



## **THE SCENE**

REVITALISING PUBLIC SPACE

Master's Thesis at Chalmers Architecture  
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**CHALMERS**

**MASTER'S THESIS**

CHALMERS ARCHITECTURE

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## ABSTRACT

This Master's Thesis project explores the possibilities of public space to contribute to a locally based development of the city.

When I imagine the city I think of liveliness and diversity. A place of interaction and tension as a base for development and social life. A possibility for citizens to put down roots, develop their ideas and form a common base of value.

This city is today threatened by the forces of global economy. Over Europe cities are turning into homogenized landscapes where local identity and initiatives are disappearing.

In my master thesis project I have chosen to work with the town square of Katrineholm, a public space with decreasing activity, in a city about to be globalized. To explore the possibilities of public space to create the base for an alternative development.

By conducting a study regarding the forces behind city transformation, and the possibilities of public space together with an analysis of the local qualities a new design for the town square and a public building is proposed. The interaction between square and building is studied by working with architectural models in an explorative way with the aim to create wholeness in the design supporting social life in public.

The result is a cultural center for music together with a new design of the town square. The cultural center is an uplifted building with a transparent ground floor letting the square filter through. Together the building and the square becomes a new attraction point. By connecting them to important infrastructures as the train station and the central bus station a new circulation is achieved and the project becomes a catalyst for social life and local initiatives.

The effect of global economy changes cities and their townscapes making it hard for the citizens to retain their initiatives and identity. This Master's Thesis tries to bring up some of the effects regarding this transformation and state that there is a need to find alternative ways of city development. Public space might be one way since it is, at least in Sweden a non-privatized space, opening up for other types of development.



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## BACKGROUND

### IDEA/PURPOSE

The main idea with this master thesis is to contribute to the development of the city center of Katrineholm, to understand the underlying forces of the city's transformation and to show why and how local initiatives are of great value for the city's economy and social life. I wanted to work in a current situation of debate and chose the local town square which is provocative in its emptiness, emphasizing the ongoing change of the town's center. I chose to work with a public building and a public site seeing it as an opportunity and a challenge to explore what effect could be created in between the two from an architectural and social perspective. The extent of the project allowed me to work with the urban landscape as well as a building which I think responds well to a specific contribution to the development of the city center of Katrineholm.

### PROBLEM AREA AND DELIMITATIONS

The city of Katrineholm wants to be a part of and benefit from the global economy and is therefore adapting to its conditions. External shopping centers are being built and national and international companies are beginning to dominate. This is good for the town's economy, but since the town has no more than 30 000 inhabitants the activity in the city centers is decreasing. The opportunity for the citizens to affect their town with their own initiatives is disappearing as well as the social life in public. This is not a specific problem for Katrineholm, but something that is taking place in small towns all over Europe generating homogenized cities vulnerable to the forces of global economy. The question has therefore been

how one can initiate an alternative basis for development? And how one can work with landscape and building to generate architectural space that is interactive and supports social life.

The theoretical part is limited to a discussion about city transformation, local initiative and public space in general connected to what is happening in Katrineholm. The project is limited to the building and the town square. Therefore I will not go into strategies of developing the town center as a whole.

### METHOD AND THEORY

The Master Thesis project consists of three parts. The first part is a theoretical study about the underlying causes of the city transformation of Katrineholm. The method has been to study academic texts as well as local discussions about relevant topics. The conclusions of these discussions have then been used as a base for the project's program and strategy. The second part is an analysis of the local initiative of Katrineholm and the town square. By interviewing local actors and studying the site at different times and with different perspectives the program and strategy has been further developed and turned into a concept for the site and the building.

The third part is the proposal of a cultural center at the town square including concepts, design of the building and the square.



## KATRINEHOLM

“Katrineholm is a fairly young town. If it hadn't been for the railway the city might never have existed.”<sup>1</sup>

The city of Katrineholm was founded in 1917 in the junction between two main railway tracks. The city grew from the junction to the north and the south. In the south a city center was formed around an already open space for markets, a place that was later to become the town square.

The city quickly attracted entrepreneurs with ambitions. Their businesses grew into industries and the city became one of the most expansive ones in Sweden during the 1930-70s. The entrepreneurs marked the townscape in form of new contributions of buildings and roads in a variety of expressions, a tradition that has been carried on through different leaders and has become characteristic for the city center.<sup>2</sup> Today Katrineholm has a population of 30 000 inhabitants. The municipality is the biggest employer, but many people still work in the industries.

The city is a small town to its size, its strategic position next to the railway however differs it from many other small towns considering the impact of a global economy. The ambitions of the town are highly set. A new logistic center connected to the railway is being built and an external shopping center has been introduced with hopes of one's again becoming an attractive place for business. A big attention is also being paid to the cultural life that the town inhabits. It was in Katrineholm that the first local school of music was established. Together with other organizations it created the bases for producing a music elite that later become ambassadors for the towns cultural life. The town had the chance to have a large

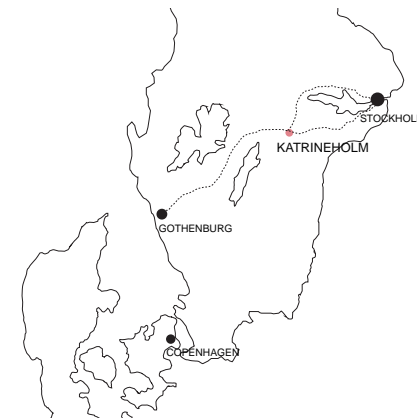
number of highly devoted music teachers and leaders that with the base of school youths brought the tradition forward. In 1970 a dance teacher opened DUD (dance without drug) which became important forum for young artists and dances.<sup>3</sup>The interest grew and in and in 1990 high school music classes started up. This became a success in producing talented young musicians. Every year concerts are held with the young musicians perform together with nationally famous artists in the school aula. A study conducted by the municipality in 2010 of the flourishing cultural life shows that the musical performance are very popular and to develop it even further there is a need for a new scene.<sup>4</sup>



The center of Katrineholm 1907



Music classes perform together with Anna Sahlene



1. Campbell, L. (1988) Sörmländsk bygd under 7000 år .p.4

2. NE: <http://www.ne.se.proxy.lib.chalmers.se/lang/katrineholm/223086>(27-03-2012)

3. Fremle, L.(2004) Katrineholms historia del IV, Från andra världskriget till sekelskiftet, p 60

4. Katrineholms kommun: <http://www.katrineholm.se/Global/KTF/Bibliotek/Kundunders%c3%b6kning/Kulturunders%c3%b6kning%202010.pdf> (16-2-2012)





## RESARCH

CITY TRANSFORMATION  
LOCAL INITIATIVE  
PUBLIC SPACE  
DESIGNING PUBLIC SPACE  
CONCLUSIONS/ STRATEGY

## CITY TRANSFORMATION

The city could be compared with a receptacle that gets affected by its inhabitants and their cultures, possibilities and problems, by global economy making impact on the social life and townscapes.<sup>5</sup> The city is a place where diversity and density are natural facts and therefore a place of constant tension between people. In the cities this tension has been a bearer of change and opportunities. Factors that are part of the notion of the city as a place under constant transformation, the most recent one called gentrification.<sup>6</sup>

Gentrification is a process that has brought a massive change to townscapes all over Europe, even Katrineholm.<sup>7</sup> The process is an effect of the global economy that has led to an upgrading of the cities. In Katrineholm there is an ongoing debate how to make the city more attractive. The town square is going to be reshaped and the locally owned businesses and shops are being replaced by national and global companies, by chain stores and external shopping centers. When mentioning global economy and its impact on the city one might instantly think of big cities which are part of the so called "globalized world", but the fact is that smaller cities all over Europe also get affected by the globalization.

The difference is that the small cities are more vulnerable due to their size and the many times weaker economy. Therefore the impact of globalization is great on the small cities. The change is faster and sometimes completely transforming the cities.<sup>8</sup>

The globalized economy has made consumption an extremely important part of life in society. Citizens are more often being looked up on as consumers of everything, culture, experience and even the city itself. The cities attraction and look has therefore become of great importance for the cities economies and the reason for the massive changes in the townscapes.<sup>9</sup>

Paul L. Knox said, "the more places change the more they tend to look alike". It could be considered true since the change like in the case of Katrineholm often brings along the establishment of national and international chain stores and companies. A peculiar situation since the experience of cities, however globalized the economy, still is local.<sup>10</sup>

The contradictory effect of these can be seen in a new, noticeable a large number of cities suffering from image crises searching for new identities.<sup>11</sup> Something that could be interpreted as a phenomena rooted in a feeling place lessens and distancing towards the city which has become the property of the national and global companies, which one can no longer effect with individual initiatives.

The new city that's being developed by processes of gentrification is of a homogenous nature. A city very different from the one built up on diversity and tension as bearer of change and opportunity. As concluded change is a part of the city, but if change means that the citizens no longer can affect nor feel at home in their city there is a need to find new forms of development, ones that allows all citizens to put down roots and be part of the development process. Around the world projects of this sort are evaporating. Some famous examples are the Opera of Oslo and Open Air library in Magdeburg. They aren't large in number and like the two examples differ quite a lot in scale. What they have in common is though a search for a program that enables meetings on other bases than the traditional consumption as in shopping and instead an active work with public space. Together these two factors enable the buildings and their public space to work as an alternative pole for development. A development that is sprung from the local initiatives, that invites the citizens to be a part of the project.



Oslo Opera house, Snøhetta



Open Air library, Magdeburg, KARO Architects

5. Anglès, M (2010). In favour of public space : ten years of the European prize for urban public space, p 19

6. Zukin, S. (2010) Naked city : the death and life of authentic urban places, p158

7. Anglès, M (2010). In favour of public space : ten years of the European prize for urban public space, p 18

8. Knox, PL, Mayer, H (2009) Small town sustainability : economic, social and environmental innovation, p 11

9. Lander, P(2011) . Arkitektur vol 2011 nr 7 p 56-61.

10. Carmona, M. (2010 2nd ed.) Public places urban spaces, p 16

11. Zukin, S. (2010) Naked city : the death and life of authentic urban places, p130

## LOCAL INITIATIVE

In the context of globalization competitive situations arises between cities. For small towns this has generated a situation where city branding has become inevitable in order to survive in the competition of attracting new citizens, companies and tourists vital for the economy. The means to achieve the attraction is a polishing of the city image and its branding, in other words renewal of the townscape.<sup>12</sup>

For an industrial town like Katrineholm the dream is either to become an extension of the big cities as commuter's cities or their opposites as in secure and calm places close to nature.<sup>13</sup> In order to achieve one of the two dreams a gentrifying process is started. New shops and businesses arrive together with the polishing of the townscape and the town transform. Sometimes times the transformation is so big that the citizens hardly recognize their own town any more.<sup>14</sup>

As been mentioned, this type of transformation many times leads to homogenization between towns, but even more important it replaces local initiatives. The local initiatives as in local stores and companies are being replaced by national and global business seeing the potential in a new market. This is positively received by the towns as a proof that the town has potential and will have a positive economic development. The establishment of external shopping centers has led to a better economic situation in Katrineholm, but the price for it is a costly insensitive deal. Small towns cannot afford to contradict the big businesses in their demands and the result is a vast impact on the townscape without consideration to the citizens living environment. The town becomes fragile to the big business whims and strategies. Together this results in a town where citizen's local initiatives and social environments are disappearing.<sup>15</sup>

When this happens the town goes through an image crisis not knowing what to become in the further. A search starts for what the qualities and features of the city were before the transformation. At this point it is hard to reinstate the feeling of locality and the qualities of life that it meant for its citizens since the base for it has been swept away. Protecting the base for local initiative is therefore crucial for the quality of life and identity of the city. If seen as a potential rather than the next best thing, in comparison with national and global businesses local initiatives can become the possibility for cities to develop an economy that is more resistant to global forces and therefore can handle change. It is also the possibility to develop a qualitative and sustainable social environment where citizen's initiatives become an opportunity for the city and a mean to create a good social life.



Vision Katrineholm 2025, Municipality of Katrineholm



Lövåsen external shopping centre, Katrineholm

12. Lander, P(2011) . Arkitektur vol 2011 nr 7 p 56-61.

13. Lander, P(2011) . Arkitektur vol 2011 nr 7 p 12)

14. Knox, PL. Mayer, H (2009) Small town sustainability : economic, social and environmental innovation, p 23

15. Knox, PL. Mayer, H (2009) Small town sustainability : economic, social and environmental innovation, p 39

## PUBLIC SPACE

There is a major work going on with the paved surfaces of public space in Europe. In Katrineholm a revitalization of the town square is up for debate. The tendency marks a big change in history and a new face in the way we look up on our public spaces.<sup>16</sup>

The idea of public space as known arose in the ancient agora's of Athens and forums of Rome. It was an open space of politics and commerce, in its ideal form a space open to all and therefore democratic.<sup>17</sup> This sort of public space was the materialization of the different social components that the city was built up on; conflicts and solidarity, stability and dynamism, connections and distances.<sup>18</sup>

Today this ideal is shifting and the approaches to the development vary depending on our interpretation of public space.

Three noticeable trends are to be distinguished; In the first one as in the case of Katrineholm the square is seen as an empty area that needs to be filled with functions that can generate activates, in the second one the spaces is looked up on as an outdated place that needs to be filled with surprising design and in the third one as a possibilities to bring urban quality to the new urban areas.

The new types of public spaces evaporating differ from the old ideal.<sup>19</sup> The public space that was once an open space for all citizens has turned into a space of opportunities for different categories of people, a social space for encounter and experience in public, a tool for city branding and a place for consumption.

There is a tension between these ideals that in reality, many times is turned in to a compromise where all ideals are more or less represented. The

reason for their success and failure therefore lies in the right balance between the opportunities for different the categories of people, the understanding that no matter what new ideal, public space is still a shared space and a part of a social and physical context.

If look up on in this way the public space can be upgraded, transformed and built becoming the place of opportunities not for one category of people, but may generate a supportive link in the city between citizens and their ideals.



Stortorget town square, Örebro

16. Anglès, M (2010). In favour of public space : ten years of the European prize for urban public space,p 28

17. Zukin, S. (2010) Naked city : the death and life of authentic urban places, p 129

18. Anglès, M (2010). In favour of public space : ten years of the European prize for urban public space,p 31

19. Anglès, M (2010). In favour of public space : ten years of the European prize for urban public space, p24

## DESIGNING PUBLIC SPACE

Public space has an enormous potential. It is the material expression urban life, a social space of aesthetic value. For decades life in the city and particularly these spaces has been taken for granted, but with the rising of the industrial society and global economy this is no longer a fact.<sup>20</sup> The introduction of cars with a planning orient from a "cars perspective, along with the privatization of common spaces life in public space has been challenged. As Jan Gehl argues ,in his book "Cities for people" there is a lack of human scale when planning the city and as a result the city space planned aren't always inviting for humans.<sup>21</sup>

Today the understanding of the economic gain and cultural power that lies in public space has once again made it an attractive space. The political initiative for the upgrading of the town square of Katrineholm is a part of that tendency. These spaces are as mentioned seen as places of opportunities which is very interesting since in Sweden this is still a non-privatized space. For cities where everything is being consumed, townscapes are being homogenized, social life in public is decreasing and local initiatives are being ousted this is a golden opportunity for alternative development.

A strategy used to work with public spaces generating new opportunities and types of development is the concept of a catalyst building. The idea is to implant a building that adds to the existing context transforming it into an even more attractive place generating activities and social encounters. An example of this is the opera of Lyon by Jean Nouville where the adding on the old building has transformed the context into a vivid destination.<sup>23</sup>

The catalysing effect can however be achieved in many different ways. What is important is

the attraction of the site and the opportunity for citizens to use the place and socialize.

To create a place where people can and want to socialize in public is never easy, but as Jan Gehl point out in his book "Cities for people" an important aspect to consider is the exchange zoon between building a place. This is the zoon where life takes place, microclimate is good for staying and my times we encounter occur between people when entering and leaving a building. Jan Gehl refers to this phenomenon as "the edge effect" stating that the more attractive the edge is the better the opportunities for socializing in public.<sup>24</sup>



Opera of Lyon, Jean Nouville Architects

20. Gehl, J.(2010) Cities for people, p 208

21. Gehl, J.(2010) Cities for people, p 208

23. Lander, P(2011) . Arkitektur vol 2011 nr 7, p 18

24. Gehl, J.(2010) Cities for people, p 240





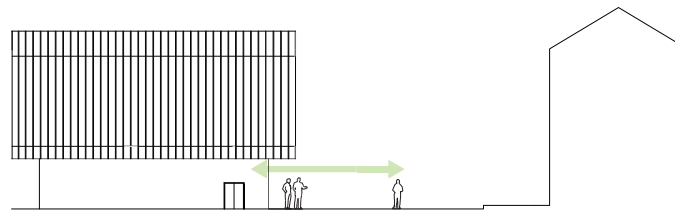
## CONCLUSION/ STRATEGIES

The town square of Katrineholm is a public space with an enormous potential to become a catalyst for an alternative development of the city. Due to the fact that the place is non-privatized space out of use a revitalisation is a contribution to the city and its social life in public.

To create the base for an alternative development a program based on the local initiative should be used. By doing so, the city can retain its identity and generate a less sensitive economy.

What is unique in Katrineholm is the flourishing cultural life of music. When revitalising the town square this should be the core of the program.

To create the catalyst effect the program should function as an attraction point for the site. To create the effect architecturally the exchange zone between the square and the building should be given a special importance. This zone is important for life in public, the microclimate is good for staying and many encounters occur between people while entering and leaving a building.







## **ANALYSIS**

CITY

SQUARE

CONCLUSIONS/ STRATEGY

## KATRINEHOLM

Katrineholm has grown from a railway junction. The main tracks; the west bound between Stockholm and Gothenburg and the east bound between Malmö and Stockholm meets up in Katrineholm. The station is situated next to the town centre and trains and travellers are therefore present during a substantial part of the day.

The city is in one hour reach from three big cities Stockholm, Norrköping and Södertälje. Shopping and pleasure is therefore often taking place in these cities rather than in the city centre of Katrineholm. To change the situation the town has invested in external shopping centres hoping that the citizens stay and consume in the city. Since the town is small the shopping centres attracts the citizens from the city centre. The result is a decrease of local shops and poor social life in the centre manifested in an empty town square.

The cultural life of Katrineholm is flourishing. Music traditions go far back in time and despite its size the city has managed to produce music elite. There are therefore a large number of performances taking place every year with local and national artists. School auditoriums, sports centres and temporary scenes are used to conduct the performances. The events are very popular, but sometimes hard to gain access to since the scenes are of an informal character. To reach out to a broader audience therefore is a need for a public scene.

KATRINEHOLM



RAILROAD TRACKS/ MAIN ROADS  
1:15000



Main road  
Railway

CITY CENTER/  
EXTERNAL SHOPPING CENTER  
1:15000





- Town square
- External shopping center





MUSIC SCENES

1:15000

-  Cultural activities with a scene
-  Sports hall used at big shows and events
-  Conference centre and dance hall with a scene
-  Auditorium
-  Music house
-  Church hosting concerts
-  Outdoor scene



## TOWN SQUARE

The town square is situated in the heart of the Katrineholm next to the railway. Historically the square was connected to the railway and the city grew from here.

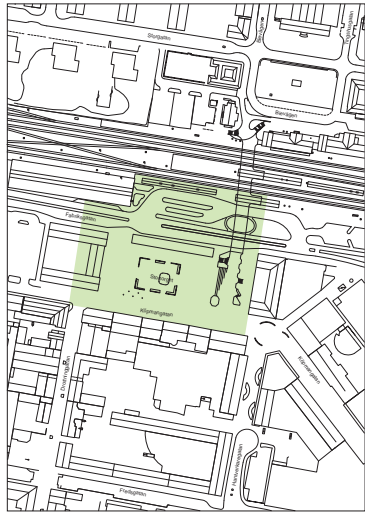
The dimensions of the square were large and have been reduced during time by implements of different elements. The implements cut of the circulation of the square and filled up the empty space. They made it hard to use the square together with a decreasing activity in the centre and no real attraction point the square now rests empty most of the time.

The decrease of activity is connected to new habit of shopping and the decrease of consumers. The centre is therefore mainly populated by other groups such as travellers on their way to and from the train, pensioners living in the centre, workers working in the centre and school youths going to school close by.

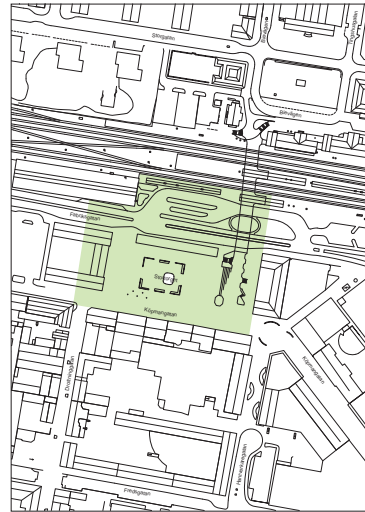
TOWN SQUARE



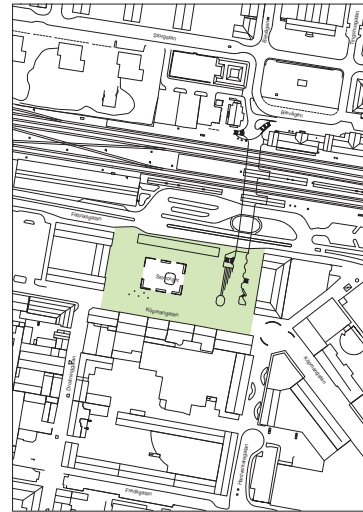
HISTORICAL DEVELOPMENT THE TOWN SQUARE  
1870-1995



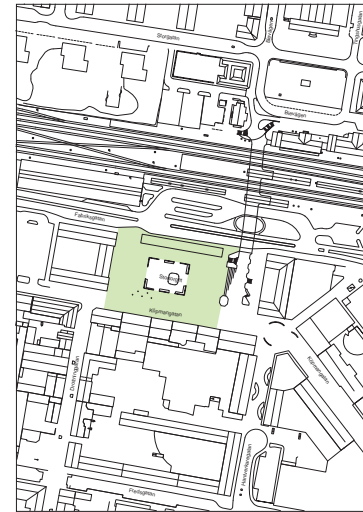
The town square was from the beginning a place for markets and manifestations. With the arrival of the railway the place was appointed town square. The square was large in size and stretch all the way to the railway.



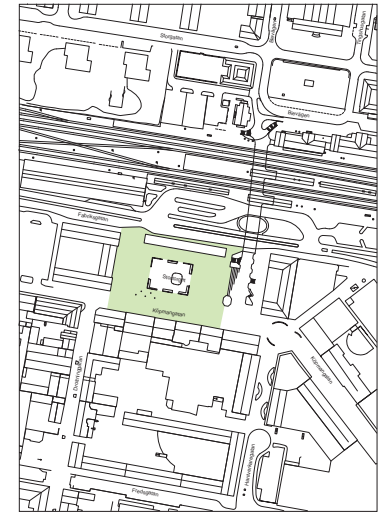
The square was given a fountain and plantings to make it feel smaller. This however didn't do much of a difference and during the years different elements have been implanted to reduce the scale.



In the 1980s the introduction of a central bus stop cut the connection between the square and the railway. At the same time a wall was introduced in the middle of the square. It prevented circulation and sightlines making it hard to use and pass the square. With growing train traffic a walking tunnel



was constructed in 1990s. The tunnel linked the parts of the cities and the flow of travelers increase



In connection to bus stop an arcade was built holding a small snack bar. Today the snack bar is owned by one of Sweden's most prestige's cafés serving lunch sometimes a week. The arcade cut of the last visual connection with the railway.



Town square 1902



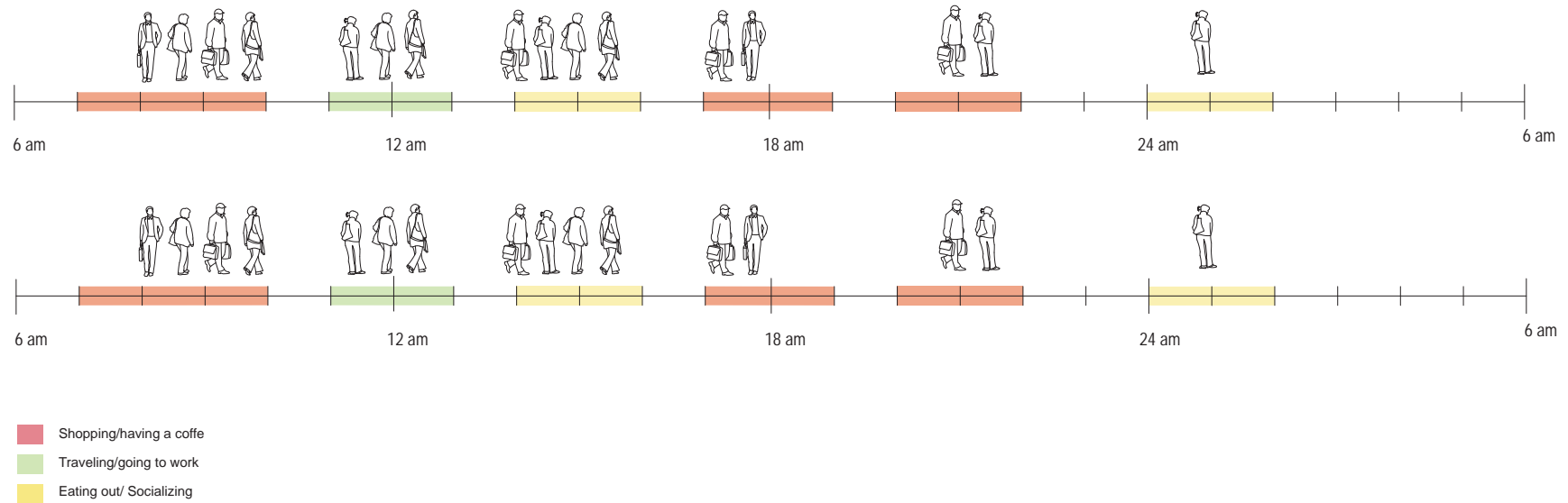
Town square 1937



Town square 1950



VISITORS DURING WEEKDAYS  
/ WEEKENDS

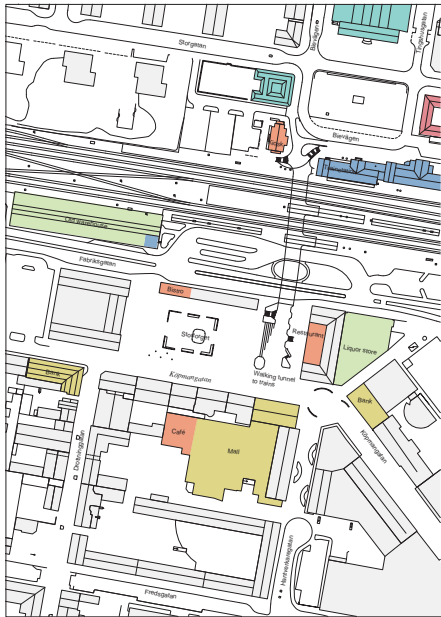


The visitors of the town center follows a certain rhythm. During week days workers pass by on their way to work. Pensioners living in the center stroll around or have a coffee in the galleria. Close to the center there are three big high schools and teenagers can be seen hanging out at the central bus stop or cafes during lunch time and the afternoon.

With the close connection to the railway station the travelers are always present making occasional stops on their way to and from the train. During weekends the flows change. The travelers are still present. In the morning and lunch time some shoppers visit the center. In the evening teenager hang around partying. The flow of people is in total quiet poor with the

exception of the travelers having a constant flow through the city center.

BUILDINGS/ FUCTIONS/ CIRCULATION/ TRAFFIC



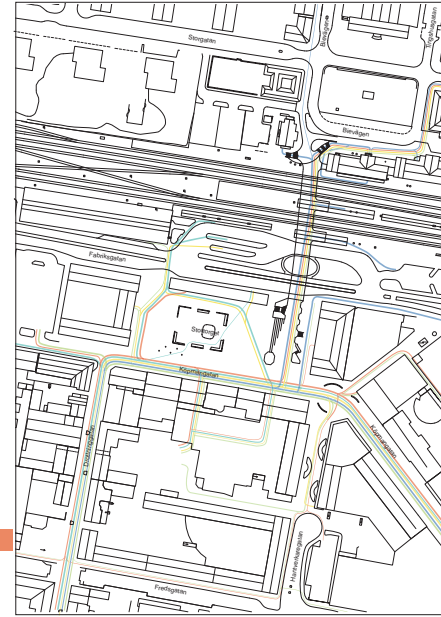
Important buildings

- Old train magasin
- Shopping mall
- Restaurants/Cafés
- Train/ bus station
- Historical building



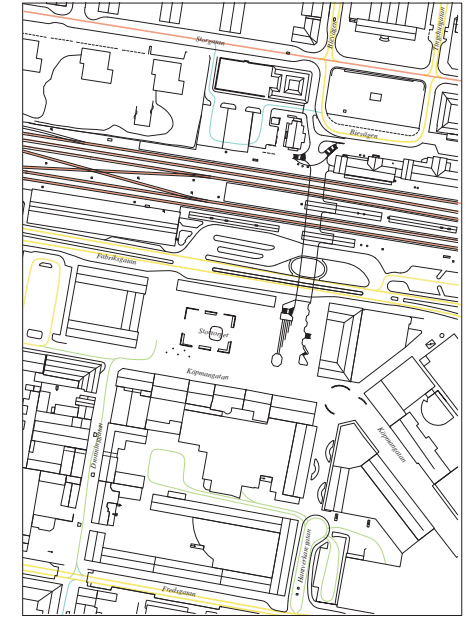
Building functions

- Commercial
- Commercial and living
- Living
- Restaurants/Cafés
- Clubs/Restaurants
- Transports
- Culture



Movement of people

- Shoppers
- Pensioners
- Workers
- Travelers
- School youths



Traffic circulation

- A lot of traffic
- Some traffic
- Occasional traffic





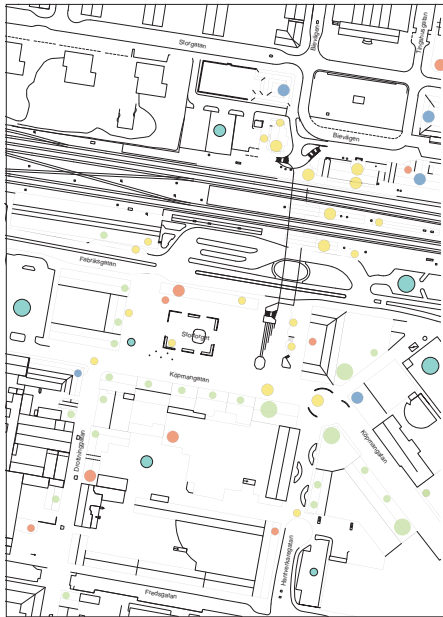
Buildings facing the town square from south.



Walking tunnel to railway station.



North end of the town square and the central bus stop.



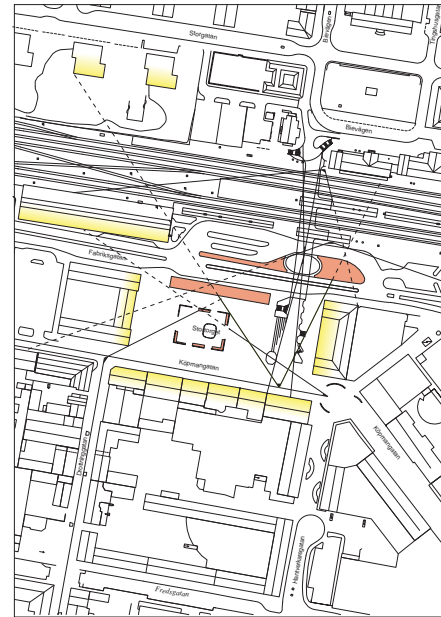
Activities

- Long stay time (eating)
- Medium stay time (shopping)
- Short stay time (encounter)
- Short stay time (parking)
- Medium stay time (withdraw money)



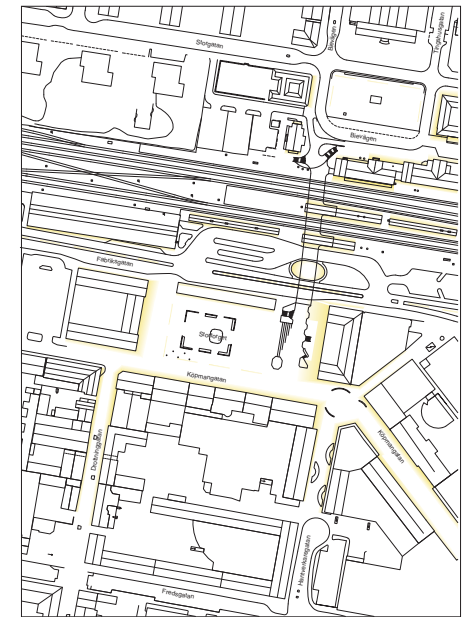
Sound

- Noise
- Background noise



Sight lines and important facades

- Barrier
- Present facades



Light

- Artificial light



City center main street.



Platformes.



North end of the town square and the old warehouse.



East end of the town square by night.

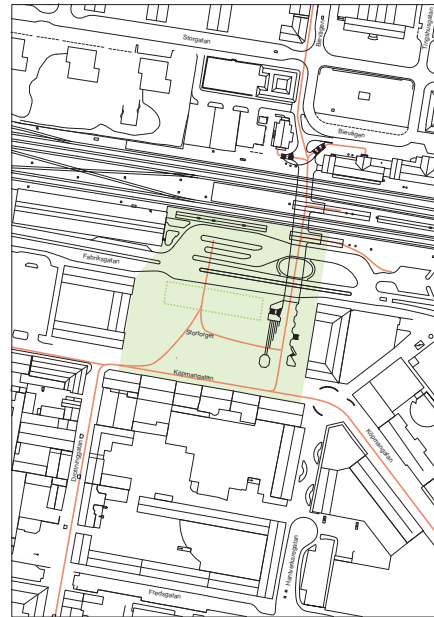


## CONCLUSIONS/ STRATEGY




The town square is today an empty place out of use. The decreasing activity in the city centre together with the fact that the circulation and sight has been cut of makes it hard to use. The historical development of the square has cut of the special connection to the railway once characteristic and created a place with diffuse limits.

The town square has one attraction point, a small bistro owned by a prestige's chefs is open some days a week. This together with taking a short cut to the bus stop is the occasional use of the square.

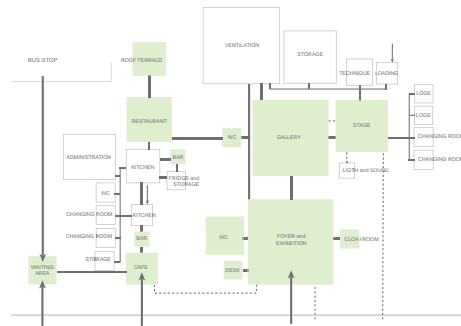
The empty square is a result of the decreasing activity of the city center together with the physical aspects. To make the square usable and attractive to visit the strategy is to reconnect the square to the railway and the bus stop. Implant a building and a new ground surface that defines and marks the square as an important place. The new elements should enable circulation over the square and therefore connect to important infrastructures such as the walking tunnel to the trains, the central bus stop and the platform of train



Strategy for new development

-  New circulation
-  Definition and prolonging of the square
-  Implantation of a new building





**PROGRAM**

- PROGRAM STATEMENT
- TARGET GROUPS
- CONCEPT
- FIGURES
- ORGANISATION/ FLOWS





## PROGRAM STATEMENT

The new town square should function as catalyst for social life and local initiative. To achieve this goal the square needs an attraction point, a good circulation and an inviting design.

In Katrineholm the music life pays a special importance and there is a need for a new scene for performances.

The building proposed is therefore a cultural center of music with a concert hall as the main attraction point. In the concert hall performances can be held by local and national artists contributing to the local initiative of music.

Strategically situated next to the railway the building creates an opportunity for initiative of music to reach out and attract people from other cities becoming a benefit for both citizens and the city.

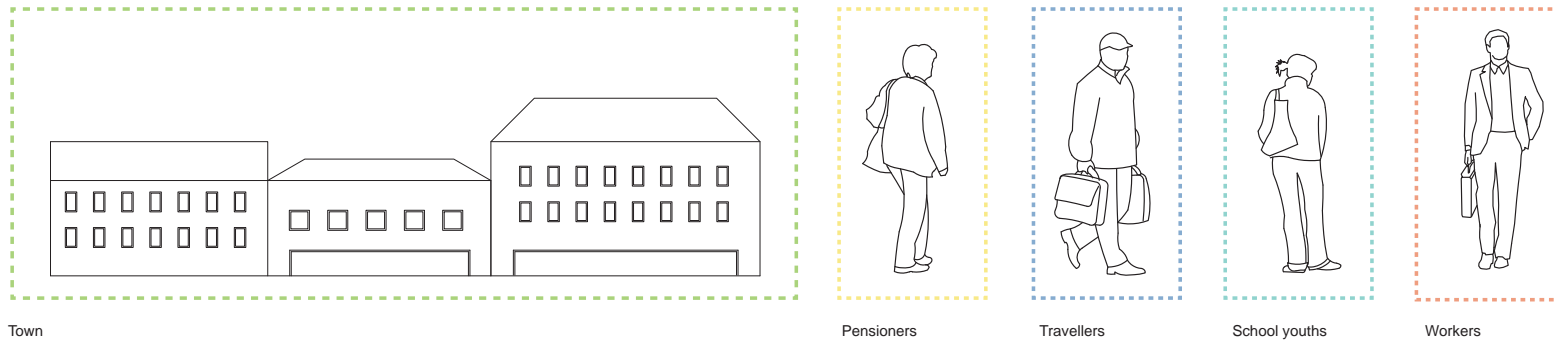
To create an inviting design the program for the square and the building is closely connected. The square is given a new surface material with soft wooden elements serving as the floor of building, stretching towards it like a red carpet enabling opportunities for seating and play. An outdoor staircase is added connecting the square and the building to the walking tunnel of the train together with a new bus stop.

Since the city center is populated by travelers, workers, pensioners and school youth during week days a part of the program is dedicated to these groups. A café connected with a bus waiting area for school youths, pensioners and travelers, a restaurant for workers, travelers and visitors to

the concert hall and an outdoor exhibition space for all groups to enjoy when passing through the building.

An extra adding to the program is the roof terrace for everyone to enjoy with a view of the city center and trains passing by.

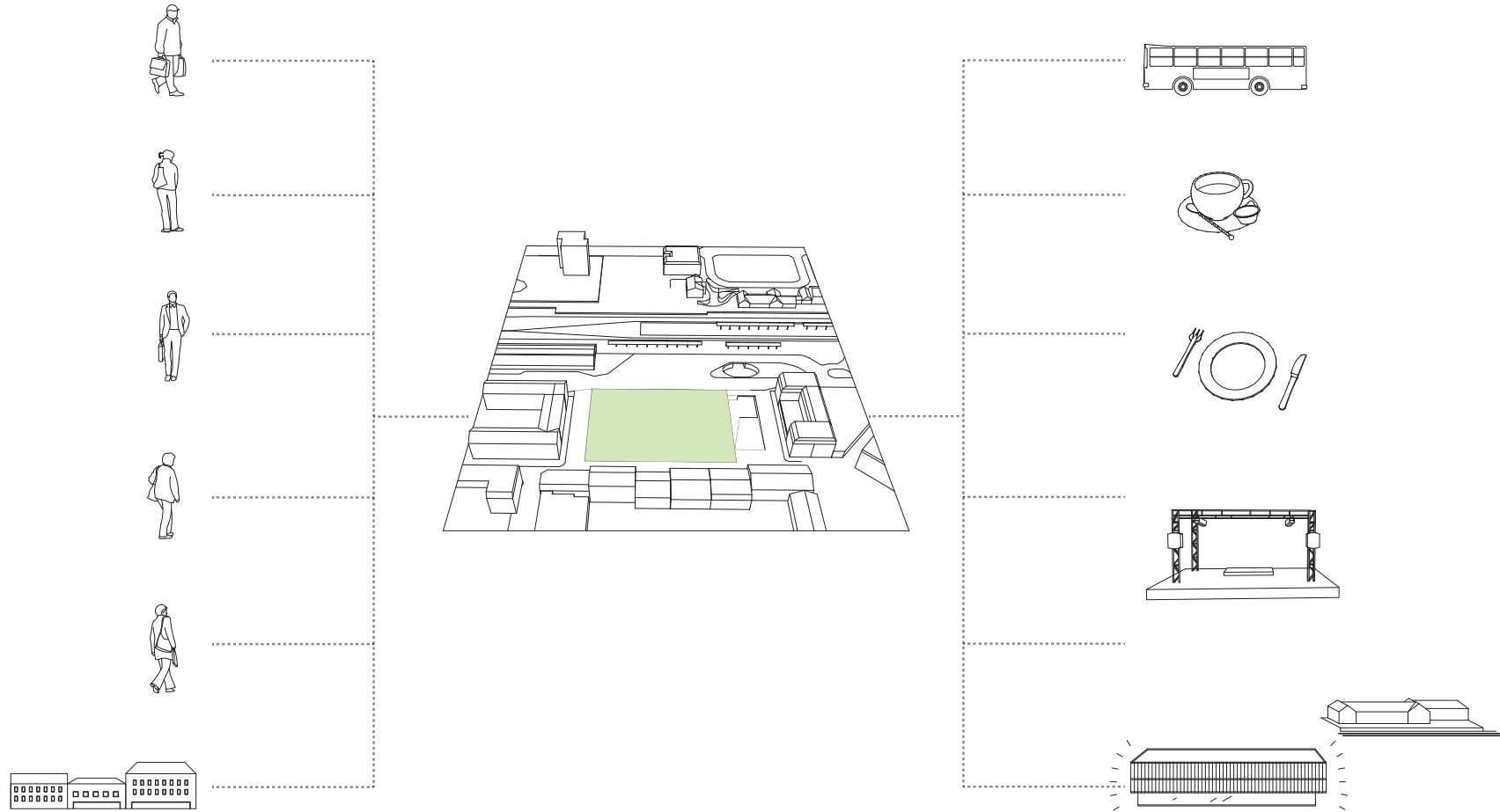
## TARGET GROUPS



When proposing a new design for the local town square together with a public building all citizens are considered a target group. During week days travellers, school youths, workers and pensioners are however more present and therefore a part of

the program is dedicated to them. The town in its self is also considered a target group with the aim to create the building that aids the local development and attracts visitors from other cities

CONCEPT

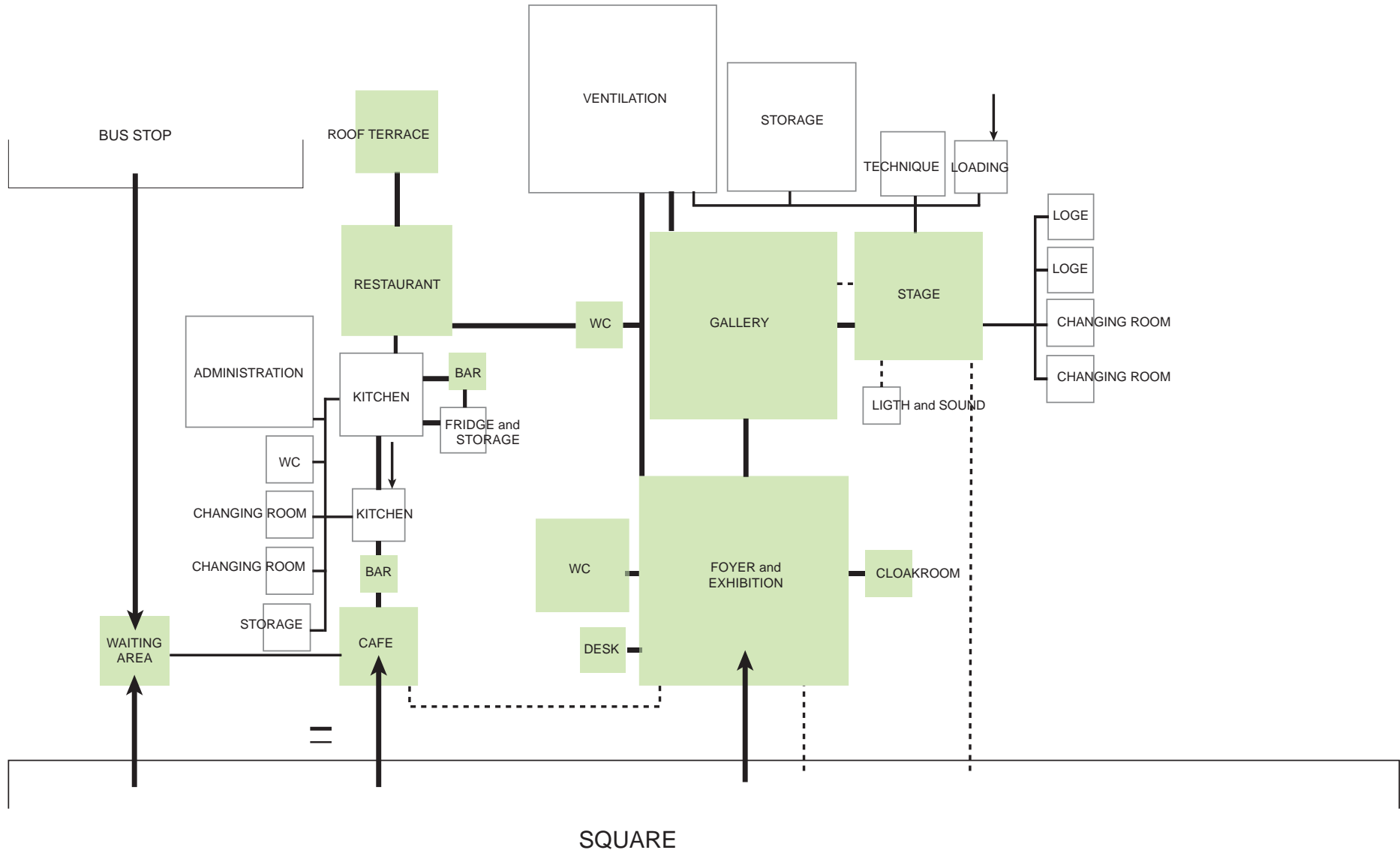


	SPECIFICATION	SURFACE	CONSTRAINTS		SPECIFICATION	SURFACE	CONSTRAINTS
Concert hall	Stage	80 sqm	Min 7 m roof hight	Concert hall	Staff open office	160 sqm	
	Gallery	270 sqm			Staff offices	(2) 14 sqm	
	Back stage	45 sqm	Min 6 m roof hight		Conference	30 sqm	
	Technique	(4) 157sqm	Visually connected to scene		Staff lounge	100 sqm	
	Foyer	440 sqm	0,8-2,0 sqm/ person		Staff entrance	(3) 45 sqm	
	Desk	16 sqm			Staff archive	14sqm	
	Cloakroom	20 sqm			Staff toilets/ showers	45 sqm	
	Toilets	50 sqm	1 m/100 person		Staff changin rooms	(2)16sqm	
	Workshop	30 sqm			Arist loges	(2) 50 sqm	
	Scen storage	65 sqm			Arist chaning rooms	(2) 80 sqm	
	Furniture storage	50 sqm					
	Common storage	80 sqm					
	Cleaning	15 sqm					
	Garbage	16 sqm					
	Ventilation	100 sqm					
	Transport elevator	60 sqm					
	Public elevator	20 sqm					
	Fire staire cases	155 sqm					
	Loading area	38 sqm					
	Staff offices	(2)14 sqm					
				Total		2275 sqm	

	SPECIFICATION	SURFACE	CONSTRAINTS		SPECIFICATION	SURFACE	CONSTRAINTS	
Restaurant	Kitchen	58 sqm	Separated entrance		Garbage	12 sqm		
	Bar/sitting area	100 sqm			Total	174 sqm		
	Sitting area	155 sqm			Bus waiting area	Sitting area	50 sqm	Close to bus stop
	Visitors toilets	incl. concert hall				Toilets	5 sqm	
	Garbage	incl. concert hall			Total	55 sqm		
	Cleaning	incl. concert hall						
	Furniture storage	includ. concert hall			Square	Ground treatment	5500 sqm	
	Changing room	incl. concert hall				Wood elements	1000 sqm	
	Staff toilets/showers	incl. concert hall				Buss stop	(2) 175 sqm	
Total		313 sqm			Exhibition space	80 sqm		
					Plantations	230 sqm		
Café	Kitchen	30 sqm	Separated entrance	Total		6985 sqm		
	Desk	30 sqm						
	Sitting area	80 sqm			BUILDING TOTAL:	2817 SQM		
	Toilets	5 sqm			SQUARE TOTAL:	6985 SQM		
	Storage	incl. concert hall						
	Furniture storage	incl. concert hall						
	Changing room	incl. concert hall						
	Staff toilets/showers	incl. concert hall						
	Cleaning	17 sqm						



ORGANISATION/ CONNECTIONS



- Important connection:
- Normal connection:
- Important visual connection:
- Public entrance:
- Material entrance:
- Public areas :
- Staff areas :







**PROJECT**

CONCEPT  
PROPOSAL  
FLOWS/ CONSTRUCTION PRINCIPLES



## PROJECT

The proposal for a cultural centre together with a new design for the town square consists of an uplifted building and a new ground surface reaching to the railway filtering through the building. The idea is to create wholeness in the design where building and square interacts and create a strong connection to the context.

The building consists of five floors with an open space in the middle. The open space serves as an exhibition space where square and building can interact.

The vertical circulation of the building follows the facade connecting one end with the other. The ground floor is an open floor consisting of three cores carrying the building and incorporating all necessary functions. The main part of the space is open surrounded by glass walls that can be partly opened to create a filtering effect visually and circulation wise.

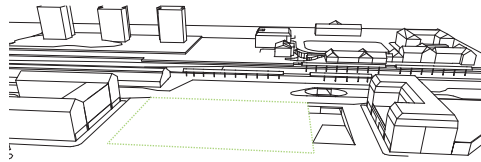
The first floor is the floor of the concert hall and administration facilities. The concert hall extends to the second floor with a roof height between 7-9 meters. The second floor also holds a restaurant and a bar which connects to the concert hall.

At roof level over the open space between the buildings there is a roof terrace which is the final stop of the vertical circulation through the building. At the roof terrace the horizontal roof planted with greenery can be seen together with the horizon of the city centre and the railway.

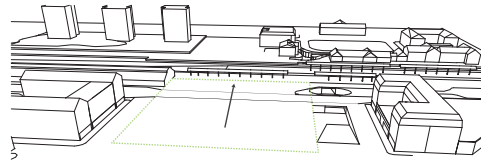
The square is given a new stone material with wooden implements and plantings together

creating a linear direction towards the building. The wooden elements have a softer expression, like waves they create opportunities for seating and play, like a red carpet they stretch towards the building. An outdoor staircase is connected to the square linking the square with the walking tunnel to the railway station.

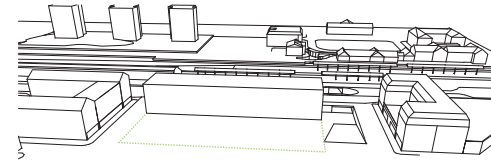
## CONCEPT



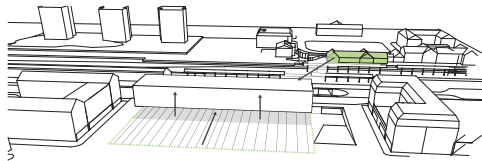
1. The square .



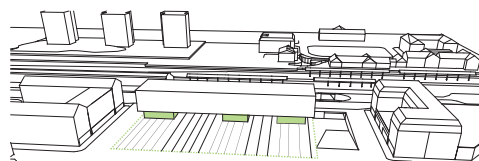
2. The square is prolonged to the bus station once again connecting to the railway.



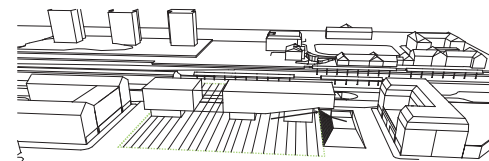
3. A public building is implemented creating a new attraction point and marking the square.



4. The building is uplifted allowing the square to filter through and connect to the bus station. The square is given a new material defining it and creating a direction towards the building. The building becomes visible from the railway station.



5. An open public ground floor is implemented. The ground floor carries the upper volume and creates an open relationship between square and building.

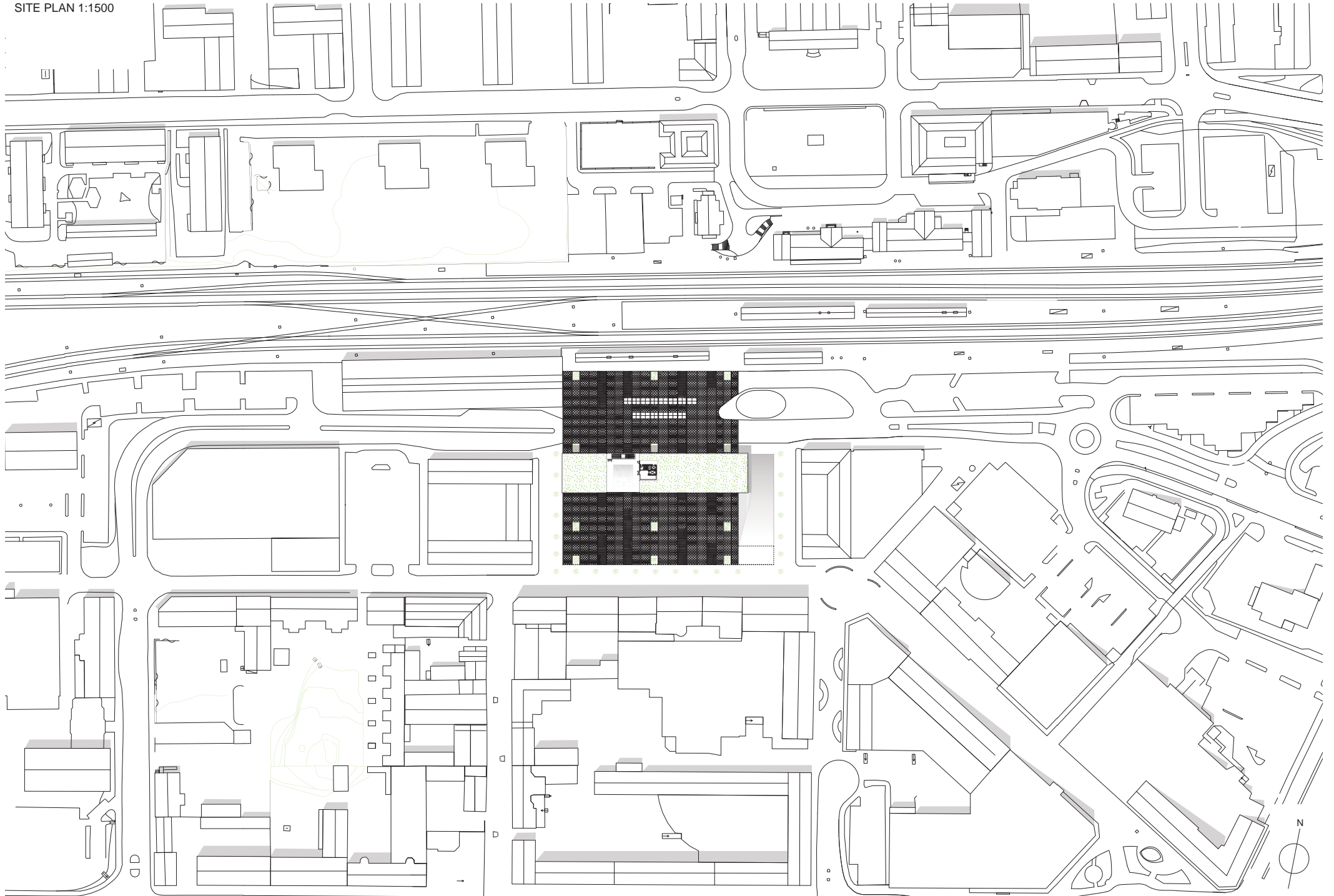


6. The building is split in two separating the concert hall from other functions and breaking down the scale.

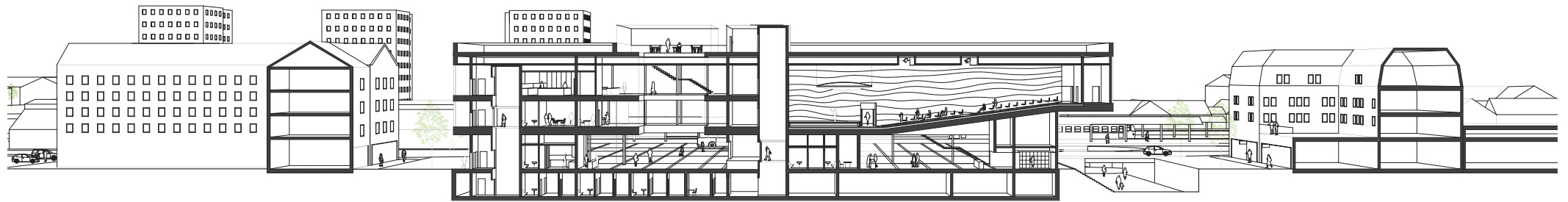
LANDSCAPE MODEL, CITY CENTER



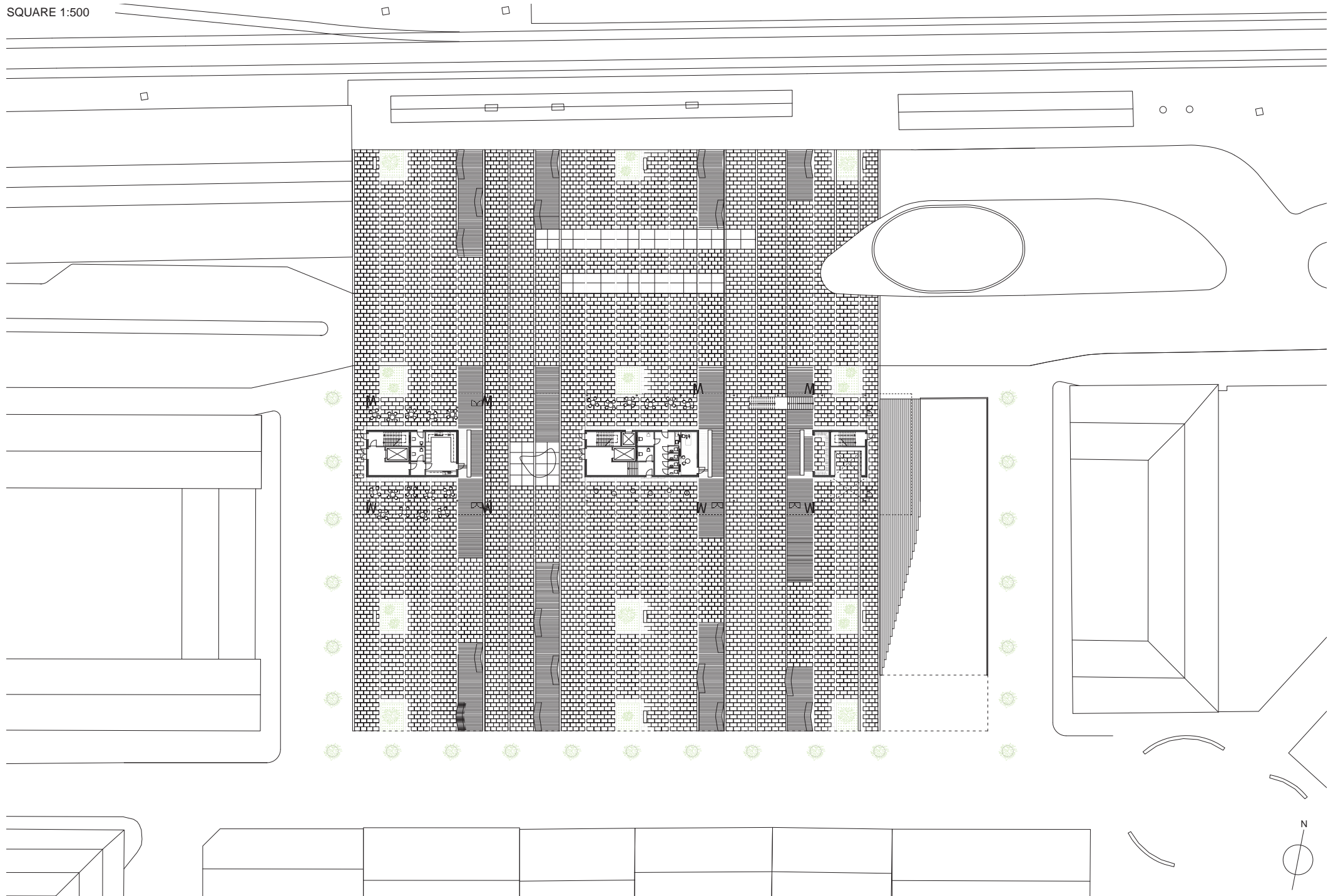
SITE PLAN 1:1500



SECTION PERSPECTIVE 1:500



SQUARE 1:500

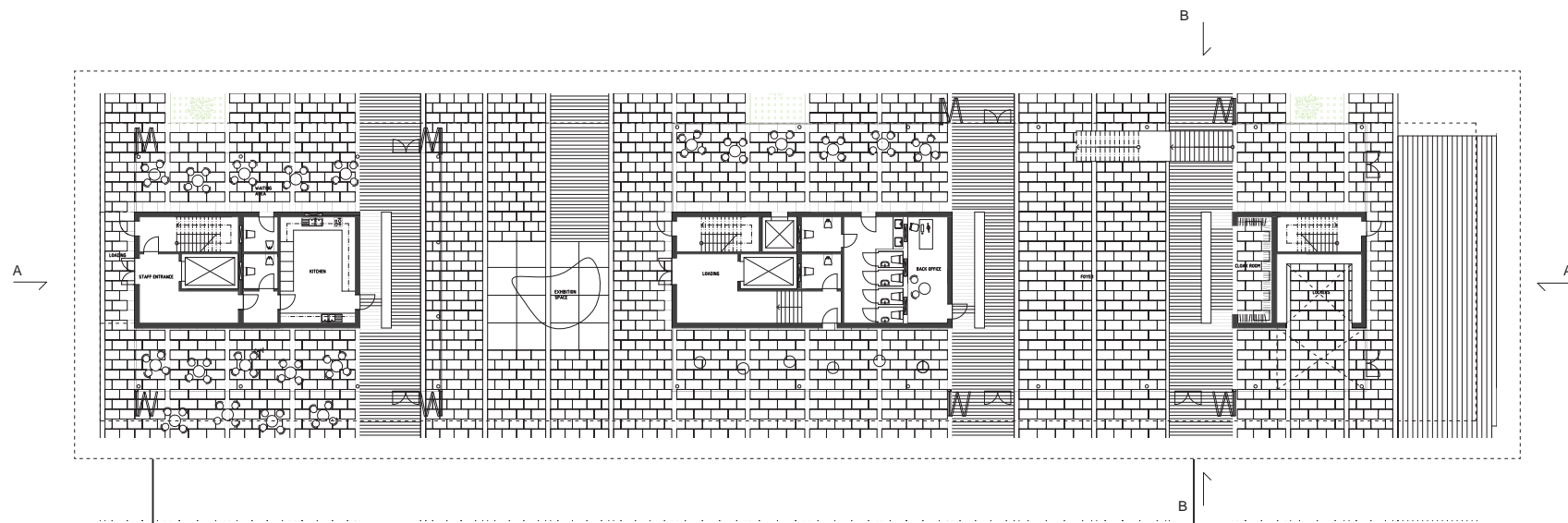




VIEW FROM MAIN STREET (SOUTH)



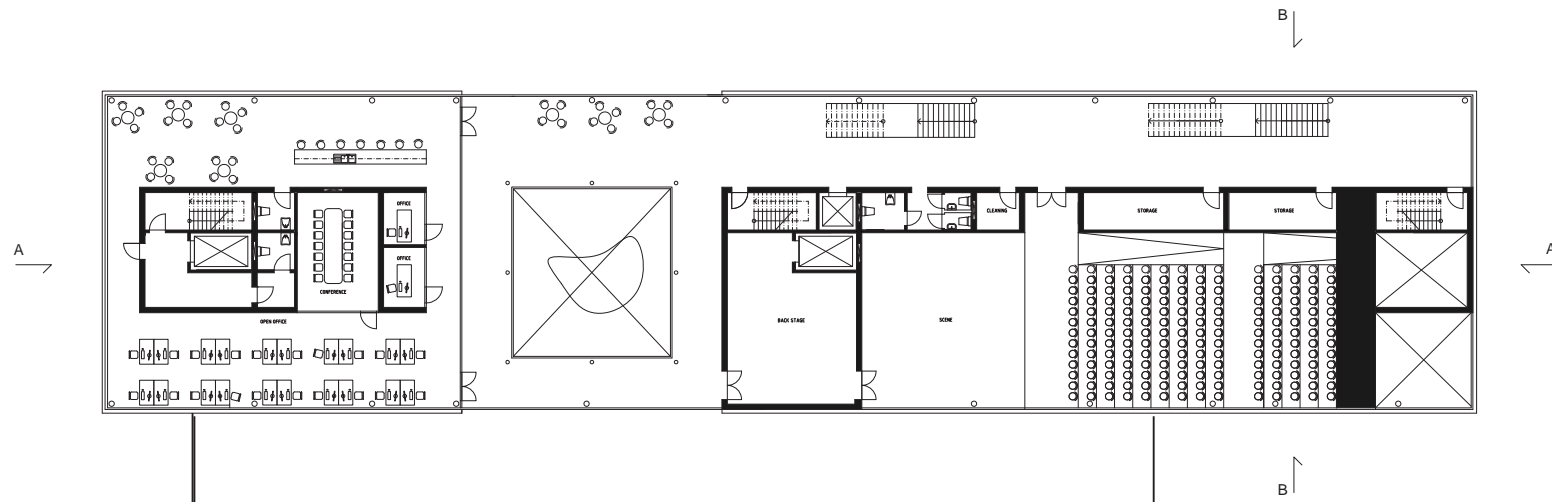
GROUND FLOOR 1:300,  
LEVEL 0



In the west part of the ground floor a café is situated. The café is built up around a core where the kitchen and staff entrance is situated. The café has two sides. The south side is a seating area for café guests while the north side is a bus waiting area. The café is wrapped in a glass facade that can open up and become an outdoor seating area. The floor of the café is the same as the town square. Together with the glass facade this creates an interaction visually and physically between the square and the building.

In the east part of the first level the foyer of the concert hall is situated. The foyer is built up around two cores. The west core consists of a desk placed visually for visitors arriving both from the staircase in the east and the town square. The core contains a loading area which is taken in from the west side, enabling transport directly to the stage. The east core consists of a cloak room, easy to find when entering the building. The separated cloak room enables the guest to leave their belongings without passing the desk.

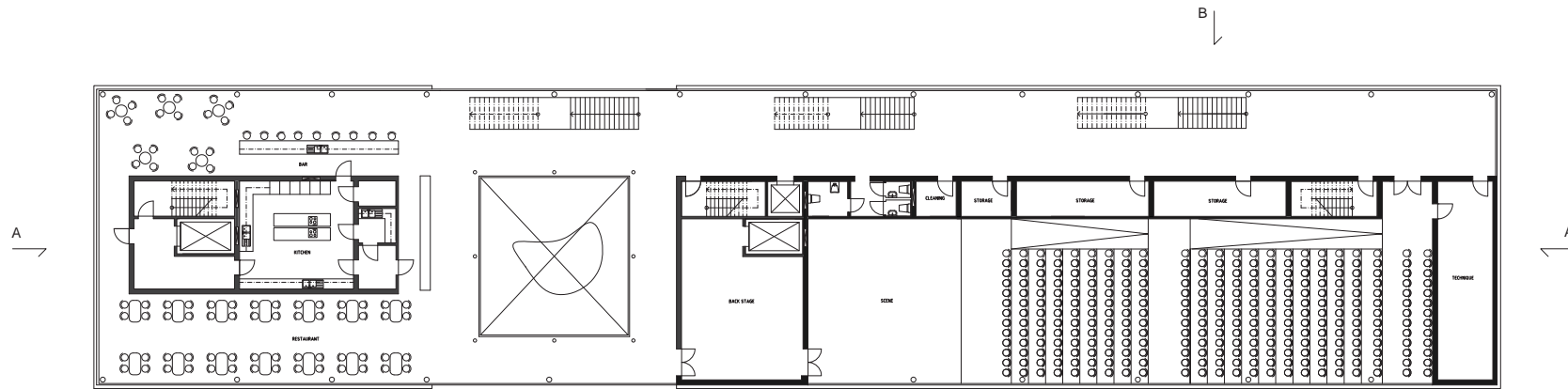
CONCERT HALL/ ADMINISTRATION 1:300,  
LEVEL 1



In the west part of the first level an office for administration is situated. The office is separated from the concert hall by an open exhibition space in the building allowing privacy. The office is built up around a core where a conference room and private offices are situated. The core has two sides. The south side is an open office and the north is a staff lounge.

In the east part of the first level the concert hall is situated. It is the first of two levels that the concert hall covers. The concert hall can take 300 sitting guests and has a general design with a good acoustic. When there is no event going on the concert hall can be rented for conferences and various performances. There are two fire staircases connected to the concert hall leading directly to the square.

CONCERT HALL/ RESTAURANT 1:300,  
LEVEL 2



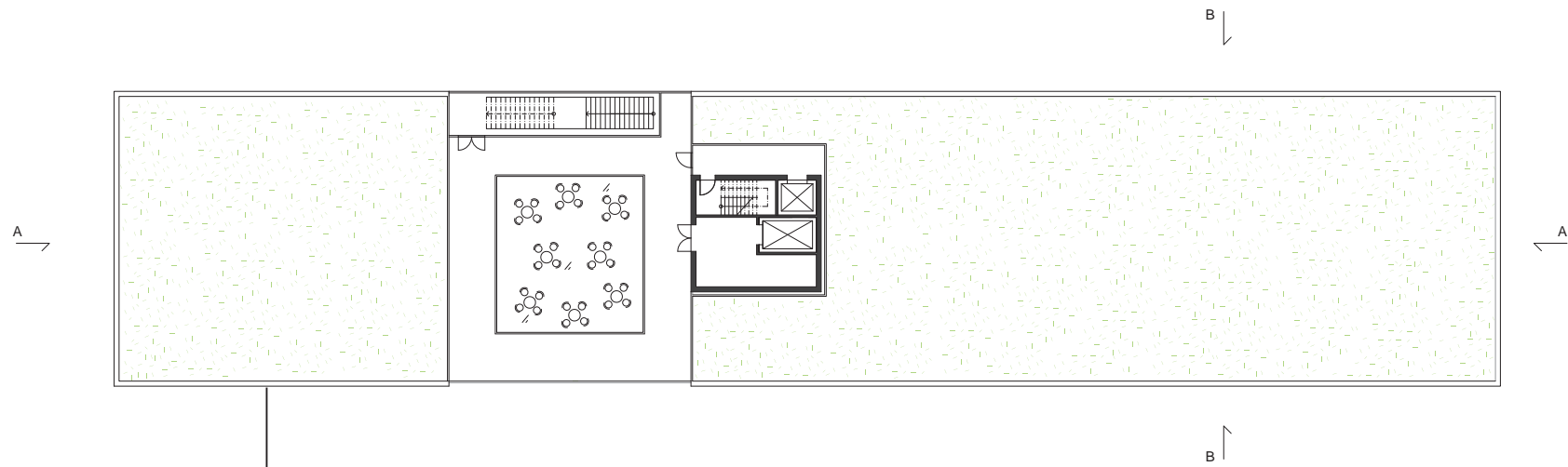
In the west part of the second level a restaurant with a bar is situated. The restaurant can be accessed directly from the concert hall or from the public staircase connecting to the square. The restaurant is built up around a core where the kitchen is situated. It has two sides one for mingling in the bar and one for eating. The restaurant can take 56 diner guests plus bar guests.

In the east part of the second level the concert hall is situated. The concert hall occupies two levels with a roof height between 7-9 meters. The entrance of the second floor is situated in the east corner. Connected to the concert hall there are technical rooms, the biggest one with a visual connection of the scene to control light and sound.

VIEW OVER THE CONCERT HALL



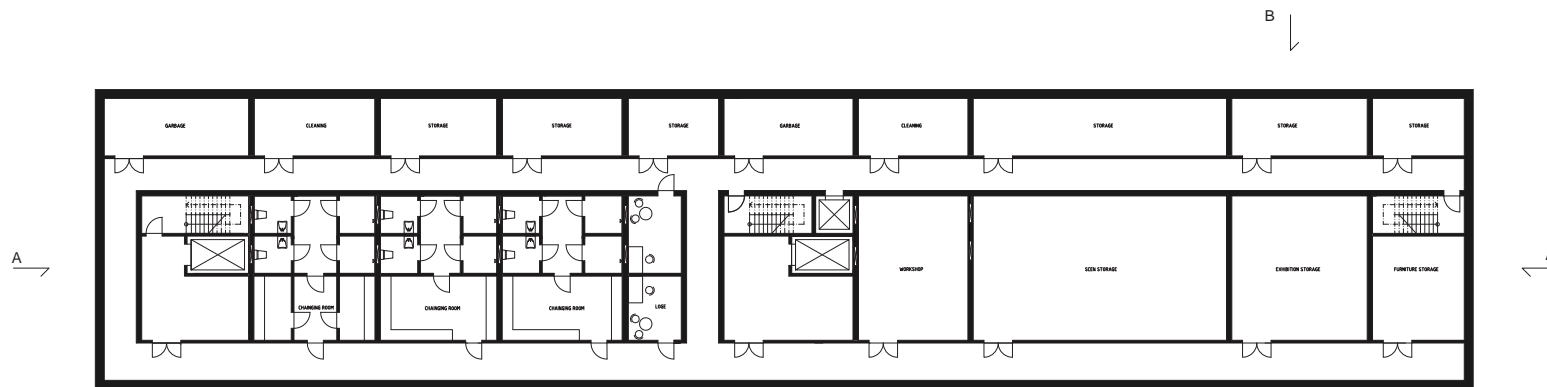
ROOF TERRACE 1:300,  
LEVEL 3



The roof of the building is a green roof planted with grass.

Over the open space between the two building volumes there is a roof terrace. The terrace is lowered between the two roofs creating a protected spot that enables a horizontal view over the green roof and the horizon of the city center. The roof terrace is the last stop of the circulation along the building facade.

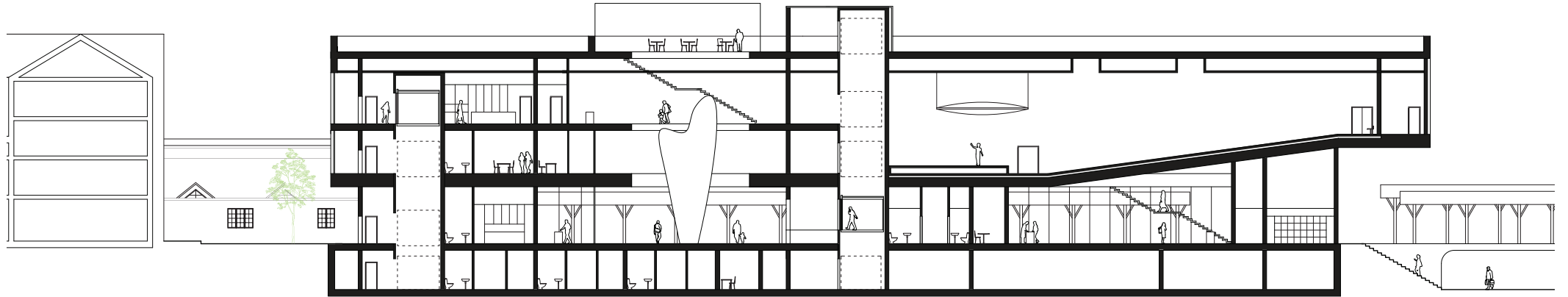
BASEMENT 1:300,  
LEVEL -1



Four changing rooms are situated in the core of the basement. The two closets to the west are for staff while the once in the middle are four visiting artists and groups performing. Next to the changing rooms there are to larger loges for soloists requiring their own room.

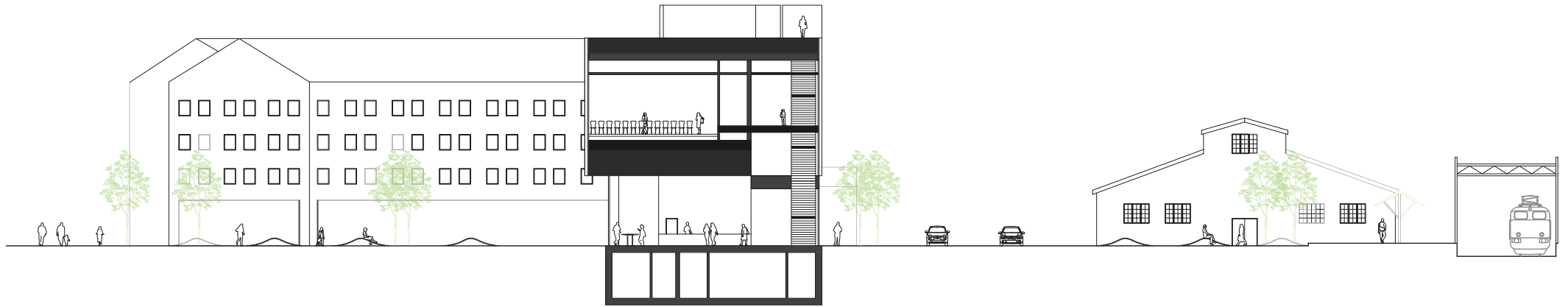
In the core of the east part of the basement there are three bigger storages two for the concert hall and one for furniture. The storages of the concert hall are directly connected to the transport elevator leading is up to the loading area and the stage making transport easy. A functional row of storage is situated in the upper part of the basement together with cleaning and garbage facilities.

SECTION A-A 1:300





SECTION B-B 1:300



VIEW FROM TRAIN STATION (NORTH)

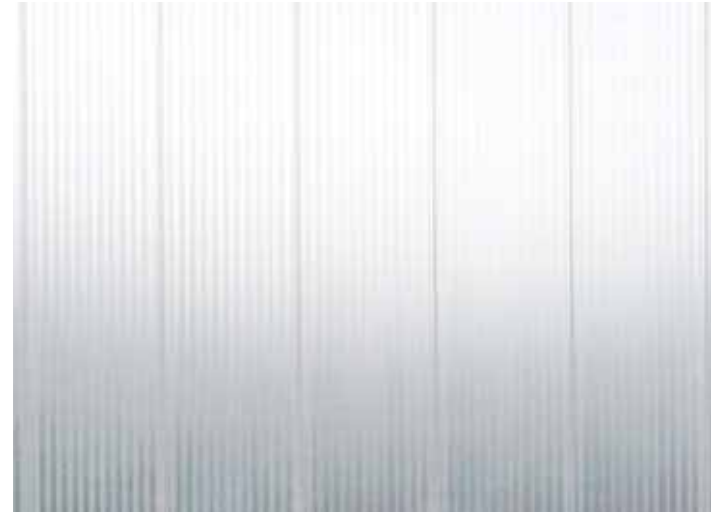


## FACADE MATERIAL



Serpentine pavillion, Sanaa; London.

To create a building that interacts visually and physically with the town square the facade works with different levels of transparency. The ground floor is covered with translucent glass panels. Like in the Serpentine pavilion by Sanaa this gives a direct connection between the life in the building and the square where the building becomes a filter between the north and the south part of the square. Some of the facade panels can be opened to create a direct interaction between the activities in the building and the square.



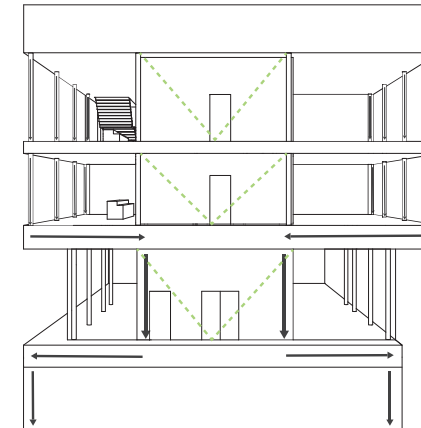
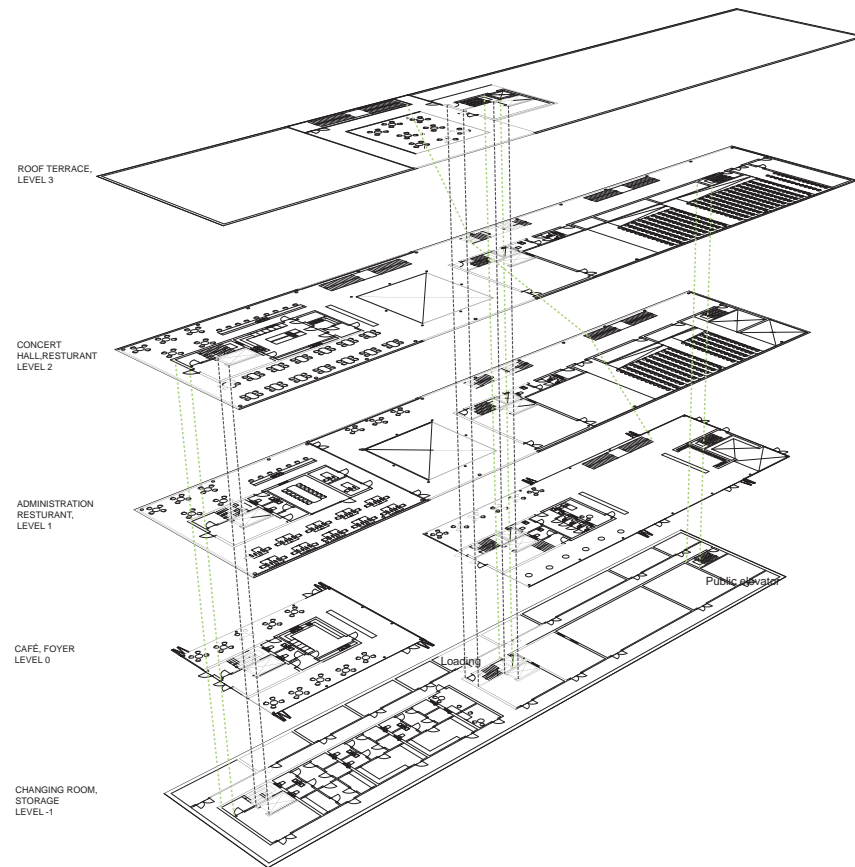
Polycarbonate

The uplifted part of the building has a facade consisting of polycarbonate, a semi-transparent material that allows the life of the building to be sensed.

The material has a light character with enhances the feeling of the uplifted volume creating a floating effect over the square. The look of the polycarbonate is simple and not too fancy, suitable for a cultural center in small town used daily by its citizens.



## FLOWS/ CONSTRUCTION PRINCIPLES



The building is divided in two parts as are the flows of public and staff. In the smaller volume the staff entrance is situated for everyone working in the building. It is also the entrance for deliverance of food for the café and the restaurant.

In the bigger volume the public entrance is situated. There are three entrances, one from the south part of the town square and two facing the staircase towards the walking tunnel. From the ground floor the public can either chose to take the public elevator next to the desk of the foyer or use the staircases along the northern facade. On the first floor the staircases

leads to the main entrance of the concert hall and on the second to the restaurant. From the second floor it is possible to continue the walk up to the roof terrace which is the last stop the walk. The loading of bigger gods for the scene is connected to the bigger volume in the gap between the two volumes. From here the goods can be taken directly up to the back stage of the scene or down to the bigger storages of the basement.

By the open exhibition space the building is divided in two parts as are the flows of public and staff. In the smaller volume the staff entrance is situated for everyone working in the building. It is also the entrance for deliverance of food for the café and the restaurant.

In the bigger volume the public entrance is situated. There are five entrances, two from the south part of the town square, one from the north and two facing the staircase towards the walking tunnel. From the ground floor the public can either chose to take the public elevator next to

the desk of the foyer or use the staircases along the northern facade. On the first floor the staircases leads to the main entrance of the concert hall and on the second to the restaurant. From the second floor it is possible to continue the walk up to the roof terrace which is the last stop the walk.

The loading of bigger gods for the concert hall is connected to the bigger volume in the opening of the building. From here the goods can be taken directly up to the back stage of the concert hall or down to the bigger storages of the basement.



## **DISCUSSION**

PERSONAL REFLECTIONS





## PERSONAL REFLECTIONS

The effect of global economy changes cities and their townscapes making it hard for the citizens to retain their initiatives and identity. This Master's Thesis tries to bring up some of the effects regarding this transformation and state that there is a need to find alternative ways of city development. A development that allows the city to keep its initiatives and turn them into advantages, generating a less sensitive economy and a qualitative social environment.

In this Master's Thesis public space is seen as a possible starting point for alternative development. Being a noon privatized space, at least in Sweden, there is a possibility to develop initiatives of a less commercial character were all citizens are welcome.

Departing in the local town square of Katrineholm, the goal with the Master's Thesis was to create the base for an alternative development by working with architectural design to generate a catalyst for local initiatives and social life in public.

With a profound analysis of the site and its local qualities together with an architectural design working actively with the interaction between place and building, the result is a project that highlights the local initiative of music with a strong connection to its surrounding.

With a combined program of the local initiative of music and functions supporting daily activities the building has a good possibility to become a catalyst. The choice of the site reinforces the possibility, strategically situated next to the railway in the heart of the city center.

However, with the result at hand one might question such an ambitious proposal for a quite small city. It has been taken into consideration and a crucial point when deciding up on the program was the presence of the railway which gave the

project new opportunities. Looking at the Uppsala Concert and Congress as reference the presences of the railway has clearly made the building attractive to rent and visitors are coming from far traveling by train. The railway in Katrineholm was therefore seen as a possibility to propose a project that reached even further than the limits of the cities truly turning the local initiative of music into a positive advantage.

One might also question whether the composition of the program and the flexibility of the building are sufficient to support daily life becoming a catalyst, not just a few events each year, but every day. The introduction of functions supporting daily activities such as a café, a restaurant and a bus waiting area is an attempt to achieve this, but to have taken the project even further I would have been interesting to create an event calendar were the possibility of the project could have been studied throughout the seasons.





## **REFERNSES**

WORKSHOPS  
REFERENCE PROJECTS  
STUDY TRIP  
INTERVIEWS  
LITERATURE



## WORK PROCESS

The building proposal was developed in a combined process of explorative model studies, sketching and reference research to find inspiration. Several model workshops were conducted. The first models were of a conceptual character studying how to achieve an open structure that could interact with its surroundings. A landscape model was built early in the process to enable the study between square and building, but also the surrounding context. As the program of the project started to take form study trips were made to Uppsala, Stockholm and Gävle.

The cultural center in Stockholm was an interesting reference, to see how building and square could work together, but also how a cultural program could be implemented and attractive to use.

The new building of Concert and Congress in Uppsala was paid a visit to understand the complexity of a concert hall and to find out if the close presence to the railway could be of benefit for the project and in a way justify such an ambitious proposal.

The new town square of Gävle was of great interest since it had recently been awarded for its successful design supporting activity and still maintaining an open space.

When translating the conceptual models and the ideas from the study trips into a project three foreign projects served as important inspirations. The Kunsthall by OMA with its general hall and interaction with the context. The Sanaa Serpentine pavilion and the Koga café for its openness in the design and interaction with the site.

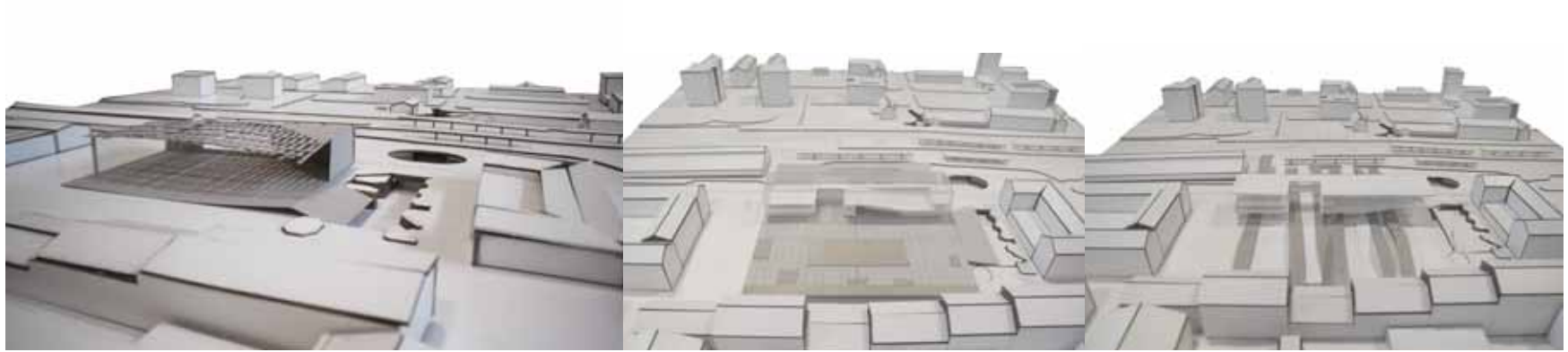
WORKSHOP



The open structure



WORKSHOP



Interaction between building and square



REFERENCE PROJECTS/



Serpentine pavilion, Sanaa; London.



Serpentine pavilion, Sanaa; London.



Koga Café, Ibaraki (Japan), Sanaa



Kunsthall, OMA, Rotterdam



Kunsthall, OMA, Rotterdam



Kunsthall, OMA, Rotterdam





Stockholm cultural center, Peter Celsing, Stockholm



Stockholm cultural center, Peter Celsing, Stockholm



Gävle town square, Andersson Jönsson, Gävle



Gävle town square, Andersson Jönsson, Gävle





Uppsala concert and congress, Henning Larsen, Uppsala



Uppsala concert and congress, Henning Larsen, Uppsala



Uppsala concert and congress, Henning Larsen, Uppsala

## INTERVIEWS/ INVENTORY

Fältstudier Katrineholm;

Plats analys  
En karaktärisering - Vad är Katrineholm? - Vad är specifik för Katrineholm?  
Historiskt underlag

Att studera:  
Rörelse mönster på, till och från torget (under olika tidpunkter)

Aktiviteter på, i anslutning till torget (under olika tidpunkter)

Ljudmiljö på torget (upphov till detta)

Siktlinjer (visuella kopplingar (önskvärda och icke önskvärda)

Kommunikationer (busshållplats, tågstation, taxistopp, cykelparkering)

Kvalitéer på torget och i omgivande miljö (planteringar, byggnader, läge ex. vädersträck, i Katrineholm som helhet)

Stadsbild (byggnadsuttryck, fasader, skala, byggnadshöjder, unika inslag, särskilda restriktioner (kulturminne mm).

Frågor att besvara:  
Hur fungerar Stortorget idag, i det lilla och det stora sammanhanget?

Vad fyller platsen för funktion idag? Vilka aktiviteter utförs på torget?

Har platsen förändrats de senaste åren? Varför då? Är förändringen positiv eller negativ?

Vad har platsen för historia?

Hur skulle de som har tillgång till Stortorget (dvs stadsbor och resande med tåg samt buss) vilja använda platsen? Kan de det idag?

Hur skulle de som har tillgång till centrum (dvs stadsbor och resande med tåg samt buss) vilja använda det? Kan de det idag?

Vad spelar platsen för roll för Katrineholm som stad idag? Vad skulle det vara önskvärt att den spelade för roll i framtiden?

Vilka potentialer har torget?

Hur skulle torget kunna se ut (utseende mässigt)?

Vad är Katrineholm för en "Katrineholmare", genomresande? Vad skulle Katrineholm kunna utvecklas till i framtiden?

Personer att intervjua:

Förbipasserande på torget  
Butiksinnehavare  
Samhällplanerare  
Kommunalt fastighetsbolag

Sammanfattning intervjuer;

Det finns ingen kontinuerlig aktivitet som är kopplad till torget. Torget besöks endast vid eventet Katrineholmsveckan och Julkalendern samt då matgäster till restaurangen passerar torget eller sitter på den lilla uteserveringen.

Torget har succesivt minskat i storlek. Från att ha sträckt sig fram till järnvägen till att ha fått ett nytt resecentrum i norr, en ny byggnad i väst och en gångtunnel i öst.

Torget upplevs som stort, mörkt och öde, stenmuren är särskilt ogillad.

Stadsborna vill gärna kunna se och möta andra människor på torget och önskar att det fanns något att göra där.

Handeln i centrum håller på att konserteras längs de två stora gågatorna Köpmangatan och Drottninggatan. Små butiker stänger igen särskilt på sidogator till de stora gågatorna.

Det är färre människor i centrum än för några år sedan. Handeln i centrum har fått påtaglig konkurrens från den externa handeln som ligger väldigt nära centrum. Butiker med ett mer nischat utbud som säljer upplevelser så väl som varor klarar sig bättre. Ny butik med kött från trakten, en ny kaffe och te butik samt den nya restaurangen med mat gjord på lokala råvaror fungerar mycket bra (det finns matproducenter som åker till Nyköping för att sälja sina varor på marknaden där).

Pendlarna är en kontinuerlig tillgång av människor och rörelse i centrum.

## INTERVIEWS/ INVENTORY

Sammanfattning; inventering av Stortorget.

Människor;

På förmiddagen rör sig mest arbetande i centrum för att uträtta ärenden (hemtjänst, kontors, butiksarbetare) samt lastbilschaufförer som utför leveranser till butikerna på torget. Vistelse tiden är relativt kort mestadels 10 min.

Vid lunch rör sig arbetare i centrum för att äta på någon restaurangerna och fiken. Skolungdomar rör sig ner på stan för att hänga, värma sig i galleriorna, ta busen. En del pendlare strömmar till byter tåg. Det sker en hel del spontana möte och vistelse tiden är längre, 5-30 min.

På eftermiddagen rör sig pensionärer som promenerar, större mängder skolungdomar som är på väg hem samt en del pendlare. Vistelse tid är kortare mestadels 10 min. 20 min promenaerand. Tidig kväll i samband med avslutat arbete är aktiviteten stor från kontor och tåg till bilparkeringarna, även cykelparkeringarna används flitigt.

Senare på kvällen vid åtta tiden rör sig endast enstaka människor som promenarar hunden samt ett antal pendlare.

Få barnfamiljer besöker centrum under veckodagar.

Rörelse mönster på, till och från torget (under olika tidpunkter);

Rörelsen är störst längs med Köpmangatan samt till och från tågstationen. Viss rörelse sker även på sidogator till Köpmangatan särskilt Drottninggatan.

Aktiviteter på, i anslutning till torget (under olika tidpunkter);

Pendlare rör sig till och från tåget (utför inköp på vägen). Arbetarande i centrum äter på fik/ restauranger samt utför ärenden och inköp.

Skolungdomar som hänger på stan (mest i galleriorna) och tar bussar från resecentrum.

Pensionärer och hundägare som promenerar.

Vid jul samlas barnfamiljer mfl för att titta på julkalendern på torget.

Under Katrineholmsveckan i augusti samlas människor på torget för att äta, dricka och lyssna på musik i restaurang tältet på torget.

Vid fint varmt väder sitter restaurang besökare på restaurangens lilla uteservering på torget.

Ljudmiljö på torget (upphov till detta);

Ljudmiljön är ganska påverkad av tåget.

Bakgrundsbuller skapas på torget och vissa tågutrop kan höras.

Buller från bilar och bussar är relativt lågt.

Vid avlastning av varor till butikerna på förmiddagen befinner sig bilarna mitt i stadmiljön och är delvis störande.

Siktlinjer (visuella kopplingar (önskvärda och icke önskvärda);

Det faktum att torget har minskat i storlek och kompletterats med ny bebyggelse och funktioner (ny byggnad i väst, resecentrum i norr, gångtunnel i öst, mur på torget) har gjort att miljön är diffus och siktlinjerna få.

Stenmuren på torget är ett element som stadsborna ogillar.

Kommunikationer (busshållplats, tågstation, taxistopp, cykelparkering);

Tågstationen används flitigt för pendlare boende i staden, men även andra tågbytare. Parkeringar är svår tillgängliga då det tas upp av pendlare. Cykelparkeringen är ganska väl använd.

Kvalitéer på torget i omgivande miljö (planteringar, byggnader, läge ex. vädersträck, i

Katrineholm som helhet);

De gamla jugendbyggnaderna i pust ger en vacker inramning åt torget och ett småskaligt varierat uttryck. Det gamla godsmagasinet tillsammans med järnvägen ger ett vackert historiskt inslag i stadsbilden. Närheten mellan torg och järnvägstation ger ett unikt intryck.

Torgets bästa sölläge ligger vid den nuvarande restaurangen i anslutning till resecentrum.

Stadsbild (byggnadsuttryck, fasader, skala, byggnadshöjder, unika inslag), särskilda restriktioner (kulturminne mm);

Torget är ganska storskaligt (har varit ännu större än idag). Den varierade byggnadshöjden på 2-5 våningar med individuella uttryck är därför ett bra komplement för att bryta ned den. Katrineholmsscenerum är Kulturminnes förklarart.

Styrande element (byggd miljö, landskap, tågstation);

Katrineholm har byggts upp kring järnvägen som fortfarande är påtaglig även om den visuella kopplingen gått något förlorad. Stadens snabba framväxt har berott på starka egen företagare vilka har lämnat spår efter sig i form av olika byggnadsuttryck.



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