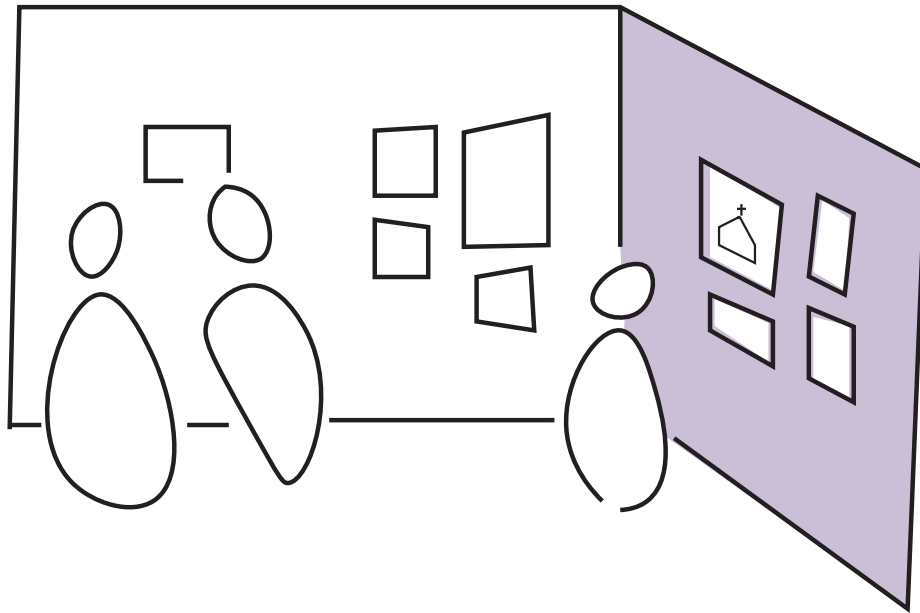


# BRIDGING THE GAP

Exploring participatory design in cooperation with a church community in Hässeleholmen



Anna Panayiotides Swetzén

Chalmers School of Architecture + Department of Architecture & Civil Engineering

Year of publication: 2024

Examiner: Joaquim Tarrasó

Supervisor : John Helmfridsson



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## ABSTRACT

To bridge the gap is “to make two groups, people, ideas, etc. less separate or less different” (Cambridge dictionary, n.d.). Involving the users in the design process is a way of bridging the gap and is referred to as participatory design. This project aims to explore participatory design within a church community in Hässleholmen, Borås. It begins by taking a look at the history behind modern participation but also the key features in the early free church movement that still impact free church construction today.

The project, furthermore, takes inspiration from recent research in the field of participatory design workshops from which three workshop prototypes are created. The process then sets the ground work for a design proposal for a new church.

Based on the information gathered from the workshops, the church is designed to accommodate a few key features, including the zoning which is done in such a way to allow the different areas to function separately.

The proposal strives to give answers to a lot of the questions the reference group posed but is simultaneously just one interpretation. Further workshops and discussion would be needed to fine-tune the project.

The process of this thesis has also led to a greater understanding of the role of the architect as a complex problem solver in community based projects.

## INTRODUCTION

A few years ago I came across a TED talk called “*My architectural philosophy? Bring the community into the process*” (Aravena, 2014). In it the speaker talks about his work as an architect in Argentina and explains the kinds of projects he worked on from office buildings, to social housing. The takeaway from the talk for me though was his work with a community living in slum like conditions in Chile. In the talk he describes how he had a different way of working with them. He worked *with* them to find solutions. His method was to *involve* the inhabitants in the process of designing the housing.

This is a good example of bridging the gap. Cambridge dictionary (n.d.) tells us that to Bridge the gap is “to make two groups, people, ideas, etc. less separate or less different”. So how does this architect make two groups or two ideas less different or less separate?

When my church began outgrowing their current spaces, and it became clear that there was no already built space that fulfilled the church’s needs, the conversation turned to the idea of building. But how can a group of people all agree on one proposal? How can 80 ideas be made “less different”?

Aravena (2014) calls it “*design’s power of synthesis*”. Not coming from above, nor bellow, but coming alongside to mediate and translate ideas into physical realities. This way of working is called **participatory design**: involving the end-users in a collaborative design process where the aim, is to better meet the needs and expectations of users by applying their knowledge and experiences in the design process (IxDF, 2023).

## Reading instructions

This thesis aims to give a smooth reading experience, however to help the reader, the order in which the thesis will unfold is explained.

The thesis will begin by looking back at the background of participatory design and the changing role of the architect. Thereafter a background in free church design and construction is presented. From there two projects will be presented that are interesting in how they have worked with participation in church projects.

After having seen what the present looks like, a few theories will be presented on how architects can work with participation. After these methods have been explained, a third method will be presented, which is a combined method of the two presented ones, which is what will be used as a basis for this project.

### Main material

In the main material section the reader will be introduced to the context of the project, both the church and the area.

### Workshops

Next the preparation for the workshops will be explained, followed by a presentation of each workshop that was conducted. Between each workshop the reader will be able to follow the process through reflections and thoughts.

### Study visits

Interwoven in the workshops, there will also be some study visits. These are relevant in the way they give inspiration and contribute to the continued process.

### Proposal

Finally a design proposal will be presented showing how it deals with different aspects that were brought up in the workshops.

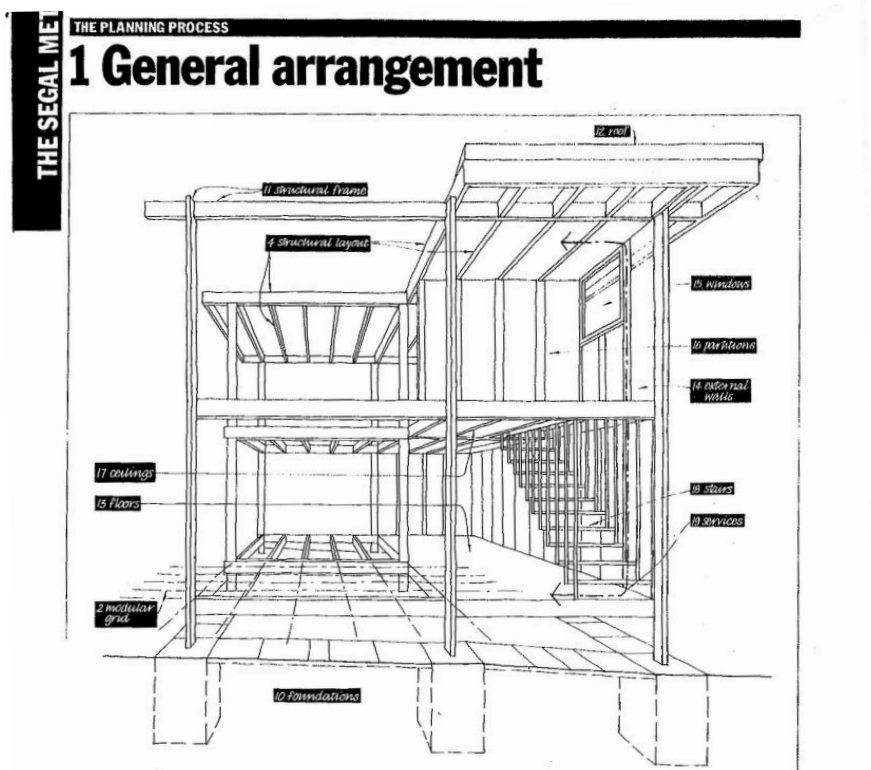
### Discussion

This section is dedicated to discussing the result and process and how things could be improved or continued for continued research.



Lucien Kroll  
La Mémé

Photo: Tijnl Vereenoghe



Walter Segal  
The Segal Method

## BACKGROUND

### A brief background in participation

The history of modern Participatory design is said to have its origins in the late 60s (Jones et al., 2005). International student revolts in 1968 demonstrated the emergence of a new group in society, namely young people. After a period of economic stability and affluence, young people, now more empowered than ever began rebelling against conventions and hierarchies and sought a more egalitarian future. Simultaneously in architecture modernism was in decline and amid the political turmoil of the day there was hope that a new kind of architecture would emerge that would meet the socio-political questions of the day.

From this period of cultural revolution, there rose a movement to deconstruct and then reconstruct the architecture profession (Jones et al., 2005). Architects were now seen as political agents with responsibility.

A Prominent figure in the early stages of the movement was the Italian architect Giancarlo de Carlo. He played an important role in challenging modernist ideals and discussing a different way of doing architecture (Jones et al., 2005). He believed that architecture should move toward involving the user in the design process. In his book “Architecture’s Public” De Carlo

**“All barriers between builders and users must be abolished, so that building and using become two different parts of the same planning process.”**

(1969, as cited in Jones et al., 2005, p. 13.) states the importance of involving users in the design process.

Another architect Lucien Kroll, led the way in what could be called architectural workshops. Upon receiving the commission for the Maison Medicale of the University of Louvain, he proceeded to divide the

program among his staff, while continuously discussing the work with the medical students, i.e. the users (Jones et al., 2005). It was said that he would routinely rotate the staff so they could not claim ownership over any part of the building. The finished product became an image of a new anti-hierarchical architecture.

The movement continued with many other architects taking new steps and breaking new ground in the way of involving the users in the design. Methods of participation varied, from workshops, to consultations to opening local community design centers (Jones et al., 2005). Some architects chose to involve users in the building process and in that way give them more control over their living situation (Spatial Agency, n.d.) (see Walter Segal). Other architects chose to focus on flexible architecture, where the built environment is designed to be more flexible and allow for a greater variety of uses, allowing the user to decide the use of the space.

Today, there are more resources than ever to aid architects on their path to a more “participatory” design process. TILT (2013) has published a book called “Co-designing space” outlining different methods that their practice has used in their effort to involve the end users in the design process. Another valuable resource is “Architecture and participation” by Doina Petrescu, Jeremy Till, Peter Blundell Jones (2005). In it Jeremy Till explains that the architecture profession must realize the fact the participation and the discourse that it creates do not pose a “threat (to architects) but an opportunity”, through which a more “empowering” architecture can be reached .

## A brief look at the early years of the Free church movement and it's key features

The free church movement that took place in Sweden in the mid 1800s led to a tradition in church building that is still quite prevalent today. Below follows a brief summary of the events and some of the aspects that have come to be a natural part of free church culture even today.

The years 1840 to 1850 marked the beginning of a revival and free church movement in Sweden (Almqvist, T., Johansson, H., Simonsson, L., 1979) .

There was a great focus on the individual, and their relationship with God. This new movement did not connect religion with a particular location, since God was with every individual and not in a place. This meant that early on the groups met in the homes. However it was often soon after that that the groups would outgrow the homes and need a new meeting place. (Fahlgren, S., 2008)

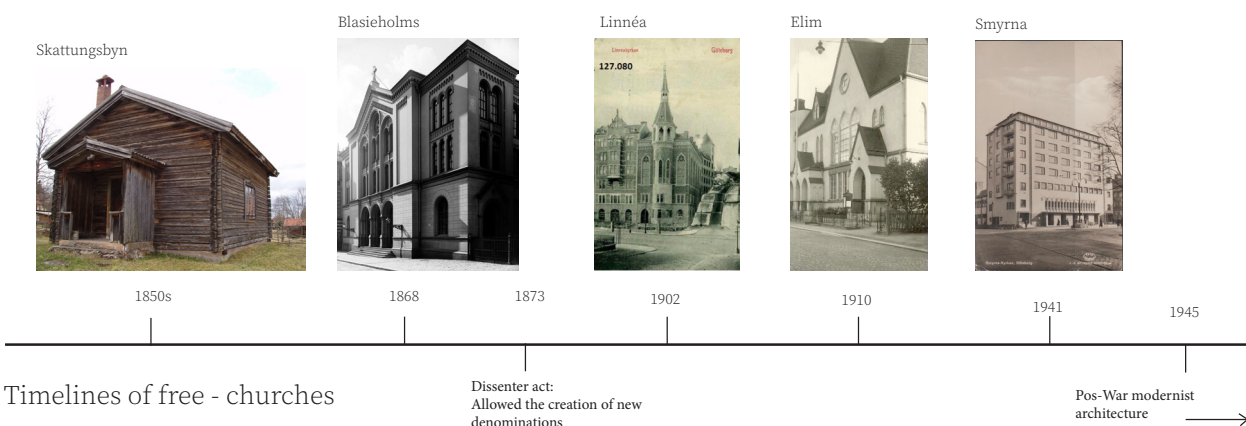
During this period it was illegal to create new church denominations in Sweden apart from the State approved ones. Despite this a few Baptist chapels and prayer houses began being built during the 1850s. These were often built already within a couple years after the revival had reached the area.

In the country side the reasons to build were many especially due to the scarcity of available spaces to use

(Almqvist, T., Johansson, H., Simonsson, L., 1979). The only real options were the assembly hall (sockenstugan) and the school which both often stood next to the church, meaning that the meetings were dependent on the local priest's willingness and attitude. The long term reasons to build included the desire to reach as many people as possible, the growing activities of the church and the fact that the groups no longer fit in the homes, were all contributing factors.

These early chapels and prayer houses were characterized by small buildings where the members provided everything for the construction, including the land, building materials and labor (Almqvist, T., Johansson, H., Simonsson, L., 1979). The designs were often very simple and were built in local style. These early chapels were made to house between 50 to 150 people, despite the groups themselves often only being made up of some ten members. *No architects was needed in these early stages*, seeing as everyone knew how to build a house, and these small chapels were no different. This tradition continued into the 70s .

Despite it being illegal, many, even larger, churches began being built in this time (Almqvist, T., Johansson, H., Simonsson, L., 1979). However following the passing of the dissenter law in 1873 (dissenterlagen) is when the building truly took off.



In the cities it was often easier to get a hold of spaces to rent, and was common in the beginning as a new church was getting started but it was often not long before the churches desired to build their own buildings.

These larger churches had a greater focus on the aesthetics and often gathered inspiration from churches abroad. The style at the time in England was to design churches in a similar way to that of opera houses or theaters (Almqvist, T., Johansson, H., Simonsson, L., 1979). This came to be the case in Sweden as well. It was felt that new Gothic trends were too connected with High church Lutheranism and were therefore avoided.

When deciding to build in the cities it was common to have a “building committee” to take charge of the construction project. But first the parameters for the project were often made in regular church meetings. Decisions such as the room divisions, the exterior measurements of the building and material would be decided in such meetings. Then a building committee was created that was responsible for making sure that the decisions made were followed, to gather more information when necessary including creating contacts and also to follow the process of the construction and to keep track of the finances.

The tradition of the congregation doing the manual labor also continued although in these larger projects, to a slightly lesser degree. The congregation was able to assist on the building site while doing work that didn't require particular expertise. It was also not unusual in the early days of the free church movement to have a general contractor as a member of the church that took responsibility for the project (Almqvist, T., Johansson, H., Simonsson, L., 1979).

As for the drawings, It was not uncommon that famous architects were hired to design the churches (Almqvist, T., Johansson, H., Simonsson, L., 1979). In certain cases, in order to expedite the process, the local city architect was chosen to do the drawings. This would help in the cases when there were a lot of regulations, such as building regulations and fire regulations but would also ensure that the process went smoothly and the job was done right. In some cases the churches were fortunate enough to have the city architect as a member of the congregation. (see Bethlehemkyrkan I Gävle by S.A. Hedin)

In the cases where there was neither an architect nor a general contractor in the church, the responsibility of doing the drawings fell to a member with good building knowledge such as a carpenter or builder.

It also became a common practice to go on study visits around the country prior to a construction in order to see how other churches had built. The congregation could then order the drawings for the churches they liked.

#### Financing

The size of these urban churches required larger investments (Almqvist, T., Johansson, H., Simonsson, L., 1979). To construct the larger city churches money was gathered in by free will offerings, both from the members and people that sympathized with the movement often other churches in other areas. In certain cases a wealthier member of the congregation would donate a piece of property or a large sum of money or even lend money to the church at a favorable rate. But often there was a need for private loans or bank loans. Banks and creditors however were only willing to loan money for the resale value of the church should the committee go bankrupt. It therefore proved difficult to borrow money for the amount that exceeded the loans and donations. During this time church funds were created in various regions to support individual churches in their building projects. It also became common to include apartments and spaces for rent in the larger churches. This may have also been a strategy to support the finances.

Bethlehems



1966

Immanuels



1974

1968

World Council of Churches:  
A re-thinking of the function of  
the church

## **Purpose/exploration**

In this thesis I explored working collaboratively within community. The community is Brokyrkan i Borås of which I am a part and the project is designing a church building.

Through participatory workshops the church community was invited to share their insights in various key areas to help set the program and parameters for a future church building. The information was then gathered and interpreted by me and formed into a proposal.

## **Main questions and objectives**

How can I as an architect work in collaboration with my church community to cooperatively design a church?

How can participatory design workshops be used in the design of a church?

Exploring the unique skill-set of the architect when working within community.

## **Delimitations**

This thesis will not be looking at alternatives to building, nor will focus be placed on developing a new aesthetic expression for church architecture. The church will be treated more as a house for the congregation where focus will be placed more on realizing the congregation's spatial needs and desires within a reasonable budget.



## Reference projects

### EN ÖPPEN KYRKA MITT I SAMHÄLLET

Equmeniakyrkan i Floda

Kaminsky arkitekter

Equmeniakyrkan i Floda is a church with around 300 members. They recently had a new church built where they can both have their church services but also host other events such as conferences and lectures.

The architects have worked with Plywood on the interior of the church both functionally as acoustic paneling but also esthetically (Kaminsky, n.d.). The plywood interior also added to the social sustainability of the project because it allowed the church members to get involved in the construction of the interior.

The process of deciding to build a new church was a long one, spanning over 25 years. (Arbetsgruppen Flyttlådan, 2018). The church was started in 1874 and has its roots in Skallsjö parish. The congregation's previous church was built in 1940 in central Floda (Kaminsky arkitektur, Equmeniakyrkan Floda, 2018). In 1970 and 1984 the church was expanded with new additions to accommodate the growing congregation. But as the church continued to grow and the oldest parts were getting successively older, the church was faced with a dilemma, even the new renovations were not cutting it any longer (Arbetsgruppen Flyttlådan, 2018). The church was facing problems with low ceiling heights, humidity, and overcrowding. Therefore in 2012 the congregation decided it was time to build a new church (Kaminsky arkitektur, Equmeniakyrkan Floda, 2018). During this time there was a concern of what the consequences of moving the church would be (Arbetsgruppen Flyttlådan, 2018)? The church's visions of wanting to be an open church in the midst of society, worked well in their central location, but could it work from somewhere else?

During this time the church was offered the possibility of building together with the municipality but this was never realized as the congregation felt that it was important to own their own building, they greatly val-

ued the ability to be able to make their own decisions. The process continued with the church exploring new possibilities of places to move, when a new opportunity opened up. Slightly outside of town, Garveriet (the Tannery) an old industrial area was under new management. The new owners had a vision to turn the old tannery into a new meeting place and the church was asked if they would be interested in being a part of it. The Tannery's new vision of sustainable development fit well with the church's own vision. So in 2017 the idea was suggested at a church meeting of building in connection to Garveriet. The church responded positively and after that the process went relatively quickly, by the first of advent 2019 the new church had been opened.

#### Building phase

Between 2017 and 2019 there were approximately 6000 hours of volunteer work provided by the church congregation (Kaminsky arkitektur, Equmeniakyrkan Floda, 2018). During the process of preparation for construction, the church had a reference group made up of members of the congregation with different ages and backgrounds. This reference group was made up of people who were interested in the planning phase of the project and who met regularly to discuss important topics relating to the design and vision. (Branström, J., personal communication, March 18th, 2024). The information was then gathered and worked on by the architects one of which was a member of the congregation.

When it became time to start building it became important to communicate clearly with the building firm that was hired for the job so as to make sure that the congregation would be able to take over the building process where possible (Branström, J., personal communication, March 18th, 2024). The decision was made

that the builders were responsible for the construction up to the gypsum boards. The rest the church took responsibility for.

The architects were responsible for identifying all the work that could be carried out by the congregation (Kaminsky arkitektur, Equmeniakyrkan Floda, 2018). The volunteers were divided into building teams with a team leader which in turn received their instructions from the building leader that was in charge of all the self-build aspects.

The challenge for the architects was to create an interior that affects the visitor in a soft, pleasant but also powerful way, while simultaneously making it possible for self-build volunteers to realize the idea (Kaminsky arkitektur, Equmeniakyrkan Floda, 2018).

The solution was to use plywood. The plywood was cut in thin strips that were then used in various fashions including wall cladding, acoustic paneling and suspended ceilings.

Key role: the architect

Johan Brandström (personal communication, March 18th, 2024) from Kaminsky arkitektur being both a member of the church and an architect was a key person in the process. Having insight in both worlds he could work as a go between driving the process forward. He took charge of the big picture and was responsible for leading and forming the process. He guided the discussions in the reference group and functioned as a creative problem solver.

He also made drawings and held demonstrations for the self build volunteers, so they would understand how to construct the different elements of the interior.

Advice from the architect:

Brandström (personal communication, March 18th, 2024) expressed the need for processes such as these, to have someone at the front guiding the process, otherwise there is a risk of the process becoming straggly. He believes that architects are perfect for this role.

The other person according to Brandström that was instrumental in Floda's process and is a key person in processes such as these is the Strategist.

The Strategist according to Brandström (personal communication, March 18th, 2024) helps in the driving of the project and in the decision making. In Floda's case the strategist was also a member of the reference group. As a member of the group he would make sure that what the group had worked on and discussed was then taken up and decided upon in the church meetings, allowing the group to continue with the next step in their process. This method of a reference group that discusses questions led by the architect and then presents them to the church at scheduled meetings, was a very successful method according to the architect as it gave the reference group momentum in their work, and kept the process moving forwards.

EN ÖPPEN KYRKA MITT I SAMHÄLLET

Equmeniakyrkan i Floda

Kaminsky arkitekter





Gula huset  
Korskyrkan, Borås

## Gula huset

### Korskyrkan i Borås

Korskyrkan in Borås is a church located in the area of Norrby in Borås. The church is part of the denomination Evangeliska Frikyrkan and has around 400 members (Paulsson, C. personal communication, April 9th, 2024). The church was founded in 1933 during a time of revival in Borås (Korskyrkan Borås, n.d.). The current church building was built in 1964 however in the 2010s the church began to outgrow their current space and there was a desire for better spaces for the youth and better administrative areas (Paulsson, C., personal communication, April 9th, 2024). Furthermore the church felt that they needed better meeting areas for reaching out to the people in the local area. In 2017 an architecture firm was brought in to see what could be done in the way of additions but it became quite clear that there was very little space to expand in. The architecture firm showed how the spaces could be reorganized to optimize the space that they already had but the cost was going to be quite high.

Due to the high cost, the church decided to not go ahead with the expansion project. ( Paulsson, C., personal communication, April 9th, 2024). Soon after though they found out that a nearby building was up for sale. The old sewing factory with its four floors and 1500 sqm lay opposite the church and had been empty for a year. After holding a vote in the church it was decided to go ahead and buy the old sewing factory. The church officially took over the property in November of 2019 and by January 2021 the renovation was done and the church could officially move in.

### Renovation

Two members from the church volunteered as general contractors and oversaw both the preparation and planning and later the building (Paulsson, C., personal communication, April 9th, 2024). There were smaller groups that met weekly or biweekly to discuss and

decide on important aspects of the renovation including a building group, and an interior design group. The age group “young families” were also invited to Saturday meetings to discuss ideas for the new building. Other church members that had ideas of how they thought the spaces should be used were also welcome to come and express their views.

Apart from the functions the church knew that they needed to include such as better administration areas and youth areas, they were now faced with having extra space. The top floor (floor 3) was to be youth areas and the entrance floor (floor 1) was to be administrative areas and a café. So it was decided that the middle floor would be an office area where they could rent out office space to help finance the building. The basement became a second hand shop that opens once a month on Saturdays. Apart from the building itself there is also a smaller building behind it that currently houses the Kyrkornas matbutik (The churches supermarket).

**The renovation** spanned 15 000 volunteer hours. Not all the work could however be carried out by volunteers. A new stairwell had to be built for emergency purposes so it was decided that an outside contractor would be brought in for that.

There was a core group of 6-8 volunteers that were present everyday and would work from 9 to 15-15:30. At 9 the group would have fika and would talk about the work that needed to be done. This was followed by a time of reading the Bible and praying together. Everybody was invited to these morning meetings including the subcontractors that were present. In the words of one of the general contractors.

In the initial part of the renovation it was mainly a lot of tearing down which the volunteers did, however

putting up gypsum boards required some expertise, so those who knew how to do that got involved in that aspect. As for the puttying, it was felt that an outside contractor would be able to do the job best. The next step was painting which the volunteers could take care of again. One of the general contractors were present at all times keeping track of, and assisting in the work that had to be done.

Apart from the core group, other church members came in two evenings per week plus around two Saturdays per month. There could be anywhere between 3-10 volunteers on any given occasion. On the Saturdays it was not uncommon for someone in the church to have cooked for the group, so they could eat lunch together as well.

Key role: General Contractor

The role of the general contractors was an important one in this project. They were not only responsible for communicating with all the subcontractors and external suppliers, but were also the driving force in the project (Paulsson, C., personal communication, April 9th, 2024). Claes Paulsson was one of the two general contractors in the project, he explained the difference in the role of the general contractor in a commercial project vs a church project by saying that as a general contractor in the commercial world, the project becomes your project, you are in charge, but that should not be the case in a church project. He expressed the importance of not being in charge of everything but allowing others to take responsibility for other areas. Paulsson believes that being a part of a church means that the role shifts from being the main decision maker to inspiring and making sure that everyone is included. One of the aspects that Paulsson was responsible for was communicating the finances. He would keep the church informed regularly of how the finances were doing and was a key person in inspiring the church to support the renovation through gifts.

But he also expressed the importance of keeping the momentum by making the small day to day decisions that had to be made so as to keep the ball rolling.

Finance

The project was mainly financed with free will gifts from the members of the church. They also received some money from various funds. Loans were taken from the bank and private individuals to cover the amount that was still missing.

They also receive rent from some of the spaces( offices, events, matbutiken, second hand).

Advice

Keep the information flowing. Paulsson worked with creative ways of communicating the finances to the church, so as to make the large sums more understandable to the group. He also kept the church informed on the progress of the project which helped the congregation feel involved in the process.

He also emphasized the community aspect. Taking time to sit and fika together and read the bible and pray together was a key aspect he felt. It was not like a regular job, it was more of a community project.

# THEORY

## Design dialogues

A design dialogue is a way of working where architects and other spatial designers develop solutions through cooperative design work (Fröst et al., 2017).

They often involve the user, the client, other interested parties and the architect in a dialogue (Fröst et al., 2017). The purpose is to create a common vision of what the future should look like. The process involves dreaming up and designing a physical future, and not just a organizational or process focused one. This means that the participants are empowered to realize and visualize their ideas of what the future solutions could be. This is done in the way of workshops that discuss a company's way of working, formulate goals, identify connections and flows, develop solutions and reflect upon them. Between workshops the material gathered is interpreted into new design material.

Fröst et al. have developed a method with four workshops they will be briefly explained below.

### Workshop 0 - Create a framework

The first workshop is for the client and the architect. In it they will together create a framework for the design dialogue. The client are the people that will be making the decisions in the end, this can be a leadership group or management team. The goal for the

workshop is to identify the questions and problems that need to be addressed. Examples of relevant questions could be:

Why are we making this change?

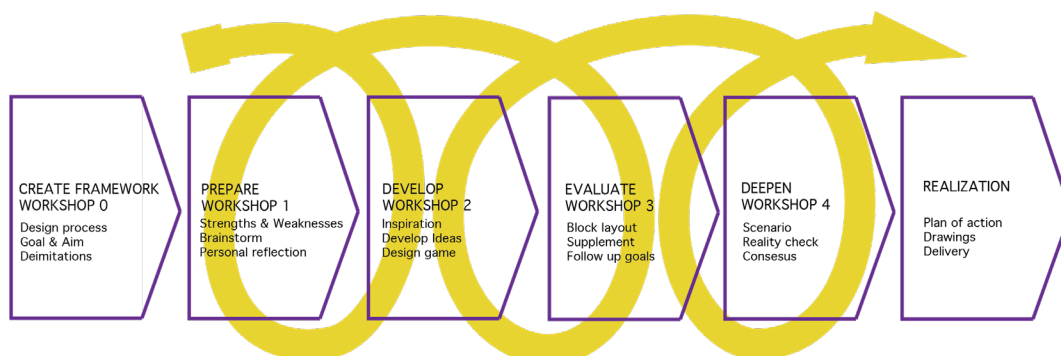
What will we not be dealing with?

What is the goal and the purpose with this dialogue?

This will then lead to a list of question and themes being gathered to be discussed. The final result is a record that lists the goals, purpose, parameters, delimitations and structure of the future work. Another important component is communication. It is important at this point to also discuss how the continued communication is going to take place and put that down on record. The authors also recommend having a management group for the design dialogue that meet between the workshops. This group will be responsible for dealing with conflicts and fundamental questions that come up, for example finances. In certain cases it may be necessary to have two workshop 0s, to allow the group more time to discuss the issues and come up with a plan.

### Preparations

Prior to the first workshop the Design dialogue team will go on a study visit to site. A guide is chosen that knows the place well and the visit is documented with



photos and videos. The reason for this is to capture how the space/site is used.

#### Prepare - Workshop 1

The session begins with a presentation of the purpose, goal, vision and delimitations of the workshop, and is based on the record from workshop 0. This is done by one of the members of the management group. It is important at this time to explain the particular way of working, and show examples of other design dialogues and how they worked. This workshop is also filmed.

The purpose of the first workshop is to identify strengths and weaknesses in the current spaces. The video or photos that were taken in the preparation phase can now be shown to help the group reflect on the current situation. The first activity is to write their individual reflections on post-it notes. The notes can include strengths (things that should be kept) or improvements that can be made, or perhaps completely new ideas that could be introduced. The participants then share their thoughts with the group. This can be seen as a way of doing a collective SWOT analysis. Next the group is asked to either individually or collectively makes notes of key-words or good advice to carry with them into the continued process. This can be done with post cards to add an element of playfulness to the exercise.

The next exercise is about creating a common future vision of the particular qualities, functions and needs that are desired. This is done in groups either with qualitative images that are open for interpretation, or with a collage where the group members cut and paste images from magazines in order to create a mosaic of connections. The result future visions illustrated in photos with key words to support understanding.

#### Between workshop 1 and 2

The material from workshop 1 can now be supplemented with comments recorded in the video from the first workshop. The team now is responsible for interpreting the received material into a visual presentation, the method of visualization will vary depending

on the kind of project, but could be a diagram displaying spacial connections.

#### Develop - Workshop 2

This workshop begins by referring to the previous workshop and presenting a detailed description of what was accomplished. This is to make sure that everyone is on the same page going forwards. The goal for this workshop is to develop ideas. The team present inspiring projects and other interesting examples in order to help the group get new perspective. After the introduction comes the main part of the workshop, which is the design-game. The method varies a little from project to project but a recurring rule is that the players get to decide the value of the various pieces and decide where they are to be placed. The game comes with colorful cardboards cut-outs with which the groups are to design a proposal for a future space or area. Similarly to Workshop 1 the session is concluded with the groups presenting their work for each other. The presentations are filmed once again for the record.

#### Between Workshop 2 and 3

The material is once again summarized, interpreted and visualized. At this stage the design dialogue team works with a method called block layout. The various rooms in the future project are illustrated as blocks with their relative sizes remaining the same. Connections are visualized by placing blocks adjacent to each other. These layouts do not represent floor plans but are more so an illustration of the discussion that took place in the previous workshop. At this point the design dialogue team can choose to make some adjustments or come up with their own ideas of how the rooms could be organized. This can be done to improve the sustainability of the project or to test new innovative ideas. Based on the material gathered the team can now create a few alternative proposals for the group. It can be helpful to make the alternatives conceptually quite different to help in the discussion and decision making.

### Evaluate - Workshop 3

The primary focus of this workshop is to discuss and evaluate the various proposals. The workshop begins with a detailed review of the previous workshop and then a presentation of how the team has worked with the material, for example through the block layouts. Here the groups are invited to comment, cut and paste in the layouts to improve them. The goal is to create a unified path forwards by creating a combination of ideas received throughout the workshops.

### Between workshop 3 and 4

Now the team can create a more detailed sketch by combining the results of the 3rd workshop. At this time it can be good for the architects or designers to get in contact with the management group to check the layout by them. It is also recommended to get outside expertise on what the proposal might cost so as to make sure it is economically feasible.

### Deepen - Workshop 4

Finally the group can now test the combined proposal. The test can be done by using game pieces made to scale so as to function as people in the floor plan. The group members can now test walking through the floor plan conducting various tasks. This can also be done by using 3D modeling programs where the participants are allowed to walk around the virtual building. The result of this workshop should be a combined floor plan with new comments from the group and a plan for the continued progress of the project.

### Post Workshops work

The results of the workshops are now presented for the management group. The management team now make a decision on the layout or floor plan that has been produced. The material can be passed onto the next step of the project work. All other material that has been collected during the workshops is also valuable and should be passed on to the group that will be taking responsibility for the next stage of the project.

## Community Architect

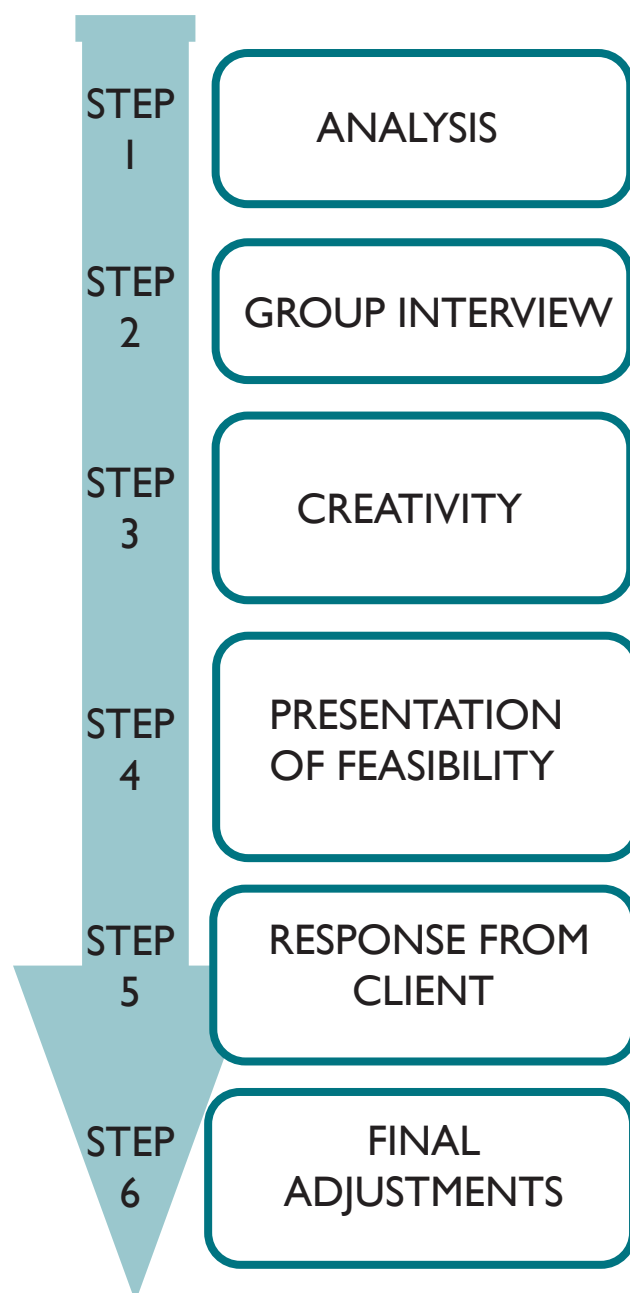
Through Jenny Stenberg's (2020) book *Forma ditt hem* (Create your own home) I was introduced to the work of Argentinian architect Rodolfo Livingston. In her book Stenberg describes the process through which Livingston developed a collaborative design method to work with poor families in Cuba in the 1960s to help them in finding ways of rebuilding their homes.

Although Livingston's method is mainly designed to help design houses, as Stenberg (2020) says, it can also be used for a wide range of participatory design projects.

Step 1 - Analysis based on location and culture based information.

The first step in Livingston's process according to Stenberg (2020) is to study the climate and the location's weather conditions. What does the place look like? What does the location tell us? The house? What are the local building materials? Also what's the soil like? What are the traditions?". Other factors that should be looked at include where is it sunny vs shady, where are there tree? Where is it windy? Is there water? The architect should further study how the individuals lives their lives in this place. Do the routines change throughout the year? More questions that need to be understood is where the people eat and sleep, where do they sit if they want to sit outdoors? The goal is to see the place from a different perspective. (Stenberg, 2020)

Livingston recommends the architect then document the analysis in order to show it to the residents and the others involved in the project. Stenberg (2020) though believes they are more relevant for the architect to do for themselves.



## Step 2 - Group interview

Livingston believed that to help improve a home meant investing in relationships and developing a trustworthy partnership (Stenberg, 2020). In order to better get to know the client, Livingston suggests a group interview with all the residents of the house. He outlines four main themes and designs the interview like a game.

### Theme 1 - likes and dislikes

Name your favorite location in the house, either inside or outside. Why is it your favorite? What is your least favorite place? Stenberg writes that this is important information since it tells us what everyone wants and can therefore be used when developing the design later.

### Theme 2 - inspection

In this exercise the members of the household are to pretend to be housing inspectors. The goal is to identify parts of the house that are problematic, this can be dark areas, humidity, things that are broken etc.

### Theme 3 - architect

Everyone gets to be an architect. The household is given paper and pens and are given free reigns to redesign the house without any criticism from any of the other members. This will give the architect important information about the individual members' visions for the rebuilding.

### Theme 4 - dream home

What does the family's dream home look like? This should not be a factual list, but should more relate to the dream usage of the home. This could be "My dream is to have a huge kitchen where everyone can cook together!". It is important that the architect help the group to keep dreaming and not be restricted by reality. This is crucial because the design should not be limited by the present possibilities. If the design is to succeed it must be flexible enough to be able to grow into the dream home at a later date when circumstances are different and the group is able to afford it.

## Step 3 - Creativity - The architect or designer works alone

1. Site. Place all the studies you have conducted up until now on the walls. There should be information about the house, history, family, dreams etc.
2. Fireworks. With a blank sheet of paper in front of you, draw up everything that can't be changed or removed eg. the property line, trees, parts of the house that would be unrealistic to remove or change. Non load bearing walls are not included in this drawing. Start sketching! The drawings should relate to the household's dream house. Post different versions on the wall documenting different ideas. Begin searching for answers to problems statement that have been mentioned. If you begin to notice repetition, or constants in your sketches, question that. Look for inspiration of other ways of organizing things. Merge different versions and give them names.
3. Plausibility. Consider now the results of the likes-dislikes exercise and Inspection. Bring to mind the house and imagine life in the house. Bring now the physical reality into your sketches. Sketch new versions in which you include parts of the house which would be impractical to remove. Add these to the wall as well.
4. Background and silhouette. Imagine the house and the property as the image of the vase and the faces. Both the vase and the faces need to be designed carefully and with much attention. Neither should trump



the other but should complement each other. Draw new version and add them to the wall.

#### Step 4 - Presentation of feasibility

In this session all the adults in the household are required to take part. The session takes places in the format of a group interview and is documented. In order to help the architect, there should be others present that can help in the documenting and later in a debrief and evaluation.

1. The architect presents the timeline, what has taken place up until this point and what elements are left. The plan for payment is also presented at this time.

2. The architects shows the current floor plans and property with the information gathered about the likes-dislikes and problems raised from the “inspection”. These will help to evaluate the coming design proposals and it is therefore important that the client at this point is in agreement with all the points.

3. At this point the household’s own sketches are presented from the “architect” activity. These along with the previous conditions will be the basis for the evaluation of the architect’s proposals. The information gathered from the “dream home” exercise will not be used at this stage. It is at this point important to ask the client if there is any part of the “dream home” scenario that should be included in the evaluation.

4. The architect now presents the design proposals one at a time without showing a preference for any one of the proposals. There should be a maximum of 5 proposals to help with the decisions making. There is time allocated for questions before going through the proposals one more time in order to evaluate them based on the points mentioned earlier. It is important to allow the clients to talk for themselves and avoid prompting them. After this the architect should remind the client of the timeline, but explain that the decision has no time frame, they should take as much time as they need to decide on a proposal before coming back with a decision. At the end of this meeting the client pays for the services up until this point as

agreed upon and leaves with the evaluated proposals. Once the meeting is done the architect can then have an evaluation with those that assisted on how things went.

#### Step 5 - Response from client

The client should have taken at least a week to consider the alternatives, and if they have used the evaluation method, then they should have come to a decision. The architect must remind themselves according to Livingston that they are merely renting out their brain in order to help the client find solutions to their house problems (Stenberg, 2020).

#### Step 6 - Final adjustments

The chosen proposal can now be adjusted by the architect in order to better fit the needs, desires, finances and any possible future expansion.

### Design cards

Stenberg (2020) in Form your own home has also worked with a concept called Design cards (Designkort). One of these design cards is described below briefly.

#### Design card 2: Spheres of privacy

Different rooms in a house have varying degrees of privacy. Bedrooms are considered by many to be the most private, whereas kitchen are often seen as public. When a house is designed with this concept of spheres of privacy, a visitor can easily orient themselves around the house understanding instinctively where they should and should not go.

# METHOD

## Research for design

The methods that have been used in this thesis can be divided into two categories. Investigative and Cooperative.

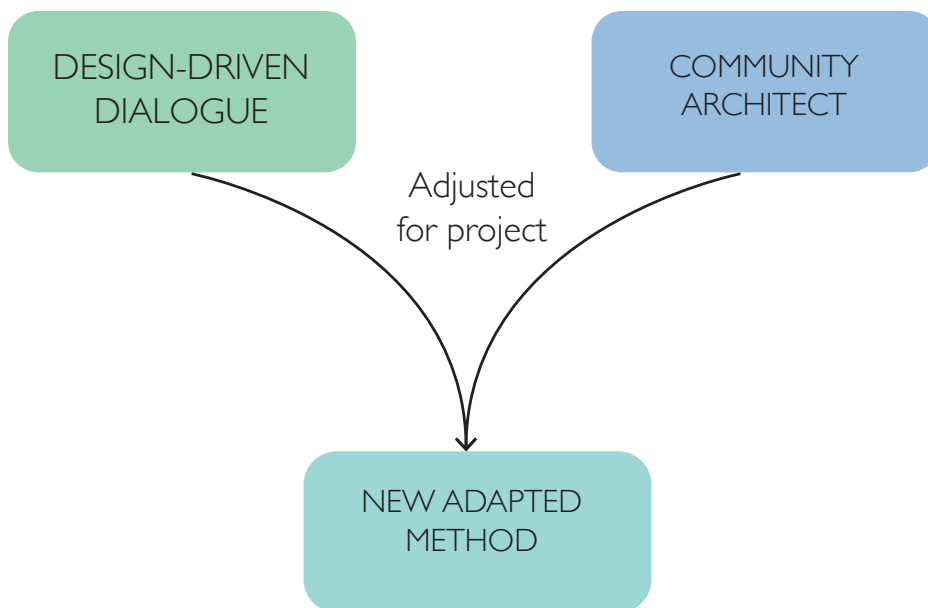
### Investigative:

- Reading research in the field
- Studying historical background
- Study visits both visual inspiration and advice
- Analysis of area

### Cooperative:

- Taking in other expertise:
- Interview with the city architect for information on the development of area
- Interview with a general contractor
- Interview with an architect
- Workshops with the church members as experts in the area of this church

Combining design driven dialogues and Forma ditt hem to create an in between



## WHERE AND WHO?

### Hässleholmen, Borås

Hässleholmen lies slightly north east from central Borås and is about a 30 min walk from the downtown area. The area has around 7 300 (Borås stad, 2024) inhabitants and the municipality calculates that around 76% (whereof 58% born abroad) have foreign heritage this is in comparison to 31% (whereof 23% born abroad) for the rest of Borås (Borås stad, 2022). The area was mainly built up during the 60s and 70s in what has been referred to as the million homes program. The neighborhood is mainly made up of low rise apartment buildings of 3-4 stories formed in rows, with the exception of one part that is made up of tower blocks of around 7-8 stories.

The flow of traffic through the area takes place on Åsvägen that runs from the south west-end to the north-east straight through the middle of the neighborhood. As is typical for areas built during that time, the local roads that connect the buildings are mainly access roads and are not for regular traffic.

The area has been characterized as a particularly vulnerable area (särskilt utsatt område) by the police (Borås, 2022). The reason for this is due to, among other factors, high crime rates and a reluctance among the residents to take part in legal proceedings.

The makeup of the area is mainly residential but with a few smaller businesses interspersed in the area, such as small supermarkets and kiosks.

Hässleholmen has a central square with a local supermarket and green grocer, a couple lunch restaurants, a barber and some office spaces. There are also two schools in the area, Fjärdingskolan which has students from kindergarten to 6th grade and Bodaskolan that teaches children up to 9th grade. There are also a few

nursing homes in the area along with other forms of assisted living.

The municipality has invested a lot in the area in recent years in the way of upgrading some of the local parks, and renovating the youth center (Hässlehuset, where the church have their gatherings) and library that lie next to the central square. They have also added a music school to the youth center.

There is a relatively high concentration of activities by the Main Square "Hässle Torg" (see map 1). It is also one of the main attraction points in the evenings as well, (see map 2). This is due to the grocery store and restaurants. Unfortunately, it is also known for attracting negative attention, in 2022 there was a shooting that took place at the square with 2 injured people (Wendle, J., 2023). Lilla Brokyrkan, the church's office space which lies wall to wall with the restaurant where the shooting took place was also damaged during this event, with the glass being shattered and a misguided bullet ending up in the couch of the entrance room.

These events do not happen often, but leave an impact on the perceived safety of the square. Due to this the municipal housing company Bostäder i Borås has assigned "safety officers" (trygghetsvaktar) to keep a presence around the square to help people feel safe. (Bostäder i Borås, 2022)

### Future of Hässleholmen

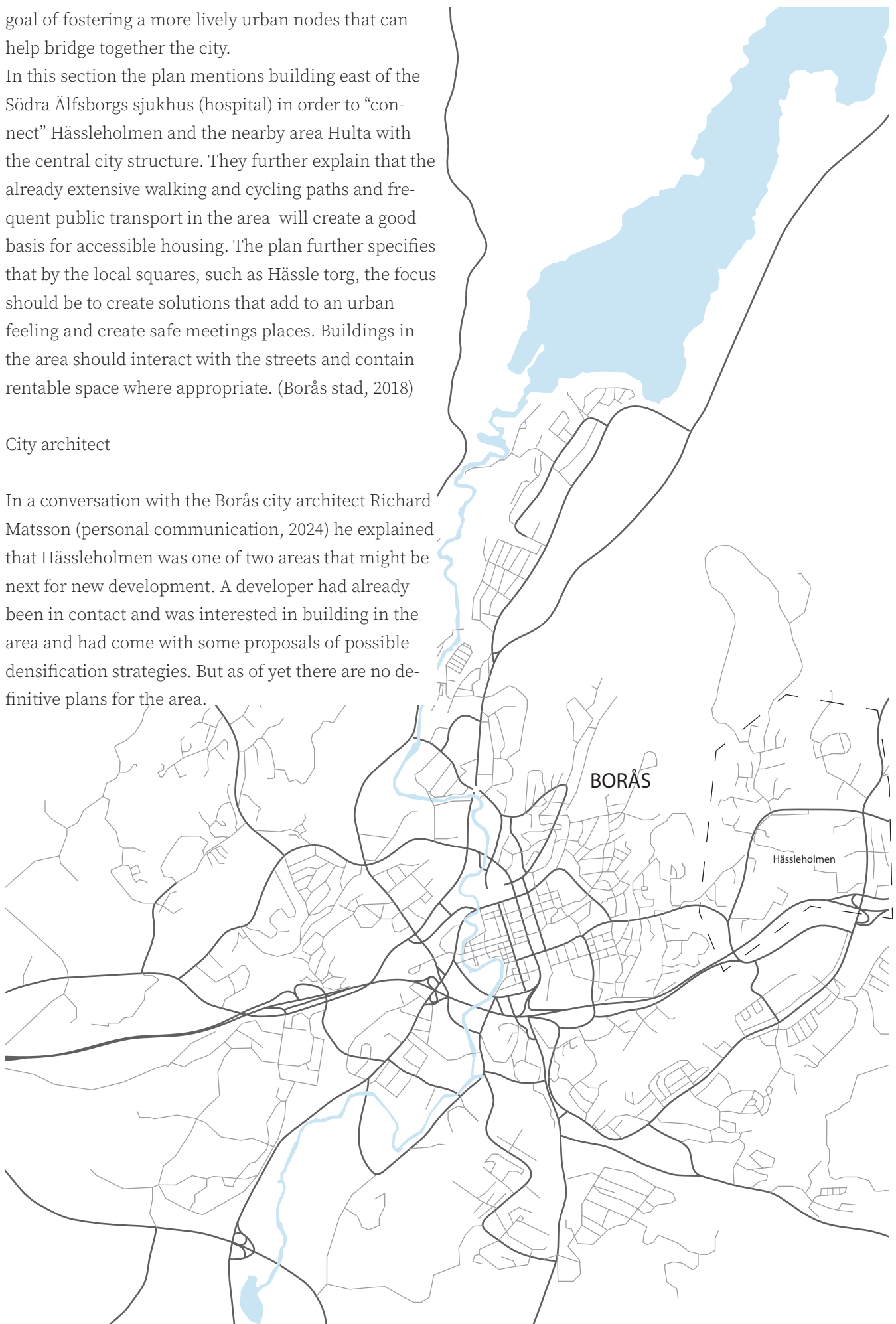
According to Borås Stads (2018) Översiktsplan there are plans to densify Hässleholmen. In the development strategies the plan describes a concept called urban corridors. These urban corridors indicate streets or corridors that should be prioritized in order to create a sustainable urban development. The concept is to densify from the inside outwards. Creating space for more housing, commerce and meeting places with the

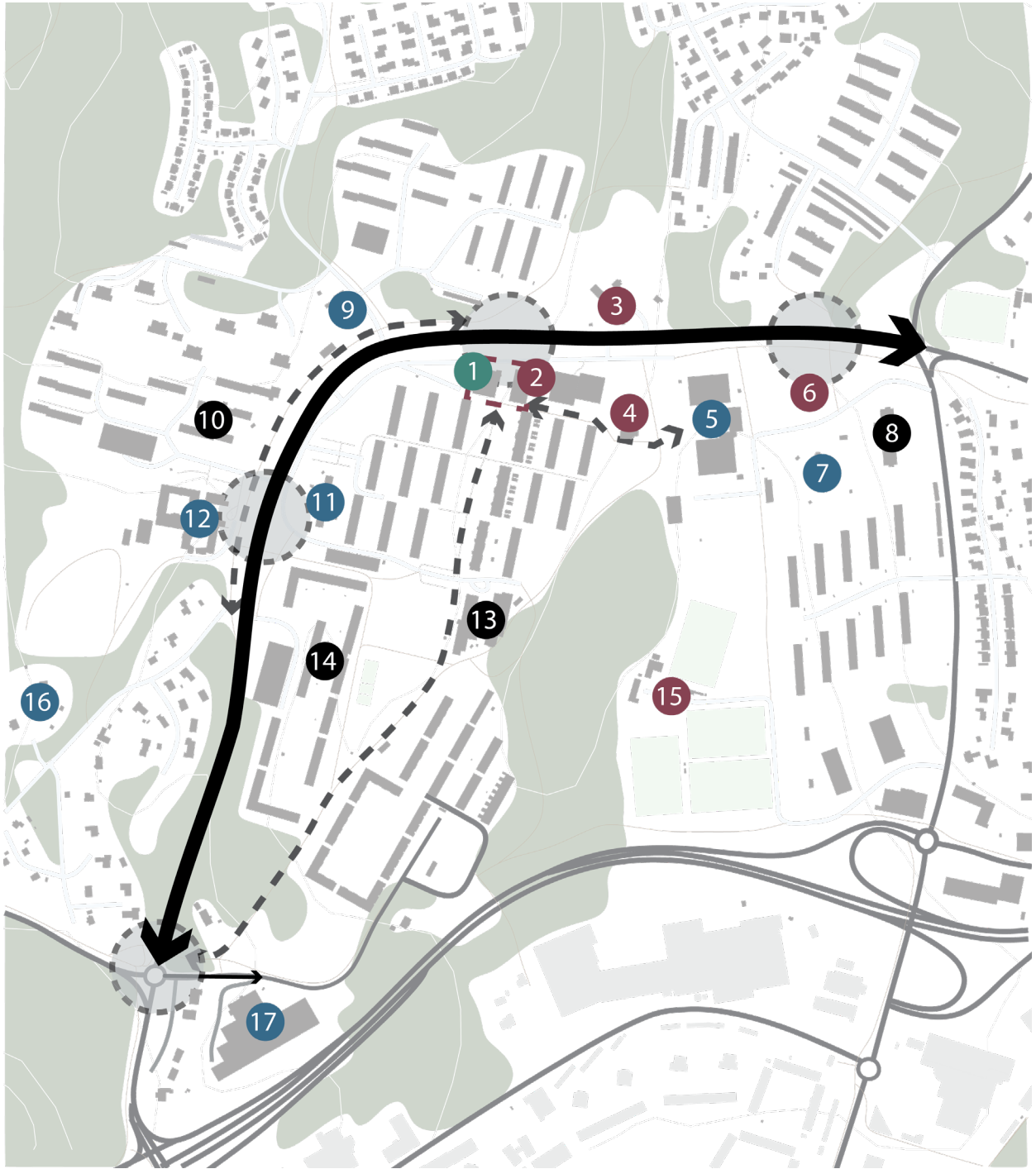
goal of fostering a more lively urban nodes that can help bridge together the city.

In this section the plan mentions building east of the Södra Älfsborgs sjukhus (hospital) in order to “connect” Hässleholmen and the nearby area Hulta with the central city structure. They further explain that the already extensive walking and cycling paths and frequent public transport in the area will create a good basis for accessible housing. The plan further specifies that by the local squares, such as Hässle torg, the focus should be to create solutions that add to an urban feeling and create safe meetings places. Buildings in the area should interact with the streets and contain rentable space where appropriate. (Borås stad, 2018)

#### City architect

In a conversation with the Borås city architect Richard Matsson (personal communication, 2024) he explained that Hässleholmen was one of two areas that might be next for new development. A developer had already been in contact and was interested in building in the area and had come with some proposals of possible densification strategies. But as of yet there are no definitive plans for the area.





- Cultural activity
- Grocery
- Schooling
- Healthcare
- Main walking strokes
- Main Square "Hässle Torg"
- Bus stops
- Main car road

- |   |   |    |                                 |
|---|---|----|---------------------------------|
| 1 | Orienta Plus - grocery store  | 9  | Pre-school                      |
| 2 | Hässlehuset, Kulturskolan, hairdresser, restaurants, Brokyrkan, kiosk | 10 | Assisted living                 |
| 3 | 4H Gården   | 11 | Pre-school                      |
| 4 | Hässleholmens kyrka   | 12 | Fjärdingskolan                  |
| 5 | Bodaskolan  | 13 | Nursing home                    |
| 6 | Bodakyrkan  | 14 | Nursing home                    |
| 7 | Pre-school  | 15 | Sports facility                 |
| 8 | Boda vårdcentral  | 16 | Pre-school                      |
|   |   | 17 | Borås Folkhögskola and industry |



Locations that attract visitors in the evenings



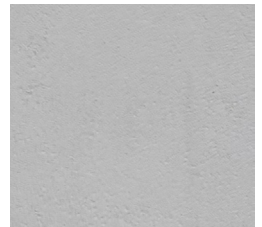
4H Gården



Hässleholmens Kyrka



Hässle Torg



Kulturskolan with Hässlehuset on the left and the parking garage on the right



Bodaskolan



Top : Våglängdsgatan housing.  
Left: Mural on Hässlehuset

Right: Tunnländsgatan housing



Lilla Brokyrkan by the square.  
Used for Administration, prayer meetings, house groups,  
church meetings, pastoral care talks etc



Hässlehuset: Föreningslokalen, used for Sunday services



## The Church - Brokyrkan i Borås

Brokyrkan i Borås is a church located in the area of Hässleholmen in Borås. It is part of the Evangeliska Frikyrkan denomination and has a congregation of about 80 people spanning all ages. The majority of the congregation has Swedish as a first language but there is a significant group that are foreign born. The church has a strong focus and desires to contribute positively to the local community and is regularly involved in planning and assisting in initiatives with the municipality in the area.

The main activities of the church consist of Sunday services with Sunday school, prayer meetings, house groups and Gårdsfester (neighborhood festivals). Apart from these the church has also organized homework help for children and Swedish help for adults. They help run the Kyrkornas Matbutik (a local food bank), and helped to organize the Local market day at Hässle-torg together with the municipal housing company and Hässlehuset (Borås stad, 2022)

### The church today

The church was started in 2005 from a group of young people with different free church backgrounds that wanted to try out a different way of doing church (Gustavsson, U., personal communication, April 23rd, 2024). For the first few years they rented various spaces for their church services from church basements, to association rooms until finally in 2014 there became space available in the youth center in Hässleholmen and the church decided to move in there. This move was quite significant since a large part of the congregation had a special connection to the area. In the 70s in Borås there had been a youth movement with many teenagers and young adults coming to faith (Brokyrkan i Borås, 2024). During this time many of these young people passionate about their new faith, moved to Hässleholmen and similar million homes program

areas and lived there, living in close community, meeting in the homes for fellowship and prayer, and seeking the good of the community where they lived.

In connection with the move to Hässlehuset the church became officially known as Brokyrkan i Borås.

The church currently meets in Hässlehuset's "associations room" (föreninglokal) for the Sunday services while a small office space is rented on the lower floor of Hässlehuset, adjacent to the main square, where they carry out their weekly activities. This space is affectionately referred to as "Lilla Brokyrkan".

### Current problem

When the church first started meeting in Hässleholmen they rented a room in Hässlehuset that they had access to full time. In 2018 however, the building underwent a renovation and was subsequently reorganized with some added functions which meant that there was no longer a space for the church to rent full-time but instead they were given use of the whole building on Sundays.

Although the current set up has many advantages there are certain difficulties with the current way things work. These arise in the amount of work that setting up and taking down causes every Sunday. This is in the way of furnishing the room with approximately 80 chairs, setting up the AV equipment and the sound system, setting up the cafe area of the premises for the after-church fika as well as setting up the children's areas. This setting up and taking down takes a considerable amount of man power and effort every Sunday and also damages the equipment that is constantly being handled. The church is therefore keen to find a more permanent solution.

## WORKSHOP PROTOTYPES

### Introduction to Workshops and way of working

The following workshops have been heavily inspired by both Design driven dialogues method of conducting a design dialogue, but also by the method that Jenny Stenberg describes in her book Create your own home. I had worked with the design dialogue method in school and was therefore familiar with it and felt it was good for working with large groups with varied views and opinions. Later I heavily relied on Create your own home in the later part of the process pertaining to the formation of the proposals. Livingston's method of both working with the current reality while still keeping the door open for future needs and dreams to be fulfilled was instrumental for the later formation of the proposal.

### Early planning stages - workshops

In late fall of 2023 I informed the congregation, after having discussed it with one of the pastors, of my desire to do my master thesis together with them. With the church's blessing I then decided on appropriate dates for my first two workshops. I booked the workshops for mid February with 2 weeks in-between them to give me time to interpret the material and plan the coming workshop. The day of the week and time was chosen during a regular church service by asking the group present which day of the week they were most likely to be able to attend. The general consensus was for Monday evenings.

Most communication from this point onward took place via email with regular reminders about coming workshops, and a short description of the goal of the coming workshop.

### Make-up of workshops and input

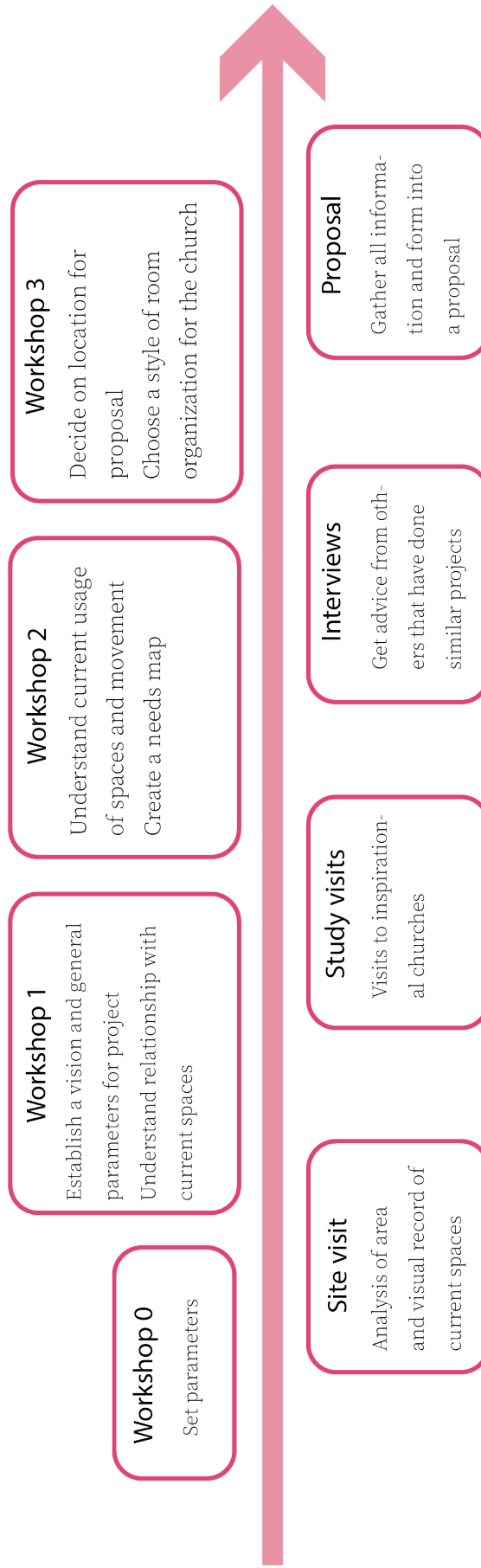
The workshops were open to all in the congregation to attend with no requirement that the attendees take part in all the workshops. There was a core group of 7 individuals that attended all three workshop, followed by another 7 that attended two of the workshops, and a remaining 11 people that were only able to attend one of the workshops. Apart from these people, I also received input through various forms of communication from other members of the church that were unable to attend a workshop but were still interested in taking part by sharing some of their ideas at relevant points throughout the process. There was a total of 25 participants spanning all ages represented in the congregation.

### Way of working

While preparing the workshops in this section I worked by posing questions to myself that I grappled with as if I were to design this church on my own. This allowed me to break down the design process into all the small decisions that I as an architect often make to move a project forwards.

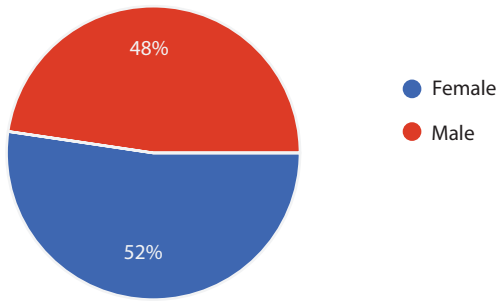
Working in this way allowed me to pose these questions to the group and allow them to grapple with them as well and then come to a common decision. My hope was that through this method, this project would not just follow the normal way of designing a church but that it could really go to the foundation of why do our churches look the way they do? Is it based on conscious decisions or tradition? Even tradition was at some point a conscious decision, but in that case are we still aware of those reasons and do we still think that way today?

## Workshop timeline

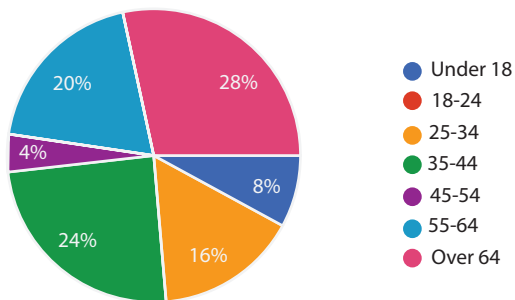


### Make up of workshop participants

The gender of the participants:



The ages of the participants:



The number of participants at every workshop:



## Workshop 0

In this workshop the client and architect would normally have a brainstorming session where they decide what problems the workshop will be dealing with. (Fröst et al., 2017) However for the sake of this project I worked as both architect and client in that I decided what parameters I would be working within and how I would be limiting the process.

Questions that I considered before the first workshop:

What is my expertise vs the congregation's expertise?

I can come and work as a facilitator and mediator. I can help by asking the right questions and gathering desires of the church and translating them into drawings.

The congregation is experts at how they use the spaces currently and how they plan to use the spaces in the future. They further know what they want to convey with their building and how they want it to feel.

Parameters

Who participates? Whoever wants to from the congregation. All ages welcome.

Limitations

I decided that I would limit the process to two workshops initially then if necessary add another one later on.

### Prep for workshop 1

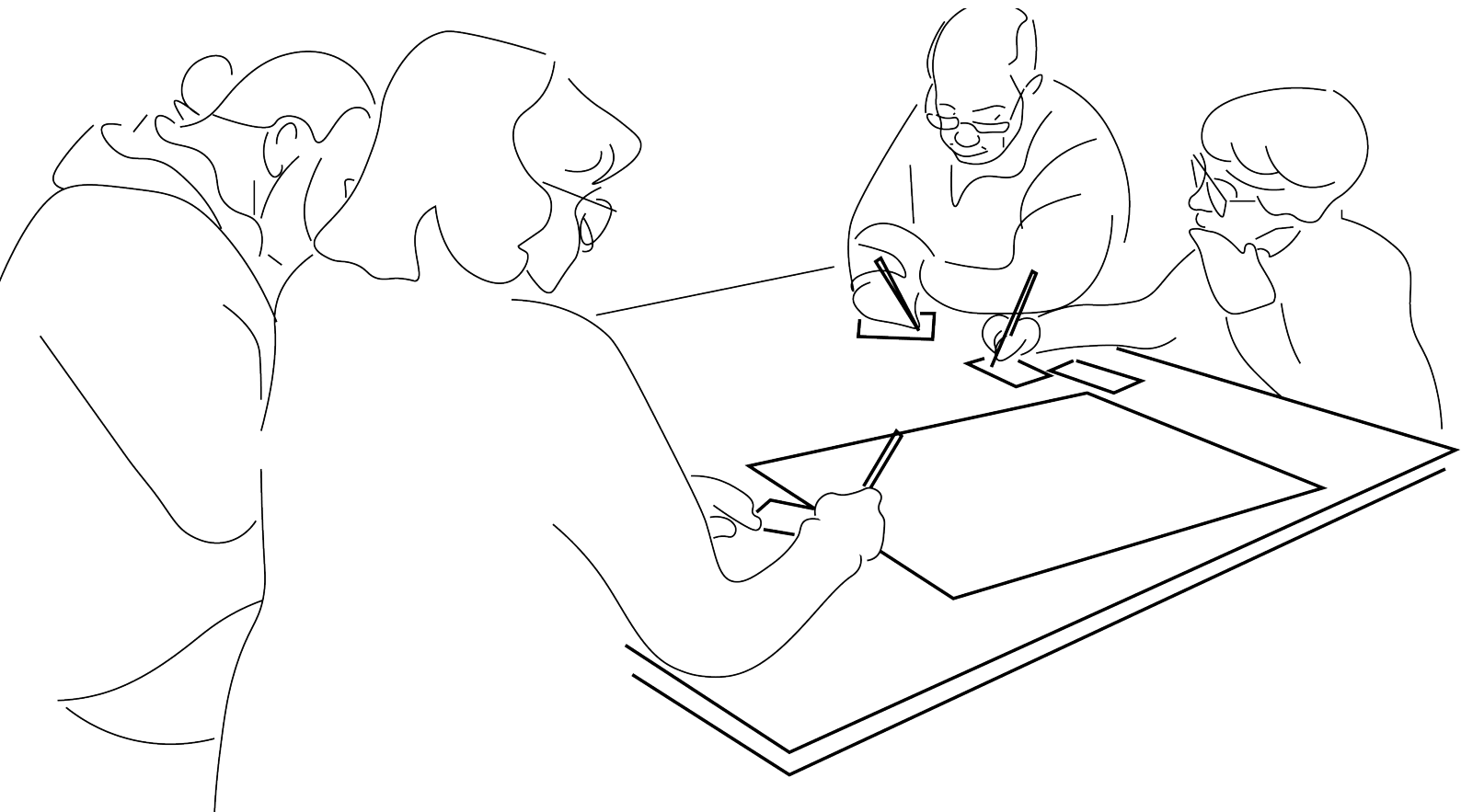
Preparing for workshop 1 I followed a lot of the method of Design driven dialogues and designed my workshop quite similarly to theirs.

I decided that I would begin the workshop with a Pros and Cons analysis in order to gather information about

what the group likes and dislikes with the current spaces. This was in order to better understand their relationship with the current spaces and tell me what they would be looking to duplicate and imitate in a future building and what would be important differences. I filmed a walk through of both Hässlehuset and Lilla Brokyrkan in order to help trigger thoughts during the Pros and cons as is recommended by the Design dialogue team (Fröst et al., 2017)

The second part of the workshop would revolve around creating a common vision for the future. What is the general direction? What is the vision? Here the idea was to create vision boards with the help of magazine collages and drawing and key words also inspired by design dialogues (Fröst et al., 2017). While preparing though I realized that there were very specific questions I wanted answered, and I therefore decided that in order to get those questions answered I should think through exactly what I want to ask and pose the questions as thoughts to consider during the vision board exercise.

While preparing for this workshop I thought a lot about who is a church for? Is a church for the members or is it for the community that lives around it? Or is it for everyone? Or a combination of the above? So I decided to pose the question to the group and let them answer.



## Workshop I

Goal :

Establish a vision and general parameters for project

Understand relationship with current spaces

### Implementation:

#### Practical:

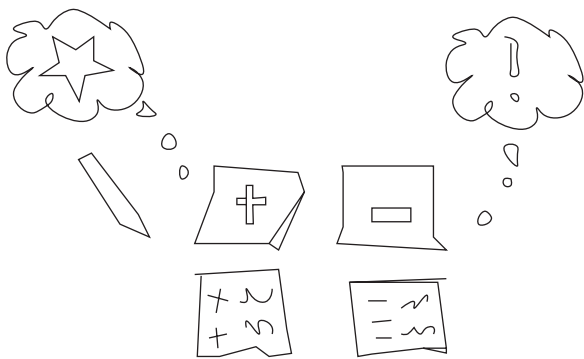
Tables are set up to seat groups of 5-6 people with material for the workshops on each.

A counter with snacks is set up for when people arrive

Projector set up where everyone can see

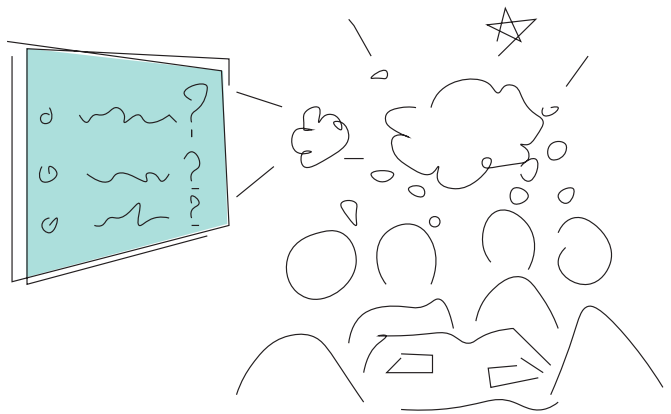
The workshop started with presenting the delimitations of the workshop and explaining the layout for the evening.

The first activity was to write on **post-it notes** the strengths and weaknesses of the current spaces. A film was shown of a walk-through of the current spaces the church occupies to help the members in the workshop to visualize the spaces and trigger their memories. The participants then placed their post its on the wall depicting whether it was positive or negative and what part of the church spaces it was referring to.



After compiling the information, **the next** activity was presented. In this activity the participants were asked to put down on paper their vision for the future church, in the form of a **Vision Board**. This was done in groups of 4-6 people by making a collage of future visions. The groups were asked to write, draw and stick pictures on large pieces of cardboard to help explain their visions. While the groups were discussing their ideas I placed questions on the projector for the group to consider to help frame the project. Once this activi-

ty was completed the groups were asked to share some of the core aspects of their visions.



The workshops ended by thanking the participants and explaining what would be done with the information that was collected and giving some information about the next workshop.

**Results:**

The pros and cons exercise showed that the church greatly appreciated the current spaces. Some of the positive aspects of Hässlehuset were that it has a nice kitchen and café, lots of rooms for Sunday school, and that it has a good location. The same went for Lilla Brokyrkan: the group appreciated the location by the square and the fact that we have access to it 24/7.

The main cons for Hässlehuset were the bad acoustics, all the packing up and down and that it was lacking a cloakroom and as for Lilla Brokyrkan, it was felt it was too little.

In the vision board exercise the groups reiterated the importance of the church being placed in a central location. Either near the square or another central location. This was also connected to the desire for it to be easily accessible with public transport.

The groups felt that the church should be open for a number of local and municipal actors. They expressed a desire for the building to be able to be used by local schools, the music school next door, the municipality, local sports teams but also that it could be rented out for conferences, events and for social entrepreneurship.

The Building should outwardly fit in but inwardly stick out with a homey and welcoming atmosphere, but also with a playful twist.

The sanctuary should be able to be furnished for both church services and other events.

**Post workshop work**

- Gather, digitize and translate record, notes etc
- Add explanations to material gathered during workshop, map common themes.
- Create visual record of workshop by translating each group's material into visual material that will be presented at next workshop

**Reflection**

Mix the groups:

I should have guided people in where to sit. The groups mostly ended up quite mixed, but some groups would have benefited from being more mixed to get a greater spread of ideas and more discussion at the tables.

Secretary/discussion leader at tables:

I should have asked someone to act as secretary/ discussion leader at each table and make notes of what was discussed. I was able to walk around and make some notes, but would have benefited from some more notes.

Video with rooms in use:

In this workshop when presenting the way the spaces are being used, I took one video from Hässlehuset when it was not in use, and one of Lilla Brokyrkan when it was in use. I realized later in the strengths and weaknesses exercise that the groups had been affected in thinking more about how the spaces were used when they saw people using them compared to the empty ones, where I ended up getting more feedback pertaining to the room itself.

### “It should be beautiful!”

This phrase came up a couple times in the process of the workshops. It struck me as strange that people would feel the need to say that. Isn't that always the intention when building churches? However when looking more closely at the tradition in free churches it becomes clear that aesthetics have not always been prioritized. The free church movement had a strong Pietistic focus, and it was thought that it is not the room itself that is important but rather what happens in the room. (Fahlgren, S., 2008) This expressed itself early on, in the way that the members would meet in the homes or other spaces and did not need to meet in a church. Another aspect was that the church, once it was built, was seen as a resource to reach more people, or an instrument for missions as Fahlgren (2008) refers to it. Therefore the focus was on building churches that could house lots of people, a variety of activities where social gatherings could take place and where everyone was welcome.

This missional focus is also why, according to Fahlgren (2008), free churches are often built to house a lot more people than are currently members in the congregation. He even offers the example of Immanuelskyrkan in Örebro that is said to have made the decision in 1907 to build a church for 600 people, despite

the congregation only being made up of ca 30 people at the time. Therefore we see that the building is seen as a resource and as such, the aesthetics take second place.

While pondering this idea, I discussed it in casual conversation with members of the church. In one conversation I asked the person I was talking with what they valued more, a larger church or a beautiful one? We had been discussing a church that we were both familiar with that met in a renovated industrial building. Despite the exterior still looking like a warehouse the regularly hosts large conferences and other events. She expressed that she wished that she could feel that the exterior was as important, but nevertheless felt she would choose a building that fit more people.

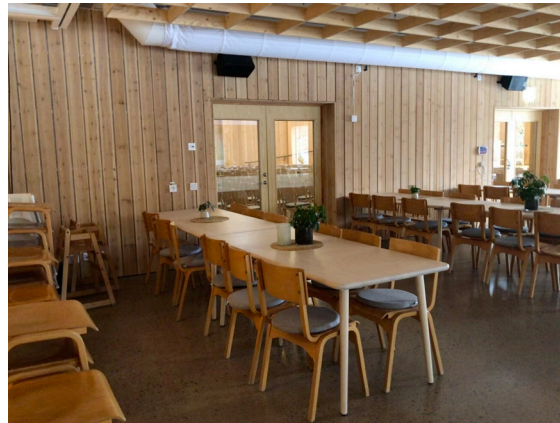
In a world of limited resources, free churches seem to often prioritize the functionality over the aesthetics, because after all it is not about the room but what happens inside of it. But is this changing?

One question for further study would be, does an unappealing exterior inhibit the church's desire to welcome people?

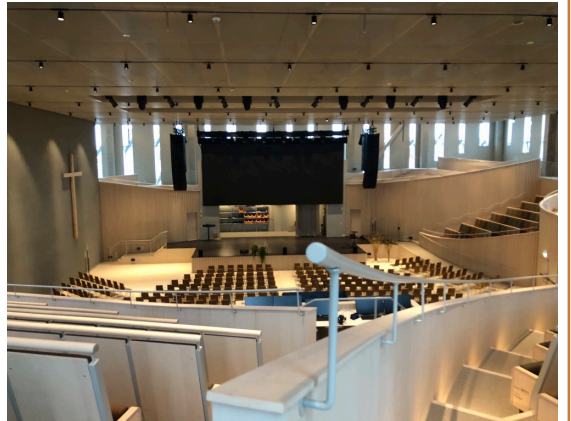
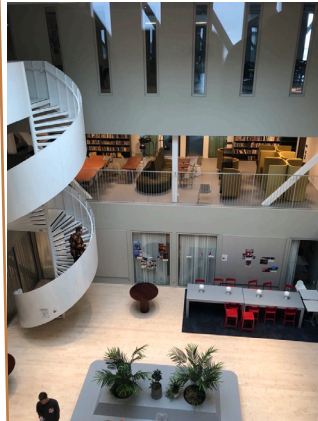
Pingstkyrkan Borås



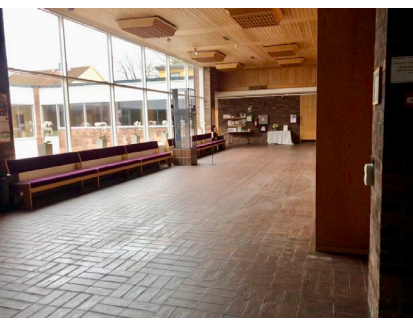
Equmeniakyrkan Floda



Immanuelskyrkan Borås



Frihamnskyrkan Göteborg



Hässelholmens kyrka Borås

## Study Visits

In Design dialogues they suggest showing inspiration photos from other good examples (Fröst et al., 2017). I therefore chose five somewhat local churches for my study visit. Three that the church would be very familiar with and two from the Gothenburg area that they would be less familiar with. The churches I chose all had, in my eyes, well suited spaces for their activities. The idea was to show the participants some photos of how others had designed their spaces and how they use them today. Both to inspire and learn from other's examples. All five churches were very welcoming and happy to answer my questions.

The main questions I asked were:

What the church's main ministry is? (what they spend most energy and resources on)

How do they feel their spaces work for their activities?

Are there any things they would change?

By posing these questions I was able to begin to understand how these churches functioned in relation to their buildings.

The study visit helped me in widening my frame of reference as well.

## Advice

- Do not build sanctuary windows that you cannot shade. An example of this is sky-lights. It will make it difficult to use the space for a movie screening.
- More storage on the ground floor.
- Do not build a dish-washing room that needs to be accessed through the cooking area.
- Translation booths must have a view of the stage/speaker.
- It is preferable for the sanctuary to have views to the outside world.
- Do not have an angled entrance, it confuses visitors. It is better for the entrance to go straight into the main room.
- Being able to close off different parts of the church at a time is a useful feature.
- Using chairs instead of pews makes furnishing the sanctuary for various uses easier.
- Fika area that is connected to sanctuary



## Workshop 2

Goal :

Understand current usage of spaces and movement

Create a needs map

### Implementation:

#### Physical:

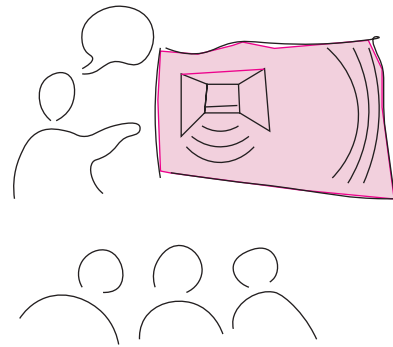
Tables are set up to seat groups of 5-6 people with material for the workshops on each.

A counter with snacks is set up for when people arrive  
Projector set up where everyone can see

The workshop started by presenting the outcome of the previous workshop, and gathering missed input. The goal was to make sure everyone is on the same page. I presented the translations of their image boards in photos and asked which photos they felt corresponded well with their thoughts and ideas and which didn't.

#### Movement mapping

For the next activity I asked the participants to sit in groups according to what area they are most involved in, in the church. Then they were given the floor plan of Hässlehuset and were asked to draw how they move through the spaces on a given Sunday. The groups were: the set up group, the worship and Audio Visual group, the MC and preachers, and the children's group.



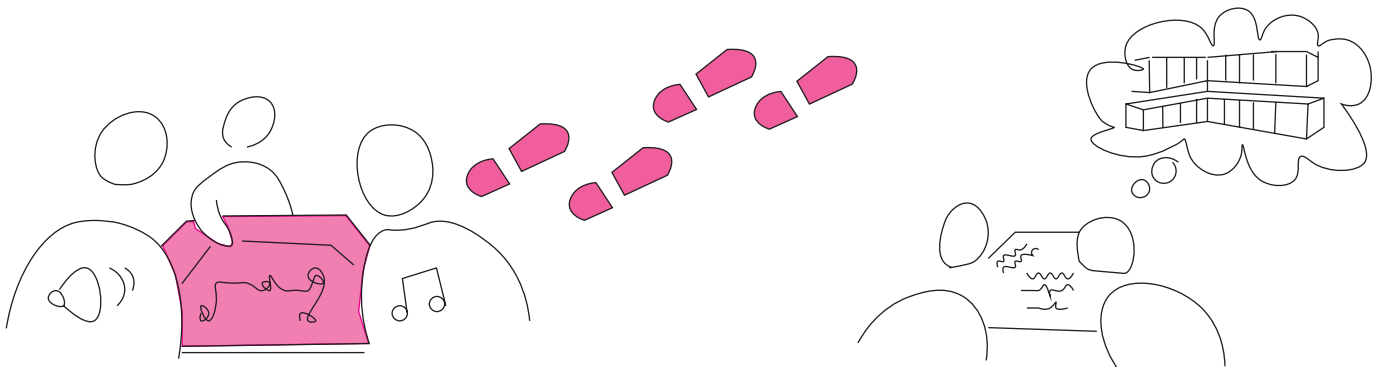
#### Inspiration

Upon completing that task, I moved on to the second part of the workshop consisting of the study visit photos and needs mapping. While I showed them images from the study visit, I also shared with them some of the thoughts that these churches have about their own spaces based on the conversations I had while visiting. I also left some time for thoughts and comments.

#### Needs mapping

Once we had gone through all the photos the groups began discussing and writing down their own thoughts and ideas of what they would like/need in a future church building, according to their areas of responsibility.

I wrapped up the workshop and told the group that I would keep them informed about the progress of the project.



## Results

The movement mapping exercise helped show what connections were important in the various groups movement. It also revealed all the back and forth movement of the groups as they went back and forth to the storage rooms.

The needs mapping gave me detailed information on what the groups desired for their respective areas. A common desire that came up was a request for a second meeting room where the worship band could practice, where the kids team could have larger events, or for smaller meetings or as an overflow room.

## Post workshop work

Organize information into flow chart.  
Save the images the groups said corresponded with their vision from last week.  
Begin sketching on ideas.

## Reflection

Reference projects from group  
I should have asked the church to give me reference projects that they like prior to this workshop. A couple of the church visits were conducted as a result of one of the participants telling me that it was worth a visit, but I never posed the question publicly to the group. During the workshop a few participants mentioned churches that they found inspirational. It would have been beneficial to the process if I could have included photos from those churches for the whole group to see and be inspired. This would have also allowed me to further understand what they like and why and would have been a good place to start discussions. It would have further widened my perspectives and given me a wider frame of reference as well.

## Dividing functions into Wants and Needs

I had intended to have the groups divide the functions in their needs maps into wants and needs, but it was easier said than done since it was often difficult for the participants, myself included, to discern what constituted a want or a need. Therefore the groups created

what could be called “wish lists” where it was left to my discretion to see what I considered necessary. We further discuss making a plan in which I include the necessary functions in a prototype church which then could later be expanded for the dream scenario.

Notes with movement mapping:

The map drawing worked well, but should have asked them to make notes about what they do at each stop. I did walk around so I asked as I went, but might need to get back to them on some points.

Good feedback:

The feedback given in the needs/wants analysis was very good. I feel like I have a good amount to work with.

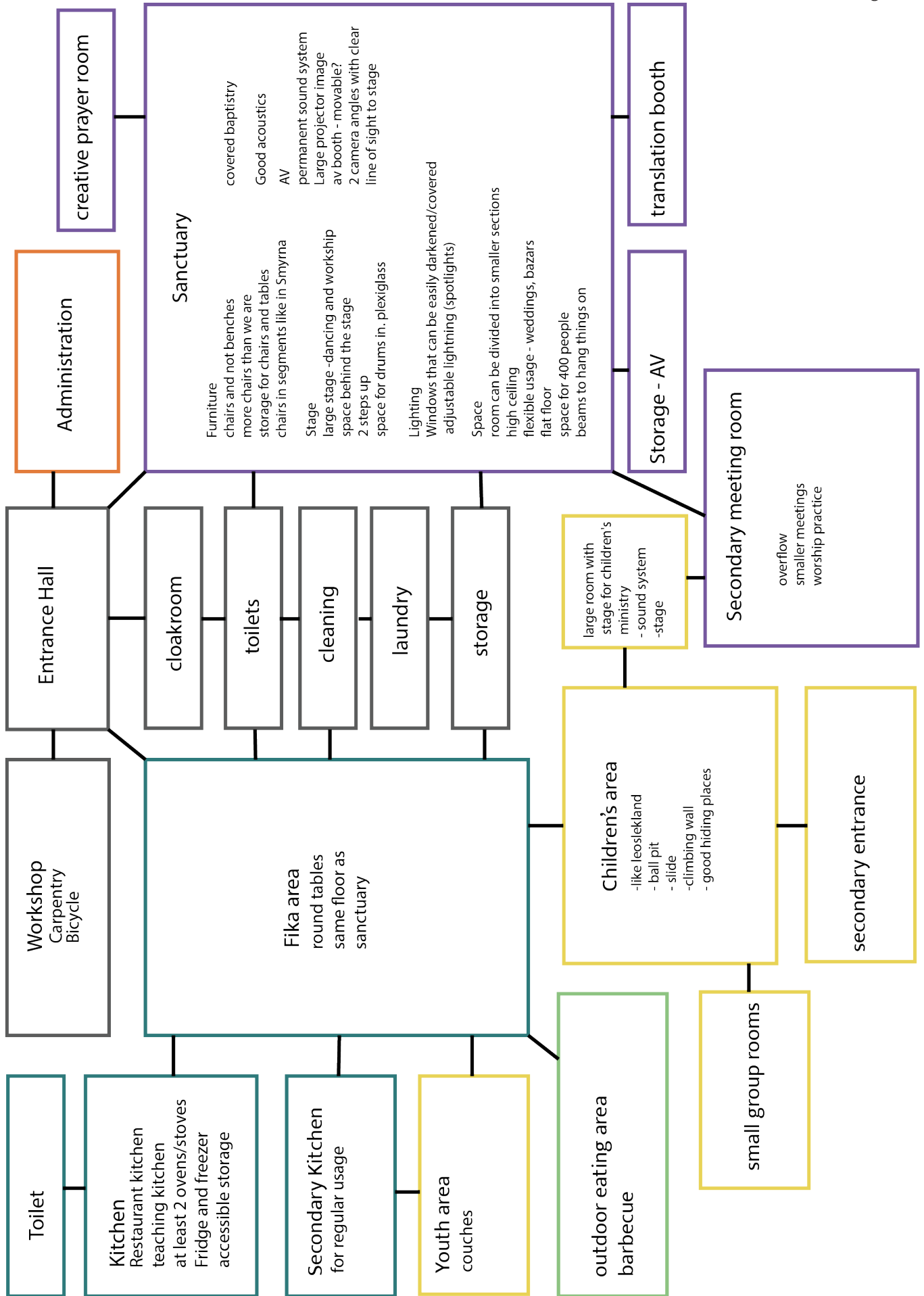
## Workshop 3?

After Workshop 2 there was a clear feeling of needing to continue the process. I had gathered a lot of good information but there were still a lot of directions the project could move in. I started reading “Create your own home” and came across really helpful strategies for workshops in it. Which coincidentally helped at the exact right moment in the project.

In the book Stenberg outlines a step where the architect gathers the information and comes up with 3-5 alternative solutions that the household gets to look at and get back to the architect on (2020). This was exactly the phase I was at. I appreciated Livingston’s method of creating proposals that have the necessary aspects but can if and when finances all be developed in to the dream scenario (Stenberg, 2020)

Next step:

Make 3-4 different alternatives with a few different locations, to allow the church to give feedback on both choice of location and building, connections.



### Between workshop 2 and 3: Spatial zoning

I organized the information from the workshop into a flow chart, I could have also done a block layout as is recommended in Design dialogues, but due to the fact that I was unsure of the room sizes, I just gave the bubbles varying sizes representing larger or smaller spaces but not necessarily proportionately (year). This flow chart helped me to more easily see the connections between the rooms and to group the different desires with different rooms. I also added some practical rooms where I considered it necessary.

I initially began drawing floor plans based on the flow chart. But I realized that it was difficult to make them stick out from each other, they all looked more or less the same. If I just made 3 floor plans based on this flowchart there would be little to distinguish them and therefore the voting would be very subjective. So I dove back into my literature.

Since I had mainly based my workshops on Design driven dialogues up to this point I decided to have a look at Livingston's method and compare the next steps.

In design driven dialogues after they have created the block layout, they continue by making some adjustments or coming up with their own ideas of how the rooms could be organized. This can be done for a number of reasons but generally to improve the sustainability of the project or in order to test new innovative ideas. (Fröst et al.)

In Livingston's method he does a thorough analysis of the plot and household culture, followed by a group interview where the household identify their likes and dislikes with their home as well as play house inspector and list the problematic areas in their home (Stenberg, 2020). This did not differ too greatly to what I had already done with the help of design driven dialogues. In the next step he has the group pretend to be architects and design their new home, followed by an exercise about what their dream house would be like (Stenberg, 2020). This information too I had gotten through the vision board exercise, though I did not ask

the group to draw their new church. I was therefore more or less in line with his method for Step 3 as well. In Livingston's next step the architect works alone and gathers all the information received and turns it into various floor plans. In this section Livingston gives the advice that if your floor plans are looking too similar and you see that certain rooms are being locked in place, question that. He advises that one should look for inspiration in other ways of organizing things and then merge different versions and give them names. (Stenberg, 2020) This echoed what I was experiencing.

Having studied the two methods, I decided to go back to the information gathered from workshop one, with the dream boards. I would combine elements from the two methods. I would both try and understand what the clients want, interpret it but also add a little of my own ideas in order to push the group to really think about how they want to organize the spaces.

In the dream boards the group had expressed their visions. My goal was to create simple interpretations based on each dream board of what kind of church I felt that group was asking for. I named the three versions and then analyzed them. Based on my interpretations I started to see different concepts.

*The first* interpretation I called The village in the middle of the church, which is a reversal of a saying that refers to the church always being placed centrally in the village. In this concept the church is designed like a small village. It is made up of many individual parts but with a common meeting place, the square. This concept I developed into the "User-based church" proposal, which allows the different departments of the church to function independently of each other. Therefore if the Administration team comes in on a Tuesday, they can enter straight into their area and do not have to go through the main entrance. This allows for many activities to be able to take place simultaneously without disturbing each other.

*The second* group's vision board I interpreted as being the family oriented church. They placed a lot of focus on it being welcoming and for all ages. This group inspired the thought of how could the church be de-

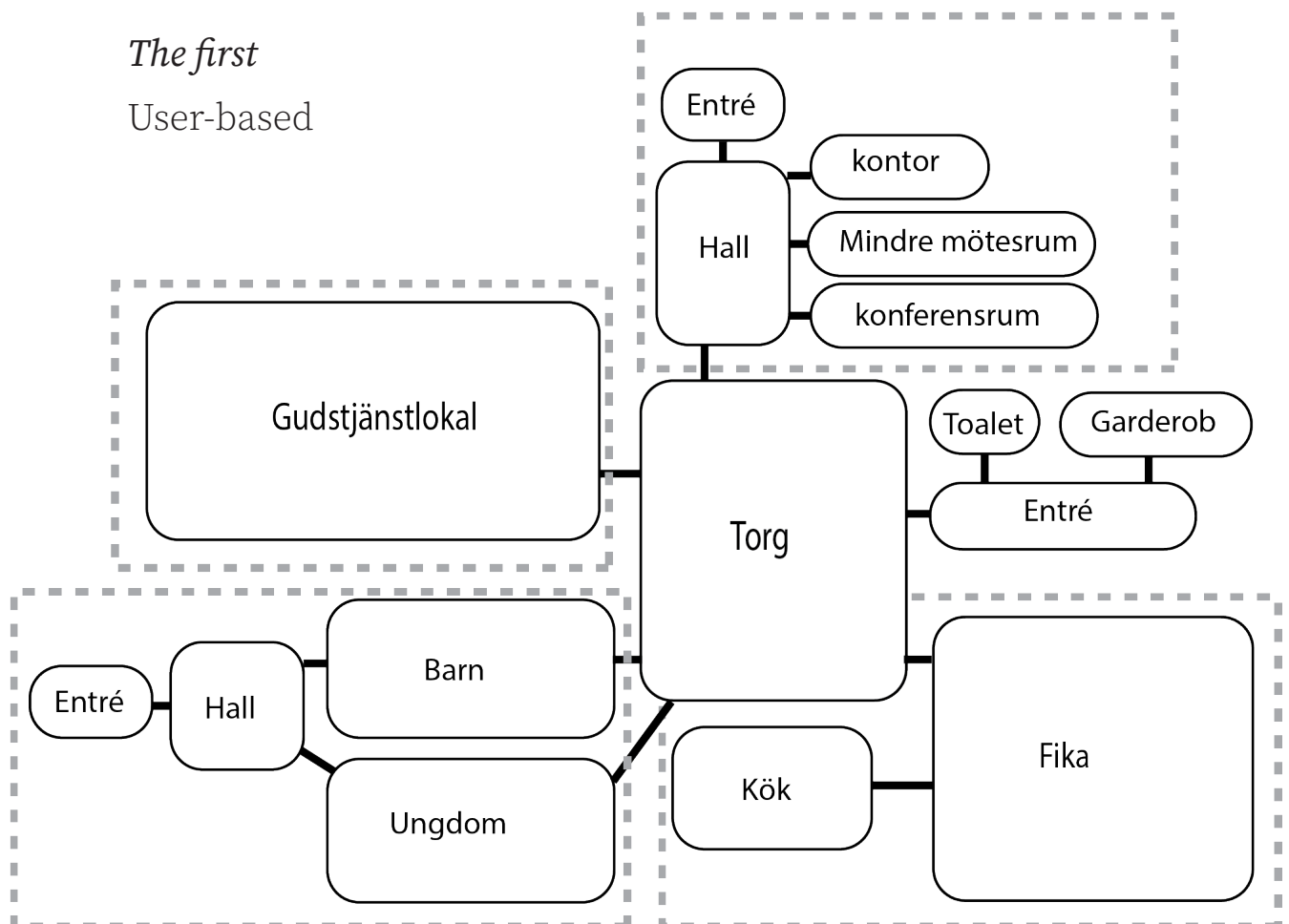
signed to be less focus on who's the area is, but more on how the space is to be used. The idea was that no group in the church could claim any area, i.e. the sanctuary belongs to the adults, the Sunday school rooms belong to the kids etc. So the question arose how can the zoning of the rooms display this idea? I thought about the fact that one of the main reasons, I assume, for separating children's areas and adult areas, is because children are often loud and lively, whereas adults often desire quieter surroundings. This is an oversimplification of course, but there is some truth to it. Therefore the zoning should perhaps more so reveal which rooms are for activity, where boisterous behavior is a positive thing, but also other areas where it is more appropriate to be calmer and quieter.

This resulted in the Quiet vs Loud concept where the rooms the church asked for are divided so as to connect quiet rooms together and more active room together. Therefore a room is designed for the level of activity, meaning, that on a given Sunday, the congregation may start the service in the sanctuary but then some move on to a lecture room, where as the rest stay

in the sanctuary for their activities.

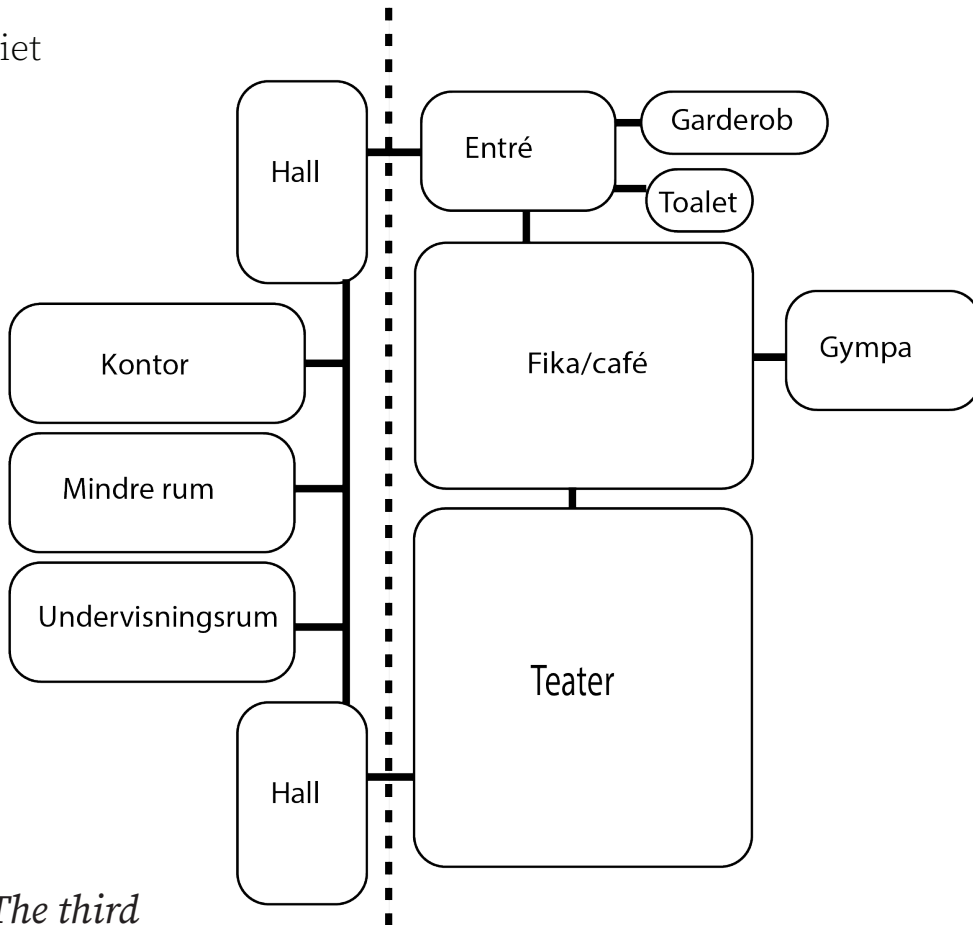
*The third* concept was based on group 3's vision board. They envisioned a open church, one that attracted people with it's vibrant and eye catching exterior. I dubbed this one "A hospital designed by children" due to the way I imagined it being open 24/7 for anyone in need like a hospital, but vibrant and bold in the way I would imagine a child would design it. This concept got me thinking about Stenberg's "Degrees of privacy" design card. If we were to see a church as a home, there would be certain areas that are open to all, but there would be others that would be more closed off to retain privacy (Stenberg, 2020). It is the case as Stenberg explained that when rooms or functions are organized in varying spheres of privacy a visitor can feel more comfortable because they can easily ascertain the sphere within which they are welcome to move, and the sphere will vary also depending on who the visitor is (Stenberg, 2020). I therefore named the 3rd concept "Private, in-between, public". The rooms were organized to represent what rooms could be open all the time versus ones that have a more narrowed use. The first sphere was the public one where anyone was

*The first*  
User-based



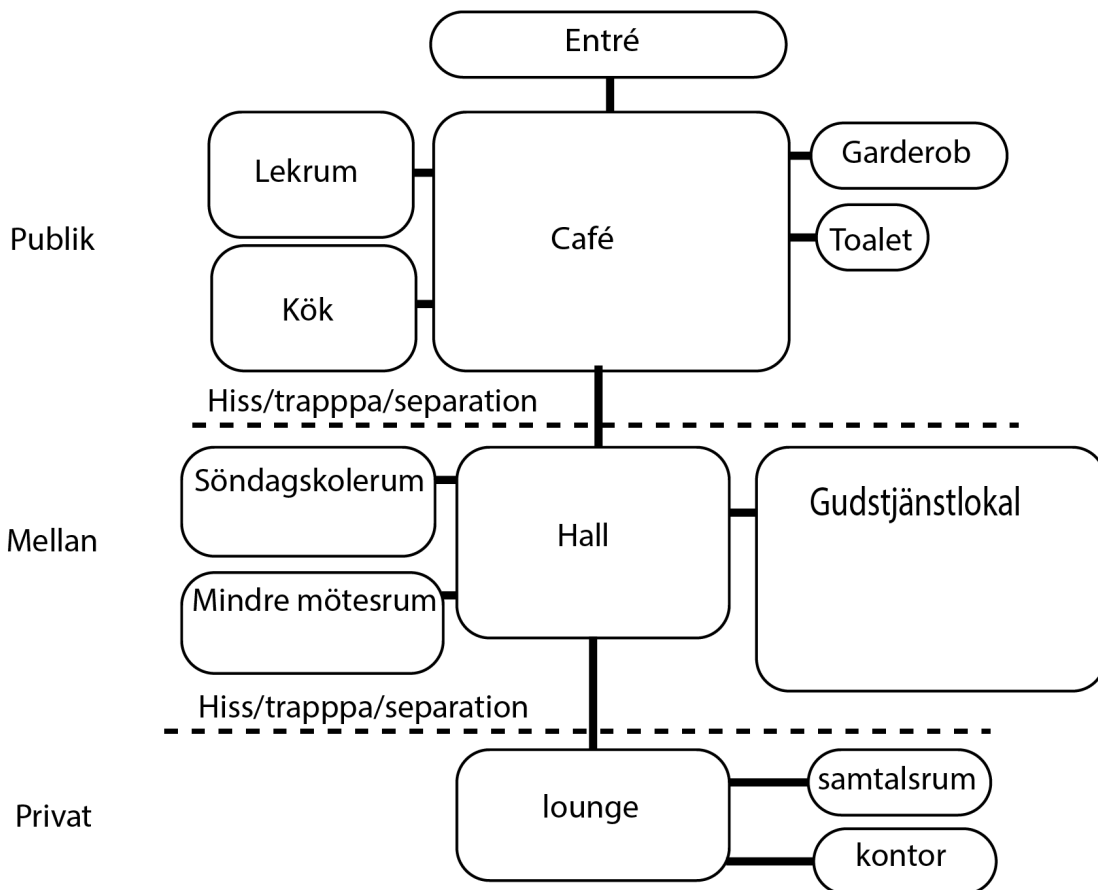
*The second*

Loud - quiet



*The third*

Public - in-between - private



welcome. I then created a middle section of rooms that are open but on certain terms, like the sanctuary. And lastly it was spaces that I thought could be considered private, or for security reasons should not be open, like the administrative areas.

I decided to keep these three concepts as flow charts that way the group wouldn't focus on the details how the rooms were organized but more on the zoning.

### **Between Workshop 2 and 3: Choice of plot**

Going into this thesis, I had intended on choosing the plot myself as so much is dependent on it. Both methods Livingston's and Fröst et al are based on the assumption that you have a plot, building or area to work in. I therefore went on study visits to Hässleholmen to study the area and identify suitable plots. I further studied the historical typology of churches (see appendix) in order to understand how to place this church both geographically and culturally in relation to its counterparts. I found that there was a tendency for free churches, especially in urban areas to place themselves wall to wall with other buildings. (see appendix) As opposed to the Lutheran churches that often chose a more freestanding typology even in dense urban environments. See ... examples. There is of course the exception of some of the more recent urban free churches that are so large that they take up an entire block, like the new pentecostal church Frihamnskyrkan in Gothenburg.

Therefore I naturally gravitated towards looking into ways of building the church within the urban fabric. I considered building on top of existing buildings, or right up to them as ways of allowing the church to become a part of the fabric of Hässleholmen rather than it being set apart.

However a number of people approached me in the beginning wondering about the choice of plot. It became quickly apparent to me that this was a central question for the group.

Floda process, plot crucial.

I therefore decided that it was worth changing my plan to include this aspect in the workshops. Due to it not being an element in my reference theories I struggled to know where in the process it would be relevant. I finally decided that it would work well once the group had already expressed their dreams and then their needs. Meaning that similar to Livingston's process step 4, there was now criteria with which to evaluate the choice of plot.

I chose three plots based on criteria that had been mentioned as important in the previous two workshops. Centrality, and accessibility. The goal was further to choose plots that, should this have been a real project, the church could start building on soon and with few difficulties.

#### Plot 3

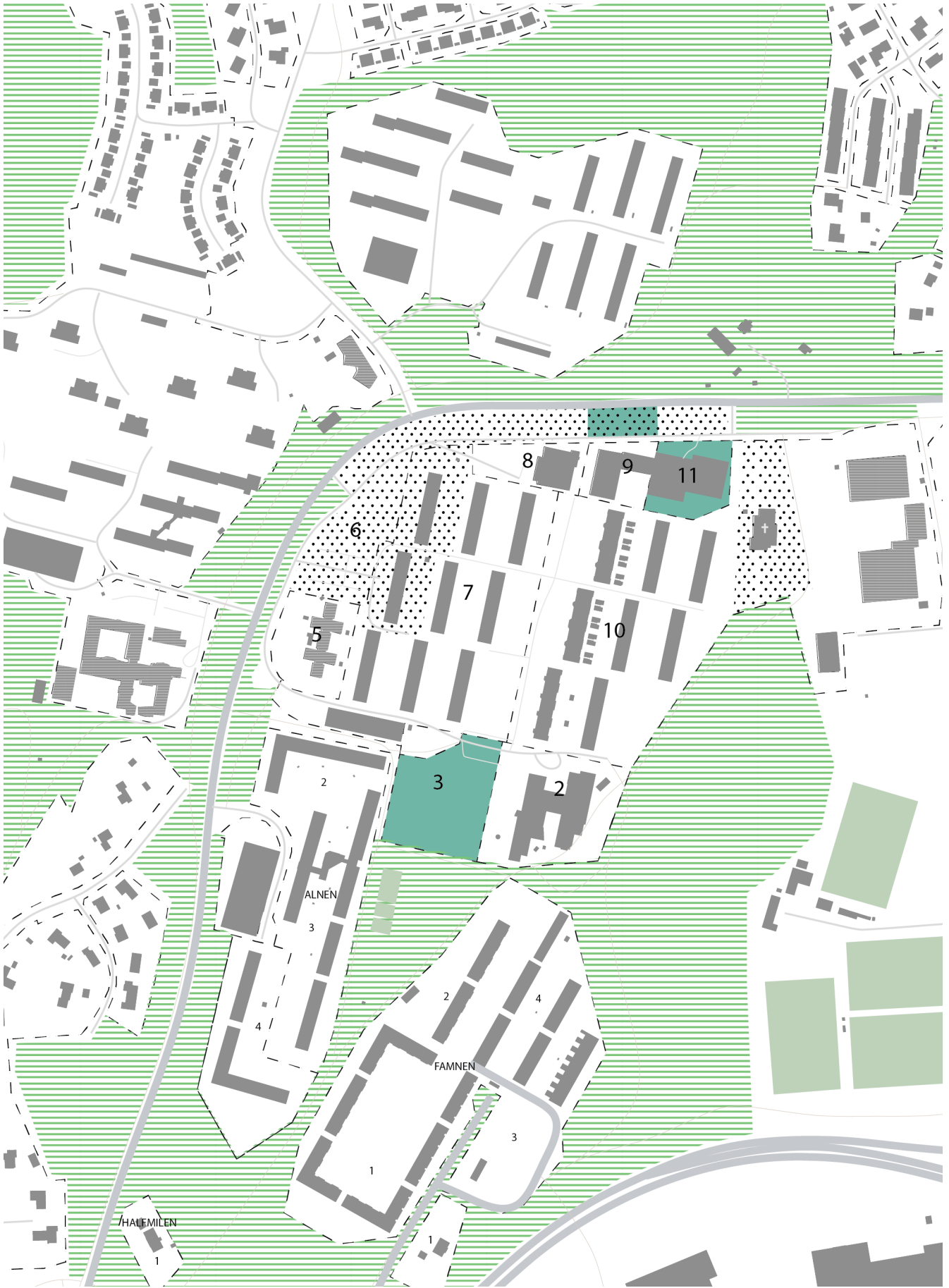
Centrally located plot near a frequented park and recreational area. Not as accessible by public transport or by car. There are plans for the plot to be developed into housing.

#### Plot 11

One of the only smaller plots in Hässleholmen that has no current development plans. Easily accessible with public transport and by car. Close to square and other attractions.

#### Plot -

This is not currently an available plot nor is it currently permitted to build here. However there is the possibility that if the area is going to undergo new development in order to densify the area, the parking lot there could easily be turned into a buildable plot. It is accessible by public transport and cars and is very centrally located with access to the square and main road.



Green/Park area - Detail plan does not allow construction



Non-Buildable area - Detail plan does not allow construction



Chosen plots



### Workshop 3

Goals :

- Decide on location for proposal
- Choose a style of room organization for the church

**Implementation:**

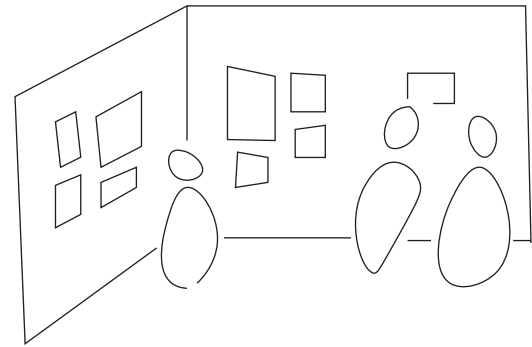
**Practical:**

Projector set up where everyone can see.  
 Chairs were set up facing the projector.  
 A counter with snacks is set up for when people arrive.  
 Prints are put up on walls like an exhibition for voting later.

The workshop began with a recap of the previous workshops and an overview of what had been discussed and decided up until now. I presented the flow charts I had made based on last workshops needs mapping and gave an opportunity for comments.

**Presentation of Plots and Zoning diagrams**

Next I presented the plan for this workshop. I presented 3 alternative plots, each with a short objective analysis and then 3 alternative ways of zoning the floor plans. The group was given the opportunity to give feedback and share their thoughts about the different alternatives.



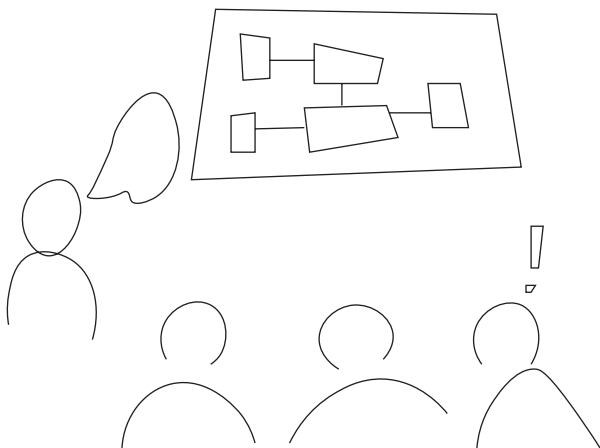
**Voting**

After that, they were given stickers to place on their favorite and second favorite choices, three stickers for plot and three for zoning. The group then walked around the room studying the alternatives and voting for their favorites.

**Discussion**

Once everyone had voted we had a discussion about why people had voted for what they voted for.

The workshop ended with information about how the material would be used in the continued process.



## Results

The voting led to a clear winner when it came to the zoning of the church. The “user based” alternative got by far the most votes. It was everyone’s either first or second choice. The group expressed that it felt most “harmonious”. There were however some questions if the layout could be adjusted to allow for the fika area to be adjacent to the sanctuary so as to function as an overflow room.

The plot discussion was a little more complex. Two plots received the same number of votes, Plot 3 and Plot 11. The group then asked to know which of the two I would vote for, since I am also a member of the church. I expressed my preference for the parking garage (Plot 11) along with an explanation as to why I considered it as having more advantages. When the group heard my reasoning, a few were also convinced and decided to change their vote, swaying the vote in favor of the parking garage plot.

## Post workshop work

Gather all feedback from previous workshops and work it into a floor plan proposal.  
Study connection with the plot and neighboring functions so as to best place functions.

## Reflection

The workshop went well and I received a lot of positive feedback. Although there were some unexpected events.

Share own analysis and take group on your journey

I had not planned on what to do if the vote turned out to be so even. This made me realize that it might have been relevant for me to include my thoughts in the plot analysis from the beginning and not expect the church to analyze the plot the way I did. I had been on multiple site visits, and been analyzing suitable plots for months, and yet I came to the workshop with three plots and no information on why I had chosen those three and not other spots. To me it seemed obvious,

but I forgot to take the group on the journey I had been on and show them how I had decided on these three. To make this process even more democratic and to give the method more credibility, I should have explained the process of arriving at the chosen plots. It brought me back to my question of what is my expertise vs theirs? And how do I share my expertise in the right way?

## Reference plot sizes

Furthermore I realized that despite me giving relevant fact about the plots, in my haste I had failed to include the measurements of the plots. There was a scale on each drawing but the group struggled to understand how much could be built on each plot. It became evident that the size of the plot and how much could be built on it were crucial factors for the group. They needed to know if their dream church would fit on all three plots, but I had not come prepared to answer that question. In my eyes all three plots, perhaps less so the parking by Åsvägen, were more than enough for the church’s dreams, but I was also functioning from a perspective of making it work no matter which plot the group chose. For future I would compare the plots with other buildings they know or place a reference building on the spot. In this way helping the group to visualize the possibilities for the various plots.

## General Reflections from Workshops

It has been a challenge to know how much of my expertise I should share and how much I should allow the group to make their own decisions. Where is my expertise relevant and where is theirs? Where is the balance between giving advice based on what I consider to be my areas of strength and influencing the process too much so as to override the groups actual input and thoughts?

I have not taken up all the questions that could be discussed and I am very aware of the fact that the process is also limited by my ability to work and think through these topics and then pose the questions.

Who is my client?

During the process of this thesis, I have on a number of occasions struggled with the question of who is my client in this project? For the setting of the framework, I decided that I would function as client and architect and decide it on my own. However as my thesis, I see this project as having my university as the client, which in this case would be my tutor and examiner. I greatly valued the input of my tutor and examiner and felt that it must be included, but what about when it goes against the desires gathered through the participatory process? Which client do I listen to? This must be a challenge when working in this manner.

## DESIGN PROPOSAL

### Relating to the Plot

In order to best place the church on the chosen plot, I studied what functions would best be suited in what locations. I divided the church plan in four main areas: the sanctuary, the staff, the kids and fika. I then considered all the people that would be potentially using this church at some point in order to understand where they would be coming from and what part of the church they would want to access. For example if there is a children's event at the church, most of the children would be coming from central Hässleholmen and therefore approach the plot from the south, vs if there is a conference, most people would park their cars in the parking by the square and want to approach the plot from the north. Therefore the "Kids" should be facing south, whereas the sanctuary and staff could be facing North.

Connecting the church to Hässlehuset while also creating an open and welcoming entrance towards Hässleholmen were also important aspects.

### Parking Garage

Since there is currently a parking garage on the plot, that posed the question, if the church were to build there, what would happen to the garage? The answer is nothing. Why not use it? There are many reasons to retain the parking garage apart from the clear environmental ones. The parking garage can function as a great foundation for the church building, and the parts that are not built on can continue to function as parking. This would also help in making the church's addition to the landscape less harsh, since not much would be removed or changed. The low surrounding wall however would be removed in order to allow the church building to fully make use of the plot and to allow for a better connection with the surroundings.

Another reason to leave the parking garage intact would be in the case that the church is unable to buy the plot, and would like to look into alternatives such as the possibility of acquiring a temporary building permit or renting the space long term. In those cases it would be important to be able to alter the site as little as possible.

### Challenges

A few challenges this site poses is the height differences and the surrounding buildings. Due to the fact that the proposal will be designed on top of the existing parking garage, there will be a height difference between the central courtyard of Hässlehuset and Kulturskolan, and the church. This height difference is approximately 2,3 towards the courtyard, but decreases gradually up the slope until the ground comes up to meet the corner of the parking garage.

The second challenge is the walls of the Kulturskolan and the second level of the parking garage. Both these walls create dark zones that will create challenging light conditions in the church.

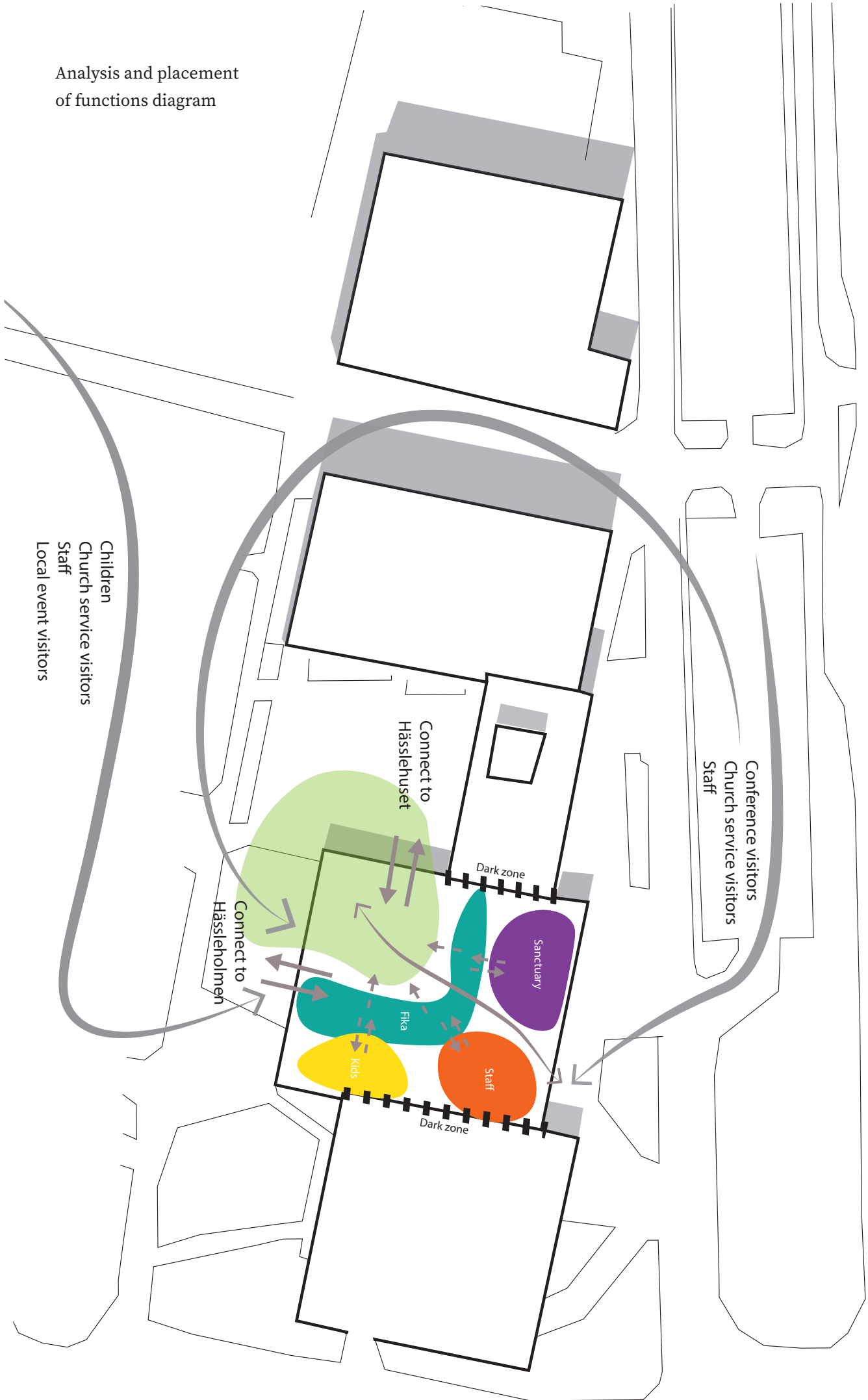
### Zoning

Based on Workshop 1, the group want the building to be able to function for multiple events, and in workshop 3 they chose the "user-based" zoning example. Therefore the floor plan is drawn to allow for the different areas to function separately, with their own entrances and amenities. The church's desire to connect the sanctuary with the fika area was also added.

### Construction

Similarly to the early free churches in Sweden and the references that were studied, this project also aims to

Analysis and placement  
of functions diagram



make it possible for the church to be involved in the construction. This means that it poses certain constraints on the building. In order for the church to be able to do as much of the construction work as possible, it is important that the construction be a wooden framed one. This will also make use of the expertise that is already present in the church as there are multiple carpenters and handy-men.

#### Build in Phases

Another important aspect that came up though the workshops was the importance of the project being able to be done in phases if necessary. During Workshop 2 one of the participants shared a thought they had based on a church they had visited. This church, when they had outgrown their older building, instead of demolishing it, decided to turn the old church into the Sunday school areas, and build the new larger church in connection to the old one. Giving the Sunday school access to a large meeting room for events.

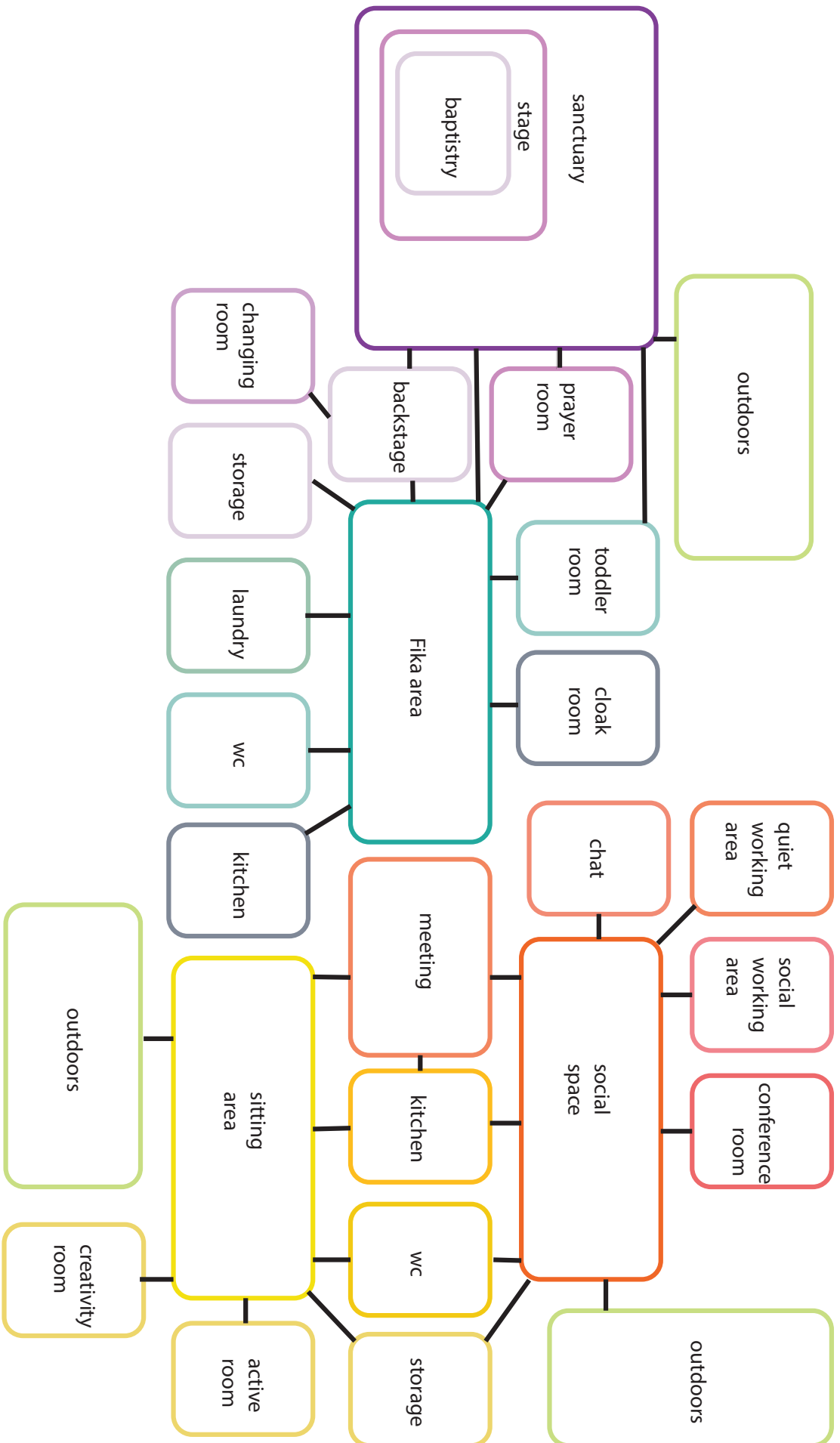
#### Future additions and function

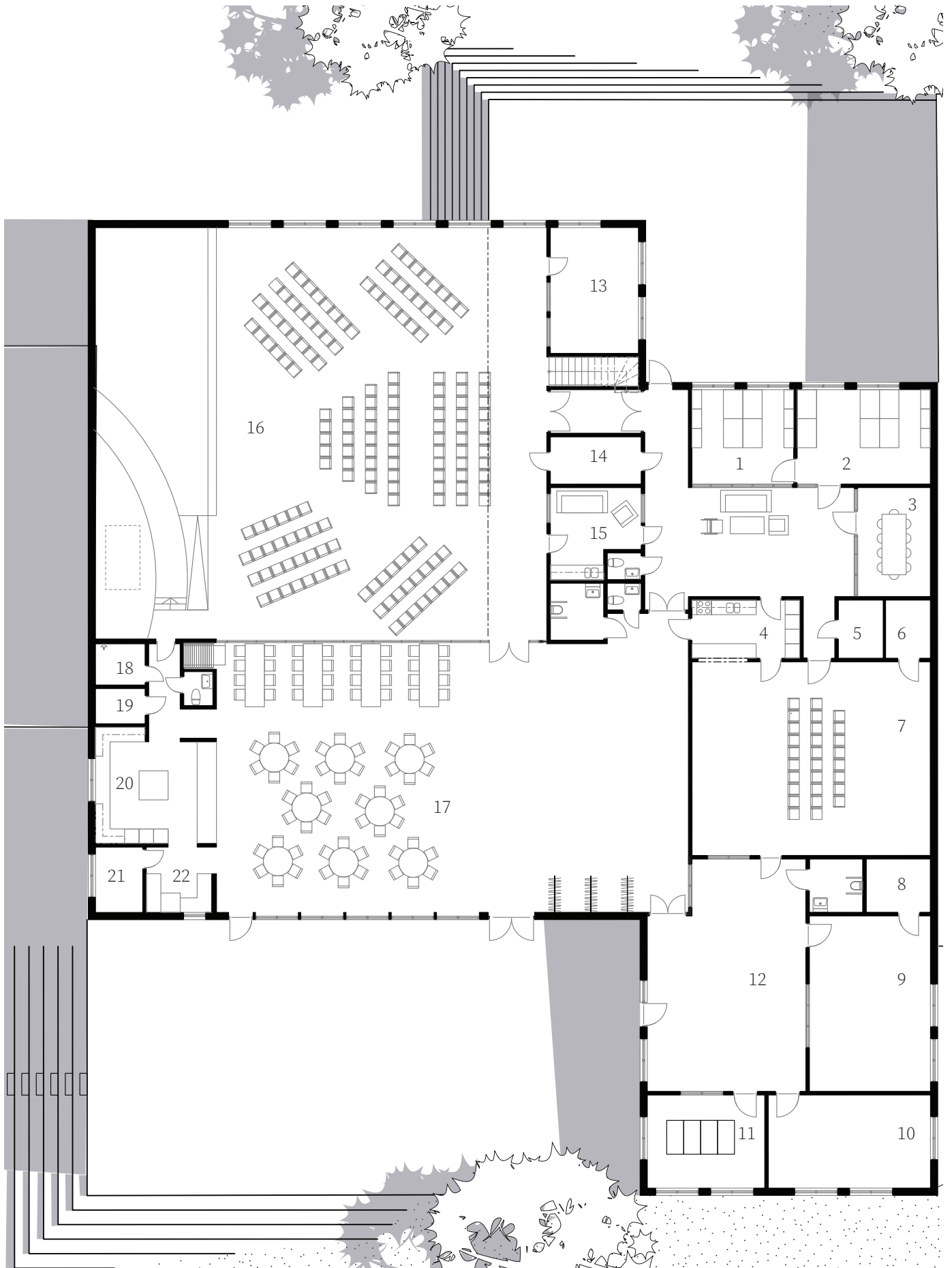
Another desire from the church that came up in the first workshop was to see how this church could be connected with other functions. Among the functions were apartments, cafe, a mini play place etc. This also ties in to the municipalities vision for the area with the urban corridors. The municipality desired that buildings that were built, when appropriate also contained spaces for businesses.

#### Rooms based on Workshops

Based on the information collected in the workshops a list of rooms and functions were compiled. The diagram to the right shows the list of rooms and the connections that were either requested or were added by me in order to make the most of the spaces.

Flow diagram of rooms





Floor plan  
 Floor 1  
 Scale 1:300.



### Functions as requested by participants

This church has been designed to both blend in but also stick out a little in the context of Hässleholmen. The entrance area on the South side of the plot aims to create a space for visitors to be able to socialize, and in the warmer summer months for the fika area to be able to spill out into the outdoors as requested in the workshops.

The Sanctuary has been designed with a high ceiling height and with plenty of natural light from the Norther facing windows. There is also a low large stage with a baptistry. In connection to the Sanctuary are also some of the requested rooms such as the toddler room, prayer room and storage.

The office area has a quiet working area as well as a social working area to allow for different preferences. The toddler room is placed between the sanctuary and the office space so as to function as a chat room during the week.

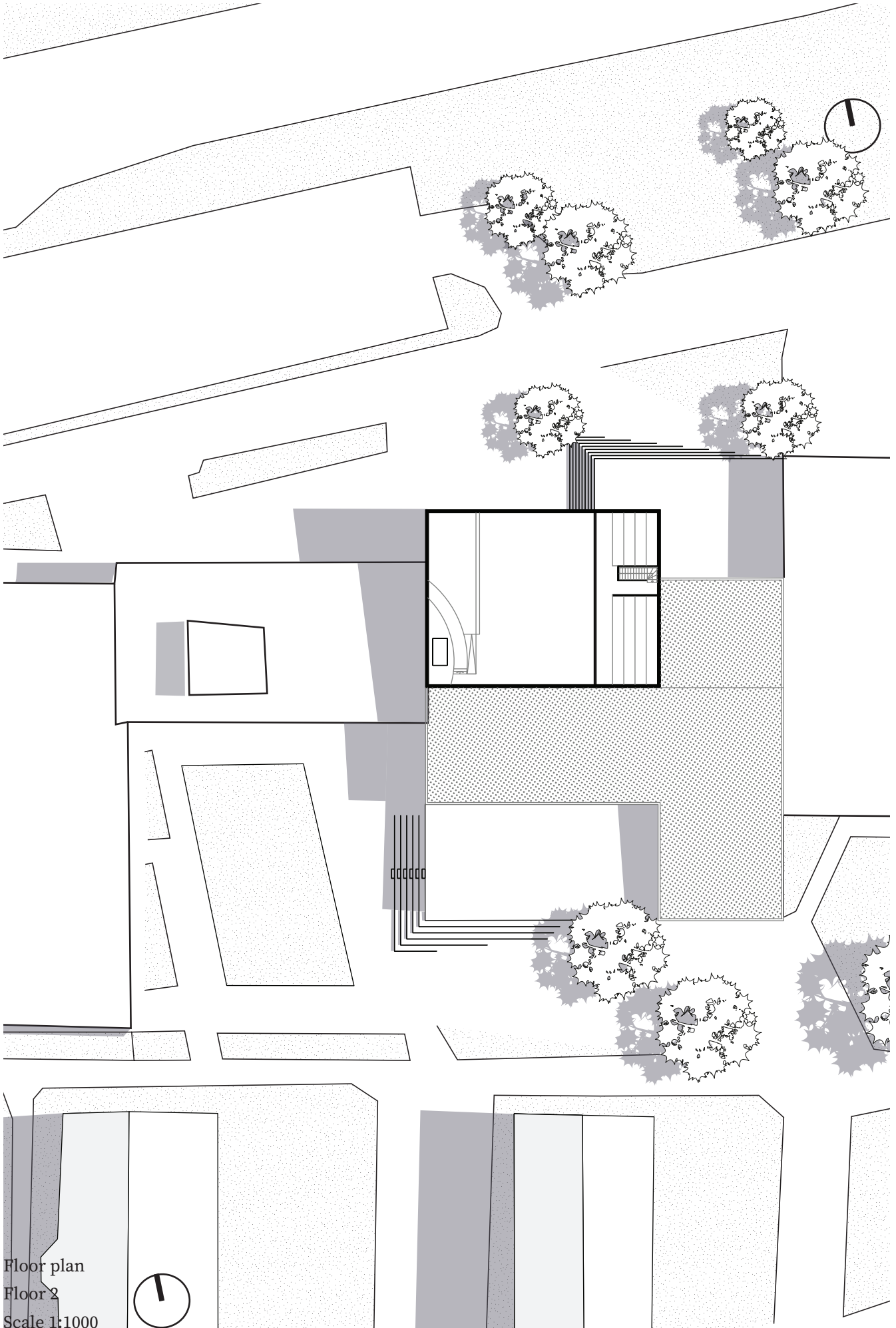
Between the administration area and the children's area I placed the secondary meeting room. This was in order to give both equal access to it. This room will function as an overflow room, for weekly meetings and for Sunday school when they need a theater like room.

The children's area has three rooms for different kinds of activities. The central space was requested as a area where parents can keep an eye on their children. It also has it's own entrance to help it to be able to function more independently.

Finally the fika area has been designed as the main entrance as requested with a large kitchen for events and pot lucks. There is further a foldable wall between the fika area and sanctuary to allow for more flexible usage of the two rooms.

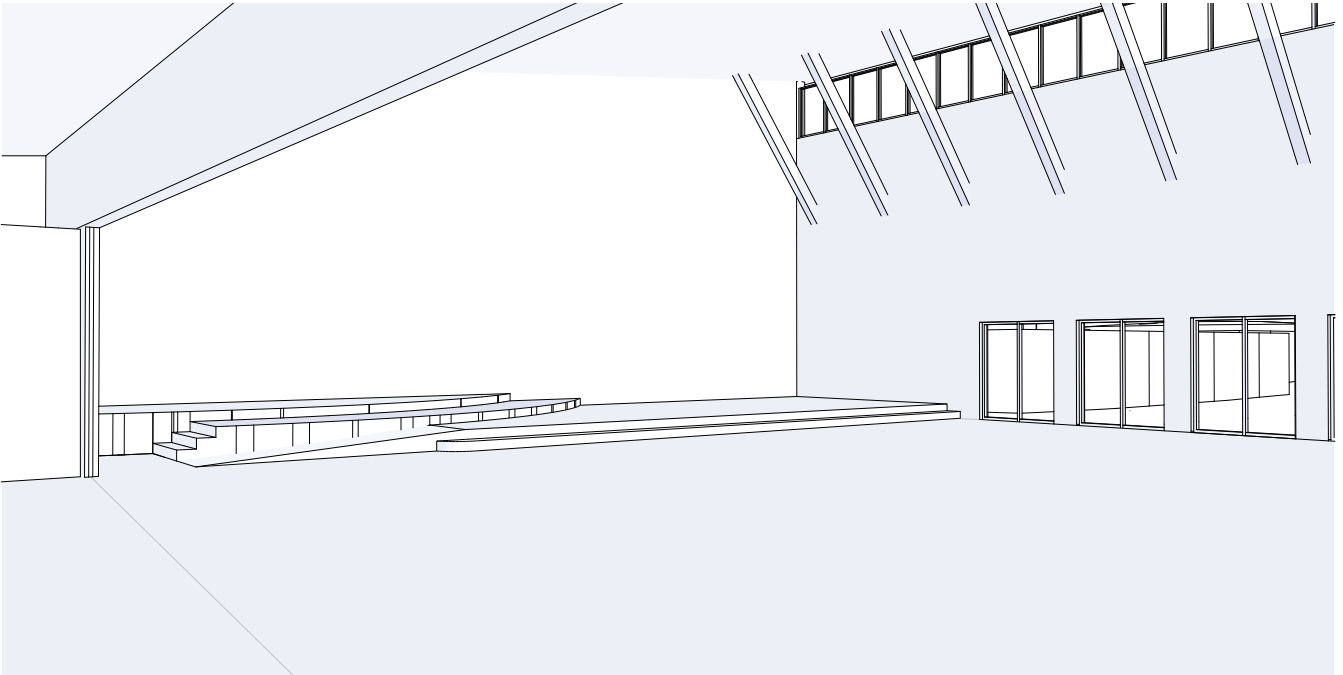
This proposal has not answered the question of some of the added functions that were requested in the workshops such as apartments, play-place, preschool etc. However space has been left in order to allow for future developments. In the future the parking under the church could house some of the missing functions such as the workshops and bicycle garage, whereas the second part of the parking garage (eastern side) could be turned into housing, a play-place, or a gym. There are endless possibilities.

1	Quiet working area	12	Common area
2	Social working area	13	Prayer room
3	Conference room	14	Storage
4	Staff kitchen	15	Toddler room/ chat room
5	Storage	16	Sanctuary
6	Storage	17	Fika area/ entrance room
7	Secondary meeting room	18	Shower/changing room
8	Storage	19	pantry
9	Active play room	20	Kitchen
10	Sunday school room	21	storage
11	Creativity room	22	Dish washing room

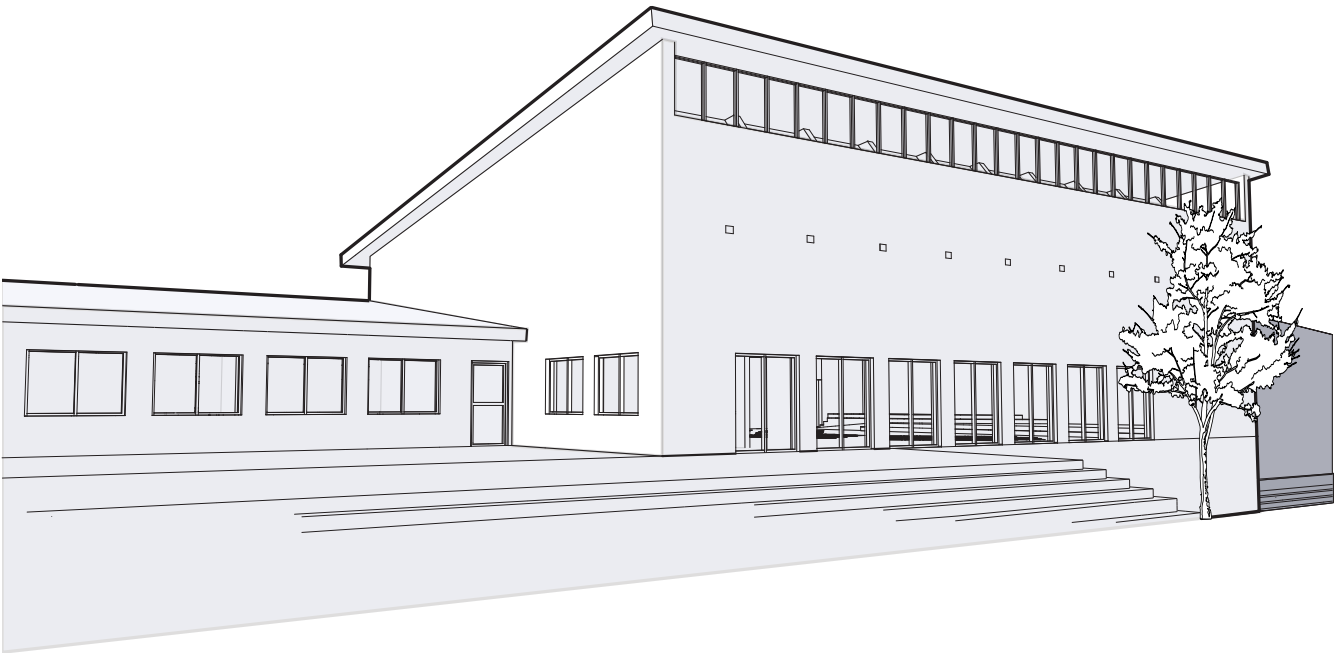


Floor plan  
Floor 2  
Scale 1:1000

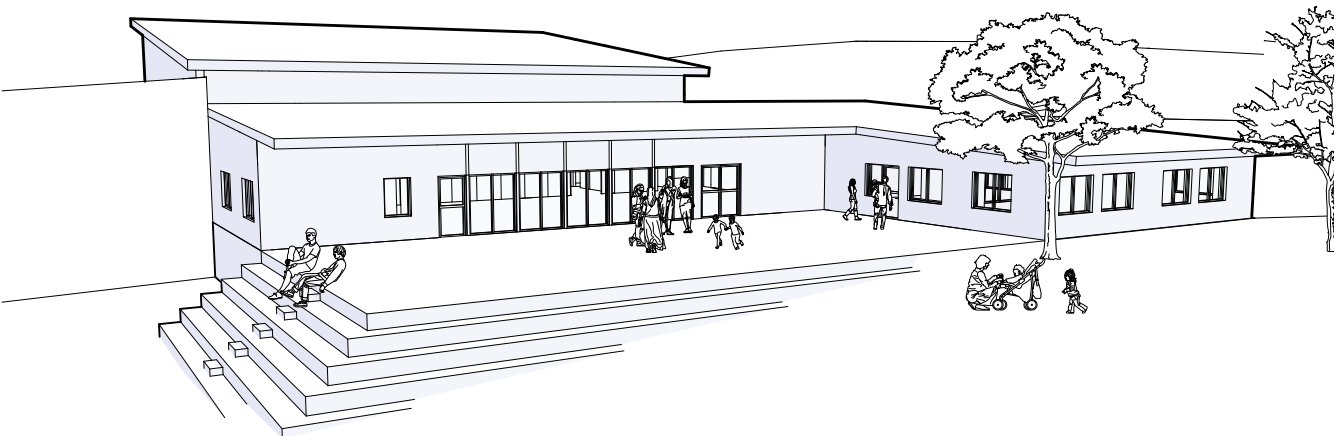




Sanctuary



Northern entrance, facing administrative area and sanctuary



Southern entrance, facing fika area and children's area

## DISCUSSION

This thesis has explored participatory design by designing a church in cooperation with a church community in Häsleholmen. This was done by first looking into the local context, studying the historical methods of designing and constructing free churches, going on study visits to reference churches and speaking with inspiring people; both architects and others who have held a key role in similar projects to gain a better understanding of the reality of conducting projects like this in the real world. Relevant theory has been studied in the topic of participatory design in order to get support from those that have gone before and developed trustworthy methods and those methods were then used to create a new tailor made method for conducting workshop for this church community. Through these tailor made workshops and a constant dialogue with the congregation important information has been ascertained as to the desires of the community. Those were then translated into a physical reality in the way of a church proposal.

The proposal strives to give answers to a lot of the questions the church posed. But it is simultaneously also just one interpretation. This process requires more time and more work to truly succeed. The next step would be to invite the church for another few workshops to discuss in more detail if this floor plan is what they had in mind and adjust it according to their feedback. The step in design dialogues where the group get to experience the design in 3D or get to test walking through it with scale figures would be a good next step (Fröst et al., 20..). This would allow the participants to see if all the spaces work well for their tasks and help them get a feel for what moving through the spaces would be like. How many more workshops are necessary would depend on how much feedback the church gives and how many adjustments have to be made.

This proposal has a lot of the core elements the church has asked for but is missing some of the dream scenarios. Ideas such as building apartments or a play place etc would have to be studied further to see how they can be incorporated into the project.

Through this process I have also explored my role as the architect. I have questioned where my expertise starts and where it ends, and where the church's expertise starts and ends. During the process I failed on a couple occasions to share with the group my professional opinion, fearing it would color the process too much, but realized afterwards that I do have certain insights that are valuable to the group. I cannot only work as a mediator. I must be willing to also understand when I have understanding and knowledge that the group doesn't have and share it, as I also choose to listen when the group tells me about the things that they have a greater understanding and knowledge about. Livingston expressed it as lending one's brain, the ability to share one's expertise with a community.

I have also grappled with a lot of interesting questions about churches that unfortunately I have not been able to answer in this thesis, but could perhaps be areas of further research: How can we design beautiful churches? Relating to that: What makes something beautiful? Another interesting area of research would be: How to design churches to encourage more active rather than passive participation? Further research would also be required in order to look at the specifics of how to draw churches that are easy to construct and maintain. This proposal was drawn with the intention of it being easy to build, but further study would be needed in that area.

## CONCLUSION

Coming out of this project I have gotten a new understanding of the roles architects can play in community. Aravena (2014) expressed it as design's power of synthesis, but what is hidden behind that somewhat passive statement is the designer's responsibility to synthesize. Architects are creative problem solvers. As Brandström (personal communication, March 18th, 2024) expressed it, it is the ability of facing multiple dead ends and still finding your way out (personal communication). To involve users in the design process is to add another parameter to the project which can make it more complex. However I would argue that we have a responsibility as architects to see who we are building for and not just what we are building. It is this problem solving capability that makes architects well suited for working in the role of leading participatory processes.

Livingston (Stenberg, 2020) believed that to help improve a home meant investing in relationships and developing a partnership. By working in this manner the architect will not only create a more relevant design but will also invest in something a lot more timeless: community.

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# APPENDIX

## Square

- important
- well connected to public transport
- Riksbbyggen as alternative?

## Homey feeling

- welcoming, not a feeling of reverence
- fireplace
- empty space on walls as space to display creativity
- enter into a café area
- the church rum spills out into a café like sitting area

## Sanctuary

- Well lit
- cross
- baptistery
- high ceiling
- flexible usage
- withstand a variety of uses

## Share spaces

- social entrepreneurship
- Kulturskolan
- Borås stad
- conferences
- Sports
- events
- schools

## Impression/ Atmosphere

- Playful
- Odd, crazy
- Outwardly fit in, but inwardly special

## Oasis

- Outdoor areas to sit on a sunny day (in nature)
- Outdoor space that is welcoming
- Spaces that can be divided into smaller spaces

## Svagheter

### Lilla Brokyrkan:

- Too small for certain events
- Difficult to separate for different functions
- small
- Bad ventilation when many people gathered
- too tight
- small kitchen
- No quiet place to work
- too small chat room

### Hässlehuset:

- Good kitchen but would need more spaces to keep food warm
- difficult to balance the sound in the room
- Lots of work with setting up and packing down
- difficult to balance sound and have a good stage
- no good place to hang up clothes
- We have to always set up chairs and pack them down afterwards
- Bad acoustics
- Difficult to cook food
- small fika area
- Only access on Sundays
- Not available for sleeping over
- Anonymous
- To small, doesn't work for all events
- setting up and packing down
- too little storage
- coats in the meeting room
- The meeting room is too small
- locked doors
- Locked
- small café
- No sleepovers
- having to set up chairs and sounds system and then pack down
- Bad clothes storage
- too open, lots of running around
- uncertain future
- storage
- acoustics
- requires a lot of set up
- limited ability to make changes2

## Styrkor

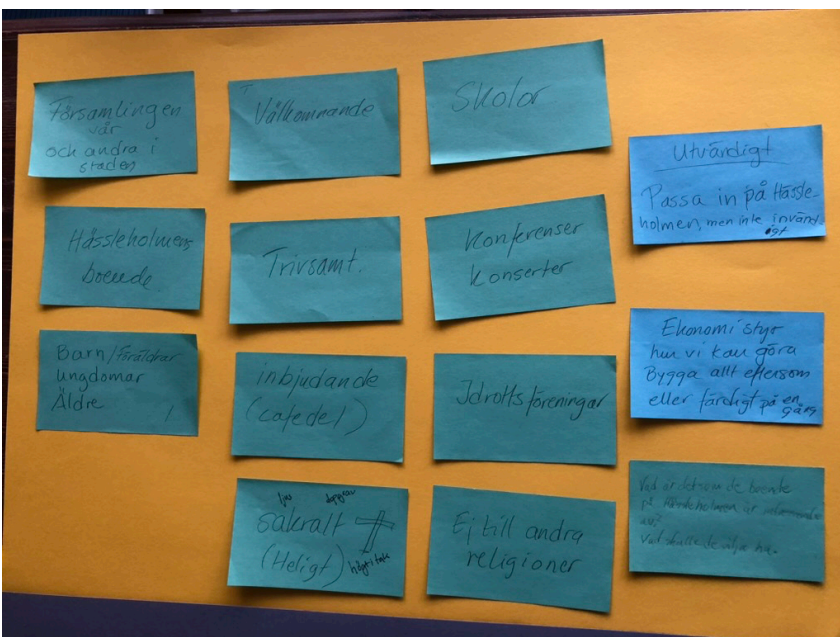
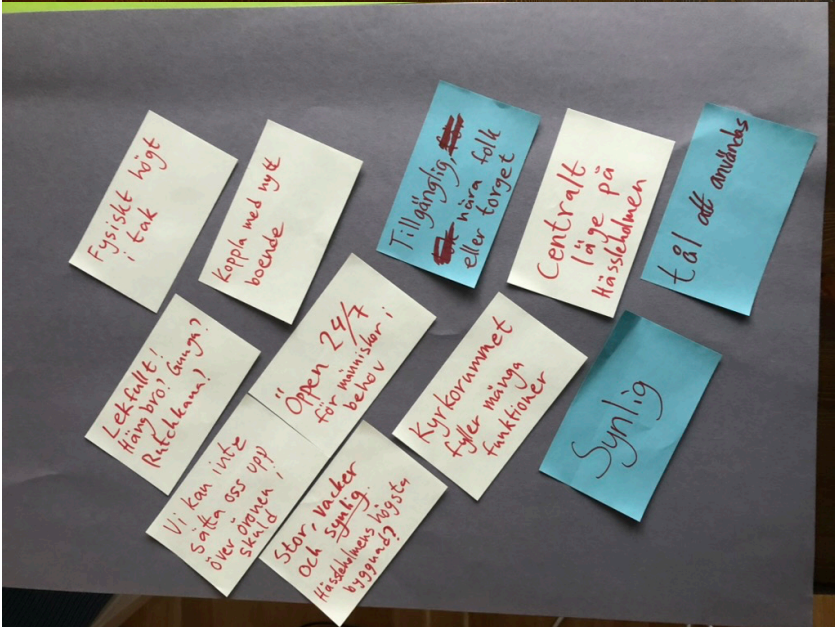
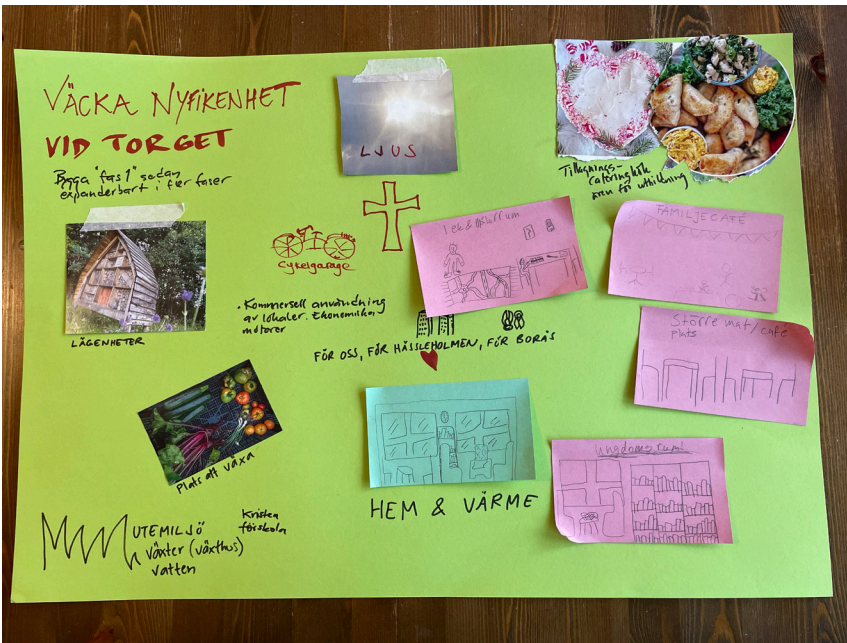
### Lilla Brokyrkan:

- centrally placed by the square
- Good with 2 toilets
- Nice that it has a separate kitchen
- Nice meeting space for smaller meetings
- Nice with administrative space
- Amazing location!
- Great location!!
- functional despite size
- great and central location
- well connected by bus
- cheap
- access 24/7
- Centrally located by Hässletorg
- Vi have access all week

### Hässlehuset:

- Modern clean interior
- Nice with multiple meetings rooms for Sunday school
- Big enough
- Good deal
- Wheelchair accessible
- Good parking
- Well connected by bus
- Access to kitchen, fridge and freezer
- Nice fika area, and nice that it is separate from the meeting room
- space outside meeting room
- Good deal as of yet
- shared with municipality
- Nice kitchen
- Nice fika area
- accessible for wheelchairs, and centrally located
- Lots of available rooms
- furnished
- Non religious
- Separate meeting room and fika area
- free
- don't need to clean
- Nice kitchen
- Nice location
- Lots of toilets
- good deal
- nice functional kitchen
- Nice cafe area
- Spacious, lots of rooms (3 for different age groups)
- Lots of toilets
- Not much work with cleaning and maintenance
- Financially advantageous
- Good for the climate, someone making use of the spaces all week
- Multiple groups can meet simultaneously (Sunday school)
- Good parking
- Access to kitchenware och kitchen, chairs, couches, tables etc
- Limited responsibility for the spaces
- Nice kitchen, and nice with access to kitchenware
- Central and good communications
- Trust in that they allow us to borrow things
- Neutral, easy to enter

# VISIONS BOARDS



# Workshop 2 Results

## Needs and desires

### Worship and AV

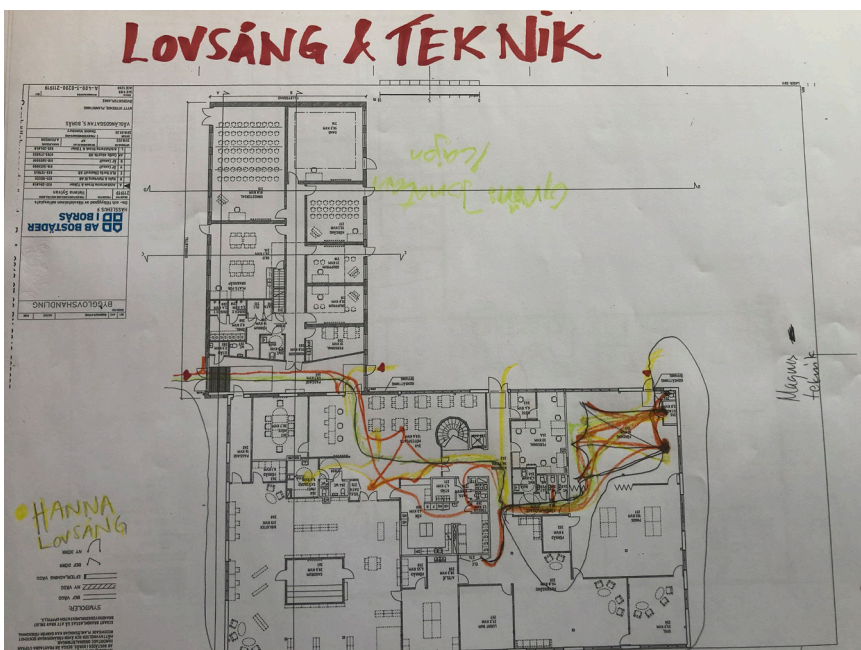
- Windows that can be darkened when necessary
- large stage with space for worship and dance
- Good acoustics
- Good acoustics from all parts of room
- Built in drums in plexiglass cage
- Ability to have 2 camera angles with visibility towards the stage
- large space for projector image that is visible from the whole room
- Secondary meeting room that can be used for smaller meetings, worship practice, "overflow" etc
- a movable place for AV team so that they can talk without interrupting service
- Studio where we can record our own music
- Sanctuary with space for 400 people that can be used for different types of events (weddings, loppis)
- Storage that opens up towards sanctuary and secondary meeting room
- stage that is 2 steps up.

### Own additions

- Teleslinga

At the moment the worship/AV team do most of their moving from the storage to the "stage". They have to get the key first though which is a little out of the way. They often need to go to the bathroom before after or during, to wash hands etc. Convenient that the distance is not too far from the AV booth to the stage.

Good with easy access to outdoor area from stage for people with children



## Function and Coffee group

- side kitchen for participants (music group etc.)
- Good practical solutions (storage) (easily accessible with crockery) no unnecessary lifting
- Dish washing space
- Serving hatch for outdoor seating (and or door)
- Approved kitchen for cooking (at least two stoves), ovens (fridge and freezer), microwave -

## Round tables

- On the same level as the service
- Inspiration - Pentecostal Värnamo - talk to Per R.
- Toilet for kitchen staff (nearby)
- Workshop for repairing stuff
- Cleaning equipment near the kitchen/serving
- Toilets, cleaning and laundry facilities close to the coffee area for everyone
- Easily accessible to goods deliveries

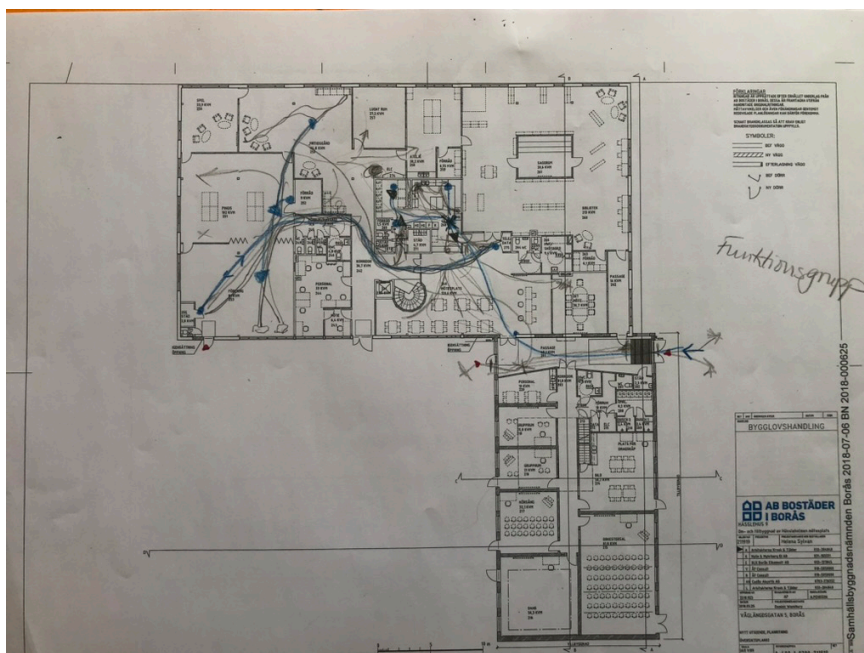
## Own additions

-

The fika team currently spend a lot of time before and after the service “personalizing” the spaces. They hang up signs and flags etc and furnish the conference room with chairs and set up the “stage”. They also set up the fika area. Furthermore they set up areas for parents with toddler age children to play and even do some cleaning and tidying if necessary. After the service they will stay until last and wash all the dishes, tidy up, and pack everything back into the storage room. They are also often responsible for locking up the premises once everyone else has gone.

Apart from that they also function as the welcoming team and hospitality group as they will also serve the fika and come and collect the dishes at the end, they also serve fruit to the sunday-school groups.

When there are various events it is often these teams that are called upon to help out with kitchen and prep.



## Service Preachers/meeting leaders

- Large flexible room (which can be made smaller/divided)
- Chairs rather than benches - easy to disassemble
- Storage room adjacent for tables and chairs
- Flat floor; higher stage
- Recessed baptistry
- High ceilings without
- The "Smyrna design" with chairs in different segments
- Café area that can be opened to the meeting room - Space behind the stage - Beams in the ceiling to attach heavy things to
- Fixed sounds system (on beams in the ceiling?)
- translation booth
- Room for prayer/intercession in connection with the meeting room - view out towards the place of worship but not in
- AV equipment
- Easy to darken room
- Room for parents of young children/breastfeeding
- Flexible lighting, create different moods (spot light, general light, etc. dimmable)

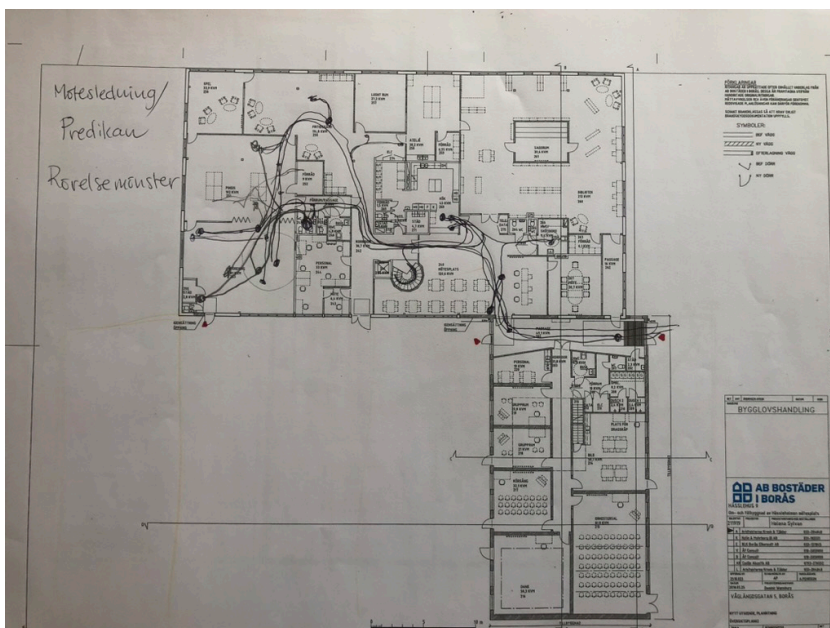
## Own additions

-

Meeting with people is important

Check on how things are going prior to service

Prayer before service



## Children's team

- Creative prayer room
- Small room for 6 children, windows outwards, folding walls can work if it is "airseal"
- 2 large storage rooms, of which 1 for the children and 1 for adults
- Large room with stage for Sunday school: sound system, sets, storage and
- Levels in the children's room
- Large room that can be easily divided
- Barbecue area outside
- kitchen in the middle of the children's premises (hässlekyrka)
- More chairs than we are - Youth room with access to kitchen (shared or your own) sofas
- As a children's land, to build a mini leos playland that we can earn money on during the week! A lot of people from Hässleholm go to Leo's - Playland, Ball pit, Slide, Climbing wall, Large area, Good hiding place
- Have a plot where you can build even bigger later and then have the old church room as a Sunday school room
- Painted environments on the walls with various props next to
- Bible environments built up where you can play the Bible stories and when you have a certain kind of story, you go to that environment, both inside and outside

## Own additions

The church is for everyone, design in a way that it feels that way

The sunday school team make use of most of the spaces that are not being used for the service. There are 3 different age groups in Sunday school. They currently use the meeting rooms as well as arts and crafts room. There is a desire to be able to use a small theater room as well.

Apart from the regular rooms, the sunday school uses secondary support spaces such as toilets, storage and the fika area.

Debrief

Ask for References

