

As of March 2nd, 120 Hours
welcomes you
to this year's **reference paper.**

March 2nd 2025

Read the paper thoroughly to prepare for the release of the assignment.

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Welcome to this year's reference paper.

This year, as 120 Hours celebrates its 15th edition, we have decided to return to where it all began. The reference paper serves as a guide to spark ideas and associations prior to the task release in **24 hours**.

In 2011, the inaugural 120 Hours competition challenged architecture students to solve the riddle of Tullinløkka – a vacant site in the heart of Oslo, just a few steps away from the National Gallery and the historic buildings of the University of Oslo, which back then had already stood empty for a long time.

The participants of the 120 Hours competition 2011 were tasked with imagining the future of the vacant site - to fill the void by proposing an architectural solution that was suitable for the area and its history. The history of the site reveals it to be a space in flux, transitioning between permeance and impermanence. From sport fields to parking lots, political gatherings to temporary art installations, the site has been filled, emptied, and refilled – each phase leaving behind not only memories but also material traces.

Fifteen years later, the site remains empty, and the riddle unsolved. Over the years, countless proposals have been submitted, yet none have succeeded in filling the void and assigning the site a permanent purpose. Proposals for museums, sculpture parks, temporary installations, even an annex to the National Theatre have been discussed, but the empty site at Tullinløkka endures as an unresolved architectural challenge to this day.

On behalf of all the members of the 120 Hours team, welcome to the reference paper for 120 Hours 2025.

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“ONE ART”

By Elizabeth Bishop

*The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.*

*Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.*

*Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.*

*I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.*

*I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.*

*—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.*

Grünet 1860
Aften

Full taushet
hjerte? For tiden in
Spille

hovedstadens
setter

debatt

Chapter 1: Tullinløkka & 120 Hours



Av Odd Gunnar
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TULLINLØKKA

Tullinløkka is located in the heart of Oslo and today serves as both a park and a parking area, surrounded by a mix of old and new university buildings, museums, and modern developments with restaurants and cafés. Despite its central location between significant historical landmarks, Tullinløkka has struggled over time to establish a distinct identity.

The square is named after Claus Tullin (1764–1830), a merchant and court intendant, who was the last private owner of the site. Tullin sold this section of the city's commons in the 1830s. Since then, the area has been used for various purposes, including a sports field, exhibition space, parking lot, gas station, “temporary park,” and even as a proposed site for a temporary theater building.



Tullinløkka in 2024



Proposal, 1915



Proposal, 1995



Realized, 1920



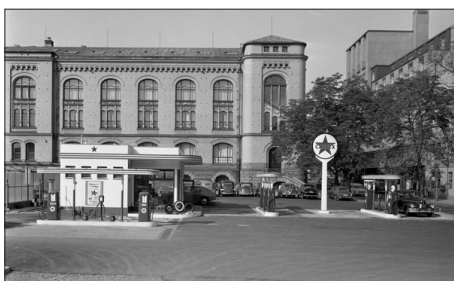
Realized, 1952



Proposal, 2023



Proposal, 1928



Realized, 1955



Tullinløkka, 1933



Realized, 1938



Tullinløkka, ?



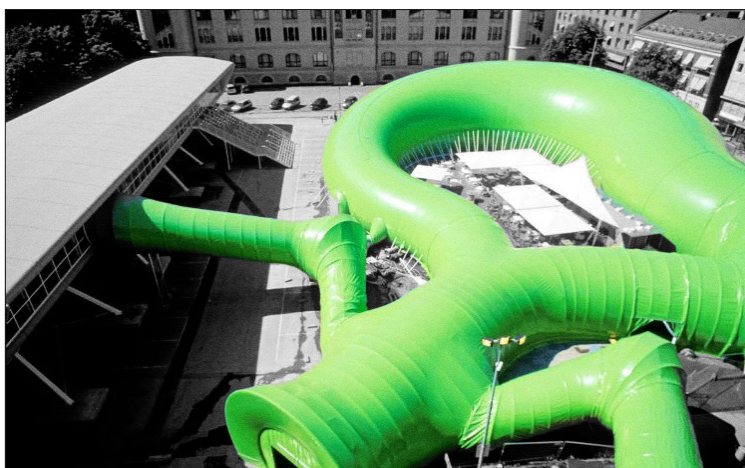
Proposal, 2023



Tullinløkka, 1938



Tullinløkka gas station (built, 1955)



Tullinløkka pavillon "Frosken" (built, 2005)



Tullinløkka ice skating rink (built, 1907)

Nasionalgalleriet som forsvant

"The show ain't over 'till the fat lady sings"
(Amerikanok showbiz-ordak)

Så er kulturdebatten over oss igjen. *Kulturdebatten?* Ifølge *Den bakvendte familieboken* (Oslo 1951) var ved midten av forrige århundre det hyppigst brukte ord i norsk kulturbatt *"dritsekke"*. Slik er det ikke nå lenger. I vårt avanserte 21. århundre er kulturbattens fremste stikkord *"diskurs"* og *"paradigmatikk"*. Men rett under den høyakademisk blankpolerte overflaten ligger inektivene på lur og vaker - nå som før. Og denne gangen er det *Nasjonalgalleriet* debatten gjelder. Nasjonalgalleriet som ble avskaffet, utviklet og som forsvant.

Hva skulle vi egentlig med et Nasjonalgalleri? I nærmere 170 år – helt siden 1837 – hadde de fleste av oss trodd at det var temmelig opplagt, men tidene forandrer seg. Iaffall har våre formyndere funnet ut at noe Nasjonalgalleri behøver vi sluttet ikke, og dermed har de likegodt slått det sammen med en håndfull norske museums-institusjoner: Museet for samtidskunst, Kunstinstituttet i Oslo, Norsk Arkitekturmuseum og Riksstillingene. Det innførselsproduktet har fått navnet "Nasjonalmuseet for Kunst". Kan det være mytene om stordriftsfordeler og synergieffekter som har tatt overhånd?

Det er faktisk verre enn så. Det hele er ledd i et ideologisk prosjekt som har som hensikt å bryte ned museens funksjon som bevare og ankerfester for det vi måtte ha av dannelsesinstrasjon i vårt land. Gjemmefold folkeopplysning skal erstattes med en virksomhet som tilskjuler å *«bryte med tilvante forestillinger»*, som statssekretær Slettholm i Kulturdepartementet uttrykker det. Særlig konstruktiv kan dette knapp sies å være, ei heller særlig nyskapende. Allerede i 1909 formulerer den italienske futurist-diktaren Marinetti paskende *«Brenn museene!»* og *«La oss dype malskinnene!»* Marinetti måtte – om ikke annet – å kunne debatt. Det har også Nasjonalismen maktet ved sin nymotering av kunstverke: Den nasjonallagerte, med høy forgarvning under mottoet

Odd Gunnar Skagestad

Tallmagi og tull på Tullinløkken

"Ode to an Arctic Owl"

(Albert Norderaasen, ordfører i Oslo fra 1976 til 1991)

Mange mener at *kulturbættan* er det sikreste tegn på at alt er vel i Kongeriket. Kulturbættan dreier seg alltid om saftige, sexy og ikke minst tidsriktige spørsmål som f.eks. bokhandlervatnen, Vestbanens fremtid, Bislett stadion og Nasjonalgalleriets endelikt. Og skulle alle andre temaer for en stakkast stund være uttømt, så har man alltid *Tullinokken* (alternativ skrivemåte *Tullinokka*) som evig tilbakevendende stridsordsmål.

"Solid bakgrunn for egne meninger" har aldri vært noen forutsetning for å delta i den norske kulturdebatten, men det hjelper. Et greit utgangspunkt er å søke bakgrunnskunnskap i Oslo byleksikon (4. utg., Oslo 2000), som på s.449 kan fortelle at *"Det har vært fremlagt en rekke planer for bruken av Tullinløkka, som nå er i årrekket har vært benyttet som offentlig parkeringsplass. Flere av forslagene har ført til adskillig debatt"*

Nøkernt og korrekt nok, men ikke særlig spenn

En pitagelme mer aktivitet kunne ble slått an i reformerkeverket Norge på tærskelen (Oslo 2020). Etter opplysningssider "Tullinokkelen" på s. 179 fremfører flere gode kreative innspill: "Gres parkeringsmønstre i Oslo, slik den kan bli og ikke fortvette!" Gjennom hele 20 århundre har det kadd i fengrene på utbyggings- og lykkebeihedere, som har lassert stadig nye pøysomme motstandspolysjninger... Har du en god ide, så kogn deg ut av treverket og inn på banen! Og la oss ikke avpøse av muligheten til å belyde byens sentrum med noen en grønne lunge... Noen har foreslått en recke-sene i rekolske, men alternativene er legio: Hva med et skatebord-senter i ny-brutalistisk stift? Kanskje en Rikshospital-filal med rennesspang og diskrete oversiderbør? Eller et ungdomshuset i jøgend-stift? Hvorfor ikke å bakke-anspørte hverandre for miskjente



1ST EDITION OF 120 HOURS (2011)

The very first edition of 120 HOURS was focused on urban space and the activation of dead zones in the city. The site in question, Tullinløkka, is located in the center of Oslo between two major museums and has been subject for debate and neglected for 125 years. The task was to activate the space with minimal intervention, and to focus on social and environmental sustainability.



A conceptual architecture competition for Norwegian students spanning 120 hours

The moment you've all been waiting for! This is the assignment for the first edition of 120hours:

Tomt: Tullinløkka, Oslo

Bakgrunn:
Tullinløkka ligger snart åpen for nye ideer og muligheter, de tunge nasjonale institusjonene som har rammet inn tomten de siste 100 årene er på flyttefot; Nasjonalgalleriet er på vei til Vestbanen. Historisk museum flytter til Bjervika.

Oppgave:
Deres oppgave er å utforske det fremtidige potensialet i denne sensussumnære tomten, ved å utvikle et selvvalgt program og manifestere dette i en konkret struktur på Tullinløkka. Programmet skal inkludere offentligheten og skape aktivitet på tomten året rundt. Dere står fritt til å inkludere de eksisterende bygningene.

Evaluering:
Forslagene bedømmes ut i fra:
Originalitet – Er valgt program og forhold til kontekst ny og alternativer sammenlignet med tidligere?
Argumentasjon – Argumenteres det overbevisende i det innleverte forslaget, både i valg av program og konkret utforming?
Realiseringspotensial – Fremstår forslaget som en reell mulighet for fremtidig bruk av Tullinløkka?
Konseptuelle grep – Hvordan forholder den konkrete bygningen seg til programmet i forslaget, og hvordan lander det i situasjonen?

Format:
Oppgaven skal besvares på maks to liggende A1 planser ved bruk av valgfrie teknikker (håndskisser, diagrammer, 3D visualiseringer, modellfoto, cad tegninger osv). Besværet skal være på enten norsk eller engelsk. Dere står fritt til å benytte det utdeltet bakgrunnsmateriale, men det er ikke noe krav å bruke dette i besværet.

Site: Tullinløkka, Oslo

Background:
Tullinløkka is opening up for new ideas and possibilities, as the national cultural institutions that have framed the site the last 100 years are moving to new locations – The National Gallery to Vestbanen, Historical Museum to Bjervika.

Task:
Your task is to explore the future potential for this inner-city site by developing a programme for Tullinløkka. The programme must be manifested in a physical structure, i.e. we are looking for an architectural response to the task at hand. The programme should reflect the public nature of the site and generate activity all year round. You may include any existing structures and buildings in your spatial concept and/or programme if you like.

Evaluation:
Your competition entry will be evaluated using the following criteria:
Originality – Does programme and relation to context offer something not seen before?
Argumentation – Are the arguments for the proposal convincing and well presented (both in terms of programme and spatial concept)?
Potential for realization – Does the proposal seem to offer a real possibility for future use of Tullinløkka?
Spatial concept – How well do the physical structures relate to programme and site?

Format:
Your proposal must be presented on max two landscape oriented A1 sheets using any techniques of your own choosing (sketches, diagrams, 3D visualizations, model photos, CAD drawings, etc.) Your proposal must be in either English or Norwegian. You may use the material provided, but this is not a requirement.

Alt det innleverte materialet merkes med tildelt deltagerkode og skal ikke inneholde informasjon som røper deltagernes identitet ovenfor juryen.

Plansjene sendes til adresse Pilestødet Park 18, 0176 Oslo, Norge. Pakken må være post-vstemplet innen tidsfristen (26. Mars, klokken 14:00) eller leveres på Arkitektur og designhøgskolen i Oslo, Maridalsveien 29, innen tidsfristen.

I tillegg skal alle deltagere laste opp plansjene som PDF på www.120hours.no innen tidsfristen (26. Mars, klokken 14:00). Størrelsen på filen skal ikke overskride 20MB. PDF'en er en nødvendig garanti for det innsendte konkurransematerialet, det skal derfor ikke være anvik mellom digital PDF og de leverte plansjene. Avvik vil resultere i disqualifisering. For de som har brukt ikke-digitale teknikker på plansjene, vil et foto av plansjene innlemmes i en PDF være tilstrekkelig.

Eventuelle spørsmål sendes til contact@120hours.no, og merkes med deltagerkode.

Lykke til!

Your competition entry must be clearly marked with the entry code you received when you signed up for 120HOURS. You must not include any information in your competition entry that would allow the jury to identify you personally.

Competition entries must be sent by postal mail to address: Pilestødet Park 18, 0176 Oslo, Norway. The postal stamp must be within the competition deadline (March 26, 14:00). Alternatively, competition entries may instead be delivered to Maridalsveien 29, Oslo, Norway, within the competition deadline.

In addition to submitting the two A1 sheets by postal mail or delivery, you are required to upload your competition entry as a PDF file at <http://120hours.no> within the competition deadline. The PDF file should not exceed 20MB. This file will serve as a guarantee for your competition entry. Any deviations between the digital PDF and the analogue A1 will result in disqualification. For those who have used non-digital techniques, a photo of your A1 sheets embedded in a PDF file will suffice.

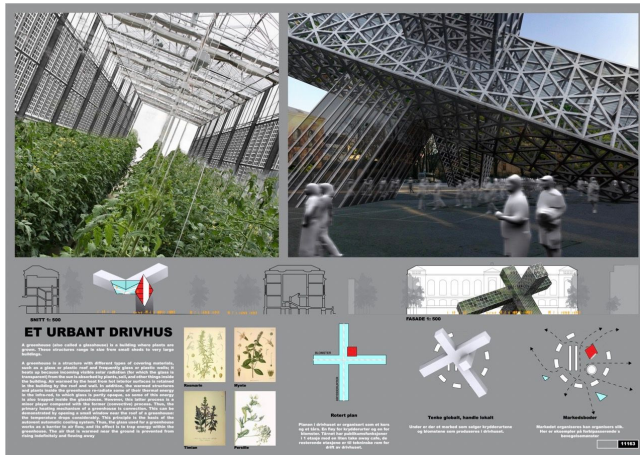
Any questions should be directed to contact@120hours.no.

Good luck!



Assignment sheet from 2011

WINNING ENTRIES (2011)



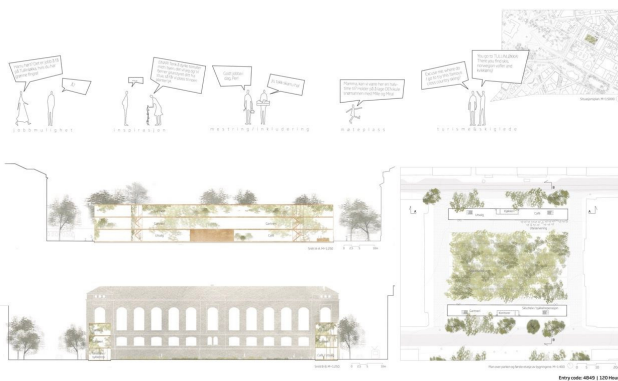
1st place: "Urban Cultivation" by Pål A. Trodahl



2nd place: "Tullinmuren" by Erik O. Holmo and Paal Henning Løkke



en ny vår på tullinløkka
-fra utfordring til ressurs



3rd place: "En ny vår på Tullinløkka" by John Sanden and Ingvild Hodnekvam

en ny vår på tullinløkka
-fra utfordring til ressurs



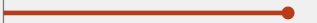


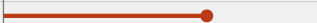
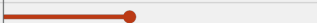
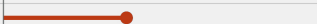
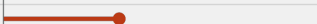
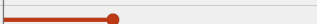
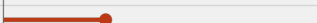
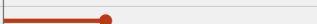
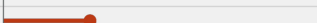
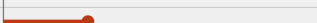
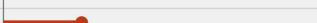
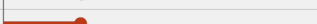
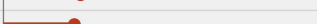
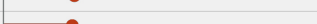
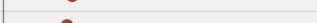
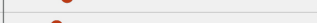
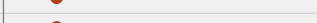
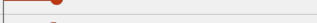
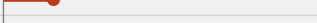
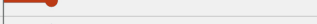
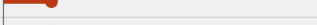
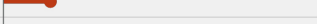
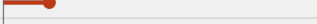
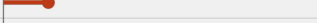
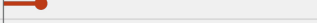
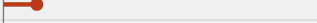
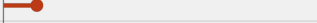
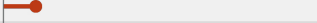
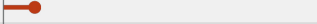
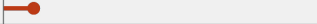
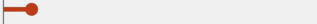
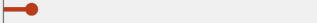
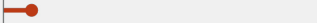
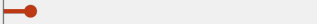
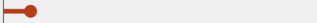
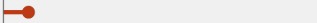
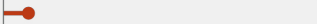
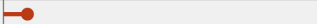
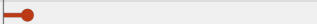
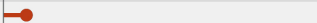
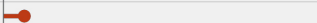
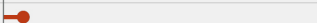
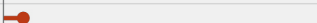
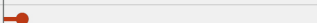
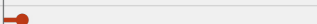
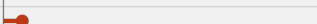




Chapter 2: Lost & found

Most Common Objects in the MTA Lost And Found

On July 28, 2014, at 3:00 p.m.

ITEM	QUANTITY	
Cellphone	29 . 8 k	
MTA MetroCard	28 . 3	
Wallet	27 . 3	
Cash	25 . 3	
Debit card	22 . 1	
Miscellaneous item	19 . 5	
Shopping bag	12 . 1	
Credit card	11 . 8	
Driver's license	11 . 1	
School ID	10 . 5	
Insurance card	9 . 8	
Backpack	9 . 8	
Identification card	8 . 3	
Purse	8 . 1	
All other personal ID	7 . 5	
Benefit card	7 . 4	
House keys	6 . 8	
Membership card	6 . 6	
Eyeglasses	6 . 1	
Employment ID	5 . 1	
ID holder	5 . 1	
Paperback	4 . 8	
Social Security card	4 . 6	
Library card	4 . 6	
Other baggage	4 . 5	
Tote bag	4 . 4	
Pants/trousers/shorts	4 . 3	
Medication	3 . 6	
All other keys	3 . 2	
Folder	3 . 2	
Shirt	3 . 1	
Stationary supplies	3 . 0	
Hat	2 . 9	
Handbag	2 . 7	
All other clothing	2 . 7	
Gloves	2 . 7	
Hardcover books	2 . 6	
Shoulder bag	2 . 6	
T-shirt	2 . 4	
Jacket	2 . 4	
Telephone accessories	2 . 3	
Paperback books	2 . 3	
Umbrella	2 . 2	
Sunglasses	2 . 0	
Envelope	1 . 9	
Pouch	1 . 9	
Undergarment	1 . 8	
Sweater	1 . 8	
Mail	1 . 8	
Passport	1 . 8	

Weirdest Objects in the MTA Lost And Found

On July 28, 2014, at 3:00 p.m.

ITEM	QUANTITY	ITEM	QUANTITY
Fashion costume	1,782	Airline ticket	67
Dishware	452	Pager	61
Lottery ticket	420	Guitar	33
Personal diary	370	Record player	26
Calculator	348	Saxophone	23
Stuffed animal	216	Blueprint	21
Military ID	181	Death certificate	19
Bicycle	147	Binoculars	18
Fanny pack	147	Photo album	18
VHS tape	97	Galoshes	17
X-rays	96	Tefillin/phylactery*	10
Leather jacket	82	Television set	6
Walkman	73	Skis	2
Entertainment ticket	71	Tie clip	2
Board game	68	Air conditioner	2

* A small leather box with Hebrew texts worn by Jewish men during weekday morning prayers

“LEGO LOST AT SEA EXHIBITION AT ROYAL CORNWALL MUSEUM”

15 July 2023

Amy Gladwell
BBC News

“Pieces of Lego are hauled up every week by fishermen off Cornwall, more than 25 years after a huge cargo ship spill.”



More than five million Lego pieces were lost from the Tokio Express off Land's End in 1997, when a freak wave knocked 62 containers into the sea. Pieces have been washing up along Cornish beaches ever since, and have been found as far away as the Channel Islands, Ireland, Holland and Denmark.

The tale is being told at an exhibition at the Royal Cornwall Museum. The Lego Group said the spill was an “unfortunate accident”.

Oceanographers are now using the lost Lego to better understand ocean currents. A study of the pieces by the University of Plymouth published in 2020 suggested a Lego brick could survive in the ocean for as many as 1,300 years.

A spokesperson for the Lego Group said they “don’t ever want Lego bricks to end up in the sea” and the spill was “an unfortunate accident”. They said: “We are serious about our role in helping to look after the planet and we have a bold sustainability strategy that aims to leave a positive impact for future generations.”¹

LEGO PIECES LOST AT SEA INCLUDE:

1. 352,000 pairs of diver fins
2. 97,500 miniature scuba tanks
3. 88,316 sets of tiny flowers
4. 54,000 pieces of seagrass
5. 33,941 dragons - 514 were green
6. 26,600 yellow lifejackets for mini-figures
7. 26,400 pieces of ship's rigging

¹ https://www.bbc.com/news/uk-england-cornwall-66187273?fbclid=IwY2xjawIn0DNleHRuA2FibQlxMAABHQIOpDoBm tb-zxgbvL4QxWV6JWLCm8Z6J7y4q7n0jmR5ZZdzRLAZe9uuuw_aem_jQ7rpBbMSSEOrIdEGiloMQ

STATISTICS, FORGETFULNESS AND THEFT

- Leading the list of lost items are cell phones, followed by keys, wallets, and sunglasses, pinpointing our most essential and frequently misplaced possessions.
- On average, people dedicate **2.5 days** a year searching for misplaced items, highlighting the considerable amount of time lost. That's an average of **150 days** during your life.
- People use on average **10 minutes** a day looking for lost items.
- Despite search efforts, a **33% portion** of lost items remain unfound, demonstrating the limitations of existing lost and found systems.
- The holiday season experiences a **25% increase** in lost items, emphasising the chaos of high-activity periods.
- In 2019, travellers left behind **\$926,030.44** in loose change at US airport security, revealing the monetary losses tied to misplaced items.
- The average individual misplaces up to nine items daily, with over **60%** having lost something at some point.
- A significant **40%** of lost items are left in public spaces like restaurants and airports, making them prone to being lost.
- Annually, over **2 million** items are lost in airports, with phones, passports, and laptops being the most common.
- Hotels report an average of **100 lost items** each month, ranging from clothing to electronic chargers.
- In the United States, **4 million** pets are lost each year.
- **70%** of lost items are found by someone other than the owner.
- In 2020, the world had **3.68 Gha** of natural forest, extending over **28%** of its land area. In 2023, it lost **23.9 Mha** of natural forest, equivalent to **14.7 Gt of CO₂ emissions**.
- At least **15%** of cat owners loose their pet in a five year period.
- At least **14%** of dog owners loose therir pet in a five year period.
- At least **2,000** items from the British Museum were reported missing, stolen or damaged in 2023.
- Pablo Picasso is the artist who has more works stolen than anyone else, according to new research. The Spanish master currently has **1,147 paintings** registered as stolen, missing or disputed
- In 2023, the number of missing person files in the United States equaled **563,389 cases**.



The things we forget are not always just physical objects; they can also be psychological, tied to memories, emotions, or experiences that once held deep personal meaning.



Chapter 3: Exhibition

“exhibition”¹

noun

a collection of things shown publicly

An **exhibition**, in the most general sense, is an organized presentation and **display** of a selection of items.²

Exhibitions are usually held in cultural or educational spaces like museums, galleries, parks, libraries, exhibition halls, or at international events like World’s fairs. They can cover various themes, from art and history to commercial trade shows, providing visitors with opportunities to explore diverse perspectives and contemporary issues.

Although some exhibitions are permanent, most exhibitions are typically temporary, with defined opening and closing dates. Some are shown in a single location, while others travel between venues or are hosted online, ranging in size from large international events like World’s fairs to small solo shows or single-item displays.

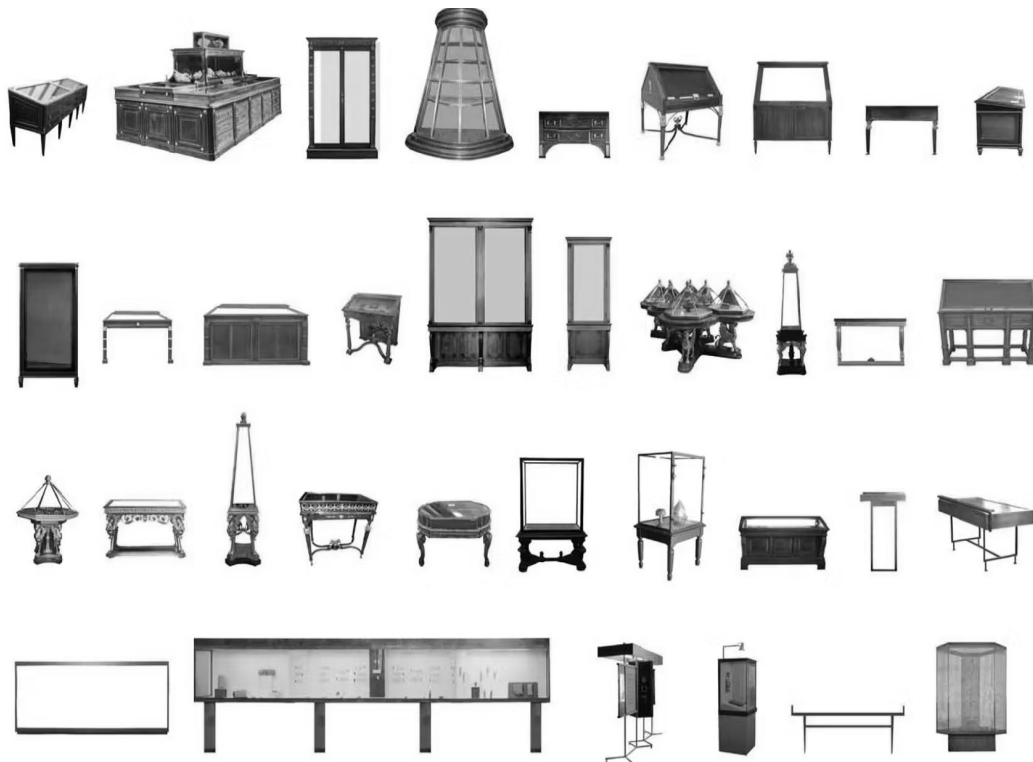
Most exhibitions are organized by a team of specialists, with specific roles depending on the nature of the exhibition. Curators handle item selection, writers and editors produce text and materials, while designers or architects shape the layout and presentation.

¹ Cambridge dictionary (<https://dictionary.cambridge.org/dictionary/english/exhibition>)

² Wikipedia (<https://en.wikipedia.org/wiki/Exhibition>)

DISPLAYS OF DISPLAYS

"Display of Displays" is the first temporary exhibition in OMA's Small Hermitage - Kunsthalle – an unveiling and exploration of the Hermitage's historic collection of display cases, exploring their significance as both historical records and works of art. In our work and presence at the Hermitage we have become completely fascinated by what at first appears invisible. The vitrines, designed primarily to enable visitors to see artifacts, and have been increasingly ignored as objects of interest, are of course themselves incredible artifacts. [READ MORE HERE.](#)



https://www.oma.com/projects/display-of-displays?fbclid=IwY2xjawIn0DRleHRuA2FibQlxMAABHRO19ypl-31usZZ9P1oz6gpmK5y5kGq71D7viUR-_wz-U2kbNQTDa7Z9qkw_aem_MrHvpBW1f8AKkpMq-O8_Pw

THE PAVILLION TYPOLOGY

A pavilion can serve as a meeting place, an exhibition space, or a platform for architectural experimentation, where new building techniques and design concepts—such as space, light, materials, and innovative forms—can be explored. Blurring the line between art and architecture, pavilions can be placed in both urban and rural settings.



Their flexibility makes pavilions a unique architectural typology, supporting both experimental and functional construction. Often striking and memorable, they can stand as permanent or temporary freestanding structures, welcoming visitors in all weather conditions, at any time of day.

Historically, pavilions have played a key role in world fairs and garden design, with roots in multiple cultures. In Chinese and Japanese gardens, pavilions were designed for contemplation and to frame views of the landscape, while European gazebos and orangeries from the Renaissance and Baroque periods served as gathering spaces in aristocratic gardens.

Today, beyond their spatial qualities, pavilion design increasingly embraces sustainability and interactivity, adapting to contemporary needs and innovations.

An example is the project “Mitmachding for Lausitz” by the design-build network ConstructLab. In the project they created a foldable pavilion designed for public spaces and events. The goal was to enhance civic participation and support community engagement to improve the quality of life in the region of Lausitz in Germany.¹

The pavilion, which fit into two bags and could be transported and set up by two people, featured essential furniture like comfortable seating and interactive displays to showcase the activities of the organizations. It served as a welcoming space for public interaction, whether indoors or outdoors.²

Another example is the Ang Sila Oyster Scaffolding Pavilion Project in Thailand, that aims to revitalize Ang Sila’s struggling fishing industry through the creation of a new oyster eco-tourism infrastructure prototype. When in use, local fishermen bring small groups of visitors from Ang Sila to the pavilion, where they can handpick oysters pulled from the ocean below. This new oyster-tasting experience allows the Ang Sila fisherman to relay their fishing history and oyster cultivation heritage directly to visitors in a new and interactive way.

¹ ConstructLab, s.v. “Mitmachding for Lausitz”, 20.02.2025. <https://constructlab.net/projects/a-mitmachding-for-lausitz/>

² ConstructLab, s.v. “Mitmachding for Lausitz”, 20.02.2025. <https://constructlab.net/projects/a-mitmachding-for-lausitz/>



ConstructLab. Mitmacheding for Lausitz by P. Hubmann, P. Zuiderwijk, A. Römer, ConstructLab Berlin E. V., Paredes-Meias CRL Portugal. Foto. 2024.



Christopher Clarkson. Aldo van Eyck Sculpture Pavilion in Sonsbeek Park & the Kroller Muller Museum. Foto.1966 (reconstructed in 2006).



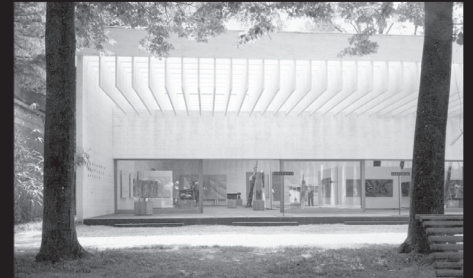
Julien Lanoo. Serpentine Gallery Pavilion by Peter Zumthor. Foto. 2011.



Marciej Jezyk. The Barcelona Pavilion by Ludwig Mies van der Rohe. Foto. 1929.



Rokuon-ji, Kinkaku-ji "Golden Pavilion" by Ashikaga Yoshimitsu. Foto. 1397 (reconstructed in 1955).



Ferruzzi. Nordic Pavilion in Venice by Sverre Fehn. Foto. 1962.

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Statistics on lost things:

- <https://www.dailymail.co.uk/news/article-2092698/Pablo-Picasso-stolen-artist-world-1k-pieces-work-missing.html>
- <https://www.statista.com/statistics/240401/number-of-missing-person-files-in-the-us-since-1990/>
- <https://retreev.com/blogs/news-feed/by-the-numbers-unpacking-the-world-of-lost-items-with-retreev>

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"Displays on Displays": https://www.oma.com/projects/display-of-displays?fbclid=IwY2xjawln0DRleHRuA2FibQlxMAABHRo19ypl31usZZ9P1oz6gpmK5y5kGq71D7viUR-_wz-U2kbNQTDa7Z9qkw_aem_MrHvpBW1f8AKkpMq-O8_Pw

MEDIA

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Tullinløkka in 2024: <https://www.arkitektur.no/aktuelt/arkitektur/hvorfor-ikke-midlertidig-teater-paa-tullinloekka/>

Assortment of images of Tullinløkka throughout history:

- https://oslobilder.no/OMU/OB.%C3%9846/0082?query=tullin%C3%B8kka&search_context=1&count=206&pos=51
- https://oslobilder.no/OMU/OB.%C3%9846/0082?query=tullin%C3%B8kka&search_context=1&count=206&pos=51
- https://oslobilder.no/OMU/OB.X0382?query=tullin%C3%B8kka&search_context=1&count=206&pos=61
- Foto: Henriksen & Steen - Nasjonalbiblioteket. Tullinløkka fylt med busser i 1938.
- Foto: Illustrasjonen av Telje Torp Aasen Arkitektkontor AS er hentet fra forsiden til presentasjonspublikasjonen utgitt av arkitektkontoret, UiO og Nasjonalgalleriet.
- Foto: Rodeo Rebuilding/Statsbygg.
- <https://www.aftenposten.no/meninger/debatt/i/W00R9r/tullinloekka-maa-ikke-bygges-ned>
- <https://www.historiskmuseum.no/utstillinger/utstillingsarkiv/tullinlokka2023/>
- <https://ogskagestad.net/TullinSpilletAftenMai07.pdf>

Material from 120 Hours 2011: <https://www.120hours.no/>

Chapter 2

Charts over objects in lost & found: <https://fivethirtyeight.com/features/mta-new-york-lost-and-found-subway-most-common/>

Image of rare green dragon: https://www.bbc.com/news/uk-england-cornwall-66187273?fbclid=IwY2xjawln0DNleHRuA2FibQlxMAABHQlOpDoBmtb-zxgbvL4QxWV6JWLCm8Z6J7y4q7n0jmR5ZZdzRLAZe9uuuw_aem_jQ7rpBbMSSEOrldEGiloMQ

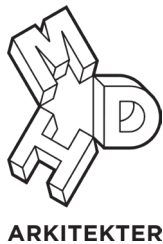
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Displays of Displays: <https://www.oma.com/projects/display-of-displays>

David Foessel. Kanna Pavilion by Laure Friès Architecture. Foto. 2024. <https://www.archdaily.com/1021445/kanna-pavillion-laure-fries-architecture>

Assortment of images of pavillions cited on page.

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<https://www.120hours.no/>