

BUILD FEST



Build Community
Build Creatively
Build Fest

AT: BETHEL WOODS CENTER FOR THE ARTS,
THE HISTORIC SITE OF

WOODSTOCK

Bethel Woods Art &
Architecture Festival

September 2024
11th through 15th

Call for
proposals

BuildFest invites academics and researchers to propose ideas for large-scale art installations to be built on the historic grounds of the 1969 Woodstock festival. Over the course of a five-day live-work festival, accepted participants will work with self-organized student teams to build, install, and work through on-site design solutions. Once completed, the selection of installations will be utilized during the Catbird Music Festival—an Americana festival taking place on the historic 1969 Woodstock site—as functional art-infrastructures to be experienced and adapted for festival attendees.

Call for Proposals

BUILDings are, at their core, physical constructs. Even with the rise of computational design tools and digital fabrication, they are still, necessarily, grounded in the material world; **for every robot that mills or prints an object, there are people who move and transport those objects.** Likewise, FESTivals are physical interactions between people—one of the remaining few places where groups gather to interface and collaborate socially without a digital veil.

With this understanding, **BuildFest approaches the dichotomy between the physical and digital not as a binary but as a chance for collaboration—**asking potential participants to imagine what a future might look like in which digital and analog methods of construction are integrated in a more wholesome manner; one in which building technologies (old and new) can fuse to foster smaller, greener and more diverse economies capable of sustaining the long-term habitation of humans on this great floating mud-ball, planet earth.

History of Art at Woodstock:

In 1969, over 450,000 people gathered in Bethel, New York, for a legendary music and art fair that would come to be referred to simply as “Woodstock”—gathering some of the world’s most lauded musicians (Jimi Hendrix, Santana, Janis Joplin) to a single stage in order to spread a message of peace and love. It was a seminal event in many ways and has come to hold unique symbolic meaning for the counterculture within American lore.

Woodstock is most known for its contribution to music, paving the way for modern festival culture and camping. However, In the Road to Woodstock, organizer Michael Lang said, The festival was to “encompass

all the arts, not only music but crafts, painting, sculpture, and theater.” Having artwork permeate throughout the landscape was one of the early concepts and key elements of the festival.

Thus, in addition to its legacy in music history, the 1969 Woodstock festival also acted as the largest mass exposure to experimental participatory environmental artwork in the world to that date. In 2024, the Bethel Woods Art and Architecture Festival seeks to continue the ground’s legacy as an experimental incubator of art, design, and architecture—by doing so, reviving a lesser-known tradition of the site.



Project Site:

The specific project site for BuildFest will be located in a special location on the historic grounds. Located within the Best Road Camping area, **installations will be built on the "Jimi Hendrix House" site, the historic location where Jimi Hendrix and his band were housed on Sunday before their legendary performance on the main stage Monday morning of August 18, 1969.** Long demolished, the site now exists as a lightly grown farm field that is used for tent and car camping each year at the Catbird Music Festival. 2024 installations will be built in this field and will act as large-scale infrastructure (seating, shade, relaxing) for future festival campers.



Theme:

BuildFest marks the third year of the Bethel Woods Art & Architecture Festival and begins a multi-year project to merge digital and analog fabrication pedagogies with creative notions of function and play, focusing on flexibility and adaptation.

Candidates are asked to (1) take a stance on BUILDing in the 21st century and **draw a line in the silica-rich sand that will one day get processed into their computer chips: Do you reject technology or embrace it–To what extent?** And (2) detail how this stance generates a flexible (and physical) FESTivity for the digital epoch: **how does your installation function in the context of a modern music festival–how can it adapt over three years?**

Successful proposals should focus on BUILDing, not as a noun but as a verb, and should touch on one or more of the following thematic questions:

- How can digital and analog modes of design/fabrication better interface to create a more integrated construction ecosystem?
- How can computational tools, digital fabrication, and/or the use of off-the-shelf parts help supplement analog skills in the context of a four-day design-build camp?
- How can autonomous fabrication and/or robotics aid hand-building to push toward more ethical, smaller-scale economies of labor and construction?
- How can a site's history and cultural significance inform and engage with built structure?
- What technologies should be rejected? How can labor be implemented as a meaningful activity rather than a necessary evil?

Likewise, proposals should suggest the potential FESTivities that the respective artwork will facilitate, including:

- What function will the installation serve?
- How the installation's function can adapt over multiple festival seasons?
- What emergent activities of play and wonder can the installations facilitate in festival attendees?
- What new programmatic choreographies can the installation incite?
- How does the project interface in a decidedly physical setting?
- How does the project interface with a digital presence in its afterlife on the web and social media?

The most successful projects will:

- Be capable of withstanding at least three seasons of Catskills weather.
- Have a finishing/maintenance plan to ensure the project can be renewed each season.
- Be capable of a festival activation or function.

Eligibility:

All university faculty in design or a related field of any rank are welcome to apply upon permission from their institutions. Accepted candidates will be required to provide written consent from their department chair or supervisor before being granted the project. **Selected candidates are expected to bring self-organized student/faculty teams of 8-16 people each, including faculty. Selected candidates should be experienced builders and/or fabricators capable of coordinating and managing a design-build project.** The 2024 Art & Architecture Festival will provide the hand tools and materials necessary to complete the projects and may provide additional fabrication expertise if desired. Any digital fabrication necessary should be conducted using the resources of the candidate's home institution.



Daily Schedule:

By day, we BUILD:

Shop spaces and facilities will be open everyday from 8:00 am to 6:00 pm for teams to utilize in the fabrication of their respective installations.

By night, we FEST:

Each night of the festival will be programmed with concerts, lectures, pop-ups, and other activities. Participants are expected to participate in **ALL evening and nighttime festivities.**

Packing List

Sunscreen
Sunglasses
Reusable water bottle
Closed toed-shoes
Shade hat
Work wear
Work gloves
Sense of humor
Flashlight
Swimsuit
Sweater
Towel
Extra blankets
T-shirt (for tie dye)
Sketchbook
Elbow Grease.

What we provide:

Materials & Resources:

The 2024 Art & Architecture Festival will select up to **seven total projects to be built at the site in September of 2024**. Each project will be gifted a small monetary award to supplement university grants, student course fees, or other outside funding. Three “permanent” projects will be chosen, which will each be granted **\$3,000 in material credit**. Additionally, four “temporary” projects will be chosen, which will each be granted **\$1,500 in material credit**. Proposals should focus on flexibility and adaptability and should be realizable at multiple scales. External funding and direct curricular affiliations are not mandatory but are encouraged. If you plan on receiving additional funding from your university or elsewhere please specify this in your application.

Transportation:

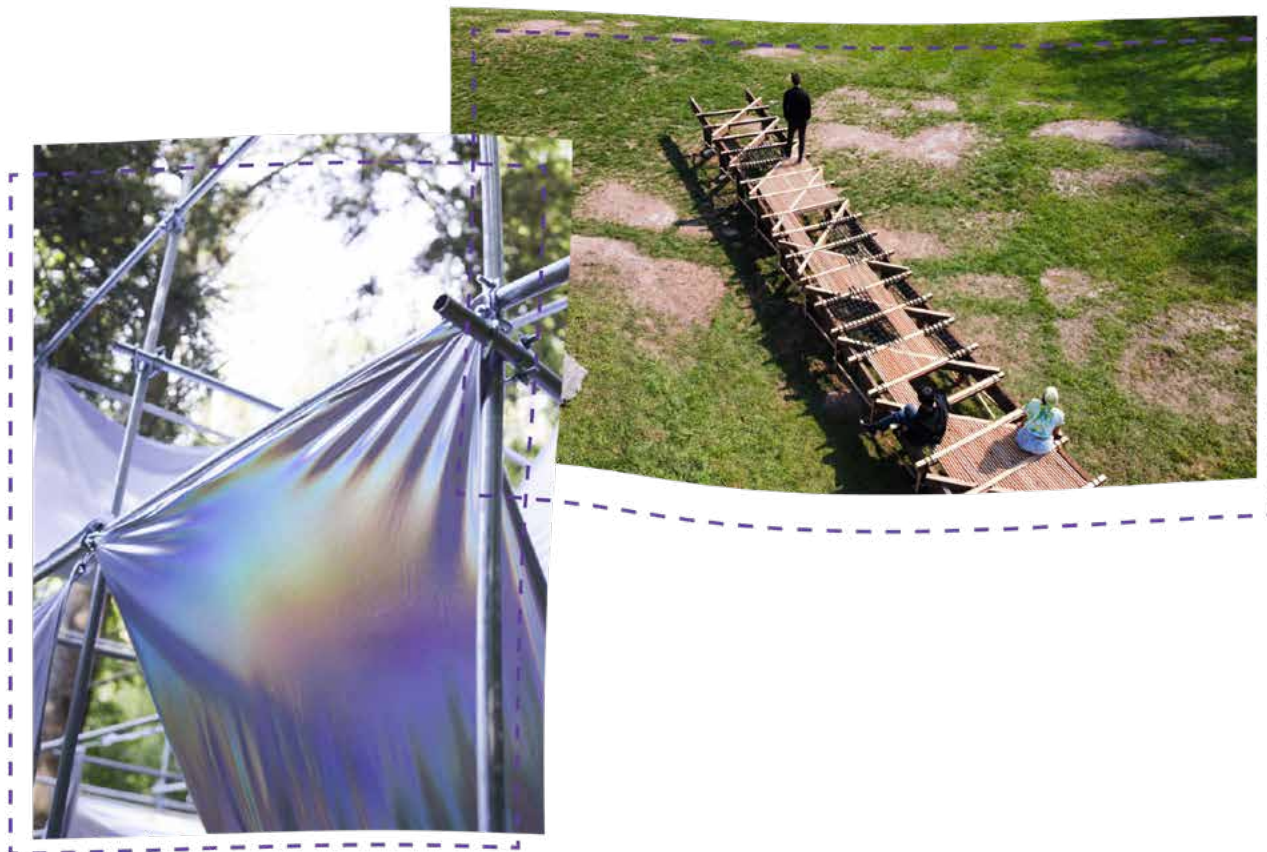
Reimbursement of up to \$500 may be requested for transportation with accompanying receipts.

Lodging:

Glamping tents, beds, sheets, blankets, and pillows will be provided for all team members. It is advised to bring additional blankets and warm clothes, as nights can tend to get cold.

Food:

Breakfast, lunch, and dinner will be provided for all team members from the evening of Wednesday, September 11, through Sunday lunch, September 15.





Student/Professional Participation:

If you are a student or young professional and would like to attend the festival as a workshop participant or volunteer, please email BuildFest@bethelwoodscenter.org.

Questions and support

If you have any questions please contact BuildFest@bethelwoodscenter.org

Submissions:

Proposals should be submitted as single PDFs, no more than 20MB, to BuildFest@bethelwoodscenter.org. Name the file "first name_last name_project title" and use the subject line "BuildFest Submission."

Submissions should include:

- One project statement clearly stating both formal/technical (Build) and interactive/programmatic (Fest) concepts (no more than 450 words).
- Conceptual imagery (relevant drawings, models, diagrams, and/or renderings clearly showcasing the project intent).
- Project timeline and draft budget.
- Bios of the faculty team.

Timeline:

- Submission deadline - March 29
- Selection notification - April 19
- Introductory meetings - May & June
- Project coordination - July
- BuildFest - Arrive afternoon September 11, leave afternoon September 15



The opinions expressed in this document are those of the curator's. They do not purport to reflect the opinions or views of Bethel Woods Center for the Arts or its members.