



Cultural Center and Hotel in Skellefteå

**COMPETITION BRIEF:  
PUBLIC ARCHITECTURE  
COMPETITION**

KULTURHUS  
SOM VÅGAR

**SKELLEFTEÅ** .

*Make room for ideas.*



## Invitation

Skellefteå Municipality hereby invites entries to a public architectural competition for the design of a new cultural center and hotel in central Skellefteå. The competition is being conducted in collaboration with the Swedish Association of Architects.

The concept for the cultural center includes a hotel, which requires two properties that have to be coordinated within one city block and operate as one entity. The project is a collaboration that is governed by an agreement on land acquisition between Skellefteå Municipality and Pite Havsbad Group.

Kristina Sundin Jonsson,  
Municipality CEO

Lorents Burman,  
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# Skellefteå – make room for ideas

Skellefteå is a place for passions. It has excellent conditions for bringing new ideas to fruition, turning dreams into reality and for choosing your own path. Contrast-rich seasons and environments as well as proximity to a wide range of possibilities provide time and space for a life that can suit everyone. With a legacy of energetic entrepreneurialism, open honesty and meetings on equal terms, a unique culture is created where brave innovators encourage each other to achieve success that the outside world in many cases do not think are possible. The vitality is retrieved from the rich natural resources and the safe, climate-proof living environment. Skellefteå is growing through participation and the exchange of ideas – and there is room for even more.

Skellefteå's rich cultural life has emerged from the strong storytelling tradition. Creative and driven enthusiasts have passed on this heritage, and provided a rich range of inspiring and challenging culture. Well-established authors, directors, artists and musicians have all helped mark Skellefteå on the map of modern Swedish culture.

All this prove that Skellefteå is a place where meetings between people, their creativity and good ideas breeds success.

## BACKGROUND

Skellefteå Municipality aims to have 80 000 residents by 2030, an increase of 8 000 on today's population. Efforts to achieve this target focus on making Skellefteå a more attractive place to live and work in, and creating the best possible conditions for its residents. Culture has an important role to play here, which is why the municipal council has set out the goal of building a new cultural center in the center of Skellefteå.

## CULTURAL CENTER AND HOTEL: AN ATTRACTIVE COMBINATION

A cultural center in central Skellefteå will become a natural meeting place in the heart of the city. By combining cultural events with meetings, con-

ditions are created for a building that generates life and movements within its walls and in its neighborhood. This will be achieved through broad and solid programs of both temporary unique events and more permanent or recurrent activities. The ambitious goal will attract more visitors to the city and the region, which in turn will increase the demand for hotel rooms. For that reason, the concept for the cultural center also includes a hotel, operated by an established, four-star hotel chain. The hotel will provide event and conference facilities in close collaboration with the cultural center. The cultural center and the hotel together will form an attractive combination for the city and the region, and for visitors and organizers.

The cultural center and hotel will comprise two properties coordinated as part of a single city block and operate as a single entity.



The competition area from north.

## A CULTURAL CENTER THAT DARES!

The cultural center will be a multi-functional, transformative building that enables cultural activities and enterprises, events and meetings. Different functions will be able to use the various spaces, creating synergies that make the building easy to operate and efficient to use.

The cultural center will be a natural meeting place for everyone, where different art forms are brought together to inspire and challenge each other. It will be a space where everyone can enjoy and experience culture in a natural, accessible way. The offering will be broad enough that everybody, regardless of demographic background or understanding, can find something of interest.

Skellefteå's vision is of a cultural center that serves as an energy source for the municipality, which evolves and develops thanks to ideas and a creative climate. The center should be a model where equality and diversity are woven into the fabric of everything, large and small. The cultural center should become known for its hospitality, its activities, and its determination to think in new ways. It will become "a cultural center that dares!"

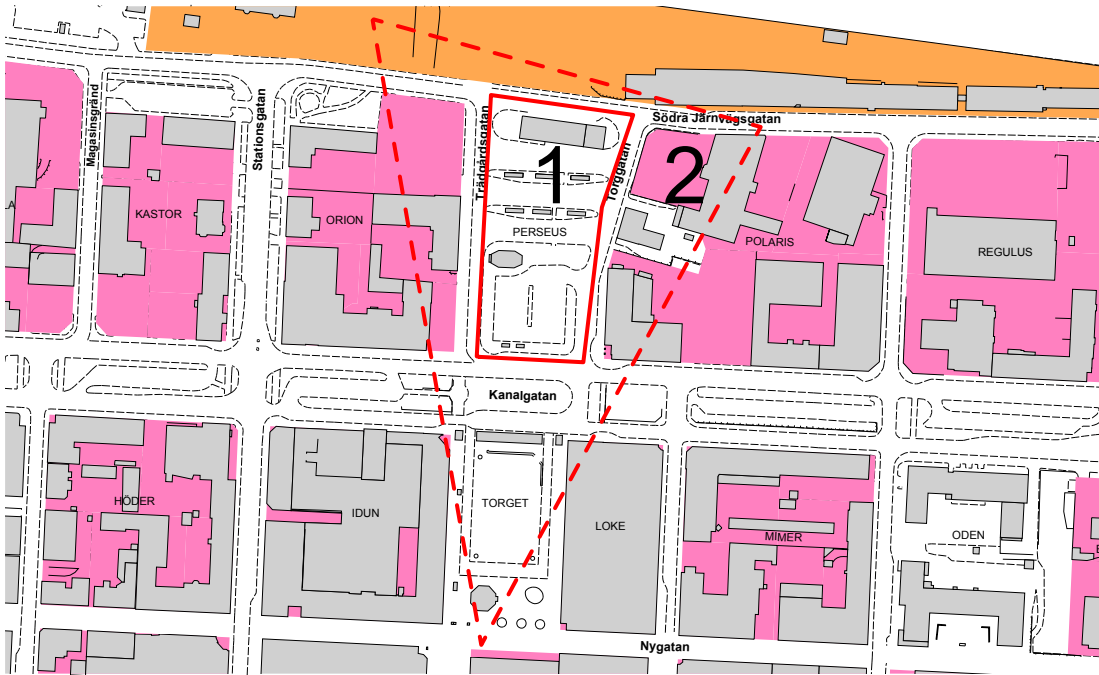
Its foundation are the four core cultural activities: Västerbottensteatern (theater), Skellefteå Konsthall (Art Hall), Stadsbiblioteket (City Library) and the MAN (museum Anna Nordlander). These cultural activities already make an active contribution to the cultural life of Skellefteå, but need new premises and the opportunity to grow. Apart from the four core activities, various other types of guest performances, exhibitions, events and meetings will be held in the center, with groups ranging from non-profit organisations and amateur groups to professionals. The number of guests in the center at any one time can vary from a few hundred on a quiet day to several thousand when the center is fully booked.

### *Scenarios*

The cultural center will be a space that welcomes everyone, a building that can be open and vibrant, as well as intimate and exclusive, at the same time or on separate occasions. A typical day could involve rehearsals for Västerbottensteatern's coming production, a lecture for high-school students from UngHästen youth theater, an exhibition at Skellefteå Konsthall from a famed international artist, educational activities based on an exhibition at MAN, and Friday games for children at the library. At the same time, there could be a conference taking place with 1 200 people that start off at the same presentation and then split up for parallel sessions in several different rooms. In the evening, they all dine together and are entertained by a famous performer.

Another day there might be several smaller conferences and diverse cultural events taking place at the same time, while the core activities run their everyday activities. The City Library has a couple of school classes visiting, while hotel guests and locals enjoy the facilities – maybe borrowing a book or reading a newspaper with a cup of coffee in the foyer.

Multifunctionality and the ability to transform are seen as essential in the creation of a cultural center that dares. Equally important are exceptional opportunities to open up spaces or close them off, to unite and to separate. Multifunctionality allows the center to host experiences that do not impact directly on each other, but which indirectly contribute to and enrich each other.



The primary and secondary competition areas, and the area of influence. Land marked white is owned by the municipality, pink land is privately owned, and orange land is railway land. Buildings are marked in grey.

## COMPETITION AREAS

### PRIMARY COMPETITION AREA

The primary competition area comprises the city block known as Perseus (1). Entrants may also place support functions, for example, in the secondary area (2). The third area is an area of influence. There are no clearly defined boundaries between the secondary area and the area of influence, but the Perseus block is defined by the streets Kanalgalatan in the south, Trädgårdsgatan in the west, Torggatan in the east and Södra Järnvägsgatan in the north.

The primary competition area, the Perseus block, includes two buildings, a bus freight terminal and a street kitchen, none of which is seen as having any special qualities. The bus traffic located here today will be relocated to a new travel center closer to the railway.

### History

In the mid-1800s the emerging city of Skellefteå purchased the area from the village of Norrböle. The shape of the block to the east follows former allotment boundaries; a cloudberry marsh here was dug up and turned into a ditch. This ditch formed the city's northern boundary when Kanalgalatan was created as an esplanade on the implementation of the city plan 1883. PO Hallman's subsequent city plan from 1905 shows a large number of footbridges across the canal, before it was covered and turned into a culvert in the 1920s. Hallman also planned for a "monumental building" on the site of the proposed cultural center.

A railway warehouse was once located north of the block, and the northern end of the block has over the years hosted a tire factory, watchmaker and tin shop, offices and apartments. Since the 1930s, the block has been used as a bus station, even after the official bus station was demolished in the 1980s.

### Climate

Skellefteå has a sub-Arctic climate, with distinct seasonal changes between cold winters and warm summers. This affects the site and is part of the challenge.

### Geotechnics

The ground on the site, and central Skellefteå, comprises river sediment and post-glacial coarse silt-fine sand, according to the drift geology map of the area. A new geotechnical survey is included in the competition documentation. The land slopes towards the south, with a fall of 2.5-3m, which is why longitudinal sections will be required in the proposals.

### Alignment with relevant plans

A new Detail Development Plan will be produced based on the winning entry. There are currently no formal limitations in terms of height or building area.

Work is underway on a new Comprehensive Land Use Plan for the central city (FÖP Centrala stan). This will be based on the future vision for the central city for 2030 (see appendix 4). The main theme in the strategic objective is to focus urban development north of the river, with the focus north of Kanalgalatan and the area comprising Nygatan, Trädgårdsgatan and Kanalgalatan.

According to the new plans the central city has two major landmarks north of Kanalgatan: a cultural center on the site of the current bus station, and a new travel center immediately north of the current bus station. Both have good connections to the square. The focus is further on the heart of the city center, sidewalks and bicycle paths, an easily accessible city center with new parking garages at the nodes, the river and riverbanks as a meeting place, and a vibrant commercial center (primarily along Nygatan) with active facades that bring life and movement to the city center.

Trädgårdsgatan could be part of a north-south, green pedestrian and cyclist corridor for commerce and experiences, while it is proposed that Kanal-gatan gets more space for pedestrian and bicycle traffic, public transport and other forms of activities and open-air cafes and restaurants. The potential of the river for recreation in various forms, unique meeting places and more city life should be exploited. The heart of the city center is in itself a major destination, which has been expanded and developed with more shopping, cafes and restaurants. The center has to be easily accessible for all residents and visitors regardless of their mode of transport. Pedestrian and bicycle traffic are however prioritized in this district.

In 2013 Skellefteå Municipality commissioned Gehl Architects to analyze the city center and provide proposals for future development and a vision. This report is the foundation for work on the detailed Comprehensive Land Use Plan (see links).

The northern part of the block is inside the corridor for the Norrbotniabanan, a rail project (railway report JU 120, Robertsfors-Skellefteå-Ostvik). The government has notified that construction will start on the distance (between Umeå, Skellefteå and Luleå) within the term of the next plan for infrastructure (2018).

#### SECONDARY COMPETITION AREA

The secondary area has somewhat diverse settings in terms of buildings, streetscapes and function. The Perseus block is surrounded by two buildings in the west (Grandhuset and Orionhuset), two to the east (Posthuset and Rivhuset) and two south of Kanalgatan, towards the square (Centrumhuset and the former EPA). See the more detailed description below. In the northeast, there is a strip of stores and service premises, while the rest is currently unbuilt.

*Kanalgatan* has for the past 100 years been a 40m-wide esplanade (with two lanes in each direc-

tion) from Viktoriaplatsen and the E4 in the east to the intersection with Lasarettsvägen in the west, with mature trees in the broad central strip. Parking spaces can be found in the central strip as well as in the square.

*The square* got its current shape and function in 1989, when the buses were relocated to Kanalgatan, and since then has been called Möjligheternas torg (“the Square of Opportunities”). Before that, it was used for parking. It is framed by buildings on three edges but has no natural boundary to the north. The surface of the square is that of a flattened pyramid – rising by one meter – and is covered in paving of light-colored Idefjord granite surrounded by a trafficable red granite surface.

The square measures approximately 60 x 110m between facades, but the square surface is about 50 x 35m. During winter, part of the square is used for storing snow that is cleared from the streets, and in the warmer seasons, several nearby restaurants have outdoor areas. The square is sometimes used for markets and other larger events, involving varying numbers of traders and street-food vendors.

#### AREA OF INFLUENCE

The area of influence is a larger area covering the central city: the cultural center will influence the way people experience the central city and will affect access to large sections of the center.



Bus station in the 1950s. Postcard.



Detail from PO Hallman's 1905 plan with a “monumental building” on the bus station site.

Kanalgatan from east.





The competition area from north.



## THE COMPETITION

### THE ASSIGNMENT

The assignment in the competition is to create a new cultural center and hotel for Skellefteå with the best possible functionality, form and expression, and to anchor the project in the urban design, both in terms of overall impact and scale. The buildings should attract new flows of people to the district and enhance the identities of the business and cultural activities they house. The complex should enhance and express the city's social values, with emphasis on the human scale.

#### *City profile*

The complex with its central location will become a landmark, and contribute to the identity of Skellefteå. The buildings and the business and cultural activities they house should attract visitors from Skellefteå and beyond. Some of these will come from the future travel center to be built nearby, which will increase traffic to and through the surrounding district. The appeal and sense of security will be enhanced significantly by the new buildings and the way they interact with their surroundings.

A large part of central Skellefteå will be affected by the new complex, and it should connect to all the different parts of the city. The entrances and the load areas, their placement, function and design form a complex and challenging part of the task. It is important to expand the city center northwards towards and along the direction of the railway, an area previously seen as somewhat rundown, in a sensitive way.

#### *The complex*

The complex should have a strong character of its own, while still enabling possible future adaptation and development. Simplicity, flexibility and adaptability are important factors, and it should be easy for visitors to find their way around the complex, inside and outside. Its structure should facilitate interaction within and between the different activities and organizations. Materials that demonstrate good design, efficiency and sustainability should be prioritized.

The complex itself should:

- Make a positive contribution to the cityscape.
- Stimulate new encounters and increase flows of people.
- Create a clear identity for the complex as a whole and for the individual cultural activities.
- Enable change and adaptation in the short and long term.

- Provide efficient logistics and interactions in accordance with the competition brief and its appendices.

#### *Public art*

The proposal should clearly state ideas and concepts for how public artwork in various forms can be incorporated into the complex. This should be accomplished in a way that complements the buildings, and that allows the Swedish 1% rule to be applied.

#### *Sustainability*

Sustainability should permeate the entire complex, in both concept and execution. Skellefteå Municipality sets high standards for the complex's sustainability from several aspects, as spelled out in "Guidelines for sustainable construction in Skellefteå" (see links). These guidelines should be followed in any entry to the competition. Entries should also aim for certification of at least Silver class in the Swedish Green Building Council Miljöbyggnad standard, and show how this aim is to be implemented in a total life-cycle perspective.

#### *Traffic considerations*

The Comprehensive Land Use Plan for the central city aims for the reconstruction of Kanalgatan so that the northern side is free of cars and the southern side has two-way vehicular traffic. More space shall be made for pedestrian and bicycle traffic, public transport and various forms of activities and outdoor dining areas. Nygatan and Trädgårdsgatan are and will remain vehicle-free. The streets' function as a shopping strip, and corridor for pedestrian and bicycle traffic, will be enhanced. The square will be connected to the spaces created north of Kanalgatan towards the cultural center and travel center. The main terminal for the city bus network will be relocated along Kanalgatan, west of the junction with Trädgårdsgatan.

No parking spaces for visitors or staff need to be planned within the competition area, with the exception of parking spaces for disabled people near the entry points. Parking will be taken care of in close proximity and with easy access in the neighboring block beside the railway.

Traffic flows to and from the complex will have an impact on the neighboring areas in the city center, and should therefore be shown in, for example, the site plan. Great attention must be paid to show how people should move to and from the complex, by car, bicycle and on foot. Bicycle parking should be planned carefully to ensure capacity even during peak visitor periods.



Kanalgatan, one of the passages between the competition area and the square.

### ***Layout program***

To meet the needs of the cultural activities and reach the standard required, the cultural center should include a large main theater (approximately 1 200 seats, which can expand to 1 500 including standing spaces), a “black box” (about 300 seats), several flexible spaces (about 40-150 seats), exhibition spaces and workshops. In total, the cultural center should have about 12 000 square meters of space. The hotel and its spaces are important for the total experience of the cultural center, and should include 200 rooms, a spa and rooftop restaurant. The total area of the hotel should be about 10 000 square meters.

The layout program for the project as stated in appendices 1-2 can be seen as guidance. Alternative solutions can be developed as long as they provide the same functions and flows as specified.

### ***Financial conditions***

The budget for the construction of the cultural center is SEK 380 million, in 2015 values. In addition to this sum, about SEK 50 million is estimated for developer costs and SEK 60-70 million for inventory. Skellefteå Municipality will not be able to carry through a proposal that exceeds the maximum cost for the project.

The budget for the construction of the hotel is approximately SEK 300 million, in 2015 values.

The ambition for flexibility and innovative solutions must be balanced with the budget for construction.

## OPERATIONS AND ASSIGNMENT – CULTURAL CENTER

A municipal incorporated company (the cultural center company, kulturhusbolaget) will operate the cultural center and ensure that it is used in a way that fulfills its vision and mission. The cultural center company will be responsible for hiring out the center's spaces and facilities and for providing support and service to the operations within the center. The company will also be responsible for coordinating the core activities and the hotel's event and meeting operations. A total of around 100 people will work in the cultural center. Skellefteå Municipality will be the property owner and property developer for the cultural center.

### *Cooperation between the core cultural activities*

The core activities within the cultural center will create a combination of both intellectual depth and artistic heights, where it is hoped that the collaboration between them will provide a central force for development in the region. For that reason, a concept for collaboration has been developed by the four core activities. It will both simplify collaboration and cohabitation within the center, and allow the different artistic and cultural forms to inspire and challenge each other. This collaborative concept is based on four foundations – creativity, encounters, reflection and development – which can all be manifested in the architecture, service, program and choice of partners. Interaction between the different areas will contribute to achieving the vision for the cultural center as a whole.

The cultural activities within the cultural center will also share the spaces within the center in accordance with a principle called 70/130 – a new way to coordinate enterprises and spaces in a shared facility. Through flexible use of spaces and close collaboration between the center's different enterprises, the various organizations can lend out a space some weeks in return for getting a much larger space to use other weeks. An explanation of which spaces should be available for use under the 70/130 principle is given in Appendix 2.

### *MAN (Museum Anna Nordlander)*

MAN aims to provoke, engage, and make art visible in society. MAN will serve as a guarantee for a living cultural center, as public participation and co-creation is a vital part of its operations. The vision for MAN's operations in the future cultural center says: "MAN will be a Nordic hub for contemporary art and gender issues. Its primary target audience is people aged 25-40."

MAN's operations in the cultural center will be characterized by exhibitions, educational activities (including lectures, workshops and seminars) and socially oriented projects. Because of a lack of exhibition space, the museum's exhibitions have so far always been experimental, and built largely on social interaction. This has presented a challenge to participating artists, and new collaborations and solutions have been developed to allow the audience to meet contemporary art in new arenas. MAN plans to continue to develop this format, with the cultural center as a living hub and base.

MAN also maintains an art collection from which thematic and historical exhibitions can be created. The collection will not be stored at the cultural center, but the stories and questions found in it will form a foundation for exhibitions and presentations. In parallel with these, MAN will also host exhibitions with living artists. By connecting different themes to the collection, MAN intends to place history in the context of the societal climate of today.

The cultural center will be the binding force, the place where MAN's various activities are brought together. MAN's hope is that the cultural center will also offer new opportunities for realizing and developing exhibition- and collaboration projects with other Swedish and international partners.

### *Skellefteå Konsthall (Art Hall)*

Skellefteå Konsthall aims to play a role in society by increasing awareness of contemporary art and supporting artistic work. It will also promote quality and artistic renewal, for example by providing relevant and current Swedish and international exhibitions that reflect our times. The vision is to be a hub for contemporary art in northern Sweden by 2030.

The art hall's exhibitions, programs and activities will maintain a high professional standard, with both regional and international art. Part of the program will involve connecting exhibitions with lectures and discussions with experts from different areas, public viewings and accessible presentation texts and explanations. Exhibitions should be large and spacious. They should also try new formats for the educational activities, which could include creative workshops for children and teenagers.

Skellefteå Art Hall should be a meeting place where contemporary art is displayed and discussed. It is constantly looking for new formats and research to allow it to reach out to a broader audience. As an attractive and accessible meeting place, the cultural center will make this possible.

### ***Stadsbiblioteket (City Library)***

The diversity of both planned and spontaneous visits to the City Library during its generous opening hours bring life and movement to the cultural center. The aim is to be a space free of demands for performance and consumption, a space that offers something to every resident of the city. The free access to literature, information, knowledge and culture attracts many visitors, and provides a low entry threshold to the cultural center's other enterprises. The library wants to create a joy for reading, and works to improve reading comprehension and enjoyment among children and teenagers. The vision is for children and teenagers in Skellefteå to be the best at reading.

The City Library should be a natural meeting place for experiences, learning and creativity that stimulates all senses. The library should also help improve integration and bridge gaps in knowledge, culture and information.

Promoting the region's own authors and narrators is an important factor in the City Library's operations and the "Berättarnas stad" (the city of storytelling) initiative. The Västerbotten Room at the City Library is a treasure chest of just about everything written by the region's authors. Through "Berättarnas stad", the library promotes, displays and shares the oral and literary storytelling culture by arranging reading projects, author visits, poetry competitions, reading circles, writing projects and other initiatives.

### ***Västerbottensteatern (Theatre)***

Västerbottensteatern is unique, a narrative theater that derives from the strong storytelling culture of the region. Västerbottensteatern sees narrative theater as the place where the absolute presence of the narrative meets the more traditional form of the theater. This unique combination has attracted attention from cultural players from across Sweden and the rest of Europe. The theater's vision is to be Europe's leading narrative theater and a natural meeting place for everyone – the pride of the city.

In the new cultural center, Västerbottensteatern wishes to create performances that lead to recognition and participation. The narratives are refined from the local and regional heritage, or in cooperation with the other partners within the center. The theater also wants to be a matter of interest for everyone from the region of Västerbotten, and its touring activities are an important part of the theater's charter. The aim is to be the region's local theater, and Västerbottensteatern visits 30-40 locations every year.

Development over the coming years will focus on four cornerstones: narrative theater, community theater, digital development and audience development. Its vision is that the annual program should always include at least two performances in the cultural center, two theatrical performances that tour the region, a narrative performance, a children's performance, a summer theater performance, work carried out by the Unghästen youth theater, as well as café and after-work theater, diverse guest performances (dance, theater) and more.

Västerbottensteatern wants to be part of the digital revolution and has been granted three years of funding for the development and construction of digital platforms in four different areas: production, communication, distribution and documentation. The theater wants to use various digital media to conduct a dialog with its audience in Skellefteå and around the region. The aim is to expand the theater experience by using the internet to show what happens in the theater, on stage and backstage. For example, schools should be able to visit the website and download prepared material about performances, interviews and information on how a set is built. There is also a possibility that future performances can be broadcast to several locations simultaneously.

## **OPERATIONS AND ASSIGNMENT – THE HOTEL**

Skellefteå Hotell- & Konferens AB will operate the hotel and ensure that it fulfills and complements the ambitions set for the cultural center. The venture will comprise a 200-room hotel, restaurant, spa, and conference and event facilities. In total there will be around 50 full-time employees at the hotel. Pite Havsbad Group will be the property owner and developer for the hotel.

The aim is for a hotel operated by an established four-star hotel chain, with a high standard that will complement the existing offering in Skellefteå. The hotel should be inviting and open for both visitors to Skellefteå and local residents, and together with the cultural center become a natural meeting place. Guests should be able to enjoy a top-class dinner in good company, meet over a simpler lunch in the café, or have drinks before visiting an exhibition. Immediate proximity to and cooperation with the cultural center will help create a unique experience and a unique concept.

### ***Hotel operations***

A varied selection of rooms – double rooms, family rooms and various types of suite – will be on offer to cater for different market segments. The hotel will



Building adjacent to the competition area in the West.

be primarily focused on business travelers who demand high standards of both accommodation and service. Another steadily growing segment involves private travelers who wish to enjoy a relaxing combination of cultural events, spa treatments and shopping. During the summer months, the family segment will also increase thanks to the unique attraction of the cultural center's activities for children and teenagers.

#### ***Spa center***

The hotel will include a day spa open from morning until late evening. The spacious facility should provide hotel guests and Skellefteå residents access to areas including a relaxation section, saunas, various types of pool, and spa treatments which together ensure a few hours of relaxation. It should be possible for groups and individuals to visit the spa section.

#### ***Restaurants***

The restaurant operations aim to support both the hotel and the cultural center with dining and refreshments. This aim places stringent demands on both the kitchen and dining areas. This part of the enterprise should include a café, a bar, a restaurant and catering for larger groups of up to 1 200 people.

The café will be a meeting place for guests of the cultural center and the hotel. It should provide a homemade selection of pastries, baked goods, hot and cold drinks, lighter lunches such as salads, toasted sandwiches and local cold delicacies. The café will be open 24 hours a day in order to provide room service to hotel guests.

The restaurant will include a generous bar and spacious lounge areas where guests can enjoy their food, drinks and a panoramic view of central Skellefteå. It will serve classical homemade, high-quality meals with a modern touch and have a capacity of 300-400 guests. The bar should have a wide selection and knowledgeable staff; it should have a continental feel where ordering a drink is an experience in itself. The restaurant should also be available for serving breakfast for hotel guests as well as lunch and dinner for smaller conference groups.

It should also be possible to cater for larger groups of up to 1 200 people at conferences and events in the cultural center. The restaurant kitchen should be available for preparation of food and refreshments that are then finished off in the café kitchen, which will act as a satellite kitchen. It should be possible to serve food and refreshments in temporary areas such as the foyers, meeting rooms, the flexible spaces, café and library.

#### ***Congresses and events***

The hotel will operate a professional congress operation aimed primarily at the congress and events market, and will complement the current offering of such services in Skellefteå. This will be provided predominantly within the cultural center, but complemented when required by areas within the hotel. It is vital that coordination between both facilities works well, and that no matter the size of the event, guests should always feel welcome and part of the same event.

Participants should be offered a unique, unexpected experience in modern facilities that provide an atmosphere of creativity and innovation. The buildings' open areas should encourage informal meetings between participants. The aim is for social and cultural activities with a clear connection to the cultural center and its enterprises to be offered as a natural part of the meeting experience.

See Appendix 2 for a detailed description of the functional requirements for the cultural center and hotel.



## TECHNICAL REQUIREMENTS AND DETAILS

### **Organizers**

The competition is organized by Skellefteå Municipality in collaboration with the Swedish Association of Architects (Sveriges Arkitekter), and complies with the building sector's common competition rules and the Swedish Public Procurement Act (LOU).

### **Preliminary competition timeline**

Launch of competition 2015-11-03  
Final day for questions 2015-12-15  
Final day for submissions 2016-02-16  
Assessment expected to be completed in April 2016.

### **Competition format**

The competition is an international project competition in one step, in compliance with LOU.

### **Competition language**

Competition entries should be in Swedish.

### **Prize money**

The prize money is SEK 1 million excluding value-added tax. The jury will divide the prize money between the various winners. The winning entry's prize will not be less than SEK 500 000.

### **Jury**

Competition entries will be assessed by a jury, appointed by Skellefteå Municipality and the Swedish Association of Architects.

- Lars Hedqvist, director of municipal comprehensive planning Skellefteå Municipality
  - Harriet Wistemar, municipal architect LAR/MSA, director of planning Skellefteå Municipality
  - Fredrik Nilsson, director of properties Skellefteå Municipality
  - Hilding Holmqvist, owner Pite Havsbad Group
  - Benny Fredriksson, CEO Kulturhuset Stadsteatern Stockholm
  - Peter Brisenheim, senior production Manager
  - Live Nation
  - Åsa Stocksén, CEO Dixie PR
  - Elisabeth Hansa, CEO Support & Strategy On Demand
  - Katarina Bonnevier, architect SAR/MSA, PhD
- 
- Swedish Association of Architects has appointed :
  - Hans Murman, architect SAR/MSA
  - Elisabet Fredrikson, architect SAR/MSA

The jury secretary is Tove Dumon Wallsten, Sveriges Arkitekter (the Swedish Association of Architects).

The jury retains the right to call on additional professional experts as advisors.

### **Competition officer**

Anne Pakisjärvi  
Tel. +46 (0)70 578 57 33  
E-mail: anne.pakisjarvi@skelleftea.se  
Address: Skellefteå Municipality,  
SE-931 85 Skellefteå, Sweden

Skellefteå City Hall is open Monday-Friday 7am-5.30pm. There is no possibility to deliver after opening hours.

NB: all contacts regarding the competition, such as requests for documents, questions and so on, must be directed to the competition officer. Entrants must not come in direct contact with any jury member with questions regarding the competition.

### **Competition documentation**

The competition documentation comprises this brief and the following appendices in Swedish:

1. Ytsammansättning (area requirements)
2. Funktionsbeskrivning (functional requirements)
3. Bilder (images)
4. Målbild FÖP Centrala stan (future vision Comprehensive Land Use Plan for Central city)  
Grundkarta (site map)  
2 st ortofoton över området (orthophoto of the area)  
Översiktlig geoteknisk undersökning (general geotechnical survey)  
Typritningar för hotell (dwg-template drawing for the hotel)  
Rapport kring teaterteknik (technical requirements for theater)  
Kravspecifikation utställningsytor (requirements for exhibition spaces)  
Krav och önskemål kring OB-bussar (requirements regarding outside-broadcasting vans)

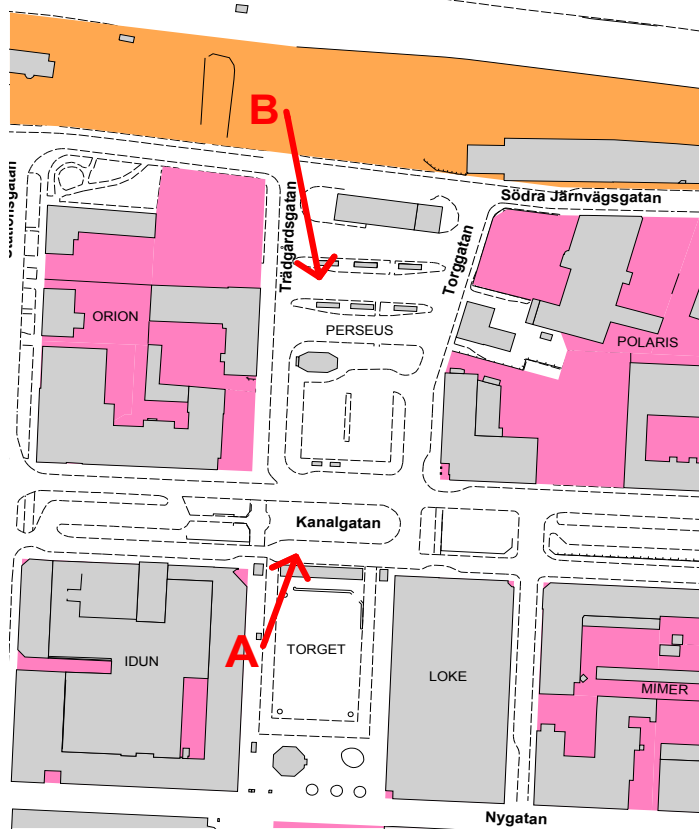
### **Links**

- [Kulturhus Skellefteå \(Cultural Center Skellefteå\)](#)
- [Utvecklingsstrategi Skellefteå 2030 \(development strategy\)](#)
- [FÖP Centrala stan \(Comprehensive Land Use Plan for Central city\)](#)
- [FÖP Skelleftedalen \(Comprehensive Land Use Plan for Skellefteå Valley\)](#)
- [Riktlinjer för hållbart byggande \(guidelines for sustainable construction\)](#)
- [Träbyggnadsstrategi \(wood-building strategy\)](#)
- [Trafikstrategi \(traffic strategy\)](#)
- [Gehl Architects: Skellefteå – Levande centrum. Strategier för stadsrum och stadsliv i Skellefteå Centrum 2013-08-30 \(strategies for urban spaces and city life\)](#)
- [Koncept för samarbete mellan verksamheterna \(concept for collaboration between the core cultural activities\)](#)
- [Utvecklingsplattform \(brand platform\)](#)

### **Distribution of competition documentation**

Competition documentation is available in digital format only and, after a simple registration process, can be downloaded free of charge, in Swedish and English (the competition brief only) from E-avrop.





Perspective with given GSP coordinators. Point A: 7194023, 783019 (SWEREF99 TM) Point B: 7194269, 783027 (SWEREF99 TM)

### Questions

Any questions about the competition should be directed to the competition officer, in writing via E-avrop. Questions should be submitted to the official by 2015-12-15 at the latest. The jury's answer to any questions will be published as soon as possible via E-avrop.

Mark all correspondence "Kulturhus Skellefteå."

### Competition entries

Competition entries must be anonymous. All submitted posters and other documentation should have the entrant's motto, consisting of words and numbers, in the bottom right corner. The posters must be paged 1-8.

### Entry requirements

All submissions must comply with the following:

- A. Site plans. The scales of 1:1000 and 1:400.
- B. Ground floor and representative floor plans. Scale 1:200.
- C. Representative sections of the building and the immediately adjacent buildings. Scale 1:200.
- D. Representative facades. Scale 1:200.
- E. Four exterior perspectives of which two must have GPS coordinators, at least one exterior of the main entrance and one from inside looking out to the square. Entrants are also encouraged to submit further perspectives.
- F. Details of significance to the proposal.
- G. Schematic schedule of materials and colour specifications.

H. Schematic rendering taking into account the urban design and organization of the building/s, showing the following themes using diagrams and graphs:

1. Context, flows, nodes and scales for the building and the surrounding area.
  2. Distribution of functions (building/s and surrounding area).
  3. The sectioning between public and internal communication.
  4. Property division of all standard plans (three-dimensionally).
- I. Presentation of surfaces and materials in tabular form based on the area requirements (Appendix 1) as a basis for economic calculations.
- J. Presentation of goals on how to achieve at least Silver class in the Swedish Green Building Council Miljöbyggnad standard, and complete life-cycle perspective, in text and images.
- K. An A1 poster summarizing the proposal suitable for exhibition.

The competition entry should be mounted on rigid material (cardboard or similar) in a landscape A1 format (59.4 x 84.1cm) and may comprise a total of eight posters. A copy of all posters should also be submitted in A3 format, unmounted and packed flat. All texts regarding the entry must be included on the posters and be legible in A3 format. The proposal should also be submitted digitally, on a USB memory stick. The memory stick should contain (a) a folder with the proposal in A3 format, with all charts in the same file, easy to reproduce (max size 5MB) and named with the company motto; (b) the summarizing poster in A1 format which presents the proposal (presentation, section K) in a high-resolution format, which can be reproduced for an exhibition.

NB: To guarantee anonymity, all submitted material must be stripped of all information about the submitting company and staff, etc.

Documentation outside this list will be excluded from assessment and exhibition. Models and similar items will not be accepted.

### Submission

The competition closes on 2016-02-16. That is the final day on which competition entries must have been handed to a registered delivery service (post or courier) addressed to the to the competition officer, marked with "Kulturhus Skellefteå" (or delivered to the competition official during stated office hours). Entries handed to a registered delivery service by the final day, but which have not been received by the competition officer within three days, will not be considered for judging.

NB: If the entry is sent by a registered delivery service, the receipt showing the date of sending together with the company motto should simultaneously be sent separately to the competition officer. The receipt should also provide a telephone number for contact with the sender, while still ensuring anonymity, in case the proposal is not delivered.

The entry should include, in a sealed, non-transparent envelope marked with “Namnsedel” and the company motto, the name of the entrant and any colleagues involved.

It is the entrant’s responsibility to ensure that anonymity is not compromised. It is particularly important to ensure this point, and that all information about the author of any documentation and other material is erased from the digital and printed material. Material other than that requested will be removed, and neither assessed nor exhibited.

#### **Insurance**

Competition entries will not be insured, so no original documentation should be sent.

#### **Judging and exhibition**

Judging is expected to be completed in April 2016. More accurate information about dates for the awarding of prizes and announcement of results will

be communicated to registered entrants by E-avrop. A public exhibition of competition entries may be held during the judging period. The location will be announced later.

#### **Judging criteria**

The entries will be judged based on the following criteria, in no particular order, and from the requirements and wishes spelled out in the brief and its appendices:

- *Architectonic quality and design*  
The buildings’ form and distinctiveness – the unique impression together with the qualities of urban design.
- *Function, organization, logistics and accessibility*  
The way the proposal deals with and adapts to the cultural center’s broad target audience, as well as the organization and logistics required for everyday operations of the business and cultural activities.
- *Execution and adaptability*  
Each entry must show that it is feasible and that it can adapt to future changes and development of the business and cultural activities.
- *Sustainability*  
The proposal must reflect good principles of social, environmental and economic sustainability, from concept development, through construction and operation, to eventual closure and removal.



*Other important points to consider:*

- The proposal must be sufficiently detailed, in order for the costs of the project to be estimated accurately to see its possibilities to meet the budget.
- That all competition appendices are taken into account, and that the entrant has paid detailed attention to the underlying material attached as links.
- That professional competence is obtained in all specialist areas such as acoustics, theater, gastronomy and logistics.
- For the special requirements and qualities demanded for the art halls exhibition spaces, we refer to the Kammarkollegiet's rules, see attached document.
- The buildings must have the ability to fulfill the demands of at least Silver class in the Swedish Green Building Council Miljöbyggnad standard after the construction documents are made.
- That all submission requirements are met.

The organizers welcome innovative and creative proposals that challenge established patterns and inspire new ways of thinking about architecture and function. Proposals must however meet the requirements set out in the competition brief and its appendices.

***Publication***

The competition jury report will be published at the latest three weeks after the competition result is announced.

The Swedish Association of Architects and Skellefteå Municipality reserve the right to publish all competition entries on their own digital channels (external and internal websites, Facebook, Instagram etc) and in the magazines Arkitekten and Norran. Other publication rights will be governed by agreements between the organizers and the concerned parties.

Entries may be exhibited anonymously during the assessment period. All publication of competition entries after the competition has ended will include the entrants' names.

***Ownership and rights of use***

The organizers own the material ownership rights to awarded and purchased competition entries.

Entrants own the copyright and retain the right of use to their proposals. Direct use of the proposal, in their entirety or in part, can take place only after agreement is reached with the entrant.

***Return of entries***

Entries will not be returned to the entrants.

***Assignments after the competition***

The results of the architectural competition will be the basis for planning and negotiation of construction contracts for the cultural center and hotel. This will be governed by an agreement on land acquisition between Skellefteå Municipality and Pite Havsbad Group.

After a winner has been selected by the property developers (Skellefteå Municipality and Pite Havsbad Group), negotiations will take place with the winner regarding complete project documentation for the new building/s. If the property developers find reason to depart from the jury's recommendations, they will consult with the Swedish Association of Architects.

If the property developers do not find that the winner has suitable experience and resources to complete the assignment, the assignment will be given to the winner in collaboration with a more experienced specialist, selected by the winner and approved by the property developers.

If the parties cannot reach agreement on conditions for continuation of project planning, the developers reserve the right to, in consultation with the jury and Swedish Association of Architects, negotiate with the second prize winner.

If the winner has not been assigned project planning within two years of the completion of the competition, the winner will be awarded further compensation equivalent to the competition prize.

The preliminary timeline involves a start to planning during autumn 2016 and construction start during 2017, which allows the complex to be completed 2019.



The competition area from south-east.

## APPROVAL OF COMPETITION BRIEF

This brief has been produced in compliance with the building sector's "Tävlingsregler för svenska tävlingar inom arkitekternas, ingenjörernas och konstnärernas verksamhetsfält, 1998" (Competition rules for Swedish competitions in the areas of operations of architects, engineers and artists, 1998) and the Swedish Public Procurement Act. Those rules apply if an aspect is not covered by the program.

The brief and its appendices are approved by the jury members, who vouch for the the realisation of the competition. On a technical point of view, the competition brief has been assessed and approved for entrants by the Swedish Association of Architects.

Lars Hedqvist, director of municipal comprehensive planning Skellefteå Municipality

Benny Fredriksson, CEO Kulturhuset Stadsteatern Stockholm

Katarina Bonnevier, architect SAR/MSA, PhD

Harriet Wistemar, municipal architect LAR/MSA, director of planning Skellefteå Municipality

Peter Brisenheim, senior production manager Live Nation

Hans Murman, architect SAR/MSA

Fredrik Nilsson, director of properties Skellefteå Municipality

Åsa Stocksén, CEO Dixie PR

Elisabeth Fredriksson, architect SAR/MSA

Hilding Holmqvist, owner Pite Havsbad Group

Elisabeth Hansa, CEO Support & Strategy On Demand

**SKELL  
EFTEA** .

*Make room for ideas.*