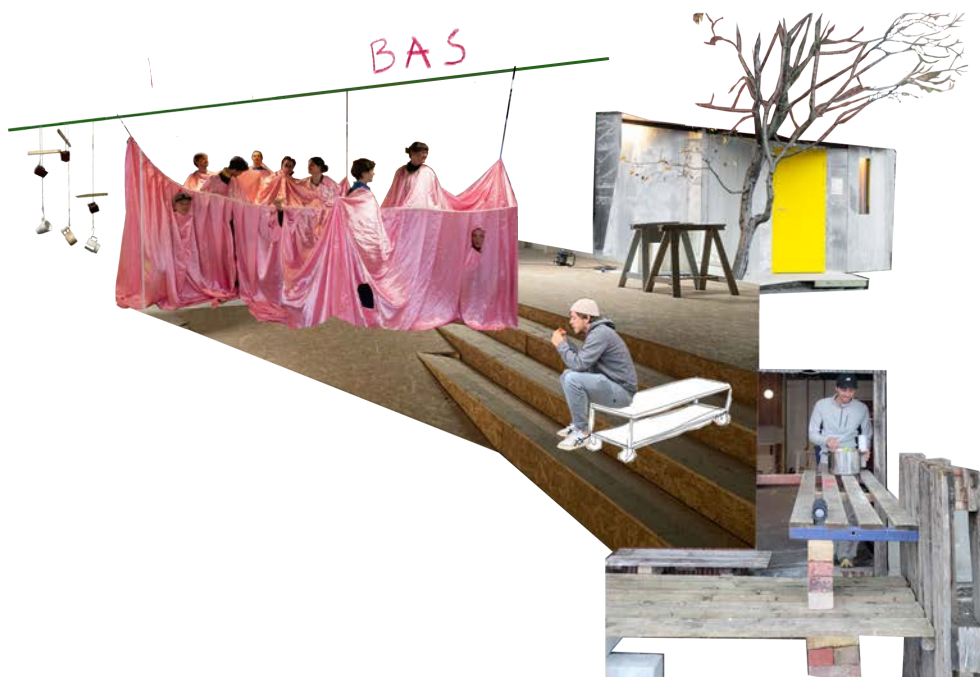


BUILDING INTERFACES

Catalogue of mapping and rethinking
Bergen School of Architecture



2022, master course

BUILDING INTERFACES

Catalogue of mapping and rethinking
Bergen School of Architecture

Building Interfaces
Catalogue of mapping and rethinking Bergen School of Architecture

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Photo credits: The students and experts involved in the course, unless
stated otherwise.

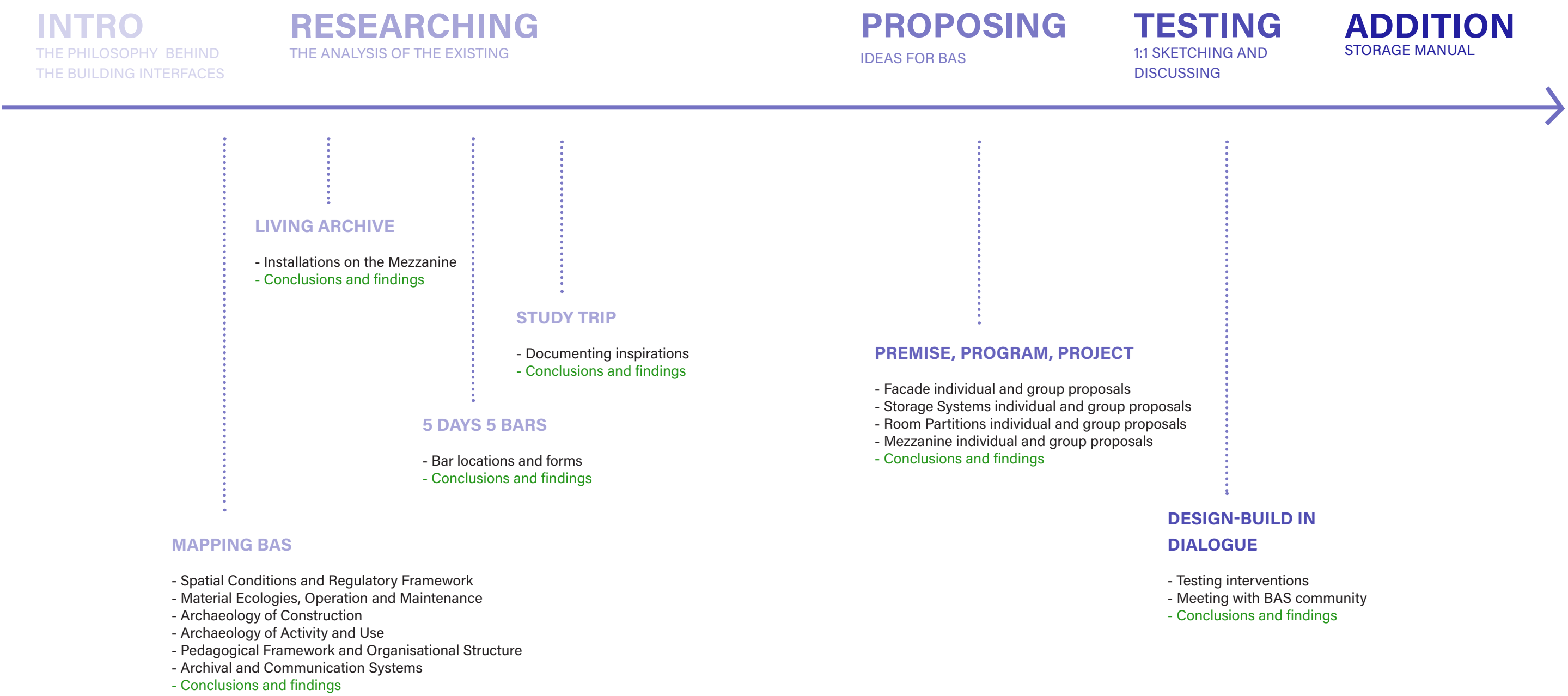
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www.bas.org



THE COURSE MAP



INTRO

THE PHILOSOPHY BEHIND THE
BUILDING INTERFACES



Intentions of the course

This course evolved from a multisided understanding of building interfaces. The aim was to design and build new interfaces that will provide for new relations between spaces, materials, events, and people by working within, and on behalf of BAS.

Following the theme of non-extractive architecture and its implication on what it would mean to design without depletion, the course adopted three interrelated but distinct terms to frame our thinking and making:

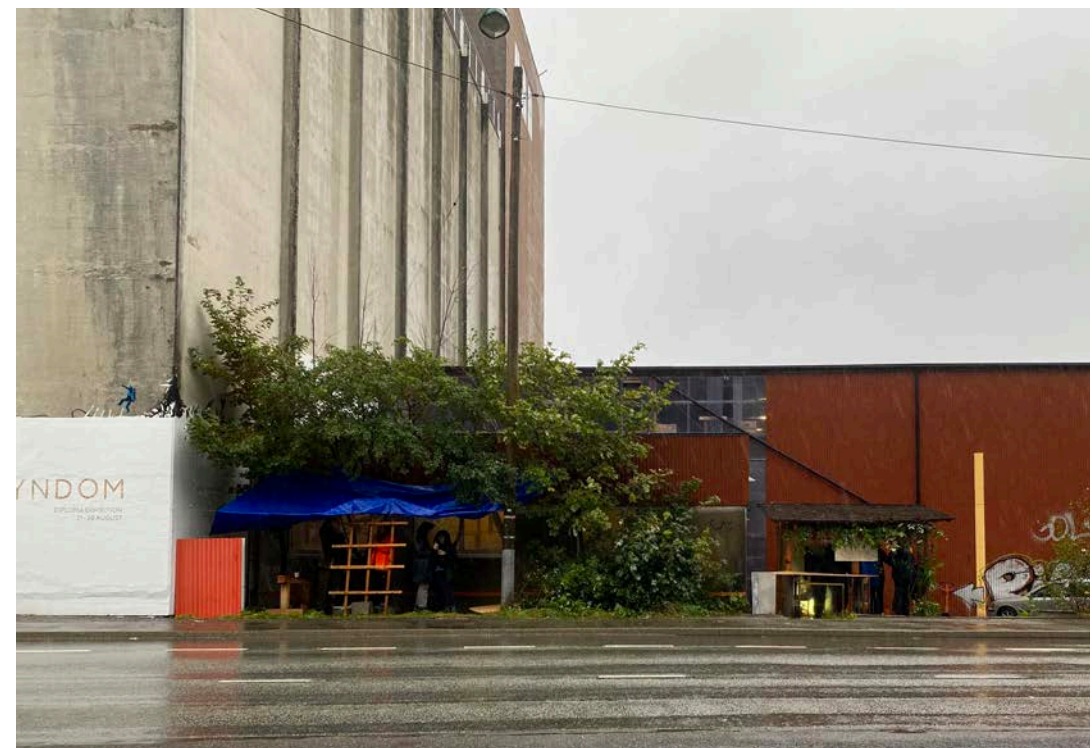
Material ecology

Social infrastructure

Critical spatial practice

'The term interface often refers to the means by which interaction or communication is achieved. It can also be understood as a surface forming a common boundary of two entities, be it various bodies, spaces, or phases. An interface thus articulates both particular architectural qualities in the built as well as it speaks of certain kinds of activities. However, interfaces are more than built situations. Similar to building being both a noun and a verb – the act of building, interface also signifies the act of affiliating, associating, and combining spaces, materials, events, and people in order for a meaningful interaction to take place. In an even broader sense, building interfaces can be explored as a metaphor for architectural practice.'

Excerpt from the course outline



Participants

Students:

Aistė Gaidilionytė
Amanda Vassenden
Bendik Mosaker
Iselin Absalonsen
Jakob Bårgard Haugen
Jarand Ellingsen Roalkvam
Jonas Hoiness
Kamilė Vasiliauskaitė
Kyrylo Buriak
Kornelius Bjørge
Leon Hidalgo Alberca
Leonie Overmeire
Rolf Bjørnevik
Serhii Romanov

Tutors:

Andrea Spreafico
Cristian Stefanescu
Emma Nilsson
Vibeke Jensen



Intentions of the course

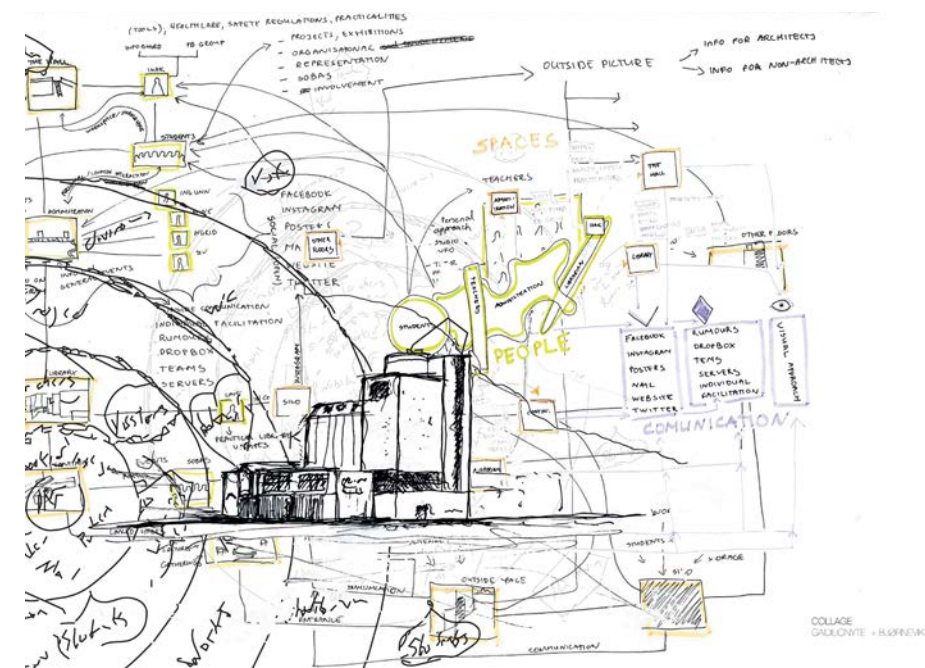
The course resulted in a 4 month long discussion going back and fourth, digging into what BAS is, wants and needs. Through mapping, listening, looking, proposing, and testing we tried to find ways to tackle the **problems or possibilities** within BAS as a series of spaces and as a community.

This booklet represents the **process'** of the course team as well as its **findings and conclusions**. The material can be used as a recourse for existing and future.

RESEARCHING

THE ANALYSIS OF THE EXISTING

MAPPING BAS



Mapping BAS

Our mapping consisted of six categories that aimed for an overview, with each category involving its own unique set of material that one must gather, study and synthesize. Similarly, the methodology, type of work involved and output varied with the specificities demanded by each category.

Spatial Conditions and Regulatory Framework

Material Ecologies, Operation and Maintenance

Archaeology of Construction

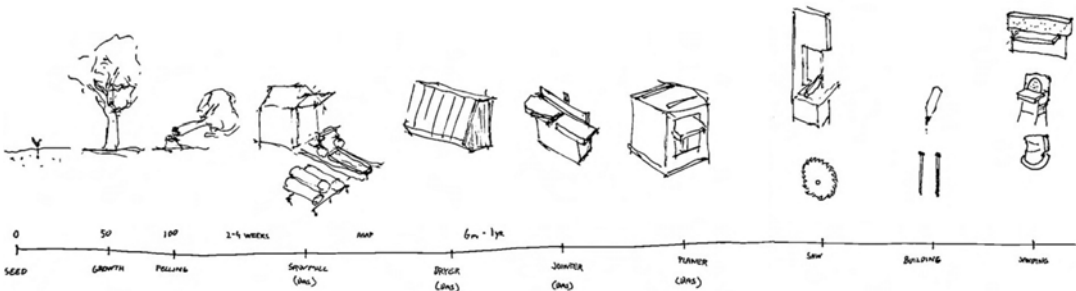
Archaeology of Activity and Use

Pedagogical Framework and Organisational Structure

Archival and Communication Systems

'Collectively we aim to grasp and synthesize the context of BAS we are working within, and on behalf of, with a larger focus on the interrelationship between educational pedagogy/strategy, spatial program/activity and physical space. There exists a considerable amount of work done and materials produced about BAS as an organizational structure, its pedagogy, site and building by various individuals, groups and organizations through various processes from courses to individual initiatives and professional consultancy. The course studies and draws from this content to establish a synthetic understanding of the situation and define the parameters for our work further on.'

Excerpt from the course outline



a. Spatial Conditions and Regulatory Framework

Analysis of BAS building/site drawings, 3D model, permits, regulations.

Amanda Vassenden
Jakob Bårgard Haugen

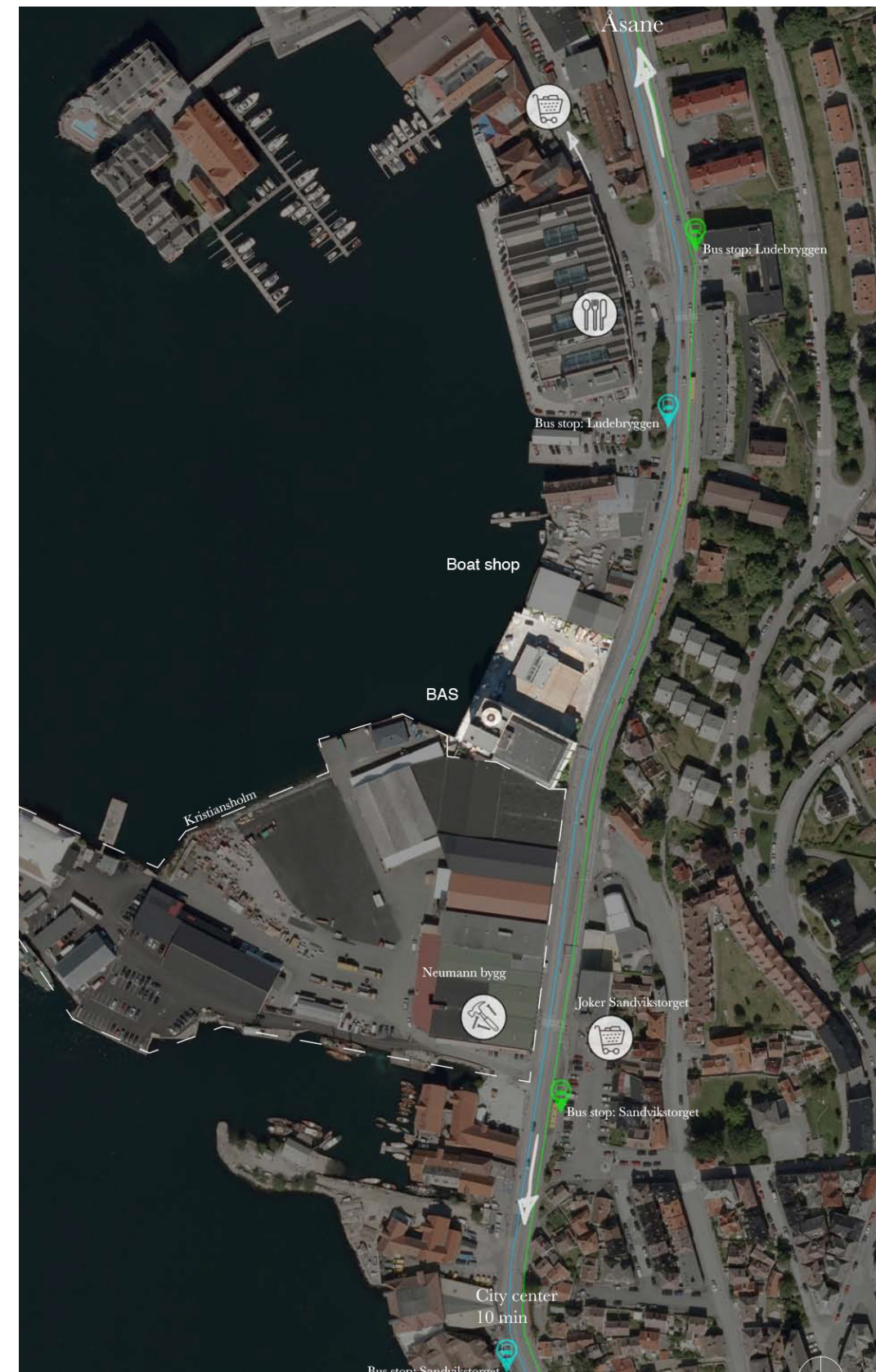
The BAS building



BAS currently resides in an old mill/silo building erected in 1958 by Rieber for Norsk Korn Import (NKI).

The building consists of three parts: one large, originally open/empty, light structured hall(1) and two tall concrete silos(2,3). The hall contains the library, administration, workshops and a large open work space with a mezzanine. The tallest silo tower (about 37m) facing northwest, is partly used as studios and for circulation, while the rest are unused silochambers. In the other silo, facing southeast, the top of the volume is in use as a studio, and the basement is used for exhibitions and performances. The lower part of the silo chambers are partly used for storage, but the upper part of 20 meters high is used.

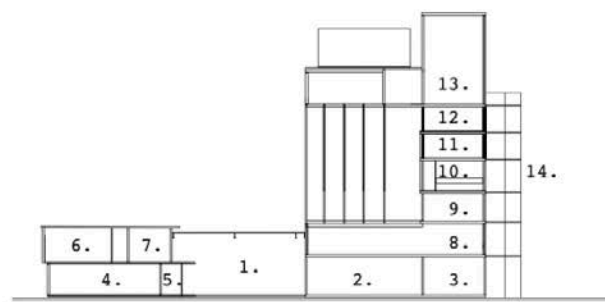
The school also actively uses the outside areas facing north and west and the seafront, which is classified as a deep water dock(>6 meters dept).



The area in Sandviken is changing from sea oriented industry to mixed urban use with a large portion of housing.

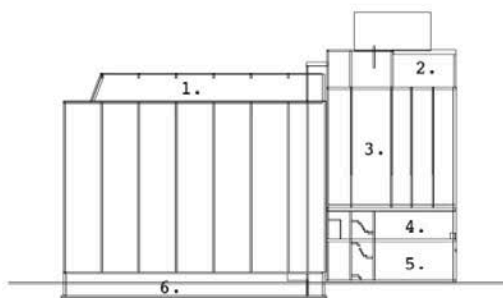
Room plans and section with current use

These plans and sections show the current use of spaces in the BAS building. The vast amount of unused space is clearly visible and indicates future potential.



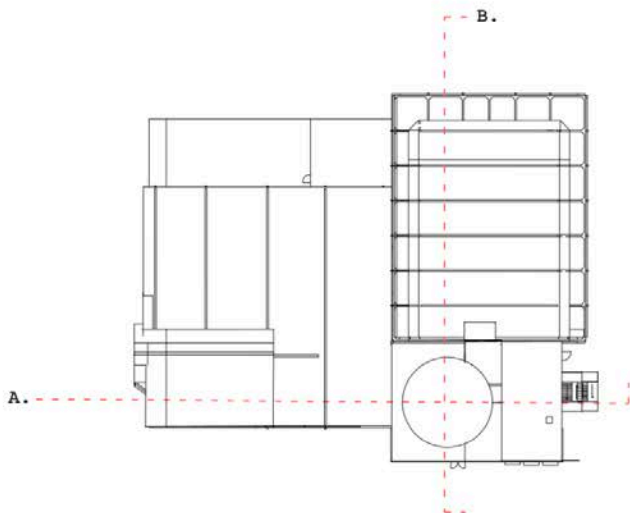
Section A.

- | | |
|-------------------|--------------------------------------|
| 1. "Hallen" | 8. 2nd floor - classroom |
| 2. Kitchen | 9. 3rd floor - classroom |
| 3. Auditorium | 10. 4th floor - small auditorium |
| 4. Library | 11. 5th floor - classroom |
| 5. Copy room | 12. 6th floor - classroom |
| 6. Administration | 13. 7th floor - katedralen/classroom |
| 7. Teacher's room | 14. Fire escape |



Section B.

- | |
|--------------------------|
| 1. 6,5 - classroom |
| 2. 7th floor classroom |
| 3. Stairwell |
| 4. 2nd floor - classroom |
| 5. 1st floor - cantina |
| 6. Silo - basement |

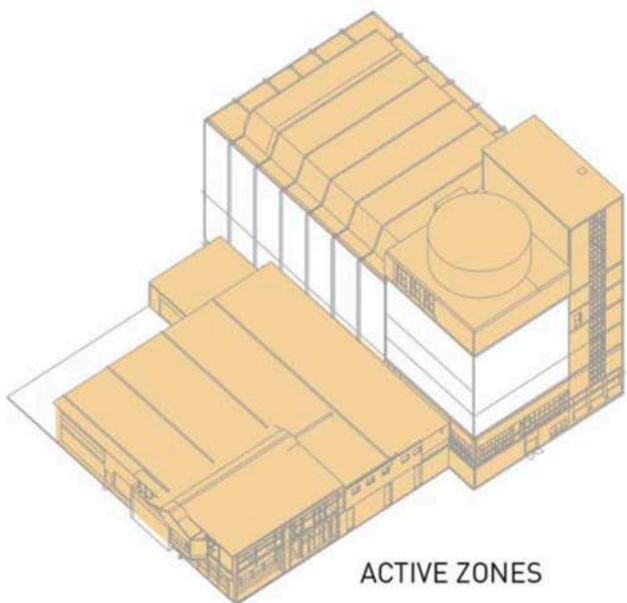


- | | |
|---------------------|--------------------------|
| 1. "Hallen" | 10. Stairwell |
| 2. Cnc-room | 11. Cantina |
| 3. Material storage | 12. Kitchen |
| 4. Wood workshop | 13. Engine rooms |
| 5. Steel workshop | 14. Bike parking area |
| 6. Silo - basement | 15. Storage rooms |
| 7. New elevator | 16. "Office" Kjeld Vidar |
| 8. WC | 17. Copy room |
| 9. Auditorium | 18. Library |

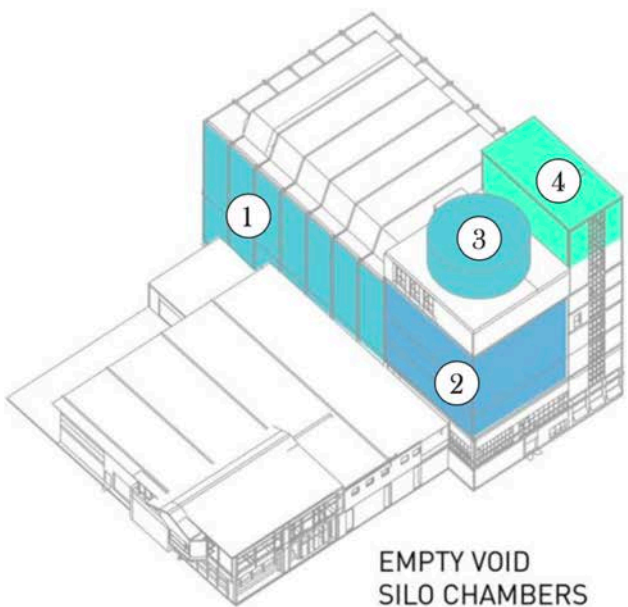
Possibilities at BAS building

The BAS building today has a **total volume of about 37,000 m3** of which approximately **50% or 18,500m3 are unused** or poorly used.

This leaves large volumes of space more or less open for future growth. The largest volumes of open space are found in the two silo chamber bodies (1, 2), as well as the silo cylinder at the top of the building (3). In addition the very high ceiling height in the cathedral leaves room for another floor if wanted (4).



ACTIVE ZONES



EMPTY VOID
SILO CHAMBERS

Ownership - ground floor plan

Not all areas used by BAS are owned by the school, and some areas are regulated by ensments granting access rights between different properties. This scheme illustrates three areas that may affect future changes and development of BAS.



- Neumann
- BKK (ensment)
- This area can change because of the planned road reconstruction

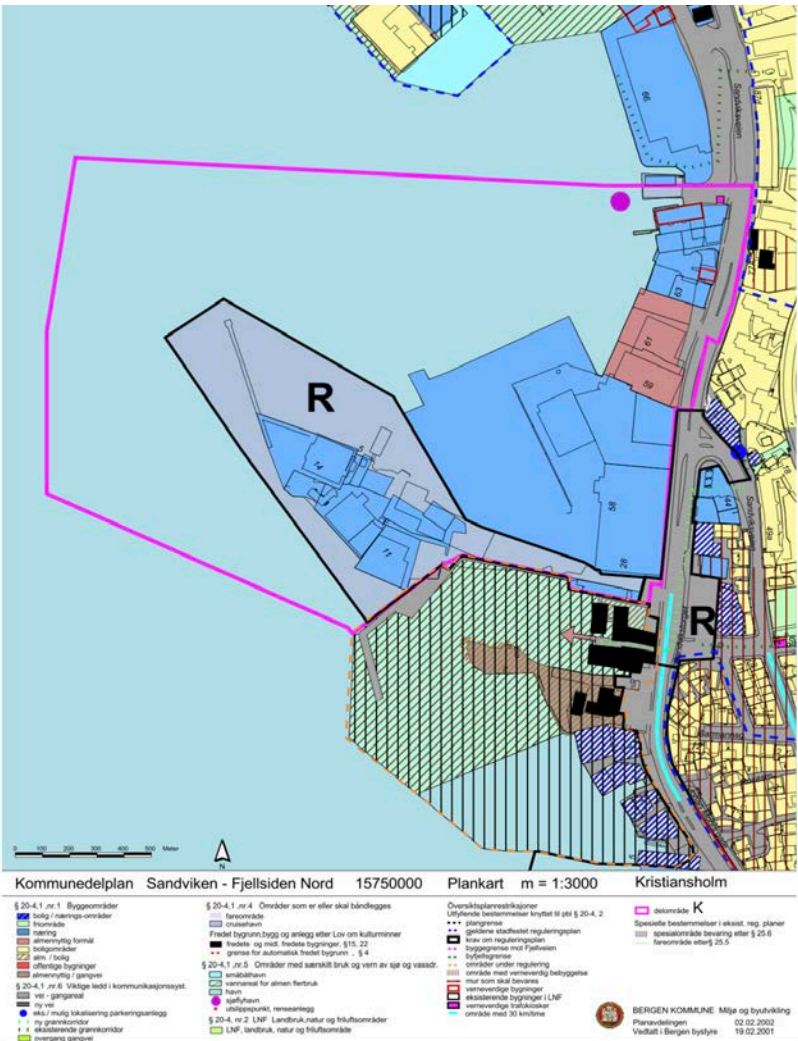
Regulation plan that affects BAS

BAS is in a urban densification zone (byfortettingssone). It is to be further developed as residential and business areas with elements of service, trade and culture. Commercial activities that may cause noise, pollution or other significant disadvantages for the surroundings are not permitted. The regulations are in place in order to:

To ensure public access to the sea and quay/dock areas

To secure important cultural monuments and cultural heritage environments in the planning area

Secure land for commercial activities with a need for quay areas



Allmennytlig formål - Public purpose

Municipal sub-plan

OBOS (housing developer) has bought the site currently occupied by Neumann and is planning to build housing, business (this plan is not final).

Kristiansholm itself is to be re-established as an islet, and become a recreation area for half the town and the whole of Sandviken.

The Kristiansholm and Neumann site is suitable for a complete change from industrial/warehouse activities to a central area with services, industry, housing and recreation. The maritime warehouse environment in the south is to be preserved, while the composite area along the sea north of the Fisheries Museum can be densified.



This regulation plan showing the possible future development of Kristiansholm, Sandvikstorget og Rosegrenden. It has been rejected and the new plan is shortly being submitted by OBOS to the planning authorities.

Municipal sub-plan

Housing

In this rejected plan Up to 20% of BAS building can be used for housing (e.g. student housing).

Extra floor

In the regulation plan +1 floor over the hall is proposed. The building height of the current silo building is carried for-ward in the plan, the maximum height is elevation +39.0 and +29.0 in the south. The northern part can be built up to elevation + 14.0, about one floor higher than the existing building.

Street facade

When the Neumann site is transformed, the south side of the school will become an important street and there will be no private facades. It provides opportunities for the school to open up to the city in a new way. Possible solution where the walking/bike path goes through the silo.



The zoom in of the regulation plan (page 22).

a. Spatial Conditions and Regulatory Framework

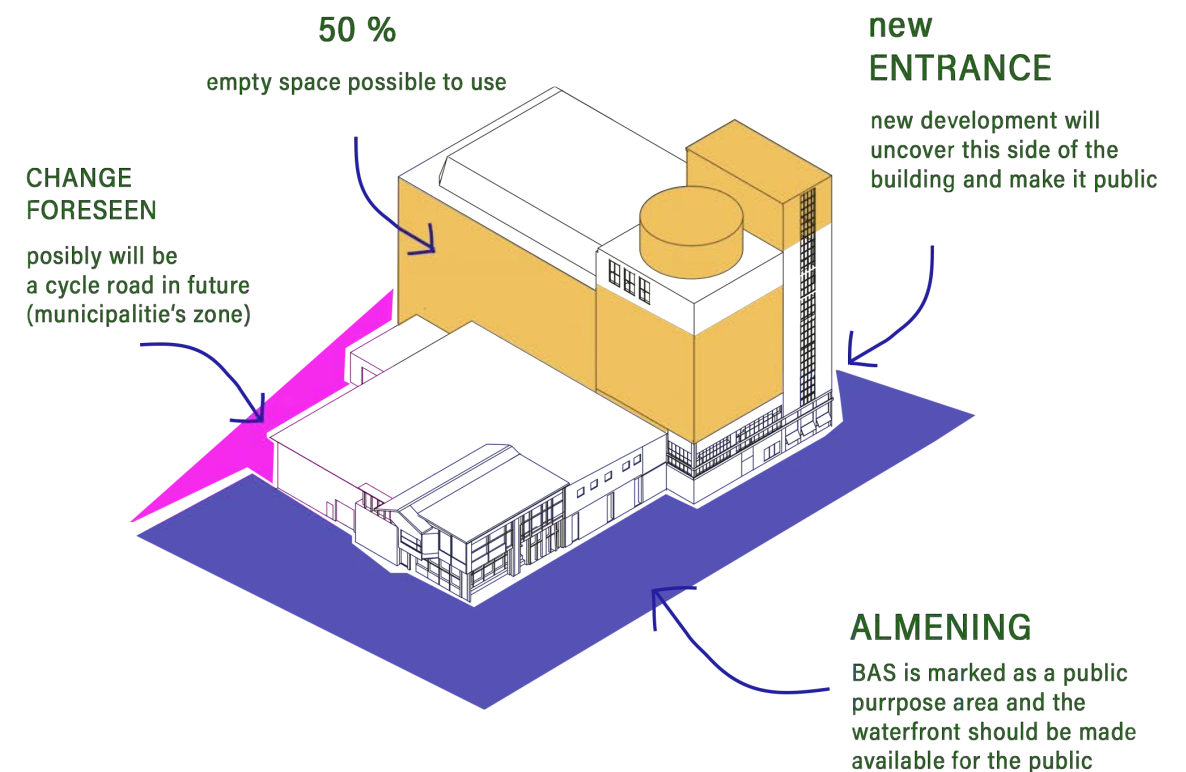
_BAS inhabits around half the space provided by the silo building, leaving large volumes available for future transformations. Several of the silo spaces, both used and unused, have spectacular qualities in terms of dimensions, acoustics, light conditions, atmosphere, etc that give great potentials, but also pose challenges for an educational institution.

_The current regulation plan allows for an additional floor on top of the hall, and 20% housing in the silo volumes. This opens up for an increase of building mass, and expansion of building programs.

_The new housing development in Kristiansholm will affect the way BAS is situated in its close surroundings. The southern facade of BAS will be laid bare and face a new public space in a location where the school accommodates its external escape stairway and the silo basement emergency exit, on land not owned by BAS. Furthermore, the **municipality's strategy to give more public access to the sea will affect the outdoor spaces of BAS** and the boundaries between the school and its close neighbors.

_The new developments in Kristiansholm, Sandvikstorget, and Rosengrenden together with the remodeling of Sandviksveien in regards to Bybanen and wider bike routes, **will shift the relations between BAS and its neighborhood.** This calls for a re-negotiation and re-contextualization of the school dealing with questions such as: How can public access to the water be facilitated and how would that affect the organization of the outdoor storage, as well as the pier as a space for experimentation and learning? How should BAS react to the new public interface in the south, and **how could that inform the way the school acts as a public figure in the neighborhood and beyond?** Moreover, how might this affect and transform the workings of BAS internal public spaces, such as the library, silo basement, kantina, lecture hall, pizza oven, and sauna.

_Given the intensive transformation of Sandviken and the impact it will have on BAS, it is clear that the history of more **tactical transformations needs to be paired with a spatial strategy guiding the future development of the**



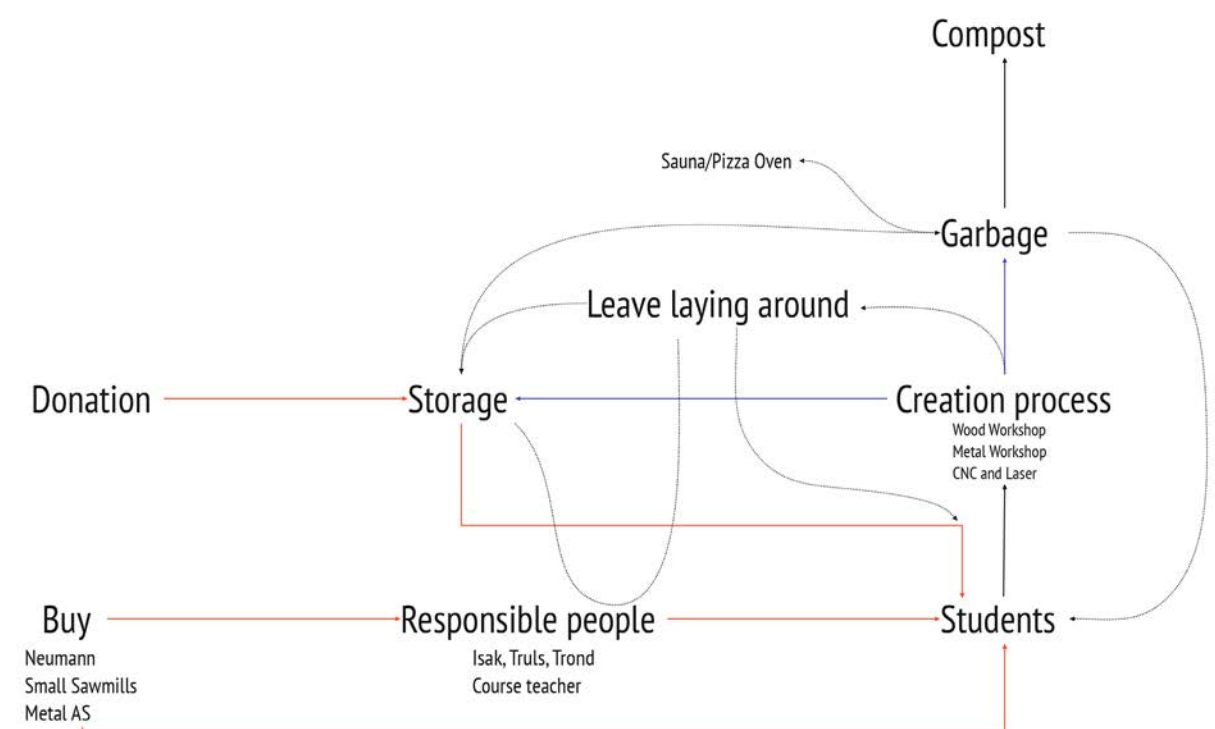
b. Material Ecologies, Operation and Maintenance

Analysis of various physical spaces/structures/areas, equipment, materials, activities and actors of BAS building.

Leon Hidalgo Alberca
Jarand Ellingsen Roalkvam
Kyrylo Buriak

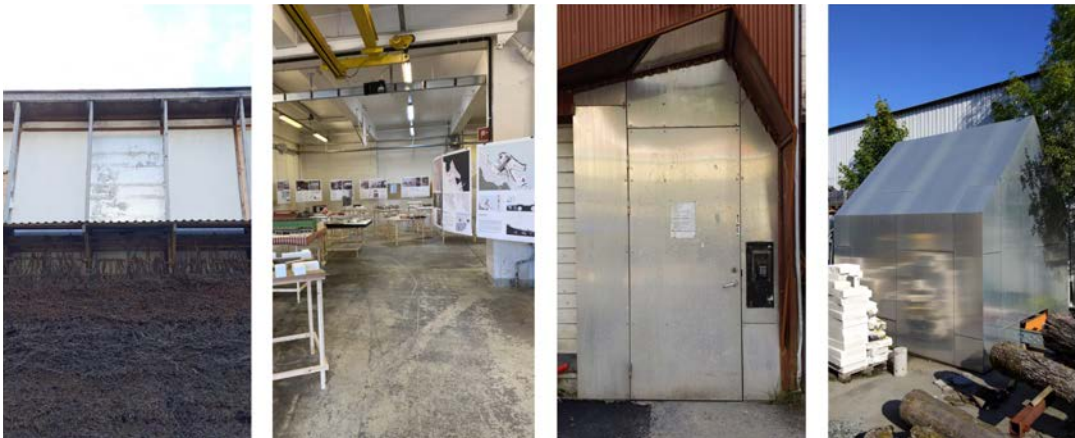
Material cycle

This diagram detects material movement around BAS building and what actors are involved and responsible for circular material use.



A typical trajectory of materials entering BAS

In year 2013 a huge amount of metal sheets was offered and delivered to the school. They were the result of a misproduction for the project “Grønneviksøren” by 3RW Architects in Bergen. Stored at BAS they have found multiple uses: as facade panels for the sawmill and the entrance door, as raw material for models and mock-ups, as well as being used as hanging sheets for student presentations.



BAS as a producer of waste

The school has a strong focus on developing resourceful approaches to landscapes, regional building traditions, innovations and materials. It is part of the strategic plan to have the idea of sustainability as an intrinsic part of all student projects, academic discussions, and developments. Despite this, BAS produces a lot of waste. The diagram below reveals the exact number of things we were throwing away at BAS in the year 2021:

People in school - 150
Work's days ~ 230

BAS waste 2021

Type	times emptied	Weight in total (kilos)	kilos pr person	kilos pr schoolday
mixed wood	11	14791	89,6	0,389
metal/glass	3	467,8	3,1	0,01
paper/cardboard	20	1960	13	0,05
Regular	5	21540	143,6	0,62
Special (paint and other)	5	412	2,75	0,01
Plastic	1	76,8	0,5	0,002
Electric waste	1	380	2,5	0,01



Potentials of reusability

The diagram maps materials and objects according to the interrelation between factors such as: easy or hard to dismantle, state and value of the material, approachability through expected labor and given tools and probability of finding use in an architecture school.



b. Material Ecologies, Operation and Maintenance

_BAS offers a rich ecology of materials ranging from building materials such as wood, bricks, concrete blocks, metal sheets, or glass to more articulated artifacts and left-behind objects. All are available for students and teachers to use and reuse. However, **the diversity of materials provided, and a lack of efficient storage systems makes it hard to maintain an overview and a productive order.** This leads to students and teachers sometimes buying new materials instead of using those at BAS. The lack of proper storage also thwarts the will to dismantle structures into reusable parts or makes materials fall into waste. **Too much is simply thrown away.**

_Materials enter into BAS in a variety of ways. Some materials are given to the school due to demolition or production mishaps, and some are brought in by students as part of their own studio work and then left behind for other students to make use of. Yet other materials are accumulated through purchases made by the school in connection to courses and 1:1 building projects. As for today **there exist no explicit position on what kind of materials BAS should accept to take care of, or for what reasons. Stuff tend to accumulate with a vague ownership** attached to them, which in turn further reinforces the lack of overview, and the processes of useable materials turning into waste. The richness of opportunities gives way for a mess that exhausts particularly students and staff at BAS.

_Storage systems at BAS tend to favor heavier building materials, hardware, and their corresponding tools. **Less care is given to the softer materials** part of architectural design, **such as paper, drawings, sketches, cardboard and models**, or materials that could facilitate the creation of softer spaces, such as textiles.

_BAS has a recycling system working in line with the municipality's waste management, but it could be improved and better incorporated to the school's internal recycling of materials and food waste. **Recycling at BAS, also highlights the necessity of establishing a collective effort** of making sure a particular material ends up in the intended trash bin or container. It is not sufficient to obtain the hardware infrastructure of a system, or acquire the social infrastructure of staff management. **Recycling, as with all practices of maintenance, needs the support of an everyday culture of thoroughness and care. The culture of care can also be enhanced at BAS.**

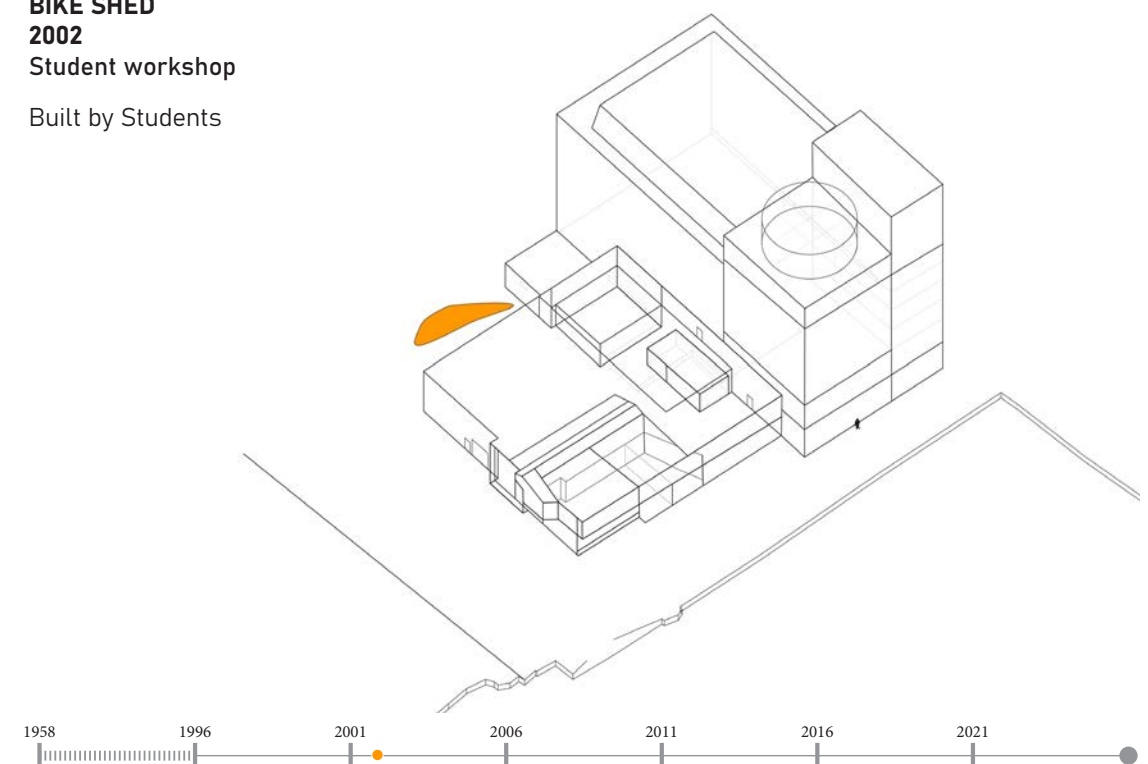
c. Archaeology of Construction

Mapping of physical transformations over time – what has been added/removed, when, and by whom at BAS.

Serhii Romanov
Kornelius Bjørge

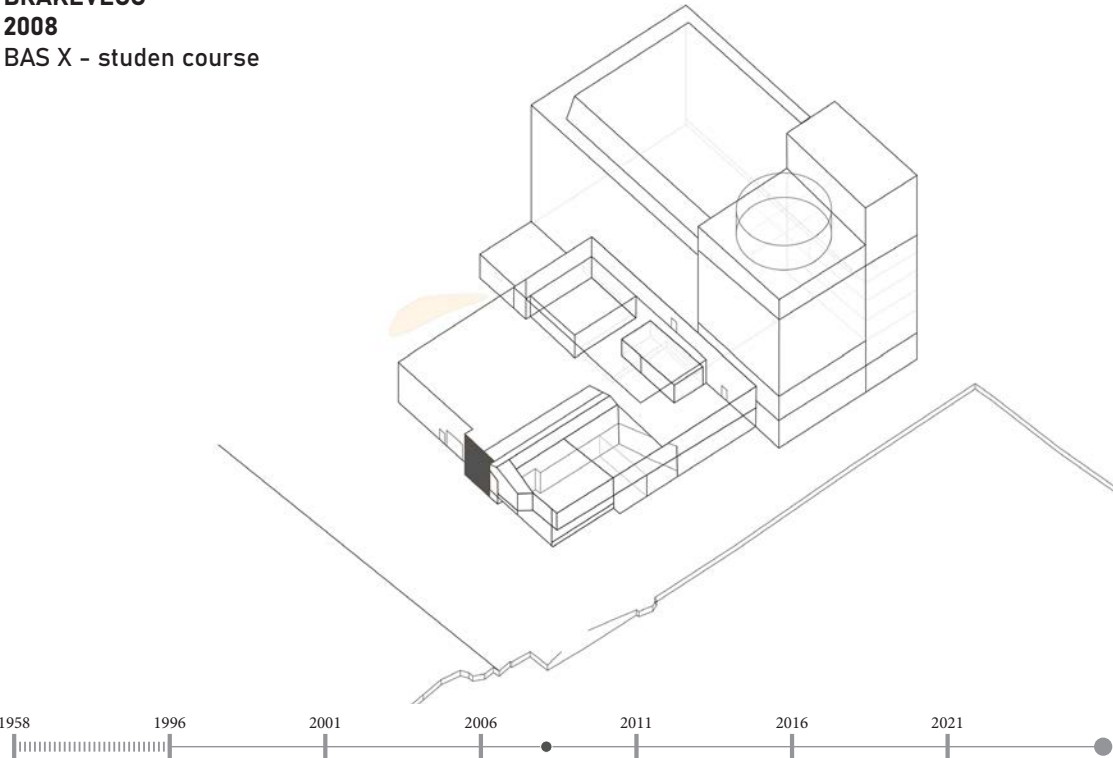
Physical transformations over time

BIKE SHED
2002
Student workshop
Built by Students



Physical transformations over time

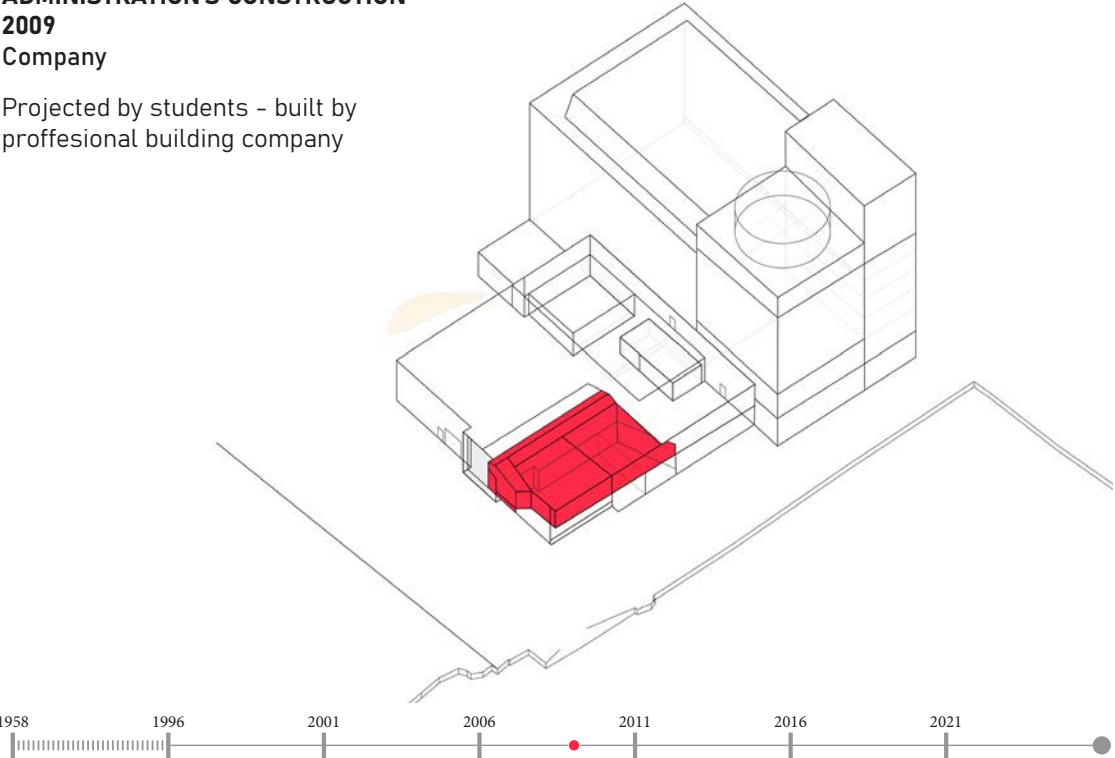
BRAKEVEGG
2008
BAS X - studen course



Physical transformations over time

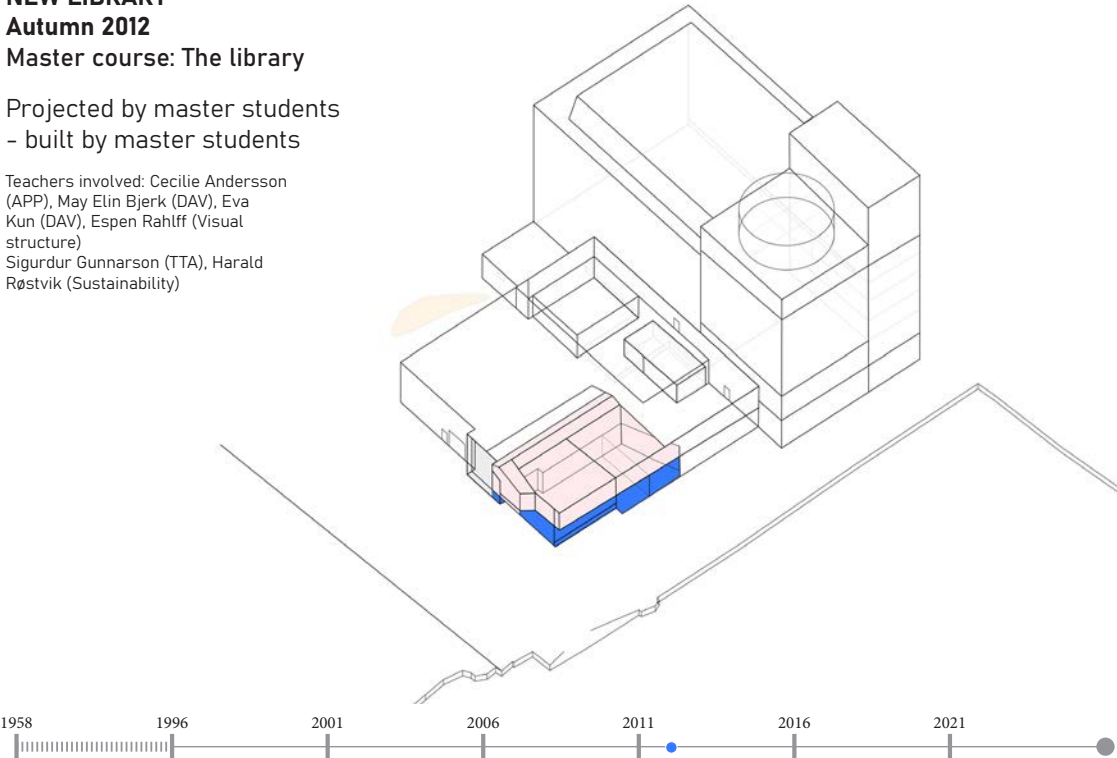
ADMINISTRATION'S CONSTRUCTION
2009
Company

Projected by students - built by
proffesional building company



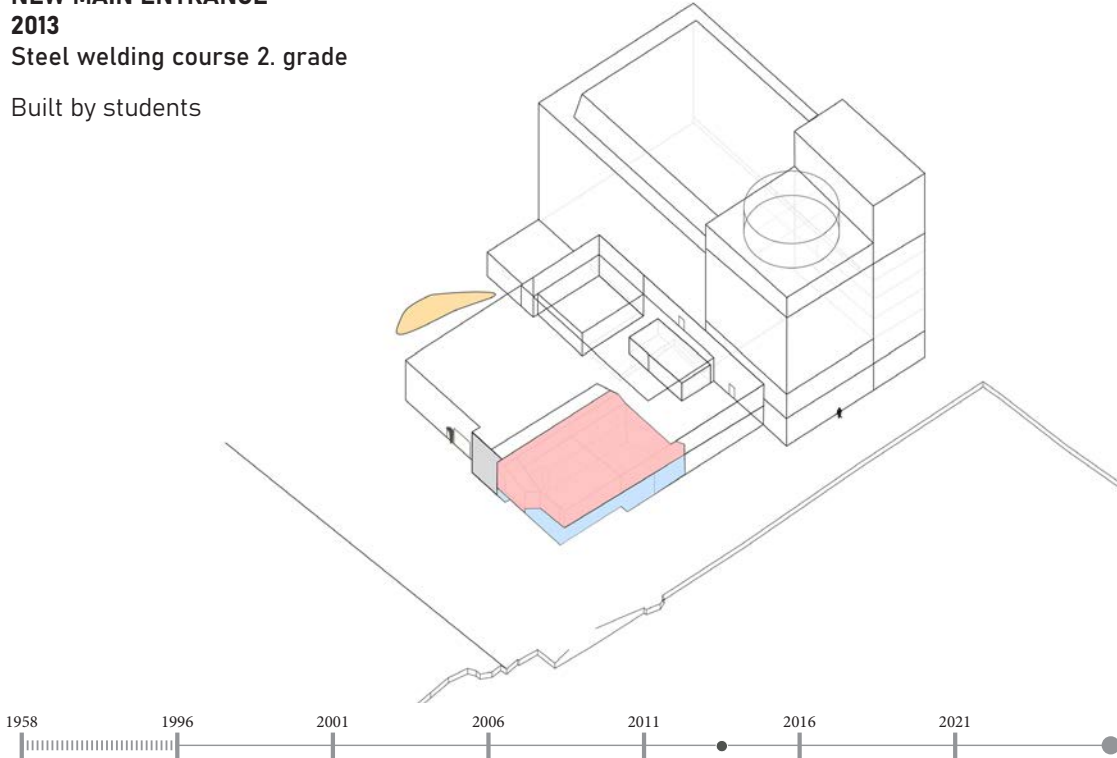
Physical transformations over time

NEW LIBRARY
Autumn 2012
Master course: The library
Projected by master students
- built by master students
Teachers involved: Cecilie Andersson (APP), May Elin Bjerk (DAV), Eva Kun (DAV), Espen Rahlff (Visual structure)
Sigurdur Gunnarson (TTA), Harald Røstvik (Sustainability)



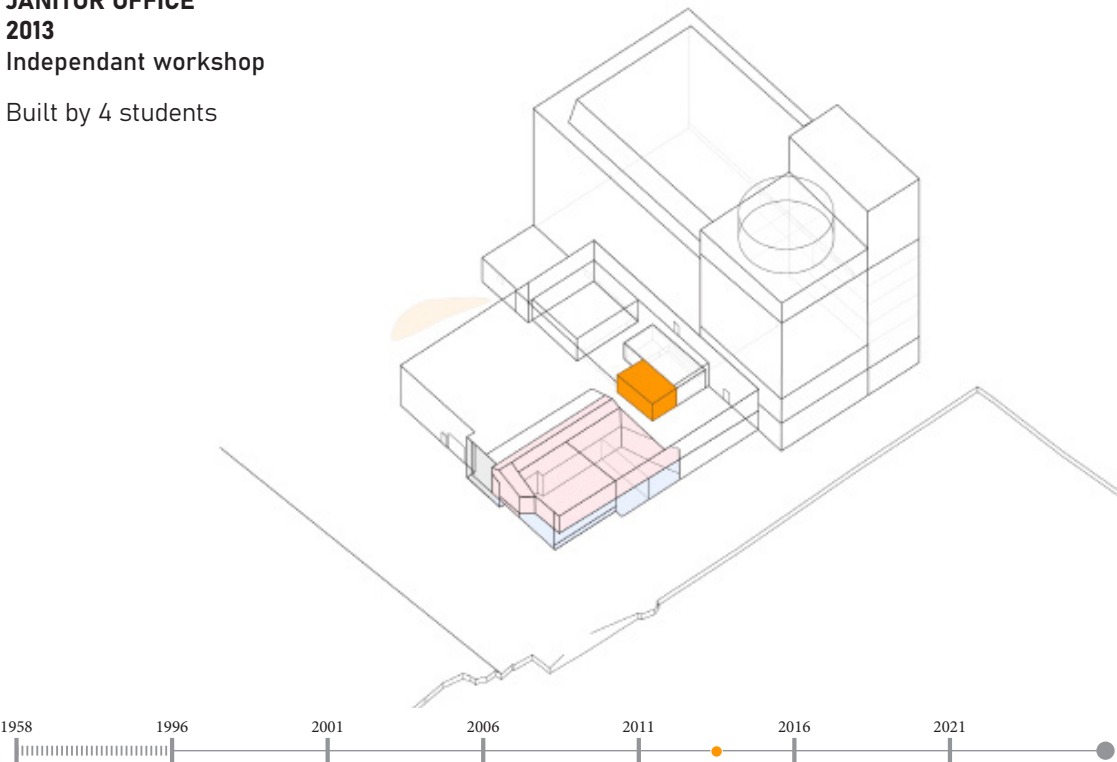
Physical transformations over time

NEW MAIN ENTRANCE
2013
Steel welding course 2. grade
Built by students



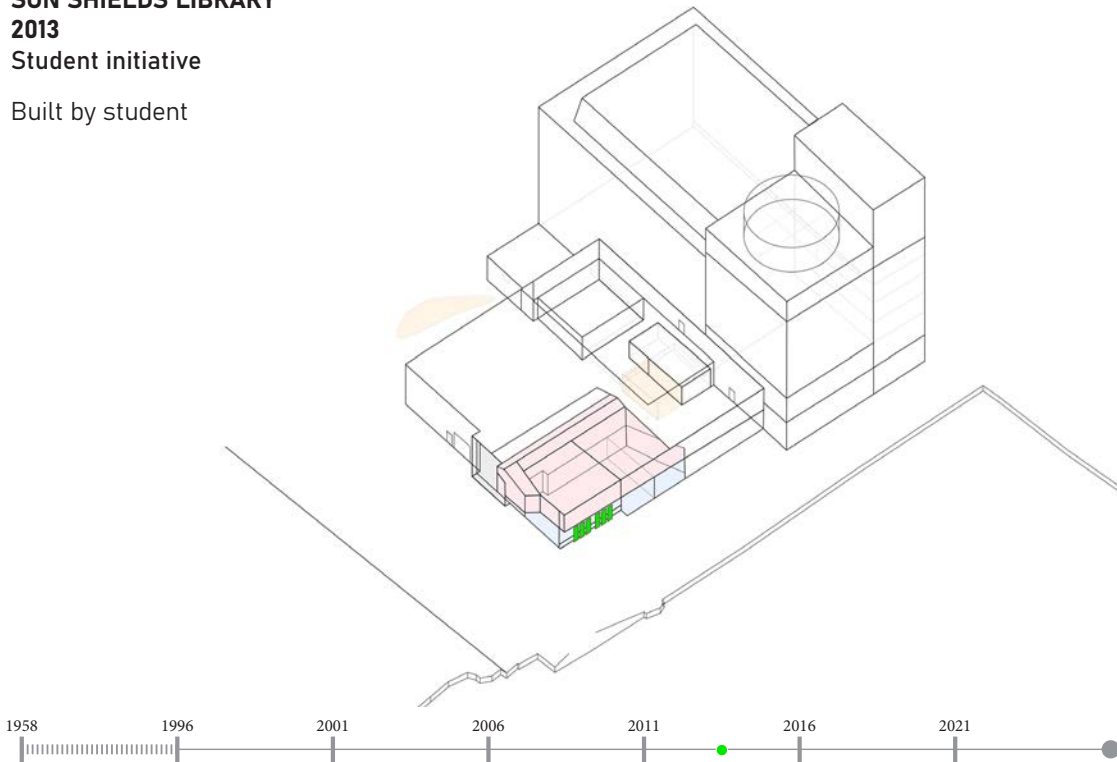
Physical transformations over time

JANITOR OFFICE
2013
Independant workshop
Built by 4 students



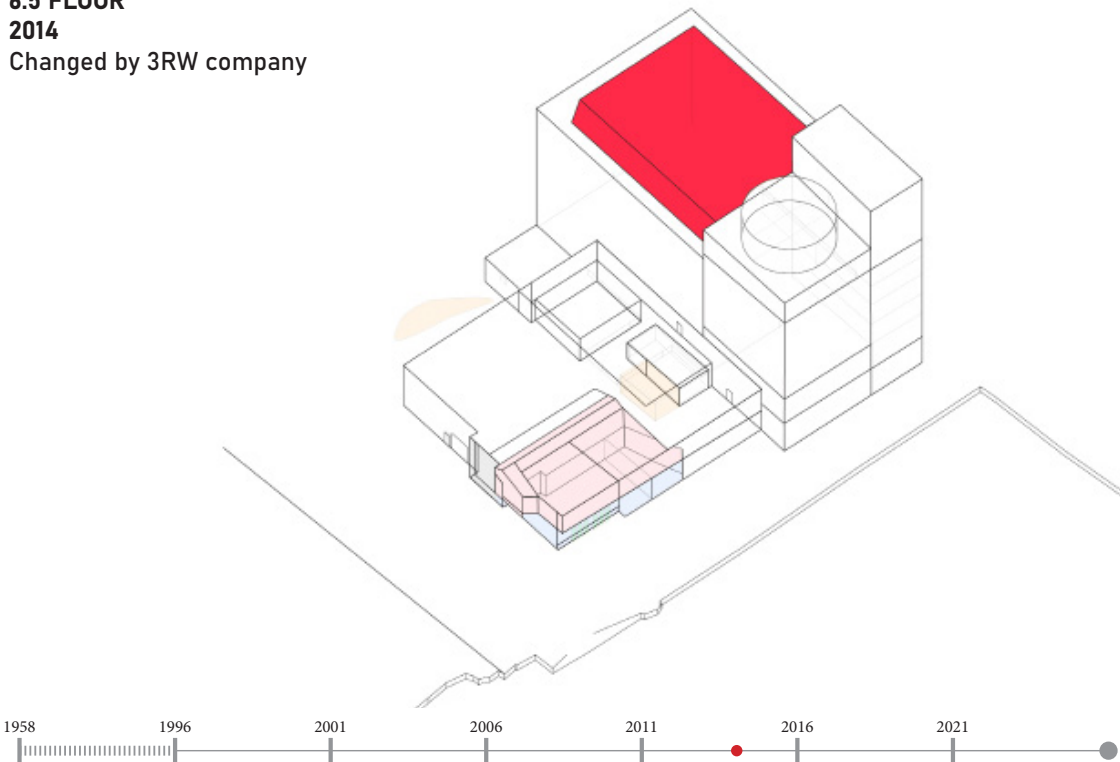
Physical transformations over time

SUN SHIELDS LIBRARY
2013
Student initiative
Built by student



Physical transformations over time

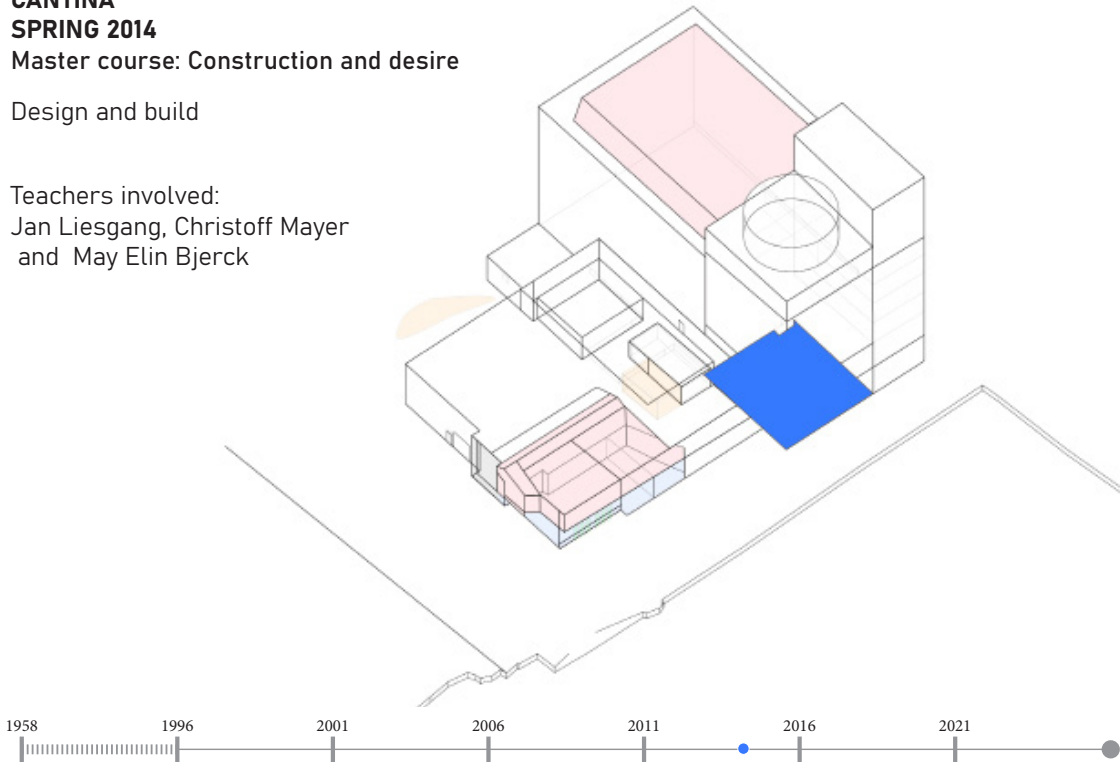
6.5 FLOOR
2014
Changed by 3RW company



Physical transformations over time

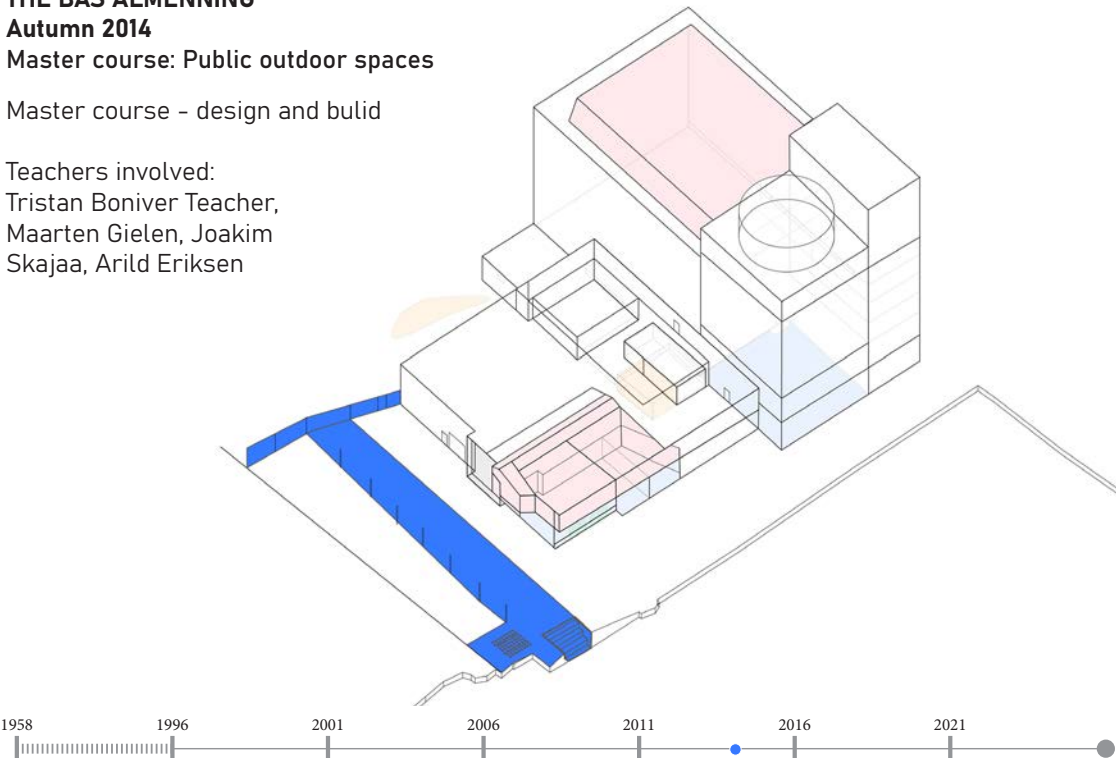
CANTINA
SPRING 2014
Master course: Construction and desire
Design and build

Teachers involved:
Jan Liesgang, Christoff Mayer
and May Elin Bjerck



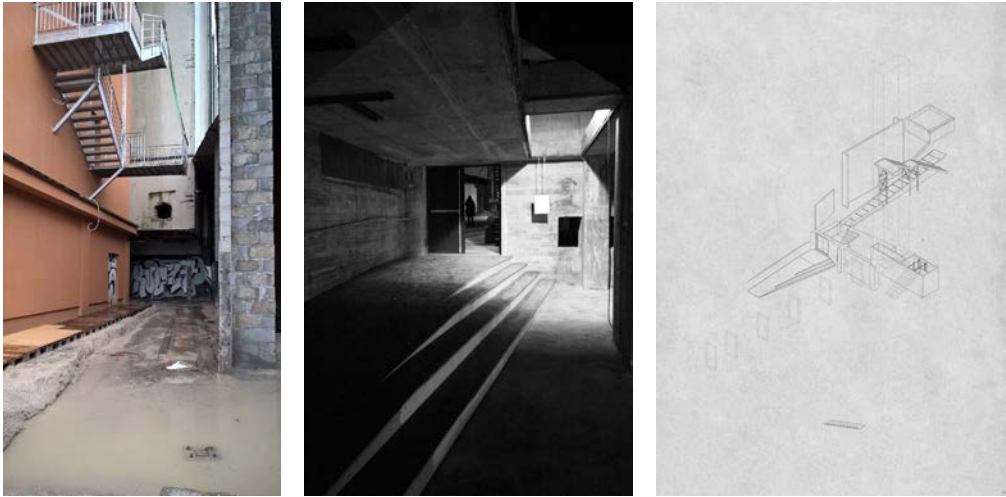
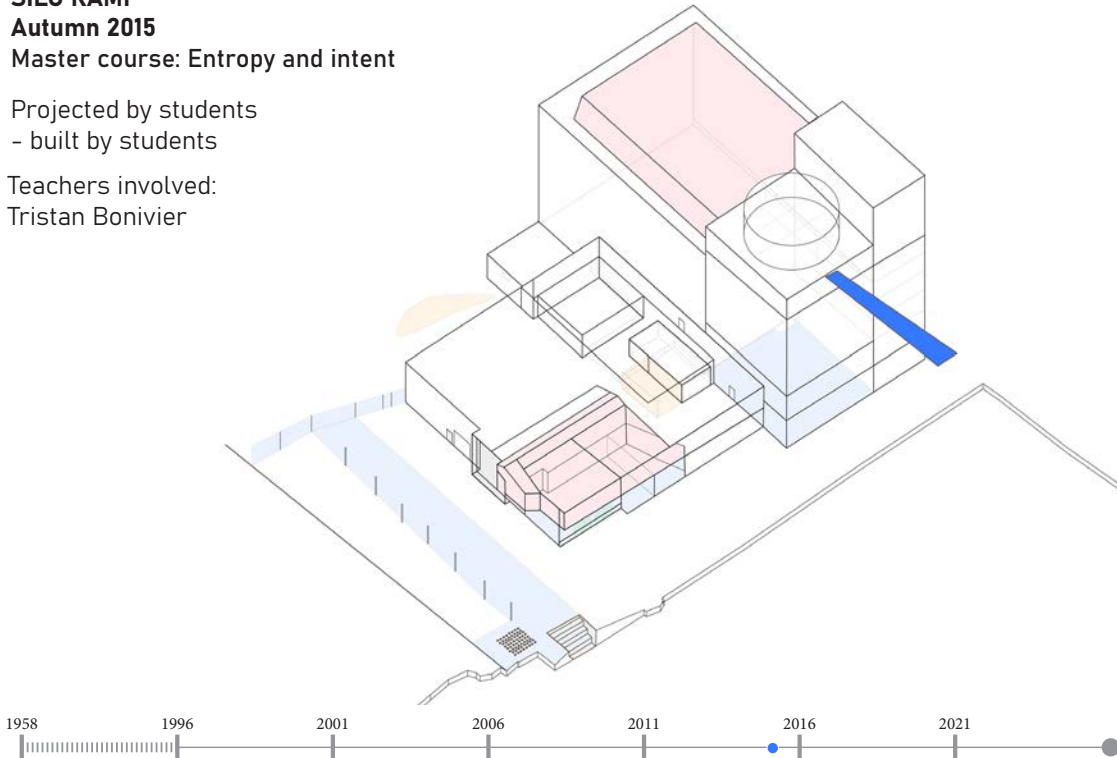
Physical transformations over time

THE BAS ALMENNING
Autumn 2014
Master course: Public outdoor spaces
Master course - design and build
Teachers involved:
Tristan Boniver Teacher,
Maarten Gielen, Joakim
Skajaa, Arild Eriksen



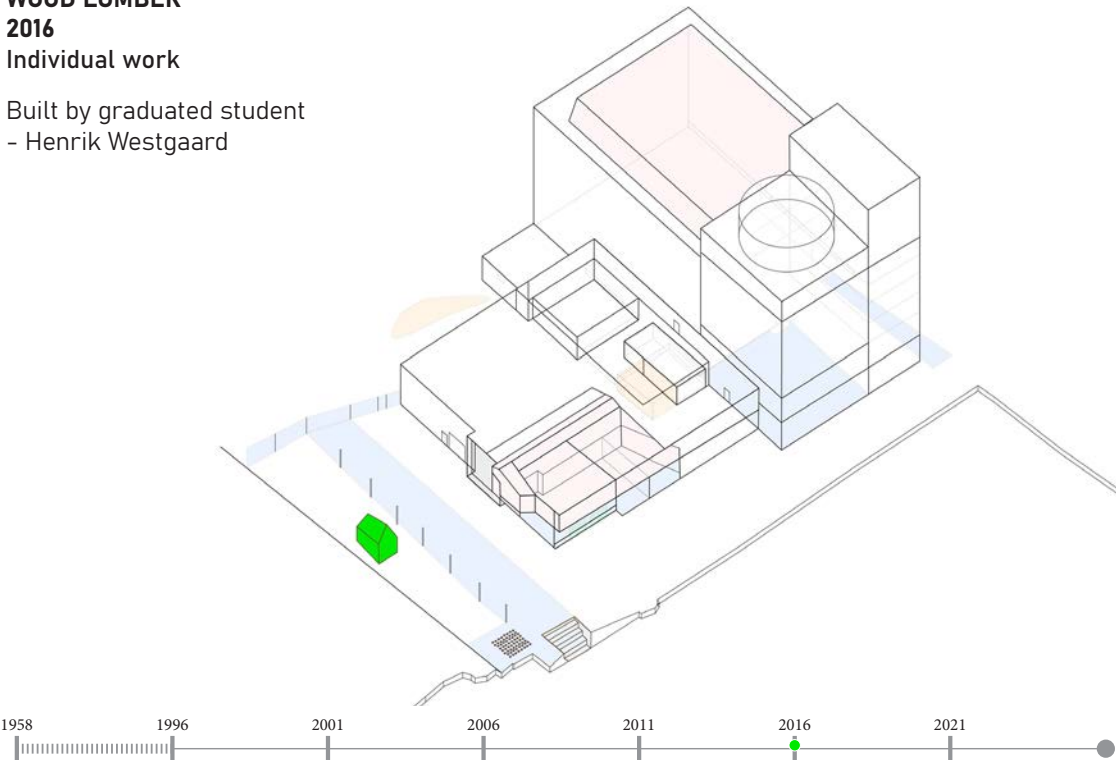
Physical transformations over time

SILO RAMP
Autumn 2015
Master course: Entropy and intent
Projected by students
- built by students
Teachers involved:
Tristan Bonivier



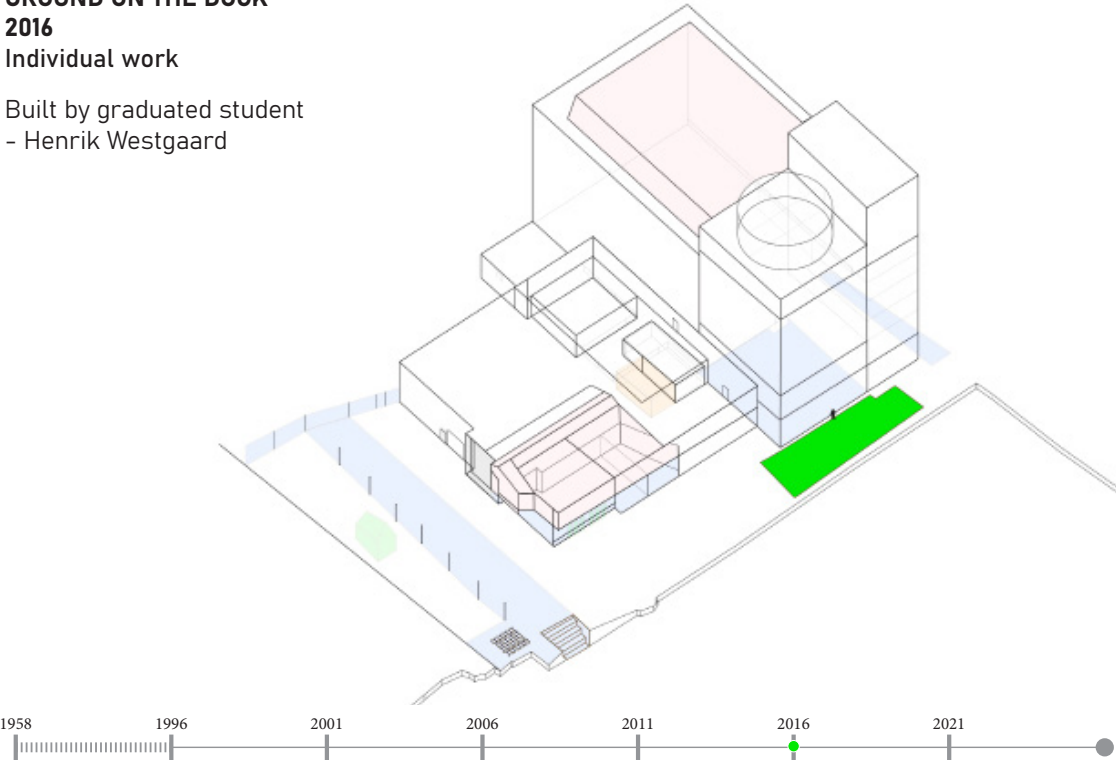
Physical transformations over time

WOOD LUMBER
2016
Individual work
Built by graduated student
- Henrik Westgaard



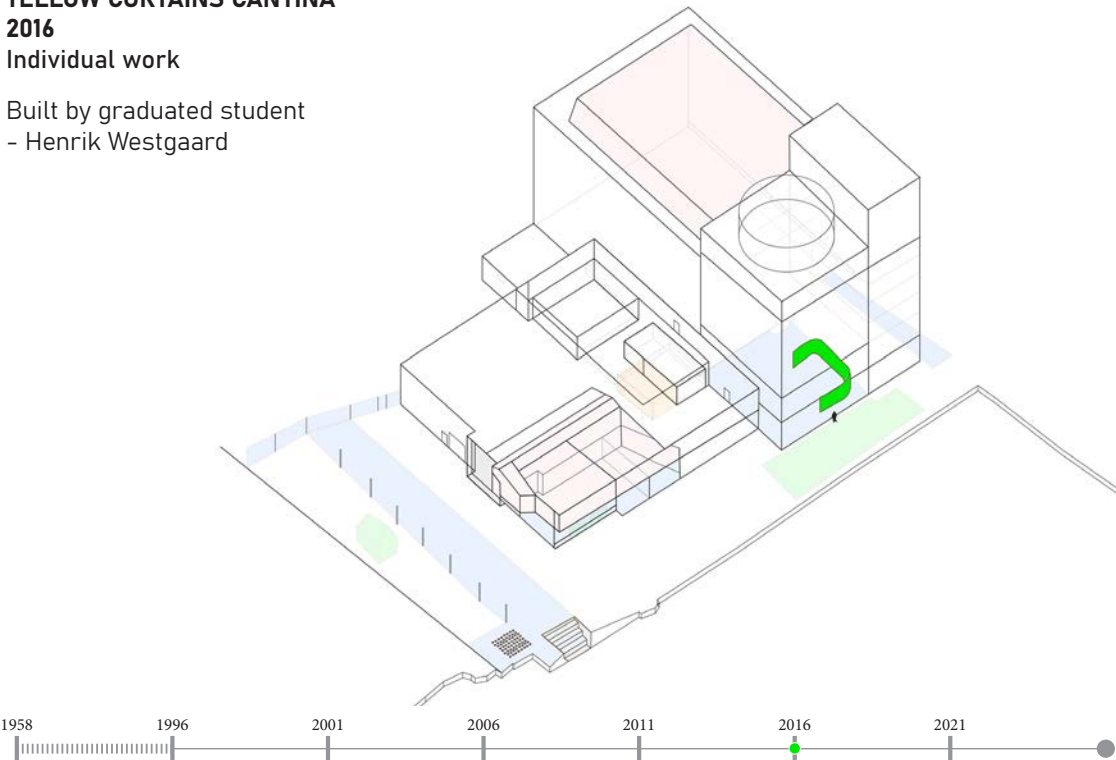
Physical transformations over time

GROUND ON THE DOCK
2016
Individual work
Built by graduated student
- Henrik Westgaard



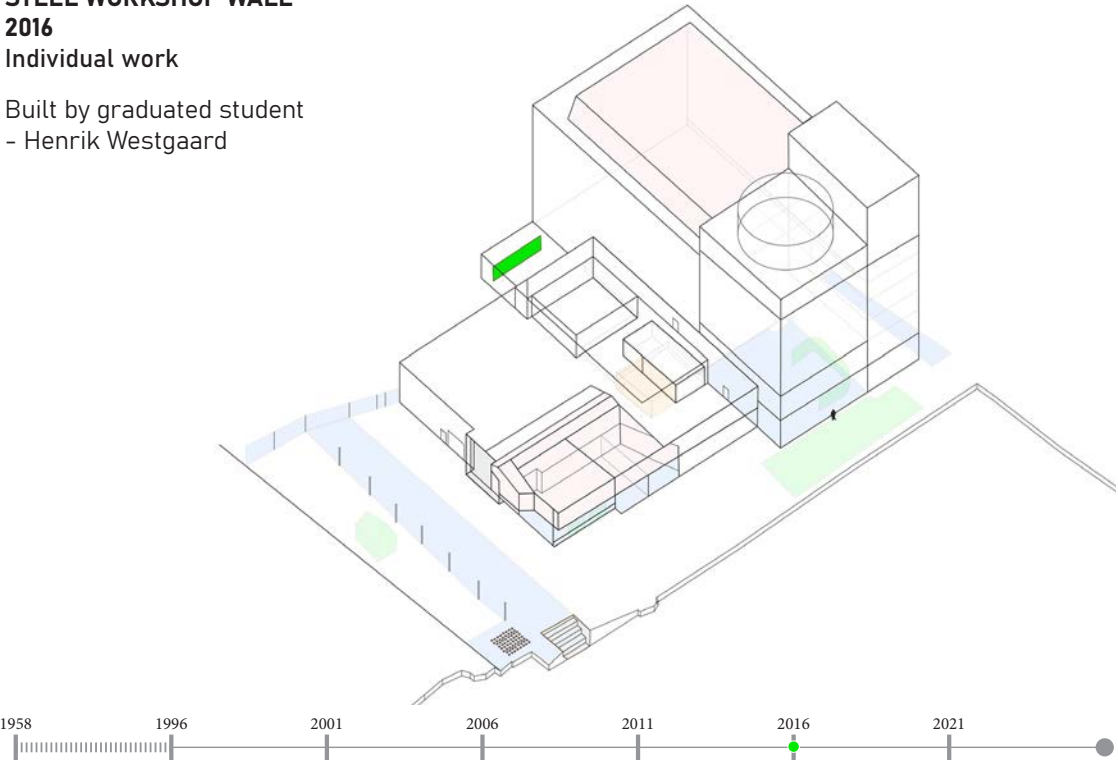
Physical transformations over time

YELLOW CURTAINS CANTINA
2016
Individual work
Built by graduated student
- Henrik Westgaard



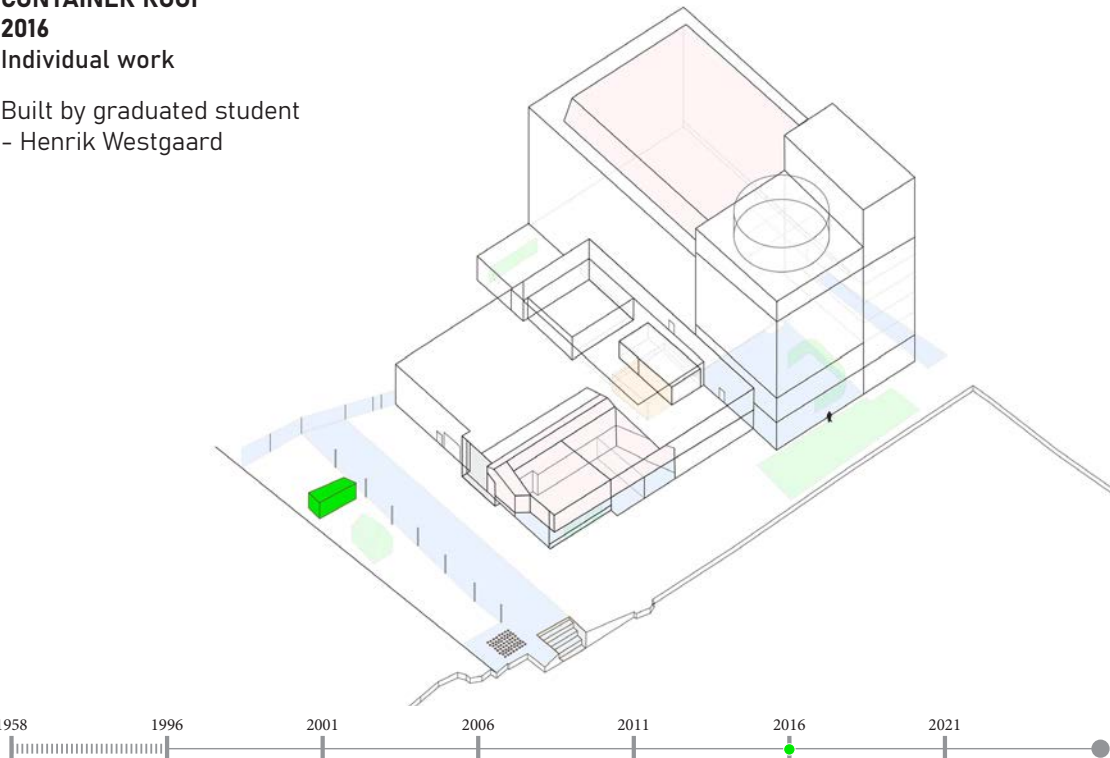
Physical transformations over time

STEEL WORKSHOP WALL
2016
Individual work
Built by graduated student
- Henrik Westgaard



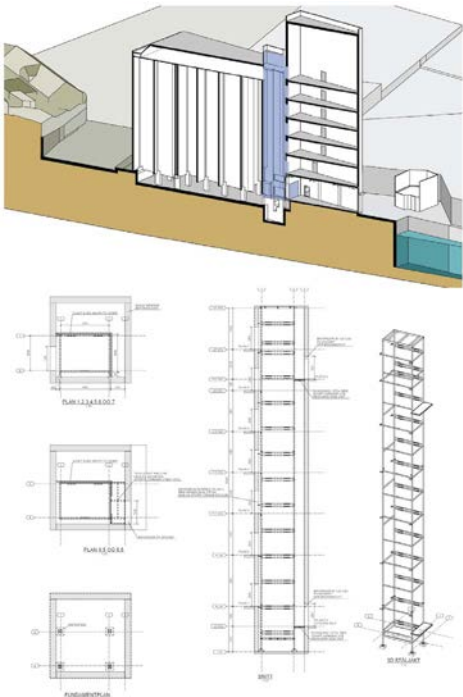
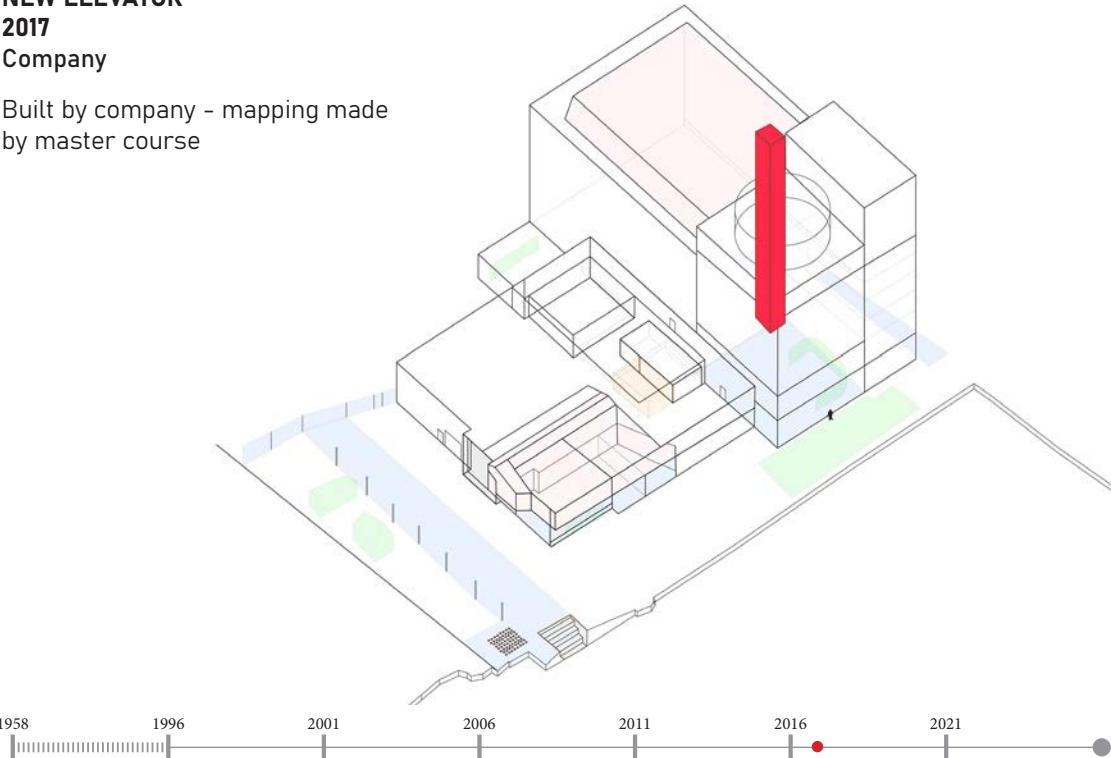
Physical transformations over time

CONTAINER ROOF
2016
Individual work
Built by graduated student
- Henrik Westgaard



Physical transformations over time

NEW ELEVATOR
2017
Company
Built by company - mapping made
by master course

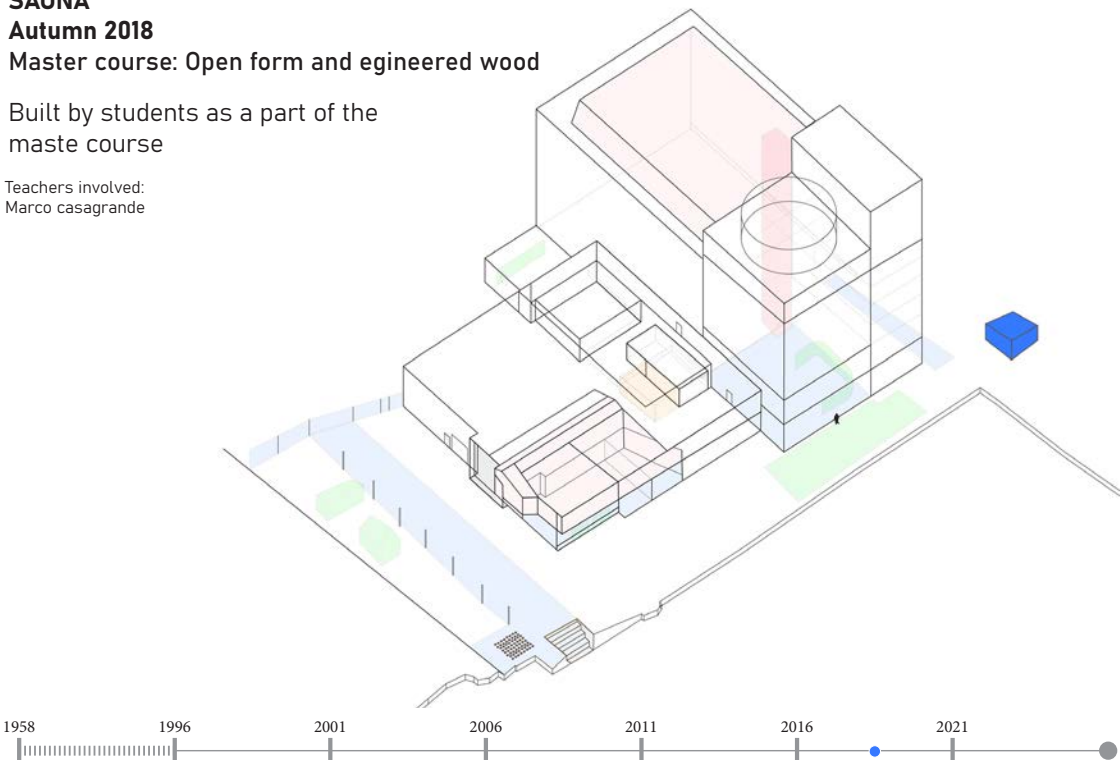


Physical transformations over time

SAUNA
Autumn 2018
Master course: Open form and engineered wood

Built by students as a part of the maste course

Teachers involved:
Marco casagrande

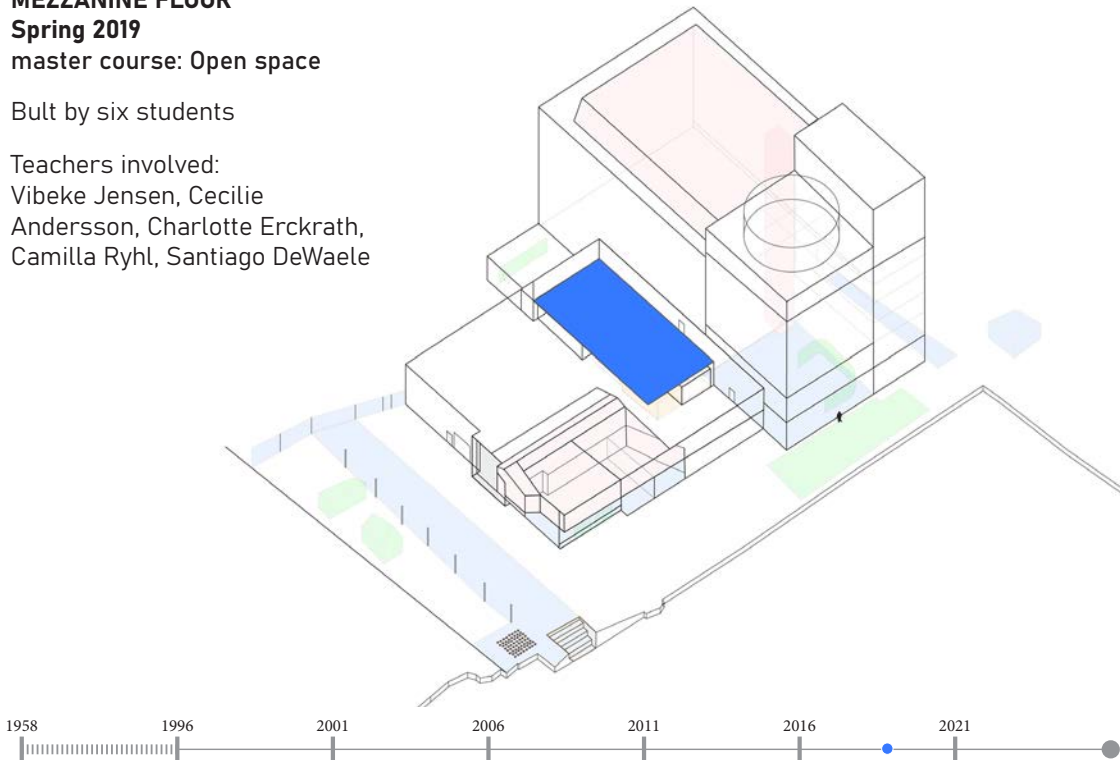


Physical transformations over time

MEZZANINE FLOOR
Spring 2019
master course: Open space

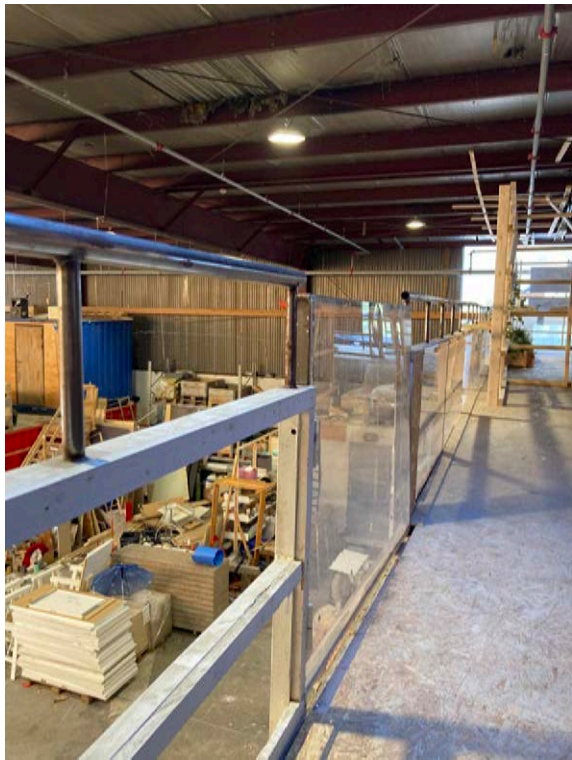
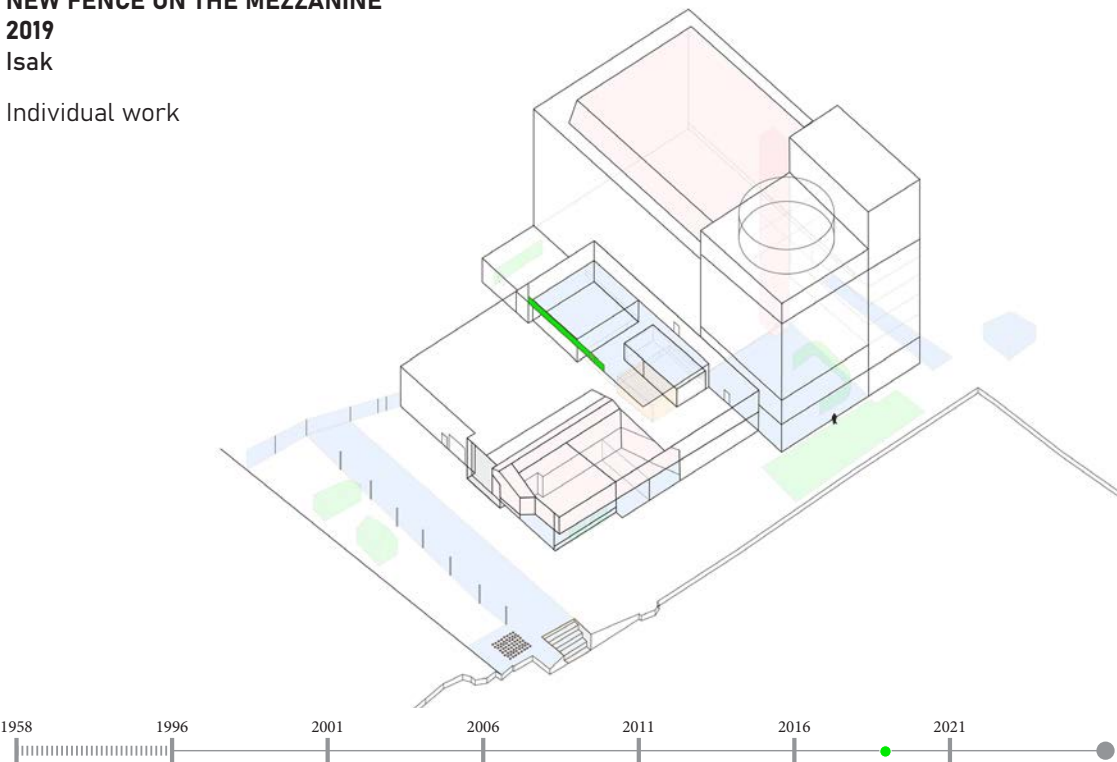
Bult by six students

Teachers involved:
Vibeke Jensen, Cecilie
Andersson, Charlotte Erckrath,
Camilla Ryhl, Santiago DeWaele



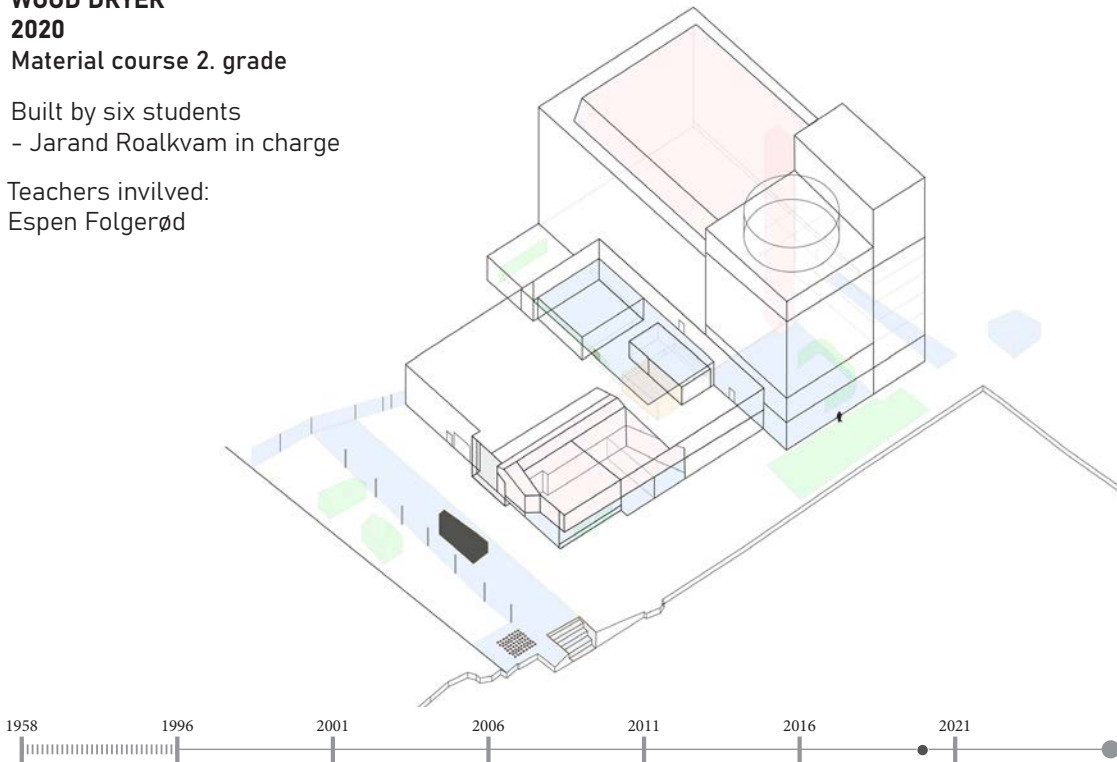
Physical transformations over time

NEW FENCE ON THE MEZZANINE
2019
Isak
Individual work



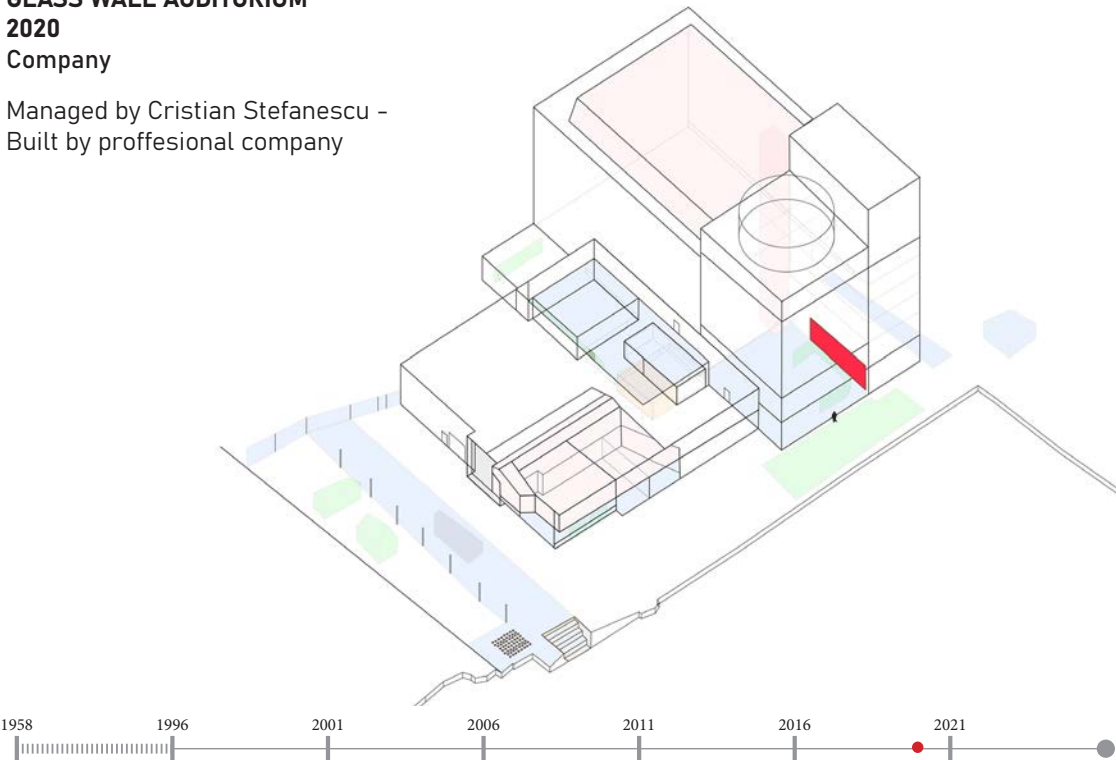
Physical transformations over time

WOOD DRYER
2020
Material course 2. grade
Built by six students
- Jarand Roalkvam in charge
Teachers invlved:
Espen Folgerød



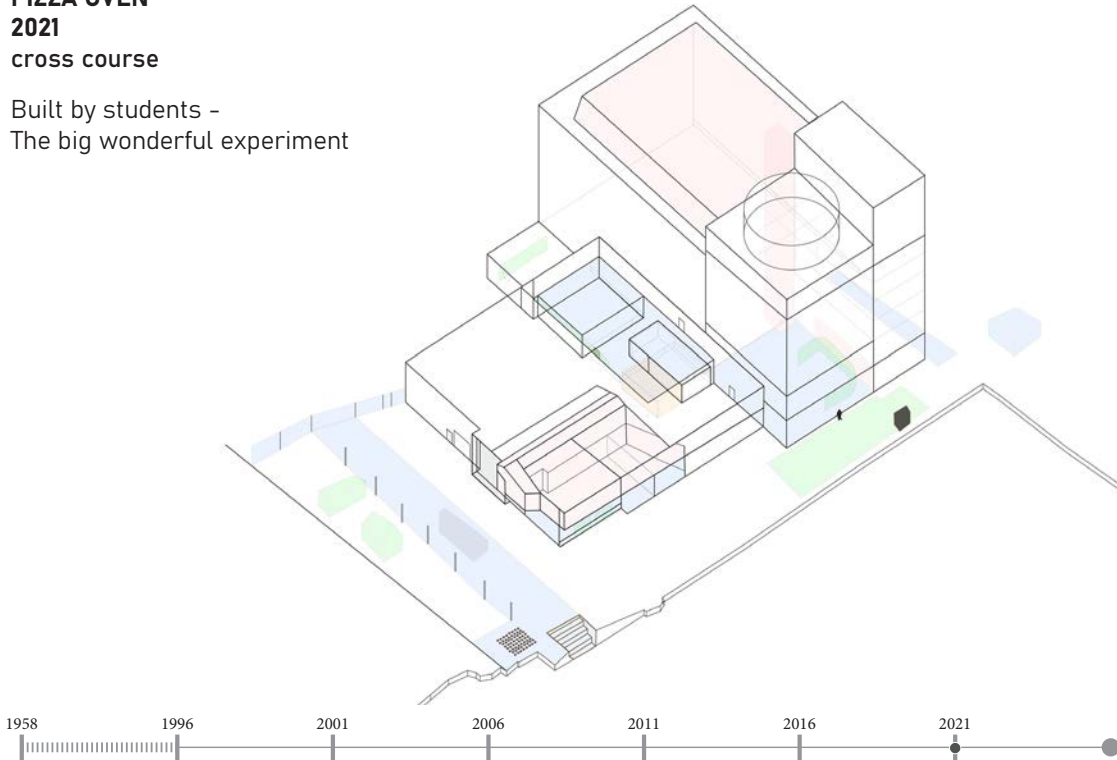
Physical transformations over time

GLASS WALL AUDITORIUM
2020
Company
Managed by Cristian Stefanescu -
Built by professional company



Physical transformations over time

PIZZA OVEN
2021
cross course
Built by students -
The big wonderful experiment

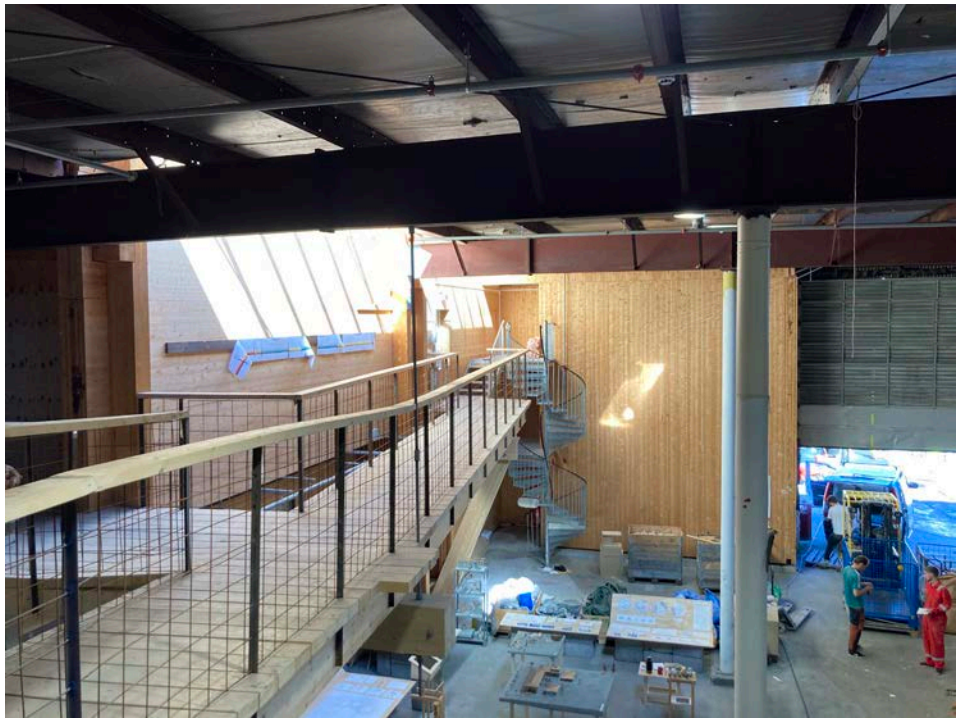
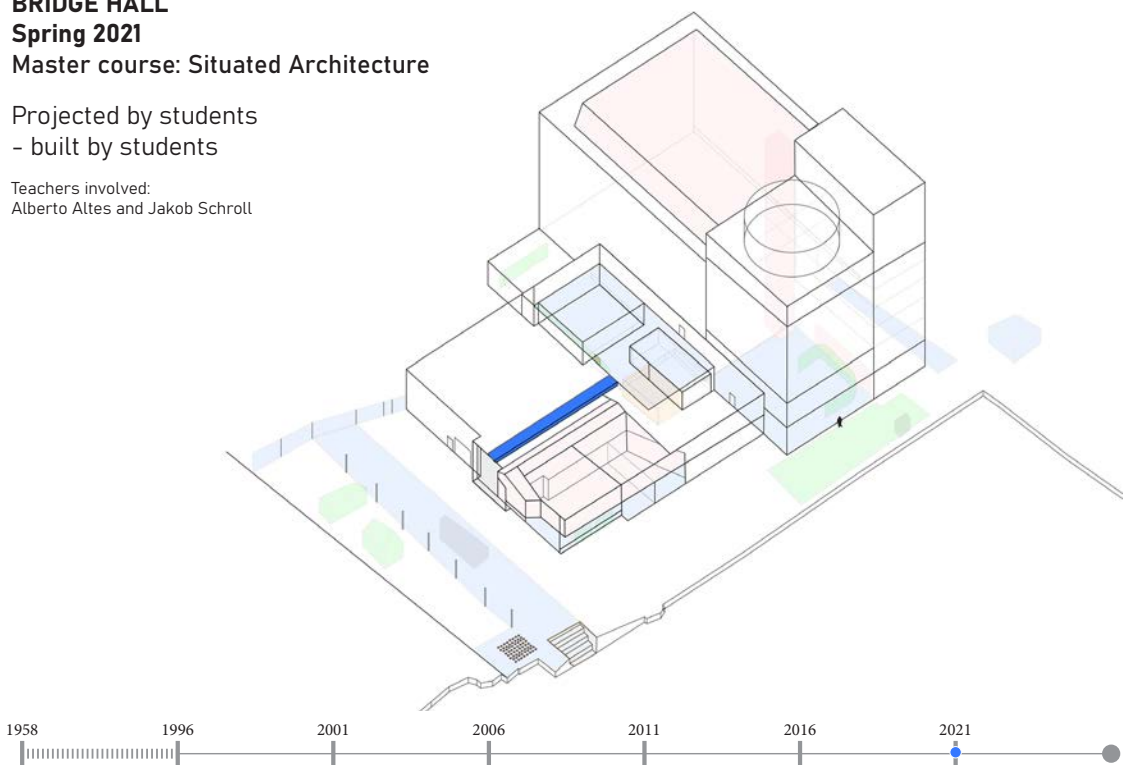


Physical transformations over time

BRIDGE HALL
Spring 2021
Master course: Situated Architecture

Projected by students
- built by students

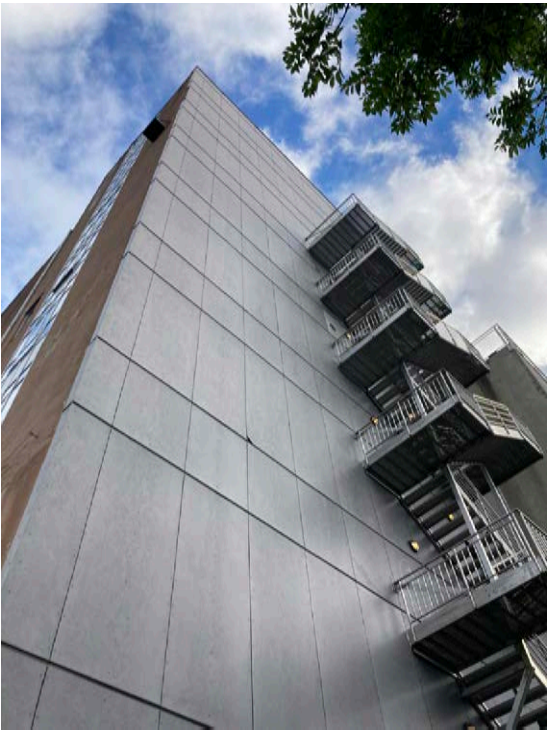
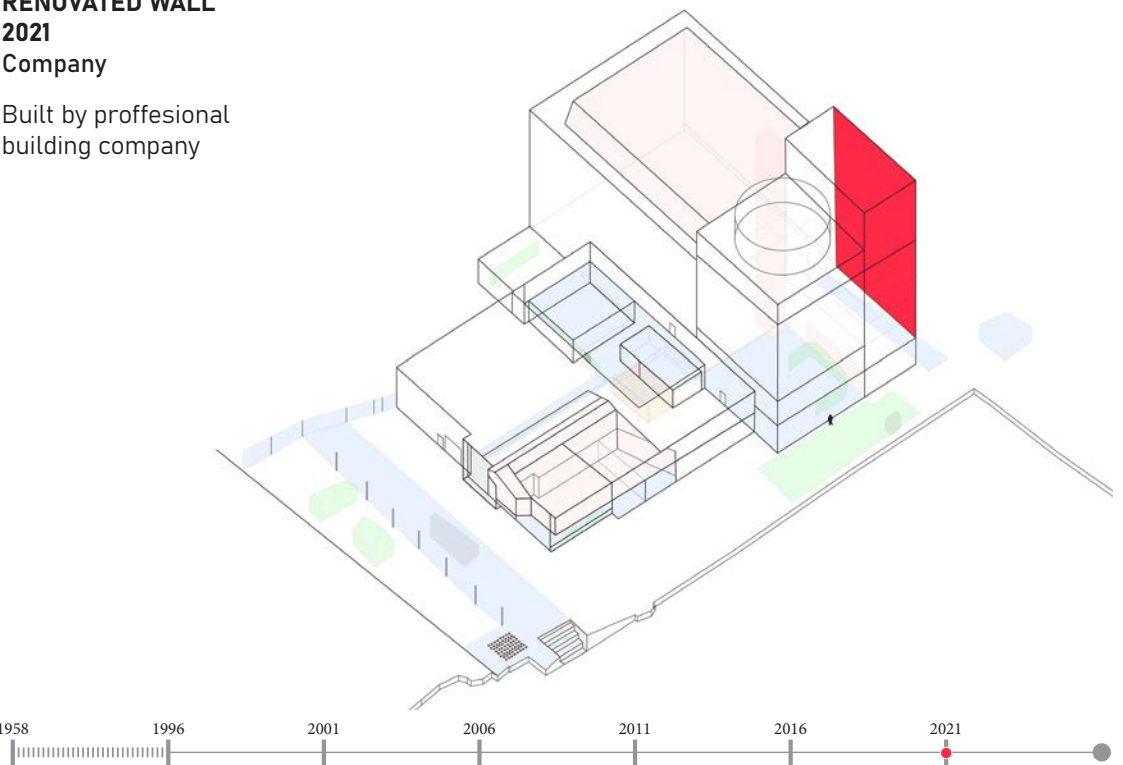
Teachers involved:
Alberto Altés and Jakob Schroll



Physical transformations over time

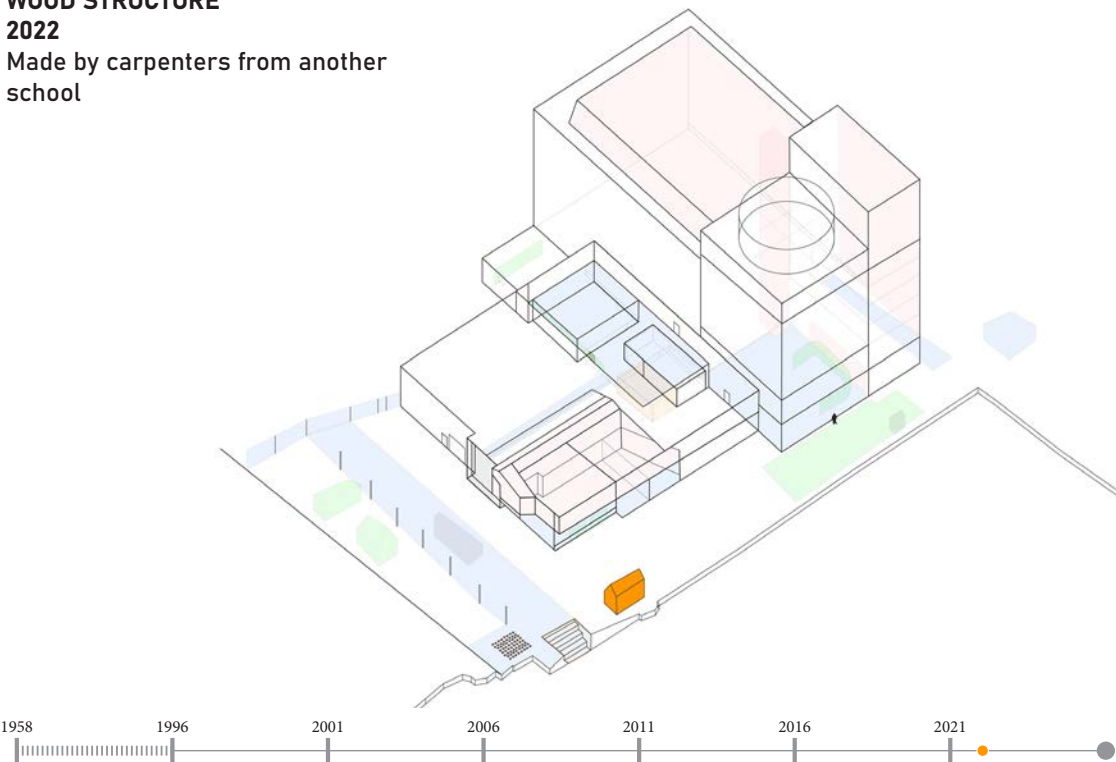
RENOVATED WALL
2021
Company

Built by professional
building company



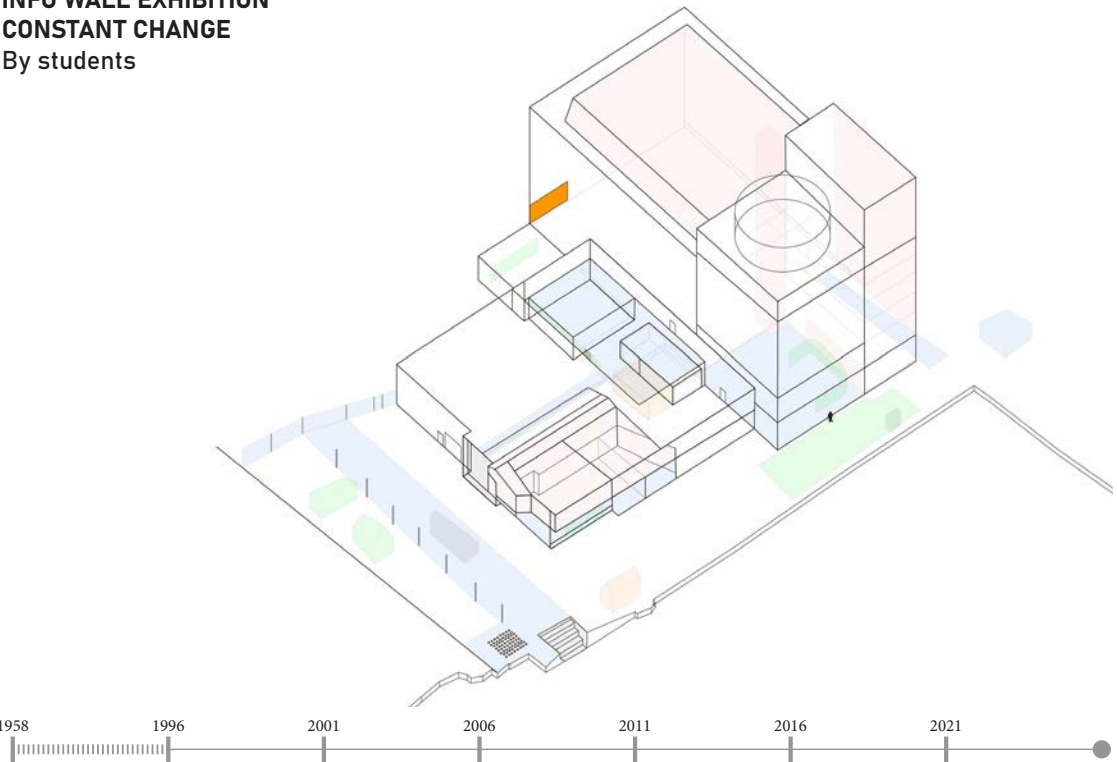
Physical transformations over time

WOOD STRUCTURE
2022
Made by carpenters from another school



Physical transformations over time

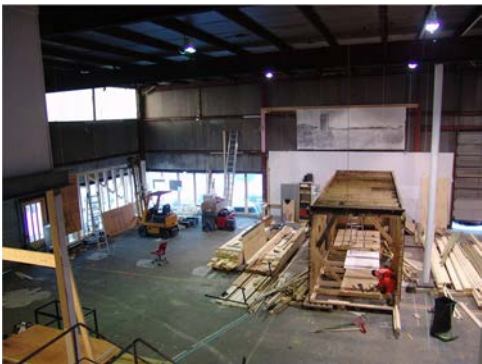
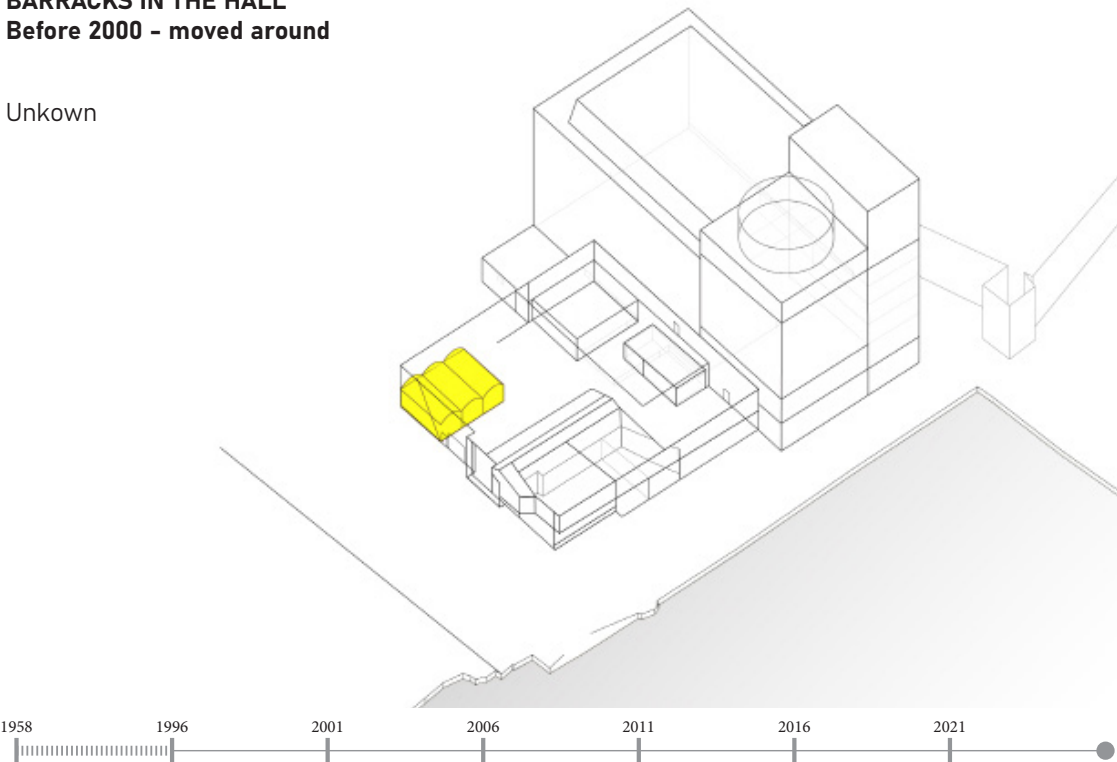
INFO WALL EXHIBITION
CONSTANT CHANGE
By students



Physical transformations over time

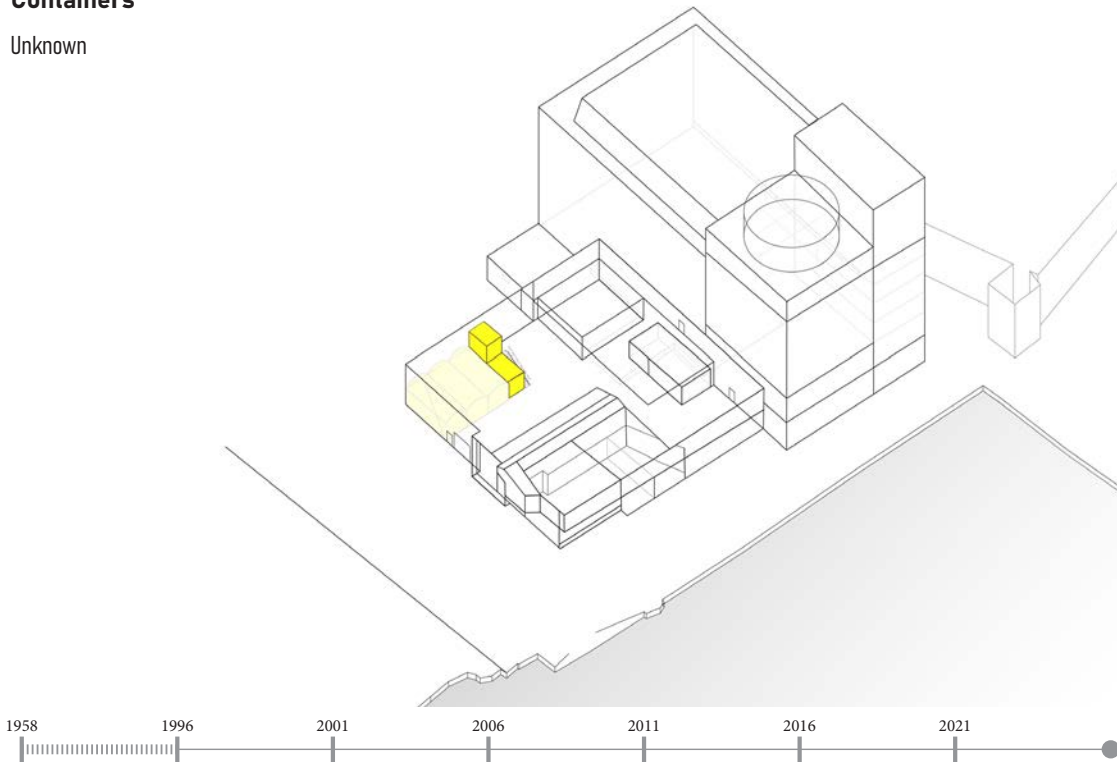
BARRACKS IN THE HALL
Before 2000 - moved around

Unkown



Physical transformations over time

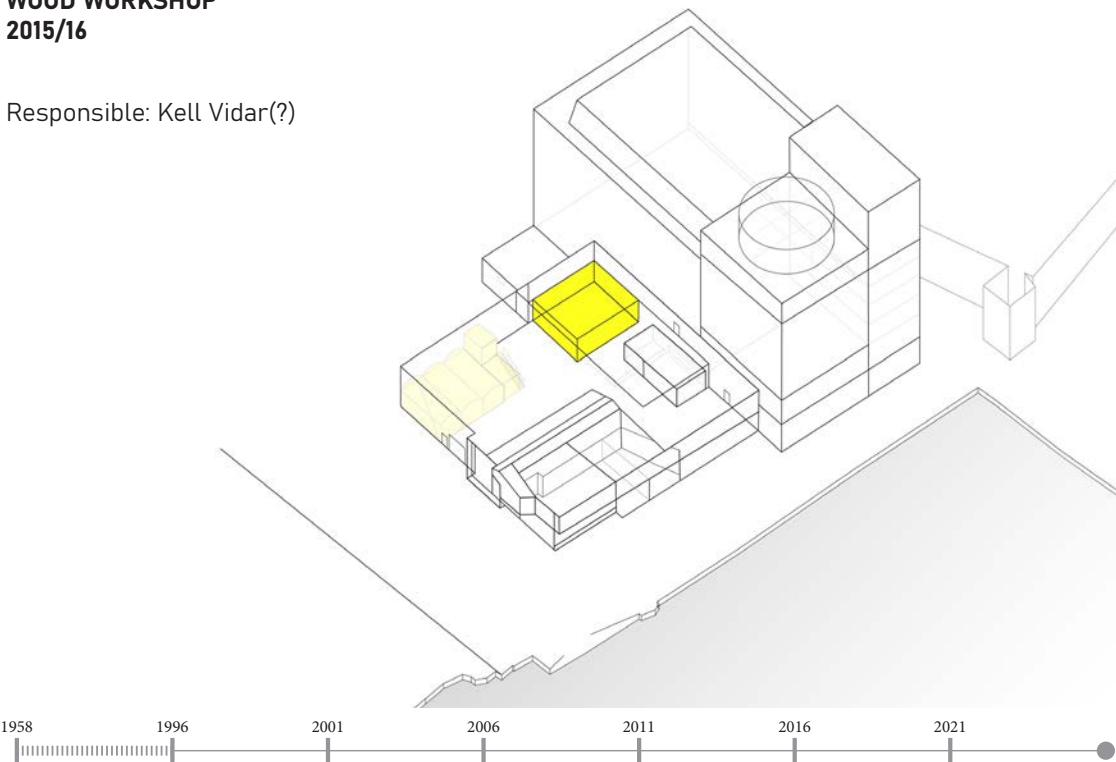
Containers
Unknown



Physical transformations over time

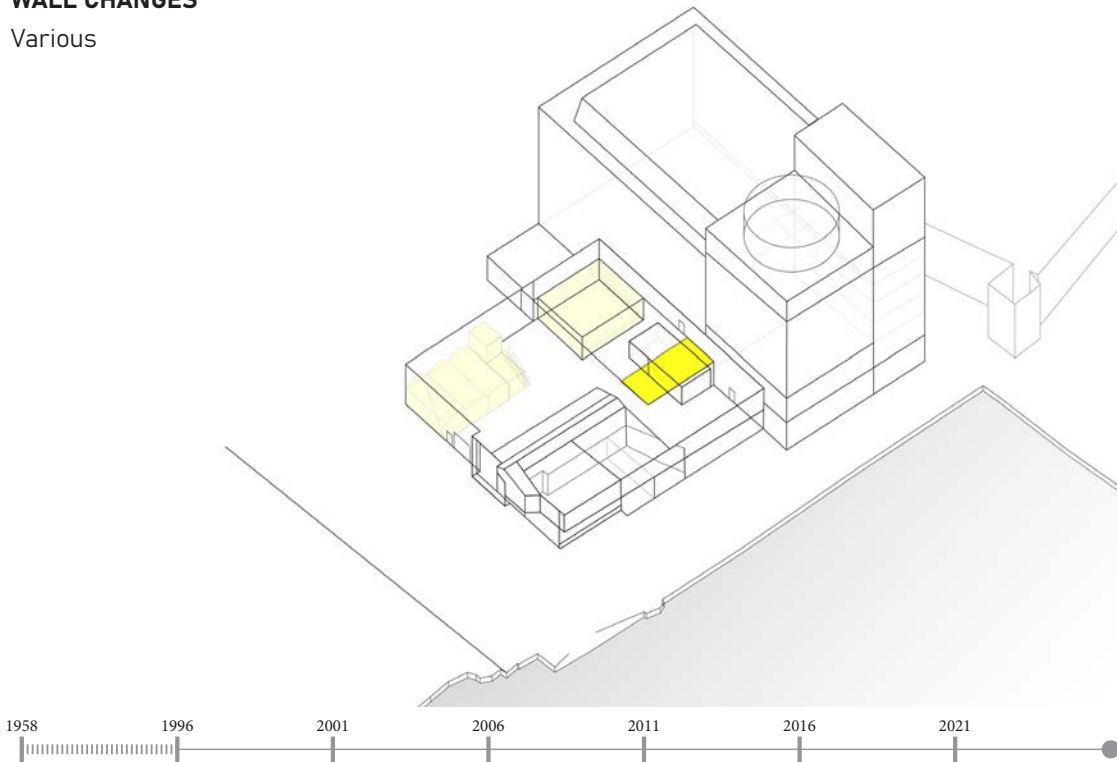
WOOD WORKSHOP
2015/16

Responsible: Kell Vidar(?)



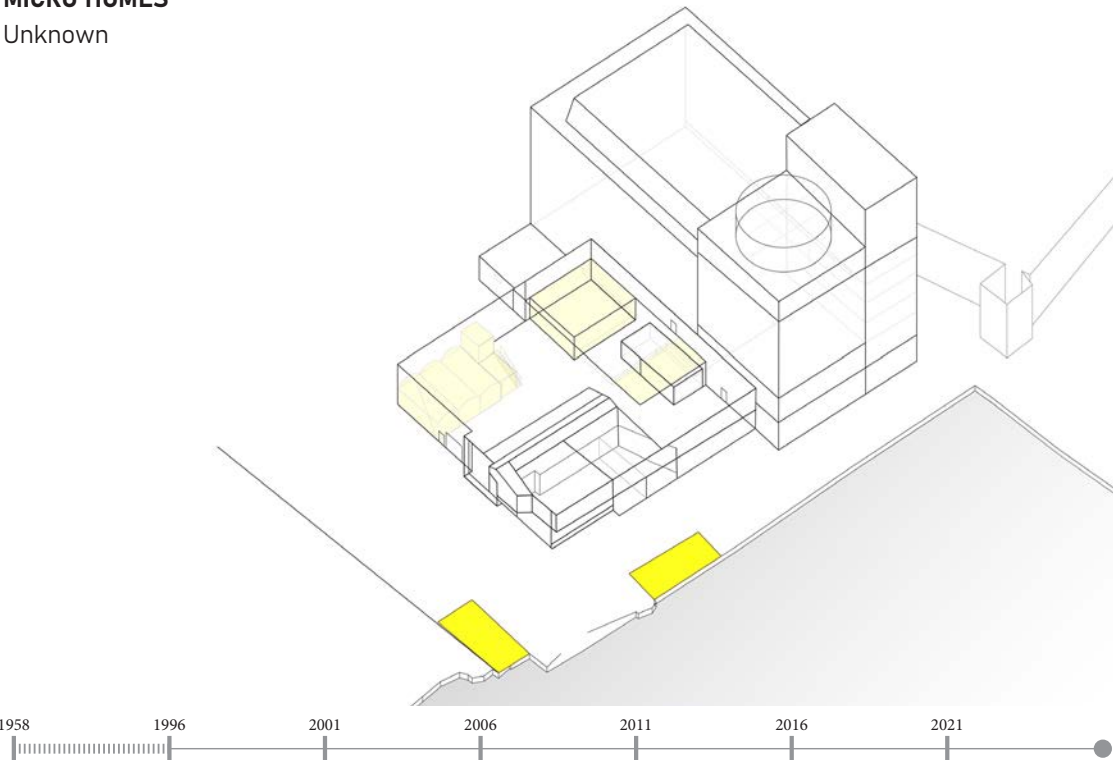
Physical transformations over time

WALL CHANGES
Various



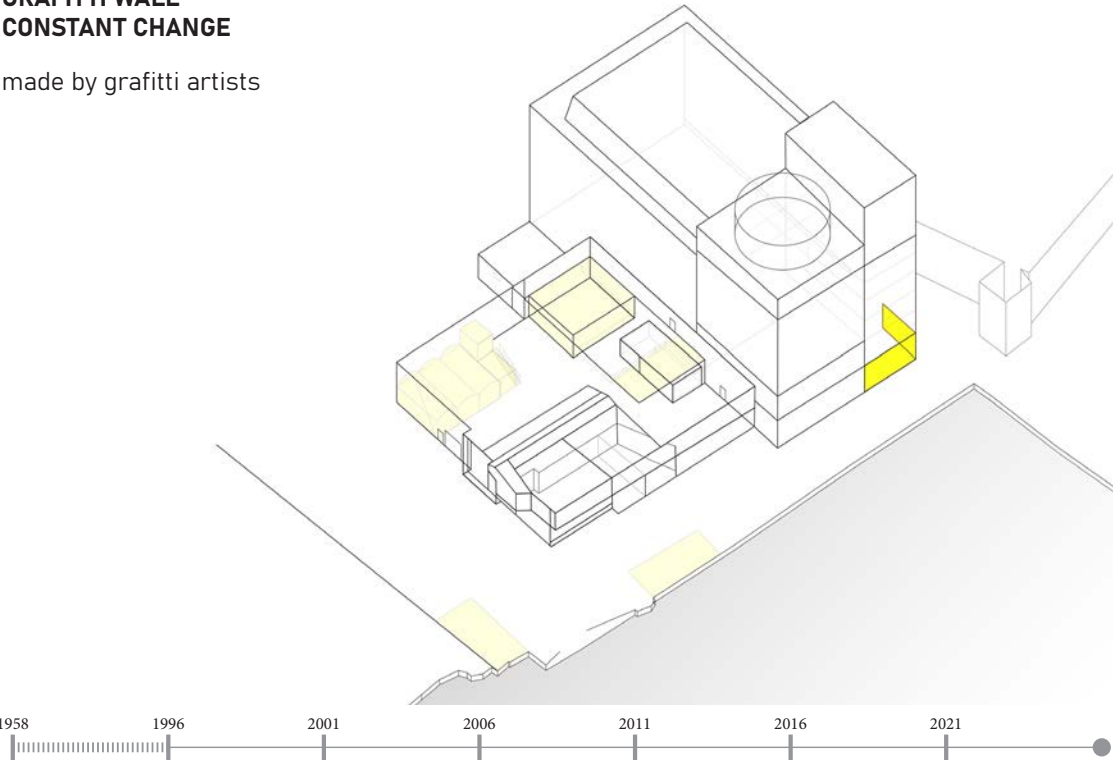
Physical transformations over time

MICRO HOMES
Unknown



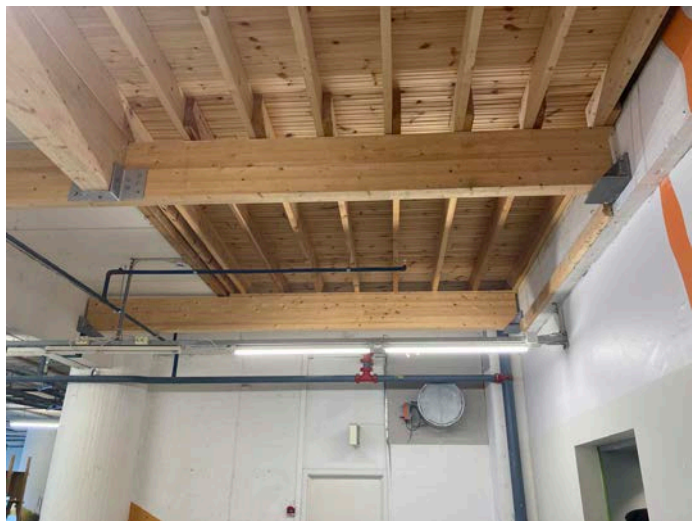
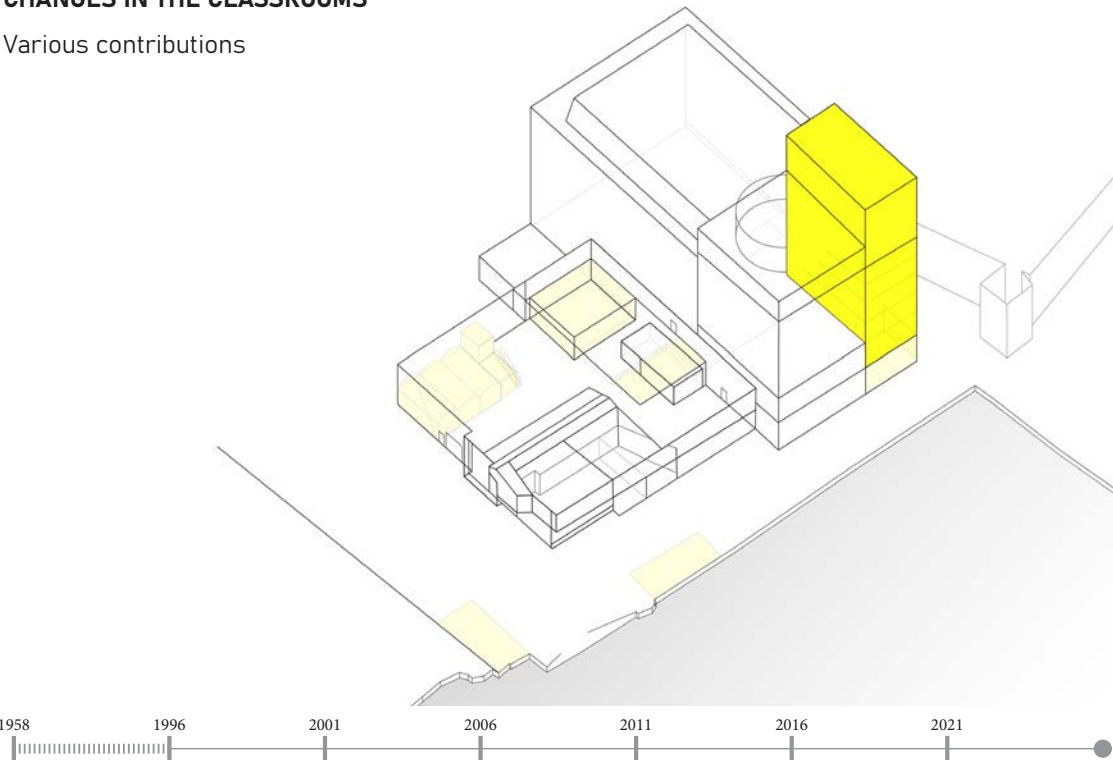
Physical transformations over time

GRAFITTI WALL
CONSTANT CHANGE
made by grafitti artists

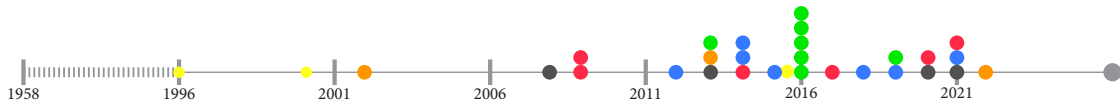


Physical transformations over time

CHANGES IN THE CLASSROOMS
Various contributions







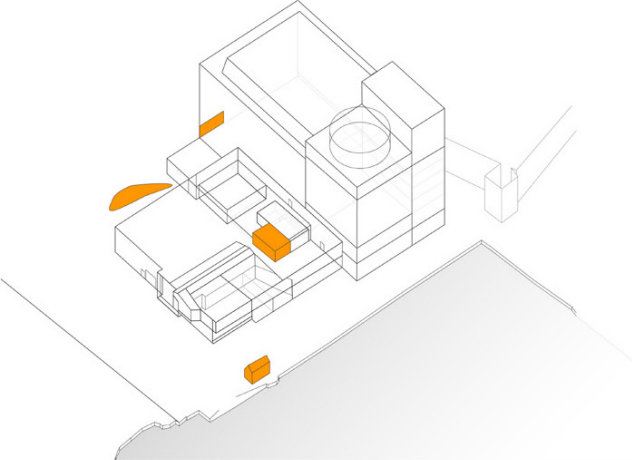
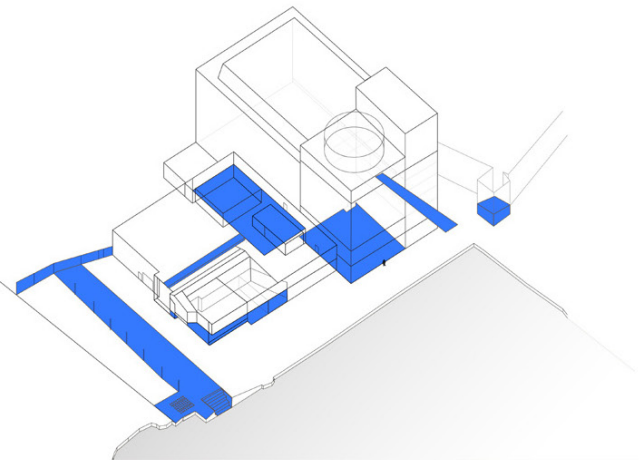
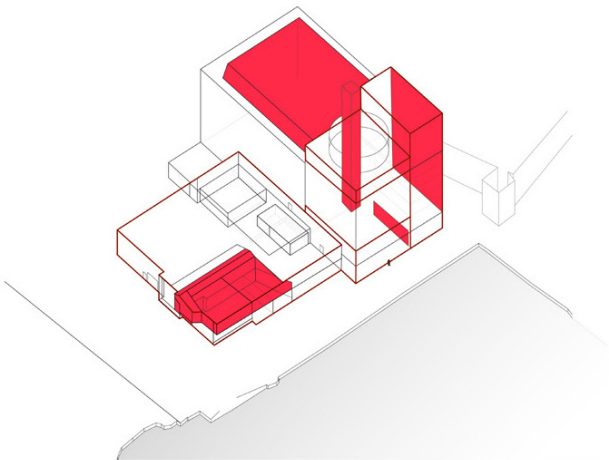
Physical transformations timeline



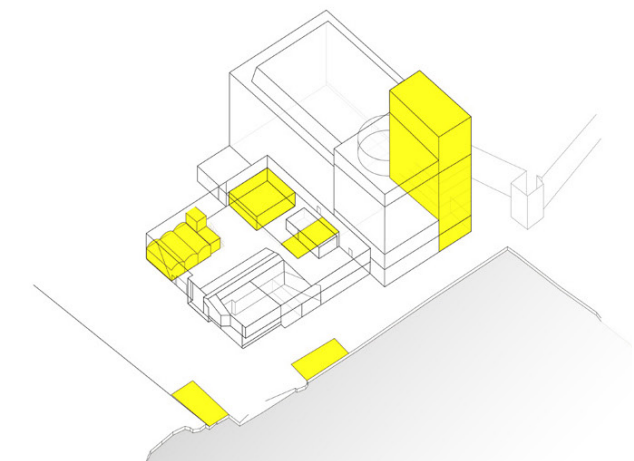
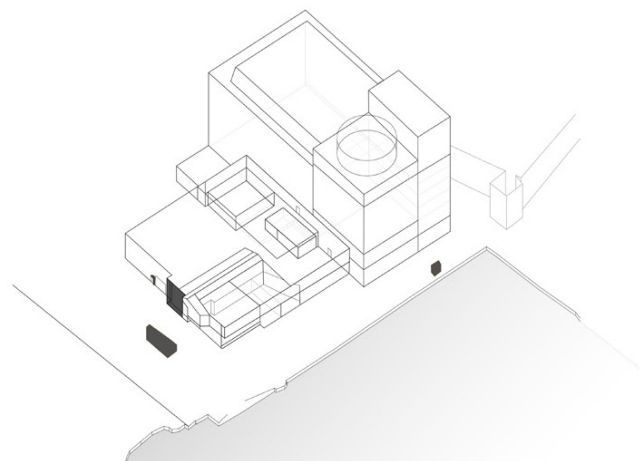
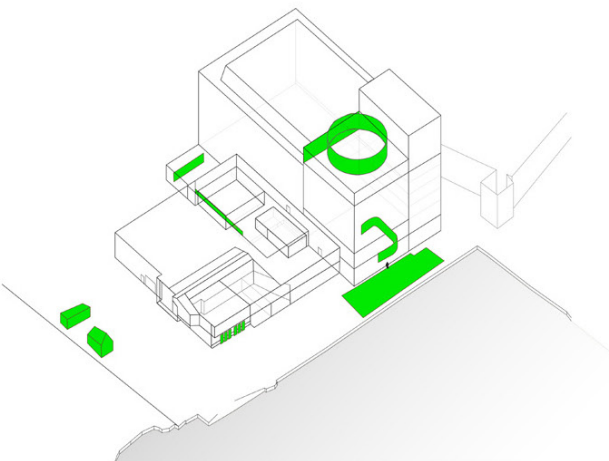
- Individual work
- Professional/company
- Master courses
- Course(1-3)/cross course
- Workshop/student initiative
- Unknown(?)

Summary of spacial changes

-  The changes made by the Master courses and companies are the largest ones, and the timeline shows that these two groups are also the most constant force of renewal at the school.
-  Courses and workshops are often limited by time and resources. This leads to smaller and fewer changes.
-  As mentioned; Individual work can have an impact.
-  There are several undocumented changes connected to the class rooms and the spaces in conection to the administration.



-  Individual work
-  Professional/company
-  Master courses
-  Course(1-3)/cross course
-  Workshop/student initiative
-  Unknown(?)



c. Archaeology of Construction

_Ever since BAS took over the silo in 1996, the building has undergone a continuous transformation into a school of architecture. In the same way as BAS has made an imprint on the building, the architecture of the silo has shaped the curriculum of BAS and its interpretation of Open Form. **The school and the building are intimately intertwined to the extent that it is hard to separate one from the other.**

_Transformations at BAS can be characterized as tactical or opportunistic, meaning design-built initiatives act upon particular needs by seizing an opportunity of resources at hand. Beside a few major interventions conducted by professional companies, **the majority of the more profound transformations and spatial additions are accomplished by master courses.** Master courses are also the most constant force of renewal at the school. However, as the mapping shows, **the possibility for individual initiatives at BAS means that one active and skilled person can make a great impact.**

_A lack of systematic documentation of built transformations at BAS, makes it hard to keep track of the intentions behind them, persons involved and how things were made. Teachers and students responsible for building are typically at BAS for a limited time, and thus valuable knowledge disappears with them leaving. This makes it challenging to improve what is already built or add new structures in a more unified or circular way.

_The predominant tactical character of built work, and the **lack of a more strategic common vision for the transformation of BAS** leads to changes sometimes being in conflict with the already existing, or future possibilities. Limited time also favors the built result to refinement in design decisions. Rushed constructions have also resulted in unreliable work that are not fit for use in regards to safety protocols.

_Most of the changes found through the mapping are still in use. This indicates that **the conducted transformations play an important role, and that building can add a lot of value for the present and future**, both to the school and for the students.

d. Archaeology of Activity and Use

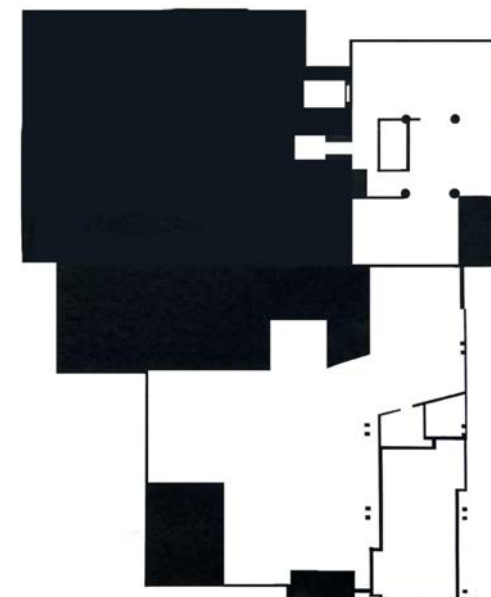
Analysis of programmatic mapping, every day and cyclical use, temporary events and activations at BAS.

Bendik Mosaker
Iselin Absalonsen
Leonie Overmeire

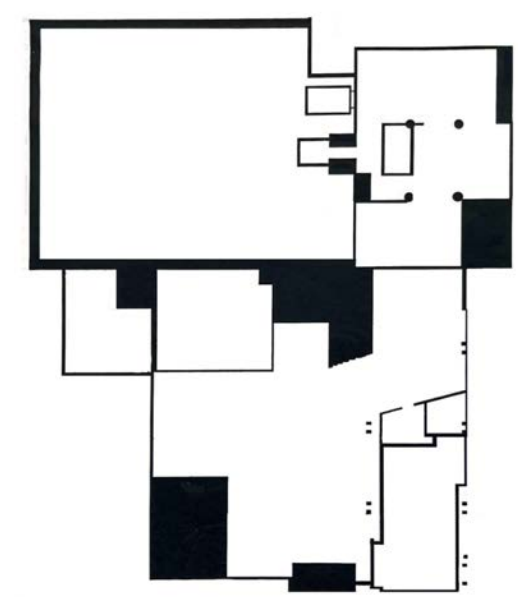
Accessibility of spaces

These maps indicate which spaces are open for everybody to use and which spaces are accessible / inaccessible for BAS students and teachers.

Public - Private



Accessible - Inaccessible

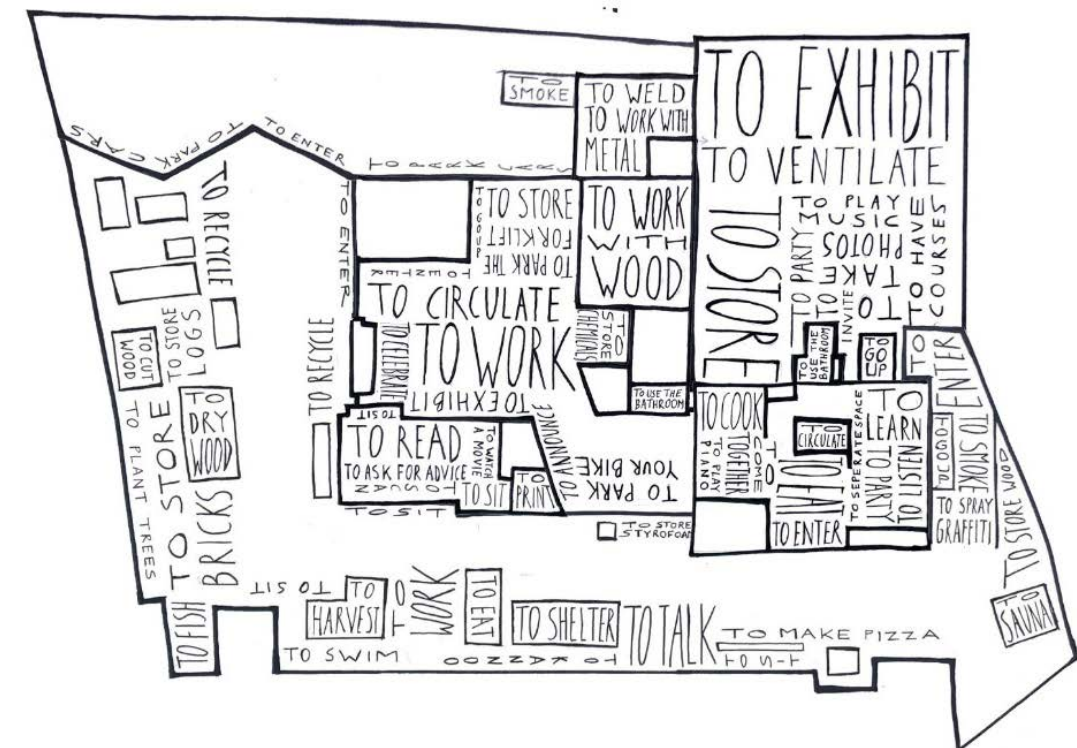


Process in the studio



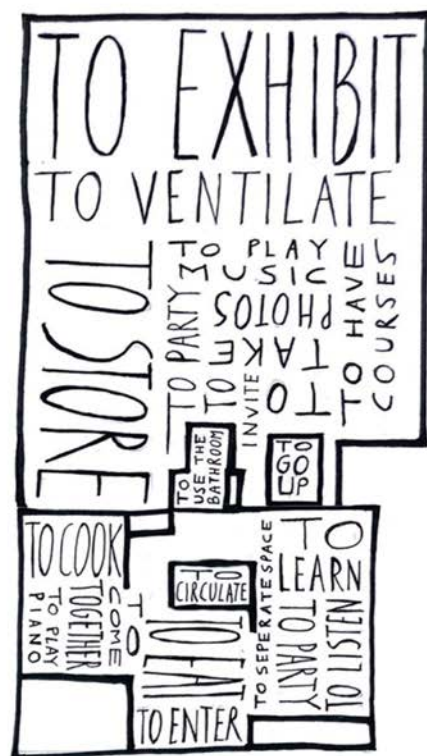
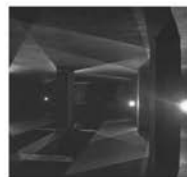
Activities on the ground floor and outside

This map shows the multifunctionality of BAS inner and outer spaces and indicates the program of each of them. Activities of different spaces change during the day, season and the year.



Activities in silo, canteena and big auditorium

This is a zoom in from *Mapping of activities of the ground floor* showing the different activities of the silo. The biggest value of this space is to exhibit and store works but it could have better conditions - less humidity. Canteena and big auditorium are the spaces where everyone usually meets. These spaces are heated and cozy areas where open lectures are held and guests are welcomed.

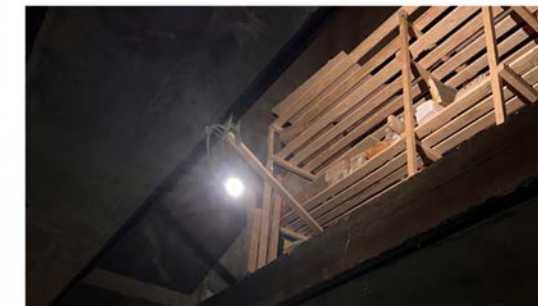


Activities in the silo

As a production space:



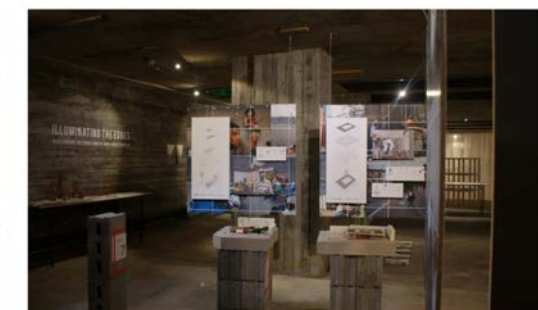
As a storage space:



As a performance space:



As an exhibition space:



Activities in the auditorium

As a production space:



As a ceremonial space:



As a performance space:



Activities in the kitchen and canteena

As a production space:

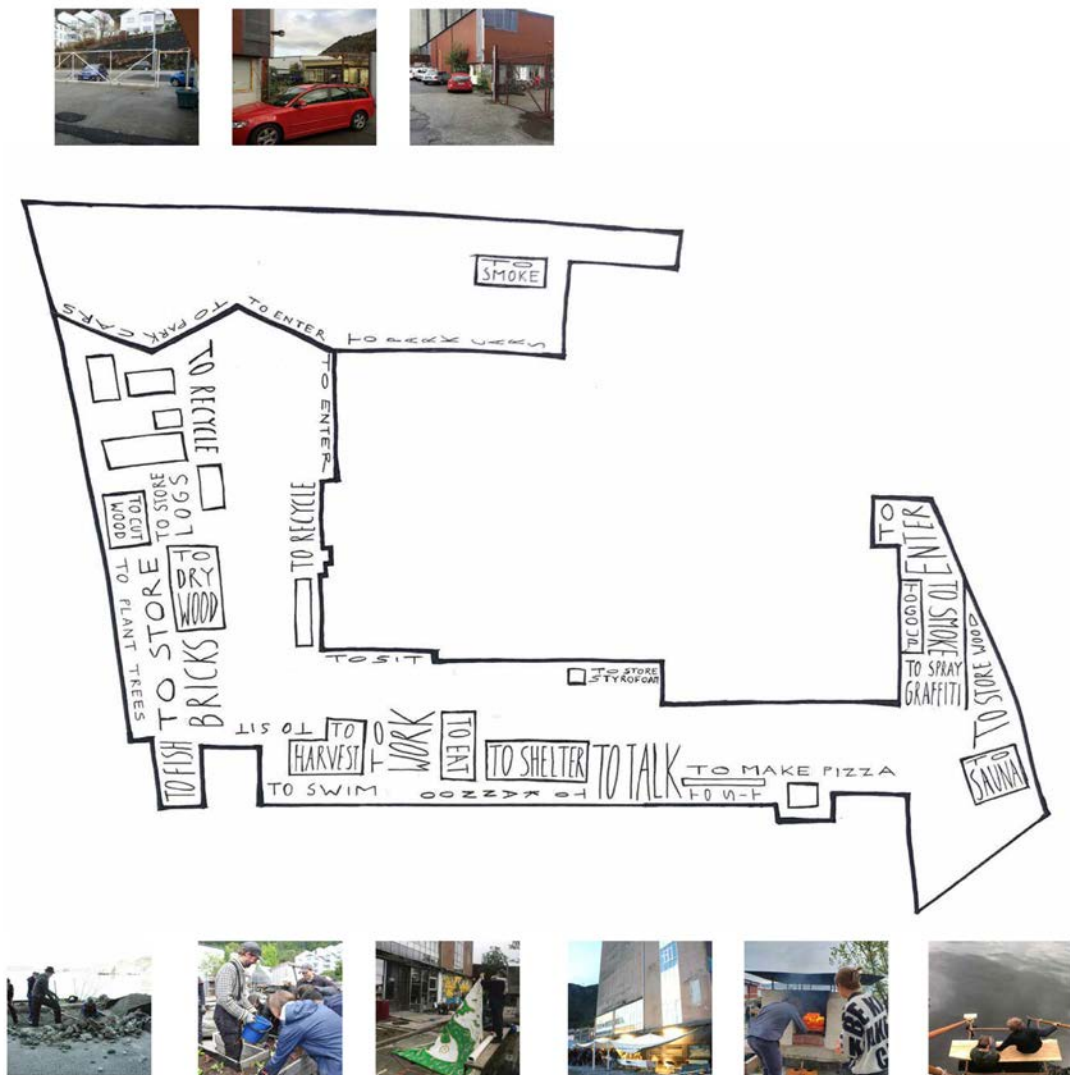


As a social space:



Activities of the outside - streetside, seafront

This is a zoom in from *Mapping of activities of the ground floor*. The map shows that on the seafront there is a high potential for multi-uses but it is clear that now the waterfront is too crowded with storage to use this space efficiently.



Activities of the outside area

As a production space:



As a social space:

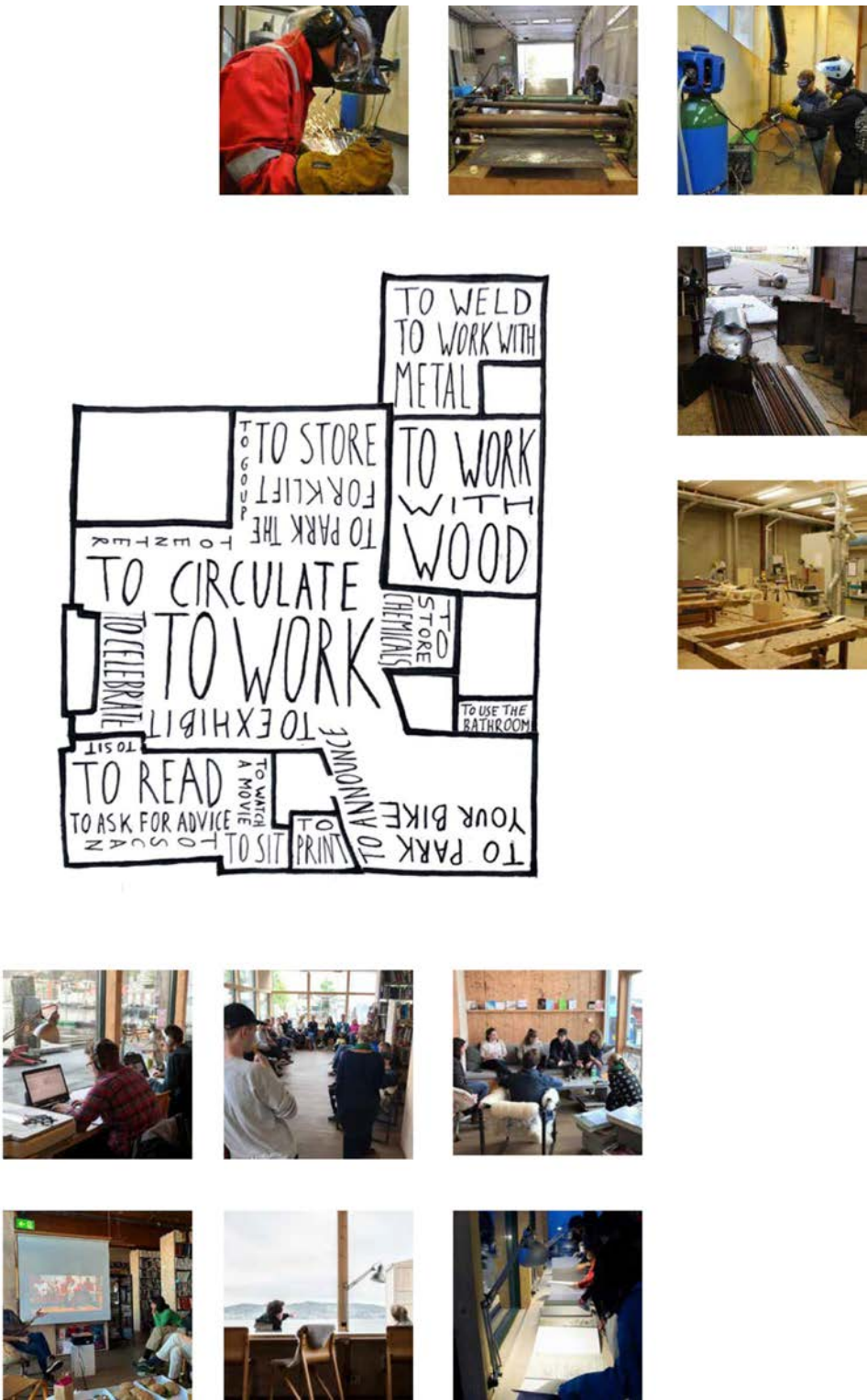
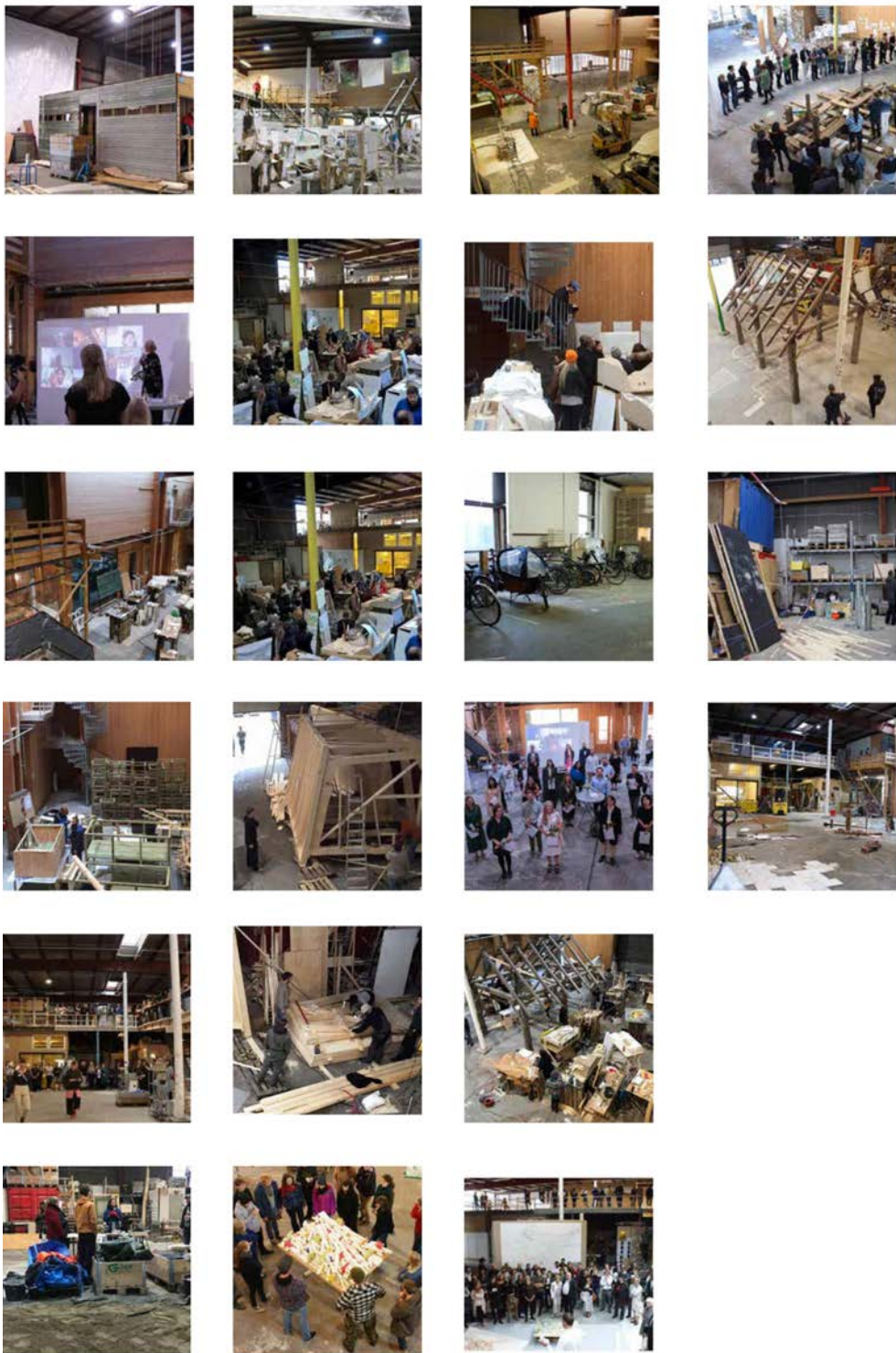


As a storage space:



Activities of the hall, library and workshops

This is a zoom in from *Mapping of activities of the ground floor*. The map indicates the multifunctionality of the hall and its connection with library and workshops.



Activities in the library

As a production space:



As a social space:

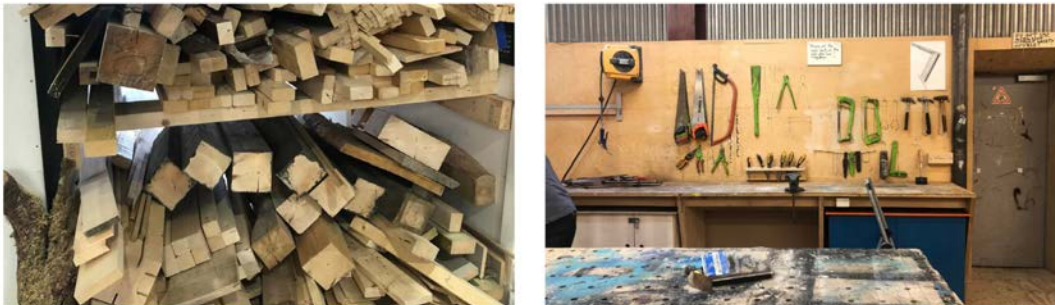


Activities in the workshops

As a production space:



As a storage space:



Activities in the hall

As a production space:



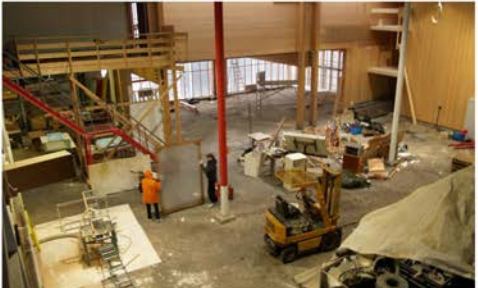
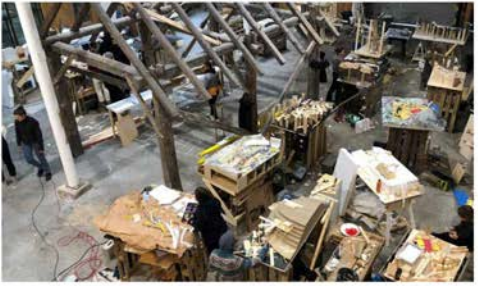
As a storage space:



As a performance space:

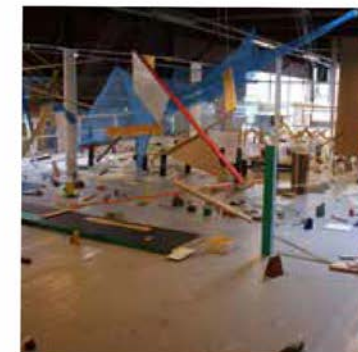
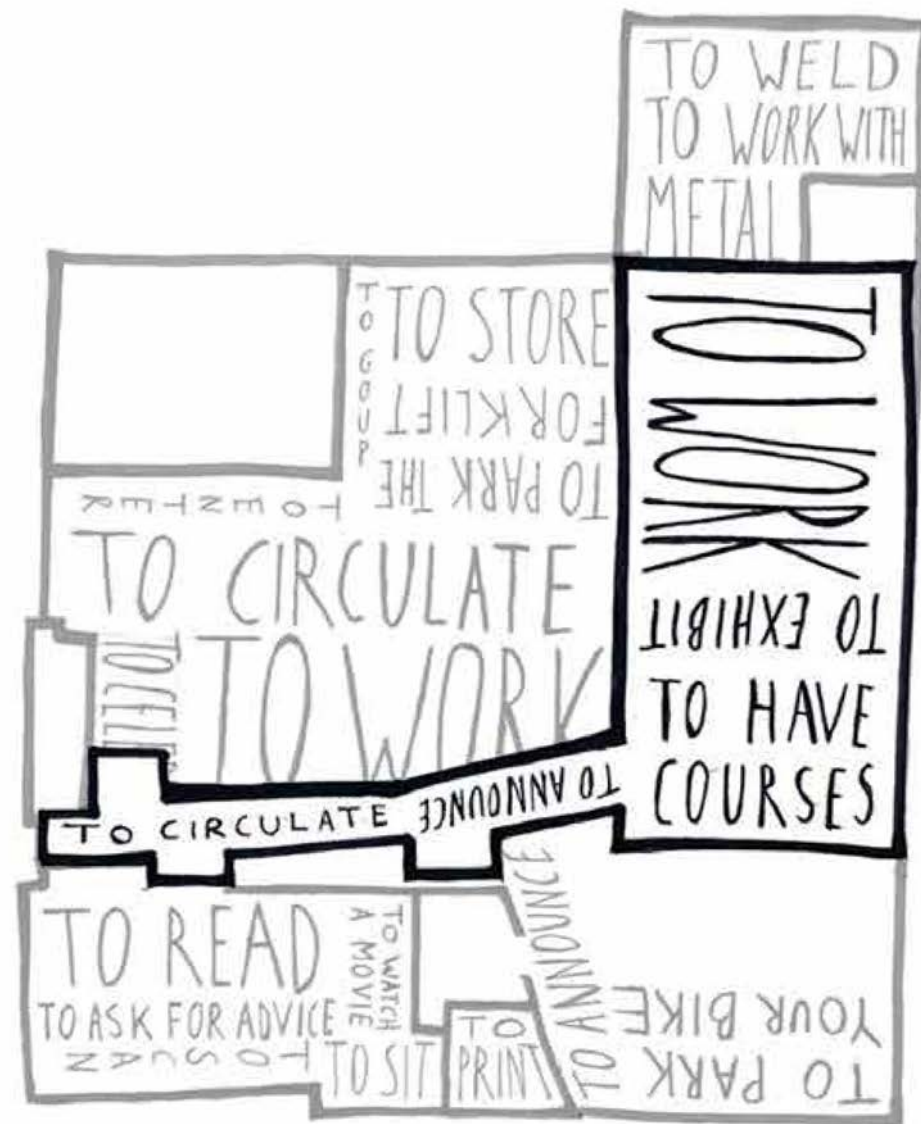


As an exhibition space:



Activities on the mezzanine

This is a zoom in from *Mapping of activities of the ground floor*. The mezzanine is a good space for exhibiting because of its visibility and calmness. Nevertheless it lacks warmth, flat floor and better conditions for exhibiting such as plain wall surfaces and hanging systems.



Activities on the mezzanine

As a production space:



As an exhibition space:

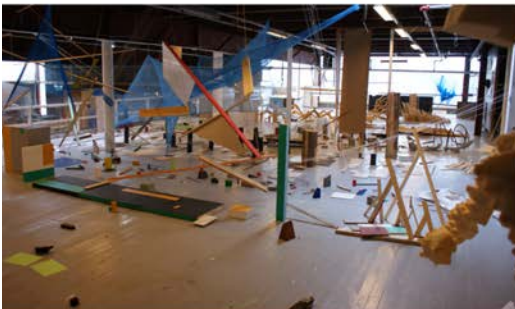


Diagram of activity and use throughout the year

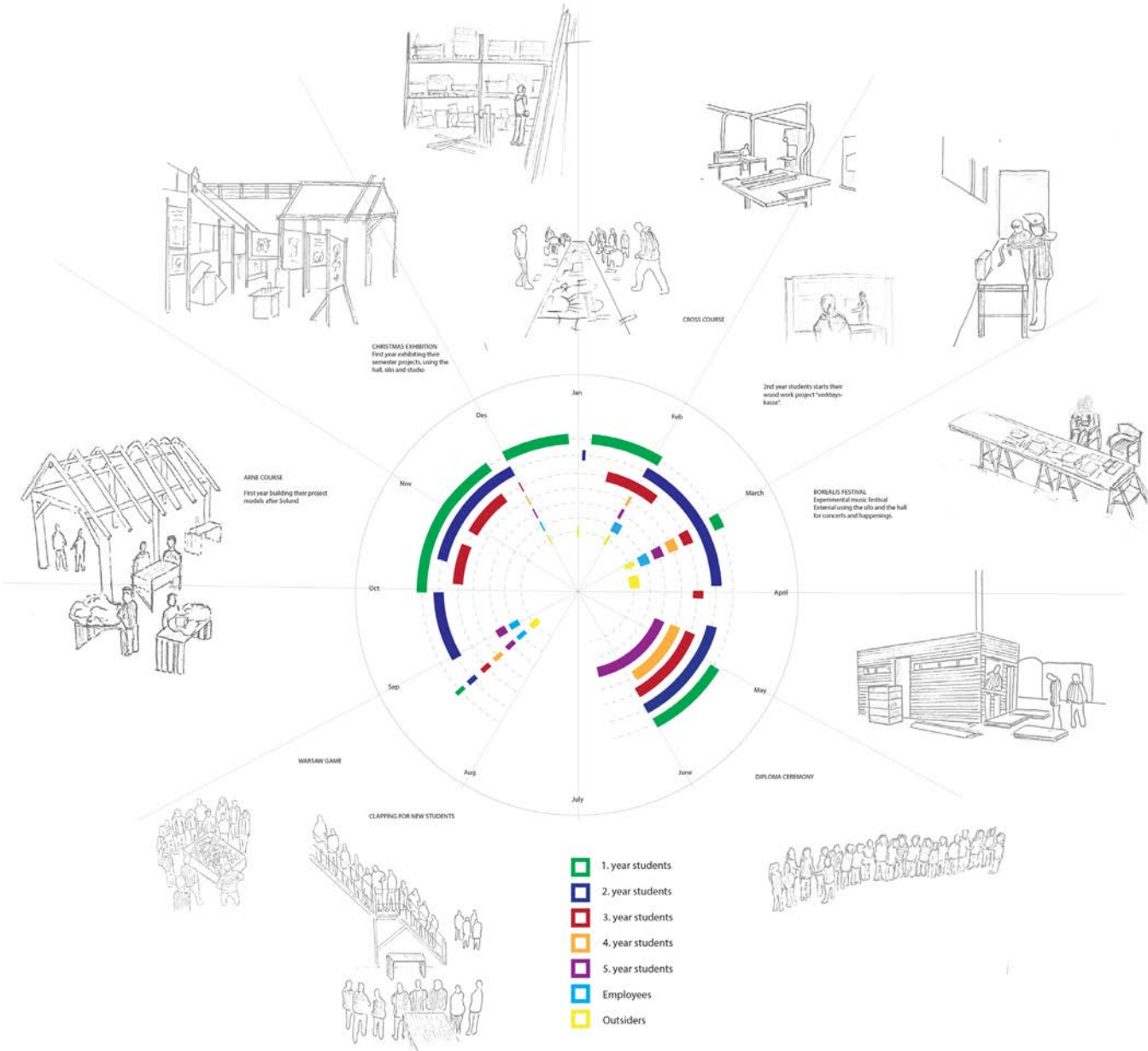
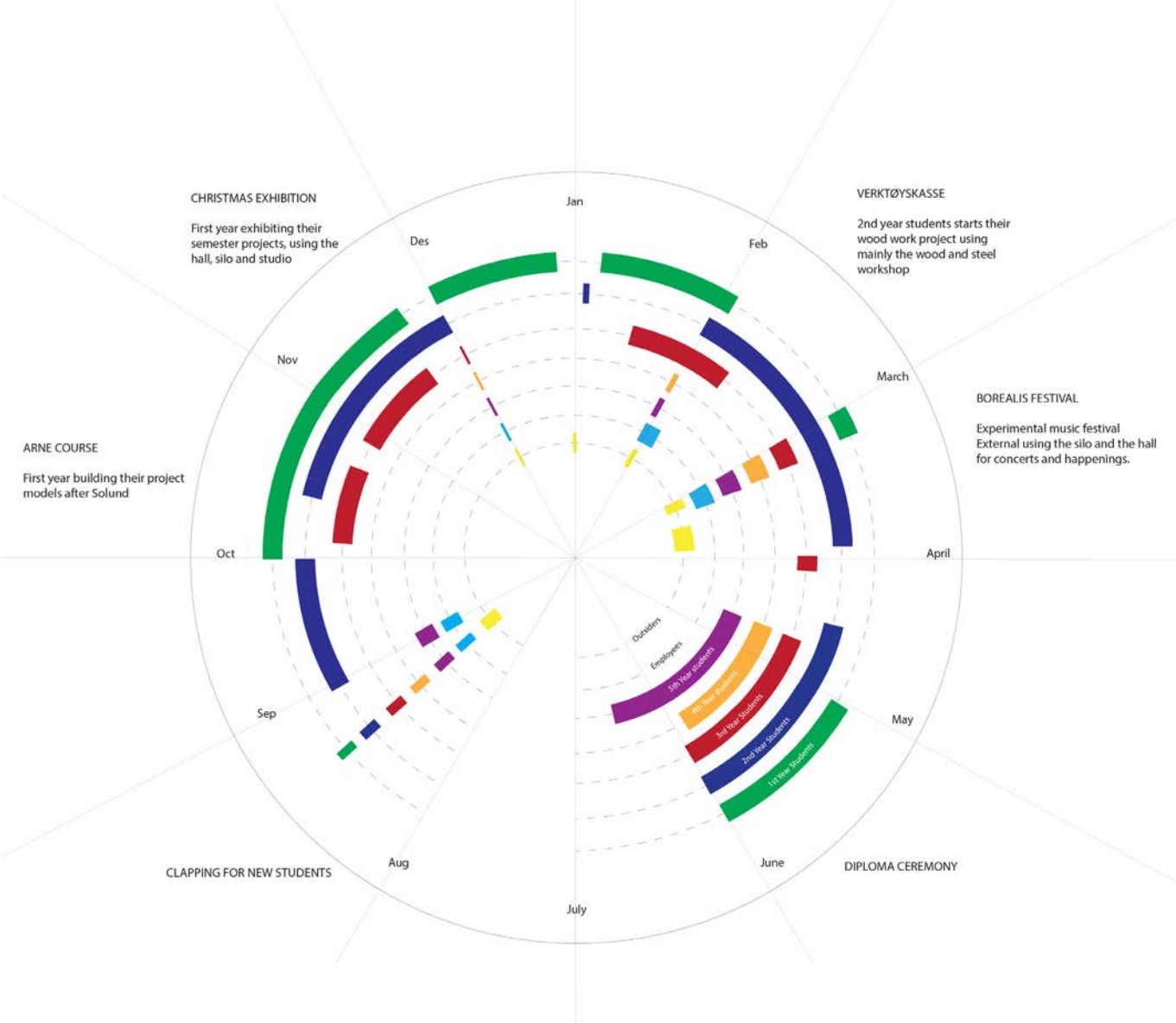


Diagram of events throughout the year



d. Archaeology of Activity and Use

_Almost all **common spaces at BAS have an ambiguous quality affording multiple usages.** One and the same space can operate as a learning and working space, as a ceremonial space, as a performance space, as an exhibition space, as a social space, and as a storage space. **This complexity in affordances is a great asset of BAS and something to relish.** The interconnections of various course activities with social facets of education support learning processes as well as it encourages an exchange of cultural knowledge strengthening a sense of community.

_The ambiguity of the building is at the same time challenging. There are unwritten rules of usages that are hard to trace from the architecture itself, and **there is rarely any signage that could indicate where to go or what to do.** Almost all activities require the making of a setting that support the enactment of that particular activity, and the entire building is subject to a daily, weekly, monthly and yearly rhythm of shifts in usage: storage space becomes exhibition space, becomes studio space, becomes performance space, becomes eating space etc. It is a delicate undertaking to find a balance between an architectural openness that allows for the reoccurrence of activities according to the slower rhythms and the need for some predictability and architectural stability in the everyday life of teaching and learning.

_The ambiguous qualities of the building are, despite their multi-functionality, predominately robust and tough spaces. They are suitable for construction, experimentation, and active engagement. **There exist few soft spaces at BAS,** spaces that are climatized, silent, intimate and suited for studying, clean fabrication, contemplation, or resting. **There is a need for BAS to facilitate for a wider range of soft spaces.**

e. Pedagogical Framework and Organizational Structure

Analysis of strategic plans, policy documents, facility reports, budgets, organizational structures, roles and responsibilities at BAS.

Kamilė Vasiliauskaitė
Jonas Hoiness

Talk that was made by Jonas Hoiness at the council meeting in November 2022

'Open Form

BAS is founded on the philosophy of Open Form, developed by the Polish artist and architect Oskar Hansen. He was born in 1922 and became enmeshed in the growing modernist movement from an early age. But he didn't agree with everything. Modernism, especially the kind proposed by Le Corbusier, had too many rules, dogmas and thus closed mind thinking.

As a reaction to this he developed Open Form, which would ensure that anything is possible, nothing is ever ruled out. Hansen called open form a philosophy, a position that defines ones attitude towards reality. It's not just a way to approach art or architecture, it is how everything is being understood.

[...]

BAS is an architectural school founded on these principles. We can pretty much do anything here if we want to. We can organize our spaces exactly how we would like them. We can easily build and test anything, in fact we are encouraged to test everything before making decisions. That's 1:1 sketching, and this is why the workshops and materials are so easily at hand. We experiment with improvised performances, make crazy sculptures, and are expected to really talk about what it is we're doing and why. We even design and build our own school: the kitchen, the mezzanine, the bridge, this auditorium, the sauna...

Organizational Structure

Open Form is hard to define, as it by definition would become a closed form if one were to define it. Organisations are most often hierarchical structures with clear chains of command and beaurocratic divisions of tasks. Any type of organisation could be considered closed form, as definitions and limitations tend to invite closed form-thinking, but the organisational structure of BAS is, at least in our eyes not exposed to too many organisational charts, structured just enough so as to allow Open Form to happen, but not so much that it limits and closes the form.

All in all, the organisation is pretty horisontal. There are committees and positions with specific roles, but the ones with the final say in things are actually the students and teachers.

The uppermost decision-making organ in the school is the Board (Styret). It consists of democratically elected students and staff, mixed with a few outsiders which are also elected by the students and staff. They make decisions primarily concerned with large sums of money, overarching rules and regulations, and with the long term in mind. For instance, they appoint the school's rector, decide the students annual fees, appoint staff, and make decisions around maintenance of-and changes to the building. All their meeting minutes are made available to the public, so everyone knows there's no secret shady business going on. It's not a watertight system, but in general it is a really nice way to ensure the board works for the students and not vice-versa.

The second most powerful decision-making organ in the school is the Council (Rådet), which all members of the school, both students and staff, are part of. It is a directly democratic forum in which everyone gets to cast a vote on important cases. It is the Council that elects the external board members, and this ensures transparency and democracy throughout the entire decision-making process at BAS.

Beyond these two organs there are several smaller committes that partake in dealing with tasks such as quality control of the education, admissions, and complaints. They too consist of student/staff mixes. The building is very cleverly managed. Officially the school is a non-profit organisation that rents the building from a company that owns it. All the shares of that company, officially listed as BAS Eiendom, is owned by the school, which is officially listed as Stiftelsen BAS. This ensures that all of us can be part of the BAS community, and actually have real ownership in the school for as long as we are part of it, without being held personally responsible if something happens to the building.

When you became part of the student body here at BAS you automatically became part of Stiftelsen BAS, which owns all the shares of BAS Eiendom. You as a student have an incredible amount of power over decision making by being able to directly influence the board and even select its members. They manage both the building, and the school, which means that you, who elected the board members do too. The distance from power to student is really short, which surprised me. You can do a bunch of things to the building and be part of shaping the direction of the school - the system is designed this way from the ground up.

[...]

In essence, the school is organised in such a way that Open Form can be expressed, without fear of taking risks or trying out alternatives to the established norms. We collectively decide how we want this school to be, and we all have equal ownership in the building. At an organizational level, the architecture is such that exploration, experimentation and the odd and individual is encouraged at the physical level, and it is done in a way that allows for democratic evolution and change over time. On a very practical, technical and formal level, this too is Open Form.'



Still from film Oskar Hansen. Summer School. Szumin 1991

Mapping out Open Form theory



CONSEQUENCE: Small number, Closed form, Dogma, Hierarchy, Education, Object, Possession, Imitation, Invariability, etc.; Large number, Open form, Science, Egalitarianism, Upbringing, Human, Acquaintance, Conscious choice, Transformation etc.

'Oskar Hansen tried to find freedom in architecture, a place which was not dominating but rather inviting'

- From a conversation with Cecilie Andersson on open form

1960s. The main intention of the Open Form was to introduce the undefined, subjective and processual element in architecture. This approach manifested itself in the participation of future users to the process of design and the possibility of further adaptation of the executed project to their changing needs. By arguing for leaving a spatial and formal margin in architectural projects for the users' individual expression, Hansen opposed to

artistic practices. In his Open Form theory, Hansen proposed parting ways with the model of the all-knowing expert. His theory is aimed at the participation, process, and change of hierarchy between an artist and viewer and embraces art-as-process, engaging the viewer, recipient, and user.

'Open form – for me is about relations and point of view'

'If you have a broth and you add water, you have a soup but if you add too much of a water, you will get just water with a little smell. Meaning changes with the scale'

- From a conversation with Eva Kun on open form

designs which he defined as Closed Form. He characterised these as dominant, patriarchal, passive and completed. He pointed to the projects of his contemporaries such as Le Corbusier's Unité d'Habitation in Marseille or Oscar Niemeyer's Brasilia that were rather monuments to their architects than comfortable living spaces.^[2] Hansen

Open form
Theories and or in practice
?
Open form is in its essence about facilitating for change by creating possibilities rather than finished products of architecture.

My understanding of the ESSENCE of Open form
Rolf Myer, 2000

Open form is to let go of rational control and tune in with the flow of atmospheres, emotions, thoughts. To strive for unconventional decisions, to leave space for things to be transformed and further shaped.

And: Gerdhough

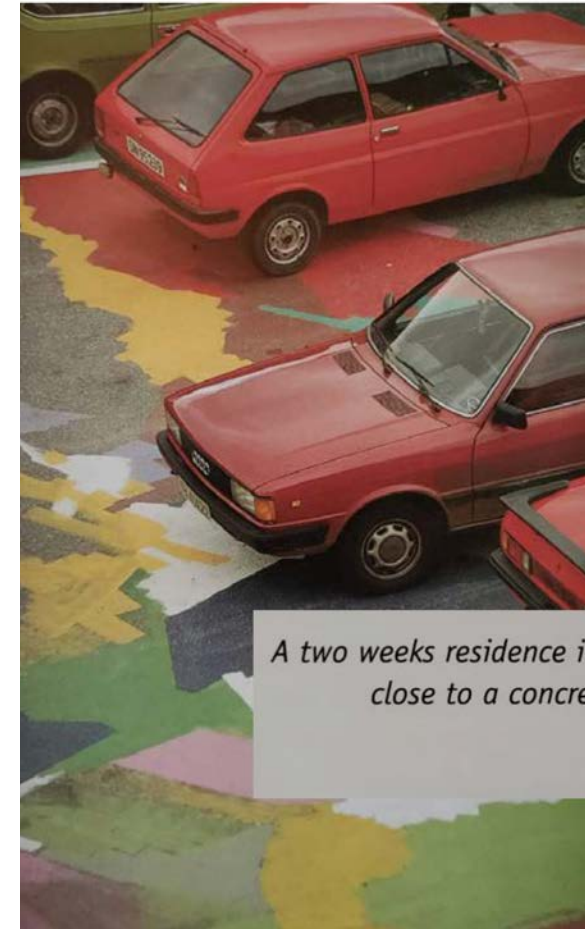
Absorptive Background and Active Foreground

This theory encourages the participation in artistic works, with a conception of art as a process in which flexibility and variability of the works is encouraged. The role of the architect is limited, according to Hansen, the creation of a "perceptual background" so that architecture becomes a tool that can be managed and adapted by users.



Hansen's own life work, which he would describe as an "art of environment,"⁸ comes close to Sartre's metaphysics of lived space. Like Sartre, he conceived of the physical environment as a psychogeographic frame of reference both refracting and refracted by its occupants. "It acts on us and we on it," as Sartre writes.⁹ For Hansen this reciprocating relationship became the basis for an original spatial practice, one that ceased to approach architecture as the making of authorially defined and signed objects, but rather as a continuous negotiation between a foreground and what he called an "absorptive background"—a space designed or coordinated by someone visually and technically specialized to do so.¹⁰ The relationship between the foreground and the absorptive background could be represented by means of a sculptural topological model that Hansen called an "active negative," an analytical and pedagogical tool intended to register subjective perceptions of the given environment. [FIG.1]

1:1 sketching



A two weeks residence in a tent far out towards the sea, close to a concrete dwelling place from the stone age or the bronze age.



'1:1 is a tool. You find the essence easier by going into the situation 1:1'

'Exchanging, talking with each other is also 1:1'

'1:1 is a tool, a kind of focus, the directness of firsthand, raw experience. For example, when the first years go to Solund they find shelter for the wind by running around the site instead of reading about climate in the university'

- From a conversation with Eva Kun on 1:1

Visual Structure practise



'For me **visual structure** is kind of **toolbox**. Nail without hammer or stone is useless'

'You gain better **vocabulary**, and better discussion due to this toolbox'

- From a conversation with Eva Kun on visual structure

'**Visual structure** is a way to **discuss visual things with social implications**'

- From a conversation with Cecilie Andersson on visual structure



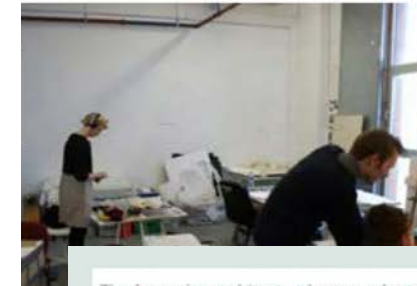
Looking and seeing. This is training the ability of **seeing**. As with most of the practices in **visual structure**, this refers to a situation already given, or which is created during the process. Looking and seeing – what makes you choose what you do? Show it!

VISUAL STRUCTURE

As one of the traces this is **row of practicing**, from simple **expressions of a few elements in a closed space**, to complex **expressions in open form with various objects**.

BAS pedagogical framework

Open Form as the premise for **education in architecture** and engagement with **landscape, built form and society**.



The formative architectural approach at BAS is based on the Open Form concept formulated by Oskar Hansen at the Warsaw Academy of Fine Arts and further developed in Norway by his student, the Founding Rector, Svein Hatloy. Hansen taught at BAS from its foundation in 1986 until 1991, while Hatloy remained in post until 2007. The **school's Open Form** approach **encourages inclusive processes and ambiguous designs** while creating spatial and temporal situations that enable diverse kinds of collaboration and development. The original curriculum was built around the idea of **subjectivity**, making individuals take responsibility and providing space for **inclusiveness**, collaborative processes and facilitate users to be contributing members of society. **Open Form** has been a premise in teaching through the exploration of the possibility of enabling **democratic and participatory architectural principles** and building open-ended ambiguous structures.



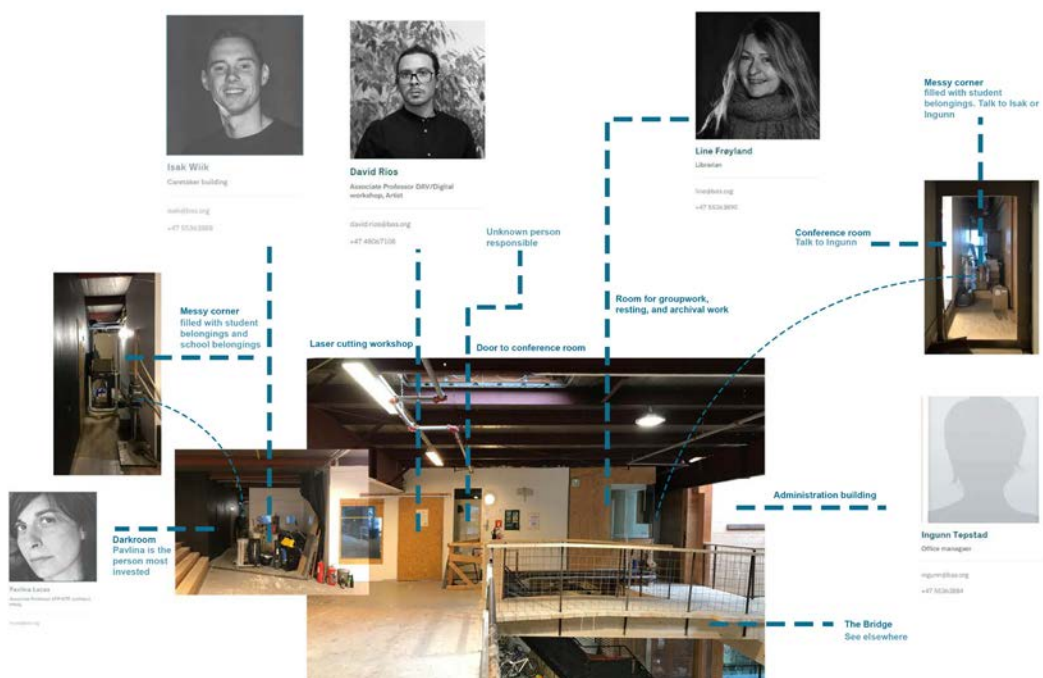
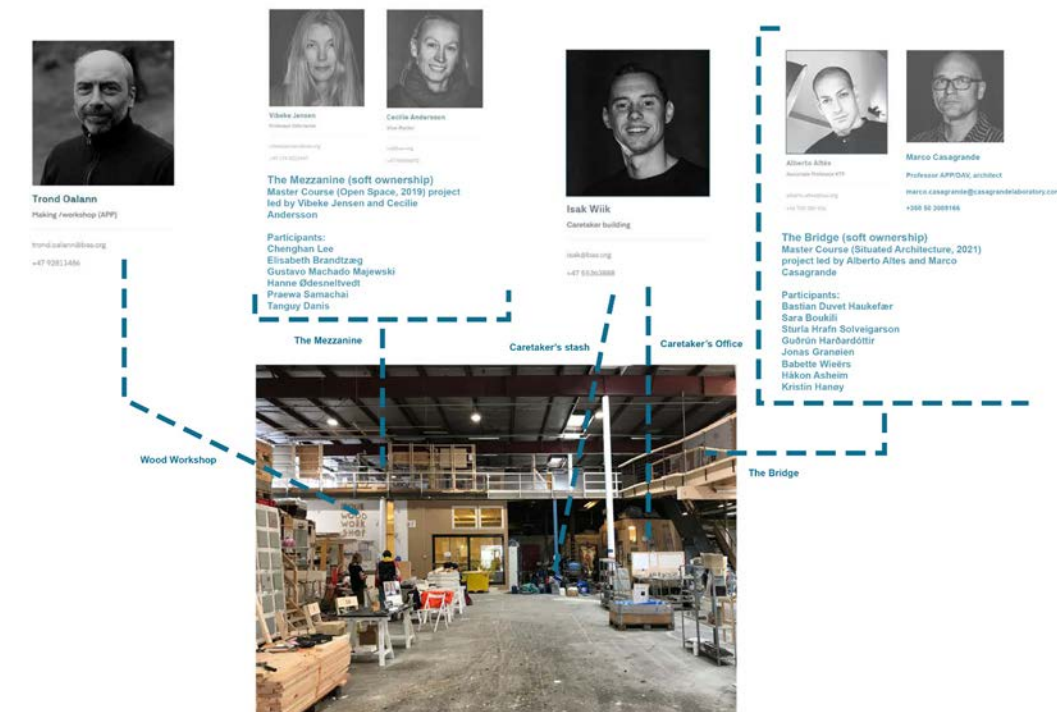
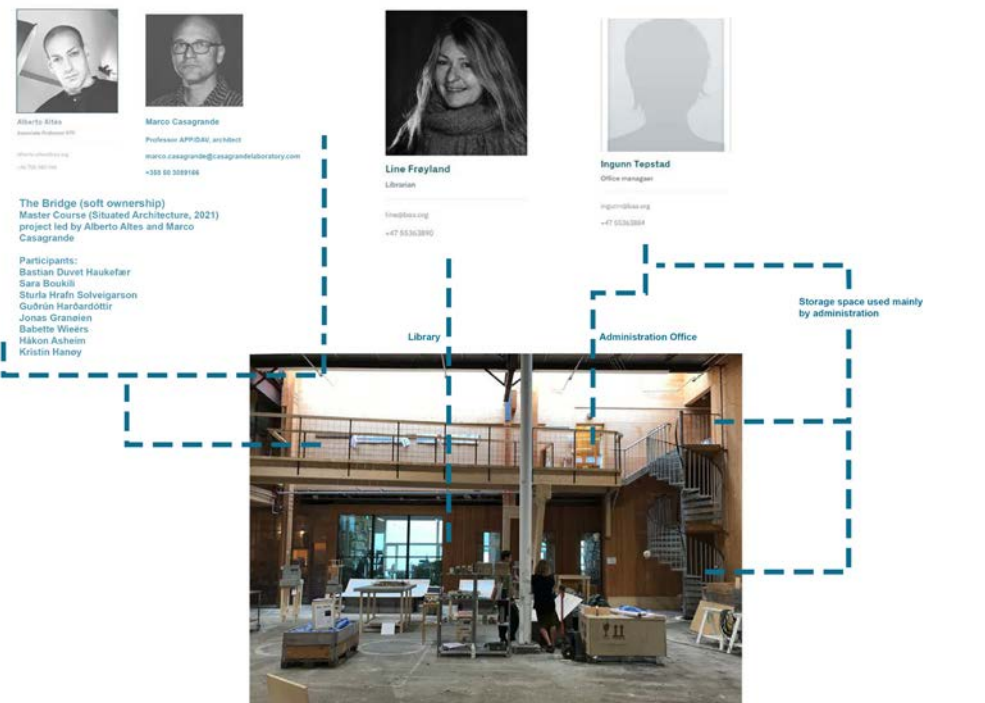
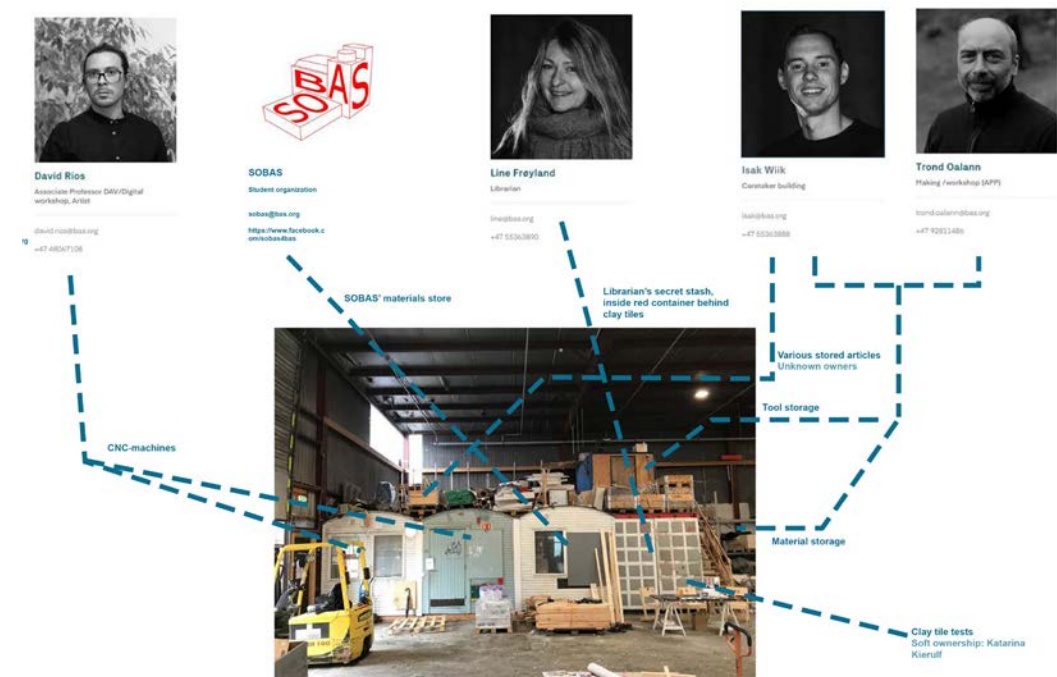
AIM:

« **Cultural identity** is the main concern of architect's work today. To create cultural identity means to develop **continuity of spacial and visual expression**, and to give the individual and the group **their own role in these expressions** ».

Svein Hatloy

"You **dialogue with people**, you don't just deal with them. The people in a project have their own will and own rights. There must be **space for their lives and their personalities**. People must be **given the space and opportunity to exercise their authority**." Extract from the BAS syllabus

BAS ownerships



Soft ownerships

The existing BAS philosophy creates the conditions for soft ownerships. There are many objects laying around BAS building which are owned by more than one person or the whole BAS community. This principle lets to reuse materials as well as become inspired by the found objects.



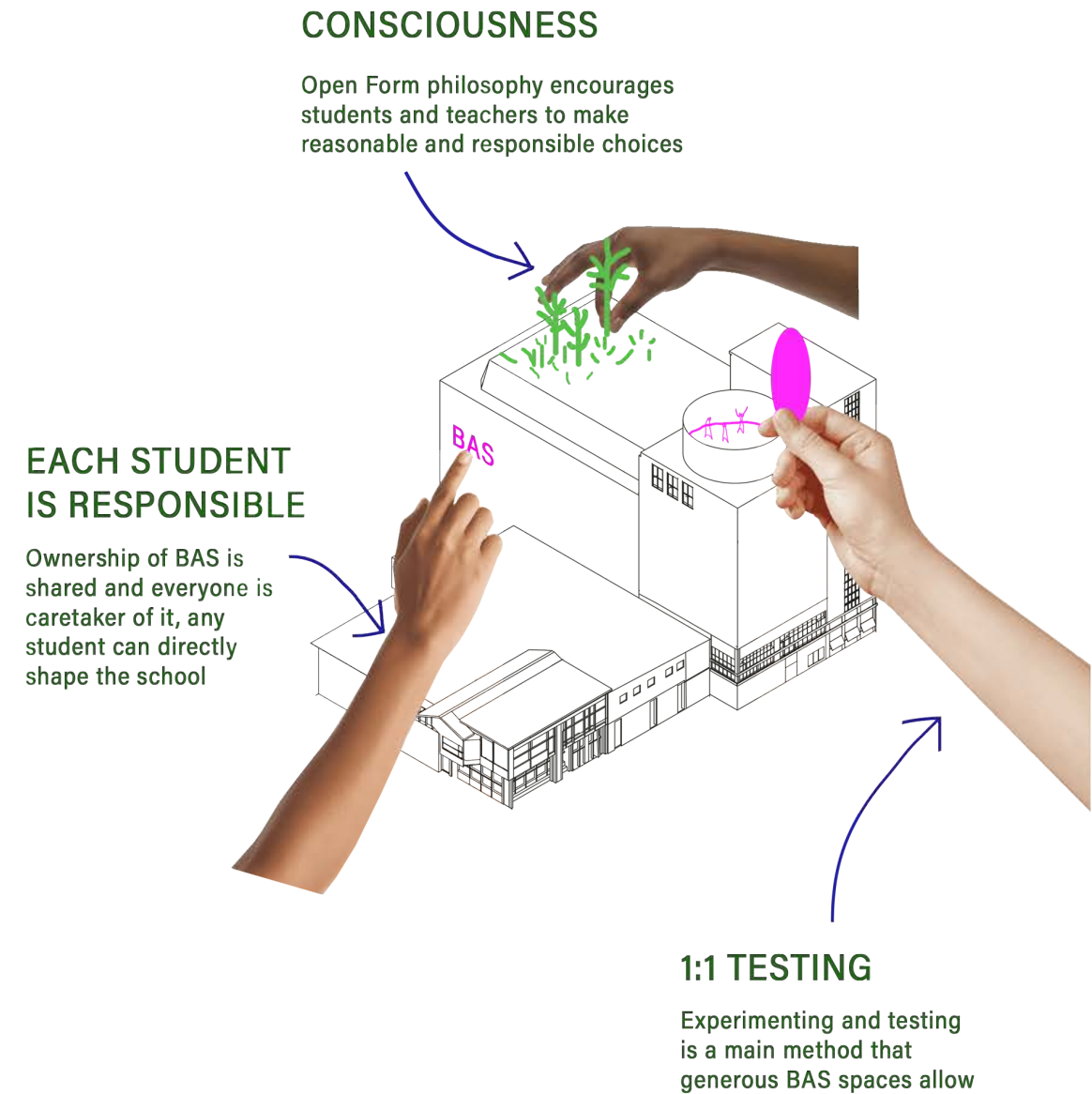
e. Pedagogical Framework and Organizational Structure

_The interpretation of Open Form at BAS is intimately intervened with the opportunities given by the silo building. Several of the graphic excises and games part of Visual Structure and the didactics of Open Form are informed by the schools particular location and similarly it is possible to trace Open Form and Visual Structure activities throughout the building and the outdoor area.

_Each and every student is invited to engage with the building and its spaces in a very concrete and direct manner by experimenting with materials and testing of ideas in 1:1 scale. Through this students become responsible for BAS building and gain ownership of it. The inhabitation by students also implies an active transformation of built form. **Thereby everyone has a possibility to propose and make direct changes for the building.**

_The invitation to students to shape their own learning environment informs the learning processes at large. At BAS there is a strong focus on the artistic and architectural explorations as such, to make students develop tools for thinking, to understand the situatedness of architecture and reflect upon their role as architects.

_The ethos of Open Form is reflected in the organizational structure of BAS aiming for a linear, non-hierarchical communication between students and teachers and other staff at BAS. Students are encouraged to actively engage in the organizational aspects of the school and have the possibility to directly influence and shape the direction of BAS.



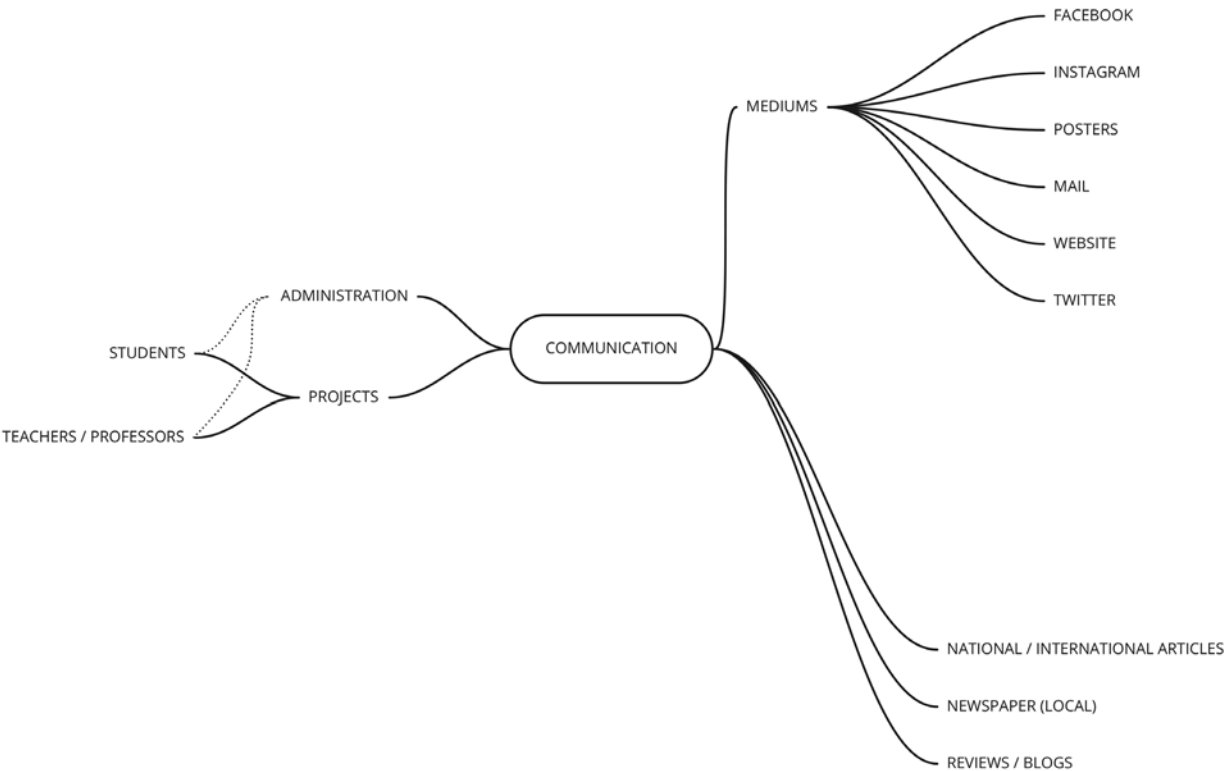
f. Archival and Communication Systems

Analysis of physical and digital systems, approaches and facilities such as the library, website and other online accounts at BAS.

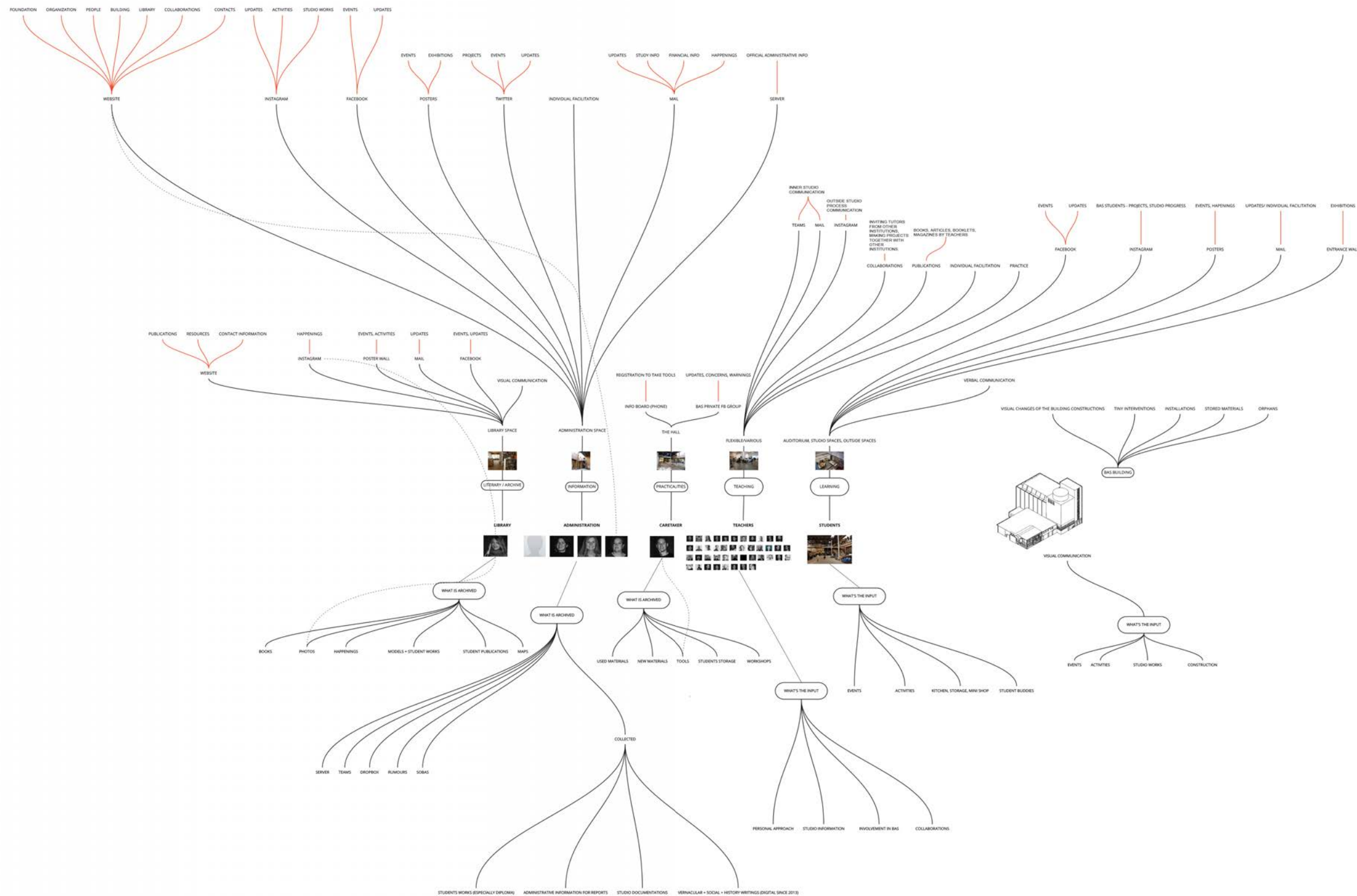
Aistė Gaidilionytė
Rolf Bjørnevik

Diagram of the communication system

The main communication about the happenings at BAS is moderated by students, teachers and administration. This diagram shows which mediums are used for communicating.



This map shows how intertwined, organic and based on people archive and communication of BAS are.

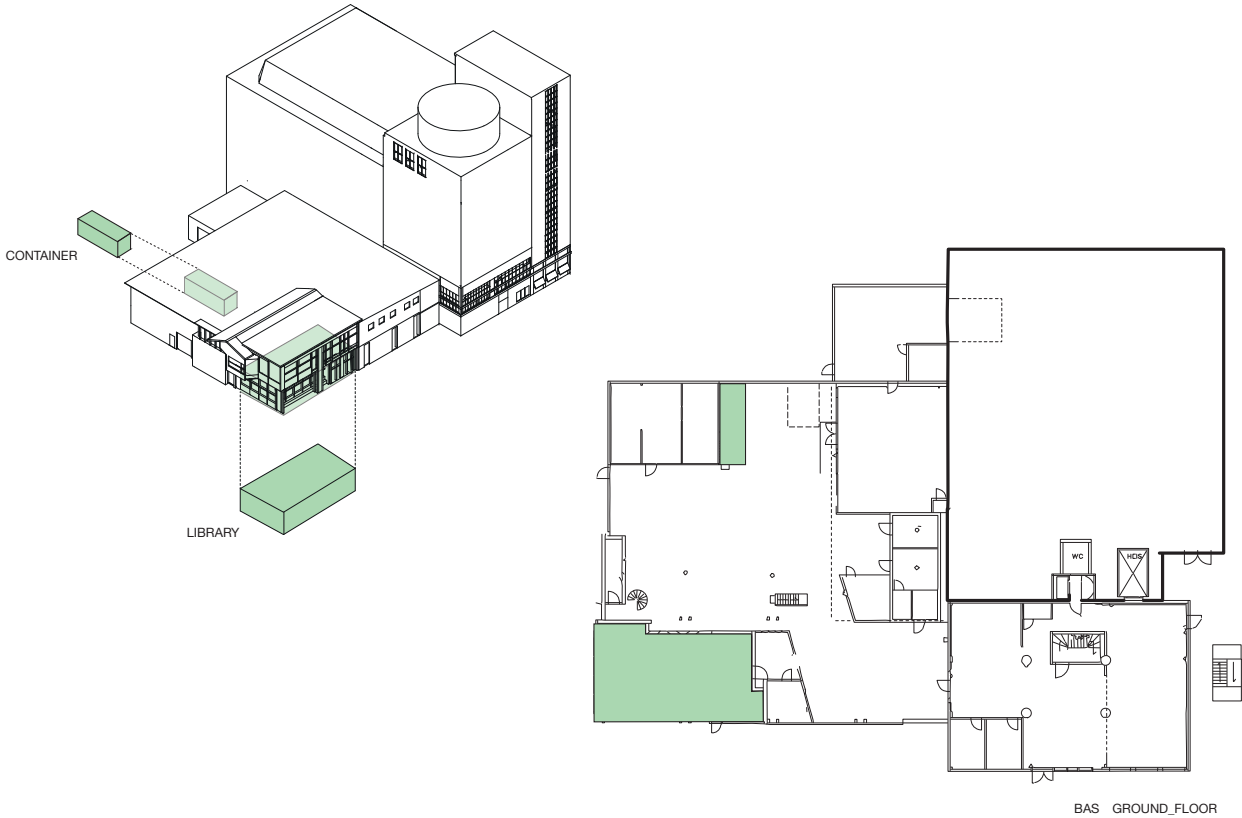


Library archive

The library is run by Line Frøyland. She has information about books and publications through various media. Archival work is done regularly by taking photos and storing student work such as vernacular, social, architectural history, models, and diploma works. Most of the information relating to the library is stored in the library and in addition to that - in a red container at the hall.



Library archive

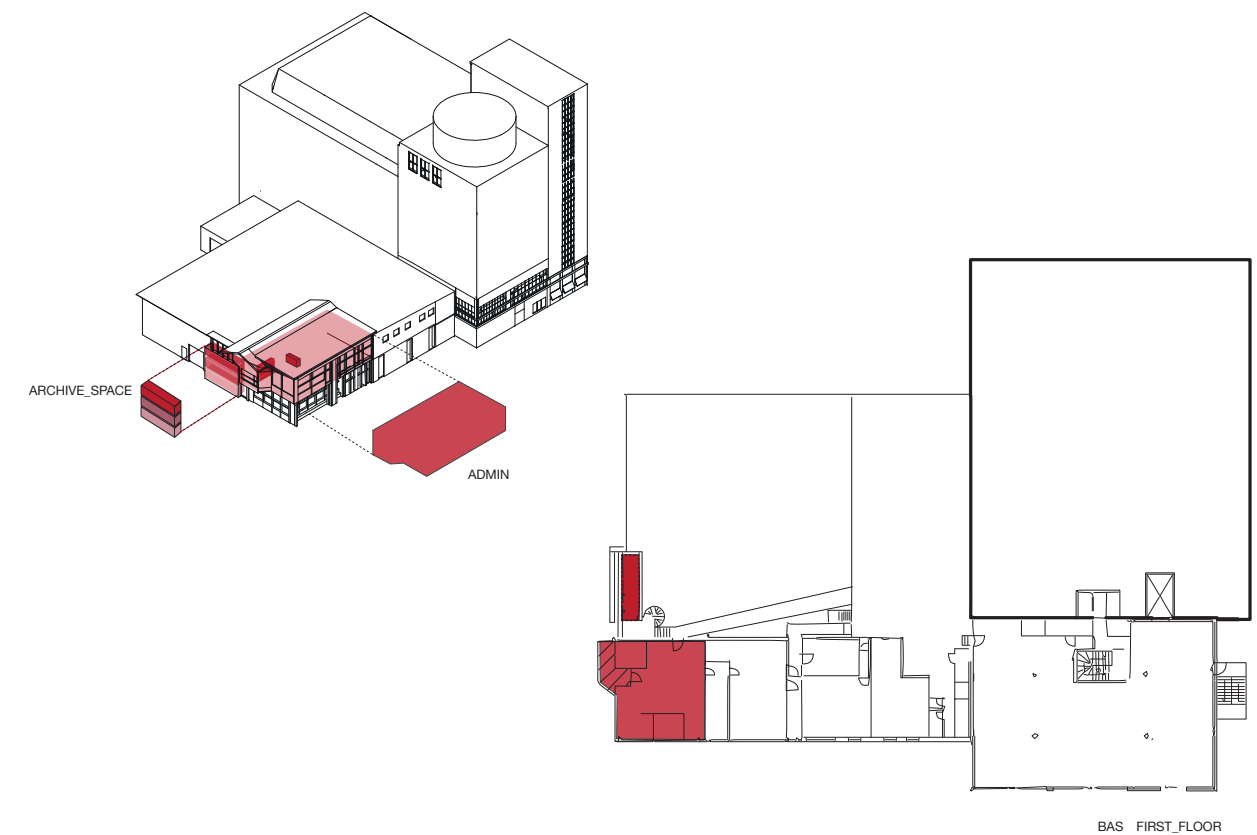


Administration archive

The spatial organization of the archive is done by separating documents on three levels with a hierarchy where the top level has the highest priority. The archive is mostly related to how BAS as an institution is run. Here we can find legal documents regarding: protocols, economy, invoices, tasks as well as some of Svein Hatløy's stuff.



Administration archive

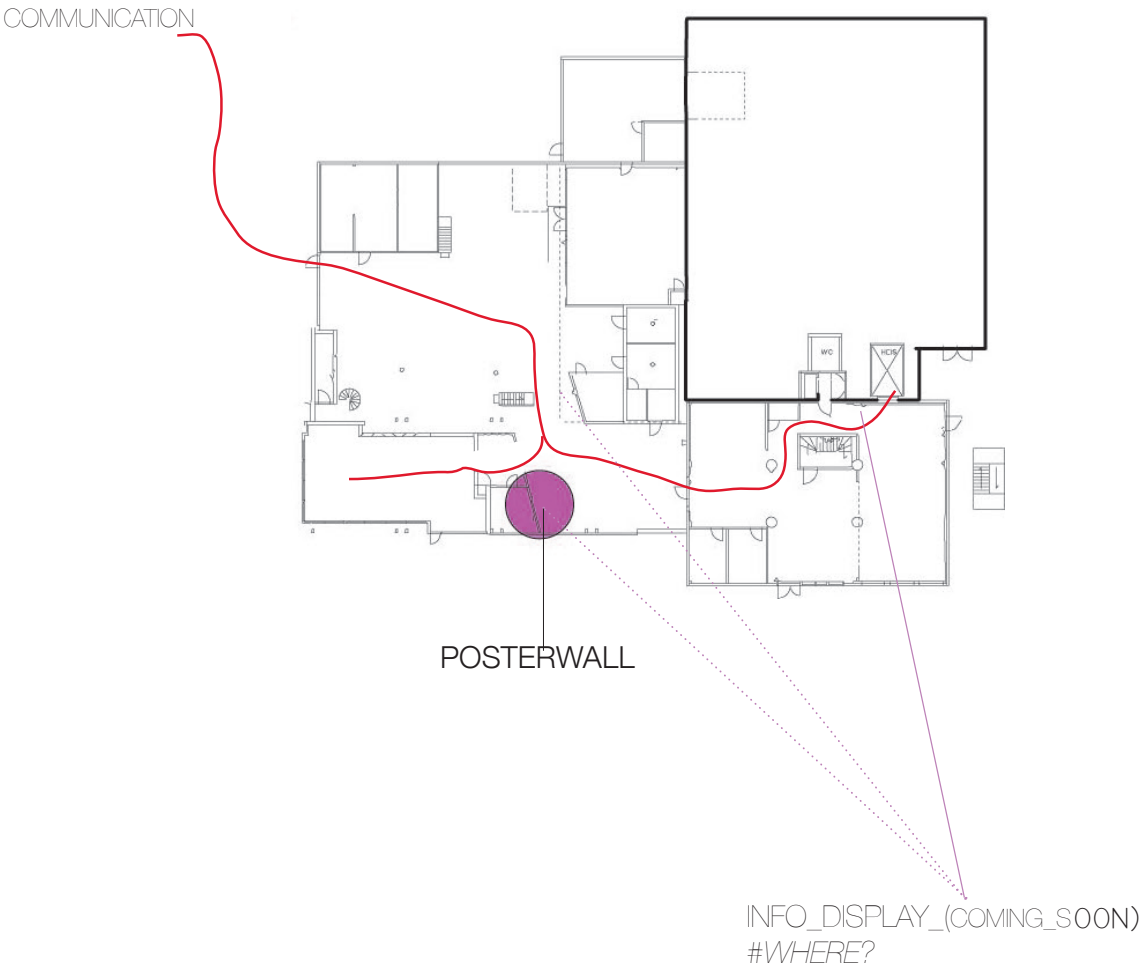


Poster wall

The+poster wall is outside the library and is used as a communication tool for the community of the school where both the students and teachers can put up a note / poster about upcoming events / activities or similar things. Mostly the librarian is taking care of the poster wall.



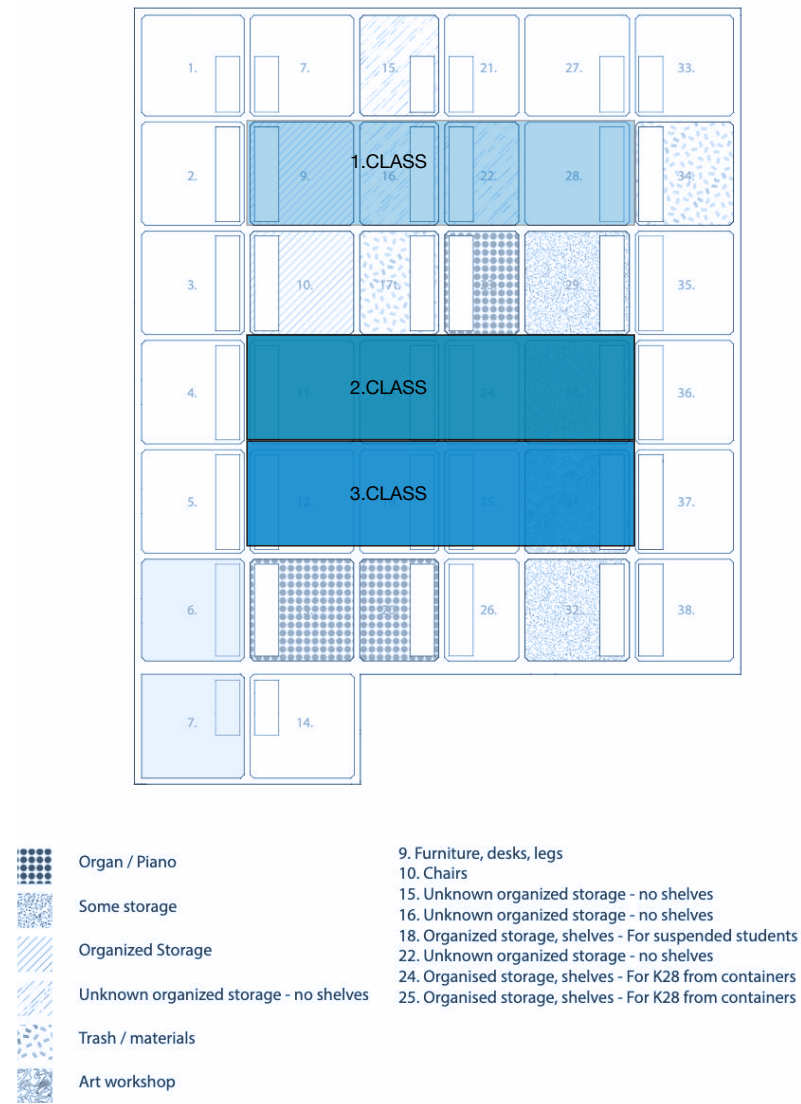
Poster wall



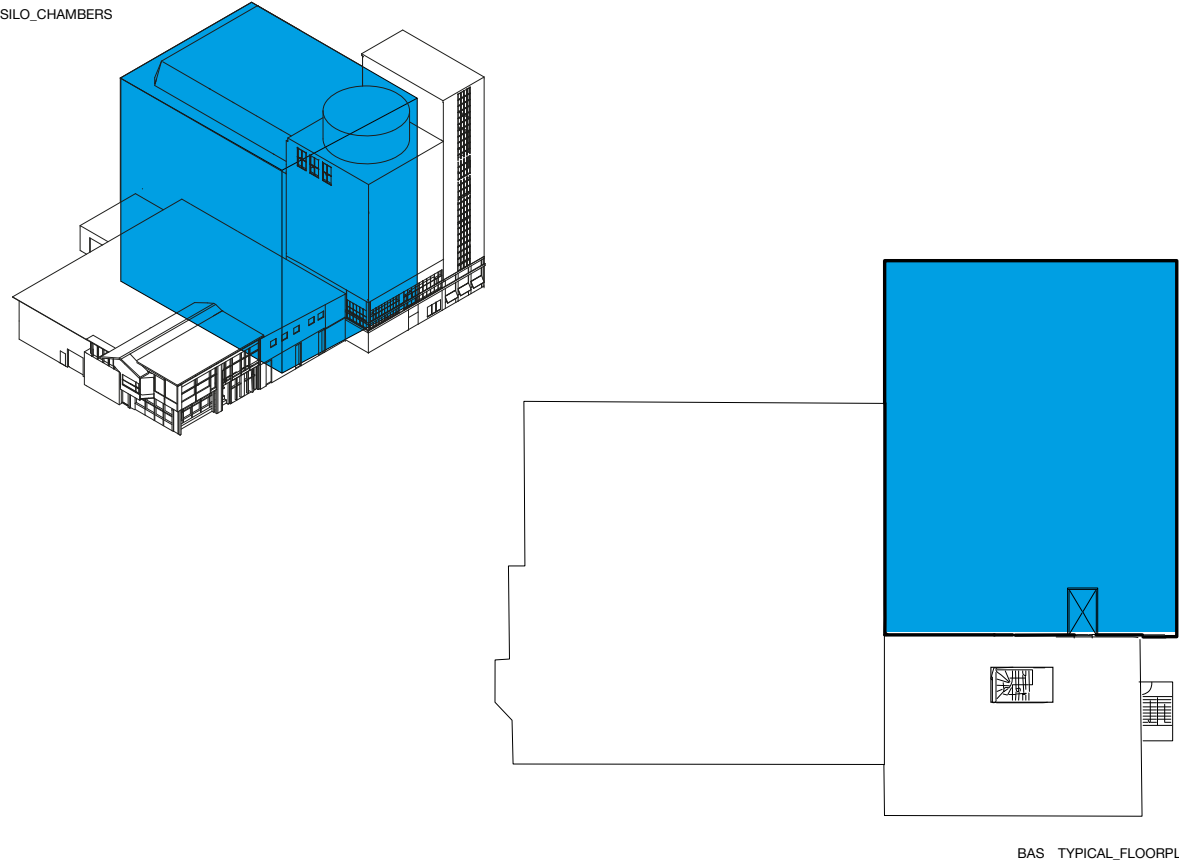
....

Silo chambers archive

The spatial organization of the silo chambers is done by giving each chamber a number and describing intended use. Student work from the bachelor years is stored in allocated chambers that shifts annually. Accessibility and amount of the space actually being used is flexible but difficult due to the dark, narrow and tall silo chambers.

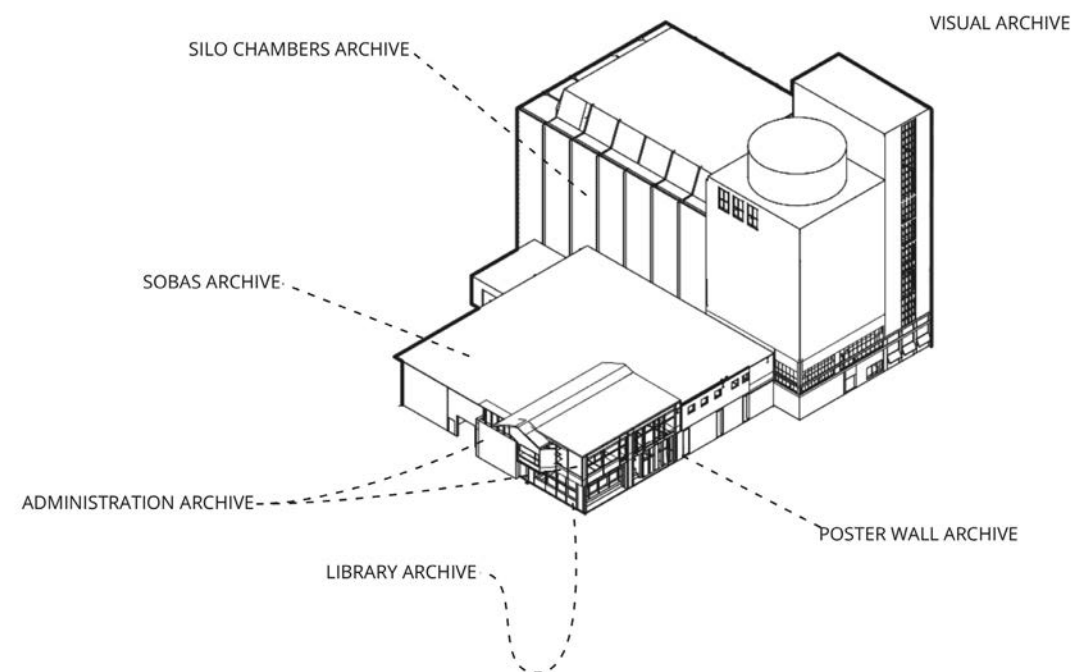


Silo chambers archive



Spatial archive

This scheme shows the spaces where things are archived at BAS. The building is a visual archive in itself - various spatial interventions made through time are visible from physical objects around as well as spaces of BAS.



f. Archival and Communication Systems

_BAS archival system is organic, intertwined and not strictly structured. There exists a vast material tracing the history of BAS, but it is scattered over various types of media and locations. **Much knowledge is conserved in individuals** and thus not reachable for everyone. It is therefore hard to fully access or get an easy overview of what there actually is.

_BAS students, teachers and other staff have an equal part in communicating activities and events happening at the school. Weekly events are announced by the administration and students through various social media channels. Teachers are responsible for documenting the outcomes of courses, which is then distributed to the administration for publication on the school's website or directly published on various course specific websites. These websites act simultaneously as the archive of student work and the communication of BAS to an audience outside of BAS.

_Since so much of the knowledge produced in BAS is embodied in the work of students there is a need for a more thorough practice of documentation and postproduction within courses and the school to establish a culture of archiving and showcasing material. This also includes the allocation of space needed for the archiving of course material.

RESEARCHING

THE ANALYSIS OF THE EXISTING

LIVING ARCHIVE



Living Archive

A one week exploration in 1:1 on how to initiate a living archive at BAS - connecting the past (BAS files) through a current reflection (intervention in space) that generates feedback (criticality - future potential). Situated at the mezzanine, we collectively outlined a common Living Archive comprising:

Historical Narrative

A common map/timeline of significant findings/aspects from the BAS Mapping serving as a starting point for the spatial organization of the Living Archive.

Current Reflections

Each student selected something from the group research and a construction material from the barrack demolition area in the hall.

They used the material & common map/timeline to engage in a creative process of recontextualizing and staging these components spatially in light of the course's framework: material ecology, social infrastructure, and criticality.

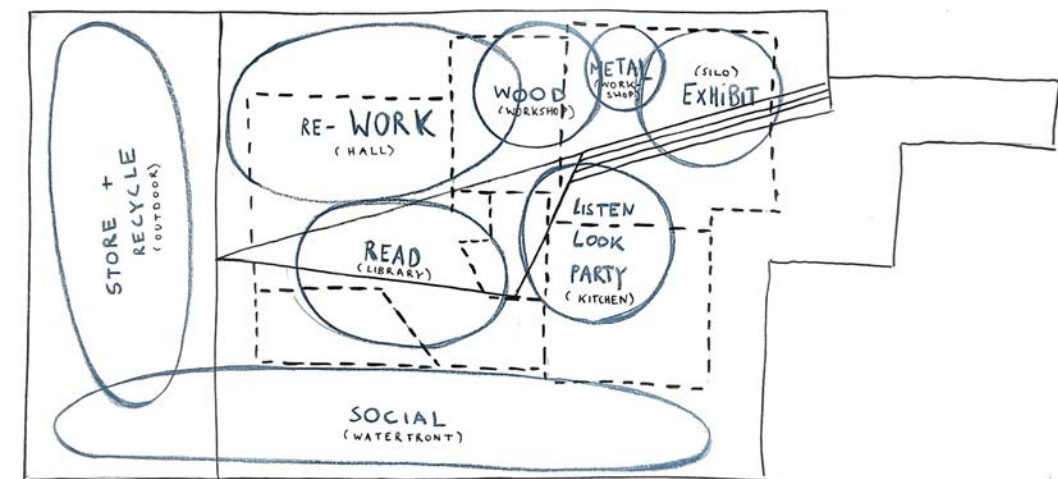
Real-time Feedback

The activity aimed for the design strategies to generate feedback from the larger BAS community on the spatial intervention to stimulate an open ongoing dialogue that becomes part of a Living Archive at BAS.

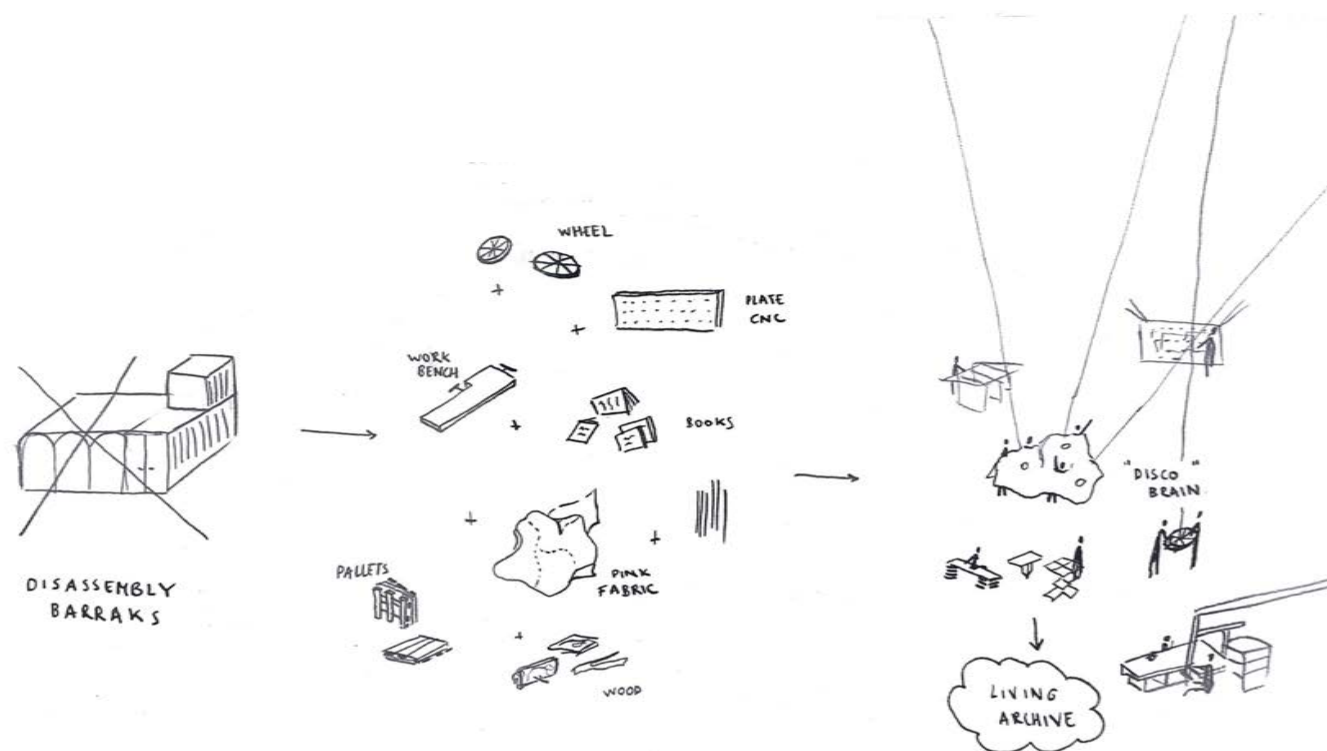
'...Living Archives refer to practices and environments that connect the organisation, curation and transmission of memory with present-bound creative, performative, and participatory processes.' (Amalia G. Sabiescu, <https://onlinelibrary.wiley.com/doi/full/10.1111/cura.12384>)

'...the community-oriented archives on view in Documenta 15 both enact and thematize a labor of remembering. To borrow Hal Foster's terminology, they understand themselves primarily as construction sites rather than excavation sites. [...] Okwui Enwezor has written, "it is also within the archive that acts of remembering and regeneration occur, where a suture between the past and present is performed, in the indeterminate zone between event and image, document and monument.' (Zach Ngin, Schoolwatch August 2022 www.artandeducation.net)

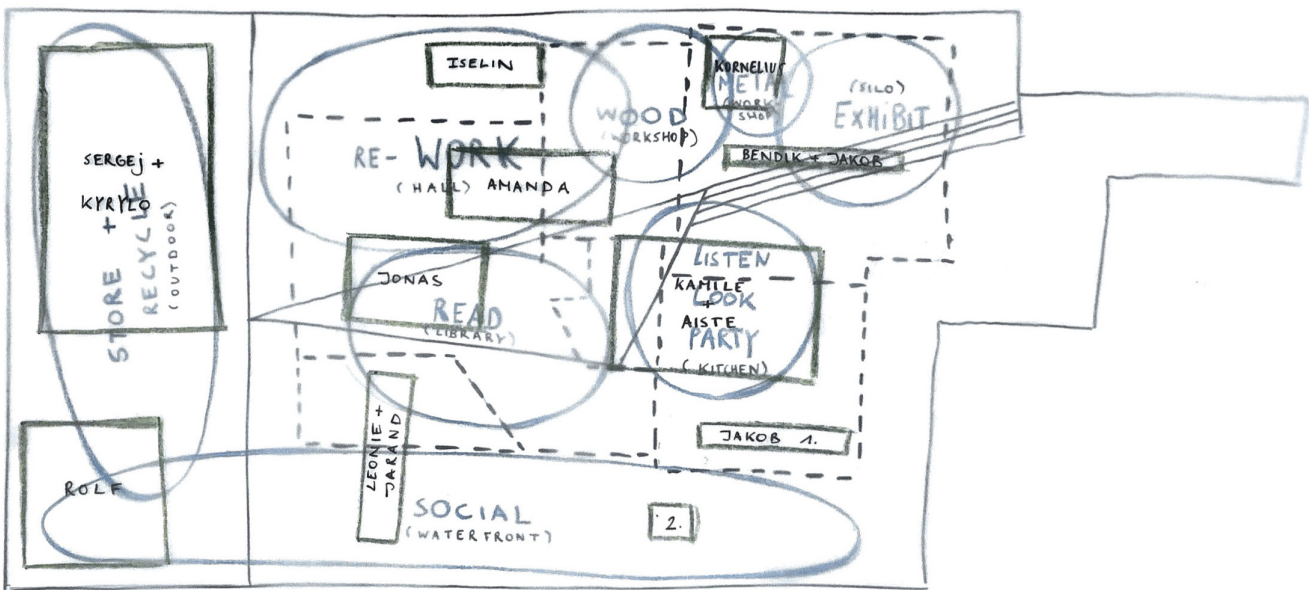
Excerpt from the course outline



Living Archive installations



Living Archive exhibition plan



Social (waterfront)

Leonie Overmeire, Jarand Ellingsen Roalkvam

The main focus of the intervention was to reuse carpenter's desk to create an object not just for storage but also for daily use as seating and table.



Social (waterfront)

Jakob Bårgard Haugen

This intervention explored BAS as a concept of balance. Through hanging swings and a wheel in the open mezzanine space intervention questions the fragility of undecided and open nature of things at BAS.



Store + Recycle (outside)

Kyrylo Buriak, Serhii Romanov

Through this intervention the cycle of materials at BAS was explored focusing on wood - how materials arrive here and to what extent do they get processed.



Store + Recycle (outside)

Rolf Bjørnevik

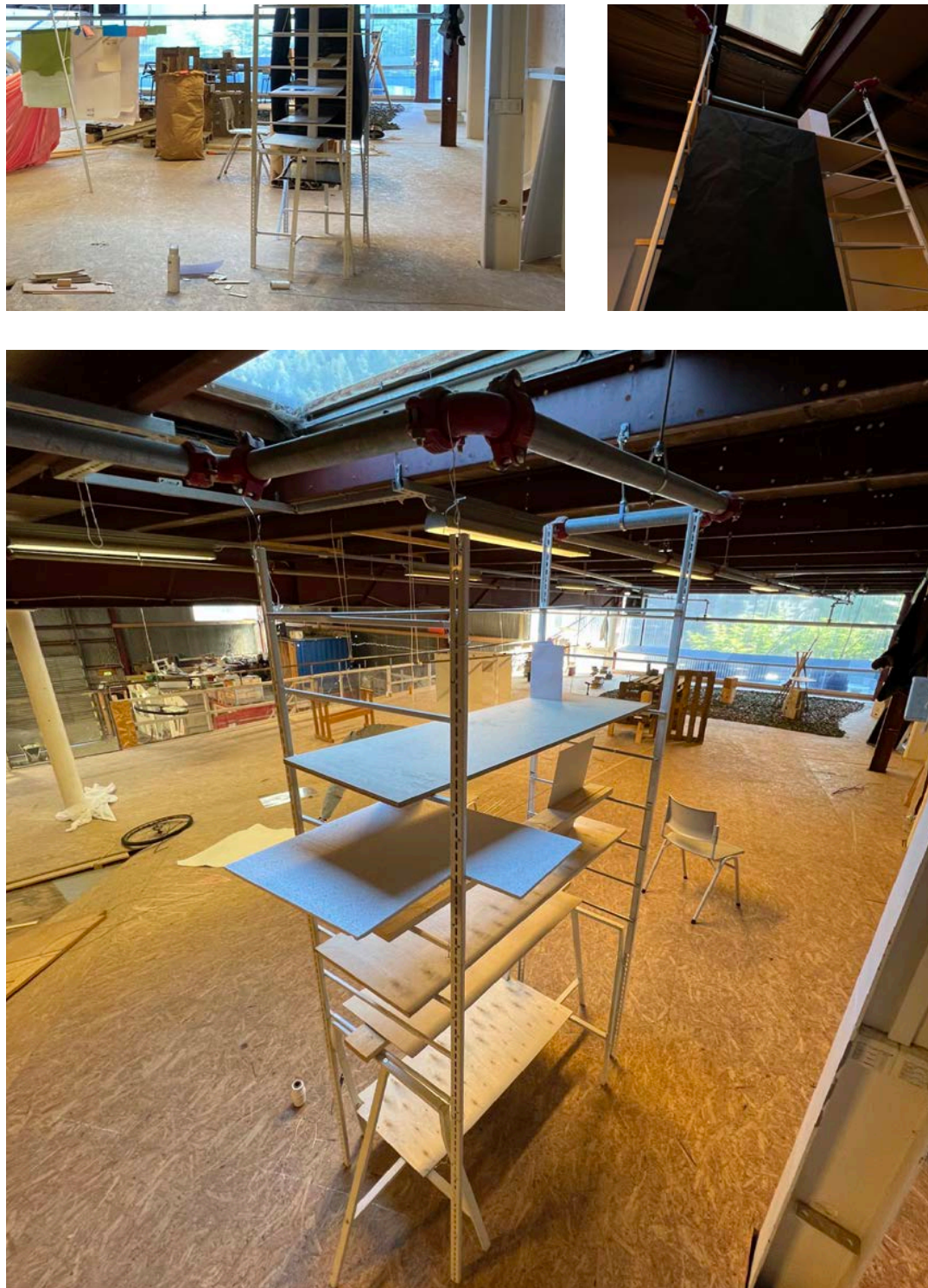
This work investigated the untouched, invisible part of storage at BAS - old books that were held for decades in the red container. By seeing these books as spatial elements, intervention sought to create a space that was framed and formed by the books.



Metal (workshop)

Kornelius Bjørge

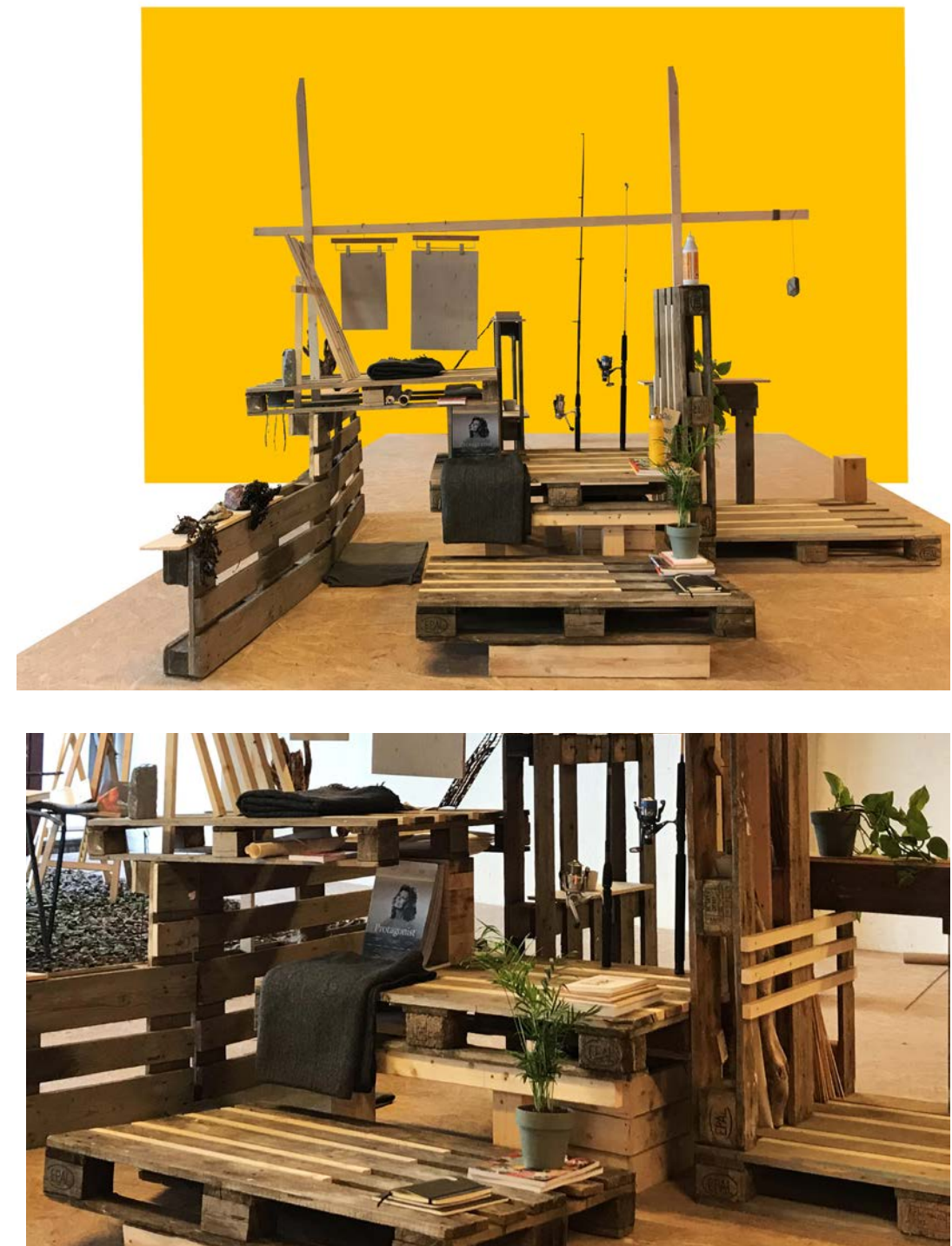
Using found metal pieces a lightweight structure was created exploring the potential of shelving.



Read (library)

Jonas Hoiness

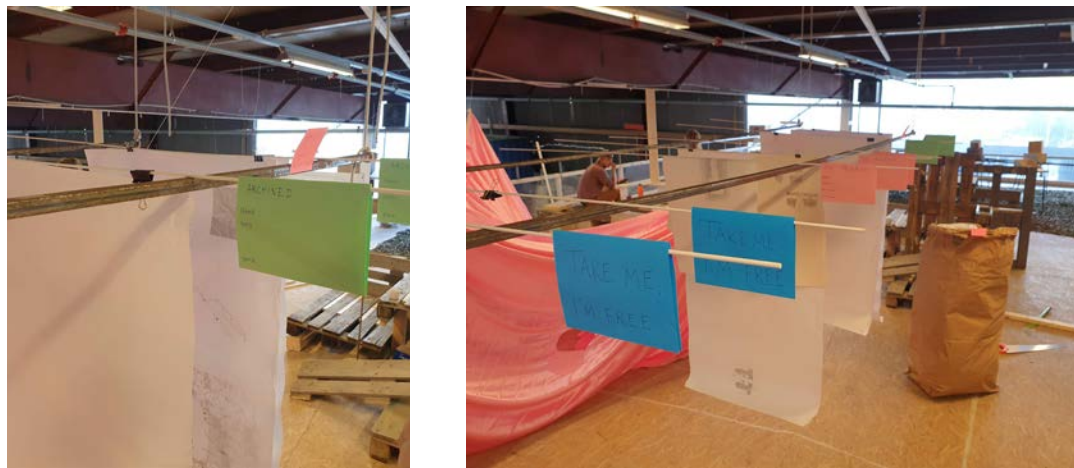
Using a standart object - wooden palette this installation explored possibilities to construct a cozy seating spot working both as a reading spot and as storage - for placing books or other light things such as drawings, fishing rods.



Re-work (hall)

Amanda Vassenden

A kind of storage that is not being addressed at BAS is light storage for materials such as paper. This intervention explored possibilities to store paper and constructed a structure to hang it and sort it.



Re-work (hall)

Iselin Absalonsen

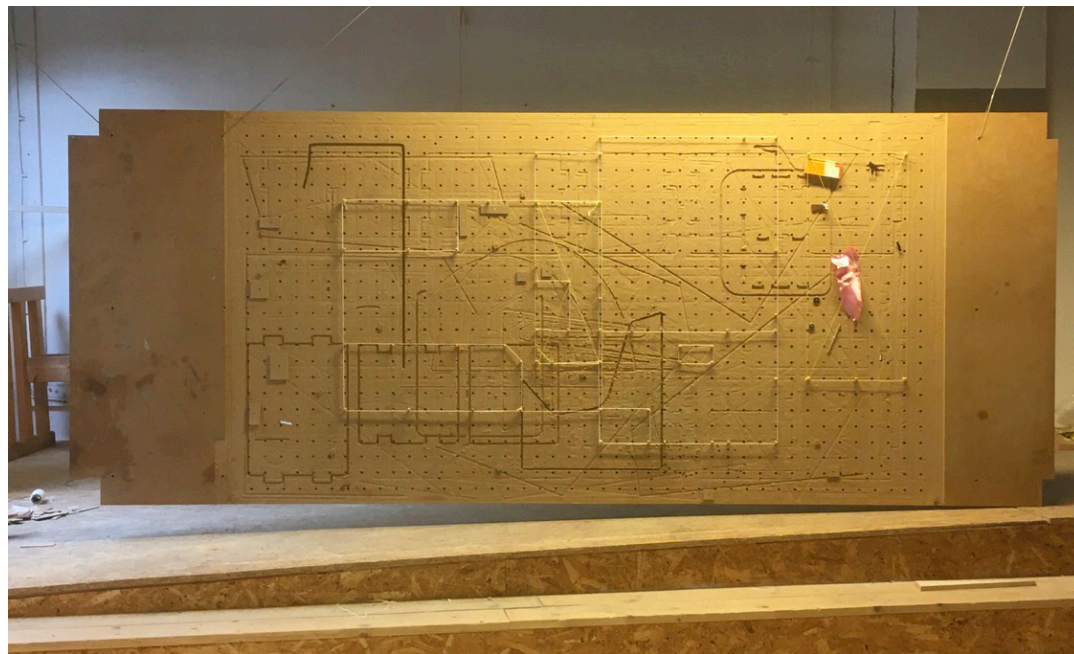
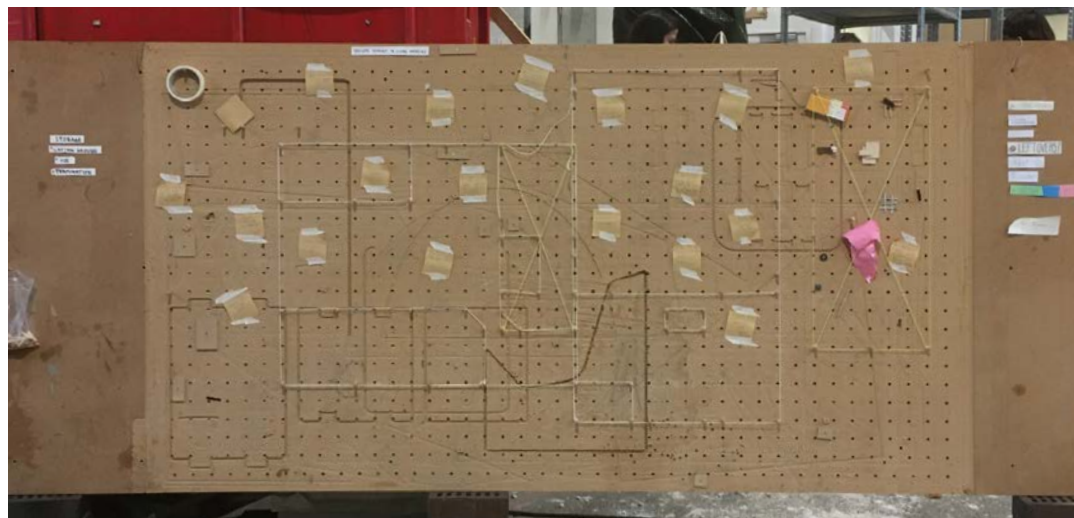
This intervention follows the previous one, also dealing with the paper storage at BAS. It suggests a portable storage structure that could be hung in the studio. In addition, the intervention contains instruction that could help every student to make their own portable paper storage.



Wood (workshop)

Bendik Mosaker, Jakob Bårgard Haugen

This board-map was established using a found board that was used for CNC. It had holes that worked as a base for creating a map - the evolving 3D markings of the changes at BAS hall. This intervention explored the potential of reusing items, and the need to have a common information board for the BAS community.



Disco Brain (soft space)

Aistė Gaidilionytė, Kamilė Vasiliauskaitė

This intervention engages with found fabric at BAS and explores possibilities to introduce softer materials to spaces of the school. Working both visually and materially as a softener of the mezzanine, this installation created a womb-like inner space that brought forward the potentials of BAS having more intimate, queer spaces.



Living Archive

_The Living Archive created an understanding of the **importance of found objects at BAS**. The school offers a wide range of objects and material that can be further refined or used as readymades given a new configuration or context.

_Engaging in more playful, unexpected interventions provoked our thinking on what a living archive could mean that informed new ways of **imagining storage and archiving as a site of interaction**.

_The investigation of softer and more fragile materials such as fabric, books, and tracing paper created spaces that advocated for the **need of intimate, delicate, frail and queer spaces at BAS**.

RESEARCHING

THE ANALYSIS OF THE EXISTING

5 DAYS 5 BARS



5 days 5 bars

One week of collective construction of series of 1:1 mockup bars inside and around BAS to initiate a conversation on the spatial possibilities offered by the building. Every day resulted in a new bar with it's own concept, in a location allowing for an intense and intuitive exploration of the bulding and the main hall. Within 5 days we created these 5 bars:

Monday

Soup Bar, outdoor, next to the metal workshop

Tuesday

Experimental Blinis Bar, on both sides of the wall between the library and the kitchen

Wednesday

Jacket-drying and hot chocolate morning-bar, in the kitchen

Thursday

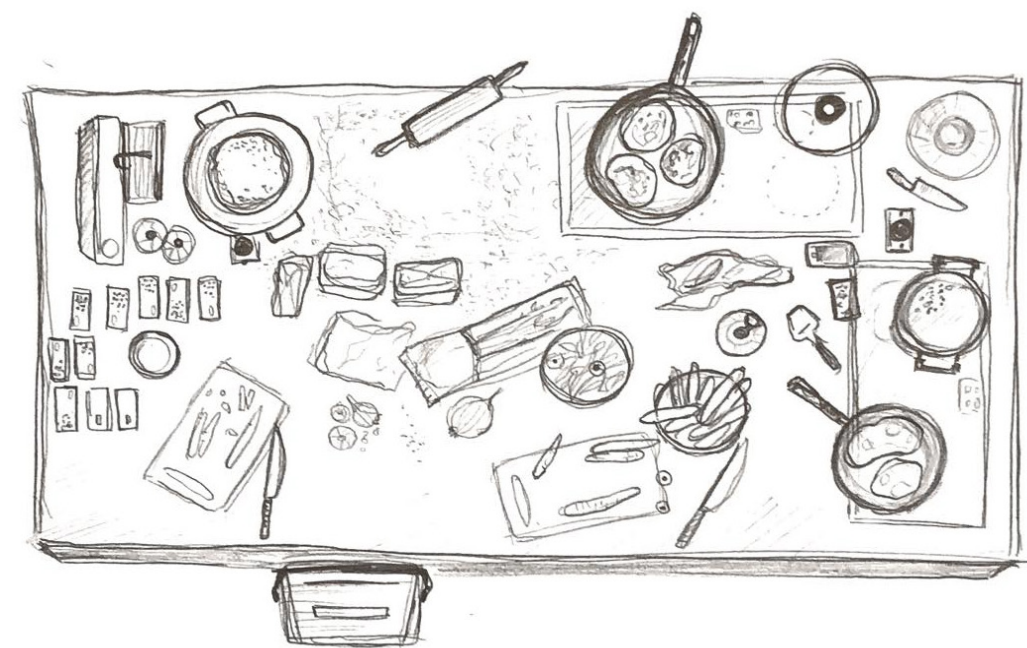
Herbal tea-bar, on the mezzanine

Friday

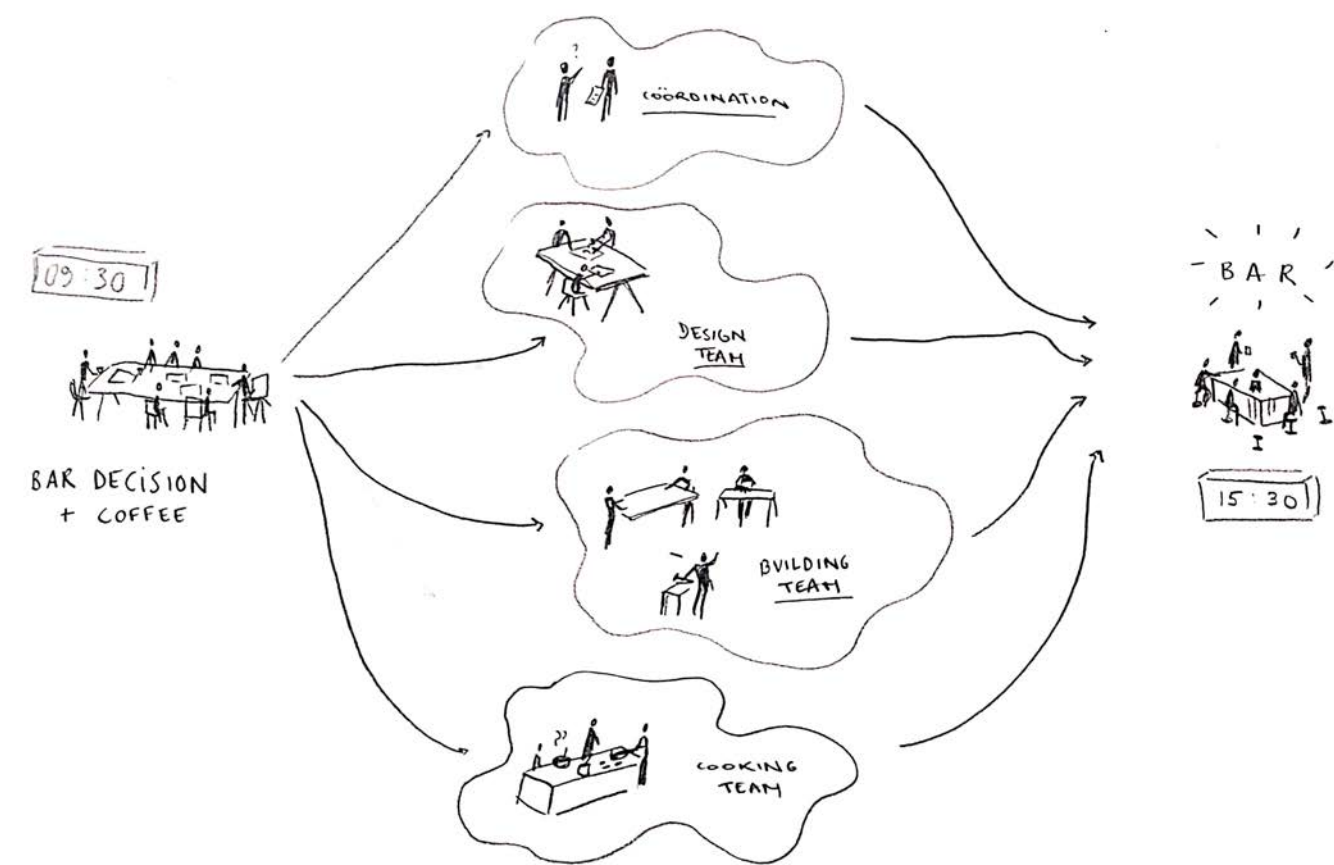
1:2 craft beer bar, in the location of the old barracks

'The café bar is a micro space dependent on a vast landscape of producti on, with a politi cal history that writes itself diff erently depending on geographical localizati on and whose liberati on we are tracing. One can think of the café bar as an informal social space, a manifestati on of material fl ows, an unequal distributi on of resources, a free-space, or a civic generosity making place and occasion for a new kind of hospitality to occur.'

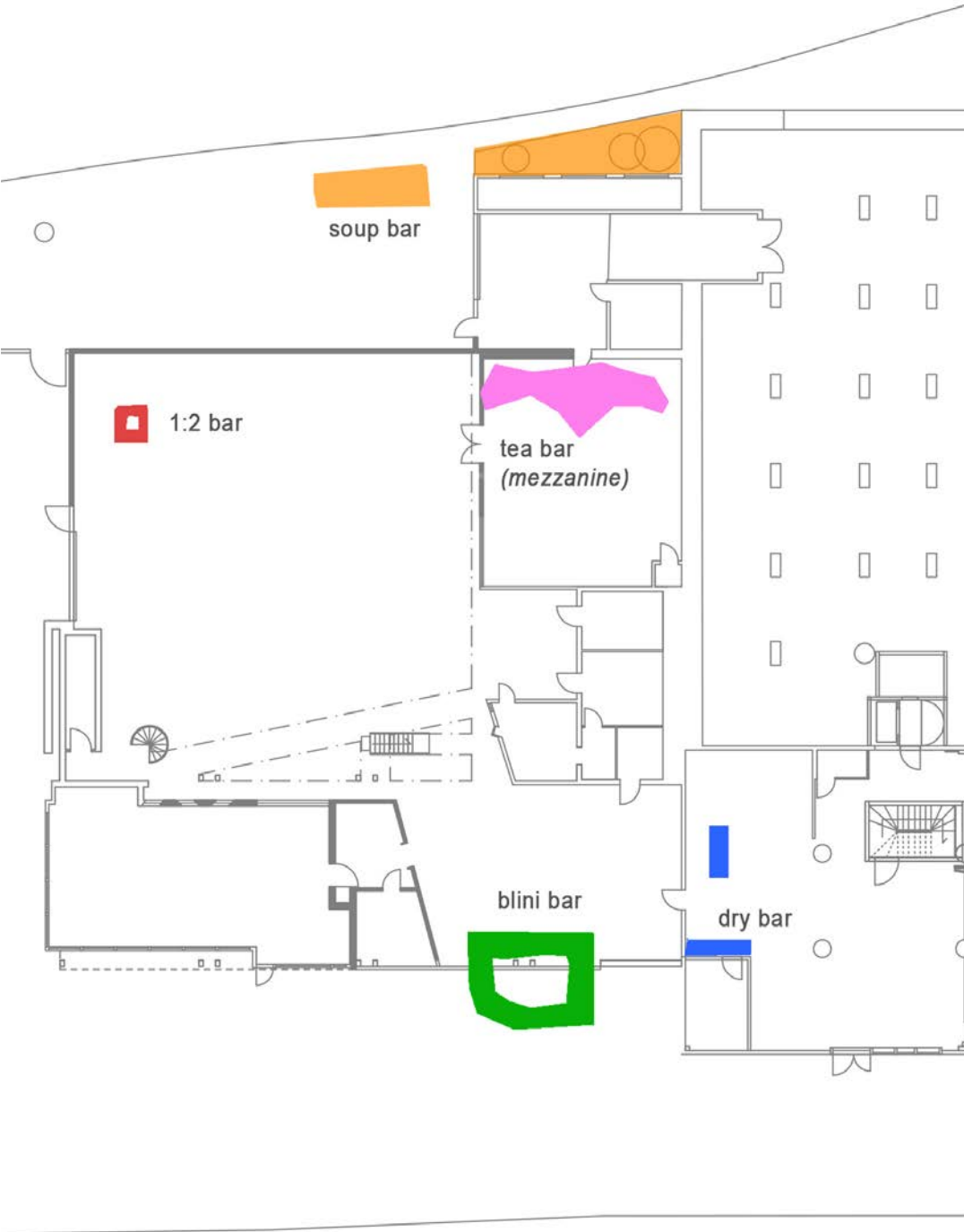
Excerpt from the course outline



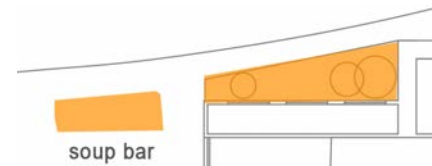
Bar organizational structure



Bar locations



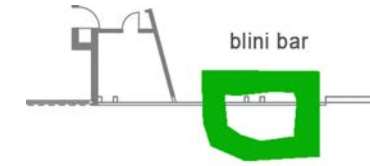
Soup bar



This was an attempt to inhabit the (smoking) shed outside the metal workshop and the street side of BAS. We invited passers-by to have a cup of hot soup on a cold rainy day. Through adapting the shed and the green corner we inhabited the bar and cooked a generous amount of soup and figured it's delivery. The bar turned out as an activator of an unused side of the street but due to poor weather and lack of by-passers it was not visited by many persons outside of BAS.



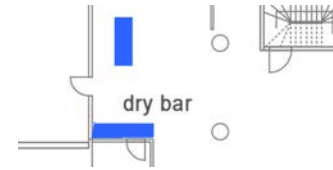
Blini bar



This bar inhabited an undefined space between the library and the kitchen by opening the two existing windows and creating an uplifted entrance to the seafront. By serving blini and lemonade and playing music the bar managed to make some people curious enough to climb on an improvised pallets structure to get outside and enjoy the moment together. It revealed the potentials of this space if it was to have a more direct connection to the seafront and being more actively used.



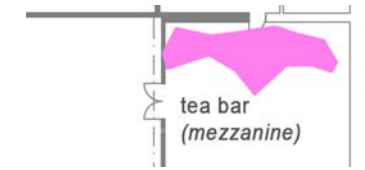
Dry bar



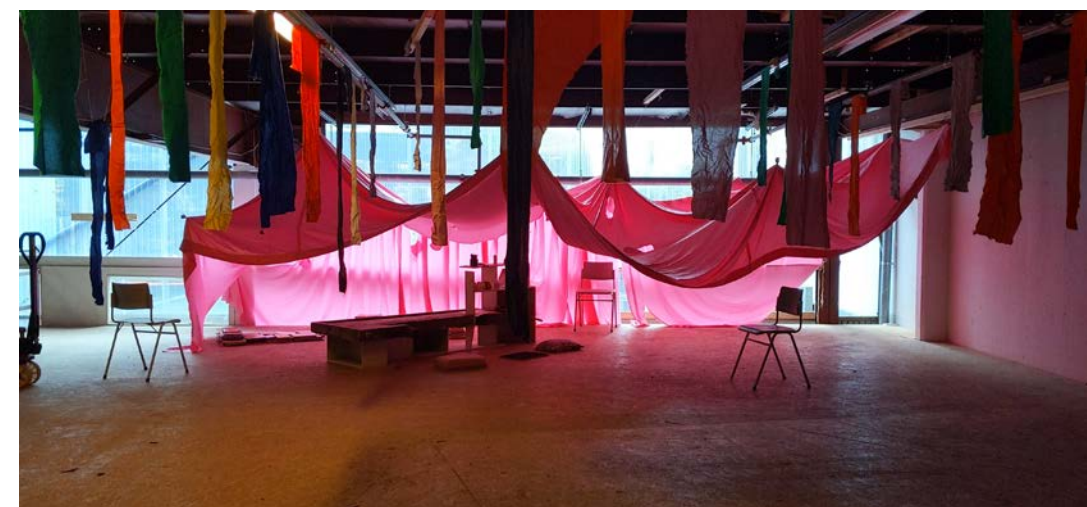
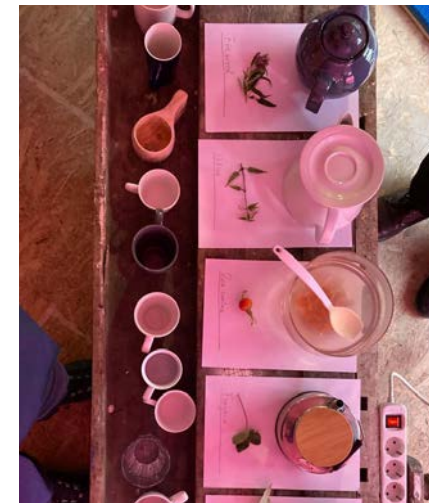
This bar was initiated as a response to the intense rainy weather conditions with an intention to make a place for drying wet clothes at BAS, the potential of the empty space by the wall in the kitchen. A mechanism was roped and constructed: one comes into the kitchen, hangs the wet piece of clothes, lifts it up, takes a cup from the other side of the rope and fixes the rope to the wall. The cup is filled with hot chocolate and with cheese served as a snack. Having a cup of hot chocolate gives a minute to get warm, exchange a few words with others and cheer up in the morning.



Tea bar



This bar explored the possibilities and character of the Mezzanine by creating a soft space for a tea ceremony. Important part was that a group of students went into the expedition of herbs gathering in the local forest and came back with 5 different types of tea. Each type was put into different teapots, served on the table with the used herbs named and shown. The overall space of the bar was enveloped by the pink fabric from the Living Archive to create a more intimate niche. After the tea ceremony – a spa ceremony was suggested. Guests were invited to do a natural face mask ritual. This bar revealed not only the potential of using local resources for food (or in this case – tea) but also how much BAS is in need of more intimate, soft, queer spaces.



1:2 bar



The final bar inhabited the main hall at the former baraks place. The bar was an attempt to experiment with possibilities of changing and modifying the most common of bars. We took the basic bar structure and size and scaled it to 1:2. Starting from the small cups that were found the idea was born to shrink the bar size. Everyone was invited to have a sip of different craft beers from small cups and enjoy 1:2 scale popcorn cones. With this bar we tested the possibilities of the main hall and it turned out that because of the placement next to the main entrance and playfulness this bar attracted the biggest amount of visitors.

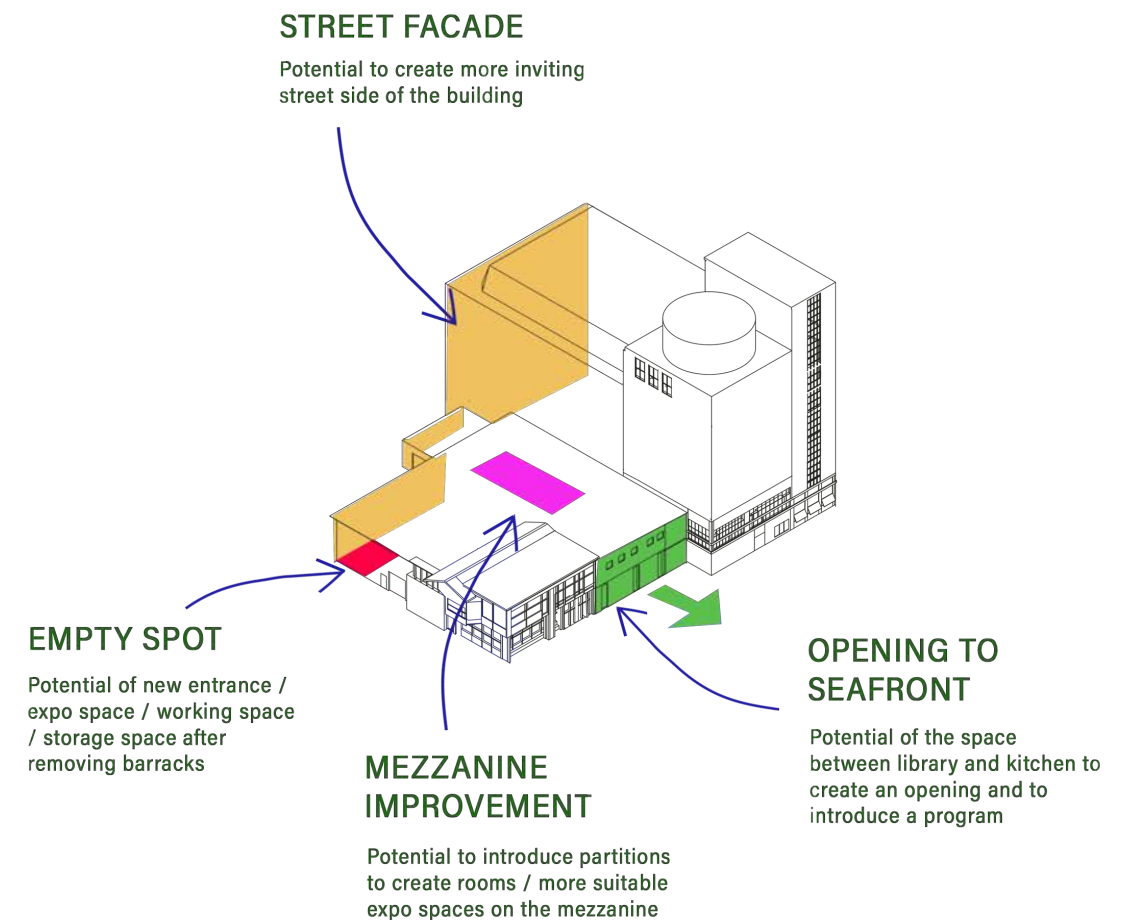


5 days 5 bars

_The 5 interventions offered a methodological way of **exploring and activating the potential of different spaces in and around the hall** by creating instances of social interaction.

_The multiple versions of the bar evoked different qualities and created various modes of **engagement with people outside of the course.**

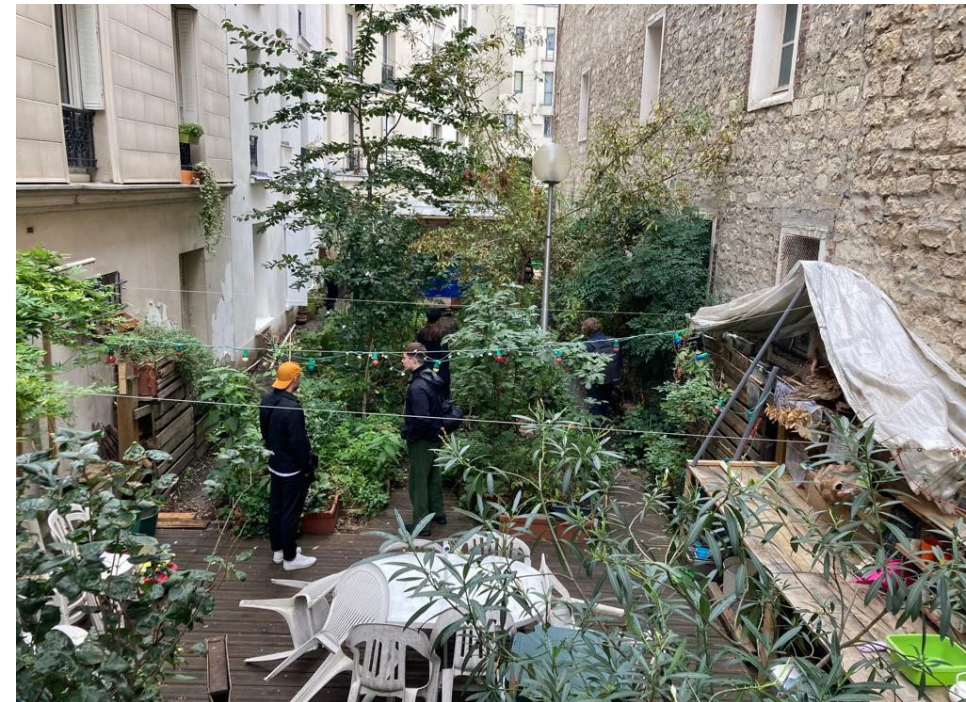
_Through a trial-by-space **5 important interfaces emerged**: the **facade facing the street** and the potential in making it more recognizable and inviting, **the space between the library and kitchen** as vital for establishing a more generous interaction between the interior working space and the exterior seafront, the possibility to use the **empty wall in the kitchen** as an interactive entity in a space of gathering, the capacity of the **mezzanine** to accommodate a more intimate space while still remaining the overview of the hall, **the space where barracks used to be** demonstrated the potential to become an engaging entrance space / exhibition space / working space.



RESEARCHING

THE ANALYSIS OF THE EXISTING

STUDY TRIP



Documentation of Study Trip

The course went to the study trip to Paris and Nantes to visit a number of projects and practices that embody best practices and could help inform / guide / inspire the design and build work going forward.

The first portion of the trip was organized and experienced as a collective, while the second week was self-directed with each student visiting one or several buildings and practices of their choice. Collectively the course visited these places:

PARIS

Monday

Cultural and Sport Center (Bruther), Eden Bio (Edouard François), Bibliotheque Francois Mitterrand (Dominique Perrault), La Felicita, Residence for Researchers (Bruther), Parc de Choisy, Brazil House (Le Corbusier), Swiss Pavillion (Le Corbusier), Palais de Tokyo (Lacaton & Vassal)

Tuesday

ENSAV Versailles, Arènes de Lutèce (la Société des Amis des Arènes), Chantier du siège social de Nature & Découvertes (Patrick Bouchain), Nicolas Dorval-Bory Lecture (ENSAV)

Wednesday

Centquatre, Encore Herruex (office visit), La Ferme du Rail, Ground Control (common dinner in the evening)

Thursday

Pompidou Center (Renzo Piano+Richard Rogers), Studio Muoto (office visit)

NANTES

Friday

Nantes School of Architecture (Lacaton & Vassal), Le Cite de Chantiers, Hangar a Bananes

Saturday

Le Lieu unique (Patrick Bouchain), exhibition L'Œil du Cyclone, Taïwan

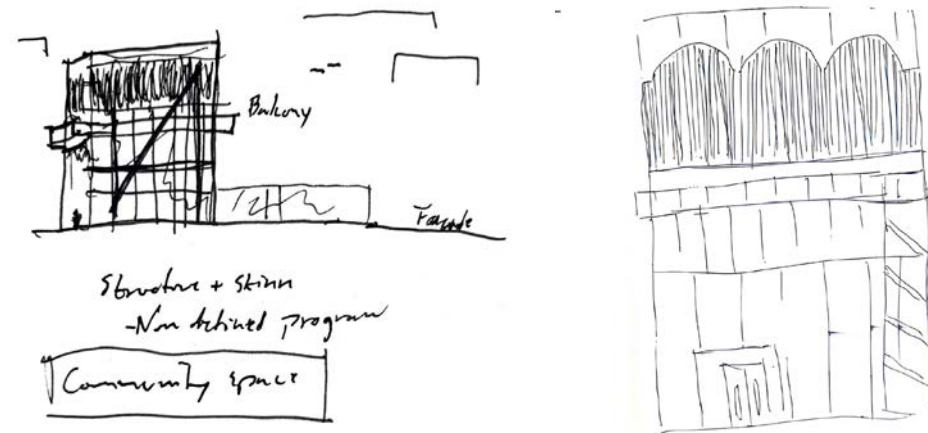
NEXT WEEK - Self-directed trips



Cultural and Sport Center (Bruther)

Findings from the building

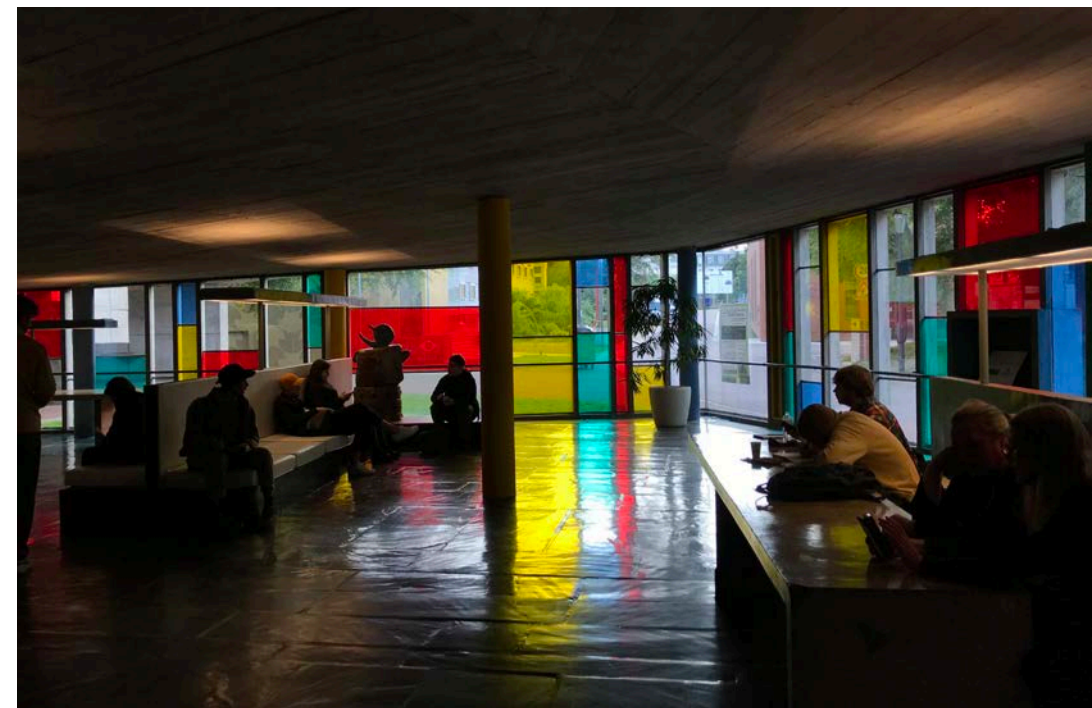
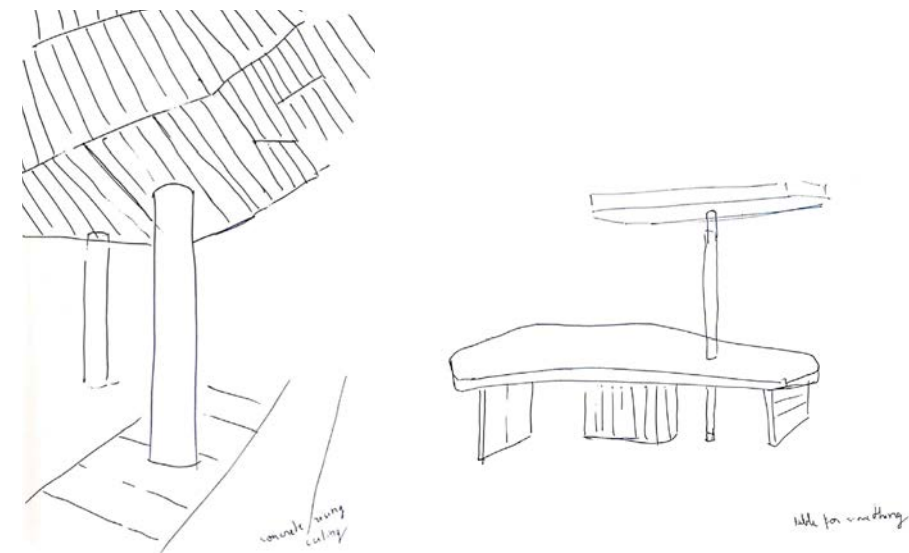
- _Minimizes ground floor footprint of building to maximize open public space for the neighborhood.
- _Compact and flexible floor plans to maximize plurality of use and change over time.
- _Minimizes cost of building infrastructure by placing the second fire stair on the exterior as an inexpensive structure to maximize the budget for the common spaces.
- _An internal courtyard is turned inside out and offered for the neighborhood as a public space and program.



Brazil House (Le Corbusier)

Findings from the building

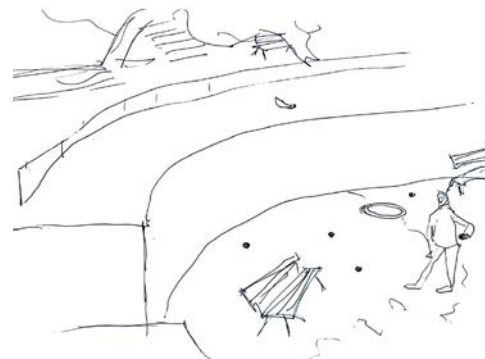
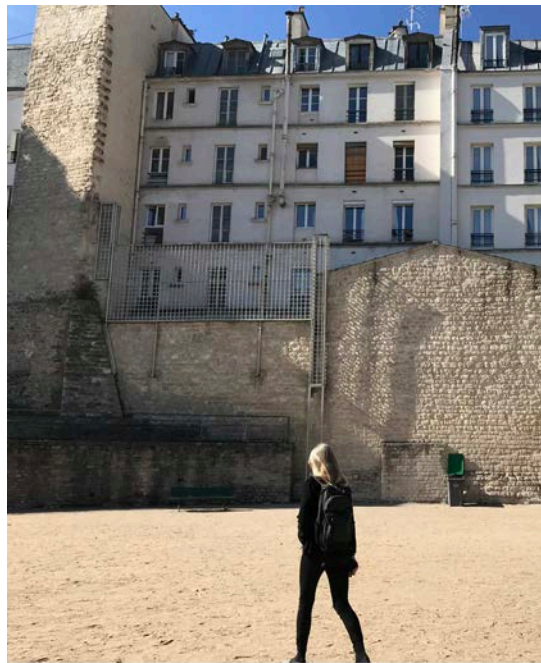
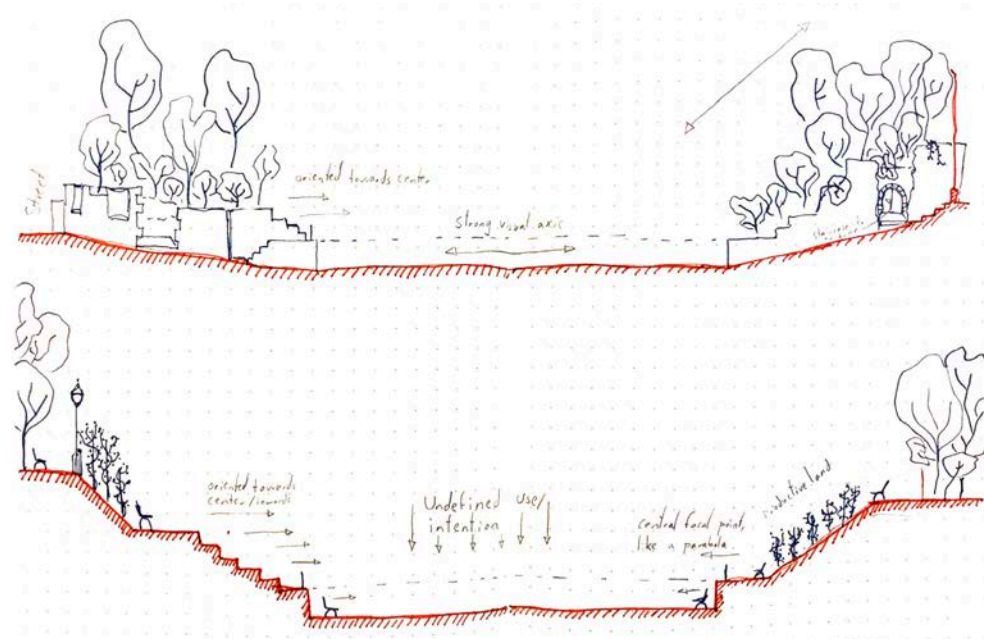
- _Highly developed transitions from outdoor to indoor.
- _Space as furniture and zones rather than rooms and programs.
- _All is unique and particular, nothing is standard nor common.
- _A handle is equal to a an entire room is equal to the building as a whole.



Arènes de Lutèce (la Société des Amis des Arènes)

Findings from the space

- _New minimal infrastructure added to maximize the spatial and use potential of a ruin.
- _Rich and diverse spatial conditions to maximize affordance for civic activity.
- _An internal courtyard is turned inside out and offered for the neighborhood as a public space and program.



Pompidou Center (Renzo Piano+Richard Rogers)

Findings from the building

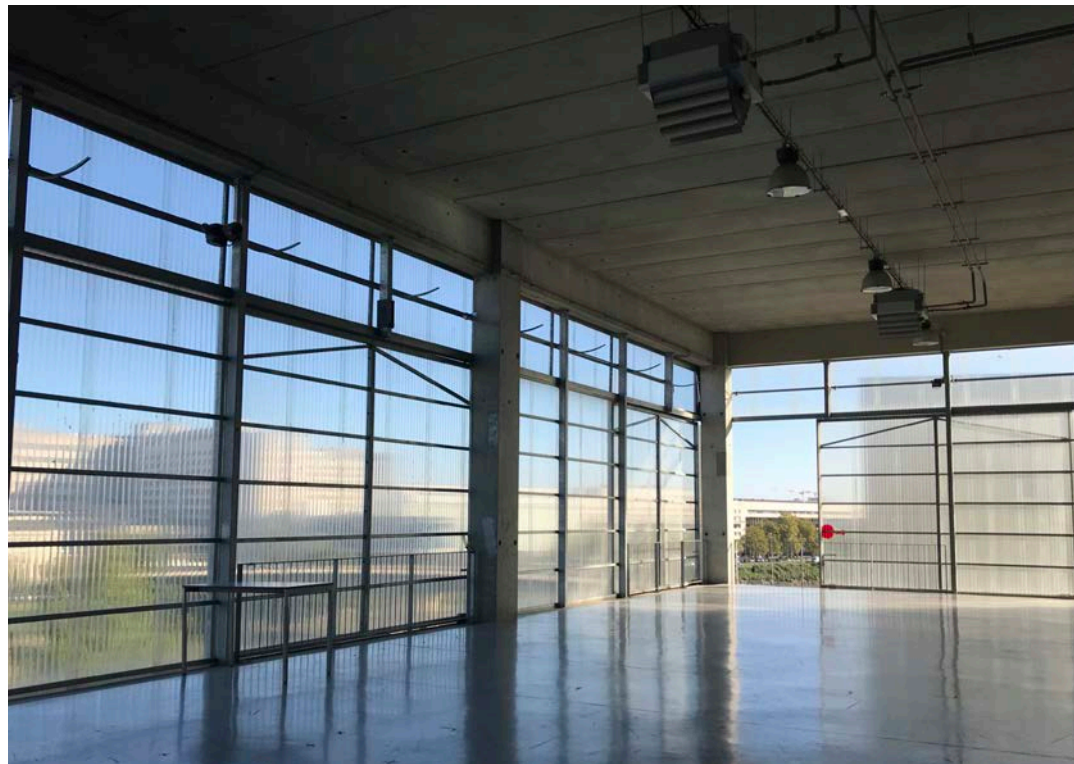
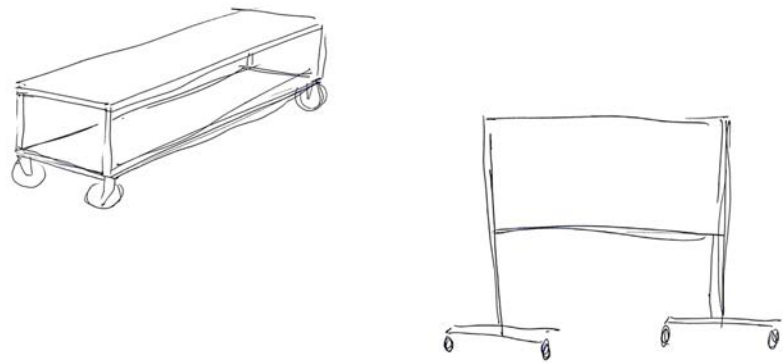
- _Building as industrial hall: each floor as single large open and flexible space.
- _Builds only half the site and offer the other half as a public space to the city.
- _High degree of publicness through open, accessible and free-of-charge spaces: main hall, exterior circulation and rooftop terrace, along with public library.
- _Main hall as an urban square: the logic of the city is established on the inside with shops, signage, multi-level circulation.



Nantes School of Architecture (Lacaton & Vassal)

Findings from the building

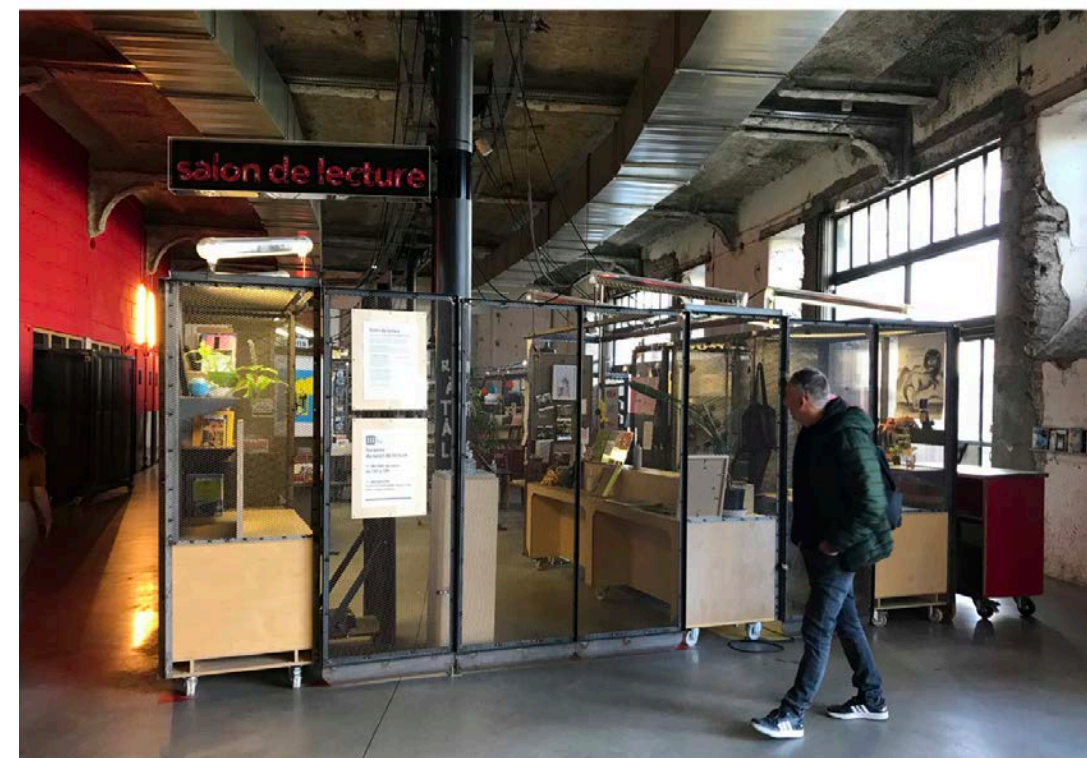
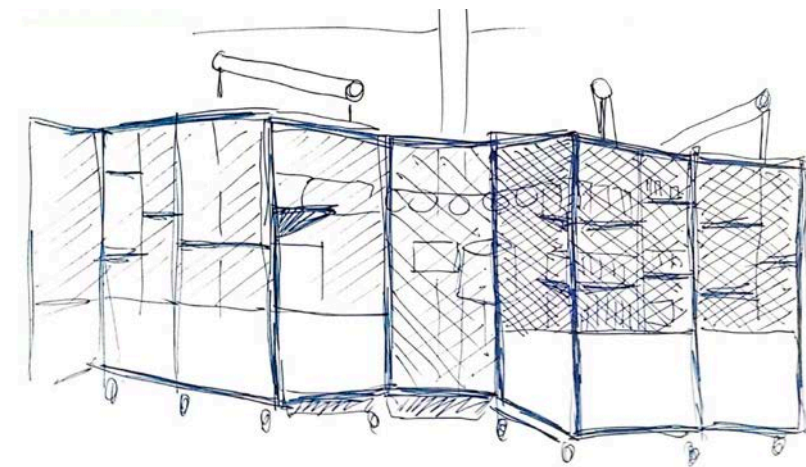
- _Creative use of cost-effective, generic materials and building systems to achieve double the required built volume for the same budget.
- _The gained built volumes come as large open and flexible space without defined program yet defined and particular in terms of climatic and spatial conditions.
- _Outdoor ramp and rooftop available to the public.



Le Lieu unique (Patrick Bouchain)

Findings from the building

- _Maximizes the spatial potential and use of an existing building with minimum material and spatial means.
- _Creative (mis)use of up-cycled materials.
- _All things that can be moveable are moveable, all things that can be flexible are flexible, all things that can be multipurpose are multipurpose.
- _Multipurpose, open and flexible ground floor.



Study trip

_The study trip highlighted some principal gestures relevant for BAS and the silo building. **One of the more predominant, was the idea of frugality;** aiming to maximize the outcome with the minimum of means. **Another important quality emerging was the civic generosity enacted by 'giving back' to a neighborhood, or a dense public situation.** A similar kind of care was also achieved by thoughtful design and attention given to detail, without abandoning the fundamental frugal approach.

_**Workspaces:** BAS should aim to **preserve the openness and flexible nature of studio spaces** at BAS. However, the school could make use soft partitions in the studios for more privacy between student working groups, still allowing for connections and the possibility of opening up the whole space. This could be transparent shelving units, or curtains easy to rearrange and open.

_Storage: the study trip revealed the advantages of a generous and well structured storage system in order to secure for open and multipurpose civic spaces. The trip also gave examples on how storage could act as a narrator of activities by being exposed in front of a transparent or translucent facade, as a sort of a self-formed exhibition telling the passer-by stories of what is happening inside. **This combination of transparency and storage could be implemented at BAS.**

_Movable storage and furniture: during our trip we encountered plenty of furniture and storage units on wheels. **This kind of furniture is mobile, flexible and affords the rearrangement of spaces very fast.** Furniture on wheels could be easily introduced in The Big Hall, but also elsewhere in the silo. The size of the elevator could act as a guiding principle for maximum dimensions.

_Signage: a reoccurring feature in the visited buildings was colorful, bright and shiny signs that lead and makes orientation in ambiguous and complex buildings easier. **Signage might be useful for BAS visitors and even students to see, define and reach places at school.**

PROPOSING

IDEAS FOR BAS

PREMISE, PROGRAM, PROJECT



'premise - a previous statement or proposition from which another is inferred or follows as a conclusion.

program - a set of related measures or activities with a particular long-term aim.

project - an individual or collaborative enterprise that is carefully planned to achieve a particular aim.'

Excerpt from the course outline

Premise, Program, Project

During the phase of Premise, Program, Project we worked to propose designs informed by the work, outcomes and knowledge of the previous weeks of the course. We did so via foundational architectural material - plan, section, elevation, physical model and 1:1 sketching, supplemented by additional material.

We established and followed four topics focusing on the hall:

Facade

Including street, side and waterfront facades, entrance and relationship to the outdoor areas.

Storage Systems

Including a strategy material intake, indoor/outdoor storage and signage.

Room Partitions

Including all interior room configurations, material/building systems and services such as electricity, plumbing, ventilation.

Mezzanine

Including structural system, material type and circulation/stairs.

These aspects were important in this phase:

Design as Shearing Layers

The Mezzanine, Facade, Room Partitions and Storage Systems - these four elements directly corresponded to the concept of shearing layers which views buildings as a set of layers that evolve at different timescales to allow for adaptation.

Frugality & Abundance

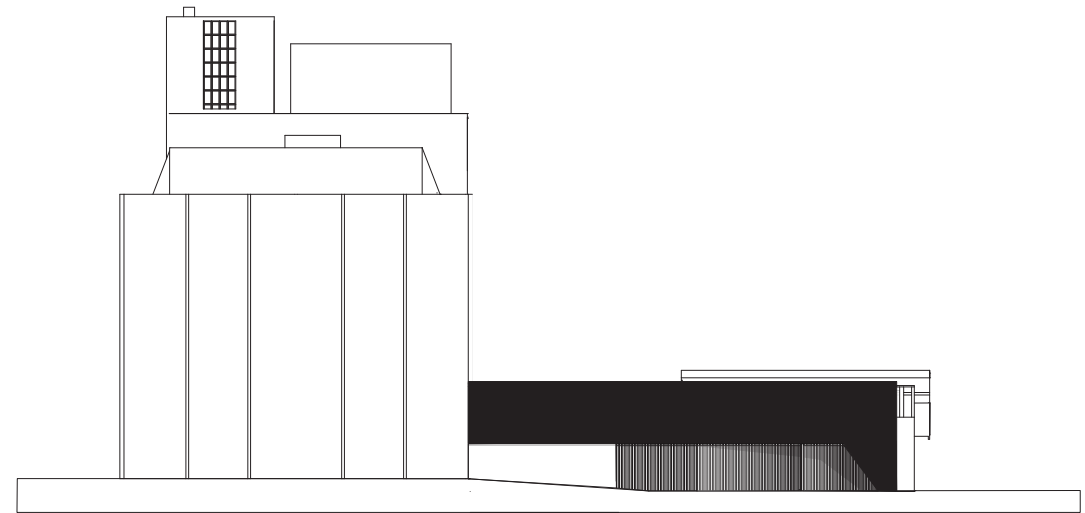
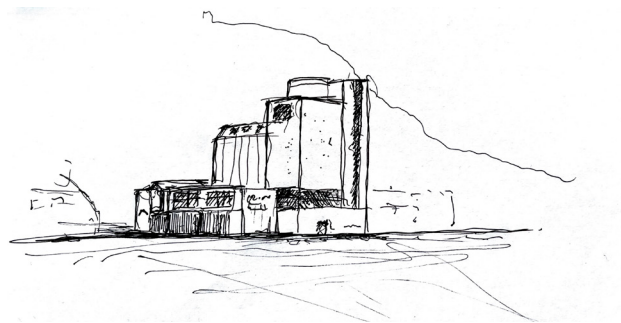
Each design proposal determined the ways in which it can achieve the most (abundance) with the least means possible (frugality). Another way to think about this is through maximum-minimum relationships, where decisions on which parameters to maximize and minimize establishes a hierarchy of priorities for each design.

Facade

Individual proposals - Facade

Rolf Bjørnevik

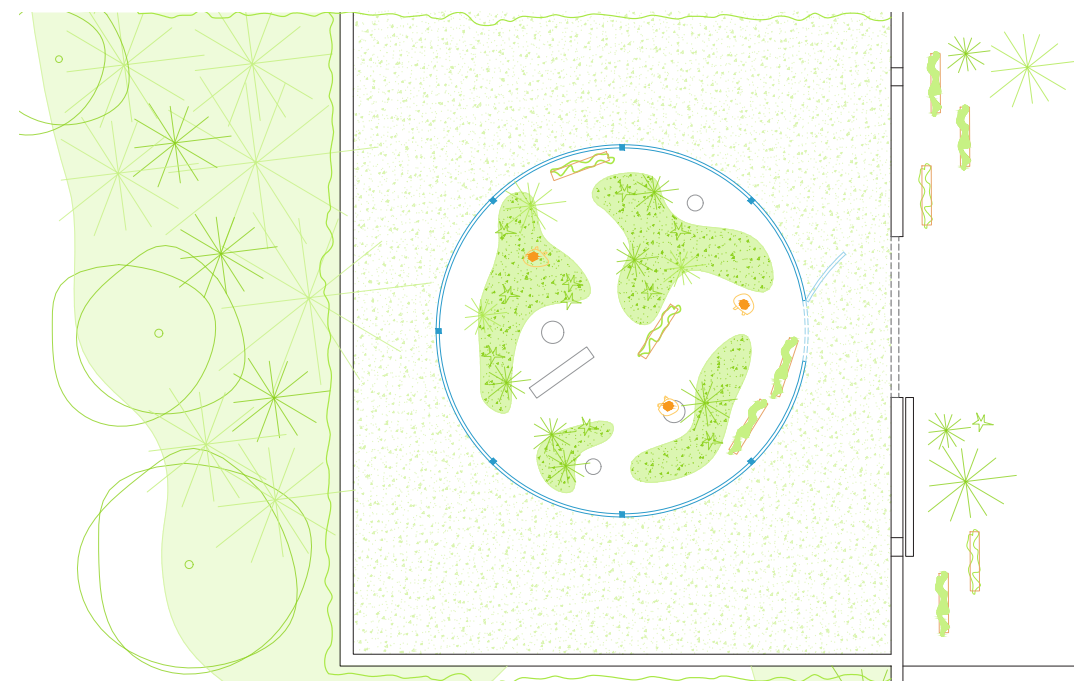
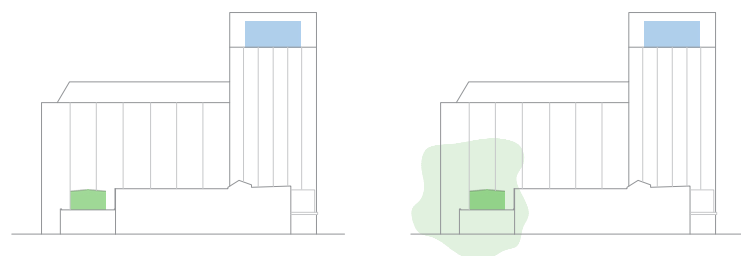
This proposal suggests making the new entrance on the street facade in the corner by the gate. The new entrance is slightly tilted inside to create a niche for people to have a shelter before entering. Also the renovation of facade is proposed - to make the upper part translucent and the bottom part covered by metal sheets.



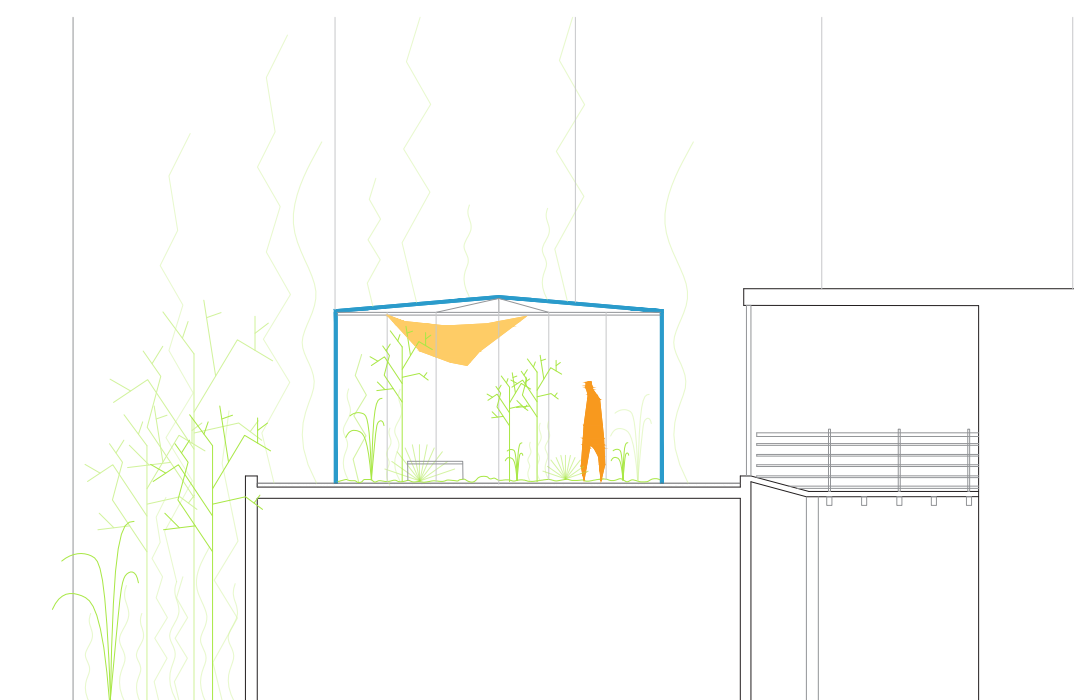
Individual proposals - Facade

Aistė Gaidilionytė

This proposal questions the lack of nature at BAS and introduces a possibility to make street facade more visible and inviting by extending the existing greenery in that corner and growing climbing plants on the walls as well as using the metal workshop roof for a transparent structure that could be a place to grow plants and exhibit works. This is an invitation for BAS to dive deeper into non-human perspective.



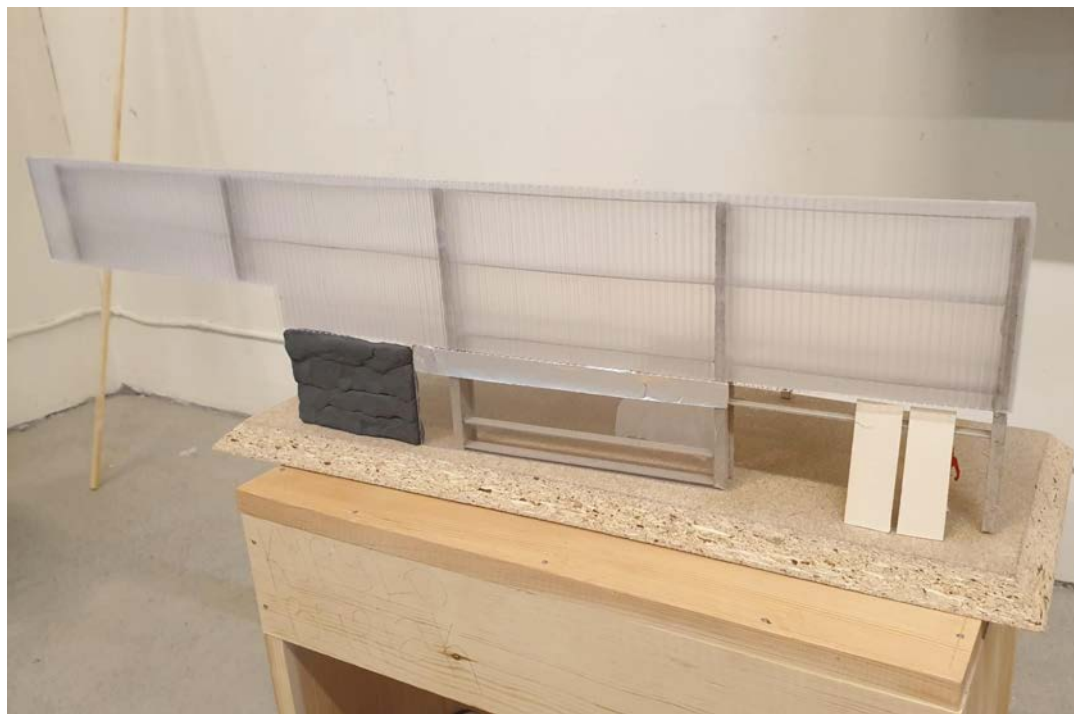
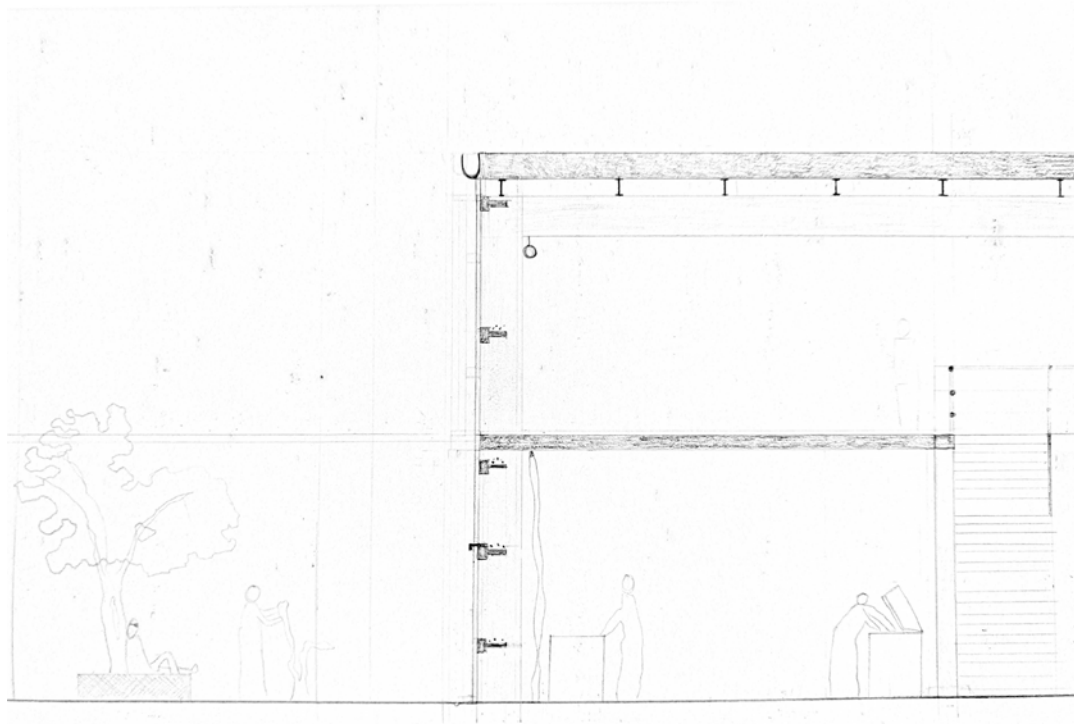
The roof of metal workshop could be covered with moss and the concrete walls of silo could be covered with plants such as parthenocissus and ivy.



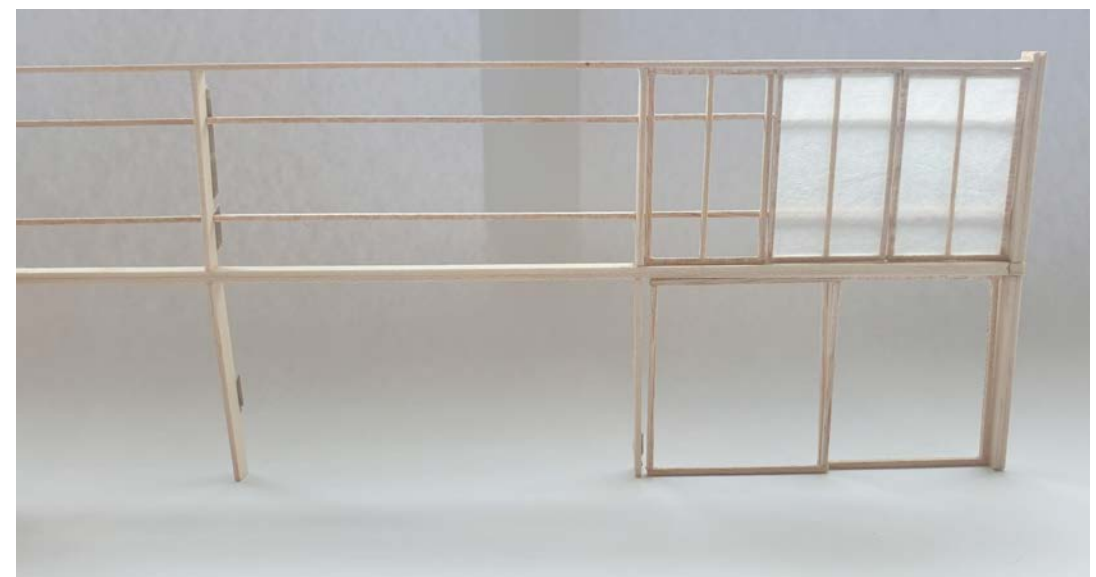
Individual proposals - Facade

Amanda Vassenden

This proposal explores the renovation of facade through translucent facade and vernacular working methods on the bottom part of facade. These vernacular methods represent BAS as school of hands on practice and experimentation.



Study of the existing facade with the new parts of proposed facade.

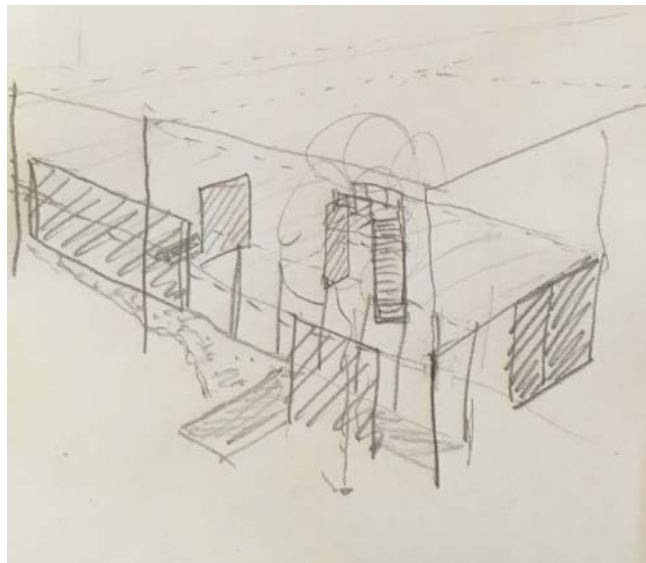


Model of the facade covering with reused modular metal plates.

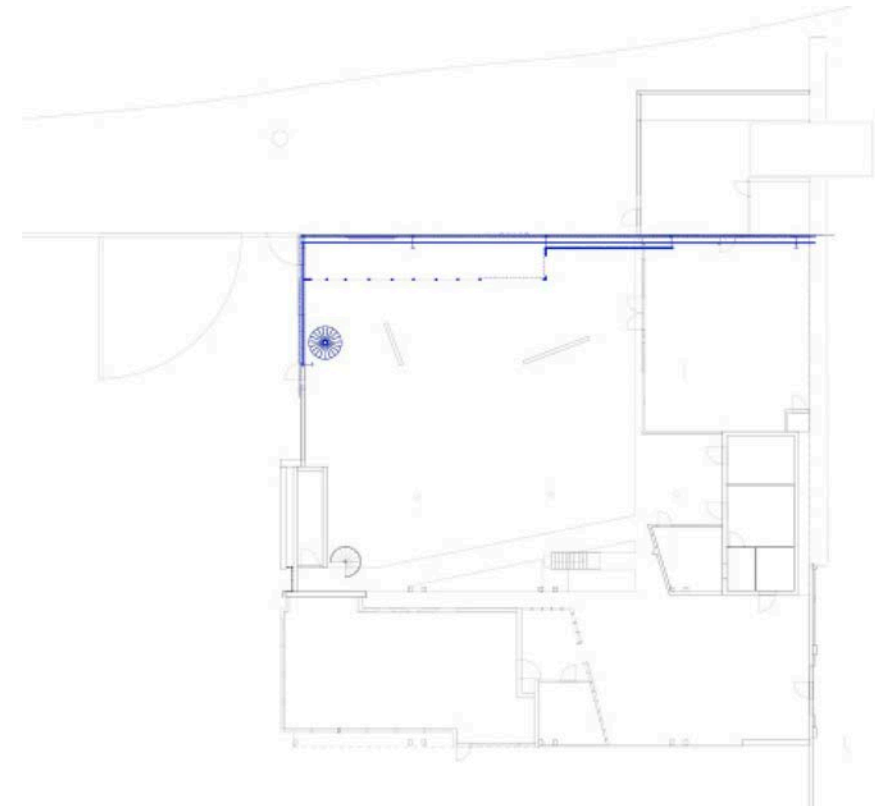
Individual proposals - Facade

Bendik Mosaker

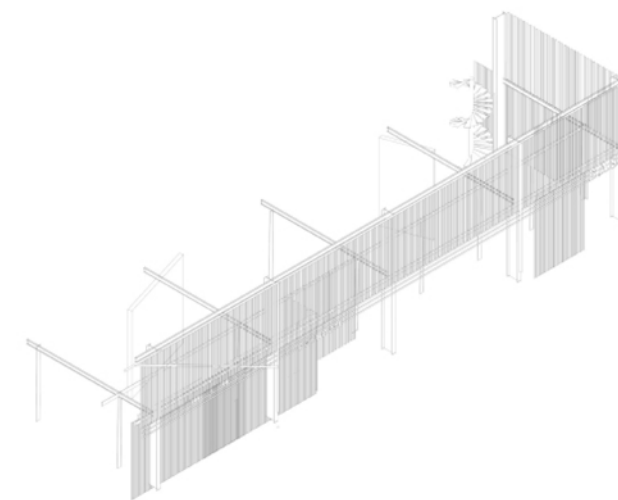
The new proposal for the facade suggest a new entrance on the street facade with highly visible BAS signage. The new facade is more coherent. The entrance is easily changeable and adaptable to new placement if there would be a need in the future.



Proposed signage is flexible to change and add new names of happening events at that moment.



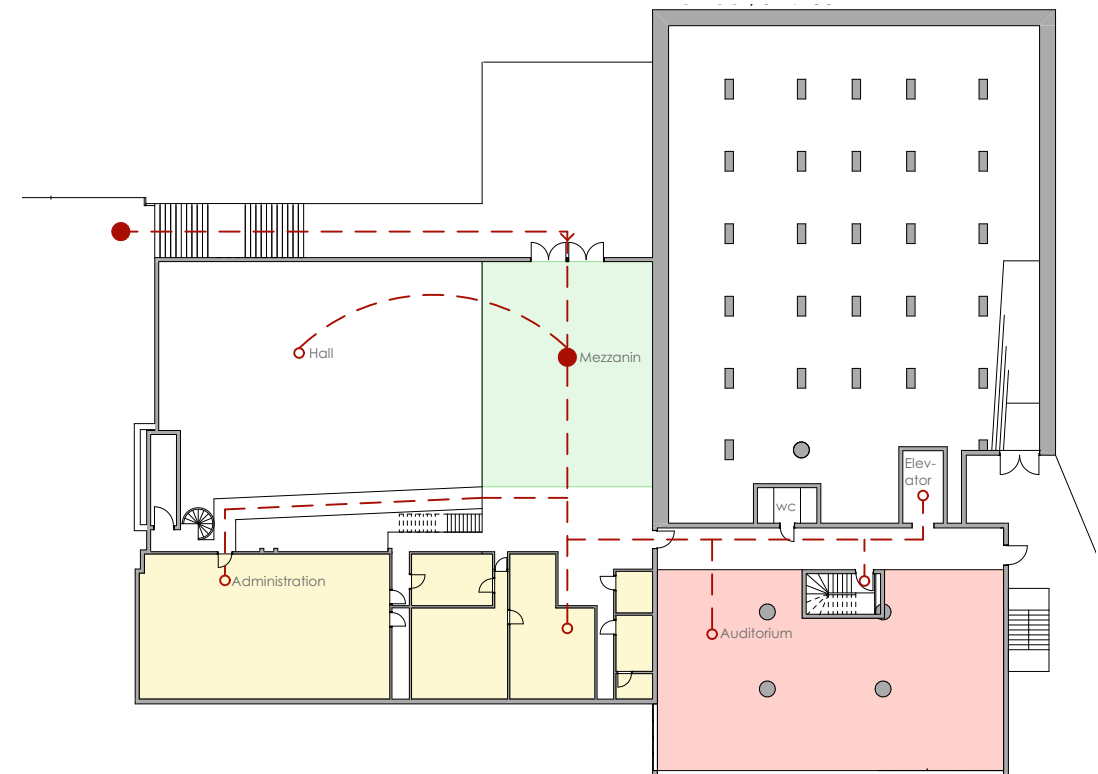
Proposal also suggests common working spaces next to the new facade.



Individual proposals - Facade

Kyrylo Buriak

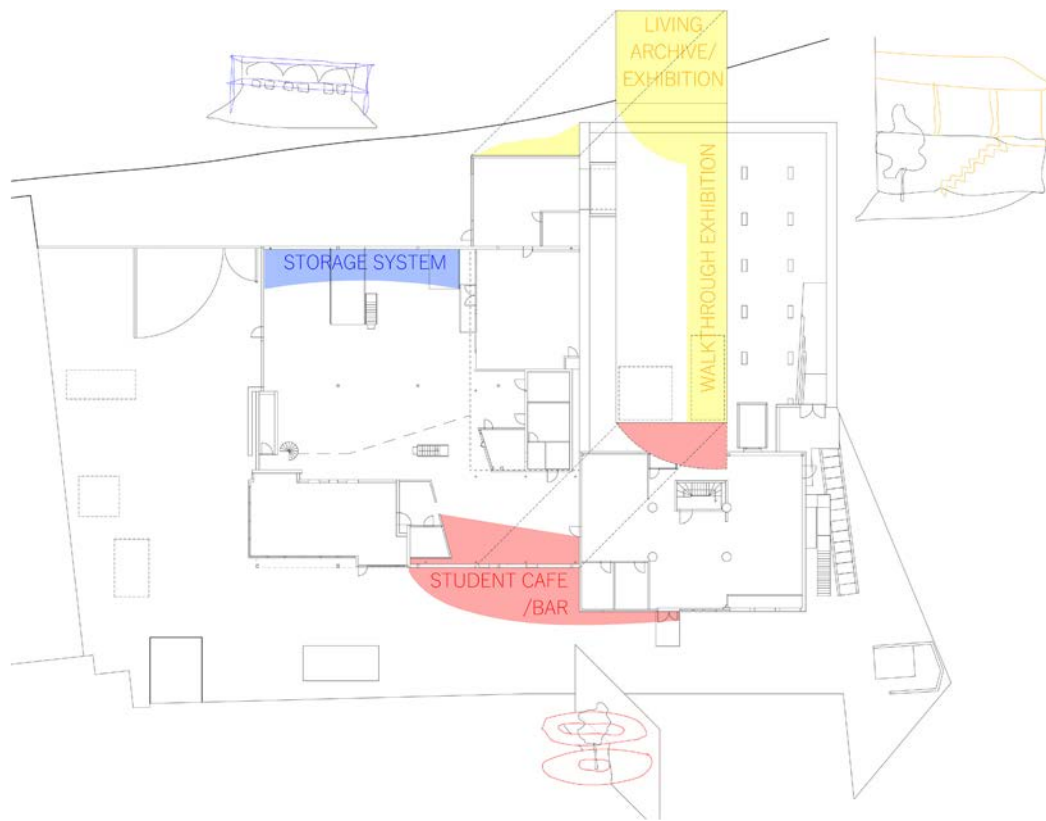
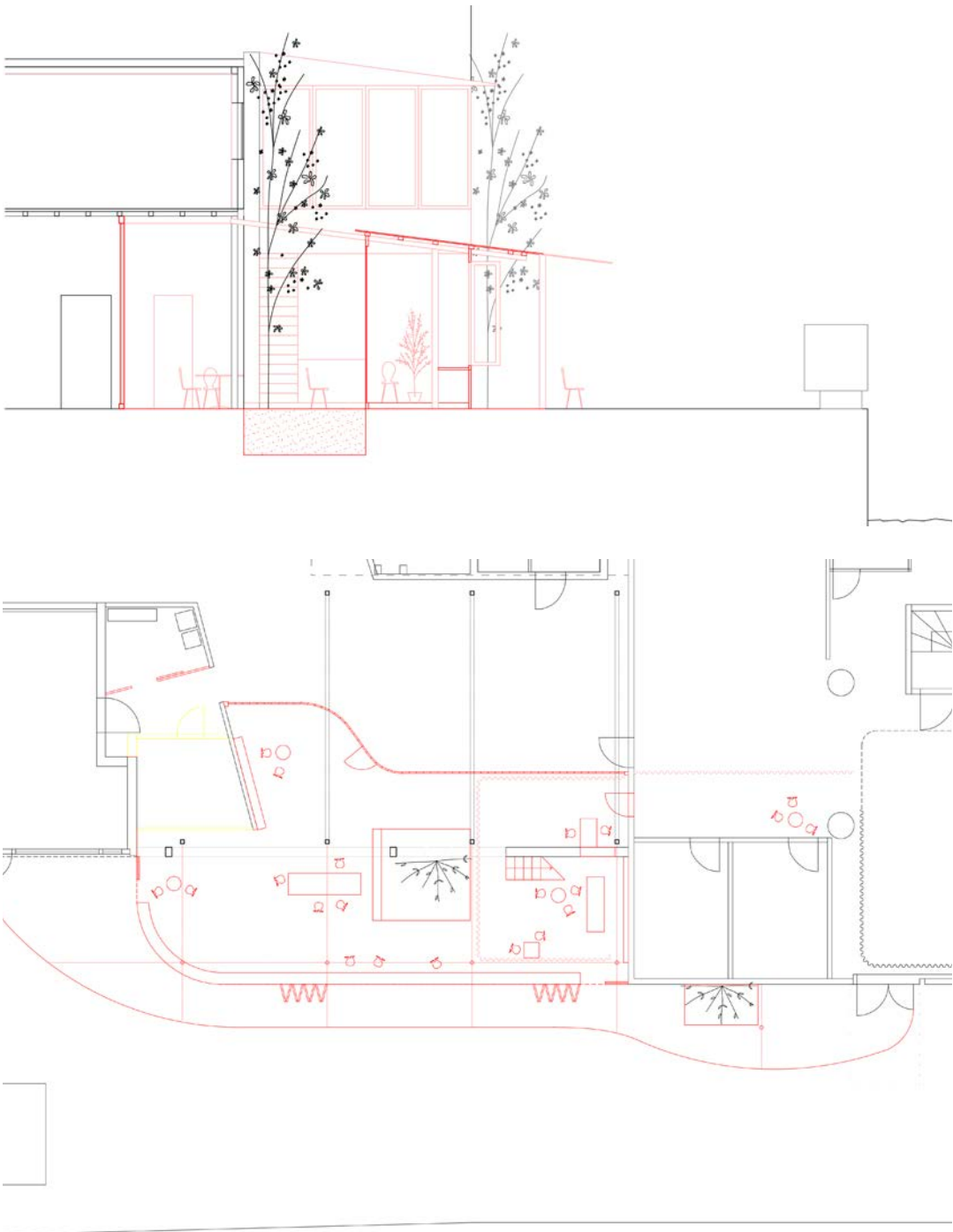
This proposal deal with new entrance on the upper building level. It suggests new stairs next to the street facade and the main circulation through the metal workshop roof and the mezzanine.



Individual proposals - Facade

Leon Hidalgo Alberca

The new intervention proposes student cafe-bar circulating around the tree at the seafront facade in the space between library and kitchen. The idea is to introduce translucent partition from the hall side and transparent, opening partition on the side of seafront facade. Suggestion is to use glass instead of plastic.



Ideas for other places of the entity of the hall as well as a further developed proposal.



Visual of proposed intervention - roof becomes an important part to make the seafront more inviting to be at.

Individual proposals - Facade

Serhii Romanov

This proposal suggests making the seafront opening - both by making more windows and introducing a new entrance as well as seating under the roof to make this side more welcoming and create possibilities to stay at the seafront.



Axonometry (existing)

Axonometry (proposed)



Ground floor changes

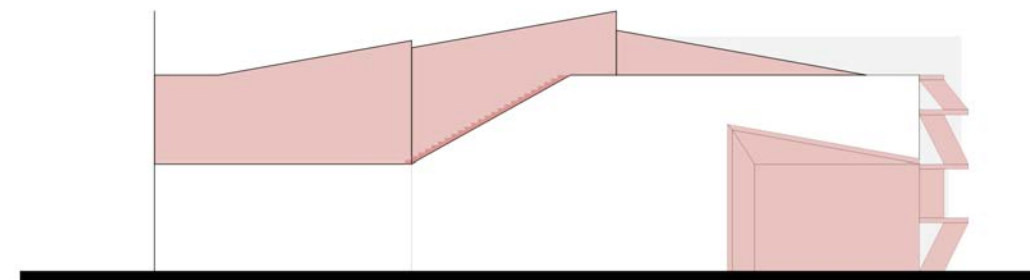
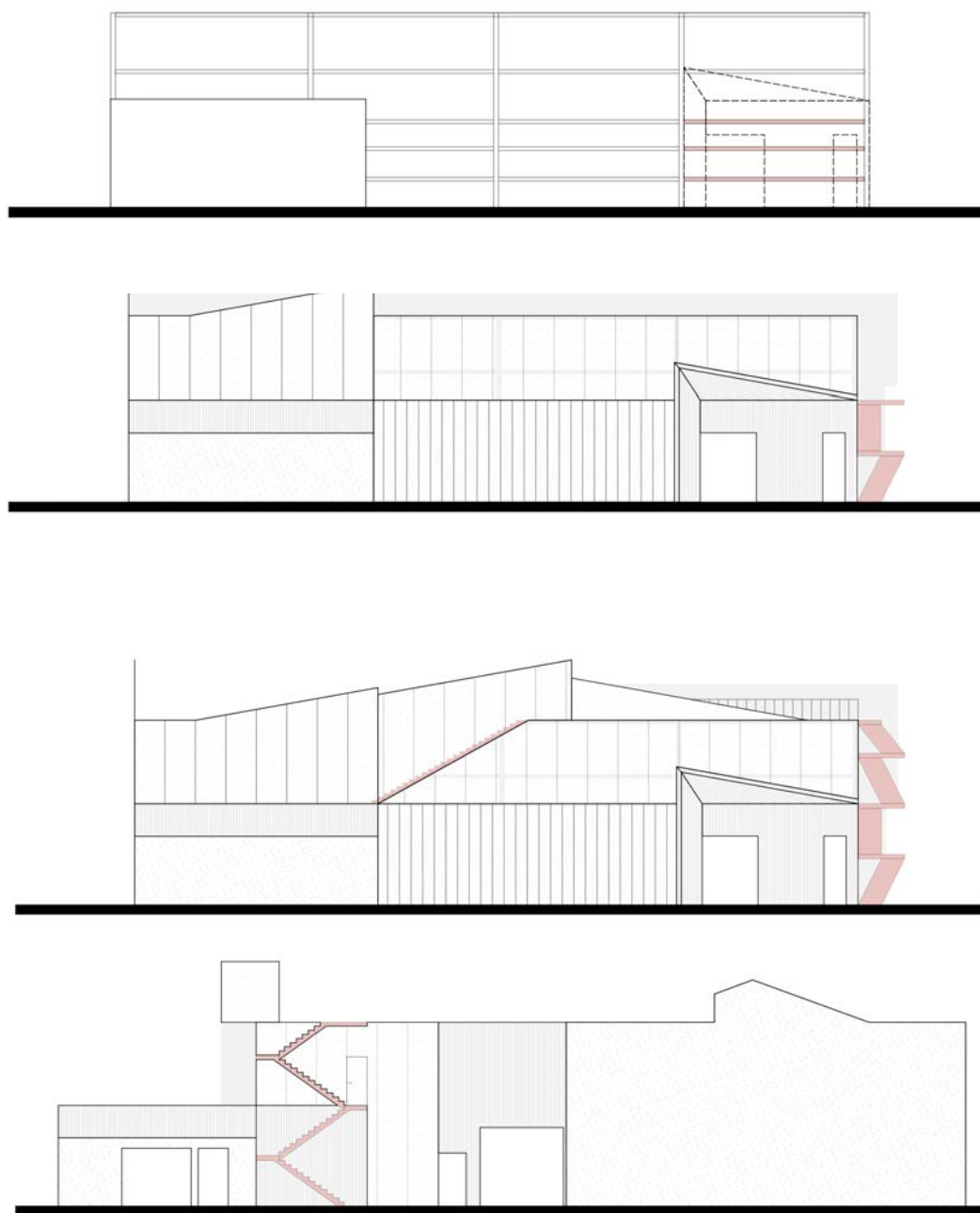
First floor changes



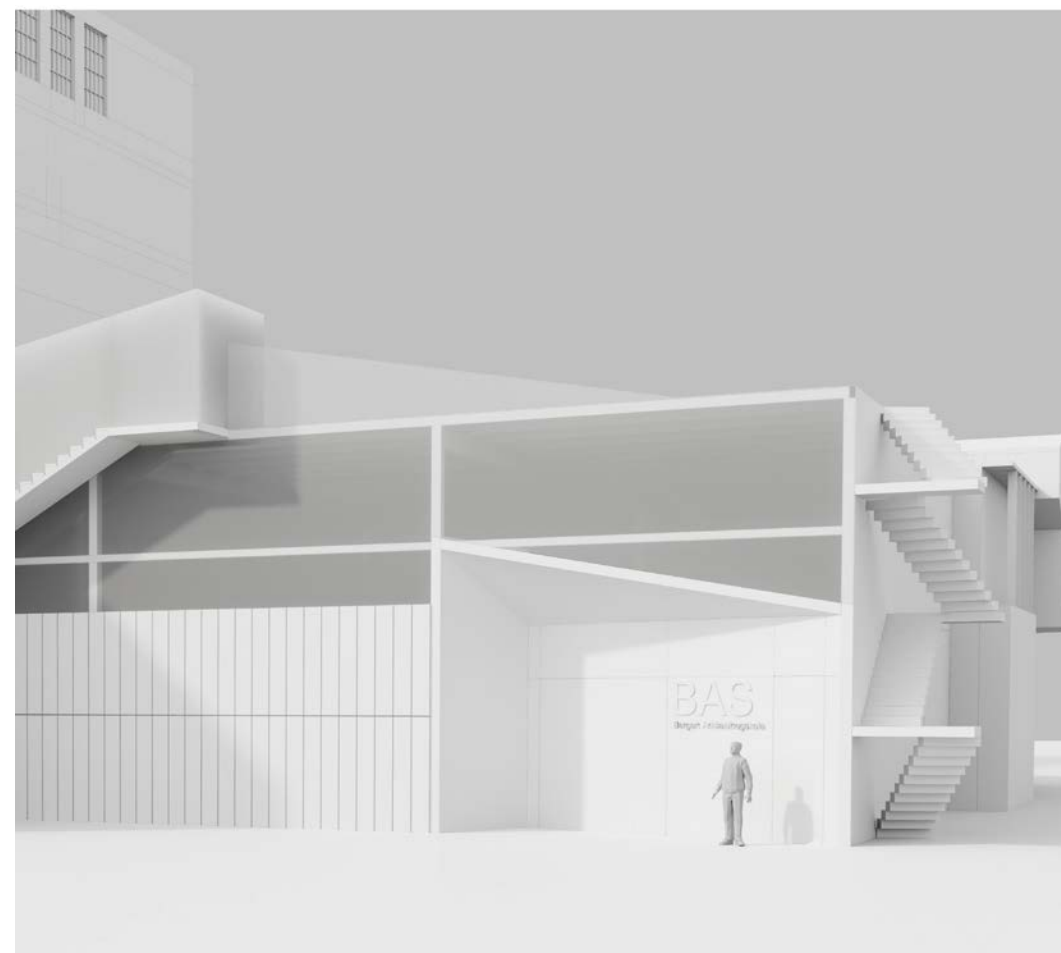
Group proposals - Facade - 1st version

Amanda Vassenden, Kyrylo Buriak, Iselin Absalonsen, Rolf Bjørnevik

This proposal is quite extroverted and suggests making access to the roof of the hall. It also introduces facade renovation making the ground floor part tiled and the upper side translucent. The new entrance gesture is also introduced here at the street facade.



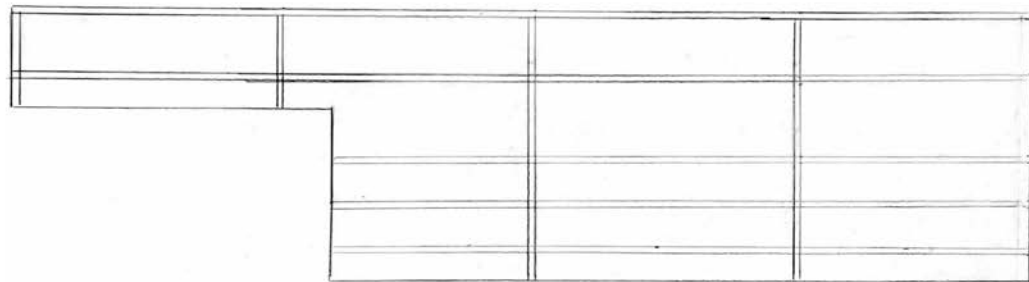
The facade form resembles surrounding hills and becomes expressive as a sign in itself noting the outside about the presence of the school.



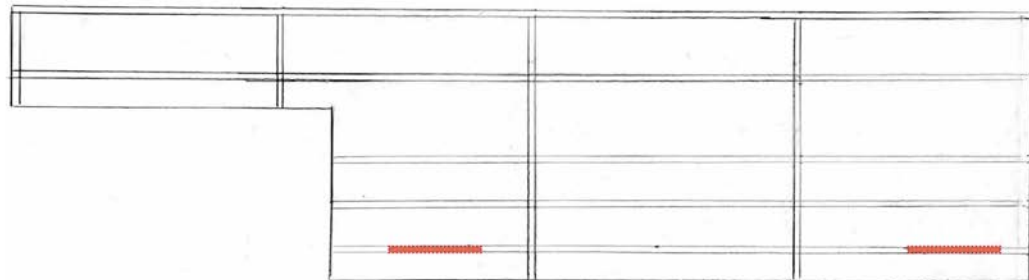
Group proposals - Facade - 2nd version

Amanda Vassenden, Kyrylo Buriak, Iselin Absalonsen, Rolf Bjørnevik

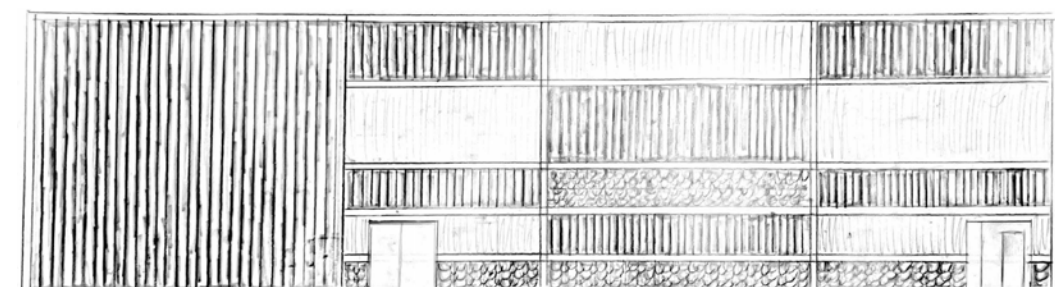
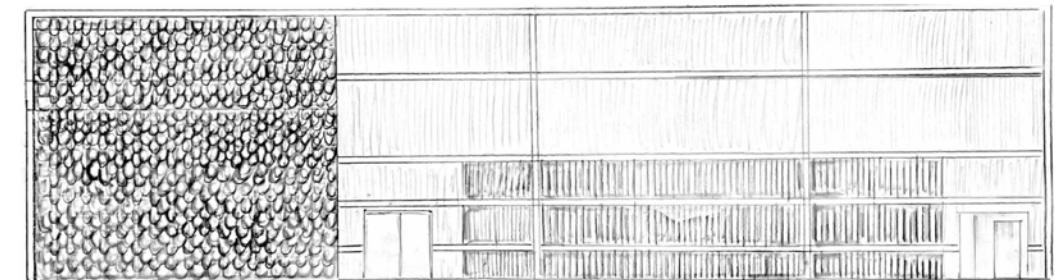
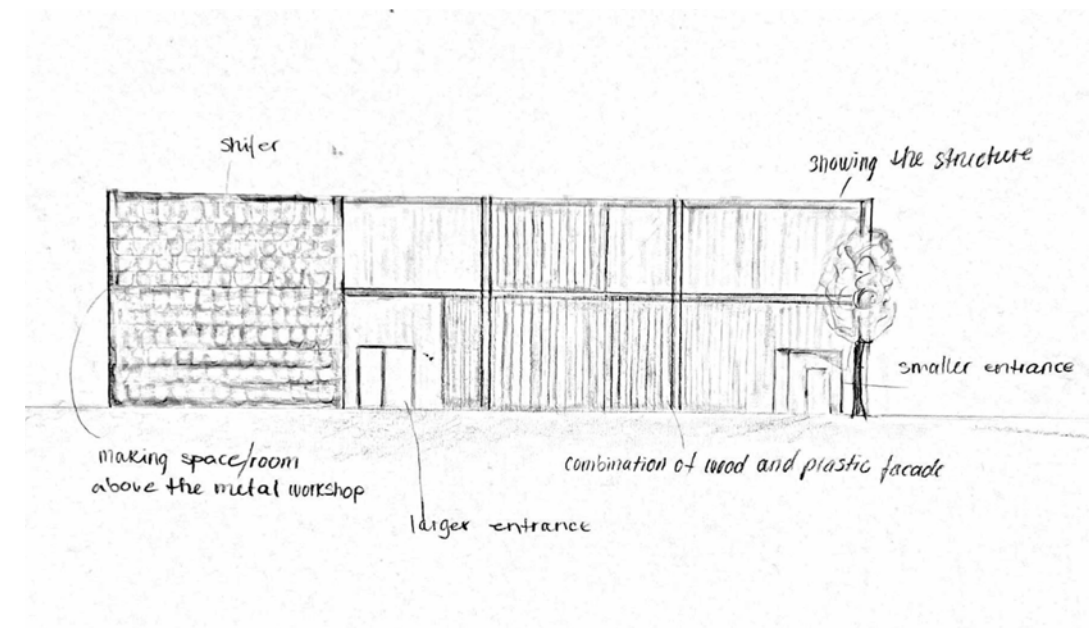
This proposal explores the potential of remaking facade in a manner that reuses materials. Here the vernacular cladding methods are proposed to be used for the renewal of the facade. Two new entrances from the street side are introduced.



MAIN_STRUCTURE



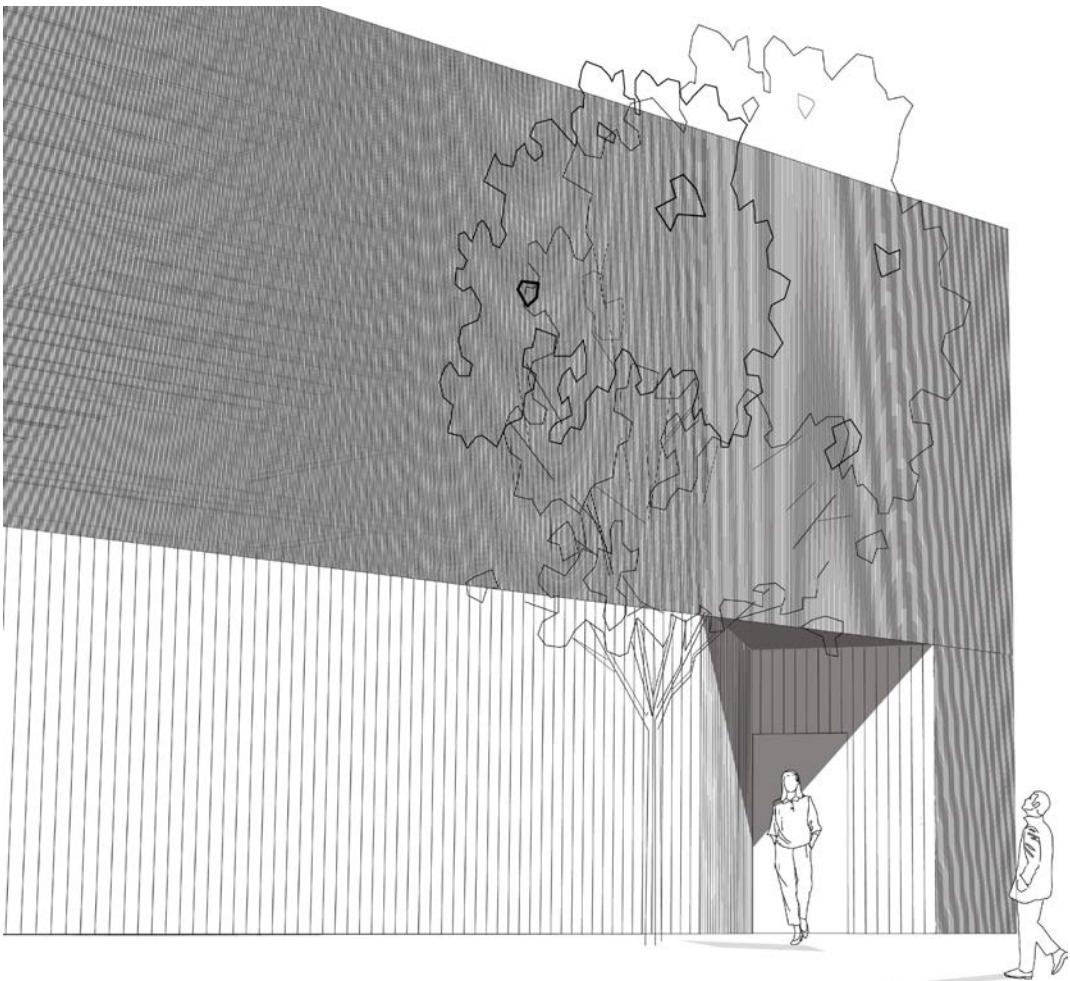
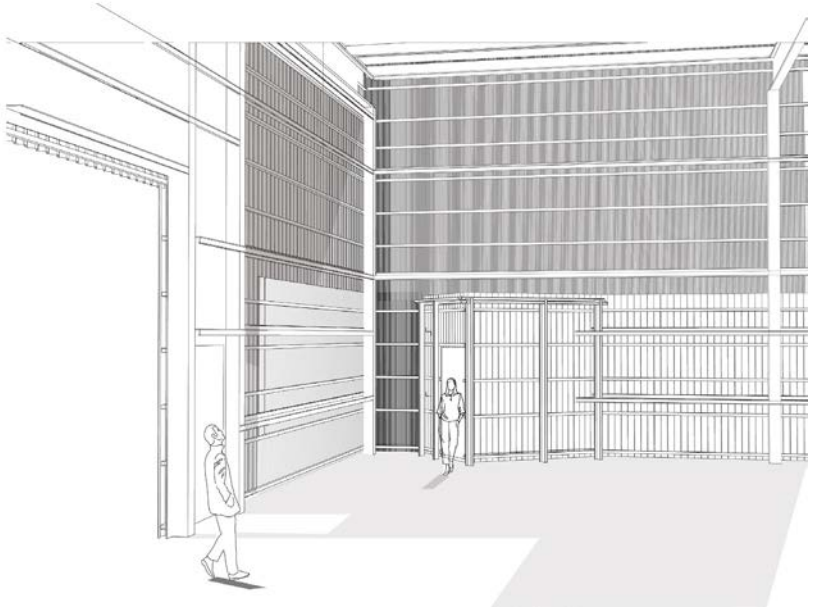
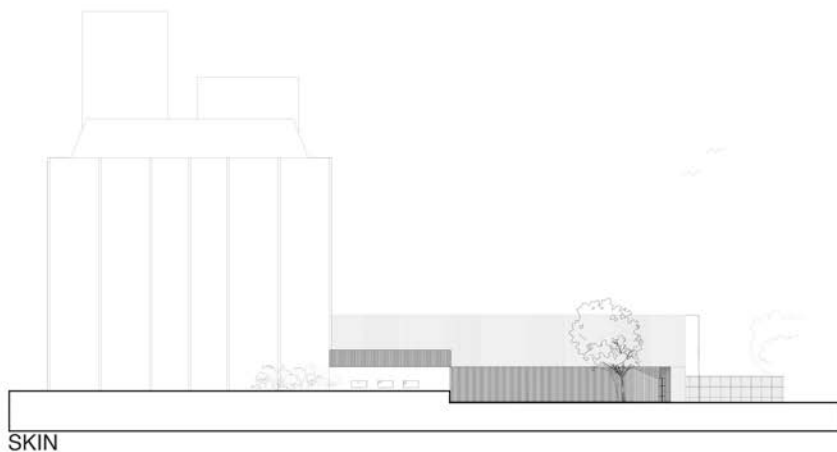
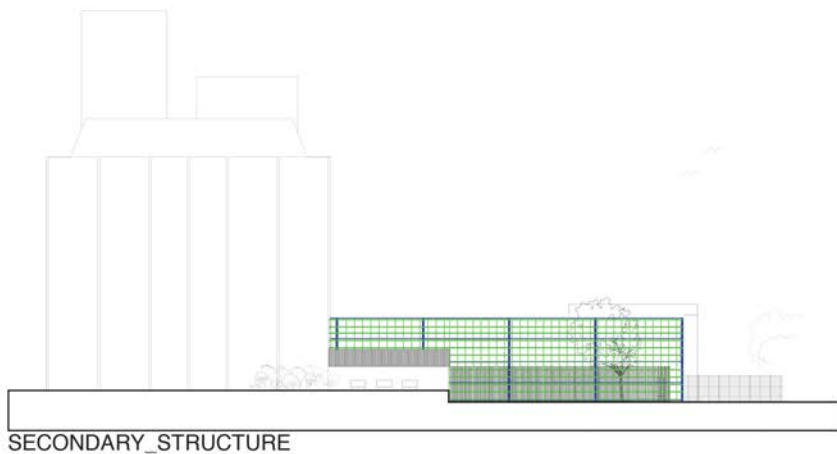
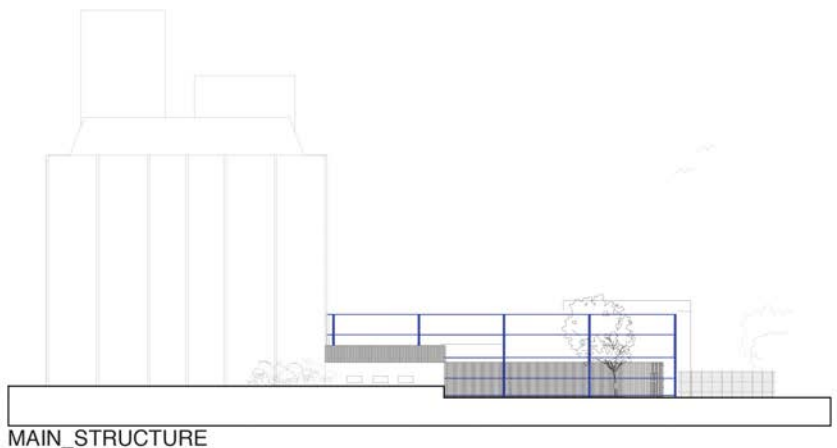
NEW_OPENINGS ■

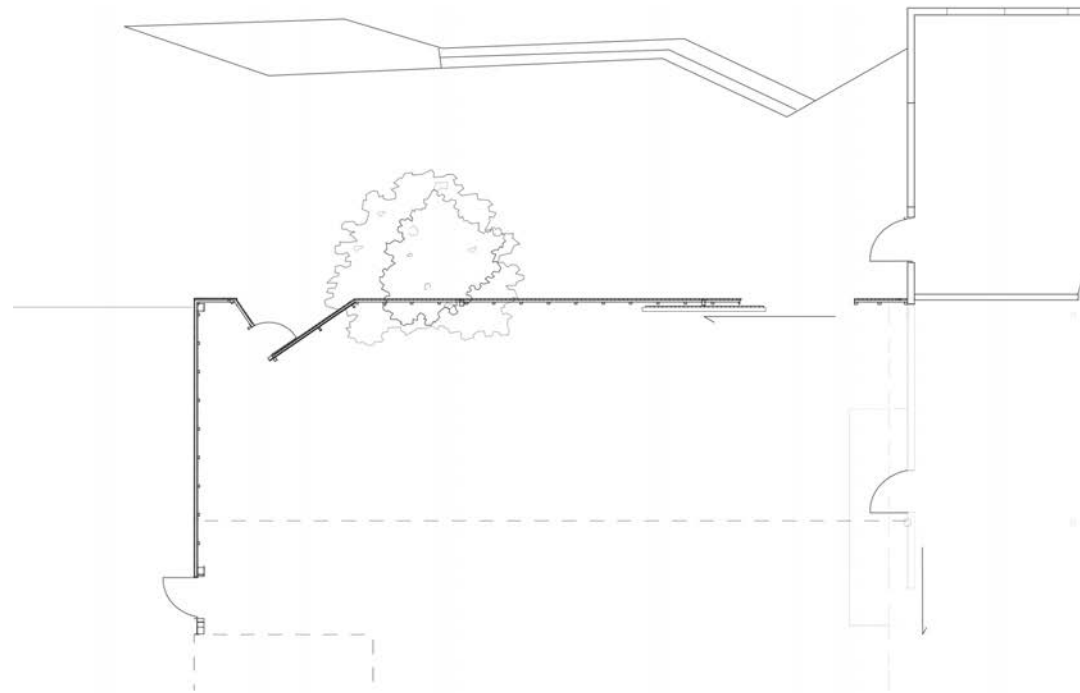


Group proposals - Facade - 3rd version

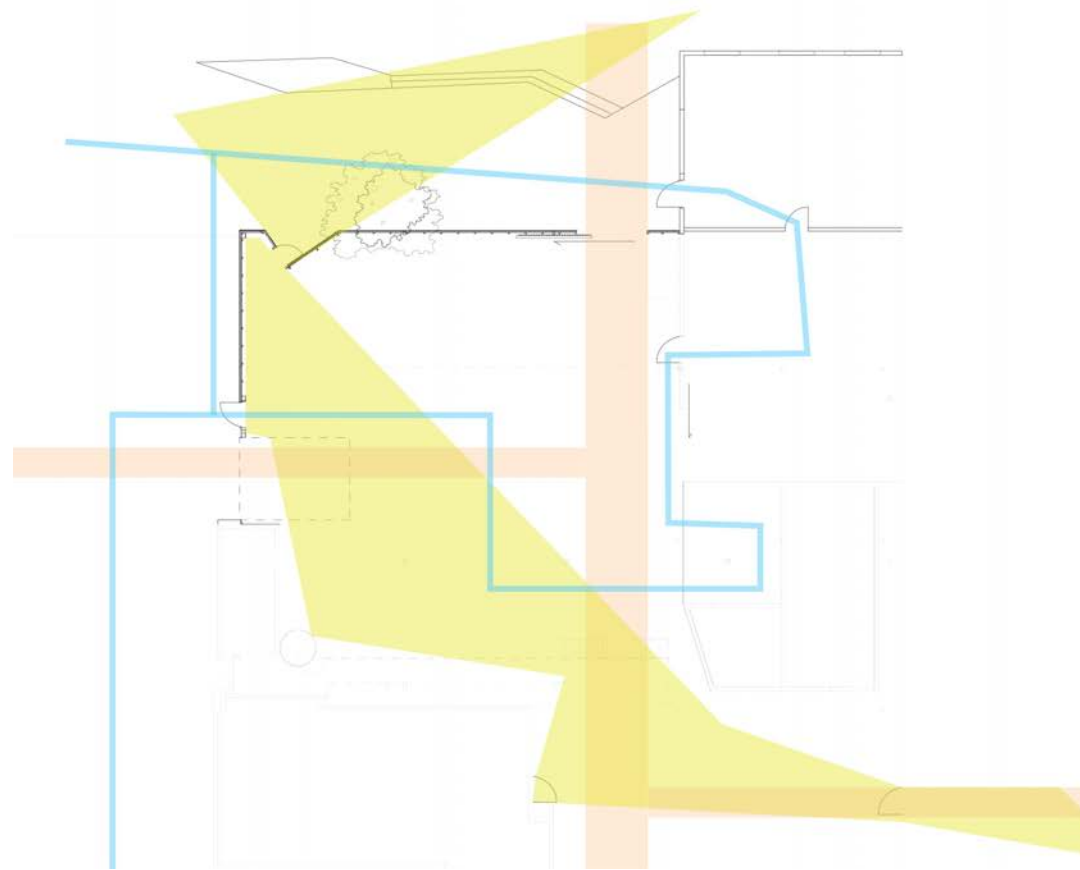
Amanda Vassenden, Kyrylo Buriak, Iselin Absalonsen, Rolf Bjørnevik

This proposal suggests renovation of the facade keeping the existing grid frame and filling it with new transparent sheets on the upper side and recycled old metal sheets on the bottom part. This proposal introduces new main entrance-niche as an inviting gesture to BAS as well as a secondary entrance.





In these drawings the two new entrances as well as a proposed change of the circulation is shown. Yellow shows the daily movement, peach - secondary movement and blue - daily work plus logistics.



Facade

_BAS needs a more inviting facade that communicates that the building is a school of architecture.

_A new entrance could be introduced in the street facade. It would activate the open space towards Sandviksveien and mediate the transition into the school. The most effective position for a new entrance is either close to the existing tree in the corner near the gate, or by the wood workshop. They release different potentials that has to be negotiated with the spatial arrangement of the hall.

_The appropriation of the seafront by opening the part of the hall and mezzanine floors facing the pier and the water. Can be achieved by introducing transparent cladding or regular fenestrations and doors. This would enhance the quality of the school as a mediator between the mountains and the sea.

_The street facade should have a higher degree of transparency that could allow the exhibiting of the internal activities of the school to the outside.

_The street facade has numerous defects and is in need of a refurbishing. Reused materials and local building methods could be implemented through courses. The renewal of the facade would combine the learning processes of students with the pedagogical showcasing of alternative building materials to the outside.

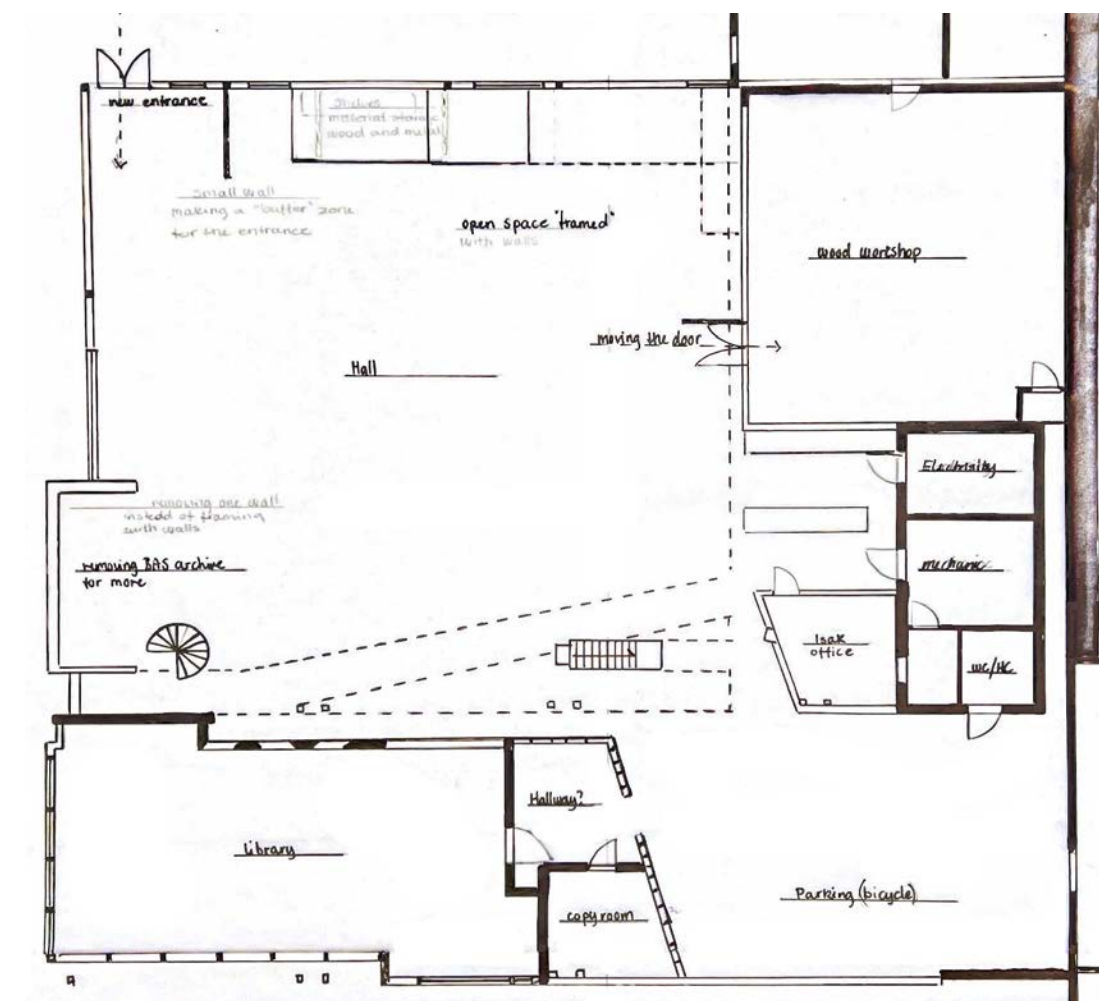
_The school needs a proper exhibition space and a possible place for that is the roof of metal workshop. It could become a new white box.

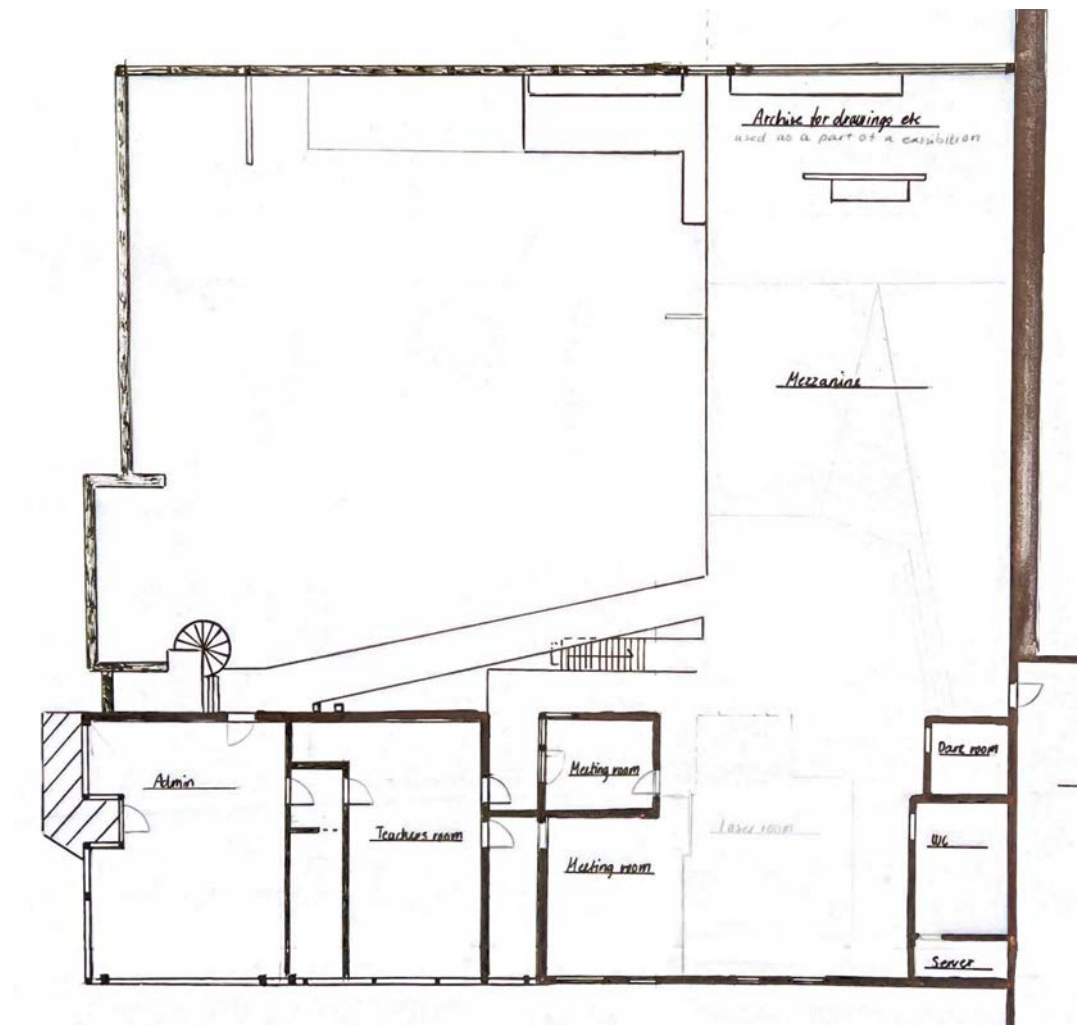
Storage Systems

Individual proposals - Storage Systems

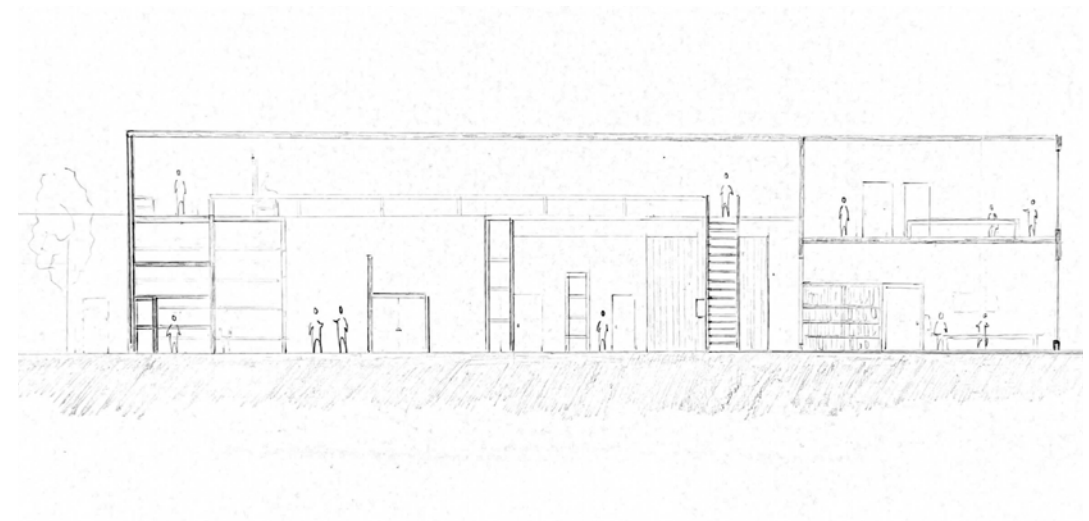
Iselin Absalonsen

This proposal deals with storage and at the same time identifies different zones of the main hall. The storage is the main new element that is placed next to the new facade with reused windows. Main value of the project is to keep the main hall empty as a space open for multiuses.





As an addition this proposal suggests to remove cnc and laser cutting rooms to keep these spaces open and to connect with the existing mezzanine.

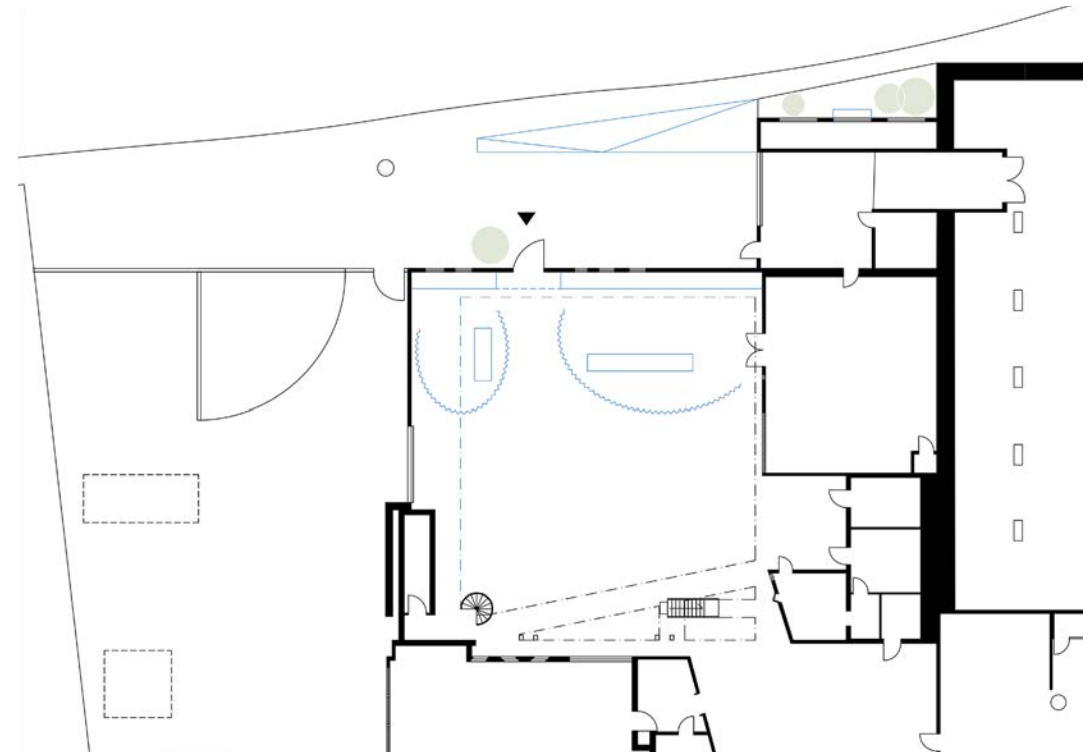
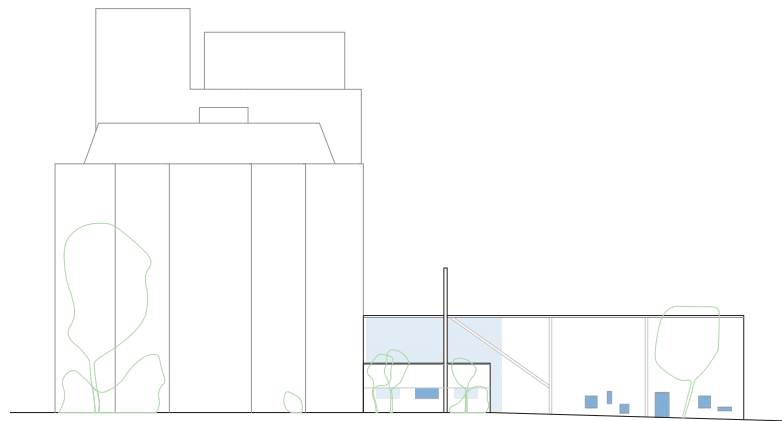


Reused windows from BAS display storage for the public passing by the street.

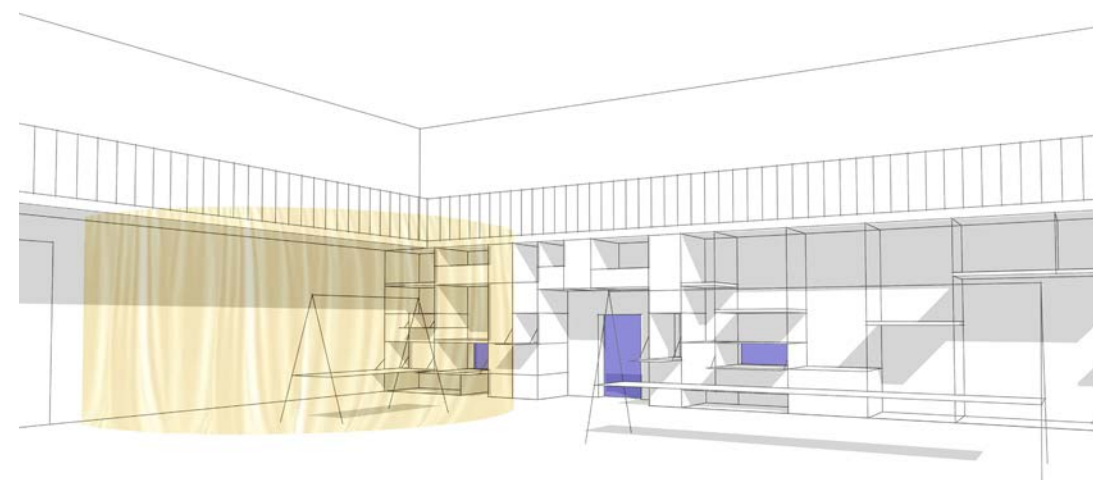
Individual proposals - Storage Systems

Kamilė Vasiliauskaitė

This proposal suggests that storage in the main hall should be perceived as an exhibition space. All stored objects can be displayed on the shelves next to the street facade or on the tables with paper hanging systems. This exhibition might be observed from the street or from the inside. Also this suggestion places curtains as working space divisions.



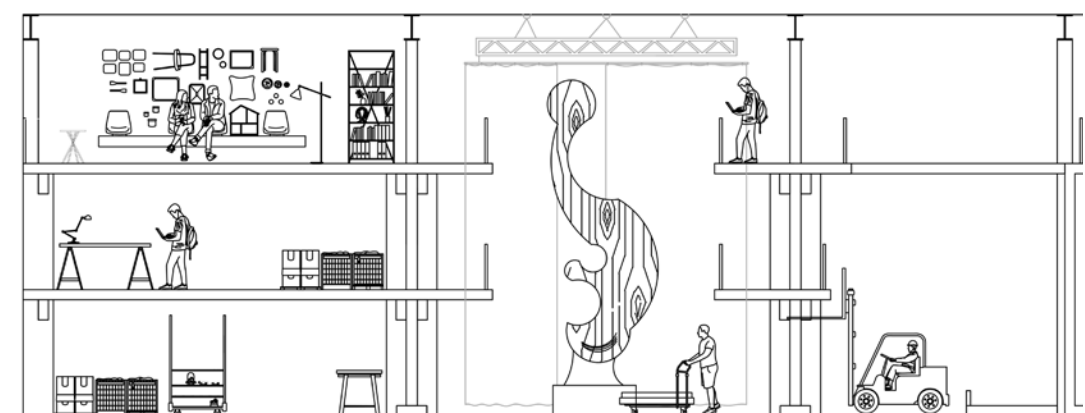
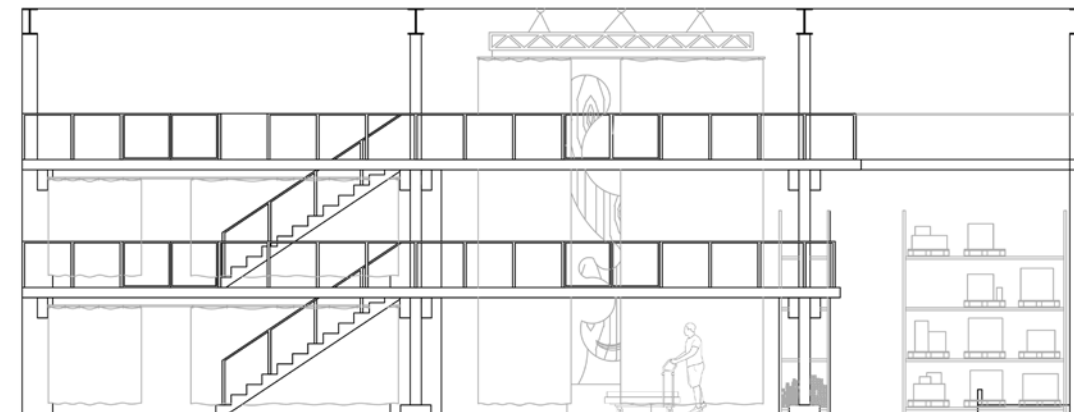
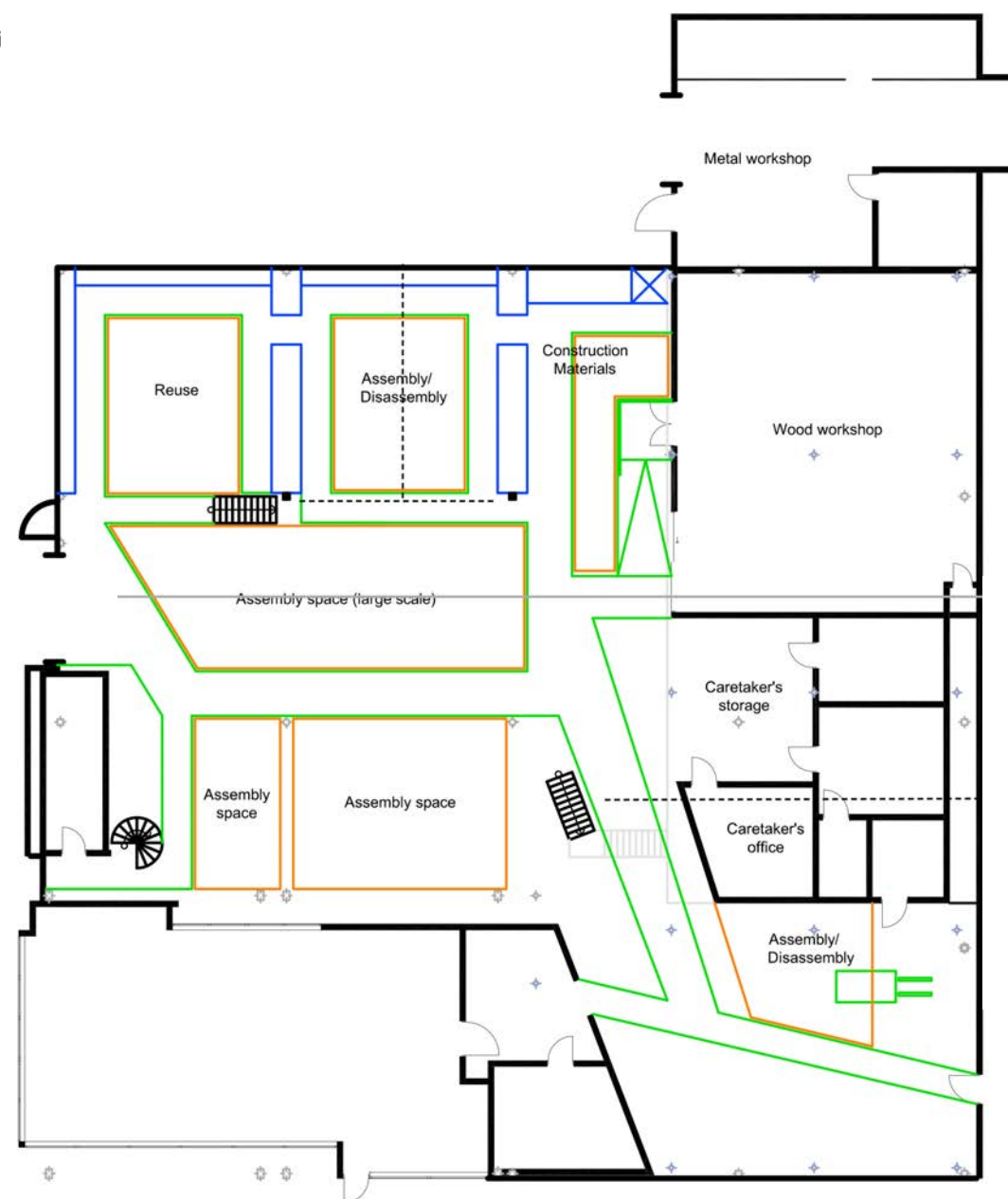
New passage-mezzanine is being suggested as a space to observe working processes in the hall.



Group proposals - Storage Systems - 1st version

Jonas Hoiness, Jakob Bårgard Haugen, Leonie Overmeire

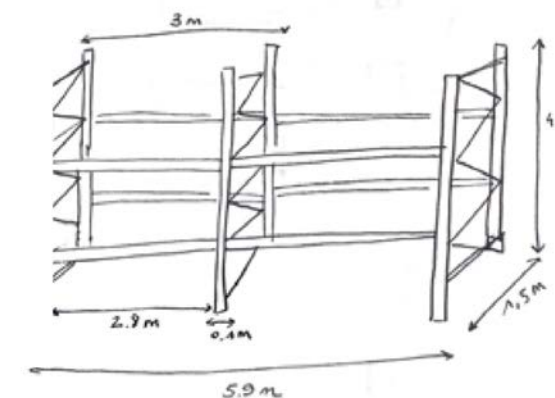
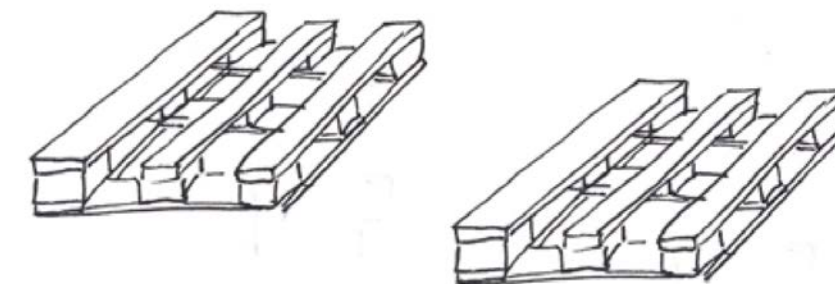
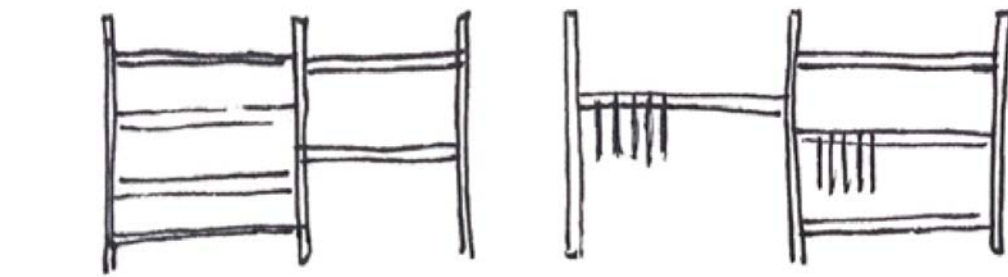
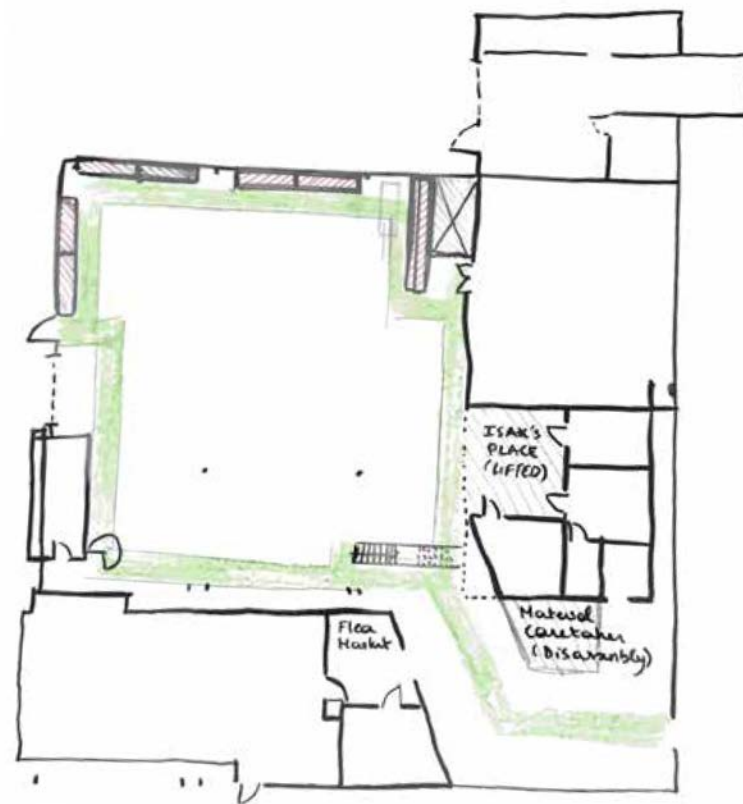
This proposal suggests building two additional floors / mezzanines along the street façade to host various purposes - large storage rooms, workshop rooms, exhibition space, assemble / disassemble space. In addition this proposal tries to structure the circulation in the hall by zoning the space.



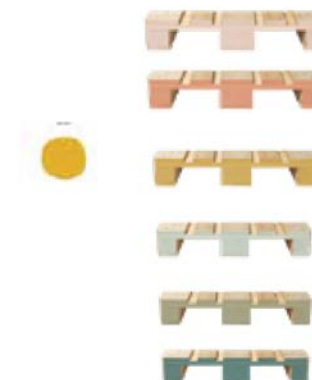
Group proposals - Storage Systems - 2nd version

Jonas Hoiness, Jakob Bårgard Haugen, Leonie Overmeire

This proposal suggests to build perimeter storage all along the street façade wall in the hall to preserve maximum of the hall space. The idea is to use industrial shelves with things stored in pallets. The color-coding system of pallets is introduced as a way to manage and organize the storage.



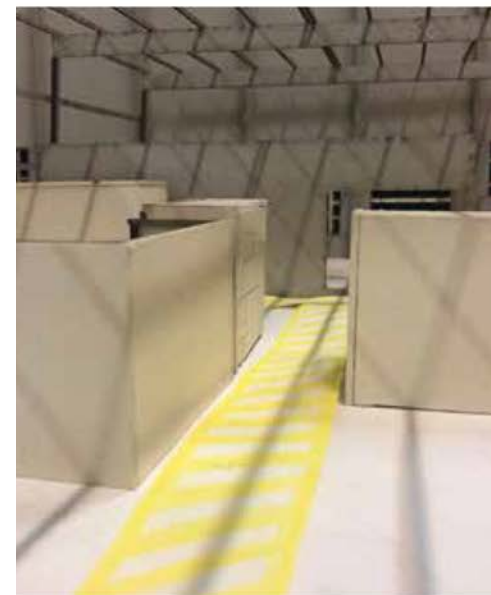
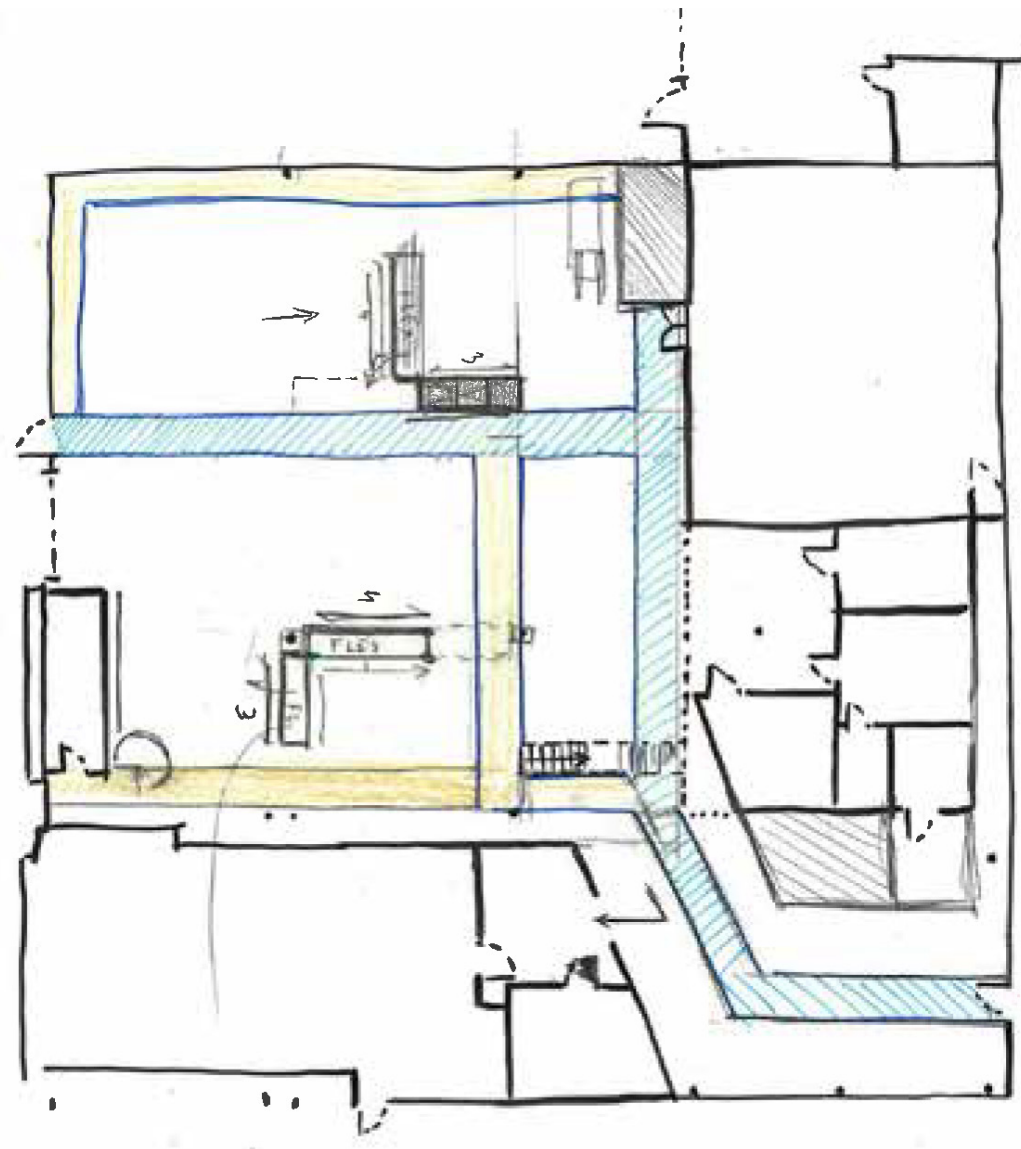
wood
bricks/stone/tiles
leftover parts construction
reuse for models
long term storage
free for use



Group proposals - Storage Systems - 3rd version

Jonas Hoiness, Jakob Bårgard Haugen, Leonie Overmeire

This proposal introduces a multifunctional storage structure - modular shelving system that works as a material bank and a space divider. This creates different zones in relation to the existing workshops and edges. The shelves are accompanied by other interventions. In addition to this - floor marking system is suggested for better circulation and orientation.



Group proposals - Storage Systems - 4th version

Jonas Hoiness, Jakob Bårgard Haugen, Leonie Overmeire

This proposal focuses on other aspect of storage outside of the hall. It proposes the spatial reorganization of the waterfront, silo storage reorganization and studio space storage reorganization as well as social organization such as a monthly dagnad.

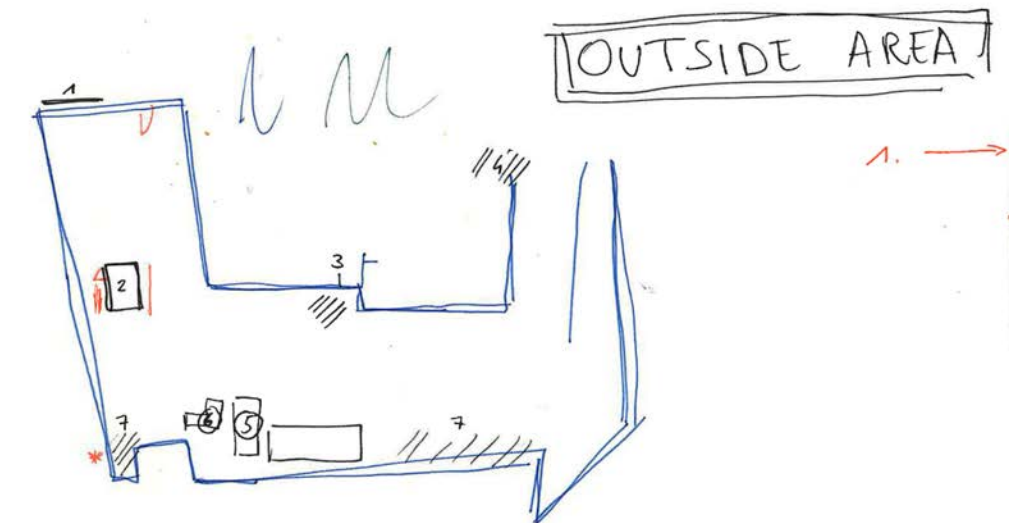
Outside social reorganization

Monthly Dugnad

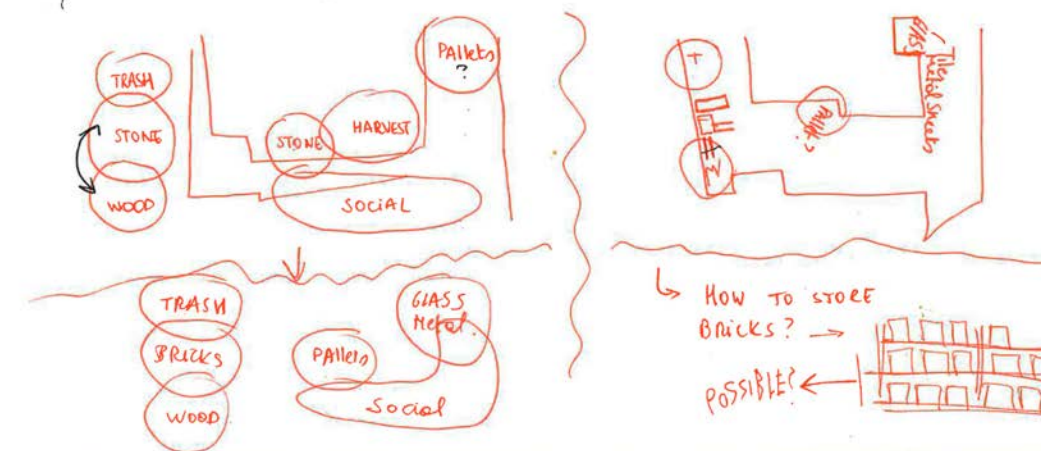
Every month all years/master courses clean their own studios, so that we can ensure our studios are inviting and functional, and so that Georgi, the janitor, can get access to and properly clean everywhere. As part of the monthly dugnad one year will also be responsible for cleaning the common spaces. That means removing all trash and unnamed articles piling up in the main hall, cutting firewood to reduce wood waste, throwing away all the spoiled food in the kitchen and relocating all unnamed food to a shelf that says "free to take", disassembling objects set for disassembly for reuse or recycling, and the like. This will ensure that we can all enjoy the common spaces, have more room to use for construction or just relaxing.

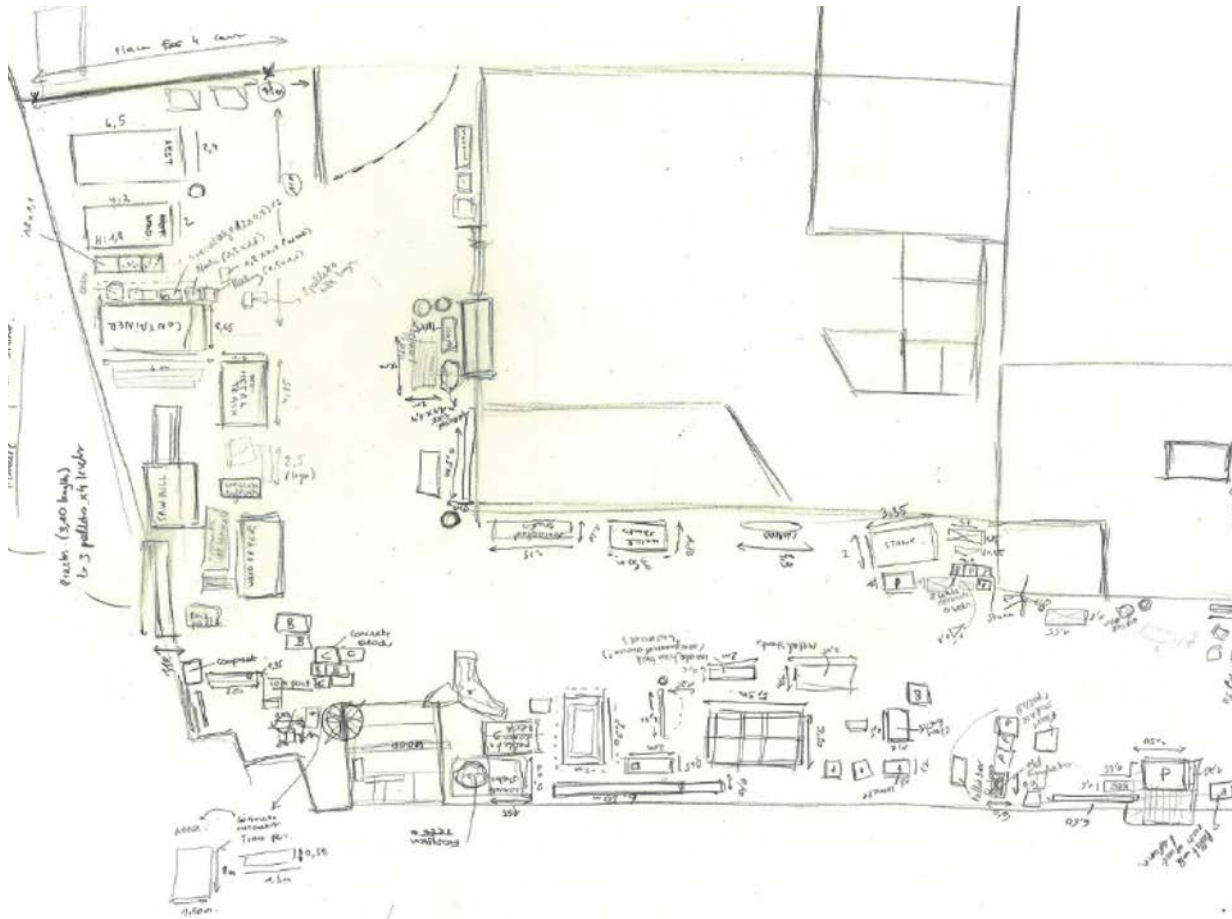
Never ending Warsaw-game

The BAS almenning and waterfront is characterized by disorganized pallets and piles of stored materials of various quantities and quality. Materials are often placed in front of other materials, rendering some inaccessible or unnoticeable, as well as making the surrounding spaces uninviting and unapproachable. Our proposition is to organize the material storage on the waterfront as a kind Warszawa-game where every element must be placed in such a way that they can be sat on, or be used as tables, or the like. Inspired by the benches of pavement stones placed by Collectif Etc. in front of the Pantheon in Paris, we propose to place all the stone pillars as benches along the water, the metal sheets on top of pallets of bricks as tables, the concrete slabs as low coffee tables or as legs for drying logs used as benches. If someone needs a specific material they can just take it, but would simultaneously have to ensure that the space left behind is still inhabitable by BAS students. This way we would be able to not just store materials in a more organized, readable way, but would also invite students to inhabit the spaces created by them.



1. TRASH is very visible. → can we move it further? → C:
2. Woodchips takes a lot of space: effort & mess. because lack of use.
3. CORNER: good storage out of sight & not on seafront → C: new social space
4. VOID next to silo: → nice storage (covered): BUT FAR.
5. Structures aren't being used and block seafront.
6. HARVESTING PLACE To far from central.
7. Social space during lunch & party's (sun + sauna + pizza oven)





Storage Systems

_BAS needs to set up a social infrastructure of cleaning and organizing to create a daily habit of taking care shared by all students, and make it a natural rhythm of the school. Therefore a monthly dugnad is proposed. We should make it into something associated with the joy of coming together and contributing for the common good, rather than hard work. It should be arranged as an event, or even a celebration of the school.

_It would be beneficial for BAS to engage a caretaker dedicated to materials. Someone who actively manages and takes care of which materials to accommodate at the school, the storing systems required, and the logistics of moving them around, in and out of BAS.



Mapping of the existing materials at the seafront.

_Everything that can be stored outside should be stored outside. This entails making sure that the outside conditions are proper for storing. Roofs needs to be in place for materials that have to be protected from water, and there should be appropriate shelving for materials that need to be lifted from the ground.

_A lot of the materials at BAS needs to be stored on pallets, so a vast part of the storage capacity has to afford this in a safe and efficient way.

_Waterfront should accommodate both storage, work, and social gatherings. Stored things should be on pallets and placed in the way that does not take away space for work, or social gathering.

_The storage in the hall should be organized as a perimeter storage in order to save the most amount of the hall space empty for construction, events, and other activities of the school.

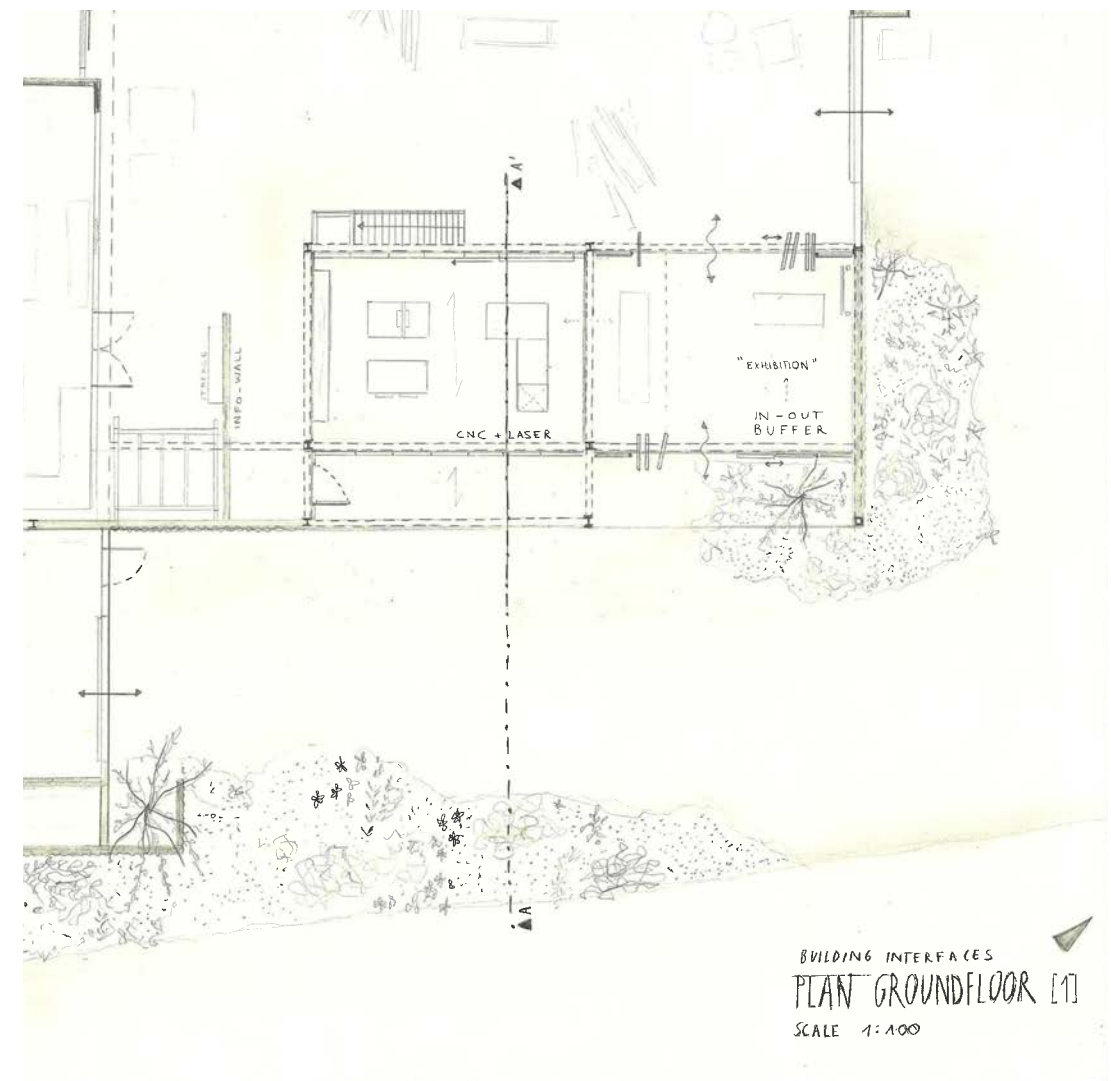
_Complimentary storage units / structures / systems should be flexible (on wheels) and have multiple uses.

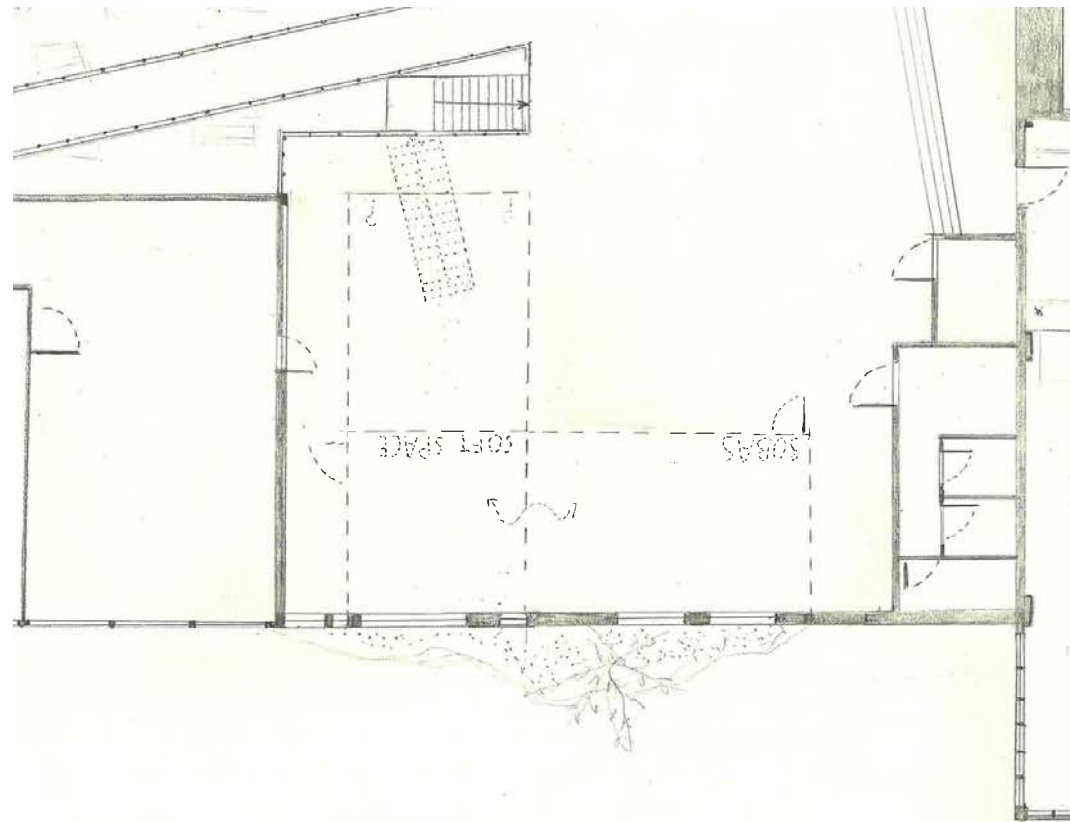
Room Partitions

Individual proposals - Room Partitions

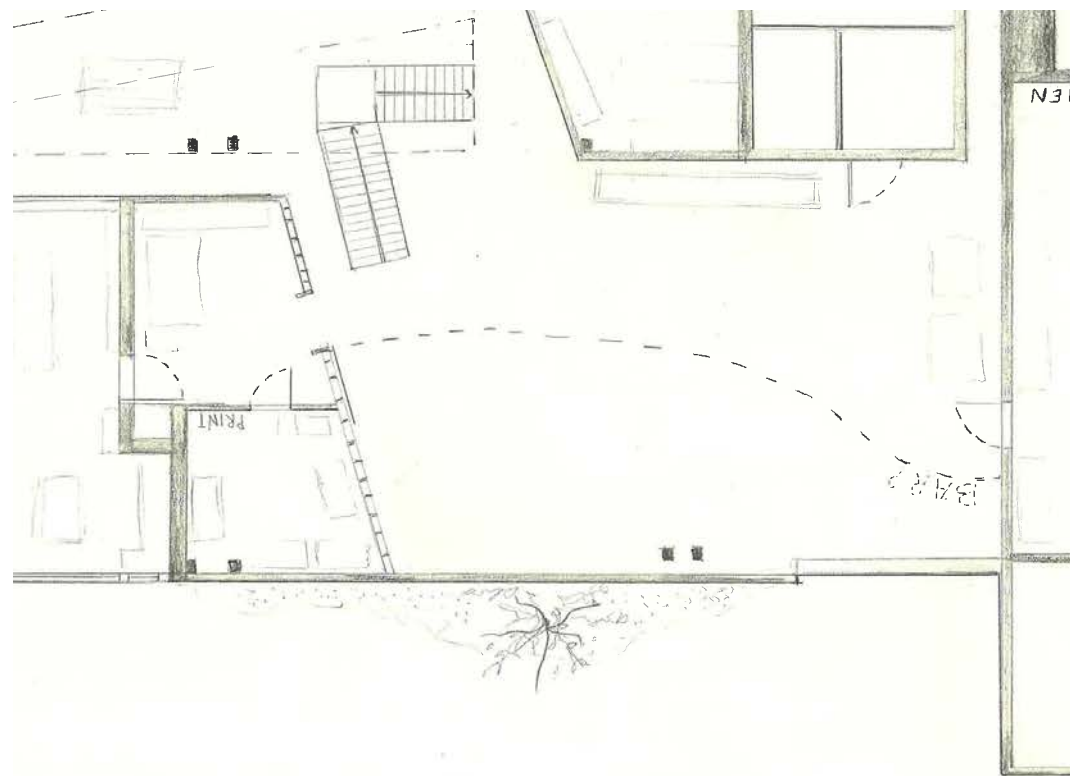
Leonie Overmeire

This proposal suggests creating two floors of working / storage rooms along the street facade in the hall. It also includes a new entrance as a niche next to wood workshop. There is an idea about flexible partitions that can be opened and closed.

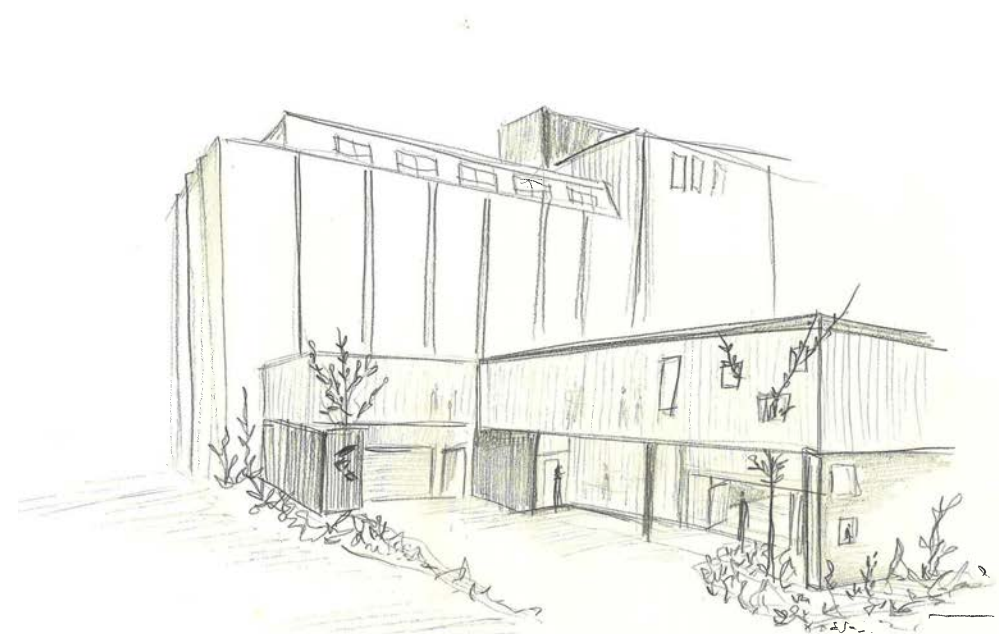




CNC and laser cutting rooms are suggested to move to the hall.



Potential cafe-bar space marked between library and kitchen.

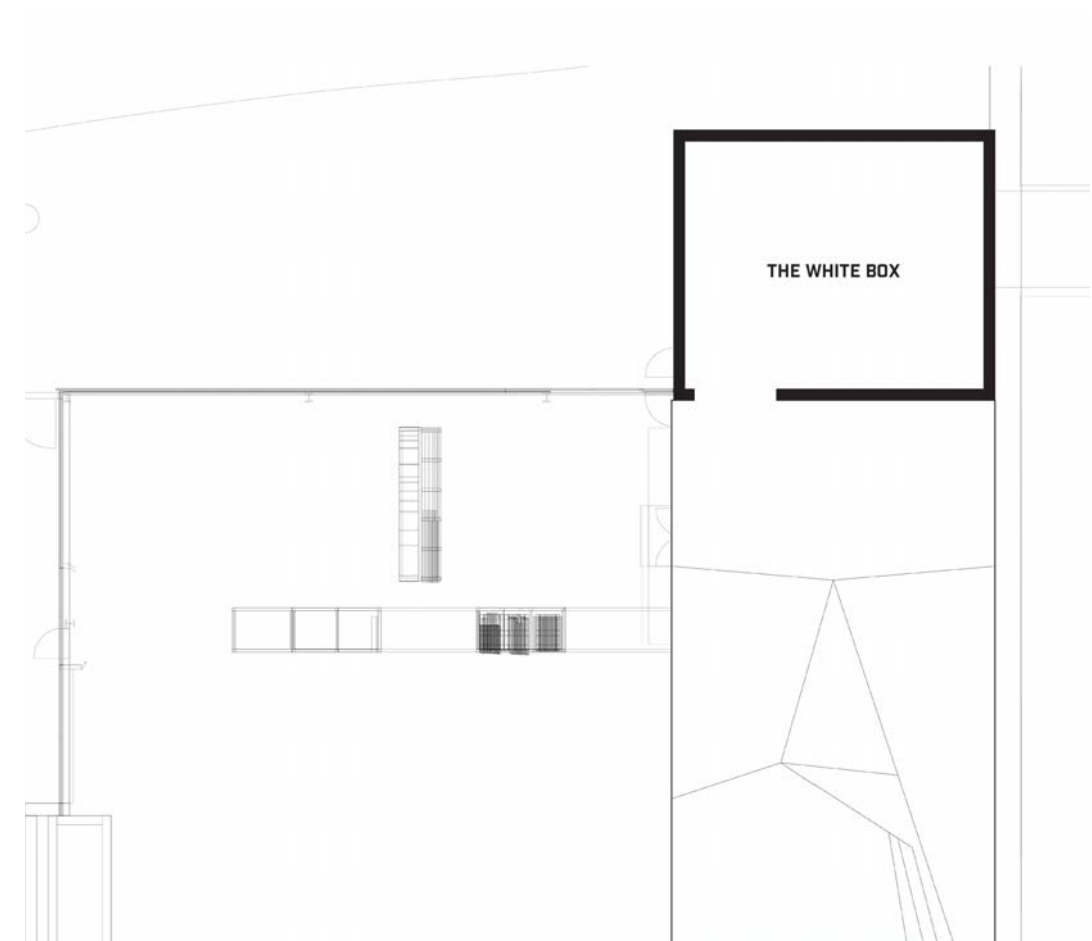
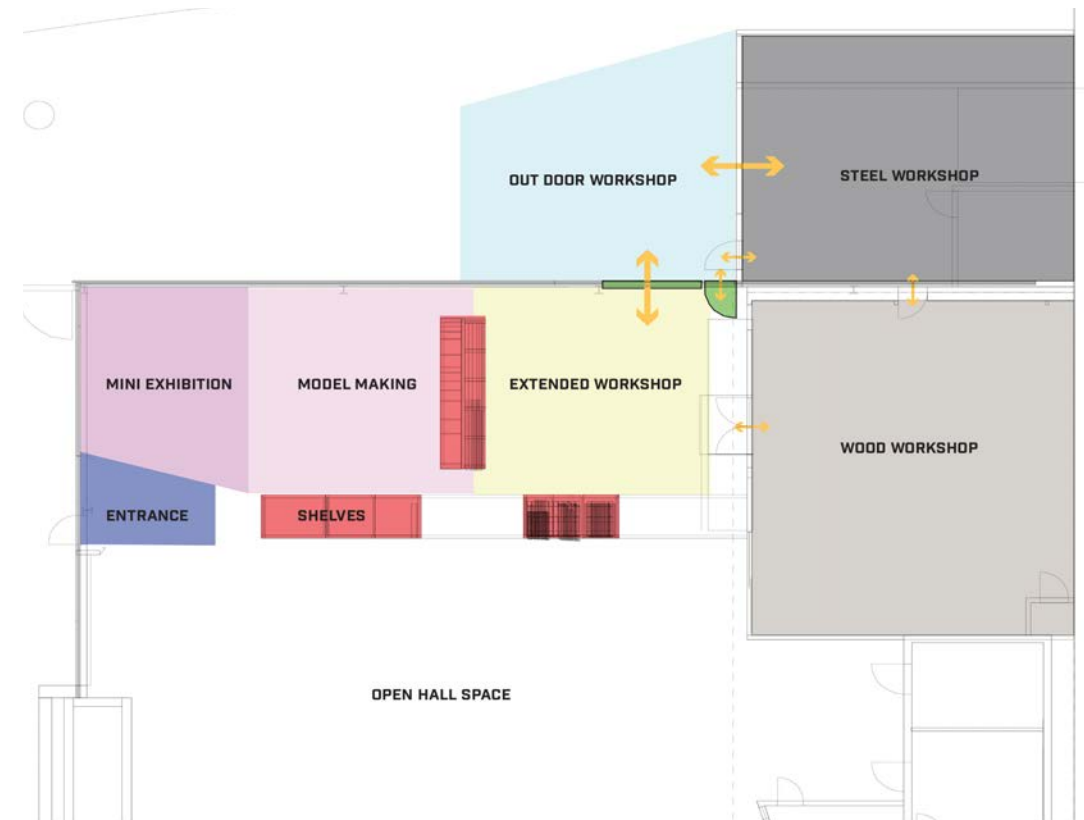


Individual proposals - Room Partitions

Kornelius Bjørge

This suggestion proposes spatial division of the hall using flexible storage units as room partitions. Different zones such as exhibition / model making / extended workshop are introduced.

In this suggestion the white box is introduced on the metal workshop roof as an extension for the mezzanine allowing for more defined exhibition space.



Group proposals - Room Partitions - 1st version

Kamilė Vasiliauskaitė, Serhii Romanov, Jarand Ellingsen Roalkvam

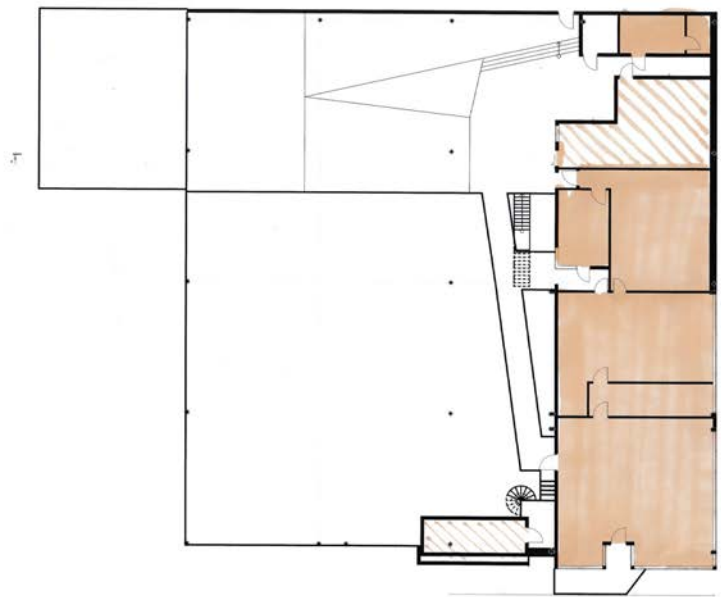
This proposal focuses on opening the potential views to the sea. Production spaces - cnc and laser cutting room are placed on the ground floor for the possibility to open views for studying and meeting rooms. Also new study rooms are proposed insted of a printing room.



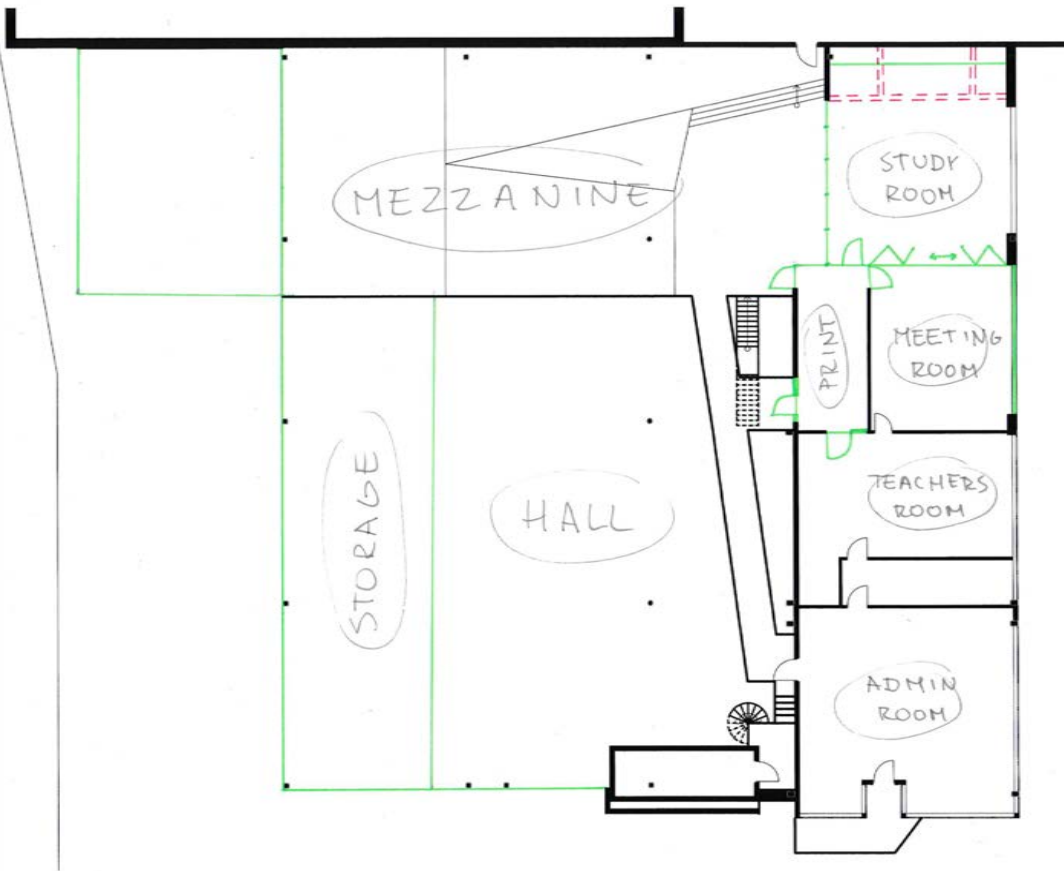
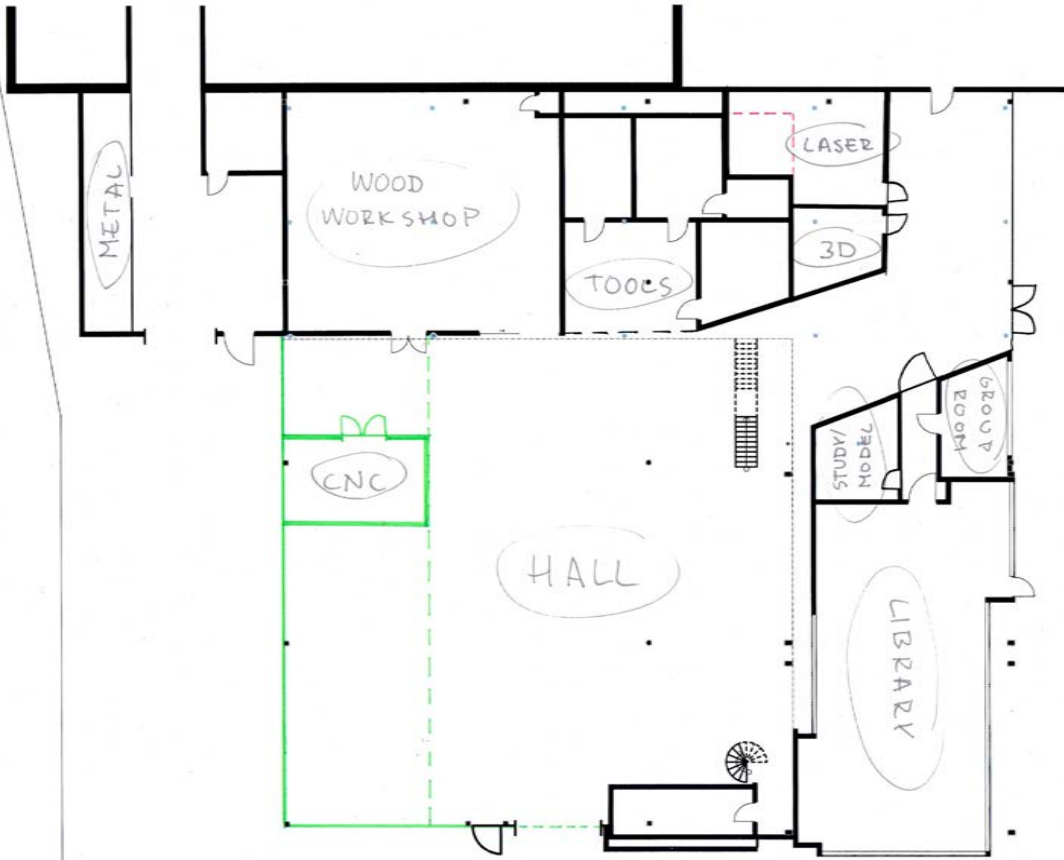
Group proposals - Room Partitions - 2st version

Kamilė Vasiliauskaitė, Serhii Romanov, Jarand Ellingsen Roalkvam

This proposal is an upgraded version of a previous one. Here the main focus is to save the heat in the rooms by creating closed transferring zones. In addition, rooms for bigger cnc and 3d printer are added, as well as an extra space for storage - new mezzanine near the street facade.



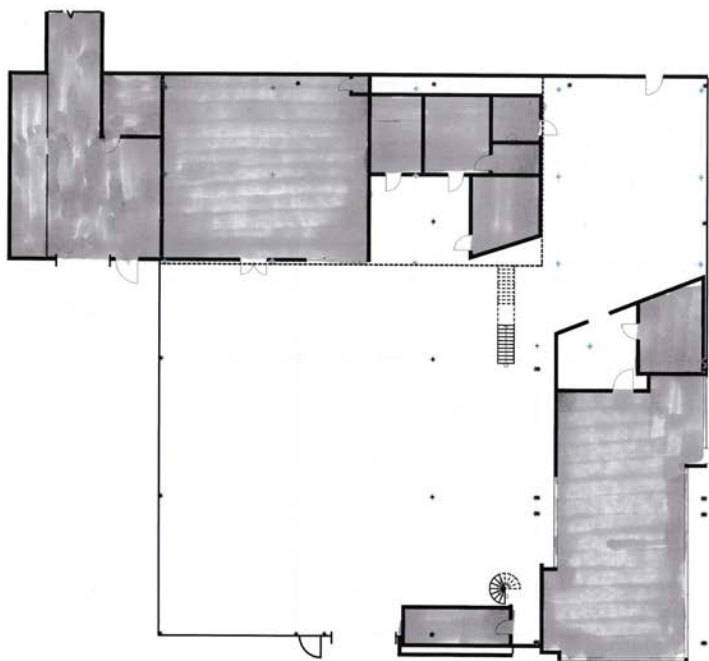
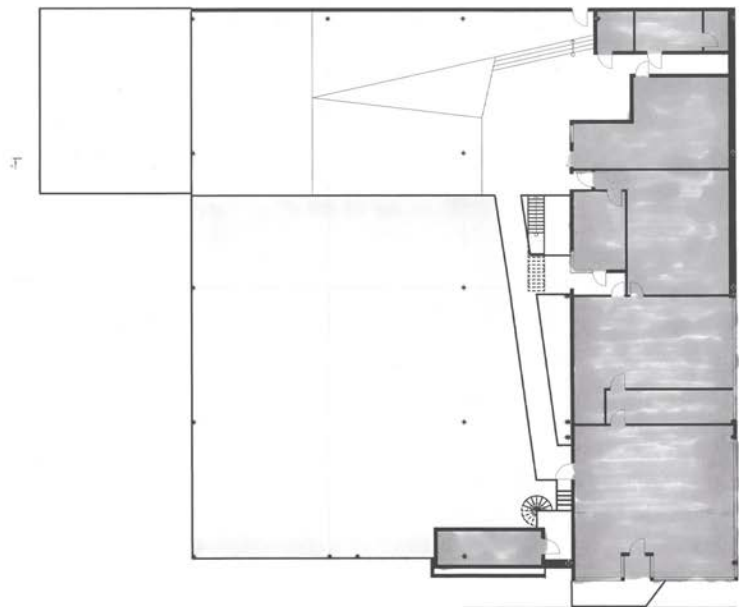
heated spaces not heated but double walled spaces not heated inside spaces



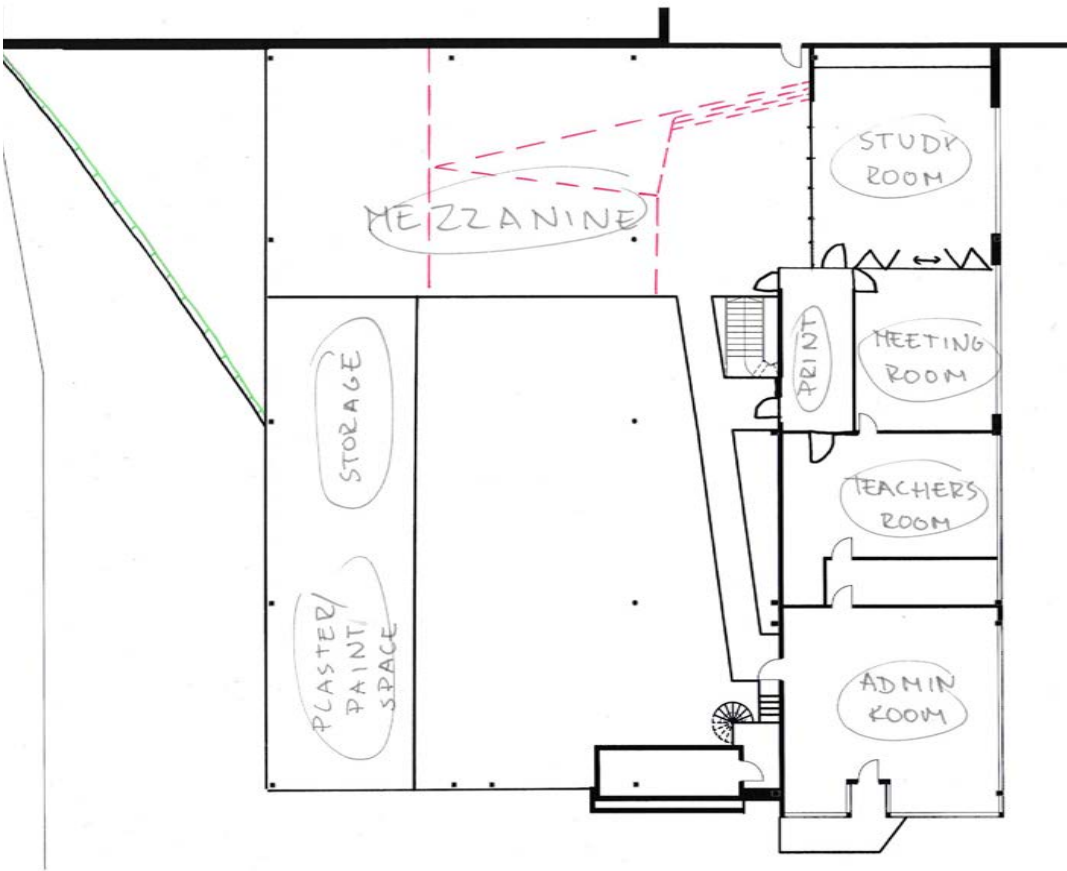
Group proposals - Room Partitions - 3st version

Kamilė Vasiliauskaitė, Serhii Romanov, Jarand Ellingsen Roalkvam

This proposal is focusing on opening BAS to public. It is proposed to create a new entrance and passage that leads to the waterfront. Also a possibility to enter the silo from the outside without seeing all the working spaces.

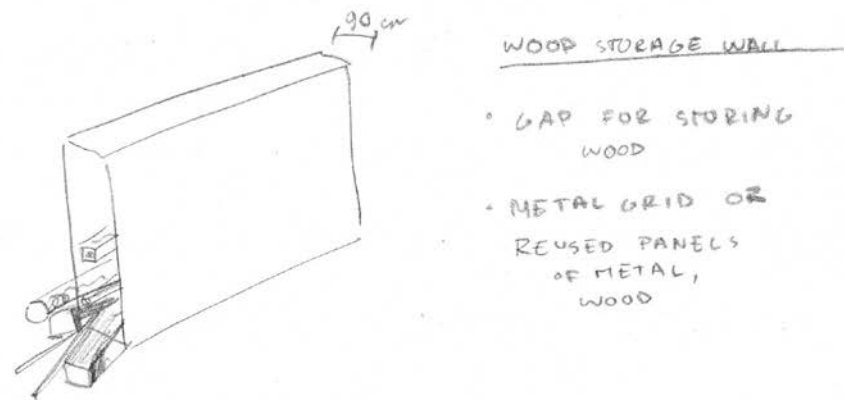


defined spaces undefined spaces



Storage partitions

This storage partition works as one of the options to organize the hall.



Room Partitions

_The open space of the hall should be kept as open and big as possible.

_New workshop spaces dedicated to heavy, messy, and noisy fabrication should be located on the ground floor, close to the street facade making sure that sound and dust is not transmitted to the rest of the hall.

_If there is a need to divide the hall into different zones or activities, it is **possible to create storage that works as partitions.**

_The CNC and laser cutter should be moved as they **block the seafront** and occupy a location that is better suited for other much needed spaces. Existing walls should be dismantled and **replaced with transparent partitions creating softer working and meeting spaces.** The facade should be made more transparent in order to let more light into the mezzanine and enable a **generous view of the waterfront.**

_The facade between kitchen and library should be **opened up to get better visual connection and access to the waterfront.** This space has a high potential to become a cafe-bar, winter garden, greenhouse and/or study rooms.

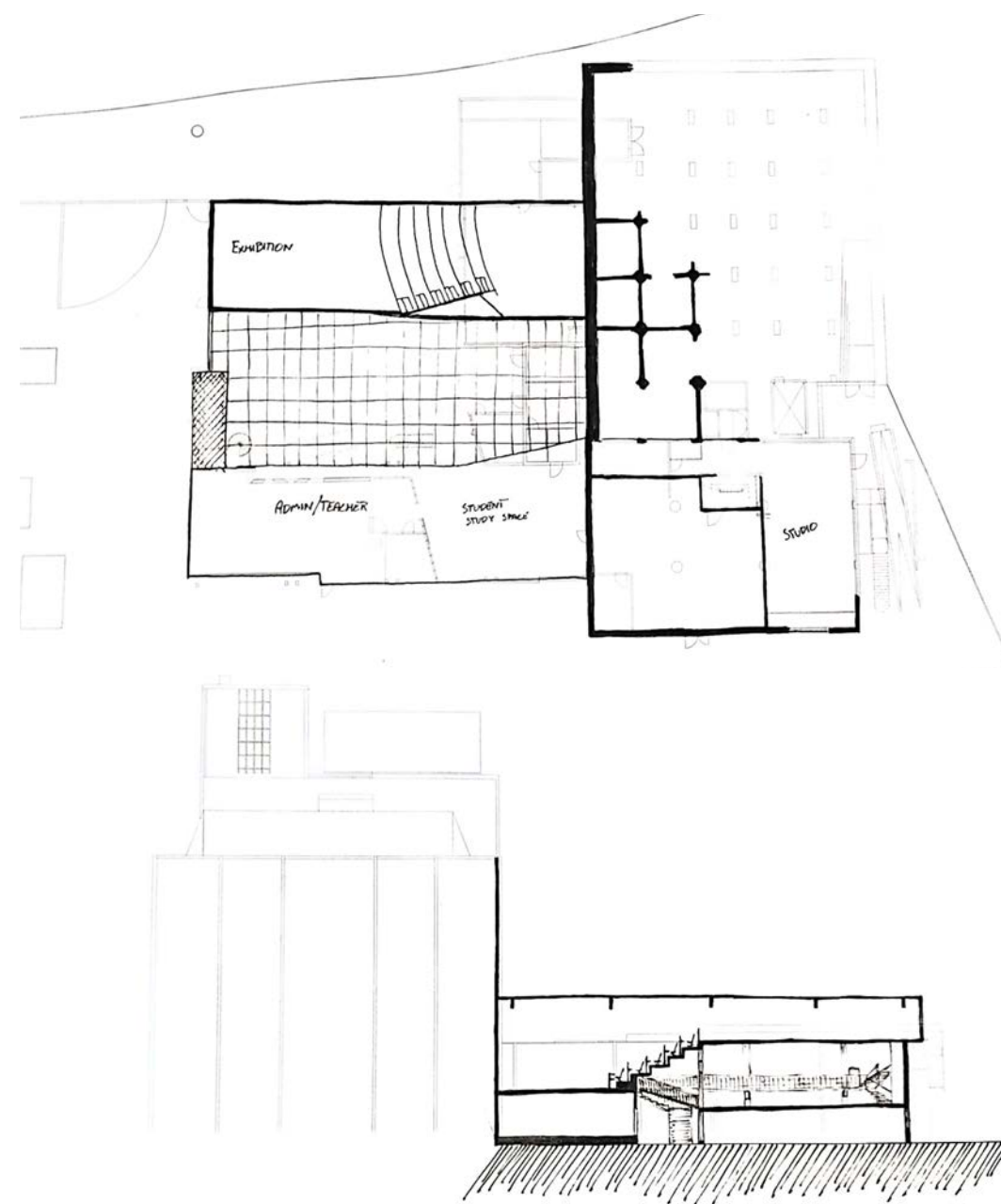
_Rooms for SOBAS, study and meeting, or **contemplation that would supplement the existing library, teaching room and administration** should be placed on the same side of the building. It is more tranquil and already furnished with softer spaces that could be enhanced and extended.

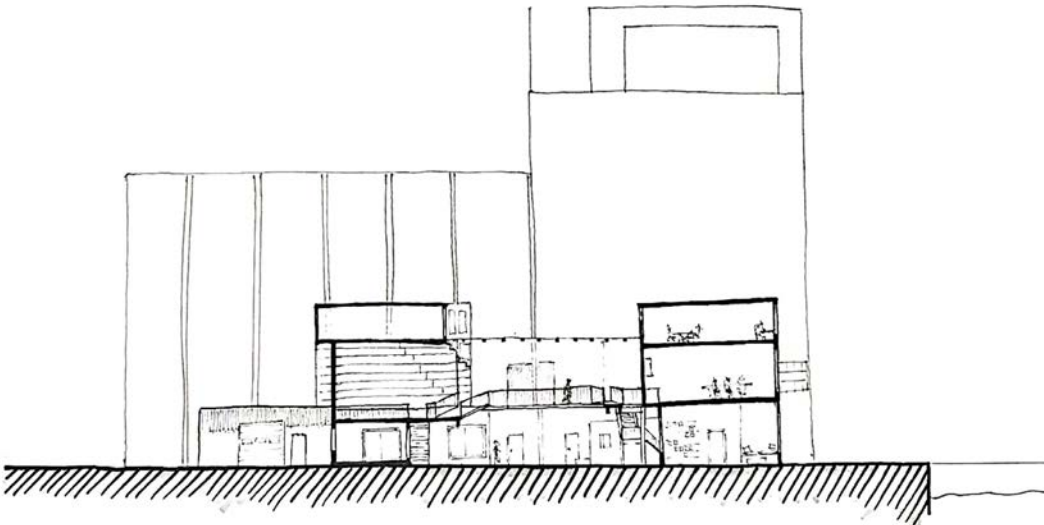
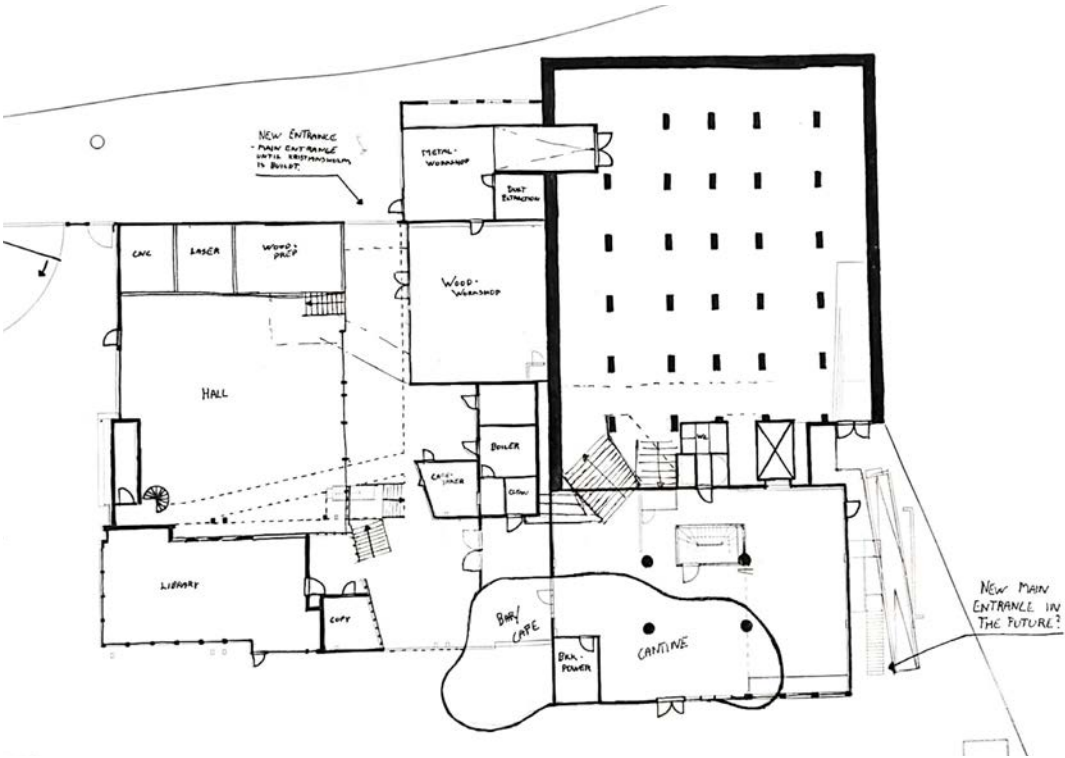
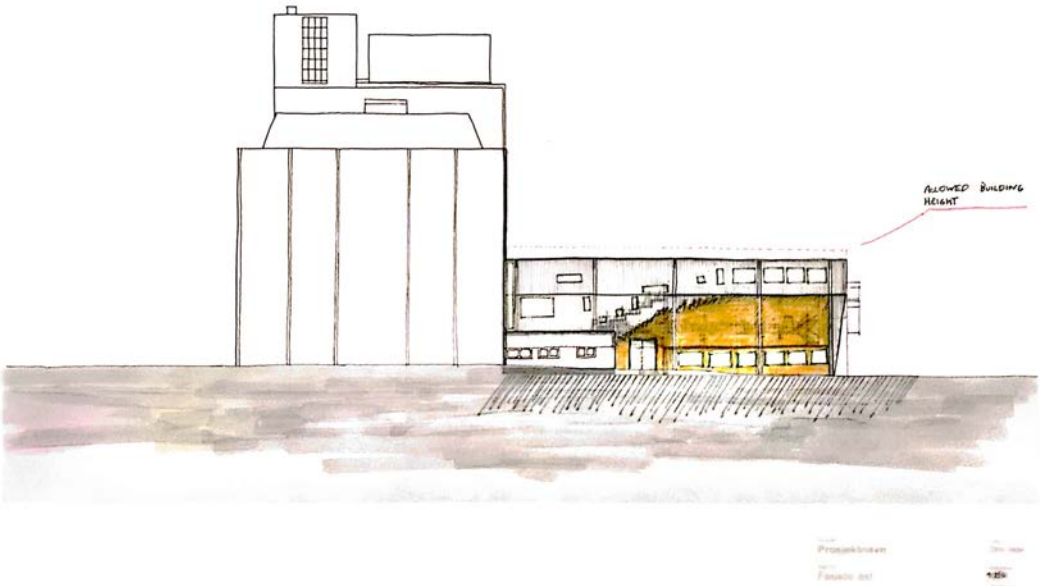
Mezzanine

Individual proposals - Mezzanine

Jarand Ellingsen Roalkvam

This proposal suggests to make a new mezzanine expansion on the street facade by lifting it higher up to the allowed building height. The stairs to the mezzanine are proposed to become fit for sitting creating an auditorium-like place. The new extension is proposed to serve as an exhibition space. Under this new mezzanine rooms for cnc workshop, laser cutter workshop and wood working space are proposed. A new entrance is suggested from the street facade next to the wood workshop.



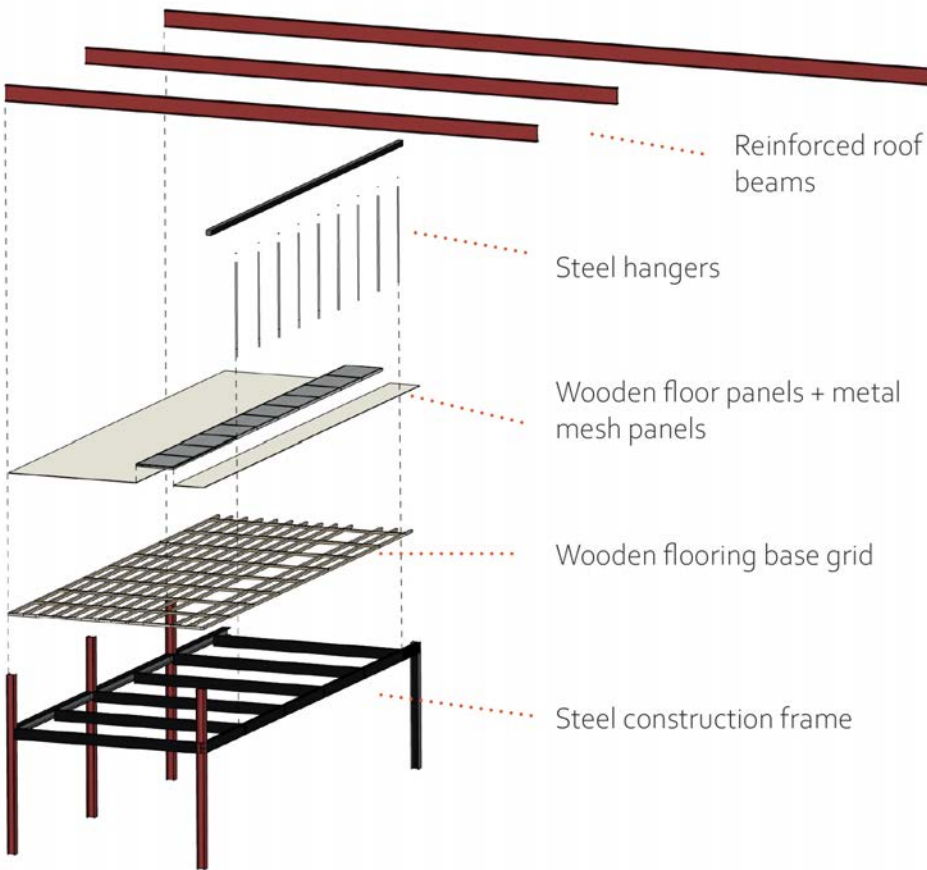


Group proposals - Mezzanine - 1st version

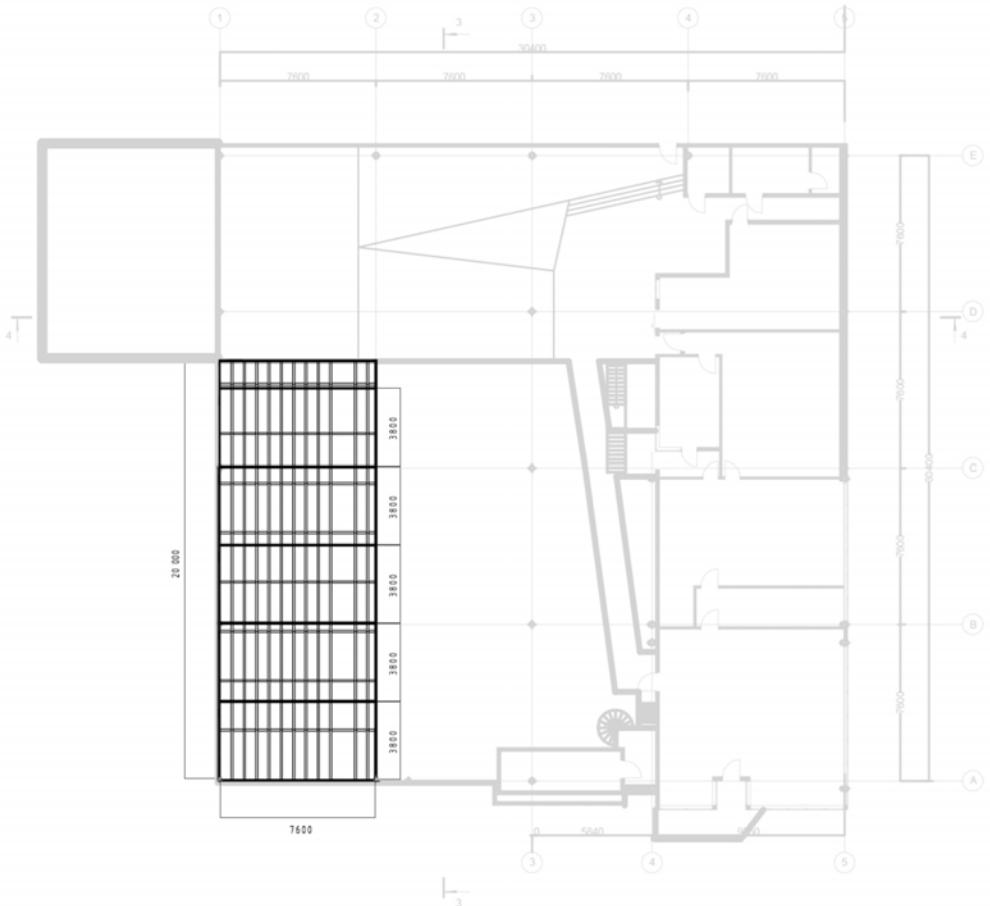
Aistė Gaidilionytė, Kornelius Bjørge, Bendik Mosaker, Leon Hidalgo Alberca

This proposal suggests to hang the new volume of the mezzanine along the street facade and create additional spaces for workshops / work. By the circulation path a long table is proposed. Main position is to not use the columns and keep the ground floor empty. The partitions create climatic effect - warms the space.

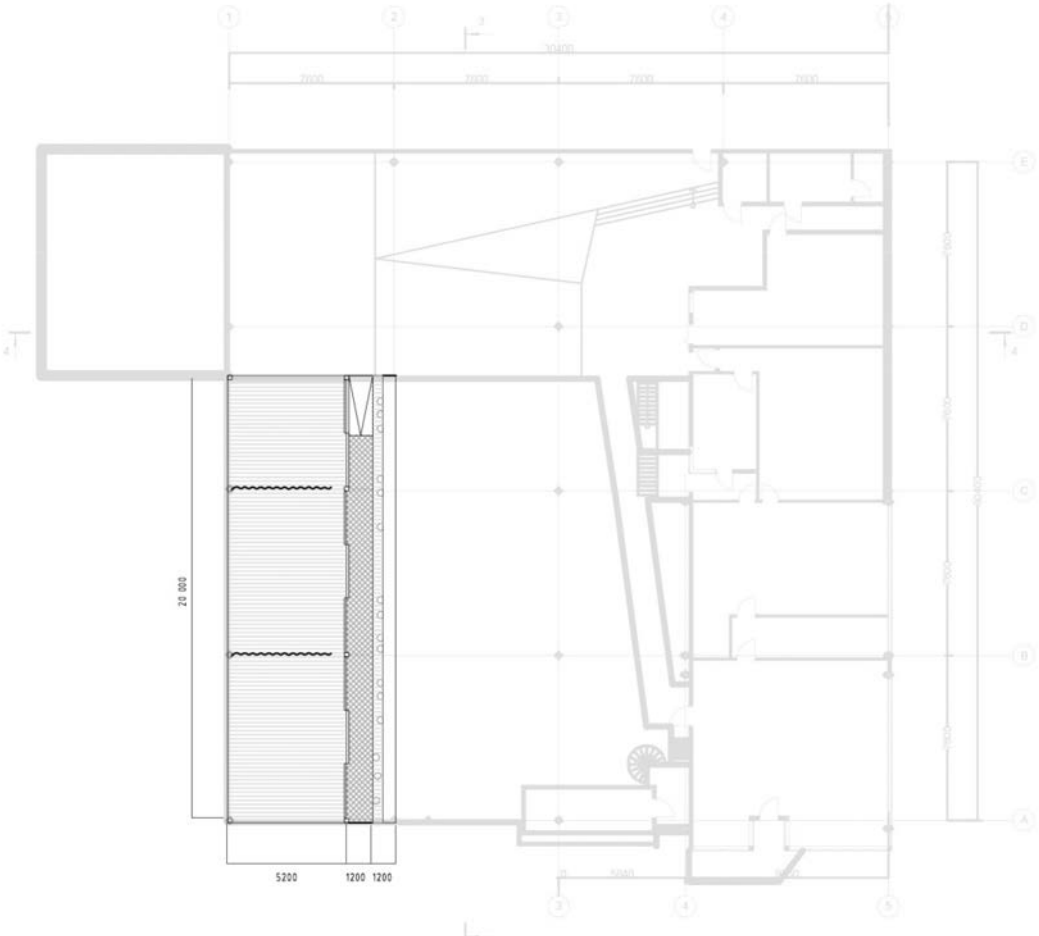
Proposed mezzanine extension along the street facade scheme.



Proposed mezzanine extension structural and material scheme.



Proposed mezzanine extension structural and flooring plans.

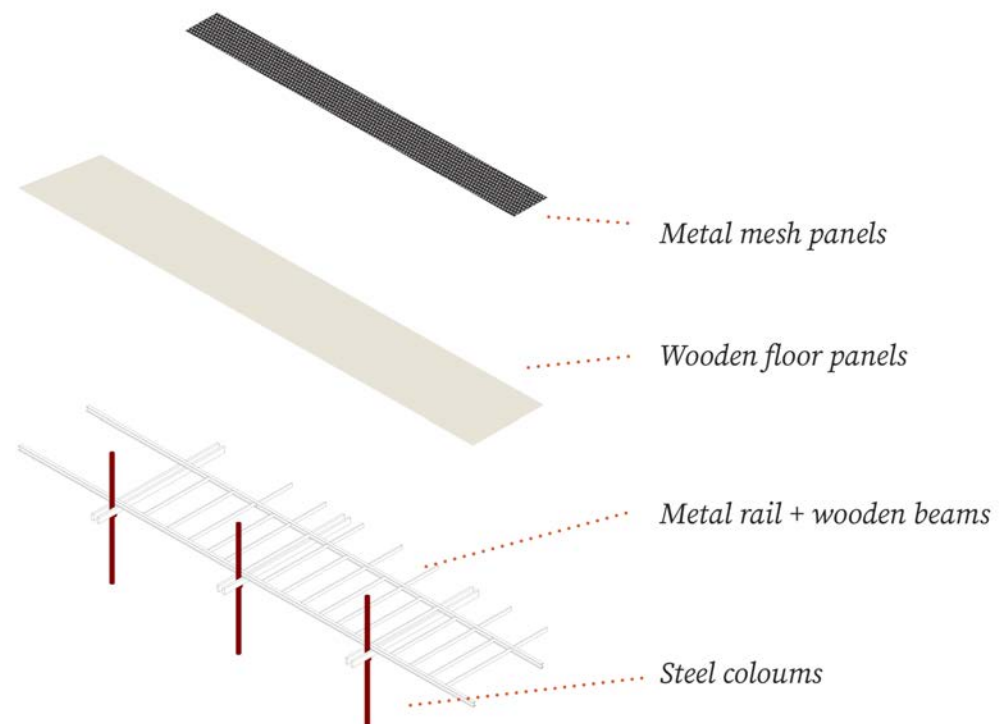
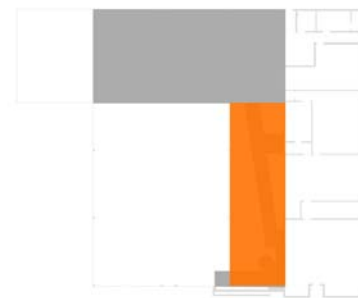


Group proposals - Mezzanine - 2nd version

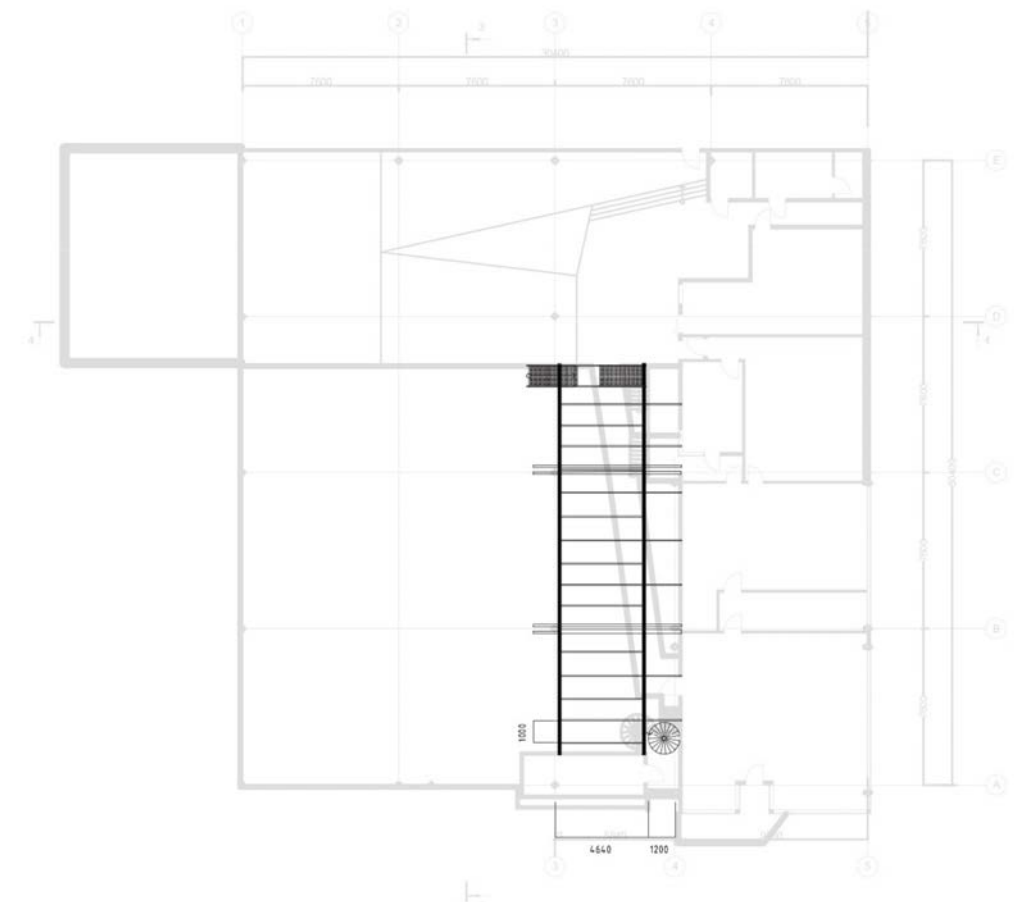
Aistė Gaidilionytė, Kornelius Bjørge, Bendik Mosaker, Leon Hidalgo Alberca

This proposal introduces a possibility to extend the existing bridge and support it with existing columns while creating new rooms along the passage way. In this case the ground floor of the hall stays unchanged and the upper floor gains a new quality of spaciousness. There is a potential for unexpected - softer spaces.

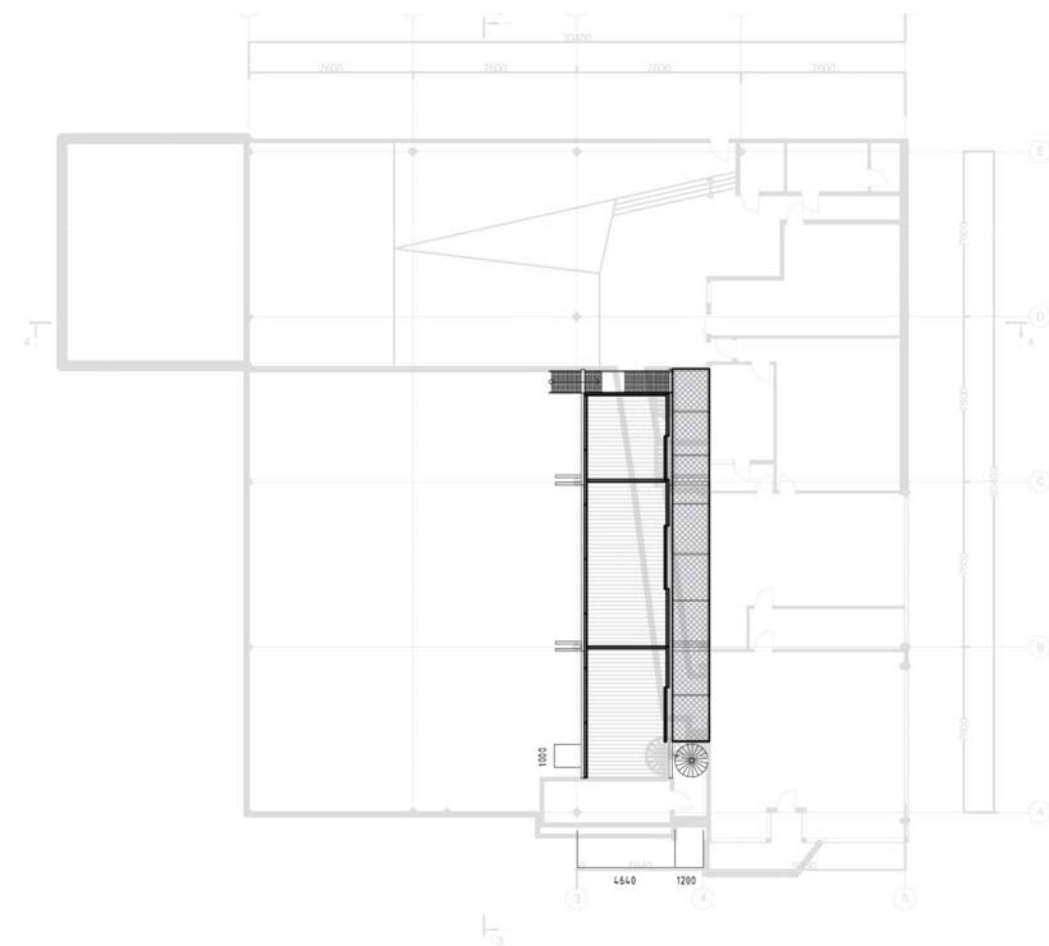
Proposed mezzanine extension
along the administration scheme.



Proposed mezzanine extension structural and material scheme.



Proposed mezzanine extension structural and flooring plans.

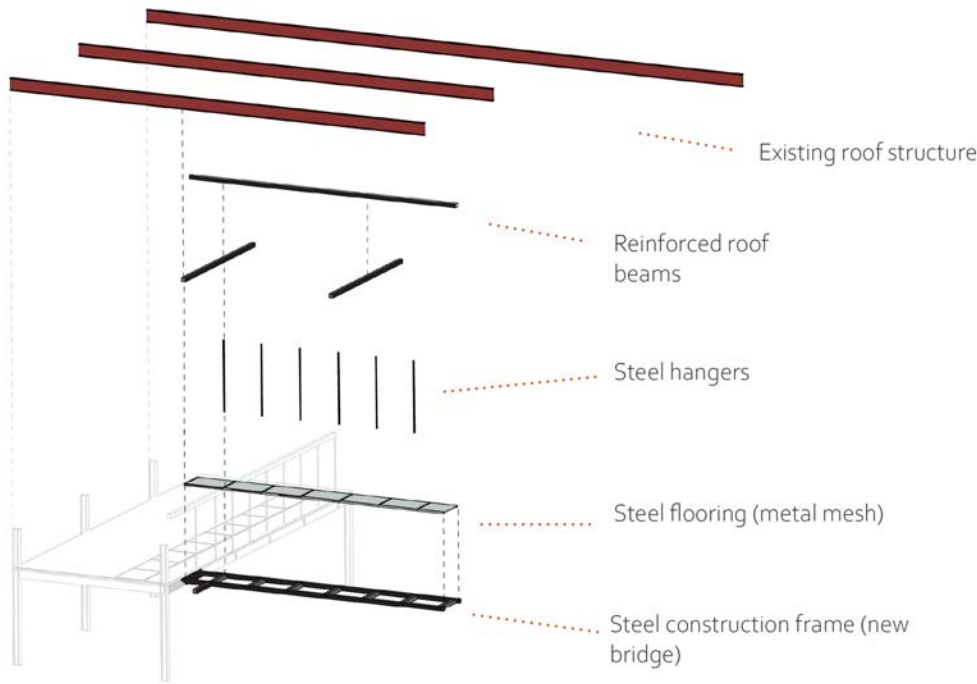
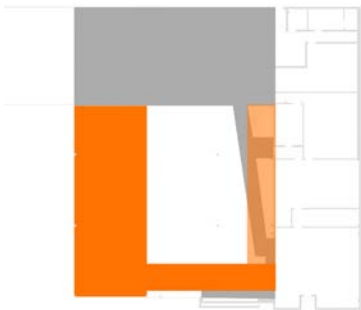


Group proposals - Mezzanine - 3rd version

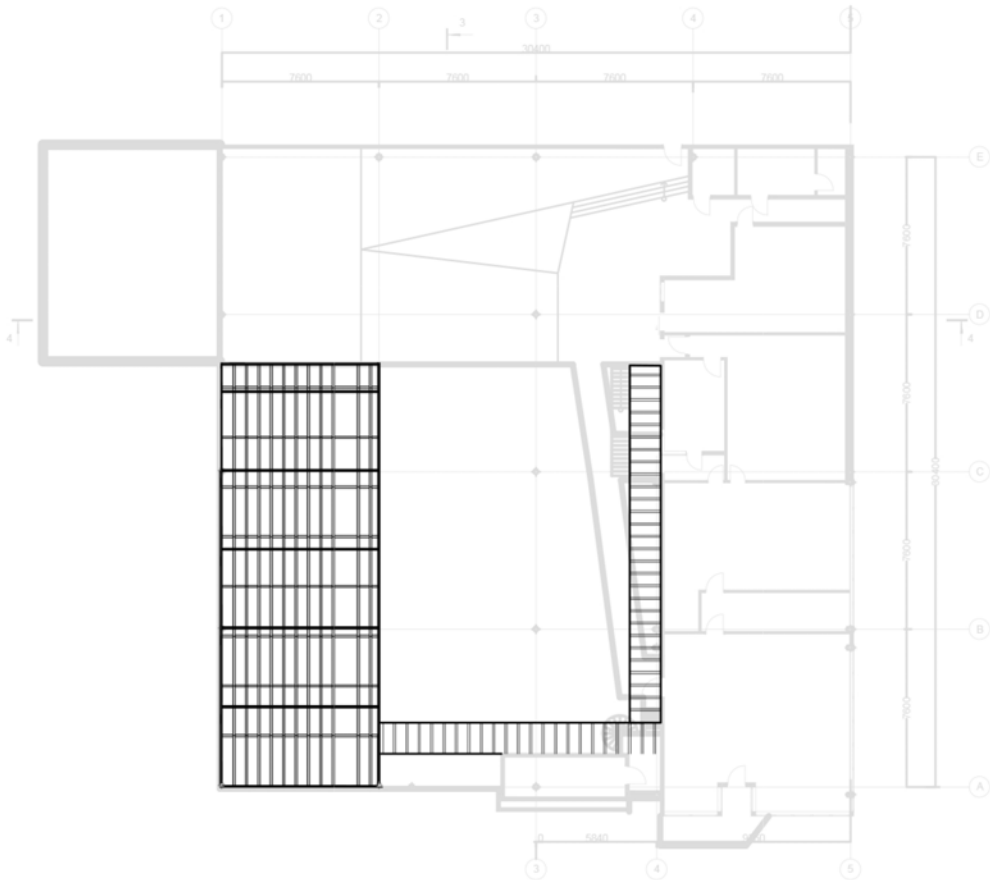
Aistė Gaidilionytė, Kornelius Bjørge, Bendik Mosaker, Leon Hidalgo Alberca

This proposal aims for creating a circular movement above the hall - connecting the existing parts of the mezzanine and the new ones. This way the hall becomes visible from all perspectives from above and a generous amount of new space is created.

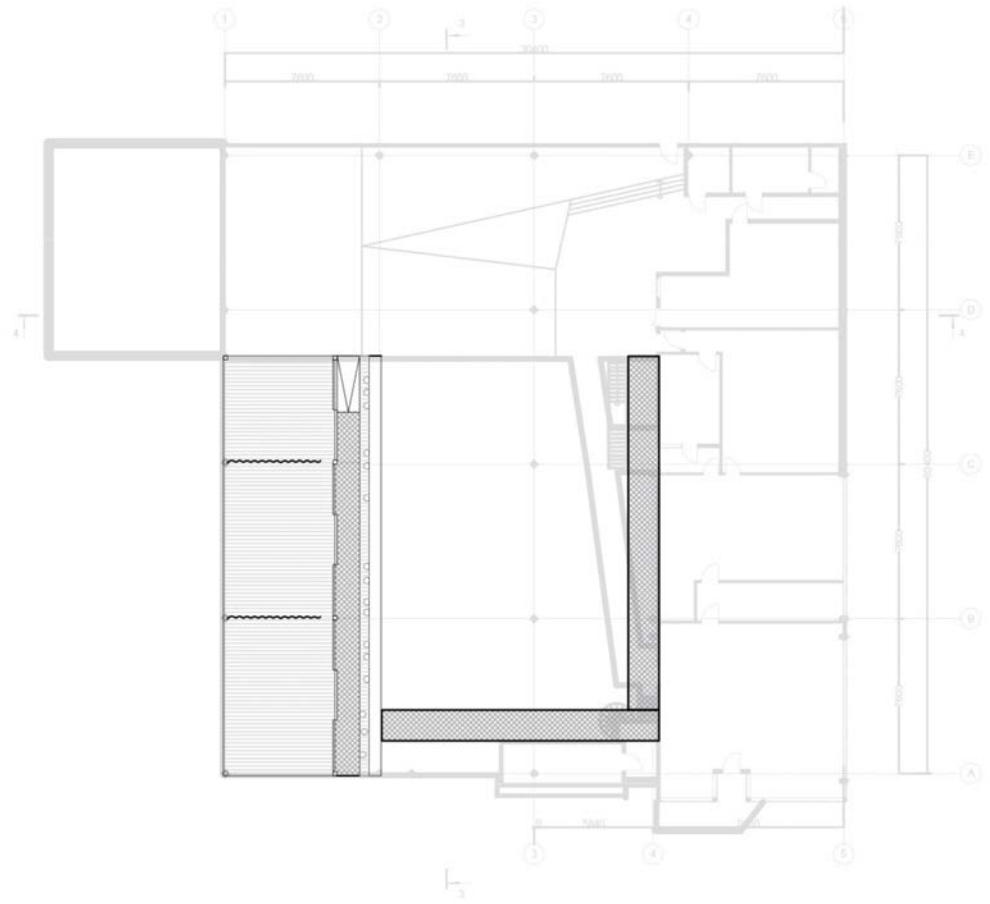
Proposed mezzanine extension creating an atrium scheme.

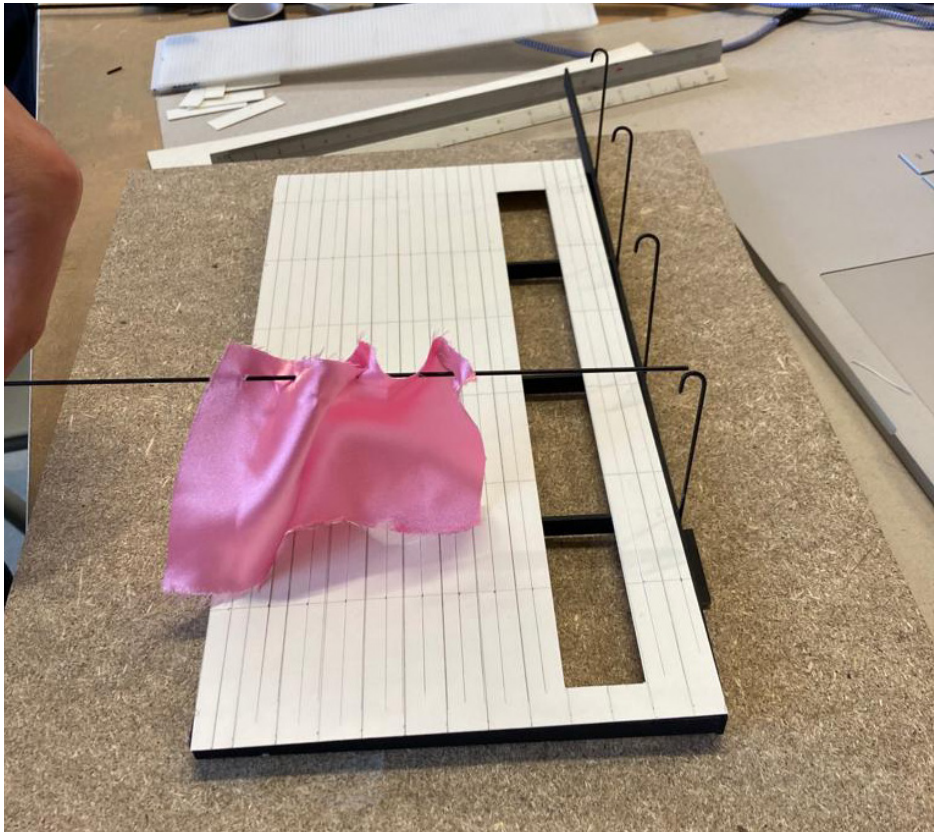
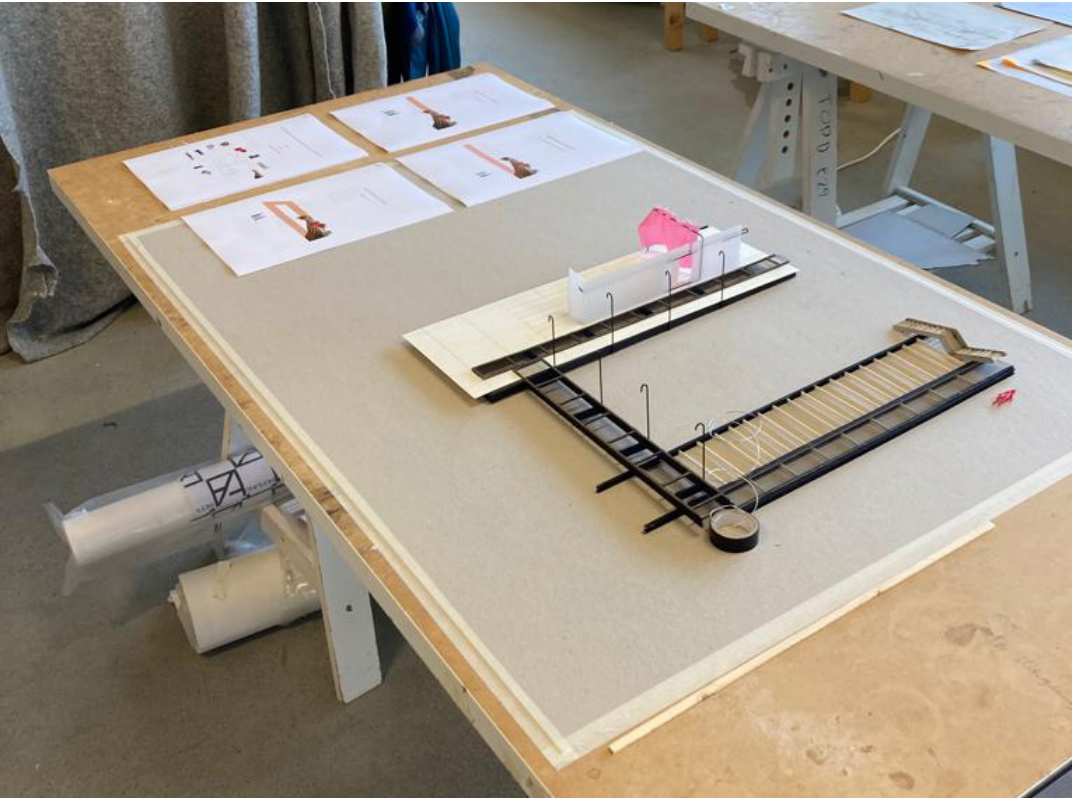


Proposed mezzanine extension structural and material scheme.



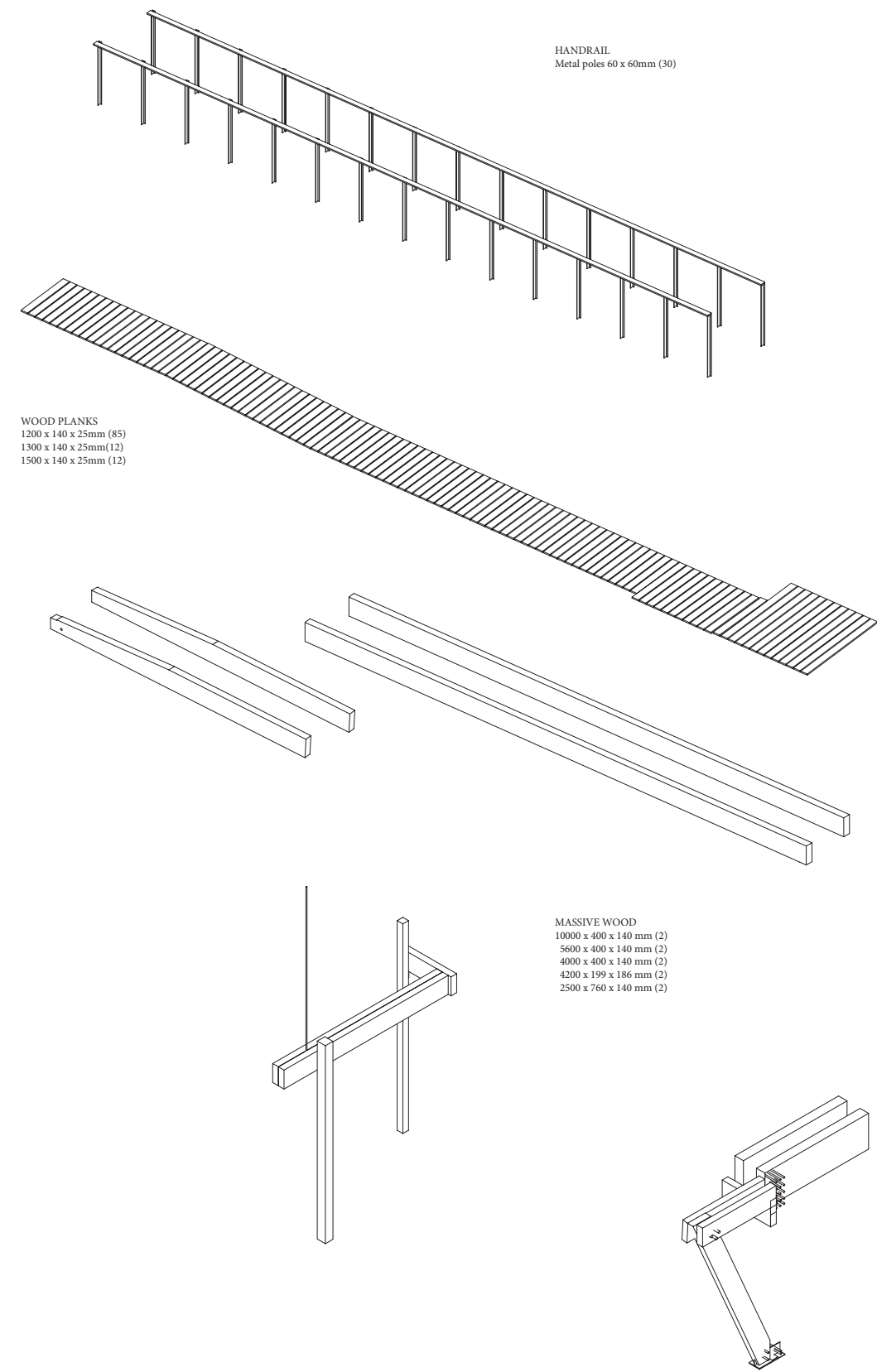
Proposed mezzanine extension structural and flooring plans.





Bridge to reuse

This axonometry shows the parts of the existing bridge exploded. This study was made in order to examine the possibilities of reusing the material of the bridge if it was to be dismantled and replaced with the new extension of the Mezzanine.



Floor to reuse

This is the floor from the installation “What we share” by Helen and Hard for Venice Biennale. It is proposed to continue the existing material language by covering the floor of the new mezzanine extension in wood. The school is about to receive these used sandwiched wooden parts and they could be used for the flooring.



Mezzanine

_A new mezzanine should either be hanged from the ceiling or use the existing columns / structure to avoid new columns in the hall. This way valuable ground floor space will be saved and kept flexible for various activities and temporary divisions.

_The location for a new mezzanine that releases the most potentials, is alongside the administration, using the two existing columns. This would provide a platform for much needed spaces study, meeting, printing, and model making, as well as it will intensify connections between teachers, students and administration.

_If the mezzanine is located **by the street facade it is better suited to accommodate workshops, messier production, and storage.**

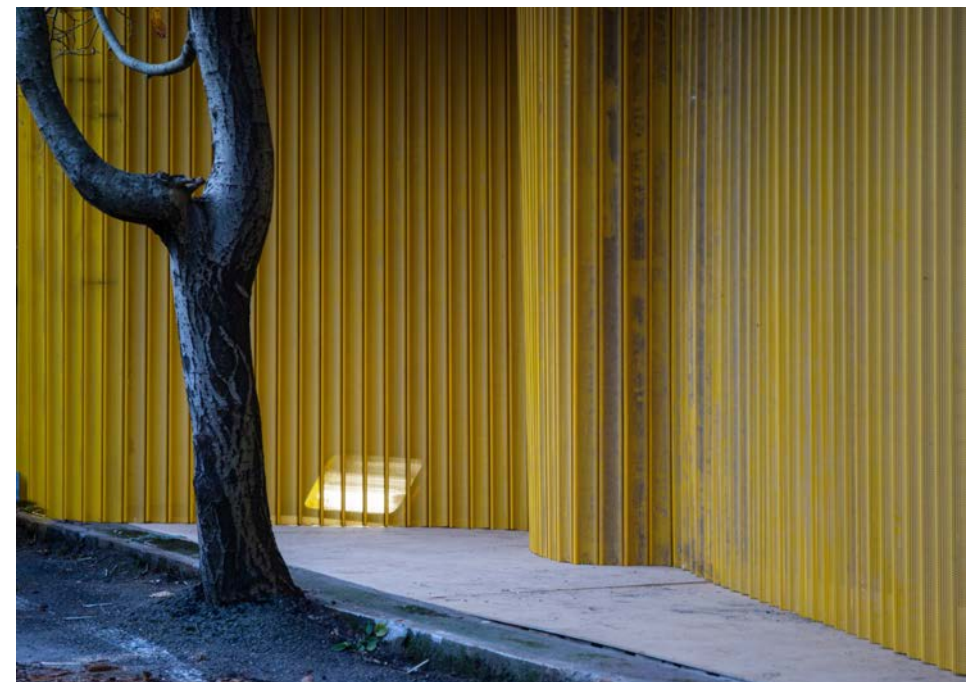
_A mezzanin alongside the administration could resolve and enhance the vertical movement from the ground floor **by facilitating more generous and better oriented stairways** up to the existing mezzanine and administration. It should also be designed and constructed in such a way that it takes the existing skylights into account and allow for daylight to enter into the ground floor.

_A new mezzanin should, if placed alongside the administration, **reuse materials from the existing bridge and in both cases make use of the dismantled flooring elements given to BAS by KODE.**

TESTING

1:1 SKETCHING AND DISCUSSING

DESIGN - BUILD IN DIALOGUE



Design - Build in Dialogue

This phase of the course focused on establishing an overall strategy and design for the hall. The strategy, design and built fragments evolved from, and related to, the six mapping categories and altogether embodied the course themes of material ecology, social infrastructure and critical spatial practice.

1:1 mock-ups / prototypes

Following weeks course focused on 1:1 mock-ups / prototypes - defined and built one or more fragments of the design in full scale and actual material to test/communicate various key aspects of the design. The testing phase consisted of these interventions:

Mezzanine - exhibition - soft space

Facade - new entrances

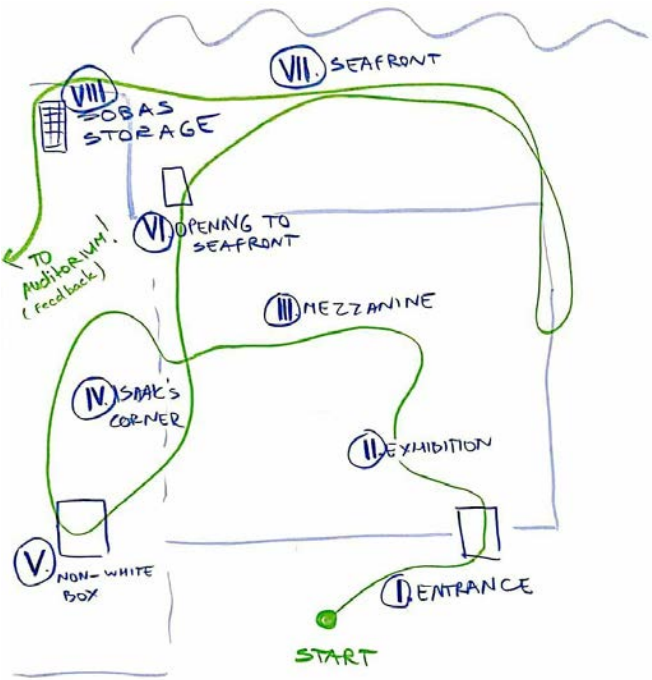
Storage Systems - SOBAS storage - Waterfront rearrangement

Community dialogues

In addition this phase of the course engaged in a series of community dialogues with various persons and groups that make up the community of the school.

'The real gift of the architect is supposedly the ability to make the material do more. The extra offered by the architect therefore doesn't necessarily require more resources. The economic idea of making more with less is not simply a modern mantra or radical ecological ethic. It is built into the very figure of the architect.'

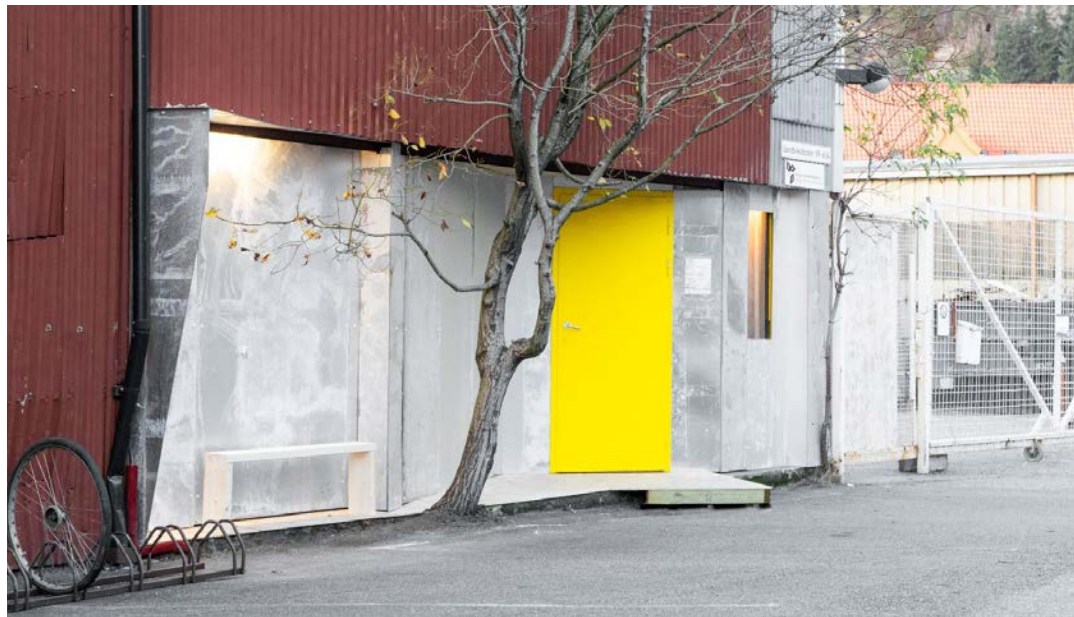
Excerpt from Mark Wigley's 'Returning the gift'



Facade - new entrances

Amanda Vassenden, Kyrylo Buriak, Rolf Bjørnevik

These testing phase interventions explored how the new openings on two sides of the facade could work. The try-out entrance on the side of the street introduced the niche gesture and bright yellow door as a form of signage. The opening that was tested on the seafront facade introduced the potential of undefined space between library and kitchen and made a first step towards developing it further.



Mezzanine - 1:1 test - exhibition - soft space

Aistė Gaidilionytė, Kamilė Vasiliauskaitė

Another thing that was tested in regard to the Mezzanine was an intervention that tested out how the width of proposed mezzanine extensions would affect the hall as it is now. Using the plastic textile sheet and a rope, the edges of the proposed mezzanine were marked to visually examine the spatial impact for the hall.

This testing phase installation explores the possibilities of using more textile at BAS and what spaces could be created that way. This test suggests hanging curtains from the ceiling of the mezzanine as a way of creating a wall surface that could be used for exhibiting purposes such as projecting / hanging works / creating an empty background. This installation suggests also that similar fabric curtains could be installed in studio spaces to create flexible and soft partitions.



Storage Systems - SOBAS storage

Jakob Bårgard Haugen, Iselin Absalonsen, Leonie Overmeire

This intervention was a newly constructed box with shelves and smaller pockets for the community of SOBAS. This mock-up design explored how a flexible multipurpose storage unit could look like. The goal was to create a movable object that could work as a storage for SOBAS items as well as a notice board and a container of leaflets and journals for people to take freely.



Storage Systems - Waterfront rearrangement

Jonas Hoiness

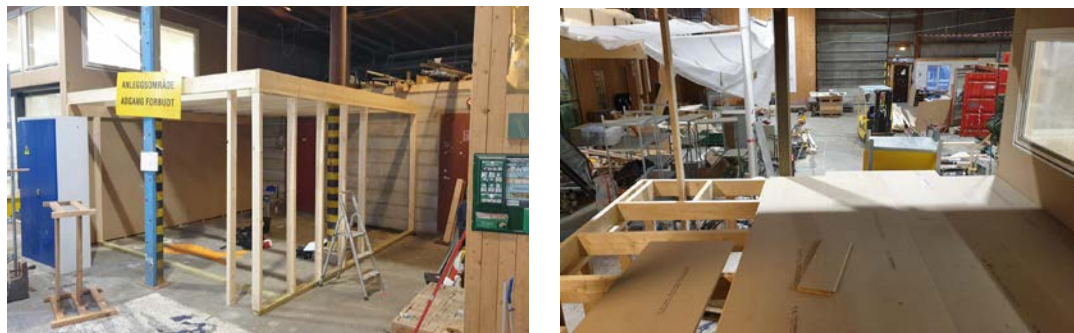
With the help of an external lecturer, prof. Or Ettlinger, who specialises in emotions based design the course reorganised the storage on the entire waterfront to accommodate for the classic BAS activities: Work, storage and social gathering. The reorganisation was accomplished using architectural theorist Christopher Alexander's Theory of Centers that views space not as a collection of objects, but as a series of overlapping relationships. The waterfront is now reorganized to afford increased access to storage spaces, workspaces and social hangout spaces.



Storage Systems - Emptying of The Hall

Emptying of The Hall was done by the whole group

This process concentrated on removing the containers that were taking the space of the hall. The things that were stored in the containers were removed and then reorganized to "Isaak's corner" constructing a room for the storage. The containers were sold and removed from BAS freeing a bigger part of the hall making it much more spacious and affording for future uses.



This tool corner was made by Jarand Ellingsen Roalkvam



The Hall before the emptying



The Hall after emptying

Community Dialogues

During this phase of the course two important discussions were held – with the administration of BAS and with the teachers and students. These conversations opened up a deeper insight into what BAS as a community needs and wants. During the discussions several topics were discussed such as: Mezzanine, Facade, Room Partitions and Storage Systems.

Feedback - Facade

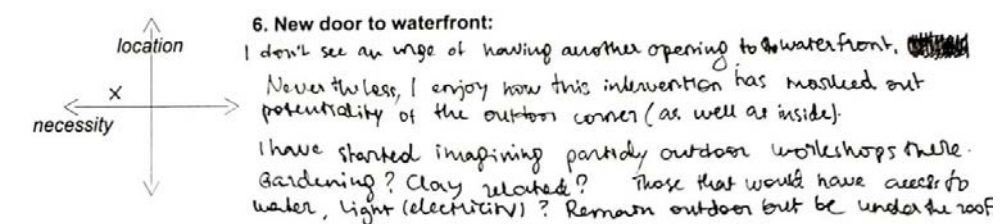
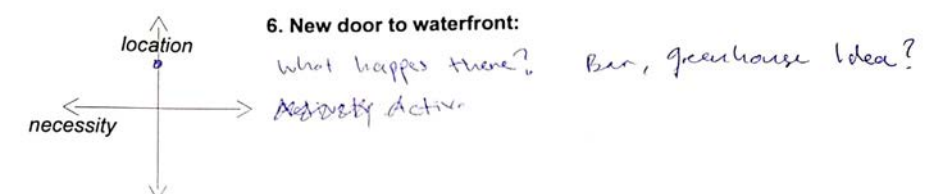
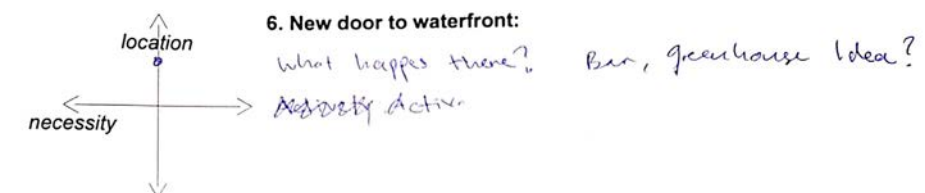
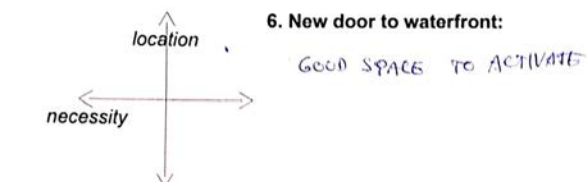
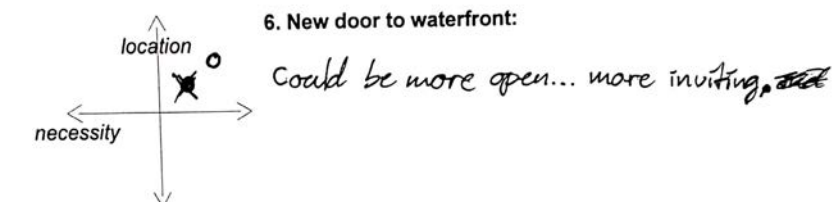
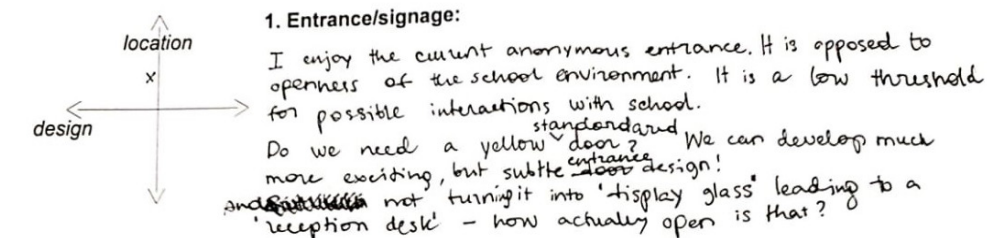
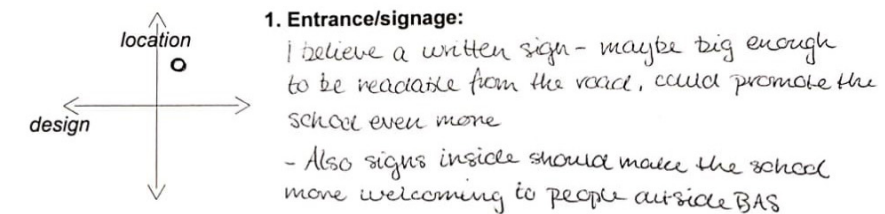
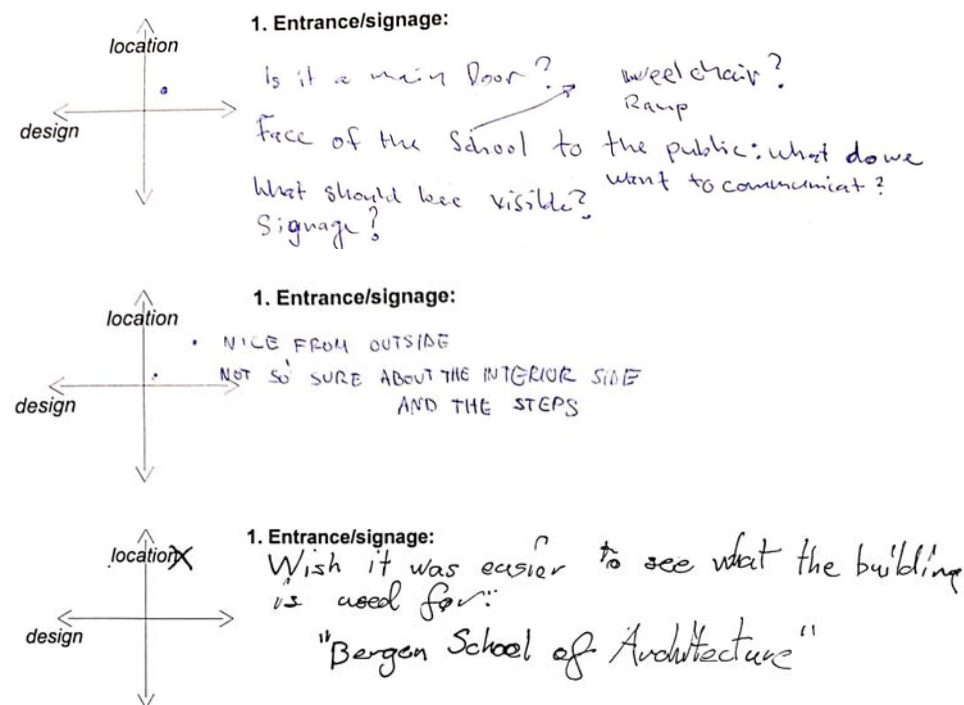
Here are the thoughts on the topic of the Facade by the BAS administration, teachers and students.

Administration thoughts

'Need to signify / strengthen presence of the entrance, need to renegotiate relationships (to work areas – to circulation); one or more streetside transition needed, but with assurance of security of the entrance.'

'Parking reflections – need for 3 admin + 1 guest parking spots on the street side, although off site parking could be considered to free up the space in front of the street façade. Bike parking could be reintroduced in front of the street facade, maybe also City bikes/ scooters.'

Students and teachers thoughts



Feedback - Mezzanine

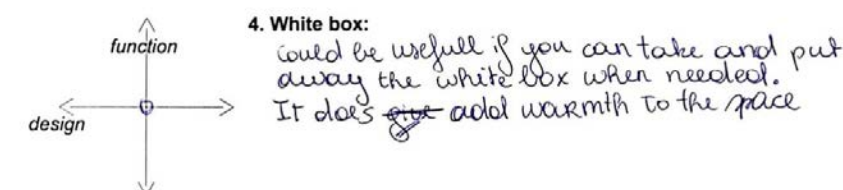
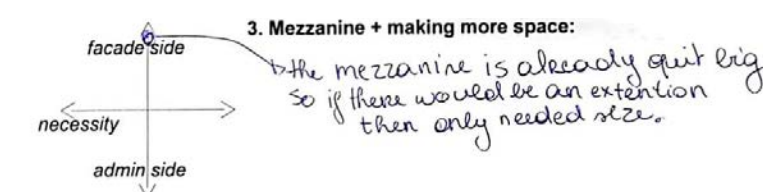
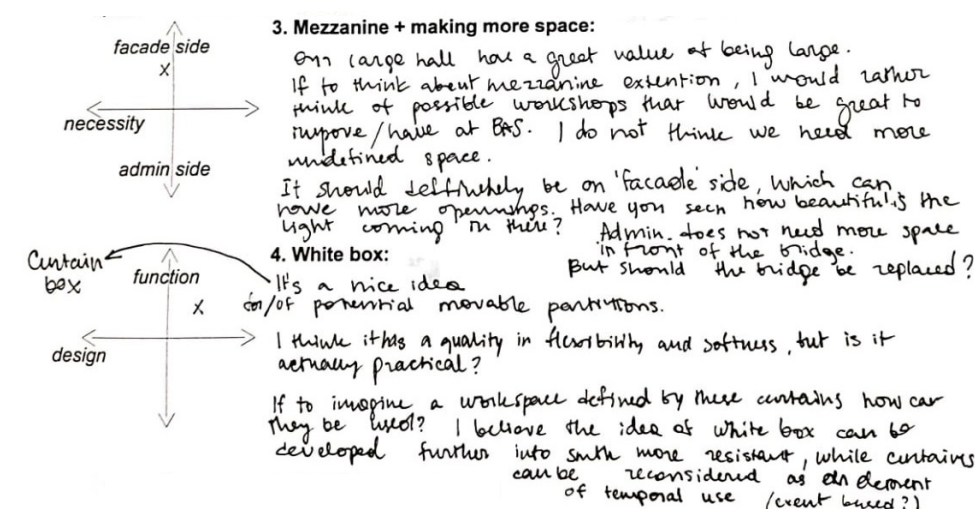
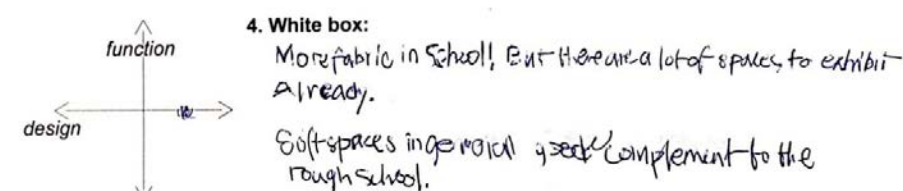
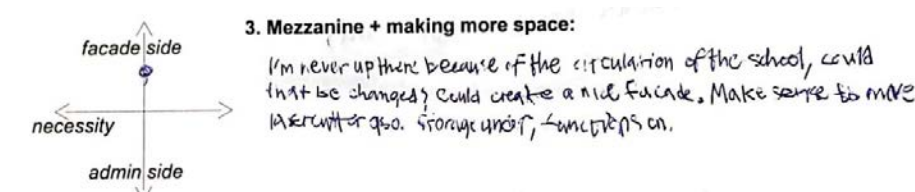
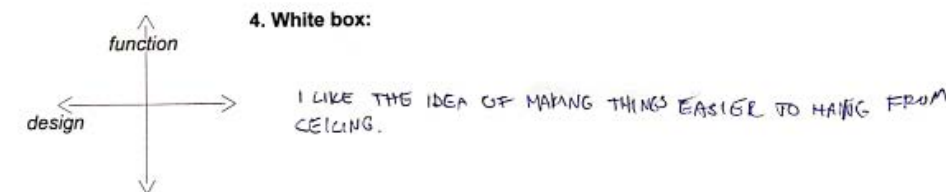
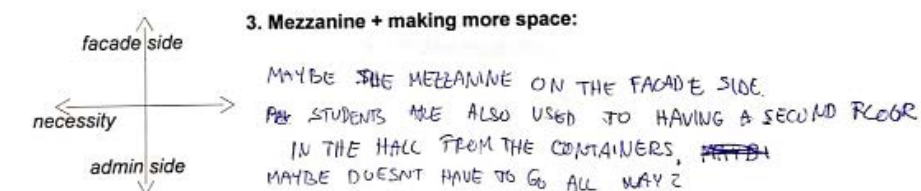
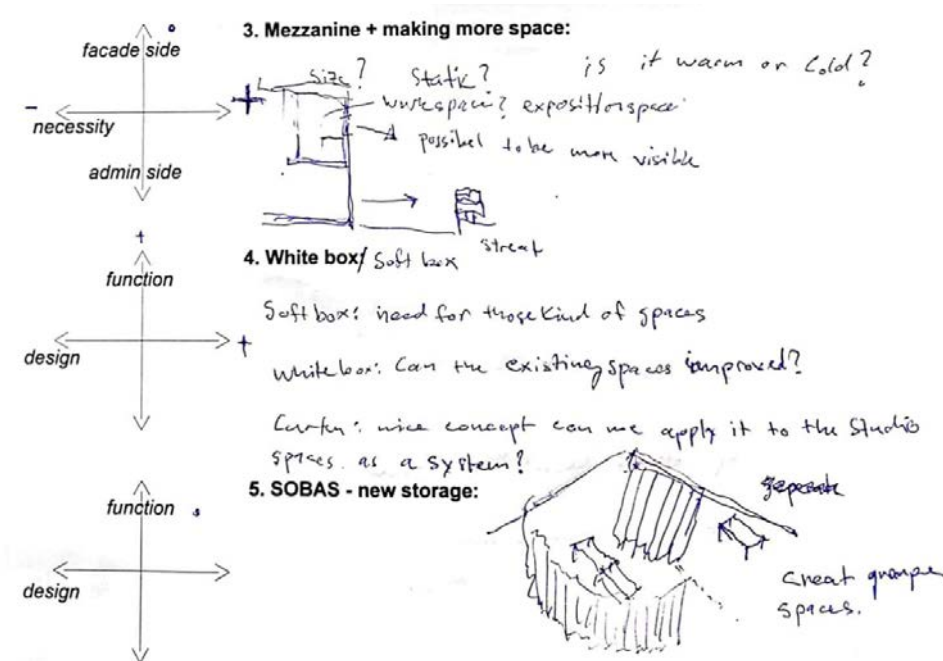
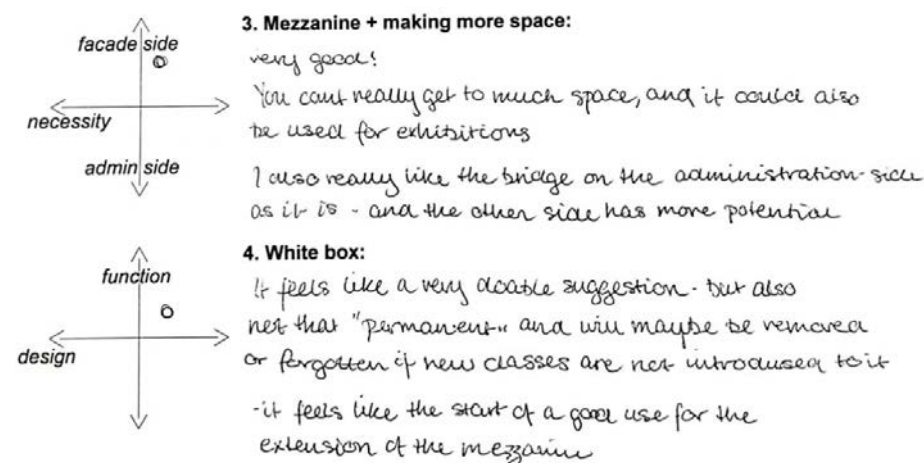
Here are the thoughts on the topic of the Mezzanine by the BAS administration, teachers and students.

Administration thoughts

'Need for group rooms that could be established on the extension of the mezzanine on the side of administration - silent / discussion / group work / prayer / sleeping, rest / teacher workspace / meeting rooms.'

'If the mezzanine is on the side of the street - it should be more focussed to fabrication / storage. These spaces should not be close to administration and library because of the noise, dust and smell.'

Students and teachers thoughts



Feedback - Storage Systems

Here are the thoughts on the topic of the Storage by the BAS administration, teachers and students.

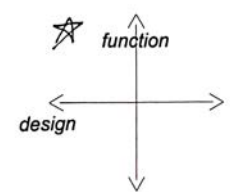
Administration thoughts

'Priority for the storage should be on ground floor with possibility of Mezzanine (Forklift) – school needs to free up ground floor. Storage should be visible, organized and have an easy access. Floor marking, instructions, signage could be a way to do that.'

'The social organization – dugnad - should be established to improve the understanding of material ecology as well as rhythm of cleaning, sorting, organizing storage. The dugnad should be made enjoyable for everyone to want to be part of it.'

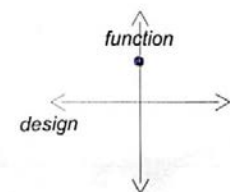
'All Storage, that can be outside, should be outside, seafront area should be kept clean. There should be an ongoing discussion with the staff responsible for the hall and workshops while organizing the storage.'

Students and teachers thoughts



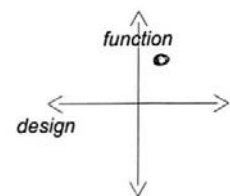
5. SOBAS - new storage:

Visible sobas ♥
Physical "hub" makes it more fun



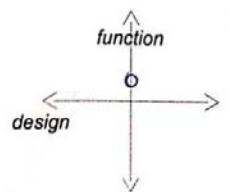
5. SOBAS - new storage:

Is needed! Maybe should have a home? Bigger base maybe?



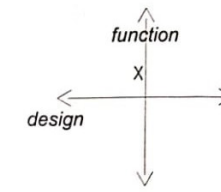
5. SOBAS - new storage:

SOBAS really needs this kind of place for storage, and the possibility to move it around is a good idea - but does it fit everything SOBAS need to store? Big enough or maybe more moveable storage spaces?



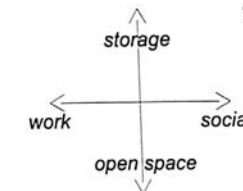
5. SOBAS - new storage:

mobile shop sounds like a good idea but maybe not exactly in the form it is now?



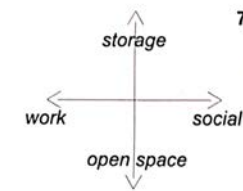
5. SOBAS - new storage:

A portable structure for sobas seems to be inspired by The Kitchen project at KMD.
I know that they have difficulties with maintenance and organization. Who will take care of Sobas shelf? Is it actually going to be moved? What for? Who will direct/navigate these changes?
I'm not sure if Sobas needs more tasks/responsibilities. Their storage unit can be in a particular, easily accessible place. ^{Kitchen area (Dining) seems to be logical.}



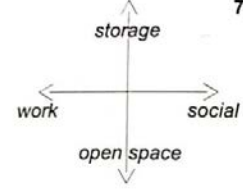
7. Waterfront + Dugnad:

yay, yay, yay and yay.



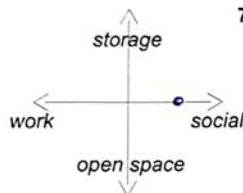
7. Waterfront + Dugnad:

BETTER WAYS TO ACCESS WATER
DOES THE COMPOST WORK?
COULD THAT BE IN THE NATURAL GROUND BY THE SAUNA/NEUMAN



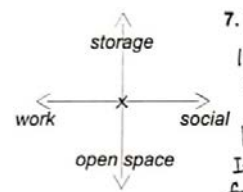
7. Waterfront + Dugnad:

Maybe dividing the space more by using hatched surface for storage and soft surfaces for social



7. Waterfront + Dugnad:

Improvement access the water
Dugnad great idea



7. Waterfront + Dugnad:

It's nice to have a better access to the water (also visual) seating arrangements seem to be useful and rather attractive.
I disagree with storage units/piles across the outdoor space. It has also felt better having some mess. It is inviting for other things to happen there. ^(traces of some activities)
I think that a more strict storage system can be implemented on the northern side.

Design - Build in Dialogue

_1:1 testing of a new entrance towards Sandviksveien showed the need for more detailed examination of the exact placement. Placing the door so close to the corner turned out to not be the best option for the building. The visibility of the entrance was questioned as well as the use of bright yellow coloring, since it came off as a too straight forward of a sign for BAS. The introduction of a seafront opening was more of an indication of a future possibility. If implemented it would require a supporting activity in conjunction, a programming that is more than just a door.

_Testing the replacement of the entrance involved a new articulation of the corner facing Sandviksveien and the outdoor storage of BAS. This indicated the potentials of pulling back the facade wall creating niches possible to inhabit, or seek shelter in to avoid rain. Folding the facade also created a subtle transition space mediating the movement of entering into BAS.

_Cladding the new facade with metal sheets available at BAS, proved to be a frugal way of establishing a high level of finish that also created a unified gesture of the corner signaling the presence of BAS at street level. This would work even if the school settles with the existing entrance from the fenced yard.

_The testing of mezzanine volumes showed that a future extension will highly influence the height and feeling of spaciousness in the hall. Therefore the extension of a mezzanine seems more suitable on the side of the administration, as the existing bridge already takes some space away from the open volume of the hall.

_Removing the containers, and storage that was cluttering the hall, made way for a new open space full of future potentials. The process of unbuilding showed the importance of clearing space, and the need to address the consequences of unorganized accumulation of stuff. It also stressed the virtue of a material caretaker and having a social infrastructure in place that could infuse an everyday culture of cleaning, shared by everyone at BAS.

_The rearrangement of the waterfront showed once more the importance of conscious placing of materials and revealed the potentials of creating a more pleasant space just by cleaning, sorting, and finding systems for the materials scattered around.

ADDITION

STORAGE MANUAL BY JONAS HOINESS



A manual for storage at BAS

This manual for storage is the result of a full semester exploring BAS as a whole ecosystem of interconnected spaces, activities, objects and social interactions. Through the lens of material ecology, social infrastructure and critical spatial practice we have identified that storage lies at the center of this ecosystem, being deeply enmeshed into every aspect of the school, but improper storage of sensitive materials and general disorganisation has resulted in a lot of missed opportunities and unnecessary wastefulness.

This manual is divided into two parts. The first deals with storage solutions for BAS as an entire system, while the second part deals with a specific proposal for a new storage system in the Main Hall.

The different elements of the larger system are presented in order of importance, meaning that if one can't implement every element one should start with the top of the list and work their way down it. The system works best as a whole, as all the elements feed off each other, but it would also work if implemented in the order presented.

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 - 1. Perimeter storage - see thick facade in the end
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Part 2: The thick facade

Part 1: BAS as a whole

01. Social infrastructure

The most important intervention to achieve better storage at BAS is fostering the school's relationship to its stored materials. Low threshold social events, like a monthly dugnad or training in self-organisation, will function as generators for more conscious use of storage and the school in general.

1. **Self-organisation** is critical to achieve Open Form. Students should make conscious decisions on how they wish to use the building, and vote on what they wish to see happen. The current lack of self organisation at BAS has to do with the lack of two elements: a central person or organ that can coordinate different student initiatives, and training in how to self organise. BAS needs:
 - a. **Yearly school-wide training in how to self organise**, how to organise democratic assemblies, how to implement initiatives, apply for funding, etc. This point should be taken extremely seriously, and experts on leadership, communication and self-organisation from outside BAS should be invited to lecture and workshop with the students. They would initiate and facilitate the necessary conversations and would provide a methodology and a language that can be employed by students the rest of the time.
 - b. **A central person or organ** that can coordinate different student groups, gather knowledge on how students feel about different topics, make it easy to develop new student initiatives, etc. **SOBAS** should be this entity.
2. **A monthly dugnad** is much needed and also overwhelmingly voted for at the council meeting in November. "Dugnad" is the Norwegian word for "collective effort for the common good". These events should involve loudspeakers playing good music and some degree of reward (like pizza, sweet buns and the like) to make the process as engaging as possible.
 - a. **Every year/course takes responsibility for thoroughly cleaning up their own studios**, and somewhat resetting their classroom's condition. This cleanup entails:
 - Tidying up and organizing/reorganising the furniture
 - Sorting and throwing away all trash
 - Building shelves, partitions, tables or anything else lacking from the studio
 - Disassembling anything that isn't needed anymore in the studio, unless there is an obvious and immediate use for the item elsewhere. In that case relocate the item to their new location.

- Bringing all dirty cups and dishes down to the kitchen for cleaning

b. **A course/year is in addition to cleaning their studios also responsible for cleaning the school's common spaces more thoroughly:**

1. **Kitchen (minimum two students)**

- Throw away all expired food.
- Move all food with improper labelling to a shelf named "free to take"
- Clean all surfaces so kitchen is "reset"

2. **Main Hall (minimum ten students)**

- Clean the Main Hall so that it can allow for activities like construction, exhibitions and performances to happen
- Disassemble everything that needs to be removed from the hall/BAS so that its materials can be reused. (wood, chicken wire, bricks, rope, screws, fabrics... anything)
- Place all longer pieces into the racks and storage they're intended for.
- Place all the smaller materials that can still be used (like offcuts, odd sizes) into dedicated storage units
- Cut remaining smaller pieces of untreated wood into 30-cm long pieces of firewood
- Add anything compostable into dedicated composting bins.
- Throw away all materials that are beyond reuse

3. **Waterfront (minimum ten students)**

- Clean waterfront so that it is free from clutter that hinders its use. **[See section 3 on the Waterfront]**
- Place pallets back into dedicated locations.
- If there's time at the dagnad the students could build small, but needed interventions, like benches, roof extensions, recycling stations, etc.

3. **The dagnad should also on occasion contain collective discussions and workshops**, exploring various topics of communal interest.

02. The Main Hall

The main hall allows for a multitude of activities to take place, and one could argue it is the spiritual heart of BAS, where the workshops, students, staff, storage, exhibitions and visitors cross paths and intertwine. Keeping it as open and clean as possible must be a top priority to ensure it stays healthy.

1. **Perimeter storage in the Main Hall** allows for and encourages more construction, sketching, performances and large scale work. Storage should be fixed along the perimeter while anything in the rest of the hall should be flexible. **[See "Part 2: The Thick Facade" for an in-depth proposal]**

Principles for perimeter storage in the hall:

- a. No storage on the ground, only along the perimeter.
 - b. Anything that can go outside should go outside
 - c. As much as possible stored on pallets for increased functionality (industrial scale)
 - d. Fixed locations for what to store where
 - e. The caretaker's corner is his corner only
2. **Signage everywhere** would increase the readability of the space immensely. Signs for orientation and circulation, as well as labelling of storage must be implemented:
 - a. Around building, for orientation and circulation
 - b. On shelves, for knowing what is stored
 - c. Lines on the ground to define paths that should always be kept clear, both for the forklift and for fire safety

03. The Waterfront

The waterfront should be organised into a never-ending Warsaw-game of creating great spaces for social interaction, storage and work. This is in order to allow the most variety of activities to take place. Spaces intended primarily for social use and spaces intended primarily for construction work should be framed and separated with storage on pallets and gardening [contact the BAS Garden-group to learn more]

1. Manual for how to use the waterfront:

- a. All storage on the waterfront must serve a dual function and create spaces for social happenings, work/construction or gardening.
- b. All storage on the waterfront must be stored in a way where they won't deteriorate. (eg. keep wood and metal dry and covered)
- c. If someone needs a material from the waterfront they are obligated to subtract it in such a way that the coherence and quality of the space isn't ruined. The spatial constellations can be reorganised, but its "vibe" and the activities encouraged should not be destroyed.
- d. If someone needs to add a material to the waterfront the same rule applies. Add the material in such a way that the social, work and gardening functions are maintained and even enhanced.

2. Every month during the dugnad a group is dedicated to properly reorganising the waterfront, removing trash and ensuring that the overall coherence of the space is preserved.

04. Flexible storage

Not everything can or should be stored on pallets in pallet racks for the long term. A single ruler, for instance. Or some drawings, cardboard, glue, cans of beer and small working models. For these things of various dimensions and quantities one must have a storage system that is movable and easily adaptable to its contents and changing situations.

1. Flexible storage on wheels throughout entire school

- a. Storage on wheels allows for easy reorganisation of space. These should be able to fit in the elevator
- b. Every class, maybe even every student, should have some sort of movable storage
- c. Shared storage is highly encouraged. A lot of model making materials are thrown away without ever being used, and having a shelf for shared materials in a shared flexible storage unit could reduce a course's amount of waste immensely.
- d. These storage units should be built and operated by the individual years/courses

2. SOBAS-storage on wheels

- a. SOBAS needs more space dedicated to itself. A unit on wheels that can be relocated will allow for SOBAS-interaction everywhere throughout the building
- b. The unit can house popular modelmaking materials for sale, like cardboard, greyboard, balsa wood, miniature figures, scalpels, glue, etc.
- c. The unit can also function as a bar that can pop up anywhere in the building.

3. SOBAS storage in a fixed location

- a. SOBAS would also benefit from having a dedicated space for more long term storage of materials as they would naturally buy in bulk to reduce prices.
- b. Further investigation is necessary to identify the location of such a space.

05. Vertical storage in silo-chambers

About half of the BAS-building is void. The silo chambers are by far the most underused resource available, but is also one of the most difficult and expensive to work with. A simple staircase-like construction would allow BAS to utilise the full height of the silo chambers and free up a lot of space in the rest of the building.

1. Staircase-shelving

- a. The silo chambers can store more items vertically if a kind of spiralling staircase lined with shelving would be built within them.
- b. Long-term student storage can be relocated here. The work of students on exchange, for instance.
- c. Tables and sawhorses could have dedicated chambers for storage over the summer

Part 2: The thick facade

The thick facade is the expression of perimeter storage in the Main Hall. A series of new and upgraded functions are integrated into the edges of the hall to afford more possibilities for use and work at new scales. Tall pallet racks make full use of the forklift, while new storage solutions for timber and plates make it easier than ever to build with more and longer pieces than before. A new door connecting the timber workshop to the metal workshop creates a new external workspace, and the caretaker gets a new toolshed. Of course, there are labels on everything so that one never loses track of what one has.

1. **Pallet racks allows for highly functional storage on an industrial level**, increasing opportunities for reuse and readability of space and storage. The lower shelves are dedicated to storage with a high level of use and rotation, while the upper levels that are only accessible by forklift are dedicated to long term storage and materials more involved in official building maintenance.

a. Manual for how to use the pallet rack:

- b. **Names and key info on everything is key** to the legibility of the pallet rack.

1. For students: Name, year, phone number and date the item(s) were placed into shelves must be included. Date must be updated weekly to ensure the projects aren't stored and forgotten.
2. For anything else: contents/material, ownership (course/teacher/caretaker/free to take, etc.), and date added to the rack must be written on the pallets, pallet frames or on a piece of paper adequately attached, and in letters easily legible from the ground.

c. **Ground floor:** flexible workshop-tables and short term storage

1. Workshop tables on wheels will be placed in the Main Hall to function both as flexible extensions of the wood workshop, and as tables for model assembly. They can be stored in the pallet rack with models on top.
2. Short term student storage, must include contact info and date added to the shelf.
3. Reuse/flea market corner for things that students and teachers no longer need, but are too nice for trash or disassembly. Will be cleaned/emptied regularly during dagnad.

d. **Lowest shelf:** easy access materials

1. Contains materials that are free to use by all, like clay, firewood, wire mesh, etc.

2. Materials must be properly labelled with contents and possibly also protocols for how to properly use, reuse and store the materials.
 3. **Higher shelves for longer term storage.** Managed by caretaker and forklift.
 - a. Pallets, long pieces of wood and metal, materials rarely used, but unwise to discard, etc.
 - b. Materials must be properly labelled with contents and possibly also protocols for how to properly use, reuse and store the materials.
 - c. Only the caretaker has access
2. **Acquiring new pallet rack system.** Regardless of whether it's pre-used or not, a modern system would allow for much more future customization as it can be integrated with other systems and a myriad of extensions are available on the market.
- Maximising storage** must be a top priority when acquiring a new pallet rack. One that fits well between the two central metal columns on the street-oriented facade of the main hall, and built up as tall as possible would allow storage spaces for 32-40 pallets or larger, longer pieces than what the current system affords.
- a. Possible extensions
 1. Extendable pallet shelf. Very practical if one is storing heavy objects in a pallet frame that's hard to access.
 2. Rolling pins, so objects can be more easily moved.
 3. Shelf/grill inlays would create heavy-duty shelves for all kinds of storage, not just pallets
 4. Corner protectors (for forklift) are easy and practical modifications to extend the lifespan of the pallet rack by protecting its corners from accidental bumps by the forklift. Cheap insurance
 5. Cable drum. A dedicated spot for cables
 6. Barrel extension is suitable if ever a barrel needs to be stored. Currently no need.
 3. **Door leading to space in front of the metal workshop,** integrated into the Thick Facade. Such a door would increase communication between the workshops and allow for a series of interlocking/overlapping workplaces to emerge in front either workshop.
 4. **Improved timber + plate storage in front of the Wood Workshop.** Storing timber as close to the wood workshop as possible will encourage the use of it and also function as a wood-themed transitional space into the workshop. The actual racks for timber and plates are upgraded.

- a. Timber storage rack is made more compact, with increased readability and ease of use in mind. Placed on the outside of the ramp so that it is accessible from both the front and the side.
- b. Plate storage is remade with shorter distances (approx. 15 cm) between metal frames, to ensure all plates stand up instead of leaning on each other and making it impossible to see what materials are available, or to pull them out of the rack.
- c. Shorter pieces of wood and odd offcuts of plates are stored in boxes on wheels to make reuse and readability as easy as possible.
5. **Storage above the sitting-nook and exhibition corner** can take many forms, but shouldn't be too complicated as that would also quickly become very expensive.
 - a. Timber rack. A classic timber rack would allow for vertical storage of long pieces of wood, and wouldn't be too hard to attach to steel columns, but it breaks up the previously established form language.
 - b. Pallet rack (for sawmill-timber/KODE-floor/etc.). With some clever engineering, a pallet rack could be cut into smaller sections and either hung in front of the wall or the ceiling.
 - c. Shelf. Placing a shelf on top of the exhibition corner would be an easy way to gain more storage space for pallets and other materials
6. **Caretaker's new corner is an extension of the thick facade,** and allows for both vertical storage and proper tool storage. The latter removed the need for the white and blue storage containers by moving the caretaker's tools from them into the caretaker's new storage unit, which freed up a considerable amount of space in the hall. .

