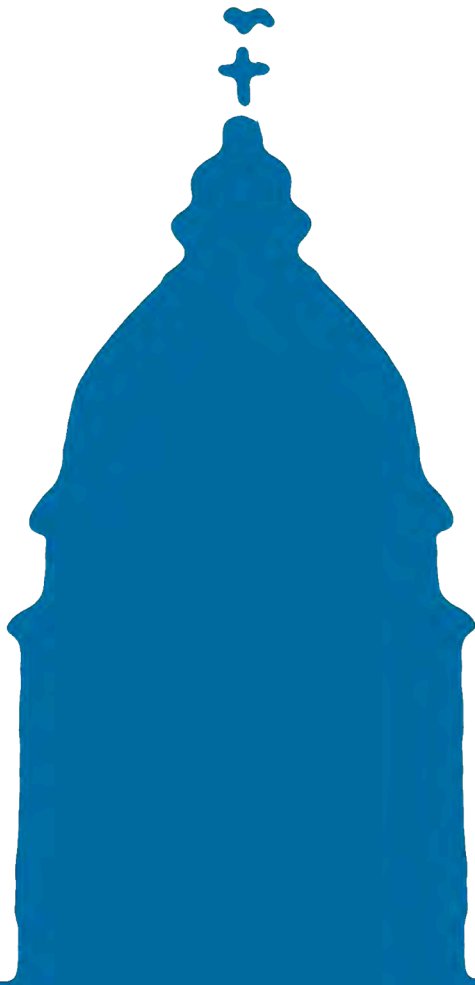


# Strängnäs Cathedral and the Cathedral Hill

- Jury final Report  
May 2020





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## INTRODUCTION

Strängnäs Cathedral and the area around it make up a living cultural environment, largely untouched by the centuries yet very much a part of the present. Forces of tradition and renewal, preservation and change have always shaped life in and around the cathedral as well as the cathedral building itself. The cathedral is a living church, the nucleus of both parish and diocese, and a potential hub for all of Strängnäs and the region at large. Several years ago, Strängnäs Cathedral Parish began to formulate a vision for Strängnäs Cathedral and the cathedral hill area (in Swedish: domkyrkoberget). The intent is to carefully adapt elements of the cathedral and its environs to meet the present and future needs of our parish, diocese and town, and to enhance the entire cathedral hill area as a setting for religious life, education and culture.

# SUMMARY OF THE COMPETITION

Strängnäs Cathedral Parish with Aspö announced a two-stage architectural design competition for Strängnäs Cathedral and the surrounding area in September 2017. The organizer was Strängnäs Cathedral Parish with Aspö, with support from the Diocese of Strängnäs. The competition was organized in compliance with the Public Procurement Act (Lagen om offentlig upphandling, LOU) and in partnership with Architects Sweden (Sveriges Arkitekter). Stage one of the competition was a concept-oriented open international competition. Stage two was an invited design competition among the top five entrants selected by the jury in stage one. These participants received new instructions in November 2019.

The jury is well aware that preservation and change are inherently opposite goals. Engaging with this opposition was one of the challenges of the competition. We have sought to conduct the competition with the utmost transparency, with all the debate that entails. To that end, the proposals and other competition materials were publicly exhibited in the cathedral and also published on the websites of the Strängnäs Cathedral Parish and Architects Sweden.

We have now selected the proposal that we feel best fulfills the requirements and preferences stated in the competition brief and directives, and that we recommend for further development and eventual implementation. This is one step toward realizing the Cathedral Hill vision, but many more steps remain.

We hope that our work thus far—the assessments, competition brief and reports—will form a productive foundation for those who will take over where our work now ends.

## COMPETITION OBJECTIVES AND TASK

The objective of the competition was to find a proposal of high architectural quality that was also sensitive to the important cultural historical values of the competition area and exhibited the potential for further development and eventual implementation. We asked that proposals take a holistic approach to the cathedral hill area, and the competition task included prudent renovation of the cathedral, the creation of a new functional entry area, and creating an environment in which the entire area could once again become a place for people in every stage of life, where many different actors could come together. One key part of the assignment was to design unifying, functional, sustainable buildings of high architectural and contextual quality. The task also involved considering how to best utilize the cathedral and the existing buildings, as well as the design of the overall environment. Finally, the intent was to procure consulting services from the winning team at the close of the competition, in a negotiated procurement procedure without prior publication.

## SUBMITTED PROPOSALS

The five teams in stage two received new instructions on site in Strängnäs on 4–6 November 2019. The same information was also made available on the eKommers platform on 1 November 2019. By 7 February 2020, all entrants had submitted more developed versions of their proposals and all were approved by the jury for assessment. The five entries were:

- **Kyrkoberget (previously Kyrkbacken)** – AndrénFogelström, Land Arkitektur and AOEW
- **Folier** – Förstberg Ling
- **Stora och små möten – för stora och små** – AART Architects and Bach Arkitekter
- **Munkens örtagård** – petra gipp studio
- **Möten vid muren** – Kjellgren Kaminsky Architecture and MARELD Landskapsarkitekter

# JURY MEMBERS

Entries were assessed by a jury consisting of the following members:

**Christofer Lundgren**, jury chair, cathedral dean, Strängnäs Cathedral Parish with Aspö

**Birgitta Wrede**, parish council chair, Strängnäs Cathedral Parish with Aspö

**Birgitta Rubenson**, parish council vice chair, Strängnäs Cathedral Parish with Aspö

**Lars Johnsson**, first vice chair of the diocese board, Diocese of Strängnäs

**Fredrik Selander**, diocese director, Diocese of Strängnäs

**Jacob Högfeldt**, municipal executive board chair, Strängnäs Municipality

**Åsa Ehn Hillberg**, landscape architect LAR/MSA, Karavan, appointed by Strängnäs Cathedral Parish with Aspö

**Kerstin Barup**, PhD, professor, architect SAR/MSA, appointed by Architects Sweden

**Christoffer Harlang**, PhD, professor, architect MAA, appointed by Architects Sweden

**Åsa Flarup-Källmark**, architect SAR/MSA, planning architect and project manager, was co-opted onto the jury.

Jury secretary: **Elisabet Elfström**, architect LAR/MSA, Architects Sweden

Competition officer: **Marie Rydén Davoust**, Strängnäs Cathedral Parish with Aspö

During the assessment period, in addition to studying the proposals individually, the jury met several times to assess the proposals together.

To aid in the assessments, 3D models of all the proposals were provided by the competitors. These models enabled the jury to study certain aspects of the proposals not visible on the posters.

The jury also consulted expert advisers on the feasibility of the proposals (in terms of cost, materials, sustainability and engineering). In addition, reference group meetings were held, some focusing on the operational needs of the parties involved, and others on the views of interested parties and the general public.

## Reference group meetings were held with:

- employees of the Diocese of Strängnäs and Strängnäs Cathedral Parish with Aspö;
- other parties involved in the Cathedral Hill Project — Strängnäs Cathedral Parish with Aspö, the Diocese of Strängnäs, Strängnäs Municipality, Europaskolan, the National Library of Sweden and the National Property Board;
- the project team for the Cathedral Hill Project;
- a focus group open to the public and interested parties.

## Expert advisers:

- Lars Åke Mattson, AFRY PM – geotechnical feasibility
- Antiquarian Erik Orviste and architect Pål Nyström – feasibility of proposed alterations to the cathedral interior, especially the Farmer's Chapel (Bondkoret)
- Viktor Wadelius, PE Teknik & Arkitektur – cost estimates

The five entries, including the 3D models, were exhibited in Strängnäs Cathedral during the period 15 February—15 March 2020. The competition officer was also available to answer questions on several occasions during this period. The entries could also be viewed online at [svenskakyrkan.se/strangnas](http://svenskakyrkan.se/strangnas) and [arkitekt.se](http://arkitekt.se).

The anonymity of the entries was preserved throughout the assessment process.



# STAGE TWO DIRECTIVES

The directives to the stage two competitors included general advice for the continued development of all five proposals and as well as advice for each individual proposal. Competitors were urged to not view these directives as advising any specific solutions, but to approach them in an independent fashion. We wanted the architects themselves to pick the issues they thought would best help them take their project to the level required, based on their chosen concept as well as the main objectives of the competition.

## ASSESSMENT CRITERIA

The jury assessed the entries based on the following criteria, given in no particular order of importance, as well as on the requirements and preferences listed in the brief and its appendices.

### Architectonic quality and design

- How successfully the entry depicts buildings or additions that work together with the cathedral. To what extent the architectonic whole contributes to strengthening these links and creating two nodes.
- How the proposal addresses the existing cultural historical values in the cathedral and other existing buildings and in the cathedral environment

### Function, organization, logistics and accessibility

- How successfully the entry meets the requirements in this brief as regards content, connection and function.
- The degree of functionality, efficient use of space, logistics and accessibility.
- Handling of, and tailoring to, encounters with the cathedral environment's broad target group

### Feasibility and finances

- That the proposal is feasible to plan and build while meeting the technical, cultural and historical requirements stated in the competition brief

### Development potential

- How well the proposal stands up to future changes and evolution of activities in and around the cathedral

### Sustainability: economic, operational, environmental and social

- The degree to which materials and products chosen represent quality, are durable, age gracefully and are easy to maintain.
- How successfully the entry invites and promotes inclusion.
- How successfully the entry creates sustainable environments from an operations and maintenance perspective.

# GENERAL ASSESSMENT OF THE JURY

In the opinion of the jury, all five entrants succeeded in developing their proposals in an interesting and commendable fashion. If the challenge for the architects was to propose a project with development potential, the challenge for the jury was to imagine how each entry would, over the long term, help unify the cathedral hill environment, based on both functionality and design. The competition task was not an easy one. Not only did entrants have to develop the expertise necessary to design additions to the area around the cathedral and suggest changes to its interior, they also had to develop a holistic understanding of the needs of all the organizations affected.

Stage two was a development phase where entrants had the chance not only to respond to the jury's requirements and priorities, but also to improve the overall quality of their projects. We observed that facility with language differed greatly from one proposal to another. Some proposals simply described their ideas better.

We felt that a winning proposal would have the potential to be refined further toward greater simplicity and the inclusion of even desirable features. In proposals where stage two development actually produced more complicated solutions or led to compromises between various positive features, we judged that going further would not likely bring us closer to our goals.

The job of assessment is itself a process of learning and development. The jury included members with a range of competencies, perspectives and points of departure. Maintaining an open dialogue was necessary for us to succeed. By measuring the projects, overall and in their particulars, against the requirements of the brief, we were able to compare and evaluate their various advantages. Together, we accumulated a great deal of expertise about the project, allowing us to finally and confidently reach a unanimous decision.

## CONTEXT

The cathedral hill area is highly significant in many ways. It possesses important cultural historical, antiquarian, topographical and immaterial values. The current buildings on the cathedral hill respect the cathedral and exist in a finely judged balance with it. New additions must not feel like isolated or foreign elements within the existing environment. Their form must feel self-evident in context and natural for the site, while still adding new design and aesthetic qualities.

In the long term, any stance on the values of the site involves more than just looking at what is here today and thinking about what might be won, or possibly lost, by taking such a stance. From a longer perspective, the cathedral, its surrounding buildings, the hill and the spaces potentially formed by new buildings or additions must work as a whole to create lasting value for the future. Moreover, we must also consider the connection and relationship between cathedral and town. The project must be formulated courageously and confidently, in hopes that the valuable whole created today will have a cultural and historical value in the future.

In stage two, all the entries dedicated more attention to the cathedral, which is the de facto foundation of the entire hill, and by far its most important structure. Despite this, we still felt the majority of the proposals lacked illustrations to help visualize the cathedral interior after the recommendations, and also lacked clear ideas for utilizing all the parts of the cathedral.

Several proposals include a great deal of underground space, and in these cases the jury would have liked to see more attention paid to lighting and the working environment.

Most of the proposals gave rather cursory treatment to the outdoor environment and the area surrounding the cathedral, and failed to show the actual organization of walking paths, patterns of movement, outdoor functions, etc. The cathedral hill is also an important city park and we wish its potential as such had been explored in more detail.

# FEASIBILITY

## Construction/Engineering

Several proposals show stairs and elevators on underground levels that are nearly as large as the plan dimensions of the existing Farmer's Chapel. Depending on the ground conditions, bedrock, glacial gravel or other fill, a safety zone of 1.5–2 meters under the existing foundation walls will be required, meaning that plan dimensions for underground levels may be about 6 x 6 meters maximum.

For new office spaces inside the cathedral, the same laws and ordinances apply as for new construction. As such, occupational health and safety laws and standards for ventilations, fire safety and emergency exits, including alternative means of egress, will be an important factor in determining where such workspaces can realistically be placed.

## Financial

At the early stages of a project it is hard to make firm cost projections; the size of the spaces becomes the deciding factor. Technical solutions, construction and maintenance are harder to judge; plus, some assessment must also be made of the complexity of the solutions in and of themselves. Still, using a general estimate as a basis, the jury has assessed the financial risks and opportunities for each proposal.

## Accessibility

All new construction must meet high accessibility standards for visitors in all age groups, who may be differently abled and have different types of needs. A number of the proposals do not fully comply with accessibility standards, but could be improved with revision. It is important that the project as a whole, in a natural way, creates opportunities for equal utilization by all.

# DECISION OF THE JURY

After deliberation, the jury has named Stora och små möten – for stora och små as the competition winner. We recommend that this proposal be taken up for further revision and eventually for implementation.

We would like to conclude by expressing our sincere thanks to all our entrants for the great commitment they showed to the competition, something that shines through in each and every one of their proposals.

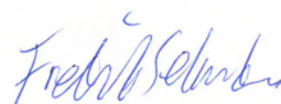
Strängnäs the 20th of May 2020



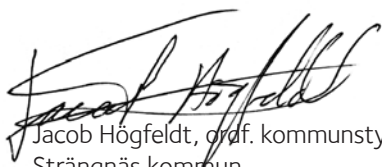
Christofer Lundgren, domprost  
Strängnäs domkyrkoförsamling med Aspö



Lars Johnsson, 1:e vice ordf.  
stiftsstyrelsen, Strängnäs stift



Fredrik Selander,  
Stiftsdirektor, Strängnäs stift



Jacob Högfeldt, ordf. kommunstyrelsen,  
Strängnäs kommun



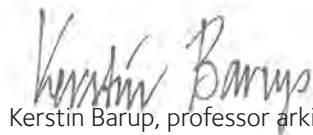
Birgitta Wrede, ordf. kyrkorådet,  
Strängnäs domkyrkoförsamling med Aspö



Birgitta Rubenson, vice ordf. kyrkorådet,  
Strängnäs domkyrkoförsamling med Aspö



Åsa Ehn Hillberg, landskapsarkitekt  
LAR/MSA, Karavan



Kerstin Barup, professor arkitekt SAR/  
MSA, PhD



Christoffer Harlang, arkitekt MAA  
Professor PhD

# INDIVIDUAL ASSESSMENTS

## WINNER

First prize – SEK 300,000

## STORA OCH SMÅ MÖTEN – FÖR STORA OCH SMÅ (Meetings Big and Small – For People Big and Small)

Proposal authors

AART Architects, represented by

Markus Grieser, Anders Tyrrestrup, Mads Nygaard, Nicolaj Østergaard Thunbo and Asger Brix Pedersen

In collaboration with Bach Arkitekter, represented by Lone-Pia Bach.



PERSPECTIVE DOMKYRKOPLAN TOWARDS SOUTH

In a convincing and inspiring way, **Stora och små möten – för stora och små** brings new and existing buildings into an intimate conversation around the cathedral, reinforcing the identity of the cathedral hill as a unifying gathering place. The authors of the proposal make creative use of the context and the contacts between the cathedral hill and the town. The jury greatly values the way that this proposal to both develops and demonstrate empathy and consideration for existing cultural heritage values and for the great beauty of the site. Further, the proposal demonstrates an understanding of the needs of Europaskolan and the National Library of Sweden.

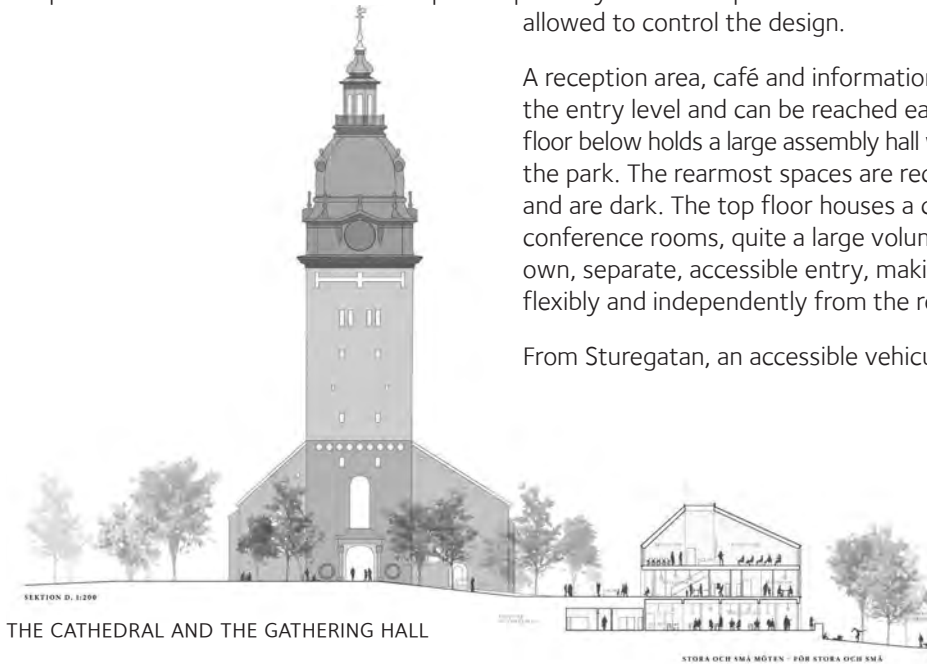
In convincing fashion, **Stora och små möten** makes accessible and foregrounds spaces and rooms inside the cathedral that today are un- or underutilized.

The recommendations and additions within the cathedral demonstrate an excellent understanding of the possibilities of the ecclesiastical space and the cathedral's wide-ranging operational needs. The analysis that underlies the suggested changes is quite clear and the recommendations are carefully thought through and logically explained.

## West Node

At the West Node, a public hub is comprised of the cathedral itself and a new Gathering Hall (Samlingshuset) set into the hillside south of the cathedral yard, bordering on Månssons trädgård. Viewed from the cathedral yard, the Gathering Hall is inviting and creates a sheltered, encircling entrance area. Some views from the cathedral yard are preserved, although it would be good if Lake Mälaren could be more visible.

The design draws on the formal idiom of the ossuary (Benhuset), with a rectangular main body on a recessed plinth. The height of the Gathering Hall is placed in relation to the gable end of the cathedral, with two floors facing the upper level of the cathedral yard and a third floor facing Månssons trädgård. The roof slopes on the new building echo the pitch of the cathedral roof: a concept that probably will not be perceived in real life and therefore should not be allowed to control the design.



A reception area, café and information center are housed together on the entry level and can be reached easily from the cathedral yard. The floor below holds a large assembly hall with a glazed façade overlooking the park. The rearmost spaces are recessed into the slope of the hill and are dark. The top floor houses a choir room and several small conference rooms, quite a large volume overall. Each floor also has its own, separate, accessible entry, making it possible to use each space flexibly and independently from the rest of the building.

From Sturegatan, an accessible vehicular approach is created by replacing the existing custodian's house with a new two-story Custodian's Office (Vaktmästarhuset). This building is set back, in line with the Chapter House. Toward Sturegatan, a small parking lot for cathedral employees is suggested. Subterranean links to both to the Gathering Hall and the Cathedral

are possible. A connection to the Chapter House would also be possible for optimal flow. The dark spaces below grade are designated primarily for storage and archival use and many materials currently stored in the cathedral would be moved here.

The Custodian's Office is described as architecturally restrained; its red wood façade and tiled roof echo the materials of the original building.

The ossuary, although retained, will appear somewhat different, as the surrounding ground will be regraded to meet the plinths of the new buildings. The jury feels that keeping the ossuary is a good idea, but the terracing seems unnecessarily complicated and it should be possible to simplify it. Creating the different levels suggested around both the Custodian's Office and the Gathering Hall would entail major interventions to deal with retaining walls and stairs, and railings on the upper levels, railings would be required. Further study will be needed to find a satisfactory solution as work continues.



PERSPECTIVE ASSEMBLY HALL

The jury sees potential in this proposal to make even more efficient use of new and existing spaces and thereby reduce the volume of new buildings in the stages to come.

## East Node

A new brick foyer building forms a prolongation of Djäknegården up toward the cathedral hill. Its materials and detailing are related to the architecture of the Gathering Hall and tie together the east and west nodes, forming a new “year ring.” A glass link to Djäknegården clarifies that the foyer is a new addition, while also enabling the National Library to use the space for large events in an efficient and neutral way.



PERSPECTIVE, DJÄKNEGÅRDEN

The new building is sensitively sited and the proposal for Roggeplan enables further development of the site. The proximity to the town and to Europaskolan and the National Library create opportunities for street life here. The green amphitheater-type stair makes a fine and functional transition to the hardstand of the parking lot.

A suggested option is to build out the lower vault of the cathedral, with a possible entry to the cathedral by elevator, further reinforcing the link between Roggeborgen, Djäknegården, Roggeplan and the cathedral. The book collection housed in the cathedral would be moved to Roggeborgen, making that building even more of a destination for researchers; meanwhile, the ambition of the National Library to continue developing activities for the public in Roggeborgen would be also fulfilled by its ability to make joint use of visitor areas with Djäknegården.

## The Cathedral

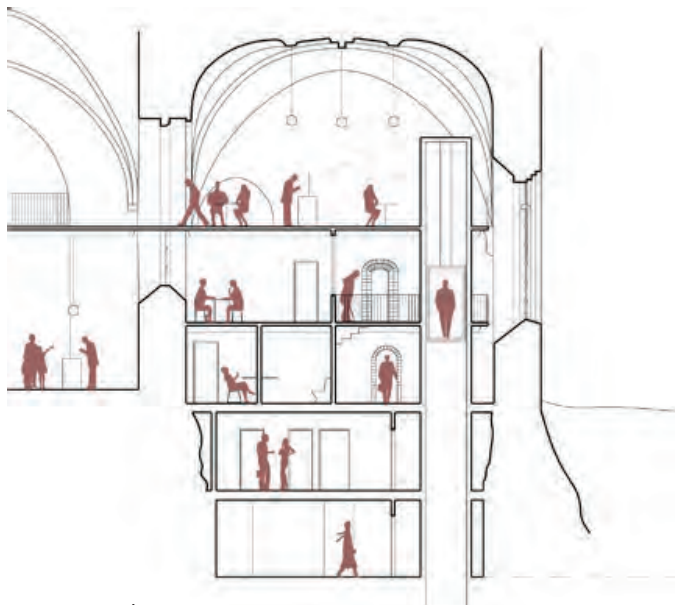
Stora och små möten used stage two to devote more attention to the goal of using un- and underutilized spaces inside the cathedral. The proposal takes advantage of the spatial potential of the cathedral and renders its spaces accessible in exemplary fashion. The proposed approach and recommendations show a deep understanding of the cultural history of the cathedral as well as sympathy for its operational needs. The addition of workspaces and the opening up of new spaces brings everyday life inside the cathedral. The additions create new positive attributes in a way that respects the memories that dwell in and around the site. The problem of accessibility in the cathedral – a challenging one – has been thoroughly studied, and skillfully solved by elevating the floor in front of the west porch, making the nave, the Library Chapel (Bibliotekskoret) and the Baptismal Chapel (Dopkapellet) all accessible.

Regarding the measures proposed for the Farmer’s Chapel, the various additions by Hidemark to the interior space have been evaluated and the judgment has been made that the alterations to the Farmer’s Chapel can be removed. An elevator is proposed in the choir and an underground walkway connects the cathedral to the new Gathering Hall. The elevator connects the public areas in the basement with visitor platforms on floors one and two. The link between the two platforms, the second floor of the Farmer’s Chapel, and the visitor platform in the west porch is achieved via the existing window to the west porch. From the platform above the porch there is a fantastic view both out over the city as well as in over the cathedral.

In the south porch, a separate chapel is proposed that can be entered from the outside without needing to open the whole cathedral. It is proposed to use the north porch for coffin reception and as a space for private farewells. The

decision to remove the existing weather vestibules in both porches is justified by the benefits that result from the more efficient use of space. The congregational offices are set up as a single unit in the upper and lower sacristies. This placement is not optimal, being far from the diocese offices and the Gathering Hall. But we judge that the interior spaces created by the proposal fulfill the ambition of creating a more living cathedral, and they may be easily reassigned later in the process.

The new sacristy would be placed behind the high altar in the ambulatory. The disadvantage of this placement is that it closes off the ambulatory, so that the feature of circumambulation, which is both a historical and an experiential attribute of the cathedral would be lost. Going forward, preliminary studies should be conducted to determine how severe the heritage impact would be.



THE FARMER'S CHAPEL

## The outdoor environment

The outdoor environment of the cathedral hill is sparsely described and the proposed additions are concentrated around the two nodes. The extent of the proposed geotechnical measures should be studied in more detail. We hoped to see a more detailed plan for the area as a whole, and more advantage taken of the potential of the cathedral hill and the adjoining Månssons trädgård.

## Points for further development

### Functions and connections

Opportunities for joint coordination of the diocesan and congregational infrastructure and support functions deserve further study, as does the localization of certain functions. Transit through the exterior and interior spaces, e.g. the entry under the sacristy, can be further detailed and developed to strengthen the East Node. The issue of vehicular access for National Library deliveries is noted in the proposal, but it should be reviewed in more detail.

### Buildings

Size, placement and design all need further refinement based on functionality concerns and geotechnical feasibility.

### Outdoor environment

Take advantage of the potential of the outdoor environment and develop the entire cathedral hill area using the same sensitivity shown for the buildings and the changes inside the cathedral.



Second prize – SEK 100,000

## KYRKBERGET – DÄR HELA LIVET MÖTS 8 (Cathedral Hill – Where Life Comes Together)

Proposal authors

AndrénFogelström represented by Moa Andrén och Tove Fogelström

Land arkitektur represented by Anders Kling

AEOW represented by AnnaKarin Edblad



PERSPECTIVE MÅNSSONS TRÄDGÅRD

The cathedral is the clear focal point and the proposal divides the new construction into multiple volumes to reduce their scale and work with the small-scale nature of the site. On the east side, the functions of Roggeborgen and Djäknegården are reinforced and a unified square forms an entry to the cathedral hill area and a clear link to the town square (Stora torget). The West Node is organized around a courtyard (dubbed Kyrkobacken) in front of the cathedral, creating a single, unifying open space in front of the main cathedral entrance. The cathedral sheds are repurposed into a new welcome building and the old printing works (Tryckerihuset) and the Chapter House have new entrances facing the courtyard. Beside a newly planted herb garden, in immediate proximity to the courtyard, are the two new buildings, Månsson House and Månsson Hall (Månssonshuset and Månssonssalen), which house office space and an assembly hall.

The repurposing of the cathedral sheds is well planned and the welcome building could work well, thanks to its connection to Tryckerihuset and proximity to the cathedral. The utilization of Tryckerihuset and the Chapter House is efficient and the suggestion to bring confirmands and younger children into one space is a good one. The intent to create a unified courtyard is somewhat undermined by siting the new buildings so far from the cathedral yard. Moving Månsson Hall further south within the garden also puts it in a subordinate positions. The buildings do have a refined scale.



AXONOMETRI DOMKYRKOPLAN.

The consequence of inserting the ossuary into the arcade between the two new buildings is that the space becomes crowded and the ossuary is partially hidden. It also makes the proportions of the existing building feel strange.

A possible underground passage to the cathedral is specified in the drawing but not further described. With a proposed length of nearly 50 meters, the passage could feel more like a culvert than an entrance.

The main building material is brick, chosen to evoke a sense of unity and repose across a set of buildings that otherwise are of varying form, and whose architecture, in the illustrations, is somewhat undeveloped.

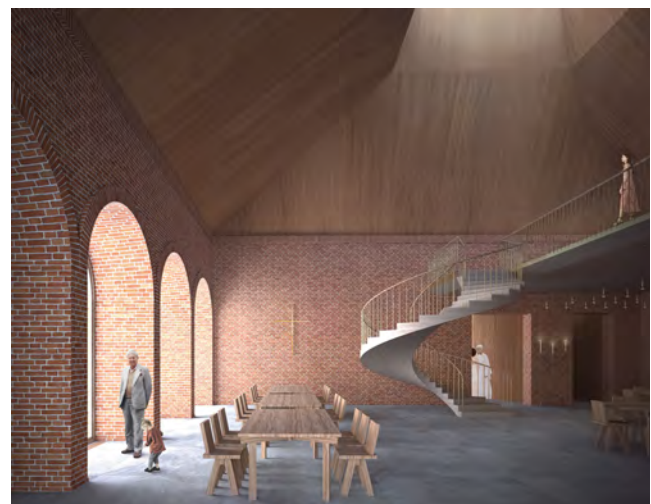
At the East Node, a new parking lot is proposed that leaves open the option of further developing this area in future. A foyer is proposed to run along the north wall of Roggeborgen; it would house a café and an entry area on the lower levels and a loading area for Roggeborgen

on the upper floor. This is a nice idea, but it makes the loading unnecessarily complicated and the impact on the building would outweigh the benefits.

Djäknegården is extended toward the cathedral with an addition in the same idiom as the Roggeborgen foyer, including a bar/winter garden in direct connection to the existing assembly hall. To deal with the existing differences in grade, a wall would be built that continues past Djäknegården to the Korsporten gate.

The cathedral is opened up for new encounters and activities. The logistics and flow through the cathedral have been carefully studied and good solutions are proposed. Functions are assigned so as to achieve synergy effects. In the Farmer's Chapel, the Hidemark mezzanine, with its freestanding steel construction, would be rebuilt and repurposed, e.g. to house a custodian's office. This would be a way to preserve some of the elements added during the latest renovation and thus contribute to the ongoing history of the cathedral. The Cecilia Hall (Ceciliasalen) floor is retained and new open-plan office space is created in this room. Meanwhile, a new upper gallery over Cecilia Hall would enable attic access and utilization of Our Lady Chapel (Vårfrukoret) attic. A new elevator on the bottom floor would go up to Cecilia Hall and the new gallery, although the question of emergency exits needs more study.

Here the proposal notes that an underground connection is possible between the new Månsson House and the cathedral. Many functions could still be fulfilled, however, without such a link. From the new gallery above the Our Lady Chapel, a staircase and a lifting platform would be installed to connect with the south attic. Installing a wooden floor over the cupolas would create a great deal of space for storage and more. A ramp up to the nave attic would offer access to the tower attics via the currently walled-up opening in the east tower wall, which would be a positive new feature for the cathedral overall. The tower room has natural light, and with an extra floor, offices could potentially expand into that space in future.



MÅNSSON HALL

Via the upper prayer chamber (Övre bönkammaren) there is a possibility to reopen a rather recently blocked-up passage to the cathedral interior, through the southwest corner tower of the cathedral core structure, via the walkway that originally ran around the core. This is an interesting idea that could certainly be implemented.

The sacristy and its workspaces would be moved back to the lower sacristy, which is a good place for them. The floor of the upper sacristy would be adjusted to the level of the organ gallery and accessed via an elevator in the north ambulatory.

The vault under the upper sacristy, today used for temporary storage, would be turned into a chapel reached from the outside. The chapel is an interesting idea, but as drawn, it would rule out a northeast entry to the cathedral that could link the cathedral with Djäknegården and Roggeborgen. The Our Lady chapel would become an exhibition space; it is a suitable spot for this and easy for people to find. The north and south porches would be used for on-site storage and temporary exhibitions. However, although the spaces created are quite good, they do not solve all the cathedral's storage needs.

The park is left largely unchanged. We would have liked to see the proposal take better advantage of its potential and develop it further.

For building materials, the proposal specifies high-quality materials such as brick, oak and natural stone, which age gracefully and require little maintenance. For the square in the east and the courtyard in front of the cathedral, red limestone is suggested, which is less suitable in terms of durability and sustainability. The zone nearest the cathedral would be graveled, with paving stones in some places.

The different buildings offer good possibilities for planning construction in stages. As regards maintenance and upkeep, however, spreading out functions in this way requires more staff and is therefore more expensive.

## Summary

The small scale of the proposed construction enhances the impact of the cathedral and is a positive feature for the environment and phased construction, but leads to broadly distributed functionality that makes coordination harder. The proposal is sensitive to cultural heritage values and gains coherence through the use of brick and other traditional materials. The plans for the cathedral are respectful and for the most part well worked out. Nothing has been planned for the outdoor environment, making the relationship to the landscape and the town unclear.

## Third prize – SEK 50,000

### MÖTEN VID MUREN (Meetings at the Wall)

Proposal authors

Kjellgren Kaminsky Architecture AB, represented by Joakim Kaminsky, Petter Gunnarsson

MARELD landskapsarkitekter AB, represented by Oskar Ivarsson, Svante Soldemo, Charlotte Sellbrandt



THE WEST NODE

Möten vid muren is a balanced and fit-for-purpose proposal that reinforces the cathedral hill as a meeting place without corrupting or diminishing its cultural historical values.

At the West Node, the proposal places a large building, called the Forum, alongside the Chapter House on the slope facing Sturegatan. This building is sited so as to preserve the all-important views over the lake.

Its main entrance is off a new entrance square to be created outside the Chapter House. On the same level as the cathedral yard, the Forum houses a café, visitor center, exhibition space and gift shop, with a spacious terrace facing the cathedral yard and the cathedral itself. Both the upper and lower levels of the Forum could also be used for parallel activities, increasing the flexibility and utility of the building.

From the basement level of the Forum, the proposal notes that a physical link to the Farmer's Chapel is possible, but this is not further described.



THE CATHEDRAL TERRACE

The cathedral sheds would be turned into offices and conference spaces for the congregation, close to both the diocese offices and the cathedral.

In Månssons trädgård, a small wooden pavilion would be built that could house various functions. This is an interesting idea. A building here would activate the park. It would be better, however, if it was more centrally placed vis-à-vis the cathedral.

In its stage one assessment, the jury expressed doubts about the way this proposal emphasizes the historical concept of an encircling church wall, given that it so

clearly defines “outside” vis “inside” and therefore directly contradicts the goal of making the cathedral hill more accessible. Möten vid muren nevertheless chose to retain the wall in stage two. We still feel that the wall is at odds with the spirit of the brief, but the proposal does not live or die by the wall. Månssons trädgård offers many possibilities for making the site into a public gathering place and creating links between church and society, and Möten vid muren is the proposal that gave most attention to landscaping and has the best solutions for flows and linkages on the hill and out toward the town. The proposal also shows understanding and empathy for both the potential and the limitations of the outdoor environment.



THE EAST NODE

At the East Node, the basement of Djäknegården would be opened up and rebuilt as a café. This suggestion has many advantages: it would be easy to do, it would allow for future development of the site without taking over any additional land, and if this was done, it would create a clear link with the town. The proposal suggests that in a future phase, a building be set into the slope between Djäknegården and Roggeplan, to tie those two structures together. This idea is not described in detail, and depending on its design, the building would probably strongly impact the connection between this area and the cathedral.

The proposal clearly describes in writing its arguments, plans, logistics, phases, etc., but we feel that the drawings lack the same clarity and power. In stage two, the architectural volumes and the design were revisited and filled out in more detail. The architecture is now described as being subordinate to the existing buildings. We are sympathetic to this approach but still hoped for more originality of expression.

The recommendations for the cathedral are generally cautious and can best be characterized as minor rearrangements of existing functionality. The changes that are recommended do not impinge on either the medieval masonry or the historical furnishings.

The proposal as a whole is marked by great respect for the medieval walls and historical furnishings, which is surely positive from a cultural heritage standpoint.

The changes are concentrated around surfaces and spaces that have already been changed and distorted in modern times. The proposal does not suggest creating any workspaces or similar within the cathedral, thus avoiding any encroachment on the medieval masonry, which otherwise might be necessary to install fittings or fixtures for this kind of use.

The proposal also suggests that overall, the cathedral interior currently suffers from too much clutter in the form of furniture, signage, etc. A holistic approach is recommended, including the creation of a single coherent concept for the design of movable furniture. This too must be considered positive from both a cultural heritage and an aesthetic point of view.

In the Farmer’s Chapel, a new chapel would be created in Cecilia Hall and other changes would be made at ground level to make other functionality possible. Hidemark’s furnishings would be removed, the medieval walls left unaltered. These changes are described as reversible.

## Summary

This proposal is marked by consideration for the entire cathedral hill. Each individual addition is designed with respect and care for both people and context. Möten vid muren shows great sensitivity to cultural heritage values, but it comes at the cost of functionality, and no steps have been made toward the goal of placing more activities in the cathedral.

Shared fourth prize – SEK 25,000 SEK

## FOLIER (Foils)

Proposal authors

Förstberg Ling represented by Björn Förstberg, Mikael Ling, Malin Valuskova



FARMER'S CHAPEL STAIR

Folier is based on a very strong concept. The architecture is simple and austere and sets off the architectural style and details of the existing buildings. Despite its evident simplicity, the proposal has both a visible and a hidden complexity.

The title "Foils" references the gradual accumulation of buildings around the cathedral over the centuries ("foils" is used in the sense of overlays). The proposed annex is skillfully placed so as to be hidden behind the Chapter House from the cathedral yard. The plan of the annex is good and allows for flexible use of the space. Visible above ground from the cathedral yard is the entry to the reception area on the lower level. Visitors enter through a gatehouse described as a "periscope" and a "shop window" for the activities of the cathedral hill. In spite of the description in the proposal, the jury does not really perceive an inviting quality in the austere architecture and the blind façade, nor do we feel that the height of the building is motivated by its function. The proposal is constantly inviting visitors into the new buildings via stairs and atriums, which feels unnecessarily complicated.

Set into the slope are the public spaces, with assembly halls and a café organized around an atrium, directly accessible via a stair from Månssons trädgård. As it is below grade, the atrium is protected, but the danger is that it would lie in shadow most of the day, and it has no relationship to the outside, since there are no views. The idea is also dubious from an accessibility point of view. And we wonder whether the existing trees would survive the regrading around the new building.

The sheds would continue to house youth activities. North of the sheds, a pavilion would be erected to serve as a

gallery for temporary and permanent exhibitions. Physically spreading out activities that require employees and at least some infrastructure is not optimal, because it makes coordinating resources more difficult.

In stage two, the architects primarily reconsidered the design of the East Node at Roggeplan. A new gate motif has been introduced in the form of a building placed on the slope between Djäknegården and Roggeborgen. The placement of the new building allows for the further development of Roggeborgen, which is good, while also concentrating connections up toward the cathedral around a single point. The façade is blind but there is an inner atrium that is described as the heart of the building. The design is sober and austere, and in relation to the existing buildings, it has a completely different style.



ATRIUM OF ROGGEBORGENS

Folier's approach to developing the cathedral is internally consistent and places a contemporary stamp on the space, creating a contrast with its medieval history. The proposal emphasizes that the changes in the cathedral are for three main purposes: 1) to use space more efficiently; 2) to reinforce the beauty and function of the cathedral interior; and 3) to give access to the hidden attics. The additions take the form of freestanding structures called "pavilions," to be placed in the side aisles while leaving the nave and the apse untouched. The materials are carefully chosen to contrast both in style and form with the existing brick. The new changes are described as reversible and seek to encroach as little as possible in the existing masonry. This is a refined approach, but also a distanced one. Even a "reversible" structure can be a very palpable presence while it remains in place, and in some cases, the pavilions obscure the original beauty of the cathedral.

A central element of the proposal is the new Farmer's Chapel stair, which climbs from the new basement floor up to the cathedral attics and the tower. The stair links the cathedral interior with the new proposed annex, but also with the attics and the tower. The arrangement of stair and elevator in the Farmer's Chapel looks elegant in the illustrations. But while the rest of the proposal barely encroaches on the medieval masonry, which is positive, from a cultural heritage standpoint the monumental stair is a far too dominant element that would entail irreversible drilling in the vaulting and walls.

The suggestion to place restrooms in the Our Lady chapel, and hide some of the oldest mural paintings behind a screen, is quite unsuitable.

It is suggested that the sacristy be moved to the bellows chamber (Bälgkammaren), but a location more convenient to the worship space would be better. Positioning quiet study areas right next to the organ gallery will not work.

A pavilion intended to house new office space is placed in what is today the lower sacristy. But the freestanding pavilions make inefficient use of space, and we worry that they would also be a poor work environment without natural light or adequate ventilation.

The south porch would house a new chapel, replacing the weather vestibule and reachable through a separate outside entrance without having to open the whole cathedral.

The outdoor environment of the cathedral hill is only scantily described. We hoped for a more detailed plan that would include ideas for the area as a whole and for Månssons trädgård.

The approach taken by Folier of adding freestanding structures is flexible and construction could take place in stages.

## Summary

The jury feels that the team's proposal demonstrates an internally consistent approach on a high artistic level. It is very skillfully done, but presents many large challenges that mean it could not realistically be implemented.

## Shared fourth prize: SEK 25,000 MUNKENS ÖRTAGÅRD, (Monk's Garden)

Proposal authors

petra gipp studio AB represented by Emil Bäckström, Petra Gipp, Jonas Hesse.

landscape architect Johan Paju

design engineer Tomas Gustavsson



PERSPECTIVE CATHEDRAL ENTRY

Munkens örtagård proposes two new buildings, one in the West Node and one in the East. The buildings are intended to reflect our contemporary age and have a defined identity. Perpendicular to Sturegatan, and in line with the Chapter House, a new large building would function as an entrance building. Together with the Chapter House and Tryckerihuset, this new building forms an outdoor room facing the cathedral yard, while not blocking views south toward Lake Mälaren. Level with the cathedral yard, a new common entryway leads to work premises, congregational offices and a café, and also to the public areas on the floor below. Workplaces for the diocese and the congregation are both housed on the upper floor of the new building. On floors -1 and 0, an underground connects the entrance building to the Farmer's Chapel. The linking of the Chapter House, the new building and the cathedral is good, as are the proposed uses for the space.

On the basement level of the entrance building, a sheltered garden creates a lovely outdoor space that functions as an extension of the assembly hall and café.

The south façade is mostly windowless, except for one large window and the glazing on the basement level. This creates a heavy and blocky impression from Månssons trädgård and also means the building offers no views of Lake Mälaren.

Since stage one, the proposal has evolved to include a new building at the East Node by Roggeplan. The new structure



is positioned centrally between Djäknegården and Roggeborgen and employs the same idiom as the entrance building. It is meant to tie together the existing buildings and lead visitors toward the cathedral. The sloping grade is addressed inside the building with an expansive central stair. We feel the new structure does not have good proportions and is simply too big for its intended purpose. The building blocks the sightline to the church and is insensitively sited too close to Djäknegården.

The proposal consistently uses brick in all the public spaces, tying together the historical style with the present day. The simple façade treatment feels restrained and sets off the existing buildings. The design is very nice with exposed brick both outside and in.



PUBLIC AREAS AND CAFÉ

As regards the cathedral, the ambition is to safeguard the ecclesiastical interior and the history of the building, while also looking to the future of the cathedral and focusing on its internal organization.

The west porch is streamlined and becomes a pure entryway; the reception area is moved inside the cathedral, where it is better situated to welcome and help orient visitors.

In the Farmer's Chapel, a new stairwell with an elevator is proposed. This connects to the new entrance building to the west at basement level. A new floor is also proposed over top of Hidemark's additions. The cathedral tower is suitably utilized above and below.

The entry of the west porch is segregated from above with the addition of a new upper floor. The new upper space holds a

chapel, which can be reached from the Farmer's Chapel via its new stair and elevator. Passage between the west porch chapel and the Farmer's Chapel is via the window in the Farmer's Chapel facing the west porch; the window must be adapted to suit its new function. Both new floors would be built over top of Hidemark's additions.

The proposal also places a second, higher cantilevered floor in the Farmer's Chapel, which it notes could provide access in the future to previously unutilized spaces over the Our Lady Chapel.

Coffin reception and the scullery are placed in the north porch; this is a good, functional placement where deliveries can take place without disturbing other activities in the cathedral.

The proposal does not talk specifically about the outdoor environment so it is hard to make any comments in this regard.

## Summary

The cathedral plans are fairly well worked out and involve no radical changes, and the proposal proposes a unified design that is sensitive to cultural heritage values. The jury appreciates the way in which the proposal tackles the issues in the competition brief, but feels it has not quite crossed the finish line. We think that some of the positive features of the stage one submission were lost in stage two. The size of the buildings and their placement do not harmonize with the cathedral and the surrounding environment.

# ALL STAGE ONE ENTRIES



1 Lager ..... Dan Rahmqvist ab



2 Patet-Omnibus..... Esencial



3 Urberget..... Verstas arkkithehdit Oy



4 Campus..... Arvid Forsberg



5 Gravitas ..... Sjöblom Freij Arkitekter AB



6 Quadrum ..... Solmaz Beik



7 Erinran..... AIX Arkitekter AB



8 Tillsammans ..... Mikael Bergquist Arkitektkontor AB



9 Under över alla under ..... Erséus Arkitekter AB



10 Mellan ..... Karin Krokfors Architects



11 Kopparhatten ..... Nina Andersson



12 Kyrkbacken- där hela livet möts ..... Andrén Fogelström



13 Stadsporten..... Filip Lipinski Arkitekt



14 37700 söndagar nu ..... Vattentornet Arkitektkontor AB



15 Forum Aqua ..... Ateljé Nord AB



16 Byn på berget ..... Daniel Lindberg



17 Konstellationen ..... Bardakhanova Champkins architects

	18 Tillsammans återigen ..... Id3d
	19 Att återupptäcka kyrkoberget ..... Iskra Crisci
	20 Raka puckar ..... Jöran Bellman Arkitekt
	21 Aperio ..... Dana arkitektur AB
	22 Strålande stjärna ..... HF Hervieu-Follacci
	23 Lager på lager ..... AL Studio AB
	24 Korsväg..... In Praise of Shadows Arkitektur AB
	25 Hortus Conclusus..... Unit Arkitektur AB
	26 Kyrkbacken@Strängnäs..... White Arkitekter
	27 Stift och stad ..... PRINCE
	28 Öppet Hus..... ML KAMPMANN ARKITEKTER AB
	29 Dominans och kombination..... Salem Arkitektur & Design
	30 Liv olika 45 ..... Carracedo
	31 Söderporten ..... Mührer Folkar arkitekter ab
	32 Södra porten ..... Arkitekt Blå
	33 Spirit of Middle Ages ..... M. Zaki
	34 59°22'32.0"N 17°02'04.3" ..... Formation
	35 Kant ..... Ulf Pettersson arkitekt



36 Traditional Brick..... Lillian Hooten



37 Folier..... Förstberg Ling AB



38 Att förenas..... MASSLab Scandinavia



39 Färg och Liv i Strängnäs ..... John Puttick Associates Ltd.



40 Triskele..... OOAK



41 Famn..... Kask Arkitekter AB



42 Tilia ..... Lucia Anderica Recio, Javier Ortiz Temprado



43 Stora och små möten - för stora och små ..... AART architects



44 Ur stenblock huggen..... Exposé - arkitektur konst design



45 Ett Levande Rum..... Cottrell & Vermeulen



46 Mötesplats på berget ..... Hidden Geometry



47 Akropolis ..... Philip John Shelley Architect



48 Berget Genius Loci Loop..... Horn Architekci



49 Algor..... Jan Wahlgren Ark o Byggkonsulter AB (Stockholm)



50 Törnrosa..... Steen Palsboell Arkitekter MAA





















51 Sångers från Berget ..... Can arkitektkontor AB





















52 Domkyrkotorget ..... AAB architects



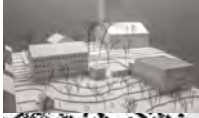
53 Inbjudan & Rörelse..... E+N arkitektur A/S

	54 190691 .....	PANUM
	55 Smälta bitar .....	Studio Weave Limited
	56 Strängnäs domkyrkoträdgårdar .....	jaja architects ApS
	57 NOA .....	Månsson Dahlbäck Arkitektkontor AB
	58 Timeline .....	NOAN Architects
	59 Primstav .....	Niklas Lindelöw
	60 Inflik.....	Harryan Arkitektkontor ab
	61 Propylaea .....	Arkitektstudio Witte
	62 Domkyrkonavet .....	Lomonto
	63 Flygel.....	Johannes Norlander Arkitektur AB
	64 Upplyft .....	ÅWL Arkitekter
	65 Nave .....	Claesson Koivisto Rune
	66 Hel.....	TUPA architecture Oy
	67 Ljusbärare.....	Ritningen Arkitektbyrå AB
	68 Bokstöd .....	Archipelago
	69 Collis Cathedrali.....	HOS Arkitekter AB
	70 Perpetuus.....	Greger Stetz Arkitektur
	71 För samling .....	Utopia arkitekter

	72 Piazza + 20.0.....	Stadstudio
	73 IsabellaMDLXIV .....	Erik Möller Arkitekter AB
	74 Drömfältet .....	Sebastian Thach Arkitektur
	75 Osynlig.....	Nomostudio
	76 Nyckel .....	Lennart Alquist Arkitekter
	77 3712.....	M Ahréns Arkitektkontor AB
	78 360 Grader .....	DEC architects
	79 Nära/Cathedral Close .....	AA-ArkitektArbeten Thomas Hellquist (Lund)
	80 Murhuset .....	Jägnefält Milton
	81 Tillsammans.....	Therese Fritzell (Bryssel)
	82 Närhet.....	Gustav Appell Arkitektkontor
	83 Confluere .....	Paulina Berglund Arkitekter AB
	84 I liv med domkyrkan.....	Studio Default AB
	85 Kryss.....	Näslund Arkitektur
	86 Murus.....	Lönnqvist & Vanamo Architects AB
	87 Munkens örtagård .....	petra gipp studio ab
	88 Kring.....	Wärnberglund arkitektkontor
	89 Tangent.....	Liljewall arkitekter



90 Vistas..... MAKÅ Arkitektur AB



91 Mötten vid muren ..... Kjellgren Kaminsky Architecture, MARELD



92 Portal..... Uros Jankovic Arkitekt



93 Halleluja ..... Tina Wik Arkitekter AB



94 Trakt ..... Kubrak Arkitekter



95 Lux ..... Hermelin & Palmstierna Arkitekter AB



96 Watergarden ..... John Schutze KS



97 Treenighet..... ON arkitekter







**Svenska kyrkan**   
STRÄNGNÄS  
DOMKYRKO FÖRSAMLING  
MED ASPÖ