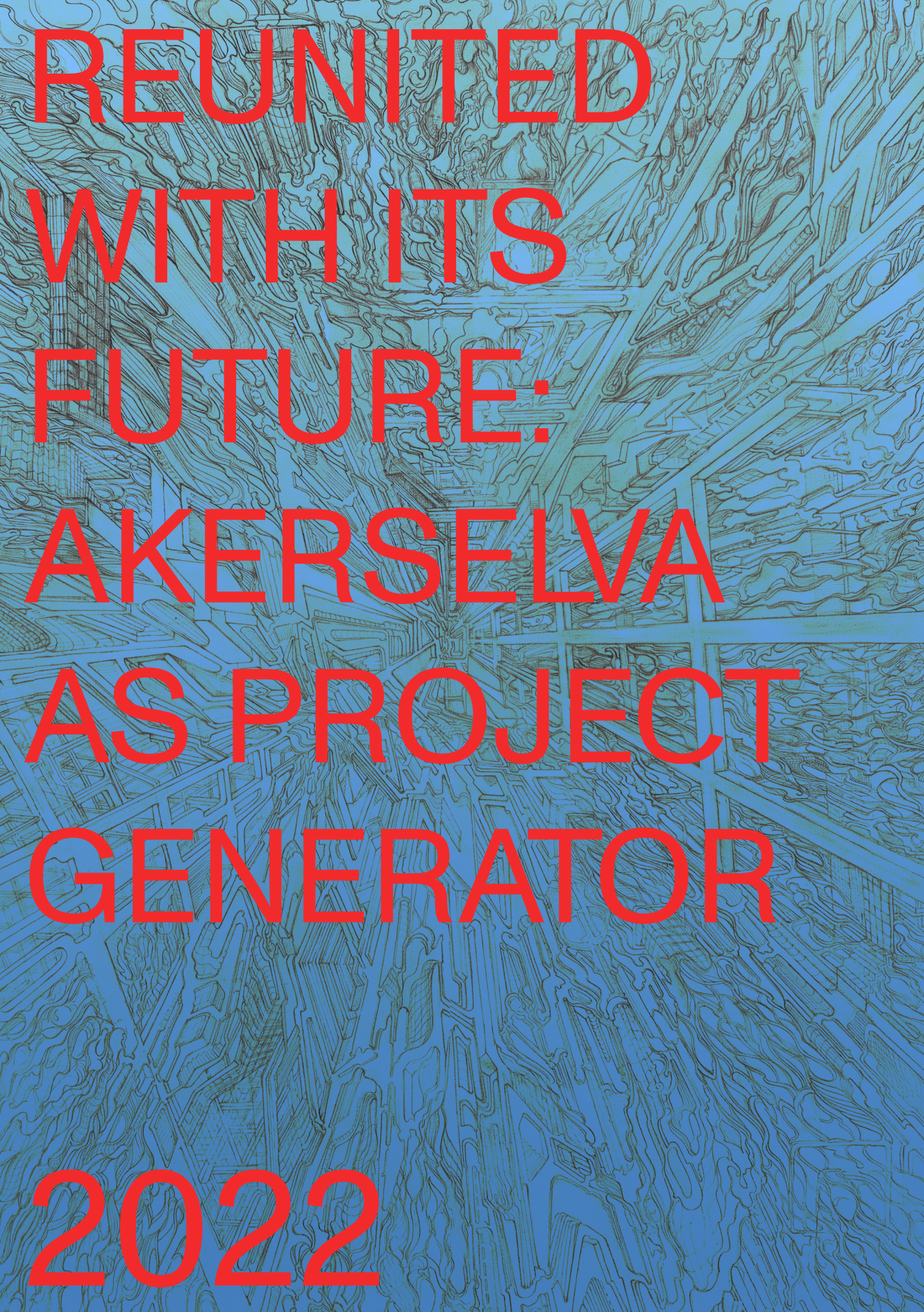
REUNITED
WITH ITS
FUTURE:
AKERSELVA
AS PROJECT
GENERATOR
2022

KhiO Master of Design Student Proposals 2022

Designed by Mathias Brask-Nilsen Malm

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Reunited with its Future. Akerselva as Project Generator

KhiO Master of Design Student Proposals 2022

Foreword

By Toni Kauppila
(Professor and Head of Programme for Interior Architecture and Furniture Design)

Oslo National Academy of the Arts (Kunsthøgskolen i Oslo) has now been implementing its art and design education for over 200 years. The roots are in the multidisciplinary art, architecture and craft traditions, where drafting both architectural spaces and furniture took place in the core of the studies. The more implicit history of Interior Architecture and Furniture Design is somewhat younger and can be pinpointed to architect Arne Korsmo in the mid 1930s, when he brought the international approaches to Norway and established the spatial art and furniture drafting as their own education. His interoperations and the use of concept of romkunst, the Norwegian translation of German Raumkunst, is still seminal to our profession where our environments are holistically investigated through their spatial qualities and properties. Korsmo's rereferred concept can intriguingly be also traced to Austrian urbanist Camillo Sitte's notion Kunst des Raumes in late 19th century on how public places ought to be seen as series of spaces rather than merely exteriors. This broader understanding of space, as not only bound to an inside of a building, is crucial conceptual extension how the field of interiors has developed.

Architecture and design, and here the interiors, are good examples of fields that can be considered as so-called weak disciplines . This means that the particularity of architectural and design knowledge, is ambiguous and manifold, and also a coalescence of several other ways of knowing, that may belong to other disciplines such as physics, biology, geography, sociology, medicine, economics, politics... etc. Yet this fundamental professional ambiguity in itself is not a weakness, but rather quite the opposite, a strength as it fosters the specific ways of knowing to be adaptable and in continuous flux. Furthermore, when working with the urban environment, too often the various professional expertise are stagnated in their respective specialised silos. However still our everyday experience of those spaces, our cultures and inhabitation of the city collapses the very same bureaucratic hierarchies at once. The socio-spatial continuum within our mundane activities amalgamates the 'urban planning' and the 'interiors' into one uninterrupted whole. Operating within the evermore complex environments benefits from such thinking, where the transformative and appropriative approach may unfold the latent potentials of our habitats,

simultaneously in detail and in large. Thus, the interiors way of knowing, the socio-spatial sensibility, can contribute greatly to our understanding of these conditions.

Based on such extended notion of interiors, it is not a surprise that we have a particular interest to the spatiality of our urban surroundings and their cultures. Here our long-term collaboration with urbanist Øystein Gronning has been an axiomatic and mutually beneficial continuum on this approach, where the spatial investigations have harvested new knowhow how our society inhabits the public domain.

Within this publication is presented a project on Akerselva, on an Osloan river, that can be seen as the cross-section through the most prominent Norwegian urban organism. Thus, a perfect realm for our design explorations! Works here are conducted by Gronning in dialogue with our MA1 students, and according to our pedagogical approach, they project a manifold of undertakings and inquires alongst the river. The proposed interventions reveal some of the ambiguities embedded in-between the running waterway and our built city, as an emergent conditions for rethinking Oslo. Great gratitude goes also to the MA student Mathias Brask-Nilsen Malm for setting up this publication. With this, we invite you and the wider audience to debate with us on Akerselva, what our city could and should become!

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Introduction

By Øystein Grønning
(Arkitekt urbanist MNAL, Course manager H22)

(Norsk)

Kunsthøgskolen er bundet til Akerselva. Det gjør elva til et studieobjekt for skolen, nærmest automatisk. Elva forklarer Oslo gjennom vannets uuttømmelige drivkraft. Vannkrafta ga oss sagene, valsemøllene og tekstilfabrikkene. Elva er ensbetydende med vitalitet, selve grunnlaget for kreativitet. Seilduksfabrikken var en av de største arbeidsplassene med over 900 ansatte på det meste. Etter mer enn 100 års drift la fabrikken ned i 1960 på grunn av overproduksjon av tekstiler i verden.

Progressive politikere gjorde Akerselva til satsingsfelt for den nye kreative industrien. Offentlig satsing utløser privat initiativ. Elva blei ramme for en planlagt og ny romlig dynamikk. Akerselva utgjør i dag en meget tydelig kreativ kontekst i Oslos næringsliv. Feltet vokser stadig.

KHiO skal og må benytte seg av nærværet. Elva er aldri stille, alltid i endring, fra isvegger til vårløysing, fra sildring til tordnende kaskader. Den utløser utforskerglede, en aldri hvilende kilde til kreativitet.

Det tok Master i Design-kurset tak i. Elvelangs fra Maridalsvannet til fjorden, der møtepunktene mellom byen og elva var tema, utløste et forbløffende mangfold av tematiske studier og konkrete prosjektforslag over en fortetta periode på 10 uker.

Tidligere miljøvernminister Sissel Rønbeck vokste opp og bor på Sagene, og var drivkrafta bak Akerselva Miljøpark fra 1989, et enestående politisk styringsdokument i internasjonal sammenheng. Hun så utstillinga vår og er klar i sin tale: Disse prosjektene må gjennomføres. Det er ingen dårlig attest fra en av vår tids fremste politiske strateger.

(English)

The National Academy of Arts is closely bound to the Akerselva River. Almost automatically, the River thus becomes an object of study for the Academy. The River explains Oslo through its inexhaustible momentum. It gave us sawmills, roller mills and textile factories. It is tantamount to vitality, the very basis of creativity. The Sailcloth Factory at its heyday employed more than 900. After 100 years, the factory shut down in 1960 due to an international overproduction of textiles.

Progressive politicians prioritised Akerselva for the new creative industry. Public initiative leads to private investments. The River became a structuring element for a planned, new spatial dynamic. Today, Akerselva constitutes a distinct creative context in Oslo's entrepreneurship. The field is growing.

KHiO needs to make use of the river proximity. It never rests, always morphs from icy walls to spring thaw, from trickling to thundering cascades. It spurs curiosity, a never-resting source of creativity.

MA1 grasped this for the autumn course 2022. Along the River from Lake Maridalsvannet to the Fiord, with the meeting points between City and River as the key object, an astounding diversity of thematic studies and project proposals emerged over a condensed 10 weeks.

Former Minister of Environment Sissel Rønbeck, who grew up and lives at Sagene, initiated the Akerselva Miljøpark Plan of 1989, internationally unique as far as political governance goes. She visited our Exhibition and was adamant: These proposals must be realized. That's not a bad testimony from one of the front-line political strategists of our time.

Preamble: Akerselva as Investigative Object and Project Generator for KHIO

By Øystein Grønning
(Arkitekt urbanist MNAL, Course manager H22)

(Norsk)

Kunsthøgskolen og Akerselva:

At Akerselva blei valgt som studieobjekt på MA1 høsten 2022 er en direkte oppfølging av arbeid gjort på det samme kurset for et år siden, da en av studentene fattet særlig interesse for undergangene under elvas bruer.
Det er naturlig, i bokstavelig forstand, at Kunsthøgskolen i Oslo fatter interesse for Akerselva. Den forklarer hvorfor bygningene som huser skolen ligger her ved en av de store fossene. Det var vannkrafta som dreiv maskinene seilduken blei laga på. Spørsmålet er om Akerselva igjen kan få en betydning som noe mer enn bare en nabo.

Politisk vilje til endring i øst:

Da Seilduksfabrikken la ned produksjonen, var det ikke en tilfeldighet at bygningene fikk huse den nye samlinga kunst og håndverksskolen av mange uavhengige kunstskoler. Det skjedde da det var politisk vilje til å lokalisere statlige institusjoner i hovedstadens østlige bydeler, for en gangs skyld. Denne politikken inkluderte høyere utdanning. I sin tid var universitetet bestemt for området ved Tøyen, men de herrer professorer skulle ha seg frabedt å bli påtvunget noen østkant og dreiv gjennom en relokalisering til Blindern, der de bodde, må vite.

Beslutningen om samling av kunstskolene ved Akerselva skjedde ikke uten sverdslag, ifølge en av AP-politikerne som interpellerte på Stortinget i sakens anledning, Sissel Rønbeck, også kjent for den storstilte planen for Akerselva Miljøpark da hun var miljøvernminister. Hun forteller om en bevisst strategi bak å la den nye kreative industrien fylle tomrommet etter den tradisjonsrike industrien, derfor både KHiO og AHO. Og når staten går foran, virker politikken etter hensikten, en kan ikke overlate slikt til markedskreftene – da blir det bare privat boligspekulasjon av alt. Etter KHiO og AHO har vi fått det vi kan kalle en kreativ funksjonell kontekst eller struktur langs elva, med Westerdals, Vulkan med Bellona og Dansens Hus, Blå og Ingensteds, Vega Scene, DogA og Kulturkirken Jakob. Utviklinga peker innover mot Youngstorget og videre langs elva mot Grønland-Vaterland. Designere gjør klokt i å følge med på denne romlige dynamikken.

Akerselvas industrielle historie og rolle i Oslo:

Akerselva var Oslos industrielle kjerne, drevet av fossekrafta. Det er ikke mye til elv, noe helt annet enn Themsen, Seinen, Hudson, Donau og de store

definerende elvene fra verdens storbyer. Elva er bare en mil lang, men har et samla fall på 150 meter og et 20-talls fosser. Vannkrafta forklarer hvorfor hovedstaden midt på 1800-tallet var en av Europas raskest voksende større byer. De vanndrevne sagbrukene gav etter for nyere tekstilindustri og ei valsemølle for korn, som ennå i dag produserer 60% av alt matkorn som konsumeres i Norge. Oslo som storby lar seg ikke forklare uten Akerselva. Det kan derfor sies å være på sin plass at de nyere kreative miljøene har sitt ankerfeste langs denne så vitale strukturen, som elva reint faktisk er.

Det er viktig å forstå at Akerselva ikke er et skille mellom Oslo vest og øst. Elva som skille er en fordom uten forankring i virkeligheta. Elva er og blir en samlende struktur, vel kjent av alle vi som lever langs elva. Fabrikkene lå på begge sider og arbeiderne bodde på begge sider. Skillet mellom øst og vest går langs den mer framtredende topografiske formasjonen Akersryggen, over Ullevål via St. Hanshaugen ned til Akershus festning. Det kan vi blant annet se på stemmetallene fra valg: rødt øst for Akersryggen og blått på vestsida, med Bydel Sankt Hanshaugen på vippen.

Studiet av Akerselva:

Spørsmålet vi trenger å stille oss, her ved elva, er dette: hvordan tar elva oss i besittelse, og hvordan kan KHiO besitte elva? Det er et konseptuelt spørsmål, men også et spørsmål om handling: å ta elva i bruk. Det er dette vi har gjort i Design. Vi starta med undergangene, og med forholdet mellom rom og objekt, et sentralt spørsmål for designere: hvordan er det objektet kvalifiserer rommet, og hvordan kvalifiserer rommet objektet? Dette er gjensidige avhengigheter vi som designere bør være ytterst bevisste.

Vi har også brukt semesteret på å diskutere begrepene offentlig rom, demokratisk rom, kreative rom og historiske rom:

- Hva innebærer demokratisk rom, særlig retten til det offentlige rom, og hvordan forholder forslagene våre seg til begrepet offentlig rom
- Hvordan kan vi gi «kreativt rom» mening, og hvordan forholder forslagene seg til å framelske kreative rom?
- Hvordan forholde seg til historiske rom langs ei elv med så mange historiske lag og forekomster? Og hvordan forstå «historisk» - som fortid, eller rett og slett som tid?

Vi har også drøfta begrepet gjenbruk; elvas gjenbruksverdi som kraftkilde, bru-karenes gjenbrukspotensial, gjenbruk av industrielle ruiner og lagene av gjenstander fra tidligere produksjon. Videre har vi arbeidet med begrepet

bærekraft, ikke bare miljømessig bærekraft, men definitivt også de to andre, likestilte bærebjelkene i Brundtland-kommisjonens definisjoner, nemlig sosial bærekraft og økonomisk bærekraft.

Undersøkelsene tok studentene i retninger vi ikke kunne forutse. Blikket på undergangene blei et studium av gangveiene langs elva, som raskt åpna for et langt mer prosessdrevet studium.

Resultatet er blitt forbløffende mangfoldig, slik det blir når studentene ikke skal finne svar på et og samme spørsmål. Fellesnevneren er at vi alle er designere, og på dette kurset har vi ikke operert med noe skille mellom de tre arkitekturgreinene landskap, interiør og bygg, eller industridesign, grafisk design og urbanisme. Alt har vi berørt.

Josephine Sassu har foretatt en radikal re-design av den skremmende, stinkende undergangen under Nybrua. Hennes rosa sirkel som spenner over gata, ned sidene og fører oss på ei flytende gangbru midt i elva, har styrke til å bli en destinasjon av internasjonal betydning. Josephine snur frykt til frydefullhet med sin elegante løsning.

Niels Peter Torp Bie og Alejandro Rebollar har studert hvordan Akerselvas siste, bortgjemte del med den høyeste fossen kan gjøres tilgjengelig. Hver på sitt vis viser de et nytt, offentlig byrom med tordnende kaskader og et stivna, industrielt ruin-landskap som byr på spenninger og store utfordringer for de besøkende. Dels gjøres det ved et slags offentlig tilgjengelig stillas spent mellom elvas stupbratte sider (Alejandro), og dels ved trapper, gangveier og bruer hengt fast like over elvas stryk på gamle steinmurer (Niels Peter). Med sin sårbare natur og økologi er denne elvesekvensen svært følsom for inngrep. Begge finner løsninger som balanserer sårbarhet med tilgjengelighet.

Charlotte Friis og Lloyd Achim Winther har frambrakt en interaktiv bok om små-vettene frysjianerne. De har levd på, i og langs elva siden tidenes morgen, men er ikke lette å få øye på. Charlotte og Lloyd har utplassert fysiske bevis på frysjianernes eksistens til glede for barn i alle aldre, og til inspirasjon for videre dikting.

Mathias Brask-Nilsen Malm viser mikrokraftverk som demokratiprosjekt, med stor realisme i gjennomføring, til fordel for skoler, institusjoner og virksomheter langs elvas mange fossefall, ikke minst KHiO. Siden Oslo eier fallrettighetene, skulle prosjektet passe flott i Byrådets grønne skifte. Teknologien er vist med et hevert-prinsipp som gir konstant strøm uavhengig av nedbør. Forslaget har en skulpturell styrke som vitner om at teknologen er designer.

Kjetil Smedal sitt prosjekt demonstrerer vannmengder og elvedybder med en pyramide bygget av elveavfall; drivende greiner og stein fra bunnen. Det blei utplassert på en rettstrekning på Myraløkka og har blitt stående, til glede for forbipasserende og for Vann- og avløpsetaten, som har uttrykt stor begeistring.

Sluttord:

Spriket i typer prosjekt er resultatet av at studentene tok styringa på undersøkelsene, utprøvingene og studiene, parallelt med tett veiledningskontakt med kurslæreren. Det har gitt en bratt læringskurve og stort utbytte. Med en referanse til Bruce Mau sitt kjente Incomplete Manifesto for Personal Growth, må vi kunne konkludere at i vårt tilfelle har prosessen drevet fram svarene, som ingen av oss kunne forestille oss da vi satte i gang.

Tidligere miljøvernminister Sissel Rønbeck sa ved utstillingsåpninga at disse prosjektene må gjennomføres, og ber oss til å presentere dem for politikerne i Byrådet og i bydelene for å sikre gjennomslag. Og det er under planlegging. For det hadde jo vært ganske så stilig om studentarbeidene fra KHiO kom på den politiske agendaen i Oslo, hadde det ikke?

(English)

The Art Academy and Akerselva:

Studying the Akerselva River autumn 2022 is a consequence of work done by MA1 a year earlier, when one of the students took interest in particularly the bridge underpasses. It is natural for KHiO to take interest in the river, literally speaking. The river explains why the Sailcloth Factory buildings, that currently accommodate the Academy, are placed directly onto a waterfall. Waterpower drove the machinery that produced sailcloth.

The question is whether Akerselva can reclaim its significance as more than a coincidental Academy neighbour.

Politics for East-end Revitalisation:

It was by no means a coincidence that the factory premises became the home for the Arts Academy. At the time, there was a political urge to move government institutions to the eastern parts of the capital city, for once. This included institutions of higher learning. Originally, the University of Oslo was meant to build its new campus at Tøyen on the eastern urban perimeter. However, the learned professors wanted no east-ender affiliations to their good names. So Blindern in the western suburbs became the solution, as of course was befitting.

One would think that the snobbish sentiments of the learned strata was a thing of the past. But the decision to locate the Arts Academy was not without battle, according to one of the prominent Labour members of Parliament, Sissel Rønbeck. She is also known for the ground-braking areal plan for Akerselva Environmental Park from when she was Minister of the Environment. She speaks of the strategic target of allowing for the emerging creative industry to fill up the vacancies after the collapse of traditional industry along the river, hence both the Oslo School of Architecture and Design AHO, and the KHiO. The proposals met with heavy opposition but one succeeded in securing a Parliamentary majority for the initiative. And when the government initiates, politics work according to intention. If left to “the market forces”, upper-end residential speculation would have been the result.

Politics brought about the emergence of a creative functional context (or structure) along the river. After AHO and KHiO came the private Westerdals School, of Arts, Vulkan with Bellona and the House of Dance, art scenes such as Blå and Ingensteds, Vega Scene as a private hub for film, theatre and conferences, DogA - the Design and Architecture promotion centre, and the

Culture Church Jakob in a former parish church bereft of a parish. Designers do well to follow the dynamics of this spatial-economic creative context.

The Industrial History and Role of Akerselva in Oslo:

Akerselva River was Oslo's industrial core, driven by the power of waterfalls. It isn't much to speak of as a river, far different from the magnificent Thames, Seine, Hudson and Donau of global metropolises. Akerselva is a mere 10 kilometres long, but it has a total fall of 150 metres and around 20 waterfalls. Waterpower explains why Oslo in the mid 1800's was one of Europe's fastest growing larger cities. The water-driven sawmills gave way to more modern textile mills and a major grain roller mill factory that still produces 60% of all grain consumed in Norway. One simply cannot explain Oslo without Akerselva. Hence it is only right that the contemporary creative industries are located along this so vital structure, as the river in fact is.

One must understand that Akerselva is no division line between Oslo's East and West. That is simply prejudice with no basis in realities. The river combines the two sides. This is well known along the river. Factories were on both sides and the workers lived on both sides. The great divide between East and West runs along the very prominent topography of the Akers Ridge, over Ullevål by way of St. Hanshaugen down to the prominent Akershus Fortification that protrudes onto the Oslo Fiord.

We can even observe this in elections: "red" east of the ridgeline and "blue" to the west, with St. Hanshaugen around 50-50, as it rides the ridge.

The Study of Akerselva:

The question we need to pose, here along the river, is this: How does the river take the Academy into possession, and how can KHiO adopt the river? This is a conceptual matter, but also one of action: to take the river into use as an object. Precisely that is what we did at Design. Starting with the underpasses, we proceeded with the er space and object relationship, a central question for design: how does the object qualify space, and how does space qualify the object? This mutual dependency is a matter designers should be acutely aware of.

We also discussed the concept of public space, democratic space, creative space, and historic space:

- What does democratic space entail, particularly the right to public space,

and how do our proposals relate to the notion of public space?
- How can we give meaning to “creative space”, and how can a proposal conduce creativity as a spatial quality?
- How do we relate to historic space along a river with so much history on display? And how do we look at history – as the past, or simply as the element of time?

We studied sustainability as re-use; the river’s significance as a power source, the re-use value of bridge abutments, re-use of industrial ruins and the tiers of historic production debris. Also, we have worked with the concept of sustainability, not just environmental sustainability but also the equally important social and economic sustainability of the Brundtland Commission, and related our proposals to all three.

The students’ investigations took off in directions we could not foresee. The underpasses merged with the footpaths along the river into a study that was far more process-driven than goal-defined. The results are astonishingly diverse, as is often the case when students aren’t asked to answer the same question.

Our common denominator is that we are designers. In this course we have had no need to distinguish between architecture as interiors, landscape or buildings, or industrial design, graphic design, or urbanism, for that matter. We have touched on them all.

The Proposals:

Josephine Sassu has undertaken a radical re-design of the intimidating, smelly underpass under the Nybrua Bridge. Her pink circle spans the upper street, down the park-slopes to a floating footbridge on the river under the bridge. The design quality has the strength to become a destination of international format. Josephine turns dread to delight with her daring design.

Niels Peter Torp Bie and Alejandro Rebollar have studied how to make the last, hidden stretch of the river by Bjølsen Valsemølle (the grain roller factory), with the highest waterfall, accessible to the public. Each in his own manner proposes a new public space with thundering falls and a dormant industrial ruin-landscape that provides excitement and challenge for the visitor. Alejandro has a kind of public scaffolding that spans the almost vertical sides of the gorge, for us to climb across, high above or almost touching the rapids. Niels Peter provides boardwalk stairs and footpaths that hover, leaving the sensitive ground untouched, and bridges cantilevered onto the lower parts of the old stone wall of the embankment. This sequence of the river-scape is highly fragile and

in need of protection. Both have found answers that balance vulnerability with accessibility.

Charlotte Friis and Lloyd Achim Winther have written an interactive book about the tiny Frysjians, elven-like creatures named after the old river-name Frysja. They have lived on, in and along the river since ancient times, but are hard to see. Charlotte and Lloyd have mounted physical proof of their habitat at various points, for the joy of children young and old, and as inspiration for further fantasizing.

Mathias Brask-Nilsen Malm shows hydro-electric micro powerplant principles as a democratic project, highly realistic in implementation, to the benefit of schools, institutions, and industry along the present-day river. The proposal has realism, indeed also for KHiO. As the Oslo municipality has ownership over the waterfall rights, this project hooks on to the "Green Shift" of the present city government. The micro-scale turbine technology runs on a siphon principle that guarantees constant power irrespective of precipitation. The proposal has a sculptural strength that proves the technologist is a true designer.

Kjetil Smedal's project illustrates water-current volumes and river-depths with a pyramid built from river debris of broken branches and riverbed stones. It rests mid-stream at a relative calm stretch at Myraløkka, and remains standing, much to the constant joy of passers-by and the municipal waterworks VAV, that have expressed their exuberant support.

End comments:

The project diversity is a result of the students themselves taking charge of investigations, testing, and the study, in close tutorial contact with the course responsible teacher. The result has been a steep learning curve and rich learning gains. With a reference to Bruce Mau's famed "Incomplete Manifesto for Personal Growth," we can conclude that in this case the "process drives outcome" to results we could not foresee when we started.

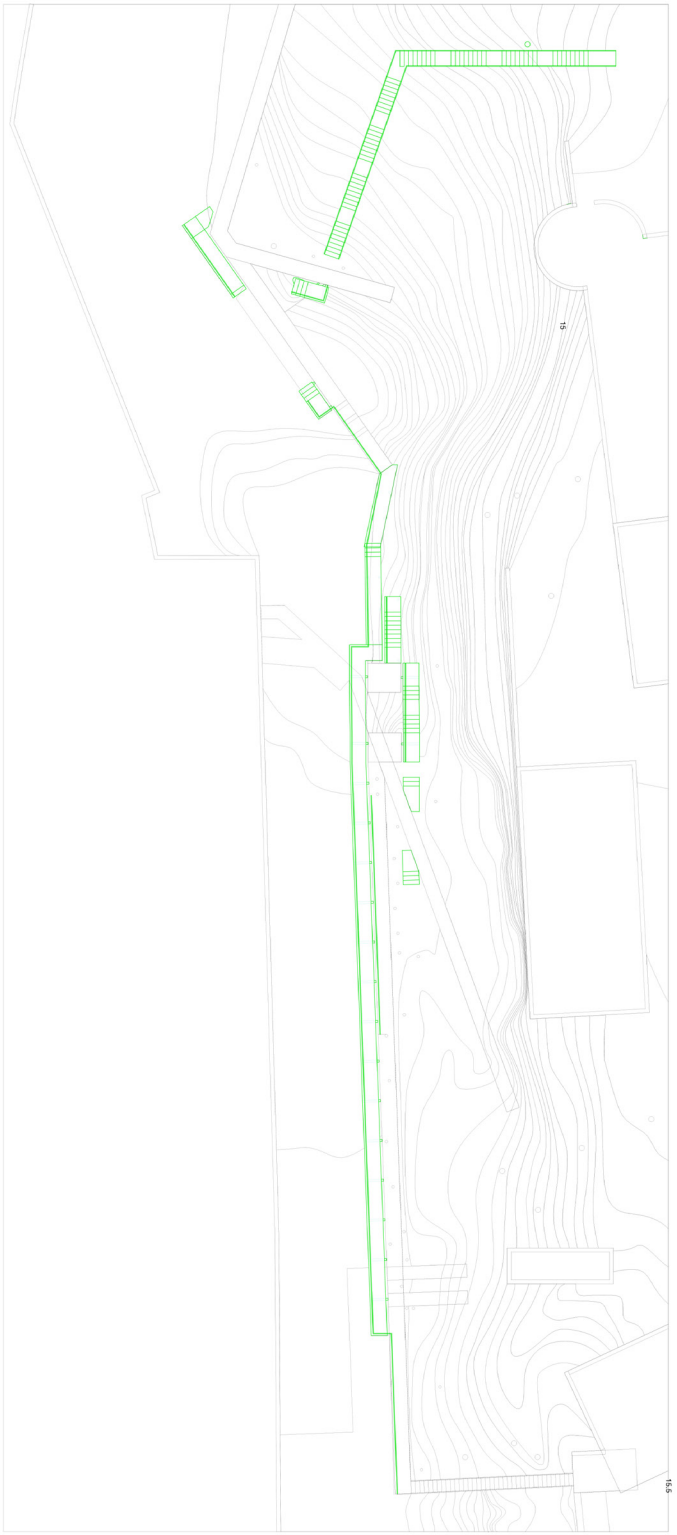
Former Minister of Environment Sissel Rønbeck said at our exhibition opening that these projects must be built. She urged us to present them for politicians in the central governing body Byrådet, as well as the local elected assemblies, in order to win support. Presentations are currently under planning.

Akerselva isn't simply an arena for student experiments, it is there for the benefit of all citizens and visitors. Hence, it had been pretty cool if student projects from KHiO were to enter the political agenda in Oslo, hadn't it?

Projects

Akerselvas Forgotten Paths

By Niels Peter Torp Bie



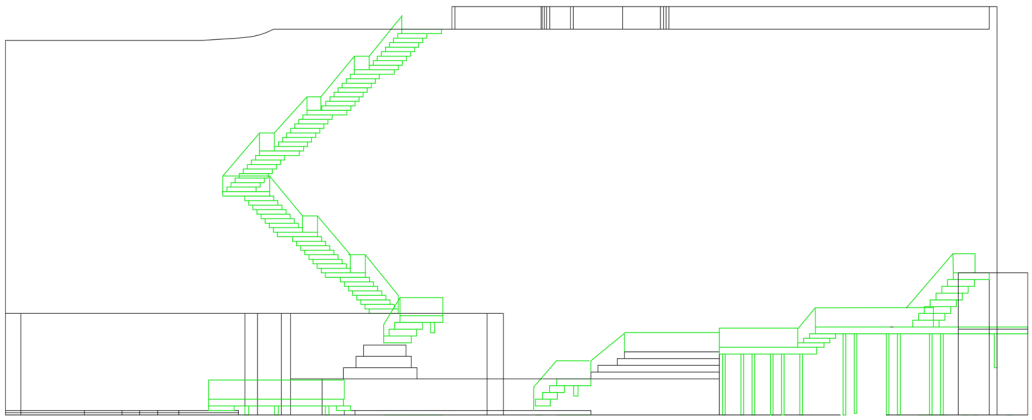
Introduction:

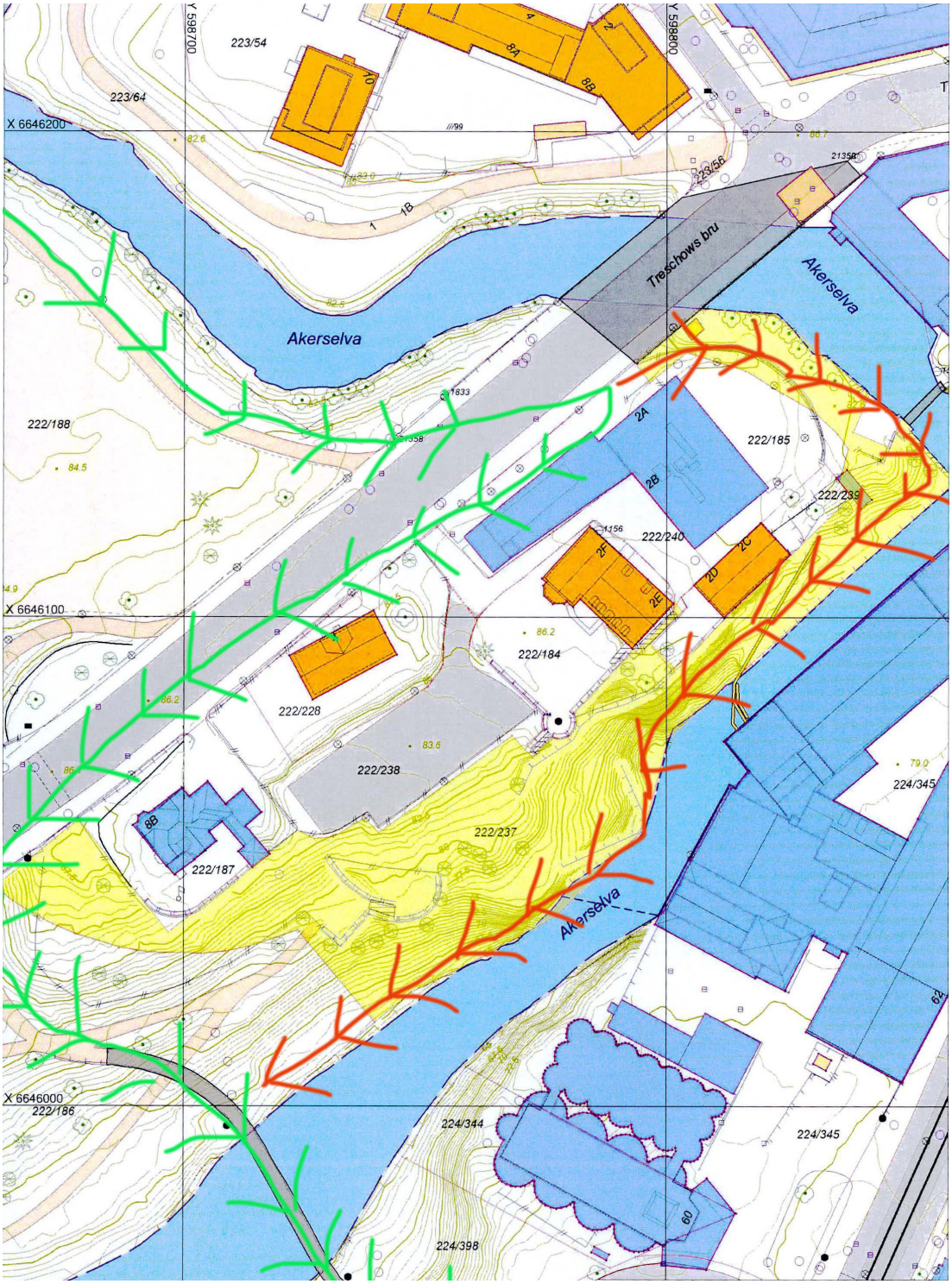
Keywords: industrial ruins, diversity, history and today

From our course: “studio 1, object and space” we have been assigned to give Akerselva a new intervention.

To reflect on and later qualify our interreference, we have through discussions, curriculum and lectures become familiar with topics such as gentrification, staged urban spaces and homogenous city parts.

My core value is maintaining Akerselvas diverse character and prevent it from being a victim of the topics above. My site are the forgotten ruins in Bjølsen: it is providing a different aesthetic to the (often) over-coded, over-designed spaces of the city, and in contrasts with many public spaces, free of hidden agendas.

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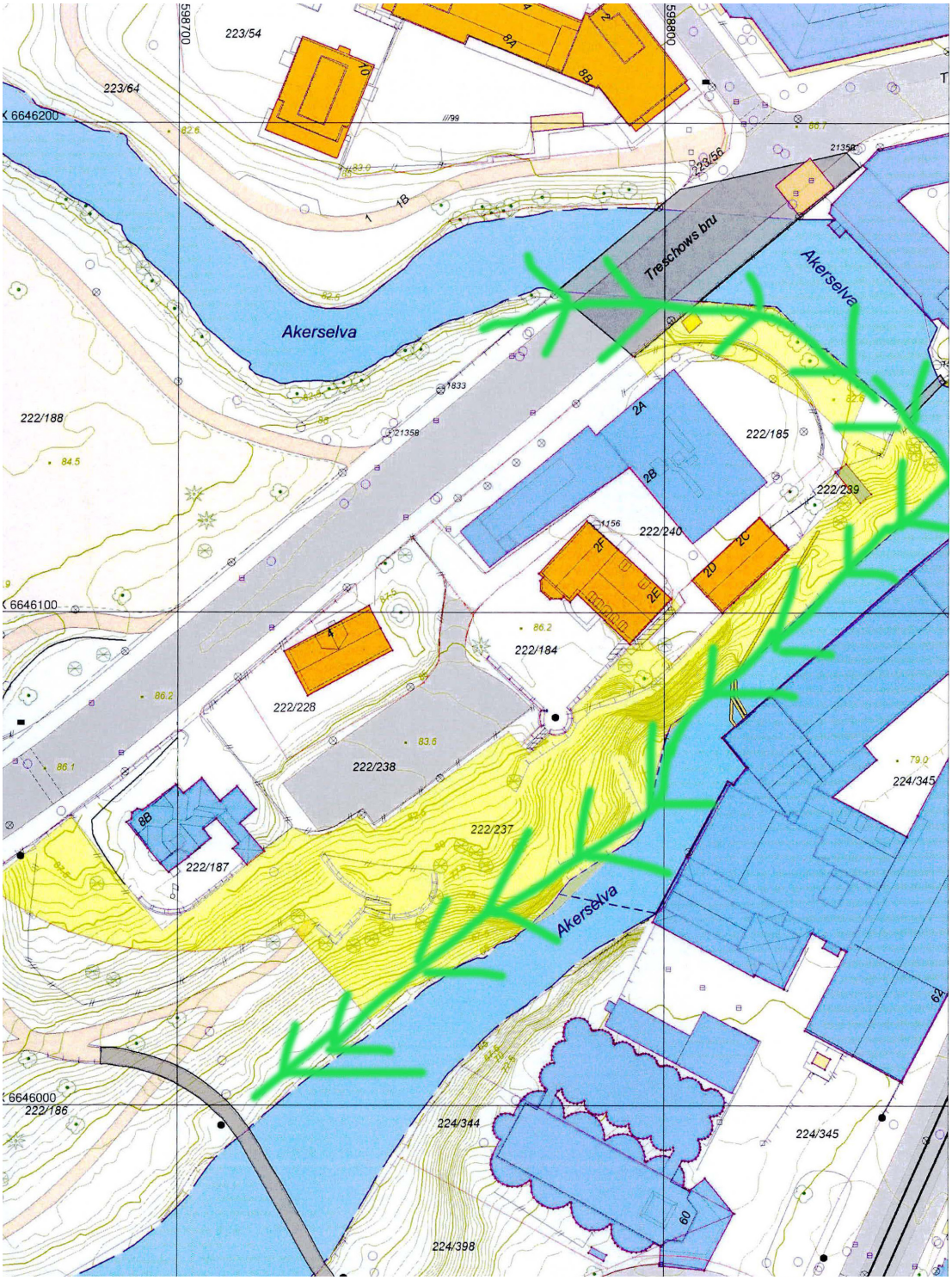
Today



End goal

1 Figur 1-2: map by: Oslo kommune, plan- og bygningsetaten, my drawing over

Analysis:

I have focused on the fenced off area on the west side of the river, between Treschows bru and Jerusalem bru. It used to be part of the industrial facilities of Bjølsen Valsemølle.

Bjølsen Valsemølle, established in 1884 is the longest-lasting production at Akerselva, and represents the longest tradition of what the river has been used for: Grinding grain.

The enterprise quickly became one of the leading mill facilities in the country. When the production escalated, Bjølsen valsemølle moved from Treschows gate to Sandakerveien. The water pipes and the river transferred flowing water to power the production cycle of the industry.

In 1999 Bjølsen Valsemølle was traded to the Swedish `Cerealia´, for whom it still grinds grain today.[2]

While the east side of the river has maintained its function, the west side has been forgotten in the process. My passages aim to make the area accessible for the public. By doing so, I give by passers the choice of walking along the river and expose its unique characteristics in the process.

2 “Industrimuseumv.” Industrimuseum, http://industrimuseum.no/bedrifter/bjoelsenvalsemoellea_s.

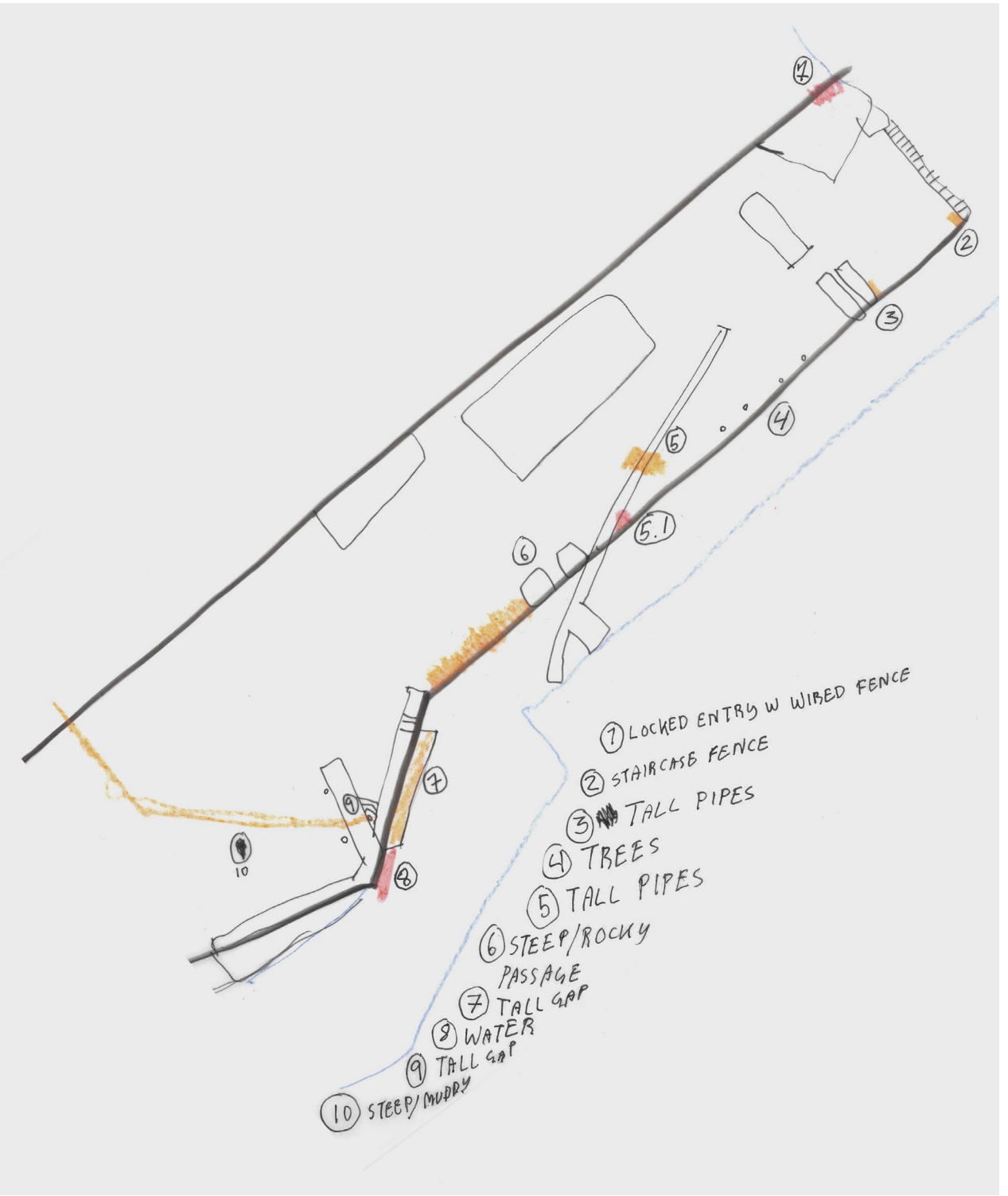


Figure 3: My own mapping of the different obstacles on the sites, red represents the areas where it is very difficult/impossible to trespass, orange where it is challenging.

Documentation:

Photo 1–5: Niels Peter Torp Bie

Inspiration:

I was inspired by Sverre Fehn and “Lund+Slåttos Arkitekter” projects for “Domkirkeodden” (1152). In 1974, Sverre Fehn finalized repurposing “Storhamarlåven” into a museum, using glass, concrete and wood to emphasize the new historic layer 3. 24 years later, Kjell Lund designed a construction of steel and glass to conserve the remaining stone ruins from the Middle Ages. I think the projects are inspiring as they take care of- and convey the sites past in a transparent and delicate way.

Photo 6: Jan Haug / anno Domkirkeodden, https://digitaltmuseum.no/011012833982/hamar-domkirkeodden-hedmarksmuseet-storhamarlaven-tegnet-av-arkitekt-sverre.

3 Tveter, Marion Godager, et al. “Domkirkeodden.” Store Norske Leksikon, https://snl.no/Domkirkeodden.

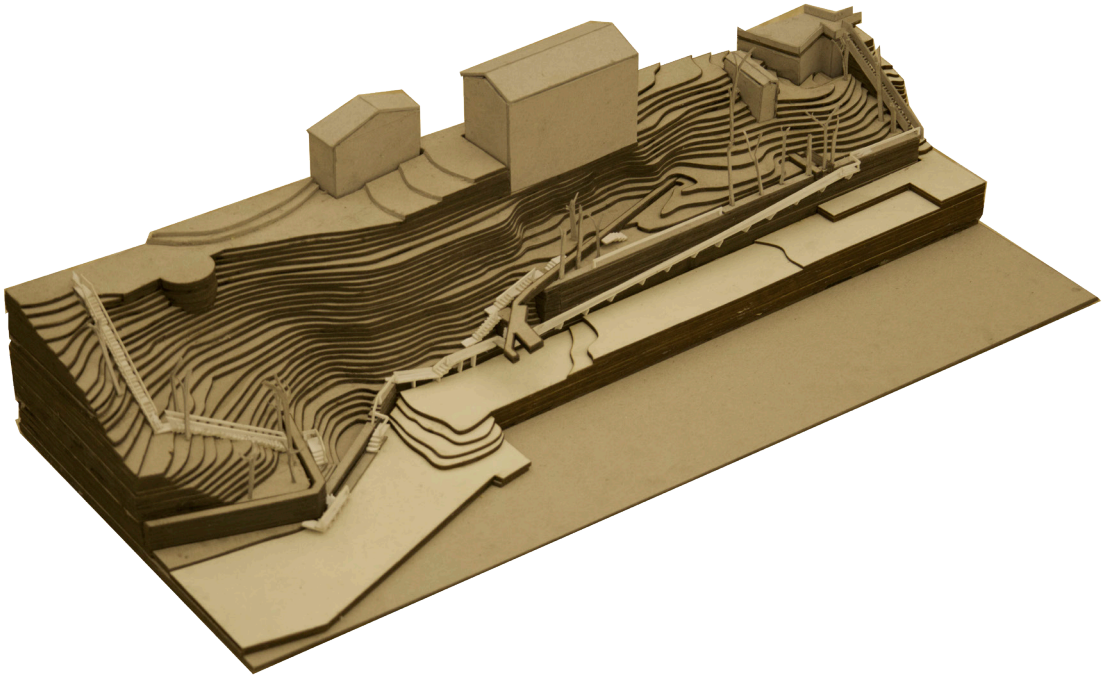
Democratic:
Primarily, my goal is to facilitate so that more people can experience this unusual and today forbidden place.

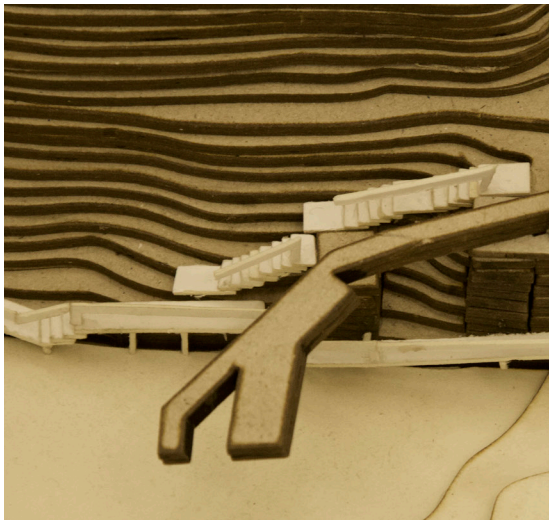
My intervention argues to be socially inclusive: It is hard to come by, free of surveillance and has little program. This enables the participant to act freely. I hope to not kick out the homeless people, yet also invite other social groups.

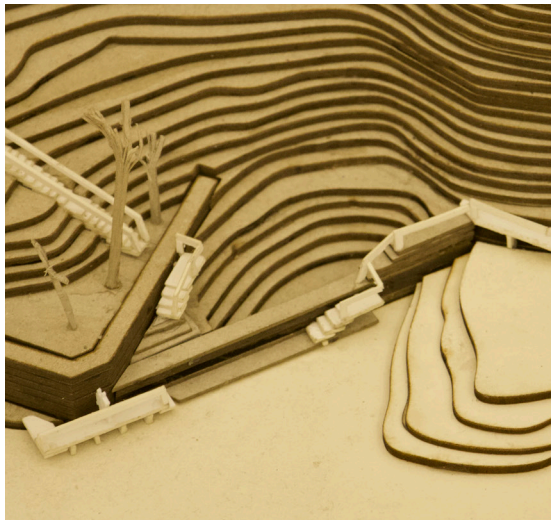
Historic:
The project aims to repurpose the area: Historically, the site was meant for industrial production. Over a hundred years later, the site has lost its purpose: The water pipes are broken and no longer serves the production, vegatation is growing in-between stones and traces of stairs and passages have become little more than evidence of what was. I want to facilitate an experience that appropriates this raw and forgotten state.

My pathway is made in wood and steel, in its effort to distinguish itself from the site´s industrial past. In a modern world where most of us knows little of an increasingly complex infrastructure, my project can help educate the viewer of what was, what is and what has happened in between history and today.

Creative:
Already built staircases, pipes, the stone wall and natural components are the framework for my design choices. My interventions can act as a green example: utilizing and reusing the site and its existing elements, wanting to add new value to the now functional/dysfunctional elements. To not disturb the biological diversity in the area, the footpath/stairs are elevated from the ground level.







Model: Brown cardboard is existing landscape, beige visualizes the river and the white my interventions.

Material test: this fraction of the pathway shows the intended materials; oak wood and steel for the construction, whereas the concrete is picked up from the site.

For going public I woud present my project to Plan- og bygningsetaten and Bymiljøateaten, as well as Helge Stoltenberg (head of the environment, culture and urban development committee in bydel Sagene), with the aim to have my project implemented.

My focus group is local inhabitants in central Oslo. As Akerselva is an important part of Oslo's history, this passage can help pass on that story , and convey the river´s
constant potential as an eregy source. For the older generation, it can trigger nostalgia. For younger generations, it can help educate them on a distant past and spark curiosity.

I see my project as idealistic, and would be expensive to realize.
Therefore, my project functions as an example on how to go forward with the urban development of Oslo and Akerselva, in which it argues for preserving our past and bringing forth a diversity of impressions.

For now, I tried to make some propaganda posters. I was inspired by Rem Kolhaas, and the brand new magazine cover of New York's 18th annual "Reasons to Love New York".

- Sorkin, Michael. Variations on a Theme Park: The New
American City and the End of Public Space. Hill and Wang, 2011.

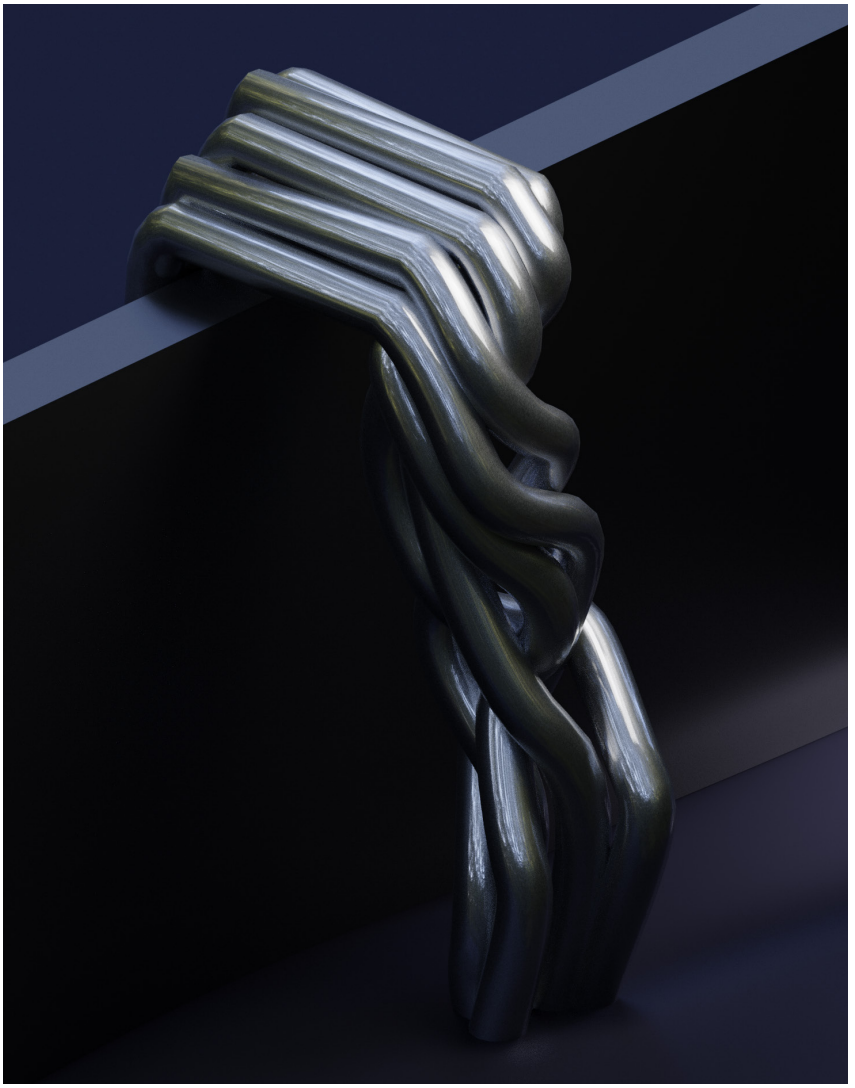
-Lefebvre, Henri. The Production of Space. Blackwell, 2016.

- Torgersen, Hans O. "Dette Er Akerselvas Høyeste Foss. Den Er Ikke Tilgjengelig for Folk." Aftenposten, 16 Nov. 2020, https://www.aftenposten.no/oslo/i/Gaa-BXq/akerselvas-hoeyeste-foss-er-skjult-for-folk-planene-om-aa-aapne-omraadet-ligger-paa-grunt-vann

- "Industrimuseumv." Industrimuseum, http://industrimuseum.no/bedrifter/bjoelsenvalsemoellea_s.

Industrial optimism: Retrofitting environment for a new social political ecology

By Mathias Brask-Nilsen Malm



Flowing for 9.5 kilometers through the heart of Oslo, the Akerselva River is today the lifeline of a reintroduced wildlife diaspora and represents an ecological catharsis within the city. But the enduring legacy of industry and the consequences it had on the river still impends the development along the river to this day. Hydropower developments which used to be well established along the river, though discontinued by the municipality in the 1970's, maintain a massive potential for the city's energy infrastructure. Now more than ever, the potential and viability of such a project, in light of global turmoil, should be considered at the forefront of the municipality's agenda.

This project explores a new working and living dynamic between Akerselva and its inhabitants by communicating the river topology, and redesigning water resource management and development for the city's population and small scale industry. The project examines in this round the operational structure and cultural significance such an infrastructure could have on Oslo, and to a lesser degree the institutional consideration (though this will have to be examined at a later stage).

Asserting that the shaping and management of river landscapes is a political issue, this reformulation of a water management seeks to create new operating principles for how the city's energy distribution remains self-sufficient and at a local level. That all participants will together constitute a new form of collective power, thoroughly based on the geographical topology and ecology. The design recomposes the landscape's established power structure and affirms the urgency of seeing Akerselva not as an exploitable natural resource, but as a political being with a social and ethical conscience.

Introduction:

From being a clear geographical attribute to the city's industrial capabilities, the river seems to have (like much of the urban development) caught the eyes of the housing estates. It is my concern that the full potential and strength of the Akerselva river will never fully come to be explored, or at least allowed to be modernized.

The ambitions of the municipality seem to be like many other parts of the city; to overdevelop, and grant the river to those who carry capital. Unlike the harbor and waterfront areas of the city, which have succumbed to the so called 'public domain' and the freeing of leisurely areas surrounding the city central. The Akerselva river, even though made into an environmental area for the public, still has an enormous energy-production potential. Especially now with surging energy prices in the city it's important coming to terms with the shortcomings of the already established infrastructure. As we continue to rely on the international market value of energy, (which is inflated to a great extent by gas and oil prices) we see small scale industries/businesses unable operate as before and therefore close down, or relocate out of the city.

This seems to be against the 'green change' and 'small scale business act of Europe', which is supposed to offer a path to a more sustainable economy. Therefore it's safe to say that any luxurious promises such as exclusive river side views and 'natural swimming pools' should not be considered at the top of any development program for the city.

The intent is then to create a self sustained, history appropriate, and perhaps job cultivating and culturally preserving infrastructure. By introducing (or rather re-introducing) the idea of Akerselva as the city's main artery of industry, culture and development. It will hopefully shed new light, or test how a future system can operate. A system that is decentralized, democratic and community maintained.

Current implications of yesterday's industrial aesthetics:

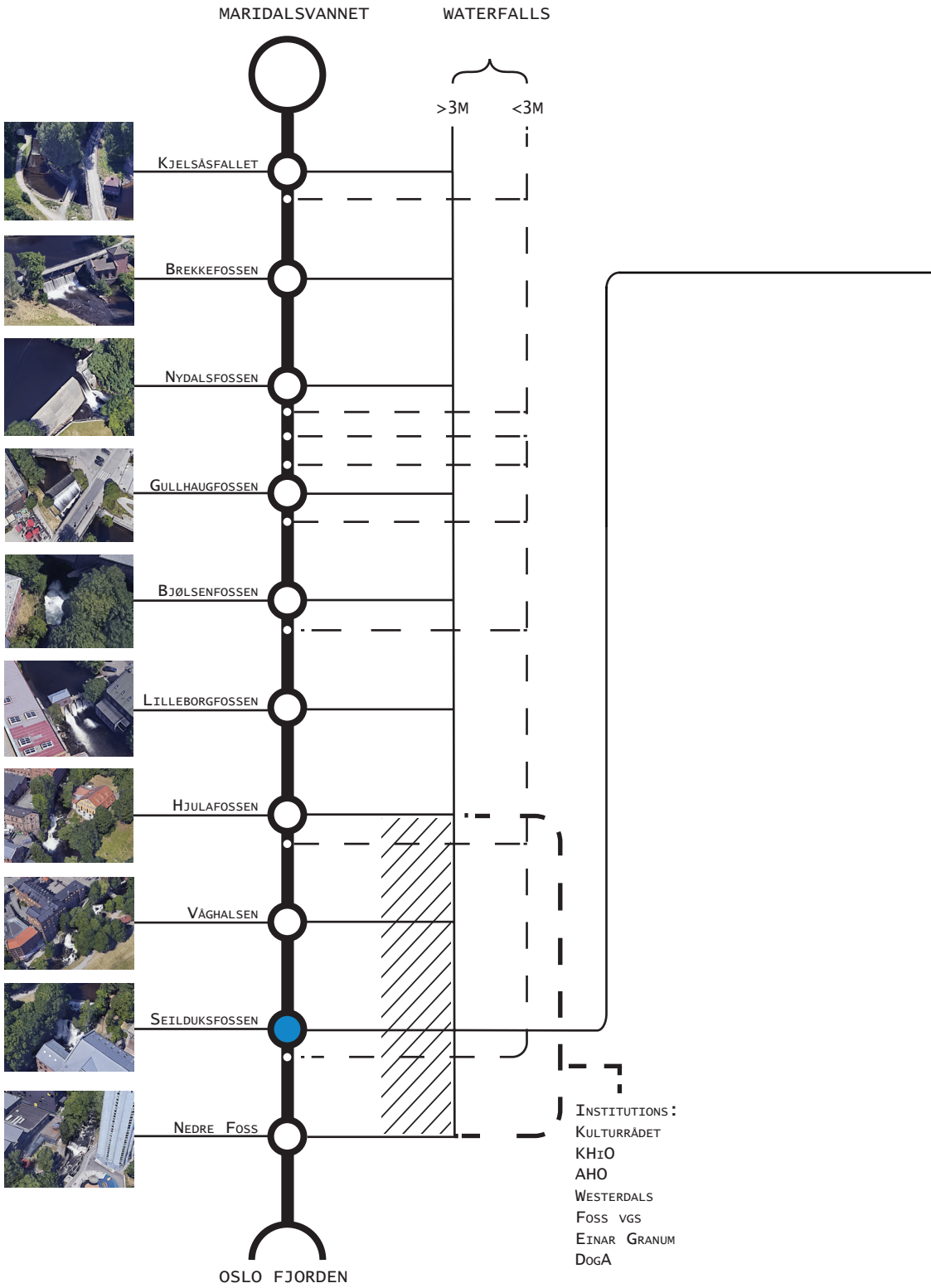
An important feature of any capital city's industry is that it has largely been an innovative center for industry elsewhere in the country. In Oslo this applied both to the textile industry and later the clothing industry in the 19th century and the beginning of the 20th century, and significant parts of the workshop industry in the post-war period. During this time it led to further growth in other industries and to areas outside of Oslo. When Oslo municipality bought the waterfalls from the remaining industries in the 70's there were already plans by the industries

such as Bjølsen Valsemøll to create modern hydro-plants to sufficiency produce renewable energy.

Though the main industries have been removed from the river, there are still culturally significant places situated along its borders today. Tucked in the old industrial complexes you will find places such as ateliers, studios as well as institutions of learning, science and culture. These institutions heavily rely on funding from the municipality, and with the high rental- and even higher electricity -prices, it's becoming obvious that it affects these institutions to such an extent that operating at full capacity is becoming economically unsustainable. With the current inflation, the cultural funding is reaching an all time low, and large economic cuts are put in place to make for sustainable alternatives. It's my firm belief that it's important to maintain Oslo, with its capital status, as the cultural hub of the country. Its function should be to offer ingenuity and innovation, but with the decline in economic funding, we have to ask ourselves, what other options are we presented with?

As geopolitical and ecological change is having a negative economic impact, long term economic prospects have to be safeguarded. This is highlighted by the fact that realistically, we are entering into a long term recession. The incentive forces for entrepreneurship and innovation are certainly looking far less engaging now than it used to, and I speculate if a more alternative approach could offer a solution. Could it then be possible to repurpose the idle existing infrastructure to relieve the economic burden faced by the communities as well as the municipality itself?

Throughout Akerselva there is already an infrastructure of ten (over 3 meter) and several smaller (under 3 meter) waterfalls between Maridalsvannet and the Oslo fjord which was used in earlier industries. It is my belief that these already purposed and qualitative features could offer the energy needed by the small scale industries and institutions situated along the river. In turn, this would be reimbursed into future innovation that supplies to the intellectual think tank. It is also important to mention that such a concept would only be historically appropriate, and evoke a sense of environmental engagement by the participants.


MARIDALSVANNET
WATERFALLS
>3M
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KJELSÅSFALLET
BREKKEFOSSEN
NYDALSFOSSEN
GULLHAUGFOSSEN
BJØLSENFOSSEN
LILLEBORGFOSSEN
HJULAFOSSEN
VÅGHALSEN
SEILDUKSFOSSEN
NEDRE FOSS
OSLO FJORDEN
INSTITUTIONS:
KULTURRÅDET
KHIO
AHO
WESTERDALS
FOSS VGS
EINAR GRANUM
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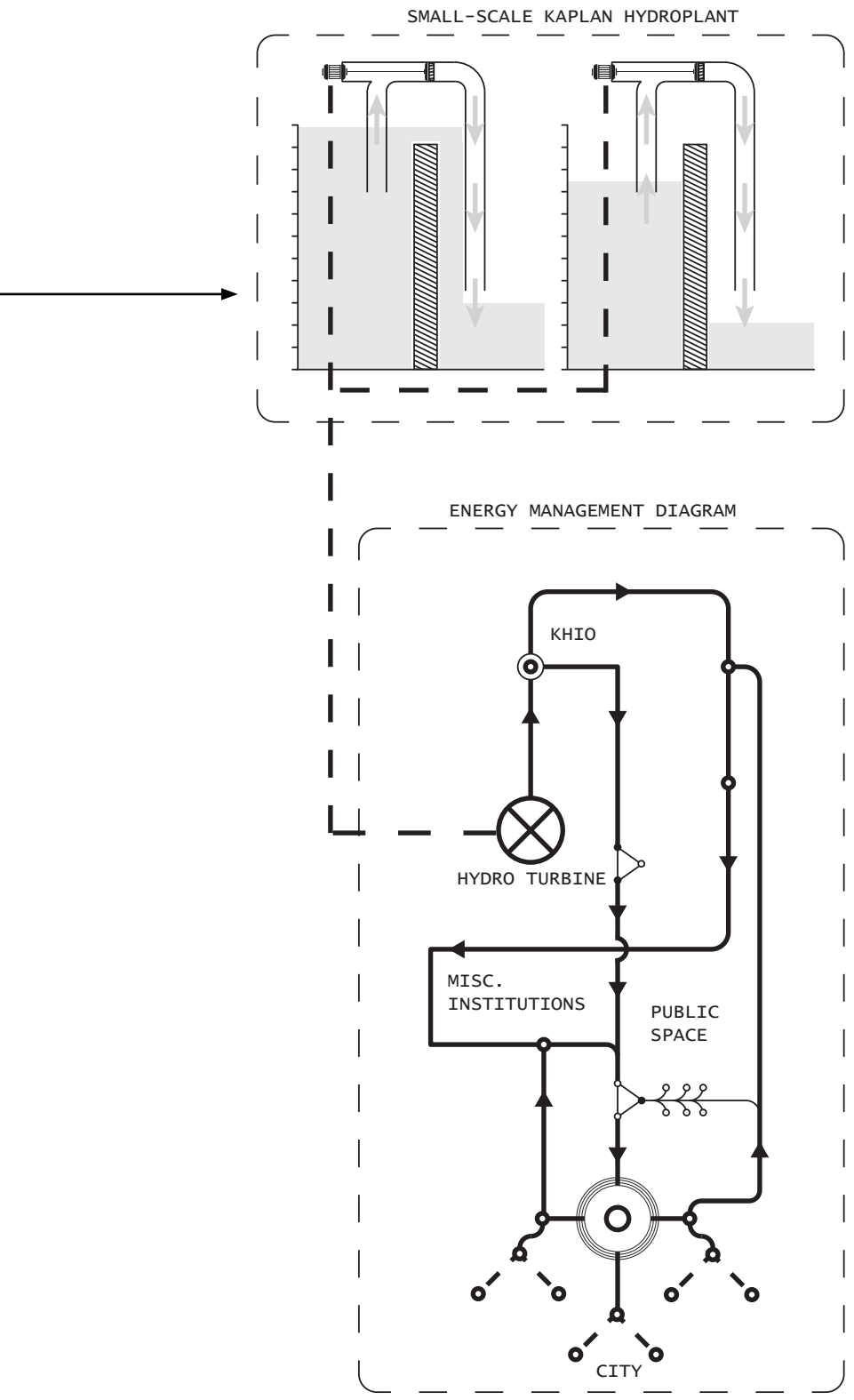

SMALL-SCALE KAPLAN HYDROPLANT
ENERGY MANAGEMENT DIAGRAM
KHIO
HYDRO TURBINE
MISC.
INSTITUTIONS
PUBLIC
SPACE
CITY

Discourses, knowledge production and power relations:

Urban perception takes many forms, at times invigorating, at times oppressive. It is a rich mixture of awareness and activity, some of which advances and enlarges us, some of which threatens and denies us. There have been times which cities have provided an energetic and harmonious environment that offered the opportunities for fulfillment and communal growth. This grants the idea that Akerselva operates as a social and physical environment of people acting, within a confluence of common forces and values, toward mutual fulfillment.

Such an idea could be achieved by granting communities next to the river agency over the water turbines run by the water streams. Designated by zones of influence these areas could be supervised by the people within them, who will manage the distribution of produced electricity. This obviously calls for a total evaluation of the river typology and potential, but taking this into consideration, we can already see areas which could benefit from such an operating infrastructure.

If we look at the area from Hjulafossen to Nedre Foss we see the area contains four large waterfalls and two smaller ones. Within this proximity we see institutions like KHiO, AHO, Einar Granum, Foss vgs, Arbeidermuseet, Kulturrådet and DogA, plus a number of public parks and areas. One could conceptualize that either of these institutions (or together) could manage a partnership with the municipality and run their electrical usage independently away from the city's powergrid. Examples of these types of systems already exist in the city, such as Kjelsås school in Oslo which is now running on solar power, where the surplus power is sold to the municipality for a profit. What this tells us is that there is an embrace by the bureaucratic apparatuses for these sorts of infrastructure plans. Then the idea of utilizing the potential power of the river, by the institutions that lie next to it, becomes less obscure and could consequently become a reality.

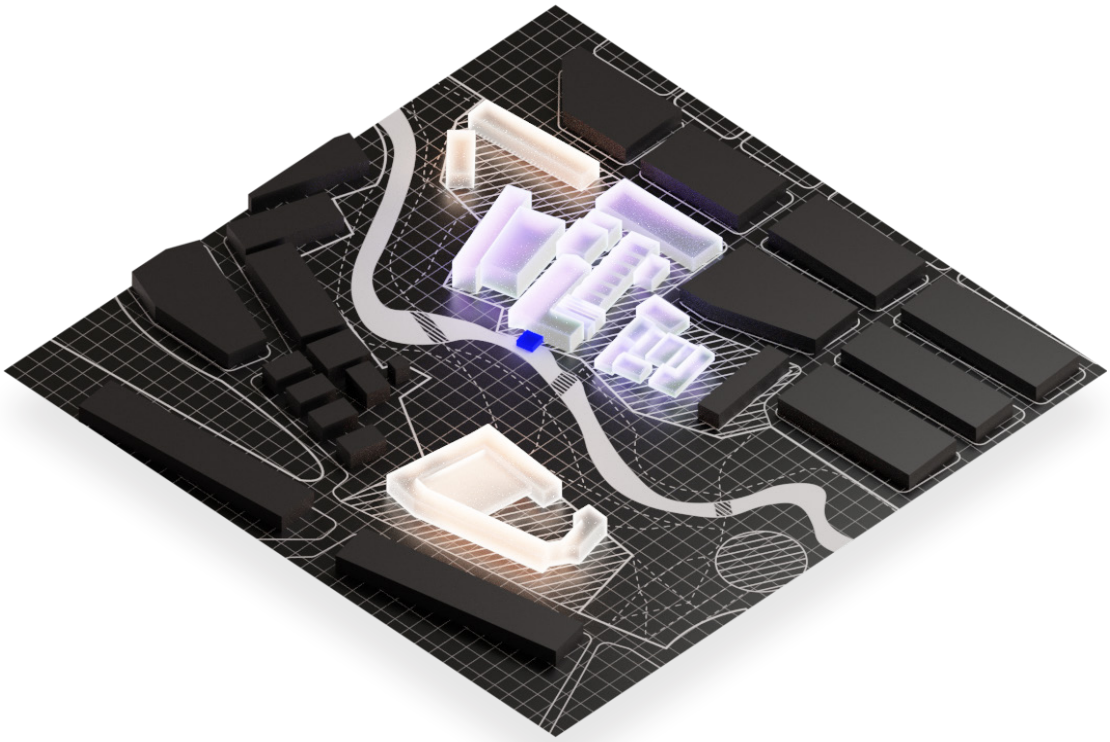
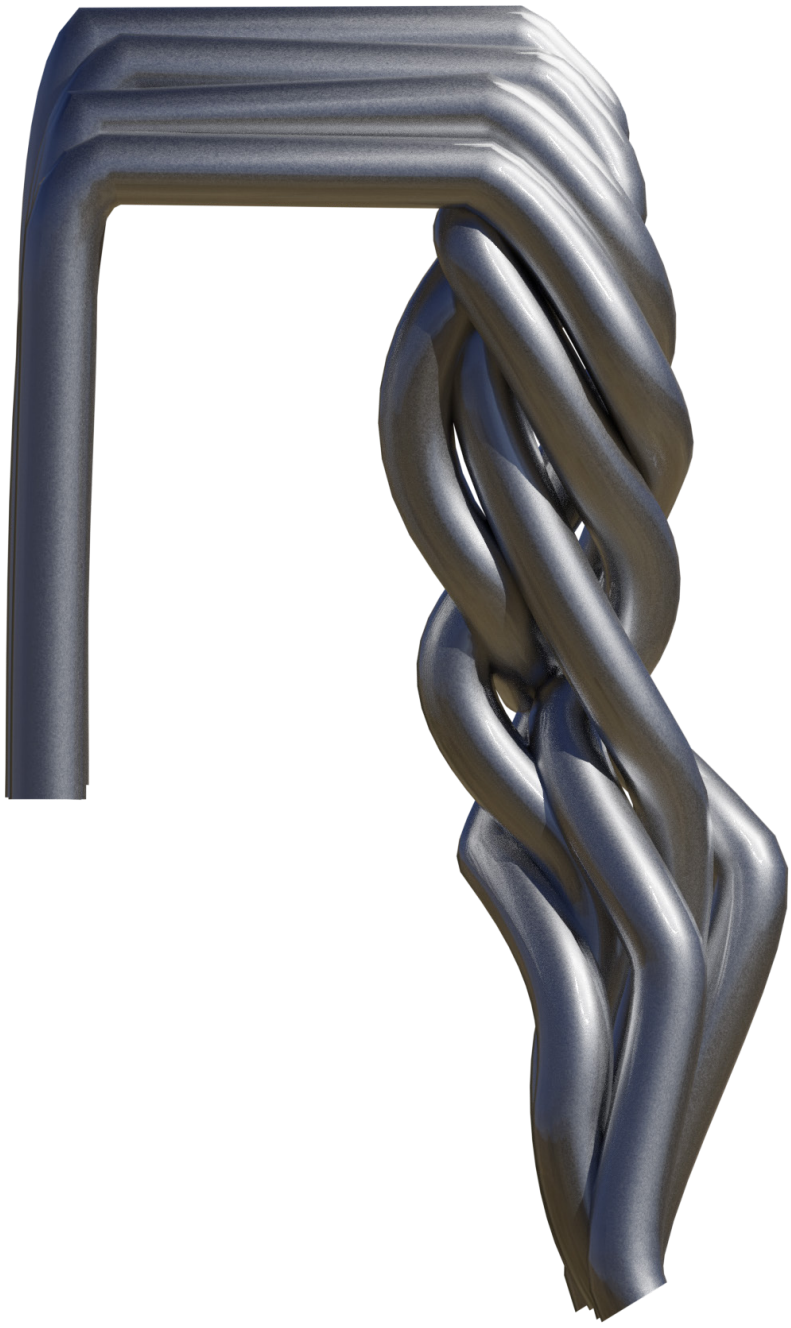


Illustration shows where a water turbine (blue) could be situated. In this case we are looking at a turbine working on Seildukfossen which could be in direct control of KHiO (light blue). Making the school in charge of the distribution of the electric power to the nearby area. Consequently, energy could be sold to both cultural institutions (in this case AHO and Foss vgs in yellow) in its proximity, as well as the nearby public parks and areas for a profit.



Early visual concept of the water turbine design, which is a collection of 5 independently working turbines intertwined together. The design wishes to expose the recognizable industrial pipes instead of ‘veneering’ over them. Similar to what can be found in customized car manifolds and exhaust systems, the tubes are braided together into organic volumes. In many ways this can semble the currents of the river rolling and merging together as it flows. The design wishes to invent itself as a functional sculptural piece that consolidates artistic expression and functional engineering.

The objective, and the cultivation of an urban aesthetic:

In the case of KHiO the development of a small hydroelectric plant to reduce the electricity prices that the school is currently faced with seems viable. A historical role model is the power plant at Hammeren in Maridalen, which is still in operation. There is also a larger cultural-historical background for taking this initiative at KHiO today with the hydro turbine that was once installed at 'seilduken'. The aim of Hammeren was to distribute electricity for street lighting in Oslo. The pilot gave a positive response, and provided background for the development of the much larger hydro plant at Glomma by Solbergfossen. If a similar project were built at KHiO today, the pilot there could present some of the same solutions as Hammeren, perhaps to offer lighting to the nearby parks or art projects that could be exhibited in its proximity.

Whatever its historical context or organization, maintaining artistic activity and innovation along the river would be beneficial for the city's cultural identity. This could be achieved by showcasing an aesthetic sensibility that is an integral part of that community's life. The human environment is, in all accounts, a perceptual system and, as such, experience by the people living within it. From an aesthetical standpoint, it has sensory richness, directness, and immediacy, together with cultural meaning. Green energy, then, is a complex idea, even more so when we consider it aesthetically.

It is therefore in my interest to present a solution that embraces these fundamental principles, together with the operating infrastructure that has been discussed earlier. Ultimately, the forms, and the shapes of volumes, will prompt an experience associated with the river's history, bearing a close moral relation with the industrial aesthetic. Inspiration can be observed when walking along the areas of Akerselva that still have remnants of the past industries. This is because of my belief that our knowledge of the past infuses meanings and memories into the perceptual experience of today. While this stands, it will not burden any function (or energy output) that the hydro plant can produce, and simultaneously not impose on the river's wildlife and existing infrastructure.

Conclusion and scoping a political ecology:

Because changes in production and consumption have led to the economic era we now are entering, the idea of decentralizing parts of industry and energy management is becoming a more viable alternative. Sure, we are all too aware now of the desecration of the hills and forests, lakes and rivers. But instead looking back and bitterly reminiscing on past mistakes, it should be in our best interest to utilize all tools at our disposal to conserve our environment and drive economic prosperity.

The current interest in the preservation and restoration of historic infrastructure and districts acknowledges the environmental values that places from the past embody for us. While this may romanticize that past, it is more than mere nostalgia. There is a recognition that social history is associated with particular locations, and that places are inseparable from people that live there, events that take place and the environment in which it lies. Such is how Akerselva should be considered, as Oslo's main artery of consciousness.

-https://oslobyleksikon.no/side/Industri-_og_handelshistorie_i_Oslo

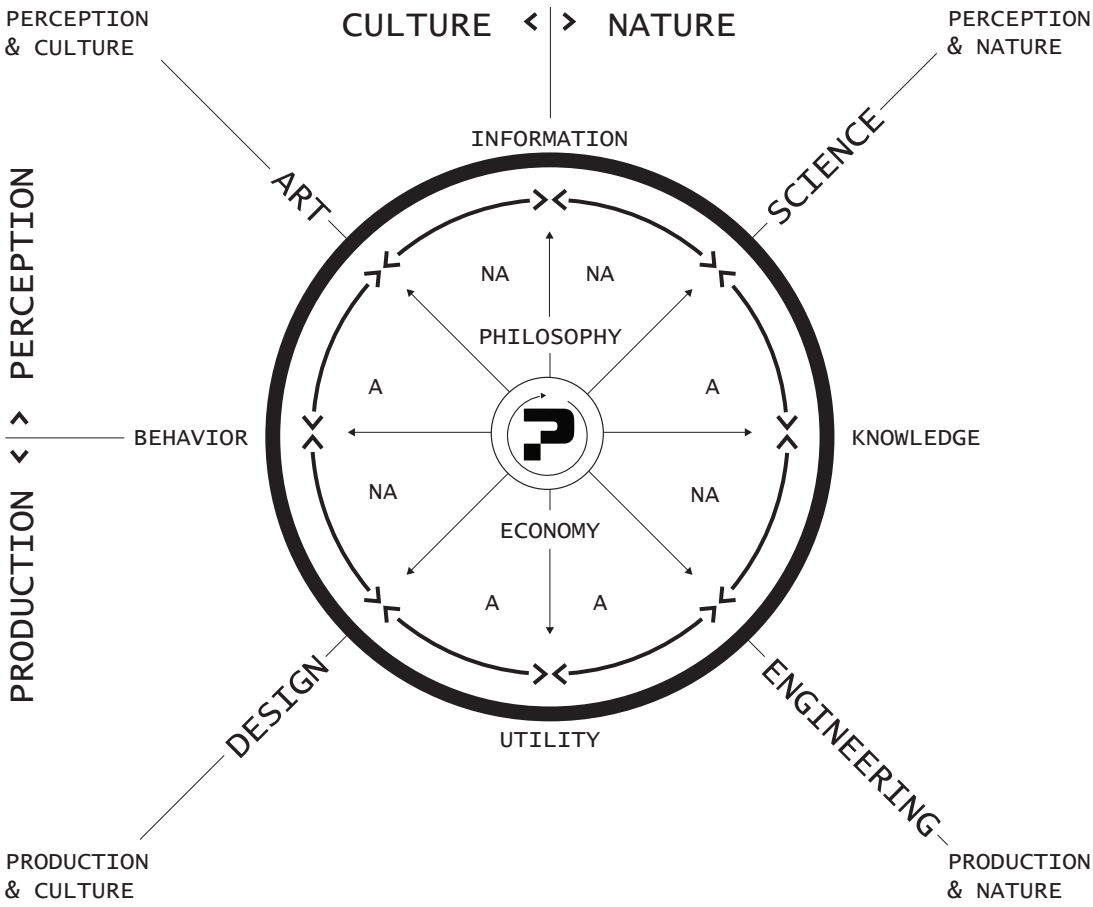
-https://snl.no/Oslo_-_industri

-https://snl.no/Akerselva

-https://en.wikipedia.org/wiki/Small_Business_Act_for_Europe

-Book: Arnold Berleant: The aesthetics of environment

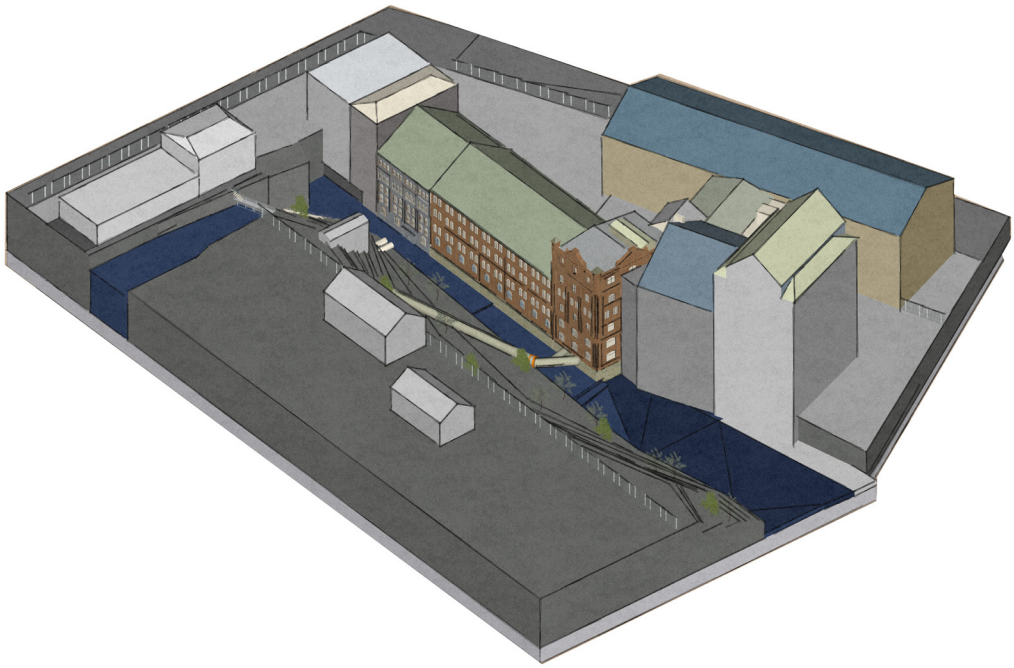
-Book: Reyner Banham: The architecture of the well-tempered environment



The Kerbs cycle of creativity (conceptualized by Neri Oxman) can be used to illustrate the intellectual properties produced by the creative fields. By supporting these fields with a green energy and agency, it could help to turn the hypothetical driveshaft.

Conducted Cascades

By Alejandro Rebollar Heres

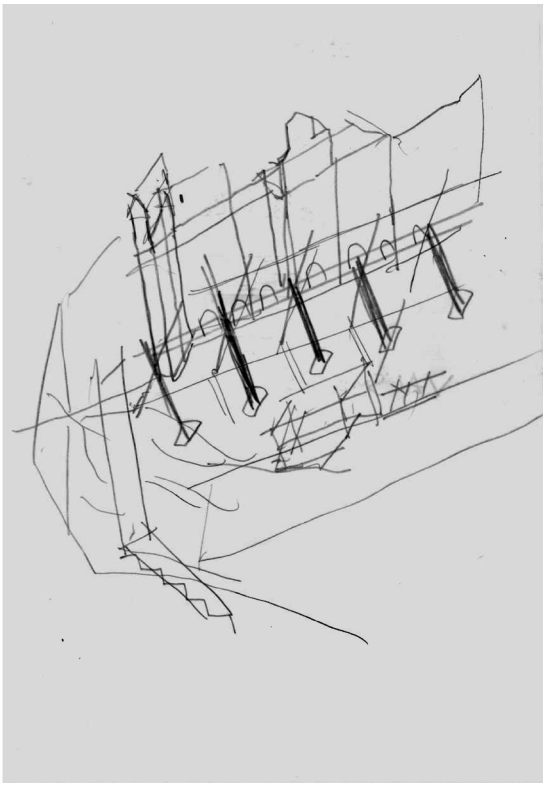


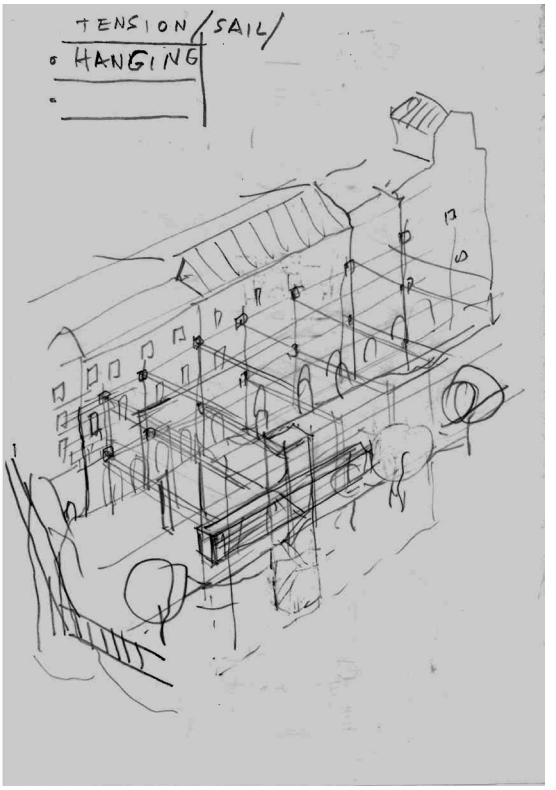
The scenario:

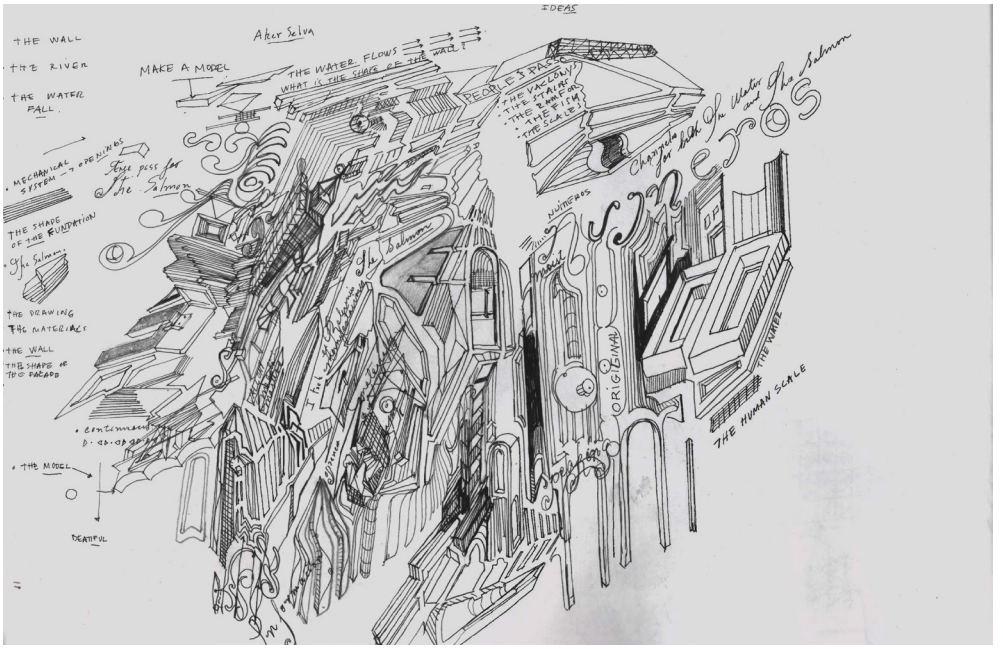
Down the stream of Akers Alva on the patio of Bjølsen Valsemølle (Flour Mill), the course of the river distresses the rocks, and water infiltrates the inner spaces of a building that has already surrendered time.

Historic Space:

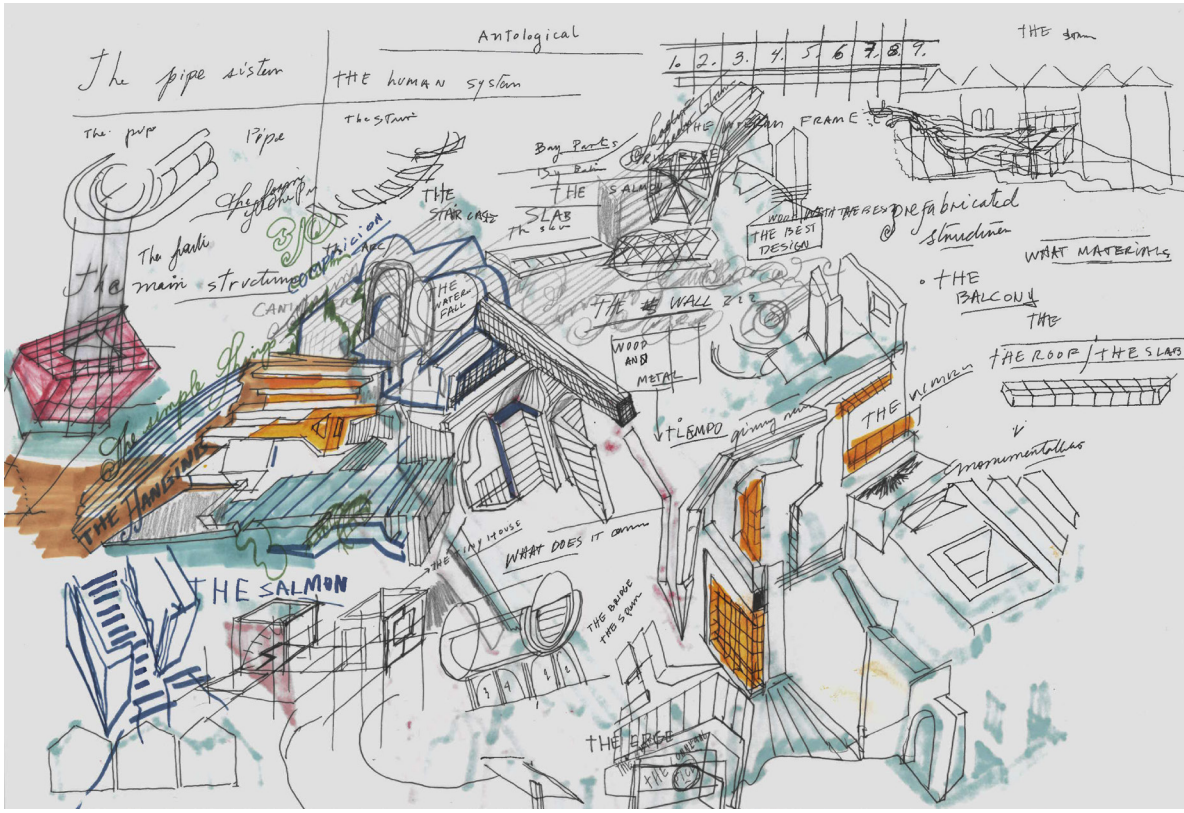
By exposing the timeless values of the Aker River Flour Mill there is a stylistic shift in the understanding of the Old, the New and the Classic. An exquisitely renewed sense of pride for what has remained. To be present, and to strengthen the possibilities toward the future. An archaic salute. An extremist, yet delicate invasion of the structures of human identity. A poetic reflection of the complex process behind stories of the past. A listening into ancient roots that give energy to the pulse of civilization.




TENSION / SAIL /
HANGING


IDEAS
THE WALL
THE RIVER
THE WATER FALL
Aker Selva
MAKE A MODEL
THE WATER FLOWS
WHAT IS THE SHAPE OF THE WALL
PEOPLE SPACE
THE VALLEY
THE STAIRS
THE RAMP
THE RIM
THE SCALE
MECHANICAL SYSTEM
THE SHAPE OF THE FOUNDATION
THE DRAWING
THE MATERIALS
THE WALL
THE SHAPE OF THE BOARD
THE MODEL
DEATIFUL
ORIGINAL
THE WATER
THE HUMAN SCALE

The untamed nature of this environment and the provocative landscape of both constructed and natural ecosystems is astonishingly engaging. The river can be seen as a metaphor of a source of novel ideas. The ruins anchor us to the past while reminding us of the eminent future. The monumental and lavish archeological site synthesizes a poetically ambiguous panorama.

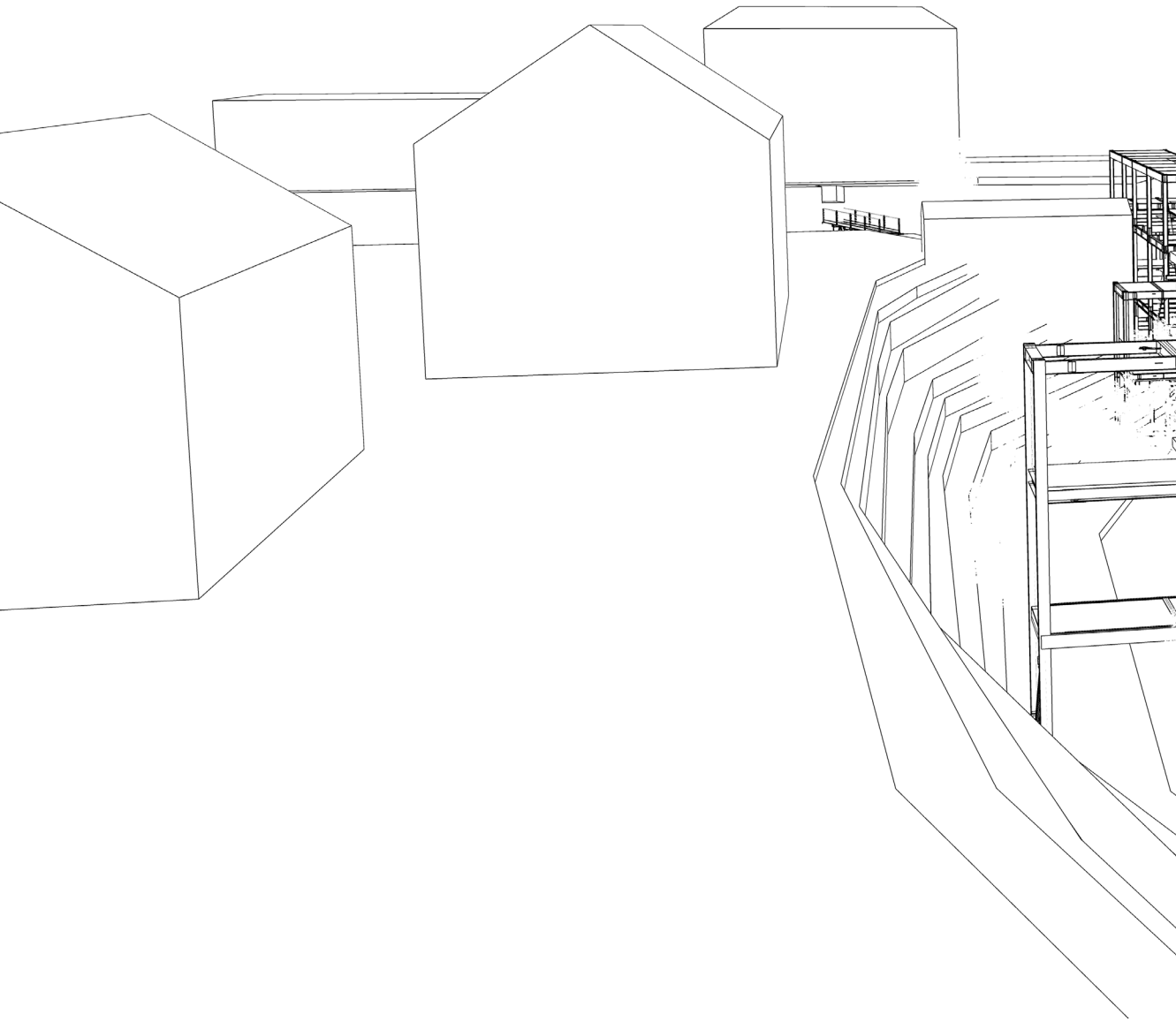


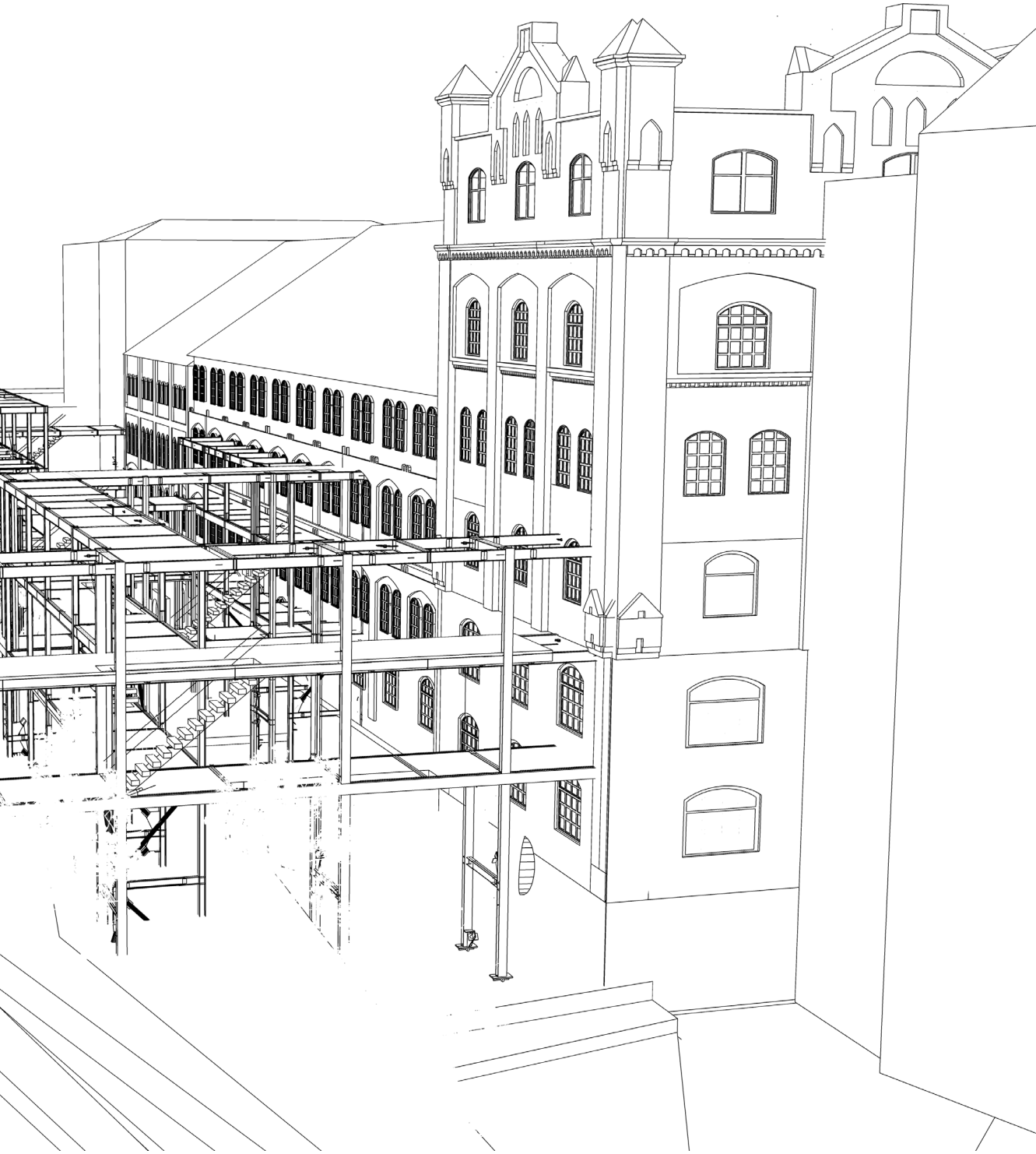
It is neither my intention to cave into negativity nor to deliver a pessimistic vision of the future. Rather, I aim to reach beyond the confinements of a material or physical space towards the critical analysis of the term “underpass.” Human thought has become dichotomized into nature and technology. I want to expose an uncertain future where nature has reconquered its grounds.

Both the dissection of the preexisting building and the inclusion of a new structure modulate a dialogue between infinite spaces of continuous flux and stationary elements. This process is meant to induce wider perception and create an interactive, sensorial and metaphysical environment. Individuals can graciously navigate their subconscious mind.

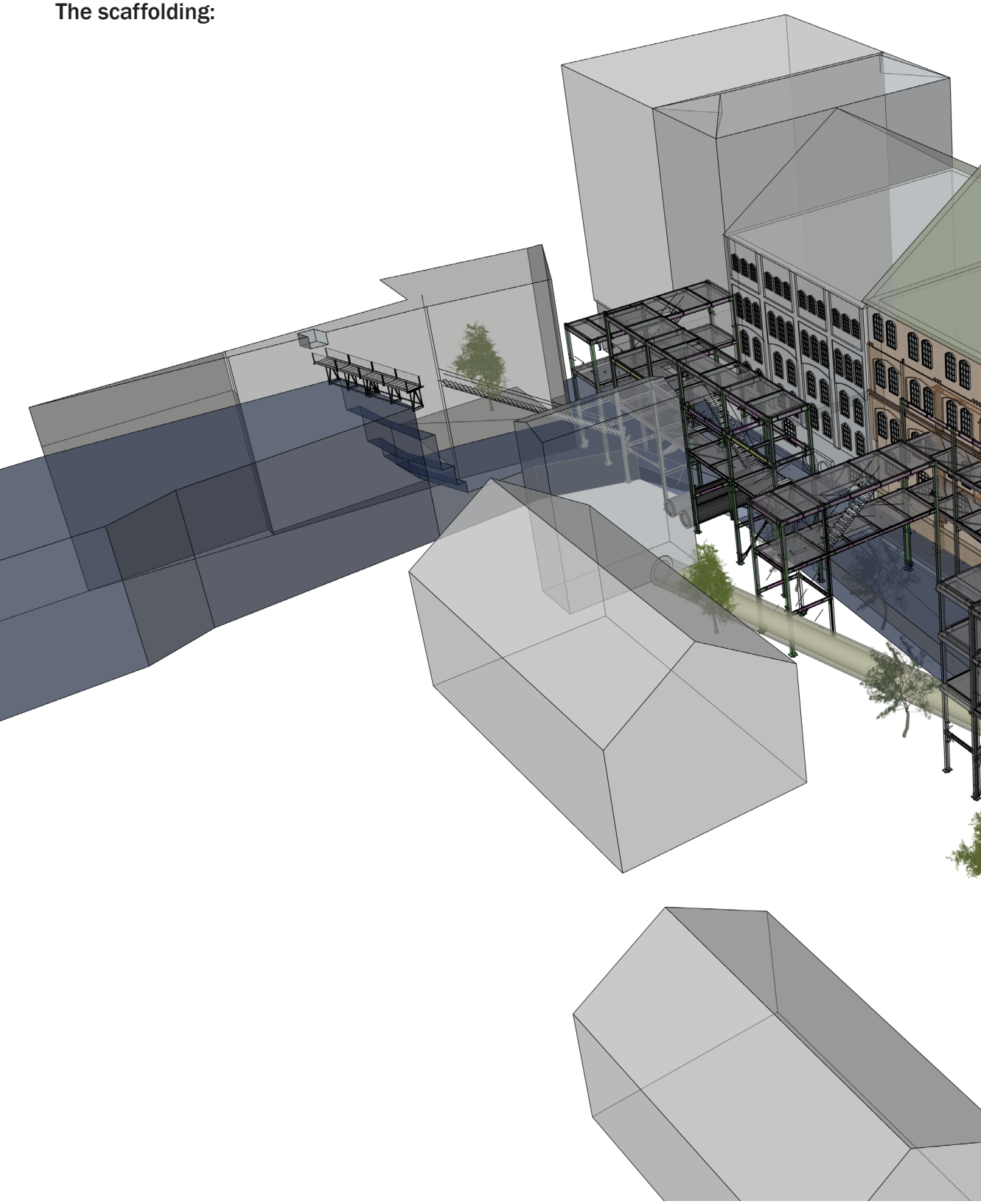
Democratic Space:

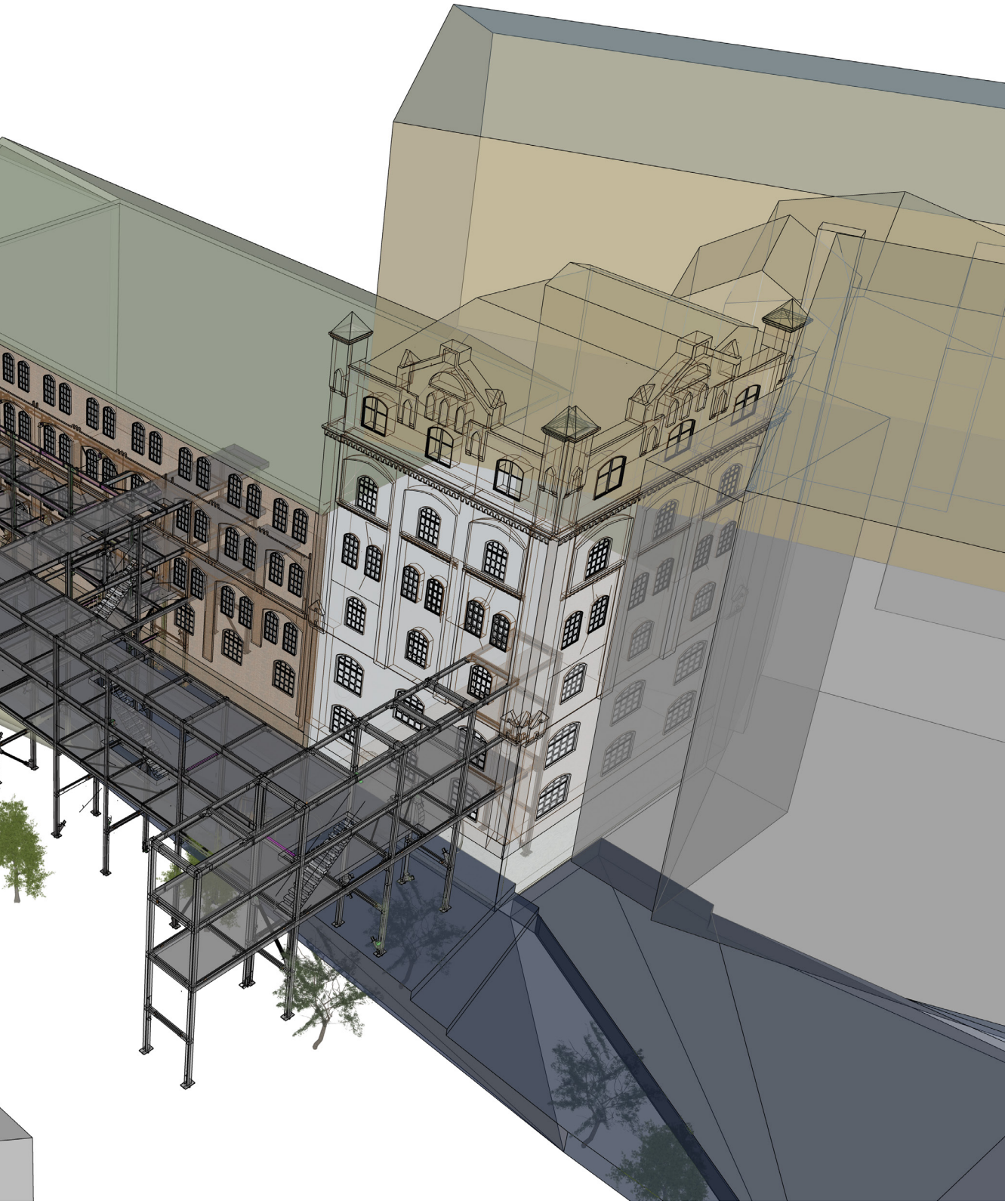
The space that was once locked by fences is now a completely open natural museum encased by the remnants of a caved society. There is no private property, no closed doors or windows. The interior walled spaces have become patios, and both flora and fauna have made this place their permanent home. The structure belongs to nature and nature belongs to no one. Access, although seemingly precarious, is constant and intrinsically fogs the line between outside and inside. The roof is a concept, and the social division of classes is a choice. The community has a symbiotic relationship with each one of its parts and paternalistic doctrines have been dropped in favour of intuition and wisdom about the natural processes.

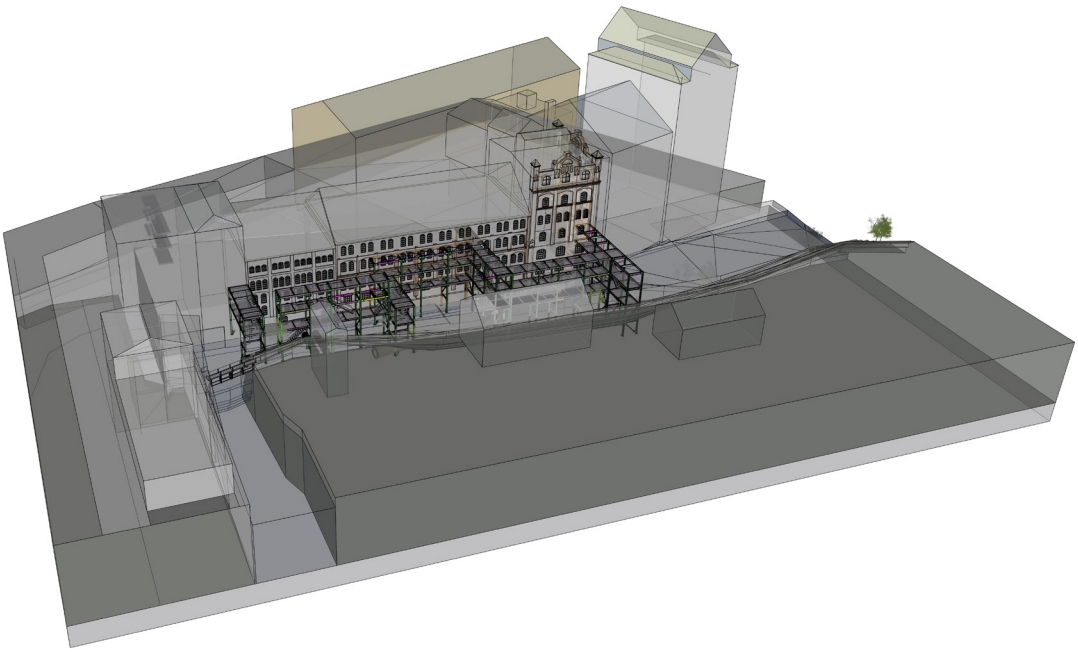




The scaffolding:

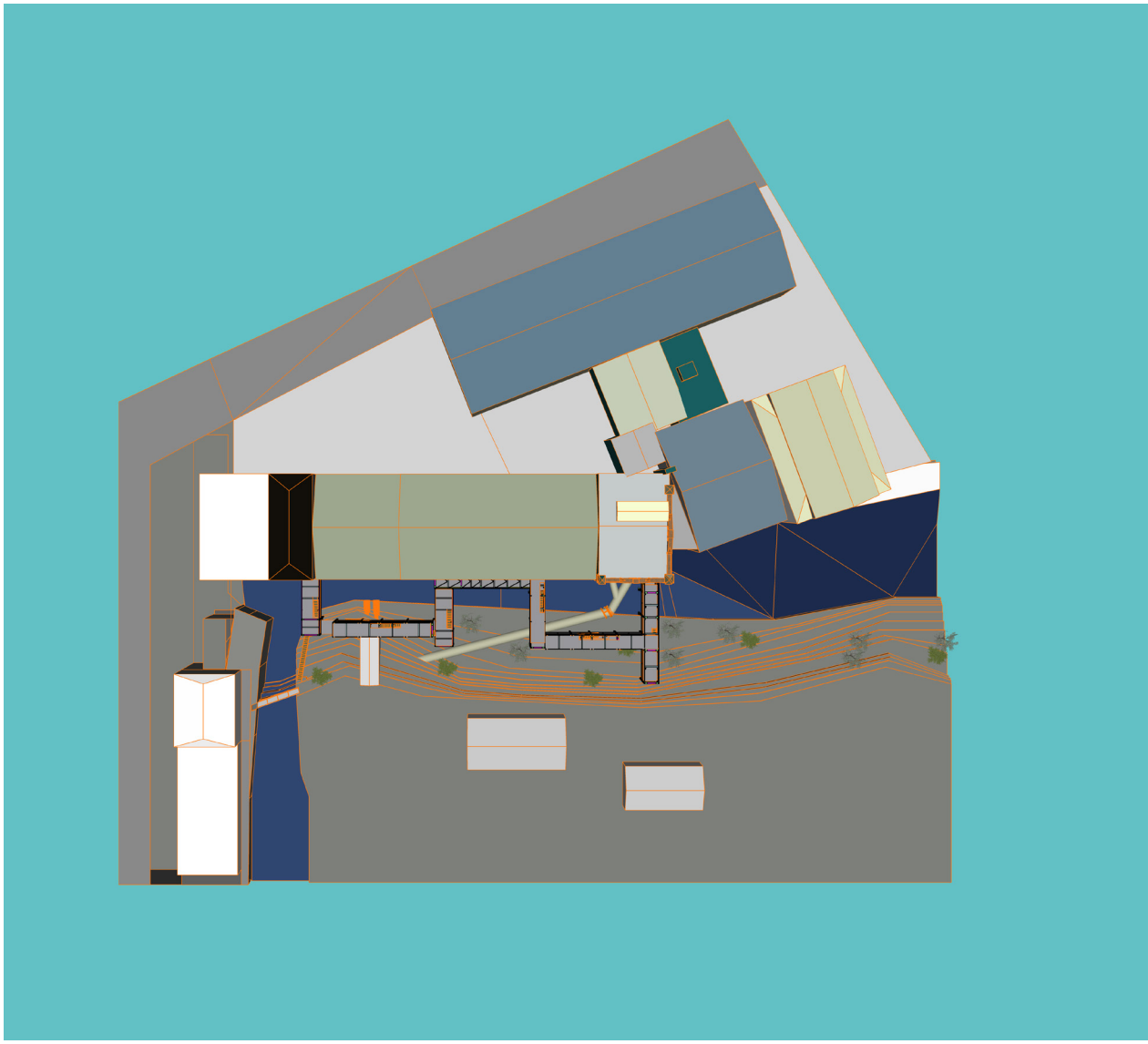






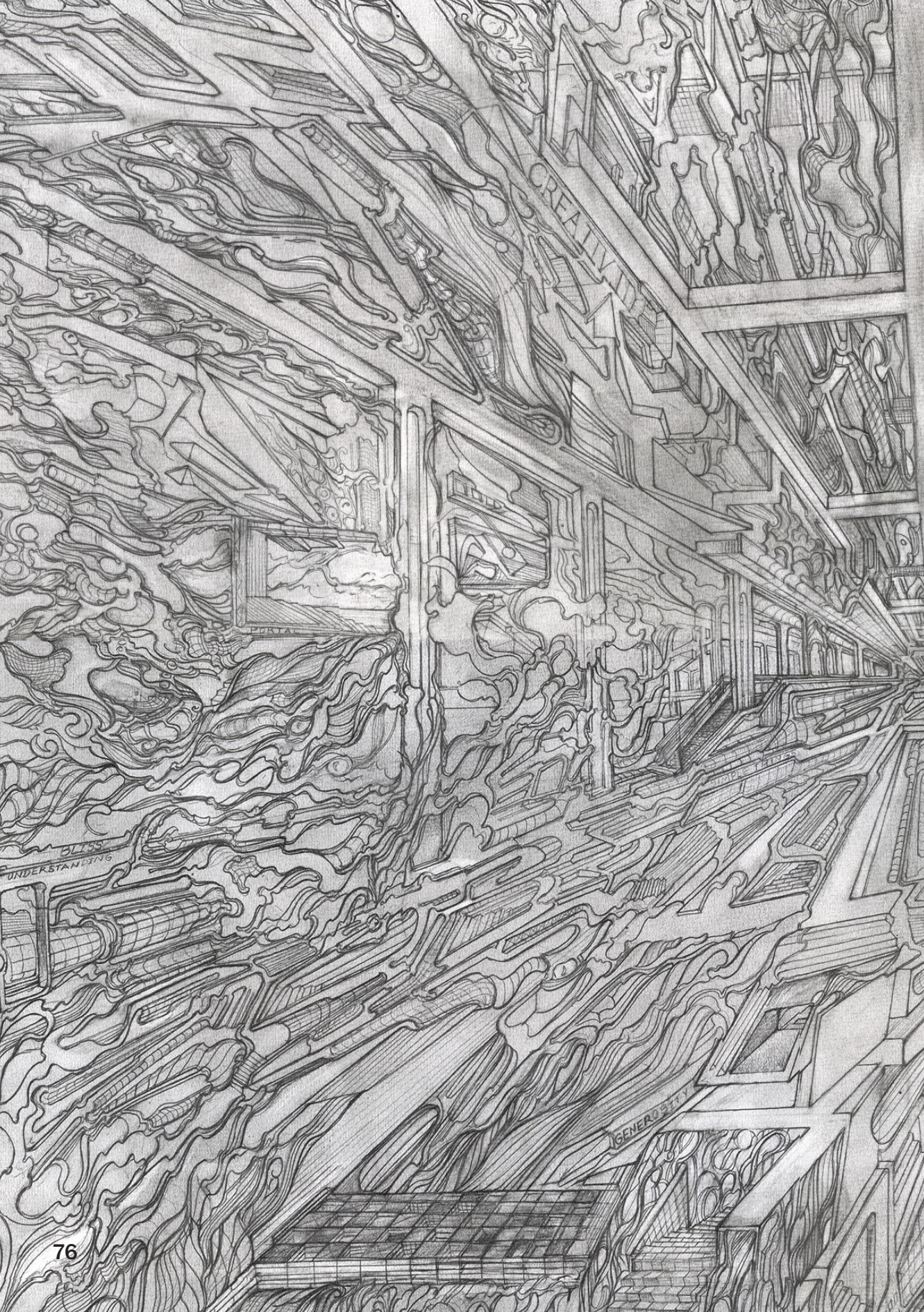
The project: Dynamic accessibility and Direct architecture:

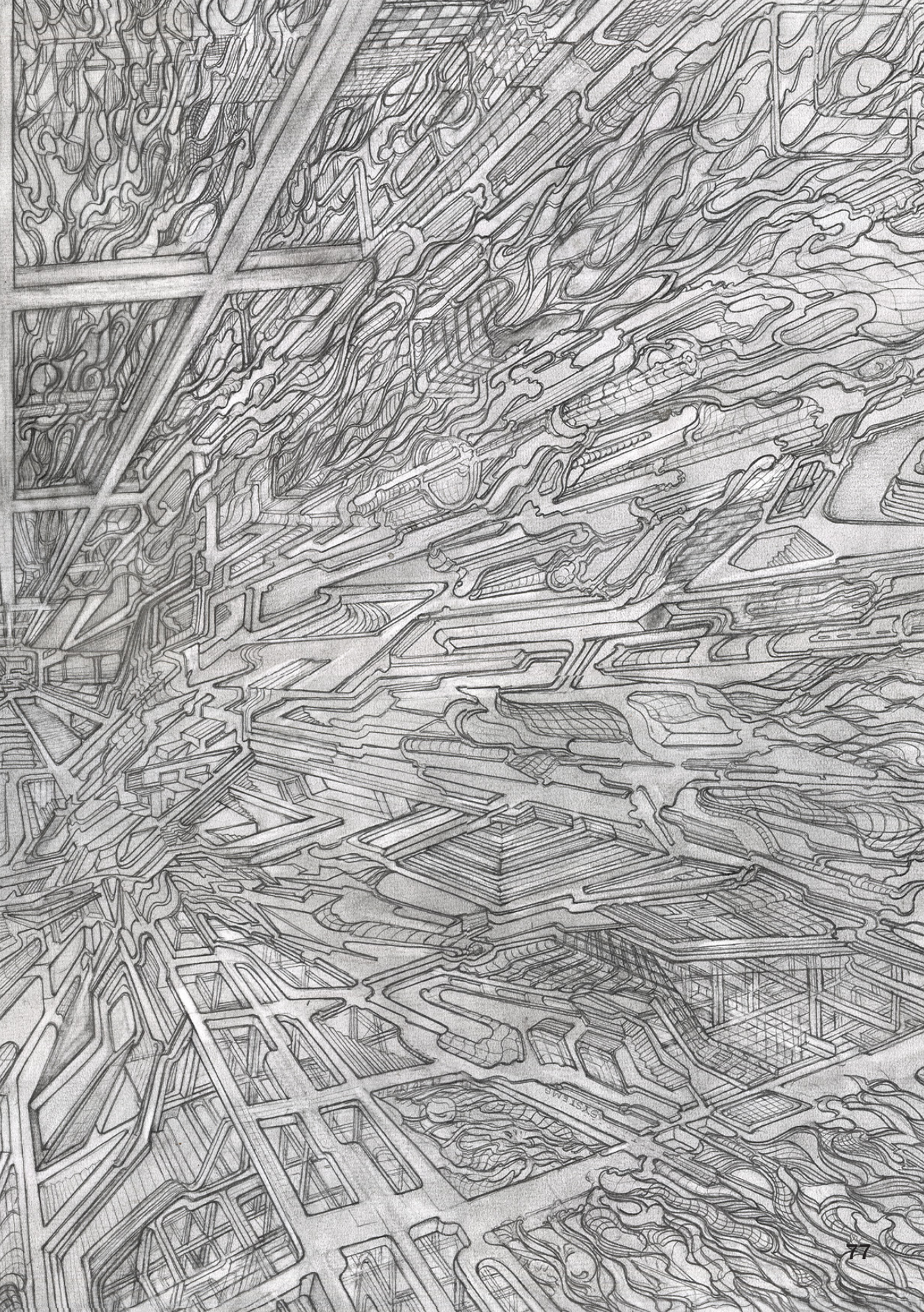
Both the dissection of the pre-existing building and the inclusion of a new structure modulate a dialogue between infinite spaces of continuous flux and stationary elements. This process is meant to induce wider perception and create an interactive, sensorial and metaphysical environment. Individuals can graciously navigate their subconscious mind. The confluence of conceptual approaches and the symbolic representation of the site are the foundation of not a resolution, but a set of unprescribed questions. The deliberated ahistorical imaginary seeks to evoke intellectual and spiritual dimensions that are not completed but rather open to interpretation and dialogue. A rich aesthetic and essentialist reference merges fragments of the past with possible “traces” of the future.

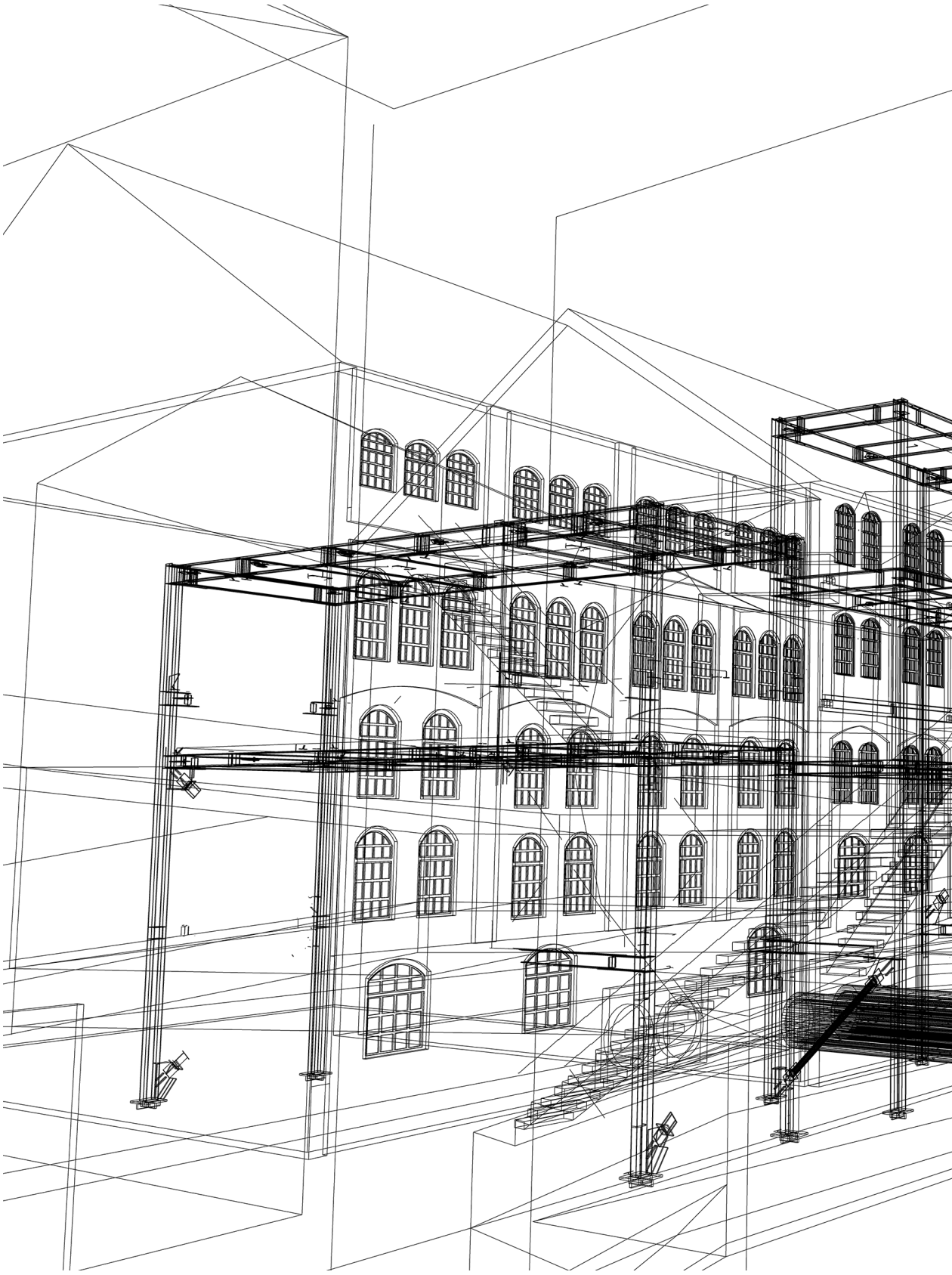


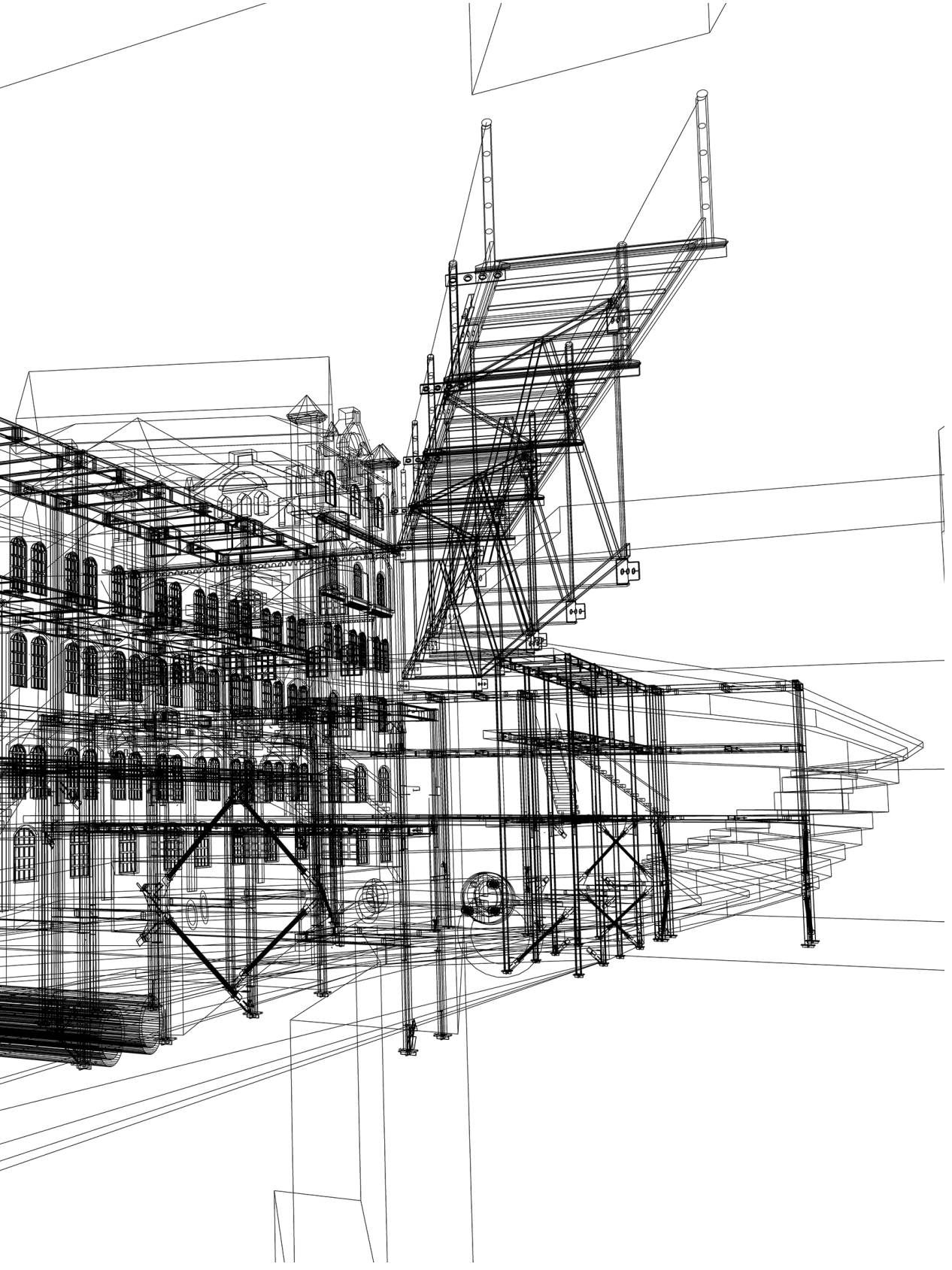
Creative Space:

The project takes on a speculative approach to urban design where the paths to self-discovery and creation start with the basics of vulnerability and unbounded wondering. Undefined non repetitive areas dictate a spontaneous moving flow, and the constant changing nature is a reminder of the ephemerality of life. There is no right or wrong but unique senses of understanding. The mystical layout works as poetical platform that enables a shift in perception, and a deeper understanding of the aesthetics of materiality. To be totally surrendered to exploration is the capacity to create awe, not to be interrupted by physical or mental boundaries. A move toward democracy of thought, conversation, imagination, collaboration of paths and ways; a natural library; a folk museum; the chance to meet a new friend or a lover, to be one with wildlife and the man-made environment. The feeling of uncompromised embrace of outer and inner worlds.


CREATIVITY
PORTAL
BLISS
UNDERSTANDING
GENEROSITY







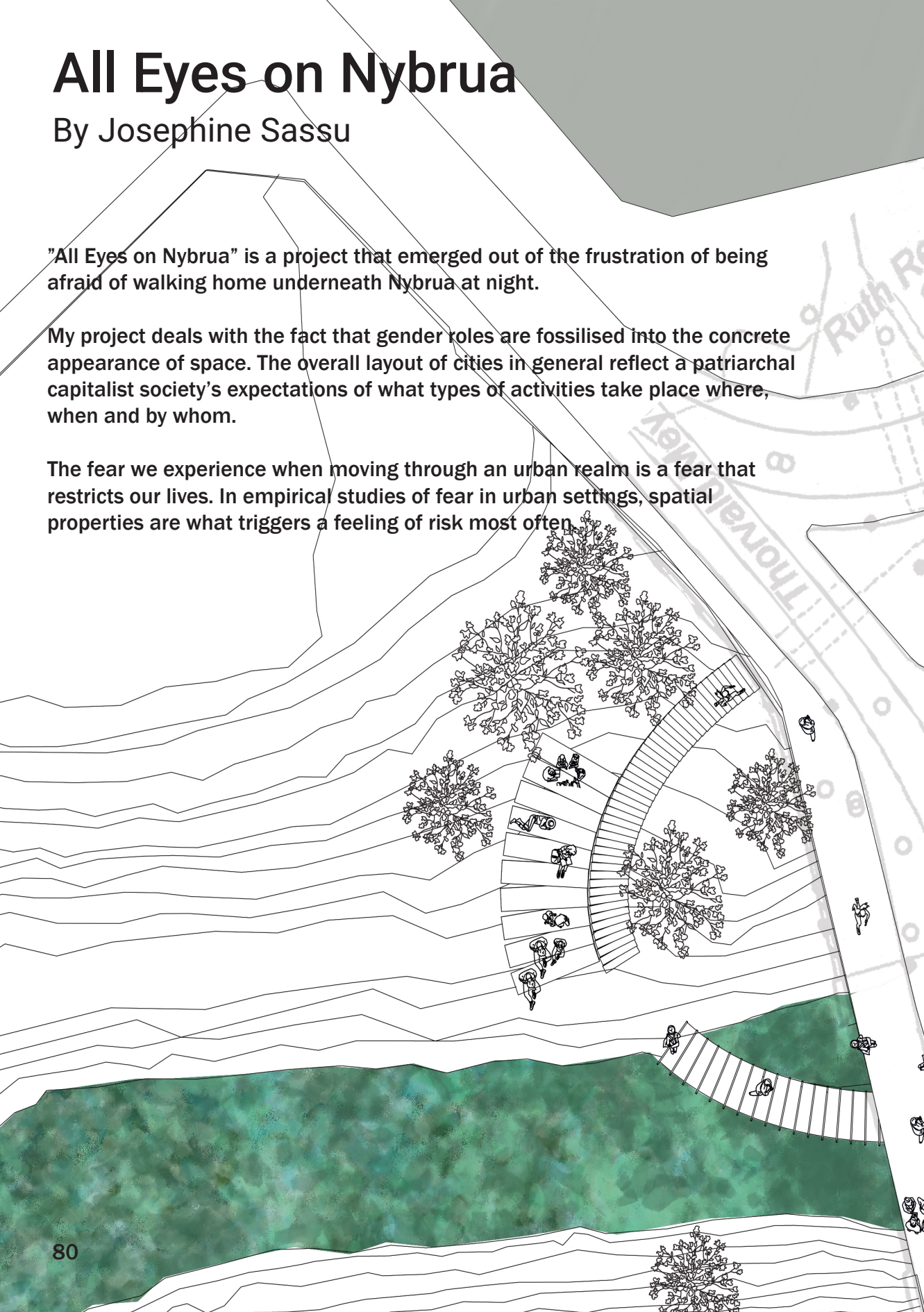
All Eyes on Nybrua

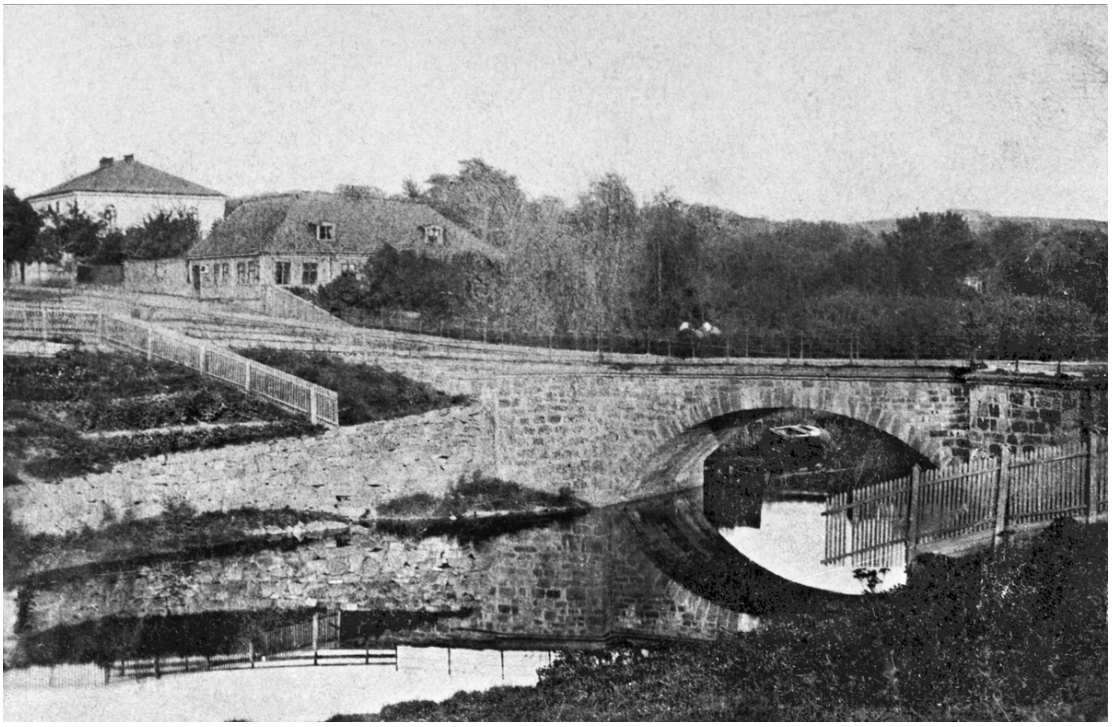
By Josephine Sassu

”All Eyes on Nybrua” is a project that emerged out of the frustration of being afraid of walking home underneath Nybrua at night.

My project deals with the fact that gender roles are fossilised into the concrete appearance of space. The overall layout of cities in general reflect a patriarchal capitalist society’s expectations of what types of activities take place where, when and by whom.

The fear we experience when moving through an urban realm is a fear that restricts our lives. In empirical studies of fear in urban settings, spatial properties are what triggers a feeling of risk most often.





Nybrua in the 19th century

Historically seen:

Nybrua is an architecture with different parts built at different times solving different problems in different ways. The original core of the stone bridge is from 1827. Later, a broader sidewalk was added on the East side of the bridge. Eventually on the West side, another lane for cars and the tram was built in concrete, steel and wood.

In 1941 yet another part was added: an 8,5 m wide concrete construction to further broaden the highly trafficked bridge. This construction darkens the space underneath and creates a climate of confusion and darkness. However, the space underneath was never meant to be used as it is today.

This problem was not much of a problem for pedestrians until the underpass was built in the 80s. Suddenly the space that was never designed as a pedestrian space was used as one. Quickly, the underpass became a necessary connection and used as the shortest way to walk along the river.

2252
Enzberettiget 1903
Wilge, Kania

Barbara Kruger

The experienced landscape often does not mirror reality.

Safety as a priviledge:

In my eyes, Nybrua is an example for patriarchy being fossilised in space. It shows how architecture can exclude certain people because of their vulnerability based on their gender. Architecturally, Nybrua is creating an environment of risk and danger for women (especially trans women) and members of marginalized groups. It dictates the priviledge of safety and who feels entitled to use the space.

The feminist city:

Physical places matter when we want to think about social change.

_____

Kim England: “Gender roles are fossilised into the concrete appearance of space [...] the overall layout of cities in general reflect a patriarchal capitalist society’s expectations of what types of activities take place where, when and by whom.”

_____

Jane Darke: patriarchy written in stone

_____

Sexual assault is grossly underreported, suggesting that rates of violence against women are massively underestimated using statistics based on reported crimes. Everyday experience of cat-calling and sexual harassment serve to reinforce fear as women are constantly sexualised, objectified and made feel uncomfortable in public spaces.

Childhood socialisation: fear public places at night

_____

Tig Nogaro: “Is this my rape?”
We believe that “our” rape is somewhere out there, an inevitability waiting in the shadows.

_____

Fear restricts lives, suddenly public places become exclusive to the majority

_____

Mental maps: Personal experience of danger and harassment, but also the media, rumours, urban myths and our “common sense”
Those maps are dynamic and shift

_____

Fear can never simply be designed out.

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Hilde Koskela: “ What can be gained by analysing women’s courage and their ability to take possession of space?”

_____

Conclusion: Decision making for the future of cities must involve different people. All experiences need to be represented.

-Kern. (2020). Feminist city. Verso.

Tabell 1. Antall anmeldelser i de ulike kategorier lovbrudd i Oslo politidistrikt i prepandemiperioden 2015-2019 (gjennomsnitt), 2020 og 2021.

Kriminalitetstype	Snitt prepandemi-periode	2020	2021	% endring 2021 vs prepandemi-periode	% endring 2021 vs 2020
ANNEN	9438	9463	8719	-7,6	-7,9
ARBEIDSMILJØ	89	81	64	-28,1	-21,0
MILJØ	44	65	58	32,4	-10,8
NARKOTIKA	7080	5206	4006	-43,4	-23,1
SEKSUALLOVBRUDD	1011	962	1173	16,0	21,9
SKADEVERK	4887	6848	6307	29,1	-7,9
TRAFIKK	6382	7021	6585	3,2	-6,2
VINNING	30200	28936	25838	-14,4	-10,7
VOLD	7146	7408	6860	-4,0	-7,4
ØKONOMI	6250	6217	6552	4,8	5,4
TOTALT	**72527**	**72207**	**66162**	**-8,8**	**-8,4**

Where does the fear of walking underneath Nybrua come from?

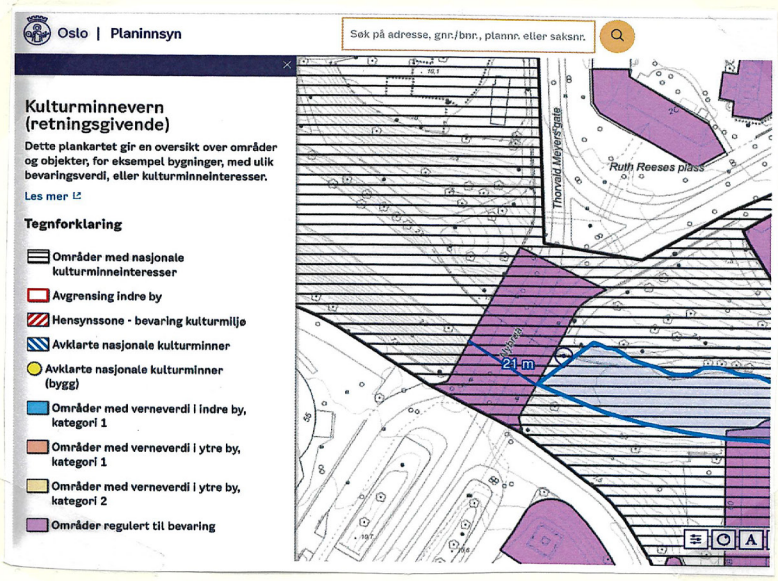
Sexual violence is the only type violent crime which increased at all in the Oslo police district from 2020 to 2021. Furthermore, we can only roughly estimate the number of sexual violence crimes that have not been reported to the police. This number might exceed the official statistics unthinkably.

Not reported does not mean it did not happen. Not reported does not mean it is not valid. Not reported does not mean it is not violence.

For me a feminist city is way more than simply a city free of sexual violence. The feminist city for me is a city where there is equal access to the resources that the city has to offer, regardless of any gender identity, any projective characteristics such as race, class, sexual orientation or physical ability.
– Dr. Ellie Cosgravehs and our “common sense”. Those maps are dynamic and shift.

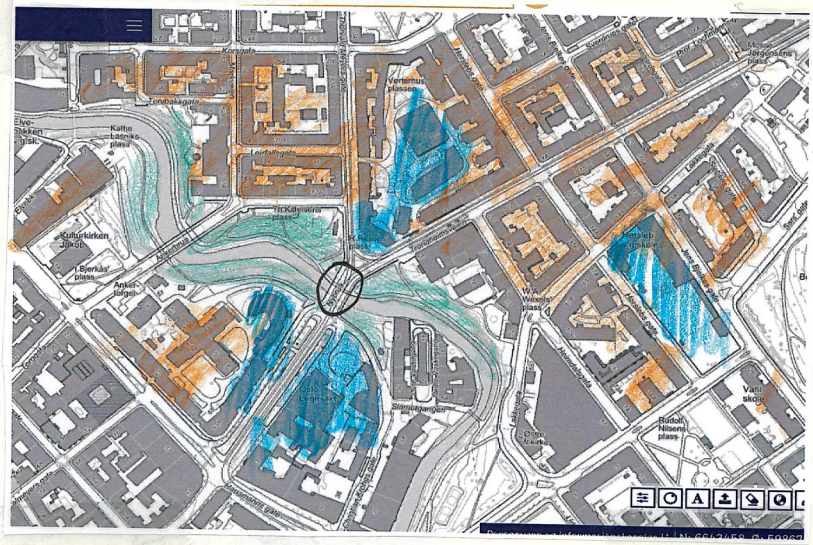
Barbara Kruger

18.10.22

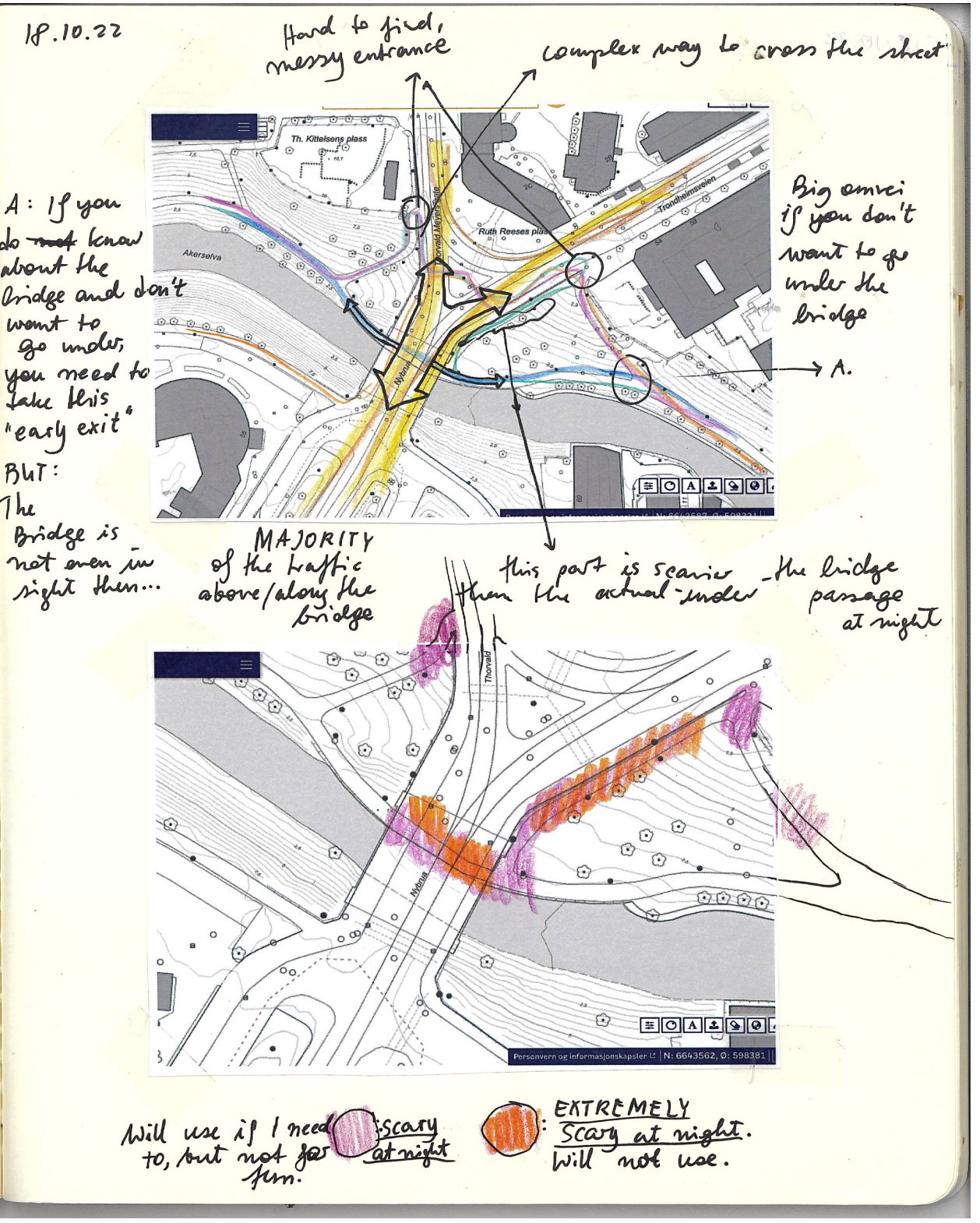


Nyborna er bevaringsverdig, men ikke som sammensatt konstruksjon
Det kan handle om bare den gamle delen

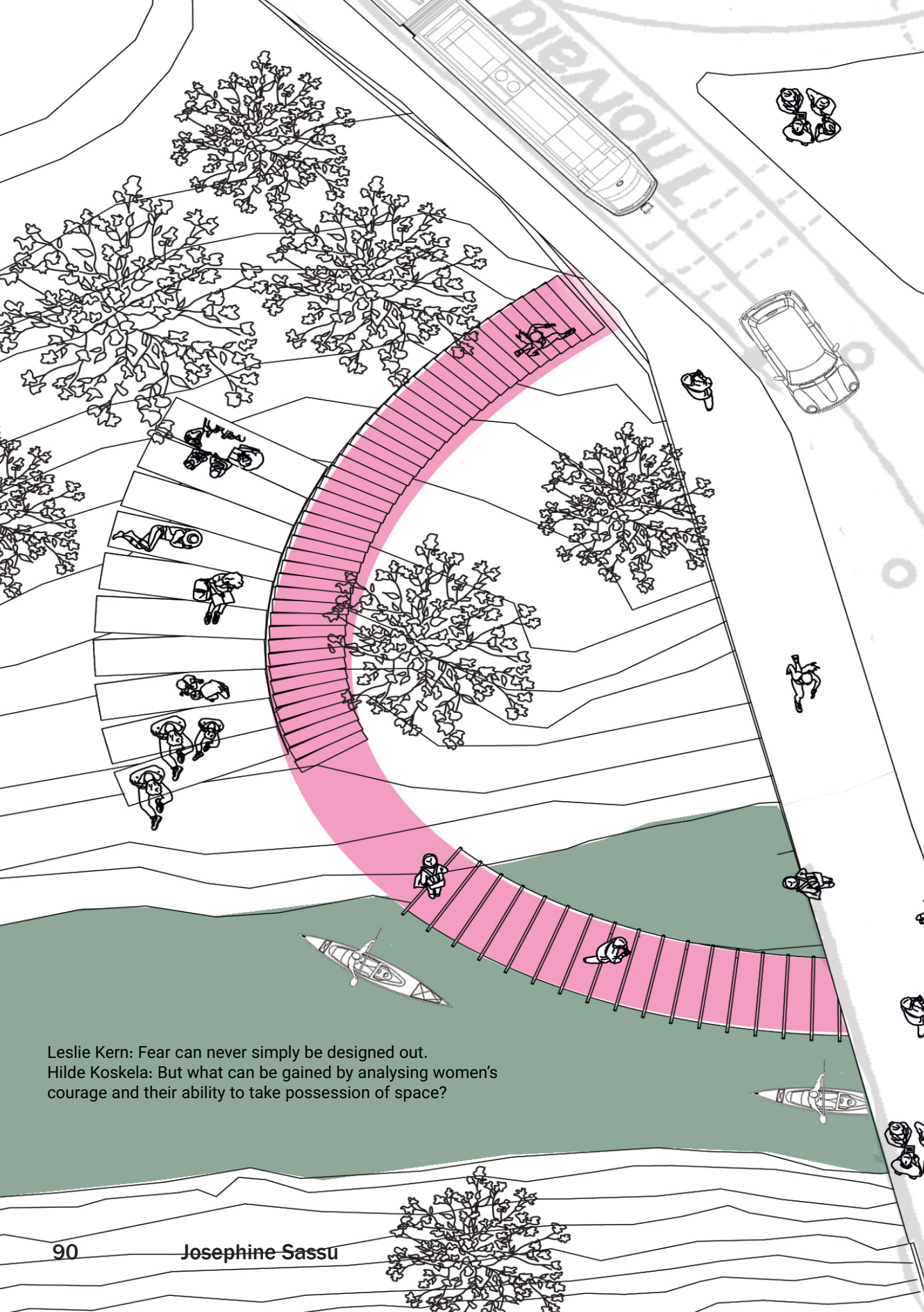
TRÆRNE SKJERMER, INGEN SER HVA SOM SKJER UNDER BROEN.



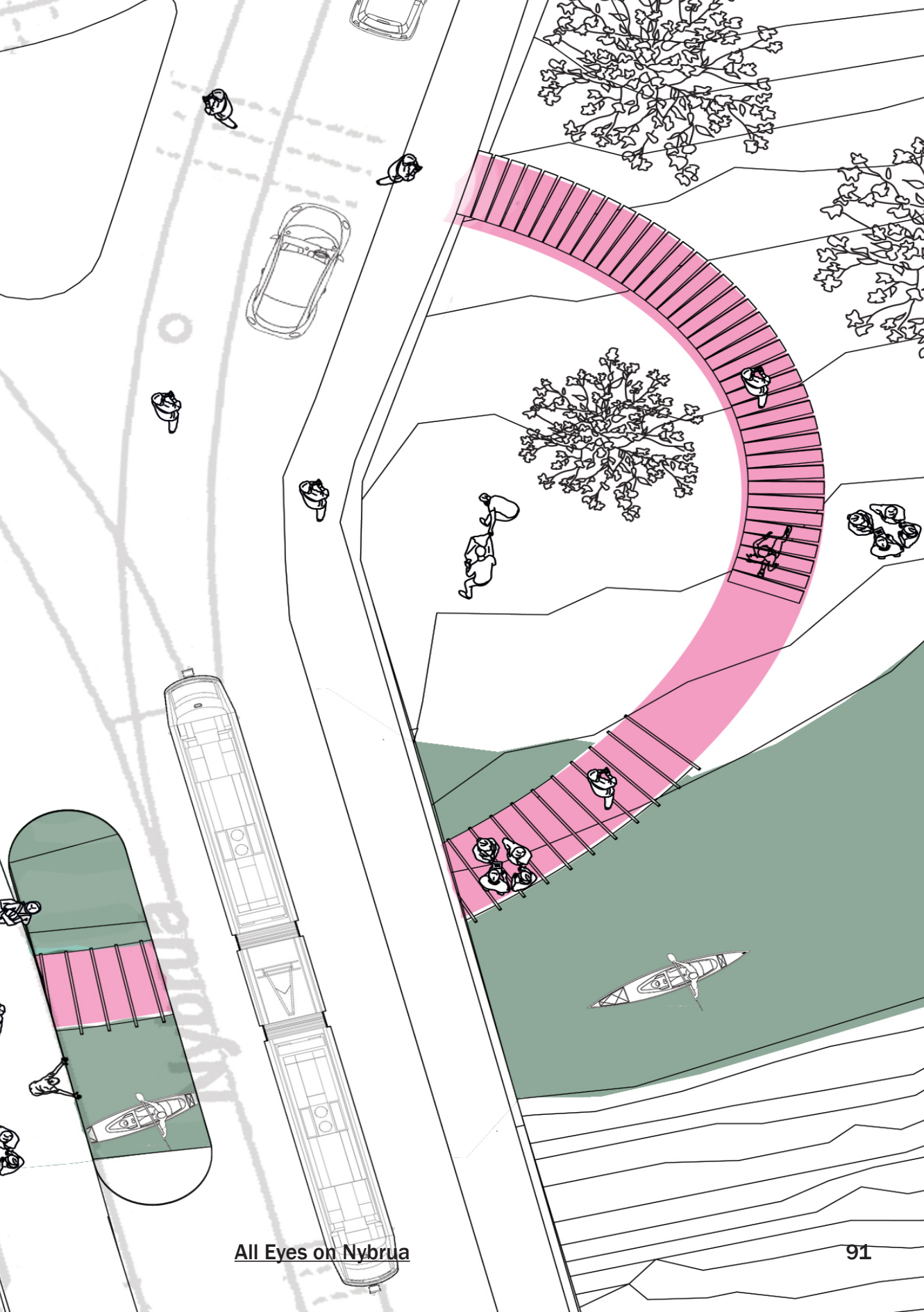
Nyborgen er langt vekk fra et boområde. Noe som kan virke mindre trygg. Ingen som bor umiddelbart ved.



Mental maps: Personal experience of danger and harassment, but also the media, rumours, urban myths and our "common sense". Those maps are dynamic and shift.



Leslie Kern: Fear can never simply be designed out.
Hilde Koskela: But what can be gained by analysing women's courage and their ability to take possession of space?



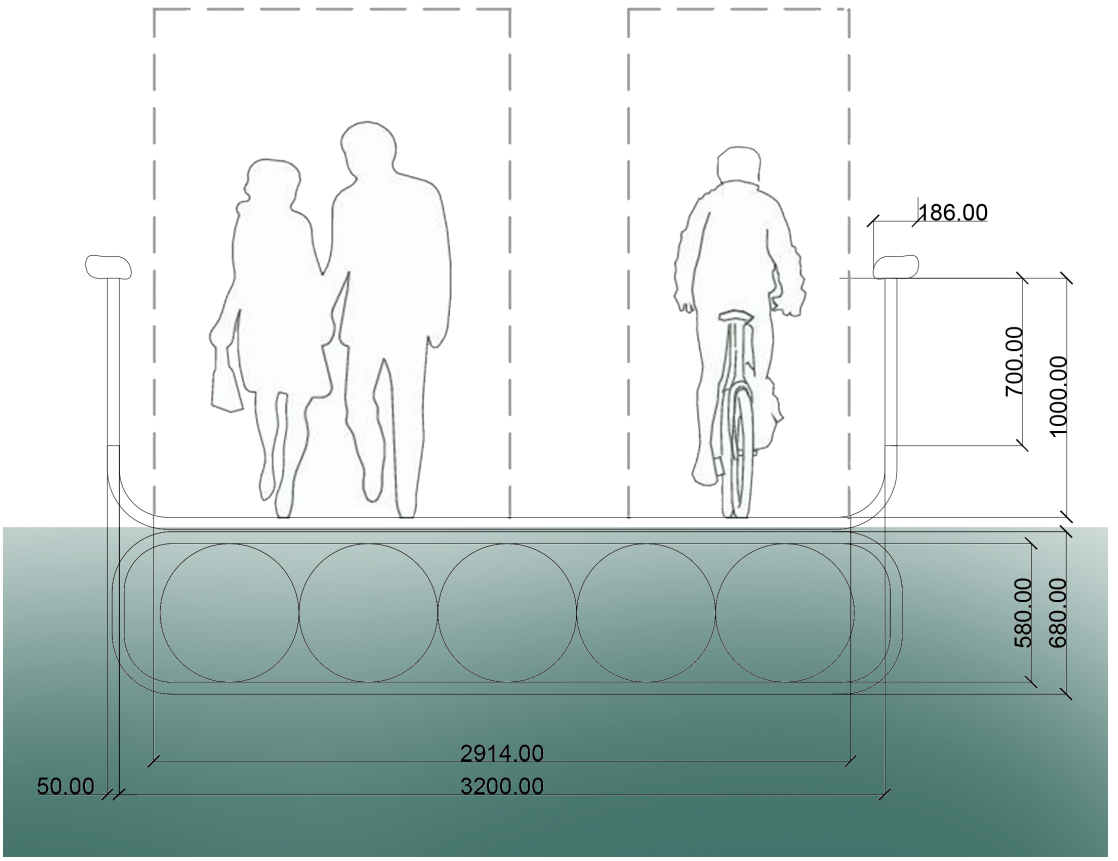
A floating bridge as an underpass:

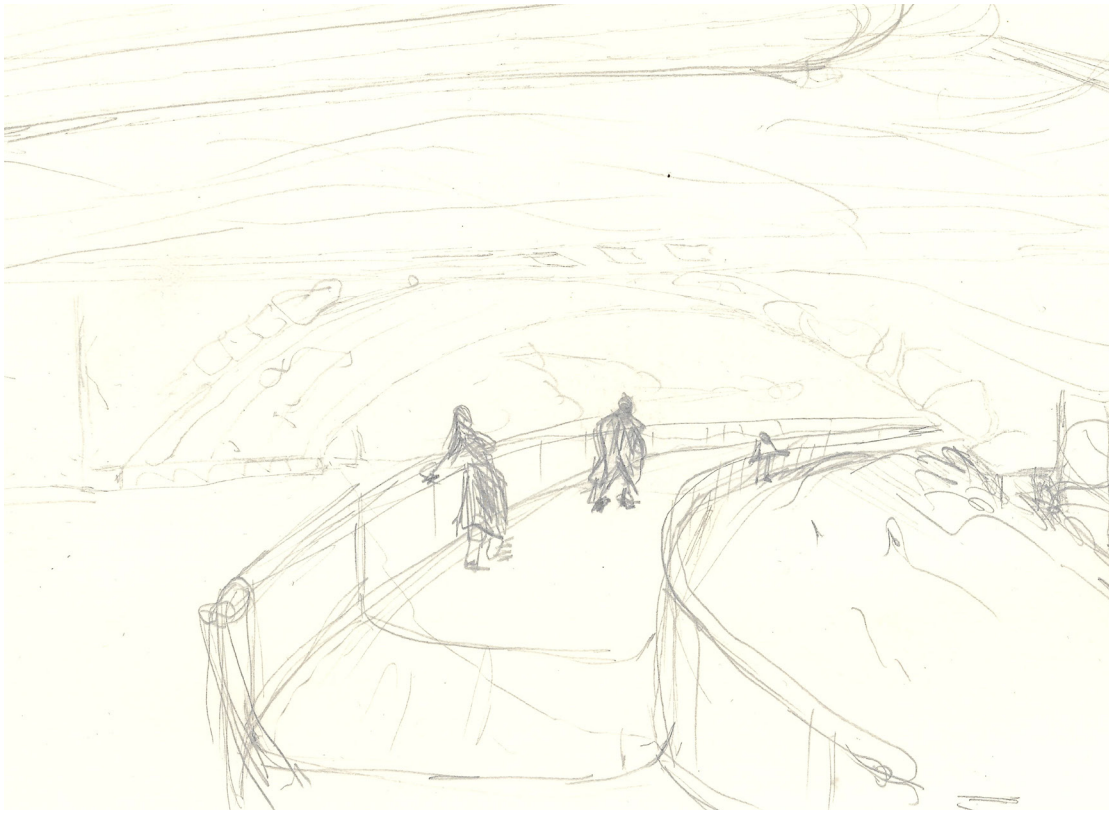
The floating bridge is a solution for creating a new experience along Akerselva. It is part of the transformation of Nybrua from a forgotten underside to a cared for space. With the floating bridge I want to enhance Nybrua's new function as a meeting space.

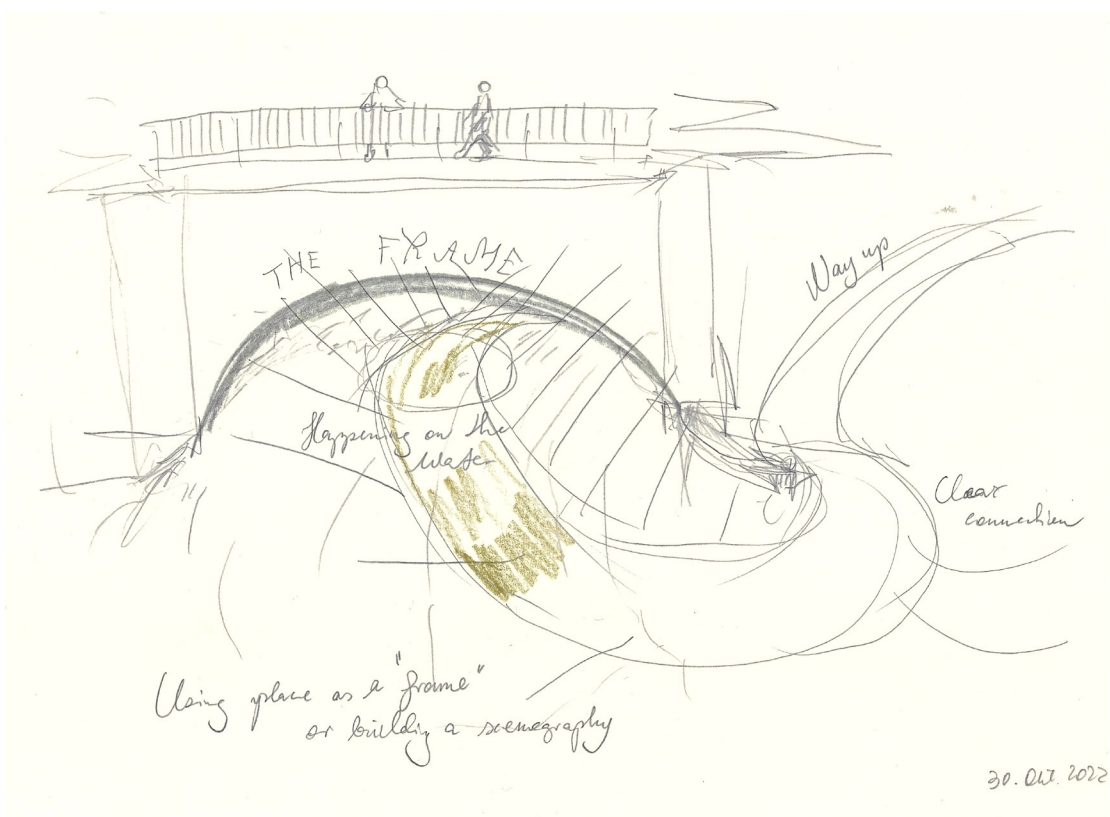
It also gives a new perspective on how we can see bridges. Quite rarely it is possible to walk on a floating bridge underneath another bridge.

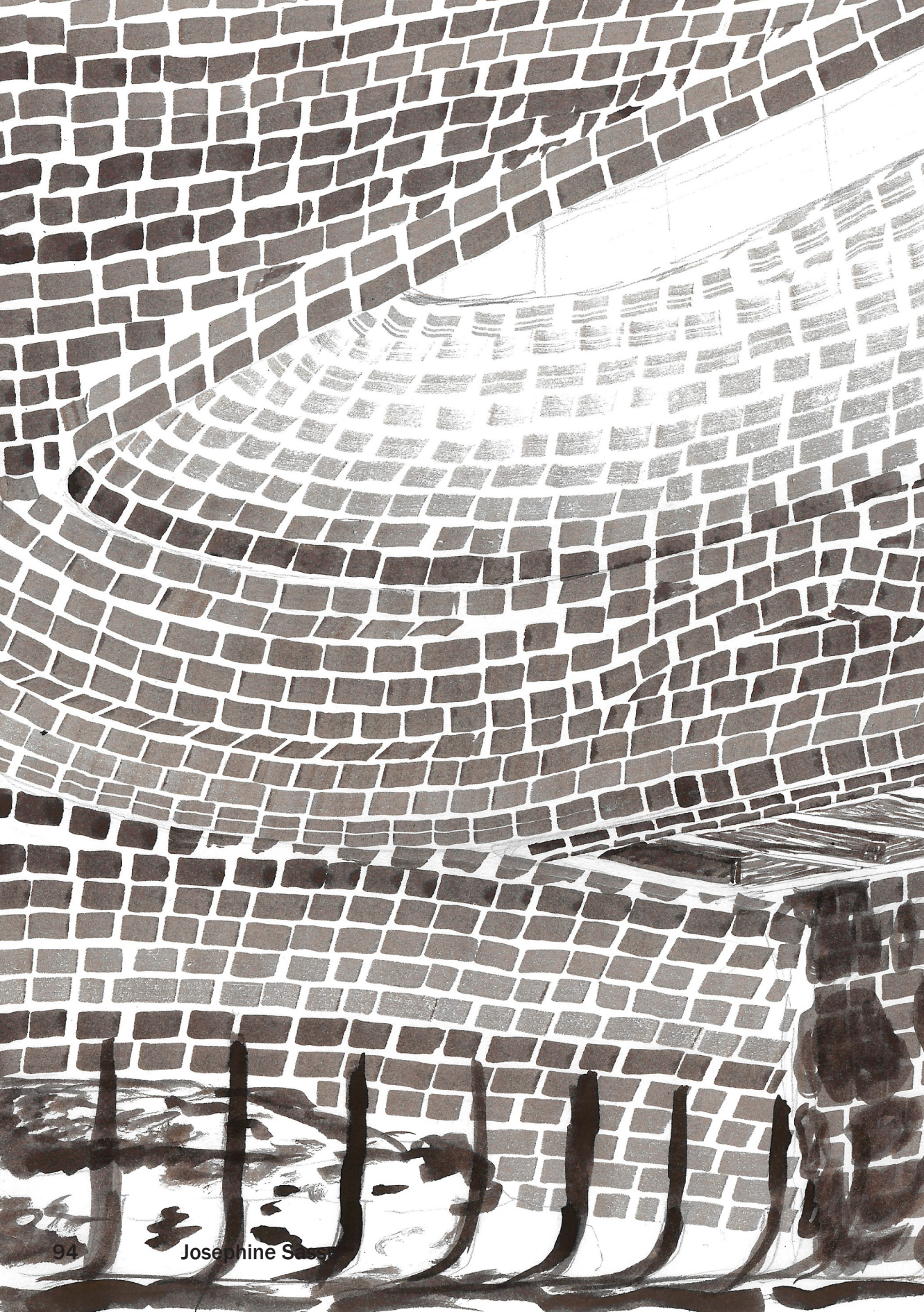
The existing underpass may have seemed wide but due to the very varying height, it was only possible to comfortably use a with of 0,73m of the path as of today. With its width of 2,9 m, the floating bridge finally makes space for its users.

A section through the floating bridge






THE FRAME
Way up
Happening on the water
Clear connection
Using place as a "frame" or building a scenography
30. Okt. 2022



The underside of the bridge is tiled with shiny-glazed green tiles as ornamentation. The space feels cleaner and cared for. The material combination of concrete and tiles has a very urban association and quality because of its use in Metro stations.

Public space should belong to the people.
All people.

Cubic Current: Keeping Up With Akerselva

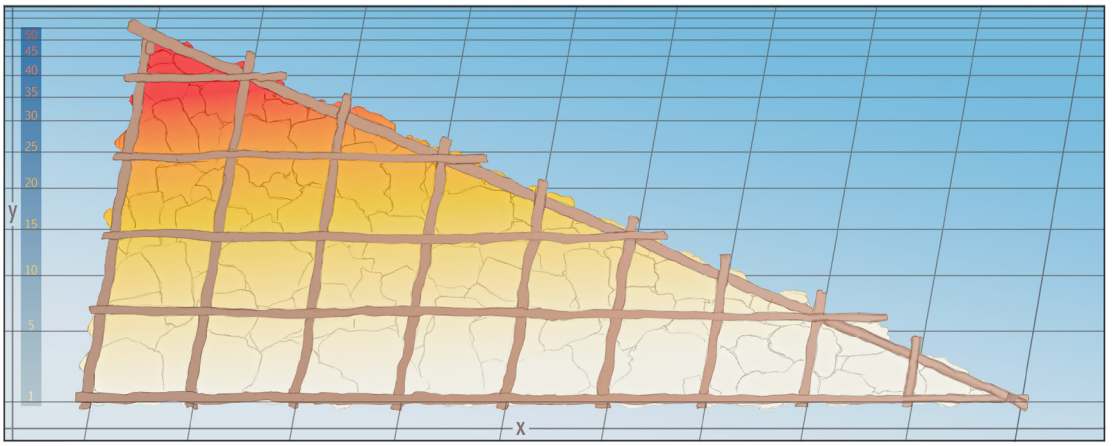
By Kjetil Smedal

Akerselva rolle i Oslo har stadig utviklet seg, og gjennom tidene har vårt forhold til elva og hvordan vi bruker den vært i forandring. Historisk som drivrem for industrialiseringen av byen til dens funksjon som grønn åre for rekreasjon og bevegelse i dag. I vårt møte med den til daglig derimot, fremstår elva fort som uforandret - i bevegelse såklart, men den kan likevel virke nærmest statisk der våre veier krysses og tankene våre er helt andre steder.

Dem som vier Akerselva et ekstra øyeblikk derimot, blir straks påminnet at den er alt annet enn statisk. Man vil se hvordan elva fra dag til dag er i stadig forandring, og hvordan den på få timer timer kan forvandles totalt. Med dette prosjektet ønsker jeg å skape et slikt øyeblikk. Et element som fremhever elvas stadige forandringer og som skaper nysgjerrighet og refleksjon blant forbipasserende.

Installasjonen gir en visuell forståelse av vannføringen i elva. Denne blir vanligvis målt i kubikkmeter pr. sekund (m^3/s), og det som er spesielt med Akerselva er at vannføringen til enhver tid er nøye regulert av Vann og Avløpsetaten (VAV) og loggført av Norges Vassdrags- og energidirektorat (NVE). Mengden vann er altså ikke et direkte resultat av hvor mye nedbør som har falt og endt opp i elva, men snarere en menneskelig bedømming av dette. Hvor mye vann som slippes gjennom slusene ved Maridalsvannet bestemmes av nedbørstilsiget i Nordmarka, værutsikter og drikkevannsbeholdning. Nedbørsfeltet i Nordmarka er på hele 209km^2 og består av flere regulerte vann som sammen utgjør et nøye monitorert regnestykke som både skal sikre Oslo drikkevann og motvirke oversvømmelser.

Installasjonen er plassert på en grunne like sør for Myra bru på Myraløkka. Der synes den forfra fra brua, og fra siden langs elvebredden. Kvistkonstruksjonen ble plassert ut i elva og fylt med stein funnet på stedet. Ved økt vannstand og kraftigere strømmer tydeliggjøres dette ved hvordan installasjonen samhandler med elva som renner forbi. Vannet beveger seg høyere opp på konstruksjonen og turbulensen som oppstår blir kraftigere. Utover å tydeliggjøre aktiviteten i elva er installasjonen også ment å være et øyeblikk i seg selv. Den har en verdi ved å vekke undring og nysgjerrighet hos forbipasserende. Steinformasjonen kan assosieres med varder, et velkjent fenomen her i landet, og pyramideformen føyer seg også inn i en tradisjon av byggverk som verden over har vært rot til mystikk for menneskeheten i årtusener . Plasseringen midt i elva og effekten av å bokstavlig talt dukke opp fra én dag til den neste får forbipasserende til å stoppe opp og studere den.. Det var også en hel del undrende mennesker på søndagstur som fikk overvære selve installeringen. Om dette ødela magien eller om det forsterket den, vil jeg ikke spekulere i. Men de glemmer det neppe.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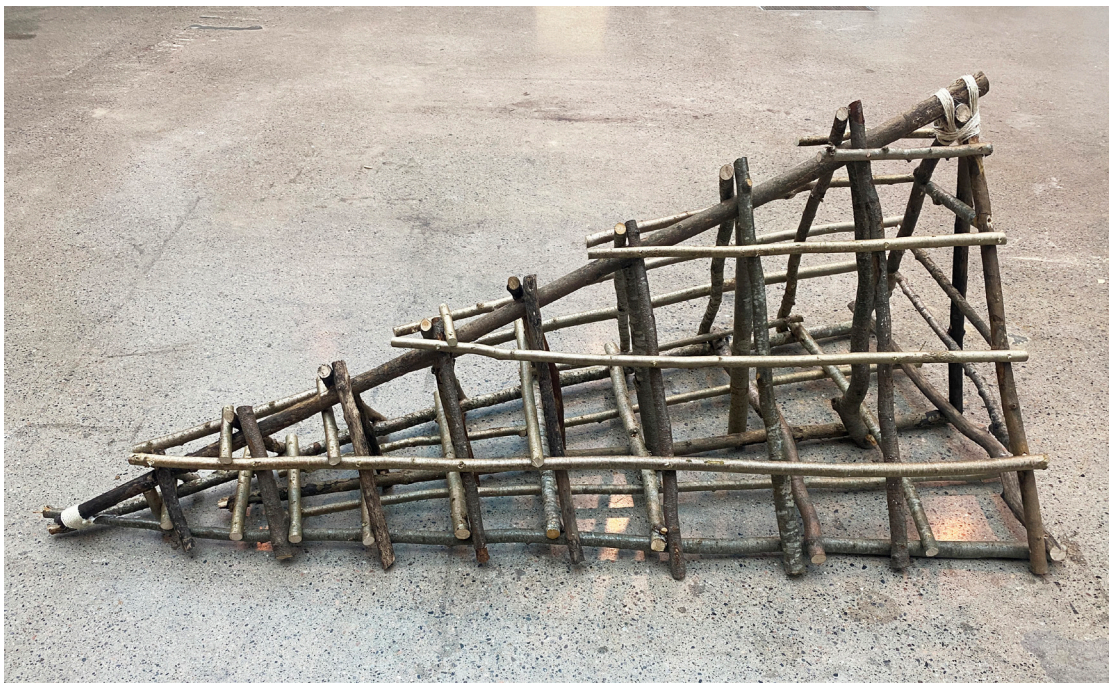


Konstruksjon:

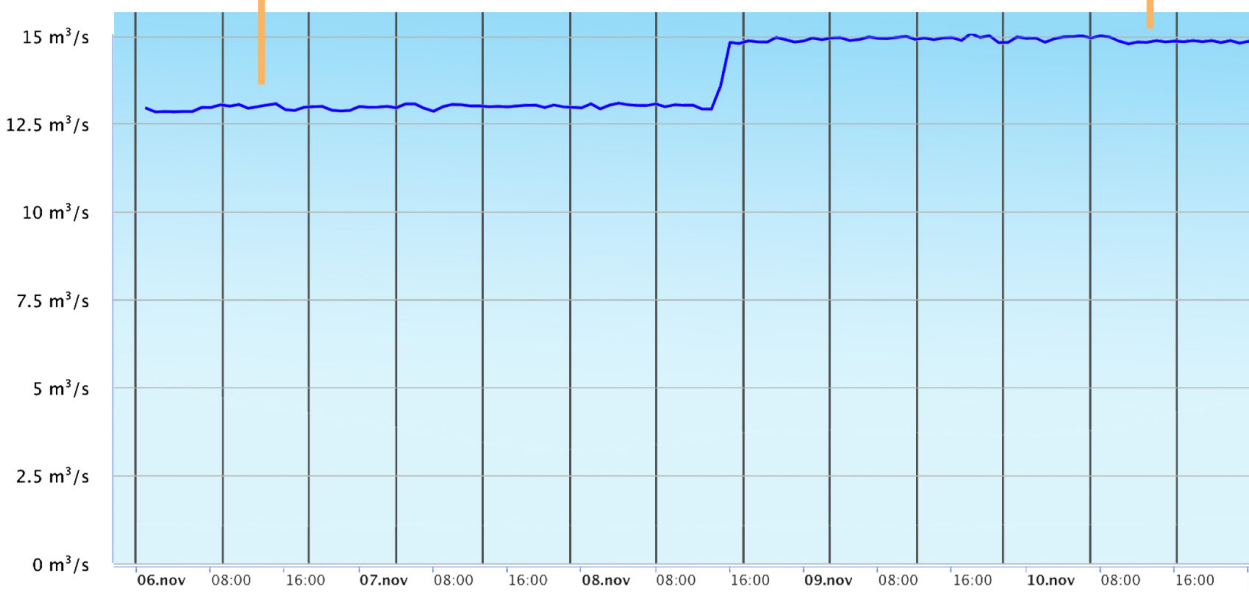
I utviklingen av installasjonen var jeg opptatt av å bruke materialer funnet i og langs elva. Først og fremst var det et spørsmål om hva jeg kunne tillate meg å etterlate der. Det ville vært kritikkverdig om installasjonen besto av fremmede materialer da noe av det med høy sannsynlighet ville endt opp som forsøpling i den samme elva jeg ønsket å løfte frem. Derfor inneholder konstruksjonen ingen skruer eller beslag. At den tydelig er konstruert med materialer fra stedet gir en tilsiktet tilhørighet. Kombinasjonen av kvist og stein gir dessuten rom for en interessant refleksjon om samspill mellom ulike materialer; rammeverket av kvist holder steinene i formasjon, og til gjengjeld gir steinene tyngden installasjonen trenger for å holdes på plass i den strie elva.

Materialvalget knyttes også til en lengre tradisjon av ulike måter mennesker gjennom historier har brukt materialer fra naturen til å formidle informasjon. Et godt eksempel og personlig favoritt er pinnekart fra Polynesia og Mikronesia, som i hundrevis av år har vært brukt som navigasjonsverktøy for sjøfarere i øygruppene. Kartene var laget av kvist og skjell bundet sammen med bast til todimensjonelle kart som viser reiseruter mellom øyene. Min interesse for disse kartene går langt tilbake og er knyttet både til min egen seilglede og begeistring for menneskers utrolige evner - både som skapere, formidlere og eventyrere.

Under åpningen av vår utstilling på KHIO fikk vi blant annet besøk av Bjørg Synnøve Einan fra Vann- og Avløpsetaten i Oslo Kommune. Hun jobber som overingeniør i VAV og er særlig involvert i reguleringen av Akerselva. Hun er også avsenderen bak epost-varslingene når endringer i vannføringen finner sted. Bjørg viste entusiasme rundt prosjektet mitt og fortalte meg mye interessant om arbeidet med å regulere en elv på denne måten. I tillegg ble jeg opplyst om at jeg ikke var den første som hadde konstruert et analogt instrument for å kartlegge vannføringen i en elv. I oldtidens Egypt har det gjennom tidene vært utviklets en rekke forskjellige nilometere som gir sanntidsinformasjon om vannstanden i Nilen. En av de eldste versjonene av nilometeret finner vi på øyen Elfantine, dette dateres helt tilbake til år 300 fvt.

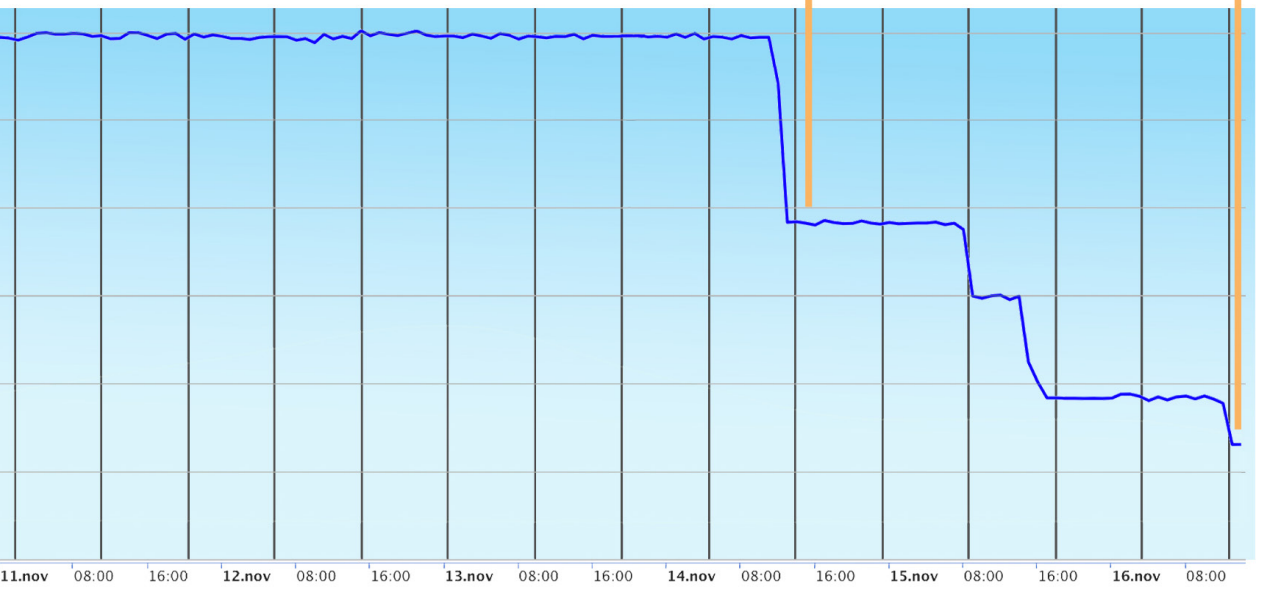
6.11.2022 12:00 12.944

10.11.2022 13:00 14.816



14.11.2022 14:00 9.6

16.11.2022 12:00 4.431



Gjennom prosjektet har jeg selv forsterket mitt forhold til Akerselva. I ukesvis har jeg daglig sjekket vannføringen og besøkt ulike steder langs elva for å se grafene på skjermen utspille seg i virkeligheten. Å observere elva like etter store endringer i vannføringen er spesielt interessant. Nå er jeg stadig på rett sted til rett tid, for jeg er havnet på mailing-listen til VAV blant dem som blir varslet om endringer elva. Disse varslene sendes ut til over hundre ulike e-postadresser; fra store eiendomsforvalter, bedrifter og skoler, til restauranter og utesteder, kajakkpadlere og badstuforeninger. Brannvesenet og redningssentralen får også beskjed. Denne ekstensive listen gir et lite innblikk i nettopp hvor viktig vannføringen i elva er for for ulike aktører i bybildet.

Jeg vil runde av med et tilbakeblikk til den siste tiden før oppstart på KHIO. Dette var en tid der jeg tenkte mye over min rolle som designer, og hvilke verdier som var viktig for meg. Hvor passer mitt arbeid inn i en verden som allerede er mettet på "ting"? Hva er mitt bidrag? Resultatet av dette prosjektet viderefører flere verdier jeg mener er av betydning. Å skape en positiv opplevelse for andre er en av dem. En opplevelse som for et et øyeblikk griper nysgjerrigheten til forbipasserende og byr opp til nysgjerrighet og undring. Å legge til rette for et mer reflektert forhold til naturen er og et viktig grep i en tid hvor våre valg i stadig går på dens bekostning.

Prosjektet aktiverer et område som allerede brukes av en allsidig del av befolkningen. Jeg har studert grupper mennesker i det de oppdager installasjonen på vei over broen, og for et øyeblikk dannes et fellesskap blant dem der de kollektivt forsøker å tyde opplevelsen av installasjonen. Arbeidet knytter bånd mellom menesker, og bidrar til en forhøyet opplevelse av parken og elva.

Ved første øyekast er instrumentet enkelt å lese - et rammeverk av kvist som er fylt av en haug med stein. Men hva er det? Og hvordan havnet det der? Installasjonen bidrar til et kreativt byrom ved å få forbipasserende til å stille seg disse spørsmålene. Materialiteten, kombinert med plasseringen ute i elva, gjør opplevelsen både underlig og åpenbar. Å møte en gjenstand som en forstår men samtidig ikke kan skjønner, oppmuntrer til å tenke annerledes og kan forhåpentligvis sette i gang andre kreative skaperprosesser. Når en beveger seg forbi installasjonen over tid blir dens dynamiske element synlig. Elvas stadige endringer blir mer tydelig og installasjonen endrer seg i takt med den.

Akerselva har spilt en vital rolle for utviklingen av Oslo. Det er først i senere tid at forholdet til den ikke er vesentlig for byens daglige drift. Ved å løfte frem og synliggjøre dens dynamikk og kraft bidrar prosjektet med å videreføre vårt forhold til elva.

Vanligvis registrerer vi ikke kvister og stein som materialer av særlig verdi. Dette prosjektet tydeliggjør hvordan slike gjenstander vi er omgitt av på kreativt vis kan skape verdifulle opplevelser. Vi må tenke nytt om materialbruk i både kunst og design, og samfunnet forøvrig.

Alle kan ikke sette ut skulpturer over alt - men her er det i hvert fall brukt materialer som stammer miljøet rundt, og som skaper en verdi for elva og menneskene som bruker den. Jeg vil kontrollere den med jevne mellomrom, vedlikeholde om det trengs, og fjerne alle spor hvis jeg blir bedt om det.

Installasjonen viser også viktigheten av de små opplevelsene. Nysgjerrighet, kreativitet og humor er vesentlig for samholdet i samfunnet vårt. Kan vi dele på disse opplevelsene er vi bedre rustet for å ta gode valg sammen.

Realm of Frysja

By Lloyd Achim Winter & Charlotte Mathilde Friis

In the old times Akerselva was inhabited my small creatures called Frysjianere. These creatures have adapted to the ever-changing scenery of Akerselva. Unfortunately, mankind has forgotten about them.

Based upon this mythology, we created an experience- based design. The mythology is accessible both through a story, and through self-discovery of physical objects amongst the riverside. By giving the river a mythological dimension, this project is celebrating Akerselvas historical and cultural significance. Our aim is to increase public interest and stimulate a physical and mental connection to the river. By doing so we aim to change people's presence in the now and their pattern of movement as they look for traces after the old creatures of Frysja.

Storytelling is an important unifying part of Norwegian folk culture. After a long union with Denmark, Asbjørnsen and Moe rediscovered the Norwegian folk spirit in the countryside in the Norwegian folk tales of the mid-19th century. This is one of the reasons why most mythology children in Norway grow up with are related to the countryside with its farms, fjords and mountains ("Asbjørnsen og Moe," 2019). We therefore are of the opinion that an urban mythology for children is missing in Norwegian literature.

We therefore wanted to create an illustrated urban story about the realm of the Frysjians. The story lets the reader experience Akerselva in a different perspective and scale. This inspired us to further physical exploration and work with physical objects inspired from and connected with the Frysjian realm. We wanted to add a sense of mysticism or enchantment to the river as a whole by way of experience-based storytelling and interaction with physical objects.

Goal:

Akerselva flows like a green main artery through Oslo, from Maridalsvannet to Bjørvika. From the time of the sagas to the present day, Akerselva has had great historical and cultural significance. In this project we wanted to honor this meaning by strengthening people's physical and emotional connection to the river. We therefore wanted to add a mythological dimension to the river, experiencable by storytelling and interaction with physical objects. Our hypothesis is that through such an intervention we can change how we move and observe Akerselva as a social room, as well as enriching the mental experience of being in or relating to that room by stimulating imagination and creativity. In this way, we hope that the public through the intervention can become more aware of Akerselva as a spatial experience.

The exploration of Akerselva unveiled the significance of the river for Oslos history, its function as cultural anchor point and the resulting variety connected with it. These variations are represented in a biological, human and geological diversity with different needs and prerequisites for well-being and use of Akerselva. When walking along Akerselva you can almost get the feeling that the river is divided into segments, like their own little communities with a common "river pulse".

We studied storytelling as a gateway to an interactive design for creative exploration and dissemination of our thoughts and reflections. Among other things, we became very interested in Aristotle's seven elements for good storytelling" to reach our target audience (Castro, 2020).

We also studied how interactive design can promote physical activity, collaboration and conversation. This refers to other interactive and knowledge-based designs such as Salaby (Gyldendal Norsk Forlag, 2022) and pokemon go (poke´mon GO, 2022), but also physical graffiti and projects such as sculpture stop (Sculpture stop) 2022).

In line with our analyses, we found that a good way to solve the task would be to create an interactive design based on storytelling.

In the story, the reader is introduced to the river's various communities. This aims at identity building and connection to Akerselva by triggering the audience's imagination, historical curiosity and reflective thinking about societal challenges and environmental concerns. In role development, we created a small people that children can easily relate to. Doing so creates a confidence-inspiring scenario that introduces children to a world of history and creatures. The dialogue wants to stimulate imagination and creative thinking. The expectation becomes to discover a new world by walking along Akerselva. This revelation is materialized as tracks or physical objects. Nature and man-made structures create the scenographic backdrops for our design. The project therefore creates interaction between nature, the city as living space, history, imagination and the physical objects. Because the river walk is characterized by constantly deployed mysteries and clues, the melody of the story is kept alive.

The design was tried out with a test panel. We read the manuscript for children and then went for a walk in the "Realm of Frysja". The children quickly got involved in the story about the little beings. The motivation to go on a Saturday trip was also significantly higher than usual, probably because the trip now had little mysteries they could uncover. The children moved a lot during the trip and discussed the surroundings among themselves. The discovery of physical objects resulted in excitement, play and appropriation of the space along Akerselva's banks. With the help of the children's imagination, nature was incorporated with the physical objects in ever new ways, and during the trip, the "Realm of Frysia" had grown even larger in physicality and thought for both children and adults.

The hope is that the intervention in this way is experienced as surprising, and that curiosity makes the audience remember it (Interaction Design FOUNDATION.) The objects can be seen as small exhibited situations along the Akerselva. In the process wood, clay and textile, as well as other materials and objects found along the river were used. Recycling represents the Frysjians' way of life, living of whatever the rest of the world leaves behind. This can also be seen as future speculation in terms of how we human (probably) have to adapt to a new reality. Akerselva and nature provide a framework for the mythology, and the physical objects are therefore intended to make minimal interventions on the river. The small physical interventions nevertheless inspires a changed movement pattern along Akerselva and gives the public an opportunity to experience the hike in a new way.

Democratic space:

- River mythology for shared identity
- Story accessible by walking the river
- River accessible by reading the story
- Universally readable
- Opening up for alternate realities in shared spaces

Creative space:

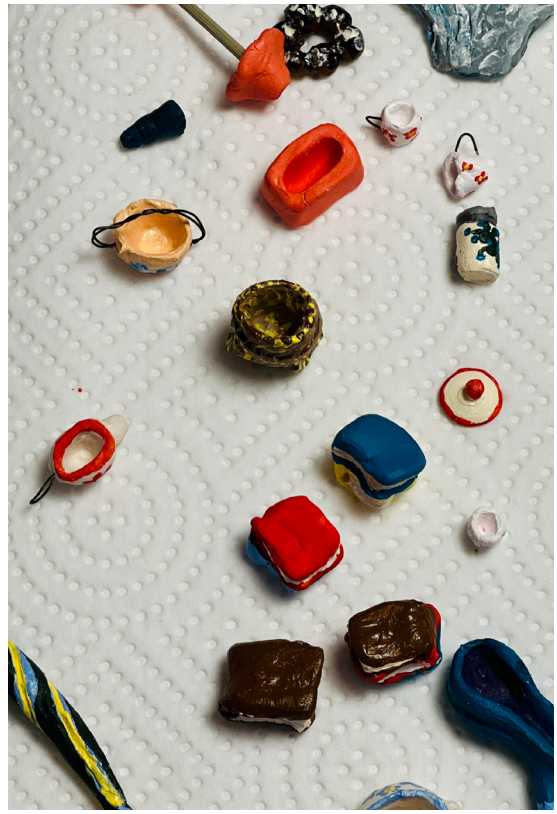
- Encouraging superstition/Enchanting the world
- Questioning the human centred perspective
- Appropriation of space/City as canvas for physical graffiti
- Open ended intervention, invitation to be continued

Historic space:

- Reflection about past
- Negotiation of present
- Speculation on future

Sustainability

- Emotional linkage/attachment to river
- Relevance for children bridges social gaps
- Qualifying the human perspective as not solely relevant
- Reuse as part of narrative
- Incorporation of items found along the river
- Conversion of unused/clear purposed space into a stage
- Speculation on our future way of living



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