

Cultural Heritage in Planning - Urban Transition in Hjorthagen

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Cultural Heritage in Planning - Urban Transition in Hjorthagen
Kulturarv i Planering - Urban omvandling i Hjorthagen

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Abstract

The thesis examines benefits and challenges of using cultural heritage as an asset in urban development. The work is based on a theoretical overview of contemporary concepts relevant for the subject and discusses today's discourse on cultural heritage and cultural values management in relation to influences from architecture and planning.

The case study is Hjorthagen in Stockholm, a housing area and a district with a post-industrial site. Hjorthagen has an acknowledged cultural heritage and is the location for a big urban development. Thus the district provides possibility to investigate approaches to cultural heritage in urban planning and management as well as to examine factors which set what is considered as cultural heritage and how it is performed in a renewal process.

Expert interviews, document study and field study are applied in order to illustrate complementary aspects of the theme. The thesis acknowledges urbanity as layered, complex and dynamic and assesses why it is crucial to originate from cultural heritage and site specifics in state of transformation.

The thesis concludes that when influencing landscape with architecture and planning it is crucial to be aware of the multiple understandings of culture and meaning of a place. This is done by a trans-disciplinary work based in the perspective of the non-professionals that are related to the site in transformation. Regulations with the intent to safeguard cultural heritage and cultural values are needed in order to sustain the pressure from economical interests, however they can lead to a simplification of narratives. The summarising aspect is that the successful interface between preservation and development is site and case specific and consequently without general definition.

Further research should examine methods of assessing cultural heritage and values which could give a result that is applicable among disciplines and thereby foster inter-disciplinary work. This would also address cultural values and heritage's connection to social, ecological and economical sustainability as well as reflecting over how the discourse is influenced by ruling norms and prevailing paradigms.

Sammanfattning

Ämnet för denna uppsats är en undersökning av fördelar och utmaningar i att använda kulturarv som en tillgång i stadsutveckling. Uppsatsen är baserad på en teoretiskt översikt av samtida begrepp med relevans för ämnet såväl som en diskussion av dagens diskurs om förvaltning av kulturarv och kulturvärden i relation till historiska influenser från arkitektur och planering.

Fallstudien är Hjorthagen i Stockholm vilket är ett bostadsområde och en stadsdel med post-industriellt arv. Hjorthagen har ett erkänt kulturarv och är plats för stor stadsutveckling. Därför är stadsdelen en möjlighet att undersöka förhållningssätt till kulturarv inom stadsutveckling och förvaltningen av det samt att undersöka faktorer som påverkar vad som anses vara kulturarv och slutligen hur det manifesteras i förnyelseprocessen.

Expertintervjuer, dokumentstudie och fallstudie används för att illustrera komplementerande aspekter av temat. Uppsatsen erkänner urbanitet som komplex och dynamisk samt bedömer varför det är nödvändigt att ta utgångspunkt i kulturarv och platsspecifik karaktär i faser av transformation.

Uppsatsen drar slutsatsen att när arkitektur och planering påverkar landskapet så är en medvetenhet om att en plats har en mångfald av betydelser nödvändig. Detta kan ske genom ett trans-disciplinärt tillvägagångssätt baserat i perspektiven från de som har anknytning till platsen i omvandling. Riktlinjer med strävan efter att skydda kulturarv och kulturvärden behövs för att motstå trycket från ekonomiska intressen men är också något som kan leda till en förenkling av berättelser. Den sammanfattande aspekten är att det framgångsrika gränssnittet mellan bevarande och utveckling är plats- och fallspecifik och utan generell definition.

Vidare forskning bör undersöka metoder för att utvärdera kulturarv och kulturvärden vars resultat är applicerbart bland discipliner och som därför skulle främja trans-disciplinärt arbete. Detta skulle även visa på kulturarv och kulturvärdenas koppling till social, ekologisk och ekonomisk hållbarhet likväl reflektera över hur diskursen är influerad av förestående normer och paradigmer.

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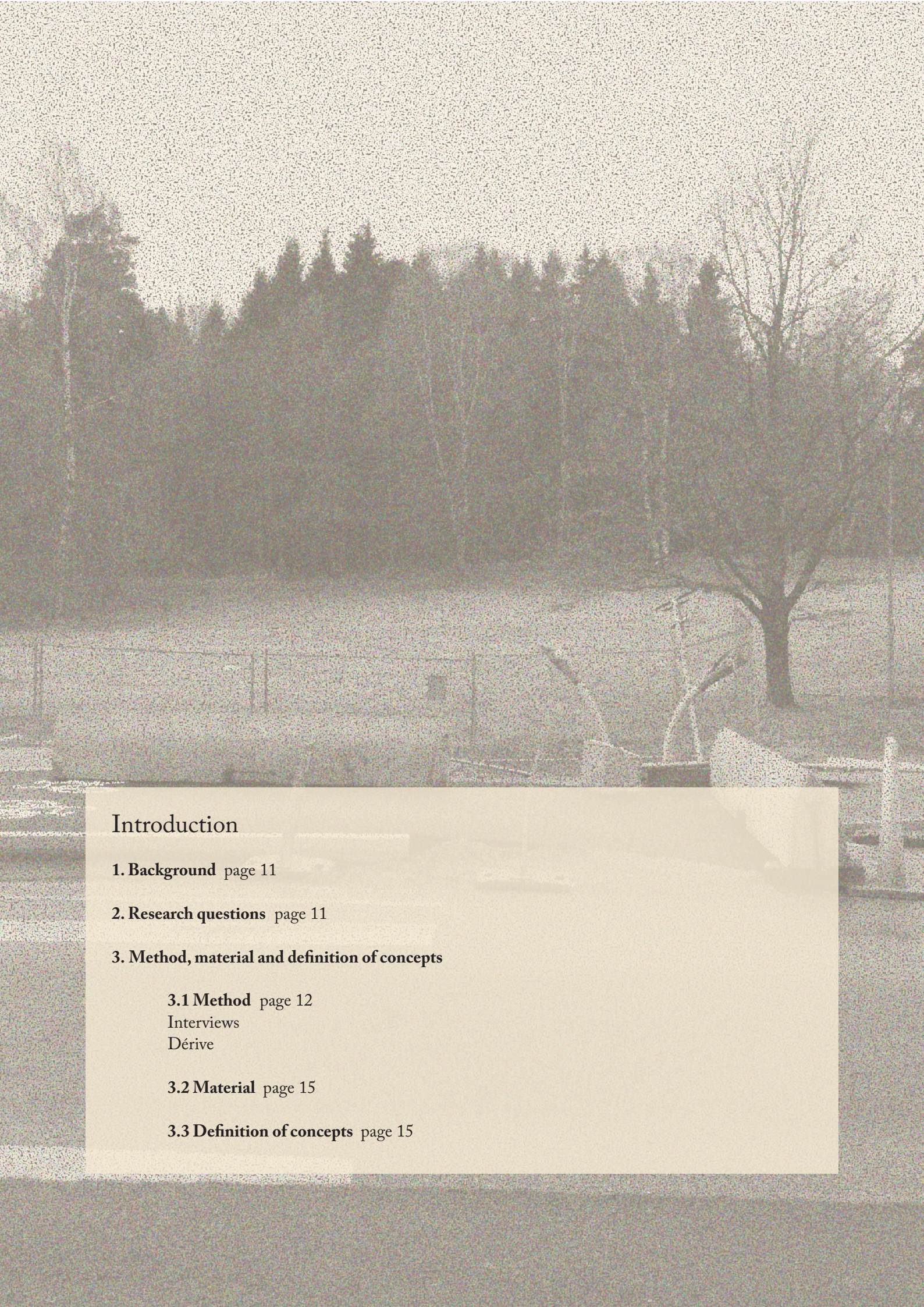
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1. Background

Cities are layers of materialised history, traces of habits and everyday life, which contain of diverse sets of narratives. The past is sharing and negotiating its space with contemporary practises and up-coming tendencies, making transition and changes in urbanity to a somewhat independent and self-regulated process.

While cities grow due to urbanisation new development areas stand in relation to the history of their place and adjacent districts. An approach to how this should be regarded within urban development policies and action is needed and leads to the question on how to distinguish heritage as an asset without making it an obstacle for new development satisfying new needs.

The transition from one urban phase to another follows the societal changes of values and lifestyle. Awareness about place, history and practices supports the continuous inscription of place identity into a district's narrative. Seldom are new developments built on unexploited land, consequently an attentiveness to existing culture and habits on site, material and social, is required.

In a layered, complex and dynamic urban site, it appears crucial to value the role of cultural heritage for the making of site specific instead of homogenous solutions and for the creation of sense of place.

2. Research questions

The thesis attempts to examine the benefits and challenges of using cultural heritage as an asset in urban development. This is done by a study of factors that influence the cultural heritage discourse and management in urban planning. This will give insight in how urban development within existing structures can conduct the relation to site history in order to advantage from present culture.

Hjorthagen is chosen as a case study since it is a district in an ongoing redevelopment consisting of housing structures with acknowledged cultural value, ongoing redevelopment of an industrial site with acknowledged cultural value and a significant construction of new housing.

What different approaches to cultural heritage in urban planning exist and what are they influenced by?

Which factors set what is considered and preserved as cultural heritage in the contemporary urban transition?

How is the cultural heritage concept articulated and performed in the renewal process in Hjorthagen?

3. Method, material and definition of concepts

3.1 Method

A triangulating method combining multiple data sources as literature review, document study, interviews and field study is used in the thesis. Several methods are applied in order to illustrate complementary aspects of the theme while further insight to the topic is given by examination of diverging data (Patel, Davidsson 1991:68). The explorative literature review (op cit:12) gathers concepts relevant for the theme to earn understanding of cultural heritage in an urban development context.

The concepts origin from earlier knowledge and associations made throughout the reading and within seminars and self-studies in the master programme in landscape architecture. Theories, concepts and examples are thematised in order to give an understanding for the topic as well as an overview of the content. The result is a written theoretical framework as the base for case study and discussion.

The research is deepened by the application of research questions on to the case study Hjorthagen. This is done by a document study and expert interviews to get site-specific and professional experience of the cultural heritage management in planning. The case study shows the contemporary approach to cultural heritage in an ongoing process of urban development, giving possibility to analyse a project from vision to outcome. The thesis favours a deep investigation in order to highlight many aspects of the case. Accordingly, no comparisons to other cases are done and the unique case study generates generalisations and hypotheses (Flyvbjerg 2006). The case study Hjorthagen is chosen due to personal pre-knowledge of the site and interest in relation to the theme of the thesis.

A mapping of Hjorthagen's contemporary and historical site specificities is made as a photographic field study on site. Additionally a collection of objects found during the walk is presented. The photographs and fragments as an inventory and visualisation of Hjorthagen are used to communicate atmosphere, locations, details and material in the district. Hence they contribute to a wider understanding of the case study and the research theme.

To convey the contemporary approach to cultural values in planning, the document review considers and examines the case study from a comprehensive to a detailed scale. An examination of the approach to cultural values and heritage in the comprehensive plan for Stockholm, the visionary work for the project Norra Djurgårdsstaden and Hjorthagen is followed by a study of specific examples of redevelopment within the project.

Expert interviews are conducted in order to illustrate the research questions and the theoretical framework (Patel, Davidson 1991:69) with perspectives from professionals. The interviews exemplify influential factors and contemporary discourse which subsequently are linked and discussed in relation to the theoretical framework. The conclusion of the case study is a conglomerate of the field study experience brought into the interpretation of the interview themes and its application on the document study. This presents the management of cultural values in the case study. A summary of the findings in the case study brings its result into the discussion.

In the discussion the theoretical framework together with the case study research provide discussion themes and conclusions on how cultural heritage can be an asset in urban development, thus answering the research questions. The subjective and explorative experience from the fieldwork contrasts the case study's official picture of Hjorthagen's cultural heritage. This allows for a comparison of narratives and relations of assimilated theoretical knowledge and experience from the case study. Finally, the method is examined, further research is proposed and general conclusions made answering the objective of the thesis.

Interviews

The interviews are based on explorative inquiries in order to not formulate questions after presumptions of the informants answers. The method for the interviews is qualitative, thus having a low level of standardisation with possibility for the informant to answer questions based on own understanding and free emphasis of themes (Patel, Davidsson 1991:78). The interviews have a low level of structure, in order to follow and develop the themes of discussion chosen by the informant.

The purpose of a qualitative interview is to reveal and identify qualities and conditions of something, as the informants perception of a topic (Patel, Davidsson 1991:78). The informants are chosen because of their complementary professional expertise, aiming at finding the necessary width in order to understand the topic.

Questions are developed based on the thesis research questions. The construction of the questions gives freedom to the informant's answer and is thus an indication of important themes. Consequently all questions prepared are not directly articulated by the interviewer when addressed as a part of the conversation. A standard set of questions is used for all informants. The intention is to give freedom to each informant to interpret questions towards own professional experience and thereby contribute with an own perspective.

A deeper understanding of the case study is given by an interview with architects at Stockholm Stad working with the redevelopment project in Hjorthagen, a broad image of the municipal work with the theme is given in an interview with the lobby organisation Swedish Association of Local Authorities and Regions (SKL), the perspective from Swedish National Board of Housing, Building and Planning (Boverket) gives insight into the discourse on a national level while an interview with an heritage specialist at Tyréns working as counsellor to property developers and municipalities provides insight to tendencies, challenges and possibilities regarding the thesis theme.

The interview with Stockholm Stad was recorded and transcribed, the remaining interviews were not recorded due to location of the interview but notes were taken during the conversation. After the interviews the recording and the notes were re-read themes interpreted as key-information, thus the analysis of the material was initiated immediately after the interview in order to gather ideas on how to continue the research (Patel, Davidsson 1991:119).

The qualitative method does not consist of clear routines that are applied by arranging and thereby analysing interview-data (Patel, Davidsson 1991:118). The final product of data collected in interviews is a text arranged by themes found in the interviews, accompanied by quotes from the informants and the authors reflection on the material. The themes are unavoidably influenced by the authors earlier work with the theoretical framework. The material aims at being accessible for the reader and at conveying the conversation as a whole (op cit:110).

The interview's free-form of conversation is inspired by hermeneutics since the interviewer shares own reflections and experiences. This method is chosen in order to test theories that arise during interviews. The hermeneutic approach is based in an understanding that the interviewer's pre-knowledge would not be possible to disregard as influential for the conversation (Patel, Davidsson 1991:79). The interviewer's personal views as an influence are thereby not relevant since the method is qualitative and not quantitative (op cit:102).

Dérive

The method for the field study is a performed *Dérive* (Corner 1999:232) where data are material fragments collected by hand and photography of encounters during the walk on site. Inspiration for the method is *Transect* as introduced by Dietrich, Lee and Braae (2014) which is a method to challenge conventional cartography. The photography is thematised, curated into smaller groups of relationships and commented on in order to convey the experienced site characteristics.

The movement when dominant and authoritarian regimes and their effect on the wanderer are ignored, is called *dérive* (Corner 1999: 232). The method creates a mapping describing the subjective wants, “street-level desires and perception” (op cit:232) in contrast to an ordinary representation with the aim to objectify a landscape. The purpose of the method with origin from the Situationist art movement, is to take back the map to the everyday life by pointing out the unexplored topographies of the city, consequently taking the map back to the vague spatial experience of an individual (op cit:232). The common ambition for this movement in art is to deconstruct the prevailing image of the city and the power representations inscribed by replacing both with a spatial representation of a nomadic movement as a genuine urban experience.

The transect is a method with focus on finding site properties as atmospheric encounters with the aim to be attentive to and to catch intangible aspects of site characteristics. Thus, as the *dérive*, it is an open-ended method gathering interrelated references as means of interpreting a site (Dietrich, Lee, Braae 2014).

The approach; data collection through *dérive*, is paired with a Grounded Theory method. Grounded Theory is a hermeneutic interpretation doctrine that aims to understand the basic conditions of human existence (Patel, Davidsson 1991). Modern hermeneutics claim that it is possible to interpret human actions, manifestations and the traces of them in the same way as oral and written testimonies (op cit:29).

The method is a qualitative system for understanding where the role as researcher is “open, subjective and engaged” (Patel, Davidsson 1991:30). The hermeneutic researcher approaches the research topic subjectively with the starting point in the own pre-knowledge. The aim is to find the totality, in terms of a holistic view that is more than the sum of its parts. The method is based in a perspective that shifts between parts and totality whilst interpreting, while seeing multiple interpretations as enriching (ibid.)

Grounded theory as approach is entirely based in empiric studies. It formulates local theories that are foremost applicable on the specific case (Patel, Davidsson 1991:32). The research is performed as a unbiased empiric work, where the research question is openly formulated and assumed to change. Several local theories can exist simultaneously (ibid).

The *dérive* thus generates a local site understanding that is taken into the author’s reflection contrasting document study and interviews. It also communicates Hjorthagen’s state of transformation by conveying a subjective experience of the site and its immaterial values.

3.2 Material

The material used in the thesis are books and articles encountered in earlier studies, found in research on the topic and by recommendation. Documents from the city of Stockholm are found on their homepage and given by recommendation by employees at the municipality. The interviews are data collected by the author with the purpose to be used in this thesis. Photographs from the case study are taken by the author. Image material is with the exception of earlier mentioned resources found in books and on webpages that have been assembled during research.

3.3 Definition of concepts

Culture

"The beliefs, customs, arts, etc., of a particular society, group, place, or time." (Merriam Webster, Culture)

Heritage

"A matter of choices made by people in an active, vibrant cultural process of creating bonds through shared experiences and acts of creation. (Smith 2006:307-308)

Cultural heritage

"Considering all material and immaterial expressions (traces, remains, objects, constructions, environments, system, structures, activities, traditions, names, knowledge etc.) of human impact." (Riksantikvarieämbetet)

Cultural environment

"Considering the totality of the environment impacted by humans, which in to a varying degree have been characterised by human activities." (Riksantikvarieämbetet)

Landscape

"Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors." (Council of Europe, The Territorial Dimensions of Human Rights and Democracy 2013:9)

Urban

"Of, relating to, characteristic of, or constituting a city." (Merriam Webster, Urban)

Place

"Space lies open [...] it is like a blank sheet on which meaning may be imposed. Enclosed and humanised space is place." (Tuan, 2001:5)

4. Theoretical Overview

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4. Theoretical Overview

4.1 In Theory

Approaching what is

Culture can be defined as the symbolic and immaterial aspects of human societies. The base in culture is not the material instruments found in all societies but the way they are used, explained and considered (Kamali 2013:11). Culture is also the implicit and explicit patterns of behaviour that are seen as normative and therefore being accepted by a specific society or group, thus giving meaning to the surrounding social reality. The state of culture is not static but in process of constant change. It is negotiating between interests and being a product of historical human actions as well as affecting frames for actions today. In the words of the sociologist Pierre Bourdieu, *"Culture is historically constructed and gives the conditions for the individuals social and "normal" actions making them meaningful in a specific social context"* (ibid).

The materiality of a place such as a city can be seen as manifestations of culture and immaterial values. The culture of a place is shaped by human actions while simultaneously shaping the actions (Kamali 2013:12), thus being in constant dialogue with a place's heritage. What is considered heritage is likewise culture, dependent on the norms of dominant ideologies. Consequently, disregarding or diminishing certain actions, values or places while highlighting other official narratives, is inevitable in the process of creation of space.

Consciousness about the existence of several explanations of culture and meaning of place, depending on people's relations to the site, need to be the norm when professionals in planning and architecture approach what already is and govern transformations within existing structures.

The shifting preconditions for cities due to urbanisation and globalisation create a situation where identity and sense of place in communities are under constant influence of change (Corten 2015:22). When the layers of history on places are increasing, strategies for approaching local culture are one of the main components in urban development planning, in both increasing and diminishing settings. Cultural heritage and environments are both physical structures and social experiences impacting societal development in general. The focus on viability for our cities in urban development is an act of balance between several interests in complex contexts. The prevailing view on what material and immaterial values to give attention to, impacts the outcome and needs to be considered.

A base for heritage theory

In the book *The Seven Lamps of Architecture* from 1849, British artist John Ruskin describes and analyses the concept of restoration – a discussion on the difference between restoration and conservation which became the base for heritage theory until today. Contemporary with Ruskin was the french architect Emmanuel Viollet-le-Duc who is considered to be the origin of the *stylistic restoration* (Niglio 2013:4). In France 1830, a growing popularity for restoration of medieval buildings lead to recoverance of that style, considered to be an honest expression of material and constructions (op. cit. 6). Viollet-le-Duc worked in the belief that restoration meant to recover and *"reestablish a building to a finished state"* (ibid) even though it might not have existed in this shape before, which consequently disregarded all reasons to maintain the status quo of a building.

Ruskin opposed this view stating that stylistic restoration equaled a destruction creating false descriptions without possibility to gather any true remnants of the building. Instead Ruskin proposed to give preventive maintenance



F1. Drawing by John Ruskin from *The seven lamps of architecture* 1849.

to buildings in order to avoid the need of restoration as such (Magann 2001:8). Ruskin drew a line between the possibility "*to raise the dead*" (Niglio 2013:5) and the restoration of architecture when once lost due to lack of maintenance, thus stating it as impossible. The approach advocated by Ruskin was the need to care about buildings history as a precious heritage in terms of an integrated conservation laying focus on preservation of inherent character and style. By doing so it would recognize the value of the life-cycle of the object in matter and programme it for the coming maintenance. Such preservation would thus delay the moment for end by prolonging the life of the building – a perspective defined as *romantic restoration* (ibid).

Ruskin introduces a comparison between conservation and restoration (Niglio 2013:11). Conservation is described as a way to plan how to conserve historic buildings, areas and monuments by connecting history of a place to its people and its culture. Thus conservation of historic buildings consists of four main styles, where restoration is one, followed by preservation, rehabilitation and reconstruction. Preservation aims to keep a historic building as close as possible to its original state by repair and maintenance, stabilising existing materials and the building as it has evolved in time. Rehabilitation changes the building to meet modern needs by preserving its historical character. Reconstruction re-establishes lost parts of a building through historic interpretation.

Restoration according to Ruskin means to turn something into its original state by rebuilding, conservation however aims to keep the current state of an object avoiding all change. Conservation is also the term commonly used in art-preservation with the wish to save the integrity of the artwork and the artists intentions (Niglio 2013:11). The two main approaches in the practice of transformation presented by Ruskin (Braae 2015:302) are thus to either leave things to themselves allowing them to decay and disintegrate or to instead be active in the life-cycle of the building and repair, protect and support. The care taking of a building can however never be value neutral, it will against its intention always involve aesthetic and structural choices affecting the state of the object.

Contemporary theory on heritage

The antithesis to Ruskin is found in the theories of the Italian architect Carlo Scarpa born 1906 (Magann 2001:9). While both pay respect to history, Scarpa takes another entry to the topic of restoration highlighting the isolated fragment and contrast between old and new, in line with the Restoration Venice Charter from 1964 (Braae 2015:294). By doing so Scarpa distances his interventions from the past by applying a contemporary layer on the old as a superimposed entity. The past thereby becomes compressed into one unit as if it was one single period and the action of superimposition performs the temporal disjunction (Braae 2015:296). In this sense Scarpa reuses the ancient structures in new ways while showcasing and remembering its original intention. This reuse is based in the ability to rethink the meaning of historical structure and its cultural significance (Magann 2001:13). In one sense this approach is highlighting the past because the contrast makes it the focus, however showcasing a simplified version of the past.

Denise Scott Brown and Robert Venturi are considered as the forefront of the postmodern architecture movement (archdaily 2015), a paradigm shift in architectural theory and practice including also the works of Scarpa. The postmodernism perspective disclaims the traditionalism implied in functionalism and modernism and opposes rules from earlier architectural styles. Instead the postmodernist architecture takes inspiration from historical motives while shaping own original designs (ibid). Scarpa's method of redevelopment through contrast and superimposition of new layers are postmodern since they rethink the meaning of a structure as a comment on precedent styles.

These motives are also the driver behind the practice of Scott Brown and Venturi who see modernism as a development which doesn't look at the past in order to learn from it, accordingly a revolution and not an evolution (Yale 2010). What the postmodernist architects do is to paraphrase and reuse the symbolism and styles embodied in architecture, a take that opposes modernism. The postmodern way of approaching architectural heritage is thus a remix of references without respect of historical succession and a critique towards modernism's disregard of history and symbolism.

Scott Brown's and Venturi's terms *The duck* and *The decorated shed* comment on how architecture uses historical references. Hence the figures act as metaphors for the two ways of expressing iconography and symbolism in buildings. The duck is a building-becoming-sculpture where the overall symbolic form steers the architectural systems and program, *it is a symbol*. The decorated shed is instead a building where the program steers the structure and where ornament is applied upon it, *it applies symbols* (Venturi, Scott Brown, Izenour 1977:87). The two models are used to state that architecture "*depends in its perception and creation on past experiences and emotional association*" (ibid) and thus needs to be aware of and use its precedents.

The postmodern inclusion of emotional values and subjective perceptions opposes the modernistic focus on expert evaluation. A move towards individual understanding of place is also found in contemporary European conventions regarding management of landscape and its cultural heritage, thus alike post-modernity embracing a remix of perceptions and meanings of places.

Similarities could be found when comparing the postmodern view on how architecture should approach existing structures and historical conceptual references of architecture with Ruskin's view on conservation. Both postmodernism and Ruskin argue that architects need to care about a building's history as a precious heritage. Therefore monuments and symbolism can connect the history of a place to its people and culture. Viollet-le-Duc who proposed a conservation without considering a building's evolution in time, could then be compared to a modernistic approach since the perspectives disrupt connections with the past.

Italian architect Aldo Rossi wrote in 1966 the book *L'architettura della città*, the architecture of the city. It is as an open critic of the modernism movement and its attempt to realise utopia, thoughts similar to Venturi and Scott Brown. Rossi formulates a theory about the inner structure and logic where architecture of a city provides a chronicle over its development over time, linking past with present and showing the life of the collective while its environment emerges through time (Nilufar 2004:1).

Rossi claims monuments to be the sole fixed objects in urban processes – solidifications of a collective will in a continuously changing environment (Nilufar 2004:2). Rossi also criticises the architecture of a city and its monuments for being remains of the ruling classes and their impact on organising the city, consequently suppressing or underrepresenting other classes. This meaning that the form of a city is the summary of its architecture (ibid) it can be read as a book over its history and influences, including suppression of some stories.

Rossi uses two different hypotheses to define the architecture of the city, the city as a manmade object or the city as urban artefacts (Nilufar 2004:3), thus being a form of architects and engineers or a form defined by histories. Rossi believes that the totality of a city is of greater importance than its single material parts, why he proposes to examine the total architecture through its urban artefacts (ibid).



F2. Postmodern *Guild House* by Scott Brown and Venturi 1963.

According to Rossi the monuments of a city are physical signs of the past, while the form of the city is a dynamic process comparable with evolution rather than preservation. In the evolutionary process monuments are preserved but are also elements driving development forward, since monuments can change in function and meaning attached to them. The totality of the urban context is thus constituted with the help of urban artefacts (Nilufar 2004:4). The collective memory is based in cities monuments, since they are artefacts that hold history and are constant elements of historical life (op. cit. 6).

A mutual understanding of guidelines in how transformation of architecture and landscape should be realised is found when comparing the readings of Ruskin, Venturi and Scott Brown, Scarpa and Rossi. The emphasis lies on the possibility of a transformation, not as a falsification of the past, but as a remake where accessibility of the past and history are maintained. Hence, when comparing the transformation of architectural works from buildings to bigger and more dynamic structures such as landscapes, it appears that landscapes get less pressured by falsification due to its less graspable scale.

Heritage as an asset

Cultural heritage is both material and immaterial remains from the past and can be used as a tool to reflect on past and understand history, present and future. What is considered heritage has changed from being object oriented with focus on buildings or monuments, towards having a spatial approach including wider contexts such as cityscapes and their surroundings. In the process of expanding the width of scale not only spatial but also social factors have been increasingly taken into account of what is today described as the shared cultural heritage.

In the book *Heritage as an asset for inner-city development – An urban managers guidebook*, Dutch historian Jean-Paul Corten (2015) describes the role of heritage in today's cities as a factor relevant for city dwellers, for businesses in service sectors as well as for tourism and recreation. Questions arising from the discourse is how a city's already existing qualities can be implemented into future solutions and how they can contribute to solutions for design challenges. Corten explains the evolution of how heritage has been interpreted in urban development as unfolding from the *monument* to the *urban ensemble*, on to the *urban structure* and the *urban landscape* (op. cit. 22). Thus it has constantly increased in scale and relation where the context that used to be irrelevant has become the heritage itself.

The change of approach towards heritage, in definition and in management, started with the questioning of restoration of monuments based on superficial values (Corten 2015:23). In the monumental view on heritage no interest was given to the places of everyday life, as working class housing areas or markets. Instead solely public buildings and monumental elements were focus of cultural preservation. The view of the monument grew into a more contextualising approach pointing out the interplay with the direct surroundings thus linking the preservation with development as a way of retaining characteristics from a place or site, by increasing the listed heritage through incorporation of relevant urban areas and landscapes. The Athens Charter of Restoration from 1931 (Meurs 2015:24) is a milestone regarding these changes and gave attention to the physical context of monuments by valuing the atmosphere and character of the historic city as the urban ensemble.

The human being was put in forefront in the 1960s focus on the city's social meaning as a part of the social turn of the time. Resulting in that the whole existing city was considered heritage. The view on the historical city was influenced by these new ideas on urbanity. The relation between social and private space, the city's social fabric, its ways of transformation and urban renewal were questions cultivated by writers such as Lynch, Cullen, Jacobs and Norberg-Schultz (Meurs 2015:25).

The urban fabric they all described was a place for both social, cultural and economic life thus expanding the concept of what heritage was. As an approach it connected conservative and progressive forces within preservation of inner cities. However the preservation of social structures was still limited due to simultaneous processes of upgrading (Meurs 2015:25).

The contemporary view on heritage includes also the landscape scale where the city is considered as a historical urban landscape. The management is based on the idea that past and present are intertwined not only in objects and structures but also in social bonds and traditions. The urban landscape is therefore seen as "*a historical framework with a dynamic content, or a combination of immaterial continuity and spatial change*" (Meurs 2015:26) creating a situation where a division of historical preservation and development of areas appears impossible.

The historical view on *heritage as a victim* is the base for the contemporary perspective stating *heritage as an asset* (Corten, Geurts 2015:44). The victim-approach took its starting point in the outstanding values stated as in need to be protected from a careless society, as represented in the view on heritage from Ruskin and Viollet-le-Duc (ibid). This has through recent history been a successful way to reach set goals in heritage conservation, in order to approve protection when a threat is present. Acknowledged frameworks for professionals in the field and national laws are protecting heritage, followed by a growing number of treaties from parties such as UNESCO. A demand for a more proactive, socially focused and intercultural attitude towards heritage demands the inclusion of more contextual factors. Among others, it must consider financial incentives as a way to make restored heritage sustain itself. Instead of stating the societal obligations towards heritage, the focus changed to highlighting the benefits heritage brings for society (ibid).

Heritage as an asset is the approach understanding heritage holistically. Thus it is not something autonomous but must instead be a part of the planning process as such. This view on heritage includes the urban landscape as an "*outcome of natural, cultural and socio-economic processes that construct it spatially, temporally, and experientially*" (Corten, Geurts 2015:44-45). Consequently it includes such immaterial factors as rituals, values and objects of symbolic significance. This view inherently considers the cultural heritage and the urban fabric as something dynamic and ever changing. A singular action of conservation as in the *heritage as a victim* approach is not considered to sustain any heritage since it focuses on the moment for action and doesn't consider the coming change in time.

The historical urban landscape is constantly adapting to changing circumstances (op. cit. 45) while seen as a part of the historical identity. This approach does not support conservation as a metaphorical freezing of time. The management of change is the integration of heritage management into strategic planning. Intangible values can not be dealt with technically but need strategic assessment, consequently heritage becoming a matter of political consideration and decision making.

Cultural heritage's entry to the strategic planning domain requires that it "*speaks the same language*" (Corten, Geurts 2015:45). Instead of validating historical features as such, a search for future perspectives in terms of opportunities for development supports the preservation of historical features. Decision making is then based on this analysis by defining policies which offer legal security as an incentive for investors in new development and redevelopment of old structures.



F3. Amsterdam, a city living its heritage.

Heritage as strategic urban planning

Corten and the Dutch researcher and expert on housing Ellen Geurts reason that urban planning and heritage conservation have by tradition been dealt with as separate disciplines striving towards own objectives within own paradigms (2015:39). They describe urban planning's aim as improving living conditions while heritage conservation is to care of historical features for future generations. While the aims differ they do not exclude each other, instead they profit from being dealt with jointly. Historical features add quality of life and identity to an environment which inherently is an urban planning goal. Urban planning can through regulations secure maintenance and careful development of historical features, hence provide a base for its existence in a future perspective.

The authors point out trends in both disciplines that draw them closer together and define the tangent for them as urban management. Management is seen as strategic and operational practice concerned with urban development. Heritage conservation is then subordinated to urban management, serving urban development. The four trends (Corten, Geurts 2015:40) that argue for conservation as integrated into urban management is the ongoing urbanisation, the shift towards strategic planning, the growing civic participation and the rise of the creative class.

Urbanisation is a trend that for the last century has been increasingly dealt with on a global scale and that will continue in terms of both growth in population as well as migration from countryside to cities (Corten, Geurts 2015:40). When cities grow bigger their historical core proportionally becomes smaller which puts pressure and change on the living conditions in the cities and its cultural and ecological heritage. The growth of cities makes the urban development processes more dynamic and complex, demanding a detailed and specified policy which gives room for a wider focus on cultural heritage as one of the factors. The concern for these values consequently tends to grow as a result of the overall change of context in urban development.

The assumption that governments should bring social change has been increasingly replaced by the notion that private initiative should be stimulated and governmental involvement reduced. Static master planning is hence turned into strategic planning involving private sector and civil society in decision making – a concept described as self-organising cities (Corten, Geurts 2015:41). The change of the planning paradigm towards a more fluid process instead of long-term planning gives opportunities to reevaluation of historical features in inner cities. As the idea of revitalisation through removing of outdated structures is forsaken, more room is given to adaptive reuse of historical features.

The shift to strategic planning puts urban planning into a local rather than national scale. The strategic planning's need for dialogue between stakeholders increases the room for civic participation and public interference in the planning. Since the citizens give attention to the quality of the environment they live in, they also give attention to the history in it. The authors argue that this makes today's revitalisation plans the outcome of a process with civic participation aiming to *"make citizens proud of their appropriated past"* (Corten, Geurts 2015:41).

Culture has become a factor in urban planning since the 1980s and 90s when urban renewal projects leaned on cultural regeneration (Corten, Geurts 2015:43). This led to the emergence of the concept of the *"creative city"* which proposed cultural planning strategies to support the development of them. The starting point for this development was the identification of a new social class, distinguished by the economist and social scientist Richard Florida (ibid) as the creative class.

This group of citizens has been distinguished as a driver for economic growth and urban development. The rise of the creative class can be described as self-referential and simultaneously driven by given attention and support from the urban development discourse. The strategies consequently became more biased, underpinning the cultural factors in urbanity as a means to attract the creative class. What attracts the creative class is described in terms of economic as well as lifestyle opportunities as a innovative and tolerant urban environment. When attracting the creative class the identity of the city and its historical features were described as major assets, creating a great incentive for urban planning and management to count heritage conservation as capital and steer investments to develop it (ibid).

Culture has become integrated into planning as an "*organising concept*" (Young 2006:43). When implemented in planning with opportunistic purposes, culture would become a major asset in strategic planning concerned with tourism and marketing with the purpose of commodification of culture and heritage (ibid). The opposing movement to this development would be an alternative planning where culture could speak on its own terms while historical and contemporary cultural knowledge would be integrated in spatial and strategic planning.

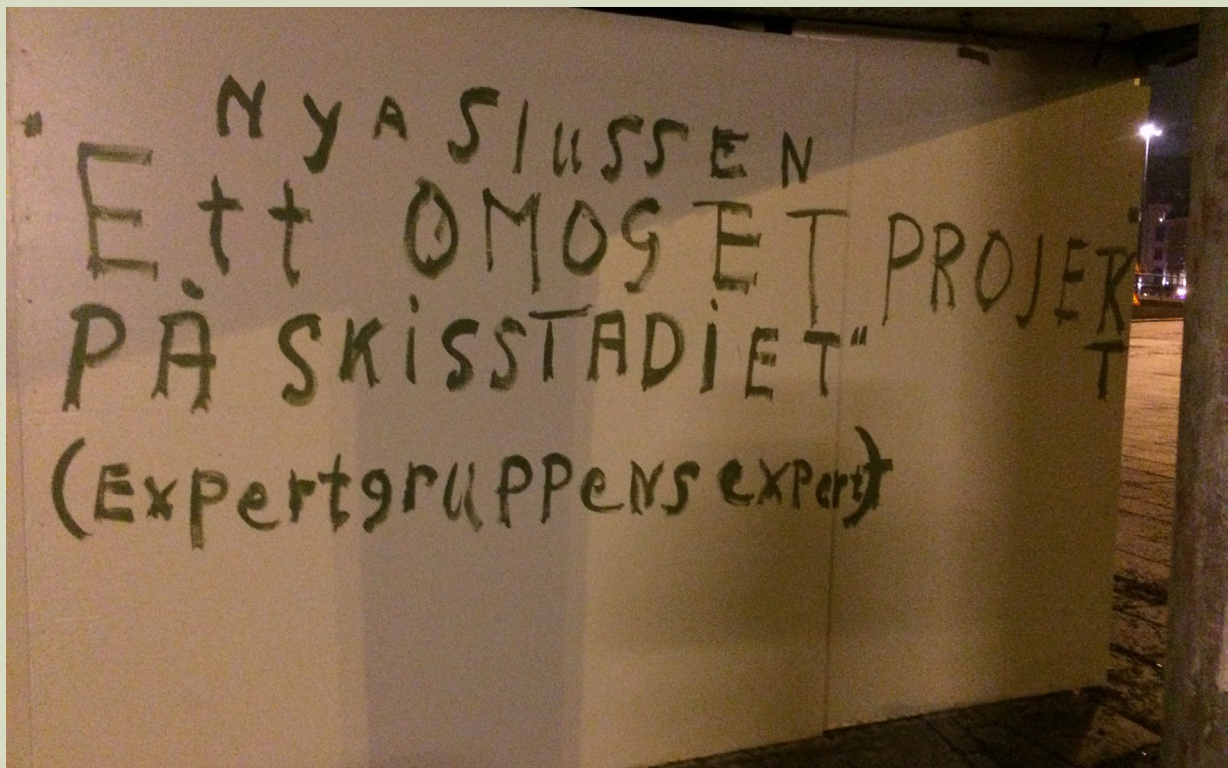
4.2 In practice

Influence by historical references

Material and immaterial expressions left by previous and carried on by present-day's generations is the definition of cultural heritage given in the book *The past in the future city* (Olsson, Nilsson 2014:11). Cultural heritage is then representing life conditions over time as well as being created in the present. Another obligatory factor to define cultural heritage is the co-existence of its various parallel pictures. This being a result of the dynamics in cities as well as the different meanings of it for social groups. From this viewpoint cultural heritage can be used to understand contemporary tendencies and ideas about future in terms of both its collective and its individual dimensions. The difference of importance and individual memories are often connected through or manifested in a shared physical place, thus urbanity always consists of multiple layers of meaning, relevance and memory inscribed into the same space.

In the article *History builds the town*, the researchers in urban planning Michael Hebbert and Wolfgang Sonne (2006) discuss the types of historical references that planners have employed throughout the development of the field and that display specific perceptions about heritage. Their claim is that awareness of use of historical references are present for architectural work but less acknowledged in city planning. The historical references used within planning are described as "*worn more like loose-fitting myths*" (op. cit. 3), lacking substantial research and regarded as particularities of a universal kind. One explanation of the shifting awareness of how references are used between the fields could be found in the scale. For architecture the limits of a building are easier to grasp than those of a certain district or neighbourhood which always appear multilayered. It is therefore less complex to be clear about references and inspiration used for architecture than what it is in town planning.

The conclusion drawn in the article accounts history as used in three ways in planning, as an encyclopaedic source of types and references, as a use of history in terms of a "*reservoir of collective memory, place identity and local attachment*" (Hebbert, Sonne 2006:3) and as a source used to justify the planning when relating it to historical norms. The authors argue that the balance between these three aspects has shifted through time and conclude that a planner with a one-sided view on history is "*almost as dangerous*" (op. cit. 4) as a planner without connection to history at all. The challenge for planners and architects is then to consider and care about history without reproducing and being steered by it (op. cit. 13).



F4. Slussen in Stockholm, a place of multiple dimensions and understandings.



F5. Streetscape Warsaw, a place of conflicting beliefs.

To acknowledge multiple dimensions

In the article *The future of the past – Sustainable production of cultural heritage* (2014:143) the historian and researcher at the Stockholm Institute for Future studies, Lena Eriksson, discusses the challenges that places contain multiple dimensions. An idyllic surrounding for recreation for someone can be the everyday environment and route to work for another individual, as different priorities and ideals co-arrange and share the space with economic, cultural and functional interests.

When changes take place colliding interests become visible. Often the arguments for different opinions are all valid and the conflict is obvious. The planner's role is then to balance between interests and conclude the strongest arguments. Many interests can be dismissed as special interests, however political actors and experts might not need to face that situation as they are assumed to represent public objectives and value free knowledge. Consequently the interplay between politicians, experts and planners has an impact on the material cultural heritage as expert knowledge becomes of great influence on how interests are taken into consideration. The sustainability goals in planning entail that decisions should be beneficial not only for today's citizens but also for the generations to come (Eriksson 2014). Eriksson argues (op. cit. 144) that the commonly shared view on cultural heritage has importance for the process of understanding what preconditions that are needed to create a democratic, inclusive and open society.

According to Eriksson sustainable city development needs to consider cultural heritage as material, economic, cultural and social assets (2014:145). The material and economical aspects then are related to its possibility to attract visitors and companies but also to be conscious about the use of existing physical structures and environments. This perspective consequently limits the view on cultural heritage to the level of a commodity.

Opposing this view are the cultural, social and humanistic aspects related to cultural heritage. Here cultural heritage is an asset on the basis of its democratic function. Eriksson describes it as the selection and presentation of cultural heritage which can be either including or excluding for citizens (2014:145). In a historical perspective the heritage has often been produced by an intellectual elite, thus lacking reference to the daily life of a citizen. This lead to the notion within cultural heritage management that the city affects the human, as opposed to the inclusive idea of citizens shaping the city whilst living in and appropriating it.

Cultural heritage management and its definitions appear too traditional (Eriksson 2014:146) which is one of the reasons for the separation between citizens and cultural heritage. As experts decide the value and type of asset of cultural heritage, cultural heritage management distances itself from the everyday experience among people living in it. Eriksson argues that acknowledgement of a "broad spectrum" (op. cit. 147) of experiences is the crucial factor to reach engagement and inclusion as the citizens themselves are experts with regard to their everyday environment and consequently the cultural heritage incorporated in it.

The challenge is to therefore to design a process where expert competence is steered by the citizen experience. The complexity and perhaps controversy of questions regarding cultural heritage creates a need for experts within the field (Eriksson 2014:146). Redevelopment and expansion of cities go in line with an interest to preserve symbolically valuable buildings and environments, which together sets the demand to find a political balance between caring for heritage and providing for new needs. The expert is needed to cover the knowledge that politicians and officials may lack since the outcome of a decision often is extensive. The crux is that subjective values and experiences about culture and aesthetics does not have a clear connection to expert knowledge (op. cit. 148), the citizen's lived experience is thus endangered.

Eriksson concludes that cultural heritage is important to people and accordingly also to a sustainable city development (2014:152). Knowledge about history is thus crucial asset in processes of change when making long-term decisions about priorities. Because of this reason it is of relevance to find out how the different powers and interests stand against each other and how they are dealt with in different instances and processes of evaluation.

Economical, political and cultural interests, public opinion, experts, politicians, professionals and citizens are all connected by power relations which affect the outcome, while the question about balance in influence on decision-making must be negotiated from case to case. As the meaning of cultural heritage is constructed (Eriksson 2014:153) the questions to acknowledge and give attention to are; who created it, in what purpose and for who.

Public spaces and homogenisation

"Public Space and the Challenges of Urban Transformation in Europe" is the name of a book edited by urbanists and architects Ali Madanipour, Sabine Knierbein and Aglaée Degros (2015). The book is collecting case studies from European cities such as Warsaw, Vienna, Berlin and Istanbul, with the will to show how city authorities understand and manage their public spaces in the context of fast changing processes of deindustrialisation, integration and economic globalisation. The book is examining how these processes interacts with market forces, social norms and cultural expectations, how they are related to the needs and experiences of citizens and what new strategies and innovative practices can strengthen public spaces and urban culture (Madanipour et al. 2015). Thus, the publication gives insights about how culture of public spaces is constructed and defined in order to become the base for decision making in urban planning.

In the concluding chapter of the book the authors argue for the role of history and describe the public spaces as the place *"where history unfolds"* (Madanipour et al. 2015:184). Their findings from case studies show the *"significant role that an ideal type image of the European city"* (ibid) has for the development of both discourse and practice during urban transformation processes. They describe the ideal city as a combination of several potential contradictions, well-ordered but picturesque, driven by modern competitive economy, however filled with historical atmosphere, rooted in historical culture but open to new ideas and popular cultures. The pictured ideal city here plays the role as the main historical reference that becomes the base for further development and argumentation. The homogenisation as a result of common visions for European cities is also strengthened by the increased similarity of cultural and commercial offers due to tourism, globalisation and international markets.

The question relevant to ask in processes of urban transformation is which remains and traces of the past are remembered and exposed and which are forgotten or remain unconsidered. The choices of what to keep need to be related to the experiences of today's and former citizens and not only to official narratives. The authors argue that the search for authenticity, which is one part of the ideal type of a city, is a process of social recreation and result of the idea of the imagined authentic state. Since cities are *"multilayered realities and palimpsests"* (ibid) a transformation based on an idea of authentic will remains just an idea and doesn't give room for actual eclecticism.

Sociologist Sharon Zukin argues that cities are shaped from ideas of what is authentic and original, which is a response to how commercial activities are getting increasingly present in public spaces (Zukin 2010:5). This strive for authenticity creates a demand for authentic experiences which according to Zukin are secured by conservation of historical buildings through branding of districts with specific characters. The chosen means for expressing authenticity become a tool of power since the group that holds the taste and lifestyle is considered to be authentic and can claim rights to shape the public space (op. cit. 3-4).



F6. *Robin Hood Gardens* with landscaping from the “as found” excavated material from the construction of the buildings, by Smithsons 1972.



F7. Steps used in high tide, here used in the German Pavilion at Biennale di Venezia 2012.

The authors conclude that the idea of public spaces today has expanded and contain several realities with several values and cultures displayed side by side (Madanipour et al. 2015:185). The challenge for planners and experts is to clarify incentives behind interests when deconstructing the impact of the prevailing references and defining both the problems and solutions.

Architecture and the relation to what is

Landscape architects Ellen Braae and Svava Riesto reintroduce the design paradigm *As Found* (2011:8). The concept was developed by the architects of the Independent Group, Alison and Peter Smithson in the end of 1950s (Lichtenstein 2001) and has since then been a part of the vocabulary in the discourse of architecture's relation to existing structures. The question asked by the authors is how the view towards what already is can be more sensible. The background is the stand point that architecture isn't autonomous but instead always influencing and intriguing in its surrounding. This also counts for the context and environment, which is influenced by the design idea and the process made on site. In order to describe present structures the authors use the concept "*the existing urban landscape*" (Braae, Riesto 2011:8).

Braae and Riesto claim that architects need to be conscious about their approach towards what is present on a site but that the approach often is presented like the only and self-evident way (ibid). The authors however argue that the opposite is true – an intervention of a designer includes several choices by relating to or at least affecting the everyday culture of the place as well as its inhabitants, social climate and urban form. The *As Found* concept is used as a way to understand heritage management as interdisciplinary practice between fields as landscape architecture, architecture, urban design, geography, cultural history and heritage studies.

The authors claim that design needs to be based on an interest in continuity and the unfinished. Design is then an intervention in the consistent transformation of landscape and not a fixed work of art (Braae, Riesto 2011:8). The Smithsons were interested in the potential of everyday culture and existing materiality, with a post-war background and its result of collapsed utopian ideologies. The authors argue that the development of a location with few means is still relevant in today's context of relocating industries and consequent large scale urban developments. Local identity and human environment are ideas reintroduced in the post-war critique to modern architecture and urbanism based on notions like place identity when arguing for each site's specificity. The concept of *As Found* also covers temporal aspects since the base for interaction between past, present and future is the already existent, found by direct attention towards the ordinary.

Identifying and re-shaping the ordinary

The German Pavilion on the 13th International Architecture Biennale in Venice has been named Architecture as Resource. Accompanied by the slogan *Reduce, Reuse, Recycle*, otherwise used by the environmental movement the concept was based on recognition of what already is present (Arch Plus 2012). The pavilion's design is an example of reuse since the exhibition rooms have been transformed by use of material used to build pathways during high tide in Venice.

The narrative of the German Pavilion takes its starting point in the shifting demography of the country's urban heritage during processes of urbanisation and depopulation as one of the reasons to rethink the value of the existing built structures (Petzet 2012:9). Only one percent of the housing projects in Germany today are new buildings whereas up to eighty percent account for rework of existing housing stock. This comes from a surplus of architecture and today's environmental targets demanding the already built to be assessed instead of rejected. Downsizing and minimising of intervention should be main issues for planners. Instead of new construction,

both buildings and the urban fabric as a whole, should be approached through ideas of regeneration, conversion, aggregation and extension which is described as “*the ability to identify with the existing stock*” (Petzet 2012:11).

This discourse does not only question the way resources are used or misused but also points out new ways for the role of architecture. The paradigm stands for a minimum intervention as a direct opposition to the ideal of the architect as a “*creator of new worlds*” (Petzet 2012:10). That autonomy and freedom is consequently limited by already built structures and opportunities for reuse, when the architect has to embrace the ideas of its forerunners as an interpreter “*pragmatically building on existing fabric*” (ibid) and valuing what exists.

Danish art historian and landscape architect Svava Riesto investigates the redevelopment process of the past brewery in Copenhagen in the article *Finding Industrial Space – Contested Spatial Concepts* (2011:30). To redevelop means to directly intervene and build the existing fabric, thus hold a need to revalue what exists. Riesto argues that urban redevelopment projects do not only deal with existing buildings but also with existing spatiality. The concepts on how to read the site in competition briefs, heritage surveys and plans are seldomly articulated but instead considered as tacit knowledge. Those being unconsciously narrowed down and influenced by certain ideas of spatiality which limit the possible outcome of urban redevelopments when applying some historical references and disregarding others. Riesto means that a discussion of these premises is key to assess how qualities on site are perceived, evaluated and possibly activated.

Riesto uses the competition for Carlsberg Square in Copenhagen in order to exemplify how the characteristics of industrial sites are easily overseen or rejected in processes of redevelopment since the prevailing scopes of space often neglect qualities of those sites (2011:30). Riesto uses the competition for Carlsberg Square to make an “*active vibrant urban district in which the spirit of the place is a stepping stone for new urban experiences*” (ibid) and the consequent design proposals in order to investigate how different spatial concepts highlight some of the site specific qualities whilst others are marginalised.

The winner of the competition named *Our Spaces* (Riesto 2011:31) proposed several new squares where the central meeting point was the Carlsberg Square, a space partly enclosed by buildings with two elevations characteristic for the site located on a hilly slope. The design embraces the site specific character by numerous asphalt add-ons from earlier development.

In the competition brief a heritage survey provided an inventory of the site’s most “*distinct and valuable buildings and open spaces*” (Riesto 2011:33). Riesto argues that the assessment was based upon certain principles concerned with “*space*” and “*axes*” (op. cit. 34) on site. The investigation valued spaces that were enclosed by old and decorated buildings giving them a clear form and delimitation. The survey also distinguished an axis that goes through Carlsberg Square which automatically marked it as valuable. When asking why those principles were important at all in the assessment of an industrial site Riesto found out that the search for axes and enclosed space was initiated 15 years earlier in a survey examining the site through a methodology primarily applied to historical market towns (ibid).

The established concepts of space from the assessment of Carlsberg was based on the logic of the traditional market town, hence the manual for the survey encouraged a “*nuanced, inclusive and reflective survey*” (Riesto 2011:34) strongly limited in its scope of space. Riesto concludes that even if the manual for the survey was formulated to embrace the combination of topographical, historical and architectural perspectives the focus lied on built objects and not on landscape characteristics, which resulted in a celebration of monuments (op. cit. 35).



F8. Interior of Carlsberg Brewery.



F9. Observing the landscape as a picture.

The competition's winning proposal turned the Carlsberg site into a dense structure with narrow streets and squares to create a visual variation for the pedestrian (Riesto 2011:35). The Carlsberg development was hereby relying on the idea that the traditional city core and square are the base for activation of atmosphere and street life. Instead of a concern with the location and the site's history, the history was reinterpreted as an evolution of the classic European square, again resurrecting in the proposal (op. cit. 36). Riesto contest the idea of mimicing a traditional urban square in today's everyday life in order to recreate a lively atmosphere on a site of redevelopment.

One part of the design proposal is a water element called *The Breathing Fountain*, which includes rainwater and stormwater management in its design while using the terrains to facilitate movement of the water. The changing water conditions are originating from Carlsberg's history since new wells constantly needed to be built when others became empty. Riesto claims that *The Breathing Fountain* is in dialogue with the site's history of "*unstable water supply*" (Riesto 2011:37) thus a design starting from the site itself and not external comparison models.

The Breathing fountain doesn't design space as described in the heritage survey, instead it is shaped by the relation between different factors on the site, the topography, the history of water and hydrology, while people's actions and practices on site are relationally developing due to shifting cultural, economic and social situation (Riesto 2011:37). Riesto concludes that space in this notion is not a "*delimited entity*" but a "*hub in a complex landscape formation process*" stating that in order to manage new circumstances and challenges, old historical solutions and ideas can not be repeated (Riesto 2011:38). New realities need new solutions and no repetition of old times interpretations, simply because both, situation and context, are variable.

Riesto (2011:37) concludes that the findings are not absolute but show how certain concepts, frameworks and values are applied in the act of examination and assessment. Riesto proposes a great rethinking of management of heritage sites in order to understand the full dynamic and complexity of spaces and hopes for an understanding where space is seen as in constant making.

However, remembered or preserved, past urban structures are to some extent the only comparison objects and references for designers and planners. Scott Brown and Venturi (1977:129) explains this by arguing that the design of a window is guided not by the function of leading sun rays into a room, but instead by the image of all windows one knows. The challenge is to be aware of the limitations in given historical references so that a wider range of possibilities becomes available. A broader and deeper understanding of industrial sites as a heritage is made when seeing the multiple layers of the site as the starting point for new development. The key lesson is also to understand that the new development is just another add-on to the site, a continuous process, and no final solution.

4.3 In conventions

International policy for individual heritage

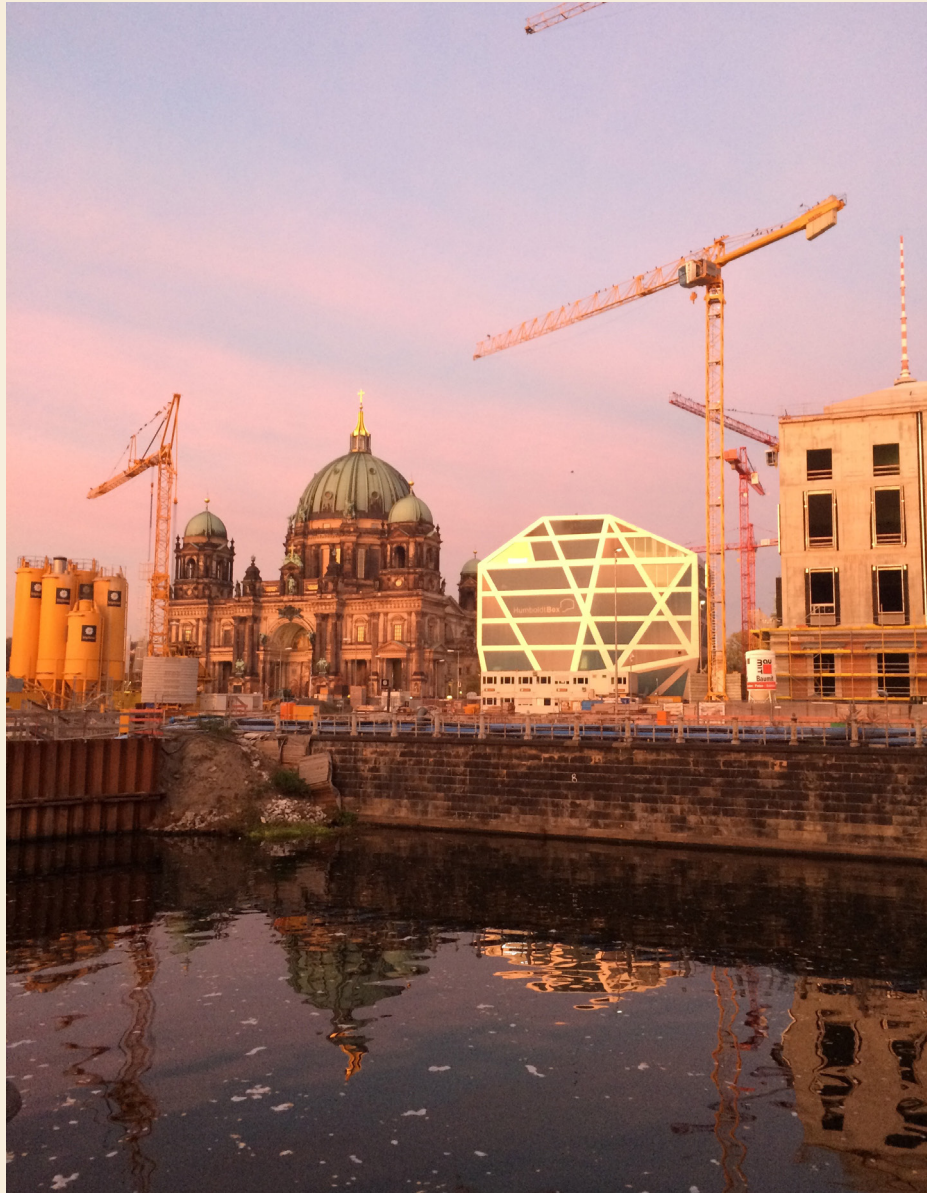
The European Landscape Convention builds upon the notion that landscape is dynamic and that history is an ever present factor to be considered. The main aim of the convention is protection, management and planning of European landscapes by international cooperation and national actions. The convention which was opened for signature in year 2000 as a part of the European Council's campaign *Europe: A Common Heritage* includes several kinds of landscapes into its concept.

Ordinary everyday landscapes as well as outstanding or damaged ones are accounted as of importance to manage while the landscape is seen as dynamic and not static (Sarlöv Herlin 2007:207). To conserve landscape is hence not the motif of the convention. Instead a balance is wanted between protection, management and planning, covering the whole evolution of change in a landscape affected by natural processes and human actions. The outcome is a management of future changes allowing diversity and qualities of a landscape to be inherited and enhanced.

Countries signing the convention agree on the measures to recognise landscape as an essential component of people's surrounding and expression of their shared heritage and a foundation for their identity, to establish policies to secure landscape protection, management and planning and to establish procedures for participation of the general public and to integrate landscape in regional and town planning policies and other policies with possible impact on the landscape. Landscape Protection is defined as "*actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity*" (Sarlöv Herlin 2007:208).

Landscape does not fit into simply cultural nor natural heritage fields, as it becomes visible by the division of study fields within higher education as well as in ministerial responsibilities (Howard 2007:211). UNESCO (United Nations Educational Scientific and Cultural Organisation) World Heritage Convention from 1972 also divides natural sites and cultural sites by separate administrative bodies. In 1992 the need for the category of *Cultural Landscape* was acknowledged and specified in four subcategories; designed landscapes, organically evolved landscapes as relict, continuing landscapes and associative landscapes (ibid).

The UNESCO brand has been increasingly popularized since a marking of a site comes with several direct and indirect benefits. A site assigned as heritage confers "*intellectual credibility and a sense of luxury and wealth, as well as "aesthetic significance", "old worlds values" and "educational achievement"*" (Howard 2007:211) which on a national level attracts by confirming cultural capital. The Landscape Convention withdraws its focus from the spectacular towards the ordinary. It consequently expands the concept of valuable heritage complementing and taking a step away from the methods of UNESCO which classifies world heritage through nomination on a national level. The European Landscape Convention instead includes the local, private and intangible heritage seen from the insiders and not experts view as a landscape which is perceived, created and performed by the people (Sarlöv Herlin 2007:208).



F10. Museumsinsel Berlin, multilayered in constant transition.

Broadening the view on heritage

The Faro Convention is the latest in line of agreements aiming to find a common recognition and management of heritage, when specifically articulating the societal value of cultural heritage. A report by the Swedish Riksantikvarieämbetet (National Heritage Board) examines the consequences of a ratification and concludes with a recommendation to sign. The report is referring to an article from Graham Fairclough, found in the anthology *Heritage and Beyond* published by the Council of Europe ([CE] 2009). The anthology collects articles from the expert group that was part of constructing the convention as a help to clarify its intentions.

Four factors (Riksantikvarieämbetet [Raä] 2014:20) can be identified for the establishment of the convention; the increased globalisation and changed political situation in Europe that affected the common meaning and symbolic values of cultural heritage, the social and demographic changes as a result of migration creating multicultural societies, the information flow in the digitalisation era affecting knowledge exchange and last, the circumstances following the fact that cultural heritage is ascribed economic and market values.

When comparing how these factors affect the value of cultural heritage, with the trends for heritage conservation and urban planning as described by Corten and Geurts (2015:40) similarities can be found. The increased accessibility to information and the economic value added to cultural heritage becomes visible in the trends of strategic planning, demand for civil participation as well as the rise of the creative class. Urbanisation and globalisation are seen as main factors since they create constantly changing conditions regarding culture and demography. The convention thus strives to establish a framework to acknowledge heritage conservation and urban planning as intertwined.

The convention considers a wide spectrum of questions and challenges for the cultural heritage field aiming at finding new strategies and directions. It is not presenting guidelines and tools on how to protect heritage remains but focuses on questions on what is retained, why and for who (Raä 2014:3). The convention is consequently moving away from the physical conservation of heritage and instead focusing on how it can be dealt with and integrated in contemporary societal processes.

Two standpoints (Raä 2014:3) are the base and the initial value of the convention. First, the convention puts the human in centre, by creating a link to human rights, thus underlining the individual participation in interpreting heritage. Secondly, the convention highlights the positive effects of using cultural heritage as a resource. The purpose of the convention is consequently to secure the role of cultural heritage in the vision of sustainable development. In order to fulfil this demand the concept needs to be wide and cross-disciplinary. This wide definition has its background in the idea that the concept of heritage needs to be defined together with the changing societal and human values (Raä 2014:4). Thus, it is an interactive concept with the possibility to be constantly reimagined.

This new transdisciplinary and interactive approach to cultural heritage includes that heritage does not need to be limited by a territory or by a specific population (Raä 2014:4). Being a result of a more including and holistic view it emerges through interaction of cultural, economic and social aspects. With this view on the concept of heritage, the question of who that has access to it and the prerogative to interpret it, is still present.

The base for the Faro Convention is harmonised with the base for the UN declaration of human rights (Raä 2014:5), as well as with the European Landscape Convention [ELC] since it regards the individuals right to interpret and take part in cultural life while respecting other people's freedom and rights. Focusing on individuals

instead of habits or objects the convention builds upon an including and multiple perspective, where the concept is defined by more than experts of its own field. The democratic perspective is further discussed in the convention as under influence of digital techniques, which can secure collective memory (ibid) by providing an increased accessibility when collecting and sharing memories.

The report from Riksantikvarieämbetet (2014:6) presents their view on consequences and critique to the convention and Fairclough's interpretation in the article New Heritage Frontiers (2009). Riksantikvarieämbetet fears that the convention puts too much belief in the ability of cultural heritage to serve society. It describes the risk of protected cultural heritage to be replaced by a more transient heritage as a result of a change from long to a short perspective which could also lead to simplified narratives. This simplification of heritage could risk to not cover the impact from globalisation (Raä 2014:7) on contemporary society and politics.

In economical terms the convention is criticised for its view on culture as a means for development of other sectors instead of a focus on own possibilities. Even though the convention aims for a broad spectrum of narratives, a risk of standardisation is feared since some parts of heritage will be paid more attention to due to their economic resources. A drawback from scientific assessment towards a focus on the experienced value of heritage is another reason for this fear. A lack in the convention is also argued to be that there are no jurisdictional tools for groups or individuals to secure their cultural heritage, which could lead to the tendency of influential and strong groups getting the prerogative.

In the article New Heritage Frontiers (CE 2009:29) Fairclough discusses the matter of multiple meanings for heritage and states that it is not "*neutral nor unproblematic*". Fairclough sees that the word is used in at least two different ways, to signify objects that we worry about preserving and to describe the process of "*looking after and exploiting*" these objects. It shows that heritage must be seen as "*object and action, product and process*" (ibid) in its material sense but also as the plurality of processes of understanding, managing, destroying or transforming it.

Since the conventions aim to grasp many perceptions of heritage they include room for several ideologies and preferences that can be neither scientific, nor objective. Instead they center around cultural values as remembrance and memory for interpretation, thus focusing on the actions and processes surrounding our idea of heritage. This development results in the conception of heritage as "*not only the things we want to pass on*" but instead "*everything that we have inherited*" (CE 2009:30).

This broad spectrum that the convention aims to grasp interplays with the statement by Fairclough discussing the expansion of heritage and its relation to the concept of landscape, as "*landscape is how we perceive the present world, heritage is how we perceive and understand the past and all that is has bequeathed to us*" (CE 2009:31). In line with this perspective are the objectives for the Faro Convention, to be a guide for the management of change in landscape and its inheritance and to "*mainstream*" (op. cit. 32) heritage into all aspects of policy and economic actions.

4.4 In paradigms

Building on existing urban fabric

In her book *Beauty Redeemed* (2015) Braae describes several cases of recycled post-industrial landscapes that are building on the existing fabric and where the original function no longer is active however where the materiality is remained. The cases from the book are all examples of how new function and meaning can be given to sites. To describe this Braae names four transformation paradigms as a distinct pattern of thought.

The *Difference Paradigm* is characterised by the will to contrast the past to the contemporary, hence the new development. The *Continuity Paradigm* follows the main idea that the new development should contribute to the articulation of the statements from the past and strengthen the primary ideas. In the *Cultivation Paradigm* a constant dialogue with the past, the fusion of layers from history together with new development, creates an amalgamation of all that has been on the site. Finally she by describe the *Optimisation Paradigm*, based on the notion that there are eternal constants and absolute values which always should be steering the development of a site.

According to Braae the main factor affecting redevelopment of a site is the reading and the interpretation of it. This is what controls the final editing, the potential development of the actual site. Braae describes the three sets of data (2015:290) needed to be considered in phases of redevelopment, as the materials on site, the processes on site and the immaterial aspects of the site. Immaterial aspects and processes can be further defined as the forms of practices and natural cycles. The materials, meanings and processes are all factors affecting the constitution of the object due to transformation, the way the actors for redevelopment are reading, thus interpreting, these factors is determining how the transformation itself is conceived and implemented, thus edited (Braae 2015:290). The material data consist of preexisting abstract structures as maps and materials from on-site observations, hence its organisation and materiality. The process data is both diagrams and on-site observations describing practices and actions. It also describes the ecological dimension contributing with observations of natural cycles and ecological mechanisms of regeneration. The analysis of this data is made to map out all the possible agents and performances on the site (Braae 2015:291).

The immaterial data or the intangible aspects, are the meaning, memory and atmosphere of the place. This data is found in the meeting point of the readers perception of the place and the place itself. Braae describes the difficulties of transforming places since it is a potential risk of being too "*heavy handed*" (2015:292) with an architectural manifestation, consequently overlooking the immaterial values of the post-developed site. Braae also states the difficulty to determine whether an element of a transformation project will be a factor for connecting to the memory of the former use or if it is fulfilling a new function.

The compilation of all data condenses the raw material, both the specific materials in solid form and the processes which are the ways these things are understood, experienced and used. Different projects will consequently highlight the historical dimension or the here-and-now observations (Braae, 2015:292) in transformation projects. With the data compiled the outcomes differ on a scale between an approach of *détourage*, making the history blank, or the approach of edification, rebuilding together with the history.

The step after identifying data involves the evaluation of data by choosing what is to be used in the following redevelopment process (2015:292). Braae identifies two different approaches towards how this is done. One is described as a transformation starting with a blank paper and then choosing what elements from the site that are

to be preserved. In the second approach the whole picture of the transformation site is present in its complexity, while elements are chosen from the diversity after what is needed for reinstallation and adaptation (Braae, 2015:293).

The four transformation paradigms

The different transformations can co-exist in one project, even though they open up for different strategies and aesthetics. A project can start with one kind of transformation and later on include strategies from other paradigms. Reuse or restoration are never culturally neutral practices and therefore in need of interpretation of all paradigms in relation to every practice (Braae 2015:305).

It is not possible to use the paradigms to indicate specific forms of action in design (Braae 2015:305). Instead they can help to see the links between restoration theories and the design methods used in particular projects. The paradigms create a language to understand the aspect of production in relation to time. There are four different visions for the future in these paradigms, what separates them is to what extent they start from the existing raw material and to what extent they set a new horizon for the future (ibid).

Difference

The common architectural theme of contrasting the old with the new is the core of the difference transformation, putting its focus on fragments taken out from their context and presented isolated. An absolute present is then created by making a separation from the past.

The Restoration Venice Charter from 1964 (Braae 2015:294) values the fragment, which was a contra movement towards the view on heritage in post World War II that was based on the notion that traces of war should be erased. The fragment reconsideration was motivated by the idea that later generations should be able to depict and see history. A challenge is to keep the visual difference between the old and the new when the added structures also gain patina. The past is thus only past in relation to what is understood as the present, while history becomes visible when contrasted to what is contemporary. In a transformation all layers of history are being compressed into more or less one, since they are all grouped in relation to not being the new layer added during transformation. The interplay of contrasts is a “choreography” of the transformation, ready to be interpreted by the viewer (Braae 2015:294).

Continuity

Smoothness in evolution from era to era signifies the continuity transformation. It is a creation of connections through time by both preserving and re-creating with the values of what is existing. Intervention is done only when it builds on the statements from the past its forms, materials and atmospheres (Braae 2015:293) as a knowledge-based care (op. cit. 302).

The author of continuity transformation plays a subtle role, enhancing the voice of history. An interpretation and communication of the past is needed to take history into present and future (Braae 2015:297), which creates room for different expressions. This possibility is strengthened by the fact that not only materials need to be interpreted but also all the narratives connected to the materials. The continuity transformation acknowledges that history has a multiplicity of statements to be brought into a transformation. The paradigm is consequently addressing obvious monuments but also more intangible qualities found in the terrain vague and practices from the site such as trade, craftsmanship and often visited places (Braae, 2015:299). Continuity is then being created by extending the past into present.



F11. Caixa Forum, Madrid

Cultivation

A change that is happening in a constant dialogue with the collected data, a mutation of the events on the place is what is defining the cultivation transformation. The basic principle is a continuum of development in time (Braae 2015:293). The transformation consists of a fusion of all practices on site, creating continuity but also possibility for dynamic development. The new actions weave themselves (ibid) into what they affect. In the cultivation transformation model the situation today is the starting point for what will be the situation tomorrow.

The paradigm includes all kinds of dynamic data, such as materials, meanings, practices and processes and therefore includes also the effect that time passing will have on the data. The performance will change over time (Braae 2015:300), a plant will not stay the same and a material will get patina. The knowledge about processes of transformation, how materials age, how plants will react to different environments and also intangible factors of development (Braae 2015:300) steering the perspective on a place do not need to be kept conserved nor constant. Since the data and factors taken into account are accepted as transforming in themselves the outcome is imprecise.

The paradigm is based on feedback, an intervention is followed by an observation which leads to new actions which stands in contrast to traditional design tools where a precise goal is demanded, thus limiting the room for feedback (op. cit. 301). The care to support what exists is however not value-neutral but involves aesthetic and structural choices. The author of transformation will still be present since there is need for interpretation of data and knowledge on a material's change. This creates an artistic dimension (Braae 2015:302) also in the cultivation transformation.

Optimisation

The base for the optimisation transformation model is the idea that there are certain constants and absolute values existing through time that can not be interpreted nor discussed. There is no past and no future only eternal concepts. Nature, a structure of a building or an idea are examples of these optimal factors. This way of conceiving reality is found in technology, biology and among restorers of buildings (Braae 2015:293).

The essential aspects are accordingly not interpreted or discussed. They are independent from time and should stand out and function regardless any other development. Since time is eliminated the focus remains on production in space, when buildings are given optimal solutions regardless of their original context (Braae 2015:303). Thus the optimal solution is not constant but changing with the development of for example technical progress. When there is no past and no future but only optimal solutions the transformation consists of maximising the benefits from available solutions. A historical garden can be optimised by a modern watering system and thus benefit from the most optimal solution, regardless its origin in time.



F12. Centre Pompidou, Paris



F13. German Pavilion, Biennale di Venezia 2012

Interpretation by applying paradigms

The paradigms are one model of understanding and naming tendencies in transformation processes. Consequently they can be applied on architecture in different scales. By using the paradigms as a tool to interpret the ideas behind specific landscape or architectural interventions a broader understanding of their interplay is given.

The Prism built in year 2006 in Copenhagen by Dorte Mandrup Architects (Lauri 2015) is with its body challenging its surrounding by an absolute contrast in form, size and material. The building's singular unit starts from four separate house gables melting into one, therefore it is still partly communicating with the connected environment, the buildings and their scale. The building embodies the change of time by contrasting means of expressions which is the core for a dynamically changing cityscape. Optimisation has steered the choice of material, a light slightly transparent plastic facade instead of adjacent buildings stone walls.

Centre Pompidou in Paris from Renzo Piano in 1977 (Lauri 2015) is an exposition in the art of contrast, shocking when it was built and still odd today. The building's architectural features contrasting its environment produce a collision between old and new. Pipes for water, air and electricity are colour coded and placed outside on the facade of the building together with elevators and other service features. By adding a layer of newness to the district the historicity of the surrounding becomes obvious since Paris' homogeneously sand coloured facades now meet its complete opposition. The building is not intriguing with its neighbouring buildings but free standing thus commenting but not physically intruding.

The transformation of Palais de Tokyo in Paris started in year 2002 by architects Lacaton & Vassal (Petzet 2012) and was made in the notion of the optimisation paradigm. A minimum of interventions were done in the first stage of the transformation, only the services crucial for the building to function as an art museum were put in. The original profits and benefits the building contributed with were steering the development. Additions that were made were temporary, as the ticket counter fitted into a small caravan in the buildings main hall. The idea of the cultivation paradigm is noticeable when regarding the fact that plans for future development were included in the first stage, as the location of elevators in relation to future use of other floors.

A falsification of history is how CaixaForum built 2007 in Madrid by architects Herzog & de Meuron (Lauri 2015) could be described. The building is manipulating history by reshaping it, a oxidised cast-iron construction is put on top of an old brick electrical station further contrasted with a green plant wall. The transformation is moving within the cultivation paradigm since the ageing and change of expressions of the materials is a part of the design. The transformation of the building is to some extent built on the cultivation paradigm also because it turns past structures into contemporary by adding new layers and still respecting the old.

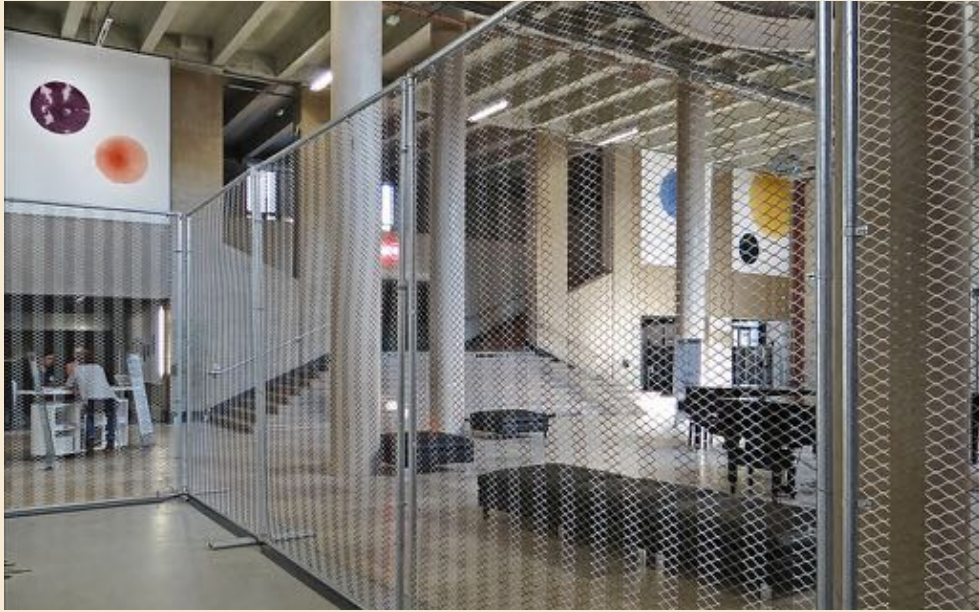
The Brad Lochore House and Studio in London by architect Tony Fretton from year 2009 (Lauri 2015) is an almost invisible house. The design of the building matches seamlessly the house it is connected too, thus its a continuity of the present expression. That the old and the new building literally melts into each other creates the illusion that there is only one age and it is now, that all times exists together. A complete acceptance of the context as the prevailing design norm gives room only for small adjustments, as an optimised choice of modern windows.

If the paradigms where to be applied on a district, neighbourhood or planning-strategy scale a possible reflection is to question what would be today's prevailing paradigm. Is optimisation the major paradigm when considering the focus on finding the most beneficial economical and ecological solutions, or is it instead the cultivation paradigm in the cases where savings and reuse of resources are major interests. If regarding the search for authenticity and

uniqueness visible in urban lifestyle trends and consequently in development of new living environments, it could be seen as a type of cultivation since it builds on the existing and a will for continuity. Architectural grand expressions in new built structures work within the contrast paradigm in its will to point out the future and something new.

The European Landscape Convention is partly based in the definition of sustainability as the goal is to sustain today's resources for future generations. This could fit into the optimisation paradigm since it argues that some values will always be constant, as for example the human kind's need for natural resources. The German Pavilion "*Reduce, Reuse, Recycle*" (Arch+ 2012) is based in these values when striving to optimise the existing resources in both the built structure's raw material but also in its intention to safeguard original specifics of a site in modes of transformation. Perhaps not only the contrast paradigm can play the role of the visionary. Also the actions necessary for transformation through continuity, cultivation or optimisation are utopian in the manner that they set new horizons for the future.

The examples show that paradigms exist simultaneously and that today's cities are characterised by the outcome of interventions from several times and an interrelation between paradigms.



F14. Palais de Tokyo, Paris



F15. Prisma, Copenhagen

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5. Case Study

5.1 Background

History of Hjorthagen

Hjorthagen have been called "*the first suburb in Stockholm*" (Silvander 1985:18) and is a district based on the industrialisation in the latter part of the 1800-century. In the book Hjorthagen from 1985 (Arnstberg red.) the story of the district and its development of housing is told by historian Johan Silvander.

Many new industries established within or in close proximity to cities and the development created new work opportunities. The metal industry was one of the largest, it was partly making machines for other industrial companies but the biggest production was for the growing private consumption market (Silvander 1985:19). The industries located outside the inner city was often close to railways creating new districts as Sundbyberg and Liljeholmen. The location of Hjorthagen is due to its possibility of transportation on sea, a benefit the trade in Stockholm profited from. The industrial development created a growing need for energy and in 1853 Stockholm got its first gasworks for commercial household production (ibid).

From this context the district Hjorthagen arise in eastern Stockholm within an area earlier used as a royal hunting ground, thus the name of the district, "*the deer field*". The location by the shore connected to the Baltic Sea was considered suitable for the establishment of a new harbour and gasworks. The gasworks were built in 1893 and named by the neighbouring bay to Värtagasverket (Silvander 1985:19). Several private companies settled in the area resulting in more work places and a need for housing to the workers. The district was at the time far away from central Stockholm where the lack of housing was evident because of massive urbanisation (ibid). This situation is the starting point for Hjorthagen as a district for dwelling and the first industrial suburb within the administrative borders of Stockholm.

In 1904 the first workers moved into dwellings in Hjorthagen built by their employers (Silvander 1985:23). The role models were partly found in the organised Garden Cities and utopian societies built in contemporary London and Berlin (Kallstenius, Fredlund 2001). During the coming 65 years, with an emphasis on the first 40 years, a continuous adding of new housing created a district that tells the story about different dwelling conditions through time (Silvander 1985:51).

The most famous district of housing in Hjorthagen may be the functionalist development by architect Hakon Ahlberg called *Abessinien* (Silvander 1985:40). The good supply of land allowed a district with lots of space for green areas and a maximum of four floors gave light and spacious conditions. It was finished 1937, held six hundred apartments and was built according to that times functionalist ideal but strongly critiqued for its monotonous design with narrow and long houses in straight rows. Today the light and airy apartments have undergone renovation and are attractive on the housing market. The housing quarters *Abbessinien* in Hjorthagen is marked as a national interest of cultural history because of its "*expression of the modern welfare society*" (Bilaga Riksintressen 2010:10)

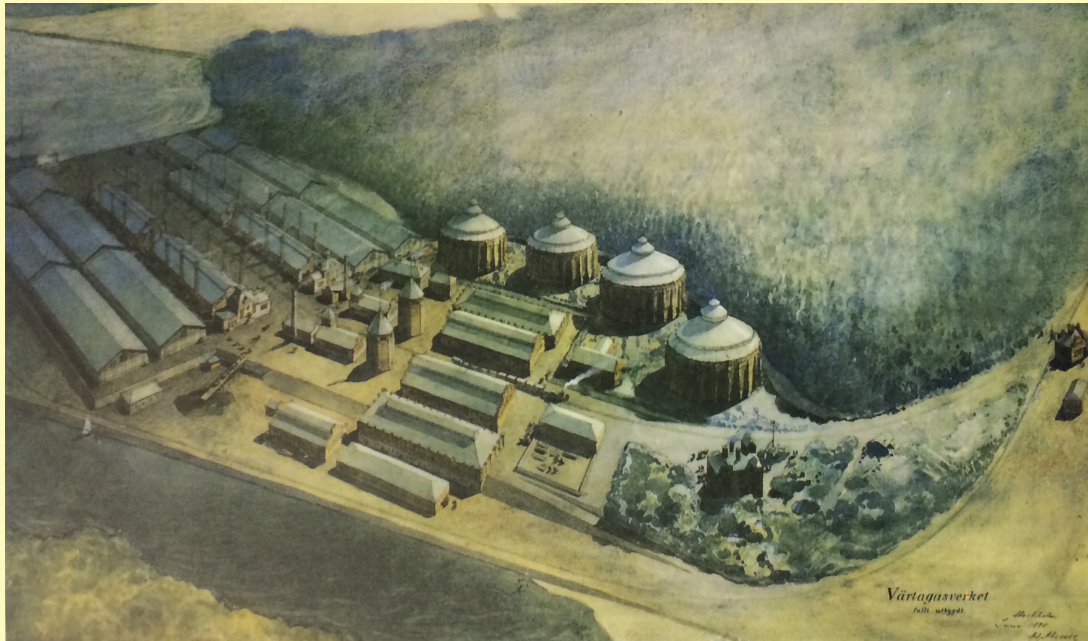
Silvander ends his article stating that "*it will for sure be built more dwellings in Hjorthagen that will show where the development leads*" (1985:51) of dwelling standards and ideals. Silvander was right and the latest phase of housing in the area of Hjorthagen is called Norra Djurgårdsstaden. Hjorthagen is the geographical name for the district including also the new development that goes under the project name Norra Djurgårdsstaden. The project name is also the name used to market the new area from both city officials and developers.

Introduction to Norra Djurgårdsstaden

Norra Djurgårdsstaden is one of the largest urban development projects in Europe, started in year 2012 and estimated to be completed in 2025. The area covers the earlier industrial and harbour areas and will when finalised contain 10 000 dwelling units and 30 000 work places, redevelopment of the harbour activity and new infrastructure (Promenadstaden 2010:51). The older parts of Hjorthagen, developed under the 20th century, is situated on two hills in the landscape, called Hjorthagsberget, thus the old and the new development are separated from each other by topography and green areas. The new development takes place on the past industrial sites, demanding a thorough sanitation process (Bilaga: Riksintressen 2010).

Because of the growth of Stockholm, Hjorthagen which used to be considered as the outskirts is now in a location in proximity to the city with new infrastructure investments but still next to the biggest park area in the city. If describing Hjorthagen as Stockholms closest suburb, the new district Norra Djurgårdsstaden could rather be explained as a prolongation of the inner city.

In the Comprehensive Plan for Stockholm Promenadstaden (2010), Norra Djurgårdsstaden is stated to be a district that is *"characterised by the qualities and density of the innercity"* with a *"pronounced blend"* (op cit 51) seemingly alluding on housing and commercial activities, and good connections to the urban National Park Haga (ibid). The district is one of Stockholm's environmental profile areas with set goals for carbon dioxide emissions and future fossil-free energy supply, described in the comprehensive plan as project where a *"sustainable city development, climate smart lifestyle and innovative energy technique"* (ibid) will be developed.



F16. Visionary painting of the gasworks.



F17. Abessinien



Hjorthagen

Central Stockholm

F.31

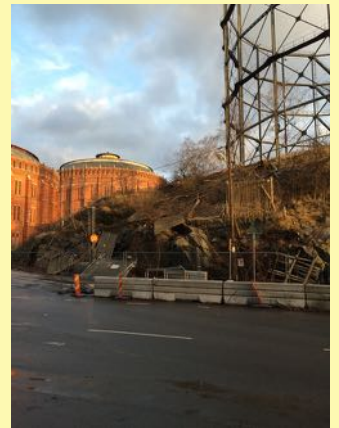
5.2 Dérive

"The city allows the individual to explore it's past through details and cues found in different surfaces; the cracked marble, fresh asphalt and different styles of architecture. At the same time the signs of the passing allow history to place the individual in a context." Lopez, Deriva 2015

A dérive is a spatial investigation of a place. It is steered by the wanderers impuls and observations. This dérive is performed in Hjorthagen in November 2015 and the encounters are documented with photography. A selection of photos are curated to convey atmospheric qualities of locations and to pay tribute to common things and everyday environments as a still life.



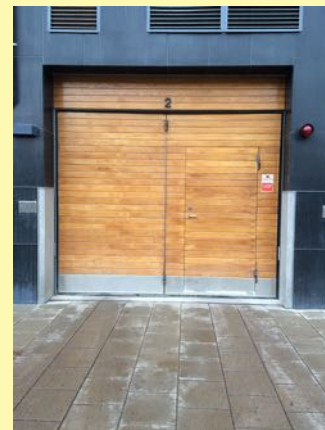
The cylindrical gasholders rise over Abessinien with nature as an active companion.



The character is big and bold in the new development.
Perhaps a good adjustment to the scale of the gasholders.



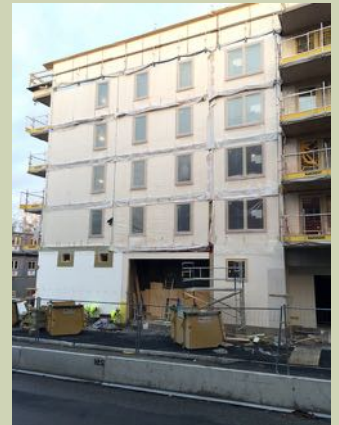
Tempting and ungraspable monuments of industry.



Doors as welcoming faces or as a final halt.



Overseen perspectives give context.



Polish traces give clues on who should be appreciated for building the city.



The inside of the Abessinien buildings surprise and invite you to walk up.



It is prepared, but at the moment no one is here.



Objects of art and object of our time.



Remains and material of transformation.



Edges telling stories of clear cuts and letting go.

5.3 Fragments

The fragments are a collection of found objects from Hjorthagen, assembled during the *dérive*. They are small and worldly but represent the phase of transformation and attends the aesthetic in the usually overseen which also contribute to the character of a place.

























5.4 Document Study

Comprehensive Plan for Stockholm

"A city rich in experiences and cultural historical values" is the name of one of ten focus areas in Stockholms comprehensive plan (Promenadstaden 2010). The planning aim states that Stockholm is one of the worlds most beautiful cities with a rich cultural history. Qualities as closeness to nature and water, the distinctive cultural environments and many distinguished buildings are explained as values for visitors as well as citizens. The values are given an increased importance from the perspective of competition between regions and the preservations and development of Stockholms identity is seen as a key factor for a sustainable development of the city (op. cit. 26).

To manage historical cultural values in the city, the view on what is valuable cultural history and cultural environments is stated to have been broadened to include recent built areas and industrial environments. Several documents concerning historical and culturally valuable buildings and environments in the inner parts of the city as well as outer are declared to be used in the planning processes (Promenadstaden 2010:26).

The document Stockholms Byggnadsordning (Kallstenius, Fredlund 2001) describes the city's approach to the different characteristics in the city and points out built environment, park and green areas within each character that is a particular contribution to the area's characteristics. The document is described as fundamental for planning and management of building permits in Stockholm as a growing city (Promenadstaden 2010:26).

The chapter on cultural historical values in the comprehensive plan describes that the aim to build the city inwards has lead to densifications within the existing urban fabric. It is stated that the city's experiences from these cases show that it is possible to make new additions both in interaction and with the conscious idea of contrasting the adjacent built environment without losing characteristics of the site. Described is the need for precise considerations between contradictory interests in these cases. Stockholms urban development and densification strategy is also described as a means for continuing on earlier visions for Stockholm and as a possibility to give new life to unique buildings (Promenadstaden 2010:26).

One of four strategies to reach the goals of the comprehensive plan is *"To promote a lively urban environment in the whole city"* (Promenadstaden 2010:44). In the strategy the characteristics, historical values and beauty of Stockholm is stated as factors to preserve and develop (op cit 45). The beauty and character of the city is described as an obvious reason for the city's attraction and a factor the urban governance needs to protect in the state of growth. To reach this strategy both the new built environment and the management of the older need to meet the expectations of a city in *"world class"* (ibid).

The slogan, A city in world class and the statement that Stockholm is one of the worlds most beautiful cities with a rich cultural history is linked to commercial interests. Questionable is why the rhetorics are not more interlinked to the individual character of Stockholm. It could be a result of the findings from Madanipour et al. (2015:184), that the visions for european cities are homogenised due to an increased similarity of cultural and commercial offers due to globalisation and international markets. Also Zukin (2010:3-4) argue that cities strive for what is considered authentic values, leads to a limitation of expressions in the public space.

Visions for Hjorthagen

In the programme for Hjorthagen from the City Planning Office 2009, the overall strategies and approach to the district is declared. Described is the proposal for the long-term development of Hjorthagen, the basis and preconditions for it and an account for the environmental work and presentation of the general perspective on sustainability in the project (Nielsen, Carlsson-Mård 2009:3). The aim with the programme is to convey a comprehensive picture of the possible development in the area and to act as the base for future local plans (Nielsen, Carlsson-Mård 2009:4).

The sustainability goals for the district has its origin in the national environmental goals, the environmental programme for Stockholm and the city's vision for year 2030. Declared is that Hjorthagen as a district will have a clear environmental profile, that there should be a good integration between "*existing and new*" (Nielsen, Carlsson-Mård 2009:4) presumably alluding at the different areas within the district, to clean polluted land to make it accessible for new housing and to reuse land in the most effective way with economic reasons in the forefront (ibid).

New buildings should have their own identity and at the same time protect and safe guard the culture-historical built environment in Hjorthagen, where the old gas works-area is mentioned as an example. The design, colour scheme and choice of material for new buildings should take its starting point and be inspired by the surrounding nature and the existing architecture (Nielsen Carlsson-Mård 2009:5). The programme states that there is a need to improve the connections and relation between the planned and the existing Hjorthagen. Described is that this could be done by creating more "*functional and attractive*" (op. cit. 6) possibilities to move in the district by adding new housing that connects the new and the existing.

The intention is that the programme should be a changing document presenting the development of Hjorthagen, thus it declare that it doesn't cover all relevant aspects completely. Questions regarding cultural values are one of several mentioned aspects that are considered as needed to be dealt with in a wider perspective, not only in each local plan (Nielsen, Carlsson-Mård 2009:9).

Densification is presented as the key method to reach a sustainable development, on the basis of directives from United Nations Habitat Declaration, European Unions Environmental Action Program and from Swedish authorities as Boverket (National Board of Planning, Building and Housing) as well as the government (Nielsen, Carlsson-Mård 2009:10). The definition of sustainable development used is from the Brundtland commission in 1987 and holds three dimensions; ecology, economy and social wherein cultural aspects lies (ibid). The city of Stockholm states in the programme for Hjorthagen that it is of importance that these three aspects are considered together in order to make a complete assessment of the consequences the development in the area will bring.

Considerations and approaches to the cultural-heritage values and the existing built environment within the project is presented in relation to these aspects. To reuse and effectively use land is a economical goal. A new category are the spatial goals to create an accessible, alive and varied urban settlement with identity, to care and safeguard for the cultural-historical built environment and to utilise the valuable city and landscape picture (Nielsen, Carlsson-Mård 2009:13).



F18. Olovslund in Stockholm, national interest as cultural environment.



F19. Stockholm archipelago, declared as a cultural value in the comprehensive plan.



F20. Rendering of Vision for Norra Djurgårdsstaden.



F21. Rendering, Gasklockan.

The programme also points out the districts two national interests; the gasworks because of it being a big municipal investment typical for its time with well kept architecture by Ferdinand Boberg and the housing blocks called Abessinien because it represents housing for workers and functionalism (Nielsen, Carlsson-Mård 2009:56).

The goals for spatiality are the ones with most obvious relation to the questions of cultural heritage and culture-historical environments;

The new built environment in Hjorthagen should represent contemporary architecture with connection to the gas works buildings (Nielsen, Carlsson-Mård 2009:14) without further specifications of which parts. The design should be *"rich in variations but coherent"* (ibid) and with high concern of accessibility.

Use and development of connections between planned built environments and the *"unique culture-historical environments"* (ibid) in Hjorthagen gives circumstances for an *"exciting and substantial district"* (ibid) for housing, work and recreation.

To utilise the *"valuable city and landscape picture"* (ibid) is explained as the visual expressions of the city in small scale and in bigger landscape scale. Topography, dense built environment and the areas in connection to water shapes the general spatial connections in Hjorthagen (Nielsen 2009:14).

The Vision 2030 (2009) for Norra Djurgårdstaden is written by actors as the municipality Stockholm Stad, the trade industry and the construction business. The vision describes the high set environmental goals and its possibility to lead development in the field as well as the districts important location in the city, an example is the possibilities of tourist cruises to access in proximity to the city centre.

The document show renderings explaining the future use of the whole district and the old gas holders proposed new functions. An image shows one gas holder as a scene for cultural performances (Vision 2030 2009:7) and another picture the other gas holder as a space for art exhibitions (op cit 17).

Young's statement (2006) that culture is only implemented in planning with opportunistic incentives, could be used to illustrate the perspective shown in the renderings, but the opportunistic incentives which commodifies the cultural values could also be seen as positive financial security for restoration of old structures. As Corten and Geurts put it, a way to make heritage sustain itself instead of seeing society as obliged to its heritage (2015:44).

These new buildings and functions are not mentioned in the text. *"The cultural attractions"* (Vision 2030 2009:7) are described as means to create conditions for people to *"feel at home"* (ibid). A rendering of the art space and the high rise tower are connected to text explaining that *"a new district has the best soil for innovation"*. Another rendering show the relation between the old gasworks area and the new tower are connected to a statement that *"the variation and mix between traditional and modern"* (op cit :18) will characterise both culture and sports life. The acknowledgement of the history of the place is thus ambivalent, the vision considers the project as a new district but does also regard the heritage of the site as beneficial.

The document puts emphasis on the environmental innovation. Questionable is then the fact that it does not discuss the benefits of reusing old structures, eg the gasworks, from the point of economical and environmental use of resources. The Sustainability Declaration (5 År med Hållbarhetsprofil 2014) with results of the environmental work does also not mention the reuse of the old structures as beneficial from an environmental perspective or as a bearer of knowledge about historical use of energy which is a goal in the most recent document on sustainability in Hjorthagen (Arbetsdokument, 2014).

Urban development in Hjorthagen

The document Hållbar stadsutveckling i Norra Djurgårdsstaden (Arbetsdokument, 2014) is described as a strategic guidance and sustainability programme, **it is - not yet adopted by the city and consequently a document in the making**. The document presents five strategies for a sustainable city development that are based on six characters identified in the area. The characters are found under the headline "*Unique qualities yesterday, today and tomorrow*" (Arbetsdokument, 2014) and are stated to be the base for the development of the area. The purpose of the document is described as to concretise the ambitions with the project and to interpret the comprehensive plan for Stockholm, with the perspective that processes in urban development can be long and complex (op cit 7).

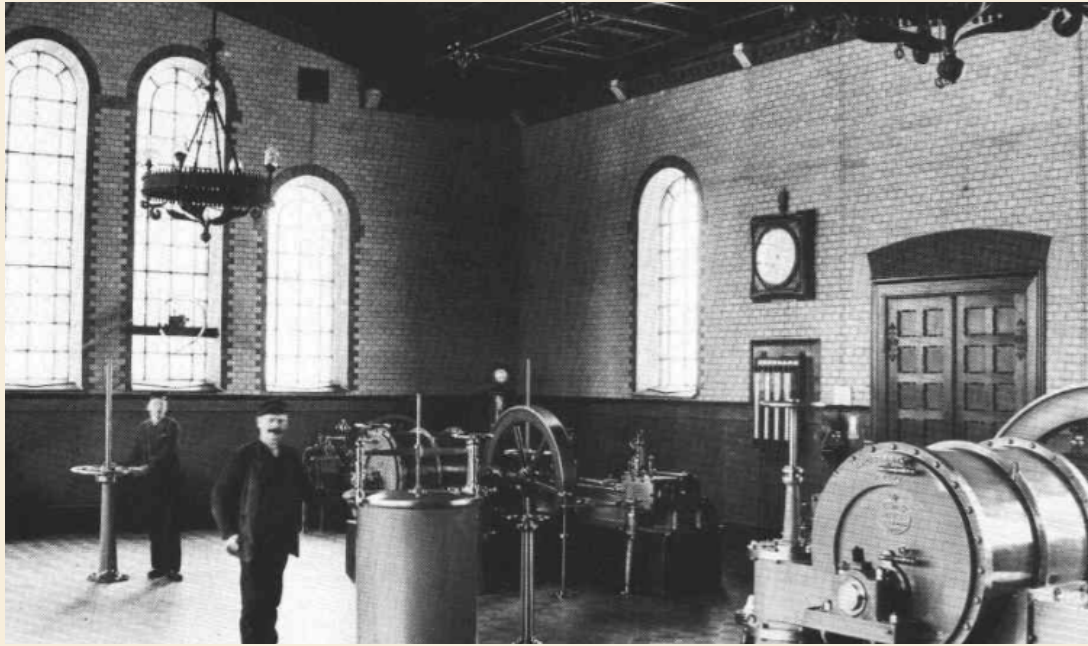
In the introductory vision the city describes a walk in Norra Djurgårdsstaden as rich in experiences, narrating about the history of the site and its contrasts and characters. The district is described as filled with life when new is added to the existing and that the new city is created from the site's preconditions (Arbetsdokument, 2014:5). To keep to develop, enhance existing qualities, make the area accessible and simultaneously create new qualities is stated as the point of departure and a necessary condition for sustainable city development in long perspective (op. cit. 7).

The goal is to create a district with "*clear own identity*", a "*dynamic and inspiring place with high wow-factor*" (Arbetsdokument, 2014:11). Underlined is the importance of the coherent environments as well as individual buildings and to find and enhance specific qualities in each district. The local identity is described as found in the existing structures and based in history, by adding new qualities new contemporary characters develop the identity. To give new functions to old buildings or place them in a new context, is a method described as giving new life to them. The possibility to read history and simultaneously consider the contemporary is seen as contributing to the experience of the district (ibid).

One of Ruskin's approaches to transformation could here be recognised, the idea that the transformation should be active in the life-cycle of a building and repair it (Braae 2013:11). As Ruskin also state, this way of management can never be value neutral and is perhaps not intended to be so. In Hjorthagen the addition of new qualities is said to develop the identity of the place, a practice that consequently curates the development and gives possibility to steer the meaning of the heritage in the wanted direction.

The layer from our time that adds on to the identity would be the value of sustainable development, contemporary architecture and landscaping as well as the traces of habits visible in the district. This could be the seen in stations for recycling, playgrounds in the inner yards, cultivation in the parks and in the focus on accessible bicycling. Or, another more abstract heritage as the separation of student housing and the high prices for dwelling in the area limiting access for lower income groups.

The possibility to read the districts evolution through time is one of the main goals with the redevelopment in the gas works area and coincide with Scarpa's approach to transformation stating that a reuse can not take place without a remembrance of a structures original intentions (Braae 2015:294). Which can be seen as an attempt to avoid fabrication of values but according to Ruskin impossible to carry out since a management never is value neutral (Braae 2013:11).



F22. Workers in the industry, 1901.



F23. The gasworks area, 1984.



F26. Rendering, Gasklockan.

Hjorthagen and the Gasworks is described characters, as well as Industry and infrastructure, Harbour and city, Waterfront and the park, Nationalstadsparken. The approach to the gasworks is that it have a central role in the future Hjorthagen and contributes to connect the old and the new parts of the district. The high architectural qualities should be safeguarded, by careful handling of existing structures and with modern additions. Public land around each building is seen as a characteristic structure which should be the ground for future complementary additions. Adjacent blocks should enhance the peculiarity of the gasworks by creating contrasts, by the material of facade for new buildings as an example. The high set environmental goals for the urban development should within the area for the gasworks, be considered in relation to the *"very big"* culture-historical values (Arbetsdokument, 2014:13). The municipality's view coincide with Corten's explanation of how the interpretation of heritage has evolved, from regarding the monument to including the whole context, the urban landscape (2015:22).

Hjorthagen, the older parts of the district, is described as having a strong local identity partly connected to the small scale service offer and public sector as the library. Stated is that this needs to be dealt with carefully since the *"main emphasis"* (Arbetsdokument 2014:14) of the district will be moved to the new extensive built area. The boarder to the surrounding area should be improved but at the same time clearly defined. The surrounding green and park area could be used as a connector between old and new part of the district by increasing the social qualities found there (op. cit. 15).

The industrial character is proposed inspiration for new buildings, in material and design. Due to the proximity to the Nationalstadsparken the buildings in the parts close to it should be *"relatively low"* (Arbetsdokument 2014:23) and in subtle facade colours to not interfere with the park. Instead the park should pervade the district by connecting its paths and other green areas to the park. The character and ecological values of the park should also influence the design of public spaces in the district (ibid), thus the park is one of the major components of the wanted landscape experience.

The contemporary view on heritage that consider the city as an historical urban landscape is based on an understanding that past and present are intertwined in both structures and traditions, from this point of view the division of management between historical and development areas are not possible (Meurs 2015:26). In the argumentation of the relationship between the park and the new area this point of departure could be found. Consequently the areas are considered as in need of a common management and not as separate solitaires. The management of the park does not consider it as a solitaire but instead as in connection to the new area and thus in need of a common management.

The park as heritage is seen holistically, in its exceeded landscape. The holistic view on heritage consider the historical landscape as dynamic and ever changing (Corten, Geurts 2015:44-45) thus allowing new influences on the park affect and influence it, as a new district built just next to it. The landscape is thus not seen as *"a victim"* (ibid) where the approach instead is a singular act of conservation and thus an attempt to freeze time.

"Living city", is the name of another strategy. A precondition for it is stated as *"a dynamic and flexible environment, where housing and activities can change over time"* (Arbetsdokument, 2014:28) which could be seen as an acceptance of that the interventions and development made in the district will be followed by others ones.

Further this is exemplified by describing how flexible structures can have changed function over time or that some parts of land will be kept unplanned to provide space for temporary use or future development (Arbetsdokument, 2014:29). The strategy also contains the headline *"Intense places"* which is described as orientation nodes holding

a strong character. Explained is how places with *"potential to carry local identity"* could be identified in each area of the district (Arbetsdokument, 2014:30). These places could be interpreted as places with cultural values.

An example of how history is used in planning, is the aim to find intense places seen as potential carriers of local identity. This perception see history as a *"reservoir of collective memory, place identity and local attachment"* (Hebbert, Sonne 2006:3) and this example could be seen as an attempt to extract it. However, the strategy to find *"Intense places"* does not strictly address historical places, and could also contain e.g. contemporary architectural nodes.

Climate and resources is another strategy, containing goals on safe-guarding existing values. Existing buildings are described as an investment in energy and resources, to demolish a building stress the whole lifecycle-cost analysis in the project. Existing environment are also described as often containing immaterial values that also should be considered in the planning and design of the new district (Arbetsdokument, 2014:36). Stated is that since the gasworks are built with such high quality it gives possibility for preservation and development today.

Questionable is if the same is possible in the future with the contemporary built structures in the district. Material and quality of what is built today is of standards that might not sustain ageing and allow future redevelopment to a great extent. Opposing the concept of the German Pavilion (Petzet 2012) that strive towards an assessment and improvement of existing housing stock, which probably needs to be done also in the future.

The goal *"Creation of interest"* is found in the strategy for *"Engagement and Learning"*. The ambition is to make the districts vision of sustainability, visible in architecture. The six identified characters should with the new buildings be enhanced to maintain the identity of the district. Details and artistic ornaments in public space and on houses could connect to the uniqueness of area (Arbetsdokument, 2014:42). The cultural values and the existing structures are thus seen as a resource to succeed with the goal of sustainability and active engagement in it. This could be considered as a redevelopment that finds a practical use of their immaterial value and a management that support Ruskin's notion that transformation management never is value neutral.

Gasklockan

Gasklockan is the high rise tower for dwellings by internationally acknowledged architects Herzog de Meuron from Switzerland and initiated by the property owner and builder Oscar Properties based in Stockholm. Oscar Properties have several earlier project within similar context, as redevelopment of centrally located industrial buildings or schools (Oscar Properties, Om oss).

The tower is planned to be 140 meter high and cylinder shaped with 300 apartments. The building is described as the new landmark for Stockholm and to reach public accessibility to the building the tower is planned to hold a mix of commercial and cultural functions (Oscar Properties, Gasklockan).

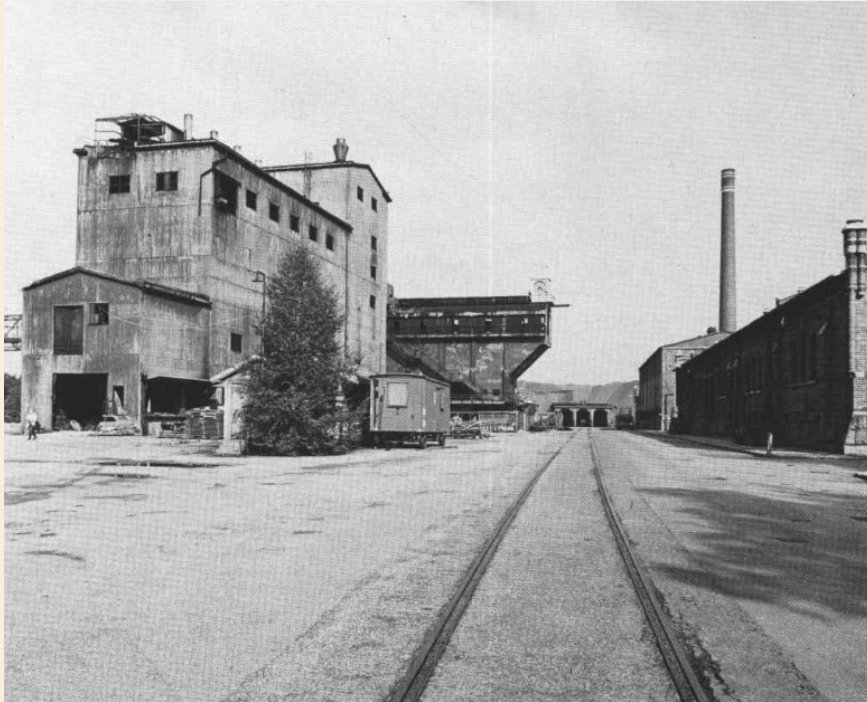
The tower would replace the gas holder in steel and the immediate steel skeleton from another gas holder would be developed into a culture and art space. Stockholm Stad explains that the height of the tower will both preserve and increase the qualities of a landmark. The earlier gasworks was a symbol for the district and its industry and the new tower will be a symbol for the *"environmental district"* Norra Djurgårdsstaden (Stockholm Stad, Detaljplan Gasklocka 3 och 4). Opposing the plans of a tower is the interest organisation Samfundet St Erik which work for *"preservation of environments worth preserving in Stockholm and to care for historical and artistic demand in the reshaping and development of the city"* (Samfundet St Erik, Presentation).



F24. The gasworks area, 2006.



F25. Hagaparken.



F27. The gasworks area, 1984.



F28. The four gasholders, 1984.

Contradictory to the view of Stockholm Stad they state that the tower doesn't contribute to the image of the city by reinforcing a landmark. Instead they agree with the conclusion of the Environmental impact assessment for the project, saying that the tower will have a dominant effect on the landscape visible in the entire city. The building is said to be in unacceptable domination. Further, Samfundet St Erik describes that new high rise buildings are commonly used to create new values in cities with a lack of values, but that the tower wouldn't "*fulfil the same function in Stockholm. Stockholm is already on the world map with its unique beauty*" (Samfundet St Erik, Remissvar). Thus, stating that the height of a new building should not exceed the gasworks (ibid).

Samfundet St Erik criticise Stockholm Stad for giving only a single motivation for the tower, which is that it will be a symbol for the district Norra Djurgårdstaden in the same way as the old gasworks symbolised the old district. Another reason Samfundet St Erik gives is that the gasworks all together constitute a coherent industrial environment and that it should be kept coherent, for this statement they refer to the assessment of Stockholm Stadsmuseet (Samfundet St Erik, Remissvar).

The local plan for the tower was approved in year 2014, but later appealed to Länsstyrelsen (The County Board) by several organisations as Samfundet St Erik and private persons. Again the reason for the appeals was that the demolition of a gas holder needed to build the tower would harm the historic industrial environment and the national interests. Länsstyrelsen (The County Board) rejected all appeals and approved the plan. Consequently the appeal continued to the higher court Mark och Miljööverdomstolen where the local plan instead was rejected (Byggvärlden, Höghuset i Hjorthagen Stoppas).

The court claims that the local plan doesn't take enough consideration of cultural values as one reason. The main reason for the courts decision to stop the plans is the obvious presence of it from views in some parts of the national interest Hagaparken connected to the area (Byggvärlden, Höghuset i Hjorthagen Stoppas). Stockholm Stad has now appealed to the higher court, Mark och Miljööverdomstolen (Klåvus, Malin: Architect, Stockholm Stad. 2016. interview 25 januari).

Gasverksområdet

The Planbeskrivning (Klåvus, Ackelman 2015) for the industrial gas works area Gasverket Västra present purpose and content of the local plan and is based on a thorough historical examination (Nilsson, 2010) of the site made by an architect firm on behalf of Stockholm Stad. That work was preceded by an examination (Gasverket i Värtan, 2006) made by The Royal Institute of Art, Mejan, in the post-master course Reconstructing Architecture which shows the interest for the site and its industrial heritage.

The examination from Mejan focus on the development of the site, presenting the original visions and actual outcome. The historical examination intend to present the development of the site but its main focus is the assessment of sensitivity and durability of each building as well as the site in whole, regarding redevelopment of structures and adding of new buildings.

The historical examination (Nilsson, 2010:16) presents two criteria, *document-value* and *experience-value* as the basis for the cultural-history analysis. Since it is an industrial environment its value is found in the totality, with emphasis on the sum of all parts rather than the parts themselves. This is because it is in the totality the connections between production and distribution can be found, consequently the historical course is in focus rather than one epoch.

The *document-value* represent historical values from architecture and building aspects. The grand gasworks is in a societal-history perspective a manifestation about the city's care of its citizens and businesses, from a social perspective the production line of the gasworks shows the employees' life at the industry. The authenticity of the industry is examined and the emphasis is put on the site as a totality with original and historically changed structures and details (Nilsson, 2010:18-19).

The *experience-value* state that the architectural value of the site lies in its uniform design, and the values creating the environment is found in the relation to the surrounding topography. Discussed is the symbolic value of the gas holders that has such a strong impact on the site that the other industrial buildings risk to be undermined and forgotten. The symbolic value of the gas holder in steel (planned to be replaced by the high rise tower) is described as based in its high visibility from other locations in Stockholm. The importance of patina is presented as a factor when assessing industrial sites. In Gasverket the clear traces from the production is patina with value, whilst other patina as the contamination is described as more of a trouble but still a part of the character (Nilsson, 2010:20).

The gas holders were built to not only hold the gas but also to manifest the sovereignty of the municipality and an application of Venturi and Scott Brown's theory could illustrate the changed meaning of the buildings. They could be seen as *decorated sheds* (1977:87) in the time they were built: the function to hold the gas gave the overall shape and ornaments were added to impress. Today the buildings would rather be a *duck* (ibid): a building with the sole purpose to be a symbol for the district. The building thus becomes a sculpture since it has lost its original function.

The arguments and reasoning from the historical assessment are found in the *Planbeskrivning* and developed into actual actions and approaches to the historic industrial environment. The purpose of the local plan is to facilitate a preservation and development of the exterior environment and the buildings, new activities and functions will open the site to the public according to visions for the district. Motivated is that the "very high" (Klåvus, Ackelman 2015:6) architectonic value demands high quality of new buildings and adaptation to its adjacent buildings (ibid). The core of the plan is the estimation that new buildings could complement the existing but have to take place within the frames set by the culture-historical values. The focus on the totality rather than the parts of the site remains as well as the focus on the importance of the production line (Klåvus, Ackelman 2015:8). The local plan is visioned to contribute to the everyday life for people living and working in Hjorthagen with schools, service and meeting places as well as being destination for visitors. In the goals for the local plan the connection to earlier document's visions and approaches are clear.

The role as a connector between old and new parts of the district is one of the overall goals. The new or redeveloped buildings and change of the exterior environment are motivated by their possibility to act as connectors due to their new functions. The new functions are to give service to the whole district. They will thus serve as spatial connections between the different parts. The environmental profile is also present in the goals, as the redevelopment should be a role model in sustainability as well as in the management of historic features (Klåvus, Ackelman 2015:24).

The location of the industrial site in connection to both the new and an existing housing areas could thus impact the possibilities of the site's redevelopment. The expected consequence of the redevelopment affects a wider scale than the direct change on eg a building. If the industrial site would have been situated without proximity to other functions, these motifs for redevelopment could not have been used.

The new school building is stated to "promote social integration" (Klåvus, Ackelman 2015:26) between residents and is thus placed strategically in-between of the old and new housing areas. The placement of the school is on land that is marked as sensitive (Nilsson, 2010:27), the expected social integration must consequently have been a value of similar importance. The school is stated to create an alive area throughout the day, during school time and late hours when the premises could be used by other activities, the expected liveliness is thus a high valued quality able to compete with the protection of the land marked as sensitive.

The design of the school building is described as connecting with its location and its height to the scale and structure of the existing buildings, as well as relating to the adjacent mountain Hjorthagsberget and following the profile of the Gasworks (Klåvus, Ackelman 2015:26). The new buildings thus consider its relation to the existing structure and their presence are also motivated by the expected consequence of them, the social integration. The building are partly justified by its function as a factor for social integration. With this line of argumentation, only other functions with similar impacts on its surrounding, e g library and not an office, could have been placed here.

The local plan including the school were criticised. Samfundet St Erik emphasised that the development contained proposals positive for the area but that it didn't compensate for the negative effects the plan in whole had on the culture-historical values (2015). Samfundet St Erik argue that the redevelopment approach was "*more respectful*" (ibid) earlier in the process. They further state that the new school buildings will change the environment and that a school instead could be placed in an existing old building. New built signature buildings are considered by Samfundet St Erik as impairing the readability of the cultural-history and argued is that the site already have a big number of architectonic signature buildings. Instead they propose a possible reconstruction of one of the gasworks "*real*" (ibid) signature buildings which was earlier destroyed in fire and made by architect Ferdinand Boberg. As in the case with the proposed high rise tower on the location for one of the old gas holders Samfundet St Erik put to attention that the "*international expertise*" (ibid) classify the site as world unique, consequently they consider the municipality's approach as contesting the integrity of the site.



F29. Rendering, planned development of the gasworks.

5.5 Interviews

In the four interviews, which can be compared to free conversations with a set topic, a number of themes can be found. The informants had different entries, professionally and influenced by personal understanding. The informants are working with planning on municipal level, as consultant in projects or on a political and administrative level, with different long careers and experience.

Their different perspectives on the topic resulted in different level of abstraction in their answers. The architects at the municipality could throughout the conversation give examples from the case study Hjorthagen in order to concretise their points whilst the interviews with the informant from the authority on the other hand developed into reasoning about factors affecting society at large.

The themes found are consequently an interpretation by the author and other readings could be possible. The opinions and quotations are expressions of the individuals view influenced by personal experiences and understandings rather than a presentation of their employers standpoint. One theme might have been obvious in one of the conversations, with only smaller traces of similar argumentations found in other. The similarities from the interviews developed into themes which represent the informants view on cultural values and heritage in planning and urban development.

Themes

Competence

The informants asserted that knowledge-based competence is a factor of major importance within projects concerning cultural value and cultural heritage. The knowledge needs to be found among all actors and co-workers in a team and is a foundation that should be built up during the development of a project. The continuous creation of a common value ground makes all actors more safe in assessing values and clarifies the core and vision of a project. The knowledge consequently needs to be built up separately for each project and site.

"Knowledge is A to Z, to really get a knowledge foundation about what is valuable /... / perhaps it is not what's first visible. That's of general importance, but that's more an approach and conclusions need to be made from case to case." Klåvus

Experts as heritage specialist were stated as needed throughout a project. To have the knowledge based in all actors work was apprehended to facilitate discussions, findings of common considerations and understanding of different actors interest. Competence in the field of cultural heritage among actors clarify the need and benefits of transdisciplinary cooperation.

"It's beneficial to have heritage specialists at both the public actor and at the developer, then they can together discuss the approach to the cultural values" Hansson

"Earlier the architects thought that they could work alone, that is was a question of architecture or art, today they work together." Pluntke

If competence of specific project conditions are spread among all actors, transdisciplinary cooperation was described as possible. In a project with lack of competence the fear was that no one could attend to this fact, demands from legislation could be a possible solution to secure competence in all project phases.

"Where you find competence, you also find a knowledge foundation... where there is no competence there is also no one to alarm that the competence is missing." Pluntke

The understanding of other actors interest include the need of competence in interpreting the other actors culture of communication. More quantifiable methods were seen as one tool to facilitate communication with other disciplines and interests and to avoid the perception of cultural assessment as based in opinions and feelings. Consequently, a transparent base for decision-making gives legitimacy and credibility.

"...later I thought it's a good tool since it's more of a nature science method. Someone described it as if culture speaks another language than the technical and economic parts, so it's better with less opinions and feelings." Hägglund

"As heritage specialist the role is about where you are, if you are a consultant it is the agenda of the customer that steers." Hansson

"We need to trust the heritage specialist and their knowledge. Of course there are values and estimations in their descriptions, you could probably see different theoretical frameworks for how to assess a cultural environment." Castberg

Cooperation

Integration between disciplines within a project was by the informants described as crucial. One informant explained that management of cultural values demand humanistic thinking. Cooperation as well as competence was both seen as factors needed in order to reach understanding between actors. Though, interdisciplinary research on the topic is lacking.

"Expert advice and cooperation, that is the key." Pluntke

"Inter-disciplinary research is needed, but hard since the academic system does not support inter-disciplinary science." Pluntke

Cooperation between disciplines, as architects and heritage specialists was described as a general facilitator in a project. A tight work allowed a continuous flow of advice and common considerations of pros and cons.

".. a heritage specialist, directly connected to the project is a support in the daily work. There is a demand on all property developers to have their own heritage specialist." Castberg

"The knowledge need to be in the team, to know what the values are and what is possible to do and what is not." Klävus

One informant thought that cooperation could high-light interdisciplinary benefits and increase the legitimacy for the assessment of cultural values.

"There is a unspoken order of precedence in society for how to value, by cooperation we could point out the benefits with the interdisciplinary approach." Pluntke

Cooperation would also give the decision makers as the architects at the municipality, good insight in a project and thus a good foundation for decision.

"Our task is to balance, all actors in the project want to guard their interest and our job is to make the adjustment between them." Klävus

"Transparency is important, planning is about adjustments and several disciplines, it is needed to show decisions taken and why." Pluntke

Finance

The informants all mentioned economical aspects. Economy is one of many factors affecting decision-making but with decisive importance. The informants could see that the commercial actors, as developers, value cultural heritage when it contribute to the value and interest for the location. But the use of the existing values depend on situation and can also be curated to fit the markets needs.

"There is a trend in marketing to emphasise the location, to show existing values." Hansson

"It's not super good to sell an area with the name Tjärkajen (The Tar Quay)" Castberg

Politicians amount of interest impact the professionals work and possibility to redevelop existing structures. Assumed was that different municipalities didn't have same possibility to redevelopment since the processess could be costly, thus depending on a safe profit on the investment.

The interest for cultural-environment questions vary in time and depend on the politicians interest." Hägglund

"... in areas that are less sharply pointed out I can imagine there is more discussions about if it should be kept as a totality or not." Klåvus

The management of a cultural heritage was also dependant on care takers, implying a commercial interest that could take the responsibility of managing eg a building.

"We have seen it as a big value to open it up (the industrial site in Hjorthagen), and to keep the area you need a manager." Klåvus

One informant could see that the developers strategically have learnt to include cultural values in their projects.

"The developers doesn't want to have long processes, so their strategy is to meet the demands (on assessing cultural values) in advance." Hansson

"I think that the reason for keeping the silos is just because they make it possible to motivate another high building in the area." Hansson

Housing

The relation between cultural heritage and lack of housing raised questions, expressed was fear that the lack of housing would reign over other needs, and disregard cultural values.

"Since there is such an emphasis on new housing /... / I think there is a risk that the questions (culture, history) will come on second place." Hägglund

"The debate radicalise, it's housing to any price and obstacles are not allowed." Hansson

A direct example of how cultural heritage could be disregarded was the possibility of an increased demolition of built structures to facilitate new housing.

"All developers wants to build in the city core /.../ and then they end up in sensitive locations." Hansson

Concerns regarding densification of urban environments raised both hope of an increased interest for finding what citizens regarded as valuable and the need to find methods allowing both new and old structures to thrive side by side.

"You can not look away from that, new housing is a very high priority,, that's really the priority of the city, so we need to build and to also preserve where there is opinion for indispensable values." Castberg

"... we should save a bit (of buildings/environments) from each era" Hägglund

Sustainability

One informant underlined the need to raise awareness about old structures as bound energy, considered to be an argument for redevelopment instead of demolition. Another informant claimed that cultural environments were connected to sustainability but that there is a lack of clear examples of how. A third informant instead discredited the attempts to include the cultural value discourse into the sustainability discourse, and saw it as a way to seek legitimacy when arguments connected to cultural value was not enough.

"In processes of densification environmental arguments are used to motivate demolition of structures, without thought of the life-cycle-analysis. Cultural heritage is unused and bound energy. As authority we should give tools for this." Pluntke

"We know that cultural environment is a resource of importance for sustainability, but we can not precise why." Pluntke

"The ecological aspect I think you have taken in because the cultural arguments are not strong enough. Instead I think you should keep to the arguments that last, because I don't think the ecological aspect is good enough." Hansson

According to one informant the sustainability discourse lead to situations that motivated the demolition of cultural heritage by stating that the structure did not fulfil ecological needs. Another informant claimed that this perspective was legitimised only by the condition given today, a dependence on fossil fuel and consequently a disregard of a life-cycle-perspective.

"Today there is another vocabulary used to demolish, we demolish on the basis of sustainability in order to build houses that are better according to the standard today" Pluntke

"Old houses might get bad score in energy efficiency, but thats because we depend on fossil fuels. /... / In a life cycle analysis the old windows are still much better than new." Hansson

Still, the positive benefits of including old structures was claimed by the informants from the municipality. This argumentations included arguments saying that old buildings does not need to meet the same energy efficiency as new buildings, since it would harm the cultural values.

"It is not reasonable to demand same energy improvements on the existing buildings as in new production, this would have too much impact on the culture environments." Klävus

"The existing built structure really contribute with something unique, adding an extra emotional layer when you manage to integrate old with new, and there is a lot to do with the old buildings if they are of good quality." Castberg

One informant questioned if there is a need to secure cultural values with the same means as natural values are secured.

"During the closing down of the industrial environment, the questions was raised if this wasn't a cultural heritage. One part became a nature reserve since they found a rare flower there, but shouldn't it instead become a culture reserve?" Hansson

Place and Individual

All informants claimed that the base for urban development and management of cultural heritage, should be based in citizens perception of what is valuable. The opinion was thus linked to the need to make assessments and priorities between needs, as well as the professionals importance in doing the assessments and finding the best solutions.

"There is an individual perspective and a professional, in the legislation it is clear that what is valuable for people should be considered." "Its about capturing different dimensions, that mean different things to different people" Pluntke

"... it is about collecting the identity of the place by collecting data from not only the physical environment, but from organisations etc in order to find the currents interests." Hägglund

"Everything has a cultural value, but everything is not worth preserving." Pluntke

One informant criticised that the citizen perspective was not included in processes early enough, instead it was considered when plans already were formulated

"The opinion of the citizen is not part of the beginning of any foundations." Hansson

The importance to find a projects starting point in citizens opinion as well as in the conditions given by the site, was a theme foremost discussed with the informants from the municipality. The possibility to read the historical development of a site was part of this objective.

"Its lesson 1A, to always take care of and utilise what is on a place. It has a value in peoples mind in the physical space but also in the consciousness." Castberg

"How do we do the best on this place, with the given conditions, including economy." "Should be possible to read the culture historical environment." Klåvus

A discussion about assessments were raised. The informants at the municipality explained how the knowledge foundation from the heritage specialists were one of the foundations for their work, and the informant working as heritage specialist presented critique facing their work.

"... the map describe the values, its sensitivity and durability for redevelopment, we have really taken our starting point from it." Klåvus

"Since it is a question of judgement, many draw the conclusion that everyone have same good opinions, but the ones that are scholars can make better judgements." Hansson

The informants from the municipality expanded the concept of cultural heritage from management of old buildings. They explained that their work to connect old structures with new, included considerations of loose material, names of streets and districts, the continuation of the perception of a districts narrative, as well as the overall architectural structure of a site.

"A lot of stuff here /... / that doesn't have a hard culture historical value but that in a bigger perspective add to the experience of the industrial character of the place." Castberg

"Thats a question of time, exciting to see what you in ten years mean when you say that you are going to Norra Djurgårdsstaden." (Discussing the difference between the legal and the project name of the area.) Castberg

"In the gas works there are free standing houses and the structure (for the new housing area) is based on that /.../ opposing the more traditional city based on blocks" Klåvus

Summary of findings from interviews

From each presentation of themes and quotes a few summarising statements are deducted.

Competence

The creation of a knowledge foundation in a project need to be continuous throughout a project.

A transparent base for decision-making gives legitimacy.

Quantitative methods are needed in communication with other disciplines and interests.

Cooperation

Competence among actors clarifies the need for transdisciplinary cooperation.

Humanistic and holistic thinking is needed and thus demand cooperation between disciplines.

Cooperation provide understanding between actors and their different interest.

Finance

Transdisciplinary cooperation show economic potential in cultural values.

Economical interests have decisive importance.

Politicians amount of interest impact the professionals work.

Housing

Question if the lack of housing reign over other needs, as management of cultural values.

Question if the need for new housing will increase demolition of built structures.

Question of how densification can be managed, concerning cultural values.

Sustainability

There are difficulties to specify cultural heritages connection to sustainability.

The need to rise awareness of old structures as bound energy.

A tool for life-cycle-analysis to use in urban development is missing.

Place and individual

The individuals perspective is the base for interpretation of places cultural values.

A local knowledge base is needed for each project.

No general conclusions can be made from one project to another.

5.6 Conclusion from case study

That all actors in a redevelopment project share a knowledge base of cultural values and heritage on the specific site of development is crucial. This gives possibility to use the heritage as an asset to benefit the project and to cooperate over disciplinary borders. Factors as finance, the lack of housing and the sustainability agenda steers both discourse and management. Cooperation between actors with competence in the specific case gives possibility to include the non-professionals perspective, creates a holistic perspective on each case and a transparent base for decision making.



6. Analysis

Ideas of spatiality and scope of space as limiting factor
Sovereign management approaches
The urban character as palimpsest

6. Analysis

Ideas of spatiality and scope of space as limiting factors

The goal for the redevelopment of the gasworks has been to care for the values on site and develop them by adding new functions to make the industrial area accessible to the public. A comparison to the redevelopment of Carlsberg Brewery in Copenhagen analysed by Riesto, show similarities in how application of certain references and "*ideas of spatiality*" (2011:30) might steer or limit possible outcome of a project.

The competition brief for redevelopment of Carlsberg contained an inventory of the most "*distinct and valuable buildings and open spaces*" (Riesto 2011:33). Similar to Hjørtshagen were the historical assessment were the base for the planners work and guidelines for the developers. The need to safeguard historical heritage is hard to question, but an awareness of how it impact the further development is crucial. An alternative hypothetical process would be independent proposals that was later adjusted to restrictions given by cultural values.

To understand the full dynamic and complexity of heritage sites, Riesto propose an approach to management that understand space as constantly in the making which would see a site not as a limited unit but as a "*hub in a complex landscape formation process*" (2011:38). This statement also raise the discussion about how the limitation of scope and context is done when assessing a site. Because the choice of what is regarded as worth to consider is the initial stage of articulating the cultural values on a site, which in the prolongation affect transformation or management. In Hjørtshagen an example could be the difference between scope of space presented by the actors. In the Vision 2030 Norra Djurgårdsstaden (2009) with sender Stockholm Business Region, the older Hjørtshagen is not mentioned except of the gas holders whilst a document from Stockholm Stad (Arbetsdokument 2014) puts emphasis on the older parts as one of the districts main characters.

The manifold of interests a although a factor contributing to the financial stability of the project. The city aims to create new housing, public space in the former industry, a new role model for sustainable city development and fruitful ground for businesses. The developers of housing want an attractive district in order to profit well from their resale and the business actors to maximise the preconditions for their trade. All of it is fuelled by scientific research on the district's capacities to contribute to the creation of these values. Perhaps the sum of several scopes of space capture a totality.

These defined challenges in management of heritage and cultural values connotes with Eriksson's (2014) discussions on contemporary urban development. Eriksson claim that the challenge for planners is that places contain multiple dimensions, which all need to be taken into account because they all represent the heritage and culture of a site. This statement is connected to the analysis of Riesto (2011) that ruling ideas of spatiality can limit possible outcome, consequently the chosen scope of space is the first step defining which dimensions that later will be possible to include.

Braae (2015) describes this by exemplifying with two extremes; the dichotomy between *détourage* which is making the history blank, or, *edification* which is rebuilding together with history. The redevelopment of Hjørtshagen needs to be interpreted as an edification due to its clear starting point in the site specifics, although the ambition with the project under the name Norra Djurgårdsstaden could be compared to a *détourage* because the sustainability goals are not site-specific.

Further, Eriksson (2014) claims that heritage is always constructed, as a result of different powers relations between economical, political and cultural interests, public opinion, experts, politicians, professionals and citizens. These challenges should be met with a inter-disciplinary approach that includes the non-professional perspective. If considering the urban landscape as a *"historical framework with a dynamic content"* (Meurs, Geurts 2015:26) the division of historical and development areas are not possible, consequently a division of the disciplines are not possible but in the same way intertwined.

The development towards a holistic view on heritage is contributing to the integration of cultural heritage into planning processes. In the redevelopment process of the gas-works area in Hjorthagen this is clear due to the initial and continuous influence of the heritage specialists (Nilsson 2010) assessment.

The acceptance of heritage and cultural values as a question in need for inter-disciplinary approach also accept the view on heritage as not limited by territory or by a specific population but with undefinable boundaries (Raä 2014:4) push the disciplinary development towards a humanistic and holistic approach.

A parallel could also be drawn to the reevaluated view on heritage were the urban landscape is seen as an *"outcome of natural, cultural, and socio-economic processes that construct it spatially, temporally and experientially"* (Corten, Geurts 2015:44-45). The view of heritage has moved from something that society were obliged to take care of towards something that could benefit society, thus heritage seen as an asset has become a topic tangible for a wider range of disciplines than before which demands a common language (ibid). The gas holders are in the strategies of the development in Hjorthagen seen as a means to enforce the interest for historical energy production (Arbetsdokument 2014) and consequently an awareness of today's sustainability discourse. This can be interpreted as a result of the perspective that heritage something that benefits society.

Sovereign management approaches

As overarching regulations and guidelines, the conventions can be discussed as a possible contributor to homogenisation of heritage management and assessment of cultural values. The Landscape Convention (Sarlov-Herlin 2007) advocate site specific consideration in each assessment, management and transformation of our common space. A consideration that to a great extent should originate from the *"common"* people's understanding of a site. Relevant to bear in mind is what influences this understanding or idea of a lived environment.

Financial incentives, the contemporary sustainability agenda and the lack of housing are factors found in the case study as influential on the urban planning discourse. In the discussion on sovereign management approaches they exemplify what impacts the assessment of a redevelopment.

In Hjorthagen the cultural heritage is implemented in the sustainability goals and seen as a means to support the district's sustainability values. The safe-guarding of the cultural values in Hjorthagen are a goal of same dignity as to produce new housing, the question arises whether this is a conflicting interest or not. The potential of cultural values to create immaterial value of interest for commercial actors was discussed in the interviews. The financial incentives could thus be seen as a way to guarantee maintenance of heritage but is a development linked to *"homogenisation"* (Madanipour 2015) and a commodification of cultural values.

Madanipour et al. discuss the homogenisation of European cities as partly a result from an existing picture of an *"ideal city"* (2015:184). Claimed is that this picture stands as the main historical reference and become base for development and its rhetoric which leads to a homogenisation because it limits possible outcome, as also proposed

by Riesto (2011). The creation of a more single sided idea of urbanity and the role of heritage in it, is also affected by a more streamlined cultural and commercial offer due to globalisation. A process described by Zukin (2010) leading to an increased strive after the *"authentic"* as a driving force against the commodification of cultural values. This search for authentic values could though be interpreted as the force creating a picture of an ideal and authentic city, thus itself creating homogenisation by limiting possible narratives.

Unesco and their designated heritage sites, are also an instrument potentially steering assessment of cultural values. The Unesco brand is because of its confirmation of *"aesthetic significance"* (Howard 2007:211) attractive since it declares cultural capital, thus a tool influenced by financial incentives. But, although branding from heritage and tendencies valuing *"authenticity"* might lead to a homogenisation of heritage and cultural values, they do to some extent guarantee a safeguarding of these material and immaterial values.

The Faro Convention (Council of Europe 2009) is meeting these challenges by not presenting guidelines on how to protect heritage, but instead focusing on the question of why and for who something is protected (Raä 2014:3) which could be interpreted as a strategy to not homogenise management. Consequently the convention moves away from the physical conservation of something towards an attempt to find a management that includes heritage into contemporary societal processes. Putting this perspective into the context of Hjorthagen, the heritage at the site is included and transformed into the contemporary and future society by activating it with new functions instead of keeping the eg. gas holders as a structure only for exhibition.

An identified weakness of the Faro Convention is that the emphasis on heritages potential to serve society leads to a short perspective and simplified narratives (Raä 2014). Culture seen as a means for other sectors to develop instead of a consideration of its own potential is one example, the emphasis on experiential values another. In the case of the industrial site of Hjorthagen, the proposals of the municipality could simplified be interpreted as focusing on the experiential value whilst the opposing organisation Samfundet St. Erik advocates for the preservation of the heritage for the sake of conservation of history. On the other hand, the municipality argue that a focus on the experience of the site is a way of safeguarding and learning about the history. Thus the management of the site becomes a heritage itself aligned with the statement that heritage is not only what we want to preserve, but instead *"everything that we have inherited"* (ibid).

The care-taking of heritage is therefore never value neutral, it always includes aesthetic and structural choices which affect the state of the heritage itself. To balance these fears of homogenisation and simplification that the attempted safeguarding of values contain, private initiatives should be stimulated to be a counterbalance. Stimuli for other initiatives than official could also lead to a less static and more fluent strategic planning that involves the civil society earlier, a tendency in relation to the self-organising city (Corten, Geurts 2015) and urban transition as a somewhat self regulated process.

As Found used as method or design paradigm is a way to understanding these tendencies. The design by the As Found paradigm is based on an interest in continuity and the unfinished, thus seeing design as one of many interventions in the urban landscape and not something eternal (Braae, Riesto 2011). The As Found paradigm is based in the immediate and ordinary, therefore it covers all temporal aspects since the ordinary is an interaction of past, present and future. Consequently transformation starting from a site as found, accepts transformation as self-organised and an unfinished process.

The urban character as palimpsest

Accepting the character of urbanity as changing over time and containing a mix of layers and aspects, is the initial step towards recognising a site as in constant making. This approach is thus designating architectural transition to be interventions which prepare for the next layers of interventions to come.

Kamali (2013) discuss the concept of culture and argue that the state of culture never is static but in a process of constant change. When defining culture as the symbolic and immaterial aspects of human societies and as something that is simultaneously shaped by and shaping human actions, culture is a palimpsest of inherited and contemporary layers of interventions.

The acceptance of the landscape as a palimpsest, acknowledge several meanings of a place. Consequently this approach acknowledge the accumulation of layers as continuous. A fact increased by the shifting preconditions in living environments due to urbanisation and globalisation which puts the pre-conditions in cities under constant change (Corten 2015). In Hjørtshagen this is visible in the reconsideration of the industrial structure, occurring because of Stockholms growth and the need to optimise land-use within the municipality.

The German Pavilion on the 13th International Architecture Pavilion in Venice confess to this outlook. The recognition of how shifting demography and urbanisation change the preconditions for Germany is the core reasons for why the pavilion adress a rethinking of the use of existing structures (Petzet 2012). This approach of minimum intervention, described as *"the ability to identify with the existing stock counts for more in long term than opposing it with something new"* (Petzet 2012:11) states that architects should start from the existing structure and embrace ideas found in the palimpsest of the site. Comparable to the concept *"edification"* advocated by Braae (2015) and the understanding from Rossi (Nilufar 2004) that the form of the city is a dynamic process comparable with evolution.

In Hjørtshagen the development is from the municipality seen as giving new life to the district by expanding its context. Connection between the different parts of the district and addition of new values of importance for everyday life is seen as factors of integration and could be a development compared to evolution since it is based in the existing structure.

This argumentation raise the question about the interface between preservation and development. A balance is needed to be found in order to care for heritage and to fullfil new needs. If regarding a redevelopment of a site as a new layer of contemporary values and functions acknowledging the site palimpsest, the development can be seen as a part of the preservation of the site. The development become a part of the site palimpsest and is consequently worth preservation.

The meaning of place is the addition of all layers including how the site is understood, managed, destroyed or transformed thus the *"action"* and *"process"* (Council of Europe 2009). This acknowledgement accept the fact that past is to be defined only in relation to what we see as present. Consequently history becomes history when contrasted to the contemporary (Braae 2015).

The readings of Scarpa could be used to further understand the interplay of past and present in the palimpsest of a landscape. Scarpa puts emphasis on creating a contrast between old and new, and adds the layer of intervention on the old, thus making them superimposed (Braae 2015). The distinction between the words superimpose and

palimpsest is here not significant but instead show how everything which is not the contemporary layer become compressed into one historical layer, which also endanger to create a simplified narrative of the past.

The strive after balance between development and preservation is one of the core values in the development of the industrial site in Hjorthagen (Nielsen, Carlsson-Mård red. 2009) (Arbetsdokument 2014). In order to preserve the site and its heritage it needs to be made accessible and given functions, which demands a redevelopment and raise the discussion on the relation *citizen-expert* and *opinion-fact*. As concluded in the interviews the way to find balance is; to have the individuals perspectives as the base for interpretation of place's cultural values, to create a local knowledge base for each project and that no general conclusions can be applied from one project to another.

However, the new layer of development, redevelopment or intervention will compress earlier historical layers into one group, because they now are definable as "not new". This is an unavoidable interplay with contrasts described by Braae (2015) as the choreography of the transformation ready to be interpret by the viewer, clearly exemplified in the case study Hjorthagen.



7. Discussion and result

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7. Discussion and result

7.1 Discussion

The base for this work is the hypothesis that when cities grow due to urbanisation their new development areas stand in relation to the history of its location and adjacent districts. The approach to how this should be regarded within urban development policies and action is insufficient, due to uneven power balance between interests and due to methods of assessment which doesn't allow an inclusion of multiple dimensions.

The initial frame for this hypothesis have been the understanding that cities are layers of materialised history, traces of habits and everyday life that contain a diverse set of narratives. The past is therefore sharing and negotiating space with contemporary use and tendencies making transition and changes in urbanity to a somewhat self-regulated process. Awareness about place, history and practices supports the creation and decoding of place identity and continuation in a district's narrative.

The hypothesis has further been that a consideration of heritage as an asset does not imply that heritage is an obstacle for new development to satisfy new needs. The thesis state that there is no contradiction between the interests, instead synergy in management can be found. This approach is required to meet urbanity as layered, complex and dynamic and to value cultural heritage and cultural values in order to make site specific instead of homogenous solutions.

Holistic perspective on urban landscape

The approach to cultural heritage in urban planning has developed from a perspective focusing on specific monuments towards a holistic perspective of the urban landscape including all parts it is composed of. This has also lead to an increased will for inter-disciplinary competence and cooperation in management of cultural values in urban planning, nevertheless it is a process in evolution. Factors influencing the professionals work are the accessibility to inter-disciplinary competence and cooperation, the impact of issues regarding finance, the lack of housing, demand for sustainability as well as the importance of public participation and site specific consideration.

In the range of scale from building to neighbourhood to district context, different approaches on how to conduct the relationship to existing structures can be found. Urban planning today shifts and mixes between; the difference paradigm which contrast the past with architectural works, the continuity paradigm developing the statements of the past by building on existing structures, the cultivation paradigm which is a fusion or dialogue between past and present design ideas and the optimisation paradigm based on absolute values and found in today's sustainability agenda (Braae 2015). Transformation interpreted by these paradigms contribute to an holistic perspective. Since the paradigms are intertwined the redevelopment of industrial sites can be seen as a paradigm of its own, a *"post-industrial-site-composition"* of paradigms.

Integration of cultural heritage to urban management

Factors that set what is considered and preserved as cultural heritage in contemporary architectural and urban transition can be defined as concrete and abstract. The factors are all relating to the overall tendencies of the ongoing urbanisation, the shift towards strategic planning and a growing civic participation. These tendencies are trends explaining why conservation of cultural heritage are no longer a separate action but integrated into urban management. Also new demography and the changed living conditions in cities puts increased pressure on housing and land which create a demand for policy to consider existing structures, thus the cultural heritage.

The concrete factors influencing the assessment and management of cultural heritage are conventions, laws, regulations, programs for comprehensive and local plans and the interpretation of them. These instruments steer the planning process and thus affect the shape and the content of it. Municipal strategies and the strive after "lively and attractive" environments are to a high degree connected to cultural values. The market forces also see potential in applying historical and cultural values because of the possible lucrative benefits an experience of authenticity can create. The increased demand for housing demands new exploitation and is an interest of high priority, thus in concurrence with the interest of cultural values. Synergy in preservation and development of cultural values and the development of new housing, is though a scenario possible to find through a understanding of its benefits.

The abstract factors are the effect of paradigms, preferences and time on the planning process, as well as the discourse on management of cultural values in urban planning. Explained as the impact of prevailing paradigms in each profession, professionals personal preferences and time as a factor changing the context. This concern the impact from historical references on assessment and design as well as pre-knowledge and personal experiences of both professionals and common people which creates the idea of a city's constitution.

The influence of time as a factor changing the understanding of a situation is another abstract factor of importance. The view on a project can be changed during the process as well as paradigms being exchanged to new ones. When regarding cities as layers of cultural heritage and cultural values, time is also the factor needed for the creation of nostalgia. Nostalgia which in turn impact chosen perspectives and thus the conclusions drawn. The amount of time needed for the creation of a narrative about a place containing layers from several times is undefinable, but a factor well worth to consider in management of cultural values.

Awareness of site specificity

The articulation and performance of the cultural heritage and values in Hjorthagen starts with the assessment of it. The word articulation alludes at how the cultural heritage is expressed and put into words in the assessment, which further influenced the performance of it. From this process a spatial result and a rhetorical result can be observed.

The spatial result and thus the impact of the site specifics can be found in the scale and structure of the new development, as well as in the new developments choice of material and colour. As an example the structure in the industrial site is free standing buildings, and the development of dwelling units in direct proximity will be organised in a similar structure, rather than in blocks. The new buildings in the gas works area, as the school, is described as adjusting after the surrounding terrain and after the silhouette of the gas holders, thus a clear attempt to relate to existing scale and structure. Stated in the initial programme for Hjorthagen (2009) is that *"the new architecture should represent contemporary architecture with connection to the old buildings"*. This perspective is considering the management of the heritage as well as developing it with contemporary standards for the future.

The valuable city picture, is an articulated value which is described as both the city in small scale and the bigger landscape picture. The overarching factors stated as shaping the general spatial connections in Hjorthagen are the site specific heritage and the structure of the new development, which is the topography, a dense built environment and the connection to water. What is considered as a valuable city picture is thus based in the site specifics but developed after todays preferences.

In the street names the earlier use of the site is re-mirrored with names from animals alluding at the neighbouring park and names connected to the old industry. The relation between the project name Norra Djurgårdsstaden and the geographical name Hjorthagen is on the other hand more complex. Norra Djurgårdsstaden is connected to the location of the project, which expands to more than the district of new dwellings and redevelopment of the industrial site that this thesis focus on. The dynamic between these names can be seen as the will to point out a grand new redevelopment project with the ultimate but perhaps unconscious effect of distancing itself from the older structure on the site, Hjorthagen. Norra Djurgårdsstaden is thereby another example to add to the discussion on how the names of newly developed districts impact how they are apprehended. As well as what interests that lay behind the formulation of new names on districts.

The municipality's rhetorical justifications for the transformation of Hjorthagen, origins from the historical assessment. The cultural heritage of the gasworks and the gas holders are described as landmarks and symbols for Stockholm and the district and as historical heritage because of it being a masterpiece of municipal technology and therefore a time document. In the assessment both the physical structures as the actual buildings and the immaterial values as peoples memories and stories about the place is dealt with.

The vision for the new development is that it should be a prolongation of the inner-city, thus the standards and character of the inner-city structure is used as comparison object for the transformation. The program for the gas works hold a public square where the adjacent school is planned to support the square into being an active public place. This is another example of where a possible application of an inner-city structure is made. This is also visible in the city and landscape picture of the new district where the structure of the new housing blocks relate to the typical inner-city structure of Stockholm and not to the freestanding structure found in adjacent Abessinien, as an example.

On the other hand, the planning and use of parks and green areas in the new district correlates to the structure of old Hjorthagen and the adjacent park Hagaparken. The parks are central in connecting the districts different parts as well as connecting to the surrounding landscape.

The proposed high-rise building Gasklockan is located on the same spot as one of the gas-holders, it will thus replace a similar but lower structure. This can be seen as a way to respect the earlier landscape structure by developing and enforcing it, or as the opposers to the tower argue, an action that totally disregard the earlier landscape picture.

The cultural heritage has thus been constantly interpreted or perhaps re-interpreted by several instances according to their participation in the process. The historical assessment have been the base for the municipalities work in defining guidelines and directives on how the site should be approached. From the document study and the interviews the conclusion can be drawn that an awareness of the site specifics and a will to safe guard them is existing parallel with the will to develop and increase the accessibility to the site. The articulation and the performance of the cultural heritage in Hjorthagen can therefore be described as a search for balance and the interface between preservation and development.

7.2 Reflection on method

The result contain no obvious conflicting evaluations, although the influence of the author is a possible limitation. The authors understanding and choice of theoretical overview, its application on case study and interpretation are actions that to some extent are subjective thus influencing the result. Translation between english and swedish contribute to a loss of nuances.

Unexpected findings were that the informants from different professional context and background had a clear interplay in their understanding of the questions. The themes found were common for all informants. Cooperation between disciplines were the most important theme, explained as the way to reach understanding for other interests. The importance of financial means for the safe-guarding of a heritage, might be questionable to label as unexpected, but the decisive importance of economy could still be described as unexpected in the context of cultural heritage.

In the case study Hjorthagen, the use of competence about the site among the existing dwellers in the district, is not significant in the result because documents concerning the citizen participation has not been included due to focus of research questions.

Limitations and weaknesses of the projects structure could be that the research theme initially had to be interpreted by the author. This demanded a wide research under great influence of the authors pre-knowledge, interests and advice from tutor and others. Another weakness could be that all informants were familiar with the research topic, alternate results might have been extracted if the informants had less experience of the topic. A possible weakness is the continuous shift between general and site specific, in spite of that reflection, the interplay aimed towards discussing questions of general importance by exemplification from a specific case.

Tendencies discussed in the thesis are on todays societal and planning agenda, but it is constantly relevant to assess the connection between social, ecological and economical sustainability. Contemporary urbanisation and densification adress existing urban structures and landscape but the thesis state a lack of tools for communication between professionals to discuss the approach towards, and the assessment of immaterial values. One finding in the thesis concern the need for life-cycle-analysis in multiple scales and could consequently be one alternative facilitating communication between disciplines. However the thesis state the need to consider ecological, economical and social/cultural values as intertwined.

This thesis contribute to a progress away from the simplifying statements that architecture always should take its starting point in the site and "save some and add some". The discourse needs to be more nuanced in order to reach the manifold of dimensions our landscape consist of. The result and conclusions presented in the thesis strive to increase the knowledge about urbanity and landscapes as dynamic and complex structures, by developing and testing a theoretical overview about cultural heritage and cultural values in urban management. Understanding of ones own culture and history creates acceptance and understanding of others which is a crucial quality in todays changing societies.

7.3 Result

Recommended further research is to examine methods of assessing cultural heritage and values which give a result that can be implemented in the working method of tangential interests, done with the objective of accepting the inevitable relation between interest. This would also address cultural values and cultural heritage's connection to social, ecological and economical sustainability and give entries for reflection on how the discourse is influenced by ruling societal norms and prevailing paradigms.

When influencing the landscape with architecture and planning, crucial is to be aware about the multiply understandings of culture and meaning of a place in order to reach an inclusive and humble development. Connected to this is the importance of a consciousness about how certain references and preferences among both professionals and non-professional impact the result of transformation of living environments. This impact might lead to a re-creation of earlier ideals which limits the possible outcomes and consequently, the possibility to meet the spatial representations of contemporary societal challenges.

Trans-disciplinary work based in non-professionals perspective is thus the method with possibility to reach the manifold dimensions of a site in transformation, but also what gives understanding between opposing interests and the possibility to find synergetic approaches and solutions. The trans-disciplinary approach does also hold the imperative to address the balance between preservation and development, the monumental and the ordinary as well as the disjunction between perspectives from the expert and the common person. By seeing a societal challenge as urbanisation with a manifold of perspectives, the connections between social, cultural, ecological and economical durability become more clear.

Legislation and regulations with the intent to safeguard cultural heritage and cultural values in the processes of urban transformation, are needed in order to sustain the pressure from economical interests. The legislation is though possibly generating a homogenisation of expressions and a simplification of narratives due to the limitations within their course of actions. Similarly, the processes within the planning system steer the assessment and the subsequent revelation of a project. Even though these processes have been designed in order to carefully consider and include all possible aspects and interest, the evaluation and questioning of them must be continuous.

To conclude, the summarising aspect is the interface between preservation and development. Different perspectives give separate ways to define the interface, what is beneficial for each case is specific for each case and there is consequently no general definition of a successful interface. To instead consider a site as in constant making and develop by preparing for the next layer to come is thus an approach that cherish the character of the landscape as a palimpsest.

Interventions today will be followed by interventions tomorrow and what is done today is a passage of what later will be considered history. Thus, planning and architecture in our landscapes must pay respect to the grand range of scale they consist of as well as future generations to come by accepting interventions as temporary. The main characteristic of landscape is continuous transformation.



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Appendix

Interview Questions

Vill du kort berätta om hur ni arbetar med kulturmiljöfrågor?

Hur motiverar ni ert synsätt?

Vilka frågor är aktuella just nu?

Vilka förhållningssätt till kulturmiljö tror du finns inom stadsutveckling?

Vad tror du påverkar hur planerare och arkitekter förhåller sig till kulturmiljöer?

Hur ser du på expertens roll, kontra till exempel lekmannens eller politikerns, vid bedömning av kulturmiljövärde?

Vem har rätt och hur hanteras situationer där man tycker olika?

Kan du dela med dig av några erfarenheter från stadsutvecklingsprojekt i en befintlig kulturmiljö?

Hur tror du att diskussionen om de här frågorna är på väg att utvecklas?

Vilka intressen spelar in?

Kan du se några generella samförstånd eller orsaker till konflikt inom stadsutveckling när det gäller att förhålla sig till kulturmiljöer?



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