

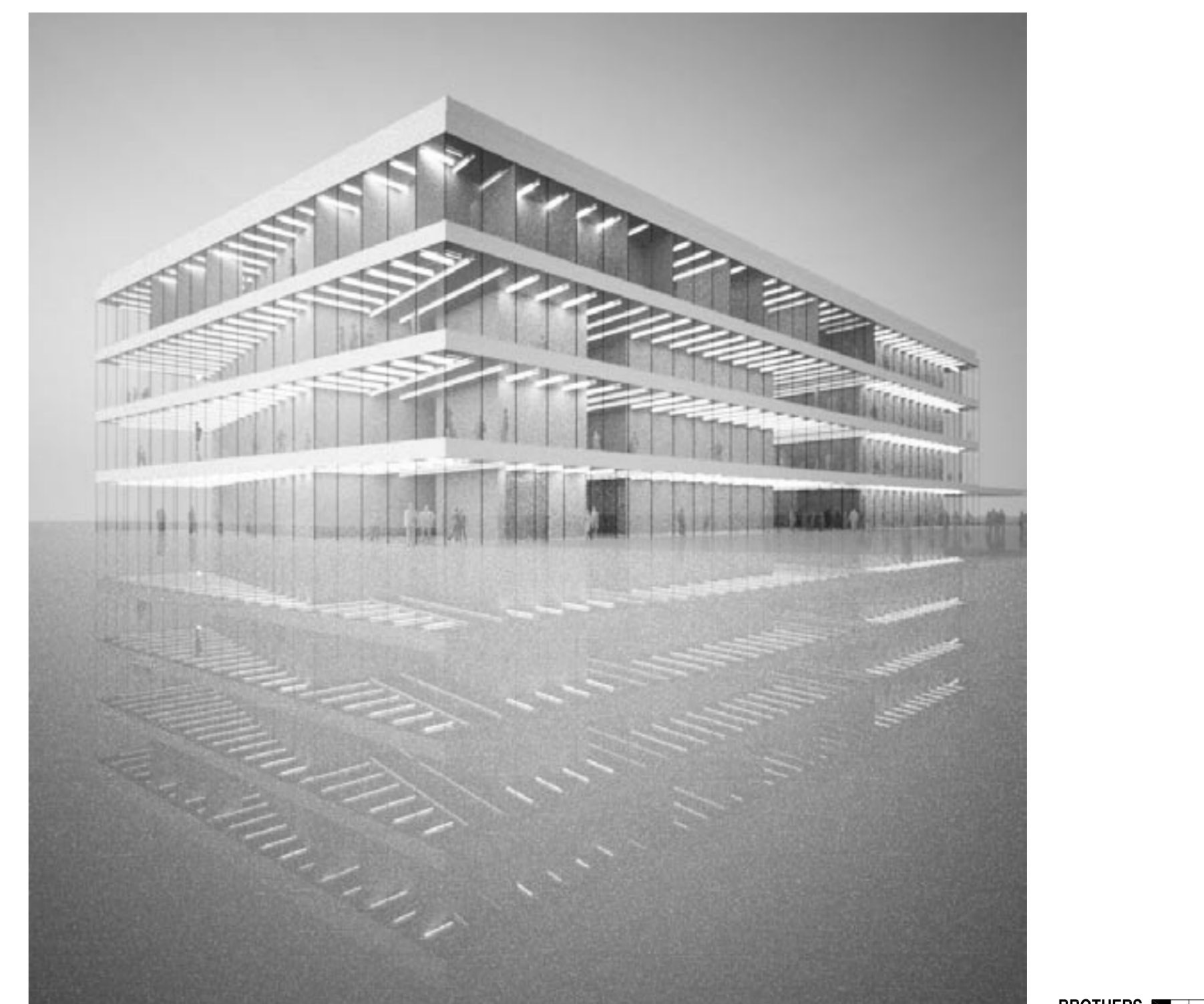


The proposal for an extension of Kulturmagasinet is based on three basic observations. Firstly; as more and more cities across the world try to adopt the Bilbao-effect, the impact of an icon building, relying on a spectacular exterior, will be limited and vastly deflated in the years to come. Secondly; the proposed site north of Kulturmagasinet does not have a clear hierarchical front or back side. On the contrary – building on the site means dealing with four equally prominent sides. To the south, the urban structure of the nineteenth century and Kulturmagasinet. To the west, the new commercial development, making the site a part the proposed event axis. To the north, the river and the green axis. To the east, the view of the harbour. Thirdly; as the future of the E4 highway seems somewhat uncertain, a proposal for the site should not be based on or be dependent of the position of the relocated road.

The proposed building is outlined as a freestanding volume positioned north of Kulturmagasinet. The position of the building enables two entrance squares of equal importance. The north-westerly relating to the future development, Bankgatan and the river. The south-easterly relating to Tullgatan, Sjögatan and the city. Hence, not only does the glazed connection between the two buildings serve as an interior connection, it will be an equally important path connecting the two squares on the event axis. Along the river and towards the relocated E4 Highway, the green axis is extended.

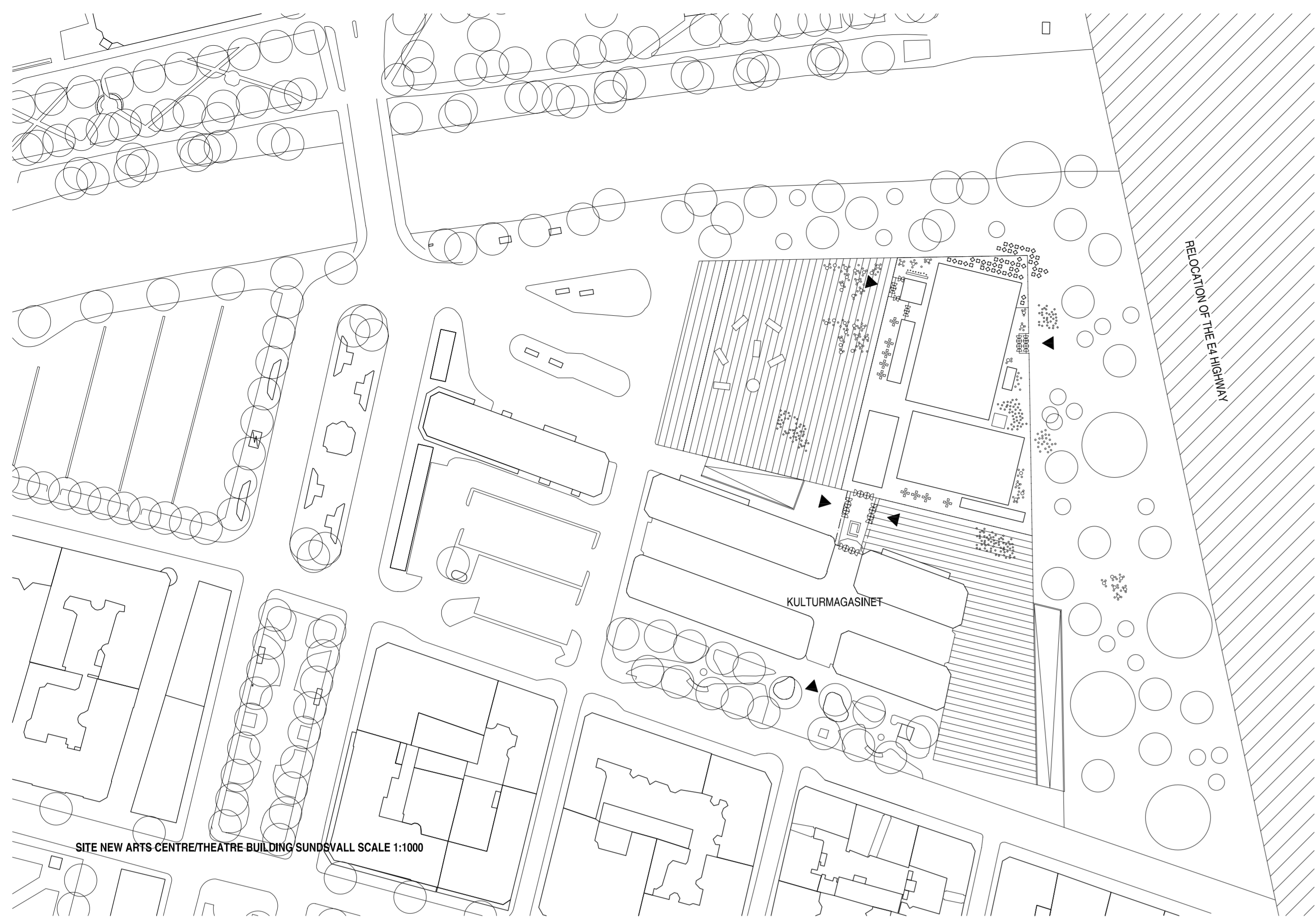
In order to benefit from the four equally prominent sides, the building conceptually consists of three elements: the concrete towers, the platforms and the glazed skin. The seven structurally – and programmatically -load bearing towers contain the black boxes, vertical communication, exhibition space and supporting functions. The platforms cater for public facilities and daylight dependent staff activities. The glazed skin is reduced to a climate protective perimeter, relating to the grid of the city and the direction of the river. Horizontally one moves along the perimeter of the building, between the concrete towers and the glazed skin. As the rooms vary in width, from the generous to the narrow, varying views of the city and different shades of light are offered. Vertically one move through flat flight of stairs positioned in between the bodies of the towers, ascending the building one also continuously changes position, meandering from one side of the building to the other. Hence, the banal layout gives rise to complex spatial relationships and patterns of movement. To further emphasize the structure of the building, the materialization is reduced, leaving the in situ concrete and installations exposed.

On the top most platform, as many staff functions as possible are located, maximizing the integration between employees and guests. In line with the concept, loading and parking is situated under ground. The loading bay is accessed from Sjögatan, the parking from Bankgatan. As Kulturmagasinet is offering its internal glazed street in contrast to the theatres external path, the proposal leaves the two buildings standing juxtaposed next to each other, equal in size, equal in hierarchy, but with opposite personalities. Like two brothers.

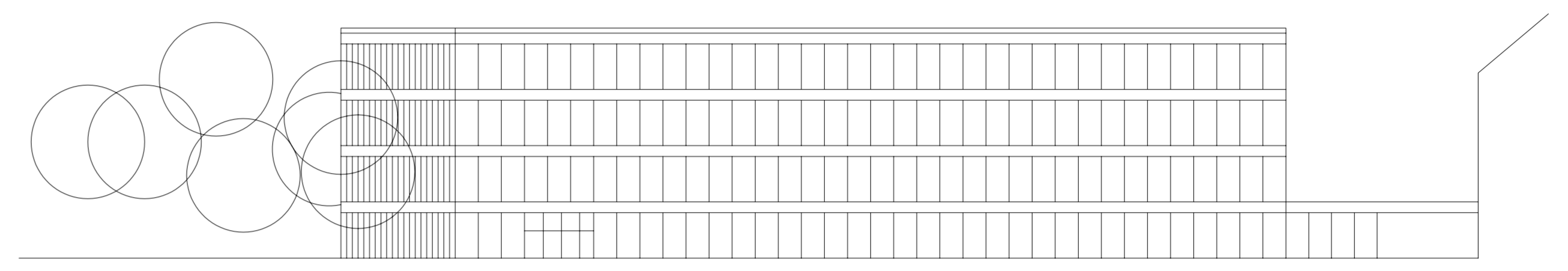
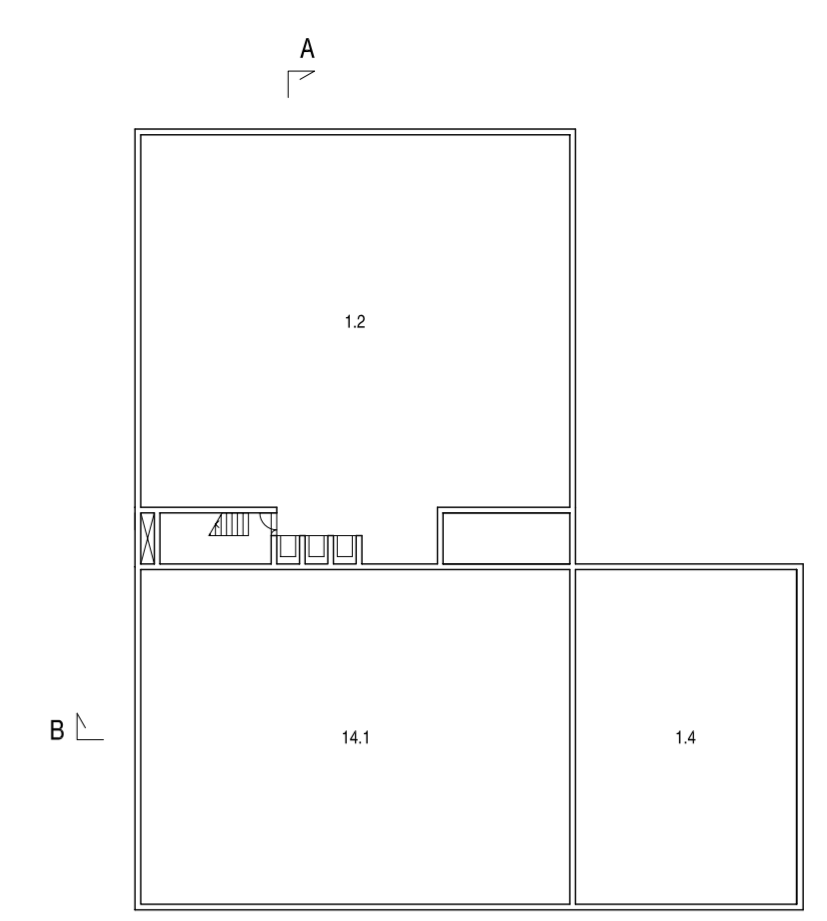


BROTHERS

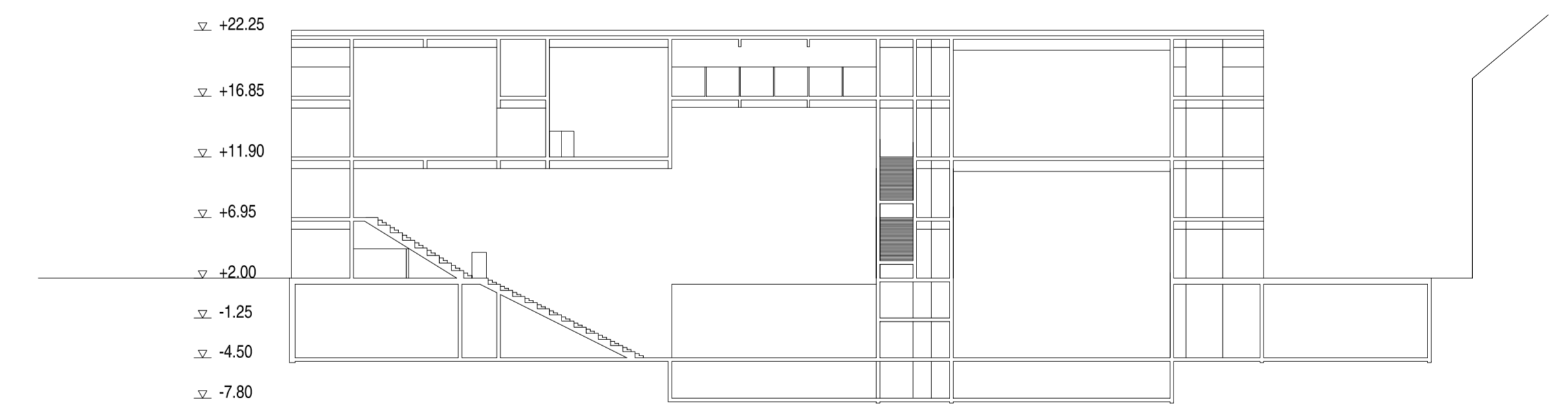
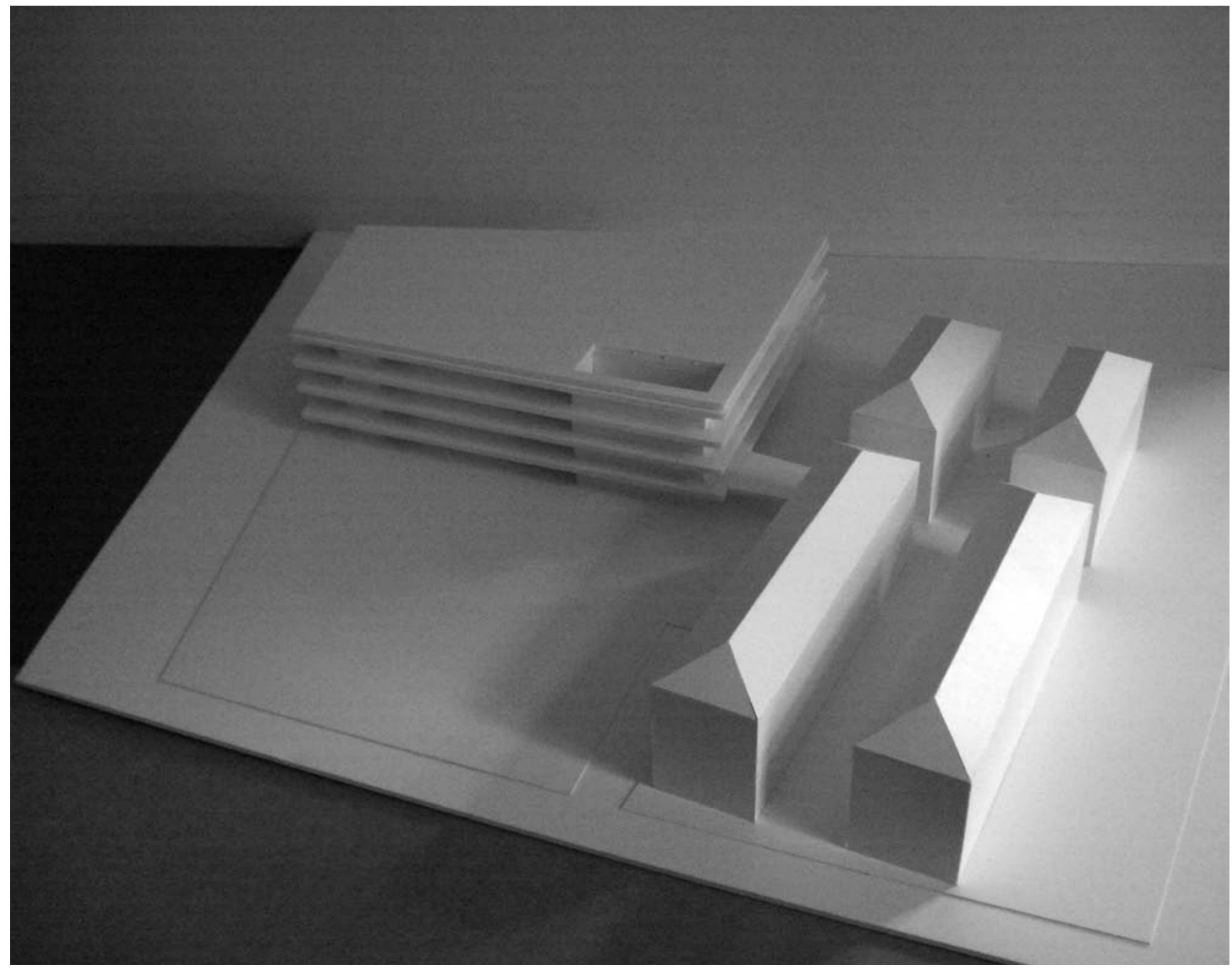
A New Arts Centre and Theatre Building Sundsvall



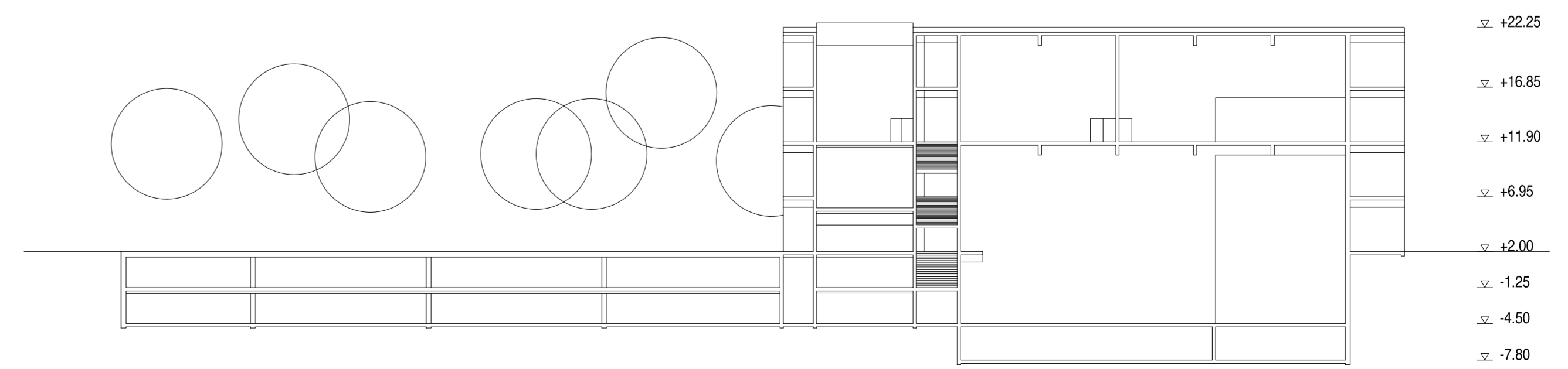
PLAN -7.80 SCALE 1:400



TYPICAL ELEVATION WEST ELEVATION SCALE 1:400



SECTION AA SCALE 1:400



SECTION BB SCALE 1:400

