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THE WHALE COMPETITION BRIEF

Invitation

The board of The Whale is pleased to invite four prequalified teams of architects to the competition for the design of the new building on one of the most spectacular sites in Norway.

At the edge of the ocean, with a panoramic view of the Arctic Sea, the new building will become a major new attraction in Northern Norway. Andenes is one of the best places in the world to experience whales and each year welcomes more than 50.000 visitors from all over the world.

The Whale will highlight the status of the area as a leading destination for people interested in whales and nature. A visit to **The Whale** will be an unforgettable part of a stay on *Andøy*—a place that augments the monumental experience of the nature and the landscape.

The ambitions for **The Whale** are high. The aim is to become a world Class attraction; combining high quality architecture with the highest standards of displays, exhibitions and knowledge about whales and their environment.

We are looking forward to receiving proposals for **The Whale** and hope that all teams will enjoy working on this exciting project.

Benn Eidissen
Chairman of the board
of **The Whale A/S**

Foto: Simen Bergvik

Photo: Camilla Ilmoni



Project background

Andenes in Norway is one of the best places in the world to see whales. A deep-sea canyon stretches almost to land making it possible to get from land to the deep water in a short boat ride. The area is extraordinarily rich in marine life and many species of whales can be seen in the offshore waters and sometimes even inside Andfjord to the north of Andenes.

Andenes is at the tip of Andøya, the northernmost island in the Vesterålen – Lofoten group of islands. At 69 degrees North it is well above the Arctic circle, but despite the latitude the winters are relatively mild, and the sea never freezes. Andøya is characterized by rugged mountain tops on the western side facing the open ocean and lowland marshes and peats on the eastern side facing the fjord. Fishing villages are situated on the west side, as is the biggest fishing harbour in Andenes.

Due to the high latitude, during the summer the midnight sun is present

from the middle of May till the end of July and during the winter the sun doesn't come above the horizon. During the dark nights the northern lights can be spectacular and is an added benefit for tourists travelling to see whales in winter time.

Whale watching was established in Andenes in 1988 and quickly grew to become a major tourist attraction. Around 50.000 visitors come to the area each year to see the whales and enjoy other outdoor activities: hiking, birdwatching, camping, kayaking and fishing. The number of visitors is increasing and expected to continue to grow.

Since the establishment of whale watching in Norway the industry has proliferated and whale watching is now offered in many places, especially in Northern Norway. The season has also expanded and whale watching is now offered year-round. The leading place continues to be Andenes where several companies offer whale watching and nature-based trips.



Photo: Espen Bergersen



Photo: Camilla Ilmoni, Daniele Zanoni & Hanne Strager.



COMPETITION PURPOSE AND VISION

The vision for the whale

The aim of The Whale is to bring fascinating stories of whales to people in a new visitor centre and to highlight and underpin the position of Andenes as the prime destination for people interested in whales and their environment. The overall vision for The Whale is to celebrate whales and their relationship with man through science and art.

The new building will become a major new attraction in Northern Norway, potentially even an attraction on a national scale. Spectacularly placed on the rocky shore of the Arctic Sea a visit to **The Whale** will be an unforgettable part of a stay on Andøy.

The Whale will be unique; it is not a natural history museum, not a science centre, not an art gallery, nor a nature-based visitor centre, but a place that takes the best elements from places like these and integrates them into something new. **The Whale** will be a place where art and science are seamlessly interwoven to create

a playful, artistic and unconventional experience. It is an ambition to be a world class attraction, meeting the highest standards in knowledge about whales and their environment as well as in design, sustainability and choice of materials in both the building and the exhibitions.

The Whale will be a lively and welcoming place that promotes meetings and discussion and dialogue between visitors, local residents and businesses and scientists and students. The mission for **The Whale** emphasizes that visitors become part of an ambitious goal to protect the marine environment and its wildlife - whales in particular. The philosophy of is that this is better achieved through a powerful and poignant experience than through more traditional learning-oriented museum exhibitions. The experience at **The Whale** is that of a positive place, joyful and celebratory, rather than solemn and humourless, despite the seriousness of climate change and other environmental threats.

Sperm whale Eye. Photo: Nature Picture Library/Alamy Stock Photo





Photo: Tommy Larsen, Discover My Norway.

THE VISITOR EXPERIENCE

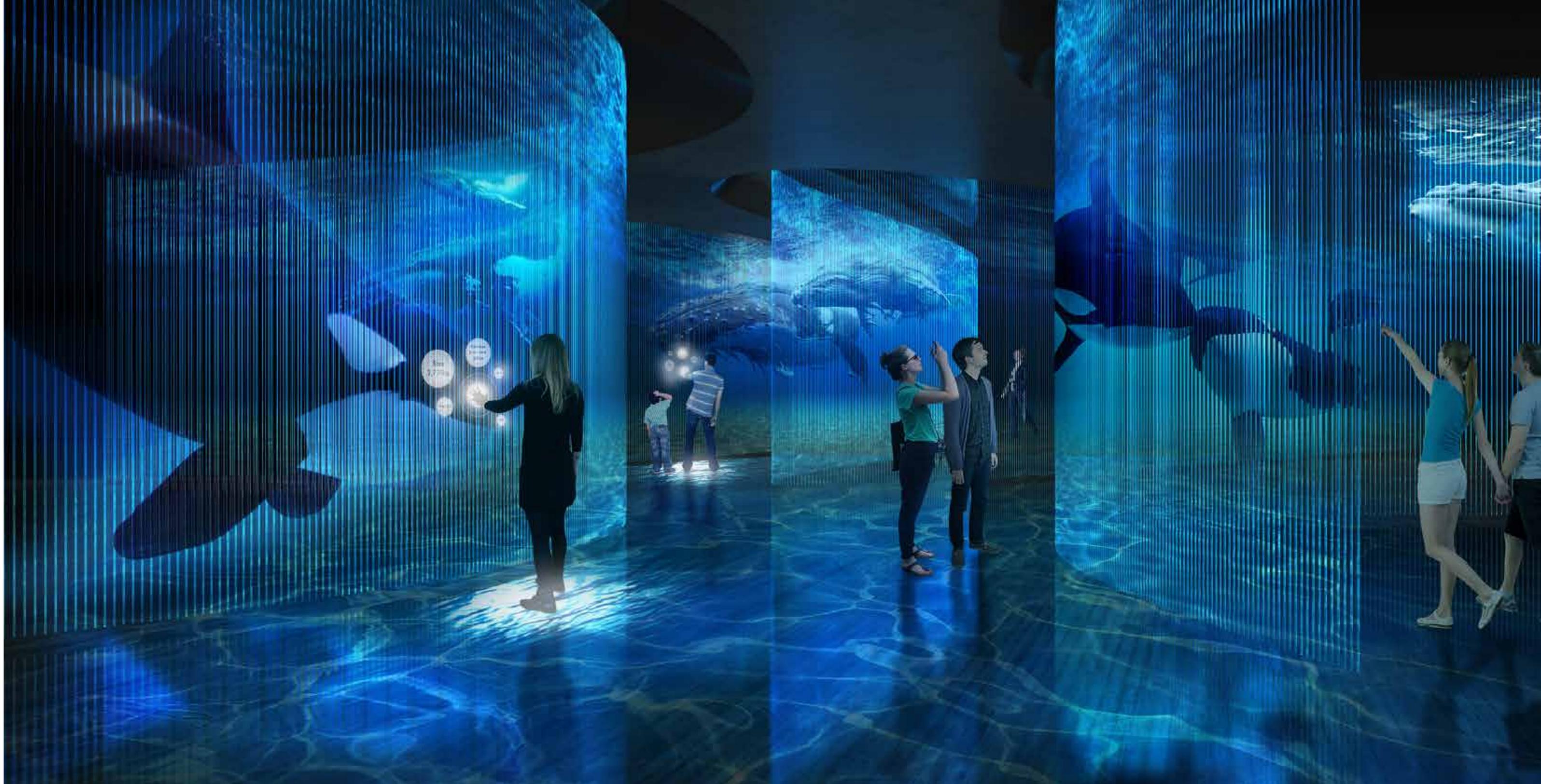
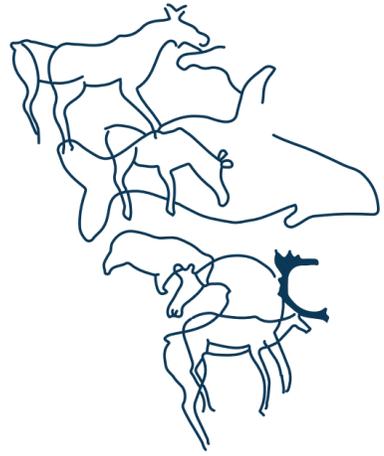
• **The Whale** will evoke feelings of **connection** and **wonder** in equal measure. At moments, visitors will feel that they are in **intimate harmony** with whales, and at others, they will find themselves totally **in awe** of the mystery of these ocean giants.

• In **The Whale**, stories will be told poetically, and with a 'twist'. Artefacts, artworks and ephemera – and science and cultural history – will be constantly brought into unexpected relationships with each other.

• A journey through **The Whale** will be a journey of discovery. Each space will be different, and the experience won't reveal itself all at once. Rather, the building will encourage visitors to **explore** and **uncover** the stories contained within.

• **The Whale** will be a place where different voices and opinions can meet. It will be a platform for dialogue and conversation where diverse perspectives are constantly showcased.

• At its heart, **The Whale** will offer an unforgettable close encounter with whales in their deep-sea environment. This encounter will reveal the sheer size and scale of these creatures in astonishing ways.



Visualization of a proposed exhibition space.
See **Annex 6** The Whale Visitor Experience for
more information. © Ralph Applebaum Associates



THE VISITORS

It is our ambition that **The Whale** will welcome around 100.000 visitors per year. Most of these will be international tourists with national and local visitors comprising around 25 %. The majority of the visitors coming to Northern Norway arrive in the summer, but the number of visitors arriving in the winter is increasing in Andenes, as in Northern Norway in general. Most visitors come from Norway, Sweden, Germany, France, Italy, the Netherlands and other European countries but the Asian market is growing and expected to increase in the future. The visitors are families with children up to 12 -14 years old, couples without children – both young couples (backpackers) and seniors, small groups of 8-10 travelling with a guide and larger groups (>80) from busses and cruise ships.

The Whale will be:

- A place to gather before a whale watching trip with guided tours for passengers on whale watching trips.
- A place to gather after a trip, to buy souvenirs, enjoy a coffee, something to eat and maybe heat up again if the trip was cold and wet.
- A place for visitors to see the exhibitions and enjoy the atmosphere even if they are not going on a trip at sea.
- A place for events – a concert, a lecture, a conference or other cultural events for both visitors and local residents.
- A recreational site with places to play and hang-out both inside and outside.

See annex 7 Target groups for **The Whale** for an analysis of future target groups for **The Whale**.

THE EXPERIENCE

The experience at **The Whale** starts before the visitor enters the building. The landscape outside is part of the experience and art, playscapes, the natural rock formations and the sea sets the frame for what goes on inside.

Inside **The Whale** – in the indoor exhibitions - visitors will immerse themselves in the fascinating stories of whales and our relationship to them. The overall theme of the exhibition at **The Whale** is whales – whale biology, whale behaviour, whale distribution, whale evolution etc. And through the exhibitions the underlying theme of man's relation to whales will be explored. How are we related through evolution? How and why do we value and worship whales? How have ideas about hunting and persecution changed over the years? What does cutting edge whale research reveal

about these animals? How are whales depicted in literature and art?

In many parts of the world people share a deep fascination for whales. Their immense size combined with their secretive and mysterious life below the surface of the oceans are key elements in our attraction towards them. Maybe more than anything we become fascinated by the fact that they are mammals like us and that we recognize in them traits and behaviours that are characteristic of ourselves; like how we care for our young, how we communicate and interact with others, how we play, learn and remember.

The aspiration is that the landscape, the architecture and the exhibitions merge to create an unforgettable and extraordinary experience.



Project organisation

The Whale is initiated and planned by The Whale AS, a local shareholding company established in 2018. The owners are the Adolfsen Group, A.H.Holding AS, Eidissen Consult AS, Andøy Municipality, Andøy Reiseliv SA, Whale Safari AS and Sea Safari Andenes AS. The chairman of the board is Benn Eidissen.

The project was developed during 2014-2018 by a steering committee with members from the tourism industry, the local municipality, local museums, a whale biologist/museum planner as well as managers from the nearby rocket range.

The organisation of the project in the building phase.

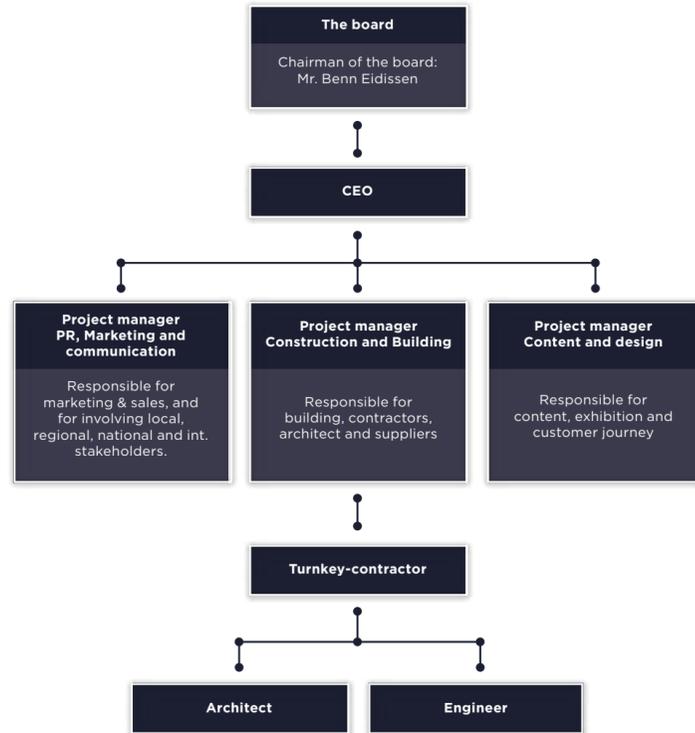


Photo: Svein Terje K. Ellassen



BUDGET

Financial framework

It should be possible to realize the project within a budgetary framework of NOK 160 million, exclusive of VAT. This budgetary framework is to include all construction costs for buildings, including outdoor areas but does not include the exhibitions. The ambition is that a majority of the of funding for the building will be in place before June 2020.

CONTRACT

The client expects to contract the winning team of the competition as the designer for the building. The client also expects to contract an Engineering Company to oversee the structural design of the project. The client expects the winning architectural company to be in charge of the project management for the programming phase. The client expects that the final design and engineering, as well as the execution of the project, will be made in a call for tender for a turnkey contract. The winner of the competition and the engineering team selected by the client will hereafter most likely be advisors to the turnkey contract.



Photo: Camilla Ilmoni

3

4



Photo: Camilla Ilmoni

Time line

- | | |
|---|-----------------------------|
| 1. Launch of architectural competition
<i>Competition brief will be available for the selected teams</i> | 14 June 2019 |
| 2. Site visit and kick-off in Andenes
<i>for selected teams</i> | 24 June 2019 |
| 3. Deadline for questions to the competition | 2 September 2019 |
| 4. Deadline for design proposals | 1 October 2019 |
| 5. Announcement of winner | 9 December 2019 |
| 6. Contract with winning company | 23 December 2019 |
| 7. Tender validity deadline | 29 February 2020 |
| 8. Building programme and design | January-May 2020 |
| 9. Selection of engineering company | December 2019 |
| 10. Project proposal | June-September 2020 |
| 11. Tender for turnkey-project | October-November 2020 |
| 12. Main project, design and engineering | December 2020-February 2021 |
| 13. Construction | May 2021-January 2022 |
| 14. Opening | June 2022 |

The time line is tentative and may be subjected to changes.

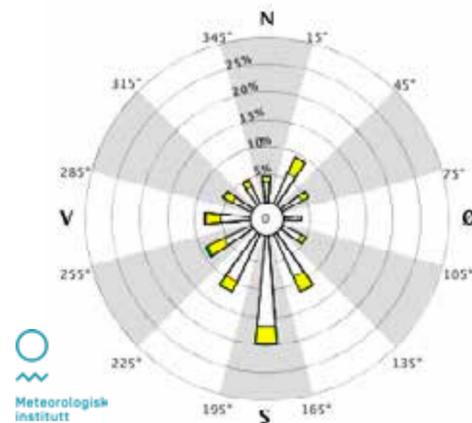
Competition area and planning constraints

ANDØYA

Andøya is the 10th biggest island in Norway and stretches about 70 km from Skjoldehamn in the south to Andenes in the north. The road on the western side of Andøya has been selected as one of 18 National Scenic Routes by the Norwegian Public Roads Administration. The scenic routes are hand-picked to offer tourists high quality experiences in nature, culture and art. The route ends in Andenes where it is possible to board a ferry (from mid-May to late August) and connect to the next Scenic Route on the island Senja north of Andøya.

Along the Scenic Route is also the small village Bleik, situated on a very long sandy beach and facing the west and the bird island Bleiksøya. Bleiksøya is home to thousands of nesting puffins, kittiwakes, guillemots, shags, fulmars, oystercatchers and white-tailed eagles. Every day in the summer time, small fishing boats depart from Bleik to take visitors on a trip round the island they see the birdlife.

Between Bleik and Andenes is Andøya Space Centre, a service provider for scientific space investigation and unmanned rocket launches. A visitor centre, Space Ship Aurora, each year receives about 5000 visitors, many of them school children who participate in educational programs on space exploration and northern lights.



87110 ANDØYA

Wind rose

Distribution of wind in 30 degrees sectors. The frequency of different wind speeds in %.

Wind speed m/sec

- > 30.2
- 22.8-30.2
- 15.3-22.7
- 7.8-15.2
- 0.3-7

Calm (%)



Year: 2005-2011

jan, feb, mar, apr, may, jun, jul, aug, sept, oct, nov, dec

Time: 0, 6, 12, 18 (UTC)

5



Photo: Espen Bergersen

ANDENES

Andenes is a small town of about 2600 citizens, many of whom are employed in the fishing industry and the local military air station and airport. The military air station is scheduled to close, leaving many people without a job. The creation of a new visitor attraction for both local people and tourists is therefore desired and supported both locally and regionally.

The harbour is primarily a fishing harbour but there are also floating bridges for leisure boats and a ferry terminal. The boats taking tourists to see whales are also moored in the harbour. Most visitors come to Andenes by car, but many also fly to the local airport or arrive in buses. In the summer time it is possible to fly directly from Oslo, the rest of the year connections are through Tromsø, Evenes or Bodø.

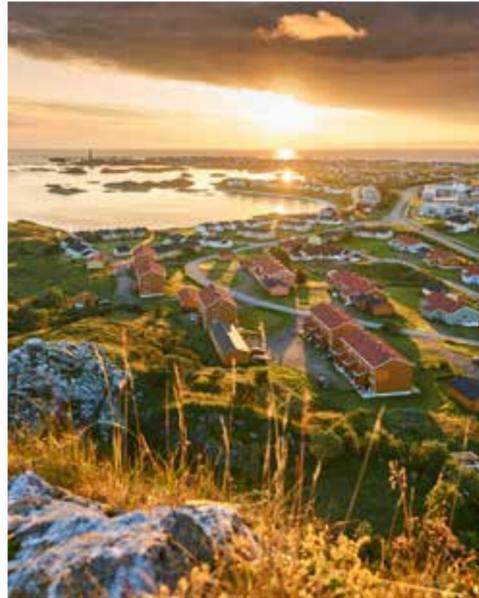


Photo: Picjumbo.com - Lucas Talab

Photo: Roy Samuelsen.





The sea is present everywhere and is of course essential to whale watching. A few nautical miles from Andenes a deep-water canyon extends almost to the coast. This is the reason sperm whales can be found just 30 minutes sailing from shore. They prefer deep water habitats and thrive on prey found deep down in the abyss. Andenes is the place in Europe where the drop-off from the continental shelf to the oceanic depths is closest to shore. Upwellings and currents bring nutrients to the surface and together with the continuous hours of light in the Arctic summer, ensure a high productivity in the ocean, bringing life to a whole range of species, from fish to seabirds and whales.

THE COMPETITION AREA

The competition area is situated on the rocky coast of the western side of Andenes, next to the lighthouse – a prominent and beloved building in the town. Just outside the area is an archipelago with small rocky skerries, giving the shore some shelter and protection from the Arctic Sea. To the south the jagged mountains of Andøya and the other islands in Vesterålen adorn the horizon.

The building site is within walking distance of the main street in Andenes and the harbour where the different whale watching companies are located. The site faces north-west and is an

excellent place to enjoy the midnight sun in the summer and the northern lights in the winter. The view is spectacular. A footpath extends from the sandy beach south of the site, past the lighthouse and to the end of a long breakwater north of the site. The path overlays a historic railroad track which was used in the construction of the long breakwater. The area is a popular recreational place for both local people and visitors. Many people walk on the footpath and enjoy the area for the easy access to the beach, the view and birdlife.

The site is 6200 m². Except for a shed and the remains of a concrete reservoir, there are no buildings on the site. The shed and the reservoir can be removed before construction of the new building. The ground is rocky and slopes gently towards the sea with a sparse coverage of grass and other low vegetation. An assessment of the geology of the area and possible contamination of the ground is being performed and the report will be made available as soon as it is ready.

A map of the competition area can be seen in annex 2. A map of the geological composition of the ground can be seen in annex 3.



Photo: Roy Samuelsen.



PLANNING CONSTRAINTS

A planning process has been initiated with Andøy Municipality. The plan will be prepared on the basis of the winning entry, but the initial process has identified the following principles as important foundations for the plan.

- Access to the places around the building should be free and outdoor spaces should not be blocked by the building
- The building should not be more than 8 meters above the ground and should not compete visually with the vertical dominance of the nearby lighthouse. Building underground will be permitted.
- The path along the old railway tracks going from the south to the north alongside the area should be preserved.

- A bridge from the site to the island Ravnholmen should be included in the project to secure public access to Ravnholmen.
- It will only be allowed to establish a small installations on Ravnholmen, in order to enrich the use of the outdoor area for the public.

See **Annex 5** Planinitiativ oppstart detaljregulering **The Whale** – preliminary planning initiative. See **Annex 8** Planens begrensning by Asplan Viak. See **Annex 9** Parking solutions by Asplan Viak.



Photo: Roy Samuelsen.

“The Whale is a world class attraction celebrating whales and their relationship with man through science and art.”



6

REQUIREMENTS FOR THE WHALE

The building

GENERAL REQUIREMENTS

The new building must be an attraction in its own right. It should distinguish itself as an independent building of high quality, without competing with the grandeur of the surrounding land- and seascape. The architecture must communicate with the landscape and with the nearby lighthouse in a harmonious way and reinforce the connection between nature and the landscape outside and the building and the experience inside.

The intention of **The Whale** is to be a holistic experience from when you enter the site and walk around the building to when you go inside. You should be drawn toward the exhibitions in **The Whale**. Although many experiences on the way will be free and available to the public, the exhibition and café require admission.

Keywords in terms of visitor experience are: welcoming, spacious, warm and inspiring.

It is a requirement that the layout of the museum be proportioned in

terms of space and function, so that it can accommodate approximately 350 visitors at a time. This means that the spatial course through the museum must be proportioned and staged, so that the audience feels led through both exhibition and other audience areas in an experience-rich, comfortable and in all ways' appropriate manner. The competition proposal must explain how this can be accommodated.

Our ambition is to create beautiful spaces in which architecture and exhibitions interact to form extraordinary visitor experiences.

Easy and intuitive wayfinding should be naturally integrated in the architecture.

The change of light during the day and through the seasons add variation and atmosphere to the experience and except for specially designated exhibition areas, **The Whale** should use natural light to emphasize the connection with the outdoors.

EXHIBITION CONCEPT

The exhibitions are a hybrid between science, natural history, art and cultural history. The exhibitions are not limited to local and regional stories about whales but will include stories of whales and people from all over the world. It is not a goal to be encyclopaedic and cover everything about whales but instead to select the most interesting, inspiring and fascinating stories.

The approach to content and design of the exhibitions is that the following qualities should be present; not all at the same time - but all of them sometimes:

The exhibitions should

- be enjoyable for both children and adults
- be intellectually stimulating and satisfy those hungry for knowledge and facts
- be entertaining and fun to explore with surprising and amusing things to see and do
- be emotionally engaging
- offer opportunities for contemplation and meditation

- be interactive and offer opportunities for discovery
 - offer plenty of opportunities for shared experiences between visitors wishing to explore the exhibitions together rather than as individuals
- Another important quality is variation. Variation makes a gallery or an exhibition new every time you turn a corner. Grandiose halls that fills you with awe and narrow alleys and chambers where you have to bend down to see the details of an object present the visitors with different experiences. The vision is a connection to the outside through the changing light of the sea and the sky as well as darker areas that are dedicated to digital visualizations of the sea and the whales.



THE BUILDING

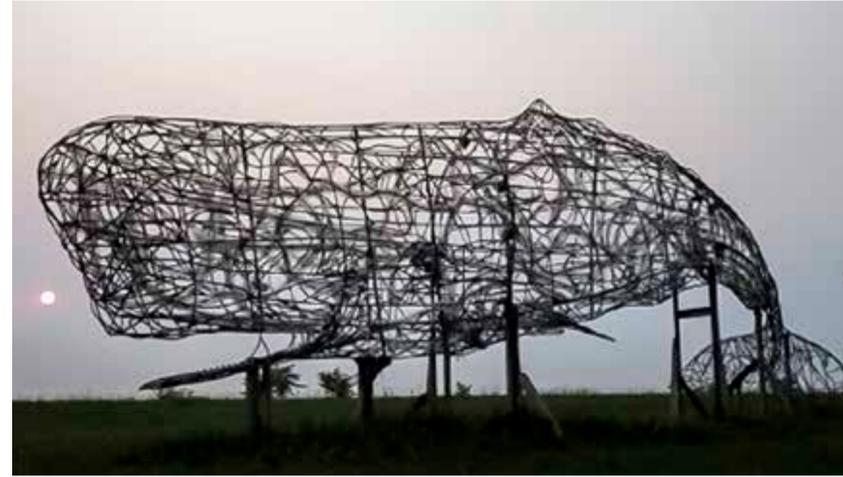
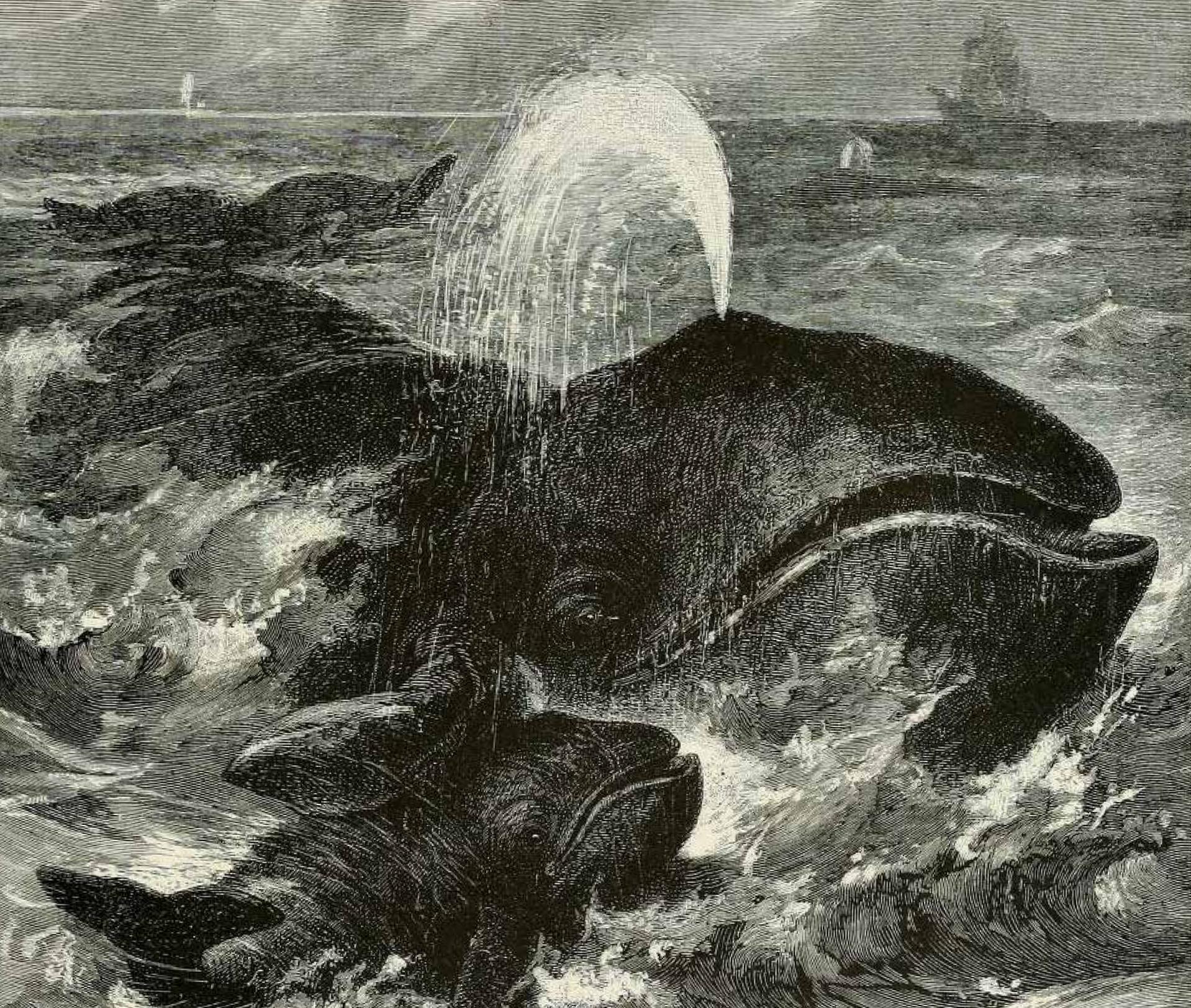
- The Whale will be in harmony with its surroundings. It will change with the light, with the tides, and with the seasons, and its aateriality will echo the landscape around it.

- The Whale will exist in unique dialogue with the sea and the sky. It will allow visitors to experience ocean and cosmos in new and breathtaking ways.

- The Whale will have a presence unlike anything else in Norway (and the world). It will stand out from the houses and vernacular architecture around it, announcing itself as a new, distinctive destination.

- The Whale will be a new kind of hybrid place, one where the boundaries between art, science and history, and between temporary exhibition, permanent gallery, performance and workshop space are blurred.

- The Whale will (re)define Andenes by creating new public and civic spaces. It will function as town square, piazza and promenade for the use of locals and visitors alike.



THE BUILDING PROJECT AND THE EXHIBITION PROJECT

The winning architect team will contribute to the exhibition development process; spatial design, connectivity and visitor flow is created in a collaboration between the architect team and the exhibition team.

Emphasis will be placed on the fact that exhibition spaces in terms of area and layout is as flexible as possible. Rooms that can be integrated as described under functional requirements must appear attractive and functional, both when they are open to each other and when they are separate. Furthermore, there should be a possibility of flexible use of the spaces for digital interpretation and displays. We envision solutions that create an interaction between the dark, light-controlled areas and bright panoramic parts of the building and that make a connection between the interior and the surrounding landscape. Visitors must be drawn toward nature and the sea from **The Whale** building; and they must be drawn toward the building from the site and sea.

The content and design of the exhibition are not part of the

architectural competition but will run in parallel with the building project. The winners of the competition must be prepared and willing to cooperate closely with the exhibition team. When the winner of the competition has been identified in the fall of 2019 the winner will be required to enter into a close collaboration with the exhibition adviser selected by the client in order to coordinate the design of the building and the exhibition and ensure a good connection between the two.

See annex 7 Target groups for **The Whale** for an analysis of future target groups for **The Whale**. See the annex 6 **The Whale** – Visitor Experience Conceptual Brief by Ralph Applebaum Associates for more information on the visitor experience and the exhibitions.

It should be noted that the annex illustrates ideas and overall concepts that are expected to develop further and can be followed or adapted.

SPATIAL DIAGRAM OF ROOMS AND FUNCTIONS

The Whale should be divided into zones based on function. Overall division is between “Public areas” and “Behind the scenes.” In the public areas

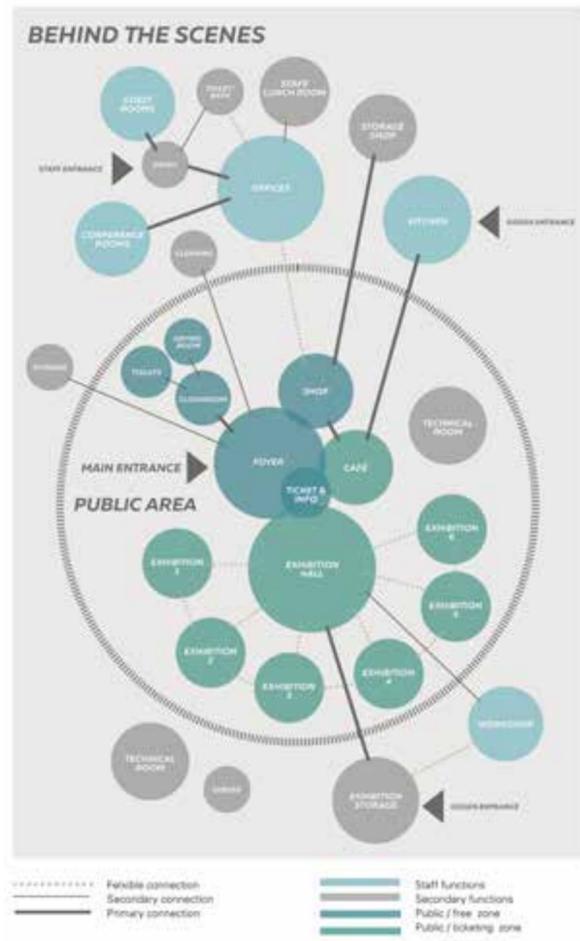
there is a division between areas with an admission fee and areas that are free.

The aim of the special diagram is to give insight into needed functions as well as their interdependencies. Some connections are essential, while others are flexible. The facilities of each zone share a common usability and connectivity in terms of practical use and/or visitor experience.

ROOM LIST AND DIVISION OF SPACE

The room list is based on the same schematic as the diagram. Expected sqm for each room/function has been added as a guideline. The net floor area is 3100 sqm. The proposal should strive to limit the gross floor area.

Stairs and walkways should be integrated as far as possible in the other sub-functions both to create a good connection in the visitor centre and to reduce the gross floor area.



Erik Arkitekt

2019.06.07

ERIK Arkitekt

PUBLIC AREA						
No.	Room	Number	sqm	sqm (total)	SUM	Comment
Foyer						
0.01	Entrance/foyer	1	225	225		Main entrance. Room for 100 pers.
0.02	Ticketing & information	1	35	35		
0.03	Shop	1	100	100		
0.04	Café	1	130	130		Seating for 75 pers.
0.07	Cloakroom	1	60	60		100 Lockers
0.08	Drying room	1	30	30		Ventilated heated room
0.09	Toilets	12	4	48		6 ladies, 6 men,
0.10	Toilet disabled	2	8	16		
NET FLOOR AREA					644	

Exhibition area						
0.11	Exhibition hall	1	775	775		
0.12	Exhibition room 1	1	375	375		
0.13	Exhibition room 2	1	175	175		
0.14	Exhibition room 3	1	175	175		
0.15	Exhibition room 4	1	125	125		
0.16	Exhibition room 5	1	100	100		
0.17	Exhibition room 6	1	60	60		
NET FLOOR AREA					1.785	

BEHIND THE SCENE						
No.	Room	Number	sqm	sqm (total)	SUM	Comment
Supporting rooms foyer						
0.18	Back office - Ticketing & information	1	15	15		1 pers.
0.19	Storage - Shop	1	20	20		
0.20	Storage - Furniture	1	20	20		
0.21	Cleaning	1	15	15		
NET FLOOR AREA					70	

Café kitchen						
0.22	Kitchen / Cooking area	1	50	50		
0.23	Storage plates and cups	1	15	15		
0.24	Deep Freeze storage	1	5	5		
0.25	Cold storage	1	5	5		
0.26	Dry storage	1	10	10		
0.27	Washing area	1	15	15		
0.28	Office	1	15	15		2 pers.
0.29	Changing room/toilet	2	10	20		
0.30	Goods delivery	1	10	10		Seperate entrance
0.31	Waste room	1	10	10		Seperate entrance
NET FLOOR AREA					155	

Supporting rooms exhibition						
0.32	Exhibition storage	1	50	50		
NET FLOOR AREA					50	

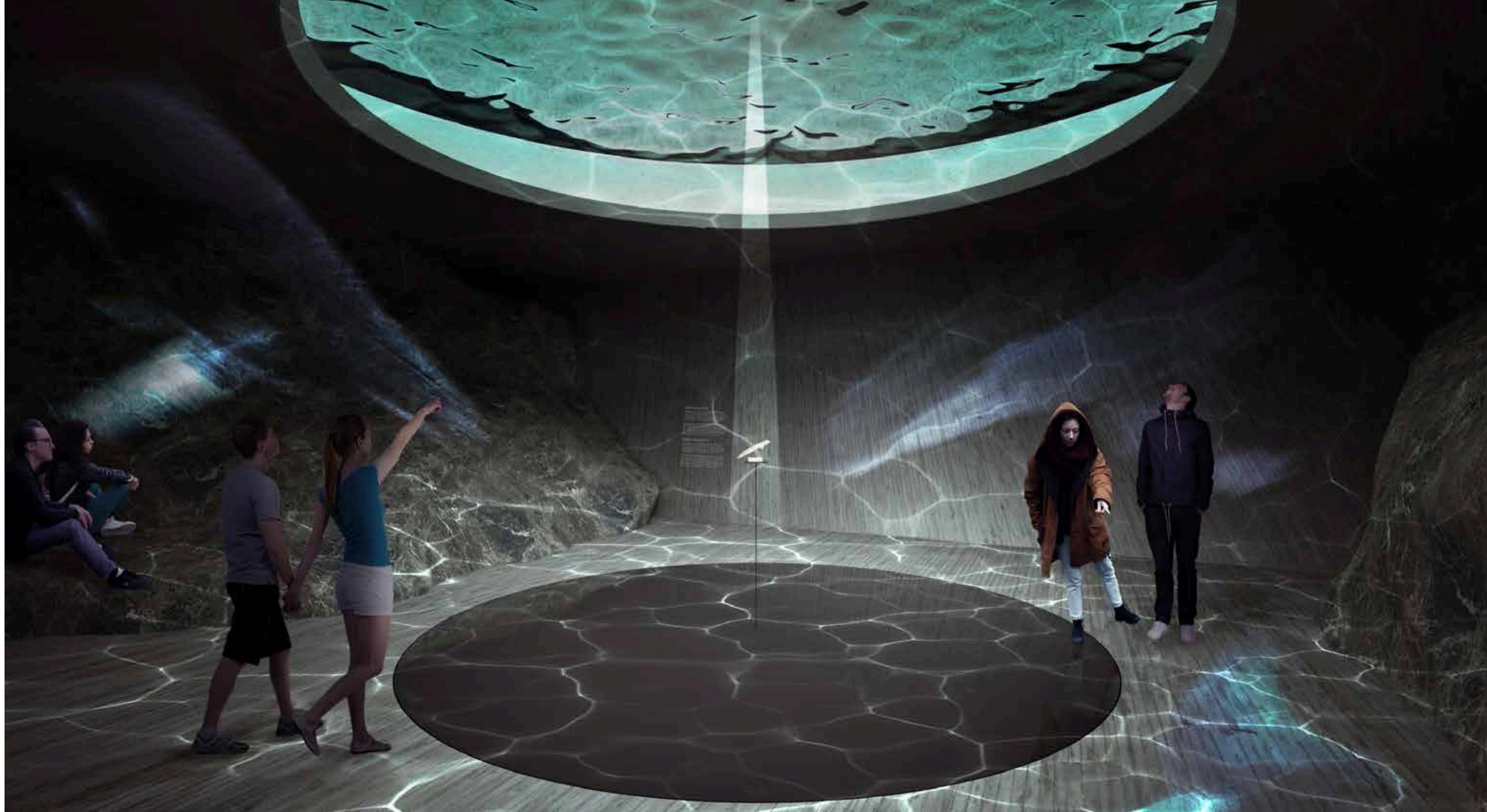
Staff facilities						
0.33	Office	2	25	50		4 per. pr. office
0.34	Office	1	13	13		1 per.
0.35	Conference room 01	1	25	25		12 pers.
0.36	Printing / Stationary	1	10	10		
0.37	Kitchen/lunchroom	1	30	30		max. 25 pers.
0.38	Entry	1	4	4		Staff entrance
0.39	Toilets	3	6	18		1 ladies, 1 men, 1 disabled
NET FLOOR AREA					150	

Technical rooms						
0.40	Technical rooms	2	40	80		
0.41	Server room	1	20	20		
NET FLOOR AREA					100	

Workshop						
0.42	Workshop	1	50	50		
0.43	Stock delivery	1	20	20		Seperate entrance
0.44	Storage - Materials ect.	1	30	30		
NET FLOOR AREA					100	

Guest rooms						
0.45	Living room	2	20	40		Seperate entrance
0.46	Kitchen	2	2	4		
0.47	Toilet/bath	2	6	12		
NET FLOOR AREA					56	

TOTAL NET FLOOR AREA			3.110 SQM		
TOTAL GROSS FLOOR AREA			1,3	4.043 SQM	



Visualization of a proposed exhibition space.
See **Annex 6** The Whale Visitor Experience for
more information. ©Ralph Applebaum Associates



Traditional Whaling in Taiji, Japan.
Wikimedia Commons.

FUNCTIONAL REQUIREMENTS

In addition to the special diagram and room list, the following selected functional requirement should give design teams a better understanding of the intended experience and use of spaces.

PUBLIC AREA

Foyer is a welcoming experience and should provide plenty of room for large groups (approx.100 persons) arriving and staying there for a while, before moving further into the building. Dimensions of the room should support exhibiting larger whale specimens or pieces of art from the ceiling. This requires a minimum room height of 7 meters. There should be spaces available for temporary exhibitions of art or photography in selected areas on or along the walls of the foyer.

Ticket & information is a part of the **foyer** and should be visible and easily accessible. Proximity to **Shop** and **Café** is important to support service hereof if needed. Operation should be as seamless as possible for full service also during low season. The ticket counter should be equipped for two to three employees.

The Café layout should support both larger groups in high season, as well as being cosy and relaxing for smaller groups in low season. The seating capacity must be 75 persons. On occasion it should be possible to separate part of the **Café** (suitable for approx. 40 persons). A connection to the outdoor viewing platform is required. Given the unique location of **The Whale**, a connection to the outdoor scenery and changing seasons, the view and daylight is a must.

Shop and **Café** should be in close proximity. The **Shop** sells books, posters, jewellery, clothes, local crafts and other small objects and should be furnished with flexible tables, displays and shelves.

Cloakroom is placed just inside the main entrance. In rough weather conditions this room is important. Since visitors may often seek shelter from wet and windy conditions outside, wearing layers of outdoor clothing, the access to these facilities should be given special attention in materials and look and feel. The same applies to **toilets & drying room**. The **Cloakroom** must have a locker and changing capacity for 50 persons. A **Drying room** with a direct connection to the **Cloakroom**, provides space for

hanging and drying clothes for 100 persons. This room has heating and ventilation suited for this purpose.

Exhibition Hall will be the main exhibition hall and will occasionally serve as a venue for events e.g. concerts, performances and talks. This requires floor space for approx. 100 seated spectators. The seating does not have to be at the same level, but could be on stairs, gallery or the like. Dimension and construction of the room should also support exhibiting larger specimens of whale hanging from the ceiling. This requires a minimum room height of 7 meters and a room dimension of minimum 30 meters in length.

Exhibitions 1-6 should provide different options in terms of dimensions including height. Exhibiting whales and communicating the story about them requires a variety of room dimensions. The number of exhibition spaces is **not binding** but can vary depending on the proposed building design. The same applies to the sizes of exhibition rooms as long as total area does not exceed the sum indicated in the room list. Minimum ceiling height is 4 meters. For high-end projection experiences 7-8 meter ceiling height is required.

There will not be one designated space for temporary exhibitions; they will be placed in the foyer.

BEHIND THE SCENES

Café kitchen capacity should support the café (75 persons).

Waste room must include space for garbage sorting and have a separate entrance/exit for easy emptying.

Exhibition storage must include space for art or natural history specimens, exhibition equipment as well as scissor lift for installation and service use. Goods entry with a large high door that makes it possible to bring in large exhibition objects directly from a truck, and from storage to exhibition area.

Staff facilities are relatively standard. Number of the staff on site will vary based on season. Up to 25 persons. Separate staff entry.

Workshop full working with exhaust for welding, wood and metalwork.

Guest rooms small studios intended for people visiting in connection with **The Whale** projects e.g. researchers or students. Guests are allowed access to staff facilities.

ACCESSIBILITY

The building should be accessible for people with functional impairments as well as for families with a pram or a stroller. They should be able to get to the building from public roads, parking areas, paths, etc. using the normal entrance. Likewise, it should be possible for them to move about in the adjacent areas outside, including viewing areas, outdoor serving facilities etc. They should also be able to move inside the building and to explore the exhibition rooms and other facilities without requiring special measures or assistance.

SUSTAINABILITY

The Whale must take the lead in the field of sustainability. Sustainable measures must be embedded in the design, in the choice of materials and in the construction as well as in the operation and maintenance of the building. **The Whale** should be a place that is energy-saving and environmentally friendly; built with energy, climate and the environment in mind.

TECHNICAL REQUIREMENTS

In the following, the technical and environmental requirements that go

beyond Norwegian building code TEK 17 are clarified.

Durability & Maintenance are key factors. A green energy solution must be implemented that reduces the burden on the operating budget. Materials in all areas should be sustainable and durable for their intended use of many visitors year-round as well as rough climate and weather conditions. Materials must be of good quality and must patinate beautifully over time.

In general walls should be regarded as mounting surfaces for exhibition elements such as paintings, models, art installations etc. Choice of materials, internal constructions and surface texture of wall should support this use.

CTS Technical installations must be connected to a central state control system (CTS) with the possibility of local override, including locally programmed automation, where applicable.

Ventilation must as far as possible be based on mechanically supported natural ventilation. Exhibiting and storing art and natural history specimens requires a stable indoor climate with little fluctuation in

Foto: Puffin safari: Irispix/lens Kríese





Photo: Helge Hellesund.

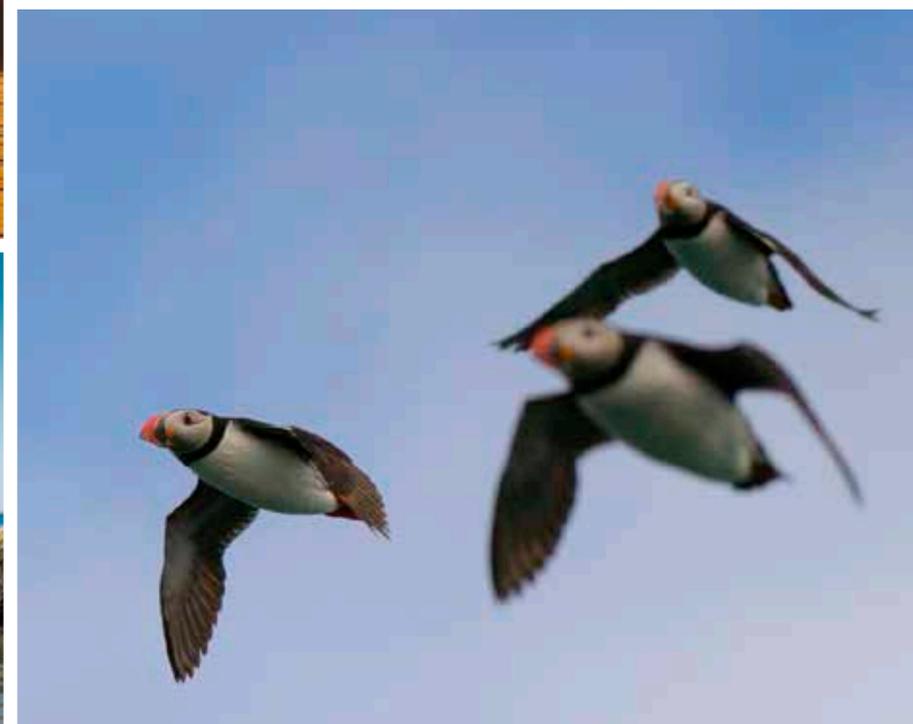


Photo: Camilla Ilmoni, Svein Terje K. Eliassen, Emmet Lucey & Irispix/Jens Kriese.

Painting by
Regnbuen Kindergarten,
Andenes 2017



temperature and relative humidity (RH 40-50 % year-round). Where daylight is present the incoming radiation should be filtered to eliminate both the IR and UV spectral parts to avoid unnecessary object deterioration by UV light exposure and temperature fluctuations. Indoor climate should support both exhibition areas as well as backstage functions (e.g. workshop and storage). **Lighting** LED lighting must be used throughout the building. The exhibition lighting must be flexible and integrated into the exhibition rooms' architecture and ceiling design. All spots, lamps, sockets etc. must be able to be individually controlled and connected to CTS systems. Lighting systems and lighting design is to be finalized together with the exhibition design.

Acoustics is important throughout the building. A visit to **The Whale** should be a relaxing and pleasant experience. The building and the materials used in it should offer a comfortable acoustic environment even when visitor numbers are high. In the Foyer, Café, Exhibitions, Offices and Conference rooms there is an increased focus on short reverberation time and good acoustics. All acoustic absorbents must be naturally integrated into the architecture and interior design. Special attention should be given to the

designated area for concerts, talks and events to make sure that the acoustics there is suitable for a multitude of uses.

Winds can be strong, so it is relevant to consider minimizing noise generated from wind.

ADK an access control system (ADK) with electromechanical locks must be installed.

Video surveillance must be installed in the exhibition spaces and outside all entrances.

Data cabling 6A must be performed for all rooms in the building. The data outlets must patch to switch in a server room or cabinet, be labelled and certified.

Technical installations must be established as a simple, well-thought-out installation system, i.e. hidden in channels, plug wells, "false" ceiling etc. with easy accessibility for maintenance and later expansion. The channels must be dimensioned so that they are only 50% used at time of commissioning.

Consideration should be given to flexible practical (e.g. loadbearing, double doors) and technical solutions (e.g. power, data) to support different setups of changing exhibitions.



Photo: Camilla Ilmoni

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Requirements for infrastructure

In the following, the infrastructure requirements that go beyond Norwegian building code TEK 17 are clarified.

The main access to **The Whale** is from Johan Hjorts gate. For pedestrians it is also possible to arrive from the north along the footpath from the lighthouse and from the south along the footpath along the beach. Most visitors are expected to park in designated parking areas in the vicinity and arrive by foot. An analysis of the arrival, traffic and parking can be seen in annex 4 *Analysis of traffic*.

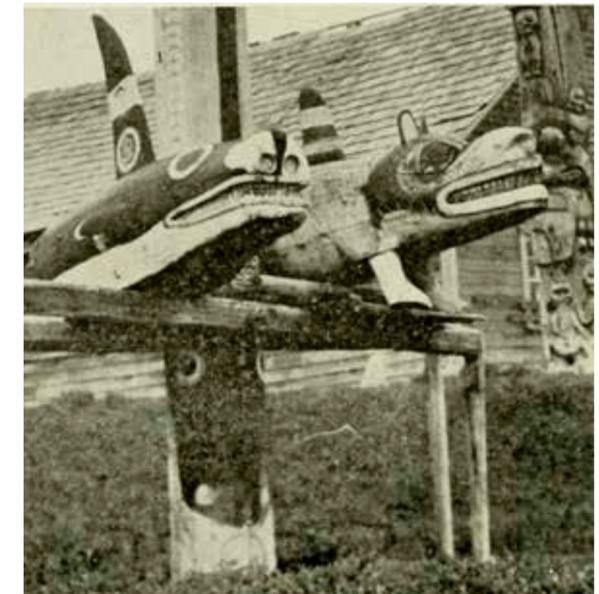
The proposal should include a description of the access to the building and shape of the arrival area.

The proposal should include an area for parking spaces for 5 cars on the site, including vans with goods for shop and café, areas for handicap vehicles, maintenance vehicles, delivery of exhibition materials and set-down places for buses and taxis.

The proposal should include an area for parking 10 bicycles.



Photo: Wenche Lund



Totem poles with killer whales. Canada. Wikimedia Commons.

8

Requirements for landscape project

The building and the area around it should contribute positively to the public green area on the western side of Andenes, and the recreative use of the site should be enhanced through the establishment of The Whale. The existing path on the old railway must be maintained connecting the green area from the north to the south. Access to the places around the building is free and outdoor spaces should not be blocked by the building.

If the entrants choose to include the small island Ravnholmen in their project, it is important that access to the island be possible for those visitors who are not going to visit the inside the building. It is only allowed to establish a small building on Ravnholmen, in order to enrich the use of the outdoor area for the public.

The building should serve as a gateway to the sea and the nature around it and invite visitors to explore the area and enjoy the landscape and the scenery.

Entrants must include all outdoor areas within the competition site in their masterplan. The outdoor areas are to be included and illustrated in entries, and entrants must provide a proposal for the layout of outdoor facilities. The competition entry should also include:

- A walking bridge to Ravnholmen
- Proposal for midnight sun and northern light viewing platform/area. The viewing platform/area should have easy access to the café inside the building.
- Proposal for landscape design of the area around the building, including places for play and relaxation. It should be possible to visit the area outside of opening hours and still have a wonderful experience. The places for play and relaxation will probably primarily be used in the seasons without snow.
- The proposal must also consider outdoor lighting

Part of the outdoor area around the building will function as an outdoor exhibition and will include a playscape. The content and design of the outdoor exhibition and the playscape are not part of the architectural competition but will run in parallel with the building project. The outdoor area should be accessible for people with physical impairments and for families with small children in prams or strollers. As with the other part of the exhibition project, the winner of the competition must be prepared and willing to cooperate closely with the exhibition project on the shaping and integration of the outdoor exhibition and playscape.





9

Competition regulations

COMPETITION FORM AND LANGUAGE

The competition is a restricted international design competition organized by **The Whale AS** in Andenes, Norway.

The Whale is a project initiated by a private organization, the shareholding company **The Whale AS**, and is therefore not obliged to follow the European Procurement rules. The announcement in TED is solely made to make this competition known publicly. The competition language is Norwegian. The contract and working language used in connection with the subsequent assignment will be Norwegian.

PARTICIPANTS

The four teams, selected to participate in the competition are:

- 1) BIG-Bjarke Ingels Group (Denmark) / Element Arkitekter
- 2) Dorte Mandrup (Denmark)/ Marianne Levinsen Landscape JAC Studio/ Nils Øien /Anders Kold
- 3) Reiulf Ramstad Arkitekter (Norway) / Lala Tøyen / Iwan Thomson/ Per F. Jørgensen / Vill Energi
- 4) Snøhetta (Norway)/ Casson Mann / MOE AS / Bollinger + Grohmann Ingenieure

COMPETITION SECRETARY

Per Rygh will serve as the competition's secretary. He will facilitate the procurement process and the following evaluation. He has formerly worked as competition secretary for the National Association of Norwegian Architects (NAL). The appointment of two independent architects to the jury will either be done in collaboration with Per Rygh or directly by NAL.

COMPETITION MATERIAL

The competition material is available via Merzell.no.

THE COMPETITION MATERIAL CONSISTS OF:

- This competition brief
- The following annexes:
 1. The project description **The Whale**
 2. Map of competition area
 3. Geological map of area
 4. **The Whale**- trafikkanalyse by Asplan Viak (Tromsø). In Norwegian. Analysis of traffic
 5. Planinitiativ oppstart detaljregulering **The Whale**
 6. **The Whale** - Visitor Experience Conceptual Brief by Ralph Applebaum Associates
 7. Target groups for **The Whale**, an analysis of future target groups for **The Whale**
 8. Planens begrensning by Asplan Viak. See annex 9
 9. Parking solutions by Asplan Viak.

Photo: Helge Hellesund



A sea monster. Wikimedia Commons

SITE VISIT AND COMPETITION KICK-OFF

The participants are invited to visit the site on **June 24th, 2019**. The site visit and competition kick-off will start at noon 12 AM and finish at 6 PM.

The participants must notify the organisers of **The Whale** about the number of participants at the site visit and competition kick-off. Notification must be given by email, sent to camilla@visitandoy.info later than June 19th, 2019.

Participants will be given a tour of Andenes and the competition site as well as the area around Andenes. The competition organizers will present the vision for **The Whale**. As well as representatives for the competition organizers, the competition secretary and the architect in charge of the planning process will be present.

If possible, questions will be answered directly at the kick-off/site visit. Remaining questions will be answered in a written memo, which will also include the questions answered at the visit.

A program of the site visit will follow later.

QUESTIONS AND ANSWERS

Questions should be asked via Merzell.no, no no later than Friday September 2nd, 2019 at 14.00.

The Competition Secretary will answer the questions on Merzell.no together with anonymized questions. The Competition Secretary will make sure that the identity of the inquirer is kept anonymous.

THE PROPOSAL

The proposal should be anonymous and consist of the following:

Maximum three A0 plates containing:

- Floorplans in scale 1:100
- All faces in scale 1:100
- Cross-sectional view in scale 1:100, showing principles for the construction
- Site Plan in scale 1:500 showing the connection and relationship to the surrounding landscape
- One special illustration showing the outdoor connections/relations from a bird's eye perspective
- Two special illustrations/ perspectives showing a main room, main-function or relevant connections inside the building
- Overall principle for main installations
- Flow diagrams

A document, in A3 format, with a maximum length on 30 pages, containing illustration and description of:

- The building's value as an attraction in its' own right.
- Functionality of the building
- Flexibility of the building, ensuring that the main idea is robust enough to adapt changes e.g. reduction or expansion
- The connection and relationship to the surrounding landscape
- Sustainability
- Overall description of the proposed materials
- Illustrations for the A0 plates

A document containing:

- The names of the competition team (employees who have participated in the competition)
- If the competition team is from a country other than Norway, the document should also contain the name of a Norwegian partner with whom the team will collaborate to ensure sufficient knowledge of Norwegian building regulations and procedures. The winning team's Norwegian partner must be approved by the client.

All illustrations on the A0 plates must also be in the document. The A0 plates and the document must be kept anonymous, using a self-chosen 6-digit number as identification mark.

Photo: Helge Hellesund





Box drum, Tlingit tribe, Wikimedia Commons.

DELIVERY

The proposal should be uploaded digitally, as separate files via Mercell.no, Tuesday October 1st, 2019 at 12.00.

JURY

The assessment panel, the jury, consists of members from the board of **The Whale** and two independent architects. The board may appoint special advisors as well as additional jurors to the panel.

ASSESSMENT CRITERIA

- The design proposals will be evaluated on the following five criteria:
- The building's value as an attraction in its' own right.
 - Functionality of the building and suitability of the building as an exhibition and visitor space
 - The connection and relationship to the surrounding landscape
 - Sustainability
 - That the proposal seems realistic within the budget

The evaluation will be a holistic evaluation, based on the five criteria.

FEE

The fee for the design proposals is NOK 250,000, excluding VAT, for proposals

meeting the conditions of competition. The client reserves the right to use ideas and elements of all submitted proposals on the condition that one of the participants is selected as designer for the building.

The fee will be paid when a winner has been selected. In the event that the project will not be realized, the winner will be compensated for the work done for the client after the deadline of the proposal.

CONTRACT

The client expects to contract the winning team of the competition as the designer for the building. The client also expects to contract an engineering company to oversee the structural design of the project. The client expects the winning architectural company to be in charge of project management for the programming phase.

The client expects that the final design and engineering, as well as the execution of the project, will be made in a call for tender for a turnkey contract. The winner of the competition and the engineering team selected by the client will hereafter most likely be advisors to the turnkey contract.

The client expects the contract to be a time and material contract, with estimated budget for given activities. This will be subject to further negotiations between the client and the winning architect.

PUBLICATION OF THE RESULT

The client will make the result of the competition public when the evaluation period has ended. The client will give credit to the companies and the employees/partners who have participated in the proposals.

Ethical rules for the competition
During the competition, there must not be any communication between the participants and the client aside from what is mentioned in this competition brief. All communication and questions must be asked via Mercell.no. The Competition Secretary will handle the communication and answer the questions via Mercell.no.

COPYRIGHTS

The client reserves the right to use ideas and elements of all submitted proposals on the condition that one of the participants is selected as designer for the building.

Blinky Johanssen -el ballenero- Wikimedia Commons





Our mission

«To create awareness and inspire learning and conservation of whales and their environment through an unforgettable and extraordinary experience.»