

120 HOURS

Verdens største arkitektkonkurransse for studenter.

Tema i 2014: En bærekraftig installasjon på Øya

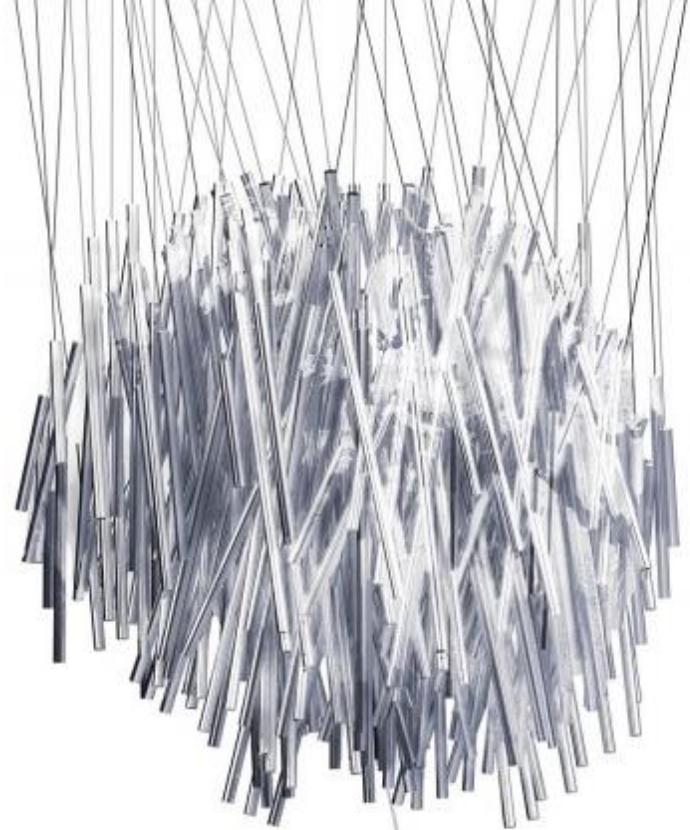
610 forslag fra 83 forskjellige land

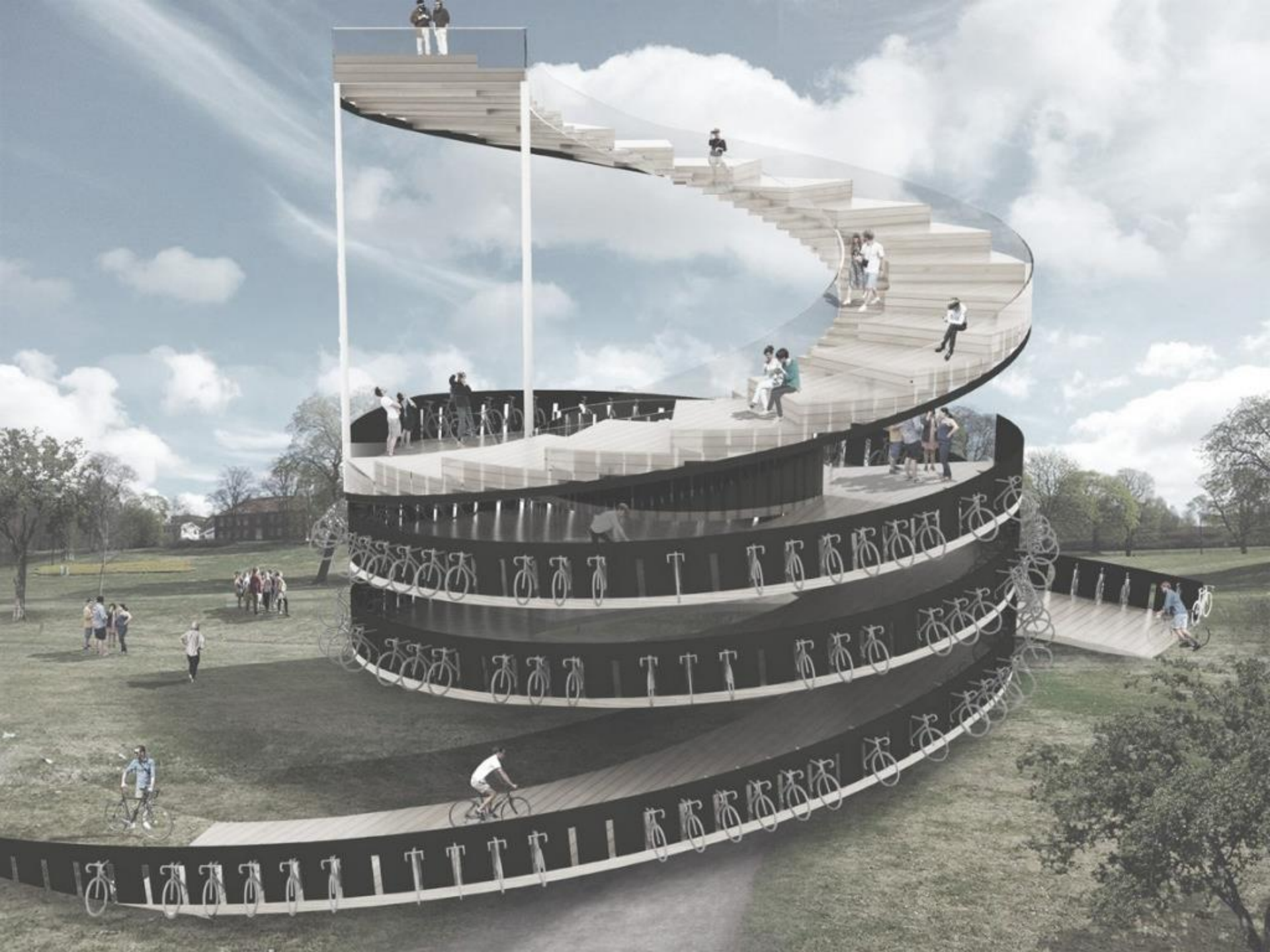
Julie Forchhammer – miljøsjef Øyafestivalen julie@oyafestivalen.com

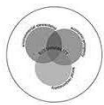
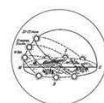
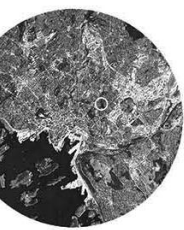












Project inspired by the ecliptic, the apparent path of the Sun on the celestial sphere and the water cycle, the continuous movement of water on, above and below the surface of the Earth.

The main objective of the design was, on the one hand, working on the festival structure that can function as a meeting point and create comfortable conditions for people, on the other — to preserve valuable, that nature has given for life.

Formation of the architectural environment of the structure is to create an aesthetically valuable, ecologically balanced architectural environment, restoration of ecological balance, protect and study landscape. This task is considered as work on the ensemble as a whole, as a synthetic architectural design task, which stem from a particular, and in some cases — can take over and lead.

This approach allows us to take fuller account of the social, utilitarian, functional, and aesthetic requirements. Naturally, with this approach, the task of creating a comfortable urban environment, which has its own individual and memorable artistic image, comes to the fore.

One of the important themes of concept project — achieving ecological balance: an ecological restoration of all components of landscapes using landscape design, activities to eco-reconstruction urban environment, making buildings and facilities color-ecological properties, allowing organically fit into the natural environment.

site plan

general plan

inspiration



HAPPY UP HERE

LANDMARK
SIGHTSEEING
TECHNICAL
SYMBOL

The main theme in this proposal is recycling. This structure can entirely be made by re-using old local materials - and still be ambitious architecture.

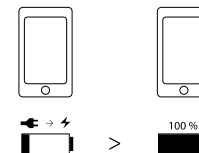
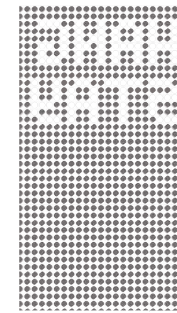
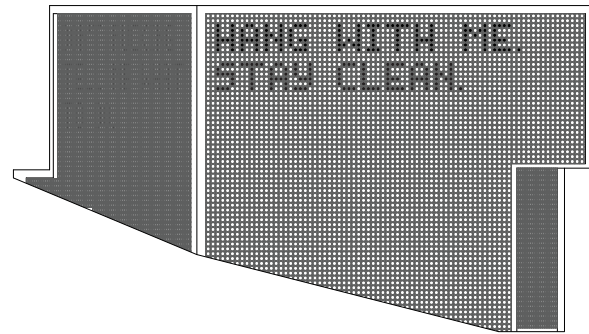
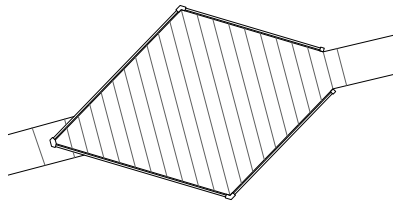
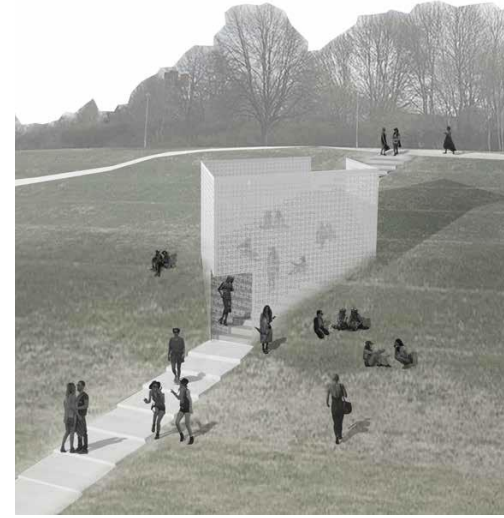
Other baselines for design among local materials are simplicity in manufacturing and flexibility. All of these evolve from sustainable thinking.

Norway has a rich and unique cultural heritage in wood architecture even from the Middle Ages. That's why building another forerunning wooden building suits well in Norway. That's another perspective for locality too.



16 ST
FAC
EXAM
10 ST

HAPPY UP
HERE



Charge. Meet. Communicate.
Share. Be aware.

A narrow stairway leads you to the centre of the busy festival area where you will find a charging station behind four walls. When entering the room the stair expands and creates a place to sit down, a meeting point for the visitors, a place to charge your phone, communicate and share stories and thoughts.

The stair as an architectural object does not have a clear division, you can sit down wherever you want, next to a friend or a stranger. Talk with people on the stair, communicate through your phone or share your thoughts to everyone at the festival by sending a text that will be visible on the walls. The facades, made of wood plates with a darker nuance on one side and a lighter on the other, will flip constantly and create the letters and words people are sending in.

This pavilion invites to communicate, both online and offline. It is a comment on the fast communication on internet and on social media. Where you are public yet the reactions of your expressions does not necessarily get back to you. We want to inspire people to express themselves yet be aware of their exposure, through projecting their thoughts, secrets and visions on the facades and make them visible to the visitors at the area. The interaction with the facades takes communication one step further, to face your own expressions will make you think one extra round and question today's means of communication.

Limitless





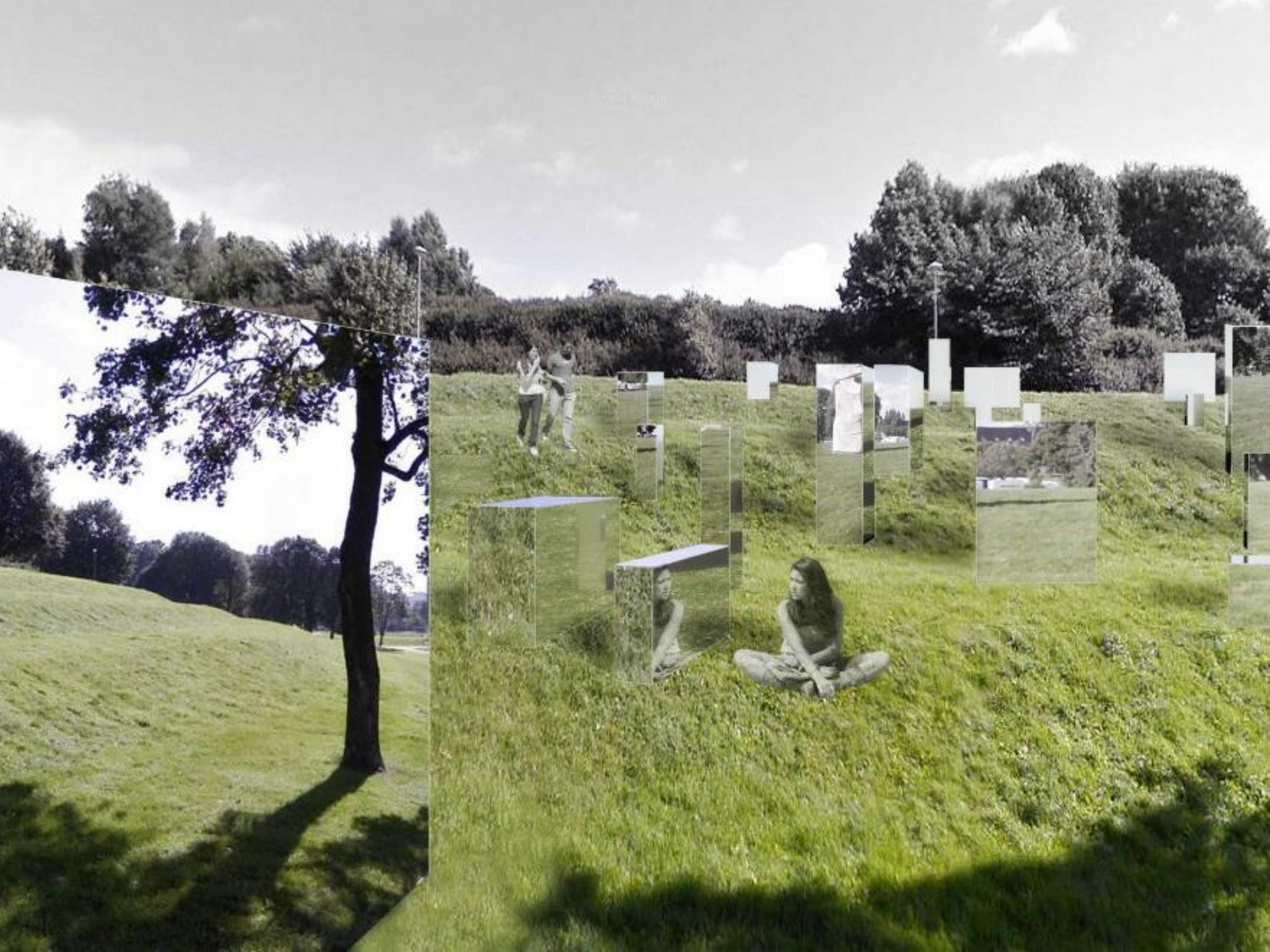
544 METRES

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TØYEN
5-9 / 08
2014











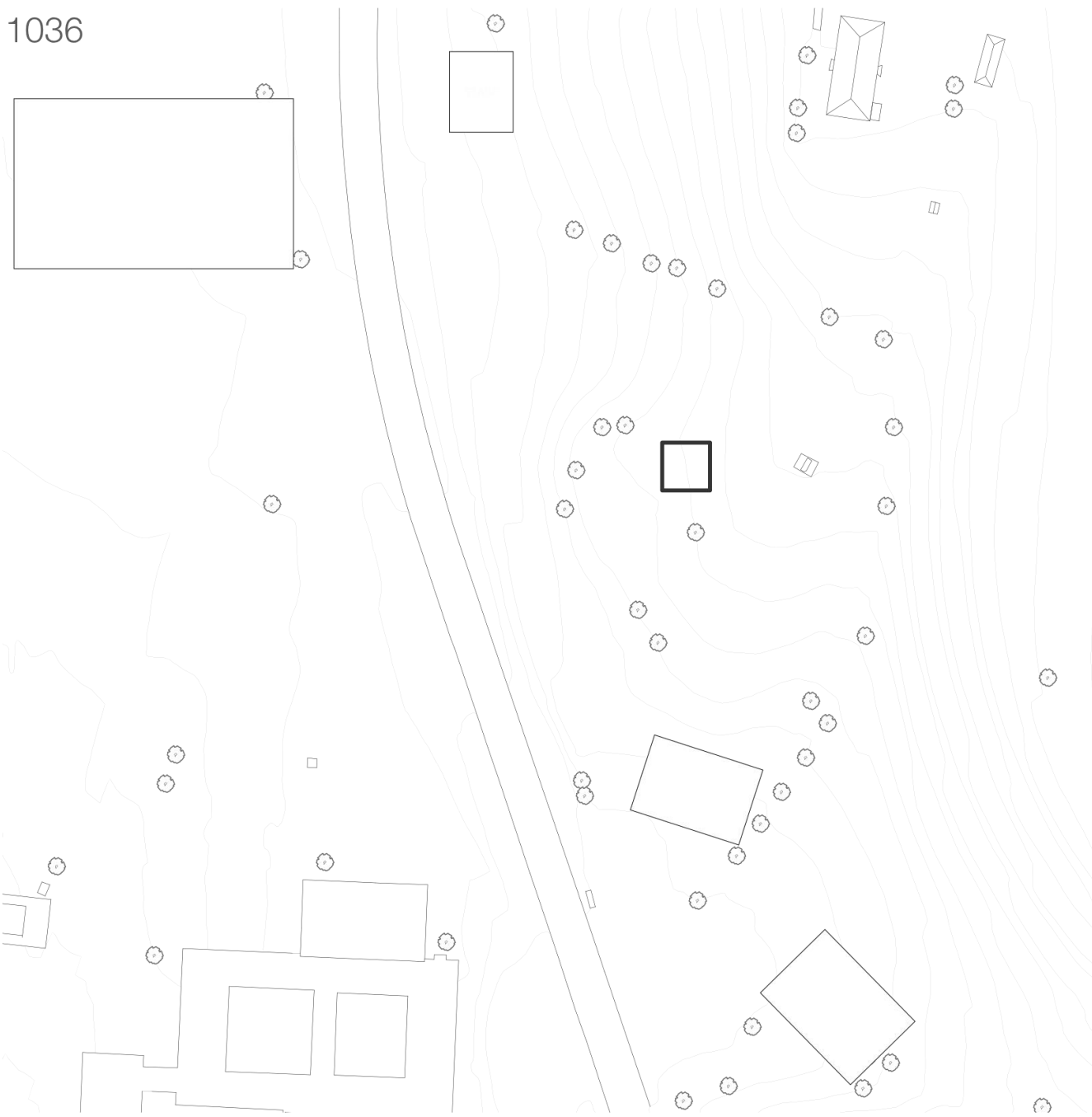


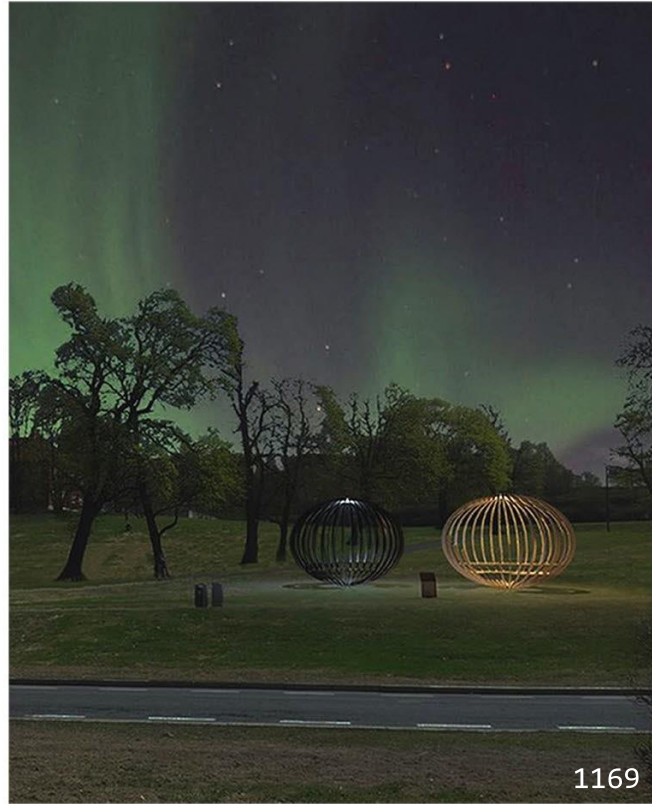
BOYA

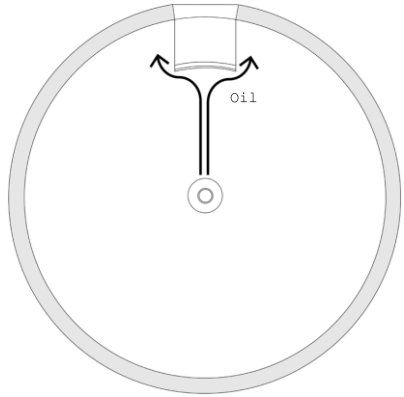
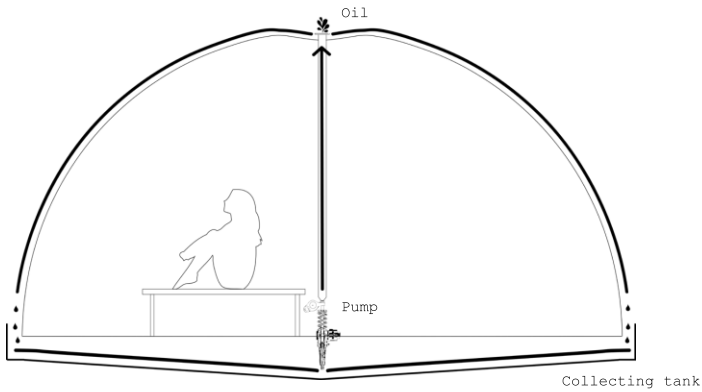




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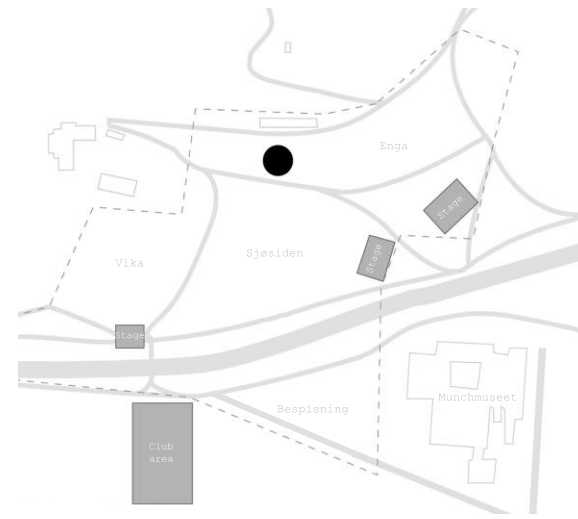
Sustainable is a way to move forward, to accept the past, work in the present and imagine the future.

At a major event like the Øya Festival, music fans gather to enjoy an international setting under the fresh norwegian sun.

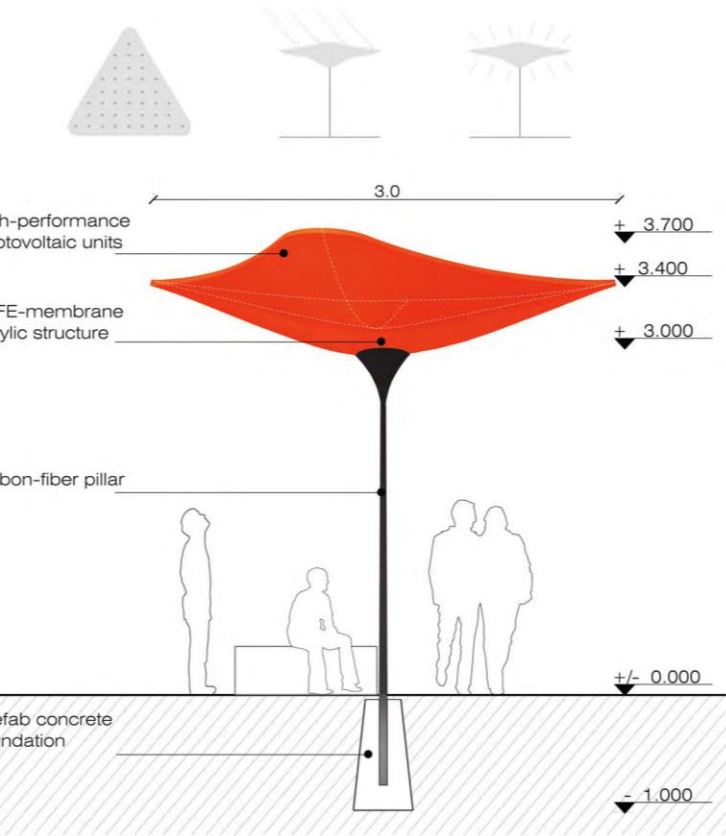
The object is a glass dome. It aims to reintroduce daily used materials from a different perspective. The construction embodies a pumping machine that circulates black, thick oil from a centred tube to the spherical glass surface. The inner of the dome can be entered through an east-facing opening. People can use it as a place to meet and relax.

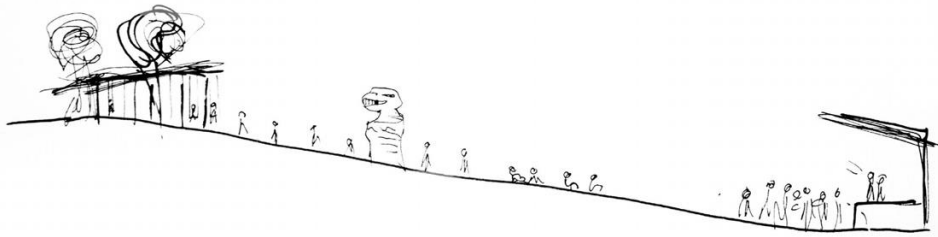
It is located at the highest point of the festival area and it is visible from far away. The richness of the black oil contrasts the green surroundings.

We propose an oil-filtered view of Oslo skyline to challenge stereotypes concerning the materialistic world. The sensitive spirit of the 15 years old festival spreads through the music and peaks on the glass dome.



How the design performs in the night is one of the key issues we have addressed. Every lantern is a self-sufficient device. The lighting system uses solar energy provided by an array of small PV-units on the top surface of the lantern. The accumulated energy is used to power high-performance LED light sources during the night. The lanterns' internal structure is made of transparent acrylic elements providing undisturbed distribution of light. The coating of the lantern is made of ETFE-membrane preventing water penetration. The top surface is sunken to collect rainwater which is drained via a drain pipe running inside the pillar of carbon-fiber.





MATERIALS:

With the environment in mind, the aim is to use recycled timber to make a light and sustainable roof structure. This recycled timber could be leftovers from construction sites, demolition sites or from recycling stations.

STRUCTURE:

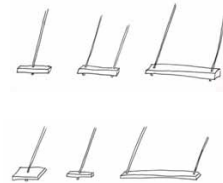
The meeting place is constructed by recycled timber and held up by a light steel construction. The construction of the timber roof is inspired by the cubist statue "Windfuen" by Ole Kristian Spjæle, located just a few meters from the chosen site. Taking a closer look at the statue, an interesting pattern appears, this intrigued us to create a roof structure in a similar way. The load bearing structure is carefully placed according to the pathway and the two trees on site we chose. The timber roof is then spanning and connected at the beam points. The secondary layers of timber is more randomly placed on top of the main beams, further stiffening the construction. The shorter spans allow for pieces of timber that might have been too short for traditional uses.

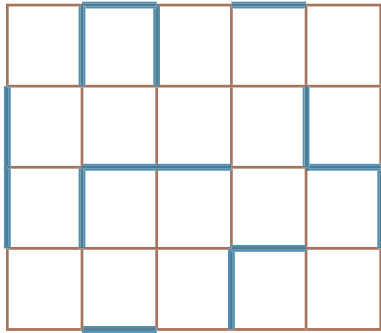
A series of different and interesting spaces are offered to the visitors through a combination of a flat timber roof and a sloping site. The roof is no more than approximately two meters high at the top, and as you walk under, higher spaces are introduced and opening up towards the festival arena (as mentioned earlier, imitating a stage).

THE SWINGS:

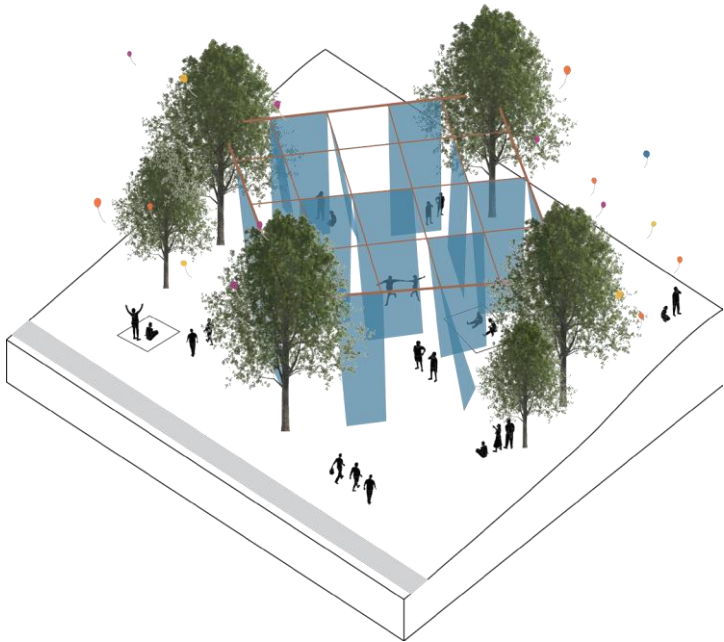
The idea of adding the swings to the constructions as a replacement for traditional benches came early on during the design process. And it is a result of what both us as architects students would have enjoyed at a festival site, but also by interviewing a range of people, including the target group, getting a lot of positive feedback.

Due to the roof height differences the length of the rope for the swings are varied. This introduces a wide range of different types, which makes the meeting point more intriguing. Different swing sizes makes interaction between the visitors more playful.





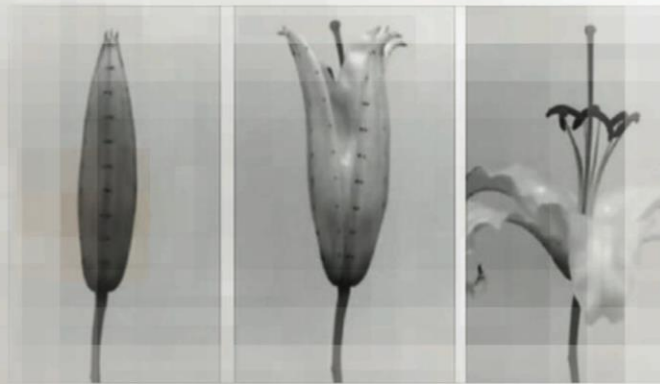
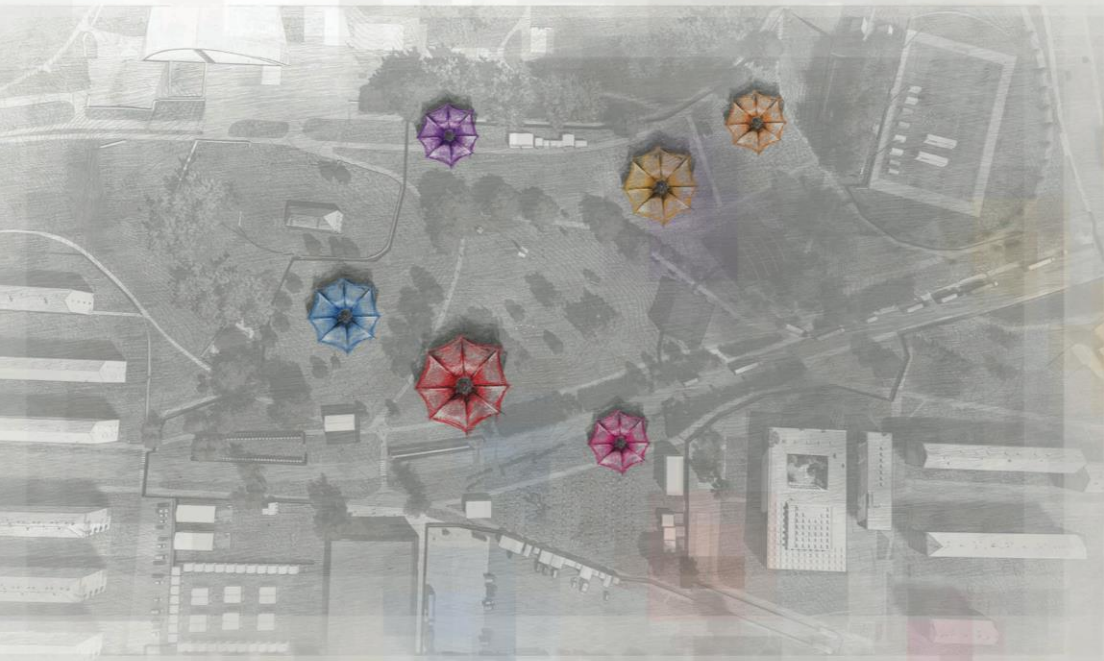
schematic layout



Constructing a large structure to demonstrate sustainability seemed contradictory. Our idea was to strip it down to the bare necessities and use the existing structure of the trees. With hemp rope and loosely woven ramie fabric, a series of intimate and open spaces are created. This fluid structure is not completely open, giving the illusion of intimacy.

Our meeting point is clearly visible, while leaving no footprint on the site. It is temporary in existence and temporary in appearance. Delicate, flowing, open, and closed. It is flexible to movement, fluid and serene. This structure can be easily set up and then taken down to be used again.

Sustainability is not using solar-panels and titanium nano-particle filters, but it is more like the way we built forts out of bedsheets as a kid.

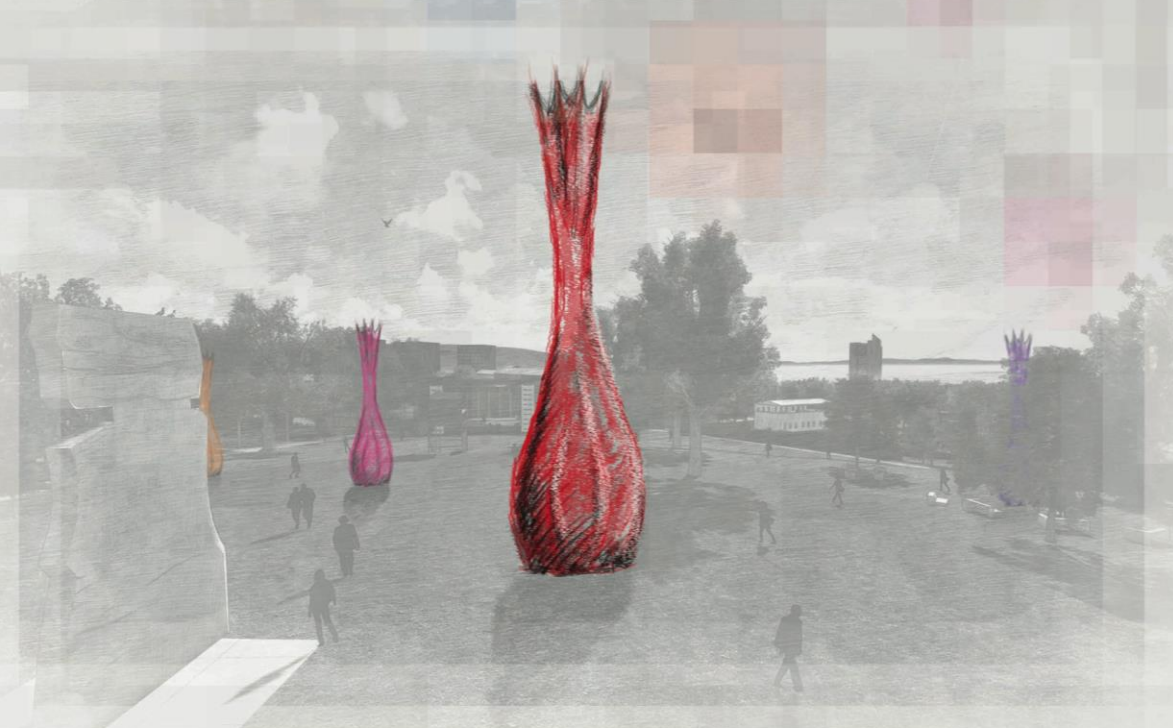


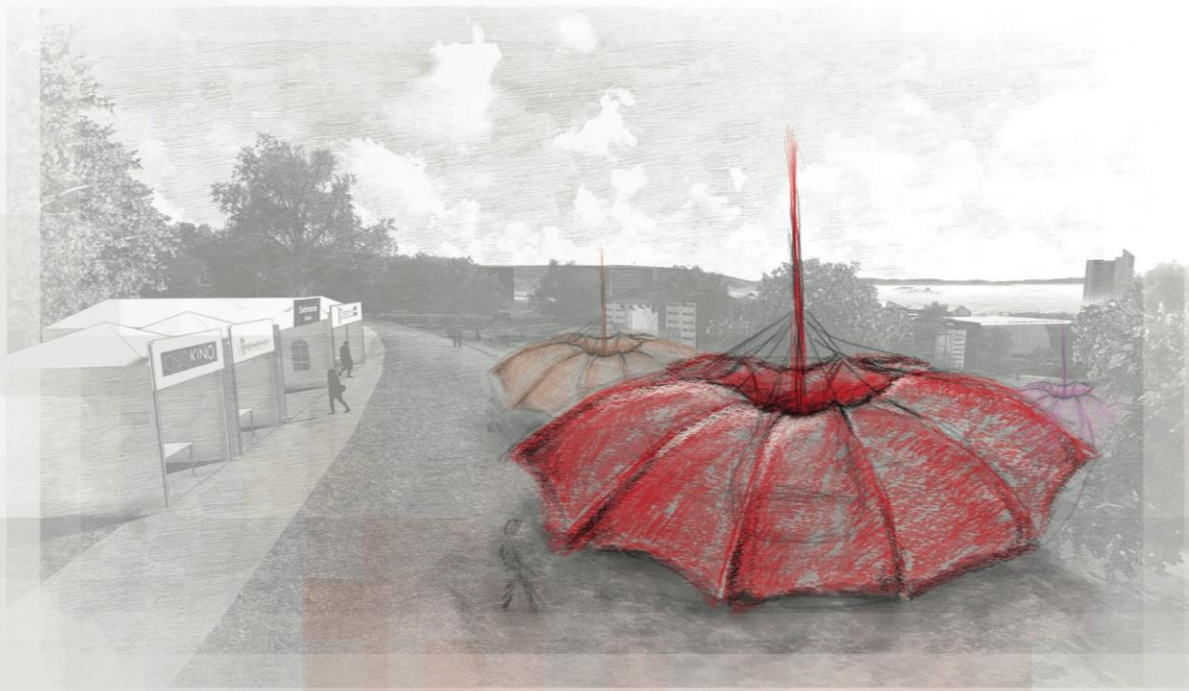
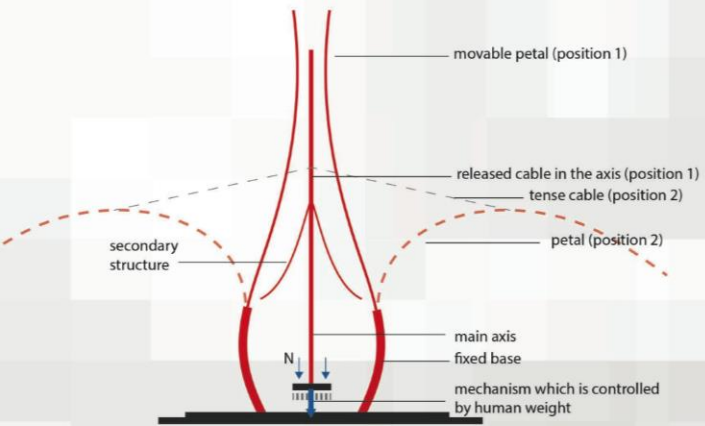
Sustainability is something modern society is always talking about, but it has still not become a crucial part of our lives. We believe that in order to promote sustainability, architects should create a **direct interaction** between space, object and user. This will make the process exiting, therefore **memorable**. According to this reflection we created something designed by nature and controlled by users. We also believe that sustainability is impossible without **social interactions**, we should work as a team to make a change.

Inspired by the process of a **flower** opening, we designed a structure which is working using the same principle. It is closed when people are walking around and gives a very **elegant, organic** form. However, whenever a group of people enters (lets say 5 people, but the number can be adjusted according to **needs**) they take their sits in the centre of the structure and their weight activates the mechanism. In this moment the petals are gently moving down, opening up the structure and providing **shelter** for other people outside the flower.

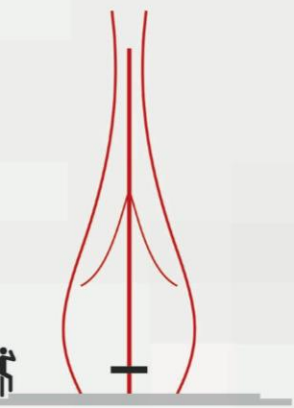
This process is achieving two goals at the same time, **people** are becoming a main force in the natural process, so they can realize their **significance** and they are doing it together, which creates a special spirit and mood. Moreover, users can control the **environment** themselves, if whey like to **enjoy** the music in the shadow, they can do it.

The concept of the flower can be in different forms, it can consist of 5 petals or more, it can have **variation** of height and colour of the textile. Therefore they can be located in different parts of the site and create **dynamic and fun** environment.

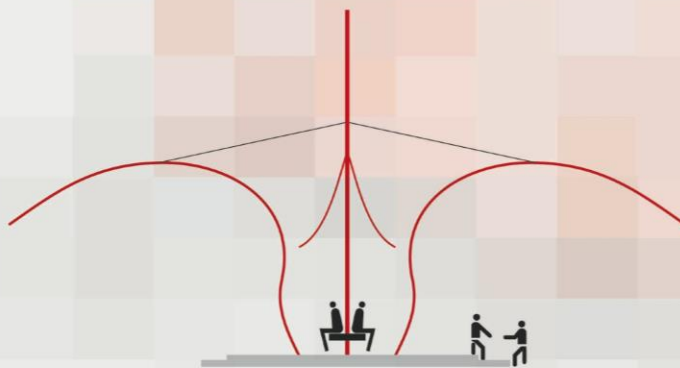




working principle



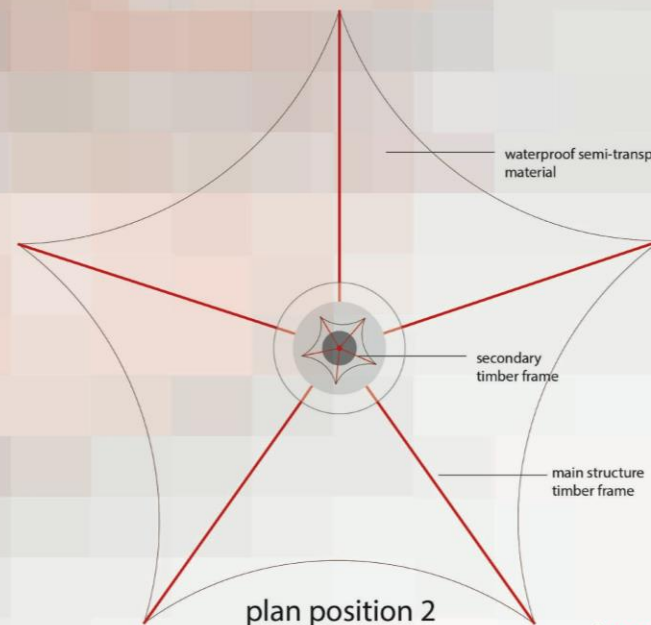
closed (position 1)



open (position 2)



plan position 1



plan position 2



'an object in itself is meaningless without content'

Alfredo Brillembourg
12hours/jury member

LIFE OF PEE (and other wastes)

Thinking about a musical summer festival, the first thing that came into my mind was beverages consumption, so the first thought was about collecting bottles during the festival to create an ever expanding installation, that could show how much waste is produced by so many people together. But, also for safety reasons, bottles are not allowed in the festival area, thus greatly reducing wasted material, part of the intense and accurate efforts that the Oya festival puts into lessening its impact on the site that accommodate the event.

Always having beverages consumption in mind, I thought about what other wastes are caused by that, so the idea of making use of what is called human waste came in and I saw that the festival also gains benefits from that, mainly thanks to treatment plants and production of biogas. In effect there is a whole range of possible uses of what maybe is the less considered for recycling of all the kind of wastes produced by a human settlement.

To become aware of how much waste we produce is maybe what could convince someone to care about the problem of recycling or reusing what we discard: in fact we, individually, may

not realize the quantity of what we, as a community, are producing. So the idea for an iconic construction for the festival became that of building large containers for the wastes produced during the event, the experience consisting in being able to see them as they get filled more and more.

So why not show also how much urine could be produced in five days by some 85000 visitors? A big 'iconic' silo could be placed near the wc area of the festival, inviting people to fill it through a base that will host some toilets and all the systems and fixtures to collect and pump the liquid into the container.

This provocative idea could obviously also fit with all the other categories (up till 15) in which litter is collected and sorted at the festival, thus creating a kind of evolving landscape, or also a new 'skyline', as requested in the assignment, or, by clustering them together creating and surrounding a defined space.

It is important to create an understanding of what the effort of each individual will mean and thereby motivate a collective effort, so information should be provided to everyone.

Good information must be short and

concise, so that everyone knows what is being done, thus involving everybody.

Monitoring bins is a method used to assist people in correctly sorting their waste, and creating a big, visible accumulation of every kind of waste that is sorted on site could be a further motivation, creating also a transparent way of communicating how waste is managed by the organization.

Also, the immediate measurability of the results of this initiative have a great motivating effect, starting with something that is simple and visible to everyone. Plus it has also the greatest effect, and the results are clear and visible, that would inspire further efforts from who has been involved.

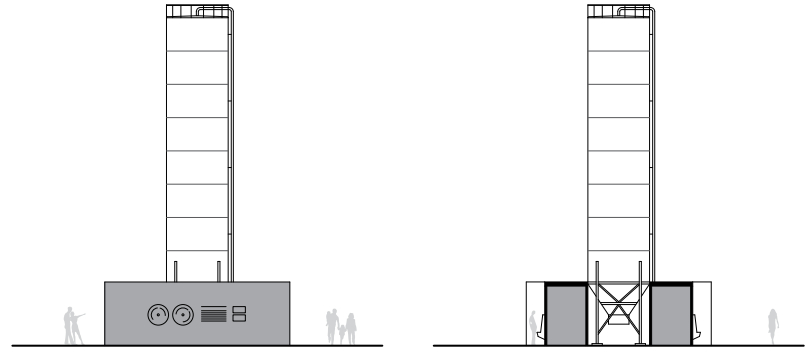
Generate as little waste as possible and to recycle as much as possible are the goals for this kind of events: every type of waste requires its way to be collected and handled, and has different disposal costs: these could be useful informations to be given to the festival visitors.

It is only natural that everyone becomes aware of their environmental responsibility as individuals.



In summer people need to drink a lot.
Also, in music festivals people tend to drink a lot.
Being 'Oya' a summer music festival, maybe people will hydrate themselves quite a lot.

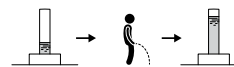
Big problem of festivals and public events in general is collecting and sorting waste.



To be effectively the symbol of what is in effect produced on the festival site, excluding the typical public restrooms that automatically treat the waste, the idea could be that of creating an alternative where one can go, being motivated in choosing this by the visibility that this 'waste sorting' has on the festival ground.

Treating human waste has always new kind of possibilities to obtain energy, or cleaned water to be reused, so there is no reason to throw it away, at the contrary the audience must be sensibilized to an issue that could non attract as much as the typical 'green' and 'sustainability' issues, but that is as much, or even more important, being that really everyone is involved in this particular kind of waste production, but generally no one asks himself what is the impact of that, 'our' impact, in the stronger sense of the term. The 'iconic silo' would therefore be placed with its dedicated restrooms and urinals, that convey the produced 'waste' into collectors, filters and other machines that could find place in a technical area installed around the silo itself, and then be pumped into it. To generate impact is then necessary a way to communicate what is being done, so that a panel could be dedicated to illustrate the possibilities that lie in the collection of this kind of wastes, and also a way to give the audience an idea of how much is the silo being filled must be provided, be that a monitor in the panel or something more visible from the distance, like some wrapping around it or, at night a dedicated illumination.

'no provocation [...] generates no public awareness, no excessive experience, it is simply too comfortable'

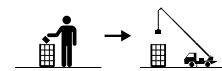


'sustainability as an experience in itself'

'how architecture can facilitate social activity and environmental awareness through its presence as object(s) on the festival grounds of the Norwegian Oya Music Festival'

'an icon, that exemplifies architecture's potential impact as signifier and communicator to the general public'

'The project must engage with and challenge the public, to raise social consciousness on alternative approaches to environmental challenges'

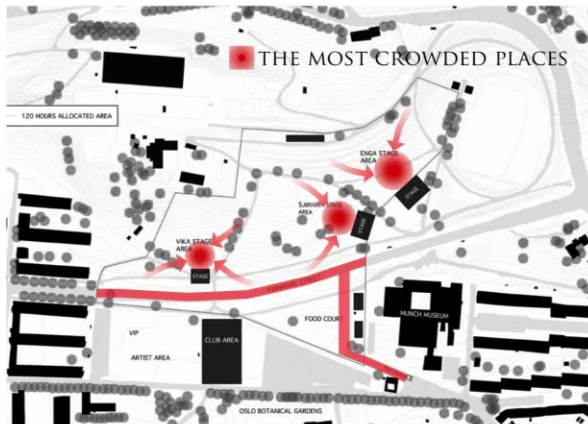


The main idea is to make people aware of how much waste we do produce, and to be able to do so we must change the focus from the individual to the collective, because the individual production of waste could be seen as not so much, but once summed, also in a little community, it becomes a serious concern, and one of the main problems, or maybe 'the problem, of the sustainability' of our way of life. So, instead of a man that throw away a single item, we consider a little, temporary community, as the one that is formed in the days of the festival, and the great amount of wastes that produces. That is done by a series of big, iconic containers, to be filled with all the garbage produced, sorted per type as already done by the festival, to show constantly to the public how much waste is being accumulated on the site.

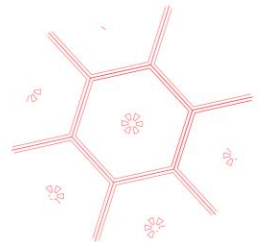
WE WANT TO ACHIEVE SUCCESS
SPREADING OF A MODEL OF
SUSTAINABILITY, WE HAVE TO
UNDERSTAND THE NECESSITY TO
INCREASE EXPLOITATION OF RESOURCES.

OUR TEAM HAS COME TO A CONCLUSION
THAT CONCERNING YOUTH THE MOST
EFFECTIVE EMPHASIS WOULD BE THE
FOCUS ON DECREASING THE EXPLOITATION
OF RESOURCES AND INTRODUCTION
OF ALTERNATIVE SOURCES OF ENERGY
PRODUCTION. THAT'S WHY OUR
PROPOSAL IS TO INSTALL PANELS BASED
ON PIEZOELECTRICITY IN THE MOST
CROWDED PLACES AND PARTIALLY
OVER THE TERRITORY WHERE
THE FESTIVAL TAKES PLACE. WHILE
DANCING OR WALKING PEOPLE WOULD
GIVE AWAY ENERGY PROVIDING THE
ELECTRICITY FOR THE SCENE. THIS IDEA
MAY PIERCE THE WHOLE IDEA OF THE
FESTIVAL, LIKE CREATING THE MOTTO:
DANCE AND JUMP - VOLUME UP!

THEREBY WHILE PROJECTING
INDEPENDENT PRODUCING OF ENERGY
ON THE STRUCTURE OF FESTIVAL, WE
AVOID EXHAUSTION OF THE RESOURCES
AND ELECTRICAL POWER AND AS A RESULT
WE MAINTAIN THE ECOLOGICAL BALANCE.
THIS IDEA GIVES YOUNG PEOPLE AN
IMPULSE FOR SEARCHING FOR THE
SOLUTION OF ECOLOGICAL PROBLEMS



DANCE AND JUMP - VOLUME UP

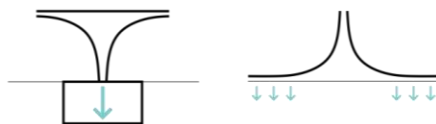




What is "sustainable architecture"? It's an architecture that seeks to minimize the negative impact on the environment. Following new technologies in a field of efficient and eco-friendly living, architecture became just a frame carrying all the equipments. It doesn't mean that the new sustainable technologies must not be used, but they have to be a tool, giving extra quality to architectural design and not prevail over it. This assertion raise other questions: What makes architecture sustainable? How the form could lower the impact on the site? With the design of the TRACELESS DISAPPEARANCE structure for the Øya Music Festival in Oslo we created a new icon representing sustainable architecture.

MORPHOLOGY PRINCIPLES

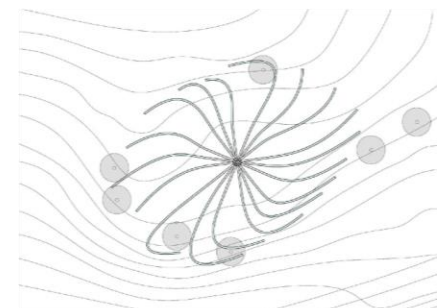
Outdoor festivals have a great impact on the ground of the site, due to huge amount of visitors and all the equipment installed. The goal of this temporary structure design is to minimize and balance the pressure of the structure on the ground, to achieve TRACELESS DISAPPEARANCE. The first idea which you would come with is to make a structure which has only one supporting point. That leads to concentration of the load in this point and therefore requires big foundation. But we see solution in creating an autonomous partly flexible structure which could be brought on the site, installed quickly and will not leave the ground destroyed afterwards, so the light but strong enough structure with 1 distributed load.



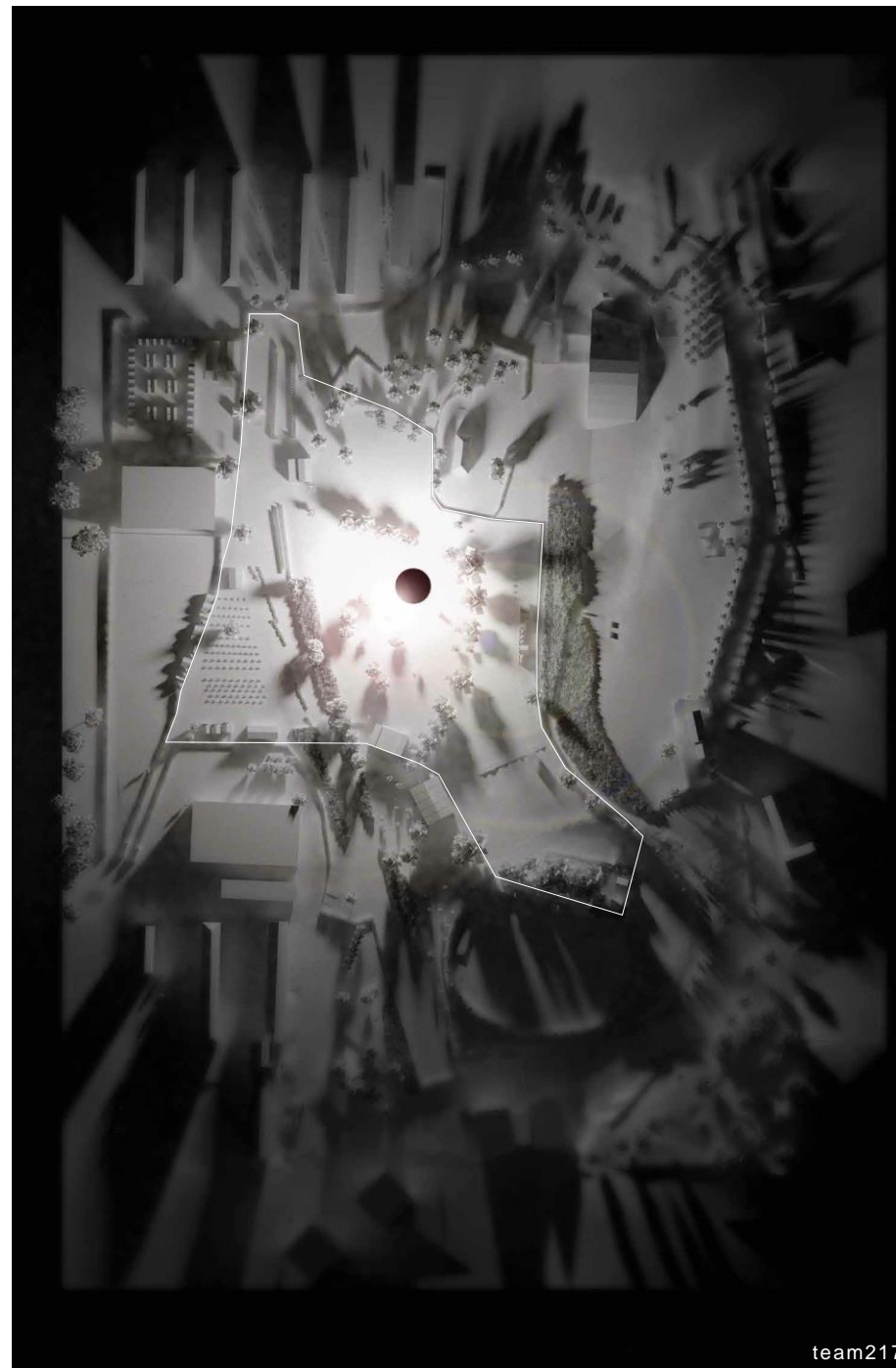
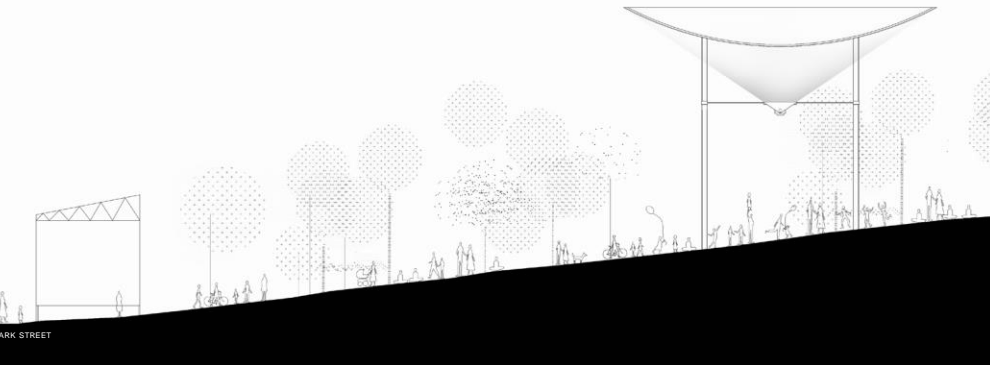
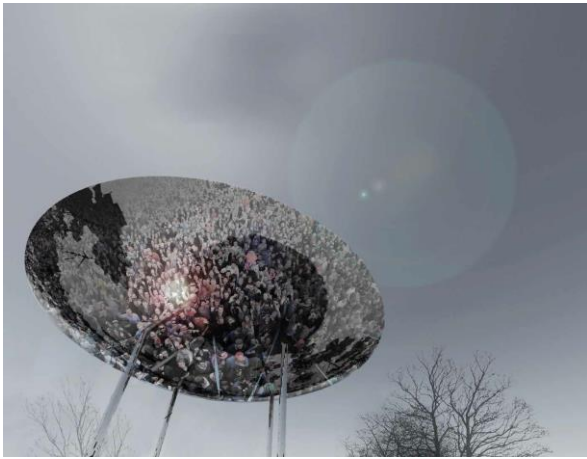
Concentrated and distributed load on the ground.

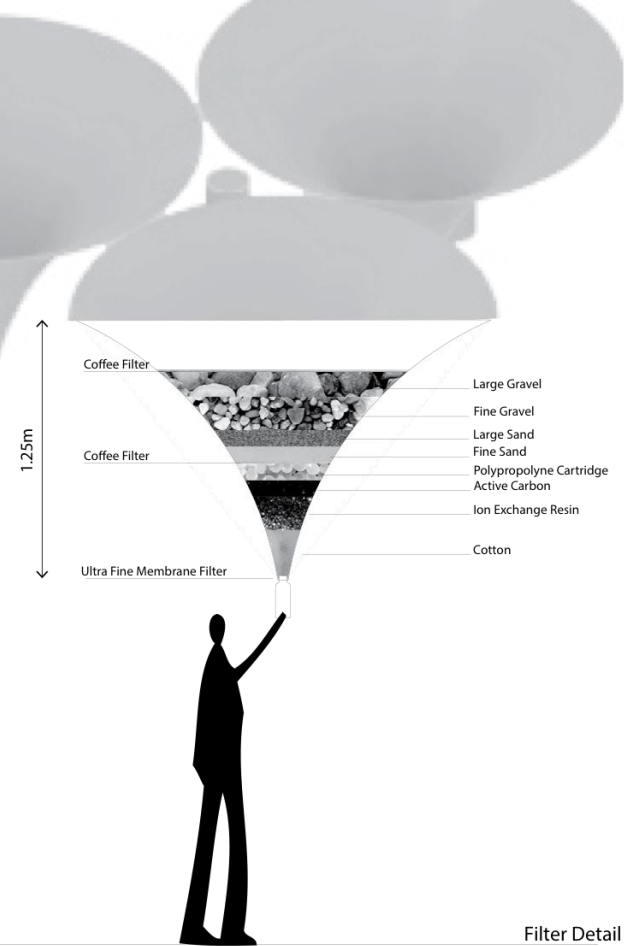


Chosen place is in a spot surrounded by trees, which lies between main activity zones – spectator spaces in front of the stages and food courts. Structure activates "blind" spot in the middle of the festival site and makes it visible from all sides.

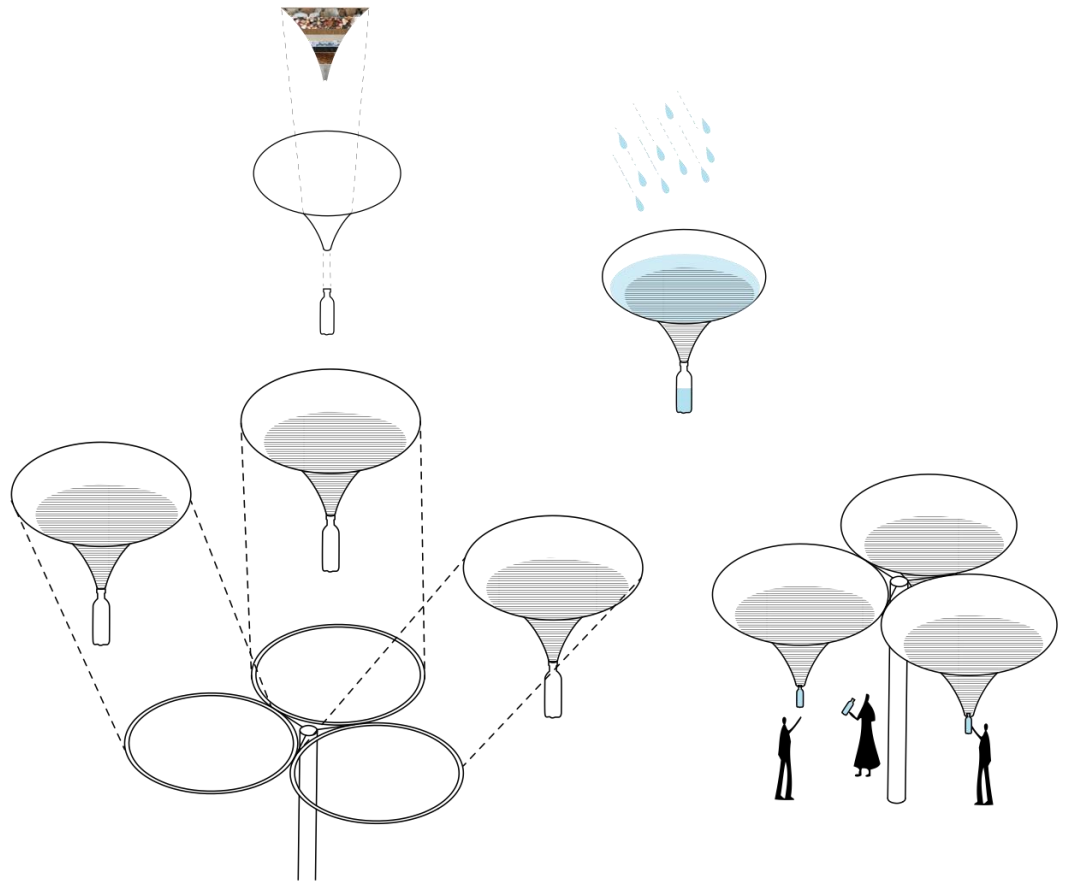


Together structure and trees create a range of spaces for multitudes.





Filter Detail



CONCEPT DIAGRAM





pocket with seeds cup of biodegradable material



drink beverage throw away the a cup at a proposed flower bed plant the heather, come for the year and see the effect

instruction manual cup





The building Borgen has for the last 20 years served as a workplace for artists, musicians and craftsmen. Originally built as a train depot Borgen proves the fact that sustainability is initiated and realized through reuse.



The building was demolished in 2013 due to the commission of a new railroad track in the Fjord City project in Oslo. At the 2014 Øya Festival Borgen reappears to serve as a venue for culture and as a reminder of the fundamentals in sustainability.

Our proposal for the 2014 Øya meeting point is Borgen.



VIEW DURING THE FESTIVAL



IN THE WEEKS FOLLOWING THE EVENT THE GRASS SLOWLY FADES AWAY LEAVING A TRACE OF THE SITE'S PAST



LOCATION, SUSTAINABILITY AND SUPERFIGUALITY



INITIALLY THE PAINT FORMS THE ISLAND BOUNDARY



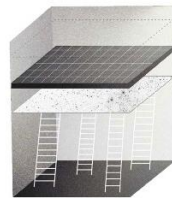
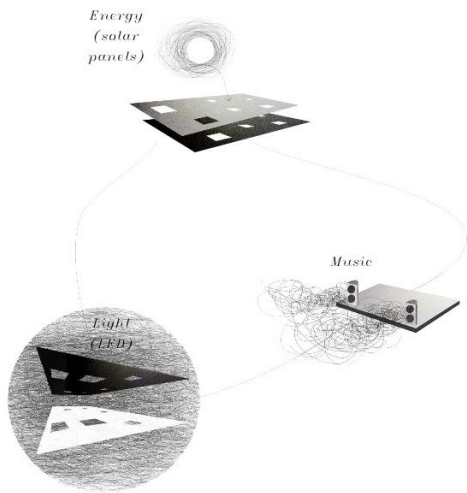
A COUPLE WEEKS AFTER THE FESTIVAL THE GRASS ACT AS A LIVING TESTIMONY



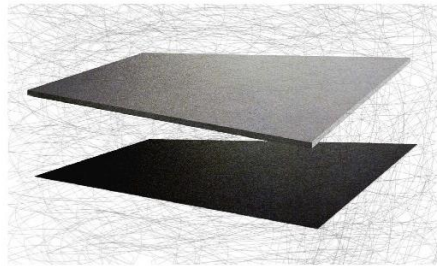
DURING THE FESTIVAL THE PAINTS REGISTERS THE PATH AND CONNECTIONS

Our project for the Øya Festival is an island of red painted landscape integrated within the city fabric of Oslo. This gesture aims at challenging the viewers preconceptions of sustainability as necessarily connected to green. But not only. Drawing inspiration from the cyanure-filled lakes of Romania we created a dystopian scenery where the viewer is torn between wonder and apprehension. He has no choice but to question the origin, the effect, and above all the meaning and implications of this installation.

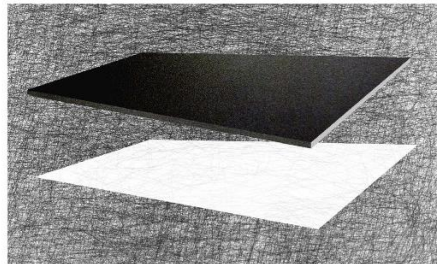
Festivals are fugitive but complete social and economical entities. As the event takes place a notion of time and memory and history is introduced. The landscape becomes a living token of the interactions of the festival goers. The paint registers the movement imprint not only within the site but also as the visitors scatter over the city. More importantly the red paint fades slowly away, leaving a trace of the site's history long after the last visitor.



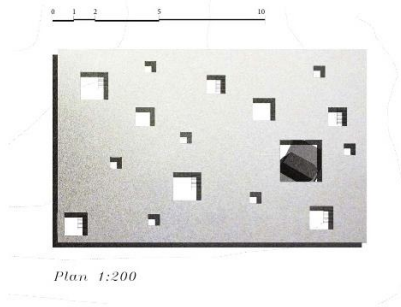
Square / Viewpoint
 Solar panels
 Led
 Ladders
 Shelter / Shade



Day: square, sitting space

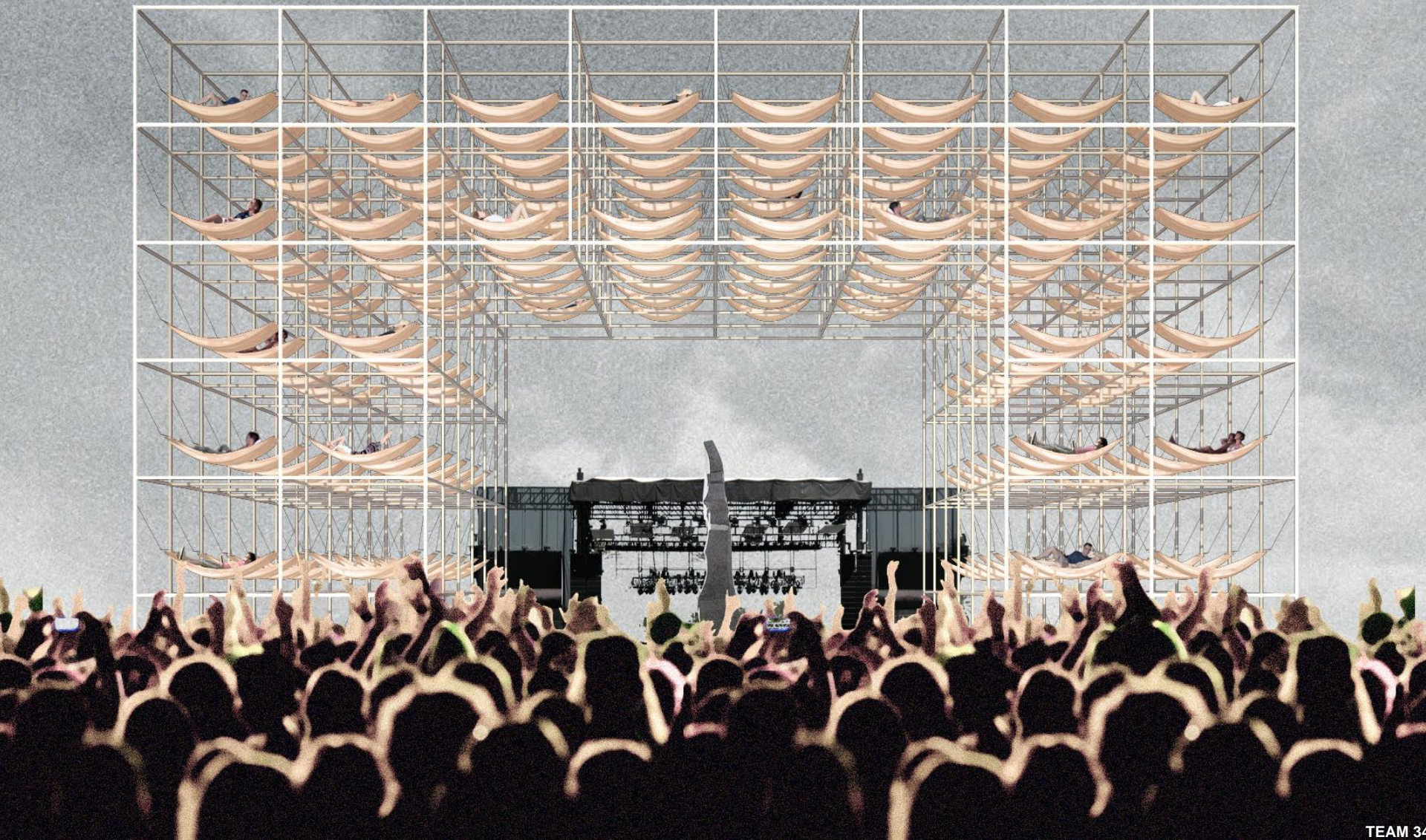


Night: observatory, discotheque



Plan 1:200

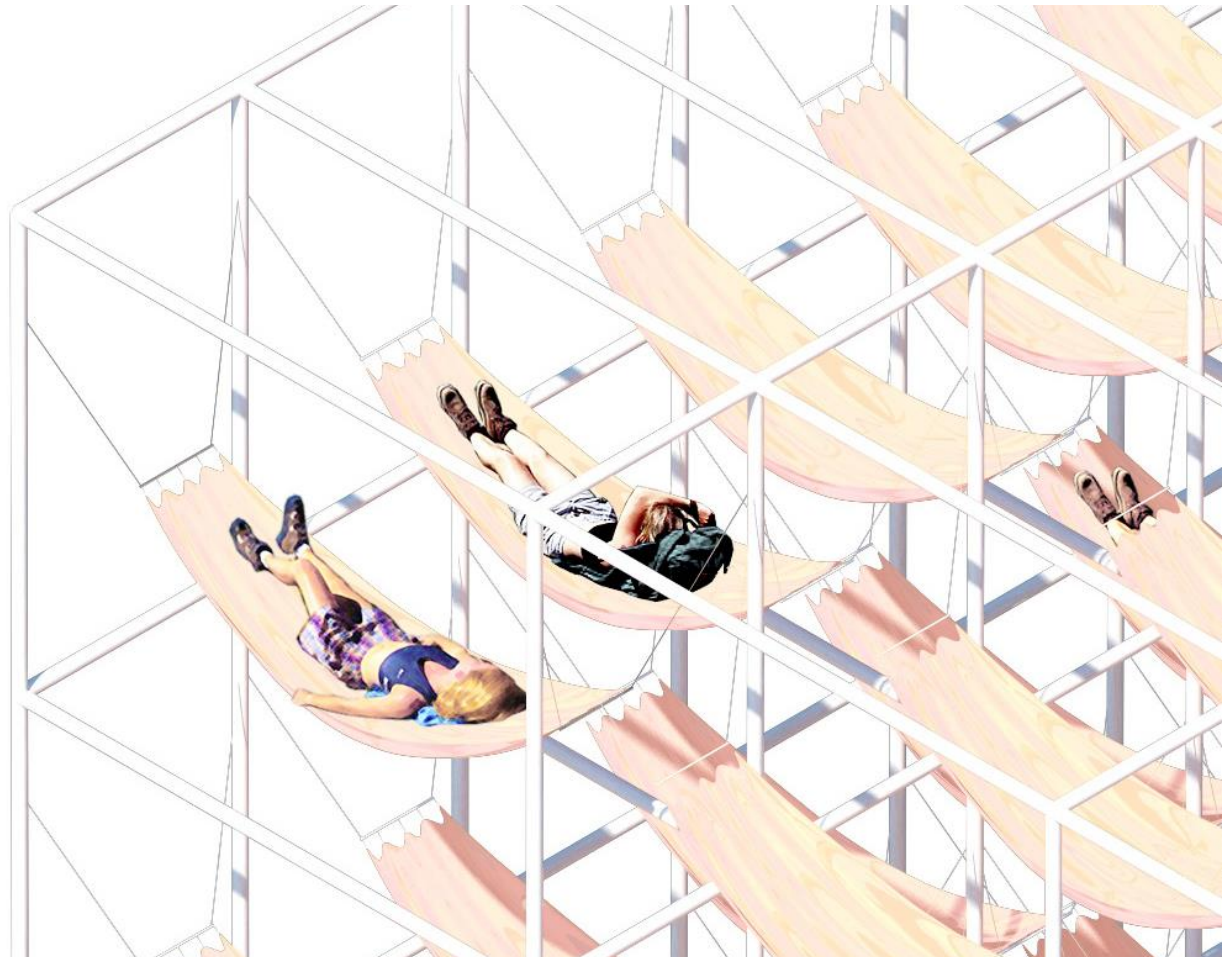




The exacerbated conditions of extreme participation and hyperstimulation that are characteristic of metropolitan culture, frame our understanding of our aspirations. Everything is set to eleven. Sustainability, along with the rest, is only understood as a maximum. Evidenced by the term Carbon Zero, the concept of having something be sustainable has been innocuously charted on a linear scale. There is a tangible maximum that is to be aspired to by the profession. A 12 step process for achieving sustainability. Consequently, similar to weight loss, Sustainability has been defined as a goal number.

What does it mean to sustain something a priori of technology in the context of a temporal program that is a microcosm of metropolitan culture? A week long sensory bacchanalia, the Festival is a distillation of the conditions of the maximum; a phenomenon as pervasive as it is ubiquitous. It becomes interesting then to try and understand the sustainability of this modern constant. Or rather, our ability to sustain activity within this context. Perhaps the role of any intervention at an event such as the festival then is to provide a reprieve from the constant. Our proposal manifests this contradiction in the form of an infrastructure whose only function is to allow for that moment of pause. Employing the same aluminum tubes used in the construction of the stage, the scaffolding takes the form of an Arch, thus mirroring the form of the spectacle (the stage), framing the spectacle itself, and referring to one of the most fundamental forms in Architecture—the Arch.

Hammocks are hung off of each 'bay' of the scaffolding, thus allowing for a reprieve in the middle of the event. The stark contradiction of the presence of an Architecture that allows for rest in the middle of the festival emboldens the ambition of the project—sustainability as a concept applied to all of us, and an Architecture that enables it.



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