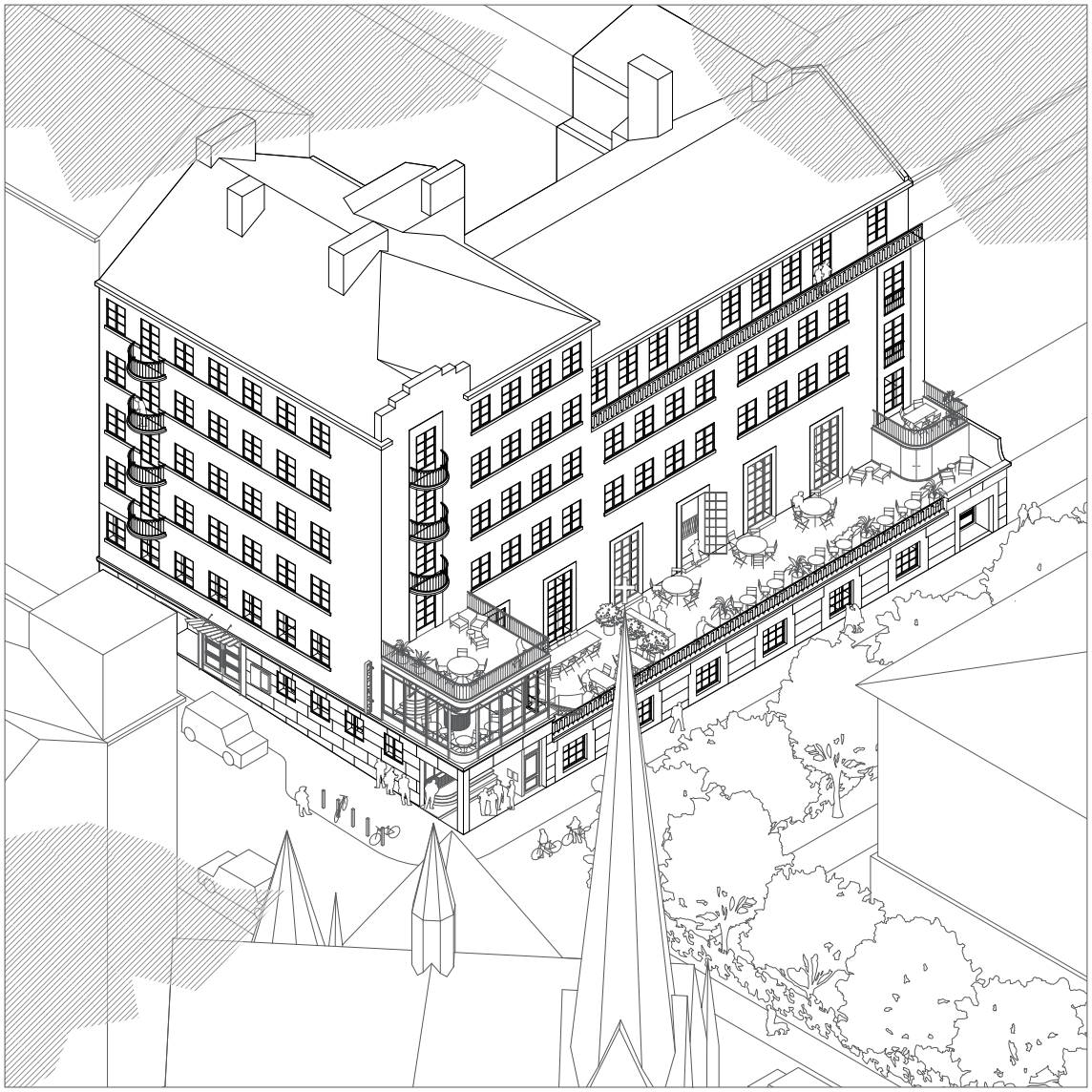


RELATIONSHIPS REIMAGINED

Expanding on the behaviour
of Oscar Parish Home

2023
Martin Skarby and Simon Brobäck
Chalmers School of Architecture
Supervisor, Sara Olsson
Examiner, Daniel Norell

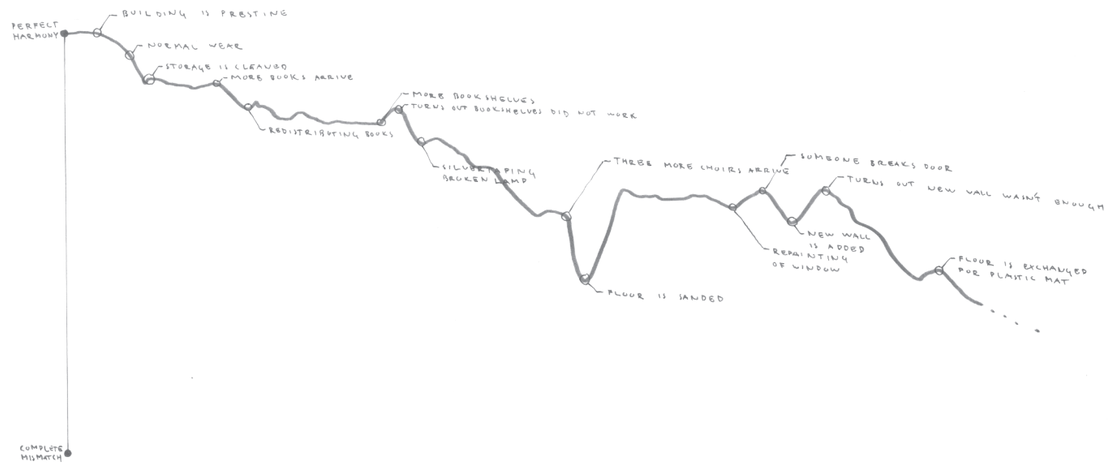


Illustration by authors
Occupant and building over time
A constant evolution

2023
Relationships Reimagined
Martin Skarby and Simon Brobäck
Chalmers School of Architecture
Department of Architecture and Civil Engineering
Architecture and urban design, MPARC

Supervisor: Sara Olsson
Examiner: Daniel Norell

CHALMERS
UNIVERSITY OF TECHNOLOGY

Martin Skarby

2021-2023
M.SC. ARCHITECTURE AND URBAN DESIGN
Chalmers University of Technology

ARK650 - Sustainable Development
ARK128 - Architecture and Urban Space Design

ARK442 - Design and communication tools
ARK590 - Building Climatology
ARK137 - Housing Inventions

Exchange semester, Tokyo Institute of Technology

ARC.D424 - Theory of Architectural Space and Planning
ARC.D422 - Architectural Design Studio II
ARC.D466 - Theory of Architectural Design II
ARC.D462 - Architectural Behaviourology

YSEP Research Project - "Origins - Tracing the Development of Vernacular Architecture in Sweden and Japan"

2020-2021
ENGINEERING INTERN
Schlaich Bergermann Partner, Berlin

2017-2020
B.SC. ARCHITECTURE & ENGINEERING
Chalmers University of Technology

Simon Brobäck

2021-2023
M.SC. ARCHITECTURE AND URBAN DESIGN
Chalmers University of Technology

ARK442 - Design and communication tools
ARK600 - Emergent media and representation
ACE110 - Public buildings

Exchange semester, Delft University of Technology
AR1A061- Architectural Research Methods
AR1A066 - Architectural History and Theory
AR1TWF011 -The Why Factory Studio
AR1A081- Building Engineering Studio

Exchange semester, University of Tokyo

4895-1005 - Intelligent World Informatics
3714-099 - Architecture and Cities in Japan 2
3714-131 - (Hyper)Comfort Studio
3714-046 - Chiba Laboratory Design Studio

2021-
ARCHITECT & COMPUTATIONAL DESIGNER
Parametric Solutions, Gothenburg

2021
INTERN ARCHITECT
White Arkitekter, Stockholm

2020
ENGINEERING INTERN
Schlaich Bergermann Partner, Stuttgart

2017-2021
B.SC. ARCHITECTURE & ENGINEERING
Chalmers University of Technology

What are we doing?

REIMAGINING A BUILDING/OCCUPANCY RELATIONSHIP

How?

STUDY ON THE BEHAVIOUR OF OSCAR PARISH HOME

Means!

MINIMAL STRUCTURAL IMPACT

REINCARNATION OF COMPONENTS

Relationships reimagined

In the world of architecture, buildings are sometimes thought of in terms of permanence: What is on the drawing is the perfect solution for all eternity. However, that is an ideal not coinciding with reality. The occupants and a building form a complex relationship to each other and are inherently interlinked. Buildings inevitably change because the predictions of the occupants' behaviours fall short. This reality testifies the need for better understanding of such relationships.

Departing from the texts by Stewart Brand in *How Buildings Learn*, stating the evolution of buildings trough time as: *"First we shape our buildings, then they shape us, then we shape them again – ad infinitum. Function reforms form, perpetually"* (Brand, 1994, p.3) On this insight, this project set out to employ behaviorology as a tool for understanding the relationship between occupants and building, and, by extension, informing design. By making observations at a very detailed scale through drawing, text and photos, traces of behaviour are picked up that would otherwise have gone unnoticed, integral to the understanding of how architecture has acted and will act over time: its behaviour.

Acting as a breeding ground for intervention is a 1930s parish home on Östermalm in Stockholm, resulting in the study of what it currently is and the reimagination of what it could be. Not only following an uncompromising approach of minimal structural impact in updating the circulation of the building, the project is also based on a philosophy by Sam Jacobs (2012), seeing architecture as a continuum of enactment and re-enactment, repetition and details are the key to forming a whole (p.7). Hence, the interventions become of human scale and are actualized as building components: Objects of interaction, the link between the building and its occupants.

Oscar Parish Home for letting us conduct our investigation, answering our questions and sharing your stories. Especially to Anette, Cia, Erik, Erika, Hanna, Hans, Jan-Åke and Johan.

Sara, Barbara and Julia for your great feedback and patience during sometimes chaotic supervisions.

Daniel for your sharp and precise comments throughout the whole process.

Naima who belived in us commencing the thesis later than scheduled due to our exchange during the prior fall.

To everyone helping us out during this semester, sitting by our side on the fifth floor. The spring would never have been the same without you.

PERMANENCE
Never-changing, ultimate

CONTINUUM
The time aspect of architecture

EVOLUTION
Inevitable, continuous change (reacting to an environment)

BEHAVIOUR
"Behaviour is always emerged by the encountering of resource and the body" - Yoshiharu Tsukamoto. I.e., someone or something repeatedly acting a certain way in an environment

OCCUPANCY
How the building is inhabited by its occupants. The concept of occupancy borders behaviour and the terms are occasionally used interchangeable throughout the project.

OCCUPANT
A human using the building

BUILDING
The physical incarnation of architecture

THE PARISH HOME
The building and occupants as an indivisible whole (like the Domus of the Greek)

CONTEXT
« Context… It's just a place », *Go Hasegawa* in panel talk at University of Tokyo (But also, we would argue, everything that comes with it)

INTENTIONAL (FUNCTION)
Pressumption on how something should be used according to the anticipation of the architect

UNINTENTIONAL (USAGE)
How people adopt what was designed, not necessarily according to the anticipation of the architect

INTERVENTION
An alteration to the function of a building.

HACK
Occupant quick fix of or ingenuity using the building in ways unintended by the architect.

REIMAGINATION
A completely new take, a full overhaul with a reinvented concept

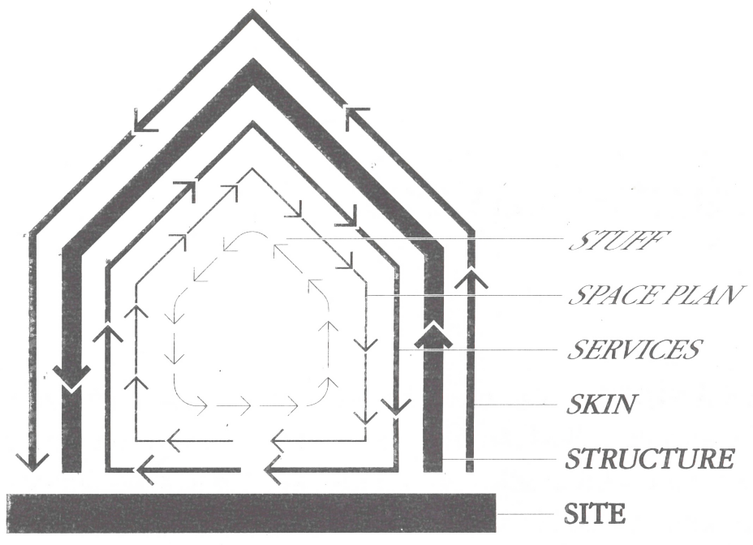
(BUILDING) COMPONENT
A grouping of matter by notion of function (but may of course serve different uses). For example, stairs, railings, windows etc

MINIMAL STRUCTURAL IMPACT
The least amount of intervention to achieve something, but only if something actually needs to be done in the first place

Please note that these are definitions by the authors, and when used in the context of this project the above is what is meant, if not specified otherwise. They do not necessarily correlate to an actual dictionary.

1

INTRODUCTION



SHEARING LAYERS OF CHANGE. Because of the different rates of change of its components, a building is always tearing itself apart.

Shearing layers of change Brand, S. (1994). How Buildings Learn: What Happens After They're Built. Penguin Books, p. 6.

REIMAGINATION:

Permanence through time

"The whole idea of architecture is permanence. [...] In wider use, the term "architecture" always means 'unchanging deep structure'." (Brand, 1994, p.2)

This observation of common conception by Stewart Brand from How Buildings Learn re-affirms our long-harboured suspicion. Architects, as a profession, tend to design buildings as "forever-solutions" – an ultimate answer expected to function exactly as anticipated. We expect a café to be a pleasant and thriving operation just because we drew it there, and we expect people to be well-behaved and considerate in the shared spaces that we envisioned. This would, of course, be the case in an ideal world, making lots of economic and environmental sense. But people aren't perfect, and we often miss aspects of their behaviour.

When making design assumptions, we either get it right or we get it wrong. We do our best to predict the use-case, or at least so we think we do. However, even the things we get right might eventually become outdated. When having the mental model of architecture as something permanent, the dimension of time is endangered.

Stewart Brand further exclaims his intention: "[...] to examine the building as a whole – not just whole in space, but whole in time. Some buildings are designed and managed as a spatial whole, none as a temporal whole. In the absence of theory or standard practice in the matter, we can begin by investigating: What happens anyway in buildings over time?" (Brand, 1994, p.2)

In conclusion, buildings change, whether we like it or not. Be it through outdated technology or a change in needs by the occupant, different layers of the building inevitably have their different rates of change.

Velkommen by Eyolf Soot, 1890, Wikimedia Commons (https://upload.wikimedia.org/wikipedia/commons/1/1b/Eyolf_Soot_-_Velkommen.jpg). In the public domain.

An endless cycle

REIMAGINATION:

Occupants and building

"Form ever follows function" – (Sullivan, 1896, p. 408)

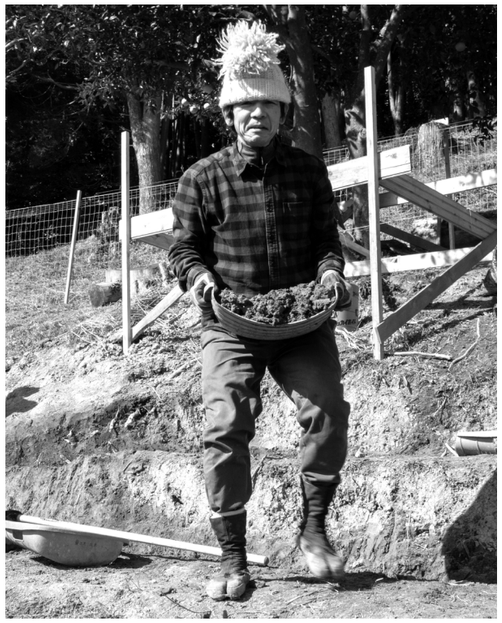
"We shape our buildings; afterwards they shape us" – Winston Churchill (1943, as published by The Churchill Foundation, 2022, 00.21)

Above, two influential opinions on the relationship between built structure and humans, what comes first and what second. Needless to say, a building and its occupants form a complex relationship to each other and are inherently interlinked. Stewart Brand expands on the words of Churchill to a fuller reality, instead describing a never-ending cycle:

"First we shape our buildings, then they shape us, then we shape them again – ad infinitum. Function reforms form, perpetually" (Brand, 1994, p.3)

Basically: Occupants and the buildings constitute a non-static relationship and every once in a while, a building is in need of an update. As previously mentioned, certain layers have a longer rate of change than others. Changing the structure itself is quite a significant intervention with a correspondingly significant cost. Therefore, there would be an inherent reluctancy to such an approach, and as "form follows funding" (Brand, 1994, p.5) it might be impossible in the first place.

However, rest assured that the occupants will use their ingenuity to quick fix what aspects of their everyday that "do not work", with simple means like silver tape, additionally installed light fixtures and drapes to conceal the need for storage that was never solved by the architects. These traces inevitable give away the subtle nuances of the relationship between building and its occupants.



"It is very muddy soil, but it is nevertheless soil" Something Tsukamoto-sensei could have said - here during the construction of a retainment wall at Hiyashi-san's rice farm in Kamanuma. Behaviorology is purely observant and non-judgemental.

REIMAGINATION:

Behaviour and characters

"Architecture is the synthesis of different layers of behaviours" – (Tsukamoto, 2023)

As architects we make qualified guesses, at least we think we do. As a means of understanding architecture, Yoshiharu Tsukamoto launched the concept of behaviorology: Incredibly attentive observations on the behaviour of things informing design. Be it elements of nature, a human or a building – all these behave in a certain way in their respective environment. Additionally, behaviour is a pattern, something reoccurring.

For example, the behaviour of a building is, without exception, that it wants to be occupied. Towards its surroundings it could have an asocial behaviour. It could reflect light towards a neighbouring building in a certain way. As for a cloud, it floats with the wind and condensates to rain when temperatures drop. For humans, it could be the routinely deposited coffee cup in a window niche. On this basis, this project viewed not only the occupants as characters, but the building as well.

"This might be a strange simile, but we think that the characters of these small houses are like nigiri (hand-rolled) sushi. The compact format of format of a nigiri allows the flavours of all kinds of fish to be compared, and differences in taste, shape, colour, and texture of materials are converted into pleasure and richness" (Kaijima & Tsukamoto, 2007, p. 109)

This project employs behaviorology as a tool for understanding the relationship between occupants and building, and, by extension, informing design. By making observations at a very detailed scale through drawing, text and photos, traces of behaviour are picked up that would otherwise have gone unnoticed, integral to the understanding of *how* architecture has acted and will act over time: its *behaviour*.

DESIGN PRINCIPLES:

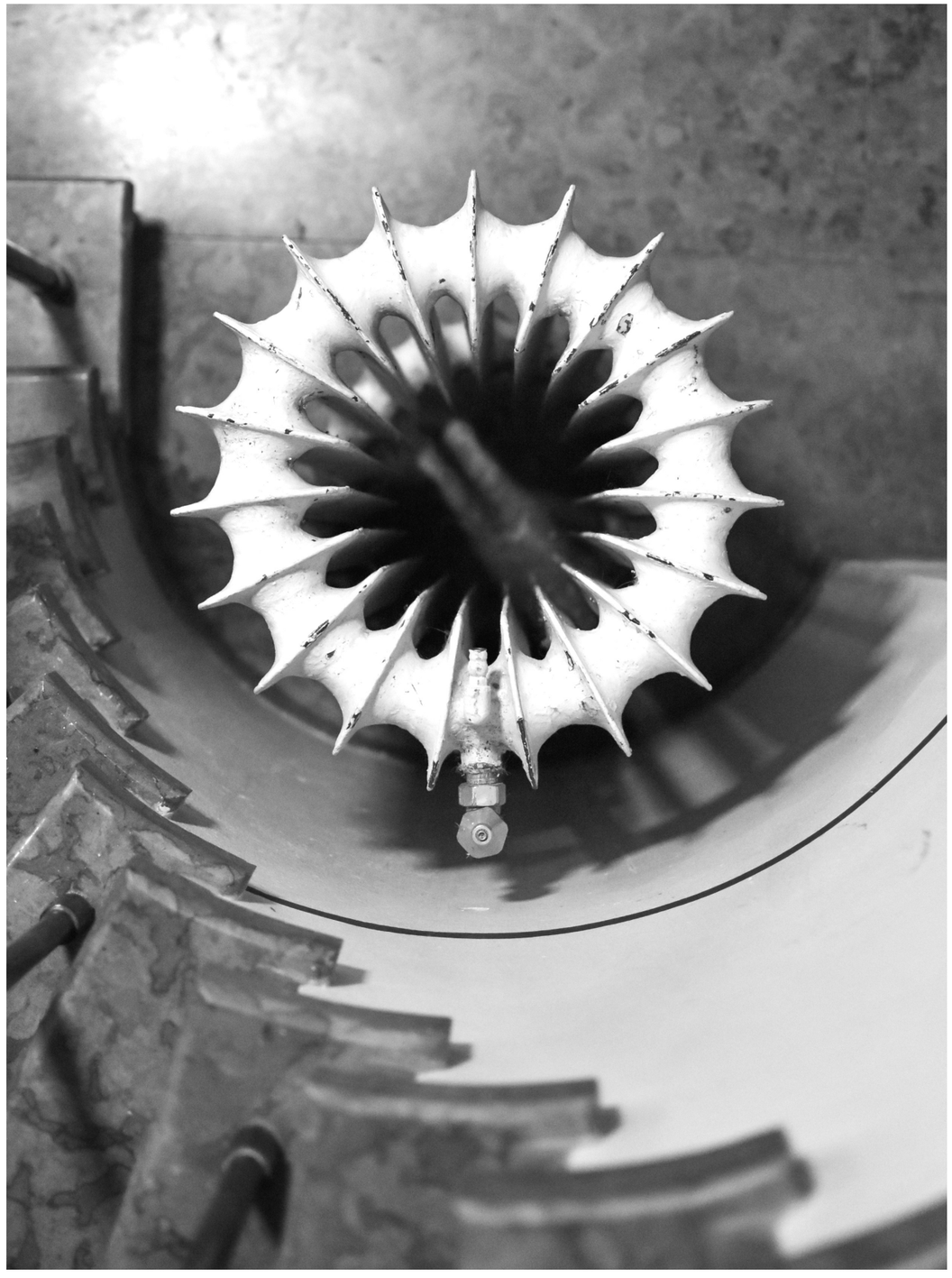
The building component

"We might even say that architecture only achieves its reality through replication, when its forms, aesthetics or materialities appear in multiple sites, to the point where its qualities achieve total ubiquity — and architecture becomes a totalised environment on a planetary scale." – (Sam Jacobs, 2007, p.16)

One has to grasp the whole by looking into the sub-components forming it. Based on the foundation of Sam Jacobs, seeing architecture as a continuum of enactment and re-enactment, repetition and details are the key to forming a whole.

The project is formed around the notion of components, an object in-between a construction detail and room in scale. An item subject to physical human interaction while still being a graspable part of a building: It is a mediator of sort.

The process is as follows: Starting by documenting existing components that caught our interest, we identify their characteristics. Based on that, new components are created derived from the existing design ruleset. Acting a bridge between scale and appearance, the components are natural tools for reimagining the relationship between occupancy and building.



Circular radiator in staircase to apartments of Ulrikagatan 3.

DESIGN PRINCIPLES:

Minimal Structural Impact

The philosophy we follow when intervening with the built part of Oscar Parish Home is one striving for maximal functional change with minimal structural impact. Based on the layers of change by Stewart Brand we have developed our own guide displaying the degrees of impact based on cost, time, and environmental aspects.

As the main load-bearing structure is by far the most difficult to modify, we seek for each individual intervention to move as far up the upside-down pyramid as possible.

1. NEW NON-STRUCTURAL

Adding non-load bearing items. Includes items that are movable.

In this project: bookshelfs, flooring and benches

2. NEW STRUCTURAL

Adding load bearing items, such as walls and floorslabs.

In this project: elevator, balcony and stair

3. DEMOLISH NON-STRUCTURAL

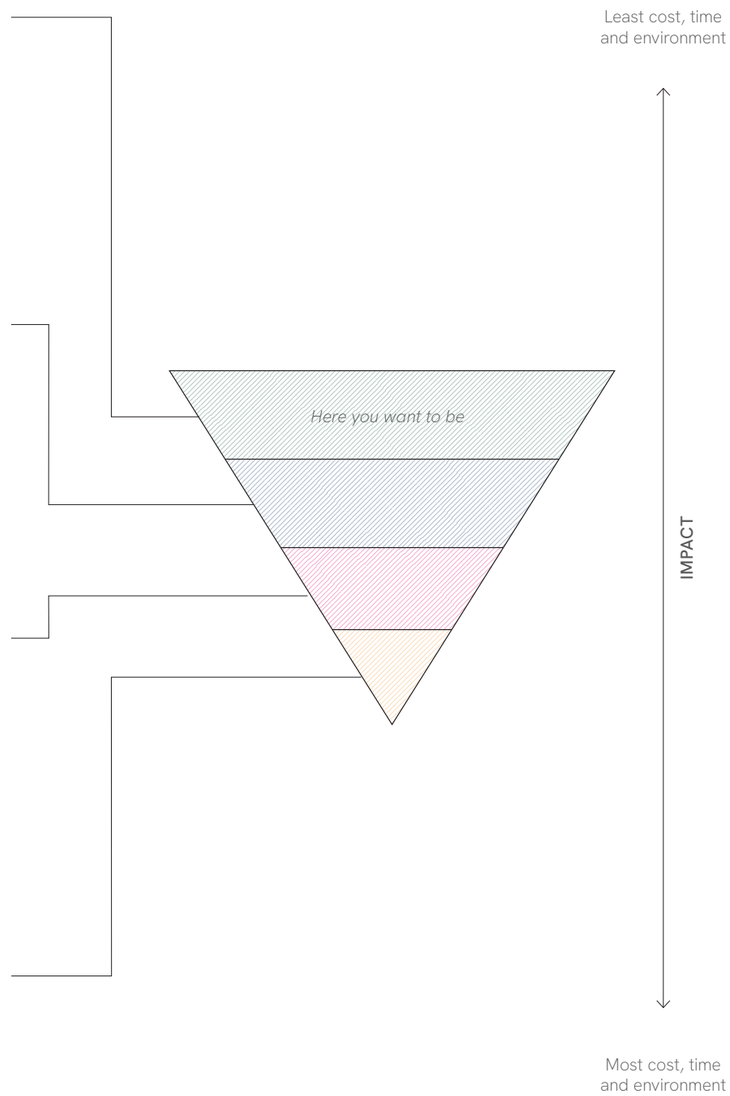
Demolishing non-load bearing structure. Do not include removed and moved items.

In this project: extending window to door

4. DEMOLISH STRUCTURAL

Demolishing load-bearing structure such as concrete walls and slabs.

In this project: removing slab and wall



Main question

How can the relationship between occupants and building be reimagined, through detailed studies on their behaviour?

Sub question

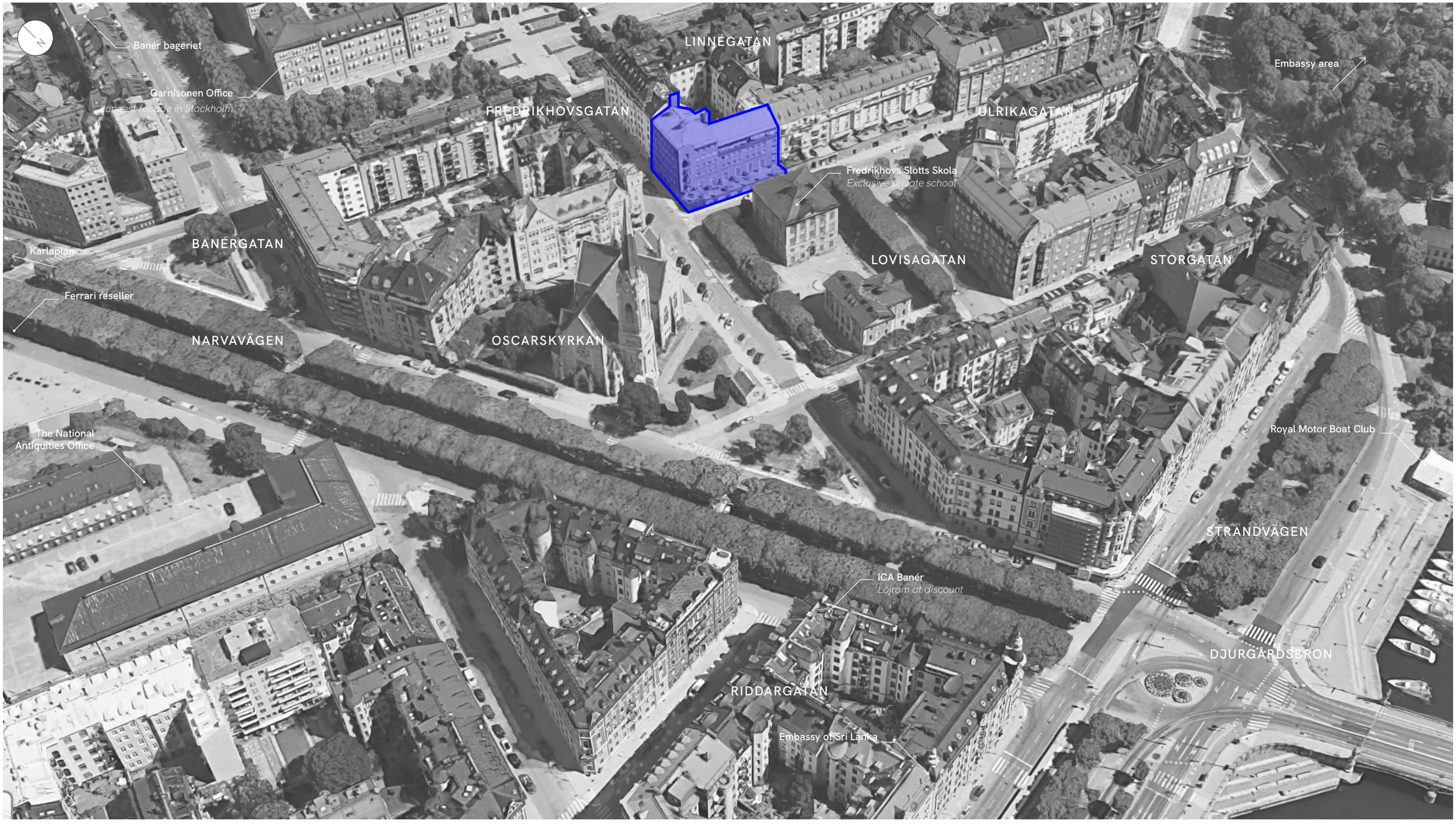
How would such an approach incarnate in the case of the Oscar Parish Home?

Delimitations

The building is observed in its current state. All historic documentation is therefore not of interest.

We are primarily looking at the interior of the building not focusing on intervention on the climate envelop.

We are not looking at the re-use of components for our design. I.e. we are only designing new objects. In further design development, however, such an approach would be of interest.



Google Earth view of Östermalm Google. (n.d.). Retrieved March 23, 2023, from https://www.google.com/maps/@59.3281151,18.090591,721a,35y,39.26t/data=!3m1!1e3

Maps data: © 2023 Google, CNES/Airbus, Lantmäteriet/Metria, Maxar Technologies

Situated in the centre of Stockholm, Oscars Assembly is partially located in Östermalm. This area is recognized as one of the most exclusive and luxurious in Sweden. A majority of the built environment is from around the shift of 19-20th centuries.

Hornblåsaren 34
1933-34
Lars Israel Wahlman

Disclosure
We got in contact with the essembly through Simon's father working there. It gave us unlitmited access to the facilities and the occupants without having any agenda. An ideal breeding ground for this type of investigation.

Facade 1:500, from Ulrikagatan

Facade 1:500, from Fredrikhovsgatan

Timeless reliability

Tired and latent. Inconsistent and schizophrenic. The Parish Home belonging to Oscar Församling feels a lot like in the film "The Grand Budapest Hotel". Built in 1933 on Östermalm in Stockholm, it even has a bourgeois heritage to match. However, it completely lacks any sense of romance, feeling more like a municipal office.

"Institutional buildings act as if they were designed specifically to prevent change for the organization inside and to convey timeless reliability to everyone outside. When forced to change anyway, as they always are, they do so with expensive reluctance and all possible delay." (Brand, 1994, p.7)

Never has this statement been more true. The assembly may very well want to "convey timeless reliability", nevertheless it is dying out. The numbers of members is in decline and the once that persist grow increasingly old. Consisting of the parish home itself, combined with offices, library, and kindergarten, Oscars Församling are currently looking to upgrade the furniture of the parish home. But we claim this is not enough.

"We are convinced by things that show internal complexity, that show traces of an interesting evolution" (Brand, 1994, p.11)

This project does not intend to remove traces of history. Rather, the building with all its quirks is regarded as a canvas on which to add and prosper – the sign of evolution as interesting and rich. Nevertheless, evolution is just that: evolution. The word in itself implies a continuum and without it the building is dead. Oscar Parish Home is in dire need of reimagination.

COMPONENT RULESET
CH. 2

STRUCTURAL IMPACT
CH. 2

REIMAGINATION
CH. 3

Inventory

2.1 Visit of **site**

Photographs

Grasping the built matter of the parish home and the atmosphere.

Inventory of **building components** 2.1

Catalogue of shapes: Detail photographs, drawings

E.g. profiles, fittings, patterns, doors, windows etc.

2.1 Inventory of **material**

Catalogue of material: Photographs, macro photographs, comments

Including texture, colour, observations regarding touch and feel etc.

2.1 Inventory of **building**

Drawings

Grasping the overall structure of the building in terms of level of intervention

2.1 Structural analysis of **building**

Reflecting text

Answering how can minimal intervention be made and what can be done with according to the minimal impact approach.

Interview with **occupants**

Audio recordings

Observing how people behave in and use the building. In a sense, a behaviourological analysis.

3.1 Complete mapping of parish home **behaviour**

All-superimposed diagram: Photographs, plans and movements

Considering all occupants of the building simultanously with to get a complete understanding of the building relationship.

Inventory

Intervention

Identifying iconic **shapes** 2.2

Catalogue of architectural « ingredients »: Detail drawings

Scaling, combining and tweaking shapes found in the catalogue of shapes

2.2 Complementing **material**

Catalogue of material 2.0: Photographs, samples, comments

Additions of desired complementary materials from the authors to the catalogue.

3.2 The list of **interventions**

List with observations and their corresponding interventions: on superplan

Taking a stance: Where do we as architects intervene to bridge the gap between the intended function and actual use?

3.2 **Adapting** flows

Superplan

Applying the interventions into an updated floorplan. What physical intervention do we use to achieve the intended degree of function intervention?

Intervention

3.2 Inserting new **building components**

Catalogue of new components: detail axonometric drawings

Combining shapes and material from the design ruleset forming a coherent yet upgraded apperance with new components.

4 **Re-evaluating** the anticipated use

New narratives: Text and renders

Imagining usage by creating hypothetical narratives

Application and finalization

Forming a method
This thesis is based on the notion of behaviour and building - occupancy relationships. More specifically, how the relationship between the occupants and the building of Oscar Parish Home can be improved. Principles informing the actual design of built matter are divided into two main aspects – component ruleset and structural impact. However, the observed behaviour of the occupants is the main driver for all interventions – with the architecture that follows is a mere consequence of it.

Explainations on diagram:

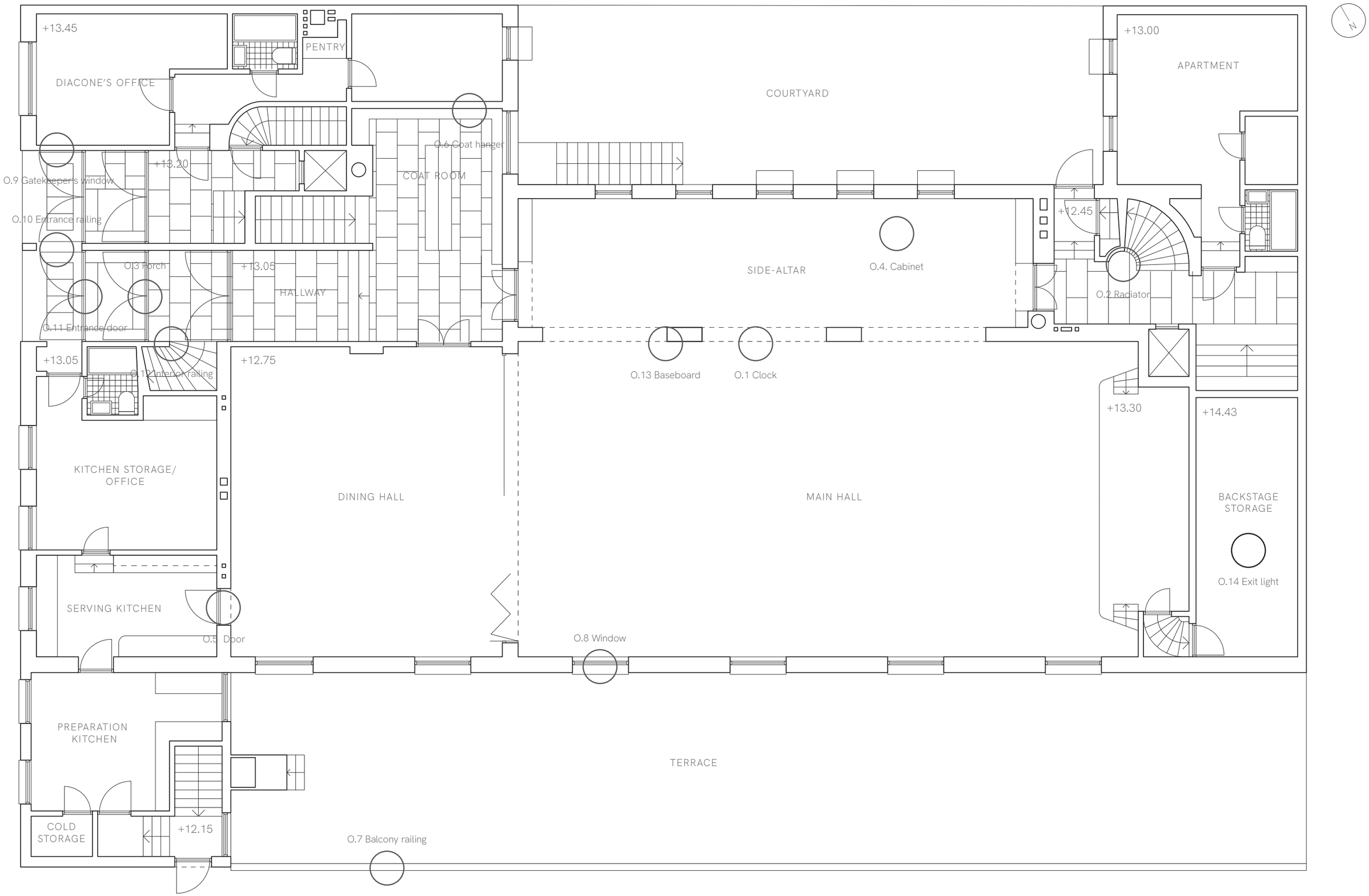
Step of **method**

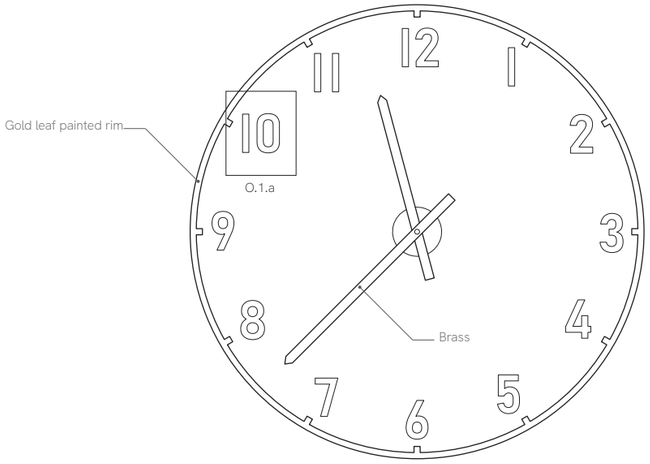
What material will be produced/how it will be communicated

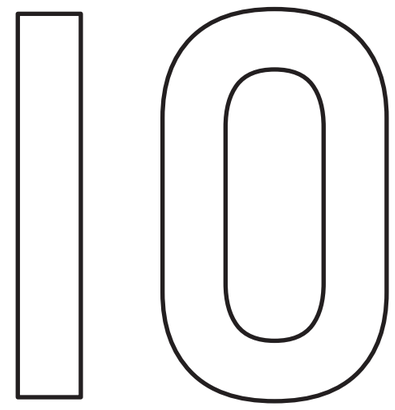
Comments and clarification

An inwards journey
From street to main hall
23/04/11

Oscar's church and Jesus Christ
Terrace, Ceiling of main hall
23/04/11


+13.45
PENTRY
DIACONE'S OFFICE
+13.20
O.9 Gatekeeper's window
O.10 Entrance railing
O.6 Coat hanger
COAT ROOM
O.3 Porch
+13.05
HALLWAY
O.11 Entrance door
+13.05
O.12 Interior railing
+12.75
KITCHEN STORAGE/
OFFICE
SERVING KITCHEN
O.5 Door
PREPARATION
KITCHEN
COLD
STORAGE
+12.15
DINING HALL
COURTYARD
SIDE-ALTAR
O.4. Cabinet
O.13 Baseboard
O.1 Clock
MAIN HALL
TERRACE
O.7 Balcony railing
O.8 Window
+13.00
APARTMENT
+12.45
O.2 Radiator
+13.30
+14.43
BACKSTAGE
STORAGE
O.14 Exit light
N

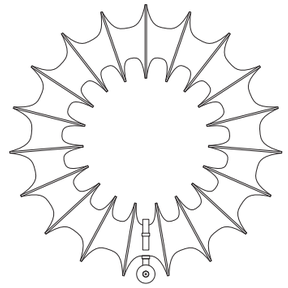


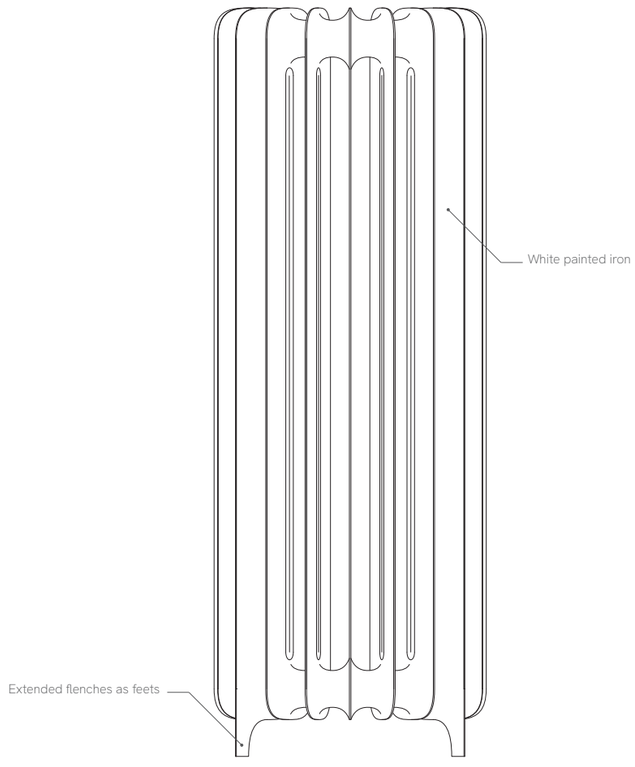


O.1.a

In the main hall of the parish home, this clock is placed on the long side wall. The clock is not displaying the time correctly but despite that act as one of the major architectural ornaments of the hall.

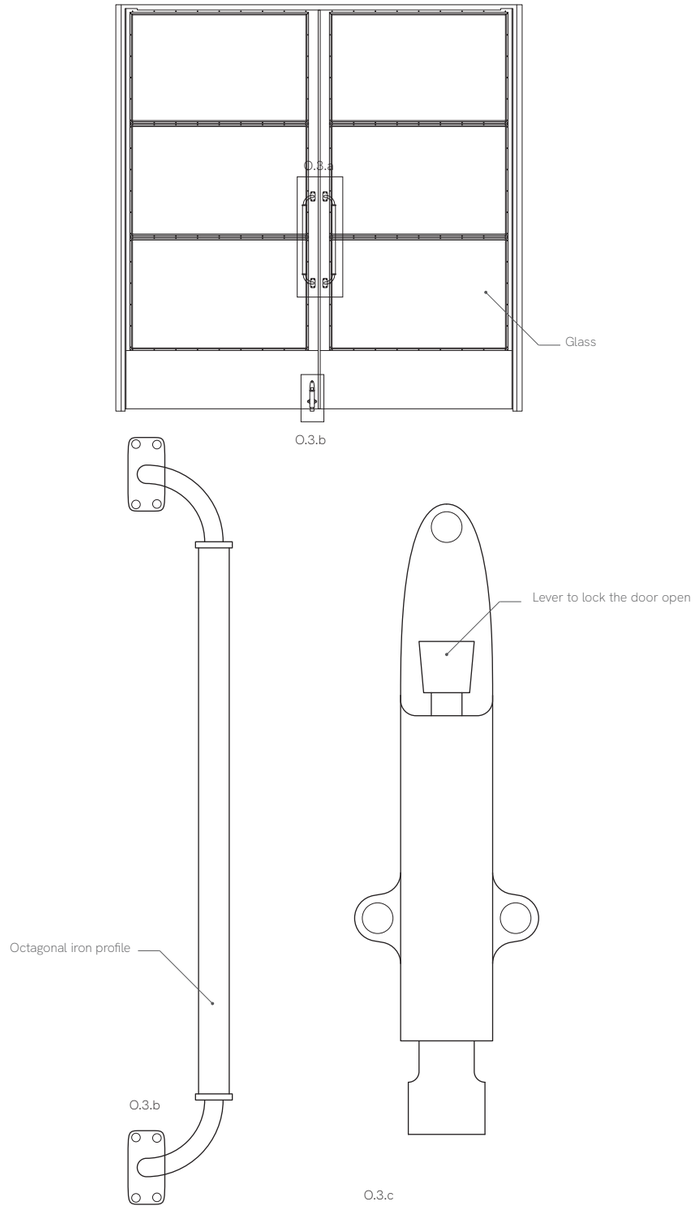
O.1 Clock
Main hall
1:10/1:1





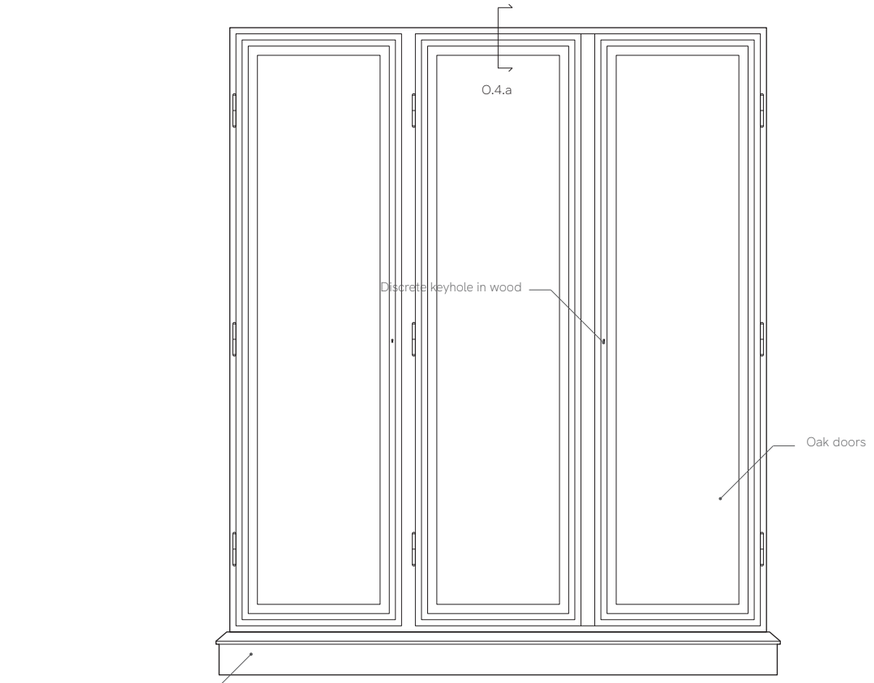
The radiator placed in the hallway which form is defined by the curved stair. Complex yet repetitive geometry making a sculpture at the entrance to the apartment building.

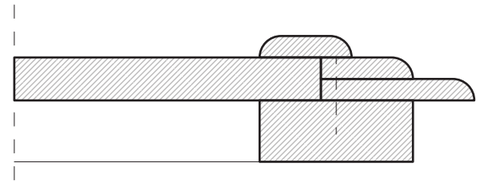
O.2 Radiator
Staircase towards Ulrikagatan
1:10



Steel framed doors with the same partitions as the exterior ones. One of the door pairs have been removed to accomodate an elevator.

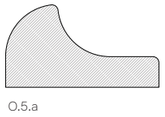
O.3 Porch
Entrance
1:40/1:5/1:2



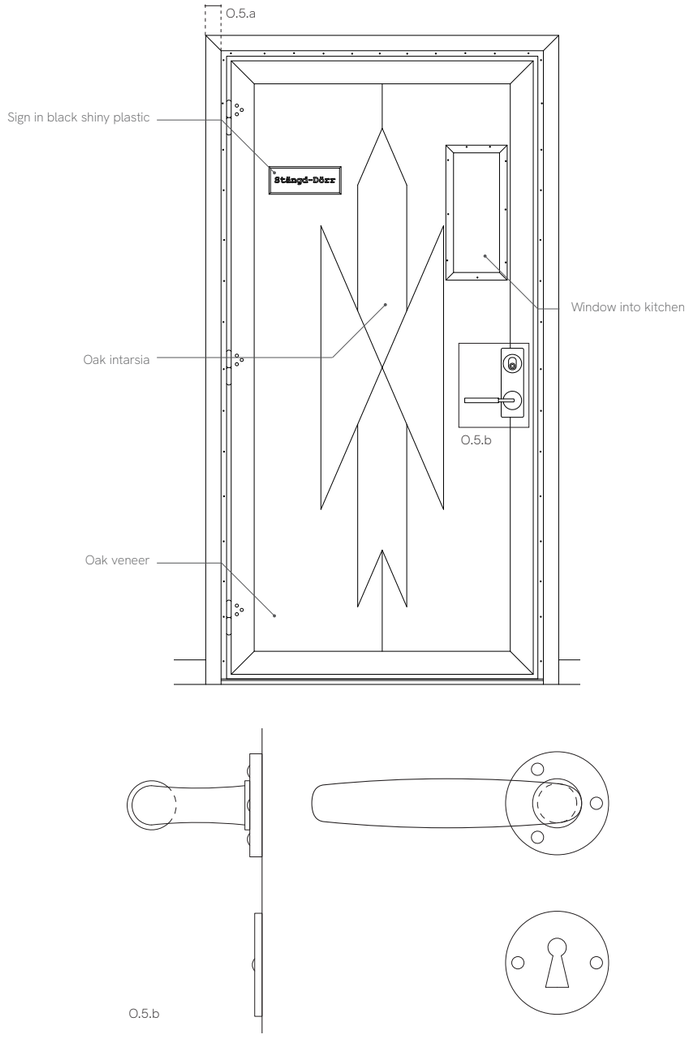


A cabinet made from oak is placed in the side space of the main parish home area. The base board is identical to the one of the parish home. The main item of interest is the profile of the door with three boards.

O.4 Cabinet
Side alter
1:20/1:2

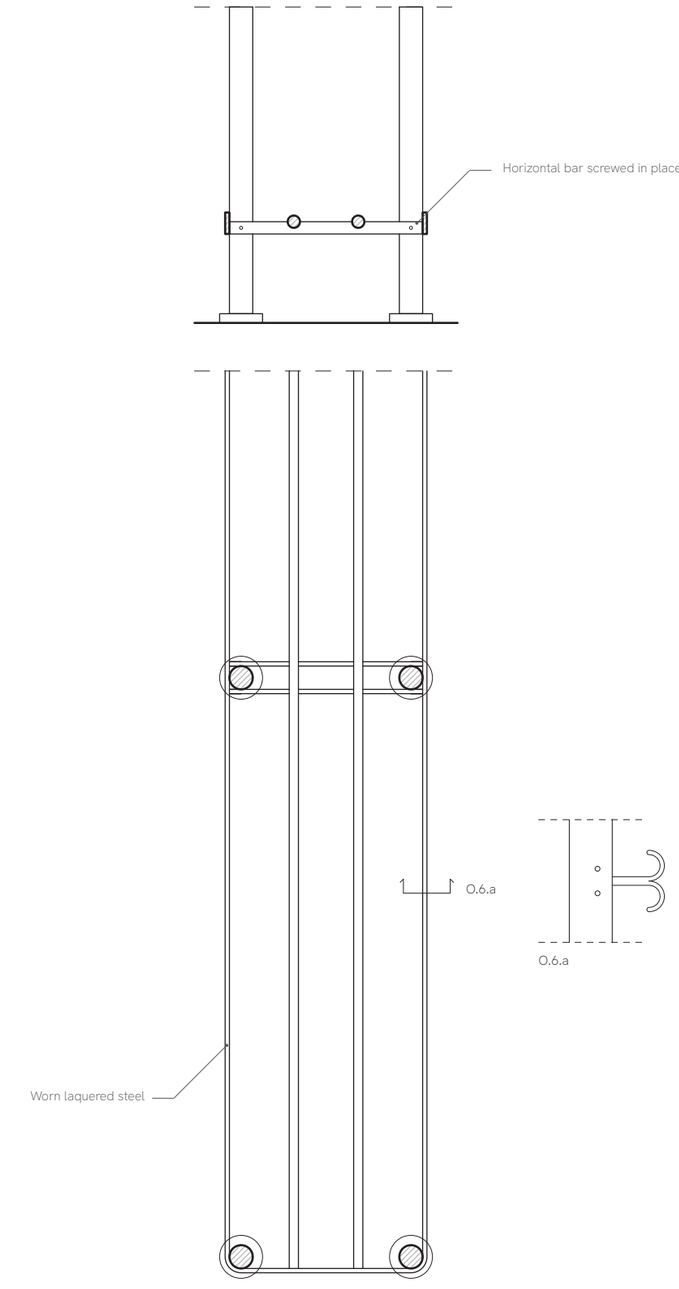


O.5.a



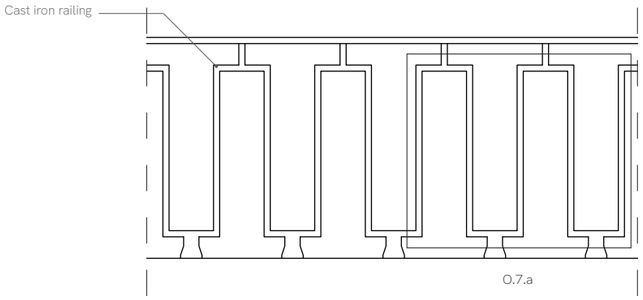
Massive oak door acting as an acoustic shield between the dining hall and the kitchen. A window is placed on the left side to minimize the risk of collision when passing while holding dining ware. Sign telling one to keep the door shut. Intarsia in centre of the door.

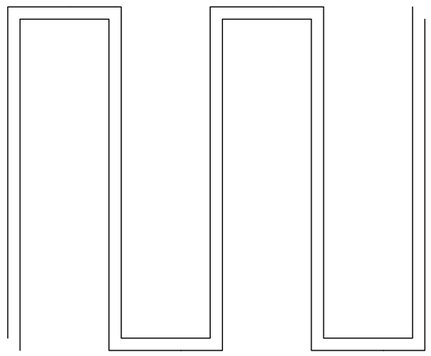
O.5 Kitchen door
Lounge
1:2/1:20/1:5



From cast iron the coat hanger is made in two pieces, with four sections each. The details are well made to reduce the amount of welding and enable the structure to be demounted. The tectonics are clearly displayed.

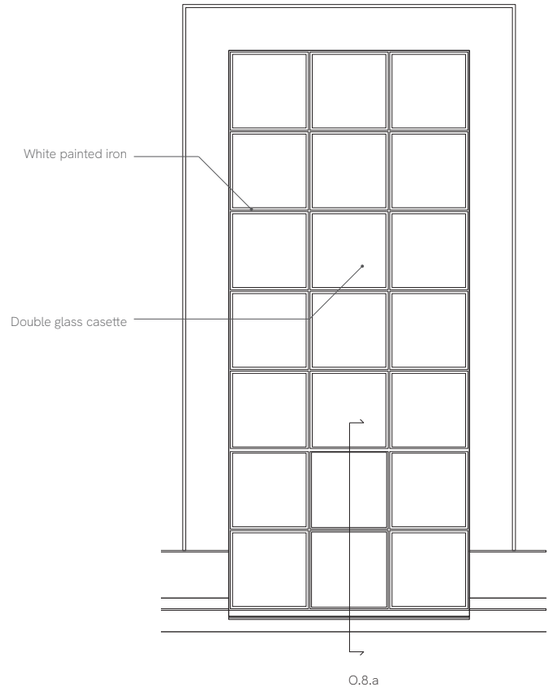
O.6 Coat hanger
Hallway
1:10/1:5

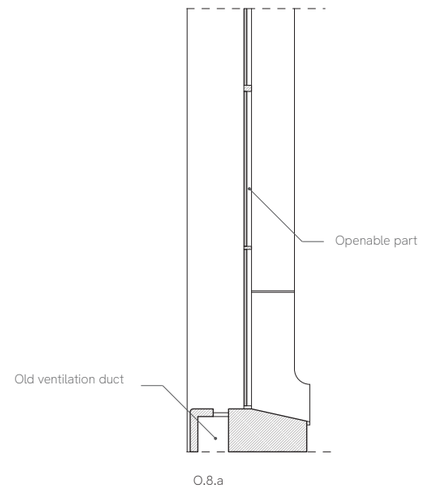




Railing placed on the edge of the terrace. Very low with a classical zig-zag pattern. Mounted to the copper cladding of the balustrade.

O.7 Balcony railing
Terrace
1:20/1:10





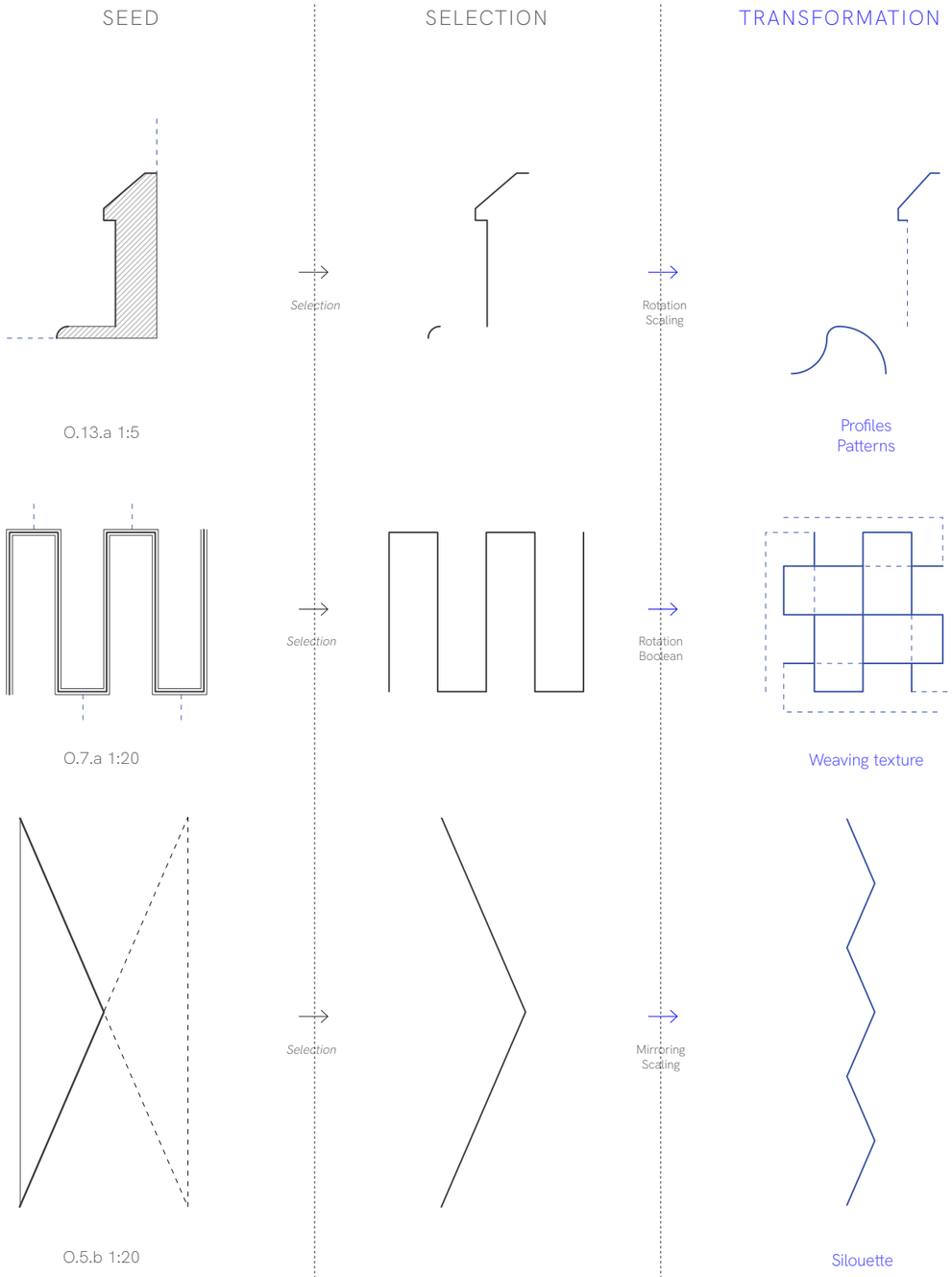
The window consists of 21 separate windows which since the construction have been replaced by a double-glazed type that has been mounted traditionally with putty. Two of the lowest centre partitions are openable.

O.8 Window
Facing terrace
1:40/1:20

Iterating on the current

We are architects - the built matter is our way of intervening. We argue that the magnitude of transformation in appearance should depend on the change of use and occupants. The target audience must always be considered. In the case of the parish home we have, through the mapping of occupancy described in the later chapter, identified that a careful transformation in some cases is of interest.
It means that shapes and materials in some cases are brought forward untouched, while in other ones are tweaked to form new textures, profiles, and patterns. Making interventions in stark contrast to the existing environment is hence not the goal of our reimagination. On the following page, exemplary shape developments are illustrated.

To conclude, it all comes down to the degree of resemblance to the existing and what we as architects choose to bring forward. What do we identify as iconic or what is defining the grace of the built matter? We have strived for an evolution rather than a revolution, a continuum founded on the existing context.



Limestone

Worn laquered steel

Gold leaf

Ceiling mural painting

Patinad brass plate, glass

“Premium” curtain/drape

Black laquered steel, white paint

“Velvet” curtain/drape

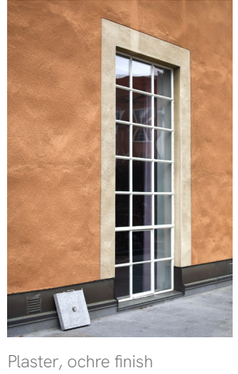
Plastic, made to look like stone

Patinad copper

Slate, attached with braisen bolts

Laquered, intarciad oak

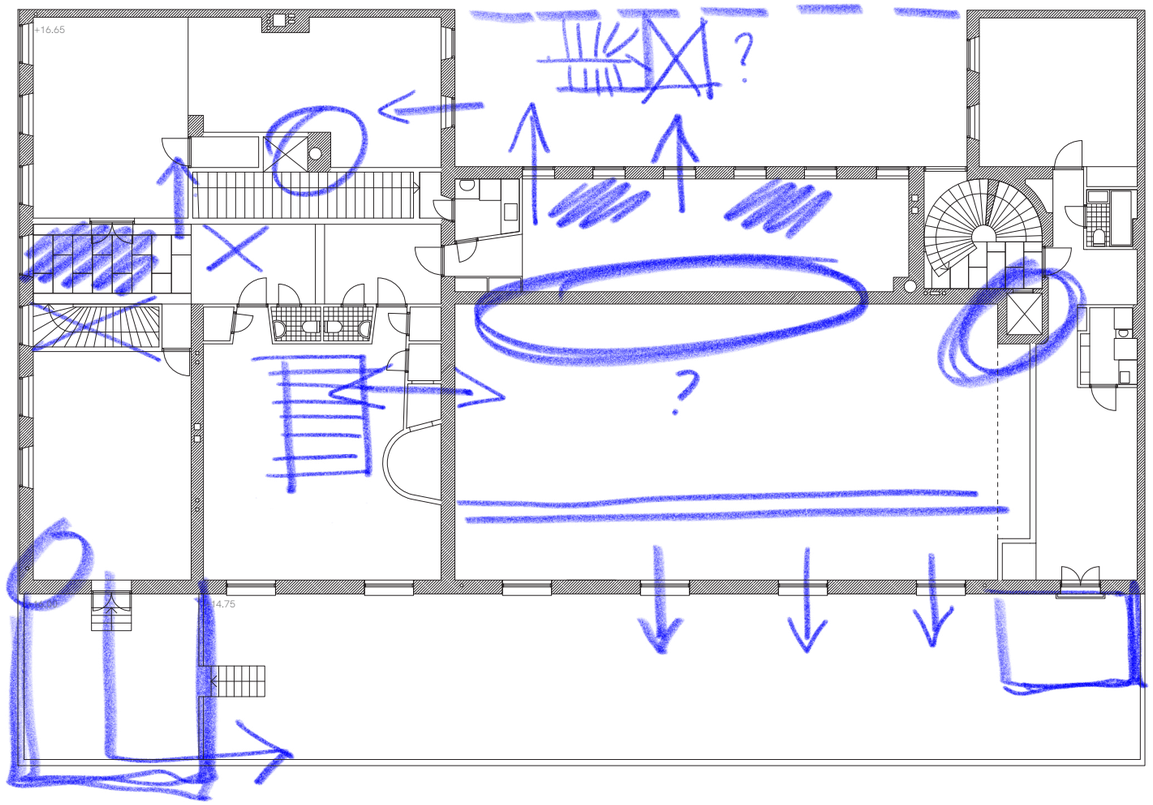
Grain blue paint, S5030-R90B



Plaster, ochre finish

White paint

Documented on this page are the materials of interest to apply or relate to in the continued design development. Please note that the materials exist on more places than those marked on the map.



Floor 1 Sketch of potential structural interventions

Levels of complexity

Volume-wise, the eight-floor building consists mainly of apartments being rented out to members of the assembly. Of interest to this project are the two lowest floors housing the actual Parish Home. It has a highly complex floor plan with multiple floor heights across the rooms. Dividing the space are three main load-bearing walls. On the first floor, in particular, these walls strictly divide the space between the rooms making for a cul-de-sac-like floorplan.

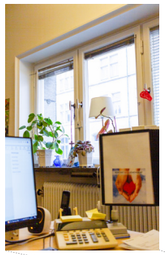
The vertical communication is centred around a two-story staircase located near the facade with an aftermarket elevator placed at the main entrance as the original elevators only service the apartments located on the higher floors.

Mapping behaviour

As this project is based around the current building-occupancy relationship, understanding how the two parts interact at this present state is fundamental.

In this process, we have met with everyone occupying the building regularly. Apart from informing us about their own interventions or spatial hacks (e.g., “silver tape solutions”) we have followed their movement patterns and drawn the exact placement of the tools and items they use regularly. All this information is superimposed on a plan drawing, along with photos from the interviews to obtain a comprehensible and complete overview.

I. Visitor's table



III. Personal desk

A1. Personal desk

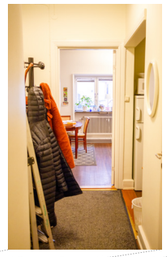
She used to work in the apartment on the opposite side of the courtyard, where she felt slightly claustrophobic. Here she never feels lonely, being connected to the outside world. When people wish to come in, they knock in, they search for contact through the window, through which she can also spur her co-workers in the neighbouring estate. She always keeps the window blinds down in their horizontal position for privacy, but only on one of the three windows.

A2. Visitor's table

For visitors that need to talk and volunteers that help with the program of calling elderly members of the assembly to make sure they are fine. She points out the value of having a door to close for having an entrusted conversation. Also, the fact of the matter is that the people she works with have issues remembering times and appointments, which would make a room that one would have to book a somewhat difficult arrangement.

A4. Left-over storage room

Having previously been used as an office, this function has subsequently been neglected due to poor cell reception, lacking ventilation and "just not being nice to be in", having only a small window towards a somewhat dull inner court-yard. Currently, it is occupied by a bed couch that is not in use and bags with clothing meant for an orphanage in Lithuania. After the invasion of Ukraine, occasionally refugee mothers with their children come here to have a look as well.



IV. Towards office

V. Leftover storage

"Nothing can grow here, some moss at greatest"

Erik, property manager

VI. Entering festive space

"The most dynamic storage in Stockholm"

Erik, property manager

II. Gatekeeper's window

A3. Gatekeeper's window

Modified to act as a display window. "When you open it, you can have a sneak peak outside"

VIII. Waiting for author

"This can be the most depressing apartment in this neighborhood"

Johan, janitor

VII. Kitchen window

C1. Side entrance

A separate entrance to what used to be the apartment of the housemaid, it is now in use as the entrance/office space to a professional-grade kitchen, taking care of not only the activities of the assembly but also catering for others.

XIII. Compact kitchen

C2. Kitchen window

The first thing Cia points out is the way light is reflected off the opposite façade and the church towards the kitchen. Through the southernmost window, the gap between the church and the opposite building can be spurred.

XIV. Radio

E3. Author visit

Approximately thrice a season, author nights are arranged. This library has a much shorter waiting time for new releases compared to other public libraries. Its familiar atmosphere further amplifies people being considerate towards the books of the library and other library-goers.

X. Preparing for dinner

XII. Choir practice

H2. Lunch

Enjoying sun on the terasse, which she describes as feeling "private despite seeing everything". In the spring, it will be surrounding by cherry blossom.

Configuration: Jazz evening

Configuration: Authors presentation

XI. King Oscar

C3. Compact kitchen

"It isn't big, but I've got everything I need "The conversation takes place during lunch service of an elderly assembly, to the background of scrambling cutlery, indecipherable speeches through the open kitchen door and classical music from P2.

J1. Long live the King

All activities and arrangements of Oscar Seniors occur in the main hall, once a month. Jan-Åke's favourite spot is in the single ceiling height part of the hall, observing the artwork. He points out that the painting has been ruined by splashes from candles placed right by it, on the same bench where they usually place coffee and food. As for the part with a double ceiling height, he points out the "beautiful" acoustics and the ceiling mural as particularly noteworthy. He would have not disliked them not being protected by the so-called "K-märkning".

C4. Occasion

"When this hall is decorated and all dressed up I think it is the most elegant thing" Her eyes sparkle when she pictures it. "Things should be taken care of"

H1. Rehersal

Chairs are typically placed in a circle around the piano for contact with choir members. She enjoys moving chairs around and having everything prepared well in time.

IX. Jesus Christ

"This roof painting is something Putin would have liked"

Anonymous, off the record

FAVORITE SPOTS
INTENTIONAL USE
UNINTENTIONAL USE
"OWN" SPACE

Anette *Diacone* — A
Described by herself as a "civil-diacone". Having been here for more than 10 years.

Cia *House maid* — C
Doing all the catering for activities related to the assembly. Having been here for 14 years

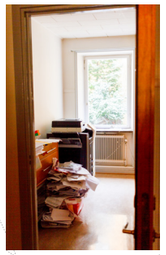
Erika *Librarian* — E
Librarian here and at the city library, as well as professional violinist. Having been here for 9 years.

Hanna *Choir leader* — H
Runs 3 children's choirs, 4 adult's. Having worked for the assembly for 20 years.

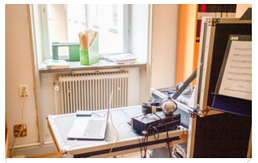
Jan-Åke *ex. Chairman, Oscar Seniors* — J
Having lived in the assembly since 1964, being an active member since the 1990s.

FLOOR 0 1:75

XV. By the music sheet shelves



XVI. The photo copier



XVII. The studio

"This is not very fun. (about the small pentry)"

Erika, librarian

E1. Personal desk

Comprised of a "modern" desk and original cathers for filing "book-cards" - the analogue system that preceded a digital catalogue. She still uses these systems in parallel, stamping people upon borrowing. She lets children stamp on their own - much to their appreciation. People who consider themselves more acquainted with her sometimes try to step behind the desk together with her - to her disapproval. Hence, she places her office chair with the back facing the exit, but slightly recessed, not to appear too obviously rejecting. In terms of perceived and actual security, the room has only one entrance, which, after an incident some five years ago, made her remove the "open"-sign towards the street

A5. Afternoon chat

Occasionally, she goes up to discuss something with Erika, the librarian. Sometimes, she steps in for Erika, who is also a professional violinist and therefore is not always able to be there. A pleasant change Anette thinks.

IXX. Personal desk

XX. "Blocking"

H4. Copying music sheets

Amongst a forest of book-shelves filled with music sheets, to be distributed at the rehearsal.

H5. Recording

An improvised recording studio for making demos, jammed into the shelving. Placed towards the inner yard for quieteness.

XVIII. Musician's lounge area

H3. Personal desk

Arranging concerts and rehearsals. A place for placing personal items such as cut-outs from newspapers where she has been mentioned. A place that she has made her own.

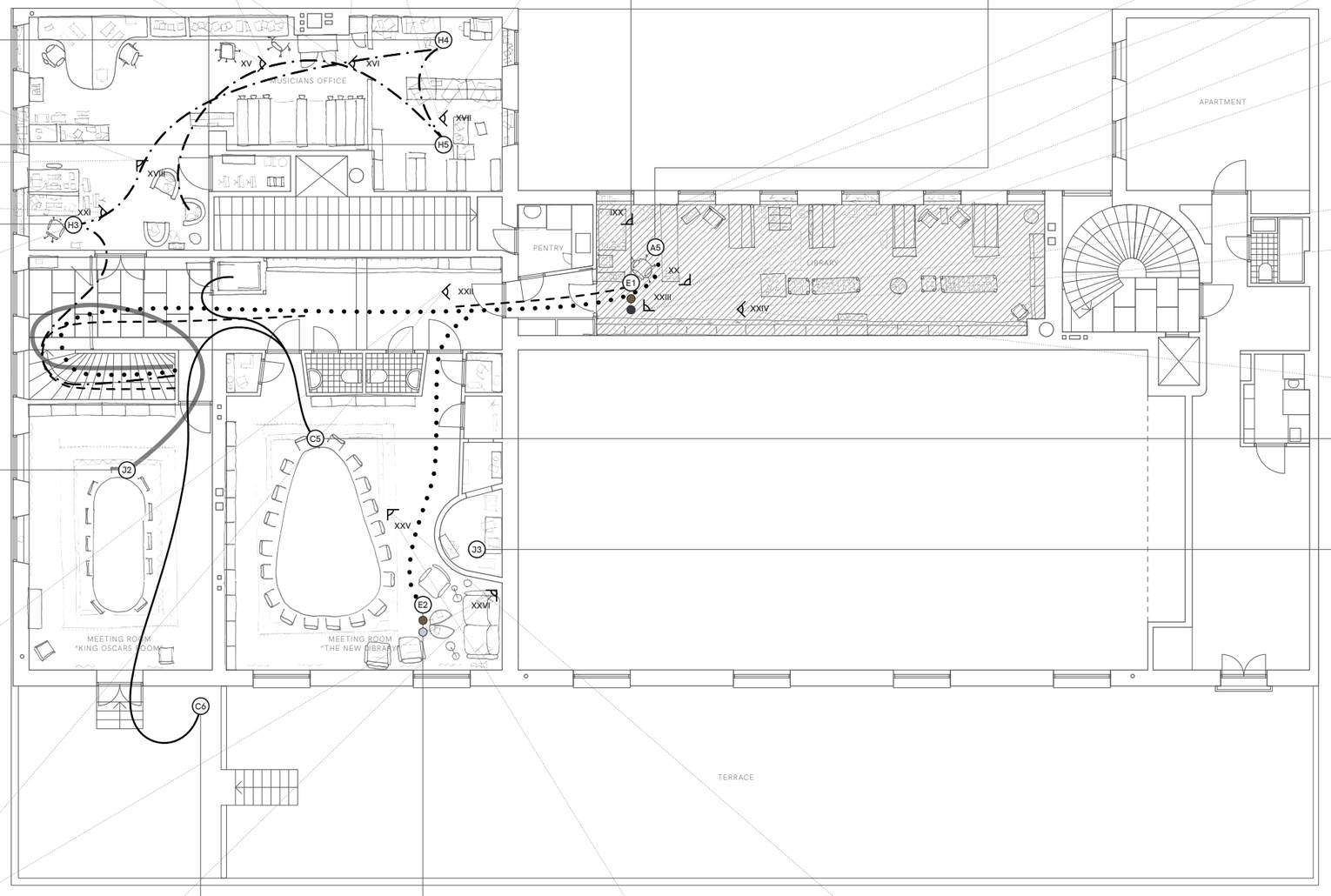
XXI. Personal desk

J2. Council meeting

Being part of the church council, Jan-Åke walks up the stairs for the occasional meeting. Stairs that he describes as being "challenging even for the young and vital". He applauds the Oscar Room for its acoustics. As we enter, two girls sit by the table, studying, awaiting choir practice to begin.

"Oh, a stone. The social democrats leave no stone unturned."

Anonymous, off the record



XXIII. "Hybrid" filing system

XXIV. The library

C5. Occasion

Sometimes catering goes to the meeting room on the upper floor. "I've started to think the stairs are challenging, but then I am also taking the elevator quite a lot"

J3. Projector Society

Not part of Jan-Åke's common route, but neverthless the disused projector room lives on in his memory, as a place where the now dismantled projector society used to run film nights.

XXII. The only exit

XXVI. View from sitting group

"After having a rough day, this is where I retreat."

Cia, housemaid (husmor)

C6. A deep breath

"Have you ever been to the terrasse of Bank Hotel? It's the one at... was it Artillerigatan? This together with that are the two nicest roof terraces in Stockholm" After work, especially if she has had a rough day, this is where she goes. "Did I mention it's got evening sun?" One day she dreams of opening a champagne bar here, although the assembly greatly opposes this due to the apartments above. She is very clear on the point, however, that it would only have to be open until ten, and that people could move on later in the evening.

E2. Couch corner

As part of the library extension, swelling out of its original envelope, Erika has arranged a couch group in the room known as the "new library". She has the vision of making this a magazine corner. Being able to sigh the church and the water is one of her favourite spots. This is also the place for the weekly book circles on Mondays.

XXV. The couch corner

"On the terrace you feel private despite seeing everything, and in the spring there is the cherry blossom"

Hanna, musician

FLOOR 1 1:75

FAVORITE SPOTS
INTENTIONAL USE
UNINTENTIONAL USE
"OWN" SPACE

Anette *Diacone*
Described by herself as a "civil-diacone". Having been here for more than 10 years. (A)

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Doing all the catering for activities related to the assembly. Having been here for 14 years (C)

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Librarian here and at the city library, as well as professional violinist. Having been here for 9 years. (E)

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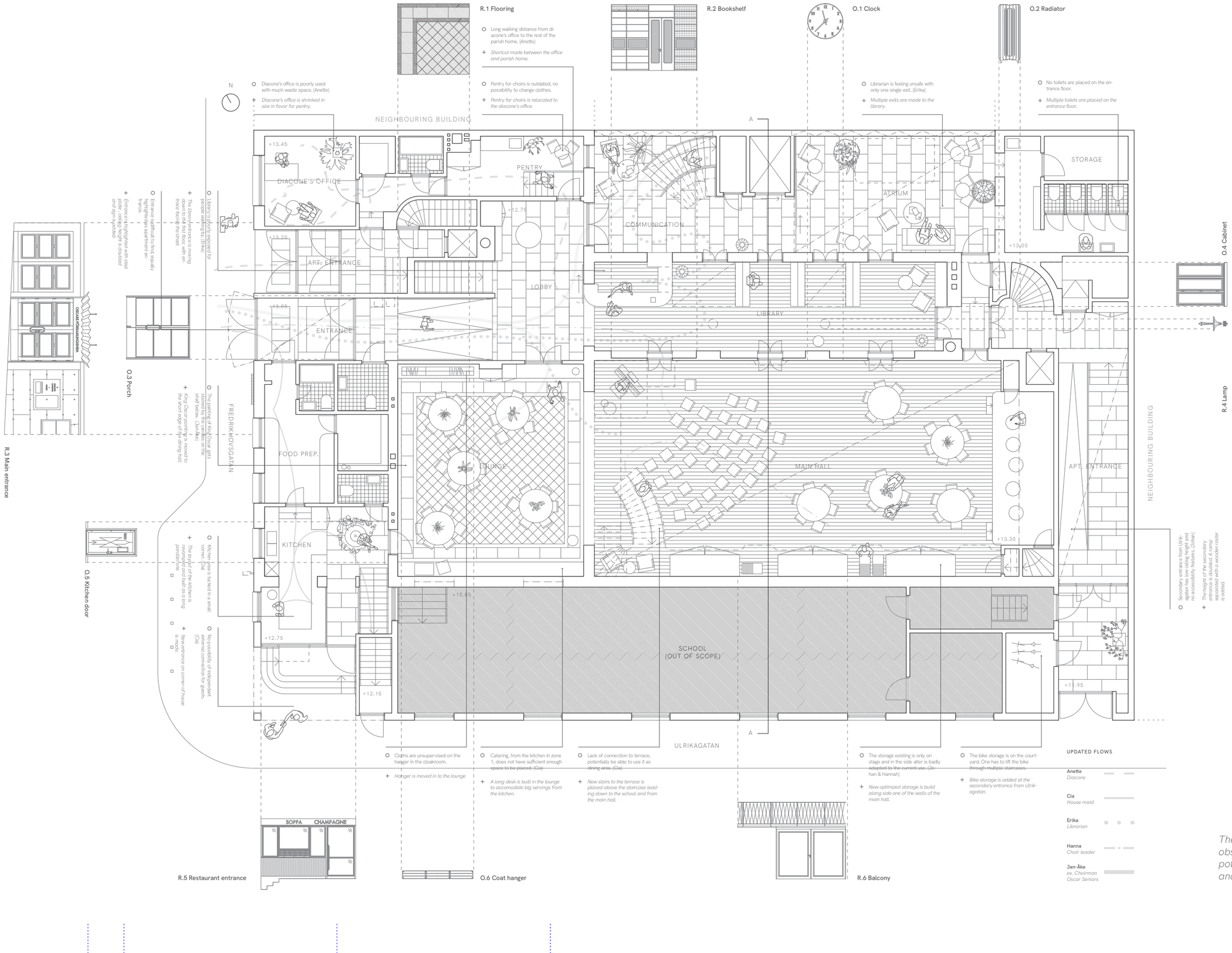
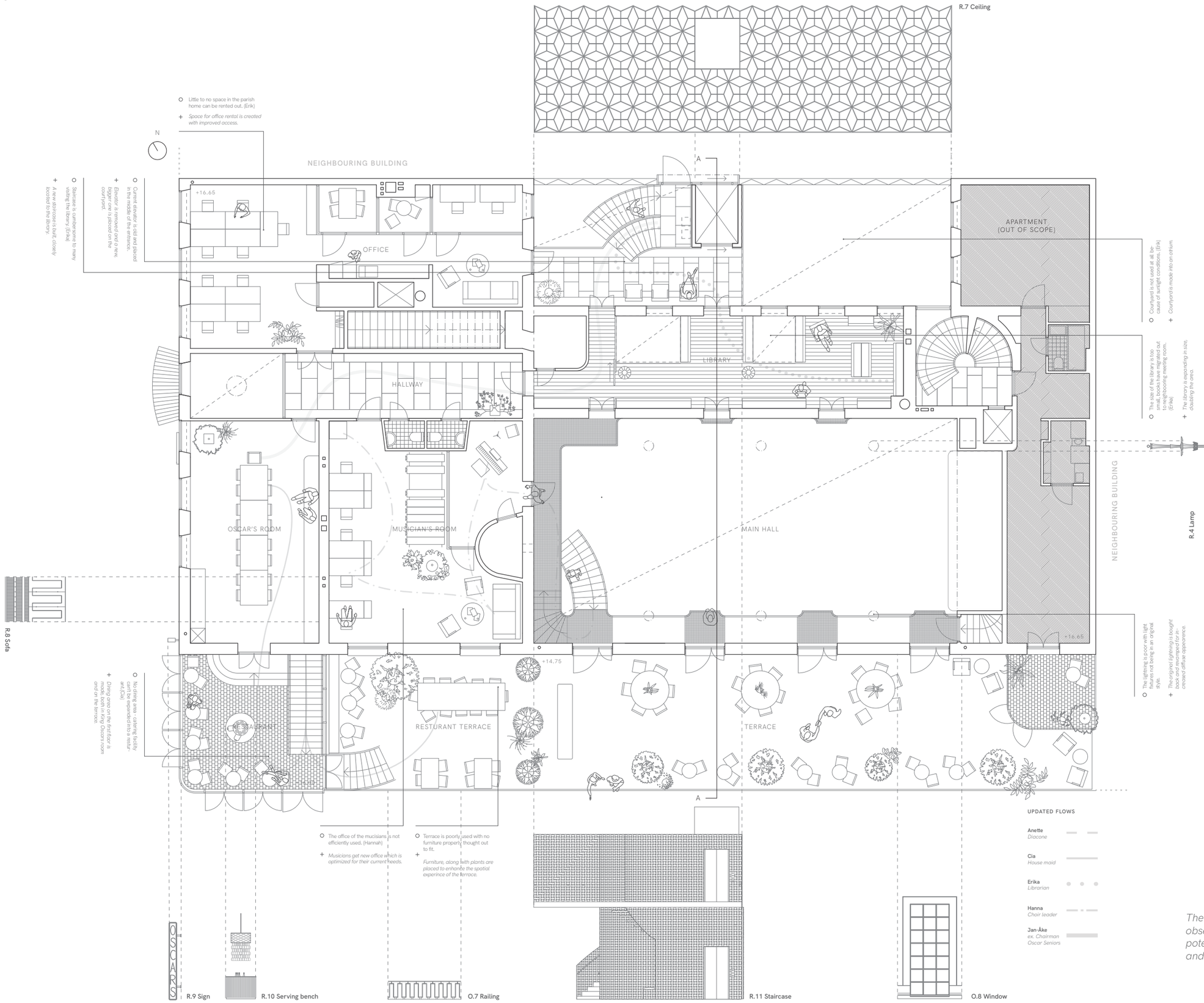


The superdrawing displays all observations and interventions, potential new flows as well as new and old components superimposed.



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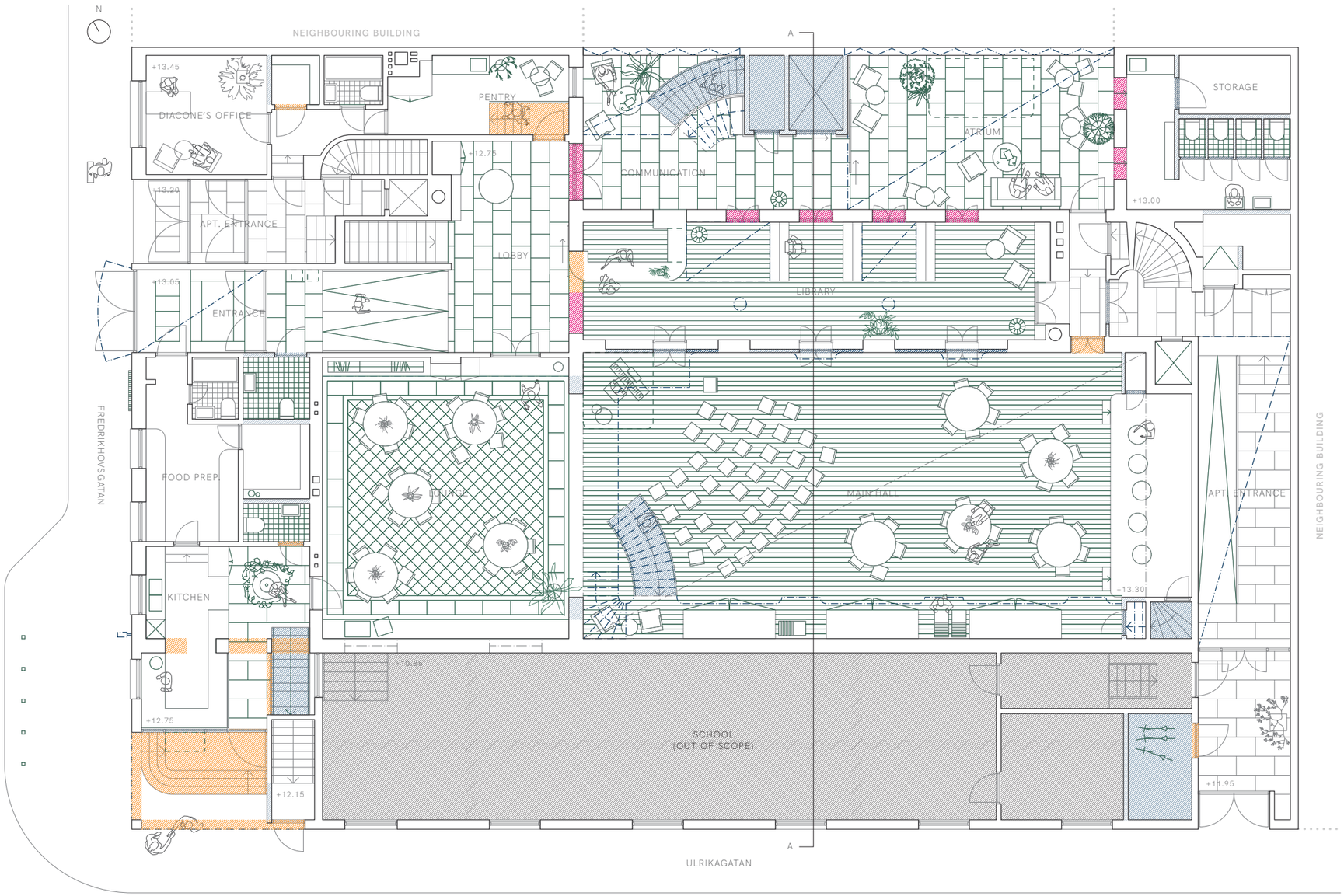


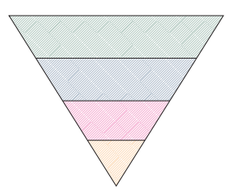
The superdrawing displays all interventions and their relation to existing and newly built structure.

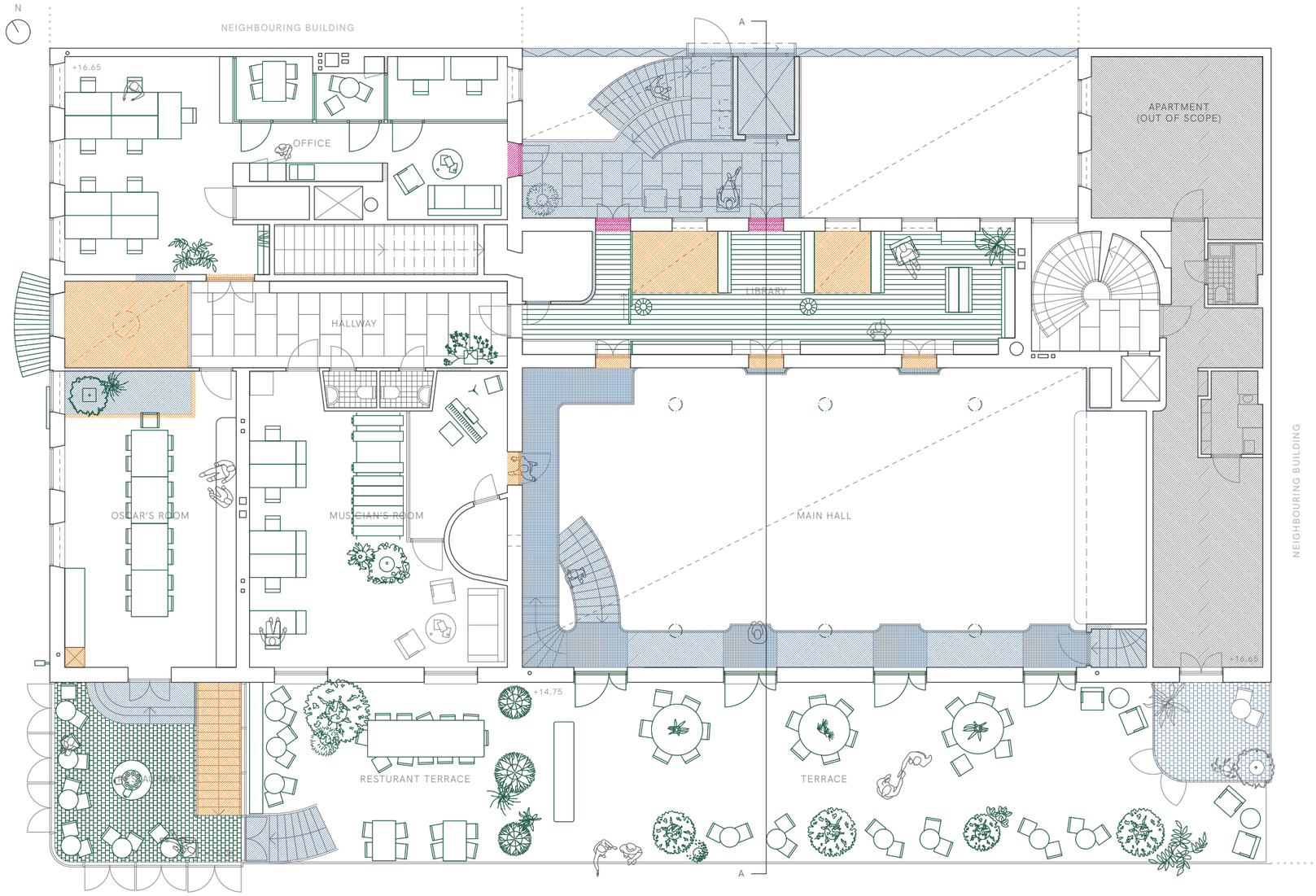
NEW NON-STRUCTURAL

NEW STRUCTURAL

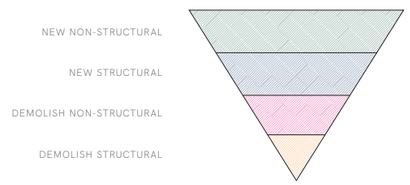
DEMOLISH NON-STRUCTURAL

DEMOLISH STRUCTURAL





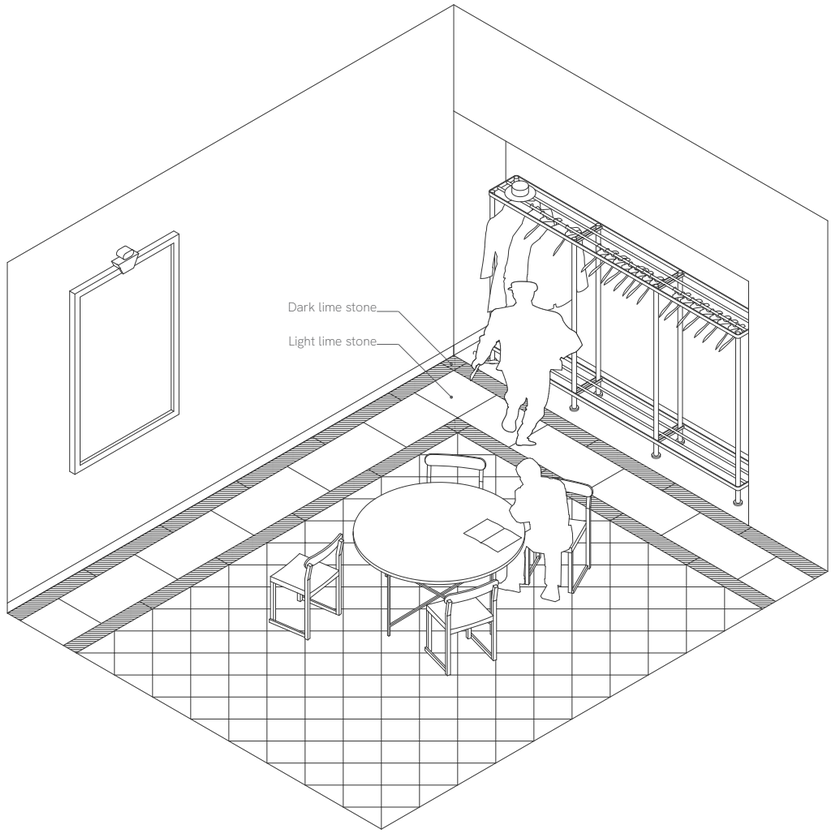
The superdrawing displays all interventions and their relation to existing and newly built structure.



Forming a new whole

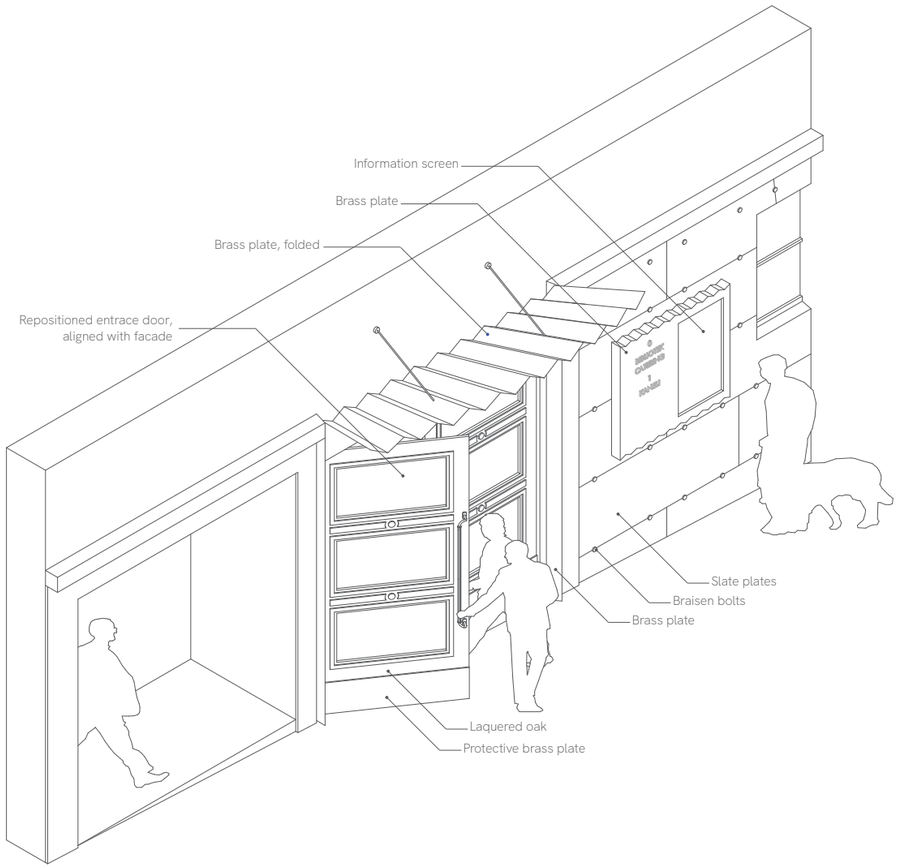
The created components are displayed on the following pages. In each component shapes from the current buildings have been brought forward, developed and their respective placements changed.

These interventions showcase the design language of the building, the overall atmosphere and the coherence between the different spaces. In the drawings we have made interpretations of potential interaction with the components, a first step in grasping the new narrative formed when reimagining the building occupancy relationship.



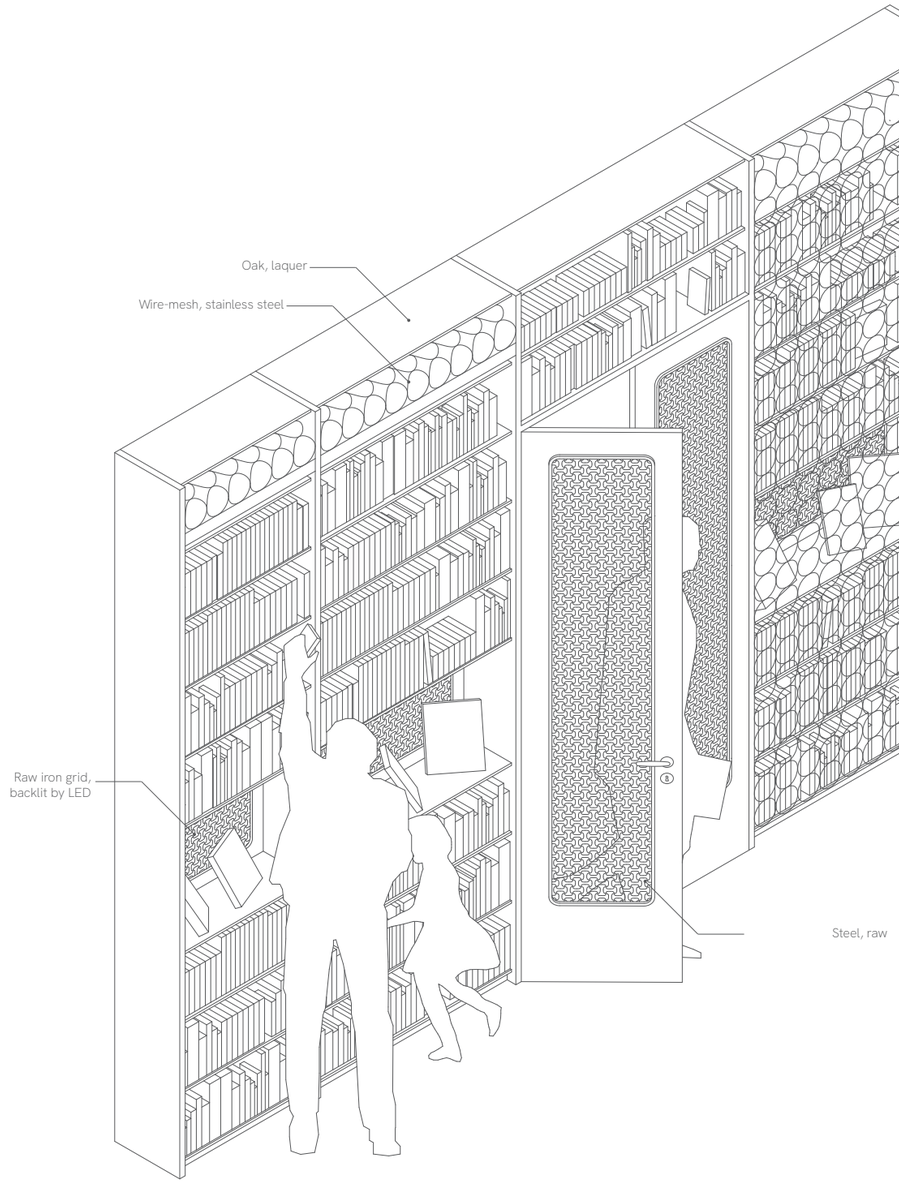
The flooring of the lounge area is differed from the one of the main hall to distinguish the two different zones, making the lounge more intimate. The flooring almost appear as a carpet, where the tables then can be placed.

R.1 Flooring
Lounge
1:50



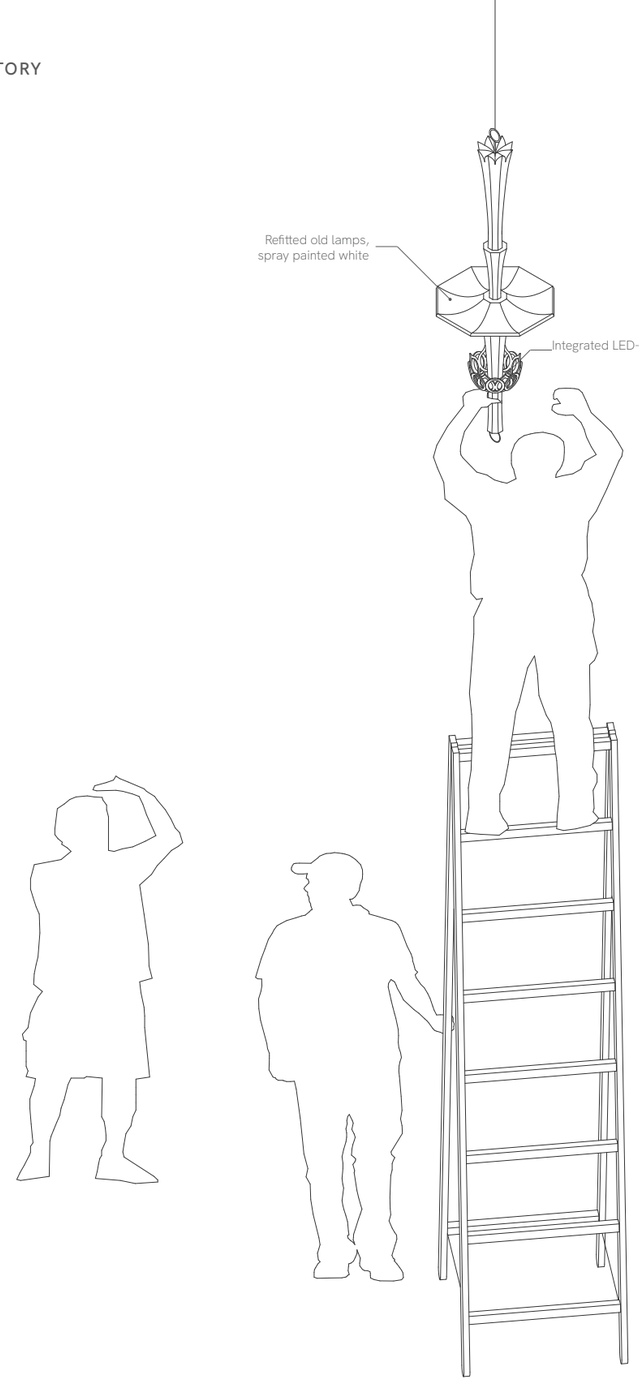
The hierarchy between the apartment and parish home entrance is differed with the latter one moving flush with the facade. A roof accentuates the entrance along with double ceiling height on the porch. The first impression is revamped completely.

R.3 Main entrance
Fredrikshovsgatan
1:50



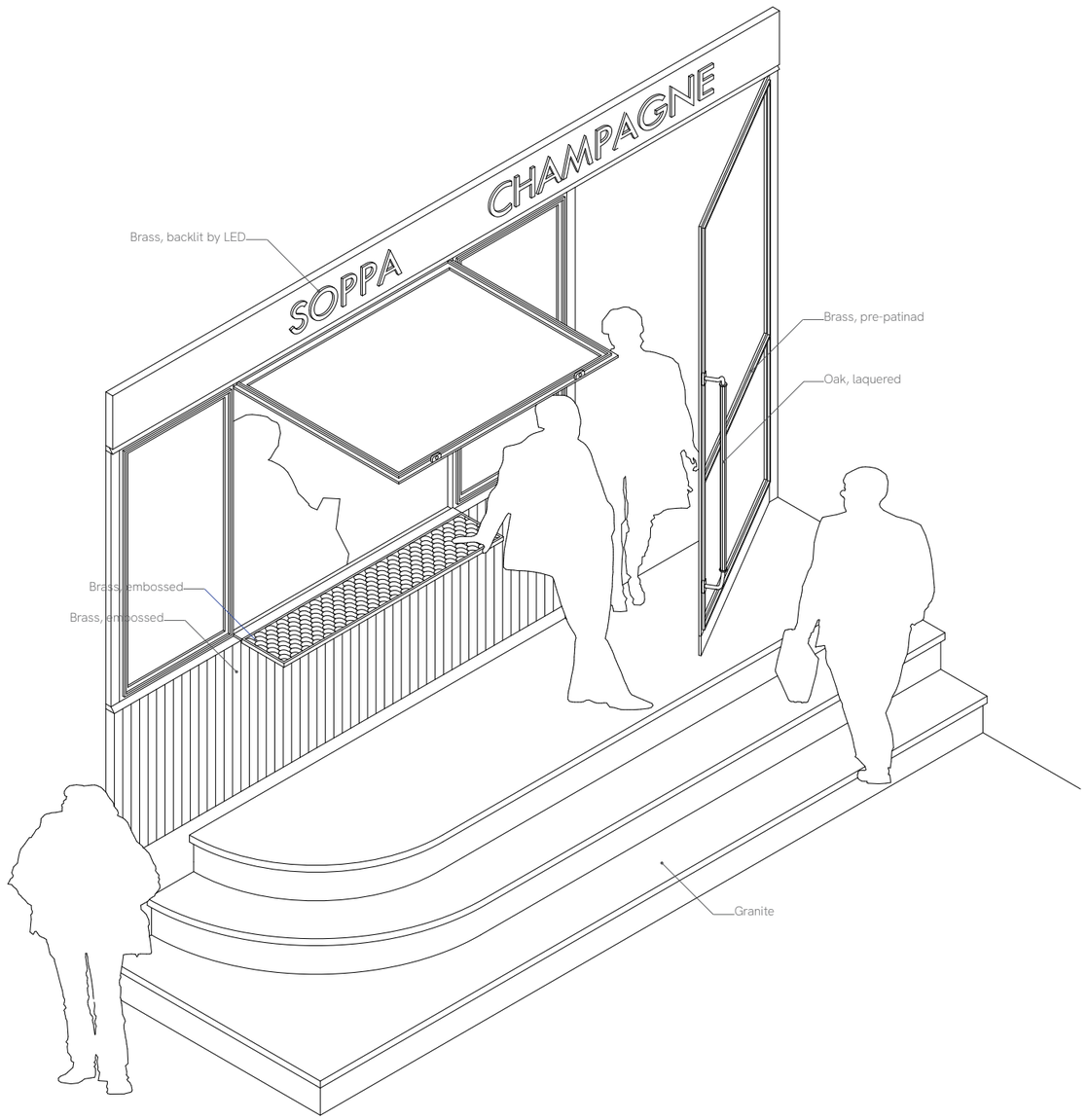
This bookshelf has a door entwined which leads to the main hall and consists of a raster which further separates the two rooms. The shelf is also equiped with a wire curtain that can be pulled down if the library is closed while the area still needs to be open for parish home visitors. Patterns taken from the coat hanger, with the door window profile taken directly from the coat hanger.

R.2 Bookshelf
Library, lower floor
1:20



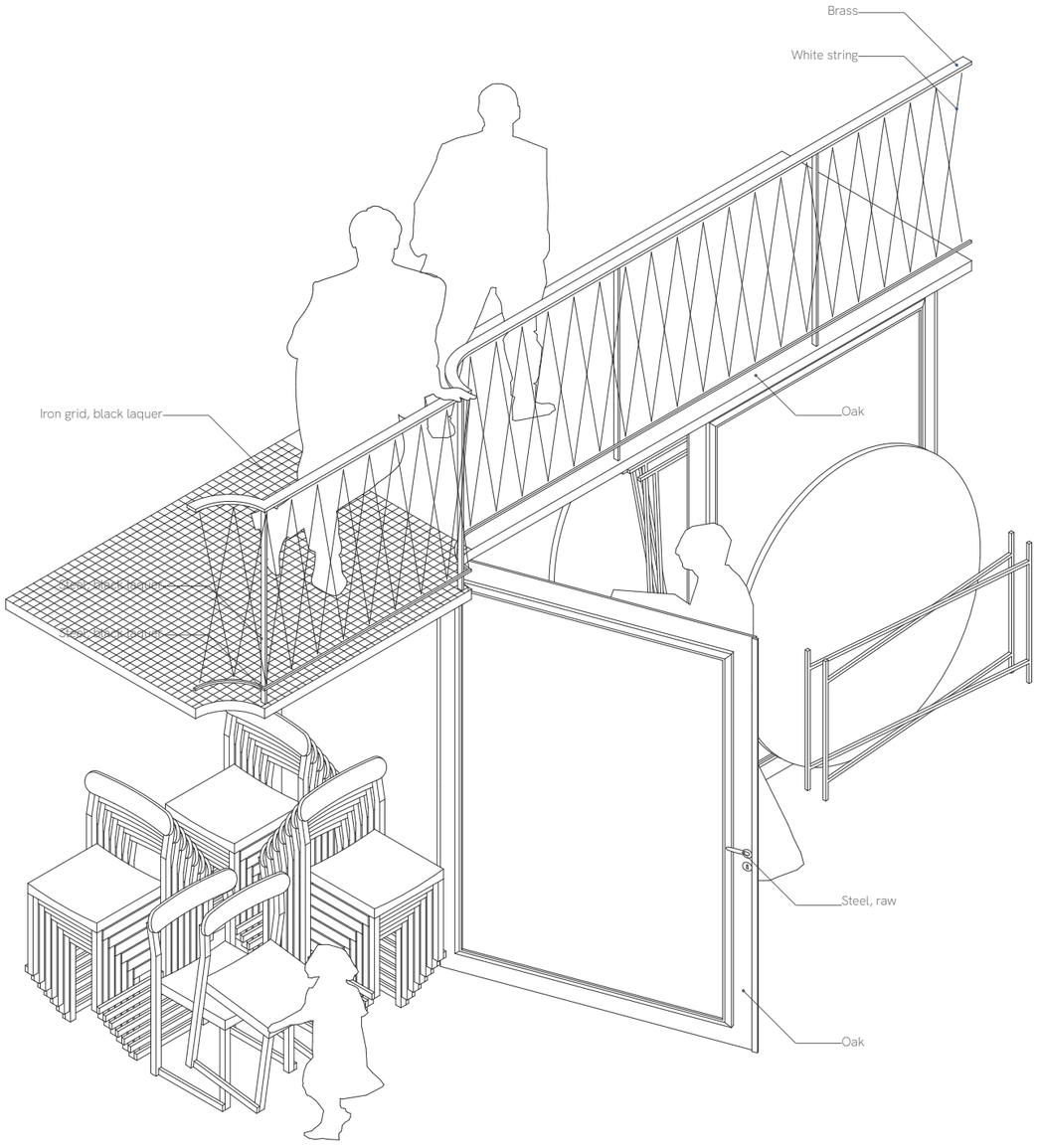
The original lamps are today put in storage as they were replaced because of their "prickly" light. Updating the light source, the light will be precived more dimmed while adding a strong character and visual identity to the main hall and library.

R.4 Lamp
Main hall
1:20



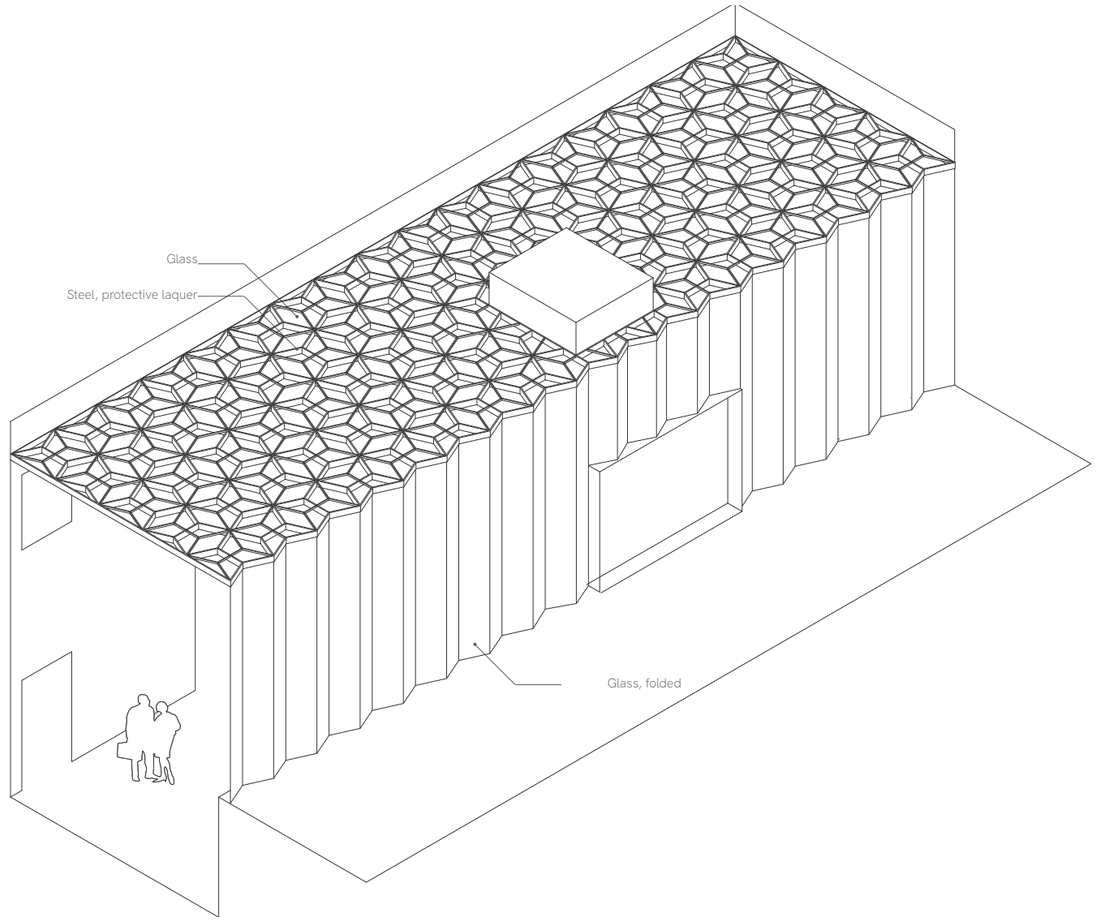
In the corner of the building, an indent is made and this new wall is placed, with a door and hatch. The kitchen is exposed towards the exterior to reveal the activity inside. Patterns are taken from the coat hanger. The door handles and profiles come from the old porch, with the profiles tweaked.

R.5 Restaurant entrance
Corner Ulrikagatan/Fredrikshovsgatan
1:25



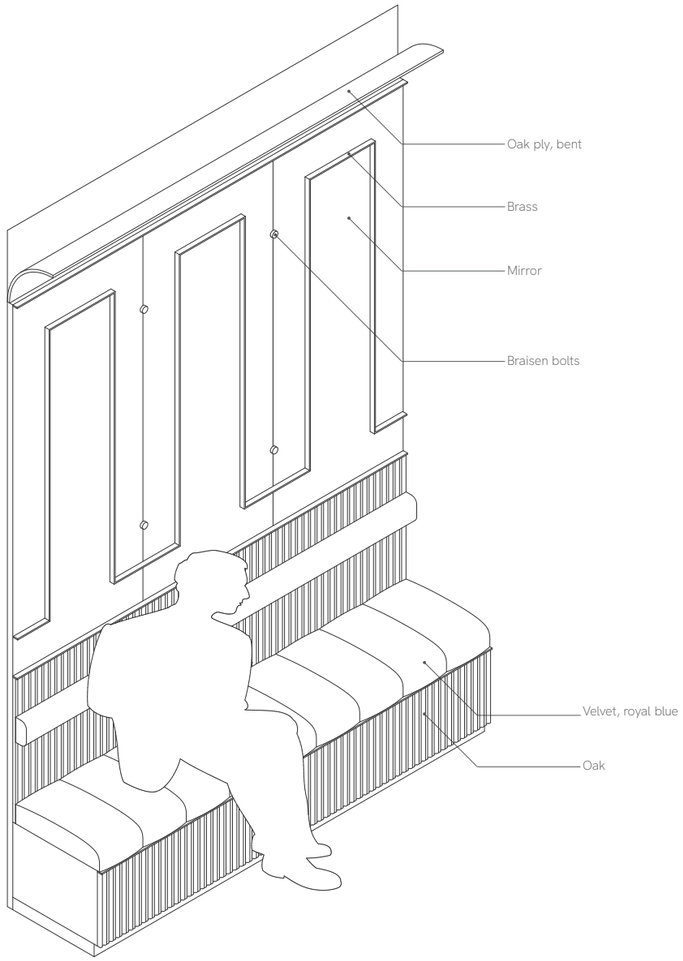
In the main room, a balcony is added along the inner side of the facade. This balcony accesses all windows converted to doors leading to the terrace. Since the windows are placed at apporx-imately two meters height, the space below is ideal to use as optimized storage.

R.6 Balcony
Main Hall
1:25



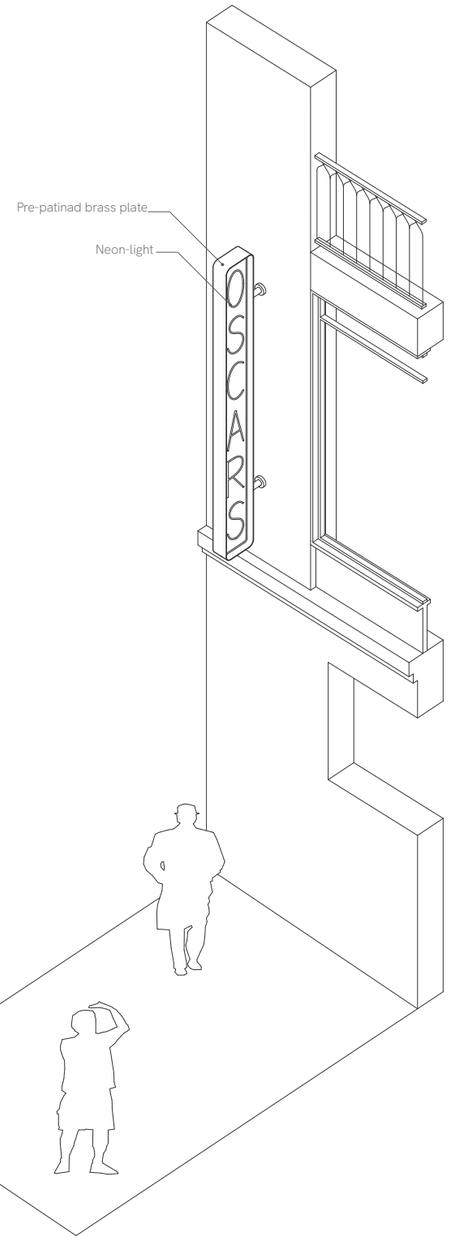
To cover the courtyard, an atrium is made from the intarsia pattern of the parish home doors. A grid consisting of two layers, one wood and one steel forms the roof. The glass wall is of an angular folded pattern which increases the structural rigidity and eliminates the use of columns.

R.7 Ceiling
Atrium
1:100



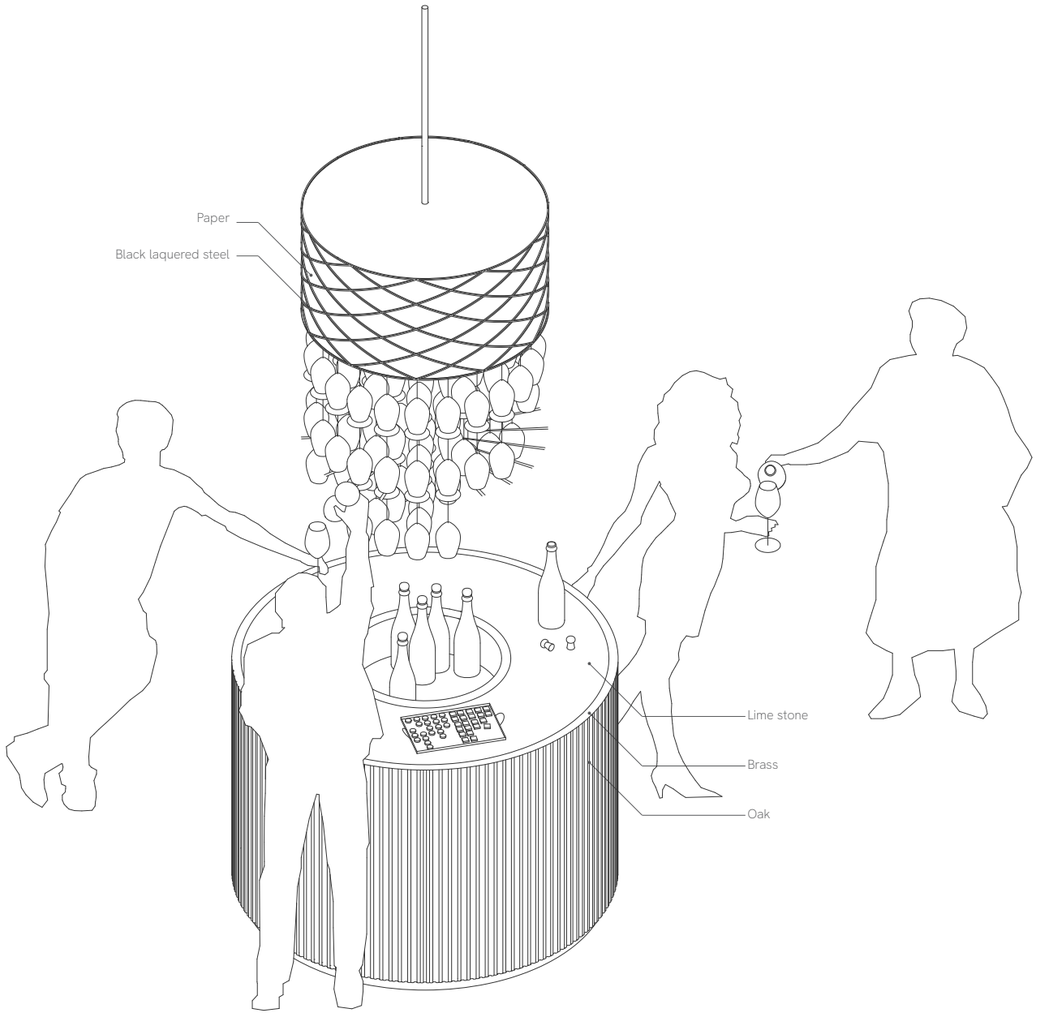
In the room of King Oskar, a bench is placed along one of the walls. The bench enables the room to be used as a part of the resturant and for meetings by moving the tables. This brings identity and increased spatial appearence.

R.8 Sofa
Room of King Oscar
1:20



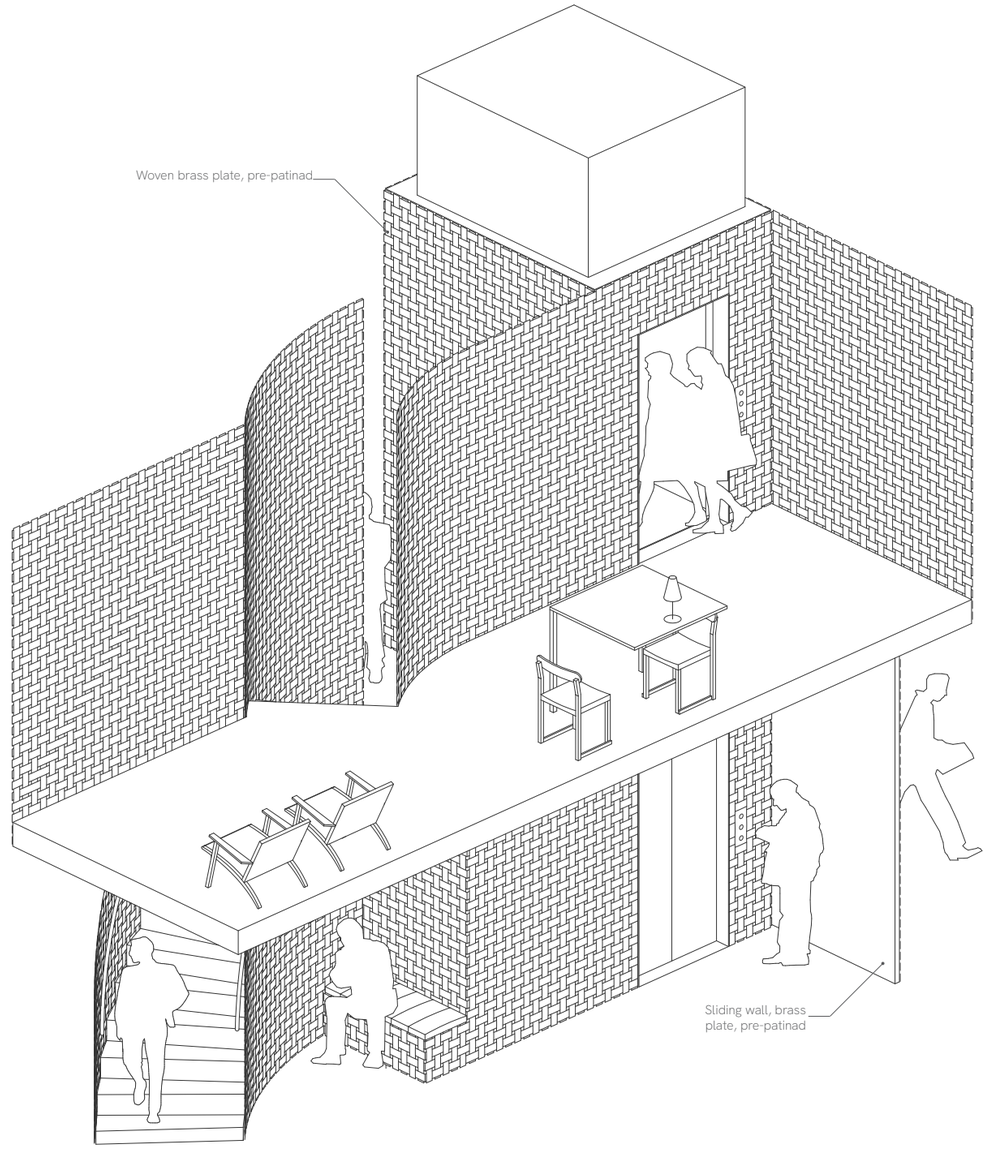
For the catering facilities in the parish home, a new entrance and access to the terrace are made which enables it to convert into a restaurant and soup kitchen. This, as well as a clear bein sign, puts the parish home on the map, making it a natural gastronomic destination and living room of the neighbourhood.

R.9 Sign
Outside wall
1:50



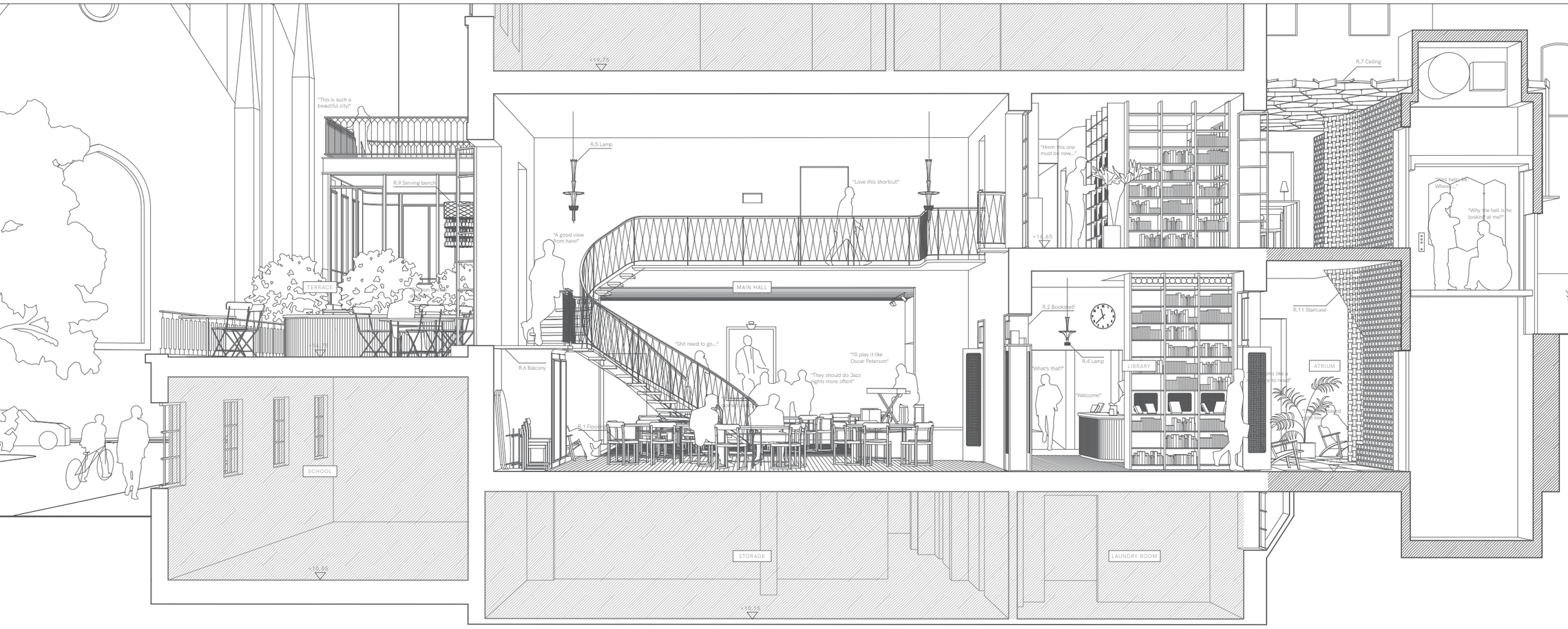
In the restaurant, many bottles of champagne will undoubtedly be opened. A serving bench is added in the main dining room with integrated fridges as well as glass storage. A lamp is hung from the roof, illuminating the restaurant in a warm dim light.

R.10 Serving bench
Resturant, upper floor
1:20



The new staircase in the atrium is the single most important piece when updating the flow of the building. The elevator is dimensioned according to current regulations while the stair have a generous landing with seating possibilities. Access to the neighbooring courtyard is also enabled.

R.11 Staircase
Atrium
1:50



The sectional perspective shows the relationship between the different interior spaces as well as to the outside. Creating a new narrative, and a new relationship.

OUT OF SCOPE

NEW WALL/SLAB

This project might be focused on the interior. Dispite that, the building now interacts with its surroudings in a more delicate and engaging way.

The implications of change

Naturally, the deeper understanding of behaviour also poses some uncertainty regarding our suggested interventions. For example, we have been asking ourselves how our decision to expand the library from the second to the first floor and into the atrium will impact the sense of familiarity it currently evokes. As of our proposal, it is no longer tucked away in an appendix following a lengthy corridor on the second floor, reachable only by akward stairs or the aftermarket elevator. In one sense, the new library might be a "better" library, making itself better known to the public. On the other hand, it might no longer be the magic gateway to Narnia, known only by a select few. In our proposal, we have of course tried to preserve the sense of familiarity through other means of design, but maybe sometimes the very alterations we do are fundamentally incompatible with the qualities we want to preserve.

Another example would be the grand hall, where members testify to banquettes going on seemingly forever in it losing any sense of time. Situated immersed in regard to the terrasse it screens you from the outside world, with the only reference being the sky you can spur through its high windows. We would argue that the fundamental ingredients to this phenomenon are still there in our proposal: We do not want to reintroduce time in this case.

Before/After

The evening has just begun in the main hall as the housemaid prepares the tables for dinner with the Oscar Seniors. Today Wallenbergare is served with cured salmon as a starter. A member of the board is just finished with their notes from the earlier meeting.

Before/After

It is a summer morning in the sometimes quiet parts of Östermalm. The windows are opened to let some fresh air in as the table gets arranged for the lunch serving. The first customer is yet to arrive at the soup kitchen.

Before/After

As the afternoon passes by, this quiet corner of the neighbourhood hosts many guests who want to escape from their (probably not that small) apartments. One can almost hear the sirens from the street when an ambulance is passing by.

Tools of reimagination

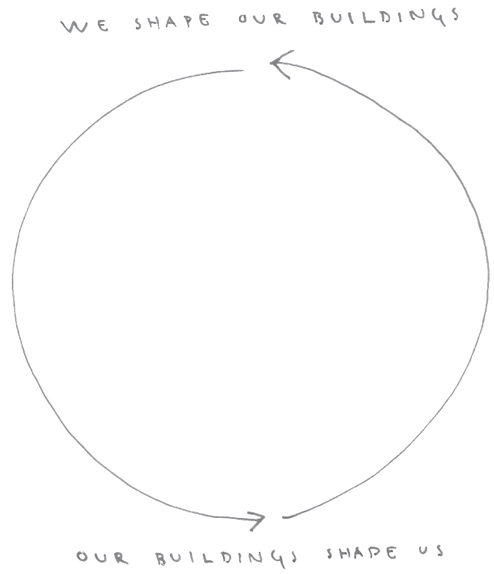
As the project nears its completion, certain concluding reflections arise.

In our view the detailed study of behaviour made for a well-informed basis on which to make interventions - picking up subtle nuances that would otherwise have gone unnoticed. One might suspect that we, as a result, are able to be more accurate in our architectural predictions. Interestingly, thanks to this study we felt we were almost given the answers for free, allowing us to maintain a clear intention and direction throughout the duration of the project.

This project set out to reimage what Oscar Parish Home could be, yet we seek not to scare away the dignified old lady who comes there for church coffee every Sunday. However, it seems that the assembly is already repelling its very members all on its own. For example, the choir leader is making an "elite push", ripping up the old choirs and with it the social context of its long-time members to form better new ones, to which you have to audition for you to be placed in the "correct" one. A division into an A and a B team that has made people feel uncomfortable and excluded. Sincerely, we try to make our interventions with more compassion than this. From our experience, the method of studying behaviour in detail to inform design interventions is perfectly suited for this task, when the relationship between architecture, its occupants and the social context that comes with it inevitably needs a bigger rethought.

In terms of scale, this project employs the concept of components as a tool for intervention. The reason for it is simple. It is a very concrete extract from the building at the scale of human interaction. We would argue that, in many ways, the components are the main link between the behaviour of the building and that of the occupants. For us, they have been a tool for understanding this relationship. Furthermore, they constitute a link between the building in its entirety whilst simultaneously incorporating detailing.

In conclusion, this project employed detailed studies on occupancy as a basis for architectural interventions. We hope that this approach can act a role model for other architects and inform human-centric architecture moving forward, improving correlation with actual behaviour – making for a more intelligent architecture.



An endless cycle

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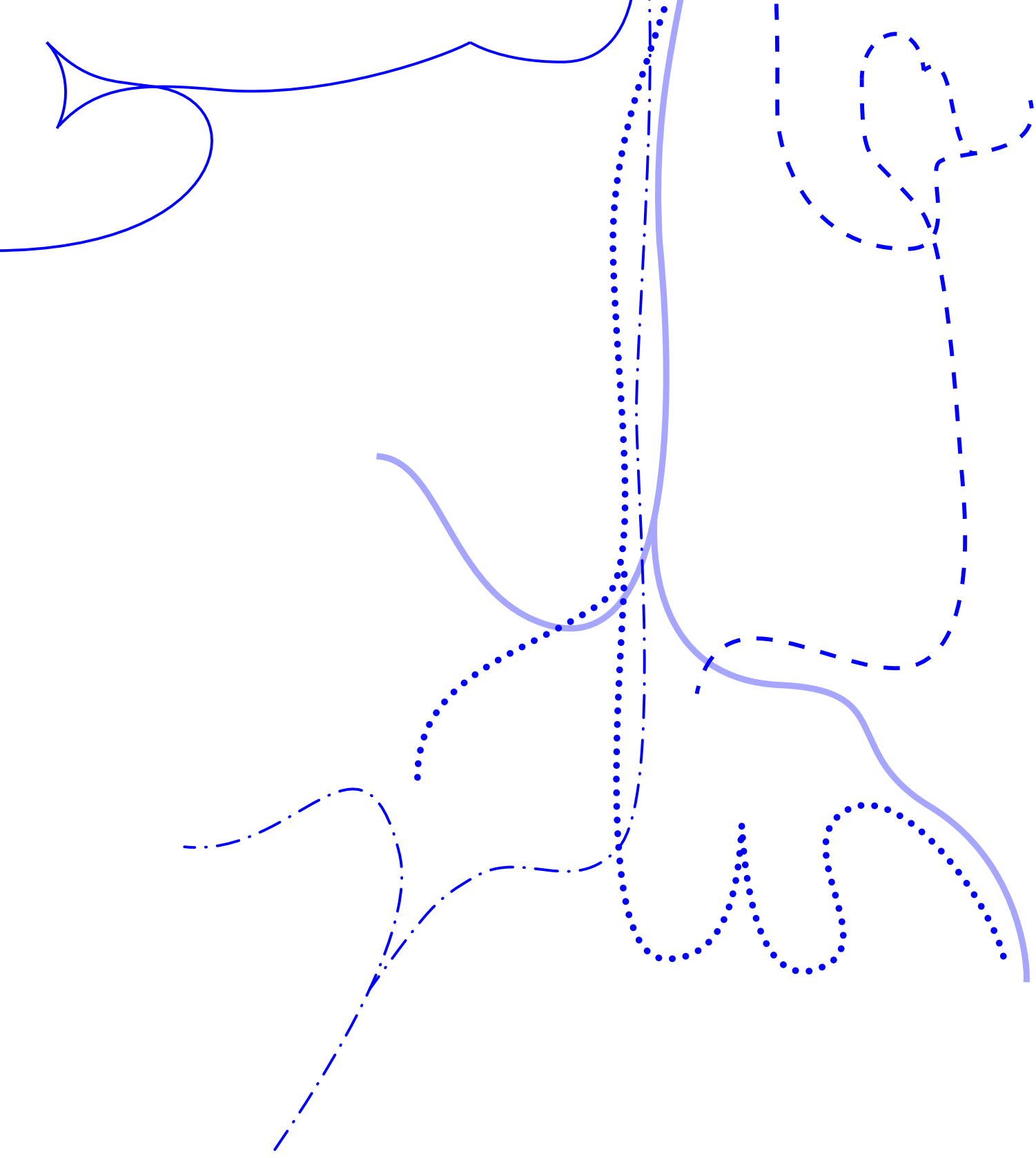


2023
Relationships Reimagined
Martin Skarby and Simon Brobäck
Chalmers School of Architecture
Department of Architecture and Civil Engineering
Architecture and urban design, MPARC

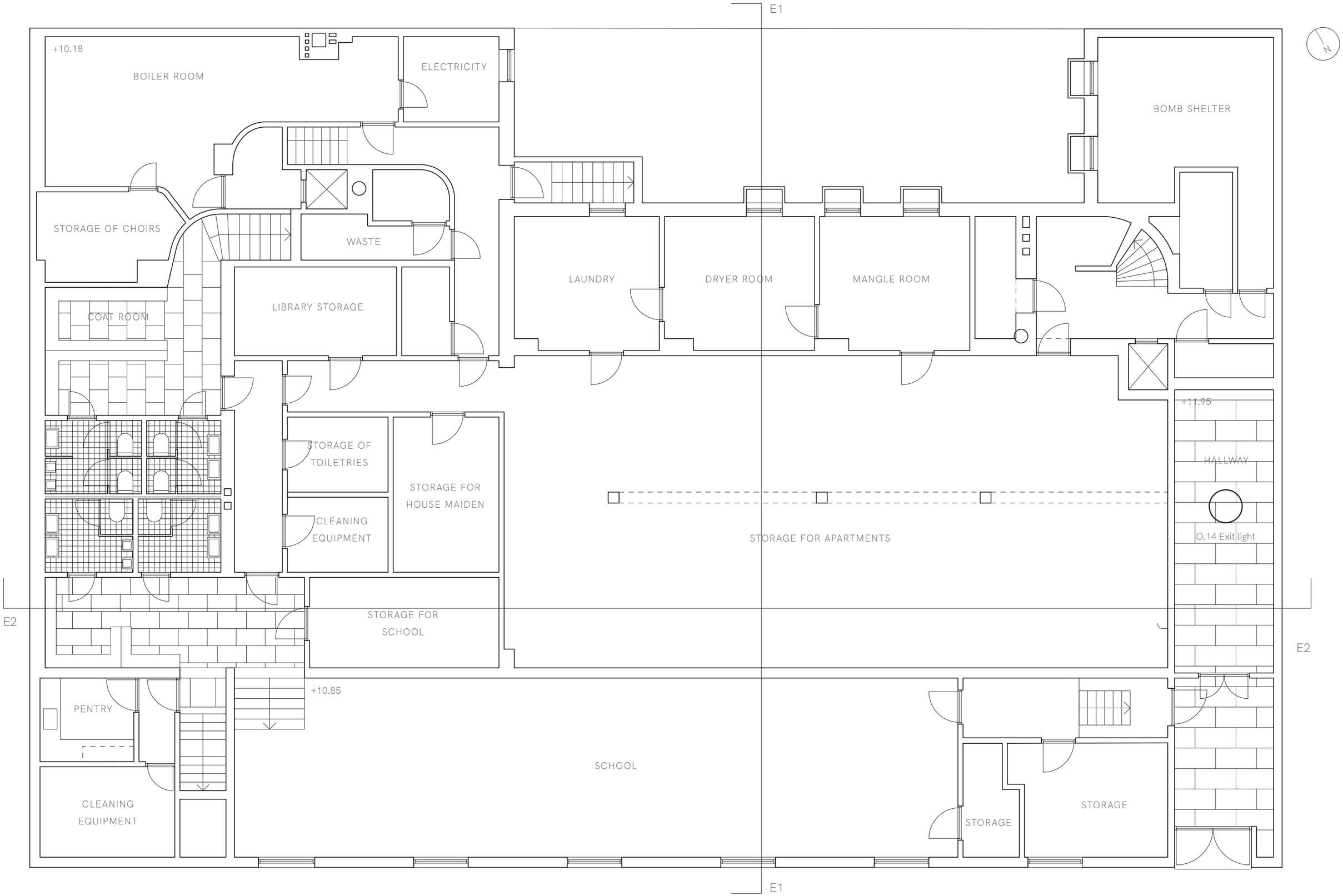
Supervisor: Sara Olsson
Examiner: Daniel Norell

CHALMERS
UNIVERSITY OF TECHNOLOGY

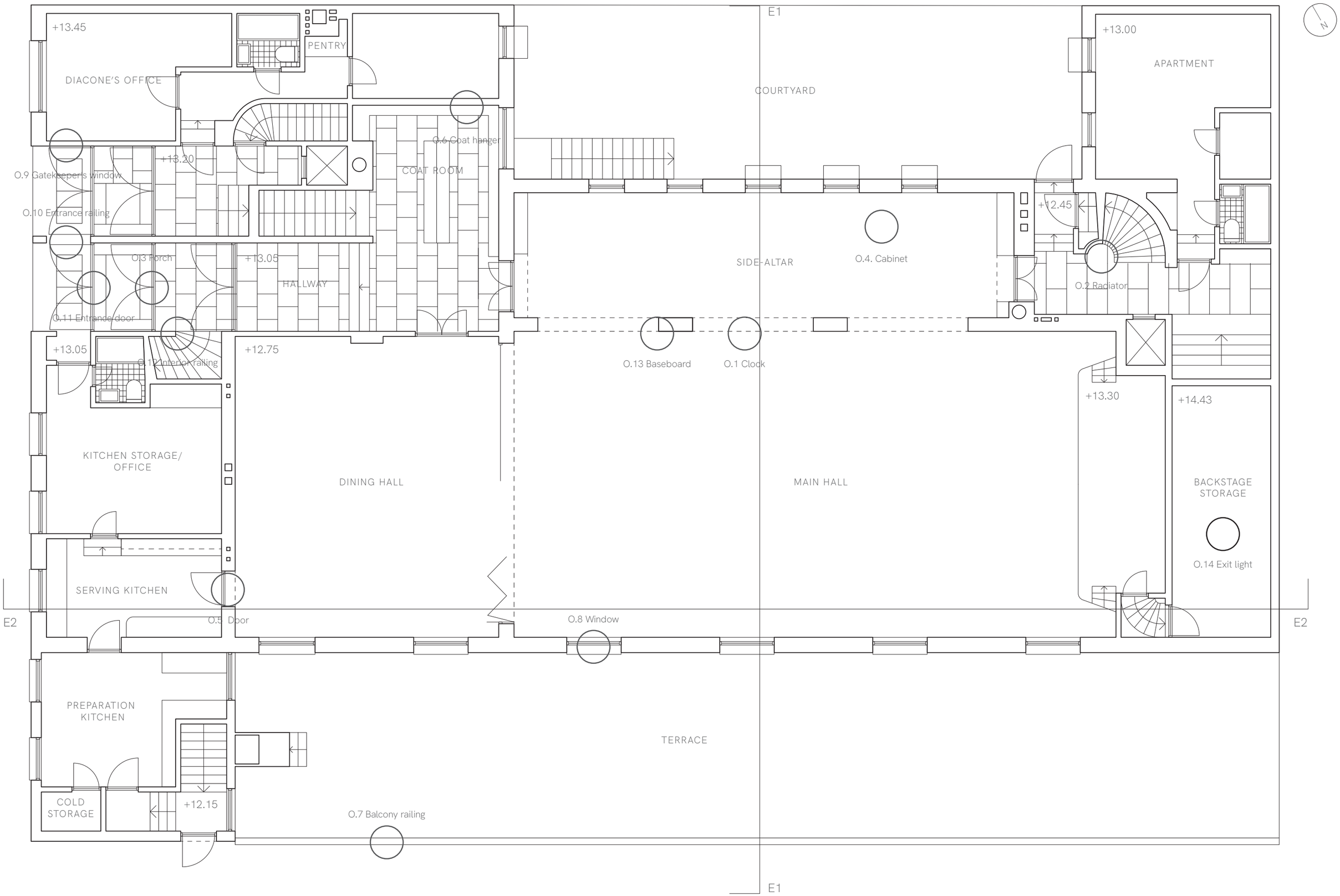
APPENDIX I

BUILDING INVENTORY

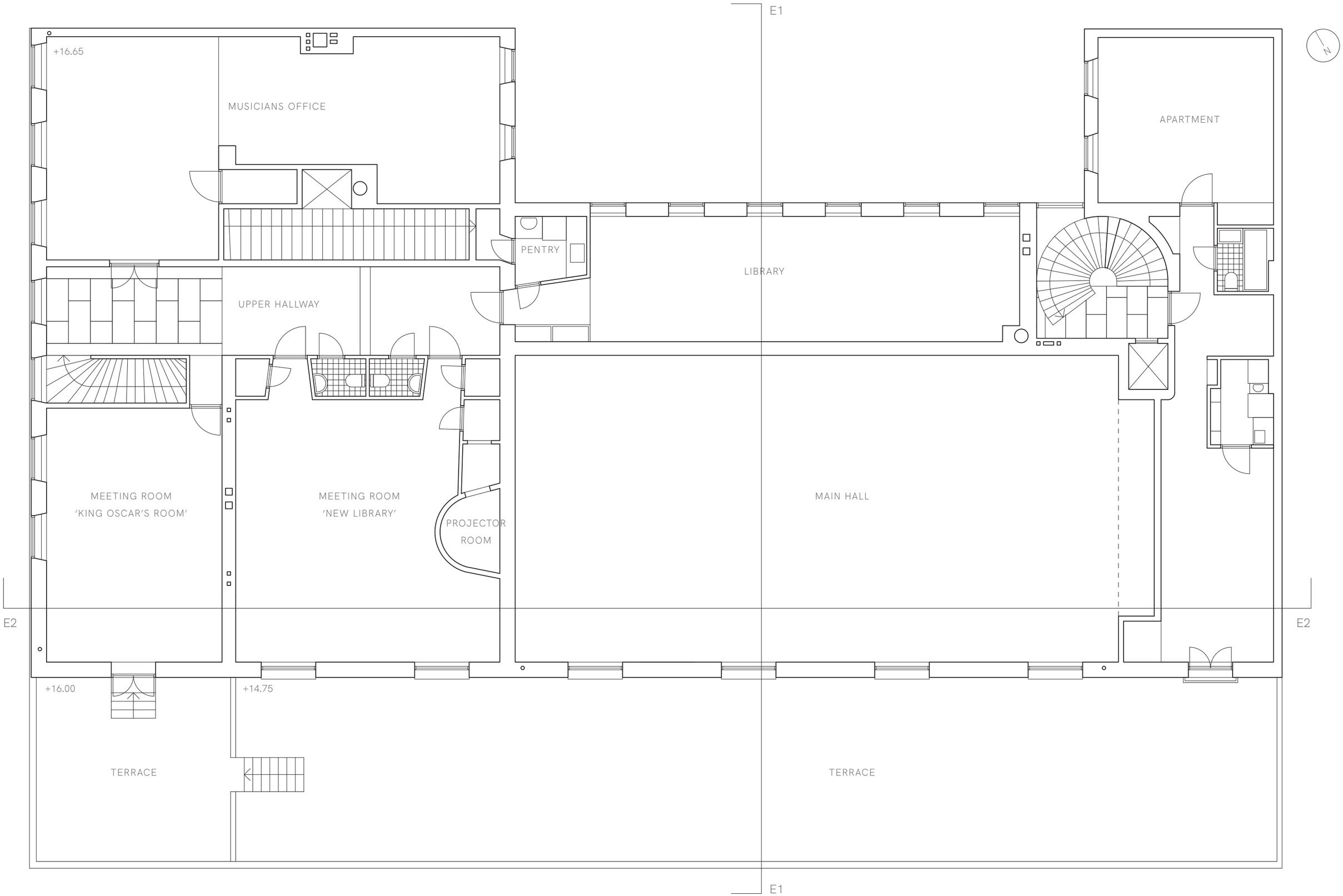
EXISTING BUILDING
BASEMENT FLOOR 1:100



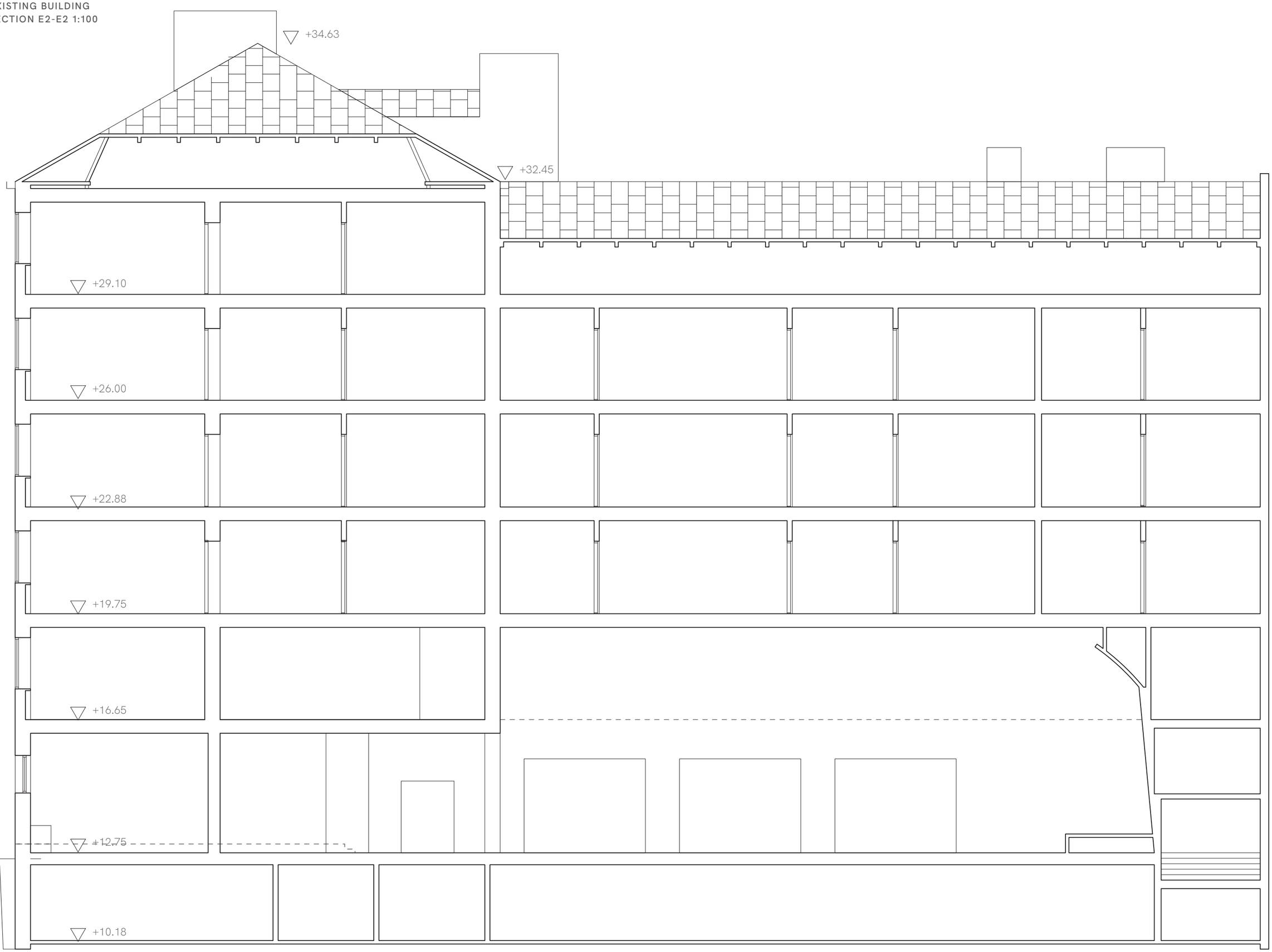
EXISTING BUILDING
ENTRANCE FLOOR 1:100



EXISTING BUILDING
FIRST FLOOR 1:100



EXISTING BUILDING
SECTION E2-E2 1:100



EXISTING BUILDING
FACADE ULRIKAGATAN 1:100

EXISTING BUILDING
SECTION E1-E1 1:100

EXISTING BUILDING
FACADE FREDRIKHOVSGATAN 1:100

APPENDIX II

EXISTING COMPONENTS

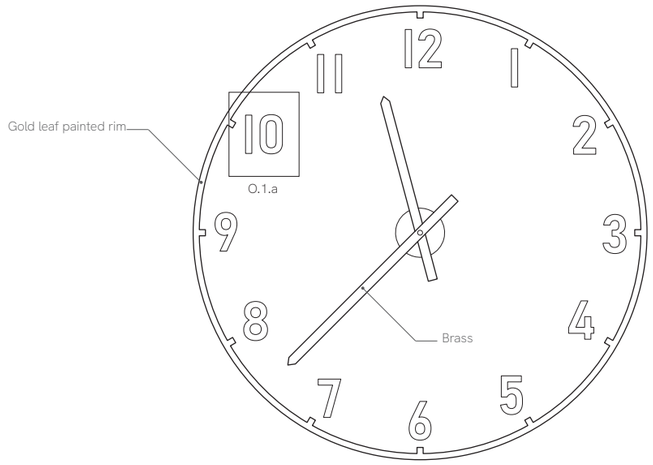
The building component

"We might even say that architecture only achieves its reality through replication, when its forms, aesthetics or materialities appear in multiple sites, to the point where its qualities achieve total ubiquity — and architecture becomes a totalised environment on a planetary scale." – (Sam Jacobs, 2007, p.16)

One has to grasp the whole by looking into the sub-components forming it. Based on the foundation of Sam Jacobs, seeing architecture as a continuum of enactment and re-enactment, repetition and details are the key to forming a whole.

The project is formed around the notion of components, an object in-between a construction detail and room in scale. An item subject to physical human interaction while still being a graspable part of a building: It is a mediator of sort.

The process is as follows: Starting by documenting existing components that caught our interest, we identify their characteristics. Based on that, new components are created derived from the existing design ruleset. Acting a bridge between scale and appearance, the components are natural tools for reimagining the relationship between occupancy and building.



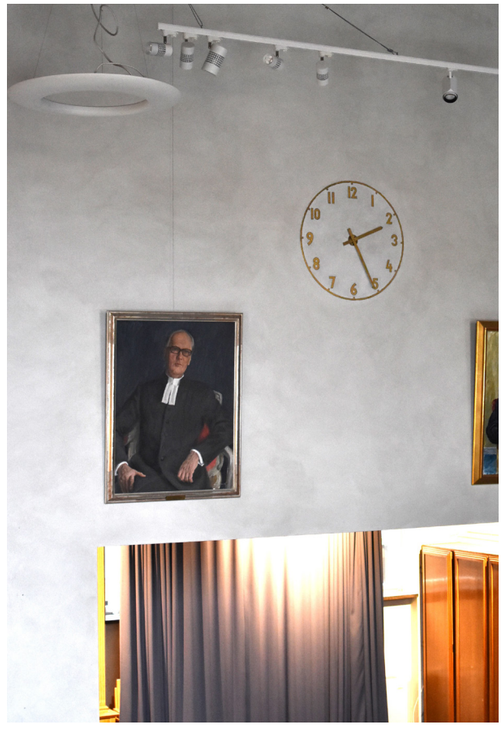
10

O.1.a

In the main hall of the parish home, this clock is placed on the long side wall. The clock is not displaying the time correctly but despite that act as one of the major architectural ornaments of the hall.

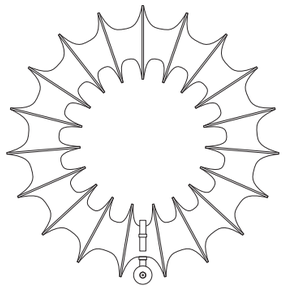
O.1 Clock
Main hall
1:10/1:1

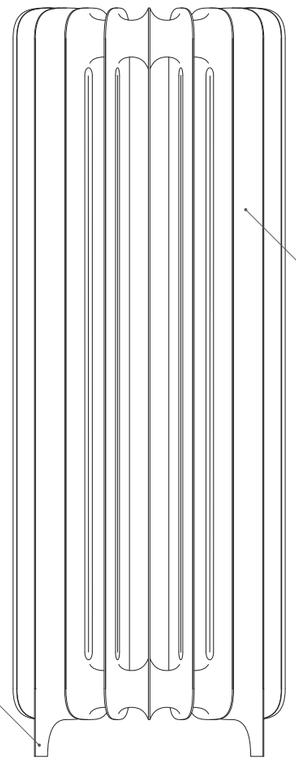
Front view From main hall



Overview From stair to terrace

O.1 Clock
Main hall
1:10/1:1

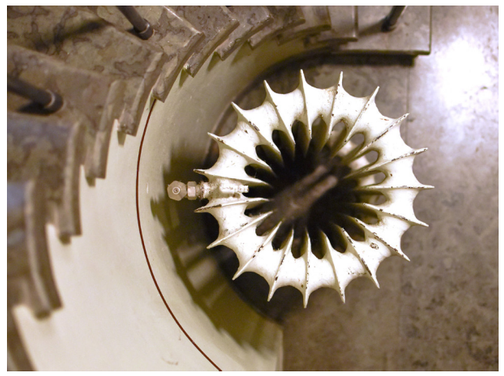




Radiator placed in the hallway which form is defined by the curved stair. Complex yet repetative geometry making a sculpture at the entrance to the apartment building.

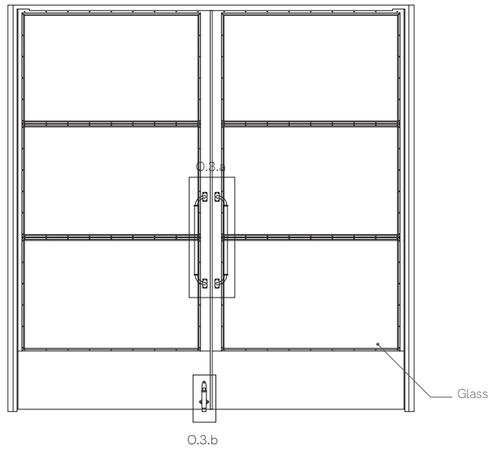
O.2 Radiator
Staircase towards Ulrikagatan
1:10

Front view From hallway

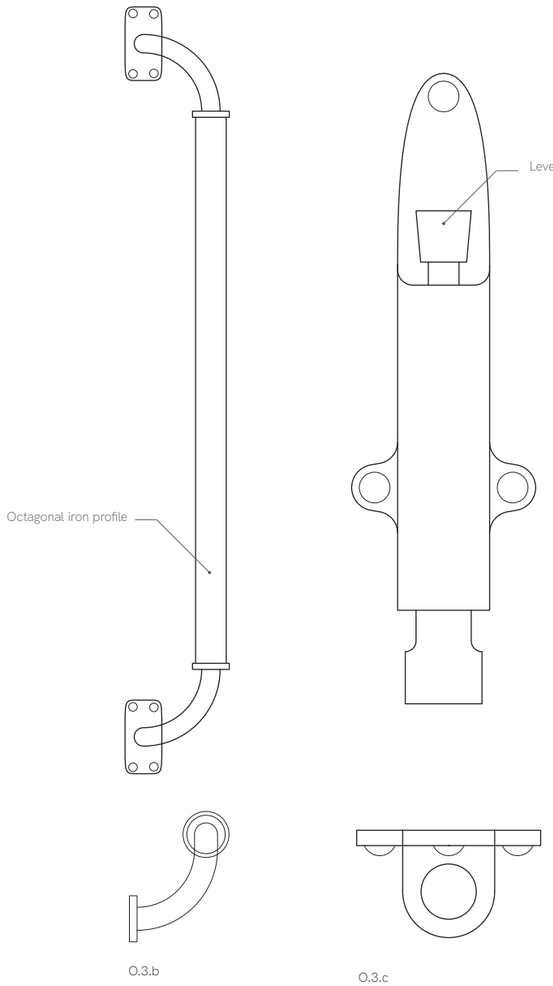


Top view From staircase

O.2 Radiator
Staircase towards Ulrikagatan
23/02/16



O.3.b



O.3.b

O.3.c

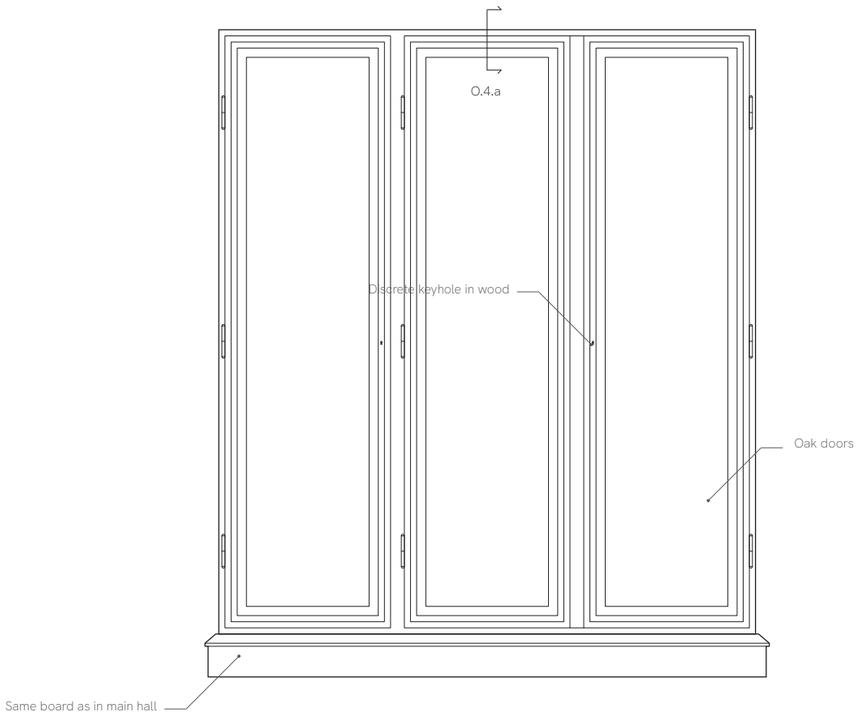
O.3 Porch
Entrance
1:40/1:5/1:2

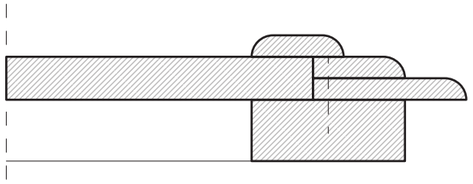
Overview

Detail view Handle

Steel framed doors with the same partitions as the exterior ones. One of the door pairs have been removed to accomodate an elevator.

O.3 Porch
Entrance
23/02/16

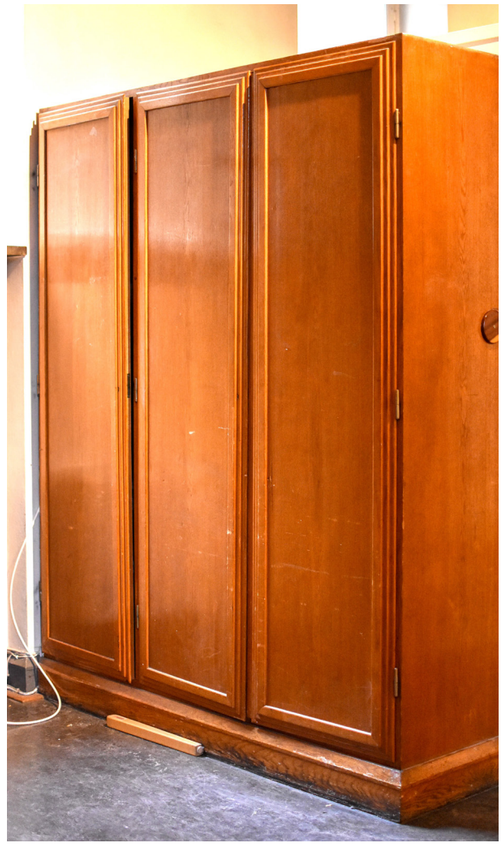




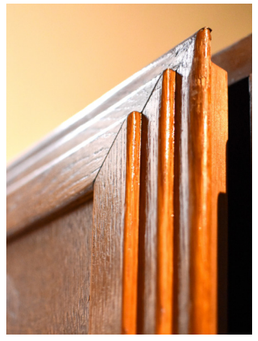
O.4.a

Cabinet made from oak placed in the side space of the main parish home area. The base board is identical to the one of the parish home. The main item of intrest is the profile of the door with three boards.

O.4 Cabinet
Side alter
1:20/1:2

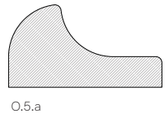


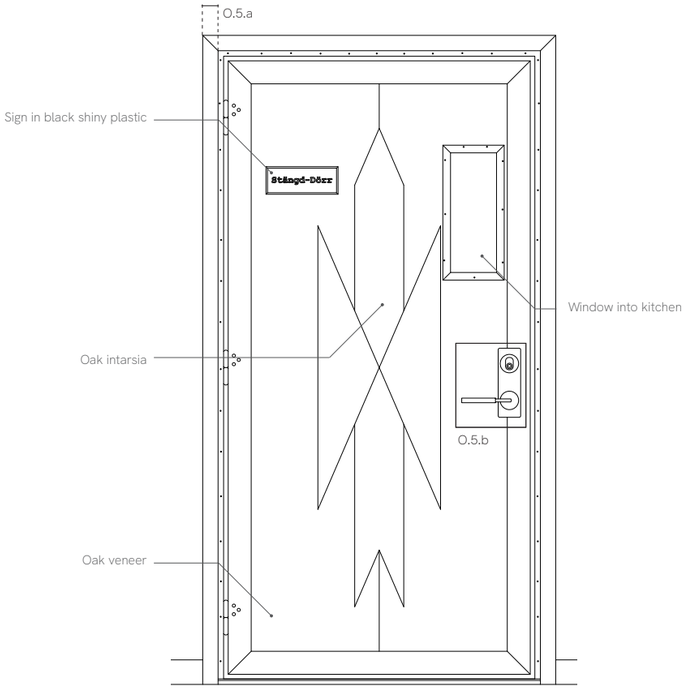
Overview From main room

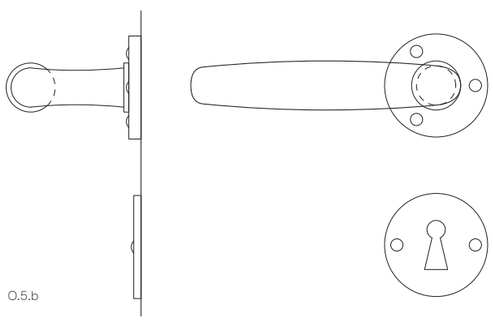


Detail view Door section

O.4 Cabinet
Side alter
23/02/16







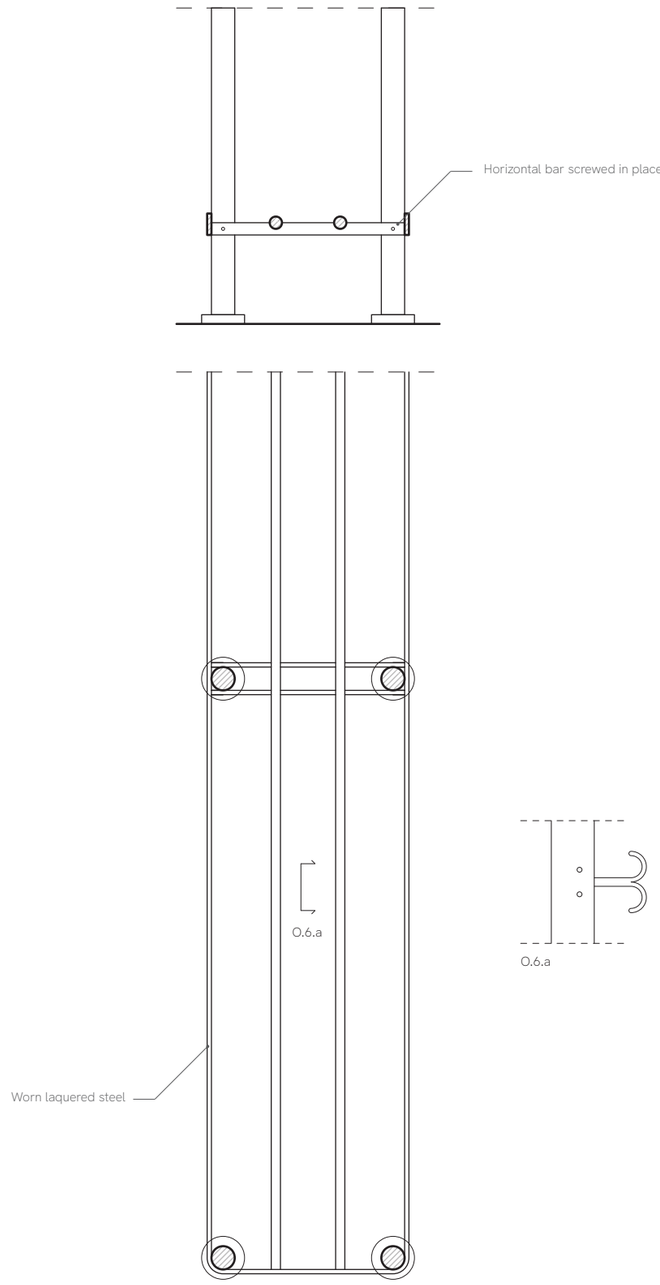
O.5 Kitchen door
Lounge
1:2/1:20/1:5

Front view From lounge

Detail view Handle

Massive oak door acting as an acoustic shield between the dining hall and the kitchen. Window placed on left side to minimize risk of collision when passing while holding diningware. Sign telling one to keep the door shut. Intarsia in center of the door.

O.5 Kitchen door
Lounge
23/02/16



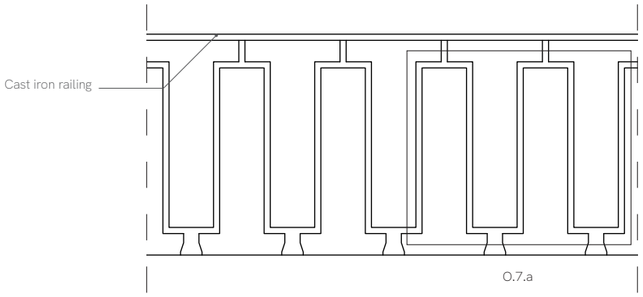
From cast iron the coat hanger is made in two pieces, with four sections each. The details are well made to reduce the amount of welding and enable the structure to be demounted. The tectonics are clearly displayed.

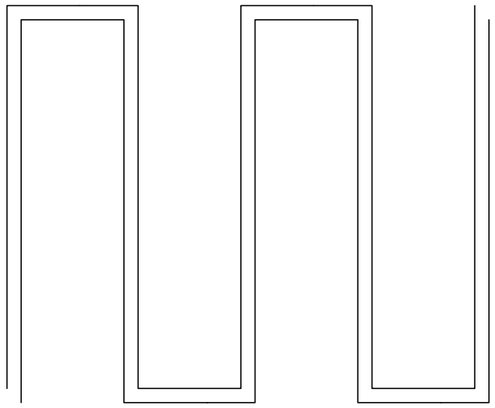
O.6 Coat hanger
Hallway
1:10/1:5

Overview From the hallway

Detail view Lower shelf

O.6 Coat hanger
Hallway
23/02/16





O.7.a

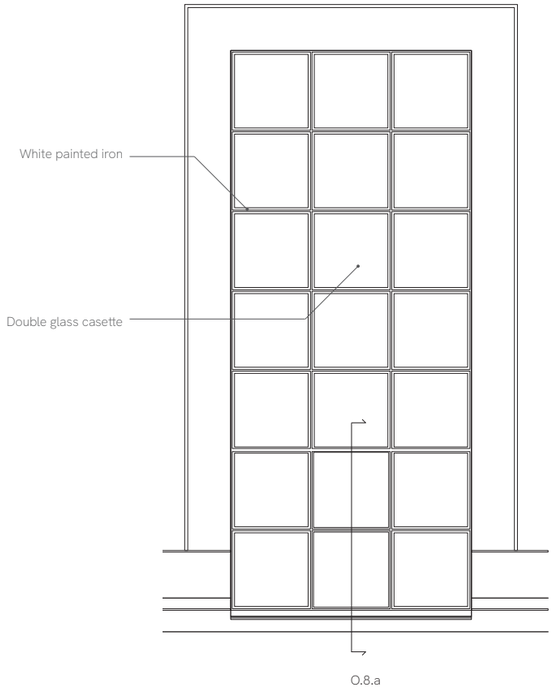
Railing placed on the edge of the terrace. Very low with a classical zig-zag pattern. Mounted to the copper cladding of the balustrade.

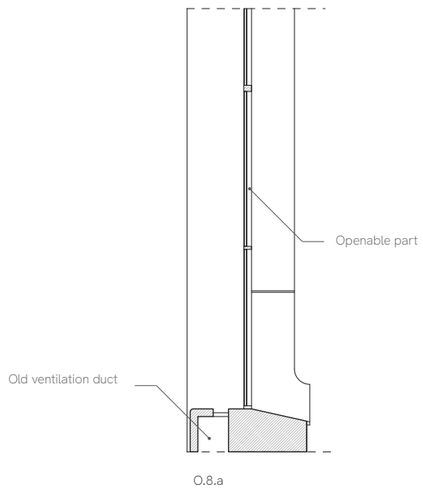
O.7 Balcony railing
Terrace
1:20/1:10

Overview From terrace

Detail view With Oscar Church in back

O.7 Balcony railing
Terrace
1:20/1:10





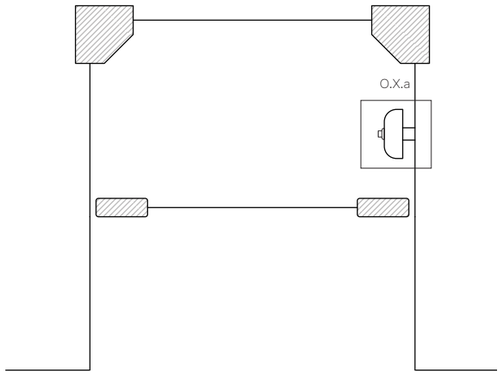
The window consists of 21 individual windows which since the construction has been replaced by a double glazed type that has been mounted in a traditional way with putty. Two of the lowest center partitions are openable.

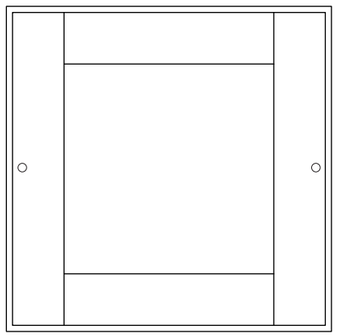
Front view From terrace

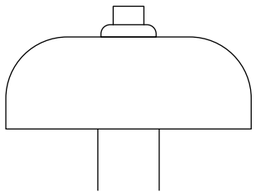
Detail view

O.8 Window
Facing terrace
1:40/1:20

O.8 Window
Facing terrace
23/02/16







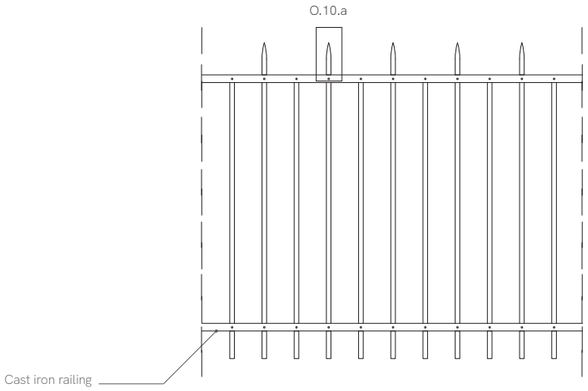
O.9.a

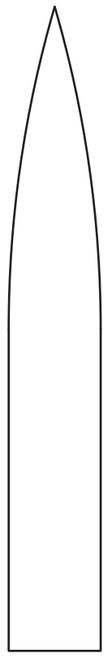
O.9 Gatekeeper's window
Hallway towards Ulrikagatan
1:5/1:1

Front view From entrance

The old window from the original janitors apartment which today has changed its function since the apartment is turned in to an office. The inner part can be opened and visual connection made to the entrace.

O.9 Gatekeeper's window
Hallway towards Ulrikagatan
1:5/1:1





O.10.a

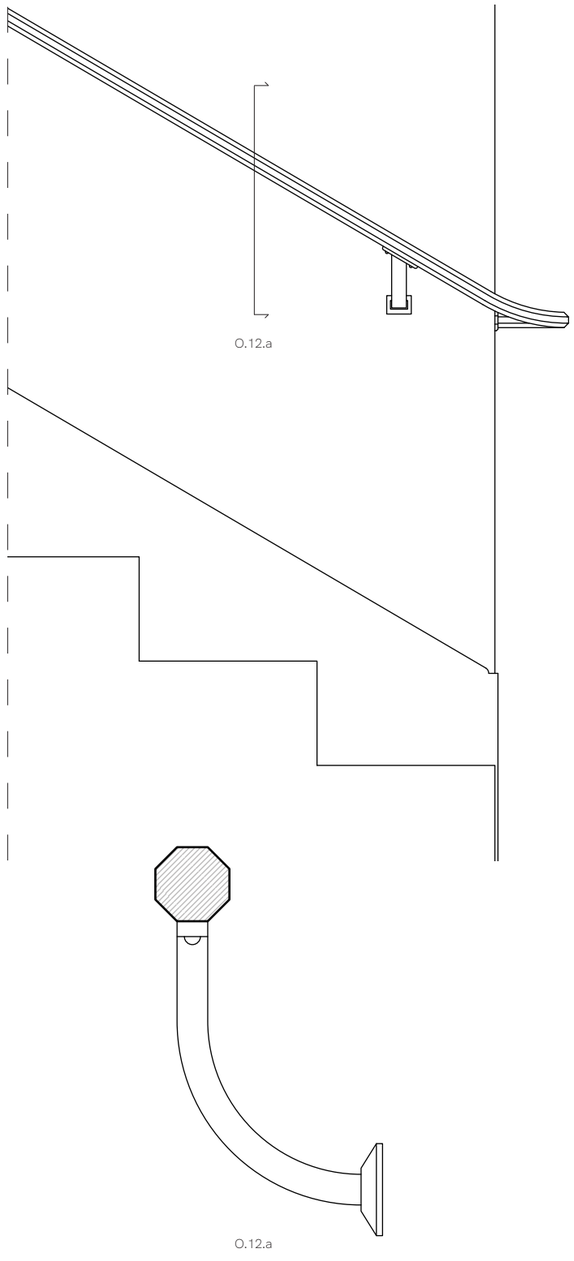
Railing defining the two different entrances of the apartments and the parish home. There is a slight height difference which might be the cause of this railing which could be considered unnessecary.

O.10 Entrance railing
Terrace
1:20/1:1

Front view From entrance

Detail view Connection to wall

O.10 Entrance railing
Terrace
1:20/1:1



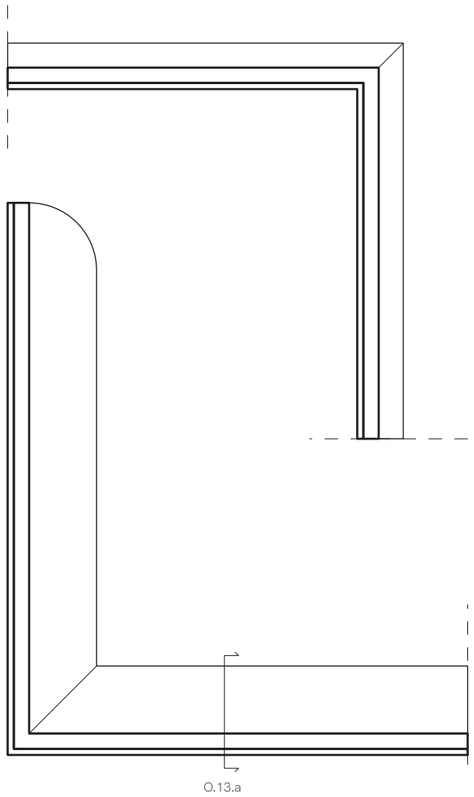
Cast iron handle placed along the public stair to the second floor. The railing mainly consists of a octagon which at the end is directed towards the wall and connected to it.

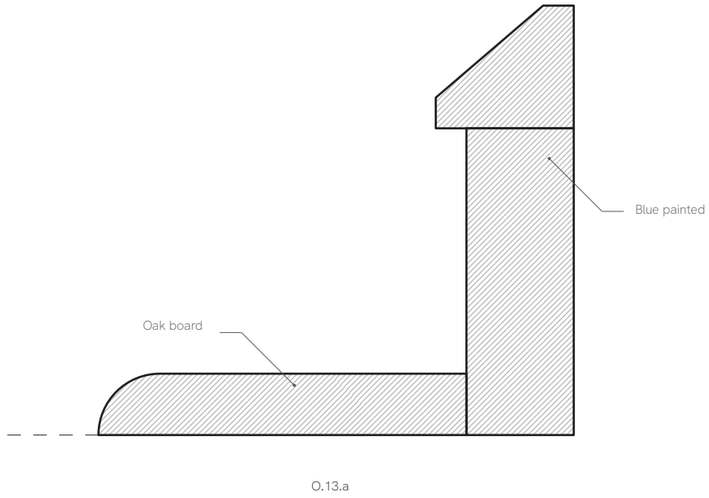
O.12 Stair railing
Hallway
1:10/1:2

Front view From entrance

Detail view

O.12 Stair railing
Hallway
1:10/1:2





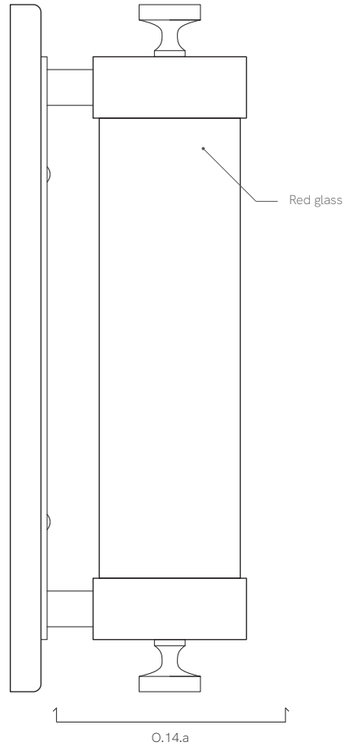
O.13 Base board
Lounge/Main hall
1:10/1:2

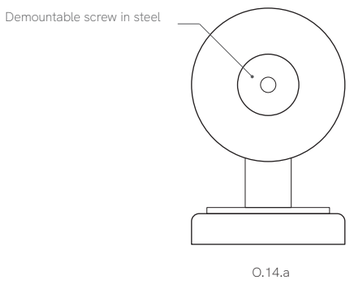
Detail view Outward corner

Detail view Inward corner

A massive baseboard is lining the parish home and the dining room. The top part attached to the wall is blue and constant throughout the space while the lower oak part is changing in form. The flooring is not original.

O.13 Base board
Lounge/Main hall
23/02/16





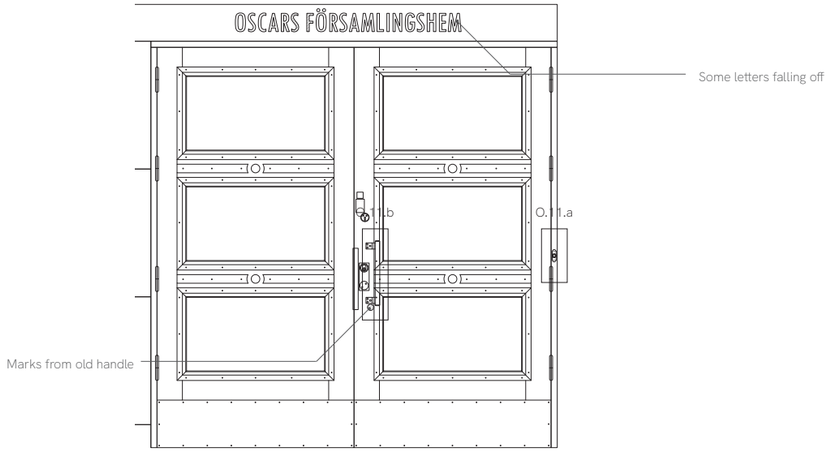
Looking like a little pill, this emergency exit lamp is placed over the porch. Consiting of a red glass tube with two stainless steel ends screwed on.

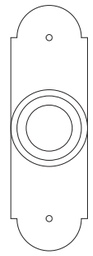
O.14 Exit lamp
Hallway towards Ulrikagatan
1:2/1:1

Overview Straight from below

Overview From apartment entrance

O.14 Exit lamp
Hallway towards Ulrikagatan
1:2/1:1





O.11.a

O.11.b

These doors are in pairs, one for the apartments and one for the parish home. The shape of the doors have to great extent remained intact. Note the only sign of the parish home written above the door, with some letters falling off.

O.11 Entrance door
Entrance
1:40/1:2/1:10

Overview From Fredrikhovsgatan

Detailed view Copper plates

Detailed view Letters falling off

O.11 Entrance door
Entrance
23/02/16

APPENDIX III

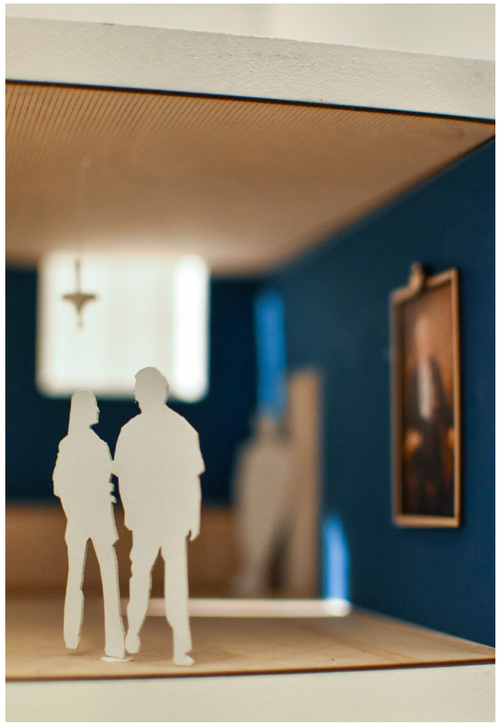
MODEL PHOTOS

MAIN HALL

SECTION B-B

1:25

Sectional view of model. Looking towards facade facing the terrace and Ulrikagatan



Lounge area with painting of King Oscar

Overview of stair to balcony and terrace

Balcony with original lamp and mural painting

View towards stage

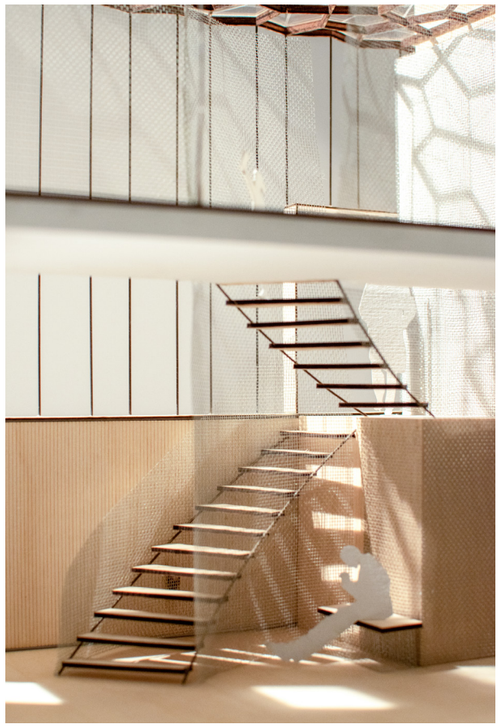
View towards lounge area

ATRIUM

SECTION C-C

1:25

Sectional view of model. Looking away from current facade,
facing towards the courtyard.



Stair between entrance and first floor

Main atrium space with openings to toilets and storage

Top view of stair and elevator shaft

Look through the roof towards the stair landing

Light penetrating wowen steel mesh and roof

CURIOSITIES

Hakoniwa, literally translated to « boxed garden », is a Japanese occurence originating in the Edo period, where people would construct boxes, filling them with artefacts, much like a doll house, to create their very own dream world. Entirely losing yourself, forgetting about reality. This project employed this as an architectural tool, enforcing imagination for us as architects, to the most minute of details.