Post office
made House of Culture.
Adaptive Reuse to strengthen world heritage.

Chalmers University of Technology
Department of Architecture and Civil Engineering

Erik Delvéus

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Supervisor, Tina Wik
Examiner, Walter Unterrainer

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Abstract

As In the pursuit of a more sustainable architectural practice, this thesis advocates for the adaptive reuse of existing structures and materials. Focusing on Karlskrona's old post office, slated for demolition, the project proposes its transformation into a cultural center, preserving its historical significance while embracing the contemporary needs of the city. Through holistic design approaches, the project aimed to breathe new life into the building and site, celebrating its imperfections and challenges.

The methodology integrates qualitative and quantitative approaches, including literature theory readings and extensive reviews of produced technical documents. It also involves an in-depth analysis of Karlskrona's UNESCO world heritage classification and the development of architectural techniques specific to the project. By combining these methods, the thesis presents a transformation plan that showcases the potential of aesthetic integrity and contextual responsibility in architectural transformations.
The project emphasizes the viability of transformation, demonstrating how it keeps and enhances the distinctive character and historical value of revitalized spaces. By embracing existing material beauty and imperfections, the design approach of approaching the project as a palimpsest seeks to create a contemporary cultural center while respecting the building's own form and heritage.

Ultimately, the proposal contributes to the broader discourse on architectural transformations in heritage city centers. It highlights the importance of intentional preservation and transformation in culturally significant areas of the built environment. By offering an alternative to the complete destruction of the original post office building, the project aims to strengthen Karlskrona's UNESCO world heritage status while providing a space for the city's inhabitants to gather, create, and celebrate culture.

Student Background

Erik Delvéus (1997-12-21)
erik.delveus@gmail.com
+46766327692

Education

Bachelor in Architecture,
Umeå School of Architecture
(Umeå Universitet), Umeå
(2018 – 2021)

Teknikprogrammet, Design,
Ehrensvärdska Gymnasiet, Karlskrona
(2013 – 2016)

Experience

Architectural Internship
LINK Arkitektur, Umeå
(2021 - 2022)

ARKNAT (FRAME)
ARKNAT, Östra Göinge
(2021)

Assistant to Civil Engineers
WSP, Karlskrona
(Short Assignments across 2017 – 2018)

01. Introduction

Research Question

How can adaptive reuse and transformation be strategically implemented on an existing building planned for demolition in Karlskrona, as a sustainable alternative to constructing a new structure, while meeting contemporary functional demands, all the while strengthening its UNESCO World Heritage status?

Aim

The general aim of this project and study is to investigate methods and strategies for the adaptive reuse and transformation of the historic old post office building in Karlskrona, slated for demolition to make way for a new culture house. This research seeks to investigate how the adaptive reuse of this heritage structure can serve as a sustainable and viable alternative to constructing a new building. The study intends to assess how this adaptive reuse can effectively meet the contemporary functional requirements envisioned for the culture house, evaluate its feasibility, and critically examine how such transformation can not only preserve but also enhance the UNESCO World Heritage status of Karlskrona.

Outcome

The outcome of this project aims to contribute to the broader discourse on adaptive reuse in heritage city centers, illustrating how the intentional embrace of existing qualities and adaptive reuse is more than only the most sustainable option when adding new functions in culturally compelling areas of built environment. Ultimately, this proposal envisions an alternative to the destruction of the original post office building when creating a new cultural origo of Karlskrona, strengthening its status as an UNESCO world heritage by honoring its past while offering a space for the city's inhabitants to gather, create, and celebrate culture.

Delimitations

Time; Limiting the project and study to a specific time frame, focusing on the current plans for demolition and program.

Space; Working specifically with the old post office building at the main square in Karlskrona and its immediate surroundings.

Function; Restricting the proposed transformation of the old post office into a culture house and not considering alternative uses or buildings.

Economy; Limiting the economic assessment and analysis to the feasibility of transforming the old post office into a culture house, excluding broader economic impacts and comparisons. The economic impact of the current damages will be taken into consideration, only if gathered at an early stage.

Heritage; Focusing mainly on strategies that align with the UNESCO World Heritage guidelines for preservation and enhancement and the HIAs already made, rather than broader cultural heritage policies.

Stakeholders; Delimiting the study from extensive stakeholder involvement beyond consultations or assessments from relevant authorities and experts.

Method

Analysis and mapping of site, context and situation through site visits, interviews and studies of relevant existing documents. Great focus has been put on analysing the HIA's created for the previous project at the site to understand where and how a project can positively impact the city's UNESCO World Heritage. The program and functions needed will be defined through an combined analysis of the unrealized winning proposal and competition. Digital models were made based on analysis of site, existing drawings and documents for analysis and design. Experimentation and studies of solutions, details and strategies using digital design tools. Testing parameters found within the documents created. Design of alternative architectural intervention based on adaptive reuse and transformation of the existing building. Diagrams of background information, context, situation and mapping. To portray information gathered and created. Drawings of all created material, solutions, details and strategies. Drawings portraying all of designed project and information.

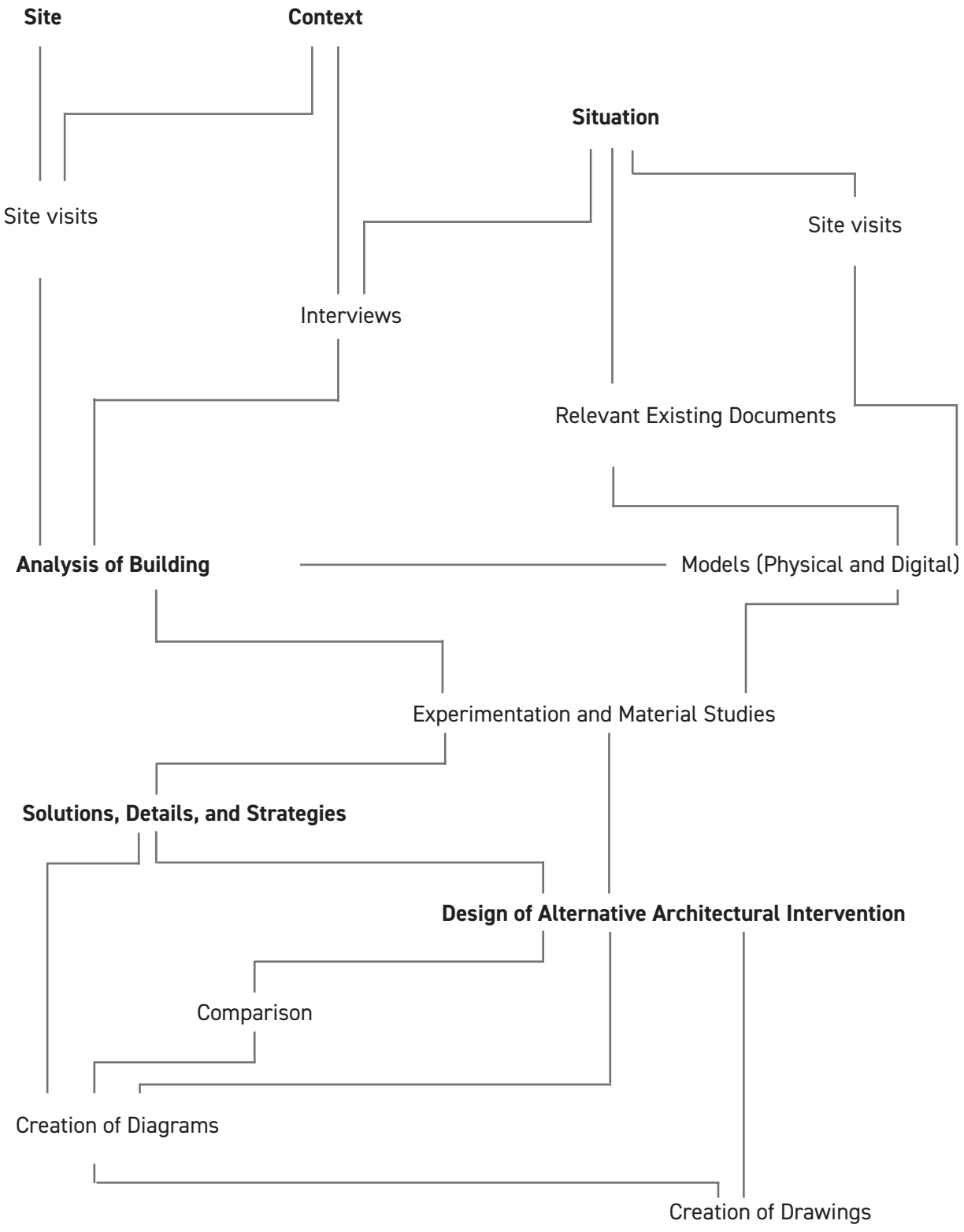


Diagram for method

02. Background

(Fig. X) Last variation of new culture house, Dorte Mandrup, Visualization by MIR

Most imagine architecture as permanent, buildings are built often to one thought or purpose. They are often not designed to adapt, they are instead budgeted, financed, constructed, administrated, maintained, regulated, taxed and even remodeled not to. But all buildings adapt, as the world around them changes. But they adapt poorly, on their own(Brand, 1994).

Reuse of building materials were historically a lot more normalised than it is today. With transportation becoming cheap, materials were instead sourced in much higher numbers from places far of, where they could be harvested new for a low cost. This combined with an obsession for technology, what is new and usage of materials what are hard to remove have created an industry where it is often more viable to just destroy a building and its materials instead of taking care of them and transforming the building. Adaptive reuse and transformation itself is an attitude, not an aesthetic(Salado, 2020). But within the this field we can definitely find multiple directions of thought in what one wants to convey.

The Swedish city of Karlskrona has since 2006 had plans to create a new "kulturhus", a house of culture. A main reason behind this was for the city library to get a new space to be in, as their current building has multiple problems.(Axelsson Därth, 2023) The city announced in the summer of 2018 for an architectural competition to design this new cultural center by the city's famous square. The new cultural center had to carry the functions of; a city library, the reading society's library, a visitor center with tourist information office, an art gallery, a black box (a flexible performance or exhibition space), a shop, public areas with simple stages, meeting rooms, staff areas, offices, technical operation spaces and a café or restaurant. This as well as an generous entrance and outdoor environment. (Karlskrona Kommun, 2019)

The new building would replace the old post house building from 1944 a building that for many years had been used as a medical center for the area (Lundmark, 2015).

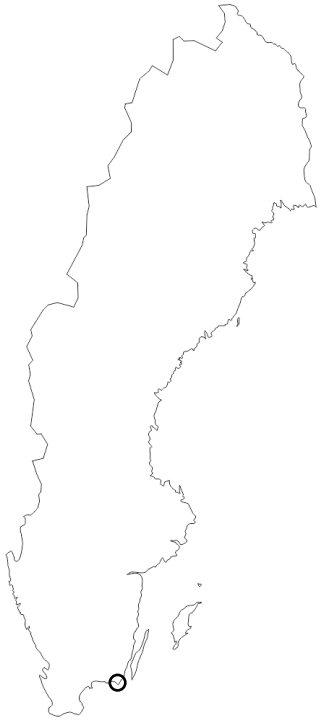
Danish architect Dorte Mandrup won the competition with their entry "Karls Krona" with the jury explaining that "Karls krona constitutes a new landmark at Stortorget in the form of an elegant interpretation of classical architecture. The facade's combination of ceramic tiles and glass creates a grid effect with scenographic qualities. The open and transparent ground floor welcomes visitors and brings life to the surrounding streets. Karls krona has a distinct Karlskrona identity, making the building a worthy neighbor to both the Fredrikskyrkan and the wooden buildings within the block." (Karlskrona Kommun, 2019)

From here on the process became complicated. The building permit was first revoked due to public complaints. Simultaneously, UNESCO and the Swedish National Heritage Board both up forward concerns over the new building's impact on the heritage classification the city has, something the city is very keen on keeping. Two HIA(Heritage Impact Assessment) was commissioned and they stated that the new building would affect the heritage in both positive and negative directions according to different parameters. A new variation of the design was developed, based on the comments form the last building permit process (Karlskrona Kommun, 2023). The new variation was in many way a scaled down variant of the original, both in size and, to some degree, architectural ambition.

The regional council of Blekinge then made the decision to start the demolition of the original building. The demolition was supposed to occur in stages and was set to begin before the current demolition permit expired. The initial focus was to be on minor interior works, handling hazardous materials such as asbestos and PCB though these materials were not actually found according to the inventory taken by third part. (WSP, 2019) These initial works would not affect the building's exterior.

A new HIA was commissioned for the new design variation, this time by the architectural office Nyréns, In part this told a similar story to the previous ones made. Describing how the new building would negatively impact the integrity of the "Historic city silhouette" and negatively affect the authenticity of the city's "Well-kept buildings and historic environments" to a large capacity. On the other hand, the project was seen to have a positive impact on both "Stortorget as a public space" and "Preserved city plan with block structure" (Nyréns Arkitektkontor, 2022). The Swedish National Heritage Board, the Blekinge County Administrative Board and ICOMOS all gave statements on this, and generally all of them were negative. They believed the new design still wasn't fully addressing their previous concerns.

The overarching variation of the project has because of this and budgetary concerns tied to inflation since July 2023 largely been scrapped. There will still be a culture house at the site, with the municipality as a majority deciding on in September the same year, that there will be a culture house on the site of the old post office(Karlskrona Kommun, 2023).



Karlskronas location in Sweden

Karlskrona is found within the archipelago of Blekinge, on the southeastern coast of Sweden. It is a strategically positioned maritime city overlooking the Baltic Sea, surrounded by an intricate coastal landscape.

The city of Karlskrona was establishment in 1680 by King Charles XI, chosen for its strategic maritime potential and protective archipelago. Initially planned to be the base for the Swedish Navy, its naval dockyard became a hub for the nations shipbuilding and naval operations, making the city a maritime powerhouse of its time. Karlskrona's unique architectural composition and naval heritage made it recognized as a UNESCO World Heritage site in 1998. This recognition honored the city's exceptional universal value, recognizing its naval facilities, shipyards, the Admiralty Church, and its urban layout as valuable to human history and cultural heritage. UNESCO praised Karlskrona for its exemplary urban planning and its seamless integration of military and civilian structures, following the ideals of an Enlightenment-era city.

The UNESCO status often puts Karlskrona in situations of having to balance heritage preservation versus contemporary urban development. The city's status requires a careful stewardship, with strict guidelines for preserving its historical fabric.

03. Design Research & Theory

Areal photo of Karlskrona's square (1921), Flygvapenmuseet

In the process of building a framework of reasoning for design decisions, combining threads of historical insight and contemporary analysis is vital in finding answers in creating strategy for the design of a transformed building.

Finding relevant, technical documents to aquire a framework to understand the sites situation and requirements is key. The citys UNESCO World Heritage listing together with the documents describing the city of Karlskrona's outstanding heritage value taken in as parameters to further base the project on. Analysis of the documents describing the project site itself such as heritage impact assessments done for the previous project and antiquarians analyses are also included. This together with texts and contemporary theory, mainly Bie Plevoets and Koenraad Van Cleempoel's "Adaptive Reuse of the built heritage" from 2019 for a general outlook over and understanding of the contemporary discourse of approaches in adaptive reuse, Bartolinis text "Critical urban heritage: from palimpsest to brecciation" for an understanding of both the metaphor of palimpsest's limitations and where it in turn becomes "breccia".

With the post office as base, the project has to navigate the intersection of history and development, seeking to honor the heritage of the past while embracing the requirements of the future. By understanding the context and current situation in conjunction with the overarching obligations to the world heritage, one find base parameters from which design decisions can be made upon.

The central parts of city of Karlskrona has since 1998 been listed by UNESCO as a world heritage of Outstanding Universal Value. The UNESCO World Heritage classification is significant for any project undertaken in the central parts of the city as being a UNESCO World Heritage listed brings both international recognition and tourism to the city, as well as the reputation of being a custodian of cultural and historical heritage. The listing also implies and obligates a commitment to preserving and safeguarding the unique cultural and architectural factors that gives Karlskrona its UNESCO status.

A project within a UNESCO World Heritage site all have to adhere to specific values and guidelines, unique to every site. In Karlskrona's case, its status can be strengthened through architectural interventions with some of it's guidelines being connected directly to the current built enviroment.

Information from texts such as the antiquarian analysis made for the old post office and the multiple heritage impact analyses made for the canceled culture house project are good documents for understanding the site specifically. The antiquarian analysis provides detailed insights into the building's historical significance and architectural features, informing decisions about what to keep, preserve and restore. Similarly, the heritage impact analyses made for the canceled culture house project offers valuable lessons and considerations for any type of architectural intervention on the site. By examining the potential impact of proposed projects on the surrounding UNESCO World Heritage, these analyses helps identify risks and aids in the development of personal architectural strategies to ensure that a new intervetion would be compatible with UNESCO's criteria.

An Outstanding Universal Value (OUV)

Described by UNESCO as following;

"Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole." (UNESCO, 2023)

Selection criteria

(i) to represent a masterpiece of human creative genius;

(ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

(vii) to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(viii) to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(ix) to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

Karlskrona's OUV was and inscribed on the World Heritage List in 1998. Karlskrona meets two of the ten criteria, (II) and (VI). Expained by UNESCO as to because;

(II) "Karlskrona is an exceptionally well preserved example of European planned naval town, which incorporates elements derived from earlier establishments in other countries and which was in turn to serve as the model for subsequent towns with similar functions."

(VI) "Naval bases played an important role in the centuries during which naval power was a determining factor in European Realpolitik, and Karlskrona is the best preserved and most complete of those that survive."

(UNESCO, 1998)

The fundamental motivation behind UNESCO's World Heritage Declaration for Karlskrona is based in the well-preserved and cohesive overall environment. This encompasses key elements such as the naval base, shipyard, city, fortifications, and support points in the vicinity of the city. Important buildings are ones directly linked to the Naval city and former crucial ones in the civilian city, structures exhibiting the strongest connection to the Outstanding Universal Value (OUV) spirit.

In designing to strengthen the world heritage of Karlskrona, the attributes connected to both authenticity and integrity has to be kept in mind and aimed for.

Attributes connected to **authenticity**:
- The continuity of the Naval base
- Well-kept buildings and historic environments
- Stortorget as a public space
- Location
- forms and designs, materials and substances

Attributes connected to **integrity**:
- Historic city silhouette
- Preserved city plan with block structure
- The clear demarcation of the historic city

Map of Karlskrona Square (late 1800th hundreds)

Situated within the center of what makes up the UNESCO World Heritage site of Karlskrona, the large square "stortorget" serves as the city's mid point and it is where the urban evolution through history is most apparent within the city. Buildings spanning various eras surrounds the squares boarders, many having had or still has important uses to the city, its people and the administrative region.

The site in focus for the project is located on a block named "sjöstierna", located just south of the fredriks church it is one of hte oldest city blocks in hte city.

Notable Buidlings Around Square

a. Courthouse, Old city hall
Built 1798 and extensively rebuilt in 1905. Nationally listed building with well preserved exterior and interior.
(Architect; Thure Wennberg)

b. Concert hall
Built in 1939 in a modernist style, today having a well preserved exterior. In use as the citys main concert hall and stage. (Architect; Wolter Gahn)

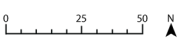
c. The Church of Frederick
Inaugurated in 1744. Well preserved exterior, recently remodeled interior.
(Architect; Nicodemus Tessin the younger)

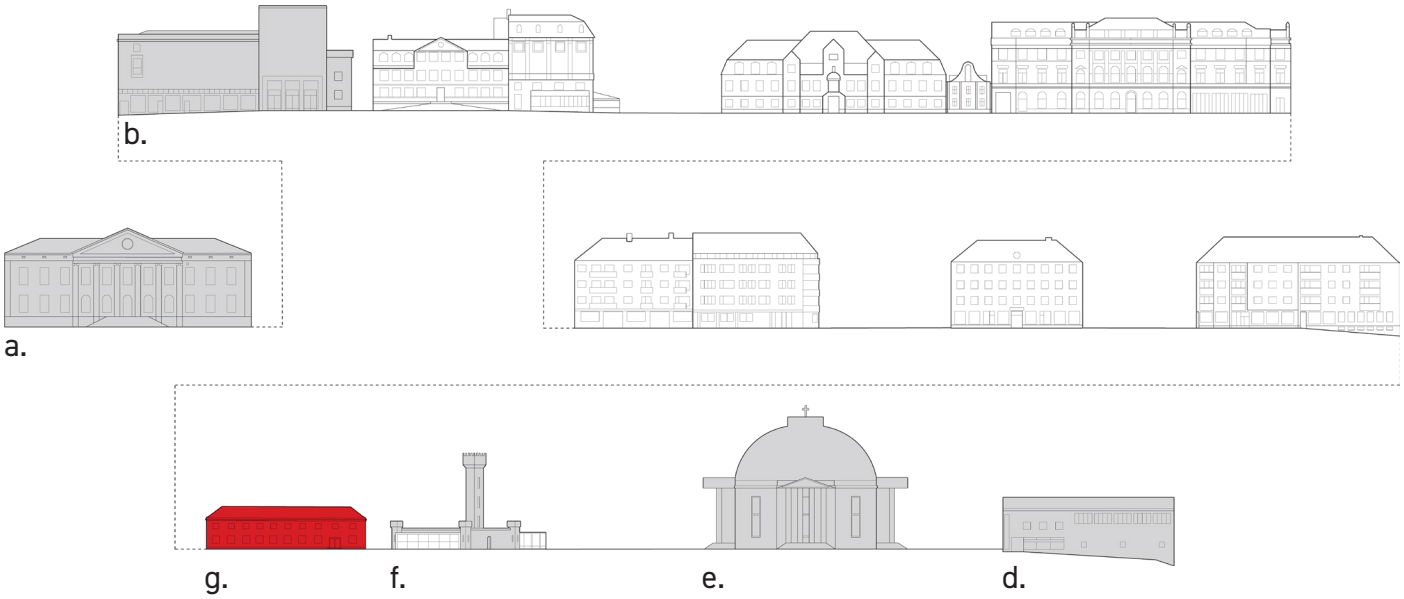
d. Current City Library
Built 1959 in a characteristic Swedish 1950's style; with form following function and a high level of detailing and variation in the architectural expression. Well preserved exterior and interior. (Architect; Jan Wallinder)

e. Holy Trinity Church
Built 1709 in a baroque style to accomodate the German-speaking population of the city. Later simplified in a more neoclassical style by Olof Tempelman. Very well preserved overall. (Architect; Nicodemus Tessin the younger)

f. Old Water Tower
Built in 1863. Additions made in 2008
when the property was redesigned to be a restaurant/ art gallery. The building is nationally listed and has an overall well preserved exterior, apart from its additions.
(Architect; Fredrik Wilhelm Leijonancker)

g. **Old Post Office**
Built in 1942 in a neo realisist style. Transformed internally in the 1980's to be a medical center. Façade towards the square is generally well preserved, other façades altered.
(Architect; Lars Erik Lallerstedt)

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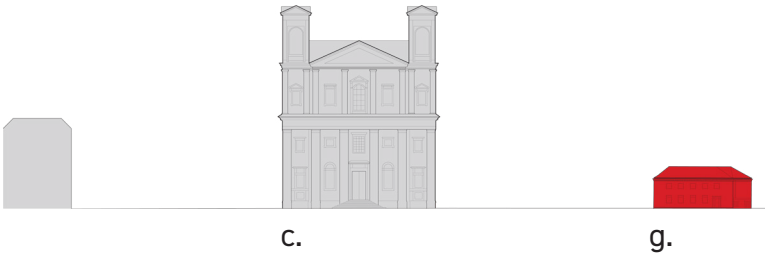
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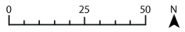
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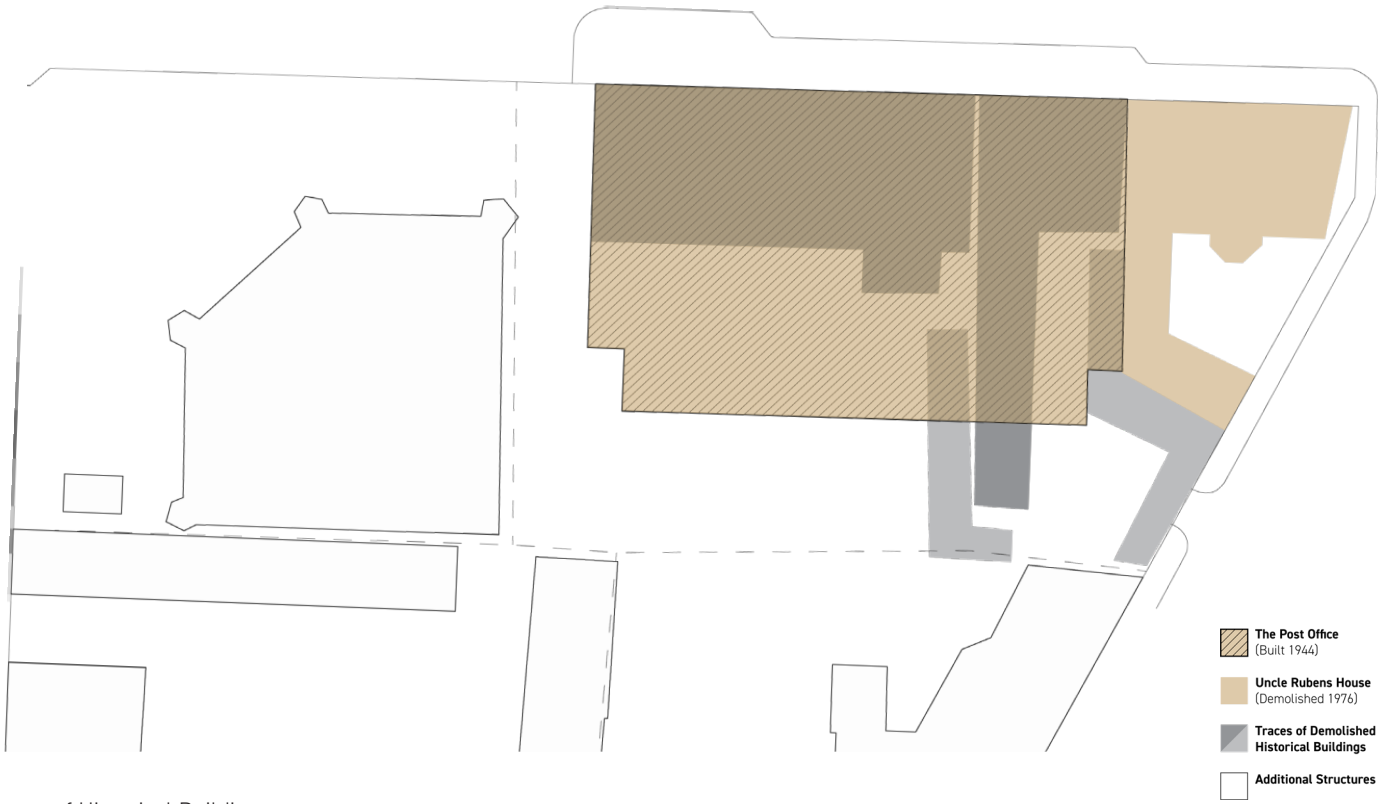
The attributes described in the rSoOUV for the World Heritage property the Naval Port of Karlskrona are mainly connected to its features as a well-preserved example of a European naval city with a Baroque grid plan.

Stortorget is a central point in the central axis of this plan. Looking at the site of the post office and as Karlskronas OUV is based on a “preserved city plan with block structure” it is obvoius how there is a missing corner to the site.

The Post Office plays a role in this plan by adhering to the block's original shape, found already in the earliest sketches by Tessin the Elder at the city level. It clearly delineate to a section of the southern boundary of the square, something not being followed by the adjacent Water Castle. Despite initial intentions for expansion to the east, something that never materialized even after the demolition of the structure intended to be replaced in 1973, the Post Office's presence has had repercussions. The failure to expand resulted in the alteration of the block's northeastern corner, diminishing the clarity of the diagonal street crucial to the Baroque layout.

The building and its initial purpose contributed to the Outstanding Universal Value (OUV) by being integral to the civilian city supporting the naval base, this was later followed up on with its later function as a healthcare center. Presently vacant and requiring restoration efforts to become functional again, its value lies primarily in its presence and prominence in the cityscape, as well as the associations it evokes for the city's residents and its former occupants.



Traces of Historical Buildings

Architecture, restoration and conservation has not always been disciplinary far from each other. Before the 19th century the technical knowledge very much overlapped. It was in the early 20th century where there started being more of a division between the fields. In the 1960s it was properly established as two separate, established fields.

Cesare Brandi in his work "Teoria del Restauro"(The Theory of Restoration) argues that architectural restoration as a field should aim to preserve the original form and function of a building, while still acknowledging the changes and damage that may have occurred over time. He in the book emphasises the importance of respecting the original design and materials integrity, and that one should avoid creating interventions that compromises the authenticity or historical value of the original building.(Meraz, 2019)

A continuation in the development of establishing practical theory, guidelines and rules of architectural restoration was the "Venice Charter", a set of principles and guidelines mainly covering restoration and conservation of buildings, landscapes and monuments considered cultural heritage sites. Adopted by the International Council on Monuments and Sites(ICOMOS) in 1965, at a meeting in Venice, the Charter puts an emphasis on having a respect for the artistic and historical values contained in our cultural heritage sites. This while also acknowledging a need for adaptation to the changing cultural and social context (ICOMOS, 1964).

Some of the key principles of the Venice charter are;

* An importance of understanding the cultural and historical context of a site, to guide and argument for restoration decisions.

* A need to respect original materials, design, and techniques used in the construction of a historical heritage sites.

* An importance to avoid false historical reconstructions or imitations, and to maintain a clear distinction between the original elements of a site and that of any new additions and interventions.

* A need for restoration work to be based on scientific and current technical knowledge, and that it is carried out by skilled and qualified professionals.

* An importance of documenting and recording the whole restoration process, to ensure transparency and accountability.

The Venice Charter has ultimately had a large impact and influence on the field of architectural restoration, and it is widely recognised as an important document for guiding restorative work around the world. Simultaneously in time, a third field in between the two was coming into play. Because the 1970s can be seen as the time when the concept of "adaptive re-use" came to establish itself as a creative discipline in its own right, with philosophy and theory behind it. As while the Venice Charter provides multiple principles and guidelines for heritage conservation, there has been evolution in the field sience its adoption in 1964. Notable are the UNESCO World Heritage Convention (1972) with the establishment of the world heritage list, the Burra Charter (1979) and the Nara Document on Authenticity (1994) (Plevoets & Van Cleempoel, 2019). For these principles effective implementation it requires a holistic approach that considering the site's context, engagement of stakeholders, and development of somewhat comprehensive conservation plans. This does not mean that there was, or is, one single approach or theory to contemporary re-use, instead various approaches have coexisted, each offering different insights and solutions.

Bie Plevoets and Koenraad Van Cleempoel in their article "Adaptive reuse as an emerging discipline: an historic survey" explains how there is, and has been multiple different approaches to adaptive reuse. They mention in their text five approches; typological, architectural, technical, programmatic and Interior.

(Typological) Following the typology of the host space. Focusing on the what function(s) are and has been be suitable for particular typologies. Cantacuzino with their book "New Uses for Old Buildings" (1975) is seen as the starting point in this approach.

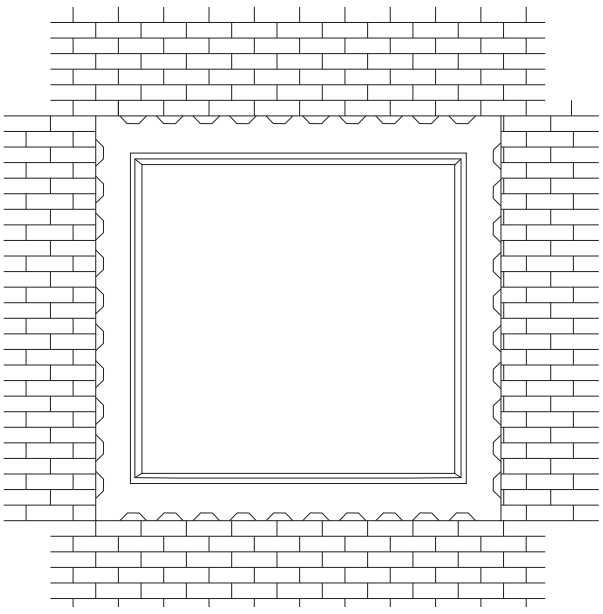
(Architectural) An approach focusing on the form/form relationships, investigating several design strategies on how to intervene within or upon an existing building. Architecture as Palimpsest by Machado is one of the main texts following this approach.

(Technical) Primarily instead a technical approach with less theoretical elements. An approach focused on adapting the building to ensure it can best accommodate its new function. The first and most known book in this approach is Highfield's (1987) "The Rehabilitation and Re-Use of Old Buildings".

(Programmatic) An approach built on selecting a function or programme as the starting point, using that to then look for an already existing(historic) building suitable to accommodate that.

(Interior) An approach with a strong focus on the "soft values" of buildings, including its immaterial aspects, its atmosphere, and the narratives it contains. A more "poetic" approach towards building adaptation and re-use. (Plevoets & Van Cleempoel, 2013)

This project aims to implement an "Architectural approach" and the metaphor of the palimpsest alternativity breccia serving as guiding overarching concepts. Embracing the concept of palimpsest, as the aim is to develop a design that incorporates clear layers of history, allowing the project to tell a story of its evolution over time. To not only create a physical space but also evoke a sense of continuity and complexity in the built environment.



Unique window on north facade

Buildings all have some sort of value to us. They in time become monuments in their context and to what they've been through. The art historian Alois Riegl in his book "The Modern Cult of Monuments: Its Character and Its Origin"(1903), argued that the value of monuments are not based on their aesthetic qualities, but rather on the historical significance of them and the context in which they were created. Riegl believed that the appreciation of art should not be based solely on subjective aesthetic preferences, but rather on a historical understanding of the object and its cultural context(Riegl, 1903).

To broaden the definition of what makes historic monuments Vecco (2010) describe how we've gone from using this title exclusively for a select few prominent structures to instead, through pointing to buildings from all typologies, time periods, backgrounds as well as buildings holding more intangible values.

Seeing buildings and architectural heritage as both art and monument we can through understanding memory values create meaningful new experiences that contributes to the constantly changing cultural identity of all contexts. What buildings become monuments or important culturally is not obvious beforehand, like how the Eiffel Tower was supposed to be torn down after the world fair, or how the Berlin Wall, a physical manifestation of a border dividing up a city now has become an important historical document of a country's past and an immense art work. The original intention of what function and value architecture does often not correlate with where most projects are in time.

Regarding the introduction of new functions, the Venice Charter states that the utilization of monuments for socially beneficial purposes invariably aids in their conservation. but while such utilization is encouraged, there is great importance in that it does not alter the architectural design or ornamentation of the structure. Any adjustments made when adapting to a new function should adhere strictly to these constraints.

Reversibility, as a concept is therefore becoming a more important principle in adapting historic buildings to new needs and requirements. Being how the intervention has the possibility to be fully reversed and removed to bringing back a monument to its previous condition, (Plevoets & Van Cleempoel, 2019)

An option to this conservational approach is to instead see our built environment as a palimpsest. A palimpsest originally refers to writing material from which a text is cleaned off in order for it to be used again. The palimpsest has then the previous text becoming noticeable through time, from under the new. It is now a metaphor to describe a concept where in relation to historic urban landscapes there is a clear accumulation of both material and immaterial traces of past action (Ren, 2021), this concept can just as well can be applied to individual buildings or sites when discussing adaptive reuse and transformation (Bartolini, 2014; Ren, 2021).

Bartolini (2014) argues that the main characteristic of palimpsest is that there is a chronological sequence of layers and that the metaphor should therefore be used exclusively in the context of buildings and sites that represent a chronological superimposition of historical layers. She introduces the alternative of breccia, a metaphor and concept to instead use when referring to buildings and sites built of pieces of different origin, not representing a chronological sequence, but still forming a whole. The metaphor of the breccia originates from rocks consisting of coarse deposits of sedimentary fragments from different origins, fused together because of intense heat and pressure.

Approaching a project as a palimpsest or breccia allows for differentiating narratives to coexist in the process of adaptive reuse. Telling us that the heyday of a monument lies in the future. This approach does not have to be negative to the preservation of heritage values but instead applies an additional way of dealing with these values, dealing with heritage values in a less imperative and more inclusive manner (Bartolini, 2014; Plevoets & Van Cleempoel, 2019).

Plevoets & Van Cleempoel (2019) states that; "Age within an object is now considered to contain the greatest value; the patina of wear, the discoloration of time, the tarnish that repeated contact with human activity can produce are the most pleasing characteristics. These are the individualities that are valued today."

Riegl has described this value as "age value" stating that its value is in the immediate emotional effect it causes by the visible signs of aging, requiring neither scholarly knowledge or a historical education, only sensory perception to appreciate (Plevoets & Van Cleempoel, 2019).

When approaching a project with the concept of palimpsest or breccia there are multiple different concepts to follow and implement that either hide or bring forward the existing historical layer's characteristics with the next contemporary layer.

Plevoets & Van Cleempoel (2019) explain that these concepts can be classified into two systems.

Concepts describing a physical intervention on the host space.

Internal insertions

Installations and replacement

Interventions of additions over, around or alongside

Adaptation

Transformation

Conversion

Modernization

Reprogramming and corrective maintenance

Recycling of materials and elements

Concepts describing an aesthetic relationship between chronological layers.

Building in the style of

Using contrast and analogy

Correspondence

Unification or junction

Delineation

Narrative

While these concepts often overlap at points it is of value to understand and have an overview of the tools there is to implement in adaptive reuse. A project will in many cases build on multiple of these concepts.

This thesis project aims to employ two strategies of adaptive reuse in relation to these concepts, aemulatio and facadism.

Aemulatio, the endeavor to be equal to or match another in something; emulation, ambition, rivalry or competition. Coming from how in art forms like music and painting, copying is an integral part in progressing. Not unlike the composer or the painter, us architects can find inspiration and develop through the act of copying. The relationship your copy has to the model is defined by the sequence of: translatio, imitatio, aemulatio. First there is a translation, following in the models footsteps with the aim of similarity. After comes imitation, the attempt of creating equality. Finally, the emulation, where the aim is to surpass and take ones own attempt to the next step with what we know now.

In employing this strategy within architectural adaptive reuse to make attempts in surpassing the original aesthetically as well as functionally there is an inherent need to first understand and know what is or was there originally.

Facadism, a term usually describing a practice of preserving historic facades while having the building behind it being mostly new. It can also be used to describe the creation of replicas or facsimiles with new buildings behind it. The strategy is popular in historical cities all over the world and is often both criticized and celebrated. Because it, if overused, can risk making a place into something of a theme park and could cause a loss of the building's integrity from a conservation perspective. Simultaneously It also enables us to create a further palimpsest where different layers serve different functions. Plevoets & Van Cleempoel (2019) state that; "Within this context, facadism might be raised up from being a poor compromise between conservation and development towards a valuable strategy for adaptive reuse".

The post office itself was built in 1944, with additions and changes done to it mainly in the 1980s when it was converted into a medical center.

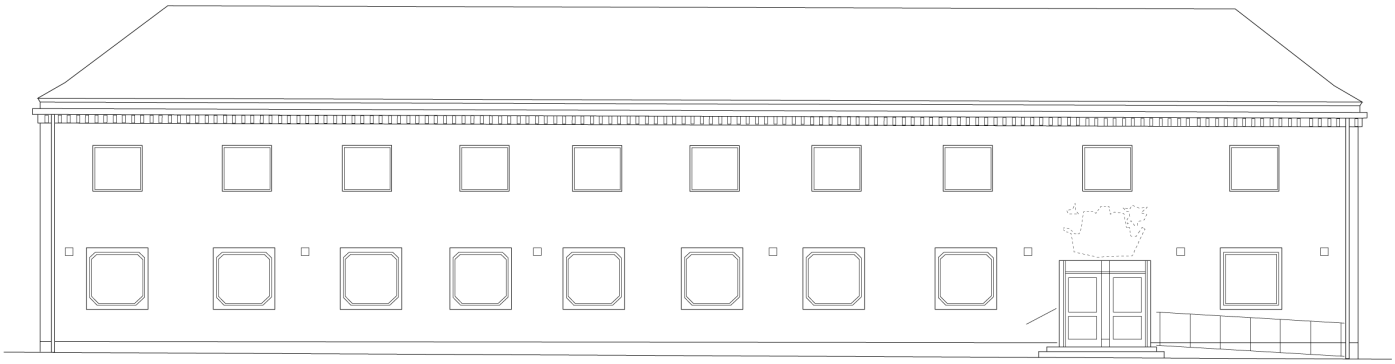
The building is a two story yellow brick structure. Where one of its main features are its dual pitched hip roof. It was designed by Lars Erik Lallerstedt, the architect behind most post offices of the time because of his role as the postal service's own architect.

Lallerstedt's early post offices was built in a style that later came to be called "new realism", a nationally inspired style that, to some extent, reacted against the often monotonous and abstract modernist environments that emerged during the 1930s. Characteristic elements defining the style include playful detailing (represented here on the post office, for example, by the post stamp window), a return to materials such as brick facades and tiled roofs at angles (a deviation from the early modernism's flat tar paper roofs), and focus on adaptation to the context. The style was partly linked to the availability of materials; during the war, there was a shortage of reinforcing iron for concrete casting and asphalt for the treatment of flat roofs.(Svedberg, 1994) However, it also reflected a new, less dogmatic modernism where modern details, such as the post office's pivot-hung perspective windows, were naturally incorporated into a form that connected to a historical environment without appearing historicizing.

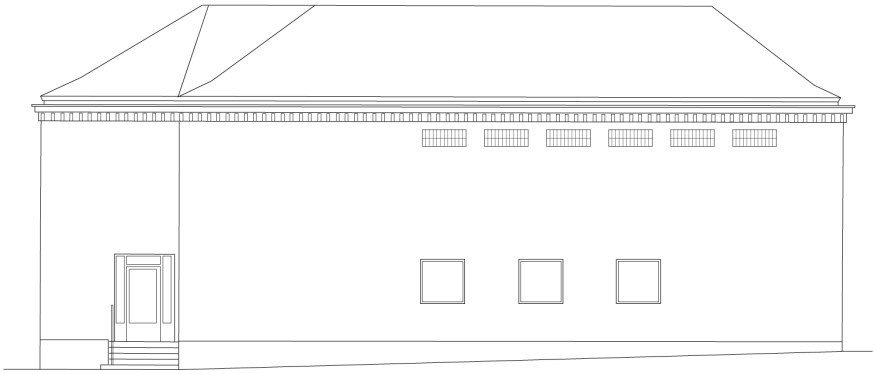
The style is primarily represented in residential projects with few public buildings like this left standing today. Buildings constructed in this style have generally been highly regarded for their inherent qualities.

The building's current condition and status is not ideal and the building is currently closed due to it being deemed hazardous. A technical report done 2016 brough forward the presence of carcinogenic polycyclic aromatic hydrocarbons, heavy metals, mildew, slack and deficiencies in ventilation. The building was deemed unfit for use in its current condition and the report recommended to either demolish the building or alternatively gut the interior down to its absolute framework and then make comprehensive measures regarding the exterior walls, windows, roof, floors, ventilation, and drainage. Currently it is gutted down waiting to be demolished.

The Post House (2024), Author

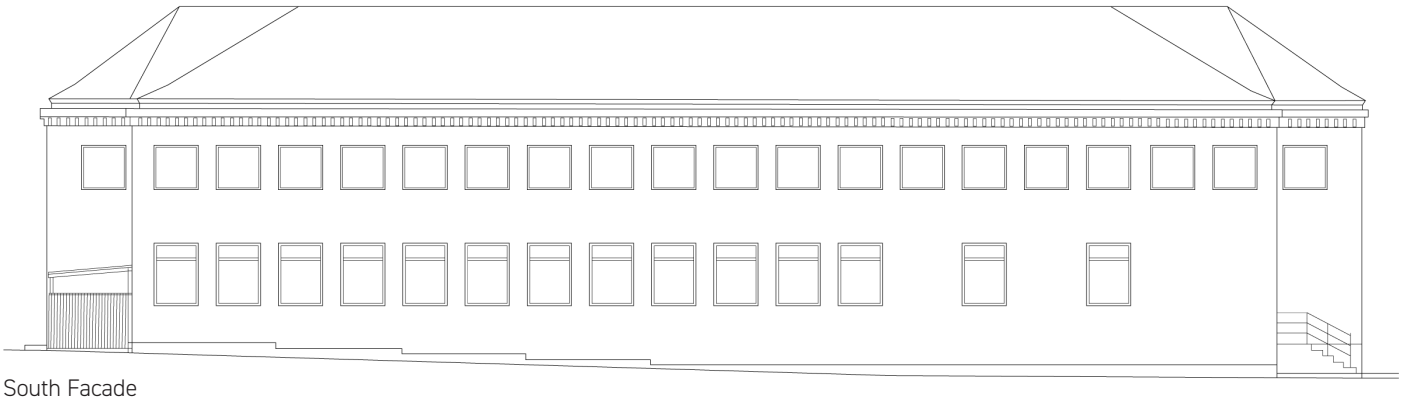


North Facade

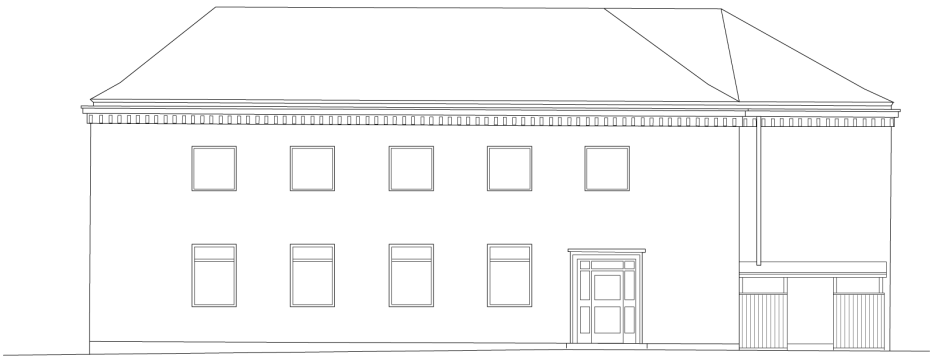


East Facade

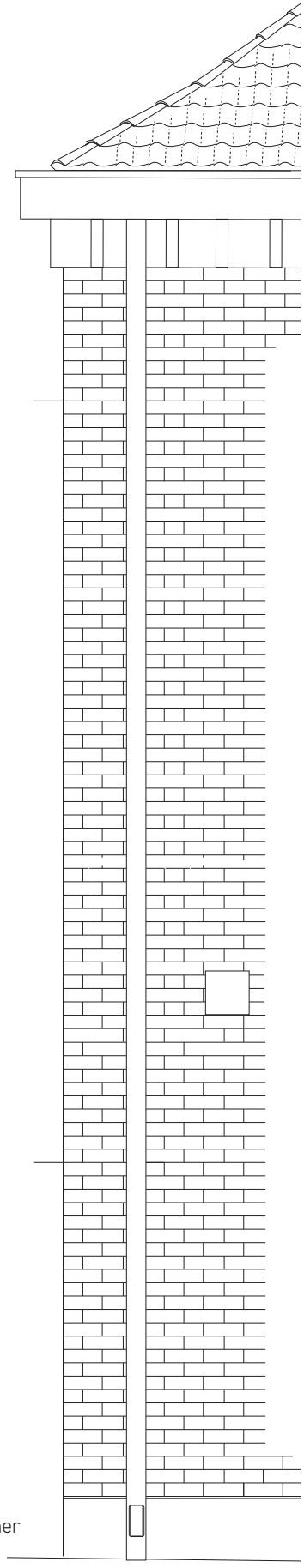
Today the only facade still carrying a majority of the buildings original qualities and ideas is the facade to the north. All windows had been replaced and an original storefront to the left has been removed.



South Facade



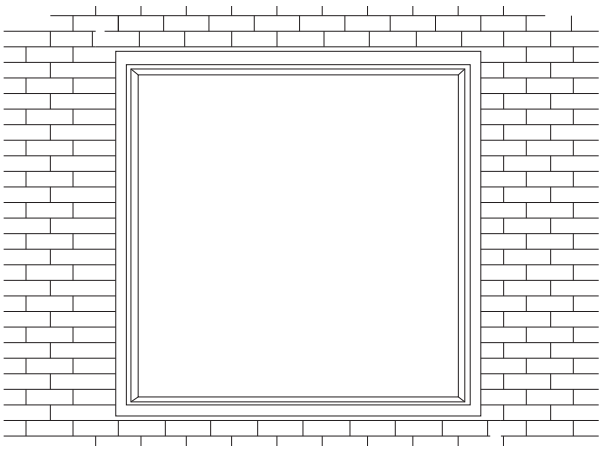
West Facade



North Eastern Corner
on North Facade

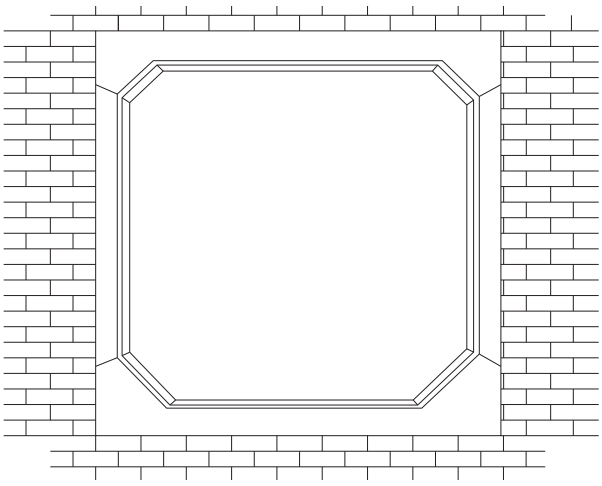
The buildings red tiled roof with its dual pitched hip roof angle is one of the more characterising part of the building. Thick plastic gutters clearly outline the eaves of the building. Underneath the eaves runs a row of decorative dentils all along the buildings faschia. The walls consistst of yellow bricks still in generally good condition.

Upper Window on Northern Facade

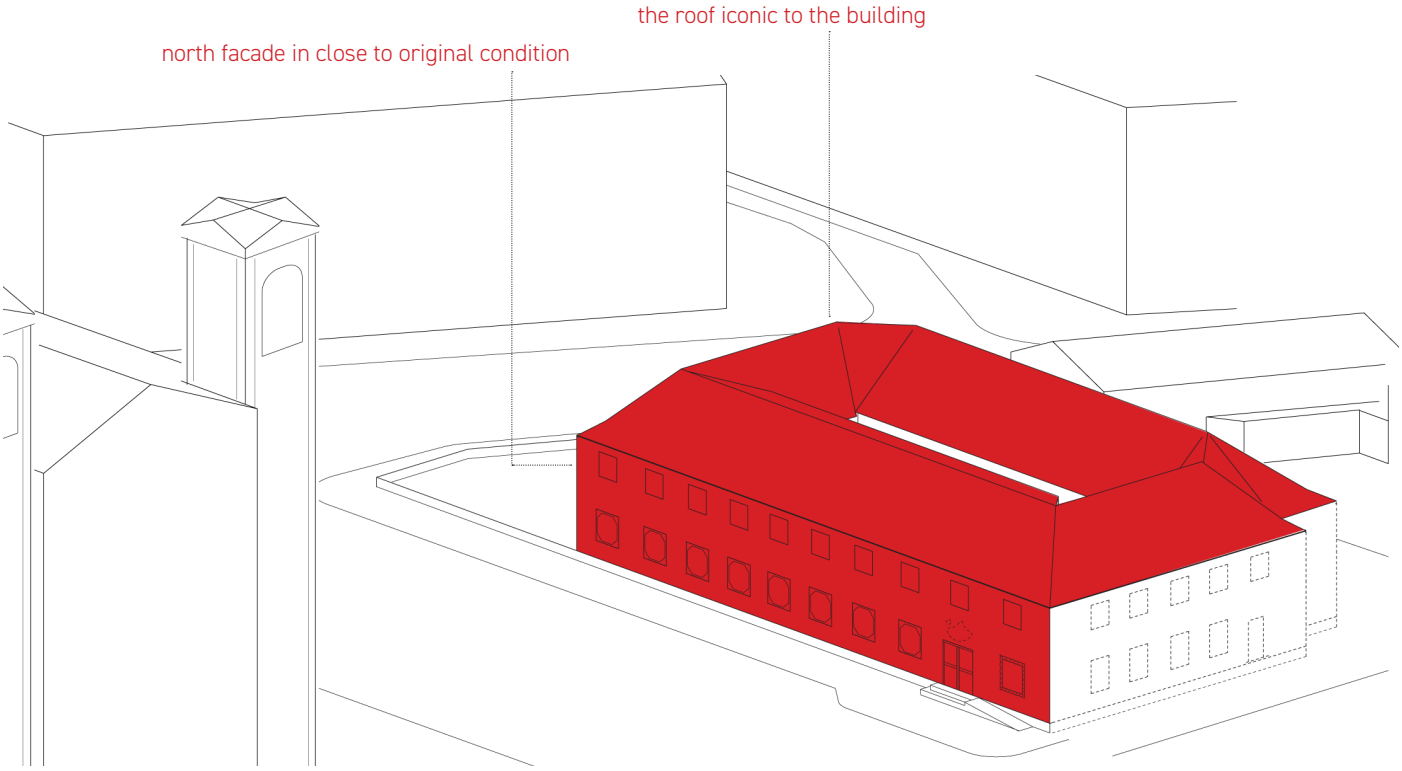


The windows on the upper floor on the facade facing north are sqaure with plastic frames. They can be seen further into the facade on older photos but has since they updated the windows in 1984 they are now further out, more flush to the facade.

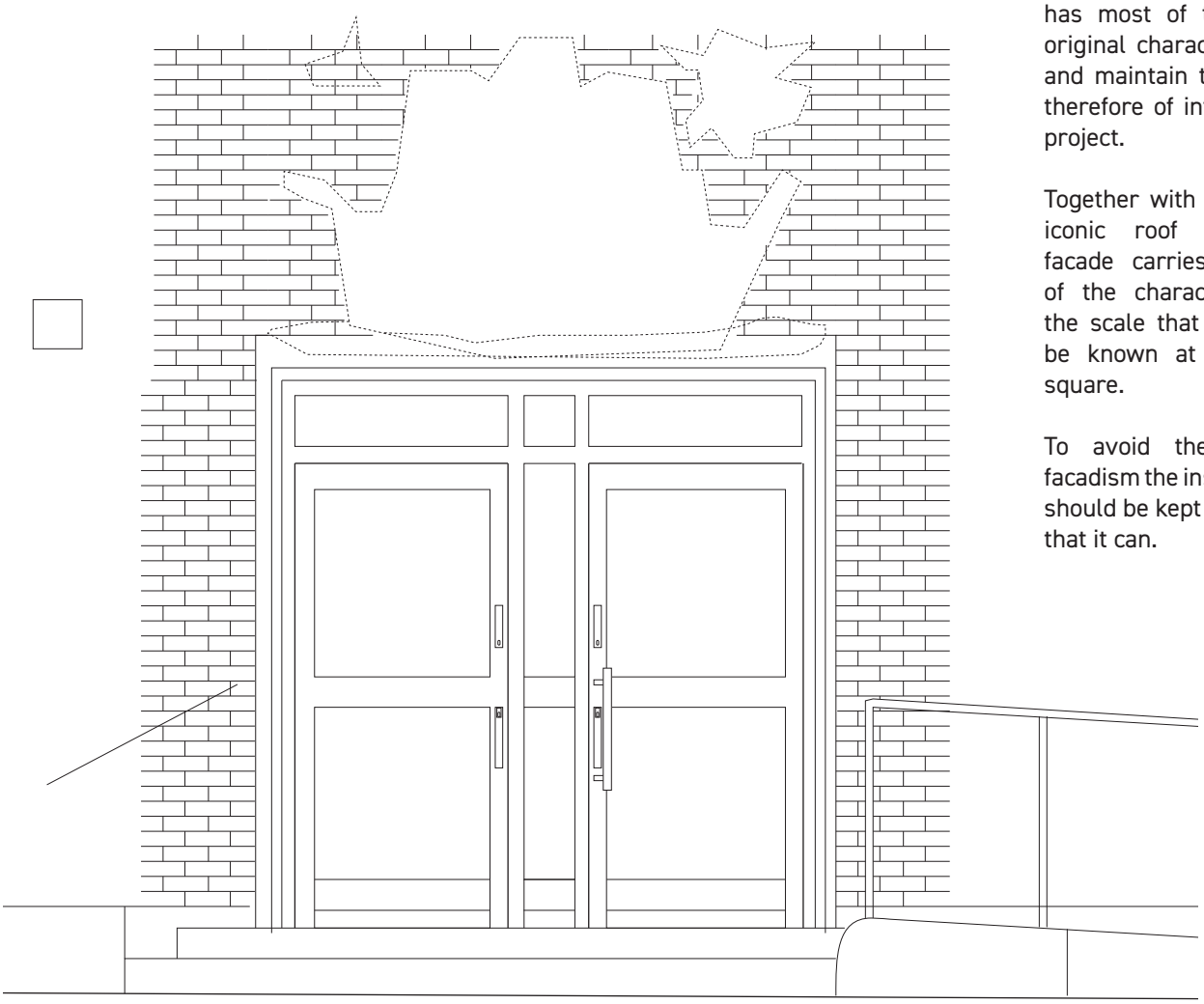
Lower Window on Northern Facade



The entrance floor windows are larger more interesting with their semi irregular octagon concrete casings. Also these can be seen further within into the facade on older photos.



Representation of exterior elements to be protected

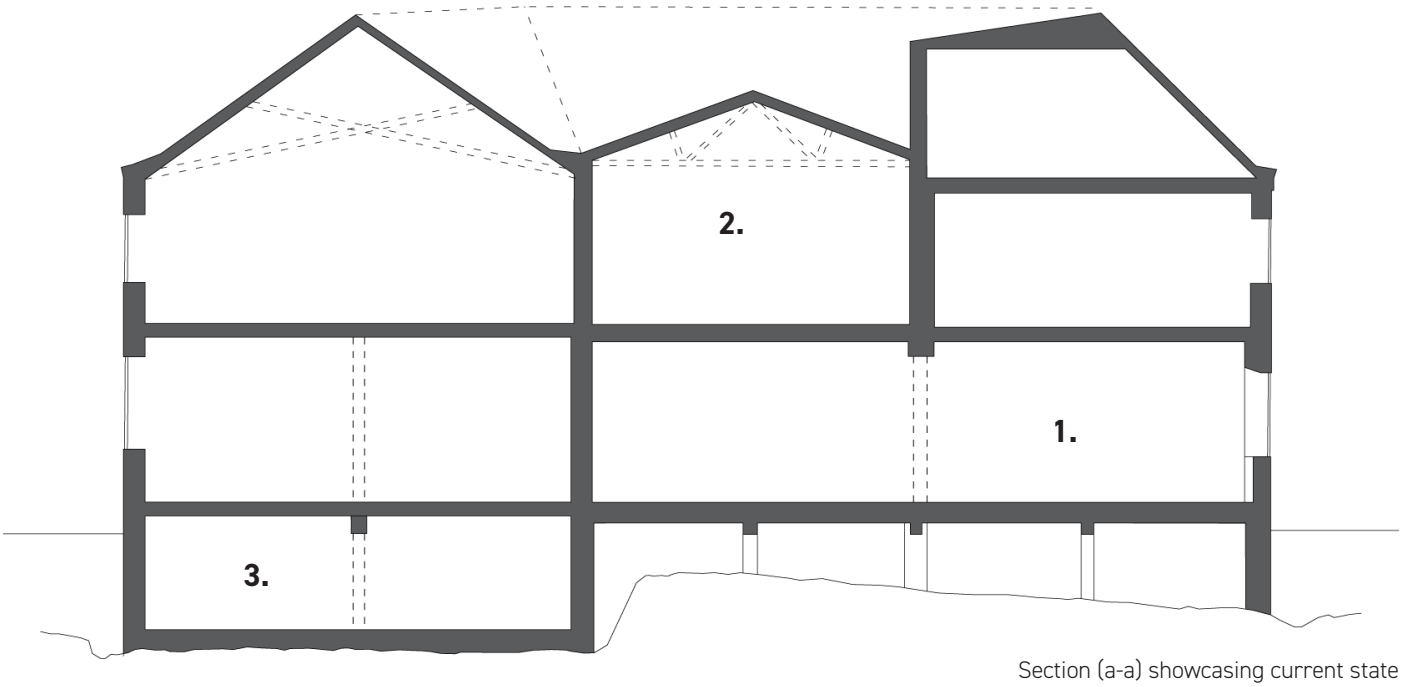


Main Entrance

As the northern facade towards the square still has most of the buildings original character, retaining and maintain that facade is therefore of interest for the project.

Together with the buildings iconic roof the nortern facade carries over many of the characteristics and the scale that has come to be known at Karlskrona's square.

To avoid the pitfalls of facadism the inside structure should be kept to the degree that it can.



Section (a-a) showcasing current state

As interior demolition has had to be done due to the hazardous materials found. Currently the building is completely gutted down to its carrying walls and structure, void of most interior walls, surface layers and finishes. This gives a complete picture to what space there is to proceed and derive from when creating new spaces to facilitate the program of the transformation.

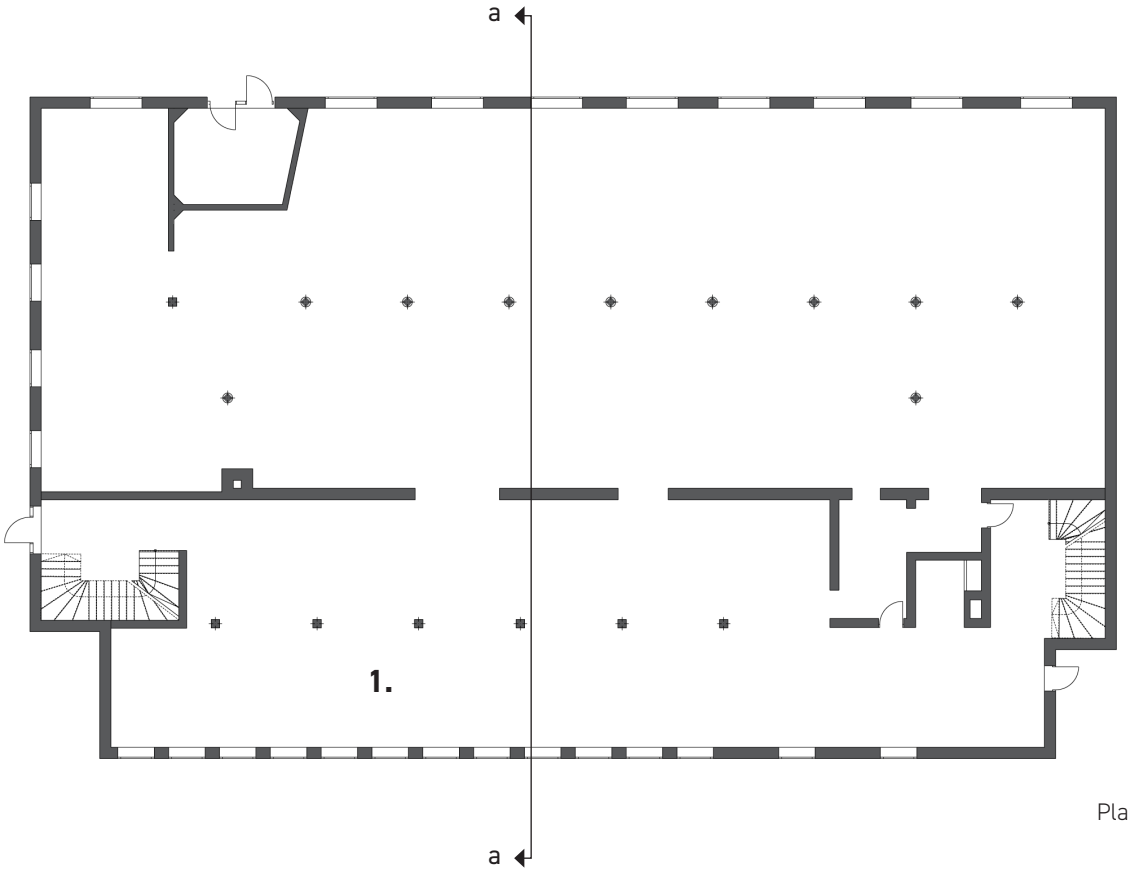
The building currently has a large open space within the ground floor, a space currently dark as it was originally designed to have a skylights letting light into the central parts of the otherwise deep ground floor within the northern body of the building. These skylights was later in the 1980s replaced and built over to give additional floor area to the first floor above. The space is directly connected to the square outside and is because of these reasons suitable to be a sort of main space.

The building was also designed to facilitate an emergency shelter something that is still there and is something that the municiplaity is keen on keeping.

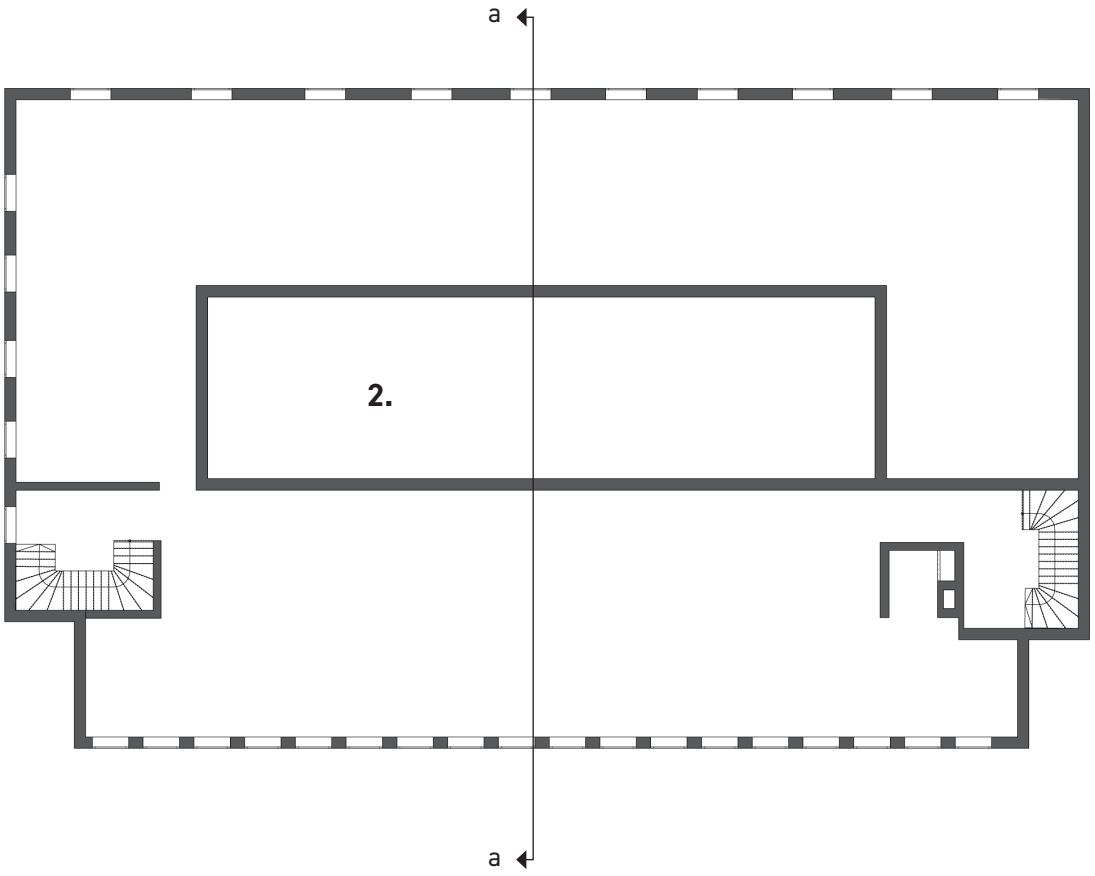
1. Deep open space facing the square

2. Floor area added in the 1980s

3. Emergency shelter to be kept



Plan 0 current



Plan 1 current

The exterior of the building could together with a clear addition, without prior knowledge, be seen as an attempt to approach the building as palimpsest. However this would be untrue. The changes done in the building´s transformation to medical center altered the facades already at one time, not too long ago making for the building to instead become more of a breccia.

Current chronological layers;

Post Office
Medical Center
Destruction
Culture House

Seeing as the original post office's features changes caused by the later functions of the medical center are of unclear chronological demarcation and therefore together creates a breccia on where time "starts", Becoming its own layer in time from to instead see the project as a palimpsest, where the destruction together with the new culture house becomes three clear layers of history.

Current state of upper floor

Approaching the current and historical building with the intention of aemulatio, to emulate with the intention to surpass the original idea and thought. There is a need to understand the building. Listing elements to emulate in the design approach of the exterior and interior, making note of what decisions originally made. Making abstractions to take into further design decisions.

Interior

Larger open area; demarcation of hierarchy, clear emphasis on the main function in the space and building. The post office expedition in the original, the main public functional node within the new.

Existing stairs; Origial function of the stairs are to connect the supporting functions away from the public spaces. Possible origo for supporting spaces on both levels.

Upstair wings; Long open areas with function spanning from both sides of every room. Where functions sustaining the programs on the lower level are put.

Exterior

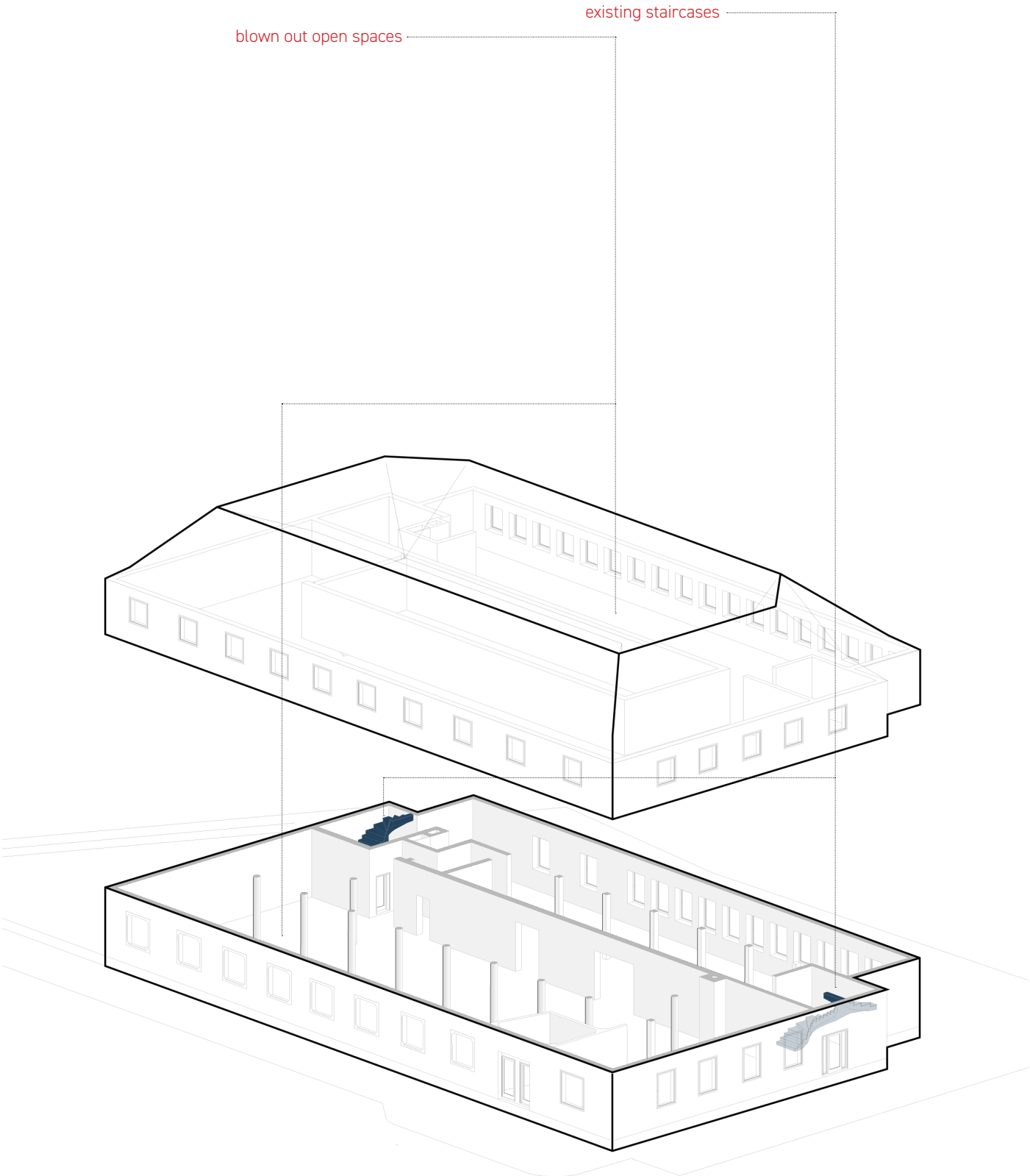
Roof; Its double angle nature, its height and overall expression. Both angles found within the roofs shape is of use

Gutters; their bold impact on the overall facade. Their "Blocky" expression, becoming a part in the facades overall geometry.

Fascias and Soffits: their muted impact and look and unbroken sequence.

Windows; the octagon/squares and the playfulness of the post stamp window. Also the relationship between the bottom row and the top in terms of size, level of detail and placement in relation to each other.

Keeping the original northern facade, the strategy of facadism is inherently being implemented to a degree. Where the outside facade is kept while everything around it is adjusted. As the original interior is already destroyed, it becomes unintentional and the destruction could be brought forward to instead be celebrated as a layer of time. Creating a narrative of how a function has been abstracted and reintroduced to the new adapted reuse. Through treating the building as a current breccia but a future palimpsest where interventions will be clearly demarcated and obvious on top of and around the original structure.



Axonometric of current state of the building

Floor 0, Current Large Main Space

Floor 0, The Post Office Main Space (1969), Photo by Sydbild

The program requested by the municipality for a culture house is comprehensive and to some degree showcases to what type of functions and synergies are wanted and deemed needed. The initial program for the new culture house are;

General culture house spaces, such as workshop spaces, staff spaces, lecture space, digital workshops with 3d printing and study spaces. Also the possibility to host events at a somewhat larger scale.

A **blackbox** space with seating, backstage, some sort of entrance and ticketing function.

Art exhibition space with additional smaller exhibition spaces. Supporting functions for the art exhibitions are also needed to be given areas for offices, preperation area and workshop. The exhibition areas should be placed for indirect northern position for an optimal light profile.

A **café or restaurant**, with storage, seating, counter and staff spaces. This function would be optimal working as its own stand alone function while having connections to the rest of the culture house. This together with the function of a larger kitchen should complement this program, with capabilities to for handling catering or events and daily service.

The project is also supposed to house the city's **tourist center** together with a "world heritage gateway", a function that is supposed to be an introduction to the world heritage of the city.

Servicing these programs are functions such as WCs, cleaning, technical spaces, staircases and elevators.

General configurations for the various programmatic functions and synergies has been identified within the original competion berief, the at before winning proposition by Dorte Mandrup and additonal case studies.

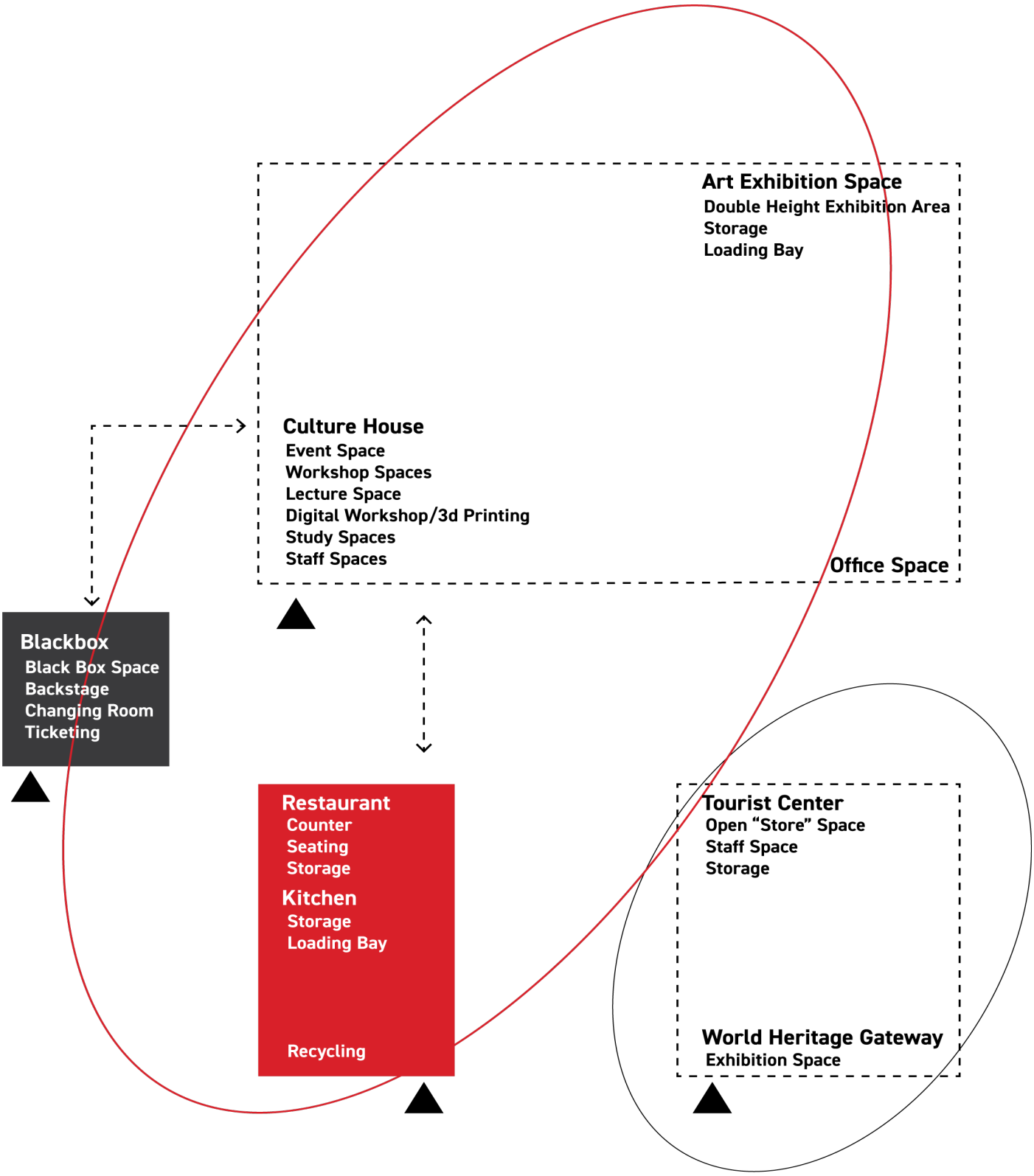
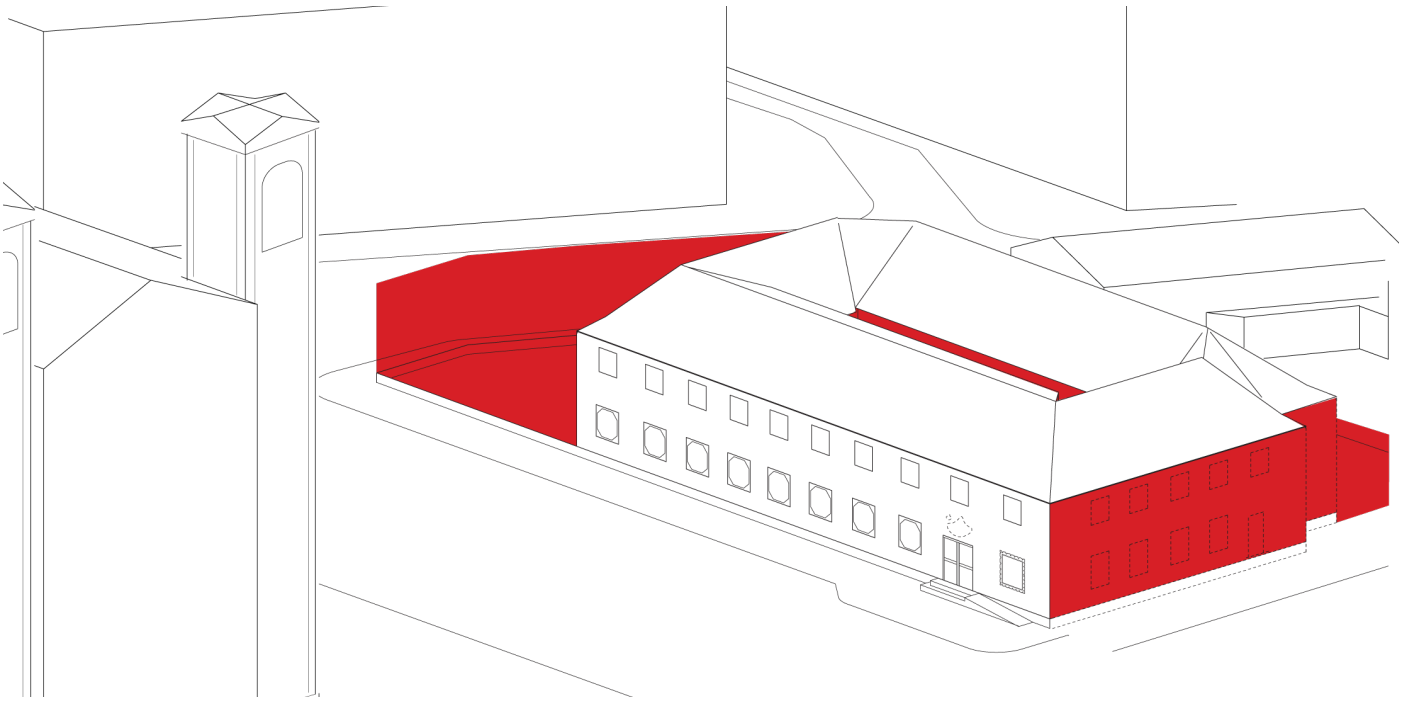
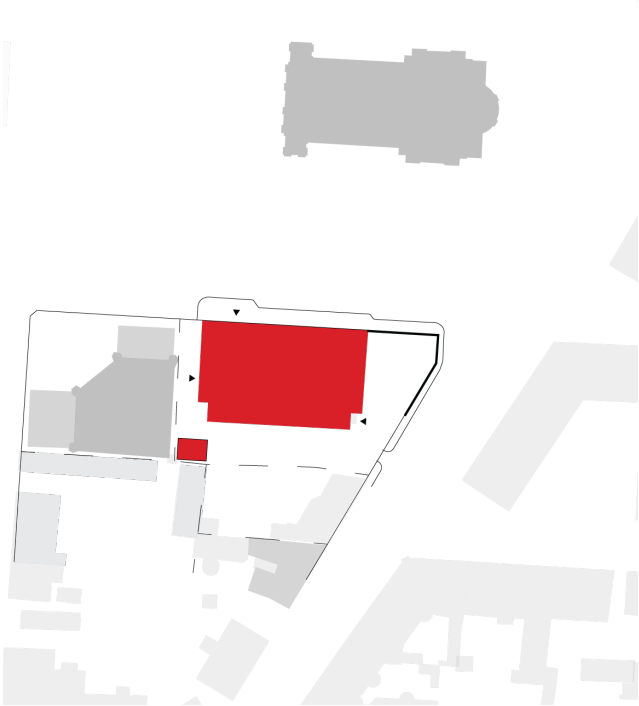


Diagram of Connections Between Programs and Functions



Representation of areas for modification or addition

The building has a prominent public entrance facing the square, serving as its obvious primary point of access. Additionally, it features two more discreet entrances positioned to the northeast and west, offering a more private access points to the building for specific purposes or individuals.



Current site

The functions and spaces of the various programs need to fit within the frame and spirit of the building's various spaces. By looking into and understanding what the building invites to and what functions it has carried in previous iterations, one can indentify where and what program's fit within the original structure's spaces.

The programs that does not have a natural fit within the existing structure are instead used to fulfill the projects goals of strengthening the OUVs within external parts of the plot and site.

The facades on all sides exept to the north has been heavily modified and can therefore be modified without loosing any actual origianl qualities of building. Simulatinuosly a main attribute to the OUV would be strengthened by extending the building to the border of the plot. The face of the original building will be kept only on its facade towards the square.

The design decisions made will through implementation of strategies and approaches attempt to strengthen the city's OUVs. It will aim to strengthen how **well-kept buildings and historic environments** are authentically continued to be kept and added to with the post house being used again, therefor kept while any new additions should emulate the historical environments built fabric's intentions and feel. Attempting to enhance **stortorget as a public space** by adding additional authentic function to it and by reintroducing important public program to a site adjacent that has had it before. Keep within the city's **forms and designs, materials and substances** by respectfully, in all new additions and changes, use materials found within the historically built environment or materials complementing these. The **Historic city silhouette** is to be left undisturbed and instead enhanced by reintroducing and emulating shapes and volumes where there were before. Finally reintroduce the **preserved city plan with block structure** on the site by strengthening the built border of the block it inhabits.

By utilizing the overarching strategy of Aemulatio, emulating known aspects of what has been and what is and approaching the project as an palimpsest in adding a new additional layer above what is there currently, seeing the past uses as combined layers, breccia, the recent destruction as a second layer and the new as a third having clear demarcation of what layer is what.

In implementing Interventions around and alongside, adaption and reprogramming in conjunction with strategies bringing forward an aesthetic relationship between chronological layers and by using contrast and analogies, correspondence and delineation. Design decisions will be bringing forward current and previous qualities in juxtaposition with new.

An example and reference on how adaptive reuse of a space in a cleared out state of the post house in Karlskrona is the current Palais de Tokyo in Paris.

Before the completion of the Centre Georges Pompidou in 1974, the Contemporary Arts Museum of Paris was located within the Palais de Tokyo, a large building raised on the banks of the river Seine on for the 1937 World Fair. After the collections had been moved to the Centre Georges Pompidou and multiple transformation proposals, a project to build a Cinema Palace on the site was interrupted during demolition, leaving a stripped down building, similar to current state of the post office in Karlskrona.

Lacaton and Vassal with their winning proposal aimed to bring out the intrinsic morphological qualities of the place without concealing its bareness, highlighting open spaces within raw structure. Lacaton and Vassal's conviction was that; "The architecture was already there and that the building was striking because of the rightness of its architecture, its dimensioning, its balance of relationships". (Ayers, 2012)

The project has left the feel and atmosphere of the building's exterior and inside spaces in clear juxtaposition. With monumental facades rich in form and decorations being the surface of an interior that is not unlike an unfinished building with its roughness.
(Plevoets & Van Cleempoel, 2019)

Through what can be translated to both an architectural and programmatic approach the architects are able to create a complex continuity within a prominent building. The chronological layers of the original structure and the later destruction of covering layers together with current program make for an active breccia in ongoing use change with every new installation and event.

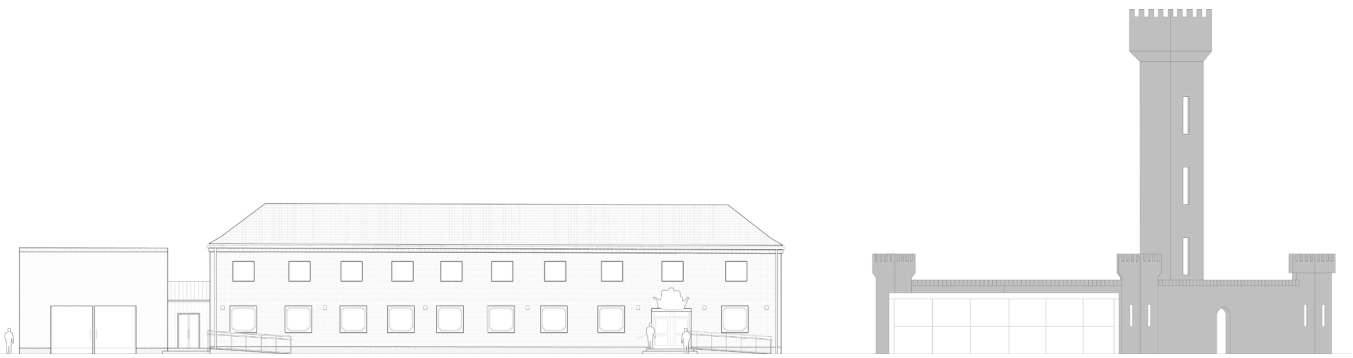
Palais de Tokyo - Lacaton & Vassal, Photo by Philippe Ruault

Palais de Tokyo - Lacaton & Vassal,
Photo by Florent Michel

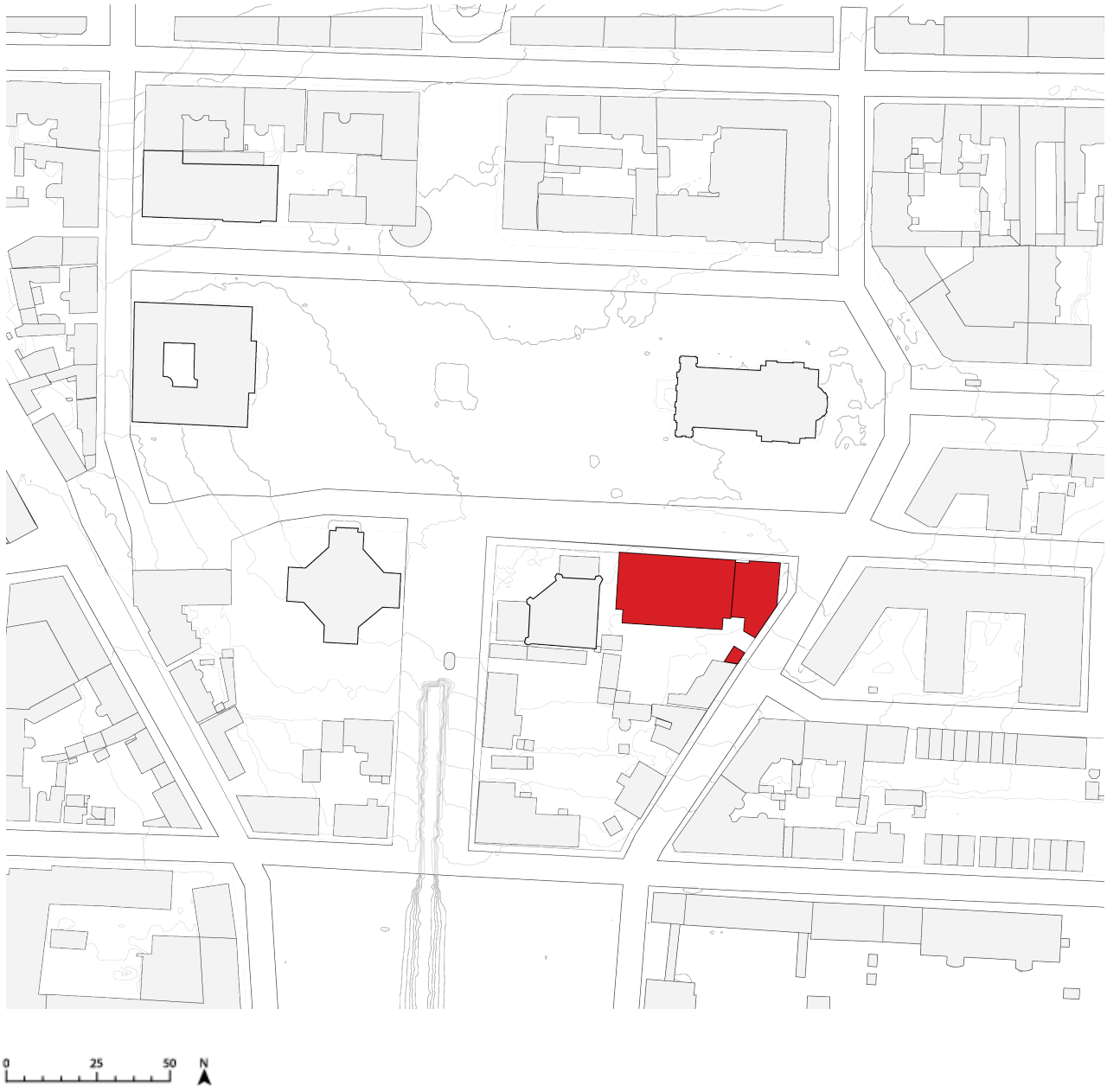
Palais de Tokyo - Lacaton & Vassal, Photo by Philippe Ruault

04. Design Outcome

By working towards adding to the existing heritage values and in embracing the approach of palimpsest in implementing a new contemporary program, design iterations ultimately defined an outcome. In this outcome it is understood that past and present has intertwined as breccia up until this point. By respecting the character and found qualities of the original building, the design outcome attempts to celebrate the continuity and evolution of the site.



Elevation North



Plan of square including new additions

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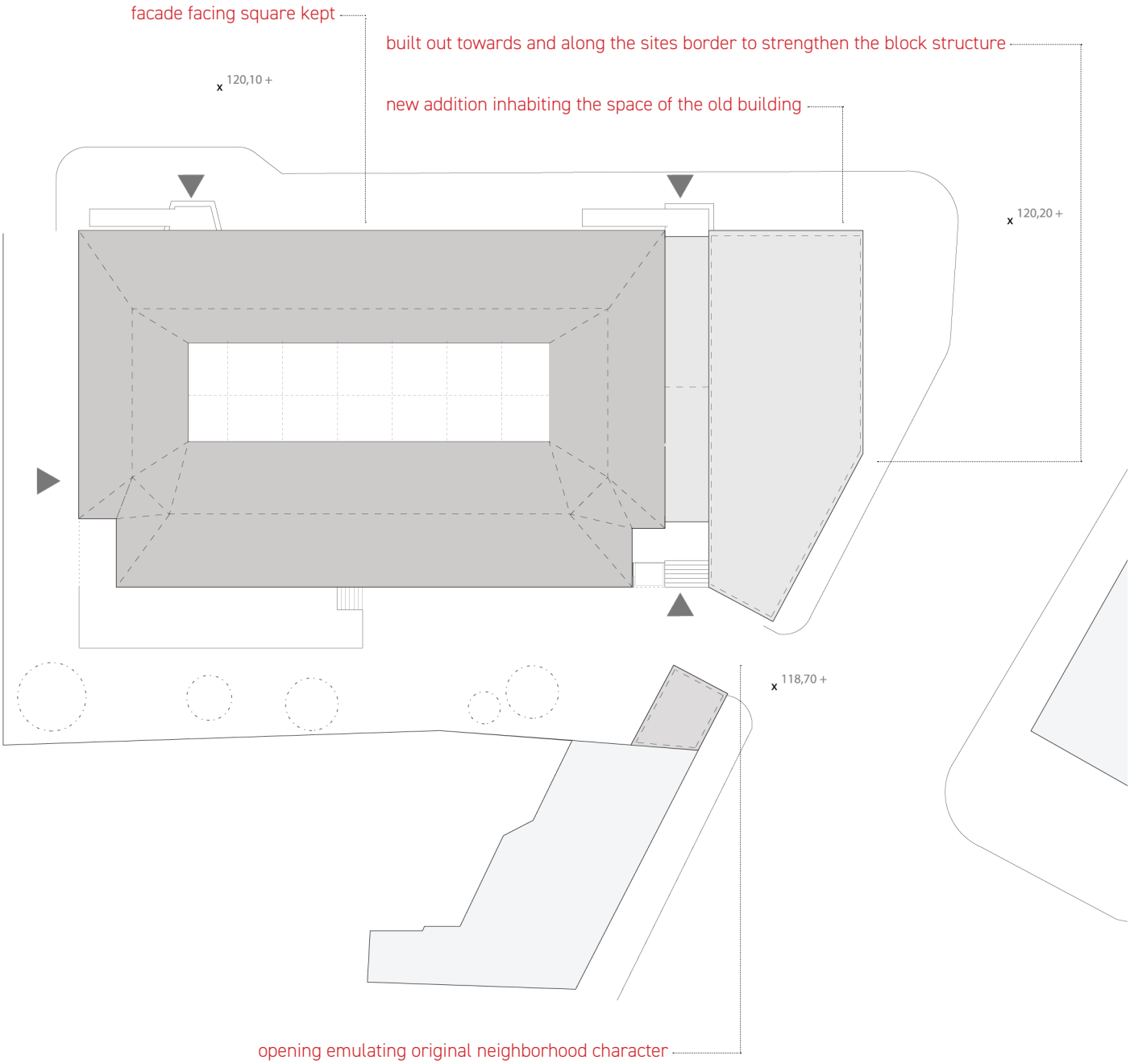


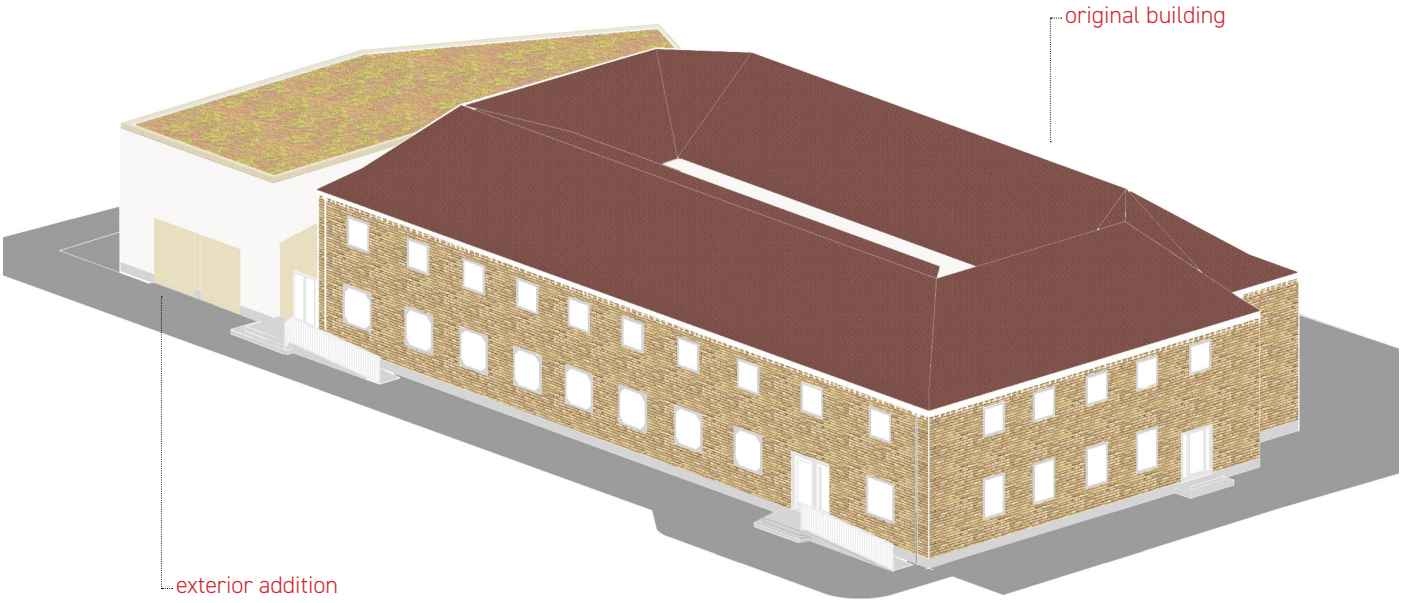
Site plan

Placed along the border of the original block structure with a smaller technical building reflecting its direction to further strengthen this shape. The addition to the building is made up of a larger, white stucco clad body connected to the original building by a lower volume used as entrance. The two new bodies emulate the historical building present many years ago in their position and in how they interact with the site.

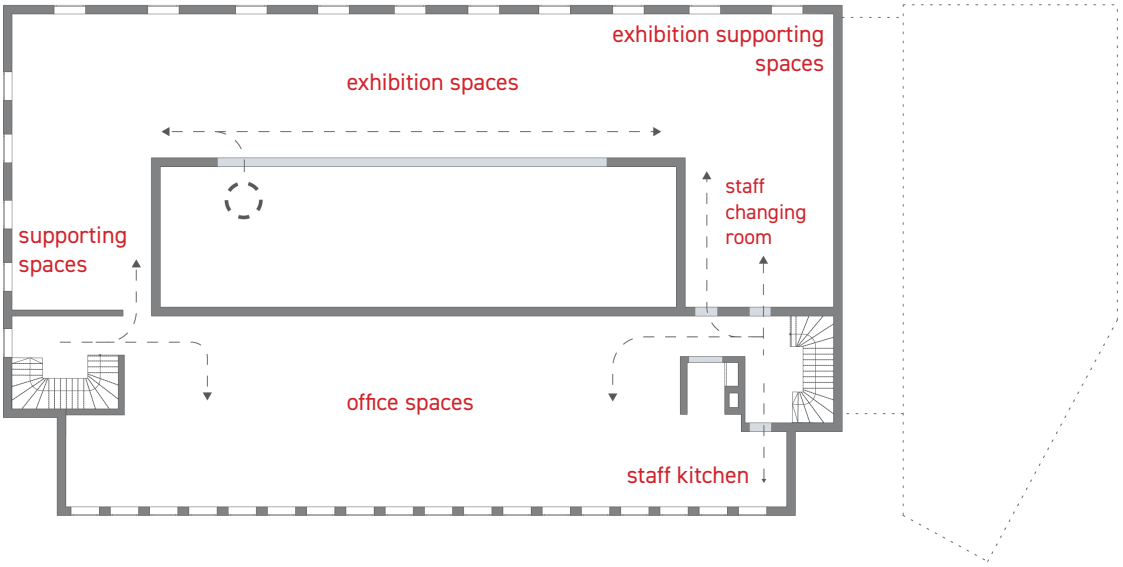
The addition elongates the square while simultaneously adding to it, making it possible to activate this part of the large public space. Ultimately it completes the original block structure of the site and with its opening on its eastern side it is further enhancing the neighborhood character of the street.

Design Outcome

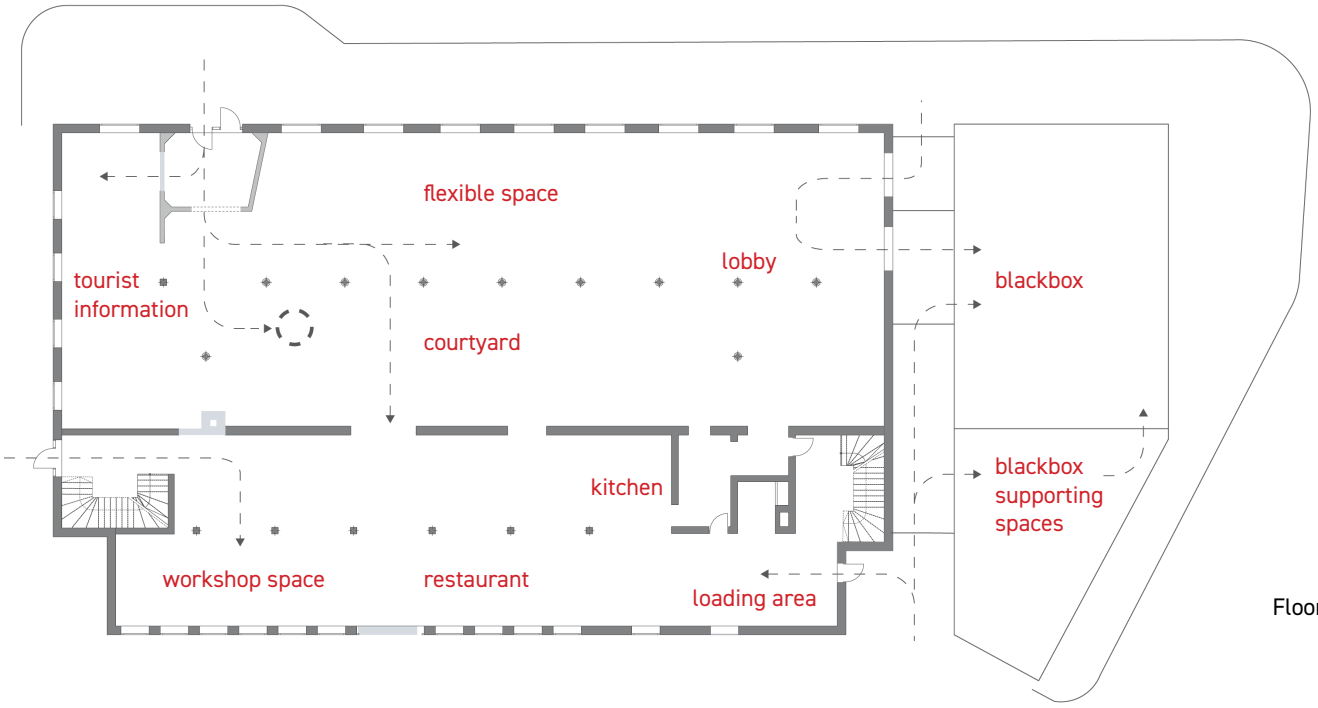
Programmatic iteration brought the design to a point where the functions needed by the planned for programs are incorporated in to the structure. Respecting the original building's constraints and qualities played a crucial role in guiding the design decisions of the floor plan. By acknowledging and working within these limitations, the design takes advantage of its inherent character and integrity. This approach also minimized unnecessary alterations to the structure. Ultimately, by respecting the original building's constraints and qualities, the adaptations and additions aim to respectfully insert new use in currently unclear spaces.



Axonometric representation of project



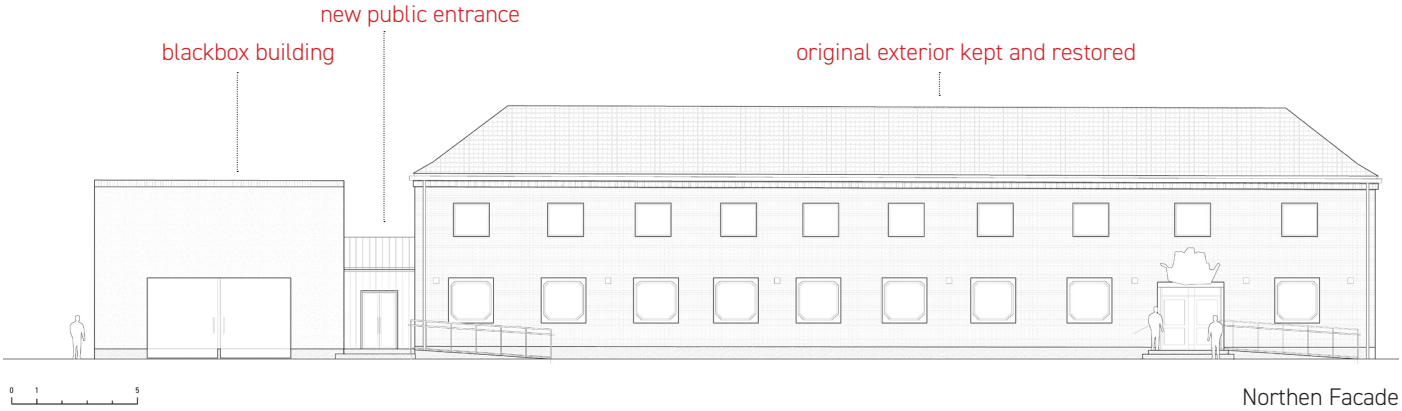
Floor 1



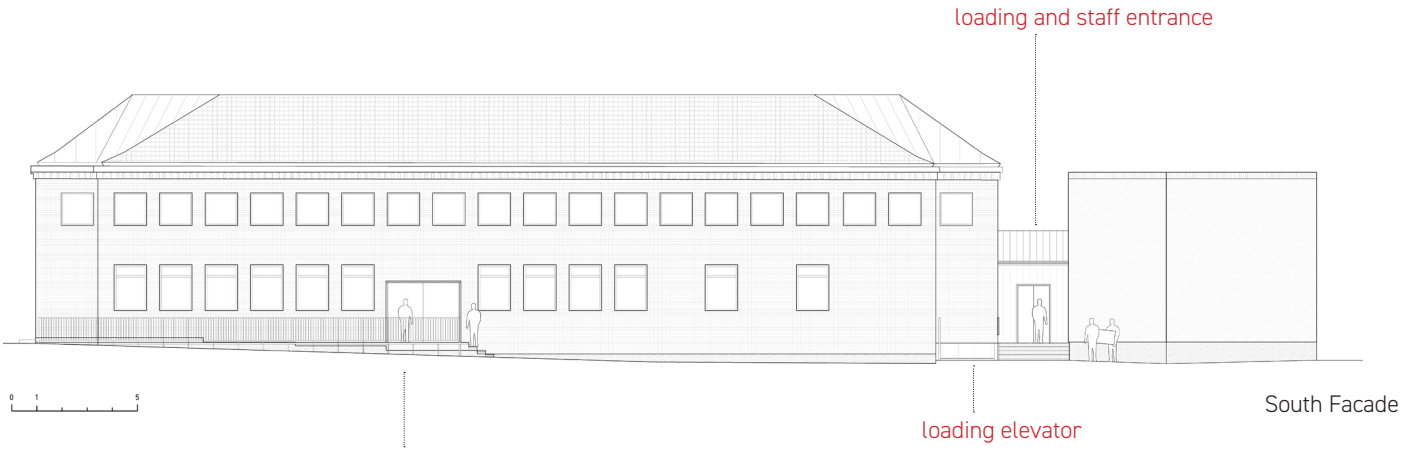
Floor 0

Overarching programs in current plans

Design Outcome



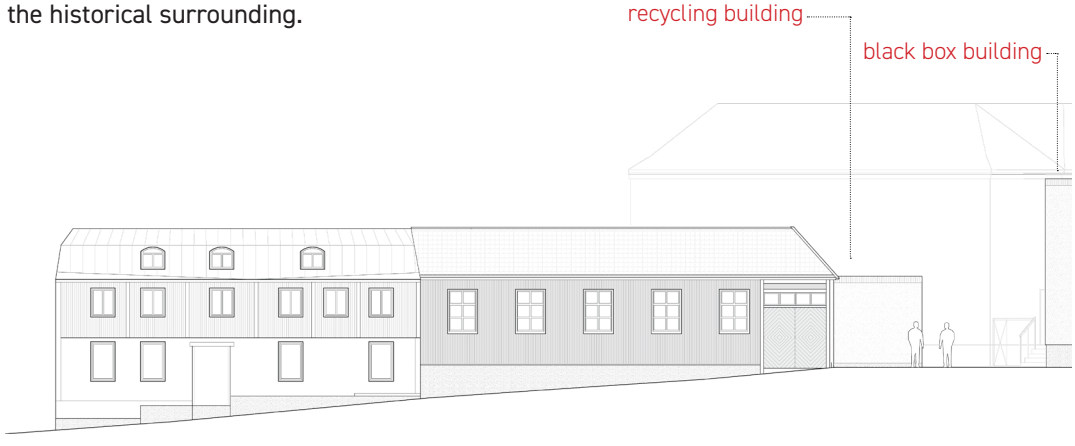
Northen Facade



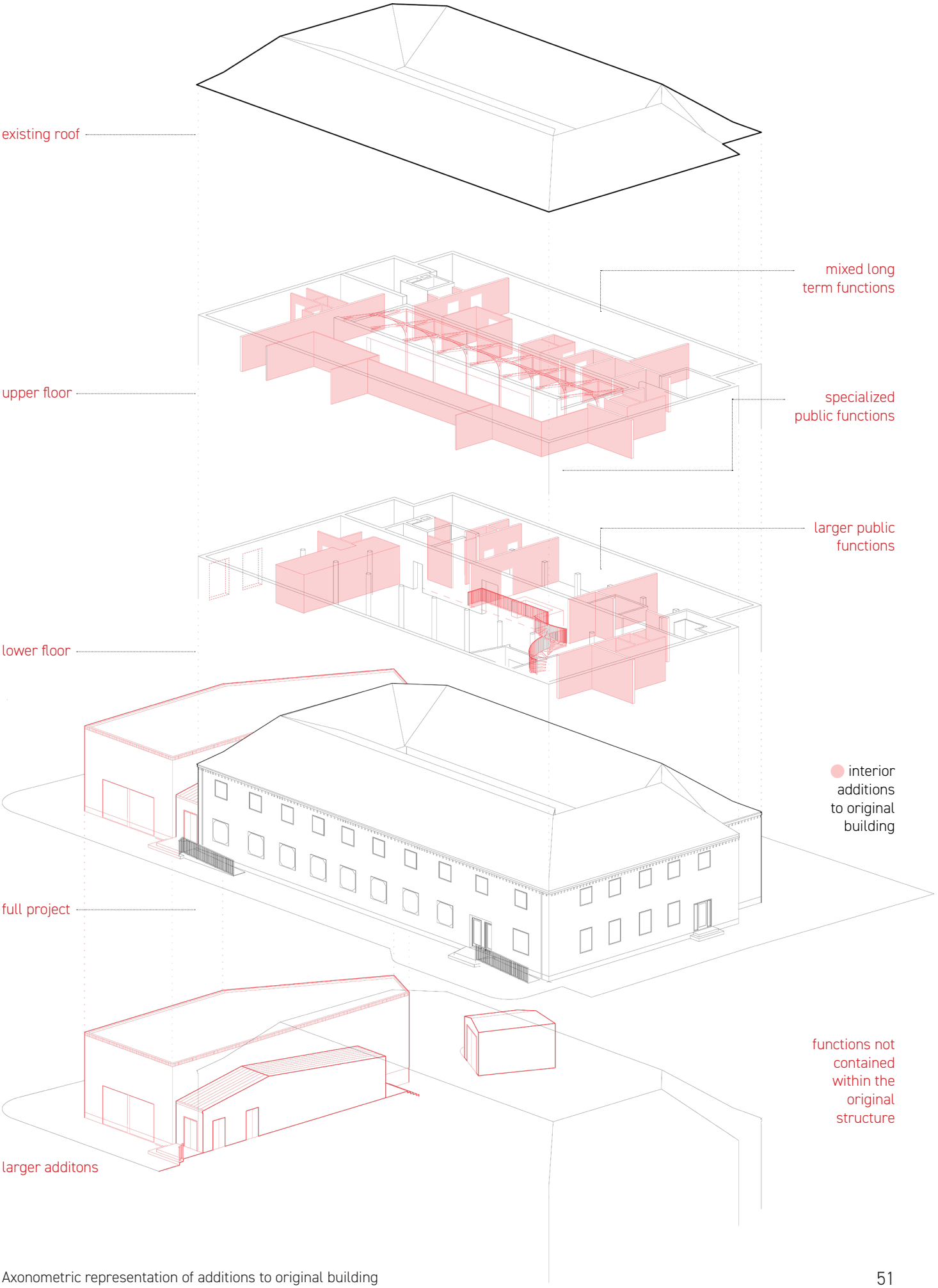
South Facade

The main volume is referencing the building demolished in 1973 in an attempt to emulate its relation to the post house. The exterior material choice of off white lime stucco aims to juxtapose the old brick of the post house while simultaneously connecting to multiple important buildings at the square, for example being the Fredricks church, the courthouse and the Holy trinity church. Ultimately creating a clear chronological relationship through immediate distinction between old and new and a simultaneous connection to the historical surrounding.

The smaller additional southern volume's height and overall size is both an attempt to reference the historic supporting buildings that stood there before together while corresponding with the following older houses adjacent down the road. This disconnected volume helps delineate from the vernacular when it together with the black box building emulates the opening of a traditional backyard.



Elevation of the south eastern street

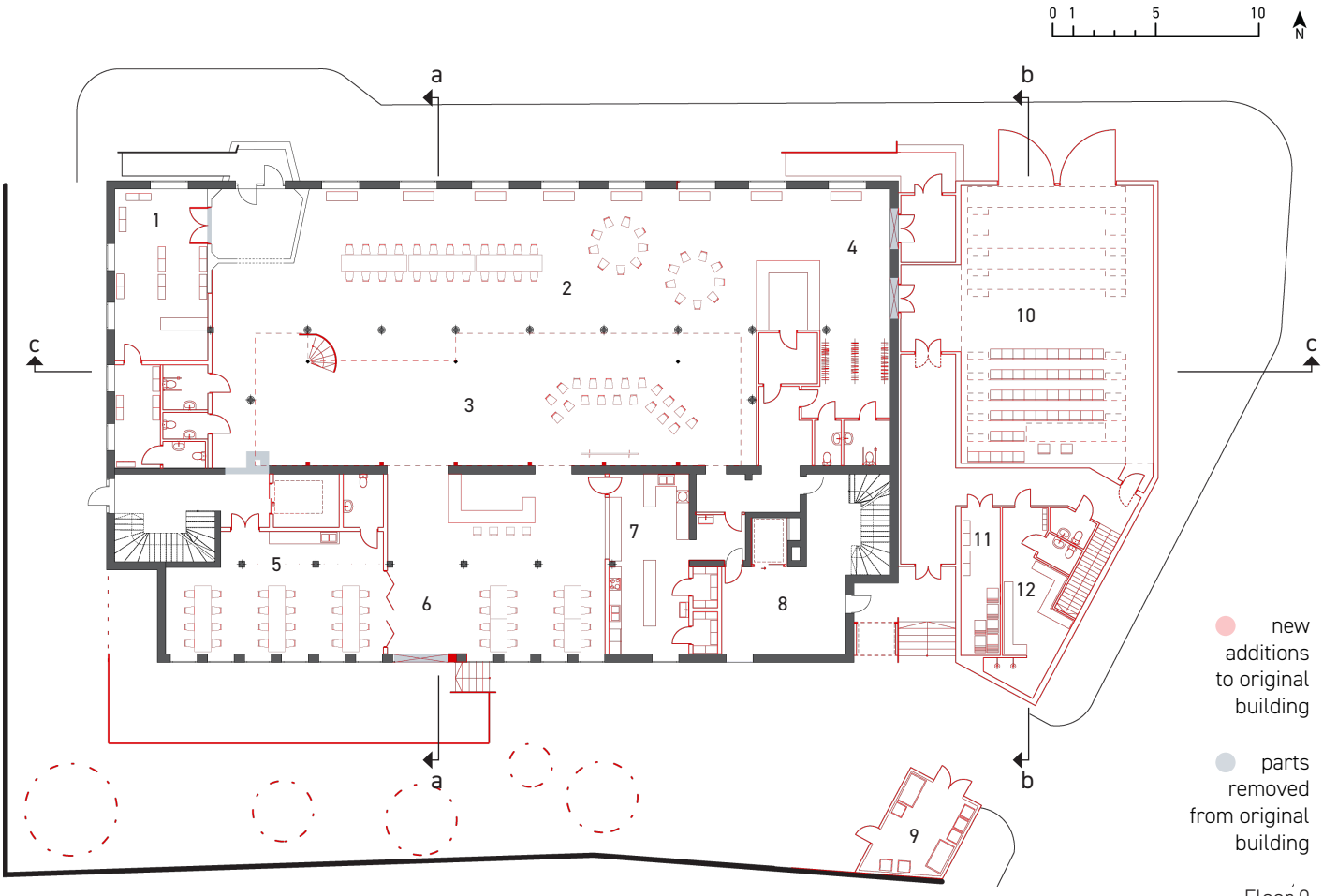


Axonometric representation of additions to original building

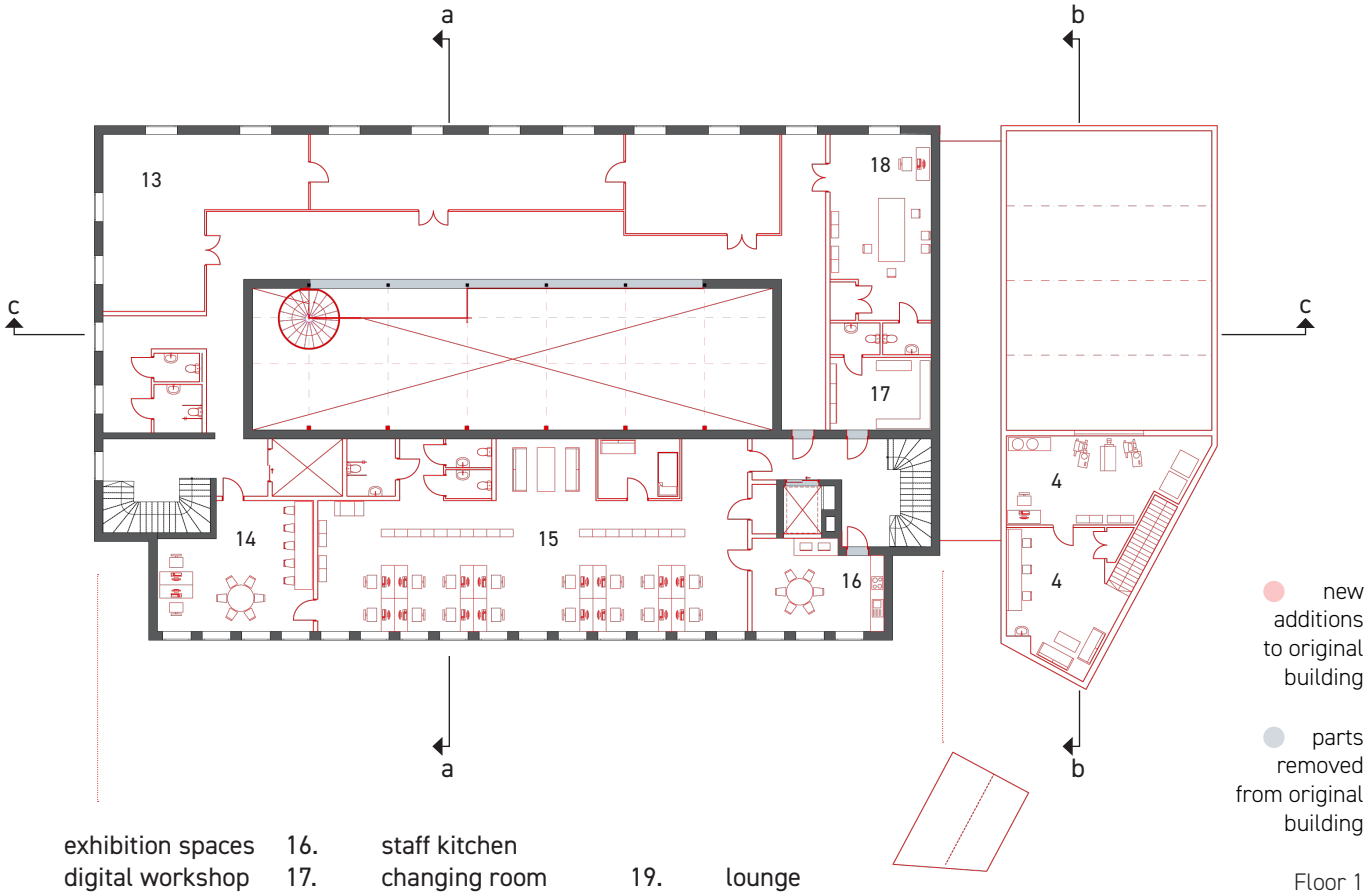
Within the building the few elements and surfaces that currently remain is restored to an acceptable state. Through internal insertions, installations and additions over, around or alongside that, the interior of the building is adapted to house the functions required of the project. By utilizing what remains it is possible to create both open spaces by taking advantage of the pillar structure of the northern part of the building and smaller, connecting spaces along the southern walls. The program requires a black box space warranting a new volume, this volume is connected to the original buildings eastern facade.

Immediately by the original entrance the tourist center and heritage gateway is placed, this with the intention of being most visible to the intended users with it being most close in proximity to the square, where tourist would best see it from. The large open space, the area of highest in hierarchy, is meant to be a flexible space of all culture. Intended to be fit for both events over various configurations as well as being a public area of everyday use. Within the building being a center of a web like a courtyard. There is a staircase within the space meant to connect the public functions of both floors in an open manner. Further in a kitchen and restaurant is housed. It being reconfigured so that it can connect and extend to both an outside deck area taking advantage of the southern facing conditions as well as connecting to an adjacent studio space if additional inside space in needed. This studio space is otherwise intended to be of use in workshops and creative groups for all ages and groups. Added by eastern facade of the original building the black box with connecting functionality is placed.

1. tourist center
2. open space
3. courtyard
4 lobby
5. workshop
6. restaurant
7. kitchen
8. loading space
9. recycling
10. blackbox
11. storage
12. changing room

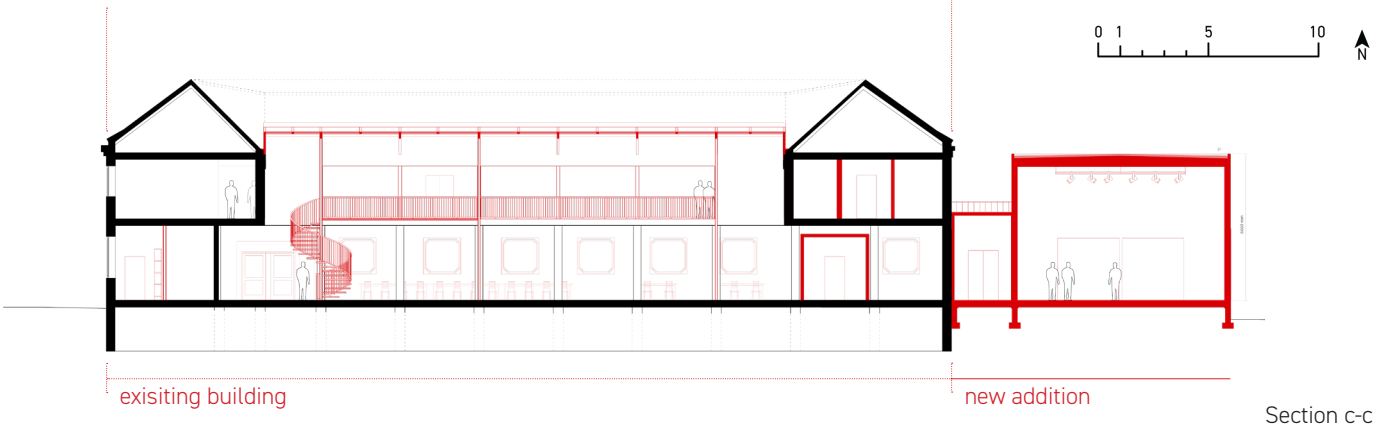


Floor 0



13. exhibition spaces
14. digital workshop
15. open office
16. staff kitchen
17. changing room
18. exhibition workshop
19. lounge
20. techical/projector room

Floor 1



Section c-c

The upper floor is at large dedicated to supporting functions for the more public programs on the floor below. Those staffing the kitchen, restaurant, back box and studios have access to a changing room and an additional break room. An office is put along the southern wall for administrative tasks and roles.

Within the northern body the large area housing the art exhibition space is located. Placed in the northern part of the building as to not be affected by direct sunlight. This area is divided up into multiple spaces, making it possible to house various events and exhibitions simultaneously if needed. The exhibition area is supported by a workshop and preparation space. The exhibition area is connected to the floor below with the public staircase and a connected loggia.

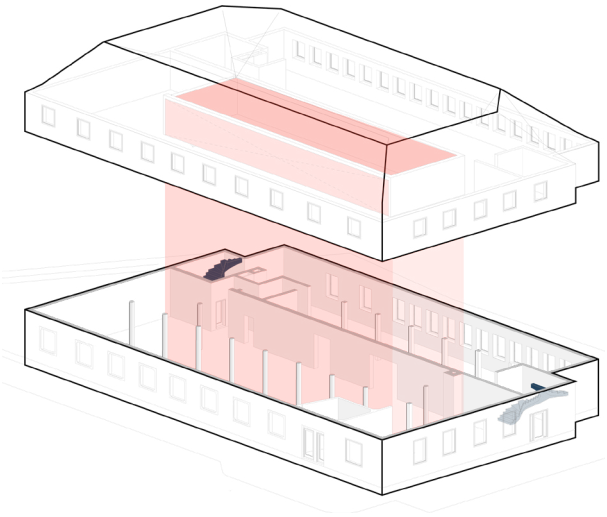
The upper floor of the new addition houses functions supporting the black box, make up space and a projector or technical space.

A courtyard space is created in the space that originally housed the service desks of the post house, to make an area that was before highest in hierarchy in the original program the center of the building a clear node to embark from.

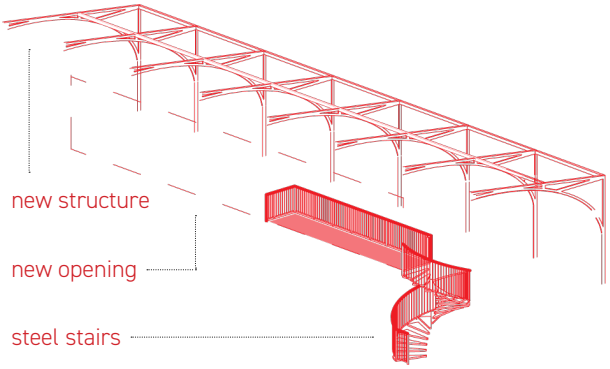
The ceiling is raised and a new glass roof is installed, carried by glue laminated wood pillars, with the goal to bring light in to the middle of the building. While it creates a visual connection to the outside it is additionally used to add a new connection point between the public areas on both levels.

This though a set of steel stairs as a focal point within the middle of an otherwise open space. These stairs connect up onto a recessed balustrade on the floor above, leading into the public exhibition spaces.

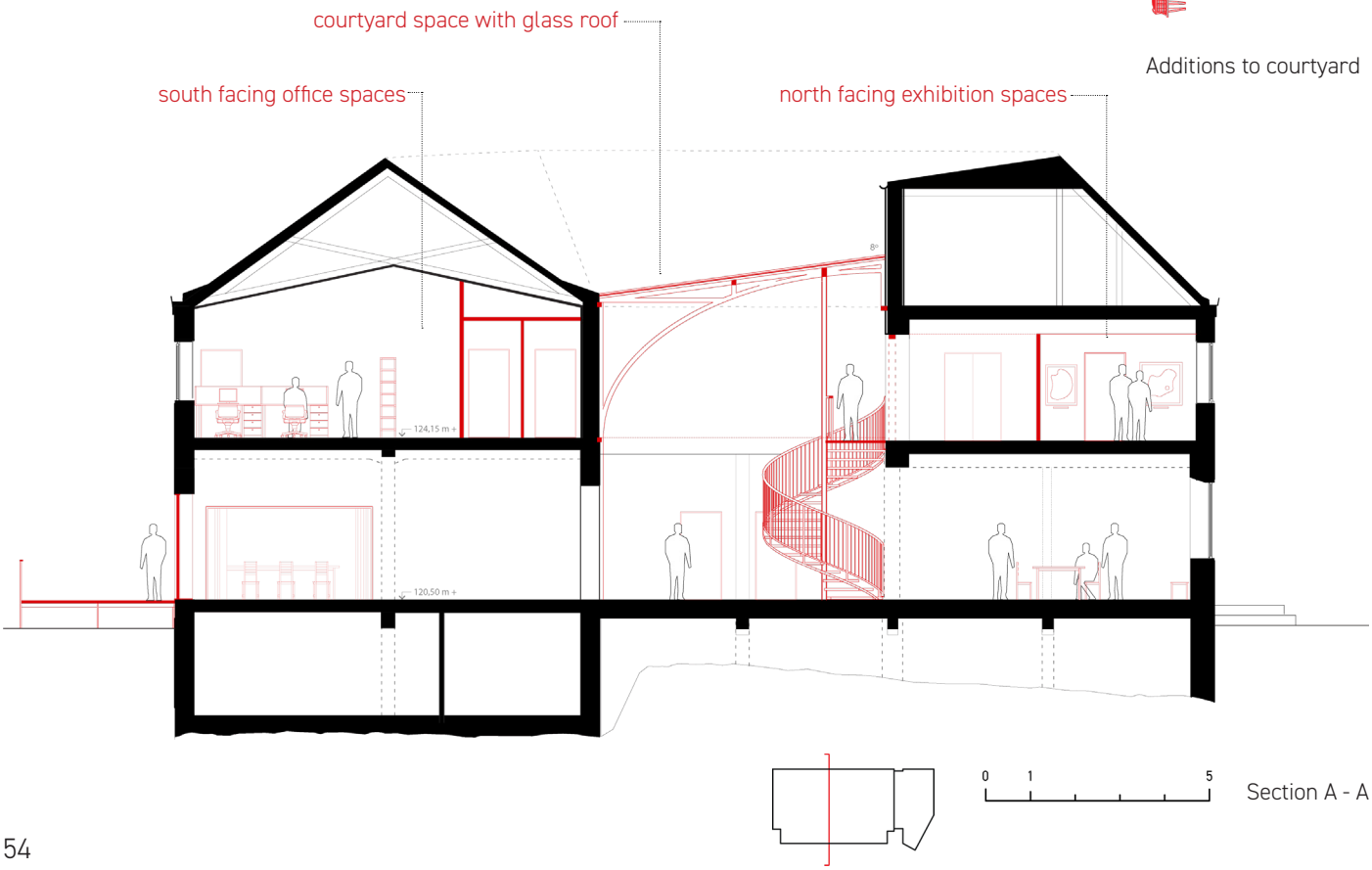
The materiality of glue laminated wood and steel makes for a clear differentiation between the new additions and the current building.



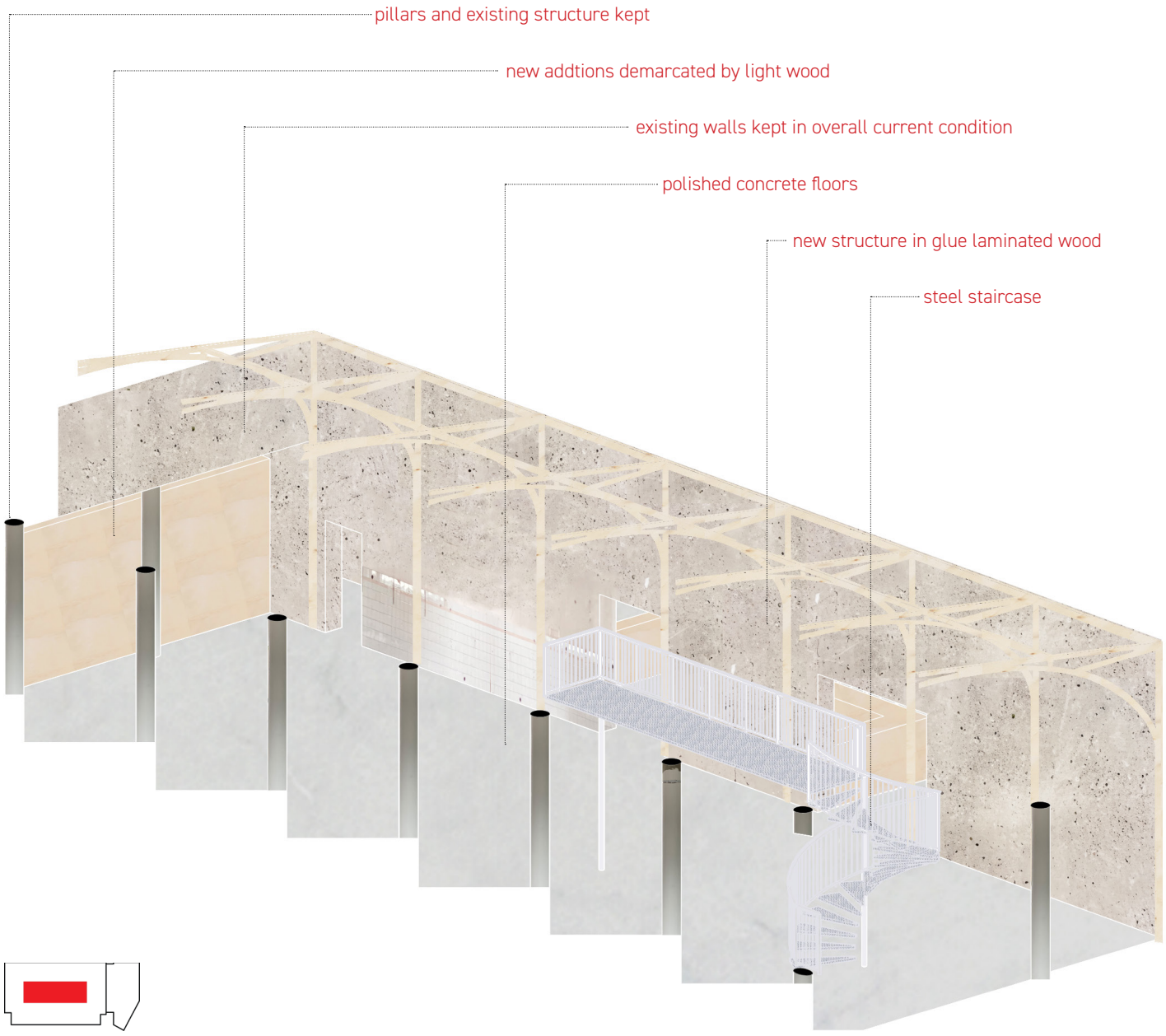
Opening up/creating the courtyard



Additions to courtyard



Section A - A

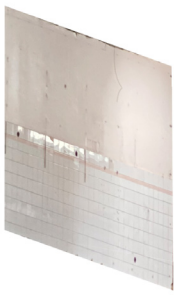


Axtonometric representation of materials in courtyard space

The building's interior additions are in all cases where it makes sense constructed with wood clad in light wood ply to give a clear demarcation of the most recent chronological layer.

The whole building has polished concrete floors made on top of the existing broken up concrete surfaces left currently. These allows for heavy public use and will through time wear down to become an additional layer in the building breccia.

By keeping pillars and walls as is, to a level where they're not hazardous for people or the building itself while still keeping the character and sign of the destruction that has last occurred, the most recent layer is not hidden but instead celebrated and used as a quality.

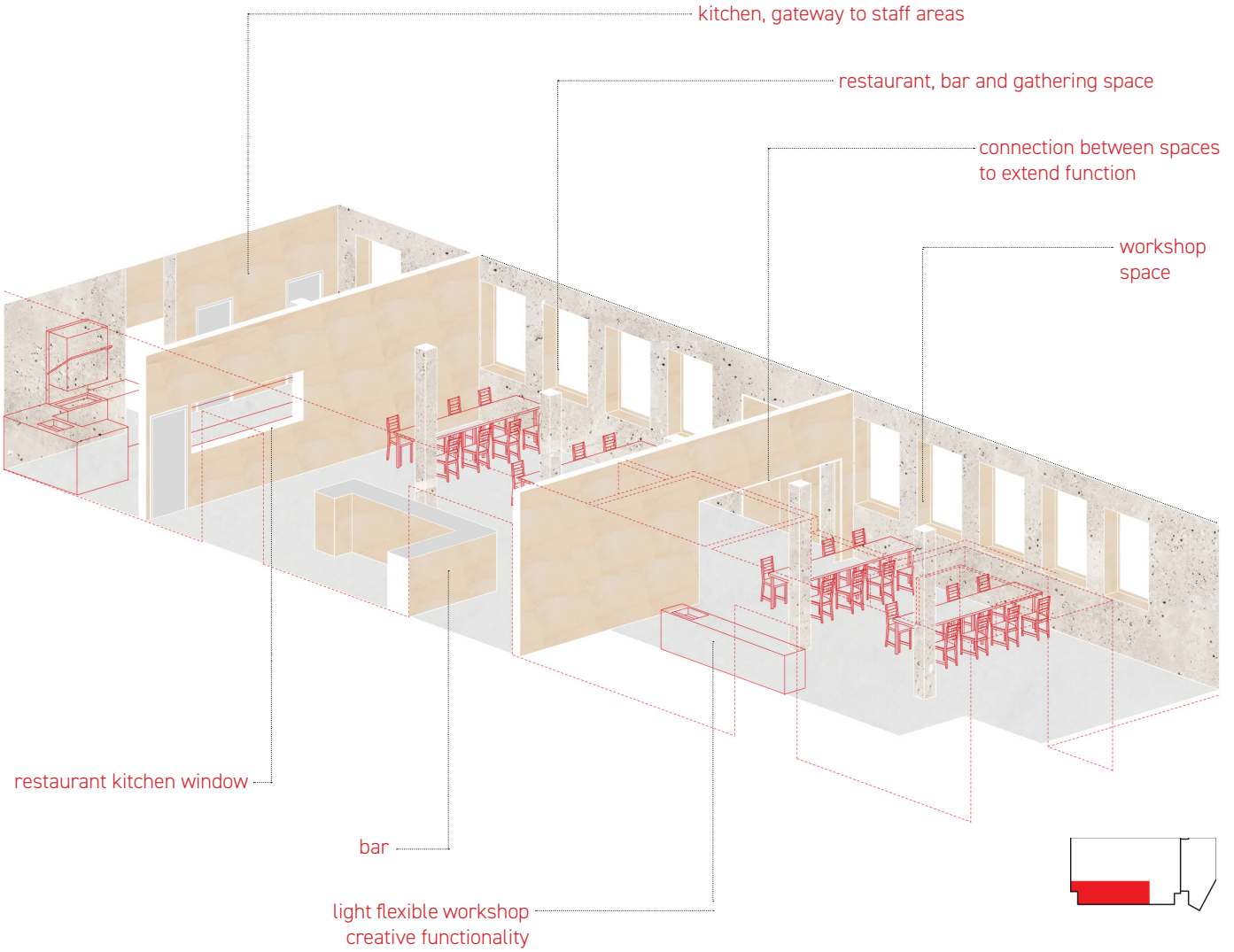


Current state of walls

Within the southern body, the restaurant and cafe area is located adjacent to a workshop space. These are connected to staff areas on the floor above. This through the original staircase and elevator that together with the entrance towards the eastern road becomes the core for movement of staff of the building's various functions.

The spaces containing restaurant or cafe functions together with the flexible workshop space are both being able to support each other if the occasion needs. This through a large opening dividing or connecting the two spaces.

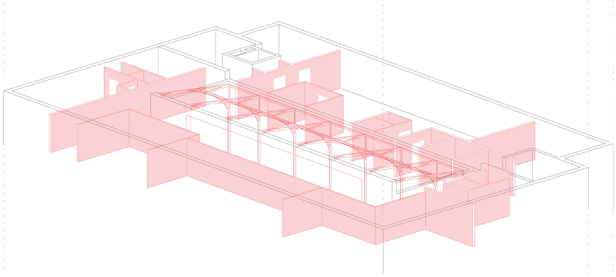
As with the other new additions light wood and steel are utilized as juxtaposing markers for what is added new within the old walls.



Axtonometric representation of southern public spaces

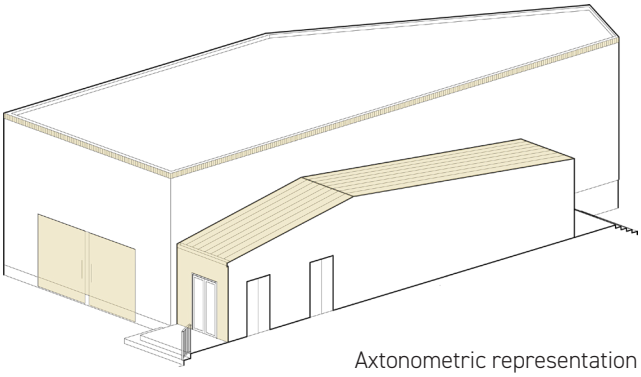
On the upper floor both public and more private functions are located. Connected to the interior courtyard space below with a the steel staircase are a series of exhibition spaces, placed on the northern facade to only get indirect sunlight and with the possibility to be used as various types of meeting rooms or group spaces. An unique view of the square is found from these spaces and it creates an immediate visual connection to the outside public space. The public spaces on top floor are supported by a block of toilets and exhibition preparation and workspace for staff.

Just like palais the tokyo, interesting spaces are created together with the surfaces uncovered by destruction and the new chronological layer of the additional exhibition walls. These spaces are all moments where there will be addition to an existing palimpsest, where the layers of what is from what time is clear.



axonometric representation of additions within the upper floor

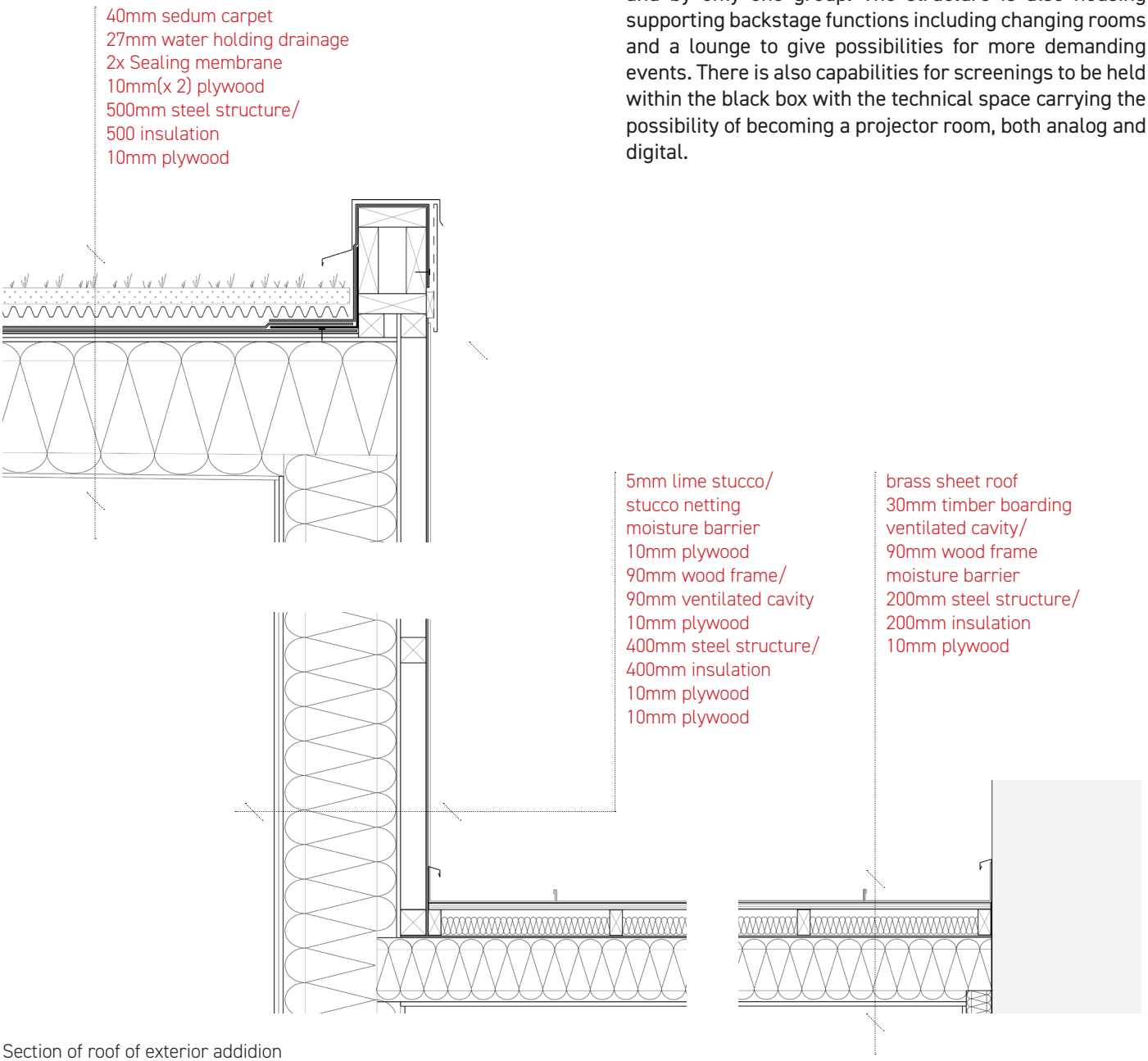
Palais de Tokyo - Lacaton & Vassal, Photo by Philippe Ruault



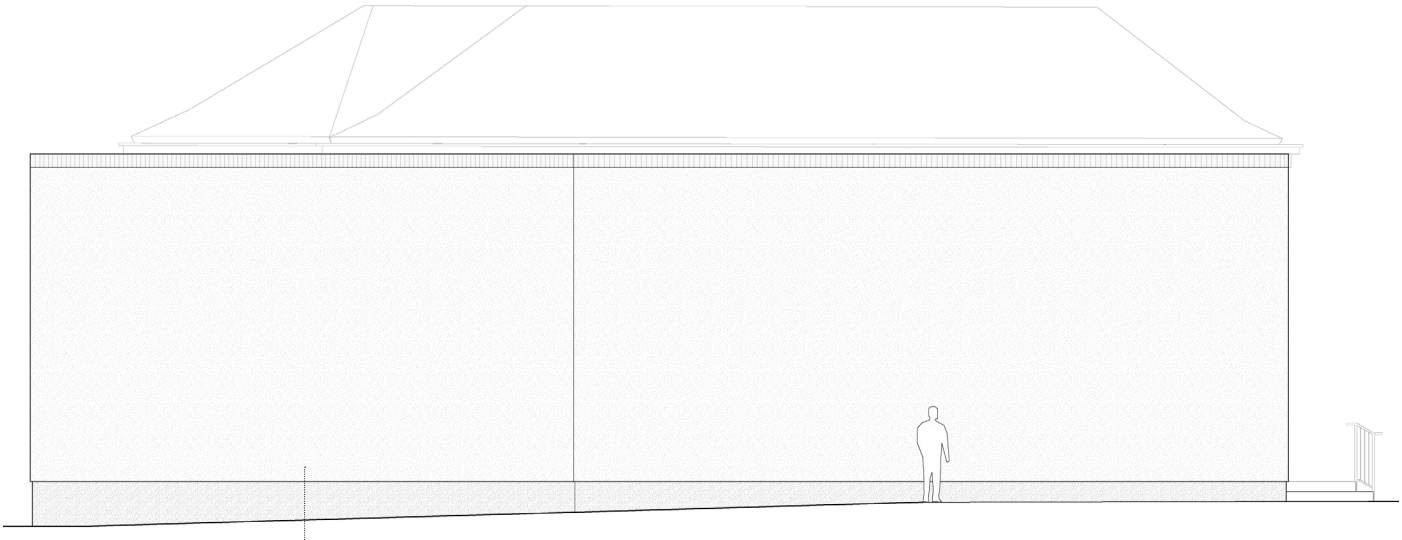
Axtonometric representation
exterior addition

The largest addition to the site is the structure housing the black box space. With an exterior clad in white lime wash with its parapet covered with a brass greca band emulating and further extending the faschia of the original building. Large brass doors open up towards the square to create a continuation of the public space in to this building if wanted. The established uses of the square being extended inside while a traditional black box acquires the strengths of the outside.

With adjustable motorized floor plates giving the possibility for various configurations and fitting different types of performances and events. This as there is an importance for the space not becoming used infrequent and by only one group. The structure is also housing supporting backstage functions including changing rooms and a lounge to give possibilities for more demanding events. There is also capabilities for screenings to be held within the black box with the technical space carrying the possibility of becoming a projector room, both analog and digital.



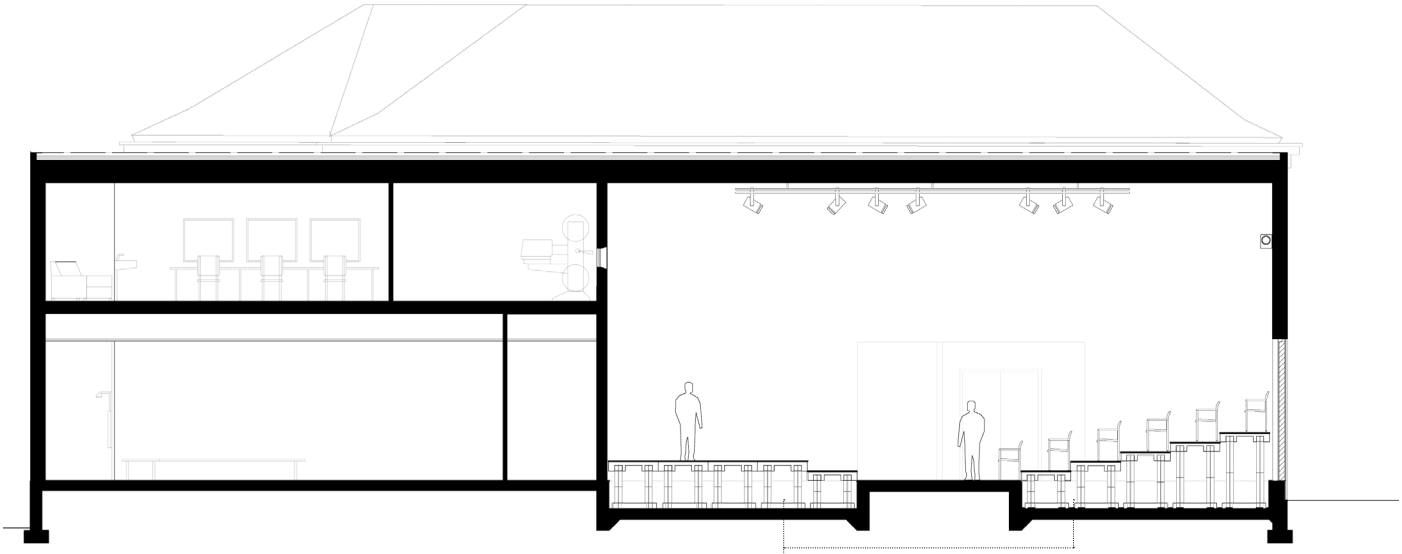
Section of roof of exterior addidion



clear border of the site while strengthening the neighborhood character

0 1 5

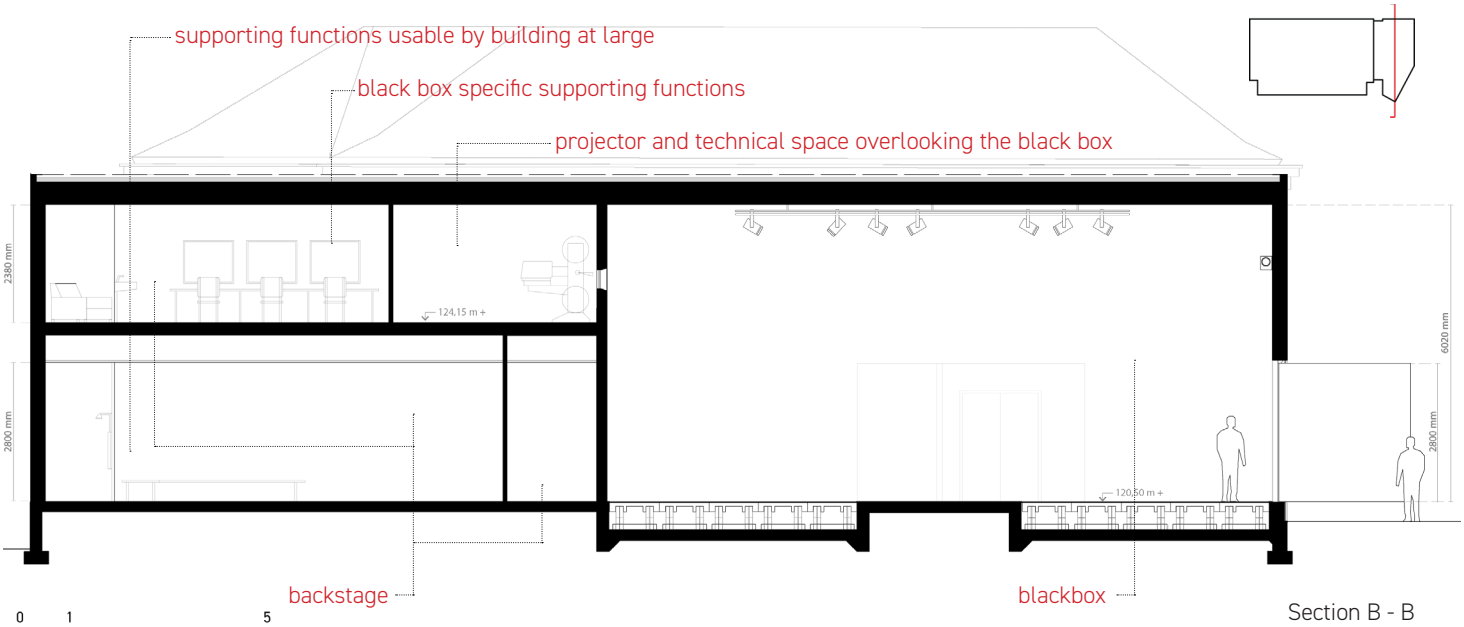
Elevation East



motorized stage/auditoium floor lifts

0 1 5

Section B - B



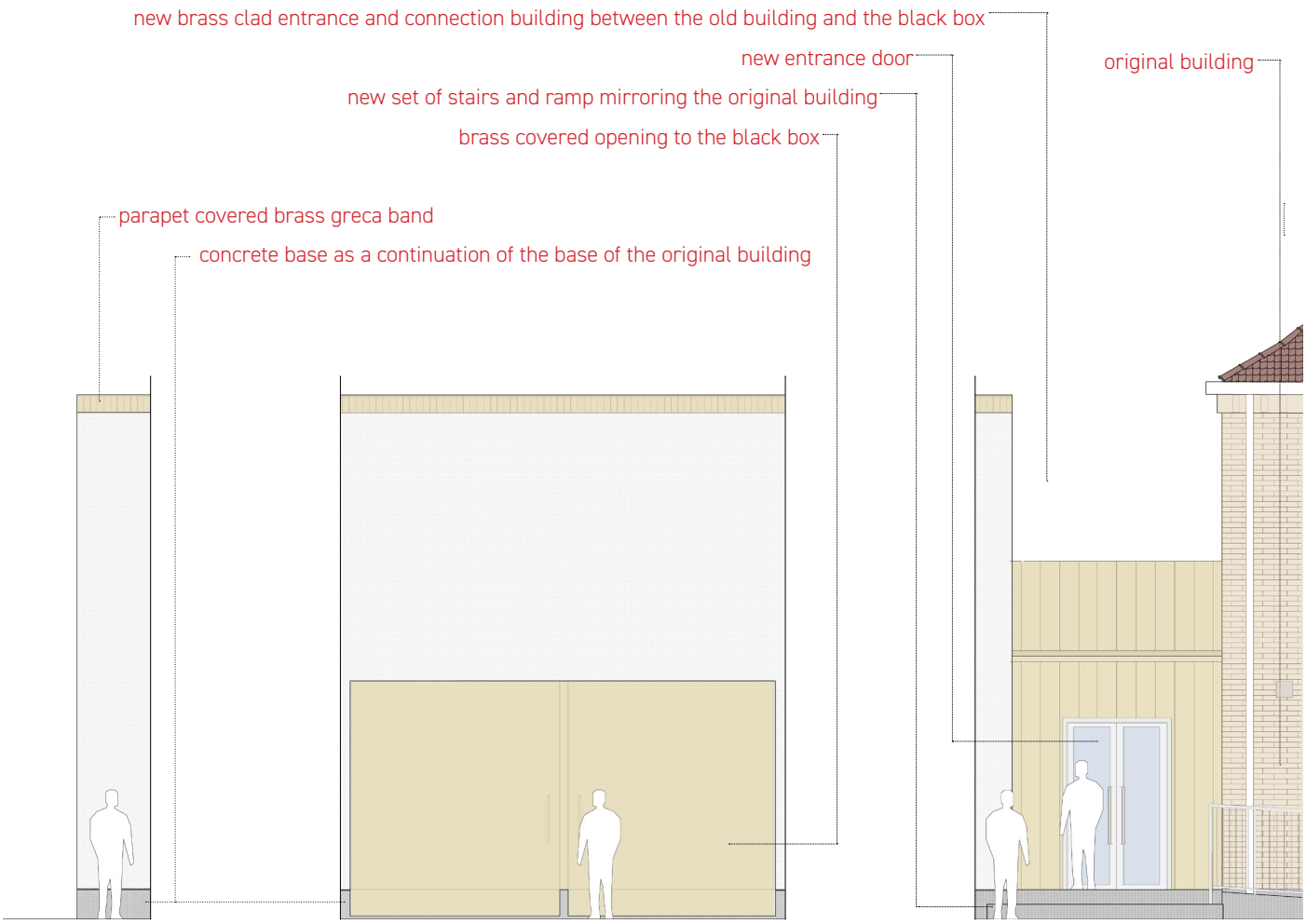
0 1 5

Section B - B

Design Outcome

Within the original structure, connected to the new entrance building clad in brass, the desk and visitor services are housed, together with supporting functionality. Brass is for the addition utilized for its qualities while aging and from use over time and for how it connects to the surrounding built environment.

While what is done inside the original building only have to adhere to being a physical intervention within a host space. The exterior additions create an aesthetic relationship between chronological layers of the city surrounding the it.



North eastern corner

Connection between new and old

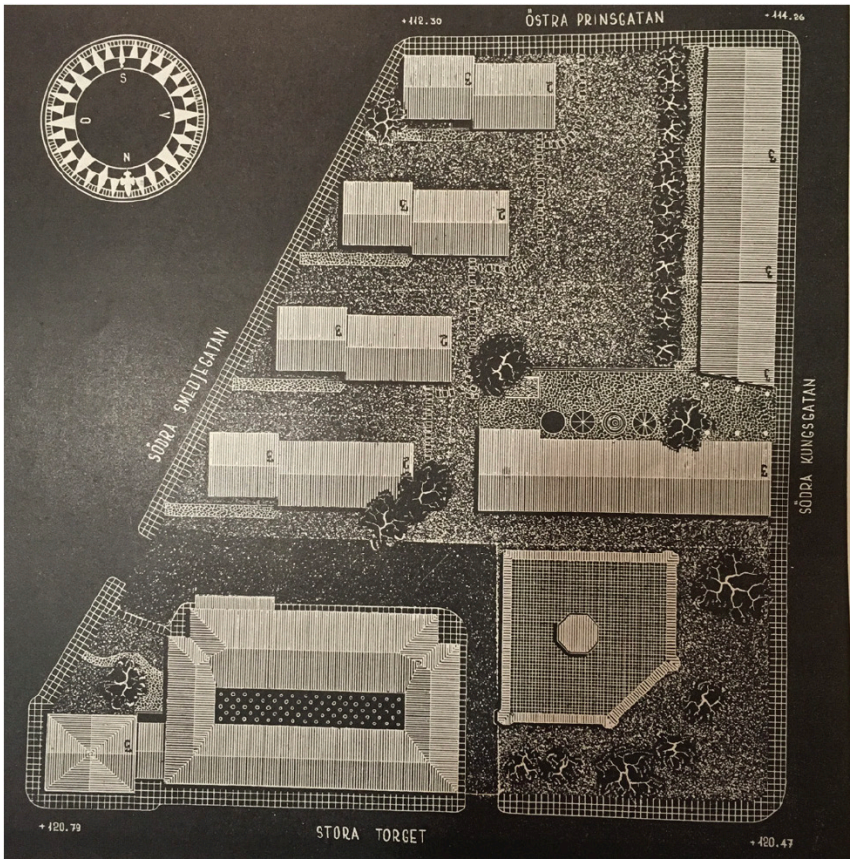
Connection between new and old

The overall outcome of the project attempted to succeed in strengthening OUV connected to both authenticity and integrity. It aimed to strengthen how **Well-kept buildings and historic environments** are kept and added to with the current building being used, therefor kept while the new additions gets closer to the actual historical environments built fabric. **Stortorget as a public space** is enhanced by adding function to it and by reintroducing important public functions to a site adjacent. The city's **forms and designs, materials and substances** are respected in all new addition and changes, externally using exterior materials found on the historically built environment surrounding the addition, lime stucco. The **Historic city silhouette** is left undisturbed and enhanced by reintroducing and emulating shapes and volumetric conditions where there were before similar. Finally the **Preserved city plan with block structure** is strengthened with the project clearly reintroducing an built border of the block it inhabits.

This was made possible by seeing the building that is there currently as a breccia, where the layers of time has become intertwined together with the most recent layer of destruction. By then introducing a new layer upon, approaching it as a palimpsest where the demarcation is clear through interventions on and within the host space. Interventions around and alongside, adaption and reprogramming. Together with strategies describing an aesthetic relationship between chronological layers. Using contrast and analogies, correspondence and delineation.

Collage of project

05. Discussion & Conclusion



1942 unrealized plan of posthouse with addition (1942), Byggmästaren 1942

When questioning how adaptive reuse and transformation could strategically be implemented on an existing building planned for demolition in Karlskrona, as a sustainable alternative to constructing a new structure, while simultaneously meeting contemporary functional demands, while strengthening its UNESCO World Heritage status. One can see how there are a multitude of imposed rules to adhere to. By instead translating these into parameters and variables to work within, architectural form strengthening its status and values can be shaped.

Where previously the old post house building was disregarded as something not worth saving. There is within the discourse today strong arguments for instead keeping the structure and giving it a new function through adaptive reuse. The new program not complicating this but instead aiding in fulfilling variables set out by various instances opens up a discussion of adaptive reuse adding additional value without removing those that are already established.

While every project comes with its own constraints and opportunities, by establishing clear tools such as clear concepts and strategies, there can be guidelines to follow and take in when approaching a project of adaptive reuse on sites carrying different levels of recognized heritage values.

As understanding a building and its history of use is important to finding parts to emulate. A strength in the approach of analyzing past documents is in how you'll find intentions and patterns often hidden to us in a building's changes through time. The challenge is in the areas where there is limited documentation, on older changes and inoffical changes made. It's also easy to fall into observing qualities at face value.

If one would continue on this research there is opportunities in finding comparison between developed design and alternatives involving the demolition of the existing building. Additionally further experimentation on material and details and spatial qualities would be beneficial to fully make use of approaches and strategies mentioned within this text.

When questioning how to strengthening a UNESCO World Heritage status through adaptive reuse and transformation could strategically be implemented on an existing building planned for demolition. Shown through this projects there is a possibility to enhance the heritage values of an area in keeping a building and instead reusing it, transforming its use. Strengthening the city's outstanding universal value.

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The post office (1951), Photo by Sune Sundahl