

FÖRENINGENS HUS



*UNITING PAST STORIES WITH FUTURE
SUSTAINABILITY*

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Otto Hesselbom, "Skymning", 1903

INTRODUCTION

“We had it all”

- Solveig, 71

“There is nothing here”

- Thuwa, 17

Is Bengtsfors municipality sustainable?

Climate change and ecological collapse is in many perspectives happening extremely fast on a geological time frame. A time frame that is incomprehensible and numbing for most people and in places like Bengtsfors, despite the seriousness of the problem, not even that noticeable in daily life during a whole lifetime.

What is instead noticeable during a lifetime is in what ways society has changed on a social and economical level. Sustainability here becomes clearer as a concept, despite the equally complex global mechanism as in ecology. The trends are dramatic, well manifested by the quotes on the left. Quotes as well as numbers and stiff extrapolations could trigger images of future ghost towns and abandoned life projects.

These not so unlikely futures need to be challenged by new stories. And the new stories need to be a continuation of what is already around.

AIM

ARCHITECTURE STORIES

Critical regionalism

National romanticism

Caminada and the local

DALSLAND BUILDING STORIES

Appearance

Building culture

Social culture

BILLINGSFORS STORIES

Resources to revive

Resources to develop

This project aims to investigate what stories are already there. What stories do people tell and what stories do buildings tell us? Can architecture help us in the narrative? Can it teach us something about the stories of sustainability we need to tell now and in the future?

FUTURE STORIES

Föreningens Hus Billingsfors



ARCHITECTURE STORIES

Critical regionalism
National romanticism
Caminada and the local

Fast changes in society can result in uncertainty and friction. The picture of what was once was is still fresh in the mind and the image can generate ideas and hope, as well as being a destructive force, full of resentment and rejection of new solutions. Internationalisation and urbanisation clash with the local and a rural community often finds itself on the losing side when centralisation, streamlining of profits, and new images of the good life emerge from a new global culture.

Architects has dealt with this problem for a long time and with different success. This project highlights mainly Critical regionalism emerging in the 80s and Swedish National Romanticism of the early 1900s as architectural theories dealing with these issues. The project will also pinpoint a practical example relevant to Bengtsfors and bring out thoughts from contemporary architects.

CRITICAL REGIONALISM

WHAT DOES CRITICAL REGIONALISM TELL US ABOUT BENGTSFORS?

DEFINITION

After Alexander Tzonis and Liane Lefaivre coined the term critical regionalism in 1981 Kenneth Frampton popularised it in his essay

Towards a Critical regionalism: Six Points for an Architecture of Resistance in 1983. Here his point of departure is a direct quote by the French philosopher Paul Ricoeur which addresses the conflict between being modern and at the same time return to the roots. "The phenomenon of universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures,...,but the nucleus on the basis of which we interpret life, what I shall call in advance the ethical and mythical nucleus of mankind"

Ricoeur goes on to explain the paradox of being able to take part in modern civilisation, its necessary at the same time to take part in scientific, technical, and political rationality, something which very often requires the pure and simple abandon of a whole cultural past.

On this Frampton build his architecture theory. He partly sees the problems with modernism as a "utility established as meaning that generates meaninglessness". He sees meaning in a critical an *arrière-garde* that can distance itself from both the pure optimization of modern technology as well as nostalgic historicism.

An architecture that harness both the progress of universal techniques but at the same time cultivate a resistant identity giving culture.

***"There is the paradox:
how to become modern
and to return to sources;
how to revive an old,
dormant civilization and
take part in universal
civilization.."***

-Paul Ricoeur, 1969

***"Through architecture
the local culture gets a
relation to itself and to
the world."***

-Katja Grillner, 1969

SUSTAINABILITY

Kenneth Frampton revisits his Critical Regionalism from the 80s in a chapter of the book Local Architecture (Mackay-Lyons, 2014). He argues that the critical regionalism of today need to focus on the finite resources of our planet. Architecture need to consider sustainability all the way down to how materials are made, harvested, transported and constructed. The genius loci of the materials. Real Sustainable Architecture needs Architects who thinks less visual and more existential.

More directly to social sustainability Katja Grillner speaks in Från postmodernism till kritisk regionalism (1994), where she builds on Frampton and suggests that a determining factor for man's understanding of oneself is time. To understand one's position in time, inherently intangible, one is always prone to search back and forward in linear time perception. The modern architecture searched for something new, to start from zero. A utopian dream of the future which refused to acknowledge tradition and history.

By looking at time and history in another way some architects have managed to bring back another now in architecture. Historical points in time can be described as spatial, material traces that can be activated in the now. Different historical points can exist at the same time and layers of those traces can coexist together with visionary, utopian layers and give them a new and more clear existence. (Grillner 1994)

***"Architects need to think
less visual and more
existential."***

-Kenneth Frampton, 2015

***"Critical regionalism cant
be seen as an architecture
style in the ordinary sense
and the frame is not
about the visual but more
of the analysis"***

-Katja Grillner, 1994

NATIONAL ROMANTICISM

REGIONALISM? - YES, BUT CRITICAL? - NO

REVIVAL OF VERNACULAR QUALITIES

Critical regionalism advocates going back to the roots of what local architecture means. A version of that could be to look into 1900s vernacular architecture of Sweden and Scandinavia. But there should also be noted that drawing inspiration from this has been done before. Most notably in Swedish national romantic architecture of the early 1910s and 20s. It's an interesting time with a remarkable level of aesthetical agreement between architects, art historians, conservationists and the public. (Bevara Förnya, 1975)

Much of what we lack today.

Gustaf Näsström gives us a good and nuanced insight of the aftermath of the movement in the 1930s. Johan Linton describes Nässlund as someone who highlights the connection between functionalism and the traditional Swedish architecture, by that a contemporary interpretation of qualities of the traditional. The book *Svensk Funktionalism* from 1930 fell into the shadow of the *Acceptera* Manifesto released the year after but provides good examples of successful interpretations of old traditions. He writes: "Among the farmers themselves, no demand for monumental aesthetic effect has stood in the way for the making of the housing a practical tool for practical needs. In other words a *machine-à-habiter*."

"The power, simplicity, frugality, resource awareness and expression of these buildings has often inspired me as an architect. These are qualities we today have a lot of use for"

- Bengt Lindroos, 1980



Härbre från Vika, byggt 1614, Mora

PITFALLS

Nässlund was also aware of the dangers of falling into sentimental mimicking of an imagined tradition. He writes: "The historical national orientation of past quarter of a century has overvalued the monumental and decorative, which do not rhyme well with Swedish building tradition, where its most untouched and purest." and also: "Tradition can't be seen as a museum like specimen. But a motivation for new creations of practical objectivity in the spirit of past times"

Nässlund was in the 30's much concerned about the aesthetically and building related failures of national romanticism. One could sense a spiritual discontent but regionalism has also since then deservedly gained a more well phrased scepticism. Frampton puts it well in 1983: "Regionalism bears the hallmark of ambiguity. On the one hand, it has been associated with movements of reform and liberation; ... on the other, it has proved a powerful tool of repression and chauvinism Certainly, critical regionalism has its limitations. The upheaval of the populist movement - a more developed form of regionalism has brought to light these weak points"

The defensive and sometimes brown undertones of regionalism must by all means be avoided. Especially in a time where populists are gathering momentum in countries world wide, as well as in Billingsfors.

"The national romantic love for tradition is that of a tourist"

-Gustaf Näsström 1930



Zorngården, byggt 1896, Mora

CAMINADA AND THE LOCAL

WHAT CAN BENGTSFORS LEARN FROM THE VILLAGE VRIN?

HIS ARCHITECTURE

Gion A. Caminada. An architect based in the small village of Vrin in the Swiss Alps with the population of 250. The village saw some rough years much like Bengtsfors in the 80s with a population decline and globalised production whipping out small-scale business. Through the interesting democratic landscape off Switzerland the village and Caminada has rooted the village identity in production, farming and building. According to for example the editor of A+U (2015) this has contributed to levelling out the decline and Vrin is now a town that rests peacefully in its identity and self-confidence.

His architectural work is of course not the whole story. Caminada for example mentions that villages like Vrin does in many ways survive because of subsidies. But Bengtsfors could be considered a place with similar conditions and is there for an interesting comparison.

Caminada is well known for buildings applying a version of the strickbau technique similar or identical to the traditional log buildings of Dalsland. The sometimes modern minimalism of his wooden architecture is still often rooted in the craftsmen and material of that particular valley instead of falling into an international rationality and standardisation. He argues "I see the cultural and architectonic diversity of the world as something magnificent. This is why I resist an international style." (A+U, 2015)

"I am convinced that a unique architecture is possible for every location. In contrast to the past where this was implicit, today it is important to make a conscious choice. Difference is not the ultimate goal, but an effective unfolding of identity- a deep human need."

-Gion A Caminada 2015



VRIN AND DEMOCRACY

Caminada also mentions critical regionalism in his work: "I think there is an aspect of Critical Regionalism which has a kind of political dimension, it has a lot to do with local identity, the effort of decision making and the local domain on the territory" (Crudeli, 2018) This can be seen in Caminadas Multihalle in Vrin where a good example of the utility of a sports hall is combined with a room for representation and social gatherings for the whole community in a grandiose setting.

A place for gathering and unification is an important factor for a community to feel and be responsible for its own future as Hannah Arendt puts in The Human condition from 1956:

"The only indispensable material factor in the generation of power is the living together of people. Only where men live so close together that the potentialities for action are always present will power remain with them and the foundation of cities,..., is therefore the most important material prerequisite for power" Frampton (1983) covers similar thoughts when he argues for the importance of "a cultural density which under today's conditions could be said to be potentially liberative in and of itself since it opens the user to manifold experiences.

A place where local community can grow not only cultural but also political might be a huge factor for the success of Bengtsfors and surrounding towns. Much like the positive examples of Svågadalsnämnden and Röstånga Utvecklingsaktiebolag. (Herlitz, 2017) These two references are of course not the result of a building itself but a symbol and place of such a change could be a starting spark or a motivating factor.

"The only indispensable material factor in the generation of power is the living together of people"

-Hannah Arendt 1965

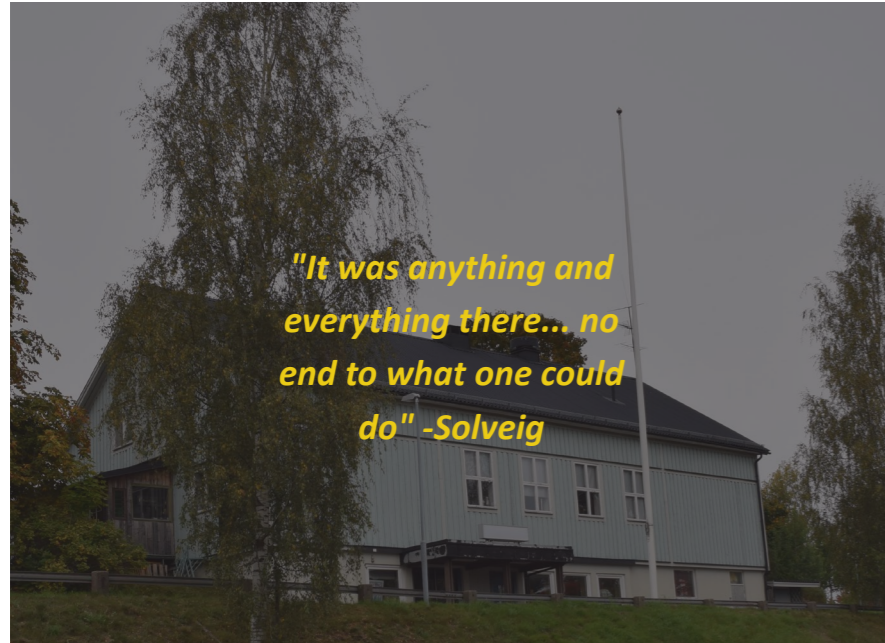


BILLINGSFORS STORIES

Resources to revive
Resources to develop

Through interviews and visits a picture of what Billingsfors is and has been arises. Here follows 8 of the most notable examples of resources in the town. Divided in what needs a big push to be revived and what is functioning already today.

RESOURCES TO REVIVE



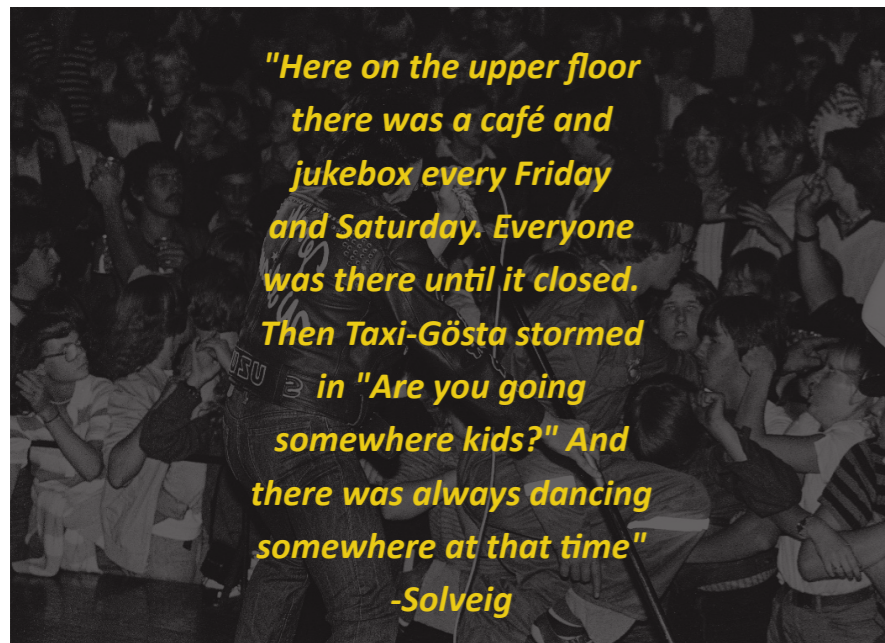
"It was anything and everything there... no end to what one could do" -Solveig

Previous community building in Billingsfors

1. THE GATHERING SPOT

The club house of IOGT in Billingsfors was for a long time a place for all kinds of activities. Everything from fancy weddings and birthdays to cooking classes and film screenings. When IOGT lost members and interest the building was hard to maintain and went into disrepair. It was bought by a Norwegian that now keeps it as storage facility.

- A new, informal and formal, place to host events and gatherings is needed.



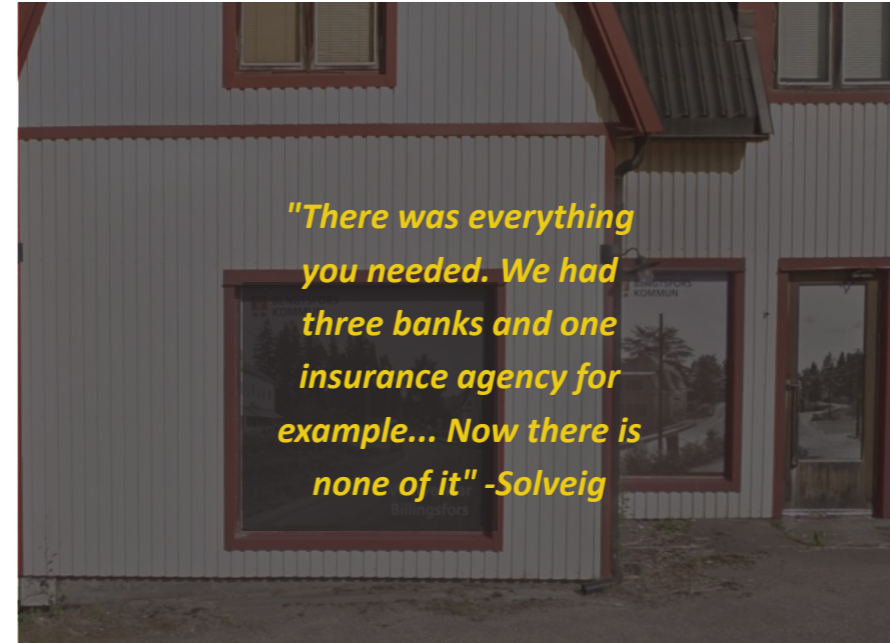
"Here on the upper floor there was a café and jukebox every Friday and Saturday. Everyone was there until it closed. Then Taxi-Gösta stormed in "Are you going somewhere kids?" And there was always dancing somewhere at that time" -Solveig

Folkparken Valhall Bengtsfors

2. THE COMMON PARTY

A community living room was a café in the center of Billingsfors which acted as a gathering spot, even late at night. Here people met up and then travelled to wherever in the municipality there was live music and dance. Today no such place exist and the uniting force across ages and towns which was the dance culture has almost disappeared.

- A relaxed setting to have fun across social and spatial borders is needed.



"There was everything you needed. We had three banks and one insurance agency for example... Now there is none of it" -Solveig

Sehlin-house in the center of Billingsfors, recently demolished

3. THE STRONG BASE FOR SERVICE AND COMMERCE

Population decline, digitalisation and centralisation has created conditions where service and stores have a hard time surviving. Rent and upkeep becomes impossible to pay with today's customer and tax base so buildings stand empty or being demolished.

- A reason for inhabitants and passer-bys to stay short and long term is needed.



"A modern industry is no longer interested in property outside of the mill. Most of it is sold out." -Församlingsbladet

Billingsfors church, owned by the mill from 1731 to 1981

4. THE COMMUNITY ENGAGEMENT BY THE MILL OWNERS

The mill as a prerequisite for the founding and development of Billingsfors is a huge positive factor but the owners of the mill has gone from being a main positive force for the development of the community with the founding of the church and creating housing and service, to now being close to only having the role as the employer.

- A clear way for the mill to give back to the community is needed.

RESOURCES TO DEVELOP



PRO's current clubhouse, Lilla Banvaktarstugan

5. THE EXISTING GATHERING PLACE

By the main road in central Billingsfors, the local pensioners organisation gathers. The hut was bought by the municipality for this reason and is rented by the organisation. In summertime they run a café and the municipality pays one employee to facilitate an info point for passing tourists.

- The organisation functions well, but needs a place to host all 200 members as well as room to invite other actors and merge the positive forces.



From google streetview, a motorist taking a break on the sharp fence

7. THE TOURIST ROAD

The road through Billingsfors offers a great opportunity to the town. More people with vacation on their mind going to the coast can rest or stay by the lakeside if the qualities of the place is well promoted and accessible.

A modest but still conspicuous place to draw attention is needed. A place where a toilet brake can develop into everything from a coffee break to a new engineer at the mill.



From the Billingsforslyftet workshop

6. THE LOCAL INITIATIVES

Billingsfors For All was a initiative to lift the qualities of Billingsfors and promote collaboration in the town to unite inhabitants and organisations. After 2016 it has lost momentum but following workshops and conversations (*Billingsforslyftet*) a new alliance of organisations is forming. Recently, late autumn 2020, a board has been elected.

- A physical manifestation of Billingsfors community and willpower, in the center of attention, is needed.



Otto Hesselbom, Vårt Land, 1903

8. THE SCENIC LANDSCAPE

The valleys lakes and deep forests of Dalssland has been an object of admiration and appreciation for a long time. It remains roughly the same as when landscape paintings of the region was praised on the international stage in the turn of the last century.

- A place to let nature speak for itself, while also enrich and attract attention to Billingsfors, is needed in close relation to the center of town.

DALSLAND BUILDING STORIES

Appearance
Building mindset
Cultural mindset

Through visits at the outdoor museum of Gammelgården, conversations with building antiquarians and people responsible for the upkeep, together with text based research, 15 elements worth keeping in the local building tradition emerged. Different aspect of each example gives an interpretation that will be applied to the proposed project.

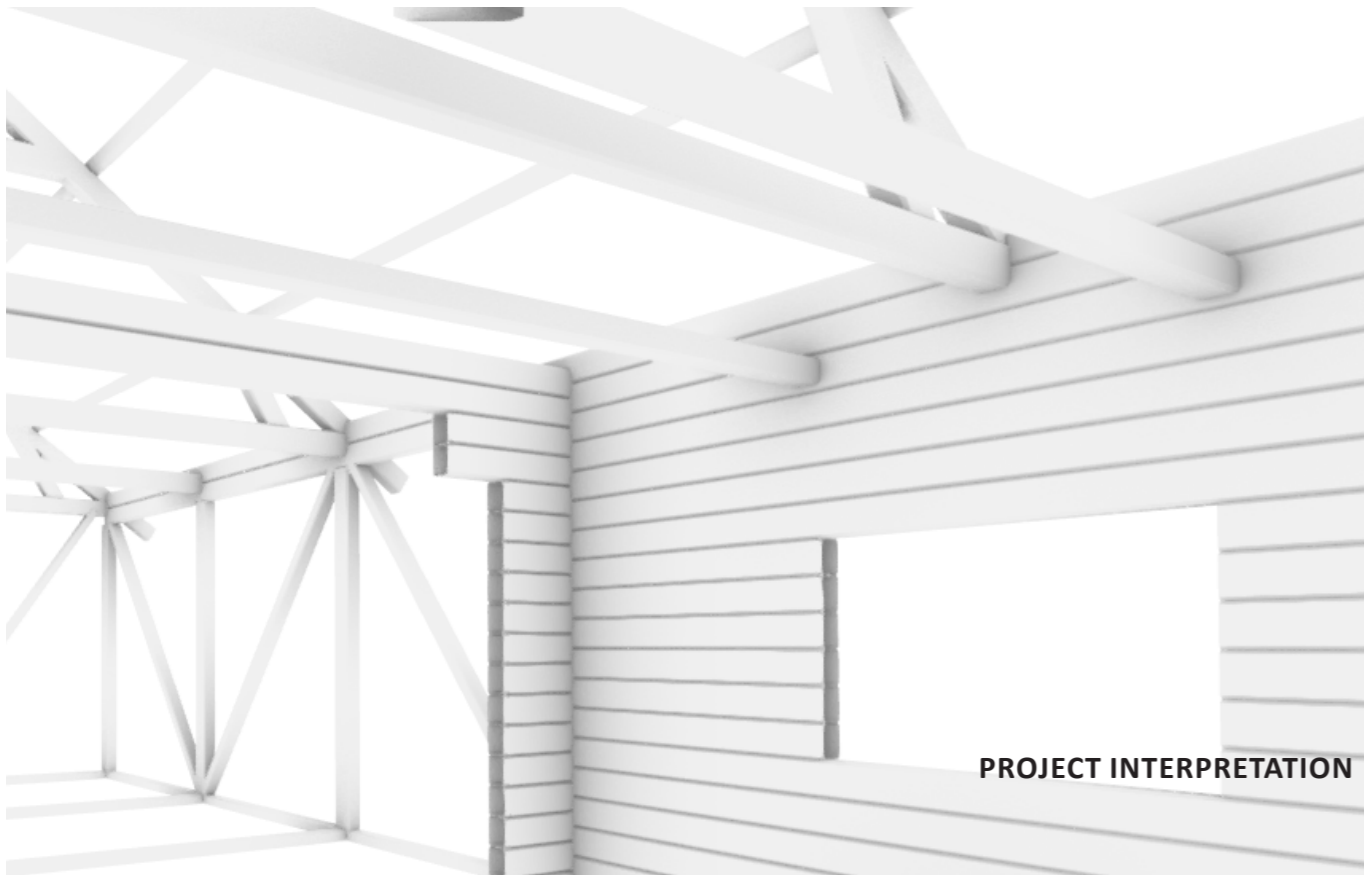
The "uthuslänga" of Gammelgården serves as the main example in terms of appearance as it's a good example of a typical Dalmland version of a economy building.

APPEARANCE

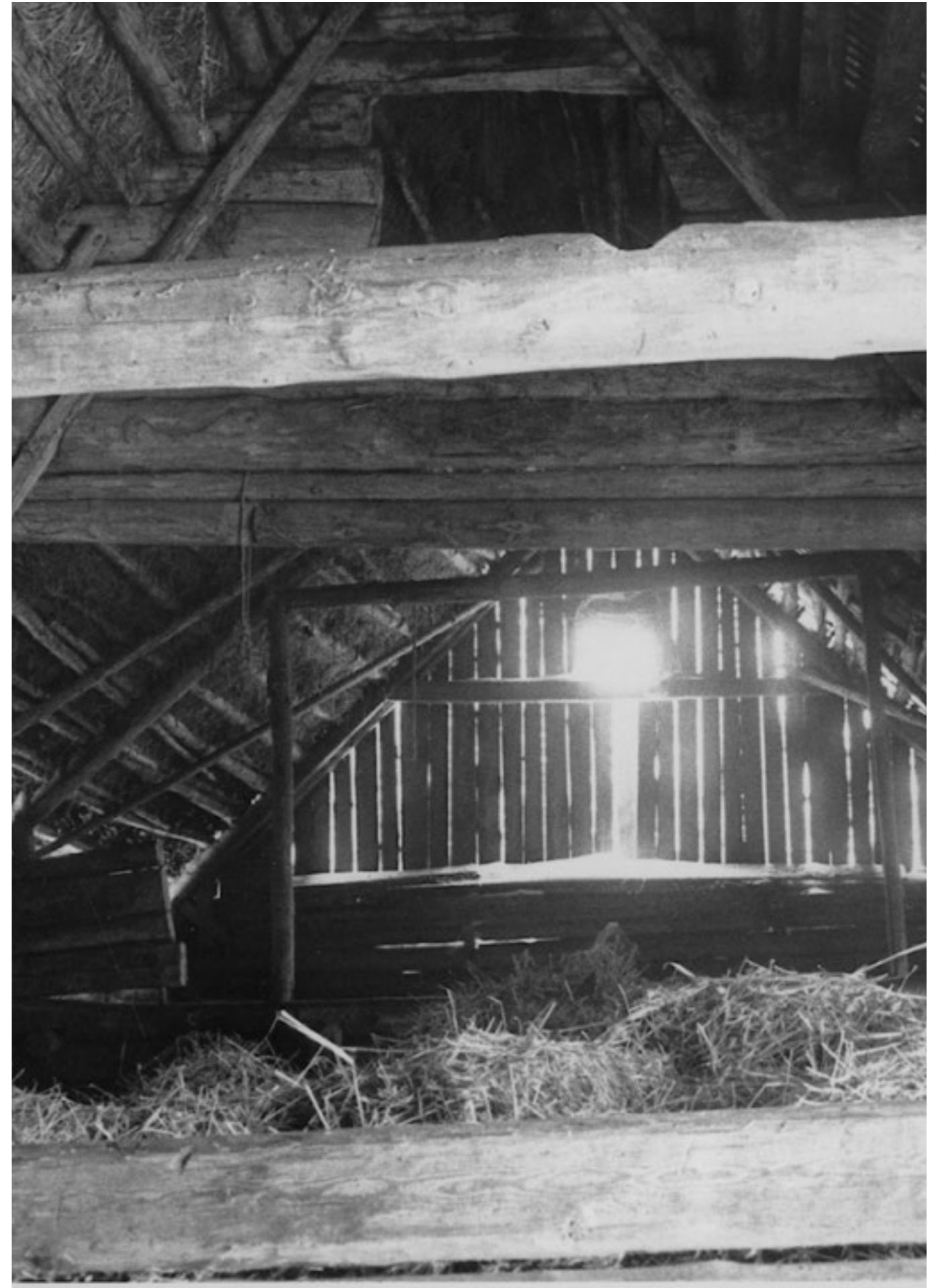
1. SPACE



- Light through trusses
- Visible construction
- High ceiling

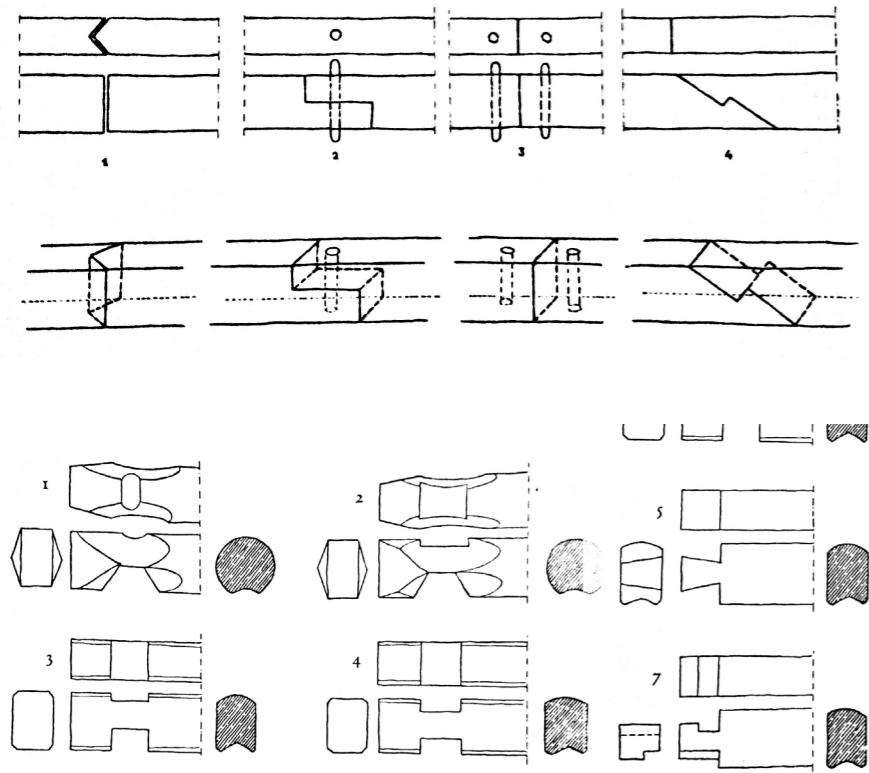


PROJECT INTERPRETATION

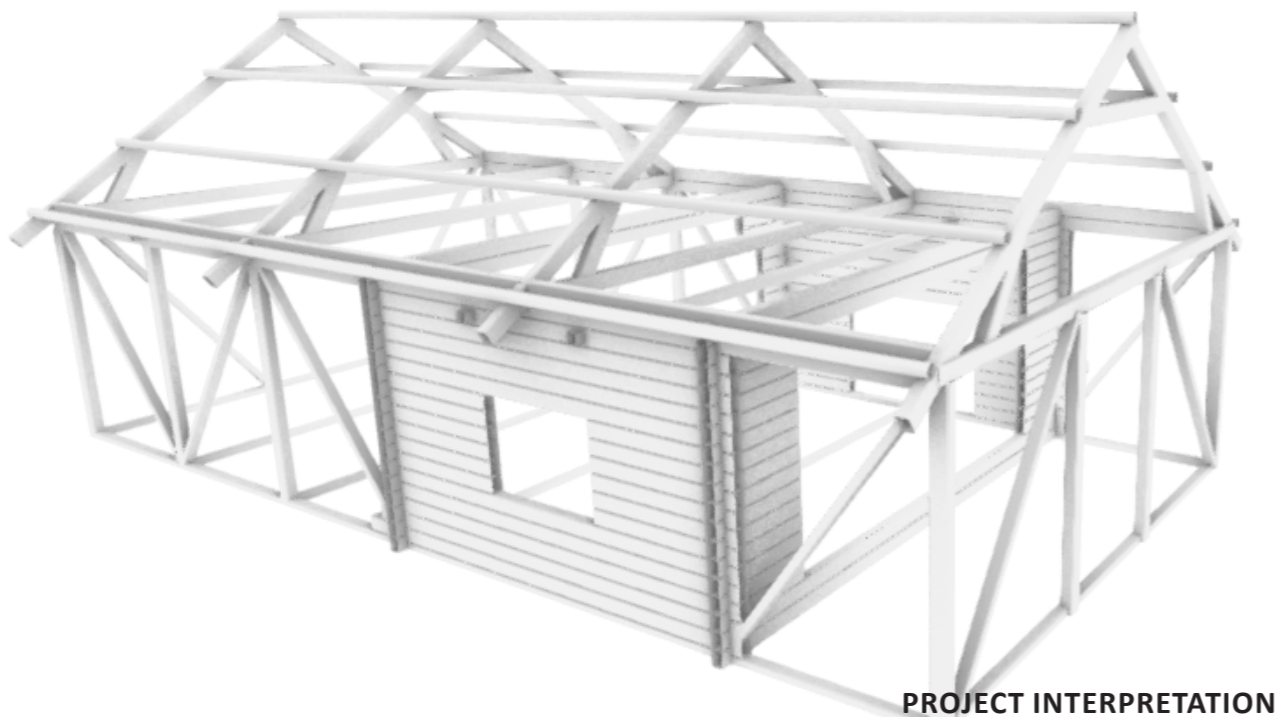


APPEARANCE

2. CONSTRUCTION



- Horizontal logs and vertical frames in a mix
- Logs in irregular shapes
- Raw timber



PROJECT INTERPRETATION



APPEARANCE

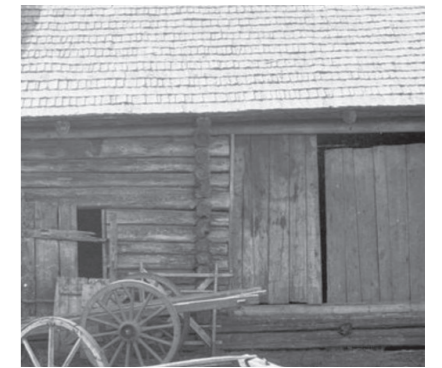
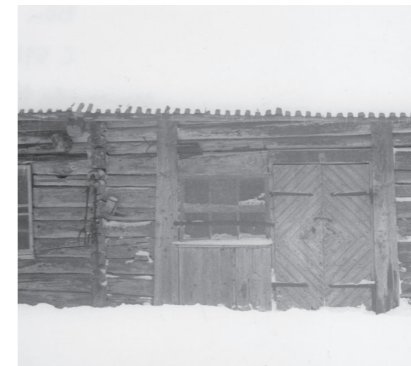
3. FACADE



- EXAMPLE**
- Irregular opening
 - Different cladding
 - End timber visible



PROJECT INTERPRETATION

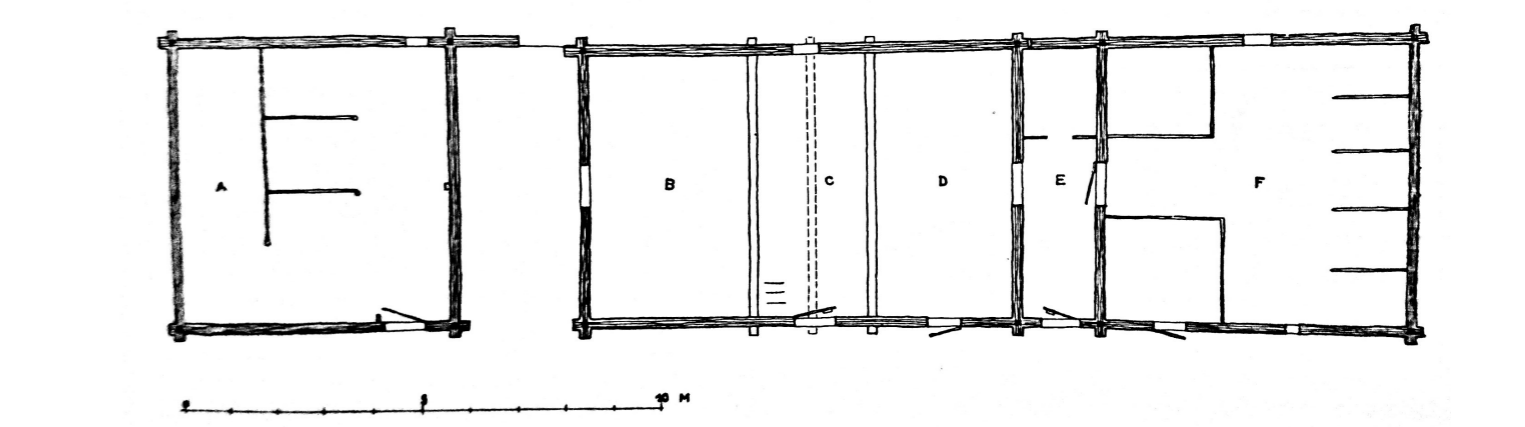
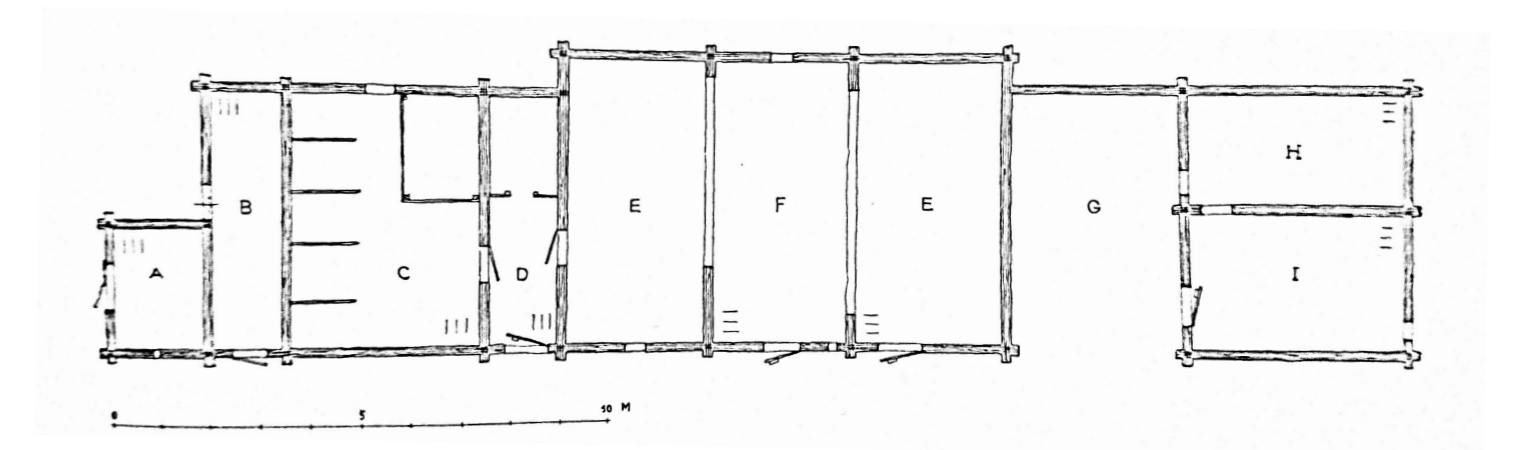
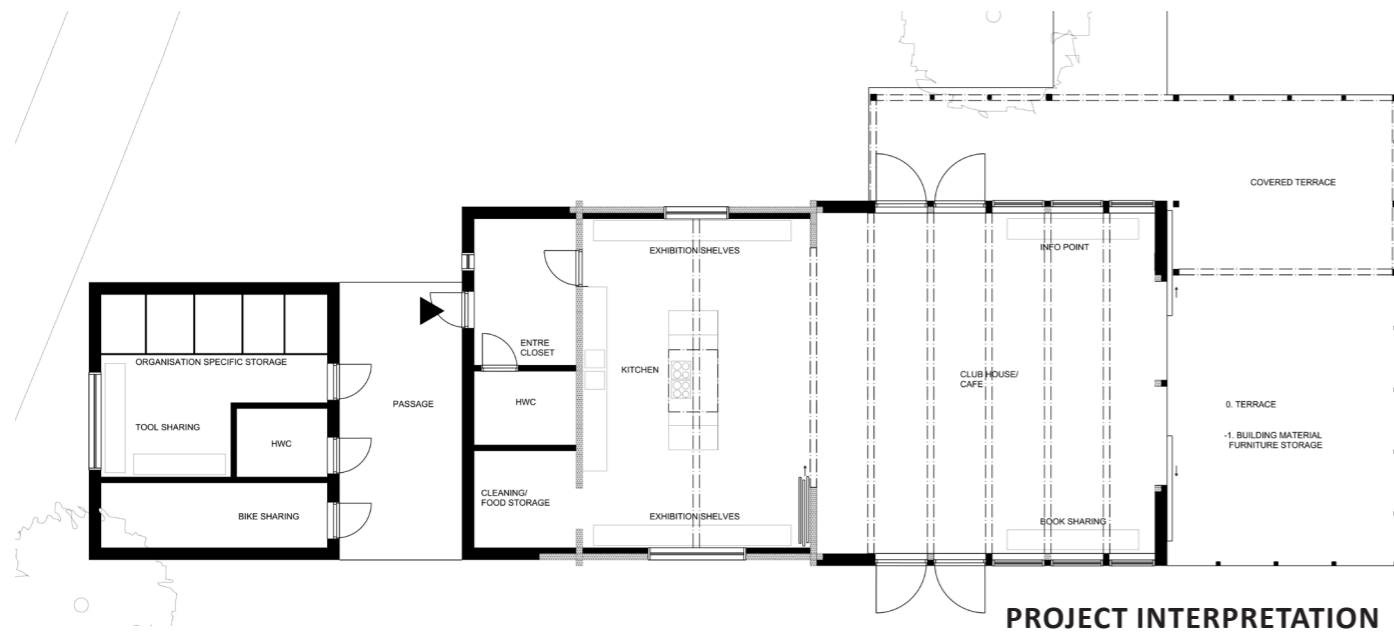
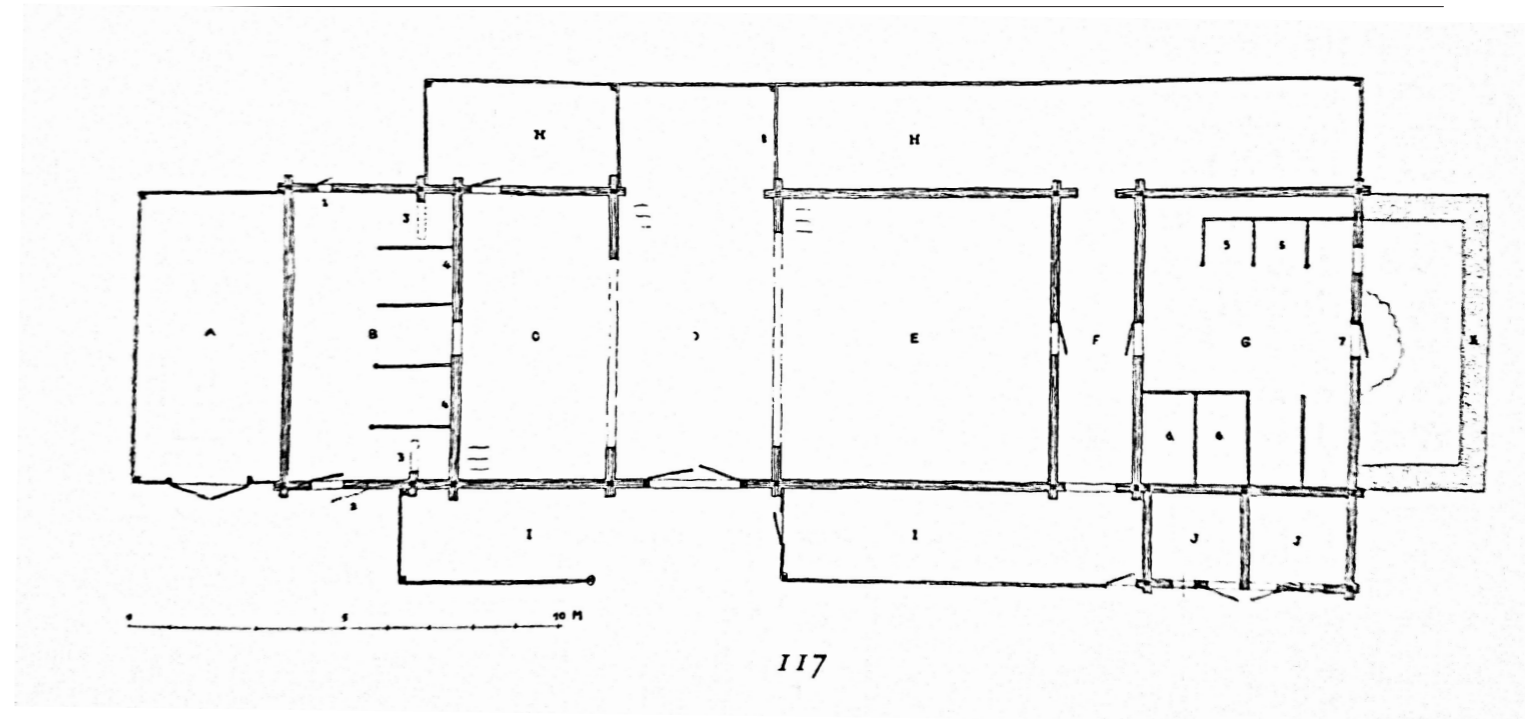


APPEARANCE

4. PLAN

"Most common since old times is the joined length of functions in one straight line"
 (Schoultz, 1951)

Typical for Dalsland is most notably that the functions and volumes is spread out in a straight connected line instead of arranged in angles or as free standing buildings. As new functions needed to be added the line grew in length or the roof extended to the long sides and narrow extra rooms formed.



APPEARANCE

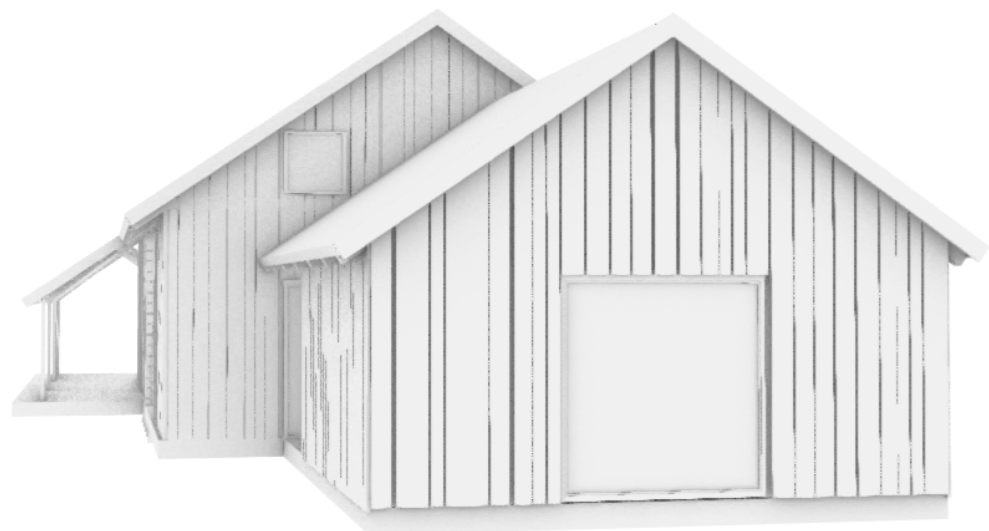
5. VOLUME



-Different height

-Different functions

-Straight line



PROJECT INTERPRETATION



APPEARANCE

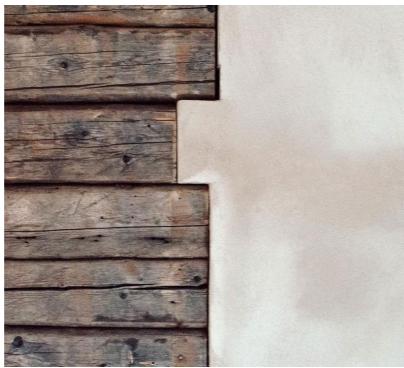
6. MATERIAL AND COLOR



-Unplanned timber

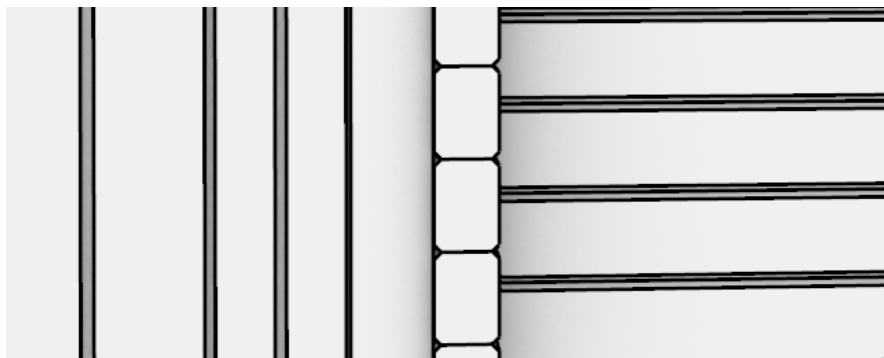
-Breathing colours

-Stone



PROJECT INTERPRETATION

PROJECT INTERPRETATION



PROJECT INTERPRETATION



BUILDING MINDSET

7. GATHER WHAT'S CLOSE



Bark and peat from the trees and peatlands nearby was cheap and easy. Today its shipped from russia and a man hours costs a fortune. Not viable today.



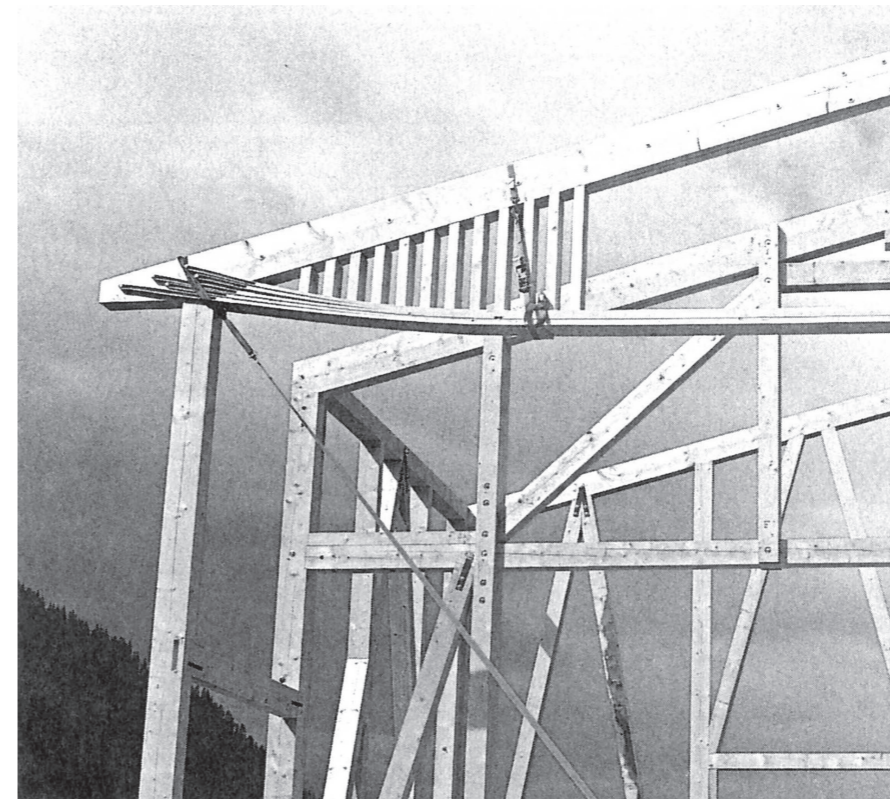
PROJECT INTERPRETATION

Gather roof tiles from local demolition sites. Cheap, close and easy.

8. THERE IS NO FAKE



Its easy to picture the yellow "Härbre" at Gammelgården as indeed yellow and built with square timber with a lot of care and refinement. But the reality is that half of the building is grey and out of round timber. Yellow paint was expensive so why put it at the back where no one from the road can see it? The idea of putting effort in what can be enjoyed by the majority of passers-by and users is by no means cheating and untrue to the building.



PROJECT INTERPRETATION

A great hall need great trusses. Extra effort can be put into the wooden trusses of Gion Caminadas multi-purpose hall in Vrín, where the skill of the craft man and engineer can be seen and appreciated. In the attic behind the hall the trusses are rough, fast and cheap.

BUILDING MINDSET

9. NEW PURPOSE AS BUILDING MATERIAL



Gammelgården shows a nice example of an industrial tool, the milling stone, reused as a stair to "Stolpboden" after it served its life span of original use.

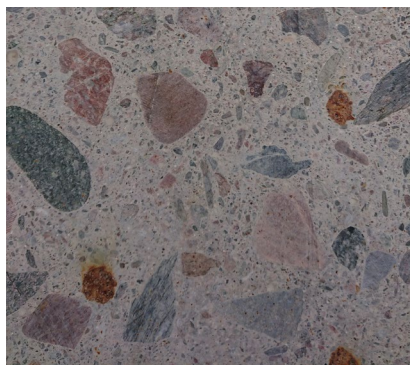


PROJECT INTERPRETATION

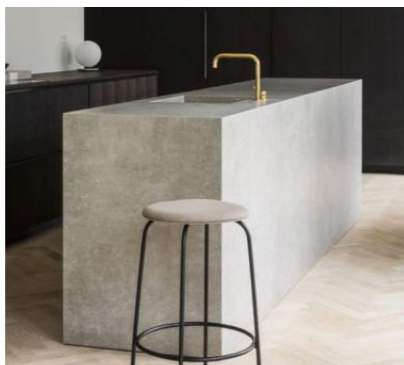


PROJECT INTERPRETATION

The story of re-purposing obsolete objects is already taking place in Billingsfors. Around hundred of cut up concrete blocks, probably from a torn down concrete deck, is laying at the mill storage ground a few hundred meters from Billingsfors centre. One minor use for it is already vehicle stopping blocks at the scenic bike route to Bengtsfors.



PROJECT INTERPRETATION



PROJECT INTERPRETATION

The cut surface of the blocks shows a beautiful terrazzo structure of the stone and re-bar. This project aims to make use of the blocks as kitchen counter tops as well as foundation for the house itself.

10. MATERIAL PROTECTION AS AN ORNAMENT



End wood, a typical detail in need for protection. Here on Gammelgården's "Ryggåsstuga" a smart example of making the most out of a material and an accidental comical reference to a capital of ionic order.



Wood is still in need for protection. To make details that make sense in terms of material properties and lifespan can be a way of expressing ingenuity, care for the building, and make playful additions to industrially produced products

A building with heavy use needs to be able to replace the parts experience the toughest wear. A frame giving a subtle play of depth of the interior wall and also gives the possible to replace a small bottom part if worn out.

PROJECT INTERPRETATION

BUILDING MINDSET

11. MOVE STRUCTURES AND KEEP THEM MOVABLE



"skvaltkvarnen" at Gammelgården shows markings to keep track of the pieces when the building is disassembled and put together again



Perssons Magasin

25 november kl. 11:25 · 🌐

Vill någon hjälpa oss att riva södra logen?
Fin timmerstomme som är värd att återbruka.
Vi erbjuder virket samt 15 000kr.
Kontakta oss om du är intresserad.



7

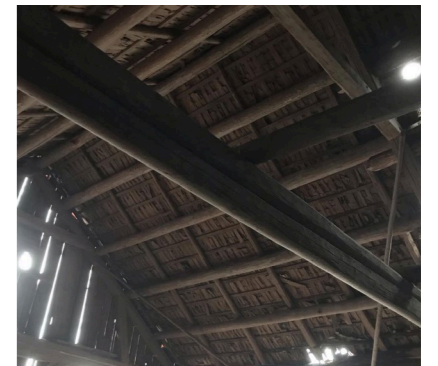
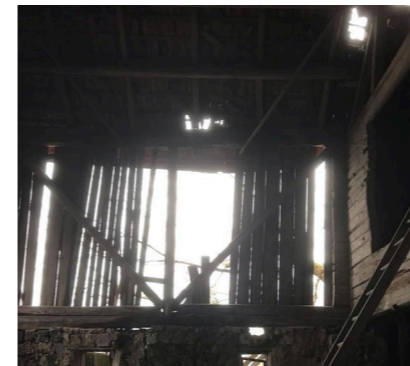
Gilla

Kommentera

PROJECT INTERPRETATION

The method of moving whole buildings serve as the main construction concept of Gammelgården as well as in this project.

Here with modern means of facebook a barn ready for demolition is located and is used as a case study.



PROJECT INTERPRETATION

CULTURAL MINDSET

12. EVERY DAY OBJECTS AS "DECORATION"



A house at Gammelgården shows an example of what happens when a room is all in one. There is no need to hide the tools even though its right by the cooking place. Let there be action.

We also barely see in the upper left corner a smart example of embedding shelf system in the house construction. Don't waste good storage opportunities!



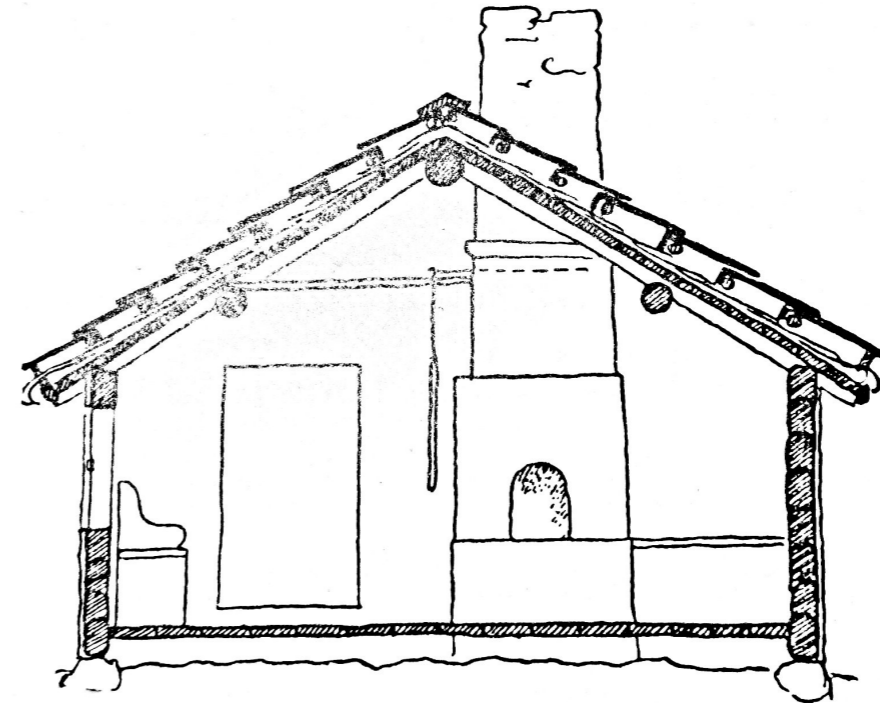
PROJECT INTERPRETATION

A visible shelf system towards the street can act as a shopping window. But without the shopping. Let the people see that there are tools for rent!

Handicraft has a strong tradition in Dalsland. Let people combine a coffee stop along the tourist route with some exhibitions and small sales of art, handicrafts and food. Keep interesting things to look at in the center of attention in smart shelf systems.

Chairs need to move for dancing. Hoist them up to the ceiling in the truss canopy!

13. THE HEARTH AS A GATHERING POINT



An "enkelstuga" shows the quality of having one room where everything happens. reinterpreted a bigger room could share the cooking experience with a bigger company.



PROJECT INTERPRETATION

CULTURAL MINDSET

14. BUSINESS AND PLEASURE UNDER ONE ROOF



The "Presshuset" now at Gammelgården was not only a facility to produce straw hats. During the 1920 it was also a meeting point for the young boys in the district. They were gathering during the evening, chatting and playing cards. There were those who walked over 10 kilometres just to hang at the "Presshuset", Uno remembers. The boys who had a particular long way stayed over the weekends. They arrived Saturday afternoons when the work week was over and stayed until Sunday (Jägerung, 1994)

The hall of the proposed project will be one of sewing evening and cafe management as well as weddings and parties.

A place for political discussions and dance.

15. STORY OF THE MYSTERIOUS AND UNEXPLAINABLE



A house can be something far away from calculations. Let it be a place for imagination and belief. Secular, mystic or religious.



Carvings in the wood can be a way of adding symbolism and stories into a building.

PROJECT INTERPRETATION

An aerial photograph of a forested landscape. A large, dark lake is the central feature, with several small settlements or villages scattered around its shores. The terrain is rugged and hilly, with dense green forest covering most of the land. The settlements are visible as clusters of buildings and roads, some situated on the banks of the lake and others in more elevated areas. The overall scene depicts a rural, mountainous region.

**FUTURE
STORIES**

An aerial photograph of a residential area. The left side shows a dense cluster of houses with dark roofs and some green spaces. A large, dark body of water occupies the right side of the image. In the upper right, there are several large, modern buildings with dark roofs, possibly a school or community center. The overall scene is a mix of residential development and natural landscape.

FÖRENINGENS HUS

Three stories: The one of Architecture and its methods, the one of Billingsfors and its resources and the one of Buildings and its heritage comes together in a new story of a sustainable future manifested by a community building in the centre of Billingsfors.

CONCEPT

Here by the main road, food store, PRO organisation house, parking and views the analysis finds the highest concentration of factors that can sustain a community of care and support for a new building.

The idea is to avoid making something touristy. Its to build a sensationally good room for people to gather. A gallery to display art, a stage for discussion, a quiet corner to read a book by yourself or to gather 200 people for yearly celebrations. Such place doesn't exist today and if its created for the inhabitants, tourists will follow.



PRECONDITIONS

The house and its functions rests on some background prerequisites. Close by is the summer cafe and the community engagement and municipal cooperation of the PRO organisation. They and their 200 members will serve as the social foundation together with the newly formed organisation alliance in Billingsfors.

Financial support will once again come from the mill owners as they realise the importance of a functioning and sustainable community, to keep employees and attract new specific competences.

The proposal also include a hub for a sharing economy. A store front window is reaching out to the main street and displays what tools and appliances are currently available. Bike sharing and repair station is connecting to the existing bus and rest stop.



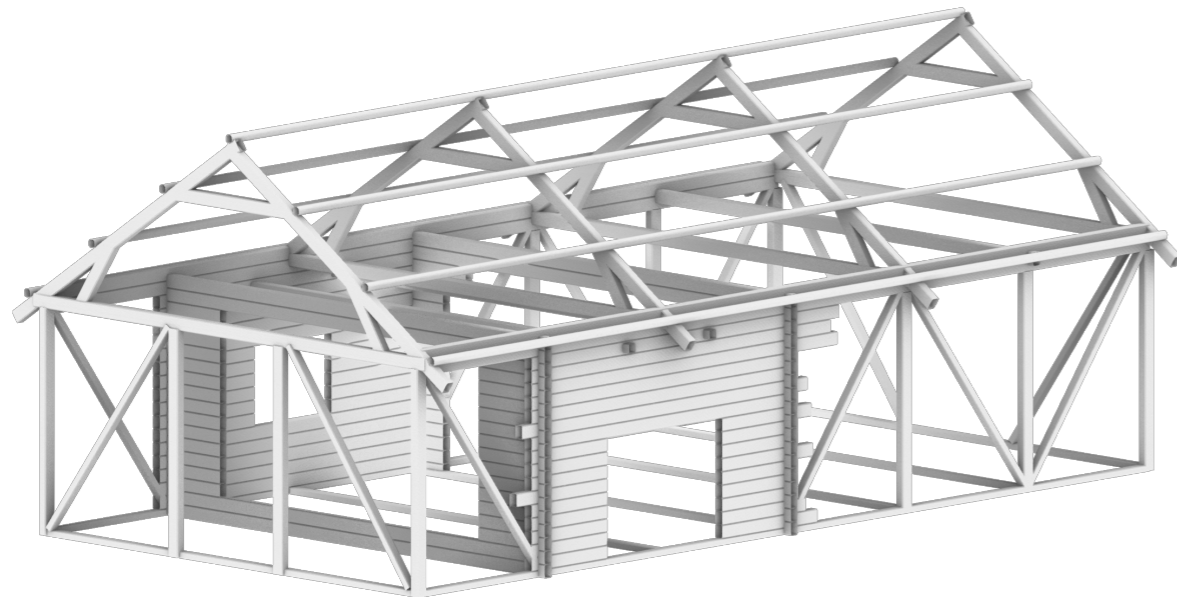
EXISTING STRUCTURE

The structural concept is that of reusing an old barn, already facing demolition, to be the central hall. The sturdy horizontal log construction becomes the heart and kitchen while the more open timber frame serves as the main hall. Extra roof trusses are added to support the added elements of insulation and to comply to building standards. To highlight the beauty of the harvested barn, the placement of the added breathable insulation is shifting

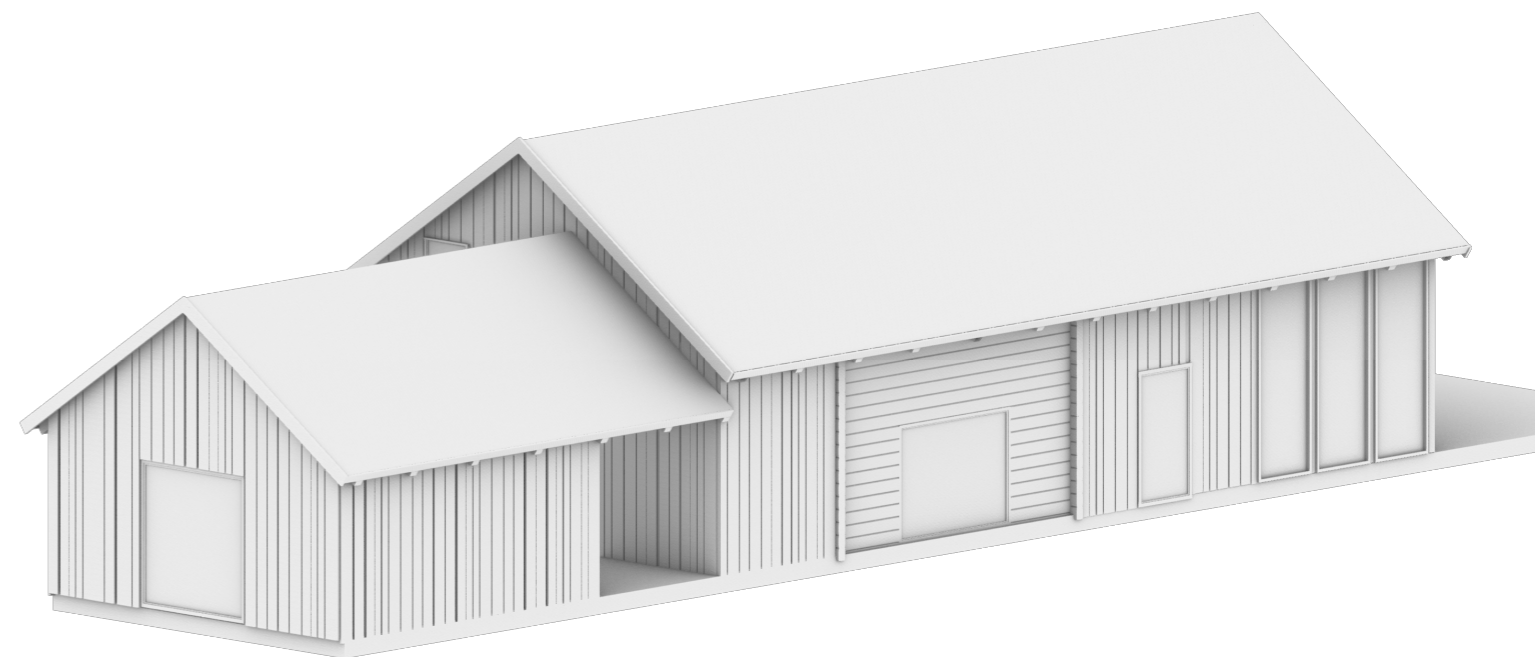
from inside and outside to maximise its variety of exposure. Functions and volumes added to the main barn is built from CLT elements precisely cut to fit the somewhat irregular shape of the old logs.

Construction waste in the form of cut out concrete decks from the mill serve as foundation and roof tiles from a nearby demolition of a housing block is put on the roof. The wood cladding from the harvested barn is reused.

EXTRACT THE FRAME



REBUILD AND REPURPOSE



Perssons Magasin

25 november kl. 11:25 · 🌐

Vill någon hjälpa oss att riva södra logen?
Fin timmerstomme som är värd att återbruka.
Vi erbjuder virket samt 15 000kr.
Kontakta oss om du är intresserad.



👍 Gilla

💬 Kommentera



THE HALL

The main use of the big hall is the continuation and expansion of the existing café and tourist info point run by the municipality and PRO. But the most important use is that of a third place to just hang out. A place that is not at home and not at work and where networks are interacting. The hypothesis of this project is that no community is sustainable without this.

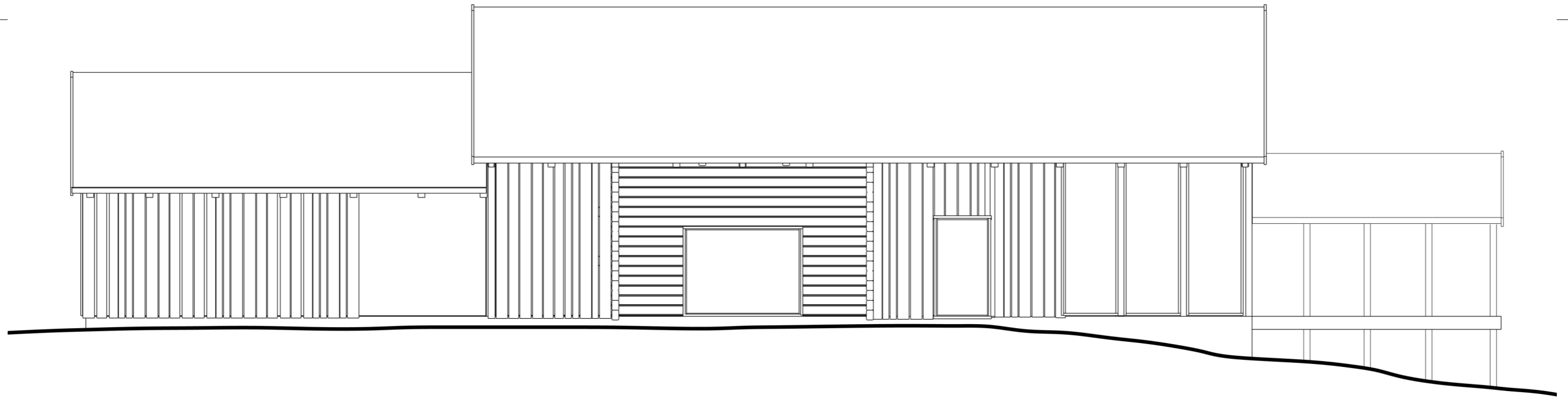
To attract most diverse crowd of Billingsfors inhabitants the hall needs to be adaptable, a blank canvas for a wide range of activities. It needs to be flexible in terms of formality, privacy and size. The height and direction of the room together with the truss canopy speaks in a formal, almost sacral tone but together with partition walls and the rough and sturdy materials the hall can function for weddings as well as dusty wood workshops.

The ability to give the kitchen a central role in the room serves well when cooking and food is used as a unifying factor across ages and cultures. The food and cafe can act as a main attractor to stay and enjoy exhibitions by the mill or local arts and handicrafts.

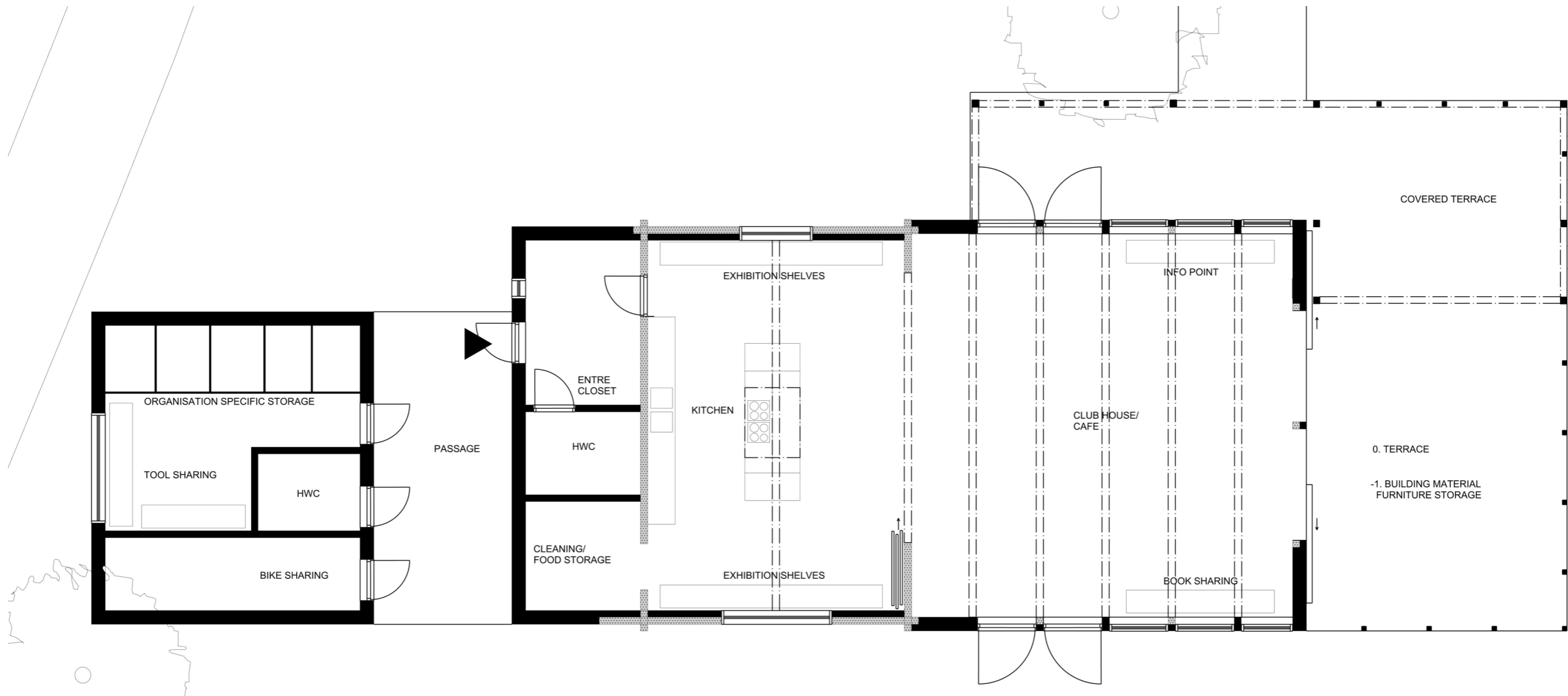
Accommodating outdoor activities such as car bingo and food markets the hall can be opened up to south, east and north to allow circulation, making use of the more intimate yard towards the PRO, the large parking and planned park to the south or the terrace to the east with the picturesque view over Laxsjön and the hills and valleys of Dalsland.



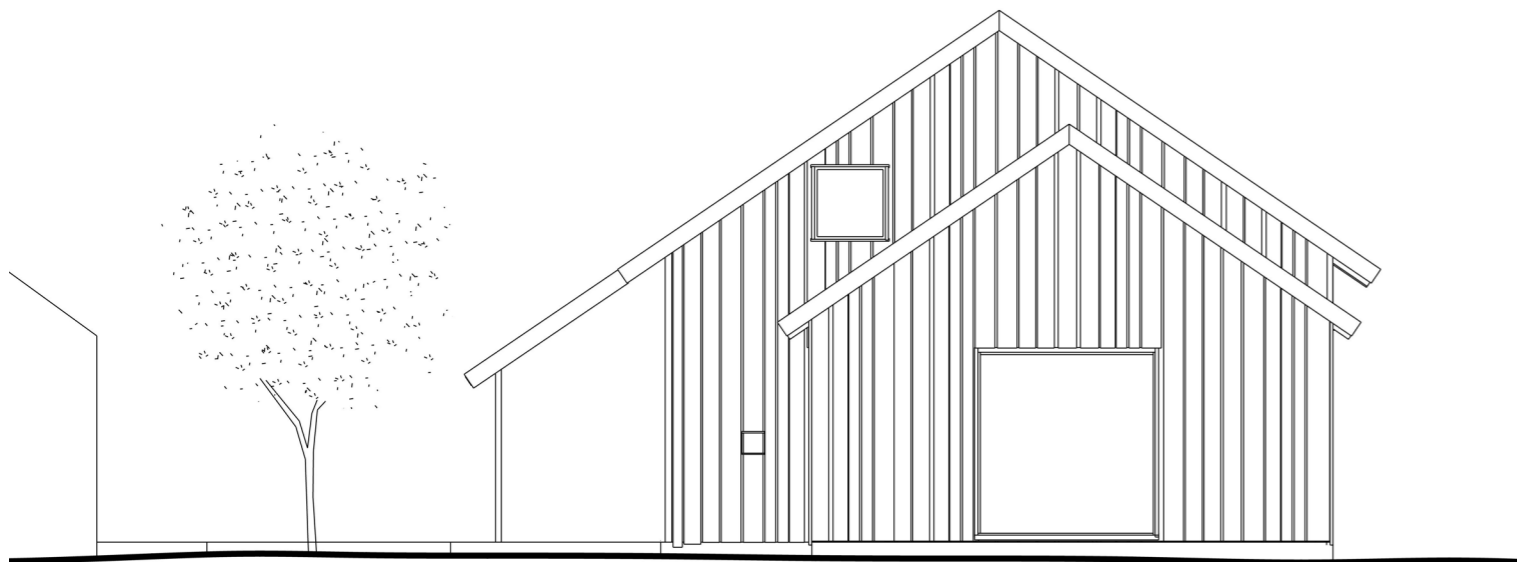
PLAN AND ELEVATION 1:100



ELEVATION SOUTH 1:100 (A4)



ELEVATION 1:100



ELEVATION WEST 1:100 (A4)

REFLECTION

Architecture and a building cant solve all the issues a rural community face. But defining conditions and a setting where engaging and working for the community is fun and rewarding, where appreciation of what is already there can form a foundation to build and plan a future upon, there is where architecture has a role to play.

This proposal requires money and hard work to be realised. But to turn around obvious negative trends is no easy task. This is no damage control towards empty streets and ecological collapse. We need more than that. Otherwise the feeling of indifference or giving up is to close.

There are other ways than this proposal to be more radical in terms of ecology but in those futures Billingsfors might not be a part of a solution at all. So in a future where Billingsfors still exist we need to build something beautiful with dignity and where dreams and stories of the future can be formed and worked out by the inhabitants themselves. While enjoying life. Otherwise there is no true sustainability.

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John Bauer, Bland tomter och troll

TILL