

A PLACE TO BE

- an interpretation of the qualities found in
Hedared and Hedared Stave Church, translated
into a design of a non-religious venue building



Ebba Johansson

Chalmers School of Architecture

Department of Architecture and Civil Engineering

Examiner: Kia Bengtsson Ekström

Supervisor: Oscar Carlsson



CHALMERS

A Place to Be

Author: Ebba Johansson

Chalmers School of Architecture

Department of Architecture and Civil Engineering

Master's Thesis in Architecture and Urban Design

June 2020

Examiner: Kia Bengtsson Ekström

Supervisor: Oscar Carlsson

ABSTRACT

As Sweden becomes more and more secularized, more and more people leave *Svenska Kyrkan*, and as a result of that the church's revenue reduces, money which could have been used for care, operations and maintenance of existing church buildings. It's a threat to the Swedish religious cultural heritage when churches need to close and sometimes are demolished. There are fewer participants at the church services but visits for individual devotion, contemplation and cultural-historical interest on the other hand seems to increase. People who are not at all religious thinks that the church buildings themselves are important in the local environment.

The role of the church will change in the future and as it today is more than 30% of the Swedish population that belongs to a religion other than Christianity or no religion at all, a need arises for a new kind of room. Is it then possible to experience the same emotions in a non-religious room as you do in a church? Is it

the religious connection or the design of the room that generates these emotions?

Hedared possesses the only preserved medieval stave church in Sweden and are frequently visited because of that. The small size of the church however prevents it from having larger ceremonies like weddings and funerals.

The purpose of this thesis is therefore to design a new venue building to Hedared Stave Church in relation to the increasing secularized society and future need of the church. With the methods of analyzing, investigating and interpreting how and why the church brings out the emotions it does and then transforming them into a design, this thesis forms a non-religious building with the same emotional qualities as the church, implemented in architecture of our own time. A design for everyone to experience in their own way and reason, religious or not.

Keywords: Hedared, stave church, religious cultural heritage, non-religious, venue building

TABLE OF CONTENT

Student Background.....	9	Users.....	43
		Users - Today	44
Introduction.....	11	Users - Future	45
Purpose	12		
Thesis questions	12	Case Studies.....	47
Background	13	Kapelle Salgenreute	48
Method	15	Pilgrim Center in Røldal	48
Theory	16	I et Med Naturen	48
Delimitations	16	Bergkapelle Alpe Vordere Nedere	48
Reading Instructions	17		
		Design Proposal.....	51
Hedared.....	19	Situation	52
Hedared Today	20	Design Strategies	54
Timeline of Hedared	24	Program	56
		Process	58
Hedared Stave Church and Parish Hall....	27	Drawings	60
Hedared Stave Church Today	28	Hostel	82
Timeline of Hedared Stave Church	32		
Church - First Impression	34	Discussion.....	85
Church Character	36	Reflection	86
Parish Hall Today	38		
Parish Hall - First Impression	40	List of References.....	88

STUDENT BACKGROUND

Education

2018 - 2020
Master in Architecture
Chalmers University of Technology

2014 - 2017
Bachelor in Architecture
Chalmers University of Technology

Internship

2018
Atrio Arkitekter

Master Studios

*Future visions for healthcare, housing
and work 1: Residential healthcare – housing
for seniors*

Examiner: Morgan Andersson

*Future visions for healthcare, housing and
work 2: Housing inventions*

Examiner: Björn Gross

Architectural competitions

Examiner: Björn Gross

*Future visions for healthcare, housing
and work 3: Healthcare architecture*

Examiner: Peter Fröst

INTRODUCTION

This chapter will tell you about the purpose and aim, main questions, background, method, theory, delimitations and reading instructions of this master's thesis.

PURPOSE

The purpose of this thesis is to design a new venue building to Hedared Stave Church in relation to the increasing secularized society and future need of the church. A building which complements the church when it comes to size and function, and which possesses the same emotional qualities as a holy building, but without being religious. A building which speaks the same language as the church, and has an obvious place in the landscape, but on the same time is unique.

This thesis investigates what it is in a church that makes you want to be quiet and show respect and what it is that makes Hedared Stave Church seem so grand and powerful even though it is a really small church. The investigations lead to interpretations which leads to translating which leads to a new venue building to the church which isn't associated with any particular religion and that enhances the church rather than stealing the attention from it.

THESIS QUESTIONS

How can a new venue building to Hedared Stave Church add value to the church and enhance the identity of Hedared?

What qualities are found in Hedared and Hedared Stave Church and how are they perceived and interpreted?

How can the perceived qualities found in Hedared and Hedared Stave Church be translated to a building that is not to be religious?

BACKGROUND

A church is for many a place for both joy and sorrow. It's a place where you can come and think, wonder of to a different time or just be. It's a place where you can feel safe and not alone. A church could also be a historically meaningful building which has a value in being preserved. A building which could tell people living today about its own history, but also history of the place it stands.

There are however threats to *Svenska Kyrkan*, Sweden's largest Christian denomination (*Svenska Kyrkan*, 2020), today which are related to the increasing secularization that has characterized all western societies since the mid-20th century. So far, about 40 000 people leave *Svenska Kyrkan* each year and as a result of that the church's revenue reduces, money that could have been used for care, operation and maintenance of the existing church buildings. Only 13% of the Swedish churches are used more than 200 times per year, and most of them are in the big cities. There are fewer participants at the church services, but ceremonies like funerals and weddings doesn't decrease as much. Visits

for individual devotion, contemplation and cultural-historical interest on the other hand seems to increase, even though it is not systematically measured (*Sjöström*, 2008).

Today there are about 3 400 churches that are owned by *Svenska Kyrkan* and just under a third are considered culturally historically valuable (*Sommar*, 2016). In 2011, the European network *Future for Religious Heritage*, FRH, was founded in order to reduce the church cultural heritage's exposed position. Many Swedish actors including *Svenska Kyrkan* are members of FRH which wants to discuss the role of church buildings in the future, and the biggest mission they have is to protect the many smaller and unknown churches in the countryside, which they call *Europe's largest museum* (*Future for Religious Heritage*, 2020). The network also puts much time and effort in understanding the emotional importance of churches in a secularized world. People who are not at all religious or participate in church activities, however, often think that the buildings themselves are important in the local environment. The commitment that they

BACKGROUND

will not collapse or disappear seems greater than godly belief. (Sommar, 2016)

When there today are more than 30% of the Swedish population that belongs to a religion other than Christianity or no religion at all (Willander, 2019) a need arises for a new kind of room. A room which is capable of staging both life’s most difficult and happiest moment, but which do so without religious signs (Bornstein, 2013). Perhaps it is the form and function in a joining that ultimately determines the future of the religious building heritage (Sommar, 2016). Today it is common that the existing church room holds activities that are non-religious activities such as concerts, lectures, meetings and so on (Sjöström, 2008).

As it is today Hedared and Hedared Stave Church is a lovely place to come to, both for ceremonies and to look at. According to H. Carlsson (personal communication, February 5th 2020) there is however one aspect that may do the church a bit inaccessible. The small dimensions do not allow a funeral or a bigger ceremony, and they must therefore be hold in the parish hall next to the church. The parish hall on the other hand is a too big building for its purpose and holds many empty rooms because of that.

Hedared hasn’t for those reasons a suitable place which can complement the church when it comes to size and function. A small place like Hedared must be able to offer as many people as possible the same opportunities, whether it comes to religion or not, in one place. Hedared’s designated historical qualities and resources must be managed and developed as society develops.

Everyone has their own interpretation of how a church or other sacred room are experienced, but the feeling that there is something solemn and atmospheric about such a room is probably something most of us agree on. The question is whether it is the religious connection or the design of the room that generates these qualities and emotions.

METHOD

With the methods of analyzing, interpreting and translating what and why the church brings out the emotions it does, this project forms a building with the same interpreted qualities as the church, without being religious, in an iterative process.

Qualities which are found are analyzed how and why they are discovered, and then interpreted through sketching, model building and analyses to become a building which consist of similar emotional qualities as the church in a way that is experienced however the visitor wants to.

Case studies are used to get inspiration to the design proposal. The reference projects that are found are described in which way they are inspired of and used.

Spontaneous interviews are done with residents of Hedared and people working in connection with the church to get a broader view of what the generally thoughts of Hedared and the church are. These thoughts are taking in consideration in the design.

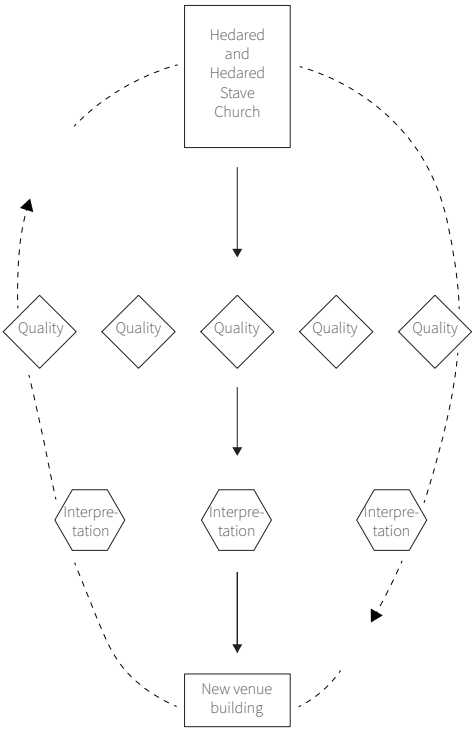


Fig. 1 - Diagram illustrating the method.

THEORY

This thesis takes departure in the history of Hedared and Hedared Stave Church and in the research of a secularized society and changed demands on a church building. It relates to the current situation in Hedared and what could be in the future.

Previous research in the field of religious cultural heritage is the foundation of the analyzes and arguments of how to conduct and argument for the design proposal. Research and documented facts about Hedared and Hedared Stave Church are essential in order to understand the site, surroundings and condition of the building.

This thesis also has a big impact of observations and interpretations of the site and church made by the author, translated into the design proposal.

DELIMITATIONS

The main focus of this thesis is to investigate how Hedared and Hedared Stave Church can strengthen their identity and attraction through a new venue building to the church. The design is site specific and is not made to be a general solution to the problem of a secularized society, however, the program of the building can. The method of analyzing and interpreting is also something that can be included in similar projects as a part of the pre-study.

The observations and interpretations are made by the author only, another person may observe and interpret things differently.

The design proposal of a new venue building will replace the function of the old parish hall, and the building will then be empty. This thesis is suggesting a new use for it, as a hostel, as a part of the development of Hedared and the church. It is just a written vision for the future, a real design proposal of the renovation is not demonstrated.

READING INSTRUCTIONS

This thesis is divided into seven main chapters, each of which has an important part in following and understanding the project. Read from start to finish.

Introduction

Introduces the purpose and thesis question, background, method, theory and delimitations of this master's thesis.

Hedared

Introduces the village of Hedared, now and through history.

Hedared Stave Church and Parish Hall

Introduces Hedared Stave Church and Parish Hall, now and through history, before deeper analyzes and interpretations of the buildings.

Users

Voices of users today and how the use transforms with the new building.

Case studies

Reference projects which has an impact of the design proposal. The selected projects have a brief description of what they are and why they are selected.

Design proposal

Introduces the situation, concept and program of the proposed design before drawings, details and perspectives describes the proposal more closely.

Discussion

Explains how the design relates back to the analyzes, thesis questions and theory and summarizes the reflection of the thesis.

HEDARED

This chapter will tell you about Hedared today, about its history and how the development of the community looks like.



Fig. 2 - Map showing the location of Hedared in Sweden.

HEDARED TODAY

Hedared is a beautiful place surrounded of meadows, fields and forest. When coming there, a feeling of emptiness appears, and you can feel the calm. Villas in wood and pitched roof are following the small road through the community.

Hedared is a village in the countryside outside Borås in the south-west of Sweden. The village lies on a high plateau in the northern part of the Sandhult parish, where the road between Alingsås and Borås divides the community into two parts. The area has since Carl von Linné passed in 1746 been called *Västgöta Mountains* because it was then so barren and desolate. The cultivation landscape around Hedared is kept open and the landscape is dominated by the many fields (Bruzeliuss, 2013).

It has a history of a forestry society with many local saws, but today most of the locals are working elsewhere. The village is a changing landscape so during the middle of the 1850's the village was re-planned, and the farms were

relocated to where they are today (Lundberg, 2000). Since then the village has developed and getting bigger and today there are around 340 residents in Hedared (Hedared, 2019). It has a small city center with a supermarket and a gas station. The children have to travel by bus to the nearby village Sandhult for school.

HEDARED TODAY



City center



Meadow



Road through the community



Road through the community



Villa



Villa



Villa



Road towards the church



Road towards the church

Fig. 3-11 (from top left) - Photographs of Hedared. Copyrighted to the author.

HEDARED TODAY



Context



Villa



Villas



Villa



Villa



Villa



Barn



Road in front of the church



Road through the community

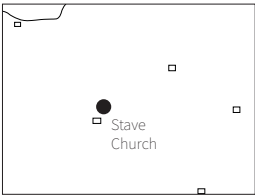
Fig. 12-20 (from top left) - Photographs of Hedared. Copyrighted to the author.

TIMELINE OF HEDARED

Hedared was first mentioned in written text(Lundberg, 2000).

1288

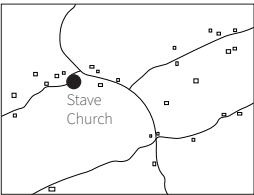
The oldest map found of Hedared.



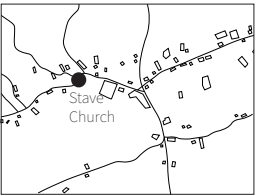
1647

Basket braid became a specialty of Hedared (Bruzelius, 2013).

1800

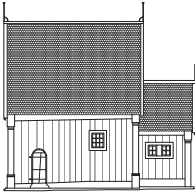


1890



1955

1501



Hedared Stave Church was built (Lundberg, 2000).

1600-1700

The locals had to complement the farming with hop plantations (Bruzelius, 2013).

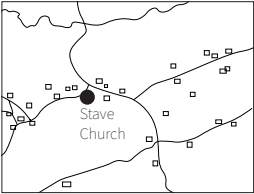
1700-1800

The forestry was important and many saws were built in the area (Bruzelius, 2013).

1853

Hedared had shifted and the seven farms were moved to their current position (Bruzelius, 2013).

1923



1836

Alingsåsvägen was built and divided Hedared in two parts (Bruzelius, 2013).

2020

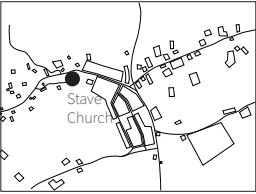
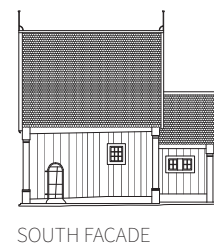


Fig. 21-26 (from left) - Drawings of Hedared Stave Church and Hedareds map development.

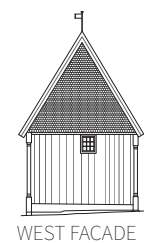
**HEDARED STAVE CHURCH AND
PARISH HALL**

This chapter will tell you about Hedared Stave Church and Parish
Hall today, their history and character.

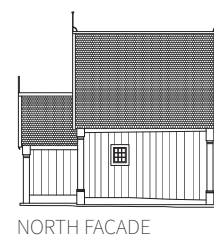
ORIGINAL CONDITION



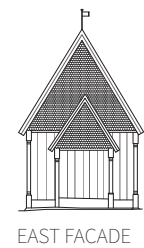
SOUTH FAÇADE



WEST FAÇADE

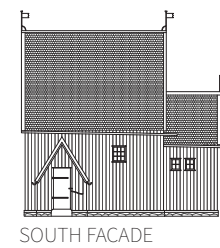


NORTH FAÇADE

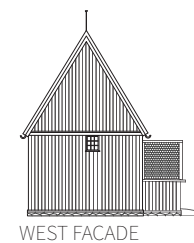


EAST FAÇADE

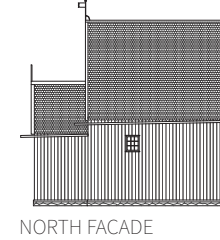
CURRENT CONDITION



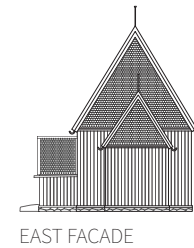
SOUTH FAÇADE



WEST FAÇADE



NORTH FAÇADE



EAST FAÇADE

Fig. 27 - Drawings of Hedareds Stave Church in original and current condition. Divergence may occur.

HEDARED STAVE CHURCH TODAY

The thing the residents of Hedared is most proud of is their church. The church is the only preserved medieval stave church in Sweden, one of 30 in the whole world, and is today visited by more than 4000 people each year, either with a guided tour or by themselves. It's most likely built in 1501 and is made in stave construction, which were much popular in the Middle Ages (Riksantikvarieämbetet, 2003).

The church consists of a rectangular longhouse, 7.2 m x 5.8 m, and an almost square choir, 3.1 m x 3.0 m, to the east. This makes it just above 50 square meters and a very small church (Lagerlöf & Gustafsson, 1985).

The church is open almost every day in the summer for everyone to come and look at it, and ceremonies are hold almost every Sunday (Svenska Kyrkan, 2020). Due to the small size bigger ceremonies like funerals and bigger weddings must be held in the parish hall next to the church.

HEDARED STAVE CHURCH TODAY



Church from the west



Clock-tower



Meadow towards the south



Church from the south



Church from the east



Site from the north



Church from the east



Church and cemetery from the east



Church detail - roof and wall

Fig. 34-42 (from top left) - Photographs of Hedared Stave Church. Copyrighted to the author.

HEDARED STAVE CHURCH TODAY



Church detail - roof



Church detail - foundation



Church detail - entrance



Church detail - window



Church inside - pulpit



Church inside - from the choir



Church inside - paintings in ceiling



Church inside - choir



Church inside - stand with apostle images

Fig. 43-51 (from top left) - Photographs of Hedared Stave Church. Copyrighted to the author.

TIMELINE OF HEDARED STAVE CHURCH

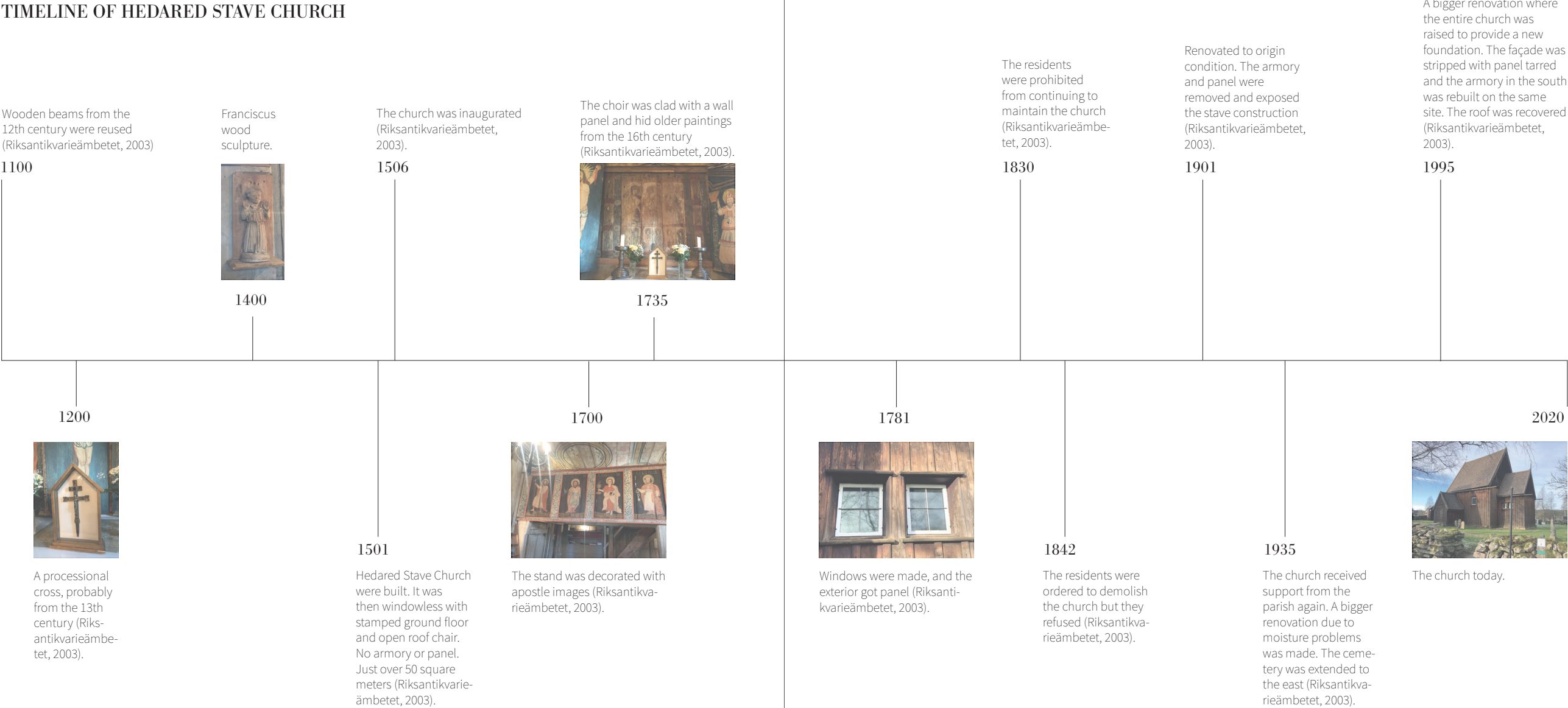


Fig. 28-33 (from left) - Photographs of Hedared Stave Church. Copyrighted to the author.

CHURCH - FIRST IMPRESSION










	—	Don't expect the inside when coming from the outside.
	—	The inside feels bigger than it is due to the overwhelming paintings and unexpected atmosphere. Attention is drawn upwards.
	—	Simple outside.
	—	More high than wide.
	—	Depending on which direction you're facing the church it appears different.
	—	A dark outside and inside - creates a mysterious atmosphere.
	—	A stone-wall are framing the church - understands that it's an important building.
	—	Stands out as something special on the edge of the meadow.
	—	The inside is telling a story with its paintings and visible renovations.

Fig. 52 - Pictograms illustrating the first impression of the church.

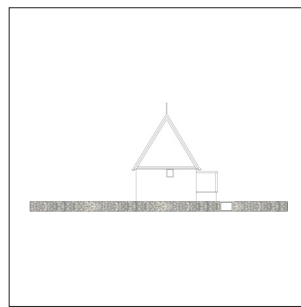
CHURCH - FIRST IMPRESSION

When the villas start to glaze out along the small road through the community, you can glimpse a building standing by itself. It is unlike any other buildings in the village with its dark high-rise facade, but the pitched roof and wooden facade however speaks with the low colorful villas in the area.

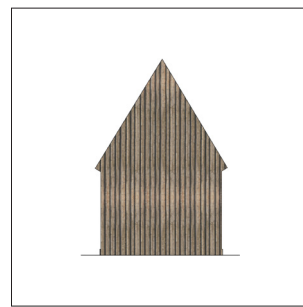
If you on the other hand approaches the site from the opposite direction the building stands there as a natural part of the meadow and you can clearly see that it is a church.

The church is a small building standing alone, framed by a stone-wall. The outside is pretty anonymous with its simple form and standing wood panel, but when entering the small armory, you get a surprise. Even though the outside feels small and compressed, the inside feels grand and pompous. You can feel the history in the walls, and it tells a story about its past in every little detail.

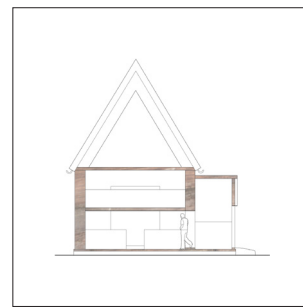
CHURCH CHARACTER



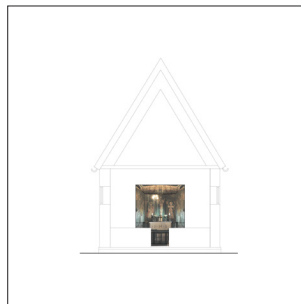
The frame of the church - stone wall



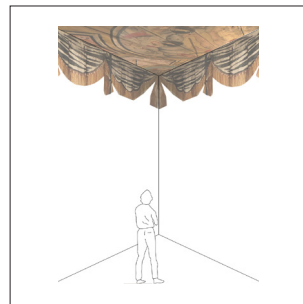
The simple form of the church



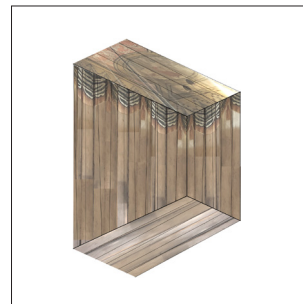
The small entrance leads to a big room .



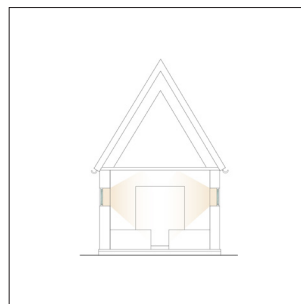
Attention is drawn to the altar



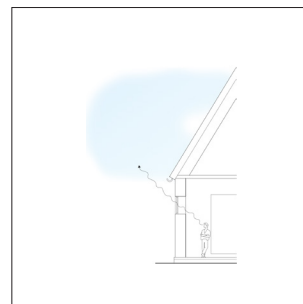
Attention is drawn upwards



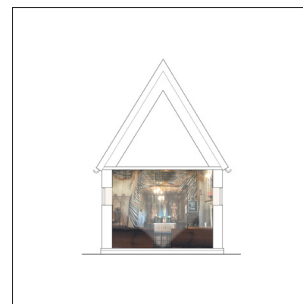
Uneven finishes on walls, floors and ceilings create light games



Diffused light from the colored glass in the windows



Windows high up - only see the sky. Blurred windows



Dark and mysterious atmosphere

Fig. 54-62 (from top left) - Pictograms illustrating the interpreted character of the church .

CHURCH CHARACTER

After a while more deeper emotions and feelings starts to evolve about the church. After a day just sitting outside and inside the church both obvious and not obvious characters appear.

The framing of the church encapsulates it and creates an obvious way of the church's placement. The simple form isn't just a simple form. It comes from the construction and probably the only way the ones who built it new how to build it at that time.

You can clearly see on the outside that the church is pretty high, but when entering the small armory, the memory and feeling of height are gone. That's why you get a surprise when stepping into the bigger room again. Even though the ceiling height isn't as far as high as the outside, the room still feels grand and powerful.

The attention is at first drawn at two things: to the altar and upwards. The altar is the most important thing in a church and since this

church is very small it takes a big part of the room. The ceiling is all covered by colorful paintings and you almost don't want to lower your eyes from them.

The uneven and old materials on both walls, floors and ceiling creates light games from the diffused light from the colored glass in the windows. The old glass makes it hard to have a clear view towards outside, even though you understand that it's only the sky you see because they are so high up. The placement and finish of the window forces you even more on focusing on the inside of the church.

The dark wooden planks and murky colors of the paintings create a mysterious atmosphere and you just want to touch it to feel the history in the walls. Even though it's not like any other church you still have the feeling of wanting to be quiet and show respect. Maybe even more here. You feel small in this rich historical space.

PARISH HALL TODAY



Parish hall from the west



Parish hall from the north



Parish hall from the east



Parish hall from the west



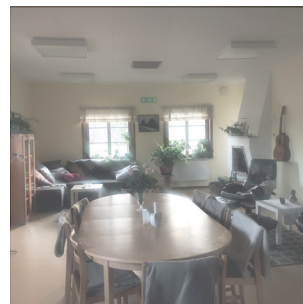
Yard of the parish hall



Parish hall inside - assembly hall



Parish hall inside - assembly hall



Parish hall inside - "livingroom"



Parish hall inside - kitchen

Fig. 54-62 (from top left) - Photographs of the parish hall. Copyrighted to the author.

PARISH HALL TODAY

The janitor Hans Carlsson (personal communication, February 5th 2020) describes the Parish Hall as a big building with pitched roof and red painted, standing wood panel. It was built in the 1970's and hasn't been renovated since then. The building is over 800 square meters and many of the rooms aren't in use at all today. Activities that previously occupied a large area of the building are no longer supported in the village today, such as children activities.

Today, the parish hall holds ceremonies which is to big for the church, in its assembly hall. It also has a few offices and a kitchen, which today can't be used to more than making coffee in.

PARISH HALL - FIRST IMPRESSION








	—	Like any other villa.
	—	Depending on if you are at the front or back of the building it appears differently.
	—	The open place in front of the building makes it look as an important building.
	—	More wide than high.
	—	The inside reflects the outside.
	—	The inside is covered by pinewood.
	—	All the pinewood creates a dark atmosphere inside - in a bad way.

Fig. 63 - Pictograms illustrating the first impression of the parish hall.

PARISH HALL - FIRST IMPRESSION

Before you reach the church, you walk by a building which could be any ordinary villa. The large courtyard and carefully placed flagpole in front of the building still tells that there is something important about it. At first it seems like a rather small house but if you walk around it you can see that it's a souterrain house and therefore has another floor.

The inside reflects the outside. An ordinary inside, which hasn't been renovated since it was built. The walls are covered in pinewood which brings your mind to a mountain cabin in the north. It smells a bit like a basement, and you can see that there are many rooms that are unused because they today act as storages.

The assembly hall is also covered in pinewood and has a plastic carpet, which does not create the atmosphere one wants from such a room.

USERS

This chapter will tell you about the users opinions today and how their thoughts can be translated to future users.

USERS - TODAY

Spontaneous interviews have been conducted with people passing the church about Hedared, the church and future wishes. Most of the respondents answered almost the same at the questions, and despite the low number of respondents, one can see a pattern in what the residents of Hedared wants. Today people come here to attend a ceremony in the church or in the parish hall, to work or to visit the church. The respondents mean that the church is the pride of Hedared and it's important to have as many visitors as possible, but that the existing parish hall prevents people from choosing this place to have weddings or funerals at. A few of them mentioned the atmosphere in the parish hall as something not worthy meaningful ceremonies. Practicalities like the kitchen is also something that could be improved in the future, says the janitor Hans Carlsson.

To attract even more people to Hedared in the future there is a need of a worthy place to have bigger ceremonies, but which also could attract more religions than Christianity. A place which could work as a place for contemplation and rest, and a place which attracts people to more than just the religious experience, such as for conferences, meetings and feasts.

To the right there is a description of the future users and what need they have from the new building. Each symbol is shown in the floor plan later on, to show how each person have got the space it needs.

USERS - FUTURE

- **THE HAPPY ONE** – a person who is here to celebrate, going to a wedding, a baptism or a feast. Need a place to gather and be happy with others.
- | **THE MOURNER** – a person who is here to say goodbye to someone, going to a funeral. Need a place to be alone and with other people.
- **THE CURIOUS ONE** – a person who is here to quiet his/her curiosity about the church and Hedared, going on a guided tour or by him/herself. Need a place to think and see. A person who is here on a conference, need a place for lectures.
- **THE LOCAL ONE** – a person who is here to just be, have a quiet moment alone. Need a peaceful place to just be.
- ~ **THE WORKING ONE** – a person who is here to do his/her work. Need a place where he/she can do the work as efficiently as possible.

CASE STUDIES

This chapter will tell you about the reference projects that are used to develop this thesis - why they are chosen and how they have inspired the design proposal.

CASE STUDIES



Fig 64 - Kapelle Salgenreute (Bernardo Bader Architekten, 2016). Reprinted with permission.



Fig. 66 - I et med naturen (Mikkel Hansen, 2014). Reprinted with permission.

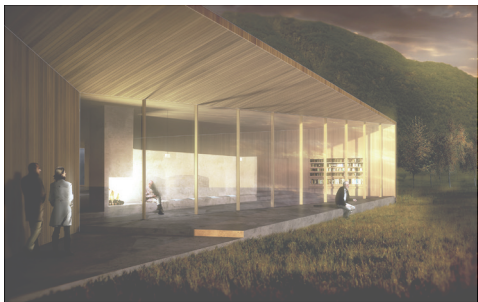


Fig. 65 - Pilgrim Center in Røldal (Lund + Slaatto Arkitekter, n.d.). Reprinted with permission.

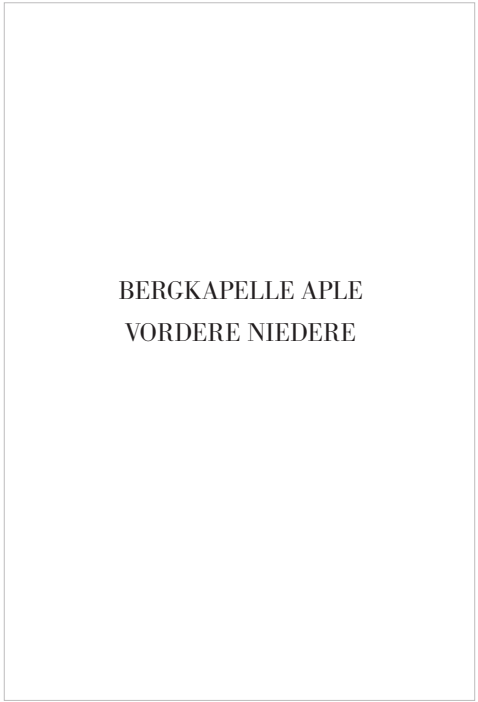


Fig. 67 - Take a look at this chapel.

CASE STUDIES

KAPELLE SALGENREUTE

The chapel named Kapelle Salgenreute, is situated like a gem on a ridge near Krumbach in the south of Germany and is drawn by Bernardo Bader Architekten, a German office (Bernardo Bader Architekten, 2016). The single window towards the nature creates an altar without many Christian figures. The window directs your attention straight ahead, and nothing else disturbs your attention.

PILGRIM CENTER IN RØLDAL

A Norwegian competition were the contestants got the task to design a pilgrim center in connection to Røldal Stave Church in Norway. The winning proposal was made by a Norwegian office, Lund + Slaatto Architects, but it's not yet built. The winning office describes their proposal as the materiality and conceptual structure of the building plays on local traditions, but that they use architecture of our own time as well (Lund + Slaatto Arkitekter, n.d.). The program of the

building is made to attract different groups of people and other activities than just visit the stave church. The simple design is inspired and interpreted by the church.

I ET MED NATUREN

This summer house in Denmark blends nicely and naturally into nature and the wild grass. The grass on the roof and the graying facade will transform with time and history will be present.

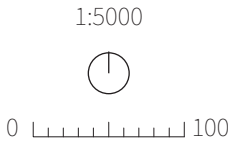
BERGKAPELLE APLE VORDERE NIEDERE

This chapel in Austria have worked with the same material inside and out. Inside the wood keeps its light shade while on the outside, the wood changes over time and becomes grayer from the sun. The same material in the whole room, on the floor, on the walls, in the ceiling and on the furniture creates a calm atmosphere and all focus are directed towards the light and cross.

DESIGN PROPOSAL

This chapter will tell you about the design proposal which is the result of this thesis. Situation, design strategies, program, process and drawings are displayed.

SITE PLAN

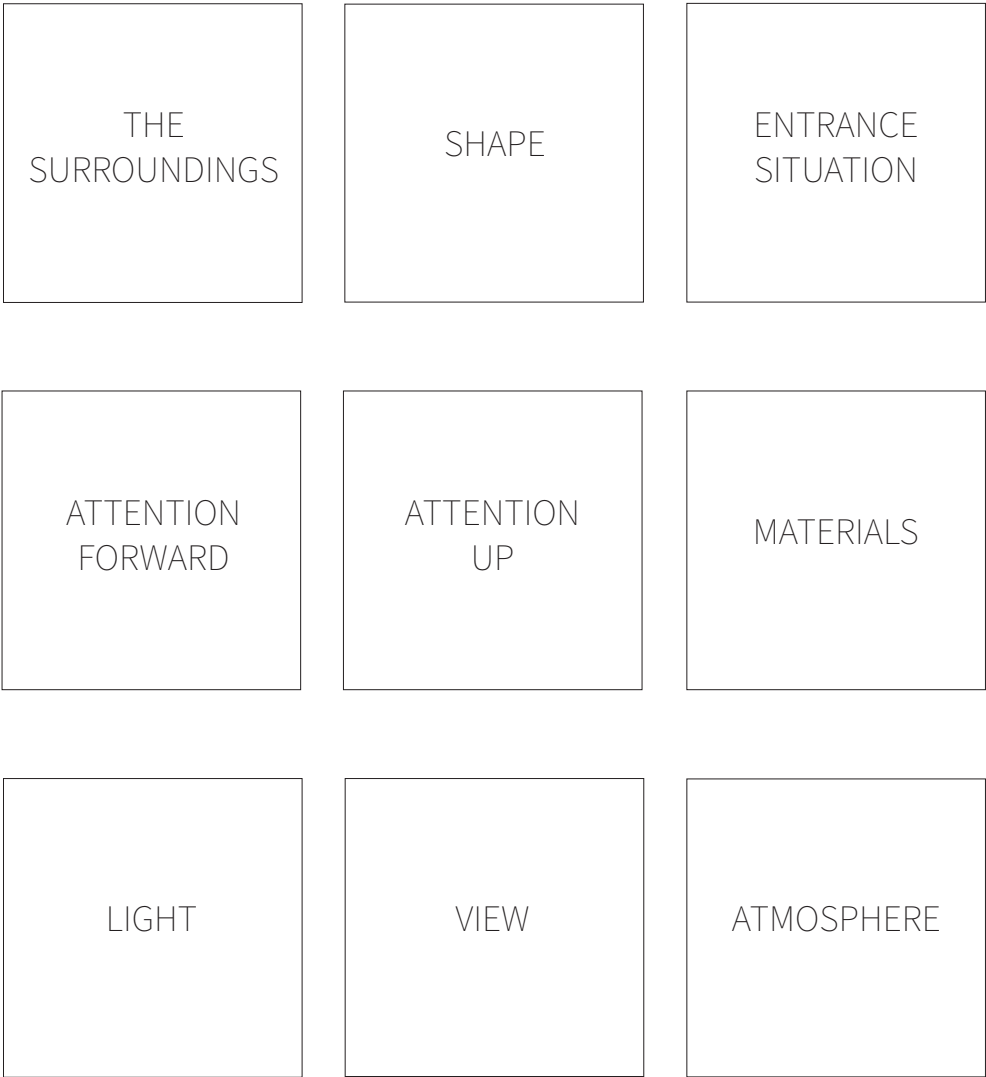


SITUATION

Hedared Stave Church is located in the north-western part of Hedared, where the buildings start to glaze out. The old parish hall is located to the east of the church and cemetery and along Alingsåsvägen there is a small city center and a bus stop. Hedared is surrounded by fields, forest and meadows, clearly shown on the site plan. The plot for the new venue building is placed south of the church, out in the meadow to be as big part of the nature and a recreation area as possible, but still being close to the church. The building is placed parallel to the church, which creates the least possible impact on sight lines towards the meadow from the road.

A walk from the parking lot, through the cemetery becomes ceremonial and ends with a footbridge in the meadow to the entrance of the venue building. The already existing road to the west of the church makes it possible to have two accessible parking lots closer to the entrance. The meadow closest to the building is as wild as the rest of the meadow but will be taken care of by the church when it comes to maintenance.

DESIGN STRATEGIES



DESIGN STRATEGIES

The strategy of the design is inspired by the nine characters found in the church, characters which may be the answer to why certain emotions arise when visiting the church.

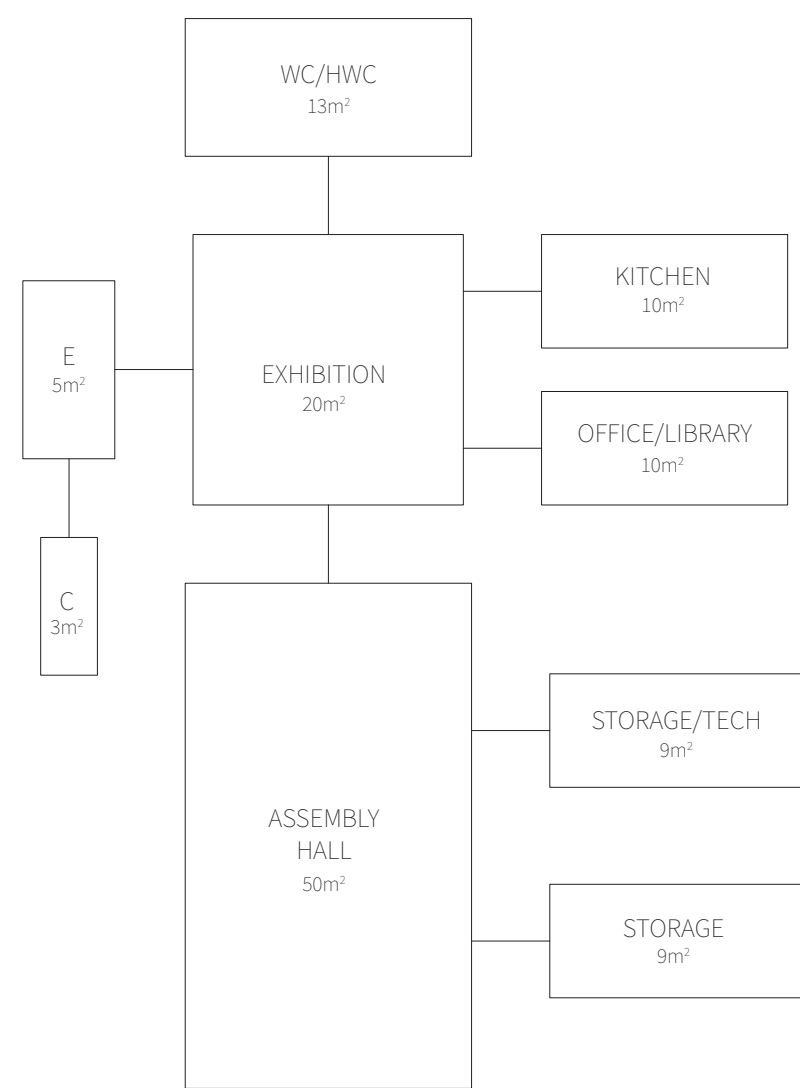
steal the attention completely, but also not to be hidden. The uncomplicated expression of the building and placement in the landscape makes it obvious in its place in the meadow. Program and layout of the building is guided by function, views and placement in the landscape.

Each strategy is either a bigger or a smaller task but all of them are worked with in a way to achieve the same emotions as in the church, but in a new and modern building. The next pages demonstrate how and where in the process the strategies are incorporated into the building and the site.

The simple drawing below describes the whole project in an easy manner. The scale is important in relation to the church, not to



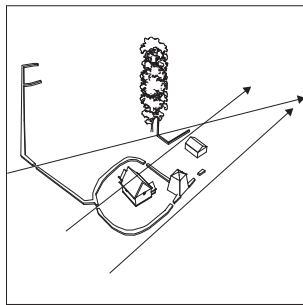
PROGRAM



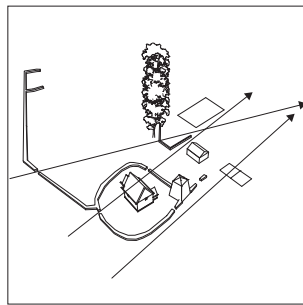
PROGRAM

The program of the new venue building is made to complement the church in size and function, but also to attract as many different people as possible. People going to a wedding, a funeral, a feast, a lecture or just going there to be. The rooms can change atmosphere and use in very few funds. The office can act as a preparation room for the bride and by just replacing the benches with tables and chairs in the assembly hall, the wedding ceremony immediately becomes a feast. After a guided tour in the church the group can proceed to the exhibition in the venue building to end up with a lecture in the assembly hall with a cup of coffee.

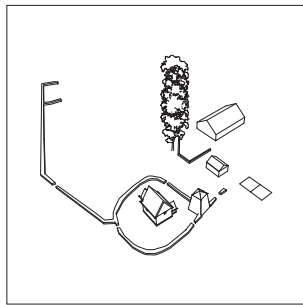
PROCESS - STEP BY STEP



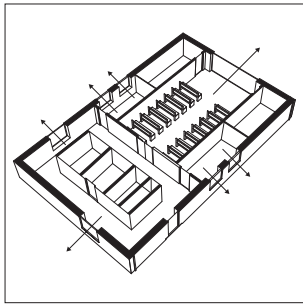
1. The surroundings



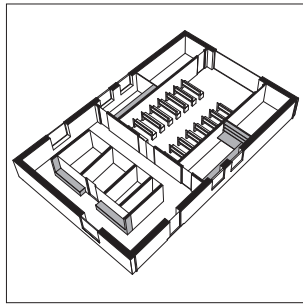
2. The surroundings



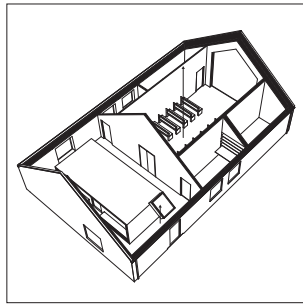
3. Shape



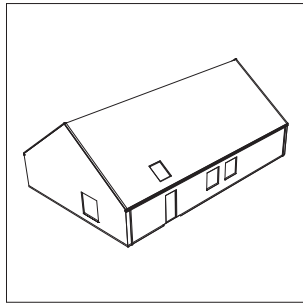
4. Shape, attention forward, light, view



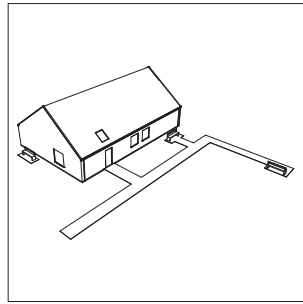
5. Materials, atmosphere



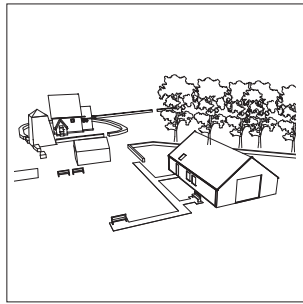
6. Shape, entrance, attention up, light, atmosphere



7. The surroundings, materials, atmosphere



8. The surroundings, entrance situation, view, atmosphere



9. The surroundings, atmosphere

PROCESS

In order to achieve the aim of making a building with the same emotional qualities as the church the process goes step by step.

1-2. Sight lines to nature and the meadow control the placement of the building. This building's "stone wall" is the meadow with its high grass.

3. The shape of the building plays with the shape of the church, but also with most houses and barns in the area, simple wooden houses with pitched roof.

4. The previously determined program and function together with views and placement in the landscape control the layout of the building. The assembly hall lies towards nature to make that room as neutral as possible while the exhibition overlooks the church to incorporate the view with the exhibition. The office has view of the entrance and the kitchen towards nature.

5. Built in furniture, a sofa, desk and a

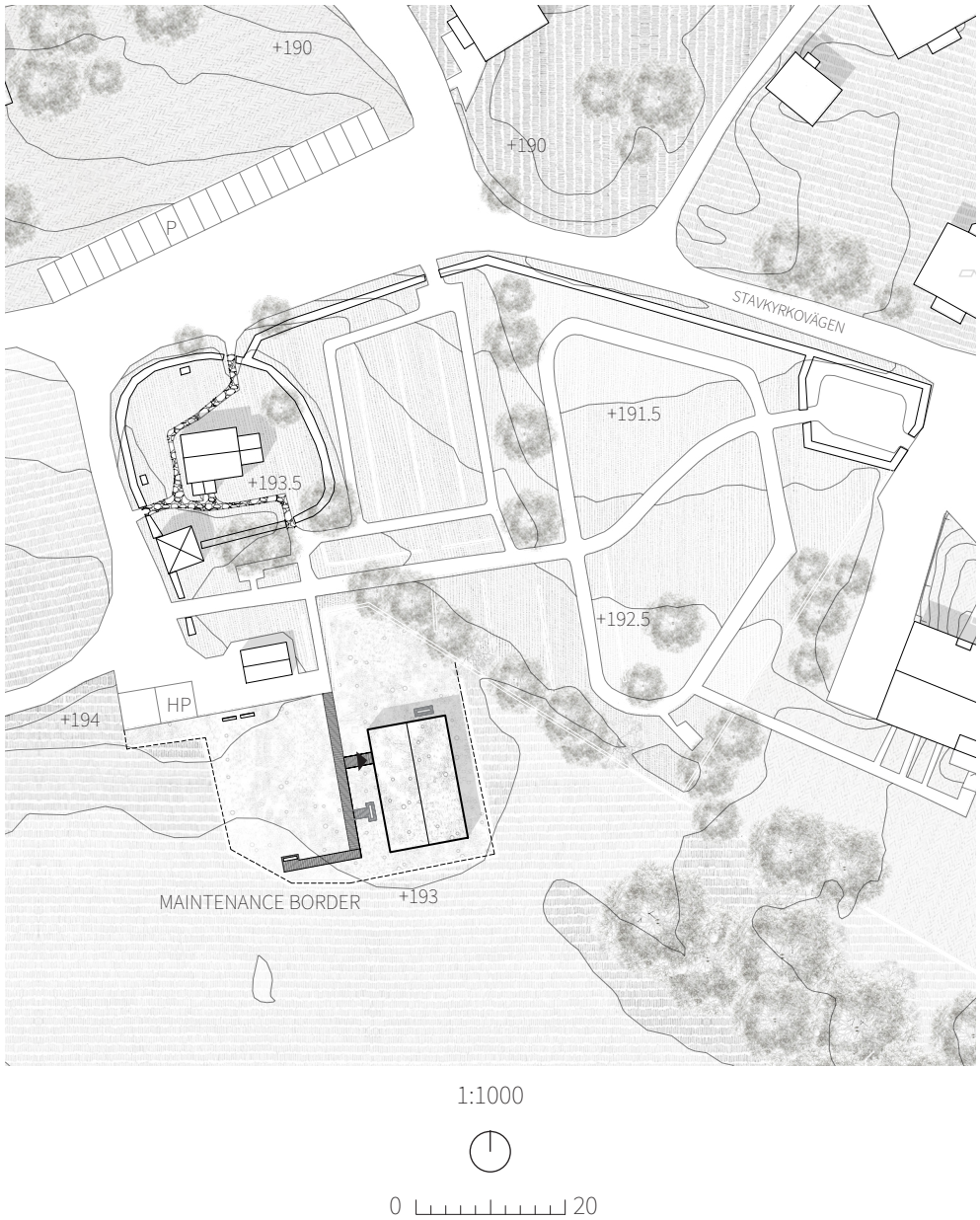
bookshelf in the same material as other surfaces makes it possible to get close to the material and gradually see a change in the material of how it is used.

6. The different heights in the different rooms create surprise moments as you walk through the building. The entrance has a lower ceiling while the assembly hall has a higher ceiling which creates grandness.

7. The material of the interior and exterior is the same untreated wood, but they will age in various ways. The outside will turn gray with time while the inside will retain its light shade. The grass on the roof merges into the meadow.

8-9. The ceremonial walk through the church yard continues out on the meadow on a wooden footbridge which takes you to the entrance. The high grass, the "stone wall", guides you in the right direction. The bridge continues to platforms with benches in the grass, rooms for contemplation and rest.

SITE PLAN



A walk through the history and future of Hedared



SCAN ME. USE YOUR PHONE.



VIEW FROM PARKING LOT



VIEW TOWARDS NATURE



VIEW TOWARDS NATURE



VIEW FROM NATURE



VIEW OF ASSEMBLY HALL



VIEW OF OFFICE

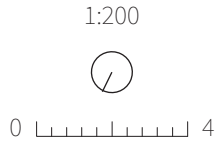
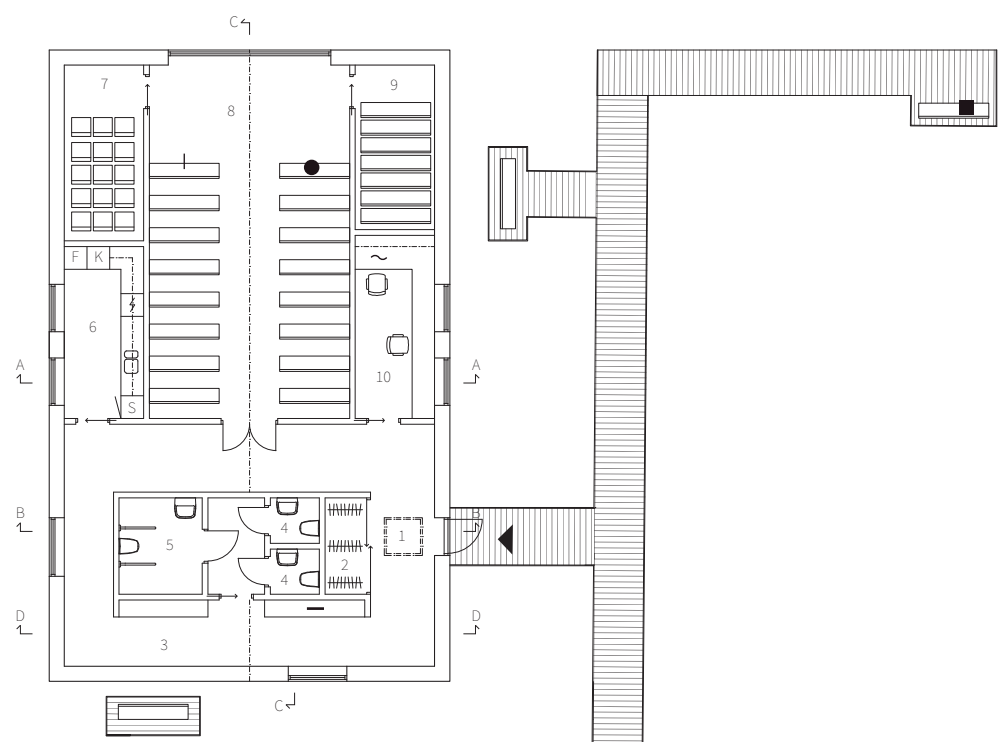


VIEW OF EXHIBITION

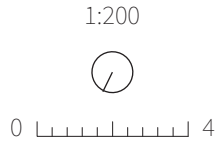
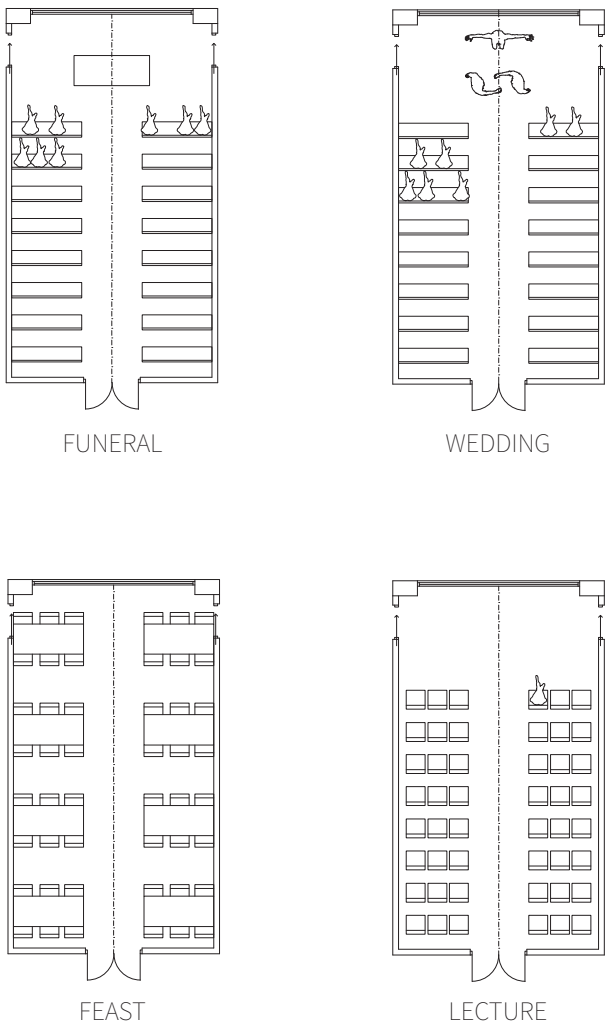


VIEW TOWARDS CHURCH FROM EXHIBITION

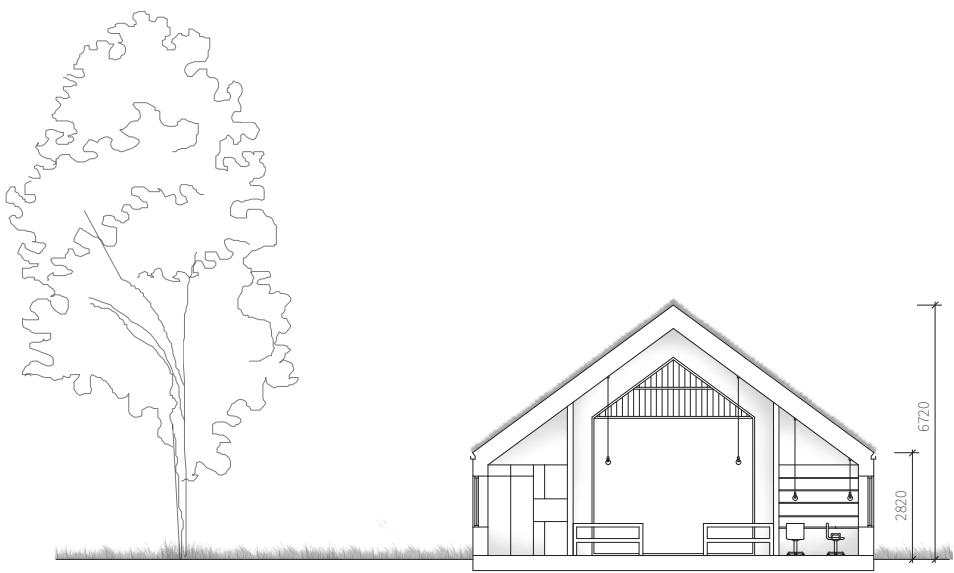
FLOOR PLAN



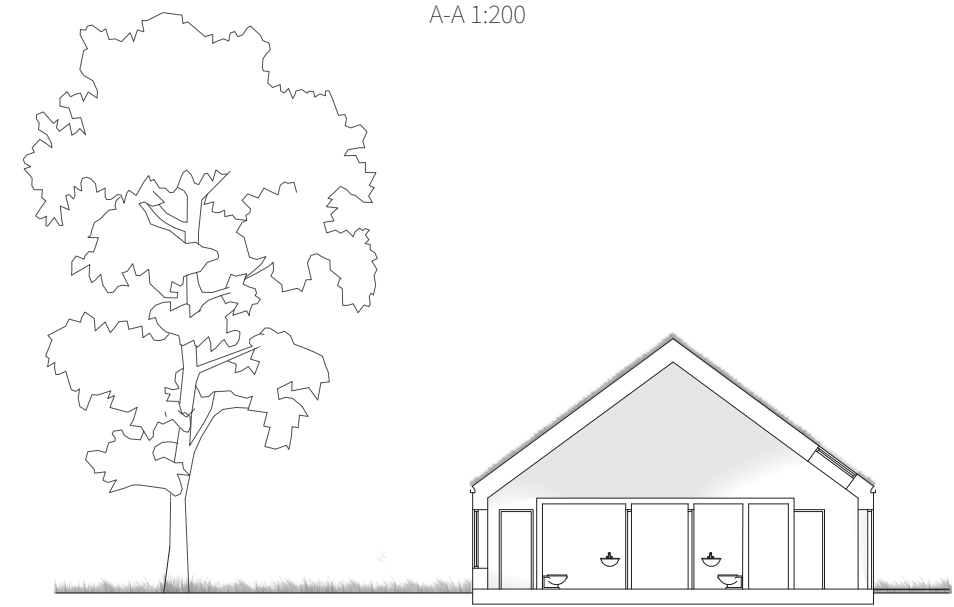
ALTERNATIVE FLOOR PLAN ASSEMBLY HALL



SECTIONS



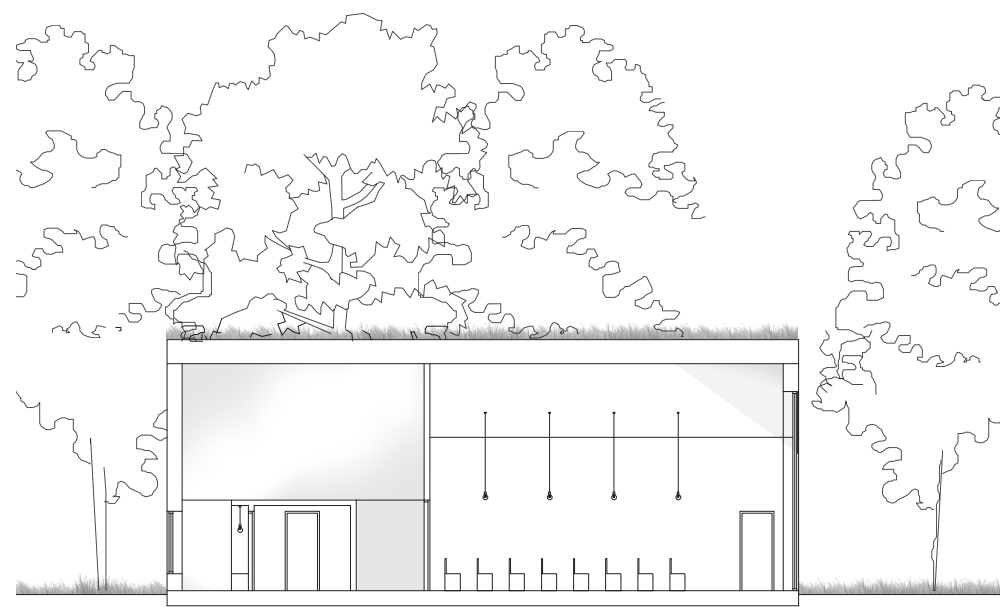
A-A 1:200



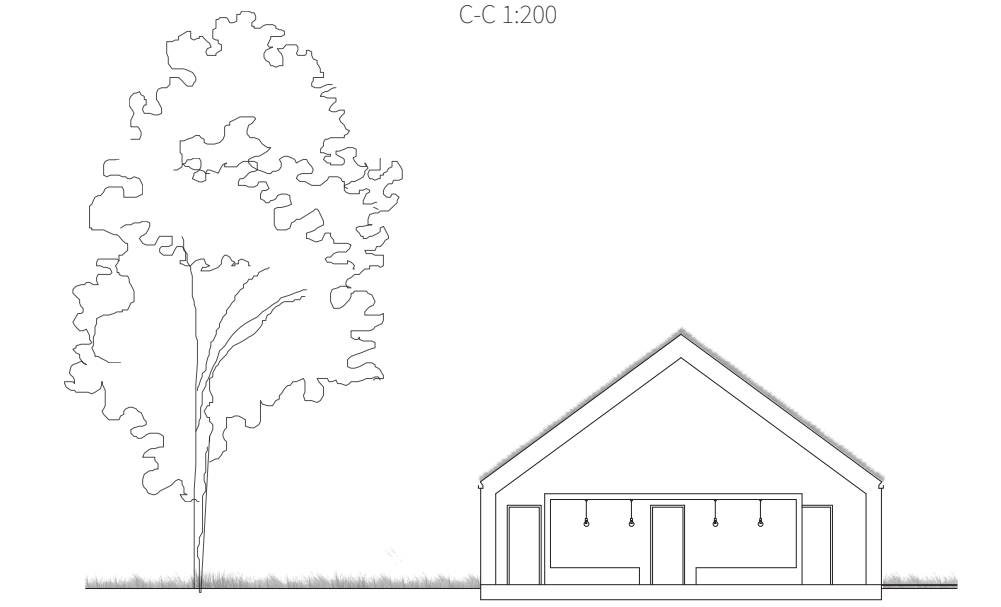
B-B 1:200

0 1 2 3 4

SECTIONS



C-C 1:200



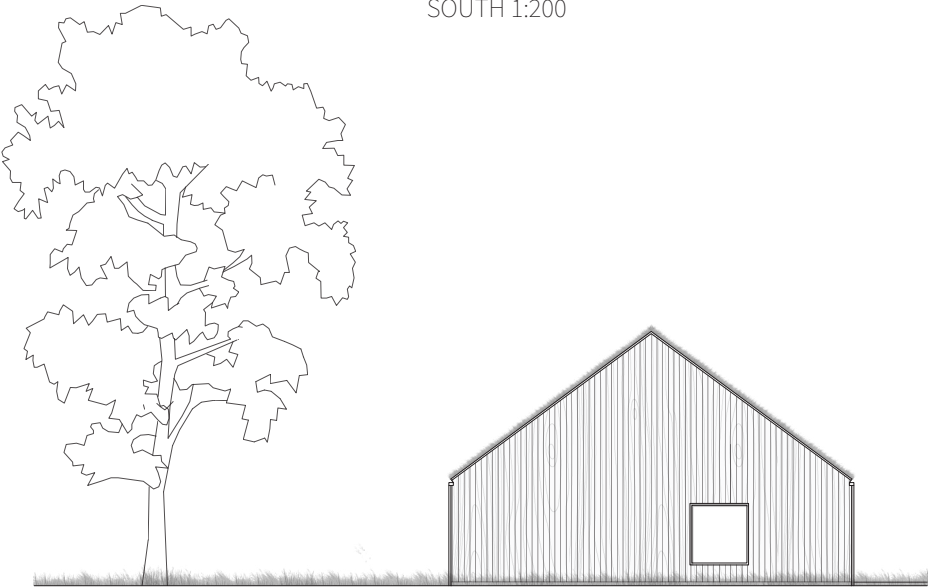
D-D 1:200

0 1 2 3 4

FACADES



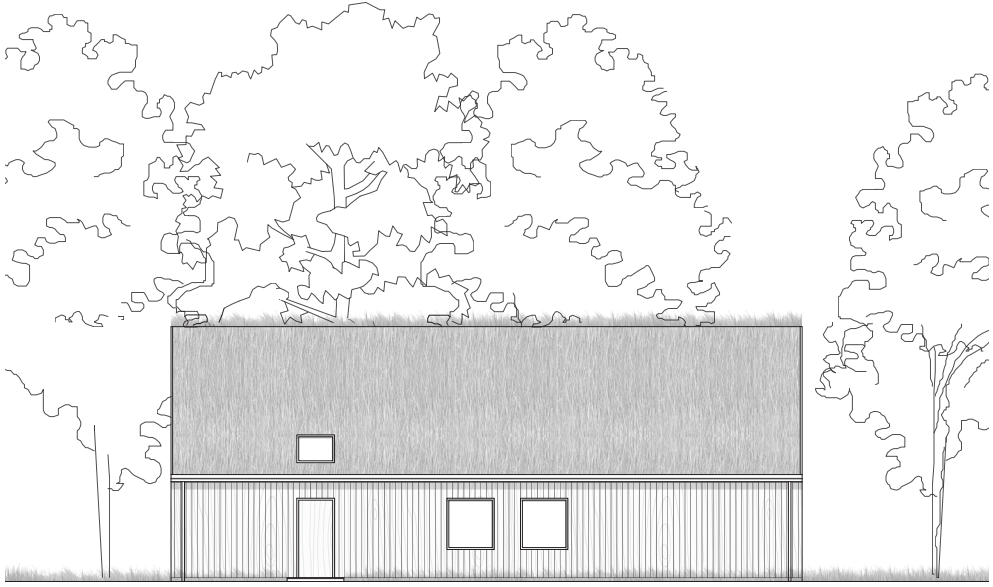
SOUTH 1:200



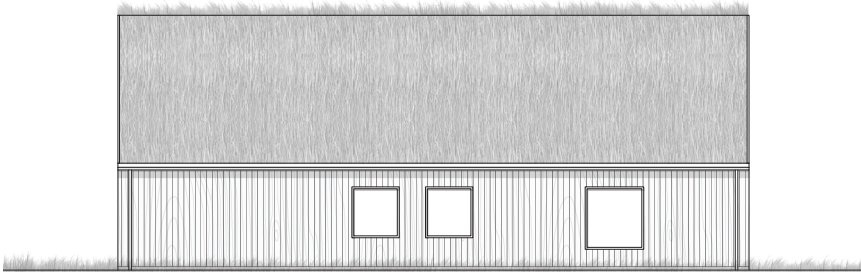
NORTH 1:200

0 1 2 3 4

FACADES



WEST 1:200



EAST 1:200

0 1 2 3 4

FACADE DETAIL



1:20

0 0.4

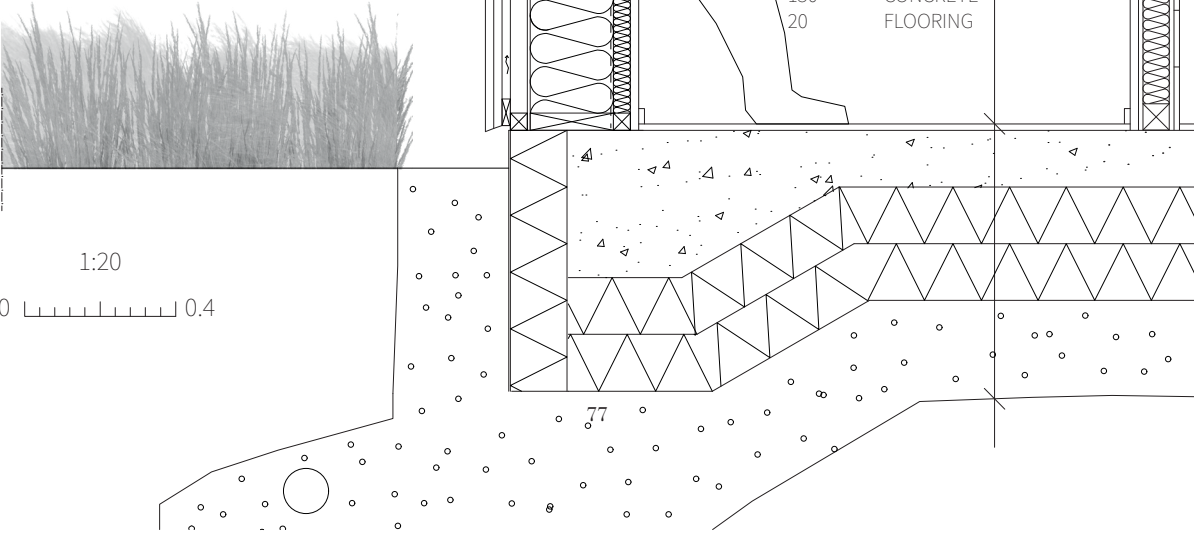
SECTION DETAIL

- 30 BG PREMIUM SEDUMMATT
- 40 GEOCELLER/ECORASTER MED JORD
- 1 LAYER GEOGRIDS
- 8.5 MOISTURIZING PROTECTION / DRAINAGE DIP
- 1 LAYER ROOT-INHIBITING ROOF PAPER
- 1 LAYER BASE PAPER
- 22 TONGUED AND GROOVED BOARD/PLYWOOD
- 1 LAYER BASE PAPER OVER GUTTER
- 45 AIR GAP/NAIL LATH
- 3 MASONITE
- 300 INSULATION/GLULAM BEAM
- 25 GLESPANEL
- 12 PLASTER BOARD
- 22 STANDING WOOD PANEL

- 22X150 STANDING WOOD PANEL
- 22X150 STANDING WOOD PANEL
- 22X70 AIR GAP/NAIL LATH S600
- 45X45 INSULATION/LATCH
- 8 INORGANIC BOARD
- 220X45 INSULATION/LATCH
- DIFFUSIONSSPÄRR
- 45X45 INSULATION/LATCH
- 12 PLYWOOD
- 22 STANDING WOOD PANEL

- 22X150 STANDING WOOD PANEL
- 12 PLASTER BOARD
- 70 INSULATION/LATCH
- 12 PLASTER BOARD
- 15 TILE

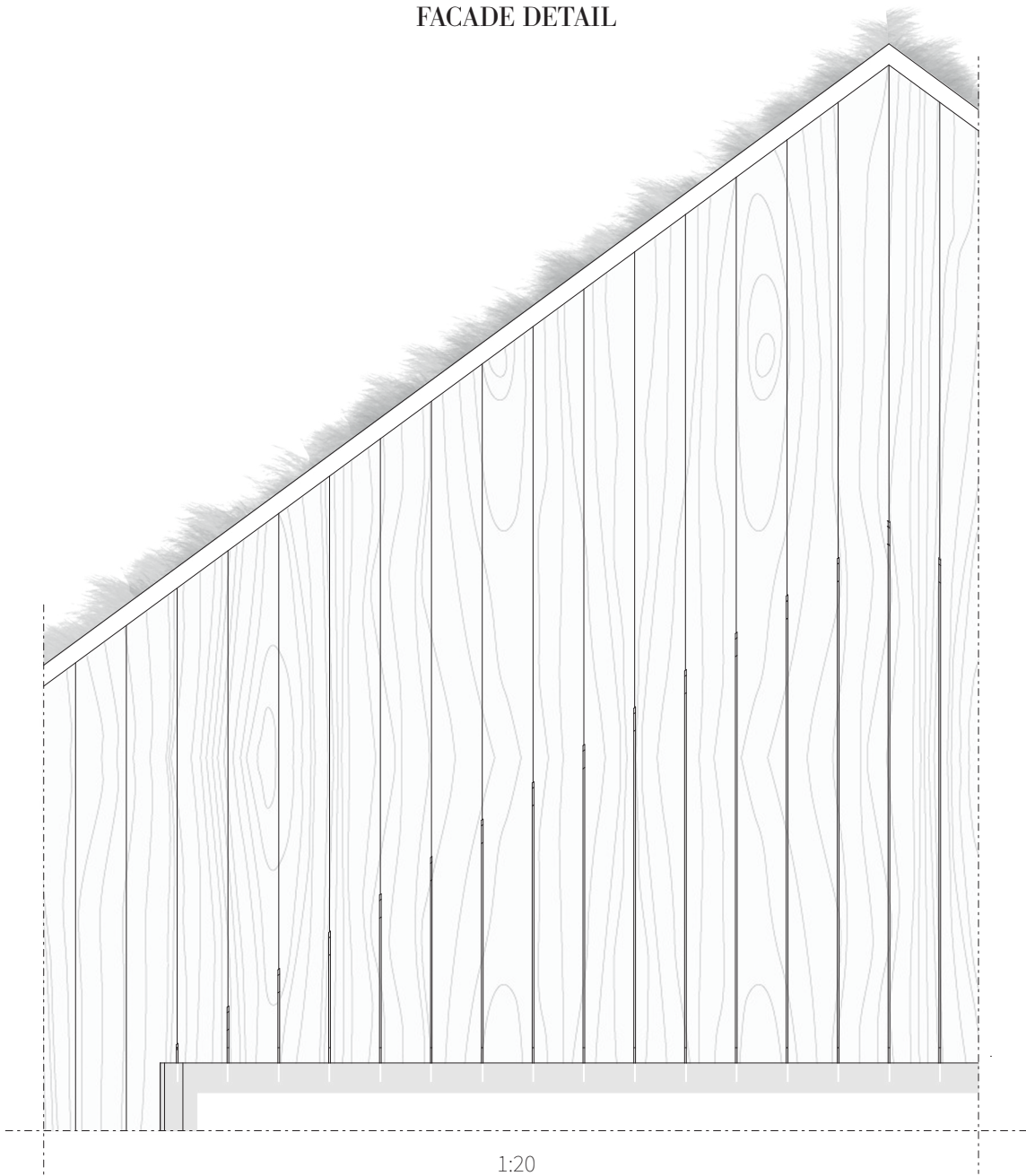
- 250 MACADAM
- 300 INSULATION
- 150 CONCRETE
- 20 FLOORING



1:20

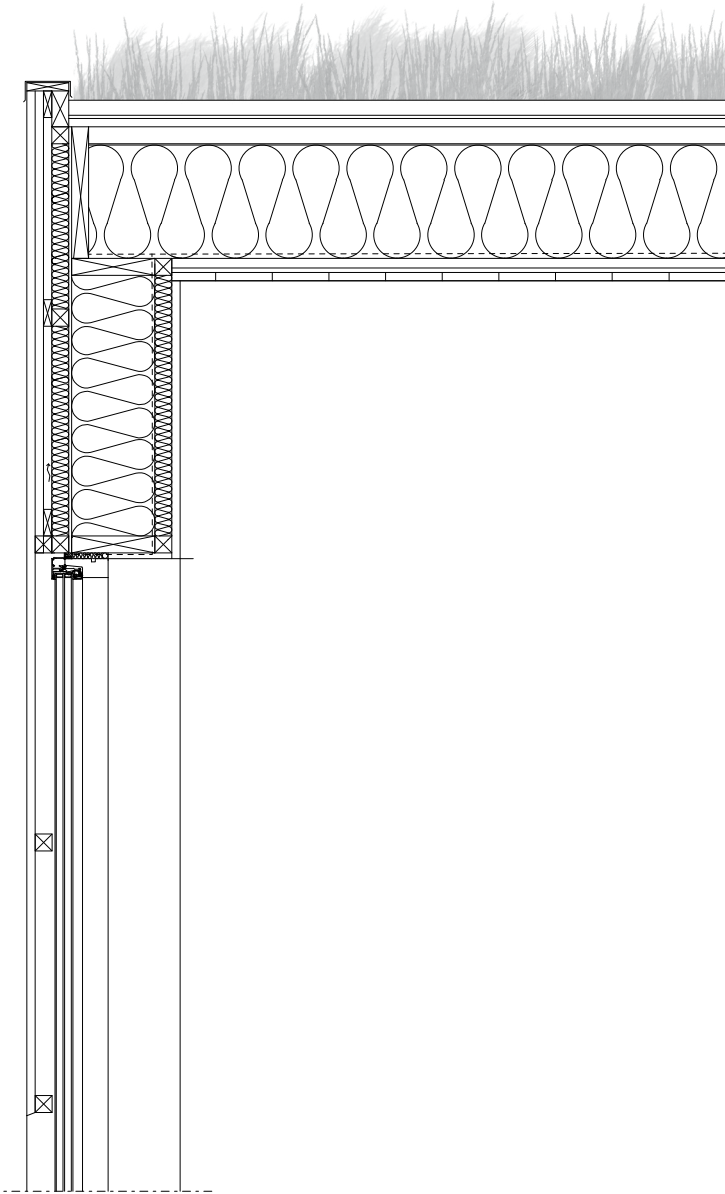
0 0.4

FACADE DETAIL



0 1 2 3 4 5 6 7 8 9 10 0.4

SECTION DETAIL



0 1 2 3 4 5 6 7 8 9 10 0.4

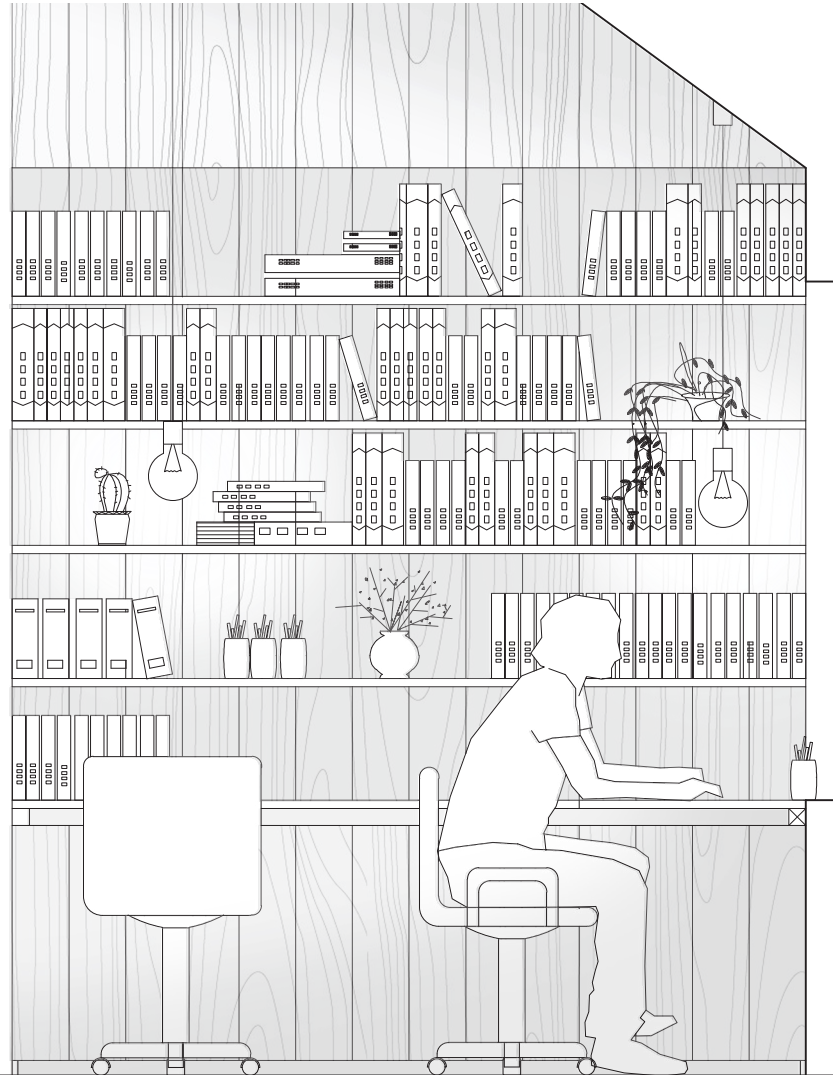
ELEVATION EXHIBITION



1:20

0 1 2 3 4 5 6 7 8 9 10 0.4

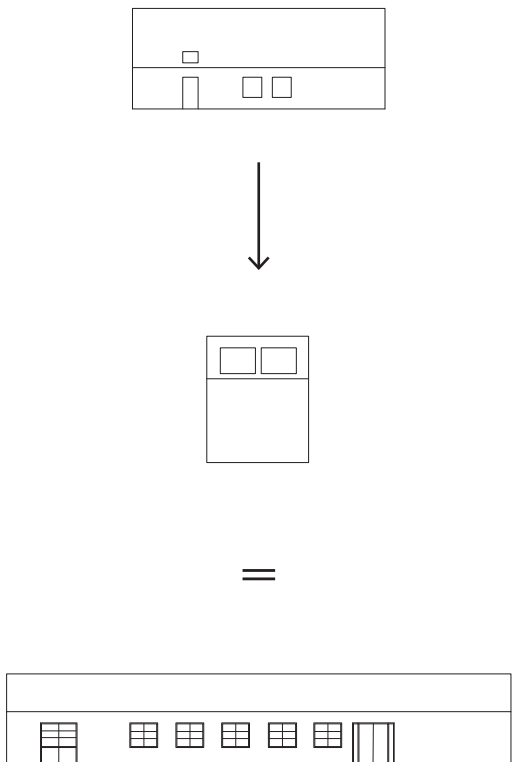
ELEVATION OFFICE



1:20

0 1 2 3 4 5 6 7 8 9 10 0.4

VENUE BUILDING - STAY OVER NIGHT - HOSTEL



HOSTEL

Since the old parish hall now will be empty it's in need of a new use. With its location, the building has great potential to complement both the church and the new venue building. This thesis suggesting a transformation of the old parish hall to a hostel which could be booked by anyone throughout the year. There are many things that are attracting people to Hedared; walking tracks, nature, the church and the new venue building. The hostel could be booked for guest to weddings who have come from far away and people just wanting to stay at this beautiful place. With a small conference part, including in the hostel, which could cooperate with the venue building, it also attracts people during the weekdays all year around.

DISCUSSION

This chapter will tell you about the author's reflection of this master's thesis.

REFLECTION

In order to answer the thesis question “How can a new venue building to Hedared Stave Church add value to the church and enhance the identity of Hedared?” an analyze of what is missing in the village and around the church is done. It happens to be about the church’s and existing parish hall’s function, or lack of function. The church has many visitors due to its historical importance in Sweden, but the size of it makes people choose another alternative for bigger ceremonies. Another problem is that Sweden gets more and more secularized and people leave *Svenska Kyrkan*. Churches are no longer used as much as they once have been. Already existing research reinforces the problem of a less use as a problem in the whole country and that the church needs a new use to survive in the future.

A new venue building to the church which consists of the things the church and the current parish hall lack, would attract more people to Hedared to choose this place for ceremonies even though they couldn’t fit

the church. If the new building also could hold other functions which attracts people to the church and Hedared that would be even more favorable for the community and the church. A building suitable for ceremonies, feasts, meetings, lectures or concerts makes the community grow. The new use of the old parish hall, as a hostel, is also a part of a more accessible place. People can come from far away and stay overnight and the conference part of it attracts people during the whole week, all year around.

The secularization of Sweden is directing the new building to be as neutral as possible when it comes to religion and beliefs. The question is then if it is possible to create the same emotional qualities in a non-religious room as there is in a church? The two sub-thesis-questions helps to answer what emotions arises in Hedared Stave Church, how they could be perceived and interpreted to qualities which not belongs to religion, but still evokes the same emotions.

REFLECTION

In this case, regarding Hedared Stave Church, the history is very present in the church and the visitors mind, which makes it more grand and powerful. The surprise moment is something very important with this church. The small simple building holds something unbelievable on the inside which is very hard to imagine when coming there for the first time. The same thing is supposed to happen when entering the new venue building. The pretty simple outside holds something you don’t expect on the inside. The homogeneous material brings out a calm in you, while the high ceiling height evokes a little excitement. Another surprise awaits as you enter the assembly hall and the high ceiling opens up to nature through the large window. The “altar” of this assembly hall is the nature, which works as beautiful element in every religion or no religion.

This thesis is based on research on the subject but most of all on observations and interpretations made by the author. Since it is just one person’s thoughts and perceptions

about the place this design proposal is not the given answer to how this building can be designed. A longer study of a more collected perception of more people would certainly lead the design of the building in a different direction.

The result of the design is site specific and should not be used in another place, but the method of analyzing, interpreting and transforming the found qualities to a new building can be used in similar projects. A new building in a historical site isn’t something that could just be done in a second. It has to be integrated with the surroundings and sometimes important things that would benefit the program but not the scale needs to be rejected.

This master’s thesis adds to the discussion of how you can conduct a pre-study for a project like this, but also how churches in the future can develop. This is a necessary step in order to preserve our Swedish churches and our religious cultural heritage.

LIST OF REFERENCES

Publications

Bornstein, P. (2013). Religiös rörelse. *Arkitektur*, (4), 100-103.

Bruzelius, R. (2013). *Hedareds kyrkogård: Kulturhistorisk inventering*. Borås: Västarvet

Lagerlöf, E., & Gustafsson ,E. (1985). Medeltida träkyrkor. 2, Västergötland, Värmland, Närke [Electronic resource]. Retrieved from <http://samla.raa.se/xmlui/handle/raa/7044>

Lundberg, K. (2000). *Värdefulla kulturmiljöer I Borås*. Borås: Borås Kommun

Sjöström, I. (2008). Sveriges kyrkor och Sveriges Kyrkor. Hot och möjligheter. *Konsthistorisk tidskrift*, 77(1-2), 41-48.

Sommar, I. (2016). Kampen om Sveriges finaste rum. *Arkitektur*, (1), 38-41.

Willander, E. (2019). *Sveriges religiösa landskap: samhörighet, tillhörighet och mångfald under 2000-talet* (SST:s skrifserie Nr 8). Stockholm: Myndigheten för stöd till trossamfund

Online Sources

Bernardo Bader Architekten. (2016). Chapel Salgenreute. Retrieved 2020 February 08 from <https://www.bernardobader.com/projekt/kapelle-salgenreute>

Future for Religious Heritage. (2020). Mission. Retrieved May 04 2020 from <https://www.frh-europe.org/about-frh/statement/>

Hedared. (2019, November 17). In *Wikipedia*. Retrieved May 04, 2020, from <https://sv.wikipedia.org/wiki/Hedared>

Hedareds Stavkyrka och församlingshem. (n.d.). Hedared Stavkyrka. Retrieved October 10 2019 from http://stavkyrkan.se/?page_id=126

LIST OF REFERENCES

Lund + Slaatto Arkitekter. (n.d). Pilgrimssenter I Røldal. Retrieved 2020 November 11 from <https://www.lsa.no/pilgrimssenter-i-rldal>

Riksantikvarieämbetet. (2003). Hedareds Stavkyrka. Retrieved 2020 February 12 from <http://www.bebyggelseregistret.raa.se/bbr2/byggnad/visaHistorik.raa?byggnadId=21400000580836&page=historik&visaHistorik=true>

Svenska Kyrkan. (2020). Fakta om kyrkan. Retrieved May 01 2020 from <https://www.svenskakyrkan.se/fakta-om-kyrkan>

Svenska Kyrkan. (2020). Öppettider Hedareds Stavkyrka. Retrieved March 12 2020 from <https://www.svenskakyrkan.se/sandhult/oppettider-hedareds-stavkyrka>

Figures

All figures not included in the list of figures are copyrighted to the author.

Figure 64. Bernardo Bader Architekten (2016). *Kapelle Salgenreute* [online image]. Retrieved from bernardobader.com/en/projekt/kapelle-salgenreute-2

Figure 65. Lund + Slaatto Arkitekter (n.d). *Pilgrim Center in Røldal* [online image]. Retrieved from <https://www.lsa.no/pilgrimssenter-i-rldal>

Figure 66. Mikkel Hansen, A. (2014). *I et med naturen* [online image]. Retrieved from <https://bobedre.dk/boliger/sommerhuse/i-et-med-naturen>

