

Building Bridges

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Few cultural expressions so clearly steer our lives as architecture. We take for granted the way in which we are surrounded all the time by physically defined space, from the bedroom, dining area, staircase, to the factory building, bank, street environment. We exist more or less entirely in deliberately created architectural space, which in various ways is an expression of a specific period of time, its production resources, the attitudes of society and its people, at the same time as fulfilling practical demands. Architecture as a cultural expression is seldom interpreted consciously by all those that use it. It is taken for granted, and is regarded as a sphere for the political and economic establishment, and for professionals such as architects, engineers and builders.

At the same time both our own experience and studies carried out by others illustrate how architecture can be a medium of collective and existen-

Theme: Building Bridges

In this article three researchers from different units within the Department for Building Design attempt to relate the different ways of building bridges between practitioners, researchers and users that have been developed at the architectural school at Chalmers. This article itself is a bridge building project influenced by different perspectives.

tial importance, and how it can accommodate the life projects and engagement of people in a continuous process of co-ordination and change.¹ Architecture and the building of communities should be able to function as a living and democratic cultural expression, where our interpretations of history, our discussions about the present, and our dreams about the future can be made tangible.

For the first time a report on cultural policy at the national level in Sweden has taken up architecture as an important cultural arena: "All architecture and planning is an expression of its time,

and every generation exerts influence on the built environment with its ideals and expectations. In this respect the art of building does not differ from other forms of culture. Architecture and planning are applied forms of art with strong bonds to functional and technological demands as well as to specific economic and political terms."²

The report does not take party for a concise definition of culture, but deals with culture both as everyday life, and as a form of art. In the same way discussions about architecture swing between both these meanings of culture.

To build bridges between different perspectives on architecture and planning within the cultural field is a means of asserting their importance in relation to the economic sphere of power that they are also an important component of. If this does not succeed only the technological and functional demands remain as a lowest common denominator.

A humanistic research tradition

During the 19th Century and the first decades of the 20th Century, architectural research was of tradition primarily a history of art science, where one interpreted and analysed monuments and currents of ideas. Within Swedish architectural research the book *Svensk Stad* (Swedish Town) has a special place.³ This work is a broad documentation of different types of communities in Sweden, which was carried out under the leadership of Professor Gregor Paulsson around the period of the Second World War. Based on surveys and interviews, architecture and items of everyday use were interpreted as manifestations of the social, economic and cultural structures of their communities. The field work was carried out by young ethnologists, architects and art historians,⁴ with the Institute for History of Art at Uppsala as its base. Lewis Mumford's book *The Culture of Cities*⁵, which at that time had been recently published, probably served as a source of inspiration, and there were connections via Mumford to the analyses of towns in their regional context carried out by Patrick Geddes.

What was new about *Swedish Town* was its broad cultural scientific perspective. On the other hand, it did not set out to discuss contemporary planning issues, which might appear remarkable due to Gregor Paulsson's earlier involvement in the architectural discussion around the Stockholm Exhibition of 1930 and the breakthrough of functionalism. Nor was there any more in-depth discussion about his choice of perspective. All this was pointed out in several contri-

butions at a major symposium about *Swedish Town* in 1980.⁶

In Sweden, after the Second World War, at the same time as the publication of *Swedish Town*, housing production based on a new progressive housing policy was initiated. At the beginning there were ambitions to start off from studies of social factors and cultural history in the formulation of standards and loan regulations.⁷ This tradition, however, was dropped at the end of the 1950s when the technological and economic demands of the construction industry increasingly took command, and the housing shortage was still considerable. Economic and political controls focused on general standards and loan regulations which facilitated the large-scale construction of building works.⁸ In this manner the attempts to build on the different cultural qualities of the communities were abandoned. This development led to the large-scale building works of the so-called record years, and indiscriminate demolitions in every Swedish town centre. The humanist perspective of *Swedish Town* had difficulties in making itself heard.

Criticism against this way of planning came at the end of the 1960s. It now became important for the young researchers at the schools of architecture to attempt to unite cultural scientific concepts with constructive ideas and design orientated projects. From having been a rather forgotten work, *Swedish Town* at the end of the 1960s suddenly became of major interest. Anders Åman writes in *Perspektiv på Svensk Stad* (*Perspectives on Swedish Town*): "If I had recorded statistics on the students' choice of course littera-

ture it would have revealed how *Swedish Town* just during this period surpassed Siegfried Giedeon's book *Space, Time and Architecture*.”

At the Department of Architectural History at Chalmers, Professor Elias Cornell and his post-graduate students Jonas Göransson, Ursula Larsson, Boris Schönbeck and others passed on experience and perspectives from *Swedish Town*. With historical studies and thorough inventories as a basis, they attempted to work with applications and proposals e.g. in the renewal of centrally located areas of towns, or local development plans for communities in the archipelago of the County of Bohus, north of Göteborg. In an endeavour to be able to work with architectural tasks in a more socially and culturally deliberate manner, several comprehensive works of this kind were carried out, often combined with different forms of user participation. Co-operation took place with ethnographers, economists, art historians, sociologists.⁹

The Chalmers School of Architecture was not alone in its search for new ways of working. The post-graduate architectural school at the Royal University College of Fine Arts in Stockholm worked in a similar manner. A range of studies and renewal projects in different Swedish towns were carried out there. The project involving Scandinavian timber-built towns, under the leadership of Professor Göran Lindahl, may be regarded as a work within the same tradition.¹⁰

In Denmark, Netherlands, England and Germany architects and architectural students became engaged in alternative projects which defended local cultures and living environments against drastic urban renewal projects. They were able to show how areas threatened with demolition could be carefully renewed in such a way that the people and activities to be found there could be retained. The renewal of the housing area in Copenhagen known as Lægforeningens Boliger is one such example. The refurbishment and new-construction projects in the Kreuzberg district of Berlin is another. The town of Bologna received major attention as a result of its efforts to renew its historic core, at the same time as linking these projects to social reforms.¹¹

Of course, neither multi-disciplinary based concepts nor user participation in planning lead automatically to architecture of high artistic quality. On the other hand, concepts and user participation do contribute towards more culturally accepted design work. The artistic responsibility, however, must in the final instance be in the hands of architects that are trusted by their clients and the others involved in the process. Relevant in this context is a quotation by the English 19th Century architect, Owen Jones, which Elias Cornell implanted in all his students: “Science abandons the artist, who must trust to his own perceptions, cultivated by renewed trials and repeated failures.”¹²

Kommendantsängen and Gårdsten – old and new.



Kommendantsängen is a centrally located district of Göteborg built at the turn of this Century, and largely consisting of five-storey apartment blocks of brick. In the early 1970s it was threatened with demolition. The Swedish Council for Building Research in search of new methods for the careful refurbishment of housing areas, started an experiment, managed by Jonas Göransson from Chalmers. The survey work was carried out by a cross-professional group. A local office was set up, and the inhabitants and shop owners were interviewed. Feasible improvements and renovation works were proposed. Analyses of values and problems in the area were presented and discussed together with all the parties involved. The written report *Vad händer i Kommendantsängen*, published in 1976, influenced general attitudes towards housing renovation. After the project, the majority of the inhabitants formed a pressure group, and had considerable influence on the renewals that followed. (Photo Birgitta Holmdahl)



Gårdsten is at the other extreme of Göteborg. It is a residential district situated on the outskirts of the City, and is a product of the state programme to eliminate the housing shortage during the 1960s. At the same time as the project in Kommendantsängen was finished, another action research project involving different researchers from the same institution was started in Gårdsten. The aim was to establish workplaces in this mono-functional housing area. (Documented in a series of publications, including Birgitta Mattsson Väcksovstaden, 1981.)

Today the large housing areas from the 1960s and 70s are objects for major renewal. Researchers from Chalmers are now participating in the task of reorganising the housing management in Gårdsten. A new organisation where the residents will get the opportunity to participate, is in the process of being built up. (Photo Jaan Tomasson)

Slottsberget and Lindholmen – local culture and user participation

Slottsberget and Lindholmen is a working class area situated in Hisingen, one of the major industrial zones of Göteborg. The area is comprised of timber-built houses and apartment blocks, built between 1860 and 1910, and was for many years under constant threat of demolition to allow the neighbouring shipyard to expand. This shipyard, however, closed down in the 1970s. The non-existence of established interests made it possible for the inhabitants of Slottsberget to take over their houses. Two architects from Chalmers were asked by the inhabitants to help with the refurbishment. These, together with members of the households, produced draft proposals. The renovation work was then to a large extent managed by the inhabitants themselves. The picture shows Maria and Effe at work on the outside of their house. Experience from this work led in 1986 to the experimental refurbishment of four apartment blocks by a housing cooperative at nearby Lindholmen. The members of the cooperative carried out the more menial tasks such as pulling out decayed woodwork, painting and decorating, sanding floors, and so on, while skilled workers took care of the professional joinery, electrical installations, plumbing. This experimental refurbishment project was supported by the Building Research Council. (Reported in Birgitta Holmdahl *Att förnya på Lindholmens villkor*. Chalmers, Göteborg 1988)

In 1989, an amateur theatrical group set up a play in one of the old courtyards of Lindholmen. The play was about life in a working class area during in the 1930s, and was sponsored by the metal workers' trade union. For three weeks during the summer this dilapidated yard was crowded with people: 25 amateur actors with an audience of 250 persons. This became the starting point for the careful refurbishment of *Aftonstjärnan*, a community centre dating from 1902, in the same block. The illustration shows a rehearsal with people of all ages involved. (Photos Birgitta Holmdahl)



A user orientated research tradition

The 1960s and 1970s mark an important change of perspective. Development no longer became a definite guarantee for improvement and progress. Respect for experts glided over to a feeling of distrust. New building works began to be regarded as a threat, rather than as a mark of progress. In housing areas and at places of work people held meetings to protest against proposed plans. They demanded the right to be able to influence the environment they lived and worked in.

Several of the younger researchers at the universities were drawn into these protest movements, both as persons directly affected, and as alternative professional experts. From this engagement a new research tradition emerged, and this was based on the issue of how users of the built environment can be involved and participate in the changes affecting this environment. This research tradition attained a strong position at the Chalmers School of Architecture, and played an important role in the development of strategies for the careful renewal of both housing and work-place areas, as well as for broad processes of change in private companies and public institutions.¹³

At the beginning the interests of the researchers were focused on such issues as how workers' demands for better workplace environments are able to influence company strategies for the future. Or how residents, societies and small firms in an area are able to influence the plans and ambitions of local authorities and property landlords in such a way that they take

account of the specific conditions at the place in question. The issue of power was in the foreground. In many cases the researchers actively supported user groups with their professional experience.

Local authorities and private companies also sought new ways. Their interest in initiating changes which take into account what people feel about their specific living or working environments grew. During the 1980s, experiments were carried out at various places in Sweden. In several of these researchers took on the role of bridge builders between, on the one hand individual users, societies and small companies, and on the other hand between user groups and public authorities, and company and real estate owners. One such case was the renewal of the Kungssten industrial estate in Göteborg.¹⁴

At Kungssten the businesses became engaged in formulating a mutual strategy for change. By a process of negotiation they managed to prevent some of the Council's earlier planned measures from being carried into effect, as well as initiating certain new measures. It, however, turned out that attempts like these often remained isolated experiments. They seldom resulted in any follow ups, not even by the authorities or the companies directly involved.

Some researchers went further, and studied the hindrances which stopped the developments, and how private companies or public institutions can learn in order to change their practice. It became important for private companies to develop themselves as 'learning organisations'. The pressure for

change here comes primarily from the rapidly changing market. The workers' interest in their workplace environment, and participation in the development work of their company have in this way been able to be united with processes of continual change by the company.¹⁵ Experience from different attempts has revealed that concrete changes, particularly those involving the physical working environment, function as a catalyst for change, even for the organisation of the company and its technology. Corresponding development work has also been carried out within public organisations.¹⁶

In residential and work-place areas changes in the built environment, however, affect not just one but several bodies. In such situations the opportunity of learning in the actual interplay between the bodies involved is interesting. The question is if one can develop different methods of learning which can fundamentally bridge over different patterns of action and values between the various bodies involved. In this context, the conversion of the Nääs cotton spinning mill at Tollerred, 30 km east of Göteborg, is an interesting case in point.¹⁷

In the process of creating a business centre for small firms in the redundant mill buildings two different arenas evolved with totally contrasting values and patterns of action: on the one hand, the public authority (the local Council) arena guided by political

goals and stipulated demands; on the other hand, the local site-based arena where various kinds of actions 'sought' their way towards the specific visions of the tenant firms, and where the task was to foster creative action, and to take advantage of opportunities which arose more or less spontaneously. Co-ordination between these two arenas took place by means of conceptual plans, contracts and forums for the Council officials and the on-site based project management. These instruments were created for this specific project, although they should in principle be able to be developed as normal learning processes between local development projects and the public bodies responsible.

The businesses, artists/craftsmen and other tenants at Nääs were directly involved in the physical tasks of transforming the redundant buildings into Nääs Business Centre.¹⁸ To get people directly involved in the construction and furnishing of a communal environment strengthens everyday life in terms of aesthetic and ethical values. Professional artists can also reinforce work of this kind.¹⁹ When both tenants/users and professional artists or designers influence the basic form and expression of the built environment one can refer to 'shared' responsibility for its cultural value. Architecture – art – can in such cases function as a bridge builder between cultures, a meeting and learning place for local development and aesthetic training.

Hyppeln and Kungssten – picturesque or untidy?



In 1979 a research project entitled, 'Villages on the west coast', was launched with the assumption that traditional sectorial planning was not able to grasp the totality of small communities where problems and values were closely entwined in daily life, socially and culturally. An economist and an ethnologist joined the group of architects, and started study-circles in local history. These led to discussions about local needs and initiatives. Living accommodation for young people, and work opportunities for women appeared to be two crucial problems. One in-depth study was carried out on the island of Käringön, where Hans Arén lived for two years working with the local problems (Arén Hans: *Käringöns framtid – utvecklingsmöjligheter och hinder*. BFR Stockholm 1983). Many projects were brought to fruition e.g. a youth hostel, a small factory for curing fish, some single family housing. (Photo Birgitta Holmdahl)

During the mid-1980s, The City of Göteborg in collaboration with researchers from the the architectural school at Chalmers University of Technology carried out an attempt to carefully rehabilitate the industrial estate at Kungssten. Kungssten, which is situated in the inner suburbs of the City, dates from the 1940s, and is the home of about 40 small firms. The area was regarded by the City as being run-down, and in need of renewal. The firms were engaged to participate in a dialogue, with the aid of so-called workbooks. This process meant that the firms were able to clarify the way in which they utilised and looked upon their environment, both for each other, and the planning officials involved. Both the firms and the City changed their opinions of the area. Behind the rudimentary and tarnished frontages there existed an area which functioned for small firms, and which in turn had a specific role in the regional business structure. (Photo Anders Törnqvist)

The harbour at Hyppeln and the industrial estate at Kungssten are both business environments for small firms. Why is it that we easily regard one as picturesque and the other as untidy?

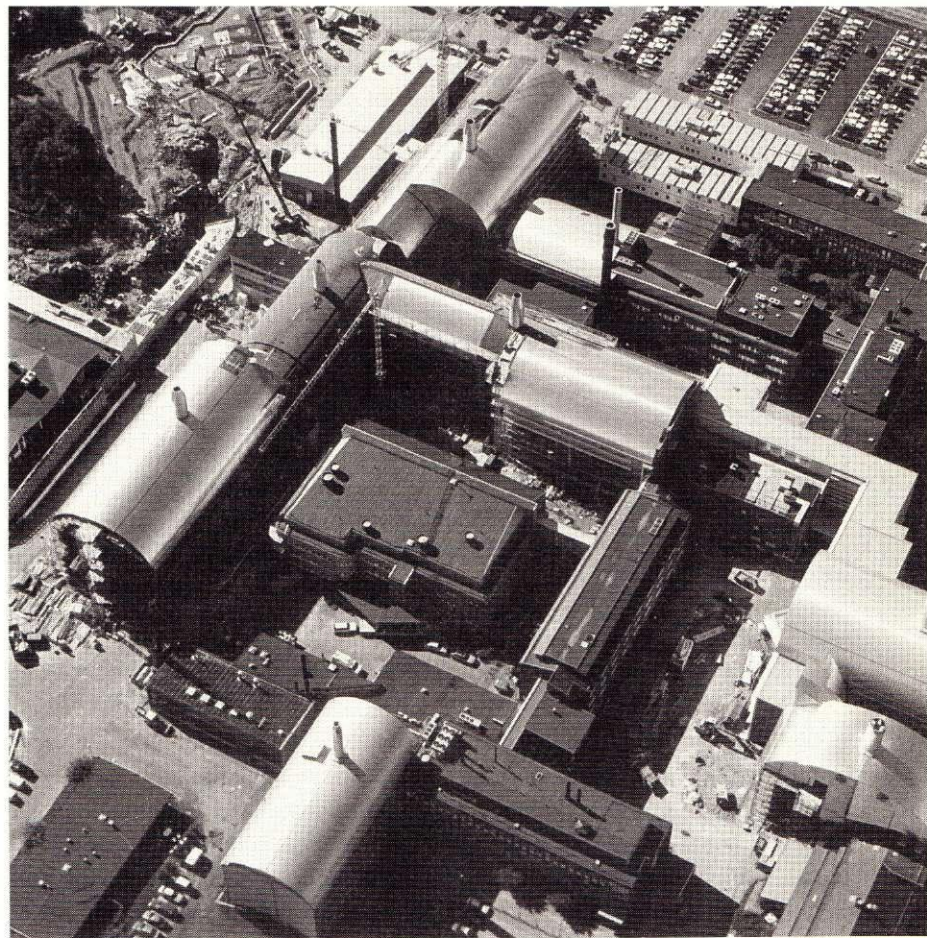
Näås and Hässle – architecture and cultural value

The cotton spinning mill at Näås was established by a waterfall in 1833. A company village was built up around the mill. At the beginning of the 1980s the mill was closed down. During a period of five years the Lerum Local Council established a centre for small-scale enterprise in the redundant mill buildings. The heritage value of the buildings was utilised to manifest and market the scheme. Cultural activities were organised to bring people in to this previously closed environment, in order to show what possibilities it presented. The gradual refurbishment according to the needs of each individual firm created a feeling of engagement in the mutual task of establishing a new form of culture for small enterprise.

(Photo Trad Wrigglesworth)

Astra Hässle's pharmaceutical laboratories in Mölndal have expanded rapidly during the 1990s, both within and outside their earlier boundaries. The architect, Gert Wingårdh, who designed the buildings has been awarded the Kasper Salin prize. The arch-formed roofs were inspired by buildings as far away as Australia, but at the same time provide a rational solution for technological problem (to maximise the volume of the space for ventilation within a fixed height of cornice and angle of roof), and outwardly, towards the motorway, a clear corporate identity for a successful and expansive company. To be and to be seen, practical and cultural values, are allowed to be united in good architecture. What will happen to these buildings a hundred years from now?

(Photo Leif Gustafsson)



A reflective practice

Much of the humanist and user-oriented architectural research has developed in opposition to established practice. If it is sufficiently difficult to bridge the gap between practitioners and researchers on the local level, it might appear to be an even bigger step towards an architectural dialogue in an international context. The role of the architect is in many places far stronger and more authoritarian than in the Swedish tradition of mutual understanding. At the same time Swedish architects need to sharpen and develop the highly pragmatic discussion about architecture within the profession today. If we look around we can find an international discussion taking a broad view of the architectural profession to engage a dialogue with. It is our belief that Sweden with its 'loyal architecture' has something to contribute to such a discussion, but also something to learn.²⁰

Even internationally the cultural climate where the 'signatures' of star architects become status symbols, and where every town with cultural ambitions must have a Meier or a Libeskind in its collection is criticised. Dietmar Steiner, head of the Architekturzentrum in Wien, has in an article described the marginal role that such introspective architecture acquires.²¹ His hopes are for a new realism, which he sees signs of in several places. This involves an interest in how architecture 'is made', i.e. the building process in its entire spectrum, from the tasks of everyday life to the technical, economic and cultural issues of the process.

This broad view of the professional role and responsibility of the architect, and the cultural and social roots of building and construction are also asserted by several influential critics within the European architectural debate today. Wilfried Wang, at present director of the German architectural museum, emphasised in an article published in 1988 in the Swedish architectural journal, *Arkitektur*, the responsibility of the architect as a "qualified professional, whose authority is based on the division of labour that gives him the mandate on behalf of the whole of society to choose between the alternatives investigated. Only then can the client follow his advice". He continues: "Culture consists of continual repetition just as much as continual renewal. But if we do not stop to flee from the present, from those cultures we serve, we cannot criticise culture. And when we have once reflected over the real needs we shall perhaps understand that architecture, and culture, can be something more than a decoration of life."²²

Wang's predecessor in Frankfurt, Vittorio Magnago Lampugnani, at present professor in the history of urban planning at ETH in Zürich, has presented a similar view in his recent book *Die Modernität des Dauerhaften*.²³ He refers here to the development of a 'culture of the project' (die Kultur des Entwurfs) which from many different angles takes into account everything from everyday use to knowledge about architectural history and sustainable development.

The emphasis in these discussions lies on architecture as a professional form of culture. It has its own history,

it cultivates and hands down professional knowledge from generation to generation. Architecture is relatively autonomous as a discipline, but acquires its purpose through commissions from the community. A broad foundation in the culture of everyday life and building is a matter of course for such a view of architecture. On the other hand, it hardly emphasises the perspective of the user of architecture.

This is, however, taken up by other authors. A stimulating new approach is taken by Stewart Brand in his book *How Buildings Learn. What Happens After They Are Built*.²⁴ With a very rich illustrative material it is shown how buildings change according to their activities. Brand might be said to place a structuralist perspective on architecture when he also formulates advice as to how one builds for change. Among other architects Brand refers to Christopher Alexander, and also Robert Venturi. A kind of users' perspective, but more from the point of view of the architect, is also presented in Rafael Moneo's lecture paper 'The loneliness of buildings'.²⁵

We can also find attempts at building bridges between practitioners and researchers in an international architectural dialogue. The English journal, *arq*, architectural research quarterly, started in 1995. The first thing that strikes one is that *arq* looks more like a traditional architectural journal than, for instance, *The Nordic Journal for Architectural Research*. *Arq* contains thorough presentations of projects with illustrations, architectural drawings and analytical texts together with debate articles, research documentation and reviews. Already in the first

issue there is a discussion about the relationship between research and practice. The editor Peter Carolin expresses hope about connections, but also fears about the inability of practitioners to be able to write, as well as lack of interest in architecture on the part of researchers. He also describes structural changes, such as externally financed research and result-orientated evaluations, which counteract co-ordination between research and basic training at schools of architecture, a tendency we can recognise even in Sweden.²⁶

An observation which is probably more than a coincidence is that many of the writers referred to also express a remarkable interest in Sweden and Swedish architecture. They are searching in their own context for an architecture with cultural roots and a mission, and they believe they can see this in Sweden. It is a good point of departure for international contacts, but also a challenge to live up to.²⁷

There is much to indicate that the international discussion places a stronger reliance on the role of the architect, and the traditional skills of the profession, than to the limited function orientated view of architecture which has been so strong in Sweden. In many places trust in the role of the architect is clearly a star cult, which has also been criticised by the authors mentioned here. However this criticism is never a rejection of the skills of the profession, but rather an emphasis on the importance of a reflective practice. There are different forms of knowledge within the world of architecture, and these profit by meeting across frontiers.

Five points to build on

We have described three ways of attempting to strengthen the cultural foundation of architecture: A humanistic tradition that analyses and characterises the specific qualities of every community as prerequisites for planning and design. A process orientated research which experiments with different forms of user participation in actual projects. A reflective practice with ambitions to develop a professional culture with its own history, but in near contact with the cultural and social processes of society.

Ulf Hannerz describes in his article in this issue how various microcultures in the community have their different corners, and from these observe other microcultures. Within the field of architecture we can see how different research disciplines have their own perspectives, in the same way as practitioners do. In order to assert the importance of architecture in the community, the different professions must find forms for cooperation. They must also in different ways develop their relationship to the users.

The objective of the symposium *Building Bridges* was to take some steps towards a multi-disciplinary and cross-professional development of architecture as space for cultural development, and as a form of art. We have identified five points in the continued work of building bridges, ranging from overall contexts to concrete proposals for further work.

1.

Building bridges begins at home:
A decisive issue is to bridge over the

barriers that exist between the differing traditions of knowledge and patterns of action on the part of researchers and practitioners. The traditions of the natural sciences differentiate between knowledge and action, between science and its practical application. The experienced practitioner works more directly with knowledge and reflection in action²⁸, makes comparisons with solutions tested earlier, attempts new approaches, quickly evaluates the result as regards to objective and means, and communicates the result in the form of drawings, models and construction. Building bridges does not involve wiping out the differences between these two forms of knowledge, rather it sets out to make them more visible in such a way that they are able to cooperate with mutual respect. Both tools should accordingly be used in the continued work of clarifying our view of architecture as culture. In this meeting, fresh knowledge and new instruments, which are needed to strengthen the cultural development of architecture, will be developed.

2.

Architecture as a bridge builder:

As a bridge builder between user, practitioner and researcher, architecture is in itself an asset, both as an arena and as a tool. The quality of architecture as being both tangible and ambiguous is usable in a process of change. Different notions and visions can be understood and formulated in a dialogue around the existing environment and illustrated proposals for change.

3.

The building culture as a basis:

Bridge building is facilitated by an understanding of each others perspectives. To create a building culture involves a broad programme of education. Already at school one could start to analyse and discuss the private and public space that surrounds us. How are buildings constructed, why and by whom, how do buildings structure and classify people, how are they used at different times of the day and year, how could they be improved? "The street as a classroom" was an educational movement during the 1970s that worked in this manner. The inspiration came from England, where the field of urban studies was developed. Study circles, guide books, town trails as well as debates about current building schemes are established and popular arenas for humanist researchers, architects and interested members of the public.²⁹ The same is true for local history museums, both in the countryside and in the suburbs.³⁰

4.

"Cultural impact assessments":

To build within the existing built environment is the major task ahead. Today environmental impact assessments of new outline and detail plans are required. These are planning instruments in the process of being developed, and it should be obvious that these should in addition

encompass assessments of cultural impact based on the perspectives mentioned earlier. In addition, there is reason to believe that care for the environment goes hand in hand with a corresponding care for people and buildings. Different traditions of knowledge, professional cultures, as well as different ways of seeing architecture as a form of culture should in such studies be able to be discussed in terms of concrete projects.

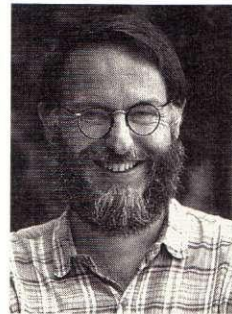
5.

Workshop for building bridges:

If the symposium at Chalmers was a first attempt to build bridges between different cultural and scientific disciplines, the next stage could be a workshop project staged around a concrete design task. In this way practitioners and users would also be able to participate directly in the bridge building process. As a point of departure for this project we have discussed studying the former dockside and company village area of Klippan in Göteborg – an area where the architectural heritage includes housing, light industry and cultural activities in a mixture of order and chaos – under the span of the River Göta bridge. Such an event could also function as a way of developing the dialogue and networks between researchers with different ways of interpreting culture as a basis for further research.



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1. These questions are for example discussed by Ann Skantze (1996) in *En förorts arkitektur i de boendes menings-sammanhang*, University of Stockholm, Department of Education, but also by Christina Redvall (1987) in *Bostadens estetik*. M. Arch. Thesis, Chalmers University of Technology, and Finn Werne (1987) in *Den osynliga arkitekturen*. Göteborg.
2. Swedish Government Official Report (SOU) no. 1995:84. Kulturpolitikens inriktning. *Slutbetänkande av kulturutredningen 1995*, p. 435.
3. Gregor Paulsson *Svensk stad* [Swedish Town.] (part 1 1950, part 2 1953). Here studies of different types of Swedish communities are presented, primarily small and medium-sized communities such as Åtvidaberg, a small industrial town; Djursholm, a middle-class villa suburb; Skutskär, a saw-mill community on the coast of Norrland; Jönsered, a company village near Göteborg with a strong British influence. A facsimile reprint was published 1972 – a period of renewed interest for this broad social perspective.
4. These included Elias Cornell, Börje Hansen, Ingrid Mesterton, Sven Silow.
5. Lewis Mumford's book *The Culture of Cities* was published in New York 1938, and translated by KF bokförlag 1942.
6. Among others by John Sjöström, Fredric Bedoire, Göran Lindahl, Boris Schönbeck and Anders Åman. The symposium is documented in *Perspektiv på Svensk stad. Staden som forskningsobjekt 1950 1980*, (ed.: Hammarström & Hall, 1981), Malmö.
7. Jöran Curman's (1944) report on housing for industrial workers – *Industrins arbetarebostäder* – is one example of this, as is Gotthard Johansson's major survey of dwelling habits and housing norms – *Bostadsvanor och Bostadsnormer* – which was published during the mid-1950s.
8. See for instance Birgitta Holmdahl Andersson's (1977) Ph. D. dissertation: *Idealbostad eller nödbostad* Swedish Council for Building Research T19: 1977, Stockholm.
9. See for instance Jonas Göransson (1976), *Vad händer i Kommendantsängan*; Hans Bjur and Jonas Göransson (1982), "Lokalt arbete – ett verktyg för planeringens förnyelse" in *Människan står i tur*; Hans Arén (1983), *Käringöns framtid*; Birgitta Holmdahl (1988), *Att förnya på Lindholmens villkor*. Boris Schönbeck produced a major work in 1994: *Stad i förvandling*, Swedish Council for Building Research T 16: 1994, which deals with urban renewal in Sweden, and may be regarded as a follow-up to *Svensk stad* [Swedish Town.]
10. Göran Lindahl's major project *Den nordiska trästaden*, was documented in a series of reports which were published by the Royal University College of Fine Arts in Stockholm in the beginning of the 1970s.
11. Pier Luigi Cervellati etc. (1970), *Bologna Centro Storico* Bologna.
12. This quotation is to be found in Berlyn, Peter and Fowler, Charles (1851), *Crystal Palace: Its Architectural History and Constructive Marvels* London, p. 83 and 86.
13. Such research traditions were also developed at other universities in Sweden. At the Royal Institute of Technology, KTH, for instance, research groups around issues concerned with workplace environments and local development planning with a focus on user participation were initiated at an early date. These university based research groups have gradually been coordinated in national and international networks around issues concerned with participation and the processes of change. For an overview of projects involving participation in urban planning, see Thomas Miller (1988), *Consulting citizens in Sweden: Planning participation in context* The Swedish Council for Building Research D10: 1988, Jan Åke Granath, Göran A. Lindahl & Saddek Rehal (1996) have in "From Empowerment to Enablement: An evolution of new dimensions in participatory design" in *Logistik und Arbeit* 1996:8, described the shift in perspective within research on workplace environments. In the collection of papers presented in *When People Matter*, published by the Swedish Council for Building Research 1989, projects concerned with workplace environments in Scandinavia are presented.
14. The Kungssten project is described in several research reports. An abridged interpretation is to be found in Lisbeth Birgersson (1996), *Att bygga mening och rum* Industrial Architecture and Planning, Chalmers University of Technology, Göteborg. Similar renewal projects where research groups took on the role of bridge builders were carried out in several residential districts of Göteborg, e. g. Kortedala, Utby and Sanna. The Sanna scheme is presented in an English language report by Heijl, Hurtig & Schulz, 1987, *Sanna: Preserved and Renewed*, Swedish Council for Building Research.
15. Niclas Adler, Jan Åke Granath & Göran Lindahl (1995), *Organizational Learning Supported by Collective Design of Production Systems and Products* (Paper to 2nd International EurOMA Conference on Management and New production Systems, Twente Nederländerna) Chalmers University of Technology.
16. An example of a major development project concerned with processes of change within both private companies and public institutions is the so-called LOM programme, which was carried out by the Work Environment Fund between 1984 and 1989. This programme is based on Björn Gustavsen's theories on democratic dialogues. See further Björn Gustavsen's (1992) book *Dialogue and development* Arbetslivscentrum. The idea is that individual experiments do not provide consistent changes in, for instance, a public body, but that a broad mobilisation of an entire organisation can create learning processes.

17. The Nääs scheme is more fully described in Lisbeth Birgersson m. fl. (1988), *Historien om Nääs företagscenter: En nedlagd fabrik återanvänd*, Swedish Council for Building Research R63:1988, and in Birgersson 1996 (see above).
18. In a similar manner 'the tacit forms of knowledge' – such as seeing, doing and being – which are strongly associated with different ways of living could also be drawn into the process of establishing the new business environment.
19. See further Oddrun Sæter's article in this issue, which describes how meetings between local populations and professional artists can be used to strengthen local culture and identity.
20. The expression 'loyal architecture' has been used by Ralph Erskine to describe the sort of social consciousness represented by Swedish functionalism.
21. Dietmar Steiner (1995), "Arquitectura de lo superfluo. Superfluous architecture", in *Quaderns*:210, p. 46.
22. Wilfried Wang (1988), "Modern arkitektur i postmoderna tider", in *Arkitektur* 1988:4, p. 33. In the journal *9H* Wang together with some colleagues has since as long ago as the 1980s propagated for a similar view of the responsibility and cultural foundation of the architect. Terms such as "rigour" and "continuity" have figured frequently. See, for instance, Rosamund Diamond, Wilfried Wang (ed.) "On Continuity" in *9H* No. 9 1995, 9H Publications. Introduction p. VII.
23. Vittorio Magnago Lampugnani (1995), *Die Modernität des Dauerhaften. Essays zu Stadt, Architektur und Design*. A collection of texts by Lampugnani with a similar theme is already to be found in the book *Architektur als Kultur. Die Ideen und die Formen. Aufsätze 1970–1985*. 1986.
24. Stewart Brand (1994), *How Buildings Learn. What Happens After They Are Built*. Brand is not an architect, but an 'inventor/designer' and the author to among other works *Whole Earth Catalogue*.
25. 'Byggnaders ensamhet' in Rafael Moneo (1993) *Byggnader och projekt 1973–93*, Arkitekturmuseet.
26. Peter Carolin (1995), "Leader: Launching the arq", i *arq* Volume 1, 1995:1, p. 4.
27. Just a few examples. Wilfried Wang has for a long time been interested in Swedish architecture and written both about Lewerentz and Celsing, most recently in *The Architecture of Peter Celsing* 1996. During the winter of 1998 Wang is arranging a large exhibition in Frankfurt about Swedish 20th Century architecture. A comprehensive catalogue written by Claes Caldenby, Eva Eriksson, Björn Linn and Eva Rudberg is being prepared for this exhibition, and this is also going to be issued in Swedish. Lampugnani has taken the initiative to an international research project about regional identity in the early post war architecture where Sweden played an important role. In the series Documents in *arq* Volume 1, 1996:3, p. 28–38, Peter Carolin has published a long extract from an interview with Jan Gezelius, and is now on the look out for more Swedish material.
28. See, for example, Donald Schön (1983), *The Reflective Practitioner*, USA, and Bent Flyvbjerg (1991), *Rationalitet og magt*, Copenhagen.
29. Colin Ward, Anthony Fyson (1973), *Streetwork* was an inspiring presentation of the British method. Claes Caldenby et al (1983) *Hemma i stan* and Einar Hansson (1989), *Starta stadsstudiecentrum*, Swedish Council for Building Research R100:1989 are attempts to apply this method to Swedish circumstances.
30. Stadsmuseet i Stockholm, Centrum för byggnadskultur i västra Sverige and Forum för arbetets bebyggelse at Chalmers are examples of institutions which successfully build bridges between users, practitioners and researchers. At the Institution for Building Design an architectural guide of Göteborg is being produced as a way of spreading knowledge about architecture. Each part is promoted and sold locally. Seven such guidebooks have been published, and several are in the course of production.