



REGIONSAMARBEIDET
Buskerud Telemark Vestfold



BTV: Tønsberg

A Series of Cultural Tourism Projects in Norway



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1 PROLOGUE

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).

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).

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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is planned at the side of the existing building. This will accommodate additional performance space, office accommodation and catering services.

This site is of key importance to the future development of Tønsberg. It aims to offer a flexible combination of features that will appeal to community users and commercial visitors. The site is at the planning stage and the only fixed structure is the former industrial building (foundry shed) that has been designated as a performing space for up to 450 persons standing. It is anticipated that this building will be sound proofed and have a flexible structure allowing division into three spaces.

A new 5 level extension



3 LOCAL ENVIRONMENT



There are within close proximity across the water a range of established bars and restaurants which have served to create the appeal of this waterside location.

Støperiet is located on the opposite side of the channel connected via a pedestrian bridge and in close proximity to a range of new residential apartment buildings. This will include bar and restaurant services next door to Støperiet alongside the channel and to the rear of the building.



There is a significant land element situated around the proposed area for building that offers a range of opportunities for development.

Just to the rear of the site are two former nautical dock areas with potential for linked development that merit inclusion in this consideration.

The project is ambitious and there are many demands on the site in the sense of both commercial and community agendas. There is a clear need though to develop a flexible cultural space following the less than successful attempts in the nearby hotel. However despite interest in animating the water, providing space for jazz and rock concerts the agenda for development remains quite flexible.

4 PROPOSED ACTIVITIES

The full proposed elements of the project comprise:

- Restaurant
- Café Bar
- Workshop and Performing space (various capacities 50-150)
- Concerts and 450 capacity
- Gallery / Display areas
- External seating and Green space
- Children's Play and Crèche facilities

Some interpretation of the industrial and nautical heritage of the site

5 THE NEXT STEP

Clearly this is an unusual project since much of it remains in the development phase. Accordingly, it is our suggestion that a short learning journey is arranged which should help inform outline design and plans. Further it maybe a useful idea to involve the Moffat Centre in consideration of the architectural submissions in order to ensure functionality of purpose is combined with commercial appeal.

6 BENCHMARKING & THE DEVELOPMENT

Given the development stage of the works here it is our belief that reference to existing and successful cultural sources combining mixed use and serving a range of demands and consumers will offer the best lessons and guidance for development.

The reuse of industrial buildings for the purposes of developing a live music and performing arts venue presents all the problems faced with non-purpose designed buildings. However such buildings can offer highly creative spaces that can become atmospheric and appropriate to a range of audience groups. Acoustics, sound proofing and lighting are all key here. Also of considerable importance is how the operational and service elements of the building such as the café and bar integrate with the performing space. Key reference points and best practice locations would include:

The Arches, Glasgow <http://www.thearches.co.uk/index.html>

The Centre for Contemporary Arts in Glasgow <http://www.cca-glasgow.com/>

The Leadmill in Sheffield <http://www.leadmill.co.uk/db/home.php>

In terms of the best examples for flexibility and mixed use leisure and arts attention would be directed to:

Dundee Contemporary Arts Centre (<http://www.dca.org.uk/home.asp>) for lessons from new build designs.

Hull Truck Theatre Company (<http://hulltruck.co.uk/website/index.php>) proposed replacement theatre and workshop space scheduled to open in 2008-9. Some form of cinema function for at least one of the performance spaces might be considered. This could offer an alternative to the mainstream

Hollywood narrative without becoming too obscure. If programming is appropriate it should ensure evening trade for the operation in a lower risk medium than either theatre or dance.

Furthermore it is suggested that a meeting and briefing from John Godper (Director of Hull Truck Theatre Company, playwright and major force in design of the new theatre) is incorporated. It is vital that architects and designers understand the complex interaction of rehearsal, studio, performance and ancillary functions in a new build theatre from a drama rather than a design perspective.

7 PLANNING AND DESIGN CONSIDERATIONS

7.1. Understanding Demand in the Context of Performing Arts Space

There has been significant evidence of maturation in the appeal of visitor attractions and increased competition in the leisure sector in Norway. Accordingly, caution has to be expressed in any such development.

Absolutely key will be building in flexibility to allow the new facility to cope with changes in demand and audience shift. The large performing space will gain full attendance on a minority of occasions each year accordingly flexibility in how the space can be divided and appreciation of the centrality of sound proofing will be important. Norway does not have concentrations of population and more importantly concentrations of young people that will generate significant audiences for music events.

The distance of this venue from the further and higher education institutions means that alternative uses and a range of audiences will be key to facilitating utilisation out with periods of concert / major performances. In addition it is likely that venue diagonally opposite is like to also stage performances in response to this younger competitor.

Mixed use leisure and visitor facilities grouped together under the theme of culture offers the safest development option.

These facilities have to be built around a central user space which will act as a café/ bar and meeting space that provides the 'heart of the building complex. This must be developed with cognisance of space such as CCA, Glasgow, the ICA, London, the Lead mill in Sheffield and DCA in Dundee. Each of these facilities has been developed with cognisance of users with different needs and requirements.

7.2. Understanding Specific User Requirements

The main problem with planning and building 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 drama performing space, musical performing space and mixed use rehearsal facilities. The relationships and scales of these various spaces will ultimately be a requirement of users not yet fully identified,

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:

- Performing Space
- Rehearsal and Workshop Space
- Development of Café / Bar operations
- Storage 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.

7.3. 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. This was an industrial building that was function and industry specific. Accordingly every effort should be undertaken to ensure potential users are familiar with:

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

Visibility of these facilities to consumers on both sides of the river has to be paramount in redesign. Café and bar facilities must appear open to the public, appropriately illuminated and must connect / link to the external space.

7.4. Understanding the Importance of the External Environment.

The site is particularly fortunate in the extent of the footprint of the land and car park area that it is currently situated. This is a potentially highly appealing green space that can allow for performance and entertainment as well as becoming a hub and play area for children.

Any development of children's play facilities will have to be undertaken in cognisance of:

- proximity to water (and relative safety issues)
- Visibility of the play area from the café / bar (this can substantially favour café and bar dwell time if ease of visibility is built in)
- Appreciation that this will be a predominantly summer facility with limited appeal in other seasons

7.5. Administration, Office and Residential Users

Clearly the combination of visitor facilities, performing space and other services will be further strengthened with presence of office and administrative staff involved in the cultural industries. 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 contrast these spaces change over the length of the day and time of the week. What is a light meeting and coffee specie 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. The lessons here of larger work / leisure destinations such as the Royal Bank of Scotland headquarters in Edinburgh and the Scottish Enterprise National Head Quarters in Glasgow would merit consideration.

8 RECOMMENDATIONS

Perhaps the most important element of the design after consideration of flexibility and functionality from a user perspective is the green footprint of the site and how this interfaces with the rest of the building. A very important element of the site will be the utilisation and degree of adoption it receives from the community and local residents. A key part of this has to be its appeal to children, parents and families more generally. It is our considered opinion that the green space has to be combined with some of the built environment to accommodate an active and fun learning and play environment. The type of vision (at least on a smaller scale) would be that realised in the highly successful Boston Children's Museum (<http://www.bostonchildrensmuseum.org/index.html>). This is a conversion of warehouse building into a child oriented learning facility that has become hugely popular in a busy and highly competitive tourist destination. It is focussed on age 0-10 years and has been echoed fairly effectively in the highly successful Eureka! (<http://www.eureka.org.uk/>) in Halifax in the UK. Norway in its urban centres lacks good contemporary children's offerings that are fused to an adult product. The aim here would be to develop the adult leisure products such as Café / Bar etc within viewing distance of a play area that combines the exterior and interior of the building. Parents will adopt and return to a building that prioritises the child in a safe and fun learning environment. However, visibility is important and safety in the external areas (particularly close to the water) will have to be taken into account.

The building must utilise the best of the climate and maximise the use of light. In a cold country where daylight is an issue for much of the year. Every effort should be undertaken to develop a building that brings summer and light to the long Norwegian winter.

The understandable importance of retaining the heritage and relationship of the buildings and the context to the nautical past of this country has to be integrated into a structured play environment for the children. This has been done most effectively (in part at least) at the Boston Children's Museum. Here the coast and dockside areas of Boston is recreated in a large scale model featuring water and boats which allows children to play but retains a structured element of history (migration of people, docks and trade etc). The theme may then be carried through in secondary areas such as the café where the nautical past can be thematic and detailed in the dining area décor.

The external green space must also comprise a distinctive and iconic structure that serves to draw attention to the location. Much of the lower elevation of the proposed green space will be lost behind the pedestrian bridge frontage. Accordingly a novel structure / sculpture might be considered if it also works as a play structure and is appealing to children.

Finally, the proposals for the dry dock area to the rear of this building should be considered in respect of an all weather iconic construction. The type of development being considered as an extension to the highly successful submrium (aquarium) known as the Deep (<http://www.thedeep.co.uk/>) in Hull is the type of development to be considered. This project is known as Deep 2 and anticipates covering the dry dock with a biome cover which is anticipated to house an attraction known as the River to feature fresh water, plant and fish interpretation.

The critical next step will be the development of a targeted learning journey with a design team and owners in order to move from outline plan to finalised project.