



Bunkerhusen
Falsterbonäset, Sweden

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Department of Architecture and Civil Engineering

2026

Examiner: Björn Gross
Supervisor: Mikael Ekegren

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Building Design and Transformation

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Abstract

This project explores the transformation of former military bunkers as complements to contemporary weekend houses in the area of Falsterbonäset, Sweden. It examines the architectural relationship between the structures in terms of their spatial, functional, and material qualities.

The peninsula has developed from a seasonal area into one with permanent houses, while remnants of its military history still remain as objects that have lost their function.

Central to the project is the question of how these massive concrete structures can be preserved and integrated into the exploitation without losing their historical and material identity. It explores the tension between the original function of a bunker and the ideal of a home with architecture that creates atmosphere in connection to history.

The project is done as research through design, where the design process serves as the primary method to explore possibilities. Architectural tools are used to show spatial, material and structural outcomes. Theoretically the project is grounded on literature about atmospheres, materiality and adaptive reuse. Further studies of related reference projects have inspired the design.

The result is a proposal for weekend houses in which the bunkers are transformed and complemented with new volumes designed for two adults with space for children or guests. Through controlled openings for light, raw materiality and contrasts between open and enclosed, the houses are created to unite history with a contemporary lifestyle.

Findings suggest that adaptive reuse can function as a form of preservation. By introducing new use through a transformation it becomes a part of the preservation with a unique architecture rooted in its location.

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Abstract

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Scania, Sweden

1. Vellinge
Location
2. Trelleborg
3. Malmö
4. Copenhagen, Denmark



Figure 2. *Scania, Sweden*. Note. Created by the author.

History

The tradition of weekend homes outside the city began as a way to escape the overcrowding and became a symbol of recovery and connection to nature. The houses were small, built with simple constructions that promoted a life in nature. Over time, these have developed into more comfortable homes. Today a weekend house is a place for rest, traditions, and social life that shows our strong connection to nature (Tell, 2002).

Falsterbonäset

Like other coastal areas in Scania, Falsterbonäset has a history of being a seasonal residential area, where many of the weekend houses started to be built during the 20th century (Länsstyrelsen Skåne, 2008; Nationalencyklopedin, n.d.). Today, larger parts have been exploited, and the municipality is planning for further exploitation. (Vellinge kommun, 2023).

The former dominance of weekend homes has now been replaced by larger permanent houses. What was once a seasonal, summer area has become a housing market all year around, with attractive addresses. (Greater Falsterbo, 2026).

Scania Line

Parallel to this history there is another, less visible layer, the Scania Line. A military preparation project from World War II. All along the coast of Scania, thousand bunkers were built with open views toward the sea. (Regionmuseet Kristianstad, 2017).

During this time, Falsterbonäset was considered one of the most central points. In this area several bunkers with tank barriers were built, concrete structures placed like a wall toward the sea. At the same period, the canal that separates Skanör and Falsterbo from the mainland was built. In case of an attack, the plan was to surrender the peninsula and focus the defense on the mainland (Högberg, 2021).

The war never reached Sweden and the line lost its function. But the bunkers remain. Now embedded among walking paths, pine trees and villas. The contrast is striking and reminds of a history that is still young but sometimes forgotten (Högberg, 2021).

Bunker

In their presence, the bunkers stand as objects that have lost their function. They are sealed, overgrown, and have the risk of decay. At the same time, the area of Falsterbonäset faces the challenge of balancing exploitation with the preservation of their nature and cultural heritage. The shift from dispersed weekend houses to more densely placed permanent homes, has a risk to gradually reduce the attractive sense of openness and connection to nature that historically defined the area.

These site conditions invite an exploration about how historical structures can be preserved as a part of a weekend house in an attractive yet sensitive landscape. Here arises a tension between the qualities of a bunker and the ideal of a weekend home. In this meeting, there will be an architectural challenge, but also an opportunity. How can the existing meet the new for a life in the present, without losing its historical and material identity.

Aim

This thesis investigates a design proposal to preserve historical structures by transforming and connecting them to additional weekend houses. It contributes to the field of architectural research on adaptive reuse by demonstrating how abandoned structures can be integrated into contemporary residential environments.

It addresses the coexistence of historical and modern layers. The findings are relevant in similar contexts where military or industrial heritage interacts with residential development.

Question

How can existing bunkers be preserved through a transformation that interacts with additional buildings to create contemporary weekend homes?

In what ways can a house be designed with inspiration from a bunker? How can it challenge the boundaries of being both open and closed, distinct but still discrete? How can daylight be introduced in the bunkers without losing their character? And how can the different structures be connected through qualities, construction and material.

Objectives

An architectural design project in the south of Scania, Falsterbonäset. A proposal for a weekend home that provides qualities and values for its visitors. Expressed in drawings, images and models together with a booklet supporting the project.

The research is done through design as the main method to explore and create architecture in a practical and creative process. This is done by conceptual models and sketches that have been developed, analyzed and reflected on. A tool to make design decisions and understand their impact on the use and qualities of the buildings.

Literature	Architectural theories about light, material and transformations have been studied. This has provided a foundation for the whole work. According to these studies decisions have been taken to be grounded on theoretical arguments.
Case studies	The main sources for the design are done through analysing built works. These are similar to both location and project. By analyzing there is a bigger understanding about material choices, spatial strategies, and solutions that have affected the design.
Photography	Have been used as a tool to analyse the site to show its real character and existing materials. Even pictures of built works that have influenced the design are shown.
Sketches	Used as a tool all through the project to try and find solutions as a way forward in the process. It has been abstract, not necessarily related to measurements. Hand drawn and digital sketches have been done to visualise and communicate ideas to myself and others.
Drawings	Sketches and concepts have been converted to precise drawings due to measurements of what the building looks like and how details should be constructed. This aims to put the project into a real context and increase readability.
Models	To explore and visualise ideas in other dimensions. This has given understanding of light, scale, materiality, and spaces. Further used as a way to present the project both conceptual and in scale.
Images	As a compliment to models and drawings visualisations of the building have been done. They are made to communicate the qualities of the project in its context.

Delimitations

The project remains at the design stage but is approached as it could be realized. It is limited to be classified as a weekend house on the selected plot. As a weekend home it opens up opportunities with less regulations than a permanent home. That allows special experimentation. Economic factors are excluded to avoid restricting architectural expression.

According to the transformation, the bunkers will lose their original function. The project could therefore be questioned whether there is any interest for them to be used in a possible attack. It has been decided not to consider the bunkers as functional for defence. Although the risk is not considered to affect the project. Since the bunkers are old they are unlikely to be used in a modern defence and would require renovations.



Figure 3. *Branch on Concrete*. Note. Photography taken by the author.

Literature

After studying Peter Zumthor's philosophy about atmospheres and Rem Koolhaas perspective on preservation there were several aspects defined based on their relevance for the project. These selected theories serve as a conceptual foundation of the work and are a part of the design.

Light

Peter Zumthor describes light as one of the fundamental components of a spatial experience. In the book "Atmospheres" it is clear that Zumthor works with light as a building material, in the same way as wood and stone. He uses light to create an atmosphere and maintain that darkness is just as important as the light itself, since shadows create the depth that makes us understand the room (Zumthor, 2006).

Zumthor believes that buildings become alive when light moves across surfaces and reveals what is hidden in the dark. "Light is the real material in a room. It reveals, but it can also conceal them" (Zumthor, 2006).

Mass

He talks about light and material in similar ways, almost like the light entering the room as a mass. Zumthor claims that massive material makes people feel grounded and safe. The mass functions as a buffer against weather and time. Not only structural, it affects how we experience dimensions in a room, with sound, temperature, and tactility (Zumthor, 2006).

By working with these elements an interesting atmosphere can be created based on the bunker's original qualities. By further designing the additional buildings in a similar character, a spatial connection between the buildings can be established.

Material

In the book "A Feeling of History" Zumthor describes that all materials have a memory of its history with traces of time, craftsmanship and use. These layers bring value to a structure. For him it's important that architects have an understanding of history to be able to create spaces with a sense of authenticity. (Zumthor & Lending, 2021)

In the transformation of the bunkers this will be a central theory. By working with the existing concrete mass and its worn surfaces the project will straighten the history of the area and even connect the additions to the site.

Transformation

Rem Koolhaas argues in "Preservation is overtaking us" that today's obsession with historical buildings has gone so far that it hinders architectural development. From a history of demolitions, we now live in a culture that prefers preservation over change, something that Koolhaas thinks is turning places into museums rather than living environments. Koolhaas maintains that preservation is not about leaving a building untouched, it's about finding new ways to use what already exists. Then the use in itself becomes a form of preservation (Koolhaas, 2014).

This theory provides a foundation for the project's approach. Rather than letting the bunkers remain as abandoned structures without function, a proposal is designed for how bunkers along the coast of Scania can be preserved and adapted to something relevant for our time.



Figure 4. *Villa Ljunghusen*. Note. Photography taken by the author.

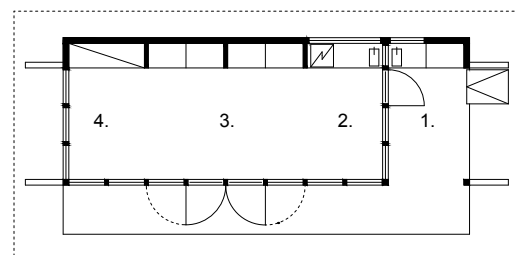
Villa Ljunghusen
Falsterbo, Sweden
Per Friberg
1960
80 M²

Per Friberg's own summer house is a creation within both the architecture and landscape field. The building is a simple, non isolated, wooden structure. The visible construction gives a simple and elegant impression. Raised on pillars, it appears to float above the ground, leaving the vegetation untouched. (Andersson, 2005).

Originally the house consisted of one single building with sanitary facilities in an outhouse. The building is organized with all functions gathered in one wall. The wall closes the building against the street and allows the rest of the facade to be fully glazed with a view towards the open landscape.

The interior is completely built out of pine wood and has hidden functions, such as bunkbeds, behind shutters. Today there is an additional bedroom building, in the same design language. To connect the buildings you move along elevated terraces. By moving in between them, the floor plan becomes a transition between the social and the intimate (Andersson, 2005).

Villa Ljunghusen is, in my opinion, a guideline for being sensitive with the placement and how architecture can be aligned in the landscape with terrasses. Also a reference for how the floorplan can be organized.



Plan, 1:200

- 1. Terrace
- 2. Kitchen
- 3. Social area
- 4. Bunkbeds

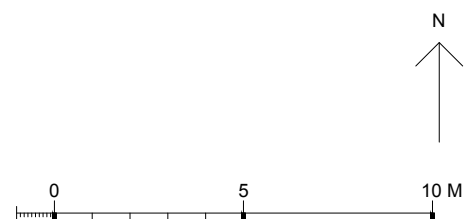


Figure 5. Plan, Villa Ljunghusen. Note. Created by the author based on original drawing.



Figure 6. *Studio Furillen, Gotland*. Note. Photograph by Åke E:son Lindman, from Studio Furillen, <https://lindmanphotography.com/work/studio-furillen-gotland/>. Reprinted with permission.

Studio Furillen
Gotland, Sweden
Andreas Forsberg
2010
500 M²

The building appears as a cube in the landscape, covered in corten steel. The matt and rusty finish blends into the brown, orange trunks. With hydraulic shutters it can shift between opened or closed to totally change character. These enhance the transition to terraces that makes the interior interact with the surrounding forest.

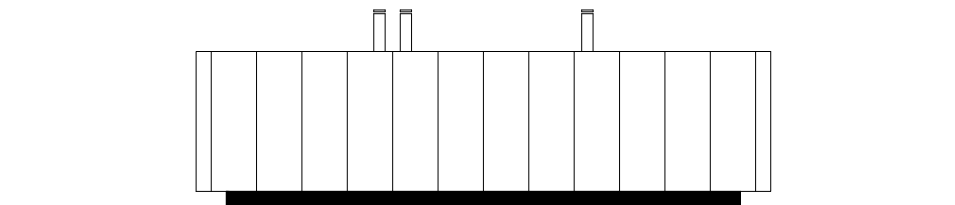
When the facade is completely closed, the house gets daylight from the atrium, placed in the middle of the volume. In the atrium there is a platform that can be raised and lowered. Depending on where it is placed it becomes a terrace on the roof or a completely covered courtyard, surrounded by the house itself. (Keller & Lindman, 2011).

Furillen has a strong connection to industrial and military history. This is reflected in the raw exterior material, which stands in contrast to the white interior. The mirrored foundation gives the impression that the house is floating above the ground, even though it contains a basement (Keller & Lindman, 2011).

Studio Furillen is a clear example that architecture can combine technical innovation and strong material expression. It becomes both a monumental sculpture and a spatial experience, constantly shifting character depending on preferences for light and interaction (Keller & Lindman, 2011).

In the own project this house is a reference for the contrast between open and closed spaces. The foldable walls are a solution for the house to be both open and closed.

Facade, 1:200
Closed



Facade, 1:200
Open

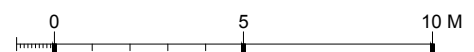
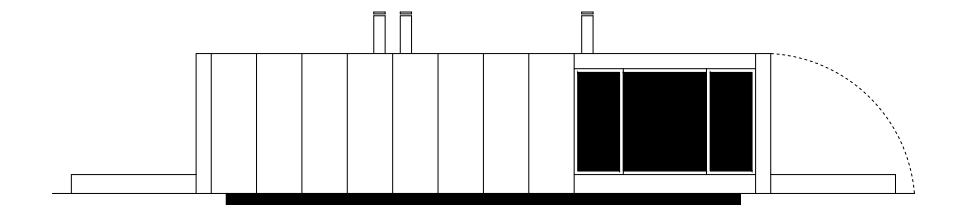


Figure 7. Facade, Studio Furillen. Note. Created by the author based on the original drawing.



Figure 8. Savannen 12. Note. From Savannen 12, by Skälsö Arkitekter, 2016 (<https://skalso.se/savannen-12/>). Copyright 2016 by Skälsö Arkitekter. Reprinted with permission.

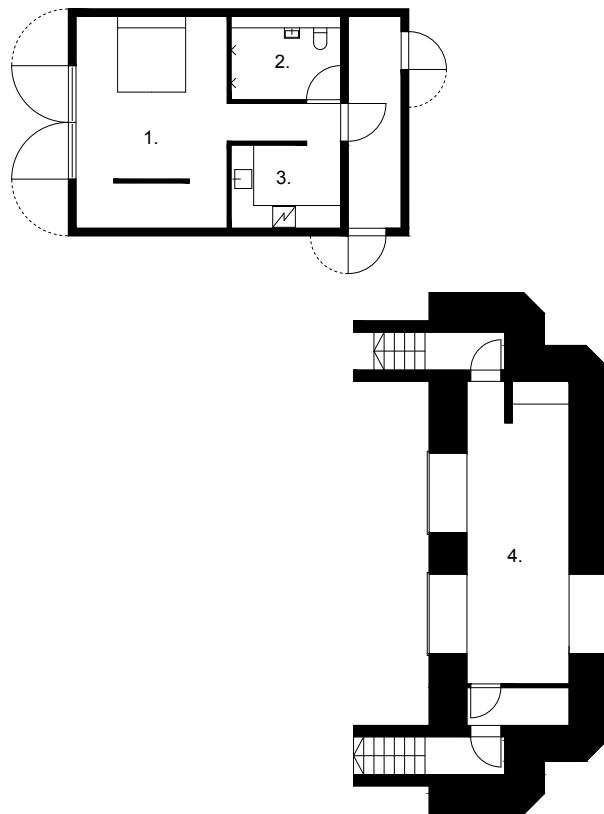
Savannen 12
 Gotland, Sweden
 Skälsö Arkitekter
 2016
 80 M²

Located on Gotland, where military bunkers in a raw coastal landscape are developed and transformed into an area with weekend houses. A way of preserving history, in the way of reuse.

The transformation is done through a few changes. The materiality and historical character are kept while creating new openings for light in the thick walls gives values as a place to live in. (Skälsö Arkitekter, 2016)

An additional building complements the existing bunker volume. Built in wood and steel, it contrasts with the old. The floor plan is simple, all needed functions are placed in the addition, leaving the bunker room as a social space. It's a tight space, extremely limited to its boundaries. However, the solution by making holes for windows makes the room gather volume in itself. (Skälsö Arkitekter, 2016)

Savannen 12 serves as an argument for how preservation of these structures can be implemented. shows possibilities to open up and gather light and more volume. It is also an inspiration for materials and detailing.



Plan, 1:200

- 1. Bedroom
- 2. Bathroom
- 3. Kitchen
- 4. Social area

Figure 9. Plan, *Savannen 12*. Note. Created by the author based on original drawing.



Falsterbonäset, Vellinge

1. Höllviken
- Location
2. Ljunghusen
3. Skanör
4. Falsterbo
5. Måkläppen

Figure 10. *Falsterbonäset, Sweden.* Note. Created by the author.

Location

Standing on the beach below the pine forest. By Swedish boundaries, it is not possible to go further south. Looking out over the water, the horizon disappears in the fog. The light is bright, reflected in the white sand. At the same time I try to stand against the salty seawinds.

The ground under my feet changes along the walk from sand to tall grass, pine needles and moss. Walking by pine trees shaped by the wind in areas that don't have any sign of human presence. At some places, traces appear as paths through the heather. It's timeless, peaceful and unique.

Now, standing in an open landscape, almost a hundred meters from the Baltic Sea. The forest rises like a wall to the north, Protected. The trunks are narrow, always swaying with the wind, the sun casting long, thin shadows between them. It is rhythmic. The forest is sparse, but the crowns are dense. I am outside, but also inside of something.

Much of the area has over time been developed with commercial and permanent residential areas filled with life, all year around. The end tip of the peninsula has become a nature reserve, Måkläppen. Like a small island world, it is constantly shaped by storms and tides. People are only allowed there at certain times of the year to avoid disturbing seals and nesting birds.

Further west, across the sea, the world begins. In some places, the bridge is visible. Copenhagen is nearby, Malmö even closer. Places where the fog is streaked by colored lights and sirens, there exists everything that is unsafe.

Solitude feels safer. Only a single paved road that turns into gravel leads to this site. At this place traces of another time are visible, Looking closely out over the landscape, small concrete formations, sunken into the terrain can be seen. The only way to reach them is by foot.



Figure 11. *Baltic sea*. *Note*. Photography taken by the author.



Figure 12. *Barricade*. Note. Photography taken by the author.



Figure 13. *Tide. Note.* Photography taken by the author.



Figure 14. *Pine trees*. Note. Photography taken by the author.



Figure 15. *Observation dome.* Note. Photography taken by the author.



Figure 16. *Pine trees, fog. Note.* Photography taken by the author.



Figure 17. *Road. Note.* Photography taken by the author.



Figure 18. *Bunker, grass.* Note. Photography taken by the author.



Figure 19. *Bunker*. Note. Photography taken by the author.



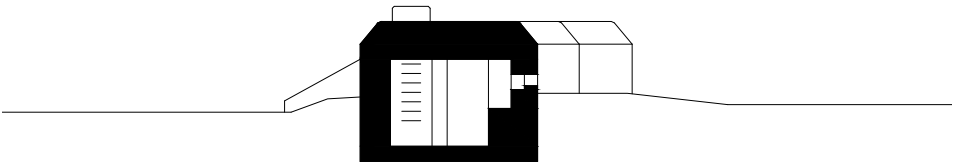
Figure 20. *Branch. Note.* Photography taken by the author.

Bunker
Origin
18 M²

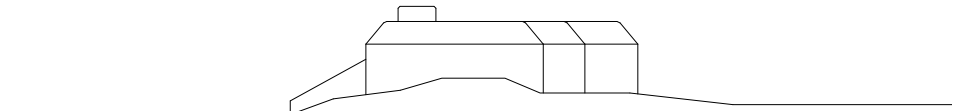


Figure 21. *Bunker 1, surface.* Note. Photography taken by the author.

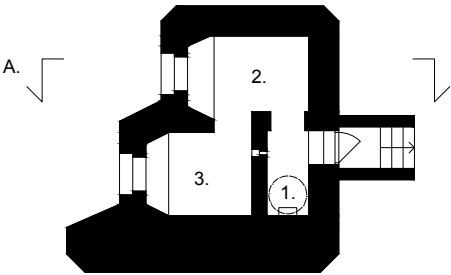
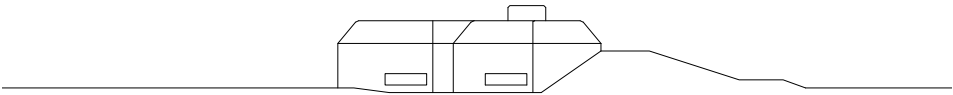
A.



North



West



Plan
Scale: 1:200

- 1. Observation dome
- 2. Firing slits
- 3. Gun port wall

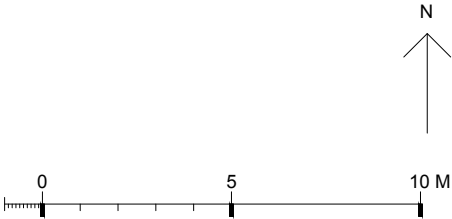


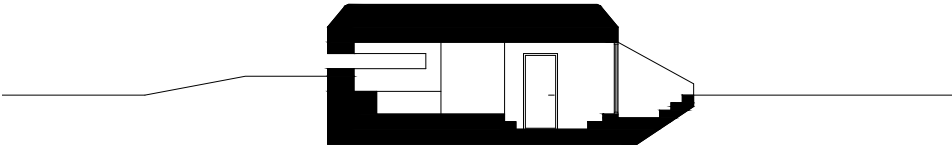
Figure 22. Bunker 1. Note. Drawings created by the author.

Bunker
Origin
18 M²

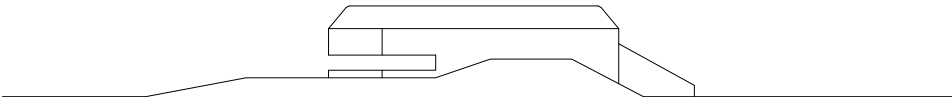


Figure 23. *Bunker 2, surface.* Note. Photography taken by the author.

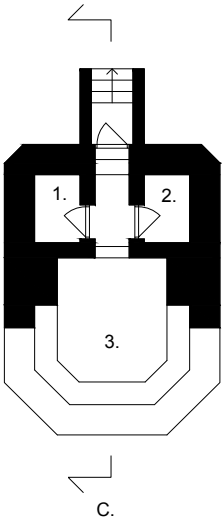
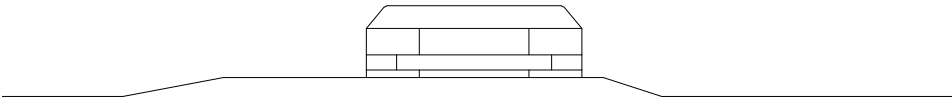
C.



East



South



Plan
Scale 1:200

- 1. Armory storage
- 2. Ammunition storage
- 3. Observation slit



Figure 24. Bunker 2. Note. Drawings created by the author.

Bunker
Origin
20 M²

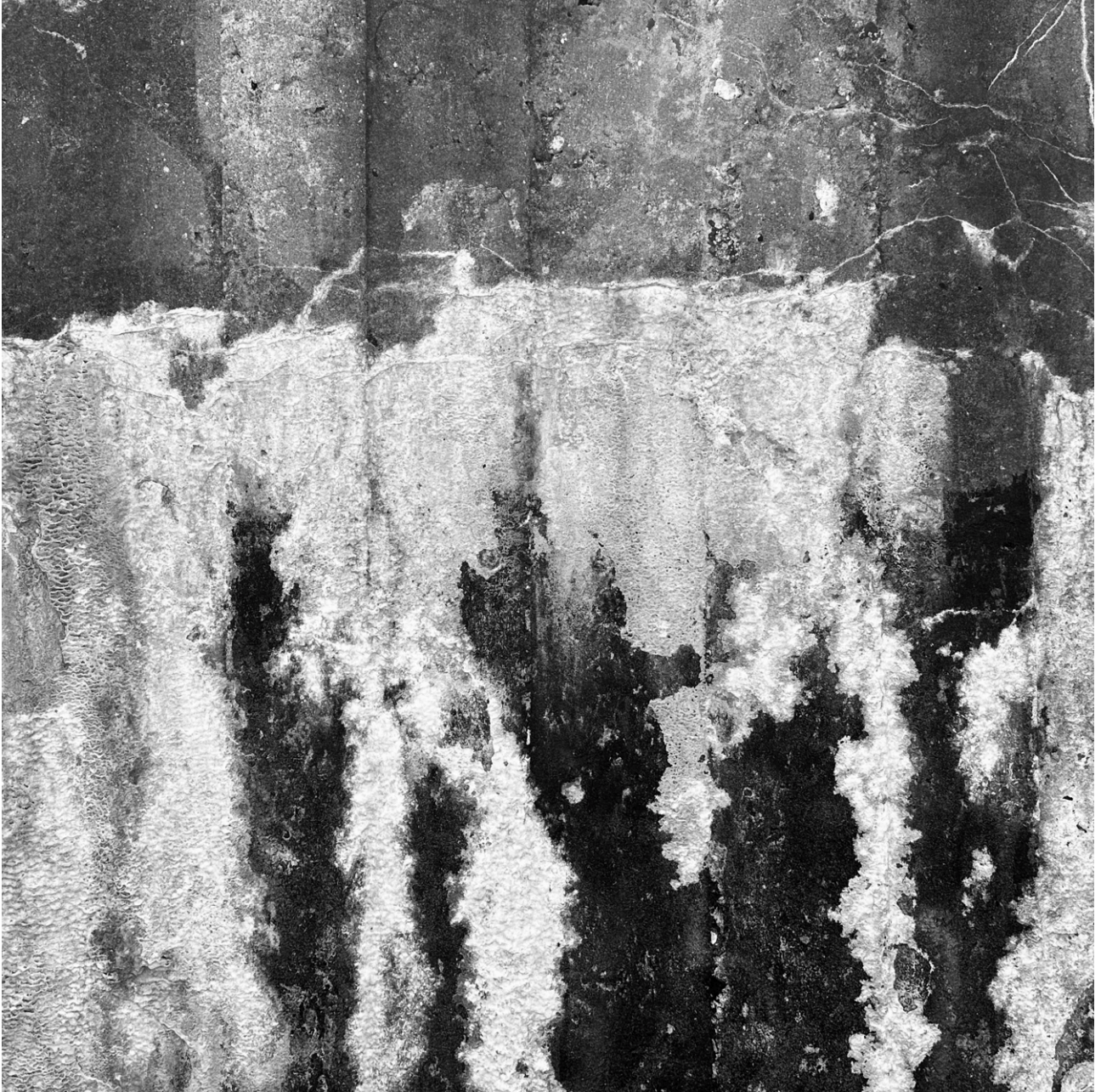
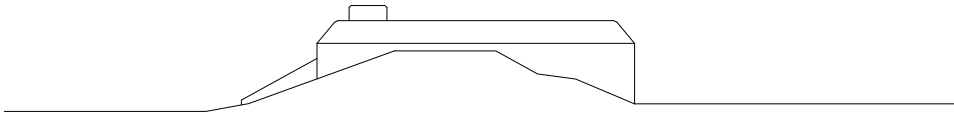


Figure 25. *Bunker 3, surface.* Note. Photography taken by the author.

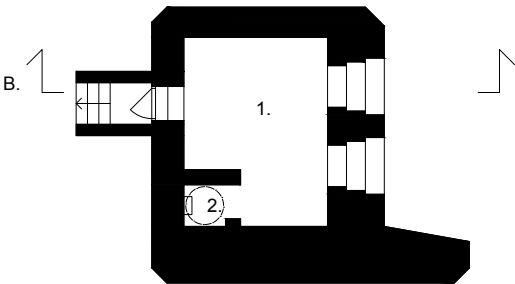
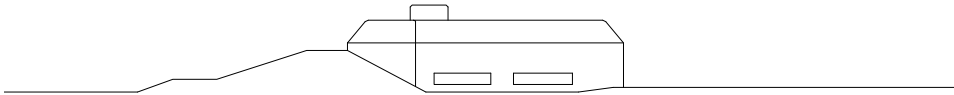
B.



Noth



East



Plan
Scale: 1:200

- 1. Firing slits
- 2. Observation dome

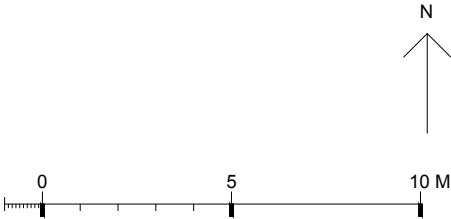


Figure 26. *Bunker 3*. Note. Drawings created by the author.



Höllviken, Falsterbonäset
1. Location

Figure 27. Höllviken, Sweden. Note. Created by the author.



Siteplan
Scale 1:2000

Figure 28. *Siteplan*. Note. Drawing created by the author.



Figure 29. *Bunkerhusen*. Note. Image created by the author.

Origin

The concrete company, Skånska cement was hired for the construction of the bunkers. Excavation was carried out by hand. Casted on site in a wooden framework. Reinforcement was delivered, prebent and installed directly in the form. The casting was done in two stages. Walls and roof as one piece, followed by the floor and the second roof layer (Högberg, 2021).

Wall thicknesses range from 0.5 to 1.5 meters of solid concrete. Simple solutions for ventilation. Woodburning heating systems were available, water was not. Probably lack of Insulation in drillings for pipes, same according to drainage and moisture protection.

Wood for framework 160 m², Concrete for building material 60 m³, Reinforcement for construction 3.5 tons (Högberg, 2021).

Bunkerhusen

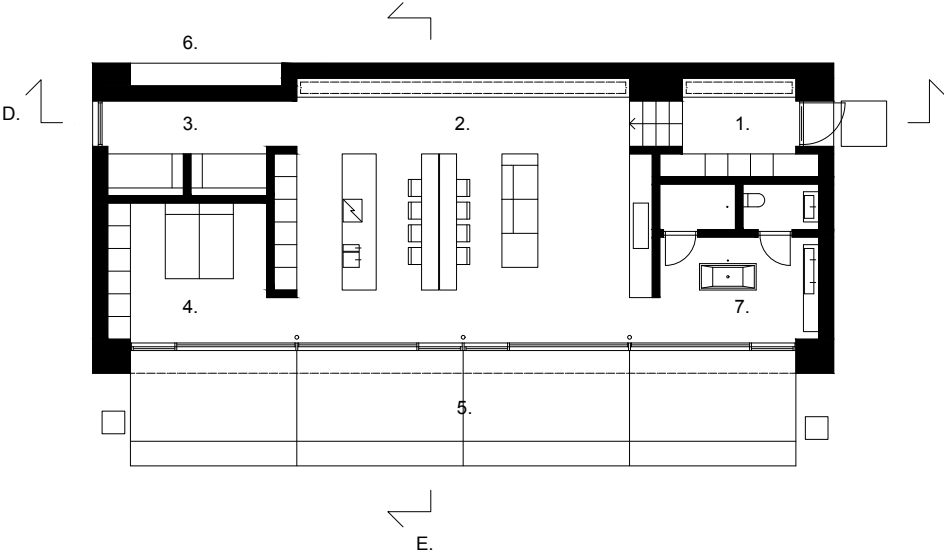
The project consists of three weekend Houses. Each house interacts with their own individual bunker, located above ground. The additional building contains all main functions designed for two adults with children, or guests. The bunkers are social complements that bring character to the project and connect the houses to the site.

The entrances are discreet, you step in between two concrete walls, enclosed. Here it feels natural to reach a new room by turning around a corner. The house keeps the character of the history and adds its own version next to it. The concrete facade raises and lets the ground of sand and tall grass come all the way up to it.

Depending on preferences for privacy, the foldable walls make the building constantly change character.

The conceptual idea about the facade is the possibility to close the house, as a suitcase, when you are leaving for a longer period. It is also done to create a scenography of daylight entering the room when you arrive and starting to unfold the walls to terrasses. When the facade is completely closed, the darkness gives an opportunity to work with the light from above. Light that gives a feeling of being underground, almost like a bunker.

Building
150 M²



Plan
Scale 1.200

- 1. Entrance
- 2. Social area
- Fireplace
- Dining
- Kitchen
- 3. Bunkbeds
- 4. Bedroom
- 5. Terraces (Foldable)
- 6. Outdoor storage
- 7. Bathroom
- Shower
- Bath
- wc

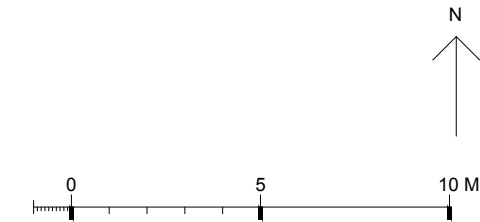


Figure 30. *Floorplan Note*. Drawing created by the author.



Figure 31. *Interior, Note.* Image created by the author.

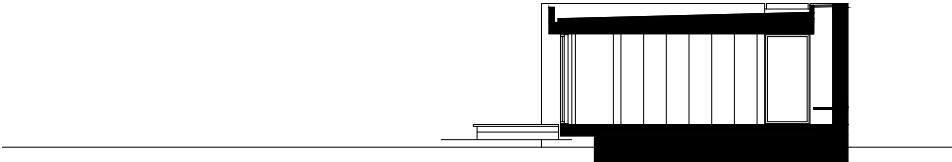


Figure 32. *Exterior. Note.* Image created by the author.

D.



E.



Section
Scale 1.200



Figure 33. Sections. Drawings created by the author.

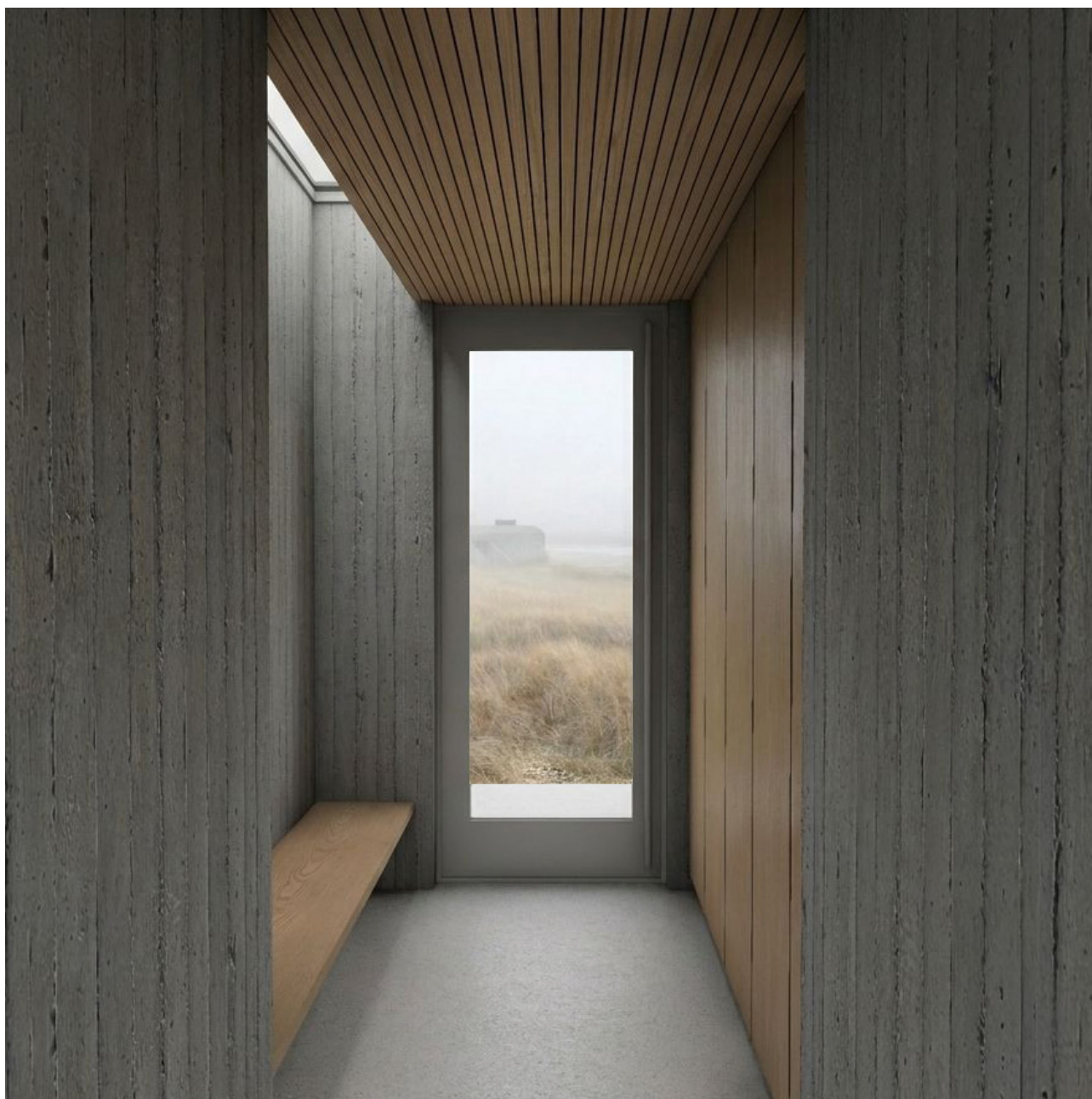
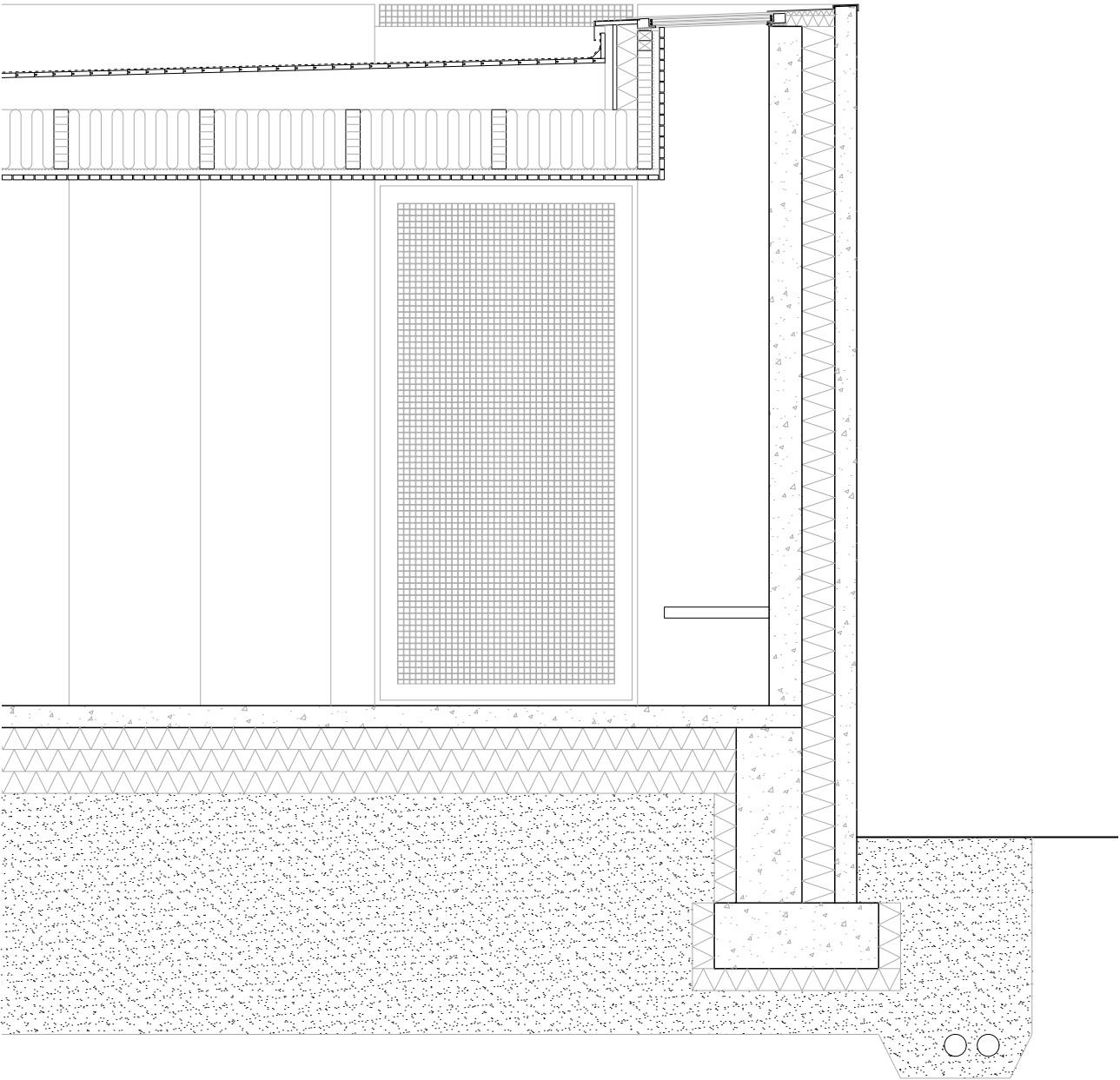


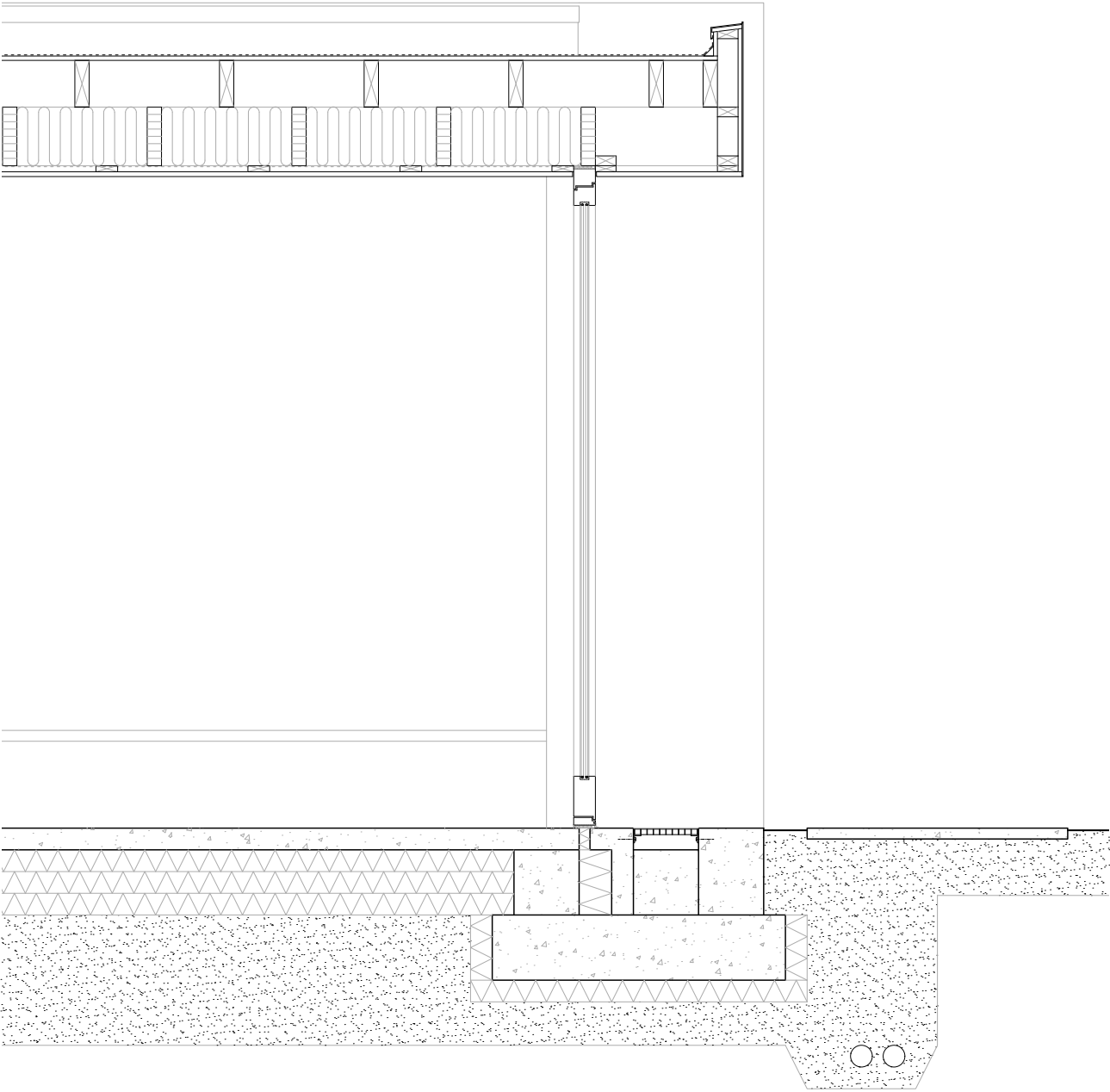
Figure 34. *Entrance*. Note. Image created by the author.



Detail section, E
Skylight
Scale 1.30



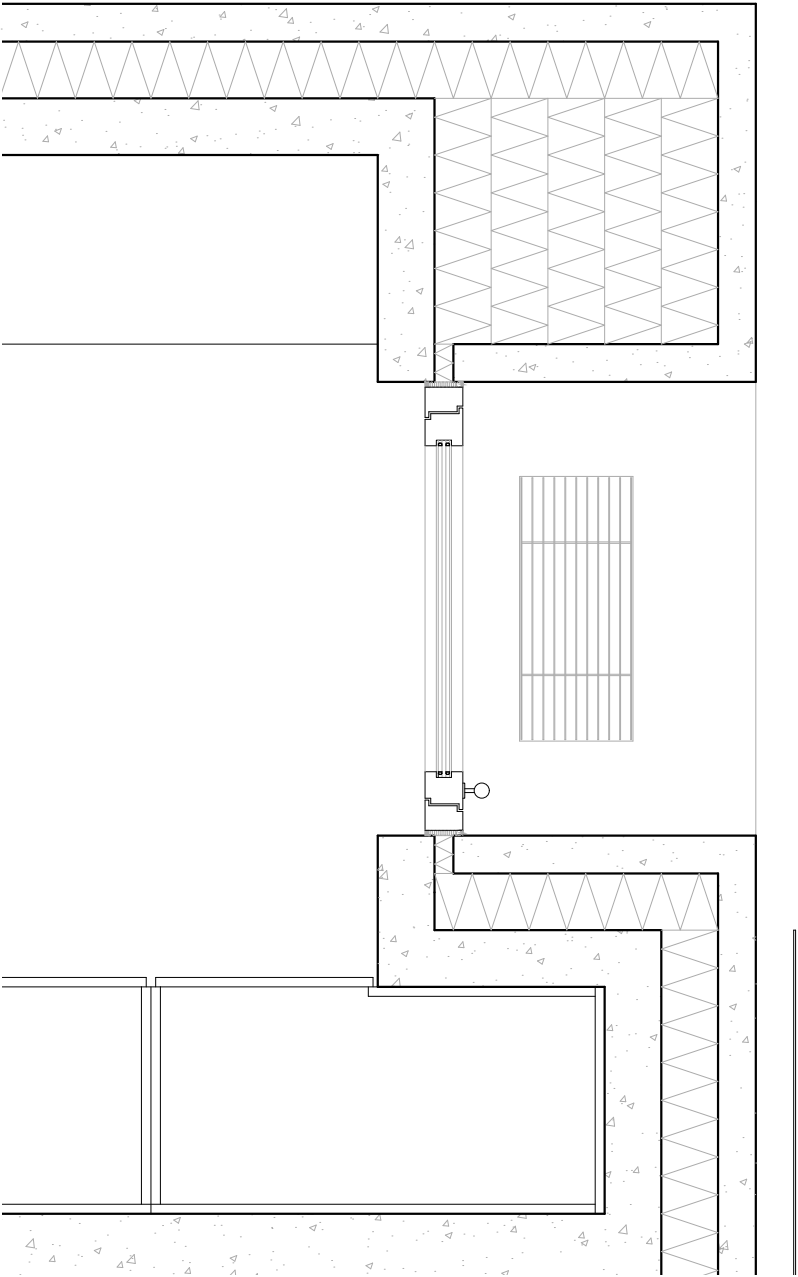
Figure 35. Detail, window, roof. Note. Drawing created by the author.



Detail section, D
Entrance
Scale 1.30



Figure 36. Detail, Entrance. Note. Drawing created by the author.



Plan section, D
Entrence
Scale 1.20

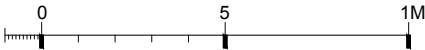
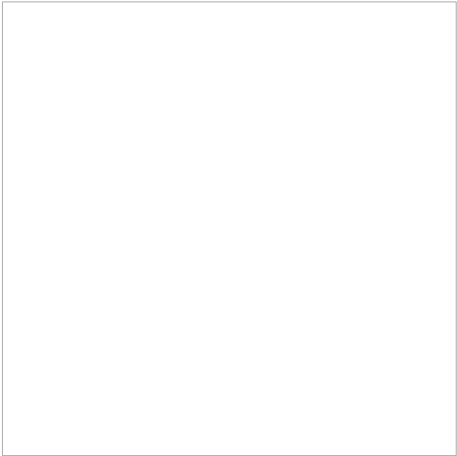
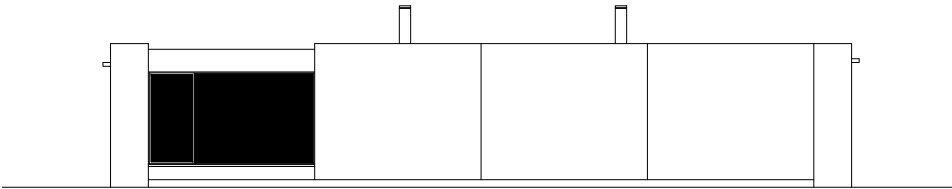


Figure 37. *Detail, door.* Drawing created by the author.

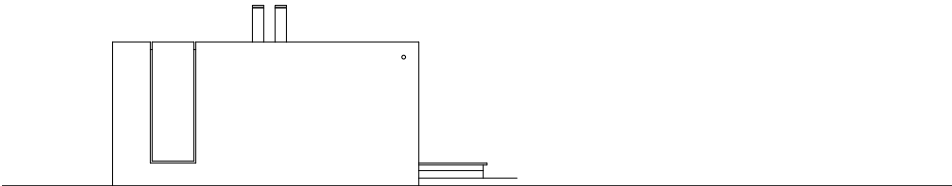


Figure 38. *Gable*. Note. Image created by the author.

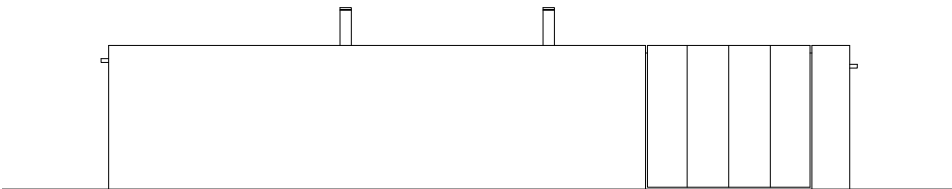
South



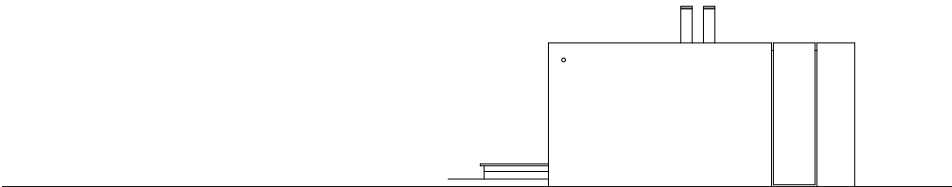
West



North



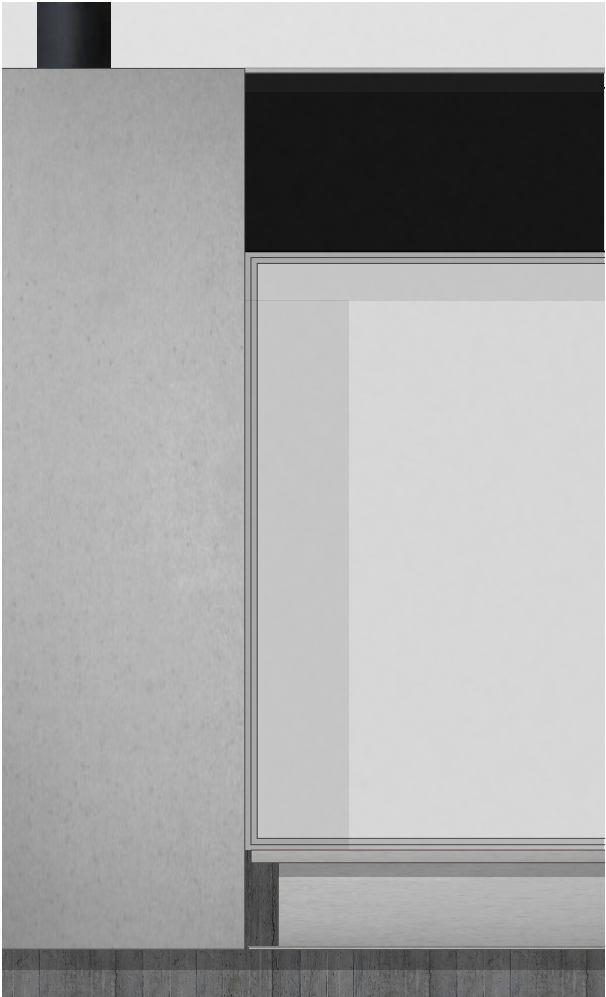
East



Facade
Scale 1:200

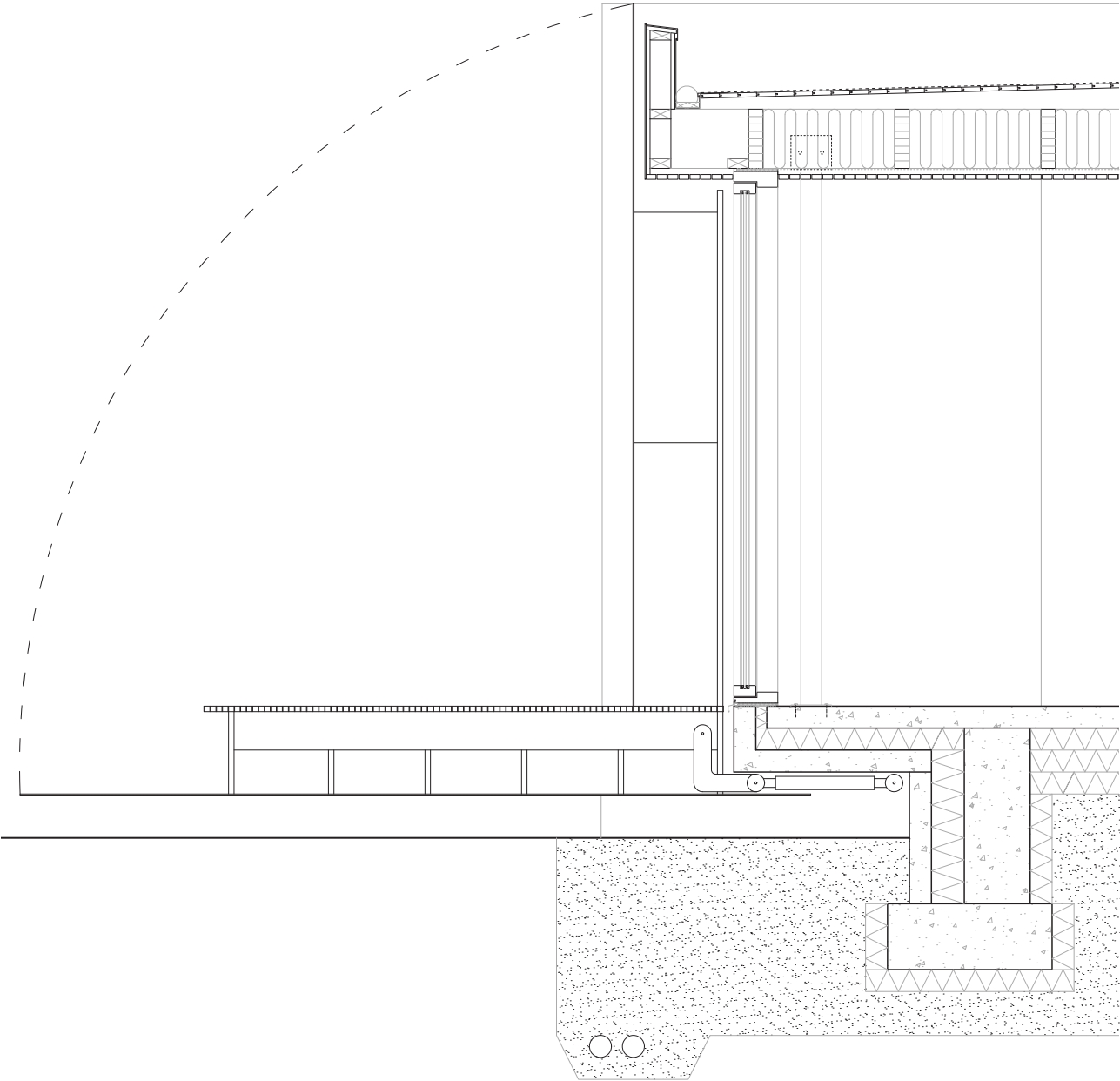


Figure 39. *Facade*. Note. Drawing created by the author.



Facade Detail
Terraces (Foldable)
Scale 1:30

Figure 40. *Facade*. *Note*. Image created by the author.



Detail section, E
Terraces (Foldable)
Scale 1:30



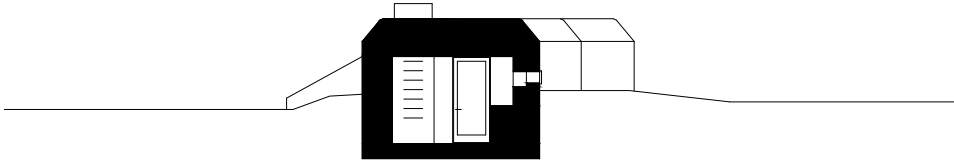
Figure 41. Detail, facade. Note. Drawing created by the author.

Bunker
Sauna
18 M²

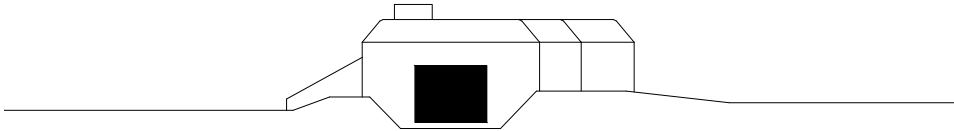


Figure 42. *Bunker*. Note. Image Created by the author.

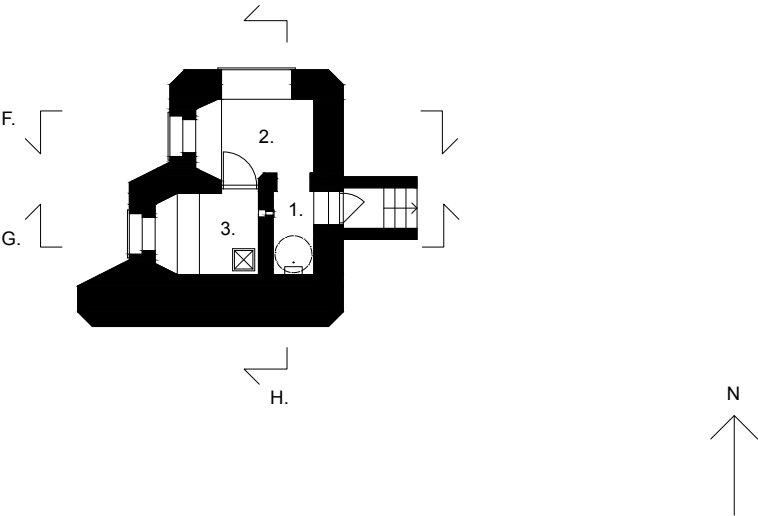
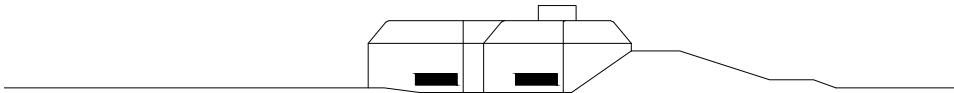
F.



North



West

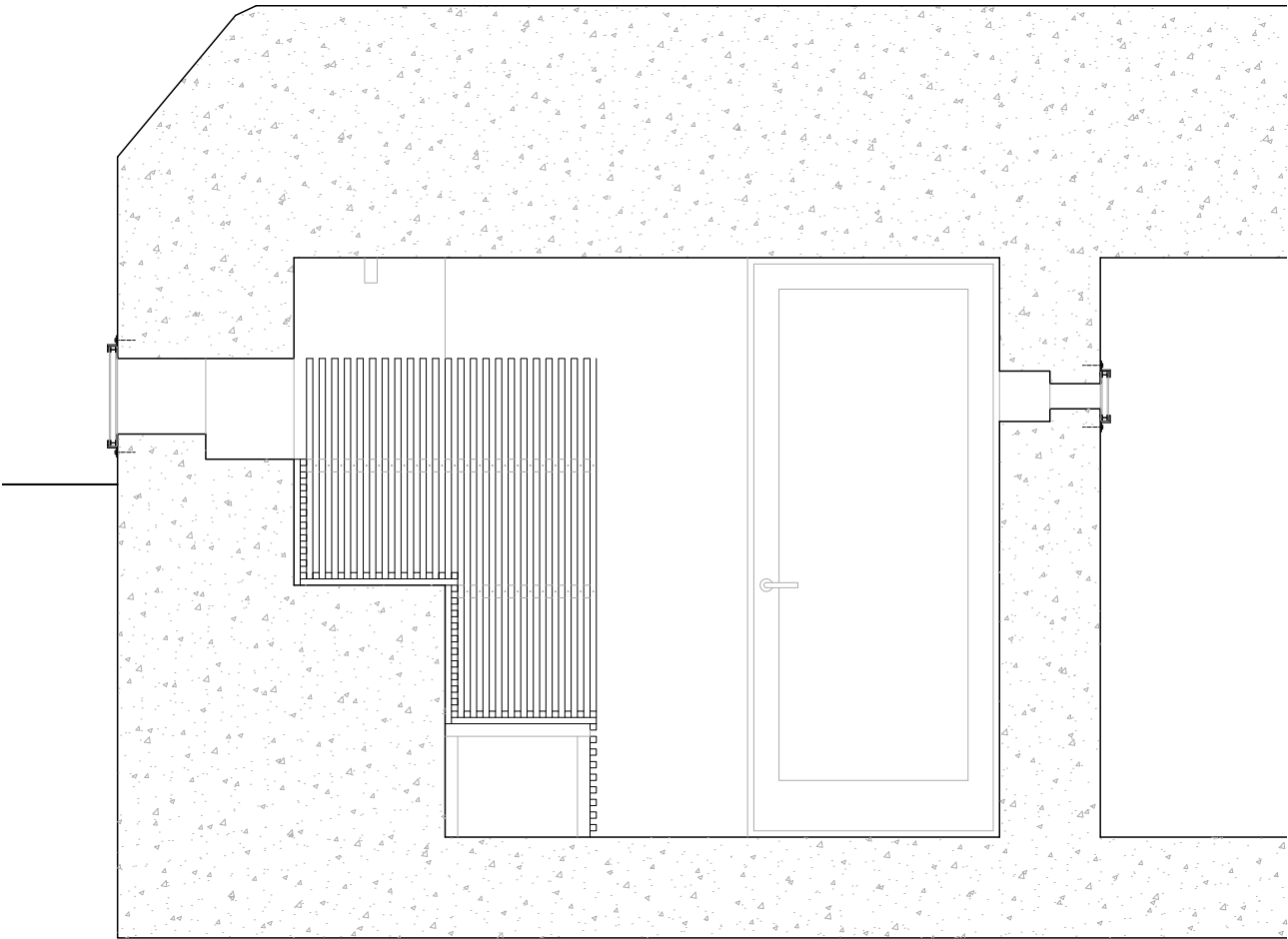


Plan
Scale 1:200

- 1. Observation dome
- Shower
- 2. Lounge
- 3. Sauna



Figure 43. *Bunker, sauna*. Note. Drawings created by the author.



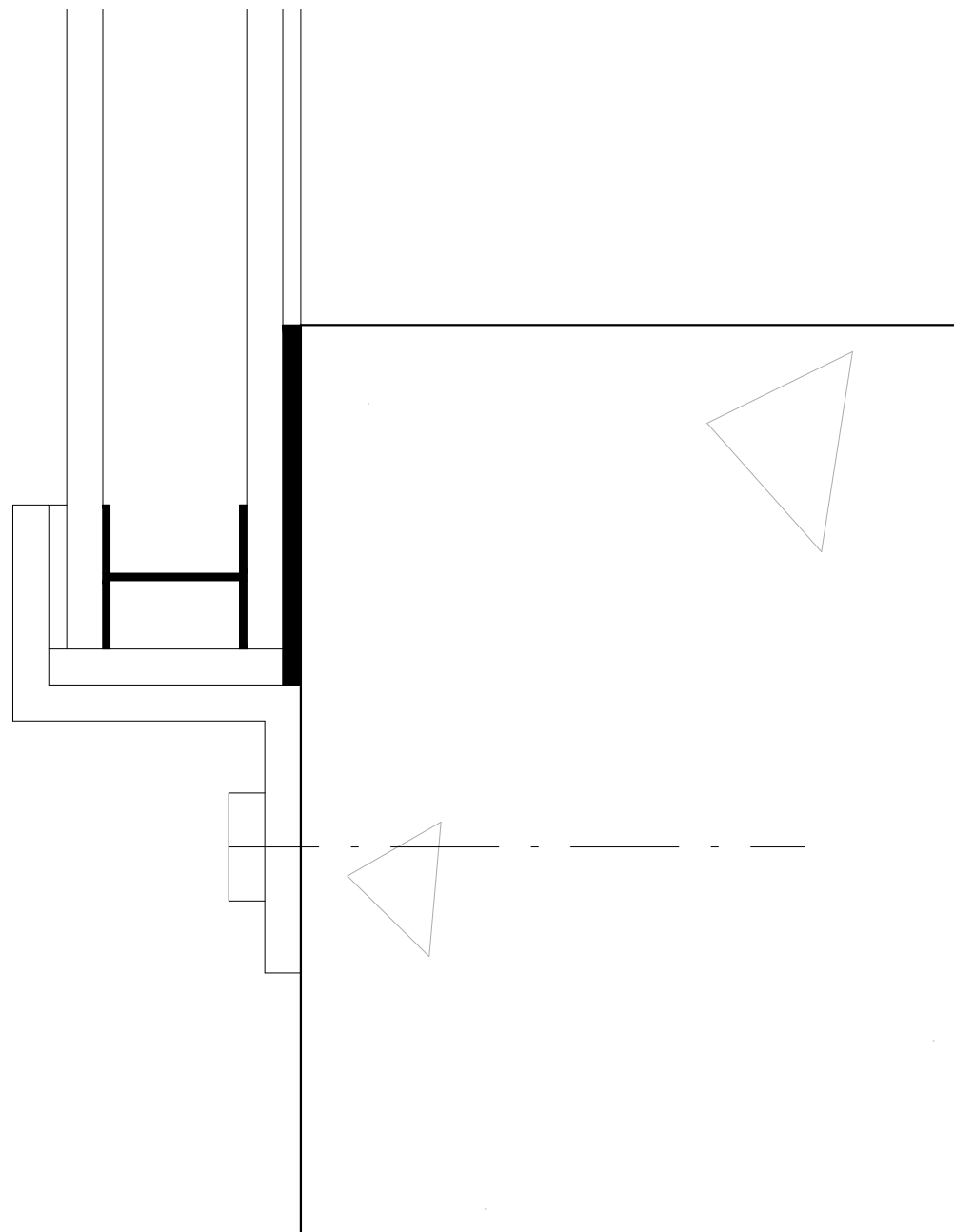
Detail section, G
Sauna
Scale 1:30



Figure 44. *Detail, sauna.* Note. Drawing created by the author.

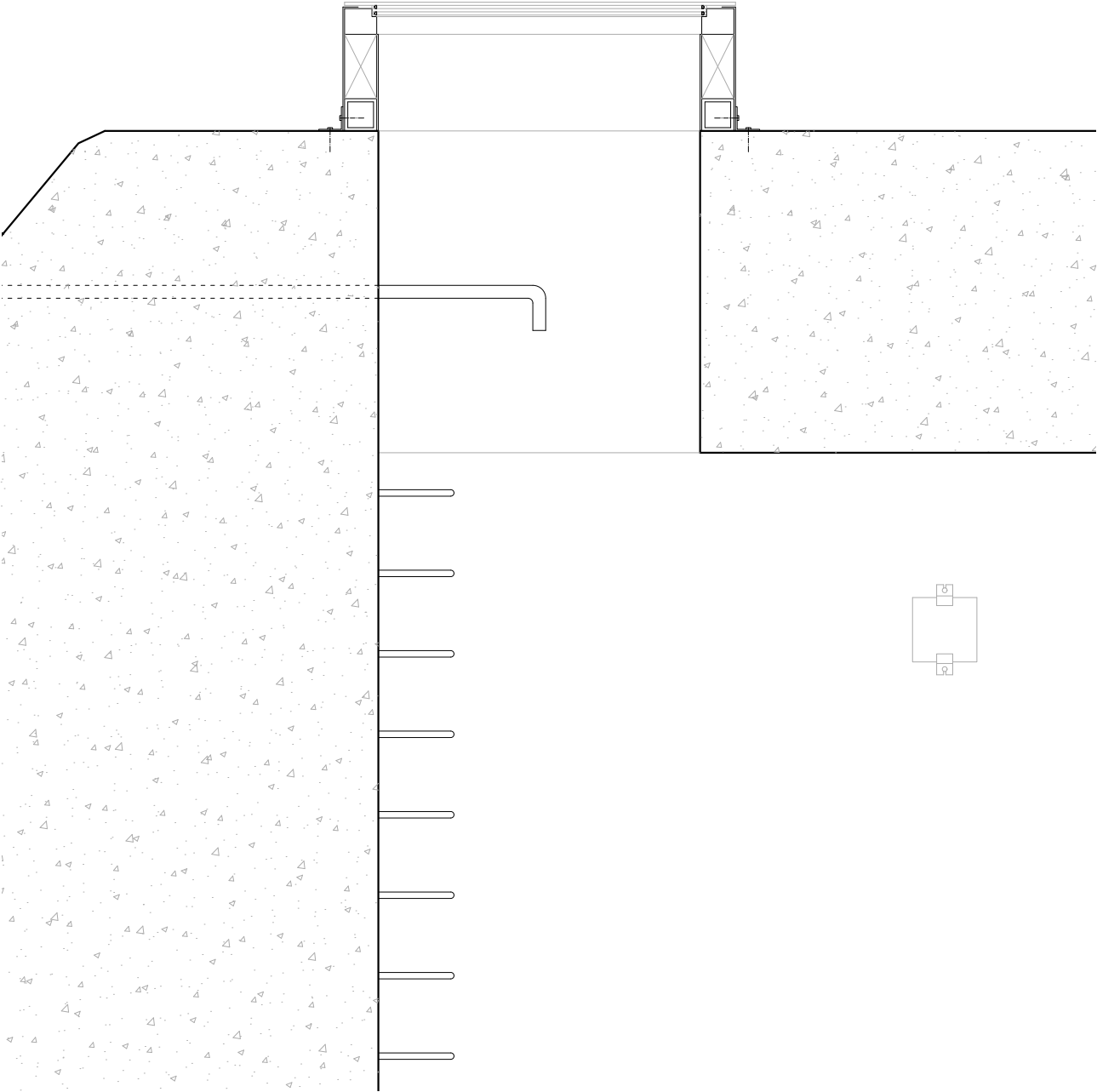


Figure 45. *Sauna*. Note. Image created by the author.



Detail section, G
Bunker windos
Scale 1:1

Figure 46. *Detail, window. Note.* Drawing created by the author.



Detail section, H
Shower
Scale 1:20



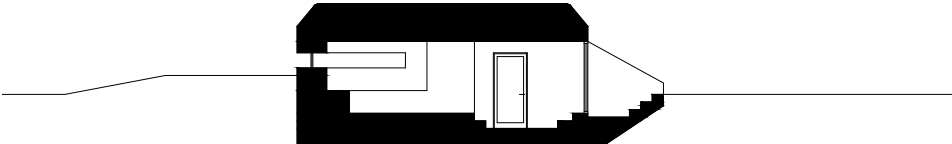
Figure 47. Detail, shower. Note. Drawing created by the author.

Bunker
Wine cellar
18 M²

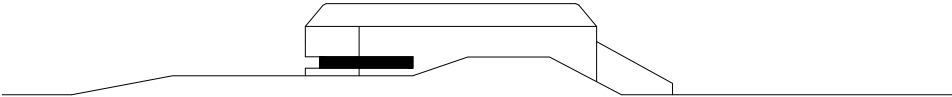


Figure 48. *Bunker, winecellar* Note. Image created by the author.

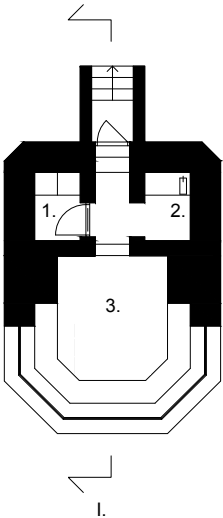
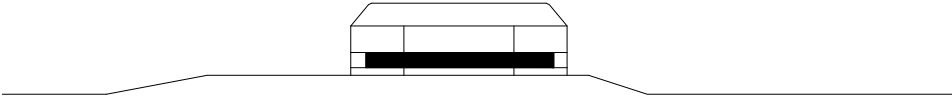
I.



East



South



Plan
Scale 1:200

- 1. Wine storage
- 2. Kitchenette
- 3. Social area



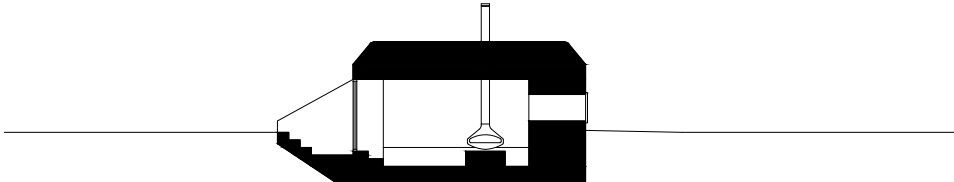
Figure 49. Bunker, winecellar. Note. Drawing created by the

Bunker
Fireplace
20 M²

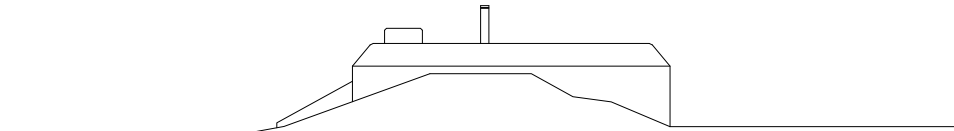


Figure 50. *Bunker, Fireplace*. Note. Image created by the author.

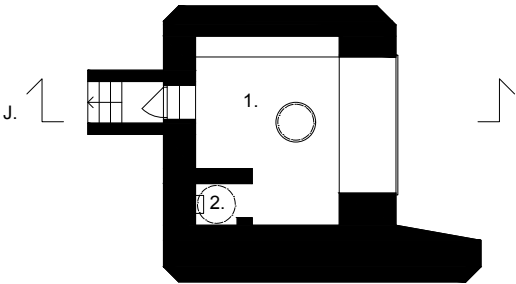
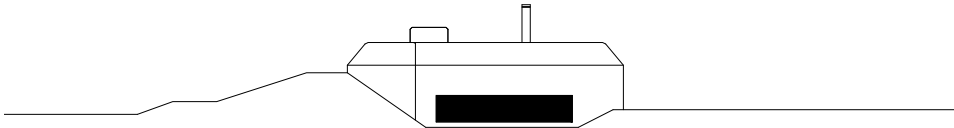
J.



South



East



Plan
Scale 1.200
1. Soacial area
Fireplace
2. Observation dome

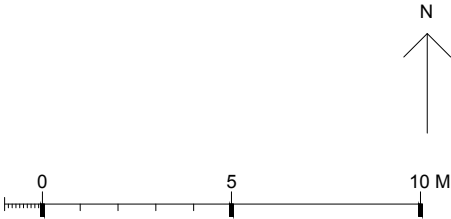
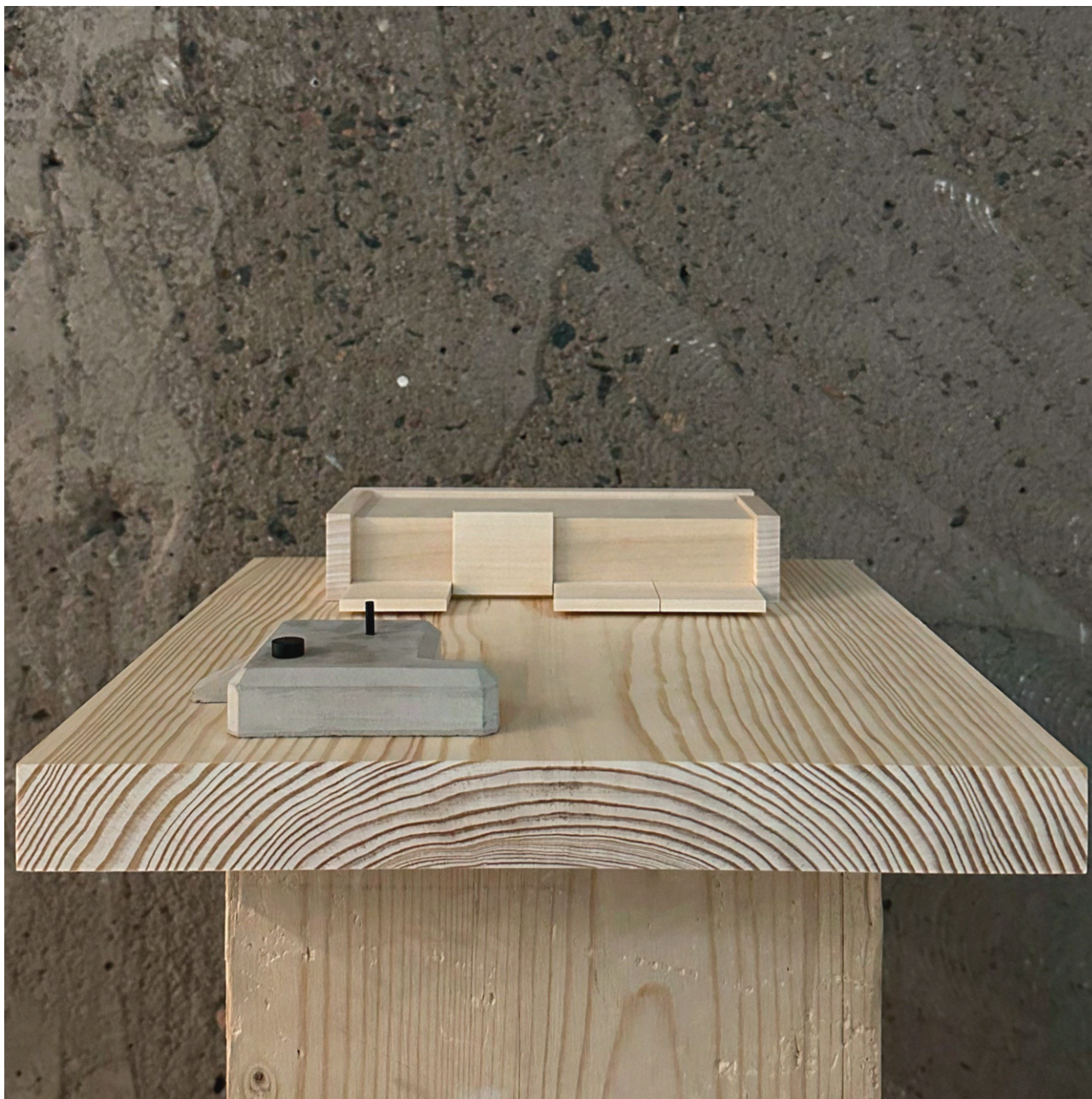


Figure 51. *Bunker, Note.* Drawing created by the author.







Model
Site

Figure 54. *Model, Site. Note.* Photography taken by the author.





Figure 56. *Bunker, sea. Note.* Photography taken by the author.

This project has explored how former military bunkers can be transformed into contemporary weekend houses while still keeping their historical and material identity.

During the process, it became clear that the strength of the project is found in the meeting between two opposites. The bunker represents protection, enclosure and permanence, while the ideal of a weekend house is openness, freedom and connection to nature. Instead of removing these differences, the project uses them as an architectural quality.

In the project of transformation it changes the original function of the bunkers with openings for daylight and subtle additions for their new functions. At the same time, the changes allow the bunkers to remain as useful and maintained. By giving them a value as part of a home, the project creates a reason to further take care of them.

In relation to Rem Koolhaas theories on transformation for preservation, the project suggests that a new use can become a part of it. Instead of remaining abandoned objects, the bunkers now become a part of everyday life and continue as visible traces of our history.

The investigated theories about atmosphere, light and materiality became important in the project. Light has been used to reveal the thickness and mass of the bunkers, in addition it brings values, in form of views, for a space to spend time in. Heavily inspired by Savannen 12, new openings were made, with a simple solution for windows. This was carefully done to still keep their enclosed feeling.

In the additional building, the foldable terrasses were inspired by Studio Furillen. This facade element creates a similar enclosed feeling as the bunkers. It also makes the facade changing character between open and closed depending on weather, season and privacy. When the facade is closed, the house only gets daylight from above, aiming to create a similar atmosphere to the bunker of being underground.

The relationship between the existing and the new was further explored through materials and proportions. The raw concrete surfaces and rough detailing of the bunkers has influenced the additional buildings. The main houses reinterpret qualities such as mass, tactility and light in a more contemporary way as a space to live in. This has created a dialogue between the structures while still allowing the bunkers to remain clearly readable as the historical object.

Both the landscape and context of the building has influenced the design. Similar to Villa Ljunghusen, the additional building is placed with a closed wall towards the road in the north. and the house opens up with a fully glazed facade towards the sea, with a view over the open landscape.

The placement of the additional buildings in relation to the existing bunkers are made to create a more private area in front of the house. The placement also makes the historical structures remain visible both from the outside and the experience of the house. In this way the project also explores the tension between private and public in an open landscape without clear boundaries.

Future

The proposal suggests architectural possibilities to preserv these types of unusual, massive concrete structures by letting a new use become a part of it. It should be seen as an inspiration for how preservation of other bunkers and military remains along the coast of Scania could be transformed into an architectural experience rather than keeping them sealed without function.

However the Scania coastline consists of around 1000 bunkers, with varying sizes, context and views. This variation should therefore be taken into consideration to find a function that fits the specific bunker.

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Artificial intelligence

In this thesis artificial intelligence have been conservatively used as tool during the process. For the writing it has been used as a refinement of texts written by the author to define language, find synonymes and improve the structure of sentences. It has not been used to generate any type of content.

In addition the visualization software, Visoidai, has been used to enhance the own architectural renderings of the building. The program was primarily used to add a layer of textures, lightning and atmosphere to the images.

Photographs, taken by the author, of the actual site were further used as input material for the program to generate a realistic landscape for the building's context. All architectural design elements and visual content of the building itself was produced by the author.



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Notes

There are no longer any differences between private and public. I want to be seen. Everywhere. All the time. Being invisible has become my biggest fear. I think that the invention of constructing houses with steel beams and glass walls also gave the opportunity to live our lives with total transparency.

In the field of architecture I have always been interested in the contrast between open and closed facades. Those that shut out but also reveal everything. Almost like a conflict with itself. I am often in conflict with myself. I like to keep an image of high integrity but tell everything if someone asks.

According to these reflections, a bunker has proven to be very provocative as a space to live in. It seems to be an opponent to our life. One that completely excludes transparency. Not to mention light. But I choose to see its qualities, protective and discreet. In addition, the bunkers are connected to the coastal defence, which means they were built on attractive locations.

At the same time, there is something special about the darkness. In the bunker's limited space, the experience becomes infinite, you don't know where it ends. The moment you let the light in, you get an understanding of its boundaries and massive materiality. Maybe it is the privilege of a life in freedom that makes me interested in its ability to enclose, or maybe it is something deeper.

Bunker's are made for protection, a place where the weaker part gets the opportunity to defend itself against a stronger one. Maybe my interest is rooted in something personal. On the other hand, bunkers are built around what is worth protecting.

How resistant is a bunker? Despite its solid construction, it says a lot to see them falling apart to the force of time. I want to believe that its strength during the war was equal parts willing and concrete.

- Wille Petersson



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