

MEETINGS & MARRIAGES

AN ARCHITECTURAL PROJECT AS AN EMPOWERING TOOL FOR LOCAL ORGANISATIONS

Anders Thelaus, Louise Hansson
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Examiner: Dag Tvilde
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ABSTRACT

The topic of this thesis is the design of a Folkets Hus in Tjärna Ångar, a socio-economically challenged area in Borlänge. The design process that is central to this thesis is positioned within the context of an area pointed to as at risk of becoming a “particularly exposed area”, a term used to describe urban areas in Sweden that are statistically characterised by high criminality, social problems and unwillingness to partake in juridical processes (Mannheimer, E. 2017).

This thesis investigates how to adapt the concept of a Folkets Hus, as a place for meetings and practicing culture, to the societal context of west Borlänge. It aims at highlighting how an architectural proposal can be an important tool to open up processes defining urban futures to participation and influence for local organisations.

The design process is developed mainly through exploring a research by design approach built around recurring generative exercises, referred to as the “loop and exercise” method, in which multiple exercises are conducted with a focus group to generate feedback followed by an interpretation and design re-iteration loop. One exercise that has been of importance was to host a public exhibition of the project, at the site considered, co-curated by the authors of this thesis and members of the organization that the focus group of this project represent.

The process has also been propelled by case-studies, interviews and study visits.

The first six chapters gives an account of through what exercises and supporting methods the proposal was developed and what the outcomes of these exercises was. It also presents an urban analysis of west Borlänge and how a Folkets Hus in Tjärna Ångar could become a key project to address certain socio-spatial needs in the area. The seventh chapter of this thesis presents a design proposal for a Folkets Hus in west Borlänge.

The thesis is concluded by an account of how the proposal has been used as a tool for taking initiative in the public discourse about Tjärna Ångar and west Borlänge by the partner organisation.

KEYWORDS:

FOLKETS HUS, SOCIO-ECONOMICALLY CHALLENGED AREAS, CIVIC ORGANIZED MEETING PLACES/
MEDBORGARDRIVNA MÖTESPLATSER, BORLÄNGE, URBAN GRASSROOTS ORGANISATIONS



Picture from the public exhibition in Tjärna Ängar. From left to right:
Anders Thelaus, Abas Omar Ahmed, Angelica Andersson, Maslah Omar, Louise Hansson

SPECIAL THANKS TO

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Chairman Kulturhuset Västra Borlänge

Angelica Andersson

Vice Chairman Kulturhuset Västra Borlänge

Maslah Omar

Commissioner Kulturhuset Västra Borlänge

**Members and Member Organisations of
Kulturhuset Västra Borlänge**

Per Forsberg

Bygghandläggare Folkets Hus och Parker

Charlotte Oster

Regional Strateg Folkets Hus och Parker

Jocke Kellokumpu

Processledare Folkets Hus och Parker

READING INSTRUCTIONS

This thesis is made up of three different minor pre-studies that informs one final proposal. This thesis also contains a chapter that outlines a theoretical framework that informs the work of the thesis, the production of the final proposal as well as the pre-studies. The thesis is concluded with a reflection on how the work addresses the aims and it's main research question. Below one can get more information about each chapter:

THE FIRST CHAPTER

Contains a manifesto or declaration of a starting point that showcases the authors underlying personal ambitions as well as their academic interests. It also includes clarifications on the aims of the thesis, its research question, background information and contextualisation.

THE SECOND CHAPTER

Outlines a theoretical framework for the work with this thesis that can be read as an introduction to themes and discourses that the authors have seen as relevant to define their understanding of as well as an argumentative reflection. The reflection is a text that outlines some of the authors motivations in producing this thesis.

THREE MINOR PRE-STUDIES

Chapter four to six can be read as individual works with individual conclusions on the respective topics.

CHAPTER SEVEN

Presents and describes the design proposal.

CHAPTER EIGHT

A reflection on how the work produced has addressed the aims and research question set up as starting points.

STUDENT BACKGROUND



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Photo of Tjärna Centrum.



CHAPTER ONE

INTRODUCTION

A MANIFESTO

OR DECLARATION OF A STARTING POINT

This is a text in which we try to establish, a point of departure, or why we have chosen to do this project as a master thesis. A long statement of sorts.

We will start with a fundamental thought on architecture:

ARCHITECTURE CAN
BE DEFINED AS THE
POWER TO PROJECT
A FUTURE ON TO A
PLACE

(Of course not only but inevitably also).

Coming from this perspective we offer a line of reasoning to help understand the project that is this thesis:

1.

ARCHITECTURE, AND THE ABILITY TO FORMULATE AN ARCHITECTURAL PROJECT, IS A COMMONLY ACCEPTED WAY TO **SPEAK IN PUBLIC** ABOUT THE FUTURE OF A PLACE.

(In public as in arenas for discussion attended by municipalities, developers, investors and others capable of leading a building project to express visions generally taken as probable. Arenas like this can be a newspaper, a conference or a municipal document etc.)

2.

ARCHITECTURE SEEN AS **THE POWER OF PROJECTING** ON TO A PLACE A FUTURE BECOMES THE ABILITY TO START, INFLUENCE OR DIRECT A “FORMAL” CONVERSATION ABOUT **THE FUTURE** OF A PLACE.

(Formal as probable - acceptable by stakeholders with power as a serious idea)

3.

ARCHITECTURE, OR THE ARCHITECTURAL PROPOSAL, IS THEN A WAY TO GAIN ACCESS TO THE “FORMAL”, “REAL”, “SERIOUS”, “POLITICAL” FORUM. TO DISCUSSIONS WHERE DECISIONS ARE TAKEN ABOUT THE FUTURE OF PLACES. IT IS **THE “LEGITIMATE” WAY OF EXPRESSION**. ARCHITECTURE IS THE WAY IN WHICH AN ACTOR WITH CAPACITY TO CREATE CHANGE IS EXPECTED, AND ULTIMATELY FORCED TO, EXPRESS A SERIOUS VISION OF A SPECIFIC FUTURE THAT CAN BE REALIZED.

(Think of permits etc, there is none without the drawing)

4.

BY EXPLORING THE IDEA OF THE ARCHITECTURAL PROPOSAL AS THE GATEWAY TO THE “CAPABLE” CONVERSATION, AS THE KEY OR APPROPRIATE TOOL TO BE PERCEIVED AS A SERIOUS ACTOR, IN THIS THESIS WE WANT TO SHOWCASE **THE POWER IN THE ABILITY** TO FORMULATE AN ARCHITECTURAL PROJECT.

(“Capable” conversation as a conversation between actors of power and actors of capacity, able to make decisions and carry out planned actions)

5.

IN THIS THESIS WE WANT TO POINT TO AN UNUTILIZED POTENTIAL AMONG THOSE THAT HAVE THIS ABILITY. WE WANT TO EXPLORE HOW TO LEND THIS ABILITY, TO SPEAK “IN ARCHITECTURE” AS CAPABLE ACTORS ABOUT THE FUTURE, TO GROUPS IN SOCIETY THAT USUALLY ARE NOT ABLE TO ACQUIRE IT. **WE HOPE TO START A DISCUSSION ABOUT WHO WE AS ARCHITECTS USUALLY LEND THIS TOOL TO** AND WHAT GROUPS IN SOCIETY THAT ARE USUALLY DENIED ACCESS TO IT.

(Access is acquired through money, we want to talk about who is usually put in the role of “client” when architects do architecture)

6.

BY CONDUCTING A DESIGN PROCESS, WHERE WE WORK WITH A GROUP THAT ARE AT THE MOMENT OF OUR THESIS UNABLE ECONOMICALLY TO ACQUIRE THE SERVICES OF AN ARCHITECT.

WE HOPE TO SHOW SOME OF THE POTENTIAL OF THE ARCHITECT, IN THE ROLE OF DESIGNER OF SPACE, **TO OPEN UP NEW, MORE INCLUDING AND BETTER ADAPTED PROCESSES** WITH A HIGHER CAPACITY TO CREATE SUSTAINABLE DEVELOPMENT IN URBAN AREAS.

(Processes that are specific in their nature-our experience is that most people don’t know what they want until they can see what they do not want. We think a process that aims at a sustainable development of an urban area becomes more adapted to its context as more local residents are able to express themselves in precise ways.)

7.

WITH THIS PROCESS WE WANT TO ARGUE THAT THERE IS A POTENTIAL IN INCLUDING ARCHITECTS IN OTHER WAYS - WITH OTHER CLIENTS, WHEN AIMING FOR A SUSTAINABLE DEVELOPMENT OF URBAN PLACES. **WE WANT MORE PEOPLE TO SPEAK OF SUSTAINABLE FUTURES AS CAPABLE ACTORS OF CHANGE.**

(As urban places we really think of any place that are inhabited by humans in plural)

As a summary of why we do this project as a thesis:

WE WANT TO FIND REASONS FOR ARCHITECTS TO HAVE OTHER CLIENTS.

(We, as architects, do speak for a very limited spectra of future visions. The conversation about our future could become more interesting and nuanced if architects found ways to represent more groups. More groups could also feel more capable and included if we found ways to speak also for them.)



Photo from one of the main pedestrian pathways leading through Tjärna Ångar.

BACKGROUND

Today there is a Folkets Hus in Borlänge but it does not provide any of the traditional functions of a Folkets Hus, instead it functions as a conference hall and hotel. This house will be bought by the municipality in the near future. Thus Borlänge will be without a Folkets Hus and this thesis includes a design a proposal for a Folkets Hus not only for Tjärna Ängar but all of Borlänge.

Folkets Hus as a national organisation has a strategic vision to establish more houses in socio-economically challenged areas, the vision is titled “Nya Mötesplatser” (Austin, K. 2015). This report identifies Tjärna Ängar as a potential area for a Folkets Hus. Since then the association KVB (Kulturhuset Västra Borlänge) has become a member of the national Folkets Hus organisation.

A statement of intent has been signed by KVB, Folkets Hus och Parkers Riksorganisation and Borlänge municipality about their mutual intention to have a meeting place established in Tjärna Ängar in the near future.

Tjärna Ängar is sometimes, in a derogative way, called “little Mogadishu” by the local

population due to its very large community of people with Somali heritage or origin. Tjärna Ängar is a million homes era suburb, where the main housing typology is apartment buildings for rent.

Today, and traditionally, this has meant that it is one of the areas of Borlänge where newly arrived groups find their first home due to the area being affordable and owned by a municipal housing company with a responsibility to provide housing for all residents. Over the years there has been other ethnic groups that have dominated the area in accordance with what conflicts in the world that has forced people to move.

The population in Tjärna Ängar today is almost 70 % made up of people of Somali heritage. It is also the second most densely populated area in Borlänge with many families that are of more than 5 members living in apartments that are designed for smaller families. (Plan- och markkontoret, Borlänge Kommun, 2016).

CONTEXT

The context of this thesis is Tjärna Ängar, a residential area in Borlänge that has been put on the list of areas risking to become a “particularly exposed area”. This thesis is mainly about a specific design, but elements of the fundamental approach discusses a general attitude towards how to develop urban areas that are characterized officially as problematic and socio-economically challenged.

Most of these areas have in common that there is high unemployment rates, low general incomes, high crime rates and consisting largely of housing from the million homes program era.

At large this thesis approaches the public discourse of “particularly exposed areas” in Sweden, a discourse characterized by the notion that something has to be done, that something has to be changed in these areas. In relation to this discourse this thesis explore what groups of residents from Tjärna Ängar and west Borlänge suggest through an architectural proposal. Therefore this thesis relates to a national discussion about the state and future of many urban areas of similar socio-economic composition in Sweden.

PURPOSE

The purpose of this thesis is to explore ways, through architectural expression, to enable a wider spectra of society to influence the future of their local urban context. This is done by conducting a design process for

a Folkets Hus that explores how to adapt the idea of a Folkets Hus as a space for meetings and practicing culture to the societal context of west Borlänge.

AIM

The aim of this thesis is to produce a design for a Folkets Hus on top of Hemköp, a grocery store in central Tjärna Ångar, that reflects the visions of KVB. This design proposal was exhibited publicly and given by KVB as a

precise statement to local decision makers about resolving local socio-spatial needs.

RESEARCH QUESTION

The research question that this thesis explores is:

How can an architectural project be a tool for local organisations to initiate a constructive dialogue with local decision makers about inclusive and sustainable development in socio-economically challenged areas of west Borlänge?

DELIMITATIONS

URBAN SCALE

BUILDING DESIGN

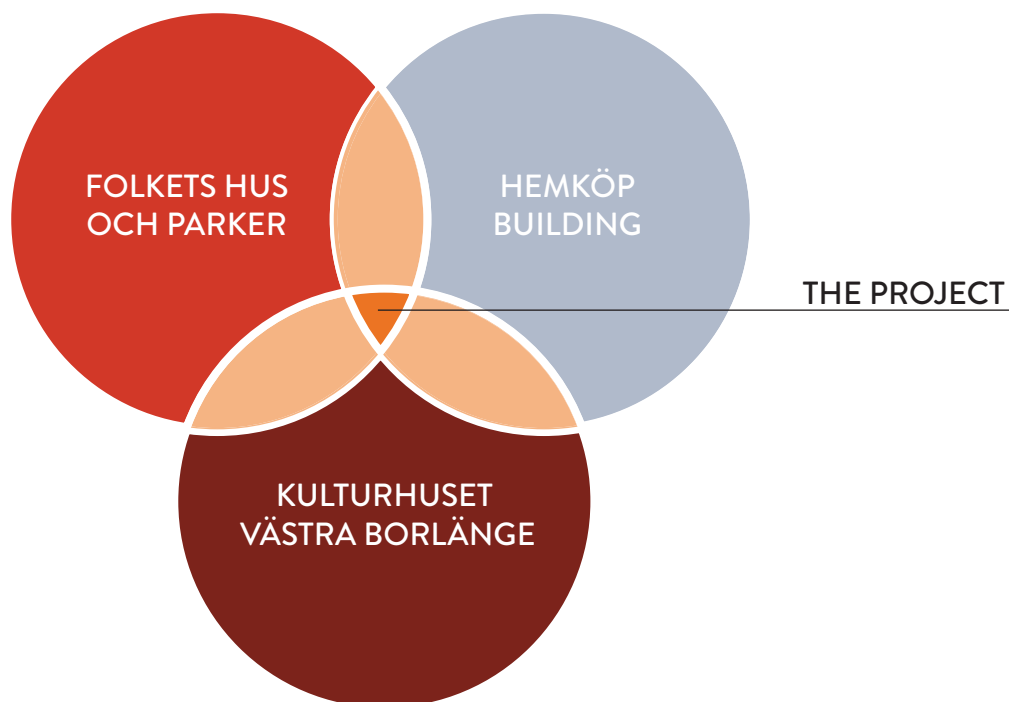
PROCESS

This thesis explores the design of a Folkets Hus in Tjärna Ångar, it is a research by design project focusing mainly on the building scale but it also explores the potential impact of such a building on the urban scale. While developing this proposal the collaboration with and input from the local association KVB has been very important and therefore a large amount of work has also been carried out to design this collaborative process.

This thesis deals therefore with three inseparable core topics;

The building design, the urban impact and the collaboration process.

The diagram above describes the hierarchy, between these in the work presented.



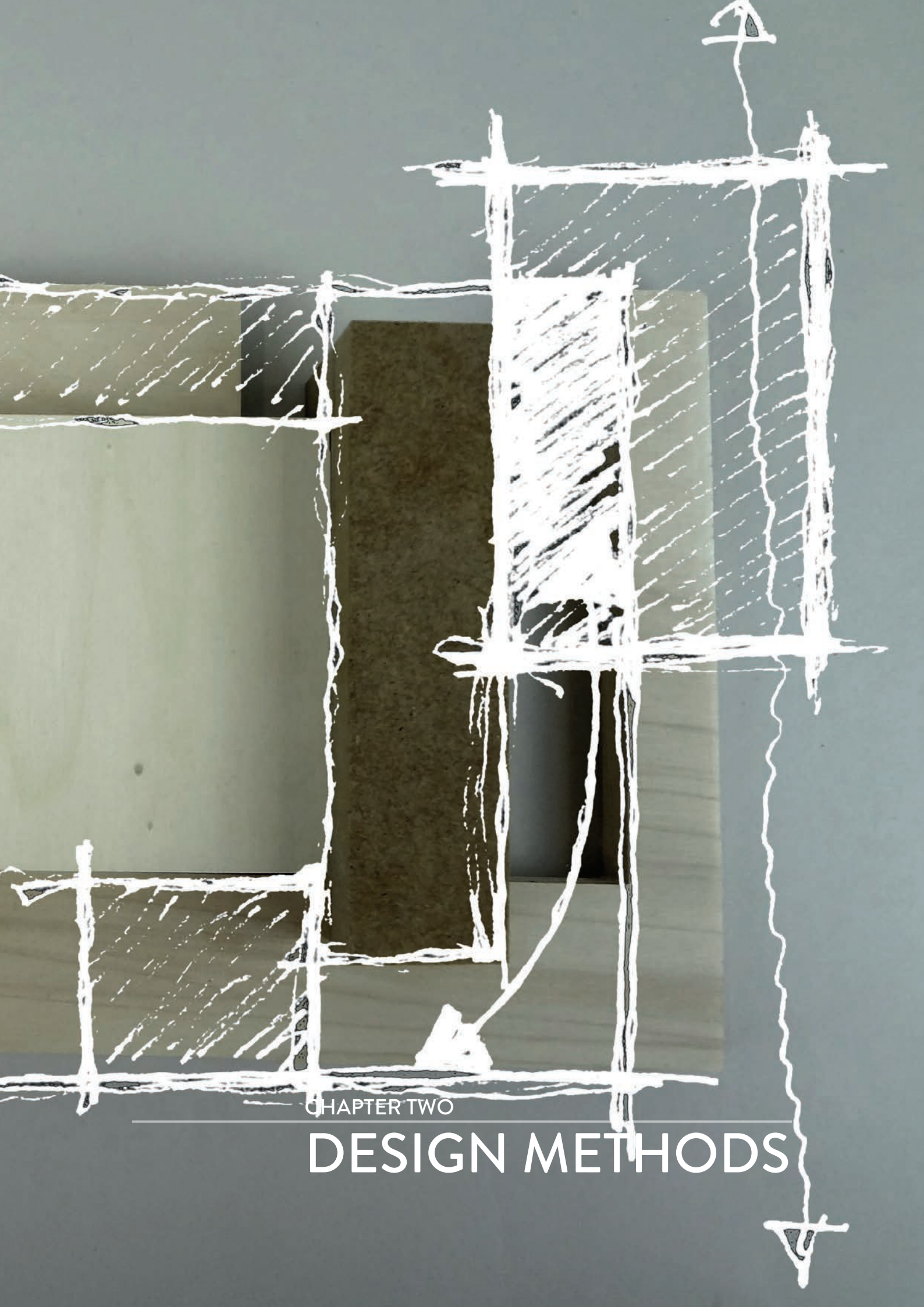
The design task of this thesis is framed by three key conditions.

As the diagram above illustrates, these have been;

The concept of a Folkets Hus, the existing building that this design is a re-purposing of and the visions of the association KVB.



Photo from a modelling workshop made in the beginning of the design process.



CHAPTER TWO

DESIGN METHODS

METHODS

LITERATURE STUDIES

Mostly municipal and other public documents. Also documents from Folkets hus och parker.

INTERVIEWS

Have been used for gathering information from professionals working with relevant projects.

CASE STUDIES

To get an understanding of suitable sizes and programming case studies have been made. Key numbers and dimensioning factors have been taken from here.

STUDY VISITS

We have visited other Folkets hus in similar contexts to get an understanding of challenges, spatial configurations and of how it is to work at a Folkets Hus.

SKETCHING

Sketching, both digitally and physically have been an important tool for the design process. Important for understanding each others ideas, analysing spatial elements and developing the building.

MAPPING

To make maps from gathered information and observations has been a critical tool to examine the context of our project and to develop strategies for design.

GENERATIVE EXERCISES

The most important tool has been the exercises we have conducted with members of our focus group. These are explained through the diagram (on the following pages) in more detail and further elaborated on in the chapter "The collaboration with KVB".

MODELLING

A series of abstract and volume models have been used as a tool for developing the design of the building. Both physical and digital modelling tools have been used.

IMAGINING SCENARIOS

An important tool in the design of the proposal presented in this thesis has been what has been given the title "Many possibilities". Before developing a floor plan, or other parts of the design, there is a list produced of what different activities that certain spaces or different parts of the proposed building needs to be able to accommodate.

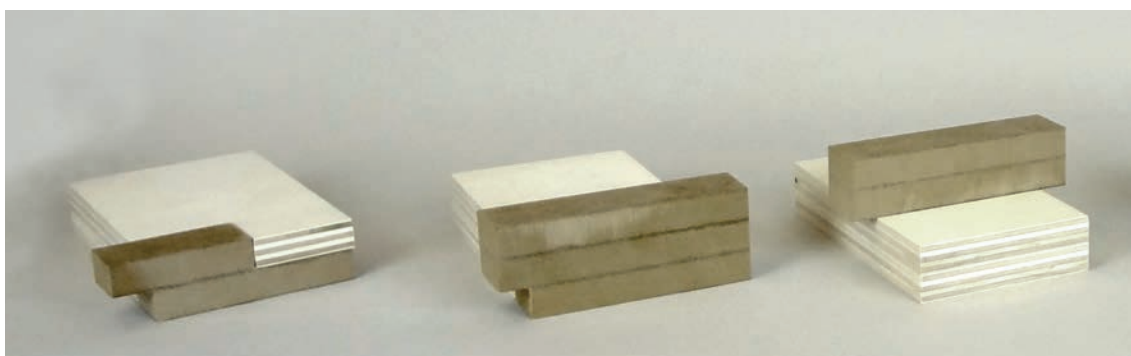


Photo from a modelling workshop made in the beginning of the design process.

OUR WAY OF WORKING

The ambition has been to explore a way of working, that have been assumed to have the potential to generate a design proposal that is well adapted to the expectations and hopes of the people that are expected to use and care for the proposal if built.

We have tried to accomplish this through recurring events, that has included conversations and exercises, where we attempt to anchor our design proposal with members of the organization.

These events that has focused on generative exercises that have been designed to establish basic data for us as designers to understand the expectations and goals of the client organisation but also as a way of making decisions on design together, a way to open the process of designing to participation.

The authors believe that participation in decision making about design both on a level of programming and on a level of spatial configuration is important to secure the quality of the work performed by designers of space.

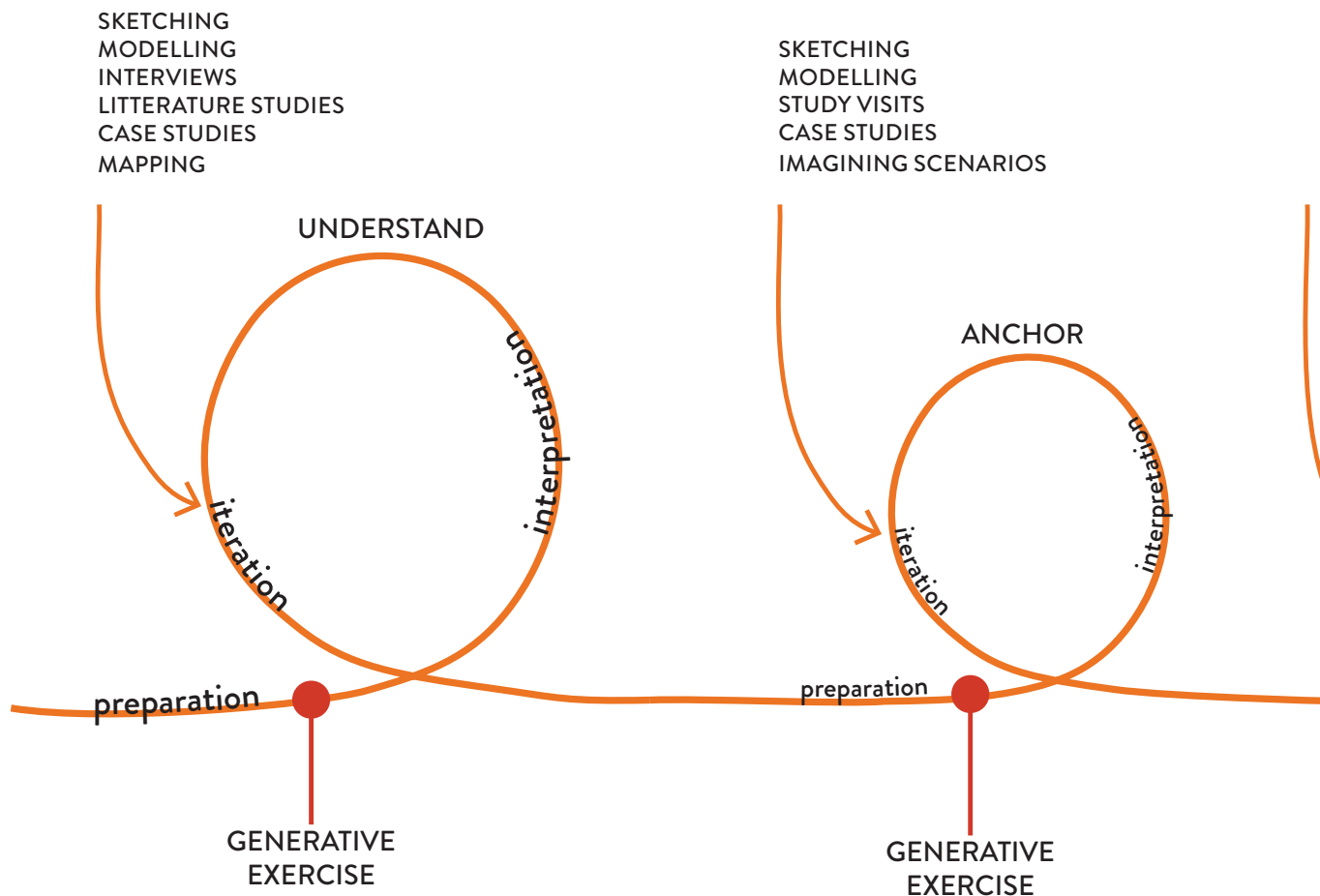
When developing our way of working, the authors have started from two guiding thoughts:

1. That what decides if a design is suitable to a certain end is if it is used purposively to the underlying intention of the design.

2. That most people do not know what they want until they see what they do not want. That to make decisions on design that are well anchored in the potential users/caretakers vision one has to expose ideas and provoke responses to the designers initial take on what is a suitable design.

It is assumed by the authors of this thesis that working with participation in decision making about design on many levels is extra important when dealing with the design of meeting places, public space and other projects where the core ambition is to support or strengthen the social life at a place.





THE EXERCISE AND LOOP METHOD

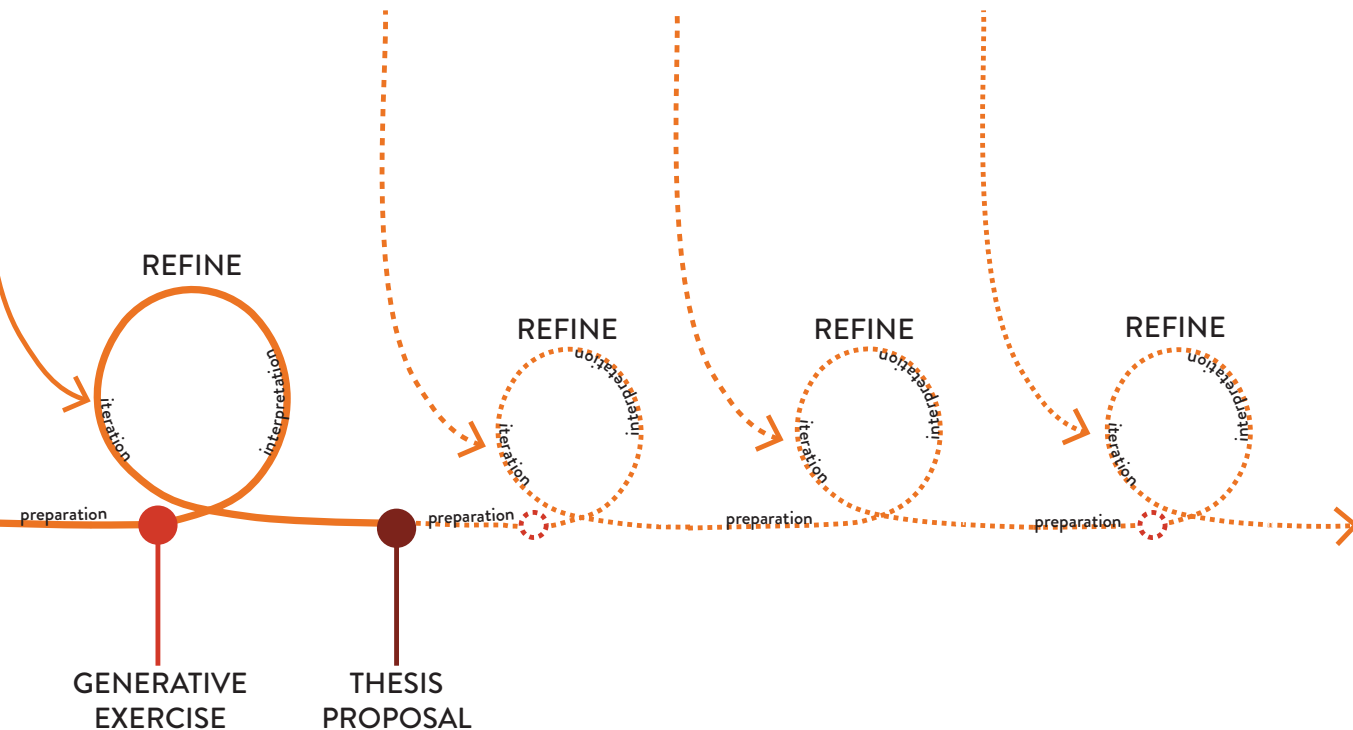
The diagram above illustrates the methodology of this thesis, a “loop and exercise” way of working, as a line that after each exercise (illustrated by a dot on the line) makes a loop and proceeds to the next exercise. The loops are thought of as times where the authors have worked independent of input from the “client” group and the points that represent the exercises as times where the authors and the group worked together with feedback, generative exercises and decision making. In this thesis the authors met the focus group three times.

The authors suggest that in a general implementation of this sort of method there should be a minimum of three meetings that are followed up by what for the specific project is an appropriate number of meetings to refine the design and allow for a suitable level of participation in decision making. The three first “loops” could focus on:

1. To create a mutual understanding for the project, it's spatial components and general ambitions.
2. To evaluate the first, intuitive, design approaches that appears to the responsible design team as good starting points.
3. To develop the overall design and specific components in detail together. This moment should be repeated, if there is time, until all stakeholders are satisfied with the design.

A general formula for these events have been to work with an agenda that allows for general conversation about the project but that focuses primarily on one or several exercises that are designed to generate an output that defines guidelines for the next phase of design work.

SKETCHING
MODELLING
INTERVIEWS
IMAGINING SCENARIOS



The “exercise and loop method”, has been built around four major phases that are repeated in the same order until the final design is produced. These have been:

PREPARATION:

Preparing material for the events involving the “client” organisation and the generative exercises. Focusing on having a well defined idea of what that is to be “fixed” after the exercise. There needs to be the ambition that after the exercise, certain parameters for the design are clarified to a point where they can be used as conditions that defines the task.

GENERATIVE EXERCISE:

An event that includes one or several exercises where the participators define guidelines for the spatial design work. The ambition is to generate output that is clear, specific and directly usable in the design work. Examples can be: to define what activities that needs to be able to happen in a certain space, how many people that are expected to participate, what type of character a specific space should have. These exercises should preferably be complemented with a general discussion after the exercise, as the ambition should be that

the exercise should open up for and enable conversations on relevant topics.

INTERPRETATION:

After every exercise there is a need of evaluation of how the exercise was carried out and an interpretation of the results. Some results will need to be evaluated as to the extent of their usability. How the exercise was designed could sometimes give very different answers to a fundamentally similar question. It is also necessary to consider if the participators are qualified to make certain decisions or define certain factors. There is also sometimes a need as designers of space to sort and evaluate the output according to what is most important to achieve a good architectural design. This is a moment of critical thinking on both one’s own role in the process, the exercise and the role of the participators.

DESIGN ITERATIONS:

To design and redesign according to the input that one has acquired to be able to come back with a more refined design proposal. The most important is to be able to present new proposals and ideas, to propel the process towards a well designed building.



Photo of the pedestrian underpassage connecting Tjärna Allé with Tjärna Centrum. The site is just to the left in the picture.



CHAPTER THREE

THEORETICAL FRAMEWORK

CIVIC ORGANIZED MEETING PLACES

This thesis uses the term “civic organized meeting places”. It is a translation of the Swedish term “medborgardriven mötesplats”. It is intended in this thesis as meaning something else than “culture house”, it is also intended to not bring to mind a bookable room in the basement of a residential multi-family housing unit.

The term “civic organized meeting places” is used as:

A place that is organized and operated by volunteers living in proximity to the meeting place and also dependent on them organizing it as a meeting place. It is not only a locale that can be claimed as a temporary setting for a meeting. It is something not existing without the organized activity that utilises the space. This then means that there has to be spaces suitable to the activities, the people and organisations that operate in the locales. This excludes badly located, lit, ventilated or dimensioned spaces. It means that it is a space designed to (or capable of) accomodating a wide array of activities in a meaningful way, it is space intended to be used by the civil society for the purpose of culture, meetings, organisation and casual encounters. Preferably all at once, by many, different people simultaneously.

As the guidebook Nyckeln (Dielemans, J. 2017), published as a kind of manual for member organisations of Folkets Hus och Parker, puts it:

“It is about power, it is about influence and autonomy”

(authors translation).

It is also not a place for being a spectator or mere consumer of culture. It is about participation and production of culture. This excludes most “culture houses” as they are operated, owned or managed by the municipality or a private company and therefore not autonomous enough to qualify.

This thesis draws on personal experiences of participation in another master thesis project from 2014, Un-capitalized Culture (Westerlund, T. 2014) that dealt a lot with spaces for participating in the production of culture and also with spaces that could provide independence for different producers of culture. To the authors of this thesis the idea of “civic organized meeting places” deals at its core with these topics, participation and independence - as factors that enable the growth of culture and democracy.

”NYA MÖTESPLATSER”

ABOUT THE INITIATIVE

The report “Nya Mötesplatser” (Austen, K, 2015) is not a scientific study but a document produced by Karen Austen, commissioned by Folkets Hus och Parker's national organisation. The report is conducted by Austen through visiting approximately 30 urban areas in Sweden to speak to residents, politicians and municipal servants in order to investigate the need, ambitions and local conditions to establish new citizen run meeting places. The report is intended as a mapping of the possibilities to establish new civic organised meeting places in urban areas where there are a lack of such.

The report was produced 2015 and presents a case for citizen run meeting places in 16 of the visited areas. Among them are Tjärna Ängar, Borlänge that will be the focus of this thesis. The report also presents cases such as Bergsjön, Gothenburg, where a new culture house is being built that may contain a Folkets Hus and Husby, Stockholm, where a Folkets Hus has been established after the publication of the report.

There has been Folkets Hus in suburban Sweden since the 1980's, when two cases that have been studied in this thesis - Hammarkullen Folkets Hus in Gothenburg and Rinkeby Folkets Hus in Stockholm was established. The initiative “Nya Mötesplatser”, as Austen's report is a part of defining, is described by Folkets Hus och Parker as a strategy where they on a national level actively work with and direct resources to support grassroots organisations in socio-economically challenged areas with the ambition of including them in the national social movement that is Folkets Hus och Parker.

The report outlines a perceived need for more meeting places to be established in socio-economically challenged areas. It also outlines a current situation where there is a lack of what in Swedish is titled “Allmänna Samlingslokaler” (Authors translation - general gathering spaces) in the areas visited and that the meeting places that exist in these areas are dependent of municipal goodwill due to short term or uncertain contracts with landlords and lack of funds.

The report also describes a situation where the municipal housing companies takes a

larger social responsibility than previously in socio-economically challenged areas concerning both renovation processes and support to social life in general due to municipal strategies.

It also brings forward the conclusion that the public support for “Allmänna Samlingslokaler”, on which much of Folkets Hus och Parker are dependent, is a fundamental condition for the ability of civic organisations to emerge and in extension to build a strong democracy. An opinion that the authors of this thesis share.

Other more specific conclusions that the report presents are:

- The traditional “föreningsliv” (“civic organisation lifestyle” - author's translation) is weakly represented in the socio-economically challenged areas that Austen presents.
- There is a widespread “project tiredness” in these areas and it is therefore important that the work that are initiated leads to permanent solutions.
- There is a widespread willingness from municipalities and local organisations to collaborate with Folkets Hus och Parker. An important tool in these collaborations is a declaration of intent. This is a fundament to partnership where the parties officially declare their ambition to work to establish new meeting places, a way to create security in what is usually a long and winding process.

In the case of Tjärna Ängar and Kulturhuset Västra Borlänge there is a declaration of intent signed by KVB, Folkets Hus och Parker's national organisation and Borlänge municipality.

This document “Nya Mötesplatser”, has been considered a foundation for the research by design exploration that is this thesis.

The link between good places to meet, where civic organisations can conduct their activities and grow, and a strong democracy runs through this thesis as a theoretical backbone. A more elaborate reflection on the topic by the authors of this thesis follows in this chapter under the title “Argumentative

SOCIAL SUSTAINABILITY

A DEFINITION

The research question of this thesis demands some reasoning on how one can define social sustainability as this is at the core of what inclusive and sustainable development in socio-economically challenged areas in general can be interpreted as.

Boverket, a Swedish government agency, published a report on "Social Sustainability In City Development" (Boverket, 2010). The report is defined as an attempt to summarize contemporary research and practice in Sweden on the topic. The report lifts five recurring themes that Boverket considers to be at the heart of the concept of social sustainability within city development. The five themes are:

"Helhetssyn; att se områdesförnyelse som en del i den övergripande stadsutvecklingen och att kombinera fysiska och sociala åtgärder

Variation; att åstadkomma större variation när det gäller funktioner, boendeformer och gestaltning

Samband; att länka samman olika delar av staden

Identitet; att skapa förutsättningar för en positiv identifiering med sitt bostadsområde och ge detta en tydligare och mer positiv identitet utåt

Inflytande och samverkan; att all områdesförnyelse behöver utgå från dem som bor i området och genomföras i samverkan mellan berörda aktörer." (Boverket, 2010)

This thesis does not try to address all of the themes with one design but they have been used as a reference when evaluating the design and as guidelines when assessing how the design proposal can address the overall ambition of inclusive and sustainable development.

As the core of this thesis is the design of a Folkets Hus, a civic organized meeting place, some of these themes are more relevant than others, the theme variation -*Variation* that mostly focuses on the importance of variation in housing types has not been explored in

detail in this thesis.

Important for the design proposal of this thesis, in relation to these themes, has been to position it within an urban analysis of Borlänge as a whole, and therefore the proposal can be argued to have a holistic approach -*Helhetssyn*.

The design proposal of this thesis draws on ideas of "forcing barriers" that is mentioned in the report as a strategy of encouraging people to move in new ways by introducing an attraction in areas that they usually would not go. In the case of Tjärna Ångar and west Borlänge this has appeared to be a relevant strategy as there is very short distances to move from the central parts of Borlänge to Tjärna Ångar (about 2 km) and also from the other areas that are considered west Borlänge. This makes for a situation where the whole urban fabric could benefit from a point of attraction in Tjärna Ångar and where the identity -*Identitet* of west Borlänge as a whole could "improve" independently of the relation to the traditional center but rather through creating a hub in and for the "peripheral" areas that could resolve socio-spatial needs regardless of their relation to the traditional centre. It could create a new spatial syntax that could enable new lifestyles based on the qualities of those areas as part of west Borlänge and not based solely on their proximity to the traditional centre. To create new urban connections -*Samband* and to evaluate the potential consequences of those have been important in the work of this thesis.

It has also been central to this thesis to explore ways of producing architectural designs in collaboration with a local organisation that reflects their vision and assessment of socio-spatial needs in the area. A key ambition has been to explore how the architectural proposal can become a tool for a local organisation to achieve a better position to wield influence -*Inflytande och samverkan* and initiate dialogue with decision makers or real-estate owners in their area.

ARGUMENTATIVE REFLECTION

The intention of this thesis is to produce a design of a civic organized meeting place in west Borlänge that reflects the needs of such a place as perceived by the association KVB.

To examine the claims of KVB a large effort has been made to understand and analyse how Borlänge functions and what similar places that are provided today, as can be examined further on in this thesis in the chapter “Understanding West Borlänge”.

This thesis is made in support of the claims that there is not sufficient, well functioning, places where civil society, civic organisations and private initiatives can emerge, develop or operate in west Borlänge.

The fact that KVB - an organisation that works solely for the purpose of a good place to meet, a civic organized meeting place of the Folkets Hus model, has about 18 member

organisations along many individual members should be considered an indicator of this. (Kulturhuset Västra Borlänge, 2018). It should also be considered as a statement of a strong and well organized civil society in west Borlänge.

The authors of this thesis believe that to support civic organisations and civil society there needs to be provided meaningful physical platforms, spaces designed for the purpose, where such initiatives can emerge, develop and grow and that this is crucial to a well functioning democratic society. The authors of this thesis think that one can argue that it is necessary to maintain a pillar of Swedish society, the right to be organized.

We have explored the addition of a Folkets Hus in west Borlänge as a response to the lack of suitable meeting places and as a way to gather and further strengthen the organised civil society and culture life that is strong in west Borlänge although lack of spaces to operate in.



Detail from one of the entrances to the multifamily housing units in Tjärna Ångar



Photo from Hammarkullen Folkets Hus, Gothenburg.



CHAPTER FOUR

UNDERSTANDING FOLKETS HUS

SHORT HISTORICAL OVERVIEW

FOLKETS HUS- OCH PARKRÖRELSEN CELEBRATING 125 YEARS

2018 is the 125th year of the social movement Folkets Hus och Parker. The first house was established already 1890, in Kristianstad, but the first park was inaugurated 1893, in Malmö, therefore 2018 counts as the 125 year of both houses and parks.

The foundation of the movement was laid during the decades following the 1890's as the workers movement grew stronger and saw its golden days. The movement Folkets Hus and Parker is as tightly connected to the workers movement as one might assume from the name, directly translated as The Peoples Houses and Parks.

In the early days of Folkets Hus the development was propelled by the need of meeting places for the workers unions in Sweden. The amount of member associations of the national organisation peaked during the 1950's and today there is well over 500 member organisations. These range from as KVB, the focus group of this thesis, that do not yet really have a house of their own to places such the massive complex at Järntorget, Gothenburg, where there is to be a new large hotel developed as an addition to the existing structure of thousands of square meters. (Folkets Hus och Parker 2018)

FOLKETS HUS IN SWEDISH SUBURBS

During the 1960's many new housing areas where developed as a consequence of increased urbanisation, the million homes program starts in the mid 60's and runs for a decade. During the million homes program the construction tempo was rapid and the focus was to produce housing to accommodate the migrated workforce that was needed in the industries. These areas have been the focus of much debate during many decades, and of the areas that are today classified as "particularly exposed areas" there is an over representation of suburban areas of the era.

Generally many of these areas have been populated largely by groups that have immigrated to the cities and people with low incomes as they have been considered as unattractive on the housing market. Many of these areas are as a result characterised by a fast circulation of dwellings, many people move in for a short period to move again as they find other accommodation.

Folkets Hus have been active in suburban areas in Sweden since the 1980's when houses such as Rinkeby Folkets Hus in Stockholm, Hammarkullen Folkets Hus in Gothenburg and Lindängen Folkets Hus in Malmö was established. (Austen, K 2015). These examples have been studied in this thesis and both Hammarkullen and Rinkeby Folkets Hus have been visited.

FÖRORTSNÄTVERKET

Since 2003 there has been a formal network of suburban Folkets Hus within the organization. This was originally a response to a state report - Allmänna samlingslokaler- demokrati, kultur, utveckling (SOU 2003:118) that elaborated on the need for "Allmänna samlingslokaler" ("general meeting spaces" - authors translation). After the publication a previously informal network within Folkets Hus och Parker was given a formal position within the national organisation as "Förortsnätverket". (Austen, K 2015).

STUDY VISIT

HAMMARKULLEN FOLKETS HUS

Folkets Hus Hammarkullen is an implementation of the concept Folkets Hus in a suburban area built in roughly the same period as Tjärna Ängar. The case of Hammarkullen is generally considered a successful variation on the theme Folkets Hus and has had a defining presence in Hammarkullen since the 1980's.

As a part of the study “Understanding Folkets Hus” a study visit was conducted. Information was gathered through interviews with a member of the board and an employee as well as through a walk around in the locales.

Notable pieces of information acquired through this study visit was:

- That there is a small “flexible” room with good ventilation that can accommodate classes, larger meetings and physical activities in small groups such as dance classes. This

room was very appreciated and used.

- The organisation runs a commercial café that does well but still accommodates an extra kitchen for private parties. Renting the larger halls to private parties is also one of the most frequent uses of these halls. Due to regulations it is not advisable to share kitchens between professional and amateur actors but having a kitchen to support private parties is necessary.

- An advantage would be if there was potential to have more events, or celebrations, happening simultaneously.

- There is positive effects of having smaller spaces that can become studios for local artists and also to be able to, as the organisation in Hammarkullen, rent parts to larger actors such as schools.



Picture of the community kitchen in Hammarkullen Folkets Hus



Photo from the workshop, participants discussing the plans and what to prioritize during the refurbishment of Rinkeby Folkets Hus

WORKSHOP RINKEBY

MODERNISING THE THEATRES OF FOLKETS HUS

We participated in, and helped document, a workshop organized by Per Forsberg who works full-time as an architect for Folkets Hus och Parkers national organisation in Rinkeby Folkets Hus. The purpose of the workshop was to gather knowledge from different professions regarding general strategies to implement when modernising the theatres of Folkets Hus.

There was participants from all concerned professions, architects, sound technicians, producers of different products that are frequently used, representatives from member organisations that have done relevant projects recently, stage experts and more. In

connection to this workshop several people with specific expertise were interviewed.

The location was picked due to ongoing plans to modernise and renovate Rinkeby Folkets Hus and a presentation of these plans was held by the responsible architect and a subsequent workshop based on the presented drawings was held to gather feedback on the architects ideas. The day consisted of this small workshop and several presentations of other ongoing renovations by another architect and board members of those houses, short lectures on movable seating, cinema technology, stage design and more.

This was a key occasion in the minor study “Understanding Folkets Hus”.



Presentation of the result from each group

INTERVIEWS

WITH ARCHITECTS CURRENTLY WORKING ON REFURBIHING FOLKETS HUS

MIKAEL SONNSJÖ, ARCHITECT,
SONNSJÖ ARKITEKTER

Mikael works currently with the refurbishment of Folkets Hus, Älmhult. During the workshop with Folkets Hus in Rinkeby we got to ask him a few questions about this projects regarding challenges, solutions and theatres.

WHAT IS THE BIGGEST CHALLENGE WITH THE PROJECT?

It is always a challenge with the acoustics. It requires a lot of thinking when you work with flexible textiles, it is hard to predict how they will effect the sound at different events and one should do the design in a optimal way. The building is from the mid 60's, built in a solid way, which in this case means a lot of concrete. It is good to have a stable foundation, but it is costly to change. We got the idea that we can reuse the old dressing-rooms for rehearsal studios or study rooms, when there is not any ongoing events. The challenge now is make these rooms accessible, since there is a difference in levels that we have to work around.

WHAT PART OF THE PROJECT ARE YOU MOST SATISFIED WITH?

I believe in the concept we have developed around the A- hall. To work in a flexible way with textiles and movable floors to create rooms for different events. We are also working on finding ways to preserve the character of the 60's building, especially the brick walls. Instead of putting plaster over it to make it feel more modern, we are working with other elements, like moveable walls to change the feeling of the existing spaces.

WHICH THEATRE/STAGE/BLACK BOX IS YOUR FAVOURITE AND WHY?

Stora Teatern in Gothenburg. It is a very classical theatre from the mid. 19th century. Despite its age, there is a certain flexibility. I went to a show where the audience were placed on stage, having the balconies as a piece of scenery. That was a cool experience!

**FREDRIK STENBERG, ARCHITECT,
UGLYCUTE**

At the moment, Fredrik works with the refurbishment of Folkets Hus in Rinkeby. We got the opportunity to ask him a few questions about the project.

WHAT IS THE BIGGEST CHALLENGE WITH THE PROJECT?

To not create too many entries to the building. To find the most suitable place for the reception, without creating a dead end. The situation demands two entries but to have more than one reception is unthinkable, as it requires staff. Also to think about security and control for the persons that runs the house.

WHAT PART OF THE PROJECT ARE YOU MOST SATISFIED WITH?

The vertical connections, especially between the library and the café. It also relates to the levels outside the house. Another thing is the flex-wall by the café, it can be removed to create one or two conferences/meeting spaces. Thanks to its connection to the café

the room can also be used for larger parties and dinners.

WHICH THEATRE/STAGE/BLACK BOX IS YOUR FAVOURITE AND WHY?

Orionteatern. Because it is a general space, where the roof height is generous and the character of the space is a bit rough. It works for anything.

CONCLUSION

UNDERSTANDING FOLKETS HUS

As a conclusion of the chapter “Understanding Folkets Hus” this becomes sort of a review of knowledge, an elaborative list of sorts, gathered on the topic of designing civic organized spaces for culture and meetings.

To start with a place for culture needs a stage. When designing a stage, or as in this thesis a flexible room with a lot of seating and the potential to be a stage-room, there is a lot of factors that should be considered. For a Swedish context it is advisable to consult Riksteatern and their guide for designing stage spaces. This guide contains all specific measurements and list of other requirements such as service spaces, equipment and installations that are needed for theatre plays of varying sizes. In this guide one can find detailed information on their classification system of stages, this is a standard that they implement when producing plays for tours in the country and is therefore an important standard if the building that one designs is supposed to be able to accommodate larger travelling productions. (Ekbäck, M. 2017)

Riksteaterns standards are although guidelines that one should use as a reference and not as a set of rules where every single thing needs to be met. Their guide is also for theatre, a stage space for music or a cinema makes for different set of demands. It is important to consider what kind of stage it is that one creates, certain types of music puts different demands on the space. Amplified sound systems and a capella sound has different demands on the setting and so does cinema equipment.

For most music performances using amplifiers one can design stages that are not as deep as the ones recommended in Riksteatern guide and for that kind of setting one can also place the audience much closer to the stage than in the case of cinemas. In this thesis acoustics have not been analysed in depth and in this text only this short notion that one should always consult an expert when choosing materials in stage spaces will be provided.

Cinemas have another set of demands on

equipment than the demands on sound systems that music events present. If a cinema function is to be a part of a design there needs to be a room for machines, mainly the projector, with good ventilation. This has to be centred to the screen and also located so that there is nothing blocking the projected light. In this control room one can not place the sound controls for the space of a concert, these controls have to be placed in the room itself. How far from the stage, as if in the middle of the room or in the back, depends on the size of the room and amount of people in the audience.

FLEXIBILITY

A movable seating device is an asset that makes for a lot more of flexibility in stage spaces, they are very easy to use and takes up very little space when not pulled out. It also allows for not having a fixed stage but one that is made of elements that can be moved, so that it can be placed along different walls or in the middle of the room depending on what event that is taking place.

This brings us to flexibility, everything needs to be very flexible.

When making this thesis, almost everyone that has been consulted repeats the word flexibility. This is mainly due to the cost of maintaining spaces. An advice given that the authors of this thesis can pass on is to: *not invest in more things than needed for the daily activities of the house.* This also goes for the design of spaces, start from what is the ordinary use and then try to find solutions for the spaces actually needed to accommodate extraordinary events. To come back to the movable seating, this is an example of this kind of thinking, it does not “build” a room in to a fixed use. A large hall can become a space for celebration, a conference space or a theatre.

IMAGINING SCENARIOS

For the design of spaces like this a method that has been highly recommended to the authors of this thesis is thinking through scenarios. Imagining what uses that can take place and how, follow the users around the design you are working on; where do they enter? What is locked or unlocked? Who do they meet? If there is a fire, where do they go? Do they interrupt another activity?

FLOWS

Be smart about the flows in the building. These configurations of spaces tend to become quite complex and a factor that can disqualify a configuration of spaces is the need for staffing and fire exits. It is advisable to think of who a visitor meets when entering? How many “jobs” can this person do? How is certain things not available at times when certain spaces are not staffed and what can be available with no staff?

In this regard the entrance is of importance. It is an asset to have only one main entrance as this is a key factor in reducing staff. To the proposal presented in this thesis, this has been a challenge that resulted in the suggestion of the addition of an entrance/ stairway volume.

COMBINATIONS

A classic mix of spaces in a Folkets Hus, that is still relevant as a starting point can be a

larger hall, foyer, café, small meeting spaces, possibility to have a smaller stage for smaller events.

COMBINE THE CULTURE SPACES WITH OTHER ACTIVITIES

Examples of combinations of a Folkets Hus and other actors that work well today, that provides a stable foundation economically and activity wise are; ABF or other study organisations, folk- schools, library affiliations and smaller commercial actors, offices for temporary projects or municipal functions.

In many urban areas a much appreciated combination has been to utilize outdoor space as urban parks with outdoor stages or similar platforms.



Flexible solution, the classroom can easily be transformed into a dance space, notice the railings along the walls and there is a mirror behind the person taking the picture. Photo from Hammarkullen Folkets Hus.



Aerial photo of the site, Tjärna Centrum. Photo from Borlänge Municipality.



CHAPTER FIVE

UNDERSTANDING WEST BORLÄNGE

LOCATION AND VISIONS

ÖVERSIKTSPLAN FALUNBORLÄNGE

The FalunBorlänge region have decided since 2014 to share a common 20- year vision for the whole region. The idea is to create a strong two-core centre of Dalarna with a united identity. The document is showing in which direction the region want to develop, it is one of the municipalities most important strategy documents for the future.

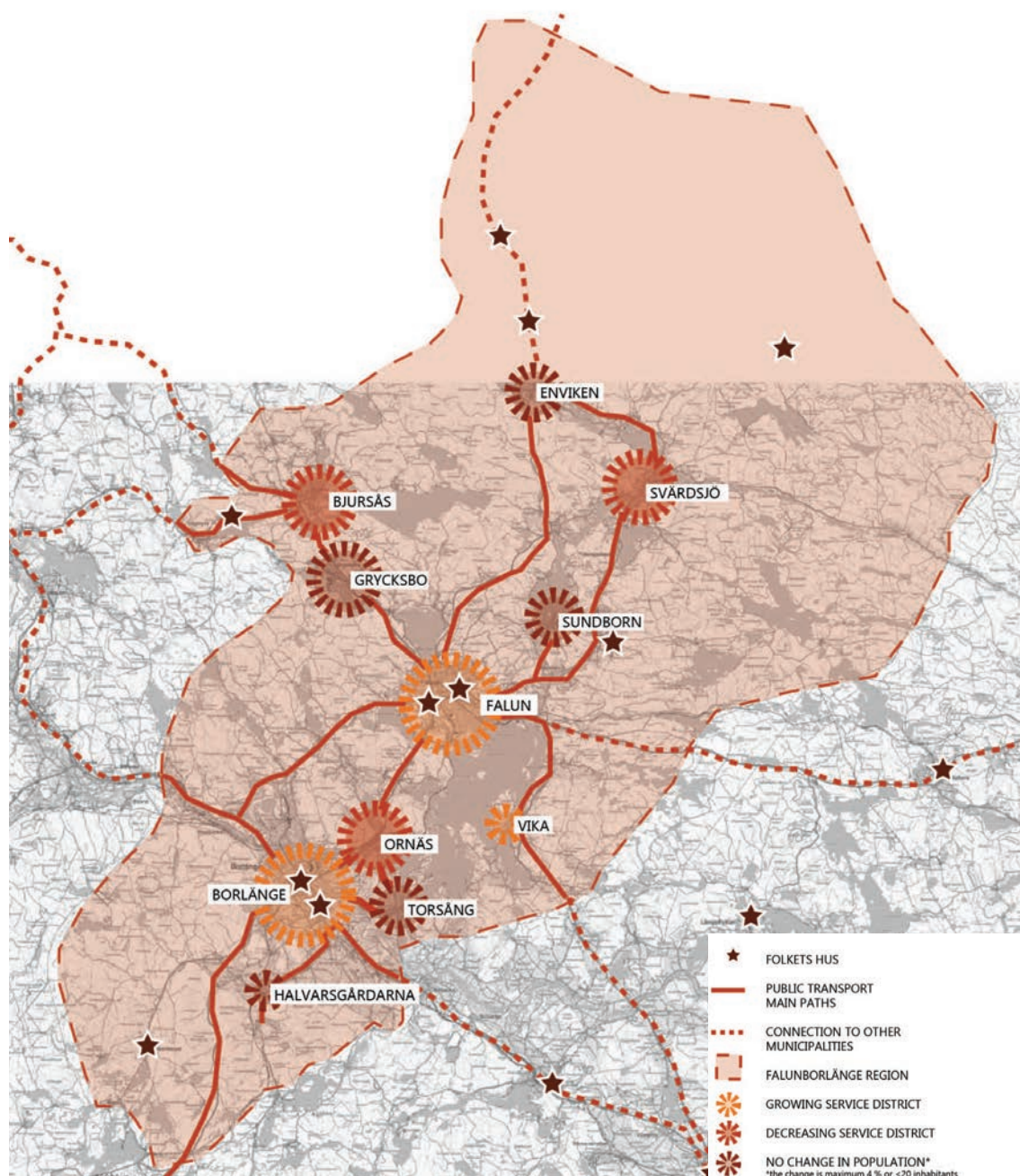
Counting the inhabitants in the two municipalities together- the number in 2013 was 106 790 inhabitants- which would place the FalunBorlänge Region on place 13 on the list over the largest Municipalities in Sweden. Individually- Falun is on place 40 and Borlänge 47. (Borlänge kommun, Falun kommun, 2014)



Map showing the location of Dalarna and its relation to larger cities in Sweden and Norway

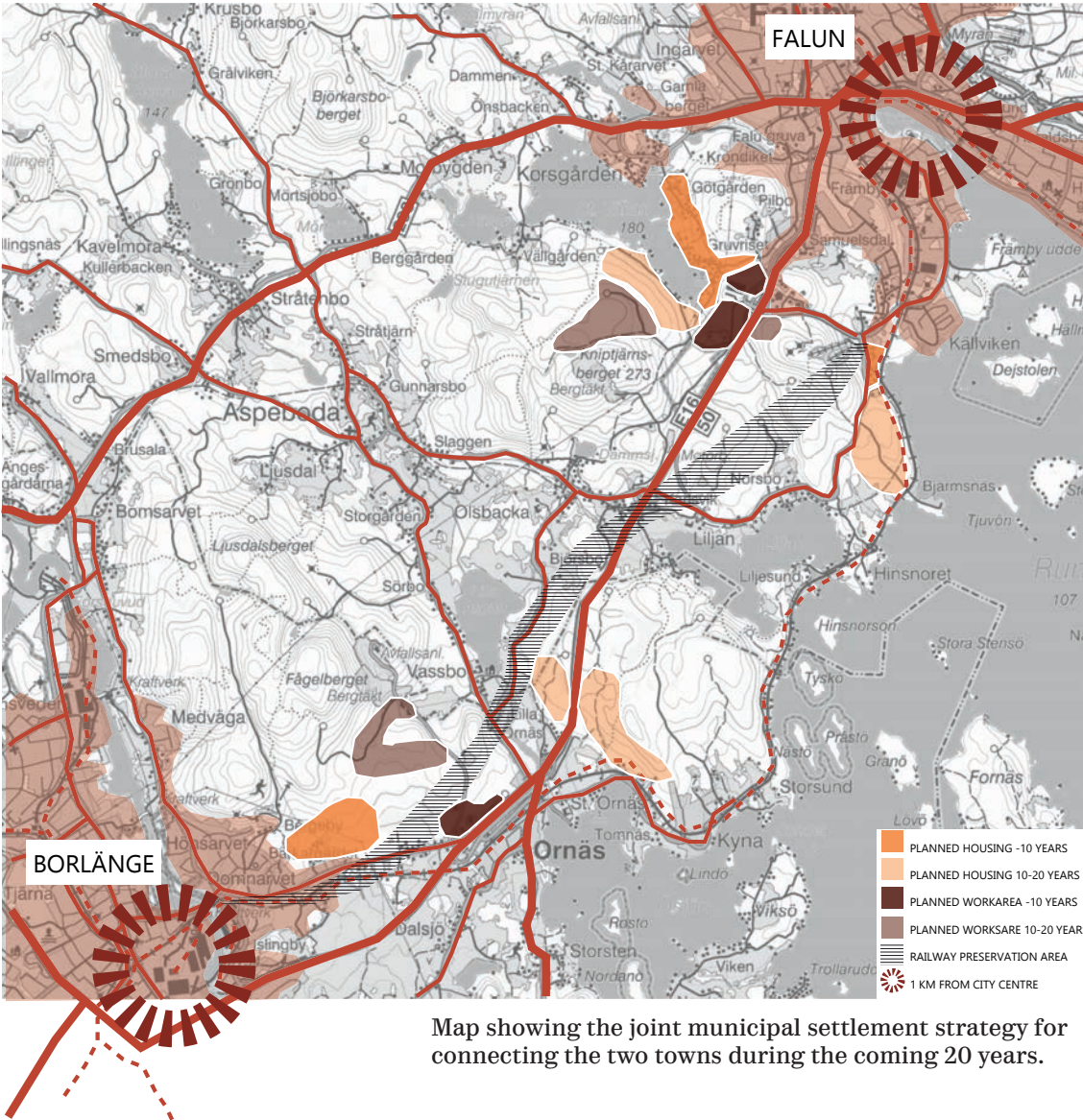
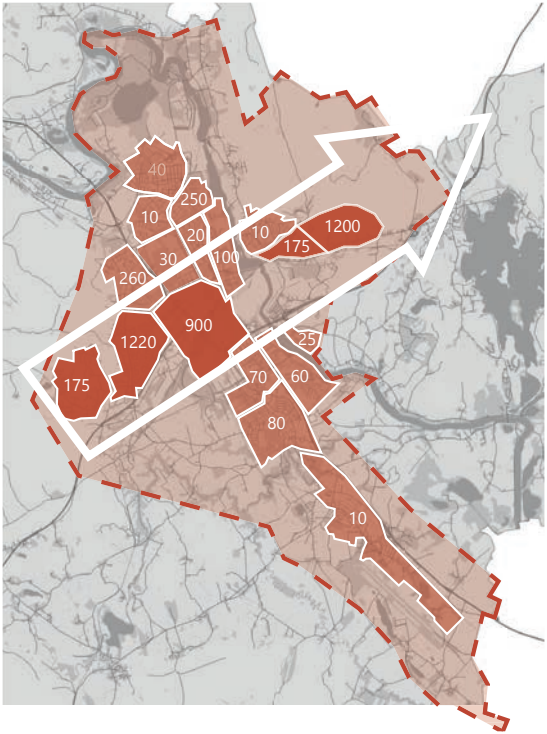


Illustration showing the division of municipalities within Dalarna, focusing on FalunBorlänge



Map showing the FalunBorlänge region with surrounding towns, cities and Folkets Hus organisations.

The illustration is showing proposed city expansion of Borlänge until year 2040. The numbers are approximations of added dwellings in the different districts in Borlänge. The total amount of new dwellings will be about 4000.





Map showing the city districts as they are divided looking at statistics, as well as the distance from the site in Tjärna Ångar to the city centre of Borlänge.



Photo of a standard housing unit in its original configuration.



Photo of the youth centre "Tjängen", Tjärna Ängar.

TJÄRNA ÄNGAR

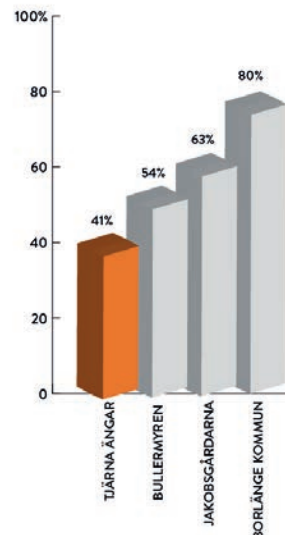
STATISTICS

In relation to its total population, Borlänge is among the municipalities in Sweden who have received most refugees. Tjärna Ängar is the area where most newly arrived find their first place to live. During the years 2002-2015, there has been between about 150 to 550 newly arrived persons per year coming to Borlänge.

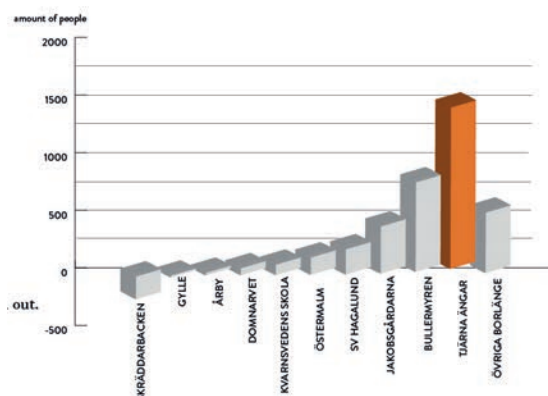
The unemployment rate in the area is 55 % and overcrowding in housing is present (the area is built for 5000, but here lives approximately 12 000 persons (Plan- och markkontoret, Borlänge kommun, 2016)).

During the 2004-2014 Tjärna Ängar saw an increase in population of 1516 persons, which was by far the largest increase of population divided on areas in Borlänge during this period. Tjärna Ängar, together with Jakobsgårdarna that is also a part of west Borlänge, tops the statistics of average persons living in a household in Borlänge. It is known by the municipality that there are many families that are larger than 5 members that live in apartments in Tjärna Ängar designed for less than 5.

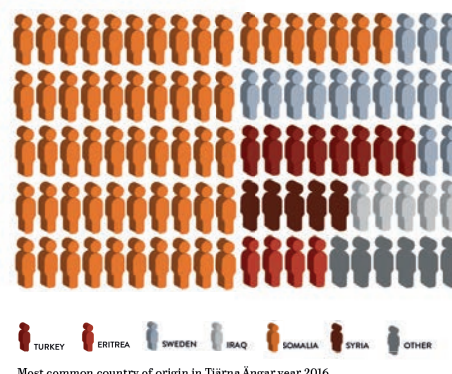
Today there are about 40 local organisations active in the area of west Borlänge, they vary in focus and size from ethnic organisations with hundreds of members to sport associations and smaller interest groups. There is a youth centre, Tjängan run by the municipality and a meeting place called Tjärnkraft which is a joint collaboration between ABF, Hyresgästföreningen, Unga Örnar and Verdandi. Rädda Barnen are currently running a project in the area, "på lika villkor", that focuses on how to support and make local initiatives cooperate in Tjärna Ängar. (Borlänge kommun, 2016)



Share of students qualified to highschool (gymnasiet) grade 9, 2016



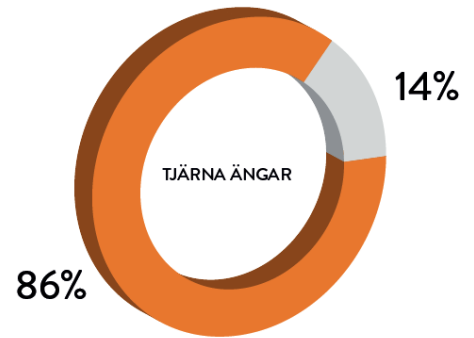
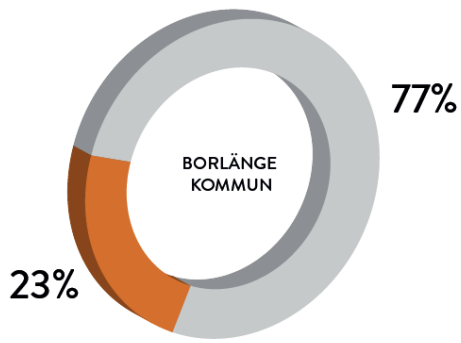
Change in population between 2004 and 2014 for districts in Borlänge kommun. A part of the increase can be explained by empty apartments that now are rented out.



Most common country of origin in Tjärna Ängar year 2016

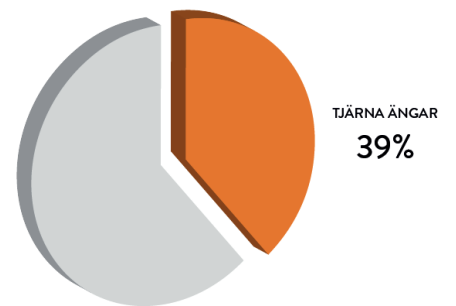
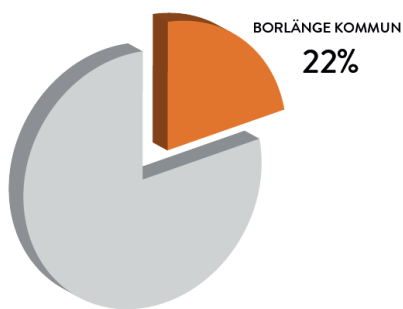


Photo from Tjärna Centrum.



Foreign background
Swedish background

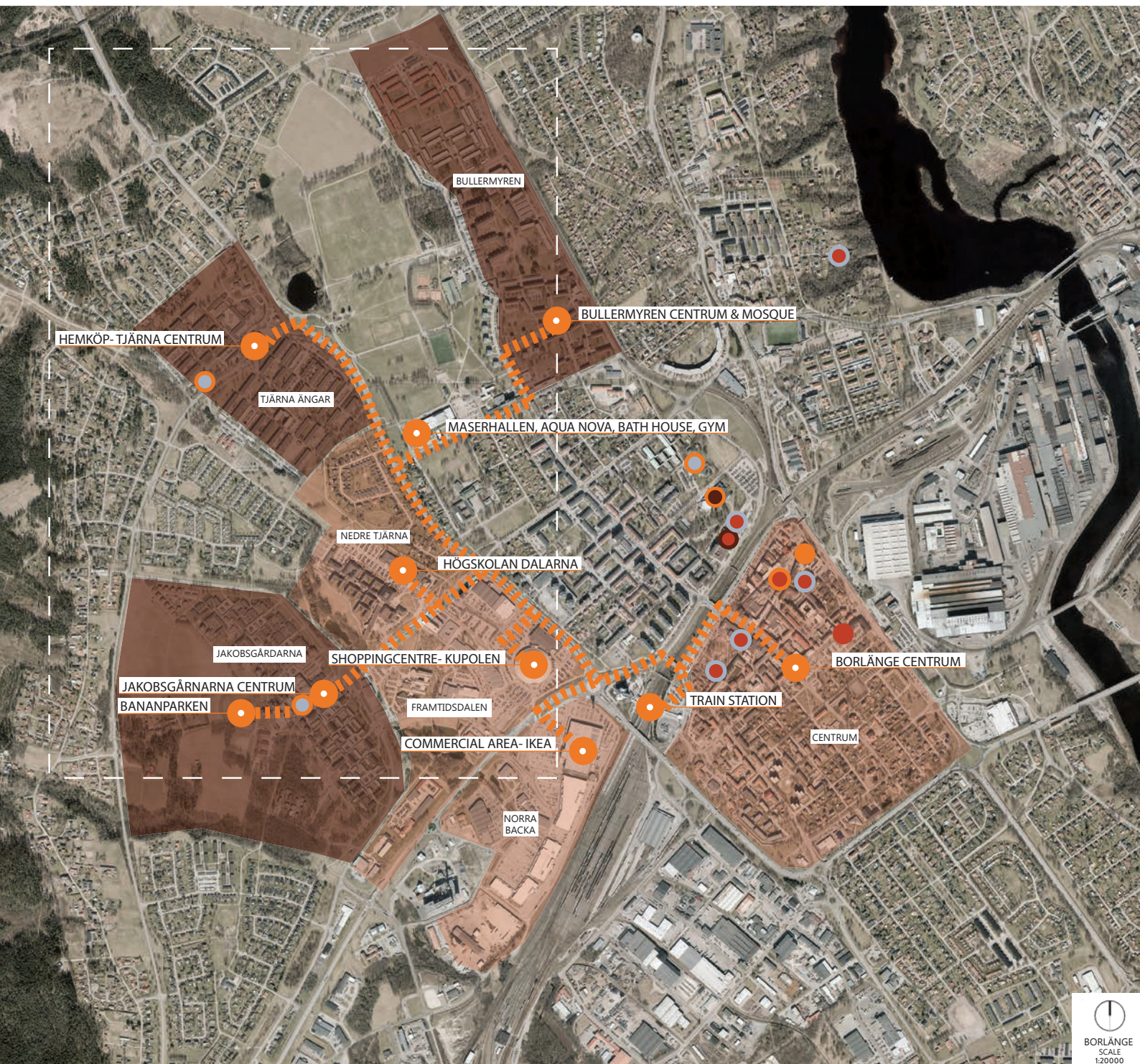
Share of population with swedish and foreign background , Tjärna Ängar and Borlänge kommun 2016



Share of population under the age of 18 years, 2016



Ongoing renovations in the area, to the right the new character is visible.



CONNECTION

"WEST" BORLÄNGE

"WEST" BORLÄNGE

STADSBIKOTEK

GALAXEN

COZMOZ ARENA

EXISTING NODE

"CENTRAL" BORLÄNGE

BIOPALATSET SF

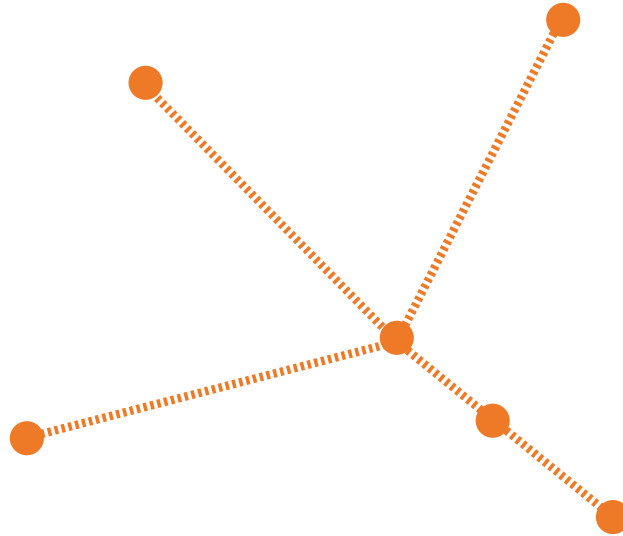
MAXIMTEATERN

PLANNED MOSQUE

MUSEUM

URBAN ANALYSIS

BORLÄNGE



EXISTING NODES AND WEST BORLÄNGE

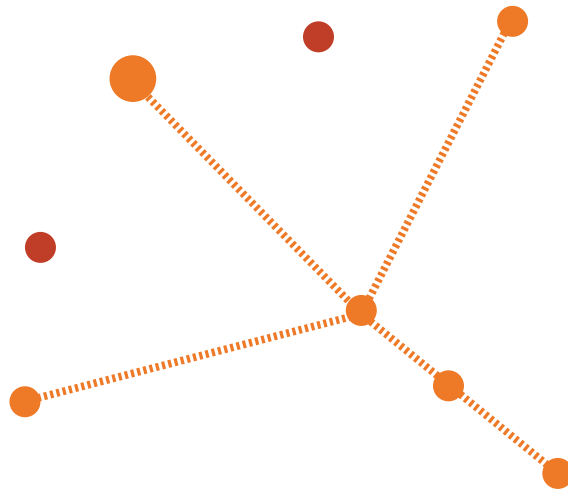
What is usually referred to as west Borlänge is three suburban areas, Bullermyren, Tjärna Ängar and Jakobsgårdarna. Today they are separated by undeveloped or lightly developed park areas. They are all in proximity of Höskolan Dalarnas campus Borlänge and the shopping area around Kupolen that connects them to central Borlänge, only about 2 km from Tjärna Ängar.

The highway E6, connects Tjärna Ängar to central Borlänge, today a natural way of getting between Kupolen/central Borlänge as a pedestrian is to walk along this road.

The map shows Borlänge, existing nodes and meeting places. The central parts and the three suburban areas often referred to as "west" Borlänge is highlighted.

The diagram above is an abstraction of the way the three suburban areas are connected today to each other and central Borlänge.





PLANNED NODES IN WEST BORLÄNGE

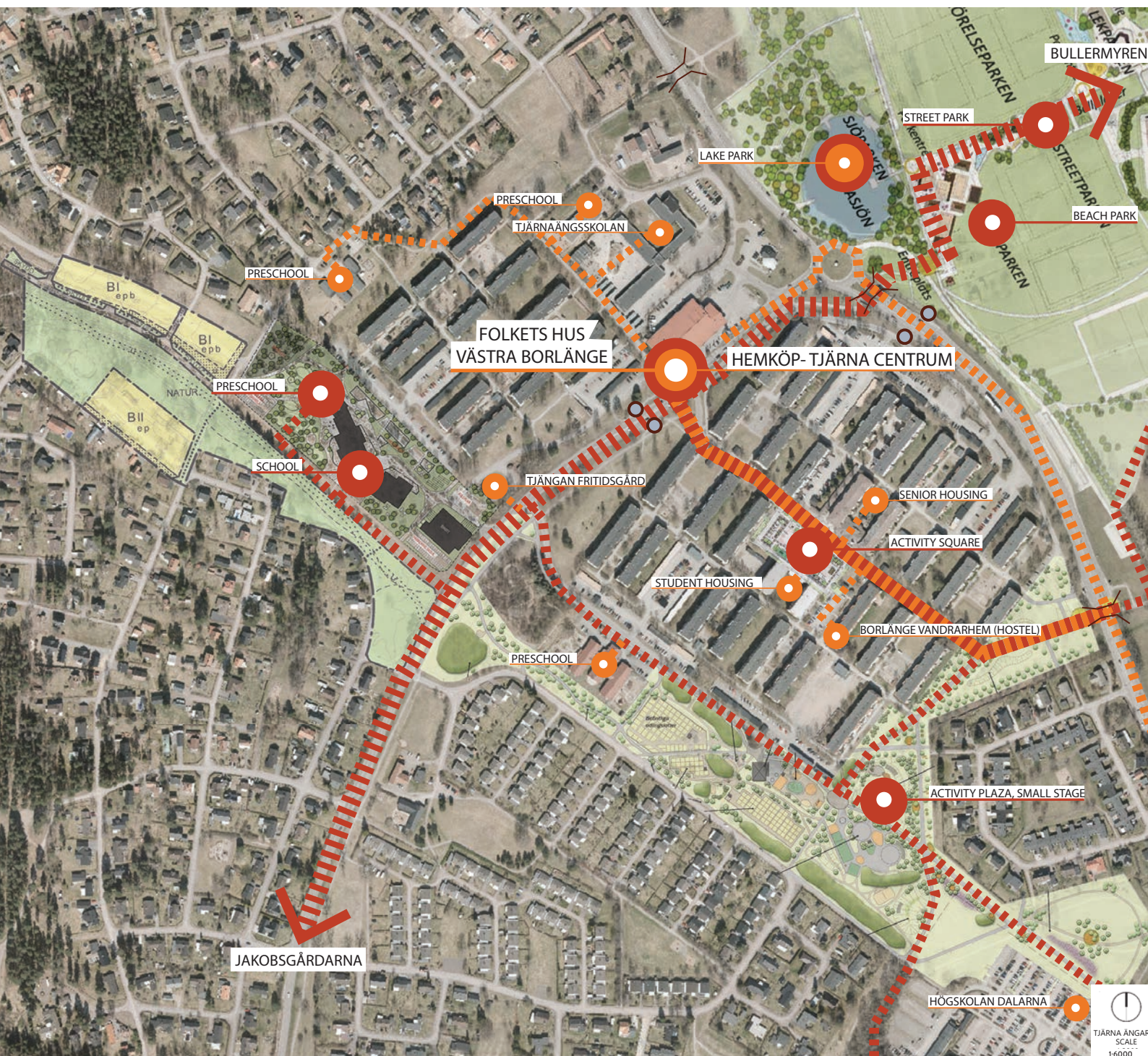
There are today a significant number of parkscapes and green infrastructure under planning and development in Borlänge. When all known plans are marked on a map one can see that they create new connections in the previously less developed areas between the suburban areas of west Borlänge.

The proposal of this thesis is positioned as a new centre, a destination in the middle of what is to become a more connected west Borlänge. The site would be within a kilometres walk from most of the planned parks and nodes.

Included in the list of references at the end of this report are links to the plans studied when analysing the planned development of west Borlänge.

Map shows "west" Borlänge with Tjärna Ängar and Folkets Hus in the centre. The hatched surfaces are areas planned to be developed mostly as recreation areas and city parks.

The diagram above is an abstraction of the planned nodes that will change the dynamic of the urban fabric.



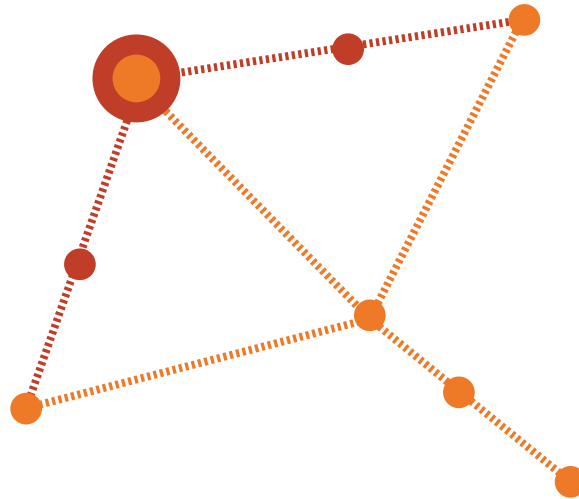
IMPROVED CONNECTION-TJÄRNA ALLÉ

NEW CONNECTION
EXISTING CONNECTION

IMPROVED NODE

NEW NODE
EXISTING NODE

BUS STOP
PEDESTRIAN UNDERPASSAGE



FOLKETS HUS IN TJÄRNA ÄNGAR- A KEY PROJECT FOR WEST BORLÄNGE

The proposal of this thesis is conceptualised as a destination, a “heart”, in west Borlänge. Located in the intersection of a new communication path going in a north-south direction connecting the suburban areas of west Borlänge and the previously strong but reinforced communication path towards the centre.

Since most of the development is parkscapes and pedestrian communication it can be argued suitable with a destination at the end that can provide a rest, a meal, a coffee, a cultural event, shading or warmth or a purpose of moving along these pedestrian paths.

The intervention of a meeting place at the site proposed could also serve to reinforce the potential artery running north to south

that connects Tjärna Ängar, Bullermyren and Jakobsgårdarna. It could also help to make the new development along the axis running east to west stronger as it would introduce a destination in the west end to balance the strong destinations to the east, the central parts of Borlänge.

The map shows ongoing plans and construction processes overlayed on Tjärna Ängar as it looks today. It also shows predicted patterns of movement created by these and new nodes in the area.

The diagram above is an abstraction of how the addition of a Folkets Hus in Tjärna Ängar to the ongoing plans could connect the parts of west Borlänge through becoming a local point of attraction.



Picture from above showing Tjärna Centrum and the Hemköp building.



Picture from the gallery walkway through the building. Smaller shops to the left and Hemköp to the right.

THE SITE

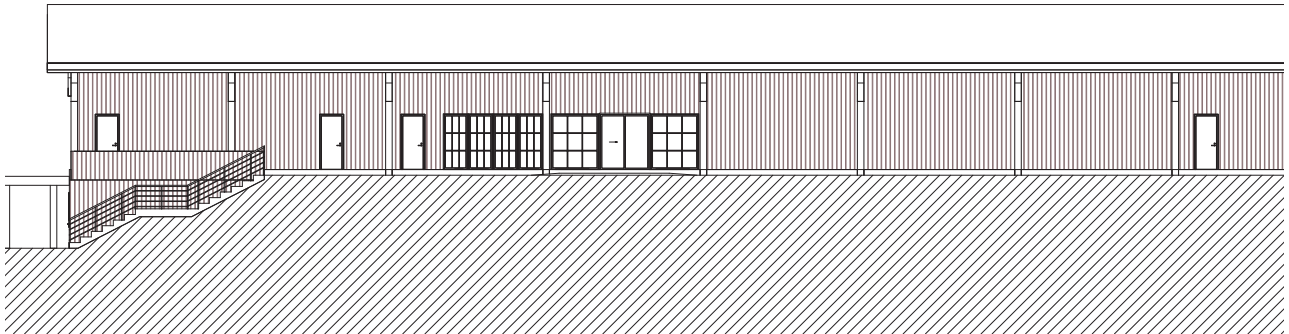
HEMKÖP- TJÄRNA ÄNGAR CENTRUM

This is the building that this thesis proposes an addition to. All stakeholders of a potential development, Tunabyggen (owners of the house), KVB and Folkets Hus och Parker are of the opinion that this is the best spot for a new potential house.

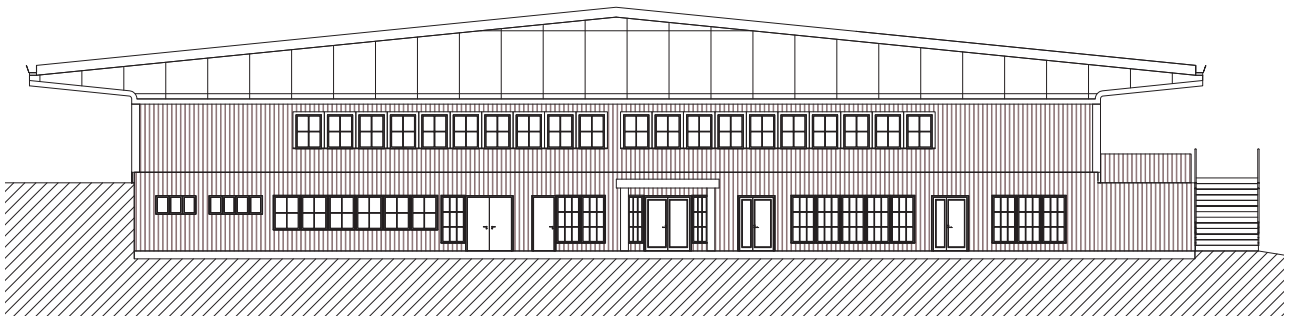
The building is mainly a grocery store and was erected in the 70's. Today it also houses some functions for Tunabyggen, a hairdresser, a money transfer and a school lunch hall. There is a perception that the side towards the school, to the north, is a "backside" that it feels unsafe when it is dark.

The construction is glue-lam beams and posts that span the whole width of the building, about 30 m, on the ground floor. The basement is made of concrete with load bearing walls and pillars.

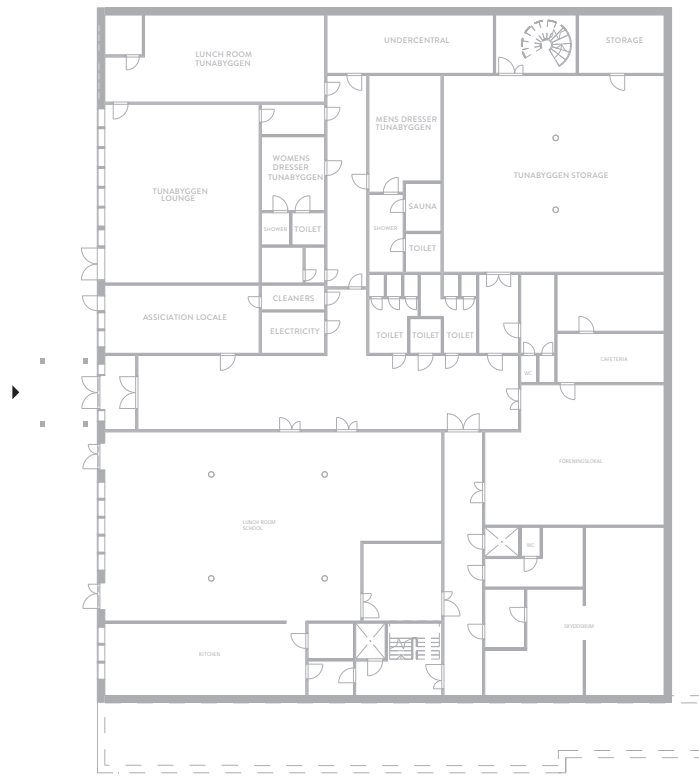
To make extensions horizontally on the parking spaces adjacent to the building is not considered an option by Tunabyggen but the idea of adding a floor is met with some interest.



South elevation of the existing building, scale 1:200



West elevation of the existing building, scale 1:200



Plan of the existing basement, scale 1:400



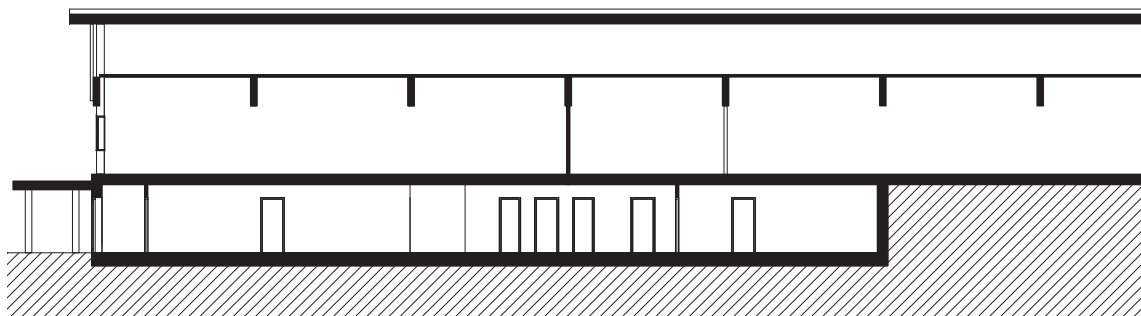
Plan of the existing floor 1, scale 1:400



Photo of the building in its context.



Photo of the backside that is perceived as unsafe during the night.



Section of the building showing beams, the basement, floor 1 and gallery walkway, scale 1:200

CONCLUSION

UNDERSTANDING WEST BORLÄNGE

In the analysis of projects underway in west Borlänge it is hard not to comment on the high amount of parkscapes and green infrastructure that are under development. As we have exemplified in the maps produced there are large areas in between the three suburban areas that we have defined as west Borlänge where development of parks are planned or already under construction.

After studying the official documents a conclusion is that these are intended to connect the suburban areas mainly to the centre of Borlänge through the university campus and shopping area around Kupolen. The plans also does create new connections between these today physically rather unconnected areas which this thesis wants to emphasize through the architectural proposal presented.

As a point of reference when analysing the plans for the area known as west Borlänge a project from Malmö has been used, Rosens Röda Matta and the connecting Rosengårdsstråket. This is a project that connects a suburban stigmatized area through a green infrastructure to a central part of Malmö, Möllevångstorget. The intention here was to create better connections in the urban fabric and therefore more natural encounters of people from different segments of society. Rosengårdsstråket was planned as a bike-able or walk-able green connection through the city with nodes of activity and meetings.

When looking at the plans of Tjärnaängsparken, the new "Stadsdelspark" that is under construction there is apparent similarities, and if one extends the walk-able path to the centre of Borlänge it is easy to make a line between larger nodes of activity and meetings that runs from the central parts of Borlänge to Tjärna Ängar in the west parts.

This creates an axis of connections of nodes when reading the maps of Borlänge as it could look like in a few years. This axis is seemingly drawn as a linear connection of Tjärna Ängar, Bullermyren and Jakobsgårdarna respectively through a main artery to the central parts of Borlänge through the commercial district around Kupolen.

The design proposal of this thesis suggest the addition of a large node, a destination, in the end of the axis Tjärna Ängar - Borlänge city centre. This location would be strategic, according to the analysis presented, to establish another axis. Utilizing the development already under way one could easily create an axis of connected nodes of considerable activity between Bullermyren, through Tjärna Ängar to Jakobsgårdarna.

The establishment of an axis such as suggested could be a key to strengthening the areas known as west Borlänge as an cohesive cityscape with qualities independent of their relation to the central parts of Borlänge but rather based on their relation to each other. This is intended as a suggestion of a platform to be shaped by the residents of west Borlänge, not as a strategy to "assimilate" these residents, through supporting initiatives with suitable spaces that already are present in these areas.

The introduction of a Folkets Hus in Tjärna Ängar as a significant node along these two potential axes could create a destination located at their intersection that can attract people from the other ends of both axes, a meeting place for all of Borlänge.





Photo of the authors and three members of KVB. Taken at the public exhibition that was held inside the gallery walkway.

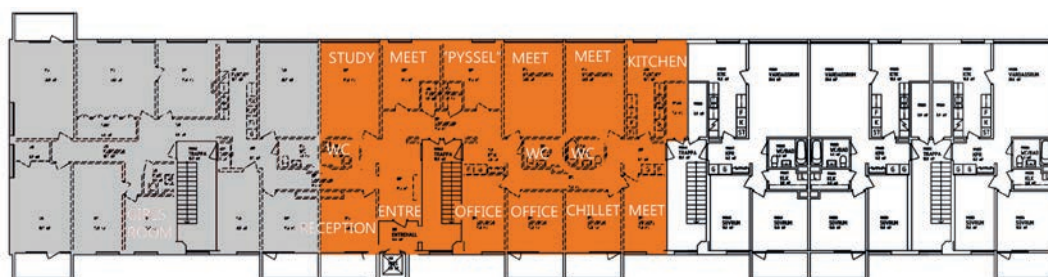


CHAPTER SIX

THE COLLABORATION WITH KVB



Photo of the entrance to KVB's spaces on Klöverstigen 10, Tjärna Ängar.



Plan the second floor where KVB and UMIS are temporary renting the coloured rooms.

KULTURHUSET VÄSTRA BORLÄNGE

Kulturhuset Västra Borlänge is an union of active civic organisations from west Borlänge; Tjärna Ängar, Jakobsgrändarna and Bullermyren. The organisation was founded in May 2016 and the following autumn it became a member organisation in the national umbrella organisation Folkets Hus och Parker. The founding of KVB was a combination of a very active civic organisation life in the area and a reaction to the lack of spaces for arranging democratic meetings, parties, weddings and educational activities.

According to the by-laws of KVB, their aim is to provide suitable meeting- and culture locales and operate within these in appropriate ways. They should work for providing the general public with meetings, culture activities, education and events. KVB should also collaborate with others and be seen as a resource for the local community with focus on civil organizations.

In the document *Kulturhuset Västra Borlänge vision, syfte och mål 2017*, it is mentioned that the municipal housing company Tunabyggen AB is assigned by Borlänge municipality to create civil organization locales in west Borlänge. In first hand, locale solutions should be created in spaces already owned by Tunabyggen. (Kulturhuset Västra Borlänge, 2017),

KVB TODAY

Since September 2017 KVB is renting a locale on Klöverstigen 10 c, Tjärna Ängar. It is a temporary 5 year contract until the building will be refurbished to become new apartments. It houses mainly KVB's office, UMIS (Somali country-association), SOKUD (Somaliska Kvinnor för Utveckling Dalarna), ABF, Unga Örnar Borlänge och Kretsens and Hyresgästföreningen Borlänge.

The locales share one floor, in remade apartments, where walls are taken down for creating larger rooms more suitable for meetings and education. There is also a café on the upper floor run on voluntary basis in collaboration with ABF, that hosts popular language cafés regularly.

After a conversation with some members of KVB it was understood that the major

disadvantages with the current spaces are that there are no larger gathering space or real possibility for cultural practices like weddings or events.

During the past year of activity, KVB have been consisting of 18 member organizations and 38 single members. Below is a list of all member organizations:

- *Borlänge integrations Skol- IF*
- *Borlänge Multikulturella Förening*
- *Brothers and Sisters*
- *Dalarna Mot Rasism*
- *Deegan Förening*
- *Horn Initiative for Development*
- *Hyresgästföreningen Borlänge*
- *Kulturföreningen Afrikas Horn*
- *Merka-lower Shabeelle Somalia*
- *Rädda Barnen Borlänge*
- *Somalo Folk och Dans*
- *Somaliska Kultur och - Utvecklingsföreningen*
- *Somaliska kvinnor för Utveckling i Dalarna (SOKUD)*
- *Somaliska Pensionärsföreningen (Somaliska PRO)*
- *Somali Youth Education*
- *Tayo Förening*
- *Umis Förening*
- *Unga Örnar Borlänge och Kretsens*

KVB applied for a number of grants 2016-2017 and got some of them; from *Delegation mot Segregation* they got support for investing in equipment for their spaces at Klöverstigen. From *Kulturrådet* they got capital for arranging a culture carnival and from *Boverket* for a project titled Öppna Dörrar KVB.

Summed up, there is now about 1 700 000 SEK on KVB's bank account- money they will spend on realizing these projects. (Kulturhuset Västra Borlänge, 2018).

"The organization KVB wants to create the most exciting meeting place in Borlänge, that will produce national and international echoes"

- From the vision
(author's translation)

GENERATIVE EXERCISE #1

UNDERSTAND

WHAT?

During the first visit to Tjärna Ängar there was three sessions conducted with members of the KVB and representatives from Folkets Hus och Parker.

WHY?

The ambition with these sessions 1.A-C was to create a common understanding of what spaces and activities that where necessary to include in a future Folkets Hus.

The organisation KVB had already conducted some workshops that aimed to produce a program for the building, that where considered when designing the sessions.

HOW?

All sessions was based on post-it notes and discussions. In the first session 1.A, there was prepared notes with different words, for example "party locale" or "association locale", where the participants was encouraged to write down their intuitive definition of the word. This session was followed by session 1.B where the participants in a similar manner got to react to a photo of a space and an activity and encouraged to place this image in one of the categories. The following day we also conducted an evaluation session 1.C aiming to verify the outcomes of the day before.

REFLECTIONS

These sessions showed on a wide spectra of definitions and ideas on content of the project. They served as a way to carry out conversations on topics where clarification and compromises was needed. As the aim was to generate input for a program and also to create a shared understanding of a starting point they worked well. An important part of session 1.B was to accompany the notes with titles for space or function with an image, this allowed for discussions on how those spaces could look like. The evaluation the day after with another group was good as it gave extra weight to some "yes" spaces and less to others.

The squares to the right are a summary of the outcomes of these sessions expressed as key spatial groups. These later served as a foundation for the proposal.

SUMMARY OF KEY SPATIAL GROUPS:

FLEX-BOX

- WEDDINGS
- AUDITORIUM
- CONFERENCES
- PERFORMANCES
- MOVIES

FOOD & MEETINGS

- LANGUAGE CAFÉ
- INTERNATIONAL NEWS
- ARABIC LITERATURE
- READING PLACES
- PLAY-CORNER
- SMALL STAGE
- GRADES OF PUBLICNESS

INCUBATOR

- LOCKABLE STORAGE
- FIXED AND FLEXIBLE WORKSPACES
- RENTABLE KITCHEN
- COFFE ROOM (FIKA)
- CLASSROOMS
- CONFERENCE AND MEETING SPACES

REHEARSAL STUDIOS

- DANCE PRACTICE
- STILL ROOM
- CHOIR PRACTICE
- REHEARSAL STUDIOS
- RECORDING STUDIO
- MUSIC STUDIO
- VIDEO GAMES
- STORAGE

WORKSHOP

- SEWING
- CARPENTRY
- 3D PRINTING
- PAINTING
- PHOTO STUDIO
- FIXING STUFF
- REPAIR BIKES
- CARNEVALWORKSHOP

DEFINITIONS

SESSION 1.A

WHY?

To clarify and define some spatial concepts so all participants have a similar understanding of them. The objective of this session was to start discussions about major groups of functions and activities that will be important components in a potential building.

HOW?

All participants were given one set of empty post-it notes (including one of the authors). The other is asking the questions: *What is needed for?* and/or *What is?* Followed by the presentation of one (assumed) key space, in this exercise the spaces were; *Föreningslokal*, *Festlokal*, *Fredagsbön*, *Weddings*, *Spaces for girls*, *Fritidsgård*. The participants were given 1 minute to answer with a short definition and/or an idea about capacity or other special requirements.

WHEN & WHERE?

31/1-18. Klöverstigen 10, Tjärna Ängar.

REFLECTIONS

This session demanded more time than what was planned for. The result was according to what was aimed for. The session worked well as a way to achieve a common understanding of the spaces presented as it opened up for negotiations and compromises directly following the session.

FÖRENINGSLOKAL?

Förenings lokal:
Det ska finnas olika små rum
Samt stor sal.

20-30 pers
lokal som den här
flexibel
läsbar

Mötesrum 2-40 pers
Datorer
Skrivare
Whiteboard
Projektor
Stol/bord
Ateljé/synrum/skapande
verkstäder, tillgång till
kök, Möbler

YES, NO, MAYBE?

SESSION 1.B

WHY?

The aim of this session was to establish a backbone of the spatial programming of the design. The session aimed at starting a discussion with the key stakeholders about how everybody present perceived the future house and to create a common understanding of what spaces, functions and activities that are central components of the groups vision. The session was a way of sorting and prioritizing ideas that have been mentioned and for the authors to introduce new ideas for evaluation.

HOW?

The participants was encouraged to put post-it notes with a suggestion of a space and activity under one of three categories: *Yes-no- maybe*. A note with one program suggestion was presented for the others to place through discussion or if needed voting, majority rules. The participants was also provided with blank notes and pens to be able to take over the lead in the exercise.

WHEN & WHERE?

31/1 Klöverstigen 10, Tjärna ängar.

REFLECTIONS

A lot of valuable information was produced, but there was not enough time to pull all the notes out that had been prepared.

The word of the day was *Flexible*. Everything was to be included in an as flexible space as possible. Everything was to be combined in a space with another function and most notes were placed in the yes pile with conditions that they would be combined.

The key spatial components established became different sized flex-spaces for cultural activity or for other functions like running an organisation or meetings.



TESTING AND DISCUSSION

SESSION 1.C

WHY?

The aim of this session was to further establish a backbone for the spatial programming of the design. This was intended to be an open meeting where the members of KVB or its member organizations could drop in and speak about their ideas on content of a Folkets Hus in Tjärna Ångar. The session was conducted mainly to test and evaluate the outcomes of the previous sessions.

HOW?

The authors of this thesis sat in a meeting room with an open door and some sweet Somalian tea while Abas (chairman of the KVB) invited the people who where in the language café at the time. They were invited to speak freely about what they hoped a future Folkets Hus would be. The sessions from the day before was also explained and what the result was. They then commented on this and added their own ideas and references.

WHEN & WHERE?

1/2 Klöverstigen 10

REFLECTIONS

This exercise added a lot of depth to the sessions conducted the days before. A lot of new knowledge was acquired about the life in associations in west Borlänge. It was apparent that there was some key components that had a broad support and some that might more have been ideas that came to the participants minds at the occasion of the earlier sessions.



SUMMARY

OF THE PREVIOUSLY DESCRIBED SESSIONS

DEFINITIONS, SESSION 1.A

In the boxes below there are some reflections on notes presented.

WEDDING Space for 500 standing guests- 100 of them have to be able to dance- 200 to be seated at a table. Food at site- a kitchen must be rentable for consecutive days, hard to combine with a café.	ASSOCIATION LOCALE Co-usage is key. Varying sizes of rooms and possibilities to lockable storage for personal belongings and papers. Shared waiting rooms, chill-out areas and pantry.	FRIDAY PRAYER Clean feet and partition opportunities are important. Users has to bring their own carpets.
YOUTH CENTER Nearby youth center Tjängen could be able to cooperate by renting spaces for events like video game tournaments etc. Not intended as competitive activity.	SPACE FOR GIRLS Has to be defined as a specific space for girls. Important to be able to lock, maybe a separate entrance.	PARTY LOCALE Same space as for weddings, the primary party set up.

YES, NO, MAYBE, SESSION 1.B

Output from this session gathered in different categories that are groups of functions and/or spaces. A lot of new functions were proposed by participants.

NO -All types of spaces with fixed chairs - Stages that have high-culture connotation - Gameroom, arcade/pool table	YES Sunday market, Makerspace Language Café!, Newspaper café, Library with arabic literature, Reading corner, Small stage for seminars, Coffice, Nursing room, Play room, Computers to borrow, Café/lunchrestaurant Association locales with common spaces, Flexible work spaces. Co-usage		Large events for all of Borlänge. Blackbox (important that it has an expression that makes it available), Aula/auditorium (flexi), Wedding Rehearsal (dance, music) space, prayer room, LAN, Spaces for girls, Recording/Music studio.
MAYBE - Wintergarden (Yes, if combined nicely.) - Shops (yes, if combined with market possibilities) - Cinema (yes, in flex-box) - Quiet readingplaces (yes, if in library)			

GENERATIVE EXERCISE #2

ANCHOR

WHAT?

During KVB's annual meeting a first draft of the design of a Folkets Hus in West Borlänge was presented. About 40 persons attended.

HOW?

After the annual meetings agenda was completed a presentation was given by the authors of this thesis on the progress of design and first ideas. After the presentation there was a public discussion and two simple exercises was introduced where the attending members were invited to vote through placing a sticker on their preferred choices of form and facade expression.

In the space there was also a large poster put up that described the first ideas and the proposed content with space to leave comments on. Accompanying the poster was one of the authors that took notes of verbal feedback and discussed the content.

WHY?

The presentation was a way of anchoring the project and evaluating if the first interpretation of the program that was developed in the previous Exercise #1 was close to the groups visions. We also wanted to invite more members of the organisation to express their opinions and participate in shaping the proposal.

REFLECTIONS

The simple exercises with green stickers worked very well. The people who stayed where very clear on what they liked and did not like about the project. There was some general commentary on the program developed but not written on the poster as imagined but rather through conversation. From this exercise we could understand that the exercises has to be very direct, simple and almost a little anonymous to be appreciated and yield valuable input.

In exercises like this there is always a bias in what options that are presented that needs some critical scrutiny concerning who was present and dominated the situation.

COMMENTS AND REFLECTIONS ON THE PRESENTATION:

TYPICAL ARCHITECTS!

To re-use an expression from the area is sometimes to much and not appreciated by the inhabitants. There is a value in contemporary expressions.

Expression: To fit in is as important as standing out!

WINDOWS BREAK

Choices of material and exterior elements should be done with sustainability and durability strongly considered. Repairs cost a lot.

Pragmatism: There is strong reasons to be pragmatic.

SOLAR? GREEN?

Many care about sustainability, especially the ones that are dedicated to cityplanning and urban development.

Sustainability: Is a priority for many.

TURN IT AROUND

The sloping roof could create a nice view towards the Lake, if one only flips it to the other direction.. Obvious, if you are local.

Local knowledge: There is a lot that only a local knows, listen to them!

A STILL ROOM

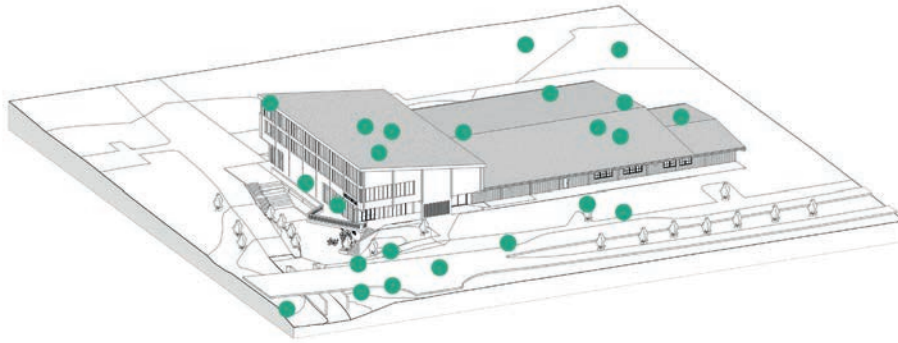
Labelling something as a prayer room, or a space for girls is excluding in some ways. Generally there is a need for subtle and thought through delimitations for rooms

Seperatism: Dividing spaces for different groups can be necessary but a delicate matter.

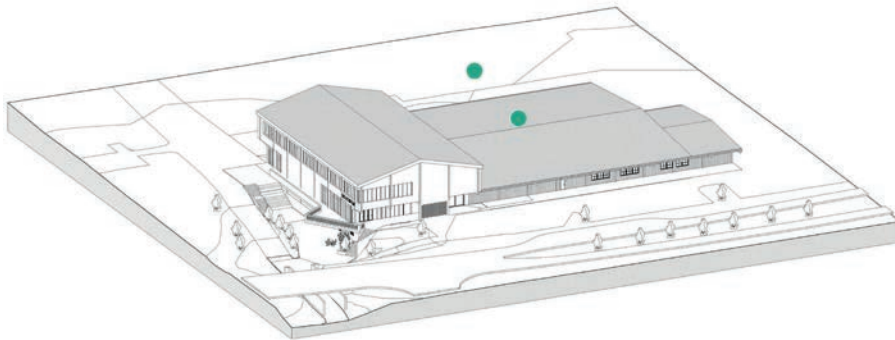
SUMMARY

GENERATIVE EXERCISE #2

Lean-to roof: 23



Gable- roof: 2



Domed roof: 0

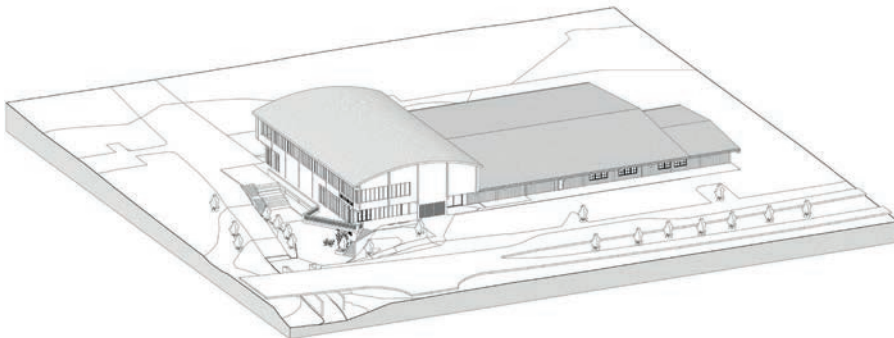


Illustration shown at the presentation - This suggestion was not really appreciated by the audience

SUMMARY

GENERATIVE EXERCISE #2

Moderna Museet Malmö /
Tham & Videgård Arkitekter Architects: 15



Umeå School of Architecture /
Henning Larsen: 19 Architects



Röde Orm / Meter Arkitektur: 0



Tama Art University Library /
Toyo Ito & Associates: 16



Kalmar Museum of Art /
Tham & Videgård Arkitekter: 0



ABC Building / Wise Architecture: 0



Heidenheim City Library /
Max Dudler Architekten: 0



Västra Kajen Housing /
Tham & Videgård Arkitekter: 2



GENERATIVE EXERCISE #3

REFINE

WHAT?

A public exhibition co-hosted with the board of KVB in the gallery walkway in Tjärna Centrum.

HOW?

During three hours members of the board and the authors exhibited the proposal as far as it had been developed through posters and a model. Somewhere near 150 people came by and discussed or/and looked at the proposal. 100 of them voted on their favourite expression. Feedback was gathered through conversations. See full posters in *Appendix. Posters public exhibition*

WHY?

The authors and KVB felt that we wanted to get more feedback from a larger group of people than what we had received earlier. This exercise was also a way for KVB to show what they are working on, gain momentum, more members and attention.

REFLECTIONS

The board members of KVB presented the proposal as if they had been involved in making the decisions and as it was their project, not only belonging to the authors of this thesis.

There was also useful general comments from conversations with people about why they choose one option over the other, these conversations often lead in to more detailed conversations on other parts of the proposal and what they could appreciate as additions or changes. The suggestions and the winning expression were later included in the final proposal, presented in the following chapter.

In connection to the exhibition there was also some attention from a local newspaper that later published an article about the project (see following pages). This was a very important outcome for the organisations and this thesis as it forced the leading politician in the municipality to comment on their vision.

COMMENTS FROM THE EXHIBITION:

"It would have been perfect if there also would be more after-school activities in the house"

"The shelter in the basement is an excellent place for a music studio"

"There should be a roof terrace and green roofs!"

"What is the box on the backside?"

"How will this not only be a café for older men?"



Maslah describing the project for some interested passer- byers



Quali putting a sticker on her favourite option

SUMMARY

GENERATIVE EXERCISE #3

Suggestion A: 61



Suggestion B: 20



Suggestion C: 13



SUMMARY

GENERATIVE EXERCISE #3



Picture of the authors being interviewed by Dalademokraten.

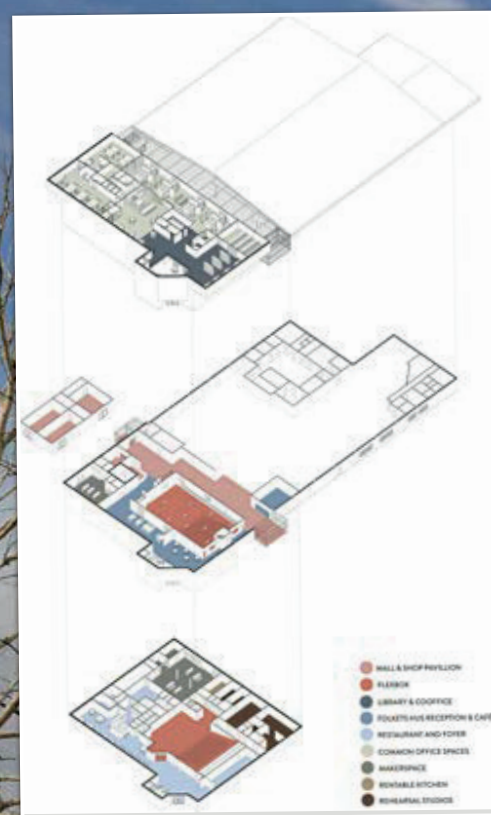


Some of the visitors in front of the exhibition in the gallery walkway

Här är deras vision



Louise Hansson och Anders Thelaus, arkitektstudenter från Chalmers tillsammans med Charlotte Oster, Folkets hus och parker med visionsbilder av kulturhuset. FOTO: SYLVIA KJELLBERG



BORLÄNGE Ett kulturhus i västra Borlänge är ett önskemål hos invånarna. Det finns nu förslag om att centrumhuset byggs om till kulturhus. - Vi fick ett samtal från de boende i området att de ville skapa en mötesplats. Det saknas mötesplatser och festlokaler i området. Man har inget stans att ta vägen och det är stor trångboddhet, säger Charlotte Oster, Folkets hus och parker.

För drygt två år sen skrev kommunen en avsiktsförklaring med Folkets hus och parker, Tunabyggen och föreningen Kulturhuset Västra Borlänge.

Föreningen Kulturhuset Västra Borlänge arbetar nu för ett kulturhus för invånarna i Tjärna Ångar, Jakobsgrändarna och Bullermyren och även övriga stadsdelar runtomkring.

- Det är så vi jobbar med medborgardrivna mötesplatser, att de som är aktiva här måste ha inflytande över sina rum, säger Charlotte Oster.

Kulturhuset ingår i Folkets hus och parkers utvecklingsprojekt "Nya mötesplatser" i socioekonomiskt utsatta områden.

- Om ett område utvecklas snabbt med befolkningen, då blir det brister. Det är brist på bostäder, lokaler och lekplatser. Det som finns räcker inte till för alla för att det är för många som bor där, säger Maslah Omar som är aktiv i flera föreningar.

Föreningen har fått bidrag på 840 000 kronor

från Folkets hus och parker för att utveckla planerna. Två arkitektstudenter från Chalmers i Göteborg har tagit fram ritningar på ett kulturhus. Ritningarna och en modell ställdes ut under en dag i Tjärna centrum då invånarna fick rösta om delar av utformningen.

Förslaget som tagits fram är ett kulturhus som bygger på den befintliga centrumgallerian med ny entré i det sydvästra hörnet.

- Det här är vårt examensarbete. Vi tog kontakt med Folkets hus riks och så träffade vi på årsstämman kulturhusföreningens ordförande Abas Ahmed Omar, säger Anders Thelaus, en av arkitektstudenterna.

- En grundpremiss är att huset ska ligga på det befintliga centrumhuset som innehåller Hemköp bland annat i dag. Det handlar om att lägga till en våning och byta fasad på det befintliga huset.

Förslaget har växt fram i kontakt med styrelsen i Folkets hus-föreningen som har tagit fram idéer om vad huset ska innehålla.

- På den våning där vi föreslår att man lägger på gallerian så föreslår vi ett föreningskontor tillsammans med en biblioteksfilial. På våningen där gallerian är i dag föreslår vi en reception för Folkets hus, en kafédell som är öppen och publik och också en skapande verkstad. Och i markplan där man går in föreslår vi en restaurang som kan vara öppen både kvälls- och lunchtid och ett scenrum som är stort och flexibelt för fester, konserter och teaterföreställningar, säger

Louise Hansson, arkitektstudent.

I april hölls en utställning i gallerian med en omröstning bland förbipasserande, omkring hundra personer, om husets utseende.

Därefter har studenterna fortsatt utveckla förslaget och förfina detaljer.

Maslah Omar hoppas kulturhuset blir en tillgång inte bara för västra Borlänge.

- Det är mest invandrare som bor på Tjärna Ångar, Jax och Bullermyren. Det är inte fel, men det vore bra om det var mixat. Man har ju fördomar, egna sanningar som man själv har skapat. Men möts man kommer man att se verkligheten och då tror jag att den bild man hade kommer förändras. Det behövs mötesplatser där folk kan träffas, äldre kan vara, yngre kan vara.

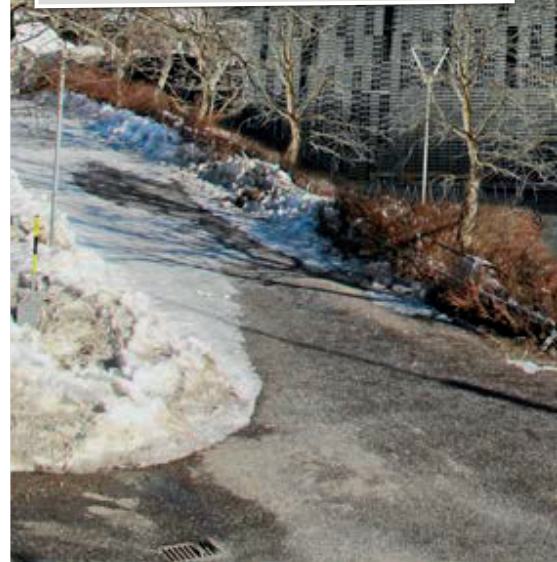
- Om de naturliga mötesplatserna inte finns i området är det svårt att informera och prata med folk, säger Maslah Omar.

I juni ska det finnas ett förslag som styrelsen för Folkets hus-föreningen kan utgå ifrån.

- Nästa steg blir att prata med politiken. Det här går ihop med processen kring västra Borlänge, att det ska ske förändring och utveckling. Kommunen är villig och kommer på möten. Men nu måste vi sätta spaden i backen och börja bygga det här huset, för det är ett stort behov av mötesplatser i det här området, säger Charlotte Oster.



Text
Sylvia Kjellberg
023 475 92
sylvia.kjellberg@mittmedia.se



Besökare i gallerian fick rösta på det förslag till exteriör på kulturhuset som de tyckte bäst om. FOTO: LOUISE HANSSON



NYHETSCHEF
Peter Carlsson
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PRINTREDAKTÖR
Bosse Hedenskog
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för ett nytt kulturhus

Så här ser förslaget ut till exteriör på kulturhuset i västra Borlänge som visades i april.



Jan Bohman, kommunalråd.

Bohman (S): "Det krävs en analys"

BORLÄNGE – Det är jättespännande att de har tagit in arkitekter. Men utan beredning om vad det kostar har jag ingen uppfattning om det är realistiskt, säger Jan Bohman (S), kommunstyrelsens ordförande.

Borlänge kommun skrev för två år sen en avsiktsförklaring om ett kulturhus i tillsammans med föreningen Kulturhus Västra Borlänge, Tunabyggen och Folkets hus och parker.

Kulturhusföreningen hyr för närvarande lokaler på Klöverstigen 10 men dessa räcker inte till för verksamheten.

– Tunabyggen har stora ombyggnadsplaner och även planer på nya fastigheter. Det finns en diskussion i samband med nya offentliga lokaler, och vi håller på att bygga en skola med konceptet skolan mitt i byn. Då kan lokaler som i dag används som matsal säkert bli tomma, säger Jan Bohman, och syftar på nuvarande skolmatsalen i gallerians källarvåning.

Men de konkreta idéerna som presenteras om ett nytt kulturhus i gallerian har han inte tagit del av.

– Jag kan inte säga något om förslaget då de inte har presenterat det för mig. Om de vill att kommunen ska delfinansiera det eller gå i borgen så får vi väl titta på det. Det krävs en analys av vad det är för ekonomi i det.

Det finns i dag mer långtgående planer på att inrätta kulturhus i Galaxen i Borlänge.

- Jag tror inte att det är en konkurrerande verksamhet men möjligtvis om de kommunala medlen. Vi måste ju prioritera i tur och ordning för varje år. Men det finns behov av lokaler för större samlingar på Tjärna ängar, så är det ju, säger Jan Bohman.

Sylvia Kjellberg

023-475 92

sylvia.kjellberg@mittmedia.se



VISIONSBILD: LOUISE HANSSON/JANDERS THELAUS

FOTO: SYLVIA KJELLBERG



Centrumhuset i Tjärna Ängar föreslås bli kulturhus med påbyggnad och ny fasad.



"Det är viktigt att mötas, och det är det som är bekymret idag med tanke på hur situationen ser ut att man bor på olika håll", säger Maslah Omar.

FOTO: SYLVIA KJELLBERG



Picture of the chairman of KVB putting a sticker on his favourite option

CONCLUSION

THE COLLABORATION WITH KVB

BEYOND PROGRAMMING

The aim has been to conduct a design process that creates an output that reflects and showcases a vision of a group of people and that also seeks to open up decision making in the design process to participation of a large group of potential users. Therefore the process of anchoring has been a process of making decisions together as a large group, of agreeing in a democratic way on directions and ambitions in the process of design.

A part of this aim is to find a way for large groups, and people of no prior expertise in the field of building design to participate in the process of design on levels beyond “programming”. As in having influence on matters other than what type of activities that should be planned for, but also in the design of spaces and built form.

AN EXPLORATION OF METHODS

This part of this thesis has been an exploration of methods, and if done again certain things would definitely change. An important realization has been that one gets answers to the questions one ask. This means that what is important is how you ask for information, input or feedback - people will try to give an answer and are usually mainly limited by the vagueness of the question. A way of generating feedback that has been successful in this thesis has been voting, with small stickers, on alternatives presented through images. It is not hard or confusing to just put a sticker on the option presented to you that you find most suitable.

THE METODOLOGY

The methodology of this thesis builds on the idea that most people do not know what they want until they see something they do not want. This is a way of jokingly expressing that there is a level of communication, and therefore agreement, on ideas that is not accessible through five minute sketches, post-it notes and verbal communication. It is possible to come further, agree and communicate on another level, when

presenting designs of spaces.

A large part of this thesis builds on the intention of anchoring a design with its intended users. In a way anchoring means to find agreement, it means that a design that is drawn up resonates with the expectations or even exceeds the expectations of the intended user. In this regard different ways of communication, interpretations and reiterations - revisions become very important tools and parts of the process. Input and feedback needs to be acquired and then translated - put to use, for a design to reflect what was agreed on.



Visualization of a wedding taking place inside the flexbox.



CHAPTER SEVEN

THE PROPOSAL

THE PROGRAMME

Since the idea of viewing the proposed Folkets Hus as a development of Tjärna Centrum was presented and decided to go for, quite early in the process, lots of work have been put into investigating how this could be done in the most suitable way. Adding one floor above the parts of the existing building that is not a grocery store became the most likely alternative in the end.

The proposal is based on the idea that the existing parts of the building that is not a grocery store can be rearranged and refurbished and that the glue-lam timber structure that supports the building today can carry one more floor.

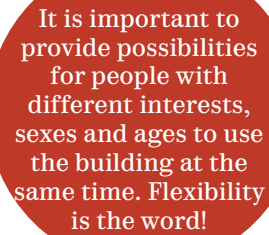
The basement has re-purposed to become a foyer connected to a restaurant and flexbox (space that could be used for bigger events such as weddings, theatre, cinema etc.) and spaces for creating culture.

One important and deciding factor has been daylight when it comes to the arrangement of spaces in the basement. Since it was only possible to get daylight from one facade, most public spaces are therefore placed close to this area. Hopefully, this arrangement of public spaces close to the outdoor environment will also stimulate the public life on the square in a natural way, allowing people to meet on the way in or out from the building.


Today is a lack of well designed outdoor public spaces in connection to Tjärna Centrum. The indoor gallery walkway is working well as a lively place to meet and walk through the building, but the spaces in direct connection to it on the outside is a bit vague.

In the proposal, floor 1 is opened up to embrace and improve the gallery walkway by adding a main entrance and stairwell to the south-west facade. By doing this, the goal is to incorporate the movement of people through the building- a way of making it to a part of people's everyday life. One more floor is added to the existing building containing functions like spaces for education, civic organisations, offices and other public functions. On top of the building is a public roof terrace and biotope roof proposed.


IMPORTANT NOTES:



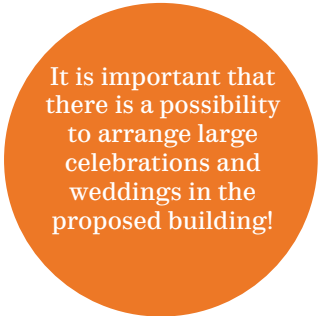
It is important to provide possibilities for people with different interests, sexes and ages to use the building at the same time. Flexibility is the word!



The building should strengthen the public places in and around Tjärna Centrum.



A roof terrace could provide a nice viewpoint and work as an excursion goal.



It is important that there is a possibility to arrange large celebrations and weddings in the proposed building!

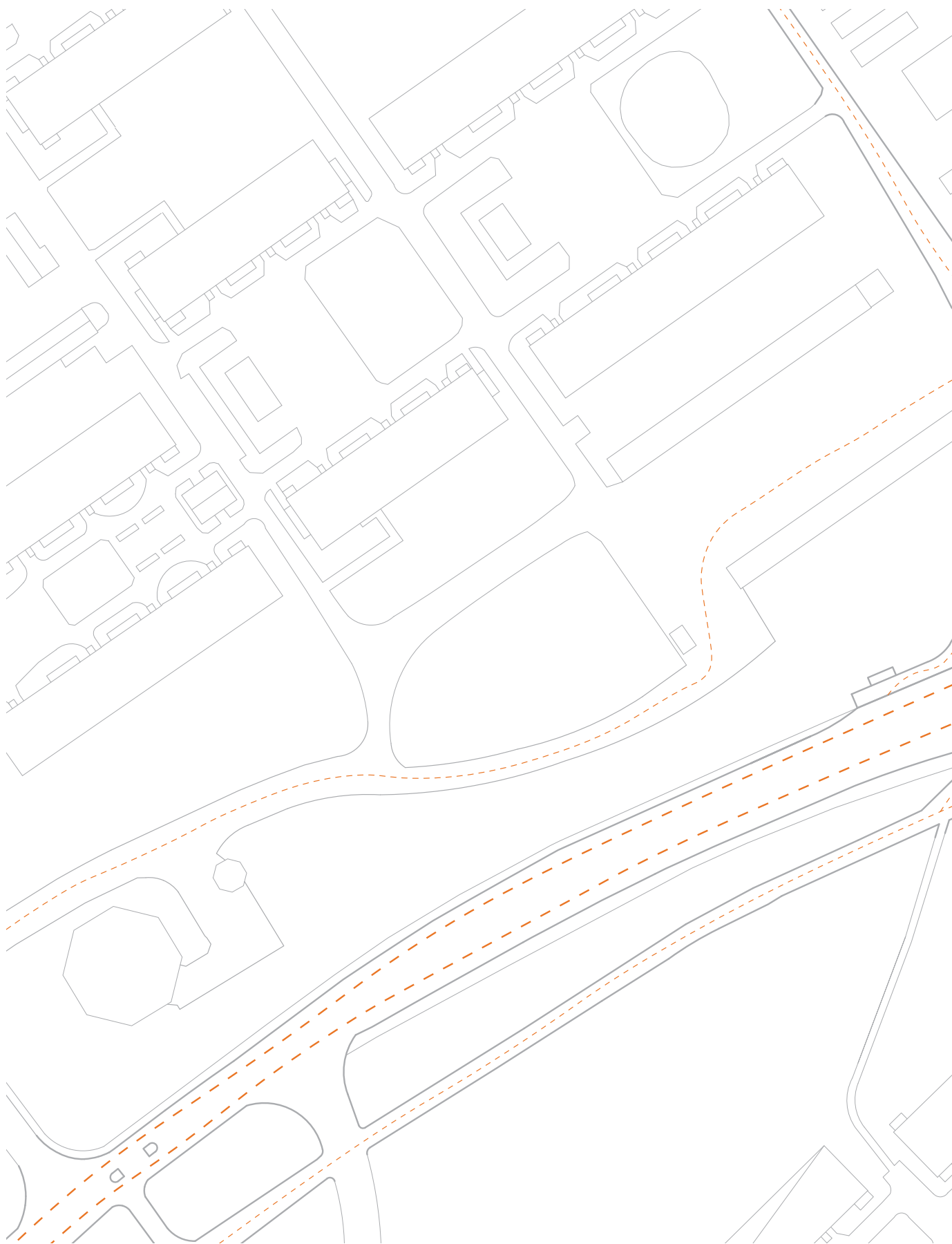


One of the main topics that was discussed several times was the possibility to arrange weddings, and other large celebrations. Therefore the most crucial component of the design has been the flexbox, to make room for it, and also make it work with the existing structure.



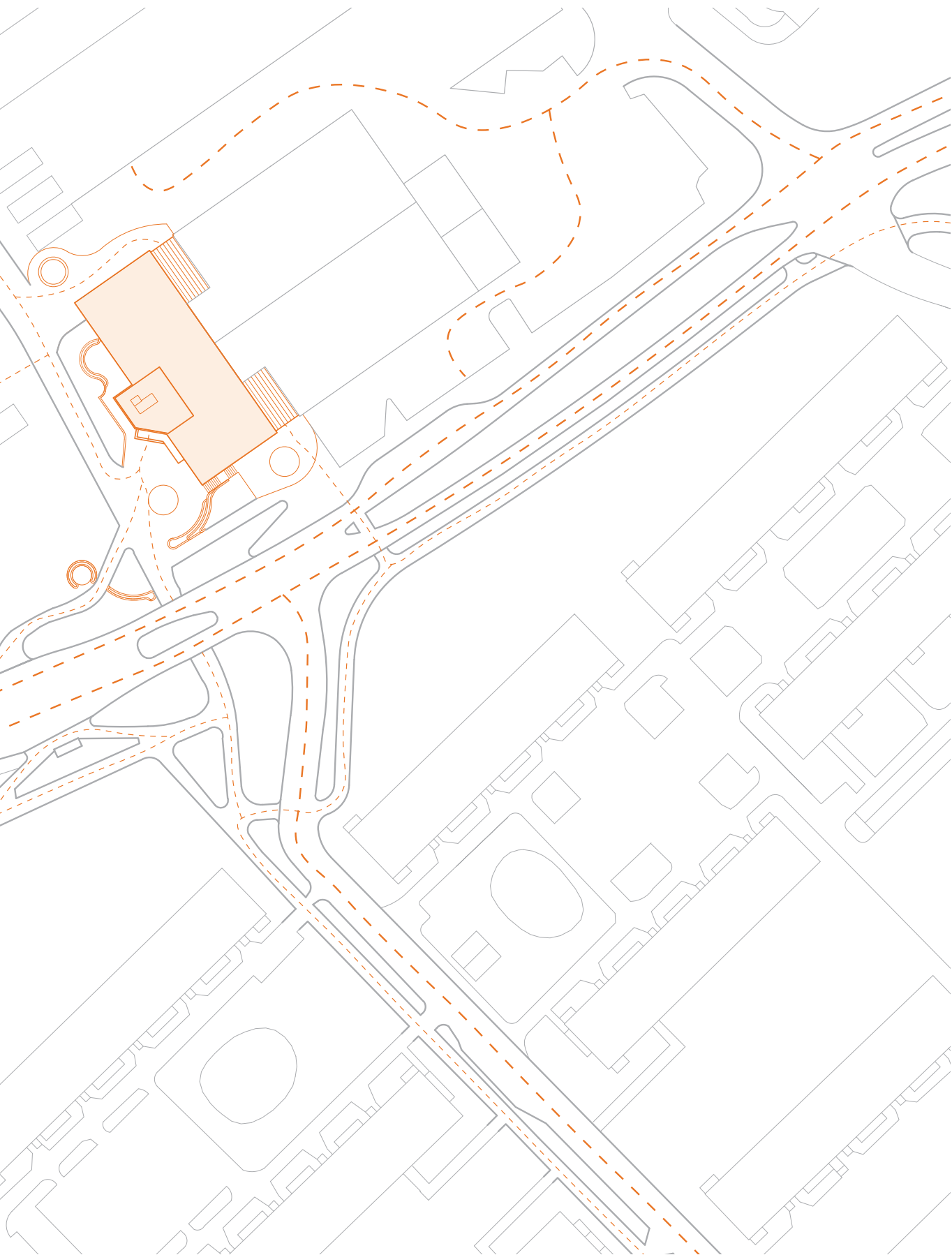
Visualization of the south- west facade with the new main entrance incorporated in the stairwell.
The proposed new square suitable for public events and gatherings is visible in front of the building.





Siteplan 1:1000

New predicted pedestrian pathways is visible in orange thin dots, the wider dots marks access by car.

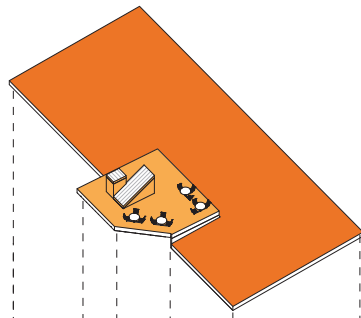




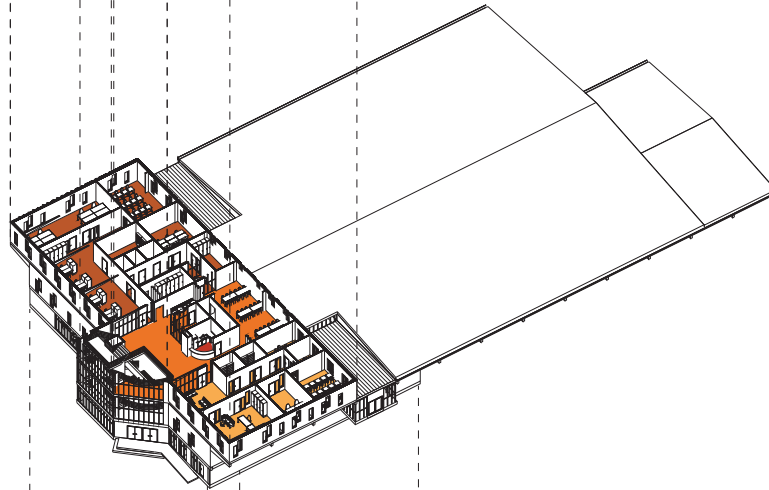
Siteplan showing the new main entrance and the proposed square. The areas connected to the gallery walkway is improved with new seating arrangements and pavement. The roof terrace is visible in plan.

THE PROPOSAL

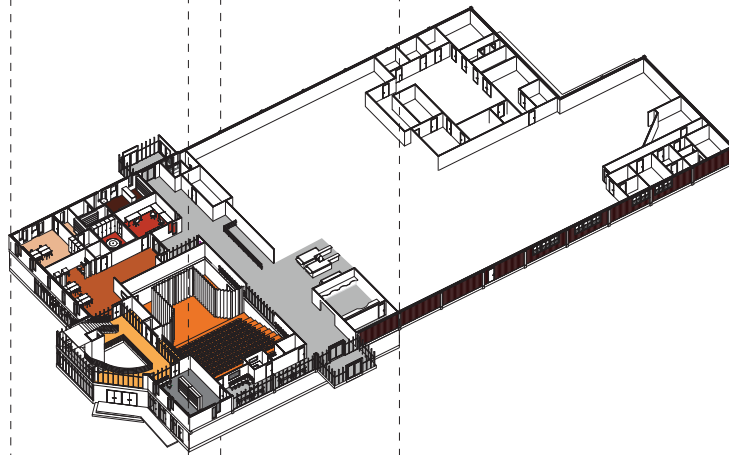
ROOF TERRACE



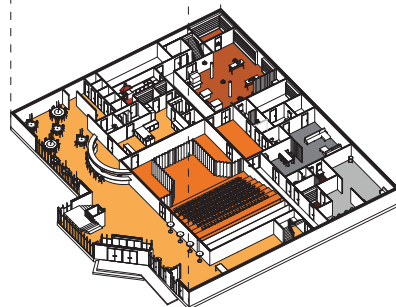
FLOOR 2.



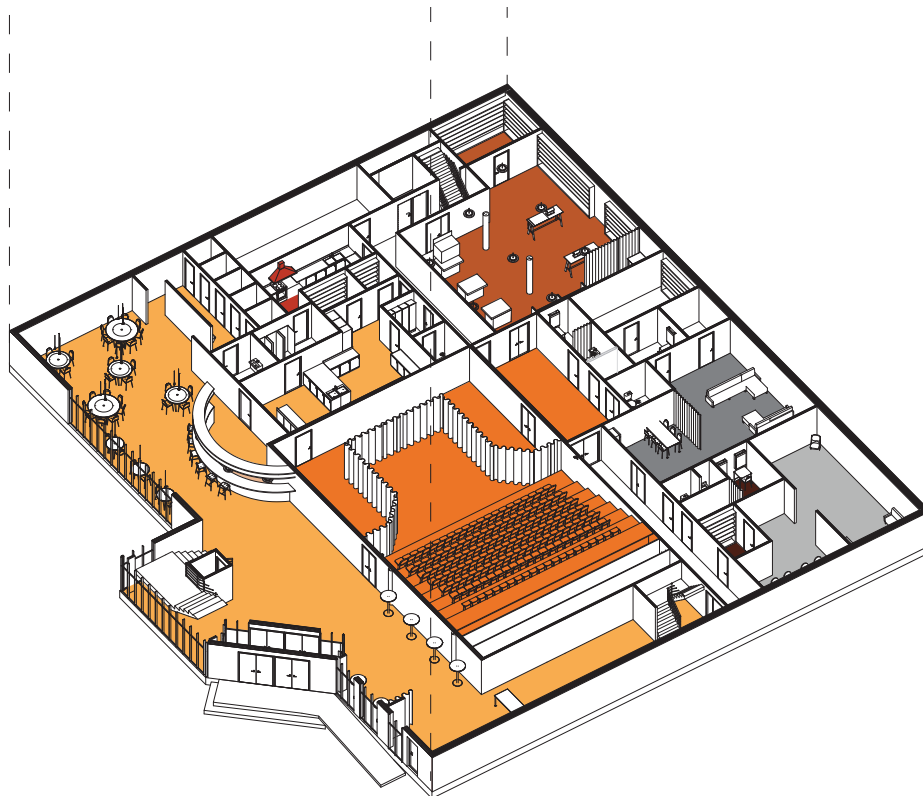
FLOOR 1.



BASEMENT



BASEMENT

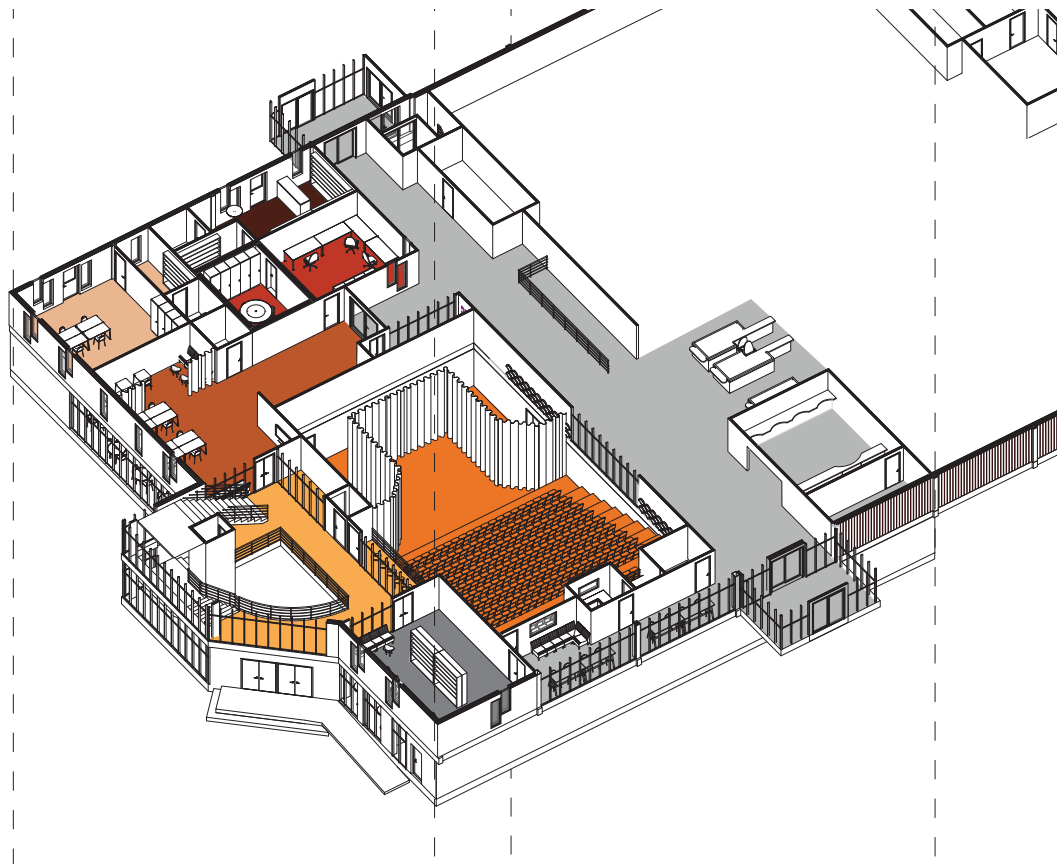


- GREENROOM/ PHYSICAL ACTIVITY SPACE
- RECORDING-/MUSICSTUDIO
- RENTABLE KITCHEN

- MAKERSPACE / WORKSHOP
- FLEXBOX
- ENTRANCE / FOYER / RESTAURANT

THE PROPOSAL

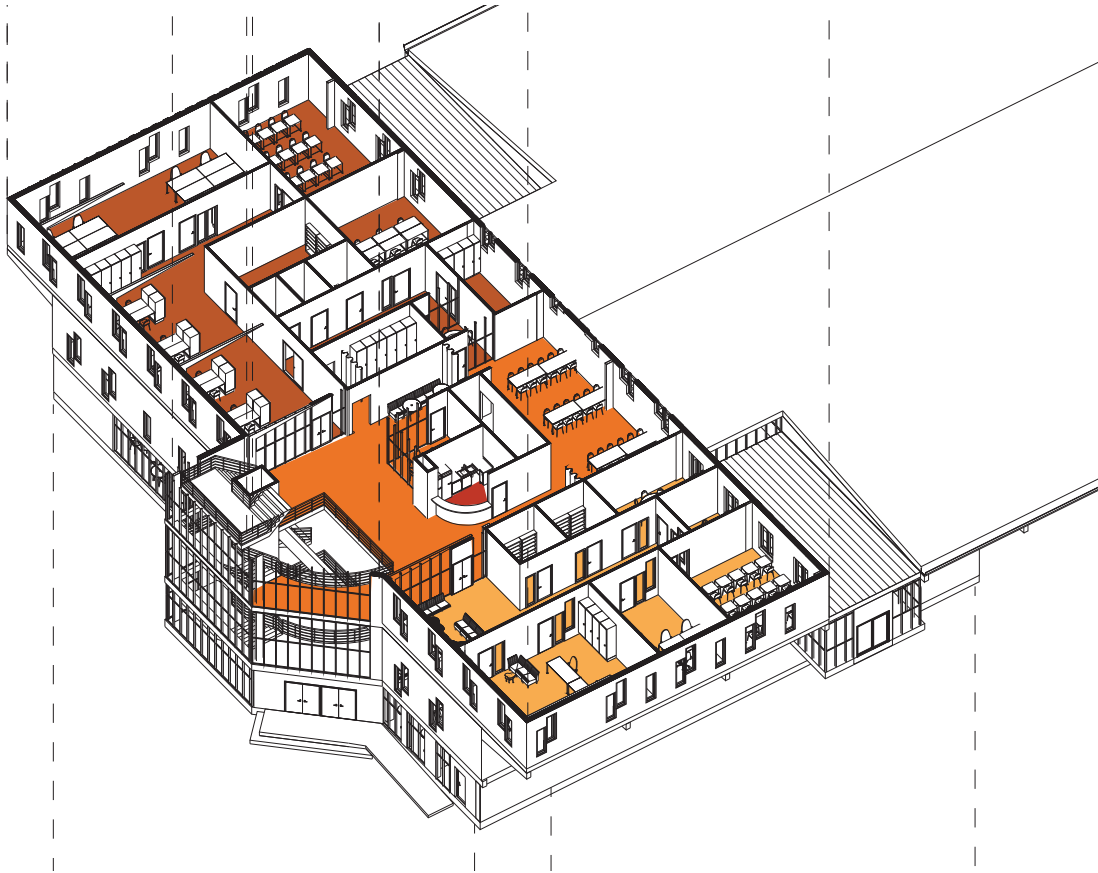
FLOOR 1.



- TUNABYGGEN DIALOGUE OFFICE OR SHOP
- READING CORNER, ARABIC LITERATURE SHELF & INTERNATIONAL NEWSPAPERS
- GALLERY WALKWAY
- FOLKETS HUS MANAGEMENT OFFICE

- "AFTER SCHOOL LOUNGE", STUDY SPACE AND SEPERABLE SPACE
- FLEXBOX
- NEW ENTRANCE AND STAIRWELL
- LOCALE FOR AN ORGANIZATION OR SHOP

FLOOR 2.



VOLONTEER CAFÉ/KITCHEN



BIGGER HALF, EITHER KVB OR A FOLK SCHOOL

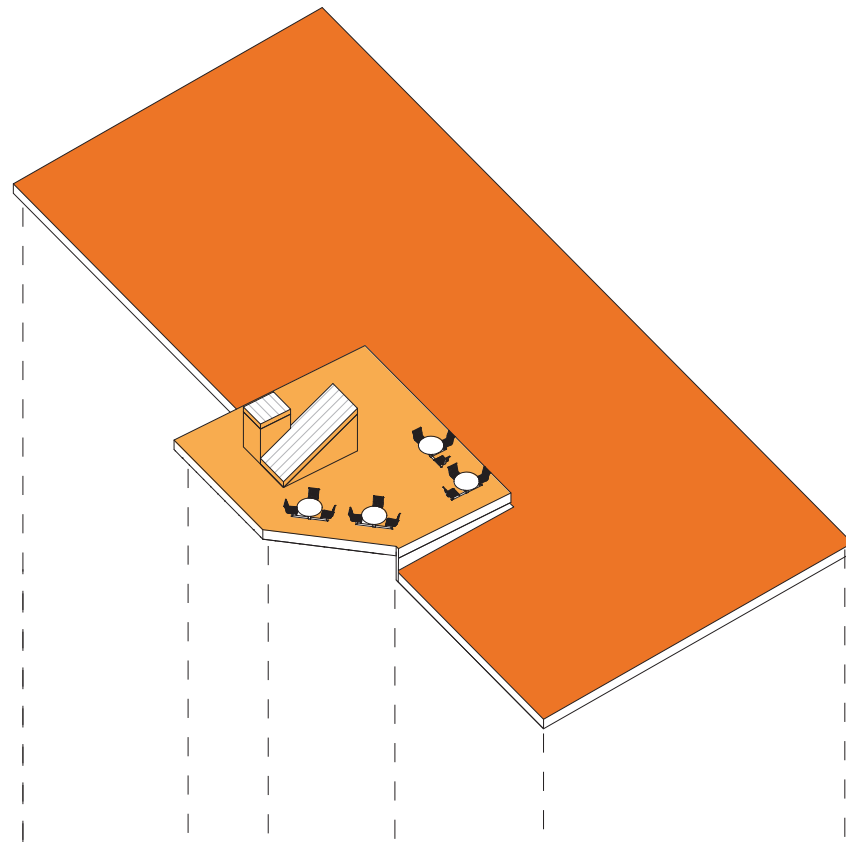


"THE SQUARE", COMMON EATING AND
FUNCTIONS LIKE PRINTER AND BATHROOMS



MALLER HALF, EITHER KVB OR RENTEES

ROOF TERRACE



- GREEN ROOF- BIOTOPE ROOF
- PUBLIC ROOF TERRACE ACCESSIBLE FROM THE STAIRWELL

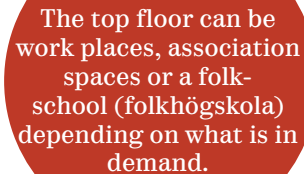
MANY POSSIBILITIES

This proposal builds on the idea of a civic organized meeting place. A large piece of the work has therefore been put to expressing, evaluating and estimating what activities the citizens that are dedicated to the idea would like to run. Simply what needs of space that KVB and the public experience today.

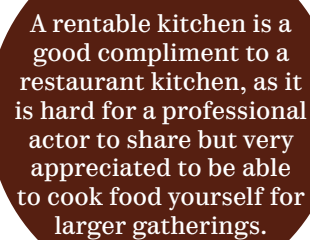
To achieve a meeting place that will be able to accommodate that many different needs there has to be a very flexible building. It does not necessarily mean that the building only consists of large empty spaces that can become whatever but rather that there is a well disposed and varied configuration of rooms that can be utilized for many different purposes, at once, and by organisations with very different needs. It is also important to "plan for the unplanned", that needs change. Also for a building that can be run in an economical way with possibilities to receive stable income from tenants.

As a last instance of the work with the spatial configuration, the plans developed have been evaluated through trying to illustrate how multiple situations can play out on them. These situations are presented on the following pages.


IMPORTANT NOTES:



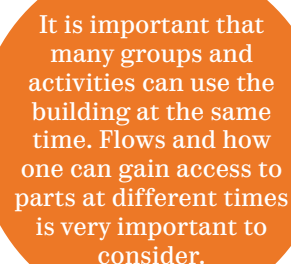
The top floor can be work places, association spaces or a folk-school (folkhögskola) depending on what is in demand.



A rentable kitchen is a good compliment to a restaurant kitchen, as it is hard for a professional actor to share but very appreciated to be able to cook food yourself for larger gatherings.



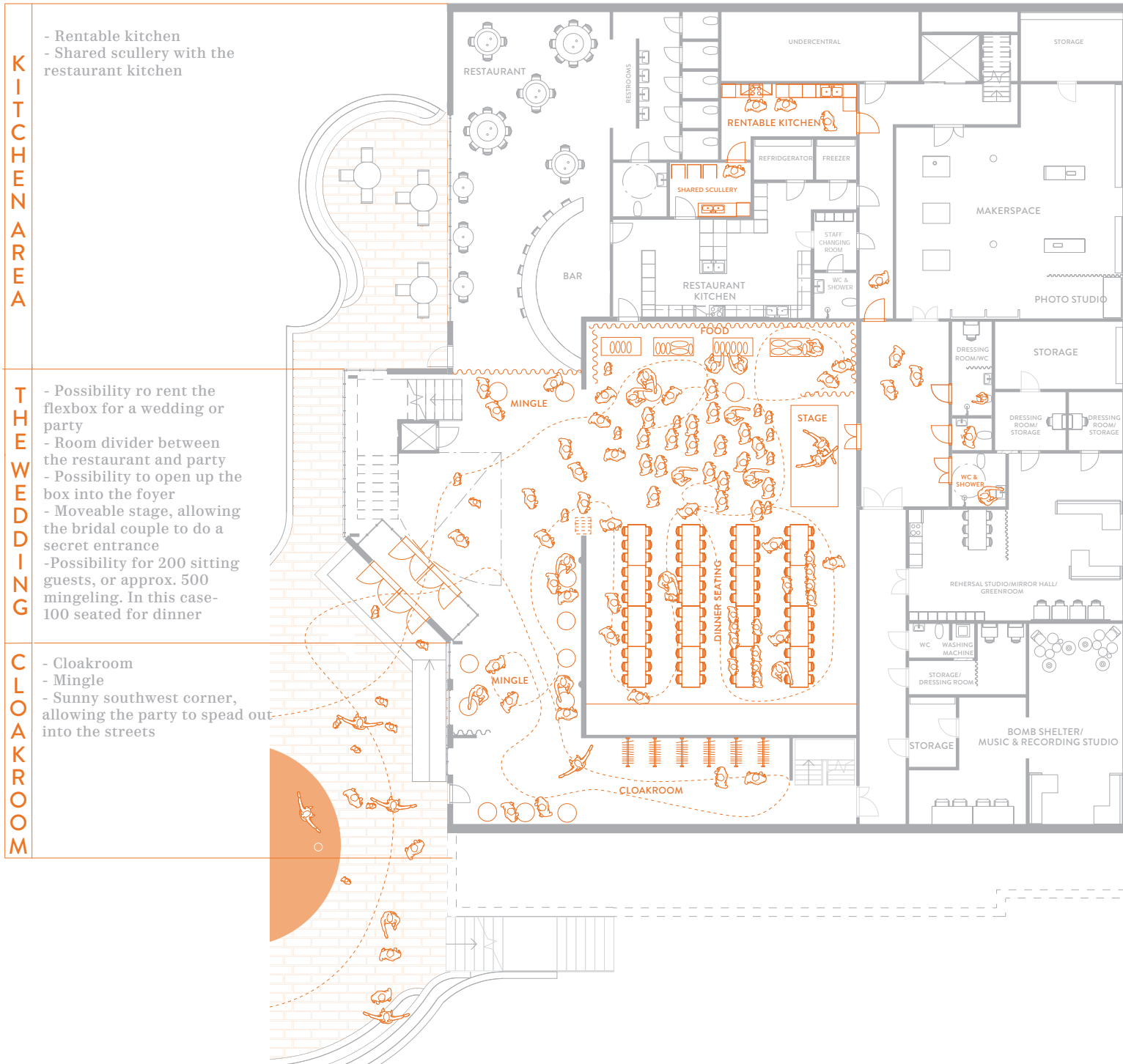
It is advisable to plan for as few employees as possible needed to keep the house open.



It is important that many groups and activities can use the building at the same time. Flows and how one can gain access to parts at different times is very important to consider.

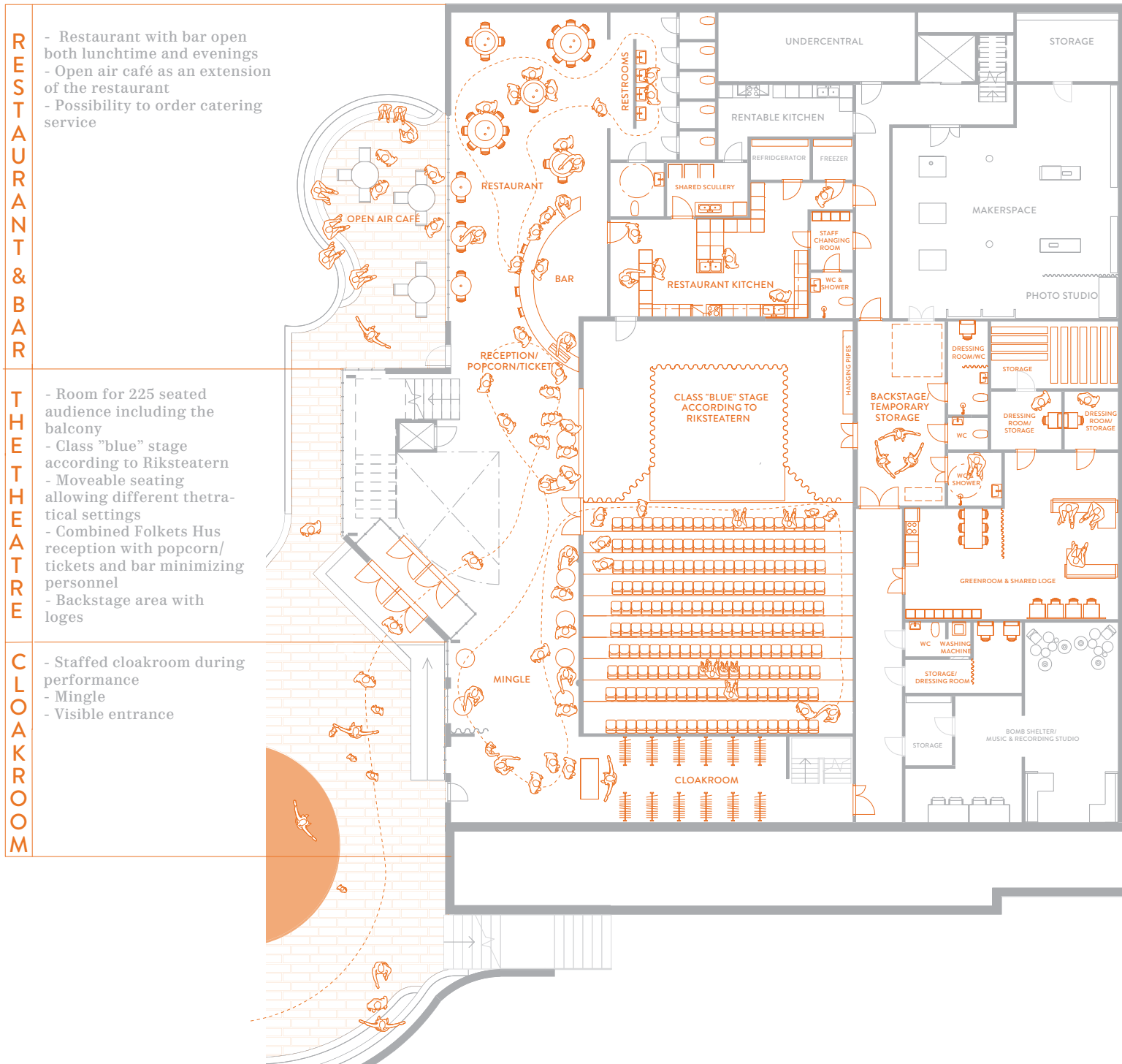
THE PROPOSAL

THE WEDDING Basement, scale 1:250

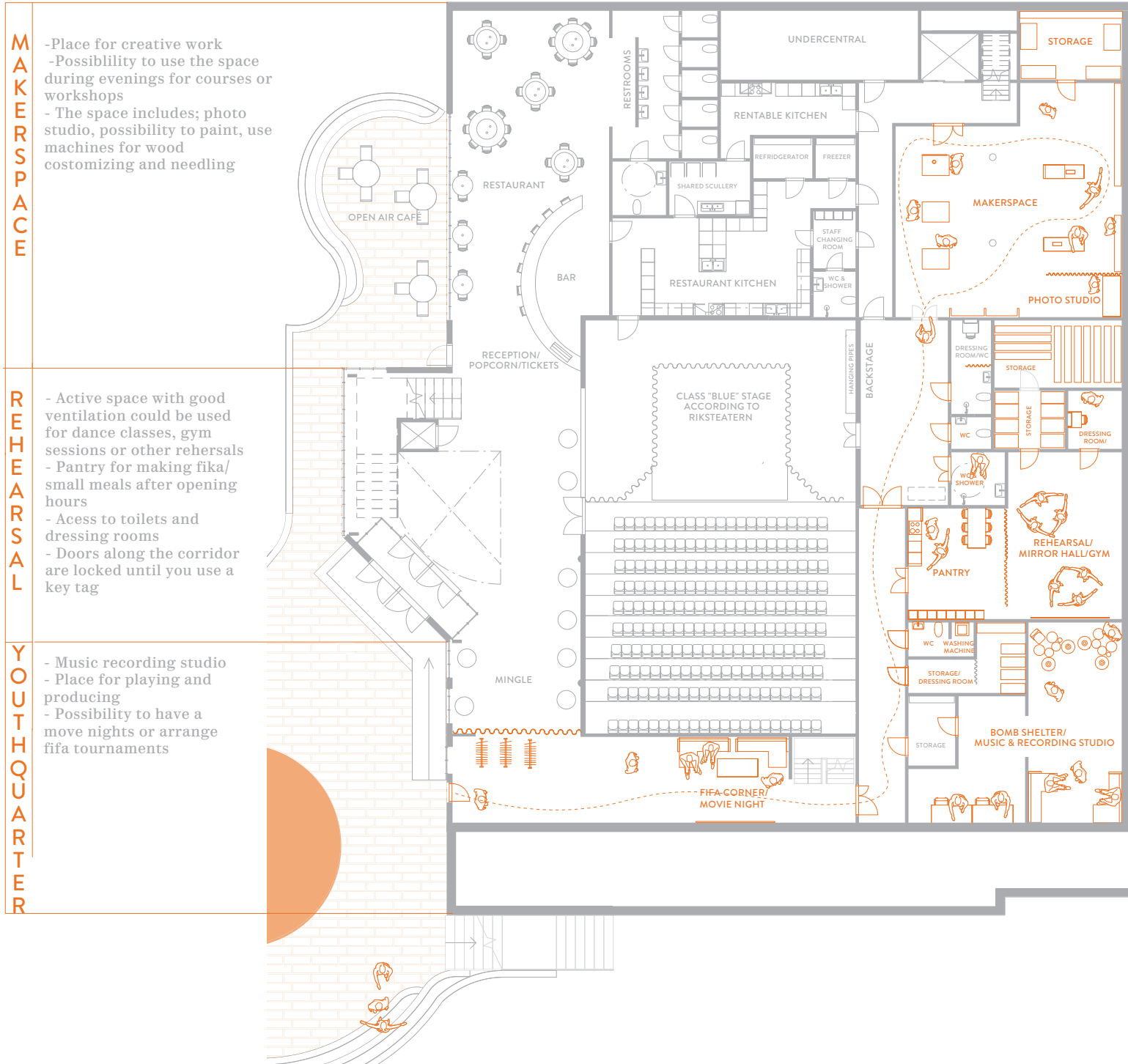


THE PERFORMANCE

Basement, scale 1:250



EVENTING TIME, NO STAFF
Basement, scale 1:250



ASSOCIATION LOCALES

Floor 1, scale 1:250

SERVICE SIDE

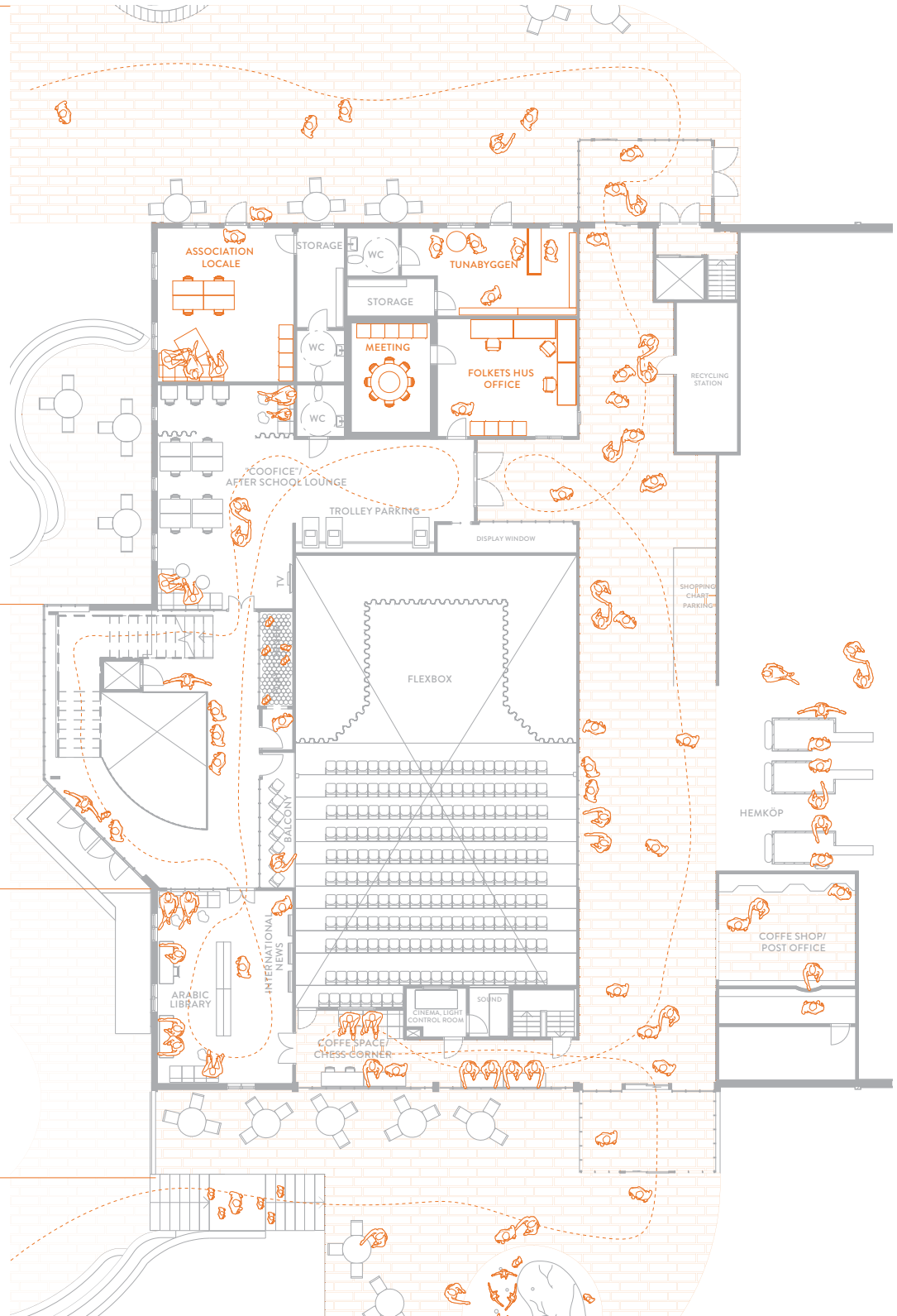
- Municipal housing company dialouge office (Tunabyggen)
- Information and display window about upcoming activities in the house
- Folkets Hus office with meeting room
- One association locale
- "Coffice" (place where one can drink cofee and work/study)
- Possibility to divide the room
- Place to park trolleys

THE HEART

- Light, open space
- Sequence of visual connections
- Main communication through the building
- Balcony overlooking the flexbox
- Playcorner

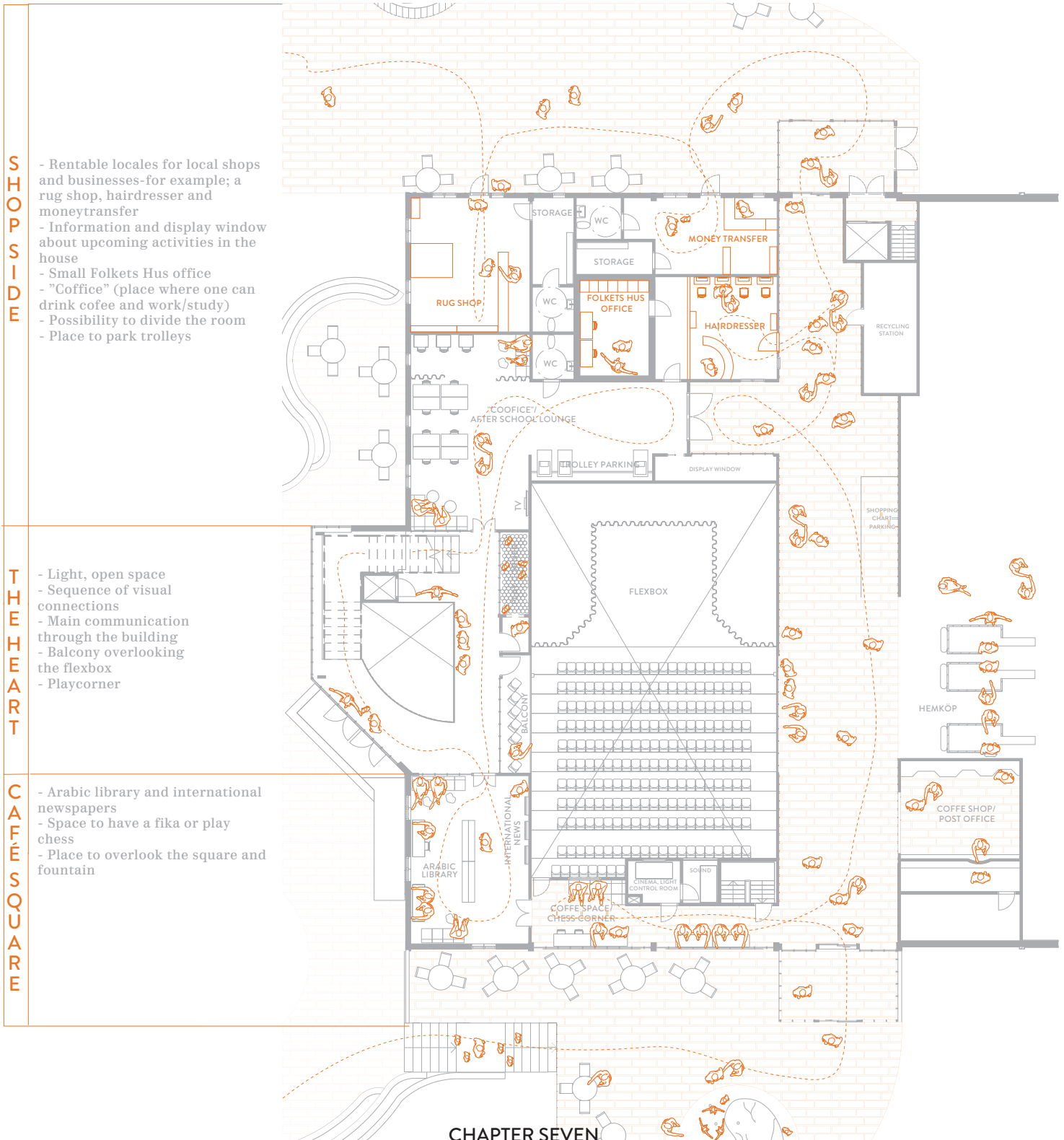
CAFÉ SQUARE

- Arabic library and international newspapers
- Space to have a fika or play chess
- Place to overlook the square and fountain



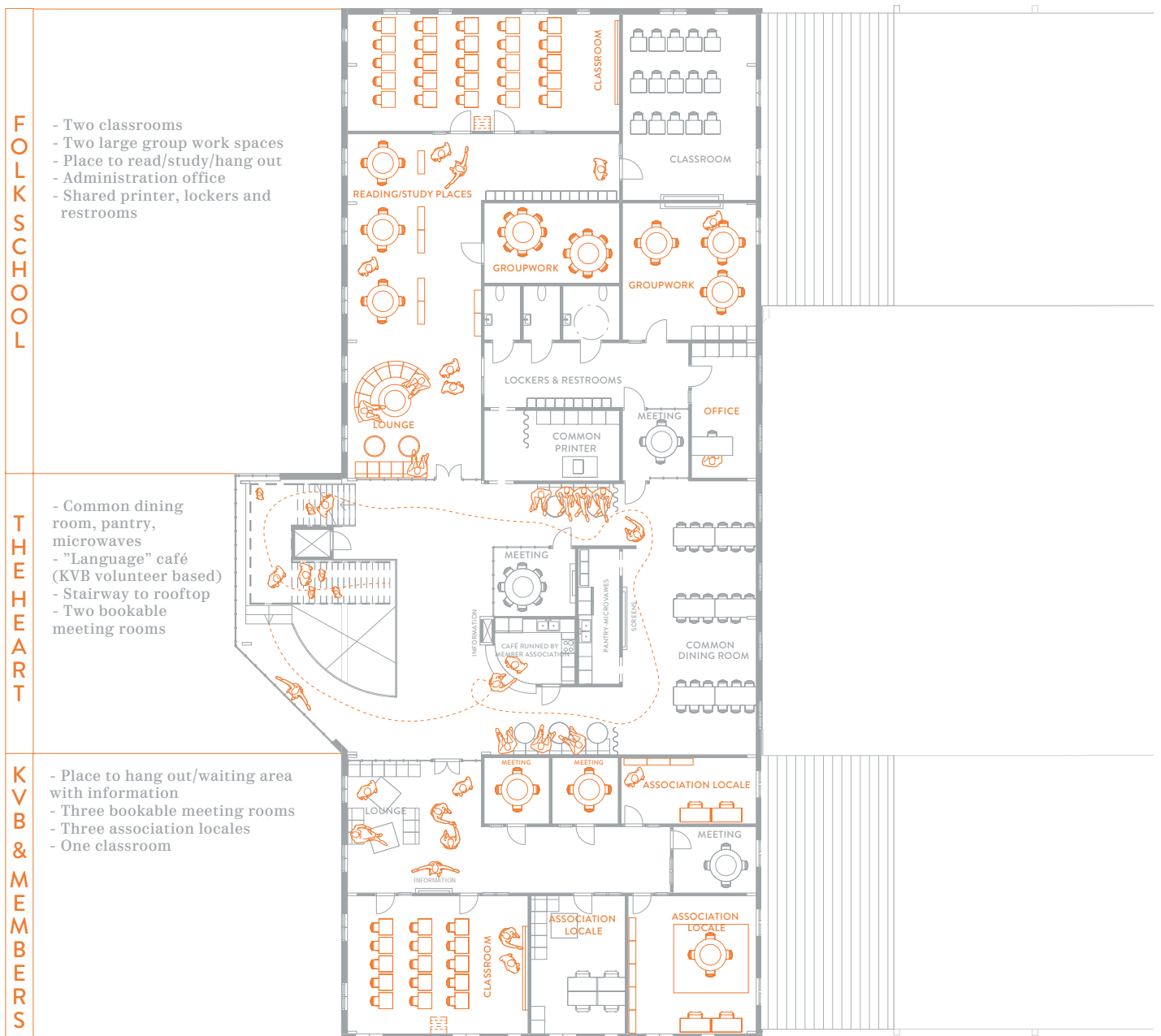
THE PROPOSAL

COMMERCIAL LOCALES Floor 1, scale 1:250



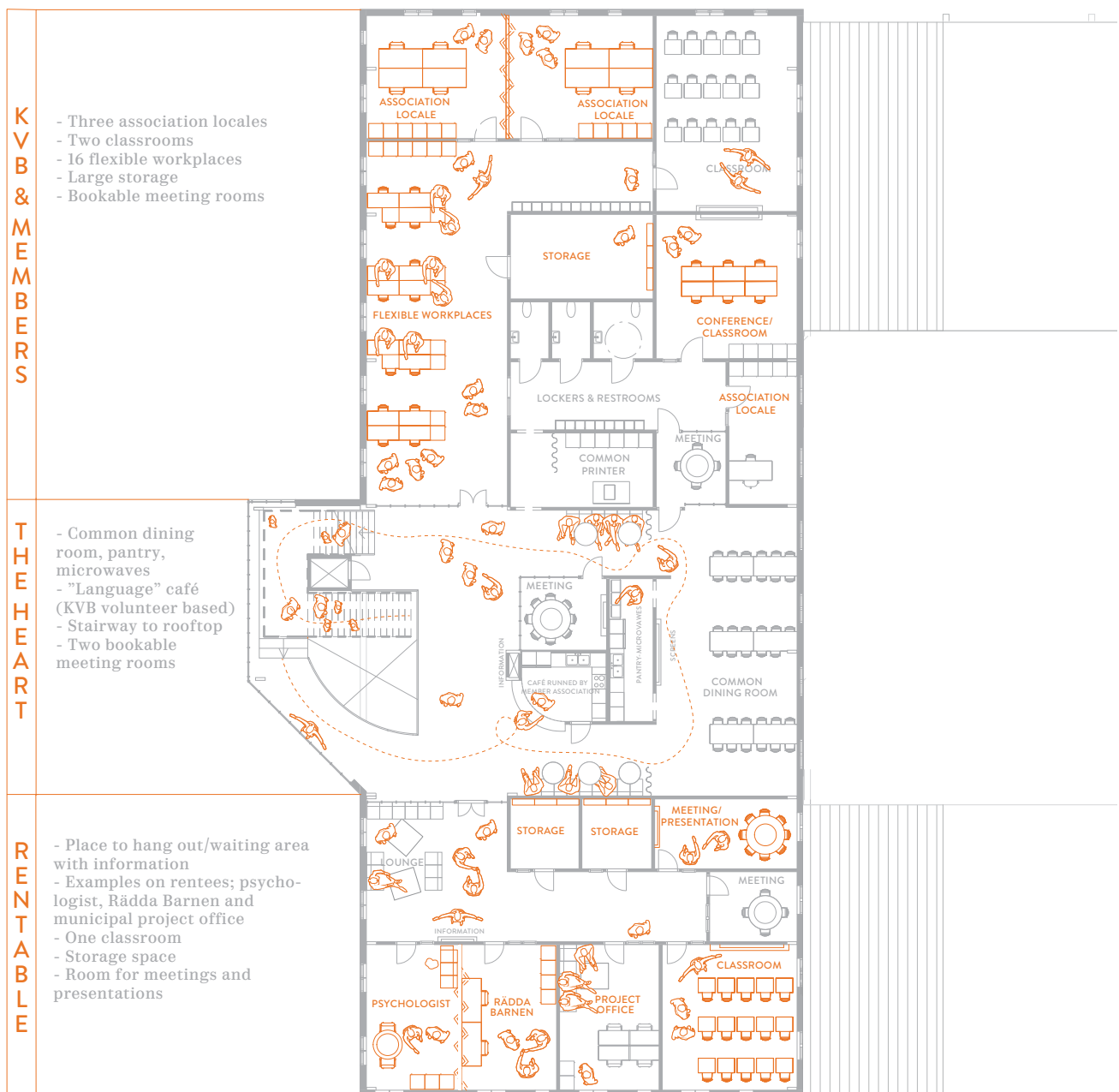
FOLK-SCHOOL (FOLKHÖGSKOLA)

Floor 2, scale 1:250



ASSOCIATION LOCALES & PUBLIC OFFICES

Floor 2, scale 1:250



THE EXPRESSION

A question of frequent discussion in the public events that has been conducted as a part of the process of designing this proposal is the proposed buildings expression. Several exercises was carried out and many conversations held on the topic. Generally there was a longing for an expression that signifies that there is something new happening, something that breaks with the old.


A facade of metal has been suggested for several reasons, aesthetically and due to its durability. Another aspect that has been pointed to is the connection to the local industry, with SSAB (Swedish Steel) as the main local employer.

The proposal is designed with a facade of perforated galvanized metal sheets where the perforated pattern creates a play of light and transparency in certain parts of the volume. The facade could create an interesting expression during night-time as light from the inside changes the expression. The pattern could create a playful expression during daytime. The perforated pattern also references in a subtle way Arabic and Muslim architecture. Combined with the use of a material connected to the local industry this is an attempt at a new vernacular.


Green roofs, energy efficiency, solar panels and other solutions that signals a sustainability focus has been requested and this proposal includes a green roof, a so called "biotope roof" where meadow flowers can grow and there is possibilities for insects to root. The proposal also tries to re-use as much of the existing structure as possible.

The place adjacent to the building has also been discussed a lot and this proposal tries to create public spaces along its three facades. The space towards Tjärna Ångsskolan has been pointed to as an extra important space as it today is perceived as unsafe at times. Here there would be new shops or locales with more large glass surfaces and entrances towards this space. The largest interference on the site spatially is the public space and plaza proposed in front of the new main entrance to the building. Here the proposal contains an outdoor stage where one easily can set up lights and sound for larger events or shows.

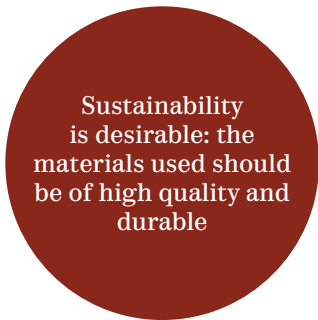
IMPORTANT NOTES:



The building should stand out. It is something new to be proud of!



The proposal should work both for dark winters and light summers.



Sustainability is desirable: the materials used should be of high quality and durable

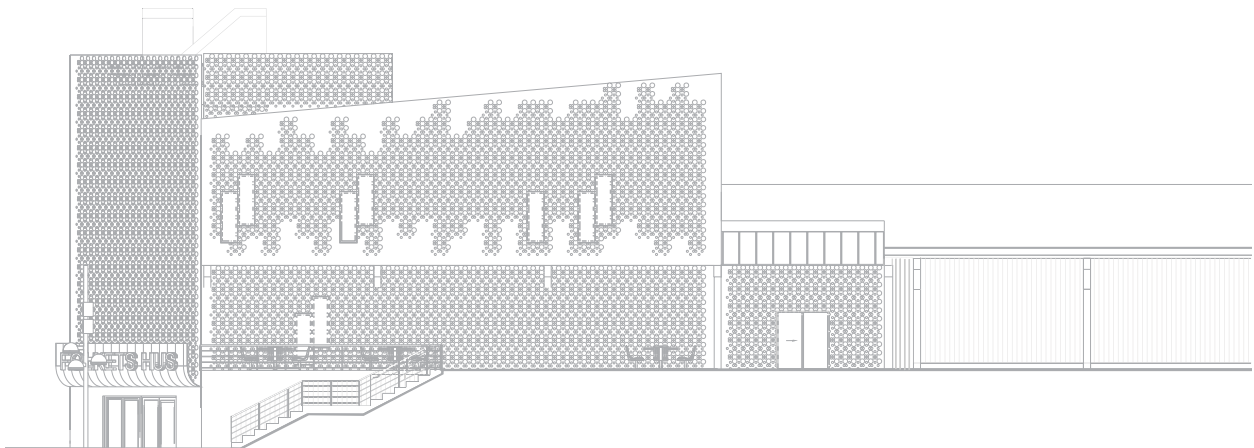


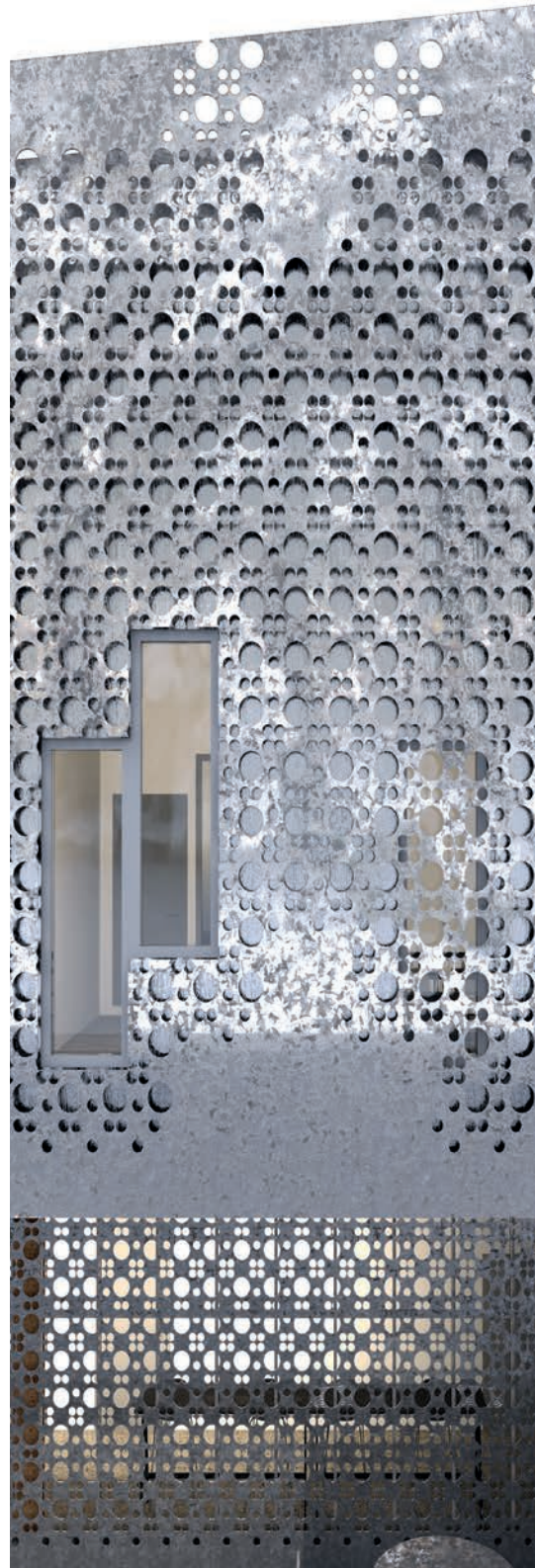
Visualization from inside the stairwell that connects all the floors of Folkets Hus. The perforated facade creates playful patterns and plays with light on the inside and outside.

BEFORE
Elevation south, scale 1:200

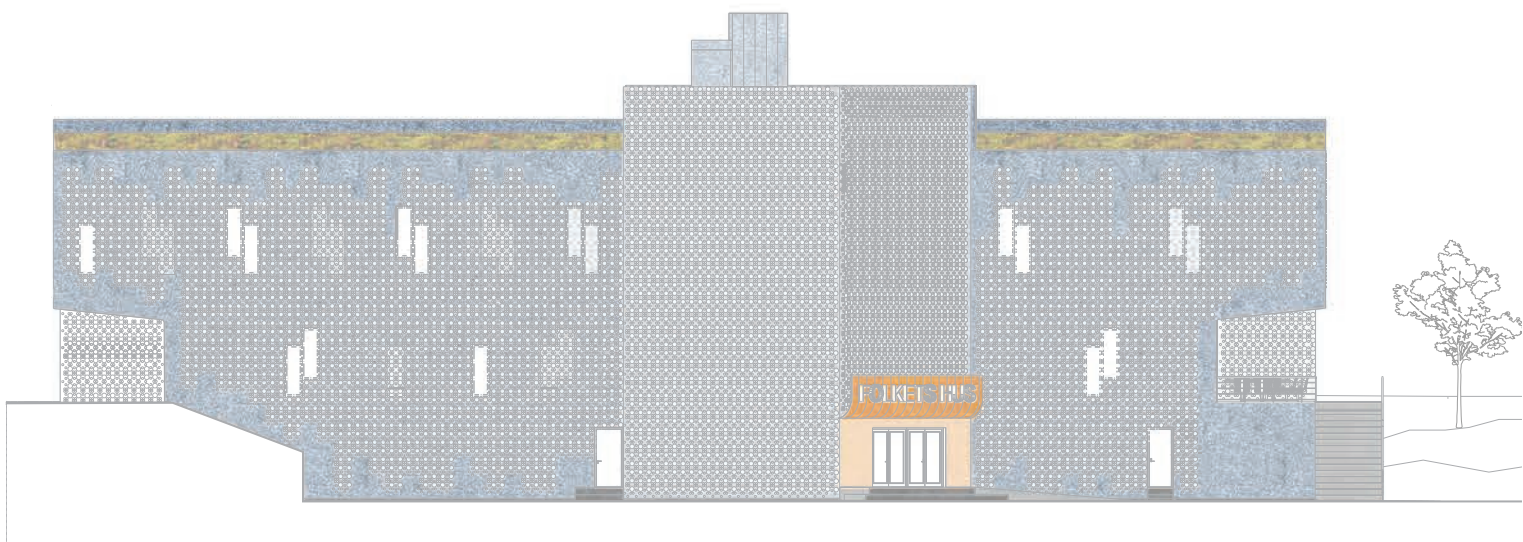


AFTER
Elevation south, scale 1:200

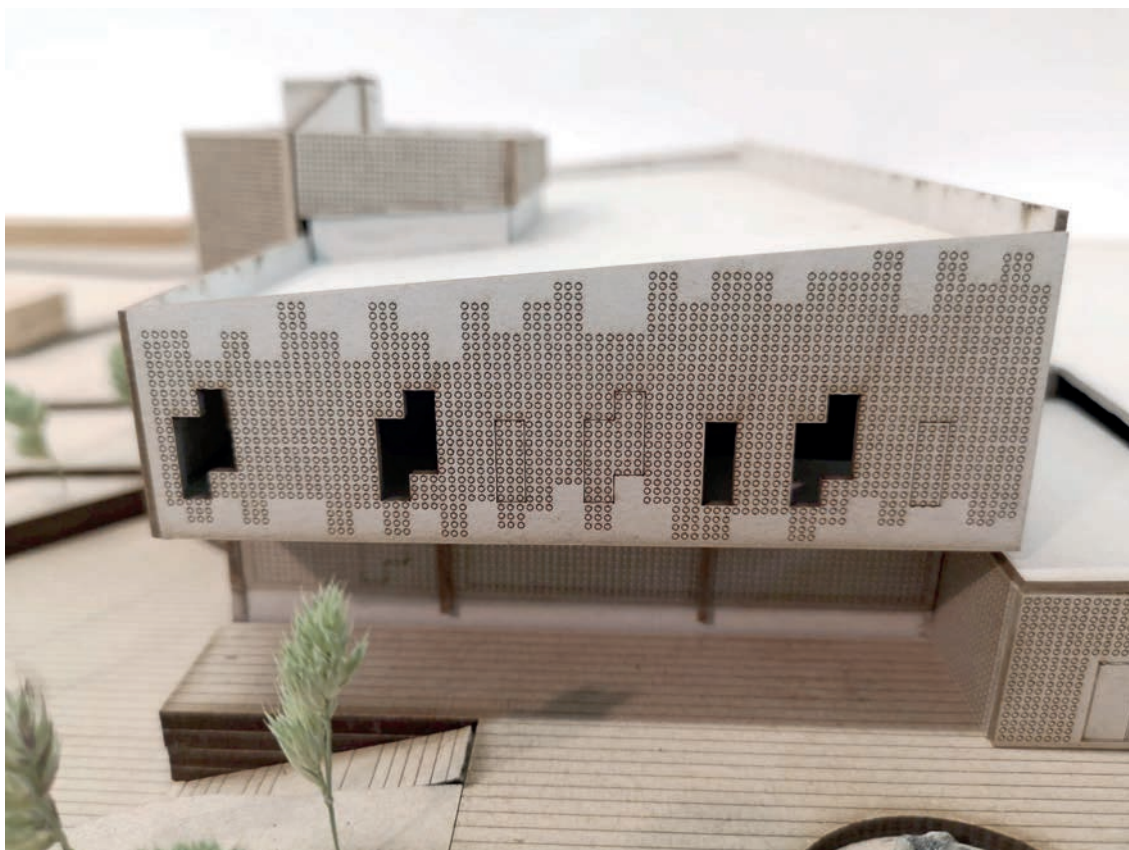




Visualization of the facade seen from outside the building. Light from the inside makes the building glow in dusk and darkness.



Elevation west, scale 1:150

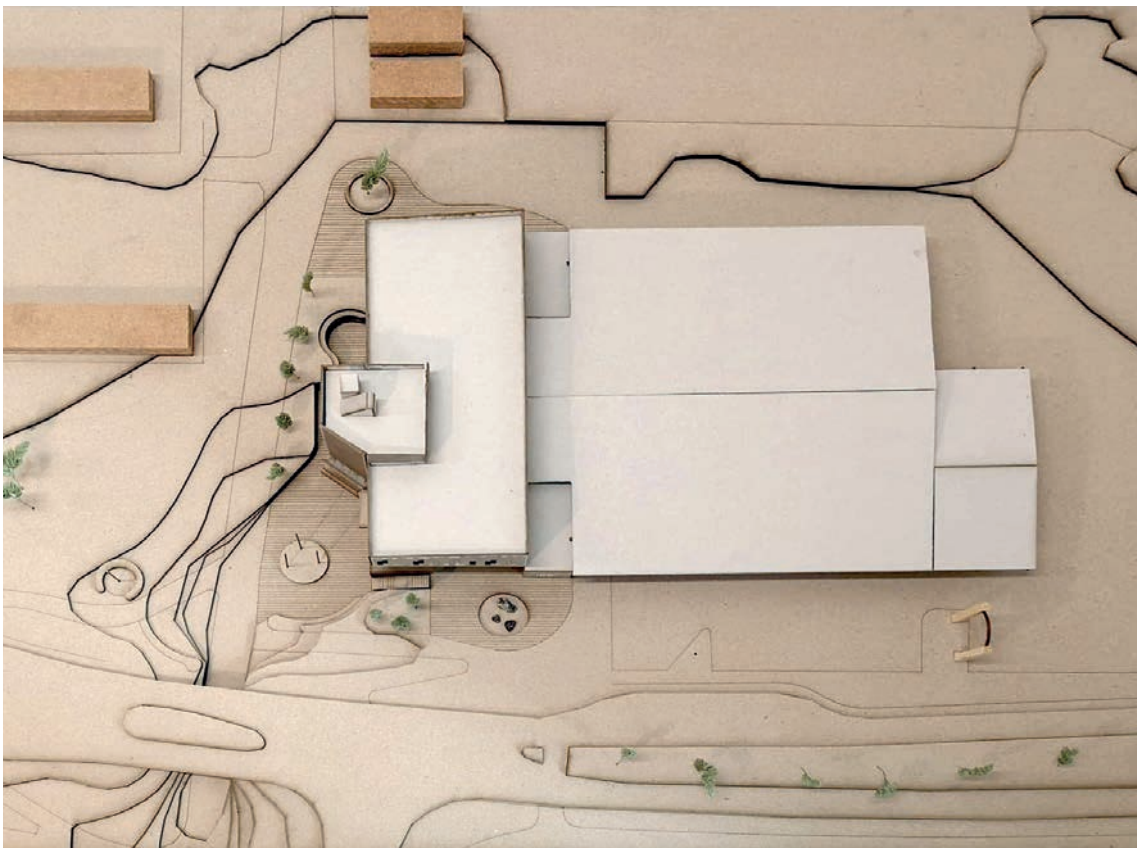


Picture of physical model showing the perforated facade.

THE PROPOSAL



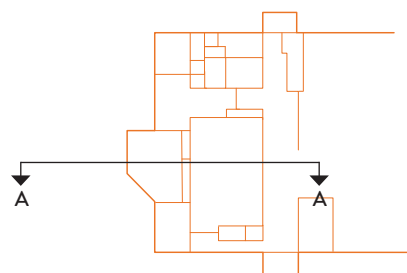
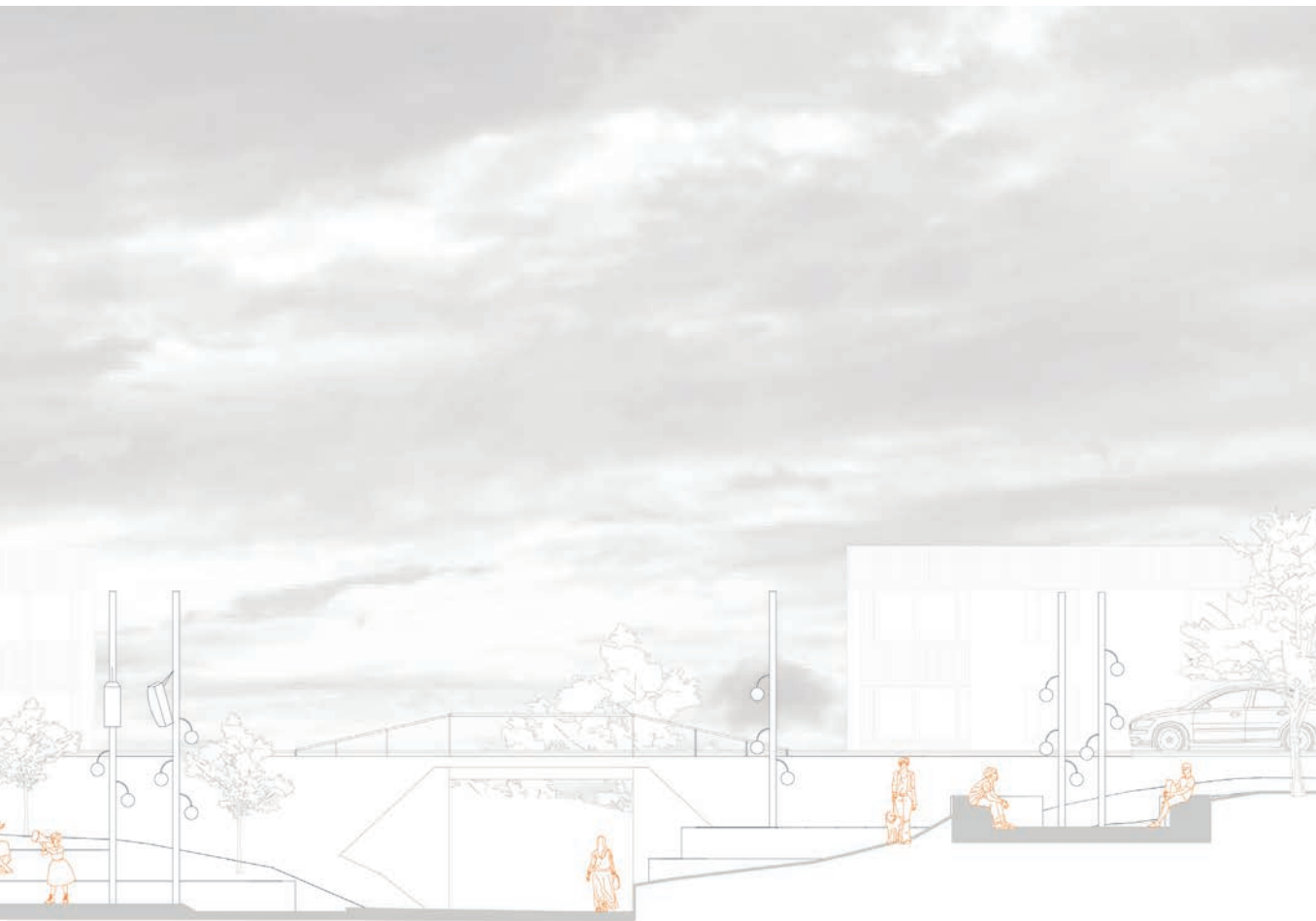
Picture of physical model showing the entrance and square.



Picture of physical model seen from above.

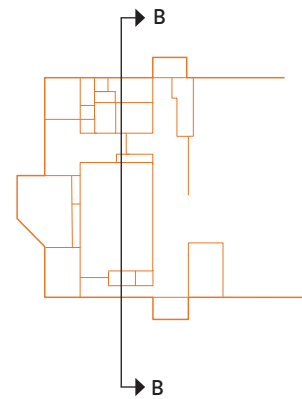


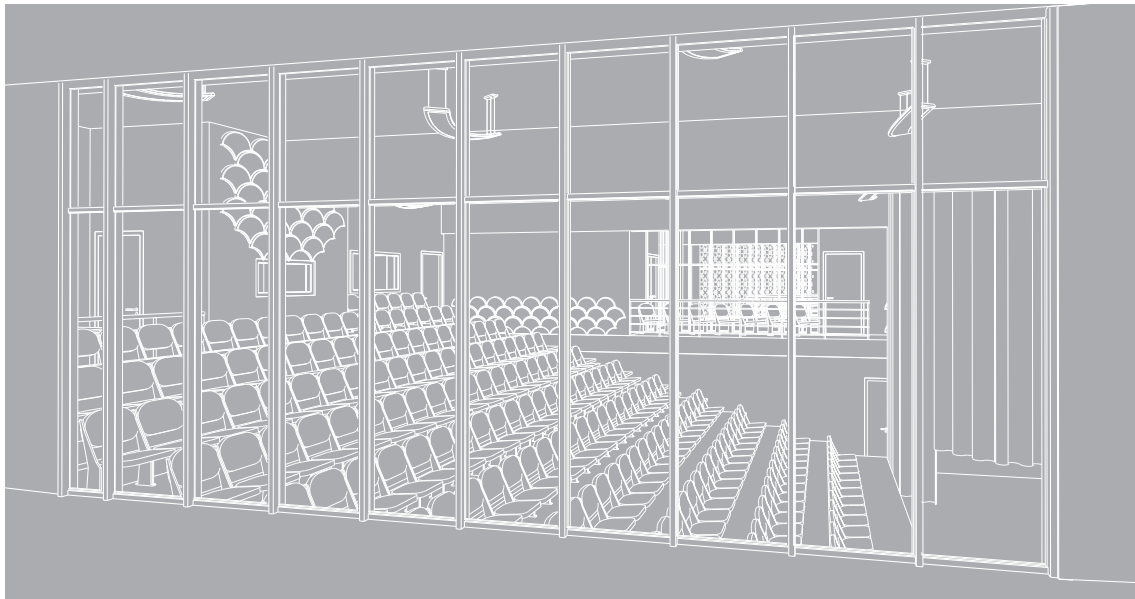
Section A-A. Proportional, but not to scale.



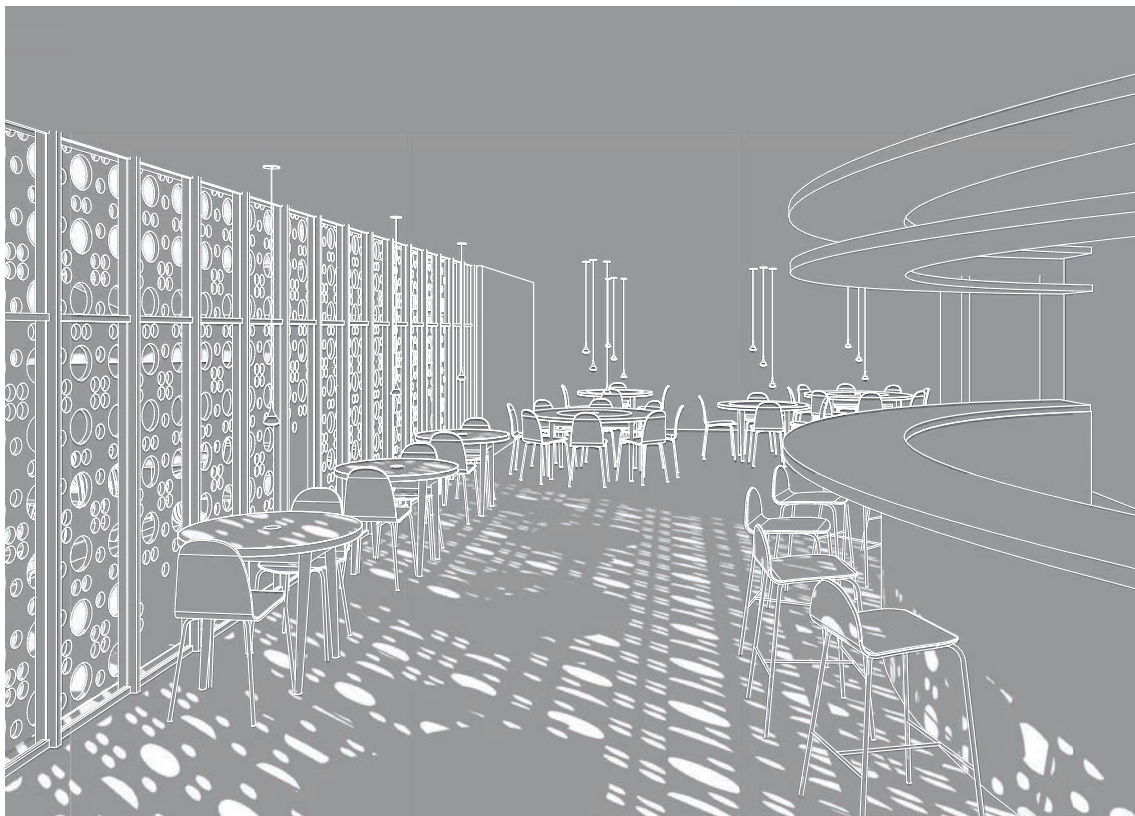


Section B-B. Proportional but not to scale.





Visualization from the gallery walkway. Passer-byers can get a glimpse of the activities happening inside the flexbox.



Visualization of the foyer with restaurant. The desk works as a combined ticket desk, popcorn- and snacks sales point and restaurant bar.


CONSTRUCTION PRINCIPLES

A significant part of the work have been to estimate and evaluate how one can add one extra floor and rearrange spaces in the most suitable way focusing on economy and simple construction. A starting point have been to reuse the load bearing construction of glue lam- beams for carrying one extra floor. The added stairwell is also build out of the same material.


Localizing which walls that is load bearing in the basement and exactly how it is all working have been quite hard to make any definitive statements about. The material that is presented on the following pages is an estimation and an idea of how the floor plan that exists today can be used as a base for the proposal. The aim is that a greater part of the load bearing system can be reused and adjusted to get a beneficial economy in the building project.

The construction that is proposed is a glue-lam timber structure, walls of wooden beams filled with wood wool insulation and a biotope roof.

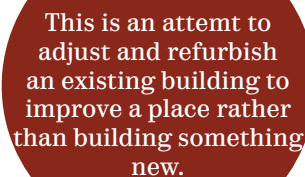
IMPORTANT NOTES:



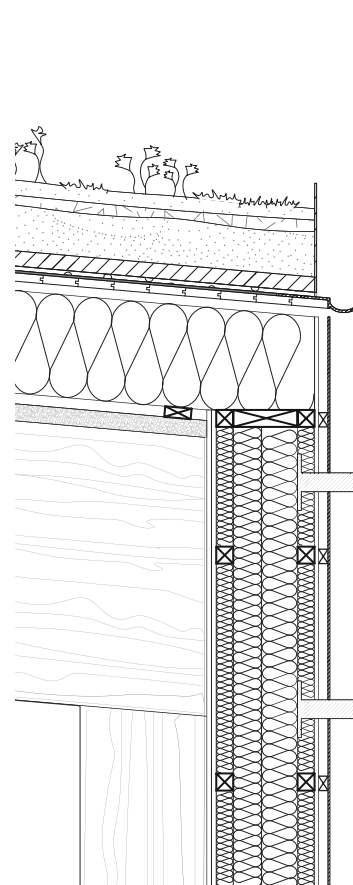
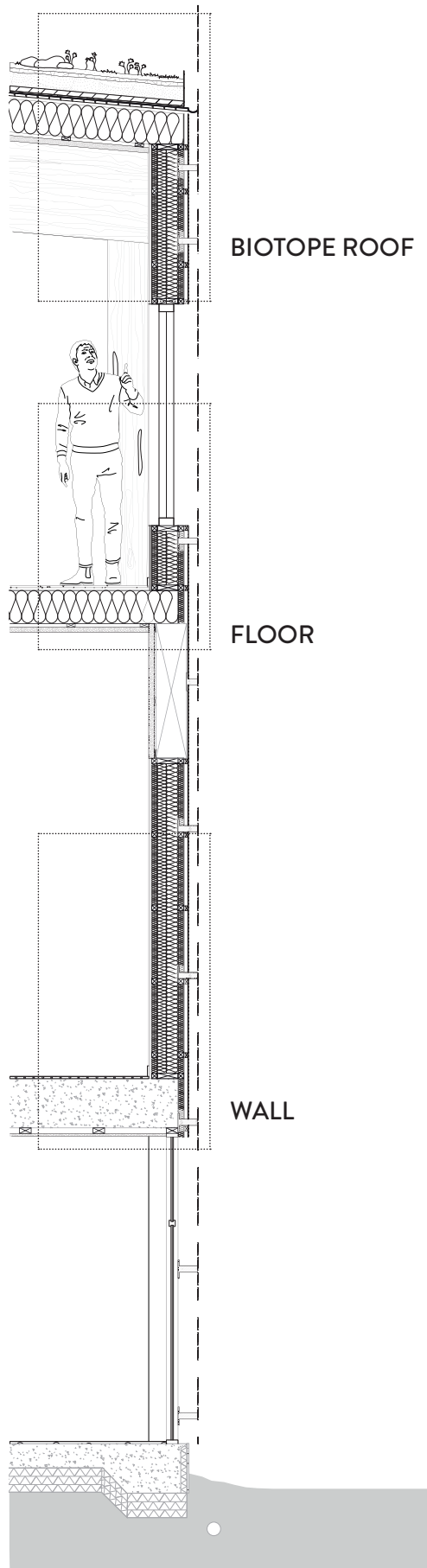
Remember-
sustainability is
important to many!



A green roof can be a
part of a district park
and contribute to the
feeling of a place.



This is an attempt to
adjust and refurbish
an existing building to
improve a place rather
than building something
new.

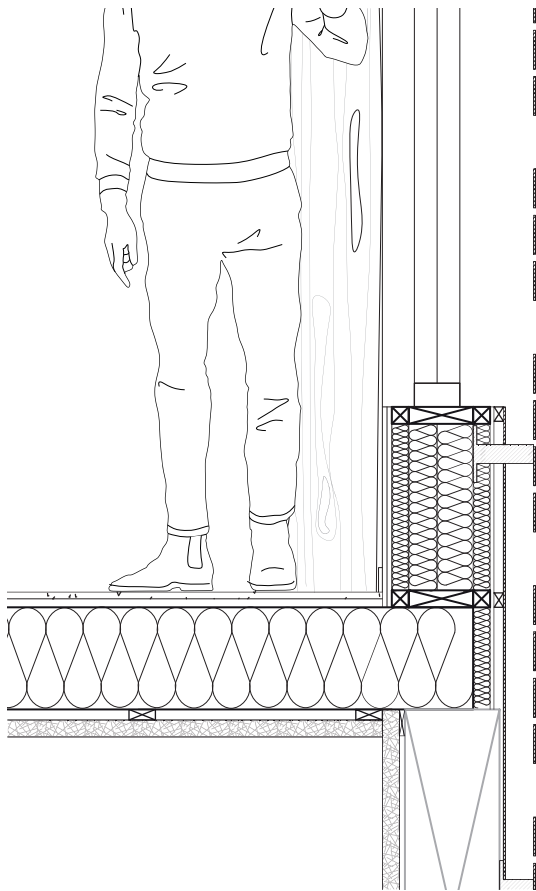


BIOTOPE ROOF:

- Plug-in plants
- Greenery 30 mm
- Soil- toplayer 30 mm
- Soil- bottomlayer 120 mm
- Water holding board 40 mm
- Drainage board 12 mm
- Roofing paper
- Wooden tongue 22 mm
- Airgap 25 mm
- Insulation/ roof beams 270 mm
- Vapour barrier
- Wooden spline 28 mm
- Träullit board 45 mm

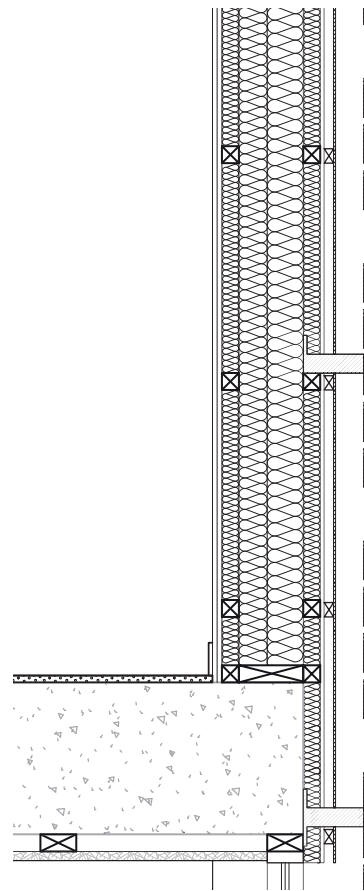
ROOF/FLOOR/WALL

Details in scale 1:20



FLOOR:

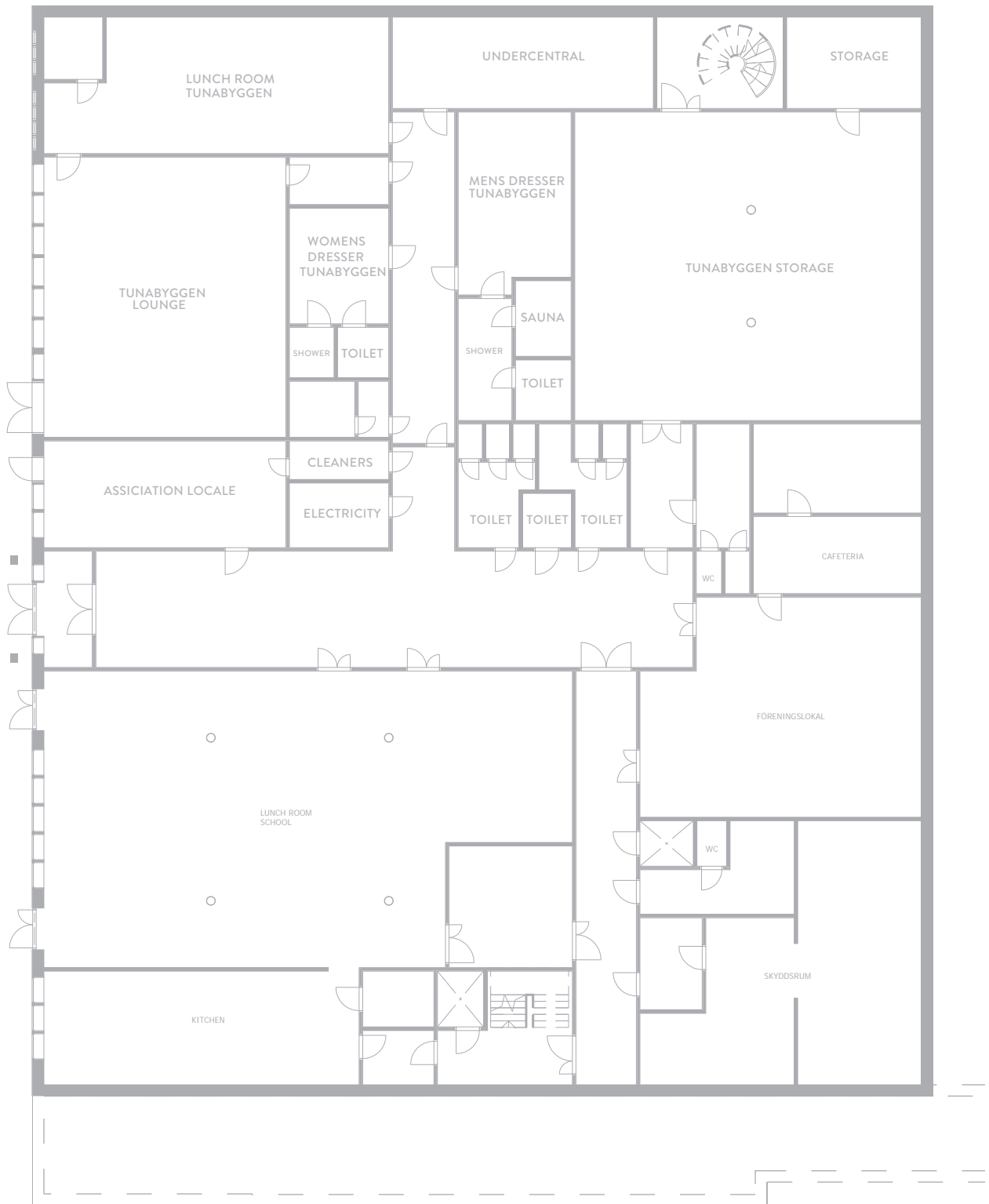
- Terrazzo 18 mm
- Board 22 mm
- Beams 270 mm
- Wooden spline 28 mm
- Träullit 45 mm



WALL:

- Gypsum board x 2 12.5 mm
- Wood/Insulation 45 mm
- Insulation 75 mm (trä 170)
- Insulation 95 mm (trä 170)
- Wood/insulation 45 mm
- Board 10 mm
- Wooden spline/airgap 25 mm
- Metal sheet 3 mm
- Attachment/gap 80 mm
- Perforated metal 3 mm

BEFORE
Existing walls in grey
Basement, scale 1:200



THE PROPOSAL

AFTER

Existing walls in grey, new walls in orange
Basement, scale 1:200

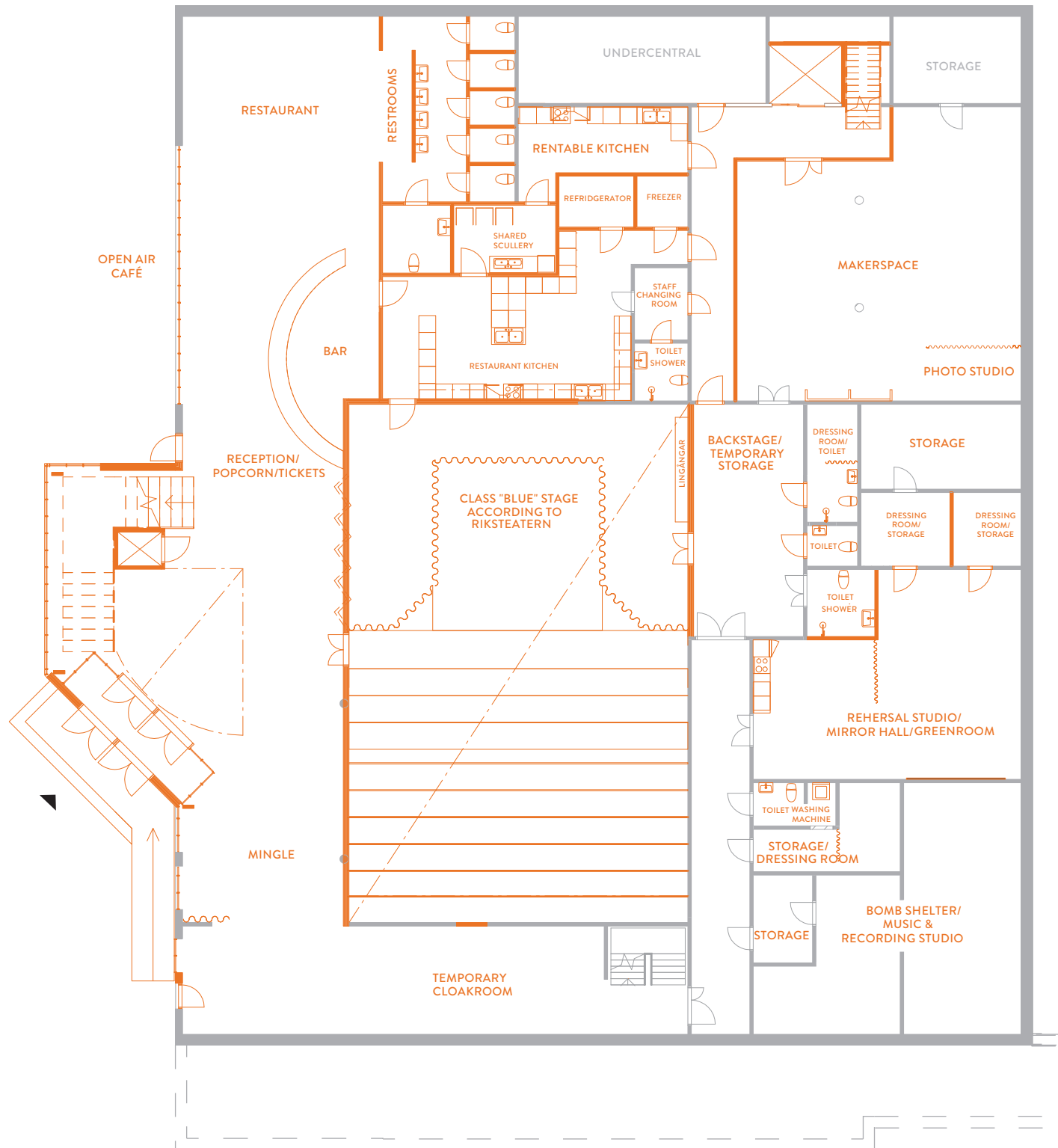




Photo taken at the public exhibition in Tjärna Centrum



CHAPTER EIGHT

CONCLUSION

CONCLUDING REFLECTION

This thesis has revolved around the research question:

”How can an architectural project be a tool for local organisations to initiate a constructive dialogue with local decision makers about inclusive and sustainable development in socio-economically challenged areas of west Borlänge?”

Although the work of this thesis does contain moments of collaborative design and to a certain extent also explorations of participatory design methods, this has not been the primary concern of the work of this thesis. As the research question reveals, the aim has rather been to *explore how the production* of an architectural project can become a tool for the organisation that the authors collaborated with - Kulturhuset Västra Borlänge.

This approach has had the underlying aim of showcasing how the collaboration between architects and grassroots initiatives engaged in matters of urban design or socio-spatial relations through the creation of architectural proposals can establish a significantly improved position for the organisation in relation to local decision makers. The point therefore has been to create a process and project that opens up for new possibilities, that gives the organisation access to another type of conversation through architecture as a means of expression and that enables them to *initiate* dialogues about their *specific* vision.

With this established, the authors of this thesis wants to revisit the point about this thesis not being primarily a participatory design project. We, the authors, see this project as being more about formal representation and the possibility of using the role of an architect to act as a type of formal representative in matters of urban development. An architect can produce documents, in form of drawings and images, that expresses the visions, needs and longings of people that want to change challenged urban areas to something better. Architecture is in a way an advanced language that only a

few speak but that any actor of real capability to lead urban change must speak, the authors of this thesis really think that there is a lack of availability for ”real”, ”ordinary” people, and also for a discomfoting large amount of groups engaged in urban problematics to professionals who ”speak” architecture and that this negatively effects their ability to be actors of change.

This problematic was adressed in this thesis through making attempts at a design process where the members of the group involved were given opportunities to affect the architectural design on many levels. This was an attempt at creating an architecture that represented the groups vision. The proposal itself was always considered a tool, something that is useful on the way towards something else. This was also an important perspective for the work of design.

The parts of this thesis that became most useful as tools for the organisation was:

1. THE PUBLIC EXHIBITION

This occasion gave the organisation a way to gain support for their cause and also attention while as it contained interactive elements and did not exhibit a finished proposal, it also made the project available to influence of the general public.

2. THE PUBLISHED ARTICLE

The exhibition attracted attention from an influential local newspaper that published an article about it. This forced the leading politicians to acknowledge the project and the organisation publicly.

3. THE SEMINAR

A shorter version of this thesis that presents the process, analysis and proposal in Swedish was used as a reason to invite politicians and other decision makers to a public seminar on the topic. This is intended to be held in Borlänge the week before the election in September 2018 and give the organisation a public occasion to put preasure on the politicians.

CONCLUSION



Photo taken just before opening of the exhibition in the gallery walkway.

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Photo of Tjärna Allé.

APPENDIX.
POSTERS PUBLIC EXHIBITION



ETT FÖRSLAG PÅ HUR FASADEN PÅ FOLKETS HUS SKULLE KUNNA SE UT



GAVELN PÅ BYGGNADEN IDAG

IDÉSKISS FÖR ETT FOLKETS HUS

ETT SAMARBETE MELLAN KULTURHUSET VÄSTRA BORLÄNGE,
FOLKETS HUS OCH PARKER OCH ARKITEKTSTUDENTER FRÅN
CHALMERS, GÖTEBORG

Det som visas i utställningen är en idéskiss för ett Folkets Hus i Tjärna Ångar utförd på uppdrag av, och i samarbete med föreningen Kulturhuset Västra Borlänge (KVB) och Folkets Hus och Parker. Idéskissen är en del av ett examensarbete framtaget av två studenter vid Chalmers Arkitektur, Göteborg. Syftet är att utforska hur man skulle kunna konvertera en del av den byggnad ni nu befinner er i till ett Folkets Hus.

Det som ställs ut är dels 3 alternativ på hur huset skulle kunna se ut utifrån. Alternativen är vidareutvecklingar av idéer som medlemmar i KVB har fått tycka till om. Vi skulle vilja att ni som ser de olika förslagen idag tar ett klistermärke och röstar på er favorit, så att vi kan fortsätta utveckla husets utsida efter det alternativ som får flest röster.

Det hänger också beskrivningar och visualiseringar av rum som vi tycker är extra viktiga. Vi skulle uppskatta om ni även tog ett klistermärke och satte vid det utrymme som ni

tror att ni skulle använda mest, om det fanns ett Folkets Hus i Västra Borlänge.

Om ni har andra tankar kring det som visas så är vi, Anders och Louise, som har ritat idéskissen här idag för att svara på frågor. Annars går det alltid att vända sig till Abbas Ahmed Omar som är ordförande för KVB med funderingar eller frågor om ni inte har möjlighet att ställa frågor till oss.

Tack för att ni tar er tid att hjälpa oss med att vidareutveckla idéskissen! Vi kommer göra vårt bästa för att ta tillvara på alla kommentarer, ett färdigt förslag kommer att publiceras av KVB när vårt examensarbete är klart.

Anders Thelaus och Louise Hansson



BILDEN VISAR ETT TVÄRSNITT GENOM HUSET



APPENDIX. POSTERS PUBLIC EXHIBITION



FÖRSLAG A



FÖRSLAG B



FÖRSLAG C



1.

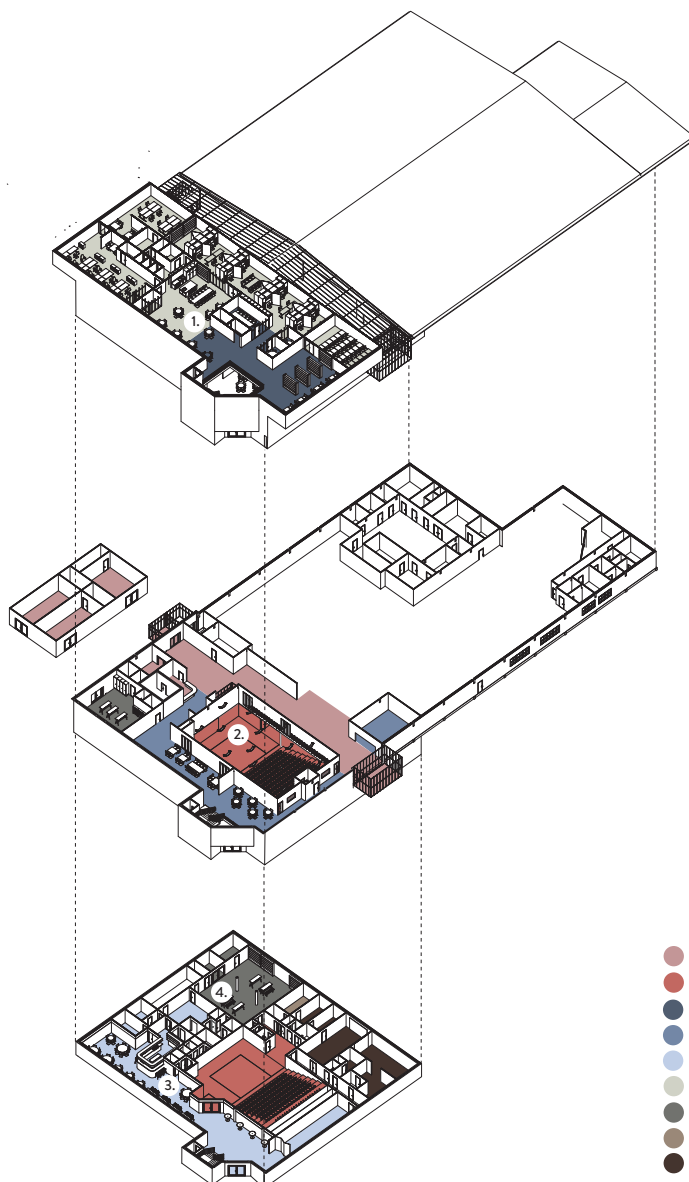
GEMENSAMT FÖRENINGSKONTOR

APPENDIX. POSTERS PUBLIC EXHIBITION



2.

FLEXBOX



3.

RESTAURANG OCH FOAJÉ



4.

MAKERSPACE



CHALMERS

Anders Thelaus, Louise Hansson
Master's Thesis at Chalmers School of Architecture, 2018