Summary

The aim of this work is to illuminate the history of restoration in 20th century Sweden by studying restorations of medieval Uppland churches, in the hope of highlighting the debate and conflicts surrounding the ideologies forming the framework of church restorations and identifying the crucial considerations. Another aim is to view the 20th century makeovers in Uppland in relation to the process of change which has been going on ever since the churches were first built. This is an attempt to depicting church restorations with the focus of attention on the function of the church interior, but also on ways of achieving a credible design appropriate to the present. Theological and liturgical issues and their connection with usability constitute an important background.

The study takes as its starting point the architect’s mission as the person in charge of the restoration project. The heritage conservation aspects and issues of principle concerning preservation are present as a basic precondition of every restoration assignment, but the present work is not primarily concerned with investigating ideological issues concerning the restoration concept in an overarching perspective. Rather it is an attempt at illustrating, through the delimited restoration assignment, the role of the architect and the points of departure in terms of restoration ideology.

The topics of inquiry include the following. What changes, particular internal and spatial ones, are discernible in the medieval churches of Uppland during the 20th century? How have the architects handled the medieval element in the Uppland churches relative to accretions from later centuries? How do the changes in the churches relate to the contemporary view of restoration in the 20th century? What has been the relation between redesign and preservation, and just how extensive were the interior changes made during the 20th century to Uppland churches when viewed in relation to the transformation of church interiors known to us from previous centuries? How did the heritage conservation authorities deal with the changes occurring in the 20th century, and how have values fluctuated? How do the Uppland restorations relate to the theological and liturgical currents prevailing in the 20th century?

The churches of Uppland are well preserved in their medieval appearance. The Post-Reformation heritage too is richly represented. These churches have also been ascribed a pivotal status in Sweden’s heritage, and so they are suitable subjects for study. Many alterations have been made to them over the centuries. The 20th century also brought changes, in the form of extensive restoration, made possible not least by good financial resources. The many new churches built in outlying city communities during the post-war era also bear witness to economic prosperity.

To many people, the medieval country church is the embodiment of all that is genuine and authentic, timeless and immutable. To many it represents a continuity and a fixed point in the changeability of existence. Yet the churches have constantly been undergoing major or minor alterations. The relentless changes to which every generation has contributed in them are just as characteristic as the ambience of timelessness and eternity. So the medieval church and its interior can be viewed on the one hand as something museum-like and heritage-related, with religion as the vehicle of tradition.
and the parish as exercising a conservative stewardship, and on the other hand as the place of worship in a perspective of change with transformatory liturgical and functional points of departure.

Church buildings will undoubtedly be subject to changes in the future. Knowledge and understanding of earlier changes, not least the 20th century process of modernisation in society and the imprint left by it on ecclesiastical architecture and restorations, will then be a vital topic for consideration.

**Delimitation and methods**
This study encompasses the whole of the 20th century, but with special emphasis on the period between about 1920 and 1980. By about 1920 institutionalised heritage conservation had been consolidated and the heritage conservation authorities had devised a number of steering instruments for enforcing the restoration practice which became paramount well into the 20th century. An ideological sea change occurred in about 1970, not least in the wake of the debate concerning the restoration of Uppsala Cathedral.

Several methods have been used in this study. First of all a general count was taken of all major restorations in the province of Uppland. Their time-related character prompted a division of the 20th century into four periods, and one church from each period was chosen for closer study. The four churches chosen were Tensta, Skånela, Knivsta and Orkesta. In their several ways these four churches represent a transition from one period to another and mirror certain shifts of attitude. The restorations were amply documented and had not been followed by any extensive further alterations. More examples are then used to illustrate the complexity of the restorations during the various periods, indicating both similarities but also the uniqueness of every restoration situation. Together with the in-depth studies, these examples were meant to convey a deeper picture of restoration works in the 20th century.

The studies of the church buildings and restorations, both in the in-depth studies and in supplementary examples from the province as a whole, are then juxtaposed with developments in construction and restoration and in society generally. The topics addressed include, for example, restoration tradition, values and viewpoints held by the heritage conservation authorities, parochial needs for changes to the church interiors, but also discussions concerning the functional and artistic design of new churches and how those discussions were reflected in the historic churches.

**The historical evolution of the church interior**
The churches of Uppland were built in compliance with strict layout and volumetric proportions and were designed and furnished in accordance with the needs and functional requirements of the Catholic cult. Medieval theology and liturgy were not static, as can be seen, for example, in the 13th and 14th centuries, when the boundary between chancel and nave was opened up and a period of vaulting construction and widow enlargement ensued.

The Reformation period and the centuries which followed it involved a modification of church interiors to suit the needs of Protestant worship. Objects and furnishings no longer corresponding to functional requirements or the aesthetic values of the time were moved out: old pulpits, statues of the saints and pew doors were carried up to tower attics, perhaps not with a view to reuse but more as a way of perpetuating the memory of earlier generations.
By the beginning of the 19th century the originally – during medieval times – poorly daily lit and shimmeringly colourful interiors of the Uppland churches had been transformed into brightly lit, wide open hall churches, equipped with magnificent pulpits, with blocks of pews to either side of the central aisle and an organ loft at the west end. This transformation from the medieval church interior to that of the early 19th century may seem astonishing, and there were quite clearly powerful forces at work behind these gradual changes through the passing centuries.

During the second half of the 19th century, a time of doubt and redirection, the murky and shimmeringly colourful came back into its own. Inspiration and scholarly knowledge were derived from the medieval but adapted to Protestant worship. The church interior was to be perceived as modern and functional, not least from a liturgical viewpoint, the pews were to be comfortable and the interior climate pleasant. The prime movers in disseminating these new ideals were the Office of the First Surveyor to the Royal Household (Överintendentsämbetet), headed by Helgo Zettervall, and freelance architects receiving church restoration commissions. The showpiece example in Uppland was the Cathedral in Uppsala, following its restoration between 1885 and 1893.

Through the Office of the First Surveyor, special demands were made on architects working with restorations. The knowledge requirements were revised somewhat during the early decades of the 20th century. Sigurd Curman, architect and architectural historian and Director-General of the National Heritage Board between 1923 and 1946, has been ascribed a pivotal role in the new view of restoration, internationally established in about 1900, which implied a balance between heritage conservation and artistic criteria in connection with restorations. This view demanded not only a knowledge of general trends in the history of architecture but above all an ability to read, interpret and value the individual building on the basis of its structural and artistic evolution.

Historians have emphasised the great divide between Zettervall’s and Curman’s approaches, but, comparing Curman’s later restorations with Zettervall’s cathedral restorations, the two of them seem to have shared much the same basic approach, namely working without preconceived notions according to each building’s nature, securing the survival of the building, helping the church building to serve its original purpose by adapting it to contemporary requirements, and achieving a coherent, aesthetically appealing wholeness of design.

There were also similarities in their treatment of the imprints left on churches by generations immediately preceding their own, as with Zettervall’s rejection of interior elements in the Baroque and Rococo styles. Curman probably entertained little reverence towards the church restorations of the late 19th century, though this was not manifested in his own work but more in that of his successors. One of the latter, Erik Fant, in his restoration of Tensta Church between 1918 and 1920, was to realise the design strategy evolved in Curman’s restoration of Vreta Convent Church, for which he was both planner and supervisor on behalf of the Office of the First Surveyor. Following its restoration in 1918-1920, Tensta Church can be viewed as a shining example of pedagogical clarity.

Theme and variations
Some 60 Uppland churches were restored between 1920 and 1950, with an intermission during the war years. The ideology underlying the restorations was concerned with bringing out the contributions made by different periods and uniting them as an artistic whole, instead of, as in the late 19th century,
isolating but also reinterpreting a particular period. The restorations proceeded like a theme with variations: whereas the initial state of things often varied a great deal from one church to another, the end result showed a high degree of uniformity, one point in common being the favouring of the medieval and of 17th and 18th century additions in preference to those of the late 19th century.

The task in hand concerned modernising churches where old-fashioned stoves were being replaced with new, modern systems distributing heat by means of hot air, water or electricity. This change was a precondition for the uncovering of medieval paintings on walls and vaulting. Earlier paint layers on pulpits and other furnishings formed a vital part of the new overall design. Altars, roods and statues of the saints which had been put in storage returned to a more dominant position in the church, and all these things taken together made it impossible for architects to go on accepting a uniform earlier colour scheme, e.g. white with gilding.

But in addition to the colour scheme changing, the lighting too was modified. The sharpness of daylighting was softened, while still admitting sufficient light for the hymnbook to be readable. Comfort requirements called for comfortable pews which meant rebuilding most of the old ones. But historic objects and furnishings were not the only things to be highlighted, because restorations also gave architects plentiful scope for designing additions to church interiors.

Making the new distinguishable from the old was an important consideration, as a cachet of authenticity. Paradoxically enough, according to the rhetoric of the time, the feeling must also be given of nothing having been done to the church interior for ages past. To contemporaries, the new elements were probably self-evident, but a latter-day visitor may have difficulty in distinguishing early 20th century additions from the pristine. This, perhaps, is why posterity has allowed itself to be convinced that restorations of this kind were sympathetic, i.e. restrained, even though what really happened was a change from one wholeness to another – in keeping with a view of restoration as aiming, not at leaving everything unaltered but at creating the feeling of everything being as it had been. Thus furnishings and artefacts from an earlier period could be moved back into the church at the same time as the whole interior was transformed from bright monochrome to murky polychrome.

Greater spatial integration
Some 40 Uppland churches were restored in the 1950s. Those restorations were distinguished by compliance with the ideological approach characterising restoration work since the 1920s. The 1950s were also a period when the church interior was a widely debated topic among architects, artists and theologians. People’s need of companionship and participation in the church was observed, but so too was the need for seclusion. A spate of church building ensued in urban communities and in the environs of cities. A new liturgical movement merged with a modernist spatial ideal. The new age left a clear imprint on some Uppland church restorations.

The situation now was one of responsiveness to the liturgy and theology as interpreted by a new age, and also a break with a classicist legacy in favour of the aesthetic manifestations and ideals of Modernism. In purely concrete terms these new elements were manifested by heavier focus on the altar, closer spatial integration between priest, congregation, organist and choir, and a greater need for space at the rear, west end of the church for people to get together before and after the service. Design drifted towards
the bright, warm white, monochrome and non-figurative, using materials such as varnished spruce, black-painted wrought iron, limestone and sandstone. Traditional profile culture and symmetry were eschewed in favour of smooth surfaces and asymmetry. Highlighting the medieval remained the prime concern. The official heritage conservation assessment included preservation of the medieval matter. The architect’s task became that of fashioning additions in harmony with the medieval.

**Contrasting new and old**
The Uppland restorations of the 1960s, some 20 in number, were mainly concerned with maintenance and conservation. Sometimes toilets, cloakrooms and storage facilities were added, but not in the actual church interior. In some churches, though, restoration entailed more extensive changes prompted by functional requirements of a liturgical nature. These changes were especially apparent in the church chancels, which were given new altars and light, open kneelers. Sometimes older pews were replaced with new, open ones in the nave and spaces cleared under the galleries.

One such example was the restoration of Knivsta Church between 1956 and 1961, under the direction of architects Harald Thafvelin and Lars Stalin, a restoration which also adumbrated many tendencies of the 1960s – new theological and liturgical functional requirements, with their transforming effect on standpoints of restoration ideology, and new aesthetic ideals. The aesthetic expression was closely linked to an increasingly mechanised and industrialised form of building production. This was new construction moving steadily further way from the medieval churches and their traditional craftsmanship.

The heritage conservation authorities had accorded protected status to the 1892 Neo-Gothic interior of Knivsta Church, which was one of the few late 19th century interiors still extant in Uppland. Thus one more period, the late 19th century, was added to the principle of highlighting the additions made at different points in history. The Knivsta restoration scheme, moreover, also differed from current practice in the design of the new elements to be added: large, uninterrupted sections of steel-framed glazing, low, open pews in modern joinery technique, and a pulpit, altar rail and organ loft front divested of their 19th century mahogany colouring. The new was more clearly contrasted than previous with the old, and the old was given a new kind of treatment to make it blend with the new additions.

In their restoration of Värmdö Church (1963-1969), the architects Jaan Allpere and Claes Mellin went further, using unconventional combinations of new and old materials, e.g. the gallery structure of perforated steel girders together with the white-painted wooden balusters of the old gallery front, or else making new use of a traditional material, such as stack-bonding bricks instead of mortar-bonding them.

**A more restrictive view of change**
The years round about 1970 were to prove a time of change where church restoration issues were concerned – between, on the one hand, the radically transformatory restorations of the 1960s and, on the other, the more conservationist attitude of the late 20th century. The church restoration practices of previous decades were called into question. Some town church restorations mirrored the change of direction, e.g. Uppsala Cathedral and Vårfrukyrkan (St Mary the Virgin) in Enköping. There the programme proposals from the mid-1960s had displayed new angles of approach and radical make-overs. The end result 10 years later was above all a matter of cleaning and conservation.
The restoration of the small country church at Orkesta between 1970 and 1980 also reflected the transition from one standpoint to another: the heritage conservation authorities approved the architect’s restoration proposal for the first stage, concerning the exterior, while taking a more restrictive line on the internal restoration a few years afterwards. It was above all when the basic structure of the church interior, fashioned according to the centuries-old furnishing scheme of the Lutheran preaching church, was questioned that the heritage assessment became more complicated.

Given the revaluation occurring in the 1970s, it is not surprising that restorations in Uppland, just over 30 of them, during the three closing decades of the 20th century should have been characterised above all by a more restrictive view of alterations. Those restorations could also be said to mirror the preamble of the new Heritage Conservation Act, with its emphasis on care and maintenance. In isolated instances, facilities were added for choir and musical activities. It was typical of the period that new facilities were sited below ground.

In the closing years of the 20th century a more preservation-oriented view of restoration in the heritage conservation context coincided with wider scope, under the 1976 Order of Service and, later, the 1986 Church of Sweden Service Book (Kyrkohandbok), for individual parishes to structure services of worship according to local needs. This led to a process of compromise between heritage conservation viewpoints and new functional requirements of a theological and liturgical nature. But when the point of departure was the needs of churches much used for occasional services, e.g. Solna Church, where funerals take place almost daily, the furnishings and fittings of the post-Reformation audience church were well suited to the occasion.

**Modernisation**

Discussion of a number of concepts which played an important part in the restoration of medieval Uppland churches in the 20th century could shed light on the complexity of the design of the various church interiors as described above. The issues have concerned modernisation, materials and the character of the church interior, but also different architects and their standpoints concerning preservation and new design, as well as the relationship between restoration and spatial renewal.

Uppland church interiors not meeting the functional requirements of the time have undergone a slow-protracted process of modernisation. This has been the case for centuries, the 20th included. During the late 19th century, many of the brightly lit, wide open church interiors of Uppland inherited from the 18th and early 19th centuries were transformed into murky, shimmeringly colourful, evocative milieux. This modernisation was accompanied above all by the installation of stove heating. Sometimes inner glazing was added to the old, single-glazed church and draught lobbies were added to the entrances. The enclosed pew seating was very often replaced with open pews, not only for reasons for heating technology but also prompted by social, political and theological considerations. The transformation, aimed at making churches more modern and comfortable, became very widespread in Uppland.

The next big wave of modernisation lasted from 1920 to the end of the 1950s. Once again, the decisive change took interior heating as its starting point, this time with electric heating replacing the stoves, sometimes with the heat either airborne or water-borne. Church interiors were altered, both aesthetically and functionally speaking, and theological and liturgical aspects once again played an important role. Medieval murals were uncovered.
These, together with older paint layers on pulpits and old pews, were made the frame of reference for the new colouring of church interiors. Medieval baptismal fonts were moved into the chancel from porches and vicarage gardens. Medieval sculptures were fetched back down from tower attics and prominently reinstated in the body of the church. Tradition and continuity were the underlying principles. Accordingly, the old enclosed pews were preserved or new replicas designed to replace the late 19th century replacements. This transformation of church interiors was very consistently pursued. The restoration of Tensta Church between 1918 and 1920 became a trendsetting example.

The ideological debate on the liturgical reform movement was mirrored by a number of church interiors in the second half of the 1950s. More attention was made to focus on the altar. The choir and organist were noted as participants in the service, not as separate agents. Attention was also paid to the baptismal fond and its positioning in the church. These important theological and liturgical programme requirements were carried over into the 1960s. Modernisation continued, but now on a more limited scale.

The principles remained the same as in preceding decades, but with a different mode of expression. If by modernisation we mean changes of the kind described above, one would infer that it tailed off considerably in the three closing decades of the 20th century. That period reflected a change of approach, from axiomatic favouring of alteration to a more restrictive view on the subject. A conflict had arisen between liturgical and conservationist viewpoints, a polarisation without precedent in earlier phases.

The question of materials
The restorations reveal a shift in the treatment of different materials. Issues concerning materials involve many different aspects, e.g. craftsmanship and building production, processing and joining together, the view taken of art and aesthetic expression, historical precedent and sources of inspiration, and the perception of what is genuine. The restorations presented the challenge of creating a harmonious wholeness out of parts emanating from an earlier tradition of craftsmanship and additions affected by changes in building technology.

In Tensta Church (1918-1920), wood from the shortened pews was used for refurbishing the seats, so as to avoid any differences in the wooden materials used. The hand-planned panelling of the new organ loft front set up shades and shadows resembling those cast by the old-fashioned boarding of the pulpit. Damage suffered by the old font cover was mended with new limestone. The new altar rail was linked to the antiquated pews by means of decorative painting, skilfully attuned to the aged colouring of the pulpit and the medieval murals.

The same principle of preserving, renewing and linking together was applied at Skånela Church (1950-1956), but with somewhat differently designed additions. Limestone, black-painted wrought ironwork and varnished wood with visible graining were contrasted with the thin distemper and ashlar-scribed plaster with pale whitewash. This can be seen as a shift in the view of authenticity, from the symmetrical and decoratively painted to the asymmetrical without any decorative cover of paintwork. This was a matter of uncovering surface layers and leaving them plain and monochrome.

This denudation was taken still further in Knivsta Church (1956-1961). The 19th century paintwork was completely removed from pulpit, kneelers and organ loft front, to contrast with varnished spruce in the new pews, the new altar and the choir stalls. The tone of the church interior was no longer
set by irregular hand-planning but by the new floors of polished limestone, the exact shaping of the steel sections in large window openings and the razor-sharp rectangularity of the new pews with their visible joins. In Värmdö Church, perforated steel girders replaced slender steel pillars and old wooden pillars and beams as the framework supporting the organ loft. New pews of varnished spruce replaced older painted pew seating. A new brick floor with thick white pointing grew up in the cloakroom barriers and in the pew vases, which were composed of stacked bricks without any bonding.

This free-handed treatment of materials continued in the restoration of Orkesta Church (1970-1980). On the outside, weathering steel replaced an old sinus corrugated roof covering of sheet iron. The aged surface of the weathering steel sheet would, according to the architect, assume a character reminiscent of shingling, at the same time as it was optimal from the viewpoint of production technology (industrial fabrication) and maintenance.

The interior of the same church was similarly treated. The joineries for windows, organ case and pews in the western part of the church had the same modern, contemporary look as the blue paintwork. The blue stood out clearly for all to see, with a different materiality from that of the heavily marbled colouring of the altar pulpit. In addition the medieval murals of the vaulting stood out, clearly segregated from the whitewashed walls. Gone was the sliding transition between old and new that had characterised restorations during the first half of the 20th century and which resulted in old paintwork almost imperceptibly merging with lightly glazed and whitewashed surfaces.

Thus the restorations of medieval Uppland churches in the 20th century reflect various ways of dealing with the material parts of church interiors, both those already present and those deemed necessary additions. Common to all the various approaches is the architects’ apparent intention of frankly trying to show what was new and what was old. The practice enjoined to this end has varied, both with the passing of time, between different architects and, not least, according to the various preconditions dictated by the church interiors themselves.

The character of the church interior
Describing the character of the church interior in the initial phase of a restoration assignment has been an important task for the architect. This kind of description has furnished the heritage conservation authorities with basis for their pronouncements on restoration proposals. In the case of Tensta Church, for example, the architect perceived the late medieval as an important of the vision as to how the interior should be designed. The interior also included 18th century furnishings – pulpit, pews and organ loft. The new colour scheme of grey, blue, turquoise, red and brown, with gliding on the pulpit and altarpiece, served to link the different parts together.

In the restoration of Skånelya Church, the Romanesque phase of the building’s history was highlighted. The heritage conservation authorities described this church as perhaps the most outstanding of Uppland’s east-towered churches, and was keen for the church’s medieval plasterwork, with ashlar-scribed masonry, to be uncovered. And indeed, the main substance of the restoration from a heritage perspective became the uncovering of the medieval plasterwork, pointing and murals. To this were added new furnishings and new surface finishes. The result was an amalgamation of the Romanesque building phase in the nicely proportioned scale of the chancel and apse arch and the warm white surrounding expanses of whitewash with the sandstone slab of the new altar, the black-painted open-work wrought
iron screen and the natural wood finish of the pews. The evocative element became more abstract. The interior heralded a new age, breaking with a classicising legacy and its profile culture. This was a modernist interior ideal in warm white and varnished wood, with a few colour accents in black, grey, blue, yellow and pink.

The restoration of Knivsta Church also took the medieval as its starting point, though not so much the actual traces of surviving material as the late 19th century interpretation of the Middle Ages. Prior to the restoration the heritage conservation authorities were in serious doubt as to the advisability of making an interior alterations at all, because there were few Uppland churches retaining this Neo-Gothic character. The outcome can hardly be termed a preservation of that interior, at all events when compared with the initial state of things. But in the interpretation of the church interior in a 19th century perspective there is arguably a certain affinity between the pre-restoration Neo-Gothic interior and the sharp-edged and untrammelled, rational and sensible design that now materialised.

Apart from the medieval element, perpetuated in its building volume, murals and rood, the interior of Orkesta Church was also characterised by 18th century additions, such as the round window and altar pulpit in the apse and the enclosed blocks of pews. The architect’s attention seems to have focused on the medieval, through his intention of giving the interior a greater wealth of content and a higher degree of complexity. The heritage conservation authorities, on the other hand, emphasised the 18th century furnishings and room structure as worthy of preservation. The architect’s desire to replace the altar pulpit with a freestanding altars sconces on the north and south nave walls, more flexible furnishing and a more central position for the organ were juxtaposed with the heritage conservation authorities’ assessment in favour of preserving the 18th century look of the church interior—a bright, uncluttered preaching hall with an altar pulpit at the east end, enclosed pew furnishings extending the full length of the nave and the organ at the west end.

Thus various descriptions of the character of church interiors in the 20th century have sometimes been used as arguments for preservation and sometimes as arguments for change. From the viewpoint of the heritage conservation authorities, the characterisation has above all been concerned with capturing heritage-related, historic values in a complicated valuation process—this has been, so to speak, in the nature of the assignment. How far can a church interior be altered without its historic and heritage-related values being lost? In what do these values consist? Is it so that the parts constitute the value whereas the whole is amenable to change? Or is it so that a wholeness bearing the strong imprint of a particular period constitutes the heritage value and ought therefore preferably to be left intact?

To the architects, characterisation has included an assessment of cultural history, of architectural quality, building techniques and craftsmanship and, not least, a balancing of functional aspects, e.g. heating and functional requirements prompted by theology and liturgy. The work of the architect has been very much concerned with pinning down the character of the church interior in order, through an artistic working process involving more or less extensive additions, to create a new wholeness.

The architects
Architects seem to have exerted a great deal of influence on the restorations of medieval Uppland churches during the 20th century, parallel to such important factors as the heritage-related assessment and the client’s visions, motive forces and financial resources. Certain restorations were carried out
under the direction of architects who were above all intent on building anew, while the majority were carried out by architects with special competence relating to structural and architectural history. The former included, for example, Rolf Bergh, Harald Thafvelin, Jaan Allpere and Bertil Engstrand, and the latter Erik Fant, Sven Brandel, Erik Lundberg, Börje Blomé, Jerk Alton and Uno Söderberg.

The architects went about the task of restoration in a variety of ways and seem to have related in various ways to the associative, to historical precedent and to contemporary sources of inspiration. Certain of them, e.g. Erik Fant, highlighted what they perceived as tradition, with (in his case) the enclosed pew furniture as an axiomatic component. To Rolf Bergh, new materials and new design were a natural starting point. In his restoration of Skånela Church he also made changes in relation to Fant’s original scheme which decisively altered the overall design.

An architect like Erik Lundberg, with his knowledge of architectural history, was capable in his design of alluding to interiors from different centuries. In Spånga Church, for example, the new furnishing harked back to medieval choir stalls, to the altar rails of the early 19th century and to the church furnishings of the Art Nouveau period.

A different idiom materialised in the restoration of Knivsta Church as designed by Harald Thafvelin. Here there were probably other precedents involved, one of them possibly being the Italian architect Carlo Scarpa, a professional contemporary of Thafvelin’s, and his restorations, which also attracted attention in Sweden; as in the block-like uncluttered, the brightly polished, and the use of shifts instead of profilings, as in the new structure of the organ loft. Thafvelin wrote of the impossibility of imitating the product of an earlier style period or another artist. The thing here was to find new modes of expression. The architect’s intention seems to have been to shape the new in contrast, as regards both craftsmanship and form, to the old church interior and its furnishings, at the same time as the additions were to be incorporated in a spatial wholeness.

Bertil Engstrand, in his restoration of Orkesta Church, was intent of finding an interaction between the new furnishing in the western part of the church interior and the 18th century altar pulpit in the chancel. He designed an austere arrangement of benches along the north and south walls with the organ on the central axis, at a distance from the windows of the west wall, so that inclined incident light would fall on the paintings from the old gallery front. This was an architecture employing an approach not unlike that to be found in certain Danish churches restored during the second half of the 20th century; pure forms, clear colours in sharp contrast to the saturated, dark and dull colouring characterising many of the Uppland restorations during the first half of the 20th century.

This is how variously the architects worked with the Uppland churches at different times, influenced by different values and points of view and varying functional needs. All of them were influenced by contemporary architectural developments, and there was really no crucial difference between designing a new church interior and restoring an old one. Restoration had a number of actors to take into account, such as building volume and fixtures, which, together with heritage conservation considerations, helped to decide what was feasible. But the basic liturgical approach was one and the same. What we have been able to follow is a company of men and architects. Feminine influence has been observable above all in the cultural treasure which ecclesiastical textile art amounts to.
**Restoration and spatial renewal**

The restoration of Uppland’s medieval churches has involved alternations from the second half of the 19th century onwards requiring some kind of unified, qualified initiative in which a stand has been taken on the issue of preservation – preservation of both actual material and abstract ideas, e.g. concerning the constituents of a medieval church interior.

But restoration has not automatically entailed spatial renewal in the sense of changes to the layout of the church interior. The spatial layout would then be bound up with the possibility of communication, movement, dialogue and flexibility. The restoration of Uppsala Cathedral in the 1970s, for example, left the layout of the interior intact. The same goes for Häverö Church, where work was above all concentrated on preserving the paintwork and conservation measures from 1905. Not even the extensive restoration of Uppland churches from the 1920s to about 1950 entailed any major alterations to spatial layouts. On the other hand those restorations were as a general rule visually transformatory, in that the spatial expression was changed from one wholeness to another.

Where, then, do we find a spatial renewal in the churches of Uppland during the 20th century which also includes the layout of the church interiors? We find it in a small number of church interiors restored in the 1950s and 60s, with the new liturgical movement leaving an imprint. The new ideas achieved their concrete and most articulate expression in the restoration of Mariakyrkan (St Mary’s Church), Sigtuna, in 1970-1971, the point of departure in that case being a new liturgically spatial programme devised in a long process involving client, theologians, architects and heritage conservation authorities.

How significant is it today that many Uppland church interiors are so greatly informed by the restoration activities of the first half of the 20th century? It signifies that the interiors are arranged in accordance with the needs of an earlier period. It also signifies that much has been preserved from earlier periods, not least the medieval period of the churches’ history. These things taken together contribute towards the experience of antiquity when entering many Uppland churches – an antiquity which also arouses a feeling of continuity and firmness in an otherwise so very changeable world. But it also signifies that the church interiors are not necessarily in harmony with our own time.

Preserving and highlighting but also being inspired by the medieval was a prime factor in the restoration of medieval Uppland churches during the 20th century. In future, a medieval inspiration can lead to church interiors of a wholly different design.

*Translated by Roger Tanner*