

PROXIMITY ISLAND



Architectural ideas for Repurposing Oil rigs



Img_1: Greenpeace Protest for Offshore Oil Rigs

Premise

The **oil and oil-gas** platforms, **more than 8000** present all over the planet until a few decades ago, have **gradually been dismantled** to free the seas from the strong **pollution** they cause. The so-called **decommissioning** process of fixed platforms is usually **carried out by removing them entirely from the marine environment**. This involves bringing them to the ground and then demolishing or disassembling them to sell valuable equipment or, in some cases, revamping the best pieces for later reuse in other fields.

As offshore settlements these kind of structures, due to their strong visual and evocative impact, constitute an excellent example of industrial archeology. However, **only in rare cases have been known to be converted into spaces of civil architecture as artificial islands**.



Img_2: First Oil Rig Tower in the world



History

The birth of the offshore industry dates back to the years following the end of the **Second World War**.

Italy was the first in Europe to install a platform, exactly in **1959** and since then, almost **200** of the various **Mediterranean oil platforms** have been installed during the economic boom. Only a quarter of them in the 1990s has been dismantled. In the area of the upper Adriatic there are various assemblies of gas extraction persist and will be gradually dismantled. And yet with the massive amount of costs involved, reflection on their reuse in architectural terms is still uncharted.

Even if the drilling depth can reach hundred meters, the distance from the coast is sufficient (it takes a few kilometers) to avoid affecting the coastal activities. And being so close, these industrial behemoths naturally take a considerable spot in right between the beautiful views of the ocean.



Img_3: Artificial island - Oil Platform at the Horizon.

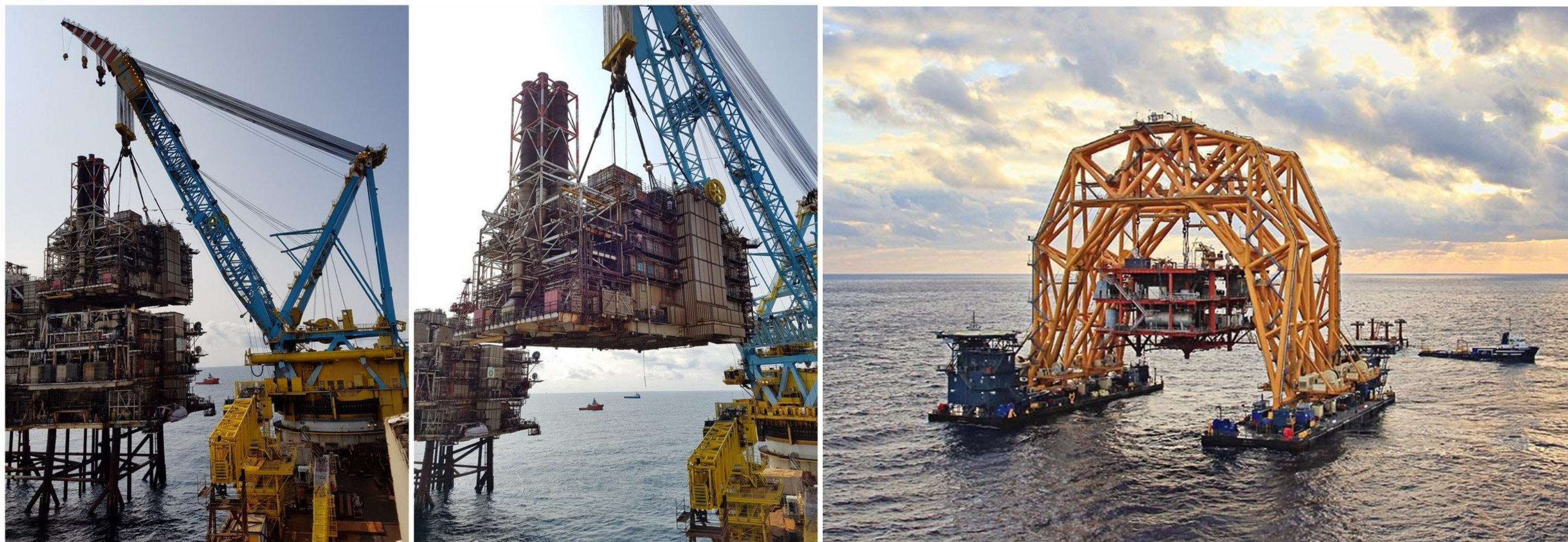
Islands

Despite the environmental political conflicts that they constitute nowadays, it is **undeniable** that from an **architectural landscape**. In addition to their great visual strength and constitute a kind of **punctual exaltation of the horizon line**.

The concept of island, natural or artificial, does not lie only in being surrounded by the sea. From the Latin *Insula*, it can turn be decomposed into *in-salum*, from the Greek sea, but also *saleyo* which means to move, agitate, storm. The meaning of *Isola* is somehow if not opposite, profoundly different from the meaning of mainland but rather earth formation.

The artificial island halfway between a ship and a natural island is affected as much by the horizontal movements of the water as those of the sky.

It is from these first observations that we can move in **understanding the shifting of the idea of offshore** to **foreshore**, while physically keeping a distant pier like form from the coastline.



Img_4: Dismantling of Oil Rigs

Issue

One of the biggest problems caused by the dismantling of these structures is the costs. Recent studies have validated that a re-use and redevelopment are much cheaper than a completely new construction. It is partly even more economical in reference to the resale of disassembled parts.

A further problem, even if it concerns offshore structures, is constituted by the **interpretation by local communities as elements of visual disturbance between the line of the coast and that of the horizon.**

If the choice is to move from the concept of offshore (structure) to that of in-shore (dismantling), we never talk about an **intermediate concept like that of the foreshore.** This can be interpreted as a **threshold between water and earth.** This would give to these structures an added value of **transitional spaces between sea and land.**



Img_5: Oil rig open to experimentation

Brief

Reuse an Oil platform dismissed by its original function: **Creation of a Museum of Waters**

The purpose of this **competition is the future use of industrial structures** that have lost their original function. The task spans to imagining that in the very near future oil and its derivatives will hopefully be replaced completely by renewable energy available to all people. The **concept of offshore** must become much more an intermediate concept, such as the **foreshore** in order to create fluid transition architectures in terms of spaces and functions. In this way the water, the sea, becomes the leitmotif for the creation of a water museum focused on the three main aspects of the sea: **The ocean as the sea of the distance, The Mediterranean for proximity and The Adriatic as the sea of intimacy.**

This museum is only for temporary exhibitions, workshops, installation but above all the space itself must reflect the metaphors of the sea shown above. it will also have to interact with a small block of houses for short stays, for use by artists, students, marine biologists and refugees as an integral part of the history of the sea.

Objectives



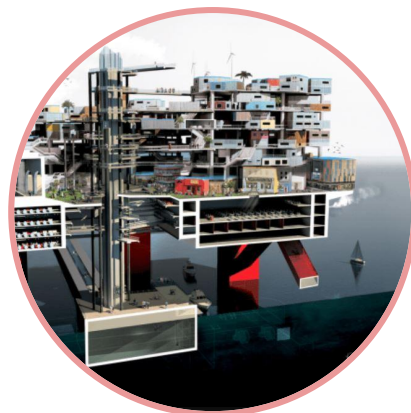
Architecture x Water

Exploring new relationships between the two.



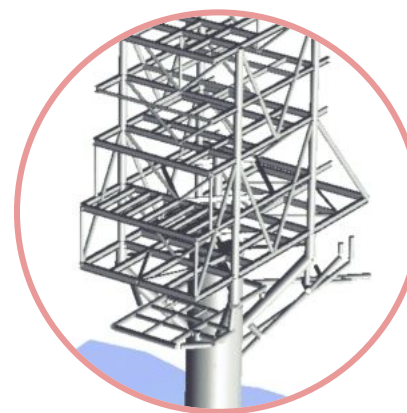
Artificial Islands

Exploring potential of oilrigs as development of artificial islands



Cohabitation

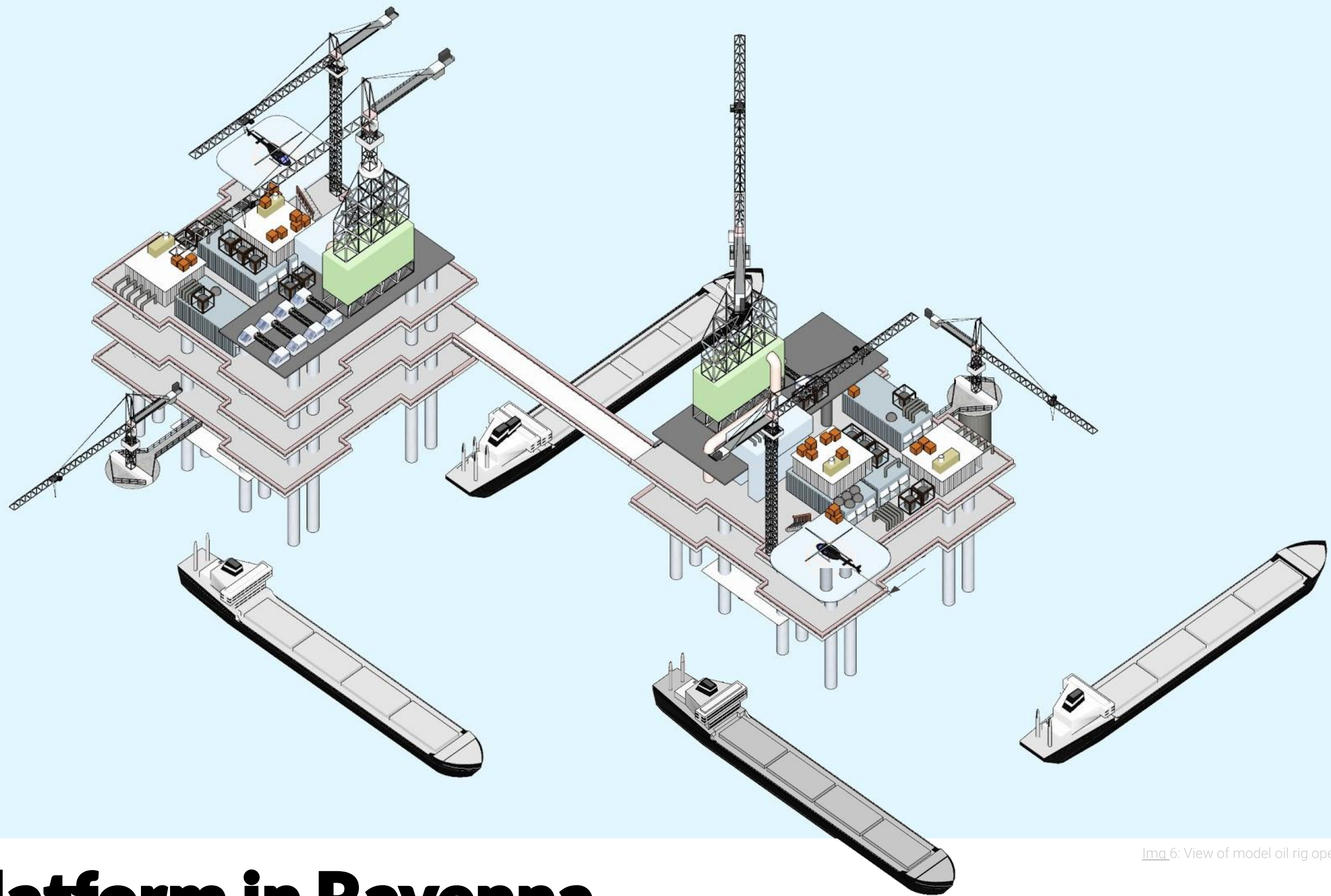
Programme management within diverse functions and limited space.



Structure

Understanding structural qualities of oil rigs and utilizing them.

The following objectives can be a point of beginning to conceive this design. Participants can assume their own contexts and users before initiating their design process.

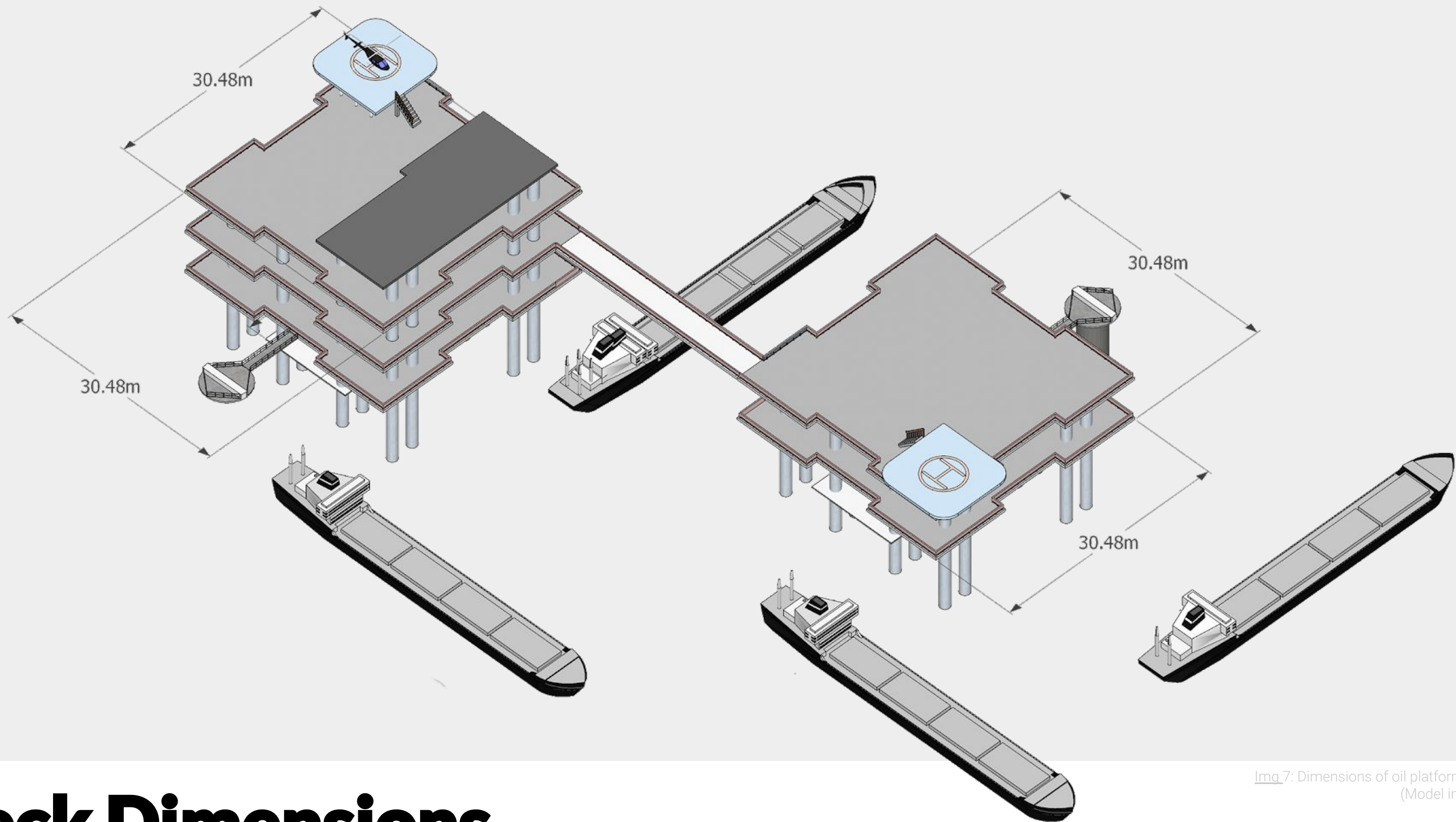


Img 6: View of model oil rig open for experimentation

Oil platform in Ravenna

The platform used in the competition is **inspired** by the Cervia A and B gas platform almost 7 km far from the coast. The platform is made by 2 part connected by a bridge but, however, must be conceived as unique

44°23'02.8"N
12°53'37.6"E

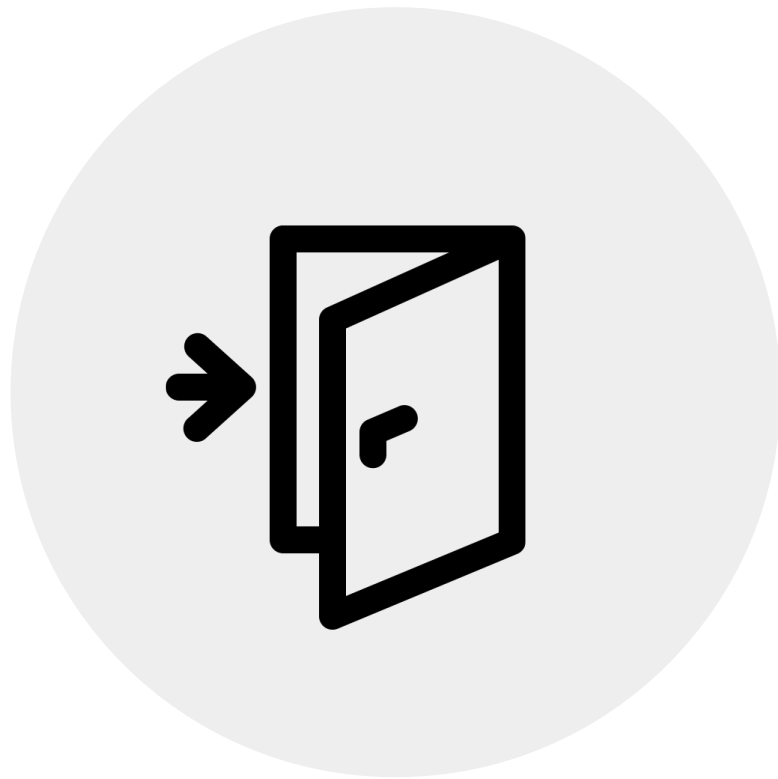


Img 7: Dimensions of oil platforms and plane surfaces
(Model in additional resources)

Deck Dimensions

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44°23'02.8"N 12°
53'37.6"E



Small dock able to communicate both with the residential area and with the museum área.

Entrance to a museum from the platform level.
Entrance to residential área from platform level.
Entrance to cafetería and laboratories.

Planning boat traffic and layout of how ships can be anchored. Establishing relationship between water and the sky through the dock.

Entrance



3 main spaces not necessarily separated that must be elaborated on the basis of the 3 main features of the seas (distance, proximity, intimacy). The museum must represent the sea and will host as much on-site works from artists, visionaries, as well as scientific works of marine biology.

The exhibitions, mainly in the format of installations, will be temporary because there are no permanent exhibitions.

Museum



20 units of small apartments that can accommodate at least **3 people**.
Due to the temporary nature and short stays, housing units are not intended as traditional apartments, but comfort must be guaranteed. The spaces must be conceived as contiguous and the distribution, separations etc will be decision of the participants. There is no limit in this sense. The use of new materials will always be of a sustainable nature, preferably recyclable.

Residential

Programme Outline

The original structure of the platform shall be retained. Structural parts can be added if the logic of the project requires it, but keeping the platform elevated from sea level will always be necessary. **The connection with the coast will always be with boats.**

Submission

You have to deliver an architectural outcome on the following site, based on the given outlines.

- Recommended number of boards/sheets - 6 boards/sheets. – [**2362px x 3544px**] or [**400mm x 600mm in 150 dpi**] in portrait digital format (JPEG). Minimum 3 boards/sheets & no maximum boards/sheet limit.
- Each image should be less than **15MB**
- You can find the preset PSD, AI and INDD template files in the 'additional resources folder' and [here](#).

This additional resources folder contains: FAQ Questions and Sketchup Model of the site.

Minimum requisites in the sheets are 3 sheets/boards + Cover image containing:

- Site plan (Compulsory)
- Key conceptual sections x 1 (Minimum)
- 3D views x 4
- Cover image/Thumbnail of size 2000 x 1000 px or larger in aspect ratio 2:1.
- Floor plans, images, sketches (if any) can be added to support the entry in the form of additional images.
- Answer 6 FAQ questions in the discussion section as given on the 'additional resources folder'.

-
- + The team limit for this competition is 4 members maximum.
 - + Use exploded views to discuss multi levelled conceptual models better.
 - + Ensure that the final sheets which are submitted do not include your name or any other mark of identification.
 - + Mention sheet number on corner of every sheet.
 - + This is a design ideas challenge only. There is no built commission/realization is associated with the problem
 - + Plagiarism of any idea / form / design / image will be disqualified with a notice.

Registration page here: <https://competitions.uni.xyz/proximity-island>

Submission Deadline: 26, 2020

Submission closes this day.

Public Voting Starts: Jun 16, 2020

Voting starts on this date.

Public Voting ends: Jul 11, 2020

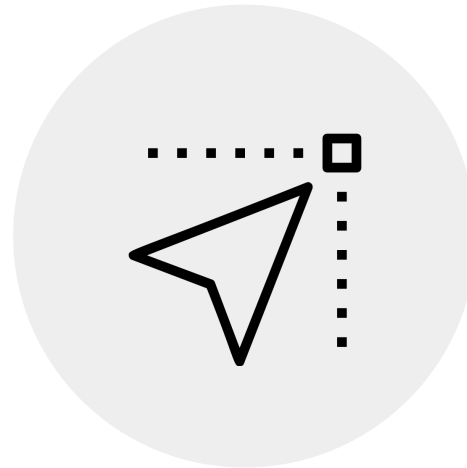
Voting ends on this date.

Result Announcement: Jul 23, 2020

Result day!

Judging Criteria

The entries will be judged by an international jury of the competition on the following criteria:



Presentation

The fundamental to a good entry is a good presentation.



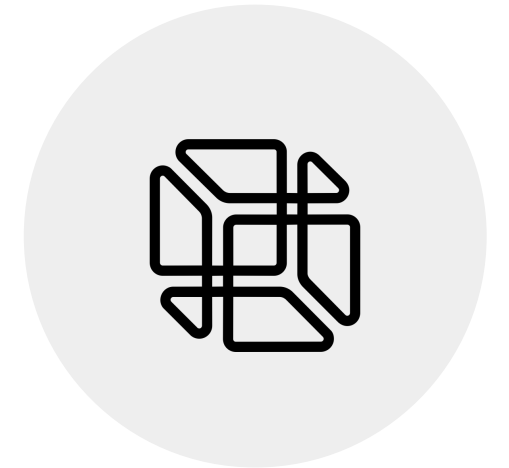
Concept/Idea

Quality of thought and intent in pre-design phase.



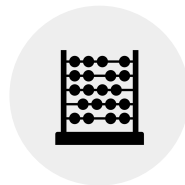
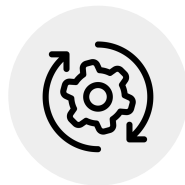
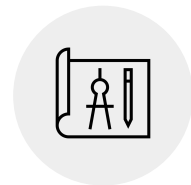
Spaces/Programme

How the spaces are calculated and ordered.



Design Output

The final architectural outcome of the solution.



The judging panel can also add other criterions based on their internal discussions - which will be in line with the problem statement. Participants are advised to fulfil above given criterions first in their design.

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Curator



Cesare Battelli

Architect

Visionary Architecture

<http://www.visionary-architecture.com>

Madrid, Spain

Cesare Battelli is an Italian artist and architect. He mainly devotes himself to research and experiments in the field of visionary art and architecture, as well as the realization of architectural projects on different scales. He has taught, held various workshops, and member of the jury panel in many universities as well as in international competitions. He graduated from the IUAV in Venice and holds a master's degree in architecture at the Hochschule für Bildende Künste, Städelschule in Frankfurt. From 2003 he embarked on a solo career by founding his own Visionary-Architecture research studio and maintaining some collaborative relationships with world famous studios as EMBT. The projects, collaborations and writings he has made since the early nineties have been published by the following magazines: El Croquis, Architectural Monographs (AD), Diseño Interior, Frame, Spazio e Architettura, Architettura Cronaca e Storia and various digital magazines or blogs of architecture such as Icarch and Metalocus. He is currently a Researcher at the UAH University of Alcalá, Madrid.

About unfuse



Rewards

Grants of up to a total of **20,000\$** can be won on this challenge. Learn more about the full conditions on the competition page [here](#).

Unfuse serves as a unit block for **Uni** in the field of Architecture. It intends to break the fusion of traditional design barriers and methodologies by making it a platform for experimentation and conceptual exchange of ideas in architecture, urbanism, society, culture and ecology. It is a research initiative dedicated to providing opportunities for designers from all domains to explore ideas that go beyond the boundaries of architectural discipline and enrich our built environment; thereby opening up possibilities for promotion of architectural thought at a global level.

Queries: support@uni.xyz

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unfuse
PROXIMITY
ISLAND

Repurposing oil rigs for a better purpose.

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