only preserves the ruin but also invites the public to engage with the site. The project highlights how small interventions can activate historical sites, fostering a deeper understanding of their cultural and historical significance.

Figure 9. Landscape Adaptation Jorba Castle (Carles Enrich Studio, n.d.).
Figure 10. Shapes of the forest (LCLA Office, n.d.)



2.

2. SHAPES OF THE FOREST
LCLA OFFICE & DALE WIEBE

The Project Shapes of the Forest is a collaborative project by LCLA Office and Dale Wiebe, developed for the 2019 Seoul Biennale of Architecture and Urbanism. The project reimagines forest clearings of Oslo as managed resource and space, exploring how forest clearings can be utilized to enhance engagement with landscapes. The drawing depicts an abstract set of forest clearings from around Oslo. The drawing explores an alternative approach to landscape depiction by utilizing abstracted models of space. The method positions the drawing as a primary medium for further explorations, while serving as an understanding of the spatial qualities in the forest landscape, acknowledging the current space but also their potential for possibilities. By adopting this technique, the spatial qualities of the landscape allows for both existing conditions and their conceptual reawakening to be considered. The drawing becomes both a documentation and a projection, a space for speculation and reawakening.



3.

3. TRÆLVIKOSEN SCENIC ROUTE
SNØHETTA

The linear arrangement of stones contrasts with the surrounding landscape. The visibility and accessibility of the pathway are influenced by the tidal movements, it is fully exposed and walkable at low tide, while at high tide, it becomes submerged. This dynamic intervention with the tide offers an experience of rhythms to the visitors. By requiring visitors to engage with the ever changing and responsiveness of the tides and sea, the Trælvikosen installation serves as a metaphor for the passage of time and the transient nature of human experiences.

Figure 11. Trælvikosen Scenic Route (Snøhetta, n.d.)
Figure 12. A line made by walking (Richard Long, n.d.)



4.

4. A LINE MADE BY WALKING
RICHARD LONG

The project uses nature as both his canvas and medium. The artwork itself is a minimal and temporary gesture, but raises questions about space and movement. The movement is an embodiment of the most basic form of architecture reinforcing the idea that architecture is not solely about the objects but also about experiences in the context. Rather than imposing an assemblage upon the landscape, A Line Made by Walking emerges from the landscape itself. The work challenges conventional architectural interventions by proposing that minimal intervention can create clear spatial boundaries and experience.

CONTEXT

The following section contains an overview of the context, introducing the geography of Öland, its landscape, cultural heritage and geological characteristics.

ÖLAND

Öland is an island situated outside of the coast of Småland on the south-eastern coast of Sweden. The island spans 135 kilometres in length and varies between 6 to 15 kilometres in width, comprising a low and flat plateau that gently slopes toward the north-east (Allt på Öland, 2024). Öland consists of two bigger municipalities, Borgholm in the north and Mörbylånga in the south. While the nearest mainland city is Kalmar, the island itself contains a few bigger urban areas. Separating Öland from the mainland is the 6 kilometre wide Kalmarsund strait, which is spanned by the Öland bridge, providing a permanent connection to the mainland.

Unlike the mainland, the bedrock of Öland consists primarily of limestone, which gives rise to unique and a characteristic vegetation (Allt på Öland, 2024). The landscape of the island is mainly flat and open, marked by large expanses of dry, open heats, also know as *alvar*. The term *alv* is the name of the untouched soil that exists under the topsoil. *Alvar* is a unique type of landscape characterized by a thin layer of vegetation growing directly on the limestone bedrock (Länsstyrelsen, n.d.).

When Carl von Linné visited Öland in 1741 he described the nature in terms of three domains: the plant, the animal and the mineral. Although his classification of stones are part of a living domain was scientifically inaccurate, his intuition was not entirely misplaced. Stones may not be living in the conventional sense, but they exhibit a form of existence characterized by a much slower, imperceptible rhythm of change. On the limestone plateau of Öland, humans have always interacted with the landscape in one way or another, herding animals, constructing their dwellings, and using the limestone in a wide range of practical and cultural ways (Johansson, 2005). These connections to the landscape are equally evident in the traditional livelihoods of Öland. Agriculture, fishing and stone quarrying have long formed the foundation of the economy and cultural identity of the island (Unesco, 2022). Today, the economy of Öland remains largely driven by agriculture, but tourism has also become a significant factor. Although it brings financial benefits, it can be somewhat overwhelming for the local population (Allt på Öland, 2024).

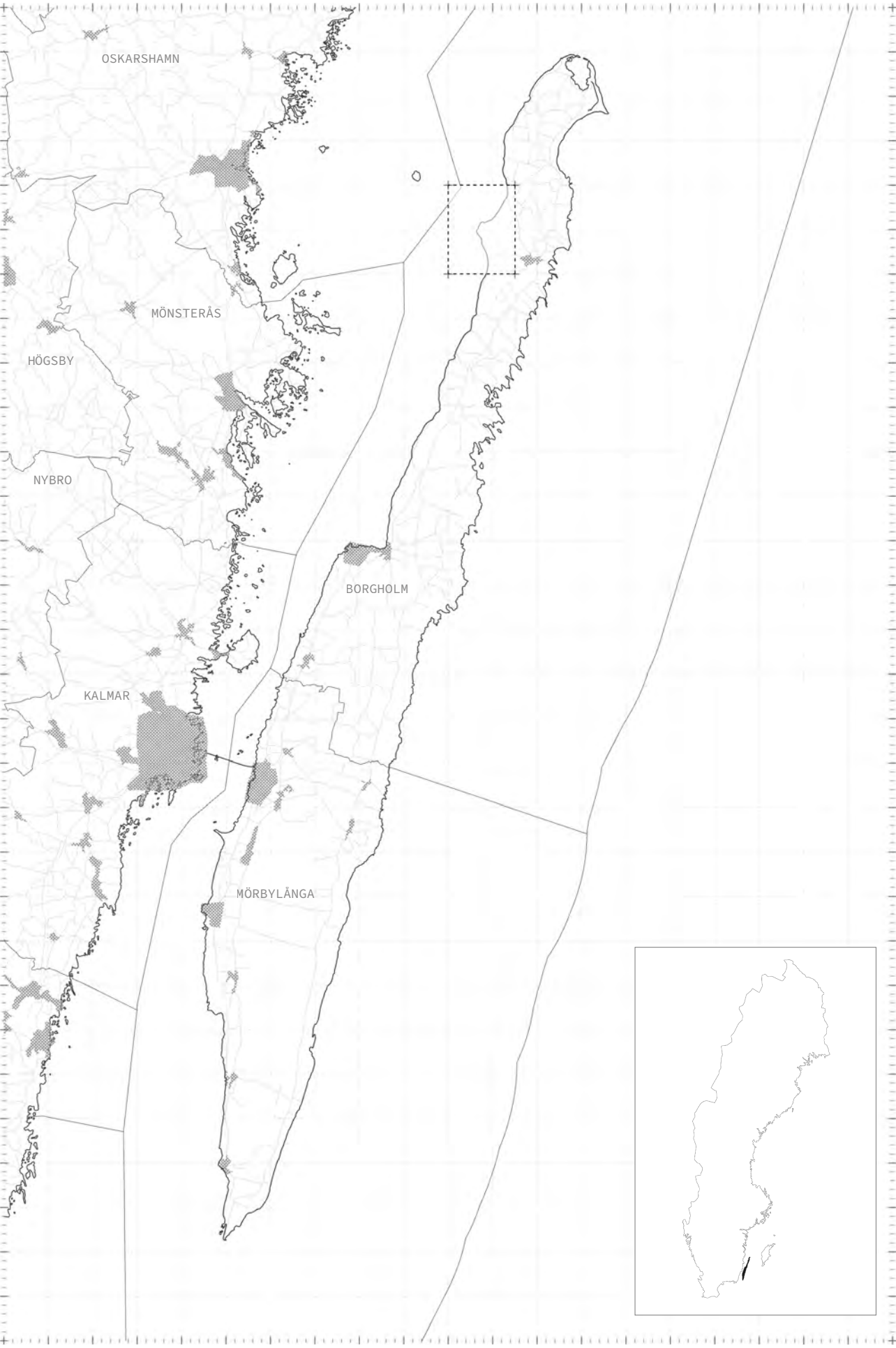
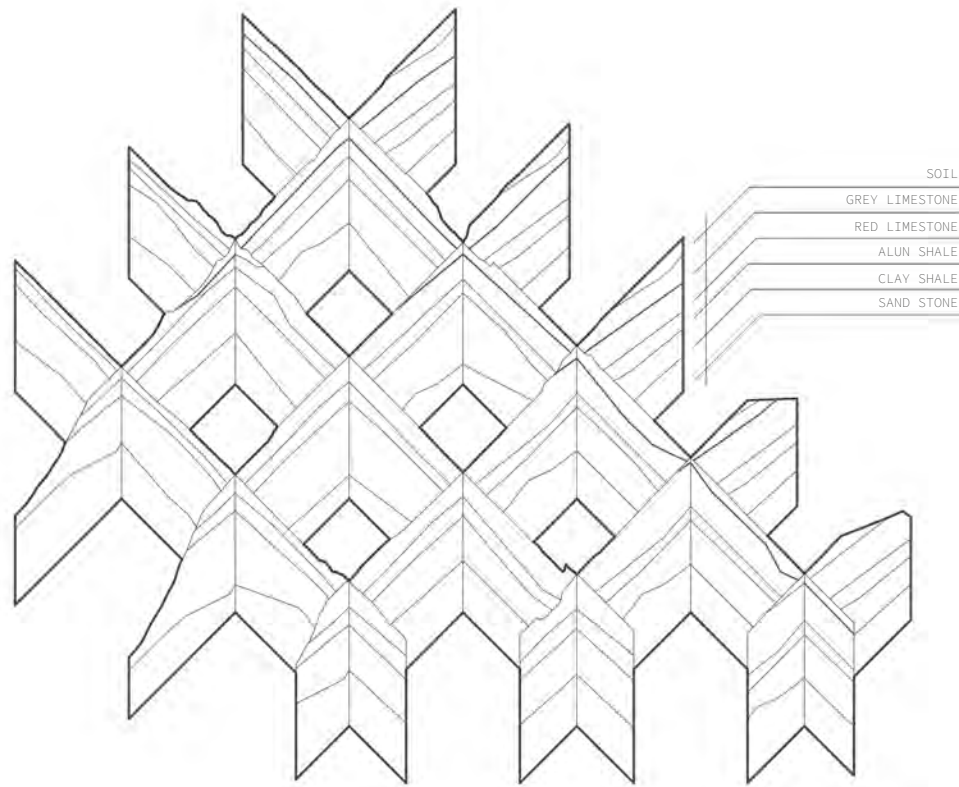


Figure 13: Municipalities and bigger urban areas 1:600 000

Bigger urban areas





THE LIME STONE

The bedrock of Öland is primarily composed of limestone, defining both the character of the landscape and the economic and cultural history. While the island draws visitors with its characteristic flora and fauna, the limestone has also supported local industries that utilized the stone. Beneath the surface, layers of alum shale, clay shale and sandstone hidden, exposed only in certain cliff formations (Allt på Öland, 2024).

The flat bedrock that constitutes the foundation of Öland was flooded 550 million years ago. Around that time, the landmass that now includes Öland was located at the latitude of the Tropic of Capricorn, marking the most southerly latitude and placing it in a tropical climate. The bedrock of Öland was formed during the Cambrian and Ordovician periods, spanning over 40 million years. In the water, sandstone particles settled to the bottom, which later formed the sandstone found on top of the bedrock. Subsequently, small clay particles were also deposited, which now constitute the clay and alum shale. Finally, limestone sludge and shell fragments accumulated, which solidified into limestone over millions of years (Johansson, 2005).

Research suggests that limestone accumulates at an approximate rate of 1 millimeter per thousand years, with specific regions exhibiting thicknesses of up to 40

meters (SGU, 2023). Over millions of years, the marine environments that contributed to the formations of the stone varied greatly, shifting between deep and shallow, warm and cold, and oxygen-rich and oxygen-poor conditions. These environmental changes led to an incredible diversity in the chemical composition of the sediment, which, under pressure, was compacted into stone. This process has resulted in the diverse colours and forms of limestone seen today (Allt på Öland, 2024). The further north you go on Öland, the more common the red types of limestone become. The limestone, when in contact with water and precipitation, gradually breaks down over time. Therefore, the primary condition for its preservation is protection from water and precipitation as much as possible (Riksantikvarieämbetet, 1996).

In more recent times, glacial activity shaped and carved the landscape. This made the stone more accessible and facilitated quarrying in certain areas. One notable site is Horns Udde with a long history of activity and recognized as a key centre for stone extraction. The red lime stone extracted here, often referred to as the Öland marble, is particular prized for its colour (SGU, 2023). This stone cutting site together with the area of The Stone Coast has also because of its unique character and cultural values been selected as the location for moving forward with the following phases of the thesis.

Above: Figure 14: Diagrammatic image of the bedrock of Öland and its layers

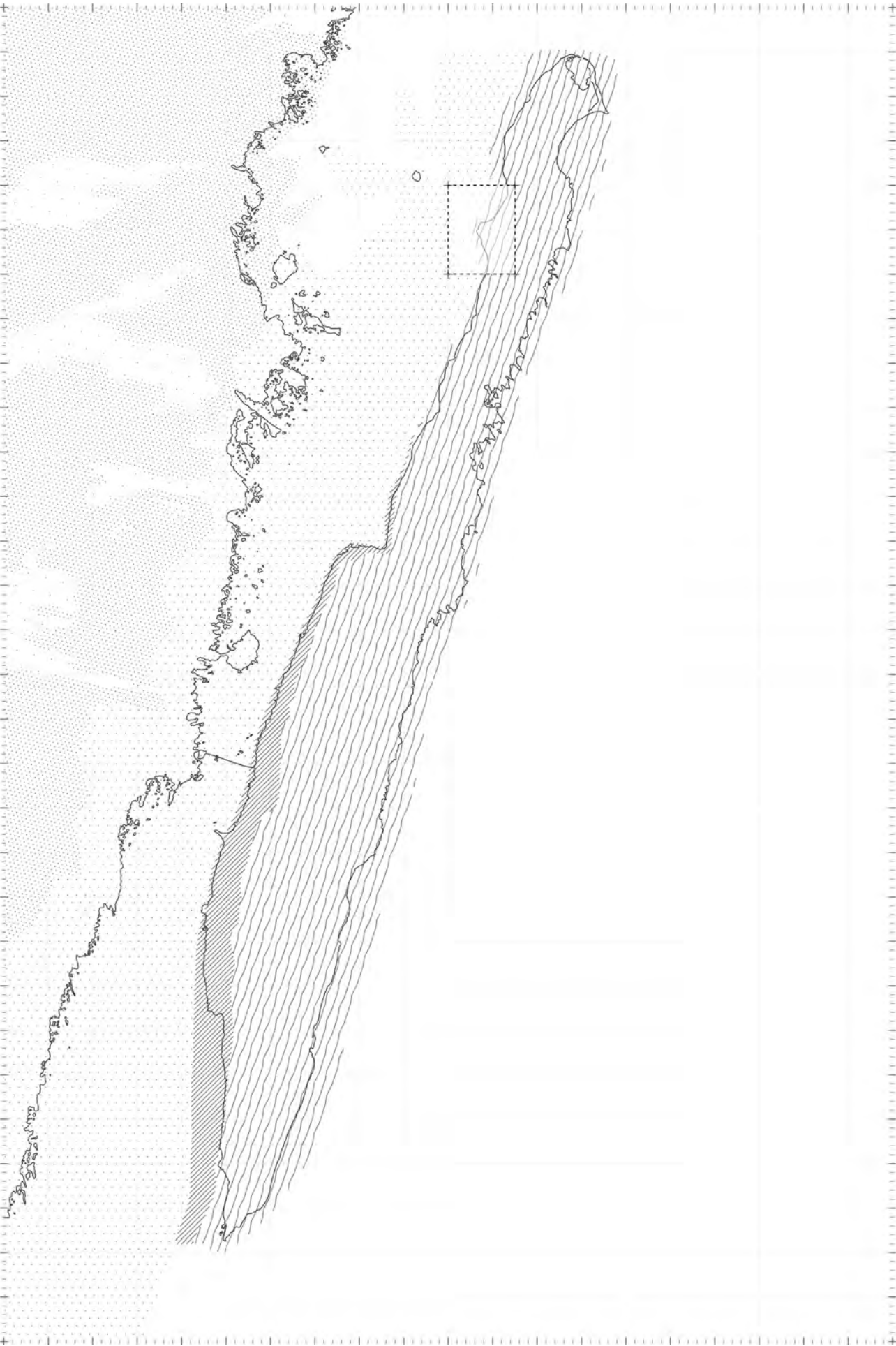


Figure 15: Bedrock 1:600 000

THE STONE COAST

The north-western coastline of Öland, extending from Äleklinta to Byrum, is often referred to as the Stone Coast (*Stenkusten*). This area represents a landscape of historical and cultural value, distinguished by its exceptionally well-preserved landscape. It reflects the primary industries that have historically shaped the development of northern Öland, namely farming, fishing and maritime activities, but probably the most important influential, stone cutting (Allt på Öland, 2024). Stone cutting in the region dates back to the medieval period and remnants of the industry can still be found today. Driving along the coastal road, one can see the traces from the lime stone industry and how profoundly the industries have shaped the landscape. Limestone has long been and is still a great resource for the local communities living in the area (Länsstyrelsen Kalmar Län, 2005).

The Stone Coast is also a less developed and populated part of the island, largely remained unaffected by recent transformations of the landscape. The majority of the Stone Coast has historically functioned as pastureland and continues to be predominantly maintained through grazing. This is the primary reason why the coastal landscape remains so open. Due to the barren land, which is also periodically flooded, it has been difficult to sustain

agriculture here. As a result, urban areas and village settlements are found further inland. Along the coast itself, traditional structures consist mainly of boathouses and storage structures connected to maritime practices. These boathouses appear both as isolated structures but also as clusters forming a distinctive coastal landscape. Typically constructed from local limestone, they are often linked to their respective inland villages via narrow cross-cutting roads. (Länsstyrelsen Kalmar Län, 2005).

As a starting point for further discussions regarding the future development of the Stone Coast, the County Administrative Board has conducted a comprehensive cultural-historical investigation of the area. The investigation focuses on the coast and the winding coastal road. As the unique character of this part of Öland gains recognition, particularly among those seeking scenic locations for vacation homes, questions have arisen about how to manage increased visitors interest. The challenge lies in balancing thoughtful interventions with the preservation of the distinctive cultural and historical identity of the area while also providing and keeping the local communities in mind (Länsstyrelsen Kalmar Län, 2005).

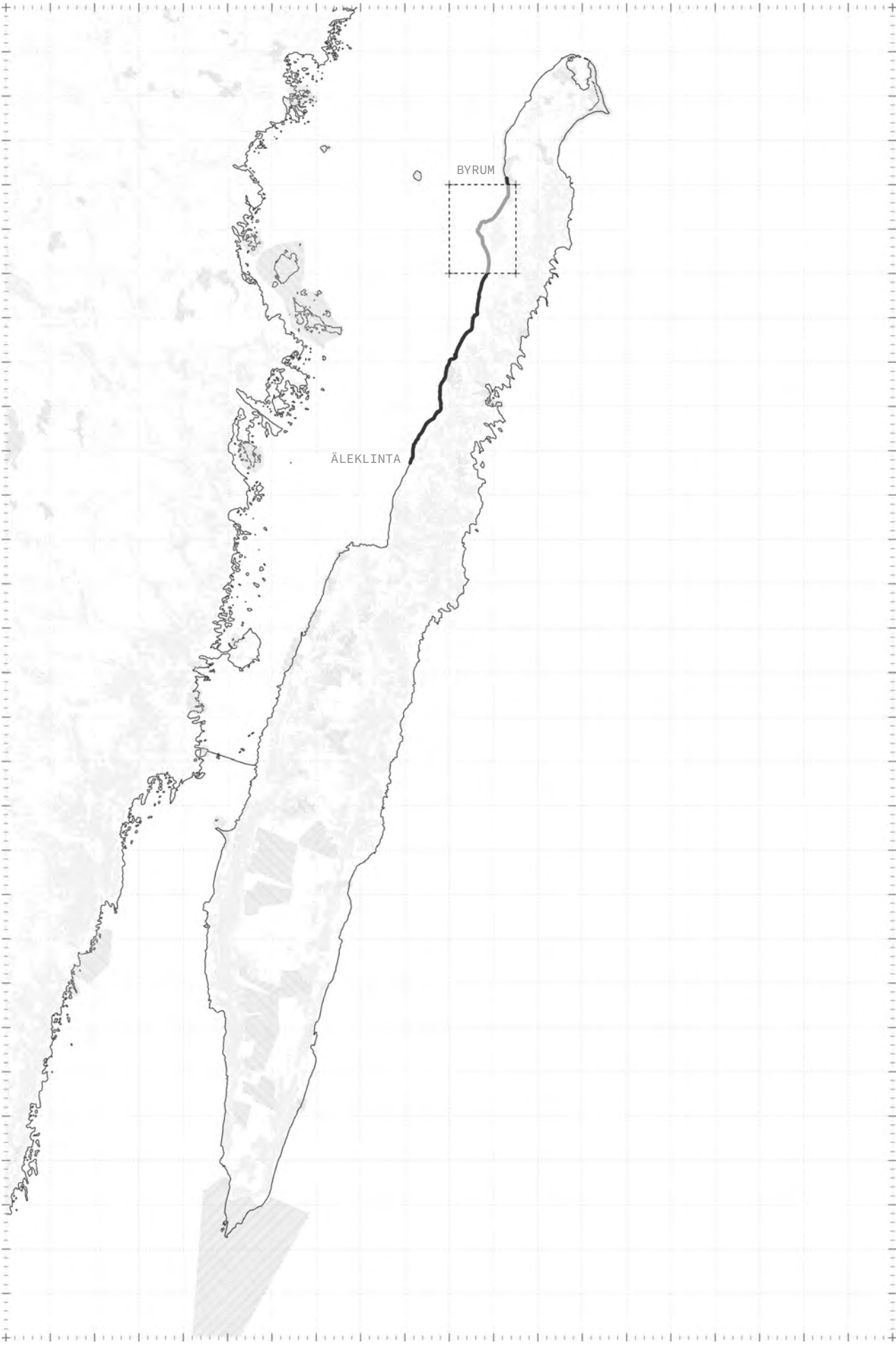


Figure 16: The stone coast of Öland 1:600 000

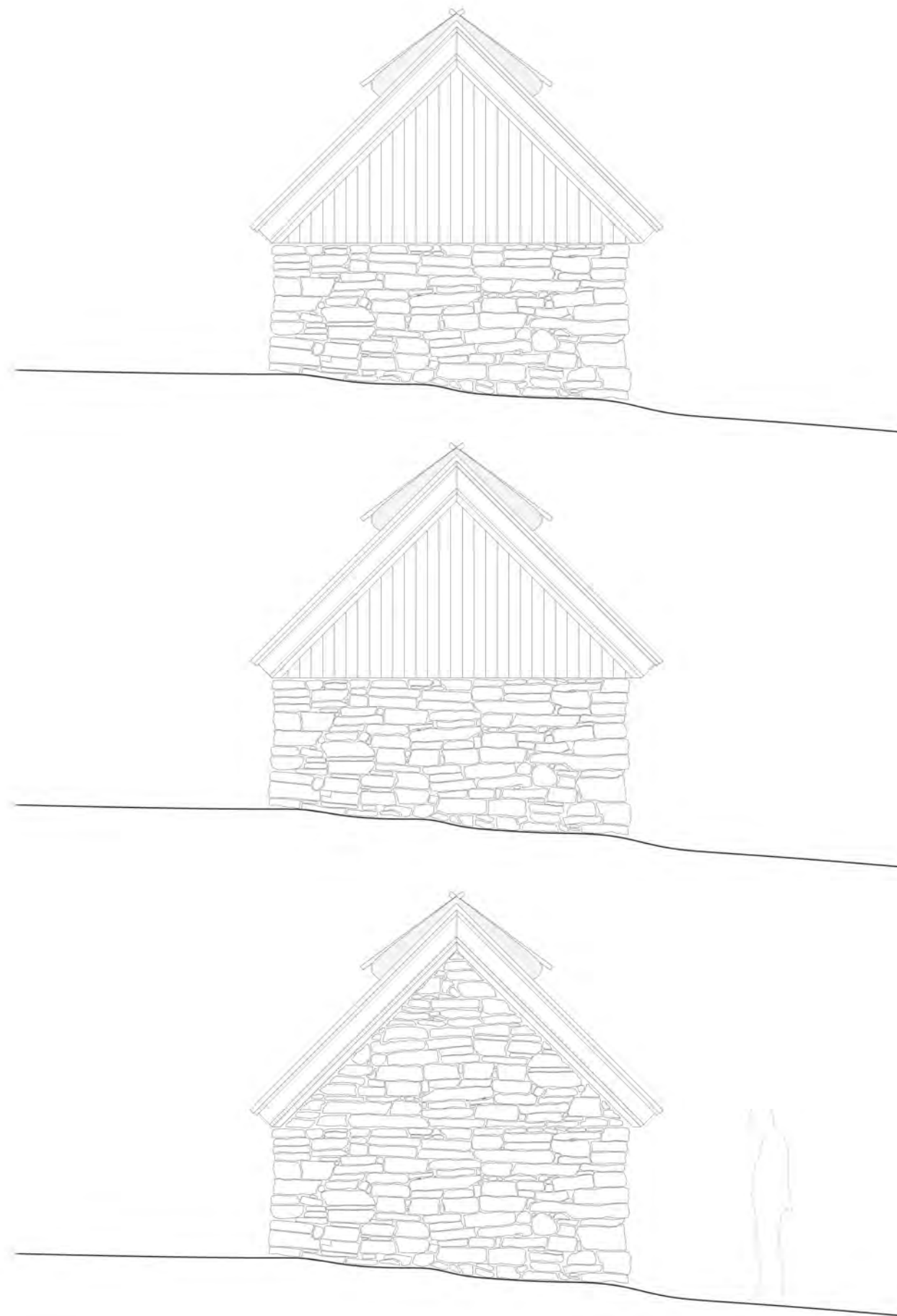


Figure 17: Diagrams of built assemblages made from dry stone walls found along the Stone Coast

ARCHITECTURAL HERITAGE

The architectural qualities of the existing assemblages along the Stone Coast is closely intertwined with the surrounding landscape utilizing stone as the primary building material. The shoreline along the coast is marked with well-preserved boathouses and remnants of the historic stone industry reflecting the areas long-standing relationship with limestone extraction and use (Länsstyrelsen Kalmar Län, 2005).

The traditional boathouses normally consists of dry-stone masonry, a technique where the local limestone is stacked without mortar. Dry-stone walls rely on precise stone placement and weight distribution rather than mortar. The dry stone wall of the boathouses is usually combined with roofs covered in wooden planks covered with turf or straw. The assemblages are built directly on the limestone bedrock, eliminating the need foundations whilst ensuring a stable base (Länsstyrelsen Kalmar Län, 2005).

The boathouses follows a minimalist and pragmatic approach, historically built and used primarily to provide

shelter for boats and fishing equipment, but functions more as spaces for social gatherings today. They are typically rectangular in plan with low robust walls to withstand the strong winds from the Baltic Sea. Usually, the assemblages are strategically placed along ridges or near existing rock formations, reinforcing their durability and connection to the coastal geology (Länsstyrelsen Kalmar Län, 2005).

The use of locally sourced limestone allows the boathouses to blend in with the shoreline, creating a visual continuity between assemblage and landscape. The architectural approach to these boathouses exemplifies a site-specific approach, as the buildings are constructed with material that require minimal transportation and processing. The remnants along the Stone Coast represents a significant layer in the cultural history of Öland and its heritage regarding the stone cutting culture. The embody centuries of craftsmanship and a self-sufficient building culture, where traditional building techniques have been passed down through generations (Länsstyrelsen Kalmar Län, 2005).



Figure 18. The coastal road of Horn that is invaded with tourists in the summer

Upon the unique landscape of the Stone Coast it has become a very popular destinations amongst tourists. This is often criticised by local people and in the book Öland de fattiga socknarna i Norr, in the chapter Röster om sommarfolket (p.34-35), written by Anders Johansson published in 1983 the following is qouted by the local people on the North of Öland (Johansson, 1983):

“Det ursprungliga här försvinner i och med att sommargästerna kommer hit. Men vi har fått andra värden istället. Utan turisterna hade Norra Öland inte haft någon service av något slag vintertid”... Sommargästerna har fyllt en del av utrymmet efter utflyttningen härifrån. Jag tror att vi ska vara ganska glada att de kom hit. Många har lärt känna stockholmare som deras barn kan bo hos när de ska studera eller söka arbete i Stockholm.”

— Stig Johansson, Byxelkrok, 62 år

“Tillvaron har kommit längre och längre bort från något som är värt att kallas kultur och längre från ett långsiktigt tillvaratagande av tillvaron och dess möjligheter. Ibland så tycker jag att turismen skulle avskaffas och att man skulle göra ett paradisi där människorna bor istället”.

— Lillemor Grandin, Böda, 38 år

“1901 kom den första turisten hit. Han hette Per Olsson och var körsångare vid Operan i Stockholm. Han var den förste som man kan räkna som turist här uppe. Tidigare hade det bara kommit hit folk med särskilt ärende. Några sommargäster kom det annars knappast hit förrän 1920. Under krigsåren låg turismen helt nere. Sedan utvecklades turismen mer och mer. I dag är det så mycket turister på somrarna att det inte är någon hejd på det.”

— Gunda Berg, Byxelkrok, 88 år

“Det var roligt att hyra ut i början, men nu har det blivit så mycket turisterär om somrarna att man känner sig i vägen när man kommer ner till sjöboden. Stranden var ju också en arbetsplats, nu är man överflödig och främmande där. Turisterna skall ha sin plats också, men med måtta.”

— Henry Johansson, Djupvik, 80 år

THE PROGRAM WILL NOT ACCOMMODATE THE TOURIST IMPACT OF THE LANDSCAPE...



Figure 19. Svea Johnsson in 1961 (Bernving, 2016)



Figure 20. August Persson in 1938 (Kalmar Läns Museum, 2018)

... INSTEAD IT WILL PROVIDE THE LOCAL
COMMUNITY WITH A SPACE FOR GATHERINGS.



Figure 21. Men chiselling stone in 1899 (Kalmar Läns Museum, 2017)



Figure 22. Aerial view of the surrounding area and the site of Horns Udde 1:30 000

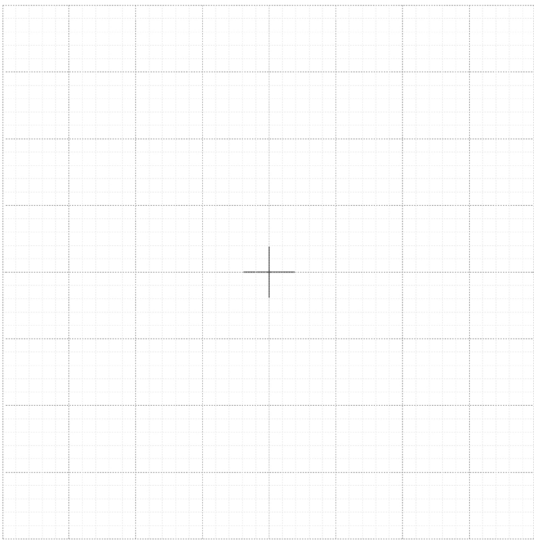


HORNS UDDE

The stone industry in Horns Udde dates back to the medieval period and has influenced the landscape along the Stone Coast. Among the most prominent traces of this activity are the exposed rock faces, where layers of limestone have been cut away, revealing the geological history of the region. Deep cuts in the terrain bear witness to centuries of quarrying, while vast barren stretches of land, where topsoil, was removed to access the lime stone beneath, stand as strong reminders of the impact of the industry. The absence of vegetation in these areas further highlights the lasting environmental consequences of large-scale extraction (Allt på Öland, 2024). North of Horns Udde, a harbour once facilitated the shipping of stone to various locations. While no

traces of this old port remain today, the infrastructure that supported it has shaped the layout of the surrounding area. Together with the assemblages along the coast, the remnants of the stone-cutting creates a cultural landscape that serves as a lasting legacy of the historical and cultural activities in the region (Allt på Öland, 2024).

Today, the landscape of Horns Udde and the Stone Coast serves as a cultural and historical record. While the stone industry may no longer dominate the area as it once did, its legacy remains embedded in the landscape, preserving the memory of past generations who shaped the Stone Coast and Horns Udde (Allt på Öland, 2024).



EXPLORATION

The (2). *Exploration* phase is dedicated to a thorough investigation of the landscape, focusing on understanding, defining and abstracting its spatial qualities. These investigations form the foundation for the design strategy, which critically engages with the landscape as found by reconfiguring and reinterpreting the on-site material. The design explorations addresses the landscape and existing space with a dual focus on both spatial qualities, preservation and transformation through reawakening and adaptive reuse dealing with the on-site material.

The aim of the explorations is to challenge conventional hierarchies of the landscape and its inherent assemblages, reframing the value of the existing spatial qualities rather than working with the site as a blank canvas. By

analysing various scenarios of spatial arrangements, the explorations seeks to evaluate the impact of the interventions on the existing landscape, serving as an analytical framework to determine the necessary extent of preservation, reconfiguration of on-site material and the integration of local material resources, within, on and upon the existing assemblage.

Ultimately, this phase is a process rooted in a practical process and engagement with the tangible and intangible qualities of the site. By constantly returning to the existing landscape and space, this phase ensures that the culmination of the phases is a thoughtful, context-sensitive response that enhances the existing qualities of the space.



Figure 23. Aerial view of the stone-cutting site 1:2000

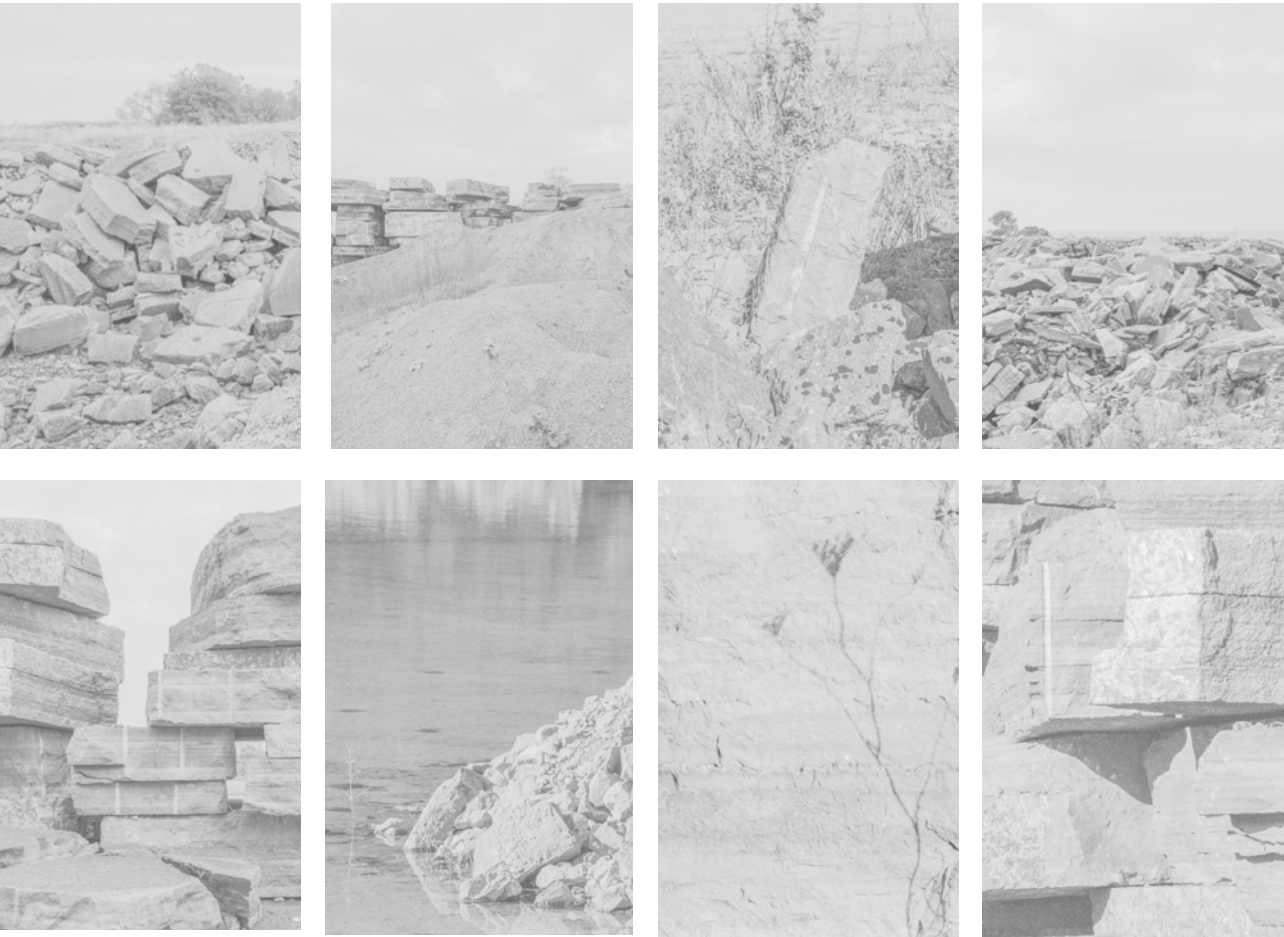
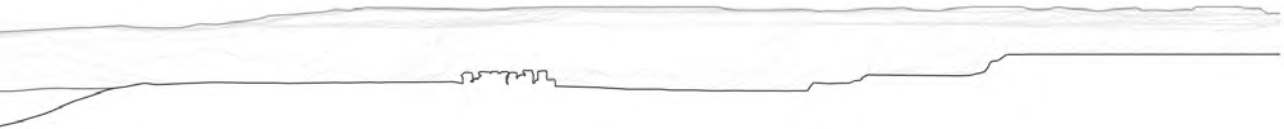


Figure 24. First encounter with the site, Horns udde 8-10-24



UNDERSTANDING LANDSCAPE

To be able to understand the landscape and its special characteristics a initial site visit was conducted. The site visit, along with the observed characteristics, is documented in a series of photographs and drawings at a scale of 1:2000 on the following next pages (38-42). The drawings serve as a tool to better grasp the landscape, its complexity and unfolding over time. By overlaying various characteristics and maps a comprehensive understanding of the site emerges. Combined with insights from the initial encounter with the stone cutting a initial understanding of the existing spatial qualities begins to take shape. This approach provides a stronger and more well-founded basis for placing the intervention within the site and further moving on to analysing the spatial qualities within the chosen context.

The landscape is composed of large amounts of fragmented material, both stacked, scattered in piles and gravel spread across the bare bedrock forming scattered assemblages around the site. Understanding these assemblages is essential for the progress of the project, as they play a key role in shaping the distinctive and interesting character of the site. These on site assemblages, created from previously cut lime stone, provides an intriguing base to build upon. The assemblages already defines space within the open horizontal landscape and is therefore a valuable asset for the reawakening of the landscape. Looking into the history, the use of sheltered environment formed by both rock cliffs and other lime stone assemblages has been evident in the evolution of built assemblages along the Stone Coast, enhancing their resilience to the harsh Baltic Sea winds.

Above: Figure 25. Section A - A 1:2000



Figure 26. Context and Topography of the stone-cutting site (m) 1:2000

TOPOGRAPHY

By extracting and isolating the topography from its broader landscape context, a more nuanced understanding of the vertical boundaries and elevation variations was attained. This methodological approach enabled the interpretation of the landscape as a spatial construct instead of a visual scene.

The exploration allowed for a more precise analysis of the features of the landscape, such as stone ridges, slopes and depressions, that might otherwise remain obscured within the complexity of the surrounding element.

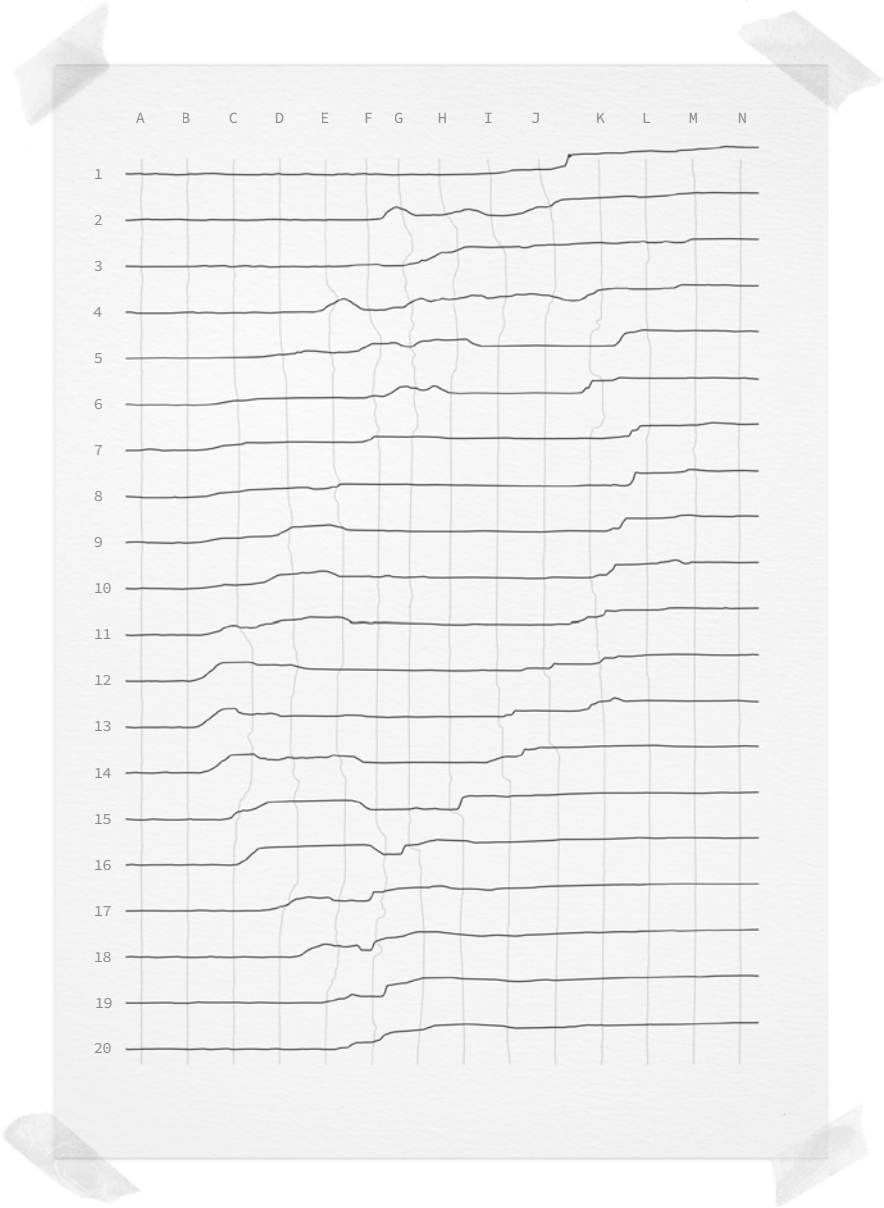


Figure 27. Topography lines 1:3750

WATER

A comprehensive understanding of both the surrounding water and the internal water mirror located within the site, a clearer understanding of the accessible and inaccessible zones of the site emerges. The presence of water plays a critical role in shaping the movement and usability across the terrain. The impermeable limestone bedrock of the exposed lime stone bedrock prevents the surface water, such as rain,

from infiltrating the ground. Consequently, water level on site are highly responsive to the seasonal variations and fluctuations in precipitation. This makes certain areas of the site inaccessible during some seasons and days. Recognizing this pattern is essential for informing future design interventions but also for interpreting the existing spatial qualities of the landscape.

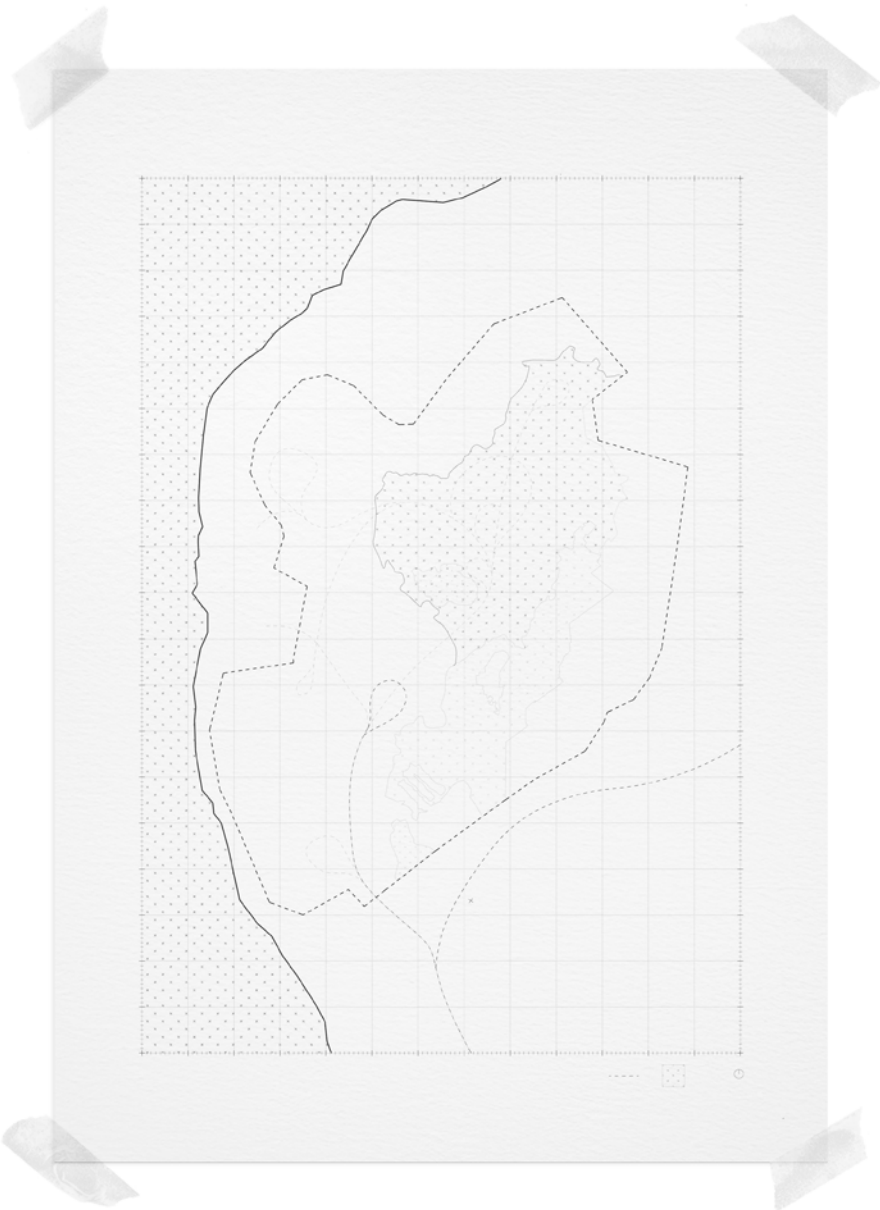
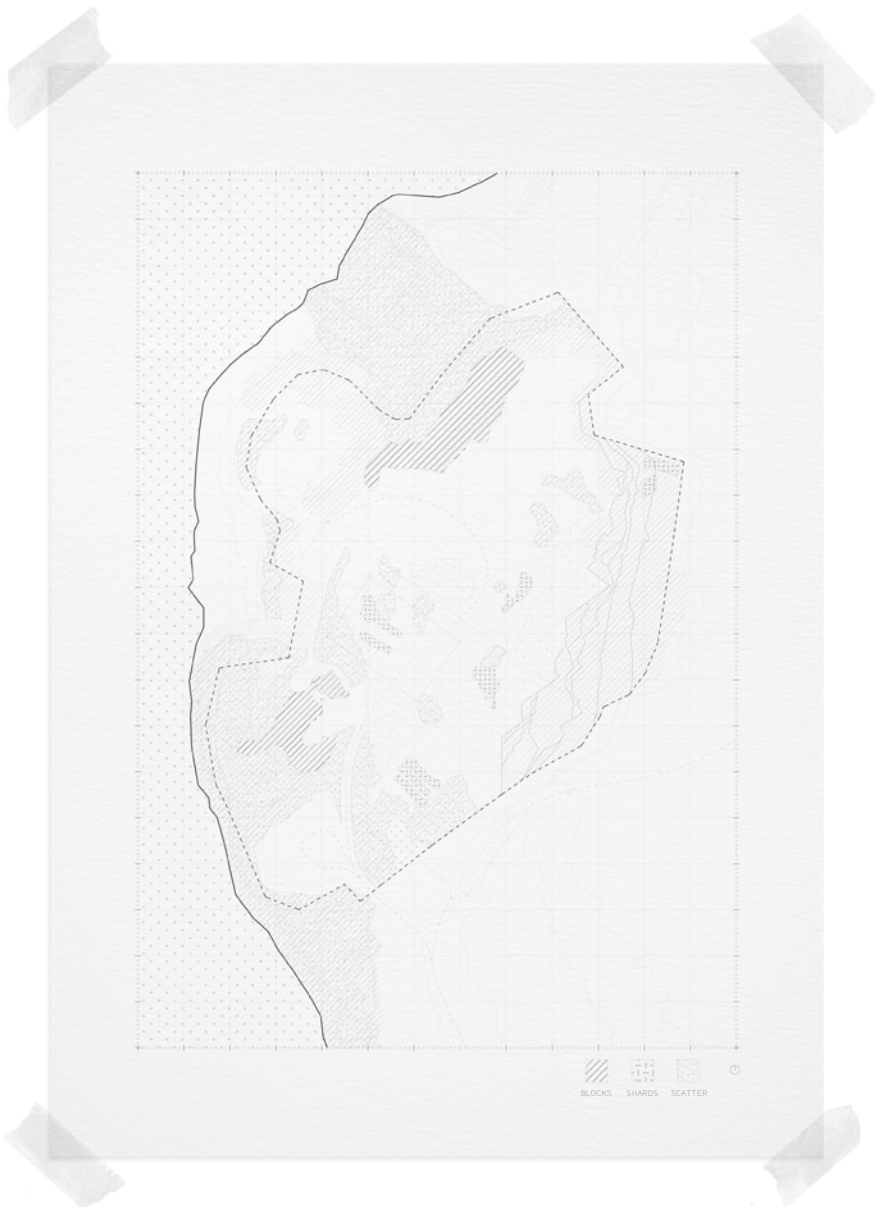


Figure 28. Water changes due to season and precipitation 1:3750



ON-SITE MATERIAL

The landscape is characterized by extensive expanses of underutilized on site material, appearing in a variety of form, scale and condition. The on-site material, ranging from fragmented stone and scatter to structural blocks exhibits a wide spectrum of textural and spatial characteristics due to for instance their texture, shape and scale. Despite their current passive presence, lying dormant on the exposed bedrock

they hold potential for playing a important role in the transformation of the landscape and its function. Through architectural intervention with a focus on adaptive reuse, these material could be part of reawakening the landscape and the spatial qualities to help the site serving new functions and contributing to the sites future evolution, rather than remaining as residues of past activity.

Above: Figure 29. Limestone identified according to characteristics 1:3750



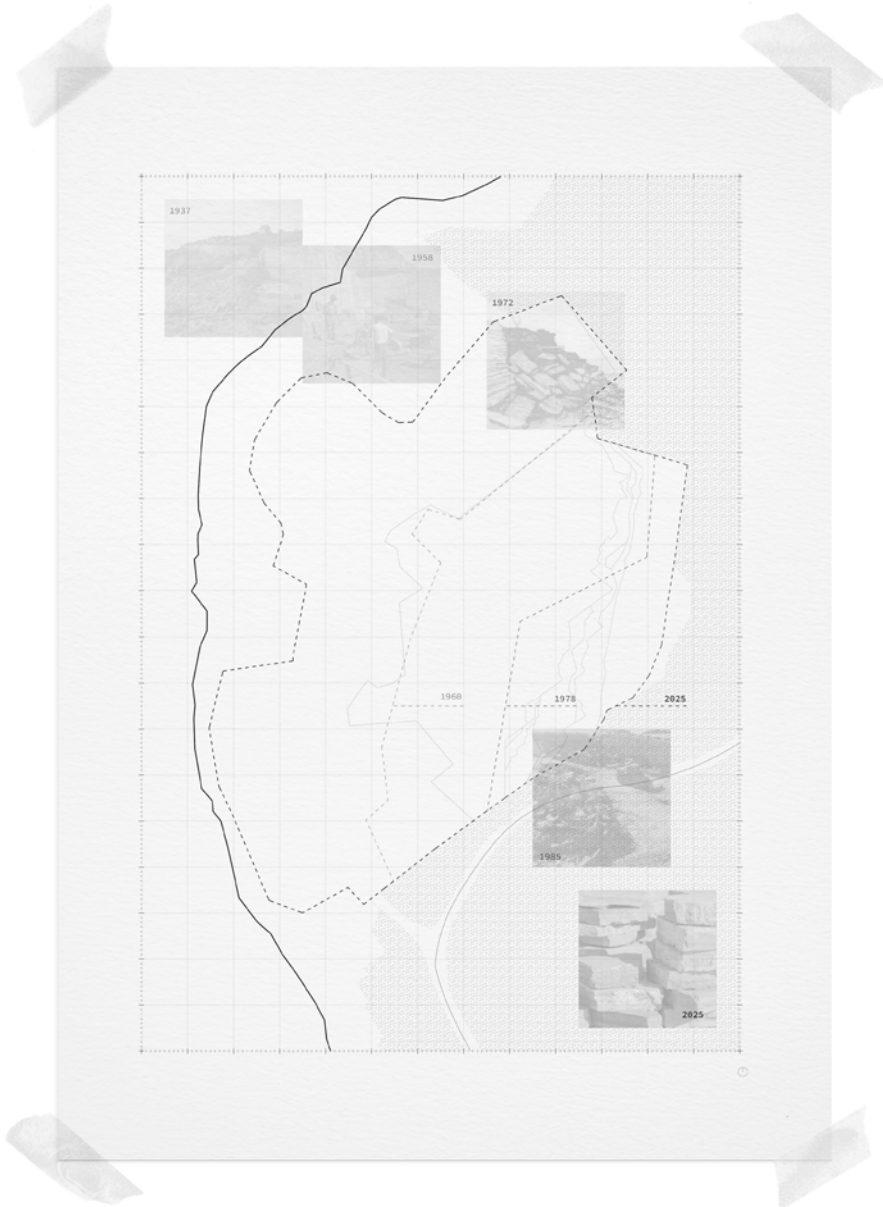
Blocks



Shards



Fragments



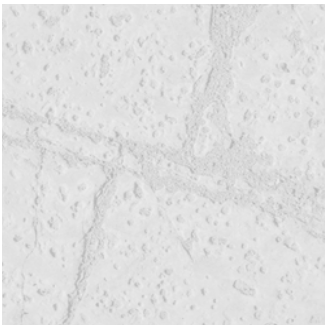
TIME

The landscape is composed of multiple layers that have evolved over time, shaped by both natural processes and, more significantly, by the systematic extraction of limestone. This gradual process has contributed to the retreat of vegetation from the shoreline further up to land. The extraction have not only reconfigured the terrain but also reshaped the

threshold between land and water. The gradual evolution has resulted in the retreat of vegetation, and has shifted the relationship between land and water, making the landscape of extraction acting as a threshold zone between the two. The extraction has had a profound impact on the coastline, reshaping its physical form and spatial dynamics.



Dry stone wall



Bed rock ground



Fossils

ASSEMBLAGES

A significant aspect of the vast quantities of underutilized material found on site is the presence of large piles of stone blocks, referred to as assemblages. These assemblages vary in scale, form and composition, and each hold distinctive spatial qualities. Though currently dormant and seemingly passive in their existing state, these formations possess a latent architectural and experiential potential that invites reinterpretation and reactivation.

Recognizing this, the exploration will focus on a specific area within the landscape and select a single assemblage as a case study for a more thorough exploration. This targeted approach aims to reveal how the inherent spatial and material qualities of the assemblage can inform and inspire future interventions, transforming a unintentional form of space, into a meaningful architectural assemblage embedded within the landscape.

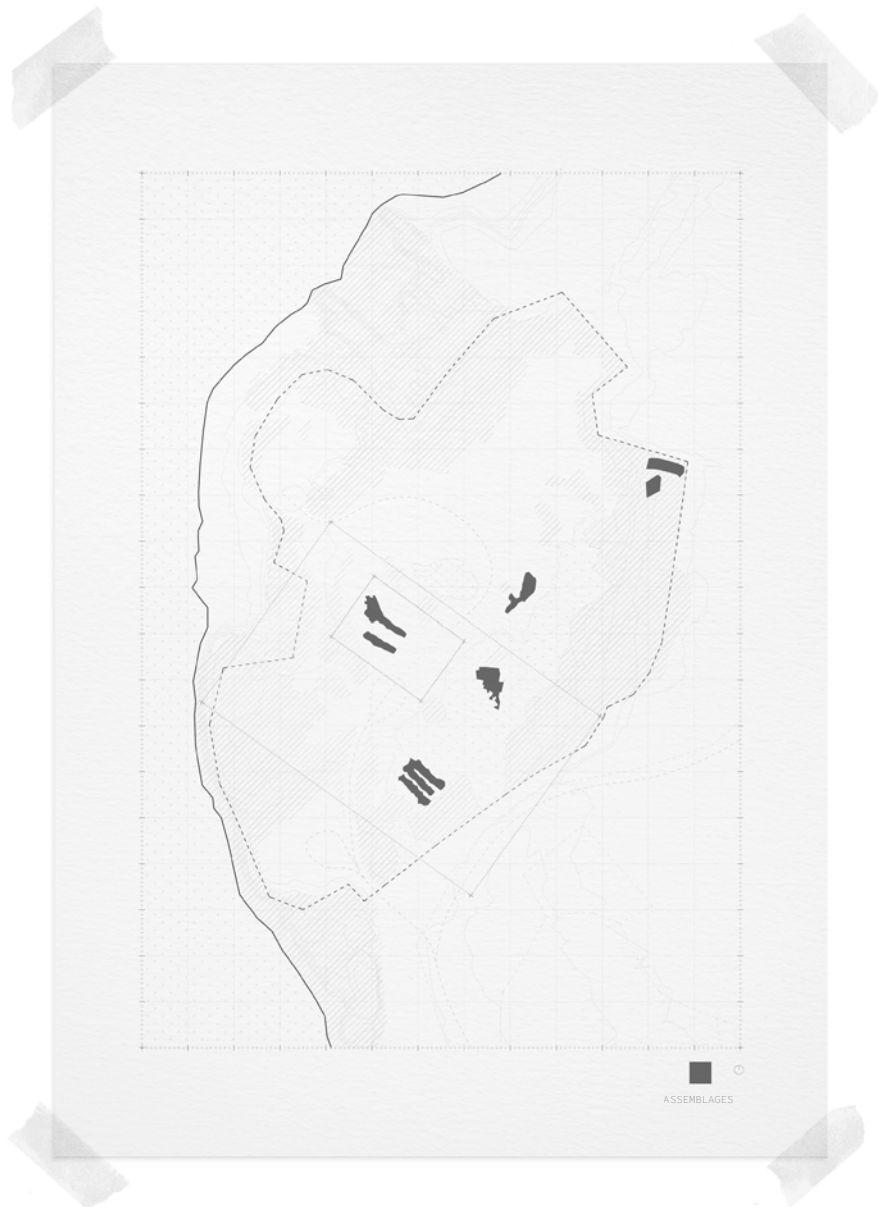
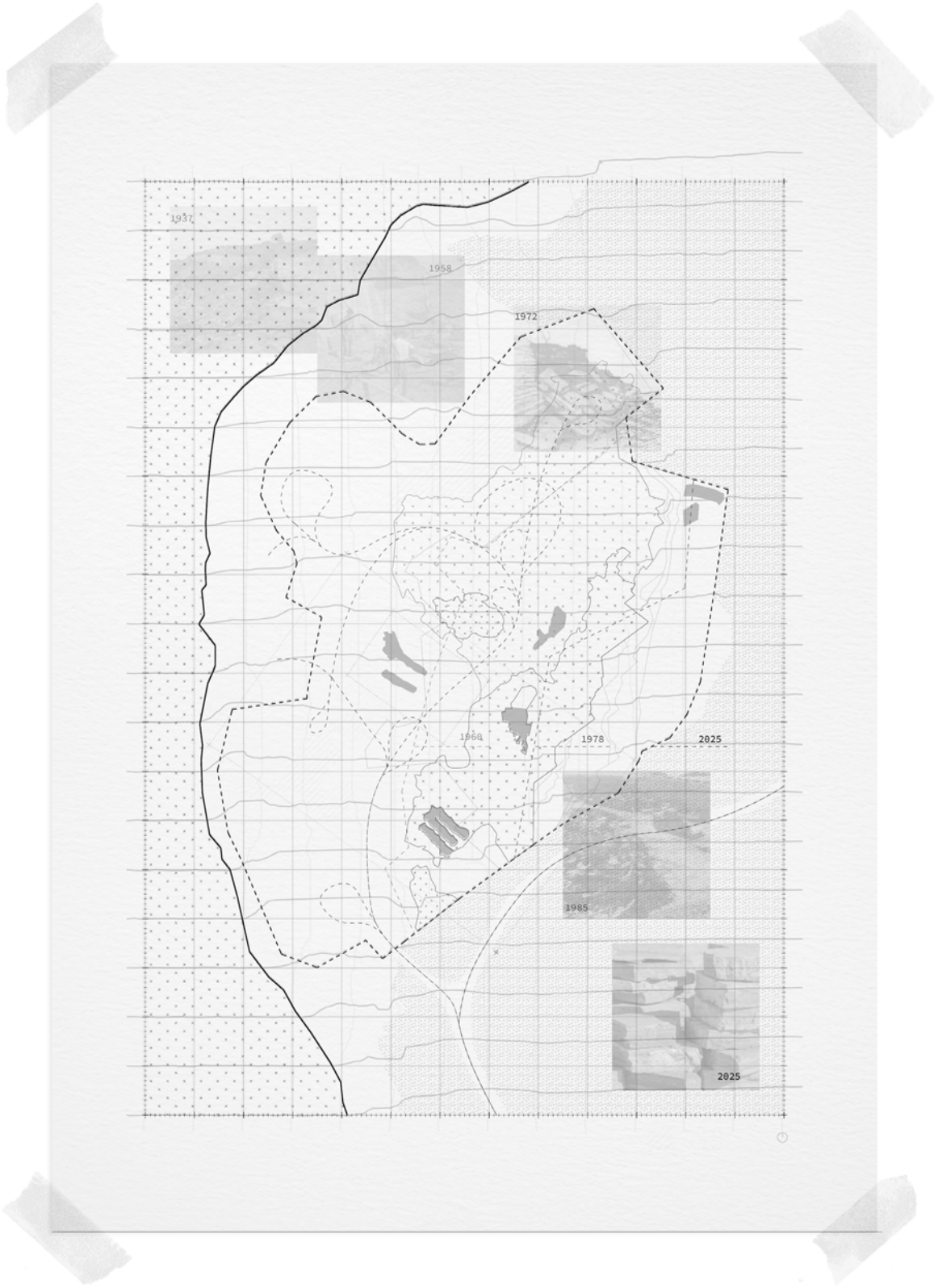


Figure 31. Assemblages with well defined spatial qualities 1:3750

Above: Figure 30. Changes of the sites vertical borders through times 1:3750



OVERLAY

To summarize the explorations and by expanding the exploration to a larger scale, a more thorough and comprehensive understanding of the site, its spatial qualities and the inherent characteristics of the landscape unfolds. The broader perspective allows for a deeper investigation into how various assemblages and characteristics of the landscape interact with each other, but also how human interventions and landscape interact with one another.

In addition, this larger scale explorations provides an understnading of the spatial qualities and hierarchies like flows, borders and connections, elements that might not be immediately apparent at a smaller scale. By zooming out, one can observe how various spaces are organized, how movement is directed across the site, and how boundaries, both physical and conceptual, are evident.

Furthermore, this approach uncovers both the visible and hidden layers of the landscape, revealing patterns and relationships that might otherwise be overlooked. These layers contribute not only to the physical appearance of the site but also to its historical and cultural significance.

Ultimately, this scale of analysis unveils not just the physical characteristics of the landscape, but also the way in which it shapes and is shaped by human activity, offering a more nuanced approach to build upon in the future process of reawakening. By understanding the complex interconnections within the landscape, it becomes possible to approach a reawakening in a way that is both resistive and responsive to the layered nature of the landscape, ensuring that any changes made are grounded in a comprehensive understanding of the place itself.

Figure 32. An overlay of all the maps conducted in the exoploration1:3000



Figure 33. Landscape plan 1:700



Figure 34. Existing and selected assemblages for exploration within the broader context of the landscape, Horns udde 8-10-24

DEFINING SPACE

By mapping the on-site assemblages, an evaluation was conducted based on their spatial qualities and distinctive character. Engaging with the assemblages, elements that are not referred to as the conventional notions of buildings presents a compelling architectural investigation. The spatial qualities created by these stacked on-site materials defines the unique landscape, setting this segment of the Stone Coast apart from the rest of the winding coastal road. The act of building within the existing boundaries, while embracing and enhancing the inherent qualities of the assemblage offers a conceptual challenge. Although these formations have

emerged through coincidence rather than intentional design, they establish clear spatial boundaries. Standing between two stacked piles evokes the sensation of a defined architectural space, challenging traditional structures and enclosure. This raises the questions about the spatial perception and the role of intentionality in the built space. The potential to transform a structure that was initially assembled without function, except for a temporary place for stones awaiting transport, into a architectural design proposal is an intriguing task, both conceptually both also in relation to the broader transformation of the abandoned landscape and community along the Stone Coast.



Above & Right: Figure 35. Assemblages, Horns udde 8-10-24





Figure 36. Perspective elevation north east | Physical model



Figure 37: Photographs from limestone assemblage, Horns udde 8-10-24



Figure 38: Situation plan 1:250



Figure 39. Section B - B 1:700



Figure 40. Section C - C 1:700



Figure 41: Photographs from limestone in water, Horns udde 8-10-24

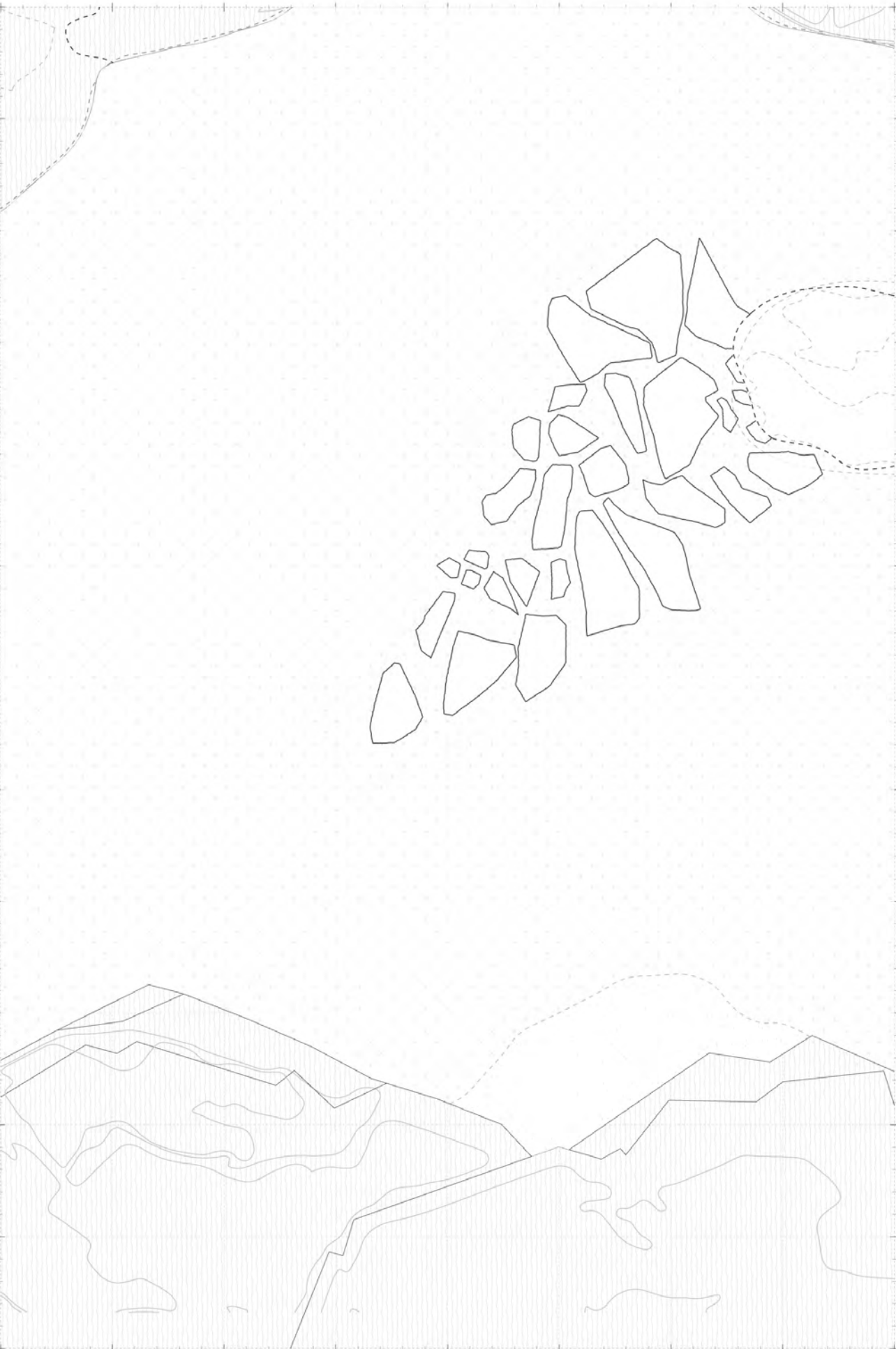


Figure 42. Continuation situation plan

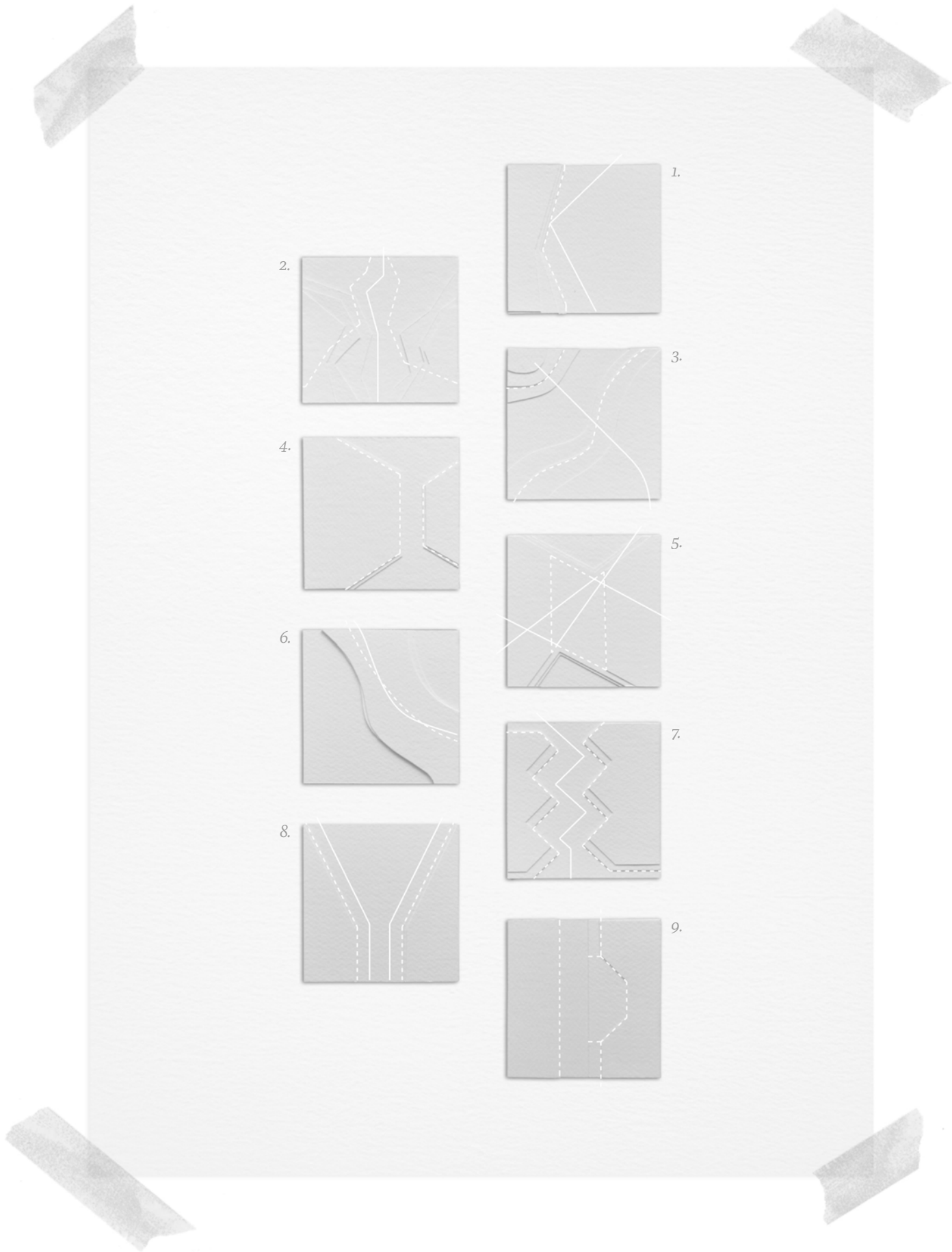


Figure 43. Abstract topographic diagrams depicting spatial qualities

ABSTRACTING SPATIAL QUALITIES

As part of the approach that engages with the existing space and its inherent characteristics, specific spatial qualities have been identified as focal points for analysis, forming the base for further explorations. These selected qualities serve as a foundation for understanding and enhancing the spatial context, ensuring that the process remains rooted in the intrinsic attributes of the space.

1. *BORDER*

The part or edge of a surface or area that forms its outer boundary

2. *CONNECTION*

The state of being related to someone or something else

3. *RESPONSIVNESS*

The ability of a system to adjust to suddenly altered external conditions

4. *SCALE*

The size of something

5. *THRESHOLD*

The level or point at which you start to experience something, or at which something starts to happen

6. *DIRECTION*

The position towards which someone or something moves or faces

7. *SEQUENCE*

A series of related things or events, or the order in which they follow each other

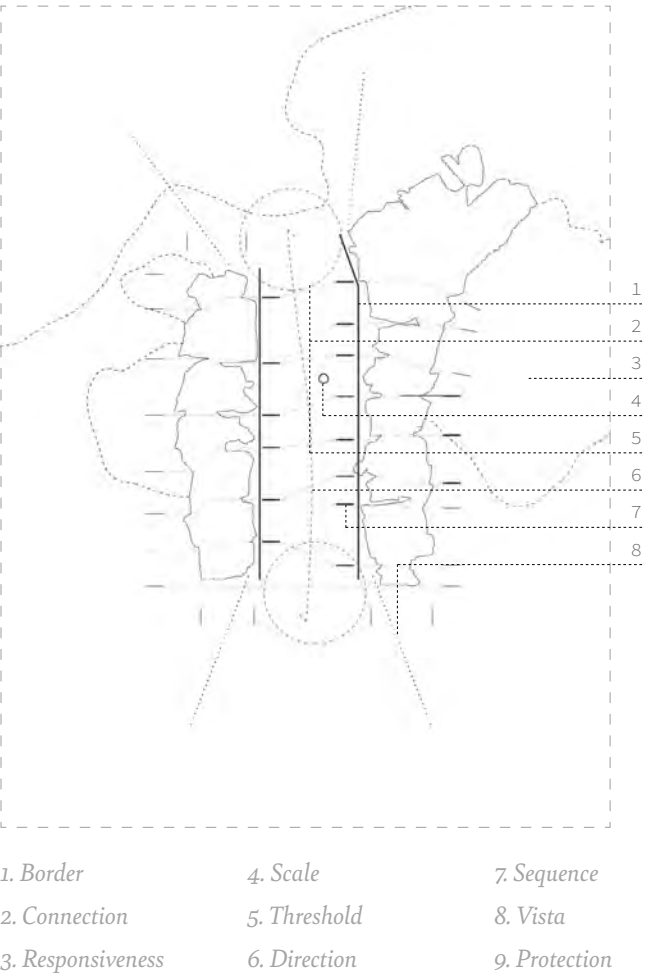
8. *VISTA*

A view, especially a beautiful view from a high position or a possible future action or event that you can imagine

9. *PROTECTION*

The act of protecting or state of being protected

Definitions are sourced from Oxford Languages



ANALYSING SPACE

To emphasize the potential in the existing landscape, the spatial analysis is employed as a key tool to minimize intervention while preserving the existing spatial qualities of the context. The approach not only seeks to enhance the current spatial qualities but also respects its history, culture and assemblages, allowing the existing qualities to remain as an important part in the reawakening. By understanding the existing space and its landscape, we as architects can make thoughtful, minimal adjustments that complement rather than overpower the existing. An aspect of the process involves enhancing the spatial clarity within the selected site in the landscape. To further dictate the landscape and the assemblages placed on site, the stones that are moved are utilized in the final design proposal in a manner that harmonizes with the reconfigurations made in the design proposal.

Above: Figure 44. Abstracted spatial analysis

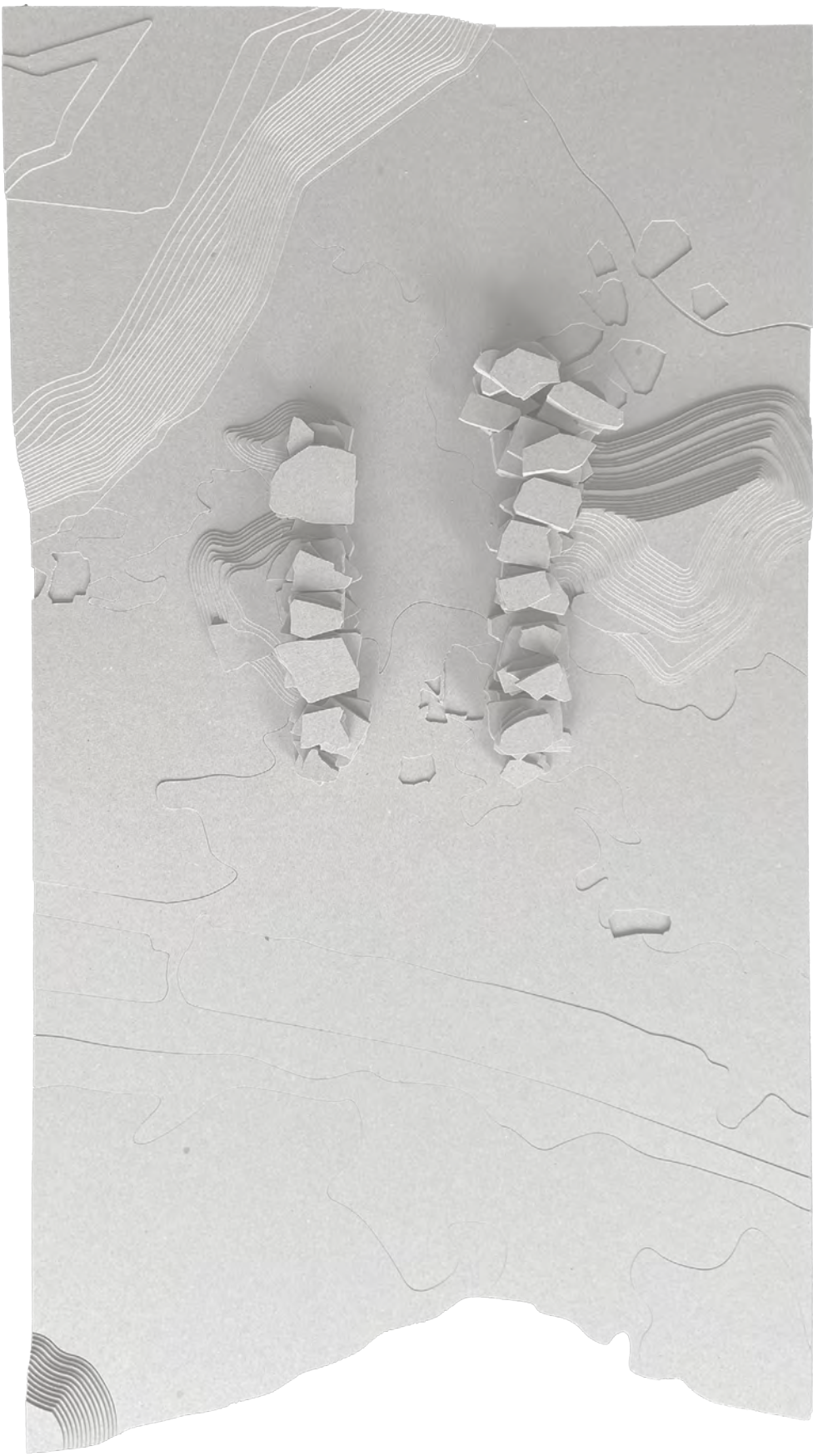
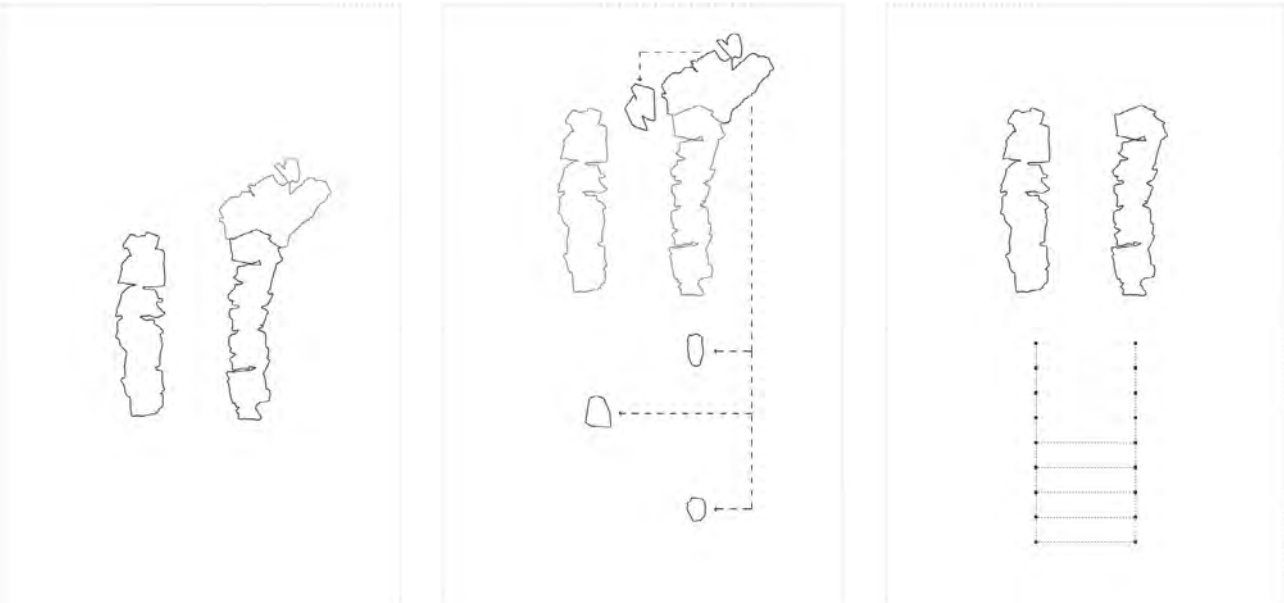


Figure 45. Possible reconfiguration of on-site material and existing space

Preserves the existing	Dictates the existing	Enhances the reconfiguration & adapts it to a function
<div>A. PRESERVATION OF EXISTING</div> <ul style="list-style-type: none">• Some existing elements are preserved in their original state to retain the inherent spatial qualities• Driven by a desire to minimize potential negative impacts on the space.• Reflects a respect for the Landscape <i>As Found</i>.• Supports the continuity of the historical and cultural heritage of the Stone Cutting landscape.• Upholds the integrity of the site by avoiding unnecessary alterations.	<div>B. RECONFIGURATION OF ON-SITE MATERIAL</div> <ul style="list-style-type: none">• On-site material is reconfigured to enhance spatial clarity within the landscape and space.• One-site material is repositioned to accommodate new functions, reflecting a strategy grounded in adaptive reuse.• Supports the preservation of historical and cultural heritage of the Stone Cutting landscape.• Serves as an effective tool for defining spatial organization.• Fosters an understanding of existing spatial relationships within the site	<div>C. INTEGRATION OF LOCAL MATERIAL RESOURCES</div> <ul style="list-style-type: none">• Helps configuring the altered landscape alongside on-site material• Contributes to the preservation of cultural and historical heritage of the Stone Coast.• Enhances the existing assemblage and its spatial qualities, while providing a base space for the function.• The use of local material resources such as a timber pillar and beam assemblage supports the creation of a functional and adaptive space• Establishes a link between the landscape, its functional use, and the architectural identity of the Stone Coast, not just the stone-cutting site

DESIGN STRATEGY

The design strategy explores a framework for engaging with existing spatial qualities within the landscape, emphasizing its inherent qualities while integrating the cultural and historical values embedded within. The design strategy contains three phases, *Preservation*, *Reconfiguration* and *Integration* which are all and further explained in the diagram displayed on the page to the left. Below, the design strategy is presented along with potential graphics, emphasizing the on-site limestone blocks, both as preservation and reconfiguration, as the primary material focus, but also displaying the possibilities with the integration of local material resources. These drawings serve as an introduction and an abstraction of the existing space serving as a base for the explorations.



A. Preservation B. Reconfiguration of on-site material C. Integration of local material resources



Diagram | Assemblage before reawakening

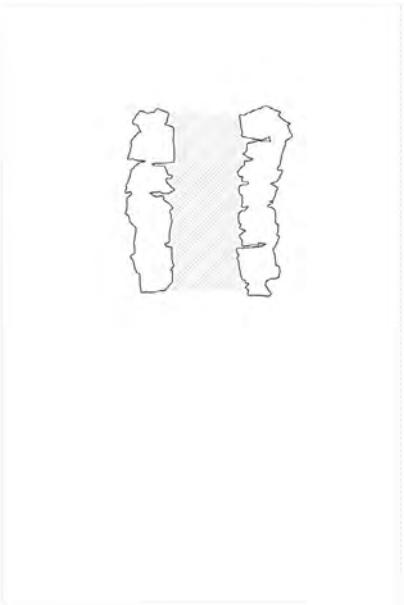


Diagram | Reconfigured assemblage

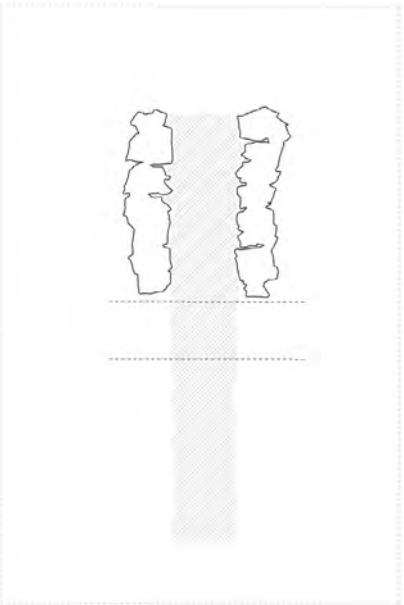
APPROACH

To emphasize the potential inherent off the existing assemblage and landscape, various approaches are explored as an essential tool for determining the appropriate level of intervention while preserving and working with the existing spatial qualities of the landscape. The first one, 1. Assemblage *on* Assemblage, works with the existing spatial qualities of the assemblage focusing on making interventions on the assemblage, putting focus on the existing. The second one, 2.

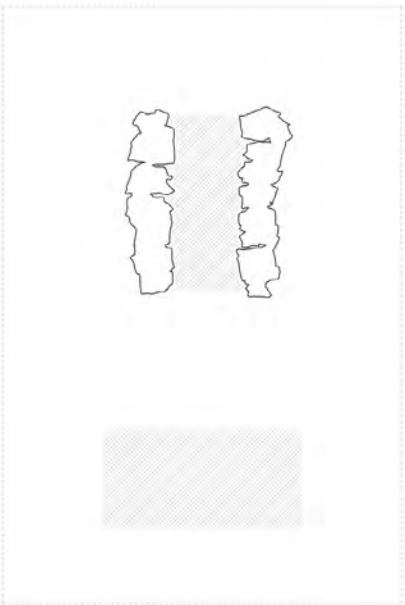
Assemblage *within* Assemblage, works with the existing qualities while extending and enhancing them in the direction of the assemblage, focusing on the existing while providing for a new space. The third one, 3. Assemblage *upon* Assemblage, works with the existing assemblage in a different manner. It translates the inherent qualities of the assemblage, constructing a new assemblage with the same qualities.



1. Assemblage *on* Assemblage
Working with the existing spatial qualities



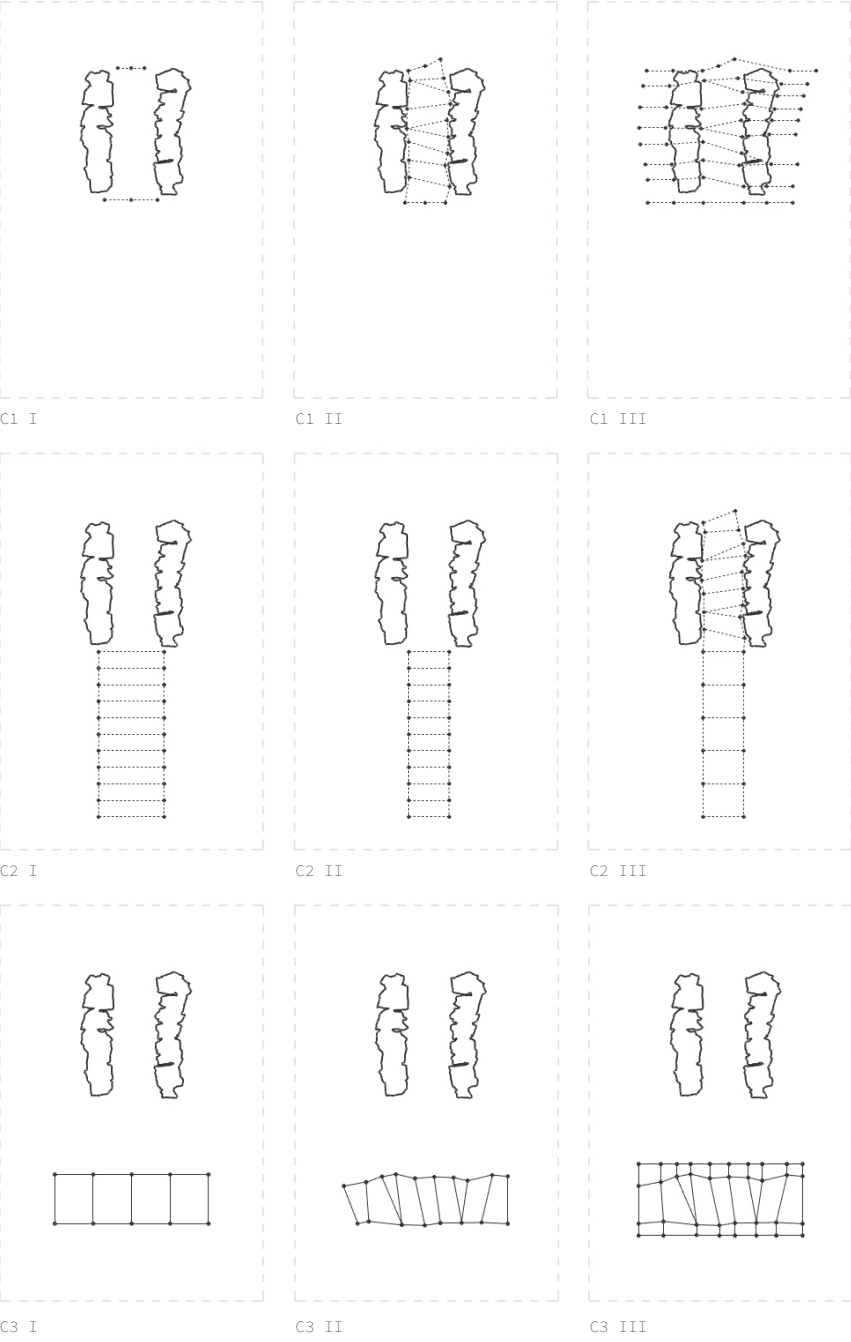
2. Assemblage *within* Assemblage
Extending and enhancing the existing spatial qualities



3. Assemblage *upon* Assemblage
Translating the existing spatial qualities



Above and left: Figure 48. Set of diagrams | Reconfiguration of on site material & Integration of local material resources in the three various approaches



DICTATING SPACE

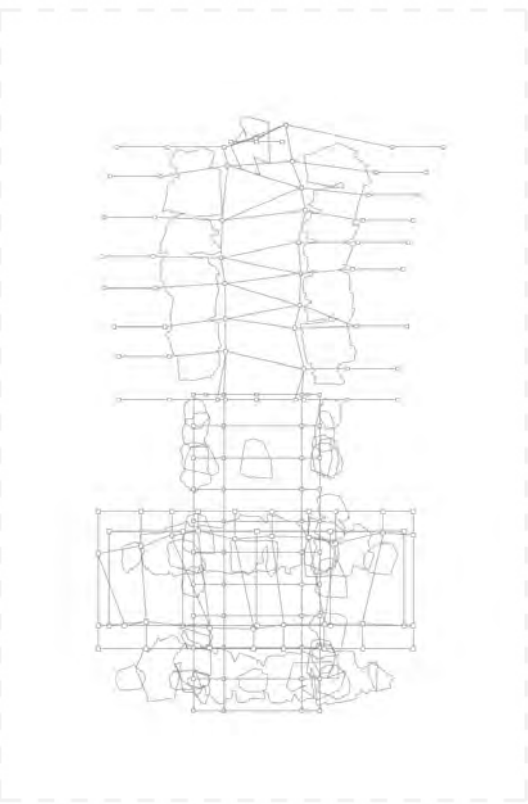
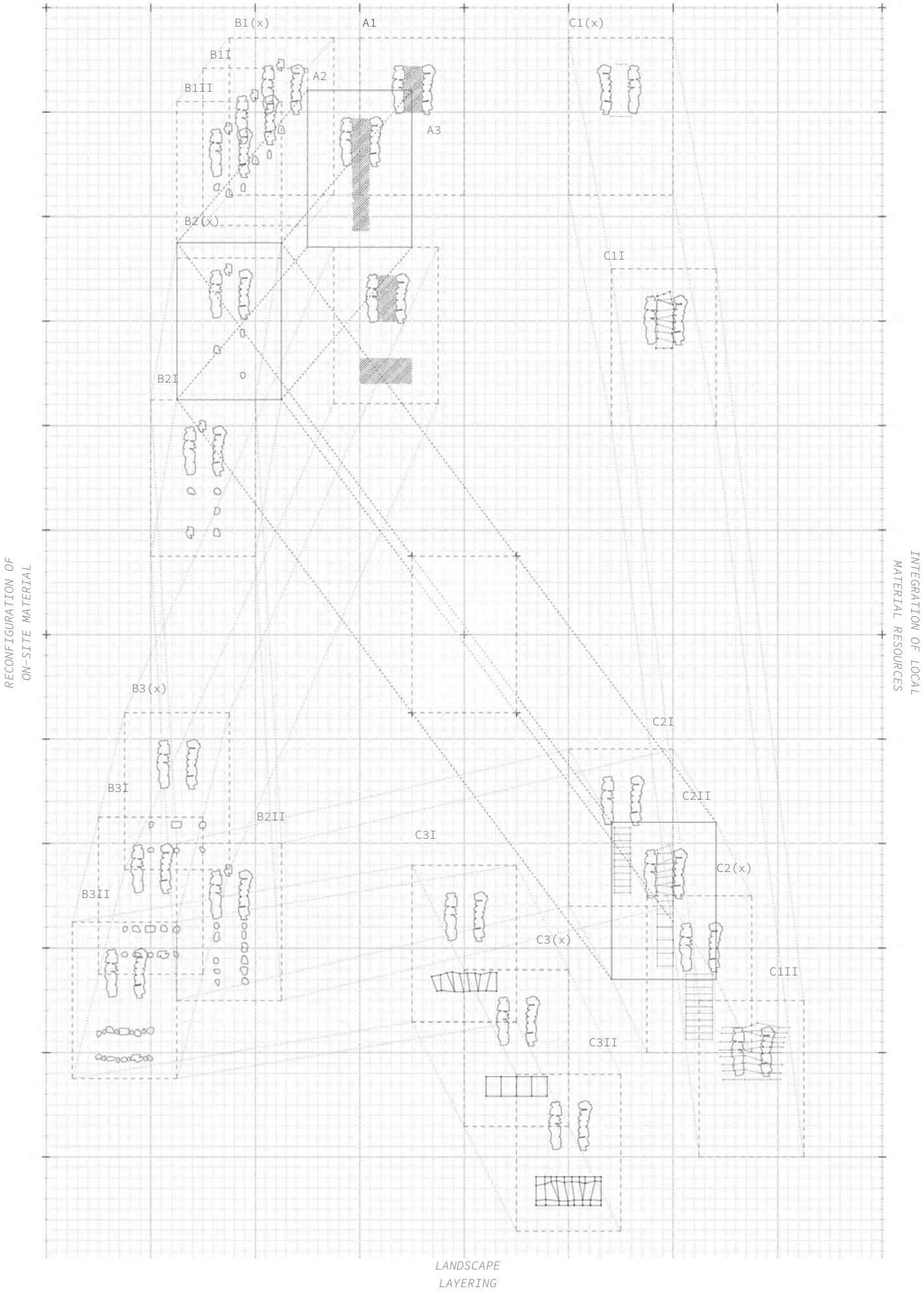
The approach of engaging with the landscape as found and its existing spatial qualities, alongside the strategic *Reconfiguration* and *Integration* of elements, serves as a method for spatial creation. In the set of drawings the *Reconfiguration* approach are displayed as blocks of limestone and *Integration* are displayed as columns, serving as exemplary elements of local material resources. The basic set of drawings explores and investigates the existing spatial context whilst in the different scenarios it works with, extends, enhances and translates the existing spatial qualities. The primary intentions guiding this inquiry are as follows:

- A. Preservation
- B. Reconfiguration
- C. Integration
1. Assemblage *on* context

Working with the existing spatial qualities
2. Assemblage *within* context

Extending and enhancing the existing spatial qualities
3. Assemblage *upon* context

Translate the existing spatial qualities



SHAPING SPACE

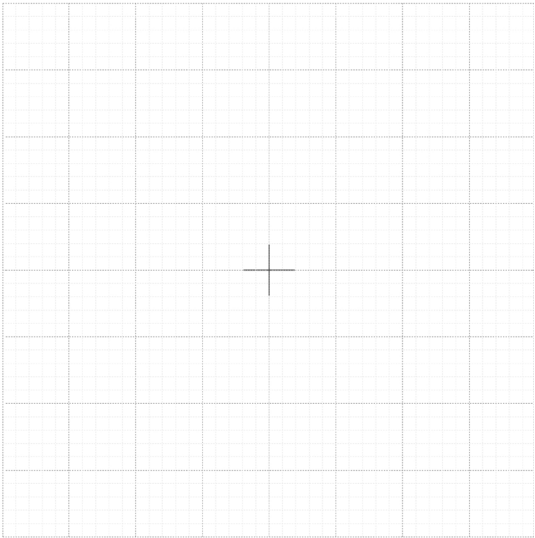
The explorations and various interventions are positioned in the diagram based on how they engage with and respond to the landscape. The horizontal axis reflects the conceptual range between landscape *As Found* and the Landscape as *Layered*. The layering aligns with the notion of the *Palimpsest*, where new layers are added to introduced to activate the space for future use. Interventions located closer to the end of the *Layered* axis involves the integration of local material resources that were not originally present on site. The result of this is that the assemblage added to the existing space is easy to separate from the existing assemblage since it will be clearly visible in the choices of material. This strategy tends to not be the right strategy in this landscape. here, the identity and spirit of the landscape is rooted in the material presence of limestone, and it becomes essential to allow the stone to play its important role even when introducing a new assemblage. Prioritizing the reconfiguration of the on-site material enables the intervention to foreground both the layered history of the place but also its cultural and spatial character.

The vertical axis captures the conceptual range between the reconfiguration of on-site material and the integration

of local material resources. This framework encourages a reflection on site specificity and the tension between preservation and transformation inherent in the landscape interventions. It also raises a inquiry into the role of the limestone itself, not only as a material that defines movement, rhythm and spatial boundaries, but also as a potential medium for connection new interventions to the cultural and historical heritage embedded within the landscape.

The conclusion drawn from this exploration is that to introduce a new function or an intervention in an abandoned landscape or space requires a sensitive approach that emphasise spatial qualities and site-specific connection, both spatially but also material wise. Establishing a relationship between the intervention and the cultural and historical context is essential. Working with material already present on site proves to be an effective method for uncovering the inherent spatial logic of the landscape, revealing existing movements, scale, sequences, borders, thresholds, responsiveness, vistas directions and the level of protection provided by the existing space. These are all qualities that can guide and inform new layers of use.

Left: Figure 49: Diagram showing the level of *Layering* contra the state of *As Found* and *Reconfiguration* of on site material contra *Integration* of local materials
Above: Figure 50. Overlay of all diagrammatic spatial explorations



REAWAKENING

The (3). *Reawakening* phase serves as a culmination off the studies and explorations conducted in the (1). *Mapping* and (2). *Exploration* phases. It builds upon the spatial explorations and theoretical framework previously established, positioning the chosen site as an experimental platform.

Rather than presenting the finalised design, the proposal should be considered and conceived as a result of the evolving process as the design is a result of how the site and landscape is perceived. This approach acknowledges that the perception and experience of each individual of space is unique, shaped by memory and cultural context. As such, the design proposal itself resists prescriptive form and instead embraces a fluid and flexible space, allowing

the architecture to grow, shift and adapt alongside the relationships of the community and space over time.

The proposed program aims to establish a space for gathering where the local community can meet, intended to be flexible and host various types of shared experiences. By speculation on the potential uses and interactions that could take place, the assemblages is not just a passive architectural feature, but serves as an active catalyst for community engagement. Through collaborative engagement the assemblage aspires to be part of the reawakening strategies on the site itself. The reawakening phase highlights the significance of an interventions that is both responsive and participatory.



Figure 51. Situation plan, reawakened landscape 1:2000

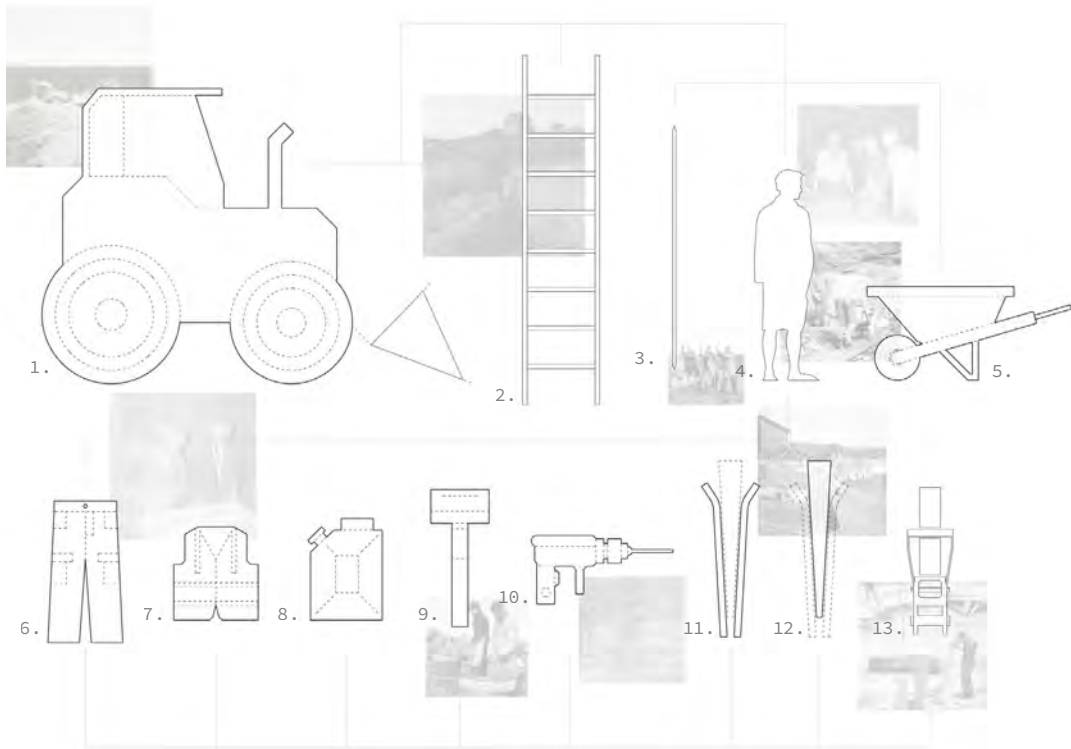


Figure 52. Tools needed for rearrangement and reconfiguration as part of reawakening of landscape

PROCESS & TOOLS

The rearrangement of the limestone on site requires the local community to come together, making the activity more than just a physical process, since it calls for active participation amongst the local community. The project will act as a catalysis bringing people together to work for a collective goal. Therefore it will act as a place to gather already when the process of putting the assemblages together starts. Collectively working towards a goal creates a sense of belonging and will actively tie and create a relationship between the people working with the assemblage and the place. In this way the landscape is reawakened from the very first start the act of rearrangement starts.

- 1. LOADER
- 2. LADDER
- 3. STEEL PIPE
- 4. MAN POWER
- 5. WHEELBARROW
- 6. HIGH-VISIBILITY PANTS
- 7. HIGH-VISIBILITY VEST
- 8. GREASE
- 9. SLEDGE HAMMER
- 10. IMPACT DRILL MACHINE
- 11. STONE WEDGE
- 12. CRACK WEDGE
- 13. TENSION STRAPS

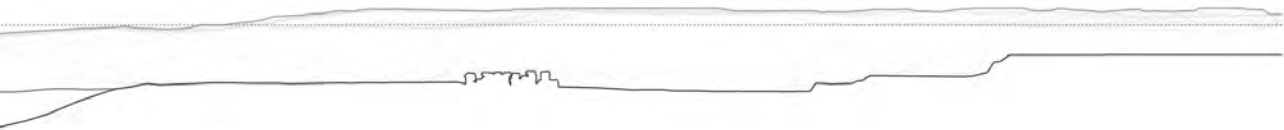


Figure 53. Before reawakening, section A - A

1:2000

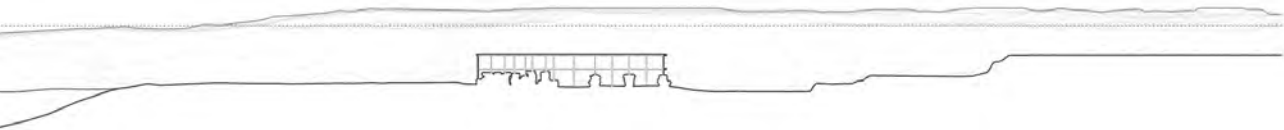


Figure 54. Spatial reawakening, section D - D

1:2000



Figure 56. Connection between existing assemblage and added intervention



Figure 55. Connection between on-site material & integration of local material

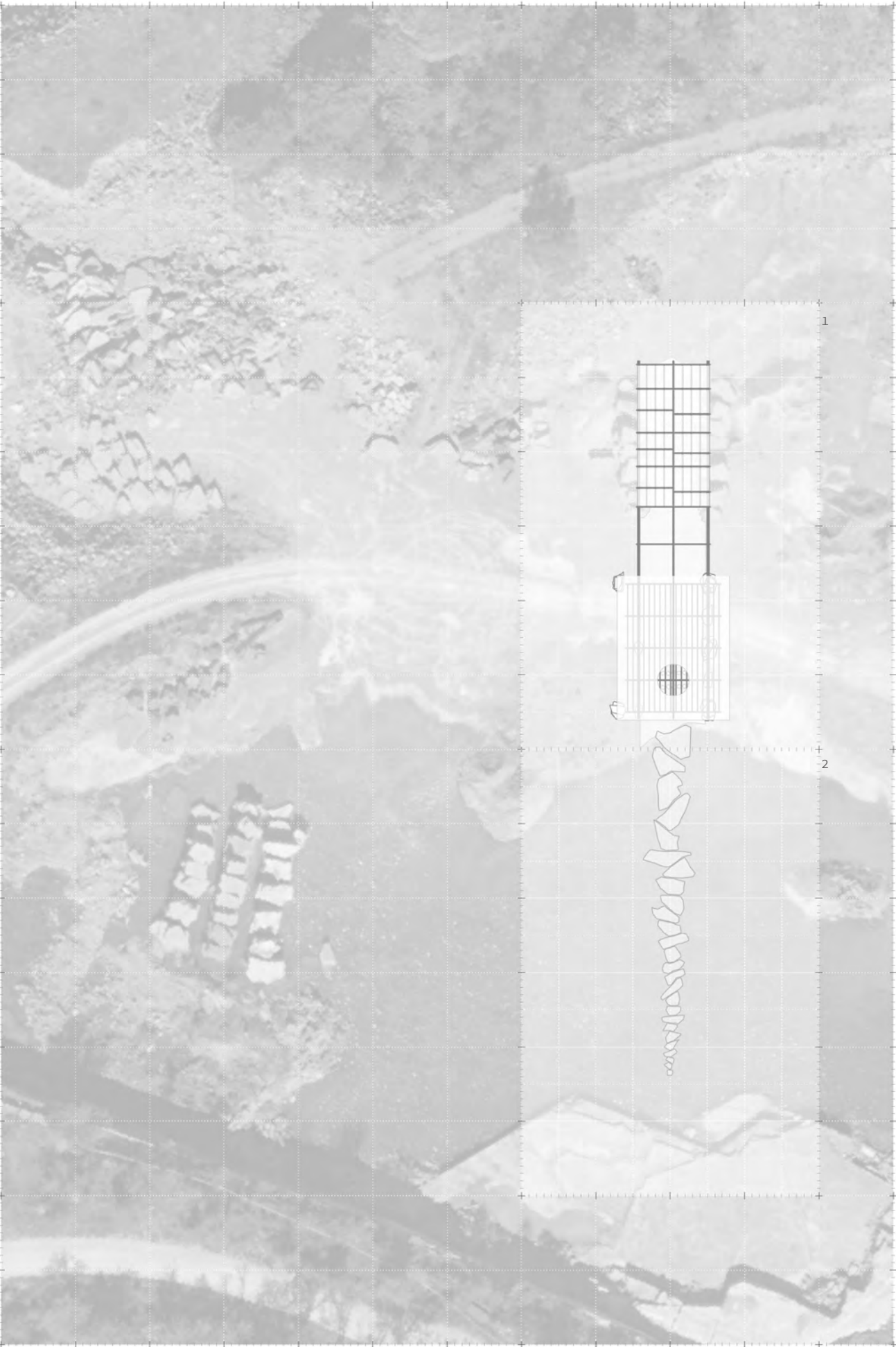


Figure 57. Situation plan with introduced intervention

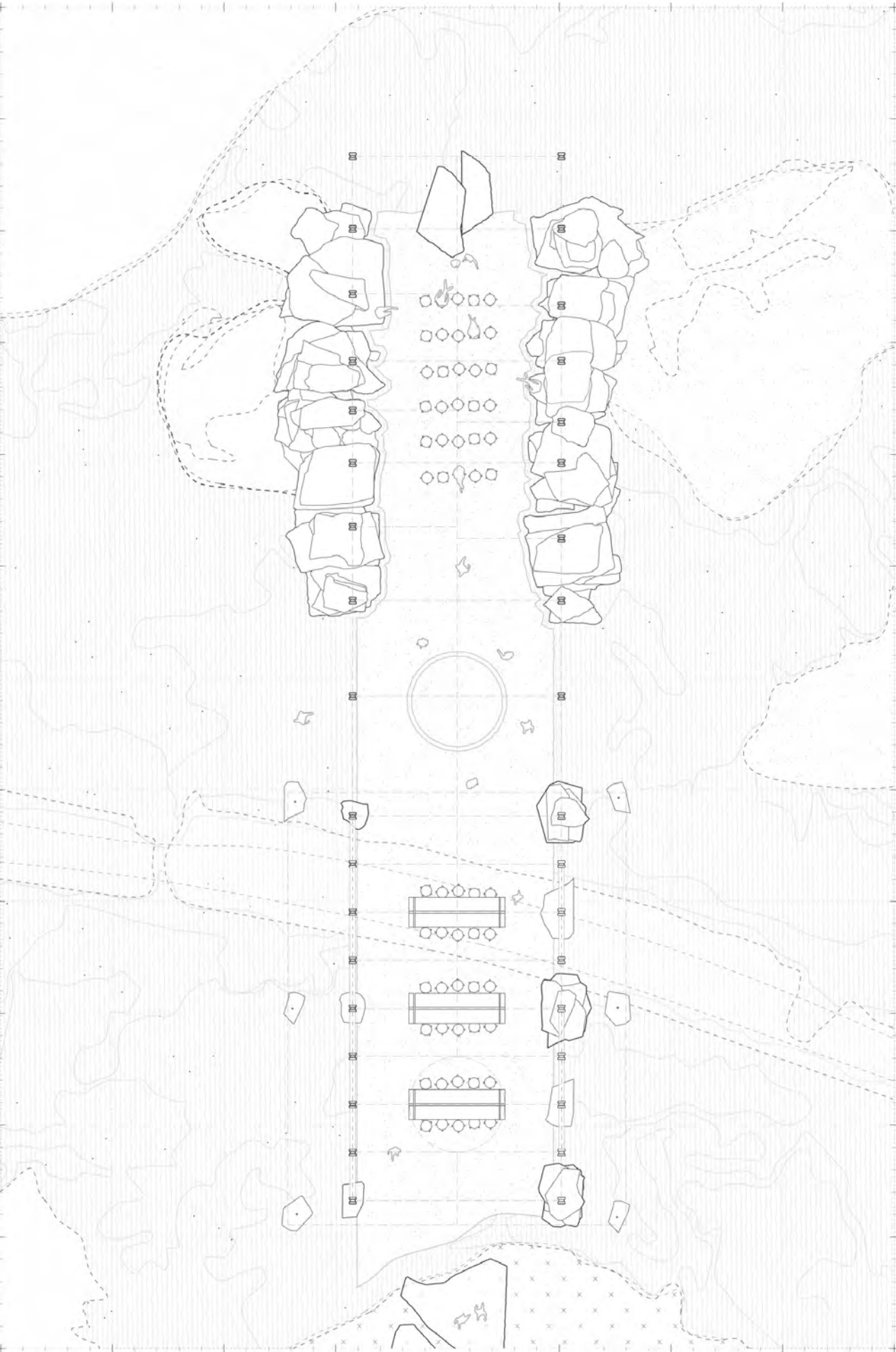


Figure 58: Situation plan with introduced intervention

1:250

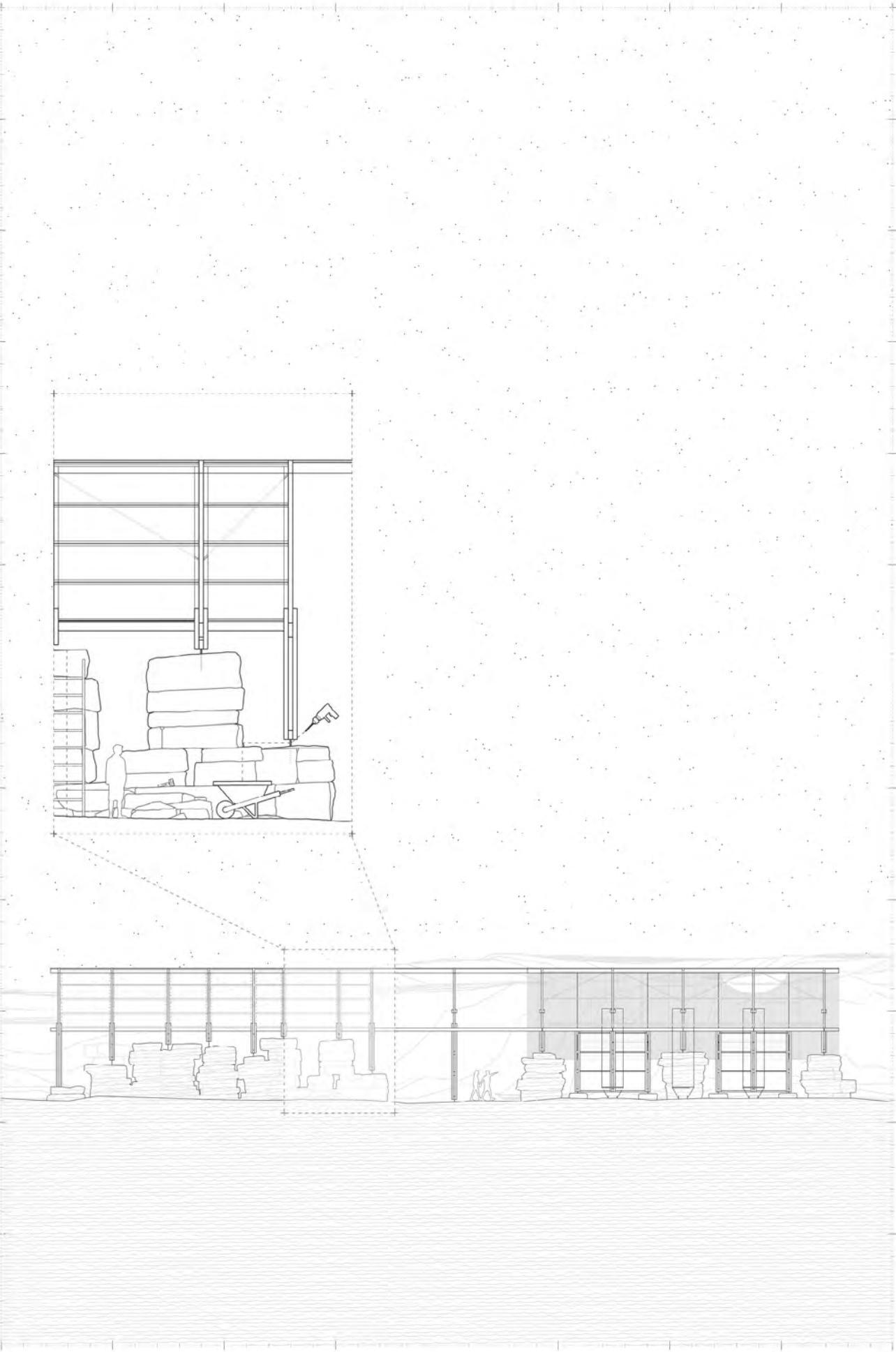


Figure 59: Section E - E

1:300

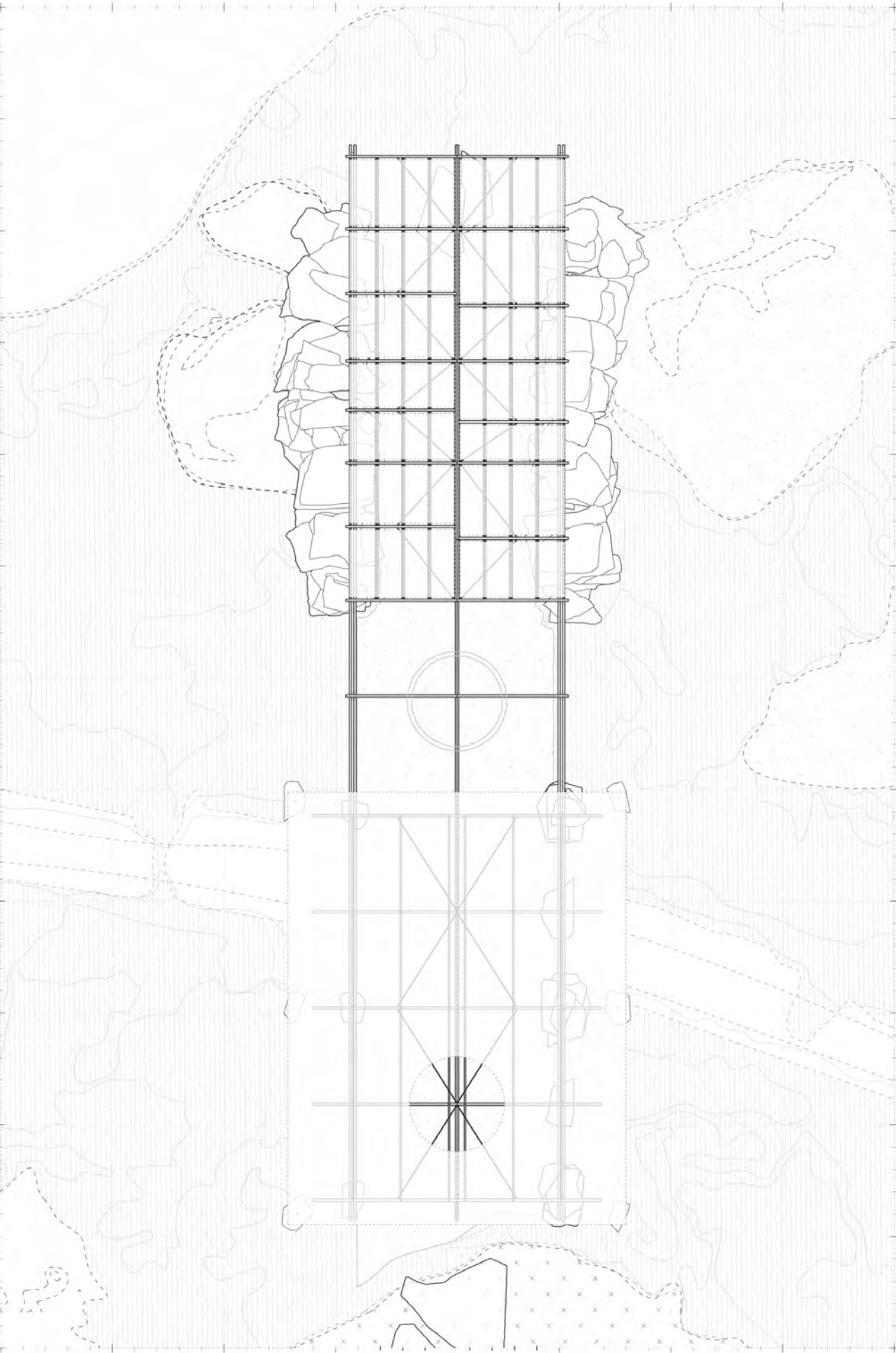


Figure 60. Roof plan with introduced intervention

1:250



Figure 61 Permeable protection



Figure 62 Non-permeable protection

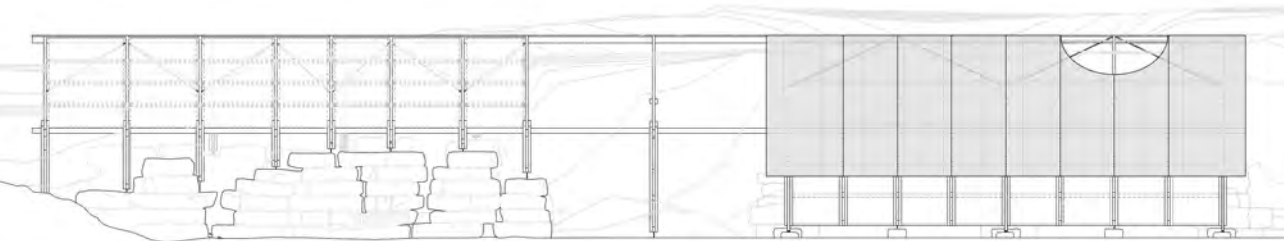


Figure 63. Facade elevation 1:300



Figure 64. Scale and sequence of assemblage

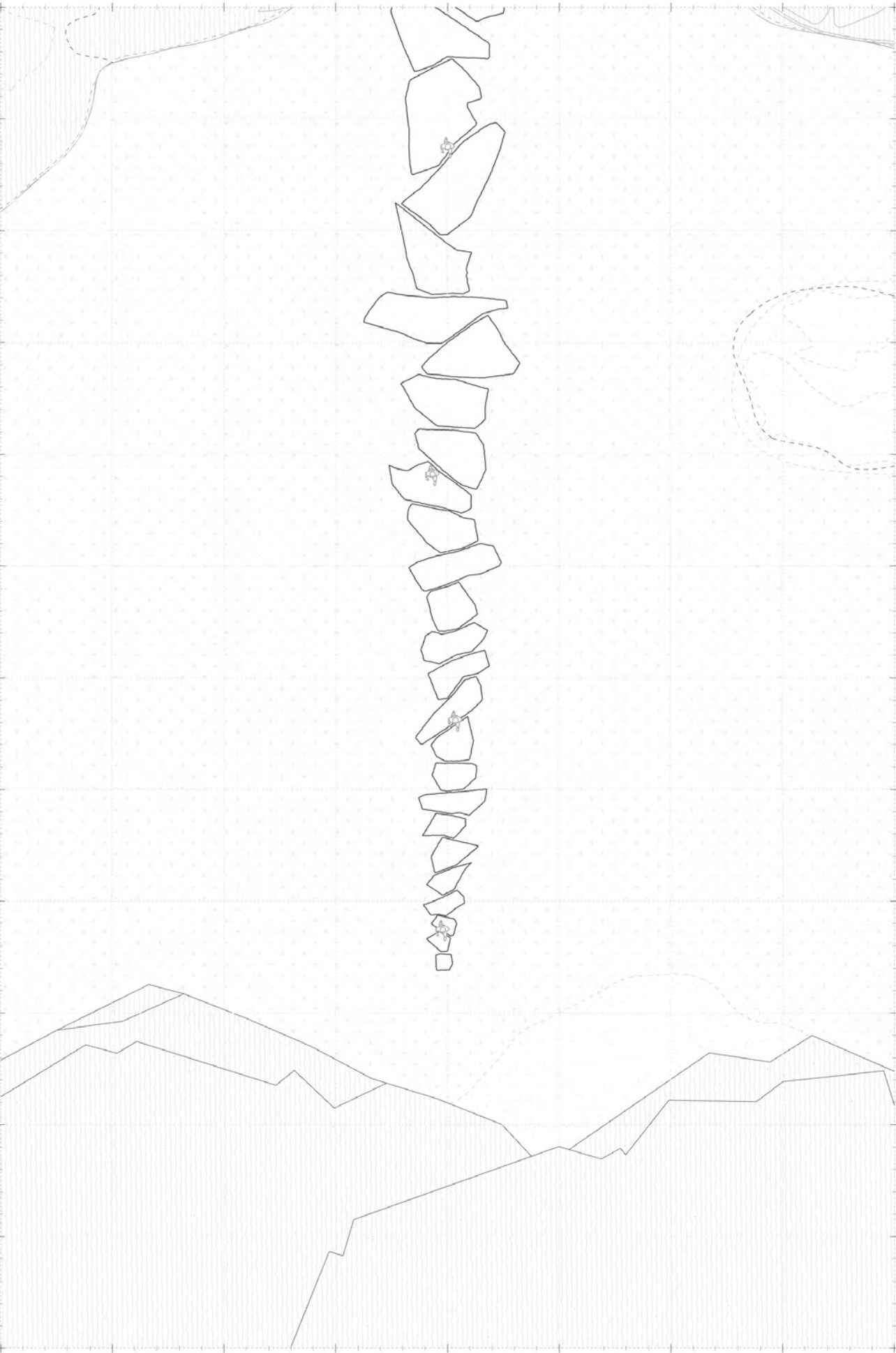


Figure 66. Roof plan of introduced intervention 1:250



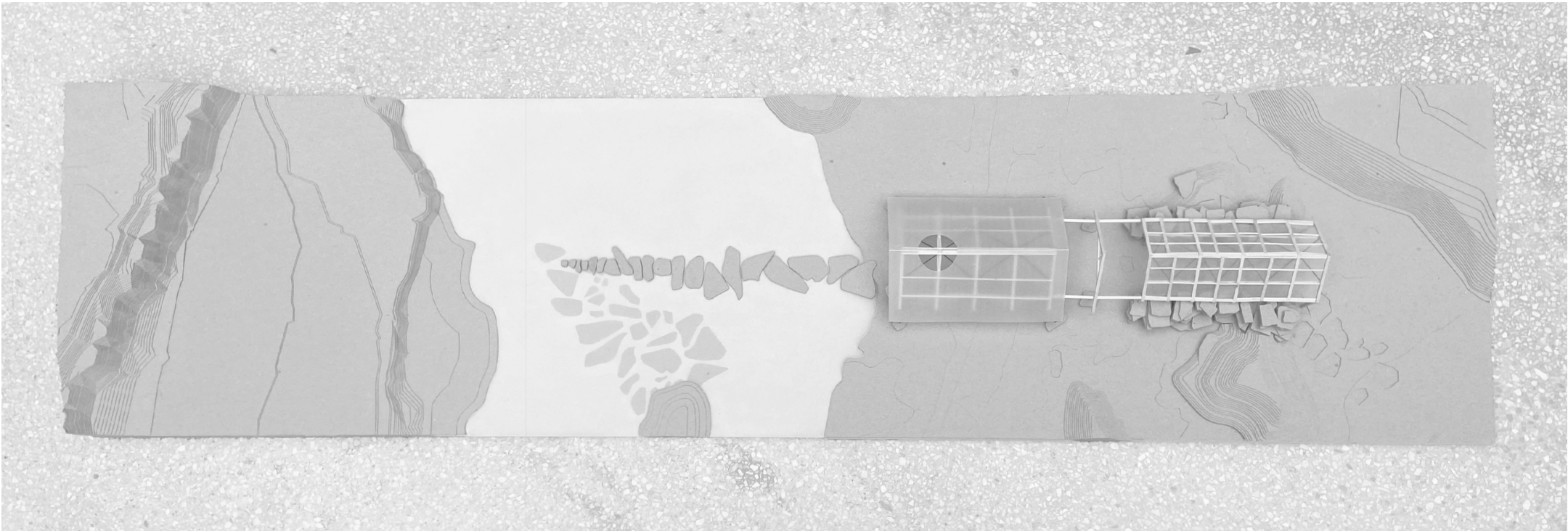
Figure 67. Responsive pathway stone



Figure 68. Pathway stone during rainfall



Figure 69. Submerged pathway after rainfall



REFLECTION

The thesis explores how rural abandoned landscapes and space can be reawakened by building with and upon their existing spatial qualities and characteristics, using the stone-cutting site of Horns Udde as a representative case study. Through the process various approaches have been explored, with a focus on enhancing the inherent spatial character of the site while highlighting its cultural heritage and historical significance.

The proposal reflects on an approach on how to reawake a landscape by allowing the past guide and its spatial creations guide the interventions. It builds upon and advocates for architectural interventions that is respectfully integrated in landscape, not only in terms of spatial qualities but also in dialogue with the architectural heritage of the place. By working with the rearrangements of on-site material and reconfigurations of local material resources, the project introduces new layers and a new spatial expression that helps to secure the future of the landscape. Rather than dominating the site, the reawakening strategies tries to integrate the space within the existing qualities and cultural and historical context. It responds to the character and agency of the landscape, allowing the inherited conditions to shape the design process.

Above, Figure 70. Physical model 1:100

The act of rearranging the on-site material proved to be a valuable approach in the process. By utilizing what is already present within the landscape, it became possible to shape the space in a way that enhanced and created spatial clarity within the context of the existing assemblage. This process not only emphasized the inherent qualities of the site but also sparked a deeper reflection on the potential of minimal interventions in architecture. It highlights the value of subtle explorations and interventions of an existing landscape can bring an significant clarity, allowing space to reveal its architectural potential and lead to a profound changes in the was space is experience and understood.

While the strategy of working with rearrangements of on-site material as a strategy to define spatial qualities was valuable in understanding the potential needs of the landscape and space, an crucial step in the process was adapting the space to serve a function. Drawing inspiration from the past, a place for gathering was chosen as the intended function, serving as a space for celebrations and community engagement. The introduction of a function into the space made it clearer that the degree of borders and enclosure became significant. The reawakening of the space, initially defined by the reconfigurations of the on-site materials,

was achieved through the integration of local resources, creating a functional space that is more enclosed than the space created with the reconfiguration of the on-site material. The chosen material for the integration of local resources was wood, due to its historical connection to the architectural heritage of The Stone Coast, where it has traditionally been used alongside limestone. The integration of local material resources not only hours the history and heritage but also ensures its construction for the rural community, enabling them to come together and actively contribute in its construction. This also shapes the perception of the space creating, fostering a sense of belonging and connection.

Through the process, a deeper understanding of spatial qualities was attained. The ability to analyse existing spatial conditions while maintaining an open perspective on what constitutes valuable built assemblages expands the conceptual framework of space and fosters a more accessible and inclusive approach to architectural interventions. By recognizing that assemblages are not isolated entities, but part of a larger evolving narrative, the process allows for a broader conceptual framework of space. This understanding fosters a more inclusive approach to architectural interventions, encouraging reawakening strategies that are not only responsive to

the immediate landscape, but also respectful to the past, adaptable to the present and open for further reawakening interventions.

As the thesis process unfolded, it became apparent that we are surrounded by landscapes and spaces that are overlooked and forgotten, both in urban and rural context. These landscapes are often neglected despite their potential spatial, cultural and historical significance. Recognizing these spaces and understanding their intrinsic qualities is essential for shaping space we inhabit and for reconnecting with our past.

To conclude, as architects, we must learn to collaborate with landscapes and space rather than trying to control them. We should create spaces where the landscape and its assemblages can guide and shape the process. The materials and spaces we work with are never neutral, they carry histories, relationships and futures within them. To understand that we are not separated from the landscapes and spaces we inhabit, but rather intertwined with them across time, both in the present, the past and the future, is a realization that will transform our approach to design, transform, preserve and reawake.

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EXHIBITIONS

Smithson, A. & Smithson P. (1953). Parallel of Life and Art.

IMAGES

Figure 1: Kalmar Läns museum. (2017). The Stone Coast on Öland shaped by activities from the past. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021017107092/skurkvarn-i-djupvik> [250205].

Figure 6: Kalmar Läns Museum. (2017). Stone cutting site in 1906, Degerhamn, Öland [Photography]. Digitalt museum, Kalmar Läns museum. [250205].

Figure 7: Bernving, Allan. (2016). The landscape of a stone-cutting site with its polishing mills. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021016547812/stenhuggeriet-i-gillberga> [241017].

Figure 8: Kalmar Läns Museum. (2017). Men extracting limestone from the bedrock in a stone cutting site. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021017093940/stenbrott-i-horn-oland> [241017].

Figure 9. Adrià Goula. (2020). Landscape Adaptation Jorba Castle [Photography]. <https://carlesenrich.com/projects/landscape-adaptation-of-the-walled-enclosure-and-chapel-of-jorba-castle/>. [25513].

Figure 10. Dale Wiebe. (n.d.). [Drawing]. <https://www.luiscallejas.com/filter/research/OSLO-Shapes-of-the-forest>. [25513].

Figure 11. Snøhetta. (n.d.). [Photography]. <https://old.snohetta.com/projects/606-traelvikosen-scenic-route>. [25513].

Figure 12. Richard Long. (1976). [Photography]. <https://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-p07149>. [25513].

Figure 19: Allan Bernving. (2016). Svea Johnsson with her fishing nets in 1961. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021016548084/svea-johnsson-i-bredsattr> [241011].

Figure 18: Kalmar Läns Museum. (2018). August Persson performs harrowing with oxen followed by sowing in 1938. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021017450368/harvning-med-oxar-och-efterfoljande-sadd> [241011].

Figure 19: Kalmar Läns Museum. (2017). The men chiselling in 1899. [Photography]. Digitalt museum, Kalmar Läns museum. <https://digitaltmuseum.se/021017098303/stenbrottet-vid-hallnas-berg-mannen-ar-sysselsatta-med-att-hugga-sma-rannor> [241011].

Figure 23, 33, 51, : Lantmäteriet. (2017). Satellite image. [Photography]. Min karta, Lantmäteriet. <https://minkarta.lantmateriet.se/> [241022].

AI

• Some images have been edited using AI, however, only images originally created by me were modified. AI was employed, for example, in collages and renderings where the photogrammetry was incomplete or of insufficient quality.

• AI has been utilized as a tool for generating inspiration in the formulation of paragraph titles. By suggesting variations in tone, phrasing or framing, it supported the creative process without determining the final choices, which remained curated by the author.

