



Prospectus for a new Viking/Ship/Museum

Vision / challenge / process and financing

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VIKINGESKIBS
MUSEET



We must safeguard **the five Viking ships.**

We will create a framework for **new narratives, dissemination and teaching activities.**

We will develop **an optimistic, world-class cultural institution.**

The first steps have been taken: **the state and Roskilde Municipality** have contributed to the project.

We hope our vision will provide inspiration for collaboration in the development of **a new Viking Ship Museum.**

Prospectus for a new Viking Ship Museum

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The five Viking ships are part of the world's cultural heritage, and the Viking Ship Museum is internationally renowned for the interplay between the original ships and the vibrant environment, where you can experience outstanding boatbuilding craft-work, and participate in activities and sailing on the fjord.

The Viking ships are under threat from rising water levels and storm surges. The Viking Ship Hall cannot provide the necessary protection and the building has an estimated lifespan of 5 – 7 years.

The Minister of Culture has delisted the Viking Ship Hall. This has created a new starting point for safeguarding the ships and constructing a new Viking Ship Museum.

The new Museum will retain the unique values of the place and allow for an expansion and renewal of the Museum's narratives and dissemination activities. The starting point must be maritime and the vision, a global one. History must be relevant for all of the Museum's guests, including the many who come from abroad.

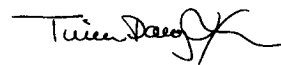
A cohesive universe and dissemination concept will be developed, built on the three basic narratives of Vikings, ships and the Museum's work with underwater cultural heritage. We will construct new buildings and form a landscape that binds the Museum complex together. We will create more space for the volunteers and the rich public life that connects the Museum with the town and harbour.

An entirely preliminary estimate indicates a total construction cost of 550 million kroner, excluding VAT. The first part of the financing is in place: the state has earmarked 150 million kroner in the Finance Act, and Roskilde Municipality has given an advance commitment of 25 million kroner. An additional 10 million kroner for the initial investigations has been allocated in the Finance Act, and we have, together with Roskilde Municipality, established a plan, which will lay the foundation for an international architecture competition.

With this prospectus, we want to present our vision in the hope that it will inspire dialogue and cooperation in the development of a new Viking ship museum.



Joy Mogensen
Mayor and Chairman of the Board of Directors



Tinna Damgård-Sørensen
Museum Director

Background for a new Viking Ship Museum

The five Viking ships that were excavated and raised from the bottom of Roskilde Fjord in 1962 created the foundation for the development of a world-renowned cultural institution and tourist attraction: the Viking Ship Museum in Roskilde. The ships, which belong to the National Museum, are of unique national importance, and they represent a common Nordic cultural heritage, which is of importance to the whole world.

The Viking Ship Museum was founded in 1963 as a self-governing institution with the aim of “exhibiting the Viking ships from Roskilde Fjord and working to promote the exploration of Danish shipbuilding history and interest in the same”. The desire to build a museum for the ships was realised in cooperation between private donors, the state and the local municipality. In 1969, the Viking Ship Hall opened to the public.

The Museum grew. The collaboration between the Viking Ship Museum and the National Museum created a strong research environment in Roskilde, which brought Denmark to the forefront of maritime archaeology, ship research and experimental archaeology. More space was soon needed, and in 1997, the Viking Ship Museum was able to inaugurate the Museum Harbour and Island, with their Boatyard and facilities for education and outreach activities. In 2000, museum offices and a restaurant were taken into service.

The Museum has established its own collection. The National Museum moved its activities away from Roskilde in 2004. The cooperation continued, but was now regulated by formal agreements, which created a clear framework for the division of labour and responsibility between the two museums. As part of the process, the Minister of Culture decided in 2015 to award the Viking Ship Museum the legal responsibility for the maritime archeology in the waters east of the Great Belt. The Museum was thus able to start building an archaeological collection.

The Viking Ship Museum in Roskilde is Denmark’s museum for the study of Nordic ship and boatbuilding culture, with a focus on prehistoric times and the Middle Ages (10,000 BC – 1500 AD).

The Museum is a self-governing institution, and a state-recognised museum with maritime archaeological responsibility for all cultural historical periods in the sea territory east of the Great Belt.

The Museum has a special focus on the Viking Age; ships, seafaring and boatbuilding culture, and preserves the intangible cultural heritage represented in the Nordic, clinker-built boat.

Today, the Viking Ship Museum is a three-star Michelin attraction and the Museum grounds are an important gathering point and a recreational area in Roskilde.

- Self-governing institution
- State-recognised museum
- Three-star Michelin attraction
- 170,000 paying guests a year
- 75% come from abroad
- 16,000 participate in sailing-trips on the fjord each year
- 1000 volunteers engaged in Museum’s boat guilds and the Friends of the Museum Association
- 63% self-financed
- 156 employees and 67 full-time equivalents



The Viking Ship Museum in Roskilde
- A part of our common identity
and historical heritage.



The new **Viking Ship Museum** must retain the unique values of the place and make possible the expansion and **renewal of the Museum's narratives and dissemination activities**. History should be relevant for all, also the many guests from abroad.



Vision





A participatory museum in direct interaction with the public.



A new Viking Ship Museum

▶ **We will safeguard the five Viking ships** for the future by constructing a climate-proof and contemporary exhibition building, which stays true to the architectural and dissemination ideas that are the foundation for how the ships are exhibited and can be experienced in the great inner room.

▶ **We will create space for new exhibitions**, dissemination and teaching activities, and create better coherency within the Museum complex. We will develop a cohesive universe and dissemination concept that supports the Museum's focus and thematic areas, and which reflects the Museum's maritime roots

▶ **We will develop three primary narratives** in the dissemination around the ships:

Vikings: The history of the world of Vikings and the world in the Viking Age told from a maritime starting point

Ships: The development of the clinker-built ship from the earliest boat-find to the highly developed Viking ships, and further to the traditional small boats in the Museum's boat collection

The Museum: Topical narratives of the Museum's investigations into underwater cultural heritage and the discoveries that are emerging as new sources of history

The three narratives reflect the Museum's focus but cannot be developed fully within the Museum's existing framework. The new Viking Ship Museum will thus have new content with greater depth and breadth.

▶ **We will develop the Museum's unique profile**, which finds its expression in the interaction between the original ships and the active environment around the boatyard and harbour, in engaging education and outreach activities and in the personal dialogue between our guests and the Museum staff. We will anchor the development of the

Museum's and the site's existing qualities, values and narratives. We will hold on to the best ideas – and to that, which distinguishes the Museum from other institutions working with ships and the Viking Age.

▶ **We will involve an outside perspective:** The Vikings and their ships are known all over the world, and this great international interest calls for an international perspective in terms of the development of the new Viking Ship Museum. We will therefore prepare the academic content in collaboration with international researchers.

▶ **We will form the Museum's profile and dissemination universe** by collaborating with specialists in exhibition and interaction design, dissemination experts and museum users.

▶ **We will hold an international architecture competition**, which will develop a vision for the entire Museum complex and which, through the construction of one – or more – outstanding buildings and a redevelopment of the Museum landscape, will embody the Museum's profile and dissemination universe, safeguarding the ships and the Museum's potential for future development.

▶ **We will investigate how the optimistic and participatory cultural institution of our time looks when expressed in a unified vision for architecture and landscape.**



A world class, optimistic cultural institution

- ▶ **We will respond to today's challenges** and concerns by developing a world class, optimistic cultural institution. We will convey cultural heritage in a way that gives individuals a sense of identity and belonging within the community. We will promote dialogue through concrete experiences that give people something to talk about. We will set high qualitative standards through the dissemination of excellent craftsmanship and complex thought processes. We will support action by pointing to humanity's great potential, creativity and ability to cooperate. We will create hope and confidence in the future.
- ▶ **We will create a modern museum.** A contemporary setting for history. A pleasant place to be. We will accommodate the modern guest who comes to experience, learn and relax with family and friends. By being that, which we are: modern people in work wear, safety shoes and life jackets, who are passionate about sharing our knowledge and skills with our fellow human beings. We will not take guests back in time by being dressed up and working in historical tableaux. We will bring history to life by taking it up in the present.
- ▶ **We will create narratives relevant** to all the visitors of the museum, also for the vast majority who come from abroad. Therefore, the focus must be broadened from the world of Vikings to the world in the Viking Age, through the stories of the international maritime networks, which bound the world together, then as now. This will add another modern perspective to the story and give the Museum's international visitors the opportunity to connect their own history to the world of the Vikings.
- ▶ **We will illustrate the connection** between ships, seafaring and the societal changes, which, during the Viking Age, laid the foundation for the Nordic kingdoms we know today: political centralisation and assembly. Change of religion and establishment of the church. The introduction of an urban way of life and new economies. Development of international trade relations. Expansion, settlement and the establishment of ruling dynasties in new countries. Immigration, emigration, integration, piracy, political alliances. Subjects that are still topical and which give today's challenges a relevant perspective.
- ▶ **We will show history and tradition as living processes** that create connections in time and space, and make visible the direct link between the original ships in the Viking Ship Hall, their predecessors and their successors: the small Nordic clinker-built boats that lie in the museum harbour. The boats may have adapted to the materials, requirements and needs of changing times, but they build upon the same craft tradition and understanding of form. On the same fundamental knowledge of what materials can do, the potential uses of a tool and the qualities of a boat.
- ▶ **We will disseminate research through archaeological experiments.** The specialised craft environment around the Museum's boatyard and the cooperation with the volunteer boat guilds have made it possible to build and test reconstructions of Viking ships in full size. The boat-builders' special ability to read and interpret the archaeological ships' timbers complements the archaeologists' gaze. The Viking Ship Museum is the only place in the world, which has created a framework for conducting a systematic and coherent research process that includes excavation, documentation and reconstruction of archaeological ship finds in close collaboration between academics, craft specialists and sailors.
- ▶ **We will convey the historical narrative as the result of a research process** – not as a final truth. The Museum will, where possible, work with several layers of dissemination: we will communicate the cultural history, as we understand it, and disseminate the source material and the work and research processes that lead to new under-

Living tradition: From sensory experience to recognition.

standing. This will be most evident in the areas where the Museum's employees communicate their work directly to the public.

- ▶ **We will let the guest enrich the research process.** We see the museum visitor as a resource, a curious breath of fresh air in a discussion where the premise and methodological starting point can be esoteric: it is rewarding to gain access to the knowledge, experience, associations and ideas of the guests.
- ▶ **We will contribute to the individual's history.** By communicating our work and research processes, we can involve the guest in conversation and mutual reflection, thus creating a direct link between the Museum's research and the guest's personal starting point, which makes the story relevant, and generates new perspectives in the individual's history.
- ▶ **We will develop activities that can lead to new realisations** based on concrete, sensory experiences. As human beings, we are created to learn and explore with our senses, and we gather the impressions together into a meaningful whole using thought. This is why the Museum strives to develop activities that involve guests directly in action and thought.
- ▶ **We want to create a meeting place for people** with common passions. We will provide more space for public life in the Museum: researchers, craft specialists, students, boat guilds, winter bathers, dancers, food lovers, music lovers, storytellers and many, many others, developing and participating in surprising and life-affirming communities, which connect the town and the Museum, creating a vibrating pulse at the harbour. We will revive the original concept of museums, as places where people gather in celebration of the things that make life worth living.



With the fjord, the sky and the horizon as background

The Viking Ship Museum is built around the five Skuldelev ships; the Museum was established for the purpose of exhibiting the ships and the task of safeguarding, preserving and disseminating this important find has the highest priority in the Museum's plan for a new Viking Ship Museum.

The five Skuldelev ships belong to the particular group of archaeological finds classified as being of unique national importance. They represent the highly specialised sailing ships of the Viking Age, which made possible the consolidation of the Nordic kingdoms, the establishment of the Christian Church, the creation of the first towns, travel into the wider world, and the establishment of Denmark as a major power in the North Sea. Without ships, no Viking Age.

The ships are also part of the common European cultural heritage. They sailed along the coasts and rivers of Europe and throughout the North Atlantic area, and the Vikings took their shipbuilding tradition into new territories. The long warship, Skuldelev 2, was built by Vikings in Dublin – and William the Conqueror, who was the descendant of Vikings in France, took England with a fleet of 'Viking ships'.

- ▶ **We will exhibit the five Viking ships in direct relation to Roskilde Fjord** - by showing them with the fjord as a backdrop, and communicating the story of how they ended their active days as building material in a barrier, which made it possible to control traffic on the fjord.
- ▶ **We will communicate the history of the five Viking ships as a collective find.** We will tell the story of the excavation, the recovery of the ships, the documentation, the conservation and the huge work of assembling the many thousands of parts so that they can be experienced as ships today.
- ▶ **We want to raise awareness of form and design** by showing how Viking Age boatbuilders – working within the same building tradition – designed and constructed the ships for specific purposes and sailing conditions: trade, war, fishing, crossing oceans and transport on the inner Danish waters.

Until 1993, guests were able to follow the work involved in reconstructing the ships in the Viking Ship Hall. This created the basis for close cooperation between archaeologists and boat builders – and laid the foundation for the Museum's sense of self as a living museum, where the audience has the opportunity to follow the Museum's work processes.



The five Viking ships are a part of world cultural heritage and of unique national significance.



The ships must be moved out of the Viking Ship Hall prior to any construction work; the National Museum and the Viking Ship Museum have prepared a preliminary plan for moving the ships and for their temporary exhibition. The plan will be developed in detail by the National Museum with assistance from external advisors.

The Museum will present the **Viking Age** in a way that challenges preconceptions and promotes **reflection about how knowledge is created.**



The Vikings' world in a maritime and global perspective

- ▶ **We will put the five Viking ships into a cultural history context** by conveying the story of the Vikings' world from a maritime perspective. We will show how the ships were the prerequisite for the development of Viking Age kingdoms, establishment of towns, Christianity and expansion, and how the development of society contributed to an ever greater specialisation of the ships.
- ▶ **We will show that the five Skuldelev ships are also part of a global history** of ships, people and things on the move. The development of shipping, trade, piracy and exploration, which took off in the 8th and 9th centuries, was not just confined to Europe's northern seas. Ships filled with cargo and seafarers who encountered foreign cultures created connections between people from the Arctic Circle to the seas south of the equator.
- ▶ **We will respond to the interest in the Viking Age** by presenting the people of the Viking Age and showing a nuanced picture of life in a period driven by an immense lust for life, borne by violence, curiosity, enterprise, coercion, hope and dreams of the good life, based on the latest archaeological and historical sources
- ▶ **We will challenge anchored notions of the past** and of previous generations' abilities and opportunities by showing the Scandinavian culture and technology that created these seafaring people, whose actions had such a profound impact in large parts of Europe and in the North Atlantic area - and by engaging guests in reflections on how our historical knowledge becomes.

The Vikings have a special status in our national self-understanding. They bind us together in an historical and cultural community that use as a mirror today. Everything was possible in the Viking Age, there was room for heroism and daring, and the Vikings, thanks to their superior ships, brought Denmark – and the Scandinavian countries – out of the fog of history and onto the world map. It was then, that Denmark became Denmark.

Our image of the Viking Age reflects the successful attempts by national Romanticists to give us a common origin: by reviving the Viking as sailor, merchant, culture developer and, yes, as pirate, it was possible to create a romantic idea of the Vikings as ancestors we could be proud of. This romantic image is maintained and cultivated in large budget TV series and epic narratives that mix reality and imagination into fairy-tale universes, populated by heroes and villains and entertaining characters that almost surpass the characters we encounter in sagas and heroic poetry.

The Vikings fascinate in the same way as the ancient Egyptians, Romans and Incas – and seen from the outside, Viking has become synonymous with Scandinavia. In Europe and in the North Atlantic area, the image of the Viking is also marked by the role the Vikings played – and since been allocated – in the history of other countries.



Viking ships' ancestors – and descendants

Denmark has, in comparison with other countries, an extensive archaeological record of boat finds, which demonstrate how people have built vessels for water transport since the oldest Stone Age. Each find tells its own story, and together, the rich archaeological material contributes to outlining the development of the clinker-built ship, which culminated with the Viking Age's highly specialised sailing ships.

The many finds have been discovered during 50 years of maritime archaeological activity. The Viking Ship Museum has some individual finds in its collection, while the National Museum has the finds that were discovered before 2015. As part of the vision of a new Viking Ship Museum, it is possible to include some of these finds in a new exhibition about the ship's development and Denmark's earliest seafaring, hereby making them accessible for the public.

The clinker-built ship gradually lost importance during the Middle Ages. The tradition survived in the small boats, but it takes a special effort to keep it alive, thereby preserving a knowledge and skill that goes back to the people of the Viking Age.



- ▶ **We will convey the history of the Nordic clinker-built ship** by discussing how and why the highly specialised Viking ships developed from simple logs boats and plank-built rowing boats by discussing why the clinker-built ship gradually lost its importance in the Middle Ages. We will display archaeological finds that are not available to the public today. We will also illustrate how the clinker building tradition has survived in the small traditional boats, which sail out of the Museum Harbour as the descendants of the Viking ships.
- ▶ **We will preserve the intangible heritage connected with the Nordic clinker-built boat.** With traditional clinker-built boats, we are still in contact with a tradition of design, material use, crafts and sailing that is more than 1,000 years old. Skills, which survive so long as they are in use, and which are in danger of being lost if we don't work actively to preserve them. The Museum has applied, in collaboration with a Nordic network, to have the clinker-built boat included on UNESCO's representative list of intangible cultural heritage.
- ▶ **We will support young people's desire to choose craft and design trades.** The Museum is one of the few employers that has the opportunity to create a concrete example by allowing visitors to experience a professional boatbuilding trade – from the selection of raw material to the design, construction and launch of a new boat. The Museum will also invite children and young people in to open workshops and organise teaching and training courses in cooperation with primary and secondary schools.
- ▶ **We will continue to develop the experimental archaeological method** in the study and dissemination of archaeological ship finds. As the first project in a new Viking Ship Museum, we will build a full-scale reconstruction of the 37-meter-long war ship from the Viking Age: Roskilde 6, which was found during the excavation of the Museum Harbour in 1996.

During the last 30 years, the Viking Ship Museum's experimental archaeological endeavours have transformed our understanding of Viking Age ships.



Underwater cultural heritage

Denmark has a rich underwater cultural heritage – from submerged Stone Age settlements to more or less well-preserved shipwrecks. Underwater cultural heritage became protected by law in 1963, in connection with the excavation of the five Viking ships in Roskilde Fjord, and Danish maritime archaeology has developed in Roskilde in close cooperation between the National Museum and Viking Ship Museum.

The Viking Ship Museum has been granted the archaeological responsibility for maritime archaeology in the waters east of the Great Belt. In 2015, the Museum began to build up a new archaeological collection and to develop a field of expertise, which will be disseminated to the public through the construction of a new architectural framework.



- ▶ **We will disseminate underwater cultural heritage** – Stone Age settlements, fish traps, shipwrecks, harbours and defensive works, which are preserved in the oxygen-poor environment of the sea floor.
- ▶ **We will show how Denmark was created** by climate change, rising sea levels and isostatic rise, which since the last Ice Age, have formed the archipelago, the long coastline and the fjords, sounds and belts that we know today. A development, which has left submerged settlements and landscapes from the Stone Age in deep water – and which has created ideal, but challenging, conditions for the development of seafaring.
- ▶ **We will convey the archaeologists work on the sea floor** - by taking the Museum guests with us 'underwater'. In a visual representation of the green atmosphere, where, in the light of their headlamps, the divers uncover manmade artefacts which provide new sources of information on the past.
- ▶ **We want to raise awareness of knowledge creation** by communicating the archaeologist's work with current artefacts directly to the public, and by involving the guests in reflection about what has been found, open questions, working methods, etc.
- ▶ **We will design teaching programmes** with special focus on archaeological and historical methods, and develop concrete activities, which place the students in the role as storytellers.

The ocean floor is a treasure trove of objects and stories, which will be communicated in the new museum.

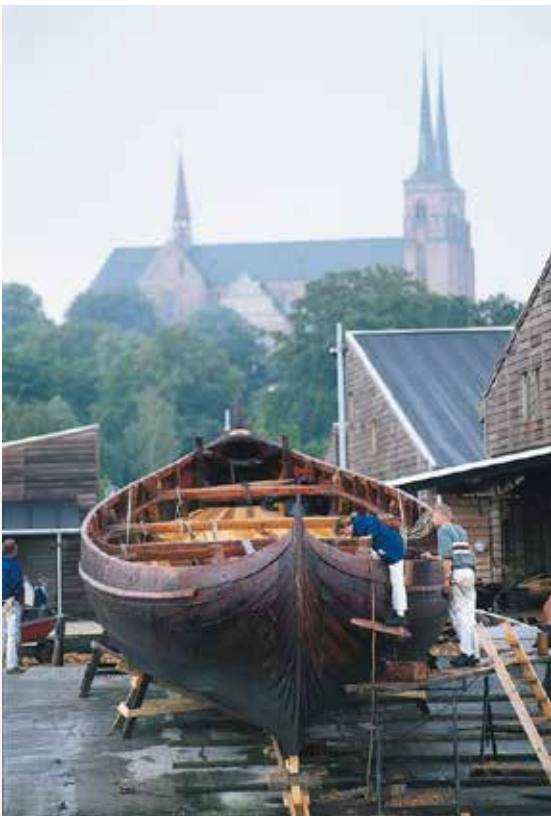


Fjord, harbour and town

▶ **We will develop the Museum in conjunction with the harbour, the town and the fjord** from three programme points:

- The Museum must be an active place that contributes to a vibrant harbour
- Space for the harbour's 'water users' and their activities must be retained
- Local residents and visitors must continue to have access to the fjord and the water

▶ **We will create a place that connects the past and present** by developing the Museum in harmony with the active life that unfolds around the fjord and Roskilde



Harbour, which represent one of the most important and well-used collective urban areas in Roskilde town.

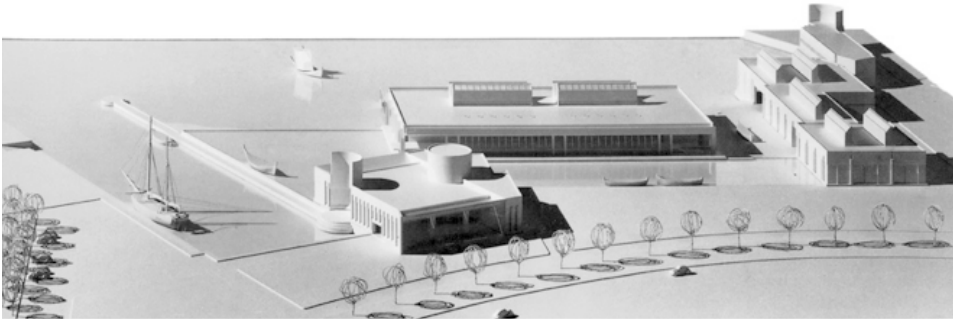
▶ **We want to create a gateway to the 'Skjoldungernes Land',** the new National Park that contains the unique cultural landscape around Roskilde Fjord, and which represents one of the most important areas during the Viking Age. The Museum and the harbour are an obvious starting point for activities that extend out into the National Park.

▶ **We want to connect the fjord and town.** Roskilde Fjord is part of the blue/green recreational ring around Roskilde town. Roskilde Harbour is the primary connection between the fjord and the city. The central location of the Museum at this point will be emphasised in the design and functionality of the Museum.

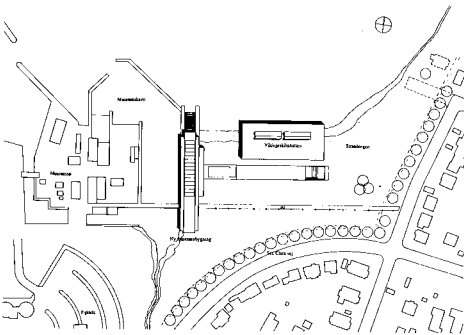
▶ **We want to create a better connection between harbour and town.** Roskilde Harbour, together with the areas around Musicon, Kildegården, Ro's Torv and the town centre, constitute the main meeting places in Roskilde. This is where locals meet and mirror themselves in each other and in their town. The town centre and the harbour are, in their history and content, the most important of these meeting places, and the municipality of Roskilde is working to create better connections between the two areas through the town park



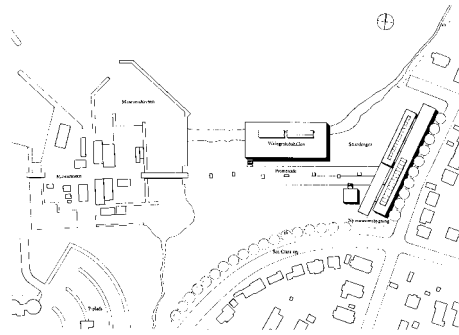
Previous renewal projects



Erik Christian Sørensen's proposal for the expansion of the Viking Ship Hall, 1988. The project included an arrivals building, medieval hall, find's office, boatyard, offices, harbour and underwater galleries. The project had to be abandoned due to lack of funding.



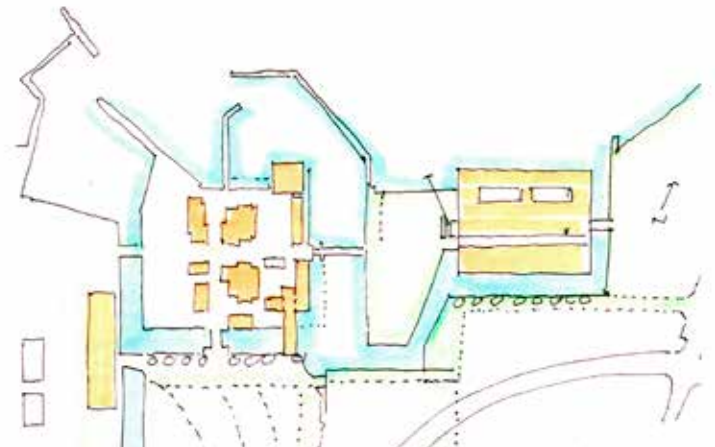
Option 1.



Option 2.

Henning Larsen's proposal for the location of a new exhibition building for medieval ships and prehistoric vessels, 1995. The project was put on hold after the adaptation of the first plans for the Museum Island and Harbour, which reduced the area between the Viking Ship Hall and the Museum Island.

Previous projects. The Museum has previously worked on proposals for the expansion of the Viking Ship Hall in order to create spaces for new exhibitions and dissemination activities, and to create a clear unity in the Museum complex. The first major project was designed by Erik Christian Sørensen in 1988. The project could not be funded, but the Museum was working on a phased plan of expansion, which was partially realised with the Museum Island and Harbour in 1997, as well as offices and a restaurant in 2000. There is a direct line from Erik Christian Sørensen's project to the ideas and needs contained in the vision of a new Viking Ship Museum, but the concrete content of the ideas and the way in which we seek to achieve them has changed as a result of the Museum's development and altered perspectives on its role as a cultural institution.



Erik Christian Sørensen's outline for expansion, 2008-2012. After working on the restoration problem for several years, Erik Christian Sørensen concluded that the Viking Ship Hall was not 'fit to be standing out door'. He therefore suggested constructing a new building around the hall. The project had to be abandoned as it was not approved by the Conservation Authority.

The Viking Ship Hall has an estimated remaining lifespan of 5 – 7 years.



The Viking Ship Hall



The Viking ships are under threat

The Viking Ship Hall, designed by Erik Christian Sørensen, is built on the beach as a large showcase in glass and concrete. The ships are placed in the large central room with the fjord as a direct background. Utterly spectacular. However, the building's structure cannot withstand the wind and the weather, and the problems began to arise a few years after the Museum opened. Despite renovation of the concrete and continuous maintenance, the building's decay has escalated over the years.

The Viking Ship Hall became listed in 1998, and the Museum worked for many years – together with architect Erik Christian Sørensen (until his death in 2011) and in dialogue with the Danish Culture Agency and Roskilde Municipality – to find and finance a long-term solution to the building's technical and functional problems. In 2014, 'Man, ship and sea' was presented – a proposal describing how the restoration, modernisation and expansion of the Viking ship Hall should ensure the development of the Museum.

During a serious storm and flood in 2013, the Viking Ship Hall was severely damaged, and during the subsequent rescue work it became clear that the building was not sufficiently robust to withstand the water pressure generated by high tide, storm surges and rising groundwater tables. Underlining the seriousness of the situation, in 2016, the Danish Institute of Technology gave the most exposed parts

of the concrete construction an estimated remaining lifespan of 8-10 years.

The Museum's board of directors stood with a dilemma.

What to do when one is responsible for preserving and disseminating two pieces of cultural heritage? On the one hand five Viking ships, which are protected as an inalienable part of Danish and European cultural heritage. And on the other hand, a building that is protected as a unique work, and as a representative of an architectural style and era – but a building which is structurally failing and cannot fulfil its purpose: to secure, preserve and disseminate the ships?

The board chose to shift the focus from a restoration of the building to securing the ships and the Museum's development possibilities. Against this background, the board of directors sought to have the Viking Ship Hall delisted in order to create a less restrictive framework and new opportunities to develop a long-term solution for the preservation and dissemination of the Viking ships and for the realisation of the Museum's vision and master plan.

In 2018, the Viking Ship Hall was delisted. The Minister of Culture took the decision on the basis of new technical studies. The Minister concluded that the preservation values of the Viking Ship Hall cannot be maintained through maintenance and restoration, but will be lost within the near future due to the rising water levels. The Buildings Conservation Act does not provide authority to force the owner of a building to carry out changes or new initiatives to the construction.

The delisting has created a new starting point for achieving a long-term solution. Through holding an international architecture competition, the Museum Board aims to develop suggestions as to how the Museum's profile and education and outreach universe can find form in a new architectonic vision.



Photo: Jens V. Nielsen

The Viking Ship Hall cannot be preserved

The Viking ship Hall cannot be preserved as we know it today. A renovation would change the building's construction, interior layout, material selection and whole expression to such a degree that it would appear as a new building.

The ships would suffer irreparable damage from flooding. With their current location they are close to the water table - three of the ships only 10 cm above daily water level.

A renovation would not safeguard the ships adequately. The building would still only be constructed for the water levels and security requirements that were standard at the time of its construction.

The ships will be at risk from frequent renovation work, and the Museum's economy will continue to be burdened with high operating and maintenance costs.

The ships must be moved prior to construction work, whether it be renovation or new building. This is a requirement of the National Museum, based on a professional risk assessment, and therefore a prerequisite for the project.

The security requirements for a new permanent exhibition of the ships are specified by the National Museum, and will pay special attention to high water level protection.

A long-term solution needs to be found for a new permanent exhibition of ships that secures them in a long-term perspective and in relation to known – but in reality, completely unpredictable – predictions in terms of climate development and water levels. The ships must not be moved again.



Photo: Jens V. Nielsen

The Viking Ship Hall's most special qualities will be retained

Erik Christian Sørensen's Viking Ship Hall was characterised as a unique representative of the 1960's optimistic style of public cultural institution building in the preservation listing description. It is interesting: the building is like a shrine on the beach. The façade says nothing about the house's content or function. The large central exhibition space invites to a sober silence, and the ships are conveyed in an aesthetic form, demanding a high level of education from the viewer. The building expresses a view of the museum institution, which contrasts greatly to the 60's experiments on living and cultural forms.

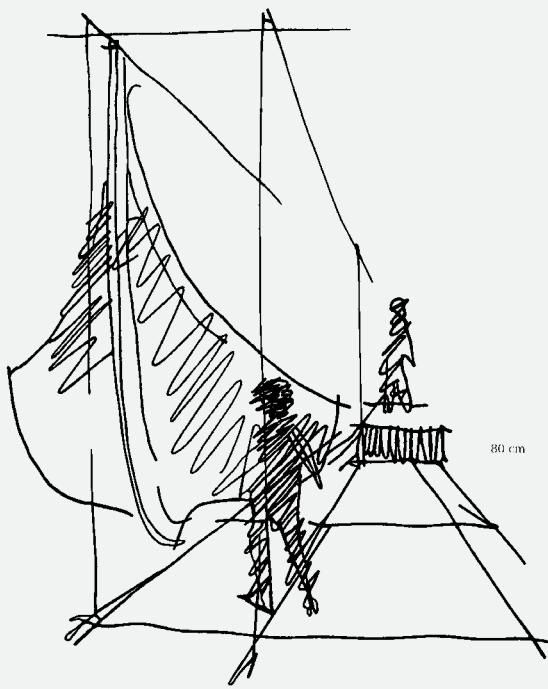
The Museum's core values can nevertheless be observed in the Viking Ship Hall. Yes, the building is élite by nature, but its qualities have inspired a rebellion against the idea of the museum as an authority that caters to the cultivated citizen with offers of enlightenment and upbringing. Today, the Museum is aimed at everyone and offers knowledge, experience and involvement.

The qualities of the Viking Ship Hall are based on ideas that are completely independent of the changing time's perception of what attracts and satisfies audiences. These ideas must be maintained in a new Viking Ship Museum – not in the concrete form they have in the Viking Ship Hall, but in a reinterpretation that creates the same experience.

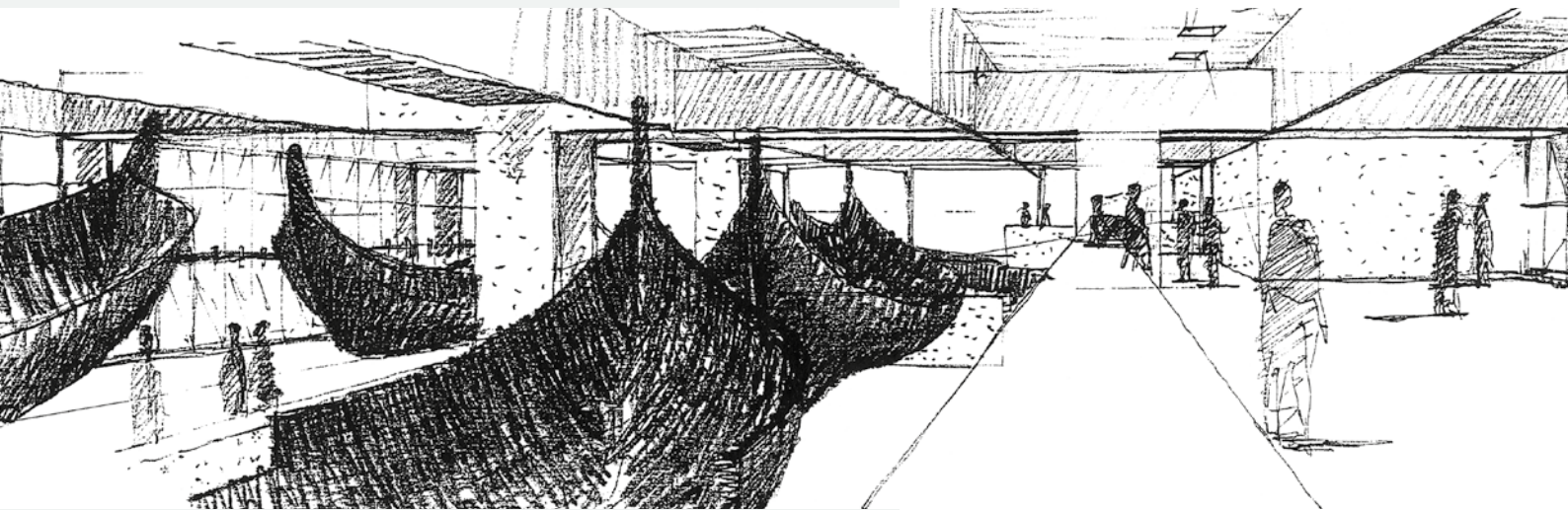
- ▶ **The excellent staging of the ships**, which are experienced in interaction with their natural element: the fjord they have sailed on. The story extends beyond the building, out into the landscape. A simple, strong and significant approach to dissemination.
- ▶ **The feeling of life and the proximity to history** created by the large window façade. The ships are experienced in the moment: in the season, the time of day and the weather that is here and now. The Viking Age unfolds under the great skies, on navigable waters and with a view of the horizon - in the world in which we ourselves live.
- ▶ **The emphasis on lines and shape.** The simplicity and straight lines of the building design accentuate the sweeping lines and shape of the ships. The strong concrete elements underline the lightness of the ships. In a way that creates tranquillity and the opportunity to perceive the aesthetics of the large hulls and the small details.
- ▶ **The honesty** expressed in the layout of the ships and in the architecture: everything is what it appears to be. There is no doubt as to how little and how much of the ships has survived. The construction and material choices of the building are visible. The experience is real and concrete.



The architectural idea and the approach to the dissemination of the ships will endure in the future.



Erik Christian Sørensen's sketches for the architectural style and approach to dissemination.



The Museum must meet **modern standards** for dissemination, accessibility, security, conservation, **economic sustainability** and environmental impact.



The challenge



We must create an **obvious arrival point** and a clear coherency within the Museum area. There must be access to the fjord and room for volunteers and the public.



The Museum complex as a whole

The Viking Ship Museum has developed around the five Viking ships from Roskilde Fjord. The ships are exhibited in the Viking Ship Hall, which was designed by architect Erik Christian Sørensen, and opened to the public in 1969.

1 **The Viking Ship Hall** is located in the open on the shores of Roskilde Fjord, east of the old harbour. It rises like a shrine on the beach, bound by grass lawns to the south, east and west, while the north façade is located in the water. The building is adapted to the fjord landscape's flat water-surface and coastal meadows; from the town, it presents an unobstructed view of the fjord, and from the fjord, it ensures the supreme position of the high-lying cathedral.

2 The Museum Island (1997) west of the Viking Ship Hall is with its small, light, wooden buildings, which can adapt to changing needs and which, with their organic character, create a contrast with the monumental Viking Ship Hall. The Island houses the Museum's Boatyard, its education and outreach activities, and creates a framework for a vibrant environment of experience and communication that contrasts with the static arrangement of the ships in the Hall.

3 **The Museum Harbour** and the canals surrounding the Island draw the water surface into the land and give the Museum's collection of clinker-built boats and reconstructions of archaeological ship-finds a central location in the mu-

seum experience. The Harbour and the boat collection also create a connection between the thousand-year-old Viking ships and the modern sailing boats, sailing to and from the marina.

4 **The carpark** south of the Museum Island serves the entire harbour. **The Museum's administrative building** 5 and restaurant, together with **Roskilde Youth Hostel** 6 forms an independent axis between **Roskilde Gasværk**, 7 used for gallery space and artist's workshops, and **the old harbour** 8 (2000).

The Museum complex completes the physical and visual axis that runs from the town's historic centre, Roskilde Cathedral, across Provstemarken and through the town park down to the harbour. A thousand-year-cultural historical route, running alongside the water from Sankt Hans Spring, which, from its source at the foot of the cathedral, flows through the park and into the harbour between the Viking Ship Hall and Museum Island.

The Museum complex has evolved through different phases of development. There is a need to implement a cohesive approach, bringing together existing and new constructions in a clear unison and in a way that expresses the Museum's universe, emphasises the values of the place and connects the Museum with town, harbour and fjord.

The challenges

The entire Museum complex

- Securing the Viking Ships
- Climate change and storm surges
- Accessibility and coherence at the Museum site
- Payment concept and operational financial
- Spaces for new exhibitions and dissemination activities



Spaces for exhibitions, activities and teaching

The vision for a new Viking Ship Museum generates the need for more space and room for exhibitions, activities and teaching. The total area required is cautiously and provisionally estimated at 7,000-10,000 m² (The Viking Ship Hall is 2,250 m²). The final area total will be clarified as part of the development of the Museum's dissemination concept, and in dialogue with Foundations and the Municipality of Roskilde.

The new space will make room for the dissemination of the five Skuldelev ships and the Museum's three primary narratives: Vikings, ships and the Museum's work with underwater cultural heritage. There can be advantages to concentrating all the functions in one building, but it may also make sense to construct two or three buildings, so long as they do not become so spread out that the coherency of the narrative – and in the Museum complex – becomes unclear.

Skuldelevships

The Skuldelev ships are presented as a single find in a large open space with the fjord as a direct background. As a starting point, this is the only room in the new museum that should not be adaptable to different purposes and is therefore designed specifically for the ships. The space must meet the requirements of the National Museum for the safety of

the ships, and it must maintain the values and simplicity expressed in the Viking Ship Hall today.

Vikings

Exhibitions and education and outreach activities focused on the Viking Age will be positioned in direct relation to the five Skuldelev ships, but will also extend into the galleries behind, so that guests can move back and forth between the ships and different themes. The exhibitions will be arranged in flexible spaces, which can be changed and adapted to new needs.

Ships

The history of the Nordic ship will be disseminated through completely new exhibitions of archaeological finds and other material that is not available to the public today – supported by activities in a new Museum landscape, and through activities related to the Museum's existing boat collection, Harbour and Boatyard.

Exhibiting archaeological ship finds is very demanding, both in terms of space and financing. As part of the development of the Museum's dissemination concept, various models for communicating Denmark's oldest maritime history will be explored.

Museum

The Museum's work with underwater cultural heritage will be disseminated through completely new exhibitions and activities, which are arranged in flexible spaces and potentially in an independent building.

There is a need for an archaeological finds processing area, designed as a flexible workshop and with room for the Museum's guests. A knowledge centre will give the Museum's guests access to find storage, digital data and a library.



The new Museum must create space for temporary exhibitions in an international class.



Accessibility and payment concept

Today, the entrance to the Museum is confusing.

Guests arrive at the rear of the Museum Island. The first thing they meet is a municipal toilet building and a seasonal ticket office from which you move through a labyrinth of small buildings to get into the education and outreach area. The Viking Ship Hall is situated on its own on the other side of the Museum harbour, and it is not immediately apparent that it is related to the Museum Island. It is difficult to orient yourself or to create an overview of the Museum's extent and the coherence of the overall complex. Public facilities such as toilets, cloakrooms, information and seating areas are inadequate and outdated. Moreover, their location is not logically linked to the way the guests move around the Museum.

The fjord path cuts through the Museum area on a straight east-west axis. This has created great economic challenges for the Museum, in that many people can experience the active environment at the Museum Island and around the Museum Harbour without buying a ticket. The Museum has therefore established payment zones on either side of the path and in the Viking Ship Hall. It is not an ideal solution and works against the desire to create an overview and direct correlation between the activities within the Museum complex.



Accessibility and payment concepts must be developed as part of an overall approach that creates an obvious arrival point at the Museum, a clear separation of areas with free admission and those that require a ticket, and a strong sense of the coherency of the whole complex. At the same time, the area's recreational value must be preserved: there must be free access to the water and space for the continued development of the rich variety of activities and events that already exist in the area. The challenge of access and the payment concepts must be solved by creating a new arrival area, the reorganisation of the Fjord path, landscaping and the location of buildings and areas of activity.

Payment concept. The vision of a new Viking Ship Museum is based on the prerequisite of economic sustainability, which must be ensured through increased income from admissions, the shop and café. There is therefore a need to place the most attractive education and outreach activities in well-defined payment areas, while the café and shop can be advantageously positioned where there is free access.

Arrival area. There is a need to create a clear and prominent arrival point at the Museum, which meets today's requirements for information, service and audience facilities – and which can introduce the guest to the experiences that await them.

The challenge

Landscape

The landscape will unite the Museum complex. It shall express the Museum's maritime universe, and must be included as an active dissemination area with Boatyard stocks, natural harbor and experimental archaeological activities as an integral element of the Museum experience. The new Museum landscape should help to create a clear payment concept – in a way that preserves visibility and openness in the area, ensures local residents access to the water, and creates natural gathering points for Museum guests, volunteers, residents and club activities. The landscape should also contribute to solving climate challenges such as rising sea levels, storm surges, heavy rainfall and severe weather.

The long, vibrant tradition. The Museum's collection of Nordic, clinker-built small boats from the 1900's lie side by side with reconstructions – or 'sailing Viking ships' – in the Museum Harbor, as testimony of a strong boatbuilding tradition that spans more than a thousand years. Unfortunately, it's not always understood by the Museum's guests: it's hard to tell the difference.

In order to clarify the history of the clinker-built boat's development, there is a need to create a physical division. This can be achieved by establishing a new natural harbour, where the 'Viking ships' are shown in connection with a strand meadow and an experimental craft environment, linking experimental archaeology more closely to the archaeological original material inside the exhibition building. The traditional boats remain at the modern piers of the existing Museum Harbour, and the contemporary traditional crafts are maintained in the existing Boatyard. This will make the Museum Island and the Museum Harbour a clear starting point for the modern tradition, while the area around the exhibition building, the strand meadow and the natural harbour create a framework for the historical and archeological.

The new landscape will support the Museum's narratives and be a part of the active dissemination space.



Together with **Roskilde Municipality**, we have developed a plan, which, in dialogue with **collaborative partners, users and local residents** will create the foundation for an **international architecture competition**.



Process and financing



Main phases

The Viking Ship Museum has drawn up a plan to lay the foundations for the execution of an international architecture competition in 2020, and the realisation of the construction of a new Viking Ship Museum in 2024 together with Roskilde Municipality, Department of Town, Culture and Environment.

The first phase will be conducted in 2019. It will, through a series of studies, create the basis for developing an architecture competition. These studies are financed by a donation totalling 10 million kroner as part of the Finance Act for 2019. The first phase includes:

- ▶ Plan for moving the Skuldelev Ships
- ▶ Feasibility studies and analyses
- ▶ Ideas competition for the disseminations concept
- ▶ International architecture competition

Plan for moving the Skuldelev ships

As the result of a risk assessment, the National Museum requires that the five ships be moved out of the Viking Ship Hall prior to the commencement of any construction work. The Viking Ship Museum and the National Museum have prepared a provisional plan for the relocation and temporary storage of the ships. As the manoeuvre is associated with high risk, the Viking Ship Museum has asked the National Museum to review and detail the existing plan. The National Museum will also specify the security requirements for the future permanent exhibition of the five ships.

Feasibility studies and analyses

A number of studies must be carried out in the area in order to clarify the framework for a new Viking Ship Museum. The surveys include archaeological testing, mapping and analysis of soil contamination, mapping of underground wiring, prognoses for future water levels and storm surges, geophysics and so on. In addition, there will also be an overall landscape and town analysis.



The framework for the international architecture competition – the tender form, programme and assessment procedure – will be defined in close dialogue with the financial partners.

The studies will primarily be conducted by Roskilde Municipality in cooperation with external advisers. They will create an important starting point for developing a project that addresses the site's values and history, and the location of new buildings in the landscape.

Idea's competition for dissemination concept

The great international interest in the Vikings and their ships requires an international look at the development of the new Viking Ship Museum. A cohesive universe and dissemination concept, which supports the Museum's narratives and values, will be developed, reflecting the Museum's maritime roots and expressing the meeting between the North and the wider world.

The Museum wishes to initiate an ideas competition or a parallel programme, inviting a number of chosen experts (exhibition and interaction designers and other dissemination experts) to give their views on how visions and narratives can take shape. Based on the ideas received, the Museum will formulate a programme for the architecture competition.

International Architecture Competition

We wish to let the best architects give their view on the development of a new Viking Ship Museum and a plan for a unified museum complex supporting ideas in the Museum's vision for dissemination and its unique location by the fjord.

A new building for securing and disseminating the Skuldelev ships will be a key element of the competition. The ambition will be to construct a modern, climate-proof and sustainable building of high architectural quality and iconic character. The building must be sensitive to the landscape, with an understanding of the area's qualities and history, and have well thought-out solutions for the development of dissemination. The experience of viewing the Skuldelev

ships from several different levels, in a large room and with the fjord as background is a prerequisite for the building's design.

The architectural competition process is estimated to last about a year and a half and will include the following main phases:

- ▶ Competition planning and choice of tender form
- ▶ Feasibility studies and processing
- ▶ Stakeholder involvement
- ▶ EU tender and pre-qualification
- ▶ Preparation of the competition programme
- ▶ Initiation of the competition
- ▶ Competition period
- ▶ Negotiation period
- ▶ Assessment and judge's report
- ▶ Publication and press

After publication, the winner of the competition will be involved in the further processing of the winning project in dialogue with the client and the financial partners.

Economy and finance

Budget estimate

A realistic estimate of the economic framework for the project as a whole, which reflects the Museum's vision and ambition, as well as a realistic assessment of the possibility of acquiring funding in cooperation with private foundations, must be established.

Economy for the Museum complex

A highly tentative estimate of the financial needs suggests that we must acquire 550 million kroner, excluding VAT, for the construction of buildings, exhibitions and landscaping. A total of 150 million kroner have been granted in the Finance Act and Roskilde municipality have given an advance commitment for 25 million kroner.

Estimates are based on prices per square meter for building stock and exhibitions, obtained from Danish museums that have undertaken building projects during the last five years. An assessment of the cost of relocation and the temporary storage of Skuldelev ships, as well as a projection of previous calculations concerning landscaping provided by NIRAS are also incorporated.

Business plan

The Museum's total turnover of 47 million kroner is comprised of state and municipal subsidies, donations and the Museum's own income. State and municipal subsidies are declining, which increases the need for requires increased own earnings, mainly through ticket sales and sales in the shop and café. Since 2000, the Museum has worked with the development of new business areas that contribute revenue to operations, finance activities and maintain competencies. The Museum's own revenue has risen by 108 % during recent years and now accounts for 63% of the Museum's total turnover.

The project should focus on creating increased revenue, thus ensuring a sustainable operating economy. This will be done through the development of access and pay-

ment concepts, a better service experience, renewed attraction value in exhibitions and activities, both indoors and outdoors, throughout the year, as well as the development of business activities in that part of the Museum area that has free access. As an essential element of the overall analysis and planning work, a new business model will be developed that creates operational financial sustainability for the new Museum.

Future visitor numbers

The Museum is Roskilde's main tourist attraction and has a significant impact on the tourist inflows to the local area. 10 years ago, the Museum had 122,000 visitors and in 2018, 170,000 guests visited the Museum, an increase of 38.5%. Ca. 60% were adults and 40% children. 75% of the guests come from abroad.

The project outlined is provisionally based on visitor numbers of 250,000, an increase of almost 50% compared to 2018. The estimate is based on analysis of internal and external data.

Museum all year round

74% of the Museum's guests come during five 'hectic' summer months, while 26% are spread over seven winter months. In order to increase the number of visitors to the Museum during the winter months, and to realize the estimated visitor numbers of 250,000 guests per year, buildings and landscaping must create space and flexibility for the development of new dissemination forms. The Museum should appear as a vibrant and active Museum all year round and be attractive for repeat visits from international and especially national and local users.

Commercial potential

Tallies on the Museum Island estimate that approximately 350,000 people pass through the area every year without buying a ticket to the Museum. This creates a significant potential for commercial activities in the free access area, where clubs and local residents can use the Museum's facilities and recreational areas.

The state has already granted 150 million kroner
and Roskilde municipality 25 million kroner.
The first significant financial steps have been taken.





The Viking Ship Museum in Roskilde is worth a visit.

The interplay between the five Viking ships, the active environment around the Museum Harbour and the scenery of the fjord, creates a unique backdrop to the museum experience.

The smell of tar fills the air. The sound of voices and many languages mixes with the sound of chopping axes and oar strokes. The feeling of fellowship. You're part of something collective.

The light changes, the weather changes. You try, you think, and you surprise yourself and each other. The perspective becomes wider.

You are aware of your existence. That you need more than security, food on the table and money in the bank.

You need an inner fire. The Museum breathes life to it.



Prospectus

The prospectus is created by
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