REWRITING THE SCRIPT

On How to Approach Adaptive Reuse of Culturally Significant Buildings Through the Transformation of an Obsolete Elementary School into Housing

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Department of Architecture & Civil Engineering

2026

Examiner: Daniel Norell, Supervisor: Sara Olsson

CHALMERS
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On How to Approach Adaptive Reuse of a Culturally Significant Building
Through the Transformation of an Obsolete Elementary School into Housing

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Department of Architecture & Civil Engineering
Architectural Experimentation

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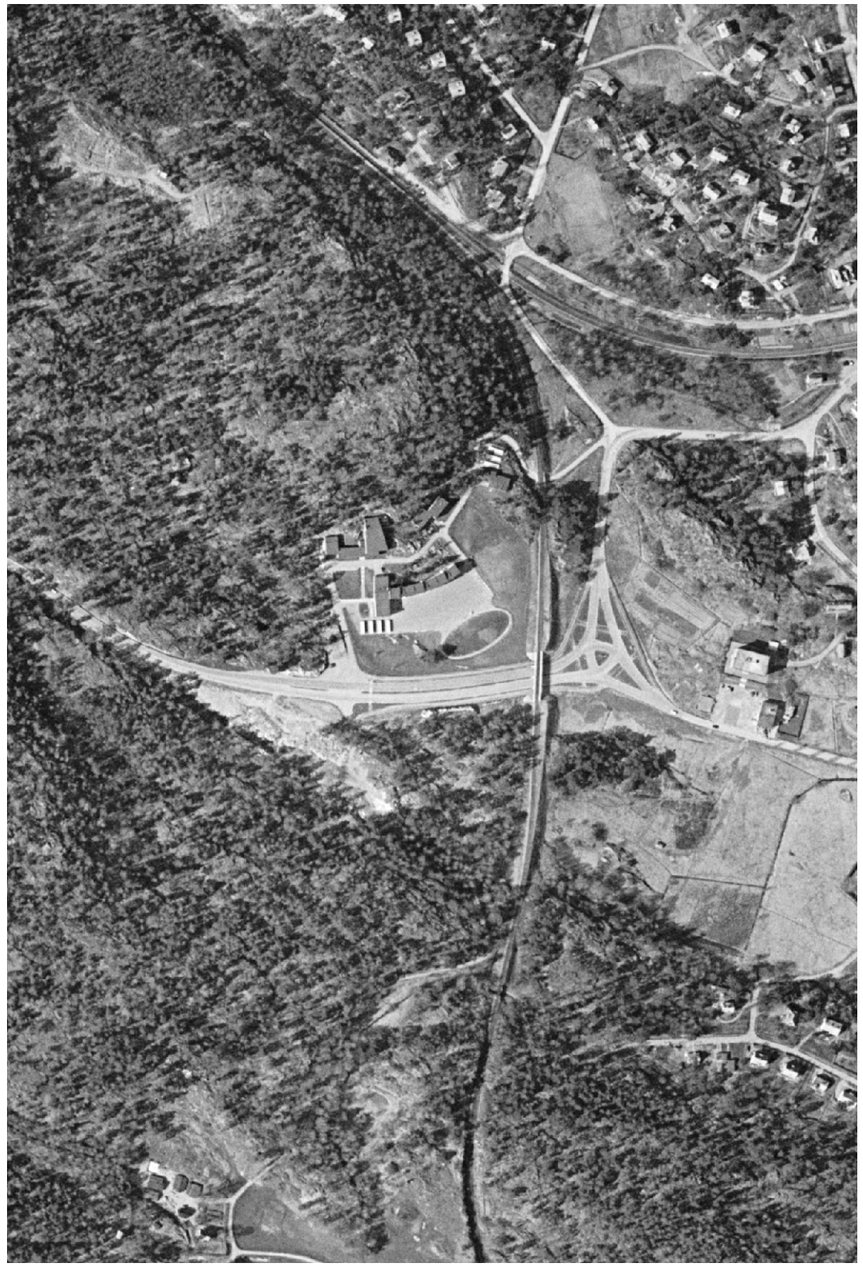
MOSAIC, ALF TEN SIETHOF

FIG. 01



AERIAL PHOTO, 1960 FIG. 02

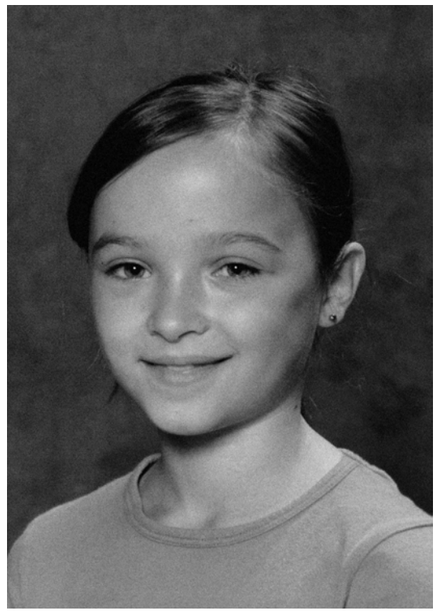
In recent years, the closure of elementary schools has become increasingly prevalent in Sweden. Establishing a discourse on what should happen with the new multitude of obsolete buildings that have gone from functioning to vacant. Societal changes change how we use buildings, which buildings are needed, and which are not, and it is often complicated to adapt existing structures to societal needs; however, in an age defined by the climate crisis and resource scarcity, adaptive reuse is no longer one option but an ethical imperative.

This thesis investigates how respect for buildings with cultural significance can be balanced with the need for transformation through the adaptive reuse of an obsolete elementary school into housing, assuming the building will not return to its original educational function. The School complex in question, Igelboda Skola, located in Nacka, Stockholm, was shut down in June 2025 and has since been completely emptied.

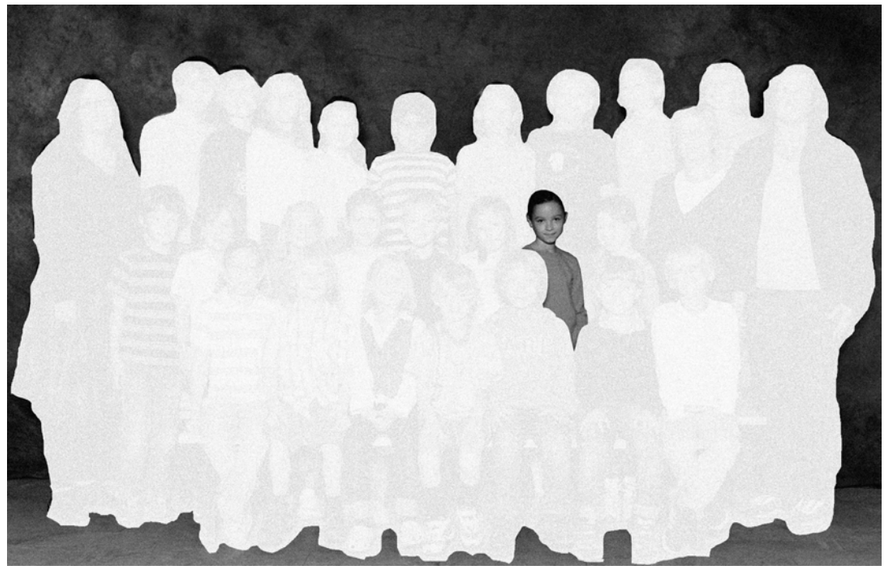
The methods used involve literature studies on preservation, adaptive reuse, and change of buildings over time. Preservation ideology was used to formulate a design manifesto that aims to care for the heritage values within the buildings, while the adaptive reuse discourse was used to identify strategies for the transformation. This resulted in adopting the methods of restoring, reusing, reinventing, and readjusting. In addition, archival material was studied, and the building was documented through photography during multiple site visits, including one extensive visit within the main building.

The project demonstrates how adaptive reuse can be applied in a hypothetical transformation of Igelboda Skola. It seeks a balanced approach that preserves the existing fabric and cares for its historical layers, while implementing the architectural interventions necessary to achieve a functional programmatic transformation. It showcases one approach to reimagine obsolete architecture through aesthetic care and contextual sensitivity.

Overall, this research suggests that buildings are dynamic, shaped by time, use, and change, and that there's inherent value in this reality. As an increasing number of buildings face obsolescence, architectural practices must refine their methodologies in order to articulate a defensible position against unnecessary demolition. This project contributes with one example on how to translate an existing architectural language by listening to it and re-writing it.



STUDENT PORTRAIT 2007 FIG. 03



CLASS PORTRAIT 2007 FIG. 04

Education

Sep 2024 - Jun 2026

Master of Science in Architecture and Urban Design at Chalmers Technical University, Gothenburg, SE

Okt 2019 -Sep 2022

Bachelor of Science in Architectural Design at Politecnico di Milano, IT

Work Experience

Sep 2023 - Sep 2024

Internship at Diener & Diener Architekten in Basel, CH

Sep 2022 - Sep 2023

Internship at Andreas Martin-Löf Arkitekter in Stockholm, SE

Sep 2021 - Dec 2021

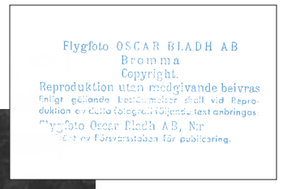
Part time Internship at AlbagHuba in Milan, IT

–

Sep 2006 - Jun 2012

Attended Pre- Elementary- and Middle School in Igelboda Skola and Igelboda Skola Montessori

VIEW FROM THE HISTORICAL MAIN ROAD ACCESS FIG. 05



PICTURE STAMP
FIG. 06

AERIAL PHOTOGRAPHY OF IGELBODA SKOLA FIG. 07

The project in this thesis aims to establish a written and graphic dialogue between two interconnected fields within architectural theory and practice: preservation and transformation. Controversies arise when the two are combined in a study on adaptive reuse. This thesis seeks to pinpoint this middle ground by standing on the threshold between them and examining the existing imbalances in theory and reality. This is done through proposing the adaptive reuse of an obsolete elementary school into housing.

The case study in this thesis, the elementary school campus: Igelboda Skola, is located in the suburban outskirts of Stockholm, Sweden. The architecture is the result of a 1951 architectural competition (Byggmästaren, 1951) and features a strong character with many carefully crafted details. Its design enriches its heritage value and supports the idea of its preservation. However, as the school complex now stands empty, interest arises in a functional transformation to keep the buildings in use. This study seeks to answer the following research question: How can we rethink built cultural heritage to meet the challenges of transformation without losing the architecture's authenticity? How do we navigate the delicate balance between respecting the existing context and introducing new uses?

This thesis assumes that Igelboda Skola will not resume hosting a school program and therefore classifies the school as fully functionally obsolete. This conclusion relies on Nacka Kommun's statement: "According to the population forecast, the number of children in Fisksätra/Saltsjöbaden will decrease until 2040" (Nacka kommun, 2025a), which was cited to support closing the school campus.

The first chapter of this research aims to describe Igelboda Skola from an architectural and historical point of view. It covers the context and history of the suburb in which the school complex is located, the main functions and floor plans of each building within the campus area, their spatial and architectural characteristics, as well as in which state the buildings are in today.

The second chapter examines preservation theory and the methods preservationists use when handling a building of cultural significance. Igelboda Skola is not a national or regional "cultural heritage," even though it can be argued to own that level of quality. The chapter then transitions into a theoretical discussion of transformation, its relevance, and the contemporary methods and strategies used in the field of adaptive reuse. It ends with a manifesto that establishes a design framework for the adaptive reuse project, grounded in preservation theory, and sets out four strategies for the aesthetic treatment of the design, which is grounded in transformation practice methods. These are perceived as one possible strategy for working with the existing architecture in the new design; many other roads could also be followed.

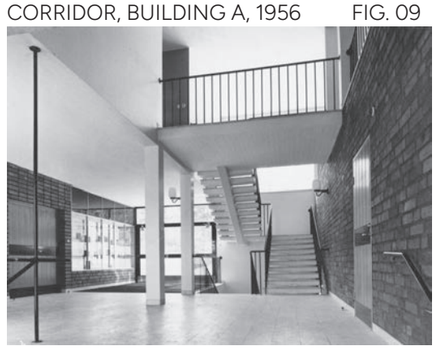
The thesis concludes with an adaptive reuse project proposal that relies on the manifesto and strategies formulated in the earlier chapter, as the potential for the campus is discussed in relation to the theory, and the main building on campus is transformed into housing. The thesis, hence, suggests what standing at the threshold could mean for Igelboda Skola.

How can we rethink cultural heritage to meet the challenges of transformation without losing the architecture's value?

How do we navigate the delicate balance between respecting the existing context and introducing new uses?

How adaptable are the existing buildings studied in the thesis to a new function, and what are the architectural implications of such a transformation?

CORRIDOR, BUILDING A, 1956 FIG. 09



ENTRANCE, BUILDING A, 1956 FIG. 11

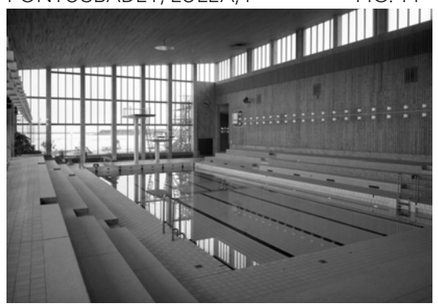
LIBRARY DISPLAY, 1956 FIG. 13

LIBRARY I, BUILDING A, 1956 FIG. 08

LIBRARY II, BUILDING A, 1956 FIG. 10

ENTRANCE II, BUILDING A, 1956 FIG. 12

PONTUSBADET, LULEÅ, I FIG. 14



PONTUSBADET, LULEÅ, II FIG. 15

Same doors can be found in Igelboda Skola

PONTUSBADET, LULEÅ, III FIG. 16

Same tiles

PONTUSBADET, LULEÅ, IV FIG. 17

The architect Torgny Lars-Fabian Gynnerstedt won the competition for a new school development in Saltsjöbaden in 1952. Igelboda was one of his first commissions. Gynnerstedt later went on to develop the design for numerous schools together with Bengt Ågren and Jan Ericsson through the architecture firm EGÅ.

Some developments he, and they have designed together are:
- Skinnskattebergs folkhögskola, 1959
- Bergshamraskolan, Solna, 1959
- Ribbyskolan, Västerhaninge, 1960
- Extension of Tattby Gymnasium, Saltsjöbaden, 1962
- Trojenborgsskolan, Skänninge, 1964
- Nytorpsskolan, Västerhaninge, 1966
- Tibble Gymnasium, Täby, 1968-70
- Ljungbackaskolan, Lidingö, 1973
- Vårbyskolan, Huddinge, 1973

As well as other architectural typologies:
- Pontusbadet, Luleå, 1957
- Community centre, Gamlestaden, Göteborg, 1956-58
- Husby Centrum, Stockholm, 1975
- Kista Centrum, Stockholm, 1979

The architect has a long history of projects. When looking at some of them, one can find a strong resemblance in his choices of design (see fig. 14 - fig. 17), through materials, aesthetics, and the language of form, that relate to each architectural epoch in which the project was designed. Igelboda Skola is a significant contribution to the heritage of school buildings in suburban regions and to the Swedish functionalist architectural heritage, the main architectural movement of the 1950s.

Igelboda 53:1

Igelboda Skola,
Vinterbrinksvägen 4,
Saltsjöbaden, Stockholm.

Igelboda Skola was inaugurated in 1956 (DigitaltMuseum, 2023). Since then, it has served as one of three main elementary schools in Saltsjöbaden, Stockholm (Nacka kommun, 2025b). The area is located approximately 15 kilometers southeast of Stockholm's city center, thus, it is not difficult to reach the inner city from its position, and vice versa. The school, however, is very dependent on the local community to remain in operation, as visitors rarely travel to the area for the need of everyday functions, such as schools. The school building is situated adjacent to the highway leading to the suburban region. Placed tactically in between the local railway, Saltsjöbanan, and the main highway, Saltsjöbadsleden, reaching into the suburb (see fig. 20). The whole suburban community of Saltsjöbaden passes by it on the way to the local center, or when leaving and arriving at the suburb.

Initially, the school stood alone in a forest landscape (see fig. 2); however, when the local center was constructed on the opposite side of the highway in 1968, and new residential developments appeared, it was no longer so alone. The modern node of the suburb grew around it. The property, due to its character and architecture, remains of great significance within the local context and serves as a strong visual landmark in its surroundings.

Saltsjöbaden was established in 1890 by the businessmen Knut August Wallenberg and Ernest Thiel, who sought to create an exclusive villa and seaside resort on the Baltic coast. Aimed for the bourgeois people living in Stockholm who wanted to get a break from the crowded ambiance of Stockholm at a time when the population in the city tripled (Fällström, Lenander, 1992, p.9). In 1891, a railway extending from within the city to the suburb began construction (ibid., p. 12). Shortly after, villas were introduced around the end station of the railway line together with an outdoor bathing facility and the Grand Hotel. The first master plan was drawn by Hugo Rahm (ibid., p. 13), and the redeveloped version, published in 1912, was drawn by Per-Olof Hallman (Strandman, 1970, p. 11), who used principles derived from the idea of “the garden city” in his property organization of the suburb.

The area is a former smaller municipality, “köping”, founded in 1909 (ibid., p. 23). In 1971, it transitioned to become part of Nacka municipality, today Sweden's 15th-largest municipality by population (Statistiska centralbyrån, 2025a), which it is also currently under (see fig. 18). The historical area of Saltsjöbaden mainly hosts private villas and small-scale residential complexes, and currently has 10,462 inhabitants (Statistiska centralbyrån, 2025b). However, today, the urban area also includes the million housing program of Fisksätra, developed in the 1970s, which is Sweden’s most densely populated district, with 8156 inhabitants (Nacka Kommun, 2026).

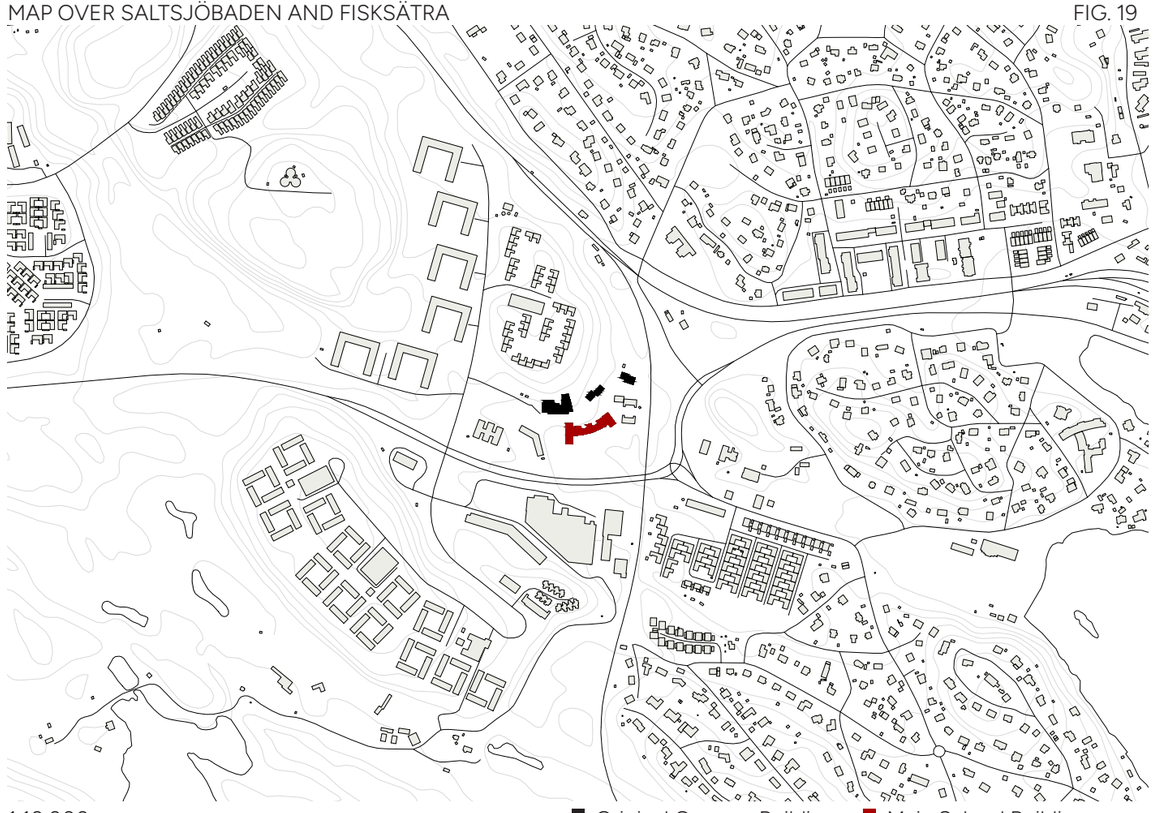
Igelboda, with its location, can thus be found at the intersection of a very bourgeois villa suburb and one of Stockholm's million-housing-program areas, which has had, and still shows signs of, societal segregation troubles.

I. Nacka II. Boo III. Saltsjöbaden
1:75.000
MAP OVER NACKA MUNICIPALITY

FIG. 18

1:50.000 I. Fisksätra II. Saltsjöbaden

MAP OVER SALTSJÖBADEN AND FISKSÄTRA FIG. 19



1:10.000

MAP OVER ADJECENT AREA OF IGELBODA SKOLA FIG. 20

1:1000

SITUATION PLAN WITH GROUND FLOORS FIG. 21

The campus hosts four buildings built in 1956, designated as A, B, C, and E (see fig. 21). The initial plan for the area seems to have also included one volume D and F (visible in one situation plan within the municipal archival material); these were most likely never built (based on other archival drawings and aerial photographs from 1960). Within the plot, there are also two one-floor pavilions, built in 2001/2002, which used to host a lower elementary school. These are excluded from the scope of the thesis; however, likewise, most of the buildings on campus are today fully empty.

To describe the buildings' character, the themes' function and volumetry, and spatial character will be addressed, as well as the overall material quality of the buildings on campus.

Building A:
The Main Building (A1, A2, and A3)

Function and volumetry

The main building was originally designed as two volumes. Volume A1, and A2.

Volume A1 originally included space for technical functions (mainly heating), a small school gym, a library, a science lab, the headmaster's office, a school nurse's clinic, teacher offices, and archive and storage space.
Volume A2 included one shelter room and storage, 12 classrooms, 6 bathrooms (three male, three female), 6 open cloakrooms, and one distributional corridor "schoolbreak hall" (rasthall; author's translation).

Some functions within the building have changed location or disappeared completely, and extensions have been added over time, as the building has been retrofitted for the school's change of needs, thus the presence of the original use of the spaces within the building varies. See fig. 36, fig. 47, and fig. 58, for a clarification of the building's current spaceplan.

In the 1970s, the building was extended with one new volume. To simplify the reading of the project, this volume is referred to as volume A3; in the archival material, it is not labeled in any specific way. Volume A3 hosts 6 additional classrooms, smaller storage rooms, and one additional shelter room.

Volume A2 was at this time also extended behind its staircase cores to add more space for group rooms on each floor level, the former open cloak rooms were therefore moved into the new volumes on the ground floor level, and closed group rooms were put in their former location (to see the full historical transformation of the main building from its original design to current state, see Appendix III).

Spatial character

Volume A2 is volumetrically characterized by its curved shape and tapered transversal staircase cores. The classrooms are arranged longitudinally, facing west, and even if the main circulation happens through the staircase cores vertically, there is one additional axis adjacent to the south facade that runs through the classrooms on each upper level of the building. This axis mimics the one happening within the rasthall, which also runs longitudinally along the south facade.

A1 and A3 are both rectilinear and serve as the start and end of the curved volume. In A1, the design acts in balance with the building's souterrain design; thus, the former natural science lab can be seen as a consequence of the landscape when the decision to place the building volume within the hill was made. The spatial structure of the technical rooms is rather complicated underneath due to their historical technical function, and therefore includes many double-height or triple-height spaces.

Building B:
The Canteen and Aula (B1, B2, and B3)

Function and Volumetry

The canteen and aula were also originally designed as two volumes. Volume B1 (the canteen) and B2 (the aula).

In the late 1970s, the building was, similar to building A, extended with one new volume. To simplify the reading of the project, this volume is referred to as volume B3; in the archival material, it is not labeled in any specific way. B3 is an extension of the canteen, which was originally too small to host all the children attending the school.

The two volumes have a shared entrance that leads up to the second level, where the buildings' main functions are located. B1 hosts a grander cloakroom on ground level as well as bathrooms, while B2 was originally functioning as a practice kitchen for classes in domestic knowledge, and storage for the canteen kitchen. Today, parts of the spaces are used by a music school. On the second level, the canteen kitchen is located adjacent to the canteen. and across the staircase hall, the aula. Within the aula, there is also a loft behind the curtains on stage, which was formerly used as dressing rooms, as well as one technical room, whose volume sticks out of the south facade. Both reached through identical spiral staircases. See fig. 63, and fig. 70 for a clarification of the building's current spaceplan.

Spatial character

Building volume B2 has a very strong spatial character in terms of its design, which is well adapted for its function, and it is very rich in details. The volume is tapered towards the side of the stage, and has a very grand ceiling height to fit the stage, which sits one meter higher up than the audience. The building has vast glass partitions that let a lot of natural light into the space, and the same goes for the original canteen volume.

Building C:
The Workshop Building

Function and Volumetry

The workshop building used to host one carpentry workshop, one metal workshop, and one sewing workshop. The metal workshop has transitioned into hosting both metal and carpentry practice, and the former carpentry has transitioned into becoming a staff room. This building is still partially in use by other schools in the area, active two to three afternoons per week. See fig. 76 for a clarification of the building's current spaceplan.

MAIN ENTRANCE I FIG. 22

INTERSECTION A1-A2 I FIG. 23

ENTRANCE A I FIG. 24

LANDSCAPE STAIR FIG. 25

MAIN ENTRANCE II FIG. 26

ENTRANCE A II FIG. 27

INTERSECTION A1-A2 II FIG. 28

SOUTH FACADE FIG. 29

NORTH PATH FIG. 30

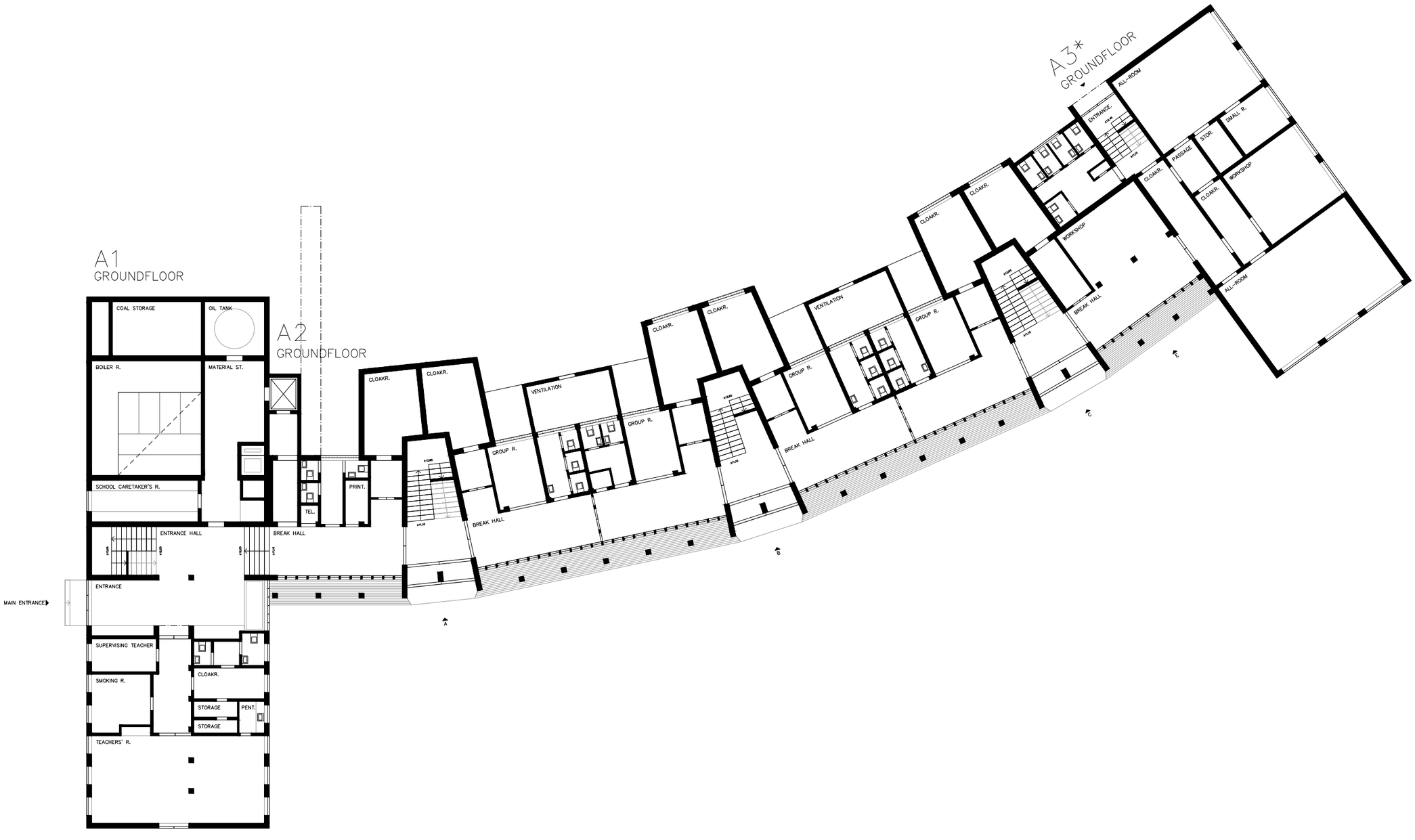
GROUP ROOM FACADE FIG. 31

ACCESSIBLE ENTRANCE FIG. 32

CLASS ROOM FACADE FIG. 33

VENTILATION PAVILLION I FIG. 34

VENTILATION PAVILLION II FIG. 35



1:250
GROUND FLOOR OF BUILDING A

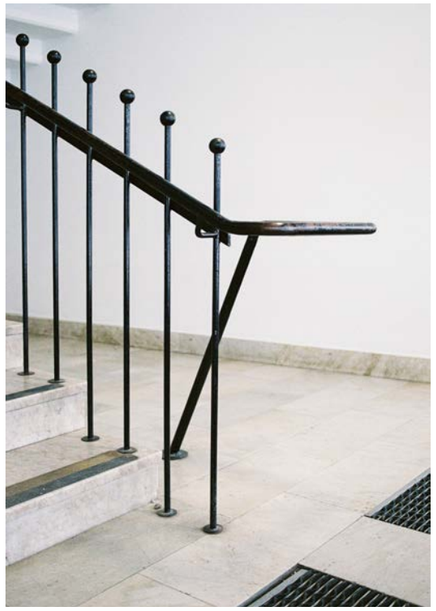
*DRAWING BASED ON ARCHIVE MATERIAL, CHANGES WERE NOTICED ON SITE
FIG. 36

GROUNDFLOOR GROUPROOM FIG. 37

GROUNDFLOOR CORRIDOR FIG. 38

FIG. 41
GROUPROOM

TRACE OF PARTITION FIG. 39



STAIRCASE HANDRAIL FIG. 40

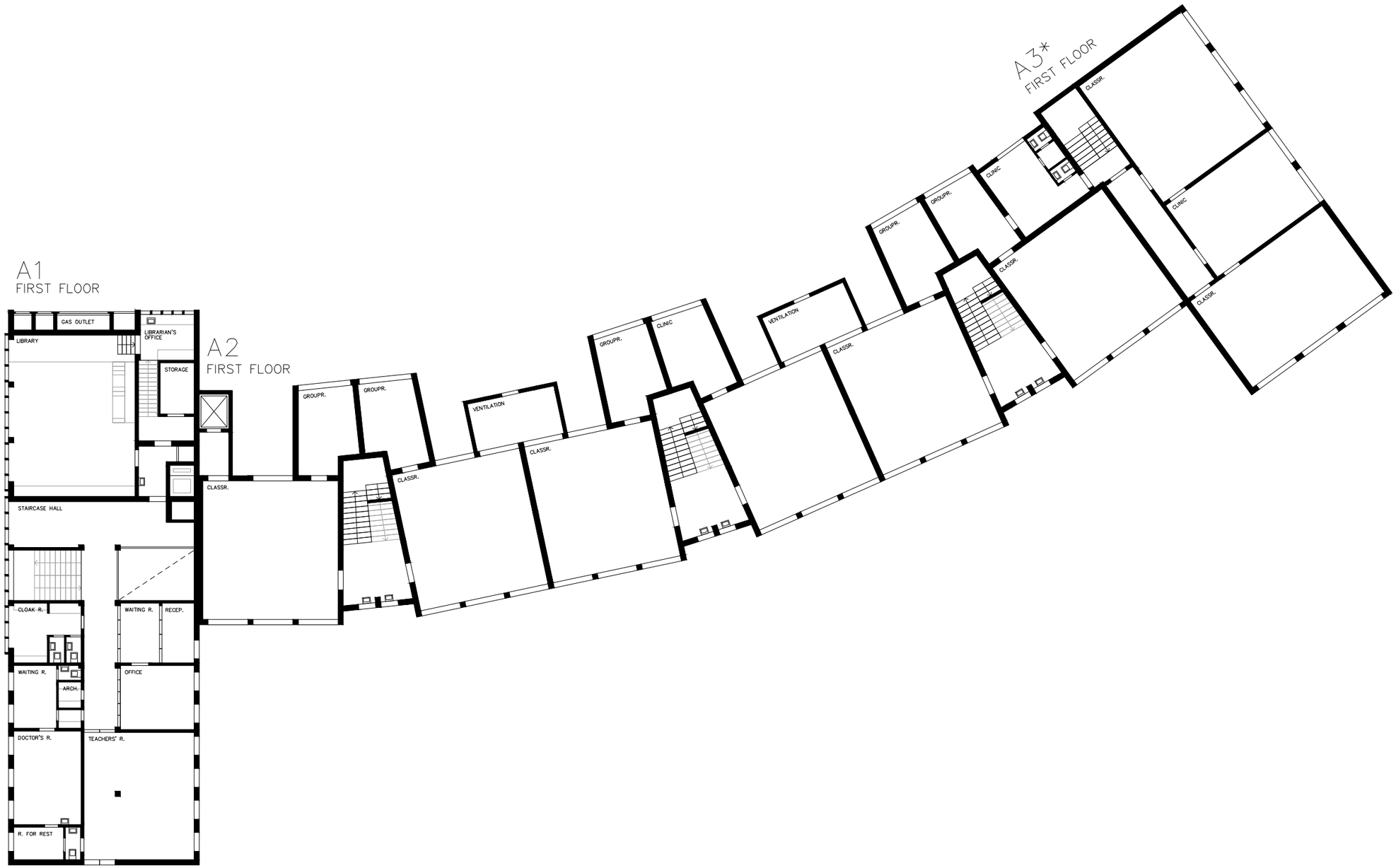
FIG. 42
CLOAKROOM

HEADMASTER'S FIREPLACE I FIG. 43

LIGHT FIXTURE I FIG. 44

DOOR DETAIL FIG. 45

COAT HANGER FIG. 46



1:250
FIRST FLOOR OF BUILDING A

*DRAWING BASED ON ARCHIVE MATERIAL, CHANGES WERE NOTICED ON SITE

FIG. 47

CLASSROOM ENTRANCE FIG. 48

PATH THROUGH CLASSROOMS FIG. 49

DOOR DETAIL II FIG. 50

DOUBLE DOORWAY FIG. 51

FIG. 56
WATCH OUT II

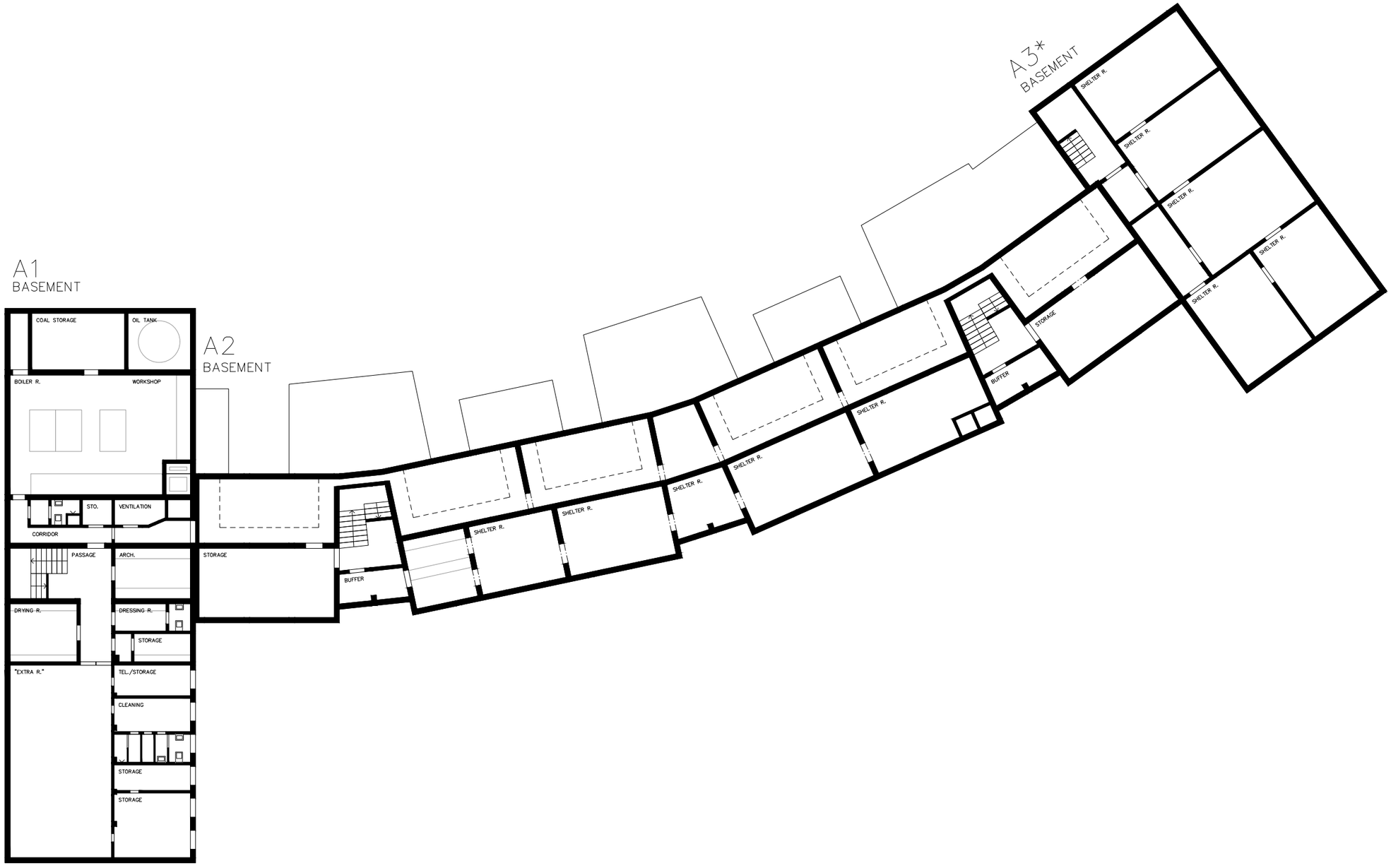
FIG. 57
WATCH OUT I

CLASSROOM I FIG. 52

CLASSROOM II FIG. 53

GROUPROOM PASSAGE I FIG. 54

GROUPROOM PASSAGE II FIG. 55



1:250
BASEMENT FLOOR OF BUILDING A

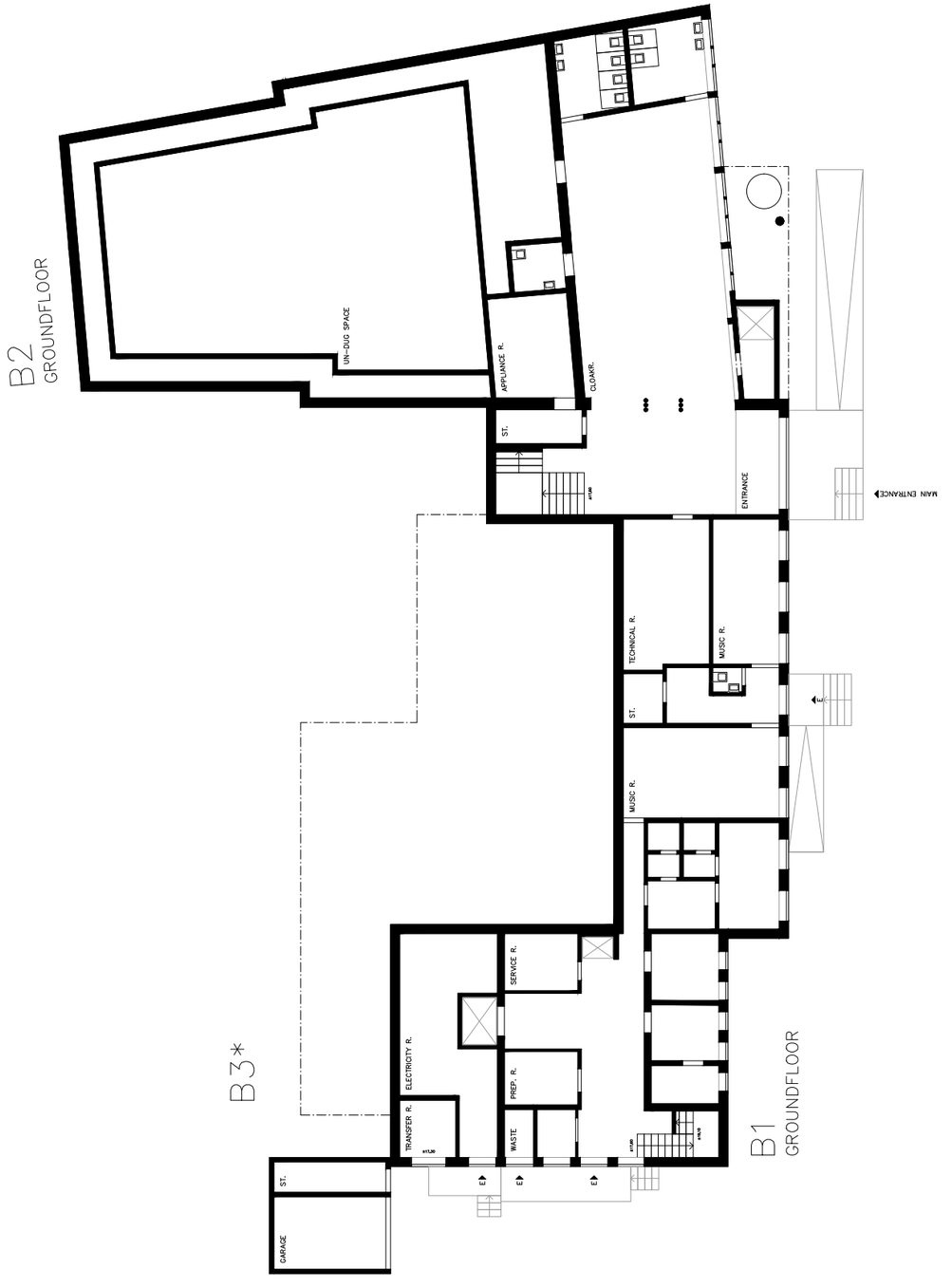
*DRAWING BASED ON ARCHIVE MATERIAL, CHANGES WERE NOTICED ON SITE
FIG. 58

CANTEEN ENTRANCE FIG. 59

DOOR DETAIL III FIG. 60

AULA TECHNICAL ENTRANCE FIG. 61

SPIRAL STAIRCASE FIG. 62



1:250
GROUND FLOOR OF BUILDING B

*DRAWING BASED ON ARCHIVE MATERIAL
FIG. 63

CANTEEN FIG. 64

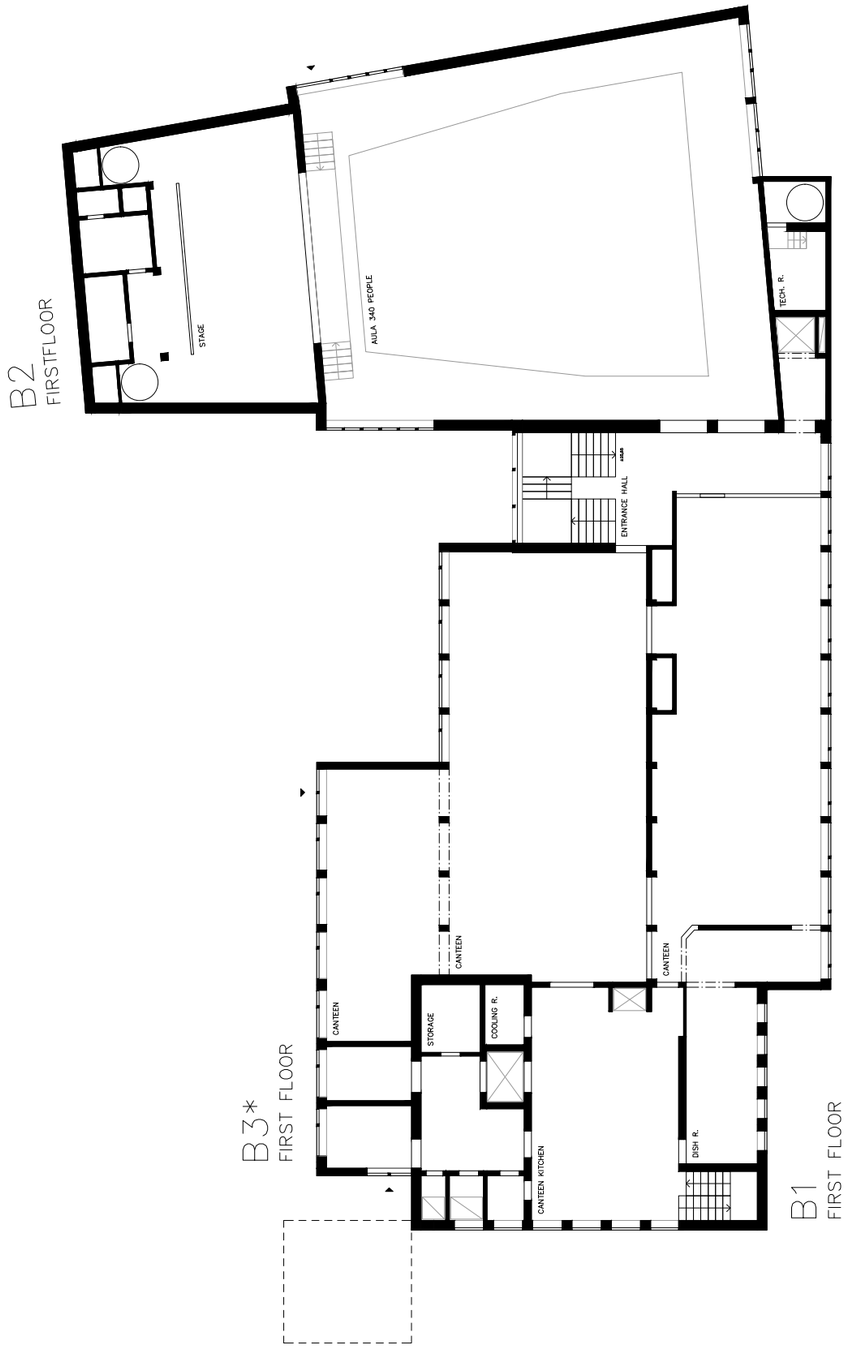
CANTEEN EXTENSION I FIG. 65

CHAIR I FIG. 68

MOSAIC, GÖSTA GRANSTRÖM FIG. 66

AULA I FIG. 67

CHAIR II FIG. 69



1:250
FIRST FLOOR OF BUILDING B

*DRAWING BASED ON ARCHIVE MATERIAL
FIG. 70

WORKSHOP, BUILDING C FIG. 71

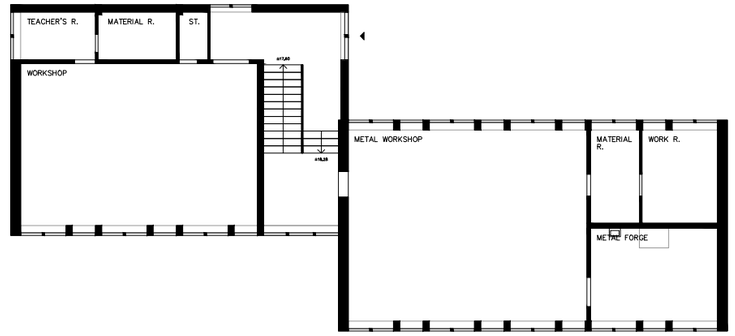
ENTRANCE BUILDING C FIG. 72

BUILDING C FIG. 74

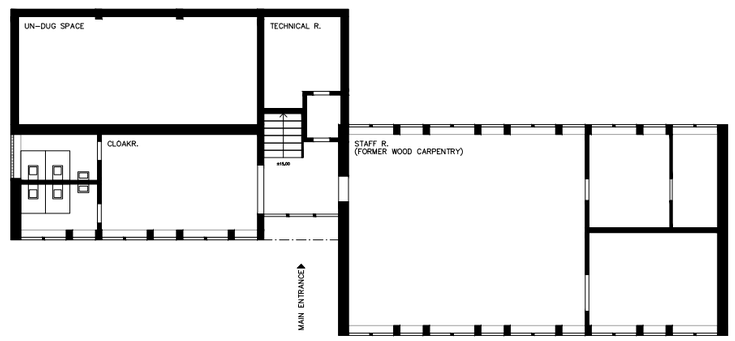
WORKSHOP, BUILDING C, 1956 FIG. 73

BUILDING E FIG. 75

C
FIRST FLOOR



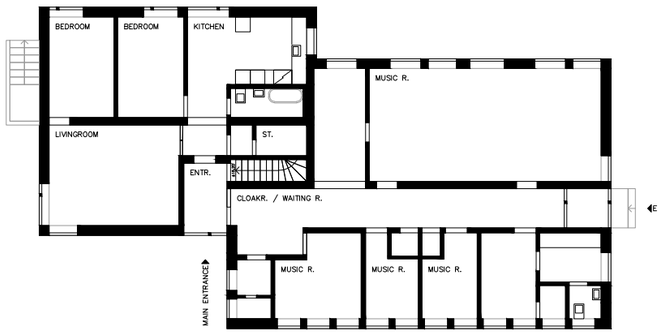
C
GROUND FLOOR



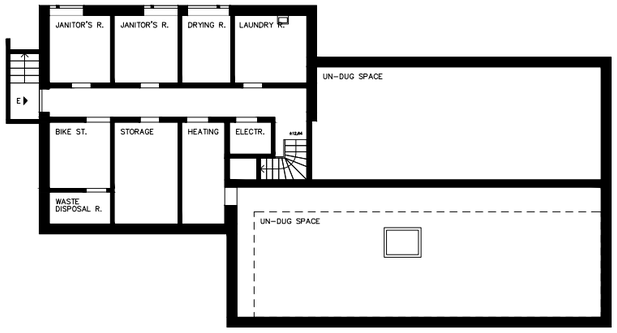
1:250
GROUND FLOOR AND FIRST FLOOR OF BUILDING C

*DRAWING BASED ON ARCHIVE MATERIAL
FIG. 76

E
GROUNDFLOOR



E
BASEMENT



1:250
GROUND FLOOR AND FIRST FLOOR OF BUILDING E

*DRAWING BASED ON ARCHIVE MATERIAL
FIG. 77

Building E:

The Former Dental Clinic and Apartment

Function and Volumetry

One part of the building was originally used as a dental clinic, though it is today used as music rooms by the same music school, which also hosts practices within building volume B1. The apartment was originally intended for the school janitor, and remains to be of apartment function today. See fig. 77 for a clarification of the building's current spaceplan.

Material quality:

Construction

The load-bearing construction of most buildings is a concrete pillar and slab or beam structure. However, the facades in most buildings are a composite of concrete and brick. The bricks often only function as a facade cladding, yet in spaces where brick was thought to be of an aesthetic quality for the interior, it is also used in load-bearing walls. Mainly in building volumes A1 and A3, which in the 1970s almost fully copied the construction of the original buildings. The concrete is in some places cast on site, e. g., the main staircase in building volume A1, the basements, and the staircase cores; however, it seems that the use of light concrete blocks has also been used in certain locations. This is predominant in the 1970s extensions, which are fully constructed out of light concrete, and of the sort "blue concrete". The only volume that opposes the concrete and brick composition is building volume B3, which was constructed out of cross-laminated timber (see fig. 65).
Facade

The facade of the buildings is a mix of white painted raw concrete, half bricks, and white microcement paneling. This detail is not original. The original facade material is unknown, it might have just been raw concrete like the rest of the building, or another paneling, however in 1982 a fine corrugated aluminium paneling was put in the places where it today has a microcement paneling, which was put in year 2000. This corrugated steel facade remains on building E.

Due to the extension of building volume A2, the facade on the north side of building A has changed drastically from the original design, which used to have windows within its staircase cores facing north (for clarification on where, see drawings in appendix III), and identical window placement for each classroom and groundfloor cloakrooms and bathrooms, as opposed to how it is today. The glass bricks located on the ground floor have been taken away in many locations, mainly due to architectural changes and potentially their high maintenance.

The building's original windows have been replaced; however, whether or not all windows have been exchanged is not examined, archival drawings prove that the south facade of building A2 had all windows replaced in 1982, when the facade was remade. The windows at this time also had their proportion modified (compare fig. 05-07 with fig. 29). This is also the case of some windows on building C. Certain parts of the glass inside the windows on building B have also been replaced with a blue plastic board, most likely to reduce heat loss and sun gain (compare fig. 05 with fig. 61). The blue color on the facade is therefore uncertain if it is an original detail, but might have been introduced successively.

Surface materials

The School buildings are rich in materials. Most distributional spaces include marble flooring (Ekebergs marble), and the classrooms and smaller spaces have linoleum flooring, a wear-resistant material popular in 1950s architecture. On a few occasions, basket-weave parquetry appears. Today it can only be found in the aula and the headmaster's office. Archival drawings prove that multiple rooms formerly had parquet on them, most likely the rooms on the second floor of building volume A1. The walls are either left very raw or are painted white. Thus, the composite brick-and-concrete structure of the building is often visible through the interior.
Color

The school today has an accent color of light blue, which appears on the facade and interior of the buildings (see fig. 24, fig. 29, fig. 59 for exterior, and fig. 37, fig. 48 and fig. 66 for interior). However, it is unclear when this color became part of the school's aesthetics. The historical imagery only proves that the original open cloakrooms in building volume A2 were of a color (see fig. 9), and that the facade of the staircase cores had a different hue than the rest of the white facade (see fig. 5). The staircase and corridor walls appear to originally have been painted white, rather than the blue of today. On building B, the blue was most likely added to the facade when the windows were readapted.

Details

Within the buildings, there are a lot of details that give the school complex a strong architectural character. One that contributes highly to the surface materiality of the buildings is the wood laminated interior doors (see fig. 48), which are identical in every building. Treated with a glossy finish and ornamented with black plastic boards. They bring warmth to the interior.

The interior black steel and glass partitions also give the school a very special character (see fig. 37, and fig. 87-88), which is a later mimic of the original entrance doors (see fig. 12, and fig. 60). The interior partition doors and entrance doors all have a circular door handle; their language of form has evolved with the time of construction, and exchanges of exterior doors to meet regulatory requirements throughout (see fig. 60, fig 27. and fig. 45, or fig. 95-97). Thus, the 1970s exterior handles differ from the original, and the group and cloak rooms as well. The best preserved door is found at the back entrance to the former dental clinic in building E, which seems not to have been touched at all. Building A has no original door handle left, it can only be found in the other buildings that appear to have original entrance doors.

All details within the buildings were and are often either of a black or steel finish. What is visible in the historical images is that the socle of the building's front facade was painted black (see fig. 5) (today bleached by the sun, and appears gray), and the corridor benches had a black footing (see fig. 9), as well as detailing in the former library display (see fig. 13), which had a mix of glass and black plastic boards. Of what exists today, apart from the details of the interior doors and the interior steel partitions, one can find the black finish also on the handrails of the staircases (see fig. 11, and fig. 40), the lamp fixtures (see fig. 44), and the original tiles around the building (see fig. 48).

The lamp fixtures remain in their original position, almost in every location, apart from in the locations where the space plan has changed. The handrails are also of a very specific detail and are either of a minimal aesthetic (found in every main staircase in almost every building), or ornamented with a sphere knob; the change of language of this detail can also be found within building volume A3, where the sphere is hollow, instead of solid (compare fig. 40 with fig. 132 found in appendix II).

The fixed benches in the rasthall are also an original detail; their backrest has been extended to prevent the ribbon windows from breaking (compare fig. 9 with fig. 38) The design has also been mimicked in the facade for additional support (see fig. 29)
An additional detail in the rasthall, which is visible as a trace in the marble (see fig. 39), and in one historical image (see background in fig. 9), is that there used to be glass partitions with an opaque interior door in the middle of the corridor spaces; this does not remain.

Art

Within the building, there are three art pieces. One mosaic in building B (see fig. 66), made by Gösta Granström. One plaster painting, within the main entrance of building A (see fig. 9), painted by Sven X:et Erixson, and one mosaic on the facade of building B2 (see fig. 1), by Alf Ten Siethoff.

1970 was proclaimed the “European Architectural Heritage Year” by the Council of Europe in response to the wave of demolitions in city centers across Europe during the 1960s and 70s. In the years that followed, interest in architectural preservation grew, and important initiatives were launched, including the founding of the Swedish Association for Architectural Preservation (Svenska byggnadsvårdsföreningen; author’s translation). New legislation and guidelines were enacted to better safeguard cultural heritage, and a few years later, the book Cultural-historical evaluation of Buildings (Kulturhistorisk värdering av Bebyggelse; author’s translation) was written in accordance with directives formulated by the Swedish National Heritage Board (Riksantikvarieämbetet).
The book Kulturhistorisk värdering av Beby

ggelse, written by Axel Unnerbäck, was published in 2002 as a guide for professionals in preservation and people working in building maintenance in Sweden. Aimed to function as a theoretical base for establishing arguments in practice. As well as serving as a framework for discussion for politicians and the general public interested in the topic (Wegraeus, 2002, p. 5).

The ideas and theories found in the field of preservation have existed for a long time; however, they have grown stronger in parallel with the modernist movement. Thus, there are historical concepts that still linger within the field, and many different paths one could argue for in correspondence with them. Three strong initiating voices within the philosophy of the topic are Eugène-Emmanuel Viollet-le-Duc, John Ruskin, and William Morris.

Eugène-Emmanuel Viollet-le-Duc led the 19th century’s restoration movement. His proposed interventions were often extensive (van Cleempoel et al., 2019, p.9). The interventions often involved introducing new parts to the buildings, “in the style of the original”. His view on the reuse of historic buildings is clearly phrased through the quote, “The best of all ways of preserving a building is to find a use for it, and then to satisfy so well the need dictated by that use that there will never be any further need to make any further changes in the building. […]” found in the book Adaptive Reuse of the Built Heritage, written by Bie Plevoets and Koenraad van Cleempoel (ibid.). In other words, Viollet-le-Duc gives contemporary architects the mandate to alter the original building for reuse in a clear, direct, and practical manner.

John Ruskin stood on the contrary side, alongside his student William Morris, preaching conservation. Also referred to as the “anti-scrape” movement (Brandt, 1994, p.94). He believed that “restoration means the most total destruction which a building can suffer: […] a destruction accompanied with false description of the thing destroyed” (ibid.). Morris founded the Society for the Protection of Ancient Buildings (SPAB). They believed that historic buildings are “unique creations by an artist in a specific context of history” (van Cleempoel et al., 2019, p.10). For them, age contributed to a building's beauty, and as a result, signs of age were seen as an essential element of an object or building. Therefore, the wear and tear of these buildings should not be removed or restored, but retained; a building’s function should also not be changed (ibid.).

Axel Unnerbäck's strategies for classifying cultural heritage are derived from both conservation and preservation theory. He argues that, depending on the preservation scenario's underlying motive, the ambition should be determined accordingly, and proves how one can strategically argue for each case in his model (Unnerbäck, 2002, p. 11). Unnerbäck’s idea of approach is best summarized in one statement made under the headline Authenticity: “Original materials should be preserved as far as possible, alterations should be reversible, and traditional materials and methods should be used.” (ibid., p.14), clearly closer to Viollet-le-Duc’s theory, yet shows a tendency of not fully accepting bodily change. Some of his general set of guidelines for preservation is phrased as follows:

1.
The preservation effort should reflect the history of society as a whole, so that the results of each generation's work and construction are reflected in the built environment. For example, living conditions and developmental trends from earlier eras.

2.
Buildings and environments from the period after 1900, where the number of structures is so large that a selection must be made, shall be preserved if they have a clearly definable cultural-historical value. Cultural-historical value refers to both historical characteristics and experiential qualities.

3.
Environmental value shall be given high priority. For example, a building may be designated as a historic building solely on the basis of its environmental value if it is part of an environment that is valuable as a whole.

4.
Buildings and environments of cultural and historical value shall be preserved as intact as possible.

5.
When dealing with culturally and historically valuable buildings and environments, a holistic approach shall be applied that encompasses the entire object, from the external environment down to the individual architectural detail.

6.
The starting point should be to preserve the building and its surroundings, with continuously developed layers of history, unless there are specific, well-founded reasons to restore the structure to an earlier state.

7.
The use must comply with the conditions of the building or built environment.

Translation is made by the thesis author.

The full untranslated text can be found in Appendix I.

The highlighted text is more relevant to this thesis. The colors signify different aspects of relevance. Gray signifies statements that this thesis aims to follow up on and prove. Red signifies controversies that appear with the proposed adaptive reuse.

Axel Unnerbäck's evaluation model is divided into two main categories, or "levels," for how one should approach the care of heritage buildings.

Level one includes the main foundation set for the evaluation criteria for the building to be applied, and is divided into two categories:

1: Documentation Value, which includes the topics: Historical Value, Historical Building Technology Value, Historical Architectural Value, Historical Community Value, Social Historical Value, Historical Personal Value, and Historical Technical- and Industrial value.

2: Experience Value, which includes the topics: Architectural Value, Artistic Value, Patina, Environment Value, Identity Value, Continuity Value, Tradition Value, and Symbolic Value. One additional layer of reading also takes into account the following: Quality, Authenticity, Educational Value, and Rarity.

Level two examines the preservation motif and establishes four categories in which different ambitions are formulated for the building.

1: Museal preservation, conservation. Legal protection of the building as "cultural heritage".

2: The cultural historical value should be deemed steering in decisions, a high ambition to preserve should be aimed for in documentation and care. Legal protection of the building as "cultural heritage", or similar.

3: The cultural heritage value should be seen as a positive asset. Active steps should be taken to ensure adequate care is granted for the building. Protection measures should be addressed through the Swedish Plan and Building Law or similar legislation.

4: No particular legal acts are forced upon the care of the heritage; however, consequent application of general precaution measurements should be followed in accordance with the Plan and Building Law, or similar.

The Swedish model is particularly interesting to study when considering how to approach adaptive reuse of culturally important architecture. When studying Igelboda Skola's architecture through the first set of evaluation criteria, one finds strong reasoning for why it should be highly valued as a cultural heritage. However, given its functional obsolescence, it is unclear what the right approach should be.

“Buildings are not static - they evolve, they absorb, they shift. Architecture is a process. [...] Each new intervention adds a layer, that layer becomes part of the building’s future history” (Cleempoel, 2025, p.121). The nature of architecture is change. However, as Stewart Brandt puts it in his book How Buildings Learn, “Almost no building adapts well. They're designed not to adapt. But all buildings adapt anyway, however poorly, because the usages in and around them are changing constantly.” (Brandt, 1994, p.2).

In the book, three key concepts are of interest to this thesis research regarding change in architecture. The first topic is his idea of a building’s Shearing layers, in which he categorizes architecture into different ‘components’ based on their lifespans and rates of change. A paraphrased and reevaluated model originally stated by theorist Frank Duffy. The components are referred to as Site-Structure-Skin-Services-Space Plan and Stuff. The site and a building’s structure are arguably less prone to rapid change, while the space plan and the contents within a building are constantly exchanged and moved around. The full explanation of each component is in Appendix I. Brandt states, “Because of the different rates of change of its components, a building is always tearing itself apart” (ibid., p.13).

The second concept relates to typology and the pace of change that results from it. Originally derived from ideas formed by Sim Van Der Ryn, a former state architect of California, who differentiates buildings into three categories: Commercial, Domestic, and Institutional, in relation to the natural pace of change for a building. Brandt explains the categories as follows: “Commercial buildings have to adapt quickly, often radically [...] Domestic buildings are the steadiest changers, responding directly to the owner’s needs [...] the house and its occupants mold each other twenty-four hours a day, and the building accumulates the record of that intimacy [...] Institutional buildings act as if they were designed specifically to prevent change for the organization inside and to convey timeless reliability [...] When forced to change anyway, as they always are, they do so with expensive reluctance and all possible delay. Institutional buildings are mortified by change [...] Institutional buildings house bureaucracies, which are not allowed to fail, and so cannot help outgrowing their space.” (ibid., p.7).

The third concept relates to the architecture's essence and how it most often changes depending on the type of character it is. In this concept, he classifies architecture into two categories, or ‘paths’ that the different ‘types’ follow in parallel to their change - the high road (High culture architecture), and the low road (Low culture architecture). The high road includes “buildings that steadily accumulate experience and become, in time, wiser and more respected.” The low road is “quick and dirty [...] their specialty is swift responsiveness to their occupants. They are unrespectable, mercurial, and street smart.” (ibid., p.35).

This thesis will relate Igelboda Skola’s Architecture to both the high-road and low-road paths of change. In the chapter on “high road” architecture, Brandt examines the main issues that arise in a high road building when change is forced upon it. One issue is formulated as: occupants in lean time can be crushed by trying to maintain what was built in fat times” a second issue as: “Updating the services of any building that once had “perfect” amenities, because it could afford to, is a major trial [...] try putting modern plumbing and heating into a stone chatsworth - it’s like performing lung surgery on a tetchy giant” (ibid., p.35).

“Institutions aspire to be eternal, and they let that ambition lead them [...] most institutions occupy blocked High Road Buildings. A frozen bureaucracy and a frozen building reinforce each other’s resistance to change.” (ibid., p.35).

Within the chapter on preservation, Brandt refers to the guidelines from ‘The Secretary of the Interior’s Standards for Rehabilitation from 1992’ as “good advice for anyone interested in extending the life and value of a building in a High Road direction” (ibid., p.97).

End quote “the low road, of course, has no use for such preciousness. Its route to authenticity is through directness, not time and continuity.” (ibid., p.100).

One can see a strong resemblance between these statements and Axel Unnerbäck’s set of guidelines.

Parts of ‘The Secretary of the Interior’s Standards for Rehabilitation from 1992’ is within the book paraphrased as follows:

1.
A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2.
The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3.
Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4.
Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5.
Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6.
Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7.
New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

8.
New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The highlighted text is more relevant to this thesis. The colors signify different aspects of relevance. Gray signifies statements that this thesis aims to follow up on and prove. Red signifies controversies that appear with the proposed adaptive reuse.

The full text can be found in Appendix I.

Europe has an enormous set of building stock, including buildings of many different types and characters. For many years, the most common approach has been to conserve protected monuments and replace other buildings with new construction when they become obsolete or outdated (van Cleempoel et al., 2019, p. 7). This is slowly changing with the current time and age's need to focus on sustainable development, amid increasing material scarcity and awareness of the building industry's negative impact on global warming. However, altering existing buildings for new uses is often a complex process (ibid.). And deciding which buildings are worthy of preservation or which are fit for change is also a critical issue.

The debate has been growing in recent years, and ideas to diversify the classification system for cultural heritage/ordinary buildings have come to the fore. Two professors at the Department of Architecture and Culture at the Royal Academy in Denmark (Institut for Arkitektur og Kultur ved Det Kgl. Akademi) wrote in 2025 a debate article aimed at pinpointing this issue and proposed a new set of evaluation criteria (Bertram et al., 2025).

The model is based on the Danish classification system SAVE (Survey of Architectural Value in the Environment) and is referred to as ADAPT (Assessment of Disregarded Architectural Potentials in Transition). Adding the category to the spectrum: buildings worth changing. "It would be a category of entirely ordinary buildings. The category would make their potential visible, and thereby protect them from demolition. They may not be fully functional structures in their current form, but most carry potential that has yet to be realized." (ibid.). However, it also clarifies that buildings in this category should be fully differentiated from those of cultural heritage value, as the assessment criteria would differ from the former and be based solely on the building's potential, not on its history (see Appendix I for further information on the proposed evaluation criteria).

In these cases, a profound change can be argued to be less restricted than for a "high culture" heritage building, and the probability is that the architect feels freer to act upon difficult architectural choices than not. There are many cases of industrial buildings changing function, and in recent years, office buildings once considered aesthetically obsolescent have taken on new uses, but fewer heritage buildings have been functionally transformed.

As the project in this thesis faces a reality of functional obsolescence.There's a spectrum of adaptive-reuse scenarios to consider when discussing change. What is the type of transformation one acts within, and what does that baseline actually imply for the project? How do you pinpoint the project within the diversity of the transformation reality?

PARK Associati, a Milan-based research- and practice-based architecture firm, works, within its adaptive reuse projects, closely with the narratives and classifications of its executed transformations. This is done by placing the project within a “design compass” that specifies the intensity of the building's change along two axes: one related to the program (y-axis) and one related to the physical body (x-axis). (PARK Associati, 2025, p.17). This proves how diverse the term adaptive reuse is. Within this compass, the two axes are divided into four headlines, stretching from the subheading preserve to transform (body), and maintain to change (program).

The axis body includes the topics: refurbish, retrofit, reinterpret, and remodel, and is explained as follows:

Refurbish
To clean, repair, and redecorate a building or space to improve its condition or appearance.

Retrofit
To provide a building with a new technology or features to improve its performance, aesthetics, or safety.

Reinterpret
To rearrange an existing building in a way that expresses new ideas about it, as for a piece of music.

Remodel
To change the structure or form of a building or space, often altering its layout or appearance.

The axis program includes the topics: repurpose, regenerate, reactivate, and rehabilitate, and is explained as follows:

Rehabilitate
To make a building usable again through repair and adaptation, while maintaining the original function.

Reactivate
To bring an old building back into use, often through minimal interventions, not altering its original program.

Regenerate
To revitalize a building, site, or urban area through substantial changes in use, structure, and context.

Repurpose
To adapt a building to serve a new function, different from that for which it was originally intended.

This compass both serves as a classification model and simplifies the process of identifying strategies to apply in adaptive reuse. Park explains: “The design compass is a tool developed over the years by Park to interpret, classify, and guide interventions on the existing built environment. Starting from an analysis of the heterogeneous lexicon surrounding reuse - a dense and ever-evolving semantic field - two primary dimensions of intervention are identified: body and program, metaphorically the hardware and the software of the building.” (PARK, 2025, flyleaf). This graph will be used to formulate a potential strategy for each building in Igelboda 53:1 and to position the intervention within the narrative and language of adaptive reuse.

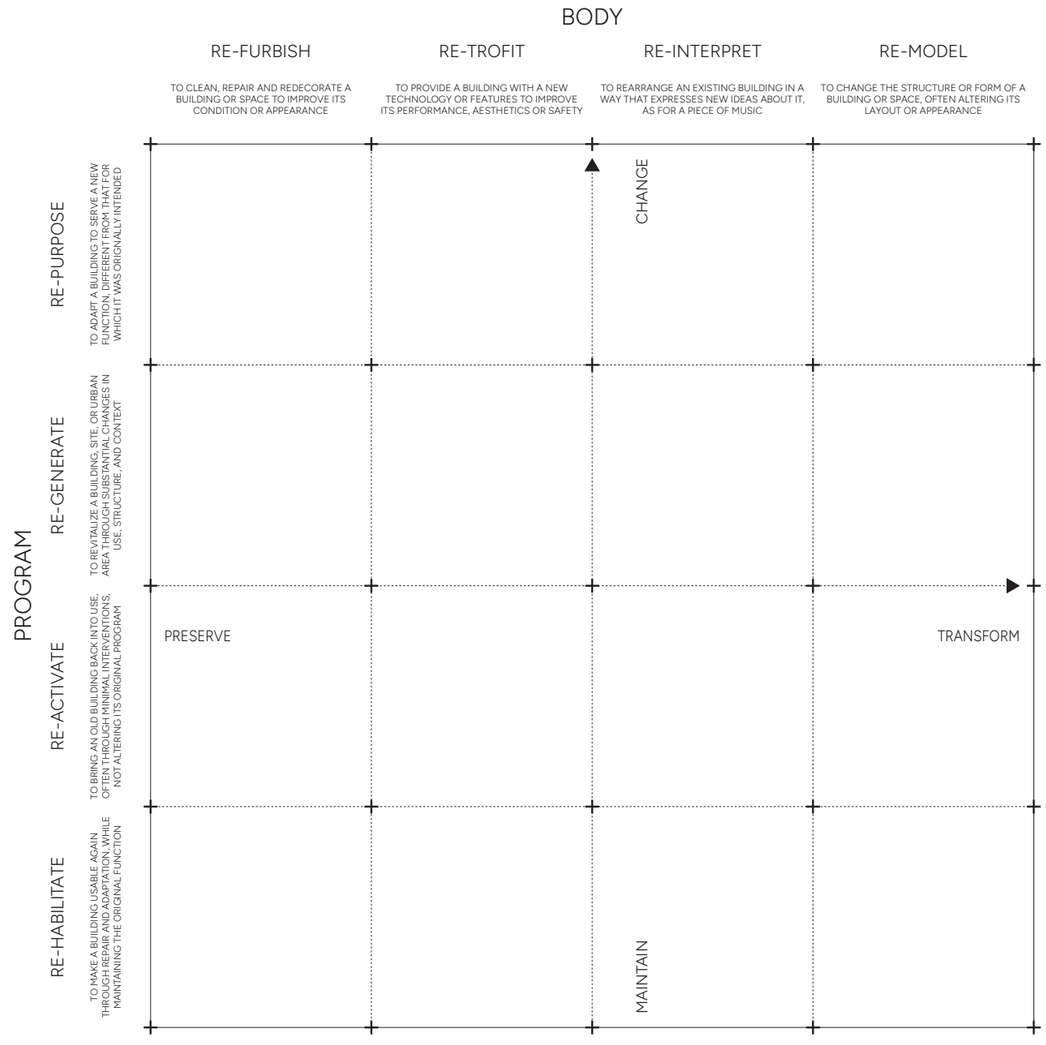


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CHART © PARK ASSOCIATI

FIG. 78

The design strategy applied in this project is established through

1:
A manifesto for a preservational approach in an adaptive reuse project

Compiled by bullet points derived from Axel Unnerbäck's Set of guidelines and The Secretary of the Interior's Standards for the Treatment of Historic Properties, modified to make room for a transforming interpretation.

2:
The design compass

As an approach to answer the bullet point in Axel Unnerbäck's guidelines:

"When dealing with culturally and historically valuable buildings and environments, a holistic approach shall be applied that encompasses the entire object, from the external environment down to the individual architectural detail."

3:
The implementation line of scale (A paraphrase of the design compass)

A linear axis formulated to indicate architectural change on an aesthetic and smaller scale as opposed to the design compass. Aims to exemplify specific implementations of design regarding this specific project, and the answer to an implementation of the manifest in practical design.

The manifesto for a preservational approach in an adaptive reuse project is formulated as follows:

When dealing with culturally and historically valuable buildings and environments, a holistic approach shall be applied that encompasses the entire object, from the external environment down to the individual architectural detail.

The starting point should be to preserve the building and its surroundings, with continuously developed layers of history.

Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, texture, and other visual qualities and, where possible, materials.

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property, if not deemed utterly necessary for functional transformation. The new work shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

A programmatic transformation should aim to preserve the natural character of the building,though change is acceptable if it is deemed necessary for the change of program to be functionable with the new use.

The transformation should be handled with aesthetic care for the original structure.

The highlighted text is based on The Swedish Set Of Guidelines For The Treatment Of Cultural Heritage Buildings, and The Secretary Of The Interior's Standards For The Treatment Of Historic Properties The blue signifies added text phrases which opens up to the acceptance of transformation in relationship to the heritage preservation statements.

The intervention line of scale:

The paraphrase of the design compass includes one linear axis that, in resemblance to the design compass, has four headlines, restore, reuse, reinvent, and readjust, stretching from the subheading listening to rewriting.

The headlines are explained as follows:

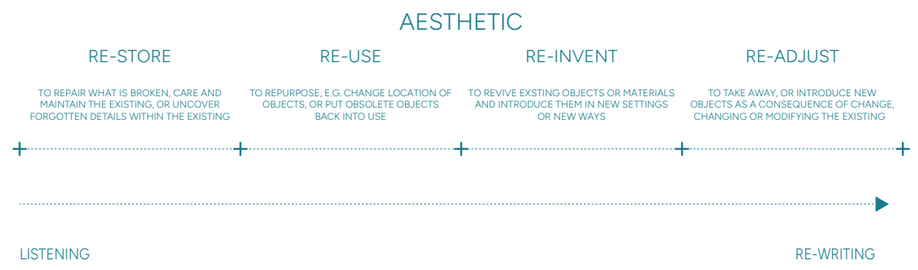
I. Restore
To repair what is broken, care and maintain, or uncover forgotten details in the existing.

II. Reuse
To repurpose, e.g. change location of objects, or put obsolete objects back into use.

III. Reinvent
To revive existing objects or materials and introduce them in new settings or new ways

IV. Readjust
To take away, or introduce new objects as a consequence of change, changing or modifying the existing

The implementation within the design can also be an act of the four in combination.



IMPLEMENTATION LINE OF SCALE

FIG. 79

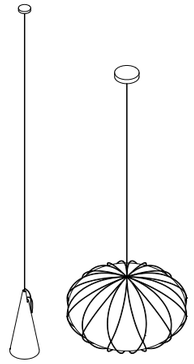
Research method

The first phase of the research included collecting archival material. Digitaltmuseum.se, Nacka municipality's archive and building permit archive, and the magazine Byggmästaren from the 1950s were looked into. ArkDes archive was contacted, however no material was gathered from here other than that they have material by the architect. The second phase included tracing archival plan drawings and mapping the changes that have occurred within the building historically, as well as documenting the buildings from the exterior through photography, looking at the qualities and language of the buildings. The third phase covered literature studies and thesis formulation.

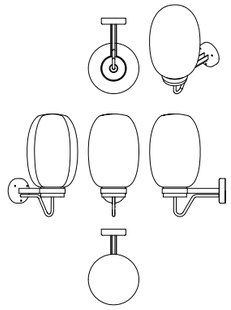
When the project was officially initiated the buildings were studied through a one workweek long site visit, where the main building was in focus to document. The current state of the building was mapped through digital and analog photography and drawing in parallel to measuring objects, materials and distances. One ambition was to understand the technical systems and construction of the building, hence much time was spent on trying to understand those aspects. Building B and C were briefly visited and photographed. Building E was only studied from the outside. The project has since been developed through the continuation of archival retracing, 3D modelling and 2D drawing, as well as literature studies on the topics of preservation and transformation, to bring forth the design method.

Design method

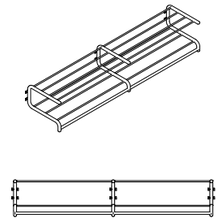
The design method was developed closely with theory, and included looking into theory on change to try and grasp the reality that obsolete buildings are facing when their function comes to a halt, and the history of change that buildings go through. Followingly, after studying the building complex, diving into theory on preservation, due to the character of the architecture, as preservation seems to be one of the only theoretical directions present within the field of very careful care and maintenance of architectural heritage, and which sets a very high value on the architecture. Thus with the current debate on the vast amount of vacant architecture of today, what became interesting was to look at a field that shows very high care of the built stock. In the case of Igelboda, an adaptive reuse approach could be one way to preserve the historical buildings, thus transformation theory in working practices was also studied for inspiration to find strategies and methods to apply in such a case. The three fields have helped to navigate the path of finding a design strategy.



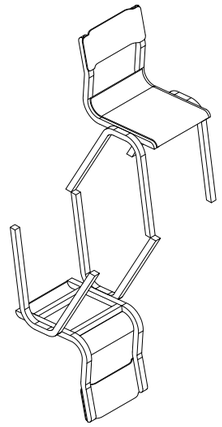
LAMPS IN LIBRARY FIG. 80



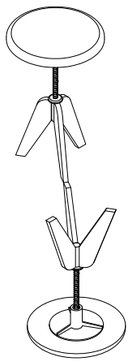
CORRIDOR LIGHT FIXTURE FIG. 81



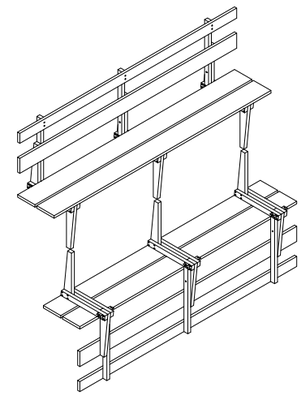
COAT HANGER FIG. 82



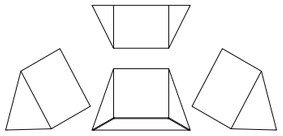
CANTEEN CHAIR FIG. 83



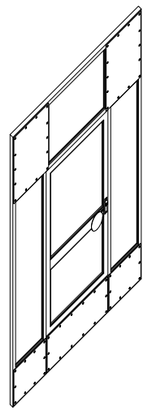
PIANO CHAIR FIG. 84



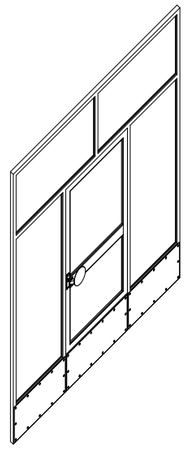
FIXED CORRIDOR BENCH FIG. 85



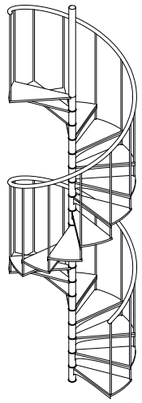
FIREPLACE HAT FIG. 86



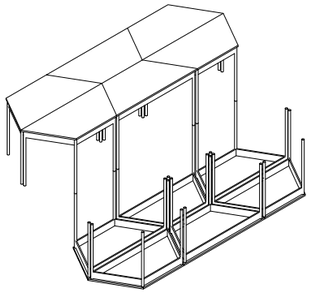
CLOAK ROOM DOOR FIG. 87



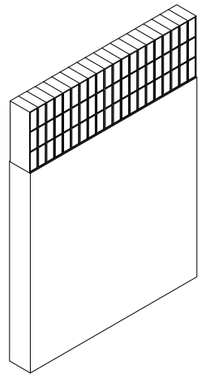
GROUP ROOM DOOR FIG. 88



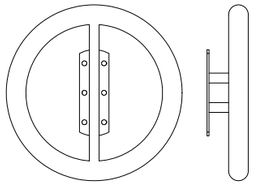
SPIRAL STAIRCASE FIG. 89



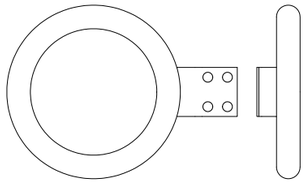
LIBRARY TABLE FIG. 90



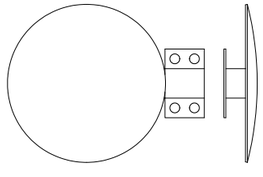
GLASS BRICKS FIG. 91



ORIGINAL DOOR HANDLE FIG. 92



70'S DOOR HANDLE (EXTERIOR) FIG. 93



00'S DOOR HANDLE (INTERIOR) FIG. 94

To prove the cultural significance of Igelboda Skola, the evaluation model of Axel Unnerbäck will here be briefly reasoned through.

1: Documentation Value
Historical Value:
It has functioned as a school in Saltsjöbaden for 70 years, and was built before the suburban shopping center, and has been part of the municipality since the 1950s.

Historical Community Value:
It has educated over approximately 10.000 kids who grew up in the area, and many families have taken part in events happening on the school yard, such as flea markets, music events, and concerts in the aula, as well as soccer tournaments on the soccer field.

Social Historical Value:
It has been a school with kids from both Fisksätra and Saltsjöbaden, enforcing an integrational societal role among the local children.

Historical Building Technology Value:
The school's cast in-situ concrete stairs and souterrain design are very significant.

Historical Architectural Value:
The architecture has a clear aesthetic of functionalism, strong in material qualities which were common for the architecture built around the 1950s, and these architectural details have in many scenarios remained within the school since its construction.

2: Experience Value
Architectural Value:
The spatiality of the building is very typological for a school, the school yard is grand, and there are features that give the school a very rich character for its function, the organization is also very well adapted to the terrain, which elevates its architectural value. A consequence of its nature of being designed through an architecture competition.

Artistic Value:
The art within the building is all made by local artists living in the area. Thus, it also has a local art historical value. The handrails and door handles all show significant care in their design and craft.

Patina:
The surface materials all show signs of patina, i.e., all door handles and railings, the corridor benches, interior doors, etc. Sometimes nice traces, other times in a more decaying manner, such as the glassbricks, which are rather broken.

Environment Value:
The vast school yard, forest landscape, and open grass fields. Many specific trees within the context of the school also give a strong tangible environmental value to the campus, for example, the big tree in front of building A, and the trees in front of building B.

Identity Value:
The building has a strong identity, a very special character, it is one of a kind, and due to its material richness, also strengthens the identity value.

Continuity Value:
It has been a school since the 1950s, and most features are original.

In accordance to “Level two”, the underlying motif for its protection, the second or potentially third motif seems most fit for the architecture, that:

“The cultural heritage value should be seen as a positive asset. Active steps should be taken to ensure adequate care is granted for the building. Protection measures should be addressed through the Swedish Plan and Building Law or similar legislation.”

However, it is unclear how approachable the building would be for a functional adaptation in any of the motif levels. In dialogue with the idea of the evaluation model of ADAPT, a new system would be beneficial to establish, in order to open up a discourse on how to handle buildings of significant heritage value, which are dependent on adaptive reuse in order to remain in function. The reality that many schools are facing today (see fig. 95) will put to the fore that much building stock of the school typology will have to be re-evaluated and remodeled, thus there has to be an opening in theory and strategies for both preserving their character, if it is of significance, while reinventing their function. Adding the category of heritage buildings dependent on change into the discourse, where the handling should be strictly aimed for preserving the aesthetic character of the building, while accepting that certain elements will have to be taken away when a new function is introduced.

Among these school buildings, some will be of heritage value, and many will not. The local context and reality will have a great impact on if it is reasonable to transform the building, or if it is better to find a temporary solution, until the building can resume a school function, which is most likely more beneficial. In many scenarios, replanning by the municipality might be a more realistic approach.

Igelboda Skola is in regards to certain aspects kept very intact to its original character, in others, is far from fully originally preserved. If one looks at the buildings through their shearing layers, one can differentiate the changes that the buildings have gone through, and evaluate how accepting of the change one should be when deciding upon how to approach a preserving design. I. e. if the decision to restore the original state is made, or if one lets the change be an accepted feature of the building. This will be done in dialogue with the manifesto for a preservational approach in an adaptive reuse project

"Ras av antalet skolbarn
- behov av 700 grundskolor på väg att försvinna" (Dn, 2025)

"Fem till tio skolor kan stänga - här är de i risksonen"
(Göteborgs Posten, 2025)

"Göteborg: Barnkullarna och grundskoleförvaltningen har börjat ompröva alla planerade byggprojekt. Men troligtvis kommer även skolor att behöva läggas ner." (Ibid.)

"Malmö får färre elever - här är första grundskolan som stängs"
(Sydsvenskan, 2024)

"Det har nu blivit klart att antalet grundskoleelever i Malmö kommer att minska med 3000 under de kommande tio åren, vilket innebär att ungefär sex skolor måste stänga."
(Sydsvenskan, 2024)

"Ännu en skola på Södermalm stänger"
(Mitt i Stockholm, 2025)

"De sista eleverna har börjat på högstadiet i Åsö grundskola.
När de går ut 2027 läggs skolan ner." (Mitt i Stockholm, 2024)

"Beslut: Igelboda Läggs Ner
- 90 Elever Måste Söka Nya Skolor"
(Nacka Värmdö Posten, 2025)

"Kan bli femte skolan kommunen stänger i sommar"
(Mitt i Stockholm, 2025)

"Sommaravslutningen blir sannolikt sista [...] på Igelboda skola." (Ibid.)

FIG. 95

To answer the bullet point in Axel Unnerbäck's guidelines:

"When dealing with culturally and historically valuable buildings and environments, a holistic approach shall be applied that encompasses the entire object, from the external environment down to the individual architectural detail."

The different building has been put in PARK Associati's Design Compass, as a way of finding a potential strategy for each building volume.

Building E
Building E is placed in the intersection of re-activate and re-generate on the programmatic axis, and re-interpret on the axis of "body". This is done as believed care could be given to improve the apartment currently active within the building, and the idea to open up for introducing a second apartment into the building, or transform the full building into one villa, could be considered.

Building C
Building C is placed in the re-activate column of the axis of "program", and the intersection of refurbish and retrofit on "body". As the building seems to be in demand from nearby schools, the building could be allowed to remain in its original function, however, the interior could be shown care, and the use would need to be increased for it to be economically functional.

Building B
Building B is a rather complicated structure. Due to its morphology and function, it is divided into its components, volume B1+B3 and B2, as their significance and use is very different from each other.

Volume B1 and B3 is placed in the re-interpret column on the axis of "program", and re-activate on the axis of "body". One option could be to transform the spaces to host a restaurant, or event venue, however the event venues are already densely present in the local context, thus it might not be viable. However, a functional adaptation would have to be evaluated.

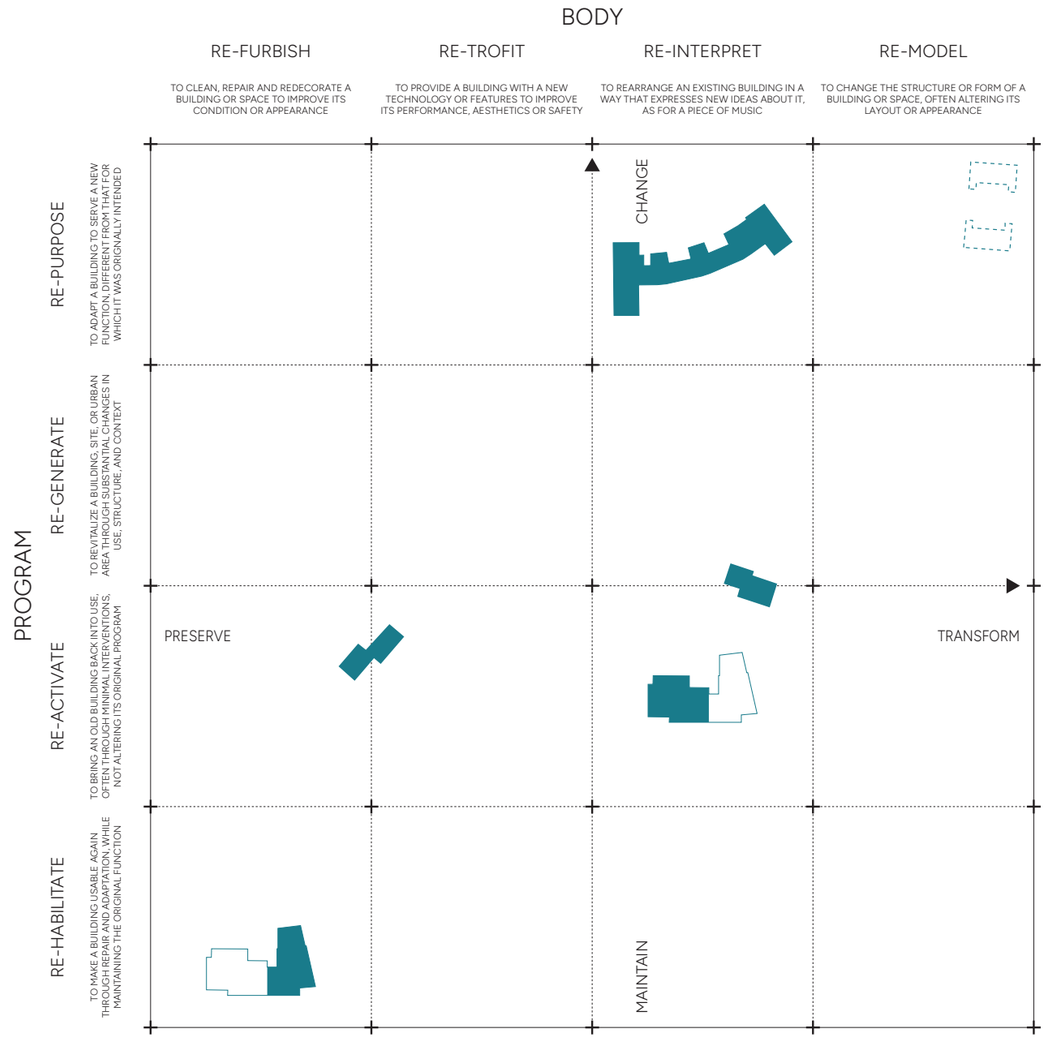
Volume B2 is placed in the re-habilitate column on the programmatic axis and re-furbish on the axis of "body". As the music school currently using building E would need to move if a transformation is introduced, they could potentially join the spaces that they currently use in building B1, and in addition be given access to building B2 for practices. For the aula to remain in function, which is evaluated to be of strong significance for the local community, the renting or allowing other practices to use the space would need to be considered. A functional change of this space is not proposed due to its architectural significance and local value.

Building A
Building A is placed in the re-purpose column on the programmatic axis and re-interpret row on the axis of "body". Building A is in this thesis studied through a programmatic transformation, thus the program is changed fully, and its body is successively adapted for it.

The design method for transforming building A is, in this project, based on the:

1: Manifesto for a preservational approach in an adaptive reuse project

2: Intervention line of scale



Adapted chart [reproduced with permission from the copyright holder]

CHART © PARK ASSOCIATI

FIG. 96

The aim of the manifesto is to guide the project in keeping a holistic preservational approach, and tell when changes and adaptations are accepted.

The statements can be clarified as:

Bullet point 1-3:
Argue for the importance of preserving both the originality of the architecture and the later added layers.

Bullet point 4:
Argue that extensive care should be shown towards specific artistic and crafted details within the building.

Bullet point 5-7:
Argue that the choice for preservation or adaptation should rely on the relative scenario, level of aesthetic or architectural value, or need for change.

In this thesis, this has been done through looking at the building through its shearing layers to decide upon when change is of the nature of the architecture, or when preservation is of strong importance. The enforced changes have thereby been chosen to follow the original aesthetic of the architecture, in correspondence with Viollet le Duc's preservational ideal.

To explain the reasoning behind the design, Building A is here evaluated through its shearing layers, to give insight into the thought process (For explanation of the headlines, see Appendix I).

1.
The site has not gone through very permanent changes, apart from redirecting the main access to the site in the 1960s when the suburban center was established. The site of the campus is not altered in the design.

2.
The original structure similarly has not gone through change (if not considering the extensions added to the building). The overall structure is also not altered in the design, if not considering the addition of balconies and the opening for entrance in the facade, as well as the opening of slabs for interior staircases.

3.
The "skin", or facade of the building, has changed on multiple occasions; the general impression of the building is kept intact throughout those changes, even if some proportions of windows have been adapted. The one facade that has changed drastically is the north facade, as a consequence of extensions and technical services remodelling, thus allowing it to once again go through a more permanent change, which is, in this project, accepted for the transformation of the building.

4.
The technical services of the buildings have changed with time, and both the heating system, ventilation, and plumbing have been adapted throughout the years, which is a rather necessary change for the buildings to function, thus the architectural value of them is not perceived as an important feature but rather only a necessity, and is accepted to go through change again with a programmatic transformation.

5.
The space plan has changed on some occasions; however, due to the school's function and institutional character, the interior changes have been rather few. For a programmatic transformation to be possible, it will be evaluated as a feature that does not need to be preserved.

6.
The stuff within the building has most likely changed recurrently, though, since the emptying of the school, the objects left within the building show a permanence which is perceived to be of high aesthetic heritage value, and they are therefore perceived as important to preserve, and are only re-adjusted if necessary for the programmatic transformation.

The acceptance of change within the buildings has also been evaluated through looking at the building in regard to whether the changes have been of a "high road" or "low road" character. Because of the "low road" and ad-hoc changes of the north facade of building A, the revamping of it is not disregarded in the design, though rather encouraged to improve its aesthetic character. The design aims to, in some parts, bring back its original character, in others, allow for changes to make the programmatic transformation of the building functional.

One example of a "high road" change within the building can be seen in the marble flooring within the rasthall. This has both been restored with the original material where the interior partitions once sat (see fig. 39), as well as in the eastern end of the corridor (see flooring pattern in drawing fig. 99). The flooring may be original, and was then once the original flooring of the bathrooms which were placed in its location (see drawings in Appendix III for reference), or it has been added later when the bathrooms were taken away. The existing bathrooms today have tile flooring. If the marble flooring is an original detail, the existing bathrooms are thought to have marble flooring underneath, thus the restoration of them is perceived as important.

Another "high road" feature is the glass bricks on the ground floor of the north facade. They have been taken away in many locations, though they have also been restored where they still exist, and are also perceived as an important quality to reintroduce into the design.

The paraphrase comes as an aftermath of the manifesto, to guide the practical implementation of change, and introduce a language for it. It aims to preserve the original character of the architecture by restoring and reusing much of the original materials, in addition to reinventing the original design in a new way when deemed to be beneficial for the new function, and lastly allowing the building to be readjusted when necessary for the transformation.

In figure 97 and figure 98, this is explained through color coding the changes in one type of apartment.

- The marble flooring and glass bricks are restored.

- The flooring of basket weave parquet is introduced to give the apartment a more domestic feeling, the parquet pattern is a mimic of the original flooring in the headmaster's office and aula, to keep an aesthetic correspondence with the original design.

- Original doors are reused or repositioned within the apartment.

- The corridor benches are readjusted as a consequence of the new design in order to allow for the windows to be openable; they are, however, reused in other locations within the building.

- Reinvented objects are also introduced; some are placed within the drawing for the sake of staging the new domestic design. Some are a necessity for the sake of improving the privacy of the tenant or owner. One example of such is the window shutters, which mimic the design of the window openings, and keep the detail of the longitudinal wooden boards that in the facade correspond to the backrest of the benches.

Volume A2 has been the main focus to solve the design for, and A1 and A3 have then followed. In correspondence to the manifesto, the preservation of important elements has been in focus. Volume A2 is organised into studio apartments on the ground floor level, and etagé apartments on floors one and two, in accordance with accessibility regulations. A design with added elevators could also have been adapted.

The technical ventilation pavilions are part of a selective demolition in order to allow for entrances to be put on the north facade. The bearing walls of the staircase cores host an older ventilation "supply and extract" ventilation system, which may be reintroduced; this is not investigated.

The elevator and accessible entrance are moved into the building to allow for all studio apartments to gain better light conditions, and the glass bricks are reintroduced where they once were placed. The facade is subsequently adapted to mimic the original design, while giving the apartments a unified design. The bathrooms and kitchens have been located in places where plumbing is already present, or has been, some design decisions have been the consequence of it. In other situations, shafts are introduced as a consequence of non-existent plumbing.

The etagé apartments are designed to allow each apartment to have two full windows towards the south facade on at least one floor level, and one group room towards the north on each floor; the consequence of this is that they cross each other through the different floor levels.

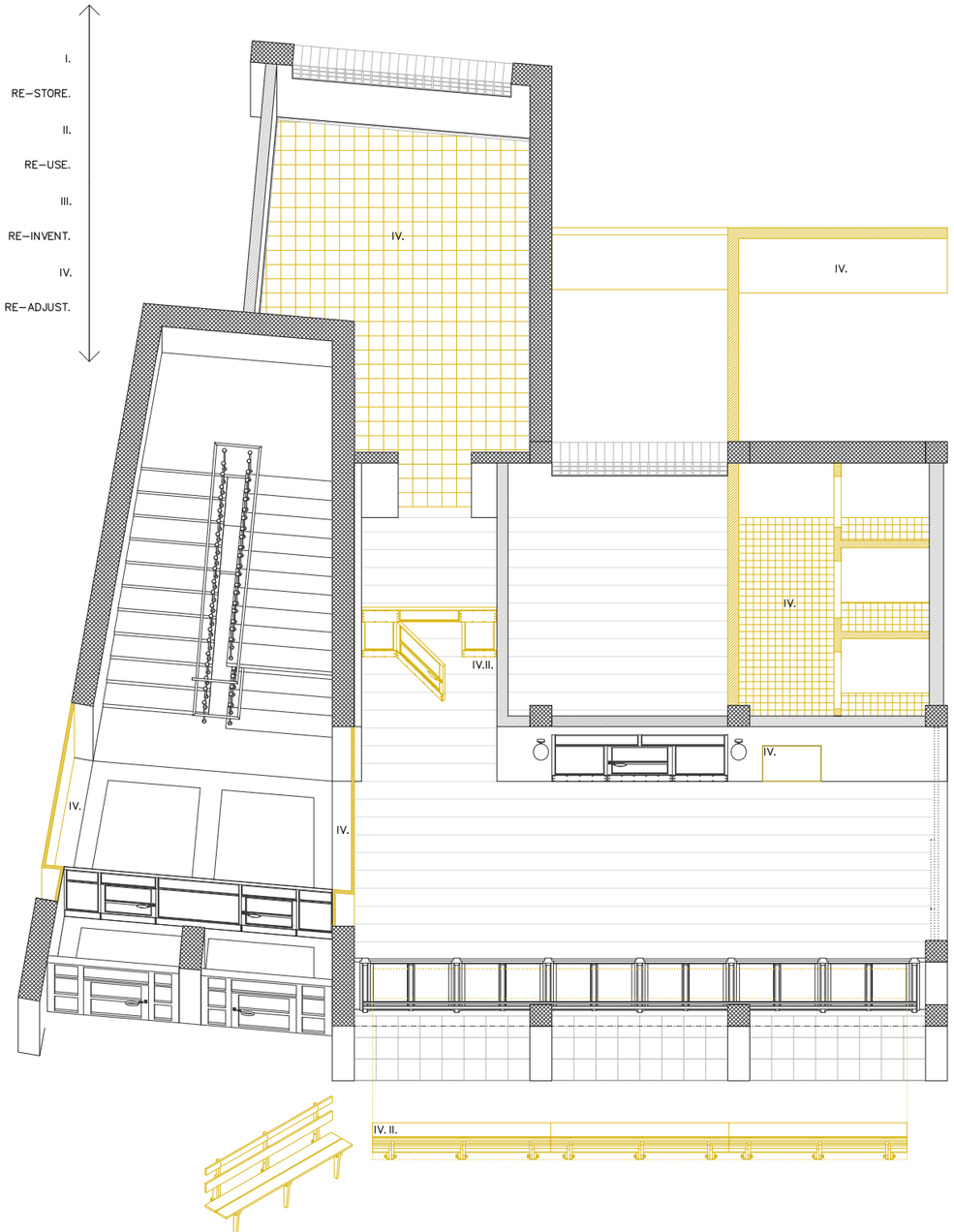
Volume A1 is designed into five single apartments, and access to storage placed in the basement also partly happens through this volume, which can be reached with the new elevator and the main stairs. Within the basement, there is also a laundry room, and the natural science lab is turned into a common space to be used by all apartments.

Volume A3 is likewise A2 designed into etagé apartments, mainly to prevent disturbed privacy, as one looks easily into the apartments on the ground floor level, where the terrain outside is at the same height as the windows. Therefore, more privacy is given to these apartments by locating the bedrooms on a higher level.

Per building volume, there are in total:
A1: 5 Apartments
A1: 53 sqm
A2: 67 sqm
A3: 31 sqm
A4: 39 sqm
A5: 64 sqm

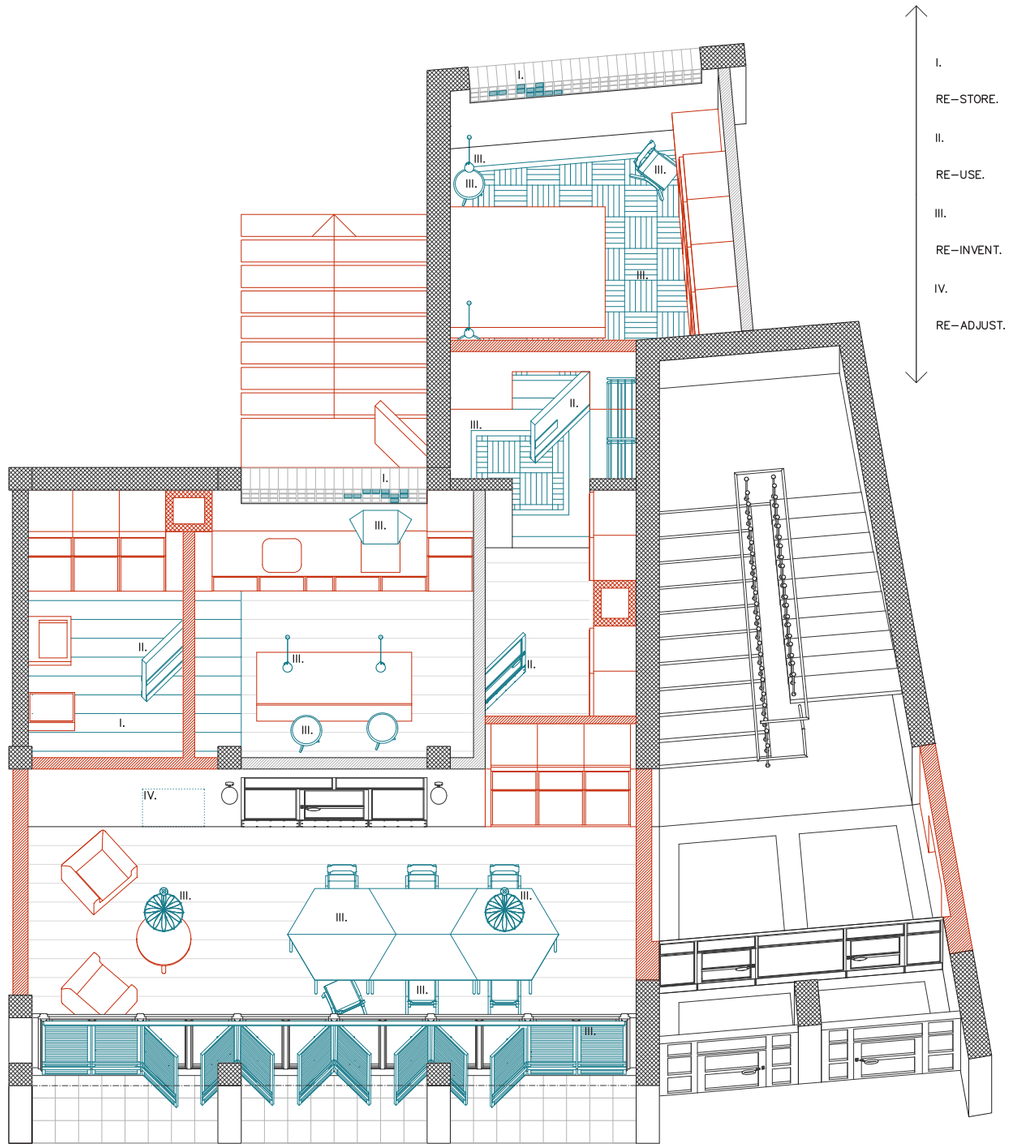
A2: 6 Studios 12 Etagé Apartments
S1-S6: 71 sqm
E1, E3, E5, E7, E9, E11: 85 sqm
E2, E4, E6, E8, E10, E12: 64 sqm

A3: 2 Apartments, 2 Etagé Apartments
A6-A7: 68 sqm
E13: 90 sqm
E14: 90 sqm



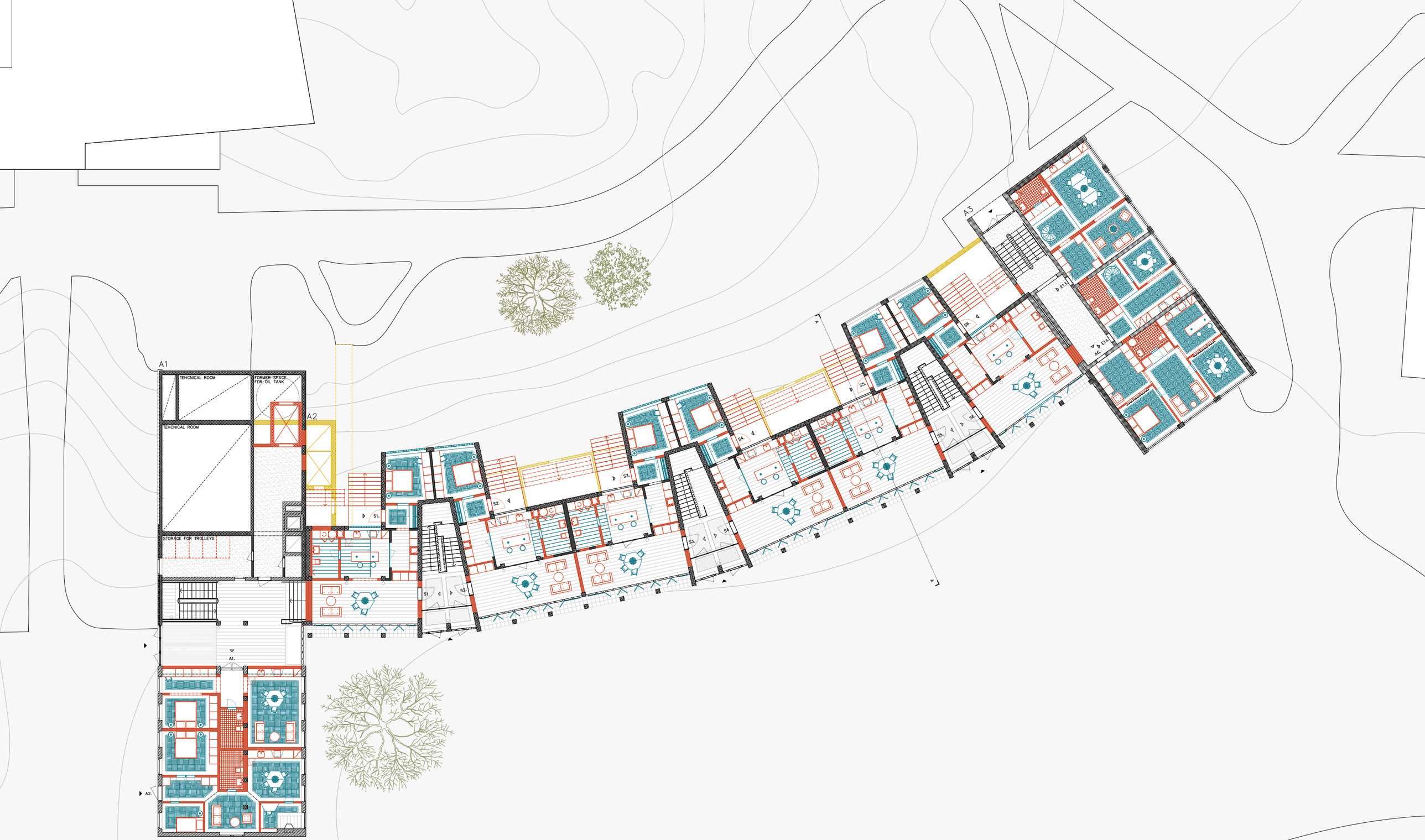
1:30
CHANGE ISONOMETRY

YELLOW: REMOVAL, OR RE-ADJUSTMENT
FIG. 97



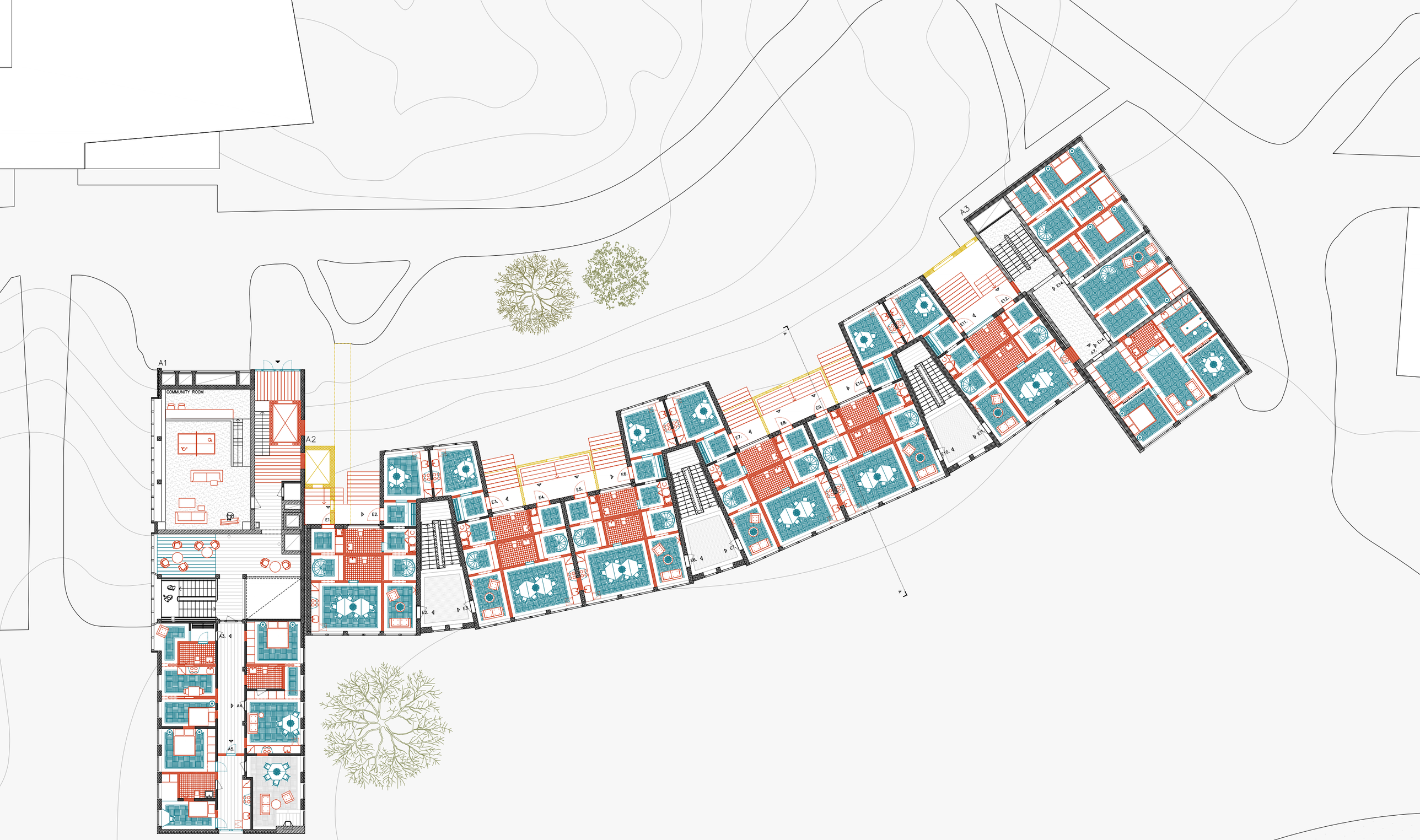
1:30
TRANSFORMATION ISONOMETRY

RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 98



1:250
GROUND FLOOR TRANSFORMATION PLAN

YELLOW: REMOVAL, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 99

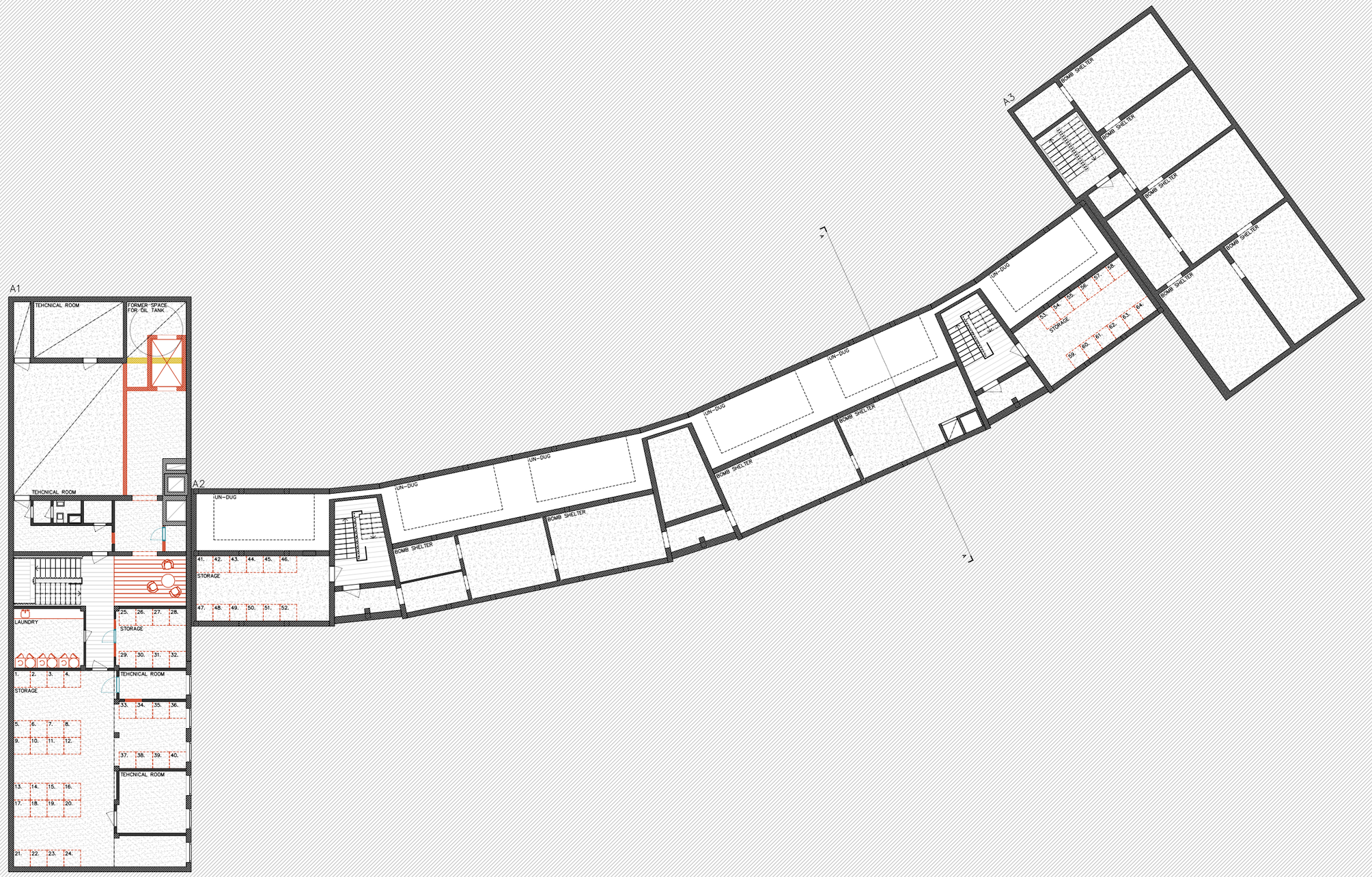


1:250
FIRST FLOOR TRANSFORMATION PLAN

YELLOW: REMOVAL, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 100

1:250
SECOND FLOOR TRANSFORMATION PLAN

YELLOW: REMOVAL, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 101



1:250
BASEMENT FLOOR TRANSFORMATION PLAN

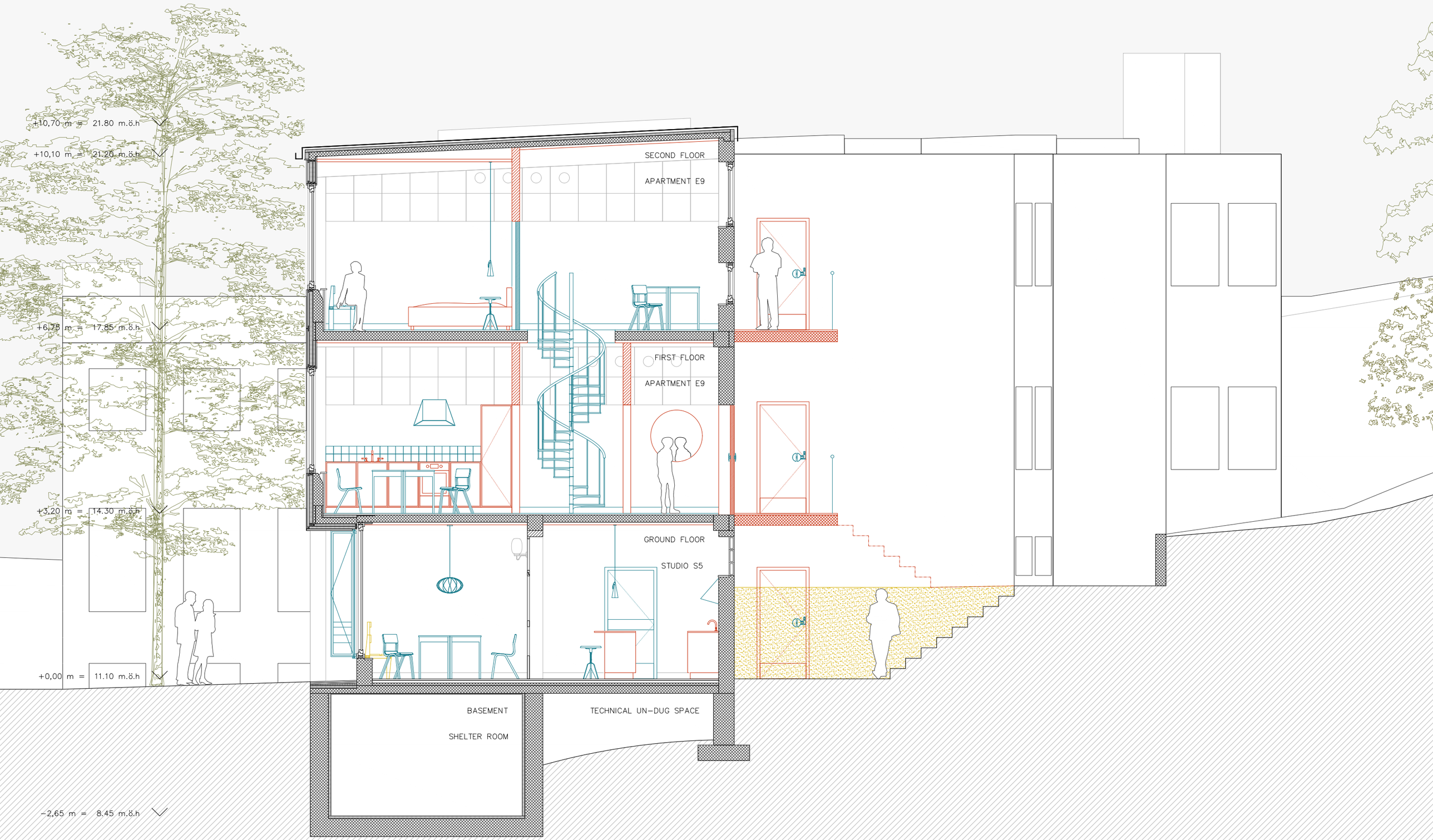
YELLOW: REMOVAL, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 102

1:250
SOUTH FACADE TRANSFORMATION

YELLOW: REMOVAL, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY
FIG. 103

1:250
NORTH FACADE TRANSFORMATION

YELLOW: REMOVAL, OR RE-ADJUSTMENT, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY



1:250
DETAILED SECTION TRANSFORMATION

YELLOW: REMOVAL, OR RE-ADJUSTMENT, RED: ADDITION, BLUE: ADDITION, ADHERING TO STRATEGY

The best-case scenario would be for the buildings to remain hosting a school function; there are issues due to their character to give it a fully beneficial transformation of every building in such a way that it results in the best-case scenario. However, the preservation of the structure is viewed as important, thus allowing for this thesis to investigate a programmatic change, which has been of interest to perceive how well the structure could adapt to such a change.

Conclusion of thesis questions:

How can we rethink cultural heritage to meet the challenges of transformation without losing the architecture's value?

There is a gap between theory and practice on how to handle buildings with cultural significance in an adaptive reuse scenario. The category of "cultural heritage" involves an immense variety of different case scenarios and realities that depend on their local context, function, and use, as well as typology, and one can not approach every building in the same way. To widen the discussion and discourse of this reality is one way forward, and acceptance that different paths would have to be followed for each case to achieve the most beneficial transformation has to be given. Another is to always aim to root the design within the discourse and open up for a discussion to be held on how and why decisions are made, and what they, for each case of design, depend on. How are the choices valued? In addition, be open to change in those scenarios where there is no solution for the full preservation of the building, and care for and maintain the qualities of the building, which make it unique.

How do we navigate the delicate balance between respecting the existing context and introducing new uses?

One approach could be to follow the structure of this thesis: aim to keep a holistic approach, and let the buildings guide the process of design. Look at the original design, and study what has happened within the buildings to see how they have adapted with time, and accept that change will remodel the architecture, yet accept that one can still, in relation to change, preserve important qualities of the existing. Both for the reason to preserve the character of the building, yet also in terms of material scarcity, to reuse material which has not reached its full life expectancy. Evaluate the many and different layers of the building, which establish its context and reality.

How adaptable are the existing buildings studied in the thesis to a new function, and what are the architectural implications of such a transformation?

The buildings within the area of Igelboda 53:1 are of high value due to their collective reality of context and history. The change proposed for each building would most likely enforce a different context upon the structure, which would have a strong impact on the educational setting and environment of them, even if this can be argued to already have been broken with the emptying of the complex.
Introducing domesticity will reshape the environment of the site, and the consequences of such an action would have a strong impact on campus, which goes from public to some extent private. One consequence would also be that the different volumes are read as individuals, rather than a collective, where some of their strength is held.

In terms of building A, the movement within and to enter the building would be more segmented, as the ground floor and higher-level access axes are broken, which is also one of the stronger spatial features of the original design. The remodeling of the north facade and terrain would also have an impact on the movement, which is switched to a transversal action.

Due to the school building's souterrain situation, the light conditions on the ground floor are not ideal. The design has been adapted to take this into account, yet it is unclear if the south can counterbalance the dark reality of the north's dug-in ground volumes. The rest of the building shows very nice spatial qualities, and the grand ceiling height and great windows would create a special character and quality for a domestic transformation.

The transformation of an existing structure will have to accept complicated situations. Each decision is dependent on many variables, and one can only do the most and best in relation to the existing regulations of the enforced change. Change is inevitable, and one has to be able to sit within the layers of history and embrace additional change as just an added layer. However, it should be done with care. The best we can do if we want to allow heritage buildings to remain dependent on change to keep functioning, is to allow them to take on another function.

Drawing technical

All plan drawings and measurements in the first segment of this booklet are based on the original archival drawings of the project; subsequently, they have been modified in accordance with later changes reflected in the municipal documentation of the buildings. However, additional changes have occurred that are undocumented; thus, the drawings may differ from reality, especially regarding the use and function of smaller rooms and the organization of bathrooms. Some changes have been mapped on site; others are based on the author's memory of the spaces, and the rooms lacking a functional tag are of unknown current use. Thus, they should be read as a "probable" rather than an "actual" tag of function, and primarily serve as a guide to the building's organization.

Building E has not been entered; therefore, nothing has been controlled in this building regarding space planning and organization.
Building C was quickly visited. The original space plan did not appear to have changed; functions have changed, technical systems have been retrofitted, and one fire exit has been added. These are not considered in the plan drawings.

Building B was also quickly visited; however, most of its rooms were observed. B2 seems to have been preserved in terms of space plan and functions. One accessible bathroom has been added under the aula, and one elevator has been installed in the flange next to the entrance. B1 has changed drastically in terms of organization of the school kitchen and the space plan on the ground floor, which originally hosted classes of "domestic knowledge" (hemkunskap; author's translation). No proper documentation of this has been found in the municipal records; thus, the plan is partly based on fire escape maps found within the building.

Regarding building A, most spaces and rooms have been controlled and measured, and the documentation is slightly higher than for the other buildings; certain situations may still differ from reality.

Project technical and regulatory

The technical organization of the building, i.e., ventilation and plumbing, has not been a focus for the project, even though it was considered when designing the proposed project, aiming to place the bathrooms and kitchen close to existing plumbing, or in locations where deemed fit for the solving of such issues.

Within the project, a new ventilation organization has also not been a focus to solve, thus it is not considered within the design. However, due to the change of function of the building, it can most likely be rescaled, adapted for the apartments, and made fit with the design.

The requirement to differentiate apartments into fire cells is also not considered for the etagé apartment design, as their overlapping might complicate the solution of this requirement. The design is rather based on the idéa of making them coherent and democratic in terms of spatial organization.

The spiral staircases are introduced as a mimic of the design in building B; it is grounded within the thesis design ideal; however, for accessibility, linear stairs may be more beneficial; they would take up more space and may not be the greatest for space maximisation. This has not been researched as an option in this specific design.

Theory

The theory studied and applied within this thesis is part of a very broad research field, and many important voices and theories have been left out of the scope of this thesis, even though they touch upon the same topics, or may be relevant to consider for the reality of the project as well. The theory has been applied and interpreted by the thesis author, thus certain readings of literature might have a greater meaning than how used in the thesis.

SOUTH FACADE FIG. 106

NORTH FACADE I FIG. 107

NORTH FACADE II FIG. 108

ETAGÉ APARTMENT ENTRANCE FIG. 109

ETAGÉ APARTMENT ENTRANCE FIG. 110

STUDIO APARTMENT LIVING R. FIG. 111

ETAGÉ APARTMENT LIVING R. FIG. 112

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AI has been used to simplify the process of stating all used sources in accordance with the APA reference system. The prompt "write this source: '___' in accordance with the APA reference system" has been used for most website references, however they have been checked and modified when information was lacking. Books and references to physical material have been written by the author.

Grammarly has been used for grammar correction.

APPENDIX I

EXTENDED THEORY

SIGNE MARIA MARGARETA LARSSON

Adaptive reuse
The process of repurposing an existing building for a use other than that for which it was originally designed, while retaining its historic features.

Body
The physical structure of architecture, encompassing the material and spatial components of a building that can be subject to transformation.

Change
The process through which a building's use or program is altered to meet new needs or conditions.

Compatible intervention
A new addition or alteration that respects and does not detract from the character and values of a heritage building.

Cultural significance
The aesthetic, historic, scientific, social, or spiritual value of a place to past, present, or future generations.

Maintaining
The act of keeping a building's program, use, or physical condition in a steady state over time, avoiding major alteration.

Material reuse
The practice of salvaging and reusing building components from existing structures in new construction or renovation.

Minimal intervention
An approach that aims to make the least physical changes necessary to preserve or adapt a building, maintaining its integrity.

Program
The intended function, use, or occupancy of a space, which can evolve over time through changes in activity or purpose.

Preservation
The act of maintaining a building in its existing state and preventing further decay or deterioration.

Reactivate
To bring an existing building or space back into use, often through minimal or strategic interventions that do not significantly alter its original program.

Refurbish
To clean, repair, and redecorate a building or space to improve its condition or appearance.

Regenerate
To transform a building, site, or urban area through substantial changes in use, structure, and context, often with the aim of long-term revitalization.

Rehabilitate
To make a building usable again through repair and adaptation, while generally maintaining its original function or purpose.

Reinterpret
To rearrange an existing building or space in a way that expresses new ideas about it, similar to performing a piece of music.

Reinvent
To reimagine or transform something in a radically new way, often breaking with its original form or purpose.

Remodel
To change the structure or form of a building or space, often altering its layout or appearance.

Renovate
To make improvements to a building by repairing and updating its structure or appearance, often to restore it to a good state of repair.

Repair
To fix or mend something that is broken or damaged, restoring its functionality or integrity.

Repurpose
To adapt a building to serve a new function, different from that for which it was originally intended.

Restore
To return a building or element to a former condition, typically by removing later additions or using original materials and techniques.

Retain
To keep an existing part, material, or feature of a building, often for reasons of heritage, identity, or sustainability.

Retrofit
To provide an old building with new technology or features to improve its performance, aesthetics, safety, or efficiency.

Revamp
To give a new and improved form, structure, or appearance to something, often in a stylistically updated way.

Selective demolition
The process of dismantling building components in a controlled manner to maximize material recovery and reuse.

Transformation
A substantial or radical change in the form, structure, or character of a building's physical fabric.

Readjust
To take away, or introduce new objects as a consequence of change, changing or modifying the existing

Reinvent
To revive existing objects or materials and introduce them in new settings or new ways

Restore
To repair what is broken, care and maintain the existing, or uncover forgotten details within the existing

Reuse
To repurpose, e.g. change location of objects, or put obsolete objects back into use

The text highlighted in blue is added by the thesis author.

PARK Associati. (2025). Reinventing Heritage. Park Books.

FIG. 113

Kulturhistoriskt bevarande:

1:
De kulturhistoriska kvaliteter som finns i den byggda miljön skall uppmärksammas och tas tillvara som en tillgång för dem som bor, lever eller vistas där.

2:
Bevarande ambitionen ska spegla hela samhällets historia, så att resultaten av varje generations arbete och byggande återspeglas i den yttre miljön som exempel på levnadsvillkor, och utvecklingstendenser under tidigare epoker. Den skall syfta till att främja den enskildes känsla av trygghet och förankring i tillvaron och främja förståelse människor emellan i ett allt mer mångkulturellt samhälle. Urvalet skall motiveras. Motiveringen ska vara utförlig och så tydlig att den ger en grund för den framtida hanteringen av byggnaden eller byggnadsmiljöer avseende såväl lagskydd som vård, dokumentation och levandegörande.

Vid urvalet gäller att:
I.
byggnader från tiden före år 1900 som i huvudsak är oförändrade, och därmed sällsynta, skall bevaras i så autentiskt skick som möjligt

II.
byggnader och miljöer från medeltiden och renässansen skall bevaras och dokumenteras, även om de är förändrade eller endast fragmentariskt bevarade

III.
byggnader och miljöer från perioden efter år 1900, där antalet byggnadsverk är så stort att ett urval måste göras, skall bevaras om de har ett klart definierbart kulturhistoriskt värde. Med kulturhistoriskt värde avses både historiska egenskaper och upplevelsemässiga egenskaper.

3.
Miljövärdet skall tillmätas stor betydelse. En byggnad skall t.ex. kunna skyddas som byggnadsminne enbart på grundval av sitt miljöskapande värde, om den ingår i en miljö som i sin helhet är värdefull.

4.
Kulturhistoriskt värdefulla byggnader och miljöer skall bevaras så intakta som möjligt.
Vid hanteringen av kulturhistoriskt värdefulla byggnader och miljöer skall en helhetssyn gälla som omfattar hela objektet, från den yttre miljön ner till den enskilda byggnadsdetaljen.

5.
Utgångspunkten bör vara att byggnadens och byggnadsmiljöns kontinuerligt framvuxna årsringar bevaras, såvida det inte finns särskilda, välbyggda motiv att genom restaurering återskapa ett äldre tillstånd.

6.
Kulturhistoriskt värdefulla byggnader och miljöer skall vårdas så att det kulturhistoriska värdet bevaras och så att deras framtida bestånd är säkrat. Mål och metoder i det praktiska vårdarbetet skall utgå från de kulturhistoriska värden man tillmäter byggnaden. Vårarbetet skall utföras med respekt för originalet, minimala ingrepp, reversibla åtgärder, strävan efter lång livslängd samt utbytbarhet hos de material som kommer till användning.

7.
Kulturhistoriskt värdefulla byggnader och miljöer skall garanteras ett långsiktigt skydd genom lämpliga administrativa åtgärder, såsom byggnadsminnesförklaring eller skyddsbestämmelser enligt plan och bygglagen.

8.
Kulturhistoriskt värdefulla byggnader och miljöer bör vara väl dokumenterade. Dokumentationen skall utgå från de kulturhistoriska värden man tillmäter byggnaden, ge underlag för ställningstaganden om användning och vård samt förmedla kunskap om byggnaden. För byggnader med synnerligen högt kulturhistoriskt värde bör dokumentationen vara så utförlig att byggnaden eller miljön kan rekonstrueras om den helt eller delvis skulle förstöras.

9.
Användningen skall ske på byggnadens/ byggnadsmiljöns villkor.

Unnerbäck, A. (2002). Kulturhistorisk värdering av bebyggelse (Rapport 2002:9). Riksantikvarieämbetet

Site:
This is the geographical setting, the urban location, and the legally defined lot, whose boundaries and context outlast generations of ephemeral buildings. “Site is eternal,” Duffy agrees.

Structure
The foundation and load-bearing elements are perilous and expensive to change, so people don’t. These are the building. Structural life ranges from 30 to 300 Years (but few buildings make it past 60, for other reasons).

Skin:
Exterior surfaces now change every 20 years or so to keep up with fashion or technology, or for wholesale repair. Recent focus on energy costs has led to reengineered Skins that are air-tight and better insulated.

Services:
These are the working guts of a building: communications wiring, electrical wiring, plumbing, sprinkler system, HVAC (heating, ventilating, and air conditioning), and moving parts like elevators and escalators. They wear out or obsolete every 7 to 15 years because the technologies and systems involved are changing so fast. Buildings are demolished early if their outdated systems are too deeply embedded to replace easily.

Space plan:
The interior layout—where walls, ceilings, floors, and doors go. Turbulent commercial space can change every 3 years or so; exceptionally quiet homes might wait 30 years.

Stuff
Chairs, desks, phones, pictures; kitchen appliances, lamps, hair brushes; all the things that twitch around daily to monthly. Furniture is called mobilia in Italian for good reason.

Brand, S. (1994). How buildings learn: What happens after they’re built. Viking Penguin.

"The evaluation criteria is formulated in four categories. Condition Value, Material Value, Functional Value, and Location Value.

Condition Value
Here, the overall condition of the building is assessed. If load-bearing structures such as the foundation or walls are seriously weakened, the change value is reduced. If it is only surfaces and minor installations that need renovation, the value will only be affected to a limited extent.

Material Value
Here, the materials of the building are assessed. As a rule, there is a high potential for change in buildings constructed with heavy and resource-intensive materials such as concrete and brick compared to less durable materials. Building components are analyzed based on both weight and embedded CO_2.

Functional Value
Here, the usability and functional flexibility of the building are assessed. If the building has an acceptable ceiling height, layout, and potential for reprogramming, it is awarded a high rating.

Location Value
If the building is located in an attractive area (the outskirts of larger cities, special natural areas, close to well-functioning infrastructure, and so on), it is assigned a good location value. The assessment could help protect a building with a low market value on an attractive plot – and thereby counteract speculative demolition."

Translated by thesis author.

Bertram, P., & Fennö Sandberg, T. (2025, September 5).
Debat: Man burde kunne udpege forandringsværdige bygninger på linje med bevaringsværdige. Byrummonitor.

1:
A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2:
The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3:
Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4:
Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5:
Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6:
Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7:
Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8:
Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measurements shall be undertaken.

9:
New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10:
New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Brand, S. (1994). How buildings learn: What happens after they’re built. Viking Penguin.

APPENDIX II

ADDITIONAL ANALOG PHOTOGRAPHY

CLASSROOM IN A3 I FIG. 114

CLASSROOM IN A3 II FIG. 115

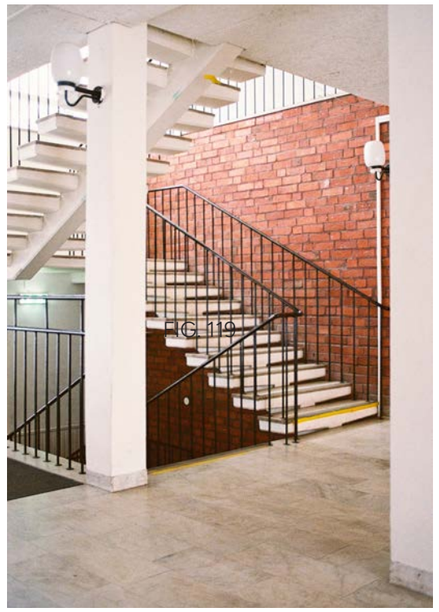
CLASSROOM SINK, A3 I FIG. 116

CLASSROOM SINK, A3 II FIG. 117

TRACE OF FORMER STAIRCASE WALLPAINT FIG. 118

SCHOOL NURSE'S SINK FIG. 120

NATURAL SCIENCE LAB FIG. 121



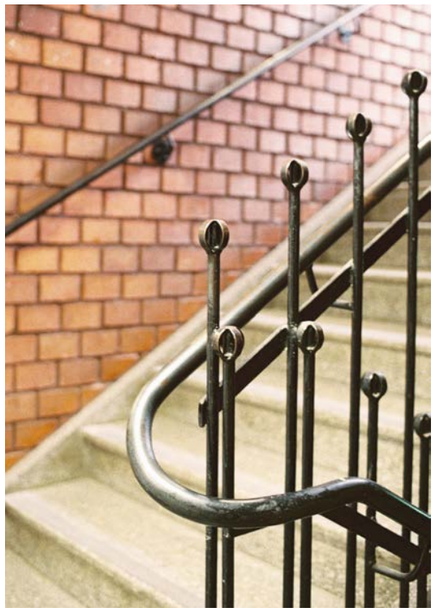
MAIN STAIRCASE IN BUILDING A1 FIG. 122

NATURAL SCIENCE LAB FIG. 123

HEADMASTER'S FIREPLACE II FIG. 124

WINDOW IN BUILDING A1 FIG. 125

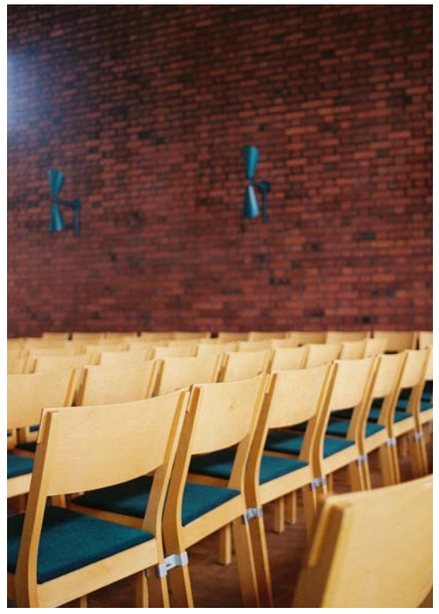
LIGHT FIXTURE II FIG. 126



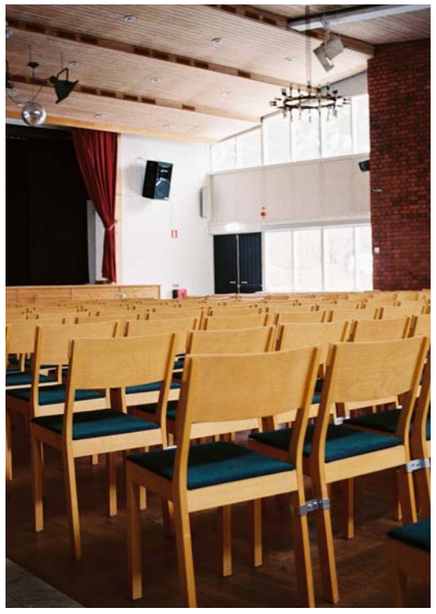
HANDRAIL IN BUILDING A3 FIG. 127

SCHOOL KITCHEN FIG. 129

CANTEEN EXTENSION II FIG. 128



AULA II FIG. 130

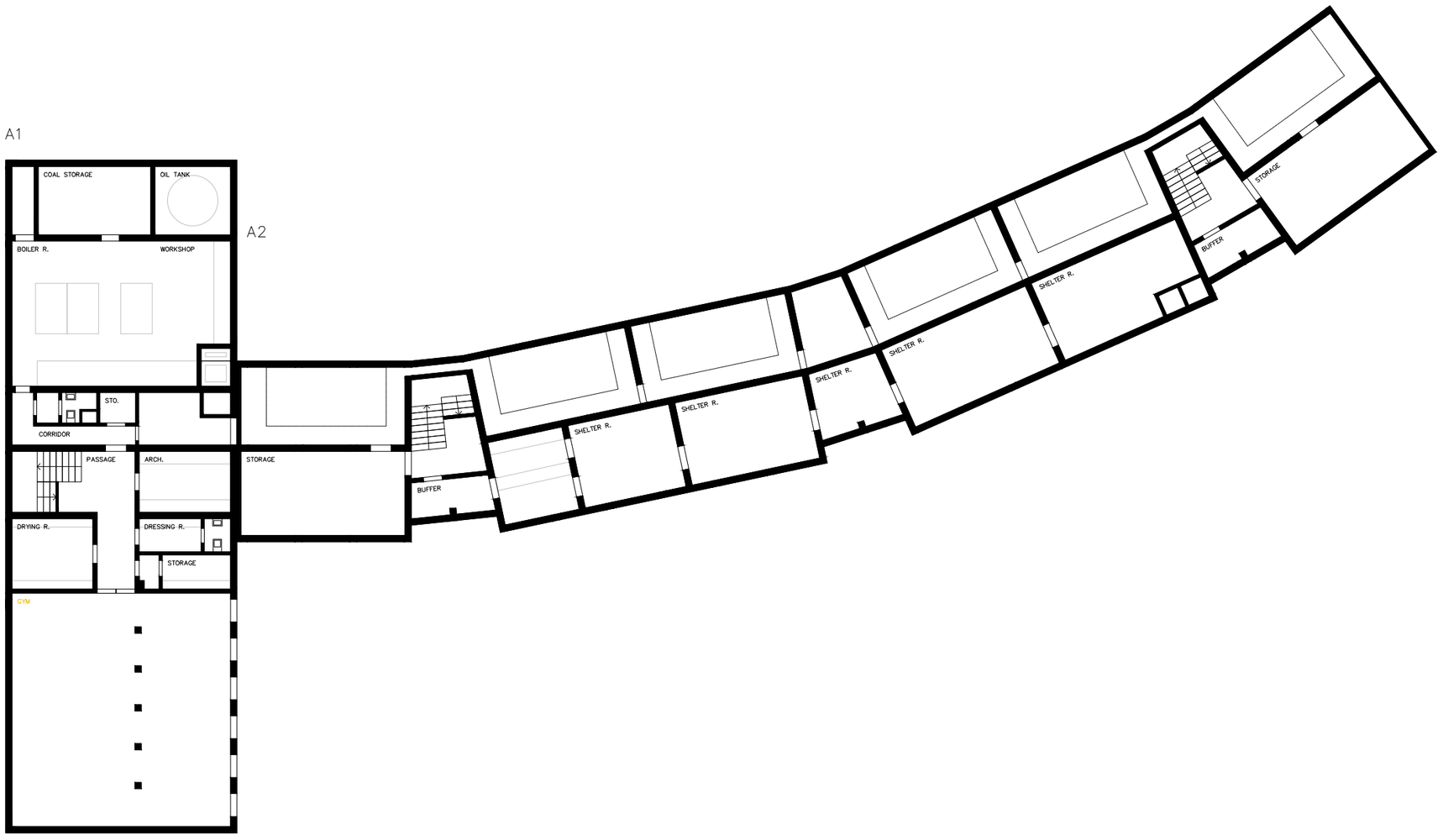


AULA III FIG. 131

APPENDIX III

HISTORICAL CHANGES OF BUILDING A (BASED ON ARCHIVE DRAWINGS)

ORIGINAL



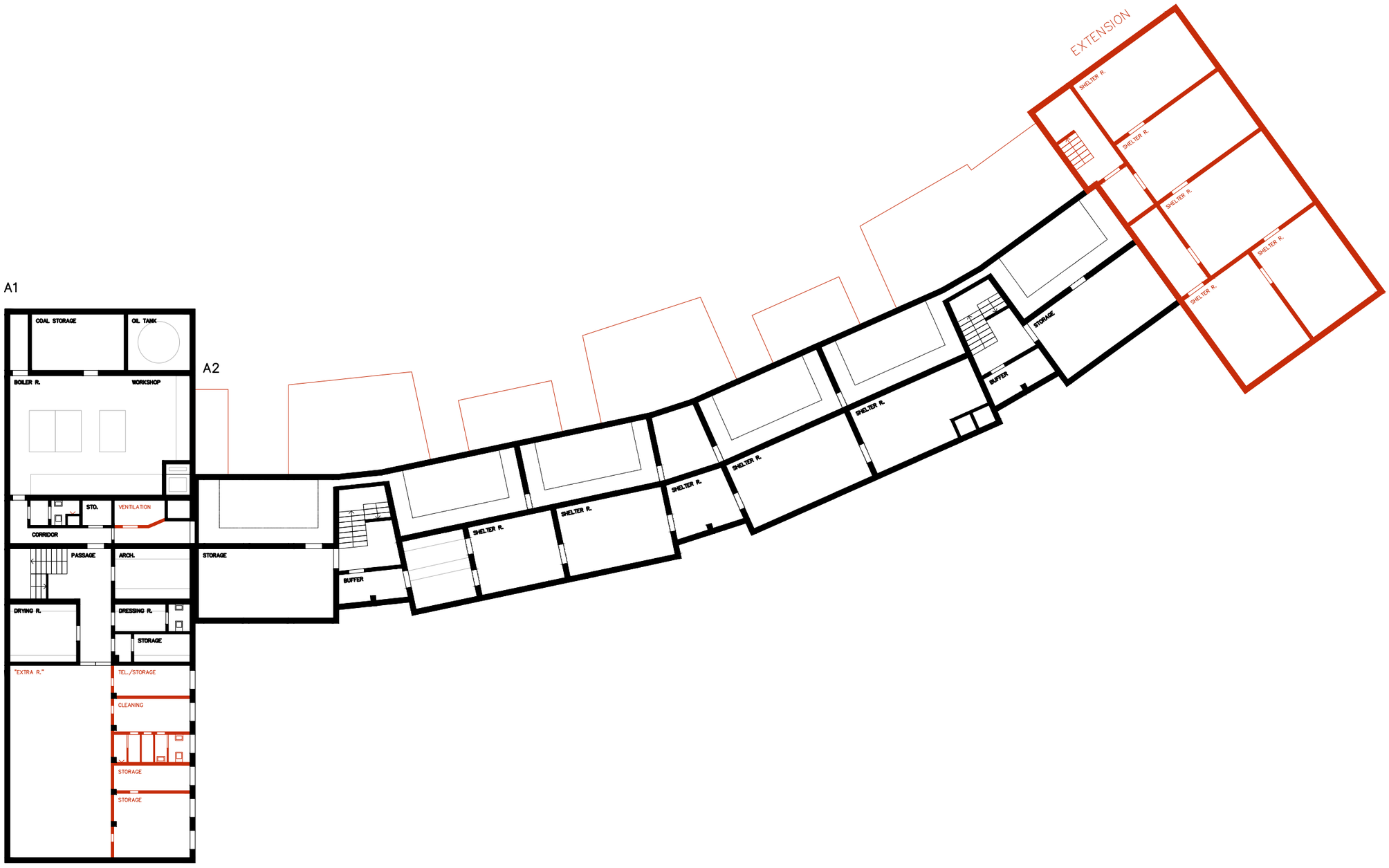
BASEMENT

BASEMENT TRANSFORMATION PLAN I

YELLOW: REMOVAL, OR RE-ADJUSTMENT

FIG. 132

1970S CHANGES, WITH ADDED ACCESIBILITY ACCESS AND VENTILATION SHEDS FROM A LATER PHASE OF CHANGE

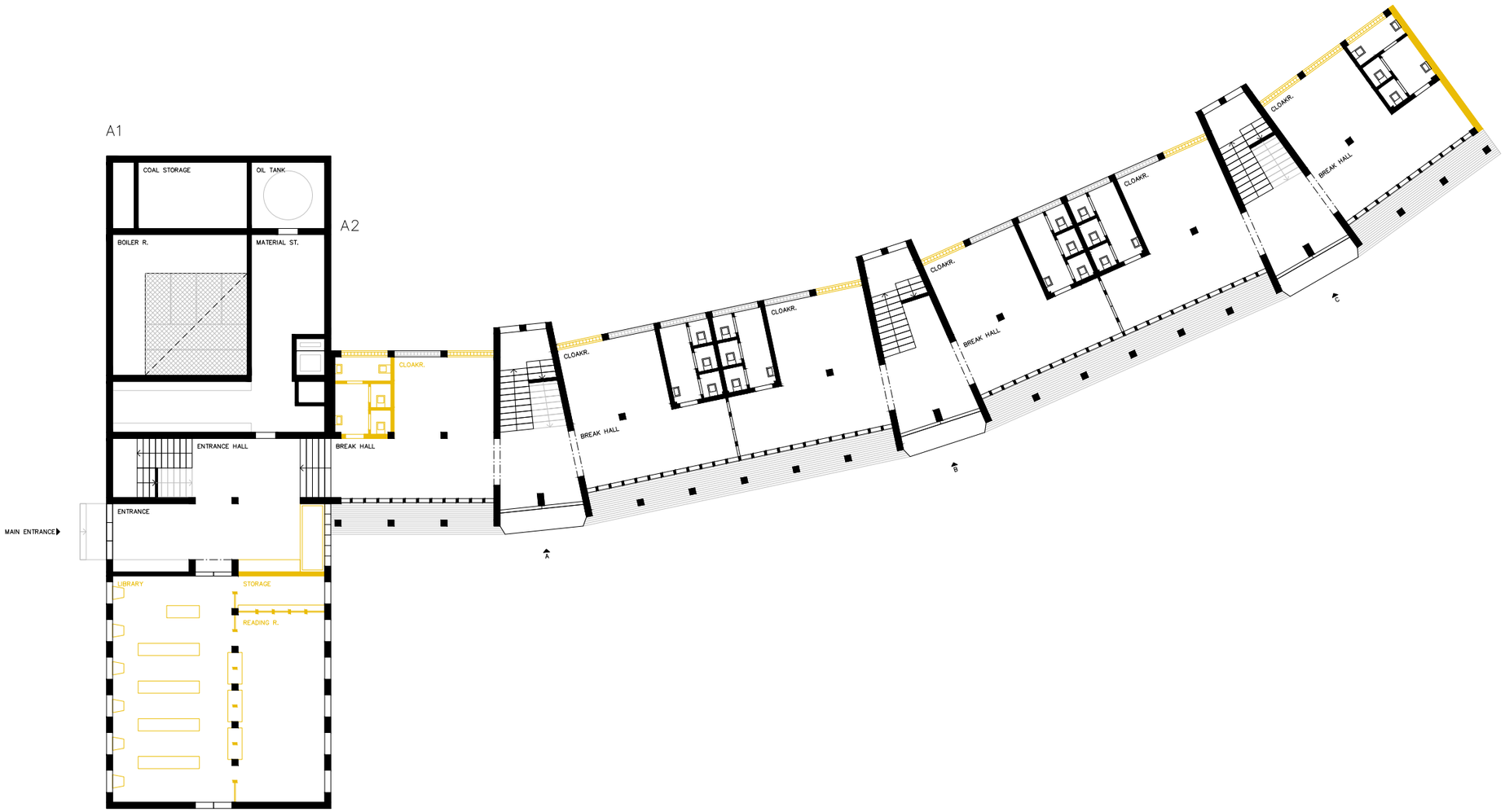


BASEMENT

BASEMENT TRANSFORMATION PLAN II

RED: ADDITION
FIG. 133

ORIGINAL

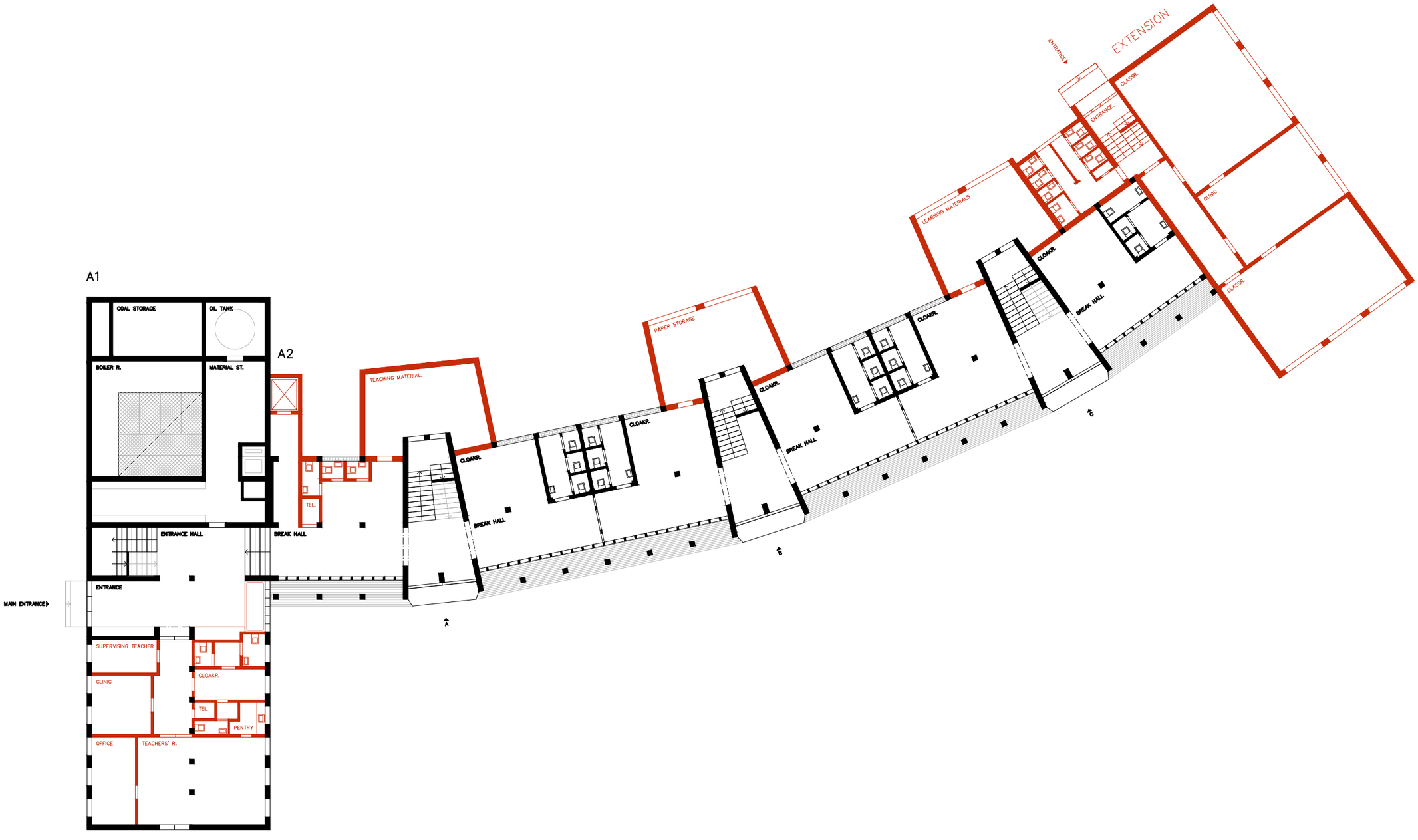


GROUNDFLOOR

GROUND FLOOR TRANSFORMATION PLAN I

YELLOW: REMOVAL, OR RE-ADJUSTMENT

FIG. 134

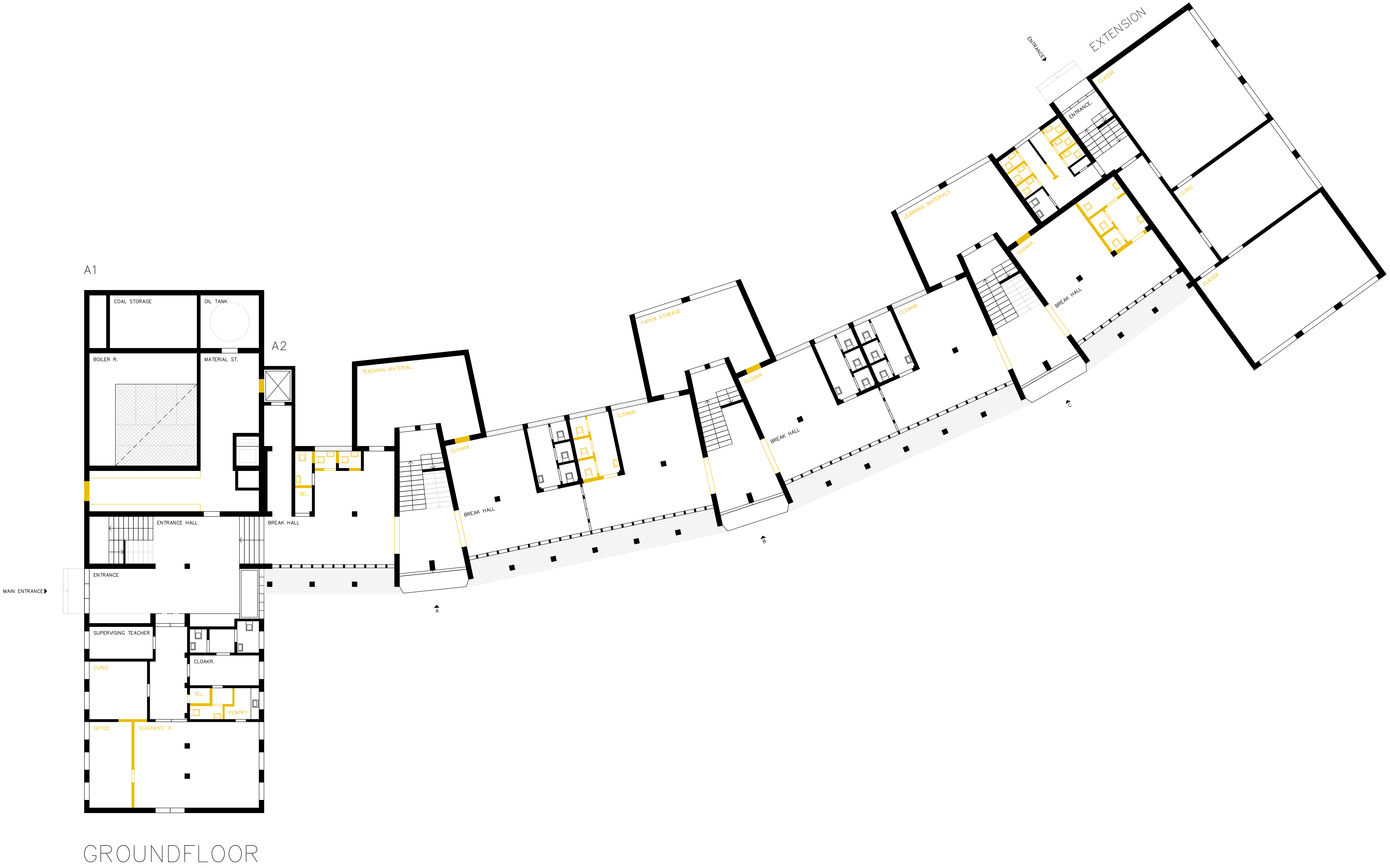


GROUNDFLOOR

GROUND FLOOR TRANSFORMATION PLAN II

RED: ADDITION
FIG. 135

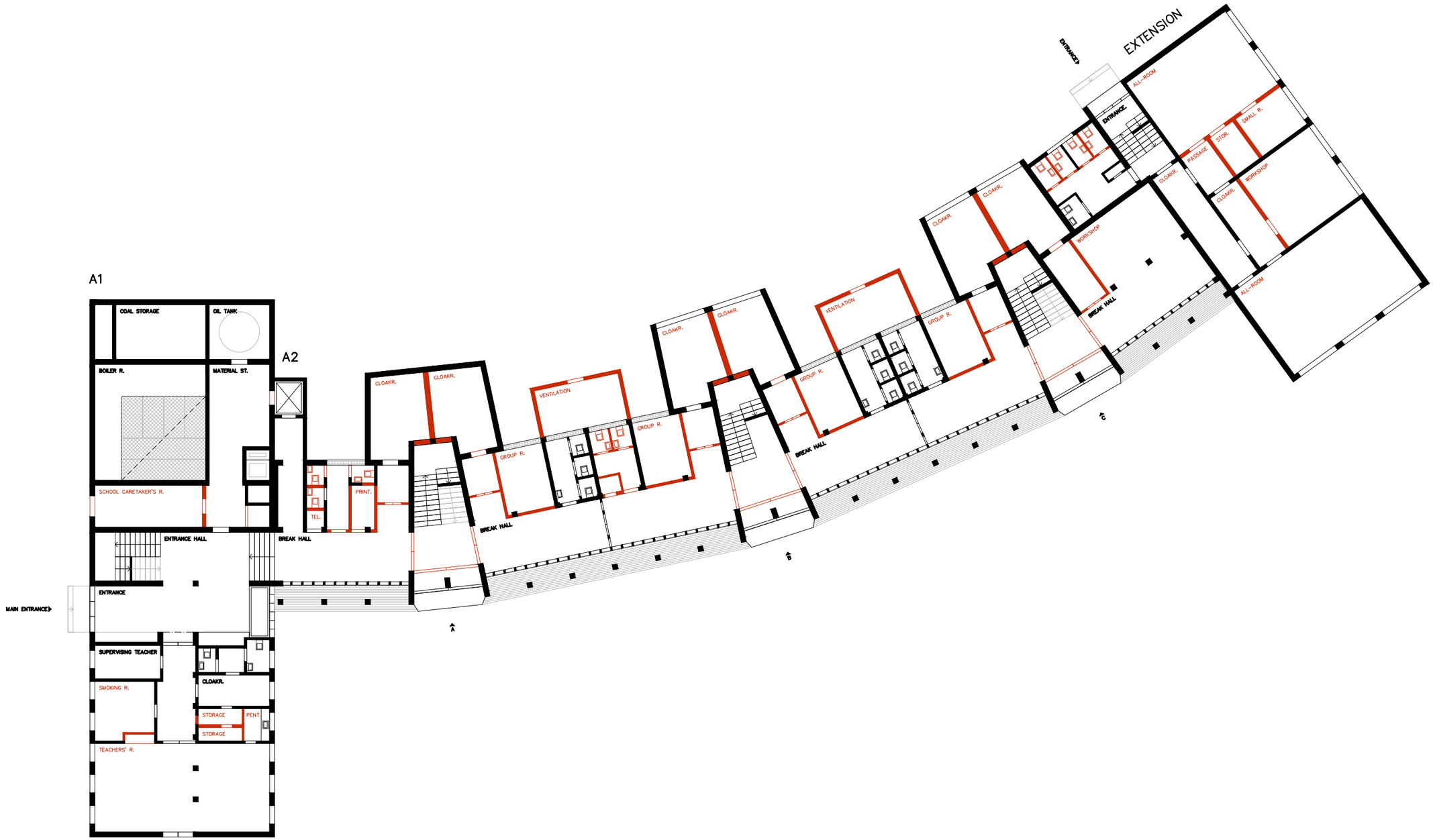
POST 1970S, UNCERTAIN TIME OF CHANGES, CAN BE READ FROM A 2003 PLAN DRAWING



GROUND FLOOR TRANSFORMATION PLAN III

YELLOW: REMOVAL, OR RE-ADJUSTMENT

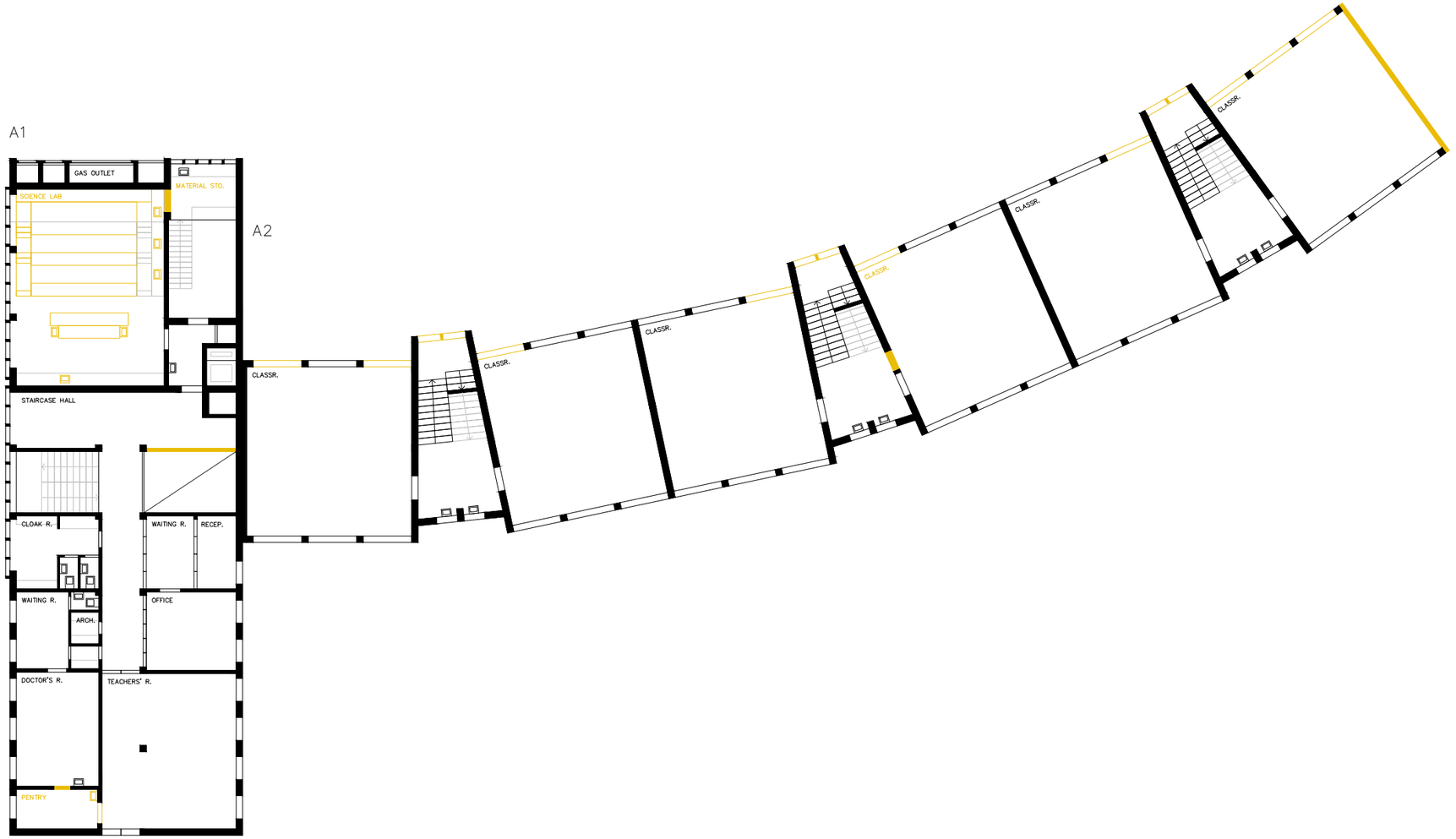
FIG. 136



GROUNDFLOOR

GROUND FLOOR TRANSFORMATION PLAN IV

RED: ADDITION
FIG. 137



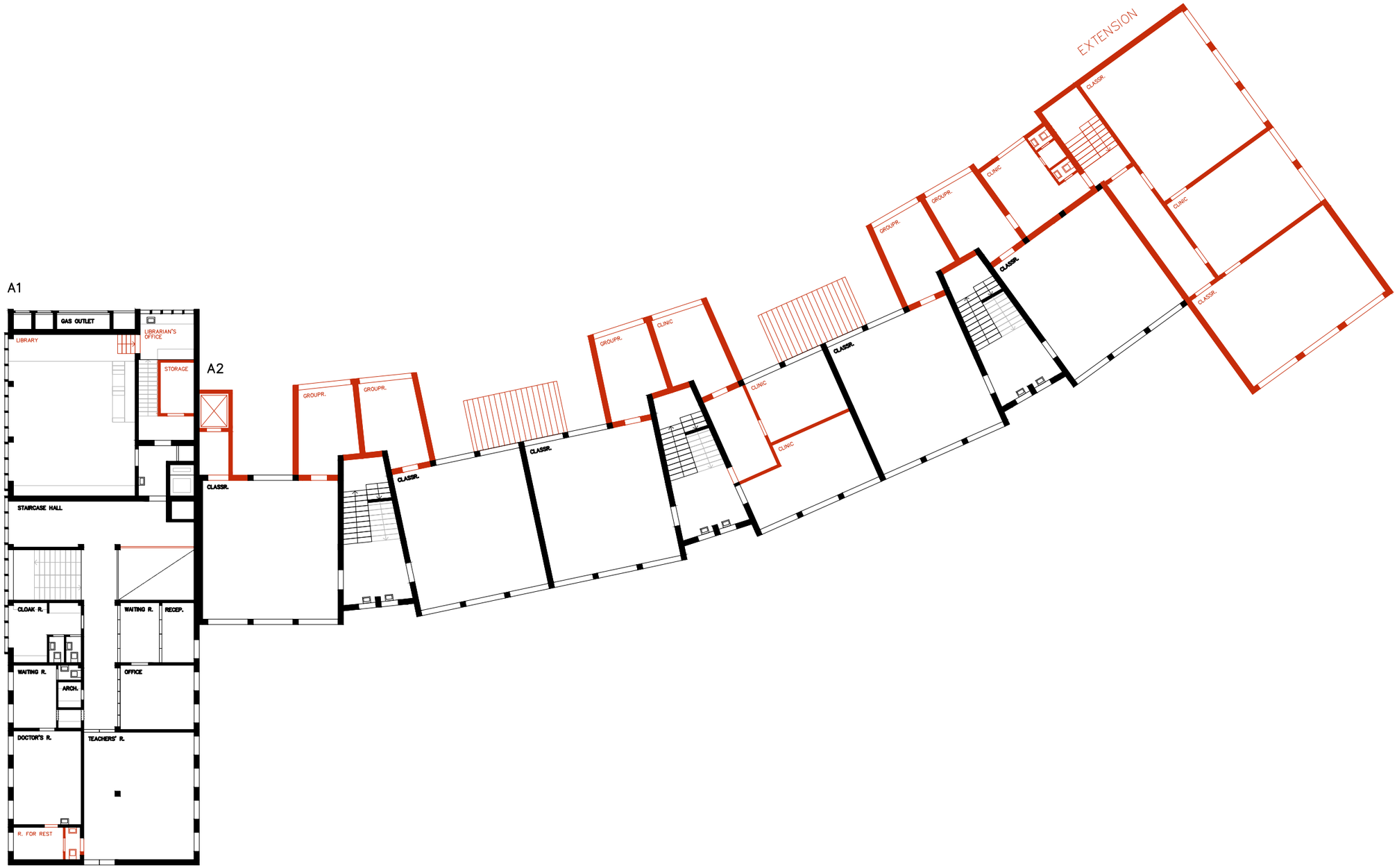
FIRST FLOOR

FIRST FLOOR TRANSFORMATION PLAN I

YELLOW: REMOVAL, OR RE-ADJUSTMENT

FIG. 138

1970S CHANGES, WITH ADDED ACCESIBILITY ACCESS AND VENTILATION SHEDS FROM A LATER PHASE OF CHANGE



FIRST FLOOR

FIRST FLOOR TRANSFORMATION PLAN II

RED: ADDITION
FIG. 139

APPENDIX IV

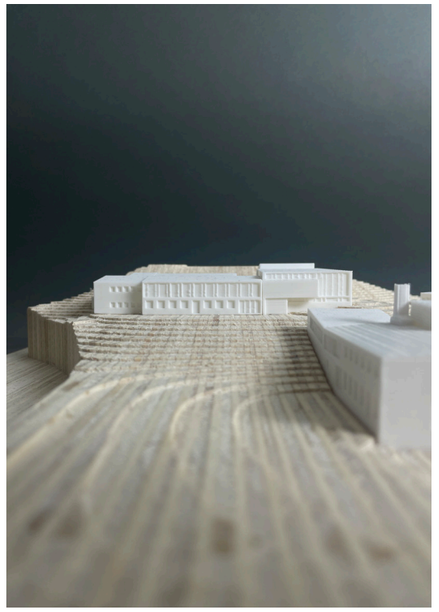
PHYSICAL MODEL

SIGNE MARIA MARGARETA LARSSON

PHYSICAL MODEL SCALE 1:400, CNC CUT PLYWOOD, 3D PRINTED MODELS FIG. 140

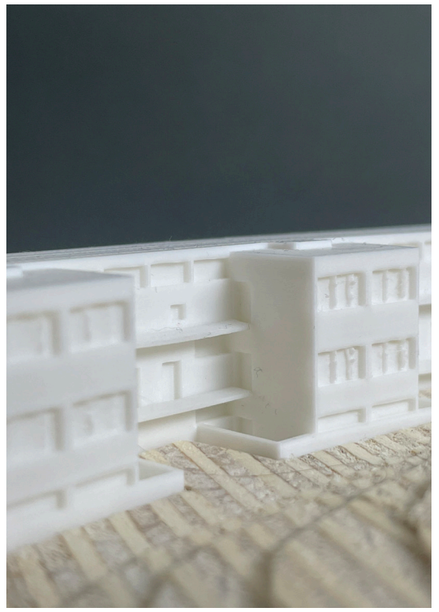
MODEL TOPVIEW FIG. 141

NORTH FACADE BUILDING A FIG. 142



SOUTH FACADE BUILDING B FIG. 143

SOUTH FACADE BUILDING A FIG. 144



NORTH FACADE BUILDING A FIG. 145

NORTH FACADE BUILDING A FIG. 146

Signe Maria Margareta Larsson