As time goes by

-an exploration and an implementation of values and the architect's approach to cultural heritage

Master's thesis Chalmers Dpt of Architecture, 2013-05-29
Master Programme Design for Sustainable Development

Linnéa Enochsson and Ida Högström

Examiner: Lisa Brunnström Tutors: Heidi Norrström, Kia Bengtsson

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ABSTRACT

We believe that the key to a **sustainable** and successful **transformation** project is the understanding of **existing values**

This was our starting point and the main aim was to emphasize the importance of knowledge and analysis in the design process. How to find and take care of these values was explored in three phases and applied in a case study, the Free Church Immanuelskyrkan in Örebro. Immanuelskyrkan possesses cultural and historic values and the building is appreciated by its users in many ways, yet it does not provide the congregation with enough space and does not meet the demands on accessibility.

In the first phase we explored the contemporary discourse of and approach to conservation/transformation through literature studies and interviews with professionals within the field. We found that the cornerstones of conservation/transformation today can be described as knowledge about the existing, the importance of a building to remain in use and to aim for an artistic totality.

In the second phase we tested and compared three approved methods within the antiquarian field, a field specialized in finding existing values. The three methods chosen for comparison were Kulturhistorisk värdering av bebyggelse (Historical assessment of buildings), SAVE and DIVE. They were found to be applicable in the explored case and provided a terminology and an understanding of the antiquarian's role in a transformation project.

In the third phase we wanted to raise awareness of the architect´s tools in a conservation/transformation process. We used our own tools as a starting point and documented those carefully. This enabled reflection on the parameters that form the basis for valuations of the existing situation and in decision making during the design process. The most important parameters have been the dialogue with the congregation, sketching and visits on site.

The result of the exploration was a formulation of our own approach to conservation/transformation and a design proposal for an extension and gentle changes of the church building. The design proposal aims to provide a programme and a vision for transformation on the site. It also aims to form an arena for discussion of future development within the congregation.

READERS INSTRUCTION

In parts of the written material we are using sources originally written in Swedish. Some of the reasonings are therefore translated. Those are all our own translations.

All published sources are referred to in the text as (Writer, publishing year, page/s) or (www.webadress.net).

Where oral sources have been used this is pointed out in the text or in brackets (Surname, Initial). All of our interviewees have been contacted and had a chance to check and change quotes in both Swedish and English.

All photos and pictures with no sources written are *our own material*.

TERMINOLOGY - WHAT DO WE MEAN WHEN WE SAY...

architecture a structure built by man, providing a sense of space

assessment a process in wich you make a judgement of the value

authenticity the experience of an object being in its original state, that it has not been changed in any other way than by time

conservation managing an object with the purpose of maintaing its cultural heritage values

conservation/transformation a change made by man in a built environment with an account of the cultural heritage values

cultural heritage all beliefs, values, customs, artefacts, objects etc created by man, connected to human activities

environmental refers to built environment and not to issues of climate etc

evaluation a judgement about the value

Free Church refers to a Christian denomination that is separated from government (as opposed to a theocracy or state church). A free church does not define government policy, nor have governments define church policy or theology, nor seeks or receives government endorsement or funding for its general mission.
(http://en.wikipedia.org/wiki/Free_church)

genius loci the spirit of the place

intangible heritage refers to the culture carried in people's minds. For example language, traditions, rituals, behaviours and religion. It could also refer to knowledge and technical skills.

IMK short for Immanuelskyrkan (Church of Immanuel) the congregation that we have been working with in this thesis. Note that this is only one congregation, not the baptist denomination they are part of.

restoration refers to the act of conservation and transformation of buildings in an historical perspective, since this used to be the common term

transformation a change made by man in a built structure (not decay)

values there are many types of values, but what we refer to are experienced qualities in the built environment. Those can be both physical and non-physical.

valuation a professional judgement about how much something is worth

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1. INTRODUCTION

INTRODUCTION

Every architectural commission has its starting point in an existing environment. No matter if it is a design for a new project or a transformation of an existing one; our designs affect and change what is already here. Thus, before we start working in the middle of space, it is of great importance to find the qualities and the values of the existing.

The reasons for this are many. To start from what is already here and make use of the existing assets is a sustainable way of working. Investments early in the process reduces costs and resources further on and increase the possibility of re-use. That is an act aiming towards economical and ecological sustainability. Architecture, places and buildings, are all parts of the fabric forming peoples lives and history. Being an architect, one can get inspired by these qualities and enhance them. Taking care of and highlighting the existing values is first and foremost out of respect for the users; the previous, the current and the future ones. To acknowledge the environment as a carrier of memories and historical values supports the social sustainability.

Architects' approaches on the existing environment spans from *genius loci* to "fuck context" (Koolhaas, 1995, pp 502) but we believe that most would agree with us when we claim the importance of a site analysis. This is nothing new. We are not inventing the wheel by saying that the existing values are important. But, to be honest, is this approach what is encouraged at the schools of architecture and by the industry at large? In reality, what we see is a weak legislation on cultural heritage, an industry that often lacks the willingness to pay for investigations and an architectural profession where the "pretty pictures" are rewarded. In this Master's thesis we want to move focus from the final result to the process. We want to emphasize the importance of investigation, highlight the diversity of the architects working methods and show the significance of dialogue. We believe that an understanding of the existing values paired with architectural analysis and appreciation of artistic totality is the key to great architecture.

The slow one now
Will later be fast

As the present now
Will later be past

Bob Dylan, from the song The times they are achangin'

We should take conservation so seriously because there are people who will be seriously affected if we do not

Salvador Muñoz Viñas, 2005, pp 197

A building is not something you finish.
A building is something you start.

Stewart Brand, 1994, pp 188

OUR WAY INTO THE SUBJECT

In our fourth year at Chalmers University of Technology, we took the 7.5-credit course *Architectural Conservation and Transformation*. We decided to work together on the assignment but as the work proceeded we started to ask ourselves: is this assignment and the work that we are doing really meaningful? The task consisted of transforming and adapting an old tannery in town of Floda into something that could hold new functions. As our fellow students we started out imagining what a wonderful place the tannery would be if someone wanted to start a restaurant, and if someone started a kindergarten, and if yet another one would start a dance school, and if... There were too many if's and assumptions and we realized that this was not how we wanted to work. It seemed to us that we started working in the middle of a process that hadn't begun, something was missing. So we found ourselves questioning the architect's role in this stage of the project. Maybe our role wasn't really about visualizing what *could* happen here by "inventing" a function which there was no actual need for and that has not grown from the place itself. Maybe it was rather to make a proposal that makes the place more attractive by its own premises, to solve problems, bring out possibilities, find existing values and enhance the qualities of the place. In that way it would instead *attract* new functions.

We took a chance and revised our assignment since we didn't find the original task relevant. That lead us to believe that redefining the task could also be part of the architect's work. When the course was over we were excited about our process, the result and our collaboration and felt that we had started an interesting discussion about the architect's role and how to approach an existing environment.

One year later, in early spring 2012, we met for a fika and decided that we wanted to continue what we had started in the course *Architectural Conservation and Transformation* and collaborate around this in our Master's thesis. We set up some criteria for the thesis work. We wanted it to be a real task, with a real client, focusing on conservation and transformation. We wanted a real task because then we would have a client to collaborate with, get feedback from and test our ideas on.

We questioned our role as architects in the course "Architectural Conservation and Transformation. In this course our concept was : "To make a yummy cake, you have to start doing the dishes".

After the fourth year of studies both of us had internships at different architect offices. This year Linnéa spent in Vänersborg at Contekton Arkitekter and Ida in Örebro at Hållén Arkitekter. The CEO of Hållén Arkitekter, Patrick Philip, is also a member of Immanuelskyrkan. He introduced us to the challenge that the congregation is facing and asked if we wanted to work with them in our Master's thesis. Since the task met our criteria and offered further interesting aspects such as a complex organization with a mix of profane and spiritual activities and members of different ages, we said: "YES! When can we begin?"

PROJECT AREA DEFINITION (PAD)

The main aim:
We believe that the existing values of a place/site/building/ function is the key to a sustainable and successful project. In this thesis we aim to take this idea from the intuitive level to an explainable one, both theoretically and practically.

WHAT?
The thesis consists of three phases applied on a case study. Firstly an understanding of the contemporary discourse of conservation and transformation. Secondly a comparison between three methods for finding existing values. The methods we have chosen for the comparison have all been developed within the field of conservation and span over different scales. The method study is applied on a case, Immanuelskyrkan (IMK). The reason for this is to exemplify and evaluate chosen methods. Thirdly we explore the architects tools and, since we are architects, we look closer on our own way of working. This phase is also carried out related to the case and in the process focus is put on dialogue and analysis.

Finally the three phases of exploration is turned into design where a conceptual proposal for a transformation of Immanuelskyrkan is made. The proposal focuses on the existing building and an additional building.

WHY?
To try out methods for finding existing and new values in architecture, but also to explore our own architectural process and to formulate our own approach.

A design proposal is made for the church of Immanuel to be able to meet the needs of today and for the congregation to develop in the direction they wish to. The proposal also aims to enable future development and use. We are being a support in their process and provide a material for further discussion and decision-making within the congregation.

HOW?
Within the antiquarian profession methods have been developed for finding existing values. To look at these methods and on the antriquarians' way of working is our point of departure. What can we learn from them when applying the methods on our case? How are they structured, what are their aims and which tools are used to display the results? An important part of that work is also interviews with professionals, architects and antiquarians to reach a deeper understanding of the context.

Another question is; in what way are the architectural tools useful when looking for existing and new values? To be able to do that we first have to define which the architectural tools are. In this we use our own process of working with the case as starting point. To be able to reflect upon our way of working we break down the process into smaller pieces (tools). These tools we try to document as carefully as possible, in texts and pictures. When working we use tools that we have experience of before, but we also try out a few that are new to us.

During the process effort is put into the dialogue and collaboration with the client, the continuous contact, visits and through interviews and workshops.

The process leads up to a design proposal. From that conclusions are drawn when reflecting on how the use of methods and architectural tools actually affected our decisions and the final design.

WHOM?
The main stakeholders in this thesis are ourselves. We wish to understand our role as architects, develop our own way of working and find arguments for our approach to the architectural process.

We are also playing an active part in the process that the congregation is going through. To them our function as objective observers provides them with material for further discussion that will support them also when the thesis is finished.

The process and approach itself could be useful for people asking the same questions. That could include architects, antiquarians, church employees, builders and city planners.

WHERE?
The work is being performed mainly at Chalmers in Gothenburg. Four trips to Örebro are made in order to get to know the congregation, the site and the building.

DELIMITATIONS

We chose to work with one case in our thesis, Immanuelskyrkan in Örebro – the congregation and the building. When looking at geographical context we focus on the part of the city where the church is situated, Vasastan in the western part of Örebro. When describing the thematic context we do not wish to fully cover the development of conservation and transformation theory. The aim is rather to provide a brief overview in order to show how we relate to the contemporary discourse. As a consequence of that the selection is entirely subjective.

In the method study we have chosen three antiquarian methods for a comparison. The selection has been based on topicality and frequency of use. When dealing with architectural tools we choose not to look at existing methods, but instead to document our own way of working and the tools we are using ourselves in the process.

Delimitations for the design phase are to make a proposal on the existing site and focus on the issue of conservation and transformation. The church is part of a larger property which also includes apartments and offices. We deal with the apartment building in our proposal, but focus on the parts that will be used for the congregations activities. The rental apartments are only touched upon on a schematic level, not down to drawing.

Since the drawings of the current situation are incomplete we have had to make some estimations. We chose not to measure the whole property since it would take too much time and is a bit out of our focus. Estimations are made especially concerning ceiling heights in the sections and layout of the roof top plans.

On detail level in the design proposal we do not draw for example kitchens. This is not fit for the scale, 1:200, and is not our focus in the thesis.

It is important to note that the design proposal is a conceptual design proposal which means that it is not solved in detail. It is an investigation of a possible approach to change in this environment. This is a first step in a design process and the focus is put on approach and the congregation's needs. Therefore we have not looked into technical aspects, energy consumption, fire legislation etc. That would be an appropriate next step for the design proposal.











2. THE CASE:

IMMANUELSKYRKAN

THE CASE: IMMANUELSKYRKAN

Presenting the church
Our partner and case study is the Baptist Free Church Immanuelskyrkan (The Church of Immanuel or IMK) in the district Vasastan in Örebro. IMK was founded in 1907 when 32 people left Betelskyrkan, in the city centre, to establish a new church in the new fast growing neighbourhood west of the railway. The number of members has varied with periods of decline and periods of growth and now they are approximately 750 members. The prognosis is that they are growing, which is quite unusual for a congregation in Sweden today. They have a wide range of activities from Sunday school, via teenage groups and gospel choirs to diaconal work and forums for education and socializing (Wreeby, T. Arenius, H).

The challenge
The church's activities have developed immensely during the last century but their premises have not and now they are in a situation where the building is a constraint for their activities. The building also suffers from subsidence problems. The subsidence have now probably stopped due to actions taken a few years ago but big cracks in the facades and skewed stairs inside bear witness of the problem. The discussion about what needed to be done started five years ago when the congregation entered an architectural competition about transforming an old school to meet their needs. The discussion became polarized and when they didn't win the competition they lost the inspiration for the question (Johansson, A. Johansson, L). The discussion was resumed in December 2012 and they have started a project group consisting of four members and their task is to find out the state of the building and whether the building is still worth investing in or if they should move and build a new church (Wreeby, T. Arenius, H).

The congregation should reflect the whole city of Örebro

Irma Janzon,
reverend IMK

Örebro is situated by the lake Hjälmaren, two hours by train from Stockholm and three hours from Gothenburg

Immanuelskyrkan is situated in Vasastan at Ekersplan in Örebro.

THE CASE: IMMANUELSKYRKAN

Our role in their process
Immanuelskyrkan (IMK) invited us into their process "to ask the questions they need to answer" as the chairman Jonatan Arenius said. They are also interested in our conclusions as objective observers with "fresh eyes" on their organisation and process (Wreeby, T Arenius, H). We believe that we also can contribute by slowing down the process and move the focus from "stay or move?" to "what kind of congregation do we want to be?". We are not sure that they have investigated all the possibilities to be ready to ask the question "should we stay or move"? We also believe that we can give the existing building a fair chance. Since the discussion is about staying or moving they have had three different sketch proposals developed for financial calculation, an addition on the existing building and two new buildings on other sites (not yet specified).

Since they are in the beginning of their process and haven't reached a decision yet and we want to make a design proposal on the existing building, we will produce two products for IMK. The first will be a programme that meets their needs. This is based on workshops and interviews we have had with the members. This product can be used no matter the decision about staying or moving. Our second product will be a conceptual design proposal of transforming the existing building which they can use as a basis for further discussions.

There are those who say
that "God wants us to stay".
And there are those who say
that "God wants us to move".
How should one relate to that?

Jonatan Arenius, chairman, IMK

The building suffers from subsidence problems which can be seen both in the interior and the exterior

Immanuelskyrkan viewed from Ekersplan

3.1 THE THESIS CONTEXT

ARCHITECTURE, TIME AND MEMORY

Les Inséparablés, Esther Shalev-Gerz
www.artdejavu.net

Peoples´ personal approach and interest in the cultural heritage is very little about matter in itself. Instead it is the memories and behaviours captured in matter that are interesting. The buildings are in fact primary sources of peoples´ actions. Architecture, places and buildings, are all parts of the fabric forming peoples lives and history. They might even be the most valuable link between time, space and matter. In trying to understand the meaning of place to people we will return to an argument by Johan Asplund, Swedish Professor of Sociology; "the true place is something created by a collective, not the individual alone. The true place is a shared place, the deep sense of place is social" and he continues "A place must also have some continuity, you should be able to return to it. A real place responds, i.e. you should be able to know it and it should take notice of you." (Asplund, 1983, pp 183, our translation) Asplund claims that in the pre-industrial society the environment was hyper-responsive in the sense that:

> [man] lämnade avtryck eller spår vart man gick och vad man gjorde. Man nötte sina golv, verktyg, stigar, man högg och plöjde sina signaturer i skog och mark(…)[miljön] registrerade all tro och övertro, alla farhågor och förhoppningar, vilka den bearbetade och sände åter – i form av tecken, tydor och allehanda varelser. (ibid pp 182)

> [one] left footprints or traces wherever you went and whatever you did. You wore your floors, tools, paths, you cut and plowed your signatures into the landscape (...) [the environment] registered all faith and superstition, all the hopes and fears, which it processed and sent back - in the form of signs, divinations and all sorts of forebodings.
>
> (ibid pp 182, our translation)

This also gives a hint of what authenticity is really about and it correlates to the architect Ove Hidemark´s statement that one aspect of authenticity is the experience of the process of ageing in the material itself, since it is the key to our understanding of time (Robertsson, 2002, pp 27). Hidemark is basing his ideas on conservation upon theories on the relationship between human, space and time. This is how he describes this relationship:

> En gammal byggnad kan ses som ett stycke ackumulerad tid, en konkret syntes av det förflutna. Men det förflutna finns ständigt i det närvarande, och tillsammans med nuet finns det på samma sätt i framtiden. Vår tids korta ögonblick på tidsaxeln, vår tids gruskorn i det stora timglaset är knappast öronmärkt, vi är alla del av ett större flöde. Att det förflutna finns i både vårt nu och inbyggt i vår framtid är ju grunden för en kultur. Vi lever därför i den ofta otydliga summan av disparata tidsplan, av sammansmälta tidsplan.
>
> (Hidemark, 1991)

> An old building can be seen as a piece of accumulated time, a concrete synthesis of the past. But the past constantly exists in the present, and accompanied by the present likewise it exists in the future. Our time´s short moment on the axis of time, our time´s grain of sand in the big hourglass is hardly earmarked, we are all part of a bigger flow. That the past exists both in our present and our future is the foundation of a culture. Therefore we are living in the often unclear total of disparate time-levels, of fused time-levels.
>
> (Hidemark, 1991, *Om restaurering - om förhållningssätt*, lacks page number, our translation)

One of the main tasks for the conservation and management of cultural heritage is to prevent the loss of memory. The Nara Document on Authenticity states that "In a world that is increasingly subject to the forces of globalization and homogenization(...)the essential contribution made by the consideration of authenticity in conservation practice is to clarify and to illuminate the collective memory of humanity." (UNESCO, 1994, §4) Here the document also raises the question of globalization. Many are those debating the computer age and its dissolution of geographical borders and perception of time. One might say that it is essentially a question of speed. In a spinning world where everybody aims for tomorrow the witnesses of yesterday becomes even more important. Buildings and places are such witnesses; they could function as bearers of memories. The architect has a role to play in managing and safe guarding the immaterial values of these places, allowing them to tell their stories.

HISTORICAL CONSERVATION THEORY IN SHORT

Traditionally the subject of conservation has been dealing with either protection or re-styling of buildings, and mainly public buildings. When trying to understand conservation in the 19th century it seems that many restoration architects argued for something in theory, but in practice they did quite the opposite. In many cases it seems as if they wanted to add some kind of personal touch to the project. The discussion at that time focused on questions like: Which style should we use for the restoration? What is the "original" time layer of the building? What was the architect´s original purpose for the building? Most likely they ended up with an *interpretation* of the architect´s purpose for the building. 19th century building conservation focused on monuments and public high end buildings like cathedrals and castles or ruins like the ones in ancient Rome.

In 1883 the movement of dogmatic style restoration was banned by the congress in Rome and a new approach to conservation started to develop. The leading theorist was Camillo Boitos who created his *restauro storico* or historical restoration. He was convinced that the best way to perform a restoration was to make it invisible. He saw every change and addition in a building as equally important to the building´s history, but it was essential to mark all new additions so that future restorers would not be fooled with its origin of time. (Jokilehto, J., 1999 pp 201-203)

In the early 20th century Gustavo Giannini developed Boitos ideas further into something he called a scientific restoration, *restauro scientifico*. He was also the first to put light on the importance of "minor architecture" in the historic urban fabric (Jokilehto 1999, pp 219-222). Giannini played an essential part in one of the first international collaborations on conservation: the conference in Athens in 1931 where Carta del Restauro was formed.

Later the theory of Cesare Brandi has had a big impact on the development of restoration principles internationally. His idea of the art- or architecture work as result of a unique creative process is formulated into a critical restoration theory *restauro critico*. An essential issue in his theory is that one cannot recreate history or deny certain periods of time (Jokilehto, 1999, pp 228-237).

In the Swedish context the most influential conservation architects have been Sigurd Curman, Erik Lundberg and Ove Hidemark, all successively active during the 20th century both practically and theoretically. All three have opposed to having a pre-defined doctrine on conservation and they have been claiming the necessity of adaptation to every unique building and its special conditions. (Edman, 1999, pp 213)

Sigurd Curman was the Royal Antiquarian in the beginning of the 20th century. Curman sought to satisfy both historical accuracy and artistic form and this required detailed surveys and critical attitude towards source material as well as a free artistic judgement (Edman, 1999, pp 222). In the final result the restoration should not be apparent, the historical continuity was the most important aspect. The strong national spirit of the time made him put focus on traditional craftsmanship and the building restoration as a way of maintaining that kind of knowledge. Curman had an idea of trying to compose an image of the nation's development through his work,this has later been criticized for being a personal interpretation (Edman, 1999, pp 224).

The functionalists of the 1930s turned against the idea of not differentiating between old and new, but in fact they were not especially convinced about the value of heritage in the modern architecture at all (Edman, 1999, pp 225). Nevertheless the younger colleague of Curman, Erik Lundberg, continued his ideas and merged them with some of the themes of modernism. Lundberg was working as an architect but also writing extensively. His work "Arkitekturens formspråk" consists of ten volumes (Edman, 1999, pp 92). He believed that to reveal buildings true history the architect had to infuse the project with creative energy of the present. He also saw buildings not only as objects, but rather as figures in the dynamics of history. Those ideas was inspired by the French philosopher Henri Bergson´s theories on time and a "creative evolution" (Edman, 1999, pp 90). A critique on Lundberg´s work at the time was that he was being too subjective in his approach and too short to humanize buildings and dramatize historical events (Edman, 1999, pp 92).

HISTORICAL CONSERVATION THEORY IN SHORT

Ove Hidemark is the later of them and is claiming that conservation should be a way of working that aims to satisfy both the scientific and artistic aspects and get them to merge into an architectural totality (Edman, 1999, pp 213). In his work he puts a lot of effort into the use of traditional materials and techniques. He has also been criticizing the modern construction industry for its short-term perspectives. One of the most prominent aspects in Hidemark´s theory is the relationship to time, and also mankind´s unique ability to experience time. He makes a difference between the physical "absolute time" and the subjective "relative time" and he believes both of those to be present in an old building (Edman, 1999, pp 182). Therefore it becomes important for him to show the passing of time in a building by patina "to experience time as a weathering process" and with layers from different ages (Edman, 1999, pp 180). To Hidemark a credible portrayed historical environment has the ability to give a person the feeling of transcending her own temporal limitation and expand the room, just like one could travel in time and space through memories in the own mind (Edman, 1999, pp 187).

CONTEMPORARY CONSERVATION IN SHORT - ITS THEORY AND PRACTICE

Conservation is not only a matter of protection, the focus is also on management and development. Cultural heritage assessment is not seen as a clear-cut scientific term and they are never entirely objective processes since they are related to emotions and experiences. Still attempts are being made to generalize and create common values and principles to act from. Many international documents and agreements have been created during the last 50 years to define common principles for conservation.

When speaking of a "contemporary theory of conservation" Salvador Muñoz Viñas, Professor at the Conservation Department at the Polytechnical University of Valencia, explains that these ideas could hardly be considered as a single, organized body of thinking, but we can look upon a change in mindset starting from the 1980s (Muñoz Viñas, 2005, pp xi-xii). Therefore we find it better to try to define a number of areas that are being discussed within the field of conservation today.

Questioning the idea of "truth"
All of the classical theories on conservation rely on the idea that conservation should be a truth seeking activity, that conservation should attempt to preserve or restore the true nature of objects (Muñoz Viñas, 2005, pp 90). The aim should be to bring out and safeguard the integrity of an object. Different theories has valued different kinds factors for integrity; material components, perceivable features, the producers intent and its original function. Often one of those factors have been claimed to be "truer" than the other. In conservation practice however, these factors often conflict. "Choices have to be made, because implementing each and everyone of them at the same time is not possible" (Muñoz Viñas, 2005, pp 66) There is also reason to discusses the often used term and motive of authenticity within conservation. As Muñoz Viñas points out, according to logic, the *present* condition of an object has to be the authentic condition. "Any other presumed, preferred or expected condition exists only in the mind of the subjects, in their imagination or their memory " and he continues: "The belief that the preferred condition of an object is its authentic condition, that some change performed upon a real object can actually make it more real, is an important flaw in classical theories of conservation." (Muñoz Viñas, 2005, pp 93-94)

The need for change
There is sometimes a lack of understanding in the differences between conserving artefacts, like paintings, and buildings. The former was created to express the feelings of the artist, not to please it's observer. The later was built to fill the need of it's user and first of all be functional. When it comes to the painting it is easy to decide that it should be preserved as it is, as the artist intended it to be. When it comes to architecture, it is quite different, architecture must change over time. It can be restored, refurbished, extended or filled with new content, but very seldom be totally preserved and still remain in use. Architecture not in use becomes solely surface, a sarcophagus. The architect Stewart Brand puts this very well by saying that "A building is not something you finish. A building is something you start." (Brand, 1994, pp 188).

Assessments or not?
There are always "fashions" within the field of cultural heritage assessments. Today two sides are visible within the Swedish context, on the one hand those who believe that buildings should be graded. On the other hand those who think that it is impossible to make such an assessment/valuation. This gives rise to discussion within the antiquarian profession. When speaking to Eivind Claesson he gives two examples of the different approaches. One is a pilot-study carrried out in Tidaholm parish where all churches were graded on a scale from 1 to 3. The other is the "project for characterization" performed on churches in Sweden (on the request of the National Heritage Board) that is not placing the buildings on a scale but instead using a descriptive method for evaluation. The latter has been criticized for being too vague, especially since these evaluations tend to be made in different ways depending on who is making them. This makes it difficult to use the assessments as motives in a conservation argumentation. A general critique on investigations and assessments are that they have an expiring date. Not only fashions change, but also legislation and standards. A couple of years ago it was for example impossible to imagine the use of an air-conditioner/heat pump in a church, but now that is completely normal. "Our assessments adapt to the values of society" as Claesson puts it.

You find what you look for
Within the academic antiquarian education there is not only one method or one approach that is being taught. When speaking to Kina Linscott, teaching professor at the Department of Conservation at University of Gothenburg, she stresses the importance of understanding that the outcome of the assessment depends on who is making it; you will find what you look for. There are different scales and different fields of knowledge. A craftsman for example will see something different than the architect would when approaching an object or an area.

An eye into the future
Conservation is a field where traditionally a few architects (and mainly men) have been active. The antiquarian had a background as an architecture historian and/or art historian and the scale was often very small. Linscott explains that the antiquarian of today is aiming in a different direction, towards the social context. The cornerstone is the question of the purpose for conservation. The questions are now not only focused on what to conserve, but also on why to conserve. Linscott gives one example in a project run by visiting research fellow at University of Gothenburg, Daniel Laven. He is currently doing research on development of peace parks in Israel-Palestine as a strategy for solving conflicts. This is a way of using existing cultural heritage values in the landscape to create future values, in this case contribute to a peace process. To identify and safeguard the intangible values of the cultural heritage is another challenge for the modern antiquarian, according to Linscott. Intangible heritage refers to the culture carried in people's minds. That is for example language, traditions, rituals, behaviours and religion. It could also refer to the knowledge and technical skills. (See also Muñoz Viñas, 2005, pp 30, 40)

Muñoz Viñas refers to this as *contemporary conservation ethics* and "the revolution of common sense: the revolution understanding why, and for whom, things are conserved" (Muñoz Viñas, 2005, pp 214). This has also a democratic aspect since it asks "to consider the different meanings that an object has for different groups of people, and to decide not just which meanings should prevail, but also how to combine them to satisfy as many views as possible" (Muñoz Viñas, 2005, pp 214). Nevertheless, he coninues, this is not something that would possibly change the practice of conservation entirely. If people find the parameters used today meaningful, they are meaningful and could still remain in use. This relates to the concept of *sustainable conservation* – the need to take future uses and users into account as well as a changing historical context and understand that future generations may have other attitudes. (Muñoz Viñas, 2005, pp 196)

A growing field
This democratic approach relates to the idea that conservation is no longer the work of the lonely historian, conservation is carried out in teams involving people from different fields of knowledge. This means that the field of conservation has become more and more complex in itself and the role of the conservator is heading in the same way as the architectural profession in the sense that matrices are left out in favor of analyses and investigations. These processes require a broad knowledge. Muñoz Viñas describes this: "The conservator should possess sound technical knowledge, which is both tacit and explicit; solid scientific, artistic and historical training; and good communication skills. All of these should be complemented by the ability to keep in touch with the current needs and feelings of society at large and to envision what our descendants might expect from the objects that we are now taking care of."

The theory of conservation is growing within the academic world, according to Linscott the interest for conservation among the public has also increased incredibly much the past years. It started already somewhere in the 1960s when the big demolition of built heritage were carried out. This widespread attitude that existing environment carries values has also lead to an expanding labor market for antiquarians. People believe that they have a role to play in safeguarding those common values.

PROFESSIONAL VOICES: VALUES AND ASSESSMENTS IN CONSERVATION/TRANSFORMATION

This is a selection of quotes extracted from interviews made during the thesis work in spring semester 2013.
Quotes are chosen to higlight a certain theme and communicate different aspects from the professionals' point of view.

What we create is a result of an analysis and a conclusion rather than a valuation. The word valuation originates from the earlier days when only museums dealt with those questions.

Johanna

Today new methods are on the way. The older ones are hard to use for extracting values, since things easily end up with the "same value". A steel covered shed gets the same protection as the royal castle in Stockholm, but not the same value.

Mikael

There are many values and many DIFFERENT values. There are different scales and pre-understanding. A carpenter and an architect might see quite different things in an old building.

Kina

There are always "fashions" within the field of cultural heritage assessments. Today two sides are visible within the Swedish context, on one hand the ones who believe that buildings should be graded. On the other hand the ones who think that it is impossible to make such an assessment.

Eivind

Our assessments adapt to society's values. 15 years ago it was impossible to imagine the use of an air source heat pump in a church, but now that is completely normal.

Eivind

The most obvious values: that is so much about experience, you only see what you understand.

Kia

The truck road [on the former naval base Basareholmen] *has a double value. On one hand because of its historical use and on the other hand the accessibility since it is useful for trolleys and wheel chairs.*

Mikael

It is important to clarify the purpose and problematize when discussing cultural heritage values. Not only conservation for its own purpose. WHY should you conserve old buildings?

Kina

Count out the values that are there. Then prioritize; which are worth fighting for?

Kia

See values as a resource – economy, sustainability, creating identity

Kina

We perform a brainstorming about the values in the project group.

Mikael

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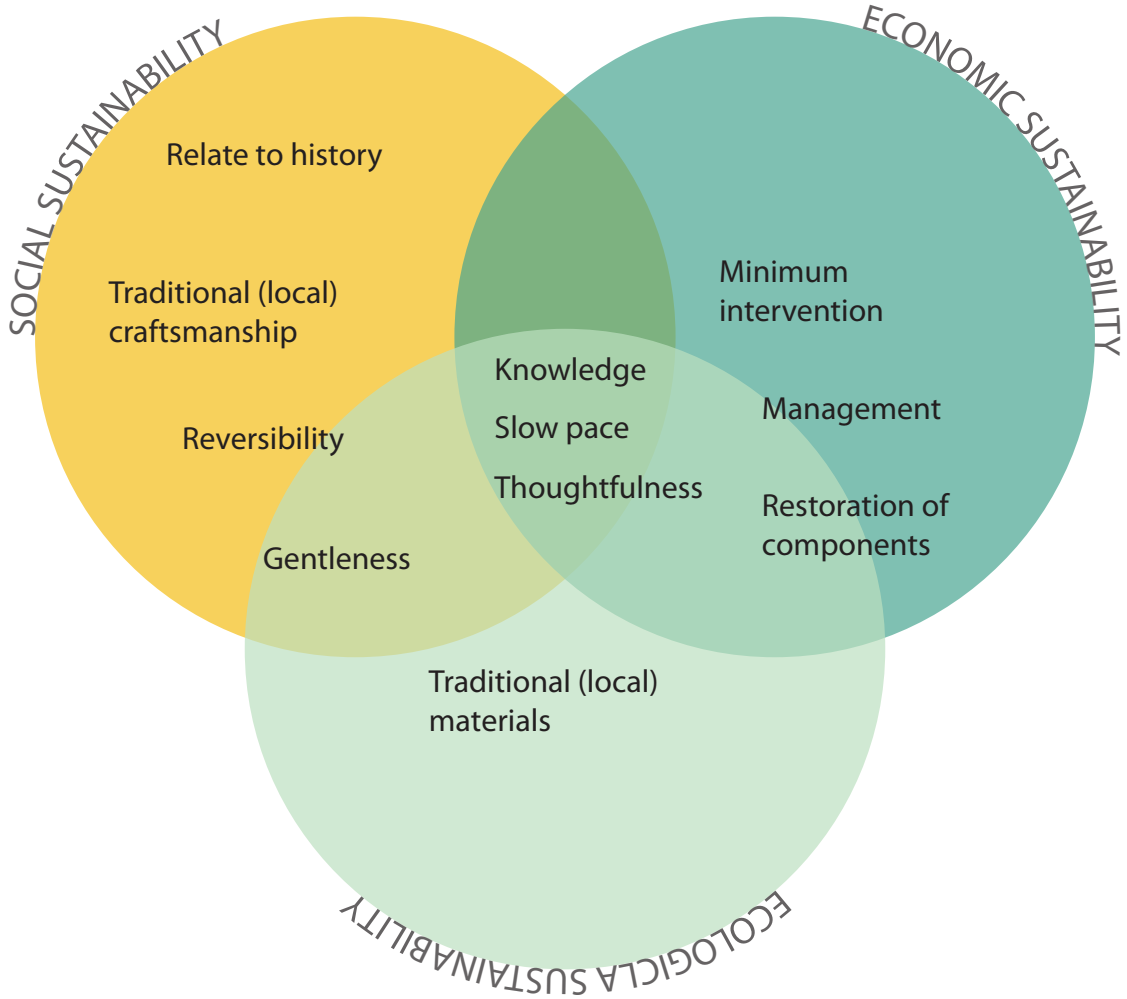
CONSERVATION - A SUSTAINABLE APPROACH

We are facing enormous environmental challenges, globally as well as locally. The gentle approach of conservation, to leave as much as possible as it is, to use traditional material (often local and renewable) and relate to the context, is a sustainable strategy when facing these challenges.

More than 90 % of the buildings we need for the coming 50 years have already been built. This is a challenge, but it is also an asset, both when referring to material and immaterial values. The existing building stock and its values are regarded as a resource that must be taken care of and be reused so that it serves the contemporary period and lasts for the future (Robertsson, 2002, pp 33). To use existing buildings and adapt them to new functions is a sustainable act, since tearing down and building new ones is a very cost inefficient process both economically and environmentally. Often also the restoration of separate building components is more affordable and more energy efficient than to replace them with new ones. There are always exceptions, sometimes it can be more costly to refurbish a building than to build a new one. When a building is regarded as of being bad quality in material and architecture, as is the matter with some of the buildings from the 1970s for example, it could be hard to argue for its continued existence. If changing every part of the building except for the structure is the only way to make it survive, it is hardly a sustainable transformation.

The conservation of existing buildings and environments also play a part in maintaining and supporting social structures in terms of people flow within the city, meeting places and common memories. The built environment is a carrier of knowledge such as traditional craftsmanship and building techniques. This understanding of local traditions is one important aspect of a sustainable strategy.

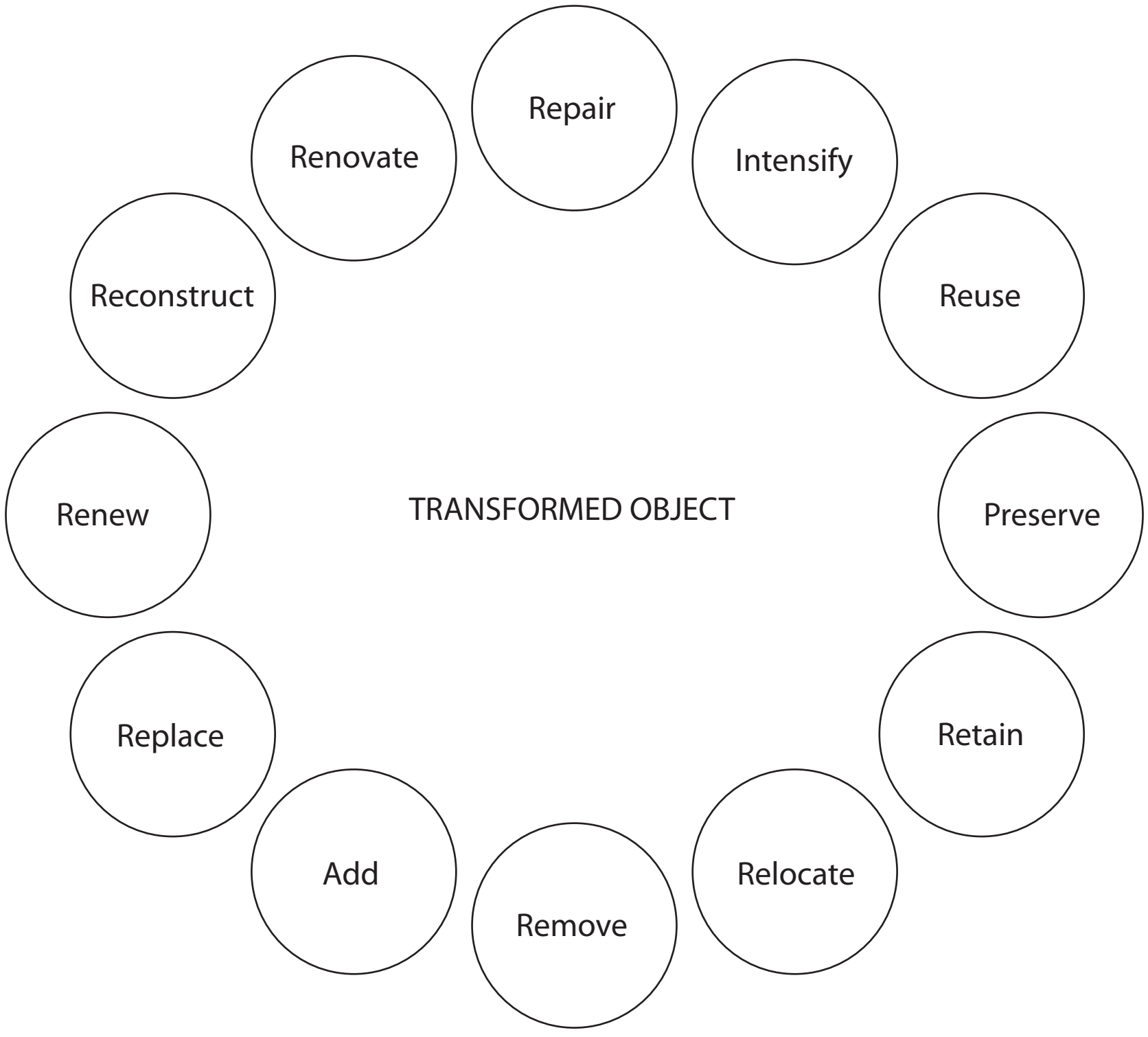


Many terms related to conservation anwers to all of the aspects of a sustainable approach.

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone

Bob Dylan, from *The times they are achangin'*

CONTEMPORARY TRANSFORMATION



Infographic inspired by a similar infographic in the magazine ARKITEKTUR DK (Bock, 2011, pp 5-7).

CONTEMPORARY TRANSFORMATION

"Architects don't invent anything, they transform reality" Álvaro Siza. (Keiding, 2011, pp 1)

Every architectural commission is about transforming an existing environment. It does not matter if it is a design for a new environment or a transformation of an existing one; all our designs affect and change our environment. However, the term transformation is in the context of architecture most often referring to projects dealing with changes in existing premises. While restoration was more commonly used before, transformation now gains popularity, both the term in itself as well as the field. The notion of transformation gets magazines' theme issues (Bock, 2011, pp 5-7) and transformation projects get attention and awards. The previous year's winner of the Kasper Salin-award was an addition to a building of historical value (www.arkitekt.se). The increased interest in transformation can partly be explained by its appeal to architects projective work, reaching into the future, and the notion of transformation is comprehended as dynamic, denoting a creative approach.
It was stated in the Venice Charter from 1964 that: "...any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp" (www.icomos.org). This means that today it is possible to be creative and affect the expression of the existing building or environment (Bock, 2011, pp 5-7). The discussion on what good transformation is continues on the universities and amongst the practicing architects, and hence the approach changes over time. What was controversial 20 years ago might be accepted today and vice versa (Nädele, M). The challenge today lies in how we can adapt our buildings to meet the demands on accessibility and energy consumption and still manage to bring the values of the cultural heritage into the future (Bock, 2011, pp 5-7).

If we can talk about a general approach on transformation today, it is the importance of the building being used. Only extraordinary buildings, where the cultural heritage values are of such high importance that they justify a use as a museum, can afford not having another purpose. The rest must have a use or they will perish (Robertsson, S). The former approach was; first conservation and then find an appropriate use. Now it is the other way around; the buildings are transformed to fit a certain use. (Nädele, M)

CONTEMPORARY TRANSFORMATION - THEORY

Like restoration, transformation must rest in a foundation that includes an account of the heritage values, an architectural analysis and a clear artistic stance. (Harlang, 2011 pp 9-13)

The architects we interviewed about transformation on existing premises emphasize the knowledge and the design as the most important factors in transformation. To be able to perform a successful transformation project a knowledge base responding to the project's level of ambition has to be built. Which are the values? What is the building's history and logic? The approach taken in a project depends on the object but often it is about sorting out the time layers to be able to add or change in an appropriate way to ensure the new and old layers are legible to everyone, not only professionals (Nädele, M). Architect Kia Bengtsson says; the better you know the object you are about to transform the better you can transform it.

When a building needs to change or be added to, it has to be an improvement (Harlang, 2011 pp 9-13). The architect has to take into account that the addition might last for decades and will correlate to the original building just as long and ensure they will age well together. There also has to be awareness about our buildings not being finished. People have always changed their buildings to fit their needs and will continue doing that. Our designs must enable the buildings to keep on changing, it is vain to believe what we do is perfect and will be the last change (Bengtsson, K). Also the approach to transformation has changed and will probably continue to change and what is today seen as controversial might, as time pass, be accepted and vice versa (Nädele, M). An example is the Gothenburg law courts extension which was controversial when it was built but today we think the original building and the addition works well together (Lange, J).

The success of a project depends on how well the architect manages to merge the old with the new. Architect Stig Robertsson emphasizes that a historical building and the new addition should together form a new artistic totality. Kia Bengtsson talks about the addition as a new "buddy" to the historical building, and Mikael Nädele claims that the design is the overarching factor when it comes to form a new legible totality. It seems that to make a successful transformation project the architect has to be well informed about the building's history and potential, not be afraid to make changes as long as they are based on knowledge, and to enrich the original building with an artistic totality.

CONTEMPORARY TRANSFORMATION - APPROACHES

The goal of creating a new totality can be performed in different ways. We have recognized three approaches on how to tackle change in historical environments. Below are four examples illustrating the three approaches.

Örebro Länsmuseum (2013) Siggebohyttans Bergmansgård
http://www.orebrolansmuseum.se/siggebohyttan.html (2013-04-29)

SUBORDINATING

Siggebohyttans bergmansgård, Bergslagen

This building from 1790 is continuously maintained to preserve the look of the 1860's. New solutions such as a fire ladder is located under the overhang in order not to be visible (Robertsson, 2002, pp 74).

Pritzker Architecture Price (1997) Sverre Fehn - Selected Works
http://www.pritzkerprize.com/1997/works (2013-04-29)

RESPECTFUL, YET WITH A PERSONAL TOUCH

Hedmark Museum, Hamar - Sverre Fehn

The architect's words: *In architectonic terms, we are the eternal passers-by. We walk in and out of buildings and towns, impressed by edifices and squares, but ourselves making no impression. But suddenly, at the end of the 1960s, confronted with nothing but an old barn and a few medieval ruins, one has to reconsider. How to make such a place yields its secrets, how to create a visible record of 1000 years of history* (The Norwegian Review of Architecture, 1992, pp139).

CONTEMPORARY TRANSFORMATION - APPROACHES

Carmen Izquierdo, Domkyrkoforum i Lund
http://www.izquierdo.se/exterior.html (2013-04-29)

STANDING OUT

Domkyrkoforum, Lund - Carmen Izquierdo

The architect's words: *our vision has been to create a contemporary building that adds a new layer to the many historic layers that characterize the urban environment of central Lund (*www.archdaily.com).

Édouard Francois (2006) Fouquet's Barrière Hotel
http://www.edouardfrancois.com/en/all-projects/hotels-re-sorts/details/article/58/hotel-fouquets-barriere/(2013-04-29)

Fouquet's Barrière Hotel, Paris - Édouard Francois

The architect's words: *A set of seven buildings including real and pastiche Haussmannian styles, as well as a building dating from the 1970's, formed a nearly complete urban block in the Triangle d'or (the corner of the Champs-Elysées and the Avenue Georges V) (...) The goal was to unify these disparate elements and to make it the next parisian "Palace", thus establishing a strong new image* (www.edouardfrancois.com).

PROFESSIONAL VOICES: APPROACHES TO CONSERVATION/TRANSFORMATION

This is a selection of quotes extracted from interviews made during the thesis work in spring semester 2013.
Quotes are chosen to higlight a certain theme and communicate different aspects from the professionals' point of view.

You can play a new melody but preferably in the same tune – otherwise it will strike a false note

Kina

It is about creating an artistic totality. The addition should make an intelligible whole. In this case you have to trust your competence as architect.

Stig

We strive for a new sustainable totality

Johanna

Society needs good examples. When working with Gummifabriken [an old factory] the purpose was to transform the story. To take away the dirt and turn the evil work into the good work.

Kia

A cultural heritage protection does not mean that everything has to be exactly like it is today but that what is being done should be performed in a cautious way. The context gives the solution. It is about knowing what is being removed and to take deliberate measures.

Johanna

Only the cream of the buildings in Sweden can be preserved without being in use, the rest have to be used. There are no finances for nothing else.

Stig

Maybe you don´t have to be too obvious, maybe there has to be something that shows that it is different but you have to look a bit closer

Johanna

What is really good here? Where can we start from? What to enhance? Clarify? When you make a radical change you have to enrich.

Kia

It is about providing the building with a new "buddy"

Kia

Of course I am the lawyer of the house! Sometimes you have to be able to say that I just cannot do this.

Stig

The office does not have an expressed approach, however a philosophy that includes the material and the human. A belief that the materials affect us and that good architecture enriches people and supports human activity. There is something interesting in the building as a body. Authenticity, materiality.

Kia

Empty buildings equals death.

Kia

It is ok to do basically anything, as long as there is an understanding of the whole chain.

Mikael

It is important to understand the possible original logic, how it could have been from the start. If you know that you can make a good project that does not violate the building.

Kina

*The design **is** the totality and the lack of additions can also be design*

Mikael

*Our buildings are not **finished**. It is vain to believe that what you do is perfect. You have to be able to improve it continuously. Our needs and wishes change over time. And sometimes it might have been "wrong" already from the start.*

Kia

General point of departure:
-every building is unique
-when we do something it should be legible. You shouldn't be a professional to be able to distinguish it.
-cosmetic changes might be ok, as in for example the law courts extension by Asplund. He covered all installations from the start, so we carry on in the same way.
-depending on the object.

Mikael

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CONTEMPORARY TRANSFORMATION - PRACTICE

Method

"Restoration architects do not base their work on guessing, feeling their way or fumbling in the dark but apply a strictly methodical approach. Transformation has yet to develop a similarly systematic approach, strategy and method, and work remains to be done on concepts and terminology" (Harlang, 2011 pp 9-13)

When we asked architects working with transformation in existing environments about their work method they all said that they do not have a method. But after further thinking it was clear that they do have a method – a personal method – consisting of tools they feel comfortable with. There are some tools they have in common, those are: the search for existing documents, inventory of the building and describing the present and the past. This is made to get to know the building and to find the values in it (Robertsson, S Nädele, M Bengtsson, K).

The ability to make an analysis on the historical values comes with knowledge and experience but some values are also to be found through the more traditional architect's work, such as analysis of the architectural values, studying the plans and sections and finding the possibilities through sketching (Bengtsson, K). They all talk about finding the "obvious" values easily but after further conversation we found out that these values are only obvious for the people possessing the right competence. You see what you understand. For example, if you are not interested in electrical equipment that is not what you will notice when visiting a building for the first time (Robertsson, S Nädele, M Bengtsson, K).

When the values are identified they have to be evaluated and ranked. Which one is the most important and what should be enhanced? The problem about matrices and checklists is that every value is just as valuable (Nädele, M). However, since transformation lacks the terminology, Unnerbäcks terminology can be useful in this context (Bengtsson, K).

Collaborations

The roles of the professions have changed during the past 20 years and the differences and similarities are therefore hard to define. The antiquarian profession is young and developed from the field of art history and the interest for the field is increasing. The architect's profession has during the last decades mostly implied designing new buildings and the interest in the history has decreased (Linscott, K).

However, when we asked about collaboration during the interviews with antiquarians and architects all our interviewees claim the importance of a good collaboration where the architect and the antiquarian are equals. The foundation for a good collaboration is the discussion, the understanding and respect for each other's competence and therefore it is often a matter of personality. One way to collaborate can be, as was made in the law courts extension, to perform two different investigations; one architectural and one antiquarian, and then the discussion about the cultural heritage values continued during the entire process (Lange, J).

PROFESSIONAL VOICES: COLLABORATION ON CONSERVATION/TRANSFORMATION

This is a selection of quotes extracted from interviews made during the thesis work in spring semester 2013.
Quotes are chosen to higlight a certain theme and communicate different aspects from the professionals' point of view.

Most people know what an antiquarian is. That was probably not the case 20 years ago. But some think that you are a bit 'goofy'. You represent 'soft' values.

Johanna

Differences and similarities between the architect profession and antiquarian profession are hard to define, they are not the same now as it was 20 years ago.

Kina

The business looks at the municipal antiquarians as some who are just slowing down the process.

Eivind

'that couldn't be too hard, the architect might think, to do what the antiquarian does, I could easily familiarize myself with that when needed'. But for the antiquarian that is an entire world!

Kina

It is good to be two consultants, architect + antiquarian on the same level. Not to be the architect in charge of the antiquarian.

Mikael

The cooperation with the architect is often a matter of personality. It is important to understand each others' profession and competence.

Johanna

A mutual trust has been established between MA [the architectural office] *and the antiquarian at the municipal board. She [the antiquarian] gives us large freedom since she trusts our opinion.*

Kia

There is often a possibility to negotiate in a project, you can often steer the boat in a better direction.

Johanna

You work closely with the antiquarian, the discussion is the foundation.

Mikael

Fem pelare [the book written by Stig Robertsson] *describes the ideal picture of what a process should look like but reality is often more incoherent than that. You should discuss with the client what an investigation means and the importance of such a process and after that possibly create a group of antiquarians, architects and maybe also conservators.*

Stig

In the investigation you take in all aspects to make a fairly neutral description. It is important to bring in everything from the start, without any presumptions made for example on what is to be taken away. Plans might change meanwhile the project is running. This is what we are expected to do, that is our profession.

Johanna

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3.2 THE CONTEXT OF THE CASE

SWEDISH CHURCHES AND CONGREGATIONS

The role of the church is changing
It is a fact that congregations all over Sweden are facing problems in terms of lacking visitors and supernumerary premises. In the church-buildings the main challenges are the questions of energy use and accessibility. Decisions have to be made on what to do with the buildings. Sweden is considered to be a secularized country but when a church is abandoned and the question is raised on wether to sell the building for new use and function, there are many upset voices raised against it. Regardless of peoples religious belief, church buildings are connected to values which stir up emotions.

At the same time there are other tendencies. The very idea of visiting the church is changing, regardless if the congregation is growing or decreasing. From being a place where focus is put mainly on sermons and the church hall, the church is now a place for gatherings and activities of different kinds. In many cases the buildings are not fit for the functions anymore. A friend of ours who is a member of a congregation in Göteborg suggests a sports arena as the most needed space in their church.

The Swedish Church and Free Churches
The case that we have been studying in this thesis is a Baptist congregation, a Free Church that is not part of the Swedish Church (former state church). We thought it would be best to sort out the differences and similarities between the two. Both are part of the Lutheran tradition which goes back to the reformation of the 1500s when a national church was formed. Between 1726 and 1858 there was a law of religion, Konventikelplakatet, forbidding people to become member of any other church but the state church (http://sv.wikipedia.org Svenska kyrkan). The first Baptist congregation was anyhow formed in Halland in 1848. The founder, F O Nilsson, was later expatriated for heresies (Bergström, 1983, pp 42). Örebro, the city we have been looking closer on during the thesis work, has a very strong tradition of Baptism and other Free Churches. The first Baptist congregation in Örebro was formed in 1854 and Örebro Missionsskola where pastors and missionaries are being educated was started in 1908 (Bergström, 1983, pp 49).

Members and premises
Today the Swedish church has about 6,4 million members and the Free Church congregations very roughly 220 000. About twenty per cent of those are Baptist belonging to Svenska baptistsamfundet or Evangeliska frikyrkan (http://sv.wikipedia.org Lista över frikyrkor i Sverige). The members of the Swedish Church congregations are steadily decreasing. Mainly because of secularisation a constant number of people are leaving, but also the loss of newborn members after the separation from the state in year 2000 is affecting. Earlier the membership was inherited from parent to child, but after the separation a child has to be baptised in the church to become a member or otherwise actively join it (http://www.svt.se). Smaller congregations give a locality problem. One solution is to merge parishes and to hold common gatherings; another is to use the smaller parish gathering buildings also for Sunday sermons, which leads to empty churches. This is not only a problem in rural areas; the same tendencies are to be seen in the cities. Church congregations are facing the same challenges; the number of members within Free Churches in total in Sweden has decreased twenty per cent the last twenty years (http://www.di.se), but not all of the congregations are heading in the same direction. In Örebro for example, congregations are both decreasing and growing.

Economy
The Swedish Church has now also a new financial situation after separating from the state and the state´s finances. The Free Church congregations on the other hand have always been financed by gifts from their members. They speak of a "30/60 rule", which implies that 30% of the members are providing approximately 60% of the actual revenues. There is also a strong tradition of voluntary work. Most of the work and daily management are run by members on a voluntary basis (Johansson, A)

SWEDISH CHURCHES AND CONGREGATIONS

The church-buildings

When asked to picture a church it is usually the image of a big, white stone building on a field that comes into peoples' minds. That is the typical church of the 19th century. In the early 1800s churches were built to house all the people living in the parish, the size depending on the number. Those churches are sometimes being referred to as "Tegnérlador" (Tegnér barns) since they were advocated by the bishop Esaias Tegnér (https://sv.wikipedia.org Tegnérlada). In a time when the church was a formal authority all official information to the people was announced in the church on Sundays by a powerful man standing in front of his subjects. In this hierarchy the richest would be seated in the front and the poorest in the back of the church. In the Baptist congregation´s traditional worship building, the chapel (missionshuset), on the other hand it was the one arriving first who would have the front seat and the lord of the manor might sit in the back. The chapel did not have the same kind of hierarchy. The buildings were smaller, simpler and without decoration. It is thought of as a shelter, not a temple. The church hall should not be the "sacred", it should function as a living room or even a kitchen. The altar is a kitchen table where you could put your hammer when making reparations, as Håkan Arenius member of Immanuelskyrkan, describes it. In the beginning of the 20th century, the Free Churches started to develop and attracted more people and more money. Their new buildings were designed by architects and the architecture was more elaborate than their previous buildings and could almost compete with the buildings of the state church.

Cultural heritage protection

The churches of the Swedish Church are covered by the law of cultural heritage (Kulturminneslagen, KML) as long as they were part of the Swedish church before year 2000. Any of these churches built before 1940 are automatically heritage listed and are not allowed to be changed without permission from the County Administrative Board, Länsstyrelsen. Some younger churches and burial-grounds are also protected, it is a matter for the National Heritage Board (RAÄ) to decide if they are valuable enough ("märklig genom sitt kulturhistoriska värde"). When it comes to the buildings of the Free Church it is different. Even though they might be old they are not automatically included in this protection. On the other hand they could, just as any other building, be claimed by the County Administrative Board to be listed as cultural heritage and will then be protected by the law (KML kap 3). One example is Trefaldighetskyrkan in Örebro which was announced to be listed as cultural heritage in 2009 because of its "well-preserved original character and great architectural- and building-historical value" (http://www.lansstyrelsen.se/, our translation).

Missionshuset (the Chapel) in Tolsbo
http://www.darkeye.net/~sten/?attachment_id=98

Villstads kyrka, Swedish Church, in Småland
http://www.kyrkokartan.se/055760/images/

CHANGE: PROBLEM OR POSSIBILITY?

"Swedish churches are currently undergoing some of the most comprehensive changes in their thousand year old history. " (Mejan Arc, 2013)

The debate concerning the Swedish church today often focuses on these negative aspects mentioned earlier, such as the empty churches, bad finances and lack of interest among the secularized population. To put it simple: there are too many churches and most of them are too large. Sometimes there can even be several churches in one parish and to manage all of them is way too expensive. The solutions suggested in the debate often carry the same negative connotation, like reducing the number of churches, closing, selling or tearing them down.

Despite the problems those buildings can also be seen as an asset. Since the churches were built to last the materials are often solid and of good quality, like stone or bricks. The churches carry numerous of values related to history, knowledge and local traditions. Many churches also have extensive art work. Another important aspect and valuable asset is the church's location. At least when speaking of churches in an urban context they are usually centrally located in the city fabric.

Projects on church transformation
There are examples of more creative proposals that take care of the assets that those existing building provides. These includes solutions for flexible spaces to reduce costs, flexibility of uses to increase financial resources of the parish and adaptation of churches to new use.

Projects are carried out in order to investigate how to take on these challenges. One example is the Torstuna-project run in Uppsala diocese where architects, antiquarians, theologians and students have been working together in order to find solutions for the over large church in Torstuna north of Enköping. The aim was to be able to reduce the space of the church hall in order to use the remaining areas for other uses, primarily churches activities. In this way the church building itself can hold all of the activities and the common gathering building (församlingshemmet) will instead be supernumerary. (http://www.unt.se/inc/print/tomma-kyrkor-kan-fa-nytt-innehall-1441871-default.aspx) A result of this project was the book "Stora kyrkor och små församlingar" (Big churches and small congregations, our translation) that points out that there is not only one solution to these challenges, there has to be several. (http://www.dagen.se/nyheter/nya-id-er-for-att-fylla-tomma-kyrkolokaler/)

Missionshus (chapel), Saxdalen During decay
http://www.vvk.se/gallery3/index.php/missionshus/Missions-hus2009_07

Missionshus (chapel), outside of Umeå, transformed into housing
http://dessies-egna.blogspot.se/2011/03/harligt-hem.html

Another very up-to-date example is a course held at Advanced level at Mejan Arc, KTH (Royal Institute of Technology): "3500 churches – problem or opportunity?". In this course professionals already working within the fields of architecture, engineering and conservation take on the challenge. The aim is to "examine the possibilities and limitations of restoration as a method, approach and process". (http://www.kkh.se/index.php/sv/utbildningar/mejan-arc/restaureringskonst)

TRANSFORMATIONS OF CHAPELS AND CHURCHES

The Swedish Church and Free Churches
Also in transformation processes there are differences and similarities between the buildings and the Swedish church and the buildings of the Free Church congregations. Except for the aspect that Free Churches differ in legislation they do not have any burial grounds and therefore they are easier to dechristianize, sell and/or give a new use.

What they have in common are the spatial challenges. The former church hall is a huge room that has to be treated in some way. This could be approached with different strategies. One solution mentioned in the Torstuna-project is "rooms within the room"(dagen.se). Another common challenge is the energy use, neither chapels nor churches are usually well insulated, and they were made to hold hundreds of people for gatherings rather than a three person household.

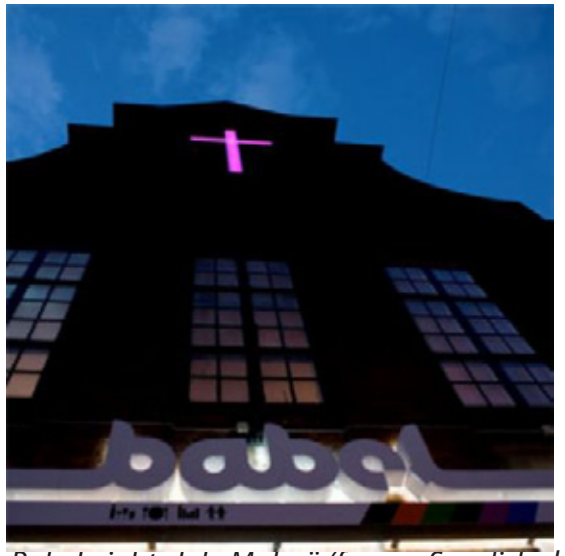
Adaptation for new use
Looking at Master's thesis subjects for Chalmers this semester of spring 2013, quite a few students are working on projects related to transformation of churches. One student is for example making a proposal for how to transform a church into a pre-school, another is turning a church into a bath house. Both of them are working on actual cases.

During a study visit in Borås we went to see Sinnenas hus, a former Free Church that is now used as a profane gathering hall, for parties and ceremonies for different kinds. In this case the spacious room and the central location in the city were regarded as valuable assets.

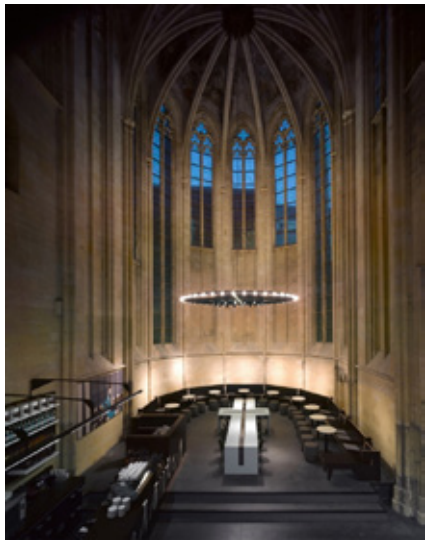
A common solution for chapels, especially on the countryside, are to turn them into housing as in the example from Umeå shown here.



"Sinnenas hus", party premises, Borås city centre (former Free Church)



Babel night club, Malmö (former Swedish church) http://www.dotoday.se/sv/malmo/babel/babel-nattklubb/89285-a



Selexyz bookshop, Maarstricht, Netherlands (former dominican monastery) http://designflourishes.com/2012/03/chapel-conversion-to-book-shop/

VILHELM RENHULT - ARCHITECT OF IMMANUELSKYRKAN

Örebro in the early 1900s
In the end of the 19th century Örebro was a trade and crafts city expanding in the north/south direction. As the population grew and the craft businesses were exchanged by industries (Svensson, 1977, pp 3) the city started to grow unplanned in the west/east direction. As an answer to that the committee of city planners were formed in 1874. A master plan of the northern and southern parts of the city was released in 1884 and four years after that the semicircle shaped plan of the western part of the city, "Väster" were made. As the city continued to grow, there was already before 1900 a need for further planning for the city's development. In the first decade of the 20th century the master plan of the north, south, west and east were revised several times. Therefore, there was not a lack of possible building sites when Renhult started his practise (Svensson, 1977, pp 10).

Biography
Vilhelm Renhult (1876-1948) was one of the most productive architects in Örebro from 1905 to the end of the 1930's when he designed more than 100 buildings. He was most active during the first two decades of the 20th century when he designed mostly factories and churches characterized by the Art Nouveau (Jugend) style which was typical for the time. He was clearly influenced by the architects of the Swedish national romanticists Carl Westman, Erik Lallerstedt and Ragnar Östberg (www.lansstyrelsen.se). At the end of his career he mostly designed buildings for housing (Svensson, 1977, pp 4). Since he was active during the time the city transformed into an industrialised city he has left a clear mark in the building mass of the city (Svensson, 1977, pp 36). Amongst other factories Renhult designed the shoe factory Oscaria in 1913, a building claimed by many to be his best work (Svensson, 1977, pp 31).

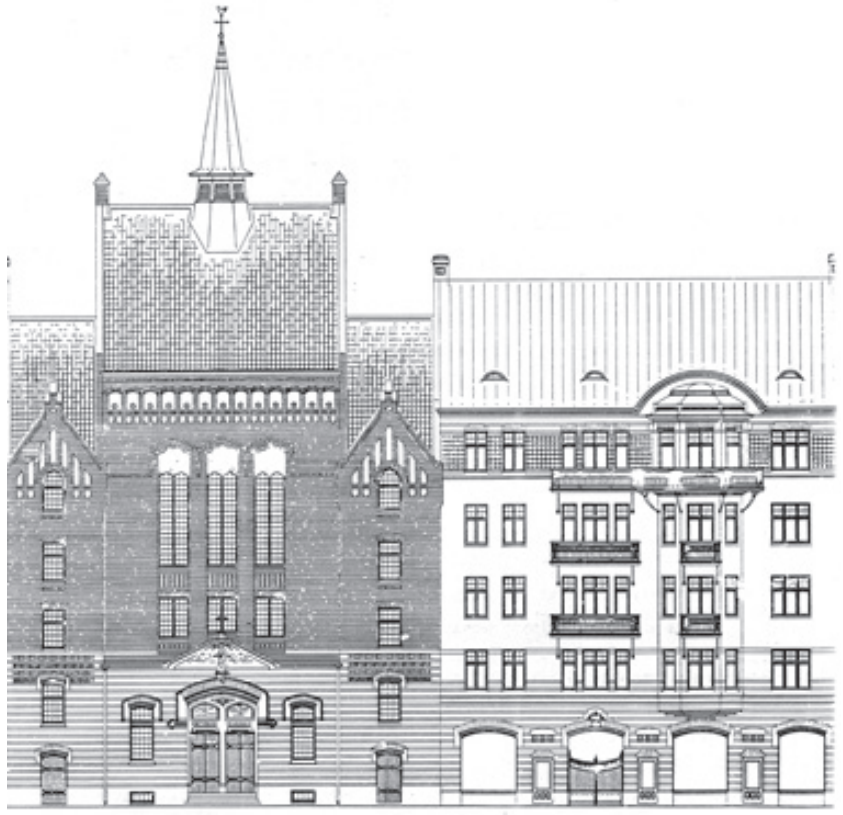
Free Churches
As mentioned earlier, in the beginning of the 20th century, the Free Churches started to develop and attracted more people and more money. Their new buildings were designed by architects and the architecture was more elaborate than their previous buildings and could almost compete with the buildings of the state church. Especially in Örebro the free church movement was strong and Renhult designed three buildings for Free church congregations during his practise; Betlehemskyrkan for Svenska Missionsförbundet in 1907, Trefaldighetskyrkan for Metodistförsamlingen in 1909, and Immanuelskyrkan in 1909 (Svensson, 1977, pp 25). Trefaldighetskyrkan is by its architecture one of Renhult's most interesting buildings. It is also a prominent example of Methodist church architecture in Sweden. It is protected as cultural heritage and is also an important part of the identity of the area surrounding the Örebro castle. Just like Immanuelskyrkan, Trefaldighetskyrkan has an apartment building on the property (www.lansstyrelsen.se).

VILHELM RENHULT - ARCHITECT OF IMMANUELSKYRKAN

Betlehemskyrkan
Betlehemskyrkan i Örebro (2013) Välkommen till Betlehemskyrkan http://www.betlehemskyrkan.nu/ (2013-05-09)

Immanuelskyrkan 2013

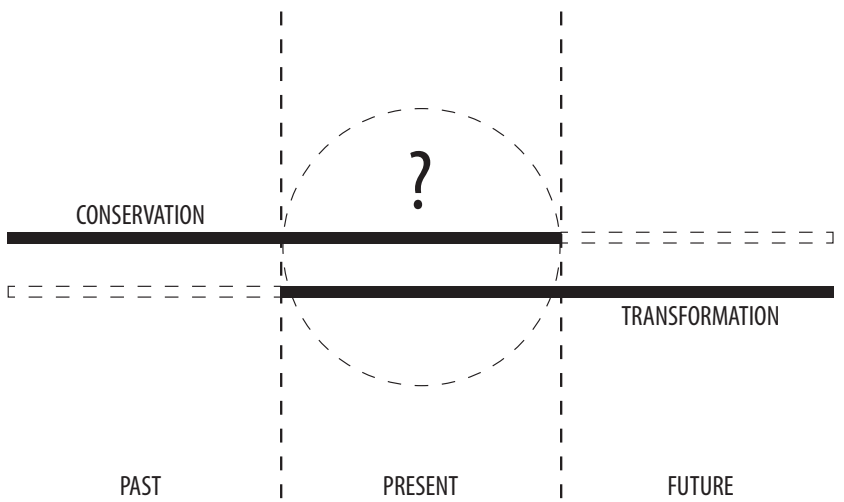
Earlier shoe factory Oscaria
Wikipedia (2013) Virginska Skolan http://sv.wikipedia.org/wiki/Virginska_skolan (2013-05-09)



Trefaldighetskyrkan
Länsstyrelsen Örebro Län (2013) Trefaldighetskyrkan http://www.lansstyrelsen.se/orebro/Sv/samhallsplanering-och-kulturmiljo/byggnadsvard/kulturmiljo/sevarda-kulturmiljoer/orebro/trefaldighetskyrkan/Pages/Bilder.aspx (2013-05-09)

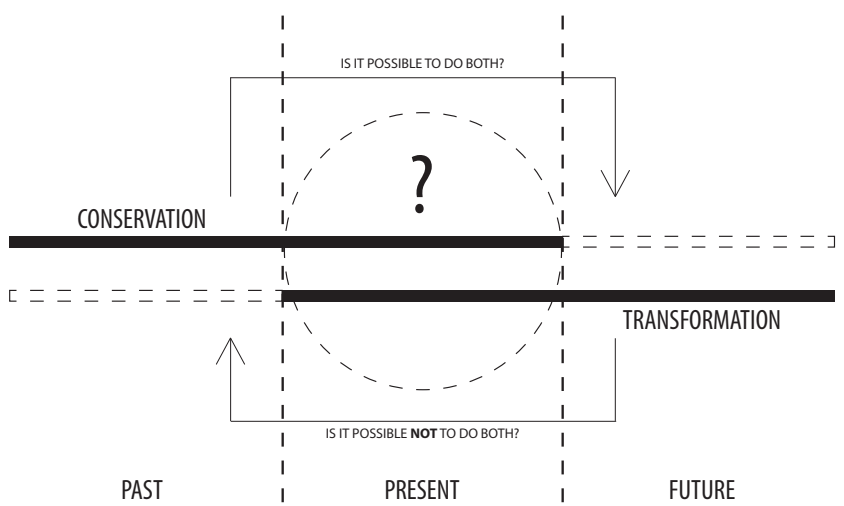
3.3 CONCLUSION - OUR APPROACH

OUR APPROACH TO CONSERVATION/TRANSFORMATION - PROFESSIONAL ROLES

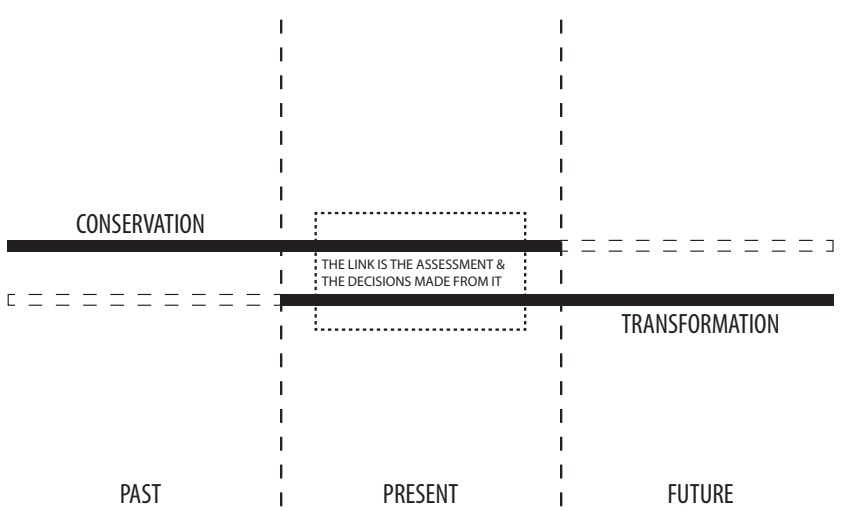


When exploring the question of how to find the existing values of a place the questioning of the purpose of conservation and transformation quickly came to mind. Why do we conserve buildings? Why do we transform them?

We started off with the idea that the working field of the antiquarian is in the past and the present, since their point of departure is the present and they are working with finding the existing values and bring them into the future. While the architects are working in the present and the future when they perform projective work acting from the current situation. So, what happens when the antiquarian's work ends and the architect's work begins?



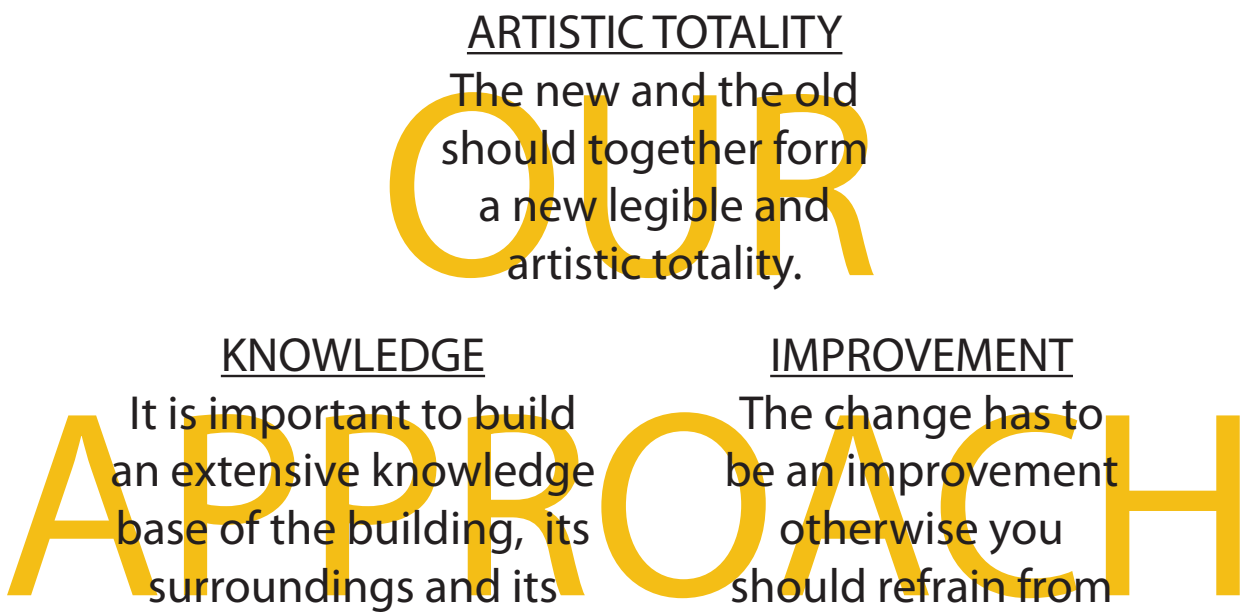
The difficulty of objectivity was also frequently discussed. Is it possible to bring existing values into the future without transformation? Is it possible to make an objective assessment of the existing values when you have a transformation in mind? Perhaps it is impossible for one person to perform both an objective assessment and a transformation of the same object.



The conclusion is that there has to be at least two different persons performing the different phases and it is preferably done in parallel. The link between them is the assessments done and there should be an ongoing discussion during the entire process.

OUR APPROACH TO CONSERVATION/TRANSFORMATION - PHILOSOPHY

During the work of mapping the contemporary discourse we have formed our own approach to conservation/ transformation. It is closely related to the approaches expressed by the people we have interviewed and could be explained in the infographic below showing our three cornerstones of conservation/transformation.



Architecture should have a democratic aspect, which means that what we add, or the changes we make, should improve life for the people affected by it. To be able to know if the change you make will be an improvement, you have to understand the context and get to know the people using the building.

Transformation projects can take on several different approaches to the existing environment: invisible, sub-ordinating, respectful, personal, standing out etc. We do not think that one is better than the other. Every case is unique and requires a unique approach. Yet, what always is of great importance is to acknowledge the existing values. Only when doing that a successful and long lasting project is possible.

There is no difference between architecture and houses. Architecture includes all structures planned and built by humans. Possibly, a division can be made in “high road”- and “low road” buildings, as described by architect Stewart Brand in the book *How buildings learn*. Yet, the word architecture does not hold a valuation in itself. This is why we choose to talk about an artistic totality, instead of an architectural totality, as one of the cornerstones in conservation/ transformation. Another way of describing artistic totality could be that the addition should provide the original building with a new buddy. A transformation can be gentle and based on knowledge, but without an artistic totality the project is not probable to last.

OUR APPROACH : THE IMPORTANCE OF ARTISTIC TOTALITY IN TRANSFORMATION

The two cornerstones of Knowledge and Improvement are easy to understand. The example below shows the importance of the third cornerstone Artistic totality in an attempt to further explain the meaning.

Source: Engström, K (2011) Asplunds Rådhus i Göteborg, http://www.arkitekturmuseet.se/pressrum/goteborgs-radhus/ (2013-04-29)

Source: Umberto, L (2012) Bilder från Södra Vattentornet, http://www.restaurangkartan.se/0469001/images/ (2013-04-29)

POSSESSING AN ARTISTIC TOTALITY

The Law Courts extension in Gothenburg, Gunnar Asplund

The extension was controversial when it was built but today we think the original building and the addition work well together. Asplund took a subordinating approach to the original building and at the time, the extension was standing out, but today we would categorize it as respectful, yet with a personal touch. The success of this transformation project could partly be described as a result of the correlation in the facades, material and rhythm. Also because the addition lacks an entrance and this makes it subordinating to the original building and together they are creating a new legible and interesting totality.

LACKING AN ARTISTIC TOTALITY

The South Water Tower extension in Örebro, White Arkitekter

Even though this extension got the building award 2012 by the municipality of Örebro, this extension has nothing in common with the original building. They are still two different bodies striving in two different directions reluctantly linked by a thin glass passage and they are certainly not "buddies".

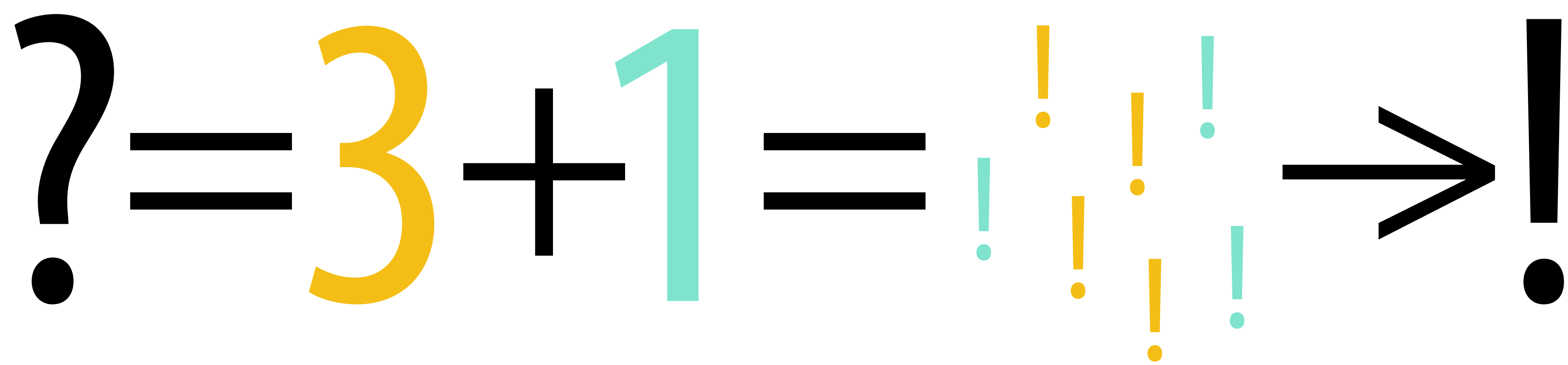
4. METHOD EXPLORATION

INTRODUCTION

One of the paths leading us in to the thesis' subject was the question of why there are so many documented methods when working within the antiquarian field, but so few when dealing with architectural processes? So we decided to make the exploration of methods a part of the thesis. The first question is; What could we learn from existing methods? And the next question; How could we use the architects tools in a search for existing values?

A starting point is to look closer into three methods developed to assess cultural heritage. The aim is to be able to explore and compare those. What does the methods look like that are used today? How and where are they being used? What kind of result do we get when using these methods? Do they supplement each other in any way? What are the gaps?

We imagine the work with methods like putting on different pairs of glasses. In the thesis we have chosen to put on four different pairs, three for formulated methods, and through the fourth we try to see our own way of working.



We started with a question:
How do we find the existing values of a place?

We decided on four methods to answer it. Three antiquarian methods...

... and the architect's toolbox.

From those we could draw a number of conclusions and make decisions.

The result is a deeper understanding of methods, knowledge of the case and formulation of our own approach.

PROFESSIONAL VOICES: METHODS IN CONSERVATION/TRANSFORMATION

This is a selection of quotes extracted from interviews made during the thesis work in spring semester 2013.
Quotes are chosen to higlight a certain theme and communicate different aspects from the professionals' point of view.

What you teach is the understanding that your own background affects what you do, that you have different perspectives. A discussion about values. There are methods to rely on, but not only ONE that is the right one.

Kina

Fem pelare *and Axel Unnerbäcks* ***Kulturhistorisk värdering av bebyggelse*** *are the best methods available*

Eivind

The first thing to do is an investigation and what you should make in the initial phase is a room description and a description of change with drawings from different times.

Eivind

We always make a historical description, an investigation.

Johanna

I use the terminology of Axel Unnerbäck in the written part.

Kia

Characterisations are being made in different ways and can sometimes be very unclear, then they are hard to use as motives in a conservation project.

Eivind

To me photo documentation and inventory are basically the same thing. The follow up work is incredibly important. You choose photos, find patterns. Through analysis of the photos you find things that you did not see on site.

Johanna

In a project it is important to first find out what is new and what is old, to understand the alterations. Often it is not at all what you first believe.

Mikael

Through experience you get better in reading and extracting better information. You use your mental library of references.

Johanna

[On inventory, measurement]: *The better you know what you are going to change, the better you will be able to change it.*

Kia

There is no way as good as measuring it when it comes to understanding a building.

Stig

When we [GAJD] make a preservation programme, we first go to the place to make an inventory, a status report. Find all the basic facts.

Mikael

Myself, I believe that it is important to spend lot of time in the building – to be in contact with it. Old buildings contain traces of the people who built them and their users. Your aim is to interpret that. That is not so easy. Through your own body and by being human you can interpret the building.

Kina

You make visual analyses, comparisons between past and present to see the different time-layers. You can not make all the analyses inside your head, you have to take it out and put it on paper.

Johanna

Words ARE important, no doubt, but also sketches and drawings. All of it is language and different ways of expressing experiences

Kina

Our tools are texts, words, sketches. It is important to have a written part to take support from already at an early stage. It could be part of the investigation for example. It is also important to present the history.

Kia

The antiquarians are writing, photographing and some are drawing.

Kina

You discover things along the way, during the sketching process. What does the section want? How is the light transmitted? This is often hard to predict. It comes through in the insistent craftsmanship.

Kia

Kia Bengtsson, Architect specialized in cultural heritage, MA Arkitekter, Borås
Eivind Claesson, Antiquarian, County Administrative Board of Västra Götaland
Johanna Lange, Antiquarian, Lindholm Reastaurering AB, Göteborg
Kina Linscott, teaching Professor at Gothenburg University Department of Conservation
Mikael Nädele, Architect specialized in cultural heritage, GAJD Arkitekter, Göteborg
Stig Robertsson, Architect specialized in cultural heritage, Örebro

4.1 METHODS FOR FINDING EXISTING VALUES

INTRODUCTION

Chosen methods for comparison

We have chosen to look deeper into three methods for finding existing values; Kulturhistorisk värdering av bebyggelse (Historical assessment of buildings), DIVE and SAVE. The reason we chose those three are that they all spring from different Nordic countries, the context we most probably will work within, and are commonly used today. They are developed to be applicable on different levels of planning, on different scales and different contexts. For each of them there is a handbook available and they are all designed to be easy to understand and follow. We believe that they are similar enough to be comparable and different enough to make the comparison interesting.

First we will give a summary of each chosen method, to show how they are structured and how they are supposed to work. Then the case is applied through the method in order to show how they are structured, what their aims are and which tools are recommended to display the results. The implementations of the methods are to be found in the appendix and a selection of the results is displayed in chapter 5.

Finally a conclusion is made on each of the methods where we discuss what have been useful in this particular case and how those methods can be used when working as an architect.

HISTORICAL ASSESSMENT OF BUILDINGS - SUMMARY

The method of Historical assessment of buildings was developed by Axel Unnerbäck and the handbook *Kulturhistorisk värdering av bebyggelse* was published by the Swedish directorate for cultural heritage, Riksantikvarieämbetet (RAÄ) in the 1980's. The book was republished in 2002 together with the book *Fem Pelare* by Stig Robertsson. *Fem Pelare - en vägledning för god byggnadsvård* is presenting an approach and a guide for building conservation and the two books can preferably be read together. *Fem Pelare* is developed for a wide audience and should work as a common approach for authorities dealing with building conservation. It can also work as a support in their contact with the general public in decision making and consulting. The aim is to make a compilation and a clarification of established principles and the common approach used in building conservation today, to make it accessible for the public and up to debate (Robertsson, 2002, pp 13).

Fem pelare means "five pillars" and those five pillars that need to be taken into consideration in building conservation are knowledge, gentleness, management, to relate to history and material and techniques. This approach is applicable on individual buildings but also on environments and it is important to know that every object or situation in conservation is unique and demands its own process of research and analysis (Robertsson, 2002, pp 9).

The method Historical assessment of buildings is based on motives for conservation of firstly single buildings and possibly for built environment, but in that case certain motives might have to be replaced by others. First there should be an identification of the basic motives presented in text and photographs. These basic motives are divided into document values and experience values. Document values are historical qualities such as values connected to the history of architecture, building techniques, society's development etc (Unnerbäck, 2002, pp 24). Experience values are more subjective and are describing the experience of certain qualities in the building or environment (Robertsson, 2002, pp 48) such as architectural and artistic value (Unnerbäck, 2002, pp 24).

To the basic motives strengthening motives can be added. These motives are quality, authenticity and pedagogical value. Then they are sorted into the categories; rareness and representativeness at a national, regional or local level. These categories often determine the historical values of a building.

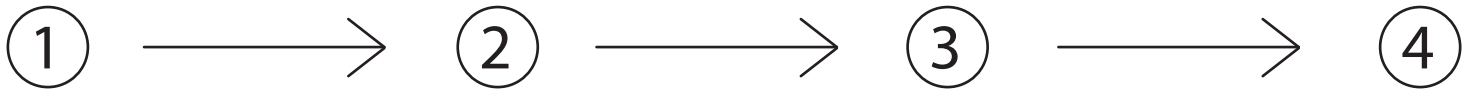
After identifying the basic and strengthening motives an assessment of the historical values should be done where the most important motive is pointed out (Unnerbäck, 2002, pp 22). Finally, single building parts and the entire building should be categorised into one of four levels of ambition. The level of ambition determines to what extent a building should be conserved and how it should be documented and cared for (Unnerbäck, 2002, pp 27).

The four levels of ambition are:

1. The building is protected by law and should be conserved.
2. The historical value is of such high importance that other aspects have to adapt. This means high level of documentation and care.
3. The historical value is an asset. Actions have to be taken to ensure good care.
4. No certain demands other then the common principle of gentleness.

HISTORICAL ASSESSMENT OF BUILDINGS - SUMMARY & CONCLUSION

Matrix of the process of assessment



IDENTIFICATION	DEVELOPMENT	ASSESSMENT	CATEGORISATION
-Identify the basic motives	-Identify the strengthening motives	-Compiled motivation	- Choose level of ambition
1. Document values 2. Experience values	1. Quality, authenticity and pedagogical value. 2. Rareness and representativeness	1. Main basic motif 2. Basic motives 3. Strengthening motives.	The level of ambition determines to what extent a building should be conserved and how it should be documented and cared for.

Source: Unnerbäck, 2002, pp 24

Conclusion

After carefully reading *Fem Pelare - en vägledning för god byggnadsvård* and *Historical assessment of buildings* (Kulturhistorisk Värdering av Bebyggelse) we tried to understand the presented method and approach to building conservation. We informed us of what the different types of values could imply and made an inventory and searched for documents concerning our building. We tried to build as big knowledge base as the time has allowed us to. Then we sat down and filled in the matrix and we used it as a checklist.

Even though we have heard different opinions on this method, some say it is out of fashion while others claim it is the best method that have been developed so far, we believe it has been valuable for us. By testing a method we learn a way of thinking and an approach to building conservation. In this sense the matrix worked as a pedagogical tool for us. An experienced antiquarian would likely get another and a more extensive result than ours. This is since wide background knowledge in building history, knowing what to look for and where you can find it comes with education and experience.

However, the terminology was found to be most useful and helped us to frame and justify the values we found and to put words on values we experienced but had difficulties formulating. An example of that is the sociological value which in this case means the pedagogical value of the church telling about the development of the district Väster in the beginning of the 20th century as well as of the Free Church denominations in Sweden. This was, according to our assessment, one of the most important basic motives for conservation.

This method has been useful in our thesis especially since it is focused on the single building and it has a user-perspective in the sense of experience values and memories even though it doesn't consider the current function at all.

SAVE - SUMMARY

SAVE (Survey of Architectural Values in the Environment) was developed by the Ministry of Culture in Denmark as a reaction to the growing public interest in conservational matters since people have started to see the consequences from post-war building demolition. It is also a result of Denmark in 1987 joining the 1985 year Grenada convention on Protection of the Architectural Heritage in Europe (Høi , 2011, pp 7). By using this method it is possible to quickly get an overview of a large number of buildings and thereby get a good decision basis to point out valuable buildings, formulate conservational policies and develop a plan for conservation (Høi , 2011, pp 6). The method is developed to assess environments and not individual buildings (Høi , 2011, pp 58).

The person performing a SAVE-investigation is usually an architect with knowledge in conservation and during the investigation he/she documents the result directly into the Danish Ministry of Culture's FBB-database (FBB means Protected buildings and buildings worth preserving, our translation). When the result is published in FBB it is a public document and the assessment should be founded and described using a professional language where personal opinions such as "beautiful" or "ugly" can not be used. More then 400 000 buildings in Denmark have already been registered in the FBB-database using the SAVE-method (www.kulturarv.dk)

SAVE is performed in three phases; investigation, field work, and then the information is compiled in an atlas (Høi , 2011, pp 10). The investigation should contain a historical analysis, topographical and architectural investigations. The historical analysis is presented in maps and photos from different times to illustrate the development of the built environment (Høi , 2011, pp 27). The topographical investigation is a description of the site and focuses both on natural and built elements (Høi , 2011, pp 24) and the architectural investigation is a description of a built environment's qualities. In this part dimensions, proportions and relations are discussed and presented in sketches, photos and analytical drawings (Høi , 2011, pp 28).

The field work contains of a registration of the buildings characteristics and an assessment on the preservation value. The SAVE-method's point of departure is the five corner stones: architectural value, historical value, environmental value, originality, and condition (Høi , 2011, pp 34). When performing the field work all of the five categories are graded on a scale from 1 to 9 where 1 is the highest. These grades can change when a transformation is done. The method only assess the buildings' facades and not the interior (Høi , 2011, pp 39). There should also be an evaluation on which of the values that are most important, usually it is the architectural, historical or environmental (Høi , 2011, pp 38). As a final step the assessments are compiled into an atlas covering all the buildings in the municipality (Høi , 2011, pp 10).

SAVE - CONCLUSION

When evaluating the SAVE-method it is important to take into consideration that we analyzed a large area but only assessed one building and not all. This will of course affect the overall understanding of the area. Also, being architect students, although with an interest in cultural heritage, we don't yet have the competence to execute a full SAVE-survey. The purpose of a SAVE-survey is to get an overview of a large building stock and the assessments of single buildings are to increase the understanding of the entire environment. It is firstly a tool for development of plans for zoning. Our purpose was to investigate the environment to get a wider understanding of one building. There is a conflict in how well the method suits our purpose. Perhaps SAVE isn't as useful for an architect who is working on a transformation of one building and not planning the development of a district or town.

However, using the different steps of SAVE has been useful and helped us to understand the logic behind the method, even though we didn't do all the different steps since our aim and the purpose of SAVE don't correlate. For example we didn't perform the steps six (vulnerability) and seven (recommendations for further planning). The survey contains of two parts on two different scales, an investigation of the overall features and an assessment of single buildings. By dividing the investigation in three areas, topographical, historical and architectural it is easier to see patterns and to interlink them in an analysis. The historical and architectural investigations are sometimes difficult to separate since the history is a part of the architecture. Also, leaving the user perspective out of the assessment is difficult and according to us as architects, problematic since an important part of the situation is then not considered and values might be forgotten. Here, we had to complete with our own tools.

This method has implied objectivity. Since personal opinions like "beautiful", "nice" or "ugly" should not be used, one has to analyse on all scales the factors behind the emotions and present those instead. Even though grading architecture feels difficult and old fashioned, it is also a tool to find the values and be objective while doing it.

For the thesis, the environmental survey has been more useful than the building assessment. Since we made a more extensive and focused investigation of the environment than we normally do, we have gained a deeper understanding about how the building correlates to the surroundings, both structurally and aesthetically. Since it is only the exterior qualities that are taken into account in SAVE, and the interior values are left out, the step of building assessment wasn't as useful as the environmental survey.

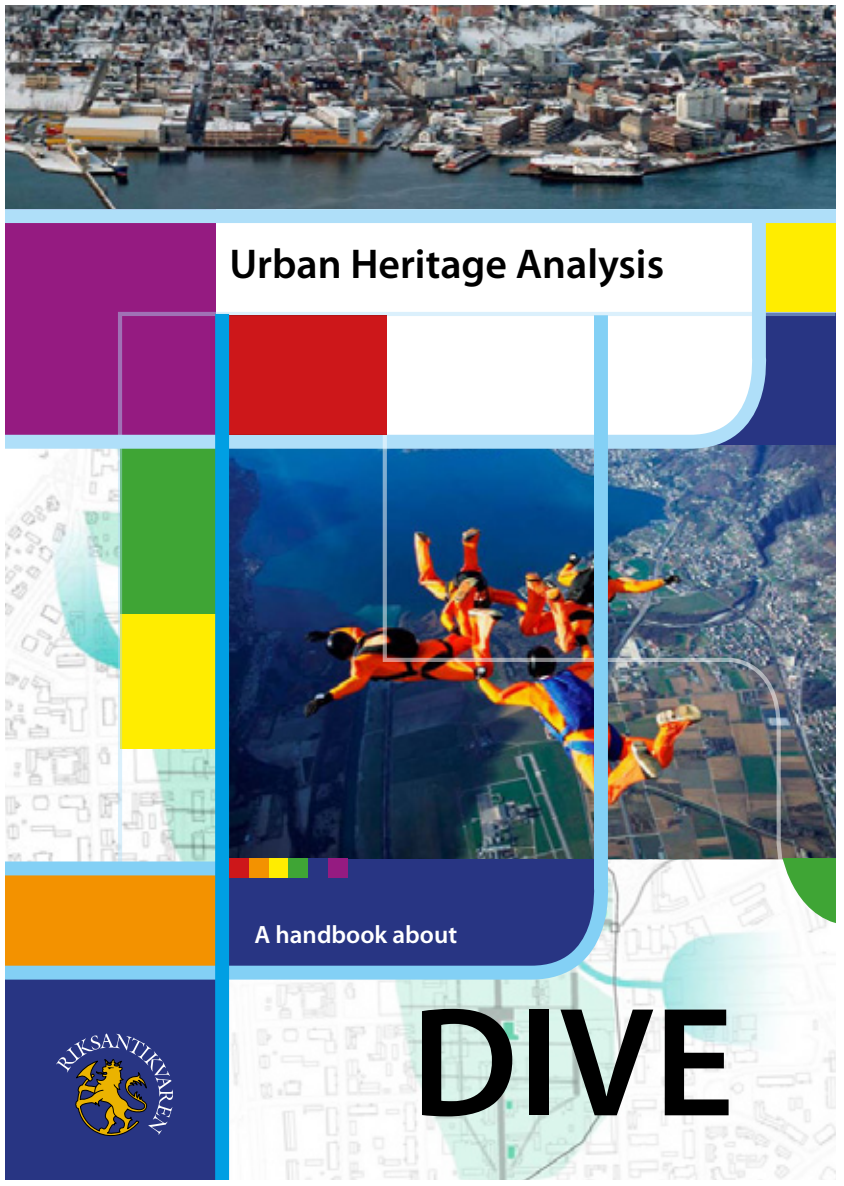
DIVE - SUMMARY

The DIVE-method is developed to make analyses on historical environments and does not focus on single objects. The approach is holistic and contextual and the point of departure is the historical development and how that can be used to understand and interpret the future development of an area.

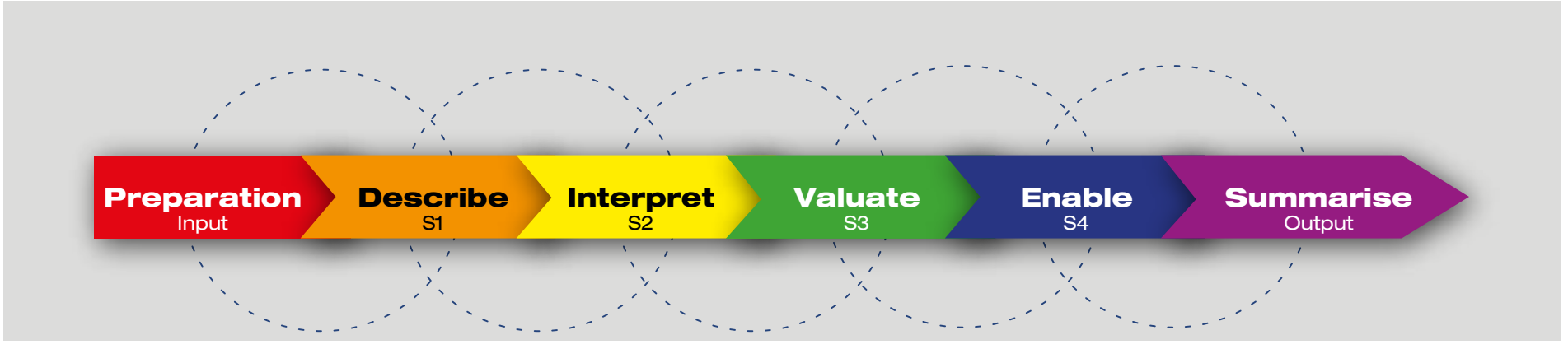
DIVE (Describe, Interpret, Valuate, Enable) is both a planning and a process tool. It can be applied on management at all levels of cultural heritage, environments and landscapes. It can be used on physical and transport planning at both overview and detail levels. It can be used when performing assessments of programmes, plans and projects and it can be applied in community planning on the regional and local level.

The development of the method was initiated by the Norwegian Directorate for Cultural Heritage (Riksantekvaren) and started out in 1999. A prototype for the method was developed together with researchers, architects and municipalities within the Interreg project *Sustainable Historic Towns: Urban Heritage as an Asset of Development* in 2003, and the final report was created within the project *Communicating Heritage in Development Processes* in 2007. There has also been a cooperation with the Swedish and Finnish Directorates for Cultural Heritage and the handbook has examples where the method has been used from all three countries. The handbook has also been translated and is now available in Swedish, Finnish and English.

The method seeks to describe the development of an area in time and space. Parts of the historic environment that is seen as a future resource is highlighted. The process is divided into four steps where the first three steps of the method focus on analysis. Step four aims to turn the analyses into something concrete: proposals for action and as a basis for discussion.



DIVE-Urban Heritage Analysis, a handbook on integrated conservation (2010), Riksantikvaren, Oslo



DIVE-Urban Heritage Analysis, a handbook on integrated conservation (2010), Riksantikvaren, Oslo

DIVE - CONCLUSION

The try-out of the DIVE-process is just one part of the thesis and we perform a very limited version of it, both geographically and time-wise, compared to what the method was developed for. To us it has been useful in the sense that it provides an idea of what a process could look like. Yet, this has been an inspiration to our whole project and kind of a "mirror" for our process. What the DIVE handbook describes is the same kind of deliberate and inclusive process that we have been aiming to achieve. It is impossible to say that this has been one part of the thesis work since the analysis follows the overall schedule for research, implementation and presentation of the thesis. DIVE is first and foremost a process tool, not a matrix for assessment. What we have learned is that it therefore it requires clearly defined framings of questions, goals and delimitations. You could say that you have to make up the matrix or "check list" yourself, as DIVE only provides the way of working as a whole, the framework.

We have not had any specific stakeholders in mind for the DIVE-analysis, besides the thesis readers and ourselves. We decided to delimit the geographical focus to Örebro and especially to Väster and the area around Ekersplan. This is the area that we thought would be affected if changes would be made to or around Immanuelskyrkan. The commitment to the process has been entirely related to the time frames. Financial parameters have not been relevant since this is an educational situation.

We have been working with DIVE in the way that we took out a small summary of each step of the method, answered the questions of each step, and made a small reflection on each of them. The first and last phases, Preparation and Summarise, are solely reflecting phases. The four main steps of the method handbook all asks for a couple of questions that needs to be answered. Here tools are suggested on how to collect information and how to display it. The idea is that every step should follow up on the material from the previous one. We have chosen to work with a slightly different scales on different steps. This might make the understanding of the process incoherent to a certain degree, but this was a more useful approach for us in this specific case.

One of the most prominent aspects of the DIVE-method is its adaptability. It is not a method developed primarily for building scale, yet it is very applicable also there. This is something that one of the antiquarians we have been talking to, Johanna Lange, confirms. A university friend of hers had been working with DIVE and when looking at her work, also Johanna thought it would be useful in her own work on building scale. In the try-out we looked on scales from the city scale down to the interior of the building and we did not find any problems with that.

Another aspect is the clear future perspective. The main reason for finding existing values is to turn it into an asset for future development. Step four, Enable, also gives the possibility to try out and propose measures for development based on thorough knowledge.

Another important thing that we learned is that DIVE opens up for the possibility to highlight the intangible values of an environment or a context. That implies extending the assessment from only environment and building to also include the values carried by people, in our case; the congregation and people living in the area. When assessing a church many values are captured in the traditions, memories and behaviours of the congregation members.

As mentioned above, the DIVE handbook also gives examples of tools that could be used to convey information. This is an important aspect of the DIVE process, how to make the material accessible and readable. In this case we have tried out two of the suggested tools, the time/space-matrix on city and neighbourhood scale, and the readability map on the building scale. The matrix-technique was helpful when trying to get some kind of overview of the collected material. It was a good way of structuring information and forces you to make a selection. It is important though to find the right headings and relevant time spans for showing the material. That was found to be quite difficult. We imagine that the more explicit the question is put, the easier it is to display the answers. The readability map is easy to make (when all the information is already gathered) and a very useful tool for communication since you quickly get an idea of changes made and what has happened throughout the years.

CONCLUSION OF METHOD EXPLORATION

We started out with the aim of exploring methods for finding existing values. What we have learned from the chosen methods has been ways to describe the properties of the case, rather than actual values. The properties have later been interpreted into values by ourselves. This has lead to the conclusion that those methods have to be used by a professional to function to their full extent. That requires training and, above all, experience. The most important lesson for us has been the understanding of how the antiquarians work and we believe that this will be useful further on in the professional careers.

Although, all three methods were found to be useful applied on the case, yet in different ways. The three methods have been developed to function on various scales.The DIVE method provides a framework for the entire project. Historical assessment of buildings focuses on the history and values on the building scale, both exterior and interior. SAVE acts as support for the site analysis when establishing an overview of the built environment that the project is part of. In this project the methods have been complementing each other in a good way, which has lead to the conclusion that the three also could be used together.

Historical assessment of buildings has been especially useful concerning the terminology for describing the values of the building. Those values are often something that you as an architect experience or have a subconscious idea about, but when using a method it is easier to pinpoint what they actually consist of.

The SAVE-method has been the least useful applied on this case. It is more or less comparable to a site analysis and functions as a checklist. In another context we believe the aspect of looking at how the landscape has shaped the built environment could be very useful. That is something we would not have been looking at otherwise. Since the area analysed in this case is very flat and homogeneous, those aspects have not been that prominent.

As we have learned throughout the project, it is a bit "out of fashion" to deal with assessments of cultural heritage, as is the aim of both SAVE and Historical assessment of buildings. It becomes evident that DIVE is the most modern of the three methods since it emphasizes the process as a whole, gives possibilities to explore ideas for the future and to take intangible values into consideration.

SAVE and Historical assessment of buildings have a strong connection to the antiquarian field and a traditional way of working. DIVE differs in the sense that it could be used in project groups including persons from various professions, and what it describes is definitely a way of working that we can relate to as trained architects. We believe it is a good tool for defining a common framework when working on a project and not forget or skip important steps in the process. This would also support a project group to move in the same direction.

CONCLUSION OF METHOD EXPLORATION

The methods function on different scales...

Historical assessment of buildings

SAVE

DIVE

...and in different parts of the process.

4.2 THE ARCHITECT'S TOOLS

INTRODUCTION

When talking to architects and our fellow students they say they don't use a certain method in their design process, but as the discussion proceeds we find out that of course they are using a method - a personal method. This method consists of tools they have learned and feel comfortable with and this can also be referred to as a "toolbox". It is not a checklist or a matrix but a combination of tools that are appropriate to use for a certain project. Even though most architects have a standard toolbox used in most projects, as the design process proceeds the toolbox is developing with it. This is why we have decided to talk about the architect's ***tools*** and the antiquarian ***methods***.

Unlike the antiquarian, the architect is working with visions for the future. Even though the antiquarian sometimes design, often proposals on how to restore objects to a previous state, the design is the main task for the architect. This means that the architect also has to find and create values that are not yet there.

So, in what way are the architectural tools useful when looking for values? To be able to understand that we first have to define which the architectural tools are, and in this case we use our own process, our own toolbox, as a starting point. To be able to reflect upon our way of working we have been breaking down the process into smaller pieces and documented them as carefully as possible, in texts and pictures. In our process we have used both tools that we have previous experience of and some that are totally new to us.

In the list to the right we present all the tools that we have used when working on the case in this thesis. We have divided them into six categories and the reason for that is further explained in the next chapter. Some of the tools fit under more than one category but the division is made from the tool's main purpose. It is also important to point out that many of the tools are also results. In the following pages we describe a selection of these tools closer.

TOOLS USED

INVESTIGATION
INVENTORY
EXTRACTING EXISTING DOCUMENTATION
LITERATURE STUDIES
VISITS ON SITE
STUDY VISITS
PARTICIPATORY WORKSHOP 1#
PARTICIPATORY WORKSHOP 2#
INTERVIEWS
FORMULA - USE OF PREMISES
INSPIRATIONAL REFERENCE PROJECTS

ANALYSIS
BUILDING CONDITION AND QUALITIES
SITE ANALYSIS
CONTEXTUAL ANALYSIS
PROGRAMME FOR PREMISES
FUNKTIONSBLOMMA (diagram of room relations)
EVALUATION

EXPLORATION
MINI-WORKSHOPS
DISCUSSION - SKETCHING IN WORDS
SKETCHING
MODELS - PHYSICAL & DIGITAL

IMPLEMENTATION
WRITING
DRAWINGS
PERSPECTIVES

DIALOGUE
THE BLOG "ARKITEKTURDETEKTIVERNA"
FEEDBACK-GROUP OF STUDENTS AND TUTOR
COMMUNICATION WITH OUR PARTNER
INFOGRAPHICS
EXHIBITION AND PRESENTATION ON SITE

MANAGEMENT
DUMMY FOR PRESENTATION
DIGITAL FILE MANAGEMENT
MIND-MAPS
JOURNAL/LOG
WORKPLAN

INVENTORY

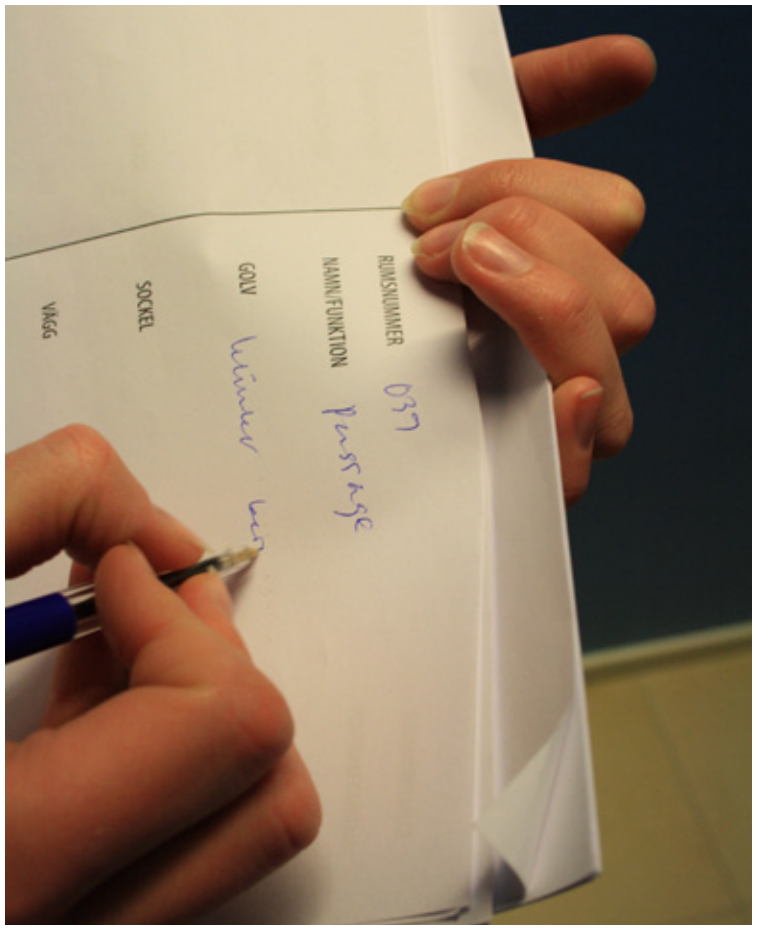
WHAT
To make an inventory of the church's premises.

WHY
To get to know the building and to make sure the drawings are reliable.

HOW
To make a "systematized" walk through the building and take measurements and photos in each room. To document the finishes and if there is any special equipment.

WHEN
2013-02-23

REFLECTIONS
This is a good way to get to know the building because you are forced to see what it really looks like and to document every space. By taking measurements, describing materials and knocking on walls you get a good understanding of the building's use and structure.



Filling out the room description

EXTRACTING EXISTING DOCUMENTS

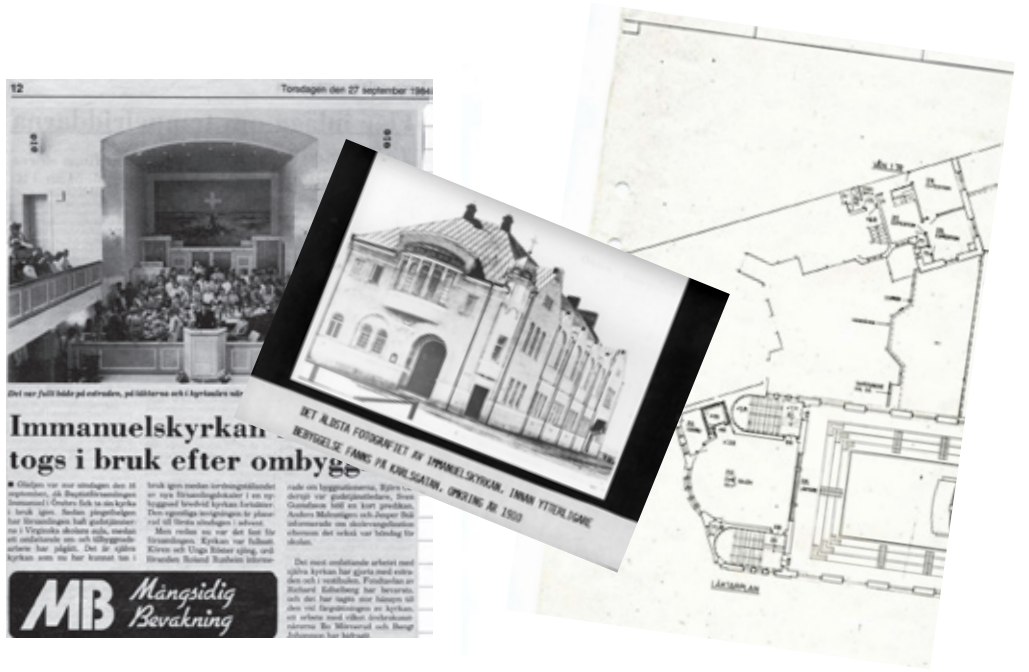
WHAT
Searching for documents concerning the building.

WHY
To understand the history and the original logic of the building.

HOW
To search in different archives such as picture archives and the archive of the city planning department. To ask people interested in the building can be fruitful, usually there is someone possessing a lot of information. In our case it was the building engineer and congregation member Roland Erensjö.

WHEN
During the whole process but mainly in the beginning.

REFLECTIONS
We have got a pretty good picture of the development of the church due to Roland Erensjö's previous investigations from when he was working with the church. The city's picture archive also turned out to be a goldmine. However, we were unfortunate in our search for facade and section drawings which apparently have gone missing.



PARTICIPATORY WORKSHOP #1 - VISION-CAFÉ

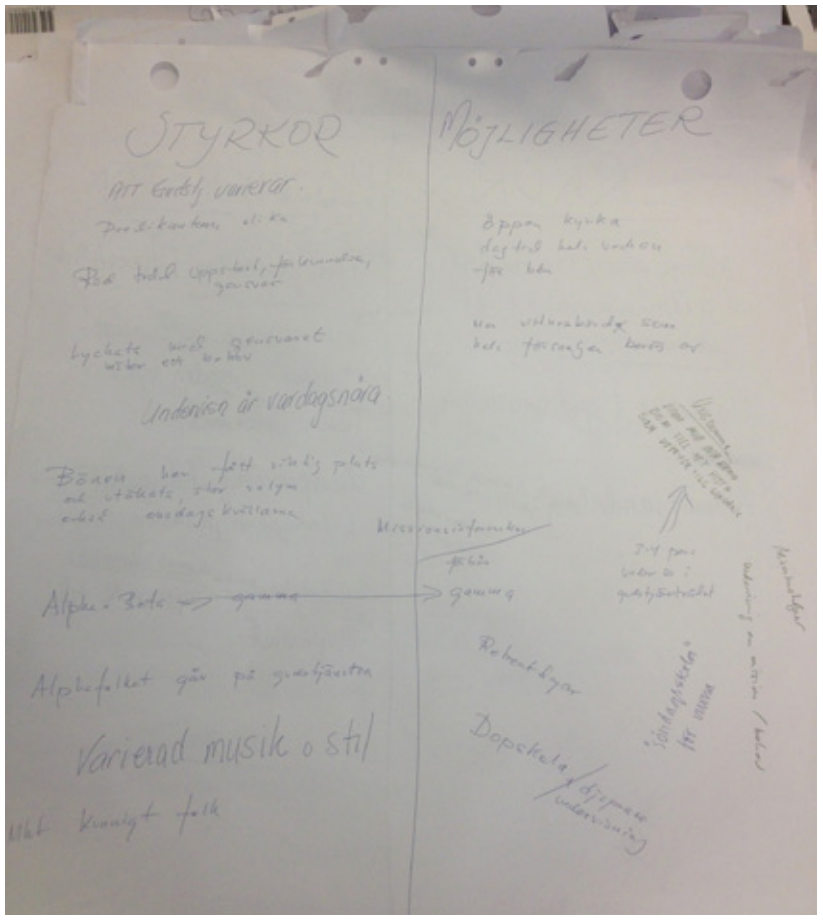
WHAT
A workshop with 30 members of the congregation invited to discuss strengths and possibilities of the church activities and organization.

WHY
To take a step back from the stay-or-move question and instead think about what kind of congregation they want to be in the future. For our own process this was important to gain a broader understanding of the congregation and find out more about their visions and needs.

HOW
An invitation was sent out to all members of the congregation, but we had limited the number of participants to 30 people to make it feasible. We had six tables each with a theme (Youth activities, Music, Social work, 55+ activities, Sermon-worship-teaching and New activities) and we had six secretaries, one at each table. At every table we also had an A1-sheet with two columns (strengths and possibilities) and several pens. The participants split into six groups and they sat by four of the six tables for 15 minutes each. Every time they switched table they were asked to mix groups and not sit with the same people as in the previous session. They were asked to focus on strengths and possibilities within each theme and everyone could write on the sheet. This was made in attempt to get a positive discussion where the participants felt that they were creating something together. The secretaries took notes since not everything that was said ended up on the sheets. They also made a summary in front of the whole group when the exercise was over.

WHEN
2013-02-24

REFLECTIONS
This was a good way to get a lot of information in a short time. The participants quickly understood the task and the secretaries made sure that the discussion stayed on track. In our introduction we said that the word "building" was banished and that they only should discuss strengths and possibilities of their organization. We believe this was successful since there were positive discussions around the tables, otherwise the discussions might have concerned the constraints the building gives on the activities and not the possibilities. We got a lot of material from this workshop that was useful for the design proposal, many new ideas and a deeper understanding of the congregation. This was later used as a foundation for the programme formulation. The workshop was also a chance for us to meet more members in person which was helpful in the later work when we spent time on site and people recognized us.



A1-sheet from the workshop


The workshop took place in the upper hall

PARTICIPATORY WORKSHOP #2 - WITH YOUTH GROUP

WHAT
A workshop with 15 teenagers from the youth group *Online* where we discussed what they are currently doing in their church, what they want to do in the future and where they would like to do it.

WHY
To confirm our ideas and the ideas from the previous workshop. It was also made to get new input from the teenagers who were not represented in the previous workshop. This time we focused one task on the building and the other on the programme since that corresponeded to our own process at the time.

HOW
We divided into two groups at two tables. At one table they were looking at plan drawings of the building and wrote on different coloured post-its and stuck them to the plans. A green post-it meant that something is "good", orange meant "bad", yellow implied a "verb" and pink and purple was "possibilities". For example in one room there could be one yellow post-it saying "hanging out" and an orange post-it saying "unorganized".

At the other table they were sitting around a white paper and used different coloured post-its to describe what they are doing today and what they want to do tomorrow. We had prepared some white post-its to get them started. Those were selected from our programme proposal.

WHEN
2013-04-11

REFLECTIONS
The exercise where they were putting post-its on plan drawings was very successful and we got many interesting reflections and ideas. The other exercise was perhaps a bit too abstract. It resulted in too many post-its and it was difficult for the participants to keep track of them all.

All in all this was a good way to get to know the teenagers and to understand the reasons for why they are attending the church's activities. We also had a chance to hear their expectations and wishes. This was very helpful and inspiring in the design process.

For both workshops we took advice from Lisa Bomble, PhD at Chalmers and experienced in dialogue processes. This was very helpful and encouraging, especially since none of us have previous experience of such exercises.

One result of the workshop

INTERVIEWS

WHAT
Interviews with professionals within the field of conservation/ transformation on different levels. Interviews with members and employees of the IMK congregation.

WHY
To gain a broader understandning of the professional approaches on the subject. To gain understanding of how the congregation work and hear their thoughts on the premises.

HOW
All interviews were made in person, often at the working place of the interviewee or in the church. During the process we have developed a technique to utilize the fact that we are two persons and to make the most out of each interview. When one of us is asking questions the other is taking notes and then we alternate. The aim was also to make the interview feel more like a conversation than a interrogation.

Our first meeting with Tord and Håkan, members of IMK and the congregation property group

REFLECTIONS
This is a fun and very efficient way of gaining knowledge. A great deal of the texts in the context block of the thesis (ie our understanding of the context) has been formulated based on material from the interviews. We have realized the importance of finding the right person. That is definitely worth the time and effort.

The technique of alternating has been proven to be a successful method. Since we are not taking the same notes, our notes complete each other and we get more information. In this way it is also easier to keep the conversation going and we have noticed that the person we interview feels more relaxed when talking to a person who is listening and comes with follow-up questions rather than being focused on the writing.
The further the work progressed, and the more experience and knowledge we gained, we managed to get to the core issues faster. Afterwards we always re-wrote our notes from the interview in a shared digital document. This was important for remembering the discussion, get a chance to reflect upon what had been said and not loose the information.

THE BLOG

WHAT
In the second week of our Master's Thesis process we started the blog arkitekturdetektiverna.blogspot.com

WHY
To document our process and to produce presentable material each week. Also a way for us to communicate with the congregation and to be present in their process even though we were not at site. The name Arkitekturdetektiverna (the architecture detectives) refers to the large part of the architect's work besides designing, which is to investigate and to explore.

HOW
On the blog we are presenting ourselves, the Master's thesis and the aim of the blog. The posts contains both pictures and text and be it should accessible for all, consequently not use "architect language". We have been advertising its existance on facebook, at meetings and interviews with members and other people who might be interested. We also put up posters in the church.

WHEN
Our aim has been to post at least three times a week during the whole process.

REFLECTIONS
When managing the blog it is easy to follow how many visitors we have and so far there are approximately 2000 visits with peaks when we've advertised or posted something new. It is a fun way to reflect on our process and a welcome break in the work. It is boosting to see that there are people beside ourselves who are interested in what we are doing.

So far we haven't got any comments on specific posts, but members of the congregation have contacted us via the e-mail address published on the blog. It would be even more interesting to get feedback directly on the blog. Perhaps it is a matter of formulating posts that are more inviting or requires an answer. This could be developed more.

Our blog headline

VISITS ON SITE

WHAT
To visit the church and its surroundings.

WHY
To try to understand and get to know the building, the surroundings and the users.

HOW
To walk around and experience the space by taking photos, talking to the users and each other, sketching, seeing, feeling, smelling and reflecting.

WHEN
We have been on site four times; in week 6, 8, 15 and 23.

REFLECTIONS
When determining beforehand what to look at the visit becomes more efficient and the analysis deeper. We put on the "glasses" of SAVE, DIVE and *Historical assessment of buildings* and walked through the area. We believed that helped us focus and get a clearer picture of the environment. Vists on site also provides possibilities for spontaneous conversations. It is interesting to see how you look at different things further on in the process. It becomes evident that what you look for is related to the pre-understanding and actual questions in the process.

View of Immanuelskyrkan from Ekersplan

STUDY VISITS

WHAT
A few study visits around Örebro and to Borås.

WHY
To get inspiration and see how others have taken on challenges similar to the ones that we have been facing.

HOW
Some of them were arranged study visits and others were spontaneous.

WHEN
Medborgarhuset, Örebro
2013-02-06
Chapel of Silence, Helsinki
2013-02-14
Otaniemen Kappeli, Espoo
2013-02-15
Statshuset, Simonsland, Åhaga, Gustavi domkyrka and Sinnenas hus, Borås
2013-04-03

REFLECTIONS
Except for the obvious necessity of leaving the drawing desk to experience built architecture, study visits are good to get perspective on you own work and to broaden the mental reference library. It is important to take some extra time to find the right person to ask. People usually get flattered when two architect students say they would love to see their building.

Main stairs "Medborgarhuset" in Örebro

FEEDBACK GROUP

WHAT
Meetings with a group of other Master's thesis students working on related projects.

WHY
To get other peoples' valuable input and reflections on what we are doing and how we are doing it as well as seeing what others are working on. It is a good way to practice on giving feedback. This is also gives a possibility to raise questions and discuss certain issues in a larger group, to ventilate problems and to give and get inspiration.

HOW
Meetings with the whole group of six people (five projects) by a table in the cafeteria. Usually someone has been missing but we have performed it anyway. We have been making a "round" and every project gets about 30 minutes to present what they are doing, what they need help with and get comments on it. Usually we have also been giving each other "tasks" for the coming week, like a sentence for something that needs to be explained or a small sketch exercise. The purpose of this is to help each other forward, not to have yet another deadline.

WHEN
In the beginning it was once a week and later in the project it was once every two weeks.

REFLECTIONS
This is incredibly fruitful! Every week we have been saying "we don´t have time for this" but when we go there and afterwards we say "it was so good we went - they saw THIS - and gave us a neccessary kick in the butt".

Feedback meeting in the cafeteria
Linnéa with Carolina and Martina (and Ida behind the camera)

INSPIRATIONAL REFERENCE PROJECTS

WHAT
Looking for transformation projects.

WHY
To get inspired and to see how other architects have approached and solved a transformation challenge.

HOW
Searching online, in books and in magazines as well as in our own photo libraries from previous study trips.

WHEN
During the whole process.

REFLECTIONS
Even though the biggest sources of inspiration are the site, the existing building and the congregation it is good to look at other projects possessing the same atmosphere that we are looking for. How have they accomplished that? What materials did they use? Why is this good architecture?

Showing an inspirational picture is an efficient way of communicating ideas both to each other, to our partner, on the blog and to our tutors. It is also a way to convince someone about the qualities of an idea to show a "real life" project.

Carmen Izquierdo Domkyrkoforum (2013-04-29)
http://www.izquierdo.se/exterior.html

Aarhus City Hall

DISCUSSION - "SKETCHING IN WORDS"

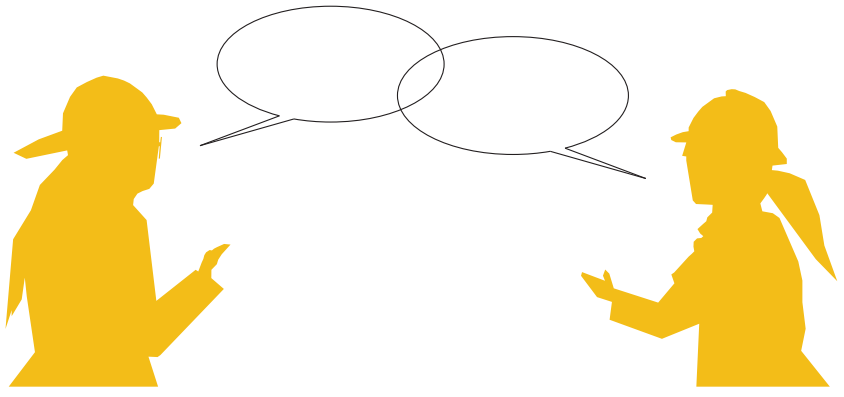
WHAT
This includes every conversation between us (Ida and Linnéa) concerning the project, from a short question like "Is this ok with you?" to a three hour discussion on the main idea. Planned discussions are the weekly evaluation and the morning meetings.
It also includes discussions with other people; tutoring, feedback-meetings and other conversations inside the school.

WHY
When working in a two people "team" the discussion is essential to make sure that both are on the same track and aim towards the same goal.

HOW
This is a continous thing and impossible to cover comlpletely by documentation. We usually have had discussions in a separate room, sometimes over coffee. When we have been working on different locations we have been using telephone, Skype and/or e-mail to communicate with each other.
Sometimes we have been taking a "walk-talk" in the day to get fresh air and fresh ideas.

WHEN
All the time. Evaluation meetings once a week (Friday or Monday). Morning meetings every day at about 10 o´clock.

REFLECTIONS
This "sketching in words"-tool is the very foundation of our process and where most of the brain-work is really done. It is important to stay focused on the subject in the discussion to make the most out of it and not loose time. It is also essential to take notes when talking, otherwise this valuable work is easily lost.



DIALOGUE

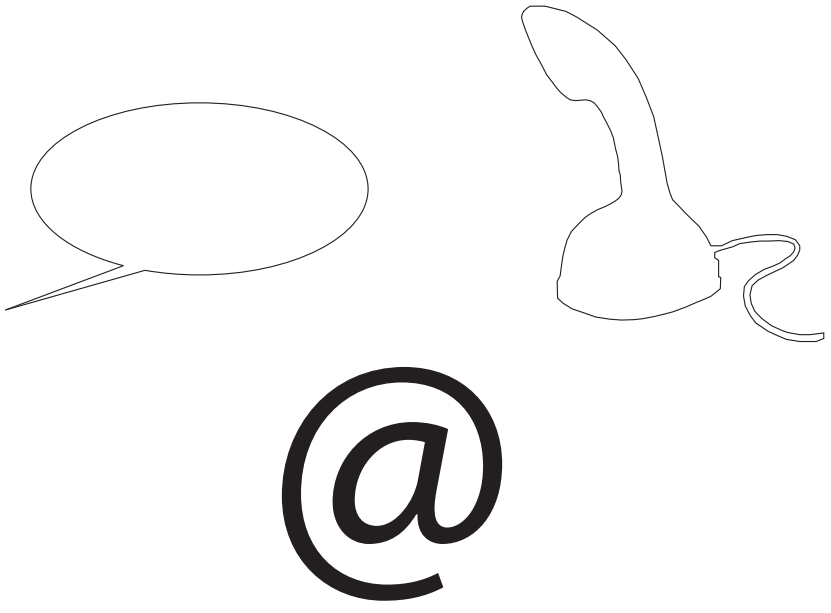
WHAT
Communication with our partner, Immanuelskyrkan.

WHY
To have a good relation to our partner and keep them informed on what we are doing and how our cooperation should be designed.

HOW
E-mail, telephone calls, talk during visits (both planned interviews/meetings and approaching people spontaniously).

WHEN
Continuously. More intense in the first phase when gathering information and planning meetings/workshops.

REFLECTIONS
This has been taking a lot more time than we could ever expect! Especially in the beginning of the project. It is a lot easier to be on site and talk to people than trying to contact them via e-mail. Some are fast while others are slower.



FORMULA - USE OF PREMISES

WHAT
A formula to be filled in, in this case by the staff, on how the premises are being used.

WHY
To understand what the staff work with and how each room functions, what is working and what is not.

HOW
The formula was handed out to each member of the staff. It contained of simple plan drawings of each floor and a short instruction of the task. They were requested to write what they do in each room, preferably with verbs, as for example "play piano" or "have conversations". One person was asked to return the formulas to us by mail when they were ready.

WHEN
We handed them out in the end of February and got them in return a month later.

REFLECTIONS
This was surprisingly fruitful since it increased our understanding, not only of the diverse range of activities, but also of the *supporting* activities such as preparation and planning. Those are easily forgotten, yet they play a very important roll in the use of the premises. This survey brought out challenges concerning logistics and storage within the building.

The formula "What do I do and in which room?"

MINI-WORKSHOPS

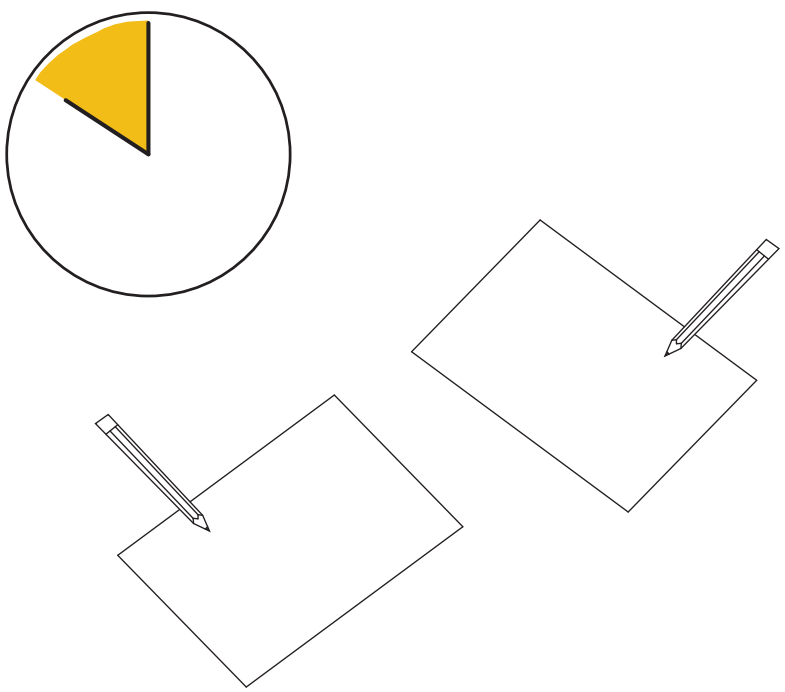
WHAT
Mini-workshops. Sketching on paper or making models.

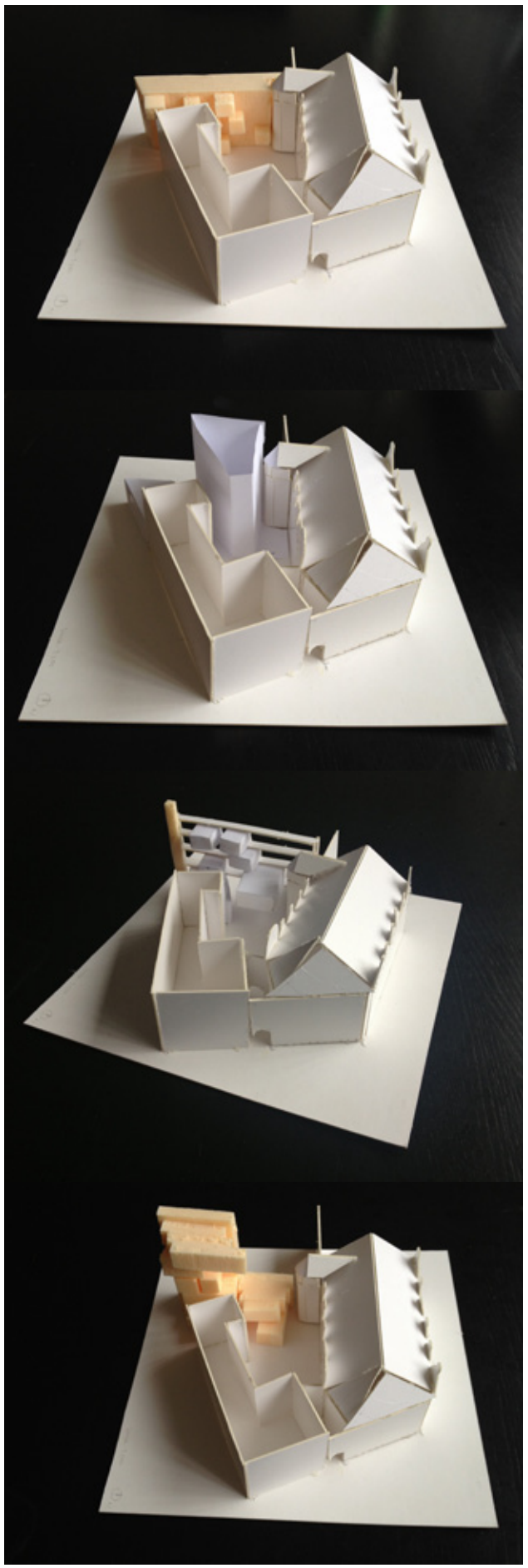
WHY
To be more efficient and produce material. To put our "talked ideas" on paper/model.

HOW
In a short discussion we have decided what to work on. Then we have been taking 20 minutes for ourselves sketching fx "5 ideas for strategies on the site". Then we have been showing each other, then choosing something new and producing more developed pictures and/or ideas. Sometimes these ideas or sketches have later been polished and transformed into material for presentation.

WHEN
In between writing and/or sketching. Often to "get started" on an issue or when we get stuck in the talking.

REFLECTIONS
This is a great way to get started and to get ideas "out of the head" to be able to develop other ones. The advantage of being two performing this tool is that our models and ideas usually enrich each other. It is not rare that we have approximately the same idea but executed in slightly different ways.





Quick models exploring how to approach the site

SKETCHING

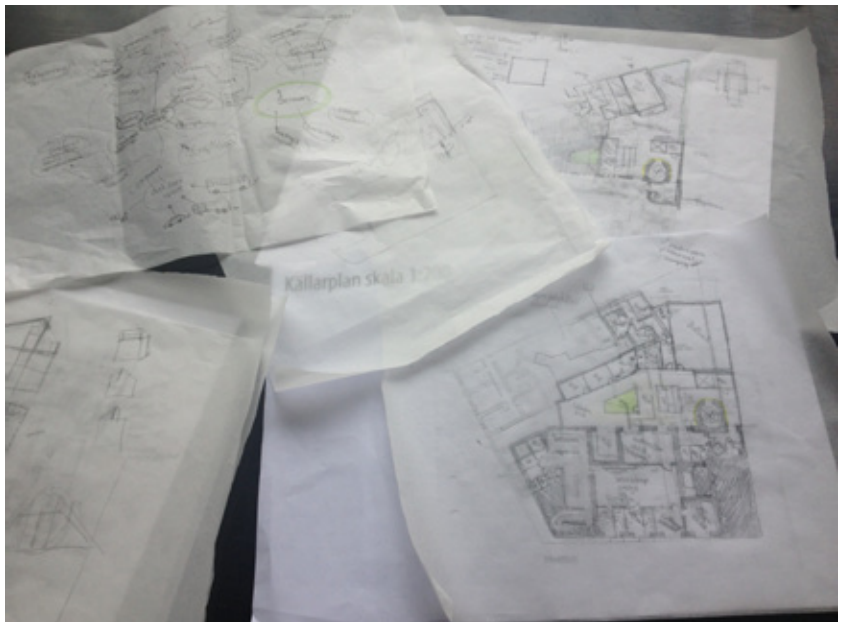
WHAT
Sketching.

WHY
To test ideas and make progress.

HOW
Pen and paper, CAD or just thinking about it (on the bus for example).

WHEN
Always.

REFLECTION
The sketch process is our way of taking the ideas from the discussions and mini workshops and see if they really work, can they hold our program? The sketching is also our base for argumentation, by testing every idea, we know in the end of the sketch phase which solution would be the better one.
It is also the best tool to show other people your idea instead of just trying to explain in words. It is especially useful when working in a team, to make sure that you are talking about the same thing.



Sketching

DIGITAL FILE MANAGEMENT

WHAT
Saving our files online in a shared folder.

WHY
To ease our work and ensure nothing is lost in case one of our computers crash. To make the material easy to reach wherever we are and no matter which computers we work on. Easier to share information that we recieve from others. To avoid problems with linked files in InDesign.

HOW
A common folder on Dropbox for all the material.
GoogleDrive has been used for shared documents and we have had a workplan (weekly schedule), a journal/log and a text document for writing down ideas. A dummy in InDesign has been "fed" continuously with the material we produce. A shared e-mail adress (connected to the blog).

WHEN
The shared documents were started up the first days. The dropbox-folder we started to use seriously during the preparations for the Mid-critic in the seventh week of the project. All documents have been continuously updated.

REFLECTIONS
To have (almost) all material digitized and stored in one place gives us a good overlook on what we have. The risk of loosing material or forget good ideas on the way gets smaller. To have a structured common folder system saves time and eases planning. The workplan has been one of the most useful tools. In that we have also made to do-lists that have been ticked throughout the process.

EXHIBITIONS AND PRESENTATION ON SITE

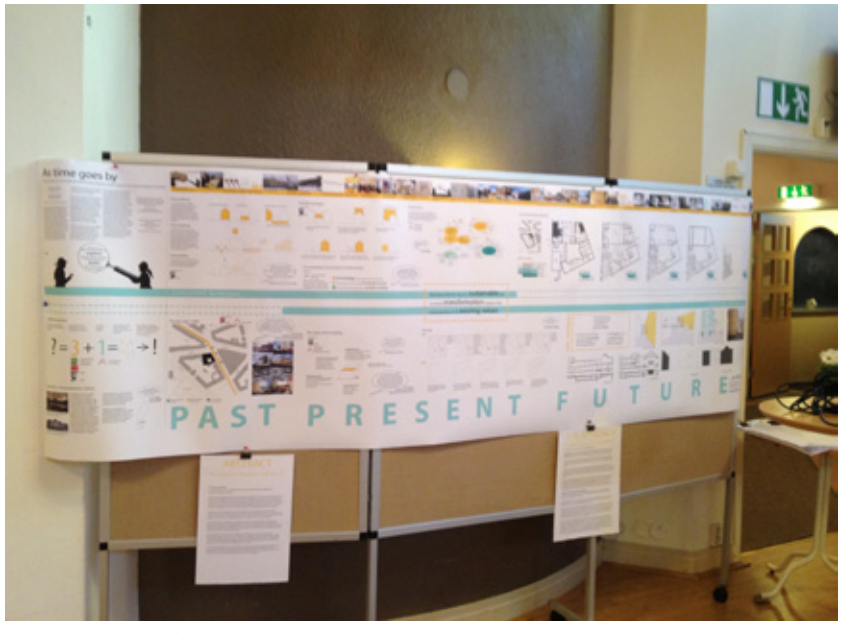
WHAT
Exhibition of workshop results, the "raw" material.

WHY
To display for all congregation members what was discussed at the workshop. This was also intended to be an "injection" to the discussion.

HOW
The comments from the A1-sheets from the workshop was retyped and put on posters, divided in the six themes. All the secretaries' notes were collected in a booklet. The material was exhibited in the church café. A text on the posters encouraged people to fill in their own ideas.

WHEN
Early April.

REFLECTION
It is hard to evaluate the outcome of this part of the process. We did not receive any comments on the material, neither on the posters nor verbally. We could only speculate that the presence of the posters might have functioned as starting point for discussion for café guests.



The poster left on display after the final presentation on site

WHAT
Presentation and exhibition of the Master thesis and design proposal on site in Immanuelskyrkan.

WHY
To show and tell congregation members what we have done and explain the proposal. To have the opportunity to get feedback, comments and a discussion on the proposal.

HOW
Congregation members were invited (by a poster in the church, by e-mail and a post on the blog) to take part of the presentation. A week before the design proposal were put up on posters in the church entrance hall. On site we put up the poster displaying the whole Master´s thesis. Our oral presentation lasted about 45 minutes, then we had a small break for coffee and after that time for questions.

WHEN
June 4th.

REFLECTION
About 25 people came to listen to the presentation. Most of them were members we had met before, either for interviews, in the first workshop or during other visits in the church. We got many questions and comments. We noticed the difference between presenting here and at the school of architecture. Here the questions were (naturally) mainly focused on practical matters concerning the buildings. It is very fruitful to have feedback from the users who know the premises better than anyone. It is also interesting to hear that there are different opinions on some matters. This made us think we gave rise to some discussion. We were also told that it was appreciated to hear us explain the proposal in our own words.

CONCLUSION AND COMPARISON OF TOOLS

During our Master's thesis process we have carefully documented our tools in order to raise awareness of which tools that have been used and what the purpose has been of each tool. As a result of that, it is possible to assess the tools and to evaluate the process.

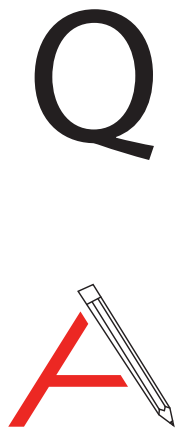
In the investigation phase we used the antiquarian methods to sort out the preconditions. It would have been interesting to make a more thoroughly architectural analysis prior to that in order to be able to compare the results of the antiquarian methods to the results of the architectural tools. The optimum situation would have been if three antiquarians made one method each and we made an architectural analysis and after that compared the results.

All of the tools have been useful and have affected the conceptual design proposal. Yet, there have been some tools that have been more useful than others, for example the dialogue and exploration tools. Using the tools for dialogue, such as the participatory workshop and interviews, we have gained a deep understanding of the building and also of the complexity of the congregation's organisation. We have met a lot of people who have sometimes have had different opinions and together they have helped us to form a picture of their needs and visions. This knowledge has directly affected our design. It has also eased the design process by not forcing us to guess and make assumptions. Even though, the dialogue with the congregation has been successful, this is also a tool we would have liked to develop even further. For example, a closer contact to the congregation in the design phase to get feed-back would have been preferable.

The exploration tools, especially sketching and model making, have together with the tools for dialogue been our most important set of tools. We have gained a deeper understanding of the different phases one is going through during the sketching work, such as analysis, exploration and decision making. The sketch phase justifies the outcome of the process since every line in the drawing is carefully evaluated and every possibility investigated. In the sketching phase we have worked mostly in plan, section and model. This can be seen in the design proposal since the plans and the form are working well while the facades are less processed. One semester is a short time to answer the main question of this Master's thesis and therefore the design proposal has a conceptual and sketchy character. A wish is of course that we would have had more time to develop the design proposal.

Four questions answered by the results of our tools

The tools presented in this chapter were all a part of our toolbox for this project. We selected these tools to be able to answer the following questions.



Which are the preconditions?	What kind of challenge is it?	Which are our possibilities?	What is the best solution?
Investigation Dialogue	Investigation Dialogue	Analysis Exploration	Analysis Exploration Implementation

To find the preconditions we used the investigation-tools and covered the preconditions of the site, the building and the congregation. The investigation tools were also used when trying to answer the question; what kind of challenge it is. That question was answered by performing interviews and workshops with the congregation members, where we found out the problems with the current building and what wishes and needs there are for the future. Finding our possible strategies was done by the tools of analysis and exploration. We discussed the possibilities of the building, the site and the congregation and tested our ideas in sketches and models. During the work with the exploration tools such as sketching and model making, decisions and analyses are made and at that point the exploration tool becomes an implementation tool. For example, if you are sketching on a plan drawing and when it is clear it can hold the programme and give the qualities we are looking for, we are no longer exploring, we are implementing. The implementation is our conclusion on how to solve the challenge with the preconditions given in the best possible way. The tools for management were used to ease our work and avoid unnecessary problems such as computer failures. In this process our most important set of tools was the dialogue tools. It implies the communication between the two of us, as well as with our partner, tutor and feedback group. This is the base of this project.

5. ANALYSES AND RESULTS

INTRODUCTION

The first part of this chapter is the presentation of the analysis made through the antiquarians' methods and the architects' tools. The analyses presented in this chapter are selected because they have all affected the design proposal. It is also important for people taking part of this work to have knowledge of the analyses to be able to understand the proposed design. To clarify which method or tool that has lead to which result each analysis is marked with the symbol of the tool or method (see below). For further analysis results see the appendix.

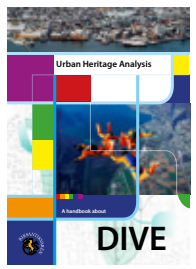
The second part of this chapter is the link between the analyses and the design proposal. The link is a product and a result of the analyses and the previous investigations and consists of what we bring from them into the design process. These products can independently from the design proposal be used by the congregation as a basis for discussion. The link is the formulation of our approach to the case, our design criteria and the room programme. The approach has been formed through interviews, literature studies and discussion between the two of us. The design criteria and the room programme have been developed during the entire process when our knowledge of the building and site has increased and when we reached a deeper understanding of the congregation.

Historical assessment of buildings

+

SAVE

+



DIVE

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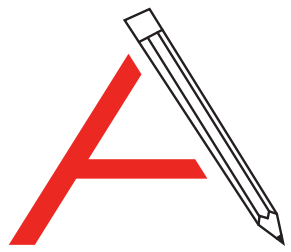


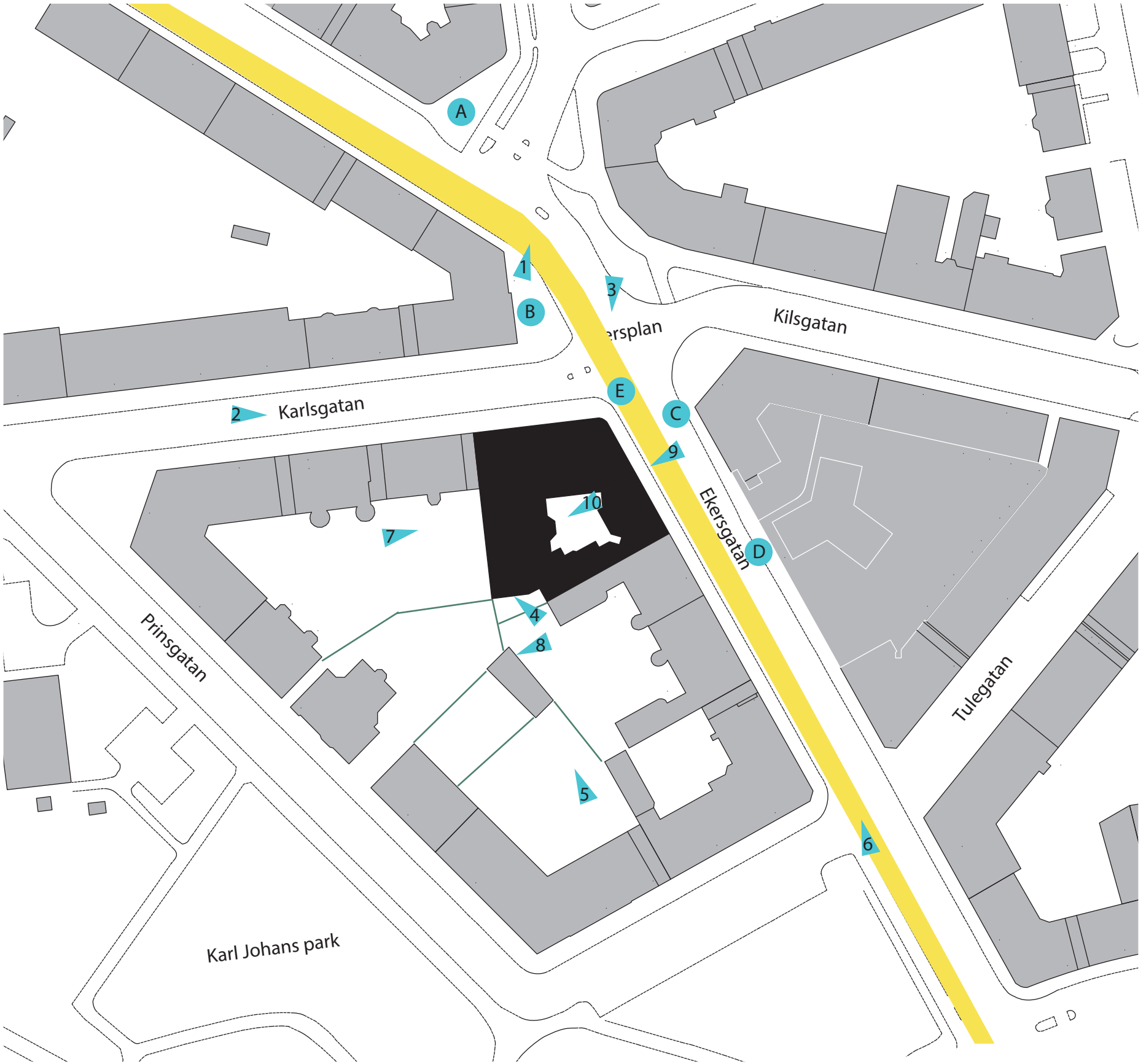
The architectural tools

Investigation
Analysis
Exploration
Dialogue

5. 1 Analyses - Site, buildings, users

ANALYSIS - THE SITE

This analysis consists of a selection of results from the previous chapters and describes aspects of importance when zooming in on Ekersplan.
See explanations on the following pages.



Picture taken from this spot
See following pages

Highly trafficked bicycle lane

Fences dividing the courtyard

ANALYSIS - THE SITE
Functions around Ekersplan

A. *The area is charactarized by 3-4 floor building with commercial functions in street level and apartments on the upper floor. Here are two restaurants.*

B. *There are also smaller shops. This is a kiosk and video store.*

C. *This building is a later addition in the same scale as the rest of the block. Also with a restaurant in the first floor.*

D. *The grocery store Ekershallen attracts numbers of visitors every day.*

E. *The passage outside the church entrance is a highly trafficked route for bicycles and mopeds.*

ANALYSIS - THE SITE
Views around Ekersplan

1. *The bikinglane continues towards Jacobsgatan*

2. *Immanuelskyrkan from Karlsgatan*

3. *Birdsview on Ekersplan and Ekersgatan*

4. *Overlooking part of the 1980s addition (to the right) and the neighbouring courtyard*

5. *Glimpse of Immanuelskyrkan from the neighbouring yard in the south part of the block*

6. *Ekersgatan from the south*

ANALYSIS - THE SITE

7. *View from the neighboring courtyard*

8. *View on the courtyard of the block Törnrosen*

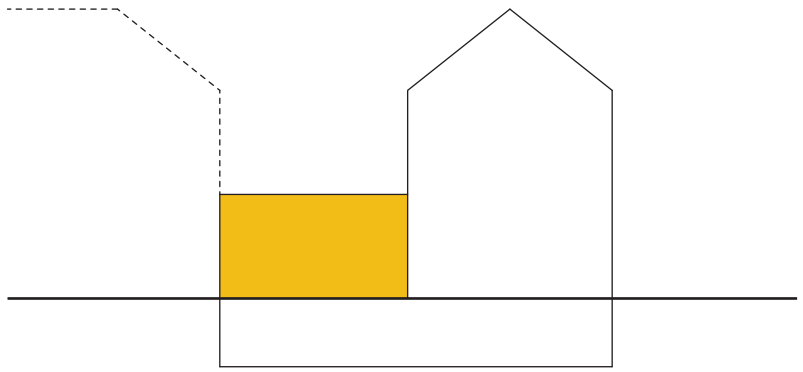
9. *Entering the courtyard of IMK*

10. *The main entrance of IMK today. This picture is taken 12.00 12th of April. The sun rarely reaches into the courtyard.*

ANALYSIS - THE BUILDINGS: PRECONDITIONS

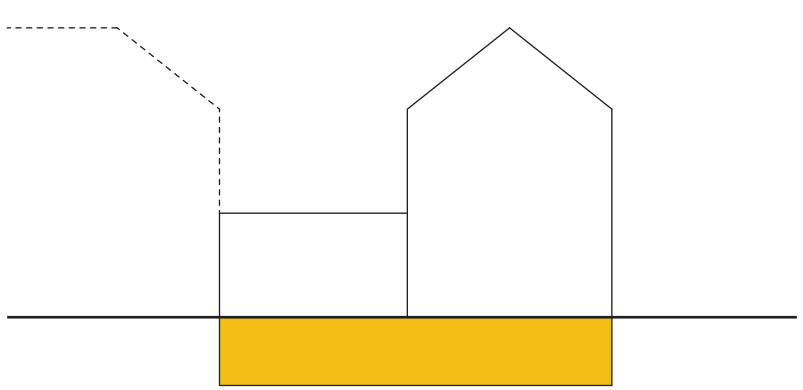
The original 1909 Art Nouveau building was built by the congregation and the exterior is protected by the local plan. The building is an important feature for the square, Ekersplan, and strengthens the identity of the church.

The Art Nouveau building, viewed from Ekersgatan.



The 1984-addition is a well-functioning building connecting the two other buildings on the property, Törnrosen 4. It works well with the older structure and offer another entrance into the church.

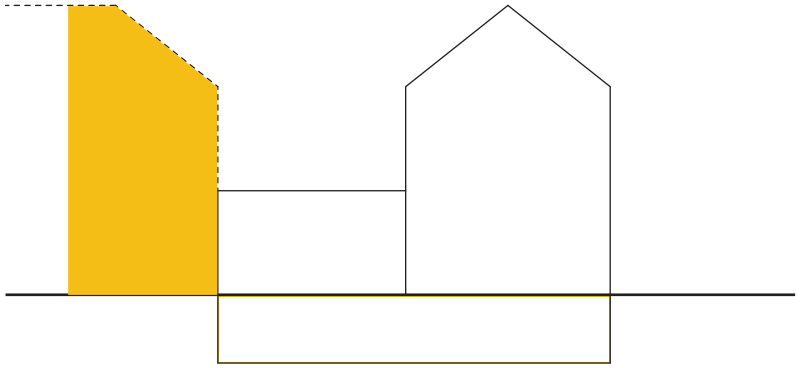
The 1980s addition, from the yard. The most commonly used entrance to the right.



The basement from 1950 and 1984 is frequently used, mostly by the children and their parents and leaders. It is quite worn down and has poor air quality and light intakes.

The basement. This part is called "klinkerrummet". Here most of the activities for children take place today.

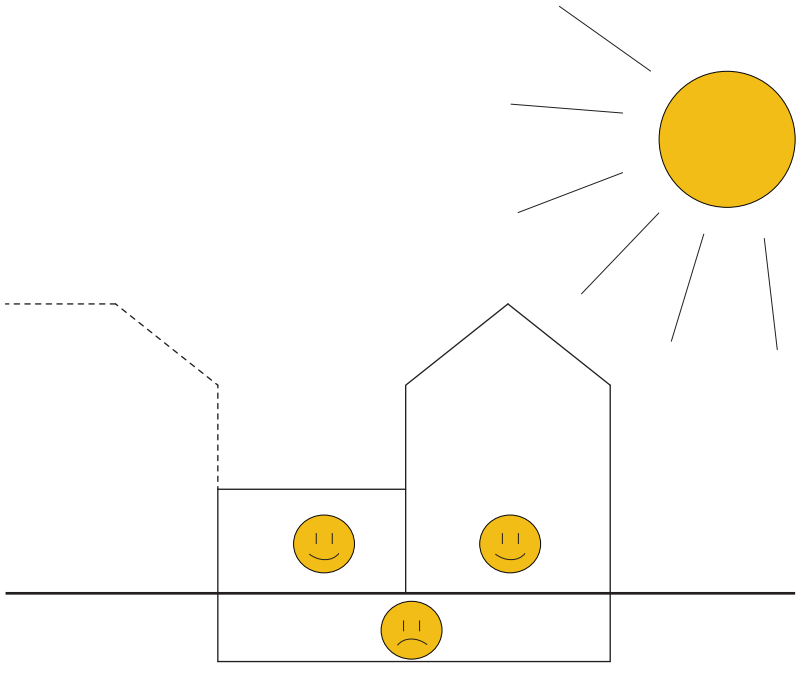
ANALYSIS - THE BUILDINGS: PRECONDITIONS



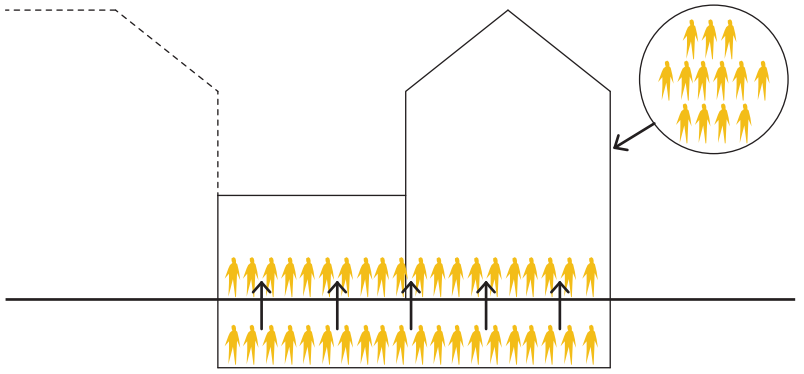
The apartment building on the property was built in 1910. It houses the café kitchen and offices for the staff in the first floors. The two upper floors are rental apartments.

The apartment building and the courtyard of the property.

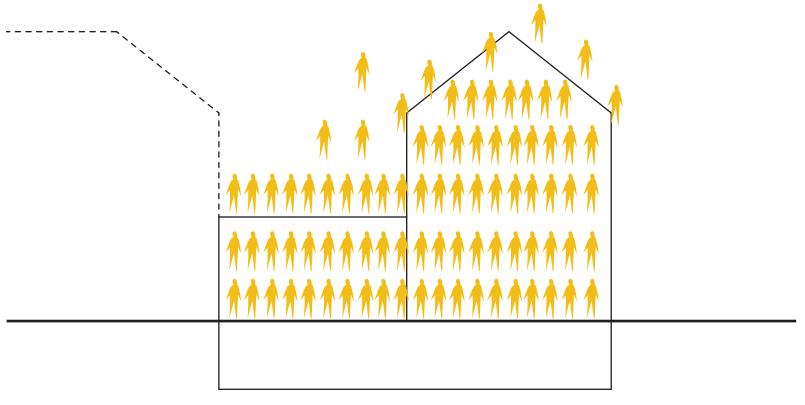
THE CHALLENGE



The premises above ground are nice environments but the premises below ground is much less pleasant for the users.

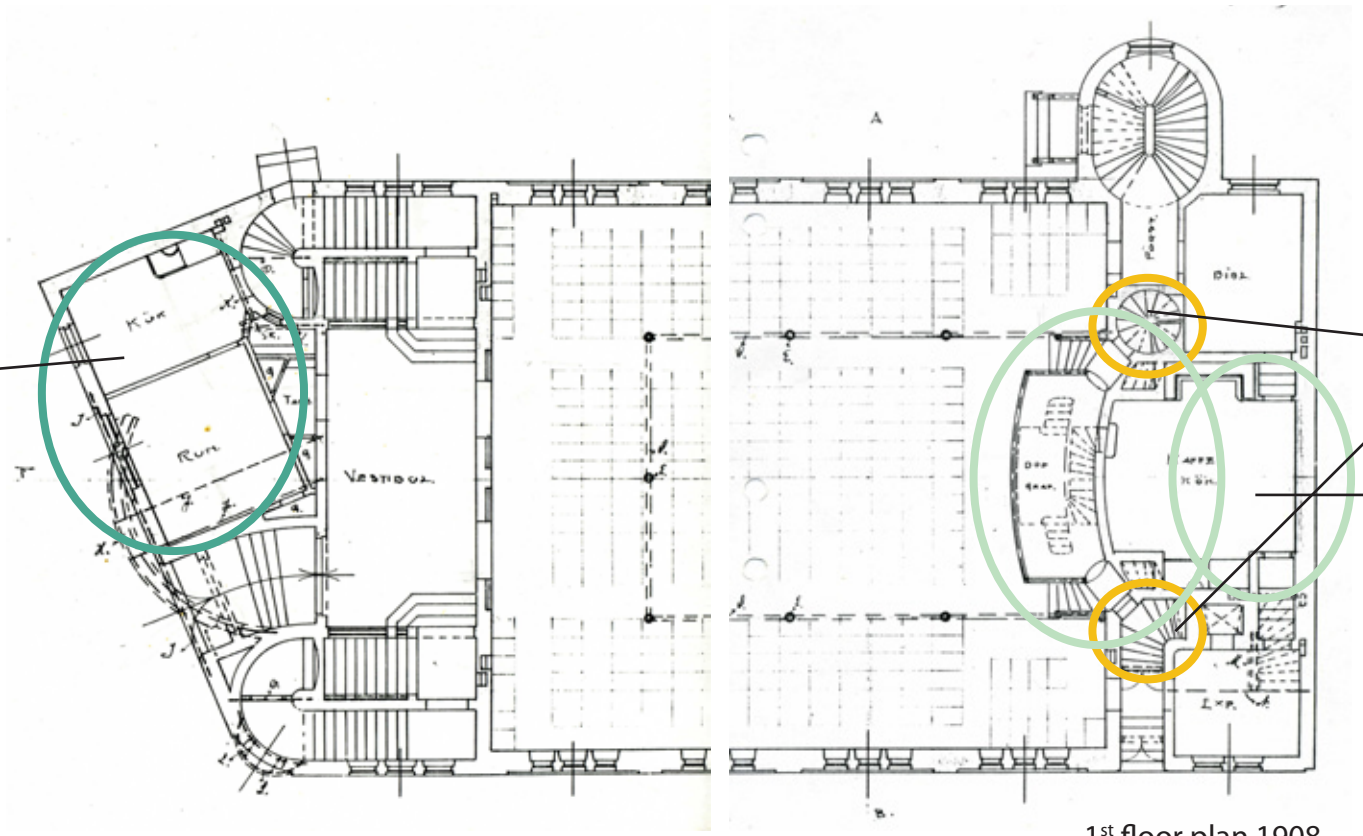


The activities in the basement want daylight space and better air quality. Since the church is constantly developing there also need to be space for future activities.



These needs are not possible to fulfill in the current premises.

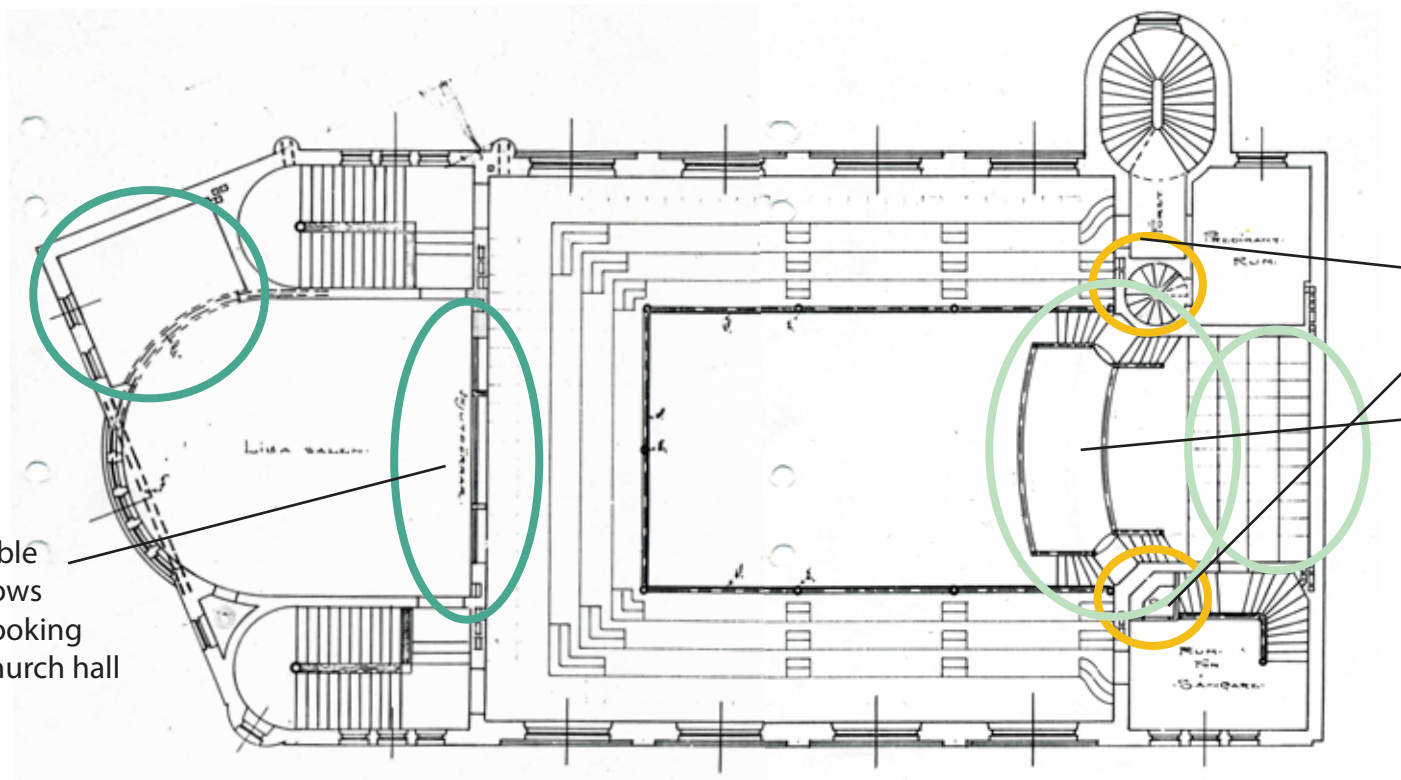
ANALYSIS - THE BUILDINGS: MAJOR CHANGES BETWEEN 1908 AND 1984



1st floor plan 1908

1st floor plan 1984

ANALYSIS - THE BUILDINGS: MAJOR CHANGES BETWEEN 1908 AND 1984

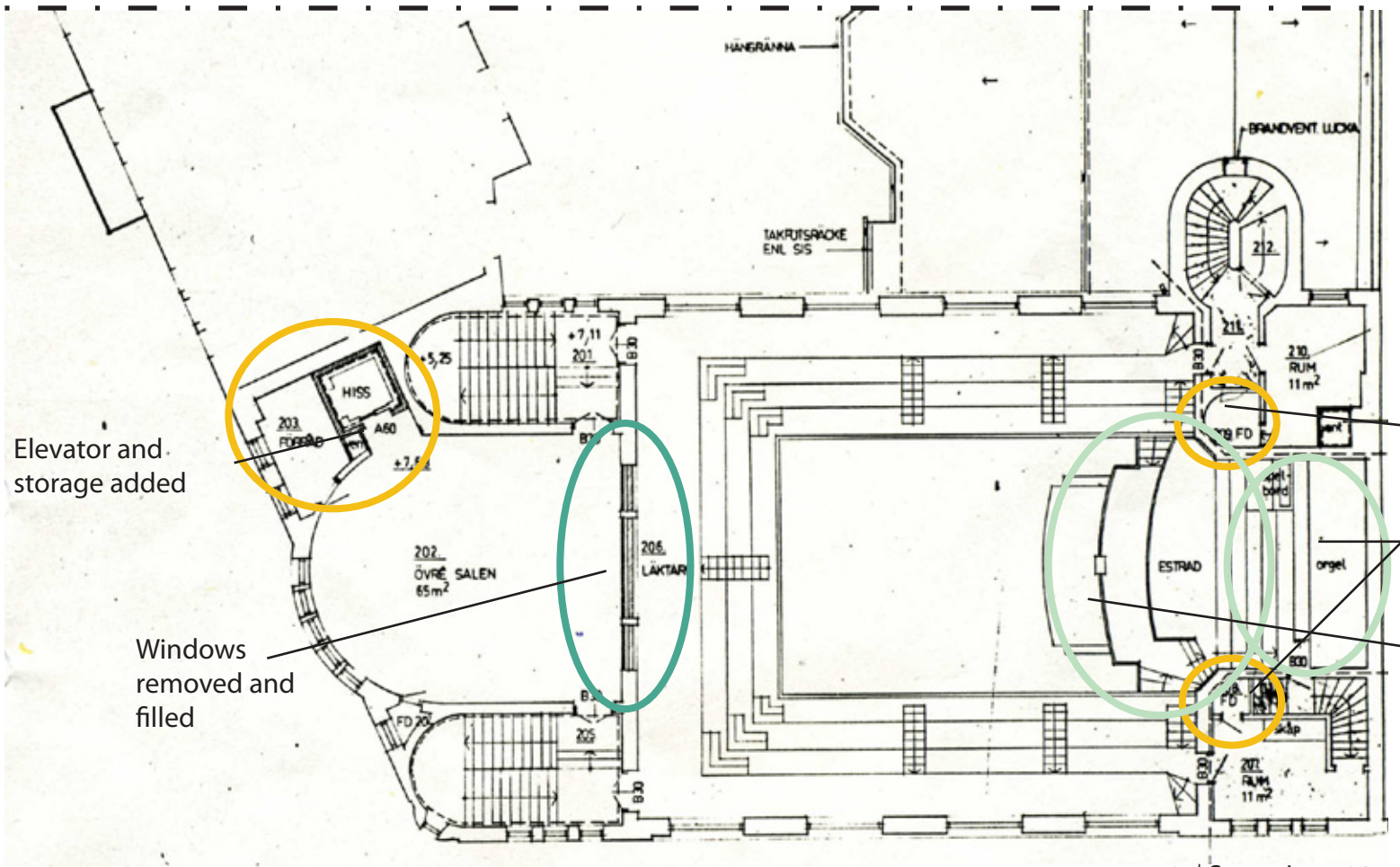


Movable windows overlooking the church hall

Stairs later removed

Stage altered several times

2nd floor plan 1908



Elevator and storage added

Windows removed and filled

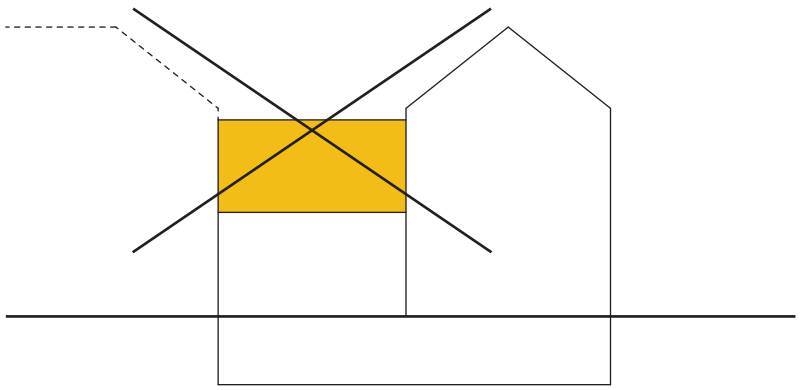
Stairs replaced by storages

Organ installed already 1937

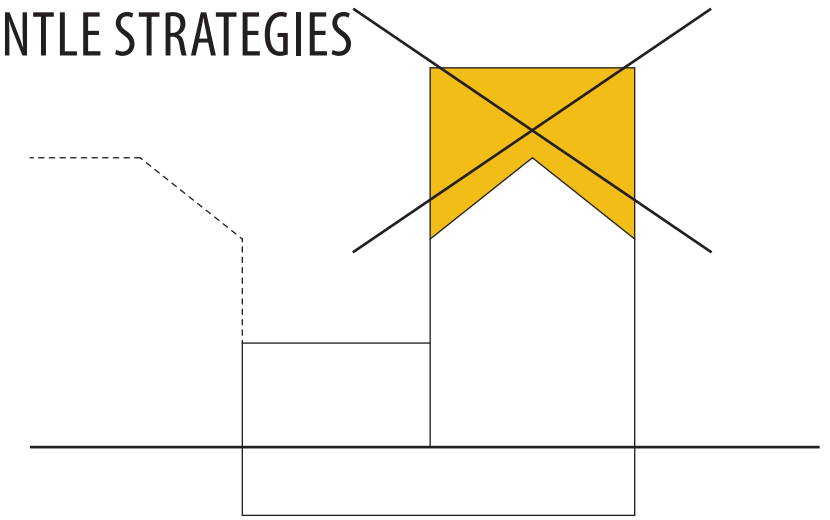
Added platforms and stairs for the choir

2nd floor plan 1984

ANALYSIS - THE BUILDINGS: POSSIBLE GENTLE STRATEGIES

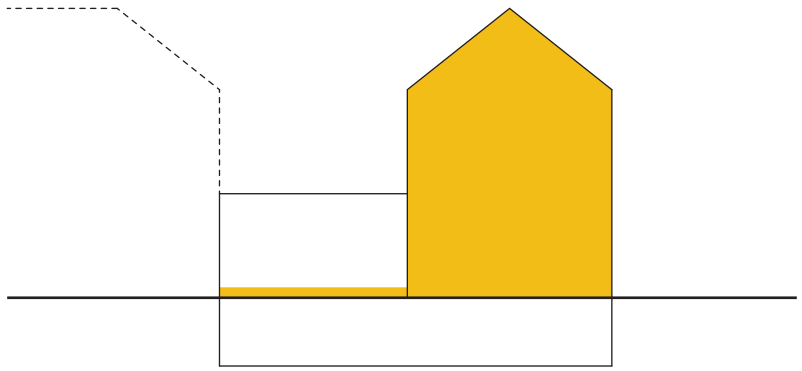


An addition on top of the1980's addition is difficult since it would also give an incoherent and scattered expression and not a clear and welcoming architecture which is desirable in this context. It is not possible to add anything and not seriously damage the current qualities of the building or light intake in the church hall.

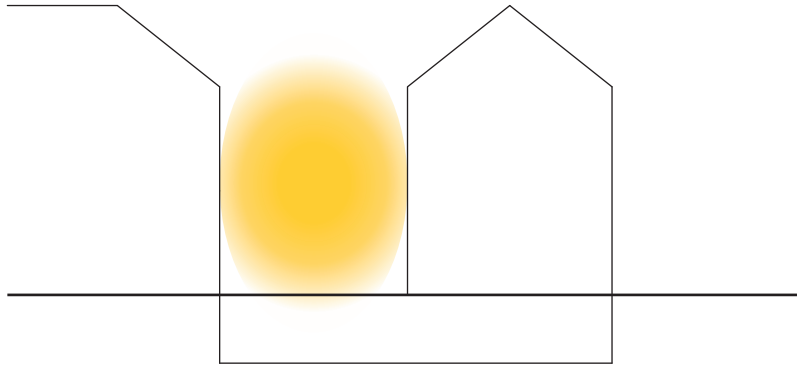


An addition on top of the original Art Nouveau building is not possible because of problems with the base which can't hold more load than it already does. Also, a proposal like this would not be approved by the city antiquarian since the facade is protected in the local plan.

Conclusion

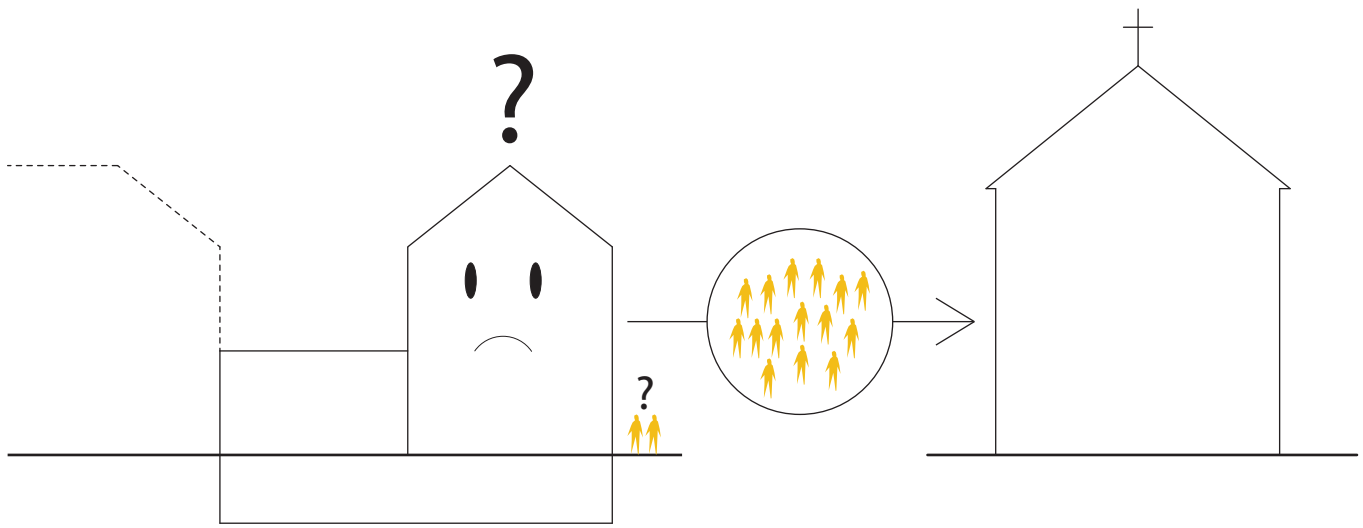


For the church to be able to stay on this site they need to maximize the usage of the area. Since additions on top of existing structures are proven difficult, the Art Nouveau building is protected by the local plan and has a high value in architecture and as an identitity for the church, the best way to go is to take away the 1980's addition. Even though it is a well-functioning structure the ground underneath it is more valuable for the church than the actual building.



Taking away the addition leaves a space of possibilities.

ANALYSIS - THE BUILDINGS: VULNERABILITY



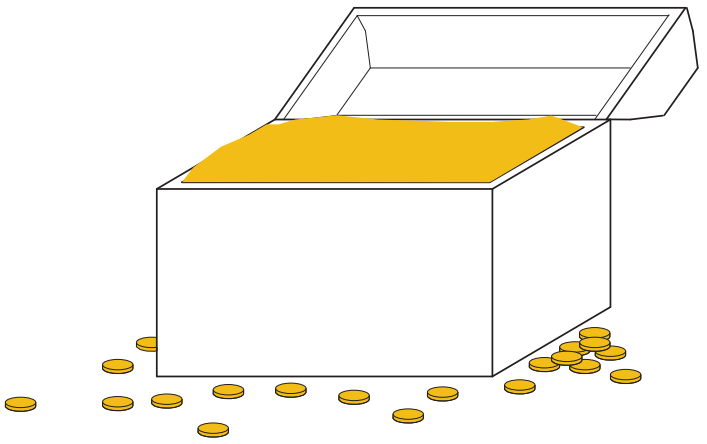
A change of use, for example if the congregation would move, would be a loss of identity to the building and to the entire area Vasastan.

ANALYSIS - THE BUILDINGS: Values

There is an extensive background material leading up to this selection of values displayed on the two following pages. The selection represents the most important values that are especially considered in the design process. For further reading about the values of the building see the appendix.

Pedagogical value
Architectural historical as a piece of Art Nouveau architecture.
Sociological, since it tells the story of the development of Örebro and the Free Church denominations

Environmental identity value
Authentic and representative
Art Nouveau exterior
Homogenius area (style)
Unchanged over time
Attracts people to the area



Historical identity value
Same use and same users over time

Social identity value
Supports society
Everyone is welcome
Voluntary work
Local traditions

Architectural values
Landmark and beautiful eye-catcher seen from several different streets due to its location
Correlates to its surroundings both in style and scale.
Interior spaces of high architectural value

ANALYSIS - THE BUILDINGS: Values

Architectural values
Interior spaces of high architectural value:
the light and spacious church hall.

Source: Roland Erensjö *Source: Örebro Stadsarkiv*

Historical identity value
The church was built by the congregation and the congregation is still using it. This continuous presence creates a strong identity both for the congregation as well as for the district.

Source: Immanuelskyrkan.net

Social identity value
Strong tradition of society supporting functions.

Source: Roland Erensjö

Environmental identity value
The building possess an authentic and representative exterior and is a part of a homogeneous block with high cultural heritage value.

ANALYSIS - THE USERS: A NORMAL WEEK IN IMMANUELSKYRKAN

TIME	ACTIVITY	USED SPACE
MONDAY		
18.00-21.00	Café	Café
18.00-21.30	Joybells (gospel choir)	Uses the choir room and the church hall simultanously and finishes in the café
14.00 Second monday every month	Systrarnas missionkrets (relief work)	Café
TUESDAY		
18.00-21-00	Café	Café
09.30-11.30	Öppna förskolan (small children and their parents come together for music and play)	Klinkerrummet (the basement)
18:00	One Piece (children 7-12, music, theatre and play)	Klinkerrummet (the basement) and the church hall
One tuesday every month	Immanuelsträffen (meeting for elderly)	Café
Every second week	Gudstjänstråd (meeting about the sunday cermon)	Office/staff room
Every other second week	Församlingsledningen (management of the congregation)	Hackan och Spaden (conference rooms)
WEDNESDAY		
10.00-10.45	Tanterna och Gubbarna (volunteers, mostly pensioners, meet with the staff)	Staff room
11.00	Bible-hour (mostly elderly and unemployed)	Café
18.00-21.00	Café	Café
18:00	Prayer	Church hall (Möjligheternas plats - place of possibilities)
19:00	Körförslaget (Choir)	Starting in the café and proceeding to the choir room
Occasionally	Various meetings such as Undervisningsrådet	Where there is room
THURSDAY		
15.00	The first teenagers are arriving, talking, home-work, snacking	Café
18.00-21.00	Café	Everywhere, finishes in the church hall
18.00-20:30 (most stay later)	Online (teenagers)	Café
18.00	Alpha	Café, choir room, kitchen
Evening	Fastighetsrådet (premises management)	Staff room
18.00-19.30 twice/semester	Sjung och Le (meeting for people living in group homes)	Café
FRIDAY		
19.00-23.30	Cafréda (Youths)	Café
Evening	IMK Praise (Youths)	Church hall

ANALYSIS - THE USERS: A NORMAL WEEK IN IMMANUELSKYRKAN

TIME	ACTIVITY	USED SPACE
SATURDAY		
14.00	Lördagsgruppen (homeless and ex-addicts come together for a fika and conversation)	Café
All day	The church rents out their premises f ex for birthday parties	Café and basement
SUNDAY		
09.00	People start arriving for the cermon and volunteers open up the café	Café
11.00-12.30-ish	Cermon	Church hall
11.15-12.30-ish	Children leaving the cermon for Sunday school	Basement
11.00-12.30-ish	Parents following the cermon from the choir room where there toddlers can play without disturbing the cermon	Choir room
17.00 once/month	Afternoon tea (music and special guests)	Café
Once a month	Församlingsmöte (congregation meeting)	Where there's place
Twice a month	Activity in the evening	

The church hall in Christmas time
Photo: Jonatan Arenius

Setting the tables in the cafe before Afternoon tea

ANALYSIS - THE USERS: PROGRAMME OF FUNCTIONS

The programme of functions is a summary and a conclusion of the information we have recieved from interviews and workshops with members and employees of the congregation. This programme is formulated to give a picture of what the optimum programme would look like if no considerations concerning limited space had to be made.

SPACE	FUNCTIONS	KEYWORDS
Sermon	Sermon Concert Prayer Worship Party Stage Preach Movement	Allow movement Zoning Multimedia Acoustics Flexibility
Worship / meditation	Pray Sing Worship Move around Light candles Rest Conversation Meditation	Accessible Inviting Allowing 24/7 open
Baptism	To be baptized To perform baptism	Corner stone of baptist denomination Visible
Diaconal	Conversation Rest Relief	Comfortable
Entrance	Enter Display Invite peolpe	Zoning 24/7 open
Reception	Recieve visitors Conversation Telephone “Help desk”	Welcoming

ANALYSIS - THE USERS: PROGRAMME OF FUNCTIONS

SPACE	FUNCTIONS	KEYWORDS
Common	Fika/Coffee/Dinners Socialise Cooking Homework Watching TV Education Music (listen/play) Meeting Play Retreat Open stage Read out loud "Pyssla"	Intergenerational Allowing, everybody are welcome, high tolerence Closeness to people in need Alternative lifestyle Forum for meetings Possible to hire
Cooking	Cook Courses/educate Selling	Common/accessible Commersial Activity attached
Activity	Sports Play Dance Theatre Art Performing arts Studio Wellness Sauna Courses Disco Game church (LAN) Big screen shows (displaying big events like Eurovision Song Contest and sports events)	Robustness Intergenerational
Rehearsing	Music perform/rehearse Studio (recording music) Choirs Children choirs	Good acoustics inside Quiet outside

ANALYSIS - THE USERS: PROGRAMME OF FUNCTIONS

SPACE	FUNCTIONS	KEYWORDS
Education	Education Lecture Classes Conferences Meetings Seminars	Quiet Seperated
Outdoor	Invite Buffer zone / safety zoon Enjoy on a sunny day Bicycle parking Play Stop for cars and buses Goods reception Garbage	Inviting
Over-night	Sleeping Guests Emergency	Comfortable
Supporting	Toilets Changing rooms Showers Cloakrooms Breast-feeding rooms Diaper changing rooms Storage Cleaning Elevator Stairs Service (mechanical, electricity, ventilation, heating)	Accessible

ANALYSIS - THE USERS: ACTIVITIES VS PREMISES

A building which is static in many way but holds a diverse, organic organisation. That could be a short version of the current state. There is a plethora of activities taking place in the church, on different times, every day of the week.

One important aspect is that since activities shift, the size of the groups are shifting largely. Also the amount of visitors for Sunday sermon are shifting. On a calm Sunday in July there might be no more than 50 members joining for sermon, but the popular advent sermon in December could attract more than 500 people. This places high demands on the flexibility of the premises. Today the rooms are considered to be either too small or too big and there is a lack of flexibility for using the spaces.

Many of the problems with the premises are related to either bad indoor climate, logistics (moving chairs etc), accessibility, wrong location in the building or collisions in the schedule. We have also learned that there are some spaces that are very seldom used today, most of them located in the basement.

All photos from www.immanuelskyrkan.net

5. 2 OUR APPROACH

OUR APPROACH TO THE CASE

The main part of the value rely on the relationship between the church and the congregation. Therefore we argue that the best future for Immanuelskyrkan would be to continue housing the current users and to function as a church.

For the congregation to be able to stay on the site and still develop in the direction they wish to, we find it necessary to take on a radical approach. It is better to make a big decision that solves many problems than to make small changes little here and there.

The proposed building is a relatively large addition in this context. It is a contemporary time layer that is standing out compared to the existing buildings, both in terms of scale and style. At the same time we take a step back, leaving the church building alone, since we determined that the church building is more valuable than the apartment building on the property. The proposed additional building should be flexible and hold many different functions in the same space. The aim is that it should be possible to extend, to continue what we have started.

In the conservation/transformation of the church building, we do not aim to take the building back to some kind of "true" or "original" condition. If that was our mission we would for example have to start with re-filling the basement. That would be madness. Therefore we use the current state of the buildings as a starting point. Strikingly often the changes we have wanted to make seem to coincide with the status of the building as it was when it was built (according to original drawings and "traces" in the building). This has made it easier for us to make decisions on for example slab openings or adding new staircases. Those would be big changes if they had to be done from scratch. This makes us think that there might actually be some kind of "original logic" in the building.

Large intervention to solve many problems

Scale - standing out

Material - "buddy"

Act from the present condition

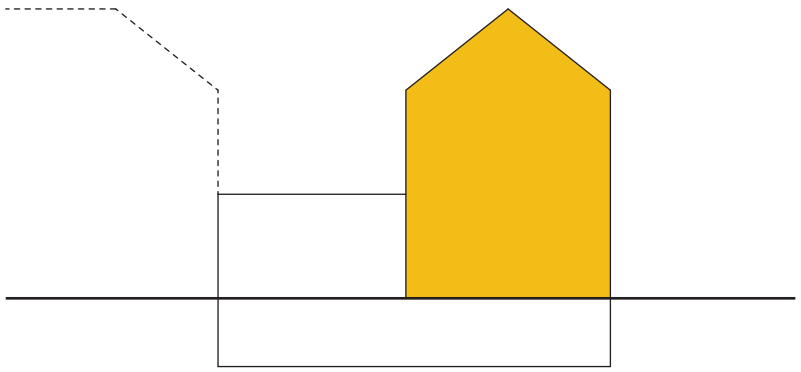
User participation - future perspective

The new and the old should together form a new legible and **artistic totality.**

It is important to build an extensive **knowledge** base of the building, its surroundings and its users.

The change has to be an **improvement** otherwise you should refrain from doing it.

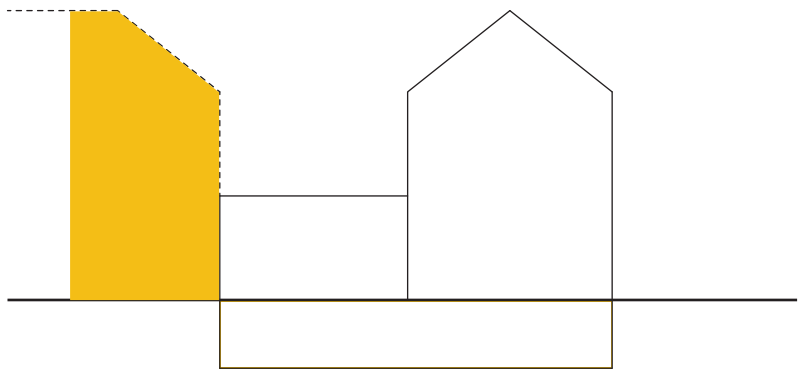
OUR APPROACH TO THE CASE



1909 Art Nouveau church building

VALUE: High cultural heritage value in exterior and interior. High symbolic/identity value. Valuable in its consistency in the area around Ekersplan and as carrier of memories and traditions. Vulnerable to change.

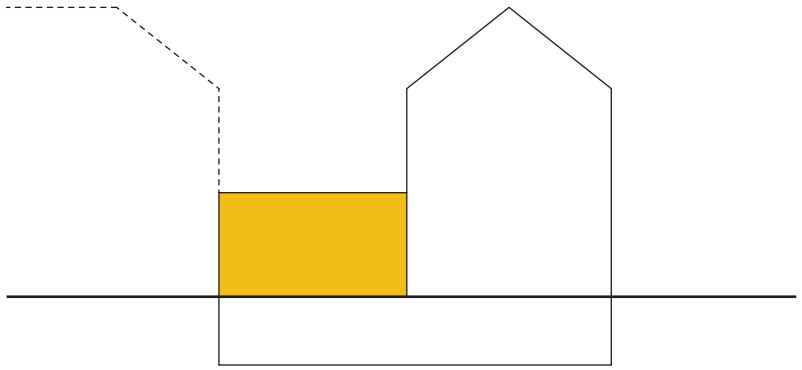
APPROACH: This is a "high road" building. No major changes can be made. Let the buildings exterior be and instead bring out the facades. Look at former alterations and relate to those rather than make new changes.



1910 apartment building

VALUE: Moderate cultural heritage value. Tolerant to change. The rental apartments are liked by its users and a valuable source of income for the congregation. The offices nice premises but not very functional and space efficient.

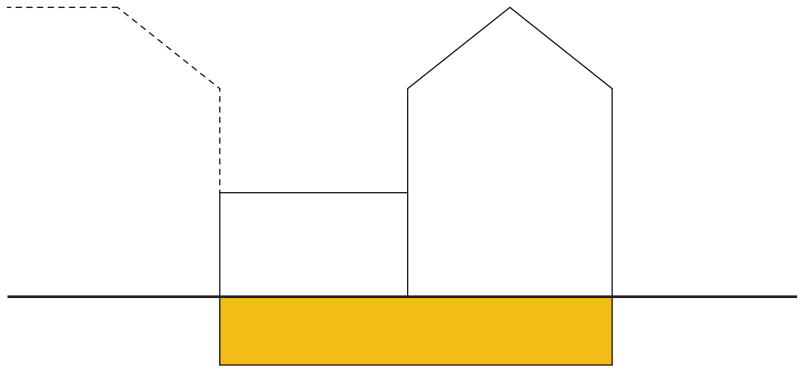
APPROACH: Changes can be made. Provide the same number of apartments after intervention as before.



1984 café linking building

VALUE: High functional value. Aesthetic value. Yet the ground is more valuable than the actual building. Vulnerable to change.

APPROACH: Take away the building and make use of the ground for a larger addition.

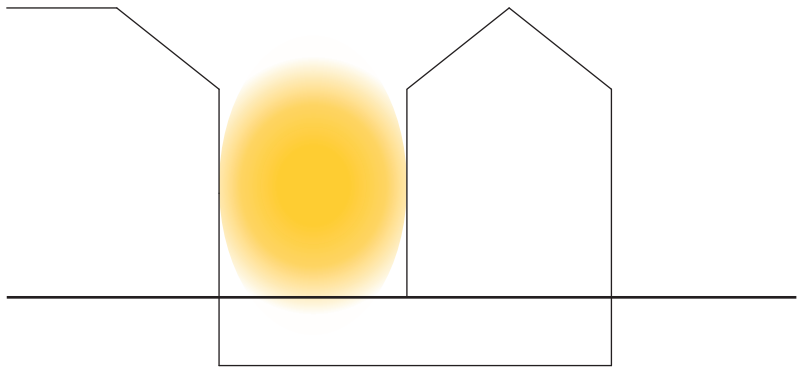


1950s and 1980s basement

VALUE: Low cultural heritage value. Problematic light- and air conditions. Tolerant to change.

APPROACH: Use these areas as little as possible. Close the worst affected parts. This is where more "rough" activities that does not take long time or need daylight can take place.

OUR APPROACH TO THE CASE



The place for intervention

When the present building has been taken away this is the place of possibilities. The main purpose is to maximize the use of the area and enable the congregation to stay on the site. It should house all necessary functions above ground. This requires a different approach compared to the church building. This is a “low road” building with a profane content and can be treated as one. Its purpose is also to link the remaining buildings on the site. The intervention adds a new time layer to the site. Aestetically it could be described as a buddy or a grandchild to for the other buildings.

DESIGN CRITERIA

We formulated some design criteria that we think is crucial to fulfill in order for the congregation to function as well as possible on this site.

~~CLOSED~~ → CLOSE

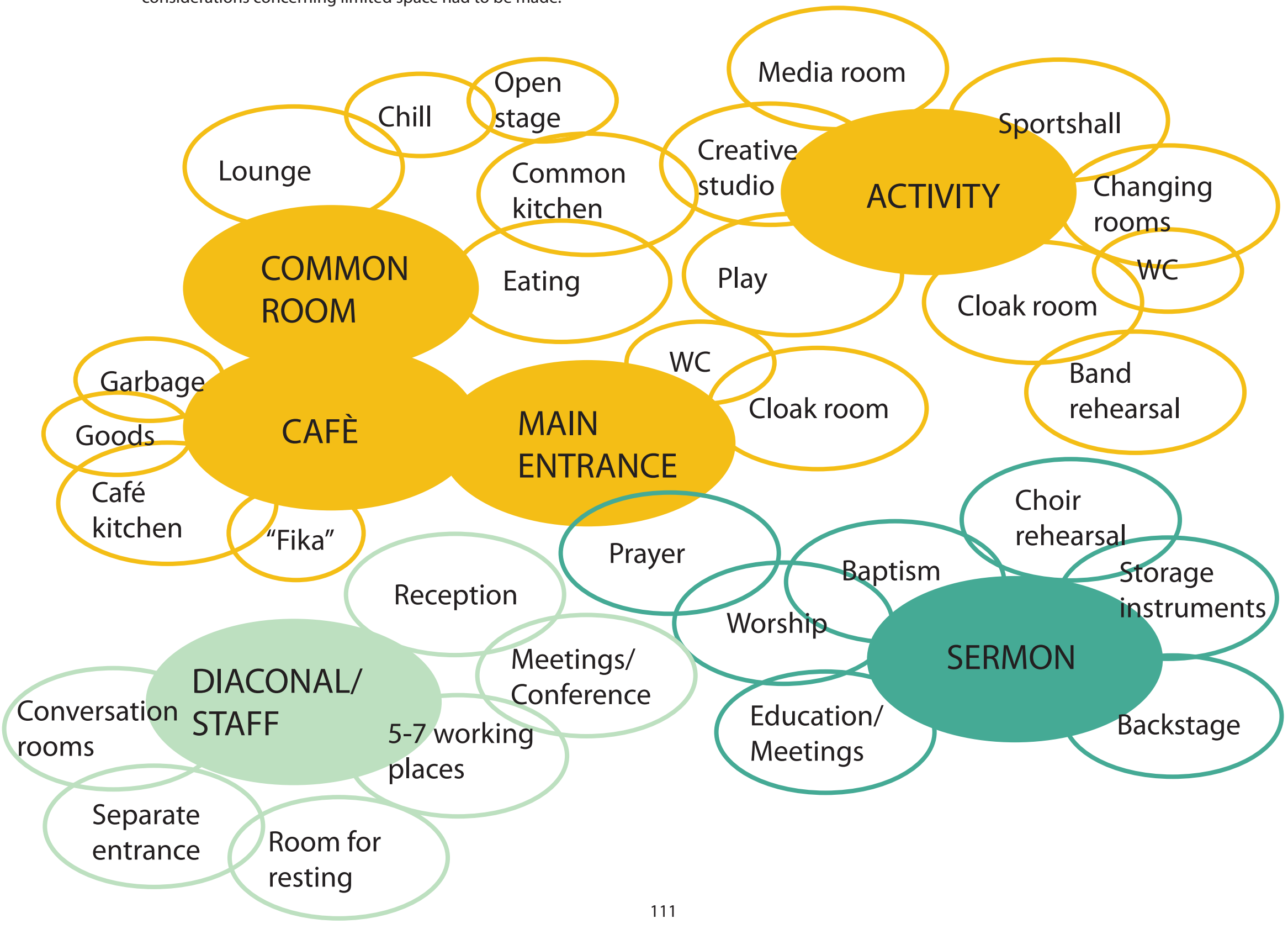
WHAT?	HOW:
invite	clear entrance inside out - transparency carpet starting on the street
a church for everyone	accessible all functions in daylight logic communication/movement
the non-commercial meeting place	café with double function kitchen on every floor
multipurpose space	flexibility efficiency different activities share the same spaces

5.3 PROGRAMME

ROOM PROGRAMME

The room programme is a development of the programme of functions which is a summary and a conclusion of the information we have received from interviews and workshops with members and employees of the congregation. The programme of functions is formulated to give a picture of what the optimum programme would look like if no considerations concerning limited space had to be made.

The room programme is our interpretation of the programme of functions, adapted to the current site, applied in our design proposal. It is displayed as an infographic and this has also been a tool in our design process when it comes to relating functions to each other. A room programme with area specifications is presented further on in the report.



THE COURTYARD

6. DESIGN PROPOSAL

INTRODUCTION

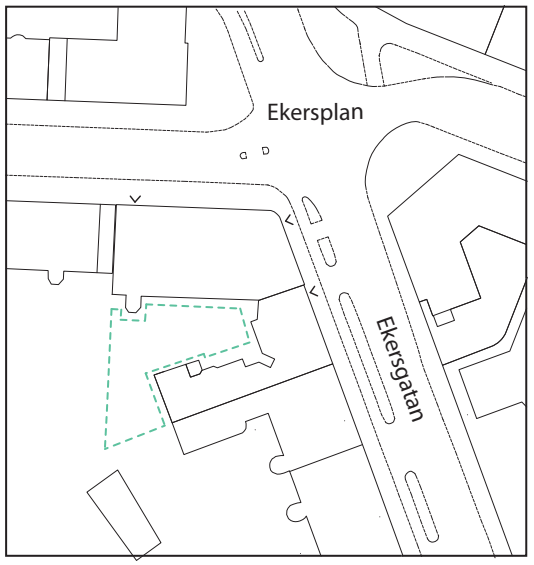
Our main source of inspiration is the congregation and their wishes and needs. We aim to create quality spaces adapted for their activities. The values and the character of the church building, such as the spacious and light church hall and its expression as an independent solid, are preserved.

We take on a quite radical yet respectful approach and our addition take a step back from the church building, only links in one point but at the same time creates an interaction between the new and the old.

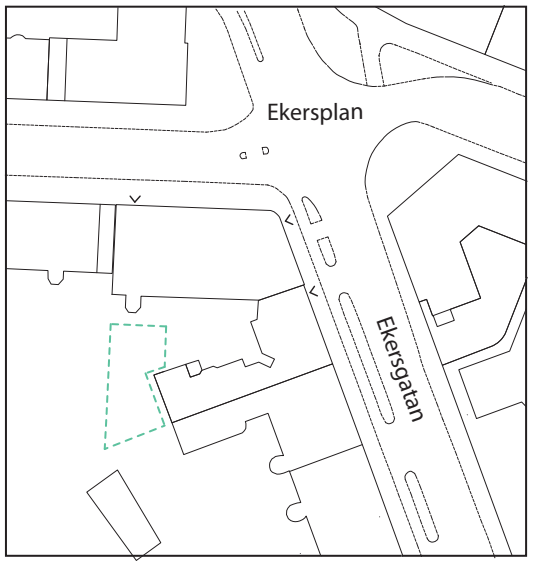
The concept for the design is simple and contains of three parts. It is the brick wall, the footbridges and the rooms. Our interventions in the church building aim to a certain degree to recreate the logic of the building and meeting the demands on accessibility of today.

The design proposal is a result of all the methods and tools we have used in this process. It is a conceptual design proposal which means that it is not solved in detail but is an investigation of a possible approach to change in this environment. This is a first step in a design process and the focus is put on approach and the congregation's needs. It is investigating whether it is possible for the congregation to stay and continue to develop on this site. The next step would be to look further into technical aspects, energy consumption, fire legislation etc. A continuation of the design process would also imply a further exploration of the facades, the courtyard and the meeting between the old and the new.

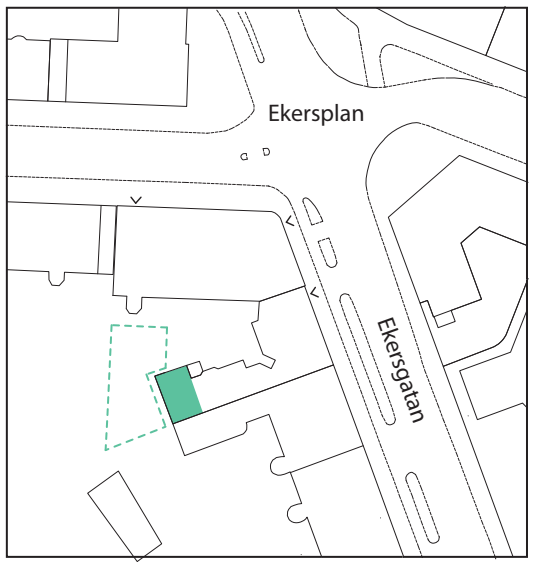
CONCEPT - HOW TO APPROACH THE SITE



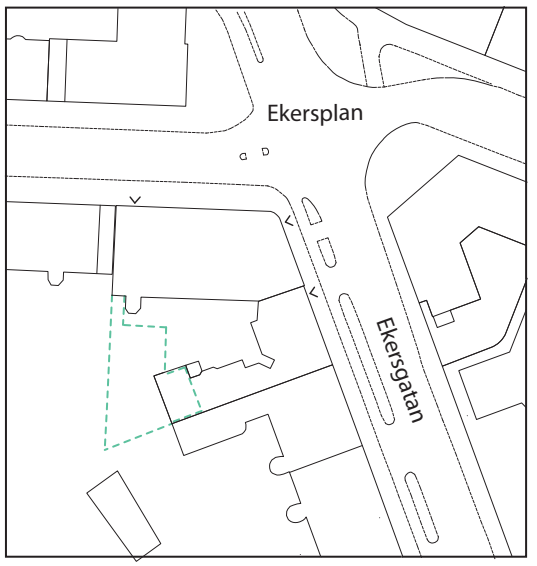
1. When taking away the 1984-addition, this is the area available.



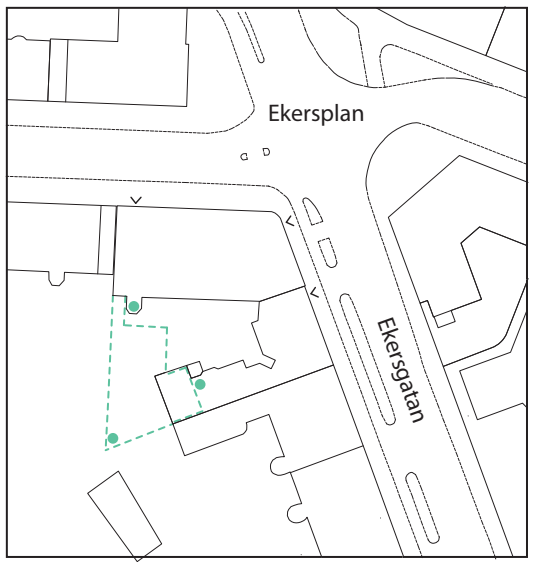
2. Taking a step back from the church building recreates the expression of the church as an independent solid.



3. Instead, the form attaches to the apartment building. Two apartments are taken for the church's activities and the two apartments which today are used as office space are left and renovated back to apartments.

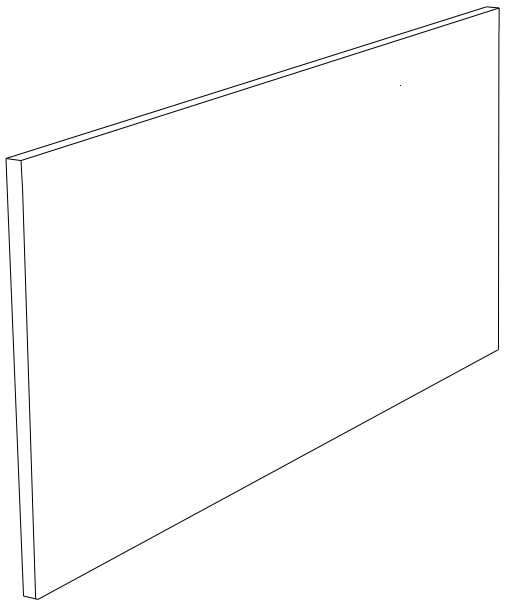


4. It links to the church at one point, leaving a gap between the existing stair well and the new addition.

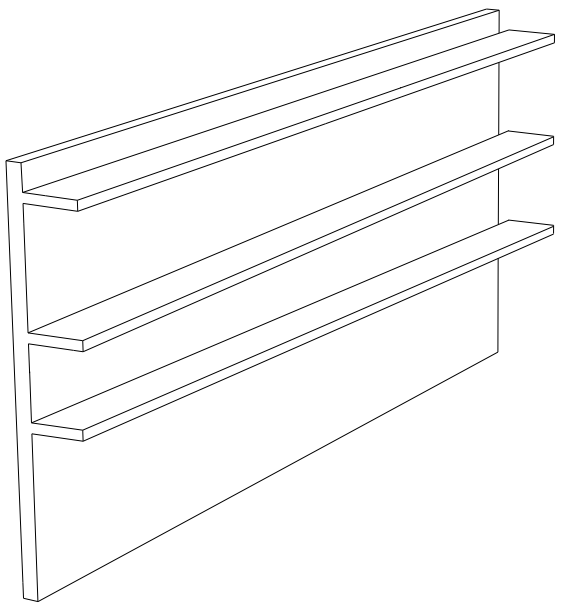


5. To meet the fire legislation the existing stairs are being used and one more is added.

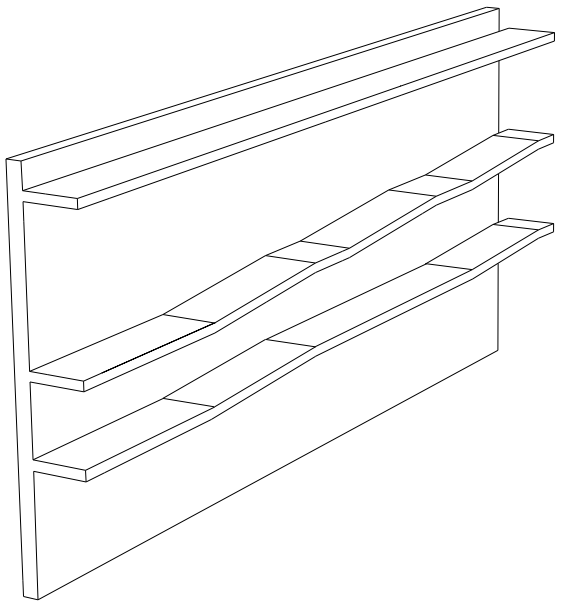
CONCEPT - FORM & MATERIAL



The fire legislation demands a fire wall to the neighbouring property. We make a big gesture of that: a thick brick wall.

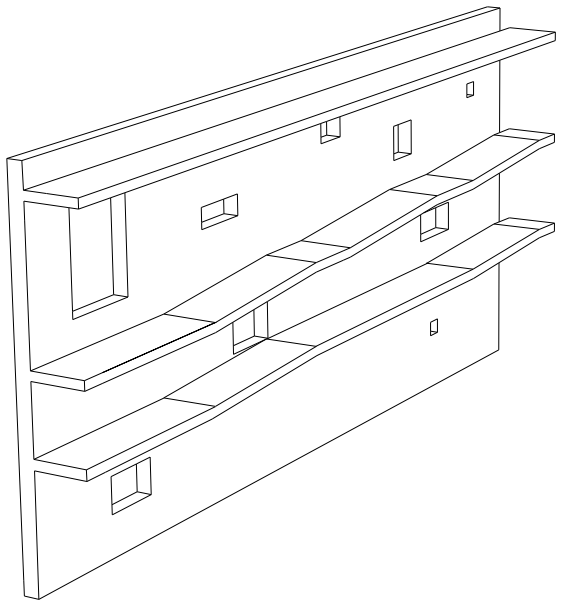


The horistontal communication is placed along the wall as footbridges in ash wood. This is how the three buildings are connected.

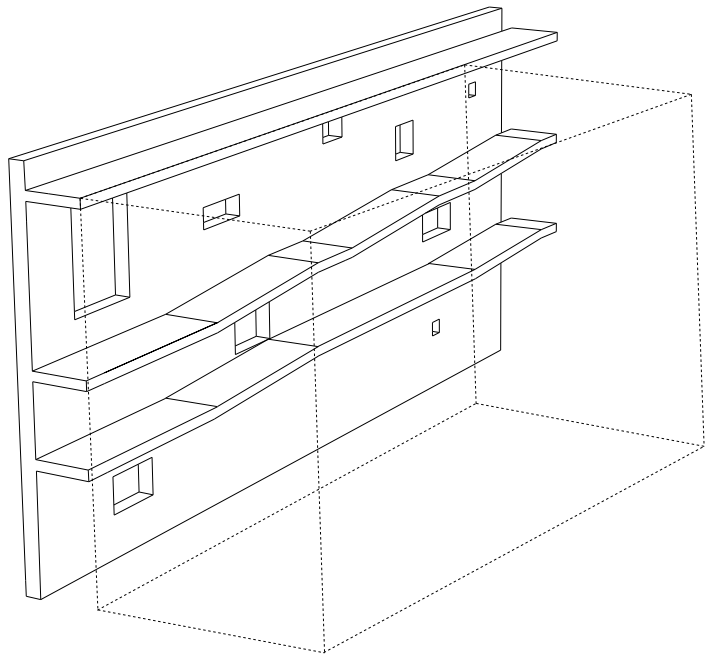


The floor levels of the church- and apartment buildings differ from each other. To solve that the footbridges slope towards the apartment building.

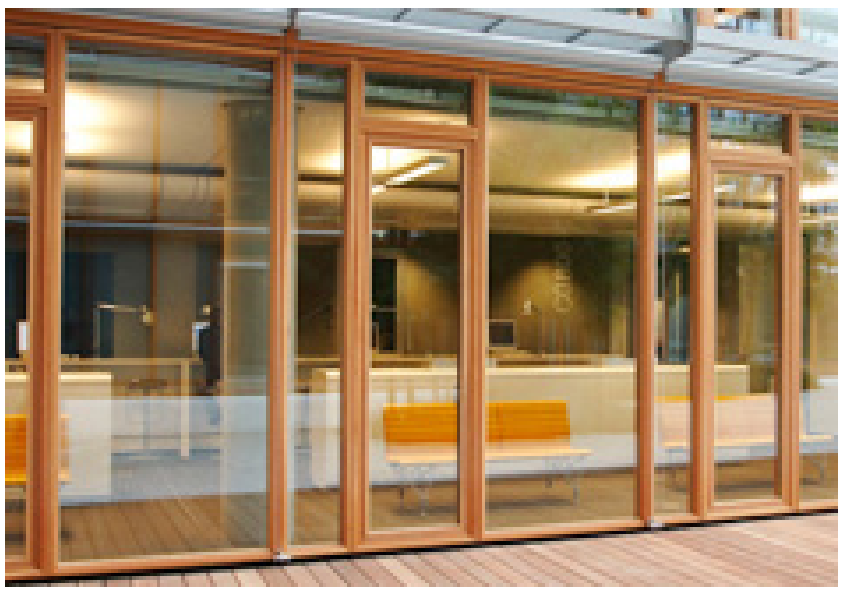
CONCEPT - FORM & MATERIAL



The wall is perforated to create light intakes and to provide outlooks. Railings and other steel details are white.



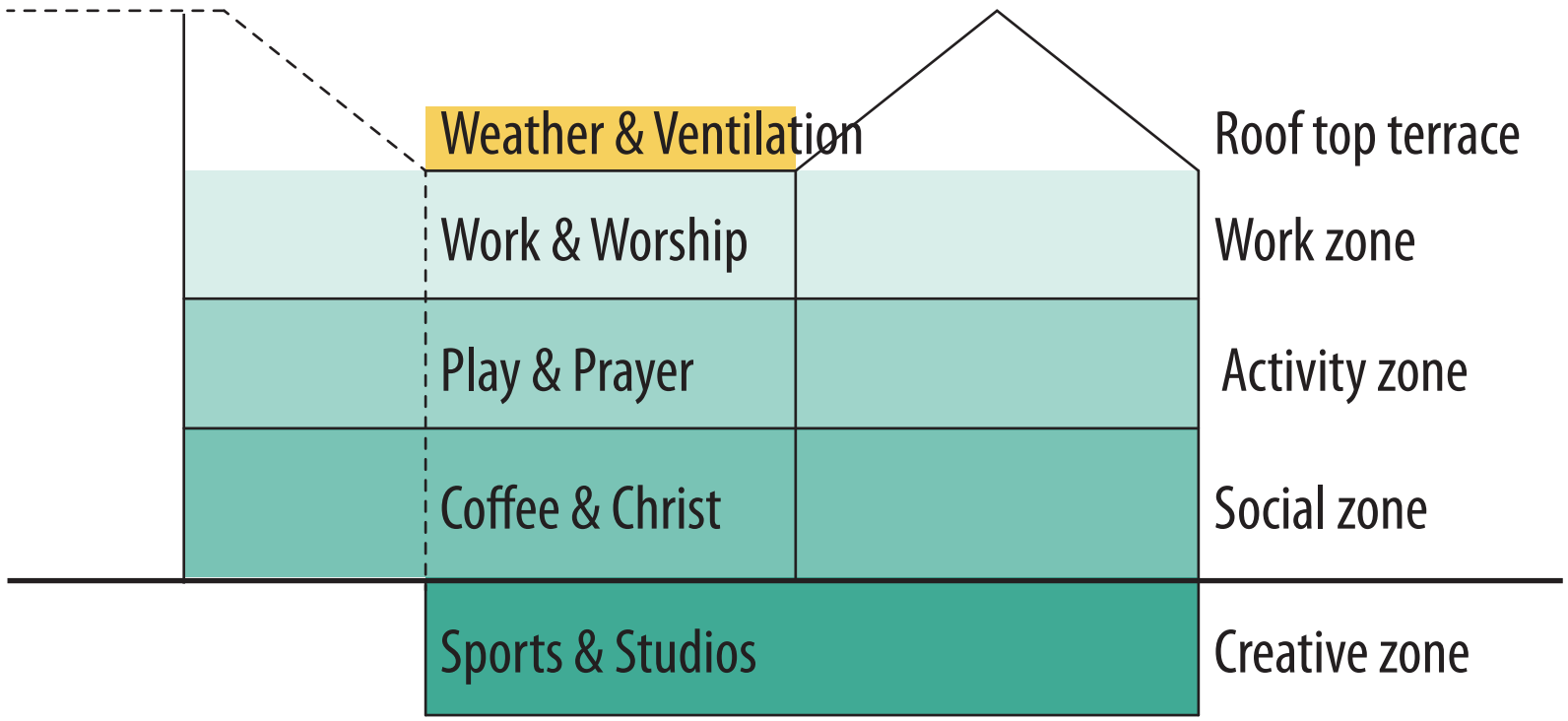
The rooms are connected to the footbridges. All floor finishings are ash and the interior walls are white painted wood. The curtian walls have wooden profiles.



CONCEPT - FUNCTION ZONING

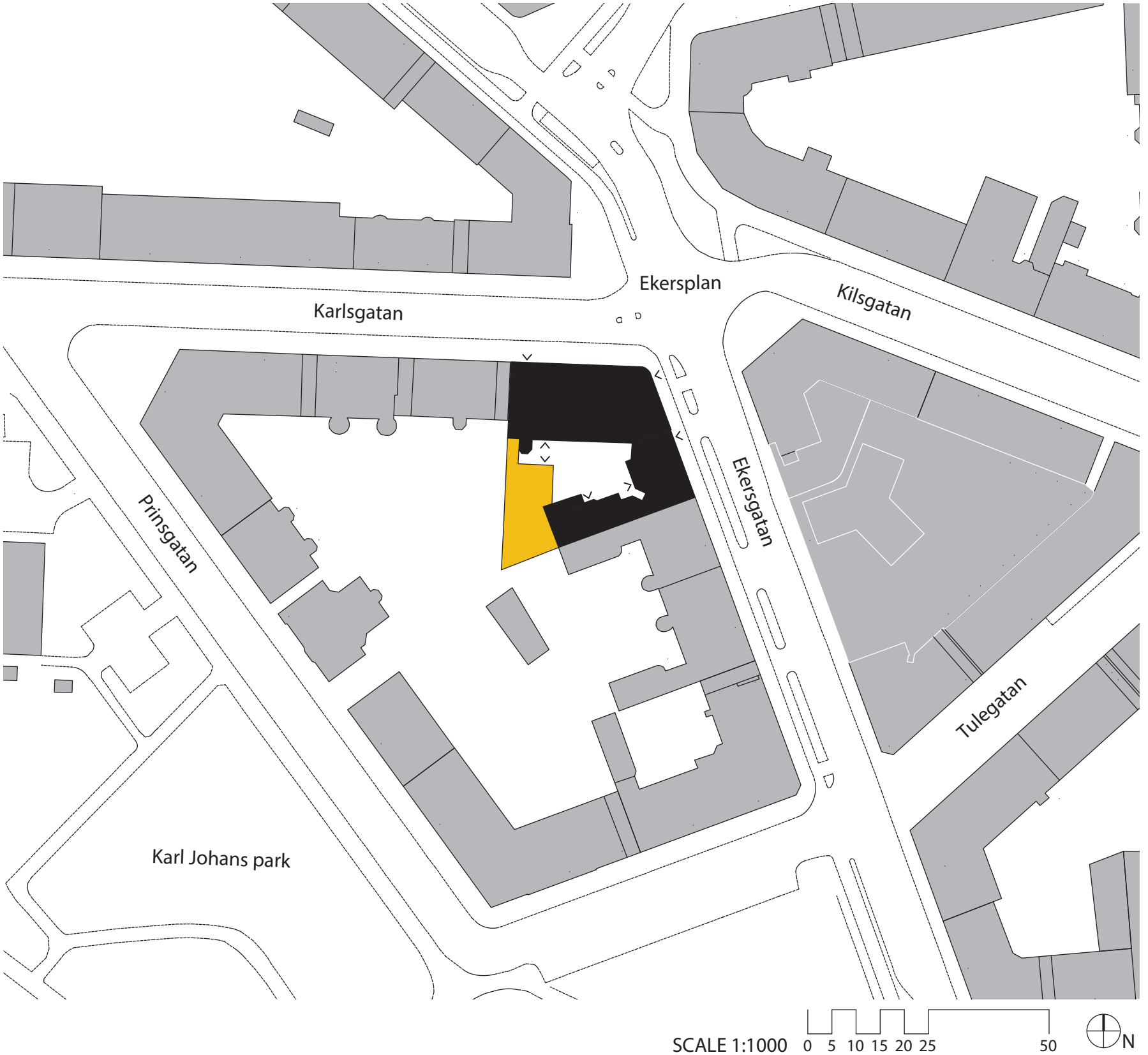
The programme has been divided into zones with different themes on four floors and a roof top terrace. The purpose is to make the building more legible and comprehensible.

The first floor where the main entrance is, functions as the social zone. This is where the café and the church hall are located. The second floor is the activity zone where most child and youth activities take place. The hall can easily be used as an extension of the café on the first floor. This area also includes the church hall stand. The third floor is the work zone where staff offices are located and this has a slightly more private character. This area also provides meeting rooms and a room for worship. The staff area has a close connection to the roof top terrace. This is naturally available to anyone visiting the building. The basement floor provides a bit more "rough" area for all kind of creative and physical activities.



SITE PLAN

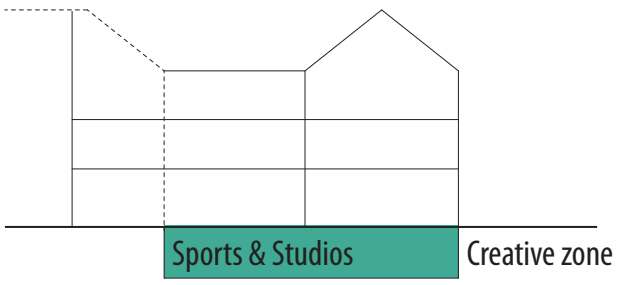
The buildings in black are part of the church property.
The part marked in yellow is the proposed added building.



BASEMENT FLOOR PLAN - PRIOR TO CHANGE

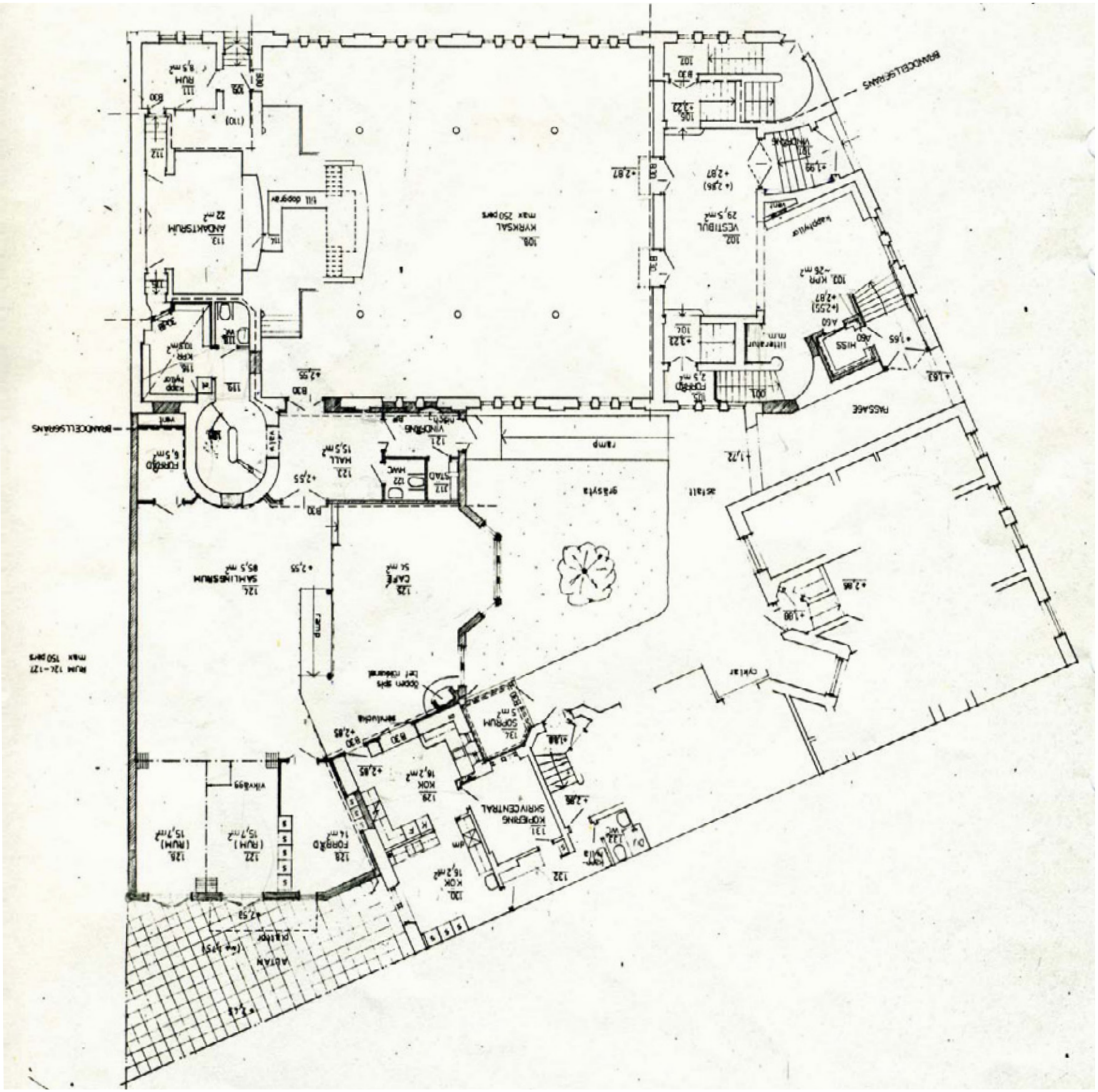
BASEMENT FLOOR PLAN

The basement floor provides a bit more "rough" area for all kind of creative and physical activities.



Scale 1:200 0 1 2 3 4 5 10 N

1ST FLOOR PLAN - PRIOR TO CHANGE



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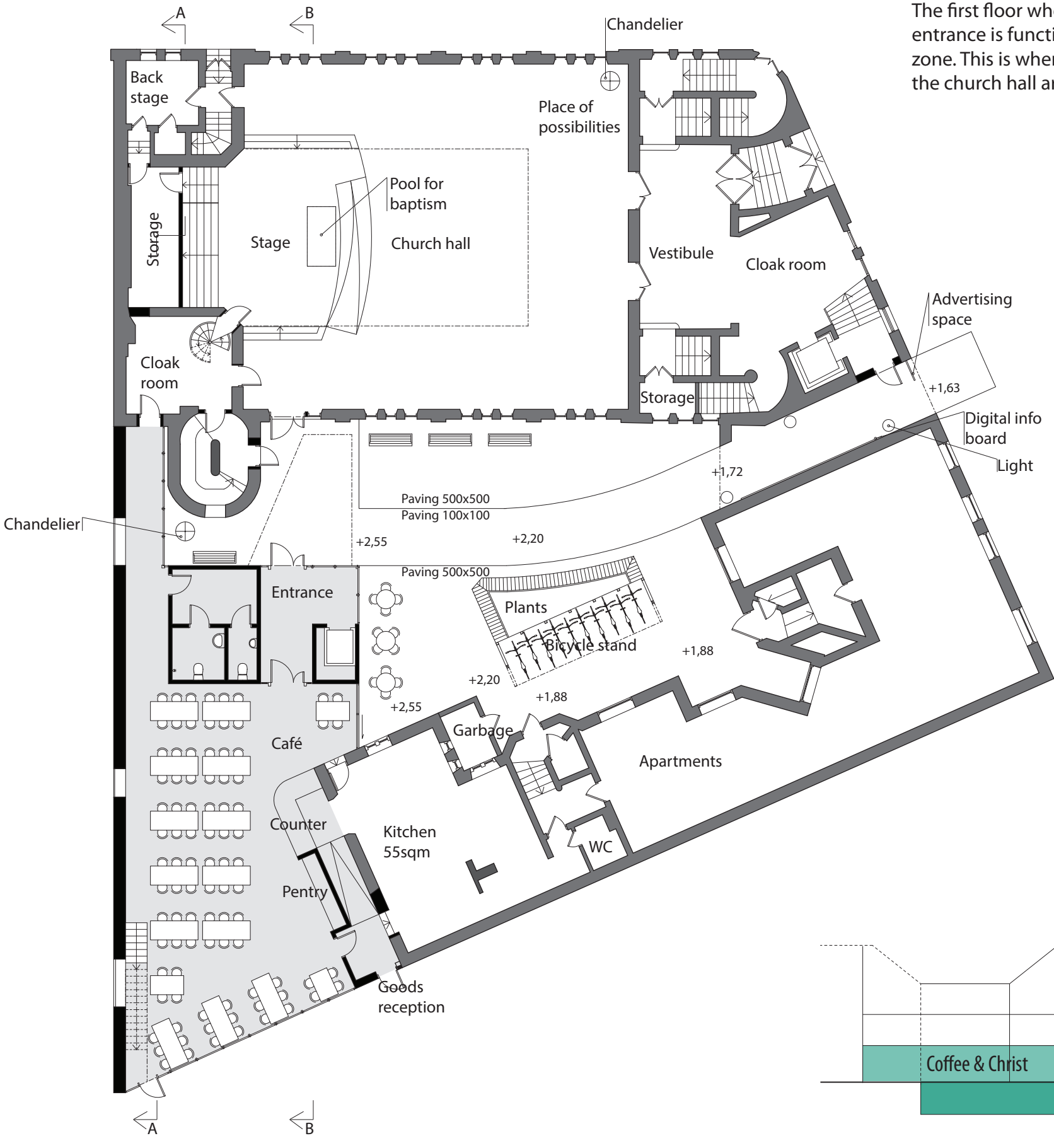

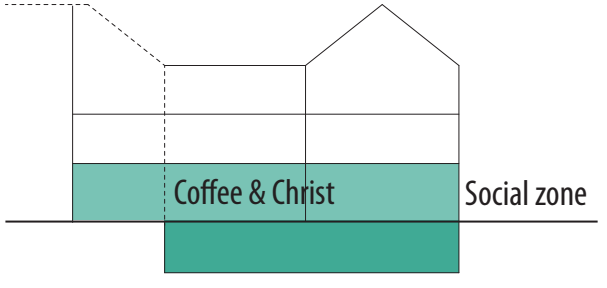

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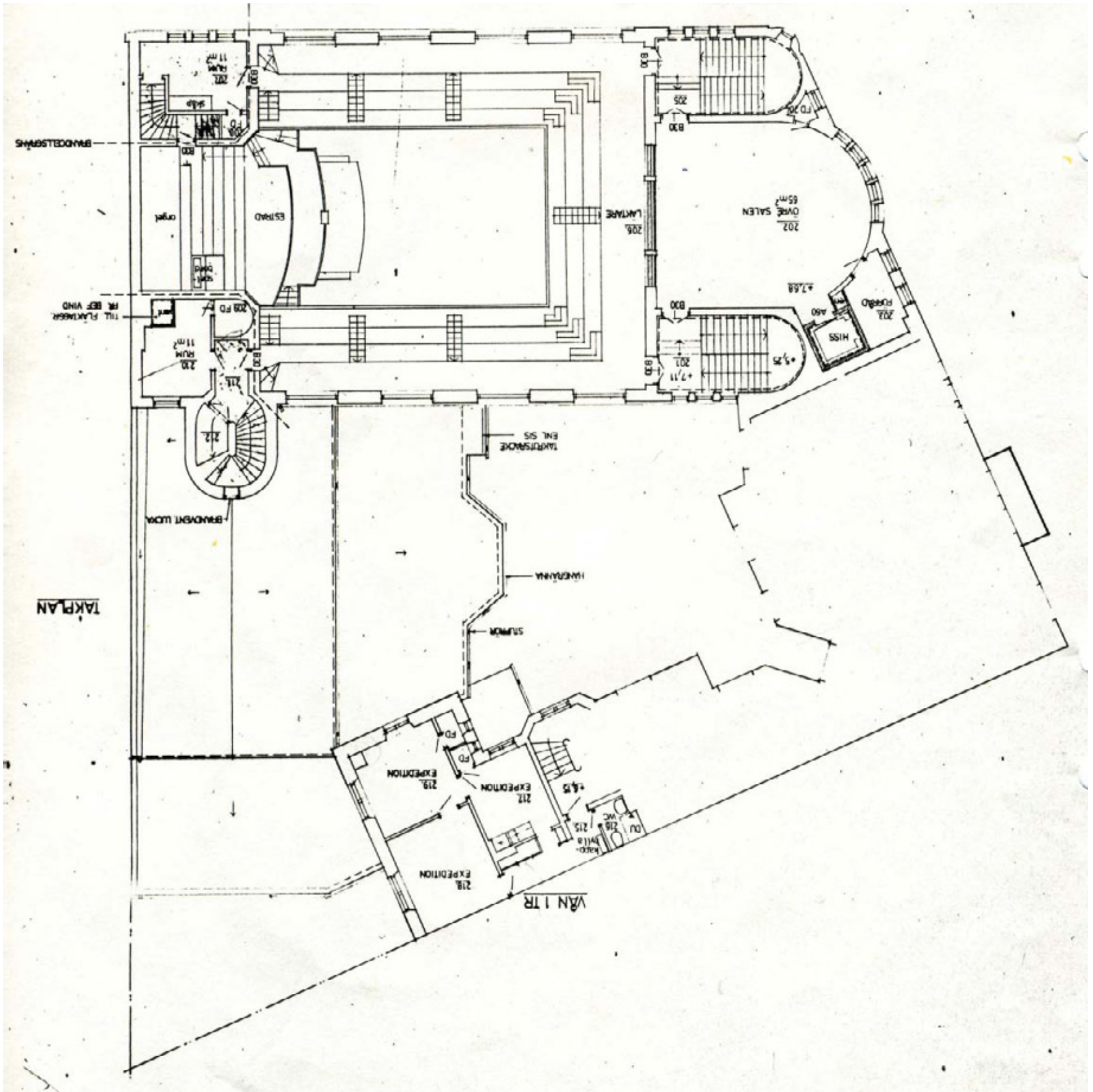
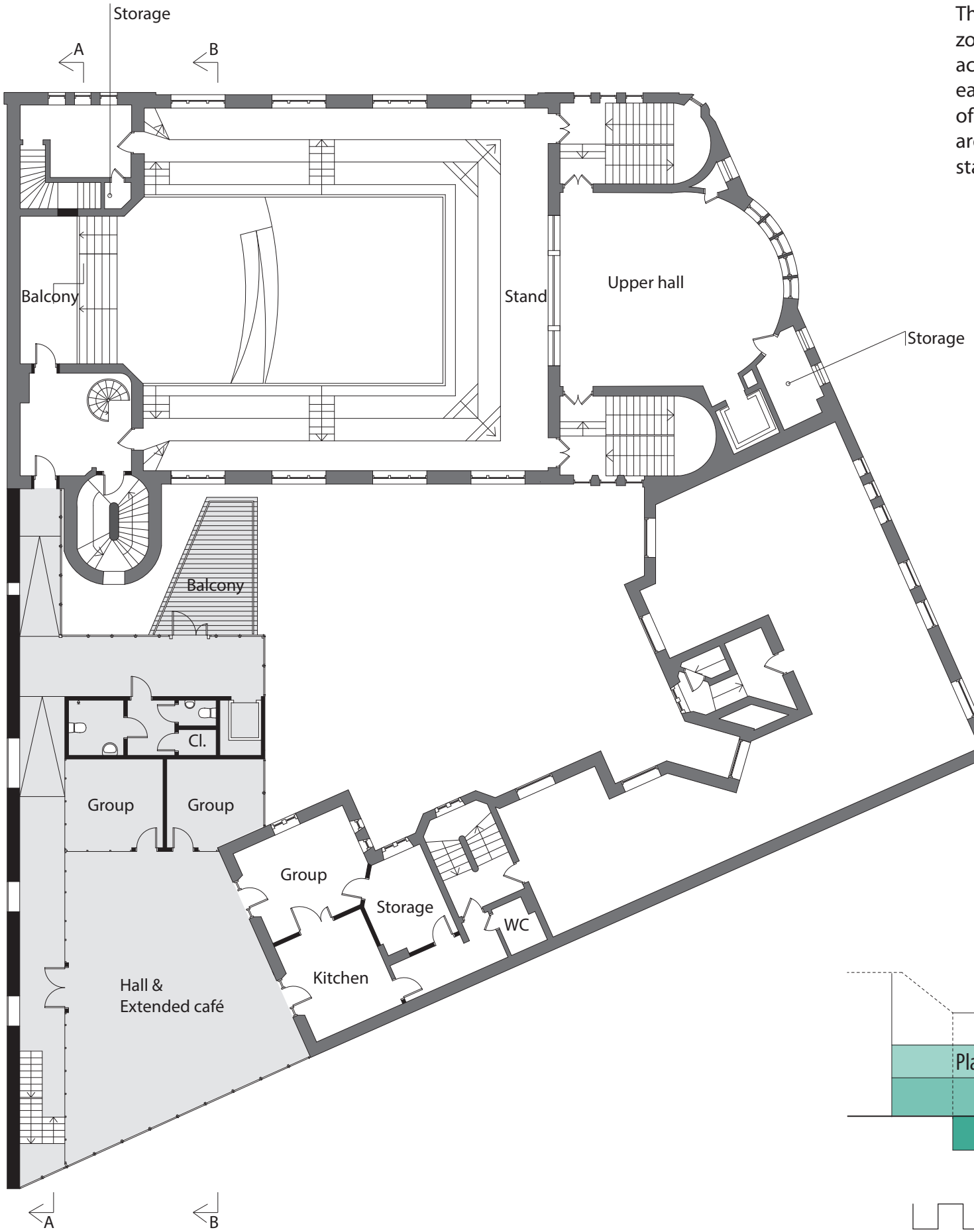
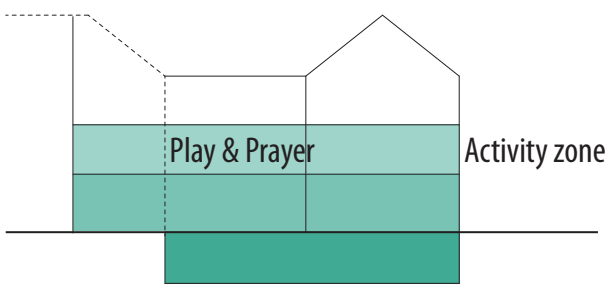
2ND FLOOR PLAN - PRIOR TO CHANGE



2ND FLOOR PLAN

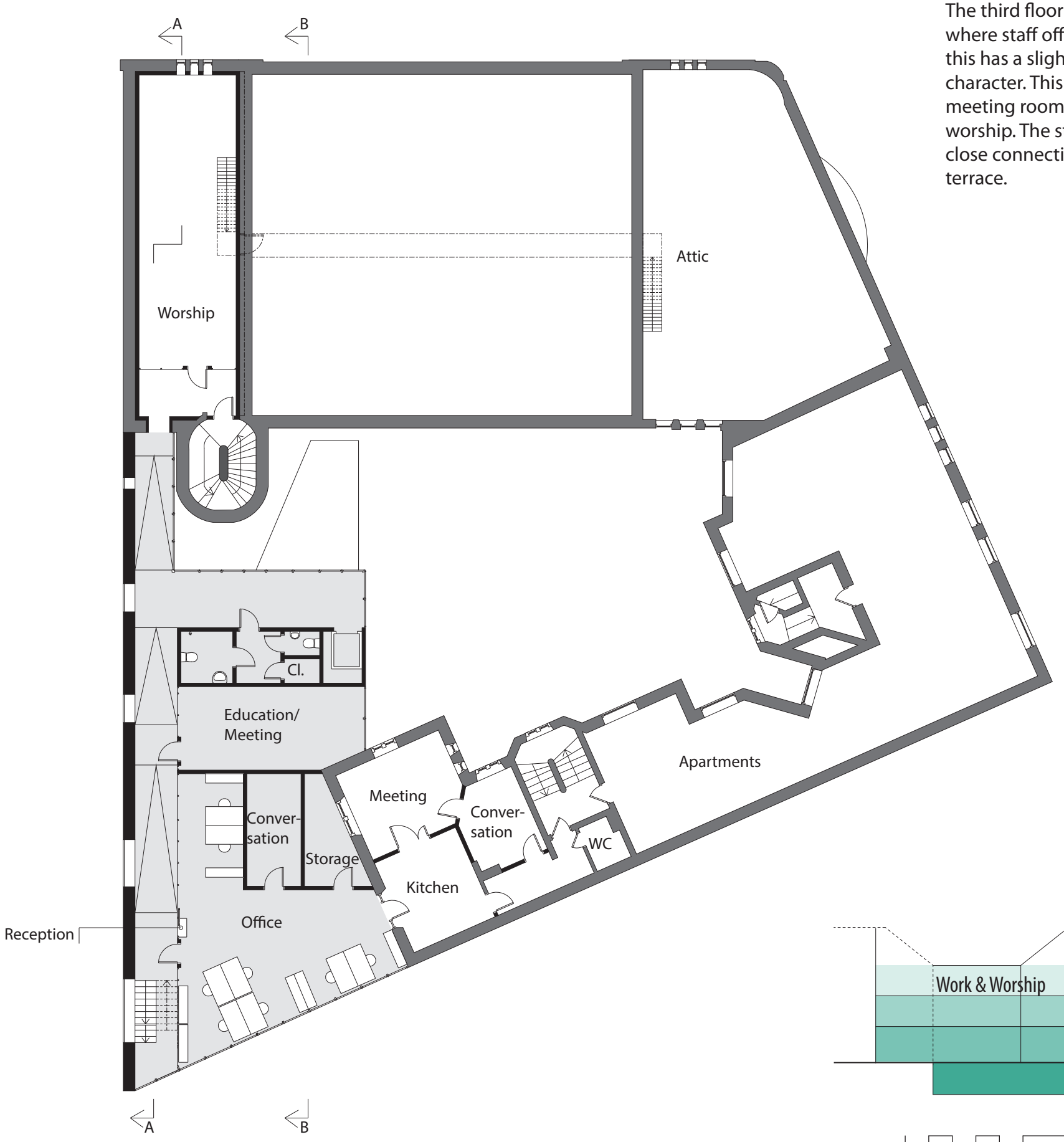


The second floor is the activity zone where most child and youth activities take place. The hall can easily be used as an extension of the café on the first floor. This area also includes the church hall stand.

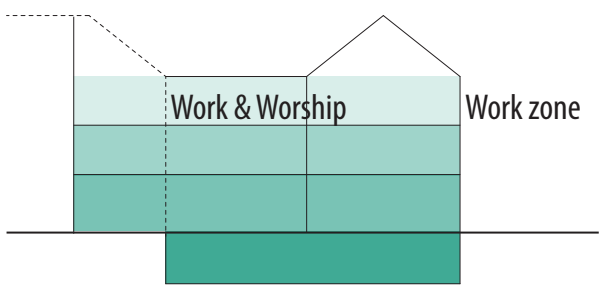


Scale 1:200 0 1 2 3 4 5 10 N

3RD FLOOR PLAN



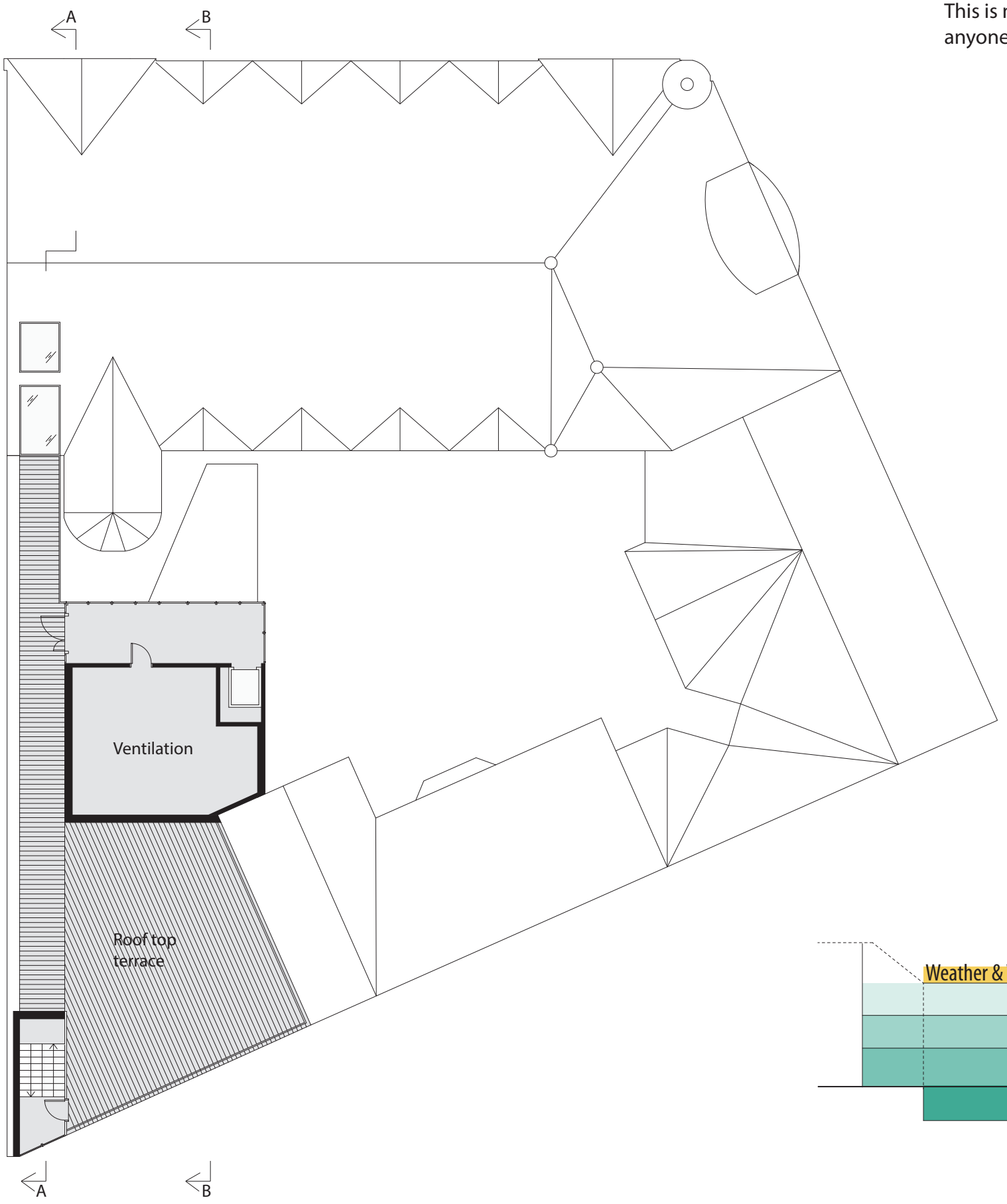
The third floor is the work zone where staff offices are located and this has a slightly more private character. This area also provides meeting rooms and a room for worship. The staff area has a close connection to the roof top terrace.

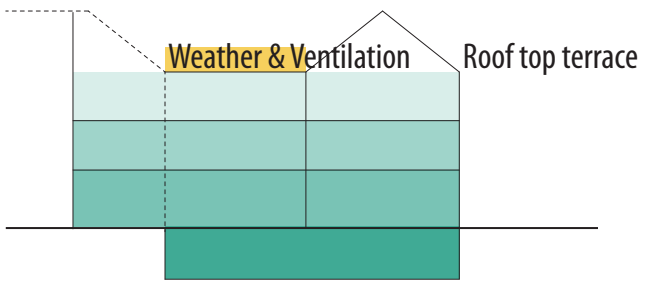


Scale 1:200 0 1 2 3 4 5 10 N

4TH FLOOR PLAN

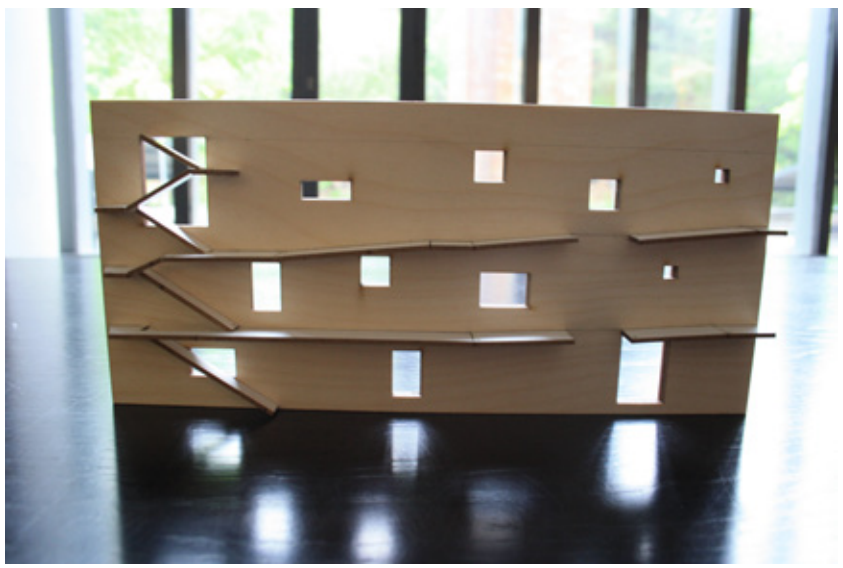
This is naturally available to anyone visiting the building.



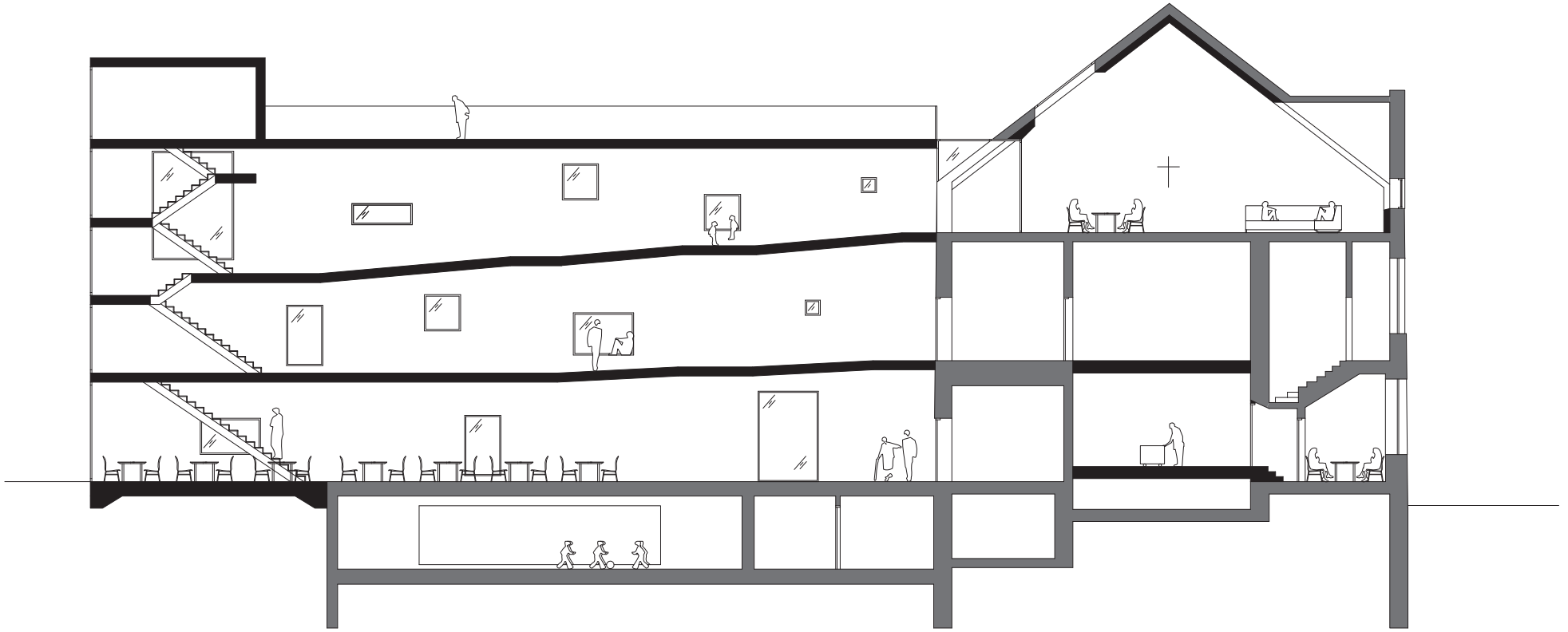


Scale 1:200 0 1 2 3 4 5 10 N

SECTION A-A

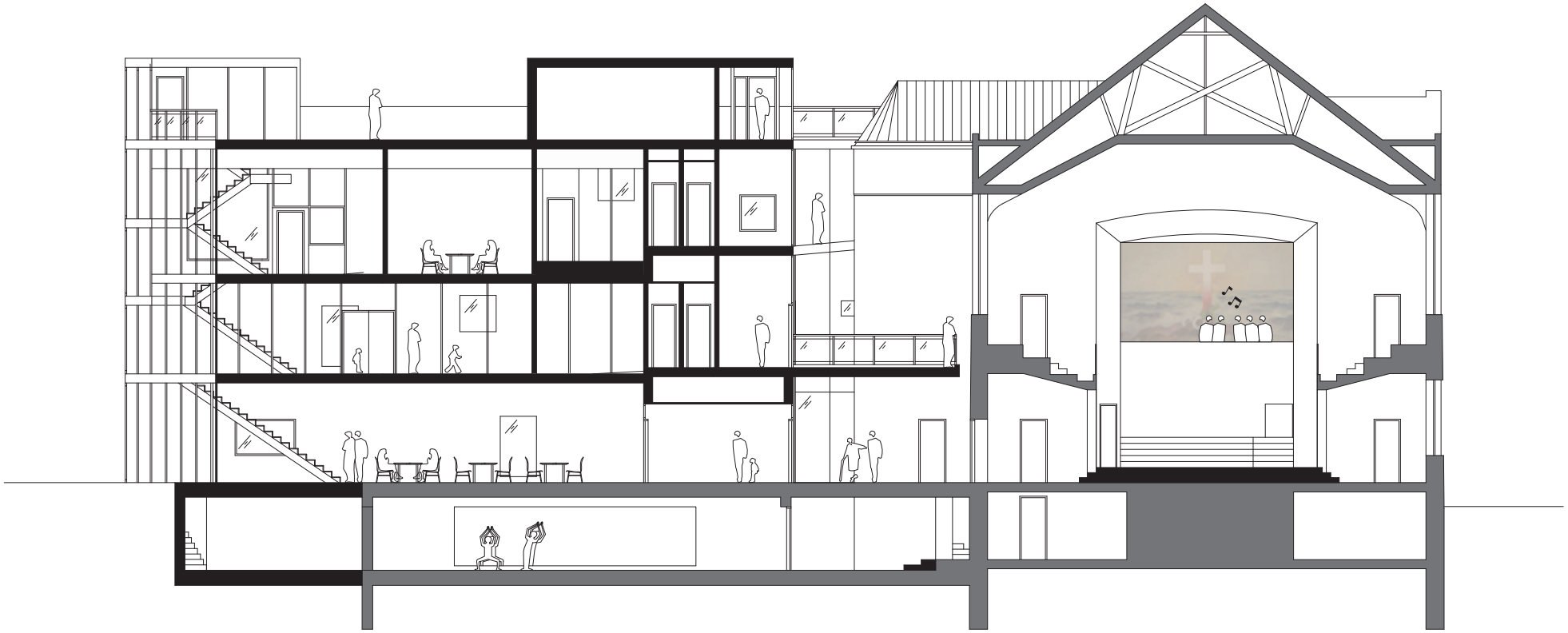


“The wall”, model under construction



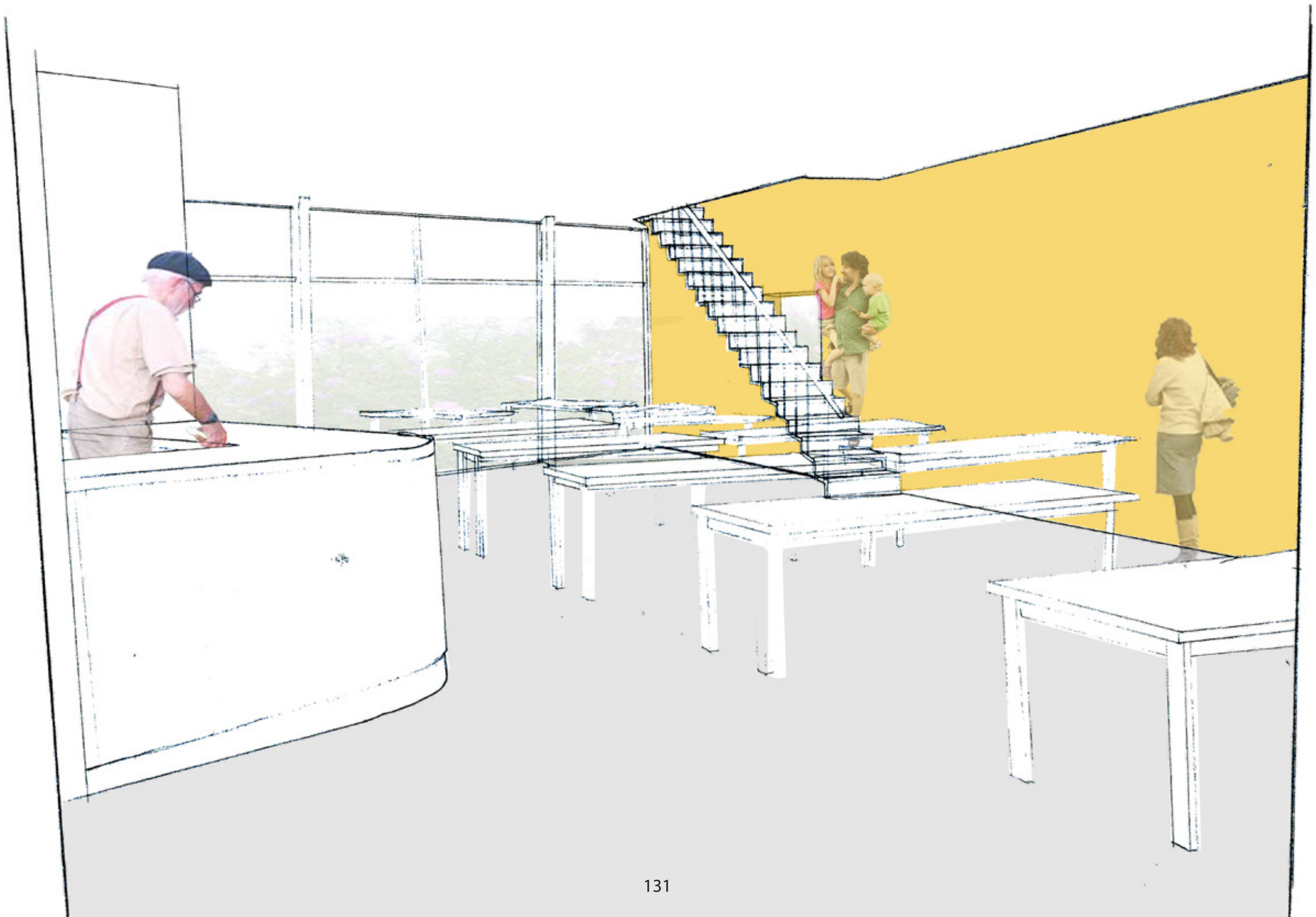
THE FOOTBRIDGES ON THE THIRD FLOOR

SECTION B-B



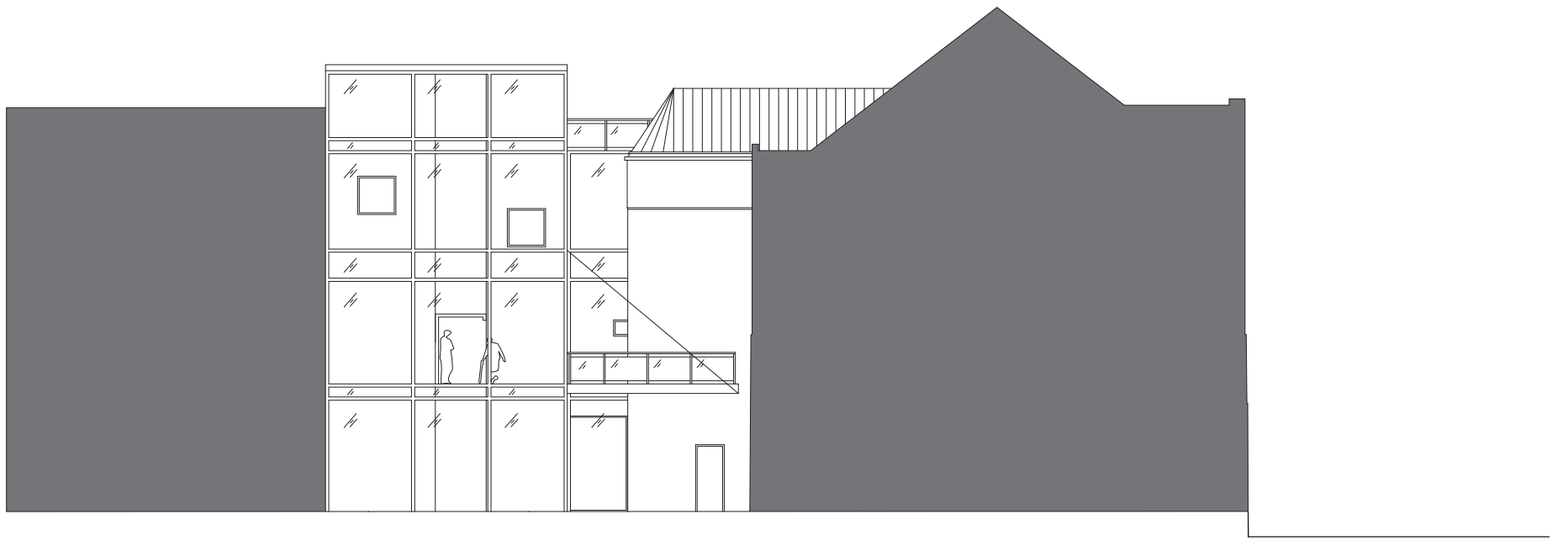
Scale 1:200 0 1 2 3 4 5 10

THE CAFÉ ON THE FIRST FLOOR



FACADE EAST

View overlooking the church courtyard and main entrance

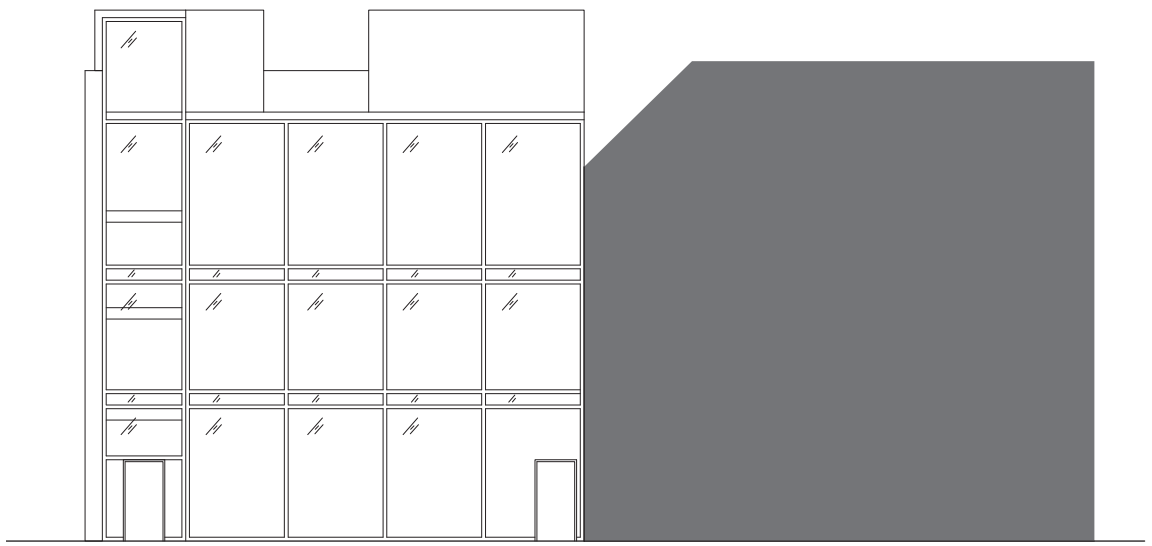


SCALE 1:200

0 1 2 3 4 5 10

FACADE SOUTH

View from the neighbours' courtyard #3



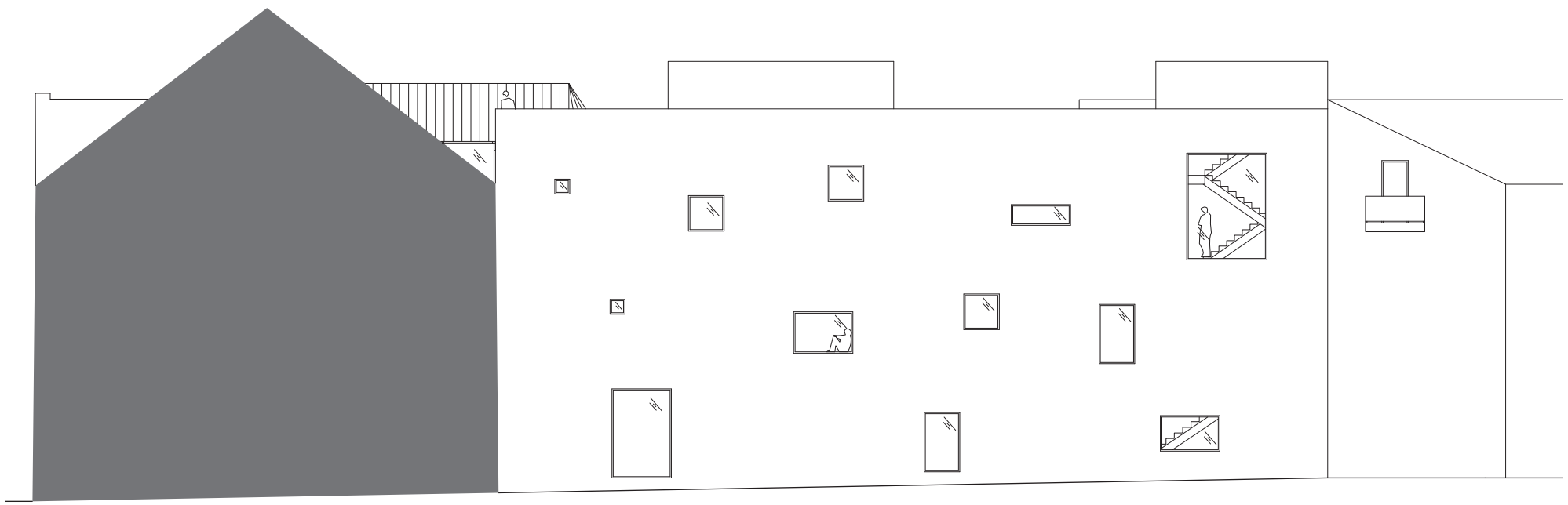
SCALE 1:200

0 1 2 3 4 5 10

FACADE WEST

View from the neighbours' courtyard #1

View from the neighbours' courtyard #2



SCALE 1:200

0 1 2 3 4 5 10

RELATION TO THE SURROUNDINGS

The new addition will, when it comes to expression only affect the courtyards of the block. Because of its size it will affect the apartments' (of the property Törnrosen 4) access to evening sun and also their view. The building will also affect the light into the church hall in the afternoon.

The neighbouring courtyard west of the property gets a 13 metres high facade with contact to the courtyard of the church instead of a five metres high wall. Even though the proposed facade is higher then the existing wall, the facade will improve the courtyard since it is less of a backside and it creates contact between the two courtyards.

View from the neighbours' courtyard west of the property

Photo collage - View from the neighbours' courtyard and a picture of the model merged together.

ROOM PROGRAMME

The room programme is our interpretation of the programme, adapted to the current site, applied in our design proposal.

AREAS - DESIGN PROPOSAL

Fourth floor - Roof top terrace

Footbridge	39m2
Stairwell	9m2
Ventilation	39m2
Roof top ter.	85m2
Total	**172m2**

Third floor - Youth zone

Footbridge	68m2
Toilets	5+2,6+3=10,6m2
Sluice	4,4m2
Cleaning	2,6m2
Worship	53m2
Hall	85m2
Group r.	14+13+18=45m2
Kitchen	16m2
Storage	11m2
Total	**295,6m2**

Second floor - Staff zone and Stand

Stand	<150 m2
Balcony	13m2
Upper hall	65 m2
Rooms	11+11=22 m2 (KlotJohan + Evacuation route)
Storage	6+1+1+9=17 m2
Footbridge	68m2
Balcony	17m2
Toilets	2,6+5+3=10,6m2
Sluice	4,4m2
Cleaning	2,6m2
Education	28m2
Office	63m2
Conversation	11+11=22m2
Conference	18m2
Kitchen	16m2
Total	**486,6m2**

First floor - Church hall and café

Church hall	225 m2 (250 people?) incl. “Place of possibilities”
Stage	54m2
Cloak room	26+10,5=36,5 m2
Vestibule	29,5
Backstage	8,5m2
Entrance	15m2
Toilets	2,6+5=5,6m2
Sluice	8m2
Café + pentry	135m2
Corridor	20m2
Goods rec.	4m2
Kitchen	55m2
Storage	2,5+12+1=15,5m2
Garbage	5 m2
Total	**616,6m2**

Basement - Activity

Activity room	108 m2 (13x8 m)
Cloakroom	17 m2
Hall	55 m2+passages
Storage	6+5+6=17 m2
Cleaning	3 m2
Toilets	5 WC+2,6+2,6+5m2=20,2m2
Sluice	4m2
Dressing r.	13+7=20m2
Elc.	3m2
Boiler room	7,3m2
Hobby	35m2
Colour prep.	16,7 m2
Workshop	17 m2
Ext. Hobby	69m2
Music reh.	18+15=33m2
Media studio	15m2
Total	**440,2m**2

ALL AREAS: approximately 2011 m2

AREA CALCULATION

This calculation is to compare the areas of the existing building with the areas of the new proposal.

AREAS - EXISTING BUILDINGS

Stand

Stand	<150 m2
Upper hall	65 m2
Rooms	11+11=22 m2 (KlotJohan + Evacuation route)
Storage	6+1+1+1,4=9,4 m2

Platform

Organ	6x1,4 m
Stage	50 m2

First floor

Church hall	225 m2 (250 people)
"Place of possibilities"	about 25 m2 of those
Cloak room	26+10,5=36,5 m2
Vestibule/Hall	29,5+15,5=45 m2
Storage	2,5+14+6,5+5=28 m2
Cleaning	2,2 m2
Toilets	2 WC, 1 HWC
Kitchen	16,2+16,2+10,8=43,2 m2
Terrace	55 m2
Rooms	54+85,5+31,5+22=203 m2
Staff	approximately 150 m2
Garbage	5 m2

Basement

Activity room	108 m2 (13x8 m)
Common r.	70 m2
Meeting rs.	24+10,3+12,5+12,5+17+31,5+12,8+15+20=155,6 m2
Cloakroom	17 m2
Hall	25 m2+passages
Storage	14+6+4+5+4=33 m2
Cleaning	3 m2
Toilets	1 HWC, 5 WC
Showers	2 á 2m2
Changing r.	5,5+4,5=10 m2
Kitchen	16,7 m2
Workshop	17 m2

Boiler room etc.

ALL AREAS: approximately 1370 m2

7. SUMMARY, DISCUSSION AND CONTINUATION

REFLECTIONS

In this chapter we make a small summary of the work, divided in themes and reflect upon the questions: What did we *want* to do? What did we *actually* do? What did we *learn*? How can this be *further* worked with?

The exploration (Methods and tools)
The exploration phase consists of literature studies, interviews with professionals, methods and tools. There has been an interaction between the literature studies and the interviews and the two have strengthened each other. The interviews have helped us understand what we have read and the reading have increased our knowledge of the subject. A knowledge we have brought with us into the interviews and by that got a more advanced discussion with our interviewees. Another thing that has come to our attention throughout the work with the literature studies and the interviews, is the lack of women contributing to the discourse, both writers and practitioners. Especially historically but also in the contemporary field. One could assume that this has had an impact on the method development and the tradition of cultural heritage assessment. It would be interesting to see research done on this issue.

When it comes to method exploration we realized that it would have been more fruitful to start with the method comparison earlier. In that way we could have used them even more efficient and exploited them to their full extent. For example could the DIVE method be used from day one, helping us in shaping our process, like it is intended to be used. The reason for why this has not been done is naturally that we did not yet know when the project was started up how the methods actually work. This is something we have learned along the way and take on board for future projects.

We wanted to raise awareness and acknowledge the architect's tools. This was mostly for our own benefit, to be able to evaluate each tool (which tool gave what result) in order to make our future processes more efficient. It was a good learning process to test new tools, pinpoint the most important tools and being aware of the fact that we are designing our own processes.

The Design proposal
The main aim of our design proposal was to make an addition that would strengthen the value of the existing. And, most important, an addition that enables the congregation to continue developing in the same place with its strong identity. We have come to the conclusion that you sometimes have to sacrifice good things to achieve something better. It is better to make a big intervention that solves many problems instead of doing small changes a little here and there.

With the Art Nouveau church building we decided not to try to go back to some kind of "original" state. Yet, surprisingly often the changes we wanted to make correlated to a previous state, how it was functioning before alterations were made. This made it easy to decided on how to solve design issues in the church building.

With a limited time for the design phase of the process we had to make delimitations. Some things we would have liked to work further with is definitely experimenting with the use of the courtyard, light conditions, facade expression and multipurpose spaces. One example is that the café that today holds 200 people is considered being too small and our proposal does not make it larger. This is a major flaw. One way of approaching this challenge could be to make the church hall a more flexible space. The proposal made is possible to solve technically, yet some of the solutions require dialogue with the neighbouring properties. The next step would be to look further into fire regulations and legislation on how to relate to property borders.

To summarize our view on the future for the buildings of Immanuelskyrkan, we see two possible paths: To make a large intervention and really make use of the site, or, if the congregation decides to move, to find a similar user. Preferably another, smaller congregation with similar needs. It might also be fit for another use, for example concerts or parties, but we are convinced that the congregation have the possibility to stay. This congregation has a big impact on its environment. Among shops and restaurants, the church functions as a non-commercial meeting place in the area. This is one of few places where people of different ages and different backgrounds have the possibility to meet. We strongly believe that their presence on this site is of higher value than trying to preserve the architectural homogeneity of the area.

The Dialogue
When we entered the congregation's process in the fall 2012 the question in focus was: should we stay or should we move? They had decided to make a decision on whether to stay or move in January 2013. This made us a bit puzzled about what our role might be and how to approach the issue, but we decided to focus on the present site and explore the possibilities. Our question was: is it possible to stay? However, as January approached they decided to postpone the decision and our choice of focus felt totally right.

We have also been trying to be clear about which products we would deliver to the congregation. Both to explain the benefits of our work for IMK, to avoid misunderstandings and motivate members and staff to work with us. This description has been reformulated and developed a couple of times during the process. That has worked as a dialogue where our contact (the property group) has been asking us to specify what we do and where we are heading. It has sometimes been difficult but always beneficial to us to be forced to clarify our aim like that. The decision to separate the thesis as a whole and this product has been useful to stay objective in the work and be able to act freely and make necessary twists and turns in the process.

We set up a goal to work closely with the users. This has been challenging as well as rewarding. To have a continuous dialogue has taken more time than we could imagine. Still, this is what makes the work worthwhile. The visits on site, interviews with employees and members as well as the two workshops were the parts of the process that increased the understanding the most. That is mainly related to the possibility to give and get instant feedback and come up with follow up questions.

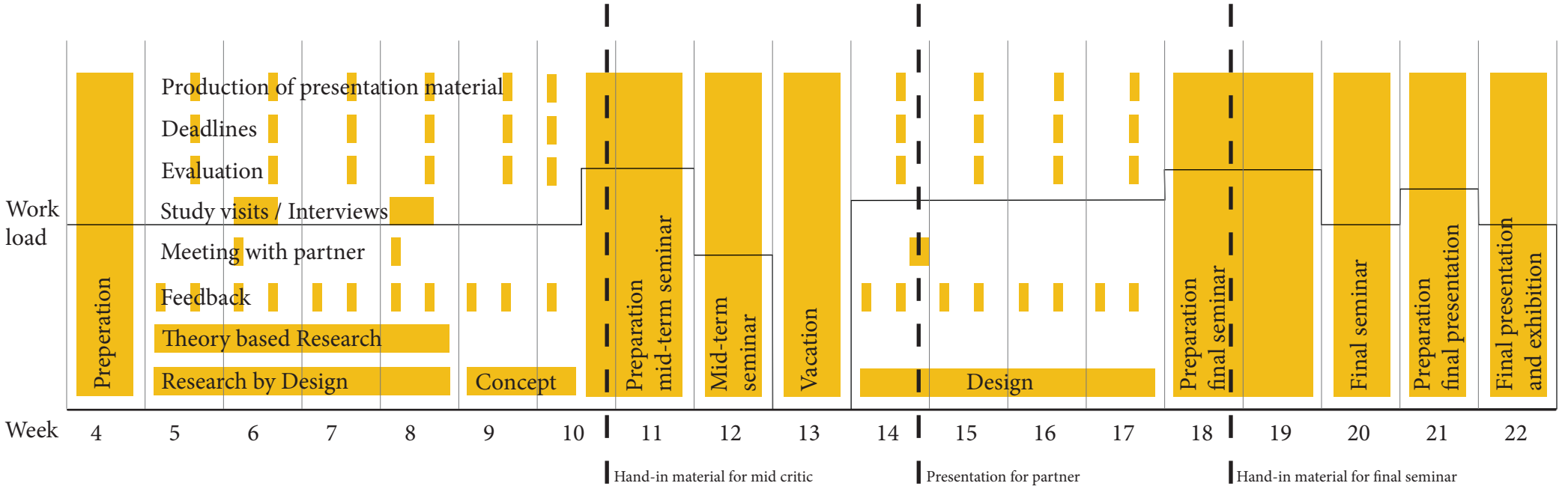
When we finish the work on the Master´s thesis the first week of June 2013, there is only a couple of days left until it is time for the voting that will determine the future path for Immanuelskyrkan. When presenting the proposal on site earlier the same week the response from congregation members convinced us that our work has been, and will be, a basis for discussion in this process.

Benefits for ourselves
Even though we have had a real client and a real task our main stakeholders have during the entire process been ourselves. We took the opportunity of digging deeper into a subject that we are truly interested in and as a result adding to our professional "profiles". To complete what have already mentioned in this chapter, a big benefit has been the understanding of the process, both our own as well as the antiquarians' working methods and processes. This will probably be helpful in future collaborations and future conservation/transformation project.

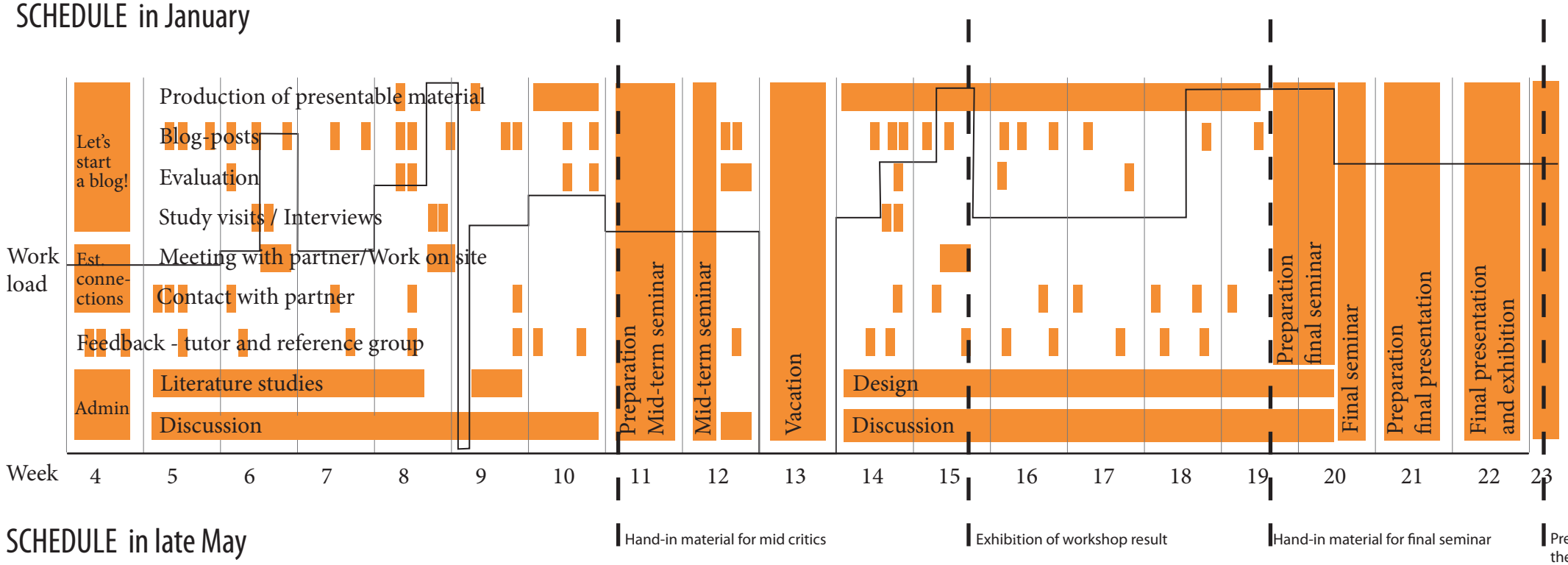
PROCESS EVALUATION

The Working process

Taking the Leadership-course in the beginning of the fall semester implied that we early started to design our own process. Our ambitions were high concerning working hours, weekly evaluations, feedback meetings, log books, when to produce material and so on. Even though we didn't entirely fulfilled that high set goal, our process has been different compared to previous design tasks and we have been more in control of our process. One example of this is our ambition to work 8h/day, no more, no less. That is a high aim related to the task that we had been taking on. In retrospect we see that we did not manage to keep this strict schedule all the way. Although, we believe that this approach has helped us to keep up a good spirit, stay sane and healthy all the way to the final goal. Since this is something we have been struggling with during the years at architecture school, this is an achievement for us and an important experience when preparing for the professional life.



SCHEDULE in January



SCHEDULE in late May

OUR WARMEST THANKS TO:

Johanna Lange, Kina Linscott, Mikael Nädele, Stig Robertsson and Eivind Claesson for taking time for our questions, sharing valuable experiences and exciting discussions with us.

Peder Hallberg and Jan Eriksson for providing us with existing drawings and pictures.

Patrick Philip for introducing us to IMK and giving us breakfast when arriving early in the morning to Örebro.

Jonatan Arenius for solving practicalities and providing us with contacts.

Håkan Arenius and Tord Wreeby for all invested time, nice lunch meetings, engaged dialogue and support in our attempts to reach out to the congregation.

Roland Erensjö for positive spirit and priceless help gathering information concerning the history of IMK and the buildings.

Arne Johansson, Lena Hugo Johansson, Per Alexanderson, Irma Janzon, Samuel Andersson, Johanna Malmstigen for helping us to broaden the understanding of IMK and taking time for our questions and experiments throughout the process.

Lisa Bomble for valuable input and encouragement when preparing for the workshops.

Heidi Norrström for interesting discussions and help in formulating argumentations and approaches

Kia Bengtsson for sharing experiences and advice, and for encouraging us to take the leap.

The members of our feedback-group: Mariella Petersson, Carolina Lindahl, Martina Eliasson and Malin Ramstedt for sharing wisdom and giving us necessary kicks in the butt.

Our studio colleagues for keeping up the good spirit every day and providing us with coffee.

Cecilia Gustafsson and Rickard Sandberg for hospitality and many good laughs.

Our wonderful families for support and necessary reality checks, especially:
Ilkka Kämäräinen for the love and laughs keeping Linnéa on track, for the patient voice in every phone call
and
Martin Noresson for being wonderful even those days when Ida came home late and wasn't exactly in her best possible mood. Also thanks for the late night car trips.

Last but not least, a really big thank you to ALL THE MEMBERS of Immanuelskyrkan who have been receiving us with smiling faces and curious questions. This engagement and warm atmosphere has been our main source of inspiration.

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INTERVIEWS

Håkan Arenius and Tord Wreeby, members of the building project group, IMK, Örebro
2013-02-07, Örebro. Continiously via phone and e-mail.
Kia Bengtsson, Architect specialised in cultural heritage, MA Arkitekter, Borås
2013-04-03, Borås
Lisa Bomble, Architect, PhD, Chalmers
2013-02-20, Göteborg
Eivind Claesson, Antiquarian, County Administrative Board of Västra Götaland
2013-02-06, Göteborg
Roland Erensjö, Building Engineer and member of IMK, Örebro
2013-04-11
Peder Hallberg, City Architect, Örebro
2013-02-06, Örebro
Arne Johansson and Lena Hugo Johansson, reverends Immanuelskyrkan, Örebro
2013-02-22, Örebro
Johanna Lange, Antiquarian, Lindholm Reastaurering AB, Göteborg
2013-04-17, Göteborg
Kina Linscott, teaching Professor at Gothenburg University, Department of Conservation
2013-04-15, Göteborg
Mikael Nädele, Architect specialised in cultural heritage, GAJD Arkitekter, Göteborg
2013-04-05, Göteborg
Stig Robertsson, Architect specialised in cultural heritage, Örebro
2013-02-23, Örebro

PHOTOS AND PICTURES

All photos and pictures with no sources written are **our own material**.

APPENDIX

Historical assessment of buildings: THE IMPLEMENTATION

IDENTIFICATION - DOCUMENT VALUES

Building historical values:
Exterior authentic, representative for Art Nouveau in Sweden.

View from Ekersplan

Patina:
-

Structure historical values:
Representative for early 1900's. Brick structure clad in plaster, foundation of piles.

Architecture historical values:
One of the architect Vilhelm Renhults first buildings. The building is an example of free church architecture in the end of the 19th and beginning of the 20th century. They developed from simpel barns into buildings that were designed by architects and almost could compete with the buildings of the state church.

Sociological values:
The building tells about the expansion of the district "Väster" and the development of free church denominations in Sweden and Örebro. It is also a clear example of the importance of the church as a meeting place.

City plan from 1892. The first city plan of the area was accepted in 1888 but were revised several times after that. This area was prior to the plan farmland.

Social historical values:
The building tells about the tradition of attending church sermons and about the common memories of the congregation. People have attended this church their whole lives and it was built by members of the congregation for the congregation.

Person historical values:
-

Technique and industrial historical values :
-

Historical assessment of buildings: THE IMPLEMENTATION

IDENTIFICATION - EXPERIENCE VALUES

Architectural values:
Exterior: Beautiful eye-catcher and landmark from several different streets due to its location at a corner by a square. The building is a friendly "face" in the city with beautiful facades. It correlates to its surroundings both in style and scale.

Interior: the upper room (Öfre Salen) is the most special room in the building because of its shape, connection to the church hall and the street and its ability to take in natural light. The church hall is ceremoniously as well as pleasant. High ceiling and large windows give air and natural light. The plan layout was once symmetrical and easy to read, the stair cases by the main entrance are evidence of that and they are authentic and have patina.

View from Ekersgatan

View from Ekersplan

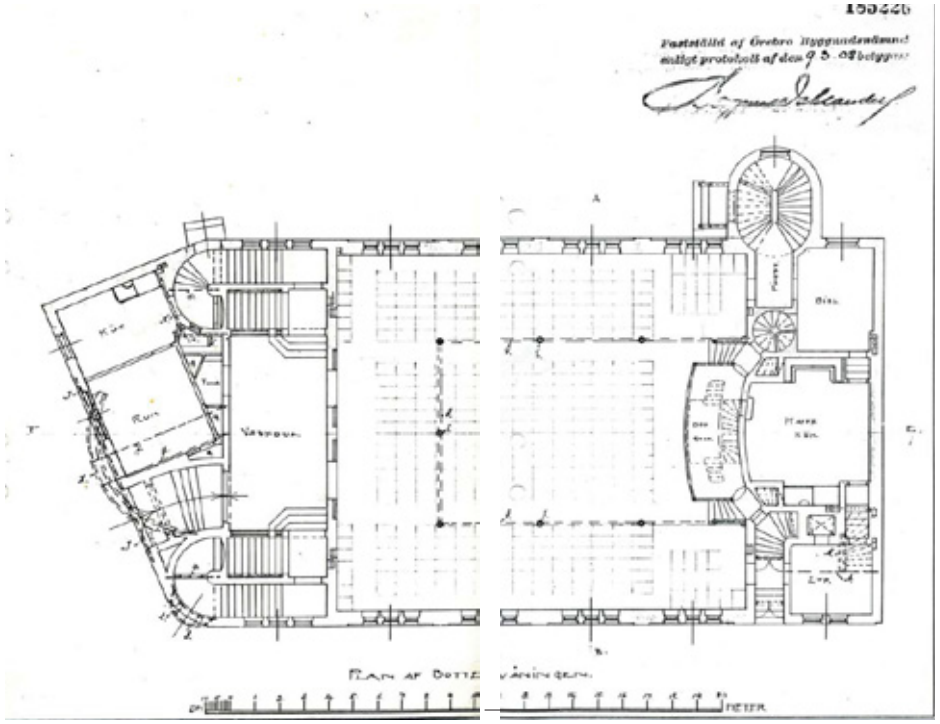
Upper hall

Upper hall

Historical assessment of buildings: THE IMPLEMENTATION

Church hall

Stair case



Ground floor plan from 1908

Source: Roland Erensjö

Artistic value:
This value mostly lies in the building's architecture but there are also severel art works of the same artist, Bo Mörnerud, in it.

Paintings in the stair case

Historical assessment of buildings: THE IMPLEMENTATION

Patina:
The stair cases at the main entrance have their original expression and floor finishing.

Environment value:
Valuable as part of the block Törnrosen, which is protected in the local plan, and due to its use it attracts a lot of people to the area. It defines the square Ekersplan.

Identity value:
The building has a high identity value since it was built by and still used by the congregation.

Continuity value:
Shows the expansion of Örebro in the late 19th century.

Tradition value:
There have been sunday sermons since the church was built as well as sunday school.

Symbolic value:
House of God

Historical assessment of buildings: THE IMPLEMENTATION

DEVELOPMENT - STRENGTHENING MOTIVES

Quality:
Art Nouveau building: high quality materials but a vulnerable structure has lead to foundation problems and subsidence damage.
High quality space on ground level, poorer below ground.
Addition: high quality structure, well functioning and accesible.

Cracks in the facade due to the subsidence damage

Autheticity:
Autheticity in exterior and use not in interior space.

Pedagogical value:
As a piece of Art Nouveau architecture and sociological since it tells about the development of Örebro and the Free Church denominations.

Rare/representative:
-

Historical assessment of buildings: THE IMPLEMENTATION

ASSESSMENT - COMPILED MOTIVATION

Since the building is neither rare nor an extraordinary example of Art Noveau even though it is representative for the style, the strongest basic motive for conservation is its sociological value which is also a pedagogical value.

The sociological value consists of the story the building tells about the expansion of the district "Väster" since it was one of the first buildings in the area built according to the city plan. It also tells about the development and the emergence of free church denominations in Sweden and Örebro.

Further important values are the identity value and the environmental value. The building has a high identity value since it was built by 32 people who left Betelkyrkan in the city centre to establish a new church in the new district in Örebro and it is still used by the congregation. It is therefore a strong identity for them and also due to its expression as a church building and not as housing it stands out since housing is the most common use in the area. The identity value also consists of it being known as "kyrkan på väster" (the church in the district Väster).

The environmental value consists of the building being valuable as part of the block Törnrosen, which is protected in the local plan, and due to its use it attracts a lot of people to the area. It defines the square Ekersplan and relates to most of the other buildings in the district in both style and scale.

CATEGORISATION - LEVEL OF AMBITION

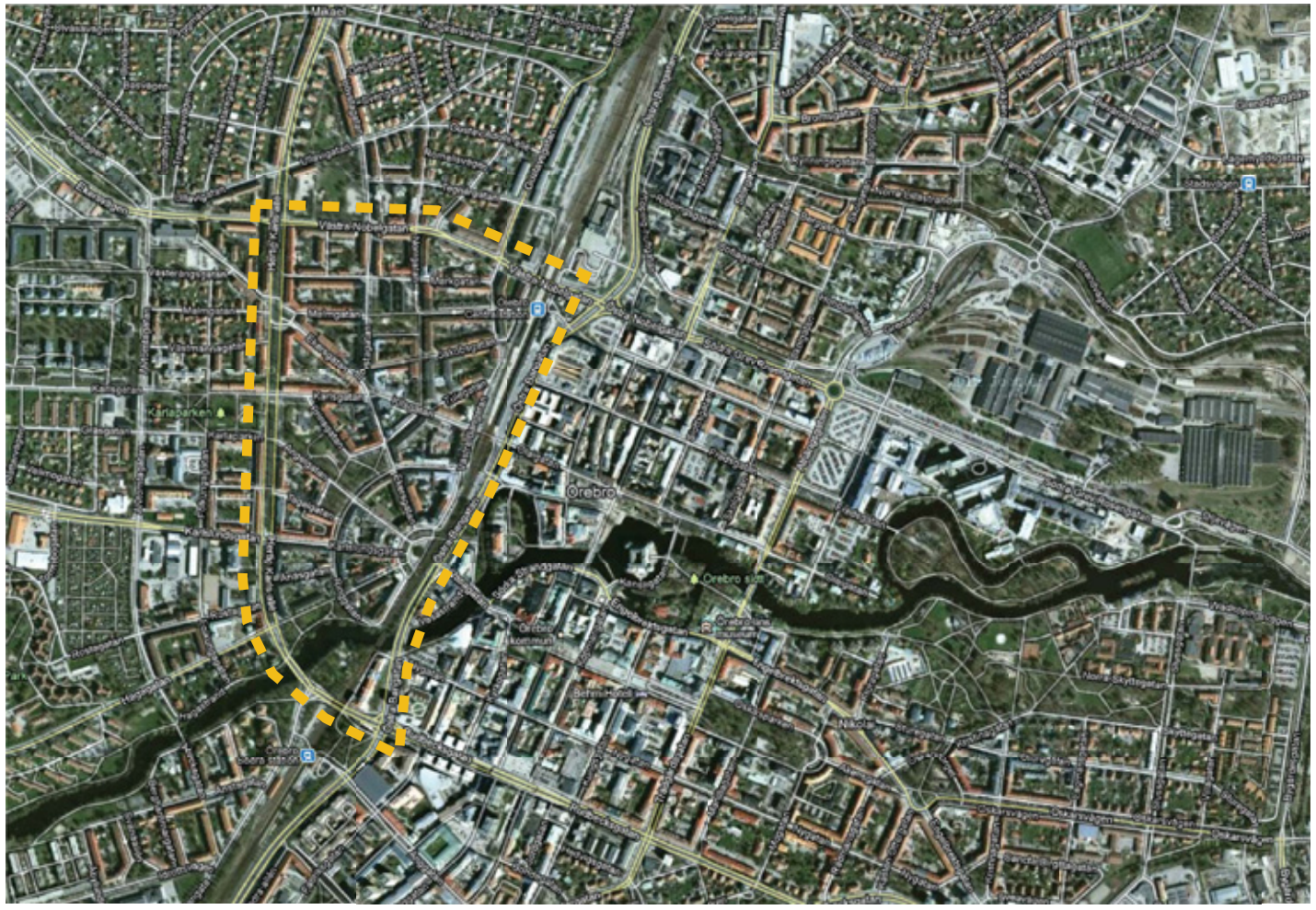
2. The historical value is of such high importance that other aspects have to adapt. This means high level of documentation and care.

SAVE - the implementation

IDENTIFICATION

Municipality	Örebro
Area of interest	Vasastan, Örebro. In every day conversation Vasastan is commonly called "Väster" since everything west of the railway can be referred to as "Väster".
Name of the built environment	Vasastan
Scale of survey 1. Dominating features 2. Patterns of the built environment 3. Elements in the environment	X
Date of registration	2013-04-11
Registrar	Ida Högström and Linnéa Enochsson

VASASTAN - the area of the survey



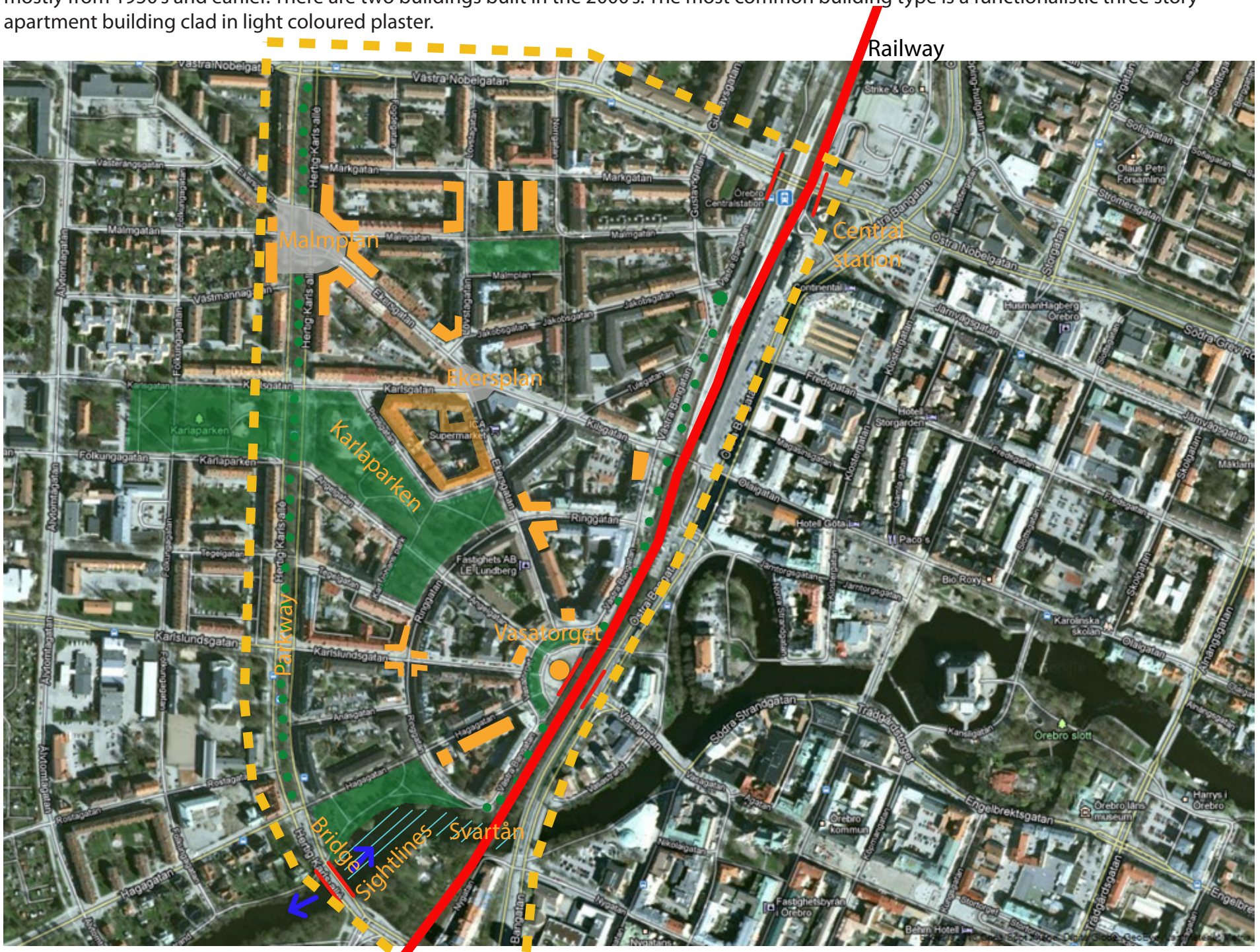
SAVE - the implementation

1. MAP OVER BUILT ENVIRONMENT

(Shapes in the terrain, space defining elements, characteristics, borders, outlooks, dominating buildings etc.)

This map is a summary of the survey. Here the most important conclusions of the analysis should be shown in a readable way using the SAVE-methods standard symbols. The conclusions should refer to the historical analysis, the topographical and architectural investigations.

The area is framed by the railway and Hertig Karls Allé which is a parkway in the north-south direction. There are three parks, the river Svartån is running through the southern corner and there are two tunnels and one bridge within the area. There are three main squares; Malmplan, Ekersplan and Vasatorget where the latter is the most prominent eventhough it contains mostly of trees and there is an installation in the centre consisting of tall poplar. There are a row of trees along the railway from the central station to the river. The buildings marked in orange are space defining or built in 1910 or earlier and gives a special character to the area. There are buildings representing every decade but mostly from 1950's and earlier. There are two buildings built in the 2000's. The most common building type is a functionalistic three story apartment building clad in light coloured plaster.



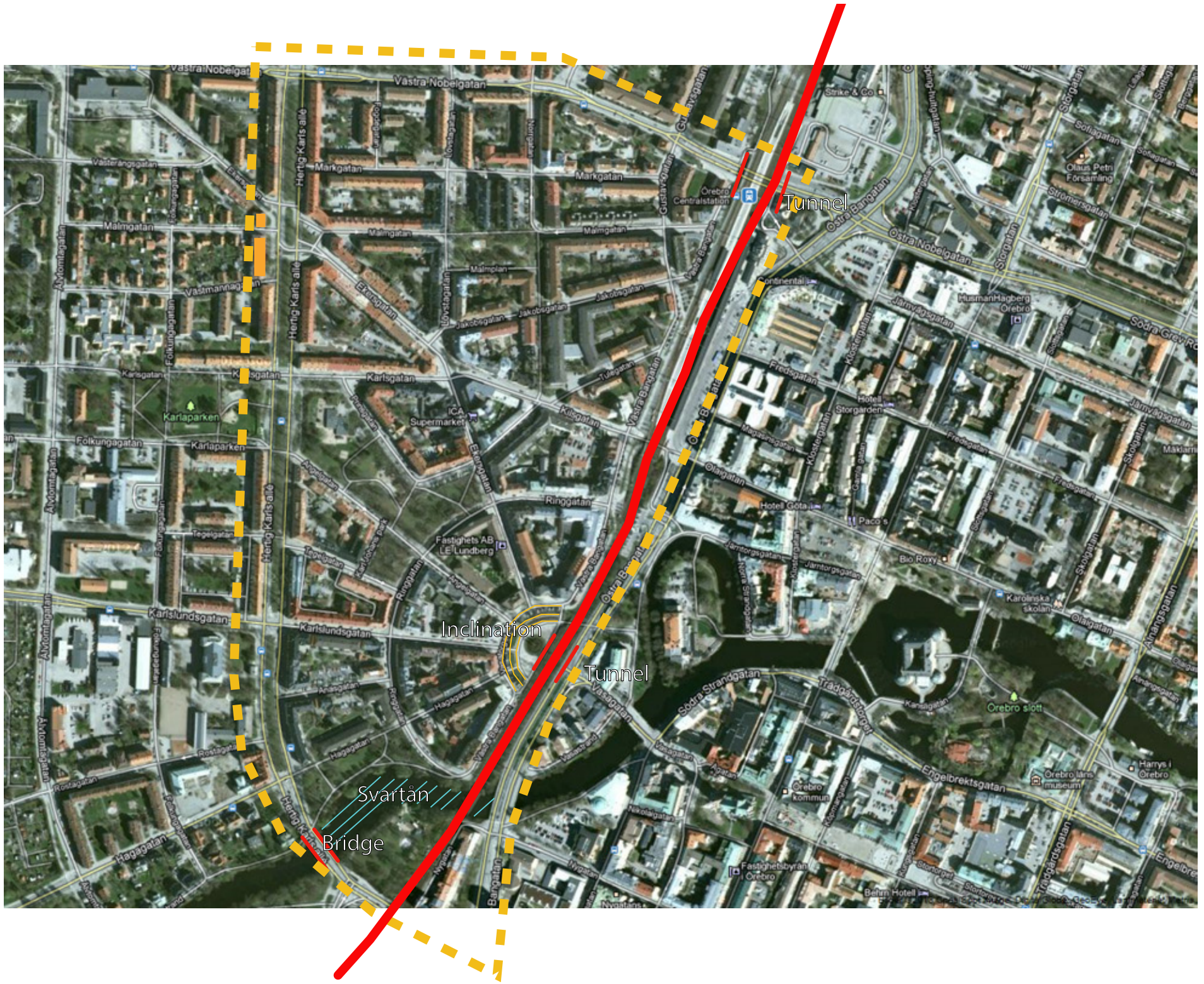
SAVE - the implementation

2. Topographical investigation

(Landscape formations, features formed by nature, features formed by man, skyline, border buildings/landscape/water etc.)

This description emphasizes the experienced landscape and the spatial relations between different elements in the landscape. It should also describe the qualities that should be taken into consideration in future planning. It is to be visualized in a map or a landscape section.

Prior to the 1880's this area was royal cropland. When it was planned Adolf Kjellström, architect and member of the municipal board, was inspired by and promoted the qualities of Place de l'Etoile in Paris and from which Vasatorget got its shape. The area is flat with the exception of the river Svartån, the two tunnels and Vasatorget which is declining towards one of the tunnels.



SAVE - the implementation

3. Historical analysis
(Historical map, history of development, function pattern, street pattern etc.)

1782 - The area consists of farms and cropland.

1892 - the area is planned for the city to develop west.

1901

1857 - Stadens norra egendoms jord (The city's northern farmland). Two larger roads go through the area.

1911

SAVE - the implementation

3. Historical analysis
(Historical map, history of development, function pattern, street pattern etc.)

1903 Kilsplan (looking west). This place is no longer called Kilsplan but it is in the crossroads of Kilsgatan and Norrgatan.
_Örebro Stadsarkiv/unknown

About 1910 Kilsplan (looking east). The building in the picture's right corner is Brolyckan's elementary school designed by architect Adolf Kjellström in 1882. He has designed several buildings in Örebro in "Gothic Revival"-style and his own villa is one of the buildings in Örebro with the highest historical value. Brolyckan was torn down 1942 partly destroyed in an explosion. The building in the picture's left corner is typical Art Noveau and was most likely built just before this picture was taken, since another picture dated in 1910 shows this site empty.

_Örebro Stadsarkiv/Walfrid Carlsson
_Länsstyrelsen Örebro, *Adolf Kjellströms Villa,* http://www.lansstyrelsen.se/orebro/Sv/samhallsplanering-och-kulturmiljo/byggnadsvard/kulturmiljo/sevarda-kulturmiljoer/orebro/adolf-kjellstroms-villa/Pages/index.aspx (2013-03-22)

1928 Ekersgatan 10. Opening of the Örebro exhibition
_Örebro Stadsarkiv/unknown

1937 Kilsgatan. Cottages in Vasastan
_Örebro Stadsarkiv/Erik Larsson

1930's Ekersgatan 14. Esso gas station
_Örebro Stadsarkiv/unknown

SAVE - the implementation

3. Historical analysis
(Historical map, history of development, function pattern, street pattern etc.)

1902 Vasatorget. The plaza was established in 1888 when also the city plan for the area was accepted. This place is the point of departure for the the whole district of "Väster".
_Örebro Stadsarkiv/unknown

1920 Vasatorget.
_Örebro Stadsarkiv/unknown

1954 Vasatorget.
_Örebro Stadsarkiv/Oscar Bladh

1971 Vasatorget and Hertig Karls Allé.
_Örebro Stadsarkiv/unknown

1991 Örebro. The railroad crossing was replaced by a tunnel in the 1970's.
_Norrman, Jan RAÄ (1991) Örebro, *Kringla*, http://www.kringla.nu/kringla/objekt;jsessionid=693524B8AC5085AE1F9FE915EDF19812?referens=raa/kmb/16000300022632&flik=2 (2013-03-22)

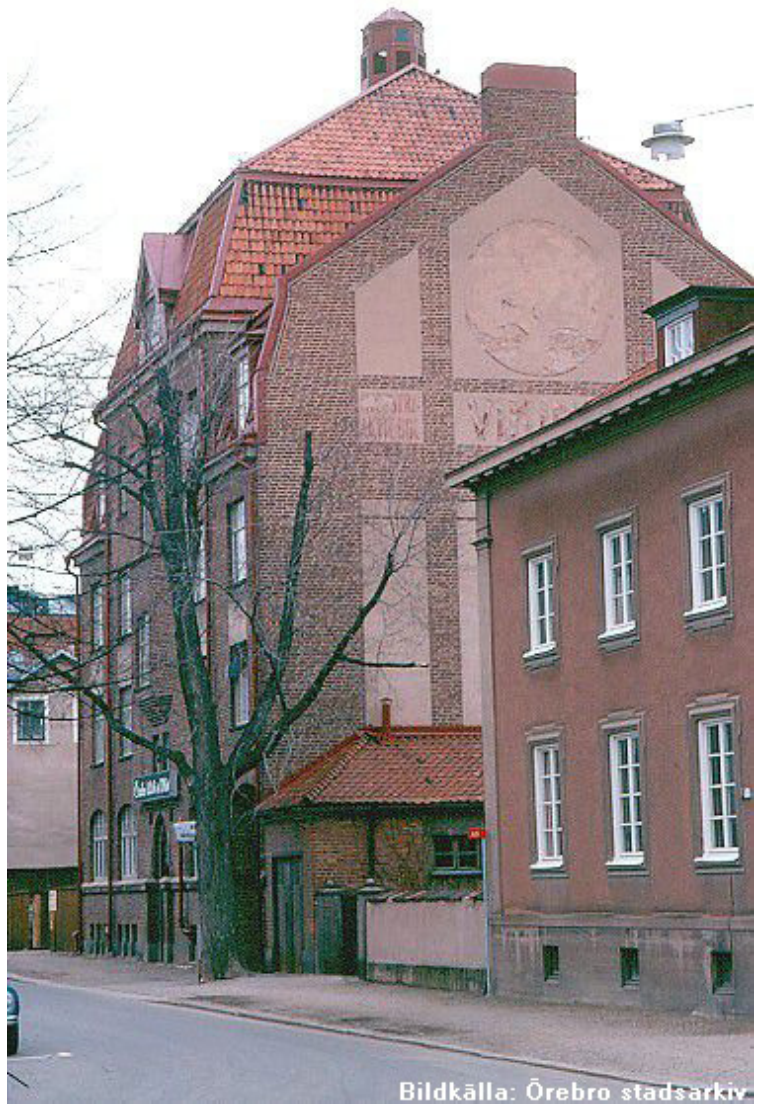
2013 Vasatorget.

SAVE - the implementation

3. Historical analysis
(Historical map, history of development, function pattern, street pattern etc.)

1970's Ekersgatan 14. Esso gas station. The block Törnrosen is shown in the background with Immanuelskyrkan to the right.
_Örebro Stadsarkiv/unknown

1970's Prinsgatan 1. This building on property Törnrosen 1 was built in 1936 and is a part of the protected block Törnrosen due to its historical value. Even though the rest of the block was built in Art Nouveau and classicistic style this is functionalism and is the style that characterize big parts of Väster. The facade has been repainted since this picture was taken and is now green.
_Örebro Stadsarkiv/unknown
_Stadsbyggnadskontoret (1988) *Örebro Stadsbebyggelse - Bevarandeprogram för innerstadens bebyggelse*



1970's Örebro Kliché och Offset, Viking Industri. This building differ in expression from most buildings in Vasastan.
_Örebro Stadsarkiv/unknown

SAVE - the implementation

3. Historical analysis
(Historical map, history of development, function pattern, street pattern etc.)

1973 Kilsgatan. You can find buildings from every decade from late 1800's to today in Vasastan.
_Örebro Stadsarkiv/unknown

1970's Ekersgatan, block Törnrosen
_Örebro Stadsarkiv/unknown

1997 Ringgatan. Sveriges Radio Örebro
_Örebro Stadsarkiv/Gunlög Enhörning

2013 The tunnel on Vasatorget, the main entrance for pedestrians and cyclists to the area.

2013 The grocery store Ekershallen on Ekersgatan. There are several businesses in the area situated in this kind of one story buildings with a taller apartment block on top.

2013 Malmplan. The most common building type is a three story functionalistic apartment building clad in light plaster.

SAVE - the implementation

4. Architectural observation and space analysis
(Relations, openings, borders, hights, facades, building elements, finishings etc.)

Vasatorget, all buildings except this one have been replaced since the square was first established, that implies that a structure is more robust than single buildings. This building is prominent on the site even though the other buildings are taller.

Malmplan is framed by rounded three story buildings and is characterized by trees and the Hertig Karls Allé street is running through the place.

Ekersplan square, the church Immanuelskyrkan plays an important role for the identity of Ekersplan, and correlates to the other Art Noveau buildings in the close surroundings of Ekersplan.

Ekersgatan street is a typical street for the area. Three story buildings and side walks on both sides

Angelgatan street. The main church of Örebro, Nikolai kyrkan, shows its presence even on the this side of the river.

Örebro Central Station. The railway is prominent in the area, dividing the city in two.

SAVE - the implementation

4. Architectural observation and space analysis
(Relations, openings, borders, hights, facades, building elements, finishings etc.)

Hertig Karls Allé is a wide street with trees in the middle. This street is the main connection between the city's east and west districts.

Karlaparken is a large green area containing a playground.

View from Ringgatan street towards the bridge. Starting point of a pedestrian and cyclist promenade west along the river Svartån.

SAVE - the implementation

5. Compiled assessment and conclusion
(Connection topography/buildings, memories of historical structures, context etc.)

*This is a summary of the topographical, historical and architectural **qualities** in the built environment that should be taken into consideration in future planning.*

The fifth step will be executed as a summary of the topographical, historical and architectural qualities in the built environment with focus on the area closest to Immanuelskyrkan and on aspects affecting Immanuelskyrkan. This is since our main purpose with this assessment is to find values in the built environment of Vasastan in general and Immanuelskyrkan in particular and NOT to make a general plan for the development of Väster or Örebro.

The city plan for the development of "Väster" was accepted in 1888 turning the farmland into a city where the street system was inspired by the Place de l'Etoile in Paris. The farms and cottages where slowly replaced, primarily by three story apartment blocks and formed what is today a relatively coherent cityscape, where the three story functionalistic apartment block is the most common building type. There are buildings from every decade in the area but buildings built prior to the 1950's are over represented. Apart from functionalistic buildings there are many in Art Nouveau and classicistic styles. The homogeneity and quality of the building mass is the main quality of the area and should be preserved. This also applies to the area around Ekersplan square which is a coherent Art Nouveau, classicistic and functionalistic area apart from one building opposite to Immanuelskyrkan, which derives from the previous decade.

The second main quality is the scale. There are some buildings taller than three stories but since they are not dominating the three story buildings together with the width of the streets form humane and friendly street spaces. The generous parks also add to the humane scale, even though they in the winter time can be perceived as a bit of a wasteland.

The area consists mostly of housing but there are also smaller businesses, some cafés, pizzerias and lunch restaurants. Due to its flatness Örebro is a major cyclists' city and the main cyclists' route from the western parts of the city into the city centre is past Ekersplan and under the railway at the tunnel on Vasatorget. This makes Ekersplan a lively place during most of the day.

SAVE - the implementation

6. Vulnerability
(Decay, change in architecture or landscape, the city's development etc.)

The sixth step lacks importance to execute in our Master's Thesis since our main purpose with this assessment is to find values in the built environment of Vasastan in general and Immanuelskyrkan in particular and NOT to make a general plan for the development of Väster or Örebro.

7. Recommendations
(Restoration or conversion of buildings, local plan, appointment of historical environments etc.)

The seventh step lacks importance to execute in our Master's Thesis since our main purpose with this assessment is to find values in the built environment of Vasastan in general and Immanuelskyrkan in particular and NOT to make a general plan for the development of Väster or Örebro.

SAVE - the implementation

BUILDINGS

BBR-no.	?
Adress	Ekersgatan 15
Usage	Free-Church
Change of Use	None
Owner	Immanuelskyrkan
Material of outer wall	Brick covered by yellow and grey plaster (addition in pink plaster)
Change in material of outer wall	New colour
Material of roof	Black sheet metal
Change in material of roof	?
Protection	Q-märkning (exterior of original building protected in the local plan)
Floors	2 + basement
Building area	
Total building area	
Buildt in year	1908-1909
Rebuilt in year	1927: Interior renovation and installation of electricity 1937: New hand rails and moved the baptismal basin 1951: Extensive renovation and modernissation of the church hall. A basement underneath the church was built and the entrance hall expanded into the appartment for the janitor and two toilets were installed. 1984: A one-story-addition (+basement) was built connecting the church with the housing block and containing café, kitchen etc. Installation of elevator and new stair down to the basement. Renovation of the church hall (new balconies) and an opening to the new addition. Renovation of basement. Renovation of the facade plaster, new colour. Repainted windows, doors, signs and cross. 1999-2000 Renovation of church hall
Change	0. None
Name of the building	Törnrosen 4
Object	Church
Type	405. Church facility

View of Immanuelskyrkan from Ekersplan

View of Immanuelskyrkan from Ekersgatan

View of Immanuelskyrkan from Karlsgatan

View of the addition in the courtyard from the entrance on Ekersgatan

NOTE: When there is a number in front of the explanation it means that the explanation derives from a code-list.

SAVE - the implementation

BUILDINGS

BUILDING STRUCTURE

Floor plan	1. One wing plan + addition
Plinth	9. Stone
Outer wall	3. Plaster in yellow, grey and pink
Roof structure	4. Hipped roof in black sheet metal
Gable structure	1. Masonry
Frontispiece	1. Integrated in the facades, six on the Karlsgatan-facade and one the Ekersgatan-facade
Cornice, eave	7. Plaster
Door	1. Main door is wooden frame with wooden and glass panels
Window	1. Orthogonal. 2. Arc-framed
Building element	1. Corner-tower. 2. Frontispiece. 5. Bay window
Ornaments	1. Part of ground floor is grey plaster. 2. Band on the facade. 3. Decorative window sills on the ground floor windows and on the bay window. 8. A sign in concrete on the facade.
Style	80. Art Noveau (Jugend)
Original usage	Free-church
Current usage	Free-church

SURROUNDINGS (RELATION TO NEAR BY BUILDINGS)

Inner relation	4. Attached, with architectural connections to other buildings within the area of survey.
Outer relation	14. Attached, with architectural connections to other buildings outside the area of survey.
Notes	The block of which the church is a part of is built in Art Noveau, classicistic and functionalistic style and is protected by the local plan. There are more buildings in the area raised during the first two decades of the 20th centrury in the same style as the church.
Surroundings of certain interest	Some trees along Karlsgatan and on Ekersplan. The other houses on kv Törnrosen are together creating a big court yard while IMK created there own court yard when they built the 1980's addition. There are 13 other churches within a 15 minutes walk from the church.
Character of environment	10. City 13. Block structure

NOTE: When there is a number in front of the explanation it means that the explanation derives from a code-list.

SAVE - the implementation

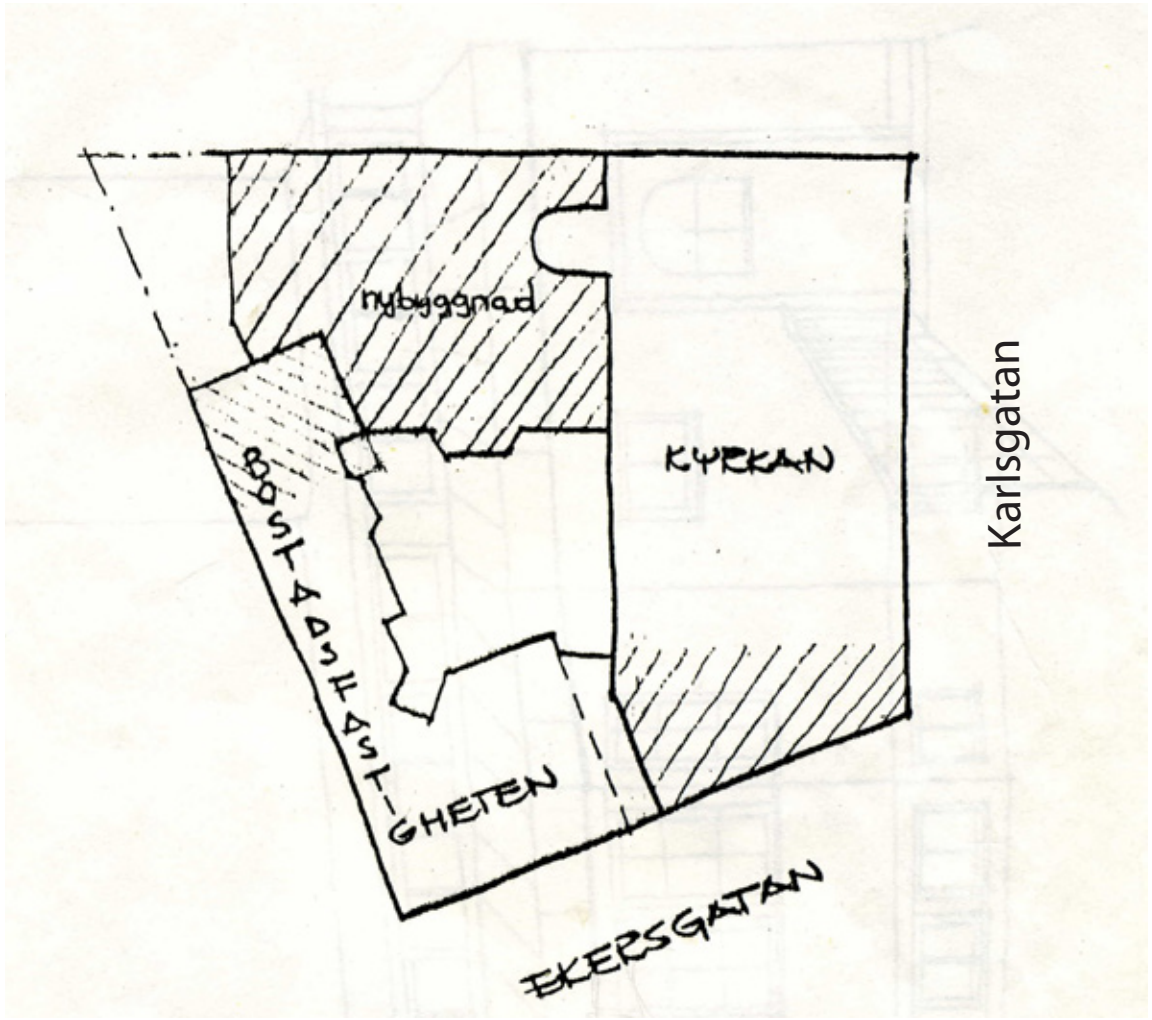
SAVE - ASSESSMENT

Architectural value	4
Architectural assessment	Good proportions, facade rhythm along Karlsgatan, medium level of detailing, one of many good examples of Art Noveau- and Villhelm Renhult (the architect) buildings in Örebro.
Historical value	3 (?)
Historical assessment	Representative for Art Noveau buildings in Örebro, medium level of craftmanship, innovative structural design (?), telling example of free-church buildings in Sweden (?), symbolic value since IMK built it and are still using it.
Environmental value	3
Environmental assessment	The facades of the block Törnrosen is protected in the local plan and IMK is an important element at Ekersplan as one of the characterisics of the square.
Originality value	3
Originality assessment	The building's original expression is to a high degree preserved and the addition that was made in the 1980's works well with the original building. It is clear what is original and what is added and the addition doesn't compete for attention.
State value (condition)	6
State assessment	Base problems are shown as big cracks in the facades and there is probably problems with moisture in the basement.
Preservation value	3
Preservation assessment	The historical value is the most important value followed by the architectural value and the environmental value. It is representative for Art Noveau buildings and is designed by Villhelm Renhult, a famous Art Noveau architect in Örebro. He has designed many buildings in the city centre, f ex *Trefaldighetskyrkan* which is protected as national heritage interest (byggnadsminnesförklarad). It is also protected by the local plan (Q-märkt) as a part of the block Törnrosen which is a typical environment from the first decade of the 20th century.

1. High preservation value
2. High preservation value
3. High preservation value
4. Medium preservation value
5. Medium preservation value
6. Medium preservation value
7. Low preservation value
8. Low preservation value
9. Low preservation value

SAVE - the implementation

PLAN OF THE PROPERTY



*Hatched areas was built or rebuilt in 1984.

DIVE: THE IMPLEMENTATION
Input – preparatory work phase

Goal: Set up the process and program of analysis

Checklist for the analysis:

1. Starting point and goal
Whilst working on the analysis it is important that the stakeholders are clear about why the analysis is being done, what goals are to be reached and what results are expected.

2. Content and focus
Given the objectives and the nature of the area, the main contents and focus of the analysis are worked out, taking into consideration the themes, levels, and historical periods to be studied.

3. Commitment and resources
Regardless of whether the analysis is to function as a knowledge base for planning work or a management process, it is important that full commitment to the work has been obtained and that the required skills and financial needs have been clarified.

4. Progress and coordination
The analysis must be headed by a project leader. A time plan is then established for the different stages of the analysis, discussions and final report. The schedule must where necessary be coordinated with other ongoing plans and processes.

5. Cooperation and public participation
A structure is then set up for interdisciplinary cooperation, for example with a steering committee and a reference group, as well as a plan for how public participation is to be conducted.

6. Communication and accessibility
The analysis and its results must be communicated with clear, pedagogic presentation methods. This implies an analysis of how, when and to whom the material is to be communicated in order to ensure the desired impact.

7. Use and after-use
A plan is then developed for integrating the results of the analysis in the relevant planning or decision making process. Responsibility should be allocated for follow up and safekeeping of the material. .

Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our reflections on each point of the checklist:

1. We don't really have stakeholders specifically on the DIVE-analysis, of course but the Thesis and ourselves. In this case we try to be as clear as possible when it comes to the use of methods and the choice of methods within the thesis. When it comes to the process in general we think that the congregation of IMK might find the result of the DIVE-analysis of use even though they are not being informed specifically that we are using that method.

2. We have decided to limit the geographical focus to Örebro and especially to Väster and the area around Ekersplan. This is the area that we think will be effected if changes would be made to or around IMK.

3. The commitment is entirely related to time frames in this case. Financial needs are not relevant since it is a educational situation.

4. Since the analysis is part of a thesis it will be fit within that time frame and follow the overall schedule for research, implementation and presentation.

5. For the DIVE-analysis it is mainly the two authors who are involved. We are cooperating on each task to make it as qualitative as possible.

6. The results will mainly be communicated through the thesis and the recipient is primarily the reader. The aim is to try the tools that the DIVE-analysis suggest, such as the Time/Space matrix.

7. The results will be displayed in full in the appendix of the thesis. A conclusion of the results of the analysis will be part of the main material.

General reflections on the input-phase:
The DIVE-process is just one part of the thesis and in this case we perform a very limited version of it, both geographically and timewise, compared what the method was developed for.

DIVE: THE IMPLEMENTATION
STAGE 1: Descriptive phase

Objective: Highlight the historical character of the area of analysis

What does today's landscape and environment say about the origins, development and character of the area?

Relevant subtasks in stage 1:
A Collect information about the site's origin and development
B Systematise the historical information
C Describe and convey the knowledge

Basis and sources: Field investigations, documentation and registration; old maps, drawings and photographs; descriptions, local names, records of local life and history, orally transmitted stories and conversations, traditions, information collected through participation processes, questionnaires, etc.

Techniques: Time-space matrices, historical charts, thematic time windows, photomontages, computer generated images, etc.

Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our material:
See the Time-space matrix on the following pages.

Sources: The material has been collected through visits on site, interviews, IMK's own archive (photos, writing, protocols), the city picture archive, Lantmäteriet (historical maps)

Techniques: Time-space matrix consists of photos, maps, illustrated photos and short descriptions.

General reflection on stage 1:
This phase was carried out mainly to try out the matrix-technique and to get some kind of overview of the collected material. This is a good way of structuring information. It is important though to find headings and time spans that are relevant for showing the material. That can be quite difficult. The more explicit the question is put, the easier it is to display the answers.

DIVE: THE IMPLEMENTATION
STAGE 1: TIME/SPACE-MATRIX OF CITY DEVELOPMENT, FOCUS ON BUIDLINGS AND EVENTS

	THE CITY- ÖREBRO	THE AREA- VASASTAN
TODAY	 New School of Music	 Vasatorget today
1990s		 A tunnel under the railway was built in the 1970s connecting Väster with the city centre
1980s	 Conventum Arena from 2008	
1970s	 1967/1974 establishment of the University	 1971

THE SITE-
EKERSPLAN

2013

The latest addition on Ekersplan, 2000s

1970s Ekersgatan towards the south

THE BUILDING
THE CHURCH AND CONGREGATION

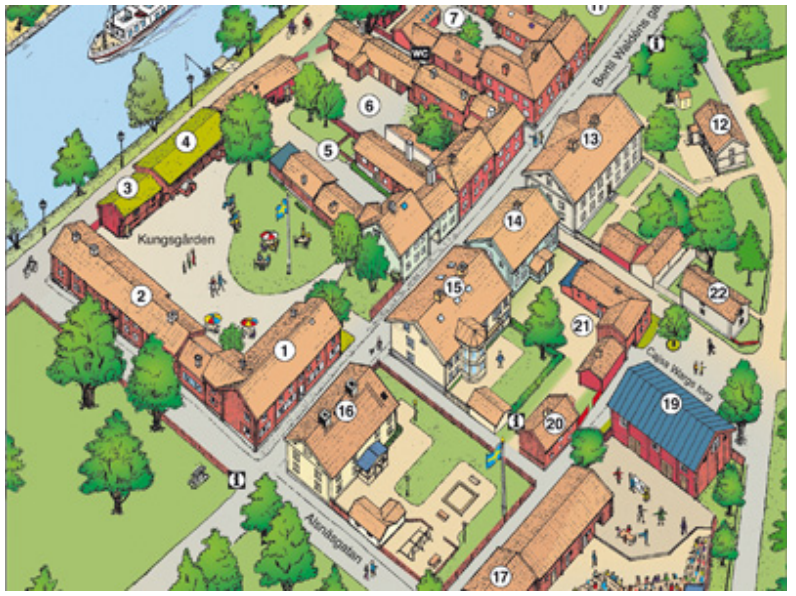
2012 Advent celebration in the church hall

The extension added in 1984

1984 Refurbishment and extension of the basement

1960s

1950s



1956 Sanitation of Söder is initiated.
Vissa hus "packas ner" och flyttas till Wadköping som invigs i samband med att Örebro firar 700 åsjubileum 1965
Some of the buildings are "packed" and moved to Wadköping, an outdoor museum that is opened

1950s The railway crossing was removed in the 1970s and replaced by a tunnel

1940s

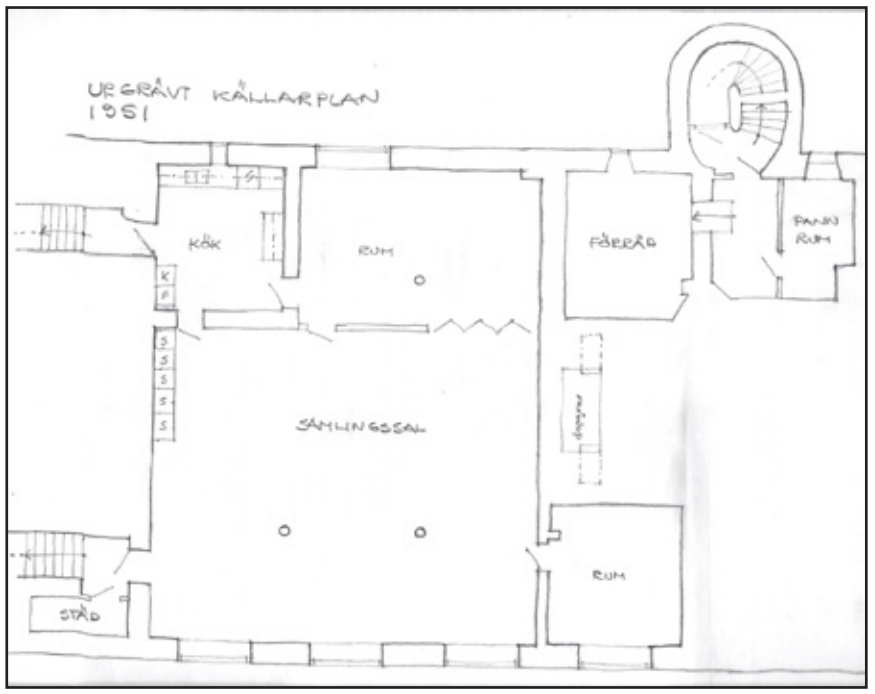
1947-52 the Rosta-area was built. This was part of the development of housing after the 2nd World war, what is now refered to as "Rekordåren", the record years

1950s Part of Ekersgatan in the starting point at Vasatorget

1930s

1938. Västerplan, Hertig Karls allé and Ekersgatan

1960s ESSO Ekersgatan 16, Kilsgatan 11.



1951 sketch of the new basement.

1930s ESSO Ekersgatan 14

1921, Ekersgatan 14

1920s IMK

EARLY 1900s

1912-1913 Centralpalatset Örebro. The most prominent building from the Art Noveau period from where there are many examples to be found in the city.

1911 City of Örebro

1901

In the early 1900s there was a "building boom" in Örebro.

1911 Väster takes form.

1903 Ekersgatan to the west from Vasatorget

1900. Because of the high water levels in spring Väster was formerly often hit by severe floodings. The photo was taken in year 1900 when it was specially intense. The man who is moving around in a gondola is passing by on what is now Ringgatan 28-30. The surrounding buildings give a good idea of what the built envronment looked like in the area at the time.

1913, Ekersgatan 4.

Ekersgatan southwest from Ringgatan 1903

1910. The oldest photo of IMK before any other buildings were established on Karlsgatan.

1907 The first members of the congregation moved out to build a new church in the new part of the city

Betelkyrkan, the church the first members of the congegation originally belonged to

BEFORE 1900

1844 Örebro before the big fire that ravaged the city in 1854

1652 Örebro

1200s
Örebro was given city rights

The first fortress was built by the king in 1260 on the same site where the castle is today

Vasatorget. When the square was established in 1888 it was intended to give Örebro an "air" of Paris and other continental metropolis. From here a starshaped system of streets had its starting point. The plan was partly carried out. This is what the southern side of the square used to look like. This parts of the area was demolished in the 1960 and it was replaced by new buidlings.
Source: http://sv.wikipedia.org/wiki/Vasatorget

Väster 1892

1782 In this map the western side of the city is described as "farmland"

DIVE - THE IMPLEMENTATION
STAGE 1: Interpretation phase

Objective: Highlight the historical value of the area

Why have certain elements and characteristics of the area had particular significance for the society?

Relevant subtasks in stage 2:
A Interpret the historical context

B Investigate the area's historical legibility and condition

C Describe/convey the historical significance

Basis and sources: The knowledge base from stage 1 and the description of the historical character.

Techniques: Readability map, as well as techniques used in stage 1 adapted to fit the themes and issues raised in stage 2.

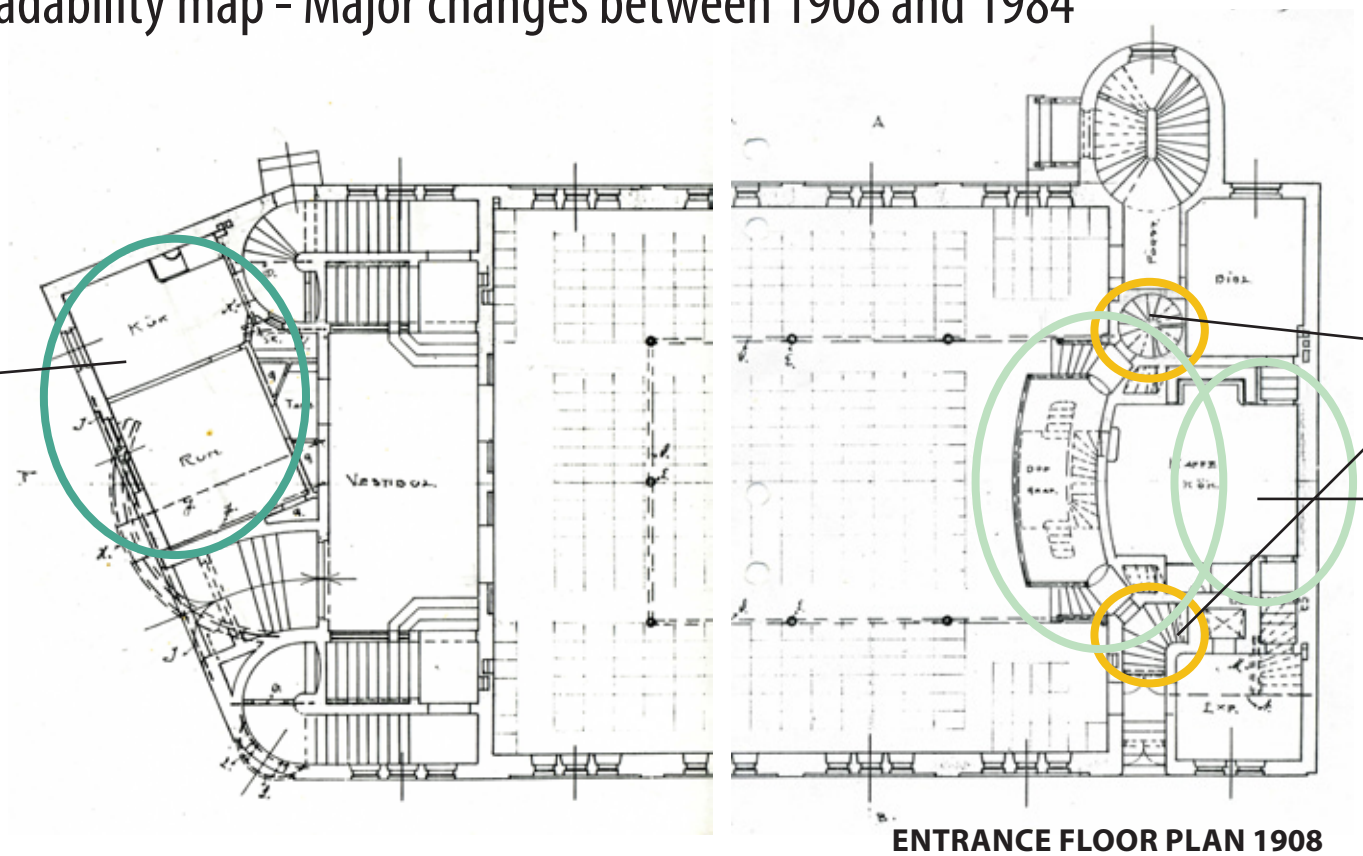
Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our interpretation:
In this stage we decided to focus on a different scale than in stage 1 since it is more relevant for this project. We try out the tool readability map on the building scale to be able to compare and interpret the layout of the original drawings with later drawings. Those are from the refurbishment and addition made in 1984, but largely they correspond to the present situation.
See the readability maps on the following pages.

General reflection on stage 2:
DIVE is not a method developed primarily for building scale, yet it is very applicable. The readability map is easy to make (when you have already gathered the information) and a good tool for communication since you quickly get an idea of the changes made throughout the years.

DIVE - THE IMPLEMENTATION

STAGE 2: Readability map - Major changes between 1908 and 1984

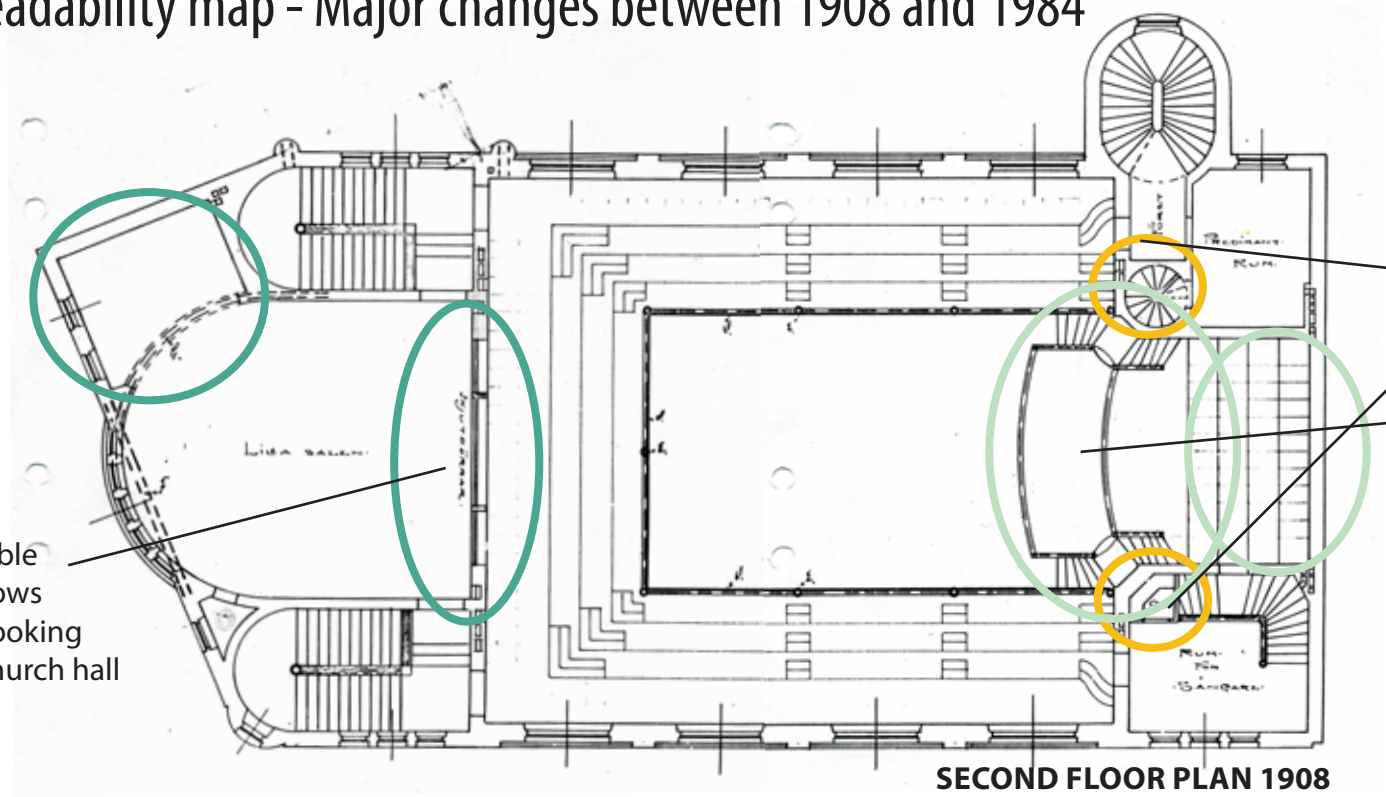


ENTRANCE FLOOR PLAN 1908

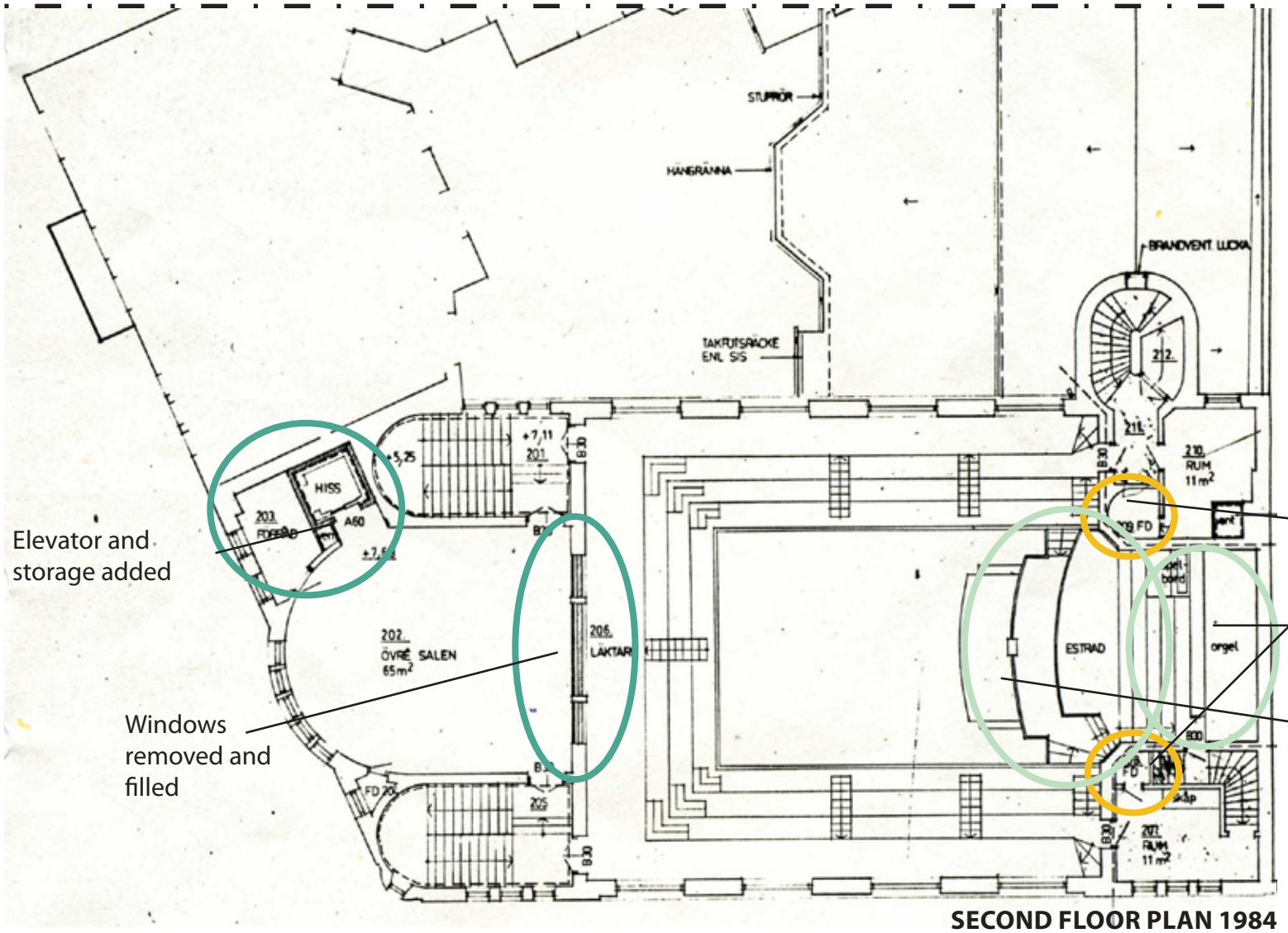
ENTRANCE FLOOR PLAN 1984

DIVE - THE IMPLEMENTATION

STAGE 2: Readability map - Major changes between 1908 and 1984



SECOND FLOOR PLAN 1908



SECOND FLOOR PLAN 1984

DIVE - THE IMPLEMENTATION
STAGE 3: Valuation phase

Objective: Highlight the cultural historical value and opportunities of the area

Which elements and characteristics are of special value? Can they be developed and what is their tolerance to interventions?

Relevant subtasks in stage 3:
A Assess the qualities and values of the cultural heritage

B Investigate the development potential and vulnerability of the cultural heritage

C Describe and convey the cultural heritage's capacity to change

Basis and sources: The knowledge base and historical descriptions from stage 1 plus the interpretations from stage 2.

Techniques: Space-time matrices, value and sensitivity maps, scenario studies, illustrations.

Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our valuation:
This phase also focuses on the building scale and the site.

Qualities and values
On the larger scale, when looking at Ekersplan where the church is located, the church has an important role to play in the area. It was one of the first buildings on the site when the new city plan was carried out and it has been functioning as a meeting point for people in the area since then.
It carries the history of the congregation since it was built by members and has had the same use and users since then. It gives a strong identity to the site, the church is known and appreciated by locals. It has "always" been there.
The congregation has a strong tradition of voluntary work and social activities that aims to support society, often it reaches out to people less favoured.
Looking at building scale the unaltered exterior of Art Nouveau style is of architectural historical value and connects to the block as whole.

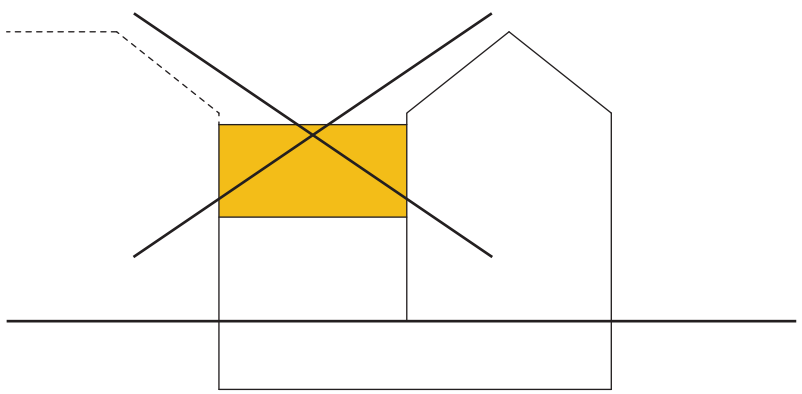
Development potential
The 1980s additional building is of lower historical value and is not exposed to the street. Here moderations and new additions can be made without affecting the overall impression.
Current and future members of the congregation, an ambition to move forward and a strong identity in the local society holds a great development potential.

Vulnerability
The churches' unaltered and authentic exterior is vulnerable to aestetical changes.
A *change of use,* if the congregation for example would move away, would be a loss of identity for the area.
A demolition of the church building would affect the continuity of the site.

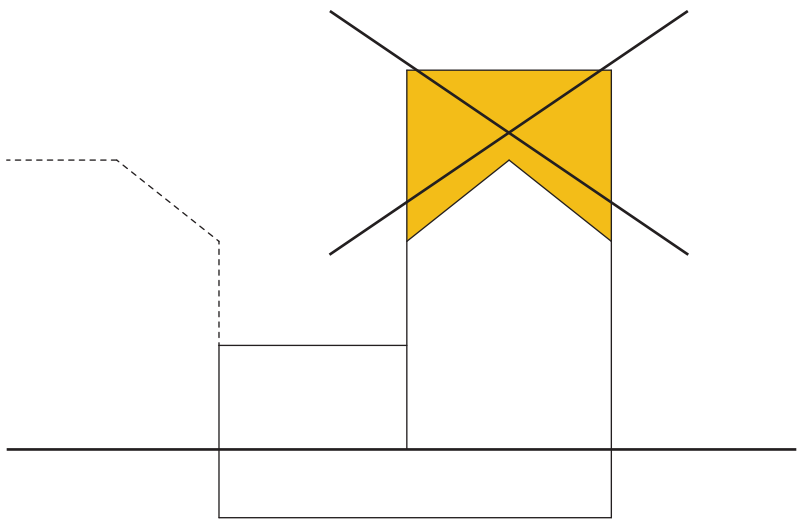
Capacity to change
See the scenario illustrations on the following pages.

General reflection on stage 3:
Another tool we imagine would be useful in this phase is to make photo collages and try out what different additions would look like on the site, or what would happen if the church was replaced by something new.
A value map would be good but might require some imagination to convey the intangible values. Extracts from interviews could be one way.

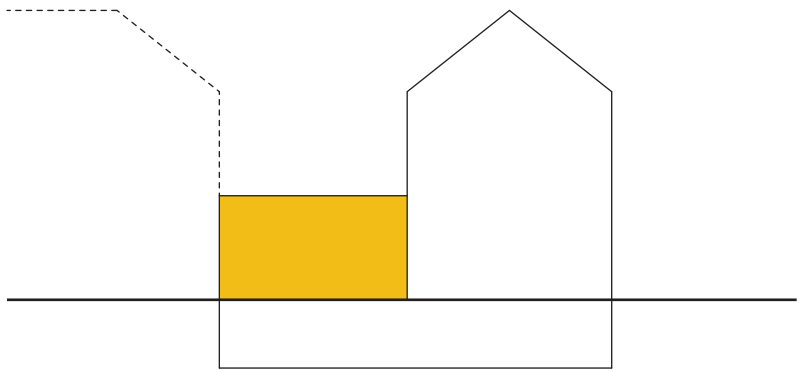
DIVE - THE IMPLEMENTATION
STAGE 3: Valuation phase - Capacity to change (the site)



An addition on top of the1980's addition is difficult since there are no drawings left on the structure. It would also give an incoherent and scattered expression. It would take lot of focus from the main building.



An addition on top of the original Art Nouveau building is not possible because of problems with the base which can't hold more load than it already does. Such an addition would seriously damage the impression of the main building and its rather unmodified exterior.



The1980s addition is a well-functioning structure and addition. The cultural heritage value is lower than the one of the main building. The ground may be more valuable to the church than the actual building.

DIVE - THE IMPLEMENTATION
STAGE 4: Enablement phase

Objective: Define the potential field of action and intervention

How can the key historical qualities and resources of the area be sustained and how can they be developed?

Relevant subtasks in stage 4:

A Define the arena of intervention

B Suggest implementation strategies and principles

C Propose concrete measures and instruments

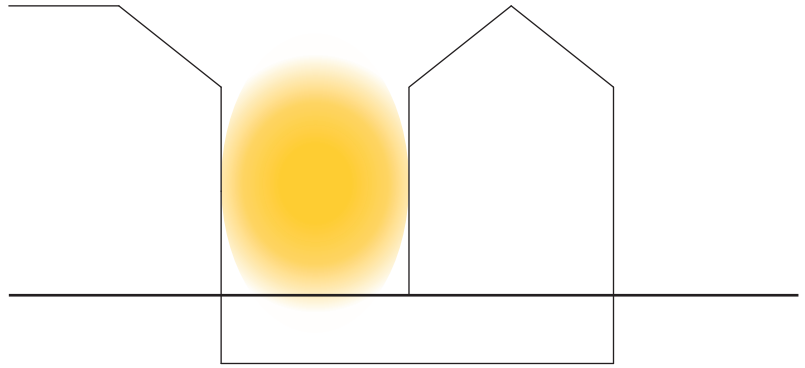
Basis and sources: The description of the cultural historical character, meaning, values and opportunities.

Techniques: Space-time matrices, maps, illustrations and descriptions and concept sketches.

Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our proposals for interventions

Area for intervention
The arena for intervention is given since it is already decided to work with IMK - the church and the congregation. Physically we see the area between the buildings, the courtyard as the possible area for change and new additions. This is based on the arguments from the previous phase.



Another arena for intervention could be new activities and developed activities within the congregation. It could also be extended possibilities for renting parts of the premises to others. This is something we touched upon in the workshop with members performed in February. This was a way to encourage initiatives and new ideas. We believe that these kind of interventions should spring from the users.
Making a commercial part in the church (for example a café) is a possibility to make the church more (mentally) accessible to people who would not take part in the regular activities. This would be one way to get more people to experience the cultural heritage values of the church.

General reflection on stage 4:
The arena of intervention is already given in this project. It would be interesting to reflect upon the question from a more general point of view, though there is not enough time for that within the limit of the thesis.

DIVE - THE IMPLEMENTATION
Output – Summarising phase

Objective: Summarise the contents, results and recommendations

Upon completion of the analysis, it remains to summarise the process and contents. The use of this summary phase will depend on the goal of the analysis and it will be applied as necessary; for example as database and underlay for planning decisions. The summary provides a concise overview of the process, main points and conclusions.

Source: *DIVE-Urban Heritage Analysis, a handbook on integrated conservation* (2010), Riksantikvaren, Oslo

Our summary

This DIVE analysis covers several scales and areas. It aims to give an overview of material gathered around Immanuelskyrkan, its congregation, history and context. The information is conveyed through photos, illustrations and text displayed in a time/space-matrix and readability maps.

Some conclusions has been drawn around values and strategies for change concerning the church and the site.

The main goal was to try out DIVE as a method for assessment of cultural heritage values. What we learned is that DIVE is first and foremost a process tool, not a matrix. It requires clearly defined framing of questions, goals and delimitations. This becomes obvious when trying to use it in a "light" way like this. It is not really possible to apply it in a part of a project, like you would do with a traditional matrix for assessment, as it is the way of working as a whole. To us it has been useful in the sense that it provides an idea of what a process could look like. This has been an inspiration to our whole project and a kind of "mirror" for our process. What the DIVE describes is the same kind of deliberate and inclusive process that we aim to achieve.

General reflection on the output phase:

The DIVE analysis have many similarities with the chapter in this thesis called "Analysis and results". When looking back it might have been more useful to apply the DIVE entirely on that chapter. That is something we bring on into future projects.

CONSERVE for the future

TRANSFORM with knowledge of the past

PAST PRESENT FUTURE