



A path is Formed by Walking

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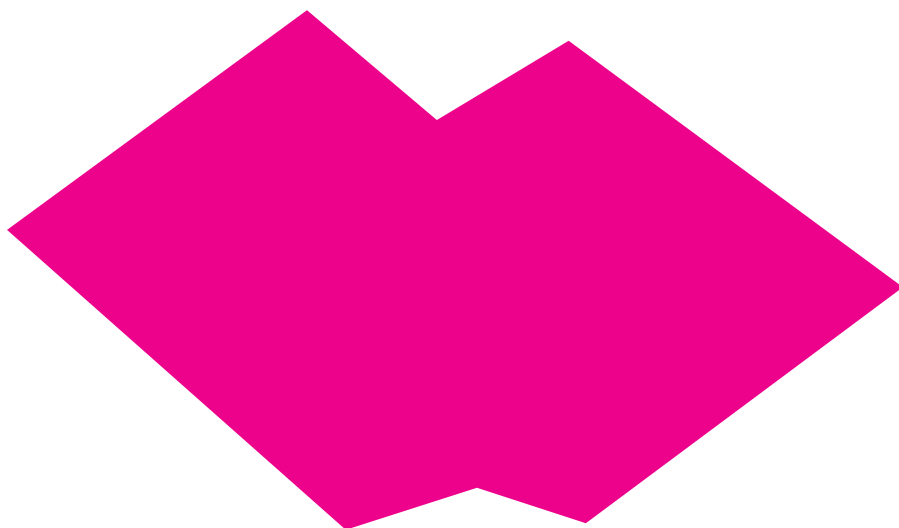
Thank you,

Carrie & Paula
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our family & friends!



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Abstract

The project is an embodied architectural exploration, a method acting routine where we surrender to a neglected building. We live with it, learn from it, and care for it. Through this hands-on method, we seek to understand architecture not as an act of creation, but as a practice of maintenance, presence, and care.

Our aim is to worry, to care, to maintain. Through focusing on and valuing what already exists, we find meaning in the act of tending to the overlooked and “hopeless” structures that lie beyond market logic.

By living in and with a building: listening, mapping, drawing, connecting and repairing, we create a routine of slowness, where architectural knowledge is learned through the body, through trying, asking and time.

The process suggests how architects can adopt a practice in tune with the ecological limits of our planet and a practice that is seeing value beyond the logic of economic growth. The project aims to transform our understanding of the architectural practice, exploring how attention, care, and maintenance can become tools for a more meaningful, and situated way of working. The process is inherently political.

Interviews with practitioners working with tangential questions were used as a tool to gain insights on how to formulate the practice. Study visits were used to get practical knowledge on building methods, materials and maintenance.

Through living in the house, we were able to map and research the interventions crucial to keep it from further decay. A selection of interventions were made. The thesis shows the knowledge gathered through being, doing and living in the house. We formulated a practice with the creation of a sense of home at its core. Over time, the value of the house changed noticeably for us. The path was formed by walking.

Keywords:

Maintenance, Care, Situated Knowledge, Degrowth, Slow Architecture, Value, Method-Acting, Decay

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Context

The tempo of the world is fast.

Everything is growing.

To create time to slow down is hard.

To stop and see where you are headed demands space.

We eat, sleep and work.

Six of nine planetary boundaries are transgressed (Stockholm Resilience Center).

We consume.

We watch each other consume.

The construction industry is a main contributor.

We continue to build and demolish.

Build and demolish.

We continue to create space for consumption.

The pursuit of economic growth is pushing the ecological boundaries. Economic growth is pushing human boundaries. The green growth narrative has since the early 2000s been predominant, stating that through decoupling economic growth from its environmental impact, it is possible to create a sustainable growth curve (Parrique, 2019). This discourse is communicating that we can continue to live life as we do, work as we do, produce and consume as we do.

An increasing number of people are adding layers to the debate, bursting the bubbles created by the sphere of growth and presenting optional paths. Paths suggesting to slow down, produce less and use what already exists.

We need to do things differently.

As architects, this means questioning the need for building new, and evaluating what already exists.

Things are happening.

From 2023 *HouseEurope!* is working to push legislation in the EU away from demolition towards renovation. Through petitioning and spreading knowledge they are now a non-profit community of 80 000 members striving for a change (HouseEurope!, 2026).

Elke Krasny and Angelica Fritz are advocating for a shift by spatial practices towards focusing on maintenance and care. In *Critical Care: architecture and urbanism for a broken planet* they emphasize the need for care in our society obsessed with growth. They express how the act of care and maintenance, both traditional female practices, are still undervalued in the mainstream, male dominated, architecture world (2019).

In Sweden organisations like *Föreninen fasad*, *demolition08* and *ACAN* are working to bring awareness to planned and ongoing demolition. Jack Vahnberg recently published his PhD report showing that most of the planned housing in Gothenburg, Malmö and Stockholm could fit within the cities already built, vacant buildings (2026).

In *Ödehusrörelsen* (the abandoned house movement), a facebook group with 37 000 members initiated by Robert Danielsson, people post pictures showing how they “save” abandoned houses. Melissa Nyström recently wrote *Från ödehus till drömland och en mer levande landsbygd* (From abandoned house to dream home and a more vibrant countryside), an investigation done with multiple municipalities in Skåne (2025). They mapped abandoned, small scale buildings and contacted the real estate owners. The Stockholm based office *Theory into Practice*, recently published *Från ödehus till bygdenytt - nya verktyg för landsbygdsutveckling* (From abandoned buildings to community benefits—new tools for rural development), investigating the potential in the abandoned building stock from a sharing economy perspective (2024). In 2025 Ulricehamn municipality hosted an architecture week with the theme “öde” (abandoned/fate) (2025).

Collectives like the Spanish *Nyamnyam* and Slovenian *Robida* are pushing for inclusive and collective spatial work. The German *Atelier Fanelisa* are trying to work closer to what they draw, situating themselves in the village where their projects are located (personal communication, March 26, 2026).

We want to join this discourse. We are aiming to apply the mindset of reuse, transformation and degrowth to the everyday practice of architecture. Our hypothesis is that to see the value in the already built environment, you have to create a closer relationship to it.

We want to marry the above mentioned approaches with an exaggerated and immediate, embodied practice. Through focusing on the neglected buildings of Sweden, one in particular, we are trying to investigate and develop the more practical part of the architectural role. We work hands-on. We move into a neglected house and devolve knowledge through being, living and testing. We merge, apply and test our architectural skills.

We find inspiration for this way of working through authors like Lisa Taddeo. Taddeo lived alongside the women she wrote *Three women* about for long periods of time (Guardian, 2019). And politician-author-activist-academic Marilyn Waring. Waring who, when she traveled in her work, shadowed a woman in each of her visits to document how she spent her time. This later served as a comment on the GDP-driven society and what it views as productive work (1988). They not only show us the value of being present, they also show the value of telling a story.

By inhabiting and caring for a neglected house, we resist cycles of decay and speculation, turning repair into a practical gesture of importance, continuity and responsibility.

Maybe architects can't save the world, but we can save resources.



We aim to investigate

how to maintain and care for existing architecture through adopting a hands-on approach,

how a slow practice can look,

how an embodied practice can look,

what they can teach us,

how to adapt to an approach informed by degrowth.

We aim to

care,

maintain,

to do minimal interventions,

focus on and to value what already exists,

focus on and to value the process the work it entails,

include all our senses and learn through this,

learn how to be present and use the slowness it brings to create meaningful architectural interventions,

to dare to care for the "hopeless" cases, the houses that are viewed as timeconsuming, bad monetary investments.

Delimitations

The expressed slowness is in itself a contradiction, since the timeframe we have is only a couple of months. We aim to formulate future paths for the building. The slowness will be initiated and not always articulated.

We have chosen a site in the countryside which naturally raises the question of countryside versus city. This dichotomy is not something we engage in, more so to de-dramatise.

We are both from cities and are humble about the structures and contexts that we do not understand. We aim to talk to people to contextualise and fill our gaps.

We had visions about squatting or finding a building completely unknown to us, but to ensure a safe project, we had some prior knowledge about the state of the chosen neglected house and were in contact with the owners.

The project does not aim to give an exhaustive proposition of a transformation, the goal is to gain knowledge within the given timeframe. The aim is to see, care and maintain. It will not result in a design proposal for the chosen building. The intention is not to make the house more attractive on the market, but liveable (in the broadest sense of the word).

We are not educated in carpentry, and we do not aim to be. We are consciously putting ourselves into situations where we are not yet experienced to embrace the unknown, to learn from this and to learn from the people we meet.

The practice stems from an ongoing discussion we have had since we got to know each other. This thesis is an excerpt from our stream-of-consciousness, we are open to where the work will take us.

It's not about

renovating the house to today's-living and comfort-standards,

raising the economical value of the house,

building for a specific client or stakeholder,

finding perfect solutions or answers to every question.

Thesis questions

How can we develop an embodied way of practicing architecture that emphasizes future care and maintenance?

How can we, with this practice, bring light to the value and potential of neglected buildings?



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Analoge picture of the soon to be living room and office.

Readings

What is architecture?

"In 1969 I had a huge crisis. I had an epiphany, if I am the boss of my freedom, art is gonna have to change"

(Mierle Laderman ukuleles, cited in Maintenance Artist, 2025).

In 2025 we had a huge crisis. We had an epiphany. We realized that if we are going to call ourselves architects, architecture is going to have to change. We realized that if we do not make an effort to formulate how we want to work, we will end up doing business as usual.

One part of this approach has been to intentionally choose theories and references from outside, or on the edge of, the sphere of architecture. To see the potential in its profession and in the knowledge, whilst trying to shed aspects of architecture we find superfluous/contradictory/harmful.

Mierle Laderman Ukeles has worked as a guiding source. We see her manifesto, and her general work, as a reference and legitimation of "method acting", a testament to why it is important to illuminate the work often taken for granted, through the practice of it.

"I will live in the museum as I customarily do at home[...]"

(Ukeles, 1969, p. 3).

The Manifesto for Maintenance Art is partially a comment on how her life as an "artist/woman/wife/mother" is difficult to maintain when having a family. The everyday work she has to fit into her life is in conflict with her art. By doing maintenance work in the museum and by taking photos and videos of her everyday practice and domestic work, she shows that the reproductive work* is work is work is work. She is giving space to the work that feeds into the creation of monetary value, showing that one does not exist without the other. That the productive work is using the assimilated value created by the reproductive work. Ukeles refuses to compromise with her work, or her life (Ukeles, 1969).

"My working will be the work" *(Ukeles, 1969, p. 3).*

To direct attention to this, she lets her art be her life, her life be her art. We let our beliefs be our architecture. We believe that small scale maintenance and transformation is the way forward, therefore our architecture must be maintenance.

"Everything I say is Art is Art. Everything I do is Art is Art"

(Ukeles, 1969, p. 2).

If architecture is art, can we proclaim that everything we say is Architecture is Architecture? If art is architecture is maintenance, is it interesting/important/fruitful to know where architecture begins and ends?

**Productive and reproductive work:*

Productive work refers to work conducted for the market within the formal economy, that is, paid work. Reproductive work is the unpaid work, "everything that contributes to the care, maintenance, renewal, and improvement of our ability to work, and more generally to the smooth functioning of social life" (Parrique, 2025, p. 84).

In the first section of Ukeles manifest she introduces “the death instinct” and “the life instinct”. They can be interpreted as ways of doing art or even ways of doing life. The first forming a more egocentric view, whilst the second is focusing on the collective and on maintenance.

Bridging between theory, reference and method, the manifesto illuminates a way of practicing that we have partially followed in our project. The three legs of the second part of Ukulele’s Manifesto: personal, general and earth maintenance (1969). Whilst the latter is often included in the current discourse of architecture, the first two are less so. In relation to the act of working, we will discuss the more personal aspect of architectural work. The general, investigating though talking to people about their work, we will do through the earlier mentioned interviews.

Who determines what is valuable?

“What counts cannot always be counted, and what is counted does not necessarily count” (Parrique, 2025, p. 20).

To put it simply, we are currently inhabitants in a society where actions generating monetary value are of utmost importance. We are living and working within a society informed by the paradigm of growth. (Sometimes it feels like) We are, first and foremost, living in an economy. **When the gross domestic product (GDP) of a country is growing, the economy is good, the country is good. If you contribute to this, and/or if you are benefiting from this, you are good. All is good?**

The problem with this view is that it is reductive. When the world is reduced to an economy, when monetary measurements are viewed as legitimate indicators of the world’s wellbeing, a lot is excluded. When the world = the economy, it becomes lazy. Reductive. It only cares to bother itself with the things it can grasp, the things and actions it can commodify*. When the world = the economy, the things that can’t be packaged into neat products are not acknowledged, they are pushed, shoved and squeezed into packages, successfully reducing the actual value (social or ecological). When the world = the economy it is too lazy to trace the origin of monetary value, the source of energy it taps into to uphold the productive work needed to keep the economy growing, growing, growing. It is too lazy to see both sides of the coins, to see the reproductive work crucial to maintain the productive work. When infinite economic growth becomes the aim, it is important to remember that we are the economy. **The world = the economy = you, we and all of us** (Parrique, 2025).

To dive into this topic we have read *Slow down or die* by the french economist Timothée Parrique (2025). While functioning as literature grounding us in our thoughts, in our feelings of meaninglessness when operating within this paradigm of growth and when observing how architecture (the people, the practices, the projects) in varying degrees adjusts to the rules and values posed by the current economic system, it most importantly suggests paths out, ways to see the ways out.

**Commodification: The act of transforming something into a product tradable on a market. This requires four steps, standardization, quantification, monetization, and privatization (Parrique, 2025).*

Parrique formulates fundamental questions which we have found useful when understanding how to operate inside, and when trying to operate outside, the current paradigm:

“What do we want to produce, and how?” (Parrique, 2025, p. 119)

“What do we really need to be happy?”

“What can we really afford to produce to preserve the habitability of our planet?” (Parrique, 2025, p. 192)

It gets quite existential quickly, but also extremely concrete. What do we actually need?

The core of Parrique’s thoughts are circling around sufficiency. **If we take the time to take a break (he would suggest a nap) and ponder on our needs, we would find that we are finite beings on a finite planet** (Parrique, 2025). Our needs are finite, so we can/should/absolutely need to slow down before our planet is finito.

The path Parrique is advocating is degrowth, which he describes as “the downscaling of production and consumption to reduce ecological footprints, planned democratically in a way that is equitable while securing well-being” (2025, p. 190). Degrowth is a transitional phase before reaching post-growth and a steady state economy. He is describing a shift away from “having” towards “being”, continuously emphasizing the importance of our quality of life and available time for reproductive work (Parrique, 2025).

One of the main methods to degrow, and reach a steady-state economy*, is to slow down. To degrow our economy and stay within the planetary boundaries, we need to reduce our production (targeting the production with the largest footprints first. The construction industry is a main target). To do this, Parrique is suggesting a reduction of working time, in other words, a reduction of time dedicated to productive work. **We need to work more slowly and/or we need to work for less time.** To put it simply, doing this leads to a reduction of environmental impact and an increase in life quality (Parrique, 2025). Throughout our work, these thoughts have been ever present in our discussions. Parrique has his view of what slowing down means in regards to his economic framework, but what does it mean for us? **For an architect, what does it mean to work more slowly?**

Returning to the question of “Who determines what is valuable?”, here is the silver lining of the story, we do.

We have to try to imagine a different path, “(...) an economic life beyond the blind productivism that only counts dollar bills” (Parrique, 2025, p. 237). He calls for a pedagogy of miracles and disruptive thinking, to take a step back, slow down and tell a different story.

**Steady-state economy: A stable economy not functioning based on consistent growth, but on sharing resources. It serves as a vision for a possible future society, one where the social and collective aspects are emphasized (Parrique, 2025).*

Finding Slowness.

“Embracing the non-practicing practice, I reject the focus on building, and the idea that the final product of the creative process is the main goal and only possible way of relating to my work”
(Chiare Dorbolò, cited in Strauss, 2021, p. 128)

Slow Spatial Reader, a book edited by Carolyn F. Strauss, is emphasizing the crucial shift in awareness towards slowness. Throughout the book, various artists share their thoughts about experimenting with duration, scale and tempo (Strauss, 2021). These thoughts have guided us on how to work towards degrowth. On how to work less and/or slower.

Slowness can imply slow pace, repetition or stillness. Things that can be quite foreign in our fast paced lives. There is a sensitivity required to be able to appreciate the slow process. A slow process allows you to be emotionally and creatively open. This approach has influenced our embodied experience, the tempo and time we give to the process.

Our biggest outtake from the *Slow Spatial Reader* is how it discusses repetition, process and development. They are emphasising the importance of paying attention to how you spend the time you have. To allow yourself to take time. To ponder on decisions, decide to not decide.

The projects are described based on their discussions, the people involved, and the ongoing processes. The end result is not what is interesting. It speaks of the importance of making the layers of a project visible. Technicalities, coincidences throughout processes, new trials, dead ends and comebacks. To embrace the process.

“Allowing experiences of perception to take the time they take’ and ‘unfold at its own pace” (Alice Van der Wielen-Honinckx, cited in Strauss, 2021, p. 92)

Alice Van der Wielen-Honinckx describes her experience of the art piece *The Senders*, an exhibition that focuses on enhancing the perception of space. She relates it to her practice of “Slow Dance”, a movement that calls attention to the experience of time unfolding, where it is not about an aesthetic, exercise or imposing. Both practices can cause a state of boredom, “an absence of ideas - an emptiness - in order for new ideas to find space to grow” (Beate Holmebakk, cited in Strauss, 2021, p. 28). That’s the intention, the idea is to find a state of perception where you use all your senses. In our project we try to get into that state of boredom through living in the place and building up routines disconnected from our everyday life. Boredom means not having access to the common stimuli from the city, we see things we wouldn’t have seen if we only made a study visit.

We give the investigation the main stage. We let the space get visible, more tangible, noticeable, touchable. We touch it, not only with our hands. We do listen, smell, taste and look.

“A space for less action and more sensorial receptivity emerges. Less reaching out to the world, less production, less doing - more listening”
(Alice Van der Wielen-Honinckx, cited in Strauss, 2021, p. 90).

Spatial practices **“construct not only buildings, but also networks - interwoven fabrics, human landscapes - that connect practice with issues of social justice”** (Sol Camacho, cited in Strauss, 2021, p. 190).

In our society, focused on monetary values, thinking individually is often seen as an advantage. The *Slow Spatial Reader* put weight on the aspect of collective work (Strauss, 2021). This has guided us in our approach, helping us formulate and see the value we give to resources (knowledge, material, tools, help) and work (collective, sharing).

The *Slow Spatial Reader* has helped us investigate a slower way of working and the importance of attention. It helps us see the necessity of a slow and collective way of working and the importance of valuing each other's work. It helps us give Parrique's theoretical argument of the need for slowness a body.

Body meets house.

“Architectural space is lived space rather than physical space, and lived space always transcends geometry and measurability” (Pallasmaa, 2024, p. 64).

In our project the “feeling of being at home” has been central, to find it, and to see it as a tool. **An embodied practice demands an articulated involvement of the body.** The architect Juhani Pallasmaa describes the feeling of home as connected to activities like cooking, eating, socialising, reading, storing, sleeping and intimate acts (2024). To the everyday. Pallasmaa emphasizes the importance of entering, looking and occupying. To give it space. To name it. This has been an important part when exploring our practice.

“As we open a door, our body weight meets the weight of the door; our legs measure the steps as we ascend a stair, our hand strokes the handrail and our entire body moves diagonally and dramatically through space” (Pallasmaa, 2024, p. 40).

Pallasmaa describes how today's culture has drifted towards distancing us from sensing, a sort of “de-sensualisation” (Pallasmaa, 2024, p. 34). The dominant sense is the visual. This is evident in the way we talk about and experience architecture today, as a “stage for the eyes” (Pallasmaa, 2024, p. 31). He means that we need to retrace our steps and connect to our senses. A human body sense as a whole. That this is the true ground of experiencing space and place, of understanding the world. In our project we try to involve our senses equally. Our bodies are continuously interacting with and are influenced by their environment.

See:

The eyes have an element of touch. The eyes collaborate with all senses, we identify with our gaze. In our project we acknowledge things through living and being. We quickly identify problems, potential and opinions based on our immediate visual impressions, but the vision often reveals what we already know from feeling, sensing and touching (Pallasmaa, 2024, p. 42).

Touch:

Pallasmaa states that “the eye is the sense of distance (...), whereas touch is the sense of nearness” (Pallasmaa, 2024, p. 46). We read the world with our skin, we feel textures, absence, temperature and weight.

Hear:

“Sight isolates, whereas sound incorporates; vision is directional, whereas sound is omni-directional” (Pallasmaa, 2024, p. 49). Listening to the sounds of the house gives another layer of understanding.

Smell:

A smell can bring back memories in a second. The sense of smell can be very precise and connect present and past experiences.

Taste:

“Vision becomes transferred to taste as well” (Pallasmaa, 2024, p. 59). We connect smells and consistency with taste. We can taste space, not mainly with our tongue, but with our skin. Taste is tactile.

Sense of Self:

The sum of the senses is the “Sense of self”. Every experience is “measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle” (Pallasmaa, 2024, p. 41).

Information is stored in the body. Pallasmaa talks about the information we learn everyday, the information that comes from interactions. The knowledge we gain and the skills we learn. He calls this the “tacit wisdom of the body” (Pallasmaa, 2024, p. 26). Pallasmaa has helped us to think about how we are shaped by the project, and the project by us.

Through reacting to new circumstances, sensing, feeling and reflecting on the new space through living, we create a bodily understanding. The added layer of introducing our everyday in the project we marries the approach of Ukeles and Pallasmaa. Being aware of our senses and bringing our experiences and stories. **We carry skills and knowledge in your body, we aim to test and display this.**

A passus about bags.

“The trouble is, we’ve all let ourselves become part of the killer story” (Le Guin, 2024, p. 31)

To understand what we are doing and what we are trying to show, we have continuously reminded each other that we are telling a story. We ascribe a significant value to the story of the process. We are leaning on *The Carrier Bag Theory of Fiction*. Le Guin, drawing on the theory by Elisabeth Fisher, argues that there is an untold story about humanity. The ever so familiar story about weapons, about the “great” battles between men and the patriarchal stories about “heroes” is misleading. The history of humanity is actually about bags and the gathering of things. Throughout history we have collected things, and to do so we have had to create vessels to carry these things in. The bags/vessel/container came before the sword/spear/knife. Le Guin illustrates this both physically and metaphorically (Le Guin, 2024).

Since Le Guin is a science fiction writer, she talks about storytelling in relation to her writing. She talks about how she sees her fictional stories as containers of lived experiences. **The stories she tells are containers of hick-ups, mistakes, knowledge, process.** About community and everyday life. This in contrast to the classical narration of a linear story with an articulated hero.

“The life story” in contrast to “the killer story”. This is interesting in relation to Le Guin’s “life story” and “killer story”, and Parrique naming his work *Slow Down or Die*. The symbolic usage of death talks about the urgency expressed in their works.

Like Parrique, Le Guin is stressing the importance of what stories are being told. They matter for how we view the world, for who feels included and for the direction we (humanity) are heading. In the foreword to *The Carrier Bag Theory of Fiction*, Donna Haraway summarizes it well.

“It matters what stories we tell to tell other stories with; it matters what concepts we think to think other concepts with”
(Le Guin, 2024, p. 8)

Inspired by this, we have tried to think about our practice as a container of experiences. Not focusing on the hero (ex. the finished building, the picture of an architectural project), but the everyday and whole process (understanding, routines, talking, seeing, being). This theory has helped us understand and formulate the core of our practice; the gathering of knowledge. Lived, material and bodily knowledge.

Architecture is a carrier bag.

Methods

Our main method, that is bridging all the others, is **method acting**. To be able to practice architecture in the spirit of maintenance and care, you have to take part in the situation. You have to act as if you are a part of the context, to become part of it. This is informing how we approach the project. We have used the sentence “see the house through the eyes of someone who loves it” as a mantra.

The embodied spatial analysis is used to connect to the house. An embodied practice is integrating the mind, emotions and the body. Through being, doing and testing, we gather knowledge. We learn how to maintain a building, not only through literature, but through trying, asking, executing and intervening. This method is informed by the earlier mentioned *Eyes of the Skin* (Palasmaa, 2024). We work with the *Companion for Situated Practices for the Pluriverse* from the Floating University (2026), using their methods for this part of the analysis.

Our approach is **situated and grounded in the specific contexts**, in our bodies and minds, and the relations that shape our practice. We build on *Situated Knowledge: The Science Question in Feminism and the Privilege of Partial Perspectives* written by Donna Haraway (1988). We engage architecture as feminists. Slow and careful process, where knowledge emerges through experience, collaboration, and responsiveness. By acknowledging the partial, embodied nature of knowing, we aim to design spaces that foster care, accountability, and mutual transformation between humans, materials, and environments.

Our project is informed by a **pre-formulated routine**. This routine is guiding the project, simultaneously the project is about shaping the routine. We’ll explain the routine further in the next chapter.

We designed **template sheets** that help us to gather content. They are organised in a folder system.

The architectural drawing is an essential tool. Just like the above mentioned embodied analysis, the drawing and sketching gives us a deeper understanding of the building. We see the building when we draw the building. We focus on the floorplans, elevations, and a section showing the foundation, windows and roof construction.

The audio-visual analysis is an important tool when communicating the building, when inviting others to understand the building. It is a way of giving it agency. We want to use this media to make people see it through “the eyes of someone who loves it”. We use audio recordings to communicate the space and experience through. We record our actions, the noises of the house, the outside, and nature.

Writing is important to continuously document our process. To write the building is to situate the building. Stages of the mapping will continuously be documented in a blog on Substack, this to keep the process transparent, in focus and to capture the internal development of the practice.

We conduct **semi-structured interviews and study visits** with people within and outside of the architectural field. We recorded the interviews and documented our outtakes in template.

We get **consultations from Nääs Slöjd & Byggnadsvård** where we learn about the needs of the specific building we investigate. Additionally we read about the Building Care (byggnadsvård) movement in Sweden.

Routine

The routine is the core of our practice. We formulated it before moving into the house, and evaluated it throughout and after our stay.

Prep-Work

Before moving into the house, we prepare a kit of things to bring. This kit contains items to cover our basic needs and a kit containing basic hand-tools. We set up a blog. The information gathered will continuously be documented with the stream-of-consciousness approach. This step includes familiarising with the context from a distance.

Move in

The core of the routine is method-acting. Exploring an embodied way of practicing architecture. This is done through moving into a neglected house.

Nest

To create a sense of home, we have to claim the space. Make room for ourselves. Clean, sleep, eat. Completely surrender to the place and the pace.

Befriend

Map the house. Investigate through four main methods: embodied, spatial analysis, architectural drawings, audio-visual mapping and writing.

Have Guests

Get external opinions. Gather knowledge from people outside of and inside the professional sphere. Find knowledge in the local context. See the project through someone else's eyes. A neighbour, a kid from the next town, a mouse or a fly. Aim to have conversations with the different actors, gather all acquired knowledge and share it.

Take Care

Use what we have learned. Take the acquired knowledge and formulate interventions regarding physical maintenance and future use.

Activate

Do physical interventions.

Say Goodbye

Use the gathered knowledge to formulate a comment on the topic of degrowth and slow architecture. Discuss what fully surrendering and committing to a building gives the architect.

Appreciate and use what already exists.

Throughout this chapter, the current step of the routine is highlighted in the footer of the page.

Templates

On site documentation

When moving into the house, we brought a pile of “On Site Documentation” sheets. When observing objects, situations, sounds etc, we fill out a sheet. One sheet per observation. The sheet asks questions regarding location, key aspects, state, if future maintenance is needed, the urgency of maintenance, initial plan for maintenance and if further research is needed.

Each observation is sorted into one of the the three categories:

Kaputt, Polish or Love.
(Further explained in “Folders”)

<i>On Site Documentation</i>	
Object of Observation:	Date:
Observation Method:	Category + Number: Kaputt(K) Polish(P) Love(L)
Location(physical/relation):	
Key Details of Observation:	
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan:
Further research: Yes No *If yes, use the research template	

Research

If the on site document initiates further research, this template is filled out (digitally).

The document asks initial questions about the maintenance of the observed. It gives a summary of the level of skill, time and effort the maintenance requires. This, in combination with the On Site Documentation sheet, gives a quick insight into the observation.

On Site Documentation sheet + Research sheet + drawings, photography, sketches and instructions are compiled.

<i>Research</i>	
Corresponds to Observation(s) (Category+Number):	
Is Maintenance of the Observation(s) Crucial for Possible Move In?	
Level of Skills Required (DIY/P)*:	Who to Contact:
What to Include in the Budget:	Estimated Time:
(Re)Sources:	
* DIY = do it yourself. P = requires professional help.	

Interview

An important part of the routine is conducting interviews.

This document is used to summarize the information gathered through each interview. Additionally we note the insights it gave us. These sheets are are filled out for each interview.

<i>Interview</i>	
Date:	Location:
Name of interviewee(s):	Method:
Motivation & Intention:	
Key Topics Discussed:	

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Solders

To collect and organise the observations, "On Site Documentation" and "Research" sheets, with the added research (photos, writing, drawings, samples etc), we use a hanging folder system. We have chosen to work with an analogue system to keep it open, ever growing and easy to flip through. This constitutes a physical road map, a future path for the building.

Kaputt (K) = An object or aspect that does not work and needs thorough maintenance or even been replaced.

Polish (P) = An object or aspect that is functional in its current state, but will need a portion of maintenance in the future.

Love (L) = An object or aspect that functions in its current state. Maybe it is wonky or ugly or crooked, but fully functional and just needs to be loved.

The observations will be organised based on interventions. We have two versions of interventions.

Executed intervention = Intervention executed because of urgency. Urgent for the house or/and for enabling our living.

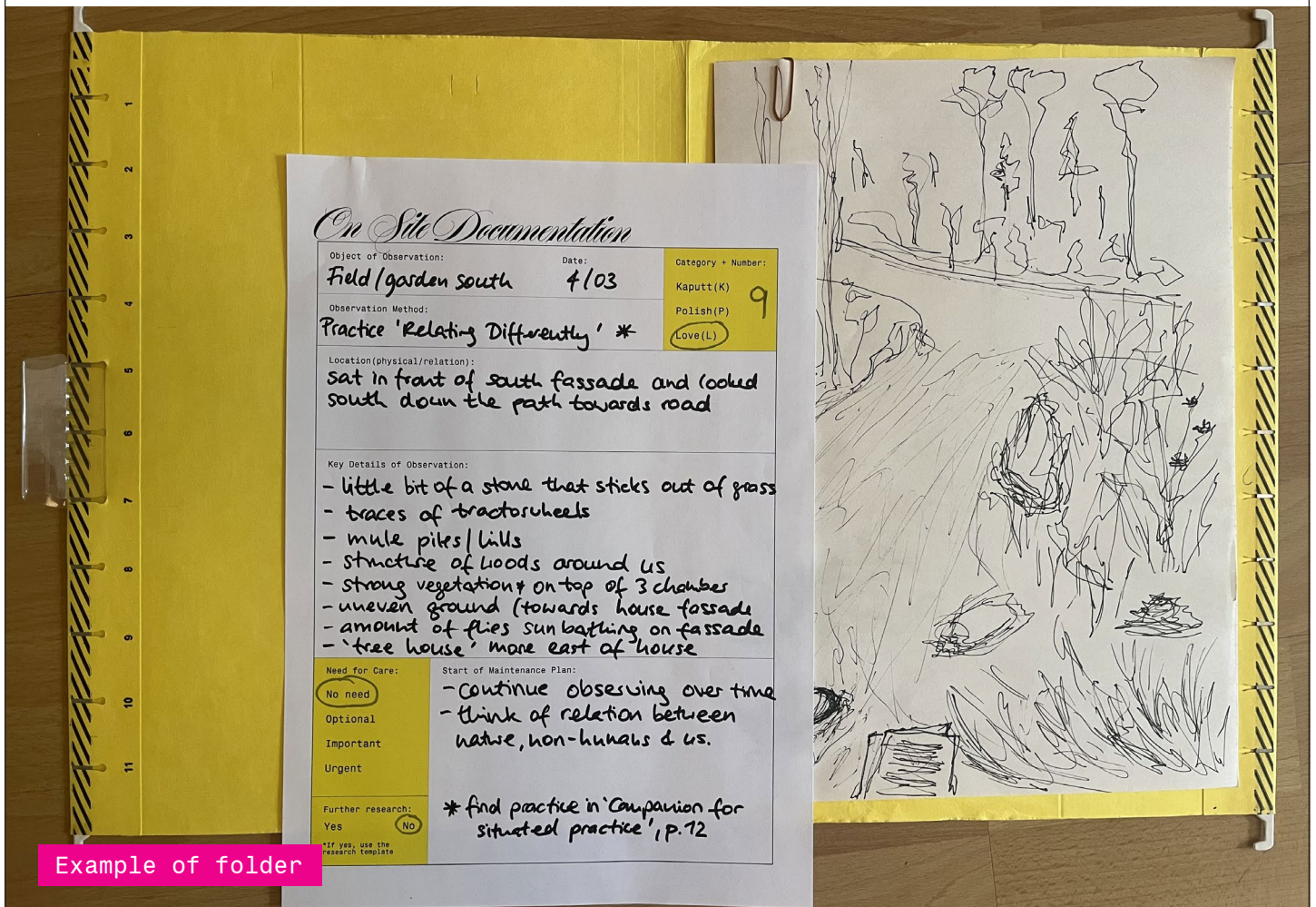
Planned intervention = A planned intervention we find important for the future life of the house.

We categorise the observations in K/P/L based on our discussions. The decision is based on an exchange of ideas, concerns and realistic options. Sometimes a third party is involved. The decision is always flexible and can change based on new information/realisations.

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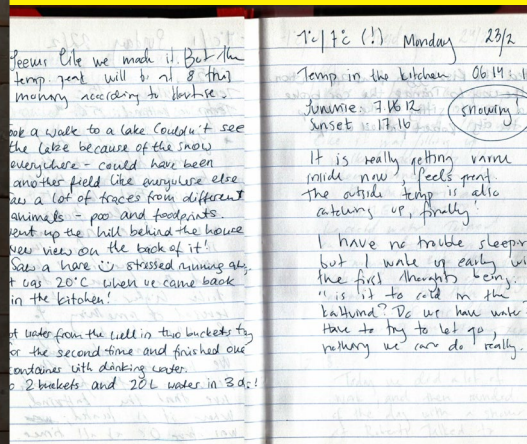
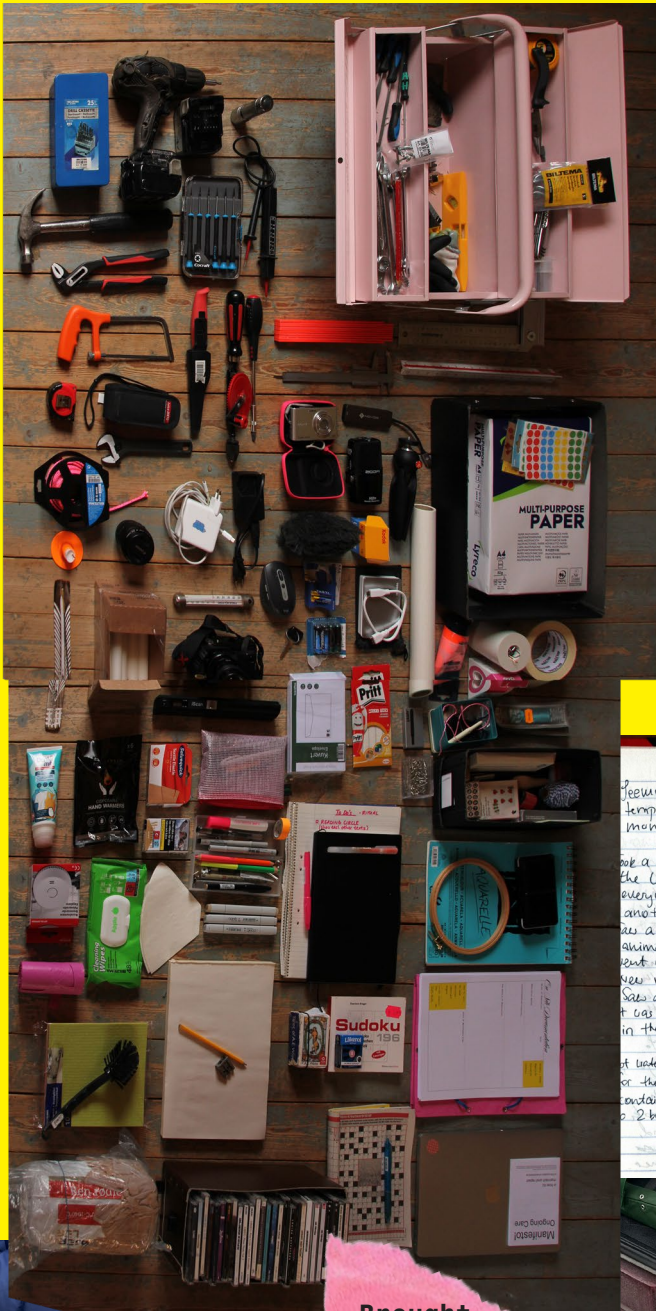
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Gear

A visual inventory of what we brought, bought and found in the house. The brought items are those we find crucial when working and living in a neglected building.



Brought
 1 X Car
 1 x Diary
 Stationary
 1 x Tool box
 Equipment for measuring
 Equipment for sleeping
 CDs, Clay, Sudoku,
 books, sewing machine

Bought
 2 x radiator
 Groceries
 Fabric

In the house
 Some furniture
 Stereo and
 speakers

walking the path

Interviews

The interviews and study visits provided an important understanding of the current discourse. It brought insights and knowledge about the problems we are facing, possible solutions and examples of how to work with these.

We have gathered the takeaways that resonate with our questions, they are organised according to topics: the building stock, economy, resources, building, voice, ideas and vision. The filled out interview templates, with the full documentation, are found in the appendix.

AF = Thore, Atelier Fanelisa, an office working mainly on the countryside, trying to build more and more themselves and are situated close to communities they work in (personal communication, March 26, 2026).

Näås = Chico Hovedskod Crafoord and Ulrika Lindh, Näås Slöjd & Byggnadsvård. A center for building care with the aim to educate people on the subject (personal communication, February 9, March 10, 2026). Throughout the project, this contact will be referred to as Näås.

Fabel = Catharina Dahl Palmér. Fabel is a female run office that sticks to building in a traditional way most with timber constructions (personal communication, March 5, 2026).

RE = Rebecka Engvall, Ulricehamn municipality. Rebecka has been the city architect of Ulricehamn since 2021 and has since pushed the municipality to work with the already built (personal communication, February 6, 2026).

TIP = Anna Sundman, Theory into Practice, an office that focuses on innovation driven projects and were part of 'Visioner i Norr,' a national initiative investigate development of lived environment (personal communication, January 25, 2026).

MN = Melissa Nyström, Sjöbo municipality. Last year she published "Från ödehus till drömhäus och en mer levande landsbygd" where she investigated why houses were left vacant and strategies to utilise them (personal communication, February 10, 2026).

JV = Jack Vahnberg, RISE and Malmö University. Jack is writing about the possibilities of utilising the vacant dwellings of Sweden (personal communication, December 12, 2025).



Pictures from study visit at Näås (left) and with Atelier Fanelisa (right).

A b a n d o n e d b u i l d i n g s t o c k

The abandoned building stock is a structural problem. Initiatives on a regional and national level are needed. **MN**

Main reasons for houses left to decay: No longer used summer houses. Passed down through generations (sentimental value). Located on land used for agriculture/forestry. **MN**

"We need to stop thinking about (abandoned house) as money and find other values, what are the social values?" **MN**

If buildings, now are registered as vacant, would be used for housing we could minimise the need for new construction dramatically. **JV**

How do we make owners sell/use their/rent out their "abandoned" houses. **MN**

The importance of political action. **RE**

V o i c e

To convince people of keeping an existing building, taking people to the site and really pointing at the house is most effective. **RE**

Develop ideas regarding ways to rent out vacant houses located on agricultural land. **MN**

E c o n o m y

The issue of value. To get a loan to renovate a building located in a more rural area is difficult and sometimes not even possible. It is seen as an unsafe investment by most banks. **MN**

The shift required from building companies towards maintenance is hard to economically motivate and phrase it, so it is seen as a possibility. Who dares to be first? **RE**

B u i l d i n g

Aim to be more included in construction processes. **AF**

When working with new solutions (reuse, hemp, clay and rammed earth), build 1:1 models. Combine new solutions with traditional way of building. **AF**

"We have been hang-arounds. We have to be on-site, to have a discussion, looking, touching, feeling at the same time". **Fabel**

Wood construction and traditional building techniques require more time and therefore more money. **Fabel**

R e s o u r c e s

The importance of introducing involved people early on and throughout the project. **Fabel**

Prioritise local resources, carpenters and material. **AF**

Dare to do something that is pushing the boundaries, we need to strengthen ourselves and our knowledge. Trust and support each other. **TIP**

V i s i o n

Collaboration of people with different knowledge. The practice has community as it's core. **Fabel**

"It is not about the big visions, but about the in-depth knowledge" **TIP**

"When you talk about a project, you always talk about the end result, the glamorous finished buildings, you have to also talk about the problems." **AF**

I d e a s

"Architect in residence", work more permanently at a place/ in a village/ at a site to get in depth knowledge. This would enable us to be more present, and to help with smaller architectural projects. **TIP**

Introduce studycircles (economical organisations) as tools to start conversations regarding the topic of abandoned houses and how to use them/house them/transform them. **MN**

Engage students. Rent out/sell abandoned houses to schools and let them use the transformation/maintenance as a learning ground. **MN**

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Repetition

When a task or behaviour is repeated over time it becomes internalised, one acts in autopilot. We see the importance of repetition to find our way of working. Repetition gives us stability, like an anchor in the rhythm of daily life. We wanted to find a pattern when living in our house, to make it feel like home. When finding a comfortable pattern, we have more capacity to perceive the new space around us. The patterns are similar to those we have at home. Some are new, some established over time.

Repetition makes changes visible, they are tools helping us see how nature changes or the shift in temperature after heating the house continuously. Documenting these through photography, video, writing and audio were important. We used a log book to keep track, writing down facts, numbers and temperature. Every morning and evening we wrote an entry, this helped us feel the passing of time. Simultaneously we had a digital diary (Substack), a sort of stream-of-consciousness, where we wrote our thoughts about living there, writing the thesis, daily happenings and routines.

Examples of patterns:

Moving the radiators. Every morning we moved a radiator from the bedroom to the living room/ working space, and back again in the evening.

Reading in the kitchen every morning.

Boiling water for the hot water bottles, keeping us warm. Repeated throughout the days.



The livingroom. Same place, same angle. Repeated everyday.

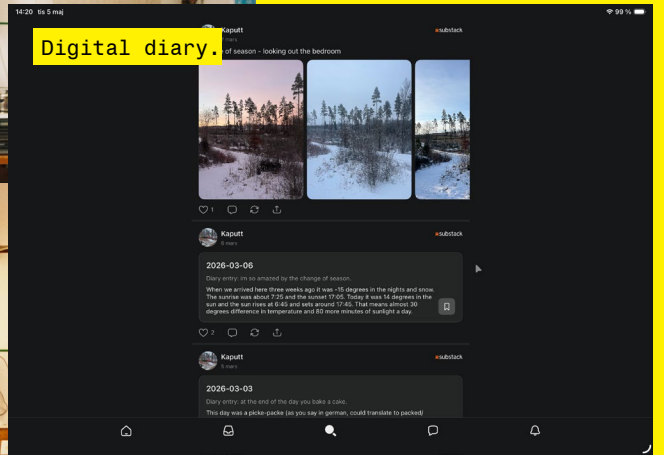
The Kitchen.



Cooking.



Digital diary.



Creating a sense of home. Living room.



Creating a sense of home. Kitchen.



Scores

17th of January

What exact practices will we do?

"I am starting from zero and from wondering.
from laying/ standing, extend the body further out to its surroundings.
inner landscape interferes with the landscape that surrounds us."
(Slow Spatial Reader, 2025, p.133)

I want to observe my movement in space, through mapping the whole house.
I want to map with all five senses (maybe with a sixth sense when all five
come together, Sense of Self, Juhani Pallasmaa) - that will evolve throughout
the whole four weeks. Some observations should happen at the same time every
day, or specifically at different times during the day.

I like to call these practices we developed and adapted, scores.

A score is a set of instructions, like a toolkit. At the same time it is a way
to document, orally/written/drawn. It can be very precise info or patterns, it
can also be a loose script. What I like about it is that it can be interpreted
very differently, it can be very abstract, and holds a freedom in what you
read from it. When doing a practice or exercise, the notes and documentations
during the process, can be another score in the end for the next one!
(Dancingmuseums, 2026)

As a way of finding new understanding/perspectives/aspects we used formulated by
Companion for Situated Practices for the Pluriverse (Floating University, 2026).

Example of Scores:

Sharpening the Senses is about slowing down and shifting from analysing a place to
sensing. (p. 8)

Mapping the Site is about seeing a place as a result of living, social, historical
and ecological factors. (pp. 10-11)

Relating Differently is about moving beyond the visual perception of space and
engaging other ways to perceive the space. (pp. 12-13)

Walking through time shows layers that have elapsed by revisiting a place multiple
times. (p. 22)

In *Walking through time* we perceive a space over a period of time. We walked to
the nearest lake once a week, observed the path, the nature and the lake itself.
We noted changes occurring over the time, mainly focused on the change of season,
traces of animals and the different things that caught our attention.

Through *Mapping the Site* and *Relating Differently* we investigated the area around
the house. Nature, animals, insects, physical objects, traces of history, about
things that disappeared but are still present because of patterns, change in the
environment. It was about listening, strolling of road, being aware of the direct
surroundings, impacts of the house and for the house and through that mapping of
this space to make it visible.

In *Sharpening the Senses* we analysed a space through meditation/stretching/
yoga. The idea was to practice this in a different spot every morning, writing or
brainstorming about the experience afterwards, documenting what came up during the
practice with a focus on the body, thoughts, and the impression of the surrounding
space.

first walk on Sunday 22nd of February:

- the needles of the pine trees looked like sprinkles on the snow
- saw many different traces of animals like poop from deer and footprint from mooses
- they had really made paths where it has high traffic regarding the footprints
- found something beautiful looking in the snow like translucent paper in yellow colors, seems to be bark from trees
- heard some birds, not many, more by the lake
- heard cows far away
- the lake looked like every other field because of snow covering it all

second one on 1/03:

- every thing was wet, very muddy
- the little stream / river was filled with a lot of water - there was still some ice on the shore
- beautiful sound, to hear from far away
- little yellowish color on the ground of the lakes
- saw and heard first the two first geese of the season!
- could see the lake from far away since it is the only white thing now in the landscape
- couldn't reach it again, climbed on some stones to look over the grass (schilf)
- some snow patches left - framed the roads with a white line left and right, as the snow was put aside
- not so many colors yet, very subtle
- it was a grey day anyways + windy
- had cads on the phone half the walk
- made recordings of wind and birds

third one on Tuesday 10/03:

- this time in the evening; the sun sets 'late'!
- I was with Emma, we were walking directly into the woods
- so many more birds, a lot of deer and moose poop was visible and fallen branches or even full trees!
- super many rocks
- we came to a fence even
- we discovered more hunter seats things and talked about their special architecture and that it would be fun to do installations with them
- to misuse their common purpose
- some small streams now
- under one fallen tree there was a big puddle or even whole filled with water and the tree had rocks in its roots taken with it when it fell - crazy strong and beautiful arrangement of stones, ice and water underneath

Practice Walking through time shows layers that have elapsed by revisiting a place multiple times. Repeated three times over four weeks.

Meditation 'the objective world' 25/02

I feel hungry, hard to concentrate when hungry. I could feel tension in my hips and inner thighs. I felt that they were opening and losing tension after a while. To lose I have to activate more my core! I heard a sound in my brain like a white noise. I felt distracted, a little bit of stress coming up, my mind wandering around about what to do today. It is not that easy to not produce in some moments. I have some pain in my knee when sitting in crossed-lot position.

I heard Emma moving from the kitchen to the living room right under me.

In the moment I caught myself trying very hard to hear something else, because it was hard to admit that it is completely silent here. Felt boring. Also hard for me is to not read into observations immediately! Also if I hear something I want to picture directly what it was and where the sound came from.

That comes from a problem solving and analytical mode, that I am doing even in this exact moment.

this took place in bedroom, same.

Yoga 25/02

I felt the sun on my skin. Suddenly it became quite bright. I peeked and there was no sun visible but the grey sky was turning white and it was a bright gloomy light in here.

Down on the mat it is so much colder as when standing! The practice was about moving and slowing down the movement in some parts after repeating it in normal pace first. That was interesting. It is harder to do movements slower - it requires more energy and you have to hold longer, find your strength.

I feel so much better in myself this morning.

The Rebekka leads and inhalation with saliva was nice.

Being here alone is fun! I am a bit more easy to scare than I hear unknown sounds. But I really have my routine and can always find something to do.

I realized while lying on my back that the wooden planks on the ceiling of this room are not parallel. They get thinner and every other wider towards their end!

* it's just about what I hear for little in the moment and I didn't really feel something the last days when I was here. Then I can become something else I just want to kill time or know that it is fitting to do something specific now.

this took place in the living room, same.

Meditation 'Alive + aware' 1/03

I did the meditation twice. Gave focus very good. The refrigerator was super loud. There I thought that it is running. But afterwards I couldn't see rain clouds. But there is wind!

I feel a bit tired.

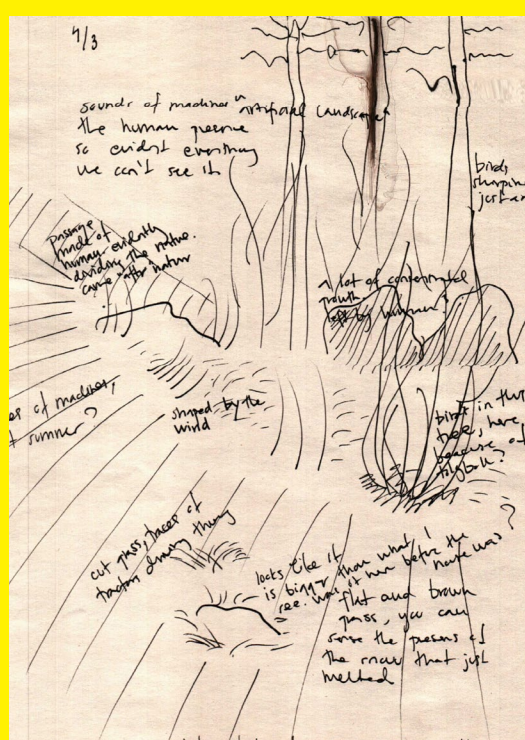
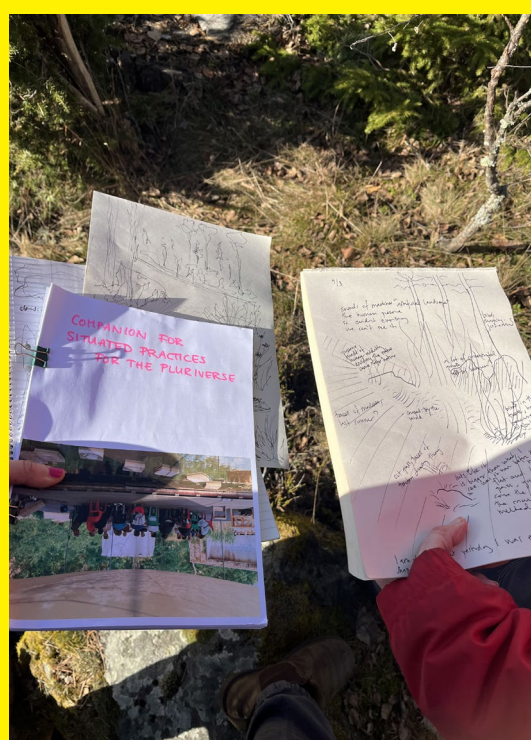
The bin under the sink smells bad! Have to bring it out!

So I was thinking about that and my shabby overhauled. I was thinking when I can bake a cake. And that I want to see today as I could go to the cinema later!

So many thoughts. Not much calmness. But I don't feel overwhelmed or something. Just distracted.

this took place on the kitchen bench, same.

Sharpening the sense, journaling after morning yoga or meditation.



Mapping the site and relating differently. Drawings from on-site sketching practice.

walking the path

Doing

We are outside, inside together, in reality and in exchange. We are collecting knowledge and skills.

The most important part was the doing. Of course somehow planned, but also trying not to overthink. Not worrying about or creating the expectations of knowing everything theoretically before doing the practical action. We have applied the learning by doing approach. Asking questions, doing research, but primarily trying it out in reality, easing into a task, feeling it, trusting ourselves and learning over time.

We were in contact with people with specific knowledge. People that know more than us. We asked for help and advice. We were outside, exploring, exchanging experiences and collecting knowledge and skills. Trying not to see the problems, but the challenges and potential. Not freezing when faced with a big task, but starting small and slow to be able to understand and sense the house, material, resistance, tools and hands. All guided by common sense, holding each other's backs and with tips and tricks from people who had experienced something similar.

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Investigating the porch's roof (left). Consultation at Nääs (above).



Sewing the hem of the curtains.



Testing the quality of the beam.



Organising the observation sheets.



Seeing if we have electricity.



Fixing the car.



Cleaning. Doing inventory.

Moving in

On the 16th of February, we drove to Småland.

16th of February: Move In

We have arrived. Well almost. We are sleeping in the big house tonight, the house with the oil pan.

We managed to do a lot. Around nine I arrived in Linné to pick up Paulene. We were on the road again. The car was packed, knökfull. At one we arrived at our destination, almost. The last 200-300 meters before driving to the big house is a small gravel road, which was completely snowed in. We tried driving up the first tiny hill but I could feel the wheels sliding. Fortunately the neighbour close by and has a tractor. We pet his cat and knocked on his door, thank god he was home. Had some coffee, some good gossip, and then he helped us plow the road.

Whilst he plowed, we drove to Tranås to get some groceries. It took some time to get there, the roads were icy. We had lunch at Sibylla, bought food at Lidl and fetched some bottles for testing the water in the well. On the way back a wild boar ran across the road. Wildlife.

We arrived at the big house, located circa two kilometers from our house/the house/the neglected house. The big house has electricity, an oil pan, wifi, a big barn with tools and running water. We lived here for two days while preparing our house.

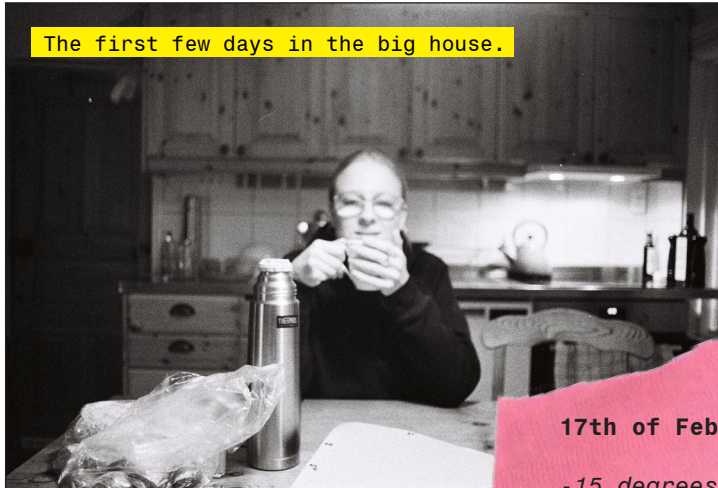
On this first day we met our closest neighbour. We knew him prior to moving here, but throughout the month, our relationship evolved. Through him we caught a glimpse of what it could be to live/work in a rural area, a glimpse of mutual aid.

17th of February: Adjusting

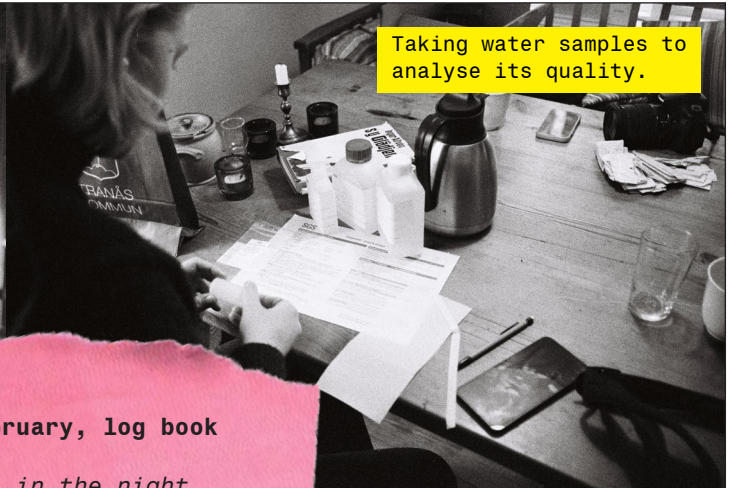
This day was very long! We drove to Tranås straight away after breakfast to leave water samples. Also we took a stroll around in the village. It was cute! It had a quite big and busy main street with some shops. We ran into a sign from a bakery saying it was semla day today! So we got a Semla for fika. We also saw the city library and a lot of posters announcing events.

At home again we ate a quick lunch, because we finally wanted to go to Åbo! There were many new layers of snow around the house with some hints of animals also walking around the house some time. We started documenting the house from all sides and from the inside. First thing we did before cleaning was starting the CD player finally pressed play to the wuthering heights, Charlie XCX! Then we started brooming and hoovering. For that we moved the furniture around. We found the missing door for the kitchen and with that plugged in the electric heaters to see how quickly they can heat the living room and kitchen. They actually did a quite good job! But still, it is cold in there! You can see the breath while speaking. Still in ski pants and big sweaters. The windows on the north facade of the house were fully covered with ice.

We gave ourselves time to surrender to the context. In the village close by, a resident has opened a bakery in his basement. Every other weekend or so he bakes sourdough bread and buns. We were treated to coffee and local knowledge. The visitors all knew each other and were happy to talk to us about their village. In Tranås, a bigger city 30 minutes from our house, we drove to buy groceries, browse the thrift shops, use their bath facilities for showering, and when the car broke down, we got help from a mechanic here. All these random encounters and errands helped us create an understanding for the context and to interact with people.



The first few days in the big house.



Taking water samples to analyse its quality.

17th of February, log book
*-15 degrees in the night,
 sunny, no wind, no sounds,
 complete
 stillness.*



Arriving at our house.



Our house.



First fika.



Test using fabrics.

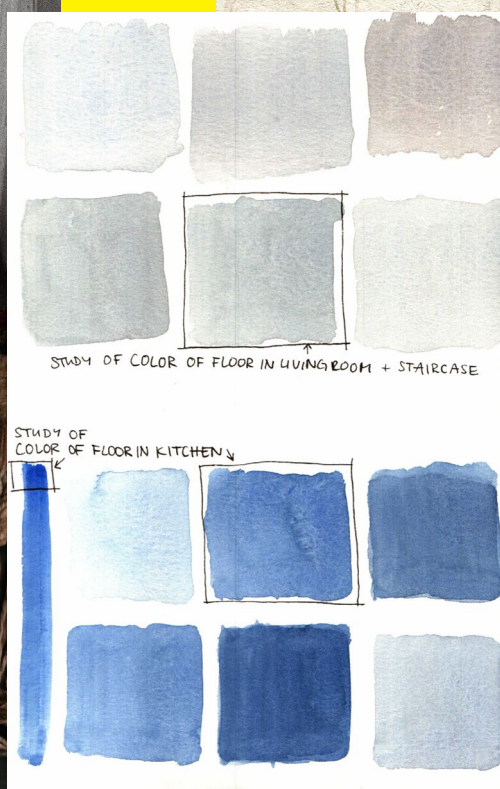
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Character

We found that a lot of the character of the house was in the details, the things you might not notice the first, second or third time you are there. To actively make ourselves pay attention we used drawing, sketching, scanning, clay, colorsampling, writing and photography.



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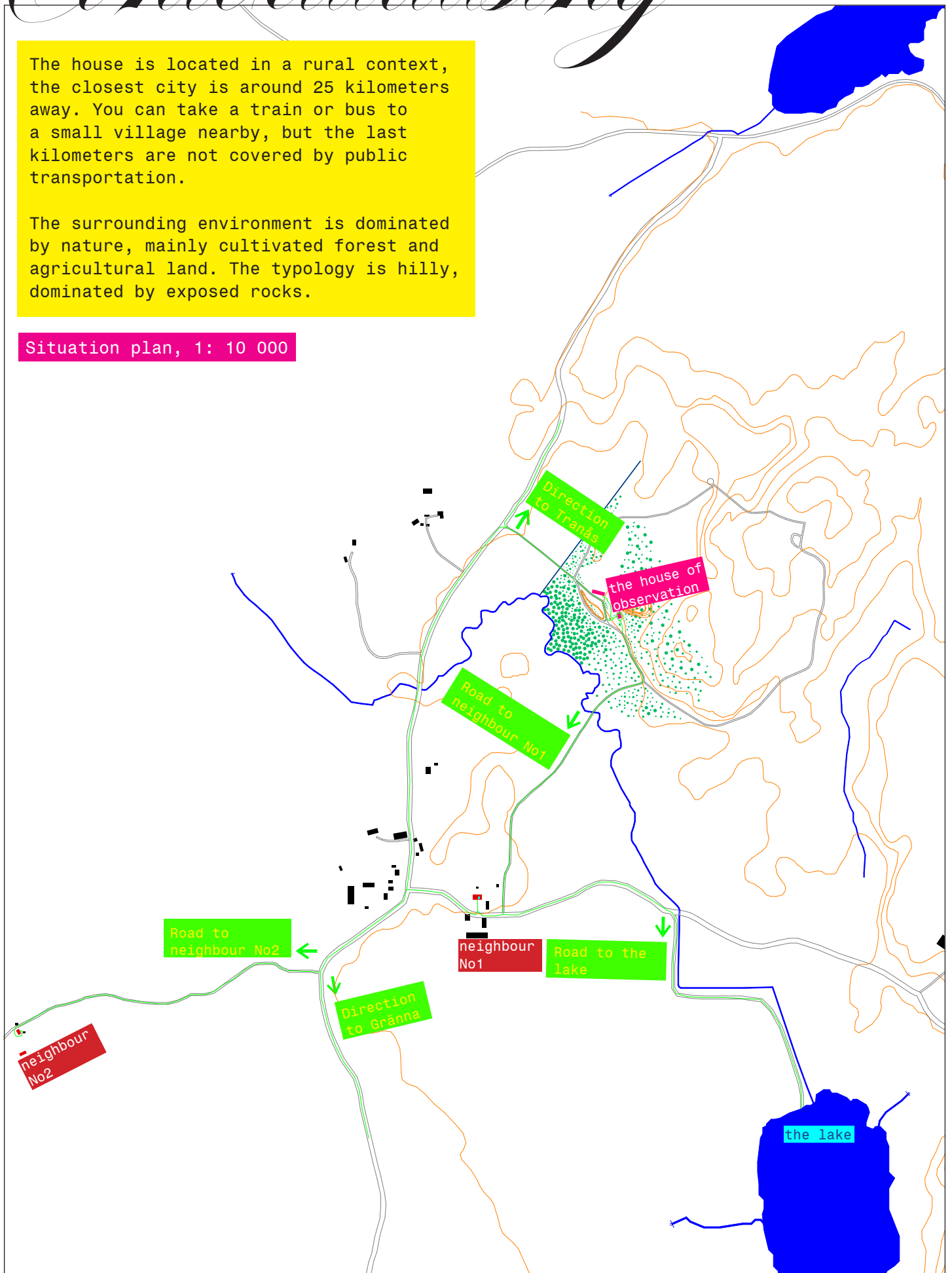
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Contextualising

The house is located in a rural context, the closest city is around 25 kilometers away. You can take a train or bus to a small village nearby, but the last kilometers are not covered by public transportation.

The surrounding environment is dominated by nature, mainly cultivated forest and agricultural land. The typology is hilly, dominated by exposed rocks.

Situation plan, 1: 10 000



Observations

Kaputt

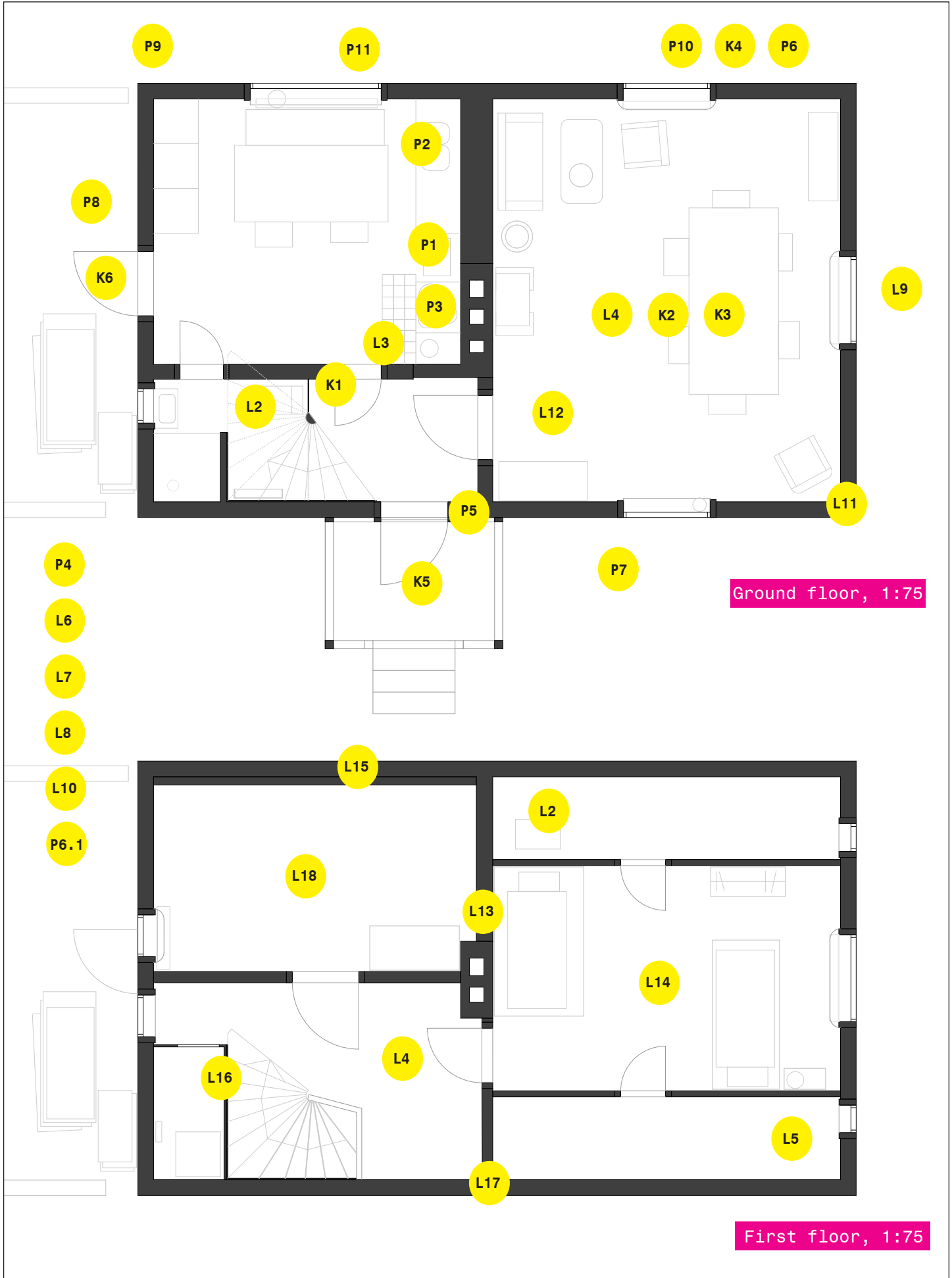
- K1 Kitchen door
- K2 Coldness in house
- K3 Impact of heating
- K4 Missing tiles on the roof
- K5 The porch
- K6 The north facade
- K7 New Porch design, north facade

Polish

- P1 Kitchen counter extension
- P2 Kitchen cabinet (lower)
- P3 Chimney
- P4 The need for a car
- P5 Front door
- P6 Trees close to the house
- P6.1 The Roof
- P7 Facades
- P8 North facade
- P9 Foundation, granite
- P10 Skirting boards
- P11 Windows

Love

- L1 Reception, internet connection
- L2 Water system
- L3 Heating system
- L4 Wood chips
- L5 Flies like it here
- L6 Alignment of the house
- L7 Change of season
- L8 Wooden floors
- L9 Field/garden south
- L10 The site around
- L11 The House
- L12 Layout of the house
- L13 Construction, bearing
- L14 Ceilings indoor
- L15 Walls, general (construction)
- L16 Walls indoor
- L17 Insulation, walls
- L18 Insulations, floor



Protection

Protection

Collection of Observations Regarding:

The state of, or lack of, roofs.

Category+Number:

P6.1, L13, P8,
K5

On Site Documentation

Object of Observation: The roof	Date: 25/2	Category + Number: Kaputt(K) 6.1 Polish(P) Love(L)
Observation Method: Visual.		
Location(physical/relation): On top of the house (!)		
Key Details of Observation: Roof tiles. Rain gutters missing (we can see traces of their existence). Some tiles are delicated on the pond's roof. On the north east side of the house, a small tree (6-10cm) has grown trough the roof, pushing tiles to fall off the roof.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: 1. Cut down tree ^{leave 1m trunk, so roof lats can be pulled up (when the rain gutters missing)} 2. Re-locate missing / displaced tiles. We have found a pile of tiles just some meters from the house. 3. Thorough inspection on damage made by the missing tiles.	
Further research: Yes ☒ No *If yes, use the research template		

see K4

On Site Documentation

Object of Observation: Construction, beams	Date: 11/3	Category + Number: Kaputt(K) Polish(P) Love(L) 13
Observation Method: Visual. Theoretical (Vias)		
Location(physical/relation): Structure of whole house.		
Key Details of Observation: Timber log construction (horizontal). Timber roof trusses.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: check roof in different conditions (min), see if dry.	
Further research: Yes ☒ No *If yes, use the research template		

On Site Documentation

Object of Observation: The north facade	Date: 24/2	Category + Number: Kaputt(K) Polish(P) 8 Love(L)
Observation Method: measuring, drawing, watching		
Location(physical/relation): North side of the house. Facing the park.		
Key Details of Observation: you can see traces of a second entrance house. It looks like the new extension was started but left just when they started to work on the foundation. Electrical box visible. Exposed timber. Really bad shape.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: Do something about electricity box. Draw a new porch / roof / extension. Clean! Cut down trees.	
Further research: Yes ☒ No *If yes, use the research template		

On Site Documentation

Object of Observation: The porch	Date: 5/03	Category + Number: Kaputt(K) Polish(P) 5 Love(L)
Observation Method: visually		
Location(physical/relation): Porch at the main entrance, west facade, stands on concrete foundation		
Key Details of Observation: Water stains on ceiling, loose tiles on south roof, rotten wooden boards on the front		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: 1) climb up, check quality of boards + planks under tiles 2) take away the tiles and the 'vegetation' - clean 3) measure the rotten part 4) look in barn if there is fitting planks to support or exchange broken parts	
Further research: Yes ☒ No *If yes, use the research template		

Additional, Relevant Observations:

P7, K4, K6 & K7

Research

Protection

Corresponds to Observation(s) (Category+Number):

L13, P6, P6.1, P7, P8, K4, K5, K6 & K7

Is Maintenance of the Observation(s) Crucial for Possible Move In?

Yes.

Level of Skills Required (DIY/P)*:

DIY. Main roof + porch roof.

DIY + P. North Facade add-on can be done without professional help, but requires more preparation and would be beneficial to get help from someone who's more experienced in building.

P. The fuse box issues requires professional/experienced help.

DIY. Excavating around the house. Need to borrow an excavator.

DIY + P. Treating the damaged facade.

Who to Contact:

Electrician
Carpenter
Someone with an excavator
Nääs
Locals/house owner(s)

What to Include in the Budget:

Fixing the north facade is one of the bigger expenses. Price can be kept low if reuse is prioritized. Price for electrician.

Most things can be done DIY, mainly time is required.

Possible rent cost for excavator.

Facade treatments and paint.

Estimated Time:

Main roof + porch roof = 2-3 days.

North facade = material hunting + drawings + building = 2 weeks (full time)

Excavating = 2-3 days

Paint and treat the facade = 1 week

(Re)Sources:

A lot of useful material is found in the barn. The main roof and porch roof can be maintained utilizing this.

Roof tiles found on site.

The construction of the existing porch can be used as an inspiration and guide to build the add-on to the North facade. This add-on can be designed to be built in steps. Initially to cover the exposed fuse box and interior door, later to become an additional indoor space.

Wind analysis.

* *DIY = do it yourself. P = requires professional help.*

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When we started to discuss working with neglected houses, we talked a lot about the roof. When keeping a house from decay, an intact roof is crucial. This is where most problems start and end. We coined the word tarpitects. Should we be architects driving around Sweden putting tarp on abandoned houses with broken roofs?

Since identifying the roof as a top prioritisation, this became the natural starting point for our work. A couple of things were immediately evident when we arrived, visible and urgent.

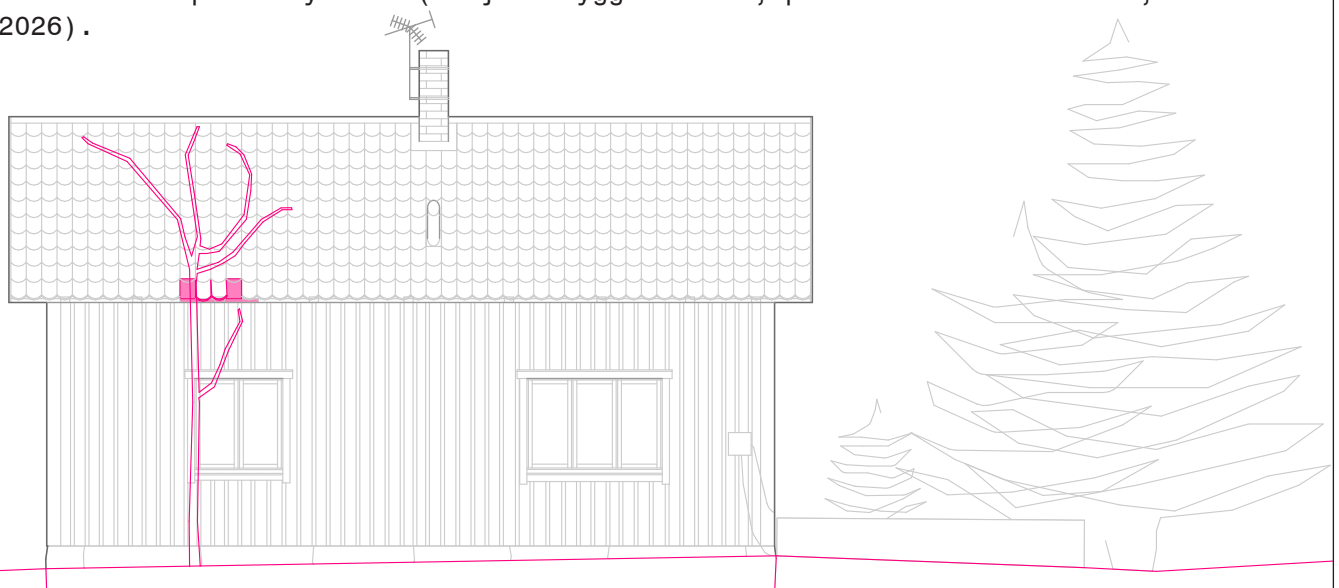
The first was a tree growing through the roof. It grew a decimeter from the east facade, punching through the board and pushing down three of the roof tiles. The wood was exposed and you could see a visible growth of fungi. The east facade is facing a hill and there was an extensive growth of brushwood. The foundation was barely visible because of years of leaves, brushwood and grass adding up. These factors made the state of this facade worse than the others. Visible growth of algae and fungi on many of the planks.

4th of March

Yesterday we cut down the tree sticking/poking/going through the roof in the back of the house. I also continued to cut smaller trees, and now, sitting in the kitchen, it feels so much lighter. The ground where the small trees are is really strange. Uneven. Bulky. Years and years of leaves I guess. $\frac{3}{4}$ of the foundation covered. We cut the tree during the full moon. Traditionally in Switzerland that is when you do it. Less water in the stem.

Executed intervention: We cut down the tree, climbed a ladder and investigated the state of the damage. The shingles, placed under the tiles, were intact. Because of the layer of shingles, the roof construction had not been exposed to the weather. The wood was not visually damaged, but the growth of fungi we assessed as to be crucial. We cleaned the damaged area from leaves and branches, and put the tiles back in place.

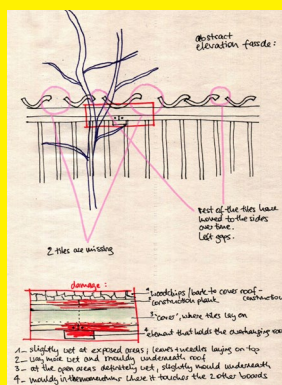
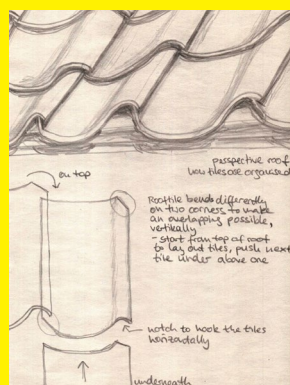
The growth on the planks is fungi and easy to treat. You apply a treatment to the wood, let it dry out and then you clean the surface. It is fixed, but needs to be checked in a couple of years. (Slöjd & Byggnadsvård, personal communication, March 10, 2026).



East Facade 1:100

0 1 2 5 (m)

Inspection.

Wet shingles,
missing tiles.The damage on
planks and beam.Cutting down
tree + brushwood

Investigating and understanding the damages on the exterior parts of the roof.

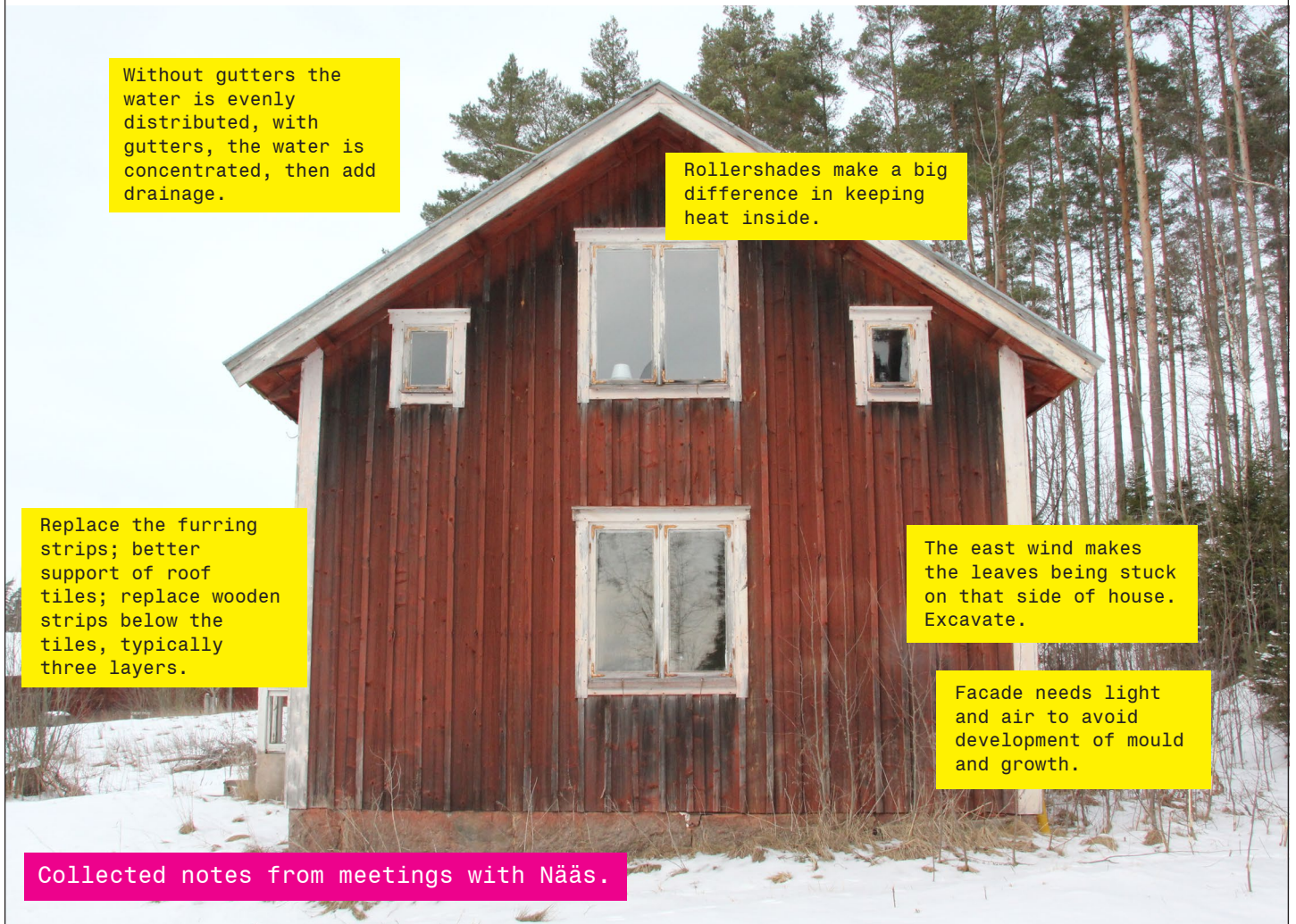
Nääs stressed the importance of clearing the space in front of the facade from the biggest trees and the brushwood. The location and vegetation is preventing the sun from reaching the facade, which in turn prevents the wood from drying out. When the wood is covered, they start to rot and mold becomes a problem.

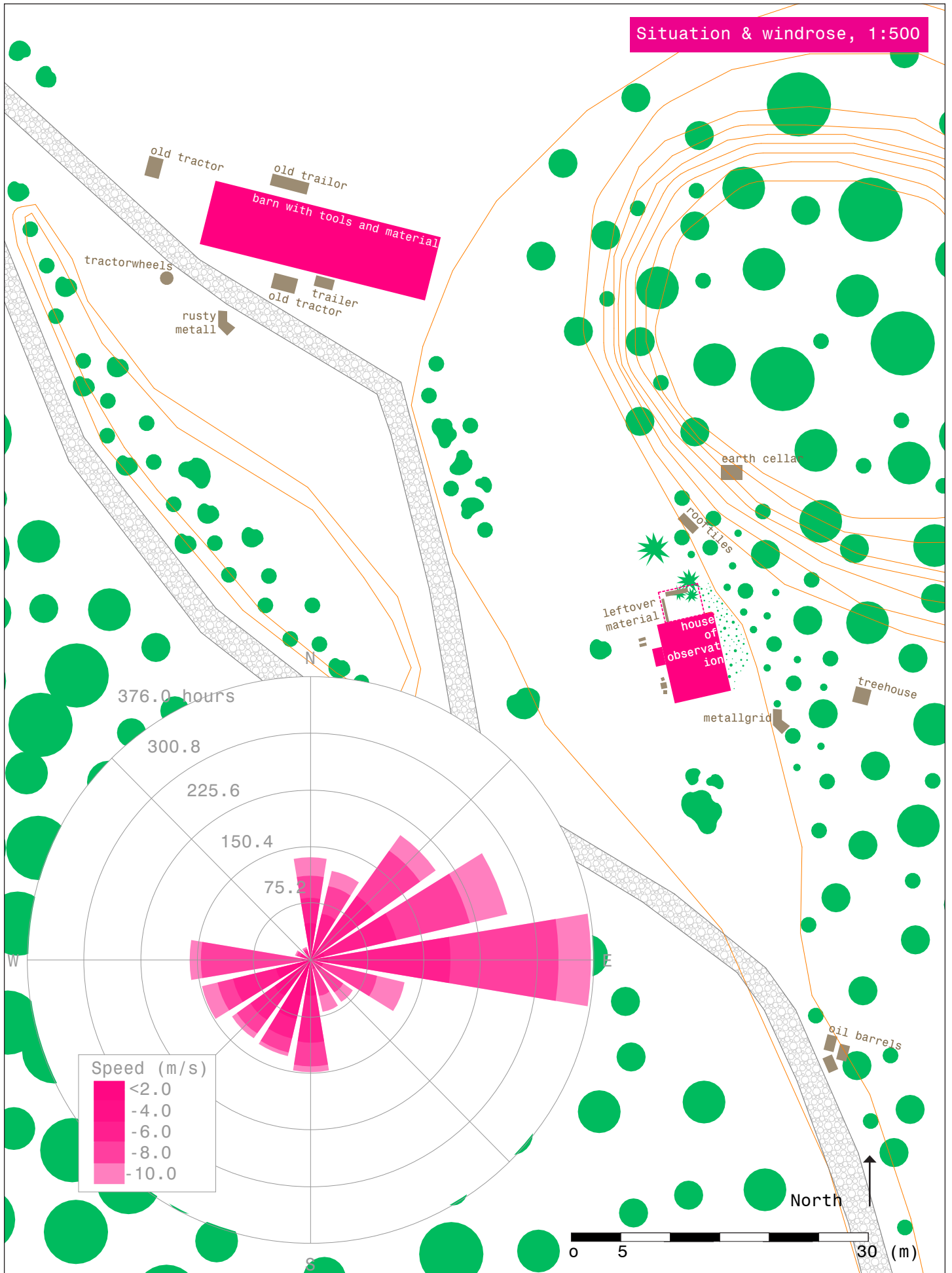
The house has a traditional torpagrund. To keep this foundation healthy, it is important that the stones are exposed. They regulate the temperature of the house, functioning as a thermal mass. In the summer they keep the house cool, during the winter they store warmth from the sun (Slöjd & Byggnadsvård, personal communication, March 10, 2026).

To really see the foundation, it was important to measure it. The act of measuring helps us observe. We acknowledge details. The colors of the stone, how they are pieced together and the marks from dynamite used to create the granite blocks.

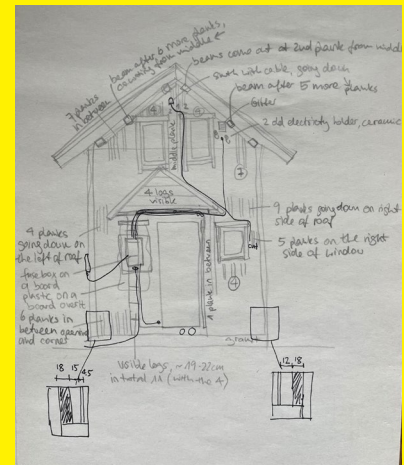
The foundation was difficult to explore. It has no exterior openings and the stones are 400 mm wide, making all the small cracks between the stones black holes. We constructed a hypothesis on how the foundation is built based on exterior examination, pictures from similar buildings and from the knowledge we got from Nääs.

Planned intervention: Use an excavator to dig out the ground in front of the East facade (and preferably the North) to expose the foundation.





The state of the North facade.



Sketch of the North facade.

The fuse box.



Left building material from 30 years ago.



The North Facade

The state of the North facade was, next to the tree, the most urgent matter. You could see traces of an extension, started but never finished. On the facade you can see the outlines of an old house. The timber logs, an interior door and an electrical fuse box are exposed. The fuse box was a point of worry. This should at all times be covered to keep water (and people) out (Slöjd & Byggnadsvård, personal communication, February 4, 2026). Here, a sheet of thick plastic is covering the fuses, a seemingly temporary solution that had lasted for decades.

24th of February

When studying the north facade, the biggest pain of the house stared at me. Where it used to be a small porchlike entrance, there is now a wound. The facade is missing where the porch used to be, making the timber structure exposed. The door, that used to be an interior door, is flying some decimeters above ground, exposing the water and drainage pipes half way through the floor underneath. Looking at it I wondered why someone decided to leave it like this, hurrying the decay of the wall. But what do I know, the reason might excuse the behavior.

Planned intervention: The space in front of the north facade needs to be cleared. An inventory of the material worth keeping should be made. The big trees need to be cut down. Building a roof covering the fuse box is crucial. This roof can be built with the plan of later adding walls, making it a porch or turning it into an extension. Below is an initial sketch of how this could look.

North Facade, 1:100



Sketch of intervention, 1:100



0 1 2 5 (m)

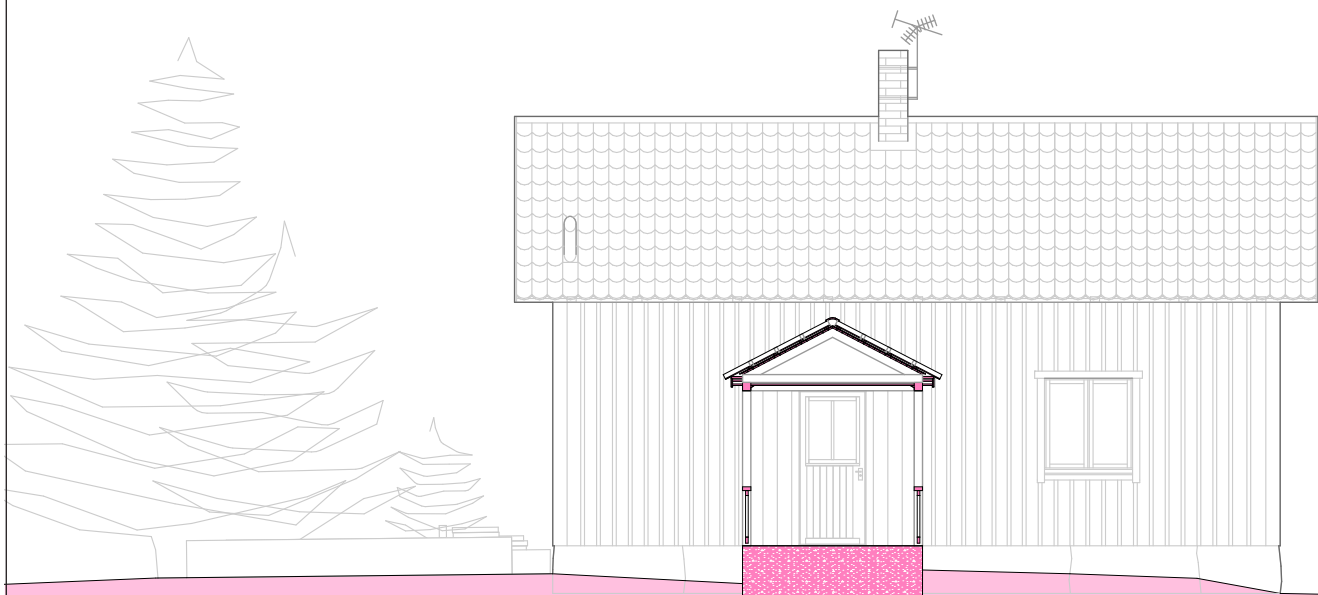
The Porch

We did not immediately detect the damage on the roof of the porch. When we started to fix the main roof, we checked the porch's, and this was in a bad condition. On the south side, the construction creating the angle had started to be withered down, collapsing in the middle, moving tiles and exposing the wood to water.

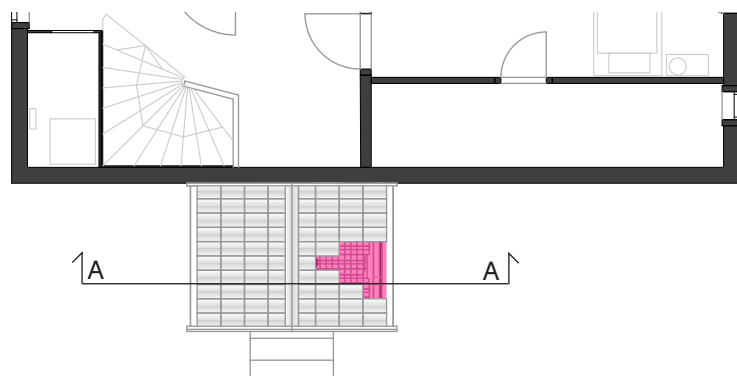
To check the state of the wood and investigate what needed to be replaced, we asked Nääs for advice. They suggested an easy technique. You fetch something sharp and pointy, like a knife or a nail. Then you push it into the wood and feel the texture. Do you sink into the wood? If so, how far? If you can push into it easily and far, the state of the wood is bad and needs to be replaced or enforced (Slöjd & byggnadsvård, personal communication, February 4, 2026).

Executed intervention: When we detected the damage, we made sure to get all of the gathered dirt out and re-place the tiles. This made it semi-weatherproof.

Planned intervention: In the barn we found wood with dimensions fitting the planks that need to be replaced. To replace these, all the tiles on the south side need to be replaced. The rest of the construction seems to be in an okay condition, but when removing the tiles, this can be confirmed. Originally the roof has a layer of shingles, this would need to be purchased new.



Section A-A, 1:100



Plan showing the damage of the roof, 1:100

0 1 2 5 (m)



State of the porch roof.

Water damage.

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12th of March

Yesterday was fun. We tried to really, really understand how the roof is constructed. It was quite interesting and quite frustrating, in the best way. We had great help from the talk with Nääs. feels like they keep helping us demystify the house.

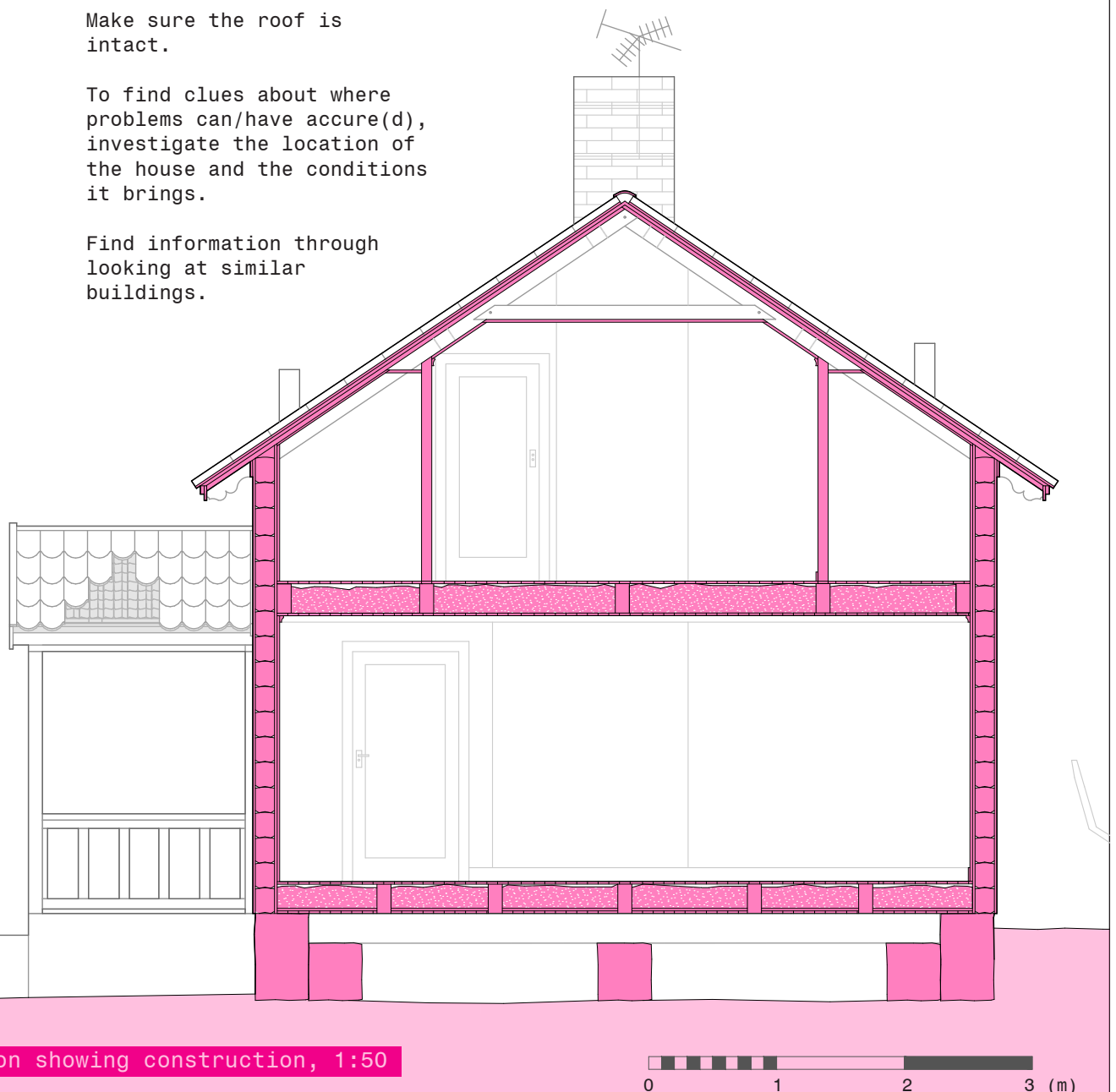
To completely understand the construction we had to search for clues. The North facade had missing facade boards, here we could see that the house was constructed of horizontal timber logs. From looking at the roof from the outside, we could see the load bearing beams sticking out. Peeking through the hatch on the first floor, we could get a fuller understanding of the roof construction. The exterior walls and roof are traditionally built, therefore we could base our understanding of how the floors are constructed on this assumption. We brought pictures and questions to Nääs, through this we could draw a realistic section of the house.

Key take aways

Make sure the roof is intact.

To find clues about where problems can/have accure(d), investigate the location of the house and the conditions it brings.

Find information through looking at similar buildings.





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Collection of Observations Regarding:

The process of heating the house.

Category+Number:

K3, P3, L3, L17

On Site Documentation

Object of Observation: Impact of heating	Date: 26/02	Category + Number: Kaputt(K) 3 Polish(P) Love(L)
Observation Method: feeling, visibly		
Location(physical/relation): adds up to K2 We are heating the bedroom and kitchen over night. In the day also the kitchen and the livingroom of course, depending on where we spend time.		
Key Details of Observation: the house really heated up. We don't have to heat so much more and it is not cooling down as much in the night. Around the house it is visible that the snow melted on the ground - assume that the house radiates heat. Also on the roof the snow melted more where we have slept underneath (and heated). And we were able to defrost the frozen pipes in the bathroom by having a fan there for days.		
Need for Care: Optional No need Important Urgent	Start of Maintenance Plan: always care for the heat. - continue with heating cycle every day - don't forget the importance + impact of fabric in front of windows and doors.	
Further research: Yes No *If yes, use the research template		

On Site Documentation

Object of Observation: Chimney	Date: 28/2	Category + Number: Kaputt(K) 3 Polish(P) Love(L)
Observation Method: Visual, theoretical.		
Location(physical/relation): Horizontal, from kitchen, through bedroom, livingroom and out.		
Key Details of Observation: There is a hole in the chimney, inside and above the stove. You can see that the layer of cement/mortar is thin. Brick mortar. Heating system with radiation connected to stove. <i>after bleeding with a candle / smoke immediately sucked in the whole of chimney</i>		
Need for Care: Urgent No need Optional Important	Start of Maintenance Plan: 1. Read Read info sheet from tea Nääs. 2. Make a section of the chimney	
Further research: Yes No *If yes, use the research template		

On Site Documentation

Object of Observation: Heating system (air)	Date: 20/2	Category + Number: Kaputt(K) 3 Polish(P) Love(L)
Observation Method: Visual		
Location(physical/relation): From stove in kitchen, pipes through-out the house, connected to radiators under windows		
Key Details of Observation: The system visually looks like it works. The radiators and pipes look like they are in an okay condition. There is a water pump, pumping/circulating water to the radiators. The water is heated by the woodstove.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: Investigate how the system works. Can't be tested until the chimney is fixed.	
Further research: Yes No *If yes, use the research template		

On Site Documentation

Object of Observation: Insulation, walls	Date: 12/3	Category + Number: Kaputt(K) 17 Polish(P) Love(L)
Observation Method: Visual, Touching.		
Location(physical/relation): adds on to L15 living room, bedroom, kitchen, some walls in bathroom.		
Key Details of Observation: We can see that some walls have a layer of heetex, a woodfibre board that is insulating (have insulating qualities). Around 10 mm.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: No added insulation. *	
Further research: Yes No *If yes, use the research template		

Additional, Relevant Observations (access in appendix):

L15, L18 & K2

Research

Comfort

Corresponds to Observation(s) (Category+Number):

K3, P3, L3, L15, L17, L18 & K2

Is Maintenance of the Observation(s) Crucial for Possible Move In?

Yes.

Level of Skills Required (DIY/P)*:

DIY + P. The chimney can be maintained based on a guide from Nääs. When done, it needs to be professionally approved.

DIY. Putting up fabric. Sewing and simple carpentry.

(If adding additional insulation, this can be done DIY.)

Who to Contact:

Chimney sweeper
Locals/house
owner(s)

What to Include in the Budget:

Material for chimney maintenance (ex. clay, lime, sand, jute cloth).

Fabric (second hand).

Estimated Time:

Preparation + maintenance of chimney =
3-4 days

Fabric = 1 day

(Re)Sources:

The Chimney - the Heart of the House for Ventilation, Heat, and Health - a step-to-step guide on fix the chimney (Hovedskov Crafoord, n.d.).

Sewing machine.

Basic tools (ex. drill, hammer, ladder).

Sun path analysis.

* *DIY* = do it yourself. *P* = requires professional help.

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17th of February

We found the missing door for the kitchen and with that plugged in the electric heaters in the ground floor to see how quickly they can heat the living room and kitchen. They actually did a quite good job! But still, it is cold in there! You can see the breath while speakin. When we were getting warmer from moving around the heaters did a good job with getting some heat in the room, we sat down for our Semla fika! Still in ski pants and big sweaters. But I have hope that it will work out with the two heaters and us using the house for more days, so it gets a base warmth. The windows on the north facade of the house were fully covered with ice! Soon we're moving in.

The heating system of the house is not working. Therefore, two days before moving into the house, we installed two radiators. One oil based in the kitchen and one electrical in the living room. It was below 0 degrees in the house, but after a couple of hours it reached 10 degrees.

Executed intervention: Short-term solutions made to enable living in the house. Radiators, layers of clothing and hot water bottles.

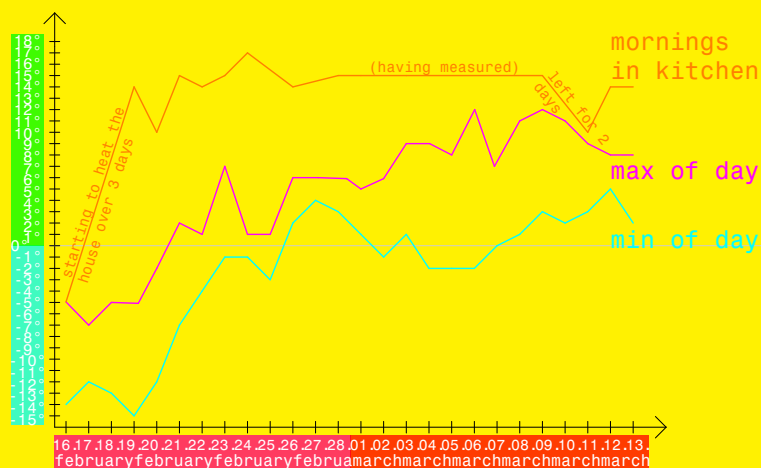
19th of February

We moved in! We furnished the bedroom and had our first meal here. Cooked meatballs and mashed potatoes for us and Martin. We had two heaters in the kitchen, cooked and lit candles. The thermometer went up to almost 15 degrees.

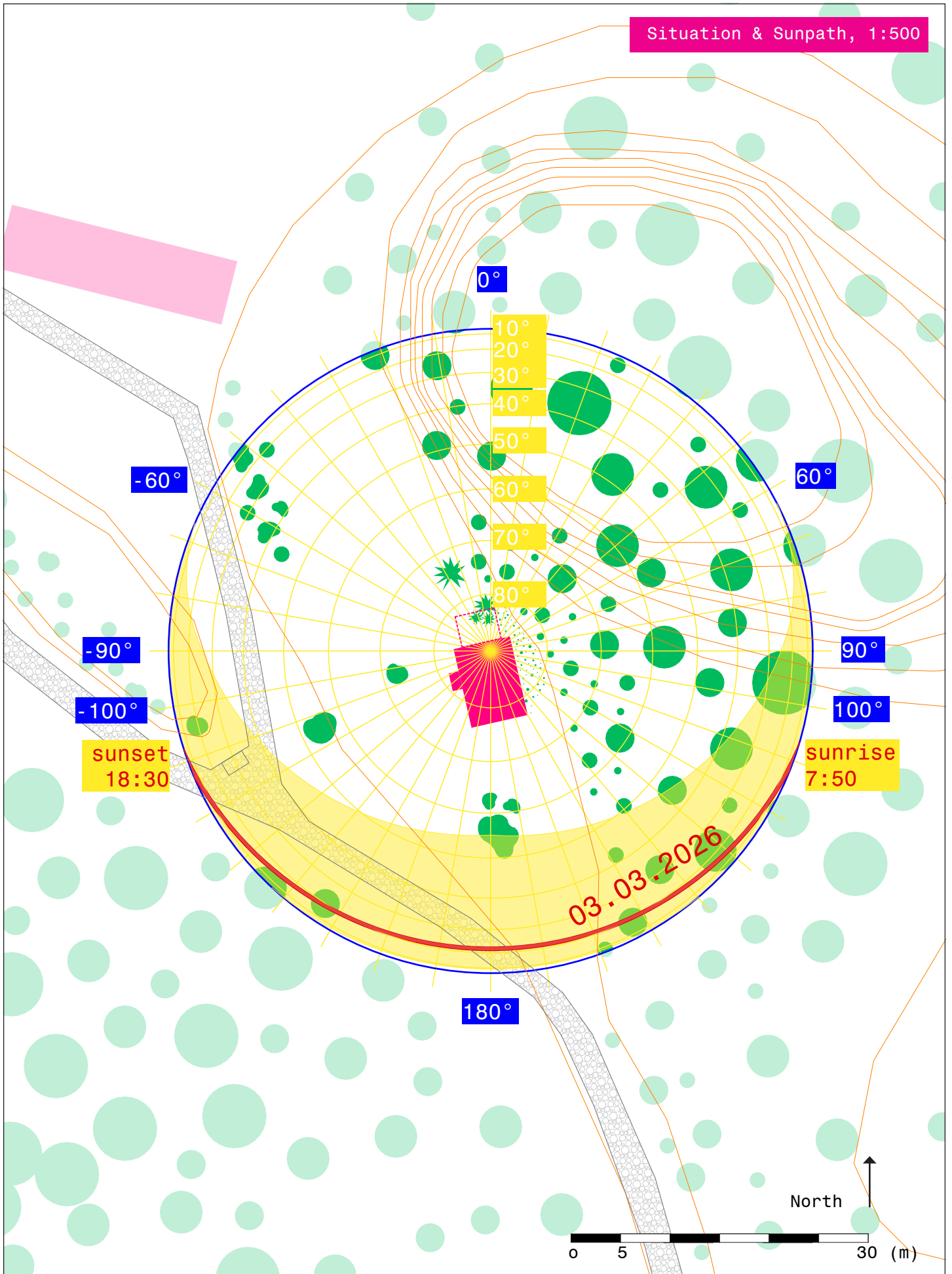


Sun Movement in the living room, 6th of March from 9am - 8 pm (above).

The sunpath is showing the suns movement on the 3rd of March. The red line shows how high the sun rises, which is only around 20 degrees on this day. This is low (right).



Fluctuation in outside temperature thoroughout the month (above).



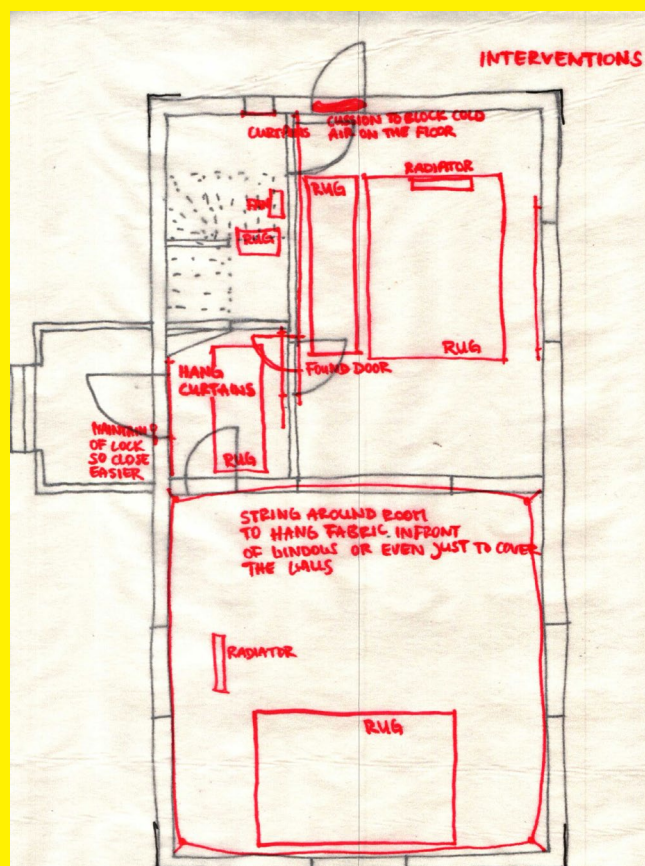
Since it took time to thoroughly heat the house, and until the thermal mass reached an even and stable temperature, we wanted to use fabric to keep the warmth we managed to create.

Executed intervention: We bought hooks, fabric, string and wooden sticks. We drilled holes for the hooks around the windows and hung the fabric.

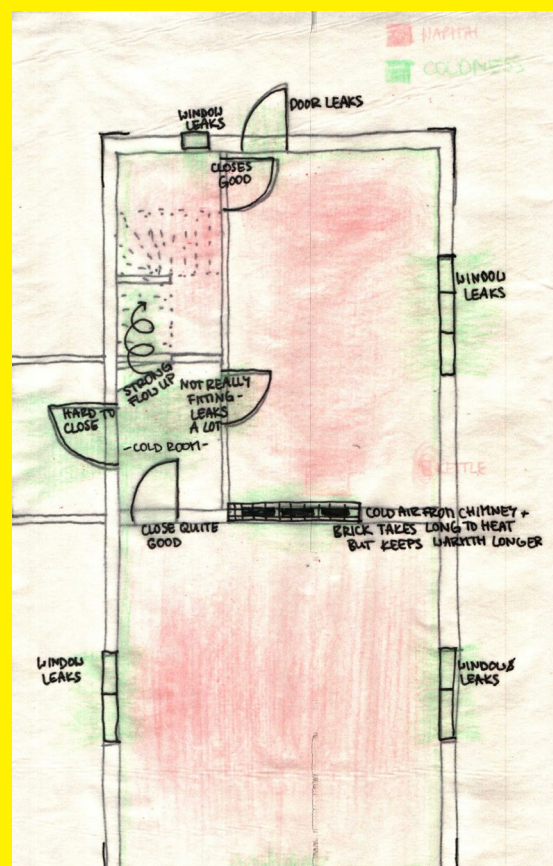
24th of February

All the ceilings in the rooms where the wood planks are visible (and not covered with wallpaper), I was surprised that they vary a lot in their widths, so it must have been a puzzle to bring them together and fill the ceiling! Wood chips insulation falls down in the whole house from the ceiling and is ready to Hoover! You can feel how the house is moving (through wind, through us, through ghosts?!) and breathing!

It was evident that the house was insulated with sawdust. Small piles of it were appearing around the house. From investigating the roof and opening the floor, this was confirmed. Usually the sawdust, which often is mixed with wood chips, gets denser with time. With less air in the mix, the capacity to insulate decreases. To add new insulation can be tricky. Nääs advised us to add more of the sawdust and wood chips and not incorporate another type of insulation (Slöjd & byggnadsvård, personal communication, February 4, 2026).



Initial draft of placement of radiators and fabric.

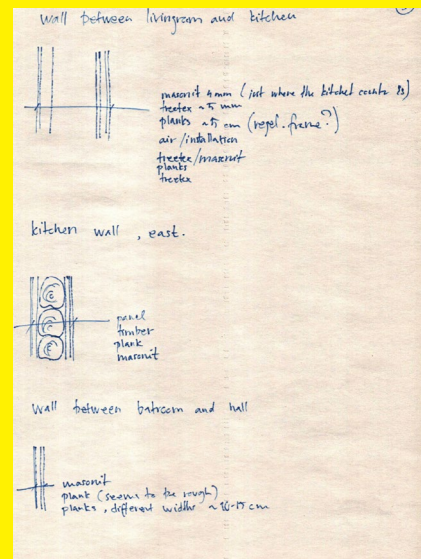


Experienced temperature.

Using the kitchen.



Heat from within.



Investigating the walls.



Hot water bottles.

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Hooks + wooden stick + fabric



Putting hooks in the ceiling.

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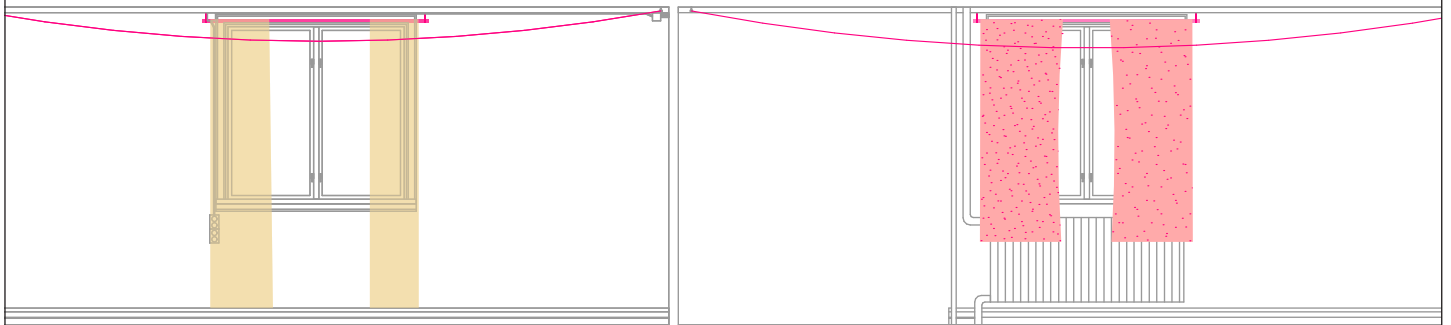
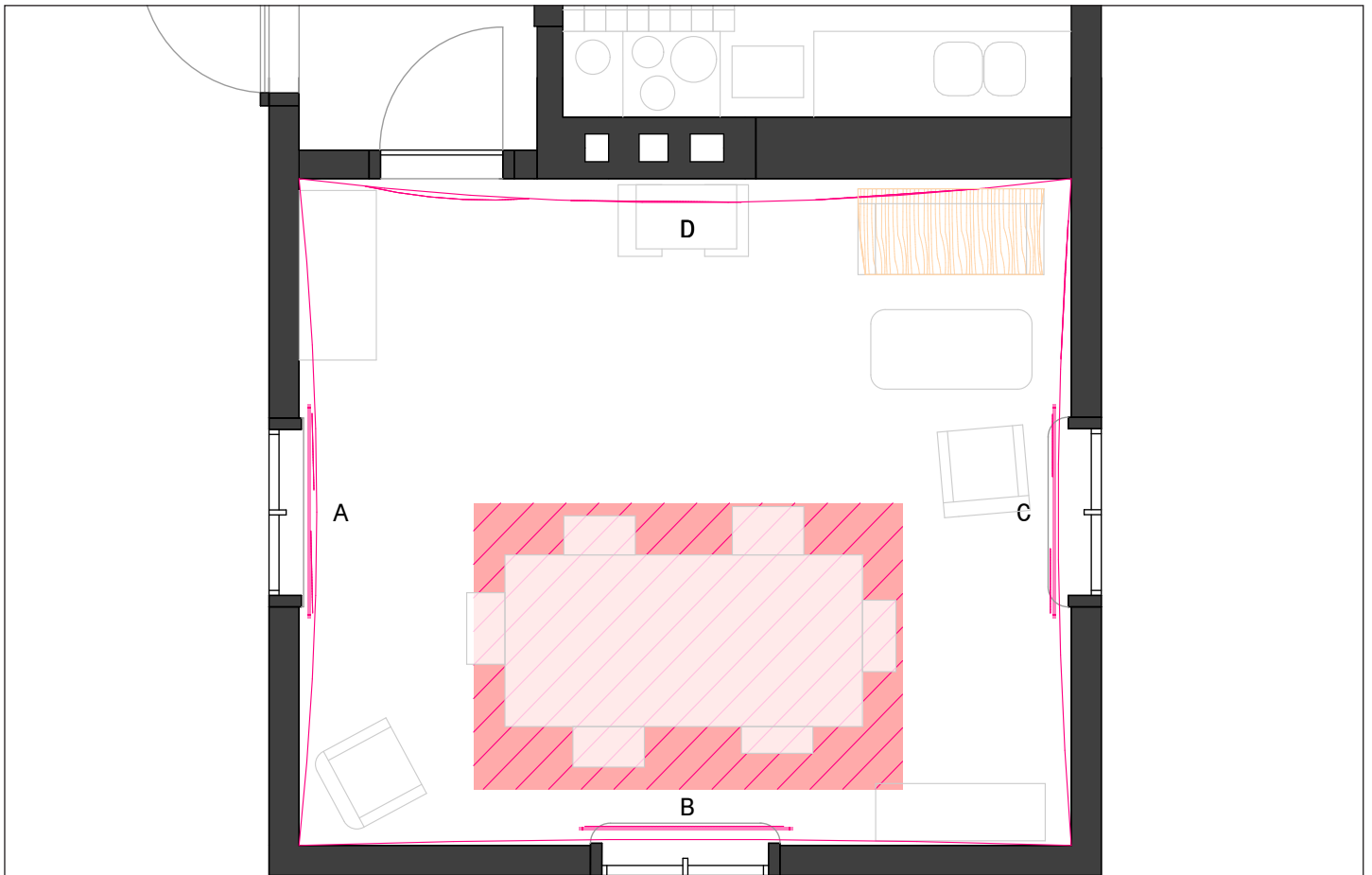
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Easy solution with string
(also used to hang papers).

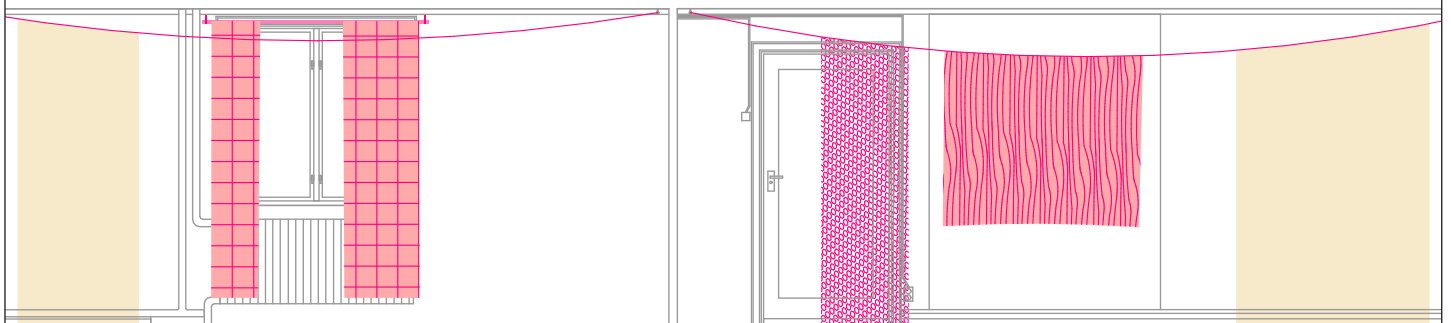
Sewing.





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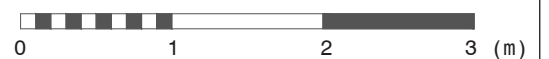
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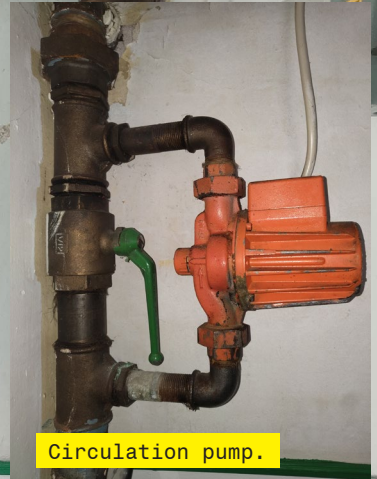
Fabric in livingroom, 1:50



walking the path



Investigating the roof construction and chimney.



Circulation pump.



Hole in the chimney.



Expansions tank for water circulation in the radiators.



The old stove and chimey.

The chimney is visibly broken, there is a decimeter wide hole above the stove. Through this hole we can use a tiny, little camera attached to a cord in a phone. We inspected it to understand what needed to be done to fix it.

The left part of the stove is for cooking, the right for heating. The heating system consists of the stove with an attached system of water-based radiators. Above the stove there is a circulation pump, and on the first floor we found an expansion tank. The stove heats water that circulates the system. Most probably the water is mixed with glycol to avoid freezing. If so, the system would function when the chimney is fixed (Martin Gustafsson, personal communication, February 18, 2026).

24th of February

The part in the center of the house where people in the past have added the chimney, the walls are made out of bricks, of course. Quite a lot of cracks are visible and plaster that has crumbled away! In our bedroom there is even a gap between the doorframe and the adjoining brick wall part - you can see a bright light coming through from the window behind in the other room!

Planned intervention: The state of the chimney is bad. We need to slide cast it with the “sacking pulling” method to restore it. From Nääs we receive a full document with a step-to-step guide on how to do this ourselves (Hovedskov Crafoord, n.d.).

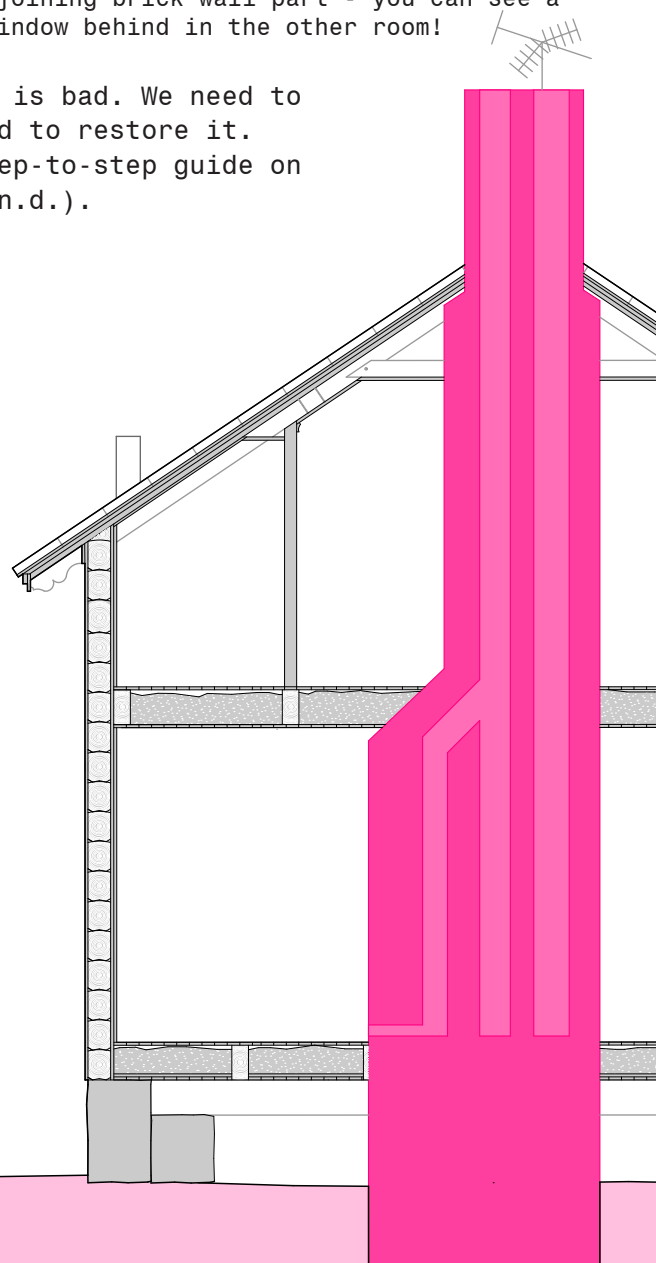
Key takeaways

After heating the house with the radiators for a few days, the thermal mass reached a stable temperature and the house was warm even when the radiators were off.

Guided by the frost on the windows, we could see that less heat reached the windows covered by fabric.

Visibly big problems (chimneys), when they are broken down in steps, are not so big.

Trust your goosebumps. Let yourself be guided by the winds and cold spots in the house to find where an intervention is needed.



Schematic section of chimney flues, 1:50



Hydration

Hydration

Collection of Observations Regarding:

The access and quality of water.

Category+Number:

L2, L18, K2, P9

On Site Documentation

Object of Observation: Water System	Date: 17/2	Category + Number: Kaputt(K) Polish(P) Love(L) 2
Observation Method: Trying to turn it on.		
Location(physical/relation): The well. The kitchen. The boiler (side room upstairs). The pump hole.		
Key Details of Observation: It is quite tricky, the system. We needed help from Martin to know how to. It has many quirks. Big observation, deeply dependent on + degrees!		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: Full knowledge of how it works and where the pipes are.	
Further research: Yes No *If yes, use the research template		

On Site Documentation

Object of Observation: Insulation, floor	Date: 4/2/3	Category + Number: Kaputt(K) Polish(P) Love(L) 18
Observation Method: Seeing sawdust everywhere.		
Location(physical/relation): Enter Floor and ceiling structure.		
Key Details of Observation: The floors are mainly insulated with sawdust. Rather fine sawdust. Maybe around 200 mm originally. Some glassfiber insulation in the kitchen floor.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: From the meeting with Niäs, we have info on how to add more wood chips + sawdust.	
Further research: Yes No *If yes, use the research template		

On Site Documentation

Object of Observation: Coldness in house (ice)	Date: 17/02	Category + Number: Kaputt(K) Polish(P) Love(L) 2
Observation Method: feeling + sensing, visually		
Location(physical/relation): everywhere - intensity changes, depend on orientation of rooms		
Key Details of Observation: There is no heating system working right now, so it is almost as cold inside as outside (minus degrees). The windows on the north side are even completely frozen. These rooms are also way colder in general also when the sun comes up and warms a bit. The windows on the south side have cristall on which melts during the day.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: 1) plug in heaters 2) insulate more with fabric 3) keep doors close (find doors and maintain) 4) find out where it is the warmest to decide where to work + sleep. 5) if it gets warm we can start the water system + connected to location of house + sun.	
Further research: Yes No *If yes, use the research template		

adds to research K3

On Site Documentation

Object of Observation: Foundation, granite	Date: 12/3	Category + Number: Kaputt(K) Polish(P) Love(L) 9
Observation Method: Visual. Theoretical.		
Location(physical/relation): Base of the house (not porch)		
Key Details of Observation: The house is standing on a foundation of granite rocks. Topogrand. The stones are varying in size. The corner stones are around 900 mm wide. The different facades. The stones seem to be around 620 mm high, but the ground is very uneven.		
Need for Care: No need Optional Important Urgent	Start of Maintenance Plan: Dig around the house so all stones are exposed equally.	
Further research: Yes No *If yes, use the research template		

Additional, Relevant Observations (access in appendix):

-

walking the path

Research

Hydration

Corresponds to Observation(s) (Category+Number):

L2, L18, P9 & K2

Is Maintenance of the Observation(s) Crucial for Possible Move In?

Yes.

Level of Skills Required (DIY/P)*:

DIY + P. Turning on the water system and installing the heating cable does not require any previous skills, but it requires a basic understanding of how a private well, a three-chamber well, a water pump and boiler works.

P. The water analysis is done by Tranås municipality.

Who to Contact:

Näås
Municipality
Locals/house
owner(s)

What to Include in the Budget:

Heating cord

Water analysis test

Estimated Time:

Installing heating cord = 1 day

Water analysis = 2 weeks (1 hour to do the test, 2 weeks of waiting for the results).

(Re)Sources:

The municipality is a good place to reach out to with questions regarding a private well and private drainage, since this is information they have an interest in keeping track of.

* *DIY* = do it yourself. *P* = requires professional help.

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18th of February

Today we have a guest, Martin, arriving. He will help us turn on the water. Before he arrives we must get the temperature in the house stable, otherwise risk of explosion. Not good. Fingers crossed. We'll turn on the radiators at 9 so by the time he arrives they will have been running for 9 hours, that must be enough?

Prior to moving in, we had some basic knowledge about the water system. We knew it was a system consisting of an private well and a three-chamber well. We also knew that the system worked the last time it was tested (approximately 2 years ago).

Our initial task was to gather knowledge about the current functionality of the system.

How to turn on the water, featuring Martin*:

To turn on the water we had to locate and turn on the water pump. The pump is the link between the well and the house. To reach the pump, we had to climb down a hole, from now on referred to as "the pump pit", 50 meters north-west from the house. The hole is around 3 meters deep, this to keep the pipes from freezing. On the bottom of the pump pit is the pump. Before turning it on we went to the well and retrieved water. This is to pour into a container on top of the pump and create a pressure in the pump when turning it on. It is electric, therefore we needed to bring down a cord from the barn and plug it in. When plugged in we could turn it on. Now water is flowing from the well through the pump and onwards.

Located in the bathroom of the house, is the intake pipe. The pipe enters through the floor and has a main valve. To get the water flowing into the house, we had to turn this.

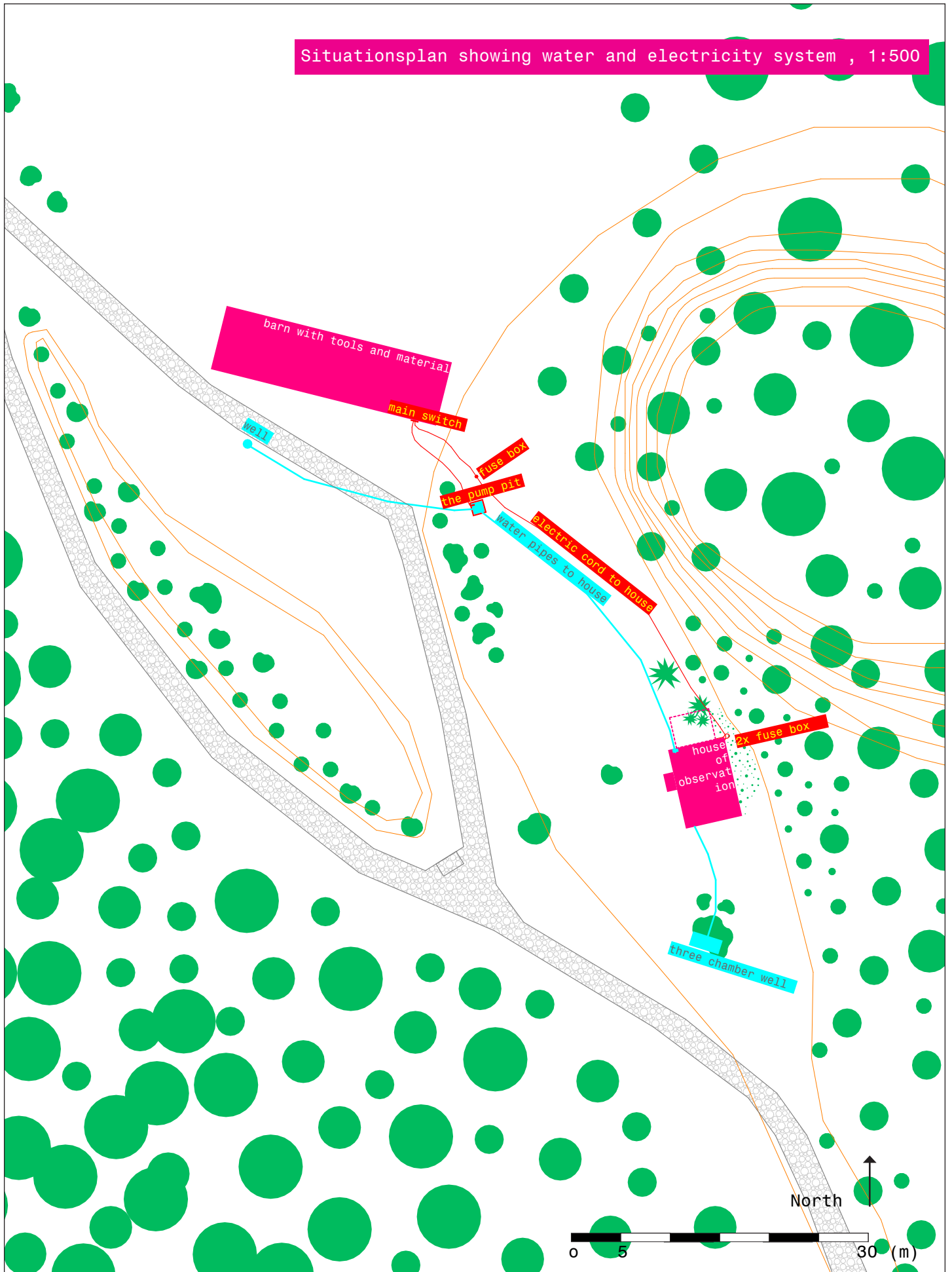
An initial risk factor when turning on the water system after a cold winter is crack formation. When water freezes it expands. If the pipes were not fully emptied the last time the water was turned off, frozen water can have caused cracks in the copper pipes in the house.

When turned on, it was crucial that the temperature around the pipes were above 0 degrees. We had 2 radiators and one electric fan installed in the house.

** Martin's family, which is Emmas family, are the owners of the house. The house has been in the family since the 1960s and he has therefore a lot of knowlegde about it. The family has not used it since the 70s, but it was rented out until the early 2000s (Martin Gustafsson, personal communication, February 18, 2026).*

Executed intervention: Information regarding water quality was missing. We sent a sample of the water to the municipality of Tranås and through this could confirm that the water was okay to drink.

Situationsplan showing water and electricity system , 1:500



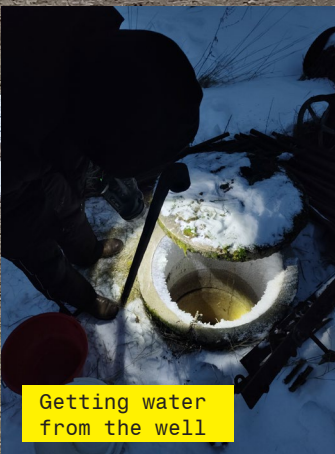
The barn, seen from the house.



Finding the hatch for the pump pit (left). Climbing down the hole to turn on the water pump (right).



Cord from the barn to pump.



Getting water from the well



Running water!

Kitchen, looking into the bathroom.



The water intake pipe in the bathroom.



Opening the kitchen floor to know how the pipes go.



Using a heater to defreeze the intake pipe.

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20th of February

I just woke up. Happy, giddy even. The first night in the house. Slept, well almost, like a baby. Just before I fell asleep, my a was frozen cold, when I woke up I could feel I had been sweating. So the electrical radiator is definitely doing its job. So, giddy I skipped down the stairs.. I checked the thermometer in the kitchen, 10 degrees. Perfect, well above freezing. Started filling up the kettle, 5 seconds of running water and then it stopped. The tap was gasping, it sounded like it was drowning, but it was dry. Completely dry. My first thought was, shit I need to pee. My second was, damn, have the pipes cracked? The faulty link is the bathroom, it is located under the stairs in the north-west end of the house.*

No sun, no happiness in that part of the house. The room that god forgot. I went in there and the water I left after cleaning yesterday was frozen.[...]

The diagnosis was frozen water in the pipe under the bathroom floor, just where the water enters the building. The cracking I was scared of seemed to be out of the question, the pipe under the floor is plastic. Thank god. I thought we had opened up and cracked the house once and for all. Martin said, "the water will come back, but maybe in springtime when the snow is melting". Well, that is not an option, we can't wait for nature this time. Now we have put the fanheater on a cardboard box and 3 cans of corn, tilting it so it warms the linoleum carpet and beyond. Fingers crossed it defreezes during the day. Pretty, pretty please?

The outdoor temperature had a span from -15 to -4 these days. It appears as if the water froze in the intake pipe. When the pipe is in the ground, or in the tempered house, the exterior negative degrees are manageable. The crucial part is the location between the ground and inside, the foundation. Here the pipe is completely exposed to the cold air.

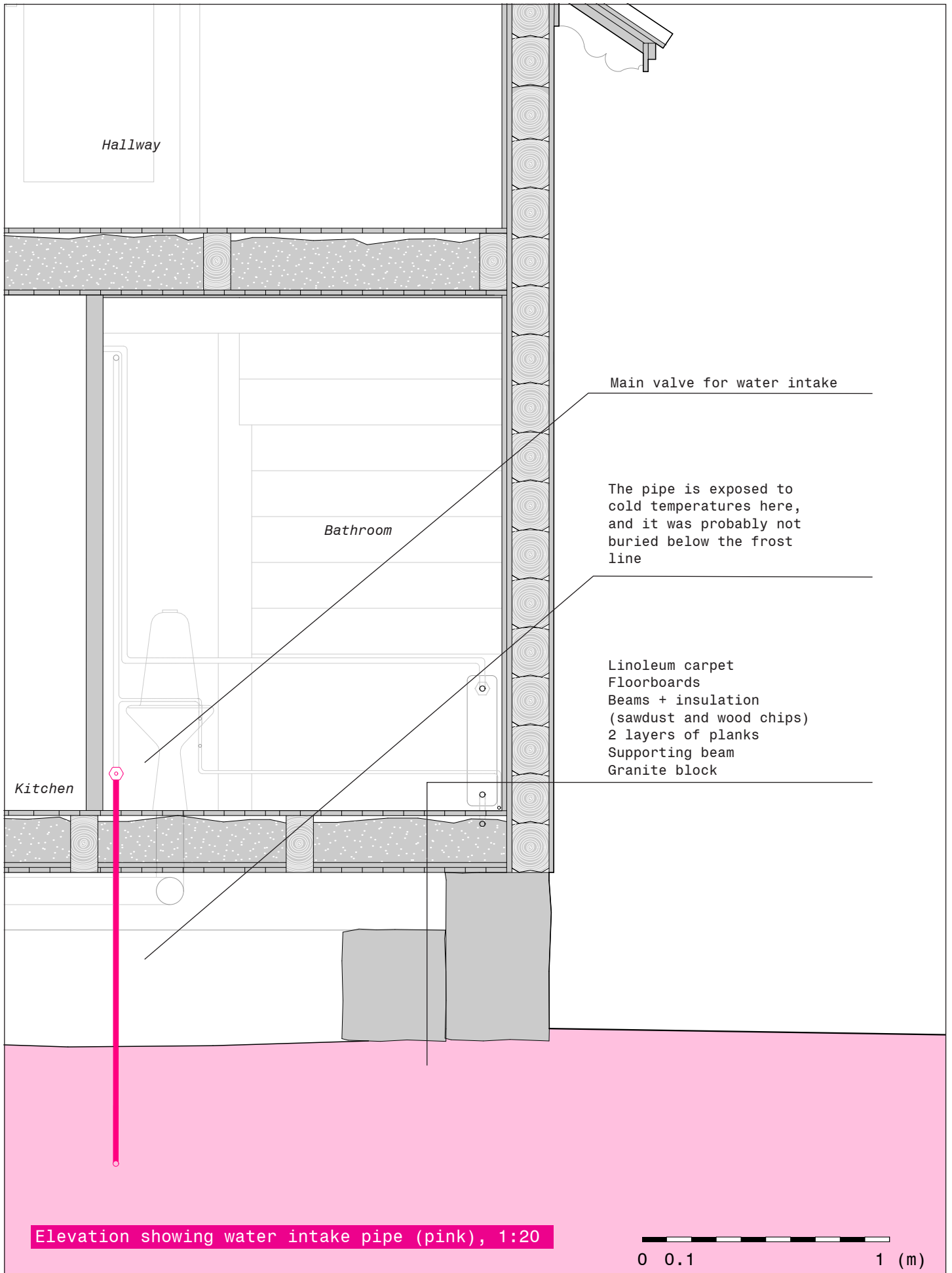
Executed intervention: The bathroom was extremely cold, there was ice on the floor. We put an electrical fan in the bathroom, trying to raise the temperature. Our hope was that the warmth would spread into the foundation and melt the ice in the intake pipe. After four days of aggressive heating, the water came back. Maybe the fan played a part. We simultaneously heated the rest of the house, cooked and used it. The construction and foundation was starting to be thoroughly heated. This probably also contributed. Maybe the biggest impact was the outside temperature going from negative to positive degrees.

Planned intervention: Since we detected no crack formation on the pipes, a sufficient solution would be to install a heating cable in or around the intake pipe. This solution we came to through discussion with Martin.

Key takeaways

Make sure you have and even indoor temperature before turning on the water system. Use a thermometer.

When you get the water running, and when the temperature is below 0 degrees outside, keep a small stream of water running throughout the night.



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13th of March: Moving out

Today is officially the last full day of the one month we want to spend here! Tomorrow we gonna clean, pack our things and leave for at least one month. I think both of us are really sad about it. We have so much fun and love this place. A lot happened and we faced many challenges. All this part of a big project where we had a lot of freedom but also felt stressed and overwhelmed sometimes, full of dreams and very ambitious.

Transformational

Our path was transformational at its core. We investigated, suggested and implemented transformations making our house more resilient and suitable for living. The transformations are minimal. They are rooted in actual needs, not wants. What does our house actually need to avoid a rapid decay? What would you actually need if you were to live there? We show that through embodied knowledge, through living and creating routines in a house, the interventions we feel crucial, are fewer/less invasive/resource intensive than if we would have formulated them from a distance.

We tested the functionality of the water system and found a solution for the problem we found. We cut down a tree to fix the roof. We found out what needed to be done to improve the state of the North facade. We found out how to fix the chimney. We used fabric to help the house store heat. We found material and a method to fix the broken roof of the porch.

12th of April: A month later, back in Gothenburg

I am dreaming myself into the space. I am trying to feel the presence of the house. I am thinking of it, the memories I have from that month. From the time living there.

I have a burst in my chest. A pondering burst to spent time there again. To go after my desire to move, to feel the space.

I could enter the house with my eyes closed, touching the walls, forming my path with my hands. Feeling the tactile, sensing the gaps, bumps, entity of material, edges and corners. The warmth of the timber walls, the coldness of the brick part around the chimney. The small wholes in the wooden flooring, ceiling. The joints between tiles, different materials, iron, plastic, fabrics. Coldness, warmth.

And then feeling the space in between. In between walls and furniture, doors and windows. Moving fast, dancing, jumping and running around. Sounding. Hearing the responds from the space. Hearing their own space sounding back, the house moving when I move, the house speaking when I enter, when i touch. In their own language. The millions of small insects, animals in and around the space, hearing me. Hearing the house. I hear them. The opening of a door, a window, feeling the breeze of an airflow, almost wind. Smelling the smell of the house. The air, the damp, the own smell of the materials. Things we have brought into the house, things that belong to the house for already a long time. Maybe longer than I live. Most furniture had a life before somewhere else. Some was made for this house.

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Packing up to move out.
Analogue picture of the
west facade.

Conclusion

Life and Death

The architect is a screenwriter. The architect learns the skill of creating a hypothetical world, to sketch the scenery and the characters of a possible future. Who are they? What do they need? Where do they live? Work? He imagines the future the client/resident/visitor wants him to create.

Through a long period of time a specific story has been told, the story that Ursula K. Le Guin calls “the killer story” (2024) and Mierle Laderman Ukeles calls the “death instinct” (1967). In architecture, this is a tale of genius architects, exponential growth, technical innovation, luxury lifestyles and flagship buildings.

Our moment in time demands another architect.

Le Guin’s “life story” (2024) and Ukeles’s “life instinct” (1967) are stories of care and cooperation. These stories are not hypothetical, they are already created. They exist and they need to be seen, to be cared for. Therefore the architect can not be a screenwriter, the architect needs to be an actor.

The architect can no longer tell a story of a hypothetical future, because the architectural future is already told. In a situation when buildings are built, and problems are existing, the architectural presence is located. It is specific. It demands our physical presence. Not everyday, not all the time, but continuously.

This growing branch of architecture: the continued use, care and maintenance of the already built environment, is not taught/learned/experiences/created through hypothetical scenarios, simulations or distant drawing. It is shaped in the projects, in the houses and in the everyday.

The architect is an actor. She is part of the story. One of the characters in the presence. When we place the architect in the story, and not as the writer of the story, we get another perspective. We allow ourselves to see a myriad of perspectives impossible to imagine from afar. We are still formulating a story, but from another place.

Play the Part

Our way of enacting this was through method acting. This was our way of creating a space where we could live in the questions we were asking ourselves. How do you situate your work in a context? How do you gain embodied skills and knowledge? How do you live and adapt to a neglected house? How can an architect work in a rural context? By impersonating the architect these questions are implying, we could create a routine in tune with them.

Early in the project we state “a path is formed by walking”, a broad hypothesis for how we wanted to work. With this we wanted to emphasize how crucial it is to walk, to act, to be active, to ask, to do, to be, to formulate, to impact and to create.

During our process we kept discussing this, is the path a guide, an instruction or a handbook? Should the path be a blueprint for the future life of the house, or steps to follow to keep buildings alive? Quite early we decided against this. We acknowledge the importance of the above, educating and suggesting what to do, how to do it and when to do it. **Ultimately through our project, we find it is equally important to see examples of architects asking, wondering, trying and failing.**

The routine is the practice that helps us walk the/a/our path. The path is formulated through experiencing. Instead of creating a guide we are, like Ukeles, showing our practice first hand. We are trying to expose something, using ourselves as examples. A core aspect of learning to work situated and contextualised is facing the unknown, this is the process we want to expose. Ukuele's cause was the importance of everyday maintenance work, our cause is partially that, partially pushing the perception of what an architectural practice is.

To Walk the Path

The tools we created to structure our practice were helpful. We created a structure of templates that we continuously filled out and placed in the system of hanging folders. We sketched what we saw, wrote what we thought and drew what we found. We took photos with a digital and an analogue camera. We recorded audio and video. We divided our findings in the categories Kaputt, Polish and Love.

We identified interventions. We executed some and planned solutions for others.

We showed what the house needs through finding out what it needs.

The templates and the attached papers contain information, everything is stored in the hanging folders (and partially in the appendix). The gathered information is free to read and use, although we have not formulated the information to be replicated or used. We suggest every architect to find their way of working, preferably in accordance with the question we stated by Parrique in the introduction.

“What do we want to produce, and how?” (Parrique, 2025, p. 119)

“What do we really need to be happy?”

“What can we really afford to produce to preserve the habitability of our planet?” (Parrique, 2025, p. 192)

Creation of a Routine

The practice is based on a routine. The creation of a routine demands repetition. It demands a process of testing, failure, error, success, testing, failure, error and success. It demands discussions and attention. It demands a focus both on what you are doing, and on how you are doing it. It demands that you let go and trust the process. It demands that you think about and evaluate every step. It demands capacity. It demands time. Did we have time?

There is a distinction between learning by doing and learning by living. There is a fine line between knowing your project and being your project, to surrender to a project without it consuming your being.

In our readings we discussed Mierle Laderman Ukeles way of seeing her life as her work and making this into a statement. There is a clear statement in surrendering yourself to a house. **We learn by living.**

The lack of space between the project and us, between our lives and the house, created an urgency. Somehow it embodies the urgency expressed in the charged words of Parrique, Ukuleles and Le Guin. Life and death. Our method can be seen as an exaggeration that points to the importance of changing pace, motive and developing our practice and skillset. The method acting settles into a routine.

The routine is not extreme or exaggerated but easy to adapt to an everyday practice.

The routine puts you in the mindspace of the practice. The month taught us the habit of facing our work head first, hands first, heart first. It taught us the routine of being, of being the first hand problem seekers/solvers/creators. The month was a crash course.

We believe that when the routine is rehearsed, when we have utilised it in more projects, it will be a natural way to practice.

A routine becomes a routine through repetition.

The Messiness of the Existence

We found that our routine was not linear. How we formulated it before performing it implied a step-to-step process. Early on we understood the intuitive nature of the practice. Some steps of the routine are practiced more, some less. They are all intertwined and fed into each other. We continuously befriend the house, and the nesting never stops. Having guests often gravitated towards being a guest. Saying goodbye was formulated as “use the gathered knowledge to formulate a comment”, we said goodbye everyday.

Somehow this project is also a testimony to the messiness of (lived) architecture.

We often find ourselves in the pursuit of perfection. Throughout the education this is manifested in the perfect drawing, render or model. In the profession, a perfect client, budget or timeframe. **Perfectionism creates a distance between professional practice and everyday life.** It creates a dissonance between architecture and the houses, the people living in them, the people taking care of them, the economical realities, the animals, the lifespans of materials, the dirt in the wind, the growth of fungi, the lack of time, the lack of interest, the abundance of joy, use and care. By placing ourselves in the eye of the storm we avoid the temptations of creating perfect simulations, and approach a practice more in tune with realistic everyday needs.

Act the Routine

The goal was to find a routine that inherently gravitated towards maintenance and care. Through living in the house and performing the routine with a core of exploring, investigating and sensing, our discussions always circulated around small scale solutions, to the most urgent problems and necessities. Because we lived in the house and had the intention to learn how to fix problems ourselves/ in cooperation with others, we drifted towards finding solutions we could manage/ afford/grasp/see. Through the consultations with Nääs we found that these simple solutions often are the “traditional” solutions. When people built their own houses, they had to understand them. They had to be able to build them/tend to them/take care of them. **We believe this results in solutions that are less resource intensive.**

Care with the Routine

An important aspect to reflect on is the impact of the architects on the immediate situation. When the practice becomes more local, hands-on and contextualised, the awareness of the impact is important. **The physical presence will make the architect care more, be more attached, get to know people, places, circumstances etc.**

Activate / Say Goodbye / Prep-work / Move in / Nest / Befriend / Have Guests / Take Care / Activate

Say Goodbye / Prep-work / Move in / Nest / Befriend / Have Guests / Take Care / Activate

Prep-work / Move in / Nest / Befriend / Have Guests / Take Care / Activate

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The architect impacts the environment, and the environment the architect.

For us this was evident. The level of care and worry for our house grew exponentially with the amount of time we lived there. Simultaneously, the attention and attachment we felt towards the broader context grew. When the flies slowly started to wake up in different corners of the house, they were not just random flies, they were flies we had woken up. We felt the need to let them out when they repeatedly flew against the window glass. We went to buy groceries in the newly opened store to support it. Trivial but crucial. When we are in the context we are changing, it is easier to evaluate what needs to be changed/fixed/cared for/removed/developed. We believe method acting and its inherent traits of being local, conversational and cooperative is a suiting way of transitioning the architectural role in line with the challenges we are facing.

Practice from Scores

Throughout the month we performed scores that focused on approaching spaces new to us, and on scores that emphasize shifts of awareness. These practices helped us utilise all senses, not only the visual. They helped us being more sensitive towards our environment.

When performing scores, the process of documentation was interesting. We documented while doing and after the practice. We focused on recordings, to catch things not immediately present. Audio recordings caught aspects impossible to capture in a drawing or photo. Video recordings caught the aspect of doing, sensing and experiencing. We actively made space through recordings. We allowed our voices and bodies to be part of the material, letting the subjective perception be important. We are two, we see, feel, taste, smell and hear different things.

Through the score *Walking through time*, which entailed repeated walks to the lake, we witnessed how nature woke up underneath the snow. During our first walk there were many traces of animals in the snow and needles that had blown down from the trees. We saw traces of ongoing wood work, patterns of the machine's tires and sawdust in the snow. The first time we took the walk, the lake wasn't visible underneath the snow. It looked like any other field around it. Already a week later, the snow was gone and everything was muddy. Streams were making their way through ditches and besides roads. They were loud and wild, filled with the water from the melting snow. Some ice on shadowy sides of streams and interesting milky water was forming. The chirping of the birds increased noticeably. The next time we walked in the evening and already the sun was up so much longer and the forest felt warmer. Many branches were bent from animals and paths became visible where they used to walk. Seeing the seasonal transition and experiencing how the environment changed made us intensely aware of the context. Like described above, the more we found out about the place, the more attached we grew and the more situated our understanding became.

Sensing the House

Sensing the house became most evident when dealing with the observations regarding comfort and water. We could feel the increasing temperature of the house clearly over the course of the first week. We wore less layers of clothes, stopped boiling water five times a day to cook tea or refill our hot water bottles.

In the beginning of our stay, there were moments that demanded our full attention. We had to be present, sensitive to hearing, feeling, smelling and seeing the house. Our attention was important to get a feeling for the house, to notice if something sounds weird, feels not well or looks *kaputt*.

We were challenged to be extra aware when the water froze. We used the perceived difference in temperature between the kitchen and bathroom to locate where the pipes could have frozen. We were listening to the gurgling sound of the tap, when opening it and hoping for defrozen water to come out. Listening to the sudden weird sounds of the boiler, understanding if it was a good sound or bad sound. Was it breaking or starting to work? Using and incorporating the impressions of all our senses was the only way of getting a full picture of the situation.

Careful listening generally worked well in moments where the sense of seeing was excluded/not prioritised. Juhani Pallasmaa points to how it sharpens our other senses, the ones we often forget to pay attention to (2024). In the mornings when meditating or reading, the house suddenly became louder. We would feel the wind from the door or through the gaps of the floorboards. The smell of fabric and the bin under the sink. Throughout the stay, recognising these sounds, sensation of touch and smells made us reach “the feeling of home”. We got to know the house.

Time

The experience that authors share in the *Slow Spatial Reader* makes it clear that being sensitive in your work, perceiving the environment, listening to instincts or following an impulse requires time. What they say is that even more important here is to allow the time it takes. It is helpful first to only listen to the space and not always immediately respond or act (Strauss, 2021). If we wouldn't have spent a month in the house, we would have had a different experience, maybe less rich of impressions.

The method acting, with the routine at its core, demands time. Throughout the month, it was obvious that working hands-on was time consuming. Partially because we were reformulating the routine, iterated the process and faced problems, but mainly because it takes time to learn. It takes time to see, to repeat, to find the feeling of home, to reach out to people, to do inventories, to get to know a place and to maintain things. When we have performed the routine in more houses, and when we have gained more knowledge, parts of the routine we'll do faster, although this is not a specific goal, more a side effect. As stated before, this approach is inherently local, conversational and cooperative. Additionally it is inherently slow. The decaying of a house is slow, to know what it needs takes time. Interventions are planned in the future. 1 year, 5 years or 15 years. Building a local network takes time. Finding second hand materials takes time.

The time-consuming nature of working with care and maintenance corresponds with Timothee Parriques strategies on how to work towards degrowth. It is aligned with his thought on “working more slowly” as a way of slowing down the economy (Parrique, 2025). To work with existing buildings will take time, and it will result in less classical “production” as an outcome. Transforming the abandoned building stock naturally demands time. Through abandoning the architectural practice that are pursuing building for the sake of building/ demolishing fully functioning buildings/

doing renovations motivated by the ephemeral desire for new, and suggesting to dedicate the same amount of time on an architectural practice focused on maintenance, care, questions, investigations and transformation, we can align our architectural work with the principles of degrowth.

The second approach Parrique described is “working less”. This is an aspect we have discussed throughout the project. How much did we really work? How much of what we did counts as productive work and how much as reproductive?

A big part of caring is personal. We performed highly personal tasks within the frame of the work. We see cooking, cleaning, sleeping, reading and being as part of the practice. Like Ukeles, we let our work be the work (1967). This way of working blurs the line between productive and reproductive work. We find this important. During our conversation with Anna Sundman we discussed the term “architect in residence”. We have heard the term “village architect” circulating. This is an architect that lives where she works. Her work is carried out in her everyday context. The distinction between work and life is not as articulated. Our focus has not been to deeply reflect on the question of our practice’s economic feasibility, but we have ended up discussing the question repeatedly. The point is not to care about the amount of hours spent on this or that, but to care about the outcome, and the outcome will not be concrete. The outcome will be difficult to formulate and put into a time management software. It will be difficult to know what to invoice. This is the point.

To change, we have to change.

Our interviewees showed us that there are alternative paths. You can apply for grants or you can work part time at a university (or anywhere else for that matter). You can balance projects motivated by a “cause” and projects dedicated to earning profit. You can dedicate time to volunteering. You can write, talk and show alternative paths whenever you have the opportunity. You can join a study circle or become a politician. You can take a nap (Parrique, 2025).

Everything you do is Architecture is Architecture.

Is Architecture a Carrier Bag?

Architecture is a hanging folder system. Architecture is the link to Nääs website. Architecture is a warm water bottle. Architecture is embodied knowledge.

We are carrier bags, the knowledge, experiences and stories we gathered. The practice is a carrier bag. Through our routine we try to give the reader a bag of inspiration/courage/joy/questions/paths.

A Common Goal

Finally, an architectural practice is a network. **The architect never works alone.** A crucial aspect of our project is its conversationality. We are two, Paulene and Emma. We talk and talk and talk. We have different knowledge and skills. We talk to people that have other skills and knowledge. When working towards degrowth, and a common goal (a world operating within the planetary boundaries according to the doughnut model) a natural part of the practice is to talk, to ask for help, to share time, resources, knowledge and energy.

When we fight big catastrophes and crisis together, we should feel

“(…) supported in the difficult task we set ourselves, which is to repair what has been broken, to heal what has been hurt, to nourish with care (…) to mend our relations and weave them together, again and again”
(cited in Strauss, 2021, p. 234).



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xoxo Emma and Paulene

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- All pictures featured are photographed by us.**

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List of Observations

Kaputt

On Site Documentation

Object of Observation: Kitchen door (missing) Date: 17/02 Category: Number: Kaputt(K) 1
 Observation Method: visual, through missing/using it Polish(P)
 Location(physical/relation): Door from hallway to kitchen, empty doorframe

Key Details of Observation:
 a quite small doorframe with existing hooks for a door.
 Kitchen loses the heat very quickly. Would be good to be able to close the room!
 later in the day we found the fitting door upstairs! doesn't fit perfectly though - big gap between frame and door.

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: Looking for the door in barn.
 Fitting door should be adapted. Maybe fabric in front would help.

Further research: Yes No
 If yes, use the research template

drawing of situation attached

K1_Kitchen door

On Site Documentation

Object of Observation: Coldness in house (ice) Date: 17/02 Category: Number: Kaputt(K) 2
 Observation Method: feeling + sensing, visually Polish(P)
 Location(physical/relation): everywhere - intensity changes, depend on orientation of rooms

Key Details of Observation:
 There is no heating system working right now, so it is almost as cold inside as outside (minus degrees). The windows on the north side are even completely frozen. These rooms are also way colder in general also when the sun comes up and warms a bit. The windows on the south side have crystal on which melts during the day.

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: 1) plug in heaters
 2) insulate more with fabric
 3) keep doors close (find doors and maintain)
 4) find out where it is the warmest to decide where to work + sleep
 5) if it gets warm we can start the water system
 connected to location of house + sun adds to research K3

Further research: Yes No
 If yes, use the research template

K2_Coldness in house (ice)

On Site Documentation

Object of Observation: Impact of heating Date: 26/02 Category: Number: Kaputt(K) 3
 Observation Method: feeling, visually Polish(P)
 Location(physical/relation): adds up to K2. We are heating the bedroom and kitchen over night. In the day also the kitchen and the livingroom of course, depending on how we spend time.

Key Details of Observation:
 the house really heated up. We don't have to heat so much more and it is not cooling down as much in the night.
 around the house it is visible that the snow melted on the ground - assume that the house radiates heat. Also on the roof the snow melted more where we have slept underneath (and heated) and we were able to defrost the frozen pipes in the bathroom by having a fan there for days.

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: always care for the heat.
 - continue with heating cycle every day
 - don't forget the importance + impact of fabric in front of windows and doors.

Further research: Yes No
 If yes, use the research template

K3_Impact of heating

On Site Documentation

Object of Observation: Tiles are missing on roof Date: 2/03 Category: Number: Kaputt(K) 4
 Observation Method: visually, through documenting Polish(P)
 Location(physical/relation): on the facade towards east a tree is growing very close at the house and in the roof. Tiles have fallen down because of it.

Key Details of Observation:
 the tree damaged the roof - two tiles have fallen down, the latter and beam underneath look different (mouldy?). Should close the gap in the roof quickly before more water can enter. Possible to start when the snow has melted and is gone from the roof.

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: 1) cut the tree
 2) observe again from top of ladder
 3) see if left over tiles on the ground fits
 4) make a plan how to fix + how much (status of beam + boards)

Further research: Yes No
 If yes, use the research template

K4_Tiles are missing on roof

On Site Documentation

Object of Observation: The porch Date: 5/03 Category: Number: Kaputt(K) 5
 Observation Method: visually Polish(P)
 Location(physical/relation): Porch at the main entrance, west facade stands on concrete foundation

Key Details of Observation:
 Water stains on ceiling, loose tiles on south roof, rotten wooden boards on the front

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: 1) climb up, check quality of boards + planks under tiles
 2) take away the tiles and the 'vegetation' - clean
 3) measure the rotten part
 4) look in barn if there is fitting plank to support or exchange broken parts

Further research: Yes No
 If yes, use the research template

K5_The porch

On Site Documentation

Object of Observation: Electricity box(es) Date: 12/3 Category: Number: Kaputt(K) 6
 Observation Method: Urge. Visual. Polish(P)
 Location(physical/relation): One 'new' electrical 'cabinet' (not in a box) on the north facade. One old one on the east facade. Two electrical boxes by the door.

Key Details of Observation:
 The fuses on the north facade are exposed to the weather. The big cord going to the farm is not in the ground.

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: Draw a roof of sort to cover exposed electricity. Talk to people (electricians) who know more.

Further research: Yes No
 If yes, use the research template

K6_Electricity box(es)

On Site Documentation

Object of Observation: new porch design, north facade Date: 12/03 Category: Number: Kaputt(K) 7
 Observation Method: visually, leak of heat in kitchen Polish(P)
 Location(physical/relation): north facade, door in the center, accessible from kitchen

Key Details of Observation:
 - make use of door in kitchen to outdoors, its looking extremely right now
 - and protect electricity box on north facade

Need for Care: No need Optional Important Urgent
 Start of Maintenance Plan: 1) see how the original porch have looked like
 2) take measurements of door etc
 3) draw design suggestions
 4) check available material on site
 5) best case: build it.

Further research: Yes No
 If yes, use the research template

K7_new porch design, north facade

On Site Documentation

Object of Observation: Kitchen counter extension 21/2 Date: 21/2 Category: Number: 1
Kaputt(K) Polish(P) Love(L)

Observation Method: Usage

Location(physical/relations): Stove is next to the old fire stove by the counter, it stands on a chair in a gap there, quite low from the light, needs to be close to electricity

Key Details of Observation: Would be nicer to have a proper solution for the stove to be permanently attached to the whole kitchen counter. The stove should be on same height as counter now.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: 1) measure + design 2) look for materials in barn 3) build an extension for the counter

Further research: Yes No

P1_Kitchen counter extension

On Site Documentation

Object of Observation: Kitchen cabinet(lower) 21/2 Date: 21/2 Category: Number: 2
Kaputt(K) Polish(P) Love(L)

Observation Method: Usage

Location(physical/relations): The right corner in the kitchen (near from entrance door)

Key Details of Observation: The top center, drawers and right cabinet is working properly. The cabinet under the sink (two doors) is in a bad condition. Mice can enter. Big hole close to the pipes can not get easily clean.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: 1. See if the bottom of cabinet can be replaced. 2. if so, take measures. 3. find new board/bottom/skimmaterial. (in barn.)

Further research: Yes No

P2_Kitchen cabinets (lower)

On Site Documentation

Object of Observation: Chimney 20/2 Date: 20/2 Category: Number: 3
Kaputt(K) Polish(P) Love(L)

Observation Method: Visual, theoretical

Location(physical/relations): Horizontal, from kitchen, through bedroom, livingroom and out.

Key Details of Observation: There is a hole in the chimney, inside and above the stove. You can see that the layer of cement/mortar is thin. Brick, mortar. Heating system with radiation connected to stove.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: 1. Read info sheet from P2 N1's. 2. Make a section of the chimney

Further research: Yes No

P3_Chimney

On Site Documentation

Object of Observation: The need for a car 23/2 Date: 23/2 Category: Number: 4
Kaputt(K) Polish(P) Love(L)

Observation Method: The act of driving from the moment of getting into the car

Location(physical/relations): Everywhere, all the time.

Key Details of Observation: Living far from public transport, and far from a village/city centre with stores covering the daily needs, make it seemingly impossible to spare without a car.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: 23/2 The toplock of the car fell off yesterday when driving to Tarnas. Oil was leaking FAST. Had to drive to a mechanic. This really gave us a glimpse in the near-life. We had to ask a neighbor (Richard) to come pick us up. Alternatives? Engine running around 1/2...

Further research: Yes No

P4_The need for a car

On Site Documentation

Object of Observation: The front door 17/2 Date: 17/2 Category: Number: 5
Kaputt(K) Polish(P) Love(L)

Observation Method: Visual. Milling, shoving, feeling.

Location(physical/relations): Front door of the house.

Key Details of Observation: Upper part is made of glass/the windows. One plank is missing on the atride. Blue/green. Can't be properly closed. 18/2 Door can now be closed because of the shift in decorative? - maybe only from the inside

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: See if we can do something with the metal part (the actual lock) to make it close. Find the inner door.

Further research: Yes No

P5_The front door

On Site Documentation

Object of Observation: many invasive trees close to house 3/03 Date: 3/03 Category: Number: 6
Kaputt(K) Polish(P) Love(L)

Observation Method: Visually, labyrinth to walk around house

Location(physical/relations): behind the house, east facade many thin young trees, close to house

Key Details of Observation: they can become too big to grow there, have no light and might damage the house when getting too tall and roots to close. (a bit sad to have the birds not as close to the window when trees are gone!) -> See one specific tree that grows in the roof, K4

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: cutting them down, but would be to clear the area also from roots. (could when full moon! TODAY! (could use the thin trees for something!))

Further research: Yes No

P6_many invasive trees close to house

On Site Documentation

Object of Observation: The roof 25/2 Date: 25/2 Category: Number: 6.1
Kaputt(K) Polish(P) Love(L)

Observation Method: Visual.

Location(physical/relations): On top of the house (!)

Key Details of Observation: Roof tiles. Rain gutters missing (we can see traces of their existence). Some tiles are detached on the pond's roof. On the north east side of the house, a small tree (or lawn) has grown through the roof, pushing tiles to fall off the roof.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: 1. Cut down tree 2. Re-locate missing/displaced tiles. We have found a pile of tiles just some meters from the house. 3. Thorough inspection on damage made by the missing tiles.

Further research: Yes No

P6.1_The roof

On Site Documentation

Object of Observation: Facades 12/03 Date: 12/03 Category: Number: 7
Kaputt(K) Polish(P) Love(L)

Observation Method: visually

Location(physical/relations): 4 sides of the house

Key Details of Observation: - east + north facade in worse shape (greenish algae + growth on outer panels, some cracks)

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: - check facade plants with knife test and see which ones need an exchange - wash facade (sandpaper down) - use microl biling if needed or dry out - paint again (Fällbröd)

Further research: Yes No

P7_Facades

On Site Documentation

Object of Observation: The north facade 24/2 Date: 24/2 Category: Number: 8
Kaputt(K) Polish(P) Love(L)

Observation Method: measuring, drawing, watching

Location(physical/relations): North side of the house facing the farm.

Key Details of Observation: you can see traces of a second entrance house. It looks like the new extension was started but left just when they started to work on the foundation electrical box mill. Exposed timber. Really bad shape.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Do something about electricity box. Draw a new peach (roof / extension. Clean! cut down trees.

Further research: Yes No

P8_The north facade

On Site Documentation

Object of Observation: Foundation, granite Date: 12/3 Category: Number: Kaputt(K) Polish(P) Love(L) 9

Observation Method: Visual. Theoretical.

Location(physical/relation): Base of the house (not porch)

Key Details of Observation: The house is standing on a foundation of granite rocks. Top ground. The stones are varying in size. The corner stones are around 900 mm wide. The different facades. The stones seem to be around 620 mm high, but then to go around granite is very uneven.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Dig around the house so all stones are exposed equally.

Further research: Yes No

P9_Foundation, granite

On Site Documentation

Object of Observation: lister, skirting boards Date: 12/3 Category: Number: Kaputt(K) Polish(P) Love(L) 10

Observation Method: Visual. Coldness.

Location(physical/relation): Along some walls

Key Details of Observation: In almost all rooms, some skirting boards are missing. Probably from when bathroom and radiator system was added. Cold air is coming through here.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Find new (2nd hand) boards and add them.

Further research: Yes No

P10_lister, skirting boards

On Site Documentation

Object of Observation: Windows Date: 11/3 Category: Number: Kaputt(K) Polish(P) Love(L) 11

Observation Method: Visual. Usage. Theoretical

Location(physical/relation): Walls.

Key Details of Observation: Most windows are in an okay condition, but all are in need of care. The paint is peeling, wood cracked, linted putty gone and some glass is broken.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Identify which windows are in most urgent condition. Read Nürs guide.

Further research: Yes No

P11_Windows

Love

On Site Documentation

Object of Observation: Reception. Internet connection 12/2 Date: 12/2 Category: Number: Kaputt(K) Polish(P) Love(L) 1

Observation Method: Phone.

Location(physical/relation): Jee if we can connect to cyberspace.

Key Details of Observation: We have 7G on our phones, so it seems like we can go online without problem. The reception in the kitchen is really bad, but the rest of the house is good.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: We could investigate how a nice kitchen could look etc. Fiber?

Further research: Yes No

L1_Reception. Internet connection

On Site Documentation

Object of Observation: Water System Date: 12/2 Category: Number: Kaputt(K) Polish(P) Love(L) 2

Observation Method: Trying to turn it on.

Location(physical/relation): The well. The kitchen. The boiler (bike room upstairs). The pump hole.

Key Details of Observation: It is quite tricky, the system. We needed help from Martin to know how to. It has many quirks. Big observation, deeply dependent on + degrees!

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Full knowledge of how it works and where the pipes are.

Further research: Yes No

L2_Water System

On Site Documentation

Object of Observation: Heating system (air) 20/2 Date: 20/2 Category: Number: Kaputt(K) Polish(P) Love(L) 3

Observation Method: Visual

Location(physical/relation): From stove in kitchen, pipes through out the house, connected to radiators under windows.

Key Details of Observation: The system visually looks like it works. The radiators and pipes look like they are in an okay condition. There is a water pump, pumping/ circulating water to the radiators. The water is heated by the woodstove.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: Investigate how the system works. Can't be left until the chimney is fixed.

Further research: Yes No

L3_Heating system (air)

On Site Documentation

Object of Observation: Woodchips on floor Date: 24/02 Category: Number: Kaputt(K) Polish(P) Love(L) 4

Observation Method: feeling (stepping on it) + hoovering (visually)

Location(physical/relation): mainly on floor of livingroom close to the north wall and upstairs in the hall, the most underneath the opening for catflap and corners towards the north wall again.

Key Details of Observation: Little parts of wood chips are laying on the floor. Often even in litter boxes or puddles. They are falling down from insulation in ceiling when house moves, through us walking or the wind.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: -sweeping it away / hoovering -accepting that they will always be there (it is an old house - never 'clean') -could do something about closing the gaps BUT then the house can't breathe anymore!

Further research: Yes No

L4_woodchips on floor

On Site Documentation

Object of Observation: Flies like it here. Date: 24/02 Category: Number: Kaputt(K) Polish(P) Love(L) 5

Observation Method: hearing

Location(physical/relation): the most flies were in the bedrooms to the bedroom, but appearing mainly in every room that is heated on the windows (and there is light).

Key Details of Observation: When we came here there was many dead flies everywhere. In the bedroom upstairs towards the south-west there was thousands of them. But not all of them were dead, just in winter sleep. They slowly wake up and come out in the living room, kitchen and bedroom because we have light and heat there. Some seems to travel with us through the house when we do our routine, with leaving different rooms at specific times of the day.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: -let them out in the world when too many have gathered at a window. -dead ones hoover away. -live with them. They are still quite slow and confused and not annoying (not sitting on you) -just the sound is loud!

Further research: Yes No

L5_Flies like it here

On Site Documentation

Object of Observation: Alignment of house Date: 25/02 Category: Number: Kaputt(K) Polish(P) Love(L) 6

Observation Method: feeling, seeing of light and marks over / by time

Location(physical/relation): It's fun to think about why someone has decided to locate and orientate the house like it is. We live with that and it shapes our experience a lot, what rooms we use more and less.

Key Details of Observation: morning sun comes in first thing in the kitchen, then taking up the last person in bed in south-east facade of bedroom. Then staying with sunlight over the day in south-west facade in livingroom. That is also the order of the rooms getting warm and why we spend time in them when we spend our time.

Need for Care: No need Optional Important Urgent

Start of Maintenance Plan: embracing it. opening the curtains in that order every day

Further research: Yes No

L6_Alignment of house

On Site Documentation

Object of Observation: **Change of season** Date: **26/02** Category - Number: **7**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **visually, listening, feeling**

Location(physical/relation): **non-human actors, nature in front of our maindoor ☺**

Key Details of Observation:
 - heard the first singbird (Singvogel) today and saw it in a tree close to the house!
 - also hearing the snow melting and dripping of the roof - and seeing it falling of the trees

Need for Care: **No need** Start of Maintenance Plan: **- excited to see what is underneath the snow!**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L7_Change of season

On Site Documentation

Object of Observation: **Wooden floors** Date: **24/02** Category - Number: **8**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **visually & feeling/touching while cleaning**

Location(physical/relation): **Wooden floor in all rooms except in bathroom (linoleum on top) and around the stove**

Key Details of Observation:
 - the living room, kitchen and stairwell is painted (blue, greenish - very much washed out, can clearly follow where people mainly walked or stand)
 - around the stove the floor must have been changed - today there is tiles that also broke over the years and gaps/cracks are filled with concrete

Need for Care: **No need** Start of Maintenance Plan: **the floor could definitely do with sanding down and oiling/coloring new.**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L8_wooden floors

On Site Documentation

Object of Observation: **Field/garden south** Date: **4/03** Category - Number: **9**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **Practice 'Relating Differently' ***

Location(physical/relation): **Sat in front of south facade and looked south down the path towards road**

Key Details of Observation:
 - little bit of a stone that sticks out of grass
 - traces of tractorwheels
 - mule piles/lills
 - structure of hoods around us
 - strong vegetation on top of 3 chamber
 - uneven ground (towards house facade - amount of flies sun bathing on facade
 - 'tree house' more east of house

Need for Care: **No need** Start of Maintenance Plan: **- Continue observing over time
 - think of relation between nature, non-humans & us.**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

*** find practice in 'Companion for situated practice', p.12**

L9_Field/garden south

On Site Documentation

Object of Observation: **the site around** Date: **28/02** Category - Number: **10**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **practice 'Mapping the site' ***

Location(physical/relation): **walked one round on the property**

Key Details of Observation:
 - attached detailed observation, copy of notebook

Need for Care: **No need** Start of Maintenance Plan: **- there is trash and left-over material around the site that could be cleared**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

*** see in 'Companion for situated practices', p.10**

L10_the site around

On Site Documentation

Object of Observation: **The 'lawn'** Date: **26/2** Category - Number: **10**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **Walking, Melting snow**

Location(physical/relation): **Around the house. No clear enclosure. Continues to the turn. On the other side of the gravel road.**

Key Details of Observation:
 Now when the snow is melting, you can see many small piles of dirt/exist. Mollvader! Do we need to kindly ask them to leave?

Need for Care: **No need** Start of Maintenance Plan: **How does a mollvad operate? Wait until spring/summer before deciding on maintenance? A full reason?**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L10.2_The 'lawn'

On Site Documentation

Object of Observation: **The house** Date: **7/03** Category - Number: **11**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **reading, asking, listening, exploring**

Location(physical/relation): **History of house
 Data of house (Appelmuut is part of Adelov in Tindas region in Norra Vedbo in municipality Jönköping)**

Key Details of Observation:
 this house was part of the farm called 'Appelmuut' (where the neighbour no. 1 lives)

Need for Care: **No need** Start of Maintenance Plan: **- Source is a document from Johan to Martin, 29.06.21
 - Interviews & talks with relatives and family of Emma**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L11_The house

On Site Documentation

Object of Observation: **The layout of the house** Date: **6/3** Category - Number: **12**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **Uinge Drawing**

Location(physical/relation): **Ground floor and first floor.**

Key Details of Observation:
 The house is rather small. The ghost of the former 'kirst' is present, the small entrance room is not made of heavy clothes and shoes. The kitchen is heated as it gets morning sun. The living room is it gets sun throughout the day. Bathroom and kitchen 'kitchen' room and in.

Need for Care: **No need** Start of Maintenance Plan: **Learn how the house wants to be used.**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L12_The layout of the house

On Site Documentation

Object of Observation: **Construction, bearing** Date: **11/3** Category - Number: **13**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **Vital. Theoretical (Vita's)**

Location(physical/relation): **Structure of whole house.**

Key Details of Observation:
 Timber log construction (horizontal).
 Timber roof trusses.

Need for Care: **No need** Start of Maintenance Plan: **check roof in different conditions (rain), see if dry.**
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L13_Construction, bearing

On Site Documentation

Object of Observation: **ceilings indoor** Date: **26/02** Category - Number: **14**
 Kaputt(K) Polish(P) **Love(L)**

Observation Method: **visually, yoga**

Location(physical/relation): **all rooms**

Key Details of Observation:
 - different widths, changes in a plank
 - some have paper on top, some painted, some have ~~wooden~~ nails from paper

Need for Care: **No need** Start of Maintenance Plan:
 Optional Important Urgent

Further research: **Yes** **No**
 If yes, see the research template

L14_ceilings indoor

On Site Documentation

Object of Observation: Walls (general) Date: 11/3 Category + Number: Kaputt(K) 15 Polish(P) Love(L)

Observation Method: Touching. Inspection common.

Location(physical/relational): Outer and inner walls.

Key Details of Observation: Almost all walls are unique in the house. They are different widths and have different amounts of layers. Masonry, brick, wooden boards, timber, plaster.

Need for Care: No need Start of Maintenance Plan: No need to do anything. Maybe painting.

Further research: No

L15_Walls (general)

On Site Documentation

Object of Observation: Walls indoor Date: 26/02 Category + Number: Kaputt(K) 16 Polish(P) Love(L)

Observation Method: visually, scanned, cleprints

Location(physical/relational): all rooms

Key Details of Observation: Wallpaper, different ones
- some water damages
- some holes
- different stages / ages / styles

Need for Care: No need Start of Maintenance Plan:

Further research: No

L16_Walls indoor

On Site Documentation

Object of Observation: Insulation, walls Date: 12/3 Category + Number: Kaputt(K) 17 Polish(P) Love(L)

Observation Method: Visual. Touching.

Location(physical/relational): living room, bedroom, kitchen, inner walls in bathroom. add onto L15

Key Details of Observation: We can see that some walls have a layer of bectex, a woodfibre board that is insulating (have imulating gunstros). Around 10 cm.

Need for Care: No need Start of Maintenance Plan: No added insulation. *

Further research: No

L17_Insulation, walls

On Site Documentation

Object of Observation: Insulation, floor Date: 12/3 Category + Number: Kaputt(K) 18 Polish(P) Love(L)

Observation Method: Seeing sandest everywhere.

Location(physical/relational): Floor and ceiling structure.

Key Details of Observation: The floors are mainly insulated with sandest. Rather fine sandest. Maybe around 250 mm originally. Some glassfiber insulation in the kitchen floor.

Need for Care: Optional Start of Maintenance Plan: From the meeting with Nils, we have info on how to add more wood chips + sandest.

Further research: No

L18:_Insulation, floor

Note _____ The numbers assigned to the observations do not indicate their importance or the priority of their implementation. They were assigned partly at random and on an ongoing basis as each observation was identified. Unlike the conscious decision to assign observations to one of the categories (K/P/L), these numbers serve “only” as a tool to help us sort and process the observations and their related materials.



Interviews

a path is formed by talking

Date: 29.01.2026	Location: Online
Name of interviewee(s): Anna Sundman. Theory Into Practice. (TIP)	Method: Semi-structured interview. Thesis presentation + discussion. Permission to record audio.
Motivation & Intention: TIP is an office that in many ways push the boundaries of how we (architects) can work and how we approach projects. Instead of participating in competitions, they focus on creating innovation driven projects, setting the agenda and framework themselves. They have done research about the role of the architect (ArkDes, 2018) and recently worked with the project "Visioner i Norr". "Visioner i Norr" is a national initiative to encourage a sustainable development of the lived environment (Boverket, 2024). Their contribution "Från ödehus till bygdenytta - nya verktygen för landsbygdsutveckling" (2024) is a report about the potential in the abandoned houses in Gunnarsbyn and how to work with these based on three prototypes: Building together, shared architecture, bygdenytta (local, cooperative company developing and maintaining the built environment).	
Key Topics Discussed: To dare to do something that is pushing (questioning) the boundaries, we need to strengthen ourselves and our knowledge. Trust us. We need to see usage as a (flexible) value. Questioning the lived environment can be perceived as a questioning of the individual. <i>We have to address the fear.</i> Architects are trained to build the unknown future, <i>we have the mental capacity to see alternative paths.</i> We need to recognize that it is a part of the profession to represent (a) perspective(s). <i>"Architect in residence".</i> Like as an "artist in residence", we could work more permanently at a place/in a village/ at a site to get in depth knowledge. This would enable us to be <i>more present, and to help with smaller architectural projects.</i> <i>It could make us more</i> approachable, easier to address and more attuned with the everyday architecture. Offering a "30 minutes session" in a central location, giving people advice on architectural problems on a more everyday scale. Drawing how a space is used (method). Not being anti, but a positive force suggesting possible paths.	

What it Sparked in Us:

It was interesting to hear a practicing architect emphasize the importance of everyday architecture, to hear her suggest a focus on being a local **actor working close to people** and developing a lasting relationship. To hear her formulate the cultivation of knowledge as a main priority for **their practice, and to see that it is possible** to work with an ideated practice, was inspiring. The “architect in residence” is an expression we feel fits our practice, and we’ll continue to develop this in our continued work.

Quotation & Anecdotes:

“It is not about the big visions, but about the in depth knowledge”

“We need to work close to the practice of living”

Anecdote about a ferry line (mainstream architecture), and a smaller boat (alternative way of practicing). The smaller boat is taking a de-tour, making a smaller impact whilst testing and finding new paths to the shore.

Mentioned References:

Tatiana Schneider
Oda Solberg
Röstånga
Effekt
Andreas Back
Kate Raworth
Marcel Raymakers
Rotor

Housing (for) a Post-Growth World: A Manifesto

Date: 04.02.2026	Location: Näås Slott
Name of interviewee(s): Ulrika Lindh. Chico Hovedskov Crafoord. Slöjd & Byggnadsvård.*	Method: First meeting of collaboration. Presentation of thesis and the house. Advice and Knowledge.
Motivation & Intention: Slöjd & Byggnadsvård is a center for building care located in Näås, Lerum. Their aim is to educate people on the subject. They are doing this through organising courses, camps, an open library, a shop, museums, lectures and free counseling. The counseling is available for all in the Västra Götalands region with an old building they need advice on how to maintain. They give advice on which methods and materials to use, colors, insulation, moist/mould etc. Available on their website is a big library of information, guides and recorded lectures. Ulrika is an antiquarian and the head of Näås. Chico is a building constructor and consultant.	
Key Topics Discussed: The intention of the counseling. Helping people to understand the value of the(ir) old house. The term “byggnadsvård” (building care). How can it be defined? The care and maintenance plan they use at Näås. How the energy crisis in the 1970s, and the political decisions that followed have affected what type of energy we use, how we insulate our houses, how we think about thermal comfort and ultimately mold. Details to look at to decide when the house was built. The impact of the surroundings. The orientation(Sunrise/sunset, warmth to dry out the wood, humidity) . Trees around the house. The impact of the hill. Gathering this information gives us clues to why the house was built in this specific location. (Make windrose). Insulation. What to do and what to avois. (Don't add new insulation to the house(roof, floor, walls). Add new sawdust. SAWDUST.) Heat and Moisture. The torpagrund (stone foundation). How it is regulating the house's temperature. Rollershades make a big difference. A closed porch, that is not insulated, is good for the house (warmth is stored in the stoneground). The Chimney and how to fix it. Mold. * Our supervisor Carrie Bobo Gibbs was also present.	

What it Sparked in Us:

It sparked everywhere, so many sparks. It was great to show them our house and get their input. It was really valuable to get knowledge on **what to prioritize** and to hear **how easy it can be to fix things**. To see the library and the exhibition was interesting and we want to come back there and use the literature when we know more about the house. The discussions about what building care is, and how it intersects with architecture was interesting and we will get back to this topic. We hope we will be able to add something to the discourse.

List of things to do when we get there:

1. Take down the trees(still small and can be done easily) that has grown to close to the house.
2. Put back the tiles that have fallen down(bc the trees)
3. Inspect the chimney.
4. Inspect the poarch.
5. Scrub the floors.
6. Inpect the facad panel.
7. Investigate the foundation and the attic.
8. Inspect the windows.

Quotation & Anecdotes:

"If you would have the knowledge, you would not demolish as many houses"

"Selling comfort for the health of the house"

"Old houses should leak heat to be healthy"

Mentioned References:

The knowledge bank on their website.

Byggnadsvård Kvarnarp (Eksjö), building care shop

Nordtec

Panton AB

"Varsam förnyelse av hus" (Careful renovations of houses), Magnus Johnsson

"Bygg, bättre, billigare: fakta, erfarenheter och goda råd" (Build Better, Build Cheaper: Facts, Experiences, and Tips), Christer Harrysson

Date: 06.02.2026	Location: Online
Name of interviewee(s): Rebecka Engvall. City Architect, Ulricehamn Municipality.	Method: Semi-structured interview. Thesis presentation + discussion. Permission to record audio.
Motivation & Intention: Rebecka has been the city architect of Ulricehamn since 2021 and has since pushed the municipality to work with the already built. She managed to change the decision to demolish Stenbockskolan (Stenbocks school) through showing the politicians and the people of Ulricehamn the inherent values of the building. In 2025 she initiated the architecture week with the topic öde (abandoned/faith) where the municipality invited speakers, held guided tours and seminars to discuss the topic.	
Key Topics Discussed: Capitalistic systems inherently exploit humans and the environment, this is a big reason why we continue building new. A shift is required from building companies. How to phrase it so it does not threaten their existence, but is seen as a possibility? Rebeca is writing a new program for architecture in Ulricehamn right now: (1) mapping the history, typography and use; (2) field work at the site; (3) value and design. When hearing stories, you start caring from the moment you know 'the name' (personality) of the building. The work of the municipality is trying to match people with vacant houses. Because of the request of more housing and the amount of vacant houses in the municipality. From the perspective of a preservationist, it can be seen as a threat to heritage. Architecture economy is mainly showing how to produce. So our discussion is important to show otherwise. We don't have to push for exploitation and discuss more how to care for our society. To convince politicians it's helpful to come with that social aspect. The role the city architect plays, how hard it is to convince people of keeping an existing building. In her praxis it only worked when taking people to the site and really pointing at houses. Rebecka raised the question of, how do we make ourselves relevant in the future, competing with AI? Being a voice with these questions, caring and putting attention to the social aspect within architecture also. The new legislation (PBL) and how it affects the countryside. Now municipalities have to make an estimation of the value of an house outside of the comprehensive plan to decide if it needs a building permit (was not the case before).	

What it Sparked in Us:

Rebecka is an inspiring person and it was really great to get an insight into how she works.

It was interesting to hear how she formulates strategies on **how to convince people about the importance of prioritising the already built** environment of her municipality.

The physical closeness of the politicians of Ulricheman, they all sat in the same house (city hall), was an interesting aspect. To hear how she can reach out to them, and them to her. The visit made the political aspect of her role, and the built environment in general, very clear.

The interview made us realize it is important that we reach out to the municipality of Tranås to see how, and if, they work with these questions.

Quotation & Anecdotes:

"Pick the low hanging fruits"

"You don't kill a hostage"

Mentioned References:

Emma Svanberg, ACAN

Dag, Municipality of Ulricehamn

The post-master in restauration in Stockholm with Lone-Pia Bach

Date: 11.02.2026	Location: Online
Name of interviewee(s): Melissa Nyström. Sjöbo Municipality.	Method: Semi-structured interview. Thesis presentation + discussion. Permission to record audio.
Motivation & Intention: Melissa Nyström has, commissioned by the municipalities Sjöbo, Tomelilla and Ystad, written the report “Från ödehus till drömlus och en mer levande landsbygd” (From abandoned house to dream home and a more vibrant countryside). In this project, Melissa started to contact the owners of the abandoned houses, asking about the reason for them being left to decay. She found three main reasons; un-used summer houses, houses passed down during generations(sentimental value) and houses located on land used primarily for agriculture. Melissa investigates how to get these houses on the market, how to get people interested in them, possible financial models, the role/ responsibility the municipalities have etc.	
Key Topics Discussed: To find a buyer is not a problem (in Skåne), the owners not wanting to sell is the problem. Reasons are nostalgia, worries about the new neighbors affecting the area/ agriculture/land or lack of interest/time. How do we convince the owners to sell/rent out their houses? A problem when buying/renovating an abandoned house is getting a loan from the banks (not seen as a safe investment). The abandoned building stock is a structural problem. The need for initiatives on the regional and national levels. How to, from the business side, fund renovation projects? We discussed the possibilities of companies (real estate agencies, building companies, carpenters) doing pro-bono projects. (Necessary “green-wash”?) They have a duty to pay-back. Possible financial models for architectural practices working with renovation (cooperations of architects, engineers and carpenters, using the house as a working space whilst renovating). Letting architecture students use the houses for educational purposes, making it a part of the education whilst helping to renovate (summer camp, building brigades). Studyircles (economical organisation) discussing questions regarding the already built environment and how to maintain it. Melissa stressed the need for discussing them as a structural, societal problem. How do we motivate the younger generation to become farmers?	

What it Sparked in Us:

It was interesting to talk about different possible paths to try as an architect.

The collective, and situated way of working resonated with our thinking and the conversation helped us to develop our ideas further.

To organise so that students could practice their skills in houses that actually need maintenance is interesting. A summer course in “how to save a house” would be fun.

The media coverage her project got showed us how much people care for and about these houses. There are so much hope in projects like this.

Quotation & Anecdotes:

“The stories the houses are carrying”

“We need to stop thinking about it as money and find other values, what are the social values?”

“Could we have houses where people can come and learn about life on a farm?”

“You need a depth of different views” to make a collective project work.

“How can we use old things, in old things? Like plockepin? What can we source?”

Mentioned References:

A group of young people (carpenters and the like) in Sjöbo renovating and selling neglected houses as a hobby.

Projects in the north of Sweden, letting people live in houses in more rural contexts, testing if it is a lifestyle suitable for them.

Date: 05.03.2026	Location: Online
Name of interviewee(s): Catharina Dahl Palmér. Fabel.	Method: Semi-structured interview. Thesis presentation + discussion. Permission to record audio.
Motivation & Intention: Fabel Arkitektur is an office based in Gothenburg, founded by Sofie Campanello and Catharina Dahl Palmér coming out of their education around 12 years ago. They focus on traditional building techniques with a focus on timber and wood constructions. We were interested to talk to them about starting an office as female team, fresh out of school, with a clear and specific focus.	
Key Topics Discussed: Fabel has since its inception (started as a joint master thesis) worked with building care, both the act and organisations (Nääs). Catharina expressed how she thought it was important to not ponder on questions regarding differences in professions/spheres. What is interesting is the collaboration of people with different knowledge. The practice expressed by Catharina has community at its core. In every project, they put a lot of emphasis on building a tight network of different practitioners. Carpenters, conservationists, painters etc. They make a point of introducing the involved people early on and throughout the project. Ask questions. To prioritize conversations with people outside of the architectural profession, and asking them what their obvious strategy/approach/technique to tackle a problem/project would be, will give you a lot of knowledge. It is all about the people. The beauty of being an architect is that you have an excuse to embody different professions/lifestyles. Be on-site. Not only to gain knowledge, but also to share your knowledge. Craftsmanship takes time. Architecture based on wood construction and traditional technique requires more time and therefore more money. She expressed what unites all their clients is an understanding of these conditions. She also stressed how this time and money intensive architecture leads to projects with a longer "life expectancy".	

What it Sparked in Us:

How Fabel works with creating networks of people, and how they are prioritizing being on-site and close to their project was inspiring. Catharina emphasized how they **gather their knowledge through conversations, touching, trying, experiencing and through being curious.**

The interview made us see how the on-site element of a practice not only gives you the opportunity to gather knowledge, but also to **share your knowledge.** We are so focused on learning, learning, learning. It is easy to forget that it is also about sharing, discussing, using what you know.

Quotation & Anecdotes:

"We have been hang-arounds. We have to be on-site, to have a discussion, looking, touching, feeling at the same time"

Mentioned References:

Gion Caminada

"Ur den svenska byggnadskonstens magasin" by Bengt Lindroos

Hållbara hus i väst

Date: 10.03.2026	Location: Näås Slott
Name of interviewee(s): Ulrika Lindh. Chico Hovedskov Crafoord. Slöjd & Byggnadsvård.*	Method: Second meeting of collaboration. Sharing new info and thoughts. Advice and Knowledge.
Motivation & Intention: For this meeting we were interested especially in the construction of the house, since we were in the process of drawing wall sections and the construction of foundation. Also we wanted to get their opinion on the state of the roof, and how to continue with this intervention.	
Key Topics Discussed: Kitchen is orientated to the North, so food cupboard stays cool. How the east wind and the alignment of the house impacts the leaves being stuck on the east side, rotting and developing into more soil. The terrain on that side of the house is higher (the granite foundation should be visible to cool and dry the timber construction when the stone gets warm). Ensure that the ground slopes away from the house. Without gutters the water is evenly distributed, with gutters, the water is concentrated. If gutters are added it is necessary to take the water quite far away and have proper drainage. Some areas on the facade could be slightly mouldy where the water runs down from the porch roof (the binding material of the Falu rödfärg is flour and can grow mold). About the boiler situation in the past: steam engine, more than 100 degrees then it gets steam and it would go the backway and get water coming in the cold water pipes. It needs an overheating protection, so that the system can be cooled if it becomes too hot. The damage on the main roof can just dry out, then we can clean it off and put fungi acid on it to kill it. Also look in the attic if it looks dry and well; the part underneath looks in tact form the outside! About porch roof: the wooden strips on the roof were roofing material before the tiles were available, so even when the tiles are not complete, this system continues to protect the building. Fill dust and woodships in summer time, not too much humidity in it (there is a bit of water in it so its not too dusty, primarily was for stables and horses couldn't have it too dusty), 20cm sågspån and 25cm kutterspån then its the least leak for heat. * Our supervisor Carrie Bobo Gibbs was present.	

What it Sparked in Us:

We should clear the area around the foundation, excavate it.

We can take off all the tiles from the porch to look into the roof construction and make a plan what it needs to be repaired.

Quotation & Anecdotes:

"Do not excavate by hand."

Mentioned References:

Their wall section model in the exhibition space

Date: 26.03.2026	Location: Gerswalde
Name of interviewee(s): Thore Terpilowski Atelier Fanelsa	Method: Shadowing Thores work for a day. Semi-structured interview. With pictures, notes.
Motivation & Intention: Atelier Fanelsa is gradually trying to build project themselves. They work closely with their clients in Gerswalde and their community. It is interesting how they approach renovations and transformations with traditional ways, teaching themselves on site and simultaneously trying to find alternatives and new solutions in building new with regional and recycled materials (clay, hemp, rammed earth) and local knowledge. In the colder time of the year, most of the colleagues are working in Berlin. Thore had to be in Gerswalde that day. We could follow him for the whole Thursday. There are around 10 people working at Atelier Fanelsa. Gerswalde is north east from Berlin and people from Berlin start to buy empty houses there to have summer or vacation destinations. Atelier Fanelsa has four ongoing projects in the neighbourhood and renovated some few other buildings already, especially their own office and workspace.	
Key Topics Discussed: The projects are mainly one-person projects (economical reasons). The founder, Niklas Fanelsa is also a teacher at the University in Munich. Many colleagues are not working 100% and a lot in projects in Gerswalde. There they have mostly private clients. The office itself has bought part of a plot where an old vegetable store and two other small buildings in the back sits. They renovated the store into an office with a kitchen. They also have a workshop where 1:1 models are build. A third building is turning into a ruin beacuse unbruned clay bricks being expsed to water, this is used as a structure in the summers. The people working in the office are all included in the internal renovations. There is also a summer office which is an old barn where they have put a steel structure inside and used big glasses and windows to close gaps and half of a facade. Only because of limited knowledge and questions of insurance, Atelier Fanelsa still has to include carpenters and other help in the building process. We got an inside in the structures of the village and heard some stories of locals and collaborations. There are people starting projects in the area interested in participatory design projects and creating spaces for arts, crafts and carpentry. Apparently the villagers are more and more moving to the outskirts of the village, buy land and build there own free standing houses. That's why the more urban looking inner village planning of raw houses or yards with farmer buildings around become more and more vacant and people from elsewhere start to buy them. Thore asked, is ok to gentrify the countryside, when it is dying?	

What it Sparked in Us:

The way of building 1:1 models of corners or wall sections was very inspiring. That and the aim to be **more included in construction processes** making the job more “real” and practical.

Try to **preserve as much as possible, material and building tradition,** and additionally work on **new solutions with hemp, clay and rammed earth.** They add this research of future solutions to the common way in preservation work.

It is really about the **‘learning by doing’!**

Thore said about his own work, this is his first project he manages himself, that there will be many things turning out differently and he reflects already now when being on the construction side, that it could be solved in another way next time. It feels empowering to see that you have to **start somewhere, thrown in the cold water sometimes, and learn from it.** The office is working with local companies, together they are developing solutions with hemp and clay for the first time. And he reflected that if the collaboration continues, the next project will be even smoother and smarter in the technique of building with these natural materials.

Quotation & Anecdotes:

“You can see it as an educational work, you can educate the companies.” (in hemp, clay, glass, foam, reuse)

“The self build still needs to be evolved.”

“When you talk about a project, you always talk about the end result, the glamorous finished buildings, you have to also talk about the problems.”

About our project, “Its not about what you do, but how you do it!”

Mentioned References:

Peter Grundmann

Constructlab



a path is formed by walking



a path is formed by walking

Architects

don't demolish

We see the value in what exists
and learn by experiencing/doing/
seeing/hearing/failing/asking

We embrace the unknown
and situate our practice

We act/gentle/mindful/slow

We start/guide/emphasize
initiatives

We have a supporting role
and tell stories

We use radicality as a tool

We are mediators between
people/change/space/bodies
worldviews/the future

We repeat/reinterpret/reiterate/
refuse/reuse/respect/redirect

Architects are

critical

sceptical

worried

and too much

We ask questions
and stand in the eye if the storm

Live Love Laugh

We are where it happens
and where it should happen

We do not believe in business as usual

We believe
knowledge/time/nature/people should be
valued before money/profit/glory/fame

We use our skills to

CARE
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The world is changing but it is not

Rapull

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The world is ending but it is not yet

Rapull

