



**REGIONSAMARBEIDET**  
Buskerud Telemark Vestfold



# BTV: Hammerdalen

**A Series of Cultural Tourism Projects in Norway**



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# 1 PROLOGUE

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## **Information about Glasgow Caledonian University – The Heyerdahl Institute Multi-purpose project & Buskerud-, Telemark- and Vestfold Project from 2004-2008.**

Since 2002 Glasgow Caledonian University has had a formal collaborative agreement with The Heyerdahl Institute to work together on a variety of projects. The University is one of Scotland's largest with its 15 000 students and has people from 70 countries studying in its eight schools. It can offer a wide range of services across all these areas ([www.caledonian.ac.uk](http://www.caledonian.ac.uk))

The Heyerdahl Institute is a new international organisation, located in Thor Heyerdahl's home town of Larvik. According to the articles of association, it has three main objectives. It aims; to promote and continue the research and development ideas of Thor Heyerdahl; it would like to pave the way for international social dialogue through international conferences: and it hopes to increase the visibility and importance of Norway's international role. The institute was founded by Vestfold County Council in the year 2000([www.heyerdahl-institute.no](http://www.heyerdahl-institute.no))

The cooperation the two organizations has led to a number of activities taking place, including:

- The creation of a new MSc Cultural Heritage Studies with a strong multi-disciplinary emphasis. The degree is based on the study of cultural heritage, management theory, collaboration between public and private bodies and sustainable resource management.
- Grants provided by Telemark and Vestfold County Council for Norwegian students to study this Masters degree.
- Formalisation of a Europeans Union Erasmus exchange between Glasgow Caledonian University and Telemark University College.  
Negotiation of an EU-contract between Glasgow Caledonian University and Buskerud University College.
- Personal and student exchange trips: Scotland to Norway and Norway to Scotland.
- Fact-finding trips by NHO-Vestfold, Innovation Norway and Vestfold County Council.

In 2004 The Heyerdahl Institute and the Glasgow Caledonian University was successful in gaining funding for the Buskerud-, Telemark- and Vestfold ( BTV-project) to build on the success already achieved by working on the three main objectives:

- **To promote the building of international alliances in the Buskerud, Telemark and Vestfold region.**
- **To develop international educational co-operation across county borders**
- **To direct attention towards bridging the gap between business and research**

There has been made good progress in the majority of the planned activities from 2004-2006 and both Glasgow Caledonian and the Heyerdahl Institute are very happy with everything that has been achieved.

### **2007-2008**

For the last period of the project, 2007-2008 the organisations will be working together with the regional network for projects in Buskerud-, Telemark and Vestfold with a focus on cultural monuments and added value.

As a result of the Institute's relationship with Glasgow Caledonian University we are proud to include the Moffat Centre, as a part of wider Glasgow Caledonian University, in this pilot project. The Moffat

Centre has worked in over 30 countries on more than 350 tourism projects. In this project period we will provide the Buskerud-, Telemark and Vestfold network with the following:

1. **Initial Workshop in Stavern, Norway 23-24 January** ( organised by Vestfold County council with workshop and lectures led by the Moffat Centre/GCU and the Heyerdahl Institute)
2. **Learning journey to Scotland 16-19 April** ( led by the Moffat Centre/GCU and the Heyerdahl Institute)
3. **Work shop in Norway**, developing and identifying future strategies for the BTV-projects for 5-10 years (**Autumn 2007** ) ( led by Vestfold County council, The Moffat Centre/GCU and the Heyerdahl Institute)

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## 2 HAMMERDALEN PROJECT: DEVELOPMENT CONTEXT

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Hammerdalen has made real progress in its contribution to the regeneration of Larvik and is a tribute to private and public sector cooperation that progress has occurred at such speed. The refurbishment of the industrial plant is redefining the character and appeal of the city.



It combines excellent high quality office accommodation with a highly ambitious master plan for the whole plant.

A substantial portion of this is the cultural elements which will be the subject of this short report.

### 3 PRIORITIES

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The cultural elements envisaged include:

- Art Gallery / Display Space (in former Mill building)
- Working Artist Studios
- Café/ Bar / restaurant
- Museum / Heritage offer

The mission here is to reflect the quality of the industrial refurbishment conducted to date in the cultural developments planned but also to catalyse visitors and appeal.

The site has much to offer and remains in the planning stage. Accordingly benchmarking and best practice will be focussed upon those developments worldwide that can offer indicators or guidance in this respect.



## 4 DEVELOPMENT CONSIDERATIONS

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There has been significant evidence of maturation in the appeal of some cultural facilities and art related attractions and increased competition for disposable leisure income in Norway. Accordingly, caution has to be expressed in any such development and lessons should be gleaned from elsewhere.

Absolutely key will be building in flexibility to allow the new facility to cope with changes in demand and audience shift. The proposed display space and proposed museum areas will generate optimum attendance on a minority of occasions each year. Accordingly flexibility in how space can be utilised and revenues generated will be important. Norway does not have the major concentrations of population necessary to sustain significant scale attractions in the cultural and industrial heritage area.

The distance of this proposed development from populations and centres of disposable income means that alternative uses and a range of audiences will be key to facilitating utilisation out with periods of major exhibitions or sales.

Mixed use leisure and visitor facilities grouped together under the theme of culture, heritage and the arts offers the safest development option that will lower operating risk.

These facilities have to be built with cognisance of developing public spaces and service spaces. Cafes and bars are useful in this context in that they will act as a 'heart of the complex'.

In Scotland, good examples of the merger of cultural and entertainment spaces can be found in the Dundee Contemporary Arts building and in the Centre for Contemporary Arts in Glasgow. At a UK level the use of café and meeting space and the relationship to archives and storage in the British Library in London also merits review.

### 4.1. Understanding Display and Exhibition Space in Post Industrial Buildings

The main problem with planning and converting a facility such as this is that once it is planned and completed any changes or alterations are expensive, incremental and often unsuccessful.

In order to understand better the particular challenges of such a site it would be valuable to meet with facilities managers, operators etc of a range of such operations and consider the design implications. The compromises made and the successes and failures of existing buildings reveal much about where and how this facility should be developed. Such learning should take place prior to final planning consents and change of use.

In addition it is valuable to speak with operators and professionals who are familiar with the challenges of display space, storage mixed use leisure facilities such as Cafes, Retail outlets and Galleries. Good examples would be the Tate in Liverpool, The Tate St. Ives and of course Tate Modern in London (all in the UK). In addition it may be valuable to consider the conversion of Salts Mill (a former industrial mill in Yorkshire) to house the most important collection of David Hockney's paintings and photography. This former industrial building is also important since it incorporates retail, cafes and some meeting spaces.

In this situation where planning and design decisions have to be agreed prior to identification and understanding of all user requirements and needs one must develop a contingency approach. Put simply, this involves talking to people familiar with the operation and use of:

- Exhibition and Display Space
- Storage and associated Workshop facilities
- Development of Café / Bar operations
- Security and back of house areas
- Kitchen and Food storage and delivery requirements

All of these functions will be critical to the facility, its operation and its ultimate success.

## **4.2. Hammerdalen; Understanding the Facility as a Shop Window**

The main problem with the reuse of industrial buildings is that the visual appearance, the external design and the visual representation of use was not a priority in development. Hammerdalen was an industrial complex of buildings, with specific functions and industry specific usage. The construction was utilitarian and leisure use was about as far from the original design as it is possible to get.

Accordingly every effort should be undertaken to ensure design is developed to allow the public (and potential consumers) to see

- The changes that have taken place
- The nature of the internal and public space
- The inviting and open / public access spaces (café/ retail/ museum)

Accordingly visibility of these facilities to consumers has to be paramount in redesign. Gallery, retail, exhibition, museum and Café facilities must appear open to the public, appropriately illuminated and must connect / link to the external space and to the waterfront development. This is best achieved through; signage, pathways, walking routes and the use of iconic signature elements such as the iron stoves to signify directions and trails.

## **4.3. Understanding the Importance of the External Environment**

The site is particularly fortunate in the extent of the land and parking area that it currently possesses and a context for display in a sympathetic and green environment can be created.

This is a potentially highly appealing green space that can allow for performance and entertainment as well as becoming a place for pedestrian walks, viewing of art works, sculptures, etc. It is the main connection to the coastal area of hotels and retail and thus is very important in leading customers to Hammerdalen.

Any development of the external area should take cognisance of:

- The proximity to water (and the potential for walkways)
- Visibility of the industrial buildings (now museums and galleries) from the coastal area
- Appreciation that the external environment will be a predominantly summer facility with limited appeal in other seasons

## **4.4. Museums, Galleries and Other users**

Clearly the combination of museum, visitor facilities, retail galleries and other services will be further strengthened with presence of office and administrative staff in the range of other building undergoing conversion. All of these people have the potential to grow the facility and ensure there is life in the public spaces. Accordingly, the lessons of atrium restaurants so successful in the US in multi-tenant office buildings should be learned in this context.

In this example these spaces change over the length of the day and time of the week. What is a light meeting and coffee space during the day can become a café / bar / restaurant offer in the evening with cognisance of lighting and security /access issues to other parts of the building.

These residents are also critical to the population of the public areas and both visibility of consumers and needs of these consumers are of equal importance. Accordingly thought should be given to the development of work and meeting space that can also work for visitors to Hammerdalen.

The useful lessons here are of larger work / leisure destinations such as the Royal Bank of Scotland headquarters in Edinburgh which would merit consideration and review.

## 5 BENCHMARKING & BEST PRACTICE

The Tate Modern in London (<http://www.tate.org.uk/modern/>) is probably one of the most recent success stories in terms of cultural development that might be considered. The approach adopted here has been visionary in all aspects of the operation. Thus from conversion of a former industrial building on a vast scale, to display and exhibition strategies which were considered very radical, to a café and retail offer that was truly cutting edge in approach and highly successful in commercial terms.



The Construction Management Model was employed to design and build the Tate Modern at a cost of £134 million. <http://www.tate.org.uk/modern/transformingtmt/>

The Tate approach to the former industrial building was to create a cathedral style setting to house some of the most loved and most controversial installations and paintings in the art world. In March 2007 planning permission was secured for a new extension which contrasts post-modern architecture alongside the modernist features of the original structure.



In that sense Hamnerdalen should take a lesson and be prepared to be very bold in the fusion of the heritage of the location and display of the art works. The combination of industrial heritage with contemporary art should be extended beyond a building and display function. The heritage of the area in the form of its product and outputs should be juxtaposed with the work of contemporary and traditional artists.



Cast iron panels with intricate moulding and the clever use of lighting offer great symbolism and authenticity but should be radically located with contemporary art rather than in the 'ghetto' like space of a museum. The impact of this art work and creativity of a previous generation is lost in a chronological but well meaning historical display as is currently the case. It should be an iconic symbol of the location used in imaginative ways from orientation of water features and pathways to play areas for children. Embedding such craft in the infrastructure is the way to connect the sites past to its current context.



Tate Waterway feature



Hammerdalen potential site for Waterway feature

The Tate presents visitors with a themed, rather than a chronological, tour of art. Each theme is set in its own set of galleries where a variety of media, including photography, film, sculpture and painting are displayed.

Other key feature of the contemporary offer is the treatment of the former industrial display space that should not lose its connection with the past. The refurbishment and renovation of the Reichstag in Berlin is a good benchmark here. The graffiti of invading Russian soldiers is still displayed so that the history of this site is not forgotten or overlooked. In this respect Hammerdalen should seek to celebrate and highlight the industrial context of the building rather than ignore or camouflage it.

Equally important to the art works in any quality cultural facility are the revenue generating elements. Café and corporate hospitality space offers a potential source of income for cultural sites and offers a venue for on site businesses for corporate events, lunch and involvement in cultural activities.

In the past in many international locations serious mistakes have been made as these areas are treated as peripheral or secondary to the art. Tate Modern made such a mistake in the original development of its restaurant café which was woefully inadequate for the number of visitors and the nature of food required. Within two years of opening it had to close and be extensively redesigned. It now offers three eating and dining experiences, a cafe on level 2, espresso bar on level 4 and a restaurant on level 7 <http://www.tate.org.uk/modern/eatanddrink/>.

Crucial to the development will be the other main arm of the revenue generating services: retail. There is clear connectivity between art display, the provision of premises for artists in residence and an art retail arm. Some form of Gallery and retail provision is essential for the building and this space should be in close proximity to the more formal art display and the café. This can take a number of forms but it is suggested that it features local artists and the work of the graduate schools of art in Norway. Indeed, there is good precedent for the development of a regular student art exhibition to be located in Hammerdalen with a sponsored prize for the best work. The positive association of this destination with contemporary Norwegian art, the Tesceow Fiscer collection and the sponsorship and support for the young artists of Norway. This is an approach widely adopted in the UK and attention is drawn to the significance of the Glasgow School of Art and Edinburgh School of Art shows to those cities.

Hammerdalen given its space could also be the venue of the first affordable art fair in Norway. This is a 3-5 day event that has really taken off in the UK and serves to attract a range of visitors to certain locations. It is basically provided under canvas or in a building and focuses on making art affordable and accessible to the widest range of the people. The aim being to stimulate the purchase of original works rather than reproductions. Good examples of the phenomena in the UK would include the Glasgow Art Fair <http://www.glasgowartfair.com/> and London Art Fair Islington <http://www.londonartfair.co.uk/page.cfm>

Finally the site orientation and the promotion of pedestrian traffic from the seafront area (Retail, Culture Centre and Hotel) and the Hammerdalen arts complex. This will best be achieved by riverside trails with seating, suitable hard and soft landscaping and some utilisation of the decorative iron works of the plant to orient visitors.



This kind of trail with some commitment to public art and sculpture has been employed in a range of towns and cities internationally. Attention is drawn to the Water of Leith trail in Edinburgh see funding application with details of proposed plans <http://www.spokes.org.uk/oldsite/pdf/wolmb.pdf> and the Fish trail in Kingston upon Hull see <http://static.hullcc.gov.uk/hcb/relax.php>

## 6 CONCLUSION

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Hammerdalen has the potential to revitalise Larvik and create a cultural hub that more than compensates for the lost manufacturing output. It is a scale development that merits an approach that builds on the shoulders of other locations wherein successful and less successful design and operational solutions will have something to give.