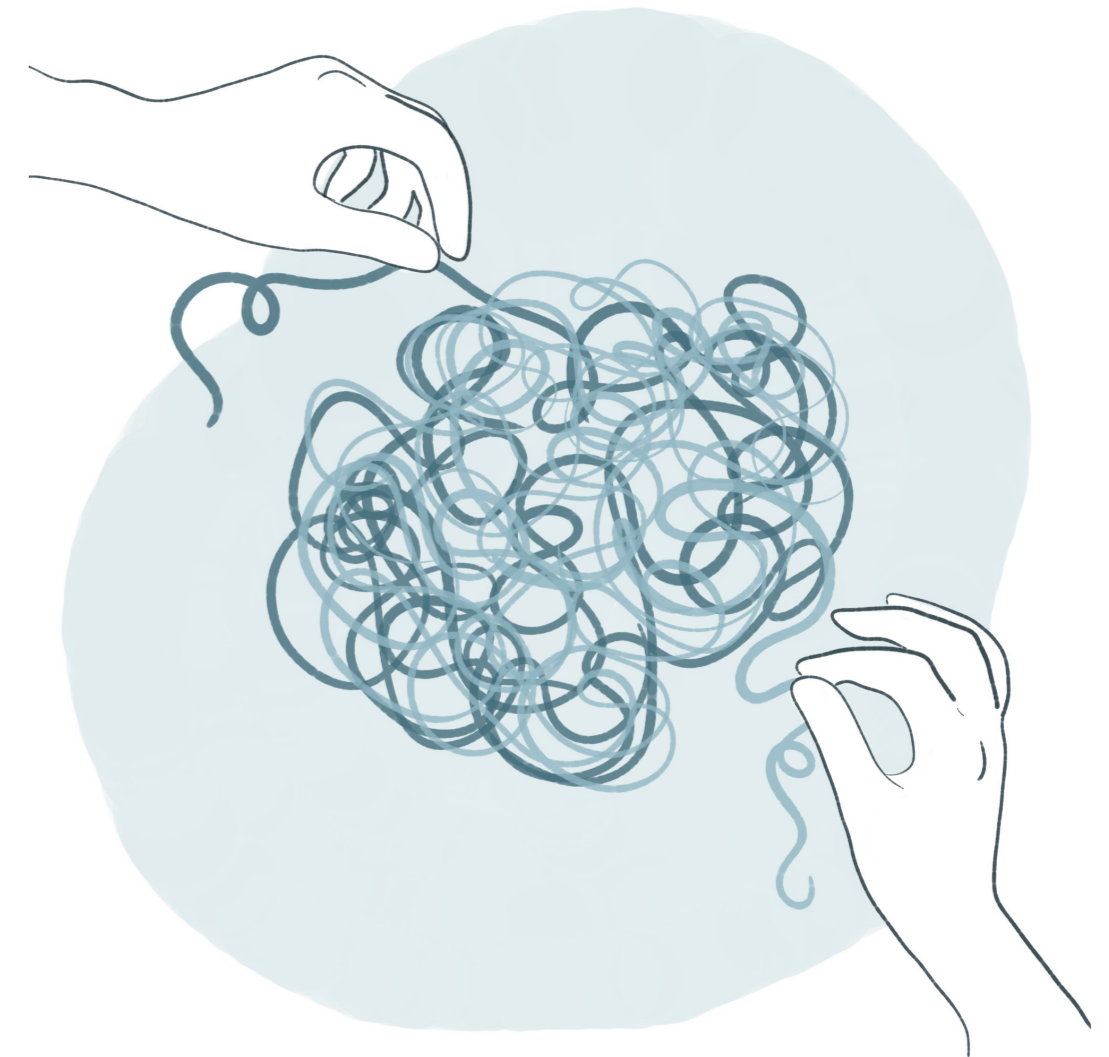




# Moving threads

Exploring traditional and creative weaving

AAR4612 EXPERIMENTAL PRACTICE A





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With contributions from Aleksandra Raonic and the workshop participants

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In Moving Threads workshop we explore the dimension of coexistence through art, inhabiting spaces and times together, and translate the experience of sharing into form.

We interweave relationships, points of view on artistic production, and apparently distant cultures, to discover the contemporaneity of an archaic gesture rooted in all communities such as that of weaving.

Hosted by Pål Bøyesen at Remida, while using techniques that travelled to us from the ancient cultures of Andes through stories and experiences shared by Paola Anziche, we searched for ways of transforming the found materials in new forms of spatial narratives, at the crossroads between tradition and innovation.

Joined by the children from Lademoen Kirke and Svartlamon Barnehage, we engage in a collaborative practice of sharing and making at the intersection of anthropology, artistic process, material culture and sustainability.

- Aleksandra Raonic





The following chapters are a reflection of a journey of exploring weaving where the author referred to as "I" is Sanne Marij. As I could not attend the workshop at the farm in Skaun I had an alternative exploration of weaving instead. I explored the traditions of weaving through a series of mediums and helped Paola plan and prepare the moving-threads workshop we had in October.

As the next pages will tell, I began with mapping out the available materials here in Trondheim, then i travelled to my hometown where I continued with a traditional-weaving workshop with my grandmother. After spending the days at my grandma's house I would spend the evenings planning the workshop along with Paola using email and miro to communicate, as well as studying and testing out materials and techniques. I quite enjoyed these days exploring a tradition that I had very limited knowledge of beforehand. And before i knew it I was back in Trondheim collecting seaweeds with Paola and some of my fellow students on a beach on a rainy sunday afternoon.



Visiting ReMida to map what materials were there that could be used for the workshop

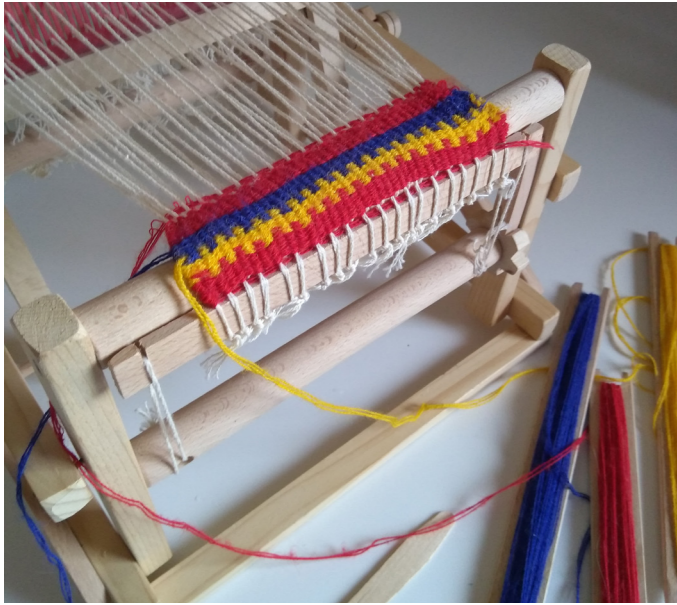




Learning to weave with my grandma felt like a journey back in time. She has a large traditional loom in her basement which she patiently tried to teach me the ins and outs of. A smaller lap loom was also tested out, as seen on the top right of the next page. I quite enjoyed spending these days with my grandma, as I always do, only this time I got to know her even better through seeing her so passionate about this craft.

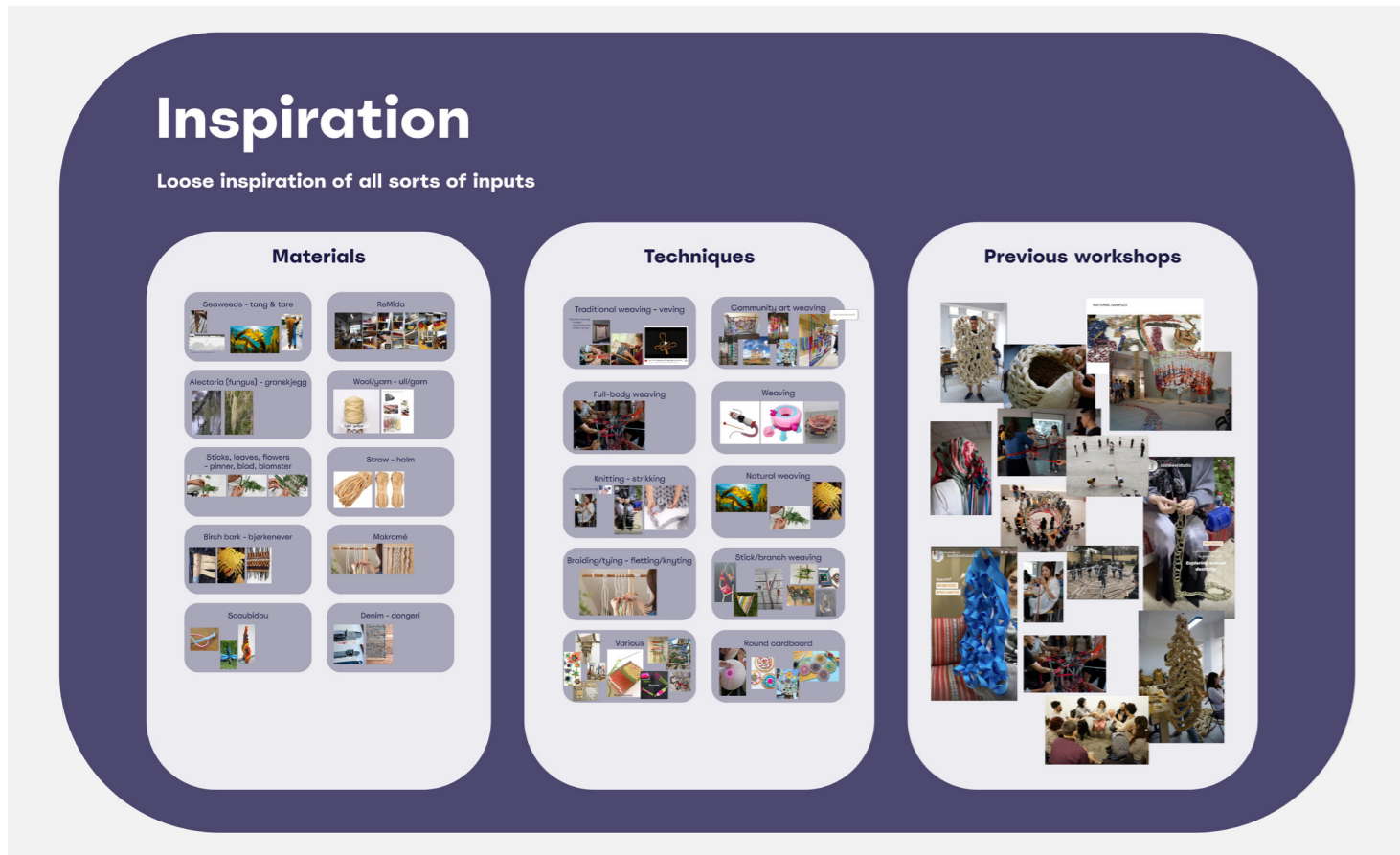
The creaks of the big loom were like pages turning in a living history book. It wasn't just about threads; it was about keeping our traditions alive. Those days we spent weaving weren't just about making things; they were about making memories that I'll cherish forever. When I go back home in December, I know those looms will be waiting, and I can't wait to pick up where we left off.





Testing out different weaving and knotting techniques with old stuff I found around the house, like my sisters old loom and some scoubidou-strings from the 2000s - wiith a cup of gløgg and some netflix to keep me company





With the tool of Miro I found it easy to keep track of all the materials in the planning of the workshop. Me and Paola kept in touch back and forth and updated the Miro-board as we went along.

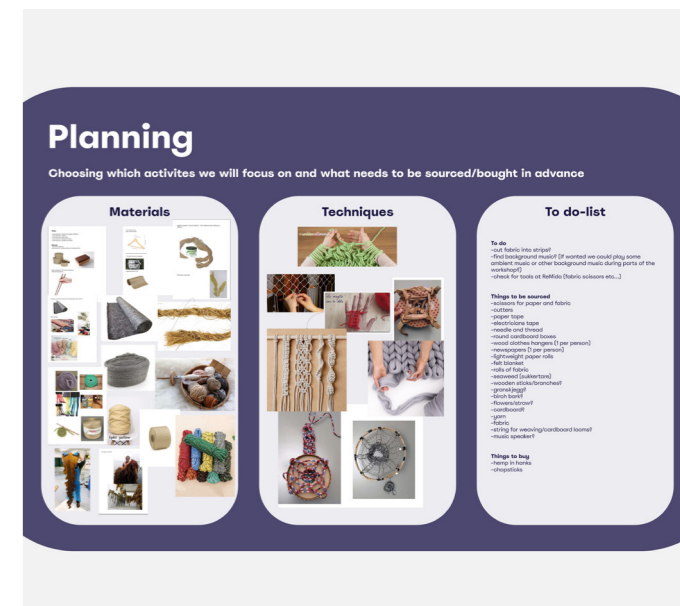
I split the board into four sections, where the inspiration box was filled up rather quickly by

me and Paola. Exploring different materials and techniques, as well as taking inspiration from Paola's previous workshops made the transition into planning a lot easier.

The bottom two sections in the Miro, as seen to the right, were reserved for information to the participants, as well as photos

and reflections from them afterwards.

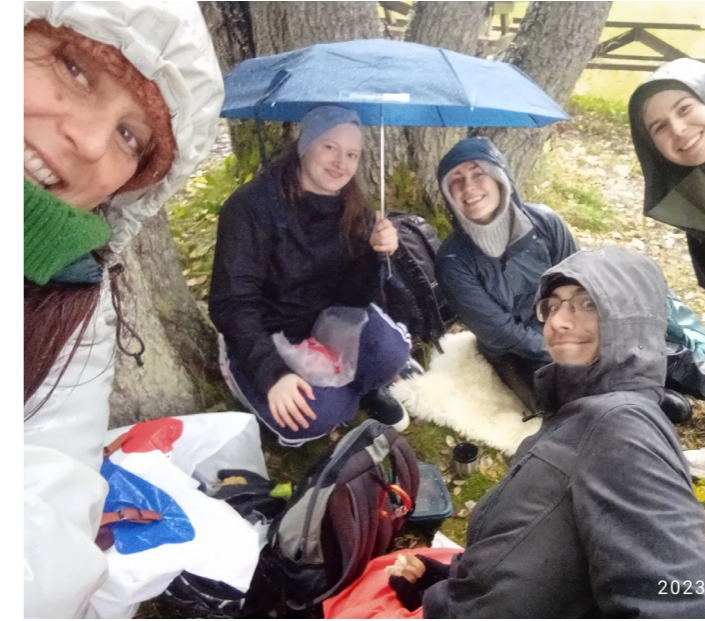
Paola reached out to me about the possibilities for using seaweeds in the workshop, in particular the one known in norwegian as "Sukkertare", and as we explored our options we moved to concrete plans for harvesting them.





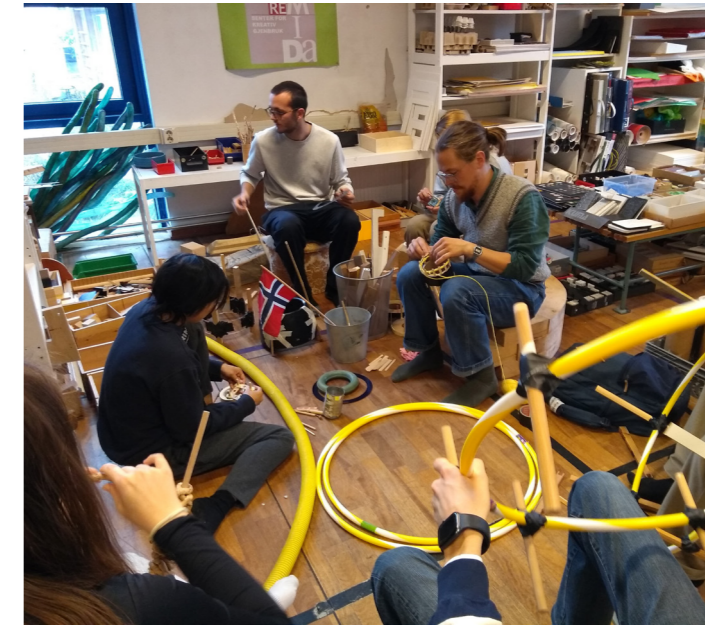
On a rainy Sunday afternoon, we ventured out to gather seaweeds, ensuring they'd be fresh and soft for weaving in the upcoming days. Despite the rain, navigating slippery rocks and handling slimy sukkertare added a unique charm to our experience—far more rewarding than spending the weekend indoors watching TV. The shared laughter under a - not so waterproof tree - made it a memorable experience.

I found that the hands-on process of collecting and preparing the seaweeds gave me a new perspective on these materials. Just as we appreciated and took care of the seaweeds after investing time and energy on them, there's a parallel in architecture. If we can involve users more deeply in the creative process I believe they will create a deeper connection with the buildings they occupy. When people contribute to the design, they feel a sense of ownership, making them more inclined to care for and cherish the spaces they've helped shape, thus turning them into places they want to stay in for longer.





Monday was spent preparing materials and looms for the next day of the workshop.



We learn by creating. We connect the space with our body. In addition to living the experience, it becomes a tool. We experiment with different fabrics and we get out of all preconceived ideas. The materials are much more than what they appear to be. Through the Moving Threads workshop, we create elements that shape spaces and that will characterize them in a very special way. As throughout the course, we deal with recycled elements, nothing is bought. We make looms, tools, or even become them ourselves. Wool, cut pieces of cloth, cables, tubes, or even sea pots. We connect with the materials as they connect with us. With all this, we manage to make unique and extraordinary fabrics. Working with organic materials such as seaweed is a creative experience and part of the cycle. We work with nature as part of the space, part of ourselves.

All this work is possible thanks to the collaboration and participation of each and every one of us. The workshop becomes a constant and necessary cooperation.

The results are exceptional and we manage to create unique spaces. Spaces which in one way or another we are part of.

- Carmen







Exploring the connection between the workshop and your group project this semester, did any elements or knowledge gained at the workshop find their way into your project?



Suvetha

We tried to implement the weaving task from the workshop by making some seating areas by weaving method at our wardrobe project. Although the weaving is not exactly as the methods we tried out in the workshop we made our way as it suited to our project and made sure they were strong and stiff surfaces. We found it very interesting to combine textile and wood in new and explorative ways.



Léonie

Thanks to the workshop, I think my group and I were able to think of other ways of defining the spaces in our project, more flexible and airy than wood. For the midterm review, we applied weaving methods in our model and we all liked the result.



Fabian

In the workshop we worked a lot with the connection and interlocking of different elements. Be they different kinds of fabrics, cables, tubes and even sea grass. We quickly learned about the stability of questions and how easily they can be as abled and disassembled.

When it came to the development of our project, we kept this idea going by dealing deep into the topic of wood joints. Where we didn't combine fabric but instead wood beams and planks. Our goal was it to find workable solution that only relied on self-holding wood connections without any screws. This not only allowed us to create several playful details but also learn about and show the many natural characteristics of our working material.



Guro

What we did at the workshop has not produced a direct result on the project. If it had been a longer-term project, it would have been possible to include some of what we made into the project, the garden, by using it as a climbing element for the plants. In that case, it would have happened in a much later phase than where we are now. The workshop has influenced our design in such a way that we have chosen to include textiles in the project in a different way. In addition, it showed us how we can think about non-traditional materials in the design process.



Ruth

The techniques from the workshop have strongly influenced our design. The introduction of fabrics, foils and threads brings something soft, light, playful and colorful to the project. The material is very flexible and easy to work with. The experience of group weaving in particular has found its way into our project.

Regarding the integration of fabrics and soft materials in architecture, what are your thoughts on its role? Do you find it intriguing and see potential for further exploration in this direction? Do these soft materials challenge the way we usually think about design?



Noah

I think it's quite interesting to think architecture in relation to softer materials. Especially in relation to non-permanent structures. When you build in materials like concrete or even wood, it is only natural that you want it to last as long as possible, both due to expenses but also in a sustainability perspective. When you create with fabrics you have the opportunity to make structures that are a lot less fixed and thus less permanent, challenging the idea that architecture should last forever once it's been created. Fabrics is also something that is perhaps something they'd more used in vernacular architecture than on the professional level; the simple structures of the everyday human definitely something we can be inspired by and learn about the human experience from.



Ola

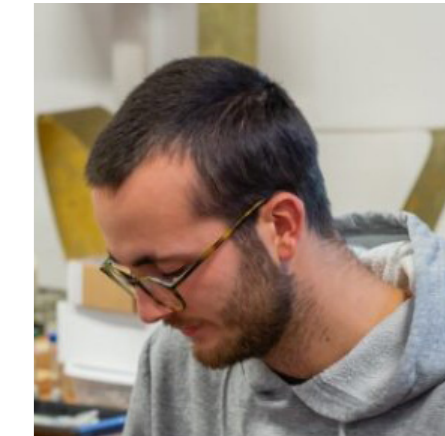
It has been interesting to pair familiar techniques and materials in new ways, to create something new and exciting.

Regarding the innovative use of natural elements like seaweeds and other elements harvested from nature, do you have any reflections about incorporating such materials into your designs?



Carmen

Architecture can be interpreted in many ways. It is very interesting to innovate with materials. Just as we innovate ourselves. We make the space our own.



Andrea

It was interesting to use a material such as seaweed. Picking up a waste material on the beach and giving it a new value, creating new shapes and textures, helped to really get to grips with the world of reuse.

Really understanding the value of materials was fundamental to our design process.

Weaving was described by Paola as a game that's also instructive. How did the playful side of weaving change the way you think about having fun whilst making architecture?



Sanne Marij

The playful side of weaving shifted my perspective on the creative process in architecture. In our prior courses, the emphasis was on a more conventional approach, but introducing play into the mix during this workshop allowed the project to unfold organically. It felt like the design took on a life of its own, promoting a level of creativity and spontaneity that surpassed my experiences with previous projects.



Remedios

It made me change the way I face the decisive moments in a project, seeing them more as an opportunity to experiment and have fun instead of a test where a mistake is seen as a bad thing. Now I see mistakes as a fun thing happening during the process.

Reflecting on your time at Remida, how did the atmosphere impact your emotions? Did you experience moments of joy, relaxation, stress, connection, excitement, or surprise?



Elisa

ReMida is a place of flow. Things and people seem to evolve inside those walls. Objects, materials, colors, textures, patterns inspire creativity and even adults can't keep their hands off from them. The urge of playing appears as soon as you walk inside the door. It is undeniably peaceful and yet never still.

This continuous movement of energy made me fully at ease while working at ReMida. I'm usually a quite restless person, being still around other people is one of the hardest challenges for me. I always feel the need of being somewhere, doing something in the very near-future. ReMida's flow allowed me to be mentally still and relaxed, while things around me evolved, connecting with the environment and enjoying the process of crafting the unusual.



Lucie

The whole approach at Remida of taking off ones shoes when entering, feeling the wooden floor, which also feels like warming up the body, makes the space and atmosphere feel comfortable and sometimes even propitious to falling asleep, to point out how relaxing it feels! Also, sitting on the floor felt really comfortable and grounding.

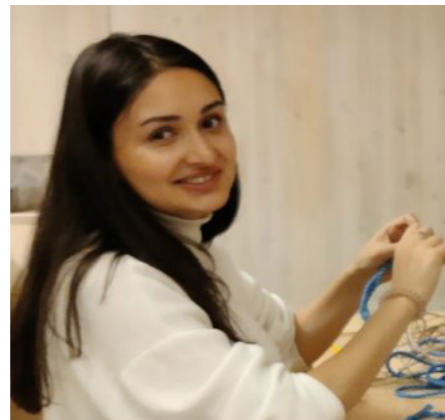
Besides, that Moving Threads workshop felt like a cosy day spent as I could used to do it during my childhood, weaving and trying to be creative with threads, with one another in one same work or individually yet sharing the moment and chatting with each others. I had a lot of fun that day and it also brought us closer to try helping one another with techniques we sometimes had just learned!

**Has this workshop expanded your view of what art can be in architecture, and do you see yourself using weaving in your future projects?**



Sil

I see myself weaving in future projects. Maybe not so much with threads, but definitely connecting materials based on tension and friction.



Gamar

Moving threads workshop has definitely opened my eyes on how versatile can architecture be, using new for me art techniques was very informative and enriching. I am inspired to continue implementing weaving in my future collaborations expanding my horizons of perceptions of conventional art.

**When you tried different weaving methods in the workshop, how did playing around with these techniques affect how you approach designing things?**



Ivan

The workshop helped me see how one thing such as weaving can become many different things, with so many patterns and shapes possible. However the thing that surprised me the most were the different scales one can create whilst using the same techniques. This is something I will definitely think of in my future projects.



Lydia

During the workshop I tried to create without having a plan. If I had a thought or idea I would just start creating, instead of making a plan for myself to follow. This freed me from my own expectations of how my creations should turn out, and instead helped me focus on discovering the craft.

**The workshop encouraged working together. How did this teamwork aspect make the workshop more enjoyable, and did it create a sense of community?**



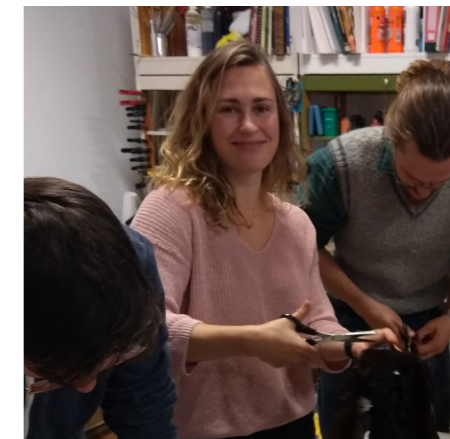
Jenny

I think the workshop was a refreshing and more loose way for the class to get to know each other better. Trying new weaving techniques with materials that might seem a bit strange could potentially feel a bit challenging to do on your own, but as a collective I felt it was something we could have fun with, and it gave us the opportunity to talk a lot during the process.



Ingunn

Everything related to handi-crafts, I personally find much more enjoyable to do together with others. This workshop was no exception. Whether working alone or collaboratively on a project, you can learn from each other and quickly discover new techniques. It was also very fascinating to see how much we accomplished and created in such a short time.



Hanna

I thoroughly enjoyed the collaborative nature of course, where working in groups allowed me not only to contribute my ideas but also gain insights into the projects of classmates outside my immediate group. The mid-term exhibition was a highlight, providing a platform to witness the diverse creativity within the class. Seeing other projects in progress was not only enjoyable but also inspiring, relieving the pressure of perfection and fostering a supportive atmosphere.

The hands-on projects encouraged a more approachable environment, making it easier for

me to engage with fellow students and inquire about their work. This interactive approach not only facilitated collaboration but also created a space where seeking help felt natural, something I usually find challenging.

The shared experiences, including facing challenges together and even enduring the elements in Skaun, forged a strong sense of friendship among us. From the initial gathering in the church at the start of the semester to the collaborative efforts throughout, a foundation for a close-knit community was laid. This community feeling has made me truly feel like a part of

the larger group, allowing me to form connections with everyone. This sense of belonging and shared memories has been a unique and rewarding aspect of my experience in this course.

Can you share a specific experience from the workshop that inspired or challenged your perspective on the fun and creative aspects of architecture?



Sébastien

Exploring nodes is a fascinating aspect of initiating design, applicable in both architecture and weaving. A node serves as a potential influencer in my design, functioning as the starting point. Drawing parallels with weaving, the initial knot you start with plays a big role in shaping the final thing you create.



Eloy

When we created the tools for weaving, I saw that imperfection and alternative materials also have a space in the design process.

Also thanks to the friendly atmosphere and the long and flexible materials we had the opportunity to imagine them as toys or things to play with, which made the process more enjoyable.

