



**AALBORG UNIVERSITY**  
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**Aalborg Universitet**

## **Cultural planning**

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# NORDARK # 205





Architecture and Design is located downtown at the old national bank and in five other locations in the old city.



Architecture and Design will move to a new location at "The House of Music" at the new harbour front designed by Coop Himmelblau. The project is still in process but is planned to be completed in 2008.

Close to "The House of Music" is "Nordkraft" the old central Power Plant in Aalborg. It is in the process of being rebuilt into a new cultural center for theater, film, sports, and exhibitions.



Another new and important project at the harbour front is the Utzon Center and Archive. It is planned to be completed before 2008.

Jørn Utzon is internationally renowned as one of the most original and outstanding architects of the 20th century, and his work, particularly his masterpiece the Sydney Opera House, is recognized across the world, but despite this most of his huge body of work is only partially realized or has remained unrealized. Therefore, the scope of his architectural production can only be fully appreciated and valued through study of his sketches, drawings, and physical and virtual models.

The Utzon Center is intended to form the basis for the collection, preservation, and presentation of his material, to be used for research and related exhibitions, and serve as an inspiration and insight into unique Nordic Architecture.

Department of Culture and leisure at Aalborg Municipality and Mål2 funds have contributed to the publishing of Nordark 2



**Kultur og Fritidsforvaltningen**



**Mål2**

Utzon Center will serve as a regional as well as an international forum for the exchange of research and knowledge of Jørn Utzon's work, Nordic architecture and design, and of relevant international architectural trends that reflect Utzon's work.

Utzon Center will make its facilities available to teaching and studies of architecture and will, furthermore, serve the interest of the public and architectural community by promoting the values that Utzon's work represents. Furthermore, Utzon Center activities will actively work to ensure humane, innovative, and visionary approaches to architecture and design.

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*An attentive observer will notice that the new planning briefs for public space all too often remain trapped within the various landscapes. Seldom does the design for the new public space focus on the interfaces or intersections of the various landscapes. Where is the confrontation between the economic landscape and the multicultural city formulated as a design brief?*

*(In the search for new public Domains, Hajer, Reijndorp 2001:81)*



# Cultural types

course of study, research project and public debate

## workshop

This issue of Nordark unfolds a **workshop** run by students in collaboration with the City of Aalborg, the County of North Jutland, Aalborg Chamber of Commerce, and Dreamhouse.

The first two weeks of this three week course in cultural planning evolved around the preparation of the workshop and the processing of workshop data. The last week was spent on the mini-projects presented in last section.

The course focuses on conceptual urban design made on the basis of a **real time context** – which is the workshop itself with stakeholders from the city of Aalborg and North Jutland.

Finally, it constitutes research based teaching as it is also part of a Ph.D. project on cultural planning and cultural industries in the experience economy.

## Ten students

from 8th semester **urban design** and a Ph.D. student - all from Department of

Architecture and Design, Aalborg University, 30 especially invited **participants** representing local and regional culture, business life, and educational institutions all joint forces at Dreamhouse on the June 3, 2005.

The workshop is an interim frameset creating interaction between different groups of stakeholders in the contemporary local debate of culture and the **experience economy** in North Jutland in general and Aalborg in particular.

The purpose of the day was to debate and find inspiration in the three projects that constitute Aalborg's future cul-

tural triangle; **the creative hotspot**, Dreamhouse and two of the region's major future projects, namely, The House of Music and Nordkraft (the old power plant) in order to develop new urban hybrids based on culture, innovation, and knowledge.

## cultural planning

The following gives an introduction to **cultural planning** and the debate on experience economy and Aalborg's future cultural triangle. This is followed by a short description of the workshop and the work done by the students and concludes with a summary on the workshop ideas and student projects.

The regional cultural agreement of North Jutland views culture in three ways, when it comes to the experience economy.

**..... as a new  
growth based business  
experience economy  
project scale**

**..... and business in a  
creative alliance  
person to person  
business to business**

# **culture**

**..... as a regional  
generator  
large scale**





# Cultural planning – in search in the city



**In Denmark the culture and experience economy is a sector that in 2000/2001:**

- **Turned over about DKK 175 billion, annually, or a good 7.3% of total private sector turnover in Denmark.**
- **Employed about 170,000 on a fulltime basis or about 12% of the total fulltime workforce employed by the private sector in Denmark.**
- **Exported over DKK 68 billion, annually, equivalent to over 16% of total Danish exports.**
- **Generated consumption among Denmark's population of DKK 64 billion, annually, on leisure equipment, entertainment and travel, or over 10% of all Danish household consumption.**



## Summary

This section gives a short introduction to the contemporary discussion on cultural planning<sup>1</sup>. Cultural planning is a broad concept that can be described as an integrated approach to culture, city development, and business plans. Following the short introduction, we then move on to a brief discussion on cultural industries and the experience economy. Finally, we introduce the notion of creative interfaces in a broader urban context as a way to set up frameworks in an effort to create integration between culture and business in the perspective of North Jutland. This leads to the next section which describes the actual workshop at Dreamhouse and the urban hybrids developed at the workshop which the students from

A&D transformed into 6 projects during the week following the workshop.

## Culture, Brands, and Business

In recent years, culture and the role it plays in city and regional development both in urban design, business plans, as well as in tourism have been at the center of renewed attention due to globalization and the ongoing transition from a industry based society towards a knowledge and culture based society.

Today, culture is used both as an image maker in city branding<sup>2</sup> and as a central generator when it comes to economic growth and regional development in an urban battle for culture, business, and residents<sup>3</sup>.

# ch of creative interfaces



This is also the case in the region of North Jutland and the city of Aalborg. 'The regional cultural agreement 2005-2008'<sup>4</sup> is an example of the new integrated approach to cultural policy making and planning between state authorities and the local and regional governments. This agreement aims partially toward integration between culture and business in what is referred to as the experience economy<sup>5</sup> as a possible way to created regional growth.

It is an agreement that follows one of the central outlines in Dorte Skot-Hansen book 'Holstebro i verden og verden i Holstebro'<sup>6</sup>. Dorte Skot-Hansen points out that today's cultural policies build on the socio-cultural approach of the 1970's, the 1980's modest liberalization of cultural policymaking, and the instrumental approach to culture of the 1990's where cultural funding was replaced by cultural investments – and culture had a specific purpose in society.

This new multilayered approach also means that culture has become a battlefield for especially local and regional politics today and that it involves almost all sectors of the public administration. The city of Odense is in the process of a major restructuring of their administration, creating a new joint administration of urban planning and cultural affairs. At the same time, decisions on new cultural investments will no longer be made by the committee of cultural affairs,<sup>7</sup> as they

now belong to the committee of economic affairs and placed right under the Mayer and city administration in all the major cities.

## Definitions – Culture or Business or Both?

When working with the new integrated approach to policymaking and planning, questions about definitions will almost always arise. This is also the case when culture and business and, thus, economic and cultural capital are debated – value becomes one of the keywords.

This discussion on definitions and values - and later on the chain of production in cultural industries and the experience economy - are also noticeable in Denmark. The report "Denmark in the Culture and Experience Economy" by the Danish government state the facts (see red text on left page). These facts, especially the one saying that the yearly turnover in 2001 in the culture and experience economy was 175 billion D.kr., are widely quoted<sup>8</sup>.

In this context, it is not the actual figures that are interesting, but what lies behind them. For instance, the traditional textile and clothing industry is part of the new cultural and experience based economy. This means that e.g. the traditional work force labourer in the textile industry or the workers in a factory packing cd-roms from IO-interactive in Copenhagen can suddenly end up as a part of a new culturally based economy, even though they are actually defined as labor in a traditional industrial based economy!

### Growth in Content Production and New Demands on Experiences

This report and many others claim that the cultural and experience based branches are growing rapidly, which is true, as the Western society has never been richer; leaving money to spend and invest in new experiences and cultural activities. This means that content based products, tourism, and culture are possible frontrunners in both a local and domestic based economic but also in a global economy, where the addition of content to traditional products and services are in demand<sup>9</sup>.

However, as stated above, it is important to bear in mind that this is an economy based on experiences and content in traditional branches and not on the production of the artist and cultural institutions. The core cultural industry does not produce big revenues these days<sup>10</sup>.

This is also the main conclusion of a report commissioned by 'The Regional Cultural Agreement North Jutland in 2004'.

The report<sup>11</sup> states that there is a lack of coherence between what private corporations see as the main potential in art and culture in relation to their field and what the artists see as their main competences in relation to collaborating with private firms. Businesses like to invest in entertainment and experiences, but also in the requisition of art. They do not value the artist competences with regard to the creative process and development as the means to developing a single firm and its staff but also as a tool to be used in the development of new products.

*One of the questions is, therefore, how artists and cultural institutions can become central players in the making of experience based products of high quality and at the same time be the foundation of creative cities.*

*This is where place and the aspect of proximity becomes important – how do cities and regions build an infrastructure supporting interactions between the necessary players in a future 'creative city'<sup>12</sup>.*

### Cultural Planning - an Urban Renaissance?

The headline refers to Graeme Evans's book on cultural planning, where he, in the title, asks if culture's new role in city development can be seen as an urban renaissance? He also asks how important is the interrelation between place and culture?<sup>13</sup>

The importance of place or "the power of place", as the much debated economist, Richard Florida, calls it, is not limited to the point of view of planners and architects as it used to be. The qualities of place on both a physical level but also in the sense of social and cultural capital are of great importance today due to the growing global competitiveness among cities.

Amongst economists and planners, the importance of place when talking about creative and cultural clusters in a market based perspective is of high priority<sup>14</sup>.

If city administration, cultural entrepreneurs, and traditional cultural institutions in collaboration with business life are to succeed in the search for future growth in a cultural based economy, the building of a cultural critical mass is essential. Normally, when defining the reasons of clustering in a traditional market based economy, clusters are the product of e.g. a world class research milieu, the presence of front running companies from which break outs occur and you can talk about knowledge spillover<sup>15</sup>.

Proximity, front runners, and critical mass is also central when trying to develop cultural clusters, but what is also of great importance is place and the qualities of place - urbanity. There are several reasons. Firstly, the companies within the cultural industries are often small and medium sized or one person operations (artists). And if the context is not a 'big city' and thereby the size and number of cultural and creative based firms are not significant then venues, meeting places, free spaces, lofts, studios etc., referring to physical infrastructure but also to proximity and visibility of the social capital, are everything. This is also the conclusion of recent reports on medium sized cities in England and Norway, which are comparable to Danish conditions<sup>16</sup>.

This means that when cities like Aalborg wish to take on culture and the idea of an experience based economy in the future, they have to define the local potentials and, with this in mind, develop the infrastructure that over time supports these potentials including local artist and cultural institutions as a way to create the local stronghold and critical mass.

### Storytelling and Public Places

To architects and urban designers, the issue of space and place is, of course, of great importance. The difference between these two is, in my vocabulary, that space in many ways can be seen as a matter of aesthetics, whereas place has a strong social dimension and, thereby, a narrative aspect.

Working with place in urban design, city development, and especially cultural planning storytelling is, therefore, a central issue<sup>17</sup>. When culture and art are introduced to new market orientated terms in urban and regional development, new possibilities occur but they also threaten mainstreaming, copycatting, and exclusion.

*One of the central questions is: 'What happens to culture and the related places in the city when new experience based hotspots mixing culture, business, and knowledge production emerge?'*



**Nordkraft (Northern Power):** The former power plant on its way to be transformed into a cultural factory housing a lot of Aalborg's cultural institutions forming a cultural and creative landmark in the region and abroad. A new cultural cluster of public and self-governing cultural institutions and perhaps new private ones.

**House of Music:** A future and much debated project, housing concert halls, the symphonic orchestra, the Academy of music, the Department of Architecture and Design and the Department of Music both at Aalborg University. If this project is realized it will create new mix between culture, education and research and bring more than 800 students to the waterfront.

## Aalborg's new cultural triangle

**Dreamhouse:** a 2 year old hotspot for cultural and knowledge based entrepreneurs supported by the council of Aalborg and the House of Commerce in Aalborg. The main idea of the house is to frame small entrepreneurs working in a knowledge and cultural based economy. It is an example of the first tentative steps into the experience economy.



Ole B. Jensen has uncovered aspects relating to discourse and places in the city by focussing on both branding and culture as new elements in the ongoing discourse of the postindustrial city, and he has shown that it is important to ask questions such as 'What's the story of this territory'<sup>17</sup>. This means that, by looking into the many different relations and networks between stakeholders and projects in the city and by investigating these relations, the stories unfold that constitute place and, thereby, also form part of our understanding of the city and what possibilities and threats the future development can bring<sup>19</sup>.

*Most storytelling – arguably all storytelling – is about setting community boundaries, including some audience members within its territory and excluding others*  
(Barbara Eckstein, quoted in Jensen et. al. 2004:177)

The projects constituting Aalborg's future cultural triangle are Dreamhouse, The House of Music and Nordkraft representing culture, business, and knowledge or as it was termed in the workshop: the new marketplace, new scenes, new laboratories, and public squares.

This future cultural triangle is also about storytelling and the importance of place.

It is a new area in the city, which in many ways is grounded in a pro-growth strategy related to the experience economy where economic aspects, image, and inter urban competition are the guiding principles. Some claim that this is at the expense of true culture, art, and the subcultures of the city, because the rationality of the discourse is structural – meaning that money and image are the main focus areas.

One of the reasons behind this assumption is that even though culture is hot, the public budgets in general are dwindling. This means that if new initiatives are to be realized it will be either at the expense of other projects or because new ways of organizing and working are initiated.

New approaches towards policymaking, organization, and working can in the future become part of the picture if you take a closer look at the setup of e.g. the Nordkraft project and some of the intentions in the regional cultural agreement.

In both the project description and the policy text, there is a potential for a bottom up strategy based on interactions between culture and business and the growth of new talent in Aalborg and the region of North Jutland. One of the main ideas behind Nordkraft is to create proximity and visibility by grouping many of the cities existing and performing cultural institutions. This

is backed by the network initiative Kulturkraft (note [www.kulturkraft.dk](http://www.kulturkraft.dk)). Kulturkraft joins all the leading cultural institutions in Aalborg in an effort to establish a 'creative clash' and new strategic co-operation on products and PR.

*The interesting question in relation to Nordkraft and Kulturkraft is how or if the grouping of existing institutions can create a spillover of new projects, content, or products in the city's cultural landscape in general or more specifically in a cultural industry based partly on market based values?*

### Creative and Innovative Interfaces

In this new climate, where culture is adopting new values from the business world and is part of an integrated approach to planning, it is important to set up meeting places and forums so that the contemporary discourse and, later on, the day to day interaction between culture, business, and knowledge production will have a frameset to evolve from.<sup>20</sup>

Expressions such as cultural industries, creative enterprises, and the experience economy swirl around and are communicated in many different ways, because they create different images in the minds of the artist, the businessman, the city official, and the researcher.<sup>21</sup>

The forums and meeting places that I choose to term 'creative and innovative Interfaces' have as their main purpose to set up bridges in the fault lines between the many different stakeholders and players in this new cultural and knowledge based context that is part of the post industrial city.

In relation to Aalborg and the region of North Jutland, the creative interfaces can be physical or virtual places as well as formalized organizations, networks, and events. In this case, it is an interim setup, a workshop where stakeholders meet to exchange and share knowledge and develop new ideas and possible future projects, like the hybrids described in a forthcoming section.

### A few Examples of Creative Interfaces:

The new 'Center on experience economy and design' at Aalborg University, linking research to business life and culture in the region.

Kulturkraft.dk a network between cultural institutions in Aalborg

Skank conference 2005 in Aalborg – boosting the focus on the experience economy in the region

The proposed laboratories at Dreamhouse focusing on interaction and creativity.

The workshop described in this article



### Setting up an Interim Framework

The workshop is both part of a research project, an educational program, and a public debate in North Jutland and Aalborg. As a research project it is the first tentative approach towards the action research in a Ph.D. thesis concerning cultural planning and cultural industries in Aalborg. Secondly, it is part of an educational program in urban design at the Department of Architecture & Design at Aalborg University, and finally, it is part of the public debate in North Jutland and Aalborg on culture and the possibilities in the experience economy which is a central part of the regional cultural agreement mentioned earlier in this section.

As an educational program the purpose is to introduce master students in urban design to cultural planning and the contemporary debate on cultural policy making and, thereby, also to the issue of experience economy.

At the same time it is an important part of the region's culturally based infrastructure, for instance, the University produces candidates that have the ability to navigate in a cultural and knowledge based context. This course is one of the first tentative approaches towards this; as is the newly established 'Centre of Experience Economy and Design' at Aalborg University.

From a research perspective, it is interesting to see the possibilities and agendas that are at stake in relation to the future cultural light houses of Nordkraft and the House of Music. How do the work shop participants view a field consisting of culture, business, and knowledge? And what possibilities do they see or miss in the future cultural center in Aalborg?

It could be put as simply as:

*"Could the grand cultural projects be used as generators of new integration between culture and business, and which aspects and approaches are central in the ongoing effort to create growth in the regional experience economy?"*

The last aspect is that of the public debate and the idea of The Creative Interfaces where different aspects of culture, business, and knowledge production are put into a new framework. This means giving the many facets of the discourse a voice - also the ones that are not always heard. What is the result when the managing director of a private corporation meets the artist and the researcher and they are supposed to develop new ideas and projects together? In many ways, this is about the stories in the new territory that Ole B. Jensen talks about as a central part of the understanding of the city. And in this case it is also about the understanding of a possible integration of culture and business in a cultural planning perspective.

The next sections describe the workshop at Dreamhouse on June 3 and the ideas and hybrids developed there. These ideas and hybrids are the basis of the student projects presented in the sections following this one.

### Notes

- 1) "Cultural Planning rests on a very broad, anthropological definition of "culture" as "a way of life", and it integrates the arts into other aspects of local culture and into the texture and routines of daily life. Its field of action ranges from the arts, media, the crafts, fashion, and design to sports, recreation, architecture and townscape, heritage, tourism, eating and entertainment, local history, and the characteristics of the city's public realm and social life, its identity, and external image. Cultural planning can help urban governments identify the city's cultural resources and think strategically about their applications, in order to achieve key objectives in areas as diverse as physical planning, townscape design, tourism, industrial development, retailing, place marketing, community development, education, and training." (Franco Bianchini and Michael Parkinson, 'Cultural Policy and Urban Regeneration: The Western European Experience', Manchester 1993: 209.)
- 2) Jensen, O. B. (2005) Culture Stories - Towards a narrative understanding of cultural and creative urban branding. Paper for AESOP Conference 'The Dream of a Greater Europe', Vienna, 13th to 17th July 2005
- 3) In his book 'The Creative City' from 2000, Charles Landry points out that the twenty-first century is the century of the city and that it is the cities which are creative and learning that will win the battle for culture, business, and residents.
- 4) [www.kulturaftale-nordjylland.dk](http://www.kulturaftale-nordjylland.dk)
- 5) The notion of the experience economy is unfolded by B. Joseph Pine II and James H. Gilmore in their book *The Experience Economy: Work Is Theatre & Every Business a Stage* from 1999.
- 6) 'Holstebro i verden, Verden i Holstebro', Dorte Skot-Hansen, forlaget Klim 1998
- 7) 'Bazar2 - kultur og vidensbaseret byudvikling', Kiib, Andersson, Sørensen, A&D's skriftserie 2004 and [www.odense.dk](http://www.odense.dk)
- 8) Denmark in the Culture and Experience Economy — 5 new steps, Kulturministeriet 2003
- 9) Innovationsrådet 'Det Globale Danmark, en nyvurdering af fremtidens konkurrencevilkår 2004
- 10) This is also the reason behind the regional network 'Region Aalborg's' commissioning of a report that investigates the present and future potentials in the experience economy in the region. The report on the regional potential in the experience economy is due in October 2005.
- 11) Johannes Andersen og Huset Schwab 2004 - <http://www.kulturaftale-nordjylland.dk>.
- 12) The term 'The Creative City' is taken from Charles Landry's book 'The Creative City: A Toolkit for Urban Innovators'
- 13) Cultural Planning – an urban renaissance ?, Graeme Evans, Routledge 2001
- 14) The aspect of place and proximity and critical mass is explored by a lot of different researchers (Throsby 2001, Hesmondhalgh 2001, Florida 2000, Evans 2001, Hall 2002, Comedia 2000).
- 15) The Oxford Handbook of Economic Geography, Clark, Feldman and Gertler, 2000, Oxford University Press.
- 16) Resent reports from 'Centre for Urban and Regional Development studies at University of Newcastle upon Tyne' on Cultural clusters in North England and a rapport on cultural industries in Norway by Østlandsforskning 2005, show amongst others that urbanity and the presence of big and medium sized cities are central in a cultural economy. The intervention and place making and regeneration by the public sector are a key factor in the development of cultural clusters, but in some cases also private sector property development or through 'spin off companies' from around academic and research institutes.
- 17) At the Cultural Planning Conference at The Royal Academy, School of Architecture in Copenhagen in April 2004, the Keynote speakers Franco Bianchini, Paul Collard, and Trevor Davies all in some way deviate in their view on narrative possibilities in relation to culture and how this can effect both urban regeneration and later on economic growth.
- 18) 'Pandoras æske', Jensen et. al 2004
- 19) Place making and regeneration process deal with both the infrastructural requirements and that of social and cultural capital. Examples can be found in Bianchini and Parkinson - 'Cultural Policy and Urban regeneration - The West European experience', Manchester University Press 1993 or in 'Cultural Planning – an Urban Renaissance?', 2001 Routledge by Graeme Evans. A very good example on cultural policy making, city development, and economic growth is found in 'Holstebro I Verden, Verden I Holstebro' af Dorte Skot-Hansen, Klim 1998.
- 20) Charles Landry's book *The Creative City* from 2000 is an example of the unfolding and investigation of how to build the frameset of the cultural and innovative city.
- 21) Ann Markusen in her paper 'Urban redevelopment and the politics of a creative class: Evidence from the study of artists' describe how Richard Florida's idea of a creative class is based on the education people have and not what they actually do (see paper for further detail on why). The point of using this example here is to show that the buzzword Creative class and its effect on growth and high-tech clustering is perhaps not because of creativity but because of the higher educational level we have today. This issues of definition and today's buzzword is central when taking on culture and creativity in city development and regional growth strategies.





# Dreamhouse Workshop



## An interim interface

The workshop at Dreamhouse established the frameset of interaction between different groups of stakeholders in the contemporary local debate of culture and experience economy in North Jutland and Aalborg. Therefore, a broad range of people from culture, business, and knowledge production in North Jutland were invited to participate in a one day workshop, creating an interim frame of interaction based on the creative hotspot Dreamhouse and two major future projects in the region and city of Aalborg, namely, The House of Music and Nordkraft (Northern Power).

Thirty stakeholders from cultural institutions, private business', public administration, and educational institutions agreed to participate and, thus, arrived Friday morning on the third of June 2005 at Dreamhouse.

## The setup

The name of the game was to develop new urban hybrids in relation to the major projects The House of Music and Nordkraft (Northern Power) and the creative hotspot Dreamhouse. The hybrids were to be based on alliances, networks, and constellations between public

and private stakeholders and on relations between the cultural, educational, and business landscapes.

The workshop participants were randomly divided into four groups. During the first session, each group brainstormed on new possibilities and projects related to the specific theme of the group.

In a combined lunch and presentation session each group presented their initial ideas. These Ideas were debated and commented on during the presentation. In the last session, the groups were instructed to choose one or two ideas and develop these as new hybrids connecting them to possible future players and user groups and look into subjects such as sustainability both economic and cultural.

## Ideas and headlines

The headlines gathered at the morning session brainstorm were many and are shown in keywords below. Many of the ideas were common among the groups and, therefore, a distinction between the ideas of the four groups is not made (se page 18).

The ideas from the morning sessions were transformed

## 4 WORKSHOP THEMES:

<b>THE MARKETPLACE</b>	- culture and business
<b>THE SCENE</b>	- culture and entertainment
<b>THE LABORATORY</b>	- culture and knowledge
<b>THE PUBLIC SQUARE</b>	- culture and identity

# Studies in a realtime context



and developed during the afternoon session. All of these hybrids were presented and discussed in the final discussion. The five hybrids are presented in the following section. Three projects were the centre of attention at the final presentation The Total Fitness Centre, The Experience Bazar and The Children and Youth Culture House.

The main comments on these three projects were that they all had great potential, as they are all based on a network structure combining resources already available in the city and region. Secondly, the intention is to create a multiplicity focusing on different stakeholders and a broad range of user groups ensuring activity from early until late. As some workshop participants stated:

*'The future culture centre of Aalborg could easily end up as an empty parking lot, similar to that of City Syd (suburban shopping area at the outskirts of Aalborg, ed.) after dark, if the focus on users and economic issues are not attend to in time'* [Workshop participants]

The third issue connected with these projects is the element of connectivity that was debated both in the morning and afternoon session. How do we ensure that an area at the outskirts of the country and the main city of this region get the most out of their resources and connect to new ones?

*'It is important that we build an infrastructure based on interaction and connectivity between all activities, so that we create the critical mass that is important if a new strategy is to be successful. Local visibility but also beyond our own horizon is a key issue. That is, how do we promote ourselves towards the rest of the world? And secondly how do we keep on learning from others outside the region?'* [Workshop participants]

In the following the main ideas and five hybrids from the workshop are presented, they are the basis of the student projects in the next section.



## GENERAL IDEAS

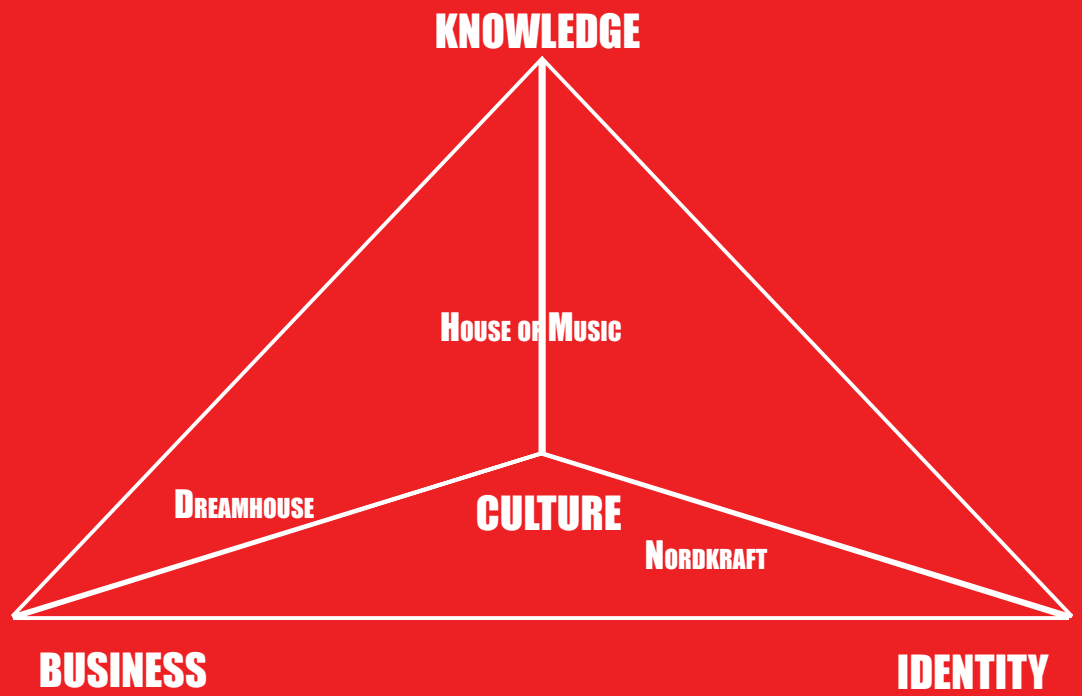
**LIGHTHOUSES** – CREATING A CONNECTION BETWEEN THE LOCAL AND REGIONAL STRONGHOLDS AND NEW INNOVATIVE IDEAS. **OBJECTIVES AND STRATEGIES** – LOCAL STRONGHOLDS, BUILDING A CLEAR STRATEGY FOR FUTURE OBJECTIVES OF THE HIGHEST STANDARD. *EX – BEST IN JUTLAND AND DENMARK'S CHILDREN AND YOUTH CITY NUMBER ONE.* **CONNECTIVITY** – THE OPEN ATTITUDE, REMEMBER TO LOOK BEYOND THE LOCAL AND REGIONAL PERIMETER. **INTERACTION** – BUILD A LOCAL FRAMESET THAT ENABLES THE DIFFERENT PROJECTS AND HUMAN RESOURCES TO CONNECT DEVELOPING NEW STRONGHOLDS AND THE CRITICAL MASS THAT ISN'T PRESENT TODAY WHEN IT COMES TO CULTURAL INDUSTRIES. **TALENTS AND THE FRAMESET OF 'TOMORROW'** – NURSING THE CHILDREN AND YOUTH CULTURE SO THAT THE REGION CAN HOLD ON TO NEXT GENERATION OF INNOVATIVE AND CREATIVE DOERS. **AUTHENTICITY** – HOLD ON TO LOCAL IDENTITY OF THE INDUSTRIAL CITY IN TRANSFORMATION. **INCLUSION** – LEAVING AVAILABLE SPACE TO THE SUBCULTURES AND MINORITIES IN AN OFTEN MAINSTREAM ORIENTATED PROCESS. **ICONS** – CREATING SOMETHING THAT GIVES A COMMON UNDERSTANDING, A PRIDE IN THE CITY AND REGION. **FINANCING** – CREATE A MODEL FOR VENTURE CAPITAL AVAILABLE TO NEW CREATIVE FIRMS AND PROJECTS. **EXPERIMENTS** – ROOM FOR THE NEW AND INNOVATIVE THOUGHTS IN THE FAULT LINES BETWEEN CULTURE AND BUSINESS. **24 HOUR ACTIVITY** – GREATER AREA, THE WATERFRONT AS A WINDOW TO THE DIFFERENT CULTURAL AND INNOVATIVE STRONGHOLDS OF THE REGION. **EXPOSURE** – TURNING EDUCATION AND TRADITIONAL CULTURAL INSTITUTIONS INTO NEW EXPERIENCES AND CULTURE IN NEW SETTINGS, *EX THE UNIVERSITARIUM.* **USERS** – CREATING SPACE THAT ADDRESSES THE WHOLE FAMILY, AGAIN 24 HOUR ACTIVITY.

### *Hybrids of main attention*

*The Total Fitness Centre, at Nordkraft focusing on leisure, wellness, and entrepreneurship.*

*The Experience Bazar, unfolding the space between the entities as a resource, transforming the waterfront into an experience space.*

*The Children and Youth Culture House, creative learning at Nordkraft shaping tomorrows creative doers in Aalborg and North Jutland*



The urban hybrids are developed in a matrix drawing on the potentials of business, knowledge, and local identity centered around culture and projects in the urban fabric.

# WORKSHOP HYBRIDS

## TOTAL FITNESS CENTRE

**NAME OF CONCEPT:** Total Fitness Centre

**ACTORS:** New and planned private businesses, sub-suppliers, municipality

**USERGROUPS:** local inhabitants, regional and international tourists, avantgarde sub-cultures, creative people, experience travellers

**ECONOMY:** user payment, public support, support for co-coordinative activities (like Dreamhouse), initial actors, municipality

**SUSTAINABILITY ASPECTS:** further investigations have to be made to examine which tendencies there are in relation to the users // Temporary planning of activities.

**DESCRIPTION OF CONCEPT:** The main purpose is that the different usergroups are able to stage themselves and interact with each other, both inside Nordkraft and outside –in the area. There has to be a combination of different functions/ programs/activities to satisfy the demands of a broad group of people.

The concept of „Total fitness centre,, is to establish activities for the brain, heart and legs. In this way there has to be mental, emotional, and physical fitness.

**Mental fitness:** literature classes, experimental workshops, cultural simulative activities, educational, historical and cultural „holes,,

**Emotional fitness:** stalls where you buy professional actors to e.g. perform an argument with the customer, role plays, concerts, creating views. Emotional simulative places, with effective shapes, colours, music, smells, etc...

**Physical fitness:** DGI, motion classes, rappelling on DLG, water activities, etc...

## Children youth and culture House

**NAME OF CONCEPT:** Children, youth and culture house

**ACTORS:** culture institutions (e.g. theaters, library, cinema, etc...), educational institutions (e.g. public schools, teachers' training/colleger, social educators, CVU, University – Center for education, etc...) and sport institutions (e.g. DGI)

**USER GROUPS:** Children and youths (20-25% of Aalborg's inhabitants are under 18), students at the teachers' training college, etc...

**ECONOMY:** based on network economy from the different actors as well as the municipality, cultural funding, etc...

**THE SUSTAINABILITY ASPECTS:** the project would promote Aalborg as an education city, which would attract more inhabitants to Aalborg, benefiting the economy in the municipality. Creating involved and active schoolchildren

**DESCRIPTION OF CONCEPT:** The goal is to promote Aalborg as Denmark's best children and youth city. The project is to be based at Nordkraft and to generate a network between different institutions such as Children's Theater, Children's art museum, children's library, music school and education institutions in relation to children. Hybrids of culture for children, children who make culture, education in relation with children. The actors become an integrated part of children's upbringing and education.

Making creativity will impact the schools – It is a boost to the education environment. The focus on children's activities and creativity becomes a part of turning Aalborg into an innovative city.

## XP BAZAAR

### NAME OF CONCEPT: Experience Bazaar

ACTORS: Private investors, the municipality of aalborg

USERGROUPS: businesses, educational institutions, NGO, public institutions, associations, the public.

DESCRIPTION OF CONCEPT: The primary vision for the concept is to exploit the space between the four strong concepts; House of Music, Nordkraft, Kvægtorvet, and Dreamhouse and to expose and communicate the different cultural and educational institutions in Aalborg.

The bazaar consists of various kinds of functions. (Accommodation, food, experiences, education, knowledge, etc...). It is important to bring all educational and cultural institutions into play through the use of their expertise in the different activities.

The area should hold attractions for the whole family and motivate people to participate instead of observing. The harbour front and, thereby, the bazaar should represent Aalborg and its cultural and educational resources. At the same time the bazaar should open up to the rest of the city and include the inner city in the projects.

## Brutalis

### NAME OF CONCEPT: Brutalis

ACTORS: The municipality of Aalborg, culture institutions (det Hem'lige Teater, 1000 Fryd and other represents of sub-cultural environments) and private investors

USER GROUPS: sub-cultures

THE SUSTAINABILITY ASPECTS: Create a room for the maneuverability and the opportunity to development for sub-cultures in Aalborg.

DESCRIPTION OF CONCEPT: The goal is to keep talents in Aalborg. One or more rooms or raw buildings at the water front are provided and made available for: rehearsal space , drama, artist hall, Free graffiti walls, free skater environment.

Education: New educational institutions as drama, theater school, movie school.  
Image = The raw Aalborg.

## Multi-Purpose pontoons

### NAME OF CONCEPT: MPP - Multi-Purpose Pontoons

ACTORS: Private investors, The municipality of Aalborg

USERGROUPS: businesses, educational institutions, NGO, public institutions, associations, the public.

ECONOMY: Rental

SUSTAINABILITY ASPECTS: The District plan is to secure the diversity and the flexibility in the structure of the pontoons. (Activity and Time)

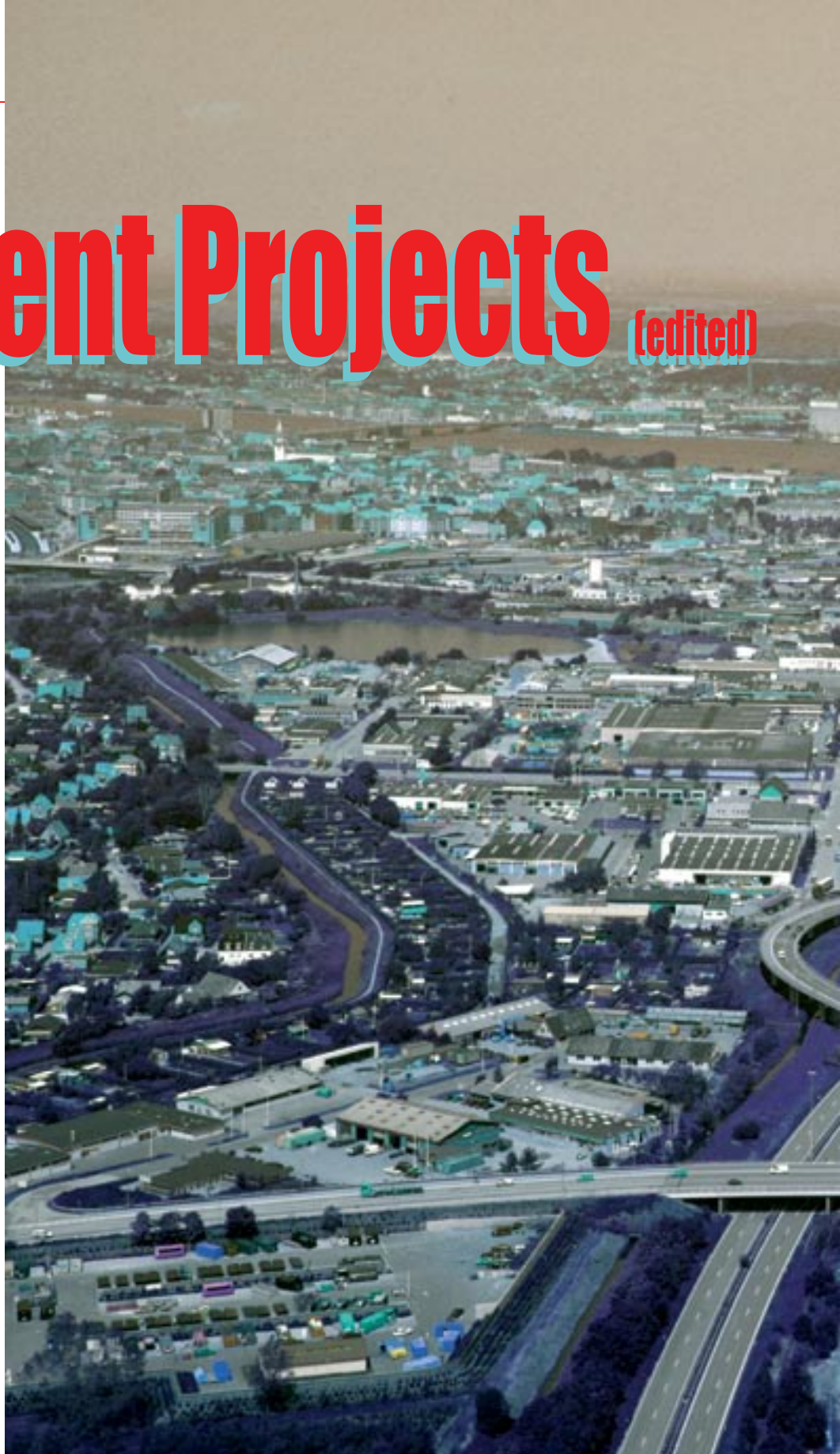
DESCRIPTION OF CONCEPT: The project is a mix of the stationary land (i.e.: the main poles Nordkraft, The House of Music, Dreamhouse, and Kvægtorvet) and the moving water, where pontoons are placed along the harbor front and consist of interdisciplinary functions such as education, entertainment, business, art exhibition.

The idea is to take the whole area into consideration, which means that the entire outdoor space between the buildings and the poles should be designed. All the small enclaves put together provide a strong picture of a integrated area, securing 24 hours activity.

The pontoons could look like a kind of "Tetris-system", where the different pontoons can plug/unplug into each other and create new relations.

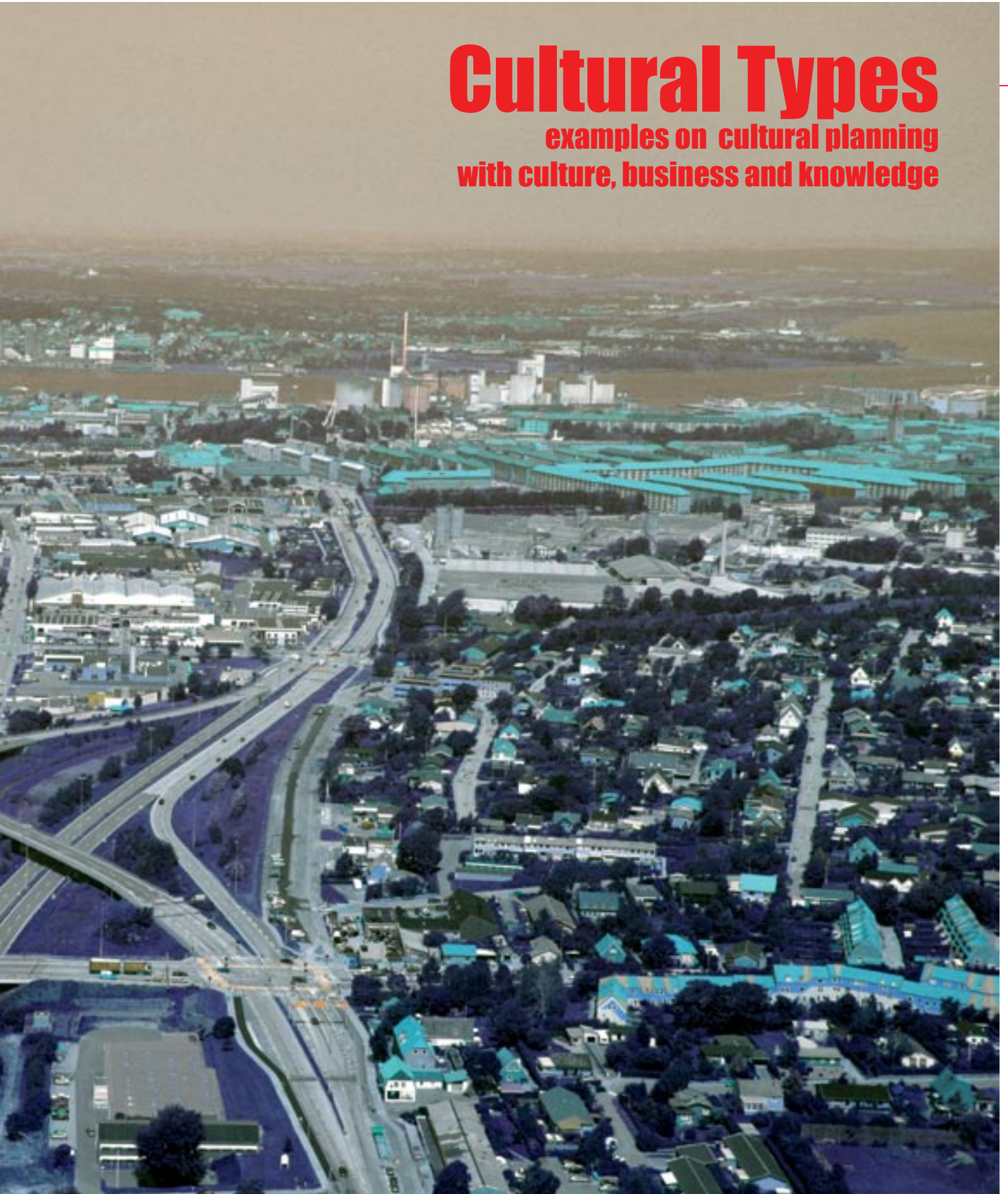
The concept combines the "experience spaces" with "squares for exposure and communication", introducing the possibility of a "flotel".

# Student Projects (edited)



# Cultural Types

examples on cultural planning  
with culture, business and knowledge







The educational and cultural institutions of Aalborg is drawn into the harbour front area.

The harbour front will be the new cultural centre of Aalborg

The Edutainment Park holds many of the harbour front's strong poles



# AALBORG EDUTAINMENT PARK

Student Project / ANNE-CHRISTINE FROM

## INTRODUCTION

The Harbor front is one of Aalborg's most important and historically charged areas. A transformation of the Harbor front has been on the drawing board for a long time, but the tendency has been to look at individual projects on the harbor front, instead of looking at the area as having the potential for one joined project. It is time to look at the area as a unified whole.

Today, the Harbor front is a dull area dominated by parking lots and large empty buildings. There is no life, the area is filled with non places, and the enormous amount of space is unused. Aalborg's Harbor front has great potential for being a wonderful area, which could add a new valuable dimension to Aalborg, which will enrich the city as well as the region. The development of the Harbor front could be a mix of utilizing the assets of the fjord, the enormous amounts of square meters on land and the old industrial buildings, which are part of the heritage of Aalborg and reflect the authenticity of the city.

## CONCEPT

### -THE CREATIVE CITY CULTURE & EDUCATION

- CONCEPT CARD : EXPERIENCE BAZAR
- ACTORS: Private investors, Municipality, Educational & Cultural institutions, Business, NGO's
- USERGROUPS: Business, Schools, Students, The public, Tourists.
- ECONOMY: Public, private, and associations.
- DESCRIPTION: The primary vision for the concept is to exploit the space between the buildings at the harbor front, and to expose and communicate the different cultural and educational institutions in Aalborg. The bazar consists of various kinds of functions. (Accommodation, food, experiences, education/knowledge, exhibitions etc.) It is important to bring all educational and cultural institutions into play through use of their expertise in the functions. The area should hold attractions for the whole family 24 hours a day and engage people to participate instead of observing. The harbour front and thereby the bazar should represent Aalborg and its cultural and educational resources. At the same time the bazar should open up to the rest of the city to include the inner city in the projects.



The concept evolves around an Experience Bazar that stretches across the whole harbor front, from Limfjordsbroen in the west to Østre Havn in the east. The Experience Bazar will be the new cultural centre and present the harbor front as a unified whole, joining the different parcels, so that they can benefit from each other and together create a unique experience. The concept concentrates on the space between the buildings on the Harbor front, connecting the different functions situated there.

The concept sees the space between the buildings as a transformer for the area, an unused site that could be put into play and enrichen the area.

The Experience Bazar will secure activity at the harbor front 24 hours a day, because of the various activities represented in the bazar. The experience Bazar is divided into 5 different areas: The Jomfru Ane Park, The Castle Square, The Edutainment Park, Karolinelundskilden and East Harbor – This project will take a closer look at the Edutainment Park.

The Edutainment Park is an area where culture, entertainment, business, and education bases in and around Aalborg are combined in a number of activities.

It is important that the activities in the area are directed at all ages, children, as well as professionals. The area will be an experience universe, a melting pot of activities; eating, sleeping, learning, entertaining, expressing, absorbing ect. The harbor front will be filled with activity around the clock and a flow between the different activities offered will arise, sending people from activity to activity.

The area is based on cooperation between educational institutions, cultural institutions, and business, which together will create an innovative and exiting area. The cooperation will bring new creative alliances, and

will bring new actors into play at the harbor front.

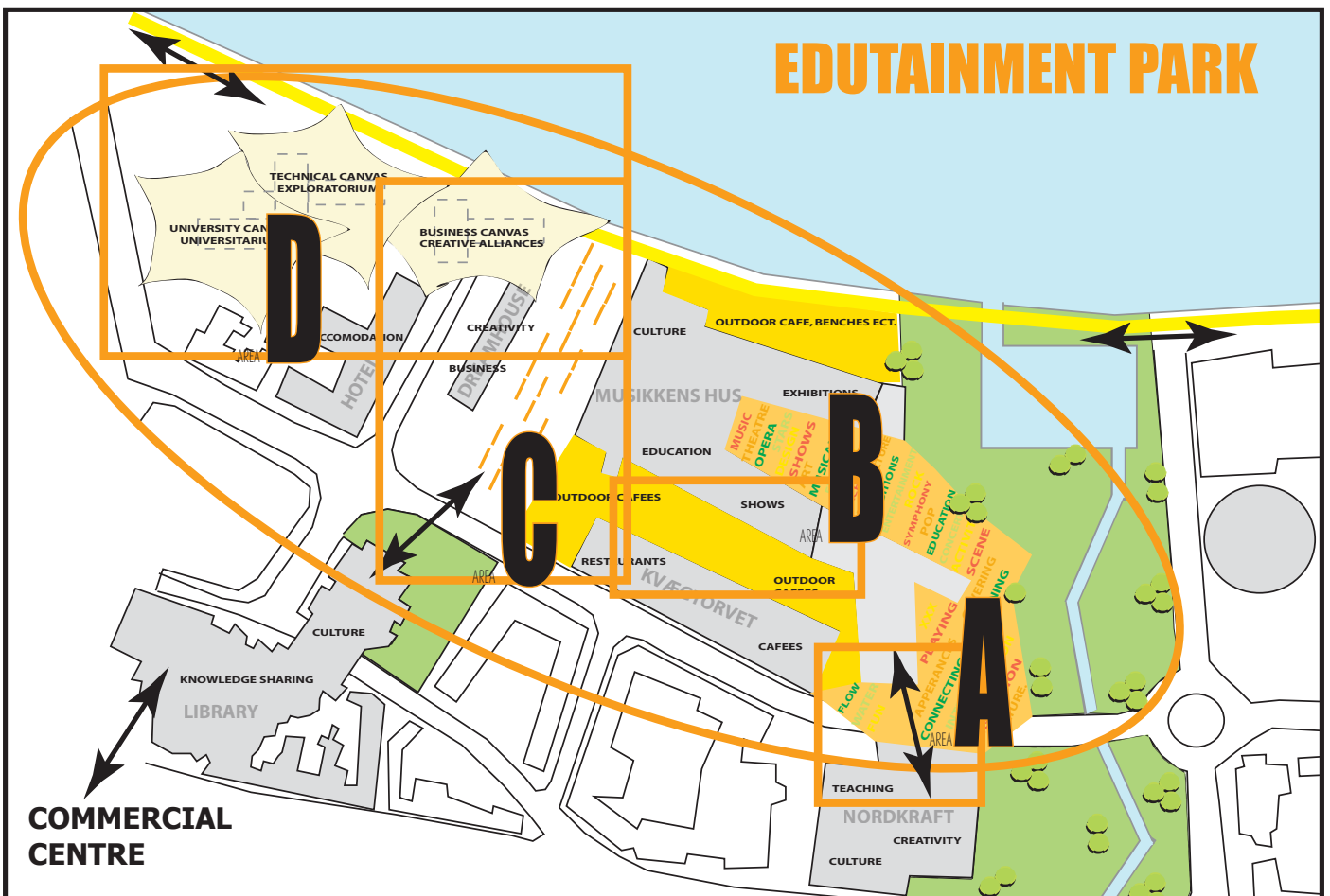
The design proposal creates an innovative and exiting area, staging the different educational and cultural institutions in Aalborg. The university, Aalborg Technical College, the art school, the museums in Aalborg, the different music venues etc. In the area between the buildings and the Fjord, it exploits the potentials within the area combining the three major poles of the region (The House of Music, Nordkraft, and Dreamhouse).

Through cultural and educational programs in the outdoor space, the Edutainment Park will create a gradual transition between the different buildings, so that the buildings will melt together with the surroundings. The goal is to create a flow in the area and to create connections to the rest of the city, so that this area will be an active part of city life.

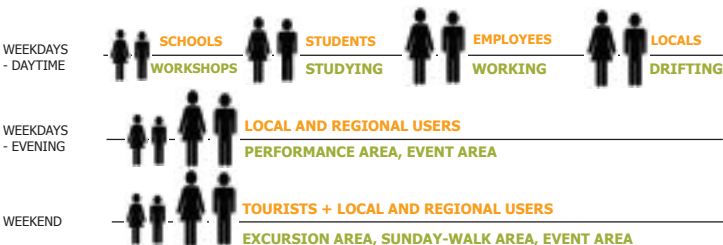
The main program in the area between the buildings will be exhibitions and exploratoriums, since the area will be representing the different cultural and educational institutions of Aalborg. There will be interplay between small and large rooms with exhibitions, between intimacy and absorption, and exposure and activity in order to create contrasts and varied experiences. In the designing of the area, temporary activities will be combined with stationary activities which will give the area flexibility and the possibility of combining big events and day events. The Edutainment Park creates life at the harbor front 24 hours a day because of the varied programs. It is a working place as well as an entertainment area, with concerts, plays etc. The illustration below indicates which users will be present at different times during a week.



The educational and cultural institutions of Aalborg is drawn into the area. (The University, technical school, culture and art institutions, the school of art, teacher colleges, museums etc.) Furthermore, the businesses of the region will play an essential role.



- Green areas
- Outdoor cafe area
- Activity square
- Showcases - exhibitions
- canvas constructions with exploratorium activities



**EDUTAINMENT PARK - AREA A**

**EDUTAINMENT PARK - AREA B**



Area A consists of a passage across Nyhavnsgade and a square that connects Nordkraft with The House of Music and Kvægtorvet. The connection creates a gradual transition between the different buildings and between inside and outside, it combines the different buildings, and creates a flow through the area, from one building to another, connecting the different programs

Lighting, planting, covering etc., will create flows across the square, which will hold programs that relate to the surrounding buildings and their programs e.g. outdoor concerts or plays. The square will be a meeting point and an Eldorado of activity, always full of life.

The passage across Nyhavnsgade should be carried out as part of this square, so that the activities at the square will be connected to Nordkraft, as well.

Area B consists of Kvægtorvet and an open air area in front of the building, adjacent to Musikken Hus. Kvægtorvet and the open air area will contain restaurants and cafes providing service to the users of the institutions in the area. The students can eat their lunch at one of the cafés, or the people who work in

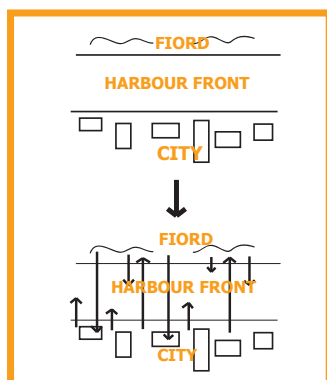
the area can have a cop of coffee when taking a break etc. The area will also be used by people from the rest of the city, who come there to have lunch or dinner or just to have a beer or a cop of coffee.

The area is a slow motion area, an intimacy area with room for absorption while enjoying a cop of coffee or lunch. It allows people to take a break from all the activities and events characterizing the area.

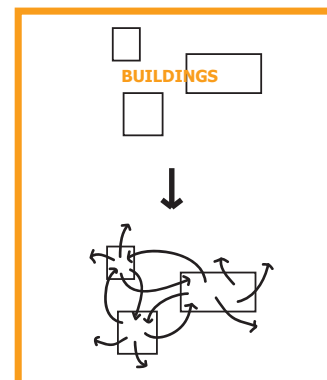
The restaurants and cafés will mainly be using chef students and apprentice waiter etc. as staff, since the educational institutions is an important actor in the area. There could also be ethnic restaurants of various kinds, so that the area also would be a cultural ethnical educational forum.

When constructing the facade of Kvægtorvet, it is important to create a gradual transition between inside and outside, so that they, to some extent, melt together.

Area C is situated along the Fjord and contains part of the promenade that stretches along the whole harbor front and connects the area to the rest of the Harbor



The project creates an interaction between the city center and harbour front, so that the commercial centre and the cultural centre of Aalborg will benefit from each other and be connected.



The project creates an interaction between inside and outside, so that the different buildings will melt together and the area will be looked upon as a unified whole.

## EDUTAINMENT PARK - AREA C



front. It is ideal for a walk through the whole harbor front area. Area C, furthermore, plugs into Dreamhouse, The House of Music, Kvægtorvet, and the library. The connection to the library, across Nyhavns-gade, connects the commercial centre, attached to the library, with the cultural centre at the harbor front.

Area C contains a square of large movable elements and showcases, which will be used for temporary exhibitions. The showcases will contain projects from the different cultural and educational institutions in Aalborg, possibly even from the whole region, as well as projects from Dreamhouse and The House of Music. The projects from the different institutions make it possible to see what is going on at the educational and cultural institutions. The exhibition showcase a way of exposing the different institutions in the City.

The movable elements will also contain bulletin boards with notices and posters concerning the events and activities in the area. The area will be constantly evolving and be a place where everybody can keep up to date on what is going on in the city on all levels.

Area D consists of canvas constructions at the old circus square. Canvas constructions are incorporated in the



From the city garden by the Library it is obvious to make a connection to the harbour front, a bridge crossing Nyhavns-gade.

## EDUTAINMENT PARK - AREA D



area since it is a metaphorical shape in compliance with the harbor front, as well as an ideal construction for a gradual transition between inside and outside. The dot-and-dash-line under the canvas indicates indoor constructions, which will ensure that the area can be used all year round.

Area D holds edutainment activities: experimenting spaces, workshops etc. The activities should be carried out as alliances between educational institutions, cultural institutions, and businesses, combining experiences and edutainment with learning.

“People can learn almost everything, if they dance, taste, touch, hear, see and feel the information” [Jean Houston “Dig og dine skjulte ressourcer”]

The area will contain activities where people interact instead of just observing and, thereby, they learn through activities similar to The Universarium on campus every summer, the Økolariet in Vejle [[www.okolariet.dk](http://www.okolariet.dk)], the Exploratorium etc. During the day these activities will be visited by schools and will function as a creative workshop area. At night and on the weekends it will be an excursion destination for families, tourists, locals etc.

The different canvas constructions should have different programs with both stationary and temporary exhibitions and events, and the activities should be for all ages (schools, students, families etc.). The canvas constructions could maintain an ART CANVAS that contains edutainment activities concerning painting, clay modeling etc., a BUSINESS CANVAS that contains Exploratoriums concerning interdisciplinary cooperations - an area for creative alliances and sharing of knowledge, a CULTURE CANVAS that contains different edutainment activities concerning music, theatre, stand up comedy shows etc., an UNIVERSITY CANVAS that contains different edutainment activities concerning experiments, exhibitions etc. or an ECOLOGY CANVAS that contains information and activities about urban ecology and what the Fjord means to Aalborg etc.



# EXPERIENCE BAZAAR





Along the harbour front remains the industrial inheritance, which today and in the future holds great potential for redevelopment.

# EXPERIENCE BAZAAR

-Student Project / KATRINE HOFFMANN

## -A TRAIL OF EXPERIENCE



Today culture, education, and knowledge based resources are scattered around Aalborg with no connection.



A centre of exposure, which brands the cultural, education and knowledge based institutions.



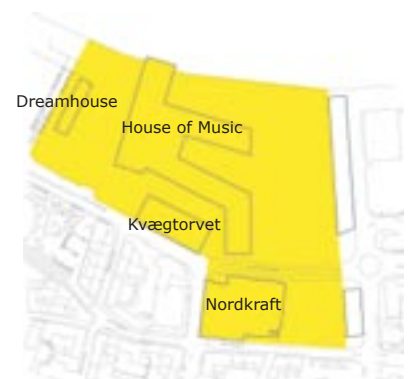
In time new network are established and new resources will move to Aalborg.



The existing or planned buildings with no relation to each other.



The Experience Bazaar is focusing on the space between the buildings and how to link the different functional programmes in the area.



With the implementation of the concept Experience Bazaar, the area is taken into consideration.



## THE CONCEPT

The concept Experience Bazaar is focusing on exposure of cultural and educational resources in the public space in Aalborg. The vision is to create new relations or collaborative networks between different institutions and businesses to make them more visible on the cultural arena. Furthermore, the intension is to use public space to generate interaction between the institutions and businesses and the civil society.

The Experience Bazaar is to be situated at the harbour front of Aalborg between the four buildings, which will contain strong cultural programs such as the House of Music, Nordkraft, Kvægtorvet, and Dreamhouse. It is crucial to make use of the space between the buildings as well as to draw on the expertise and knowledge from within the buildings, in order to fully exploit this powerful centre of cultural and educational resources. The harbour front and, thereby, the bazaar should represent Aalborg and become an enhanced stronghold at the core of Aalborg.

The bazaar itself should consist of various programs. Different cultural themes such as art, film, music, architecture, and design mixed with educational activities such as lectures, teamwork, and exhibitions linked to a variety of businesses, other cultural activities, and experiences should bring the area into play and attract a diverse group of users. The bazaar should hold attractions for the whole family and inspire people to participate instead of observing.

The design consists of two elements; an experience trail and some programmatic hybrids linked to the trail. The idea is to connect the harbour front area defined by the cultural institutions the House of Music, Nordkraft, Kvægtorvet, and Dreamhouse by launching the public trail and, thereby, creating an overall circulation in the area. The four cultural strongholds are, furthermore, integrated in the design proposal by exploitation of the cultural resources centred in the area. New programs in relation to education, knowledge, and culture will be added in form of the hybrids, which parasitize on the existing functional programs.

### User groups

Businesses, educational and other public institutions along with NGOs, associations, and the public will have the possibility to use The Experience Bazaar. The bazaar is intended to be combined with the four strongholds in the shape of Nordkraft, The House of Music, Kvægtorvet, and Dreamhouse will attract people both on a local and regional scale as well as people on a national and even international scale.

The Experience Bazaar will contribute bringing together different groups in society as well as people from different geographic location in Denmark. These meetings should produce shared experiences and new knowledge relating to both the programs at the bazaar and culture in general.

### Agents, Sustainability, and Economy

The Municipality of Aalborg contributes to the funding of the public trail. Private investors, NGOs, and the public sector will invest in the development of the harbour front and in the development of the different stages in the realization of the Experience Bazaar. Concerning agents, sustainability, and economy it is important to be certain of the potential of the concepts and at the same time to be aware of the critical mass of users in order to attract the financial investments to secure sustainability in the development. As the bazaar consists of various programs, these different programs can be divided and financed by different investors making the concept open and flexible for different financial solutions.

### Sections along the Experience Trail

The experience trail, situated between the cultural strongholds on the harbour front, is divided into sections which modify different programs in relation to their specific locations and contexts. To each of the sections belongs a scenario which explains how the experience trail will begin to influence the area and generate a new public arena in the city. The experience trail is divided into two overall themes, namely, a recreational theme and a functional theme. The recreational theme takes its point of departure in the existing district plans for the

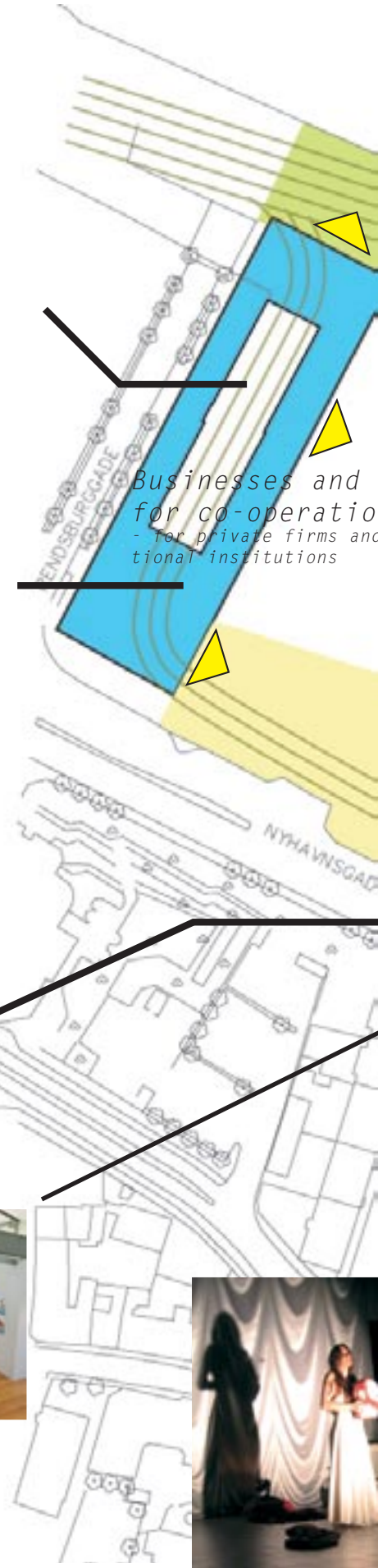
# PROGRAMMING THE AREA

area and the House of Music. There is a vision of an extension of the green structure of Karolinelundskilden which will create a park. Naturally, the recreational surroundings in form of Limfjorden will be exploited in this part of the experience trail. This particular part of the experience trail will not be developed further in this project, but seen as part of the planning of the park. The focus will henceforth be on the functional part of the trail.

In order to generate cultural contrasts and create the basis for meetings between the different user groups, the programs of the functional part of the experience trail will be mixed. Private businesses will be mixed with educational institutions, creative enterprises will be working with different artists, and the public space will be invaded by cultural and educational institutions in order to generate a far more diverse picture of what culture is.



The provocative contrast between the polished businesses and the ordinary supermarket.



The contrast between the entrepreneurs from Dreamhouse and the artists working in the art studios next door.





Functional programmes inside and outside House of Music - The Symphony Orchestra of Aalborg and a outdoor exhibition in front of the building.



labs  
ns  
l educa-

LØKKERGADE

NYHAVNSGADE

ØSTERBRO



Acting and working at the same time is possible with the outdoor facilities surrounding Nordkraft.

## Sections along the Experience Trail - NORDKRAFT

The illustration shows how different programmes are related and become one. A bridge added to a stage plus a public ramp are equal to Nordkraft being expanded.



### Section Nordkraft

The section of the Experience Trail which relates to Nordkraft should be seen as an extension of Nordkraft - a parasite which plugs into Nordkraft, feeds on its facilities and makes the building transparent. Furthermore, this part of the trail will be a hybrid between a bridge connecting Nordkraft to the harbour front and an outdoor stage for the people who will be working at Nordkraft as well as a ramp on which the public can rest, meet, or work.

### Agents

As a crossing from Nordkraft is needed to fulfill the visions for a joint cultural centre, the realization of the trail linked to Nordkraft is intended as a project for the Municipality. However, as the crossing has a double function of also being an outdoor stage facilitating the people at Nordkraft, some form of economical contributions could be given by NGOs or private investors.

### The Scenario - Nordkraft Expanded

When the ramp is realized, activities will start to evolve around the public hill; the culture produced inside Nordkraft is communicated to the world through the outdoor stage. In time the public will take over some of the action and transform the ramp into a public arena of their own. From time to time the educational institutions and creative forces will also inhabit the site converting it into a temporary arena for discussion and reflection.

### Section Musikkens Hus

The section of the experience trail in front of the House of Music provides outdoor facilities, which can be used by the different educational institutions and creative resources in the area. The public space is intended to activate and educate as well as give people the possibility to observe and reflect on various exhibitions and installations - The House of Music incorporates the outdoor space to communicate the content of the building.

### Agents

The basis organization of the outdoor space should be financed by the educational institutions, such as Aalborg University, which mainly will be the users of the area, and other creative resources of the area. The furnishing and organization could, moreover, be an integrated part of the creative educational programs financed by the university while private entrepreneurs or artists provide financial support for other projects which are to be executed in the public space.

### The Scenario - The House of Music Exploratorium

Throughout the year different exhibitions and activities will replace each other creating a fluid and temporary landscape. Common for all the exhibitions and activities represented in the area are that they in different ways will make people observe, let them be absorbed by the activity, and help them to learn from shared experiences.

## Sections along the Experience Trail - House of Music

to observe      to activate      to educate



An outdoor exhibition at PS1 in New York, which is very inspiring to observe.



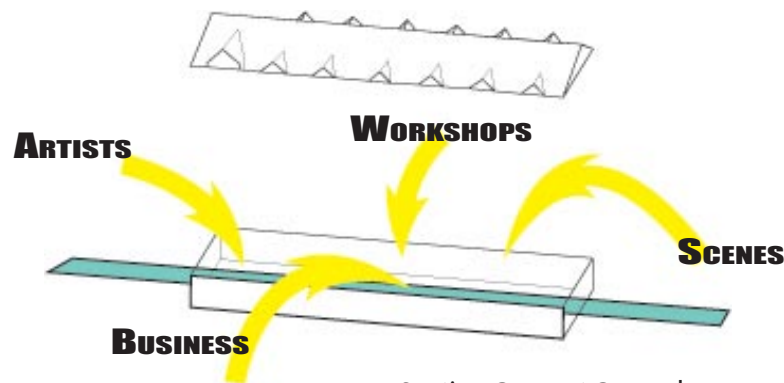
Schouwburgplein in Rotterdam by West 8 activates its users.



Working outside on your computer is possible when using a laptop.

## Sections along the Experience Trail - KVÆGTORVET

Illustration showing which programmes to mix inside Kvægtorvet. - Dreamhouse, studios, workshops, and group rooms for the students of creative educations.



### Section Kvægtorvet

The Experience Trail becomes a part of the interior of Kvægtorvet joining the public with private space. Dreamhouse holds several creative entrepreneurs and is placed inside Kvægtorvet, which also holds workshops and studios for artists and other creative entrepreneurs as well as facilities for creative educations. Kvægtorvet will be a fusion of public and private institutions as well as a space for collision between different creative milieus situated in mixed public and private surroundings.

### Agents

As Kvægtorvet is a private owned building, the concept has to be of interest and accepted by the private investor, who then will finance the project.

### The Scenario - Creative Dreamhouse2

Artists will by the implementation of the Experience Trail and the completion of the rest of concept gather at Dreamhouse2 to benefit from the creative network established there. The original entrepreneurs will gain from the new energy brought into place by the artists. The artist, students, and agents from the educational institutions will learn from the entrepreneurs in Dreamhouse and in that way a creative synergy is created.

### Section Present Dreamhouse

The purpose of this section is to turn Dreamhouse inside out and break the specified limits and open up for the resources inside the building. The Experience Trail adds an extra layer in the shape of new building structures, which plug into the existing closed building. The building's new programs, which include a supermarket, open offices, and laboratories for innovative businesses and group rooms for educational institutions, attract different users to the harbour front facilitating chance meetings between the users of the area.

### Agents

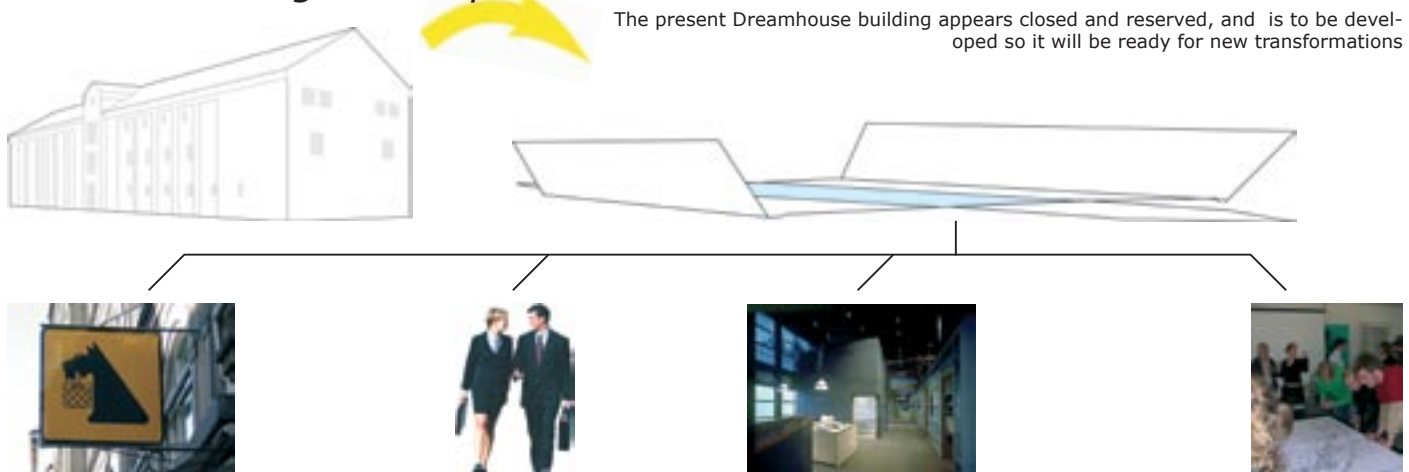
The present Dreamhouse building is owned by the Municipality of Aalborg. The private programs in the building will be self-supporting. The space held by businesses and educational institutions is to be financed by rent from the agents.

### The Scenario - Mixophilia

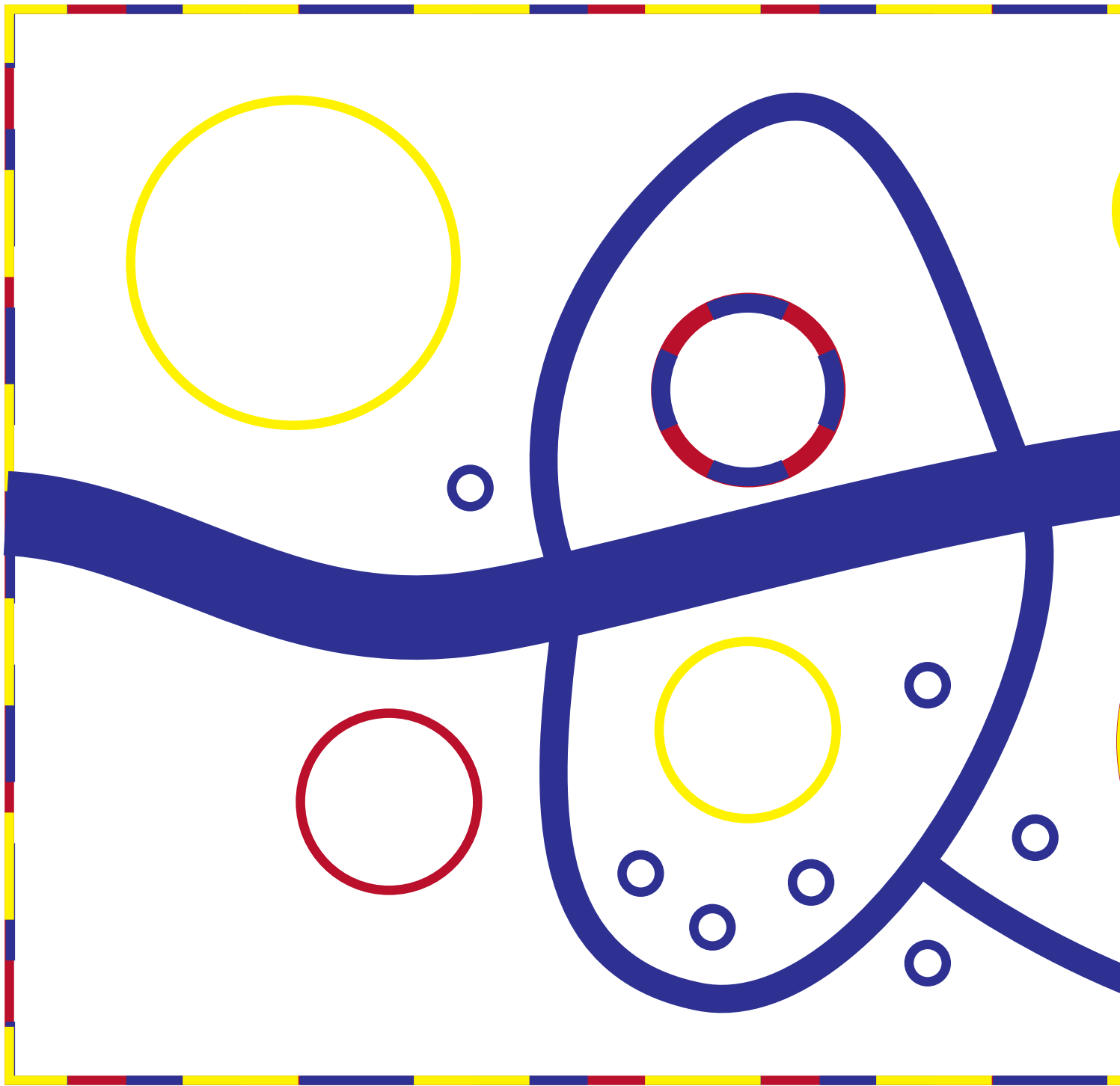
The Experience Trail creates a mix of cultural, educational, and knowledge based industries. Innovative and creative milieus in the area will benefit from each other and be open to the public. The public is about to realize the potential of Aalborg's exiting creative resources.

## Sections along the Experience Trail - THE PRESENT DREAMHOUSE

The present Dreamhouse building appears closed and reserved, and is to be developed so it will be ready for new transformations



supermarkets, innovative businesses, flexible offices and group rooms generate an innovative and creative milieu, mixing different people and user groups.



« **MIX'EM'UP!** »

# 3E' BAZAAR



MEDIEVAL MARKET EPOCH



19<sup>th</sup> c. INDUSTRIAL EPOCH



IT FUTURE EPOCH ?

**Aalborg's urban & architectural history  
..if the Past is 'over', we have to decide what the Future will mean**



# What is culture?

**...what makes an individual identify himself with one society.**

## 3E`BAZAAR

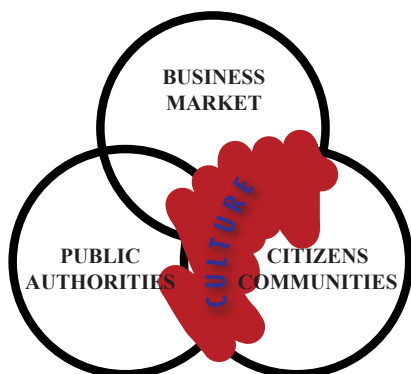
-Student Project / SYLVAIN LEYSSIEUX

The object of the project is to enhance the appearance of modern art in public space and use it proactively in the planning of the city. This project has to be addressed by the local government in collaboration with the local artists and communities. The proposals are conceptual and the main idea is to exploit culture in public space creating a new mix between the public and private based entities in the city.

However, this inspires the question: 'Who is Culture?' illustrated by the model below which shows that culture is made up by the intersection between the market, public authorities, and citizens.

The idea to create a new cultural zone in Aalborg, especially with the re-use of the ancient industrial icon, Nordkraft, is a very good way to transform this residual site and might breathe new life into the city and the whole Northern Jutland.

## Who is culture?



*...Play ground of three agents*

### (Soft) Analysis

Looking at the scale of the city, Aalborg appears to contain three main areas, each dedicated to a main purpose (in exclusion of housing, which is spread all over the city):

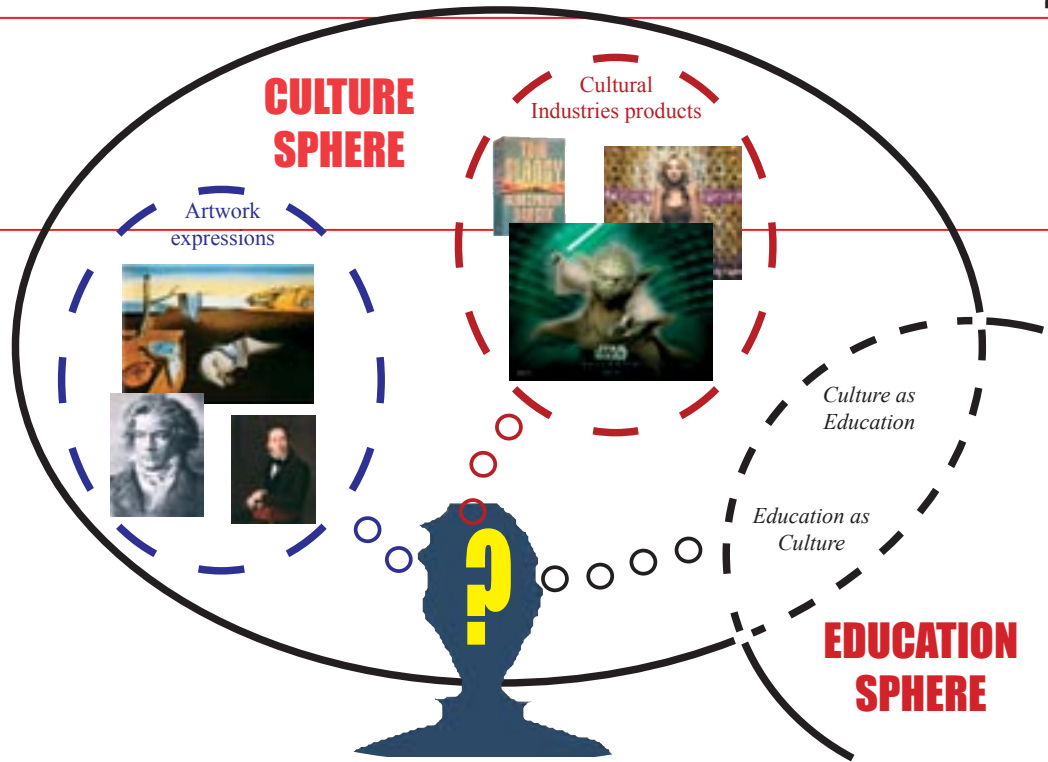
- Aalborg's Inner City remains the historical cultural center.
- City Syd is the 'big boxes' shopping area.
- Aalborg's University Campus is the core of Education and Research.

In this project, focus is turned on the Inner City and its Cultural Planning strategy.

### Aalborg's three poles



*...each pole belongs to one (main) specific activity*



**From Theory to Concept**

There are potentially two urban spaces to investigate in the inner city; the empty waterfront and the pedestrian shopping mall (Algade + Nørregade). The analysis leads to the following question: how to create a transition and link those two centres together? How to use culture in this urban transition?

Both link and transition need some in-between smaller poles. This is connected to the idea of spreading the culture both to avoid too compact areas and to find a balance for each overall system's point by using Modern Art to strengthen the link.

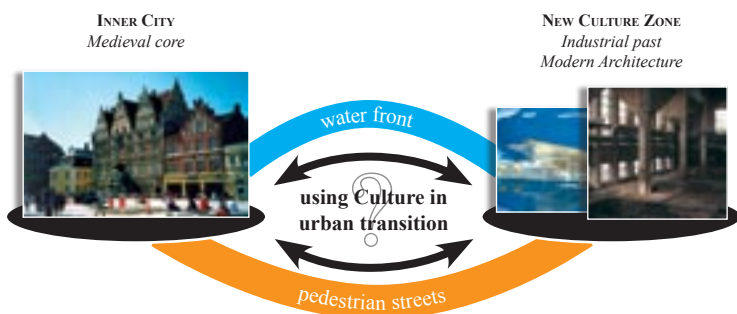
**The 3E**

The cultural sphere of this project is divided into three E's: Experience, Entertainment, and Education. According to the size of the space/building related to the E, this will offer either:

- an E-Point: one can just "E" it on his/her way (it could be an artwork, a sound speaker...), or
- an E-Pole: people need more time to "E" it (cinema, museum, store...).

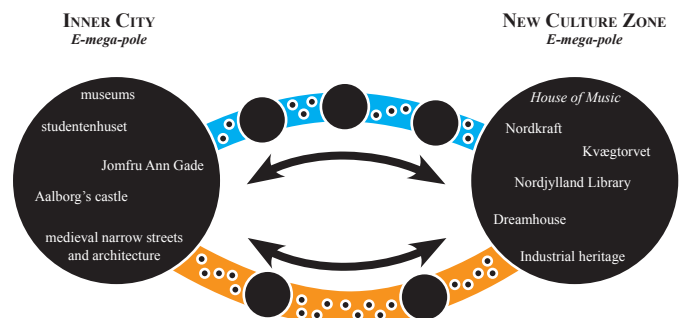
Without a doubt both Nordkraft and Jomfru Ann Gade consist of E-Poles, mixing at least two types of E-ing. Thus, on another level the core of the Inner City and the new cultural zone will become E-mega-poles. Concretely, each E takes on a specific pattern. The blue Experience pattern is different, because it will have been created around a path cluttered by several Modern Art artworks. The urban result is the path overlapping, where some E-poles can be multi-E (representing the indoor mix of Culture's sub-domains).

**Culture as mean of transition**



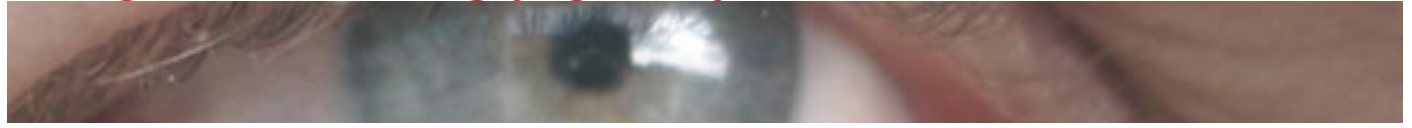
...creating an urban transition through and by Cultural 'points'

**The 'Spread' of Culture poles**



...creating an urban movement by and around Culture

# The link? Modern art!



## Overall Organisation

Bazaars are well-known throughout the world as easy-to-loose-yourself places, where lots of people move around in all directions in total but lively chaos. In order for the 3E's Bazaar of Aalborg to work properly, it will need not 'a few', not even 'some', but lots and lot of E-points and E-poles.

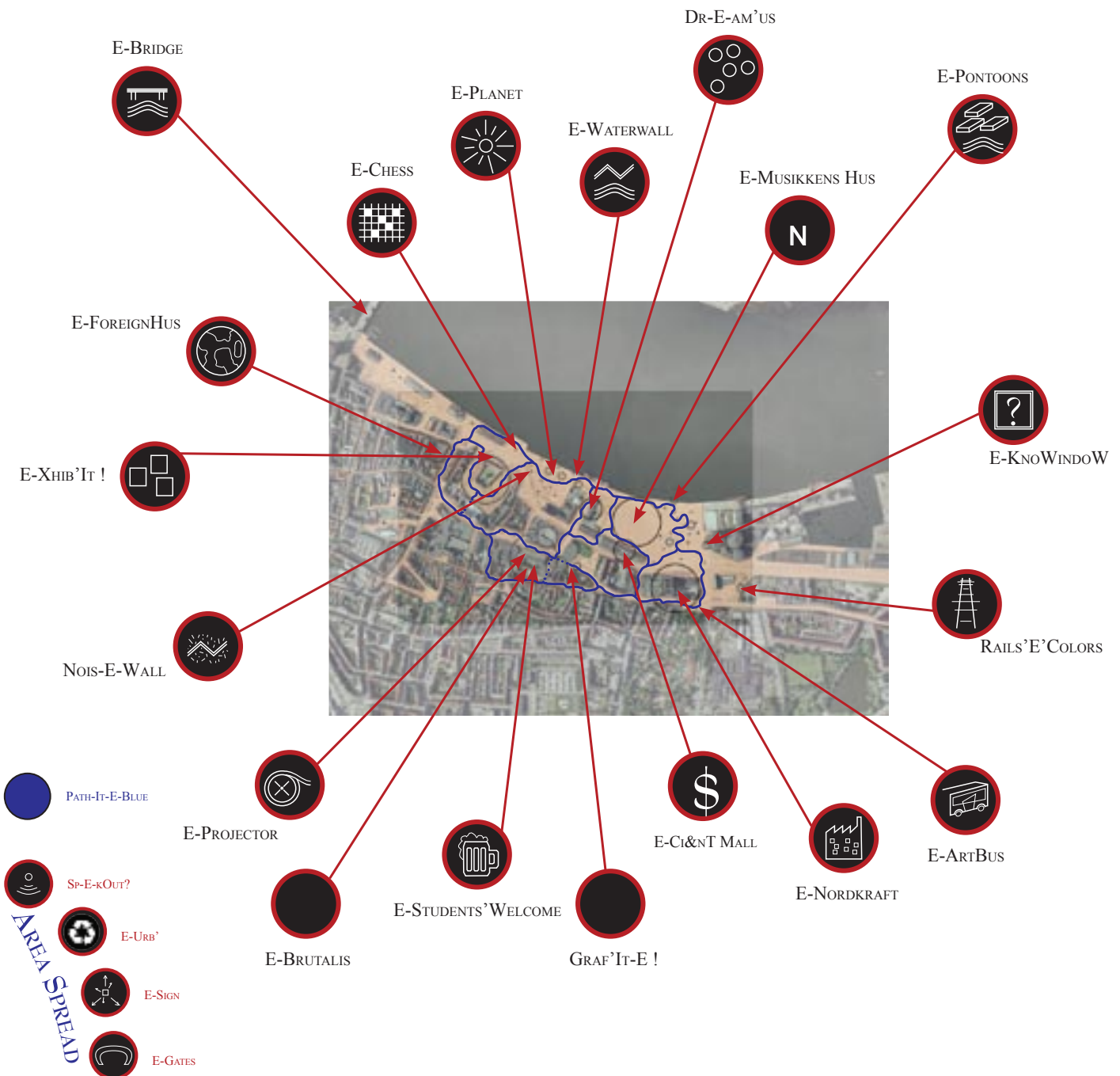
Inserting all the concepts from contents of the 3E's Bazaar on the map of potentials will give an idea of the 'overall organisation' proposal, which is shown on the left. A specific logo will be designed for each E-pole or E-point in order to identify them.

## 3E's Bazaar's TABLE OF CONTENTS

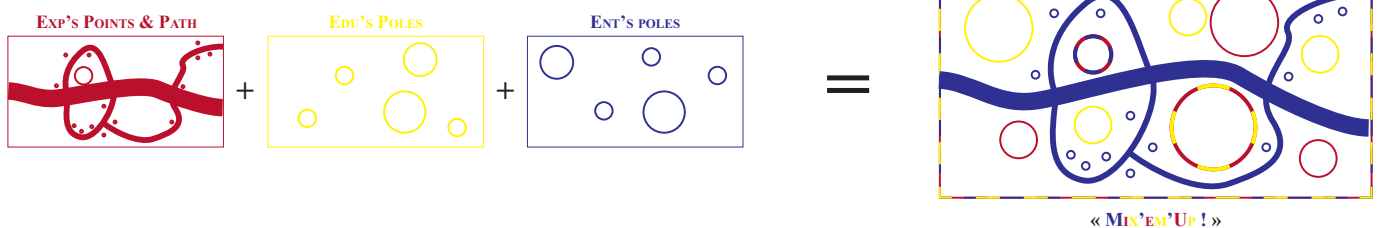
	<i>namE</i>	sphEre(s)	rangE	dEscription
E-Concepts	E-Ci&NT MALL	○	E-Pole	Multi-spheres architectural Mall, where the sphere's network link different IC & IT products domain and give room for new technologies' innovation exhibitions, which could also be a stage for IC's artists' performances.
	E-PONTOONS	○ ○ ○	E-Pole	The Multi-Purposes-Pontoons idea is a mix of the stationary land and the moveable water, where pontoons are placed along the harbor front and consist of interdisciplinary functions. All the small enclaves put together provide a strong picture of a united area and secure its 24 hours activity.
	E-NÖRDKRAFT	○ ○ ○	E-Pole	Aalborg's municipality's project for mixing functions from the whole range of culture: refer to dedicated reports.
	E-MUSIKKENS HUS	○ ○	E-Pole	Future Aalborg's House of Music, regrouping a concert hall, the school of music, but also some art schools and the AAU's Department of Architecture and Design.
	DR-E-AM'US	○ ○ ○	E-Pole	Building dedicated to a mix of small creative firms. It contains also a conference room.
	E-PROJECTOR	○ ○	E-Pole	Alternative 7 <sup>th</sup> art room (welcoming the actual Biffen), which could also show documentaries.
	E-STUDENTS' WELCOME	○ ○ ○	E-Pole	New and bigger students' house, where students could meet. This is also the way to draw students to downtown, benefit from their young spirit to enhance the city's life. Concert stage, bar, activities & conference rooms.
	E-XHIB'IT !	○	E-Pole	Outdoor/indoor area dedicated for temporary exhibition where the artworks come from many sources : students, citizen, pupils, artists... and show to the entire population how art is appreciated in Aalborg.
	GRAF'IT-E !	○	E-Pole	Outdoor spaces dedicated to spontaneous 'graf' connected, perhaps eventually to a skate park. This will help alternative culture expression, show it to everybody and preventing teenagers from graffitiing elsewhere.
	E-BRUTALIS	○ ○	E-Pole	Broadening the raw environment in Aalborg by offering a building attached to GRAF-IT-E's outdoor spaces.
	E-ARTBUS	○	E-Pole	Using an old city bus and transform it into an Art workshop.
	E-FOREIGNHUS	○ ○	E-Pole	House dedicated to foreign culture and international Art, a way of understanding/integrating other ethnic groups.
	E-PLANET	○	E-Pole	Kind of Planetarium mixed with a Discovery's palace, where people can come and learn about the sky, nature...
	E-Artworks	E-KNOWINDOW	○	E-Point
E-BRIDGE		○	E-Point	Shining light on the bridge across the Limfjord, creating a link icon between Aalborg and Northern Jutland.
PATH-IT-E-BLUE		○	E-Link	A real path is painted to the ground/pavement to signify the link between all E-activities within 3E's Bazaar.
E-SIGN		○	E-Points	Creating some specific and artistically shaped signs placed all over the zone, for information and orientation (the street name signs involved in the area can also be renewed in this way).
SP-E-KOUT?		○	E-Points	Placing speakers throughout the area, and create sounds atmospheres.
NOIS-E-WALL		○ ○	E-Point	One side of the wall facing the traffic could be dedicated art but its purpose is primary to reduce traffic noise. The other side could be used as a sound/noise E...
E-WATERWALL		○	E-Point	Artwork on the water front, in relation to the water and the land
E-CHESS		○	E-Point	Using gridded empty spaces to create a kind of crazy chessboard, which people could use to play chess on.
E-GATES		○	E-Points	Each entrance point will be framed by artwork creating a gateway.
RAILS'E'COLORS		○	E-Point	Transforming the old abandoned industrial railways into stripes and lines: the United Color of Aalborg.
E-URB'		○	E-Points	Nothing is forgotten ! Urban furniture has to be redesigned as well (benches, public phone cabins, trash cans...).

...and a real reflection must be held on the balance between temporary E-places and permanent installations.

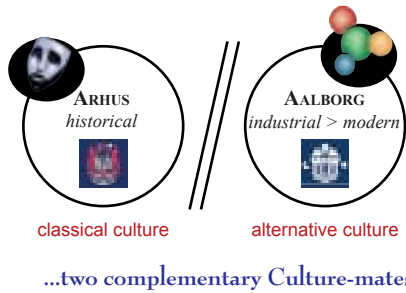
# Aalborg's new grease paint



### 3 patterns' overlap organization



## Regional coopetition



# Once upon the future...

Once upon the future, Aalborg will become the new creative region in Northern Europe. It will offer an alternative to those people "moving away from traditional corporate communities (...) and even many Sunbelt regions", to those people being "the holders of creative capital, who prefer places that are diverse, tolerant and open to new ideas", to those people representing the "key of economic growth": to creative class people. However, Aalborg will stand out, because of its wish to include and integrate all the classes of people in its society.

Once upon the future, Aalborg will represent the new lifestyle icon, since it will be a solution for those individuals who "decided not to look for [jobs], in places that did not afford the variety of scenes they desired", those individuals who move "somewhere for the Lifestyle and only then set out to look for employment there", those individuals

interested in new "music venues, neighbourhood art galleries, performances spaces and theatres".

Once upon the future, Aalborg will be authentic, with the definition of authenticity "as the opposite of generic": uniqueness. This is to say that Aalborg will embody "the power of identity [that] has become a defining feature of the insecure, constantly changing post-modern world".

Everybody, everywhere will hear about this city whose

policies "encourage culture to grow from within instead of promoting removal and replacement". This city will be known at the city that understands that its "quality of place (...) can be summed up as an inter-related set of" E, where people "can do more than be spectator: [people] can be part of the scene". People will know this city as the main symbol of all those municipalities that realised the potentials hidden in their abandoned industrial areas, and that knew it is impossible to successfully reconstruct imitation old-fashioned neighbourhoods.

Yes, Aalborg has a dream that one day it will rise as the heart of social interaction and diversity, because of urban proposals for inhabitants who want to "meet and socialize with people different from themselves, to trade views and spar over issues". Aalborg has a dream that one day hiring artists to conceive its urban

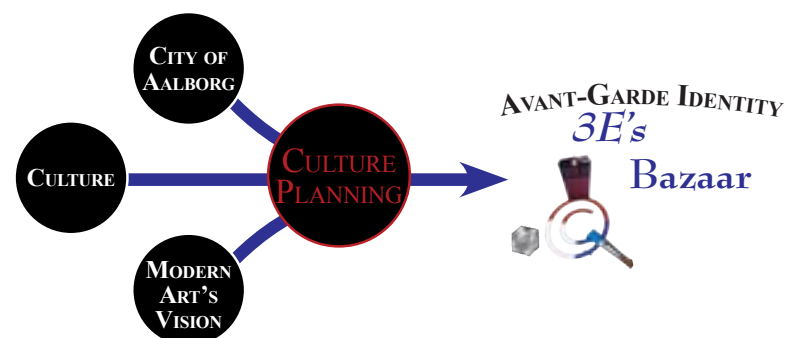
environment is a better tool than what its contemporary urban actors think of. Aalborg has a dream that one day, its population will accept this way of ensuring urban rebirth. Aalborg has a dream that one day it will understand its cultural mission, and make it a reality, because of an open-minded leadership and visionary willpower. Aalborg has a dream of tomorrow.

Yes, Aalborg has a dream that one day 3E's Bazaar embody the answers to the questions about the city's culture planning. Aalborg has a dream of tomorrow. Aalborg has a dream that one day the city will no longer be in hopeless competition with its bigger and stronger counterpart Århus, but will instead have successfully joined a peaceful cooperative partnership with its ally on Århus's Culture It! project. This is the hope. Aalborg has a dream that one day 3E's Bazaar project will become the artistic and cultural neighbourhood

tourists come from far away to visit and that they will ask themselves "To E or not to E?"

Yes, Aalborg has an avant-garde dream. A dream that will perhaps grow for no less than 365 days as it is declared the European City of Culture, allowing it to spread E activities throughout its entire region.

## Towards a new Identity



...3E's Bazaar as Aalborg's change towards the Future

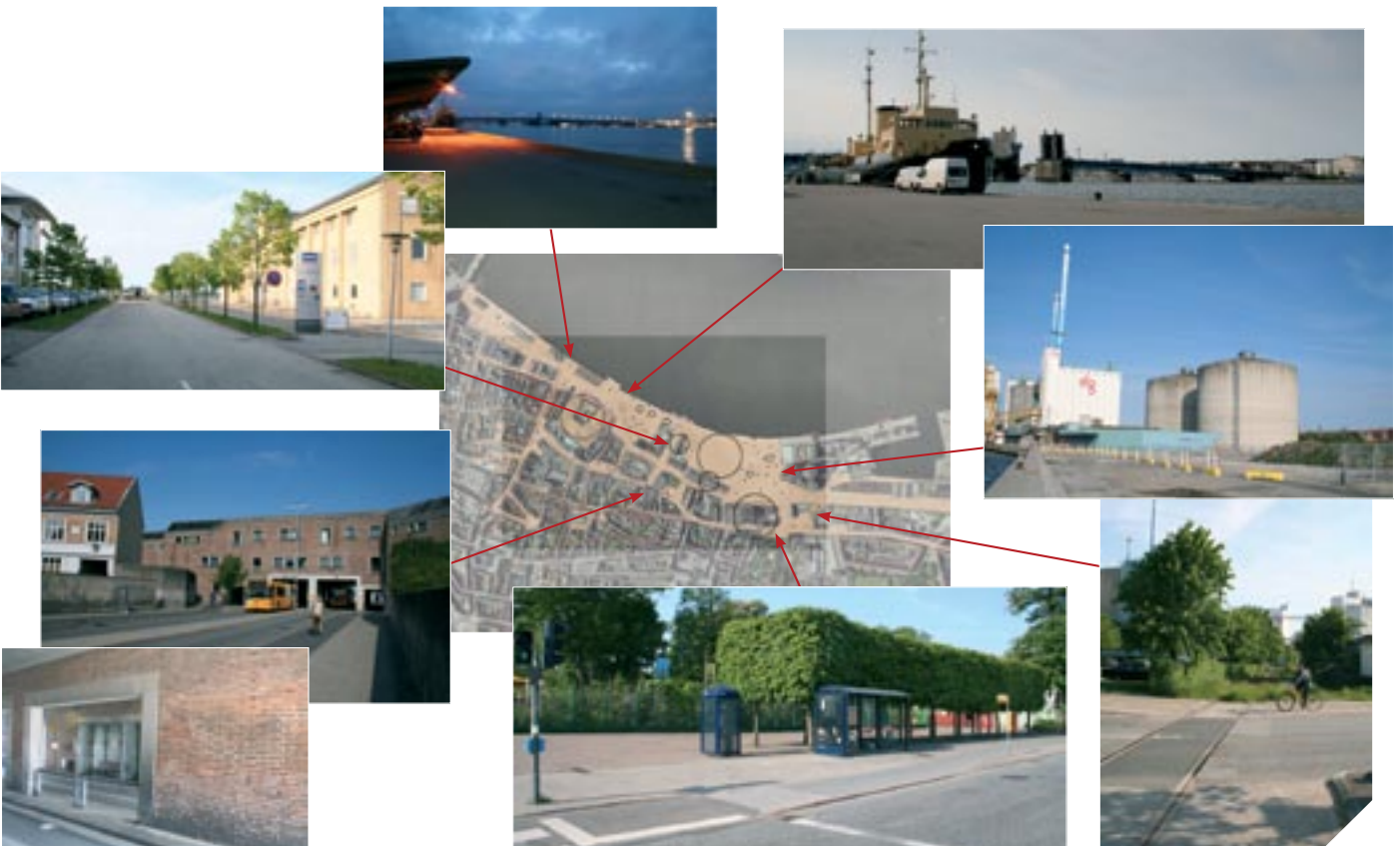


FUTURE; E-Chess viewpoint



# When disuse becomes potentials

Below are a few examples where one can see how empty and grey some areas appear. The bridge, link to Northern Jutland, is nearly invisible...

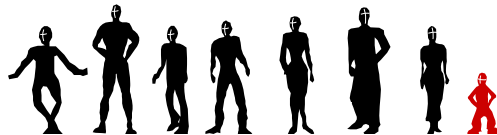


**“In order for the experience economy and for the cultural industries to have any sustainable effect it is necessary to educate the population to consume and engage in culture”**

**[Klaus Kunzmann -lecture in Aalborg spring 2005]**



# NORDKRAFT



# CHILDRENS CREATIVE CULTURE CENTER - THE 4C

-Student Project / Iben Steensbæk Schrøder



## Children are the largest resource of the future society - Prepare them well

NORDKRAFT is an illustration of Aalborg's transition from being an industrial city to being a cultural city, in which cultural planning is used. NORDKRAFT is being transformed from a powerplant into a cultural factory offering the city a new public domain. NORDKRAFT is based on a very strong concept relating to existing organizations in the city and plays an important role in the branding of Aalborg as well as in emphasizing Aalborg as an innovative and dynamic centre in North Jutland.

This project introduces a new parallel program to NORDKRAFT which is to be placed within the empty spaces between the proposed programs in order to connect them in a new way. The program, called 4C –Children's Creative Culture Center, is a program supplementing the existing school system and it is based on the networks in and around NORDKRAFT, which are related to the education of children.

This project focuses on how the education of children, in the future, can be an integrated part of NORDKRAFT and how the focus on children's activities and creativity are a central aspect of making Aalborg an innovative city in the future. Since the public schools do not have the resources, the networks, or the facilities to develop creative education, the 4C program will be a good supplement to the public education in Aalborg and will have a large impact on the overall educational environment by involving new and creative people and institutions in the education of children.

### Existing Resources

The 4C programs work on several scales. On a national scale, the 4C program will be an experiment in how creative learning can be integrated in the public school system. Given that the program is a success, it is possible that schools from around the country will either use the program at NORDKRAFT by going there physically or that they will develop their own networks in their local environment and draw on the network and experiences made at NORDKRAFT. On a city scale, it is vital that the program draws on the resources the city offers. Besides the city schools and the city's creative institutions, Aalborg also accommodate a wide range of institutions that could benefit from and contribute to the development of the creative educational network. The only qualification necessary to contribute to the program is having the willpower

and zest to explore this field of education. For instance, students from the teacher's college could be a part of the program working together with activists, entertainers, artists, and businesses to create unique and meaningful experiences for the children. On a local scale, the program could benefit from working with key institutions in the area such as the library, Energicenter Aalborg, Dreamhouse, The House of Music, etc.. The concept of NORDKRAFT is based on leisure/fitness and leisure/culture activities which all are internal resources the 4C program can draw on.

### Sustainability

The 4C program is based on existing concepts and does not require many new investments since most of the facilities needed to implement 4C are already present at NORDKRAFT.

The Danish Ministry of Education would be a plausible sponsor of the project since the project is related to the implementation of the new school reforms.

The joint public office, Skole- og Kulturforvaltningen, illustrates the close relationship between education and culture in Aalborg and is one of the central actors at NORDKRAFT. Skole- og Kulturforvaltningen should find the project interesting and relevant and is, therefore, also a potential sponsor of the project. Networks and institutions relating to the program might also support the program either financially or by sharing resources.

4C presents a new way of dealing with the creative education of school children and is an asset to the concept of NORDKRAFT since it ensures a dynamic network between the different institutions. The 4C program will generate life in the big building complex and will have a physical as well as a mental effect on how the environment is experienced.

### Strategy

In the planning of NORDKRAFT, there has been placed great emphasis on the fact that programs should not rely on public funding from the municipality. The sustainability of the 4C program exists due to the actors already present at NORDKRAFT. The facilities of 4C are tied together with the existing facilities at NORDKRAFT and the extra facilities, such as the hostel immediately adjacent to NORDKRAFT, could become involved as private initiatives which the institutions, DGI, Skråen, etc, could benefit from in relation to their



To the left an illustration of how the 4C program at NORDKRAFT draws on the city's creative resources. In the future, the process will be reversed and NORDKRAFT will be the creative core from which resources flow throughout the city. The diagram below exemplifies how the 4C program, the children's HUB, draws on the resourceful networks and programs at and outside NORDKRAFT.

events. Instead of educating and employing teachers for the 4C program, different activists from NORDKRAFT and around the city participate in the project. 4C will bring life to the area, because it is present at all times but also because it will draw new people and activists to the area contributing to the overall concept of NORDKRAFT. While the 4C program draws on the existing concepts and resources of NORDKRAFT, the surrounding institutions and the institutions at NORDKRAFT will in return be able to use the facilities of the Children's Creative Culture Centre.



The 4C program (RED) is placed at the heart of the building in order to enhance the relations to and between the planned programs in NORDKRAFT. The grand boiler hall is transformed into an Atrium with translucent ceilings. It is primarily here, in the void, that the 4C program will have its physical base. The activities, however, are to be distributed throughout NORDKRAFT, generating an inner flow.

#### 4C - The Children's HUB

While the programs already planned are physically bound to a specific level, the 4C program is dynamic and penetrates the entire building. The Atrium functions as the children's HUB from where they plug into the other programs in the complex, infiltrating them and are in turn subjected to the different environments.

The children have their own domain in NORDKRAFT which implies that the children are not visitors in the complex. While the children are part of the network in NORDKRAFT they also create their own parallel universe due to their ownership of the Children's HUB. This makes the concept of NORDKRAFT more vivid and alive. The 4C is envisioned as a school camp or boarding school, where the children stay for a period of time. The project is based on introducing alternative institutions in the education of children in

the experience society. DGI, The Children's Theater, The Children's Art Museum, Children's Library, music school, etc., are such institutions but the program will also draw on other resources such as restaurants and hostel facilities in and outside NORDKRAFT. The children help unfold NORDKRAFT as it also draws on external resources such as Sømmandshjemmet, which is placed across Carolinelundsvej and is used as dormitory. Sømmandshjemmet has its own unique history through which the children can get to know about NORDKRAFT and, thus, strengthen the diverse image of Aalborg.

While the 4C is physically placed in the NORDKRAFT building, it is important that a network is developed to the surrounding environment, Dreamhouse and the House of Music, etc.

Concept sketch of the design of the children's HUB



Exercising has become a central aspect of modern society, and just as it is the case with culture and art, it is necessary to place a political focus on this aspect, if it is to be developed. An objective of the public school is to educate the children to become accomplished citizens of tomorrow, and if the future is to be innovative and creative, then this has to be a clearer goal in the children's education. The vision of 4C is not static. In time, the idea of 4C will penetrate the institutions in the city and the schools will create their own HUBS and creative networks which will generate a new flow in the city.

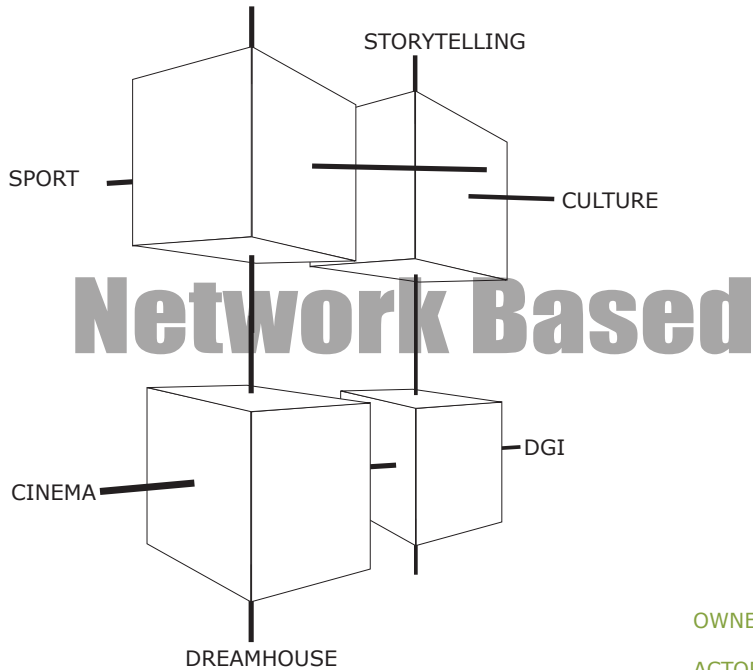
### Design

The physical design is based on the project being a central Children's HUB which will interact with most institutions at NORDKRAFT. The HUB is placed in the Atrium in the old boiler hall where the fascinating and raw industry is still detectable, since this where the relations between the facilities and institutions become most explicit.

The Hub consists of boxes which are plugged into the existing architecture. The boxes are designed as simple and light architectural geometries that preserve the experience of the Atrium as a semi open space and the raw industrial look. The different architectural types, the raw industrial boiler hall, and the light architectural boxes intensify the field between the industrial based and the experience based society.



The illustration shows an example of hybrid learning. In educational collaboration with the Art Pavillion the children have been given the task of making mathematical art. This particular artwork is based on prime numbers. Another example could be the hybrid between physical education and dictation....



# Network Based

**OWNERSHIP:**

Private

**ACTORS:**

Private buisness initiative

4C - Dormitory

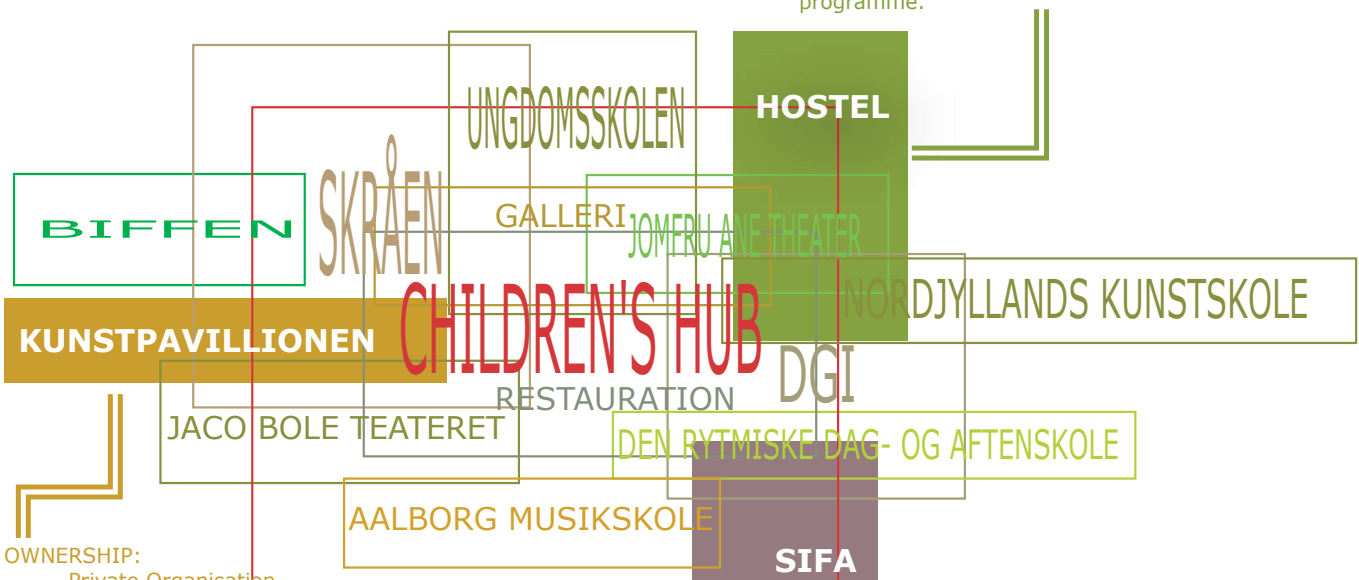
SKRÅEN -Hostel

DGI -Camp

Educational Institutions - Temporary residence

**RELATION TO 4C:**

4C functions as a camp only when the children have the possibility to stay at NORDKRAFT for a longer-period of time. The Hostel plays a central role as accomodation for the children and creative teachers of the programme.



**OWNERSHIP:**

Private Organisation  
Public funds

**ACTORS:**

The artistic council  
Members of the organisation

**RELATION TO 4C:**

The Art pavillion functions as exhibition room for the students' work in the arts and crafts while the expertise of the organisation is fruitfull to activating and teaching the children to be creative.

**OWNERSHIP:**

Independent Organisation  
Collaboration between institutions related to sports

**ACTORS:**

Aalborg sport institutions and organisations

**RELATION TO 4C:**

SIFA sponsors and arranges sportsevents and plays an important role for Aalborg as a "sport city". SIFA's primary objective is to support sports and in the 4C project SIFA could be an investor and major partisipant in sports activities and through its vast network on the sports world.

List of the planned institutions which constitutes the network inside NORDKRAFT:

*Actors in the creative cultural collaboration:*

Skråens Venner, Skråen,  
 Aalborg Musikskole og dele af Den Musiske skole,  
 Den Rytmske Dag- og Aftenskole, Karneval i Aalborg  
 og  
 en lille del af Ungdomsskolen.  
 Jako-Bole Teatret,  
 Jomfru Ane Teatret,  
 Nordjyllands Kunstskele,  
 Kunstpavillonen,  
 Biffen  
 Karneval i Aalborg  
 Ungdomsskolen  
 Dreamhouse II

*Actors in the creative sport collaboration:*

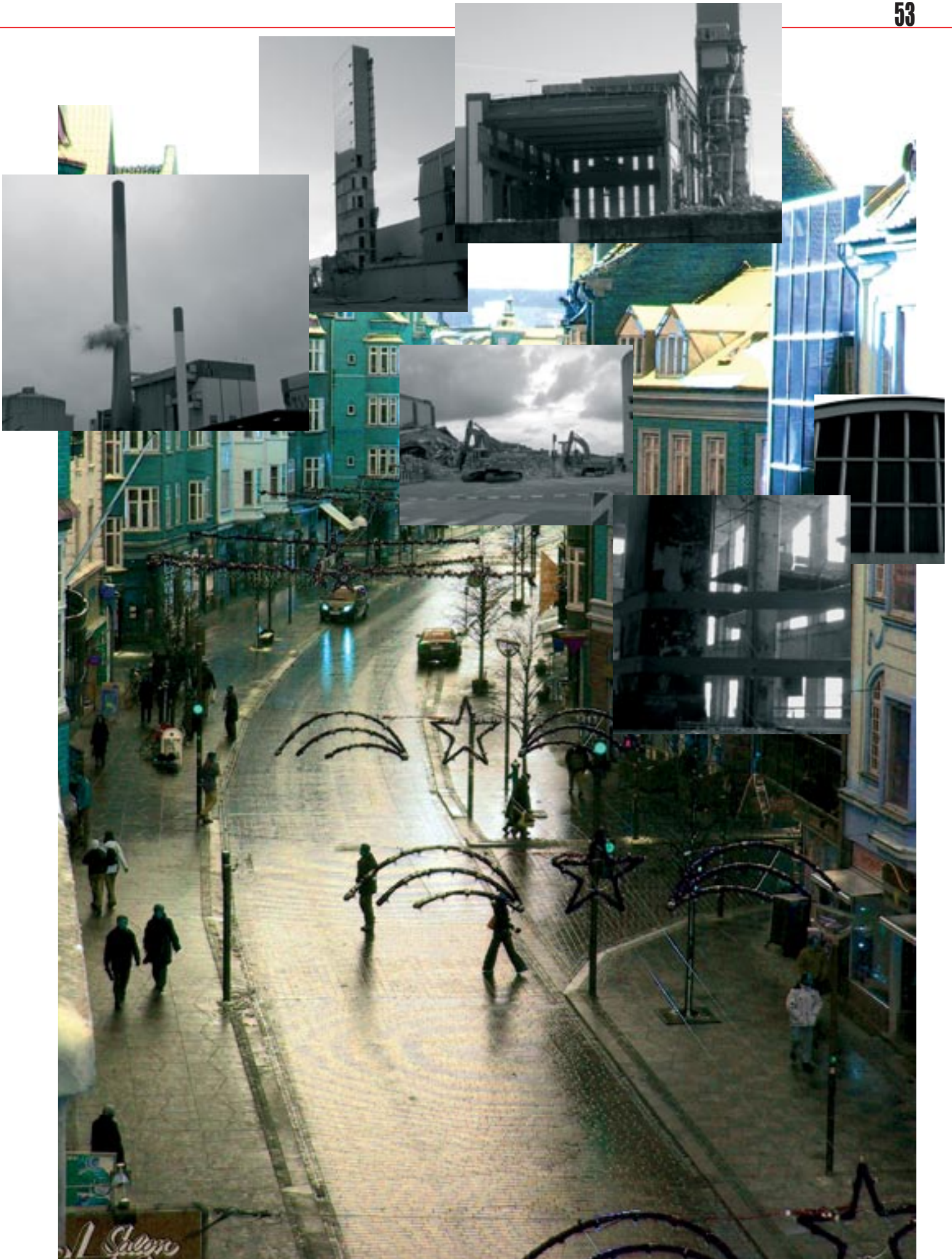
Idrætsinstitutioner  
 SIFA  
 DGI  
 Martial arts  
 Offices for specialunions  
 The sport association for the handicapped in Aalborg  
 Aalborg Firmasport  
 Project dancehouse.

*Additional actors:*

Educational institutions  
 Artists and Galleries (painters, skulptureres etc.)  
 Teacher's college  
 The Library  
 Ungdomsskolen  
 Etc..

# The hub





# EDUCATION & EXPERIENCE BAZAAR

-Student Project / CHRISTIAN DALMER

Aalborg has always been known for its industry. However, this is an image which has faded in recent years, as only a few industrial buildings still stand at Aalborg's harbour front. Unfortunately, people perceive Aalborg as a place that is raw and cold. But Aalborg has the capacity to brand itself as a city of education. One of the things that sets Aalborg University apart from other Danish universities is its focus on teaching people how to work together on a joined project. This special quality that Aalborg University has should be marketed more extensively. It is important that the students be visible in city life, when talking about branding Aalborg on its education opportunities. The concept is called Aalborg Education & Experience Bazaar **AEEB**.

## What is Happening at the **AEEB**?

The **AEEB** functions as a workshop, where students come to work on big inter-disciplinary projects. The exchange of knowledge and experience is the keyword of this concept. People who do not belong to the local university or high schools are welcome to visit the Experience Bazaar and take part in some of the workshops.

Beside the workshop, the Experience Bazaar consists of a combined cafe, conference- and exhibition hall with a stage, which means that the **AEEB** will be able to function as a complete students' house, where students and other people can meet and where students can exhibit their projects and perform on the stage.

## Placement - "The Education Square"

**AEEB** is placed at the old Nordkraft building on the harbour front. Creating a center for experience and education in an old industry building could be seen

as a symbol of the development that modern society is going through, where production moves out and where research and culture moves in. When talking about branding, Nordkraft might become one of the greatest landmarks of Aalborg. **AEEB** is going to brand Aalborg University. Nordkraft provides the optimal surroundings for **AEEB**, because it requires a very large hall. The interior of Nordkraft should, as far as possible, remain one big room, thus, preserving the fascinating architecture of the building.

Even now Aalborg University expects to access to rooms at the House of Music, which will house students from the Department of Music and the Department for Architecture & Design. In addition to this, the library and Dreamhouse are also located very close to Nordkraft, which will strengthen the identity of this area as "an education square".

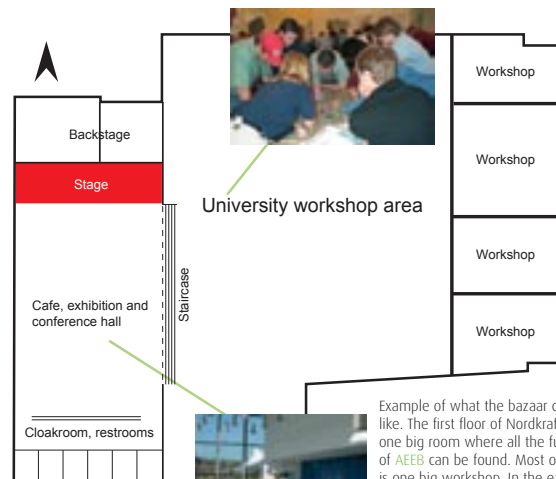
## **AEEB** as Generator - 24 hour Life

The Nordkraft building is enormous and, therefore, one could worry that there will little or no life during some periods of the day. However, many students work the whole day, sometimes in the evening and in the weekends, too. This will secure that the place will be full of life many hours every day. This is one reason why **AEEB** can be regarded as the generator of Nordkraft. Incorporating into the concept other programs such as the cafe / exhibition hall with a stage will also motivate students to use the building. **AEEB** is a perfect students' house - not only a place where students can go to get a drink, as it is the case with the existing students' house in Aalborg, but the **AEEB** will offer other activities that relate to their studies.



The objective of the AEEB is to:

- make education a cultural experience
- show the outside world how we develop things through cooperation
- represent Aalborg and its cultural and educational resources
- develop big inter-disciplinary projects
- give high school students an insight into the work that goes on at the university
- exchange knowledge in physical networks of institutions in Aalborg
- draw the students from campus into the inner city



Example of what the bazaar could look like. The first floor of Nordkraft remains one big room where all the functions of AEEB can be found. Most of the area is one big workshop. In the eastern part, smaller workshops are reserved for noisy and toxic experiments. In the western part of the building a cafe, conference- & exhibition hall with a big stage are located.

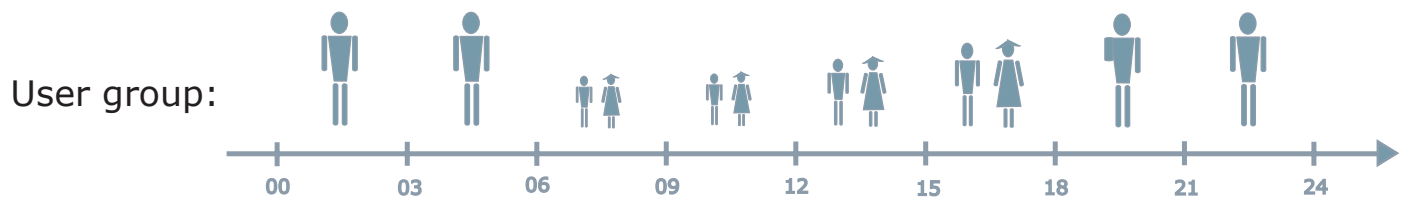
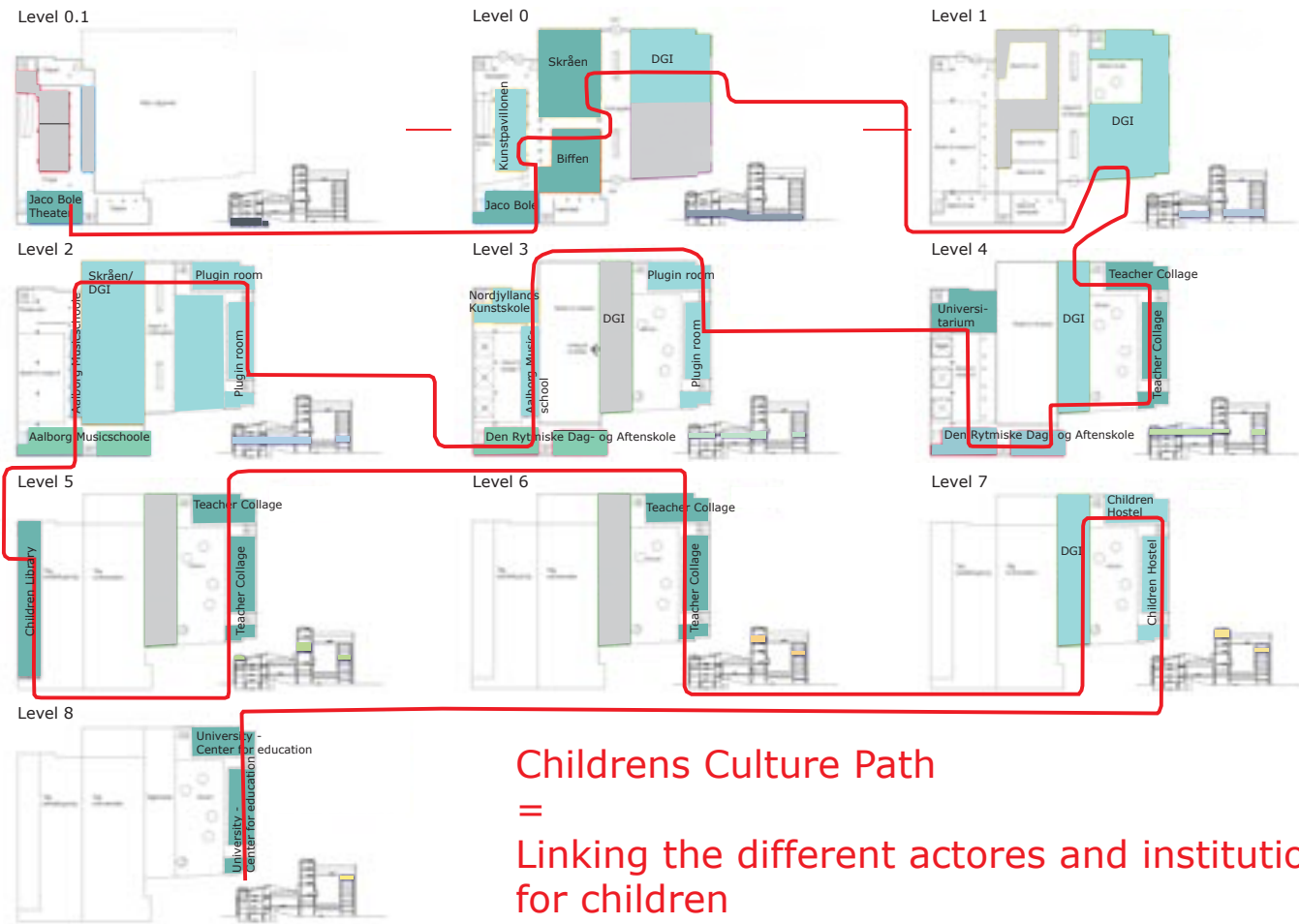


- Non elementary Schools
- AEEB and AAU



As shown on the map, Aalborg University is placed far from the inner city where most other schools and most people are. AEEB gives the university a possibility to brand them and to exchange knowledge because of the central placement in the inner city among the other educations. AEEB will become a public educational center where students from high level educations interact with high schools and other people interested in students' work.





Different user groups during the day



# CHILDREN'S CULTURE PATH

-STUDENT PROJECT / METTE HILSLØV PETERSEN

It is essential that Nordkraft becomes a place with activity all day long. A way to create life all day is to allot different time periods for the use of specific user groups. The user groups are age dependent which means that during the day, when most people are working, the primary user group at Nordkraft will be children and children's institutions whereas the user group in the evening will consist mostly of adults. This project deals with the children's activities during the daytime, where they are the dominant user group engaged in and entertained by theatre, movies, games, sport, music, workshops, etc., and it deals with how the actors at Nordkraft can contribute to these activities.

Aalborg lacks child friendly leisure activities. By bringing together a lot of leisure activities for children

at Nordkraft it becomes a place where children can share the same interests. Nordkraft as a culture house for children could inspire co-operation between the different actors. They could make different workshops together. Nordkraft offers plenty of room for these arrangements. Different actors sharing the facilities at Nordkraft could strengthen the networks and keep the costs down.

Aalborg offers many educational opportunities for children. However, there is nowhere the different institutions can meet and exchange ideas and experiences. The new program at Nordkraft offers a place where this exchange can take place. This mix of actors will make Nordkraft an economically sustainable. In addition to this, Nordkraft is financed by whole line of different actors, the municipality, and other cultural

foundations. The program also contains a children's hostel, so that children from the rest of Denmark have a place to stay when they come and join in the cultural activities and workshops. This makes Aalborg a destination for study trips.

### The Culture House for Children and Youth Adults

During the day Nordkraft will be a culture house for children and young adults. The culture house contains 3 hybrids: culture for children, children making culture, and education for children.

*Culture for children* could be children's theater, children's art museum, children's library, cinemas ect. Here the children are entertained by culture and enter Nordkraft as visitors.

*Children who make culture* have a different relationship to Nordkraft, since they become actors participating in, for example, workshops or creative activities such as art, music, radio, dance, sport ect.

*Education with culture* that relates to children contains educational institutions that experiment with teaching. Studies have shown that different children learn in different ways, and this culture house offers the opportunity to explore this further.

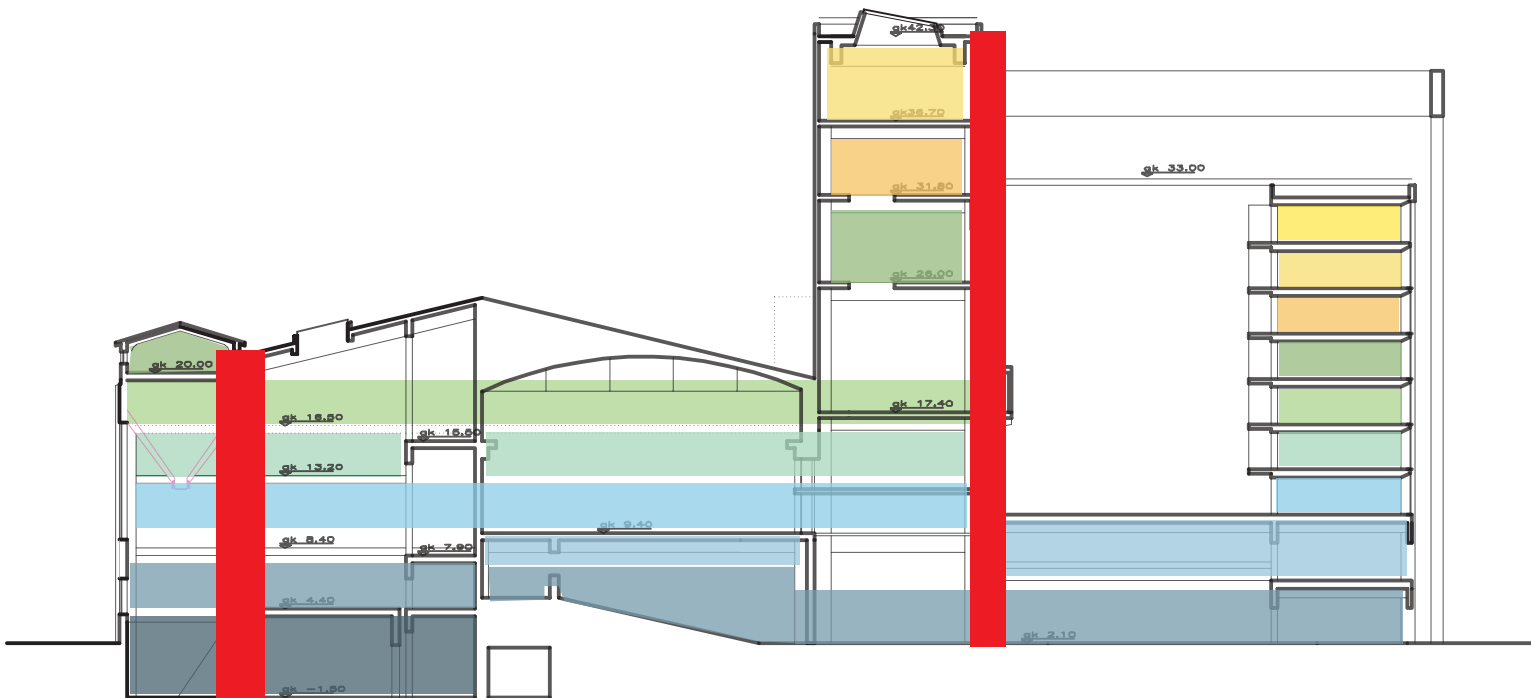
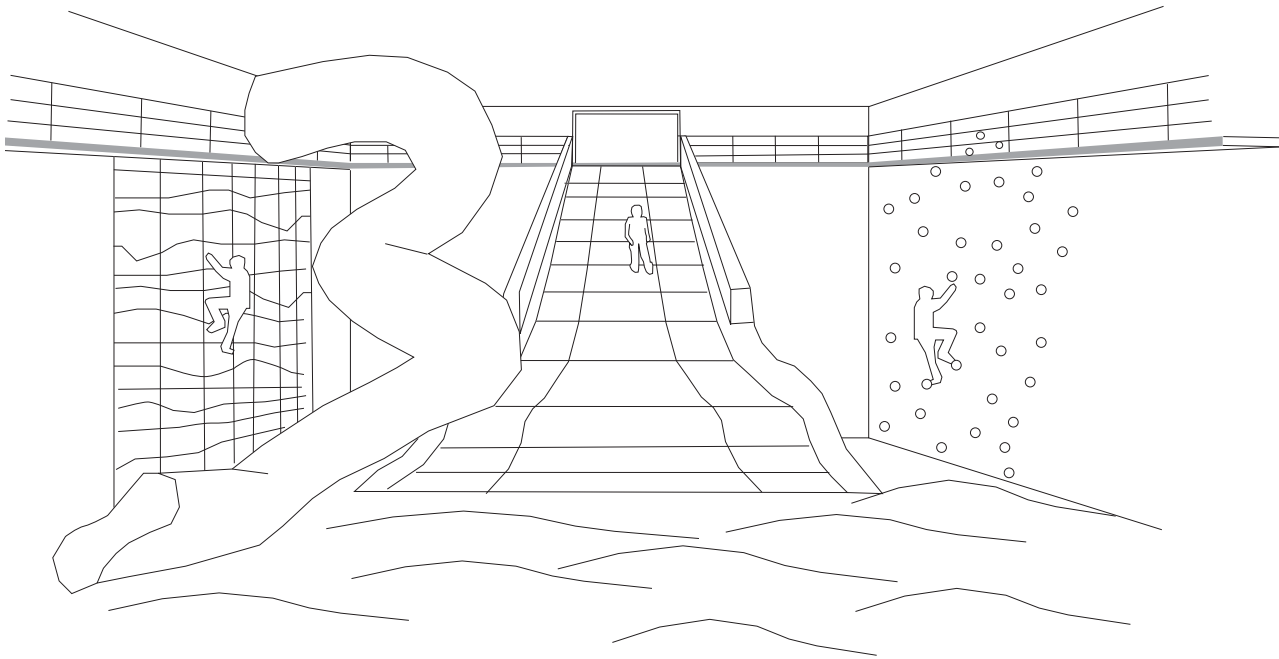
### The Actors

The traditional roles of the institutions at Nordkraft are turned into hybrids once they come into contact with the children's programs. For instance, Jako Bole teatret, which traditionally creates culture for children, develops a hybrid in which children are taught to create culture through theater. The cinema Biffen could broaden its assortment of films by showing children's movies and develop a hybrid in which they teach children about film as culture or how to make a movie themselves. The Library (NJL) could have a department for children at Nordkraft with reading, storytelling, and discussions about the books that interest the children. In this manner, the actors at Nordkraft could redefine their role in relation to the children's program and develop networks and hybrids that could strengthen their position in relation to cultural industries.

### Design

The children's activities are distributed throughout Nordkraft and are placed physically on different floors. In order to link the different actors and activities together, a Children's Cultural Path linking the different actors together is designed. This creates a natural flow of children throughout Nordkraft. The path will be marked with a red interactive line in the floor surface. The line is a belt of light, which is switched on when a specific different actor is active, and it is turned off when the actor or activity is closed.

The path links the activities on different floors. Therefore, a special stair tower for children, linking the different floors, is built. The stair tower is designed as a play room, which the children have to climb up to when they want to go to a higher floor. When they want to go down, they can use the different slides. This creates a different and fun way of moving between the floors and, in addition, it gives the children an opportunity to exercise in a fun environment. The stair tower is a fun supplement to the traditional stair tower in the building. This room is created especially for the children. It is their room, and it is what makes them feel that they belong to Nordkraft.



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
08-16	The institutions are bringing the children					The parents are bringing the children	
16-21	The parents are bringing the children		Grownup people				
21- ...	Grownup people						

Example of the usergroups during the week

# Concluding remarks



## New opportunities or 'fear and loathing' at the Harbour front



The intention of the workshop at Dreamhouse was not to create better art, or to try to say what is right and wrong in culture today. If that had been the case, then we would be in trouble, and the headline of this section would end up as 'fear and loathing' at the waterfront.

The intention was to work with interaction between the different landscapes of the city, in a search of new opportunities in a future experience based city. The outcome of the workshop points in different directions; some relating to future possibilities others should be

seen more as inspirational in character.

The workshop at Dreamhouse was successful as a first approach towards *'creative interfaces'* and as a cooperation in the work with new hybrids in the landscapes of culture, business, and knowledge.

The actor representation between the culture, business, and knowledge-based stakeholders was surprisingly good. The participants represented the artist, the cultural institutions, educational institutions, cultural entrepreneurs, and directors from leading local corpo-



rations.

The hybrids produced by the workshop participants and the student projects are all centered on two words; *interaction and connectivity*. This is, of course, partly because the workshop had as its purpose to develop new hybrids mixing the landscapes of business, culture, and knowledge.

But it should also be seen as an indicator on the importance of proximity and a cultural and creative based critical mass in a somewhat sparse landscape of culture, cultural industries, and experience based enterprises in a large provincial city like Aalborg.

This should not be read as a critique of the cultural landscape in Aalborg, but as a condition that is present in cities of medium size in Denmark and Europe. Talents and frontrunners move out to the core cities, in Denmark meaning Copenhagen and to some extent Aarhus!

The need for interaction and connectivity is clearly framed and constrained by the need for *economic sustainability*.

The idea of a total fitness hybrid at the workshop is an example of a hybrid that combines the business world's desire for economic profit mixed with a lot of competences that both seek to attract users and doers in a future experience based landscape and to some extent contribute to the 'critical mass' that the cultural and experience based landscape of Aalborg and North Jutland demand.

The artists and cultural institutions are equally interested in the opportunity to create new values and, thereby, either jobs or new financial opportunities to develop new project areas on the basis of their expertise as 'creative doers' developed by entering new network based projects.

As shown in the workshop hybrids it is important to look into both market based models and public funded models, because both are important and interdependent if the long term objective of the knowledge and culture based city is to be reached.

'The Total Fitness' concept and 'Children and youth cul-

ture house' are good examples of two tentative approaches towards new cultural hybrids based on private and public funds in network based settings.

'The Total fitness' is mainly a 'pay per use concept' in a market based economy where entrepreneurs are given some starting aid. The offset is based on expertise from the future stakeholders in Nordkraft DGI (sports and fitness), the theaters and art associations (mental fitness and personal development), new leisure based entrepreneurs focusing on leisure and wellness, in many ways creating new events and experiences for tourists and citizens of Aalborg and North Jutland both at Nordkraft and outside.

The financial platform of this project needs to be investigated further, in order to determine whether the foundation of customers and doers is strong enough for this concept to become a success.

The first approach towards a hybrid like this could be the investigations into a new experience based incubator hotspot, a Dreamhouse2 at Nordkraft.

'The Children and youth culture house' is not commercially founded but focuses on creative learning, shaping 'tomorrow's' creative and innovative doers by building a network structure of competences and an operating economy in a new network center drawing on the expertise from operators at Nordkraft and that of educational institutions in Aalborg. The objective is to brand Aalborg as the number one children and youth town.

The doers in the network are schools, colleges, libraries (NJL), cultural institutions, and artists. The users are students from the local schools, and in the longer perspective, students from the region.

The financial platform is public funding. What is interesting about this project is that it just needs a small start booster to create the frame between the other entities at Nordkraft. The operating cost will be covered by the schools and institutions involved. Minor expenses to pay for a network coordinator will be covered by the Municipality.

In a planning perspective, the *Experience bazar* is an

interesting project that moves culture, experiences, interaction, and connectivity into public space. The project should be seen in both at a small and grand scale. The most important element is that it values new actors and users and experiences in between the big entities; Nordkraft and the House of Music.

It is a melting pot of culture, knowledge, and business. It is a complex structure seen on a large scale, framing the whole waterfront, but on the smaller scale, it could start out as a building structure lending its spatial vocabulary from the original concept of the bazar as a place of cultural, entrepreneurial, and social interrelations.

Projects like The Universitarium, the Dreamhouse concept, events like the Tallships' Race and carnival, promotional activities from e.g. the Technical College Chefs' School, could be some of the existing projects and events that could be part of a future Experience bazar as it is also presented in some of the student projects.

The economic foundation of the experience bazar has to be a mix between public and private funding as proposed in two of the student projects. On a small scale, it can easily be a privately based initiative. On the larger scale, it is a mix between developer economy and public planning.

Several participants voiced their demand that the *local identity* should be preserved and that it, at the same time, the new cultural space should be open to *subcultures* of the city. This would mean holding on to the city's industrial history and its icons, the rough and edgy parts of the city portrayed in the book Nordkraft. It also means supporting structures related to subcultures and ethnic cultures which are at the frontline in an often instrumental approach to culture in the experience economy.

The hybrid *Brutalis* is a quick proposal for a space that opens up central areas of the city to subcultures and minorities in the city's cultural landscape. The difficult part of this is how, or even if, it is possible to frame subcultures and autonomic layers in the city.

Some cities and NGOs are trying to develop ways of working with cultural potentials and subcultures. Gdansk (as in the former shipyard), Röda Sten an NGO art gallery at the waterfront in Gothenburg and Bazar Vest run by a private business man in Århus are some examples.

The financial aspects of initiatives like this could be both public and private based. In Gdansk and Aarhus

the financial foundation is private and in Gothenburg it is public. and NGO. In most cases the economic aspect is 'free space' and perhaps minor public funds supporting projects.

### Summing up on process and outcome

Setting up creative interfaces (interim or permanent) are important in new and emerging areas such as integration between business and culture and working in a somewhat blurry definition of the experience economy and seeing everyone as the creative class.

This also means that the objectives that are set up in the 'creative interfaces' have to be specific and clear.

*'What are the objectives that we have to develop ideas under today, is it Aalborg as the number one innovative and creative city or is this an open issue?'* (workshop participant at the Dreamhouse workshop)

This question is central. The objective at Dreamhouse was to see new possibilities in a first tentative approach to cultural industries and experience design. The workshop at Dreamhouse was a generator for new ideas, and it resulted in a broad range of ideas and hybrids with a range of qualities that the student project unfolds. At the same time it is important to narrow the outcome so the scenarios and ideas become viable.

The intention is, therefore, to follow up on this first idea workshop and organize a 'future camp' that focuses specifically on the entrepreneurial and business oriented values in relation to culture and the 'creative potential' which is the concept on which the original Dreamhouse was founded.

The objective could be to develop solid visions of Nordkraft as more than a conglomeration of culture and art but also as the starting point and future basis of cultural industries and the integration of culture and business in Aalborg and North Jutland.

Keywords would have to be the local strongholds of culture, creation of proximity, economic setup, and organization – all merged in an open experience based space.

We would like to thank all the participants at the Dreamhouse workshop in June, Kultur og Fritidsforvaltningen, Aalborg Kommune, Aalborg Erhvervsråd/Dreamhouse, Nordjyllands Amt.

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