"Kulturrum Visby"
"Kulturrum Visby"

Hugo Barcelona
Bergenwall
Handledare/ Anna-Karin Edblom Supervisor
Examinator/ Per Fransson Examiner

Exemnsarbete inom arkitektur, avancerad nivå 30 hp
Degree Project in Architecture, Second Level 30 credits

25 maj 2018
This project stems from a local initiative in Visby. A local group of people wants to gather and work in one building. The group is mainly from creative businesses and call it a cultural cluster. A big building stands empty in the center of Visby. It’s owned by the municipality and maybe some day the local group could move in there.

The site is in what used to be the north medieval center of Visby. The main building, a cube formed volume with a mustard roof has a foundation from this one. You can see it in the thick walls, cross walls and it’s irregular plan.

The building has been inhabited in various forms. The medieval foundation was built on top of in 1931 by a man and his family. They later housed Visby music in the 50s and after it was Visby girls school and later Visby music school. It has an extension from 1958. The quartyard buildings are consist of radman Linnés yellow house, the panters grey house which has an temporary extension from 1953. The old stable made kitchen with an extension in 1961.

My approach to the project has been to live and work in Visby during a period. In this way I could understand what words and ideas the culture cluster have and develop a program in collaboration with them. This has ended up in a scene, the actors dressing room, a wooden workshop, a ceramic workshop and an exhibition hall. I have intuitively been writing and drawing. I started by analyzing memories and situations I’ve experienced at this town and ended up trying to communicate what my intentions for the new spaces where.

The proposal is an assembly of wooden buildings relating to Visby through it’s evocative, it’s relation to local building traditions and the irregular spatial formations.

A concrete base holds up the different wooden spaces. While there are different ways to entry the building one situation takes you up through a stair convert to a small limestone wall, when passing the high wall of the scene a gutter will let it’s water flow to it the visitor experience the floating plane of water taken care of the open space work.

Entering through the main entrance on a more elevated part of the quartyard the loggia takes the visitor to the scene and the exhibition space. When passing the wooden workshop a connection between visitor and visitor is established.

The ceramic workshop is a much smaller room. I wanted to create an intensity when being surrounded by ceramics. Exploring a situation when working at a desk by the window.

The scene space consist of wide wooden pillars and columns. A rectangular space is formed, as a result of the requirements of what is a black box would allow, but also as a typological reference to the very mundane structure of the S:t drotten and S:t Lars ruins just 50 meters from the site. This stone monoliths are seen from the quartyard. They define much of Visbys identity. But my reference to this particular volume could also be related to the swedish traditional barn in it’s appearance and structure, being a big open space with no windows. A simple geometrical space finding it’s place in the center of this quartyard. The scene space is transformable suited for this small barn. No curtains could be drawn or closed, chairs distributed different depending on the occasion and different setting settings depending on the director ideas of presentation.

The exterior and interior consist of pine wood. The repetition of the post relates to a local building type, the post and plank construction. It’s a traditional building method and a big part of Visbys architecture consist of this building type. Bars used in this way become being less corner consuming then other building methods of the time.

It consists of a post where planks are load inside it’s vertical profile. For me it was interesting how this post could create a natural rythm in the facade, a rythm reviewing the buildings construction, something that relates to an archaic principle of construction it also get me thinking of more classical aspects and to find harmony in the proportion. I have some openings dimensioned after the golden section.

It was also interesting to discover how this traditional building technique could be used today. Could the slid planks be taken away in some parts and instead leaving a glass plane? Trying to eliminate the appearance of a wall but still keep the rythm. How do I deal with today requirements of building standards, the building would need to have insulation for example. For the scene building I have made even the key posts to accentuate it’s larger size.

One question I’ve been dealing with has been what kind of wood to use for the thicker dimensions and I found larch for an option when failing the joints.

This can give the beams and planks a thicker, relating to heavier medieval structures and a clean surface that older construction methods wouldn’t follow. Logs for example would have cracks in them and with time get a bit twisted. I found that one of my contributions would be the surface treatment giving the planks a clean surface with modern tools.

One part I’ve been dealing with is the sizes and placement of the buildings, to create a lively quartyard facade and create spots and situations to explore. The lower volume have thinner inviting metal roofs. In the actors lodge it kind of looks them in there. The treatment of the quartyard consist of gravel with marked paths where some larger stones leads the visitor to the different entrances.

As I walk around in Visby, I’m puzzled by the highly varied expression. From one house to another, nothing is the same. Complex situations are created constantly. Some parts speak for order, others for a system of constant change. An elaborate medieval stone façade transforms and gets unplanned after additions in later times. A collage of situations is created. I get stuck for the specifically designed window where the glass is colored, it looks like out on alley, how the uneven pebble in some way speaks with the uneven facade of an old mill-house. I stuck to the plotty little wood or stone walls that shape the cavities and how order and chaos live in the same place. In this work, I want to investigate the irregularity of the whole and the specificity of the general urban experience. I want to investigate specific spaces, their atmosphere and recreate an interpretation of these. What is odd and unplanned, but which generates a situation, a conflict or solves a particular problem, feels human. Because we are drawn to this, which can not always be explained, as is a failing link, which is unperefect. Perhaps something than anything else it could show us a bit of humanity. Visby has this inherent chaos and character. I set my foundation for this work through different distant observations.
Kvartet Ankaret

The Ankaret neighborhood is located in Visby’s medieval city center. It’s based upon the remains of Visby’s northern medieval centre. The northern street Specksrum formed an important entrance from Norderport to the harbor. Strandsgatan was the middle trading center. From being 13 plots, the neighborhood has now moved into four plots. It’s based upon the remains of Visby’s northern medieval centre. The northern street Specksrum formed an important entrance from Norderport to the harbor. Strandgatan was the middle trading center. From being 13 plots, the neighborhood has now moved into four plots.

The most prominent buildings are Strand Hotel in the west and the old girls school in the northeast.

Ankaret 1
The building found here today was built on a medieval foundation. In 1697, it was noted that a stone house was in the “specks plot” a garden, courtyard, and cabbage. Of the medieval house there are leftovers in the basement and the first floor. The medieval house probably burned down and on that basis a cubic-shaped, three-story house with a dominant mansard roof was built.

From a fire insurance in 1833 there are notes that the quarter is built by a variety of buildings. An extension which is probably a building that meets Mellangatan. Of the buildings on the quarter from that time, only the stone house with an extension from 1901 remains.

There is a gated wall to the east. An asphalt road leads to the lower level of neighboring house in one floor where the southern buildings are used by the music school. The courtyard’s surface is open, mostly covered with gravel and has three tall trees and some bushes but otherwise quite little vegetation.

Building 7
The stone house has a limestone base under a brick tile roof. The facade is plastered gray. The southern end is closed. The building was built sometime around the 19th century, and then it was the stable of the property, slaughterhouse, and carriage house. In 1916 there were eight latrines in the northern part of the courtyard and a garbage room. As well as a room facing the street and kitchen towards the courtyard. Later, the building became a guardhouse for the girls school. Then a living space was created with two rooms and a kitchen with newly opened windows in the south, combined fuel rooms and a laundry room in the north. In 1948, the building was transformed into a lesson space with added larger windows. Wallpaper and decor were removed. A further rebuilding and extension was made in 1964, when a temporary temporary pavilion was built.

Building 6: Lesson halls
The pavilion with lesson halls in one story was meant to be temporary and was therefore built of demountable concrete elements in steel frames.

Ankaret 5, Building 3
Rådman Linné’s house. (1800s)
The house of limestone is set and is named after the owner 1857-75. The windows facing the courtyard in the two floors of the ground floor are smaller than the others, which suggests that there has been an older building earlier. The exterior has evenly distributed high windows, a powerful cornice and a central placed chimney. In 1956 it was a residential building and had 3 two-bedroom apartments. In 1998, Visby bought the property and afterwards, in 1958, the girls school bought it and transformed it to a classroom with a breakfast room in the attic. In 1979, the building was renovated and the exterior staircase was removed.
The old Girls School of Visby

The most characteristic building is a tall cubic formed building that is at the crossroads between Mellangatan and Specksrum. It was built in 1761 as a single-family house by the builder Johan Nicklas Chemnitz. Building materials were partly taken from the ruins of St. Olof's tower bell. Originally, the main entrance was located towards the street but moved towards the farm when the building became a multi-family house.

At the front of Specksrum was also a winged building on a floor with a gate of cutted limestone. The popped high broken ceiling initially had four roof pockets in each rooffall. To the north is a roof top with full-featured carpentry and decor. The ceiling of the attic is from the 18th century.

Owner history

Niclas Brygeson, trader and councilor. Operated trading in the house. (1696-1740)
Built current property. Hans Per Ek, wealthy with big family who held great prayers in the present-day prayer room. (1740-1791)
Christoffer Gazelius, rich man who owned many ships. Operated trading on the ground floor. (1791-1821)
Lythsha hemmet: Mårten Lyth, bookkeeper to Gazelius, shipping owner and trader. Married to Anna Maria Hägg with twelve children. The ground floor had a large dining room and kitchen with packroom and office. On the second floor there were family rooms, a big parade, the room the red atrium, the blue lounge and the bed room with alcoves. (1821-1841)
Mayor Hall. Mayor Svante Johan Matthiesen with wife and 10 children. The accommodation was used representative and prominent Visby visit was invited for dinner in the crossroads hall in the ground floor. (1841-1878)
Gotland's museum. During that time the mayor owned the house, Per Arvid Säve hired the cross vault hall to collect his objects and thus started the Gotland Museum, Fornsalen.

Rental house. Fredrik Leonard Walgren, captain of Gotland's national defense. Rebuilt the house from enfamilshuse to three-storey house. Here you switched to the main entrance and placed it in the inner courtyard. Current Bönsalen was divided into two rooms and kitchens. The Walgrens family consisted of four rooms and a kitchen. The staircase was refurbished and the mezzanine got through small measures retaining its design. The third floor underwent extensive renovations and became 6 rooms and kitchen.

Mayor Carl Eeen and family lived on the second floor and is one of those who bought shares for the new Visby Higher Girls School. (1878-1884)
Visby högre Flickskola, took over the house and moved in. In 1950 the school was sold to the municipality and in 1971, the municipality reduced the activity. (1884-1971)
Since then, the music school has been operating here until 2016. (1971-2016)

Now the building has been empty for 1.5 years and the future is uncertain. The municipality would sell the property to the highest bidder. Another proposal has been presented where local residents want to start a cultural cluster.
The project’s starting point is to demolish the three existing quarryyard buildings. There are two extensions created to solve practical requirements for the older school. Building 6 is from 1958 and was temporarily built on site, building 4 from 1961 and building 5 has parts dating from the 19th century when it was a stable. The interior and exterior have gone through many different transformations.
Detaljer (a3)

1. Glue laminated timber
2. Blackstained surface with tarred finish
3. Pinewood 30x200, spontad panel
4. Hard insulation panel
5. Planed pinewood 30x200
6. Planed pinewood 30x150
7. Soft insulation
8. Plywood 50mm
9. Ventilation opening
10. Concrete beam
11. Concrete base with installations
12. Pinewood heap 150x100 mm
13. Plywood 30mm
14. Concrete heap for wooden beam
15. Cold space for technical installations

Inner yard longitudinal section 1:200
This part introduces what's existing on-site, what's demolished and new additions. 1. Main building - former girls school from 1761. The program will fit exhibition spaces, conference rooms and offices inside, making some rooms to look a Rhenish in the leaf. The extension from the ground floor to the first floor will make the building suitable for these purposes. 2. The addition from the main building from 1908. This part will fit a café/bar and a photo studio. 3. Radman Linné’s house maintains its program and houses artist studios. 4. The extension from 1961 is replaced by a part of the scene, the artist lodge/meeting space. 5. The old stable has been transformed into a kitchen to such an extent that it is reasonable to replace it and is here replaced by a scene. 6. The temporary extension from 1958 is replaced by a wooden and ceramic workshop. 7. The janitor’s home is transformed into an exhibition space.

Form concept

Addition of functional spaces highlights the contrast between the added volumes. While three solitary volumes are added in the courtyard they are all connected by lower entrance parts. They are contrasting to the big sloping roofs and connect to one of the existing buildings as well.

The courtyard

The courtyard buildings have been added to create an extension to the main building and widening its program. The intention has been to create a courtyard that feels like a meeting point between the inhabitants of Visby and the people working inside the various volumes. The splitting up of the volume has been done in order to integrate this new addition in its historical context.
Actors dressing room/ flexible space
Black box, transformable scene
The main entrance connects to the exhibition hall, the lodge, wardrobe and toilets. It is a low volume creating the connection to the existing building and the addition.

The workshop part consists of four main parts: restrooms, ceramic workshop, wooden workshop and the loggia.

The scene entrance stair goes next to the courtyard wall and passing by you hear the sound of water in the scene.

The scene is a big open flexible space that adopts the various functions required. It can be transformed into different scene formats. It marks itself through robust pillars and beams relating to an archaic architecture.

The actors entrance marks itself with a prolonged metal ceiling leading the actors in marking through itself as an secondary entrance.

This building stands in the end of the courtyard marking itself out to the public with it's colonnade of wooden pillars. Behind some curtains can shoe the silhouettes of actors rehearsing making themself clear to enter the stage.
A conversation is heard from a distance, somebody drops a wooden plank, the monotomous hammering on stone. The mechanic sound from a drill somewhere behind a high wall. To everyday explore, discover new places, angles, a new place where we put the table, a place for the scene. A space in constant transformation, a constant rediscovering. A sacred light filters through the window covered with a thin layer of dust. The support against the thick bench when sawing. Mixed tones from the radio bounces and turns down against the wooden floor. The smell of wood. A warm space with a burning kiln. An unclean concrete floor and the musty smell of clay. Pouring up coffee against a low bench. The commonplace of creativity.
1.20 model of scene.
Made as a demo to let the visitor look inside

1.20 model of scene, interior
Existing building and proposal
ceramic workshop

1:20
The ridge is covered by a metal sheet. The trusses are in pine wood and the beams in gluelam. The joints between the gluelam are hidden, giving an impression of being solid wood. The finish is planed for the interior planks, pillars, and beams. The idea was to use a traditional building technique but show that it’s made today through the mechanical treatment of the wood with straight edges and clean surfaces.

The roof of the connection parts is supported by wooden beams and over the ceiling planks, Isover hard isolation with an inclination is mounted. Roofing felt is covered on top of this.

The wall is inspired by the local building type Bulhus, post and plank construction. A large part of Visby's building consists of this building type, although with a problem of insulation. Normally, there would be one plank in each post. My approach has been to add another score into the post and add a plank with hard insulation in between.

The eaves and gutter align with the windows, giving the building a hat shading the structures and upper part of the window. The roof angle is 45 degrees relating to geometrical forms and aiming to contact in a way to classical proportions. Some parts of the facade are made through the golden sections measures. The window frames are hidden into the structure, embracing the structure's layout. As seen, a small place is left on the connection with horizontal planks to make it easier to mount it when the structure is fixed. Although the idea is to mount the post first, then sliding in planks and fixing the covering beam, there would be a time for replacement.

The house is standing on a concrete base of 200mm. In this situation, a ramp follows the height difference on the site and an interior plinth is forming. The wooden floor plate is standing on this. A sheet of metal is protecting it from absorbing water. The glass is pushed in when the construction is standing and assembled with an outer wooden plank.

The Joists are assembled against the wooden beams and perlin through birds mouth openings. They are 150 mm thick, and the inner rafter is placed along their side, leaning on the perlins and ridge beam.
The interior walls are of standard timber frames. Depending on the use of the rooms it's clad in a water resistant wood.

An alternative solution to the post and beam construction could eventually minimize heat losses in the building and the economy of the construction. Meanwhile wood is isolationg in itself so it would maybe not be necessary.

Although it isn't investigated in depth in the project a further analysis would be to develop the various joints between beam and pillar.

An alternative solution for the scene pillars with more insulation.

The roof of the keeps up by double beams. To create the expression of a flat surface on top the water is draining through an slight covered inclination with tilting fillets. This is covered by horizontal planks.

The glulam beams of the scene are 600x300mm. The seen parts are made in solid parts hiding the joints of the glulam. A space of 200mm is left in to eventually giving space to sound isolation panels and installations.