“EVEN THE WORDS ‘SPECTACULAR CONCERT HALL’ DIMINISH THE SAGE. THIS VAST NORMAN FOSTER CREATION, LOOMING ON THE GATESHEAD BANK OF THE TYNE IS FAR MORE THAN A CONCERT HALL…. IT WILL NOT ONLY OFFER THE MOST RADICAL DIET OF MUSIC MAKING IN BRITAIN BUT ALSO EMBODY THE REGENERATIVE ASPIRATIONS OF A COMMUNITY.”

From the story ‘Brought to Tears by the Town that Dares to Dream Big’ Richard Morrison, The Times. November 15, 2004.
A NEW HOME FOR MUSIC
An Introduction by Councillor Mick Henry, Leader of Gateshead Council...

DESIGNED TO BE THE BEST
The Sage Gateshead was designed to fill a major gap in the musical map of Britain...

MUSIC HAS NEVER LOOKED SO GOOD
The buildings performance spaces were designed to accommodate a broad spectrum of events, from classical to jazz, folk to world music...

LOOKS GREAT, SOUNDS AMAZING
The quality of any public performing space is determined by the acoustics...

INTEGRATING MUSIC & ART
As well as the best in music and architecture, The Sage Gateshead is home to two exciting pieces of public art...

DISCOVERING THE WORLD OF MUSIC
Music is about playing as well as listening, encouraging people to discover the joys of making their own music is a key function of the building...

PUTTING GATESHEAD ON THE MAP
Over the past decade Gateshead Council has secured over £500 million to develop cultural projects...

REGENERATION IN ACTION
Looking at the glittering curves of The Sage Gateshead today, it’s hard to believe that only a few years ago this was derelict land...

TEN YEARS OF SUPPORT
National Lottery funding gave Gateshead a unique opportunity...

THE VISION BECOMES REALITY
When it comes to first nights, they don’t come much bigger than 17th December 2004 at The Sage Gateshead...

AN AWARD WINNING PROJECT
The Sage Gateshead has scooped an impressive collection of national and international awards...

Photography courtesy of: Alex Telfer, Phil Snow, John Park, DJ Photography, Andrew Hepburn and Tyne & Wear Archive Service.
“The spotlight has never been more sharply focused on North East England. The cultural regeneration that is transforming our entire region is making the world more aware of our successes, our ambitions and our vibrancy.

It is raising awareness of who we are, where we are, and what we are capable of and this is doing much to change many out-dated perceptions of our part of the world.

Internationally significant projects such as The Sage Gateshead are key to improving the region’s image but are so much more than building profiles. They are about providing an invaluable resource for people locally, of all ages and backgrounds, and in hard business terms, they represent a major boost to the region’s economy.

There is no doubt life has started wonderfully for The Sage Gateshead and the impact it has had on the region has been significant. We need to maintain this momentum through planned, well-resourced and evidence-based investment in projects such as Culture 10, the Regional Image Strategy and on-going tourism marketing, to maintain the focus firmly on North East England.”

Margaret Fay, Chairman One NorthEast.
The opening of The Sage Gateshead marked the culmination of eight years of hard work by Gateshead Council, working with our many partners to turn a derelict site on the banks of the River Tyne into one of the finest centres for music anywhere in the world.

In 1996 the area was a vacant plot of industrial wasteland, but Gateshead Council had a vision to transform it. That vision was to turn the land into a world-class venue for people to make music, hear music and learn about music, a place where you can explore music.

When we embarked upon this project it must have seemed to many like an impossible dream, but Gateshead Council already had a track record of delivering impossible dreams, like creating Antony Gormley’s Angel of the North and converting the derelict Baltic flour mill into an international gallery for contemporary art.

We believe it was the trust we built by delivering those initial schemes that gave our partners confidence that we could deliver an even bigger, more ambitious scheme… like The Sage Gateshead.

Our success in securing the funding gave confidence to our partners and gave Folkworks and Northern Sinfonia, the tenants of this building, the courage to make the bold decision to give up their independence and merge into North Music Trust, a new kind of musical organisation with a fresh approach to performance.

The Sage Gateshead marks a major milestone in the completion of the new arts and cultural quarter… Gateshead Quays. On top of stunning musical performances it brings some very real benefits to our region, educational opportunities for young and old, jobs, tourism and new investment.

“Just as a soaring aria, or a virtuosic jazz solo can inspire and lift the spirits, we wanted to create a building that entices the public, students and performers alike, bringing everyone together in a single space under a single roof.”

An Introduction by Councillor Mick Henry, Leader of Gateshead Council
The Sage Gateshead was designed to fill a major gap on the musical map of Britain. Before its construction, the North East was the only region in the country without access to first-class music facilities, the nearest being a six-hour round trip away to either Scotland, Manchester, Birmingham or London.

In 1997, a competition was launched to select the designers for a new world-class concert hall and music centre. Altogether, there were over 100 registrations of interest and from these, six teams were shortlisted and interviewed. Foster and Partners, the acclaimed architectural practice headed by Norman Foster, were appointed in 1997 as the unanimous choice of the interviewing panel and their advisers international practice Arup Acoustics were chosen as the project acousticians.

The resulting design, a radically modern £70 million performing arts centre, opened to the public on the 17th of December 2004. With its dramatic undulating roof, The Sage Gateshead perches high above the River Tyne, enjoying spectacular views towards Newcastle. It forms the centrepiece of the regenerated Gateshead Quays area, providing an international standard of excellence in performing and teaching facilities, whilst being fully inclusive and accessible for all.

The stainless steel roof encloses three separate performance spaces, a Music Education Centre, The Sir Michael Stuker Café and four bars, a brasserie and a public concourse, its shape partly inspired by the familiar arch of the Tyne Bridge.

The covered concourse, with its magnificent panoramic views is the public focus of the building. This is a major new internal public space, an ‘urban living room’, open fourteen hours a day, with cafes, bars and ticket office. It also forms part of a major pedestrian route linking the Swing Bridge with the new Gateshead Millennium Bridge as part of the principal pedestrian route between Gateshead and Newcastle.

The building was designed with environmental issues in mind and its aerodynamic form channels the predominant local winds to provide natural ventilation. Also, due to its orientation, there is no artificial cooling required in the large concourse. The solid concrete and masonry parts of the structure act as thermal storage, providing radiant heat to the concourse space.

The Sage Gateshead addresses the nature of public space and the concept of the democratic, accessible ‘urban living room’. All these diverse functions are combined in one space, encouraging interaction between performers, students and the public, thus breaking down cultural and creative barriers.

Its purpose is as revolutionary as its design.
“I have always believed that the arts are an essential part of the life of a city. The arts can inspire and educate, they can also be a force for the revitalisation of a city district. When we designed The Sage Gateshead, it was foremost in our minds that the project should not only contribute to the urban regeneration of Gateshead, and symbolise the cultural emergence of Tyneside, but also provide an ‘urban living room’ in which the local community can enjoy a wide range of music.” Norman Foster, Chairman, Foster & Partners

“03. MUSIC HAS NEVER LOOKED SO GOOD

From the start, Foster and Partners’ design brief for the performance spaces was to accommodate a broad spectrum of events, from classical to jazz, folk and world music, both amplified and acoustic, placing emphasis on delivering unparalleled sound for all music types.

To achieve this, three main halls were incorporated into the design as separate structures under one roof. Each hall is separated from the other by acoustical isolation joints ensuring noise cannot be transferred from one hall to the next. This is achieved seamlessly under the overarching roof structure, which is also not directly connected to the halls themselves.

The design team worked extensively to ensure that the acoustic performance was complemented by the interior design. A palette of solid ash, moulded plywood and rich cloth is used throughout, with each hall themed by colour to create a triptych of inspiring interiors.

Hall One is a classic rectangular hall, the ‘shoe-box’ room shape and fittings are optimised for the classical orchestra repertoire. The narrow side balconies and exposed side walls help to promote lateral reflections, wherever you listen from you hear the same rich sound. The fixed platform is designed to accommodate a classical chamber orchestra with an extension incorporated to accommodate the larger symphony orchestra.

However, considerable flexibility of use was also built in, so that concerts with amplified music, conferences, staged and dance events can also be held without acoustical compromise. As well as maximising revenue, it is hoped that this will encourage audience cross-over from popular music into the more demanding classical music.

Hall Two also offers great flexibility, providing a setting for more intimate musical events such as chamber music, jazz, world music and folk. The innovative design incorporates a galleried space for 400 on three levels, with a five-sided form at stage level evolving into ten sides above.

The third main performance space is the Northern Rock Foundation Hall, an intimate rectangular hall, built with flexibility of use in mind. Designed as the primary rehearsal space for Northern Sinfonia, it can also accommodate an audience of between 200-300 people seated on a flat floor.

The main halls are the only spaces in the building that are air conditioned. Because of the need for absolute silence, the mechanical plant rooms are housed separately in physically decoupled parts of the building. Conditioned air is fed to the auditoria through large ducts at very slow speed, to ensure absolute silence and ensure the audience hears only the music.

Thanks to The Sage Gateshead, the North East now has three of the most modern and best-equipped performance spaces in the country.
The quality of any public performing space is determined by the acoustics; but to get the acoustics just right is a major challenge, especially across the three diverse halls at The Sage Gateshead. That’s why Gateshead Council appointed specialists Arup Acoustics and gave them the brief to deliver a world-class acoustic excellence throughout the building.

The biggest challenge was Hall One, a room intended to rival the finest classical music spaces in the world, namely the Großer Saal of Vienna’s legendary Musikverein and the 2,000 seat Concertgebouw in Amsterdam, both physically smaller halls designed in the late 19th century.

To match this level of sound quality in the much bigger modern space of Hall One, every surface in the room is shaped and materials chosen for a specific purpose. The undulating curvature scatters low frequency sound. The timber battens and grooves vary in size to scatter the high and low frequency sound, all of the dimensions relate to different wavelengths of sound. The thick timber preserves the rich bass sounds.

Six moving ceiling panels allow considerable variation of the room height, when combined with an arrangement of moving curtains (which can cover 90% of the wall area) the room acoustics can be adjusted for different performance conditions.

The sound system is also one of the most advanced in the world, known as “line array” (1970’s column speakers were simple line arrays). This system provides a highly consistent, predictable and intimate sound unlike any traditional sound system.

Rigorous testing and advanced computer models were used to develop, analyse and listen to the design of The Sage Gateshead. SoundLab, a unique tool designed for listening to the potential sound of rooms before they are built, was used to refine the detailing of each of the halls by benchmarking with world-class venues.

Hall Two is a more intimate space, for everything from chamber music to jazz or rock and the challenge here was to adjust the sound over an almost circular form. A system of adjustable banners covers six of the ten wall surfaces, allowing acoustic control for all types of musical events.

The Northern Rock Foundation Hall is where many of The Sage Gateshead’s rehearsals take place, so the acoustics here had to match Hall One, but over a much smaller area. It also had to provide a third performance space for all kinds of music as well as a range of learning and participation projects.

Finally, areas of the building are connected to others through an audio and video infrastructure. This provides extensive opportunities for internal distribution of signals and for using the internet to broadcast and share activities with the international musical community.

These variable acoustic solutions are integral to the design of The Sage Gateshead, enabling it to accommodate a broad spectrum of events. Each hall has a unique sound personality and provides a uniquely high degree of acoustic flexibility for different performances.

But don’t take our word for it… go and hear for yourself.

“The acoustical fine tuning of Hall One has been a fascinating process. This magnificent hall lets the instruments sing out and also speak and whisper. All the musicians of Northern Sinfonia are inspired and full of enthusiasm!”

— Thomas Zehetmair, Music Director Northern Sinfonia

“We couldn’t believe how many different kinds of music sounded so good in the same space. It is easy to get it right, but The Sage Gateshead got it so right”
“Arts Council Lottery investment in the Angel of the North, BALTIC and The Sage Gateshead totals over £100million but the impact of these projects has been felt across the whole region. The arts have helped to reposition the image of North East England and with the addition of The Sage Gateshead, we now have some of the best cultural facilities in the world.”

Andrew Dixon, Executive Director, Arts Council England, North East
Kate Maestrí’s impressive glass balustrade is immediately obvious, as it is now part of one of the most recognisable views on Tyneside. A 200 metre ribbon of coloured glass, it overlooks the River Tyne, bringing a whole new dimension to views of the Tyne Bridge and the Gateshead Millennium Bridge.

The balustrade was designed to seamlessly integrate into the architecture of the building, defining the public route and connecting it to the public squares on either side. The abstract blocks of colour are deliberately minimal and transparent to create a splash of colour and light. It is a focal point, drawing visitors into the heart of the concourse, a new ‘urban living room’ for Gateshead and the North East.

It is made up of 101 panels in total, is 200 metres long and weighs 8,224 kilos. Or to maintain the musical theme, it is the same in length as 611 violins, 15 grand pianos or 2 Northern Sinfonia orchestras.

Kate is an architectural glass artist with a reputation for a number of high profile commissions, including several leading London hospitals, the Open University and financiers Morgan Stanley.

Another startling new work is hidden away in the lift area of the car park block behind The Sage Gateshead. Rather than abandon this space to the purely functional, the Star Ceiling was designed by international artist Jo Fairfax as a new artwork to lift and light up the visitor experience at The Sage Gateshead.

Star Ceiling represents the night sky and animates this otherwise plain space, adding an exciting new dimension to waiting for a lift. Suspended from the ceiling, Star Ceiling is made up of 116 fibre optics of different lengths. Hung in a grid format, the optics are pre-programmed to change colour, resulting in a flow of sparkling light. At the middle is a 600mm toughened glass lens which acts as a focal point and allows visitors in the car park block entrance to view the piece from above.

The manufacture of Star Ceiling involved approximately 18,000 metres of sidesparkle fibre being fed into 116 clear acrylic tubes ranging from 2 to 5 metres in length.

Both artworks continue Gateshead Council’s commitment to incorporating visual art into everyday spaces around the borough to improve the local environment for residents and visitors, challenge people’s perception and response to public art, and bring about cultural regeneration through creative projects.
Music is about taking part as well as listening and encouraging people to discover the joys of making their own music is a key function of the building.

From the public concourse, a staircase descends to the Music Education Centre, an educational resource for the entire North East region, containing 24 music rooms arranged along a mall with views across the river. All the rooms are designed with non-parallel walls to ensure an even distribution of sound reflections. A high level of sound insulation has also been achieved by using box-in-box constructions to avoid mutual disturbance.

A major part of the building’s work is the learning and participation programme that offers a wide range of opportunities. From classes that are open to any age or ability to workshops for gifted, young musicians. The programme was developed from 2000, well before the opening and staff worked in local school and communities to ensure local people felt a part of and comfortable with this amazing new development.

The programme is now increasingly acclaimed nationally and internationally as one of the world’s most exciting and fresh approaches to music education.

Another unique facility is Gateshead Council’s state of the art music information service, ExploreMusic, open 7 days a week. ExploreMusic offers a combination of online and hard copy resources, with a team of music experts on hand to offer help and answer all music queries.

Overall, the building offers a wide range of rehearsal, performance and education spaces without equal anywhere in the world, together with a recording studio and café, restaurant and bars where musical discussion can continue.

“IT’s now absolutely clear that Norman Foster and the design team have given us and Gateshead Council a quite exceptional resource. The music spaces are outstandingly successful, both technically and acoustically; the Music Education Centre provides some of the best facilities anywhere in the world, but it’s the way the whole building fits together that is the most remarkable of all. Visitors immediately feel welcome as soon as they cross our threshold – it is this which has so quickly won The Sage Gateshead over as a cherished place at the heart of its local community, as well as attracting the admiration of musicians and music-lovers alike.”

Anthony Sargent, General Director of The Sage Gateshead
Over the past decade Gateshead Council has secured over £500 million to develop cultural projects that have been the catalyst for cultural renaissance in the area, creating new jobs, employment and pride in a borough hit hard by the decline of traditional industries.

This funding has supported groundbreaking projects across the borough, like the Angel of the North, BALTIC, the Gateshead Millennium Bridge and now The Sage Gateshead. The big projects are important because they help restore local pride and confidence. They provide a source of inspiration as well as helping to raise the aspirations of local people, by improving access to arts facilities fit to rival any major city. We are also seeing the further investment they are driving in new housing, hotels, businesses and leisure developments.

Recent private investment in Gateshead include Pipewellgate, with its clubs, bars and restaurants; Hilton NewcastleGateshead, the new Nexus transport interchange for buses and Metro and Tyne Bridge retail park. Over 3000 new houses at private housing developments are being built at Ochre Yards, Tyne Views, Curzon Place, St James Urban Village, Dunston Riverside and Staithes, South Bank.

And beyond the quayside, Gateshead Council is involved in developments, which are truly making Gateshead a better place to live and work, a place to enjoy and a place where dreams really can come true.

- A £9.6 million restoration project has returned Saltwell Park, the ‘People’s Park’, to its former Victorian glory, making it one of the finest examples of a municipal park in Britain.
- A multimillion pound project to develop a new state-of-the-art sport facility at Gateshead International Stadium provides educational and sport facilities with a top grade environment for local people, students and sportsmen and women across the North East.
- Gateshead International Business Centre is now offering a comprehensive package of business support to businesses from all over the world, which have relocated to our borough.
- Bridging NewcastleGateshead, a £75 million investment from the Government in the housing market renewal pathfinder in the North East is now being rolled out to build or improve thousands of Gateshead properties.
- A series of artworks commissioned for public spaces were unveiled last year and many more will be installed in the years to come.
- We are currently developing a framework for a 15-year redevelopment plan for the town’s retail, leisure, employment and housing facilities.
- A ten-year scheme to develop and build Baltic Business Quarter, featuring Knowledge Campus will mark an investment of £250 million, creating 7,000 jobs.

All of our projects in recent years have been visionary. It has been a challenging and extremely exciting time for Gateshead Council staff at every level to be involved, bringing them opportunities to work on groundbreaking projects that will leave a legacy, regionally, nationally and even internationally.

Roger Kelly, Chief Executive, Gateshead Council

07. GATESHEAD COUNCIL: PUTTING GATESHEAD ON THE MAP

Main Images: BALTIC. Centre for Contemporary Art.
Inset Images: (l-r) Gateshead Millennium Bridge; Saltwell Park; Gateshead International Stadium.
The reclamation of this land as a major cultural centre and focus for the local community is a tribute to the powers of regeneration through cultural development. It was developed as part of the Gateshead Quays, a visionary project to transform the run-down south bank of the River Tyne which also includes BALTIC Centre for Contemporary Art.

However, the site wasn’t always an area of industrial decay; indeed the site of The Sage Gateshead was originally called Rector’s Field, an open area of land associated with the nearby parish church of St Mary’s. The character of the neighbourhood changed dramatically in 1835 when the industrialist John Abbot relocated the bulk of his metalworking interests to its eastern side. This remained a major general & marine engineering works until its closure in 1909 and was closely involved in the construction of both the High Level Bridge and Newcastle Central Station.

For a few more years, Rector’s Field itself remained relatively undeveloped, until the coal-owning Brandling family obtained permission to build a railway system from their collieries in the Felling area to a new depot at Gateshead on the site of the present car park. When the decision was taken to cross Gateshead High Street on a viaduct, a vast earth mound had to be constructed to house the station and depot, underpinned by a distinctive series of arches facing the river.

The approach ramp up to the modern car park was also the route up to the Oakwellgate Station which opened in 1839 and carried passengers to South Shields and Monkwearmouth. This was closed only five years later when its role was replaced by a new station at Gateshead.

The quayside area below the site was traditionally home to a variety of manufacturers and dwellings, but was gutted by the Great Fire of 1854. It later became the site of the Gateshead Quay and also Haggies Ropeworks, another Gateshead firm with a worldwide reputation.

The local rail network was expanded in the 1860’s and two gasometers were built on what remained of the Rector’s Field site for the North Eastern Railway; but after the First World War, the area went into a rapid decline as businesses either closed or relocated.

Until of course, the decision by Gateshead Council to transform the area completely. Where once only the sounds of heavy industry could be heard, now you can hear the sweet refrains of music and warm ripples of applause.

Looking at the glittering curves of The Sage Gateshead today, it’s hard to believe that only a few years ago this was derelict land. In fact, the site had been in decline since the Second World War and much of it was occupied by a scrapyard or used as a site for travellers.

08. REGENERATION IN ACTION
National Lottery funding gave Gateshead a unique opportunity to carry out the first and biggest arts-led regeneration project in Europe.

Gateshead celebrated ten years of support from the National Lottery in 2006, support that has seen it gain key cultural icons like The Angel of the North, BALTIC, The Sage Gateshead and the Gateshead Millennium Bridge.

This support for carrying out major projects has come from across all the National Lottery funding bodies, not just the Arts Council and Millennium Commission, but also the Heritage Lottery Fund which backed projects such as the restoration of Saltwell Park to its original glory and the Sports Council which has backed expansion of the facilities at Gateshead International Stadium.

It started in 1996 when Gateshead Council wanted to fund a sculpture on a prominent site next to the A1 which marked the boundary between urban and rural, an entry point into Gateshead on a former colliery baths that had been reclaimed and replanted as part of the Great North Forest.

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Gateshead Quays would undoubtedly have been re-developed without the National Lottery, its prime riverside location is too good for developers to ignore, but without that vital input it would have taken much longer to achieve and it would not have had such spectacular, world-class public arts and cultural facilities.

The Sage Gateshead, built thanks to funding from:

- Core revenue support is provided by Arts Council England, One NorthEast and Gateshead Council.

The project became Anthony Gormley’s Angel of the North, the best known public sculpture in Britain. The national reputation gained by delivering a project the size of the Angel gave the Council the credibility to gain further funding for even more ambitious projects on Gateshead Quays such as The Sage Gateshead.

“During a recent visit to Newcastle I was struck by the incredible rejuvenation the Quayside has undergone in recent years. The £47 million of lottery money awarded to The Sage Gateshead, along with the other fantastic projects in this part of Gateshead, is a shining example of the huge difference lottery players’ money has made throughout the UK. Lottery money has completely transformed the whole Quayside, and The Sage Gateshead is now one of the country’s most distinctive landmarks.

The National Lottery has, to date, raised more than £18.6 billion for Good Causes the length and breadth of the UK. From landmark projects like Sage Gateshead, to the thousands of smaller grants awarded to projects like healthy living centres, church halls and grass roots sport, lottery players can be justly proud of what their money has achieved.” — Dianne Thompson, Chief Executive of Camelot Group Plc

Main Image: Angel of the North by Antony Gormley.
On such an occasion, any musician could be excused for feeling a touch of first night nerves. After all, it was the opening of one of the most exciting new music projects in the UK and the culmination of a decade's worth of planning and work.

Instead of a gala black tie concert, the event was marked by a weekend of free performance and participation events so as many people as possible could take part. Indeed, The Sage Gateshead had already been involved in working with schools and community organisations to encourage people to come and visit the building.

A fanfare sounded as The Sage Gateshead opened its doors at 5pm on Friday evening and its first visitors had the chance to see the spectacular interior. Over 1,000 visitors came in the first hour alone and over the whole weekend, 15,000 people came to see the building.

The weekend’s events were divided into three-hour slots, including workshops and 40 minute sessions of music. A formula which obviously appealed, as by Saturday, the box office had reported a phenomenal response with tickets for most events selling out. Such an informal, participatory opening was perfect for a building designed to make access to the best in music as natural an experience as calling into the pub.

Throughout 2005, musicians from the region, around the country and from around the world all performed here with over 400 performances taking place. The Sage Gateshead has already created around 800 jobs and more than 600,000 people are expected to use the building every year. The first night was literally just the beginning. The first night of a whole new musical world in Gateshead.

When it comes to first nights, they don’t get much bigger than the 17th of December 2004 at The Sage Gateshead.
The Sage Gateshead has scooped an impressive collection of national and international awards. The originality of the vision, design and architecture of the building have been recognised by prominent awarding bodies for accessibility, design and innovation in public buildings to name a few, making it truly…

11. AN AWARD WINNING PROJECT

Ice North Robert Stephenson Award for Concept and Design 2004
LABC National Built in Quality Awards - Best Public Building 2005
LABC National Built in Quality Awards - Best Accessible Building 2005
Landmark Awards - Best Public Building and Overall Winner 2005
Woods Awards - Commercial and Public Access 2005
Public Library Building Award (partnership Category - Highly Commended) 2005
RIBA/Arts Council - Inclusive Design Award 2005
British Construction Industry Awards - Local Authority Award 2005
Roses Design Awards - Best Public Building 2005
Retail & Leisure Property Awards - Best Public Sector Funded Leisure Development 2005
RIBA Award for Architecture 2005
Civic Trust Award 2006
RICS Renaissance Award for Design and Innovation 2006
RICS North East Renaissance Award for Tourism and Leisure 2006
Government Office of the North East - Pride of the Region Award 2006
CONSTRUCTION CREDITS:

Client: Gateshead Council
Architect: Foster and Partners
Acoustic Consultants: Arup Acoustics
Main Contractor: Laing O’Rourke
Specialist roof contractor: Waagner Biro
Communications Design: Arup Communications
Fire Consultants: Arup Fire
Access Consultants: Burdus Access Management
Specialist Engineers: Buro Happold (for roof structure)
Cost Consultants: Davis Langdon
Landscape Architects: Desvigne & Dalnoky
Lighting Consultants: Equation Lighting Design Ltd
Lift Consultants: Lerch Bates
Structural & Services Engineers: Mott MacDonald
Urban movement Analysis: Space Syntax Laboratories
Theatre Consultants: Theatre Projects Consultants
Catering Consultants: Winton Nightingale
Planning Supervisor: WSP

FUNDING:
Core revenue support for The Sage Gateshead is provided by Arts Council England, One Northeast and Gateshead Council.

IT’S A FACT:
The Sage Gateshead cost £70 million.
The unique curved roof contains 3,043 stainless steel panels and 250 glass panels. If laid flat, it would cover over 12,000 square metres.
It took 4,000 construction workers over two million man-hours to build.
Over 20,000 cubic metres of concrete were poured into The Sage Gateshead.
1,650 piles had to be driven into the Tyneside to support the building’s weight.
The Sage Gateshead contains more steel than the destroyer HMS Newcastle.
The opening night marked the end of 8 years planning and research by Gateshead Council.
The Sage Gateshead is twice the height of The Angel of the North.
Hall One has seating for up to 1,750 people. It has no straight surfaces to ensure the best acoustics.
Hall Two is a unique ten-sided performance space seating up to 400 people.
The handrails include braille directions for the benefit of blind visitors.
The eco-friendly design channels air currents to provide natural air conditioning.
Around 750,000 people visited the building in its first year.
It is estimated that The Sage Gateshead has created 800 new jobs.

Main Image: The Sage Gateshead, east entrance.