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DESCRIPTION FOR BUILDING APPLICATION

The old post office in the northeastern corner of the Sjöstjerna district has been assessed as outdated and since the demolition of the wooden residential building east of the post office in 1974, the block has remained unfinished towards Stortorget and Södra Smedjegatan. The intentions of Nicodemus Tessin the Elder for the design of the city are once again awaiting completion.

The location of Karlskrona's new culture house offers a unique opportunity to clarify the city's historic baroque plan and to reactivate and add a missing piece of the puzzle on the southeast corner of Stortorget. A building that, by representing its own time, enriches the diversity of the historic urban fabric already located around and on the square. An opportunity that requires great humility and respect for its nearest neighbors, while the scale and composition of the place demand a characteristic building that radiates joy, pride, and openness.

The architecture of the new culture house is a celebration of curiosity and creativity and it offers opportunities for meetings between people, culture, and science. A building that both attracts and welcomes the residents of Karlskrona as well as visitors to the city through its openness.

Fredrikskyrkan, Trefaldighetskyrkan and the town hall all stand as solitary, unique elements, beautifully situated on the large square. To the north and west, facades of varied heights create a unified backdrop for the characters on the stage. The Concert Hall Theater is part of the facade sequence, discreetly taking on the supporting role to the main characters with its limestone-clad stage tower. Seen from the central point on Stortorget, the buildings to the south appear more as individual buildings. From here, there is no doubt about the role of Trefaldighetskyrkan as the diva in interaction with the entrance gable of Fredrikskyrkan. But the backdrop and supporting roles are missing on the church's right side.

The buildings that surround the three sides of the site represent different time periods, but with their bright, gentle colors and high levels of detail, they create an

impression of lightness in harmony with bright color scheme of the monument and the beautifully detailed reliefs of the limestone.

The new culture house complements the existing scenery with a building that has the same bright, gentle character and high level of detailing and which at the same time, in a modern way, creates a worthy and contemporary supporting role for Fredrikskyrkan. The length of the building mirrors Stadshotellet on the opposite side of the square and the church.

The dramatic and theatrical lines of the Baroque are interpreted in the shapes of the roof as if the waves of the sea draw a lively roof profile and place the crown on King Karl's Stortorg. The silhouette creates an ensemble together with the tower of Fredrikskyrkan and the dome of Trefaldighetskyrkan but takes on a slightly more subtle role in relation to the churches that are important to the site.

The new culture house is located in a place with contrasting scales and designed to meet the different scales while at the same time strengthen the experience of a coherent whole. To the north, the building relates to the spacious character of Stortorget and the stately scale of the churches. To the south, the building terraces down and creates a small inner courtyard to meet the intimate scale of the wooden buildings and to create a respectful meeting with the neighboring properties. The building's west gable relates to Fredrikskyrkan's entrance façade while the east façade follows the section of Södra Smedjegatan to emphasize its role as one of the two diagonally radiating streets in the original baroque plan.

The facade is designed so that it appears like a semi-transparent textile that half hides and half reveals the inside. From the inside, the city appears on the day-lit canvas of the outside. From the outside, the building's light, activity and movements are experienced as soft, dim shadows that arouse curiosity. The facade is clad with glazed ceramic elements with a color scheme that refers to the warm and bright limestone of the churches.



The ceramic elements are curved like concave, half ovals resembling abstracted baroque cartouches. Together with the glass sections of the façade, they create the building's semi-transparent cladding, where the reflection of the glass, and the glazing of the ceramics, reflect Stortorget's buildings and surroundings.

At street level, the facade design is open and transparent with a shift in the façade-line that naturally leads to the main entrance and creates a welcoming entrance area. From the street you can see through the building to the protected south-facing courtyard which creates a "secret garden" for visitors. The visitor center, tourist office and the art gallery's exhibitions are also clearly visible towards the square and the street.

The entrance level foyer offers an overview and connects to the gathering area one floor down. This lower area connects the art gallery, the Black Box theatre and the "secret garden" which together with the entrance level form the house's public cultural floors, with easy access from the main entrance. The restaurant is located on the top floor with a view of the city and the sea as well as the rest of the culture house. The restaurant can be shared with the culture floors on the lower floors of the building for larger events, but can also be used by guests during the day and in the evening in connection with smaller performances or readings on the flexible stage as well as private events.

The building is simply and clearly designed. Large sitting stairs connect the entrance level with both the art gallery and the Black Box one floor down and the library one floor up. Continuing through the building, the stairs dance, in a smaller version, up through all the floors. Shifted openings in the floors ensure diagonal contact between the floors, draws the views theatrically upwards, past the oak-clad ceilings and balconies, and make it easy to follow the activities on the different floors of the building.

The shapes of the roof give a feeling of being in the open air with undulating clouds through which the play of sunlight against the oak wood creates a warm, golden

effect. Larger windows are precisely placed through the building so that the interior frames important views of the city and places itself as part of a directed walk up through the house. In the façade, these views are shaped as larger and more dramatic openings that create unexpected interruptions in the façade's textile-like design. More transparent parts of the ceramic façade create transitions between the more closed ceramic façade and the larger window openings. The field provides an opportunity to play with the proportions of the open glass fields, especially during the evening.

Karlskrona's new culture house is designed to strengthen Stortorget as the primary public space for the residents of Karlskrona and strengthens the outline of the square in a corner where it is currently undefined. The building marks the important role of the northeast corner of the Sjöstjerna-neighborhood in the baroque city plan, but subordinates and at the same time respects its older relatives around the square. The building takes inspiration and relates to the surrounding buildings but at the same time adds a contemporary annual growth ring to the square in the same way as the buildings of the Baroque, Neo-Romanticism, Neoclassicism and Modernism did during Stortorget development over the last 300 years.