Memory of Industrial

Industrial heritage in the context of growing cities.

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Memory of Industrial -
Industrial heritage in the context of growing cities
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ABSTRACT

This thesis takes interest in the historical value, atmosphere and memories of former industrial facilities with a practical focus on one particular site: CV-area, short for Centralverkstaden, in Örebro, Sweden.

As our cities are growing, industrial facilities such as CV are no longer located at the outskirts, but are rather becoming of interest for future new city districts, densification and transformation. There are many qualities found in such industrial facilities that make them desirable for diverse set of purposes; their robustness, the care and effort put into their architecture, the location with closeness to the city, and the fact that they embody a significant industrial heritage of the city and their inhabitants. The concern driving this thesis is that future plans driven by economic interests might neglect the abstract values found in these unique environments.

The research questions asked in this thesis aim to first and foremost understand the qualities of CV-area and industrial remnants like it, together with the plans and strategies that are being implemented in the care and development of their future densification. This is done in an effort to understand how abstract values such as heritage and collective memories are approached based on who is involved in the planning of them. A central aspect that is discussed is the priority of interpretation, meaning that the values and interpretations influencing the final results are steered by what individuals or groups are involved and invited into the process. The thesis further speculates what different scenarios accomplish or perhaps risk failing to accomplish with consideration for the identity and heritage of the space but also the relationship between the architect and the user.

The observations from said research raise discussions and questions about value and identity, guiding laboratory design onto one chosen site; the CV-area in order to further observe how change in physical space relates to overall perception of an area’s identity. This is done through three hypothetical scenarios where different interests and people have the priority of interpretation; one where the municipality and other official stakeholders steer the process, one where the user’s desires are at the forefront, and one where CV stays an industrial remnant and place of memory. These scenario’s make up a part of the results of the thesis, together with discussion about intangible values such as heritage, identity and collective memories as well as thoughts about how one as an architect might approach, in an effort to further discussions about what we truly want these unique historical spaces to become.

Keywords: heritage, identity, industry, transformation, collective memory, history
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INTRODUCTION
BACKGROUND

Growing up in Örebro, I remember watching the CV-area through the car window, fascinated by what the seemingly abandoned old brick buildings with broken paned windows could be. My child imagination latched onto it, recognizing that there was a story being told there.

Industrial buildings like these ones, from around a hundred years ago, are relics from a time when industries had other demands and functions than today’s industry, both in regard to industrial development and social values. CV-area for example, was a state-owned workshop for train maintenance. These buildings were shaped by unique social, economic and technical circumstances of their time when they had a central role in our society. Their roles have since changed, our industries are transforming, disappearing and moving to other locations, and future industrial functions will most likely never again need or produce facilities like these ones. The industrial buildings that change has left behind are the only ones of their sort, unique and limited in quantity, sometimes abandoned and full of potential, waiting for current day society to transform them into something else.

This thesis starts off in personal observations of industrial environments that have high potential for future development. One can spot attempts at recreating their atmosphere and look in cafés, restaurants, hotels and interiors, indicating that there is a general appreciation for their look, atmosphere and what they represent.

From the above observations, it is likely that many industrial facilities and areas such as CV-area will be transformed and repurposed in the near future. Some already are, and Örebro municipality is in the process of developing plans for transforming and densifying the CV-area. The risk at hand that this thesis centres around, is that such developments are driven by interests that put the architectural heritage and people’s relationship to it on a lower priority. Demands on a certain number of apartments or other functions might conflict with interests of keeping the values and associations of the built environment already there. Simply put, if the heritage is not considered consciously, it risks being lost or distorted.

The belief going into this thesis is that there truly is something valuable in these environments – something that is not only a challenge to preserve, but a quality elevating the overall value of its future use. They are also representations of an area that is not limited to the footprint of the building. What is made within the area affects the overall impression of what the role and placement of the existing buildings is. It is undeniable that the future use will be different, and the transformation into an urban environment will then change who has access to it. By identifying and understanding the existing connections and how they are affect, we can make sure to take conscious care of them in the process of change.
SCOPE

WHAT
A study of industrial heritage in the context of growing cities and changing surroundings. This thesis aims to deepen the understanding of abstract layers such as memory and identity in old industrial environments in the context of its surrounding cityscape and future development into new city functions.

The guiding and answered questions:

What characteristics and qualities can be found in CV and other comparable sites?

How are said qualities considered and taken care of in the planning and process of transformation into new city districts?

As a result of previous question, what qualities are tended to and what qualities risk being lost, and why?

How could the process of transforming old industrial remnants be done differently, with what outcome?

WHY
To encourage care for the value of unique memory and atmosphere of industrial history, for the expression and overall perception of the whole, as well as advocating for industrial heritage not only being something to not disrupt, but rather something that enhances the possibilities of future developments.

HOW
In this thesis, both research by design and research for design are applied. The research is done through theoretical studies, literature studies, mapping, site visits, observations, reference studies as well as sketching by hand and in 3d. Because of the nature of the thesis topic, personal reflections, experiences and ideas will appear throughout in cursive.

VOCABULARY

AESTHETIC
Visual and spatial experiences and preferences of space. Can also relate to the science of aesthetics that study mind and emotions in relation to sense of beauty.

ATMOSPHERE
Additional layer to overall sense of mood or tone of a space.

COLLECTIVE MEMORY
A set of memories and knowledge shared by a social group, associated with the identity of said group.

HERITAGE
Collection of history, traditions, buildings and objects that have belonged to a geographical area or social group for a long time and is considered important to its character and identity.

HISTORY
Past events with focus on human affairs.

IDENTITY
“Condition or character as to who a person or what a thing is; the qualities, beliefs, etc., that distinguish or identify a person or thing” (dictionary.com). “The qualities, beliefs, etc., that make a particular person or group different from others” (britannica.com).

INDUSTRY
In this thesis, industry refers to industrial facilities and activities that originated during late 1800’s throughout first half of the 1900’s in Sweden.

PLANNER
Is used throughout and refers to any profession that involves planning urban environments such as architects, urban planners and departments within municipalities. Architects are sometimes singled out and referred to specifically.

USER
Appears throughout to address “the general public”; people affected by urban planning that are generally not planners themselves. Used to describe majority opinions or in relation to the planner. (Not all users think the same, but the simplified term is used to strengthen the position of the majority that does.)
THEORY
CHARACTERISTICS AND QUALITIES

CHARACTERISTIC STRUCTURE
What is a distinctive common trait of industrial facilities from the first half of the 20th century, is that the work process was divided into different elements that were executed in respective buildings. Surrounding the industrial facility, a system forms for transportation and workforce, including housing for employees integrated with societal functions such as schools and shops (Storm, 2008).

TRANSFORMATION
In recent decades, former industrial built environments have been transformed into new uses. Since the 1960s there has been a trend of cultural centers of sorts making use of old industrial buildings. Between the 1970s to 1990’s industrial buildings were most commonly turned into offices, and since the turn of the century, there has been an increasing trend for old industrial buildings turning into housing. Behind these transformations there are companies, former workers, professionals within heritage and planning and even artists or individuals interested in urban exploring (Storm, 2008).

The interest in industrial facilities that has grown the past few decades is likely deriving from a conscious observation of heritage having the potential as an economic resource, creating interest for companies and individuals to engage with because of its intrinsic value and distinctiveness (Storm, 2008).

What seems to have been a decisive factor in the reuse of industrial facilities is physical prerequisites that are characteristic for many such areas that are also desirable in other uses as well as easy to reuse and adapt to, such as material stability, endurance, large windows and open interiors. Closeness to water is another recurring quality. On the other hand, unfavorable locations, contaminated land or otherwise lack of the qualities mentioned above makes reuse more difficult and costly, and therefore less likely (Olshammar, 2002).

EVALUATIONS
During the last two centuries attention has been given to historical remnants in the sense of evaluating and listing buildings from national historic perspectives. Since mid to late 20th century such evaluations have been applied based on the criteria of age, beauty and historical significance. However, evaluating industrial remnants as cultural heritage could be seen as incompatible, with the notion that industry and culture are exact opposites; industry symbolizes modern society and in many cases misery while cultural heritage stands for authenticity and constancy (Storm, 2008). Industrial remnants seen as cultural heritage have therefore been a highly controversial subject among many heritage organizations (Braae, 2015).

Source: Örebro bildarkiv
IDENTITY

HISTORICAL ENVIRONMENTS
Old historical environments are often connected to stories of people and places. They can be seen as valuable - as something to tend to, show off and be proud over. There is existential value to be found in historic buildings, deriving from historical environment’s ability of adding and enhancing identity, both spatial and social, for groups and for individuals. They are physical containers and symbols of feelings such as pride, belonging and attachment which further adds to the sense of identity. Furthermore, by being part of the history and development of a geographical area, shared by many, it can serve to enhance a sense of community and collective identity, invoking a sense of this being “our space” (Coeterier, 2002).

CHANGE
The act of changing a space with an important symbolic meaning can have a strong impact on the sense of identity and belonging for the inhabitants. There is a worry for what the change might bring and those feelings are processed with other people to eventually incorporate it into a collective consciousness of a place. Inhabitants might express awareness of old buildings being threatened by change and wish to tend to and protect what is left (Werne, 1987).

With the collapse of older material and territorial definitions of a place, one can still observe how that very collapse puts new emphasis on the metaphorical and psychological meanings of a space (Harvey, 1993). Beyond being an existing circumstance, identities are a tool to strengthen the uniqueness of a place for the purpose of advertisement. However, this could result in a sort of homogeneity caused by serial replication, as was reasoned by David Harvey (1993). Eskilstuna and Norrköping are both examples of cities who leaves into this identity to make it an attractive aspect of the city.

Reflections:
If viewed from the perspective of users with their identity connected to the site, change might in some cases be equivalent with a sense of loss; new additions and changes within a historical area as a consequence of the outside city closing in might be interpreted as the densification process finally breaking into the area, “flooding” open spaces. The process might be interpreted as important parts of physical environment and both spatial and social identity being taken over by the growing city.

In the case of historically significant areas, the subject of change becomes particularly sensitive, because it is an embodiment of an invisible bond connecting the industry to the development of the city, and the development of the city to all of its inhabitants, as well as directly to those who have closer connections via personal memories or relatives. Changes to that symbol might therefore be threats to the shared understanding and memory of the space in itself, what it represents and ones own value.

COLLECTIVE MEMORY

COLLECTIVE MEMORY: SHAPED BY CONTEXT
One can understand memories as something that belongs to the individual as a living experience that can be recalled within a collective context. This contextual framework might be a social group such as families and social classes that define what to remember and what to forget. Although it is the individual who remembers, the memories are strongly influenced by the social context (Halbwachs, 1950, as cited in Braae, 2015).

“The common memories of the groups are not the result of the past but are regularly constituted by present factors and interests. [...] Therefore it is not a question of how the individual experiences the past, but how the past is currently reconstructed in the group’s remembrance” (Halbwachs, 1950, as cited in Ellen Braae, 2015).

CHANGE
With old environments of historical significance it is common that a part of the population can relate to the space and how it has played into the cityscape. When parts of an environment change, disappear or new things are added, the old environment and the new one are inevitably compared. The memory of the old plays a role in the evaluation of the new one (Sternudd, 2007).

WHAT SHOULD BE REMEMBERED
During the process of industrial remnants being placed in new contexts of changes made to the physical environment, interpretations and negotiations are made about what should be remembered and what should not – decisions shaped by individuals and groups with both memories of the past of a place as well as ambitions for its future coming together in disagreement and redefining of the new meaning of a place. What qualities are taken care of and what qualities are forgotten are linked to what groups and individuals are involved in the evaluation, planning and interpretation (Storm, 2008).

Reflections:
If the collective memory is attached to physical space, then planners of physical space, such as urban planners and architects, are also planners of the collective memory of said space, whether that aspect is considered consciously or not.

The difference between having a historic site vs a blank canvas is that at the point when the architect and other planners start analyzing and evaluating it, there is already a collective memory and understanding surrounding the place. There are existing interpretations of it that could be valuable to consider, and potentially damaging to the community to disregard in processes where formal stakeholders proclaim their own interpretation central.
PRIORITY OF INTERPRETATION

DUALITY
The chimneys of the industrial landscape, their rustic brick environments, machinery and rails can be said to represent progress, technical innovation and promises of modernity and beauty of the future. They can also be interpreted as a symbol of pollution and “extinction of the individual”. Just as with the duality of the identity of old industrial facilities, the memory and associations to it might on one hand consist of a uniting factor, a common pride. On the other hand, it could stand for a painful past, child labor, sweat and low payment (Storm, 2008).

INTERPRETATIONS
Depending on what aspects of industrial identity and memory are chosen or needed to be focal in its transformation, different potentials are seen in its future; some might have the potential of becoming a museum or heritage site such as “tändsticksmuseet” in Jönköping and parts of Avesta, while others become commercially driven transformations into fashionable apartments or cultural stages that seem to have come as a result of new appreciation for industrial aesthetics (Storm, 2008).

Reflections:
In the process of former industrial environments being transformed, new interpretations are made of an old environment. How that reinterpretation is made depends on who has the priority of interpretation: former workers, present workers, real estate owners, architects, historians, urban planners or politicians. Different stakeholders might approach a space with different priorities, desire and association, however not all can be included, either by being incompatible or by routinely not being included in the planning process.

A couple citizens found their way to express opinions through a questionnaire on a previous version of the plan program at the time for its “samråd” (Örebro Kommun, 2018). A few more commented on rendered visualizations posted on Facebook. Otherwise, no reported attempts have been made to engage the future or past users of the facilities. If historical physical environment has a strong significance for shaping social identity, then wouldn’t social identity presumably and reasonably significant when shaping said environment?

What can be observed of planners processes in a large portion of urban development, there are little opportunities for the values of the user to influence the process and outcome; the architect and planner are in a position of power where they themselves steer what values and expectations guide the process, which inevitably limits the architects likelihood and possibility to create something that appeals to the user.

PARTICIPATION
Observing changes in Sweden, there has been a general decrease in citizen’s involvement in politics and common responsibilities the last few decades. Individual successes are valued above the shared societie’s, and politics have come to be a distant center responsible for decision making that affects the society as a whole - less people are becoming responsible for more citizens. In this situation, regular and fruitful dialogues with citizens about the processes of planning and changing their environments. Instead those processes are ruled by the norm of the big cities which includes attractiveness, commercial possibilities, culture and work opportunities. The prioritized position of these aspects mean that local values and interests in many cases are obstructed or hindered from entering the process. The nature of a democratic society would mean not only having rights but also responsibilities such as engaging in the development of their environments (Herlitz, Arén, 2017).

There are often people with knowledge, ideas, needs and will to to participate and influence the way their environments are developing, and a process that doesn’t allow it can cause frustration and alienation. Local participatory efforts for social sustainability could be the first step of giving those voices a formal status. Once there are communities able to take care of their local environments, caring for the environment on a global scale can become reality (Herlitz, Arén, 2017).

What is highlighted as important for a planning process is that it does not only include a desirable development of measurable aspects, but also takes into consideration the desires and values of the citizens and individuals. The planning process is then not only a list of desires everyone agrees on, but a nuanced document that reflects the diversity of interests present and how the plans going forward will favor those interests or not (Herlitz, Arén, 2017).

Reflections:
In cases where the user lacks opportunity to express their interpretations and impact the outcomes, they might perceive that their opinion is not considered valuable enough, meaning that further tension is created between the people creating urban spaces and the ones using it.

For the sake of the scenarios and further discussions surrounding how differing interpretations might result in certain values being present or not, the thesis needs to establish what values individuals or groups prioritize.
**AESTHETICS**

Perceived aesthetics claim a central role in the discussion of how urban development and architecture in general manages urban spaces in relation to the user’s values.

**IMPORTANCE**
In her doctoral dissertation, Sternudd investigates how a community values aesthetics as well as the significance of local historical environments. Inhabitants and users of spaces put a notable amount more emphasis into aesthetic experiences when evaluating a building or space, such as if they perceive an environment to be beautiful or ugly; a building that is practical and serves its purpose might still be disliked if it is perceived as ugly, and an impractical environment is still valued high if it is perceived as beautiful (Sternudd, 2007).

In the study inhabitants agreed to a surprisingly high degree; there was a strong engagement in the beauty of a city that was noticeable throughout the surveys. It could be interpreted as a declaration of love; feelings of love, affinity and pride are declared through terms like beauty (Sternudd, 2007).

**HISTORICAL ENVIRONMENTS**
In the case of historical buildings, users more commonly describe them by their aesthetics than by their age, origin or history. There is a general appreciation for natural materials such as wood and brick that are perceived as alive, warm, attractive and intimate - in contrast to many modern buildings of concrete, steel and glass which are considered, dead, cold and sterile. Users also value the good craftsmanship and skills that have gone into old buildings (Coeterier, 2002).

There is a general appreciation for historical environments. One of the reasons might be accompanying variation and careful detailed work of handicraft (Nasar, 1994), but there is also value found in the stories of people and happenings that are connected to historical spaces.

**IMAGINATION**
Knowledge about a specific or a general type of historical space has shown to increase people’s appreciation for a place. It creates a larger meaning for it by stimulating ones imaginations, not necessarily making a space more beautiful. Although, the experience of enlightenment lasts for the moment it is shared while a aesthetic experience is immediate and continuously present (Coeterier, 2002).

**ADDITIONS TO EXISTING ENVIRONMENT**
In the context of existing architecture, the American architecture professor Linda Groaat has made studies concluding in four recurring perspectives. Architecture as a Historic document refers to how well architecture mirrors history and the development of building culture. The Importance of Visual Continuity is about creating cohesion within groups of buildings which might require some mimicking of the existing. Deeper Levels of Significance refers to taking into consideration nonvisual contexts such as symbolic or cultural circumstances. And Freedom for the Creative Designer is about the results of letting the creativity of the architect lead to process freely without guidelines or limitations. Noteworthy, out of these four

*Source: Örebro bildarkiv*
approaches, only one of them - *The Importance of Visual Continuity* - is commonly brought up by users, while the other three are most commonly brought up in professional contexts by architects and planners, and not by the users (Groat, 1994, as cited in Sternudd, 2007).

**AESTHETICS BEYOND THE VISUAL**

Although often referring to the visual, aesthetics can be seen as contain wider dimensions of experiences beyond the visual, such as experiences, and awareness, and our own influence on our environment. In the case of industrial ruins there is potential in elevating their beauty and developing new ways of shaping the world we live in (Braae, 2015).

Aesthetics can be understood as either formal aesthetics which concerns itself with shape, proportion, scale, rhythm, complexity, shadow, hierarchy, etc, or symbolic aesthetics which are variables not defined by the physical space but rather from the individual’s internal representation of the meaning and representation of a space.

**THE PRESENCE OF THE ARCHITECT**

An analysis made by Skantzzes, 1996, showed that users of architecturally designed spaces try to read the intentions that the architect’s have behind the environments they design, imagining the process and frame of mind. They might therefore feel delighted when perceiving that care has been put into the environment or discovering surprising details and solutions. The user is also likely to appreciate finding out thoughts the architect has behind designs that aren’t obvious a first. On the other hand, if a user perceives that their environment is not treated with care and consideration, it might be interpreted as a sign of the user themselves not being worth the care (Skantze, 1996).

Reflections: It is through the physical, the elements and care put into the environment that any deeper meanings are communicated - as architects, we communicate with the user through the aesthetics of the space, if neglecting the aesthetics we’re neglecting our relationship with the user. Aesthetics might in nature be about the superficial, visual and obvious aspects, however it should not be considered superficial in meaning; people connect and add depth to their environment through their experiences, interpretations and how they relate to it - maybe particularly so when relating to the significance of historical environments that can both stimulate imagination and contains knowledge to be discovered.

A personal experience of historical spaces is that it triggers imagination and an desire to find out more. Interacting with an old environment is seeminglg creating a link between now and then, between the self and the people who created and used the space before. This is an experience probably not shared by all, but where it appears it is engaging.

**AUTHENTICITY**

**VALUATING HISTORY**

It seems that environments that communicate age and history trigger imagination, providing an experience of sharing sensory impressions with people and events from another time. However, when it comes to the general user of a space, whether the historically looking space is authentic or not doesn’t have much significance; A building simply being old is not an aspect that on its own convinces a user of its beauty. In the case of new buildings replicating or emulating old ones, the general user does not object. The historical aesthetics themselves are what provoke a positive reaction, not the level of authenticity (Nasar, 1994).

Knowledge and information is an important factor affecting appreciation of a space. An expert’s evaluation of historical spaces is based on information about it, such as its uniqueness, completeness and how close a building is to its original form (Sternudd, 2007). However, a user mainly bases its valuation of a space on aesthetical experience including nontangible values such as legibility, coherence, mystery, refuge and recognition. Any further information about uniqueness and state comes secondary and might elevate the sense of meaning but is not obligatory for the enjoyment; a ruin might be perceived just as beautiful as an intact piece of history. Furthermore, the general user will often consider a historical space more complete if it consists of characteristics commonly associated or expected of such historical places, even if such an addition wasn’t part of the original design but was constructed afterwards, such as moats adjacent to castles (Coeterier, 2002).

**INAUTHENTICITY**

Relating to the perception of beauty, authenticity has an interesting, somewhat polarizing role in both planning and experience of a place. In the case of a historical looking building, both the user and the architect generally value it highly, but when faced with the information that its historical exterior is not authentic, users remained appreciative of it while the architect immediately valued it less (Nasar, 1994). This might be explained as that creating new architecture with old architecture as role model is going against the irremissible expectation of innovation that is present within the professions of architecture and urban planning (Sternudd, 2007).

**AUTHENTIC EXPERIENCE**

It is not only the authenticity of the physical environment that matters, but also the authentic experience. It is the certainty that the architecture was involved in the events which gives subsequent visitors a foundation for an authentic experience, that connects us with the past and which for a brief moment lets us participate in the historical event (Werne, 1987). These environments can be appreciated for letting us take part in and relate to other people and lifes lived.

Reflections: The ability to distinguish an impression of something from the real thing, for example a new building made replicating a historical one, is more difficult for a user than for a professional. Using authenticity as a criteria for measuring value and quality widens the gap between the user an the planner.
EXPERTISE
Cultural conservationist, urban planners and planners of infrastructure all view a project from the point of their own expertise, almost as if one’s own expertise were central for everyone involved. This division seems to be natural, in some ways necessary and in many ways appropriate for the final achievements. However, the success of the overall plan depends on how well those processes manage to link to existing desires, needs and preferences of the user involved (Bjur et al., 1985).

CRITIQUE OF AESTHETICS
Although users are fairly in agreement, professionals within architecture, planning and design value aesthetics differently. The idea of beauty is a problematic aspect within the architectural professions and sometimes polarizing; Some emphasize beauty and attractiveness as important while others consider the idea of creating aesthetic urban spaces an expression of greed or self-assertion, as a mean for creating superficial attractive prerequisites to promote commercial activities. Focus on aesthetics is seen as neglecting urban issues such as segregation, environmental issues and marginalization, trivializing the public space (Sternudd, 2007).

Similarly to caring for aesthetics, the idea of taking inspiration from historical environments can be criticized for not properly managing current serious societal circumstances and issues. The valuation of an aesthetic is judged by its relation to the time it originates from rather than the beauty of it by itself. Voices defending historical environments are often written off as backwards-looking, conservative, or desiring to escape reality (Sternudd, 2007).

THE DILEMMA OF THE ARCHITECT
Architects work with the ambition and the profession’s purpose of meeting public desires and interpreting them into pleasant environments, while simultaneously dealing with internalized expectations of the contemporary architectural profession, which are two stand points that do not necessarily leave room for the other.

Interestingly enough, it has been shown that the architects themselves don’t necessarily dislike historical or traditional architecture; individuals share similar thoughts and preferences for how they like to live with the non-architect, and gladly live in old buildings and neighbourhoods themselves (Nystrom, 2005). The change in way of interpretation and values seems to correspond with the role of the architect rather than the individuals.

THE PLANNER’S LANGUAGE
Every profession develops its own methods and ways of communication, creating a common language that is rarely questioned or reflected upon. It is likely that such professional practices exclude both people and aspects, and a part of this thesis aims to raise awareness of the tools we use that prove to work well on the drawing table, might not be working well for the reality of things.

Source: Örebro bildarkiv
“In the planning society, a plan can be considered successful despite, or perhaps due to, the fact that it lacks a real picture of society’s life, needs, resources and life forms” (Bjure et al., 1985, own translation).

It can be said that within the sphere of the planner, the language used for research has developed to poorly capture problem descriptions; “it has been adjusted to its own reality, to the reality of the planner community” (Bjure et al., 1985, own translation). The way planners perceive the reality of a project and approaches it is very much steered and limited by the division of responsibility, tools and methods at ones disposal. It is however questionable how well those methods capture deeper meanings while they also seem to repress other types of descriptions. The process of planning might entirely exclude qualitative overall experiences and sensory perceptions. Subjective evaluations risk not being included in the planning process, because the planning process does not know how to cultivate them (Bjure et al., 1985).

What is relevant to note here is that the general public are more inclined to pay attention to and react on overall atmosphere, impression and other softer values that come from the whole. If the language and methods planners use do not include those values, one is effectively excluding the opinion and indirectly invalidating the experience of the main user. Bjure et al. (1985) have, when looking into planning processes, observed similar conditions and have concluded that inhabitants are interested in aspects that have to do with their general everyday life and have an intuitive sense of overall impression that the authors deem priceless but that similarly aren’t picked up on by the bureaucratic processes or the planners methodic language. Not including personal experiences but rather working form a point of public interest or the widely beneficial, might result in the “public best” serving as a dismissal of individual desires. What Bjure et al., (1985) gather is that the planner’s perspective in turn commonly regards the inhabitants’ way of viewing their surroundings is naive, selfish, imprecise and irrelevant, in some cases reduced to “local nonsense”.

However, it would also seem that the planner expresses itself in everyday life or at home differently from when the same topic is to be formulated in written investigative reports, as if shielding oneself and ones subjective opinions from the professional setting (Bjure et al., 1985).

CREATING SPACE

Part of design might be about balancing level of complexity and entirety, but terms as abstract as those can be difficult to apply onto physical environments. This might depend on how one interprets the term and on what ones mind is trained to see; a designer or planner might see and appreciate variation where an everyday user merely sees repetition or simplicity (Sternudd, 2007).

The planner, if allowing and encouraging user to influence the process, is faced with a challenge of bridging the gap between the methodical process and the users perspective, as well as the physical environment and the collective understanding.

In the planning and creating of Jubileumsparken, Gothenburg city addresses that the sphere of planning is rarely perceived as common and is widely inaccessible for those who are not familiar with the language, rules and codes of a planning process. The process of Jubileumsparken intended to therefore create a shared space of planning where a diverse set of actors and citizens are invited to participate, dealing with the challenge of creating a relationship between the physical environment, the planner’s space and the space that is being developed.

Through this process a space is created before it is built; it is not only its physical environment, it might exist in the consciousness of inhabitants for a long time before they might even consider visiting it (Göteborg stad, 2016).

Reflections:
The culture value assessment made on CV (summerized on page 38) was done thoroughly and methodically, taking into consideration authenticity, condition and representativeness, mirroring professional and architectural values. Could this be an example of a rigid method that simplifies reality and leaves out valuable insights from the users?

Ignoring questions of perceived aesthetics and other values commonly argued by the user, is an ignoring and discrediting of the differences between the groups of users and planners. Not allowing on group in gives the other the prerogative. Similarly to how neglected environments might instinute less worth of a user, neglecting the user’s values in the process communicates that the user is somehow not worthy or trusted to impact their surroundings.

The planner’s standpoint and challenges is a wide subject that can be discussed in many different circumstances and this thesis only fits some aspects. However, how the planner relates to the user and heritage is necessary to keep in mind throughout, as to answer the question of how the planner’s process influences both the transformation of the site and its relationship with the user.
TAKEAWAYS

From the research on the subject of industrial facilities, other historical sites and their relation to the people in the cities they are in, it can be said that they become a symbolic presence of its own appearance and development, but also a symbol of its influence on the development of its surroundings. They become a distinct presence in the collective understanding of the whole of the city, both in spatial qualities and historical significance.

The inhabitants of a city are expected to care for the space. One reason for it being the ability of heritage to tie the individual to the collective that is the history of a shared city. The historical space is a link between the past that has formed the present and formed the collective memory that creates belonging, identity and meaning for individuals as part of a collective.

Another reason for the expected care for historical sites from the perspective of users, is the aligning qualities of perceived beauty found in old architecture. While the user largely measures a historical site’s value by sensory perceptions, the experts mainly measures it by standards of authenticity, faithfulness to time of origin and condition. This can be seen as deriving from a difference in knowledge and expectation in ones role relating to the site.

The process of transforming old industrial sites, which is a question that this thesis takes interest in, can be viewed in the terms of all qualities found in a site - including the somewhat contradicting ones, filtered through the values of the person or group observing it. Who the process lets in affects the way those qualities are perceived, interpreted and rendered.

Going forward, when getting to know CV and its potentials for the future, the consequences depending on priority of interpretation will be discussed both in regards to its direct outcomes for the physical transformation of a space, but also the non-tangible ones, such as how changes to the physical space affect the collective memory and understanding of CV by itself and as a part of the city, and how different priorities of interpretation might affect the process and in extension the relationship between the architect and the user.
CONTEXT
GEOGRAPHICAL CONTEXT

BEGINNINGS
In the late 1800’s, as the railway network grew and a need arose for large central workshop facilities for maintenance and repairs of train cars and locomotives, Örebro was chosen because of its central location in the country as well as closeness to the main network (Örebro kommun Stadsbyggnad, 2018).

When CV was originally built, the facility was located in the outskirts of the city as shown in the upper map from 1901 where the first few buildings have already been developed and rails have been extended to reach the area. It would be inaugurated in 1902 (Nyréns Arkitektkontor, Jernhusen, 2017). The area is partially defined by the river Lillån to the north and to its south lied the central hospital.

TODAY
As time went by Örebro city expanded around and beyond CV, as illustrated by the bottom map. Today there are blocks of residential buildings to the west. Just east of the area begins the nature reserve Oset and Rynningeviken with access to the shore of the lake Hjälmaren. The hospital was demolished and replaced by a still growing university hospital with medical campus. Note that the street just below CV has moved closer to it as a result of the hospital expanding in recent years.

Today CV is largely closed off to the public and traffic travels around the area. Several facilities, mainly in the east half of the area, are now containing companies.

The city surrounding CV today has traces of the workers and the industry performed. Rynninge, which today is a villa district, was built as a home-croft, residential area for the workers of CV (Örebro kommun Stadsbyggnad, 2018). To the east of CV lies the allotment area ”Alningarnas kolonioråde” that was built on ground owned by CV for their employees to use - there are traces such as old train windows being used in the allotment cottages (gatsmart.eu).
HISTORICAL CONTEXT

ARCHITECTURE
The construction work started in 1900 in the west parts of the area, according to the plans and drawings made by the royal railway board’s architectural office, led by architect Folke Zettervall (Örebro kommun Stadsbyggnad, 2018). Those are the buildings that have given the area its characteristic and unified look; red bricks, rounded, sometimes arched windows, evenly placed, separated by brick pilasters. Divisions ruled by construction and visible outwards as gables, overall playing into a rustic character with medieval romantic/gothic inspirations (Fransson, 2004, as cited in Helgesson, 2010). See a selection of historical photographs on the next spread.

Around 1912 the main office and concierge building was built (visible in the middle bottom), in a national romanticism style. It is characterized by the vault connecting them, that acts as a formal entrance to the area. Above it is a large sign, naming the area ”Statens järnvägars centralverkstad”/State Railways central workshop as well as a sculpture of the official logo - a wheel with wings and a royal crown (Helgesson, 2010).

The area continued to develop, but one can consider the building of the facility completed during the 1960’s. Since then, only smaller additions or changes have been made as the needs arrived (Örebro kommun Stadsbyggnad, 2018).

THE AMBITION
Zettervall planned the facility with the intention of making it a modern role model for other industrial working environments. This was done through ambitious architecture and current aesthetic ideals. The facility was provided with the most modern mechanical technology of the time. It was a manifestation of the socially beneficial nature of the company and became a local representation of the impactful and nationwide investment in the railway network. For its time, CV became a quite large industry and held a special position in the country as well as the city of Örebro. The work environment was considered significantly better than in other industrial workshops at the time, as were the workers (Nyréns Arkitektkontor, Jernhusen, 2017).

TODAY
Despite the continuous changes that have been made, the area has kept its character which are considered to hold high cultural values, for the social meaning it has held and the role it has played in the development of Örebro as well as the well-kept architectural values that were typical for its time (Nyréns Arkitektkontor, Jernhusen, 2017).

Today there are approximately 350 people working within the site (Örebro kommun Stadsbyggnad, 2018). There is still some maintenance work being executed in the area but mostly buildings have been rented out to other companies.

A representation of how CV-area expanded.
THE CULTURE VALUE ASSESSMENT

Below are some key points from the culture value assessment made by Nyrén's architectural office in collaboration with the property owner Jernhusen, (2017).

SOCIAL HISTORICAL VALUE
The ambition of centralizing the reparations in one place was something new for the time and gave the strategic placement in Örebro a unique significance. CV has had an historically significant impact on the development of Örebro and has existed in the collective consciousness of Örebro residents for many years. CV embodies 100 years of continuous industrial development. The area is a reminder of a time when large parts of the work in workshops was done by hand. The environment further testifies to the high care for the employees’ working conditions. The workers at the time developed a strong sense of identity and fellowship that was visible from the outside.

SENSITIVITY ASSESSMENT
Buildings and open spaces are assessed and categorized as being either highly sensitive, sensitive or not sensitive/uncomplaining to change. The original symbolic maps can be viewed in appendix B.

BUILT ENVIRONMENT
Today, the area is characterized by the large scale brick buildings with a rustic character inspired by medieval, romantic or gothic architecture. Thanks to the flexible nature of the facilities, the many years of additions and changes have left traces from different eras, styles and ideals, making CV a multifaceted industrial landscape. This is considered something that contributes to CV:s unique identity. Despite the many years of modernization, CV remains a well-preserved industrial memory. The built environment is considered having aspects that are valuable to experience. The present aspects are considered to provide good prerequisites for the historical activities to be read and understood in the environment.

In the report each building is evaluated by itself based on contribution to environment and cohesion, significance for original historical activity, condition, location, truthfulness to original design, time-typical qualities, testimony to industrial developments. Sheds and storage are considered non sensitive. All original brick buildings as well as some functionalist buildings are considered highly sensitive-sensitive, in some cases together with adjacent rails.

OPEN SPACES
The majority of highly sensitive open spaces are the spaces surrounding and shaped by the older built environment which is also considered highly sensitive. The rails that define the entrance and main passage through the area are also included as highly sensitive-sensitive. Open space and rails that are not clearly connected to or defined by built environment are considered non sensitive.

There are prominent element of greenery which is unique and unusual for industrial areas. In the centre of the area lies an eye catching green park that is considered an important feature in the environment, which is also assessed to be highly sensitive to change.

CURRENT PLANS FOR CV

The existing plan covers approximately 36 hectares and includes ground that is owned by three stakeholders; Jernhusen, Region Örebro län (Örebro county) and Örebro kommun (Örebro municipality). However, the built environment this thesis focuses on is located within the plot of CV itself, which is all owned by Jernhusen.

VISION
Örebro municipality sees great potential in the development of the area; it is located close to the city centre as well as the travel centre and is well connected to public transport lines. Within the coming 30 years, the goal is to transform the area from being closed off and adapted for previous industrial needs to a well-integrated city district, with a diverse set of functions including housing, workplaces, service, a school, commerce, restaurants, culture and leisure time activities. The plan will provide approximately 2200-3000 homes for 5000-5500 inhabitants (see appendix A for illustrated proposal). With the development of CV, the well-visited core of Örebro’s city is described as growing, making the city bigger (Örebro kommun stadsbyggnad, 2018).

The future of CV should be developed with high architectural standard, made accessible, orientable, contain attractive meeting spots, places to visit and green recreational functions. Lillån, the river framing the area in the north that is partially overgrown and in poor ecological shape, is considered an untapped quality that will be made accessible as a river promenade. The river promenade, parks and any other public spaces should be a “pearl necklace” of connected functions that attracts visitors to travel further. The plan program suggests drawing a new main street through the middle of the area, creating a direct east-west connection (Örebro kommun Stadsbyggnad, 2018).

The desire is to also make CV an important cultural center that invites and attract people from outside of Örebro, as part of a goal to make Örebro the fourth largest event city in Sweden. Visitors would bring life to the urban environment. Furthermore, the current presence of interest in skateboard is to be preserved (Örebro kommun Stadsbyggnad, 2018).

CULTURAL VALUES
There are three main categories that constitute the heritage; the buildings themselves, the park and other green parts, and the river Lillån which has shaped the area’s northern boundary. The entirety of CV holds high cultural values and several buildings are protected according to current local plan. The industrial architecture itself holds strong values that is considered an asset in the planning of the future of the area. “The CV-area’s cultural history exists as a part of Örebro residents’ collective memory and identity” (Örebro kommun Stadsbyggnad, 2018, own translation).

The challenge for the future of the area is to densify it considerably while keeping those qualities. In order to do so, Nyren’s architectural office were tasked with creating a culture value assessment. The analysis has had a significant impact on

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The challenge for the future of the area is to densify it considerably while keeping those qualities. In order to do so, Nyren’s architectural office were tasked with creating a culture value assessment. The analysis has had a significant impact on
decisions made in the plan program, with particular consideration for the original brick buildings as well as two functionalist ones. Several buildings are kept in order to also keep the open spaces between them. Specifically, all seventeen of the most sensitive buildings will remain. Five of the six less sensitive will be demolished. All of the nine buildings considered insensitive to change will be demolished. Amongst the buildings being demolished there are ones with protection and precautionary measures to ensure a long-term conservation. The decision was made with consideration for other interests and to ensure a satisfactory solution on a larger scale (Örebro kommun Stadsbyggnad, 2018).

One should take care of and build onto the values and identity of the existing environment. Many new additions will be made, but the history should remain visible and understandable. The significance the area has for the citizens is an important starting point. According to the plan program, the unique, multifaceted historical environment that is CV today is to act as inspiration and building blocks for the new city district when it comes to architectural design and placements. One should be able to read the historical uses in the environment. The ground that has historically been green should remain green and existing tracks that tell the story of how the area was used should guide the development of new paths and new symbolic tracks should be incorporated. New additions are to be made with care and respect for the existing environment (Örebro kommun Stadsbyggnad, 2018).

THE CITIZENS

Since the plan program itself highlights significance of the site in relation to the citizens of Örebro, and even stating its connection to identity and memory, it makes the citizen directly relevant. However, the only opportunity for people to influence the process would’ve been the procedural “samråd” held in 2017, where all affected parties get to express their interests, concerns and opinions with focus on organizations, neighbouring property owners and other expert groups. Only eight individuals found their way to express their opinions. See appendix E for all quotes.

One person expressed that the site lies close to their heart and that they are glad that it is finally being taken care of. Several of those who got in touch suggested cultural activities and projects, showing interest and initiative and sharing contact information. Amongst the opinions, there is a desire to not densify and transform to the proposed extent but to turn it into a museum and include activities and events that “regular people” benefit from (Örebro kommun, 2018).

Then there are explicitly stated worries that the old beautiful site would be “destroyed” by the major additions and their modern expressions, which are described as “boxy”, monotone and looking the same as many other cities and projects. Further, there is an expressed desire for beautiful architecture that merges well with the existing, using brick and paneled windows. In a similar vein, some wish for the “industrial feel” to live on and to clearly define the area, for new buildings to match the old and for more greenery to soften the overall impression (Örebro kommun, 2018).

Beyond the samråd, opinions have been expressed on the “Centralverkstaden” facebook-page that shared architectural renders of what the area could look like once transformed. A few people expressed that the current area is wonderful, that it expresses a true joy of bricks and beauty and that they are glad that it is being taken care of so that future generations can experience it. The majority however expressed a dislike for the proposed architecture, describing it as monotone, same as any other city, white, lacking beauty, flat, and “sterile and cold concrete boxes”. Instead they wished for happy and beautiful buildings, stating that having the hospital so close should motivate environments that promote health and well-being, indicating that the proposal does not. Someone comments that in the past we built beautiful environments for trains but that we now are building ugly environments for people.

The recurring understanding is that the area has great potential in its historical significance and beauty, and that there is a chance to tend to it with care to create something beautiful and meaningful, and to do so the architect is encouraged to “get back to the drawing table”.

Reflections:

It strikes me as odd that after elaborating on the importance of historical remnants and its relationship to people and their identity, the program turns to an architectural office to evaluate historical values. As of now, I haven’t seen any attempts at including or asking the users: Where are the future users? The people still working there? One of the comments of a person working on the site currently even states that they (at the time of the published renders) didn’t know anything about the future of their workplace.

The main elements of cultural environmental significance are considered to be the river Lillån, the park and the buildings themselves, expressly stated, followed by reference projects for how to handle the river and the greenery yet no inspiration or reference is brought up for the built environment.

In the plan program it is stated that the historical context should be mirrored and noticeable in the design of the new. However, looking at the renders so far, one could easily argue that such inspiration is not easily recognizable in the new additions. This seems to be supported by the attitude of the majority of responses.

Sketches of additions observed in renders for the planning of CV.
SITE VISIT: DAY

The first of the two main site visits took place on a snowy day in December. The second one was conducted during night time a month later. Spatial observations are presented in more detail in a few pages.

Currently there are several buildings and outdoor spaces that are fenced in and privately owned, as I was informed by workers on the site. Therefore the site visit could not be conducted throughout the entirety of the area but rather focuses on the western half of it and “the face” of the area which are the facades towards the south, as seen from the street separating the area from the hospital.

IMPRESSIONS AND OBSERVATIONS
I entered CV-area from the west part of the city and experienced the shift from being in a fairly lively city with people on sidewalks and passing traffic, to entering this zone of stillness. Although it is located within walking distance of the city center, I perceived CV as being its own distinct island in the city picture, which is further strengthened by its unique architectural expression and the fact that it seems to be shrouded in nature from within and surrounding it. The only few people seen within the area were workers sitting in indoor offices.

Even though it is an industrial area designed for large transport units to pass through, there are paths dedicated to pedestrians. This was true for most parts of the southern facades and surrounding the park and made the pedestrian not feeling out of place for a majority of it.

The built environment is communicating that it was made with a sense of care for each brick and each corner that give the area a unique charm. There is an intangible presence of the pride that handicrafts were at the time.

Although the old brick buildings, which constitute the majority of the buildings that will be kept according to the plan program, share characteristics and visual expressions such as their low height, red-brown brick and and other detailing, there is still variation in the spaces the buildings create. Some facades are long and repetitive, some are short and made to be focal points, some spaces are defined by stretched out flat facades while some are shaped by parts being pulled back or pushed forward. Some parts seem to have been incorporated in original planing of the area while some parts seem to be added later on in time based on the breaking of symmetries and slight variations in brickwork - additions and changes to the original buildings have seemingly been made with the purpose of blending into the existing. The initial experience was being intrigued by the unified unique environment which then turned into a curiosity about what else there was to discover.

SITE VISIT: NIGHT

In mars I visited the site for a longer stay with the intent of experiencing it during late evening hours.

IMPRESSIONS AND OBSERVATIONS
Once the darkness fell and lanterns were lit in the street and on the old facades, specifically around the human sized doors and stairs, certain parts of the area reminded me of a small old town with its various nooks and paths.

A detail visible in person but not as easily conveyed in picture was a rippling effect in the windows. Each square in the paneled windows reflected light in a slightly distorted and different way, indicating that they are in fact pieces of glass divided by bars and not large glass planes made to look like paneled windows.

Although trees and other green parts were not in bloom at the time of this visit, they still seemed significantly less present in the overall experience of the area. The park, visible on one of the pictures just behind a street sign, was completely dark. Instead, what became more visible were spaces the bright night time spotlights shone on, meaning parking lots and enclosed spaces containing tools and containers.

While visiting the area at night I discovered that one of the old brick buildings is used as a skate hall. I took the picture at the bottom right and when I turned to leave a teenage boy was coming my direction by bike. In passing he asked if the skate hall was open and when he passed me on the way back he excitedly informed me of the days and opening hours of the hall as well as when an event was being held. I kindly thanked him and he rode off. This is an interaction unlike any I’ve had and what I understood happened is that by simply being in the proximity of the skate hall, I had entered a space of belonging and safety for another group, which invited a spontaneous conversation. An area that is seemingly closed off to the public and abandoned at night is still a safe space for a group of youth held together by a common interest - something I wasn’t able to understand from a top view map.

Something else that caught my attention during this visit was this bus stop (bottom left picture) which is standing right in front of the main facade of the main office building. The bus stop had been thoroughly vandalized. However, I hadn’t seen a single scribble on the industrial buildings just behind it. There are plenty of deserted dark spaces and accessible facades within the area, which would seem perfect for scribble. But presumably, the care and effort put into their design, construction and maintenance still influences a desire to care for the buildings.

Detailed map of CV-area’s adjacent environment and what each building was originally used for.
Symmetries are a recurring in facades, details and entire volumes, present even with the addition of unsymmetrical extensions. The large halls benefit from letting in plenty of daylight. Therefore they have large paned windows, regularly distributed. Originally there were also skylights that are mostly shut but could be reintroduced.

Vaulted entrance with gate, highlighting formal entry point to area, part of the “face” of the area, visible when passing by.

Balkonies with decorative or simple iron railings, added afterwards to for example “The office”.

As technology advanced and new needs occured, extensions and changes were made to the original buildings. Some are more visible than others and were generally made with sympathy for the original facades.

In contrast to many long workshop facades of big halls, there are variations in facades that allow it; facades are withdrawn or pushed outward and volumes are more narrow.

Shallow buildings with office- or restaurant environments have regular sized windows.

A common recurrance in the area is the repeating pattern of visible pillar structures, spanning about 5-6 m, around 1-1.25 m wide.

Ground floor halls are between 4-7 m tall while offices and other upstairs floors are between 3.5-5 m tall.

The area is characterized by frequency of gable roofs, often serving to divide facades and interiors into aisles.

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Common materials consist of red-brown brick, red sheet metal for added parts of certain facades, red doors and cast iron window frames.

Windows are detailed with panes and decorative “crowns” in other materials or brick patterns.
OPEN SPACES

Part of the original building layout are these narrow alleys streets, varying between 7-11m in width, lined with low rise brick building with entrances towards the streets. One can move freely around buildings without dead ends. Throughout the day the sunlight changes the space, highlighting different qualities.

In contrast to the narrow alleys, there are also open spaces where rails are drawn for parking train cars. Although majority of it will be built on, it is a quality of the area that one can often see buildings far away, through irregular spaces. The open spaces are often framed with detailed facades.

It is unusual for an industrial area to have natural elements such as parks be integrated in it. The park, which is found at the heart of the area plays nicely against the brick buildings and is an important part of how CV is viewed in its entirety. It is also considered important from the perspective of cultural heritage.

Canopies that have served as shelter for outdoor storage is a unique addition to the area that helps lower the scale and break up the open space between buildings. This could become a conveniently located and authentic place for seating and stay. Part of it will be kept according to the plan program.

There is a varied interesting space created by the canteen and main office building. Their facades withdraw and push forward, there are passages and stairs creating variation in levels, and communicating that this area is for pedestrians. It gives the impression of a small old town.

This passage is not only a symbolic formal entrance, but serves as an interesting addition to the space; it introduces interesting shadows, detailing, lowers the scale and adds a focal line of sight through the building.
DESIGN SCENARIOS
PROCESS

INITIAL SKETCHING
The process of sketching scenarios started off as a way of freely associating and experimenting through what-if scenarios with the purpose of getting to know CV and how it might behave in different scenarios, discovering qualities and further posing questions. The process of freely associating and sketching is an interesting challenge in the context of researching non-tangible qualities, as it is an exercise in sketching before judging.

RESULTS PRESENTED GOING FORWARD
The process of the thesis has narrowed in on the connection between parties and desires involved, and what qualities are brought forward and which ones might be forgotten. For the continuation of this thesis, the focus will be on three scenarios that render three different approaches based on different desires and values that have come up throughout the thesis.

The purpose of the scenarios is to boil down examples of recurring themes and creating contrasting and comparable material in order to tap into key discussions about priority of interpretation, values and authenticity, the relationship between the planner and the user, the shaping and changing of identity, decisions about what should be remembered and what should be forgotten and its impact in the long run.

METHOD
The process of sketching started out by hand but was later moved into AutoCAD where facades where created, such as the ones to the right. They were then imported into 3d-modeling softwares where additions were placed in relation to the industrial buildings in approximate floor heights and locations as the building volumes are in the plan program. This merge between sketching and modelling made it possible to experiment with placements and spaces, allowing for a laboratory approach of exploring qualities in meetings and overall impressions.

SCOPE
All sketching nad perspectives are contained within the “Scenario area” that is swared in on the map to the right.

Sketches and scenarios are focusing on the open space created between the sheet metal workshop and the locomotive workshop as this is a open space with many and varying qualities; open space, industrial remaining buildings, long facades, broken up facades and a permanent canopy roof. In the proposed transformation of the space, this area will contain both a square-like space and be run through by the new central street, new buildings will be added right next to the existing ones and many lines of sight will contain the meeting between old and new, making this space varied and interesting for the purpose of the scenario sketches.
CURRENT BUILT ENVIRONMENT

Below sketches show perspectives used for scenarios, containing only the existing built environment that will be kept according to current plan program for the area.

These sketches can be used as a reference point to clarify what parts of the scenario environments are existing and which ones are new.

SCENARIO ONE

For scenario one, the owning stakeholders, urban planners and architects have the priority of interpretation, as in the real case of CV. Design is based on observations from theoretical research.

The relation between old and new: The old is an appreciated and authentic quality in itself. The new environment is true to current day and can be seen as a product made possible by the industry.

SCENARIO TWO

Scenario two is an imagined rendition of what the new environment might look like with future users, current and previous workers and other citizens having the priority of interpretation, based on desires collected through researched theory.

The new environment leans into a romanticized interpretation of the industry, and is inspired by it to create a unified environment.

SCENARIO THREE

Scenario three is a theoretical, in reality unlikely, scenario, which imagines what CV would become if unattractive for city development while considered a valuable cultural and industrial remnant.

The viewer of today is seeing CV as a memory of and symbol of the past, focusing on authentic stories and historical significance frozen in time.
THE PREMISE
For this first scenario, the priority of interpretation lies with the owning stakeholders, urban planners and architects. This scenario is based on the reality of several projects, amongst them CV, where occupational experts have been at the forefront of planning and designing.

INTERPRETATION
Conclusions about design have been drawn from observations made throughout researching theory and processes.

The vision for CV and several other similar examples is to transform a closed off industrial area into a well-integrated part of the city, providing a diverse set of functions such as service, commerce, restaurants, culture, housing and workplaces. Therefore, the design in this scenario has provided the area with buildings that can serve as housing and offices, with plenty of marketable, modern housing and ground floor premises for commerce characterized by open facades facing public space.

As was apparent in theory, there are clear standpoints found within the architectural profession regarding the value of authenticity, where old buildings are valued for their age, condition and representativeness of their origin. The historical parts are therefore to be kept in their original form, as authentic representation of their historical significance.

In this scenario, where the architect gets to steer the look of the new additions in the area based on values and ideas of high-quality architecture within the profession, it has been important to stay true to contemporary ideas, such as not conforming to symmetries, detailing and materials found in the historical environment. Overall logic of new buildings design is therefore based off of contemporary trends, largely inspired by examples of built environment seen in rendered visualizations for the future of the area. Characteristics include asymmetries, flat roofing large planes of glass, deviations from repetition and smooth, clean facades.

Scenario one: Renders captured in October morning and late afternoon.
Scenario one: Renders captured in October morning and late afternoon.
SCENARIO TWO

THE PREMISE
Scenario two imagines what the future development of the area might look like if one were to heavily involve the non-architect, former and future users of the area, allowing what might be a common mans interpretation. Realistically, architects and other planners are still involved in producing the environment more in line with those desires.

INTERPRETATION
Conclusions about design have been drawn from observations made throughout researching theory and processes, theorizing about what the area might look like if leaning into expectations and desires of non-planners.

As it appears, based on previous research conducted on the subject, non-architects are in general terms not bothered with the notion of authenticity. Whether a built environment is true to its original form or mimicking architectural language from another era entirely, it does not limit the desire for an environment that is perceived as historical and overall beautiful. Historical and beautiful does not necessarily always overlap, but in the case of this era’s architecture and the architecture of CV there seems to be a great appreciation for its design, seen in the reactions of people on social media and in their appearance in literature.

Therefore, for this scenario, the existing architecture has had a greater influence on the design of the new additions, including similar facade-to-window ratio, the use of bricks, gable roof and detailing such as paned windows, arched shapes and pilaster-like indications of structure that create divisions in the facade. New additions relate to existing floor heights, dimensions, symmetries and types of repetition. The detailing, materials and warm tones serve to unify the area, as was indicated helped make an environment safe through being predictable and allowing good overview. Variations to cultivate interest, mystery and a desire to explore have been made in the placement of buildings and trees. Realistically, however much citizens might be included, the design work is done through the hands of an architect, which has meant that scenario two still makes deviations from existing architecture, never copying it entirely and often simplifying and modernizing its expression.

Since the future users have a common understanding of the area, but have in general only experienced it from the outside, this scenario has to consider what expectations there might be and how to address them in the design. One part is about the historical and unified expression addressed above. Another part of it might be the associations of the actual industrial craftsmanship which has for example been translated into street lights and benches that could just as well have been made by hand in the workshop on the site. Once again, the inauthenticity of such a detail would not bother the user.

Another part of the general understanding and associations of the area is the presence of greenery because of the park within the area, surrounding greenery along the river Lillån and the nature reserve just to the east. This has also been brought into the design of the new environment through frequent and fairly organic placement of greenery.

Scenario two: Renders captured in October morning and late afternoon.
Scenario two: Renders captured in October morning and late afternoon.
SCENARIO THREE

THE PREMISE
In this scenario, the plan program is not a reality. The site is instead considered either not suitable for city development and densification, or it is decided to be more valuable in its current state as a place of memory. Either way, the municipality, urban planners and architects are involved, however not influencing the exterior to the same extent as in scenario one and two.

Although the municipality and official stakeholders would drive such a project forward, finance it and maintain it, it is worth noting that several voices commenting on the real development of CV did express a desire for it to remain a place of history and memory, untouched and beautiful by itself.

INTERPRETATION
In this scenario, the historical significance is the main focal point, embodied by the existing built environment. Therefore, existing buildings that have been demolished in previous scenarios, are included in this one, meaning that they are kept in their entirety. This means that certain irregularities in the streets are also kept, creating more nooks and alleys, unlike in previous scenarios where streets and buildings were removed and aligned to make a prominent straight east-west connection. In this scenario, rails and even trains can remain, to the benefit of the full readability of the environment and its historical use.

Additions and changes to the open spaces are made to the extent necessary for creating a pleasant and functional environment for visitors, including pedestrian walkways, signs and maps for orientation and possibilities for seating and waiting for company for example.

In addition to these functional additions, it is possible to have greenery play a more prominent role, as to making the environment pleasant, softening the hard surfaces of the industry and creating enclosed spaces more inviting for individuals where there are currently vast open hard surfaces. Greenery is already present in the environment, and could serve a role in showing the passing of time and how nature reclaims abandoned spaces, further adding to the historical atmosphere of an abandoned industry. Some inspiration for this scenario and the allowing of green to enter the picture is inspired by prominent old industries in Europe, some of which have been turned into tourist attractions where greenery is allowed to take over the environment to some extent, showing the authenticity of abandonment while still being kept under control as to not destroy the physical remnants of valuable heritage. Such an example is Völklingen Ironworks in Germany, as read about in Braae (2015).

Since the buildings, open spaces and rails need to be maintained for the facility to keep running, responsible stakeholders would need it to attract visitors to secure income. The area would be portrayed and marketed as historically valuable, meaningful, educational and authentic as well as an attractive, pleasant and accessible place to visit. This scenario doesn’t exclude additional functions and experiences to move into some of the buildings, but it is not discussed in depth.

Scenario three: Renders captured in October morning and late afternoon.
Scenario three: Renders captured in October morning and late afternoon.
DISCUSSION

From this chapter onward, thesis discussion and reflections are made, starting off with a focus on the results of the three scenarios. The discussion connects theory to the sketching, and the results of the physical environment to the abstract perceptions, values and participants. Further on, the discussion will get into general discussion about the planning process and long term consequences of scenario’s and approaches.

THE QUALITIES OF INDUSTRIAL FACILITIES

A part of this thesis devoted itself to understanding what qualities lie in industrial facilities such as CV. There are concrete factors that play into possibilities and limitations for what these sites can turn into, such as size, structure, state, daylight and polluted grounds. There are examples of general appreciation for both aesthetics of historical environments and their representation of historical events. Then there are qualities and characteristics that seem to change status depending on who is asked to evaluate them. This is one of the main point to be taken away from this thesis.

A historical environment might be appreciated for its historical aesthetics, but not necessarily because it is historical but because the particular architecture correlates well with other aesthetical values, such as scale, uniformity, variation and visible efforts and care. Another view might be that the historical aesthetics are rather a conveyance of other values such as historical authenticity. What seems to many times explain differences in values is whether the interpreter is an architect or in another professional role of a planner, viewing the environment as the expert of their field, or if one is viewing the space as a non-planner and general citizen with their own pre-existing understanding and memory of the area as well as personal and identity-related link to it.

Different roles, knowledge and values mean that the relation between the old and new is interpreted and valued differently. The thesis continued to then evaluate how some different interpretations could be embodied into physical space to be able to discuss what values are tended to and which ones are possibly neglected in each scenario.

RELATION BETWEEN OLD AND NEW

The relation between old and new of scenario one can be described as both eras of built environment being valued by their ability to represent their own times. The new additions, with the transported, machine manufactured materials, can be considered relating to the historical environment by being a result made possible by the time in history the existing environment represents. This view emphasizes the significance of the historical remnants by highlighting that the progress and modernity of today can be attributed to the progress and modernity of then.

While a theme of modernity during which industrial facilities were created was the idea of creation, a mirroring theme of today could be reuse and recycling. In the process of transforming old industrial remnants, we are taking an icon of creation and applying the act of reuse, in some ways to counteract the consequences that the same
industries inflicted on the environment in the first place.

In this scenario the old environment is seen as valuable in its authenticity and contributing to a unique identity of the future city district, as seen in plans and assessments for CV. This appears as a more or less conscious decision of shrouding the area in positive connotations as a means of shaping the common view, influencing the context, which then shapes the collective understanding. The interpretation highlights the future area as modern, unique, meaningful, diverse, lively and attractive, all encouraging visitors, activities, residents and buyers of property.

What scenario one and scenario two have in common is the interpretations of the environment leaning towards the positive connotations and qualities of the industrial remnants, in some ways romanticizing the historical heritage. One does so by highlighting its factual authenticity and contribution to the overall value of the area, and the other does so by being heavily inspired by it, honouring it in its own way. The reason for this similarity in interpretation could reasonably be coming from scenario one and scenario two sharing the prospect of making it a desirable and attractive area for living, working and visiting.

In contrast to the first one, scenario two has its own way of relating present day to the past. Instead of the new being a current day modernization made possible by the past, this scenario diffuses the line between then and now, letting the past sipper into the present by having old architecture influence the new.

One perspective of scenario two could be that when the new buildings are clearly referencing the old ones the value of the original building’s authenticity is diffused and confused and therefore not properly taken care of. Another perspective might refer to the entirety of the area as more cohesive and more clearly communicating its historical significance and connection to the whole city of Örebro and its citizens and therefore being the more suitable approach.

Scenario three has a different approach to both history and authenticity, in that it communicates through its contents, such as stories of workers. It polishes the environment for the sake of comfort and well-being for guests, but does not romanticize it or shy away from any potentially gritty stories. In this scenario, all types of stories bring meaning and spark interest as they anchor the built environment to its history. Stories and the appreciation of current users serve to bridge the gap between the past and the present. This scenario most directly taps into one of the valuable aspects of historical sites, which is to spark curiosity and imagination, providing a setting where a visitor can relate to other humans that exist in that same space but within another time.

OVERALL IMPRESSION

In scenario one, the new environment becomes a rendition of the interpretation of planners. The methods of the planners, based on sources in the theory part, are often times structured to concretize or simplify understanding of reality to better communicate ideas, not uncommonly across professions. A consequence of the first scenario might therefore be that qualities found in the overall impression and understanding of a space as seen by inhabitants in their everyday life, might be overlooked.

As seen in several cases, these historical remnants are viewed to be beautiful and valuable in their own right, elevating and enriching the overall perception of the area. However, this perspective is viewing the historical remnants as something enriching the to-be-built environment, and doesn’t discuss what new additions are doing to the existing perception of the area as a whole. The architect might plan the area as best they know to include many valuable and required qualities in the new additions, not unlike built environment surrounding the area, but if it is more similar to the surrounding environment than to what is currently constitutes the CV-area, the user might perceive that parts of CV are being “chipped away” at by the growing surrounding city. In fact, in the plan programme it is stated that the entire west part of CV is to connect to the highly densified residential area in that direction. With the many additions to CV, large parts of it might appear as belonging to their surroundings instead of itself. The buildings, intact as they may be, become the exception to their own space where they once dominated. A question here might be if it is reasonable to put the responsibility of communicating the history and identity of a whole area on the single buildings alone, and carry it through the heavy transformation.

In the theory section it was brought up that users of a space read into their physical environment as if interpreting indirect communication from the architect who planned it. In the case of above described scenario one, where new additions are dictated by general current architectural ideas, one could argue a risk for it being interpreted as if the historical remnants are standing in the way of expansions and densification and that they are being “shunned” all the way to the line of cultural significance and historical sensitivity - a process and a line both defined by architects and other experts in the field of planning and evaluation. A user might read the new environment as communicating that the only value worth regarding are the measurable ones that are defined by the planners and experts, and not the experiences of the user.

In scenario two the new environment is more distinctly simulating that all the grounds of CV belong to the associations of CV being an old industrial area. The experience of the area in its entirety and in its relation to the rest of the city could be that it has a clear identity within its areal bounds, that differs from surrounding city development and therefore stands out; while scenario one is a scenario where the buildings themselves are to stand for the uniqueness of the area, the second scenario results in the entirety of the area being a unique part of the city. Allowing the area to clearly play on its heritage and strengthening the coherence within it could mean that it enforces mental depictions of its boundaries to in a sense remain a unique historical area in the collective understanding of the city.

Contemporary buildings with large glass sections, smooth gray-white facades and flat roofing, risk being perceived as cold and sterile as was uncovered by different experiences presented in the theory section. Such reactions, including the terms sterile and cold, did appear in the comments on the renders that the buildings in...
In the third scenario, the above discussions aren’t as relevant, because it keeps both the aesthetic beauty of it and the historical authenticity. While still physically remaining mostly the same, it does have a new function and with that it still somewhat changes compared to the existing collective memory of it. The main impact is that it becomes accessible, both the space and the stories. The mystery of its built space are revealed while new curiosity might arise about the lifes lived and the work done there. Such a space that is available and present in ones mental picture of the city could potentially have a valuable effect on the strengthening of shared history and community.

The case with the third scenario is that the municipality and other experts would likely still be the ones steering the process. There are less interpretations to be made in an environment that is not being transformed as extensively as scenario one and scenario two. However, those stakeholders still carry the interest of making spaces that people want to visit, that are marketed as valuable for the history of Örebro and Sweden, and the area would potentially be used to elevate the identity of Örebro as a whole, once again to create further reasons for people to visit and partake. Certain financial dividend is necessary for the maintenance and running of such a place, but it ties into the concern that it then contributes to a sort of mass production of similar spaces throughout the country.

Furthermore, there are only so many visits one can attract from the citizens of Örebro, which means that the efforts put into the transformation could be viewed as turned outwards, trying to appeal to everyone but the local community. In this scenario, there is a limit to how much is actually given to the citizens of Örebro, considering that it is providing one type of experience, unless other experiences are incorporated in its concept regarding functions which has not been discussed in depth in this thesis.

Some potential issues and differing opinions addressed above seemingly have to do with differences in underlying values and knowledge based on what role one is interpreting the area from. And while that might be an important and large discussion on its own, there are more aspects influencing the process, such as expectations, promises and different types of communication between user and expert.

EXPECTATIONS AND PROMISES

As is expressed in the plan program for the transformation of the area, new architecture is to be of high quality and “taking off” in the existing environment, letting itself be inspired by it. A personal reflection is that the statement is vague, allowing it to be agreed on by all parties, but might be one of these aspects that can be interpreted differently by different parties. Taking inspiration from one thing might mean a variety of things for someone who is trained to be inspired in a wide range of manners; an architect is in a position to use their creativity when interpreting the old and designing the new while also conforming to the professional expectations for contemporary residential and commercial facilities. A general citizen on the other hand might interpret the prompt as more obvious, literal and visible, and their envisioning is not generally guided or limited by the notion of authenticity being valuable in their interpretation. It then becomes an issue of expectation and promises; with such vague statements, the planners are effectively making promises to the general public that aren’t translated the same way through the mind and hands of the planner/architect. The end result might just be disappointment over a broken promise that wasn’t truly ever made.

Trying to empathize with the mindset of the general future user as was done in scenario two, the understanding of CV-area is that it is a historical site, that has had a strong presence and influence in the development of Örebro. The site, by relating to the entirety of the city, on some level unites all of its citizens and others who have or will interact with it. Its presence and the stages it has gone through has added to a common understanding of it, forming a collective memory that is part of a common identity. Relation to historical environments can trigger great care and interest in it. However, the same people relating to it have largely not been inside it, due to its inaccessibility for the public. The second scenario therefore speculates on what the expectation on such an important and historical environment might be and how the enveloping surrounding is expected to be perceived.

When looking back at the sketches, no matter what conclusions could be drawn from the relationship between the old and the new, there was always an even more interesting question of what “whole” was created. The potential issue in the real plans for CV is that despite the preparatory work already made, so far there are few to no indications of what the vision for the entirety is. If the plan is to create a contemporary environment that contrasts against the old one, then that could have been stated and argued for, perhaps in collaboration with one of the architectural offices who are already involved. One could ask questions such as: Why is that approach beneficial and suited for this location? What does it gain from it and what values will the general public perceive? Specifying what is promised could on one hand help in guiding expectations, and on the other hand it could be challenged, creating a dialogue from which new, meaningful ideas might come from. This way, there is a common vision that is built up together rather than decided by one party or left to chance.

AREAS OF RESPONSIBILITY

In processes of urban development where many different aspects need to be planned for and many interests are involved, the process is sectioned off into manageable areas of responsibility divided between groups of experts. This sparks the questions of what might be left in-between and who is responsible for the entirety. In the case of CV-area and all preparatory work and planning put behind it, there are statements about the existing built environment, and the future built environment, but not much is said about the way they will interplay. The municipality and the architectural office that made the culture value assessment naturally have two different tasks, expertise and interests, but it raises the question if there is a space in-between or even an overall perspective where certain things are not picked up on, such as atmosphere
and relation to the collective memory. It is a type of question that is no one's sole interest, other than perhaps future users. There is no one solely tasked with defending and specializing in the meeting between the two.

The existing built environment and future additions will interplay, whether there are explicit directions of how or not. Together they will create a new atmosphere of the place that will be perceived by all visitors and be summed up into a general perception of what the area is. There is great potential in steering what that perception might be. Furthermore, the process and results also impact how the user perceives that their opinion is valued and their attitude to the project. It should lie withing all stakeholders' interest what place the developed CV-area will hold in the collective consciousness going forward, since it not only mirrors achievements of the architects, but also influences who will live and visit the place, what activities it will attract and how well the general public will care for it.

COMMUNICATION BETWEEN USER AND PLANNER

In scenario one the user is not asked to be the expert of their own perception of the space and what they desire for its future. The social consequence of this, as has been shown in theory, might be that users perceive themselves as excluded, not trusted to impact their surroundings and not valued for their own knowledge and experience of their environment.

The change from scenario one to scenario two is simply allowing the non-planner the priority of interpretation in the following design work. Showing care for user opinion is showing that the people themselves and their own identity’s connection to Örebro and its history are valuable, communicating a positive message that is more likely to be positively responded to.

Allowing the user into the decision making process is also allowing the individuals to become a group, united by their shared history and common care and interest. There is potential of providing meaning through the process of participating in a historically significant project. This allows for the strengthening of a community and unifying effect on all people sharing the experience of the city of Örebro.

This is not unique for industrial heritage or historical sites in general, but when it comes to sites that already tie all citizens together and has a significant role in their existence, there is sometimes an amplified need and a potential to involve those people. Considering how a collective understanding and identity of a historical space plays into the identity of people, changes to historical spaces might evoke personal interest and care for the space and its future. A factor that shows to be powerful when/if neglected, should be considered powerful if included and cherished.

SUSTAINABILITY

An environment with positive connotations that is appreciated is more likely to be taken care of, as was already observed during the site visit of the current CV-area. An environment that is cared for will both last longer - which connects to material aspects of sustainability - and communicate to its inhabitants that they are worthy of a beautiful and clean environment that invokes a sense of safety and worth - connecting to social aspects of sustainability.

Apropos social sustainability, encouraging participation in big decision and projects that shape the own environment is fostering a culture of engagement, belonging and care, which is empowering people to make decisions about their surroundings and what world they want to live in. This is important, now more than ever, when facing the potential future of climate related crisis if not acted upon. A local sense of community and ability to impact could be the first steps of doing the same on global scales.

Just as the buildings on the grounds of CV-area are simply part of a much larger picture, a participatory initiative of one project contributes to fostering and empowering communities on a wider scale. Discussion of the users inclusion should therefore not only be about pros or cons for the project itself, but for what the project could give back to the world that shapes it.

GAP BETWEEN USER AND EXPERT

A part of the discussion that can be had on the different preferences when it comes to how we design our cities can be tracked to the different foundational knowledge the user has compared to the expert.

A way of looking at it is that the architect creates the urban environment while the user experiences it, which would mean that the way an architect first meets the process of a new urban environment is through the professional analyzes and creative conceptual thinking, while the user’s first meeting of a new environment is through a spatial and visual experience. The aspect that is more important in ones role derives from the aspect by which ones values are formed.

The architect values authenticity above all else because the value is formed by methods and contemporary ideas within the profession. Simply belonging to an expert group with certain methods and knowledge distances the architect and the process from the general public, which often consists of individuals with no official titles or methods to help communicate and influence. The case of industrial heritage adds additional layers of expertise, considering analyzes of historical and architectural values which makes the material and the process even less accessible while potentially being more interesting for the people excluded.

Then there are more or less conscious decisions of excluding the opinions of the individual, closing the process off from the public and contributing to the user feeling as if they are not valued or trusted to influence their own surroundings.

PRIORITY OF INTERPRETATION

My initial understanding was that certain values regarding identity, aesthetics, history and memory are abstract and detached from the necessary concrete methods of the planning process. This gap becomes even wider if/when such values are being disregarded by planners and architects for being the opinions and driving factors of people not within the profession. However, one of the conclusions that have been constant and tying all aspects together is that such abstract values are directly linked to the very concrete choice of groups and individuals involved, bridged by the term
“priority of interpretation”.

The visions and goals expressed in the plan program developed by the municipality together with architects depicts a future of a lively new city district with emphasis on diversity and quantity of functions. Those are fairly concrete goals that can be visibly achieved through strategic street structure and calculations of total area of residential or commercial floors added. Furthermore, the industrial heritage is said to be a valuable unique part of the future district, which is also something that will be achieved by keeping and in some cases restoring them. However, the discussions in this thesis ask the question of the creation and change of aspects beyond that, that the user might be more interested and invested in, such as the identity of the space as expressed in the way it looks rather than its functions. The plan program states that new additions should be of high architectural standard, but does not elaborate on what that means and from who’s perspective.

When it comes to simply deciding what something should look like, there aren’t necessarily any right or wrong answers and that is not what this thesis is looking for. There are only different ways of interpretation and evaluation. The methods the planners use are their expressed opinions. The difference is that the user doesn’t have as official means. The fact still remains that the storytelling that is history and heritage is something everyone participates in both creating and experiencing, and it has room for all kinds of expertise to contribute, not only the architect or professional historian.

Regarding the fourth question of this thesis - to consider what future processes of this kind could do differently - the conclusion is not necessarily that certain people should or should not be involved either, but rather that the process could consciously address the choices made, to show an understanding of their impact and explain decisions of inclusion or exclusion. Such transparency could mean cultivating understanding and interest or valuable critique as well as a conscious further reflection on what results come from what types of conscious initiative.

The sacrifice of time put into participatory actions and the processing of their contributions doesn’t necessarily mean lost areal space or economic gain, but could in return yield additional values of uniqueness in the environment’s entirety that attract visitors simply to experience the space. Such an effort could result in the creation of values and meaning in both the space and the people helping to create it.

Other Questions

The process of the thesis prompted many new questions along the way that did not have room to be fully explored within the scope of the thesis and the time available. One of those was the hypothesis that in cases such as industrial areas, with distinct identity that have been inaccessible for the general public, the collective understanding of a space might be formed by other associations, although untrue ones. Expectations of what an old industry should look of feel like might come from media and movies, further widening the gap between the user and the planner considering what an authentic industrial area should look like. What is to the industry the same as masts are to a castle?

Another aspect that was considered but ultimately not included is that intended and possible functions that could reside in both old and new facilities as well as in open spaces could have a great impact on the overall perception of a space. Offices and commercial facilities might contribute to the area feeling like any other city district. Activities and functions that produce something by hand - pottery classes, art studio, culture school for children, urban farming or some experimental or educational environment could contribute to an atmosphere of craftsmanship where people work with their bodies and hands, building and enhancing their skills, tying into that this environment is made by and for skilled craftsmanship. There are many questions one might pose within this discussion surrounding everything already brought up in this thesis, such as memory, inclusion and authenticity.

Another nuance to this discussion could be how opinions and appreciation can change over time. It is not unheard of that architectural projects cause debate and resistance while it is in its planning process, but become appreciated as time passes and it gets new positive connotations, changing the collective understanding of a place. A famous such example would be the Louvre Pyramid.

There are many more discussions about the way architects work and view thing, that could not fit into this thesis, for example the desire to appeal to architects and attributes necessary for projects to be acknowledged through awards and coverage within the profession. One could highlight the architects and offices who do defy expectations, and research what response their projects get. One could speculate about what future generations of architects will admire about ours and what they might criticize, certainly in situations where one generation is dealing with the transformation of a unique type of settings such as these industries that won’t ever appear again. And one could discuss if the primary mission of the architect is to interpret needs of the users into physical form and whether it can succeed if ignoring aspects that people find important, such as their own interpretation of beauty and pleasant environments.

Just like the planning and methods of valuation discussed in the thesis are somewhat simplified to be able to concretize and communicate the process more smoothly, this thesis has had to do the same. There are nuances and an infinite amount of valuable insights and interpretations that could be made surrounding CV, heritage and industries.
TAKEAWAYS

Scenarios as a method
The most valuable experience of this thesis and process has been approaching a site through hypothetical scenario’s where different perspectives revealed a variety of qualities. The method itself could become an tool of arguing the many possibilities, showing potentials, inspiring diversity and underlining the importance of the users presence in a process surrounding heritage.

Participatory actions
In a way, the thesis is responding to a single-laned view within existing plans, with other, contrasting single-laned views. Not one is argued for as being more correct than the other, but what is present at all scenario’s core is that there are significant effects found in whether the user is present in the process or not. When all documents surrounding a project address the site’s heritage and significance for the citizens, it is an indicator that said voices need to partake in the discussion.

The value of subjectivity
The methods and wordings that are present within the architectural profession and within interprofessional planning are helpful tools, but might at the same time exclude many of the types of observations and values non-planners care about. If one is aware of this, one can question it and argue for the presence of individual experiences. Considering how many reflections appeared in a thesis that was only inspired by myself and a few comments online, a thorough participatory action could bring a significant amount of diverse and enriching aspects to the project.

Confidence in architectural abilities
A large and nuanced collection of subjective input still needs to be processed to be applied. That would mean a thorough process of data which takes time and effort. And it asks of the architect to momentarily step out of ones professional role and get to know the minds of the people one is creating for. It is first of all an exercise in acknowledging and valuing other types of expertise than ones own, namely the exercise of experience, memories and meaning. Secondly, one is collecting infinite inspiration for the creative work the architect is trained for, that influences the project to become something unique, with built-in voices that could not have been created from one person’s mind. Thirdly, allowing oneself to enter the point of view of the non-expert and collecting opinions not typically featured within the architectural profession, challenges the architect’s faith in their own abilities to take all those opinions and create something of high architectural quality. I would argue that the incorporation of diverse opinion is a powerful way for the architect to further the profession’s goal of innovation.

PERSONAL REFLECTIONS ON THESIS PROCESS

Working on this project has been challenging in many ways, one of which lies in my desire to constantly be critical to my work as to not go too deep into argumentations about something that I don’t have enough material to support is worthy of the argumentation. Therefore I often felt like backing away from statements, questioning what I, as a student of architecture, could say to critique the work of teams of long-time professional architects. One way to overcome this obstacle was allowing the process to be about the importance of individual observations which would include mine, as well as the goal being to learn more about something I find interesting and develop knowledge that I could use in my future.

It is furthermore difficult to claim the “presence of an absence”, such as situations where there was a lack of consideration for certain interplay or overall views. The absence of values is what was interesting for the third question of this thesis, but it was also hard to point to and therefore hard to convince oneself and others that it is there.

It became clear to me that the planners language was an issue that was present in my own thought process and I repeatedly found myself trying to rewrite and reformulate thoughts and reasoning because I felt that they could be perceived as shallow, naive or superficial. Without knowing it, or by masking it as being a part of academic methods, I had learned to discredit certain thought processes as naive, in the belief that my surroundings did too. However, I found this to be a motivation in itself, because if certain relevant questions are difficult to discuss in a professional environment, then that is an area that we need to talk about more, to develop a common language for it too and bridge the gap between the common man and the expert.

My questions never changed, although the answers I found were not the ones I had envisioned from the beginning. This tells me that I am finishing this thesis having learned plenty of things, about being critical and being curious in my profession, and I am glad that I got to finally put that curiosity into finding out more about those brick buildings.
LITERATURE REFERENCES


Appendix A: PORPOSAL

An illustration of what the future of the CV-area might look like.

Appendix B: CULTURAL VALUE ASSESSMENT

High (red) to low (brown) sensitivity for changes on buildings.
Source: Nyrëns arkitektkontor

High (red) to low (brown) sensitivity for changes in open spaces.
Source: Nyrëns arkitektkontor
Appendix C: RENDERS

Renders by White architectural office
Appendix D: CITIZEN RESPONSES

SAMRÅDSREDOGÖRELSE
https://www.orebro.se/download/18.53183120165517e7951725/1534946874011/Sam%3C%5dsaredogo%3C%5d&reelse.pdf


Mattias Käll: "Hej Läste igenom planprogrammet för CV-områdets framtid och har stor kontakt med kommun och landsting! Med vändig hälsning, Mattias"

Marcus: "Jag hoppas att det blir ett underhåll av CV-området och framförallt CV-gatan. Jag vill att det blir ett mötesplats för de som vill träffa varandra och ha ett nätverk av givna kollektivtrafik, utryckningsfordon etc. Det är viktigt att Kommunen tar Ledarskapet i de här frågorna då varje exploaterar inte prioriterar helheter.”


Daniel: "Tycker området skall vara kvar , det behövs inga dyra miljön lägenheter eller dyra hyresrätter på området.. Gör det till ett upplevelseområde med museum bolhall och evenemang .. sånt som vanligt folk har nytta av”
Facebook:
https://www.facebook.com/centralverkstaden/photos/a.124442814913125/172986373392102/

Elisabeth Norén: “Men varför dessa lador i bakgrunden?”

Isabella Lautmann: “Bygg glada och vackra hus som passar in i Örebros fina historiska miljö. Inte fler steril och kalla betonglador”


Nils A Nesse Forsman: “Byggbarackbostäder, nej tack, det måste finnas uteytor i stan, inte bara hus staplade vid varandra som vita lador. Det ska inte vara meningen att det ska ta en timme ut till skogen. Hoppas de läter markskog varan... Men de tafsar i kanterna av den nu...”

Johan Karlsson: “Har arkitekten gått lös på LSD och Lego?”

Anders Pettersson: “Underbart område”

Andreas Jansson: “Omdet därärvadsom tagits främst då gallertill ritbordet.”


Siv Östman: “Va? Här borde väl byggas i tegel?”


Peder Ekström: “Hoppas det blir i stil med de gamla tegelhusen och inte en massa lador ... detta är en kulturmiljö som man har chansen att förvalta väl”

Johanna Broms: Ursäkta men... vad för natur? Lite gräspåskott och några träden? Örebro stads gröntytor blir mindre och mindre, när de ytor som räknas som ” stad” måste disponeras för byggeprojekt. Oset har blivit rena förflängade stadsparken...”

Torjörn Pettersson: “Men fint blir det.”

Torjörn Pettersson: “Jo john jobbat där sen 82. Cv krymper stadigt. Det otäcka är att vi är en av dom största lokverkstäderna i sverige. Ä ingen talar om vad som ska hända.”

Lars Hjalmar Jakobsson: “Underhåll är väl inte prioriterat !!”

Torjörn Pettersson: “Lars Hjalmar Jakobsson verkar inte så.”

Ing-Marie Jansson: “Mikael Karlsson, jag undrar vad pappa hade tyckt om detta? Jag hoppas att han hade gillat det, men jag tror att han hade oillat vad som sker med hans och hans pappas gamla jobb!!”

Mikael Karlsson: “Jag tror nog att han hade gillat att det kommer till rytta och att byggnader bevaras isf att bara rivas och försvinna?”

Ing-Marie Jansson: “Det kanske han hade tyckt, det är ju bättre att kunna bevara det området än att tvingas riva det pga bristande underhåll!!”

Mikael Karlsson: “Precis! Bättre att försvika rädda så mycket som möjligt nu, än när det enda alternativet är att riva allt och börja om från början.”

John Henriksson: “Området ser väldigt levande ut idag. Fråga de som jobbar där annars!”
Appendix D: SKETCHES

CURRENT BUILT ENVIRONMENT

INDUSTRIAL INSPIRED

INDUSTRIAL

1910
Appendix D: SKETCHES

1920 CONTEMPORARY I
Spring 2022

*Memory of Industrial -
Industrial heritage in the context of growing cities*

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