

ROM FOR

My diploma sees the potential in a historic industrial building in Haugesund. In addition, I've been investigating the potential of the local artist as important actors in city planning.

Haugesund is a city with 37 250 inhabitants, but still, large enough to compete with the larger cities in Norway. The art field has struggled to build up an including society and place of working, negotiating with the politicians. However, Haugesund works hard to market themselves as a city of opportunities, wanting to bring back the people that have moved away to study.

Like other artists in Norway, it's hard to survive on the salary without having a parttime job. The neighbouring larger cities such as Stavanger and Bergen will, therefore, have more opportunities for artists to work. 100 years ago Haugesund had large ambitions to export herring across the world and succeeded. The herring and oil industry is the economic foundation of the city today. Looking at both Tou scene (Stavanger) and USF Verftet (Bergen), The artists have worked towards an artist collective and cultural hub for decades and has successfully become an important hub for the cities and artists.

The diploma is ambitious by showing the potential of a historic building being controlled by artists. But still critical knowing how the project needs a lot of funding, time and a collaboration with

the municipality, county and state to work.

The local artist has currently rented a space in the city, called "rom for" to get in touch with the city. They need a bigger platform, and staalehuset has the potential of working as an active workspace again. Being an important building for the city, it should invite local and international artists and citizens to celebrate the history, art and rich landscape the city has to offer. The architectural spaces on each floor have a uniqueness with traces of history. The loadbearing structure is powerful and would not be built in the same way today. By making the building public, I believe the city gets the opportunity to celebrate the history and local art production.

I've arranged some workshops with the artists to understand what the users want and their individual needs. The role of an architect has been a critical question throughout my diploma analysing the potential, asking the artist what they want, and looking at the future plans.

My diploma speculates how an artist collective can strengthen the future development of the city.

I believe the artist should take a bigger part of developing the society.



ROM FOR

Introducing Staalehuset as an artist
collective and public space.

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”A city will most likely survive with a broad spectre of diversity, created by the political leaders, citizens and daily life. Economic stability may pay for urban planning, however, the daily activities and communities rituals that make the vernacular and sense of place.”

(Zukin, 1997)



Rom for

Haugesund is a city and municipality in Rogaland (county) on the west coast of Norway. The city has 37 250 inhabitants which makes Haugesund the twelfth largest city in Norway. Haugesund wasn't defined as a city until 1854 as a result of the herring industry that was the first economic growth of Haugesund, that grew from a village of 4000 inhabitants to a city.

The herring is an important symbol of the city today being central in festivals, bunad, city art and identity of the city. After the herring disappeared the city still has a connection to maritime industries through the shipping industry. However, the population growth has changed drastically the past couple of years from 709 new inhabitants in 2008 to 1 new inhabitant in 2017 and 21 in 2018.

One can question how this happened, looking at the strict immigration, oil price or how the politicians plan the city.

I got engaged in a discussion october 2018 when there was a debate about the old fire station in the city centre that nobody wanted for several years. This site has developed to become an idea of an artist collective but ended up as a plan for 27 new housing units that will be built in 2020.

This raised the question about city planning and transformation in Haugesund. Being active in the discussion I understood how the municipality, private developers and artists had different visions about the building but at the same time they all wanted was to generate life to the city centre.

I am interested in how an interdisciplinary city planning can generate life and identity to a place.



City: Haugesund

County: Rogaland

Area: 68,37 km²

Inhabitants: 37 250



Artists in cityplanning.

With this in mind, Staalehuset located on Hasseløy couch my attention. An Island outside the city centre where a lot of changes is planned to happen in the next couple of years. Here, the municipality, private developers and the local artist have their intentions. Hasseløy is an island with a history of the fish industry and working-class living outside the city centre. It has developed a lot the past century and will develop even more the next couple of years.

The industry on the north part of the island was bought by a private developer and is planned to be 200 new homes in the next couple of years. The municipality’s plan for the island is extending the coastal path with a new bridge onto Hasseløy which is a popular walk. The municipality and private developer are working together to improve the island.

On the water’s edge, west on the island lays **Staalehuset**. A historic building from 1919 where the private owner wants to sell due to lack of activity. The building is important for the city being built to store herring during the WWI. Exporting herring to other

countries was Haugesunds economic foundation of growing as a city. Since 1979 the building has been used as an office building and venues for parties. Some artist has been allowed to rent the empty rooms before he sells.

We need to feel a sense of belonging to the places we develop, and I believe that the artist should contribute in this process bringing diversity and meeting places in the planning of Hasseløy. Haugesund needs professions with diversity to develop as a city, and to compete with other cities for jobs and activities. Planning a city should be interdisciplinary and we should plan the public realm as a multilayered space.

My diploma will test the potential of Staalehuset as an artist collective and public space as part of the developing of Hasseløy and Haugesund, bringing art in city planning.

Multilayerd public space

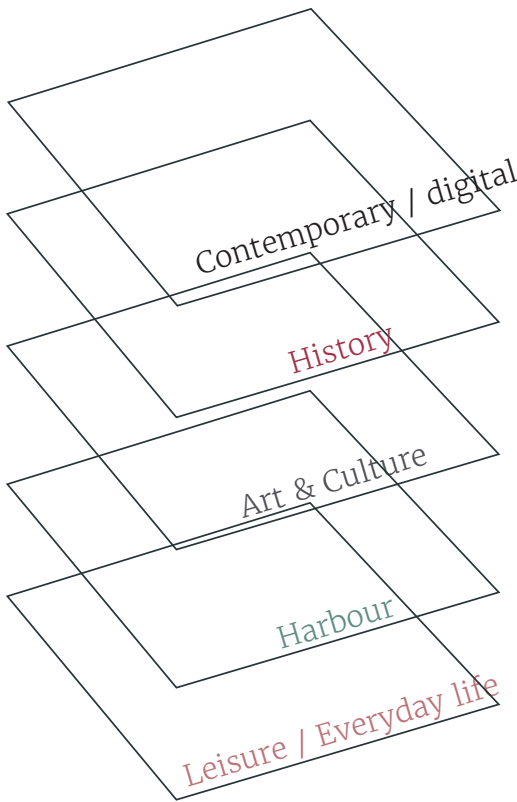
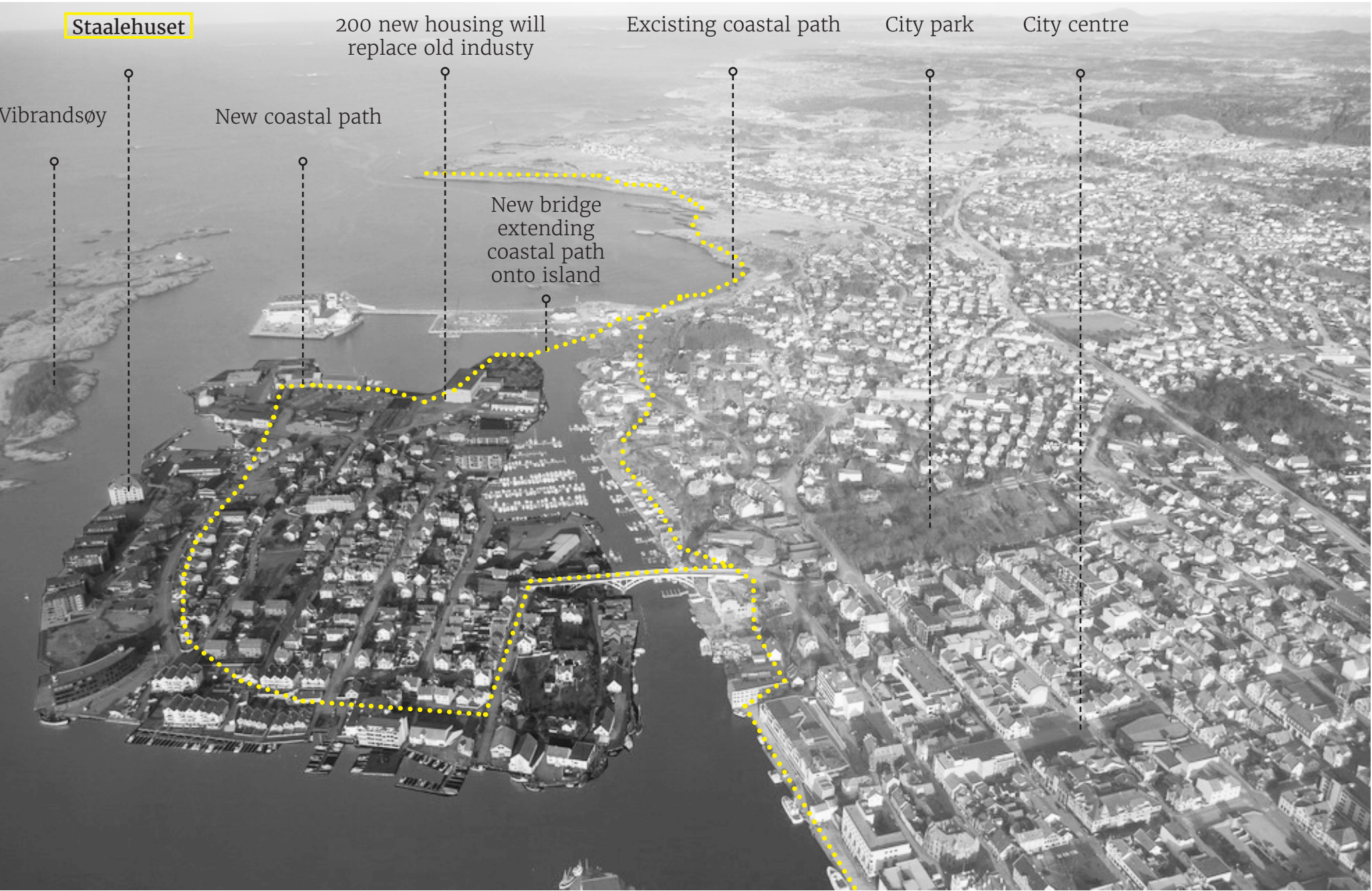


Diagram inspired from the Koro conferance.



Monofunctional city planning or multifunctional public realm?

Hasseløy is an Island in the city centre that has 1039 inhabitants and will get 30 % more in the next couple of years.

It used to be where the working class lived and worked. Today, with the new housing typologies and less industry the island has a variation of people living there.

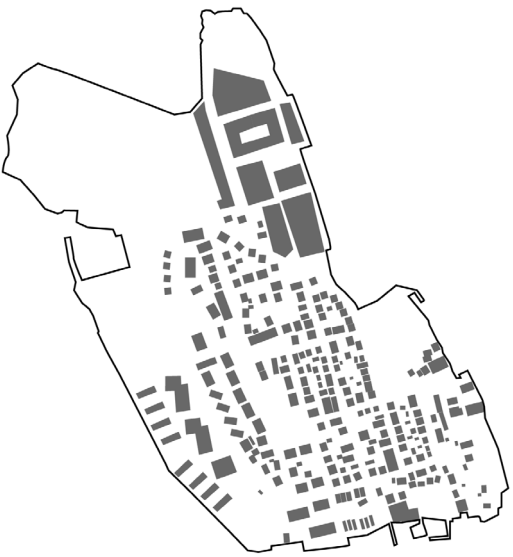
Hassløy is developing and the only thing it offers is housing, industry, a museum that's summer open and a bar that is open every Thursday. This island has a lot of history and it is crucial that further development needs to keep the sense of place to remain the rich history.

It works as a suburbia today, but with future development, the city hopes to make it more urban. I believe that places to meet should be the priority towards this development.

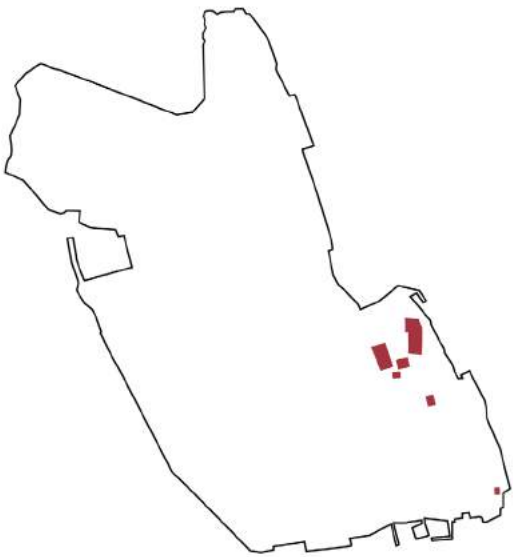


Map of today's situation

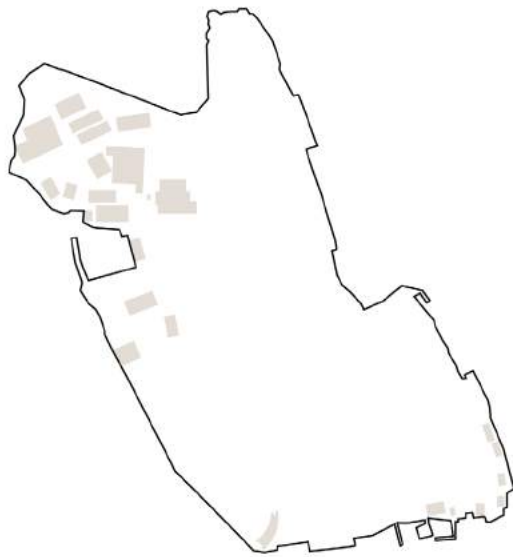
Hasseløy



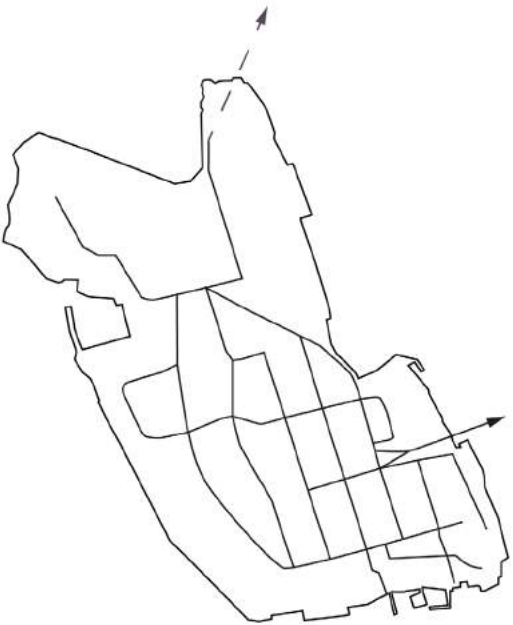
Housing



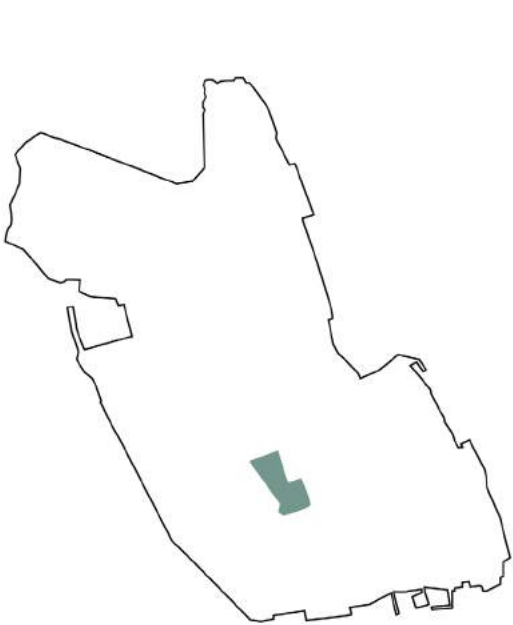
Culture



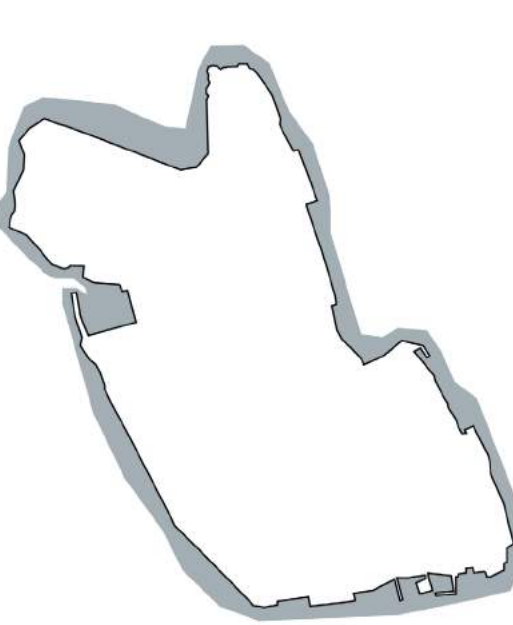
Industry



Infrastructure



Public parks



Wateredge

HKV

HKV is an art organisation that is the workspace for 20-40 local artists in Haugesund. They have fought for several years to get a historic building near the city centre to make art in and with the city. They firstly though they would get the old fire station in the city, which unexpectedly was sold off to a housing developer. Some of them are now located in an office building in the city and some have moved to Staalehuset. They have rented a temporary room called “Rom for” central in the city to welcome all types of people to contribute to art workshops.

Being a former inhabitant of Haugesund myself, I want to investigate the opportunity to develop Haugesund as an art community using HKV as part of the program in my diploma.

The illustrations are showing the artist that currently are tenants in HKV and are interested in moving to Staalehuset.



Iren Tislevoll,
Film producer



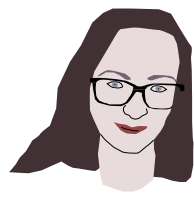
Siri Kvamme,
Writer



Turid Solgård,
Miljøgilli



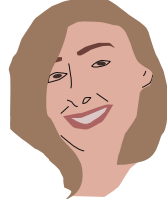
Simon Næsse,
musician /
politician



Sara M. Aaholm
Fashion



Egil Jondal
Musician



Elena S.
Albertos,
Artist

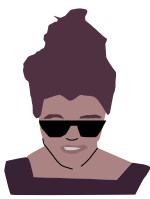


Anne-Kjersti
Hermanrud,
Artist



Artist in
residency

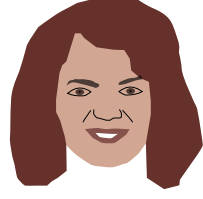
HKV want to offer a artist in residens to invite international artists to Haugeund.



Line
Møllerhaug,
Photographer



Tore M. Hansen,
DX Cultural
events



Dagmar Lunde,
DX musician



Martin Menzoni,
Musician



Axel Rios,
Artist &
designer



Gry Pedersen,
Skogland
Photographer



Stein Magnus,
Opedal
Artist



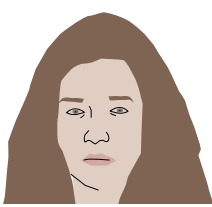
Trine Nerjord,
Artists



Andreas R.
Meland
Musician



Kim Edgar,
Photographer



Rikke W. Lie
Actor &
choreographer



Alf Dale Wold,
Artist & culture
producer



Gunvor Saltvik,
Photographer



Njål lunde,
Artist



Jon Merz,
Artist

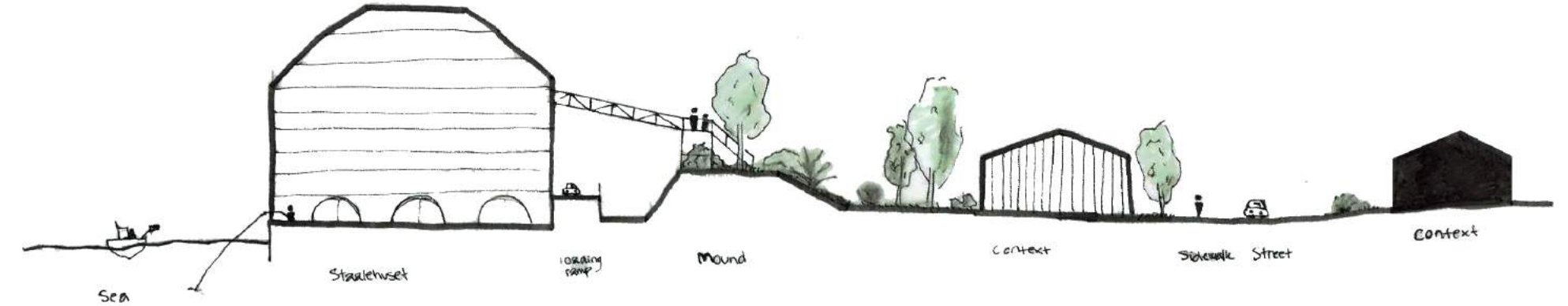
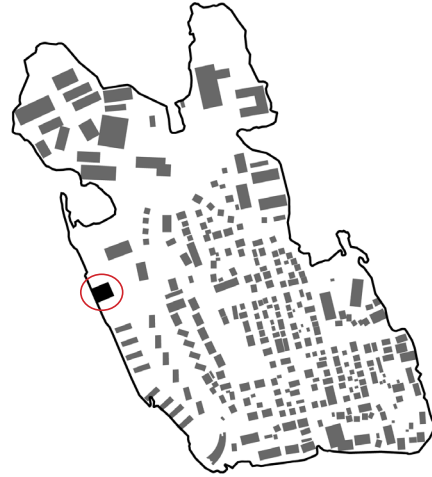


Johan Vikse,
Artist



Staalehuset

Staalehuset is located on the waters edge with boat dock and parking facing north and south. Its a five minutes walk from the city park, and has a view towards Vibrandsøy (a historic island that symbols how the Haugesund was before it became a city). The building was at the time the largest art nouveau building in northern Europe. The sea was the most important source of income for the city back then.



Small place, large ambitions

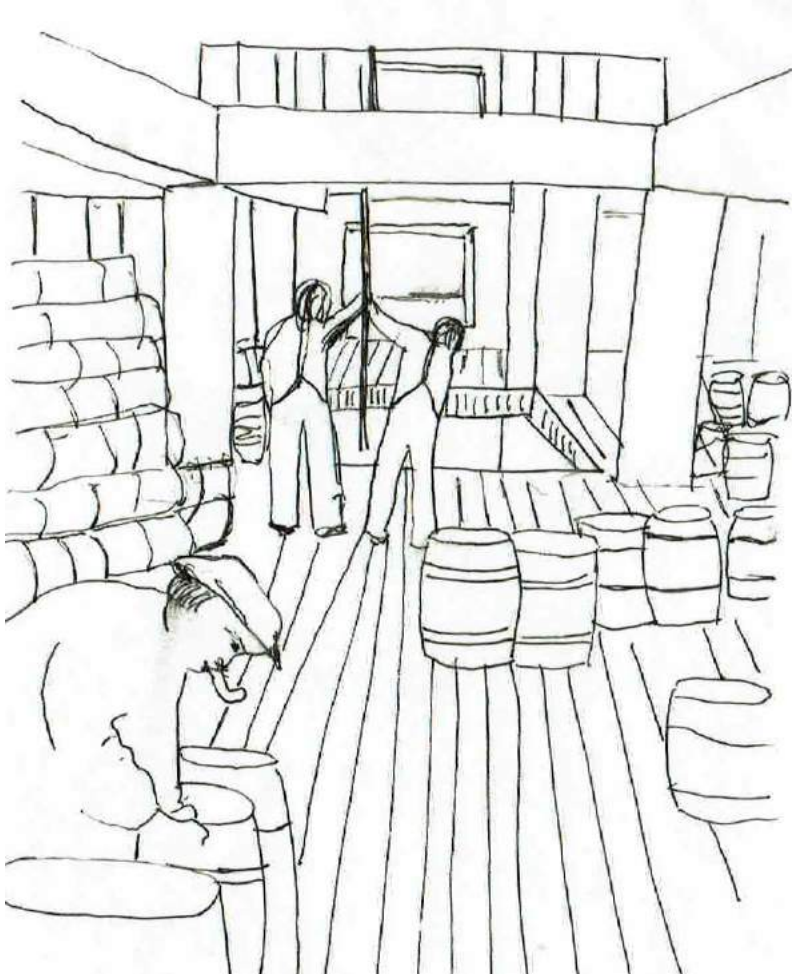
The building was built in 1919 by Steffen Staalesen that was the most powerful businessman in Haugesund at the start of the 20th century. The building was the biggest workplace in the city and was storing herring that was salted in a traditional way. The herring industry was the most important labour of Haugesund where they exported to Germany, Brittan and USA.

Staalesen had large ambitions and was responsible for paying salary to half of the city back then. He wanted to build the largest concrete building in art nouveau style in northern Europe and store the herring that couldn't be exported during the WWI.

He succeeded with the building, but concrete was rarely used in that scale and it was expensive to build. The building was done after the war, then they could export the fish again and the storing was needed.

In the thirties, the building was left empty and wasn't in use until the late eighties. Steffen Staalesen died in 1925, then the city was gathered and a writer called Sjur Lothe wrote this in the local paper:

«Stille, la oss mindes ham som gjerne lindret andres nød, og som virket, bygget og gav arbeid, så at hundreder fik brød».



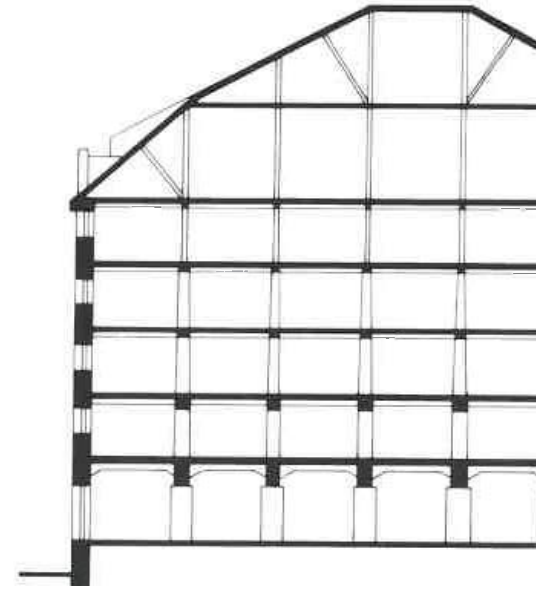
Sketch showing how the building was used storing and salting herring.



Heavy vs. Light

What is so special about this building is the amazing concrete loadbearing structure and walls that were designed to store barrels of herring in the food demand during the I world war. The ground floor has 1m wide columns that decrease in size up to the fourth floor where it switches to a light timber structure. The architectural spaces on each floor have a uniqueness with traces of history. The loadbearing structure is powerful and would not be built in the same way today. The ground floor pillars create a strong monumental atmosphere that's hard to find elsewhere in the city. however, the loft has a unique timber structure with a ceiling height on eight meters.

The facades are also loadbearing concrete in art nouveau.



Wood construction on the loft

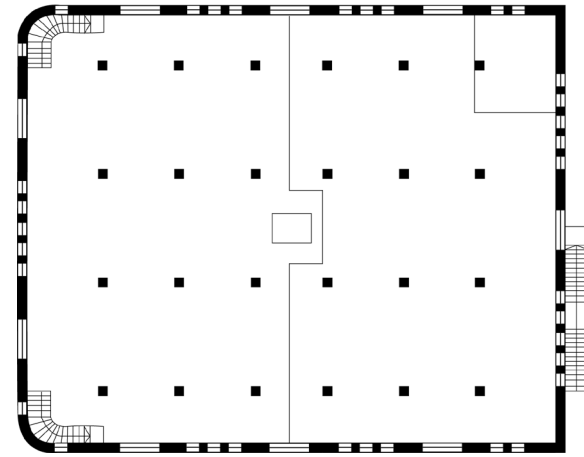


Reinforced concrete columns 1x1meter groundfloor

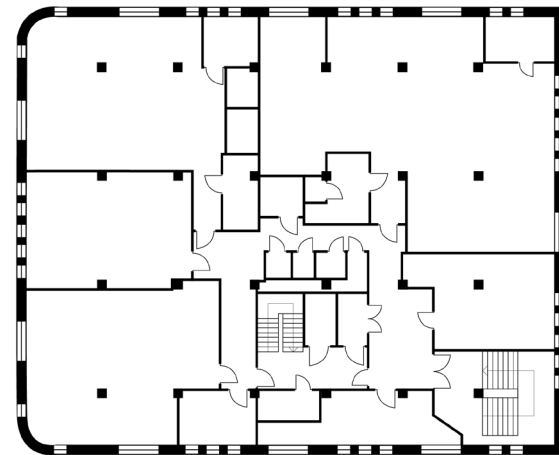
1919 - 2019

The building was bought by Kyvik in 1987 renovated to use for parties, children's theatre and offices. They renovated the building to meet today's regulations and functional rooms for office and events. I think too much of the character of the building has been lost covering up the structure and tectonics.

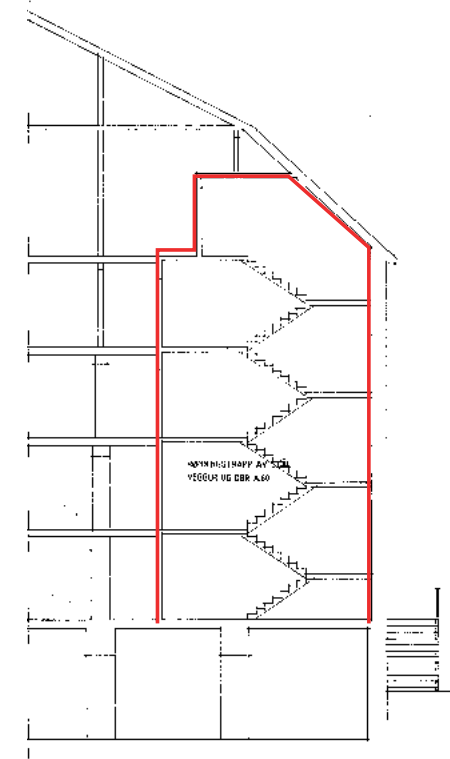
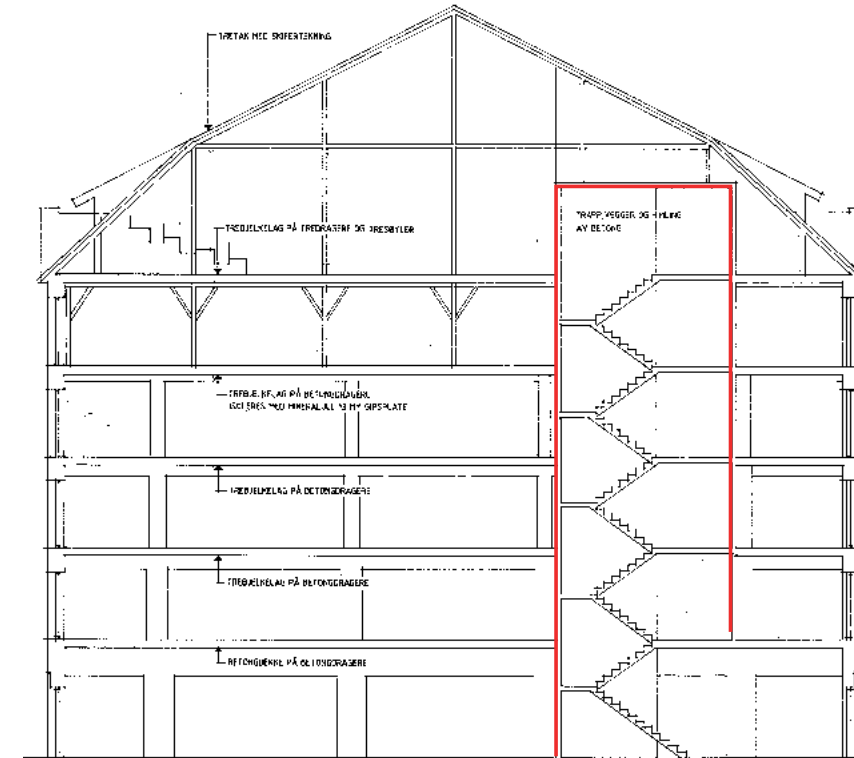
The owner has struggled to activate it and the future of staalehuset is unknown.



1930



2019



When they renovated Staalehuset in 1987 they made sure it meet the building requirements and built better circulation and fire escapes.

Future challenges

The politicians in Haugesund are interested in bringing people back after their final studies, having experienced that people have moved to larger cities that provide more job opportunities. A small city will become more attractive for inhabitants and visitors if they open up for creative and diverse professions. Instead of just focusing on businesses earning the most money, the city will gain a stronger identity and financially stronger with openness, tolerance and diversity of people. Artists specifically play a part in contributing to the development, health and well-being of the society. Today, it is normal for the artists to have a parttime jobs besides the art, to afford to live.

However, the artist can be a victim of gentrification. Gentrification occurs when an area “improves” its look and feel, leading a wave of higher-income groups to enter an area and to increase the cost of living there.

If the municipality sees Staalehuset as a part of the improvement of Hasseløy, the artist can help generate life. Then the municipality has to buy the building where the artists can rent and drift the building for them.

The artists can host events, workshops and apply for different types of funding to potentially own the building and renovate in longtime perspective.

It is crucial that the municipality regulates and works with the artist to prevent other actors to get involved when the place is attractive.



Seeing opportunities through workshops with local artists in Staalehuset



“Visual contact with the others.”

”We don’t want actors involved that kills the artfundament”

”We want a workshop that accomodates the artist on the house as well as local craftsmen and other creative professions in the city”

“It should not only be for the artists but other professions to make the rent cheaper and more diversity.”

“The identiy of the island has dissapeard.”

“HKV needs to be an open network that invites people to join.”

“We need to think about what would attract people living on the mainland to come to the island and visit”



Turid Solgård, Miljøgilli

- Temporary art drove farm on the green site behind the building.
- Have green workshops about urban gardening, herbals and compost.



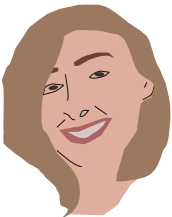
Anne-Kjersti Hermanrud, Artist

- 60/70 sqm with 3-4 meter ceiling height.
- North facing windows that can open for ventilation.
- Storage for shelves for everyday equipment.
- Large sink
- Storage for paintings and finished work.
- Office zone with computer



Kim Edgar, Photographer

35-40sqm
minimum 2,5 ceiling height. windows for daylight.



Elena Albertos, Artist

40-50 sqm
zinc or water connection, at least in close distant. Large windows facing south



Iren Tislevoll, Film producer

Office: regular but room for recording space.

Storige
studio: greenscreen room and regular studio

Lydopptaksrom: a soundproof room where one can record.

It would be nice to have a large hall where one can film.

Design Strategies

Staalhuset has tried to invite the public since 1987 and has worked well until more attractive venues and offices were found in the city. It's clear that the city planning needs to facilitate easier access for the building to work as a public hub. The future plans for the island can help facilitate this.

The municipality wants to extend the existing coastal path onto Hasseløy and make it a part of the journey along the coast. By having Staalhuset as a destination & public meeting point will help activate the building and island. The building also needs to invite for social interaction both on the outdoor and inside the building. The main strategy will be to program the ground floor and loft as the public part of the building and the middle part will be for the artists.

The contrast of the heavy and light construction, harbour and city connection has the potential to be shared with the city.

The map is showing the future plan of extending the popular coastal path onto Hasseløy

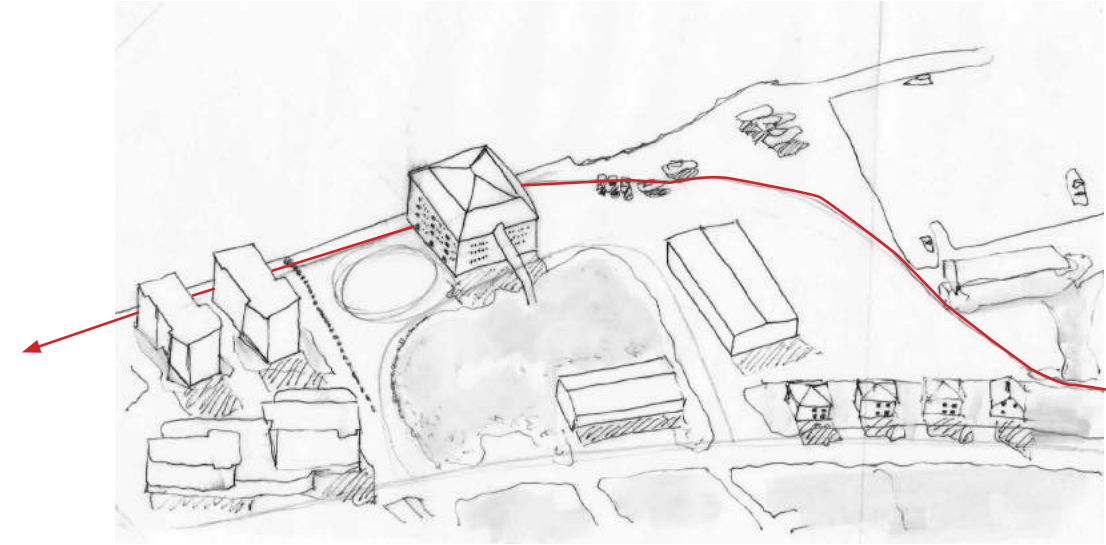
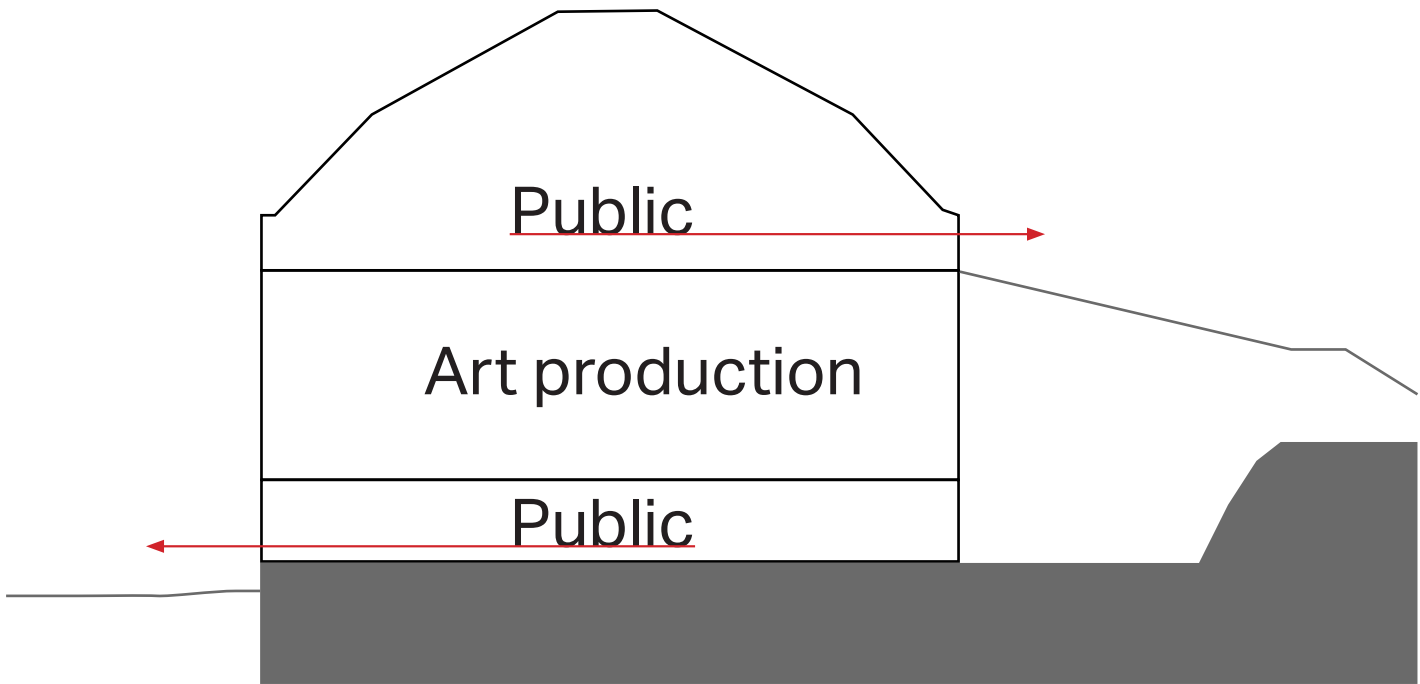


Illustration suggesting municipality path to enter the building as part of the journey



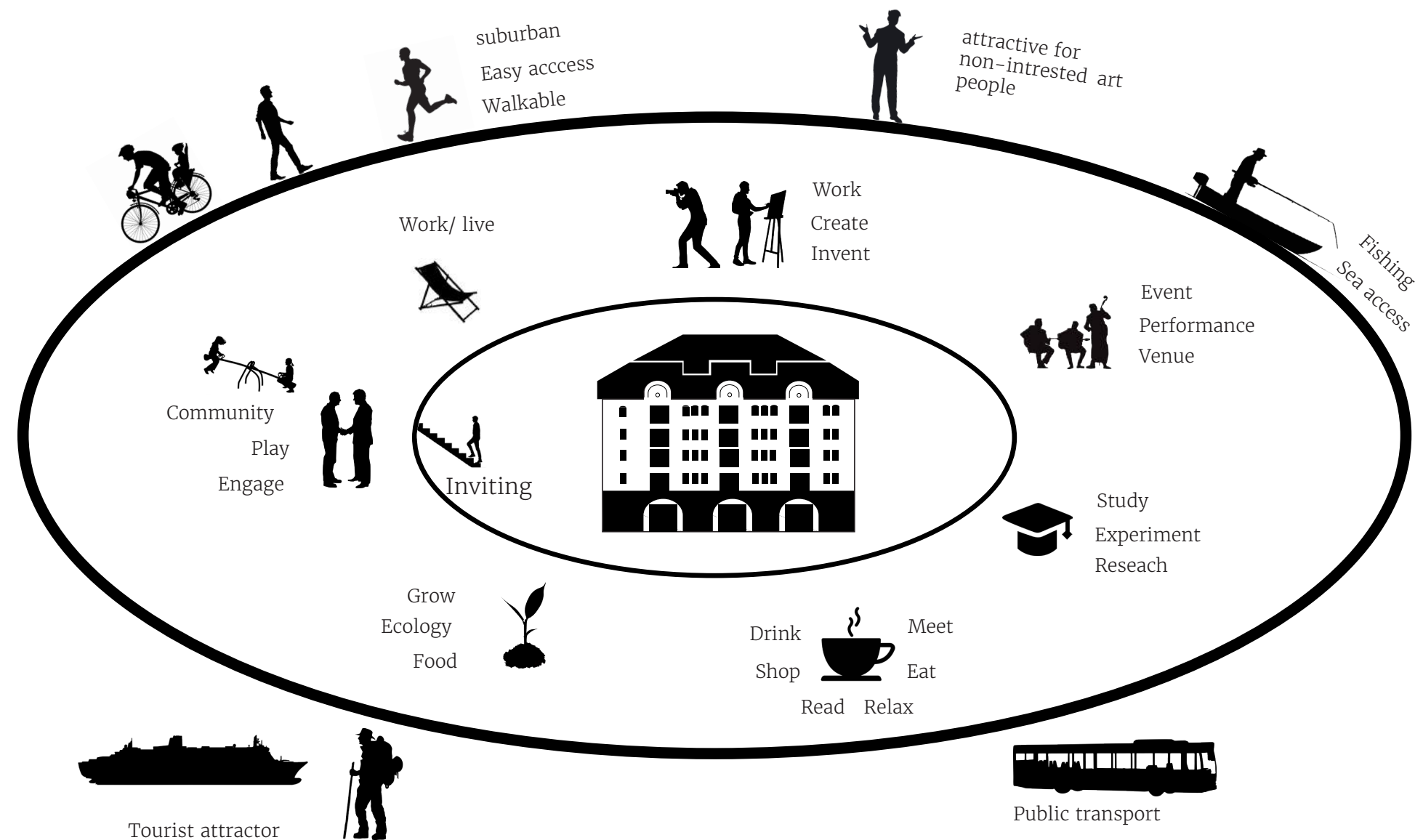


Illustration looking at the potential ring effects

Process reflections

My diploma process has been varying between a dreaming and realistic approach to activate Staalehuset.

My aim has been to propose something that can evoke attention for the politicians. I want the city to see the potential within their already existing plan of developing Hasseløy in the future. The local artist in Haugesund has worked towards an including and open art community for a long time.

The future of the building is unknown. Staalehuset is protected and regulated as an office building. To prevent it from becoming an empty ghost house again, or housing, it should build on the history and genius loci of the city.

Early in my process, I've arranged some workshops with the artists to understand what the users want and their individual needs. The role of an architect has been a critical question throughout my diploma analysing the potential, asking the artist what they want, and looking at the future plans. I think we need to see it in a bigger picture to make it happen. The artist should take a bigger part of society.

The economy is clearly the main issue to develop a new cultural hub and artist collective in Haugesund. Looking at Tou Scene (Stavanger)and USF Verftet (Bergen) it has been years of struggle until they have been where they are today.

The artists in Haugesund struggle to survive and for Haugesund develop a diverse job market they need to include the artists. The politicians want the "creative class", I believe the creative class is more than just the moneymakers. It shouldn't just be an isolated community but the artist should be invited to take part in both developing the city and introduce art to society.

Instead of being the cherry decorating the cake, let us make the artist a part of the ingredients.

Framework

