



Bibliotekets skaberværelse, Tingbjerg

Martin Krogh

A large teal diamond shape is centered on the page. Inside the diamond, the following text is written in black, centered horizontally and vertically.

KADK

May 26 2016

Thesis Project - report
Codesign Master Programme
Supervisor: Thomas Binder
Keystrokes: 39.802

Contents

Abstract	4
Foreword	4
Editorial overview	5
1 Background - Libraries in Transformation	6
1.1 Libraries and maker spaces	6
1.2 Rentemestervej Library and Ballerup library	6
1.3 Maker library network	8
1.4 The new Library in Tingbjerg	9
1.6 Design opening	10
1.5 Photo reportage - the first encounter	12
2 Methodological approach	16
2.2 Design for Social innovation	16
2.3 Infrastructuring	17
2.3 Making Commons - commoning as a way of doing	18
2.4 Placemaking	19
2.5 Performing Design Practices	20
3 Intervening in the library	21
Act 1	21
Scene 1: Dialogue meeting	22
Scene 2: Lamp workshop “lys over Tingbjerg”	23
The Pulses	24
Scene 4: Repair salon 2 11/4	26
A bit from upstairs downstairs and a bit from downstairs upstairs	27
Scene 5: Staff workshop 1+2	29
Act 2	30
Scene 1: Repair Salon 3, 4 and 5	31

Scene 2: On recycling in Tingbjerg	32
Act 3	33
Scene 1: Repair Salon 6	33
The random encounters, the open door and being out there	34
Scene 2: Biblioteket skaber - fixhub festival Tingbjerg	35
Scene 3: Cultural mapping	36
Scene 4: Engaging the librarians in the festival:	37
Scene 5: The Fixperts in the festival	37
Summing up the festival	40
4 What is then BST by now?	41
4.1 A place in the making	41
4.2 Maker library or library that makes?	42
4.3 Always becoming - never finished	42
4.5 Making commons	44
4.6 Infrastructuring	45
4.7 Storytelling	46
4.8 Archiving	47
4.9 Performative aspects of the process	47
4.10 Extracting the essentials	47
4.10 The deliverable - making BST travel	49
4.11 What happens when we leave?	50
4.12 Conclusion	50
References	51
Appendix:	53
“Bibliotekets Skaberværelse manifesto”	53
Key Events and Dates	55
Collaborators	56

Abstract

Situated in the realm of participatory design (PD), this thesis explores how notions of making and fixing, through performances of design practices, can be implemented to integrate other and new types of knowledge production and sharing in the library and by that opening the library towards different ways of being a library. This is done through the notions of commoning, infrastructuring and placemaking as drivers for the prototyping or rehearsal of a concrete physical space called “Bibliotekets Skaberværelse, Tingbjerg” which was the setting for these explorations.

This project resulted in a documentation and tentative set of recommendations in a “toolbox” for libraries to incorporate making and fixing in their activities.

Foreword

Bibliotekets Skaberværelse came into being through a 4 months long collaboration between us (Gaia Colantonio and I), Thomas Nielsen, head librarian, and his colleagues at the Tingbjerg library, Sissel Olander, researcher at Center for Research in Codesign in Copenhagen (CODE), The citizens of Tingbjerg, Social workers of Tingbjerg, volunteers from Tingbjerg, Mikkel Heldén Hegelund from Kultur Nord, Daniel Charny, visiting professor at CODE, Sofia Germani, MA student at CODE, Inês Veiga visiting PHD student at CODE and many more. These people are all playing equally important roles in this 4 months open and public rehearsal of the “play” called “Bibliotekets Skaberværelse, Tingbjerg” (BST in the following). With BST we have piloted a different space in the library centered around making and the encounters taking place here.

Before you, is the revised program from which I have worked and what you read now is thus merely a slice through in a process which is ongoing.

Four months of excitement and frustrations have just passed. Things never turn out exactly the way you imagined and this is also true for this project. The project has indeed expanded what being a code-

signer means to me judging from the many parts I have played in this four months long theatrical play. I call it a play because we have been performing new practices of a possible everyday in the library in a not to far future. To name a few of the roles I have taken in the play: coordinator, facilitator, furniture designer, product designer, photographer, movie maker, school teacher, teacher, translator, bike repairman, project manager, librarian, musician, booking agent, fund raiser, volunteer and much more - all while trying to keep both feet on the ground.

This can of course create some confusion and, being deeply immersed, it makes the results a bit more fuzzy and difficult to grasp - this is indeed not like (just) making a chair! However the learning outcomes and knowledge produced from such a process are probably also greater or at least very different from a more straight forward design process.

So I hope this report is able to paint a picture that does justice to this a somewhat overwhelming codesign process that these months of intense work has offered.

Enjoy!

Editorial overview

This report is overall divided into 4 major chapters. I start out giving an overview of the scene of our research namely the Tingbjerg library, makerspaces and the geographical/social setting. This is followed by some of the theoretical foundations of my program, namely the notion of design for social innovation, commoning, infrastructuring, placemaking and a bit about the performing aspects, which leads into the design opening. The third chapter is the empirical part in which I give an account of selected events in the process and the choices made a long the way. Finally I reflect on the knowledge we have extracted and attempt to put the project into a larger context.

1 Background - Libraries in Transformation

Libraries in Denmark have traditionally been an important cornerstone in the development of the democracy in the country. Thus a basic value in Danish society of promoting information, education and cultural activities is deeply embedded in the libraries. However libraries in Denmark (and worldwide) are facing vast challenges in the era of digitalization. Many smaller local libraries have been closed and since 1980 50% are out of business. The number of books rented out is declining and more and more libraries are based mostly on self-service. This means that in recent years Danish libraries have needed to expand their field of expertise significantly and rethink their role of contributing to a democratic formation of the citizens. So now libraries also host culture houses, citizen service centers and tourist offices. (Thorsen 2011) Some call this “the hybrid library” (mandag morgen 2006) .

1.1 Libraries and maker spaces

Lauren Britton has, in the US, been said to be one of the pioneers of merging libraries and makerspaces. She has since 2010 been working for the libraries as a *“space for creation, Not just consumption”* (Britton 2012). She names some of the reasons of why to do this because the makerspaces will: *“Foster play and exploration, Facilitate informal learning opportunities, Nurture peer-to-peer training, Work with community members as true partners, not as users or patrons, Develop a culture of creating as opposed to consuming.”* (Britton 2012). Britton sees the combination of the maker space and the library as providing a new kind of transliteracy combining the traditional literacy - reading and analyzing texts - with the literacy of making and creating. Much of this development has to do with the digitalization of the field, forcing libraries to rethink their spaces.

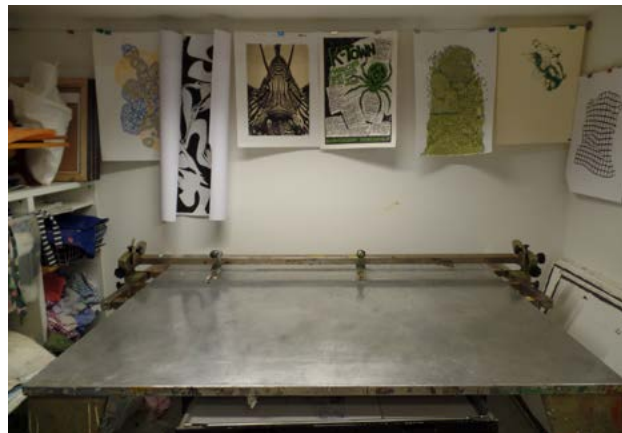
1.2 Rentemestervej Library and Ballerup library

There has also been quite a lot of experimenting with formats in libraries in Denmark and there are a handful examples on merging

libraries and maker spaces. For our research I visited two of these early in this project: The workshops at the library at Rentemestervej and the brand new maker space at Ballerup library.

The workshops at Rentemestervej are a continuation of the workshops at a former culture house. With the new building by COBE architects the culture house (and the workshops) were merged with the new library. The workshops are slightly hidden away on the top floor and it seems that one must know they are there to find them. The workshops have been managed by Dorthe Kamp for around 10 years (since before the new library came into being), with whom we have collaborated in this project.

In November 2015 in Ballerup Library implemented a fully equipped fablab with 3D printers, laser cutter and vinyl printer in the library. This maker space is also slightly disconnected from the library as it is located on the ground floor, removed from the actual library.



Silk screen workshop at Rentemestervej Library



The 3D printers at the Ballerup Library Maker Space

1.3 Maker library network

Daniel Charny, professor of Design at Kingston University, has for a number of years worked on what he calls the makerlibrarynetwork.org (funded by the British Council) which is also merging maker spaces and libraries. However his take on it has been to go the other way around by introducing the library into the maker space instead. From the British Council website: *“Combining reading, showing and making, this new type of creative space encourages local and international knowledge sharing. Through this unique network makers can share resources, swap skills, take part in mentoring sessions and exchange ideas.”* (British Council 2016)

The Maker Library Network has a strong emphasis on communication and aims at simplifying the concept to make it easy to take on and comprehend. As Charny says: *“people want clarity before clarity exists”* (Informal talk with Charny 2016). So The Maker Library Network boils down the essentials of their work to a simple formula: A maker library must contain a maker space, a gallery (to show things produced) and a library all connected by an online platform for sharing skills and resources. (Ibid)

“When a Maker Library is set up, the librarian receives a starter kit which includes a blueprint to build a library, a core set of books, a growing resource of open designs and access to a panel of mentors via the online platform.” (Ibid) So there is on the surface a “one size fits all” thinking to clearly communicate the concept, but looking deeper into the libraries in the network reveals that they are all quite different and unique.

**Maker
Library**

=



+



+



MAKESPACE

GALLERY

LIBRARY

The maker library equation

1.4 The new Library in Tingbjerg

“The parents say, you can go to the library, nothing bad happens there”
(Thomas, Librarian)

Today Tingbjerg hosts the smallest library in Copenhagen. A library that has been sustained in spite of low number of visitors and lending of books. This is largely because the library has taken on a role of a “social library”, as Thomas Nielsen puts it, in a troubled neighborhood especially reaching out to the kids.

By November 2016 a new library and culture house by COBE architects is being finished. The house will be physically connected to the elementary/middle school of Tingbjerg with visions of a strong collaboration between the two.

Many things are still unsettled in the planning of the house among others the design of different workshops or perhaps a fablab/maker space. This is what this project will center around.

Sissel Olander is a researcher at CODE and hired by “Kulturstyrelsen” to look into content concepts in the new libraries. She has been given the job to create an overview of the wishes and needs for the new culture house and has established contacts in many of the communities in Tingbjerg. She has been the entry point in Tingbjerg, for this thesis project.

1.6 Design opening

(Changes from the previous version is crossed out)

How can we with a co-design approach create a set of recommendations for creating the makerspace in the new Tingbjerg library and culture house?

- Recommendations for a culturally diverse makerspace and a sustainable makerspace which actively contributes to create new connections across communities inside and outside of Tingbjerg.

- And recommendations that can serve as model for other ~~communities~~ libraries like ~~Tingbjerg~~ when designing spaces like this.

To answer this overarching question other questions need to be answered:

- What is making in Tingbjerg in the first place? And how could this be amplified by a new platform?

- What are then the tools in the Tingbjerg “toolbox” that can serve as a link between networks and thus form an important part of the infrastructure ?



1.5 Photo reportage - the first encounter



As part of this project Tingbjerg library was kind enough to let us work in part of the library only used by a girls club and homework café. The space has big shop like windows giving the room a nice display to towards the street. This is what it looked like when we first came.





One grey morning of early February we met with Thomas, head of the library, to get his guided tour around Tingbjerg. Tingbjerg is essentially a loop connected with streets across - this makes it easy to find your way around and it is small enough to reach every point of Tingbjerg walking. It also means there is only one access point by car making it a rather closed community.



Peeking into the canteen at the Tingbjerg school where all the kids were having lunch revealed a real multi ethnic school. Around 72,5% has an other ethnicity than Danish in Tingbjerg (Udlændinge Integrations og Boligministeriet 2015) Thomas tells us that the new director of the school really turned it around and made it a better school with better reputation.

The 2A bus line ends in Tingbjerg right by student dormitories, the after school activity center for the kids, and the seniors club - 8km from Copenhagen city center.



Tingbjerg is located right by Utterslev mose and green areas and has it's own garden house community.



“T-huset” is one of many activity centers in Tingbjerg. Hosting a mens cooking club, Danish Classes and much more

One of the things that stick out is all the sealed windows in the streets witnessing vandalism.



“In Tingbjerg you can live from cradle to grave - we have everything here” Thomas said. In Tingbjerg you find your everyday shopping, school, nursing home, activity centres for all ages.



2 Methodological approach

Our research is grounded in our encounters and collaborative efforts with the people of Tingbjerg and the staff at the library. You can say that this project has been a four months rehearsal of a new workshop pilot. We have tried to gap bridges in the community and explore what making means in Tingbjerg through the concrete act of making and doing together. We have done this with an open, iterative exploratory and experimental approach, meaning that we have done experiments which have fed into new experiments always building on each other as steps on a ladder. In the following I present some of the theoretical and practical foundation of this project. I start briefly with our own background as designers and what we bring in to this project. This is followed by some of the more theoretical writings I have found inspiring in my work namely Manzini's understanding of design for social innovation, the notion of infrastructuring as opposed to making projects, and the notion of commoning as a way of understanding this work.

2.1 What we bring into the stage

Acknowledging how important what we bring to the stage is, a very brief presentation of who we are (Gaia Colantonio and I) seems relevant at this point. We have a shared interest in upcycling and recycling and making things with our hands. Gaia has a background in product design with a special interest in sustainability and upcycling of clothes. I myself come from a furniture maker background and subsequently product design, interaction design and co-design studies. I also have a special interest in storytelling and movie making.

2.2 Design for Social innovation

Tingbjerg is still on the so called "ghetto list" (Udlændinge -, Integrations - og Boligministeriet 2015) which makes it a neighborhood with a lot of attention from social workers and a number of projects and initiatives seeking to make Tingbjerg a better place in different ways. Manzini's writing on design for social innovation intersects with our work as this can also be seen as social innovation.

Manzini draws in his article “Making things happen” from 2014, a picture of what he calls design for social innovation. *“Social innovation is a process of change emerging from the creative re-combination of existing assets (from social capital to historical heritage, from traditional craftsmanship to accessible advanced technology), which aims to achieve socially recognized goals in a new way.”* (Manzini 2014). Manzini describes 2 different parameters for analyzing social innovation 1) top-down vs. bottom-up where change starts either from the top or the bottom. And 2) Incremental vs. radical where incremental builds on what is already within the existing ways of thinking and doing and radical where change comes from outside ways of thinking and doing. However Manzini argues that when looking closer at the processes it is hardly ever either or but what he calls hybrid processes. These processes often start from sequences of small-scale initiatives, synergised and amplified by larger ones, the framework projects and they are mainly design driven in one way or another. Manzini then attributes different roles to the designer in these processes: Facilitator, design activist, or the *“triggers that start new social conversations”* So, *“design for social innovation is a constellation of design initiatives geared to making social innovation more probable, effective, long-lasting and apt to spread”*. (Ibid)

2.3 Infrastructuring

“While most design approaches tend to focus on particular artefacts, neglecting – more or less – the surroundings in which the artefacts are placed, it is precisely these surroundings that become a concern for infrastructuring” (Botero 2014).

Infrastructures are systems that enable and mediate certain activities and they usually have both material (goods and services) and immaterial assets (social relations). Infrastructures are produced and not naturally given. They are social systems with shared use so they extend beyond individual use and small scale use of tools. (Vieira 2013)

The act of creating infrastructures - infrastructuring - has in recent years been picked up upon by designers within PD. In a number of articles stemming from the research project Malmö Living Labs in

Sweden we see how infrastructuring can be an important tool in social innovation (e.g. Björgvinsson 2010 and Hilgren 2011). Björgvinsson argues for a “*shift of focus from project results to creating arenas where different practices can meet*” (Björgvinsson 2010) which then means foregrounding the practitioners authorship. (Ibid). This is done by long term and open ended processes which enables diverse stakeholders to innovate together, which facilitates the emergence of possibilities along the way, and new design opportunities can evolve through a continuous matchmaking process (Hilgren 2011)

2.3 Making Commons - commoning as a way of doing

Looking towards Aalto University and Malmö University again I have picked up on the notion of commons and commoning as a frame for understanding our own work.

Participatory Design is increasingly concerned with providing spaces or platforms for participation, communication and collaboration in broader terms and also for unidentifiable collectives (Botero 2014). This has to some extent meant a shift of focus in recent years research within PD towards the notion of “the commons” and “commoning” (see e.g. Seravalli 2014).

The commons are often referred to as the common natural resources that we inherit or as resources generated and shared by a group of people. (Botero et al 2015) In a more contemporary context the notion of creative commons emerge as a way of sharing and building upon creative works (see creativecommons.org).

The commons, which ever form it might have, is not necessarily characterized by loose rules and ad hoc governance. On the contrary systems regarded as commons sustained for longer periods of time are all characterized by having a rich variety of rules applied matched to local needs and conditions (Ibid).

In recent research the commons is viewed not only as a resource we share but also as a process. The commons are thus a “*relational quality that depends on actions and decisions taken by a group of people. The implication for this is to focus more attention on the processes –*

commoning – and not on the “resources” (Helfrich et al 2013)

In the context of this project some key questions then seems to be how we can *“design better infrastructures and frameworks that enable, mediate and foster the emerging and increasingly complex ‘commoning practices’”* (Botero 2014) And *“how can the rules and practices for cooperation and use of shared resources be co-designed in fair, inclusive and sustainable ways?”* (Ibid)

2.4 Placemaking

“Place [...] refers to space that has been given meaning through personal, group, or cultural processes.” (Teder Nd.)

To let the actors engage more deeply in the project I have drawn inspiration from the notion of placemaking. It is through practice that meaning arises for the people using a space and it is through a practice where you can leave a mark on the place. This is crucial in order for people to take ownership and identify with the place and thus for a deeper engagement and sense of belonging. When being actively involved in a “placemaking” process e.g. by being engaged in the building of something, a sense of place attachment is more likely to emerge*. (Ibid) Therefor involving stakeholders and future users in workshops and other types of events in the rehearsing and making of the new maker space in the Tingbjerg library has been crucial. Concrete physical interactions of building/making something together can at the same time be a chance to meet people you wouldn't have met otherwise and create new bridges between different communities.

Teder also argues that leaving things open let the placemaking process *“open up for new ways of looking at a space and its physical features”*. And at the same time having a clear understanding of what is to come generates a stronger bond for the participants/future users. (Ibid) So striving for a balance between the open and the more clearly focused seems ideal.

**Place attachment is defined as “an affective bond or link between people and specific places”* (as cited by Teder, Maria Nd.)

2.5 Performing Design Practices

In a recent article by Thomas Binder he reflects on moments in his co-design practice which become almost magical. Moments instrumented and mediated by the collaborative encounter of co-designers and collaborators. It is in these encounters that the present moment opens up to a state of “what if?” virtuality, where imagination and creativity are flourishing. He argues for these, often improvised moments, being a performance of a design practice brought into being by the encounter. (Binder 201x?)

3 Intervening in the library

The following is dedicated to reporting, in text and images, from selected scenes of the “performance” of the BST “play”. A performance that was to unfold in three acts with a big crescendo in the 3rd act towards the end of the project. This division is based on how the space slowly developed into what it is now, at the time of writing.

Act 1

In mid February we moved into a space belonging to Tingbjerg library but only used by the “Girls Club” and the homework cafe (social projects by Save the Children). We had agreed with Thomas, head librarian, on trying out what having a space for making activities in the library could be. Thomas had been very welcoming and open to the idea of letting us in. The space was at the time essentially naked with only a few Ikea furniture, a (very) big architectural model from COBE Architects of the new culture house, a few posters with renderings of the same and some very dull fluorescent lights in the ceiling. COBE Architects picked up their model around March 1 and it was only then we could really start working in the space.

Early on we knew that our first workshops should somehow be about the space. Namely the lights in the room and to get something on the walls signaling that something was going here.

We had our first workshop on March 5th so we were in a hurry to leave at least a little first mark on the space. So our first interventions was to dig out some old shelves and boxes in the basement for storage of our sparse collection of tools, which at the time was only paper, scissors, markers and circular saw for cutting out wood.



Scene 1: Dialogue meeting

“Learn how to debate! Chew on the arguments and the home made caramels”. Per, Aniso, og Marianne were having fun making their invitation for an imaginary event. I facilitated a group of 9 volunteers in Tingbjerg that had joined our first event in our open studio, Skaberværelset. I deliberately mixed them up so they didn't work together with somebody they already knew. 3 invitations were made by hand put up by my group of participants.

Together with Mikkel Heldén Hegelund and Sissel Olander we formed part of a larger event celebrating the volunteers in Tingbjerg with this workshop which altogether around 30 people attended. The aim of the workshop was not to create new “ready to run” activities but more to have the participants think of new opportunities.

Per and Aniso working on their invitation



Scene 2: Lamp workshop “lys over Tingbjerg”

“It feels unsafe, walking on the streets in the dark” - old lady in an informal chat

As our 2nd experiment we picked up on comments from a group of older people in Tingbjerg that had been calling for more/better public lighting in Tingbjerg. In our view this was not only the streets but also in the room we were working. The space in many ways was aesthetically very “municipality like” when this project started. Namely the lighting consisted only of fluorescent lamps in the ceiling.

A lamp is something relatively easy to make so we wanted to try lampmaking as a first attempt of exploring making in Tingbjerg. At the same time we would then decorate the space and leave some more marks of our presence.

We designed a workshop where the participants would make new lampshades based on simple geometric structures made of steel pins or bring their own worn out lamps for modifying.

At the day of the workshop only one person showed up.

Instead of planning a new lamp workshop we decided to keep the materials as something we could pull out ad-hoc. Concretely this meant that we wanted the lamps to feed into the repair salon which would be our next move.



We had Taher participating - a man we had met in Kontakten (see appendix.). He seemed to have a good time although communication was quite difficult due to a poor Danish. Taher managed to make a nice lamp in the course of the 2 hours we had scheduled and the lamp was hung up in the end of the workshop a long with one of our creations.

Project fatigue

“Many come as a shooting star and then leave again...” - Annie leader of the retirement club

Early in the phases of this project, it became clear that Tingbjerg to some extent is suffering from a sort of project fatigue. Many stated that often some people came and made a nice project and then left again letting it be merely a “shooting star”. Most of the projects were not self sustaining and as soon as the organizers left the project was no more.

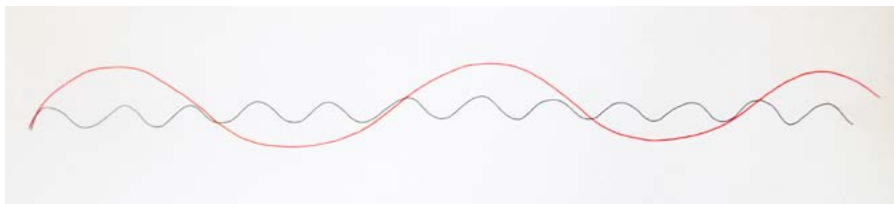
This meant that we have felt quite some resistance in the beginning. As an example the seniors club were reluctant to let us in, because they were afraid of us “blowing what they had build up, into atoms for our school project” as they said. In other instances we met reluctance to try out new things because some of the social workers thought that some of the citizens were to “fragile” and not being able to cope with any kind of change.

“Oh, you are the students who want to change Tingbjerg?!” - social worker at Diakonien

Some of the resistance was also grounded in the fact that the citizens of Tingbjerg never voted for a new culture house.

So how could we go about not colonizing Tingbjerg in this way? Could we by being more attentive and inclusive in our approach go beyond this?

The Pulses



As part of our experiments we wanted to establish a more persistent engagement along with the more one of a kind workshops like the dialogue meeting or lamp workshop. This was also to see what would happen in terms of participations if we insisted on having a workshop repeated every week. So we decided to look at BST as something having different pulses with either a fast or slower frequency.

Scene 3: Repair salon 1

...A little before 3 our participant from the lamp workshop, Taher, showed up. He hadn't brought anything to repair but seemed interested in making another lamp. A little while after, Mohammed, showed up curious about what we were doing. He was at the library to catch a game of backgammon with Thomas, the librarian. After finishing his game of backgammon, he came down to make a lamp with us. It became a cozy afternoon of making lamps - in the Repair salon(!)...

The repair salon was our first try out of the fast pulse. Having people there making (including ourselves) taught us things about what you can do in this space. Only few were showing up for our events and it was a bit unclear where we were heading (which was quite frustrating at this point). However we tried to keep calm and insisted on this way of exploring making and the space in which we were working. The fast pulse became an important strategy by having these sessions every Monday and a frame from which we could keep looking for new openings.

In this open ended way of working one can say that we were letting the experiments shape the concept and not the concept shape the experiments.



*Left: Mohammed and I making a lamp.
Right: Taher making his 2nd lamp.*



Scene 4: Repair salon 2 11/4

“It was inspiring and gave me ideas and energy to have people working around me” - Marco



We invited people from our own network to kickstart the process a bit. This was a good move which extended our understanding of what the BST is and what works there. E.g. we experienced how making in the same room makes people interact and talk, but also physical limitations in the space. Below: Abu Bakar learning to fix his scooter.



A bit from upstairs downstairs and a bit from downstairs upstairs

At one point we realized that we were falling into the same trap as the Ballerup library where the fablab seemed disconnected from the library. So we wanted to create a stronger connection to the library.

There were several perspectives on this:

- 1) How do we talk about and communicate the space? Which kind of words and images do we use?
- 2) The physical properties of the space
- 3) How do we engage with the librarians? Are there any collaborations and exchange of knowledge and ideas?

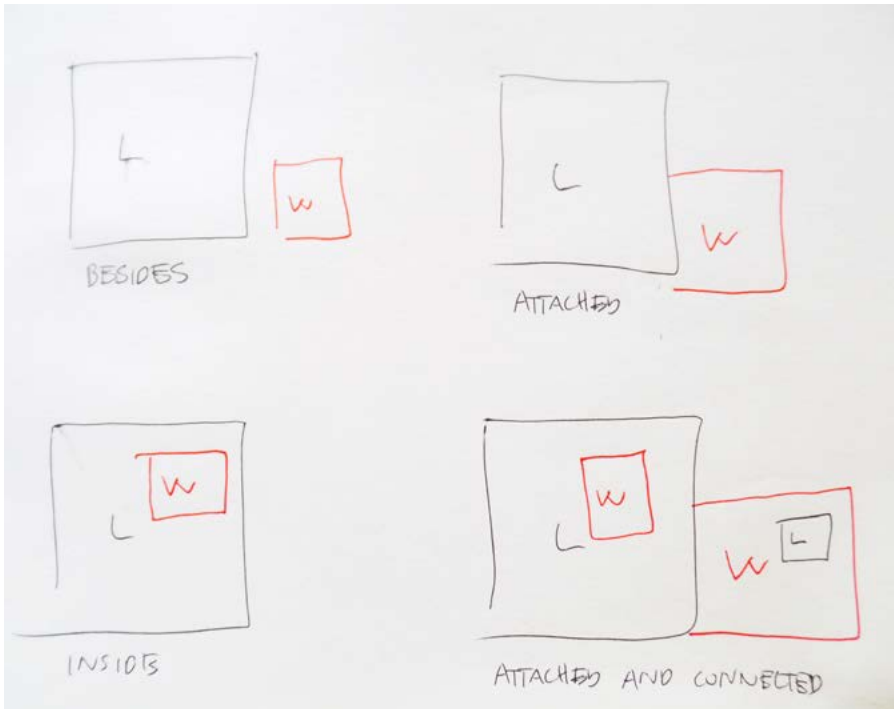
One of the first changes we made in this effort was the title of the room. This meant a change from Skaberværelset, Tingbjerg to “Bibliotekets skaberværelse, Tingbjerg” (BST in the following) - tying it more closely to the library. This was also done thinking about the scalability later for other libraries.

The 2nd perspective - the physical layout of the space we were working in. Should we be an add on to the library, inside or beside the library or none of these? (see next page) We ended up deciding that we needed to try having the library more present downstairs and us more present upstairs. In the first instance this was quickly done by getting a selection of handicraft books and a little exhibition shelf downstairs on display. A librarian was assigned with the task of updating this collection as things were progressing. We on the other hand would onwards start exhibiting some of the things we were making upstairs to have a concrete physical manifestation of BST there.

We had, at this point, been mainly outwards looking, when mobilizing, reaching out to the many different communities in Tingbjerg. However much support we got, it was still difficult. At the same time, we still felt like an alien element in the library - and I believe that the librarians probably felt the same. However as making is a kind of literacy or knowing and the library is about access to knowledge, it

seemed to make sense to be there. So we wanted to start a dialogue and exploration of what making in a library then might mean with the staff.

Therefore we decided to look inwards and scheduled for 2 workshops.



We were trying to figure out what kind of relation BST could have to the library and what each of these would entail.

Scene 5: Staff workshop 1+2

“Out here we think of helping the people coming in and not so much on how many books they take home” - Thomas, librarian at Tingbjerg library

The staff workshops had two aims: 1) a dialogue about the qualities of the library as it is and what should be carried on to the new house. 2) A dialogue about how the librarians could see them selves engaged in new activities for the new house.

The workshops revealed some essential qualities of Tingbjerg library which distinguishes it from other libraries in Copenhagen. This centered around credibility and the close relations to the users of the library, something that conflicts with the current regime in the libraries, where everything is measured - lending of books , turnaround time etc.



Puppet scenarios acting out future scenarios in the library

Staff workshop 2 gave insights on how the librarians could be more closely connected to the BST. E.g. Tove who had an idea on having a photo print workshop at the library. This was later prototyped with Tove at the BST festival,



Act 2

The next round of altering the space grew directly out of our experiences in the preceding workshops and work. There we had learned the need of better access to certain tools and better storage space and how our relation to the library should be closer.



As more and more tools and things were starting to accumulate and as we had at various occasions felt the need of a high table we initiated our second large round of reshaping the space. This resulted in new discoveries in another part of the basement of the library for which we could make a multitable and a storage rack for clothes and textiles. Here Kautar, and Gaia in a workshop with the girls club, inaugurating our new multitable made of old pieces of furniture from the library.

Scene 1: Repair Salon 3, 4 and 5

In the following repair salons we saw a steady increase in the number of participants indicating that the people of Tingbjerg were starting to embrace our work in the library.

Taher and Ali making lamps



Hafsa and Nawal learned to fix their shoes - which was a bit of an eyeopener for them.



Kirstine, codesign master student and intern at Kirkens Korshær, came by to make boxers from old shirts for homeless men. An activity that would later feed into the Biblioteket skaber festival



Abdul, Martin, Fadumo and Taher hanging up Fadumo and Taher's lamps in the library upstairs.



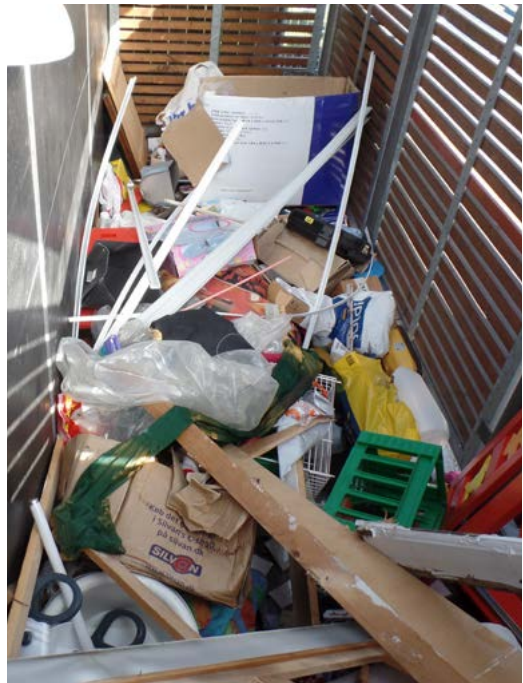
Mohammed trying out his sunglasses after gluing them.

Scene 2: On recycling in Tingbjerg



John is janitor in Tingbjerg and has a special interest in recycling and passing on useful things being thrown out. He even came by with a lamp and other things when we told what we were working on. These kind of meetings are interesting from an infrastructuring perspective and can potentially fuel BST onwards.

“We don’t do like that here in Tingbjerg, if the jacket has a hole we just throw it out and get a new one” (guy in his 20’s outside the library). After initializing the repair salons we changed our scope slightly to more narrowly focus on fixing, upcycling and modifying activities.



Act 3

In this, the 3rd act of this reportage, we shall see how the last alterations came about and the last events took place. Much of these last efforts was motivated by the fact that we were hosting a 3 day festival celebrating our endeavours. This made us work hard on getting the space ready but we were warming up to the festival already Monday doing our 6th repair salon.

Scene 1: Repair Salon 6



Repair salon 6 in some ways became a sort of tipping point. In this workshop for the first time we saw some of what we had been looking for previously; namely participants helping each other out on fixing things. Abdul one of the regulars started helping 2 kids fixing their bike and scooter respectively. And on top of that Abdul instinctively made sure that the kids understood how to do it themselves.

We had Dorthe Kampp, leader of the workshops in Rentemestervej, as a visiting teacher, giving master class/demonstration on furniture refurbishing. Having Dorthe as guest teacher showed how it is important to learn from and engage with actors from outside of BST



The random encounters, the open door and being out there

The windows in the space provided a nice peek into the space from the street. This meant that many would stop and look as they saw that things were going on inside. At one point we started having the doors open at all times when we were present. This opened up for many random encounters of people dropping by asking us what we were up to and some came back for the repair salon.

At the same time we tried being as present as possible at events and gatherings to let our faces be familiar to the community. This sustained engagement has been very important for our involvement in the neighborhood as people have seen that we were not merely a “shooting star”.



Some days we would also bring some of the things we were making outdoors, which also gained quite some attention. This buzzing life around the BST definitely helped constitute our presence in the neighborhood and we can see now that many are aware that something is going on there. Here Ines, making signs for the festival.

Scene 2: Biblioteket skaber - fixhub festival Tingbjerg

As a big climax of our endeavors, we early on in this project engaged in making a festival celebrating the making and testing what could be done within the frame of the library. Already in March loose ideas were on the table about making a festival in the library. Sissel Olander, Mikkel Heldén (Rentemestervej library) wanted to make what they called a “pop up festival” as part of their work on mapping ideas for the new culture house. And guest professor Daniel Charny and professor Thomas Binder had an idea of making a “fixhub” festival, celebrating fixing and repairing and with a fixpert event (see fixperts.org) with industrial design student from KADK. We all teamed up in the preparations but soon realized that we didn't have enough manpower to realize such an event. So we brought in two colleagues from CODE, Inês Veiga doing graphics and the webpage and Sofia Germani, as the coordinator of the festival.

The festival presented a wide range of workshop, debates, talks and even music. We had invited designers, makers, cultural workers and library workers from out of town making it interesting for many actors to stop by during the three days. In the following I report from selected activities.

Locals volunteered helping out in the preparations as well. Taher helped creating the signage.



We worked hard on getting the space and the program ready for May 11 where the festival was to start. This included a cabinet of curiosities with material library (inspired by Maker Library Network), getting things on wheels for easier reconfiguring, signage and general organization.

Scene 3: Cultural mapping

Often the information on culture in a community is gathered in different agencies for different purposes. A cultural map aims to cut across and gather these information in one coherent map and categorize them in consistent sets of categories. (Baker 2010)

As part of making BST a hub and infrastructure for social life, making and fixing we also wanted to create a physical cultural map intergrated in the space of the activities and associations of the community. As we felt the BST has at its core the exchange of knowledge, skills and social interaction we wanted to add these to the map. This was done by leaving empty slots where local individual actors could fill in their skill and how they might be able to help others.

The map was inaugurated at the festival and the first individual on the board was the local volunteer Ahmed who taught two electrical wiring workshops during the 3 days. Many locals expressed great interest in the map and we got a handful of suggestions for additions - which was exactly what we wanted: people taking it seriously and seeing the importance of having an overview cutting across the barriers of the different communities in the community, taking active ownership and engaging by bringing new suggestions to the board.

As we had experienced a quite clear division of the many activities in the neighborhood by the geographical locations we wanted the map to cut across these physical boundaries. So we tentatively made a division by kinds of activities.



Scene 4: Engaging the librarians in the festival:

One major concern of ours when planning the festival was how we could engage the librarians more than just being present in the library. We didn't want them to feel the festival being an invasion of the library but instead for them to take ownership and feel it was also their festival. So how could we engage them in the making activities? We decided to pick up on one librarian, Tove's, idea on having printing facilities in the new culture house. So we brought a good photo printer and made it part of the festival to have a free print of your favorite photo if we could put up a copy in the BST gallery. Tove took ownership and handled the print workshop carefully and involving the staff in this way seemed like a good way to build the bridge we were searching for.

Scene 5: The Fixperts in the festival

"Fixperts is about promoting creative and social values through design" (fixperts.org) by connecting "fixperts" (designers or makers) with fixpartners (someone who has a problem to be solved) and a filmmaker. The fixpert finds a problem together with the fix partner and create a solution to the problem. The whole process is documented by the filmmaker. Fixperts.org is an online platform sharing these fixpert movies making the ideas accessible for all.

Fixpert.org was founded by Daniel Charny and James Carrigan in 2012. As Daniel Charny was involved in the festival we also ran a fixpert project during the 3 days. This was done with 7 industrial design student from KADK and fixpartners from Tingbjerg found by us.

The fixpert project points at interesting perspectives of the library being a hub connecting people in new ways and helped demonstrate how the library could host multiple actors working at the same time in the BST.



During the 3 days the work of the industrial design students contributed to a buzzing atmosphere in the BST. Here Esben, Emma and Ivan working on their project for the Seniors Club



Local shop owners sponsored prizes for a big lottery, showing their support of our work. Here Abu Bakar with his prize from the paint shop.



During the festival the gallery became almost like a tangible instagram feed where we mixed private photos of people with photos taken at the festival.

Lotte Dekker, Dutch designer, teaching the Japanese kintzuki technique





Ladies from Diakonien being taught the woolfiller technique by Heleen Klopper (foreground left)

Ahmed, machinist apprentice, taught the electrical wiring workshop.



Kirstine and Frederik from Kirkens Korshær having a workshop around their idea of making boxer shorts from old shirt for homeless. This workshop showed how the library can be used as a space for testing out ideas in larger forum.

We had invited a team of architectural Master students for a discussion of our work as part of the festival. Others engaged as well in the discussion which again proved how these initial infrastructuring moves bring people from different communities together.



Summing up the festival

“I really hope it will be like this in the new library” Olly, participant from Tingbjerg.

The “Biblioteket Skaber” festival first and foremost consolidated the identity of the BST and proved how the coming together of very diverse actors is fruitful for the library. We saw how making together cuts across kids, elderly, designers, students, architects, librarians etc. in new ways - at least within this frame. The festival also served as a tool communicating what we have been doing for the past 4 months.

It served as a test of what could be done within the frame of the library and judging from the comments from the librarians they were equally content with how it all went. The festival in a way condensed 4 months of hard work in to 3 days and summed it all up.

In a debate on Friday with librarians and decision makers from the municipality it was widely acknowledged how the BST called for a continuation in the new library and culture house which is of course one of the success criterias of our work.

4 What is then BST by now?

Having used the space now for a couple of months and having conducted these series of workshops and experiments in the space a picture of what BST is, is emerging. In the following I have tried to capture what BST is by contextualizing and viewing it from different perspectives.

4.1 A place in the making

A traditional approach of user involvement in public cultural institutions seems often to be having a workshop and/or hearings about the wishes and needs of the future users. This was e.g. the case of how the Ballerup library maker space came about. This makes it slightly exclusive and only for the strong citizens already engaged in the democratic processes of a given neighborhood. The Ballerup library maker space is e.g. explicitly directed towards innovators, startups and education of children. The space was upon its inauguration made ready and fully equipped with laser cutter, 3D printers etc. upon a selected group of people's request. In that way, in libraries and culture houses, the current regime tends to be that these are providing facilities and it is often given what these facilities are. Often facilities for which you need sign up and for which certain hours are allocated. In the BST we are aiming at a more open structure leaving it open for visitors to do drop by outside the official hours of e.g. the Repair salon, embracing the more random encounters. This is the practice that Thomas and his colleagues upstairs are already having: very personal encounters between the librarians and the users which create the uniqueness of Tingbjerg library is making the place what it is. This we have carried into the BST and it seems to work. This is an important part of the placemaking of the BST and something that differentiates it from others e.g. the Ballerup library makerspace.

4.2 Maker library or library that makes?

The “maker library network” has a clear model of “how to” and a very clear communication around it. This is something we would like to learn from. However our take on merging the library with the maker space is different for a number of reasons. First of all we have been pioneering a different model where the maker space is moving into the library which distinguish it from the Maker library network working the other way around. It is not like the Ballerup model either since we deliberately seeked to avoid the ready made high tech solutions of the fablab - a model which has proved its worth as well but can be rigorous and exclusive. Secondly we have not had a model of how to go about making the space. On the contrary we have let the space grow out of the events, actions and people visiting in an open, organic and less steered process.

Our designerly skills has thus been at play in a way differing from the classical understanding of the “genious” designer making a beautiful chair. We have instead used our skills to ask questions, to quickly prototype, and to try out and test ideas in collaboration with our actors.

Having the maker space in the library has for us meant a stronger emphasis on the sharing of knowledge, learning aspects, the coming together of diverse actors to more seamlessly connect with what is already there . This is perhaps why we chose to call the festival the “library makes” (Biblioteket skaber) instead of “the maker library” - having a clear emphasis on the library as the protagonist and sender.

4.3 Always becoming - never finished

Thinking that a workshop is done once and for all when the future users has been heard, is not what BST is about. Our approach has instead been a slow building up of engagement with the community around the library and then making the place accordingly - in the actual making and encounter. The ideas in that sense appear from bottom-up and in incremental steps (Manzini 2014) in a constant negotiation between the people using the space (including us) and the space it self. We believe that this makes BST unique in the sense that it is in the encounter between us, as designers, our visitors, the

(socio)materials and the space it self, that the BST materializes. This however does not mean that no decisions are taken without the consent of everyone but instead it is the program-experiment dialectics which decide the next moves in what Manzini would have called a hybrid process (see chapter 2.2).

Other BS's would be equally unique if implemented elsewhere and perhaps completely different - since the people and the sociomaterial aspects would be different in any other place.

This uniqueness of BST means that the space is in a sort of flux and constant change. It is in the indirect or direct (even minor) footprint by us and the visitors that BST emerges. In that sense the BST as a project has been an ongoing placemaking by the people involved - whatever involvement they have had.

This also means that the users of the space will potentially have a larger sense of place attachment since they directly or indirectly have an influence on what the space is like - an important part in this attachment is also that the produced objects when finished are immediately celebrated by displaying them in one way or another.

Another more low level pragmatic insight on how this placemaking and place attachment is best nurtured, is by the way of catering in situ in the space. In our first workshop when people did not yet know their way around the space we had to cater to their every needs. This meant that we would be providing the materials and set everything out for them to use and afterwards we would clean up and set things back. However we learned from a visit to Børnekulturhuset on Amager the, perhaps quite obvious, insight that the more you know your way around a space the stronger sense of ownership you have. This meant a change where we would from then on be consciously inviting people to help finding materials and cleaning up afterwards. This way the space became less like a restaurant, where things are served and more like an open kitchen where you have to cook your own dinner with what's there and what you bring - and of course clean up after your self.

4.4 Physical space

BST is ideally an integrated part of the library and not an extension. It is not the library and it is not a maker space. It becomes a 3rd space of its own with materials, ideas, and concepts from both worlds.

The space was shaped by the activities which perhaps makes it perhaps less easy to read. What is it for? What can you do here? It has a certain openness in its language - which in Teder's (N.D.) argument is asking the visitor to use her imagination of how to use the space.

On the other hand the clear and recognizable structure is sought after by the furniture and tools we have implemented. But this process and balance has been quite challenging since we have let it grow out of our immediate needs. This meant that our modifications of the space became a slow process

This was done in the 3 rounds (reflected in the 3 acts in the previous chapter):

- 1) getting some storage and shelf space for our most used tools.
- 2) making a multi table
- 3) Installing a gallery shelf system and some of the furniture on wheels

With the shelves we wished to create a kind of cabinet of curiosities - a wunderkammer. A collection of what has been produced but also objects that are pointing at what could be in the room - both tools and objects on display. This should work as both an archive and a gallery of BST and act as a celebration of the things produced in BST. We also made it material library

4.5 Making commons

In the regular repair cafés a number of volunteer “experts” are fixing the things that people bring in to be fixed (see e.g. <https://reparationsnet.wordpress.com/>). This way the repair cafés in some ways turn into a sort of service. The way it works seems in that way to have a clear emphasis on the recycling and the doing good for others. However we have tried to establish different take on this. We

have strived for a more empowering model where we instead teach the fixing of the things be worked on, meaning that ideally people leave the BST having either learned how to or having actually fixed the thing themselves. It is an empowering experience learning that one can actually do many things yourself. We have also strived for letting people who know how to do, make or fix things helping and teaching others - this is the case for Abdul who taught bike repairing to the kids and Ahmed who taught electric wiring to the ladies at the festival.

So the process of passing on knowledge becomes a part of the act of commoning and the knowledge itself part of the commons. This way the place attachment at the same time gets stronger for everybody involved as everybody is participating.

In this project the BST (or the commons) is something we have shared with a set of explicit and implicit rules and something we act with in different ways. Commoning is the process in which the space is continuously becoming through actions taking place in the space. Instead of (just) bringing people together by infrastructuring moves, the different communities and actors can meet in the commons and take part in the commoning.

However this is in the ideal world and we are still struggling to get the volunteers that will make this a sustainable process.

4.6 Infrastructuring

In the coming together of different actors the space facilitates new connections across communities. This was seen in the repair salons and to a large extend at the festival, where people from different networks would be talking and making together in new constellations. This kind of infrastructuring is an important part of the genome of the BST. In its essence it is thus a hub for doing together .

With the cultural mapping board we have prototyped a way of making this tangible by explicitly facilitating new connections across the different communities.

We have also seen how BST not only serves as an infrastructure for

the locals but also that bringing in experts, students and other actors from outside of Tingbjerg creates interesting new dynamics in the library.

This does not mean that it is about bringing any kind of people together but is about being sensitive to the actors in neighborhood and let encounter grow out of the encounter.

However there is the time perspective in these infrastructuring moves which on a whole make them merely starting points. There must simply pass more time before we can determine if we are providing lasting relationships.

Manzini argues in his article “Small, local, open and connected” (2009) that since the rise of the internet small and local is not small and local anymore. With an increased connectivity a local community can be amplified in new ways and point at “*a cosmopolitan localism where original possibilities and cultures are cultivated locally and exchanged globally.*” (Ibid) This can be seen at different levels and does not only have to do with the internet - e.g. the infrastructuring moves of bringing in experts from outside (as far away as Holland) points at other ways of being local in the library. Here the element of storytelling becomes important.

4.7 Storytelling

We have continuously published videos and images online of our activities. This has a storytelling element that has shown to be an important part of the identity of the place. These videos, in an intimate way, captures a bit of the encounters between people, space and materials. This seems to be an important feature at least in this formational part of BST's life both internally and externally for communicating what the space is about - judging from the feedback we have got both in- and outside Tingbjerg. Visitors have proudly shown videos of themselves to others reaffirming the BST name around in the neighborhood. This has quite clearly contributed to a more solid identity for the place and thus becomes a part of the placemaking.

4.8 Archiving

Archiving is obviously an essential part of any library. Bringing in the making, and the documentation and storytelling element into the library setting means a different kind of archiving. Instead of the library only being the keeper of knowledge it also becomes the producer of knowledge. By manufacturing and making, knowledge is produced which can be passed on. By also documenting this knowledge in e.g. the video format, it can be passed on to a wider audience. The library in that sense transcends its own physical borders. This seems to have interesting perspectives: other libraries with a Skaberværrelse can benefit, interesting exchange can potentially happen, the library reaches out in the neighborhood (e.g. when a local person is showing his/hers video to others), the library gets a different face outwards with new “life”, etc. And in a broader perspective this could perhaps even serve as local historical documents showing a bit of the everyday of the library.

4.9 Performative aspects of the process

Binder’s idea of performances of design practices sits well with encounters we have experienced in the making of BST. Our design proposals have fueled the encounters much in the same way and paved the ground for the performance of our design practice in BST. One could even argue that it has been a 4 months long performance, acting out what BST is and is becoming. This ties all the way back to the stories that Thomas, the librarian, told us in the beginning about the close and personal relations he has with some of the users of the library - it is also in the encounter that Tingbjerg Library forms its identity and place.

4.10 Extracting the essentials

Although our co-design approach in general has an inclination towards the ethnography of the everyday (e.g. Halse et al 2010) and the very particular and situated, the question of how we lift a project out of the context to make it travel emerges.

Learning and borrowing from the maker library network I will make a first attempt of extracting the essentials and simplifying the BST down to a simple formula followed by a BST manifesto which then is intended to be an elaboration on the formula and a boil down of the experiences and insights we have gained through this project.

The formula (Work in progress):

Must haves:

Library - Maker space - Gallery

Nice to haves:

Storytelling - making and sharing the story are intertwined and is important

Cultural Map - a map of the local community makes the spaces a hub cutting across existing boundaries.

Encounters - Skaberværelset emerges in the encounter and the coming together of different people.

**Maker
Library**

=



+



+



MAKESPACE

GALLERY

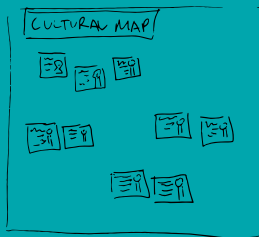
LIBRARY

**Maker
Library** +



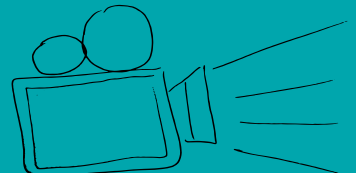
Encounters

+



Cultural map

+



storytelling

= **Biliotekets skaberværelse**

4.10 The deliverable - making BST travel

How do we migrate the knowledge embedded in the space to the new house and how do you go about communicating a rather abstract process in which most of the outcomes are intangible, outside of the BST? How do you go about communicating it in a way so that a library anywhere in Denmark can attempt creating a Bibliotekets Skaberværelse? As we have seen one of the main take aways are that the BST emerges in the encounter and the personal relationships with people in and around the library/BST.

I believe that the format which best captures these moments is the movie format and images. We have much material waiting to be used which can hopefully help get part of the message across. However there is indeed a tangible part of the project which is as important since we have seen how the space it self engages in the dialogues taking place. So then the question is how do you package the tangible and the intangible in one package for others to see, when they can't go to Tingbjerg and participate and experience the BST themselves?

Every object around us has a story and a past connected to it. However we can't see these stories. With a simple, rather old and well tested technology we can however make this story visible online: the qr codes. So by attaching tags to the objects we e.g. show a small video clip telling a bit of the story that the object has embedded.

In my design opening, dating all the way back to my first program draft, I ask the question: what is in the Tingbjerg toolbox? This is what I would like to try to answer with the final deliverable. Or more precisely what is in the BST toolbox.

So I intend to build a physical toolbox exhibiting some of the objects that have been at play through which I show a bit of the story behind by pointing at movie clips and other material on our BST webpage and the BST manifesto (see appendix).

4.11 What happens when we leave?

We have gotten this question a lot both by visitors and librarians. The answer unfortunately is that nobody knows. However we can predict a bit.

If we just pack our things and leave after the exam, the BST will quickly die off. Somebody needs to run it. Also we have not yet effectively mobilized the volunteers needed to scale down our own work. However we have slowly started to see potential volunteers coming in interested in our activities. So could somebody else run BST? We are part of the BST genome - and cannot be written out of the story in any way, however other people could indeed continue the space - it would just be another thing. And this perhaps a very important point to make: the intangible part of the personal encounters cannot be put to a formula and Bibliotekets Skaberværrelse will be something completely different in other places since the whole thing emerges in the encounter and dialogue between the space and the people present. Must it then be a designer? It is probably a good idea or at least somebody who is some what acquainted with the design process.

4.12 Conclusion

With Bibliotekets Skaberværrelse, Tingbjerg we have with library, the people of Tingbjerg and all the rest of the people participating, created a space for making and doing together. The space has explored what making in Tingbjerg might mean and could be by engaging the citizens and the library in workshops and establishing an everyday of BST. The space has been used as a prototype - a 4 months long rehearsal or enactment of future spaces in the library. We have seen how actors from diverse communities inside and outside of Tingbjerg have come together and through the encounter with each other, us, and the space have shaped the identity and made the place, BST. In it self it BST serves as a set of recommendations for the future Tingbjerg library and culture house, but to make it travel to other libraries this knowledge is sought communicated in a toolbox containing objects relating to the space and material available online.

References

(Alle internet links er tilgået 24/5-2016)

Baker, Greg (N.D) Online interview accessed at <http://www.hastingsculturalplan.com/definitions-and-resources/definitions/cultural-mapping-cultural-resources/>

Binder, T The things we do: encountering the possible in Smith R . c. et al (eds.) 2016, *Design Anthropological Futures*, Bloomsbury Academic (304 pages)

Björgvinsson, Erling, Pelle Ehn, and Per-Anders Hillgren. "Participatory design and democratizing innovation." *Proceedings of the 11th Biennial Participatory Design Conference*. ACM, 2010.

Britton, L 2012: <http://tinyurl.com/8dgawyl>

Britton, L 2014: <http://tinyurl.com/hmfa5n7>

British council 2016: <http://design.britishcouncil.org/projects/maker-library/>

<http://fixperts.org/>

Halse, J. et al (2010) *Rehearsing the Future*. Copenhagen: The Danish Design School Press

Helfrich, Silke et al keynote talk at *Economics and the Commons 2013*. Accessed at https://www.youtube.com/watch?v=L-LAK_M-ayfo

Hillgren, P. A., Seravalli, A., & Emilson, A. (2011). Prototyping and infrastructuring in design for social innovation. *CoDesign*, 7 (3-4), 169-183

Mandag morgen Nyhedernes Tænk tank 2006. Det innovative bibliotek - en strategisk partner i svaret på globaliseringens udfordringer.

Manzini, Ezio. "Small, local, open and connected." *Sustainability in Design: Now!* (2009): 14.

Manzini, Ezio. "Making things happen: social innovation and design." *Design Issues* 30.1 (2014): 57-66.

Marttila, Sanna, Andrea Botero, and Joanna Saad-Sulonen. "Towards commons design in participatory design." *Proceedings of the 13th Participatory Design Conference: Short Papers, Industry Cases, Workshop Descriptions, Doctoral Consortium papers, and Keynote abstracts-Volume 2*. ACM, 2014.

Seravalli A. (2014). *The opening of production*. In *Making Commons (attempts at composing prospects in the opening of productio)*. Doctoral Dissertation: Malmö University.

Teder, Maria E. (n.d.) *FROM OUTSIDENESS TO INSIDENESS; TRACING PLACE ATTACHMENT IN PUBLIC SPACE*.

Thorsen, Lotte (2011), (<http://politiken.dk/kultur/boger/ECE1356563/der-bliver-faerre-biblioteker--men-vi-besoeger-dem-som-aldrig-foer/>).

Udlændinge Integrations og Boligministeriet 2015: <http://uibm.dk/filer/bolig/ghettolisten/ghettolisten-dec-2015-docx.pdf>

Vieira, Miguel Said 2013: https://www.youtube.com/watch?v=B5_5-fSnMJs&feature

Appendix:

“Bibliotekets Skaberværelse manifesto”

(The revised and present state)

We believe that making and fixing are empowering and create autonomy and perhaps even more so if done collaboratively. Making collaboratively creates coherence in a community locally and is an enriching experience for everyone. Through making and fixing collaboratively, knowledge is produced which must be passed on and this is what libraries are good at! At the same time BST provides access to a world of knowledges from outside through its library.

BST is nurturing the civic engagement, exchange of ideas and cultures and is not a platform which is striving for optimization of the citizens.

BST is a way being together. It is in the coming together and encounters of different people and through grass roots making growing from within (the encounters), that the place is being made and its unique identity emerges.

In BST there is always open doors making room for the random encounters and the unexpected. We acknowledge that the space is always participating in the dialogue which means that the space matters! However the BST is never finished - it is always becoming through the encounters and actions taking place.

In BST we make together and we learn together, from each other or through experimenting with what we got. That means that if you are not able to make or fix something yourself someone will help you do it, but not do it for you. And it also means we try to use what we have at hand and always aim at recycling or upcycling before buying new materials. So BST is not at service. BST is not solely a space for self-catering either. BST lies somewhere in between on the scale and can slide in either direction as events unfold.

In BST we experiment, not afraid of failing, because you can't do wrong if you let things develop out of the encounter of people.

In BST we document and tell the story always. This can be done through exhibiting in the gallery, photographs or video filming events. This creates a valuable archive for the library, mediates knowledge, forms the identity of BST and potentially reaches beyond the local.

BST is part of the library and is not an attachment nor a backstage. It might be a separate space but it should be present in the library as well as the library present in the BST.

Key Events and Dates

- 1/2-29/2 Program writing pase
- 5/3 Dialogue workshop
- 19/3 Lamp workshop
- 1/4 Staff workshop
- 4/4 repair salon 1
- 11/4 repair salon 2
- 12/4 Staff workshop 2
- 13/4 Girls Club workshop with Gaia
- 15/4 Kids Workshop - Hand modification
- 18/4 repair salon 3
- 20/4 Study trip to Amager børnekulturhus
- 27/4 Meeting John, the janitor
- 25/4 Visiting the nursing home
- 25/4 Repair salon 4
- 2/5 Repair salon 5
- 9/5 Repair salon 6 with Dorthe Kampp
- 11-13/5 Biblioteket Skaber festival
- 23/5 Repair salon 7
- 30/6 Repair Salon 8
- 6/6 Repair salon 9

Collaboraters

Here is an overview of the most important collaborators from the different institutions inside and outside of TIngbjerg referred to in the report.

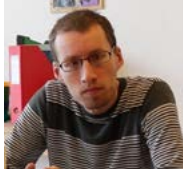
The Tingbjerg library:



Thomas Nielsen, head of the library



Tove, librarian



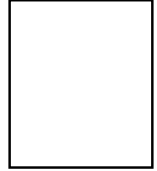
Peter, librarian



Chaker, librarian

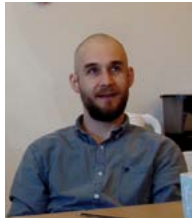


Jeanette, librarian



Aga, librarian

The library at Rentemestervej:



Mikkel Heldén Hege-lund, development coordinator



Dorthe Kamp, workshop coordinator



Tine Garsdal, Library leader

Kontakten



Kontakten, social-psy-chiatry daycenter



Linda Ammitzbøll-Bach, Leader of Kontakten



Trine, working at Kontakten

T-huset



Fadi, Social worker at T-huset

Diakonien



Maja Rydskov, Leader of Diakonien - (culture house of the church)

The seniors club:



Annie, leader of the Seniors Club

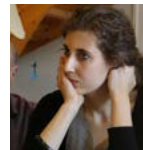
Researchers:



Sissel Olander, CODE and Kultur-styrelsen



Daniel Charny, visiting professor, co-founder of From-Now-On



Inês Veiga, visiting PHD student



Sofia Germani, MA student at CODE and intern



Gaia Col-antonio, MA thesis student at CODE