

EXCERPTS IN ENGLISH

ARTPLAN CAMPUS ÅS

OCT 2016



OVERORDNET KUNSTPLAN – JUNI 2016
NY KUNST TIL CAMPUS ÅS

Detalj av skisse til Veterinærinstituttet av Marthe Karen Kampen og Johannes B. Hansen, 2015.
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KORO
KORPUS FORBYLDE, ROR

TRANSLATED NAMES OF INSTITUTIONS AND PLACES

Universitetsområdet Campus Ås

The university area Campus Ås

Norges miljø- og biovitenskaplige universitet (NMBU)

Norges Norwegian University of Life Sciences (NMBU)

Veterinærinstituttet

The Norwegian Veterinary Institute

Veterinærhøgskolen

The Norwegian School of Veterinary Science

Ås gård

Ås Farm

NMBU Senter for husdyrforsøk

NMBU's Animal Production Experimental Centre

Nordskogen

Nordskog Arboretum

Uraksen

The Clock Axis

Uraksen Nord

Clock Axis North

Uraksen Sør

Clock Axis South

Veterinærbygget

The Veterinary Building

Fellesbygget

The Fellesbygget building

Urbygningen

Clock Building

Tårnbygningen

Tower Building

INTRODUCTION

BACKGROUND

This art plan is a direct outcome of the government's decision to move the Norwegian Veterinary Institute to the campus of the Norwegian University of Life Sciences (NMBU) at Ås, and also to relocate the university's Oslo-based activities to the same campus. This decision was made in pursuit of an overarching policy goal to ensure that Norway is a leading country for teaching and research in the fields of biosafety, biosecurity, and disease control and prevention in fish and other animals.

CURATORIAL OVERVIEW

The new artworks at Campus Ås are destined for two distinct contexts: the university area and the veterinary sciences facility. The art plan has responded to the challenge of this brief by commissioning a total of six art projects, whose constituent parts will be divided between three buildings and an extensive outdoor area.

Teaching and research at Campus Ås centres around the fundamental requirements for growth, food and health, for both humans and animals. An important goal is for the new artworks as a whole to contribute to provoking students, staff and visitors to reflect on these requirements.

The art plan was developed to meet the following key requirements:

- the art should make its presence felt, through its content, design, duration or sheer volume, and would be positioned at natural gathering places: in common areas and lobbies and along principal pathways or "axes" through the university area;
- the art plan should create an outdoor walking route that would link new and existing artworks, as well as linking the new facilities with other parts of the university area.

LOCATION AND ACTIVITIES

THE UNIVERSITY AREA – CAMPUS ÅS

Today a large part of the university area is made up of parks and farmland. There are also many buildings, including the monumental stone Clock Building (completed in 1900) and the Tower Building (1924).

The main employer is the Norwegian University of Life Sciences (NMBU). In addition, a number of institutions are currently being re-located to share Campus Ås with NMBU: key parts of the Norwegian Institute of Food, Fisheries and Aquaculture Research (Nofima) and the Norwegian Institute of Bioeconomy Research (NIBIO), and, from 2019, the Norwegian Veterinary Institute.

The Municipality of Ås has almost 20 000 inhabitants, and consists largely of cultivated land and forest. The proximity of the campus to the E6 highway and the train station in Ås town centre make it a short commute from Oslo, where many students and staff live.

Buildings in the university area are in a mix of architectural styles, ranging from National Romantic to Modernist and contemporary. The area's 55 hectares of parkland are laid out in the classic English fashion, with a mix of formal and less cultivated areas unified by clearly defined sightlines. The park still features a tree that was planted when the university was founded over 150 years ago. There are also several memorials and sculptures, including artworks commissioned by Public Art Norway.

The university area also includes 290 hectares of cultivated land, and the 200-hectare Nordskog Arboretum. Planting of different tree species in the arboretum commenced in the early 20th century. The arboretum is a popular hiking destination and is also used for teaching purposes. In total, Campus Ås extends over an area of 770 hectares.

ABOUT VETERINARY MEDICINE

Veterinary medicine deals with the health and welfare of animals, including the prevention, diagnosis and treatment of disease, disorder and injury. The field of veterinary medicine covers livestock, farmed fish, working animals and family pets. Veterinary science deals with all aspects of preventing the spread of infection from animals to humans and vice versa.

Early veterinary medicine

The first school of veterinary medicine was founded in Lyon in France in 1761. The mid-18th century cattle plague epidemic in Europe, which caused food shortages and famine, was one of the reasons the school was established.

When the Norwegian Veterinary Institute was established in Norway in 1891, its main priority was to combat bovine tuberculosis, a serious animal disease that can also cause serious disease in humans.

The Norwegian School of Veterinary Science in Oslo's Adamstuen neighbourhood was founded in 1935. Previously most Norwegian veterinary surgeons had been trained in Copenhagen.

About the relationship between humans and animals

The nature of humans' relationships with animals has changed significantly over time. Right until the middle of the last century, horses were much used for military purposes. For thousands of years, animals have been used to transport people, goods and equipment. They have been sources of food and clothing, have hunted alongside humans, and have been kept as family pets.

Until relatively recently, most veterinary surgeons either worked exclusively with large animals, or had a mixed large and small animal practice. Today the profession has become more specialized, and there has been a sharp increase in the number of veterinary surgeons specializing in small animals.

The enormous progress in human medicine in recent decades has also given today's veterinary surgeons far greater biological and medical knowledge than their predecessors. They also have far greater access to diagnostic and therapeutic drugs and equipment. Today clinics and animal hospitals can offer advanced medical and surgical treatments that just a few years ago were available solely for treating humans.

In parallel with these medical developments, people's attitudes to animals have undergone significant change, particularly in Western culture. In previous versions of the Norwegian Animal Welfare Act, for example, animals were seen primarily as having value because of their utility to humans as sources of food, as means of transport, or as domestic animals. From a legal point of view, animals were seen as chattels. When a new Norwegian Animal Welfare Act came into force in 2009, for the first time Norwegian law recognized animals as also possessing intrinsic value:

"Animals have intrinsic value regardless of the utility value they may have for people. Animals shall be treated well and be protected from danger of unnecessary stress and strains."

In parallel with these cultural and legal changes attributing intrinsic value to animals, research has given us greater knowledge about animals' capacity to feel pain and stress, about different species' behaviour and needs, and about acceptable standards of animal welfare.

Ensuring a good standard of animal welfare is an important part of a veterinary surgeon's role in society. But our changed attitudes to animals, and not least some animals' status as family members, mean that today's veterinary surgeons have to deal with ethical challenges that were not faced by their predecessors.

For example, a few years ago it would have been unthinkable for a Norwegian vet to treat an animal diagnosed with cancer with chemotherapy or to amputate an animal's limb. In such cases, vets would have said that it was kindest to end the animal's suffering, and few owners would have objected if the vet recommended putting the animal down. Today many pet owners are well off, are very attached to their pets, and are willing to go to extreme lengths to extend their pets' lives. As a result, some pet owners expect their vets to prescribe treatments that may be painful and have low chances of success, or that will result in the pet becoming severely incapacitated. In such cases, it is the vet's responsibility to provide ethical guidance, while at the same time helping the pet owner weigh the welfare impacts of different possible treatments, along with the prognosis and expense.

Our changed attitudes to animals have also affected vets who work with farmed animals. For example, fur farming was seen as acceptable until very recently. While fur farming is still legal in Norway, leading organizations such as the Norwegian Veterinary Association have called for it to be banned. Rules on housing for cattle, pigs and poultry have been changed in an effort to satisfy these animals' basic needs in respect of feed, water, temperature and humidity. In addition, greater importance is attached to accommodating farm animals' behavioural needs.

The founding of One World – One Health

Recent years have seen outbreaks of serious infectious diseases such as avian influenza, SARS, BSE and Ebola. In addition, E. coli bacteria have been found in food products. At the same time, we are seeing the more frequent emergence of bacteria that are resistant to antibiotics. These infectious organisms can cause disease in both animals and humans, with infections potentially spreading from animals to humans and vice versa. Outbreaks of serious infectious diseases in animals have led to food shortages, famine and malnutrition in a number of places worldwide. This has resulted in increased awareness of the links between animal, human and environmental well-being.

Against the background of this increased awareness, the Wildlife Conservation Society launched the concept One World – One Health in the early 2000s. The concept has since been adopted by a number of other organizations, including the World Health Organization (WHO), UNICEF, the World Organisation for Animal Health (OIE) and the Food and Agricultural Organization (FAO). One World – One Health aims to create alliances and collaborations among veterinary surgeons, doctors, other health professionals, and environmental and agricultural experts in the fight against serious infectious animal diseases, including those that are transmitted between animals and humans. This is of particular significance for the field of veterinary science, as people working in this field have a broad knowledge of medicine as well as an understanding of bioproduction.

Although the phrase “One Health” is new, the idea itself is not. Combating serious infectious diseases in animals, and particularly diseases that are transmitted between animals and humans, has been a high priority throughout the history of veterinary science.

Focus areas and new challenges

Despite enormous efforts over many years, we still have not succeeded in eliminating these serious infectious diseases. Climate change, the growth of international travel and trade in animals and animal products, the intensification of dairy and meat production, and increasing contact between animals and humans means that the fight against these serious infectious diseases is expected to continue to be a high priority in coming years.

Seafood is an important source of protein for a rapidly growing human population. Traditionally seafood has consisted of wild-caught fish, but overfishing has put many wild fish populations at risk. Accordingly, fish farming has become more important.

In Norway, fish farming has been called “the new oil”. In addition to producing safe healthy food, fish farming will secure living standards along the coast by providing employment, as well as boosting national revenues. Government policy intends for

Norway's production of farmed fish to increase five-fold by 2050. To make this possible, many new challenges will have to be solved along the way. Faster growth in fish farming will increase the sector's environmental footprint, and new conflicts are likely to arise between business and conservation interests.

Currently the salmon louse is a major problem for fish farming, and it is claimed that the salmon louse is also a threat to many wild populations of salmon and sea trout. Efforts to control the salmon louse involve the use of chemicals that in turn may have a negative impact on other fauna in the coastal zone. In addition, fish periodically escape from fish farms. The escaped fish breed with wild populations and damage their genetic diversity. Farmed fish are also prone to epidemics of serious diseases. These epidemics not only cause economic harm, but also adversely affect the health and welfare of the fish. Accordingly, significant resources are devoted to the control, prevention and treatment of these diseases.

Veterinary surgeons play a key role in this work, and there is every reason to believe that the involvement of veterinary surgeons in seafood production will increase in the coming years. Veterinary surgeons working in this sector face many dilemmas that can only be solved through the application of professional expertise, critical thinking, a sound understanding of professional ethics, and the ability to balance conflicting environmental, financial and animal-welfare considerations.

CONSTRUCTION PROJECT AND ARCHITECTURE

BACKGROUND & ORGANIZATION

The key objective of the parliamentary resolution to relocate the various institutions mentioned above to Campus Ås is to foster a strong and unified veterinary research and teaching environment at the campus. A major construction project, scheduled for completion in 2019, will facilitate the development of academic synergies and the growth of a future-oriented academic community with a strong identity and wide-ranging interests.

A NEW LANDSCAPING FEATURE: THE CLOCK AXIS

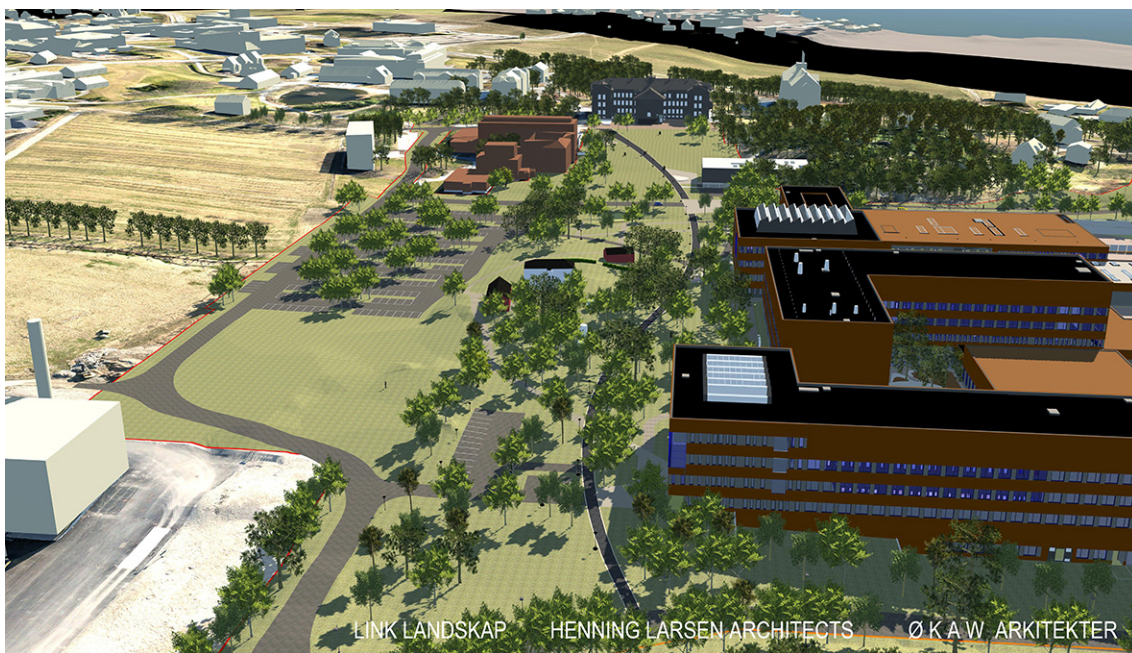
The Clock Axis is the site for the largest outdoor art project. The axis will run from the Clock Building to Nordskog Arboretum, which is much used for research as well as leisure activities. Once the construction and landscaping works are completed, the Clock Axis will be open 24/7 as a part of the park facility at Campus Ås. The site will be categorized as fully open to the public, since as well as being used by students and employees of the institutions located at the campus, it will also be open to local residents.

The Clock Axis will function as a transition between the university's historic parkland and Nordskog Arboretum. The transition from formal gardens to uncultivated areas will be signalled through the choice of plantings for the various features of the landscape. The overall planting strategy for the Clock Axis will expand the university's plant collection, which is much used for teaching.

The Clock Axis will be divided into two parts:

Clock Axis South will be a large open area of lawn, similar to the Great Lawn that already extends south of the Clock Building. As well as lawn areas, Clock Axis South will also feature plants typically found in gardens and public parks. Clock Axis South also includes the area outside the entrance to the Fellesbygget building, which will function as a social hub for students and staff.

Clock Axis North will be a more intensively planted area that will gradually transition to a more natural landscape closer to the entrance to the arboretum. To the west of Clock Axis North are the two main entrances to the Veterinary Building, which will add visual interest in the form of transparent sightlines running through the building.



The Clock Axis, seen from the north.

In the foreground, Clock Axis North, with the Veterinary Building on the right. Further back, Clock Axis South, with the Fellesbygget building on the left overlooking the Fellesplen lawn area. The Clock Building, with the white Tower Building on the right, is at the far end of the Clock Axis.

Illustration: PG Campus Ås, March 2016.

CURATORIAL BACKGROUND AND CHOICES

Background to the art at Campus Ås

The concept of One World – One Health, which originated in the field of veterinary science, describes a complex, but nonetheless integrated, reality. At its deepest level, this reality is about us as human beings and the nature of our stewardship of Earth. Contemporary art is also integrated and complex, and can be interpreted from the same starting point: that of humanity. One consequence of this understanding is that art may also be seen part of our inner dialogue on the themes of life and society.

Over the centuries, veterinary science's role in society has changed. Initially the field was seen as important primarily for military purposes. Subsequently the focus switched to the prevention and control of infectious diseases, and today animal welfare is also a key concern. At all times, however, the societal role of the field has been determined by its function. In the case of contemporary art, the situation is generally the opposite: art is one of few areas that generally resists the assignment of a particular function. Instead, art has the ability to show us “beauty” or “difficulty”, to engender discomfort or desire, and to pose questions, entertain or provoke.

In the autonomous spaces occupied by art, which include, for example, galleries and museums, the artist is in a position to determine the extent to which society outside will be drawn in to view the artworks. Outside these autonomous spaces, however, it is impossible to isolate art from its public context. Intentionally or not, links and interactions arise between the art and the many parallel readings and historical layers of the site.

This art project will be installed within a public space that is a teaching and research environment. The institution of the university is one of the basic pillars of society, and accordingly has much in common with art. Educational institutions are places for new ideas and discovery, for both students and researchers. This is also a strong feature of contemporary art, with its continual explorations of, and critical perspectives on, earlier findings and perceived truths.

Existing examples of public art at Campus Ås include the artworks in the Rector's Collection, along with memorials and sculptural busts located in the Clock and Tower Buildings and the university park. These artworks are intended primarily to decorate and enhance the architecture, and to commemorate notable people and events. Ever since the 1960s, public art has developed in a way that has broadened its content and artistic language. In connection with the opening of the Auditorium Maximum lecture hall in 1970, the university acquired works by Carl Nesjar, Inger Sitter and Aase Texmon Rygh under the auspices of Arts Council Norway. From 1978 onwards, works have been acquired under the auspices of Public Art Norway (formerly the Foundation for Art in Public Buildings). Public Art Norway's most recent art project has been conducted in connection with the refurbishment of the Clock Building (completed in 2016). The seven artists involved in the project created experimental textile- and photo-based artworks designed to interact with the interior of the venerable building.

The key areas of teaching and research at the Norwegian Veterinary Institute are animal health, fish health and food safety. NMBU's current vision is encapsulated in the phrase *Knowledge for Life*. Activities at the university focus on biosciences,

environmental sciences and sustainable development. Collectively, these activities are also concerned with knowledge *about* life: how fragile it is, how human behaviour affects other living beings, and how we have assigned ourselves the role of judging over life and death.

This is the background against which the chosen artists will articulate their art.

Objectives of the art project

The new artworks at Campus Ås are destined for two distinct contexts: the university area and the veterinary institute. The art plan has responded to the challenge of this brief by commissioning a total of six art projects, whose constituent parts will be divided between three buildings and an extensive outdoor area.

Teaching and research at Campus Ås centres around the fundamental requirements for growth, food and health, for both humans and animals. The intention of the art plan is for the new artworks as a whole to contribute to provoking students, staff and visitors to reflect on these requirements. Artists will have an opportunity to utilize the potential of art to show us who we are and to provide critical perspectives on earlier findings and perceived truths.

The art plan is subdivided into *Outdoor Art* and *Indoor Art*.

Outdoor Art will establish a new walking route through the university area. The art plan envisions an artwork at Ås Farm (NMBU's Animal Production Experimental Centre) at one end of the route, several artworks in Nordskog Arboretum that will exist in harmony with the natural environment, an artwork outside the Veterinary Building and, finally, a prominent large-scale artwork in Clock Axis South, to mark the point where the walking route leaves the axis to explore older artworks in the park next to the Clock Building. The aim is for the route to link both new and existing artworks and new and existing buildings.

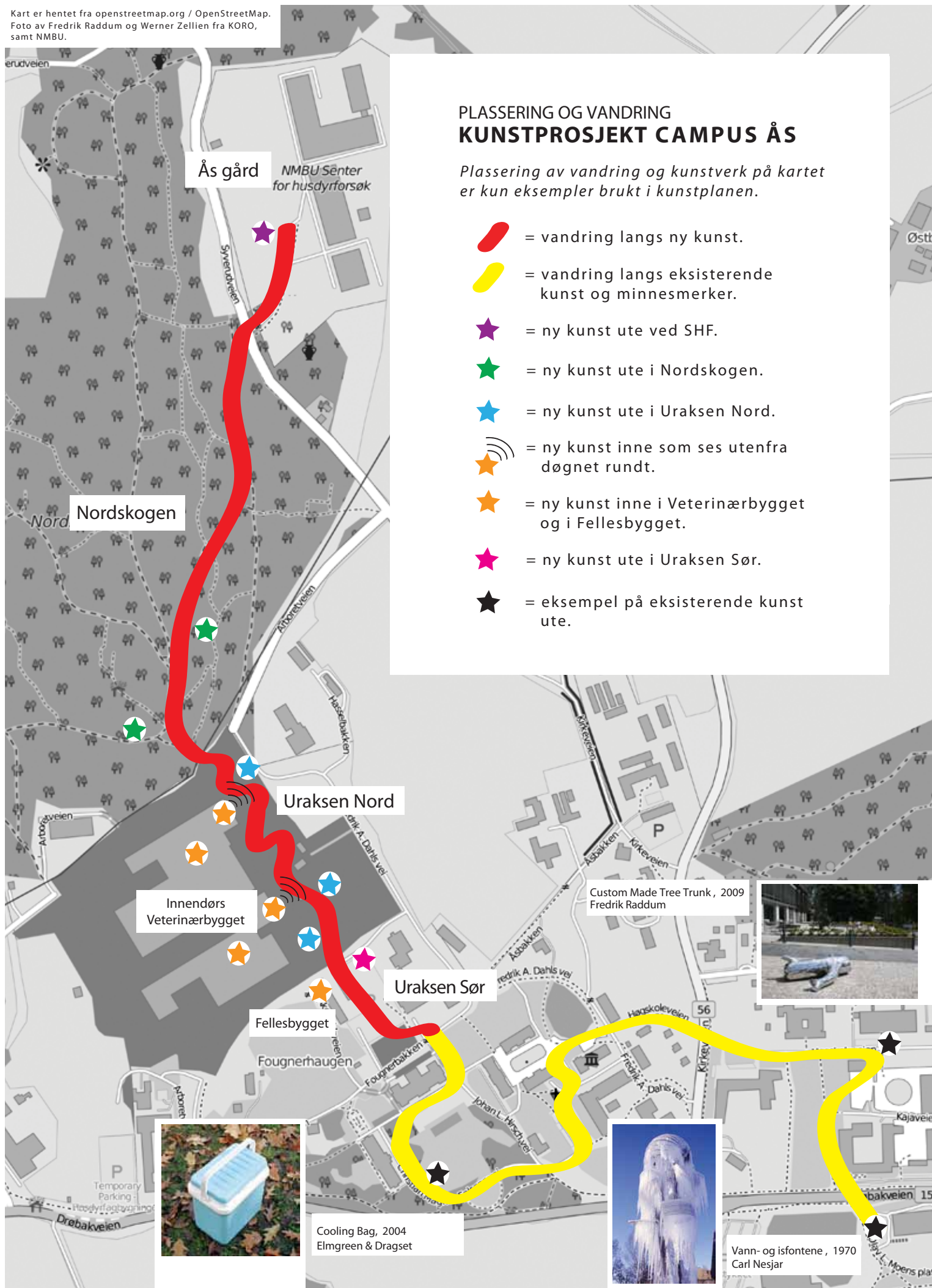
Nordskog Arboretum is not within the scope of the construction project, but is adjacent to the new Veterinary Building and Ås Farm. The landscape architects for the construction project decided to extend the arboretum environment into the park by planting trees in some places. The art plan goes a step further by including the arboretum within an extended outdoor area as a site for artworks that will exist in harmony with the natural environment and gradually be transformed by their surroundings: art that is in motion, that will be eroded and transformed, that will grow, decay or alter over time – *non-permanent* or "*changeable*" artworks. These artworks will function as measures both of our own lifetimes and of cycles in nature; they will also provide a contrast to the other *permanent outdoor works*.

The parkland and arboretum at Campus Ås are very well-loved areas that are used daily by students, employees and the local population. Accordingly the outdoor artworks will be ensured a wide audience. As such, these works will be a priority for the art plan's dissemination programme. Users of the area should be able to find meaning in the ability to experience contemporary art while moving between old and new buildings in a park landscape that is itself a blend of old and new, and through the natural cycles of the arboretum.

PLASSERING OG VANDRING KUNSTPROSJEKT CAMPUS ÅS

Plassering av vandring og kunstverk på kartet er kun eksempler brukt i kunstplanen.

-  = vandring langs ny kunst.
-  = vandring langs eksisterende kunst og minnesmerker.
-  = ny kunst ute ved SHF.
-  = ny kunst ute i Nordskogen.
-  = ny kunst ute i Uraksen Nord.
-  = ny kunst inne som ses utenfra døgnet rundt.
-  = ny kunst inne i Veterinærbygget og i Fellesbygget.
-  = ny kunst ute i Uraksen Sør.
-  = eksempel på eksisterende kunst ute.



OUTDOOR ARTWORKS

WALKING ROUTE ALONG THE CLOCK AXIS

Art for the Clock Axis, Nordskog Arboretum and Ås Farm – permanent and transient works sited along an extended axis through the university park.

Budget: NOK 6.21 million

Description and implementation of the art project

The outdoor art project is ambitious and will be accessible to the general public, including local residents of the town of Ås. The artworks will take various forms and include works made of durable materials and works whose appearance will change over time. The project will involve both Norwegian and international artists.

As explained above, the Clock Axis is a new central axis through the university area that runs past the new Veterinary and Fellesbygget buildings. This art project extends the scope of the actual Clock Axis to include the area around the Clock Building, Nordskog Arboretum, and Ås Farm. Installing artworks in this extended area permits the creation of links between three separate construction projects. In addition, there is the potential to create sightlines further into the university area, linking with existing artworks.

Accordingly the art project acts as an invitation to explore a walking route that may be interpreted as cyclical or successive in nature; a route where historic and contemporary artworks can be contextualized to form a single unified work.

The outdoor art project will consist of artworks in the following four areas.

1. A prominent permanent work to be located in the Clock Axis South;
2. A permanent work to be located outside Ås Farm;
3. One or more “changeable” artworks in Nordskog Arboretum; and
4. Smaller works to be located at intervals along the Clock Axis.

A prominent permanent work to be located in the Clock Axis South

This artwork should mark the importance of art on Campus Ås and be a prominent visual feature of the Clock Axis. This permanent artwork should be made of durable materials, and should be designed to be touched and possibly used.

The artwork, or the main part of it, will be positioned on Clock Axis South, either close to or on the Fellesplenen lawn. The proposed site will function as a social area for students with space for a range of activities, including large-scale events and less formal gatherings.

It is important that artwork will not obstruct use of the area. The artwork will be positioned and installed in collaboration with the landscape architects.

In autumn 2016 the art committee will issue an international call-out for artists to participate in a pre-qualification round. In addition, the art committee will have the option directly to invite artists to submit proposals. A limited number of artists will then participate in a closed competition during 2017. Each of these artists will receive a fee. The materials and models submitted will be exhibited in the university area in connection with the jury evaluation.

A permanent work outside Ås Farm

This artwork should function to mark one of the ends of the walking route. It should be in a prominent position, be permanent and be made of durable materials. The artwork should form a dialogue with the activities at Ås Farm, make reference to the work of the Centre for Farm Animal Research, and be firmly rooted in the surrounding cultural landscape.

The artwork, or the main part of it, will be positioned between the road running past Nordskog Arboretum and the outbuildings at Ås Farm. The proposed site consists of an access road and car park at Ås Farm, along with adjacent areas of lawn and shrubs.

One or more “changeable” artworks in Nordskogen Arboretum.

These artworks should exist in harmony with the woodland, and accordingly may change, decay or degrade over the course of time.

These artworks will be positioned mainly within Nordskog Arboretum, in the adjacent area of the Clock Axis and along towards Ås Farm. They may be partially concealed. The proposed site features forest paths, power lines, thickets and large trees, several of which form part of the tree collection that is actively used for teaching purposes. During the winter, there are floodlit cross-country skiing trails in the area.

As described above, the arboretum is part of NMBU, and is both a tree collection that is actively used for teaching purposes and an area that is popular locally for walking and cross-country skiing.

Artists must be sensitive to the forest environment in relation to the installation and longer-term presence of the artwork in the forest. It is important the artworks do not in any way pollute the forest environment. Artworks must be installed securely so that they do not present a hazard to people or animals in the forest. The artwork should be capable of undergoing a gradual transformation over the course of several years. The materials used may be degradable, such as wood or textile, or permanent, e.g. stone, concrete or metal.

Smaller scale works to be distributed along the Clock Axis

These artworks should function as linking elements along the Clock Axis. The art plan envisions mainly permanent artworks, although some could also be of a more temporary nature.

Most of these artworks will be positioned along Clock Axis North. The proposed area is intensively planted cultivated parkland. There is no space for a large-scale artistic intervention. At least three elements should be installed. These could be individual artworks or parts of a single artwork, and may be the work of one or more artists.

It is important that the artworks do not obstruct use of the area. The works will be positioned and installed in collaboration with the landscape architects.