



Juryreport

**SKELLEFTEÅ
CULTURAL CENTER
AND HOTEL**

Open project competition

SKELLEFTEÅ .
Ge idéerna plats.

CONTENT

Summary	3
Thank you all contestants!	7
Judging criterias	8
The assessment process	9
The jury's general comment	10
The jury's assessment	11
The decision of the jury	14
Reviews of rewarded entries	15



SUMMARY

The architecture competition, organized by Skellefteå Municipality, lasted from 3 November 2015 to 23 February 2016 (last date for submission). The competition was conducted in collaboration with the Architects of Sweden.

The competition was open to all, regardless of nationality, the competition brief was provided both in Swedish and in English while the competition language for appendices and submission of entries were in Swedish.

The assignment was to give a proposal on how a cultural center with hotel could be designed, and anchor the building in the urban landscape, both in terms of volume and functions. Furthermore, the flows and paths should be taken into account as the building should meet the future needs and requirements, outlined in the competition brief. It is of great importance that the cultural center with hotel becomes accessible and open for everyone. The goal is to find a house that can serve as a meeting place for the region's residents as well as visitors from afar. It is also of great importance that the building is designed in accordance to the local climate in Skellefteå and accomplished with reasonable costs for operations, maintenance and finances. The ambition is to create a cultural center "that dares" and unites - a building that will become a natural meeting place for the culture as well as everyone in the city.

fields of activities which the future cultural center and hotel will contain, as well as members appointed by the Architects of Sweden.

Lars Hedqvist, director of municipal comprehensive planning Skellefteå Municipality, was president of the jury.

55 entries were submitted on time and approved by the jury. The entrants came from Denmark (7), Finland (2), France (1), Ireland (1), the Netherlands (2), Norway (1), Poland (1), Spain (1), Sweden (37), Thailand (1), and unidentified (1)

The competition was conducted with the anonymity of the contestants. Each contestant gave their entry a "motto" for identification, and the contestant's sealed name notes were opened after completed assessment and the finalization of the conclusion by the jury.

The jury was composed of representatives of Skellefteå Municipality, expertise in the various



Organizers

Skellefteå Municipality invited to a public architectural competition in November 2015, for the design of a new cultural center and hotel in central Skellefteå. The concept for the cultural center includes a hotel, which requires two properties 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.

The competition has been conducted in collaboration with the Architects of Sweden and as a public architectural competition in accordance with the Swedish Public Procurement Act (LOU).

The assignment and its conditions

The assignment and the conditions for the competitions were described in detail in a competition brief and a number of appendices. The main points will follow in a short summary. For complete information about the assignment, we refer to the competition brief.

The purpose of the competition

The purpose of the competition was to develop design proposals for a new cultural center with hotel, i.e. a building where four of Skellefteå's current large cultural institutions can be assembled. Together with the hotel, the conference and congress operations could form a central building in the city for meetings, creativity and culture, and hopefully, become an incubator for further expansion of the city and region. The city is looking for a "Cultural center that dares", which pushes the boundaries and opens up for new types of cooperation, which contributes to make Skellefteå an attractive place for both residents and visitors - a building where everyone feels welcome.

Competition area

The primary competition area is the city block Perseus, the current so-called "bus square" in central Skellefteå. The site is located just north of Möjligheternas torg ("the Square of Opportunities") and is defined by the streets Kanalgatan in the south, Trädgårdsgatan in the west, Torggatan in the east and Södra Järnvägsgatan in the north. North of the primary competition area, in connection to the railway, Skellefteå travel center will be built in the future and Trädgårdsgatan will become an important flow from the travel center

through the city center, down to City Hall and the river. The north side of Kanalgatan will in the future become car-free, the bus square will be relocated and great emphasis will be placed on public transport, walking- and cycling routes in the immediate area of the City block Perseus. In a so-called secondary area, defined in the competition brief, support functions may also be placed.

The assignment

The assignment was to make a proposal on how to create a new cultural center and hotel as two properties, coordinated within one city block and operated as one entity.

The contestants should give Skellefteå's new cultural center and hotel the best possible functionality, form and expression, and anchor the project in the urban landscape, 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. The building's sustainability in implementation as well as the function, and the building's flexibility and adaptability to different functions over time is also important.

The cultural center and hotel should in its entirety meet the demands and requirements defined in the competition brief - both in terms of current functions as well as for future development possibilities.

Summary of the layout program

To meet the needs and required standards of the cultural activities and functions, 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 (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 facilities 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 is described in the Competition briefs appendices 1-2.



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, the property developers (Skellefteå Municipality and Pite Havsbad Group), will start negotiations with the winner regarding complete project documentation for the new building.

If the property developers find reason to go against the jury's recommendations, they will consult with the Architects of Sweden. 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 an agreement on conditions for continuous project planning, the developers reserve the right to, in consultation with the jury and Architects of Sweden's, negotiate with the second prize winner.

Submitted entries

The competition was open to all, regardless of nationality. The competition language was Swedish.

A requirement was also that a proposal may comprise of a maximum of 8 posters, of which one was meant for public exhibition of the proposal. The competition started November 3, 2015 and ended on February 23, 2016 (last date of submission). At the last day of registration, February 26, 59 proposals were submitted. Four of the proposals were excluded from assessment by the jury because they did not meet the mandatory requirements that were set.

Materials beyond what was requested were left outside the assessment.

The jury

The competition proposals have been assessed by an in advance appointed jury, consisting of 11 members.

- 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 Henson PR/Dixie Event
- Elisabeth Hansa, CEO Support & Strategy On Demand (co-opted expert)
- Katarina Bonnevier, architect SAR/MSA, PhD
- Hans Murman, architect SAR/MSA, appointed by the Architects of Sweden
- Elisabet Fredrikson, architect SAR/MSA, appointed by the Architects of Sweden

The jury secretary has been architect SAR/MSA Tove Dumon Wallsten, Architects of Sweden. The competition officer has been Anne Pakisjärvi, Skellefteå Municipality.

Project manager for the overall project is Therese Bäckström Zidohli, Skellefteå Municipality.



The jury has also had the following professional experts to their disposal:

- Economy, LCC-analysis (comprehensive economic assessment of construction and installations), energy and environment, static structure and fire-regulations: Joakim Nordemo, Bengt Dahlgren AB
- Accessibility: Christina Nyberg, accessibility advisor Skellefteå
- Meetings, conference and congress: Björn Masuhr, strategist in the meetings industry.
- Theatre Technology: Mats Nyström, Nyström & Partners AB

A BIG THANK YOU TO ALL CONTESTANTS!

The jury would like to thank all the contestants, especially all whom that it has not been possible to reward with a prize. The great commitment and work done by all the participating architects have formed an important basis for the jury's discussions and conversations. It has enriched the assessment process and made it rewarding for all involved. Together, the proposals represent a broad knowledge base for the further development of the Cultural center with hotel and the continuing work for Skellefteå's city with both the project itself and the city center.



ASSESSMENT CRITERIAS

In the competition brief the following assessment criteria's was stated, without no particular order, for the assessment of the competition proposals.

- **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 proposal 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.

In the competition brief, the organizers also emphasizes that they welcome innovative and creative poposals that challenge old habits and inspire new thinking regarding the architecture and function, but without sacrificing the requirements of the program and its appendices.

Based on these criteria, a number of aspects of the proposals has been studied and evaluated:

The cultural center with hotel should work in the city scape and be a meeting place for everyone.

The cultural center with hotel should be functioning and be accessible all hours of the day.

The cultural center with hotel should not only give the various cultural core activities a distinct identity but also unite them and enable future (co-) development and open up for more cultural activities.

The cultural center with hotel should have conditions to meet the demands for flexibility that is required, both in the everyday use of the different activities, and in the variety of use annually planned in to a cycle, where also congress activities are a very important part.

The cultural center with hotel should in its design be able to meet the environmental and logistic and functional requirements in the competition brief and have the potential to perform good function in the local climate of Skellefteå in terms of operation, care and maintenance.

The cultural center with hotel should be welcoming and providing Skellefteå with a strong and positive identity.



THE ASSESSMENT PROCESS

The work of the jury has gone through several faces, accordingly, to achieve enhanced understanding for the proposals as well as to omit proposals in sequences as part of the selection process.

18 proposals of the total of 55 were chosen in the first selection for continued studies. Later, 6 of them were submitted for further examination by a number of experts and reference groups.

An exhibition at the municipal hall was arranged to display all 55 proposals as well as in a webpage by the local paper, Norran, in order to achieve a good regional coverage. Feedback and comments from the public as well as from reference and expert groups were delivered to the jury at the last two-day session of assessments in Skellefteå. At the end of the assessment process, the discussion of the jury mainly regarded the proposals that was to be rewarded.

Before the competition ended and prior to the assessment work, the jury gathered for a common day of introduction. A city walk was arranged and a visit at the competition-site for the future Cultural center and hotel. At the same time, the jury had a introduction to the task and a opportunity to meet and grasp the various cultural activities of today and learn about their future needs.

During the assessment process the jury has individually studied all the proposals as well as conducting two two-day sessions and four full one-day sessions, making it a total of eight days joint jury work.



THE GENERAL COMMENTS OF THE JURY

The jury note a huge interest for the possibility to be part of the process of giving the future cultural center and hotel in Skellefteå design, form and expression. They are impressed by the amount material produced in the various proposals. The jury also note, however, the difficulty in the complexity of the competition brief and see that by many of the proposals fail to meet all criteria within the set frames for economy and area. The task is complex and many proposals have not been able to handle the full body of aspects, based on the needs and pre-requisites for the building. The jury have gone through all the proposals with great interest, in order to find qualities of a future landmark and possibilities to all kinds of raised questions regarding the future use and function, regarding a cultural centre with hotel.

The starting point for the assessment procedure as well as for the contestant's proposals was the criteria's defined in the competition brief for the future cultural centre and hotel. There have been a lot of discussions during the assessment period and process. In accordance with the broad and various expertises present in the jury, each proposal was viewed from each and every criteria stated in the brief. The jury has from time to time had different opinions about qualities in various proposals, but along the way a joint conclusion due to extensive reading has emerged into a good balance of assessment and evaluation of the different criteria's of the brief.

It has been a thorough process for the jury to study all the proposals regarding qualities, disadvantages and possible opportunities of development. The first grading of the proposal was based on an overall assessment of the building in relationship to, firstly, the city flow and the urban scale, and also, its inner logistic structure as well as how

it correlates the needs of the different functions. After another grading of proposals, a remaining number of proposals were chosen to be studied by the experts and reference groups, resulting in yet another grading based on that outcome. The qualities and supposed disadvantages, possibilities of and opportunities to develop had then once again been evaluated, leading the jury group to a final decision and appointment of the winner.

During the assessment process the jury have made an evaluation based on the outer form of the building, what it will add to the urban identity landscape of Skellefteå city and what it in itself will represent. Great attention has been paid to the outlay of the inner functions and how it lays down a good base for both a separate and joint identity. The interaction with other non- profit organisations in the city will be welcomed.

There have been discussions regarding the meeting, conference and congress functions in the building and how they should be laid out, in order to be able to offer the possibility for large conventions and meetings in Skellefteå. The first intention is to aim for three big events in a year which should be possible to double in a near future. The interaction and cooperation between the hotel and the congress functions, as well as for the role the hotel play to attract and serve by larger cultural events, has been an important part of the discussion. Sustainability throughout the design of the building and aspects of ecological, economic and social sustainability has been deeply considered as well as Skellefteå wood building strategy for future developments. Another important aspect considered is the accessibility at all times, all year around, as the house will and must serve as a meeting place for all inhabitants. The



realisation, operation, care and maintenance have also been taken in to account in the assessment process as a whole.

Obvious, many of the proposals express difficulties to cope with all aspects of the competition brief and a main part of the jury work has been, rather than reflecting over disadvantages, to see the potential and opportunities for development. All proposals must be worked through in some way or an other and there will be adaptations for both hotel and culture centre in the forthcoming planning.

THE ASSESSMENTS OF THE JURY

Common for all proposals which have been evaluated by the jury is the dedication and wealth of ideas proposed by participating architects. The jury notice the ability and capacity to grasp and incorporate the full complexity of the brief do fail although many of the presentations display excellent work and high quality. Only a few proposals manage to display an overall solution to all questions asked in the brief, a majority chose to solve one or perhaps a couple of them and thereby fail solve the task as a whole.

The proposals display a range of ways to take on the task, some display a great content of imagination and have pushed the question – what is a cultural centre, and what can it be? – to the very limit. Others have in a rather low key way, investigated the borders between the different functions, in order to see why they are needed and how these borders could be removed without losing the separate identity. The jury see the need of a certain structure and simplicity in order to

provide the flexible spaces and the possible use, therefore, have chosen to exclude proposals which lack a concept that display this aspect for the future use of the building.

The proposals can be grouped according to different approach towards urban design.

The jury has given aspects such as scale and flow in relation to townscape great attention in the search for a building which not only matches the completion brief in demands, but clearly adds something positive in the same aspects for the city. Flow to and through the building have been studied with regards to the paths they create or mend.

The scale in relation to Möjligheternas torg has been a vital question. The proposals presenting a dense and high building volume directly and parallel to Kanalgatan lacks the positive character which the city needs.

Trädgårdsgatan is one of the main paths of pedestrian movement through the city. The street is a main stretch from north to south in the city and will probably be the most important path from the centre of Skellefteå to the new travel centre. The proposals which close off and leave out a connection to the main flow fail to deliver the qualities asked for.

The proposals approach the primary competition site Perseus in different manners as well as to the secondary, which was intended for support functions. Some proposals interpret the secondary competition area as extra space for the building and various installations, as a result, some buildings are made too large and using space not owned by the municipal. This approach is not economically sustained as it would force compulsory acquisition and in some cases demolition prior to further planning.



The jury have considered the qualities in proposals which present a deployment of the culture functions outside the main building in the city, but the jury group were not convinced by the ideas due to the lack of communication between the diverted parts. The ideas present a lot more disadvantages than advantages and solutions for the future organisation and communication between the different functions.

Skellefteå is a city with very special climate and weather conditions. The city has got long dark winters with a lot of snow, summers with many hours of light. The building in the proposal must be designed to accommodate to the special conditions of this local climate, impact of a lot of snow and the sun; low in spring and autumn, and an immense amount in the summer.

The building must express unity and have a character of its own. The proposals which has worked with diverse, separate volumes has been omitted due to disadvantages in regard to ecological and climate aspects as well as to lack of joint expression. The proposals which do not have a welcoming and open entrance and fail to summon all kinds of residents and activities have been omitted.

Many of the proposals place the hotel as separate building, either in the north or in the south as a high volume, which makes different impact on the urban space. The impression of a high screen towards Möjligheternas torg will separate the rest of the functions from the square and the sunlight from the south, projecting a huge shadow over the rest of the building and activities. With the orientation of a huge hotel volume in the north, many in the shape of a board and parallel to Södra Järnvägs gatan, comes high demand on the urban logistic design concerning the future travel centre and boarding space to different functions.

All proposals have been evaluated with regards to these aspects as the competition brief clearly states a wish for a building which creates no back-sides but an all around living block.

The contestants propose different solutions for traffic, which is an important part of the evaluation of the different proposals. It is important to see how the cultural centre and the hotel connects with the different existing flows throughout the city. Those who suggest solutions which express a closed facade, especially towards Trädgårdsgatan, a very important future flow from the north to the south, have been omitted. Those who have proposed large scale traffic solutions by Möjligheternas torg, have been omitted too. The jury have studied how well the contestants understand the Traffic strategy which is referred to in the brief. The Jury have also evaluated the building in relation to boarding and flow for different traffic as well as for loading and unloading for the different cultural functions and the hotel.

The contestants have approached the interior in different manners, primarily when working on collaboration and flexibility.

The jury has evaluated the proposals based on the requirements specified by the different functional needs.

All functions and activities rely on functioning technic and good logistics. An important part of the task and evaluation was to study the flow of loading and unloading, making sure the in-service working environments has a good flow and interact well.

Some proposals display a clean logistic structure for the interior flows where the idea is quite obvious; others are more complicated and display



complex solutions. The jury has chosen to omit the proposals which show no obvious understanding for the importance of a good logistic flow as a whole; for visitors, city space, and regarding the in-service environment flow.

In the competition brief the cultural core functions have called for a building with facilities which enhance and make collaboration possible and the jury has chosen to omit the proposals which are not coherent or too disperse.

The different scene activities call for different types of spaces with specific acoustics simultaneously for parallel shows. The proposals which did not provide for the possibility of separate scene spaces as wished, fail to provide the acoustic facility range and have been omitted from further studies by the jury.

A great emphasis in the evaluation has been attached to the possibility to use the scene spaces for various activities and functions. The spaces must be adaptable to different types of events, which require different types of flexibility when it comes to seating, acoustics and installations. The spaces must be divisible and flexible, making them meet the needs of different target groups which the brief specifies – so that one can “play for sold out shows”.

The proposals which have not regarded the need for meeting rooms, banquet and flexible areas closely attached, does not live up to the expectations of the hotel or conference operation.

The two art halls have expressed an explicit wish for a possible joint use of their facilities at various occasions and the design and layout of the building must provide this possibility. A library is a contemporary and often easy assessable cultural

activity for all people and therefore it is important to locate it in direct contact with the city, making it the natural gateway for those unaccustomed to the rest of the cultural activities.

The possibility of collaboration in the building and integration of the core functions is a great challenge. Studying not only the possibility out of a visitors perspective but also out of an in-service environment makes it easier provide a good base for future collaboration. Contestants which chose to separate the workspaces in categories and place them on different floors show little or no understanding for the building as a work environment and have therefore been omitted along the way.

The separation for different activities should be possible without closing off the regular flow through the house yet providing the full accessibility for all kinds of visitors (different ages, various dysfunctions, backgrounds, socio economic backgrounds etc) were very important factors for the jury to evaluate.

To support the jury to evaluate the proposals more in detail, a group of experts have examined the proposals where estimates and calculations were needed for the full understanding. Estimation has been made to see how the proposals meet the budget for implementation, operation and maintenance. The buildings have also been technically evaluated to make sure they can meet the requirements in the brief regarding environmental and sustainable aspects.

The estimates and calculations provided by the expert group as well as expertise from the reference groups, has been a great support throughout continuous discussions regarding the studied proposals.

THE DECISION OF THE JURY

Open project competition – Skellefteå Cultural Center and Hotel

After completion of the assessment, the jury appointed the proposal *Sida vid Sida* as the winner of the competition and recommend the proposal for implementation. A sum of SEK 500 000 is issued as first prize.

Second prize goes to the proposal *Möjligheternas bus*. A sum of SEK 250 000 is issued as second prize

Furthermore, the jury has appointed the following 5 proposals (presented below in alphabetical order) to a special mention, each rewarded a sum of SEK 50 000:

Soltrappan/Stjärna 6475/Rivertale/Röda huset/Kulturbuset där det sker

Kulturhuset, Stockholm, May 10th 2016



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



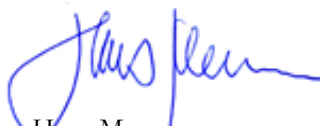
Åsa Stocksén
CEO Henson PR/Dixie Event



Elisabeth Hansa
CEO Support & Strategy On Demand (co-opted
expert)



Katarina Bonnevier
architect SAR/MSA, PhD



Hans Murman
architect SAR/MSA,
appointed by the Architects of Sweden



Elisabet Fredrikson
architect SAR/MSA,
appointed by the Architects of Sweden

THE DECISION OF THE JURY

After completed assessment, the jury has named Sida vid Sida the winner of the competition to design Skellefteå cultural center with hotel. Contestants of the winning proposal is: White Arkitekter through Robert Schmitz and Oskar Norelius, Sweden. Collaborators: Axel Bodrus Wolgers, Anders Johnsson, Björn Westlund, Landscape: Karl Tyrväinen. Construction: Florian Kosche, Sandra Heese Elbe.

The appointment by the jury to reward the first prize:

The building is elegant and appealing, an assembly of simple volumes, combining the different parts of the competition brief into one entity where all activities get a strong identity side by side, at the same time as they are challenged to new collaborations through the common flexible space for joint use.

The hotel is well integrated in the center of the block as a volume of its own, creating a positive assembling force in the building.

The building is made accessible and flexible for all by the two ground floors with two direct entrances, one from the north and one from the south, as a result, no ramps or tilting floors obstruct. In the entrance foyer in the south, a huge inviting stair “Cultural staircase” creates a central meeting point for all generations. The building expresses a local character through the wood which gives the building identity. The proposal projects an innovative wood ambition which creates an elegant contribution to contemporary wooden architecture. The wooden construction with supplementary iron pulling, visible through transparent glass façade, makes the wooden structure even more present. The building projects an explicit and slick expression and will be simple to operate and maintain. At the same time through the expressing of accessibility and a readable construction a “workshop for culture”- a place for meetings and production in the heart of the city.

2ND PRIZE

MÖJLIGHETERNAS HUS

Filip Lipinski, Juras Lasovsky, Hanna Johansson, Sweden

5 APPOINTMENTS, in alphabetical order:

KULTURHUSET DÅR DET SKER

Liljewall Arkitekter, Sweden

Collaborators: Karl Palmberg, Lars Olausson, Marzia Bergo

RIVERTALE

AART Architects A/S, Denmark

Collaborators: Anders Tyrrestrup arkitekt MAA Partner, Anne Sofie Buur arkitekt MAA, Mads Bjerre Olesen arkitekt MAA Katarina Trapp arkitekt, Line Rohr Kristensen stud. arch.

RÖDA HUSET

Wingårdh Arkitektkontor through Gert Wingårdh arkitekt SAR/MSA and Jonas Edblad arkitekt SAR/MSA, Sweden

Collaborators: Fredrik Lyth arkitekt SAR/MSA, Anders Olausson arkitekt SAR/MSA, Petrus Torstensson arkitekt SAR/MSA, Andreas Lindblom arkitekt SAR/MSA, Mikael Rücker arkitekt SAR/MSA, Joéal Montgomery-Claesson trainee. 3D Grafik: Fredrik Gullberg, Micael Dillner, Daniel Frickeus.

SOLTRAPPAN

SandellSandberg Arkitekter AB och Tyréns Arkitekter, Sweden.

Collaborators: Ove Nilsson, Moa Öst, Thomas Sandell, Navid Christensen. Environment: Johan Sundelin. Visualization: Nils Petersson, Henrik Wallgren

STJÄRNA 6475

Worksonland Arkitektur og Landskap AG through Grini Mölle, Norway.

Collaborators: Agustin Sebastian, architect.

REVIEW OF THE REWARDED PROPOSALS

Information concerning the contestants is copied from the envelopes marked with the motto. The envelopes were opened after completed assessment and the finalization of the conclusion by the jury. The rewarded proposals can be viewed and downloaded from the homepages of Skellefteå Municipal and Architects of Sweden.



1:st prize SEK 500 000

SIDA VID SIDA

Contestants: White Arkitekter through Robert Schmitz and Oskar Norelius, Sweden

Collaborators: Axel Bodrus Wolgers, Anders Johnsson, Björn Westlund, Landscape: Karl Tyrvänen. Construction: Florian Kosche, Sandra Heese Elbe

The building is elegant and appealing, an assembly of simple volumes, combining the full meaning of and in expression, projecting the image of all parts in the competition brief into one. All functions side by side with their own identity are integrated but



challenged through the common flexible space for joint use. Wood plays an important role for the expression and design of the building. The building marks and makes a whole new space in the city. The assembly of simple volumes incorporated into a unity –

the block. The hotel is placed in the middle of the block without dominating its surroundings. The hotel has its own identity and shape through the high volume yet integrated in the urban space in Skellefteå by its orientation north – south and withdrawn

from the main facades. The building does not create backsides which many other proposals with the same orientation. Thanks to the favourable orientation the hotel rooms have views in different directions over the city. The hotel entrance, well integrated



with the cultural functions at the ground floor facing south, could be resituated to Torggatan, giving the hotel its own main entrance and explicit identity.

The reception for both hotel and cultural functions are placed together creating a strong knot in this part of the building which will attract people to meet on a daily basis. There must be supplementary restaurant at one of the top floors in the hotel which could work well with the restaurant at the third floor. However, the main restaurant at floor 3 needs to be redesigned in order to be able to serve the spa and skybar and the rest of the activities. There will be a grand winter garden situated on third floor facing south and Möjligheternas torg. It is

an open terrace, which will catch the evening sun in the summer, and perhaps it could be temporarily covered when needed, to suit various events such as theatre and café. Being closely connected to the conference and congress functions in the building, it could serve as an extra space.

The building is made accessible and flexible for all by the two ground floors with two direct entrances, one from the north and one from the south, as a result, no obstructing ramps or tilting floors. In the entrance foyer in the south, a huge inviting "Cultural staircase" creates a central meeting point for all generations. This is a generous encouraging interior urban space for gathering all year around. This will tie a knot in

the city, a central place on the way to new exciting experience. The "cultural staircase", an open scene that challenge spontaneity, will be the place for established and non- established events which will grow from the daily use of Skellefteå's new living room. Inviting foyers, mocking activity are situated in the south and the north of the ground floors. In the south they visually connect Möjligheternas torg to the interior of the library and the "cultural staircase". To the north the foyer serves a new flow from the future travel center, opening up and introduces the theatre and scene art. The open flexible spaces are vital for the project as a whole.

The flexible space will merge the activities in the house and create colla-



boration beyond boundaries, furthermore be used as incubators for new form of activity. The separation for different activities should be possible without closing off the regular flow through the house yet providing the full accessibility for all kinds of visitors. This must be worked on to achieve full optimal use.

This proposal is one of the few which has all workplaces and administration situated together in a central position of the building, allowing good collaboration through physical integration. Furthermore, is one of the few proposals that deal with seating of banquets in direct connection to the scenes where the large events take place. In a very conscious way the contestant work

and study structures that enhance good pedagogy, and challenges the obvious to create new. The proposal shows a transparent way of working by structuring and organising the functions in sober, elegant manner which is easy to grasp. The "Cultural staircase" becomes the core center, a challenging generator for new activity, programs and possibilities.

Trädgårdsgatan will be a very important pathway in the future for the city when the new travel center is built. The building will need to open up to this flow, not just visually, but with more possibilities to enter and leave. The façade facing west needs to lure visitors to enter which would activate more flow on the inside between functions at different floors.

Changing the structure for the library, sectioning it on two floors would add life to the whole building.

The façade to the east, facing Torggatan will be used as an important pathway for the core functions but could also give the hotel its own main entrance and explicit identity in addition to the main entrance facing south.

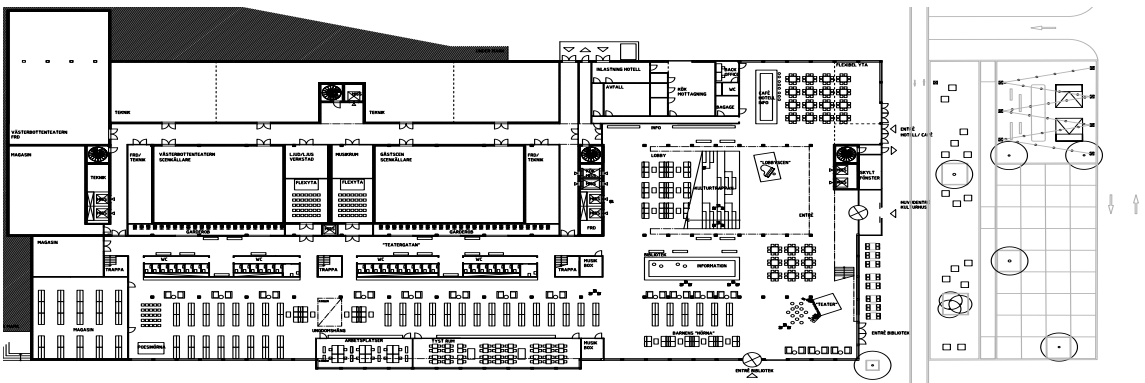
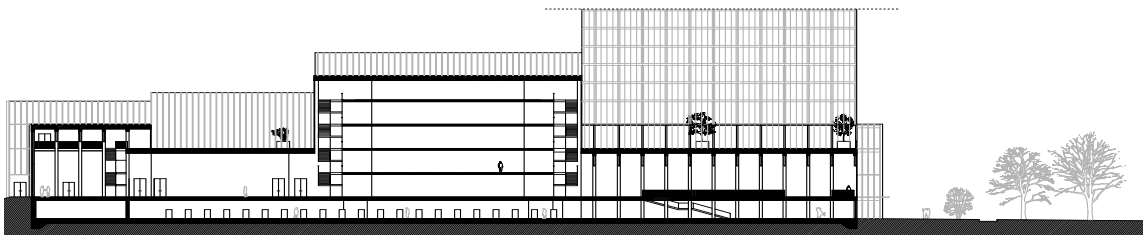
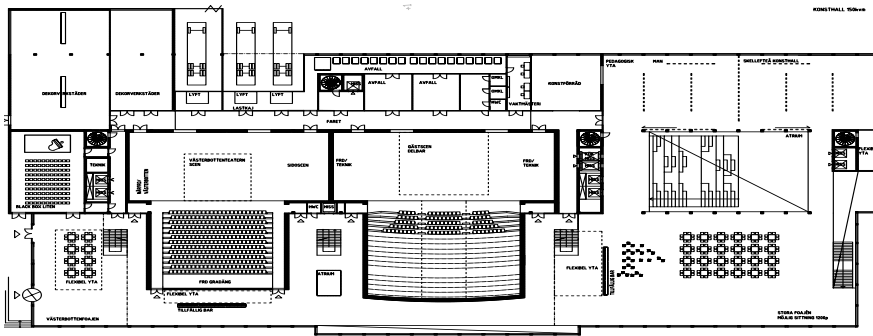
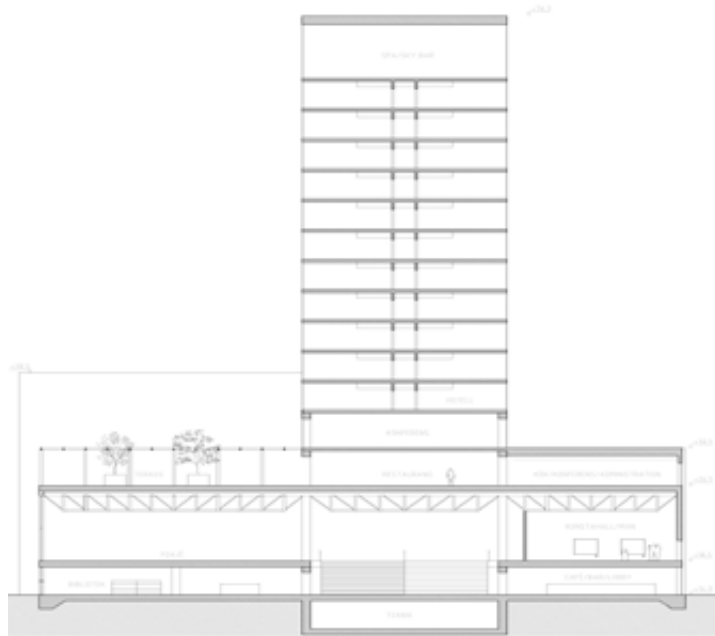
The building is served by a number of stairs in addition to the "cultural staircase". A thorough study of the stairs' capacity, dimensions and parallel activities must be carried out in order cope with the future flows during large theatre events. However the staircase from the library, placed along the inside of the façade facing south must keep its position as it projects



the life of the inside to the outside. The building expresses a local character through the wood which gives the building identity. The proposal projects an innovative wood ambition which creates an elegant contribution to contemporary wooden architecture. The building could serve as a role model and will probably attract visitors from all over the world. The specifics of emphasising the wood in an articulate way must not be com-

promised in the upcoming planning of the building as it holds much of its form and character. The wooden construction with supplementary iron pulling, tied to a heavy loadbearing structure is an obvious part of the expression, visible through transparent glass façade, this makes the wooden structure even more present. Being a well-structured construction and transparent, it is qualities which makes it a democratic building. The building

projects an explicit and slick expression and will be simple to operate and maintain. At the same time through the expressing of accessibility and the readable construction a “workshop for culture”—a place for meetings and production in the heart of the city.





2:nd prize SEK 250 000

MÖJLIGHETERNAS HUS

Contestants: Filip Lipinski,
Juras Lasovsky, Hanna Johansson,
Sweden

This is a proposal which offers a strong landmark in the heart of the city and provides separate identities for the functions in the expression as well as a unity carrying a strong and unique form. Like a huge wave climbing to the north, the volumes sub-

merge in the hotel building placed in the north by the future travel center.

Möjligheternas hus has the ambition to be the living room for Skellefteå by its human scale and predispositions to create a good meeting point in the



city. The culture plays an important role as the house opens up to every one in all directions. There is an atmosphere of the daily comfortable life combined with celebration in its form – originating from the elegant wooden architecture, shaping tilted volumes, allowing light to slip in and creating interior life where the volumes

connect. At night, when the building is filled to the rim by large events, the light will lure visitors to enter as the building light up towards Möjligheternas torg. In the daytime it will be possible to just slip spontaneously in through one of the many entrances and find a space of your own, or plan a meeting ahead. This proposal awa-

kes curiosity and can be a catalyst for the culture in Skellefteå.

An arcade is created on the inside, a parallel flow along the façade towards Trädgårdsgatan. As a solution to the difference of levels, the ground floor is separated into four platforms, all connected through stairs and ramps. The



different platforms takes away some of the flexibility and use for large meetings and also reduces the accessibility. The building lacks the large spaces specified in the brief to meet the needs of a banquet and congress operation, and the jury finds it hard to see it reworked in this aspect without losing the human scale in its proportions and character in the process.

The functions all have their own volumes, it seems, but as they partly are sectioned to more than one floor, the sectioning does compromise the real functional needs and possibility to collaborate. Some functions should be more accessible than others and

preferably without having to use a lift. In some aspects this proposal offers more disadvantages than advantages. Activities for children, for example, should be easily accessible and placing the art halls facing south by the square creates problems with the open glass façades. The façades may be nice for the visitors but it will be difficult to arrange exhibitions in such a light space. It would mean a great challenge to cope with this without shutting the façades to the south.

The proposal emphasizes the public space well but there must be consideration of the building as a work space. Workplaces and administration

are placed far away and elevated in the building, far away from the daily life and the various facilities. This could cause problems for the users. High demands will be placed on both construction and logistics as workshops and lodges for scene activities are placed high up in the building.

The shape of the building, the prismatic forms and tilted roofs, dwelling from south to the north will raise high demands on construction as well as on maintenance. The image of the building as a lantern in the city, could easily fail if the tilting of the roofs change dramatically when adapted to cope with the large amounts of



snow due to the local climate. The proposed inner terraces could cause great problems in winter and the jury considered the possibility to develop and use them as atriums covered without losing the character. Regarding operation and maintenance cost the building offers great challenges. The building clearly is a wooden building with a local expression through its material but the façade will need long term maintenance and the jury express worries how the building will age.

The hotel volume is situated as a high volume of its own in the north. The restaurant is placed in the middle

of the building and has access to a roof terrace overlooking the wave formed landscape of wooden roofs facing south. An additional restaurant is needed at the top of the hotel by the sky bar. In this proposal only a few of the hotel rooms are offered a grand view overlooking the river, and representatives for the hotel express a deep concern that the requirements in the brief will not be fulfilled for a high quality hotel. Also spaces regarding conference and congress functions must be rearranged, even if lobby and loading and unloading works well.

The building and its whole expression is very appealing, projecting a volume

of waves. It is a cultural center to be welcomed by and it is made for use – it is a “city in the city.” The proposal is compelling but it reveals disadvantages regarding not being able to fulfil important requirements for flexible, larger rooms and spaces in addition to the large scene spaces.

If the proposal would be adjusted in accordance with the requirements for the hotel the concept and design would be distorted.



**5 appointments,
in no particular order,
each rewarded
SEK 50 000 goes to the
following proposals**



KULTURHUSET DÄR DET SKER

Liljewall Arkitekter, Sweden

Collaborator: Karl Palmberg,
Lars Olausson, Marzia Bergo

Kulturhuset där det sker won the hearts of the inhabitants of Skellefteå. With a powerful presentation, containing strong pictures, projecting a building with local construction traditions, it communicates a meeting place, bonding through wood- and mining industry to the region. The building is unique, it stands out but it does not seem to find its own place. The inner structure of logistics and organisation leaves you with doubt and the jury

cannot see how it would meet the requirement of the various functions even in a reworked version, although it carries a strong expression. The proposal inspires and has left a lasting impression and has cast new light over questions about what the future cultural center with hotel could be in Skellefteå.



RIVERTALE

AART Architects A/S, Denmark

Collaborator: Anders Tyrrestrup architect MAA Partner
 Anne Sofie Buur architect MAA
 Mads Bjerre Olesen architect MAA
 Katarina Trapp architect
 Line Rohr Kristensen stud. arch.

Rivertale is an elegant building, a conscious solution with one large entrance beneath a large roof facing south, a significant disposition of the hotel in the north – making a sculpture in the city, – the landmark. The visitors are allowed to flow in to the building from several entrances. In this proposal the functions not only obtain their separate identity, physically, they share the entity but through the structuring have their own "house in the house". Through this structure the functions are symbolically separated from each other and this makes it hard to see the real potential for collaboration. The façade of the whole building is made

by glass and lamellas in aluminium which holds the building together as one. The ground floor with three entrances, open up to a space seemingly too small, diverted into stairs, ramps, foyer, lobby and main connections of the building. A stair case is leading from the square to the main entrance, a deep outdoor space underneath a roof which sadly enough leaves you with a feeling of darkness. The building expresses a contemporary organic design and projects a more common character rather than the obvious place for culture in Skellefteå.



RÖDA HUSET

Wingårdh Arkitektkontor through Gert Wingårdh architect SAR/MSA and Jonas Edblad architect SAR/MSA, Sweden

Collaborator: Fredrik Lyth architect SAR/MSA , Anders Olausson architect SAR/MSA , Petrus Torstensson architect SAR/MSA Andreas Lindblom architect SAR/MSA, Mikael Rücker architect SAR/MSA, Joeal Montgomery-Claesson, trainee

3D graphics: Fredrik Gullberg, Micael Dillner, Daniel Frickeus

The red house places a group of volumes as boxes in the city and aim to create a robust and very playful workshop for culture in the center of the city. This proposal provokes a number of interesting questions which emerge into discussions on what a cultural center should do, whom it is for, and what expression it should have, what role can it play in and for the city and the development of the culture? By working with the various boxes and volumes, somewhat of the strength of the proposal was lost and the way it treats the internal organisation and logic does not convince.

An inner street between the scenes is created and has got a good potential for the use of the different scenes, but other than that, it displays a rather scattered impression and the hotel does not seem to find its place. By association you see the building dismantling from cultural center to a mechanical industry. It is one of the few buildings displaying a work of decorative pattern in the façade but it turns into a rare bird through shape, colour and its monochrome structure rather than a part of the city, although the proposal do challenge the image of what a cultural center could be.



SOLTRAPPAN

SandellSandberg Arkitekter AB
and Tyréns Arkitekter, Sweden

Collaborator: Ove Nilsson,
Moa Öst, Thomas Sandell, Navid
Christensen. Environment: Johan
Sundelin
Visualization: Nils Petersson,
Henrik Wallgren

Soltrappan has a very seductive presentation and projects an exciting form and design. The building is a sculpture by expression and finds its own space in the urban landscape. The big and welcoming outside stair in the south west corner of the building invites to meetings, a quiet moment in the sun, or a walk to the top; the exciting roof garden. Wood is used in a conscious way both in the exterior and interior and the building bonds well with local building traditions. The interior does not mirror the expectations emerged by the outside. The logistics

fail to display an obvious use for the different functions, such as the scene spaces. The outer stair will bring more disadvantages than advantages, it will be difficult to implement in Skellefteå due to local climate and access aspects. The jury predict that the operation and maintenance cost would be risk on the expense of the cultural activities. Even though the high ambition displayed in the pictures of the exterior the proposal is not realistic regarding the requirements in the competition brief.



STJÄRNAN 6475

Worksonland Arkitektur og Landskap AG through Grini Mölle, Norway

Collaborator: Agustin Sebastian, architect

Stjärnan 6475 suggest a sculptural volume which is compact, accumulating and beautiful, in which the cultural center and the hotel are offered to share the very core and get facilities of their own. The building would be like a jewel in the city. It is appealing, yet it provokes many unanswered questions regarding logistic and organisation, especially regarding the hotel. It poses questions as why is it placed as a separate volume on top of the building, and how the cultural center can deal with the daily life, activities and meetings in this

setting? The library is placed on an elevated floor and lack contact with the ground floor, and furthermore the workshops are placed in the cellar even if they are important functions for the cultural center. Vague orientation for visitors makes the proposal hard to read, in spite of the beautiful form and the ambitious challenging unique design of the proposal, which makes it appealing.

ÖVRIGA FÖRSLAG



123 Kulturhus och hotell i Skellefteå

Erik Giudice Architects

Responsible architect: Erik Giudice, Nicolas Millot, Thomas Mustel

Country: France



1234 Hans

Vera Arkitekter AB

Responsible architects: Tobias Nissen, Björn Wiklander, Joachim Unger, Mats Eriksson, Pontus Hellström, Jonatan Ahlmark, Joel Yngvesson

Country: Sweden



Alt i en

Jørn Schütze KS

Responsible architects: Jørn Schütze, architect MAA MDD, Ingus Birznieks, Bach. Const. Arch., Oskars Lapsa, Bach. Const. Arch., Janis Kalnins, Bach. Const. Arch., Anna-Fine Mansen, Stud. Const. Arch., Annija Bodniece, Stud. Const. Arch.

Collaborators: Søren jensen AS: Erik Jensen, Civ. Ingeniør, Hanne T.R Hansen, Civ. Ingeniør

Country: Denmark



Blå timmen

Studio Selva and VMX Architects

Responsible architect Studio Selva: Alondra Paz Vargas, Johan Selbing

Responsible architect VMX Architects: Don Murphy Leon Teunissen

Country: The Netherlands



Crystal Palace

Zero Degree Machine

Country: Ireland



Drömmarna och fantasins bostad 1001

Kim Utzon Arkitekter A/S

Responsible architect: Kim Utzon

Collaborators: Jakob Faaborg Hattesen, Camille Pincemin, Sebastian Faurshou Søren Aagaard. Model: Lars Rothenborg. Photographer: Torben Eskerod. Perspektiver: Søren Amsnæs

Country: Denmark



Eldstaden

a och d arkitektkontor and Ramböll

Responsible architects a och d arkitektkontor: Martin Häller architect SAR/MSA, Jette Andersen architect SAR/MSA, Pia Larsson architect MSA, Malin Holmbom trainee, Mia Persson architect SAR/MSA, Mattias Korpela A-construction planner, Jon Vorne A-construction planner

Responsible architects Ramböll: Anneli Jonsson, planning architect MSc, Madeleine Munter landscape architect MSA, Jonas Pettersson, head of unit construction MSc, Jimmy Nilsson, Energy Engineer, Dennis Larsson, A-engineer

Country: Sweden



En fjäril landade 7278

Kask Arkitekter AB

Responsible architect: Handok Kask arkitekt SAR/MSA

Collaborators: Lars Seitz arkitekt, Taavo Kask, CAD illustratör; Landscape: Sture Koinberg Landskapsarkitekter AB through Sture Koinberg, landscape architect LAR/MSA

Country: Sweden



En kärna av kultur

Sweco Architectecs AB (Västerås)

Responsible architects: Andréas Stenman, Katarzyna Walasek

Country: Sweden



EnTvåTrä

Björkdahl Englund Arkitekt AB

Responsible architect: Sofia Björkdahl architect SAR/MSA

Country: Sweden



Ett steg på vägen

ÅWL Arkitekter AB

Collaborators: Maria Maandi, Fredrik Nordh, Negar Daneshpour, Maria Bergwall, Annika Söderberg, Mikaela Dyhlén, Fredrik Ericsson, Bertil Mohlin

Country: Sweden



EVM031

Dean Moran, Jetske Bömer

Country: the Netherlands



Fönster mot Skellefteå

+Rolf Design och arkitektur AB

Responsible architect: Rolf Andersson architect SAR/MSA

Collaborators: Pier Francesco Galuppini, Anja Lindberg, Alessio Manis, Eric Satorra, Åsa Wilke landscape architect LAR/MSA, Marie Vikström landscape architect MSA, Patrik Becker theater technology

Country: Sweden



Gisch

Responsible architect: Hanna Ivansson, Ida Wressel, Joar Mattson, Johan Fjellström, Roland Lundberg

Country: Sweden



Gläntan 011235

Kjellander Sjöberg Arkitekter

Responsible architect: Ola Kjellander, Stefan Sjöberg

Collaborators: Lena Viterstedt, Mi Inkinen, Pontus Nilsson, Lars Almgren, Iselin Marie Johansen, Sofia Enquist, Kamil Szczesny, Mimmi Wide Gustafsson

Country: Sweden



Helan och Halvan

Kimmo Lylykangas Architects Ltd

Responsible architect: Kimmo Lylykangas architect SAFA, Hanna-Maija Matikainen architect SAFA, Jari Kiuru architect SAFA

Country: Finland



Hello!

Erséus Arkitekter AB

Responsible architect: Peter Erséus architect SAR/MSA, Clara Elborg architect MSA, Hanna Jakobsson architect MSA

Collaborators: Advisory on environmental building: Bengt Dahlgren AB

Country: Sweden



Hjortronlandet

Karin Olsson, Arno De Ryst

Country: Sweden



Horisont

Theis Grønkjær

Collaborators: Erik Järing, Sebastian Mardi

Country: Denmark



Högt och lågt

Johannes Brattgård, Johan Dehlin, Marcus Abrahamsson, Johanna Dehlin

Country: Sweden



Imer

Moneo Brock + Jan Hietala

Responsible architect: Belén Moneo, Jeff Brock, Jan Hietala

Collaborators: Irene Alberdi, Guillermo Avancini, Alicia Serna

Country: Spain



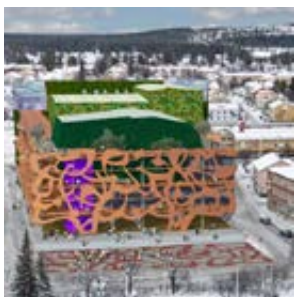
Knipan

ALA Arkitekter

Responsible architect: Juho Grönholm, Antti Nousjoki, Samuli Woolston

Collaborators: Lotta Kindberg, Jaan Gröndahl, Justin Ng

Country: Finland



Kultiverad natur

Folkstaden Arkitekter AB

Responsible architect: Tomas Lundberg architect MSA

Country: Sweden



Kulturallén

Uulas Arkitekter

Collaborators: Jerker Edfast, Daniel Schvili, Malin Jöreltoft, Jennie Edfast, Karin Sterner, Alicia Hylén-Odehammar, Filip Sjöström

Country: Sweden



Kulturcentrum som känner inga gränser

Domagoj Lovas architect MSA, Marina Ninic architect, Momir Pavletic architect

Country: Sweden



Kulturgruvan

Atelier Lorentzen Langkilde ApS

Responsible architects: Kristian Langkilde, Kasper Lorentzen

Collaborators: Mathias Holm, Peter Stilling, Thea Berg

Country: Denmark



Kulturidur

Sweco Architectecs AB (Umeå)

Responsible architect: Bo Jonsson

Collaborators: Anna Leonsson, Audingas Sumskas, Józef Szánthó, Nuno Torres Sverker Cajmatz

Country: Sweden



Kulturkvarteret 2468

Sofia Adolfsson, Maria Persson, Carlos Ramos Tenorio

Country: Denmark



Kulturkvarteret 9514

Christensen & Co Arkitekter

Responsible architect: Michael Christensen, Mikkael Hermann Sørensen, Petter Wallin, Toke Riddersholn, Monica Esaiassen, Gitte Højrup, Felica Amdrup Laugesen, Mateja Vrlc

Country: Denmark



Kulturverken 7A74

Förstberg Ling

Responsible architect: Björn Förstberg, Mikael Ling

Collaborators: David Ottosson

Country: Sweden



Perseus 001

Responsible architect: Hans Walloschke, architect SAR/MSA

Collaborators: Johan Johansson, civ ing. , Joakim Carlsson, civ ing. architecture, Erik Hidman arkitekt MSA; Walloschke Architekten: Ralf Walloschke, Augsburg Leipzig; Visualization: Daniel Åström, 3D-graphics Studio-D3D; Advice architecture: Mats Winsa architect SAR/MSA, Kenneth Söderlund architect SAFA; Wind and sun studies: PhD Saeed Ebrahimbadi architect MSA; Landscape architecture: Sofia Löfgren landscape architect LAR/MSA; Fire: Magnus Haara fire engineer; Environmental certification: Annika Lind, WSP Sweden AB/WSP Systems; Traffic: Peter Rosander Research Engineer Traffic

Country: Sweden



Pinjata 2030

Carl Toråker, Emma Mierse, Erik Lorenzen Lindberg, Kristina Dalberg, Max Lindgren, Irina Lazaresch, Anders Holmer

Country: Sweden



Plattform

Therese Fritzell, Simon Verstraete

Country: Sweden



Plejaderna

Carmen Izquierdo Arkitektkontor AB and Nyréns Arkitektkontor AB

Responsible architects Carmen Izquierdo Arkitektkontor: Carmen Izquierdo

Collaborators: Arvid Forsberg, Anders Stenholm, Måns Björnskär, Sara Omar

Responsible architects Nyréns Arkitektkontor: Annika Lennman, Ernesto Garcia, Daniel Eriksson

Collaborators: Andreu Taberner, Fredrica Sällstrom

Country: Sweden



Rubiks hus

Urban Couture Arkitekter

Responsible architect: Louise Jalilian, Arkitekt grundare UCA

Collaborators: Marta Casagrande

Country: Sweden



Rätt block

Daniel Petersson, Malin Skafuenstedt, Ludvig Hällje

Country: Sweden



Simul

Tengbomgruppen AB

Responsible architects: Bo Karlberg, Emma Karlsson Bruhn

Collaborators: 3d illustration: Cecilia Bohm, Einar Kinnunen; Caterers Consultant: Claire Rankin; Referensgrupp: Janica Wiklander, Cecilia Jansson; Acoustics: Johan de Sousa Mestre, ÅF konsult AB

Country: Sweden



Skog1 Glädje2 Lätt 3

Horn Architekchi

Responsible architect: Pawel Horn

Collaborators: Tomasz Glawacki, Michal Kozlowski, Malgorzata Igras, Magdalena Horwat, Artur Nitribitt, Konrad Mierzwa, Jakub Piszczek, Szymon Marciniak, Tomasz Wierzbicki

Country: Polen



Skälet

Nordmark & Nordmark Arkitekter AB

Responsible architects: Josefina Nordmark architect SAR/MSA, Albin Grind architect MSA, Ida Wänstedt architect MSA

Country: Sweden



Skärmar och scener - se och bli sett

Responsible architects: Leda Voutsina, Vasileios Ntovros, Marianna Xyntarki; Studio k45: Giorgos Tzorbatzidis; Myrsini Glezou; Maria Damianou

Collaborators: Nikos Argyrou, Spyros Kosyvas, Dimos Moysiadis

Deltagare: Chrysanthin Vathi; Chrysokona Mavrou, Antigoni Karaïskou, Artemis Papadopoulou, Thanasis Vagias, Dimitris Theodoropoulos, Ilektra Kefaloniti

Country: Not mentioned



Smycket

Lila Arkitektur

Responsible architect: Daniel Josefsson architect SAR/MSA

Country: Sweden



Stadens Guld

Sweco Architectecs AB

Responsible architects: Jonas Hällgren, Anna Markström, Andreas Lebisich, Anton Lundblad

Collaborators: Bilder: Amanda Wahlén

Country: Sweden



Supergrupp

Norell/Rodhe Arkitektur AB

Responsible architect: Einar Rodhe architect SAR/MSA, Daniel Norell architect SAR/MSA, Aron Fidjeland architect

Construction: Raphael Le Gall, John Möller (Sweco)

Country: Sweden



Tre

Gustav Appell Arkitektkontor

Responsible architect: Gustav Appell

Collaborators: Jesper Westblom, Ania Zdunek, Sofia Lindelöf

Country: Sweden



Tripp trapp

Javier Perez Soa, Jim Ye

Country: Sweden



Träbågen 8285

Space Popular

Responsible architect: Lara Lesmes, Fredrik Hellberg

Collaborators: Jariyaporn Prachasartta, Thanaporn Lam, Prapasri Khunakridatiikarn, Kornkamon Kaewprasert, Kanyaphorn Kaewprasert

Country: Thailand



Twin Peaks 126

Lars Gauffin Arkitektkontor

Responsible architect: Lars Gauffin architect SAR/MSA; Bernow och Partners Arkitekter AB: Kerstin Bernow architect SAR/MSA, Andreas Wallin architect SAR/MSA Byggnadsingenjör, Aida Garcia Paco architect MSA; FOJAB Arkitekter AB: Johan Paju landscape architect LAR/MSA, Carluno Pålstedt, Building Engineer; Environmental Advise: Sofie Åberg, Environmental Consultant

Country: Sweden



Vågrätt

Varg Arkitekter AB

Responsible architect: Inga Varg

Country: Sweden

