

**e m p o w e r m e n t
t h r o u g h m a k i n g**

S t i n e H o l m e

S p a t i a l D e s i g n I B D

**T h e R o y a l A c a d e m y o f F i n e A r t s , S c h o o l
o f D e s i g n**

**T u t o r s :
H e i d i S v e n n i n g s e n K a j i t a
J e n s O v e r b y e**

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“Empowerment Through Making”

Stine Holme

Thesis project, Spatial Design, IBD

KADK 2018

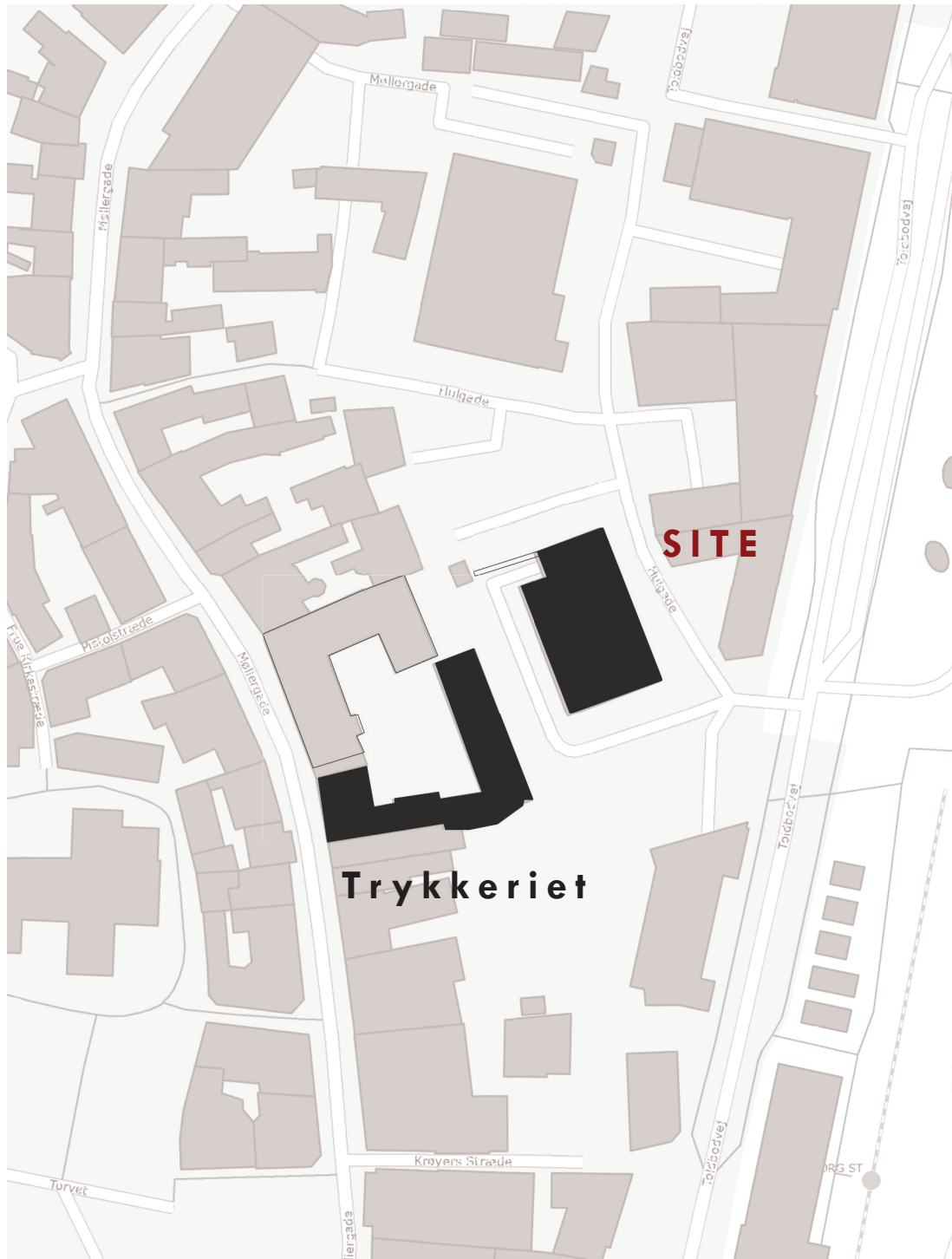


Det Kongelige Danske Kunstakademis Skoler
for Arkitektur, Design og Konservering
Designskolen

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Introduction



The build proposal of the project is a transformation of a building currently used as parking garage, into a shared creative workshop, facilitated by people of different social backgrounds, from the local community.

The project's main focal point is how design interventions can provide a stronger sense of ownership for the people, who are to inhabit and use the space.

Within the research phase, the project has been influenced by two different sets of networks:

One is the activists of user driven, creative spaces located in the city.

The other is the users of an activity centre, Impuls, for citizens with mental health issues.

I found that people from the two networks, had a number of overlapping activities and interests. However, the sense of empowerment left with the individual users, were very different according to which context the people and activities found themselves in.

My aim for this project is to suggest a proposal that allows the users of a space to be included in the building processes, and where some users will be considered as active agents by trade, according to each their own set of skills of resources. This is done in order to allow participation of different levels that acknowledge people's different capabilities, skill-related, but also mentally.

Theory

The work of historian and architect, Katie Lloyd Thomas, has had a great impact on how this project has been shaped theoretically.

Especially the topic of communicating properties of materials, and how choices of wording have an impact on how a material is perceived. Primary literature on this topic is her Ph.D. Building Material: Conceptualising Materials via the Architectural Specification and 'Of their several Kinds'; Forms of Clause in the Architectural Specification. Hereto I also add the Ph.D. of Brady Burroughs Architectural Flirtations as inspirational source.

Based on these works, the document of the material specification serves as a tool of design processes, and also inclusiveness. The final result is a heavily altered version that shifts in wording and type of clause, according building stage and the status of the agents.

Commentary to Programme

Back in February, my programme said that I would work with a number of spaces, in relation to provide a stronger connection between the different set of actors in the community. While I still believe that minor steps, will be the most efficient way of letting actors of different networks get comfortable with each other, I have chosen to focus on one particular space, to be able to go further into depth with design proposals.

During the project, I have had visits and dialogue with two of the cultural facilities in Svendborg – Maskinen, and Trykkeriet. The third one, Kultutten, has not to the same extent had a big impact on this phase, but due to it's relation to the other two, I have chosen to include it in the diagram..

r e l a t i o n s

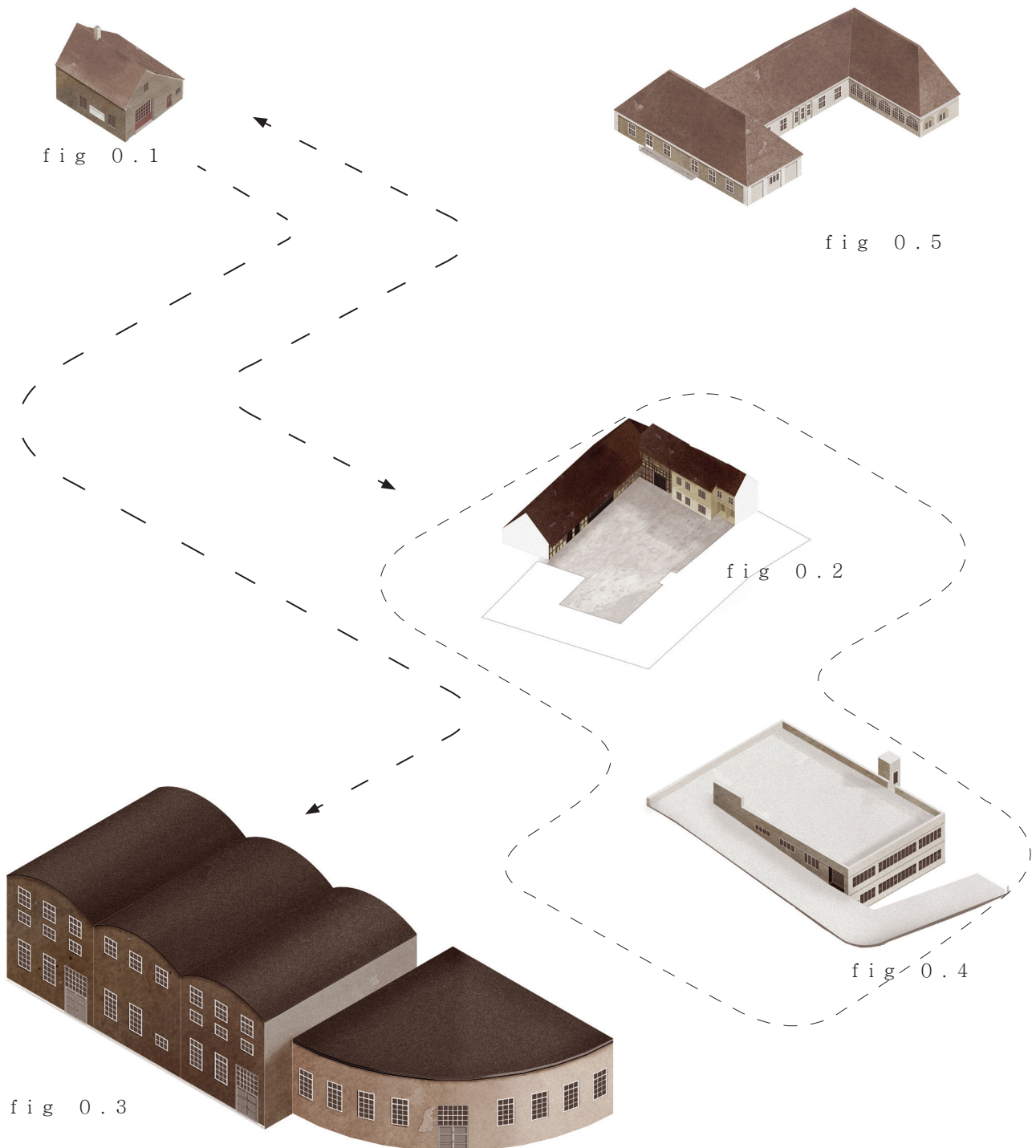


fig 0.1 **MASKINEN**
Concert venue and culture house



fig 0.2 **TRYKKERIET**
Commune of creative workshops



fig 0.3 **KULTUTTEN**
Sports facilities, Creative Workshop, Event spaces



fig 0.4 **HULGADE 6 SITE**
SITE. Current use, Parking garage



fig 0.5 **IMPULS**
Activity center for citizens struggling with mental health issues



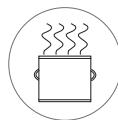
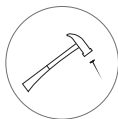
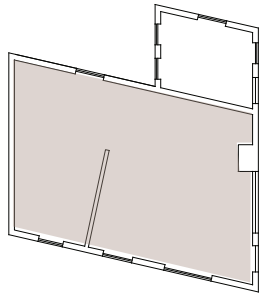
ownership		finances		use	
public		public fundings		arts and Crafts	
private		membership		construction	
organisation		rent		music	
		municipal budget		soup kitchen	
				café	

m a s k i n e n



10

empowerment through making



Interviewees:

Mathias Faigh Larsen
Anonymous
Anonymous

m a s k i n e n

The music venue and culture house, Maskinen started 20 years ago.

The venue and all of the activities are entirely run by volunteers. The activities taking place include concerts, street kitchens, and festivals, but the house is also open for people to do more quiet activities, as game night, cafes, and other social gatherings. The activists rents the building from the owner (who the ones I talked to with have never met, but according to them the agreement was without any challenges)

Acknowledgement of different capabilities

At my visit at Maskinen, I had the chance to talk with three of the volunteers, who all had different levels of engagement in the space. The vice chairman of the association, Mathias Faigh Larsen, and two day-to-day caretakers, where one of them, have been an activist (or maskinist, as they call it) for many years.

She informs me about the importance of having a flat hierarchy at a place like Maskinen. According to her, it is crucial for the place, that all engaged volunteers feel that Maskinen belongs to everyone, regardless of how much time and energy they are capable of providing to the different activities.

As she has been an activist for some years, she has had the privilege of observing the increasing engagement of new users, as they feel more secure in investing a growing amount of time and effort in the project.

A person might start doing smaller tasks, such as emptying ashtrays, garbage cans and sweeping floors, but eventually feel safe enough to take on more responsibility, and in the end perhaps even become a stakeholders of events (Ie. Concerts,

cafés and festivals).

The key to this, she says, comes from the acknowledgement of fellow activists, seeing and giving credit to one another, and to acknowledge the importance of peoples engagement, regardless of how time consuming it might have been, to each individual.

Appropriating the space

When the first activists moved into Maskinen, the former industry building was left with exposed concrete floors. The activists had enough skills of craftsmanship to add a new wooden floor and set up walls and desks. While they were not professionals, within a short amount of time, they had completely changed the character of the space from an unused factory into having a dance floor, bar, a stove and even a small reading room.

As a visitor, it seemed as if the users have not been afraid of appropriating the space over time, with both stationary, and contemporary additions. The sense of ownership clearly had a huge impact of the interior space.



Detail between the entrance and the dancefloor.

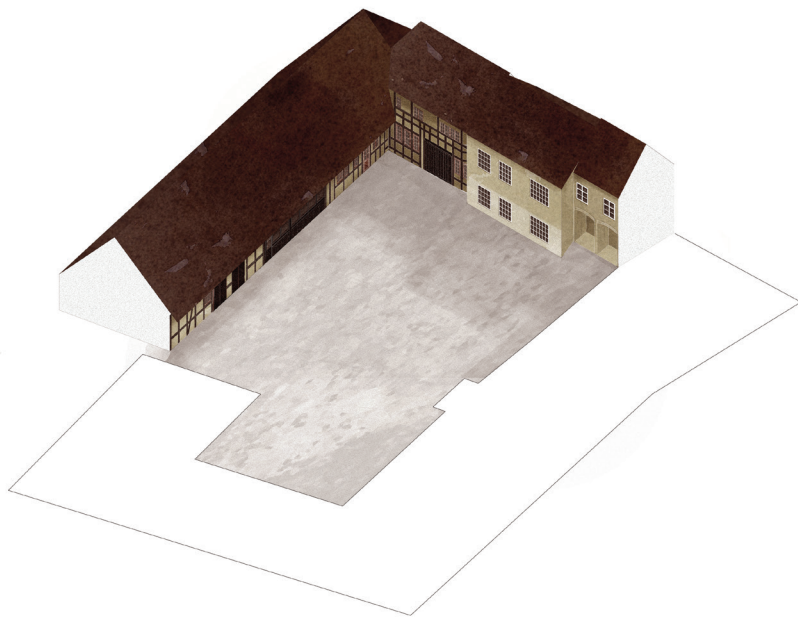


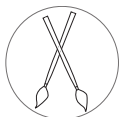
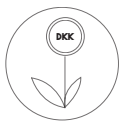
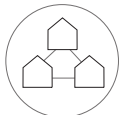
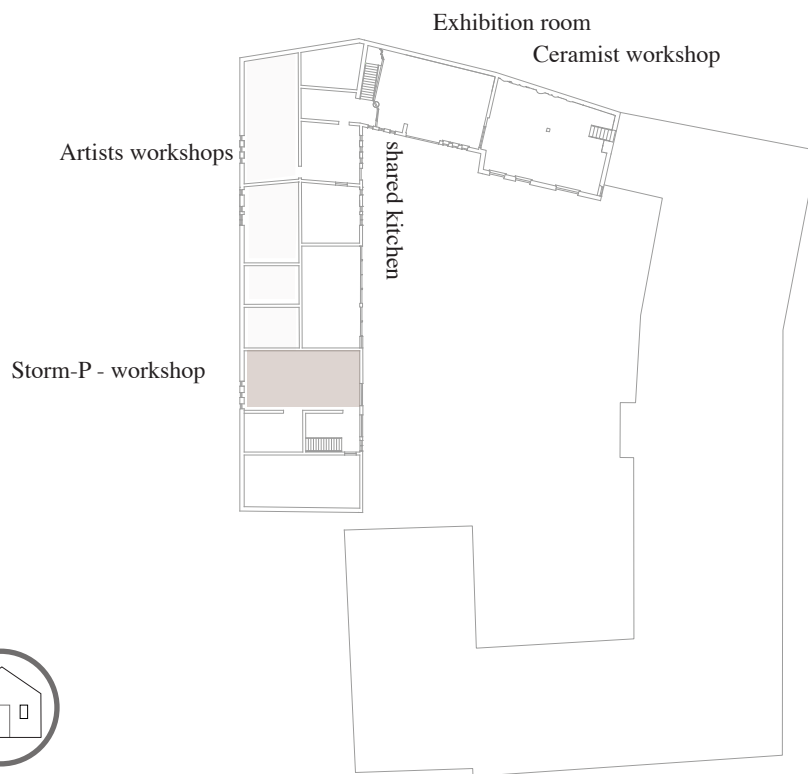
Detail of the bar desk



Selfmade mosaic floor inside of the bar

t r y k k e r i e t





Interviewees:

Axel Bang
Lars Myrthu

“Boffer”

t r y k k e r i e t

A group of the original activists from Maskinen took the initiative to start a commune of creative workspaces in an old merchant yard in the city centre.

The building is owned by the Ribers family and is therefore called “Ribers Gård” (Ribers Yard). Half of the yard is music the venue Harders, while the other half functions as the community of creative workshops, Trykkeriet, which has now been in use for 4 years.

Trykkeriet consists of workshops rented by artists, ceramists and offices for humanitarian initiatives, as well as a cinema and shared a exhibition room.

As it was the case with Maskinen, the interior expression of the architecture is heavily influenced by the users authorship and being in this space. This means that intermistic and ad hock solutions divides the rooms, according to how the users have needed to appropriate different areas over time.

Some of the areas are neatly decorated with small quirky details, other areas are just framed by a couple of home made plaster walls, with a more or less even cut-out door opening, functioning as a room divider.

Non-profit, extroverted philosophy

I visited Trykkeriet during preliminary studies, and had a dialog with a number of stakeholders and tenants at the place.

They put great emphasis on, that the workshops where meant for non-profit activities. When renting a workshop at Trykkeriet, the artists agree to engage in social interactions with fellow tenants, and the surrounding community. Trykkeriet host events from time to time, such as soup kitchens, talks, exhibition or small music events, inviting the public into the workshops, or moving the activities out on the street, Møllergade, when hosting open street parties.



Stair way between the shared kitchen, and the exhibition room A drum used as support in a room deviding wall piece made of a reclaimed window.

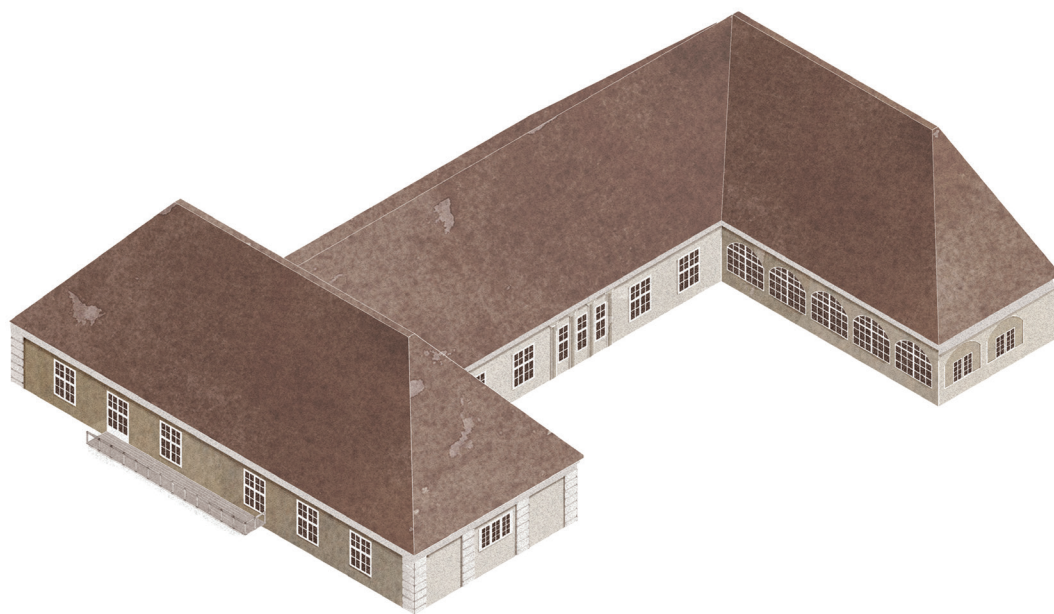
t r y k k e r i e t

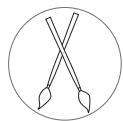
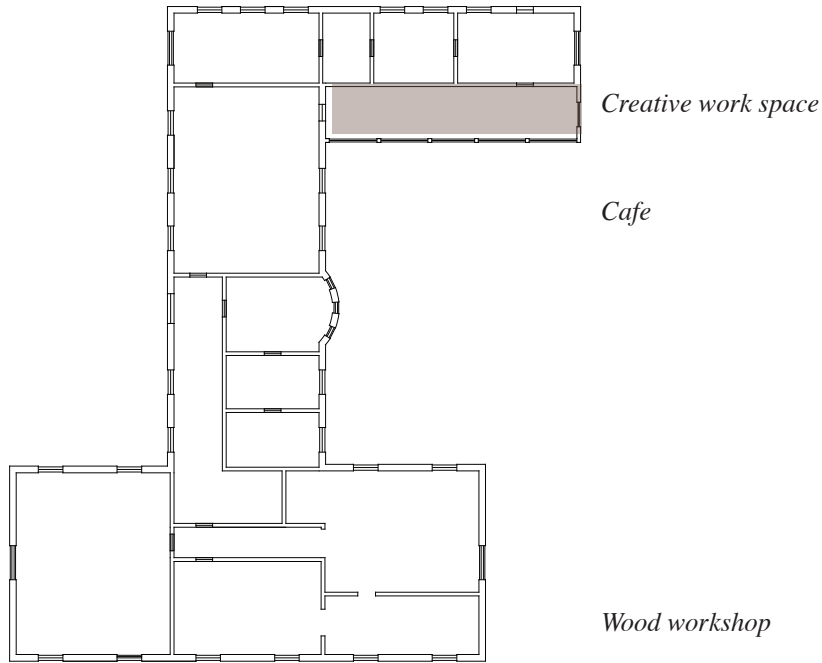


Self made plaster walls



Seating in the Storm P workshop. The ceiling is decorated with old paintings





Interviewees:

Three users, who wished to remain anonymous

Ceramic teacher, Christel Deleurant

i m p u l s

The activity centre Impuls is located 20 a minute walk from the city centre, and is primarily meant for people who needs extra support, as a result of a diagnose and/or other challenges related to their mental health. The centre is being described as a stepping-stone for people to prepare themselves to (re) enter society, by finding their own capabilities and recourses.

The facility has as a fairly efficient wood workshop, kitchen and office space, as well as a café and huge garden/park that are a part of a recreational green area that the centre facilitates.

Visiting Impuls showed huge contrast to the cultural facilities, and left a much more institutionalized and systematic impression.

Being within the public sector, the centre faces a number of restrictions, of which some of them seem to cause some challenges for the purpose of the centre and it's users.

Limitations

I had a dialogue with a Christel Deleurant, who works at the centre and agreed to meet up for a talk about her work at Impuls. She runs a small ceramic and clay workshop at the centre, as she believes being creative, and having the possibility of creating, is of great therapeutic value (A believe, she shares with the association SIND ((http://www.sind.dk/6storage/113/ny-hedsbrev_august_2006_ver._5.pdf).

She has taught ceramics for a number of years before, but as a former patient, within the mental health sector, herself, the workshop functions as part of her job trials.

As the centre being within the public sector, initiatives like hers, unfortunately is not always able to reach it's full potential, as use of recycled items are prohibited within public facilities – She had found a kiln for burning ceramics, but as it was not new, the centre could not take it. In general, the centre did not seem too cooperative, in letting the workshop unfold – they met the

same obstacles when suggesting more storage space in the art-room.

I acknowledge that there might be plenty of good reasons for this, but nevertheless, it seemed as a prime example of the limitations caused by (somewhat) bureaucratic requirements. Investing in a new kiln was as well out of the question due to financial cutbacks within the psychiatric healthcare sector.

Feeling pacified

During the conversation at Impuls, the workshop participants also expressed how the staff at the centre – and sometimes even the psychiatric system as a whole – has a tendency of making the patients feel less capable than they are. One user expresses how the step from patient to contributing citizens is too far, as the system does not accommodate the needs people might have, in order to take on work. As a result, the patients experience a system, where one is either 100% capable or 0% capable of engaging in either work or and education.

At times the same attitude is experienced within the parameters of the activity centre. An annoyance that echoed among the users I spoke to was how the Impuls hired in professionals to redo the café or the garden area, without including them, who is after all are going to live with the final result. It felt as if the staff were telling the users “as long as this is your mental condition, you are not capable of contributing.”

In relation to this issue, a user pointed out to me during our conversation, that while one might be capable of taking on a full time job, it does not mean that this same person should not be capable of gardening, painting and so forth, or to just have a valid opinion about the changes happening in the facility.

The presence of the user

While the presence of the activists was quite visible at the user driven cultural facilities, the interiors of Impuls seemed more anonymous. This is most likely also due to their status as a public facility, and the regulations, which they have to follow. It was however interesting to notice how much the historical use of the building was showing in the decorations. The centre used to be a “julemærkehjem” (care centres for children age 7-14, who need help adopting a healthier lifestyle in a safe and encouraging environment. This institution dates back to 1904) and the traditional illustrations covered the walls in the room, while traces of the users and their activities seemed to be left at a bare minimum. Almost as if they weren't there.

As a sidenote to the dialogue with the Impuls users, I would like to add a couple of remarks from a previous visit to the centre.

As mentioned before, the centre has a wood workshop where the users can build and construct items either of their own design, or as part of a construction course. Within the wood workshop the walls were decorated with paintings by the users, and I was informed that it was primarily those who used the workshop frequently who chose to decorate the rooms. Outside of the workshop was a huge wooden patio. This had been buildt and assembled along with the users, and annually maintaining it seemed as being a great social activity for the involved. The user and resident (at the Skovbrynet, next to Impuls – housing for psychiatric patients) showing me around at this visit, expressed that the patio gave the users a certain feeling of pride.

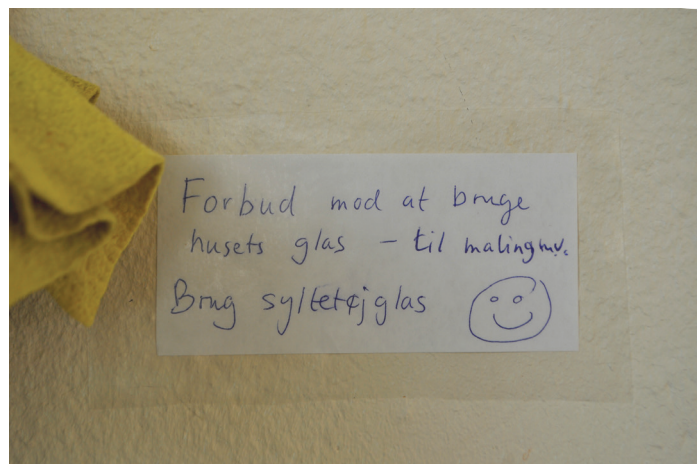


Julemærker, decorating in the art room



Patio out side of the wood workshop, Impuls

“It is prohibited to use the house’s glass for paint. Use jam jars” - Note from the staff, Art room at Impuls



“Recreational area. Tidy up.” - Note from the staff, Art room at Impuls



,Art room at Impuls





“julemærker”





Sink in the art room, where the ceramist workshop takes place. An old photo of the centre hanging above



Conclusion

The actors of the different sites – cultural facility, or activity centre – are clearly left with very different levels of empowerment, regarding the spaces and contexts they find themselves in.

I do of course acknowledge the fact that the purpose of the different facilities as well as the users individual position in the two different contexts, are of very different examples, and the challenges and forces of the two, can not be directly compared without some reservations.

It was however peculiar to note how differently a person is perceived, according to which situation they step into, and the amount of freedom they are given, and/or feel entitled to, according to said context and the relevant architecture in which their activities are taking place.

Reflections upon the project

The knowledge gathered through the dialogues inspires to further development of how to treat the issue that is to provide empowerment through making.

Part of the users at Impuls seem to share the eagerness to create, and to feel comfort in authoring their centre. They are however held at a distanced position, in which they depend on an institution to give permission.

As a contrast, the user driven spaces seems to provide a platform, where the involved have exactly the opportunity to leave a mark on the spaces.

It seems as an important parameter for the atmosphere of the space, that engagement should be accessible to everyone, regardless of existing knowledge and experience.

However, being a free space, but with little economic resources, especially Maskinen has depended on users having a certain amount of skills, in order to adapt the space to a sufficient extend.

This project will therefore rely heavily on the mentality of the user driven spaces – The freedom and accessibility - and the possibility of showing an inclusive approach, while still acknowledge people's different mental resources

t h e s i s

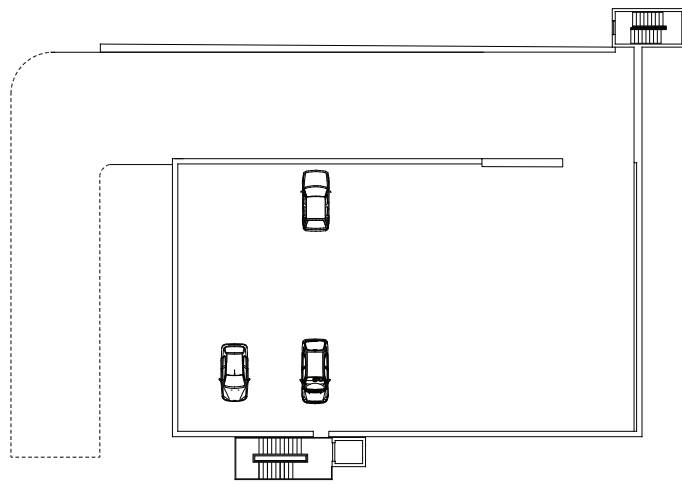
H u l g a d e 6

The chosen building, in which the project will take place, was originally build as an industrial building in 1966, but is today serving as parking garage in the 1st and top floor, while the ground floor is housing a thrift shop.

The municipality initially wished to demolish the building, to build new parking lots, but owner, Jørgen Riber did approve, of the trade, and instead the two parties set on a rental agreement, where the municipality would be tenants in 1st and top floor. (<https://www.fyens.dk/svendborg/Svendborg-faar-sit-p-hus/artikel/2527336>)

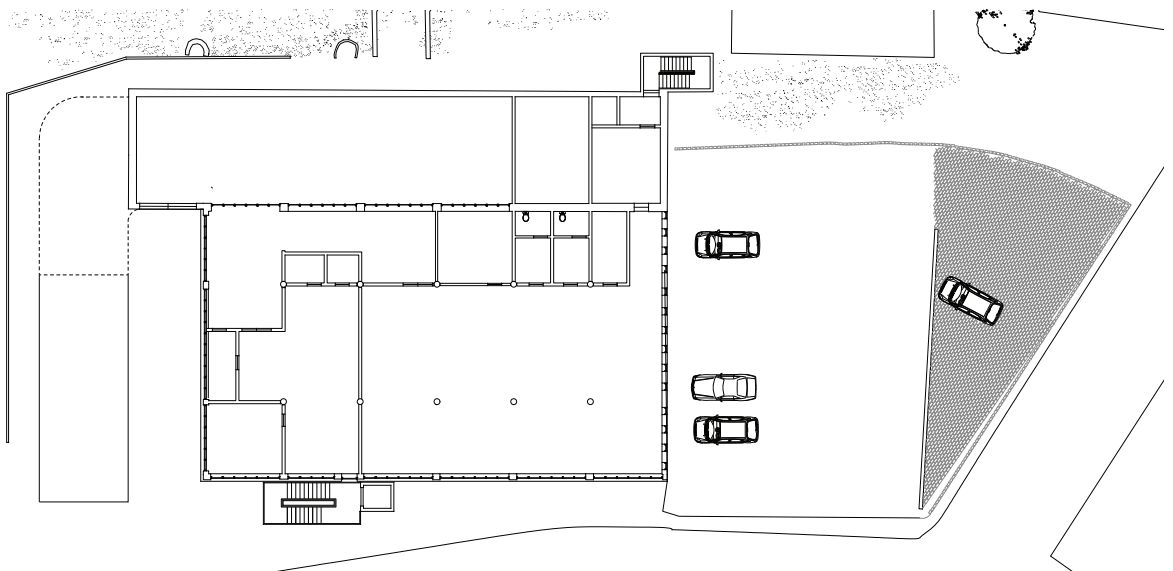
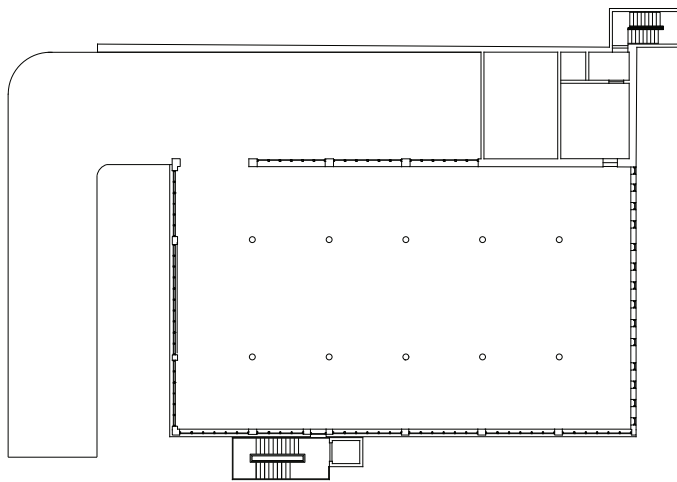
One of the reasons of choosing this particular building, is due to it's status as private ground. The building is owned by, Jørgen Riber, who also owns Trykkeriet, right next to the site.

Being a private estate, the project would not face the same legal challenges, as they do at Impuls. Meanwhile, it is possible that a project like this could benefit from being so close to an already prominent facility, and the association, it is in.



Post and beam
construction

Brick cladding,
rendered surface on
facade



H u l g a d e 6





H u l g a d e 6



40

empowerment through making



H u l g a d e 6





t h e o r y &
m e t h o d

Material Specification

In this project, the document of the material specification, is given the role of communicating open and closed-ness of the production, and suggests a form of creation, that allows for a more inclusive procedure of works, in relation to passing ownership and responsibilities onto the users.

The overall concept here, is to include the users as agents in the making of a space, and hereby allowing the people, who will be using the space, to have a greater impact on making, and knowledge of the space that they will be inhabiting.

The method in that way seeks to move away from the conventional thought on when different agents (designer, worker, and client) is to being granted owner-and authorship in a given project.

The work of Katie Lloyd Thomas, deals with the Material Specification, as a document of changing characteristics through out time, and with the change of form, also a change in how the concerned material has been regarded.

It is with great inspiration from her works, that I wish to question, also, how agents of a project can be regarded differently, through choice of wording and communication within this document.

In her p.hd. thesis, "*Building Material: Conceptualising Material via the Architectural Specification*", 2010, Thomas introduces a set of clauses describing the characteristics of the material specification, and how the wording changes not only the role of the material, but also the level of interpretation from the reader.

The position of a material seems to differ, according to what is important in the industry, whether that being legal requirements of quality, the performance, method of production, type or species. The naming of a material, and the information of properties, hereby varies, accord-

ing the interests of the industry.

Michelmore defined the types of clauses, that Thomas works concerns in "Report to the Interim Specifications Panel", 1963, RIBA, as following:

- a) a performance specification (fence the site)
- b) a particular appearance description (close boarded fence)
- c) a description of the specific composition of an item (softwood close boarded fence)
- d) a statement of the method of the work (softwood close boarded fence creosoted before erection)

(Thomas, 2010 pp. 47 - Report, 1963 panel meeting. RIBA Library, Specifications Panel Papers, Box 1)

Years later John Gelder, set out another set of descriptions, in which he differs between the open, and the closed. (Specifying Architecture: A Guide to Professional Practice, Milsons Point: Construction Information Systems Australia, 2001)

- a) Performance (open)
- b) Descriptive (closed)
- c) Proprietary (also known as brand or outright)
- d) Construction methods (also closed)

The open clause allows for the contractor to interpret how to meet the requirements of said material, while the closed leaves those decisions to the designer.

Gelder furthermore suggests that each clause suits different scales of work. For instance he argues, that the proprietary clause is best suited for tiling, paints and bricks, while the construc-

tion method is of better use regarding on-site works with material, such as concrete mixing and flooring.

According to Thomas, this might however lead to limited understandings of the actual qualities and behavior of materials, and also restricts types of descriptions to certain materials – perhaps also in a conventional thought of use and fabrication.

As a response to this, the descriptions of Michelmore seems to leave the question of specification and context more open, and recognizing them as individual types of documents, without having them depending on building or production components, as well as outside interests or trends found currently in the industry.

When reading the works of Thomas, a set of forms of clause are determined for discussing the variety of wording, based upon the recognition of Gelder and Michelmore.

Those are:

- Naming of material (as Michelmore's a description of the specific composition of an item)
- The process based clause (as Michelmore's) a statement of the method of the work)
- References and Appearances
- The Performance Clause

In this project, I will make use of primarily the process-based clause, and the performance clause.

The Process Based Clause

This clause is referred to as “the recipe”, as it offers a detailed description of the processes in creating a new material, or building component. Thereby it allows the entire process of making to be broken down into smaller steps. When including both techniques and ingredients, it differs from both Gelder and Michelmore's ideas

of method of works, and construction methods, as it communicates all of the required elements, both in terms of ground material, as well as actions of the person working with said material. In that sense, this type of clause differs strongly from the one of naming materials, as it puts emphasis of time and labor regarding the actual creation of the material, and not just take notion of a material's appearance, when conventionally regarded as a product. (Thomas, 2010 pp. 66)

The Performance Clause

The characteristic of the performance clause, is its notion of a materials behavior and properties when being described. Differing drastically from the process based clause, it is more concerned with the materials behavior as a part of a finished project, rather than how the material is achieved. The contemporary form of the performance clause is, however, more a tool of permitting the contractor access to interpretation of requirements, and hereby make choices, benefiting their own interest – often to be a matter of economics, rather than the quality of the final project. Where this particular clause is of great interest - in the context of this project – is how it was used to describe material, in relation to later use, Or project. describing the purpose of each building element, as playing their part in the achieved project.

Flooring 71. *These floors to have knots no larger than a sixpence therein...*

Narrow floors *The drawing room floor to be partially traversed for dancing. (Specification of works for a „Gothic□villa (1879).*

)

57. Foundations *The surface [of the floor] is to be trowel*

finished and

suitable to serve as flooring. No screed is to be allowed for.

Specification for Air Raid Shelter (1940-1)
(Thomas 2010, pp. 66-68)

Material Specification as a method

The types of clauses has impact on where to position the document and define it's reader – that be the contractor, or the builder.

This means that according to how power is distributed, among the actors included in the processes.

In the Ph.D. thesis *Architectural Flirtations – the Unfeathered Storeys of Academic Lives* author Brady Burroughs shows examples, throughout the Material Specification, of how the distribution of power is being bend.

“All Materials as originally specified in this document, where the construction document does not indicate, “or similar”. Unless you have a better idea. Ask!”

“Materials and workpersonship, as well as quality control, are partly dependent on local availability and partly on friends' labour in exchange for room an board (pizza). Al material and work contributions should follow sustainable and ethical codes”
(Burrougs 2016 pp. 297)

The aim to open up the responsibilities in this way, and let it be taken by whoever, can start an interesting discussion on, where this openness seem fit, and where it could be perhaps unimportant or even doing the project and it's participants a disservice.

Meanwhile it leaves an even bigger responsibility on the author (in this case, myself) on how to provide an inclusiveness that both makes sense without dictating, but actually contribute to the feeling of being included and empowered.

The choice of wording, and method of communication, seem to have great influence on how a material is perceived, and how the author of the document chooses to position the material according to it's purpose and the processes in which it is to be placed.

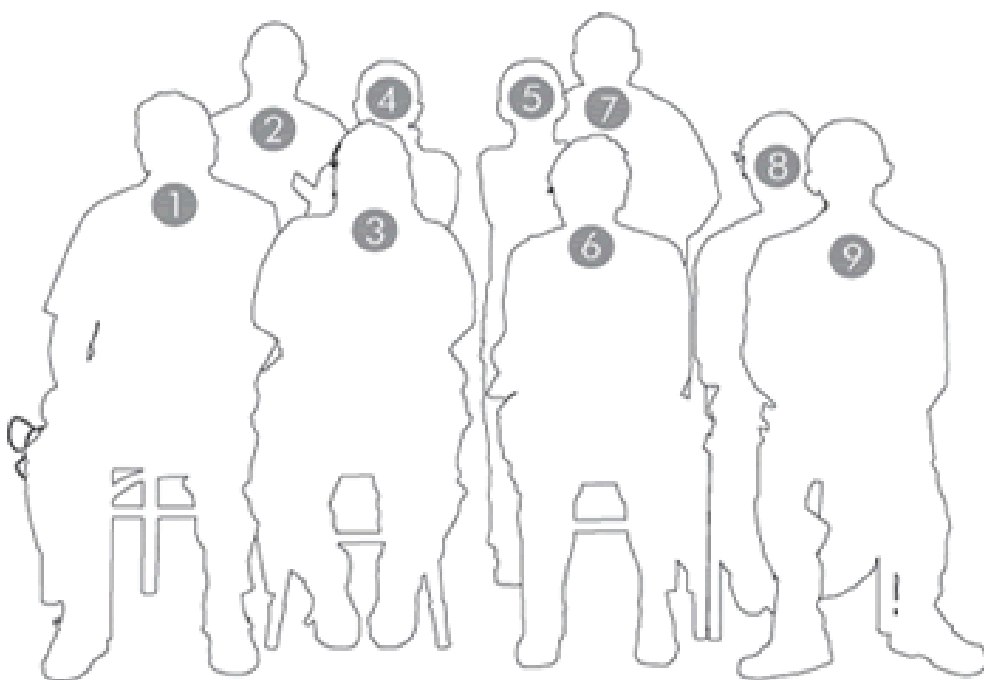
As a result, the conventional way of communicating materials seem to somehow neglect the full complexity of a material as it is not the material it self, that is considered subject in a given description (but more often the thought reader) Working with the material specification, I find it interesting, how words change the perceived qualities in a given material. While this have not been the intention for Thomas' work, I recognize some similarities of the issues when missing the complexity of a person's properties, qualities, characteristics etc. in relation to the process of creation or fulfilling a purpose – I especially think of the users of Impuls.

Through this document, I will suggests an alternative format in which the user, will be included as agents of different trades. The thought in then, that participants should have an opportunity of engaging in the process, at a level that accommodate for variations of skills, mental recourses and responsibilities.

This is to some extend inspired by the attitude towards volunteers, that I met at Maskinen, and a suggestion to use this in a professional context.

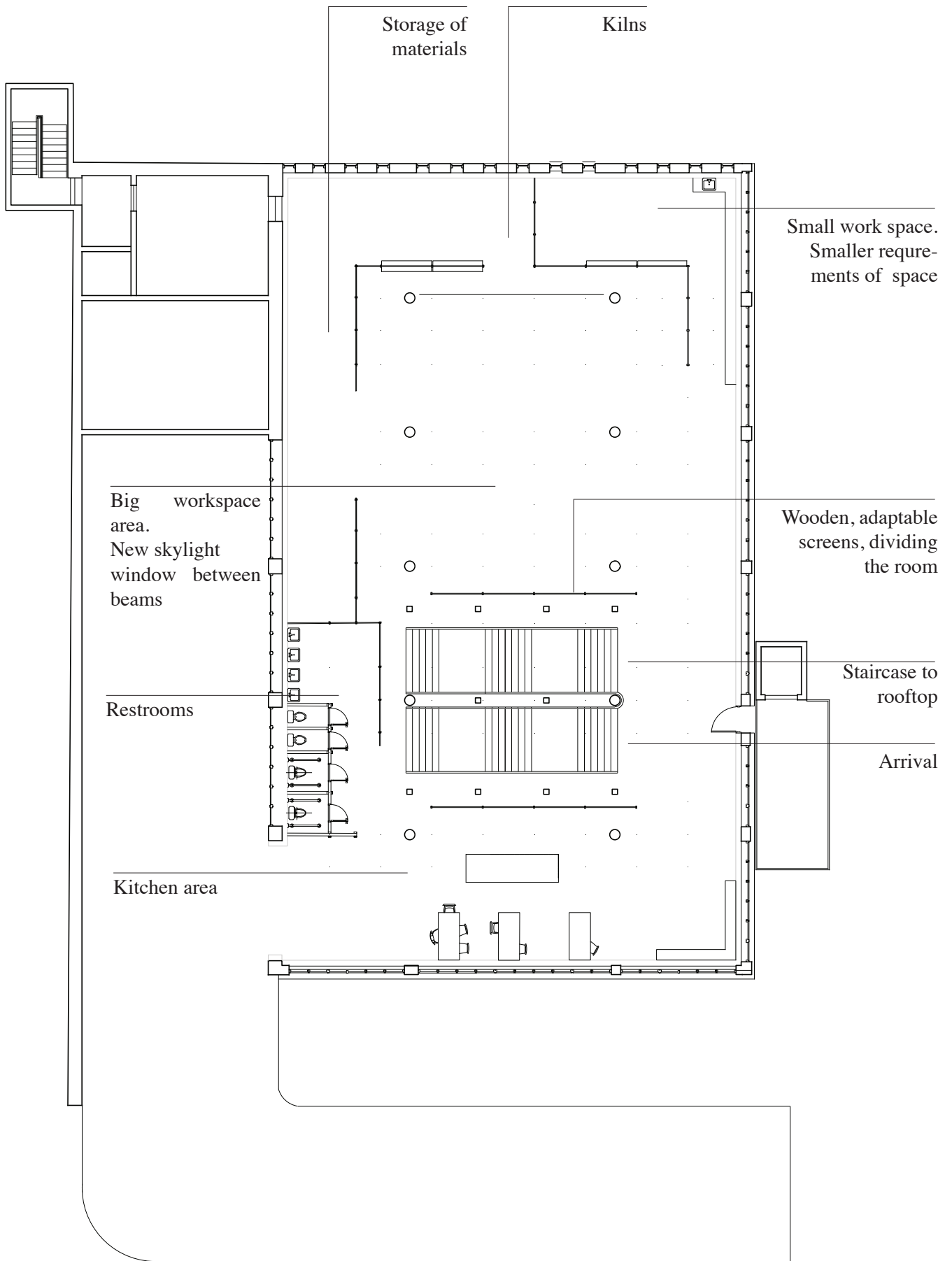
Shine by Ashley McCormick puts a similar question upon how humans value themselves, their talents and identity. In this project done together with residents in Halton Estate, the hidden talents of these people are celebrated, and exhibited for neighbours and bypassers, for them to contemplate over.

This recognition of people's qualities, beyond diagnoses, social status and background, seem interesting in the contexts of the material specification, and in order to define responsibilities among the participants, this way of showing a palette of capacities, in which the users will be able to identify themselves.



- 1 & 2- Can use their voices to make beautiful sounds
- 3- Can paint the colours of the rainbow
- 4 & 5 -Can entertain and mystify with a deck of cards
- 6- Can make an actor's role come alive with her garments
- 7- Can raise a smile by playing a variety of characters
- 8- Can use words to convey depth and meaning
- 9- Can capture moments in images

Shine, Ashley McCormick

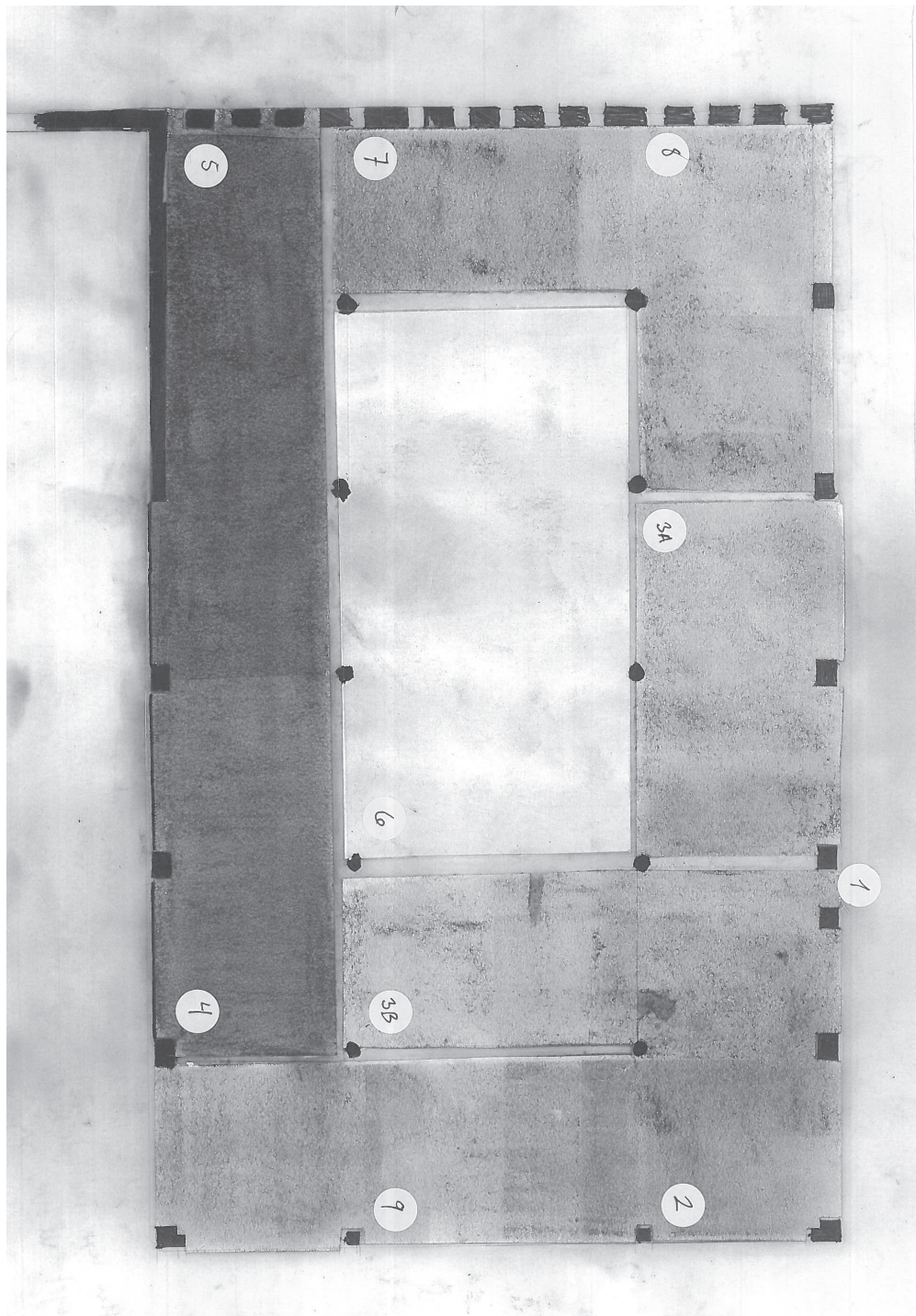


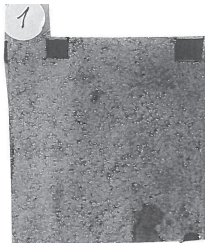
p r o c e s s

Space Planning

Spatial Studies (and use)

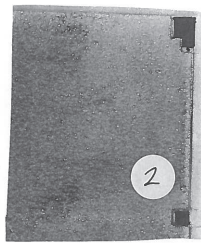
As the framework of the project was developing, I started investigating possible spatial programs, not only according to possible functions, but also in relation to schedule of work, and how each part on the room could possibly be inhabited throughout the construction processes.





1. Arrival

Keep Clear.
Find a hanger for coats, perhaps down stairs at the recycling station.

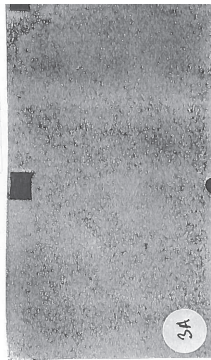


2. Lounge

First area to set up. Get chairs, table and coffee machine. Inhabit this space, as a base for taking a break while construction develops. Allow the settings to be of a more domestic manner in order to give the mind a break from the more hectic surroundings.

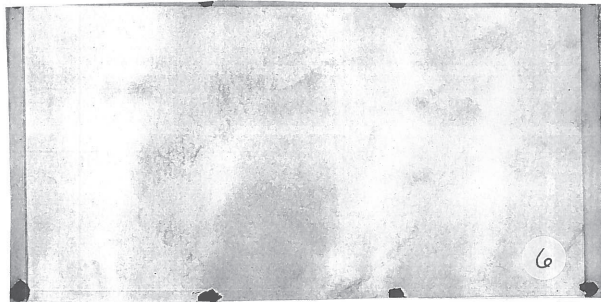
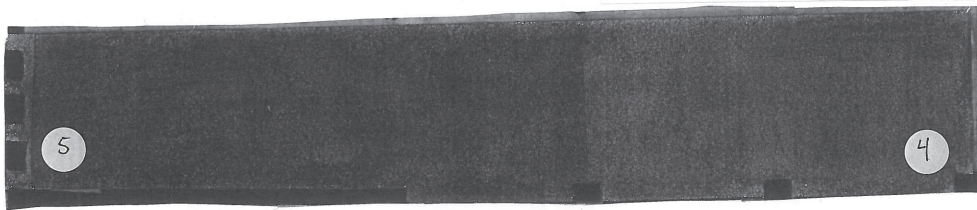
3. Passage

Clean out the areas, and thereafter keep free of clutter during spaces develops. 3a can be used for placing tools, against the wall



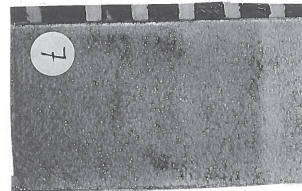
4-5. Storage of building material

Huge pieces of material will be stored in these areas of the room. The area will continue to be for storage of materials and machines, when the room is ready for usage.



6. Work space I

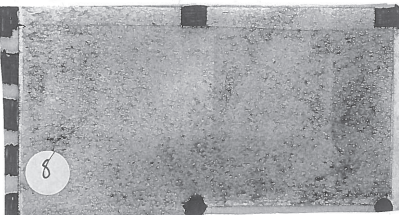
This area will be furnished with big tables (moveable), with room enough for several people to work simultaneously. The flooring must be easy to clean with a water hose (look up possibilities for water supply, and drainage). Non slippery floor material. Focus on materials with a high durability, while expose equipment in an well understood manner, to indicate function



7. Tool storage

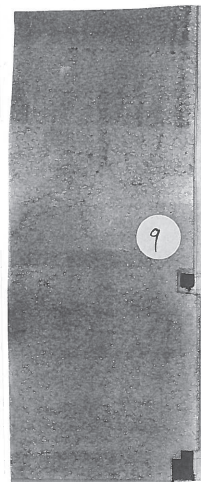
Boards will be added to the wall space inbetween windows (measure on site).

Those will be for hanging of handheld tools



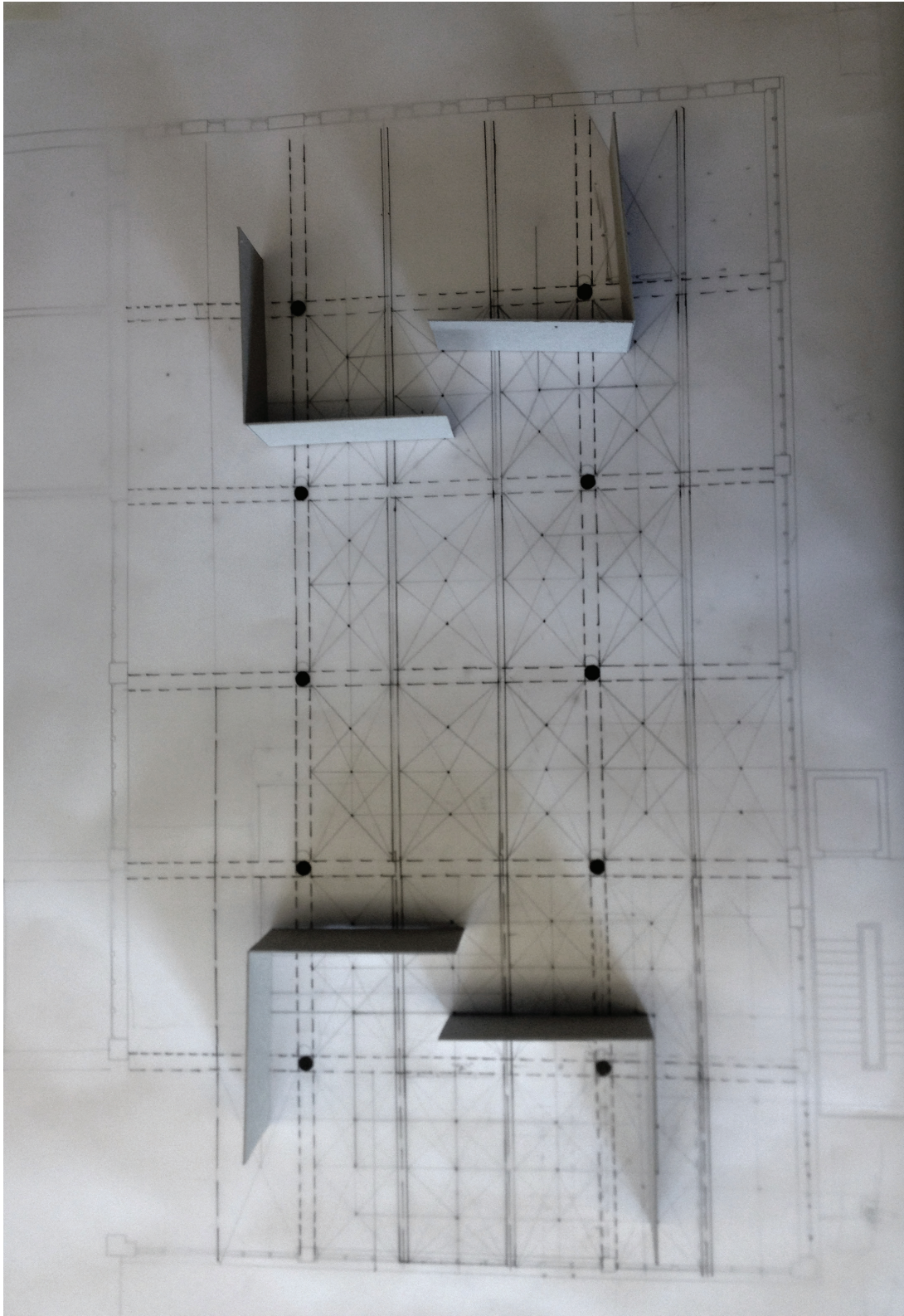
8. Work space II

This area will be furnished with smaller tables, for crafting that can be done while sitting down, for the most time. This area offers a more intimate work environment. Make less industrial than work space I



9. Office area

After construction of the entire space, the office area can be set up. Materials must be coherent to lounge area, differing from workspaces, yet maintain a sense of order and comprehensiveness, for a comfortable work environment



Staircase and Skylight

While these interventions have not been the main focus point, I will still add a few comments, as they do change the architecture drastically.

As the space currently has a fairly low ceiling, a skylight in between the beams, could contribute in a more light and open perception of space.

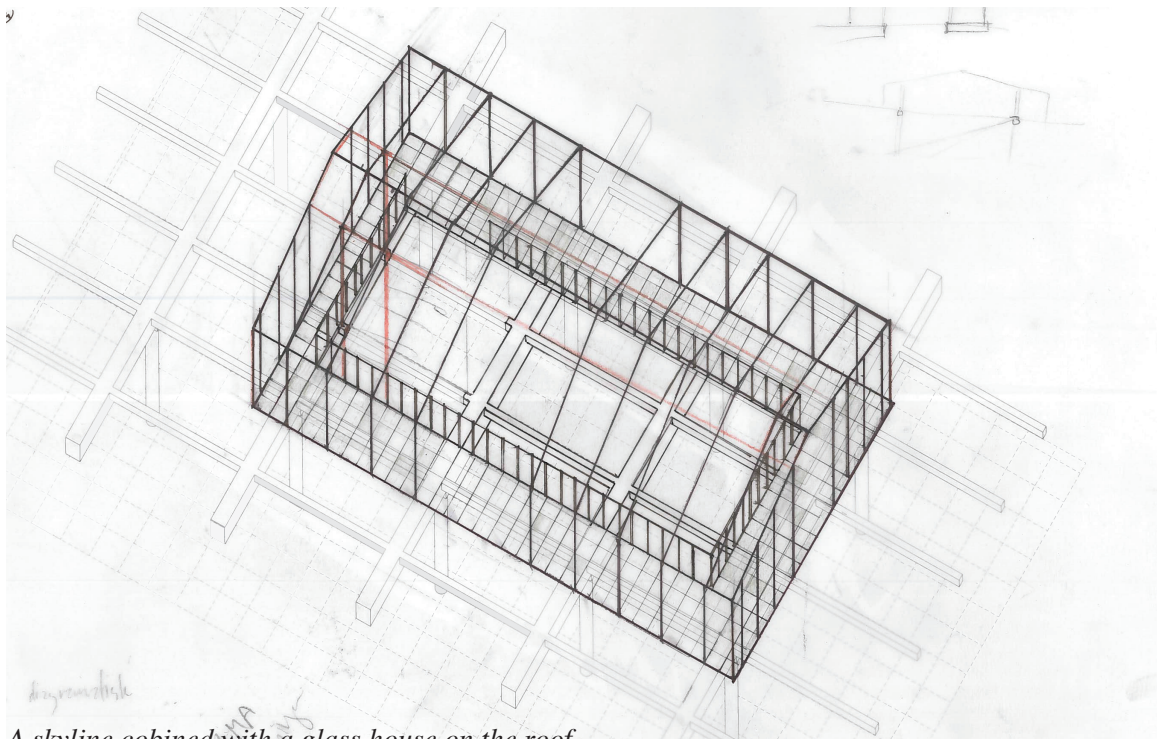
I choose to only cut in the concrete slaps, and leave the beams exposed. This is done due to both practical and aesthetic reasons. Leaving the beams, I do not interfere with the existing load bearing structures. And furthermore, due to the characteristics of this project, exposing construction, and allowing for a sense of rawness seem to underline the openness of adaption of the architecture onto the users.

As for the staircase – There is already an external staircase, connected to the lift on the façade. I will remove the staircase - and let the lift stay.

I do this, as I wish to connect the floors internally, as this seems as an opportunity suggest a later collaboration between the workshops and the thrift store.

The reason for the placement of the staircase is primarily of technical reasons, as the building was not indented to have a staircase, the architecture also has some limitations. This is why I suggest placing the staircase between two sets of poles, as this is the most reinforced area.

I did a brief attempt to place the staircase within the grid of the building, but as this seemed too restricting, I have instead chosen to let it stretch across the room, and then “cut” in the beams, that it will interfere with. As the principle of exposed beams, for the skylight, the architectural changes that come as a result of this project, will therefor be strongly emphasised.



A skyline cobined with a glass house on the roof



Material Specification

As mentioned in previous chapters, the Material Specification will serve as a fundament of inclusion of the user in the building processes, at various characters of interventions, skill requirement and general responsibility.

I argue, that each participating individual, must have the opportunity to see a role that they personally feel that they are capable of taking, and while I do this in order to provide a broader foundation of participation, regardless of skills, I do also acknowledge the importance of craftsmanship within the construction. Therefore the document and its content has been sorted out in three different categories, which I will describe next.

Phases of the Material Specification

I will categorize the building process in three stages:

- Architectural interventions
- Making of a space
- Inhabiting a space

First phase is concerning all major changes in the architecture – skylight, fitting of staircase, sanitation and other interventions, that never the less do require professionals to fulfil the tasks. Meanwhile, a number of inventories will be made off site, by the users – i.e. the wooden screens, which possible could be done at Impuls' wood workshop by interested participants. Preferably in collaborations with a skilled woodworker, who later will take part of the process as well. This way, this part of the involved users, will gain an early level of knowledge of the

Second phase is when just the bare essentials of the space is ready for people to continue the minor construction on site.

This means that parts of the interior will be contemporary at this point, such as the tile floor in the middle of the room, which the users then

will have the chance to work on in this process. The thought behind people working on site, is the users to get an idea of what does and does not work regarding working and moving around in the space. Do they find a wooden screen, that is placed inefficiently according to work flow, or do they find a bigger need of storage than what has been set up, this will hopefully be a way of shaping the room according to the given requirements, and the users can then add, or subtract element where it is necessary.

Third phase is when the room has been set up completely, but is missing the last remaining inventory, such as some of the lamp shades, moveable furniture and the likes. In the material specification, this will be described primarily as the performance clause – this means that the specification will indicate, what result the given item is meant to achieve, but the specific kind or brand is up to the user to define.

Actor diagram

The actors within the facilities shown at the diagram, all has a set of resources that could be beneficial for the realisation of the project.

Trykkeriet has craftsmen and artist and Maskinen and Kultutten both have groups of volunteers who have experience with working in a user driven space.

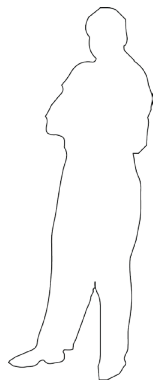
Hopefully, recognizing the forces that lays within these networks, will be of great support when including users of Impuls, as it is understandable that not everybody will have the capability of maintaining an overview for the specific context, that this project concerns.

Next page shows suggested descriptions of agents, while the two following pages shows an example of the Material specification



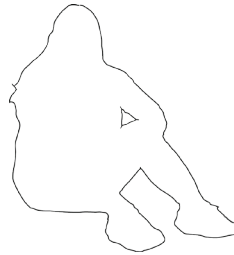
1. Administrative janitors

Has experience with managing userdriven spaces. Has the time to sit in meetings, and take care of communication with internal and external actors. Is known by everyone, using the space, and see the importance of knowing everyone, as well. Is approachable and visible on site.



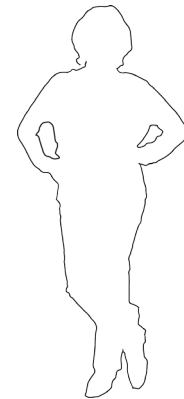
2. Skilled in timber work

Is experienced with wood work and construction, either professionally or self taught. Can solve construction related problems, should they occur.



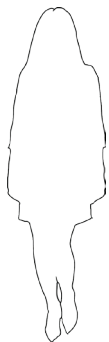
2b. Non-skilled

Is not a skilled crafts-person, but is willing to assist in constructionwork, without having to take on great responsibility. Does not mind hard physical work. Is precise, and patient.



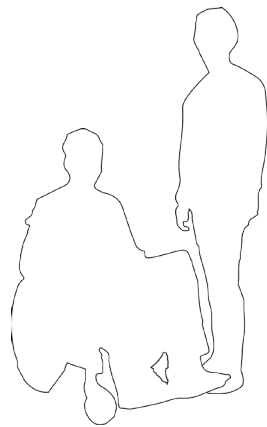
3. Skilled Ceramicist

Has great knowledge of working with clay and glazing. Controls the quality of tiles, and guide other participants in the craft. Has access to kiln, or know someone who does.



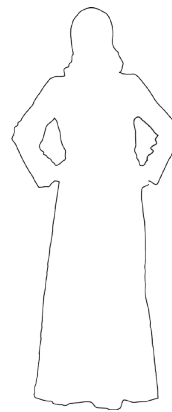
3b. non skilled Ceramicist

Enjoys working with clay and being creative, and is not afraid of getting their hands dirty. Does not need to have a huge - or any - technical knowledge of working with clay.



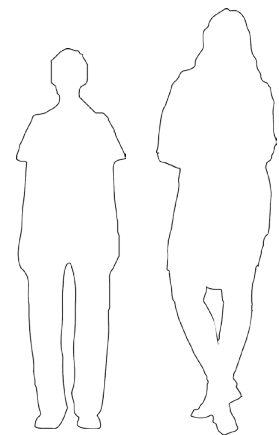
4. "Raggers"

Can spot possibilities in recycled items, and give them new purpose. Enjoys to find parts for reuse, to prepare those for later work.



5. Day-to-day

Is good at having overview of the daily work on site, and keep sure, that everything, and everyone is well looked after.



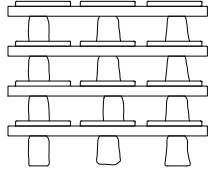
6. Helping Hands

Are curious, and want to explore possibilities for participation, slowly, or just enjoys to pop in when they have the possibility, without having to be committed in ongoing participation.

Floor Tiles

ACTORS

	<p>Mixing clay into plates</p> <p>Take approx. two handfull clay of each kind - K 129 and Grey 0-0,5 mm cha-motte/20%</p> <p>Mix together randomly, in lumbs around 3 mm thick and > 11 x 11 cm</p> <p>Have fun, and be as creative and messy as you like (you clean up after your selves).</p> <p>Repeat the procedure.</p>	<p>Pressing plates of clay</p> <p>Place a plate of clay at the pressing table, in following order:</p> <ul style="list-style-type: none"> - Canvas - linen - plate - linen - canvas <p>Set the pressing roll to 2 cm.</p> <p>Roll the plate and textiles through twice.</p> <p>Adjust the roll 2-4 mm at the time, until you reach 1 cm</p> <p>Repeat the procedure</p>	<p>Cutting</p> <p>Cut out square pieces at 11 cm x 11 cm.</p> <p>Reuse the excess for making of new tiles.</p>
1. Administrative janitors			
2. Skilled wood worker			
2b. Non-skilled wood worker			
3. Skilled Ceramicist	■	■	■
3b. Non-skilled Ceramicist	■	■	■
4. Riggers			
5. Day-to-Day	□		
6. Helping Hands			
Designer			
Flooring Contractor			
Mason			
Plumber			
Fitter			

<p>Drying and turning</p> <p>Place the tiles on a newspaper, on a plate, and top of with a news paper and a plate on top (like a sandwich)</p> <p>turn every 11th hour, or at least once a day to avoid the tiles from bending, when water evaporates from the clay.</p>	<p>IT TAKES AT LEAST TWO DAYS FOR THE CLAY TO DRY.</p> <p>If you want to, you can help the others, or you could go and buy some snacks or <u>pizza</u>, if needed</p>	<p>First burning session + cooling</p> <p>900 degrees celcius.</p> <p>Load the kiln, as shown below.</p> <p>NEXT DAY: Take out the load, but be carefull, as the ceramics are still hot. WEAR GLOVES!</p> <p>Let them cool for the rest of the day</p> 	<p>Sanding</p> <p>GO TO THE ROOF!</p> <p>Attach tiles on temporary work desk.</p> <p>WEAR EARMUFFS!</p> <p>Sand down each tile to be perpendic- lar, and same hight (1,5 cm)</p>	<p>Second burning session + cool- ing</p> <p>1250 degrees celcius</p> <p>Same precudure as first burning, but at more heat.</p> <p>As the tiles are done and has cooled down, please store them in section XX</p>
<p>■</p>		<p>■</p>	<p>■</p>	<p>■</p>
<p>■</p>		<p>■</p>	<p>■</p>	<p>■</p>
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Material studies

Tiles.

I have chosen to include handmade tiles as part of the project, as working with clay has been an overlapping activity for the investigated actors. I suggest that these components will be made on site, as part of phase two.

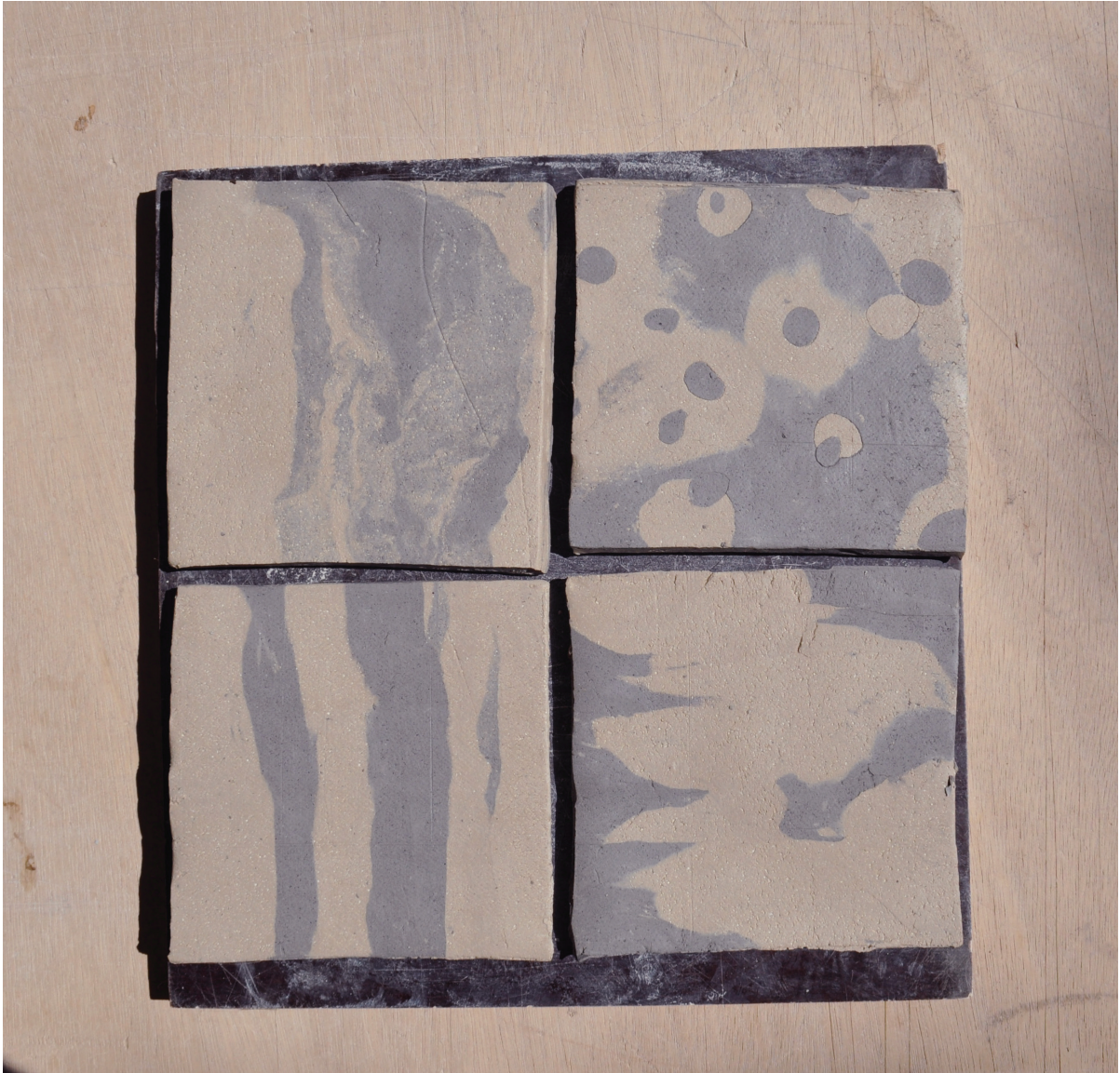
The method is to create patterns by mixing together two kinds of clay that acts similar in the drying process, in order to avoid cracks.

When visiting Impuls, it seemed as an important part of the workshop, that the participants were able to feel the material between their hands and to experiment with shaped and effects.

While many ways of working with ceramics gives an opportunity for playfulness, I find that this particular method has a closer relation between the work of the hand and the result after burning, in opposition to experimenting with different types of glazing.

I have chosen to go with some of the more average types of clay, as those are cheaper. This could be an argument for making a more accessible project, economically. The alternative would be to use pigmented clay, which is however a more expensive choice. I do however acknowledge that should finances for the project not be of any issue, the possibility of using pigmented clay could be worth to take into consideration to have a more varied colour palette. The decision of using the two particular types of clay, however, is also to that the design works, without unnecessary expanses.





Testing of visual possibilities

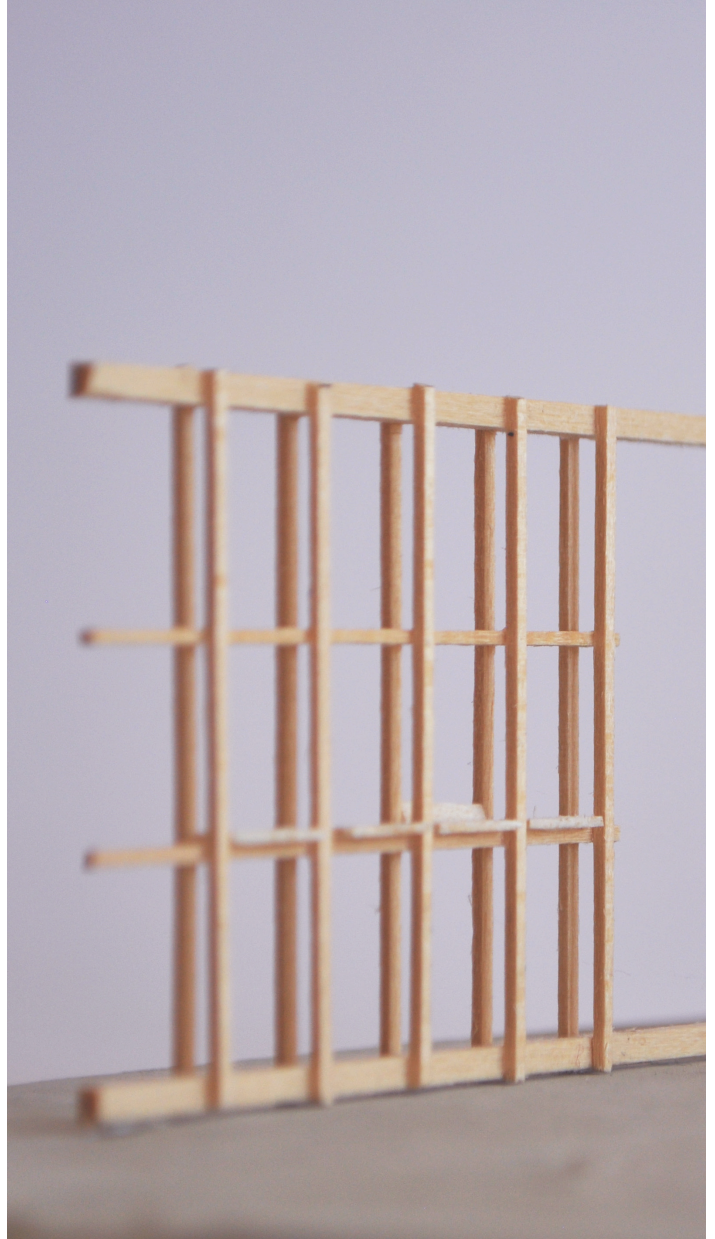
Wooden Screens

The wooden models in respectively 1:50 and 1:100, was used in order to investigate possible forms and dimensions.

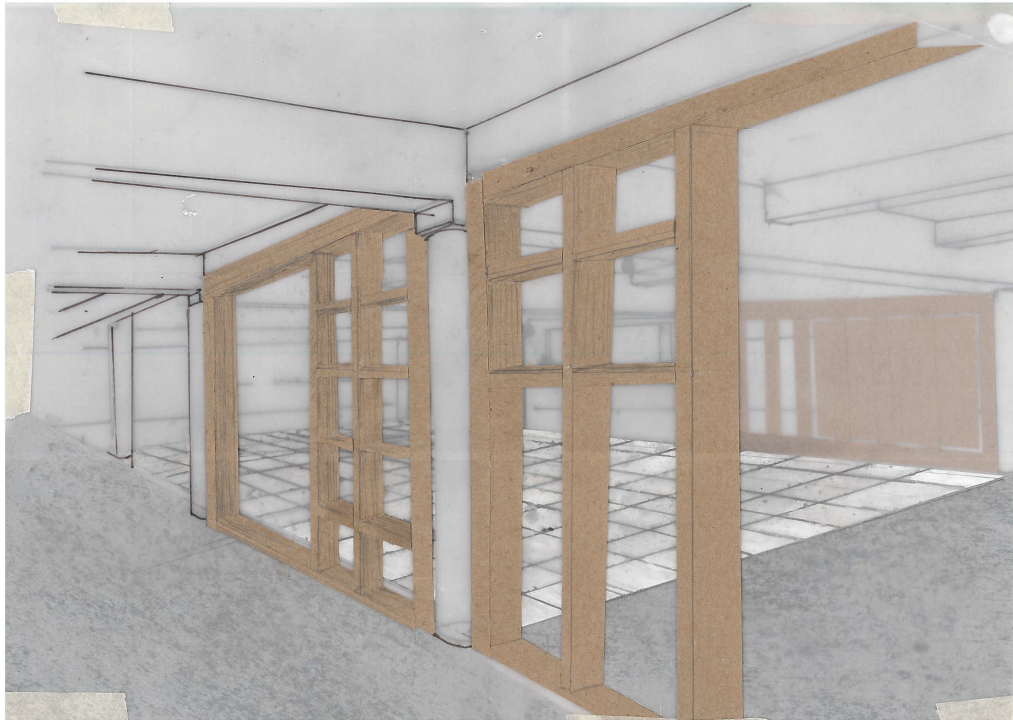
As a purpose of the project is to let the user being able to adapt the structure and interventions later on, I set on a simply solution, both visually and construction wise.

I suggest a structure that can function as a free-standing wall, shelving and grids.

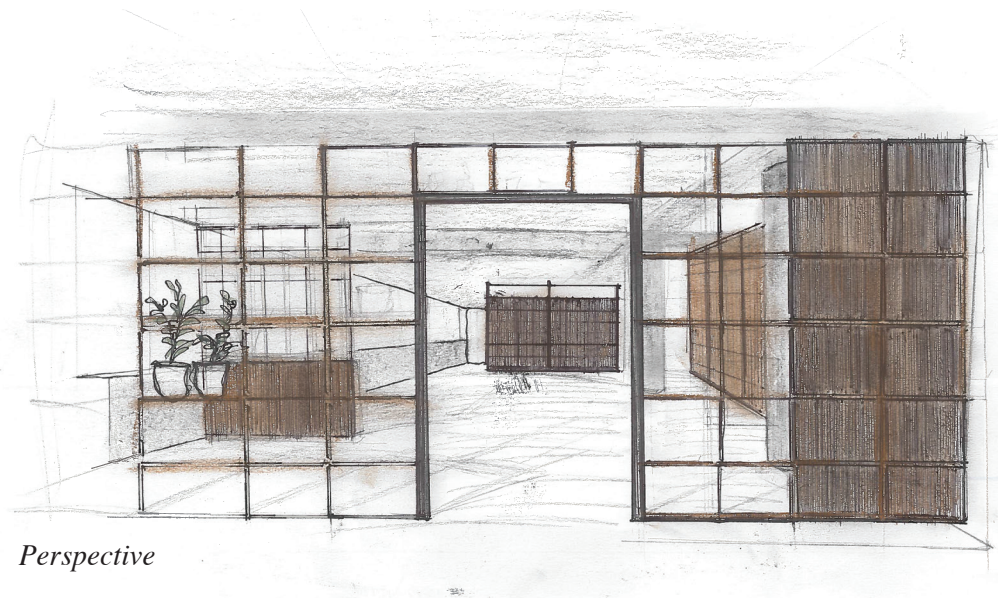
The material will be pinewood as it is a more durable material, as well as affordable. I suggest that the structures will be treated with a white-pigmented linseed oil, in order to tone down the yellow tint. Using a linseed oil requires a yearly treatment. As the wooden patio at Impuls becomes a social event when maintaining, so can the maintenance of the screens serve as a social gathering.







A very early collage illustrating wooden installations dividing the room



Perspective



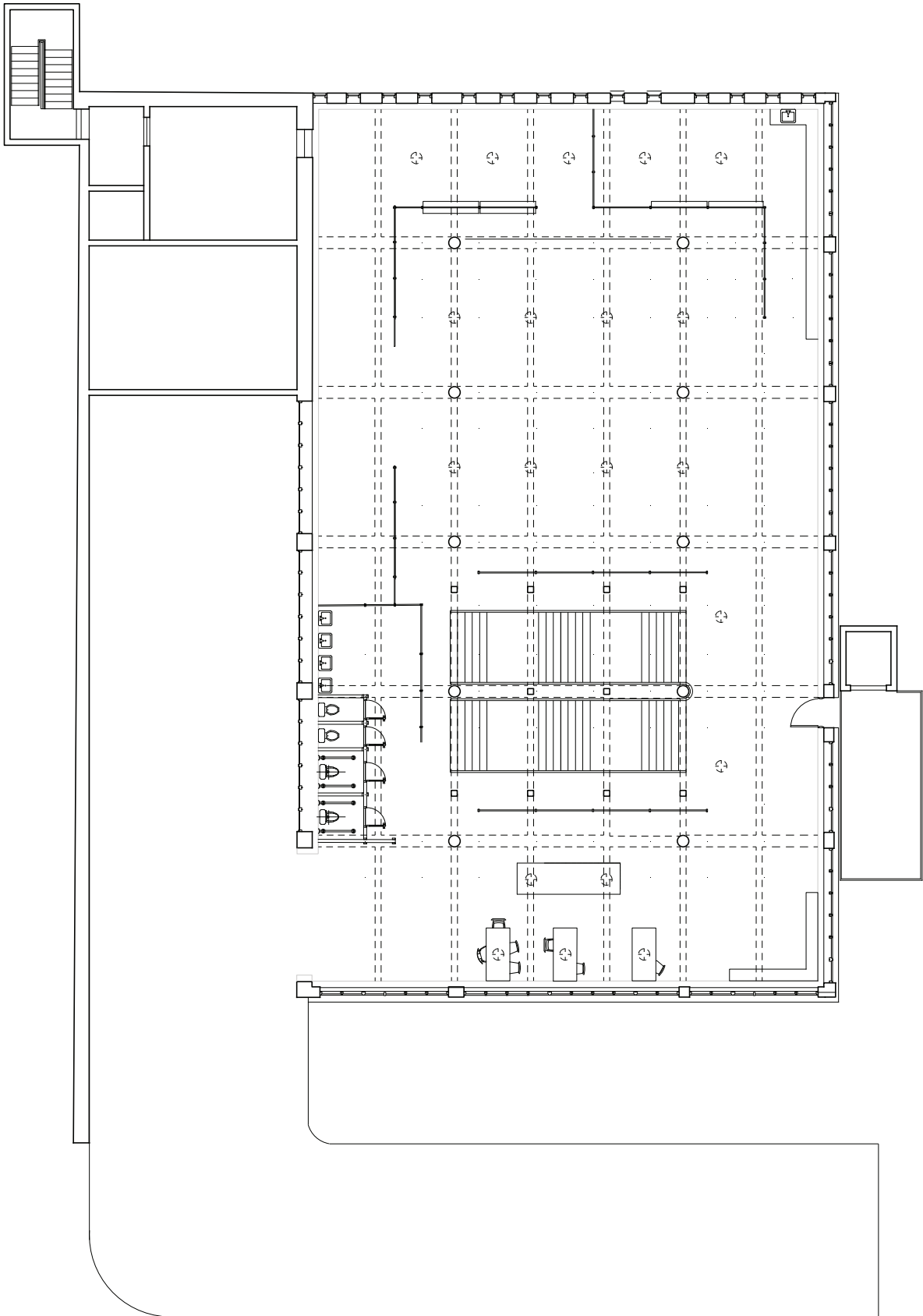
Perspective drawings of different situations

Lighting

In the primary workspace, below the skylight, I will suggest either a diffused light source, complimented with adaptable spotlights, or a direct pendant downward light. In the corner workspace it will as well be a diffused light source, or an indirect light source.

The arrival area, as well as the area used for kiln and storages, will have direct lighting for optimal orientation.

Above the kitchen, I suggest low hanging pendants above the seating area, in order to provide a less industrial atmosphere.



C o n c l u s i o n a n d r e f l e c t i o n

The project illustrates a method of using the building processes as a way of inclusion. Part of the philosophy behind the project is to gradually transfer the ownership onto the users, as the project and constructions develops.

The outcome of the project, and the transformation of Hulgade 6, has resulted in a maker-space with different sections that promotes not only a workspace, but also a space of socialization, by focusing on non work related areas, and their importance of the construction processes.

The idea behind this project, is to turn the attention away from conventional design approaches, and work methods – at least in a ‘designer to client’ sense.

The demands and responsibilities in some ways seem to be more fluid, and the desired result is perhaps not so much a physical build proposal on it’s own, but more the way this proposal has emerged, and how it’s creation is carried out.

Throughout the project, this has given some interesting challenges, as the decisions made, have been considered not only as a aesthetically design solution, but also whether and how they could benefit the aim of empowerment, and if so, how would that affect the production line that this particular object was created in.

In the final result, I have not entirely focused on a stationary space, but a space open for adaption. I have had an on going discussion with myself, regarding where I position myself, and how much power I give myself, if I wish to empower others. Design can provide great solutions, or have an aesthetic value, but it can also be of annoyance for the people who are left with the result, after the designer and client has gone home. I do not believe that the solution would be to leave the task of the designer in the hands of people who are not trained in designing. But I do believe that the skill set of the designer could be recognized as more interdisciplinary, in certain aspects, and that this could provide a greater understanding of the specific context in which a project takes place. That is, being related to both physical contexts, but also the greater scheme of structures, in which the designer’s work is deployed.

B i b l i o g r a p h y

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