



BEBO, don't be your Shelf!

ART STORAGE

AAR 4612 EXPERIMENTAL PRACTICE A



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Experimental practice sees **architecture** as a verb, rather than a noun.

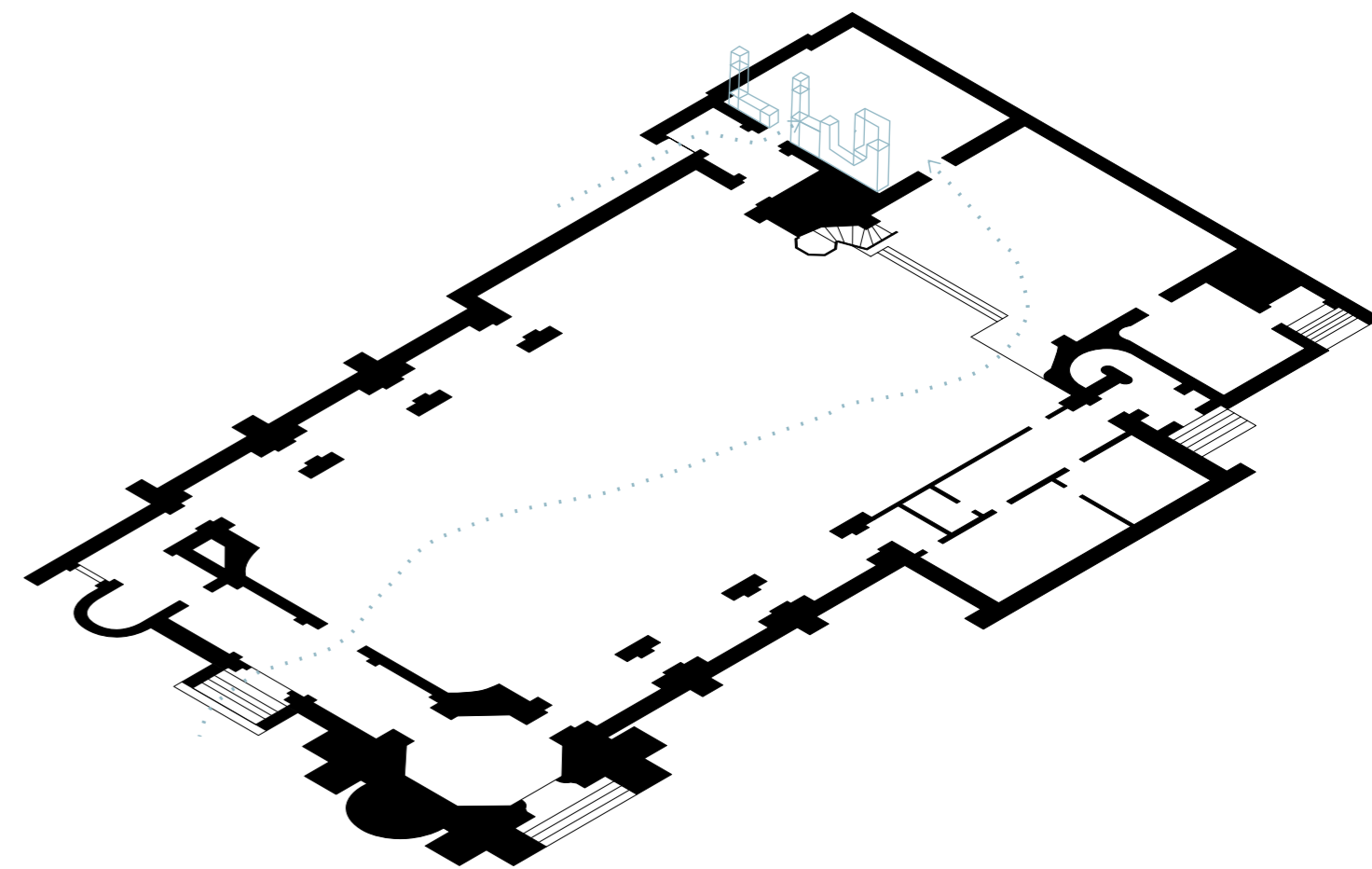
It is concerned with questions of sustainable architecture as with a continuous and shared process of adaptive enquiry, not with a building as an end-product.

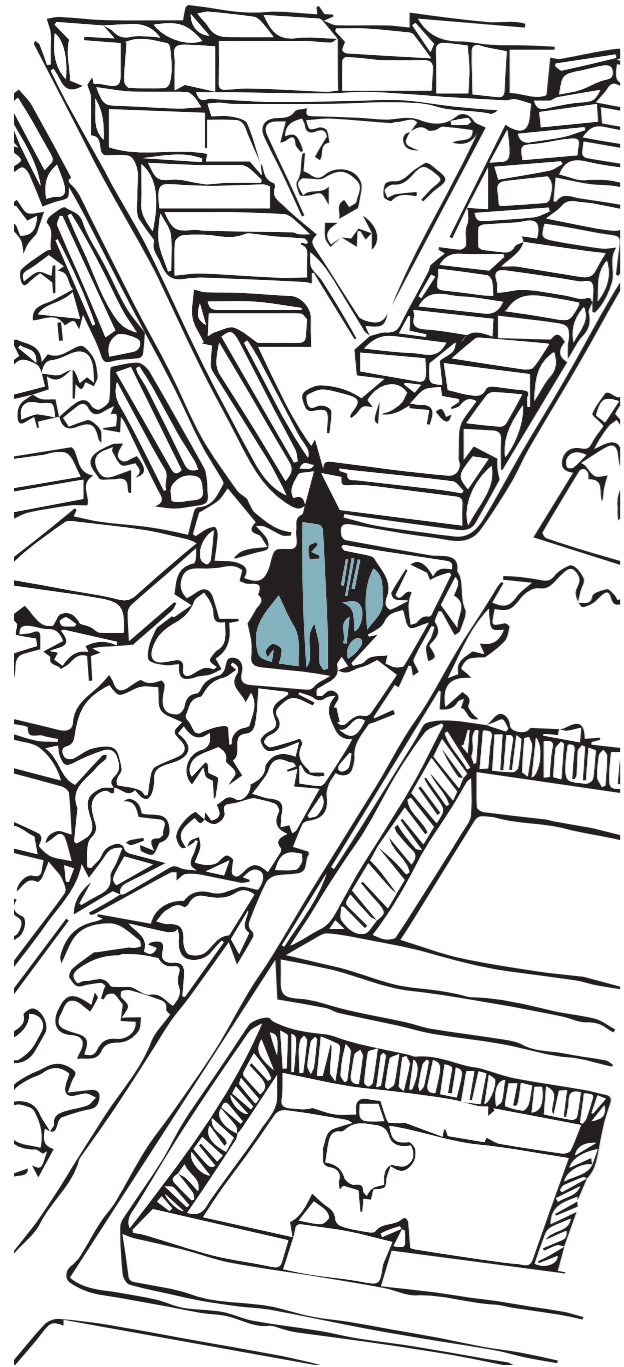
In **Experimental practice** we do that by learning from each other and from other disciplines, through practices that are experimental and as such open to infinite processes of **co-creative thinking**.

By learning from and growing with the environment while sourcing to the materials that grow or are found in immediate proximity only, natural or reusable.

In Experimental practice **togetherness** is a primary design tool that operates as an interactive loop of creativity: **together to design**, where in turn **design** becomes a tool for **crafting togetherness**.

In that process architecture comes into existence as a true co-created reality, that can only exist as such, as a **shared field of co-existence**.





Lademoen Church is located in the Buran district of Trondheim. It is located in the centre of a neighbourhood that is very busy and lived in by all the inhabitants of the area. It is, however, a neighbourhood with some economic and social difficulties, but fortunately it has a **church with a strong identity** at its centre that works for the whole neighbourhood.

It has a fundamental role for all children, in fact it is also called the **'children's cathedral'**. Inside, children can move, think and learn freely. **Creativity** is explored through various cultural activities. The Children's Cathedral is built for and with children in interaction with adults.

In detail, our project is realised in the **baptism chapel**. A sacred place, where baptisms for adults take place, where the art workshop is also located.

A space where the value and **relationship between church and children** is fully perceived.



In the **art workshop**, children learn to express themselves through art, drawing and colouring. They also learn materials with clay and textiles!

In the **Theatre Course**, the children act and write scripts! They also often have fun with improvisation and stage design.

The **Credo Dinner** is a family and children's dinner, a fundamental moment for the community and the religiousness of the place! A time to gather for all ages, with a well-prepared meal.





Art storage

The art class needed a new space to **store** all the materials in one easily accessible place. The new storage space aims to facilitate the art class by **helping teachers** store the objects easily, while letting the children have fun drawing, painting, coloring, exploring,...

Space for kids



The art workshop aims to prioritize children's needs and desires in their quest for expression. The storage project aims to reinforce the **child's place** in the class by making him or her more autonomous. While expressing themselves through art, children can also **explore the space** by tidying up or displaying their work: in this way, the teacher only helps the child, who, with the help of the project, takes a more important place in the class.

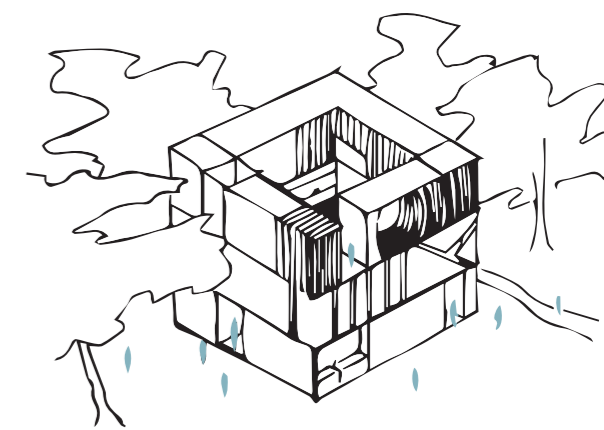
The church wishes to devote itself more to children's activities, while retaining some **flexibility to accommodate religious activities**. The art class takes place in the baptism chapel, which is used a few times a year. The project therefore had to respond to this **ambivalence**: it had to allow the visualization of an activity for the children, while at the same time blending into the room to respect the baptisms.

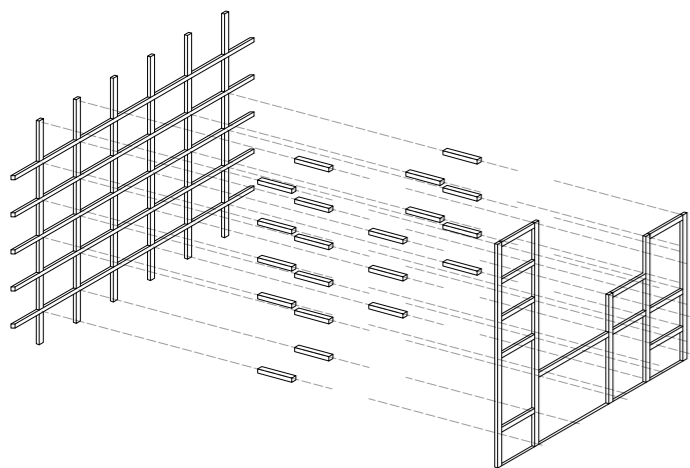


Sacred area

Reuse materials

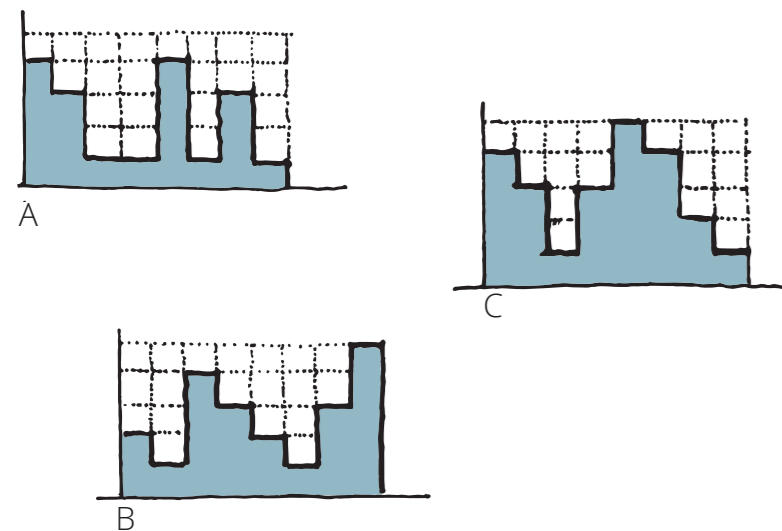
Sustainability is an essential aspect of the project: the materials employed are reused following the **dismantling of the Ark1 project**. The various pieces of wood found on the site were used as a **starting point** in the design of the art storage, both in terms of form and the definition of spaces and dimensions!





Modulation

Adaptive

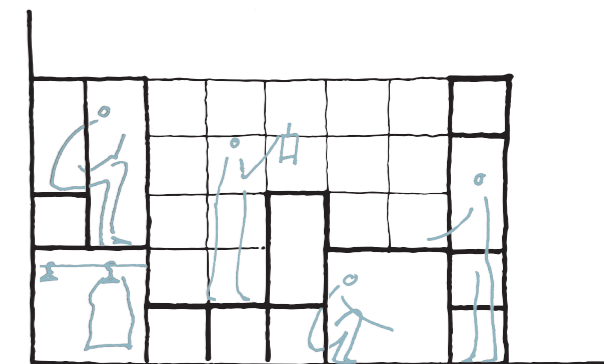


The project is split into two layers on different levels. The first part is a **structure** resting on the church wall, composed of vertical and horizontal wooden elements. It's a sort of **grid that defines the project's** hold on the wall. The second part is a **facade** attached to the back structure by wooden connections. This facade is freer and **defines the shape** of the project. This method of structure also allowed us to eliminate screws in the main nodes.

The back structure acts as a support for the facade, making the project freer and more adaptable. Thanks to this uniform grid, art storage has a wide range of shapes. It allows the elements of the facade to be unique, but above all flexible: in fact, it can easily be modified over time by **adding, moving or removing elements**. The project is therefore not just a single answer, but an infinite number of solutions that respond to needs of the **future**.

An important aspect of the project was to reinforce the child's central place in the art class by enhancing **his or her place** in the arrangement. To this end, the project is a **playful space** that children can experience for themselves by climbing, playing, hiding, drawing, exhibiting, etc. The important thing is to develop an object that helps with tidying up, but which above all must be appropriated by the children as a new space to explore.

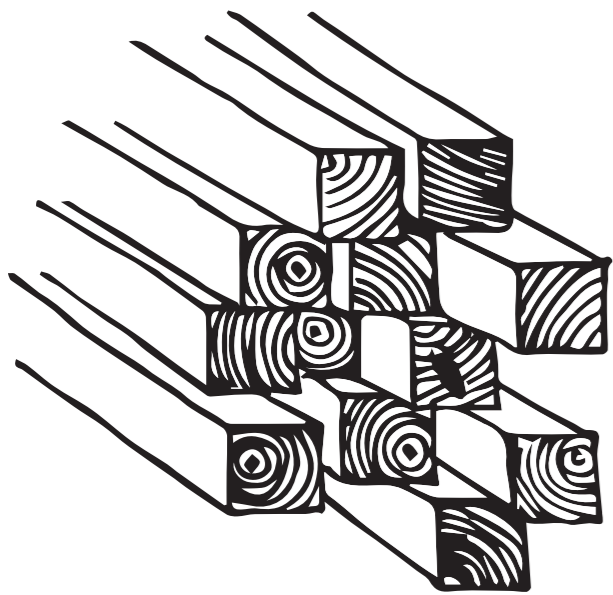
Reusing materials was not just a given expectation, but an **essential concept** of our project. The reuse of wooden parts **recalls the structural elements of the room**, while enhancing its durability. The project is built from waste materials that could also be reused in the future for new projects.



Playfull

Reuse materials

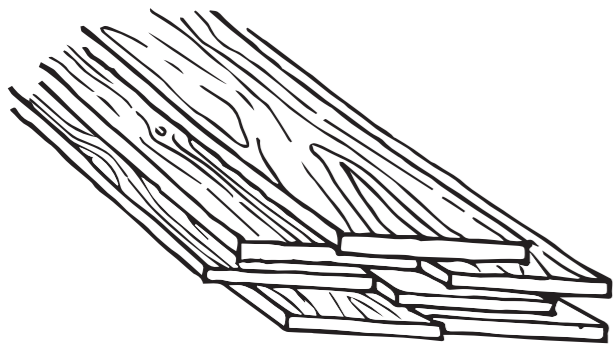




2x2

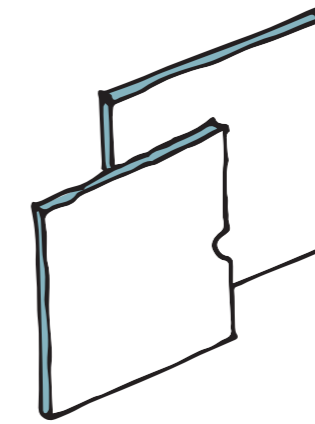
Planks

2x2 inches lumber of different lengths reused from Ark1 : back structure, facade, connections, claustra



15x1,6 cm planks of different lengths reused from Ark1 : shelves

MDF panels (80x120cm) creating closed shelves (back, sides, doors) and permitting to stabilize the structure while protecting the wall of the church from paint



MDF

Created with Wood OSB panels found in the left-over of the wood workshop, the boxes created a flexible and free way to store in the storage encouraging the children to be more independent by taking what they need themselves directly from the storage.



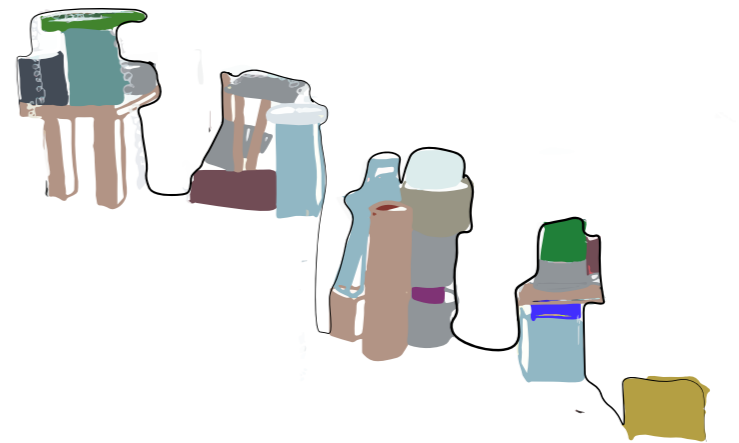
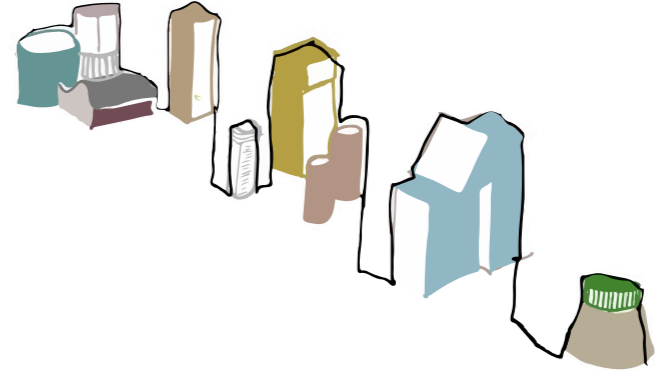
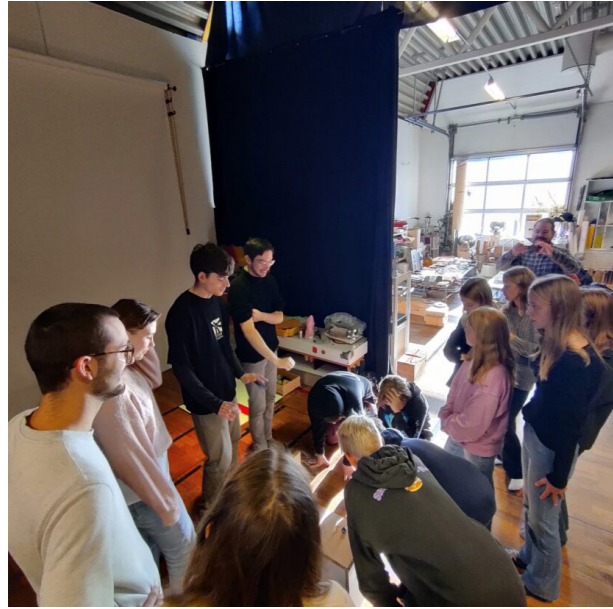
Wood OSB Boxes



MDF



MDF



Get **inspired** by the children
We asked children to hide a treasure with some objects from remida in a defined places. The results gave us **different skylines** that inspired us in a creative and **free way to think**, directly from the children, the shape of the storage.

FREEDOM

CURIOSITY

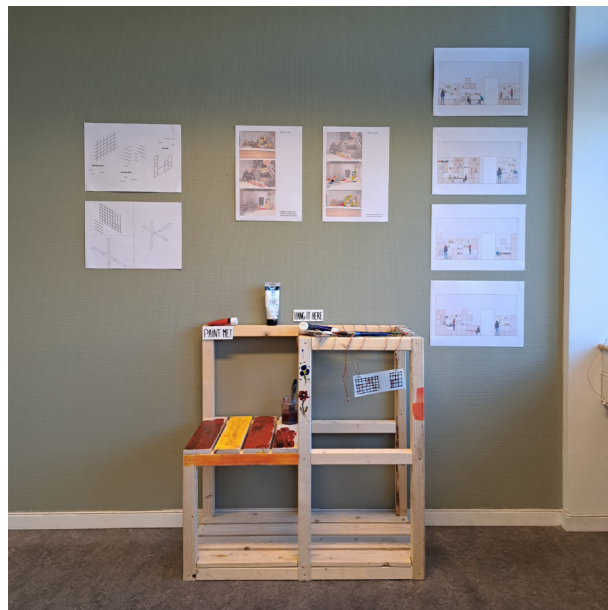
COLOURS

MOVEMENT

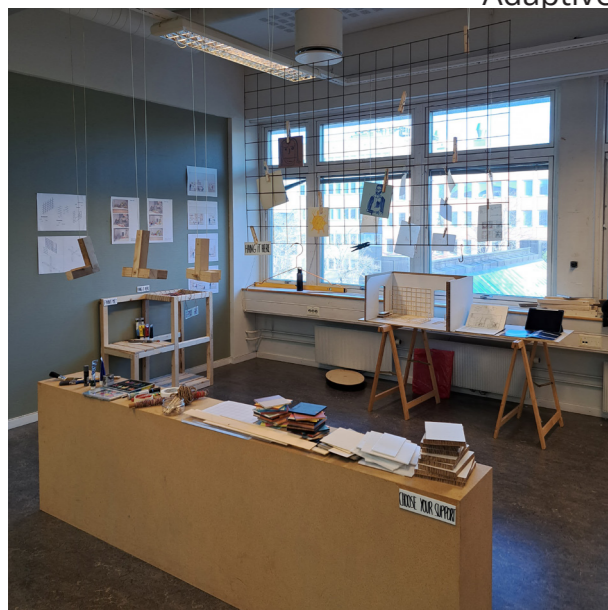
OBJECTS

AUTONOMY

FRIENDSHIP



Modulation



Adaptive

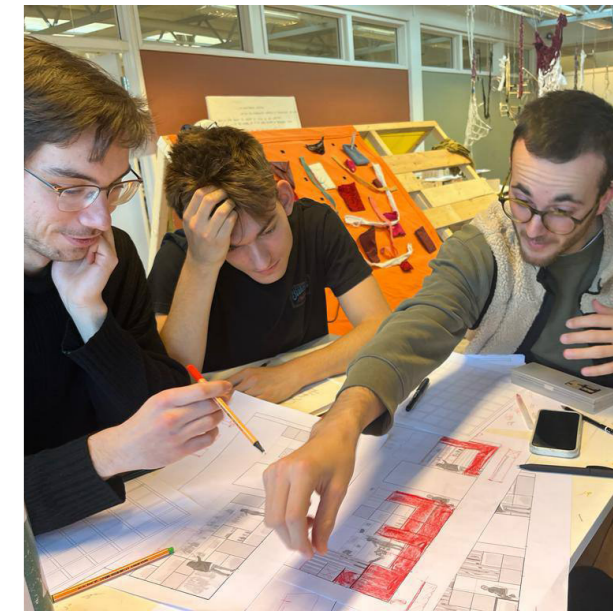
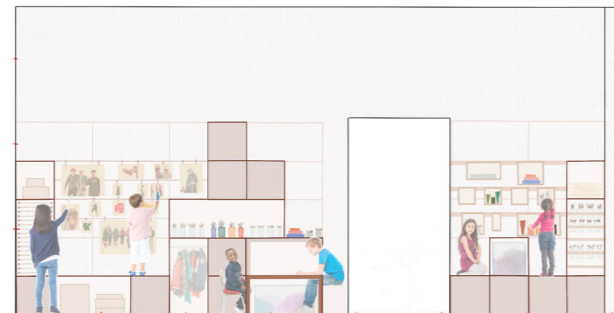
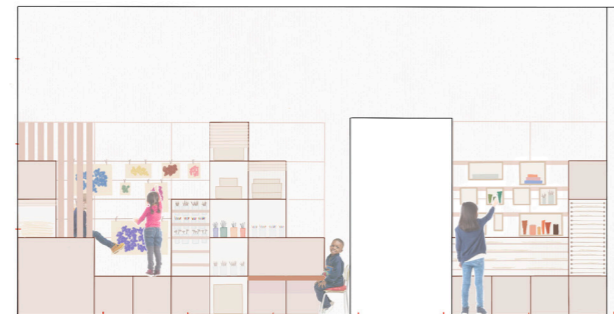
For the midterm review, we mainly discussed about the **structure of the storage**. For this, we draw and tested different types of node in order to use less screws as possible. To try them, we realized a 1/1 model of a part of the storage with some shelves and weaved partition. From the skylines done by the children during the workshop at Remida, we started **thinking about scenarios** of our storage and draw four of them. They show different ways of composing storage, following the same construction rules: the back structure linked by connections to a freer front. Each of the designs includes other objects that we wanted to integrate into the project: a table to enlarge the storage space, a drying rack, flexible boxes, driving/exposing area on wireline, or even playful places.

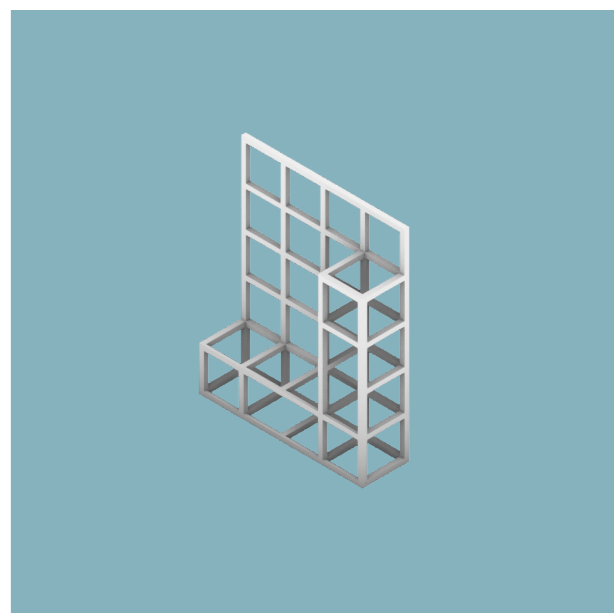
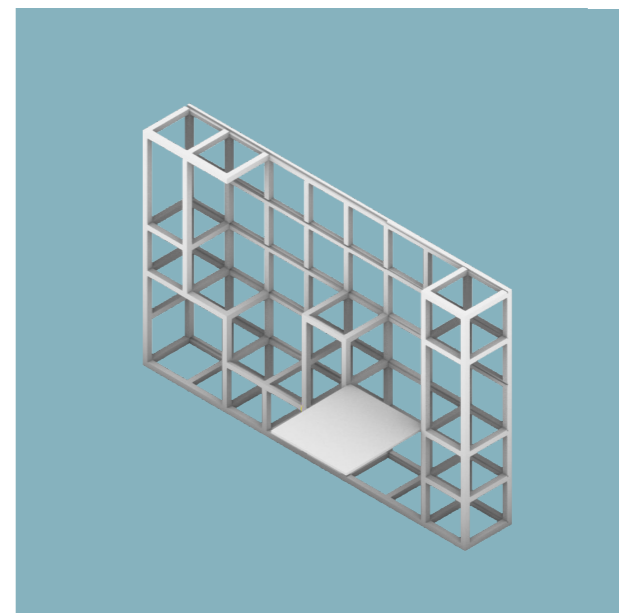
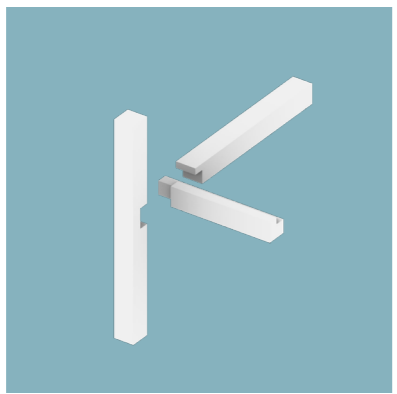
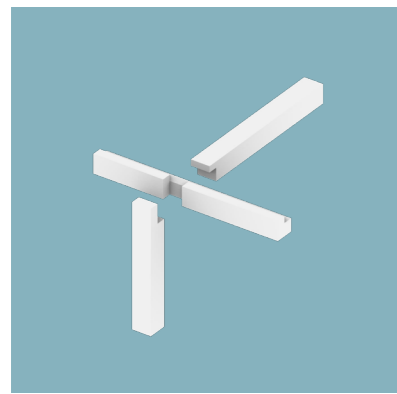
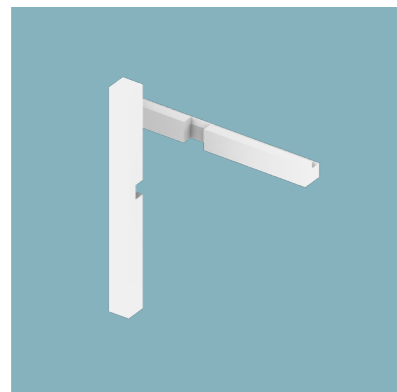
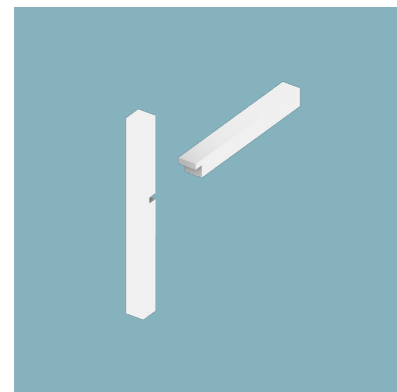
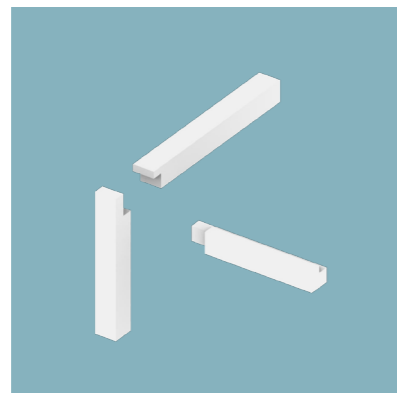
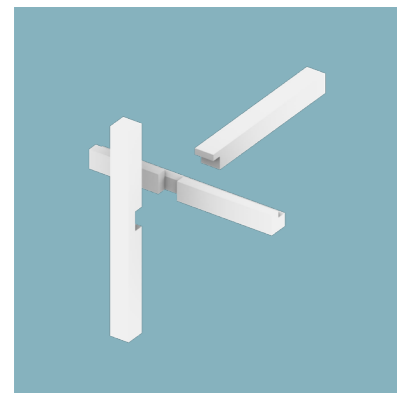
During the midterm review, we decided to **showcase our project through participation**: those who wanted to could express themselves through drawing or painting and display their drawings directly in our model. Moreover, our model was also participative, as it was possible to paint it, as we wanted to explore the possibility of involving the **children from the art class in our project** through painting.



The midterm review taught us a lot and really helped us to pursue and improve our project. First of all, on a constructive level, we were able to realize what was possible to do and what wasn't, what took too long, what we didn't like, what didn't hold well enough, etc. We were able to understand how we wanted to build our back structure and how to fasten the two layers together. Also, by **testing the different types of wooden joints**, we were able to see which we preferred and which was the most feasible in technical terms and in terms of time. The different scenarios enabled us to take a step back from the project design and see the positive and negative aspects of each. By **re-examining** them, we were able to understand what was important to us in the project. These scenarios had been drawn up by each of us, so confronting them but above all trying to synthesize them to design our storage space allowed us to create a project in which each of us participated and which we all liked. The project is composed of **two storage spaces**: one measuring 3.65x2.65m to the left of the door, and a second measuring 1.85x2.6m to the right of the door. Both will follow the same construction principle: a **façade determining the shape** of the project will rest on the rear structure, a grid composed of 2x2 lumbers forming 40cm squares. In addition to storage space, the first façade accommodates

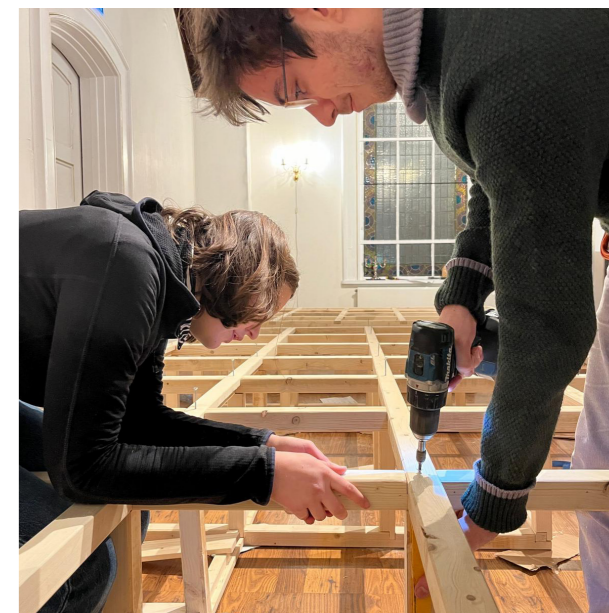
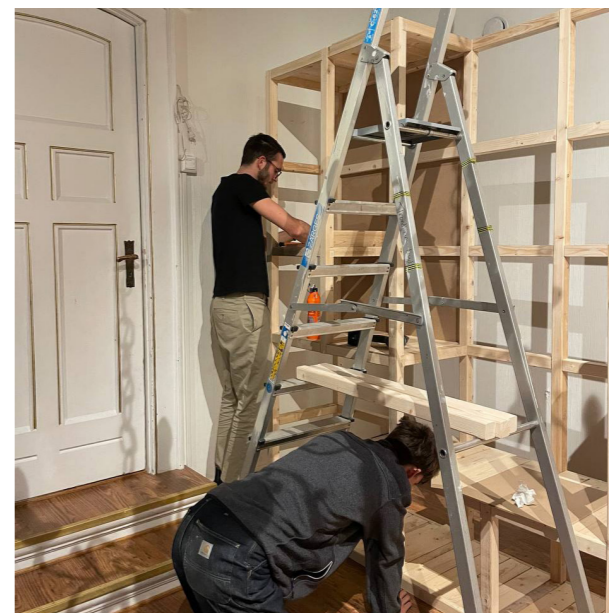
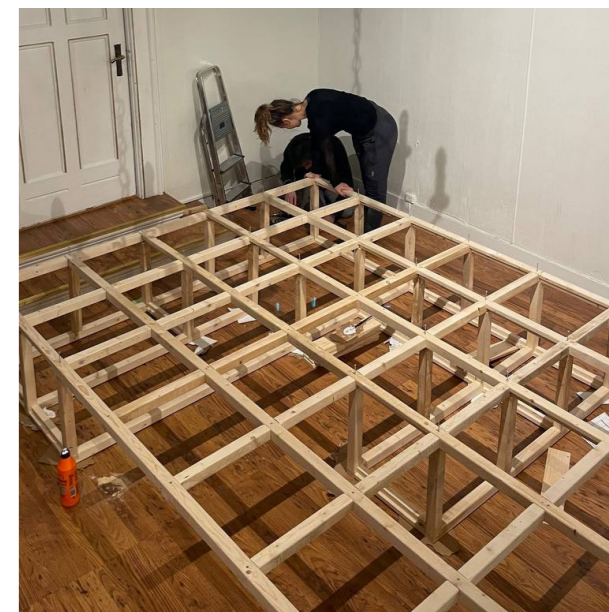
seating at different levels for children, an exhibition area, a wardrobe and a fold-out table. The second contains movable boxes, sometimes painted by the children, and a drying rack. These objects enable the children of the art class to take possession of the project, while at the same time encouraging their autonomy.







After moving all the pieces **into the church**, we started assembling the art storage structure. First, we assembled the back structure and the façade with the connections separately. The various joints on the front are all glued, as it was important for us not to have any visible screws. Then we assembled the two layers by screwing them together from the back. Once the art storage had been assembled, we began installing the other elements of the project. So, we placed the shelf boards and glued them in certain places. Little by little, we began to install the various objects. The boxes rest on slotted lumbers attached to the rear structure. The trellised panel and hanging space are also screwed to the overall structure. One of the last steps was to stabilize the whole project by screwing the two art storage units to the top in the wall, one in each two frames. We used a large drill to drill through the wall, the frame and a support element in between, then added 15cm-long, 1cm-diameter screws. **To finalize the project**, we installed the boxes and added pillow, pins and coat hangers, **inviting the children to make art storage their own.**



We encountered a few slight difficulties, but the project worked out quite well, both in terms of the design and the construction and assembly process. Each of us is very proud and happy with the result, but we're even happier about everything we had picked up along the way. Indeed, this project was very **rich in experience** and has given us a great deal to build on for the future. Furthermore, all the parallel experiments and exercises we carried out as part of the course really enriched our project and our vision of architecture.

As architecture students we often remain in the theoretical planning phase and are only rarely able to truly create something on our own and even more rarely for other people. Experimental Practice allowed us to not only plan and theorize but **create something**, on a 1/1 scale, for the community of the Lademoen church, the "client". This type of relationship was new to all of us, and discovering it while trying to satisfy them as much as possible was a real bonus. This relationship was all the more special because we were thinking of the project for and with the help of the children, making the experience even more enriching and fantastic.

Thanks to the church, we've been able to leave behind the drawing board and the

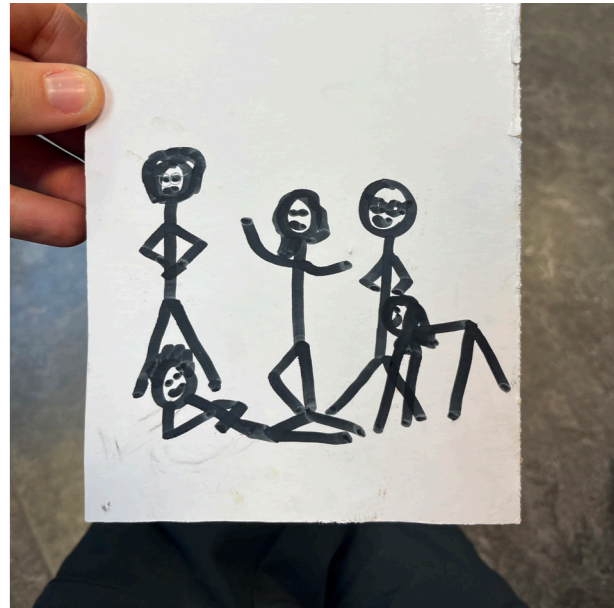
model and go full scale. Of course, building a project poses many challenges, but we think we grew a lot with them and overcame them in the end. Indeed, the confrontation of problems enabled us to develop the project better and better, allowing us to apply the theoretical notions we had. Moreover, we found it very enriching to be **involved in every stage of the project, from design to realization**. It was very encouraging to see the progress and the evolution of the project over the weeks. Now that it's finished, we are really happy to interact with the spaces we have created, and **excited to imagine how people will use them in the future**.

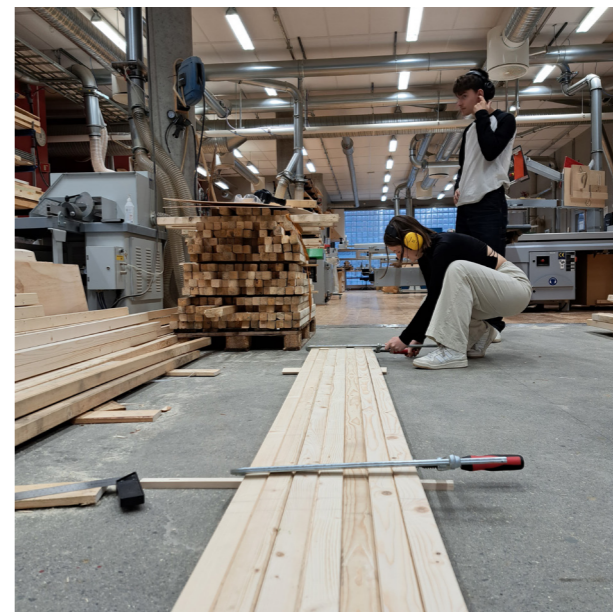
All the learning outcome we get from designing the project complements greatly the technical side of the actual building process, where we had a closer relationship with the tools and materials. Indeed, for most of us building something of this dimension was totally new, and learning to use these tools was very interesting. Moreover, working with wood has been a very pleasant experience, and the fact that the majority of the material is reused made the design and construction process all the more enjoyable. Since we work with powerful tools, we had to pay real attention to the material, which just showed us the great possibilities of wood and reusable materials. Thanks to this work, we have seen the designing potential this material

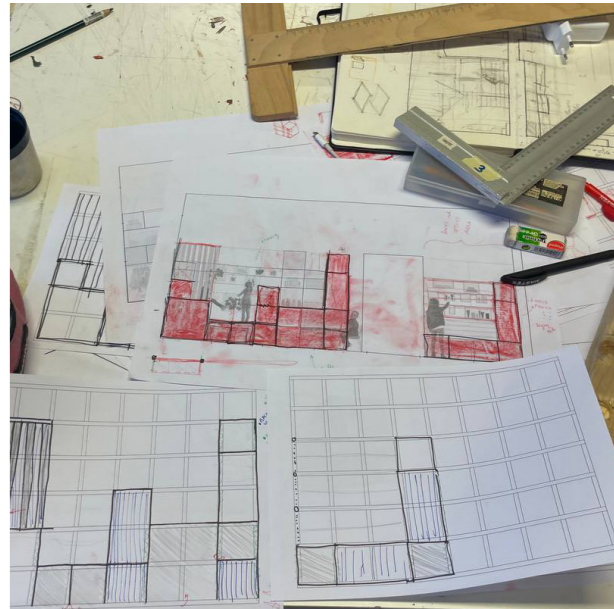
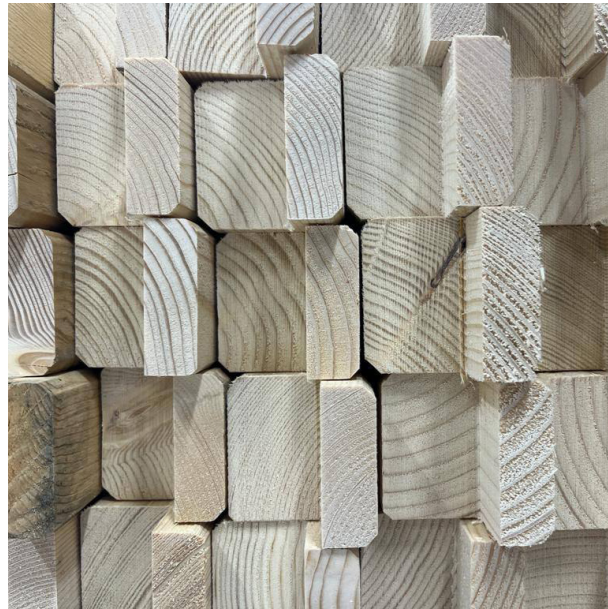
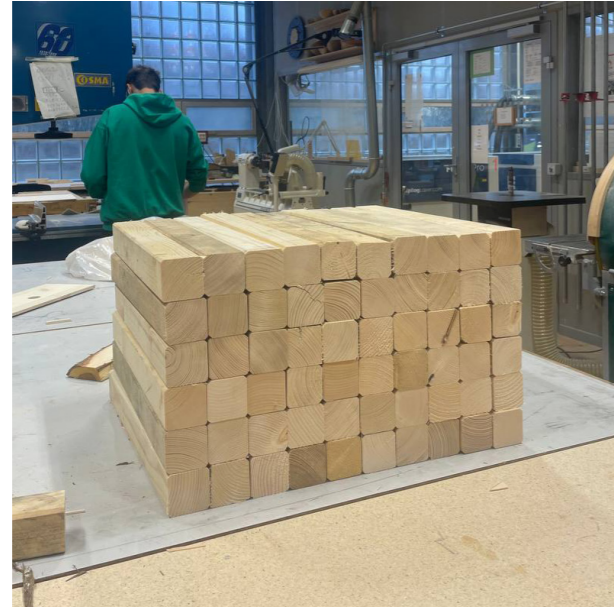
has, and its capacity to be carved and assembled in very creative ways.

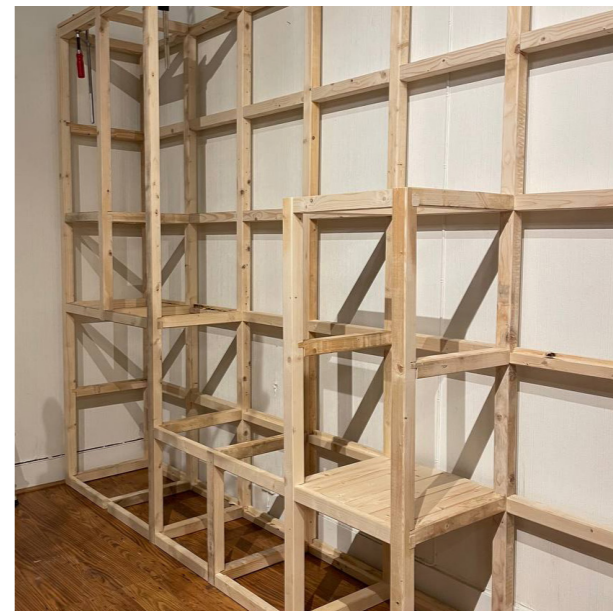
Finally, one of the most interesting aspects of the project was **working together**. Indeed, having worked in group has made the process more enjoyable and interesting, especially as we all come from **different backgrounds and countries**. This wealth of experiences and points of view specific to our backgrounds and lifestyles really helped to improve our project. In fact, we had never worked in such an international team before, and the different cultures and languages created a **new challenge for us**, which we found important to learn. Nevertheless, we have managed to find a solution for each problem as they were appearing. We are convinced that in the end the team itself worked grate and we are truly grateful for the work we did together.

If we had to conclude, we only want to thank the opportunity to participate in this seminar and working together for the community of the Lademoen church. We sincerely hope that they will find joy in the use of our final project, as much as we find joy and fun in the creation of it.













Danke!
Graciàs!
Grazie!
Merci!
Takk!

