Swedish University of Agricultural Sciences
Faculty of Landscape Planning, Horticulture and Agricultural Sciences
Department of Landscape Architecture

MINING FOR CULTURE

PERFORMANCE ARTS CENTER STÄLLBERG'S MINE

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Master´s thesis in landscape architecture, 30 hp
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Självständigt arbete, 30 hp vid LTJ-fakulteten, SLU
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MINING FOR CULTURE
Performance arts center Ställberg's Mine

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With hope for a successful development of Ställbergsgruvan - the *Non Existent Center*!

Lovisa Berg and Per Crona
Stockholm 20130125

ABSTRACT

DESIGN PROJECT - THE NON EXISTENT CENTER

This degree project summarizes five years of education at the landscape architecture program at the Swedish University of Agriculture Sciences, SLU, Alnarp and the School of architecture at Royal Institute of Technology, KTH, Stockholm. The project has been carried out by Lovisa Berg and Per Crona in collaboration with DRIFT Scenkonst. This master project is based on the ongoing transformation of a former mining site in Ställberg, Bergslagen situated in central Sweden. The organization DRIFT is in the process of recreating to former industrial mining site as a green cultural center. Their field of artistic examination concerns existential questions connected to the site. The aim is to offer a place for both performing and experiencing contemporary performing arts in Bergslagen.

Our objective is to contribute to the growth of the performing arts project and to demonstrate in concrete terms how a conversion of a mining area can be completed, while taking into account both its history and its new function. Theoretical studies of cultural heritage connected to economic and cultural development has been studied on a general level. This has then been related to site-specific studies and analysis of Ställberg. The site descriptions and analyzes are of great importance in the project. These account for the historical and cultural context of the site and examine the spatial and architectural conditions and possibilities for the site.

The activities that DRIFT is planning are focused on artistic work and public events and exhibitions, collectively called *"the Non Existent Center"*. The two main categories of site users, those working and those visiting have different demands that are important to meet. An important part of the design is to solve problems of accessibility and site utility. It is important to work with forms and structures that reflect new functions while simultaneously telling of the site's rich history. The physical transformation will mainly be carried out by volunteers and design must therefore take into account the expected skill level and knowledge base of this group. In designing this site it is important to address questions of how the center can grow and meet its surrounding landscape.

This project ends with a discussion of the addressed questions and the resulting design proposal. The working process and the combination of academic methodology and design practice are discussed in a reflective section. The collaboration with DRIFT Scenkonst is also discussed, as is their reaction to our theoretical study and design proposal. At the closure, we describe the future of the *Non Existent Center* and the part we have played in its transformation.

SAMMANFATTNING

GESTALTNINGSPROJEKT - THE NON EXISTENT CENTER

Detta är ett examensarbete som avslutar fem års utbildning på landskapsarkitektprogrammet på SLU i Alnarp och KTH Arkitekturskolan i Stockholm. Arbetet har gjorts av Lovisa Berg och Per Crona i samverkan med DRIFT Scenkonst. Arbetet tar sin utgångspunkt i den pågående omvandlingen av Ställbergs gruva i Bergslagen, Sverige. Organisationen *DRIFT scenkonst* planerar för en omställning av en nedlagd gruvmiljö till en grön kulturindustri för skapande och upplevelse av samtidskonst med fokus på existentiella frågor knutna till platsen.

Målet har varit att bidra till genomförandet av scenkonstprojektet genom ett konkret gestaltningsförslag med grund i den industrihistoriska miljön och den nya funktionen. Teoretiska studier kring kulturarv med koppling till ekonomisk och kulturell utveckling har relaterats till lokala förhållanden. Den platsspecifika undersökningen är en viktig del av arbetet och beskriver platsens historiska och kulturella kontext samt analyserar gruvområdets rumsliga och arkitektoniska förutsättningar och möjligheter.

Den planerade verksamheten: the *Non Existent Center*, är inriktad på platsspecifikt konstnärligt arbete samt publika föreställningar och arrangemang. De två målgrupperna, arbetare och besökare, ställer olika krav på gestaltningen som är viktiga att försöka tillgodose. En viktig del i gestaltningen är att lösa tillgängligheten och användbarheten av området. Det är också viktigt att formmässigt göra ett förslag som speglar sin samtid i relation till den historiska miljön. Den fysiska omvandlingen ska vara möjlig att genomföra för ideellt verkande krafter och tankar om hur denna omvandling kan ske över tid är central.

Arbetet avslutas med en diskussion som behandlar frågeställningarna och resultatet i gestaltningsarbetet. I en reflekterande del utvärderas arbetsprocessen och kombinationen av akademisk metodik och praktiskt gestaltningsarbete. Samarbetet med DRIFT scenkonst behandlas också liksom deras reaktion på studie och gestaltningsförslag. En beskrivning av den fortsatta arbetsprocessen med the *Non Existent Center* avslutar arbetet.

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BACKGROUND

INTRODUCTION

Ställberg's mine is situated in a remote and beautiful valley in Bergslagen. The mine was established in 1867 and has strong historical meaning for its surrounding area, despite the dramatic landscape changes that have taken place since the mine closed in 1977. On the agenda is a future conversion to a center for performing arts and research. The region is characterized by its industrial success and following downfall. The project provides a unique opportunity to study if and how culture could be developed to heal a region characterized by an aging population, high unemployment and emigration. In order to transform a heavy mining industry into cultural industries, a high quality design for flexibility and resilience is required.This project's subject is relevant not only in Sweden, but also in many other areas around the world.

We see the arts as a cultural expression that is becoming a centrepiece of the Bergslagen region, set against a backdrop of the region's industrial heritage. This cultural expression should not supplant, but rather complement the region's traditional culture. At the same time, this traditional culture serves as an inspiration for the creative work being done at the site. The work requires analysis and work in different scales. The results from the project can hopefully be visible in several fields outside the development of the mining area itself. We want to investigate the positive effects the project may have on the region and the local community.

The project uses a scientific basis, which is a different form of working methodology than design and planning projects we are used to working with. The work is done in collaboration with DRIFT scenkonst which is the organisation responsible for the transformation of the mining area which will become the so called *Non Existent Center* with programs for artistic activities.

Starting points for working as a team in this project are common interests and professional background. We both have experience of collaborations with different offices in various kinds of projects. A shared experience of working with the parallel assignment "Sockerbruksområdet, Staffanstorp" for Hosper AB and Mandaworks AB, as well as discussions around individual design projects at KTH, has given a well-founded practice of working as a team.

1977
Last day of mining for iron. Photo: Hans Erixon

2012
First day of mining for culture - Start of the Non Existent Center. The initiators Carl-Oscar and Eric Sjögren in front. Photo: David Relan

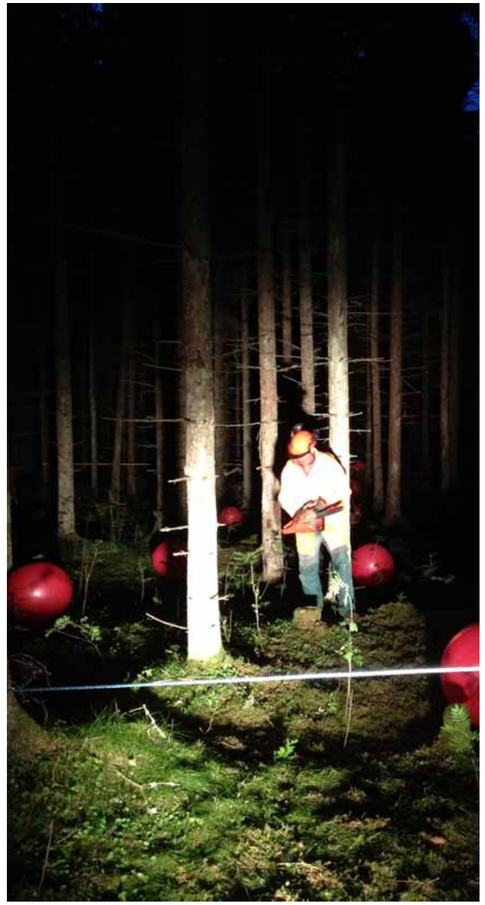
DRIFT SCENKONST

DRIFT scenkonst is a platform for production of performing arts established in 2008 based in Gothenburg and Bergslagen. The group's focus is in an interdisciplinary meeting of theatre, night club, arts and theory. New associates are brought together for specific productions, led by Carl-Oscar Sjögren. Sjögren functions as project leader for the *Non Existent Center*. DRIFT is part of Fröjdeluckan stage and arts in the village of Skrikarhyttan, about 80 km south of Ställberg. Fröjdeluckan stage and arts provides a refurbished wooden barn with a stage, summer kitchen and bar in Bergslagen houses, where artists and visitors from both the local area as well as other travellers meet *(DRIFT Scenkonst [online], 2012-10-16)*. The reason DRIFT is establishing an art center in Bergslagen is based in the founder's roots in the region. The center's aim is to operate as a hub for a young creative movement in Bergslagen and the county of Örebro, with a clear view towards international networks. A sustainable agenda using collaborations between local entrepreneurs and artists, can be implemented in the project itself as well as in the village Ställberg through attracting visitors from the region and internationally. DRIFT's focus is on experiencing contemporary art, with the secondary aim of changing the development of Ställberg *(DRIFT Scenkonst 2012)*.

DRIFT's artistic examination concerns the "state of invention", which is human-focused. Some of the questions DRIFT asks their artists are: "Who will deliver us when the great religious and ideological tales have capsized? What will we believe in, if we'll believe in anything at all? It will get serious, absurd and comical when the modern human being's existence and actions is examined and performed as a show" *(DRIFT Scenkonst 2012)*.

Since DRIFT is only a platform from which other collaborations are set together, a separate organization is required. For managing the center in Ställberg an independent organization, separate from DRIFT is suggested as the best solution *(DRIFT Scenkonst 2012)*.

DRIFT SCENKONST



DRIFT Scenkonst
Previosly performance, closely examining human´s relation to the landscape in Bergslagen, at Fröjdeluckan stage and arts 2012. (Photo: Carl-Oscar Sjögren)

THE NON EXISTENT CENTER

"In the focal point of Sweden's periphery, a center is identified, a "Non Existent Center". In creating a concentrated place, actors and visitors will be moved out of their everyday context, to a "free zone" where future choices can be illuminated from a different direction." (DRIFT Scenkonst 2012, pp. 7-8).

DRIFT has the intention to create an interdisciplinary art center in the countryside, where music and arts are both produced and presented in the same arena. Both visitors and actors will be taken out of their everyday context, meeting in an arena which is transformed from another era to a center for research about the human condition. The aim is to provide artists with an autonomous platform with physically acting space. When the artistic research is taking place in Ställberg, questions of globalisation, climate and the human biotope will be addressed in particular *(DRIFT Scenkonst 2012)*.

Public activities are planned to take place throughout the summer with an on-going art exhibition with a site specific theme. Ställberg will act as an international scene with an arts festival as the main attraction. The main activity will be artistic work and preparations and the mine will offer workshops and accommodation for invited artists. Renovation and construction work will most likely take place in springtime and the autumn, as are local food production. DRIFT Scenkonst *(2012)* has the ambition to take works produced in Ställberg on a European tour to arts centers in the network Trans Europe Halles.

With a green infrastructure, the ambition is to transform Ställberg's mining area with its associated 3000 square meters industrial premises, into an international scene and art center where towers, machine halls and workshops are used in a new order, as studios, stages, restaurant and exhibitions. The environmental questions concerning the possibilities to live and perform in this area are important in the work with the *Non Existent Center* *(DRIFT Scenkonst 2012)*.

As part of the pilot study for the future transformation, an arrangement focusing on artistic research of the mining area has been performed. The mine was opened for visitors taking part in this research in October 2012. We were involved in the event, presenting our master project and in preparing the site for the invited audience. Actors studied historic situations and the spatiality around the mine, lighting designers studied the architecture and sound artists performed music as well as added sound environments to the decayed and abandoned buildings *(DRIFT Scenkonst 2012)*.

Historic sounds
The sound artist Rasmus Persson interpretated sound from the deepest parts of the mine together with Mats Erlandsson.

Pianomaskinen
In the basement of maskinhallen the musicians in Pianomaskinen performed an improvised sound landscape.
Photo: David Relan

Mine restaurant
Hamburgers and pizza was served from the wood oven in the headframe.

Lightning
Eric Sjögren performed lightning of the scenery of the mine.

PROGRAM

The *Non Existent Center* will have three main user groups. These are people working with the operation of the center, the on-site working artists and the visitors for exhibitions, culture festivals and other events. Public activities are planned to take place throughout the summer with an art exhibition, and an international scene and arts festival as the main attraction. For an extended season, workshops and residence for invited artists will take place. The season of operating the *Non Existent Center* will stretch over a longer period of time and during wintertime the ambition is a European tour with works produced in Ställberg *(DRIFT Scenkonst 2012)*. It is unclear if there will be any activity during wintertime in Ställberg, but maintenance, renovation and pre-cultivation are likely to take place all year.

According to DRIFT, the main possibility with Ställberg's mine is the large buildings, possible for several artists to work parallel without disturbing each other. There is a need of soundproof studios as well as larger rooms for exhibitions, performances and rehearsals. Connected to this, public program such as café or restaurant, hygiene facilities are demanded. Accommodation for operative staff and artists is crucial to solve due to the rural location *(DRIFT Scenkonst 2012)*.

Possibilities for using buildings in different purposes will be important to consider in order to transform the area in a sustainable way *(DRIFT Scenkonst 2012)*.

Studios

Flexible spaces

The center aims to serve as a practical oriented research center for sustainable solutions and green cultural production. The center wants to be at the cutting edge, to inspire and demonstrate practical solutions that stand out, for example:
- Heating buildings with about 15°C hot water from the mine shaft.
- Cooperation with local food producers to provide the café/restaurant.
- Self-production of food and beverages, especially vegetables and a microbrewery.
- Common solutions for transports to the mine, with cooperation with Rättbuss from Stockholm and chartered trains for regional transports and, a bike park for local transports *(DRIFT Scenkonst 2012)*.

Outdoor scenes

Cooking facilities

OUR ROLE IN THE NON EXISTENT CENTER

Our role in this project is equal to the artists and craftsmen involved. We are seen as part of DRIFTs project team for the *Non Existent Center*. Our project strives to provide thoughts of the physical conversion to DRIFTs study. The result of this master project will be used in communication with sponsors and collaborations with other actors.

OBJECTIVE AND AIMS

The objective is to contribute to the growth of the performing arts project and to demonstrate in concrete terms how a conversion of the mining area can be done in relation to both its history and its new function.

To be able to fulfill the objective, the following goals have been defined:
1. To define the local conditions for establishing a cultural industry
2. To produce a proposal for a design of Ställberg's mining area
3. To identify the effects of the project on a regional level

The diploma project addresses those whom in one way or another are involved in the conversion of Ställberg's mine and the performing arts project. The project can also be of interest for people dealing with questions concerning the transformation of historical industrial environments.

Questions to address

- What effects can a cultural institution have on the development of its local surrounding?
- Which are the region's conditions for establishing a cultural industry?
- How may the site be designed in order to grow with the business, based on the unique environment created by mining and natural succession in the mining area of Ställberg?

METHOD

We have generally chosen to work with qualitative methods. Some characteristic traits for qualitative studies are: an interest for diversions and the unique, for contexts and structures, a collection of information close to the studied reality and, depiction and understanding *(Holme & Solvang 2010, table 5.1)*. Like Holme and Solvang *(2010, p. 76)*, our interpretation of information stands in the foreground in the qualitative method. In the studies of Ställberg, we want to get a deeper and wider perspective on the society development in economy, demography and culturally even if our questions are not possible to study with numeric models. The qualitative method responds well to the specific studied situation as well as the relation we as authors have to the project.

Methods for this diploma have been literature studies, site visits in Ställberg's mine, informal talks and workshops. The diploma work is presented in three parts, theory, site analysis and design. The different parts of the study have been taking place simultaneously giving inspiration to each other. This diploma project aims to present a design proposal for a specific situation, in collaboration with the initiators of the cultural center. The material is focused on the situation in Ställberg but hopefully it can be of interest in similar projects.

FIELD WORK AND SITE VISITS

An understanding about the needs and activity that DRIFT stands for has been of great relevance for the project. By participating in workshops and meetings with DRIFT we have been able to take part of their ideas and create a close collaboration. It is important to create a design proposal that could be useful in the future. DRIFT has put together an introduction of the project, with the aim to apply to different funding's and financing. This has been used as a base and an introduction to the project *(DRIFT Scenkonst 2012)*.

Workshops and site visits in collaboration with DRIFT has been taking place since December 2011 and during the project's process. Participation in two bigger workshops, in February and September 2012, has been important to get to know the group of DRIFT and their methods. This has also given mutual possibilities for us and DRIFT to affect each others working processes.

Furthermore, we have done site visits by our own where we have made comprehending inventories and mapping of the site's condition and possibilities. During these visits we have also been gathering material from the municipality, Lantmäteriet and Bergskraft AB. On location, we have had informal talks to local residents.

INFORMAL TALKS

During our site visits, informal talks have been a method to understand the site. We have met and informally talked to members of Ställberg's byalag, the local resident association, whom could give us knowledge about the history and atmosphere of Ställberg. Lars Bjelkendal and Marita Friborg Bjelkendal has represented the association. In similar informal talks with the politician Ulf Hilding and founders of Opera på Skäret, we have been given information about local cultural initiatives as well as the economic transformation and social contexts. Common for the informal talks have been prepared questions or themes, even though the talks always have been performed as open dialogues. The possibility to adapt to the interviewed person's thoughts and associations is important in qualitative studies *(Home & Solvang 2010, pp. 100-101)*. Many of the talks have had the feature of an everyday conversation, yet documented by notes. According to Holme and Solvang *(2010, p.104)* this tone is preferable and almost ideal for qualitative studies.

We have had informal talks with people considered as both respondents and informants. A respondent is directly part of the studied question while an informant can be affected in second hand by the same respondent, yet not directly part of it *(Holme & Solvang 2010, p. 104)*. Lasse and Marita Bjelkedal Friborg are viewed as informants since they are close neighbours to the mine in Ställberg. They are affected by the planned activity in the mine, but are not involved in the project itself. Ulf Hilding is not involved in the project in Ställberg, but a member of the board of Opera på Skäret as well as a political engagement in the municipality. DRIFT and Opera på Skäret have plans for collaboration and Hilding is also involved in a program for supporting culture initiatives in the municipality. Since Hilding is not involved in the organization DRIFT he is viewed as informant. Carl-Oscar Sjögren, the artistic leader of DRIFT and initiator to the project in Ställberg is viewed as respondent since he runs the project and is also directly affected by the outcome of decisions made concerning the transformation of the mine.

LITERATURE STUDY

In this project the transformation of the specific environment has been the main focus. Therefore, main parts of the literature have a direct focus on Bergslagen and Ställberg. In the site specific part of our literature study we have used reference projects that are related to the context of Ställberg. These examples are from similar sites in Sweden. The reference projects are part of our understanding of effects that equitably can be related to Ställberg. We did not want to describe the references more detailed than the relevant learning's we could achieve from them, since the site specific context always is of the greatest importance.

Furthermore we have studied international thoughts about industrial heritage, with the purpose of understanding a general view of such sites.

SITE ANALYSES AND OBSERVATIONS

Most of our site analyses are based on observations and mapping from our field work. The site analysis and observations has been inspired by Landscape Character Assessment, LCA, as well as Kevin Lynch's methods. LCA is an approach to help understand what the landscape is like today, how it came to be like that, and how it may change in the future. The approach offers a framework for analysis and observations which are based on natural, cultural/social and perceptual/aesthetic characters in relation to place and people. In summary, this can consider main landscape components such as: landform, land cover, settlement and patterns *(Swanwick, 2002)*. Lynch *(1960)* presents a method of understanding the surroundings by five elements: paths, edges, districts, nodes, and landmarks. The method functions as a dialogue to incorporate users of the analyzed place, which we have not been able to do in this project, although the five elements have been an important base for the observations of the site. Since the previous mentioned methods suits best for either large landscape regions *(LCA)* or cityscapes *(Lynch)*, the site analysis and observation has been made as an interpretation to fit the scale and context of the mine site. The base of these methods has given a framework of understanding physical structures and uses.

We see our professional knowledge concerning understanding of spatiality, context and physical condition as a base for observations. Informal talks to inhabitants have given a deeper understanding for the site, knowledge that would have been impossible for an outside observer to acquire. We have based the work with the analysis in some cases on facts from references found in the literature. The sketches and diagrams that we present in our analysis chapter are an important part of our storytelling. It has been important that the outcome of every analysis lead forward as statements motivating the design proposal. Through comparing old maps, drawings and photos of the site with the present situation we have been able to build up an understanding for the current situation. It is a site that has been transformed for a long time and is still in process. We have furthermore made a scale study to compare the site to different well known places in order to reach an understanding of the size of the site.

PROPOSAL WORK

In the proposal work, we have mixed various methods and scales to explore the consequences of our design. We have tested our ideas through sketching-workshops, physical model and 3D-model. The material has been in a sketchbook in which the steps of the process can be followed. The material presented in this diploma project is a result of a long design process; sketches and try-outs from our physical model have been worked through in detailed plans and illustrated in sections and perspectives. Meetings and workshops together with DRIFT has given input, such as wishes and needs for their artistic activities during the process, affecting mainly by the program.

TEAM WORK

For the master project, a well-structured administration has helped the efficiency in contacts, research, production and supervision. A document to collect working hours, comments and instructions for our individual work has followed us through the process. This has made it easy to catch up with the other persons work and also to avoid duplication of work. Overall we have been working together three days a week and in between that developed different parts separately. As start of the following session, we have had a presentation of ideas and product since last.

We have written texts individually, but discussed and worked through the content together. Design ideas has both been prepared individually and worked through in collaboration, or all side by side. This makes it impossible to separate the founder of the design, and hence the rotation of ideas within the team has resulted in a product founded together. We believe that mixing individual work and working in team enriches the process. Through this, it has been possible to remain open-minded and to bring in new approaches into the process.

LIMITATIONS

We have limited the scope to the transformation of the specific area of Ställberg's mine as main focus of the work. Theoretical references should have a clear relevance to describe the context of the project through history, economy and culture. We do not try to describe or account for the whole picture of other projects, but focus on experiences and knowledge assembled from them. The limitations of the project area have been discussed with the initiators throughout the project. Most likely the property boarder will be along the railway track dividing the estate Ställberget 1:5 into two properties. The design proposal is focused in and around the built structure surrounding Klingspor's schaft. We will make a detailed design but no technical drawings in this stage. Most practical work at the site will be made by ideally engaged craftsmen.

In collaborating with DRIFT and as part of the future organisation of the cultural center we as authors, are already part of what we are studying *(Holme & Solvang 2010, p. 79)*. This means that the study is affected by our own interpretations of the site and project specific information.

THEORY

CULTURE, CRATIVITY AND ECONOMY

are studied in general terms and also connected to the specific situation on a local or regional level. The reason for reflecting the theoretical studies in the specific situation in an early stage is found in the procedural method of this degree project. The first topic, From industry to heritage, concerns the definitions of cultural and industrial heritage from a antiquarian perspective. Questions to be studied are what industrial heritage is representing in the local societal and what interventions and approaches that are possible to develop and how these environments can be used. Different possibilities and restrictions concerning these kind of environments are described and discussed in relation to Ställberg's mining area. In the topic Culture as identity the definitions of culture creating identity is described. On a general level, the term culture is discussed while local and regional identities are described. The concept of culture and its meaning are studied for an understanding of what characterizes an industrial environment and how the establishment of a cultural business can be incorporated into the local cultural life. The ongoing development in the region is described in the topic Creativity as a driver. General economic terms are described as a base for understanding the specific situation. The influence of different cultural expressions and which opportunities these creates for the continuing proposal work are studied.

The study concludes with an investigation of the effects that can occur on a local level by the establishment of a creative business. It is mainly the overall effects on the demographic development, community development, business and socio-economy that are studied. A summary and discursive part brings up topics and statements that are important in the following process of analyzing and designing the specific site.

FROM INDUSTRY TO HERITAGE

The industrial heritage is an important part of our history that can help us understand and get perspective on our contemporary society. The industrialization has left its mark on the landscape as well as the built environment. It has affected people´s working conditions and influenced their life and leisure. The industrial society meant a new mode of production, and also a new view of the relation between humans and nature, an emerging democratic society and the formation of new social movements *(Riksantikvarieämbetet [online], 2012-12-31)*. It is urgent that people today and in the future, will understand and interpret the changes that the industrialization spawned. This is one important factor behind the Nizhny Tagil's Charter for the Industrial Heritage *(TICCIH 2003)*, which defines industrial heritage as: the remains of industrial culture which are of historical, technological, social, architectural or scientific value. The industrial heritage can for example consist of buildings used in the mining process and all infrastructure attached to the mine. Places used for social activities related to the industry such as housing, religious worship and education are also included in the expression *(TICCIH 2003)*. One of the industrial society's most significant parts is the environments where industrial production has taken place - factories and other production environments in Sweden. The Swedish National Heritage board suggests that through preserving these environments and letting the stories of the industrial society has its base on them, many dimensions of the industrially organized society can be capture and clarified *(Riksantikvarieämbetet [online], 2012-12-31)*.

The Swedish TICCIH section promotes interests in the Swedish industrial heritage since 1989, and functions as a link between different industrial heritage actors. One initiative is Bergslagssatsningen (2006-2016), which has the aim of increasing the number of visits to the region and to promote tourism-led growth *(Geijerstam 2009 [online], pp. 4-5)*. Another vision is to develop the possibilities of sustainable management of cultural heritage, with focus on accessibility and interaction *(Bergslaget [online], 2013-01-05)*.

The industrial society has changed fundamentally. Labour and employment has changed rapidly from physical demanding to knowledge intensive, from large scale companies to small and diverse companies and towards entrepreneurship. Industrial employment has declined greatly, manufacturing output has become hi-tech, flexible and global and the ownership more diffuse. At the same time the service production has grown steadily in new forms and conditions. The industrial society in its old form has switched into a post-industrial consumption and service society. An overturn has been from one form of production to another, and the gap that has opened up, has made it possible to interpret the industry's tangible and intangible memories in terms of cultural heritage. From the early 1990's, the industrial heritage has been accepted as a cultural heritage with a special symbolic value worth preserving of the societies in Bergslagen *(Isacson 2008, pp. 8-10)*.

In Bergslagen, the industrial heritage was interpreted in content and meaning in the early 1990's when it was inserted into the new growing paradigm with emphasis on innovation, small entrepreneurship and cultural tourism. The industrial part of history, became increasingly abstract and the industrial heritage was valued as something with mainly aesthetically values, visible especially in the increased number of hotels and conference centers, colleges, music venues and restaurants established in former industrial environments *(Isacson 2008, pp. 8-10)*. Many of these new functions lacks from a relation to the historical use of the site, it is mainly focused on re-using existing, aesthetically buildings. A society´s common history in language, buildings and traditions is dynamically built up and continuously changing. The need of preserving the cultural heritage has been defined in the large structural changes of Bergslagen. Ekman *(1995, pp. 12-13)* points out that what previously used to be undefined as culture, has been seen as important to hold on to, such as the work in the mine for example. In transforming the Swedish industrial heritage to a public museums in the 1990's, social aspects and the context in time and space often were put aside. Instead, the telling of the history focused on the international success of the companies, along the landscape's transformation and developed infrastructure. History telling tends to focus on times of success in the past, not reflecting about the current situation and future development. This does not leave space for growth in a regional scale because of the limit of functions it can consist *(Isacson 2008, pp. 9-11)*. Iscason *(2008)* further asks for a more procedural way of act in relation to buildings, machines, landscapes and stories in the future development of industrial sites.

Abandoned factories, shut down machineries and transport facilities are found all over Bergslagen. Investments, re-use of older facilities and equipment and shutdowns has all been part of shaping the local characters. Even when the factories to their exterior have been retained, their interior character has been altered. A gradual change reflects the market conditions and the human conditions, ambitions and dreams. The cultural heritage actors have had a marked preference for ideal-typical environments that had to represent the genuine or typical. A more procedural approach to buildings, machinery and landscapes has been rare among stakeholders of cultural heritages. According to Isacsson *(2008)*, historians have in a greater degree observed the transformation and social conditions. Today the demand and price of iron ore has increased, contradictory to the situation in the late 20th century. Investigations for re-open or even open new mines are made in Bergslagen *(Isacson 2008, p. 19; Bergskraft [online], 2012-11-05)*. Re-opening of historical mines can have affections on the handling of cultural heritages, since the remnants might be transformed to present industrial environments.

1977 Photo: Hans Erixon

2012

CULTURE AS IDENTITY

The term culture is an expression with several meanings. One meaning would be the culture as a way to live, the human activities. Culture as a concept is separated from the term society, not including social and economic organization, but considers aware and unaware patterns of thoughts, symbolism and ideologies *(Ekman 1996, p. 12)*. Frykman and Löfgren *(1979)* explain culture as a reflection of the prescribed social structure. Here, culture is seen as a filter through which the picture of reality is created *(Frykman & Löfgren 1979, p. 15)*. The anthropological use of the term culture is about a common sentience which includes values and opinions, norms as well as the material things that are made and used. A culture is shared by those who speak the same language and have an understanding of each other or those who live in the same place at the same time *(Giddens, 1994; Triandis, 1994)*.

Culture and nature are closely linked to each other. According to Olwig *(1993)* the expression nature has followed and continuously been changing the extent of the civilization. In descriptions of the landscape, a difference has been made between the wild nature and the culturally organized landscape. The fertility and productivity in nature has been in focus, why sterile landscapes such as deserts have been separated from the term nature *(Olwig 2002, pp. 131-132)*. Nature can be viewed as something that gives order and can be systemized and quantified, a perspective on which the nature science is based *(Olwig 1993)*. These different values and perspectives are all found in the studied area. Biological values are found in the presence of pearl-oysters in Hörksälven *(Journath Pettersson 2008 [online])*. The fertility and productivity of nature are used for forestry, while the landscape sceneries are used for their recreational values. Nature is an important part of the identity in the area, linked to cultural, biological and economical values.

Frykman and Löfgren *(1979)* observes a strong anchoring of the social culture in the use of nature. Our way of describing nature is linked to the way of using natural resources. The significance of describing different characters of nature was decimated in the transformation from the farming community into an industrial society. A change in the way of living also changed the relation between culture and nature. The coherence of nature and culture as terms was mostly affected in change of interpretation of time. Differences in the farmers cyclic conception of time and the modern linear conception is the main factor separating nature and culture in modern time.

A commonly used expression for the strong local spirit in Bergslagen is *Bruksandan, "The working spirit"*. It is an expression with an undefined meaning but it is related to the way of living in a society dominated by one major employer. It is a spirit that can be described in both positive and negative meaning as something inhibiting but also strengthening for the local unity. Proprietors of the factories or mines have been able to affect social structures, only from the industrial interests. Employers have provided labor with accommodations and social activities and employments have been transferred through generations. The citizens of these communities have to a great extent been guaranteed an employment. This can be seen as an including society that embraces all citizens into the community of labors *(Gustafsson 2009, pp.29-30)*.

A rigid structure like this might on the other hand be difficult to break free from. Individual initiatives breaking with the major employers intentions have been socially difficult to accept *(Gustafsson 2009, pp.29-30)*. The spirit can be described as an identity based on the loyalty between citizens and between citizens and the employer.

This *Bruksanda (working spirit)* has been expected to raise problems when a change in business structure was needed after the closure of the large industries. The questions concerned if people would wait for someone else to provide them with work and if private business initiatives in small scale would be socially accepted *(Gustafsson 2009, pp.29-30)*. According to Hilding *(personal communication, 2012-09-21)* a change in this spirit can be seen in the municipality of Ljusnarsberg, where Ställberg's mine is situated. Social structures have changed when the in-migration no longer is based on the industrial attraction and single initiatives has paved the way for larger changes in business structures.

Mining culture
The local culture and common sentience has been closly connected to mining and steel industry. Photo: Hans Erixon

Exploring creativity
A new cultural perspective is added in the new use of the mining area. An exploring of local culture and social changes are in focus.
Photo: David Relan

CREATIVITY AS A DRIVER

The *creative class* is a term introduced by Richard Florida. In the USA 30% of the total workforce are members in the *creative class*, a sector that accounts for 50% of the economy. Creativity is what can compete in an international perspective, replacing growth from manufacturing. He explains how the challenge for the USA is to attract people. Goods, services and flows of capital are no longer attraction enough. A change from a situation where people moved to where jobs were located, jobs are nowadays re-located to where the talents are. A concentration of creative people attracts jobs *(Florida 2005, pp. 7-17)*. The competition is global, and regions compete with each other. Big cities are of course strong in the competition, but cluster of smaller cities or places generating creative regions seems strong in the competitions as well. The openness for people and their ideas are crucial for the theory that creativity will work as a driver *(Florida 2005, pp. 164-169)*.

Armbrecht and Andersson *(2010)* have studied the effects from cultural initiatives on a socio-economical level. The study is focusing the Nordic Watercolour Museum, located on the island Tjörn 60 km north of Gothenburg. The museum is a meeting point suited for business around art, culture, nature and people. The study presents three values; the first, socio-economic non-user value is the value of having access to art experiences (option value). The second value concerns the future generation's possibility to grow up with culture (inheritance). The last value is about living in a society with cultural resources (existence value). The result showed that the option value was the most essential for the municipality of Tjörn and the region (1.7 million SEK respective 89.8 million SEK), followed by inheritance (1 million respective 71.3 million SEK) and existence value (0.9 million SEK respective 32.3 million SEK). The museum creates a national economic value twenty times bigger than the total public founding's acquired. This means that every SEK invested in the museum, generates 20 SEK back to the region. The culture tourists that visits the museum spends 13,2 million SEK more in the municipality of Tjörn in terms of entrance fees, food and other activities thanks to the museum, compared to if it had not existed *(Armbrecht & Andersson 2010)*. The study shows that not only economic values can be measured and be part of an important development in a region, but also social value and opportunities for other activities to take place.

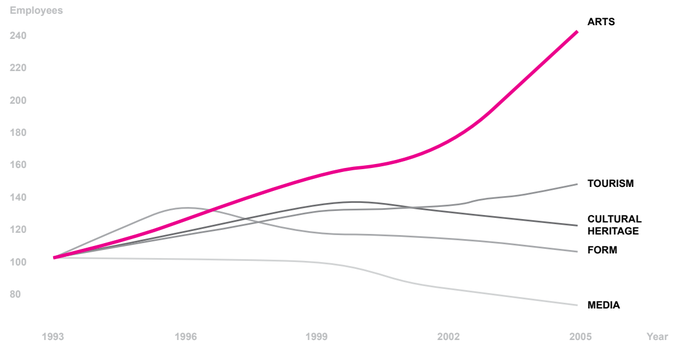
In the smaller scale cultural initiatives can make a big difference. Not Quite is an organization started up in the early 2000´s, located in an old paper mill in Fengersfors, Dalsland. The organization has a dozen artists and craftsmen who share the dream of a common platform, a place where creativity and entrepreneurial spirit grows. When Not Quite moved to Fengersfors, it was a dying village, strongly depopulated. An open-minded owner of the former paper mill made it possible for Not Quite to move into the mill and they started renovation, created ateliers and a café with a low budget. Today it is a cultural attraction for tourists and professionals associated with the center. In 2008 the number of visitors was about 8000, in 2012 the number is expected to hit record with around 20 000 people visiting the center *(Lekvall [online], 2012-11-05)*. The population of Fengersfors vicinity has finally stopped falling, thanks to Not Quite. Many young people have moved into year-round residents, and there is even a shortage of housing. Sara Vogel Rödin Loftman, one of the founders of Not Quite, sees Not Quite as one of the best examples of that culture makes a difference, even in a small place. One of their strengths is that they are located in the periphery. This means that they are not competing with other cultural actors in the same area *(Husar [online], 2012-11-05)*.

Another example of how small efforts can make big difference is the small village of Ammarnäs in Vindelfjällen in northern Sweden. Abrahamsson (personal communication, 2011-09-22), the mayor of Sorsele municipality, estimate that if every tourist visiting Ammarnäs spend 1000 SEK in for example food or services, the tourism can make the village Ammarnäs break even economically and thereby continue to offer services such as grocery stores, schools, social services, etc. The effects will also be enhanced if just a small amount of people move to the village *(Abrahamsson, personal communication, 2011-09-22)*.

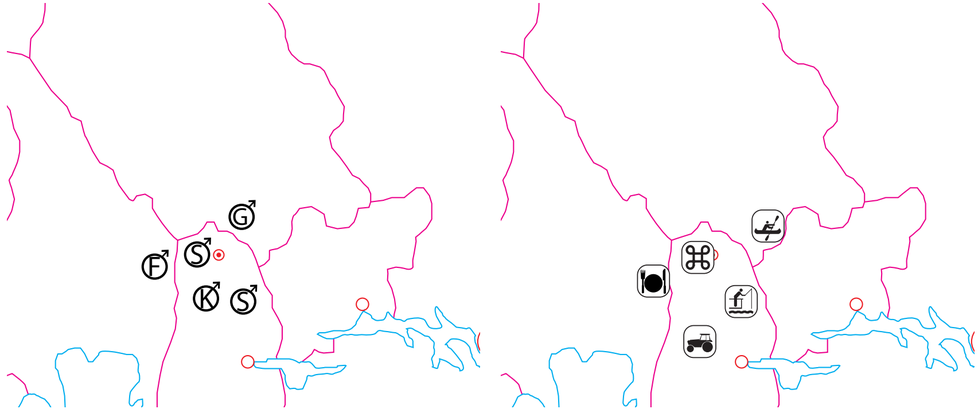
Combining of industrial heritage and creating arts in the mine's conversion, might be possible to use in the local site marketing as a special way to handle the heritage. The combination might contribute to the local economic development. Culture (including cultural heritage) is often given a pronounced role as contributor to the local economic development. In other words, the cultural sector can be viewed as an economic sector meaningful in site marketing. New perspectives of the cultural heritage are required in order to incorporate it in the practice of site marketing. In this, the starting position has to investigate demand and needs within different target groups alongside the expert knowledge about historical environments. To strengthen the site marketing, a cluster of cultural heritages should be viewed as part of an infrastructure and not a number of solitary attractions. The infrastructural perspective offers possibilities to answer to markets needs and demands in focus of the marketing. With a more holistic perspective the coordination of creating profiles and spatial and organizational activities becomes an important part of the marketing itself *(Olsson 2007, pp.23-25)*. The Swedish National Heritage Board is assigned to have an overall responsibility to communicate the value of industrial heritages and tell the stories which the industrial heritage carries, while the direct site marketing is provided locally *(Riksantikvarieämbetet [online], 2012-12-31)*.

In Bergslagen, *Bruksandan (The working spirit),* has turned from something negative and inhibiting to being the origin for creative solutions. The adaptation process of the business structure and employment has been activated by political efforts on culture and cultural heritage. Including culture has led to a growth of economic development and employment in experience-oriented industry in the post-industrial society. Artistic operation is the biggest occupation within the experience-oriented industry. The introduction of this new employment sector has resulted in increased possibilities for women, who in previously industrial era were more or less excluded *(Jakobsson 2009, p.9)*. In combining the perspectives of viewing and active participation, a creative perspective is added *(Isacson 2008, pp. 8-20)*. This creates a better active viewing of the industrial environments, as something continuously changing open for new ideas and innovations *(Isacson 2008, pp. 8-20)*.
Regardless if the marketing is trying to attract tourists, businesses or new or old inhabitants the

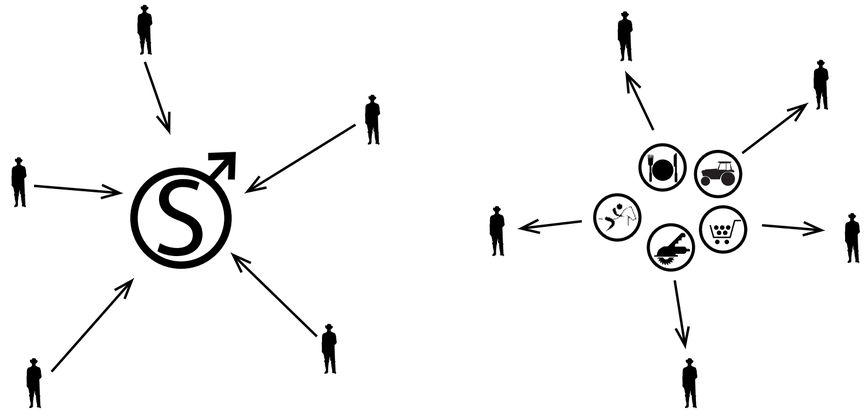
competition between regions is about to be as attractive as possible. Heldt Cassel *(2007)* brings up two examples from Bergslagen - the municipalities Ljusnarsberg and Hällefors. These two municipalities neighboring each other share the same history with rationalized industry with the result of a decreasing economy and a high rate of unemployment. Ljusnarsberg point out that it is easy to establish new businesses and to find a place to live and also that the everyday life is particular easy. For tourists, the beautiful nature and the historical environments are marketed as the main attraction. In Hällefors, a completely new profile has been built up around food culture, with a stated connection to the industrial era. The slogans used in marketing for these two municipalities are; Ljusnarsberg - ett guldkorn mitt i Bergslagen (a grain of gold in the center of Bergslagen) and Hällefors - Från ståltid till måltid (from steel to meal). Shortly, Heldt Cassel *(2007)* states that Ljusnarsberg is using exactly the same argument and associations as most backcountry municipalities, while Hällefors has chosen a different and unique strategy in order to appear as an attractive place. The image of Hällefors is successful and aligns to the overall strategy of development, through the transformation from an industrial area to an area with a strong identity connected to the culture around food. The coherence between the marketed profile and the reality is important for the local anchoring. It is easier to anchor new values when they deal with the historical ones. On the other hand, it is neither exiting nor different to choose a wide and commonly accepted profile for marketing, including beautiful nature, outdoor life or a calm life. The market for activities in the nature or industrial heritage on its own is not powerful enough to contribute to the development of all backcountry municipalities *(Heldt Cassel 2007,pp. 31-32)*.



THE TREND
The pursuit within creative arts has strongly increased in Bergslagen between 1993 and 2005 (Jakobsson 2009).



Dominating business
The region has changed from being dominated by one kind of industry. During the last 20 years, a diversity in business concerning both production and turism has been developed by entrepreneurs.



Clusters
From attracting labour to the dominating industries, the region has changed to attracting job opportunities and business to talents and entrepreneurs. Using local qualities is more diverse and open.

DISCUSSION

Ställberg's mine can be considered as an industrial heritage. Buildings on the site and all infrastructure attached to the mine can be valued as industrial heritage, as well as places used for social activities related to the industry such as dwellings, social activities or education. The mine in Ställberg has a historical value since it is a part of an industrial structure in the region. The name Bergslagen refers to the mining industry and the presence of mines are important for the local identity. The mine is important to handle as a heritage mostly as part of its structure, rather than as a specific mine. We can identify a trend of using cultural or industrial heritage in different purposes in the TICCH, mentioned projects such as Opera på Skäret and Not Quiet as in our following design reference projects. Some are adapted to house new and modern industries and others are conserved as museums telling their own story. One trend is to combine the industrial heritage with contemporary culture and using the infrastructure of differently transformed environments into the development and marketing of a region.

There can be of great importance to establish this kind of activities on a socio-economically level. In a smaller society, direct and indirect effects can be clearly visible in a fairly small scaled economy. The establishment of a single cultural institution cannot perhaps turn the local development into a completely different direction, even though, it as one of many small factors could contribute to a balanced development. The small initiatives strengthen each other to create a local business life. An art center in Ställberg would attract visitors in a short perspective, as part of a cluster of attractions, accommodations and restaurants. The effects from more visitors would be of socio-economically importance as seen in the study of the Nordic watercolor museum. The local effects would be even more visible if the center would generate working opportunities and perhaps also in-migration, the *creative class* could function as a local driver. Again, a small change can be of great importance for a small community.

Consuming turism
Turism as experience is important in many ways. But what can it contribute with in a longer perspective?

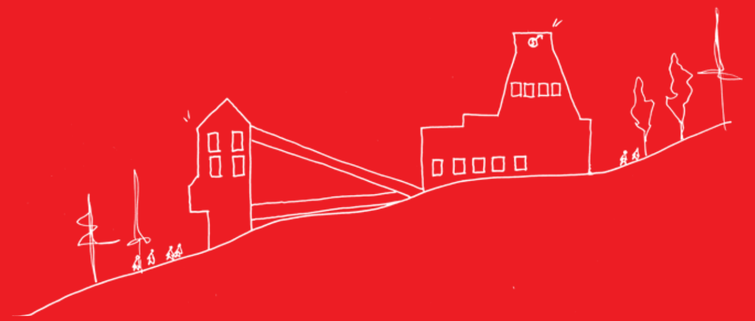
Contributing turism
Visitors in the region, staying for a longer time might perhaps help the society keeping schools and services.

Through the literature study highlighting industrial heritage, cultural aspects of daily life and as a societal creator we can identify four aspects of the term culture as important for the following design process. These are:
- The cultural/industrial heritage
- Culture as the common sentience and way of living
- Culture as the creating arts
- Culture as a factor for local or regional development

The mine in Ställberg is part of the local identity as an industrial heritage. The local culture is closely attached to the historical use of the site and to the surrounding natural landscape. Introducing creating arts in the historical environment can contribute to the local and regional economical and social development. This can also result in that a mine will change in its meaning for the local identity. In the following design process it will be important to use the historical structures and to have an understanding for the new cultural activities introduced on the site. Understanding the creating arts and being able to create the best possible conditions will be important for contributing to the local and regional development. In the strategic work it will be important to think about how the existing local culture can be part of the conversion.

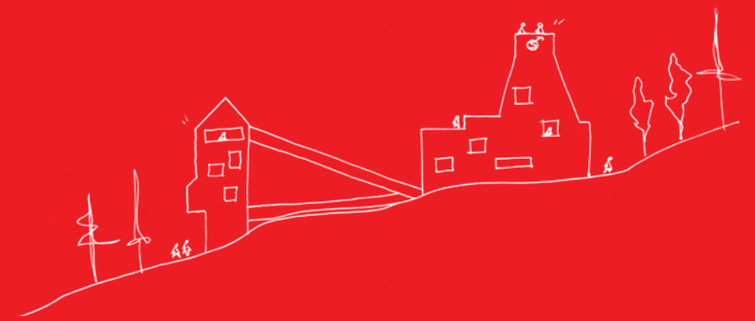
Scenario: No cultural impact
The mine would merge into the surrounding landscape, affected by the natural succesion and processes, if no human activities are to take place on the site. The site's role in the local consciousness would most likely be limited, when the generetaion that used to work in the mine, no longer can tell the history.

The handling of the cultural heritage is based on different needs. There are the needs of strict conservation and maintenance of the historical environments and there are also needs to develop these areas for new uses. The cultural heritage is often stressed as important for the site marketing of backcountry municipalities and there is a faith on cultural activities as attraction for both visitors and inhabitants as Olsson *(2007)* writes. Even if the municipality Ljusnarsberg is not marketing the arts in a wider extent as Heldt Cassel *(2007)* shows, initiatives are supported as Hilding *(personal communication, 2012-10-21)* tells, a more dynamic community includes all sorts of initiatives and all possibilities have to be emphasized. It is important to highlight or add unique values to the more commonly used attractions, such as the beautiful nature and the calm and safe living environment, in order to actually achieve something with the marketing. If the cultural or industrial heritage is to be used in site marketing the spatial organization is important to be handled, both within every site as well as in the structure of them. The mine in Ställberg is located in a cluster of preserved historical environments such as Stripa gruva *(Stripa Gruva Utveckling AB [online], 2013-01-05)* and Pershyttans bergsmansby *(Länsstyrelsen i Örebro län [online], 2013-01-23)*, as well as contemporary cultural activities such as Opera på Skäret *(Opera på Skäret [online], 2013-01-23)* and Stadra sommarscen *(Stadra sommarscen [online], 2013-01-23)*. Cultural and natural values and activities are often connected as an attraction for tourists and inhabitants. The mining area is situated in a valley with high natural values, and it is also an environment affected by cultural use of the forest and bedrock for centuries.



Scenario: Restauration
The first question to adress is which era that is supposed to be re-created. The ongoing process would be depicted as something static, does that lead the pocess forward? In restoring the site, the mine will have an active role in people´s mind and historical values are preserved and used to keep people´s knowledge about its history and culture alive. But would it function as an arena for the present cultural expressions?

The forests surrounding Ställberg are being used for their productive and recreational values in combination. The natural and cultural values found in the same kind of landscape are important for the local identity. A result of this is a natural landscape affected by cultural activities and a culture affected of the close relation to the nature. Comparing the former mining area to the surrounding landscape several differences are found. The fertile groundcover has consistently been removed and the site can be compared to a desert. It is mainly human or cultural factors that have affected the site in modern times and the mine carries a cultural identity among the citizens of Ställberg. The site can be viewed as a cultural landscape, surrounded by nature with cultural imprints. It is natural to have a cultural perspective on the conversion of the site but also important to handle the natural succession in the borders of the site. Natural processes will be the main factor converting the site if the cultural impress is terminated.



Scenario: Developing the site
A transformation of the site with historical structures and elements as base, would create possibilities to develop the mine as a cultural arena. The telling of the site would not be limited to only the historical situation, but would also include the present as the expected future development. History could inspire the contemporary art and culture.

SITE CONTEXT

INTRODUCTION

In order to define the local conditions for establishing a cultural industry, we will account for the context in which the mine is situated historically and presently. With these depictions as base we ask ourselves questions of how different perspectives will affect the new use of the mining area. Do we have to adapt to certain demands or do we identify possibilities that we would not have found otherwise? This chapter is both a description and a study made for the understanding of the history and preconditions of the site and for understanding the region the center will be part of.

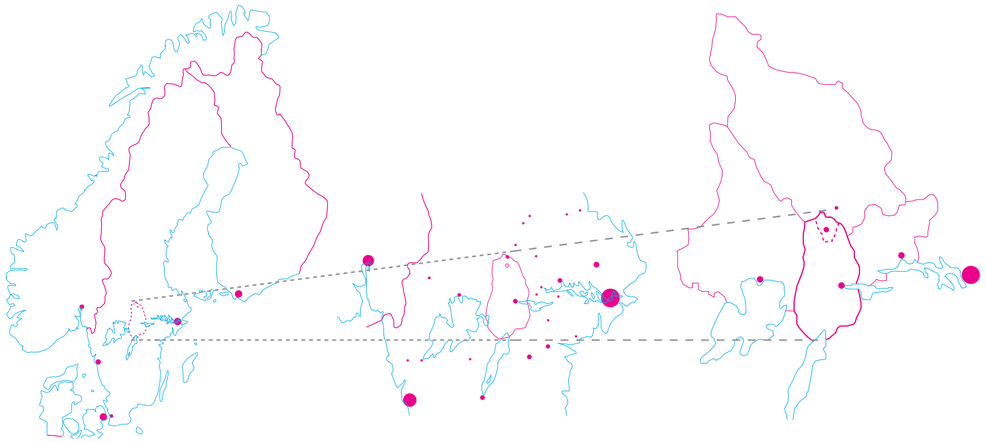
The historical context accounts for the main reason for the present settlements in this region and the development over a longer period of time. The historical context also accounts for changes in demographic structures and the relation to the landscape as a resource.The understanding of the cultural and industrial context of the mine is an important base point for the approach used in the transformation from an industrial to a cultural use of the site. A summary and reflective part brings literature studies, interviews and site context together to statements on which the following design process will be based.

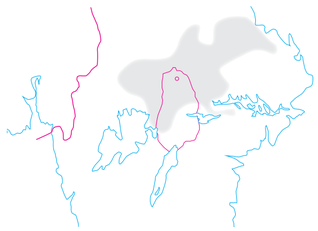
The buildings on site differs in use, scale, location and architecture and charachteristic is the materiality, roughness and their interaction with its function and surrounding landscape. But what can we learn from study the system of the site? Can we use that in designing for new needs?

SITE AND REGION

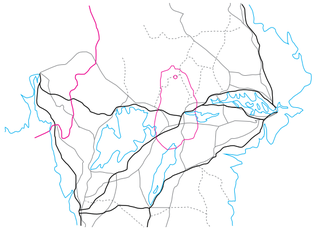
LOCATION

The village's and mine's location, a bit far off, is one of the reasons for choosing Ställberg as site for the *Non Existent Center*. Ställberg is located in the periphery when looking at the main structure of public transportation and roads. Waterways and local railways used to be the spine in the transportation system in Bergslagen and Ställberg and have had a strong position in these systems. In the alteration to road traffic and fast trains as the spine, Ställberg has become even more placed in the periphery rather than in a net of infrastructure. Being in the periphery is seen as a quality in this case. It allows activities to take place over a longer period of time, disconnected from the high tempo of larger conurbations. Yet Ställberg is embraced of large scale infrastructure from west to north, in 270 degrees, and the railway line between Falun and Örebro passes right through the site.



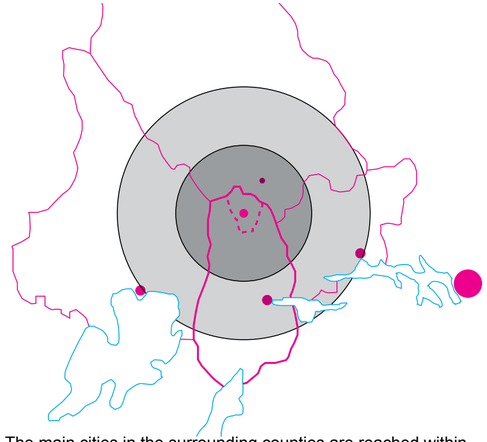


Bergslagen has a vague geographical incidense. The common denominators for Bergslagen's communities are mines or ironworks creating niched communities *(Ekman 1995).*

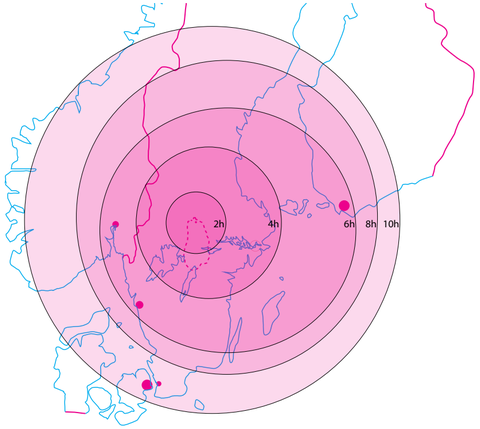


Ställberg is closly connected to the secondary roads and railway lines, even if there is no primary infrastructure close to the village.

1 000 000 people lives in the region *(SCB [online] 2012-11-05).*



The main cities in the surrounding counties are reached within two hours.
(Google maps [online] 2012-11-05)



The capitals Stockholm, Oslo, Helsinki and Copenhagen are all reched within ten hours.
(Google maps [online] 2012-11-05, SAS [online] 2012-11-05)

HISTORICAL CONTEXT

THE MINING

Mining has been part of the development in Bergslagen since ancient times. It is said about the mine in Stripa that it is so old, that nobody knows whenever it was originally found and processed *(Stripa Gruva Utveckling AB [online], 2013-01-05)*. The earliest documents supporting mining in this part of Sweden are dated to 1347, concerning Falu Koppargruva. Mines in Norberg and Dannemora carries traces from mining from around year 1000, - perhaps even earlier. Mining became a significant part of Seden's economy in the late nineteenth century and lasted to the late 1970's *(Blomé & Rydberg 1992)*. The term Bergslag refers to an undefined geographical area and to the laws that regulated the mining *(Blomé & Rydberg 1992, p. 4)*. In the bedrock of Ställberg an ore body with iron was found in 1867 within a field of several mines and shaft's. The ore had a high quality with a content of up to 51% iron and 5,5% manganese. The dimensions of the ore body are about three meters thick, angled in 70 degrees. From the ground level the body stretches to a depth of about one kilometre. In the site, three shafts were spalled with the main shaft Klingsporsgruvan. One of the shafts, Drottninggruvan, undermined the ground resulting in a collapse in 1920. Klingsporsgruvan is connected to Haggruvan with two tunnels, 350 meters 500 meters below ground. This gives a largely extended sub terrain system of drifts and shaft's, today filled with water. On top of Klingsporsgruvan, the headframe is built for housing machinery for elevating labours and the spalled ore. In the 1950's the mine had a depth of 912 m and was known as Europe´s deepest iron ore mine *(Ställbergs byalag 2007)*.

The technique for spallation used in Ställberg has differed due to technical development. In the early stages drilling was made by hand which later on changed into hydro powered machine drilling *(Eriksson 1960, pp. 161-176)*. Due to the spallation technique far more material than the ore itself were brought up to ground level and around 80% were cinder deposit around the mine itself. In the 1920's most of the older shafts were closed due to inefficiency and for security reasons, Klingsporsgruvan became the main shaft. Production increased rapidly with technical development with drilling equipment, machine transports in the mine and modern elevators. Old wooden headframes were replaced with Klingspors headframe; one of the oldest concrete-made headframes in Bergslagen, built around 1920-1922 and drawn by P Härdéns konstruktionsbyrå in Stockholm *(Ställbergs byalag 2007)*.

Ställberg's mine was finally closed in 1977 and since then a local business has turned the rocks into macadam for use in example road constructions. The production of iron ore was changed to a production based on recycling waste material, an industry concerning few people with a kept low rate of access to the area. According to Bergskraft *(Sädbom, Stefan, e-mail, 2012-09-12)*, charting the possibilities for mining in Bergslagen, it is not likely that Ställberg's mine would be re-opened as a mine. The ore is spalled to its end. It is not known by today if other mines could be re-opened in the same field of mines. Cinder is the main factor together with buildings and infrastructure, which has transformed the landscape, since the activity mainly was located below ground level. The mine in Ställberg has not been transformed into a museum or given the label of a cultural heritage, even though the local association Ställbergs byalag, wish to preserve mainly the headframe for the future *(Ställbergs byalag 2007)*.

Ställbergs mining area in 1975
The piles of cinder streches far away from the shaft, creating special landforms from efficiency in deposit. Today the piles are removed.

HISTORICAL CONTEXT

FOREST AND AGRICULTURE

The landscape has been a great resource for Bergslagen over time. Large parts of Bergslagen's forests were felled for charcoal production for long periods. The forest resource ruled the iron industry and was therefore very important for growth. The forests in Bergslagen were harnessed for a very long time but this has not led to radical deforestation presently. Many remnants are left in the forests of Bergslagen from charcoal production and timbering *(Östlund 1999, p. 154)*, which also is apparent in the national registry of ancient monuments and sites *(Fornminnessök [online], 2013-01-05)*. The forestry for coal production was in a large extent crucial for the mining industry and the two businesses co-existed until hydraulic and electricity was introduced in the mining. In the industrialization of Sweden, the mining industry became the main business in the area overriding forestry. Changes in the local business structure follow global trends. Due to the steel crisis, the former mining company Stora Kopparberg, switched name to Stora in the 1980s, focusing on paper mills *(Blomé & Rydberg 1992, p. 39)*. Today the company has merged with Finnish Enso and is presently a significant forest actor in the world. Before merging with Enso in 1998 *(Stora Enso [online], 2013-01-09)*, Stora was one of Sweden's largest forest owners *(Blomé & Rydberg 1992, p. 39)*. Today the company is one of Swedens largest entrepreneurs through managing their old forests, which they sold to Bergvik Skog AB *(Bergvik Skog AB [online], 2013-01-09)*. Forestry has changed into a large scale business, concerning large companies that previously was focusing on mining. The landscape is still important as a resource in the region, combining contradictive interests such as production and recreation *(Blomé & Rydberg 1992, p. 39)*.

Agriculture in Bergslagen has for centuries been adapted to mining management, a management that gave good incomes. Thereby could the mining management compensate the absences in agriculture and the scarcity of labour. Until the mid-1800's agriculture in the region was characterized of meadow cultivation, which provided fodder for the large number of draft animals. The forest was also used as pasture land. In Bergslagen the so called slash-and-burn farming (svedjebruk) was introduced by Finnish settlers in the 1500 - and 1600-century and became of great importance. This type of farming was too emaciating for the resources of the land. An increased demand of wood for the production of charcoal made the slash-and burn agriculture banned in 1638. The agricultural landscape transformation during the last few centuries has been affected by land reforms and changing farming systems. The villages' habitation forms have been adapted to the division of agricultural land. The industrialism´s definitive breakthrough in the late 1800's, with subsequent depopulation of the countryside, has together with major rationalization in agriculture made its mark in the agricultural landscape. Specialization and mechanization has changed people's attitude to the land which had been used and managed *(Alenius 1998, pp. 31-33)*.

Dominating forest
The use of natural recourses has changed over time, different needs and values has affected the perspective on the landscape as a resource. Photo: Mattias Eriksson

Charcoal stack and forestry
The ways of using the forest as a resource has changed in relation to growth and decline of other industries. The values and conflicts in using the landscape follows this development.

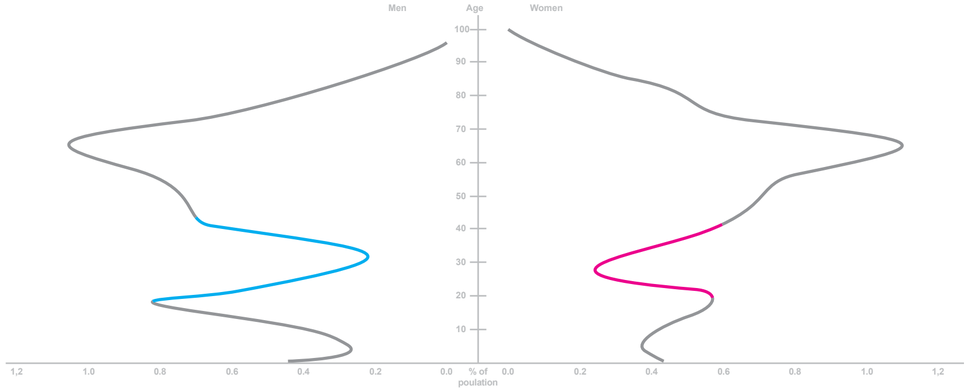
HISTORICAL CONTEXT

THE SOCIAL DEVELOPMENT

In 1908 Ställberg was quite insignificant with twelve families living in the village, most of the mining labour came from homesteads around the mine. A number of smaller mines were the main reason for people to live in the area. A mine cottage was set up with two large rooms, housing labours from a distance during working days. The main public place for social connections was the community center built in 1906 close to the railway station. Travelling entertainers and music to dance to, were main activities for young people in the area. The union was important for approving the working conditions in the mine, starting its activity in 1917 with most influence in the 1920's at the time of the opening of Klingsporsgruvan. Other common initiatives in the community were for example cooperative food and clothing purchases in times of crisis *(Eriksson 1960, pp.166-176)*.

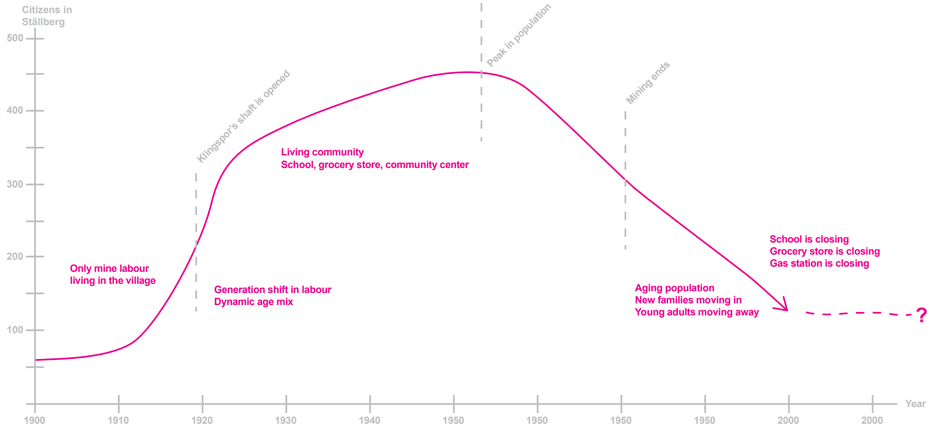
Due to a shift in labour with high in-migration, new dwellings were required in the 1940's. A program of 112 modern apartments ensured labours to the mine, at that time around 150 people *(Blomé & Rydberg 1992, pp.166-176)*. The population in Ställberg in 1950 was 470 inhabitants. In 1979, two years after the closure of the mine 340 people lived in the village and the population has decreased continuously since then. Today 100 people lives Ställberg *(Ställbergs byalag 2007; Kommunfakta Ljusnarsberg [online], 2012-11-05)*.

The growth of societies in this region has been linked to the working opportunities, dominated of one large actor. With structural changes new business and innovations has provided new jobs, using existing structures such as roads, railways, power lines, telephone network, and harbours *(Blomé & Rydberg 1992, p.7-9)*. This has not happened in Ställberg where the replacing business only provided job for a few persons *(Sjögren, personal communication 2012-09-22)*. The dominance of shift work and physical demanding jobs has led to different conditions for men and women. Due to the shift work and well paid mining jobs, women rarely worked resulting in total unemployment in the family when the big company shut down *(Ekman 1996, p.78)*.



Population pyramid

The population of Ljusnarsberg is aging and there is a big gap of people between 20-40 years old. This is the group the municipality would like to attract. (Blomé 1992, Hilding 2012, Kommunfakta Ljusnarsberg [online], 2012-11-05)



Development

Perhaps balance in social structure is the most useful goal for Ljusnarsberg, rather than growth. Can the society remain and be strong without growth? (Blomé 1992, Hilding 2012, Kommunfakta Ljusnarsberg [online], 2012-11-05)

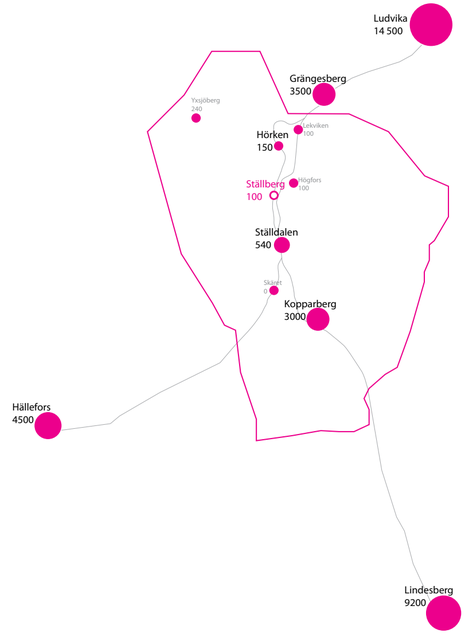
PRESENT CONTEXT

THE PRESENT SOCIAL CONTEXT

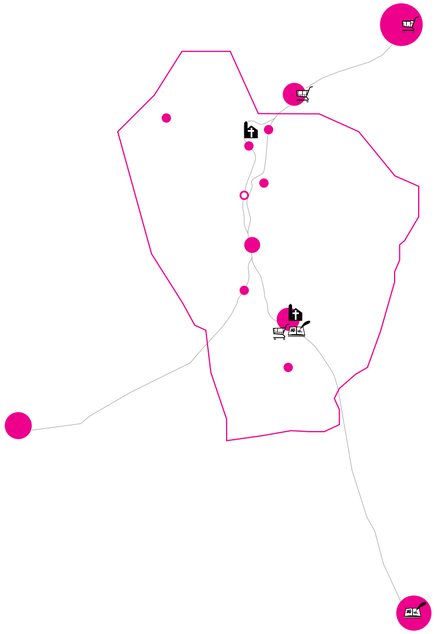
The change in business structure hit Bergslagen hard, since the region in a high extent was depending on primary industry such as mining and forestry. The change to smaller companies focusing on a higher degree of refining is one of the region's solutions for surviving. Today, Bergslagen is promoted with high nature values, food culture, industrial heritage and arts. Supporting this, cafés, restaurants, hotels and activity centers are well established. Some of these focus on the history in the area, but many create values on their own. Historical places are currently housing modern businesses *(Tursam [online], 2012-11-05)*. In the case of Ställberg, creative people with focus on art and performance are pointed out as a strong attraction for the region *(DRIFT Scenkonst 2012)*. The *Non Existent Center* is part of a cluster of creative operations. As part of a local development program, Kopparberg Kulturcentrum, local cultural initiatives are supported in order to develop unused possibilities. The municipality supports, among other initiatives, the *Non Existent Center*. Most other initiatives in the program are focusing on the main conurbation Kopparberg and differ in scale. In documents about the program, a cluster of culture is stressed as important for the local development *(Kopparberg Kulturcentrum [online], 2012-11-05)*.

In the municipality of Ställberg, the mortality increased by hundred per cent in 2011, because older people seem to stay in a greater extent than younger. The population is old, 21% of the citizens are 65 years old or older. A small number of people emigrated compared to the number of in-migrants. Despite low tendencies of moving at all, more people moved away. There are more people commuting to other municipalities than people commuting to the municipality *(Kommunfakta Ljusnarsberg [online], 2012-11-05)*. Between 2007 and 2011 three new single family houses were built in the municipality, yet in Ställberg about 50% of the houses are empty *(Bjelkendal, personal communication, 2012-09-06)*.

Attracting creative people to the municipality gives a more dynamic impression of the area. Not only do they create their own jobs, but they add another social character to the mining community. It is not the only solution for fighting the problems of an aging population, but they can generate in-migrants opening hostels, cafés etc. relating to the tourism part of the *Non Existent Center*. The time of schools in the village is over, centralization of public service have been important for solving the economy of the municipality. Through attracting active people, schools and health care in central communities will definitely be helped, as well as the petrol station in Ställdalen and the supermarket in Kopparberg. Today there is a demand of accommodations for employed in the cultural industry *(Hilding, personal communication, 2012-10-21)*.



Communities and population
4870 people live in the whole municipality Ljusnarsberg. Larger communities are reached in a distance of 40 km. The car is essential for the people in Ställberg.



Services
Schools are located in Kopparberg, nearest high school is in Lindesberg. Nearest supermarket and other services are in Kopparberg and Grängesberg. The closest churches are located in Kopparberg and Hörken.

PRESENT CONTEXT

CULTURE AND ACTIVITIES

The common sentience in Ställberg today concerns the relationship to the nature surrounding the village and the outdoor activities. According to Ekman *(1996, p.78)* there is a well-built structure in Bergslagen for sport activities for boys and men. Like in the countryside in most of Sweden the car is an important tool for managing the daily life with transports to work, schools and groceries *(Bjelkendal Friborg, personal communication, 2012-09-06)*. In the region, a culture around vintage cars and motor sports has become a strong part of club activities *(Föreningsregister Ljusnarsberg [online], 2012-12-14)*. Some buildings in the mine are at present used as garages for vintage cars. Apart from these car owners, most of the inhabitants have no access to the mining area and therefore see it as something decaying. The resident association would though like to preserve the headframe in particular *(Ställbergs byalag 2007)*. The mine and its history is an important symbol for the identity in Ställberg, since many of the inhabitants or relatives to inhabitants have been working in the mine. The general opinion is that all accreditive activities are contributing to the community, even if the operational work of performing arts is an unfamiliar type of art. All initiatives are positive for the local development. The citizens of Ställberg have shown a great interest for the conversion, thanks to the contact and interest for the local situation that has been shown by DRIFT *(Bjelkendal Friborg, personal communication, 2012-09-06)*.

Bruksandan (The working spirit) is normally seen as something inhibiting for new initiatives that introduces new ideas. In the case of Ställberg the public opinion opens up for new ideas and initiatives that can develop the village. This creates space and openness for The *Non Existent Center*, which might not be the case in other places *(Ekman 1995, p. 11)*. DRIFT has been working with the local anchoring of the arts center where the local audience is important *(Sjögren, personal communication, 2012-09-21)*. With this as background, the project´s location in Ställberg is well based.

Opera på Skäret is an international opera scene, located 13 km from Ställberg's mine, with a production extended over four months including preparation and performances. The performances have international actors from China, Spain, and Russia etc. Three persons are permanent employees and the productions employ fifty people, whereof the majority is not residents of the area. At the start-up, around year 2000, there was a large opposition to the opera among the local inhabitants. When tourism became an important economic factor, the opera has slowly become accepted. This change in attitude is visible in the anchoring of the *Non Existent Center*. The opera is mainly an activity attracting people from a distance. Opera på Skäret charters trains from Stockholm to "Skäret" with a full-day-concept, including dinner on the train and opera performance. The opera is also in need of accommodations to enable visitors to stay longer due to the location *(Hilding, personal communication, 2012-09-21)*.

Opera på Skäret is cooperating with DRIFT *(DRIFT Scenkonst 2012)*. Together, a significant cultural-political role in the region can be created with the argument of culture as a growth factor. Opera på Skäret also proofs the feasibility in establishing a cultural attraction located in the countryside. In Bergslagen, this on-going activity supports the idea of the *Non Existent Center*. One could say that the *Non Existent Center* is partly an effect of what is already happening. In Bergslagen and the surrounding regions projects such as Not Quite and Opera på Skäret have an effect on its surroundings by job opportunities, in-migration and creating identity. It has potential to be part of the creative cluster that already exists, that will strengthen all the involved actors *(Tursam [online], 2012-11-05)*.

SUMMARY AND DISCUSSION

PREPARATION FOR THE DESIGN PROCESS

In the establishing of the *Non Existent Center*, it is important to have a base as part of existing structures, of historical environments and cultural activities. The program that DRIFT Scenkonst will provide is connected to other cultural initiatives, but with a unique and site specific niche. The center will be part of a cluster of businesses related to tourism and experiences. The industrial heritage of Ställberg´s mine will be developed and experienced in a unique way in the region, with contemporary values added to the historical transformation.

The mine in Ställberg is part of an important structure of mines, huts and factories connected to the steel industry of Sweden. Abandoned mines are found all over Bergslagen and are not a unique feature of Ställberg. Two things in particular are special for Ställberg; in the transformation of the landscape from the present use as a gravel pit, and in the initiative taken by DRIFT.Parts of this structure are already marketed for their historical values and attract tourists within the region. Ställberg will have the opportunity to be visible as a place to visit, when the area is opened for public activities.

The preconditions for establishing the *Non Existent Center* are good. The initiators have experience from similar projects and a wide range of knowledge in producing cultural events as well as craftsmanship. The center has a program that is well thought through and the project is anchored within the local inhabitants, the municipality, similar initiatives and related businesses. The region has gradually been changing since the closure of most industries and a trend of new initiatives is possible to identify. The plans for the *Non Existent Center* are developed for the specific situation in Ställberg and this is visible in the approach comprehensive in the project. It is important for the local identity that the mine is developed. As a former symbol of work, it is now a symbol of the depression. Great advantages can be achieved if the mine can house new initiatives and be incorporated in the present social context. An audience searching for culture is already attracted from a farther distance to the opera performances at Opera på Skäret. Communications with train and car are good, even if the frequency of public transports is limited at present. The municipality stated the importance of cultural initiatives as part of the local development, which is also proved in socio-economical studies and theories in national economy.

The industrial heritage in Ställberg is different from other better preserved mines and huts in the area. The present use of the site as a gravel pit has added a layer to the history at the same time as values has been destroyed. When visiting the site, the historical values are equal to the dramatic present landscape. It seems natural to base the conversion on development on these layers, rather than restoring one and cover the other. The result of this is an industrial heritage that is tolerant for a strong imprint from present and future activities. Instead of reconstruct and maintain historical traces, the culture center could reflect its time in form and character, but still telling the layers of the site´s historical background. The rough and large scale impact on the site, both during mining and gravel extraction, demands strong landscape architecture interventions. By using existing elements, materials and structures, the historical aspects can be treated with respect and the character can be maintained. It is important to communicate the new purpose and use of the site to users and visitors by adding a contemporary form and architecture to the site.

The industrial remnants in Bergslagen became considered as a part of the cultural heritage in the 1990's. The Nizhny Tagil's Charter for the Industrial Heritage *(TICCIH 2003)* shows that this is also an international trend. A preservation of industrial areas as museums has begun, in order to change focus from production to attraction. This perspective on the cultural heritage has helped several historical and industrial environments from decay. A different approach is used in Ställberg where the transformation in itself and the following effects are in focus. Isacsson *(2008)* strengthen this approach, since there are aims to use the site as a factor for local development. It seems natural to use the specific possibilities for the situation, rather than multiplying the method of conservation.

The risk of putting social aspects and the context of time and space aside can be avoided by the approach to allow a re-design rather than renovation. A re-design supports the present local culture and can develop links between the past and the future. The initiators of the project are born and raised in the region. Their initiative can be seen as part of the local present culture and they have anchored the intentions of the project locally in different levels. A strong connection to the local situation can be achieved if the area is related to the surrounding landscape as well as exiting local activities. Ställberg will not tell a specific story about a specific time. The mining area has been altered and is constantly in process. The present use of the site is an important factor in this process, as the cultural expression that will follow also can be.

DRIFT Scenkonst has a clear reason for begin established in Ställberg. The historical site provides unique opportunities to study the state of humans, which is part of the artistic focus. The site tells a story by its own and can be part of the artistic investigations in relations between people and their local environment, concerning work and recreation, as well as the mine and the forest. DRIFT Scenkonst *(2012)* has a clear wish to start from the historical and natural qualities and learn from them in proceeding with creation of new ideas and forms, transforming the site. The design of the area has to correspond to this artistic approach in order to support the strengthening of the local identity and the possibilities to affect the local development.

Conclusions to be used in the design process are:
- To emphasize the continuous process of alteration of the site rather than re-construct situations from the past.
- To strengthen the present local culture and activities.
- To strengthen the local identity rather than cementing the former *Bruksanda (working spirit)*.
- To develop a design that take new functions into account.
- To strengthen Ställberg's unique role in the cluster of industrial heritages in Bergslagen.
- To develop the site's characteristics in adaption to new functions.
- To strengthen the local creative culture, as part of the regional site marketing.

SITE ANALYSIS

INTRODUCTION

Structural and architectural elements are studied in this chapter. The understanding of the local physical and spatial conditions are crucial for implementing previous studies and approaches in the design. The present situation is dictating conditions and possibilities for landscape architecture interventions. Apart from studying the present situation, the transformation from mine to gravel-pit and the historical structures are of importance. Learning's from understanding the procedural changes of the site can be used in the conversion. Tools and ideas are gathered through studies of the approach in related design projects. Through the analysis work it is evaluated what to work further with in a strategic way and what to work within the detailed design proposal.

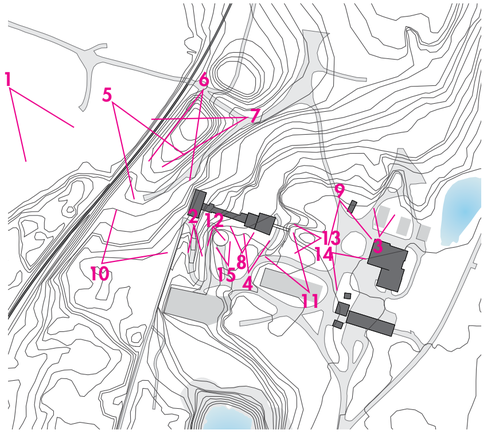
Parts of the site analysis is further developed in the design chapter, as part of the storytelling of the proposal

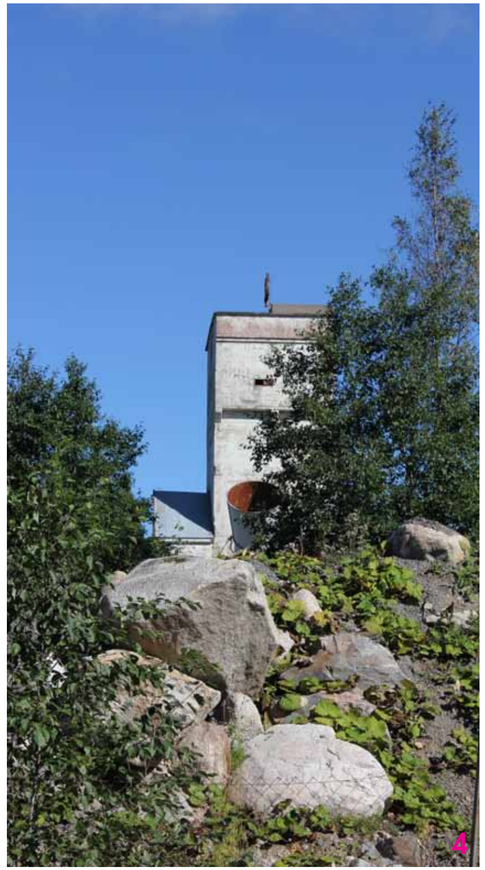
Orthophoto: Bergslagens miljö- och byggförvaltning

Orthophoto: Bergslagens miljö- och byggförvaltning

SITE PHOTOS

The following photo's illustrate the impact of mankind on the site, in the intersection of built elements, a modeled terrain and pioneer vegetation. The absence of structure and order within these elements, creates difficulties in orienteering and utility.





SITE PHOTOS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SCALE

REFERENCE, PARKSCAPE, CITYSCAPE

Sites familiar to the people involved in the project is chosen together with similarly converted areas for studies of scale. The inner city of Stockholm, Gothenburg and Malmö as well as the landscape park of Duisburg Nord will be compared to the site. The property with its current borders will not be in focus for the transformation into the *Non Existent Center*, but have importance for further development. The property is most likely to be parcelled with the railway as border. The definite limits are not yet defined and might be changed over time *(Sjögren, personal communication 2012-10-23)*. DRIFT has an ambition to incorporate the complete area affected by both mining and extraction of gravel into the *Non Existent Center*. An idea is to transform the area into a landscape park. This demands an understanding of communications and dwellings surrounding the site.

The experience along the road is important for connecting the village and the *Non Existent Center*

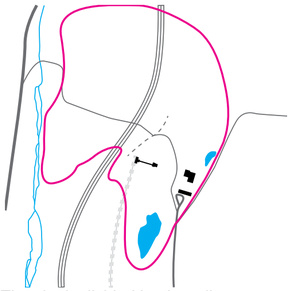
Entrances and boarders are important to handle

Spatiality, form and organization will help in exploring the character of the site.

LARGE STÄLLBERG

The distance between the village and the site corresponds to...

MEDIUM STÄLLBERG

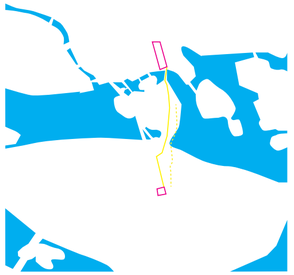


The site is divided by the railway and has a vague border...

SMALL STÄLLBERG

The sites structure today seems random and without clear intentions...

LARGE STOCKHOLM

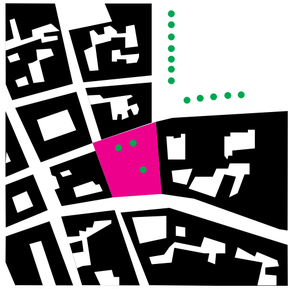


...20 minutes walk from Medborgarplasen to Kungsträdgården or...

MEDIUM STOCKHOLM

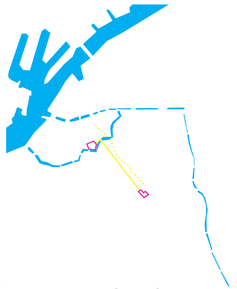
...Gamla stan is entered from many directions, with infrastructure touching the edge..

SMALL MALMÖ



...In Malmö buildings create the bordes for public squares...

LARGE GOTHENBURG



...15 minutes walk from Götaplatsen to Kungstorget... *How do we move?*

MEDIUM DUISBURG

...Duisburg is partially framed by highways with many openings in other directions...*How do we enter?*

SMALL DUISBURG

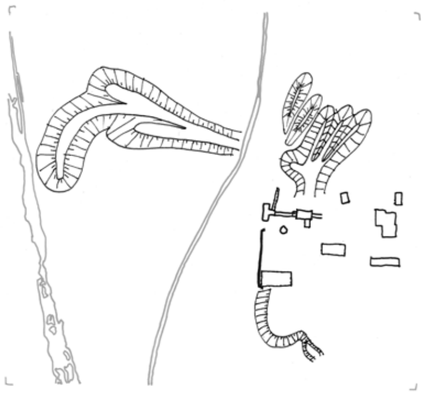
...Vegetation, volumes and industrial structures gives Duisburg clearness...*What can bring clearity to Ställberg?*

STRUCTURES

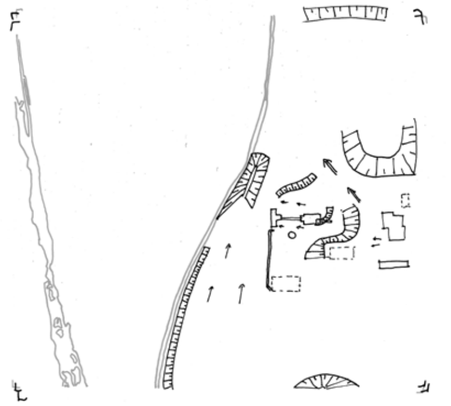
TOPOGRAPHY

The transformation of the site's topography has altered from adding masses during mining, to the present extraction of masses. It is a man made landscape within the valley, while nature has shaped the large scale landforms. The man made plateaus and ridges provide views, and holes, piles and slops creates dramatic scenes. Using and developing the topography will be important for creating spatiality in the site. From the human impact, durability is built in into this landscape, offering a freedom of creating new topographies surrounded by natural formations and conditions in the valley.

Topography affects the experience of architecture and spatialities in the site.

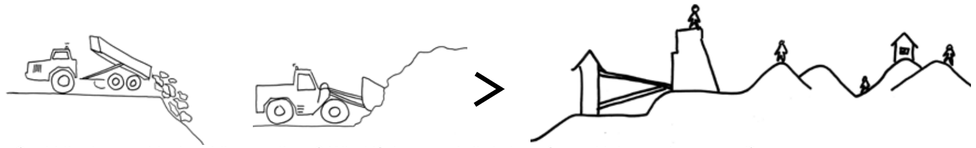


Historical built-up topography of cinder.

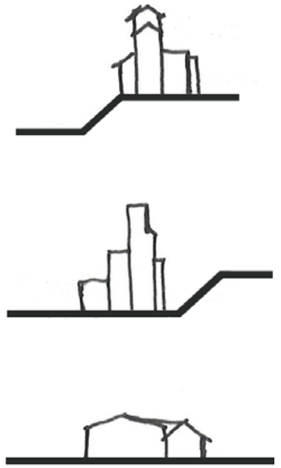


Present topgraphy of gravel extraction.

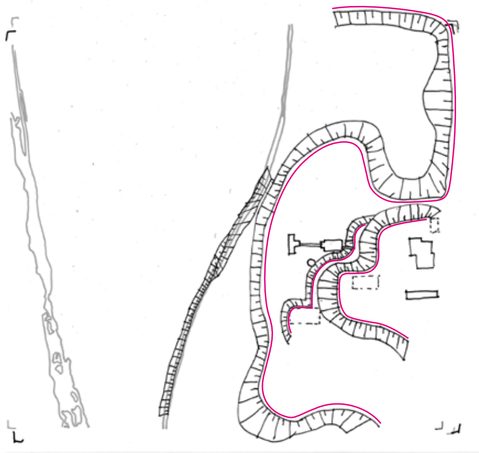
Alternatives for developing topography



Could the topgraphical molding continue? What if *dump* and *dig* is transformed into *moving around*?

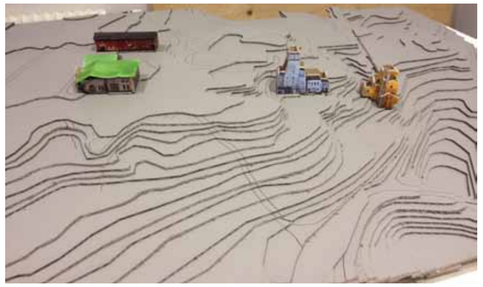


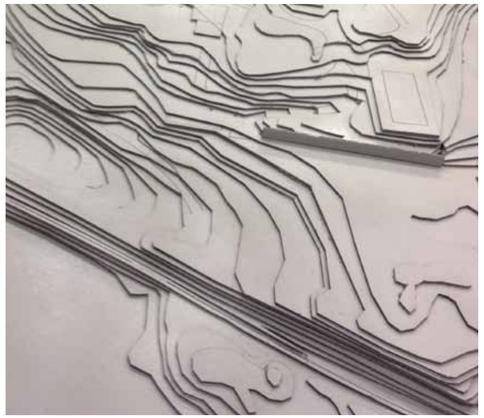
Can changes in topography enhance **dramatic experiences**? The intersecting architecture and topography provides many opportunities in **creating spaces** of different scale and character.

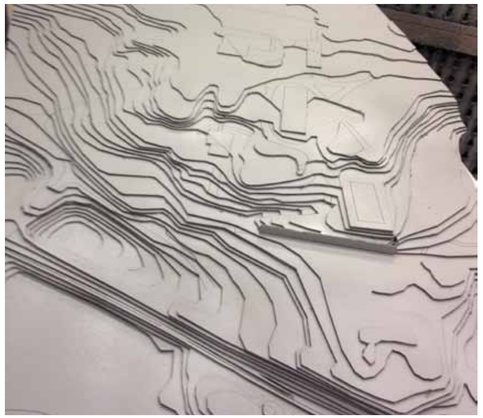


Can steep slopes be connected creating a **system of levels** rather than an irregular system of barriers?

STRUCTURES
TOPOGRAPHY

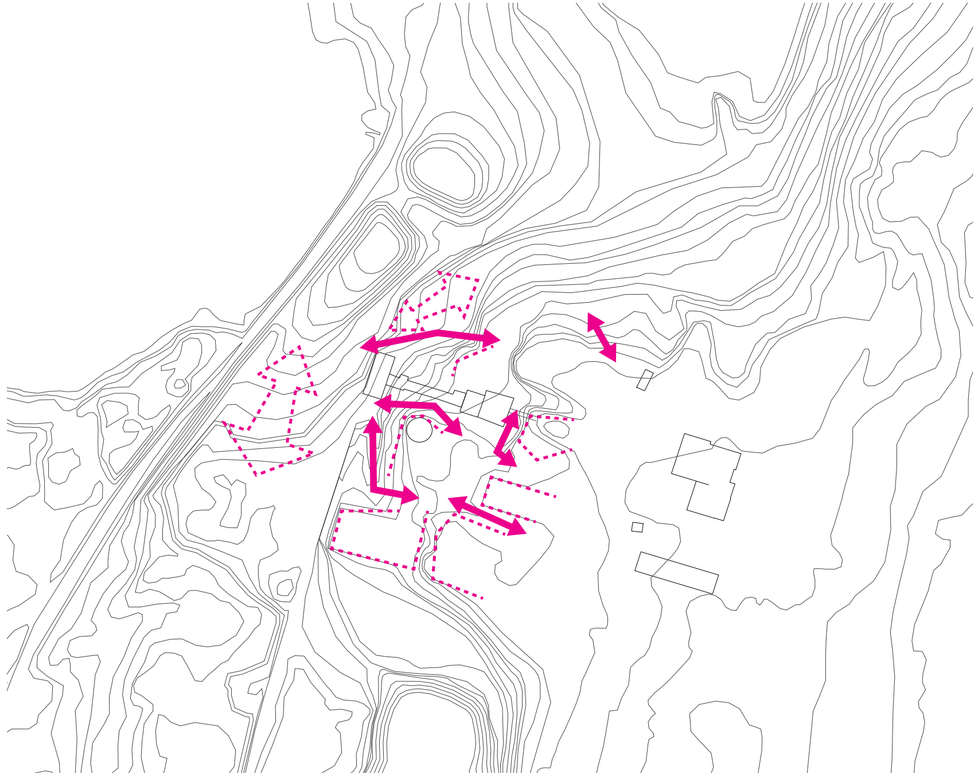






The model shows steep slopes and a large difference in elevation. Each cardboard represents one meter, from 227 meters above sea level to 252 meters, in a distance of approximately 250 meters.

The railway track, concrete walls, building foundations and buildings are all elements fixed in elevation. Groves of elderly vegetation as well as the forest edge are maintaing local topographical conditions.

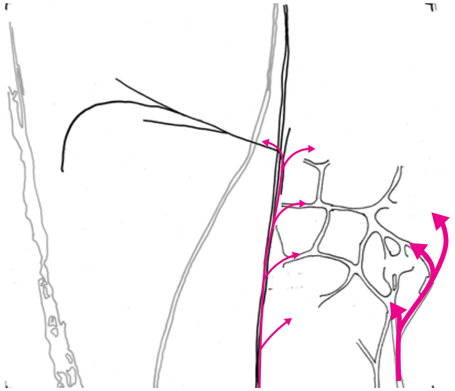


The marked areas are suggested to be developed for creating spaces and solving accessibility within the site. Digging, smoothening and fillings of masses will be important parts of the conversion.

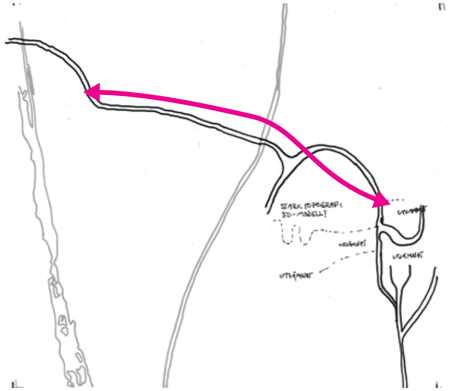
STRUCTURES

INFRASTRUCTURE

The road structure has been adapted to two major activities in different eras. During the mining era, an organically formed grid provided communications within the area. Lines for transporting cinder reached out like tentacles in the surrounding area. Since the closure of the mine, the infrastructure has been used for transporting away cinder from the location through a transportation axis. This has resulted in different ways of entering the area and the connections within the site. The character and distinction of the roads are presently vague compared to the structure in the mining era. Since gravel suited for driving is the main ground material in the area as a whole, the limitations are set by topography and vegetation. It is possible to develop a structure based on the historical and present grid and road structure, while taking to account the new programming of the site. This is the way structures previously have been developed.

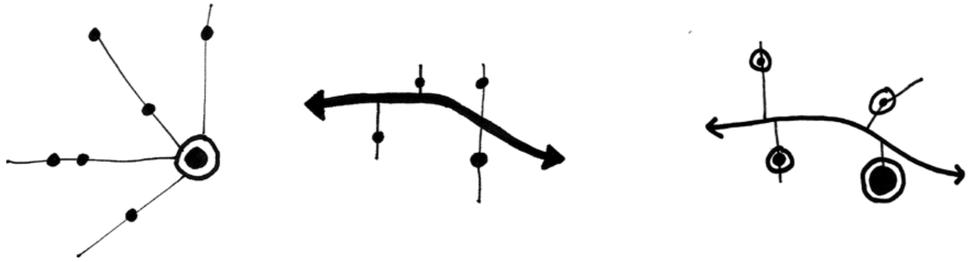


A structure within the area from the 1940s?

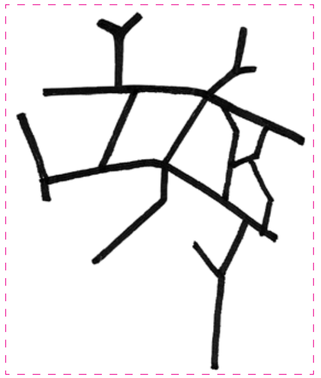


The present transportation axis and cut off roads.

Alternatives for developing infrastructure



One center with tentacles + One logistic axis > Four centers connected through a strong axis

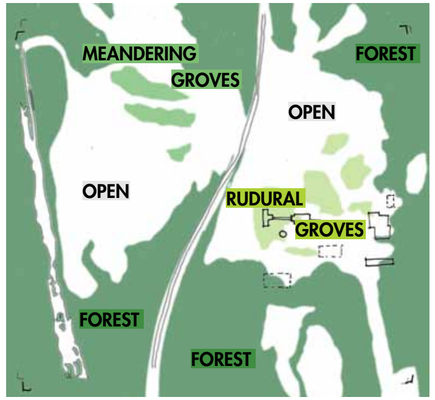


Could the **former grid** be used as a structural base for the site's central-point?

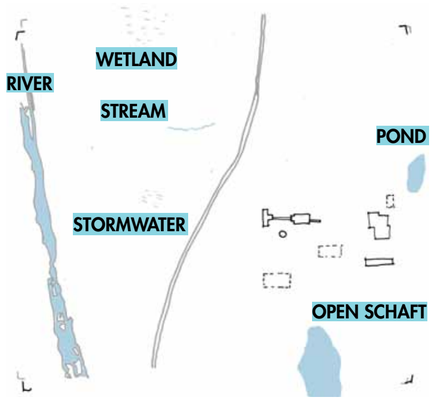
Is the grid a **key** for making the whole area **activated**?

STRUCTURES
VEGETATION AND WATER

Forest and shrubs
The site contains several **succesive layers** of vegetation. The periphery is dominated by forest with pine, spruce, birch and aspen trees. Rudural vegetation and groves of older trees occur close to the buildings.



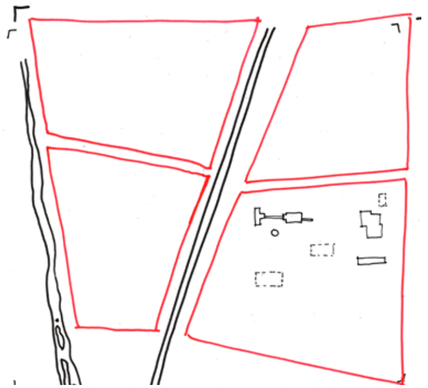
The lack of vegetation in large areas are strikting. Rudural vegetation has an unstructured appearence with **undefined edges**, but affects larger areas within the site.



The presence of water tells different **stories of the site**. Natural water systems, streams of groundwater from the mining shaft, ponds and accumulations of storm water appear on the site. We identify these **features** as disconnected from each other, having a locally limited affection on the landscape charachter.

Alternatives for developing vegetation and water

Water features
By taking the presence of water into account in the large scale landscape, they could all be **spatially connected**. Water could be an important part of the design of a **landscape park**. A goal would be to develop views of water to **experiences**.



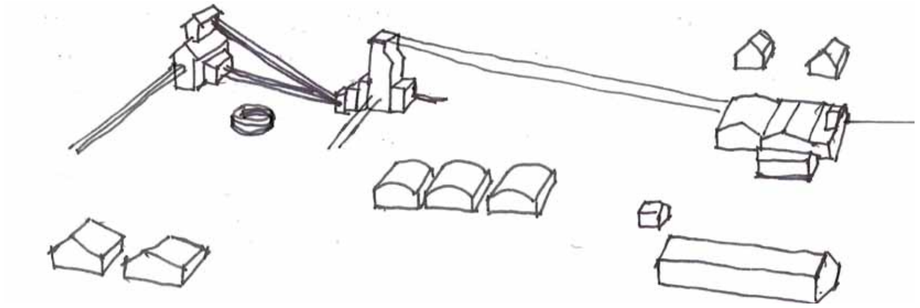
We identify four **characters** of vegetation in the site. Their base differs due to soil conditions and impact from human activities. The area can be divided in **four quadrants** by their carachter.

Could these four quadrants be developed in different ways with different program? The existing vegetation is important for **spatiality** and for developing different experiences.

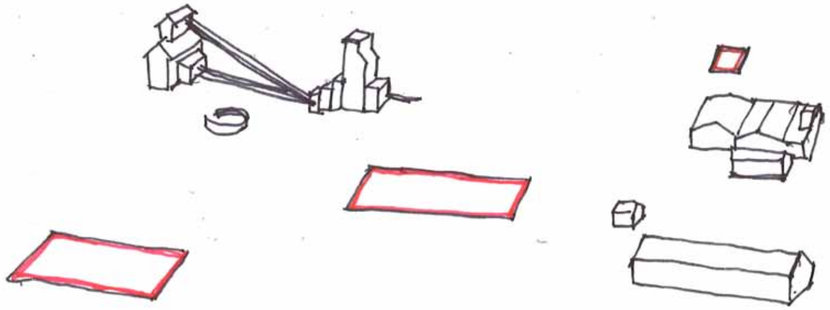
STRUCTURES

BUILT STRUCTURE

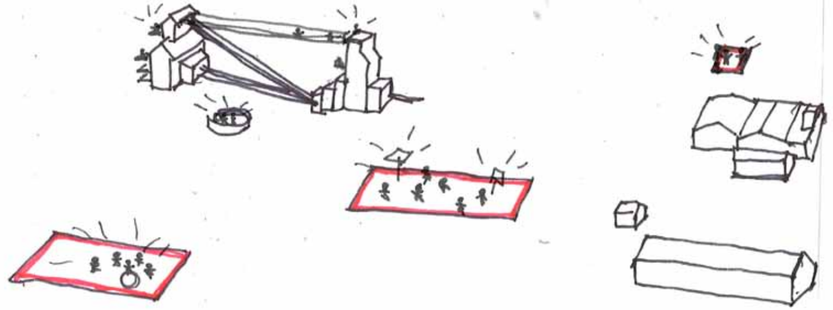
The building stock on site has been adapted to change in needs and functions. Three main leads can be identified in the present situation: adaption, decay and demolition. We identify the possibility to keep adapting the built structure based on these differences. Foundations from torn buildings can be activated as platforms for outdoor performances. Existing entrances in different floors can be developed and the transport system between the buildings can be used in new ways. The topography around the buildings enhances their form and character. Different location of buildings such as on top of terraces or in slopes gives different possibilities for the utility and for creating outdoor spaces attached to the buildings.



In 1920 and further on, a **system of buildings** is built. A number of houses functions as office, storehouse, dressing room, garage and workshops, well connected with the infrastructure on site. A different system is the schaft connected buildings, creating a structure of their own. *(Grundkarta upprättad av Ställbergsbolaget, Sune Larsson, Lantmäteriet Lindesberg)*



Today the process of the buildings could be identified in three directions: **Re-adaption, decay** and **demolition**. Only two buildings are currently in use. Foundations are used as platforms for storage and de decayed buildings are not used at all.



Could the **three directions** of development be used in the design? Can the building structure be a base for programming the area in different ways? Can house foundations be **activated** to heal the site?

BUILDINGS AND PROGRAMME

ADAPTATION TO NEW FUNCTIONS

The four main buildings on the site are in various condition and their former functions provides different possibilities in housing a new program. The decay can be viewed as part of the architecture. The grade of decay might be useful for prioritizing investments, but can also be seen as a quality and important for telling the history of the site. The historical perspective is focused on the transformation and not on static images. An important factor for deciding which buildings to develop is that the architecture and functions supports each other.

Two buildings located in the higher parts of the site are partly still in use. The machine hall is used as a garage and in the mine office a small industry is housed in the basement. Only parts of these buildings are heated but roofs and windows are relatively intact. Located further down the slope, the headframe and the dressing building are quite ruptured by climate, vandalism and carelessly extraction and fillings of masses and gravel.

In relation to its former function as canteen and dressing room, the mine office is suited to house residence and kitchen for the staff working in the center. Due to the location, elevated and in the periphery, a more private sphere can be created around the building.

The machine hall has locales of different size and form which offers possibilities for a varied program. The building is suited for housing activities that demand both large and smaller screened-off spaces. The area around the machine hall can be developed to intersecting public and private activities.

The headframe has an architecture which is very specialized to its former function. Larger rooms can serve for public uses, while other parts can be used in their present form and condition for artistic activities.

The dressing building has a strong and simple character, facing the valley and the open landscape of the gravel-pit. It is also facing the railway and can serve as an entrance building for the indoor program. The architecture provides opportunities to develop a public program on the ground floor and studios on the higher storeys.

HEADFRAME
Bad condition and difficult spaces
Interesting architecture
Café/Undefined program

DRESSING BUILDING
Bad condition - useful space - facing regional infrastructure
Interesting architecture
Studios/Offices/Gallery

MACHINE HALL
Variating condition - useful space
Interesting architecture
Exhibitions/Studios/Brewery

MINE OFFICE
Ok condition - useful space
Not so interesting architecture
Office/residence

DESIGN REFERENCES

LANDCHAFTPARK DUISBURG NORD, DUISBURG, BY LATZ-PARTNERS
WESTERGASFABRIEK, AMSTERDAM, BY GUSTAFSON PORTER
PALAIS DE TOKYO, PARIS, BY LACATON & VASSAL

Three reference projects have been selected to represent well thought-out design approaches of transformation to new functions. The projects vary in scale, from a large landscape park, to a city distict park, and finally a building. Bellow follows a summary of the outcomes of the studied design approaches.

The first project is Landschaftspark Duisburg Nord, located in Germany´s densely populated Ruhr district. The site is designed by Latz + Partner *([online], 2013-01-19)* and has its base in the industrial heritage and dramatically altered natural conditions. Most of the existing industrial structures are kept and reused, and a new layer of public spaces and green structure are added, in symbiosis with the former structure, which adds a human scale to the site.

The second reference project is Westergasfabriek, a former gas factory area located in the western part of the city center of Amsterdam. The design is made by Gustafson Porter *([online], 2013-01-19)* and re-uses the existing elements by re-locating them. Ecological values and urban architecture are combined in the design. In this way the character of the place is kept but adapts to the new function.

Palais de Tokyo designed by Lacaton & Vassal *([online], 2013-01-19)* is the third reference project, located in Paris. The building hosts exhibitions of modern art. By undress the former streamlined classicism walls, the brutal concrete frame is highlighted. This intervention brought the building´s expression back to its core.

Duisburg nord
Added structural elements in a human scale

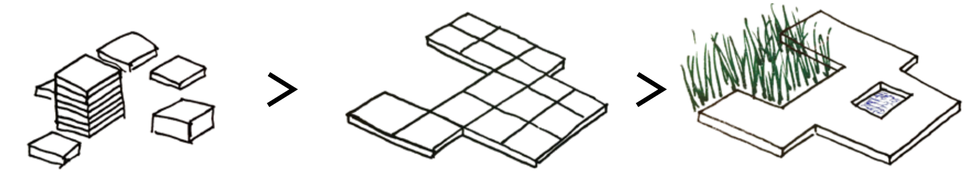
Westergasfabriek
Natural and built elements creates a tension

Palais de Tokyo
The underlaying structure is brougt to daylight. Photo: Lacaton & Vassal

Industrial use
gives the place a specific charachter and sence

Natural succession and durability
allow the site transform in a creative way

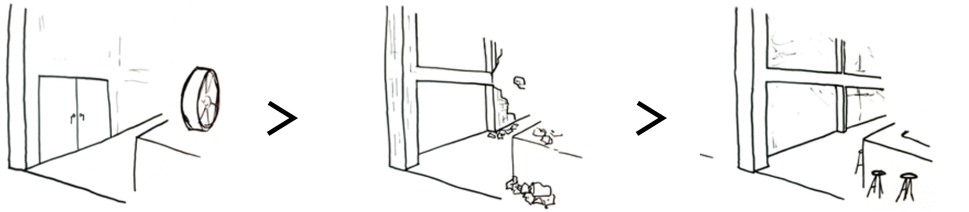
New functions
demand an added structure within the existing area creating public space



Existing elements
Telling parts of the sites story

Play tetris!
Unsentimental re-use of elements enhancing structures

New possibilities
Creating space for new features



Structure and architecture
gives the place a genius loci and special charater.

Decay brings qualities
let the site to transform in a creative way.

New functions
A balance of unbarking to qualities and adding qualities.

ARTISTIC WORK AND PUBLIC DEMANDS

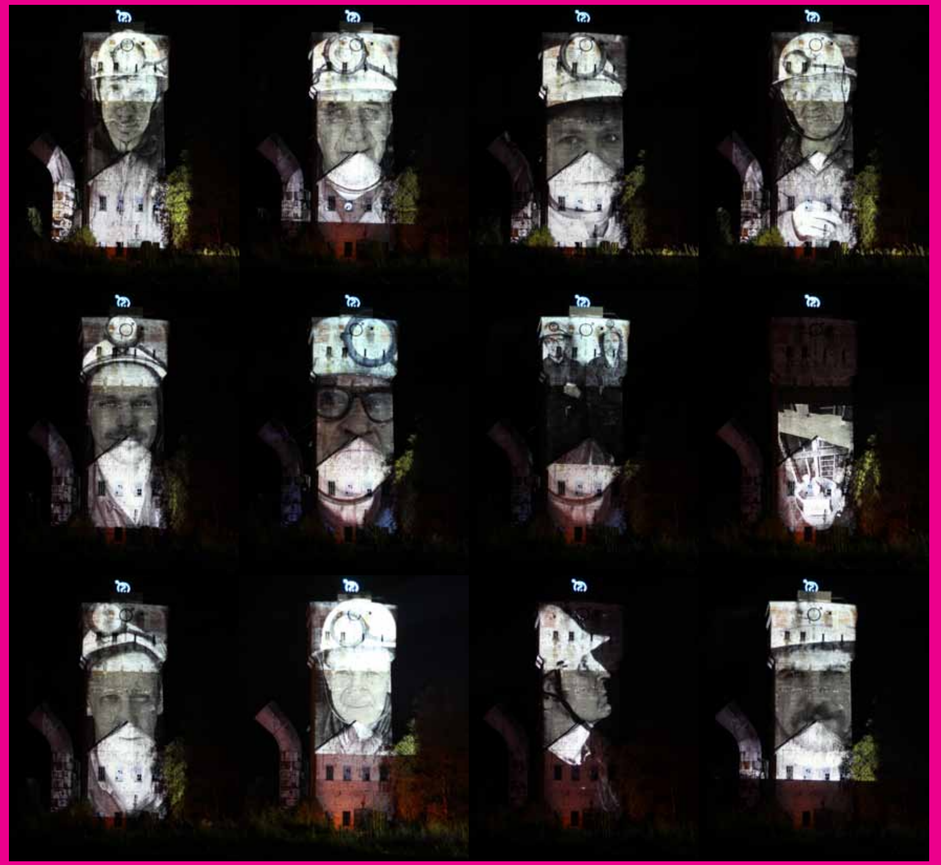
In September 2012, the mine was opened for a public event and artistic examination. During 48 hours a group of producers, artists, actors, musicians and designers worked with site specific art and prepared the mine for the invited visitors. A photographer and journalist documented the workshop together with two documentary film makers. The artists examined the extremes of spatiality in movement performances, from the smallest to the largest rooms. An actor was interpreting a situation from the closing of the mine and sound environments were added in the large concrete structures. Lighting designers added light to the buildings and remains of machinery inside the headframe. Two of the artists, Frøydis Dahlø and Jonathan Silén describe their work of sound installation and the projection of photos on the facade of the headframe.

Our participation in the workshop concerned gathering of information as well as presentation of our project. In the work with preparing for the visitors, we participated securing the site and making it accessible after the given conditions. Taking part in the workshop gave us an understanding for the art that will be performed in the mining area and problems with accessibility, security and spatial organization.

"This mine has been processing water droplets in space and time for a good while. Since it is now a building and not a work space, human time stood still and the time of nature reigns. Therefore I had to force myself to wait, wait for the natural sound that occurred when I would describe the mood of the empty concrete premises." - (Dahlø, oral quotes, 2012-10-04)

"The projection of a miner, projected on the 27 meter high mining tower. Past and present meet against the scarred headframe that put its distinct mark on the portrait. The 35 years old photography is seen by friends of the man who is portrayed. Time will be, if not closed, then at least the subject of a study." - (Silén, oral quotes, 2012-10-22)

Investigating space
An improvised game, investigating the rules of the concrete platform lightened by a car in each corner, was performed by Alexandra Wingate.



Portrait of miners
Jonthan Sillén's projection of workers from the mine.

DESIGN STRATEGY

INTRODUCTION, GOALS AND STRATEGY

The design chapter consists of three parts. At first, a strategy proposal setting the framework for detailed designs and handling the long-term perspectives and at second, a detailed design proposal for the site's core. The chapter is summarized in a design manual - for helping in the realization of the design.

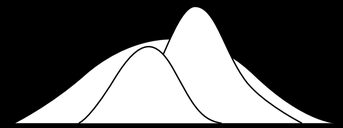
The site can through its new function be given a unique role as a part of the structure of industrial heritages. The theoretical study and site analysis clearly demonstrate the value of the industrial character of the site. Through studies and analyses a tolerance for changes are proved, taking alteration of the site during the mining era as well as after the closure into account. This allows a strong landscape architectural approach that sets a contemporary imprint of the new content of public artistic activities. Reference projects have shown that the basis of existing elements, materials and structures can be developed while treating the site's character in a respectful manner. Studies of the projects also accentuate the importance of an aware adding and re-structuring of existing elements. Created as well as natural structures of the site is part of the design proposal.

The activities that DRIFT is planning are focused on artistic work and public events and exhibitions, collectively called "the *Non Existent Center*". The two main categories of site users, those working and those visiting have different demands that are important to meet. An important part of the design is to solve problems of accessibility and site utility. It is important to work with forms and structures that reflect new functions while simultaneously telling of the site's rich history. The physical transformation will mainly be carried out by volunteers and design must therefore take into account the expected skill level and knowledge base of this group. In designing this site it is important to address questions of how the center can grow and meet its surrounding landscape.

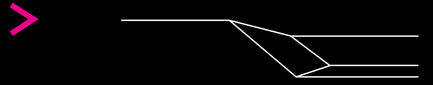
The main goals that are set for the design proposal is to solve accessibility, strengthen existing characters, create clear and flexible entrances, and to create a strong framework, possible to be flexible extended related to its content. The developed architecture strives to bring down the site's scale to a human level, to enhance orienteering within the site, and to develop individual identities within the structure.

THE STRUCTURAL ELEMENTS

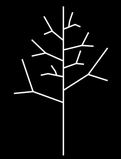
MOVEMENT AND SPATIALITY



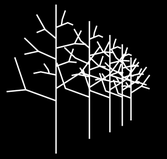
TERRAIN
A strong topography regulates movements in the area.



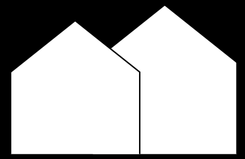
RE-MODEL
A transformed topografy provides direction and spatial order.



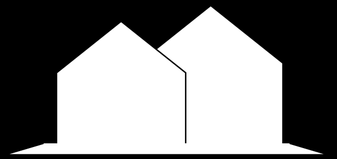
VEGETATION
The unstructured vegetation creates spatiality and a relation to the surrounding landscape.



DIRECT
A structured vegetation adds distinct borders and a gradient of urbanity.

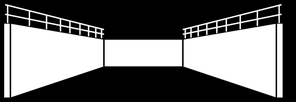


BUILDINGS
As important icons, the buildings appear as solitary without a spatial context.



SPACE AND PLACE
Spaces surrounding the buildings will include blocks in a clear structure.

WALLS
Walls fuctions as revetments and spatial borders



BORDER
Built elements are extented, supporting spatialities on site.

THE LAYERS

CONTENT

VEGETATION & SIGHTLINES

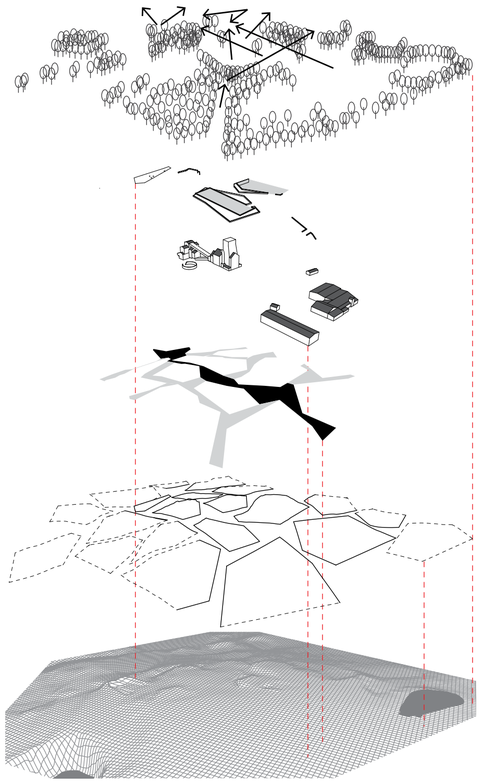
EDGES & OPEN SPACE

BUILDINGS

MOVEMENT

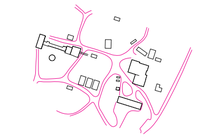
STRUCTURE

TOPOGRAPHY



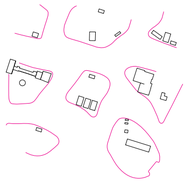
THE STRUCTURE

BLOCKS AND STREETS



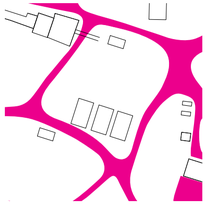
HISTORICAL

The structure creates a grid, smoothly following the topography. Most buildings are accesible from several directions.

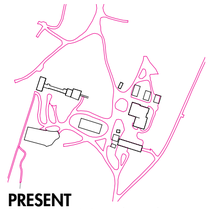


At least one edge is touched by a building. Open areas is used as storage surfaces. All blocks have a function.

Streets are defined despite the open surfaces. The mine office is surrounded by public entrances. A main entrance is located close to the office.

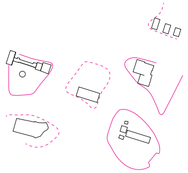


The width is regular through the area. Some crossings are wider, creating open spaces.



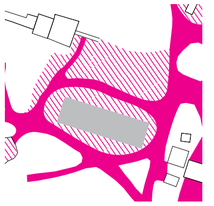
PRESENT

The structure is irregular, rather supporting departure of masses than connecting blocks and buildings.

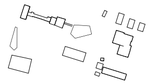


Several blocks have no function. Some buildings and house foundations remain.

Large areas are roadworthy outside the road structure. Temporary roads are created for transporting masses.

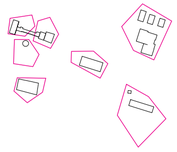


Orientation is problematic due to the irregular structure. The accesibility differs depending on vehicle kind or personal fitness.

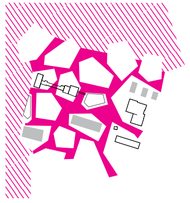


PROPOSED

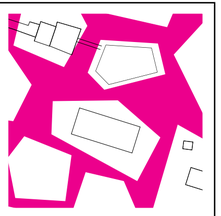
We identify possibilities to develop a program surrounding existing built elements.



A block is built around each element, based on individual charachters.



Developed built blocks are surrounded by unprogrammed blocks either open or with vegetation.

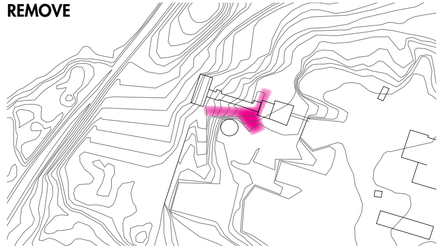


Crossings, creating space, and roadworthy surfaces are transformed into an irregular structure. Blocks are creating the street scene.

THE STRUCTURE
TOPOGRAPHY

PROPOSED TOPOGRAPHY

REMOVE



SHAPE

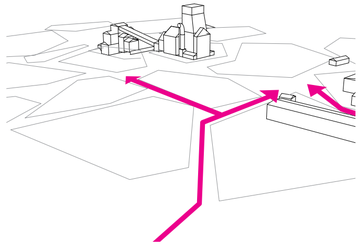
FILL

TOPOGRAPHICAL INTERVENTIONS
The areas marked in grey on need to be modelled for solving accessibility and utility of the area. A clear and strict form help in understanding of spaces and structures. In the present situation, a number of forms are vaguely indicated. The grey areas are proposed to be re-modeled.

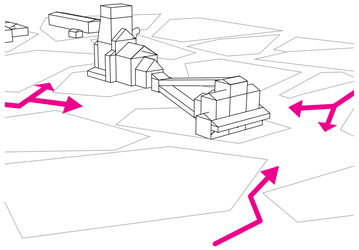
The modelling is performed through digging, smoothening and filling-up with masses. Digging is neccesary to solve the accessibility in steep terrian. Larger platforms and parts of the road structure need to be smoothened and even leveled in cross section. Proposed planar platforms need to be filled in some parts.

THE ENTRANCES

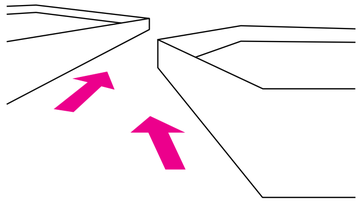
ACCESS TO THE AREA



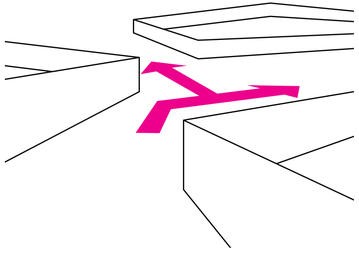
The location of entrances can vary over time, depending on arrangement and transport system.



The form also let the surrounding landscape into the site and not only the visitors/users.



The entrance consists of two parts. At first, a narrowing of the entrance that concentrates movement.



The second part is a widening of the entrance, that leads movement forward in different directions.

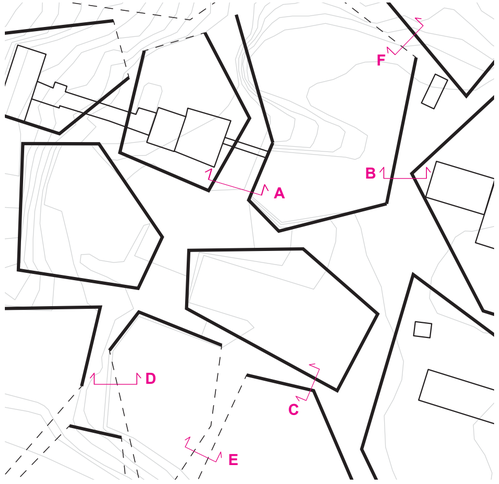
THE INTENSITY

GRADIENTS OF BUILT AND NATURAL

The proposed character is based on a **gradient** from the surrounding landscape and the industrial and cultural core, and reversed. The gradient is used to **emphasize spatialities** in the site´s core and make a smoother transition in the periphery. The blocks allow nature to take place in the built environment, while the streetscape stretches out into the surrounding. The intensity is an important way to handle the **intersection** of nature and culture, periphery and core. The openings can serve as entrances to the site, and inverse an entrance to the landscape.

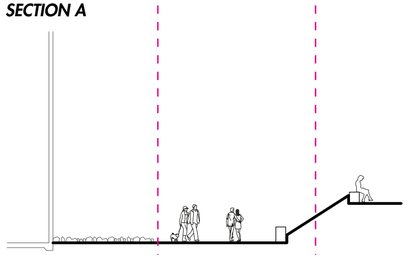
THE EDGES

DEFINITION AND HIARCHY



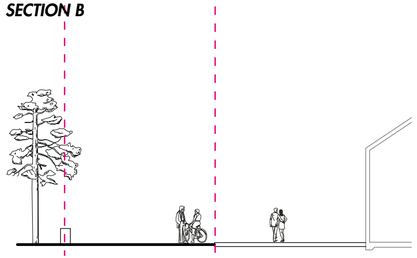
Edges are crucial as **space creators**, in an undefined landscape, they accentuate where cultural activities are expected to take place. Six type sections are presented in the following spread, illustrating different situations within the site. Depending on the blocks location different types of edges are created. Topographical and vegetative conditions as well as program and activity **generate** the edge´s **character**.

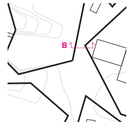
SECTION A



The built environment is in focus with space creating edges also functioning as furniture or revetments.

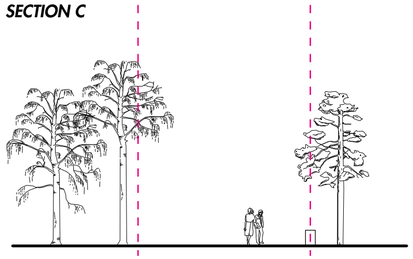
SECTION B





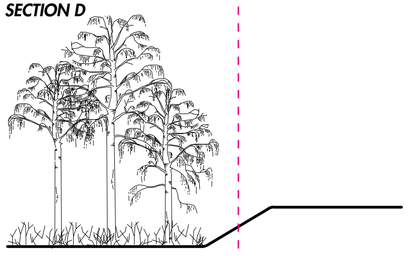
Differences in paving clarify where movement take place and which places that are given a certain program.

SECTION C



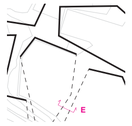
The border is similar to cartways, the structure that most experiences of nature have their base. Towards the central sections, built elemets define the distinction between periphery and core.

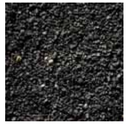
SECTION D



Sharp slopes are clearly manmade, and allow nature to extend to a certain point. The cultural use are elevated over the natural landscape.

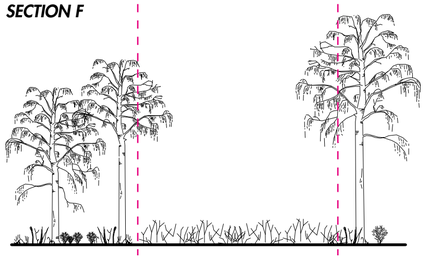
SECTION E

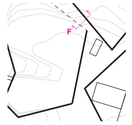




An open groundcover allows human movement in itself. Built elemets are not neccesary for claiming the space.

SECTION F





The border in itself is a way to claim new areas for development. Painted lines and surfaces are clerly stating the presence of humans.

THE PHASING

DEVELOPMENT STRATEGY

PHASE1 (year 2013)
Main focus on accessibility around the headframe and to make buildings function for their new program.

PHASE 2 (year 2014-2015)
Creating a defined structure in the core and creating space around important buildings and outdoor functions.

PHASE 3 (year 2016-1217)
Functions around the machine hall and mine office. Introducing green sollutions such as greenhouse and cultivation.

PHASE 4 (year 2018-2022)
Temporary train station, renovating the dressing building, and enchancing the main axis. Developing the landscape park and water features.

THE VEGETATION

STRATEGY FOR SPECIES AND CHARACTER

PIONEER PLANTS
Pioneer plants such as grass, flowers, birch and aspen trees will be held in a low level by maintanence once a year. Solitary birches and pines will be planted in the core.

HIGH TREES
High tree trunks of existing trees will be emphasized, keeping openess but framing different spaces. Example of species: Birch, Pine, Spruce, Alder, Maple and Aspen.

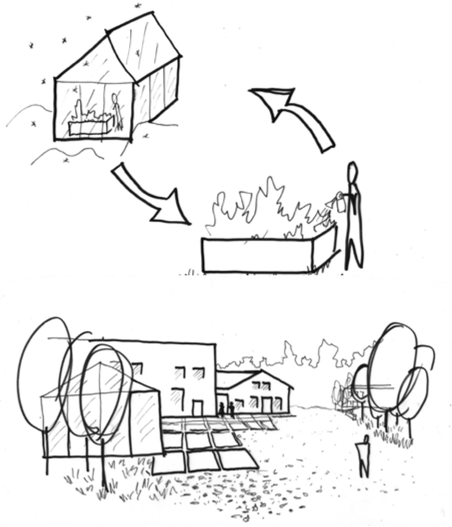
EXISTING SPECIES, HIGH AND LOW TREES, SHRUBS
Nature will be let in to the site. A gradient will be keept with less bushes closer to the site's core. Example of species: Birch, Pine, Spruce, Alder, Willow and Hazel.

FOCAL POINTS

POSSIBILITIES TO DEVELOP

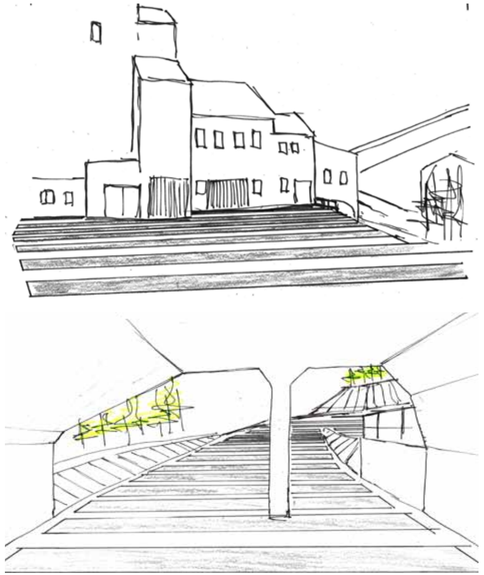
DRESSING BUILDING

The dressing building is positioned as the final outpost of the mine, where cinder was sent away on railway, looking out over the open gravel landscape. The building's position and architecture creates possibilities for a public entrance in a foaje and studios in the upper storeys.



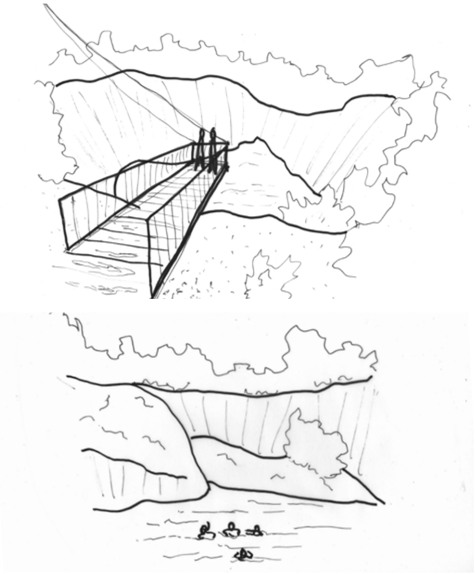
MINE OFFICE and MACHINE HALL

The mine office is suitable for residence and privat functions while the machine hall can be house artistic and public functions. We propose that the machine halls stands as center-point for food production on-site and as brewery. A greenhouse is proposed in addition to the successively built volumes.



HEADFRAME

We propose topographycal changes to open new ways of movement around the headframe. An open terrace is connected to the church like chrusher hall, by large doorways.



QUEENS SHAFT

A secure connection to the caved in shaft is proposed. Balconies and stairs provide for breath-taking experinces and possibilities for swimming.

THE ALTERNATIVE USES

SUSTAINABLE TRANSFORMATION

The local anchoring of the *Non Existent Center* is performed in two ways. Concrete collaborations are established with other cultural organizations and businesses providing services such as accommodation or food production. Among the local inhabitants the anchoring mostly concerns the attitude and opinion about the new activity taking place in the village. The planned activities in the center will mostly take place during summertime and partly during spring and autumn. Due to the location there is a risk that the area will be unused for longer seasons. Alternative activities can be a tool for using the area in a more sustainable way and also to strengthen the local anchoring. If the local culture is allowed to take place in the site, the local identity connected to the historical mine can be enhanced.

The site can be designed in order to house several kinds of activities, especially during the period of building the first steps of the design. In the local surrounding are there established associations of athletics and motorsports that attract a wider range of the inhabitants than the niched artistic work might do. By open up the area and removing the fence that surrounds the site, an invitation for public activities is made. The interest for visiting the site was widely outreaching the expectations during the workshop in September 2012. Possible activities that the area can house, even if they do not have a strong connection to contemporary art, are for example:

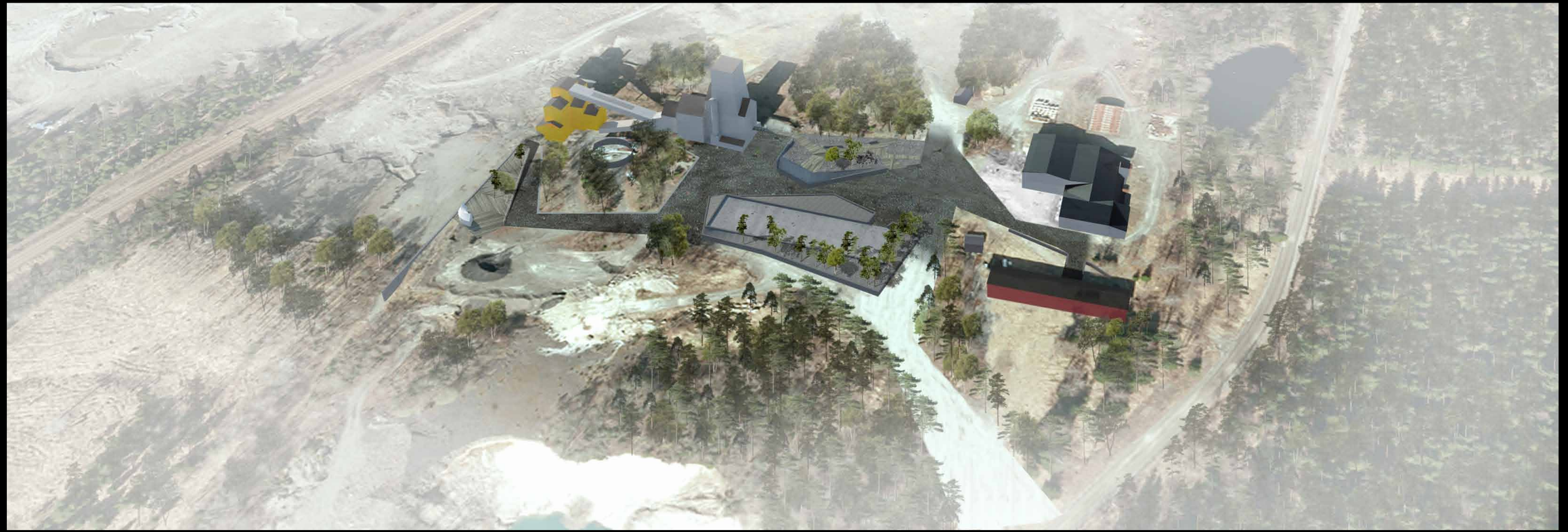
Car shows: Old Wheels Bergslagen is a motor association with an interest of cars older than 30 years. They arrange weekly meetings in Ställdalens Folkets park and aims to have at least one larger event yearly *(Old Wheels Bergslagen [online], 2012-12-14)*. The mining could be suitable as arena for exhibiting cars and invite visitors. The industrial environment with its rough character would contrast to the renovated and polished cars. The area is design to house a vast number of visitors and consists of smaller platforms where cars sorted after different themes could be exhibited.

Motorsport: The north part of the site will not to be transformed in an early stage. One of its most distinguished characters is the open moon shaped landscape covered with gravel. If the area is left from physical impact from machines, vegetation will soon be established with a changed character as result. By open up the area for motorsports like rally competitions and gravel races the ground surface would have an impact that maintains the open landscape. Many private road owners lend their roads for rally competitions for free if the motor association rebuilds the roads in interchange. Therefore motorsports can also be used as a tool for modeling the topography in an early stage. Noise should not be a problem due to the site's remote location is fairly isolated and its former heavy, noisy machinery activities.

Cross country skiing: Ställbergs IK is an athletic association focused on cross country skiing. At present ski tracks are made nearby in Gillersklack, Kopparberg and also connecting the villages in the area *(Ställbergs IK [online], 2012-12-14)*. The association owns a lightning system which comes from a former illuminated ski track, but is currently not in use *(Sjögren, personal communication, 2012-12-01)*. The topography in the site offers possibilities for a technical advanced track where longer distances can be made in the northern part of the area, while the central parts can be used as ski stadium. As a reference to the mining era, a racing track could have a distance of 940 meters and a total up-slope of 77 meters.

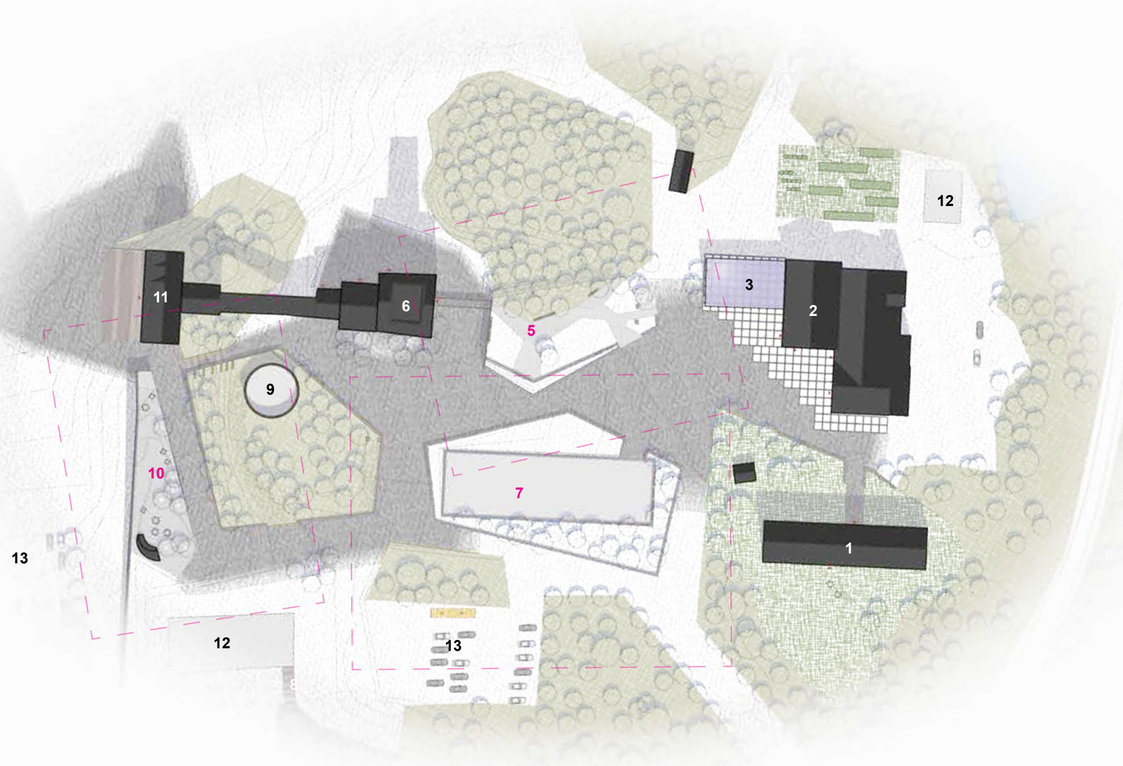
DRIFT has a clear aim to create a sustainable art center. From an environmental perspective it might seem odd to bring in the local car culture with emissions from old cars without catalytic converters and large consumption of fossil fuels just for fun. To invite associations and activities that are already part of the local culture can strengthen the *Non Existent Center* from a social perspective. A clear local anchoring and collaboration with various kinds of local actors creates the opportunities for the center to find its position in the local sentience. In an economical perspective tenants can contribute with either rent or work in interchange.

DESIGN PROPOSAL



AERIAL VIEW PHASE 2, FROM SOUTH EAST

SITE PLAN



1. Mine office
2. Machine hall
3. Green house
4. Cultivation plot
5. Headframe square
6. Headframe
7. Stage platform
8. Stairs to Queen´s shaft
9. Former water reservoar
10. Cream of the crop
11. Dressingbuilding
12. Concrete platform
13. Event parking

Scale 1:1000

We propose a design with simple forms and a clear structure, enhances the existing built structure. Blocks from the historic grid are developed with new functions, placing a public outdoor program in the center-point of the site. The presently open and undefined space separating the buildings, is transformed, healing spatial relations.

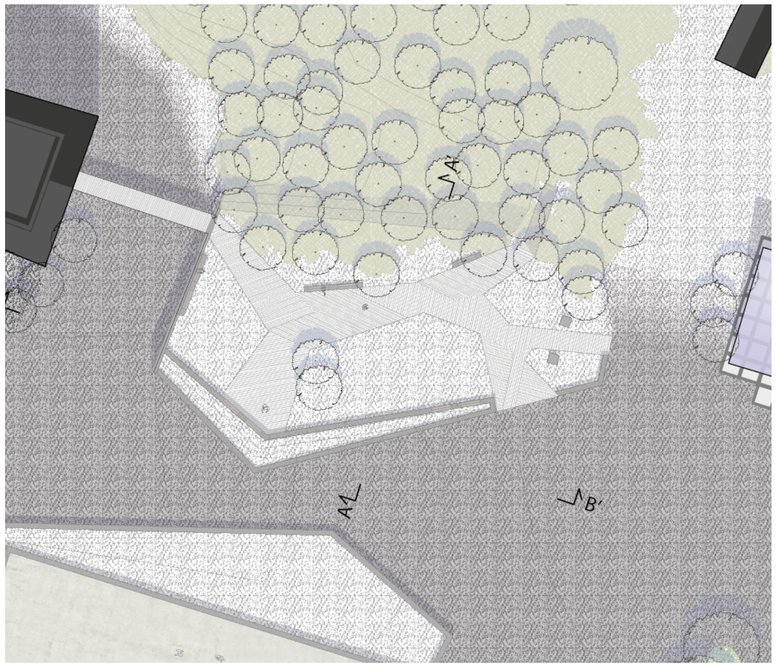
The center-point sets the rules for the extended structure, including various program and gradients of nature and built, in a uniting form.

Developed blocks enhance the relation between architecture and landscape. Each building is placed in an individual spatial context. Together, the blocks forms a structured landscape, stating human activity.

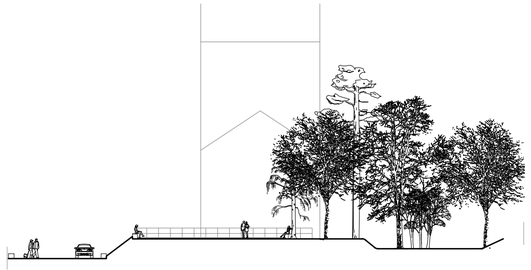
A central axis is bending between the blocks, and connects the peripheral parts of the site with its core. It is marked with a dark gravel from the site, functioning as guidance mark. Accessibility is solved in the axis, important for the utility of the blocks.

Peripheral platforms are initially used for solving parking during public events, but can be developed further taking to account the artistic work and demands.

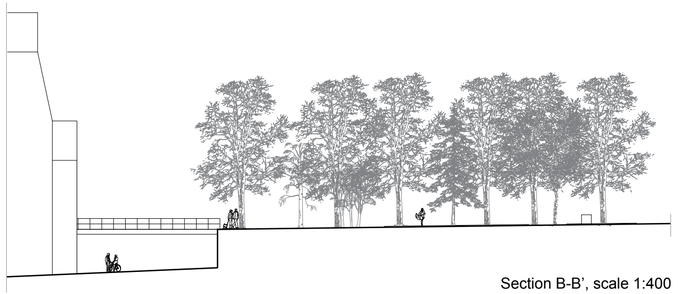
HEADFRAME SQUARE



Scale 1:400



Section A-A', scale 1:400



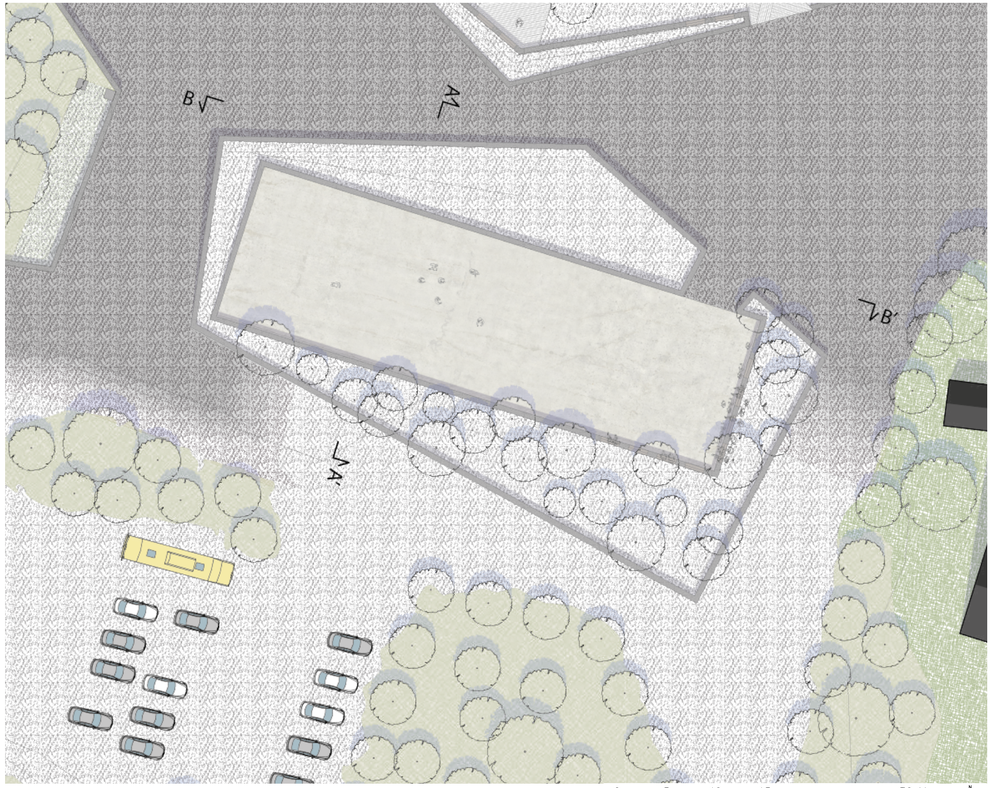
Section B-B', scale 1:400

The site is an entrance to the headframe and a place for gathering in itself. Existing concrete walls delimit the site in west, while foundations for the elevator lines delimit in east. It is a place elevated from the surrounding landscape, a built canyon towards the stage platform and a natural canyon towards the grove. Large trees embraces the site and the wooden deck connects the road structure, the footbridge to the headframe and also the grove. There is a tension between the sublimeness and the intimate space, between hard and soft, cold and warm materials. As a center-point in the area, relating to the headframe, is demands to be beheld also during the evenings. Lightning embedded in the wooden deck, leads visitors during the dark hours. The warm sensation is substantial in the dark, contrasting to the rough daytime experience.

MATERIAL PALETTE

PERSPECTIVE, HEADFRAME SQUARE

STAGE PLATFORM

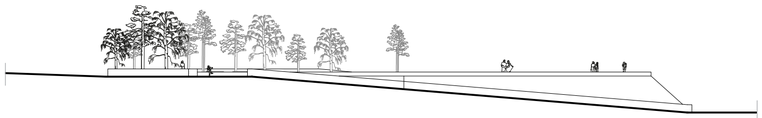


Scale 1:400

0 5 10 15 30 M

Benches on gabiones, scale1:100

Section A-A', scala 1:200



Section B-B', scale 1:400

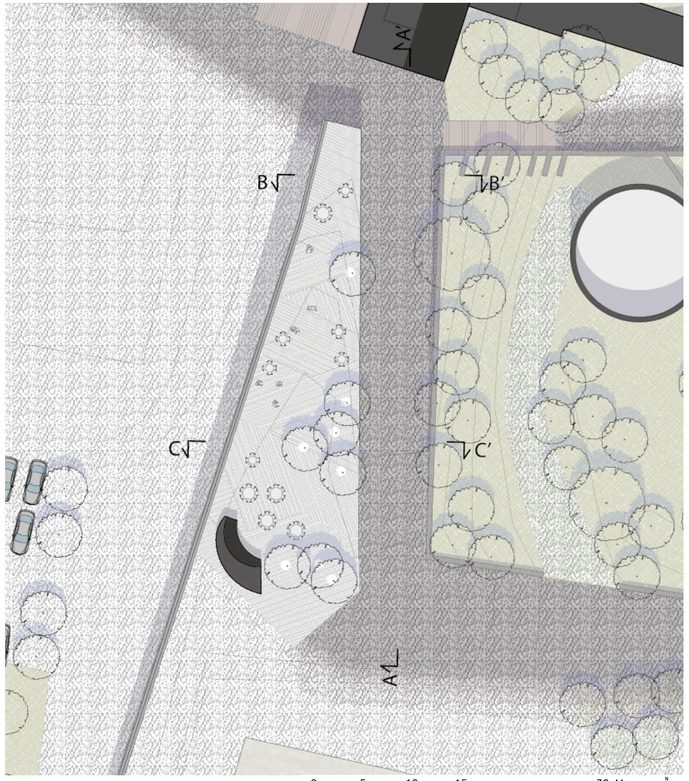
An elongated room is built up on a house foundation, with a spatial span from narrow to grandiose. In east the site is framed by low walls and architectonic trees. Further to the east, steps are taken into the large landscape room. From the entrance on ground level, one is lead, while the landscape is lowered towards the valley, into an extended spatiality. The site is characterized by hard and rough materials such as concrete, crushed rocks and steel. Pine and birch trees are fenced in, close but clearly delimited by walls.

MATERIAL PALETTE

PERSPECTIVE, STAGE PLATFORM

CREAM OF THE CROP

TERRACE WITH CAFÉ

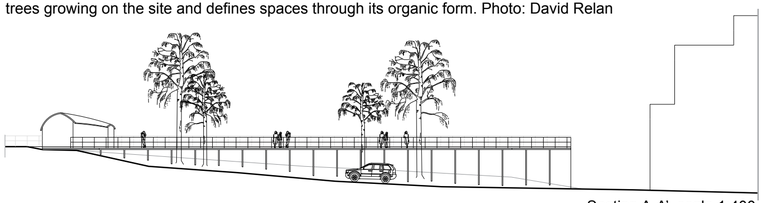


Scale 1:400

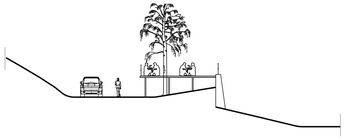
The *Cream of the crop* has a wide view towards the landscape sceneries. The great view is contrasting to the immediate closeness to the crowns of existing trees. While standing positioned elevated from the valley, a steep slope emerges over the terrace in the opposite direction. The open horizon gives possibilities for sunset views, while the crowns protect from direct sunlight in daytime. Initially in the development, the terrace is located a bit off, however close to the main axis. An early realization strengthen interventions in the dressing building, together creating a strong entrance from the railway. The concrete wall and the smithery handrail is contrasting to the organic form of the pavilion and tree crowns. Different directions are creating a pattern in the wooden deck, bring down the scale and creating a natural division for furnishing.

PAVILLION

A pavillion designed by Torsten Ottesjö will serve as café or bar. The pavillion above is made from trees growing on the site and defines spaces through its organic form. Photo: David Relan



Section A-A', scale 1:400



Section B-B', scale 1:400

Section C-C', scale 1:400

MATERIAL PALETTE

PERSPECTIVE, CREAM OF THE CROP

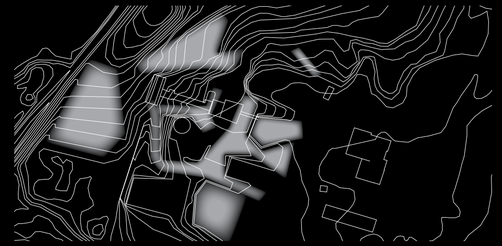
DESIGN MANUAL

THE IDEA

A design manual can help in communicating the feasibility of an idea, since traditional technical drawings will not be used and neither full time participation on site. Topics to be developed in a manual are for example: topography, vegetation, walls and gabiones, lightning and parking solutions. The handling of topography will serve as example of how the manual can be developed.

TERRAIN MODELLING

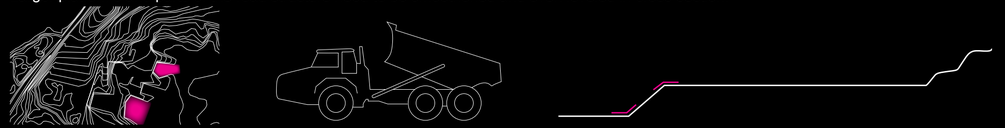
PRESENT TOPOGRAPHY
The marked areas need to be modelled in order to achieve accessibility in the area and to be able to use important places.



PROPOSED CHANGES
The grey areas are proposed to be re-modeled. The modelling is performed through digging, smoothening and filling-up with masses.

REMOVE
To solve the accessibility in steep terrian digging is neccesary. It is important that the lower edges are sharp and straight.

SHAPE
Larger platforms and parts of the road structure need to be smoothened and even leveled in cross section.



FILL
Proposed planar platforms need to be filled in some parts. It is important that the edges higher than the surrounding landscape are sharp.

DISCUSSION

THE RESULT

DESIGN OUTSIDE THE URBANE – LOW BUDGET BUT LARGE EFFECT

The *Non Existent Center* is a project initiated by young engaged artists and producers. Within the organization there is a wide extent of knowledge and a vast network of professionals. The ability within the organization to bring forces together was clearly shown during the workshop held in September. There is no powerful financier that wants to contribute to the development of Ställberg. What DRIFT wants to give in return to their native environment is knowledge and curiosity. This has given us a basic task in our design process - to know and be sure of how the design can be realized. Materials and techniques as well as the extent and proportions of the interventions have to be evaluated from criteria of simplicity and economy. During tutorials with Gustav Appell we have been reminded that what is made by a gentle hand, often becomes the most successful solution.

From a first view on the proposal, it is easy to read an insensitive and rough design with large structural changes of the site. It has been an aware strategy to model the character of the site in order to switch focus from mining to culture, and to develop the character of the area. From a deeper evaluation of the proposal, a simplicity and gentle touch emerge. It is in the use of materials and the re-arrangement of elements the simplicity relies. Masses are re-located and walls are extended to form new rooms and to enhance the ones existing. Ongoing processes are allowed to continue within the frames of the design.

There is a risk to appear as contradictious in the presentation of the design and to mention the respect of the existing character and at the same time have a distinct approach in the structure. In tutorials and discussions with colleagues we have been strengthened in our approach. Our basic bearing on the site is that it is a continuously altering site. It is part of ongoing landscape processes and cultural processes. The art center is an important cultural factor presently, and is the base for our approach to the physical conversion. With a differently formulated vision for the area, other statements would affect the design, but the basic approach would probably be the same.

Early in our design process an interest for the usage of the bedrock, rocks and gravel has given character to the site. We identify an unsentimental and rough approach to the landform. The construction of cinder deposits have been of a more sensible character, the transport systems has followed the natural terrain and a pattern of deposits was created in the natural valley. The mining itself and also the extraction of gravel, has a character of a regardless usage of natural recourses. Both are consuming activities compared to forestry or agriculture. Both these perspectives have given us tools for handling the landform of today. The current topography is inaccessible and creates problem with the orientation within the site. The site is too steep for being a public space. By adopting the unsentimental perspective on landforms, we get the freedom to shape the land in the same way as natural processes normally would do. By adapting the topography to historic structures it is possible to solve orientation and availability.

To model with masses is normally a problem in urban sites, a positive net of masses is usually difficult to get rid of. This problem is visible in the created hills around Stockholm, such as Hammarbybacken and Högdalstopparna. Within the site there are large areas that are laid bare from vegetation. By modeling with existing masses advantages can be achieved to a low cost. There are several remains of walls created to hold masses from the mining era in the site. In modeling the terrain, a need of new walls occurs for technical and spatial motives. While they serve as revetments they are also creating boundaries and distinction for the orientation within the site. The form and character of constructed walls are important in Ställberg as a controlled and geometric element in an unorganized landscape. By making new walls in gabions the texture from the groundcover can be used. Building gabions is fairly easy and does not require as much energy in the manufacturing process as concrete constructions.

In studies of historic maps and the present situation, traces of a structure of the area are found. This is a structure interesting to develop and to be inspired from. Initially, we sketched on different kinds of restorations of this structure, but due to the topography and the altered program it turned out to be an unsuitable solution. Recreating the present structures and landforms from the mining era would demand all the extracted masses to be restored. A complete restoration would not respond to the present cultural impact and would risk to cement the *Bruksanda (working spirit)* instead of developing the local culture. The former grid has similarities to an urban grid, but without building volumes. If no buildings are built in this grid, which is the reality in this case, what will then form the street scene in which the movement would take place? This situation became very different from earlier design experiences. Problems occurred in the intersection between open spaces within the blocks and the street scene. We found tools to deal with this in the topography and intersection between plateaus and slopes and also the surrounding vegetation. We have worked with how the edges should be marked and if that can be altered or coherent. Through sketching we have tried smooth and sharp edges in added forms and materials.

The intensity of activities and spaces has been the key for how we should deal with the edges. In the central and intense parts of the area the edges are distinct and clearly marked with built elements or in the terrain itself. Further out in the periphery the edges are smoothened and clarified with vegetation and by the difference in character on both sides of the edge. The growth of the area is easy to handle with this tool. When there is a need of expansion, a block in the structure is closed by a distinct edge. This creates a gradient from the surrounding area to the central parts of the site.

STUDY´S VISIBILITY IN THE DESIGN

The theoretical study has helped us in the understanding of what the industrial heritage means and affects our possibilities for the proposal. With a view on Ställberg as part of a structure of historical environments and by taking into account how other sites are handled, other possibilities than restorative are opened. Since the present use of the site has drastically transformed the historical environment, it is difficult to identify which era that should be strived for in a restoration. From a landscape perspective, it is clear that the environment is continuously altered. The mine in Ställberg might not be the best or most important site to restore to represent the history of Bergslagen, when considering the new function and the alteration of the site since the closure of the mine. On the other hand it can have the role of telling the story of our time meanwhile it carries traces of the past and maybe about what will come next.

The local identity attached to the mining area concerns the built structure and also that some kind of activity is taking place in the area. The new function makes the area accessible, which is of great importance for embracing the local identity. Most remains of the historical structure are visible in the design proposal, although it is given a new form and programmed with new activities. The municipality and local citizens have ambitions of local development. The project with the art center corresponds to these ambitions. The development of the site does not rely in the design as much as in the art center itself. For supporting this development it is important that the design corresponds with the planned activity. Embracing historical structures as well as the present ones is important for the flexibility of the site. It would not be suitable for the local development to restore the site to what it was during the mining era. The artistic activity is partly focused on investigating the economical and social changes of Bergslagen during the period from about 1970 to the present situation. A complete restoration would risk the artistic activity and thereby also the chances of development.

We have made the conclusion that Stälberg´s mine is an industrial heritage, yet tolerant for modern interventions. Apart from kept and restored built elements, the design also refers to the historical grid and structure. Local materials and approaches to the landscape are part of the design. The modern additions are by that anchored in its historic context. The old parts waft the additions in a way that a restored environment would have difficulties to do.

If we instead had worked with the approach to restore, we would have met a number of problems. The historic grid was closely associated with the industrial needs. The buildings were built to house certain functions and the grid was developed for handling transports of ore and cinder. With a new function that does not have the same kind of movements it is a risk to hold on a structure based on different needs. We see a risk in designing places that are weak, when there is no activity going on in the public art center. The artistic approach demands possibilities to work with the industrial environment and its destiny in an active way. This work would be difficult to perform in a restored environment, the depression and downfall of the area would be hidden. The site raises more questions about the human being and the modern society in its present form. The proposed structure and design is flexible for various kinds of activities and possible to adapt to current needs without creating empty spaces.

We have been helped by our theoretical and site specific studies in our work with solving the conversion of the site. The most important example is the approach to landforms and the possibilities to model the terrain. It is all about using a resource provided in the landscape. The decay from the spallation of iron ore has been crucial for the construction of landforms. Meanwhile the deepest of the bedrock has been brought up the surface, masses has been added on top of the natural landscape. The era of extraction of gravel has imprinted traces of consumption. The edified has been replaced by the torn. Our proposal stands in between, we model the existing masses. This has given us the possibility to solve demands of accessibility and creating spaces and a readable landscape.

Through studies of the local vital statistics, employment rate and structural framing it can be stated that the situation is strained. For a while, optimism has started to grow in the area and new initiatives are made and new entrepreneurs are established. The business structure that currently is under development is fundamentally different from the historic structure, which was built up by a few large companies accounting for the majority of job opportunities locally. The present structure has similarities with the *creative class* *(Florida 2005)*. Synergetic effects can be seen around new initiatives, associated businesses strengthen each other. Even if the net development of population is negative, people from other countries and regions in-migrate to the region. These people are often entrepreneurs searching for the possibilities in recreation and tourism that exists in the area. The *Non Existent Center* can be viewed as part of this trend. Collaborations with local cultural initiatives as well as local food producers are established.

These initiatives can together attract visitors and at the best even new inhabitants. The municipality encourages these initiatives with the hope that it in a longer perspective can strengthen the development. In site marketing, historical environments and cultural events are used in order to attract tourists and visitors, while the calm life in the countryside and the close relation to nature are used for attracting potential in-migrants. The neighboring municipality has been successful with their campaign on food culture while Ljusnarsberg has been held as a contrary example. The synergetic effects between Opera på Skäret and the *Non Existent Center* might market an identity based on performing arts. An effect from similar projects such as Not Quiet in Fängerfors and The Nordic watercolor museum in Tjörn, is a very positive local development. This development is seen both socio-economically and in the public sentience for the area. As part of a positive local trend, the *Non Existent Center* might contribute to a positive development in Ljusnarsberg.

The local support of the art center is visible both within the local citizens and from the municipality. Bjelkendal *(personal communication, 2012-09-06)*, representative for the resident association, encourages a creative activity based on the local history. The association appreciates the initiative to make

the area public and using the historical structure with new purposes. Hilding *(personal communication, 2012-09-21)* accentuates the importance of an activity initiated by young people. The municipality lacks from people in the age range 20-35 years. He further accentuates the creative businesses as one of many important factors supporting the local development. The *Non Existent Center* is not the single savior for the municipality, that time is passed. But it can serve as part of a cluster of collaborating initiatives, which is important for the local development *(Hilding, personal communication, 2012-09-21)*.

IMPLEMENTATION

The area in focus for our design proposal consists of three kinds of interventions. First it is the modeling of masses to create a topography that supports the grid and solves the access to the different parts of the site. The second part concerns constructions of gabions and pavements. The final part deals with the vegetative elements and which areas that will be left for natural succession or which demands a certain level of management.

Initially it will be important to implement the topographical changes. This requires large machines and knowledge about the handling of masses to ensure stability and prevent erosion. These resources are found within the network surrounding DRIFT. Changes in topography are described in plan and diagrams, pointing out where masses should be added, dug away or smoothened.

The design manual will be important for communicating the less demanding interventions. The manual contains descriptions of how gabions are built, how vegetation will be structured and managed and how general details are solved. In the realization our role as landscape architects will be to follow the progression and keep designing specific places within the structure. Our goal has been to present a design strategy and a realistic design proposal. We estimate that the proposed interventions are possible to realize, but that the design of specific parts of the area can be developed outside this degree project.

Parts of the built structure are mostly viewed from a distance and inaccessible in the present situation. An important part of the design proposal is to model the terrain for creating paths along facades of the buildings. A flexible structure supports the variously programmed activities, where spatial hierarchies are decimated. The design consists of a focused core surrounded by hierarchical equal entrances. The equal hierarchy supports an alteration of main entrances. Initially the existing access to the area will be by the road leading from the village. DRIFT wishes to develop entrances from the valley and the railway, which is not feasible in an early stage, but the possibilities are enhanced in the non-hierarchical structure. The structural approach with multiple entrances allows a distinct connection to the surrounding landscape, letting it in to the site, and the culture to take place in the nature. The former railway track leading from the village to the mine is possible to develop as an entrance, enhancing the local relation to the site.

THE FUTURE

DRIFT currently work with getting a contract for the mining area. Some form of rental or lease agreement is up to date, in which DRIFT for a period can build their business without being overly dependent on large donors. One can then invest more of grant money in upgrading and refurbishment, but also put with a lot of effort into a purchase of the site.

The organization is under construction. A strategy group of about 7-8 people will support Carl-Oscar Sjögren in marketing, grant and contract work. In addition, a large group of artists and craftsmen have a large capacity in implementation of artistic activities and renovations of the area.

Looking at operating practices of continuing activities is collaboration with HDK (School of Design and Crafts) is already established, a first workshop for master students have already taken place during autumn 2012. Even Gothenburg Dance and Theatre Festival, which is an international performing arts festival, have expressed a desire for collaboration and possible external scene in Ställberg's mine. Collaboration similar to those is seen as a mainstay of the business. It secures the economy to have collaboration with institutions already established on the international map.

Other collaborations are introduced such as Trans European Halls, Rätt Buss and Opera på Skäret. Trans European Halls are a way to move forward on the international contacts network and can enable tours in Europe during the winter season. The organization Rätt Buss can simplify logistics to the various planned events and has its own tight agenda. Opera på Skäret strengthens the base for the establishment of a strong cultural cluster in the region.

The design work that is presented in this project is not the end of the design of the mining area. The idea is that we will continue to have an active collaboration with DRIFT. Initially, spring and summer of 2013 will be the first phase to start using the site and planning for a long term stay. Initiatives to secure the areas around buildings and even start to build and work with other surfaces such as the platform is appropriate.

At a later stage, other places of the mining area can be concretized and worked through. The large landscape park in this project is only plotted schematic and will be drawn up. In a few year´s time a strategy for use and vegetation can be implemented. Furthermore, the system below ground is of interest. What can happen to the old mine shafts which today are filled with water? There is a great potential for various art installations.

The water contact of the site can be developed. There is great potential in the dramatic view of the Drottningschakt and its clear ground water. The area surrounding it must be secured in order to use it for public purposes or swimming etc. Alternatively, is it a possibility to construct a bridge that can enable visitors to walk above the shaft? In order to have a sustainable development of the site, ideas of having a water system to clean surface water can be fulfilled, which can also provide the site with another aesthetic and structural leading feature. The contact with Hörksälven can furthermore be evolved with its great resource as a natural element contrasting to the industrial atmosphere of the site.

REFLECTION

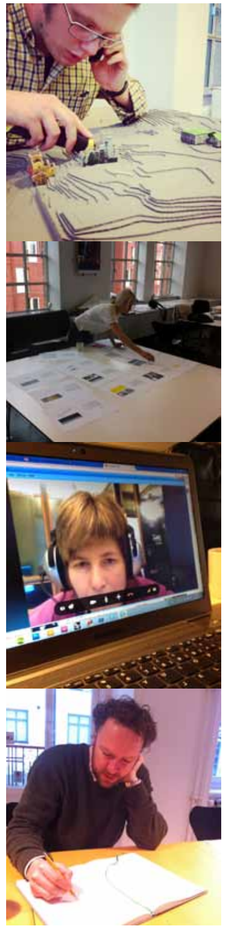
WORKING PROCESS

MIXING THEORY AND PRACTICE

The symbiosis of examination, analyzing and creating is central in a design process. Depending on the character of the project, the disposition of time between examination and creating is allowed to vary. In most of our earlier projects the focus in the presentation of the project has been what has been created of analysis and design. We have usually a clear intention what to examine or analyze, resulting in a statement for the design work. From our professional experience we are used to a situation where a client has provided us as consultants with a program for the design project. This program often presents the historical context and formulates a question to work with.

In this degree project, parts of the theoretical study and the description of the site context could be seen as a program. We have had the intention to give the study a clear relevance for the design process. From our point of view, the study has resulted in two kinds of relevance or results. The first is our basic bearing on the project, which concerns the approach we have in the design. For example we have the intention to achieve a great result by small means. The second part deals with more concrete statements, such as using existing materials and structures in new forms. An important result from our study is the understanding of the economic, cultural and demographic development of Bergslagen as a region. In studying the effects and outcome from similar projects we have gained a belief in the Non Existent Center. We are positive regarding the feasibility of the project and also that it can make a difference on a local plane. Many of our learning might not be concretely visible in the design proposal, but they are important for our engagement for taking part in a process that can make a change in the village Ställberg and municipality Ljusnarsberg. The theoretical study will also be a useful tool for DRIFT in their contact with investors and funders.

The site analysis has, compared to the theoretical study and site context, had a more concrete affection on the design proposal. Here we have had the opportunity to study the elements that we are working with in the design. It is difficult the separate the concrete consequences of theoretical studies and site analysis in the design process. The theoretical study has given us an understanding of what kind of environment we are working with. The description of context has, in a larger scale given us an understanding of which systems the site is part of. In the site analysis we have gained an understanding of scale, materiality, spatiality and the characters of the site in a more detailed scale.



We have got an understanding of the importance of a defined method as part of the academic way to work. It is a new experience for us to work in this way, earlier our intuitive work has been higher valued. Our method of work has been developed continuously during the project after discussions with our tutors and after analyzing the complete work. In retrospective it would have been suitable to formulate a method initially in the project. This would have helped us in our handling of literature studies, interviews and site visits. The main difference from the degree project and our earlier experience concerns the presentation of work, rather than the method itself. We have done similar studies as part of our working process with previous design projects. In some cases these studies have been important to present separately, but most of the time they have been presented as an integrated part of the design. A basic tool for the design process has been to study the context of the project and make site analysis, but we are used to focus on the design as the result of our work.

We are relatively unused to study theoretical questions in a general way. Instead we are used to relate the general thoughts to our site specific architecture which is in focus. Using a theoretical base might be useful in projects with certain sensitive conditions or where new methods are studied. From our point of view, it is important that the design is highly valued in a degree project in landscape architecture. When a study is made in the degree project we think that it is important that it is clearly integrated and visible in the design or strategy.

WORKING AS A TEAM

Our basic attitude to working as a team is positive. In the beginning of the project we had some concerns about how to handle the level of ambition and division of work. We also had some concerns about how to merge our calendars and if we could manage to work together during the whole project. In order to handle these concerns we created a document for reporting time and a diary-like document for communicating the tasks done during the working session. Initially we discussed if we should separate the project into one common theoretical part and two individual design projects. After meetings with DRIFT and site visits to the mine we decided to complete the whole project together. Thanks to a well-built structure for our daily work we have been able to work as a team during the whole diploma project, including theoretical studies, site analysis and the design project.

During autumn we have been employed part time at two different architect offices. They have provided us with a place to work with the degree project and for building model and necessary infrastructure. It has been giving to work parallel with other assignments. We have learned about methods and technical solutions as well as gathered inspiration for our project. Our experience is that we seldom got stuck with our project, since we have had the opportunity to alter with other assignments. In some periods we have felt some frustration about working with time consuming tasks that would not be possible to use in the project. Instead they have been meaningful for our understanding of the site and following work in the design process.

SUPERVISION

Our two supervisors have had different angles in their tutoring. Jenny Nord has helped us with the academic demands on this degree project and Gustav Appell has helped us with site analysis, design and presentation. Initially we had the intention to divide the time for tutoring equal between academy and practice. Since we are unused to the academic way of work we have been forced to priority the contact with Jenny Nord. By focusing more on the academic questions together with Jenny in the early phase it could be possible to implement our intention. We have learned a great deal about the academic way of working throughout the project.

The time given for supervising is limited and we have aimed to be strategic about why and when we have contacted our supervisors. Through experience we have learned that tutoring leads forward when we can present a material that can be developed. This explains why our contact with Jenny Nord has been concentrated in the later phase of the project. Our thought was that it is difficult to discuss our work without material to present. We have also chosen to divide the tutorials completely between academy and design practice. In retrospective, we can see advantages in connecting the angles to each other and having more focus on tutorials in the initial phase of the project.

In the early phase of the project we worked with a method that we are used to from design practice. The result of this is that the processing of our material became time consuming to achieve a clear academic structure. With a different initial work process, we could have been able to focus more on the design work in a later phase.

COLLABORATION WITH DRIFT

The collaboration with DRIFT has been very profitable and exciting. We have met at the location in Ställberg four times, during workshops, site visits and inventory work. Our regular contact during the autumn has been based on e-mail and telephone. In November we participated in an evaluation meeting in Gothenburg together with the participants from the workshop in Ställberg. It has been important to understand the artistic field in which DRIFT acts within, the interest of existential questions and the site specific art. As part of our work we have developed program and functions for the *Non Existent Center*, by concretizing the thoughts and ideas DRIFT has presented.

This degree project aims to be useful in the conversion of the mining area. The *Non Existent Center* is in an early phase and there are many things that are not yet decided or formulated. In the pilot study made by DRIFT it is formulated what kind of activity that will take place in the center, but no concrete thoughts about how the conversion will be performed. DRIFT has an attitude that problems in the conversion will be solved on location, whenever they appear. There is a great

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believe in the creative and ideally working people involved in the project. The physical demands for starting the center are modest and temporary, and easy solutions are a natural way to solve problems. During the workshop in September, water was heated with wood fire and a mobile toilet was rented providing for basic hygiene. Basic security and accessibility was solved on location by hand. Within the organization there is an eager to get started with the activities in Ställberg and to solve questions about an acquisition or tenancy of the area, rather than formulating basic needs which are more abstractly formulated. First at the point when the accessibility to the area is solved it is time to start with the physical conversion.

From this point of view we have been providing a perspective that has been lacking in the pilot study. In our project we have provided a longer perspective where the possibilities for artistic work and public events are merged together. Our strategy provides thoughts of phasing which can help in the prioritizing of interventions. The overall strategy contains site specific solutions tied together in its structure and character. The response from DRIFT is very positive and they find both the theoretical study and the design useful in the conversion and communication of the idea behind the *Non Existent Center*.

During the workshop in September a number of concrete problems was identified, that needs to be solved in an early phase in order to open the mine for public events. Some of these problems are of technical character such as the supply of fresh water, hygiene facilities, heating and electricity. Questions about accessibility and the usability of the site are question of landscape character. By participating in workshops we have been able to discuss our role in the conversion and also to get an understanding of the centers focus.

The collaboration with DRIFT will most likely be intensified in the spring of 2013. The design proposal is summarized in a design manual. The manual can be a tool for communicating the realization of the design. We will as landscape architects most likely be part of the organization operating the *Non Existent Center*. Our perspective on our work is that we contributed with expert knowledge on how landscape questions should be dealt with and that we in our theoretical study contributed to the background of the project. The master thesis adds a layer of credibility to the description of the project and can be part of applications for grants. In the realization of our design, our role will change more into the artistic perspective. We will make an artistic addition to the area, which will solve problems and add values that will last and alter over time.

SITE VISITS, MEETINGS AND DISCUSSIONS

We have made three site visits in Ställberg, six months before the start of the degree project and two in the early working process. We would have benefit from making another site visit later on in the project, but it has not been possible to accomplish. Instead we have been working with physical models, digital models, photos and aerial photos from the site. The models have been useful for an understanding of the site in a larger scale as well as in a detailed level. The base material that we have had access to has been of various qualities. In the early phase of the project we have been producing detailed drawings and models based on historical topographic maps, aerial photos and our own mapping from the site visits. The detailed base map we produced contains topography, built elements, vegetation and groundcover. This material has been our base for presenting diagrams, plans, sections and perspectives.

Three months into the project we prepared a presentation for an evaluating meeting with DRIFT. We presented this information at the offices we have been working at parallel with the degree project, Nyréns Arkitektkontor and Landskapslaget AB. The response given to us pointed out some important questions for the further design process and final presentation. The handling of the industrial heritage was discussed and the common opinion was that a strong impact is required for this mining site to be able to start entering a new era. Colleagues with a great experience of working with historical environments stated that the site is tolerant for modern additions. Other discussions concerned the phasing of the conversion and that it is important to state where to begin and how to handle the growth and extension of the converged parts of the site. Our colleagues have been involved in discussions during our work process helping with technical questions and deeper discussions about the academic way of work as well as architecture and design.

DESIGN ON DISTANCE, BUILD ON SITE

We have not been able to work on site with testing ideas in full scale, even if it would have been useful and interesting. The special character of the site, the roughness and the unpolished surfaces sets a certain mode to one's inspiration. It is easy to lose that sense in a warm, newly painted office in Stockholm. To work with models and illustrations is a very clean practice and it is important to get in touch with the sense from the site. The main advantage with working with a distance to the site is the possibility to zoom out and work with a holistic point of view. The design proposal concerns a strategy and an approach to the conversion as well as a number of detailed interventions. In a later stage of the design process, the on-site work will be of greater importance than what has been possible in this degree project.

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