



CAPTIVATING SPACE

TRANSFORMATION OF A 19TH CENTURY CELL PRISON IN HÄRNÖSAND

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THIS HISTORY IS NOT ONLY OURS
AND NOT ONLY HISTORY

-

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A C K N O W L E D G E M E N T

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A B S T R A C T

Between the years of 1846 and 1914, around fifty new prison buildings were erected all throughout Sweden. This was the most intense building period that the **Swedish prison system** has ever seen. It was the result of a new philosophy regarding imprisonment that aspired to create a well-organized, modern institution through the means of **isolation**, inspection and hard work. The **prison architecture** of this period can be seen as philosophical and moral ideas taking physical form and space within society.

Although the intentions behind the reform may have been good, the results were not successful in the long run and around a hundred years later another reform took place, making the old buildings unfit. They were abandoned in favour of new, more suitable prisons. Today a few of the cell prisons still function as prisons while some have found new lives as hotels, museums or apartment buildings. A number of them have been torn down and the rest stand empty waiting for a decision to be made about their future. The question is what should we do with these abandoned physical translations of historical philosophies?

The aim of this thesis is to explore different approaches for future development of empty cell prisons with respect to the historic philosophy behind them. More specifically it is to create an alternative for the **Härnösand prison**, using the historic qualities and the philosophical ideas as basis for a **new function**.

How can a **cultural heritage** such as the cell prison be adapted to new functions without losing the connection to its history and architectural qualities? How can the negative associations be transformed into positive and constructive? Furthermore, how can this be done with consideration to both past, present and future users?

The result is a **re-design** of the old **cell prison** in Härnösand, highlighting the history of the building and the physical expressions of the original ambitions. The building is able to reconcile with its past in order move forward towards its future.

I N D E X

1. INTRODUCTION	2
Love letter	3
Problem statement	4
Research question	5
Aim + relevance	6
Method + limitations	7
2. BACKGROUND	8
History of the cell prison	10
The ideas and reasons behind	11
Panopticon	12
Philadelphia + Auburn	13
Timeline	14
Family Tree	16
Prisons in Sweden	18
The prison	20
The cell	22
Conclusions	24
3. ANALYSIS	26
Case studies	28
Site	36
Site development	40
Values	42
Thoughts about the prison	44
Building development	46
Spaces	48
Building analysis	50
Conclusions	56
4. CONCEPT	59
Strategies	60
Program	62
Users	64
5. DESIGN	67
Site	68
Ground floor	70
Section D-D	72
Concentration - office	74
Ground floor	76
Plan 1	77

Elevation + section A-A	78
cells	80
Recreation - exhibition space	82
Ground floor	84
Plan 1	85
Elevation + section B-B	86
Contemplation - hotel	88
Ground floor + plan 1	90
Elevation + section C-C	92
cells	94
Detail	96
Interior perspective	98
Exterior perspective	100
 6. CONCLUSIONS	 102
Conclusion	103
Discussion	104
 7. SOURCES	 106
Literature + digital resources	107
Images	108

1

I N T R O D U C T I O N

L O V E L E T T E R T O A P R I S O N

Gothenburg 2015-09-01

Dear cell prison,

I have known you since my childhood. You have always been there, even if it is not until recently that my interest in you has grown. What was it that opened my eyes to you? Well, you are of course an old and quite beautiful building. **Not beautiful in an embellished or extravagant way, but beautiful in a more simple, minimalistic or even stern way.** Even though you are a bit worn down I can see your potential. You are also, of course, a bit exciting. After all, you are a former prison and prisons are not places where good people are supposed to be. Good people are supposed to stay as far away from you as possible. **Even though you are no longer a prison you are still a bit intimidating, but maybe in a thrilling way.**

With your thick stone walls you have stood at the same spot for more than 150 years and I find both the story of your creation and your continuous life fascinating. Of course your story has some, or maybe quite a lot of, darkness in it as well. You were created to isolate and discourage and even though your creators may have meant well, many people suffered because of you. Your purpose in life was to help people change but also to punish them and because of this many have cursed you and dreaded you. It is however not your fault. **You were created with good intentions, according to the beliefs of that time and no one can change the past.**

And then as time passed the beliefs regarding your profession changed. You were no longer seen fit for it and you were abandoned in favour of a newer prison. And now here you are, at a place that was once on the outskirts of the city but is now close to the centre of it. Hidden behind the police house and neighbour with the E4 highway you may seem a bit forgotten but on the other hand you have a great view of the water and close to both parks and shops. The question now is what will you do with your future? I believe that you still have many more years of active life before retirement and I think you are an important part of Härnösand that is worth keeping around. **You are a very powerful building, a good reminder of the history of the city and hopefully you will be able to contribute in a positive way to the future development of Härnösand.**

Yours sincerely,

Sara

P R O B L E M S T A T E M E N T

WHY AN OLD CELL PRISON?

The Swedish cell prisons were a result of a reformation of the Swedish prison system and a part of an intense building period where around fifty new prison buildings were erected during the same amount of years. 150 years later only a couple of them still work as prisons, while the rest of them have been torn down, transformed to other functions or stand abandoned. These prisons were built to last and even though the ideas behind them did not they can if we can find a way to care for them and adapt them to new ideas.

WHY IN HÄRNÖSAND?

The old cell prison in Härnösand is not one of the city's most well-known or appreciated buildings. In fact, despite having been a feature in Härnösand for over 150 years it is not even mentioned in some of the overviews of the historical buildings of Härnösand.

Why is this? Perhaps the building has too many negative associations or perhaps it has something to do with it being surrounded by high walls that make it inaccessible. Although the old cell prison might be hiding it a bit, the building has both an interesting history and some unique qualities which should grant it a spot in every overview of buildings in Härnösand. It is a part of the identity of the city and whether we like it or not it has had its share in the city's development.

R E S E A R C H Q U E S T I O N

How can a cultural heritage such as the cell prison be adapted to new functions without losing the connection to its history and architectural qualities?

How can a transformation of the building be made with consideration to both past, present and future users?

How can the design contribute to a more positive sentiment of the building?

What were the main ideas behind the 19th century cell prison and how are they manifested in the architecture?

What are the architectural qualities of the building?

What function(s) might support the structure and qualities of the building?

A I M



R E L E V A N C E

As previously stated the building of cell prisons between 1846 and 1914 was a major undertaking both when it comes to resources, financing and effort. All was based on the idea that isolation was the best tool to be used for treating and reforming prisoners. It took a hundred years for the whole system, and with it the typology of the prison, to change even though the realization that this was in fact not the best method must have come sooner. This is something worth considering in cases such as this where the policies behind the typology and the buildings themselves are so closely connected. Furthermore, the abandoned cell prisons of Sweden pose some important questions today; they are strong, solid buildings that should surely have a continued life but what do we change and what do we save? With such an interesting and important history it would be a shame to just transform the prisons into buildings just like any others.

M E T H O D

The research is divided into three categories: historical research, analysis of what exists today and research through design. The historical research is based on literature and studies the philosophy behind the prison, in what way this is reflected in the building and how the inmates were affected. It includes a look at the typologies of the prisons built in Sweden between 1846 and 1914 and the development of the prison in Härnösand up until today. Furthermore, I analyse the current state of the building, site and context. I have also investigated the inhabitants' attitudes and feelings towards the former prison. The research by design is done through iteration and the trying out of three different approaches to conservation; drastic change, minimal change and a balance between the two previous, in order to finally end up with one holistic approach.

L I M I T A T I O N S

The research is limited to the typology of the cell prison and does not go into detail in other typologies of prisons other than in comparison. Furthermore it is limited to Swedish prisons, with the exception of the case study of Het Arresthuis in Roermond. The study of the cell prison in Härnösand focuses on the main building although the smaller buildings on the site are included in the planning of the site.

2

B A C K G R O U N D

The old cell prison is important from a historical aspect in that it can tell us something about both what life was like back then but also make us reflect on how we treat people today. It is stated on a sign at the Swedish prison museum in Gävle that "This history is not only ours and not only history" (Footnote). In other words, many of the issues concerning the cell prison is still relevant today and even though Sweden has changed its prison system the cell prison, as a typology, still lives on actively in other parts of the world. It is not a finished chapter.

Furthermore it is important to understand the history and ideas behind the building in order to know how to treat it, particularly in a case such as this when the building is so closely connected to its original purpose and ideas. So what were the main ideas behind the cell prison and how can we see them in the architecture that remains today?

T H E H I S T O R Y O F T H E C E L L P R I S O N

The history of the Swedish cell prisons from the 19th century contains a lot of information in terms of the shifting ideas of the administration of justice during this time period, as well as in the changing views of what it is to be a human within a society. How we choose to punish those that go against the rules put up by society shows a lot about the times in which we live, and the architecture of prisons can be considered a direct manifestation of this.

The aim of the 19th century reformation was to bring the prison system out of the chaos it was in and transform it into a new well-organized, modern institution. However, as history has proved several times, good intentions do not automatically equal good results, as might be true in this case. Furthermore, it is worth noticing that the prison system and its architecture are very closely connected, perhaps even more so than most other buildings and their functions, they are not the same. While the architecture is a result of the prison policy of that time it is not dependent on it, the buildings have a value and life of their own. As an example, today another shift within the prison system has occurred; from cell prisons to open prisons. This is due to a new prison policy and means that the old ideas behind the cell prisons are today a disappearing phenomenon while the architecture of the prison buildings still remains. In order to understand these buildings we need to have a closer look at their history and the ideas behind the prison reformation of the 19th century.

As previously stated only three of the around fifty cell prisons that were built from 1846 to 1914 still work as prisons. So what happened? After a long time of public debate and discussions, where the isolation of the cell prisons were strongly questioned due to its damaging mental impact, a hundred years after the first cell prison was build, there was a new reformation within the Swedish prison system. In 1946 the isolation punishment was abolished and the inmates were now free to move around the building during some hours. However, since the buildings were not designed for this purpose, the walls were to low and there was not enough common spaces, they did not function well according to this new policy. In combination with an increased number of prisoners the old cell prisons were abandoned in favour of new prisons more suitable for the new prison policy. However, this was a slow procedure that is still going on today. (Nilsson, S. p. 23)

THE IDEAS AND REASONS BEHIND

Towards the end of the 18th century a mayor shift took place within the Swedish prison system, as well as in the prison systems of many other western countries. Roddy Nilsson, history professor at GU, writes in the book *Växjöfängelsets historia 1848-1995* (1996), that the reasons for these changes can be found in a new philosophy that was more focused on transforming the individual prisoners, rather than simply punish them. The imprisonment was no longer seen as a discouraging means but as a treatment for improvement. (Nilsson, R. 1996. p 12)

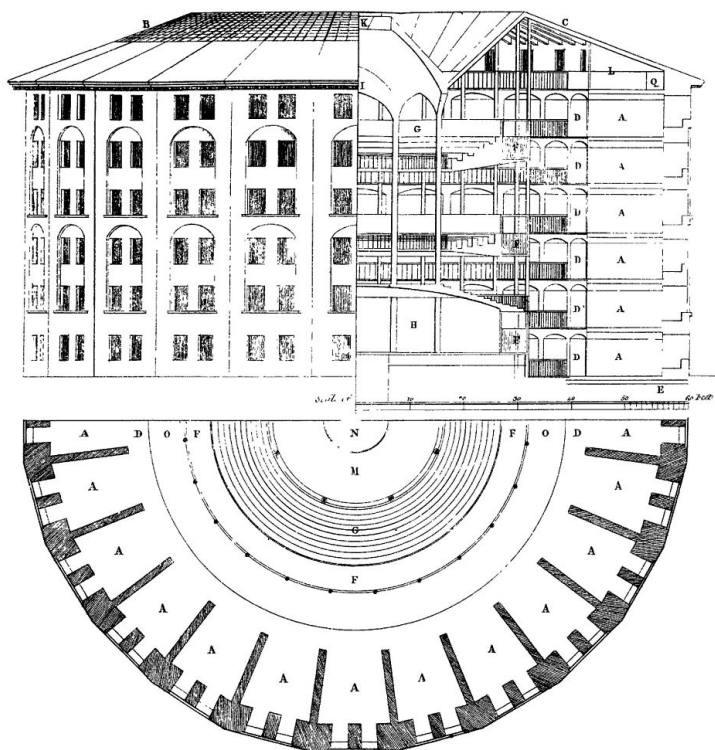
The reformation was influenced by two closely connected changes, which took place during the middle of the 18th century, within the system of criminal punishment. These changes concerned what type of sentences that was common for criminals and the environment of the prison. Up until this point the most common form of sentence for criminals had been corporal punishment and those that were indeed sentenced to prison had to spend that time in large, common cells, usually placed in the castle or main gate of the city. Towards the end of the 18th century the conditions of these prisons grew worse due to a gap between the regulations of incarceration and the access to buildings that would fit the purpose. More and more people were sentenced to prison rather than corporal punishment but because of the lack of space within the prisons the conditions were very bad, with spreading of diseases as a big problem. There was also a great mix of people within the prisons, both in terms of age and gender as well as severity of crime, and because of this the prisons started to be seen as a sort of criminal school, encouraging more crime rather than preventing it. (Nilsson, R. 1999. p 238)

Thomas Markus writes in his book *Buildings and power: freedom and control in the origin of modern building types* that "The two main problems with old prisons were the spreading of disease and the spreading of bad moral." (Markus, 119-120) Hence it was in order to stop this spreading, of both disease and bad moral, that a discussion about prison as an institution started taking place in the end of the 18th century. Because of the close connection between prison policy and prison buildings the architecture became central in the plans for a new prison reform. (Nilsson, R. 1999. p 238) The shift from corporal punishment to imprisonment meant that it was basically impossible to discuss how the administration of justice should look without considering the architecture in which it was supposed to take place. The result being that any suggestion for a new prison reformation needed to be somehow physically represented in an architectural form.

P A N O P T I C O N

A mile stone in European prison history is when the utilitarian philosopher Jeremy Bentham presented the Panopticon, his idea of an ideal prison, or other institution such as a factory, in 1787. The panopticon was a theory aiming to transform and organize the chaos of the prisons of that time into a rational, hygienic and well organized institution of high discipline and moral. The idea was based on three main principles: central inspection, isolation and discipline, the first and second of which placed high demands on the architecture. Since the prisoners needed to be constantly surveilled, without necessarily knowing when they were being observed, the panopticon was presented in the form of a circle with a central unit for the inspection. (Nilsson, R. 1999. p. 87-89)

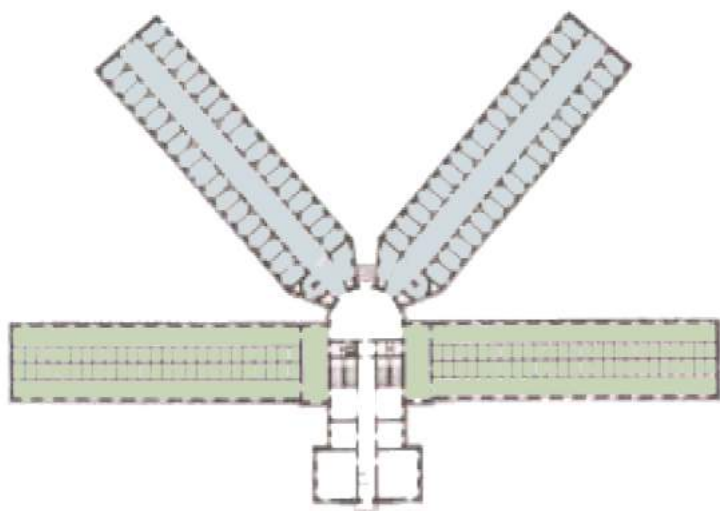
Panopticon was a materialization of aspects of utilitarian philosophy, which Bentham was a strong follower of. A number of circle and semi-circle shaped prisons were built in the beginning of the 19th century, however the most dominating shape was that of a cross or a star with a number of wings protruding from a central part. In Sweden the prisons had a maximum of two wings, all except Långholmen, which had four. (Nilsson, R. 1999. p 239-241)



PHILADELPHIA AND AUBURN

Based on the idea of the Panopticon, two cell prison systems were developed towards the end of the 18th century; the Philadelphia system and the Auburn system, both named after the places where they were first developed. The Philadelphia system promoted strict isolation for the prisoners. They were to spend both day and night in a single cell where they were required to work as well. The only human contact they were to have was with the guards. Staffan Nilsson, building antiquarian, writes in the article *Ett litet Philadelphia vid Gävleån* that whenever they were being transported outside of the cell their heads were covered up so that they could not see anyone. Since the aim of this punishment was for the prisoners to come to terms with their own faulty actions and choose to live their lives according to the laws of society, they were not to be influenced by other prisoners. (Nilsson, S. p 19)

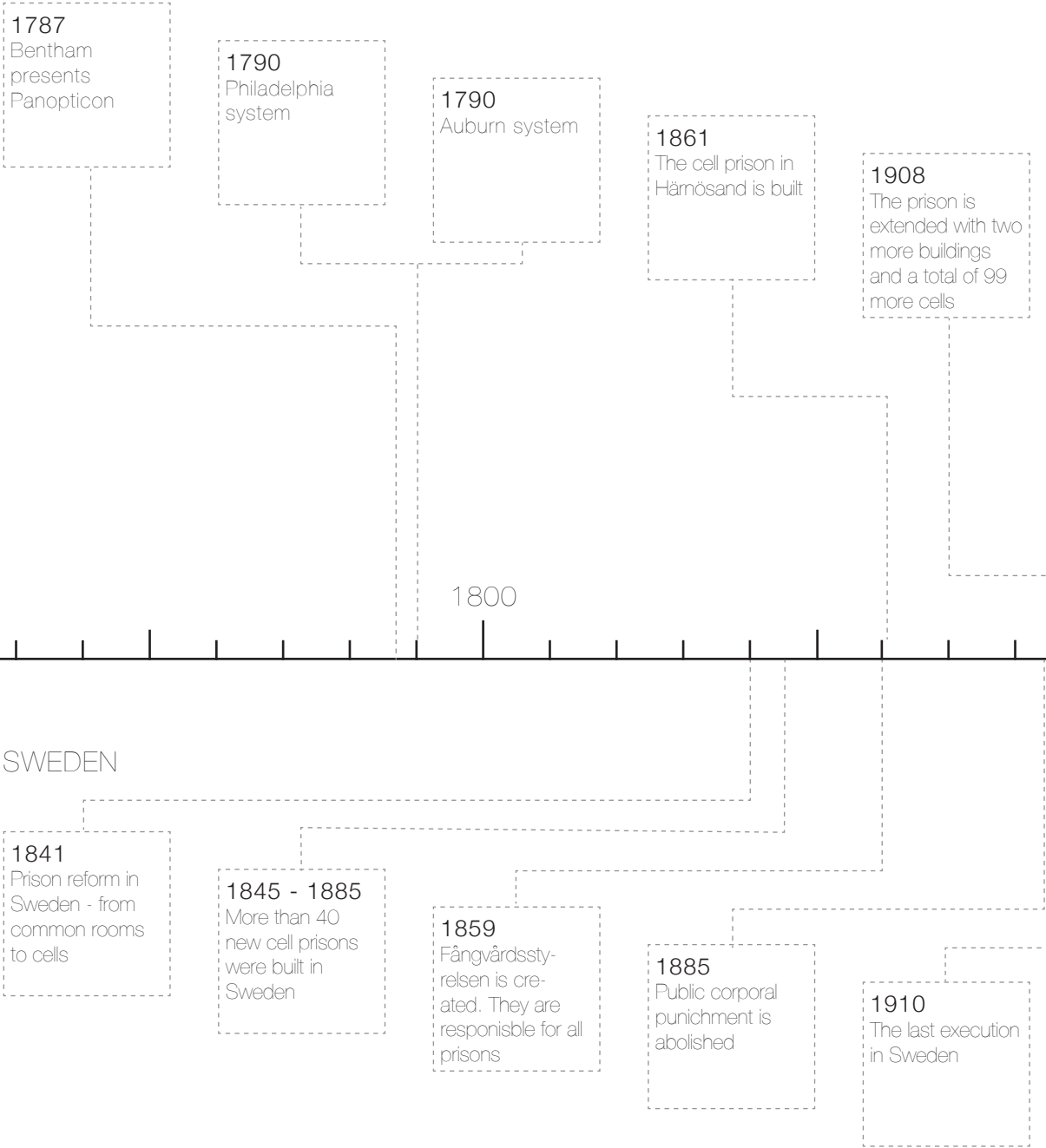
Within the Auburn system, on the other hand, the prisoners only had to spend the night in a cell, daytime would be spent working together with others but in complete silence. (Nilsson, S. p 19) This is however not to be seen as a gentler punishment since both systems demanded hard work and very restrictive rules for human contact. The two systems worked slightly different architecturally as well. While the Philadelphia system organizes the cells along the façade with a vertically open space in the center, in order to furthermore provide possibility for surveillance, the Auburn system does the reverse: places the cells in the center (since they are only used during night time there is no need of light) and provides more common space. This can be seen as an example of how the slightly different ideas behind the systems directly had a major impact on the architecture.

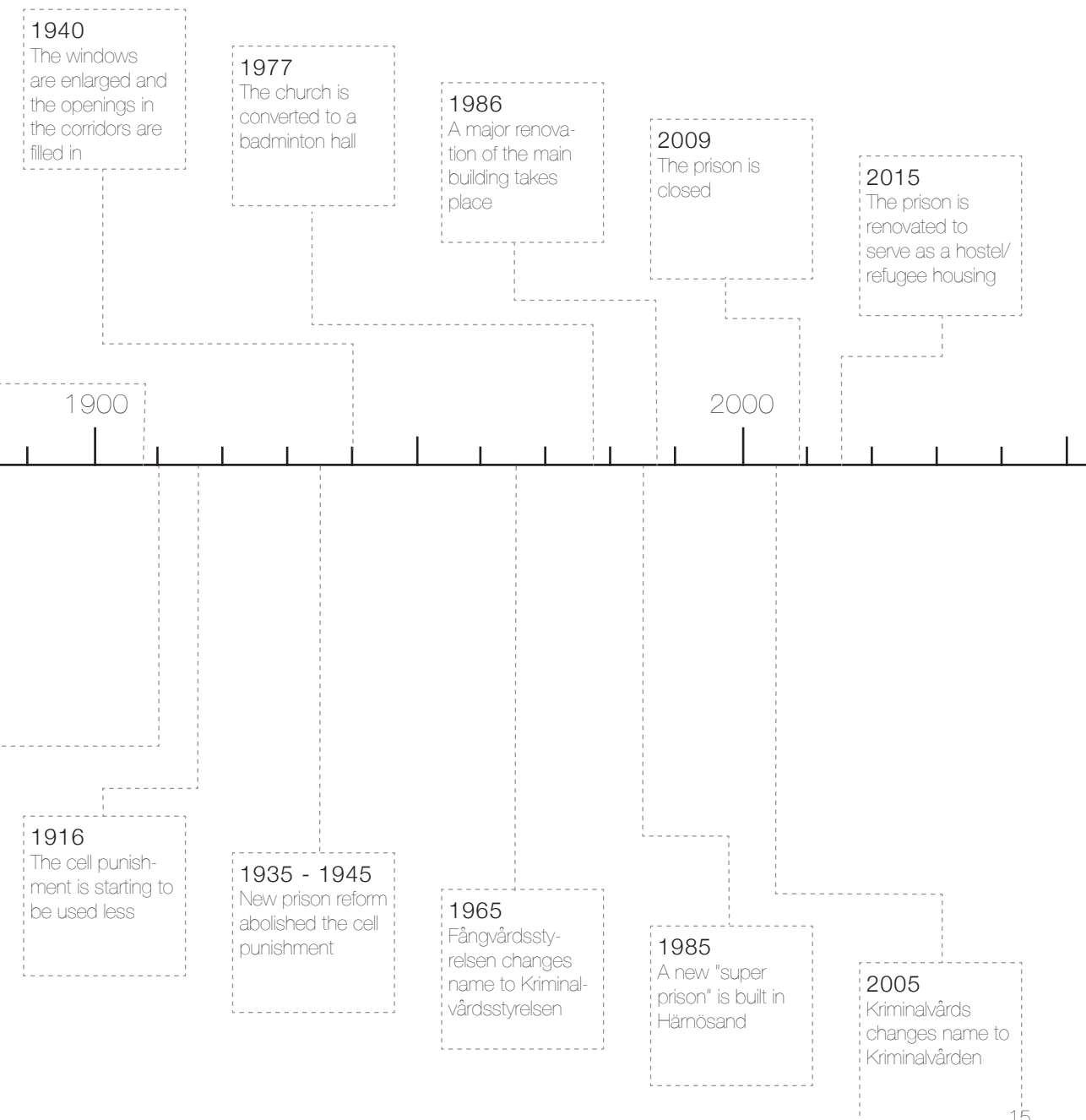


T I M E L I N E

EUROPE + NORTH AMERICA

HÄRNÖSAND

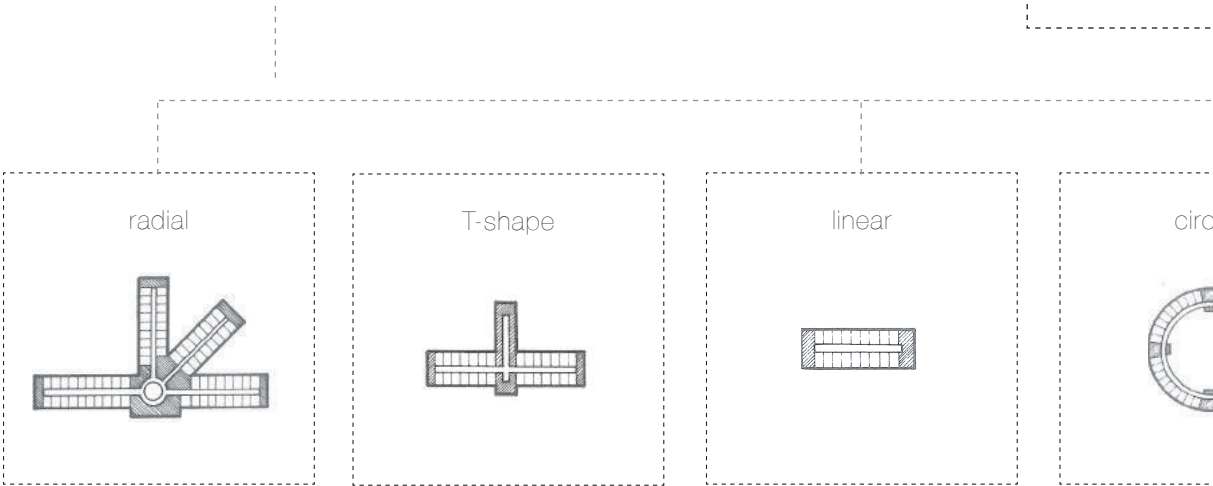
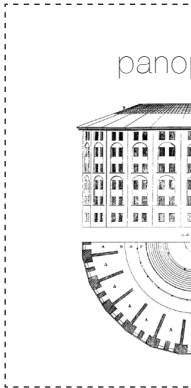




F A M I L Y T R E E

The concept of the Panopticon came from a desire to control and discipline the prisoners and through this society as well. Panopticon in turn gave life to a great number of prisons throughout Europe and some other parts of the world. These buildings varied in shape but were all based on the three same principles: isolation, inspection and discipline. Here listed are Swedish cell prisons, läns cellfängelser (black) and kronohäkten (grey) according to typology. Some prisons are missing due to being torn down and a lack of information.

power /



1850 Långholmen

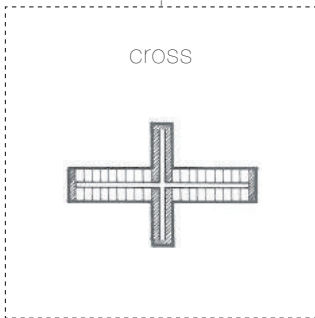
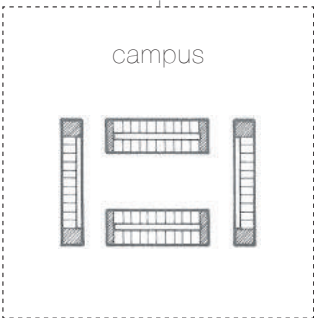
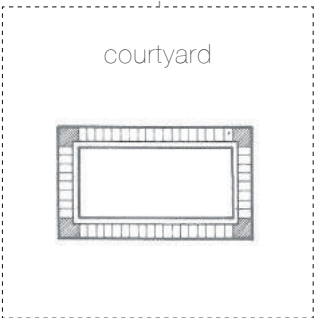
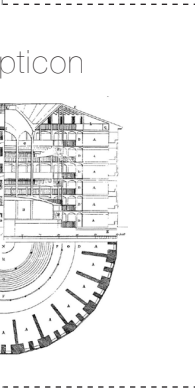
- 1846 Linköping
- 1846 Kristianstad
- 1847 Karlstad
- 1848 Växjö
- 1848 Falun
- 1848 Mariestad
- 1851 Karlskrona
- 1852 Kalmar
- 1855 Malmö
- 1857 Vänersborg
- 1857 Västerås
- 1857 Göteborg
- 1859 Jönköping
- 1859 Örebro

1861 Härnösand

- 1861 Östersund
- 1862 Uppsala
- 1879 Sundsvall

- 1856 Luleå
- 1856 Varberg
- 1858 Halmstad
- 1859 Visby
- 1861 Umeå
- 1862 Nyköping
- 1863 Uddevalla
- 1869 Hudiksvall
- 1871 Västervik
- 1878 Ystad
- 1888 Haparanda

control



1847 Gävle
1862 Norrköping
1907 Härlanda
1914 Kirseberg

1 "Frihetsstraffet slog igenom relativt hastigt åren kring sekelskiftet 1800 och etablerades definitivt som den dominerande straffformen fram till mitten av seklet. Under denna period fyrdubblades antalet fångar i landet." Translated by Sara

In Sweden, as in most of Europe, the Philadelphia system was the chosen method of prison policy in the later part of the 19th century. In 1841, as a result of a long debate regarding the conditions of the existing prisons and a strong influence from the new ideas of the improvement of the prisoners, the government decided to reorganize the Swedish prison system according to the cell prison system. This decision was the start of the most intensive building period that has ever occurred in Swedish prison history. Roddy Nilsson writes: "The term of imprisonment broke through rather quickly around the turn of the 19th century and was established as the dominating form of punishment up until the middle of the century. During this period the number of prisoners in the country quadrupled."¹ (Nilsson, R. 1995. p 13)

In 1846 the three first cell prisons in accordance with this new system were built, in Stockholm, Linköping and Kristianstad. After this start, and up until 1914, almost fifty new cell prisons were built throughout the country. The Swedish prison and probation service (fångvårdsstyrelsen, today: kriminalvården) had their own architect, a position that was consecutively kept by five men during this era. Two of them, Carl Fredrik Hjelm (1844-1855) and his successor Vilhelm Theodor Ankarsvärd (1855-1877), were responsible for the mayor part of the development of the Swedish prison system in the 19th century. (Nilsson, S. p. 20-21)

The prisons that existed before the new cell system was introduced were a lot more open towards the society, with possibilities for the prisoners to have some contact with the world outside. Common for these prisons was also that they were usually not built to function primarily as prisons and therefore they were not as closed. It was common for visitors and goods to be allowed in. (Nilsson, R. 1999. p 238)

Since the theory behind the new cell prisons was one of isolation the prisons place in the society drastically changed, from a part of the society to an isolated society of its own. (Nilsson, R. 1999. p 436). Roddy Nilsson writes, in the prologue to Växjöfängelsets historia, that "The prison is a small world within the big world. In this closed off environment, the values and the premises that exist, not only within the prison service but in society as a whole, are emphasized."² (Nilsson, R. 1996 prologue) So not only did the isolation take place within the prison walls but the prison as a whole was effectively isolated from the surrounding town through high walls and the yard as a buffer zone.

Roddy Nilsson also writes that the prisons were often placed as the end point of a street or on a height looking down on the rest of the city. Because of this the prison came to cast its shadow over the town both literally and symbolically. (Nilsson, R. 1996 prologue) All in all, both the urban planning of the prison and the architecture itself had the double function of keeping prisoners in and discouraging other citizens from actions that might bring them within its walls.

Another great change that has affected the prisons is city growth. The cell prisons were usually placed on the outskirts of the town, much like the new prisons of today also are. However, since most of these towns have grown expansively during the last 200 years, today they are more often found close to the city centre, surrounded by the town instead of dispatched from it. Most have already become a part of its town unless

they have already been torn down in order to make way for a traffic route or another building.

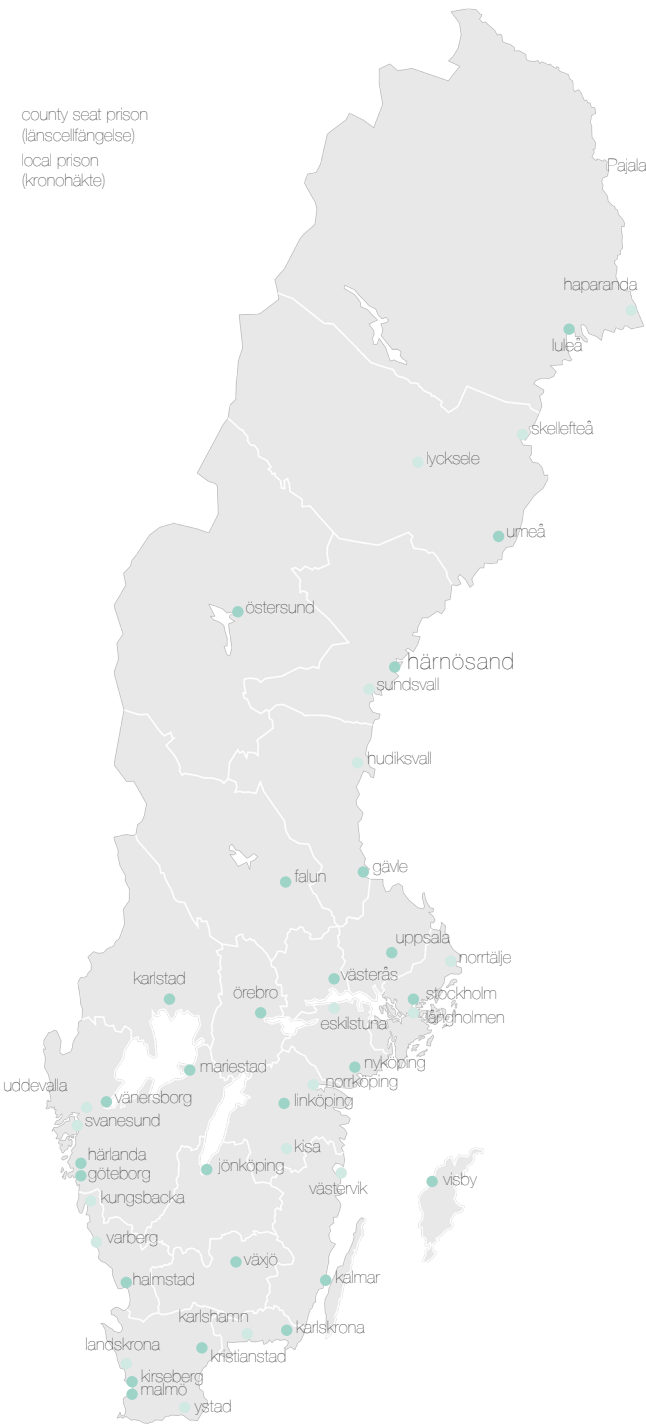


fig. 3

T H E P R I S O N

In accordance with the Philadelphia system these plans were formed with the cells along the façade and galleries surrounding a central open shaft. Roddy Nilsson writes that in fact the biggest demand of the architecture was not to keep the prisoners from escaping but to completely isolate them within the building. (Nilsson, R. 1999. p 239) In order to do this the doors to the cells were placed unsymmetrically (breaking the very symmetrical order of the rest of the plan) so that it would be impossible to get even a glimpse of another prisoner if both cell doors happened to be open at the same time. The cells, which measured about 6 m², were provided with daylight from a small window that was placed high enough so that the prisoner had no chance of looking out. (Nilsson, S. p. 23)

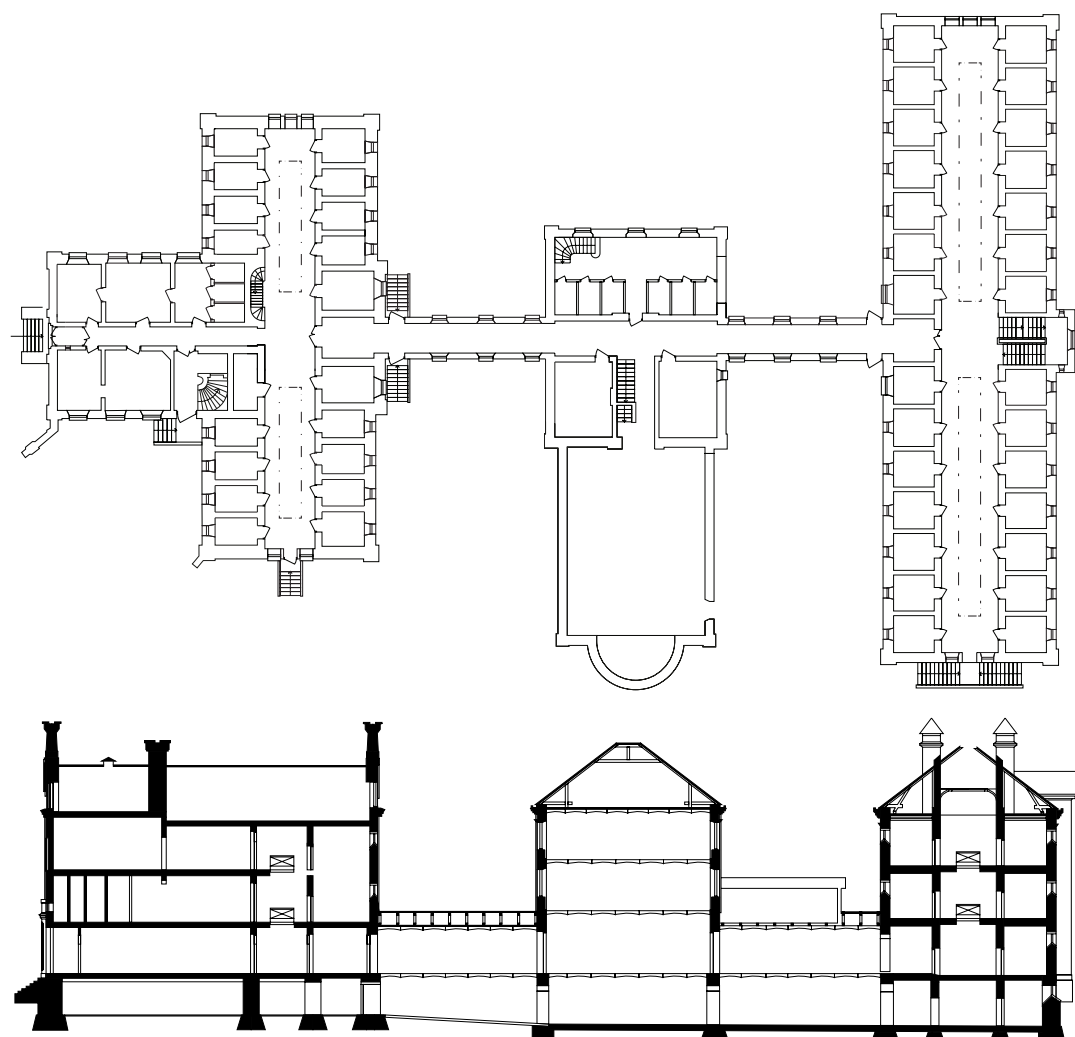
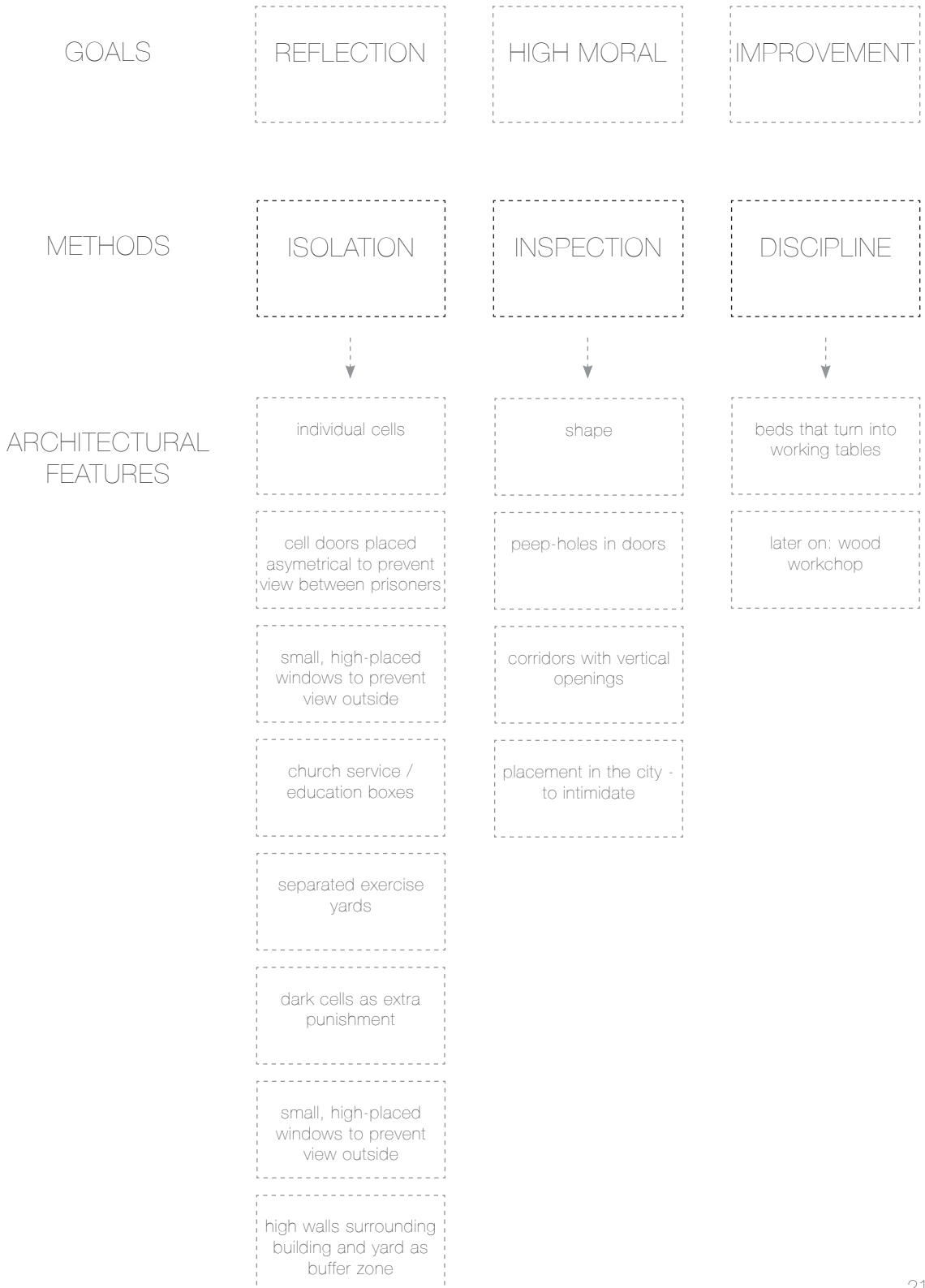


fig. 4



T H E C E L L

1. The symetry

This is an expression of INSPECTION since the goal of the symetry is that it should be possible to survey the entire cell from one point, a peep hole in the door.

2. Hole in door

Also an expression for INSPECTION. The prisoner could be surveyed by the guard without opening the door.

3. Bars

The bars on the window is obviously to prevent pris oners from escaping and is therefore connected to ISOLATION.

4. Small window

The windows were not only small but placed so high in the wall that it would not be possible to look out at anything other than the sky.(There were even strict orders that the dust had to be left on the window sill so there would be maks left if the prisoner tried to climb up there to look out.) Hence it is also connected to ISOLATION.

5. Thick walls

The walls are also an expression for ISOLATION. They had to be thick in order for it to be impossible for prisoners to hear each other through them.

6. Hole for food.

This is also connected to ISOLATION. The prisoners spent all their time in the cell so in order for there to be as little human contact as possible they recieved their food through a hole in the wall.

7. Bed/hammock

Originally the prisoners either slept on a bed that was turned into a work table during the day or a hammock that was taken away when they were not sleeping. This was connected to LABOUR and that the prisoners should not be able to rest during the day.

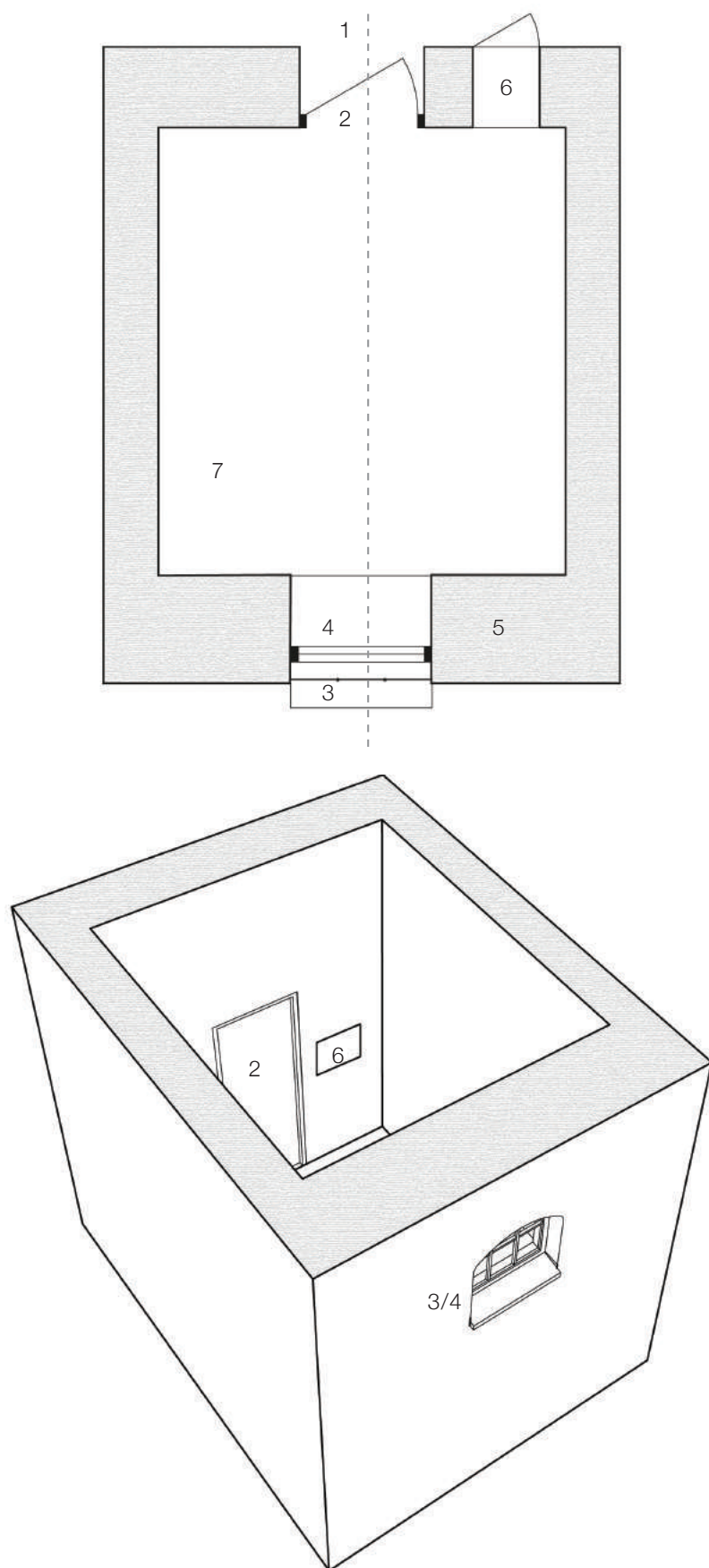


fig. 5

C O N C L U S I O N S

From Panopticon to new functions

As previously stated the ideas of isolation, inspection and discipline that was behind the concept of the Panopticon and therefore also behind the cell prisons can be seen very directly in the architecture, in overall organisation as well as in details. These principles are therefore very important for the logic and structure of the building. They are also in some way a part of its identity and in order to transform the building we need to find a way to use them to support the new functions and architectural changes we make.

From negative to positive

The history is also important when considering the inhabitants' associations and feelings towards the building, which are in many cases quite negative (see survey). These feelings are very natural since that was also an aim of the building; to intimidate and discourage the inhabitants. The building was originally an expression of power and it could still be considered as a powerful building. In order to change the inhabitants' view of the building they need to get the chance to get to know it. They need to be invited in to the building and shown all the good qualities as well as take part of the history that has shaped it.

A reminder of history

As previously stated history is not only important as knowledge of our past but also in order to reflect on present times and the future. To know how we used to treat people and view society can make us consider how we treat people today. In other words history is not something that should be locked away in a cupboard, it is something that should be integrated in our daily lives and contribute to the future.

3

A N A L Y S I S

The cell prisons of the 19th century were erected all throughout Sweden, based on the same plans and elevation drawings. Therefore the cell prison in Härnösand has many siblings, and even twins, in other cities. Even though the prison was, in a sense, intended as an isolated world of its own a building always exists within a context. So what are the important aspects of the context in this case and how is the building connected to the city?

The prison building itself has had a long life with many changes, extensions and renovations. It exists together with a number of smaller, separate buildings on a site very clearly defined by a surrounding wall. What are the architectural qualities of the building and what are the most important characteristics to preserve?

C A S E S T U D I E S

The former cell prisons of Växjö, Karlstad and Roermond all share the same original cell structure and are all based on the Panopticon concept. However, they have been transformed in different ways and to various extent.

The cell prison in Roermond could be considered as the least changed, since here the architects have made use of the cell structure and instead of tearing walls down simply made openings in them. This is a rather delicate and nonthreatening way to deal with the increased need of space that the new function require. Here the bars have also been kept on some windows as well as the vertical openings in the corridors. It is still obvious that this building has been a prison and the original function has been used as an inspiration for the design of the transformation.

In Karlstad the architects have chosen to create this extra space needed by extending the room into the corridor as well as the next cell. There the interior walls have all been exchanged for new ones which means that the corridor and rooms are basically like in any other hotel. There is not much in the interior that still reminds a visitor of the buildings original function or structure. In my opinion this is somewhat of a pity and a wasted opportunity. However, it has to be taken into consideration that this transformation was made in 1988, so it is the earliest of the three case studies, and that the appreciation of the building and interest in keeping more of it might have been bigger today. Nevertheless, this also points out the fact that it is important to take care when it comes to transformations since what is removed cannot be replaced, only replicated.

Since the prison in Växjö has been transformed into housing, not a hotel, it has different demands than the other two but it still has to deal with similar issues when it comes to treating a historic building. The approach in this case was that the interior should not remind people about the buildings original function. I believe they have succeeded in this aim, however it can be questioned if there could not have been another way to deal with the buildings history. The apartments do not really take the cell structure in consideration which I think makes them slightly confusing. While the interior is changed much of the facade has been kept intact, just like in Karlstad. Some of the windows have been enlarged but keeping within the same rhythm as the original ones.



fig. 6 Växjö läns cellfängelse



fig. 7 Karlstad läns cellfängelse



fig. 8 Het Arresthuis, Roermond

V A X J O , S W E D E N

H O U S I N G

Built: 1848

Typology: T-shape

Closed: 1998

Number of cells: 93

Transformed: 2001

Current function: Housing

URBAN CONTEXT + ENTRANCES

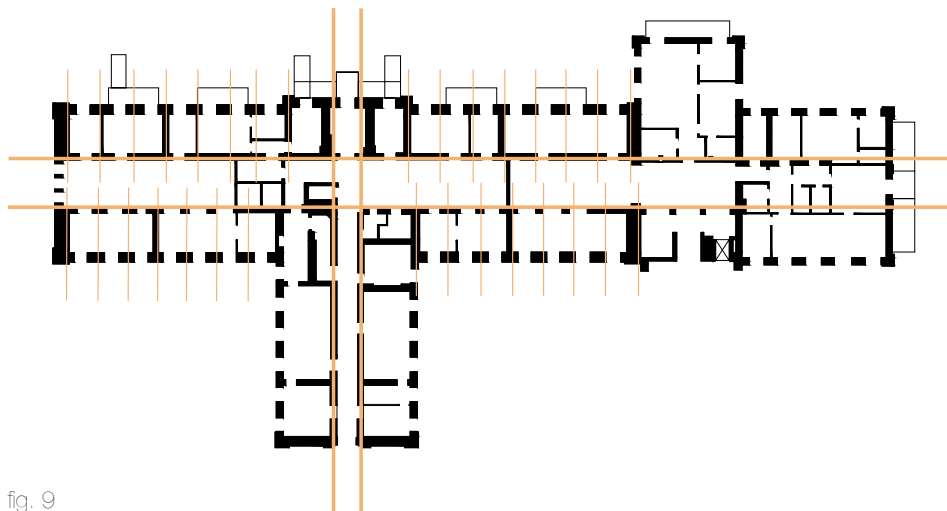
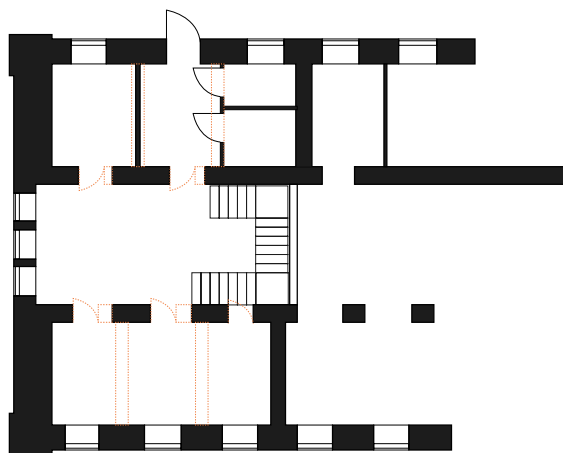


fig. 9

THE CELL + THE CORRIDOR

The apartments consist of both cells and corridor. The two load bearing walls (dividing corridor and cells) are kept, although opened up in some places. Most of the walls between the cells have been taken away. In some places they have been replaced by thinner walls which still means that the shape of the original cell remains.



Original architect(s):

Karl Frederik Hjelm

Transformation architect(s):

White Arkitekter

MATERIAL + INTERIOR DESIGN

Wooden floors, white walls

Approach:

- Keep the facade as much as possible
- Not keep cell structure
- aim is that the interior should not feel like a prison



fig. 10

EXTERIOR

The exterior have been kept pretty much intact, although some changes have been made. The bars in front of the windows have been removed. Balconies have been added on the back side and French balconies can now be found on the front facade. Windows and doors have been replaced. Most, but not all, of the surrounding wall has been torn down.



fig. 12

K A R L S T A D , S W E D E N

H O T E L

Built: 1847

Typology: T-shape

Closed: 1968

Number of cells: 78 + 3

Transformed: 1988

Current function: hotel (68 hotel rooms)

URBAN CONTEXT + ENTRANCES

An interesting thing about this building is that the entrance was moved from its position at the end of the administration wing to the corner where this wing meets the cell wing.

fig. 13

THE CELL + THE CORRIDOR

One hotel room consists of two cells where the wall between them has been completely removed. The corridor has been made more narrow in order for the rooms to have more space. Only every second cell wall remain. The cells used to have a brick ceiling which was torn down in the transformation.

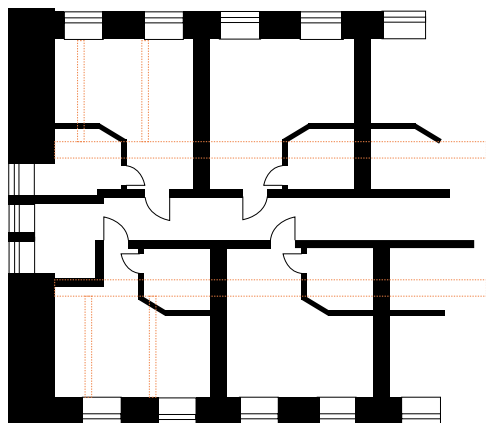


fig. 15

Original architect(s):

Carl Fredrik Hjelm

Approach:

- basically only the facade remaining.
- most interior walls have been torn down

MATERIAL + INTERIOR DESIGN

The floors are either wooden or covered with carpet. The walls are painted white. The interior design is "classic hotel" with carpet, heavy curtains and generic furniture.



fig. 14

EXTERIOR

While the interior is very changed the exterior has been kept quite intact. The bars remain on the windows (or perhaps new windows with bars) and so does the wall surrounding the building. The change of entrance has had an effect on the exterior. Since the attic is also used for hotel rooms, dormer windows have been added to the roof.



fig. 16

KARLSTAD, SWEDEN HOTEL

Built: 1863

Typology: linear

Closed: 2007

Number of cells: 105

Transformed: 2013

Current function: hotel

URBAN CONTEXT + ENTRANCES

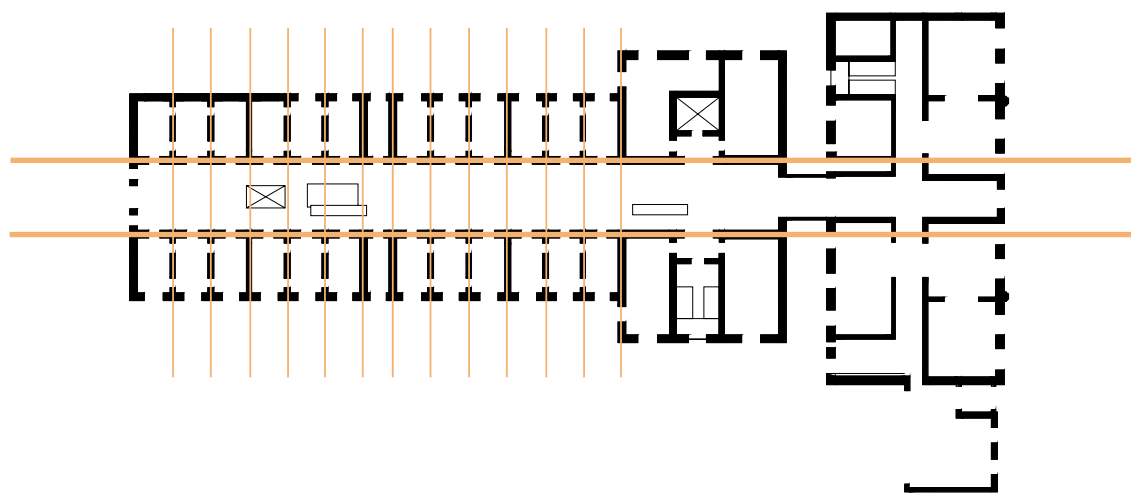


fig. 17

THE CELL + THE CORRIDOR

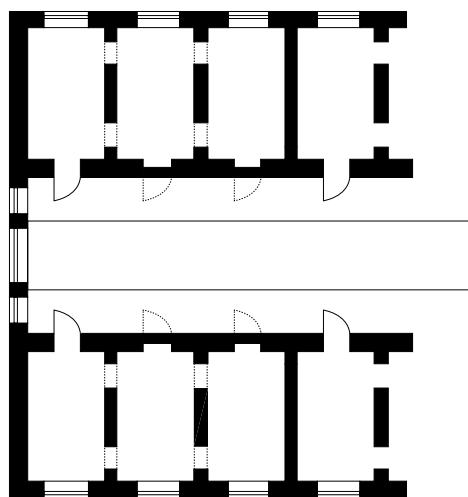


fig. 19

Original architect(s):

Allard Pierson, Extension by Metzelaer

Transformation architect(s):

Engelman Architecten

Approach:

- using only a minimum of resources
- three cells were linked together to create a single hotel room. One cell was transformed into a bedroom, a second into a sitting area, and a third into a bathroom.

MATERIAL + INTERIOR DESIGN



fig. 18



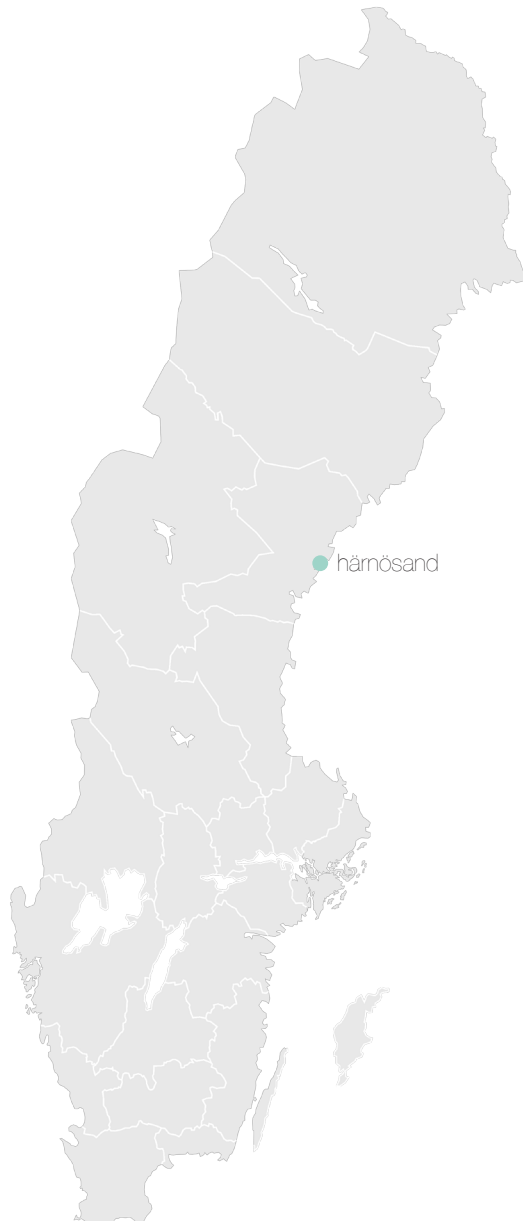
EXTERIOR

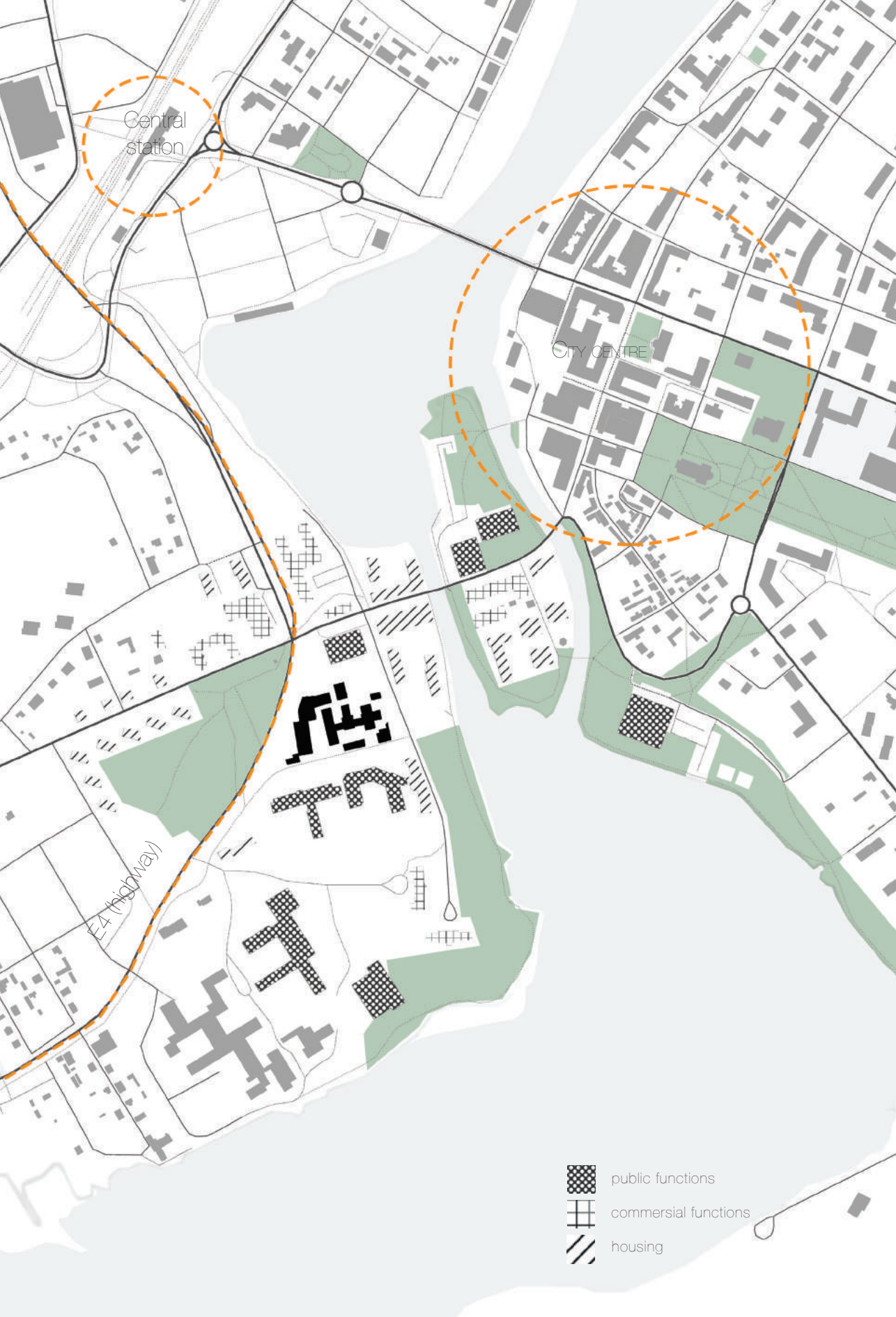


fig. 20

S I T E 1 : 5 0 0 0

Härnösand is a rather small northern city on the east coast of Sweden. It has around 25 000 inhabitants and since it was founded in 1585 it is one of the oldest cities in Norrland (northern part of Sweden). Härnösand has had, and still retain some, historical importance as a county seat and a city of education. It was the city's position as county seat that was the reason why the cell prison was built in Härnösand and not for example in Sundsvall, its bigger neighbour city. However, today Härnösand suffers from the same symptoms as many other smaller cities in Sweden, particularly in the north, in the form of a declining population, a lack of job opportunities and social activities.







Central station

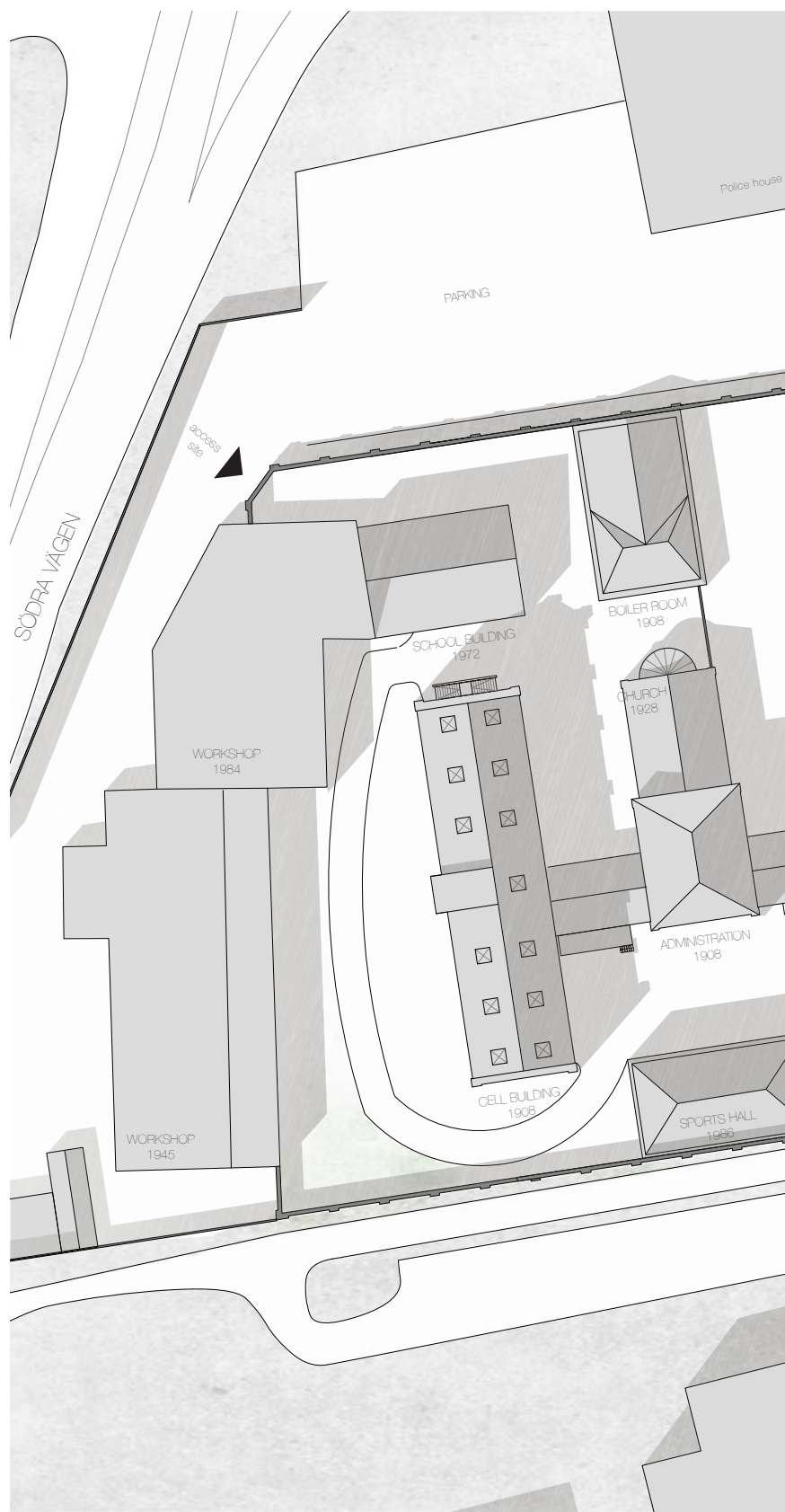
CITY CENTRE

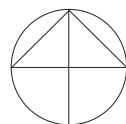
E4 (highway)

-  public functions
-  commercial functions
-  housing

When the prison was built in 1861, it was placed on the outskirts of the town, much like newly built prisons are today. In Härnösand, where the centre of the city is on an island it was instead placed on the mainland in company with other facilities that did not really fit into society, such as the poorhouse, the mental hospital and the school for the deaf-and-dumb (source map from 1910).

Today, however, as the city have grown during the 150 years lifetime of the prison, the building finds itself in a very central position, less than ten minutes walk from the city centre and just over ten minutes from the central station. It is situated between two parks and close to the water. Right next to it passes the main highway that stretches along the northern east coast, a factor that contributes with noise but also offers opportunities for exposure.

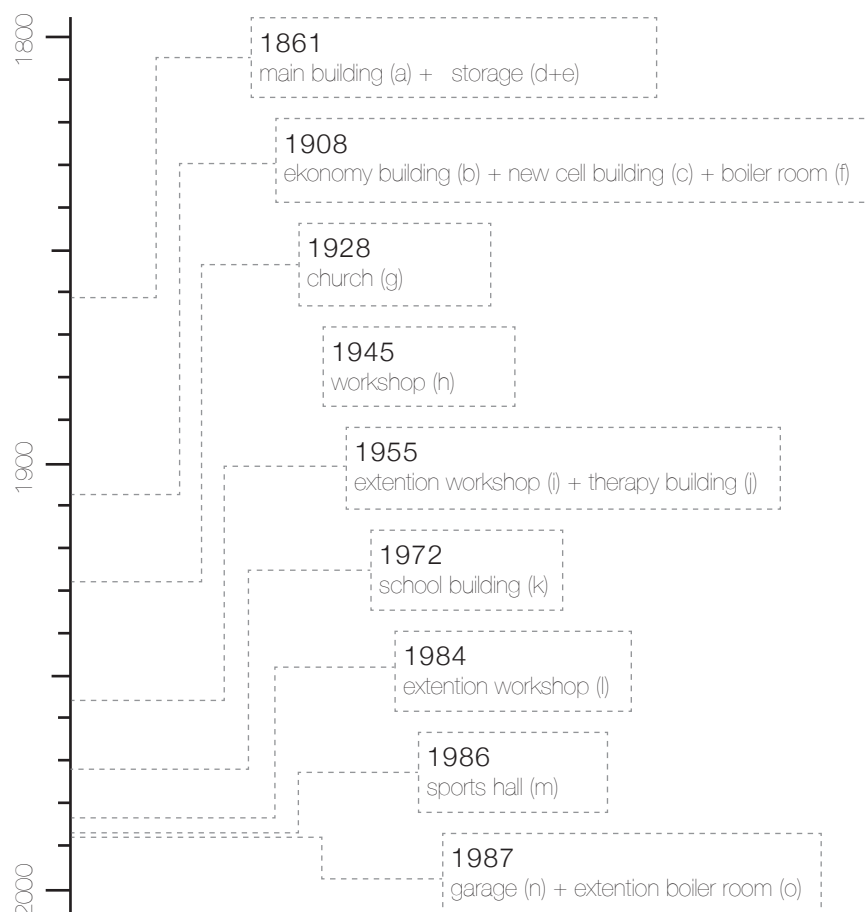




S I T E D E V E L O P M E N T

As previously stated the first building of the cell prison was erected in 1861. It was consequently not one of the very earliest Swedish cell prisons but still within the early period. The main building was accompanied by two smaller storage buildings. In 1908 a big extension was made with an administration building and an additional cell building, connected to the main building and each other through an axis with passages. A separate building for the boiler was also added. Although some of the other cell prisons have also had extensions, they are made in a different way, so Härnösand is unique in this sense. The next development was an additional volume that was attached to the administration building. It first functioned as a church (with individual church booths for the inmates since they always needed to be isolated), but was later transformed to a badminton hall and today functions as a dining hall. After this a number of additional buildings were made, the workshop, a therapy building, a school building and a sports hall.

As a consequence there are a lot of buildings clustered on the site, from different ages and styles, some perhaps more valuable than others. This in combination with the walls surrounding the site makes it rather inaccessible and it is rather difficult to grasp the main buildings. Many inhabitants, including myself before this research, do not know what the layout of the prison actually is.



The diagram shows a central cross-shaped region labeled 'A'. This region is composed of a central square and four rectangular extensions. Three of these extensions are labeled: 'B' is the top extension, 'C' is the bottom extension, and 'D' is the left extension. The right extension of the cross is not labeled. All four extensions (B, C, D, and the unlabeled right one) are shaded with diagonal lines. The central square of the cross is white. The entire diagram is enclosed within a dashed rectangular border.

V A L U E S

Alois Riegl was born in Austria three years before the cell prison in Härnösand was built. He went on to become an art historian and in his work 'The Modern Cult of Monuments' he write about how our attitude towards conservation of monuments depend on what values we place upon them. A monument according to Riegl is an object that retains an element of the past and basically any object that is a result from human activity. He then goes on to define two main categories of values that may be attributed a monument: memory values and present-day values. Memory values has to do with the psychological and intellectual, with recognising and reflecting on our history, while present-day values are concerned with the practical and aesthetic aspects.

MEMORY VALUES



AGE VALUE

visual appreciation of age, regardless of historical or artistic considerations



HISTORICAL VALUE

views the monument as representative of a particular aspect of a precise moment in history. Its emphasis is on documentary value

PRESENT-DAY VALUES



FUNCTIONAL VALUE

relates to functionality and everyday use

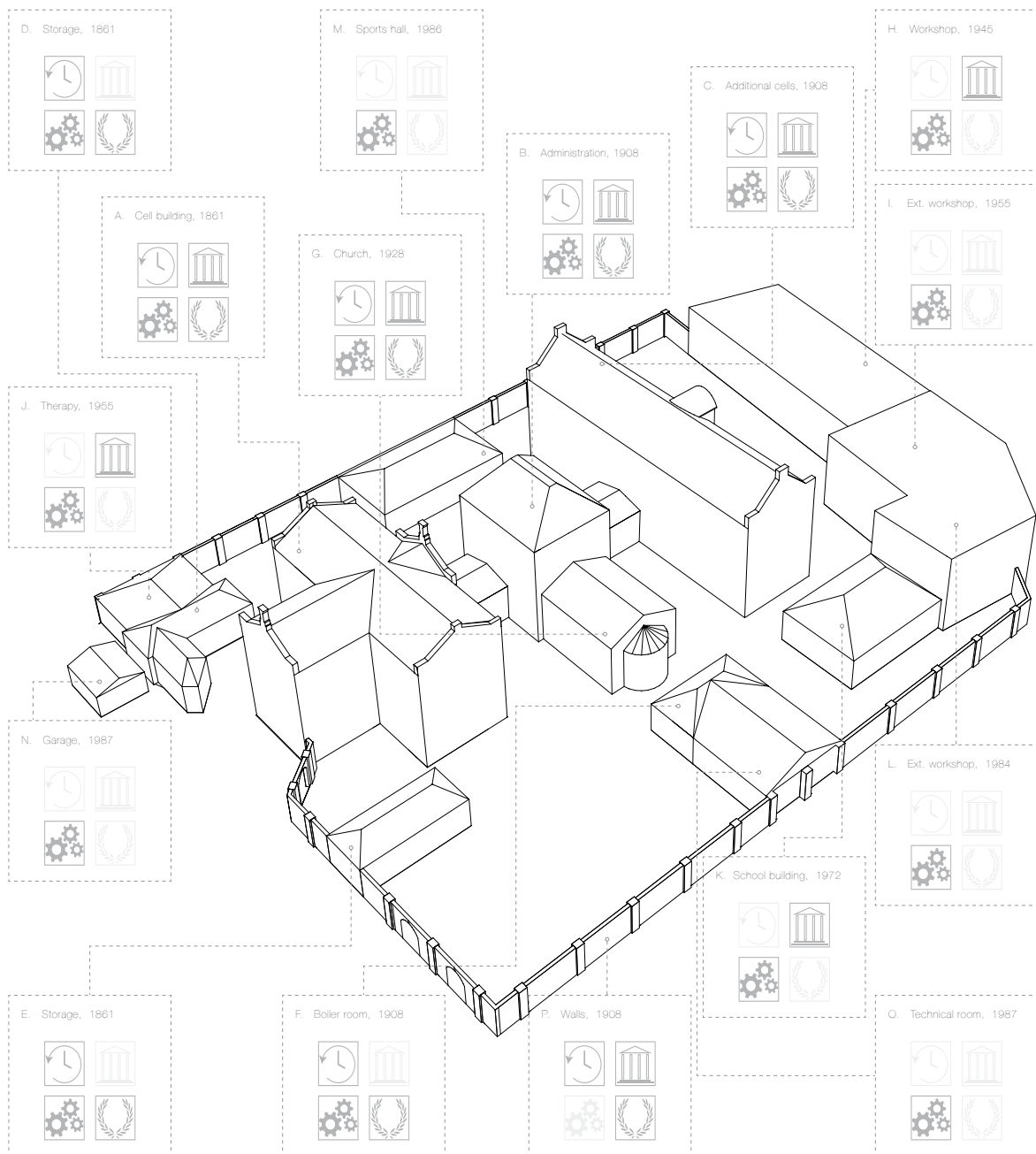


ART VALUE

purely aesthetic appreciation

CONCLUSIONS

Although these definitions of the different values can be used as a framework for an analysis it is of course always rather subjective. However, it might serve to show the differences between the buildings on the site and explain the different strategies I will propose. According to my analysis of the values it can be argued that the three main volumes of the prison are the most important ones. They are the oldest and the ones that contain most history as well as aesthetical value. The workshop and its different extensions on the other hand do not posses a very high age, historical or aesthetical value which is why, in combination with a need to open up the site, I will propose the function to be moved and the buildings to be torn down. Somewhere in the middle of the scale the other, smaller buildings can be found. While some of them, like the original storage buildings and the boiler room building, can be considered worth saving, others are more questionable e.g. the sports hall and the therapy building.













































THOUGHTS ABOUT THE PRISON

These are the results from a survey I did in the beginning of this project. I received 26 replies. Although there were many different answers I only show the most frequent ones here.

When it comes to what characterises Härnösand as a city it is clear that for most people it is the nature, and the closeness to water in particular, that is most important. This is not so strange since half of the city is situated on an island and as an old harbour city the sea has historically been both a source of livelihood and danger. When it comes to what might be missing in Härnösand and what people most wish to see added, housing, businesses, jobs and a hotel is most desired. There is today, and has been for many years, plans to build a new hotel in the city since there are too few possibilities to stay over night in the city today. This might have had an influence on the answers to the survey. Overall I get the feeling that what people want the most is just for something to happen, for more job opportunities to appear, for more visitors to the city and for more cultural functions/activities.

About the prison building there are various opinions. Many think that the building is nice and that it is well-situated, while many also associate it with criminality and unpleasant feelings. However, overall many seem to be positive towards keeping and transforming the building. Whether the building is a part of the identity of Härnösand there is a difference of opinion, some agree that it is and some do not. The later might be partly due to previously stated facts, that it is a rather hidden building and that it has negative associations. I believe that a transformation can strengthen the part the prison plays in the identity of Härnösand.

<p>1.</p> <p>What would you say is characteristic for Hårnösand as a city?</p>	<p>sea / water</p> 	<p>nature</p> 	<p>pretty / beautiful</p> 	<p>small</p> 	<p>close to everything</p> 	<p>beautiful buildings</p> 
<p>2.</p> <p>What function(s) do you think is missing, or that there is a lack of, in Hårnösand?</p>	<p>housing</p> 	<p>jobs / businesses</p> 	<p>hotel</p> 	<p>restaurant / bar</p> 		
<p>3.</p> <p>What do you think about the prison building?</p>	<p>pretty / beautiful</p> 	<p>good location</p> 	<p>exiting</p> 	<p>yellow</p> 	<p>ugly</p> 	
<p>4.</p> <p>What associations do you get if you think of the prison?</p>	<p>history</p> 	<p>yellow</p> 	<p>criminality</p> 	<p>high walls</p> 	<p>barbed wire</p> 	
<p>5.</p> <p>Describe the building with three words!</p>	<p>yellow</p> 	<p>big</p> 	<p>unpleasant</p> 	<p>old</p> 	<p>beautiful / interesting</p> 	<p>potential</p> 
<p>6.</p> <p>What new function do you think would be suitable for the building?</p>	<p>hotel / hostel</p> 	<p>adventure</p> 	<p>refugee housing</p> 	<p>treatment / health</p> 	<p>creative work</p> 	<p>exercise</p> 
<p>7.</p> <p>Do you think the building should be torn down or transformed?</p>	<p>no, transform it</p> 	<p>don't know</p> 	<p>yes, tear it down</p> 	<p>maybe</p> 		
<p>8.</p> <p>Do you think the building contributes to the identity of Hårnösand?</p>	<p>yes</p> 	<p>maybe</p> 	<p>no</p> 	<p>don't know</p> 		
<p>9.</p> <p>Do you have any other thoughts about the prison?</p>	<p>tear down the walls</p> 	<p>nice to keep</p> 				

B U I L D I N G

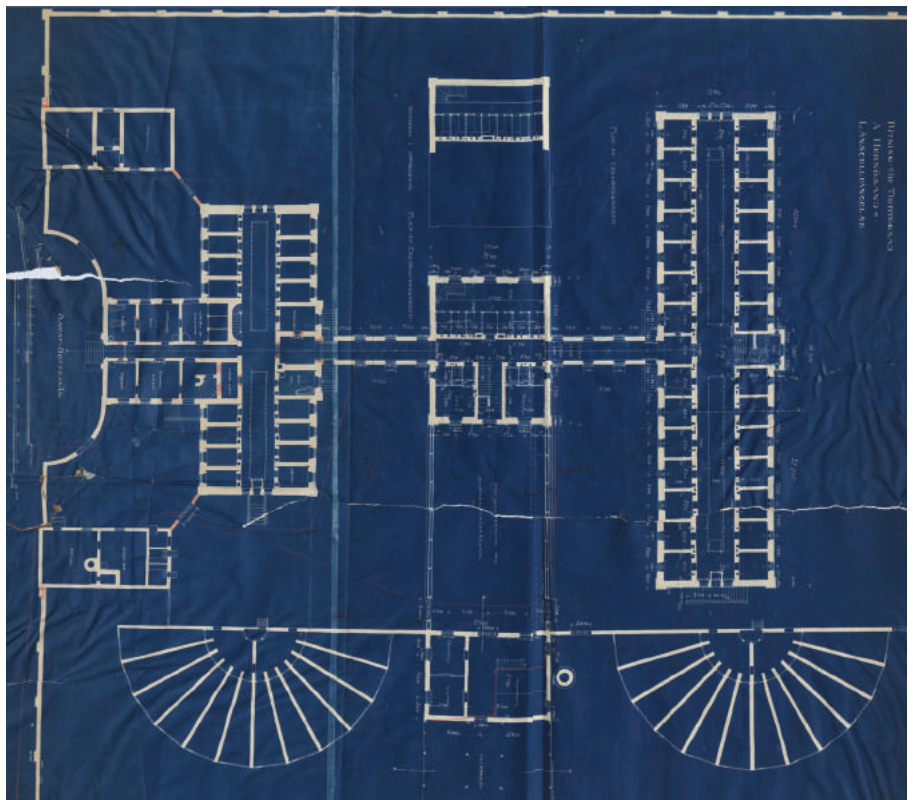
D E V E L O P M E N T

Plan of 1861

As previously stated the prison in Härnösand was built in 1861. The architect was Theodor Anckarsvärd, who is the architect of at least 12 other of the Swedish cell prisons. (Source?) The building was based on the larger and T-shaped one of the two plans. Also the two accompanying storage buildings can be seen with many other of the cell prisons. The first plan basically consisted of cells in three floors, divided by a corridor that had vertical openings to allow for better surveillance. Attached perpendicularly to the middle of this volume was the administrative spaces. In this plan most of the physical representations of the philosophical idea of Panopticon can be seen, e.g. Unsymmetrically placed cell doors and small, high windows.

Plan of 1908.

The reason for this big addition was simply that more space was needed both for prisoners and for administration. The architect this time was Gustaf Lindgren, Anckarsvärd's successor as architect for Fångvårdsstyrelsen (the prison authorities), and he chose to place a new cell building and administration building parallel to the original prison and then connect them through passages. This creates a very clear axis through the prison and binds the three volumes together to one building.



Changed 1940

In the first part of the 20th century, before the prisoners were moved, most of the cell prisons also went through some architectural changes. In Härnösand this happened in 1940. Since the prisoners were now allowed to move more freely within the building, the open shafts between the floors had to be closed, both to prevent people falling down and to acquire more space for common activities. The windows of the cells were also enlarged in order to provide more daylight and some view. (Nilsson, S. p. 24)

Renovated 1988

In 1988 a major renovation was done and many of the interior materials today can be dated back to this time, such as the linoleum floors and the suspended ceiling. During this renovation the original cell doors in the oldest volume were replaced by modern ones. The cell doors in the additional cell block from 1908 were however kept since the staff insisted in it and remain still today.

Closed 2009

However, despite renovations and rebuilding the cell prison could not meet the standards of a modern prison and in 2009 it was replaced by the top security prison, Saltvik, situated close to Härnösand. What followed now was many years of speculation what would happen to the building, if it should be torn down or transformed to fit another function and in that case, what this function would be.

Present day (2015)

When I stated my research the building remained empty. However, in the summer of 2015 it was re-opened as a hostel by the company Ekebydalsborgen, that owns several other former cell prisons in Sweden. Only a few months later it changed into housing for refugees, which was by all likelihood the plan from the start. Besides from minor changes and renovations the building remains much like it was when it closed down as a prison.

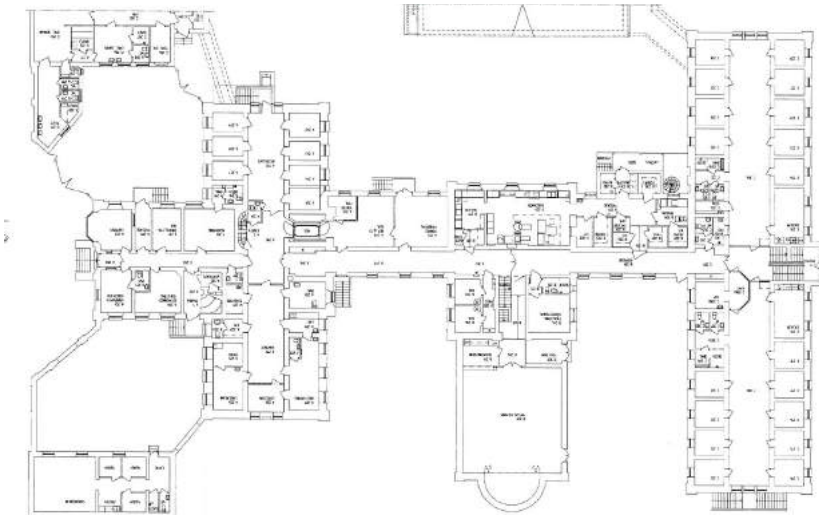
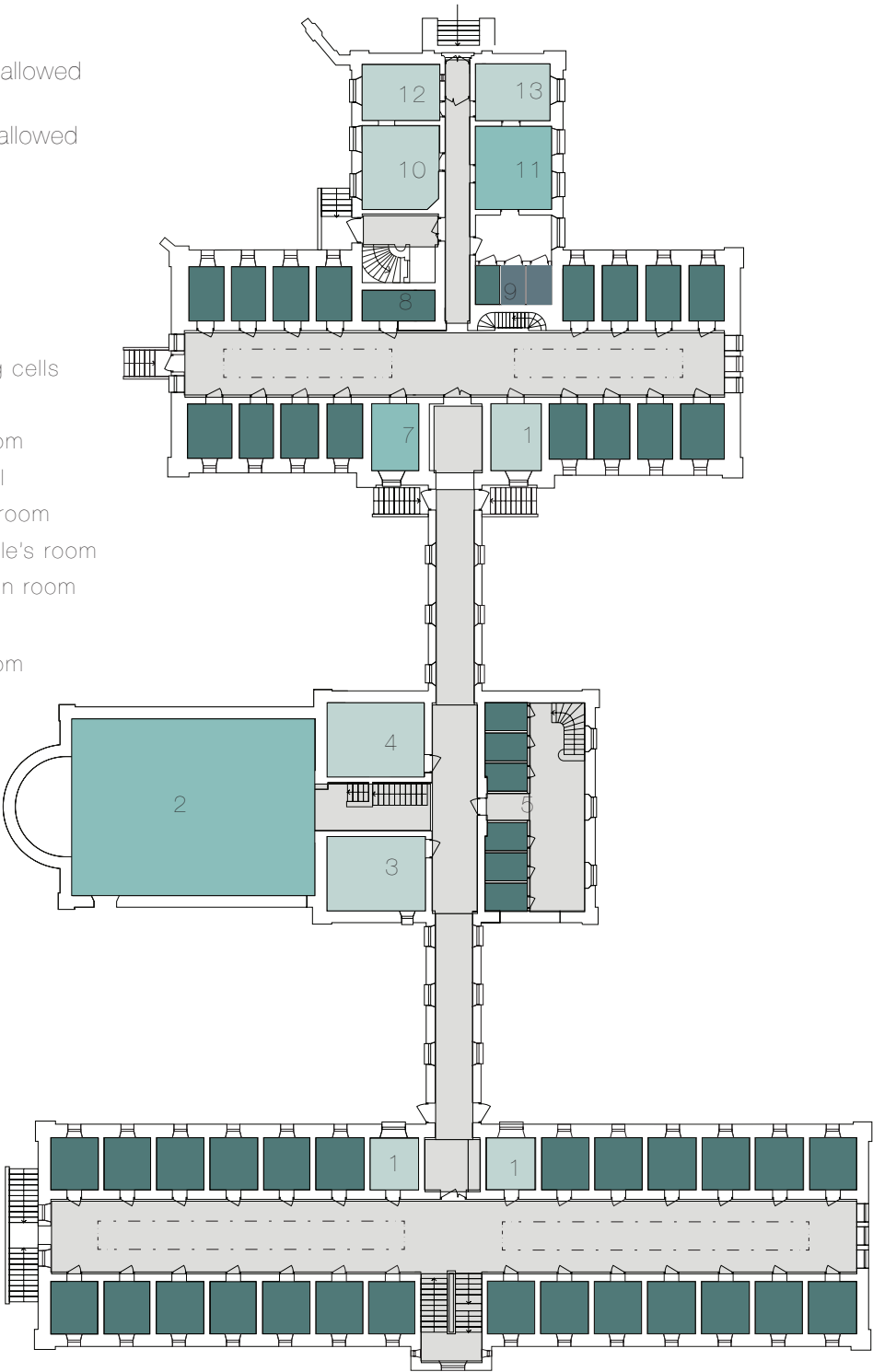


fig. 23

S P A C E S 1 9 2 8

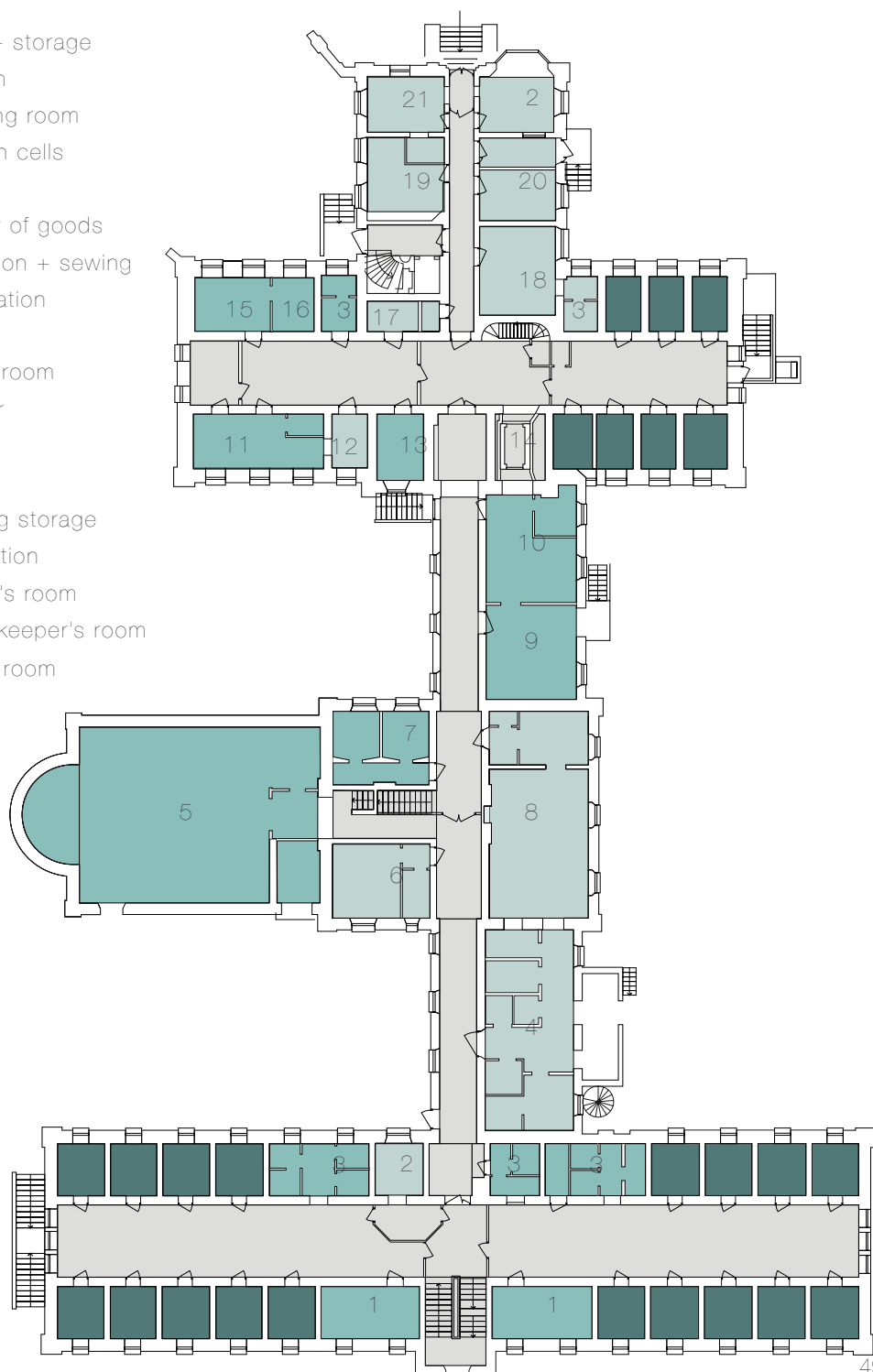
- corridor / communication
- cells
- prisoners allowed
- only staff allowed

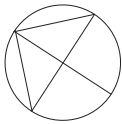
- 1. guards
- 2. church
- 3. storage
- 4. kitchen
- 5. sleeping cells
- 6. "dârcell"
- 7. bath room
- 8. dark cell
- 9. waiting room
- 10. constable's room
- 11. reception room
- 12. guard
- 13. bath room



S P A C E S 2 0 0 6

1. community room
2. guard
3. WC
4. fridge + storage
5. canteen
6. changing room
7. isolation cells
8. kitchen
9. delivery of goods
10. reparation + sewing
11. examination
12. lab
13. resting room
14. elevator
15. dentist
16. steril
17. cleaning storage
18. registration
19. warden's room
20. groundkeeper's room
21. waiting room

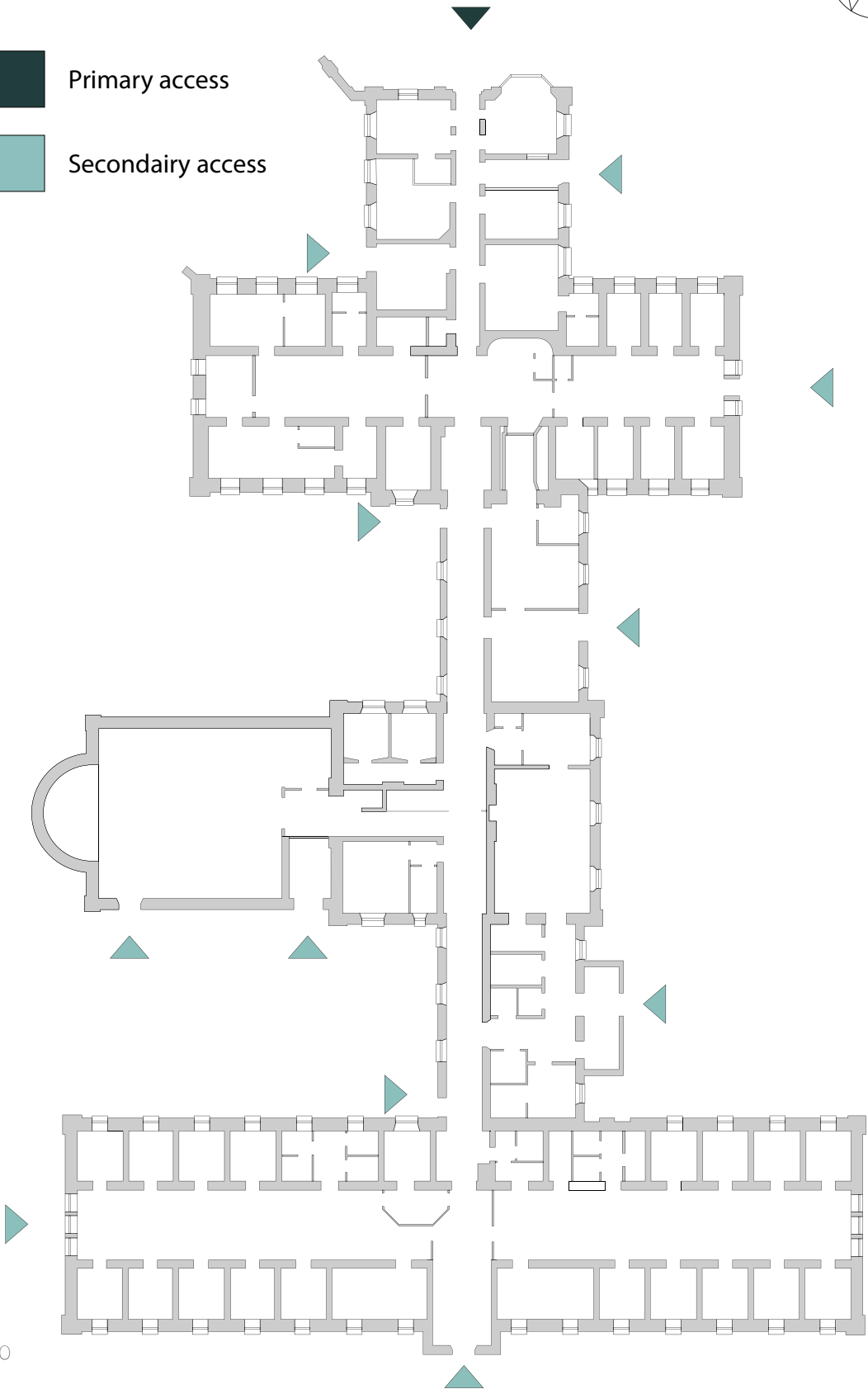


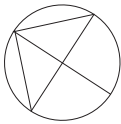


Primary access

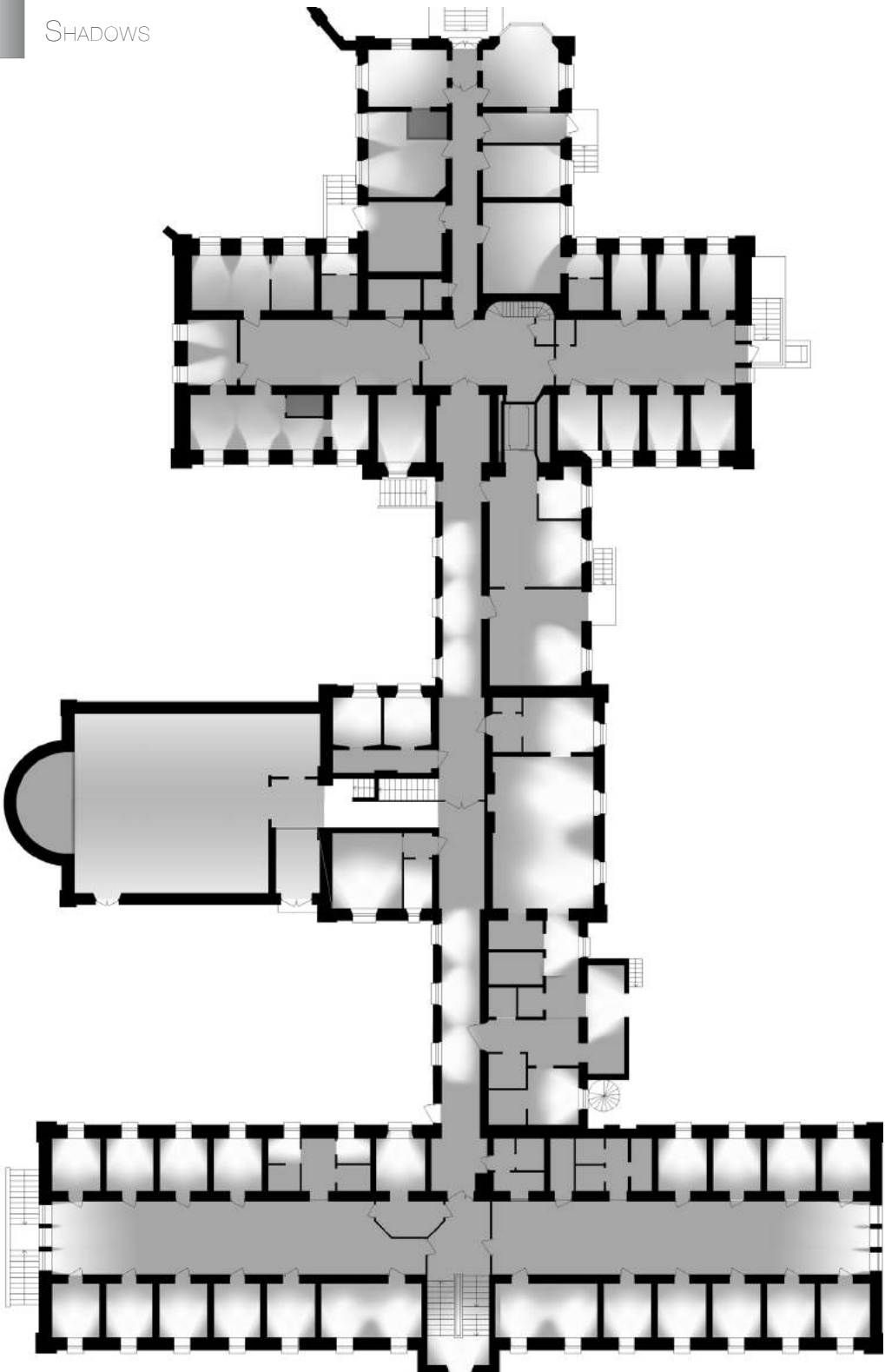


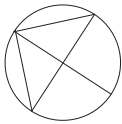
Secondary access





SHADOWS





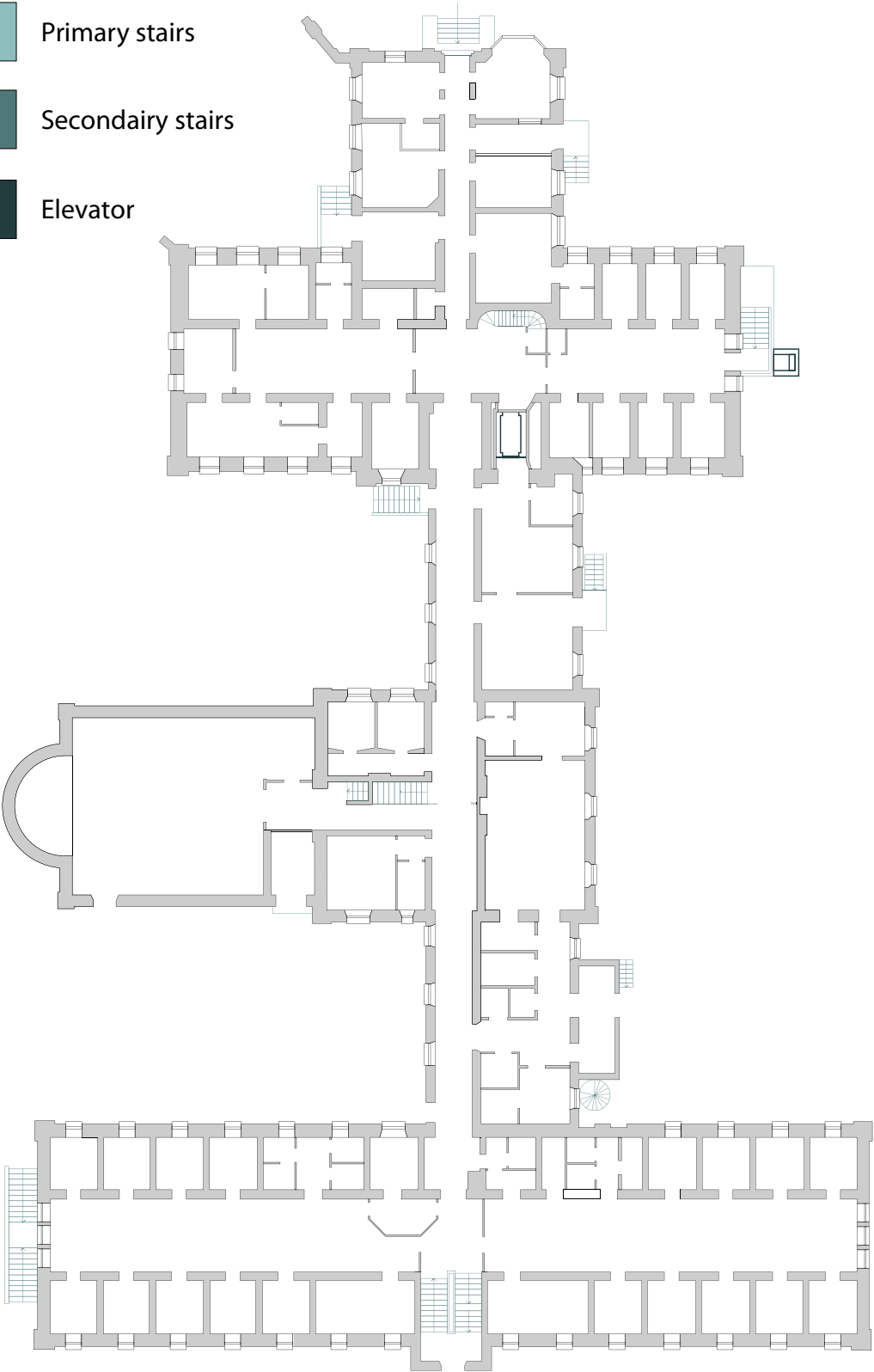
Primary stairs



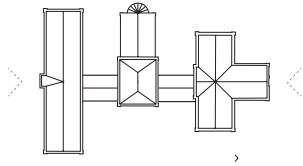
Secondary stairs



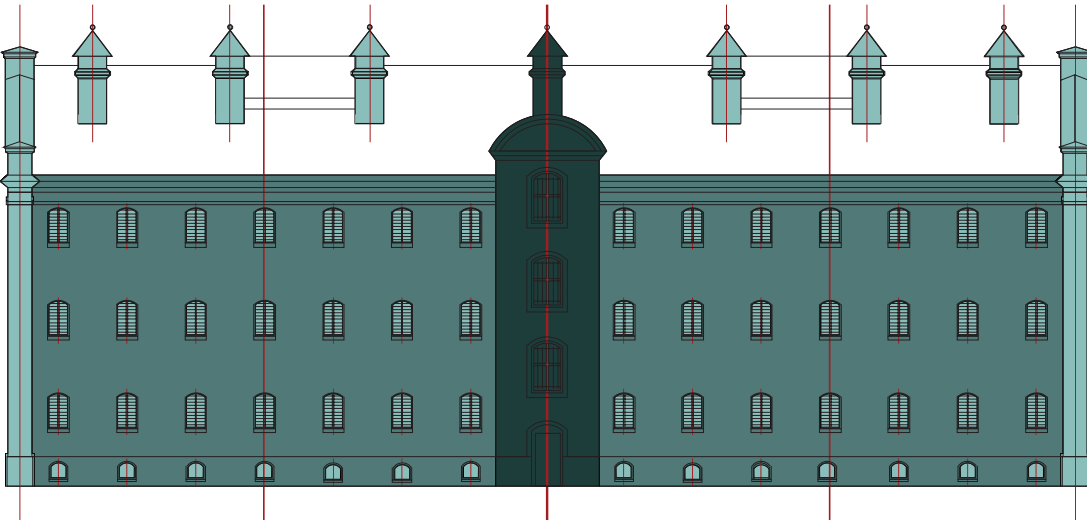
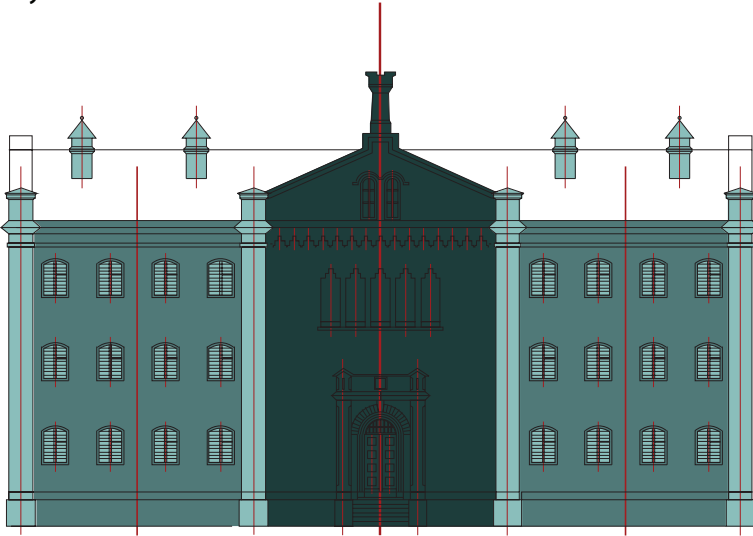
Elevator



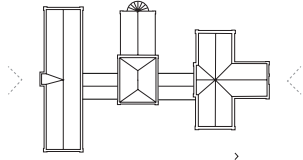
S Y M M E T R Y










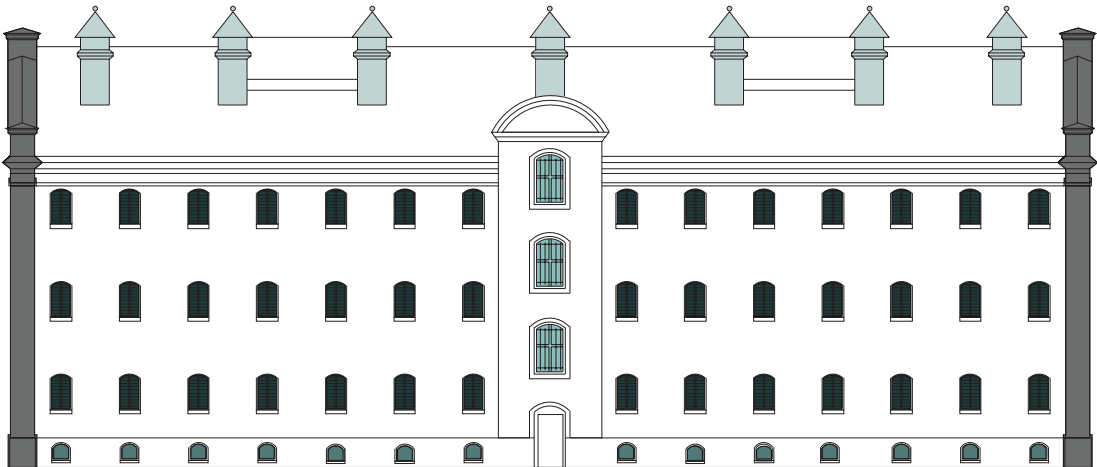
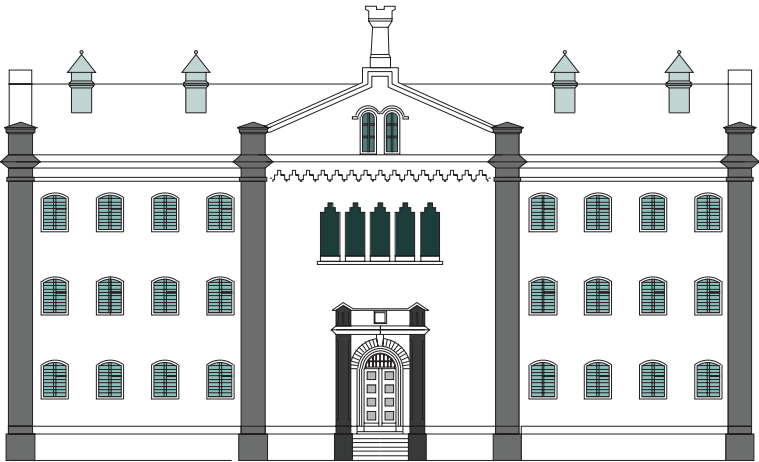
- 1st symmetry plain
- 2nd symmetry plain
- 3rd symmetry plain
- Symmetry axis



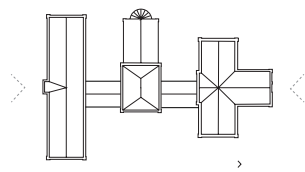
R E P E T I T I O N



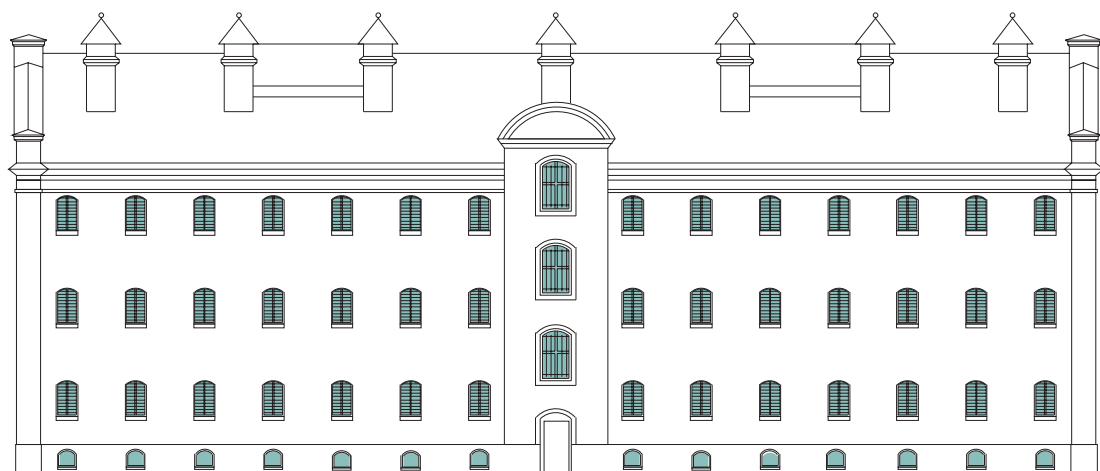
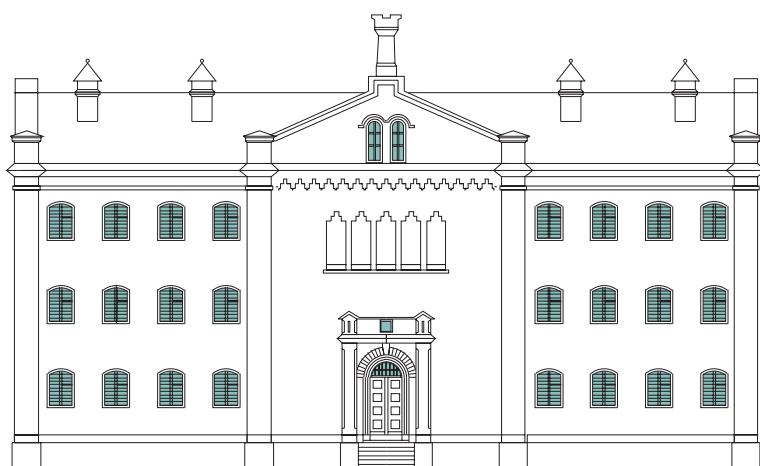
- | | | | |
|--|-------------------------|---|-------------------------|
|  | Element of repetition 1 |  | Element of repetition 5 |
|  | Element of repetition 2 |  | Element of repetition 6 |
|  | Element of repetition 3 |  | Element of repetition 7 |
|  | Element of repetition 4 | | |



T R A N S P A R A N C Y



Elements of transparency



C O N C L U S I O N S

Slightly confusing and not clearly defined

Both the building and the site as a whole has had a life span of more than 150 years. It has gone through many developments and has had to face many new requirements. It is possible to see this in the cluster of additions and extensions at the site as well as in the broken up cell structure and additional walls in the building itself. Although this is a natural process of changing demands on the building the eclecticism of it all makes both the site and the building quite confusing and undefined. The main volumes of the building disappears slightly among everything else. In order to solve this problem some tidying up needs to be done. By removing some of the later additional buildings on the site and returning it more to the very strong and clear plan of 1908 the main buildings will become more distinct and understandable. Furthermore enhancing the strong, and very characteristic, axes of the building both connects back to its original plan as well as provide a functionality and simplicity that the building needs.

A need to open up and connect

As previously stated isolation was one of the main principles behind the cell prison and the idea of the Panopticon. This can be seen both on the level of the cells as well as on the level of the site in relation to the city. The site still today only has two main access points and is surrounded by high walls and buildings. In order to connect it to the city it needs to be opened up somehow to let the inhabitants get to know the building. However the wall is not only an alienating element, it also helps create protected outdoor spaces that can be used for terraces, gardening and recreation.

As can be seen in the plans, from the original to the present day, the cell structure of the building is very characteristic for it, as well as a direct manifestation of the isolation method. In some ways the plan has been opened up more throughout the years (e.g. walls have been removed between cells) but in some ways it has become more closed (e.g. openings in the corridors have been closed). While I regard the cell structure as something worth keeping and highlighting I believe that the building will benefit from being opened up in other ways.

Strengthen the axis

Are we talking about one or three buildings? The cell prison started out as one main volume to which it was then added two more with connecting elements in between. It has always functioned as one building although the isolation principle has been applied to the volumes as well (it had to be possible to isolate one part if necessary e.g. in the case of a break out). At least I believe that this is the reason for the three parts that are connected but separated, one unit but also three different characters.

4

C O N C E P T

REFERENCE TO HISTORY BUT INTRODUCE NEW FUNCTIONS AND MATERIALS

THE IDEAS OF ISOLATION, INSPECTION AND DISCIPLINE THAT WAS BEHIND THE CONCEPT OF THE PANOPTICON AND THEREFORE ALSO BEHIND THE CELL PRISONS CAN BE SEEN VERY DIRECTLY IN THE ARCHITECTURE, IN OVERALL ORGANISATION AS WELL AS IN DETAILS. THESE PRINCIPLES ARE THEREFORE VERY IMPORTANT FOR THE LOGIC AND STRUCTURE OF THE BUILDING. THEY ARE ALSO IN SOMEWAY A PART OF ITS IDENTITY AND IN ORDER TO TRANSFORM THE BUILDING WE NEED TO FIND A WAY TO USE THEM TO SUPPORT THE NEW FUNCTIONS AND ARCHITECTURAL CHANGES WE MAKE.

THE HISTORY IS ALSO IMPORTANT WHEN CONSIDERING THE INHABITANTS' ASSOCIATIONS AND FEELINGS TOWARDS THE BUILDING. THE AIM OF THE BUILDING WAS TO INTIMIDATE AND DISCOURAGE THE INHABITANTS. IN ORDER TO CHANGE THE INHABITANTS VIEW OF THE BUILDING THEY NEED TO BE INVITED IN TO THE BUILDING.

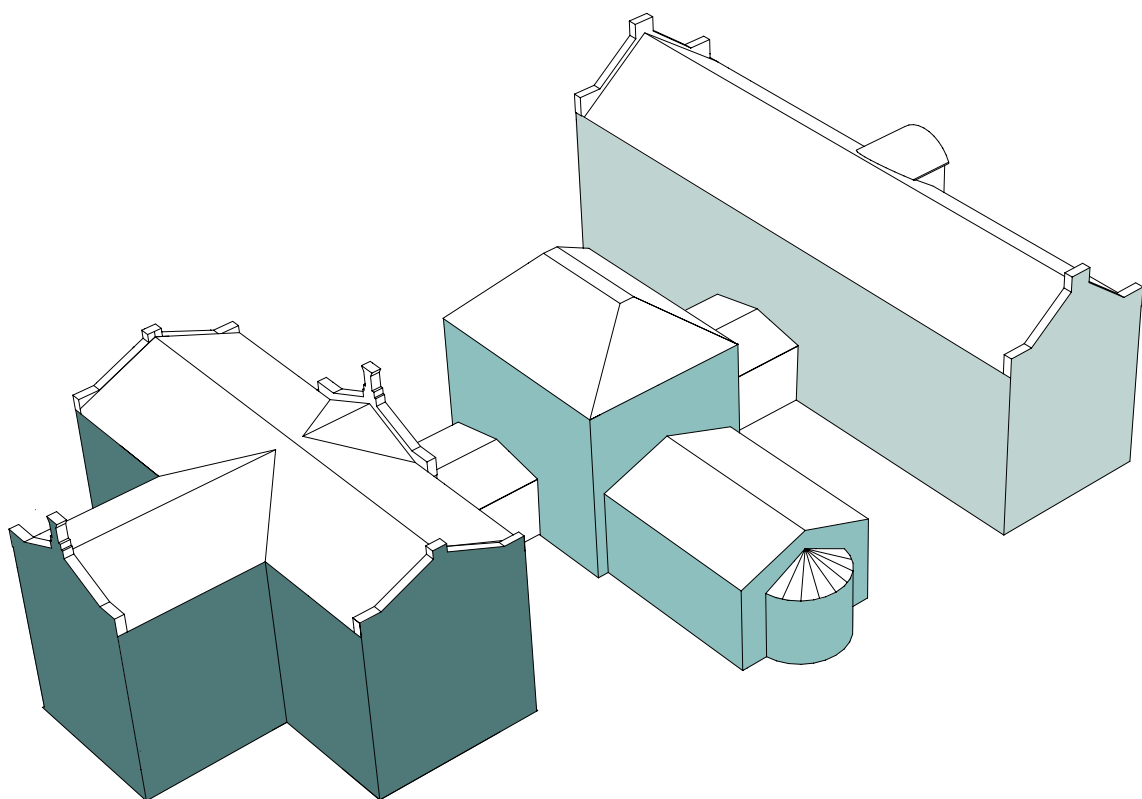
THREE PARTS - ONE BUILDING

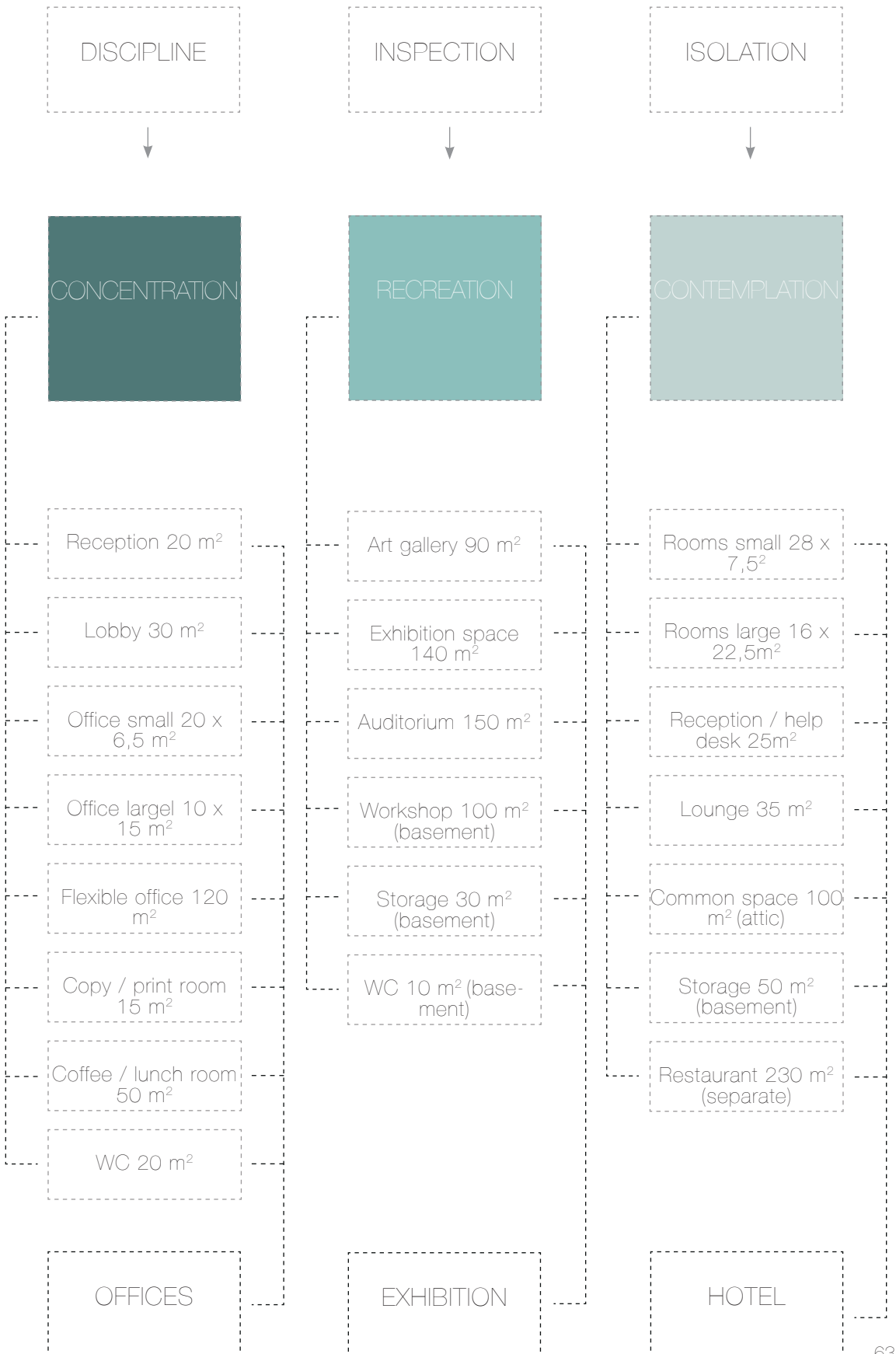
ARE WE TALKING ABOUT ONE OR THREE BUILDINGS? THE CELL PRISON STARTED OUT AS ONE MAIN VOLUME TO WHICH IT WAS THEN ADDED TWO MORE WITH CONNECTING ELEMENTS IN BETWEEN. IT HAS ALWAYS FUNCTIONED AS ONE BUILDING ALTHOUGH THE ISOLATION PRINCIPLE HAS BEEN APPLIED TO THE VOLUMES AS WELL (IT HAD TO BE POSSIBLE TO ISOLATE ONE PART IF NECESSARY E.G. IN THE CASE OF A BREAK OUT). AT LEAST I BELIEVE THAT THIS IS THE REASON FOR THE THREE PARTS THAT ARE CONNECTED BUT SEPARATED, ONE UNIT BUT ALSO THREE DIFFERENT CHARACTERS.

ENHANCING THE STRONG, AND VERY CHARACTERISTIC, AXES OF THE BUILDING BOTH CONNECTS BACK TO ITS ORIGINAL PLAN AS WELL AS PROVIDE A FUNCTIONALITY AND SIMPLICITY THAT THE BUILDING NEEDS.

P R O G R A M

The cell prisons were based on the same three principles as the Panopticon: inspection, isolation and labour. These were all used as methods to discipline and suppress and clearly had a negative psychological effect on the inmates. However, if looked at from a different perspective, in a different context, these principles could also be seen as something positive. Isolation can also mean a place where you can shut the world out and focus on yourself, where you eliminate the exterior influences so that you are able to look inside instead. Inspection can also mean safety, to know that someone is keeping watch so that you can relax. Furthermore it can mean the experience of watching and being watched, of exhibiting and interacting with an exhibition. Finally, discipline is something we all have to have from time to time and the two previous principles of isolation and inspection could be seen as something desirable, if voluntary, that encourages discipline and concentration.





U S E R S

KARIN

LIVES IN **STOCKHOLM** AND WITH HER COMPANY SHE IS IN **HÄRNÖSAND** FOR A **CONFERENCE**. SHE AND HER COLLEAGUES STAY IN THE **HOTEL** AND HAVE **MEETINGS** IN THE **OFFICE BUILDING**. WHEN THEY ARE NOT WORKING THEY ENJOY THE SURROUNDING **NATURE** AND THE CLOSENESS TO THE **CITY**, VISIT THE **EXHIBITION** AND EAT AT THE **RESTAURANT**.



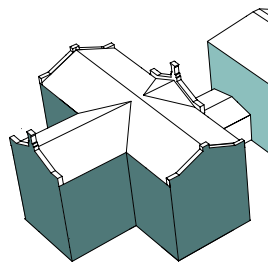
MAGNUS

IS A **MUSICIAN** AND USES HIS OFFICE IN THE FORMER PRISON TO **COMPOSE** ON THE PIANO. SOMETIMES HE PERFORMES HIS PIECES IN THE **AUDITORIUM** AND RECORDS HIS MUSIC IN THE **MUSIC STUDIO** IN THE BASEMENT.



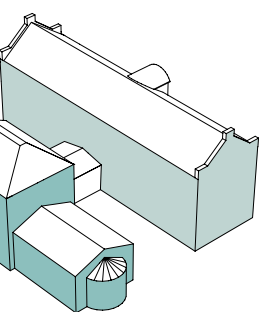
KRISTINA AND BJÖRN

LIVES IN **HÄRNÖSAND** AND LIKES TO VISIT THE **RESTAURANT** ON THE FORMER PRISON SITE. THEY ENJOY THE **HISTORIC ENVIRONMENT** AND THE FOOD MADE FROM **LOCALLY PRODUCED INGREDIENTS**. THEY ALSO LIKE TO VISIT THE **EXHIBITION** AFTER DINNER TO SEE THE RECENT WORKS OF THE **IN-HOUSE ARTISTS**.



JASPER

WORKS FOR A COMPANY IN **AMSTERDAM** BUT LIVES IN **HÄRNÖSAND**. SINCE HE DOES NOT WANT TO BE AWAY FROM HIS FAMILY HE HAS AN **OFFICE** IN THE FORMER PRISON AND KEEPS IN TOUCH WITH HIS COMPANY VIA **SKYPE** AND SHORTER TRIPS DOWN SOUTH. HE IS AN **ARCHITECT** THAT USES THE **WORKSHOP** IN THE BASEMENT TO BUILD MODELS AND SOMETIMES EVEN THE **EXHIBITION** SPACE TO TRY OUT BIGGER INSTALATIONS.



TASJA

HAS HER OWN COMPANY AND NEEDS A **SMALL OFFICE** TO WORK FROM SINCE SHE DOES NOT LIKE TO WORK IN HER SMALL APPARTMENT. SHE IS A **PHOTOGRAPHER** SO SHE MAKES USE OF THE **PHOTO LAB** IN THE BASEMENT AND EXHIBITS HER WORK IN THE **ART GALLERY**.



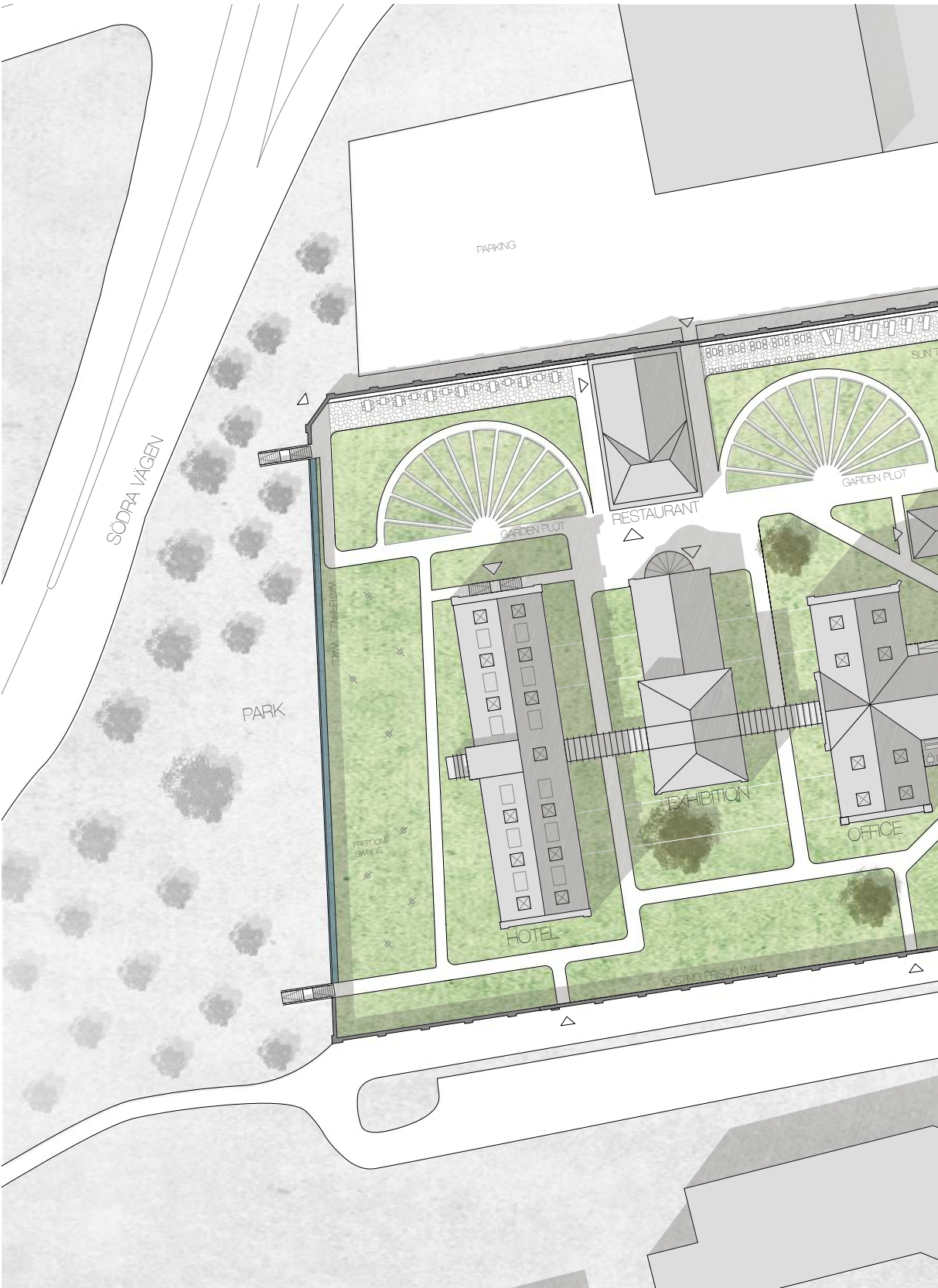
JOHANNES

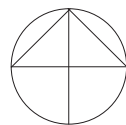
LIKES TRAVELLING AND IS VISITING **HÄRNÖSAND** FOR THE FIRST TIME. HE STAYS AT THE **HOTEL** WHILE HE IS EXPLORING THE NATURE OF THE **HIGH COAST**. HE ENJOYS THE SURROUNDINGS, PARTICULARLY HAVING THE **SEA** SO CLOSE. HE IS A WRITER AND MAKES USE OF THE **OPEN OFFICE SPACES** TO GET SOME WORK DONE WHILE HE IS HERE.



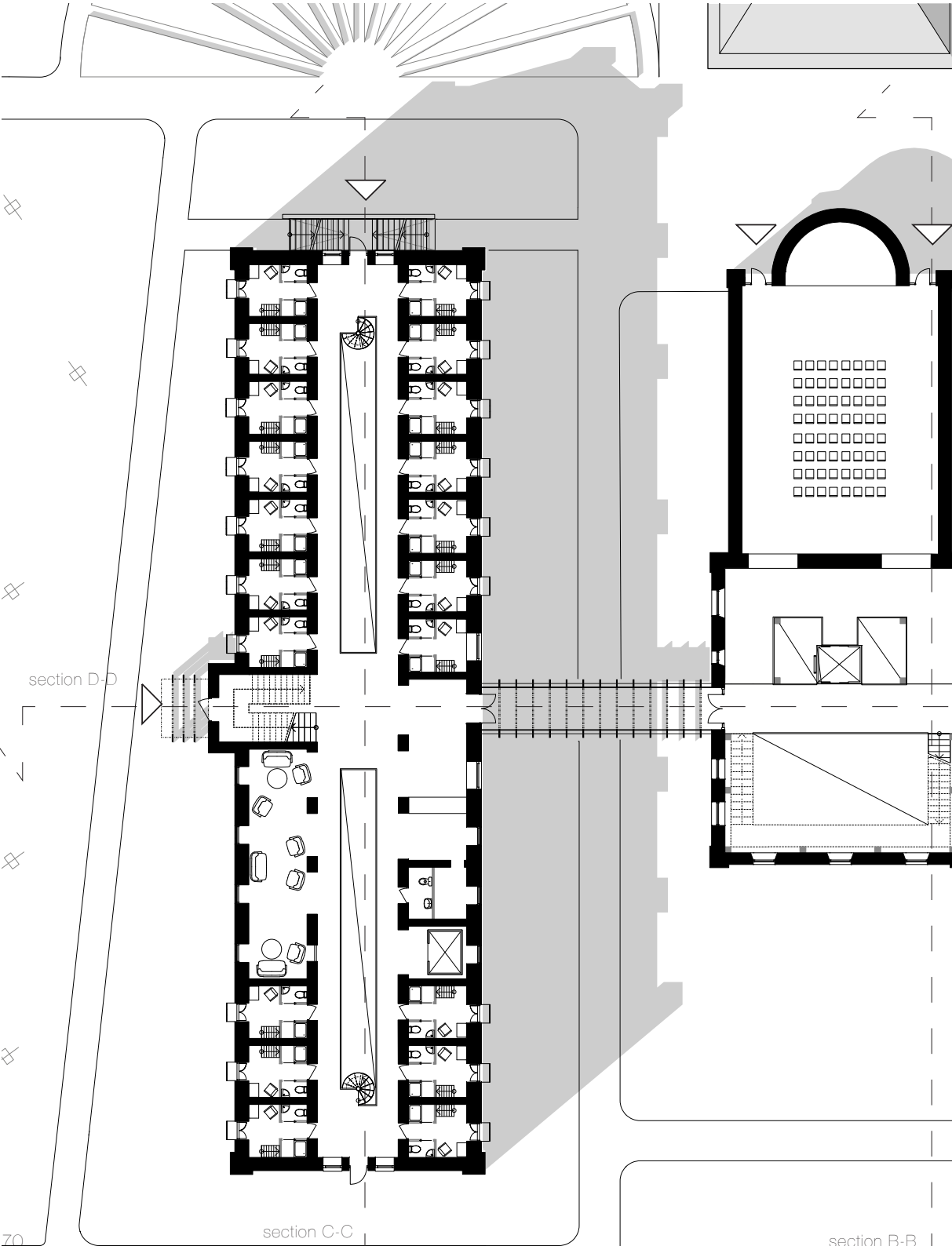
5

D E S I G N

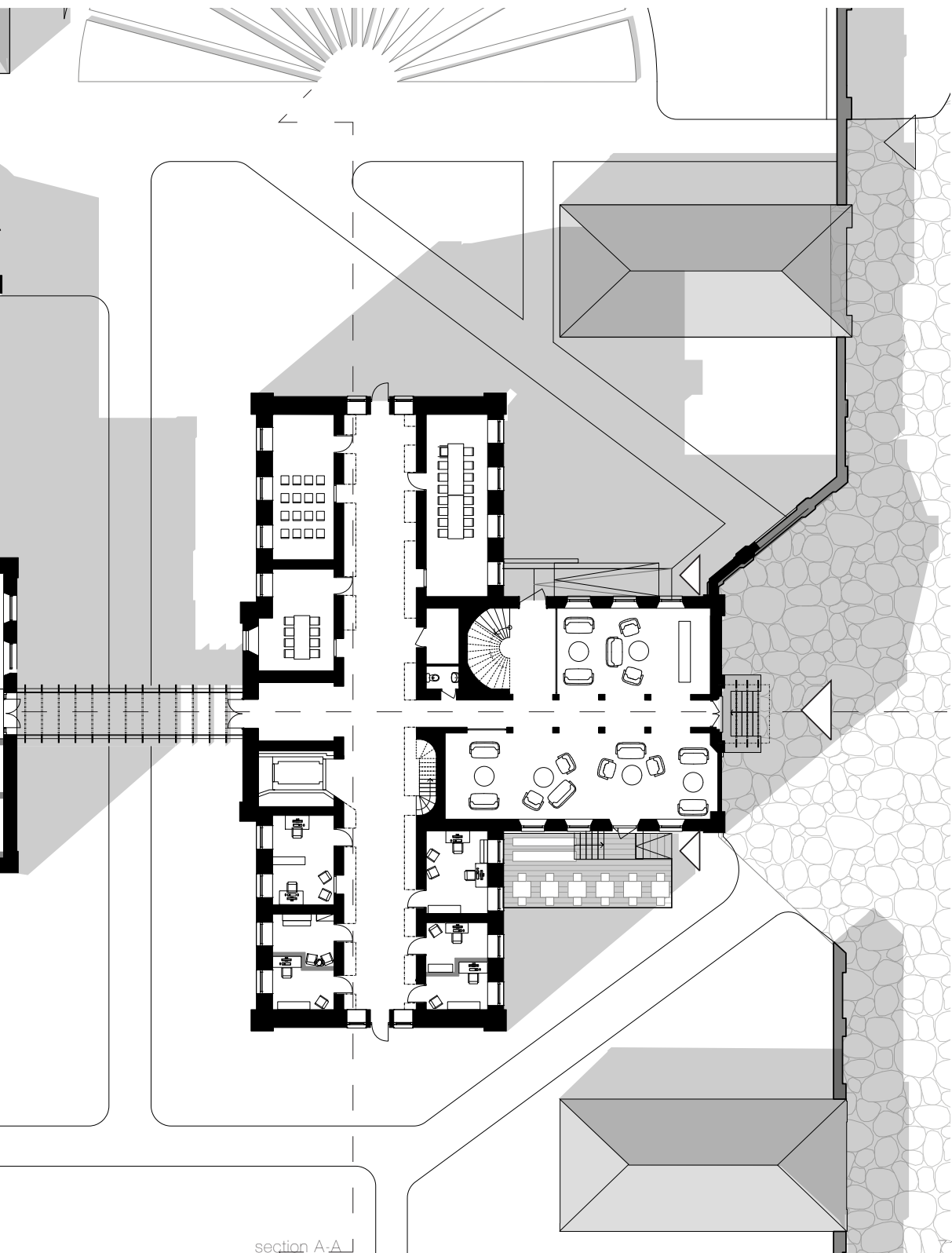
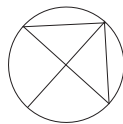




G R O U N D F L O O R 1 : 3 0 0

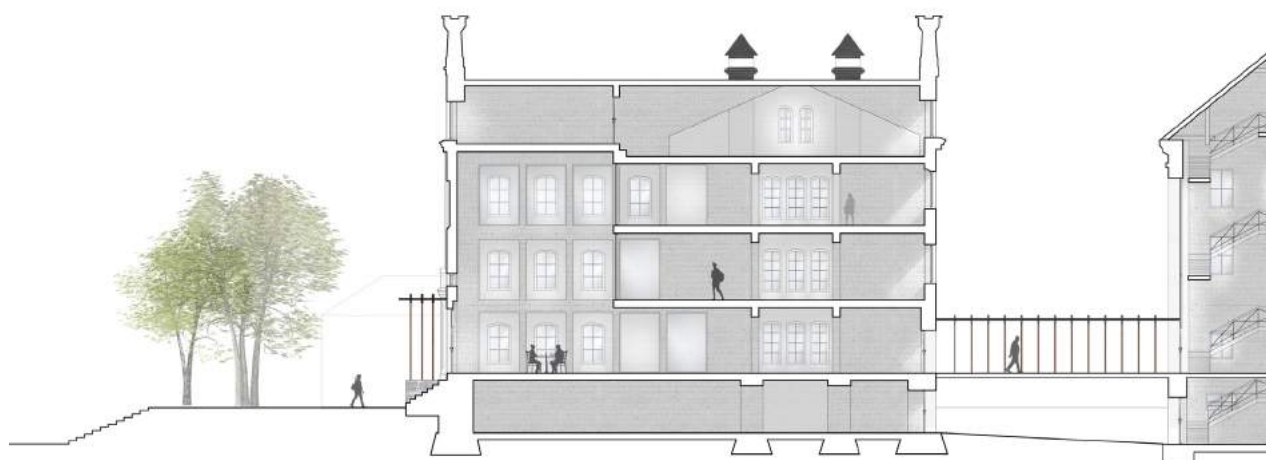


0 3 6 9 12 m



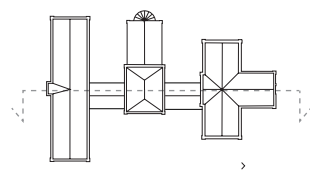
section A-A

S E C T I O N D - D 1 : 2 0 0



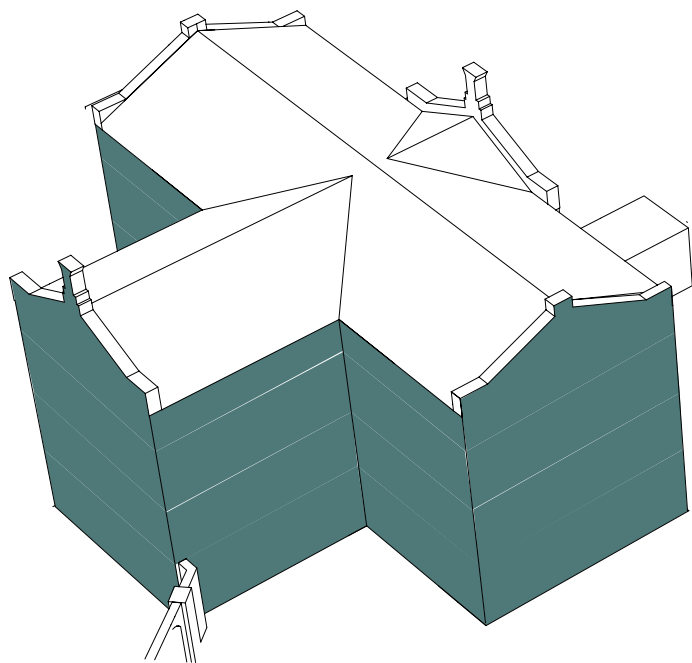
H O T E L

E X H I



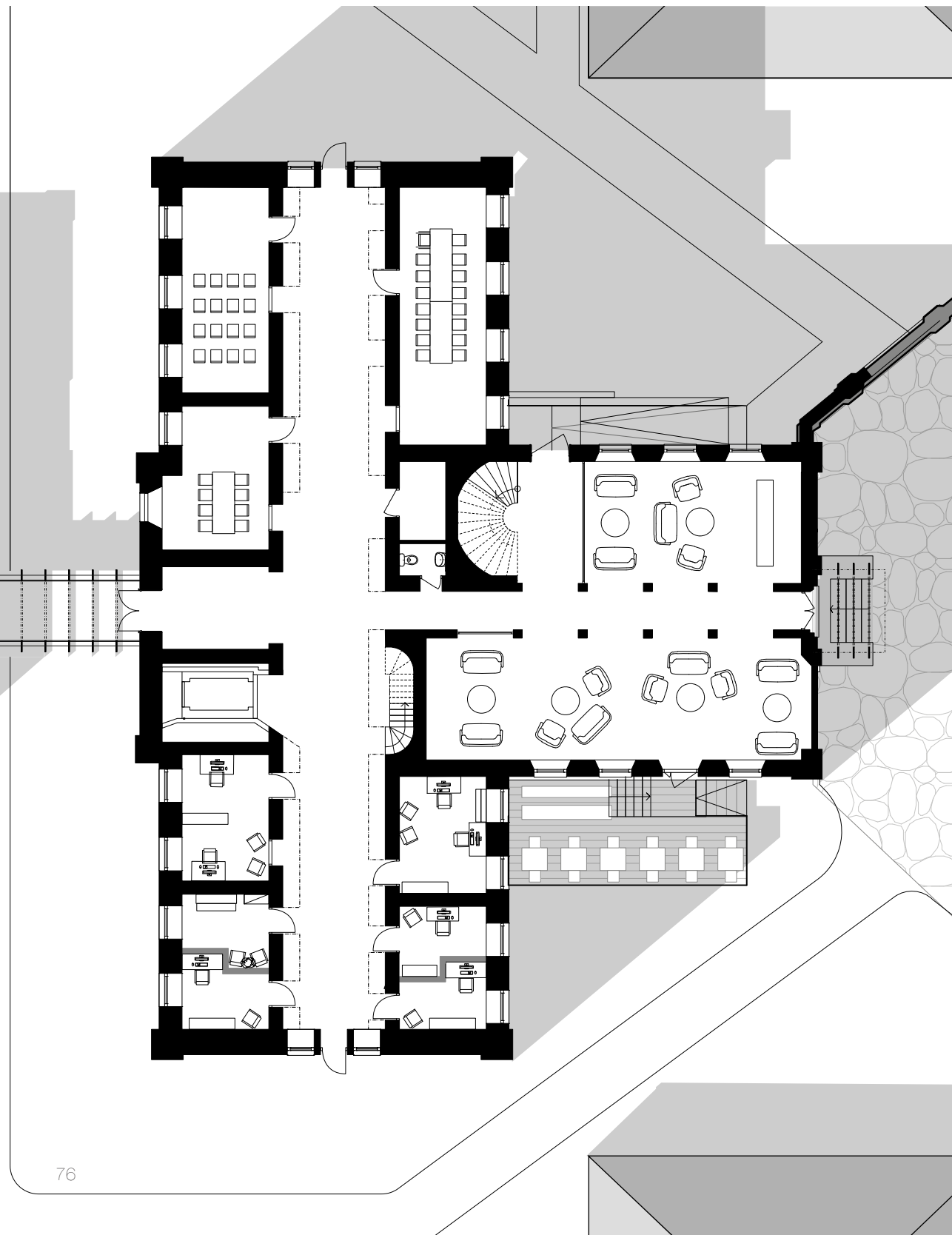
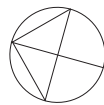
B I T I O N O F F I C E

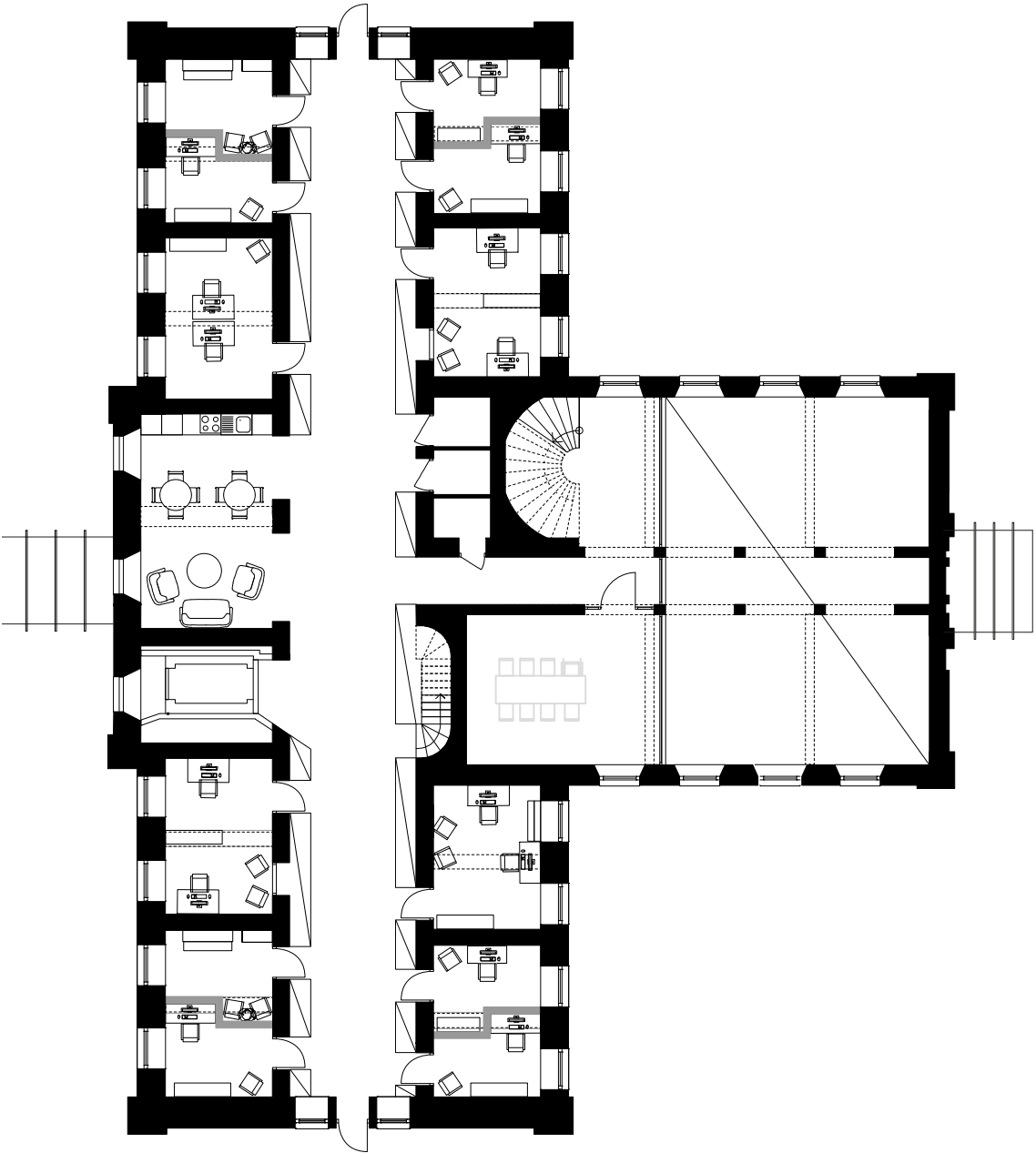
C O N C E N T R A T I O N O F F I C E S





G R O U N D F L O O R





ELEVATION OFFICE



SECTION A - A 1 : 200



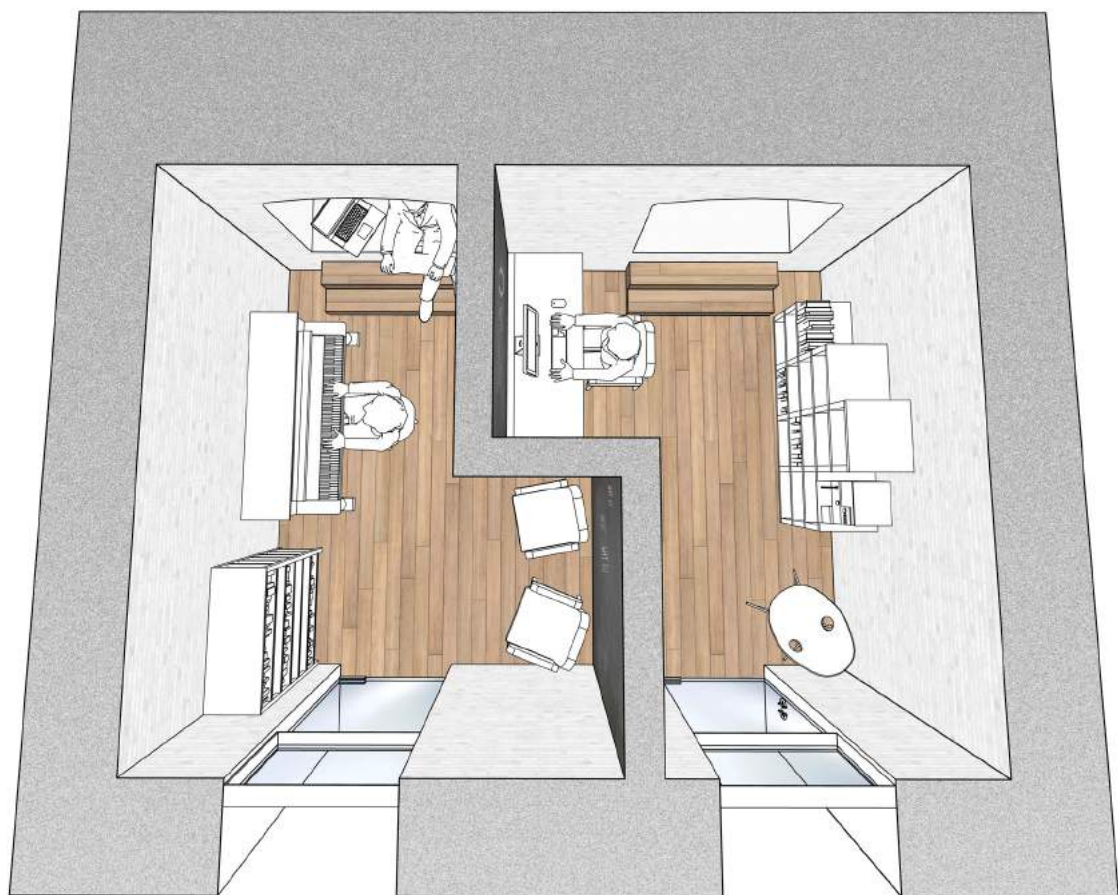
0 2 4 6 8 m



P R I V A T E O F F I C E : S M A L L

Amount: 20

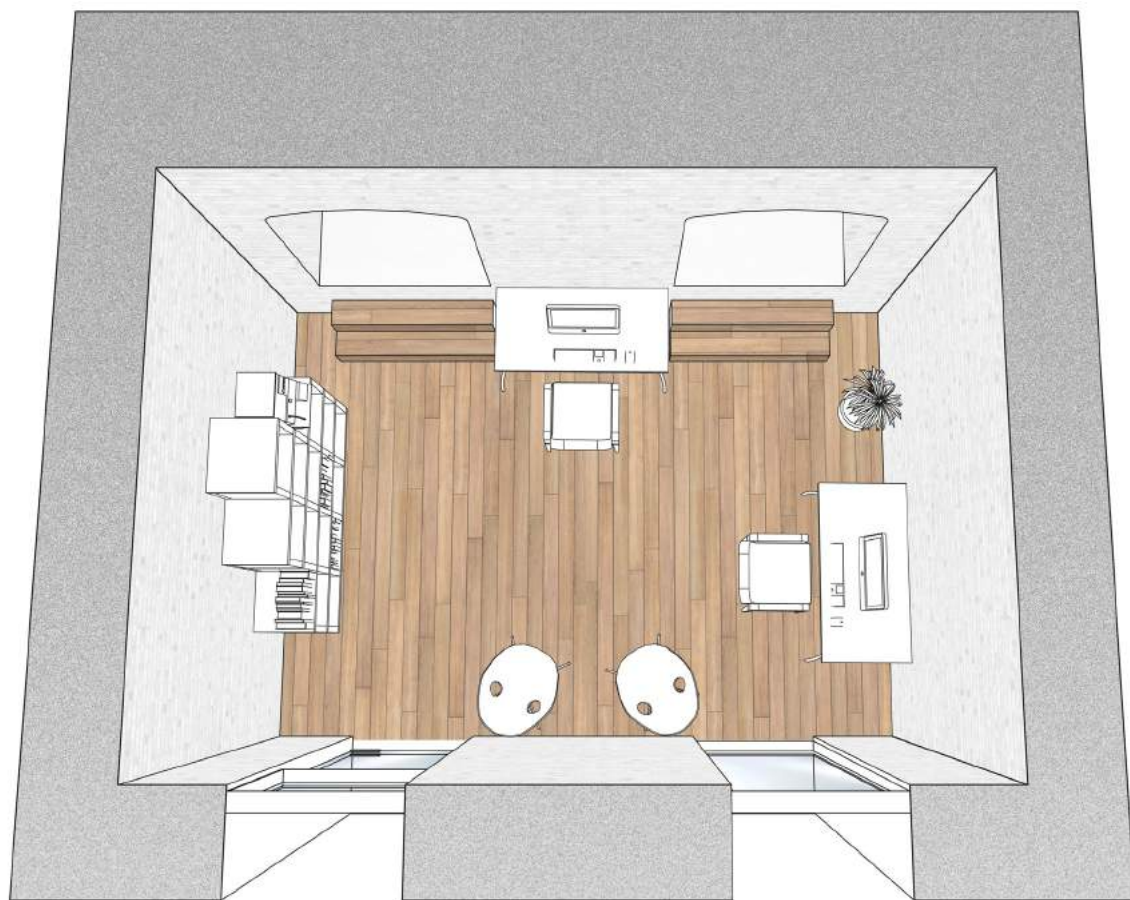
Size: 6,5 m²



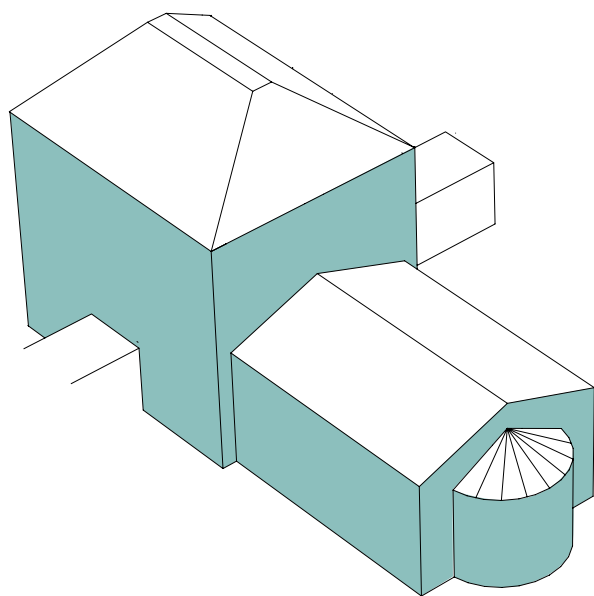
P R I V A T E O F F I C E : L A R G E

Amount: 16

Size: 15 m²

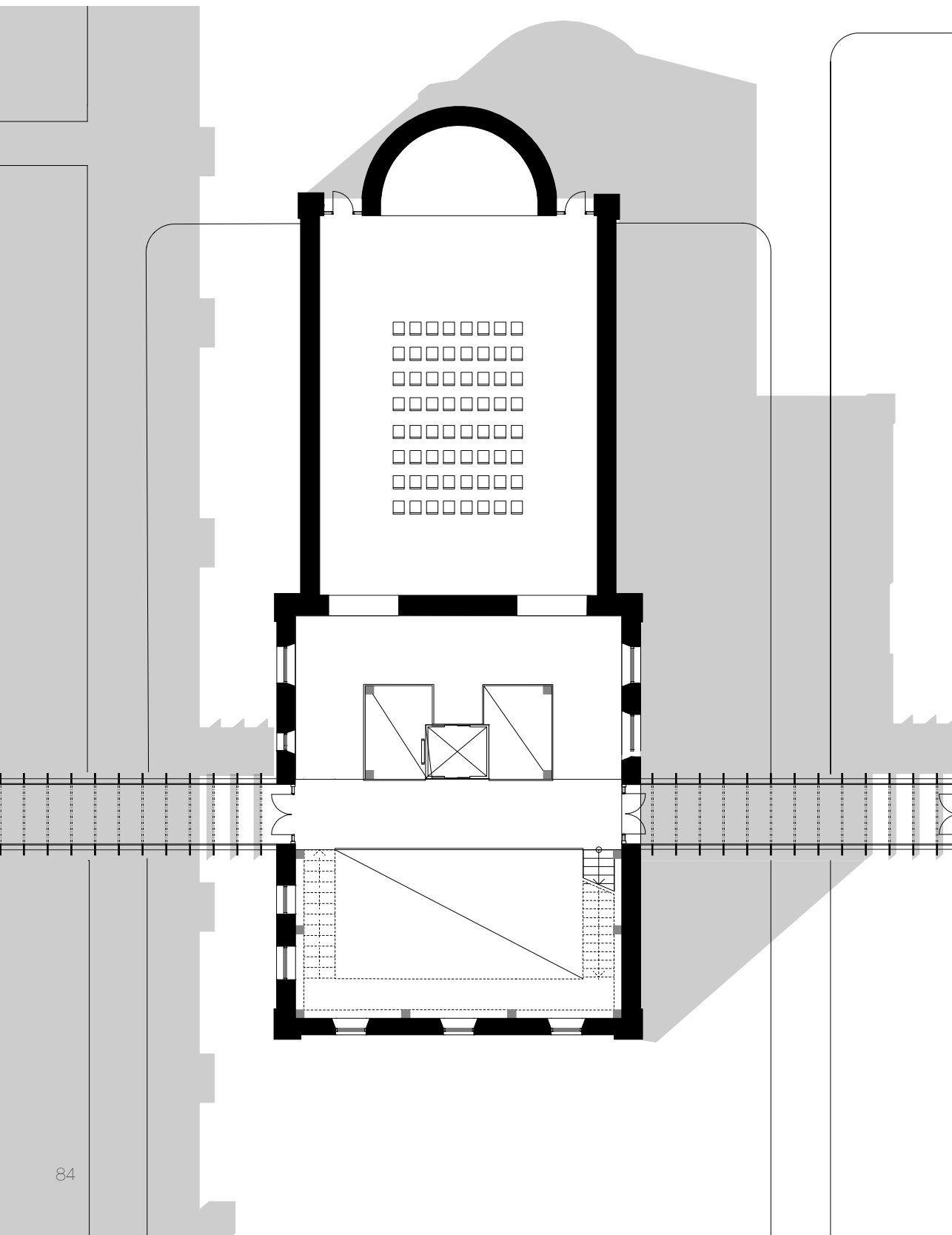
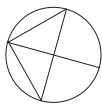


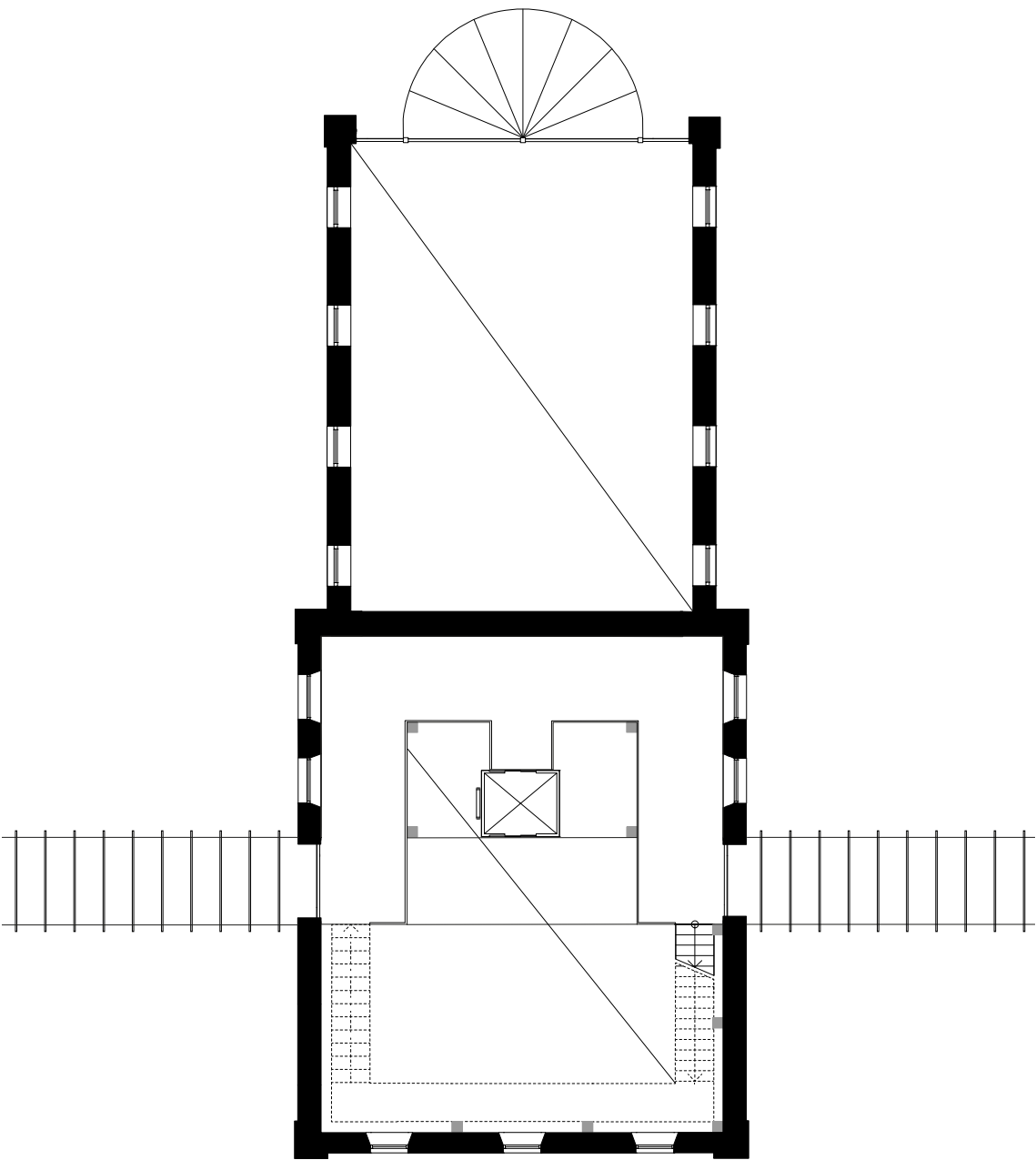
R E C R E A T I O N
E X H I B I T I O N S P A C E





G R O U N D F L O O R

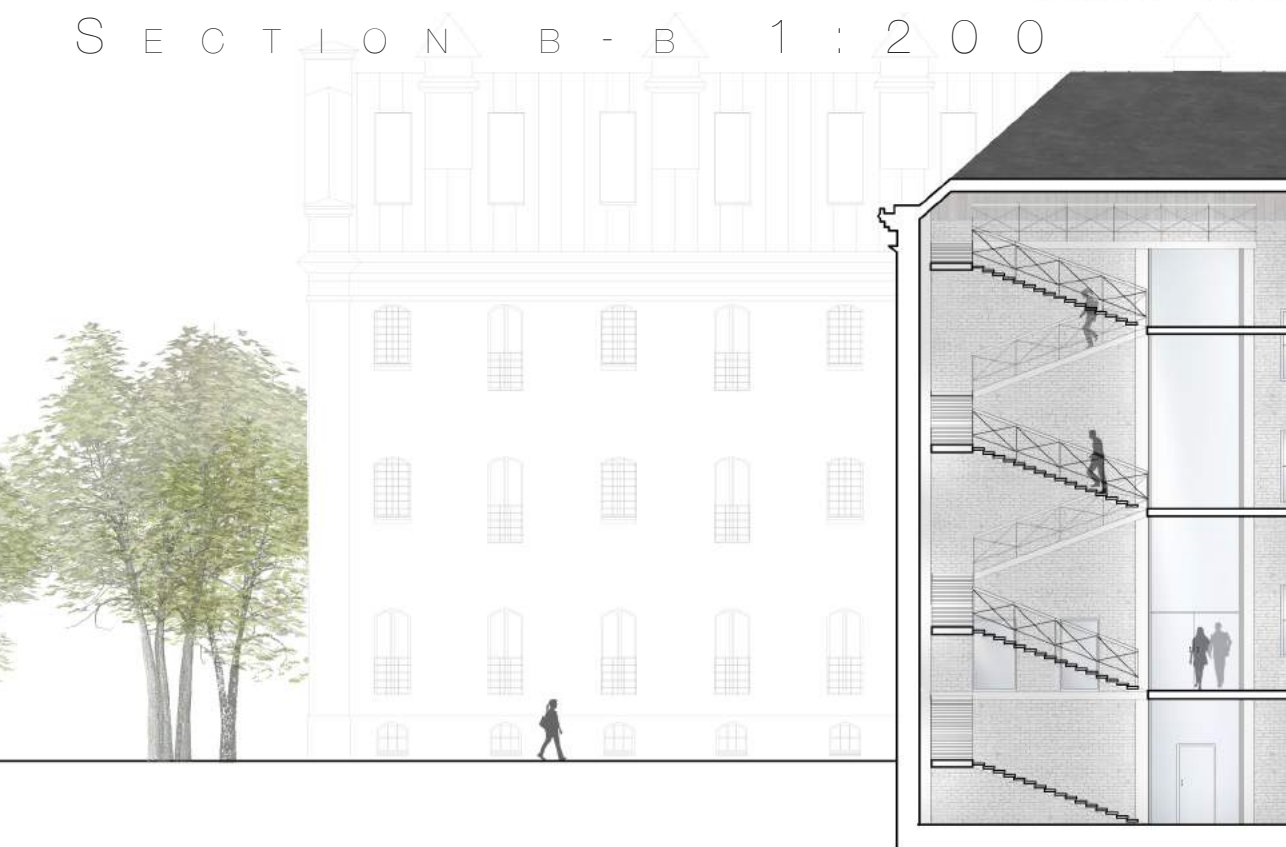




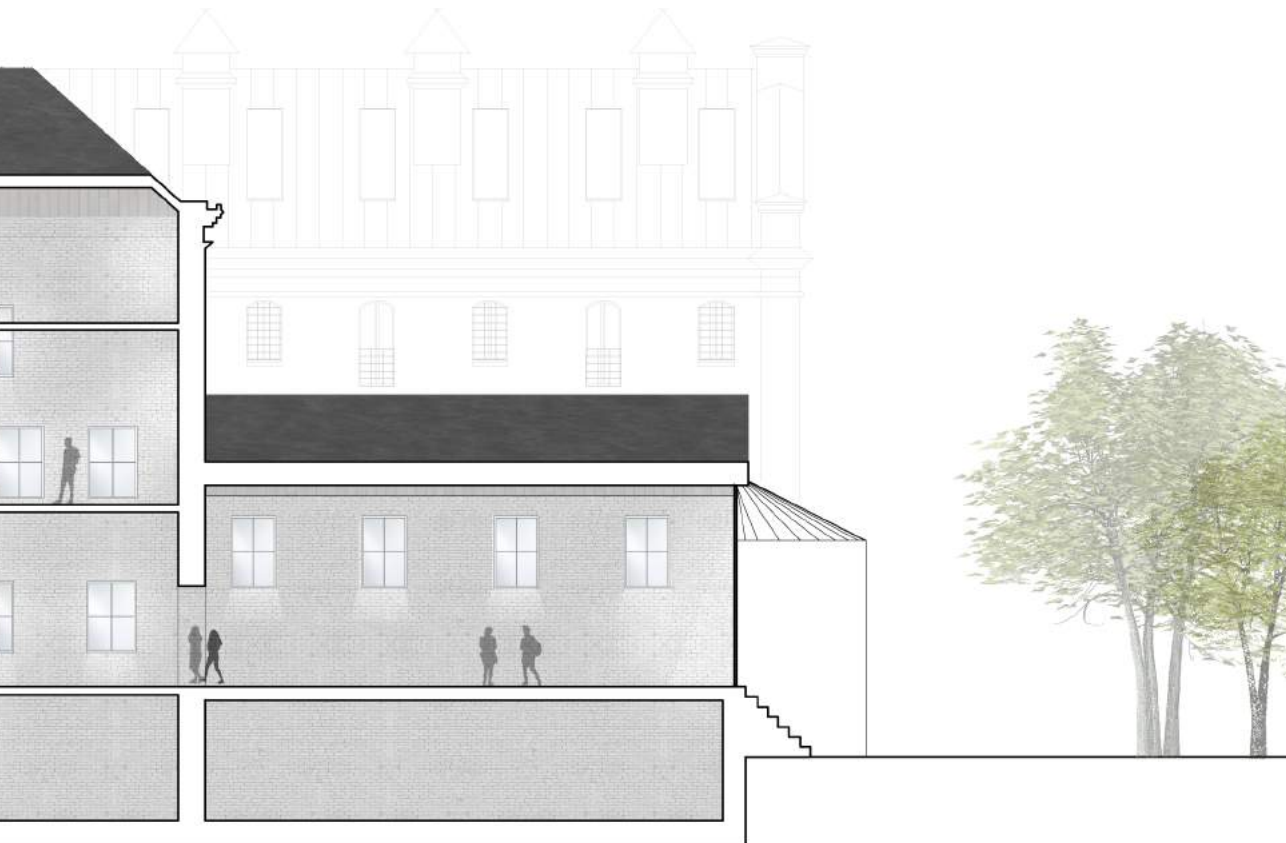
ELEVATION EXHIBITION



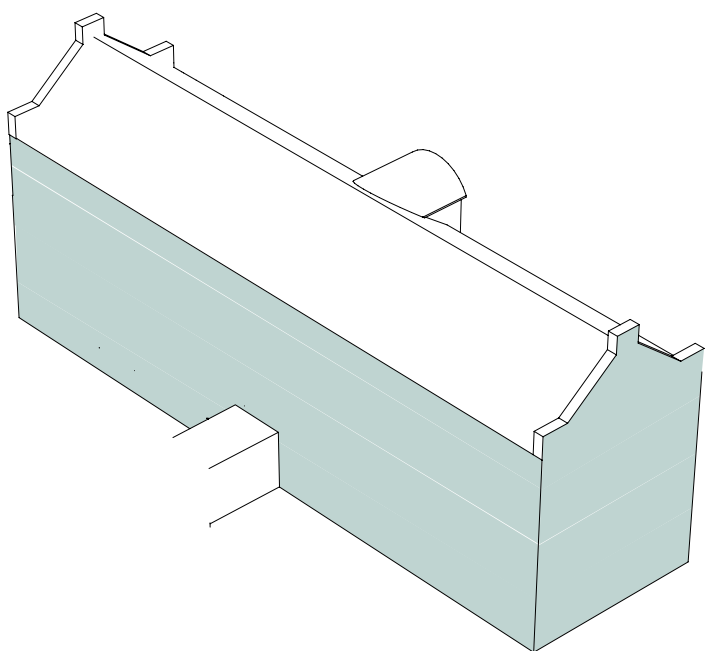
SECTION B - B 1 : 2 0 0



0 2 4 6 8 m

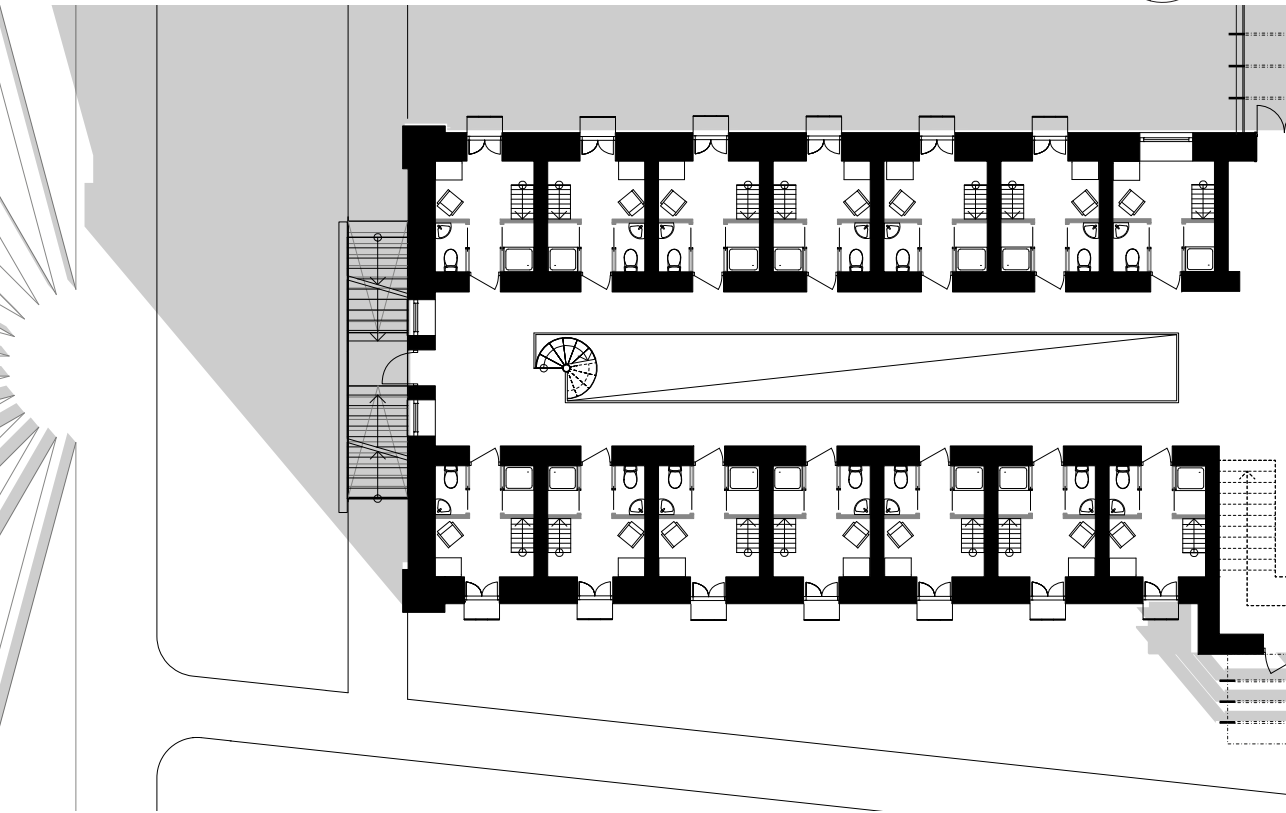
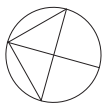


C O N T E M P L A T I O N
H O T E L

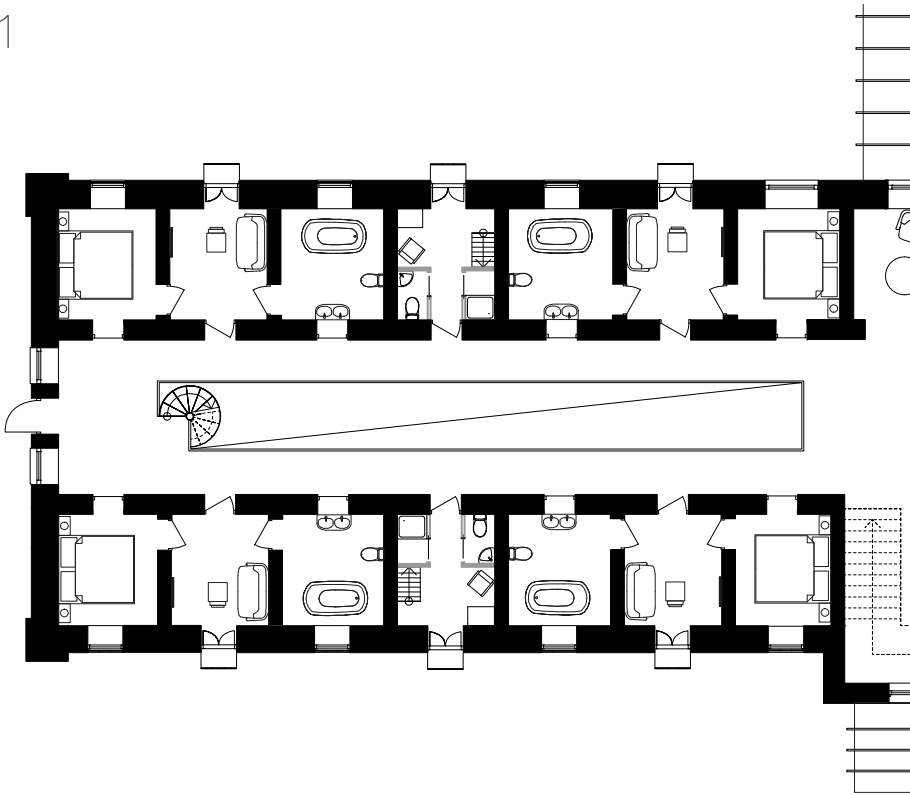


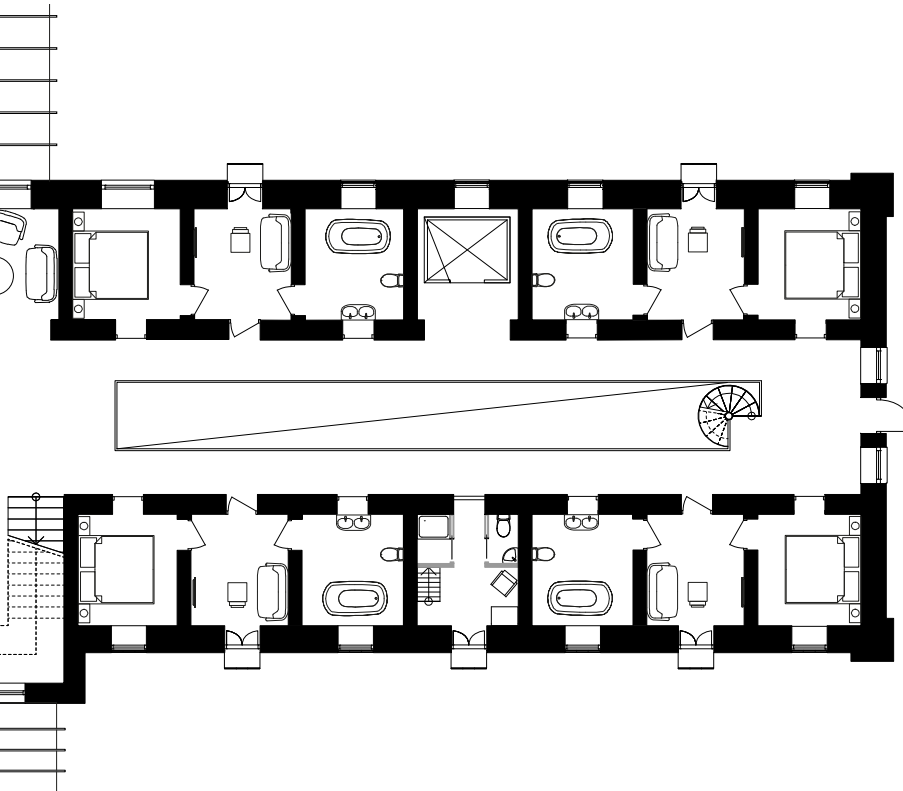
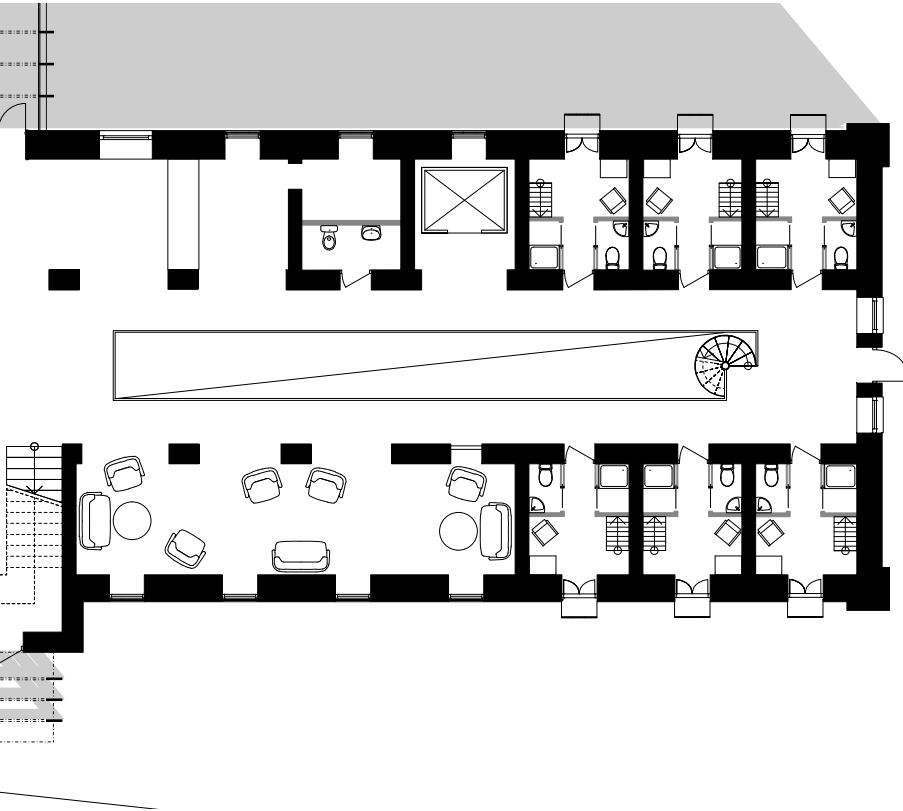


G R O U N D F L O O R

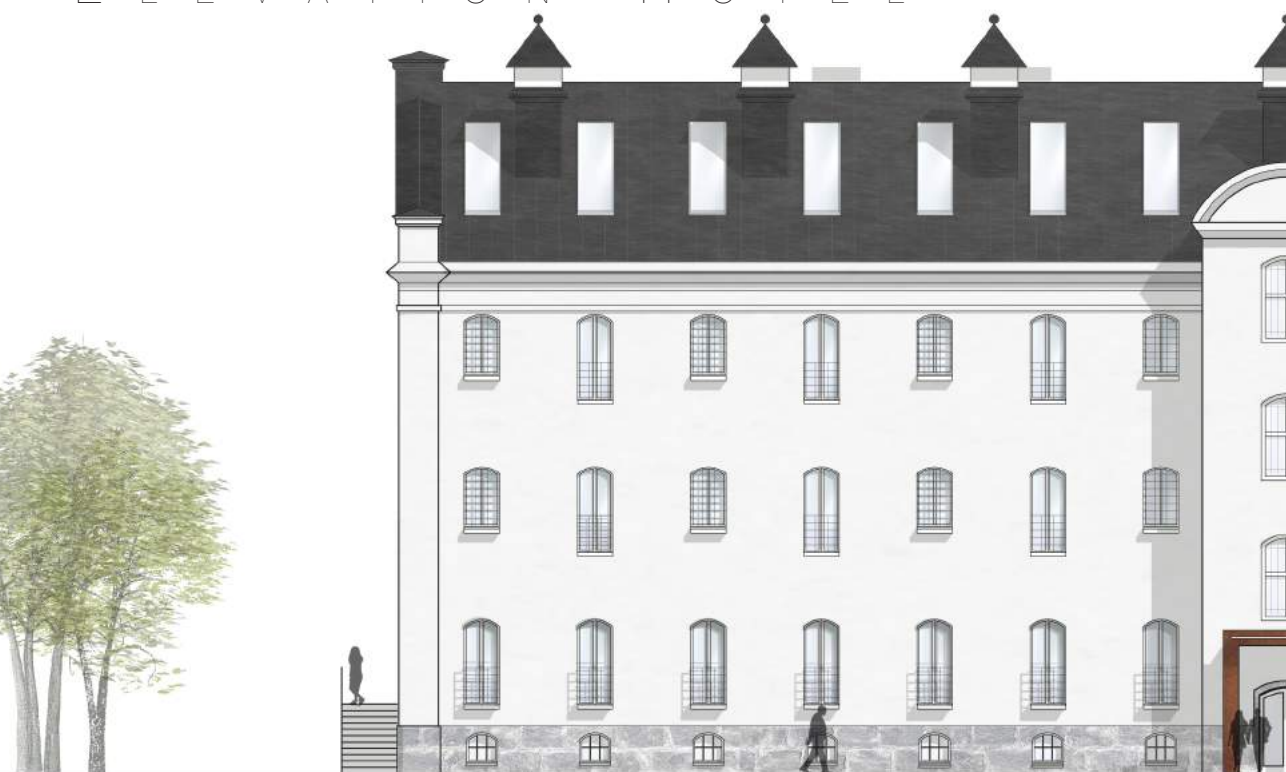


P L A N 1



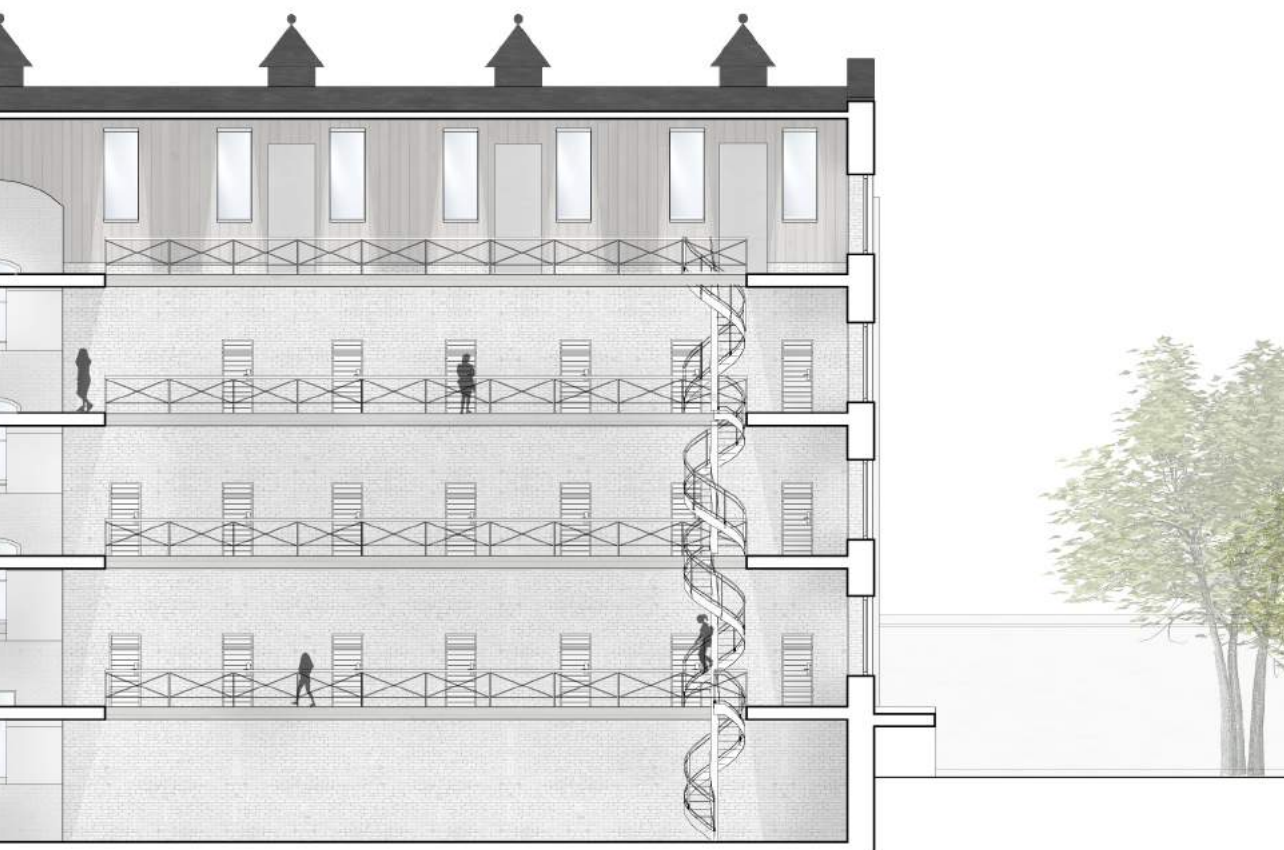


ELEVATION HOTEL



SECTION C - C 1 : 200

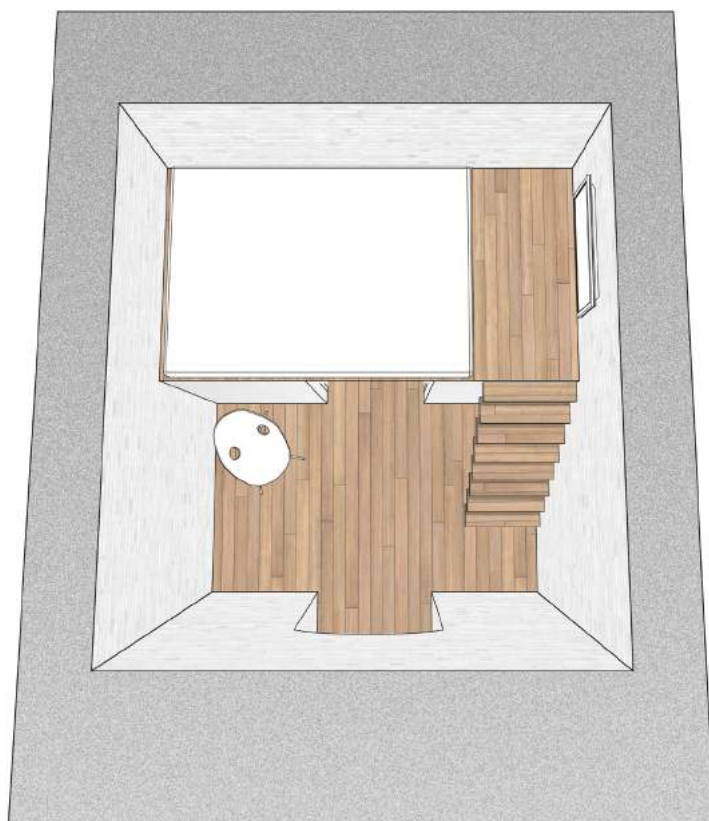




H O T E L R O O M : S M A L L

Amount: 28

Size: 7,6 m²



H O T E L R O O M : L A R G E

Amount: 16

Size: 23 m²

Full accesibility

Posibility for extra beds



D E T A I L 1 : 5 0



0 1 2 m







E X T E R I O R P E R S P E C T I V E





6

C O N C L U S I O N

C O N C L U S I O N

This project started with a love letter to a prison that has stood its ground for more than 150 years and maintained its original function until quite recently. Like many of its "siblings" throughout Sweden it now has a need to transform in order to fit a new purpose and this is what this thesis is about.

The issue of adapting old buildings to new functions is all about balance. It is about the balance between changing too much or too little. It is about the balance between valuing the building and making changes that would increase the value of space for the new function. It is also about the balance between keeping the memory of the buildings original function but not letting it take over, especially as it is not always a positive memory like in the case of a prison.

During the course of this thesis three different approaches were applied to the three parts of the main building; drastic change, minimal change and a balance between the two previous. After the final seminar it became obvious that applying these three different approaches in the final design caused some difficulties. On the one hand the unity of the original prison was lost since the difference between the three parts became too strong. On the other hand the differences between the three parts were not strong enough to make each of them stand out as separate buildings. Hence a decision had to be made which way to go, to treat it as one building or three buildings. Although the three parts can be considered as separates they were never meant to act as such and since they remain connected through the re-design it makes more sense to treat them as one building. They are three parts of one, very similar in some senses but with individual differences and characteristics, which is reflected in the new design as well.

Removing the original connections, and later extensions, in order to give way to a new connecting element is an important part of the project. It enhances both the strong main axis and symmetry of the building as well as connects the three parts of the prison. Furthermore it serves as a contrast, both in material and structure, to the original building at the same time as it signals that changes have been made to the old prison.

After working with the cell prison in Härnösand for half a year I still find it a fascinating and beautiful building. I truly believe in its potential, that it could be both a contribution to Härnösand as a city as well as a reminder of the past that forces us to reflect on how we within a society treat each other. I hope that the owners and the municipality also realize the potential of this building and do not let the opportunities it offers slip through their fingers.

D I S C U S S I O N

A frequently recurring question throughout this project has been: Am I changing too much or too little? How much can be changed without losing the character and history of the building? How little can be changed for it to still count as an architectural project rather than just a reorganization of the building? Also, how can a balance between the two previous questions be found? Since three different approaches were attempted I have been able to explore these questions from different angles.

Contemplation – minimal change

With the aim of minimal change, except for restorative purposes, the question of "how much is too much?" is constant. Since each change has to be important enough for the new function to sacrifice something of the old building, which can be restored but never the same, even small changes are worth serious consideration. However, a building is not just a monument, and unless it can be adapted to function in today's society that is what it becomes. Therefore there is also the question "is it enough?". If too much consideration is shown to maintaining the original it might not be enough to satisfy our contemporary needs.

Recreation - drastic change

This approach consists of keeping the façade but inserting a new structure into the shell of the old building. A criticism to this is that this might destroy many elements of the original building. Could this building have been adapted to the function without changing it so drastically? Definitely. However, with such drastic changes the building somehow goes from being an old building adapted to a new function to being more of a fusion between old and new. It might lose some of its value as a historical building but on the other hand gain a new value as something completely different. An extreme example of this is Ai Weiwei's art piece "fragments" where he deconstructed a historical Chinese temple and then reconstructed it in a completely different way. It no longer has the value of a historical temple but it now has a value as a piece of art.

Concentration - a balance

This building has been the hardest task since this is what transformations of old buildings are all about, finding a balance. If the strategy is minimal change or drastic change then it might be easier to set up guidelines to follow. However, if the goal is to achieve a good mix of old and new, a balance between preserving the memory of the building and bringing in new elements, the question of how much is too much becomes even more urgent. Another question is whether such a balance is even possible to attain or if it is always too much either way. However, this approach also gives some freedom since one is free to make big gestures when that feels necessary but also abstain from such when not.

On the symbolism and current function

Although I believe that the cell prisons of the 19th century are structurally suitable for many purposes, the history of the buildings and the aspects associated with it might make them less suitable for some functions. There are symbolical and associative aspects of prisons, which need to be addressed in one way or another when considering a transformation of them. These prisons were built partly to create respect for the rules of the society and to discourage people from breaking them. Because of the close connection between idea and architecture in this case this intimidating aspects can be seen as a part of the building. I believe that this, and the fact that they also functioned as a closed society of their own, makes the buildings slightly less suitable for some functions. As an example there are today discussions regarding some of the empty prison buildings, the one in Härnösand among others, that they are used as housing for newly arrived immigrants. While using already existing buildings for this purpose is good and although I believe that the associative aspects of a certain building can be changed I doubt that it is a good idea considering the integration issues that already exist to place immigrants in a building made for isolation and, in some ways, stigmatization.

7

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I M A G E S

fig. 1	https://en.wikipedia.org/wiki/Panopticon
fig. 2	http://www.sfv.se/globalassets/kulturvarden/2003_03/s18-ett_litet_phila-delphia_vid_gavlean.pdf
fig. 3	own production based on map from https://commons.wikimedia.org/wiki/File:SWE-Map_L%C3%A4n.svg
fig. 4	own production from drawings
fig. 5	own production
fig. 6	http://vaxjonytt.se/nyheter/vaxjo/balkong_viktigt_vid_val_av_ny_bostad_954/
fig. 7	http://www.arnhemsmeisje.nl/wp-content/uploads/001_hetArresthuis.jpg
fig. 8	https://upload.wikimedia.org/wikipedia/commons/thumb/e/e7/Gamla_f%C3%A4ngelset,_Karlstad.JPG/250px-Gamla_f%C3%A4ngelset,_Karlstad.JPG
fig. 9	own production from drawings
fig. 10	https://www.pinterest.com/pin/472807660850995760/
fig. 11	own production from drawings
fig. 12	http://vaxjonytt.se/nyheter/vaxjo/balkong_viktigt_vid_val_av_ny_bostad_954/
fig. 13	own production from drawings
fig. 14	https://www.nordicchoicehotels.se/clarion-collection/clarion-collection-hotel-bilan/
fig. 15	own production from drawings
fig. 16	http://www.booking.com/hotel/se/clarion-collection-bilan.sv.html
fig. 17	own production from drawings
fig. 18	http://multticlique.com.br/blog/good-vibes/hospede-se-em-uma-prisao-de-luxo/
fig. 19	own production from drawings
fig. 20	http://multticlique.com.br/blog/good-vibes/hospede-se-em-uma-prisao-de-luxo/
fig. 21	Drawing from Landsarkivet, Härnösand
fig. 22	Drawing from Härnösands Kommun

Architectural drawings from:

Landsarkivet, Härnösand.
Ekebydalsborgen
Härnösands kommun.
Växjö kommun.

Everything else is own production

