

CARE ABOUT CREATIVITY

*DESIGNING SPACES FOR WELLBEING FOR STUDENTS
THROUGH A CREATIVE CENTER OF CRAFTS*



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CARE ABOUT CREATIVITY
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DRAWING OF AN OPEN WORKSHOP IN THE CERAMIC STUDIO

ABSTRACT

CARE ABOUT CREATIVITY

Today stress is a widespread problem within our society. In Sweden, the number of people experiencing anxiety has increased in the past few years and continues increasing. One of the most exposed groups are young adults between the ages of 16-29. There are many instances that act within this field, unfortunately most apply to when damage has already been done.

However, a lot of knowledge is to be gained, both regarding how architecture as well as methods are programmed to meet various needs of the people within them. For example, research indicates that building design can help reduce stress levels, and social interaction as well as integration of nature improves our wellbeing. Art therapy is a successful method regarding the fact that creation is a fundamental human need, stretching further than within the field of health care. The aim with my thesis is to design spaces to encourage wellbeing and decrease stress, through a creative center for students to explore handcraft. How can the design of a creative center challenge the current trend of increasing stress among students?

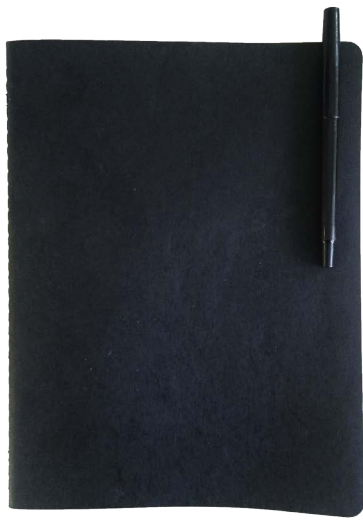
By meeting people that work actively with creativity in various ways: as professional artists, as art therapists as well as with creativity simply as a hobby, I've gained a greater understanding for certain key aspects of the theme. Through study visits and iterations of sketching and model work, the ideas are implemented and developed in my master thesis, with the aim to meet the demand of how to handle stress preventively within the framework of workshop environments.

The center includes ateliers for three different handcrafts: ceramic, painting and fabric. It is meant to provide life quality and tools to learn how to handle stress through the meditative aspects of the creative process. Included within the design process are architectural strategies such as movement and diversity of rooms, as well as constantly being able to choose settings depending on your current mental state and needs.

As an extension of the universities in Gothenburg, the proposed center aims to highlight how creative stimulus parallel to academic studies is of as much importance as physical activity and social interaction for ones' wellbeing. With my thesis I suggest an attempt to address and prevent stress related mental illness by giving students the tools they need to stay health and learn how to handle stress.

Key words:

Building architecture, Creativity, Preventive care, Mental health, Students, Handcraft



PERSONAL CONNECTION

WHY THIS THEME?

As many others, I have had to deal with negative stress in my life, both in - and outside my academic studies. Wanting to be your best you, focus often lies on ones' performance. However, seldom is anyone as critical as oneself.

With this project, I want to highlight the importance of perspective. To activate yourself in various ways and stimulate both mind and body by engaging in a range of different activities, hence reaching biological satisfaction which cannot be competed with.

Personally, I know how much creative stimulus affects my well-being. If I feel low I paint, using the craft to ventilate my emotions. My thesis is an attempt to communicate how the academic world as well as the society can acknowledge the issue of stress related mental illness by providing a solution in form of a creative center.



PHOTO FROM STUDY VISIT AT FOLKUNIVERSITETET

THANKS TO

Elke and Saga
Family and friends
Fellow graduates

*For your unvaluable support
For always being there
For doing this together!*



PHOTO FROM STUDY VISIT AT FOLKUNIVERSITETET

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PHOTO FROM STUDY VISIT AT KKV 6B6

PROBLEM STATEMENT

The taboo around mental illness is not as strong today as it has been. We are talking about our psychological wellbeing in a greater extent, a first step towards actually understanding the width of the problem. However, we mostly work with it retroactive, trying to cure the symptoms when they already have affected our life. What is lacking is a serious attempt to address and prevent stress related mental illness by giving people the tools they need to stay healthy and learn how to handle their stress.

AIM

The aim with my thesis is to design spaces to encourage wellbeing and decrease stress, through a creative center for students to explore handcrafts.

It is meant to provide life quality and tools to learn how to handle stress, with architectural strategies such as movement, diversity of rooms and constantly being able to choose settings depending on your current mental state and needs.

The center itself consists of a set of building units which together form a secluded campus in a protected, green area in the midst of the city.

RESEARCH QUESTION

How can the design of a center for creation challenge the current trend of increasing stress among students?

BACKGROUND

STRESS RELATED MENTAL ILLNESS

ONE OF OUR TIMES BIGGEST HEALTH THREATS

Stress related mental illness has increased globally since the 1990s', and today about half of the sick-leaves documented in Sweden are due to stress and mental illness (Folkhälsorapport, 2009, p197). Stress can be good for us, it helps us to focus and gives us extra power in demanding situations. However, when too intense and over a long period it becomes dangerous and can lead to fatigue syndromes. To be able to handle stress, the brain needs to rest and recover. It is a sickness which takes time to come back from, if you ever do, and will possibly affect you for the rest of your life if gone too far.

In the early stages there are simple methods to handle stress, and what works varies from person to person. Generally, it is about relaxation on different levels, and to listen to the needs of ones' body. The important aspect is to stay healthy rather than handle the sickness when it already struck. (Hjärnfonden, 2017)

4-13 %

Amongst our population, 4-13% are affected by a fatigue syndrom (Hjärnfonden, 2017).

70 %

There has been an 70% increase of mental illness amongst young adults between 16-24 in 10 years (Socialstyrelsen, 2017).

35 %

Women in the same group are most exposed to stress in our society, with 35% suffering from it (Folkhälsomyndigheten, 2019).

25 x

If affected early the risk for suicide increases. Amongst boys between 10-17 this risk is 25 times higher compared to boys who doesn't suffer from mental illness (Socialstyrelsen, 2017).

74 200

During 2016, 74 200 were on sick leave due to stress related mental illness.

76 %

Amongst these, 76% were women (Hjärnfonden, 2017).

80 %

Since 2010 there has been an increase of 80% in long-term sick-leaves.

60 %

Out of these, 60% were due to mental illness (Hjärnfonden, 2017).

214 %

The number of reports on work-illnesses caused by stress has more than doubled between 2012 - 2016, from 700 to 1500 (Hjärnfonden, 2017).

214 %

Amongst students, the number experiencing stress has increased from 22-31% in 2 years, between 2016-2018 (Folkhälsomyndigheten, 2019).

WELLBEING

A STATE OF OPTIMAL HEALTH

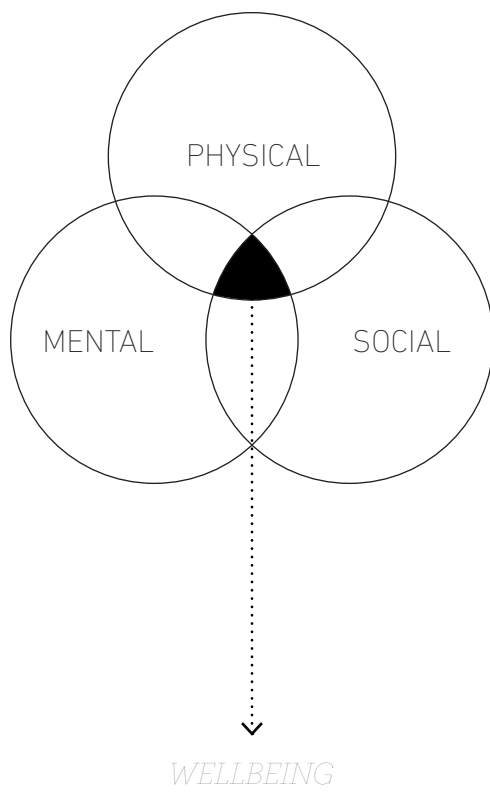
The term health connects to three categories: physical, mental and social health. When all of these are met you have reached a stage of optimal health, in other words wellbeing.

Amongst the three, physical health might be what one immediately associate to regarding exercise and physical activity; known factors for ones' wellbeing.

Social health implies the importance of relationships and the sense of connection to others: to be a part of something, whether a family or other group of people.

Mental health relates to ones' psychological state and range from aspects such as your self-esteem to how well you cope with different situations. In the past few years mental illness rather than health has been widely debated, and the stigma around it has finally started to loosen up.

Wellbeing is a state of complete physical, mental and social health, not simply the absence of disease. With architecture we have the possibility to connect these three and design spaces which promote health on an individual level (WHO, 2001, p.1.).



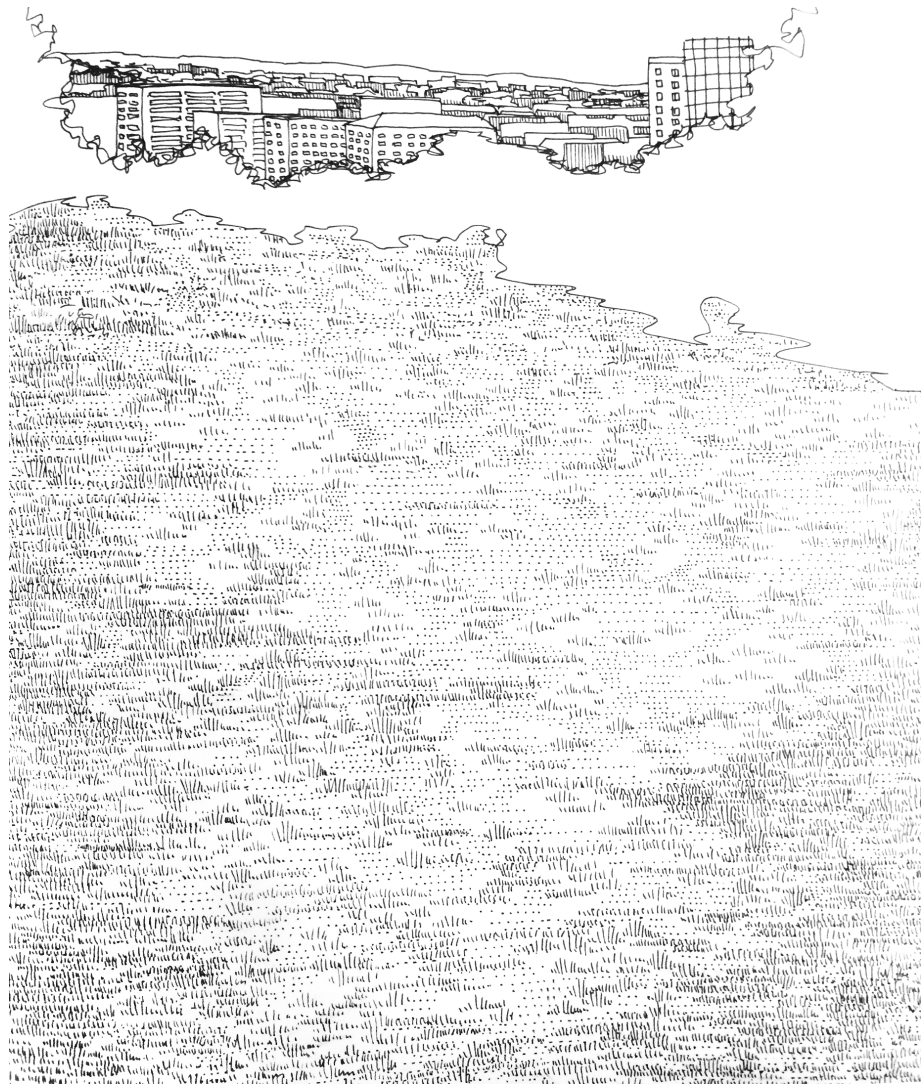
WELLBEING + ARCHITECTURE

HEALING SPACES

Rooms contain numerous underlying factors which affects ones' wellbeing. Environmental stressors such as the acoustics, the lack of privacy and the air quality can influence us without us even noticing.

When designing for wellbeing, there are certain aspects to include in relation to the three categories: physical, social and mental health. By offering choices and a surrounding that is easy to understand and find your way through, the visitors feel in control of their setting. This includes the level of privacy/socialization offered, and not being forced into uncomfortable situations. Spaces can encourage social interaction, as well as provide protection in terms of privacy. For a space to increase wellbeing it must offer both, giving the visitor the possibility to choose, and encourage stepping out of ones' comfort zone by overlapping the two. This challenge triggers a personal growth towards wellbeing.

Other aspects such as lighting, spaciousness, colors and the connection to nature all affects the atmosphere of spaces, and hence how we feel when within them (Frisk i naturen, 2013). Only the incorporation of outdoor views in architecture has a strong calming effect through our basic biological connection to nature (Ulrich, R. S, 1984).



INTERPRETATION OF SITE

WELLBEING + NATURE

HEALING ENVIRONMENTS

Nature has a strong calming effect, where stress hormones decrease, and recovery is effective. Only by the presence of nature we experience calm. It is the natural habitat of humans, and it makes us experience a sense of peace where the sound of nature and the fresh air increases energy levels (Frisk i naturen, 2013).

Depending on our mental state, we benefit from different types of connection to nature (Ulrich et al., 1991). In a stable state of mental health, we have the energy to interact more both with and within it, while in a lower state it is more optimal with a serene, wild environment which manages itself (Bengtsson & Grahn, 2014).

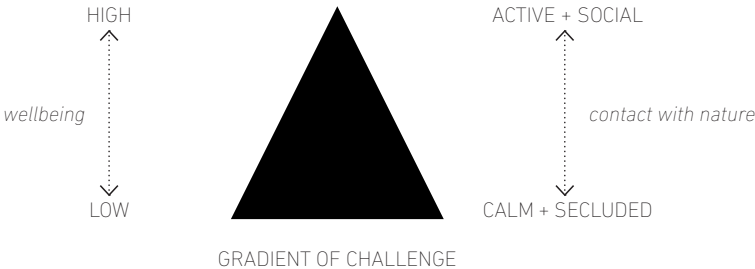




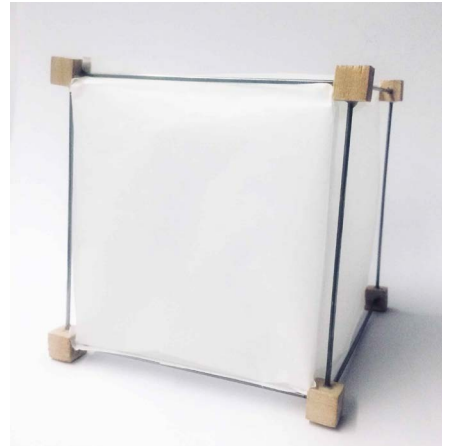
PHOTO FROM SITE

WELLBEING + CREATIVE STIMULUS

RECONSTRUCTION OF A POSITIVE IDENTITY

Intuitively we know that being creative is good for us, but there are also scientific indications that it improves our wellbeing. Immersing yourself in creative work has the same effect on us as meditation or yoga: it clears our thoughts and makes us focus completely on what one is working on at the moment. When we are being creative, dopamine is released in the brain, a natural anti-depressant which plays a key-role regarding pleasure and motivation in the body's own reward system. Neuroscientists have been studying different kind of art forms, and through the results one has started using various art and crafts as therapy methods. It turns out that creative practices help improve depression, anxiety and coping skills, while enhancing quality of life and significantly reducing stress (Huffington post, 2017).

Today creative practices are being cut down and out of priority in school. For some reason it is viewed as less important than theoretical subjects, when creative thinking will be one of our most important skill set in the atomized future.



SAMPLES FROM MATERIAL STUDY

SELECTED CRAFTS

INTRODUCTION TO AND BACKGROUND OF

The crafts handled within the project all have a few common key aspects. Based on the work with ones hands, they reach our biological triggers of tactile reward system. With a varying quite low learning threshold, they are coherent to ones every move, letting you make your mark on/with the material itself. None of them have any procedures which could be dangerous for its user, why some other crafts were excluded. The chosen crafts instead share the fact that the methods themselves require specific equipment which might be difficult to get access to elsewhere.

CERAMIC

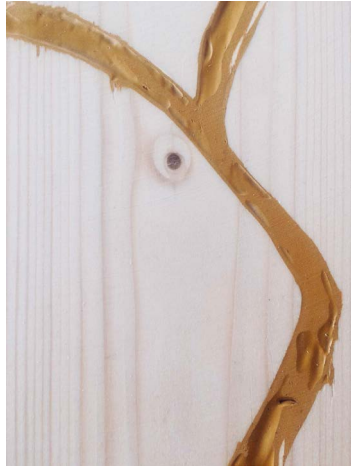
A handcraft based on the work with clay or other similar materials, which has qualities that changes after being burnt. It includes a long process of sculpting and burning in different procedures to reach the finale result of an object such as pottery, tiles or sculptures.

PAINTING

An artform much used in art therapy, easy to grasp and a way to express oneself without words. The process of smudging color on a canvas doesn't demand that much of the artist, while the understanding for the material develops quickly and varies a lot depending on the methods and type of paint you use.

TEXTILE

In the world of textile there are many methods to be mentioned. The designed studio provides sewing machines but also looms. While the other crafts are to be worked on by one, the loom lets you be a part of a group project provided by the center since the weave stays on until finished.



SAMPLES FROM MATERIAL STUDY

PROGRAM

FUNCTION + ORGANIZATION

The center host four separate functions: a reception and three different studios. Within the framework of limitations and possibilities of the site, the necessities of the crafts have shaped the final design proposal with the main focus of the visitors' wellbeing.

A proposition is that the center could be student-owned through Göteborgs studenters företagsgrupp, with support from Gothenburg city as an investment to prevent stress among students before starting their professional careers. Also, the study promotion association invests 15-20% of their assets to arts and crafts, where the creative center would be a suitable organization for support.

Further, a monthly fee gives students access to the creative center, possibly in combination with other student facilities available in a joint membership.

CREATIVE CENTER

RECEPTION

PAINTING STUDIO

TEXTILE STUDIO

CERAMIC STUDIO

STAFF NECESSITIES

*reception desk
office
changing room*

EXHIBITION HALL

cross-craft influence

COMMON SOCIAL SPACE

*paus in creative process
microwaves
seating possibilities*

WORKSHOP

*open
intimate
variation of work settings*

STORAGE

*equipment
material
waste
ongoing projects
technical space*

METHODS

*painting
sketching
lithography*

CRAFT SPECIFICS

*large group workshop
(common motif)
color room
printing press (litho)*

METHODS

*sewing
weaving
knitting*

CRAFT SPECIFICS

*loom
sewing machines
fabric lying (noise reduction)*

METHODS

*wheel throwing
hand throwing
sculpturing*

CRAFT SPECIFICS

*wheel throw
large work tables
wedging table (stone)
glazing space
sink (prepare clay/glaze)
kiln room
wet storage room (clay)
dry storage room (glaze colors)
storage pre- & post burning*

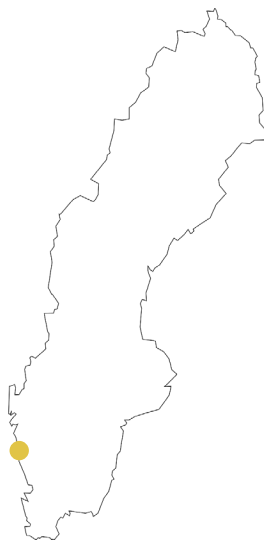
CONTEXT + SITE

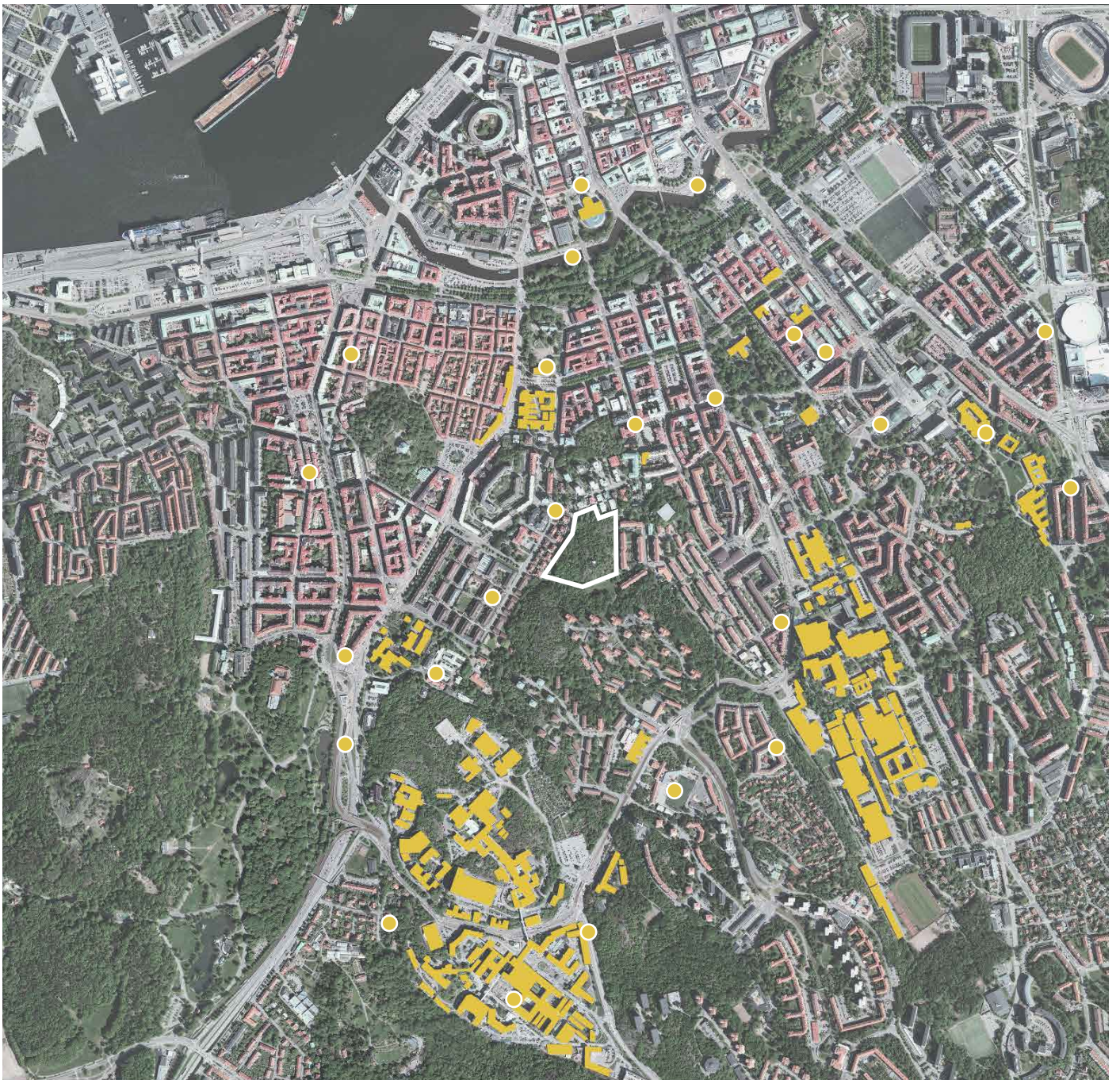
GOTHENBURG

LANDALA HÖJD

The site chosen for the project is found in the middle of Gothenburg, on a green hill with wild terrain and a great view over the city. What makes the site suitable for the project are the aspects of accessibility, nature and it being secluded: three important factors for wellbeing.

The hill is well connected from all directions, situated right in the center of the universities of Gothenburg which are spread out around the city. Ones' visit here should not be far off, but rather on ones' way, where the journey there is part of the overall experience. The set of paths leading up to the hill all align to one common at a close distance from the site, and the movement leading up to the center is supposed to set the mood of an extended threshold that will take to from one setting to another.





■ UNIVERSITIES OF GOTHENBURG
● NEARBY TRAM STOPS

LANDALA HÖJD

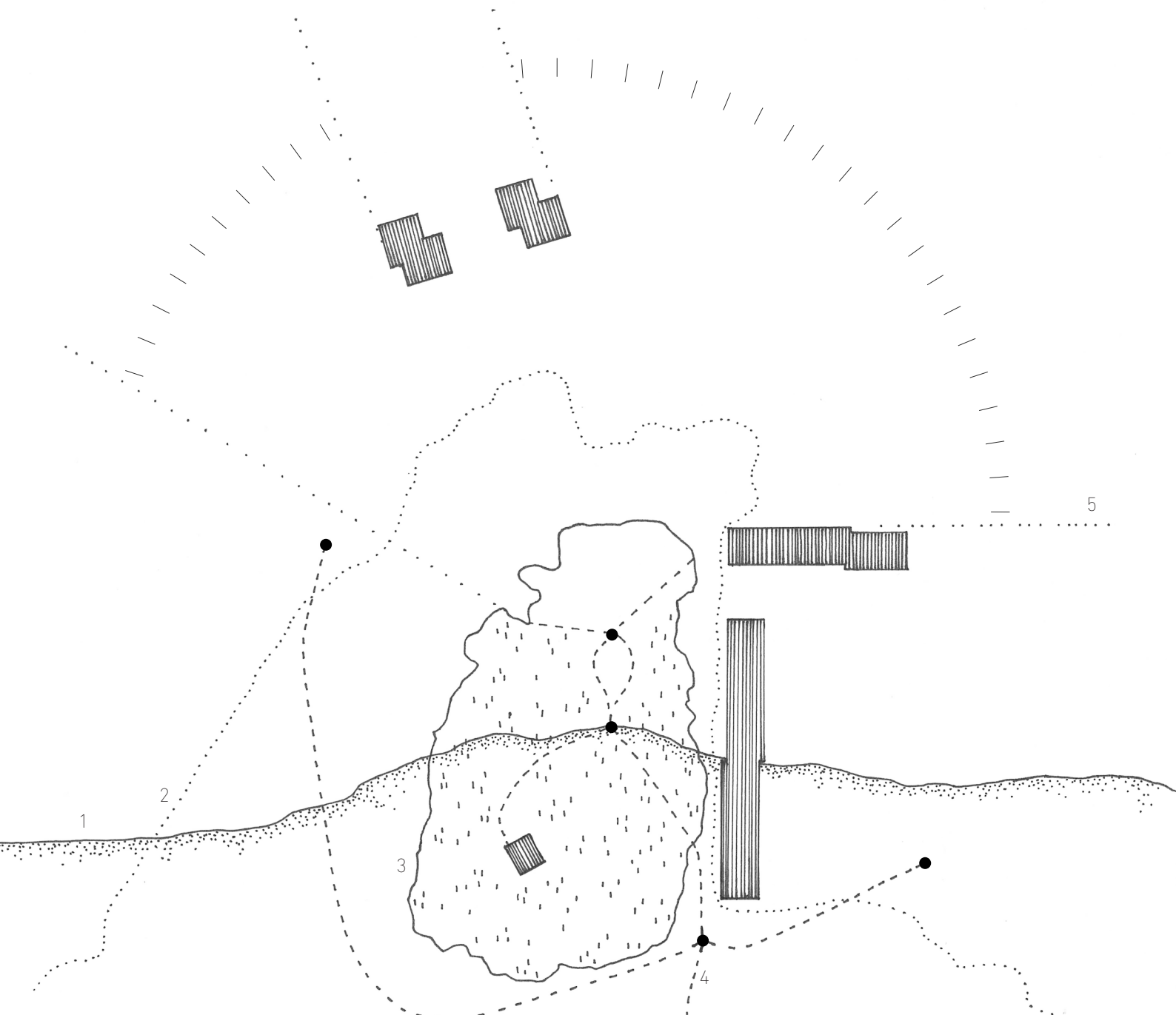
NATURE WITHIN THE CITY

Illustrated in the images is a green oasis embraced by a vivid city, which lets the project itself incorporate the qualities that nature brings to people. The terrain is rough with the mountain emerging through the ground, creating natural divisions of spaces. Housing units provides a boarder to the east, and wild greenery from the west, directing your focus through selected openings over the city.

The distant observation of Gothenburg adds perspective, letting thoughts wander and the sense of being elevated from the constant city pulse. The site is the definition of a pause, much visited today by people for its calming atmosphere and scenery.



THE VARIED TERRAIN OF LANDALA HÖJD



SURROUNDINGS

NEIGHBOURING BUILDINGS

Even though the hillside is secluded, high above the city pulse, it has a few neighboring buildings, which adds to the overall character. They all relate in different ways to the hillside, and hence adds different values to the project itself. Övre Besvärsgatan helps framing the site, giving it a sense of a neighborhood. Föreningsgatan is a distant object that adds a close perspective, breaking up the otherwise continuing web of roof tops. Landala reservoir is the only other building on the same terrain, and the other destination of why to visit the site.

1:2000

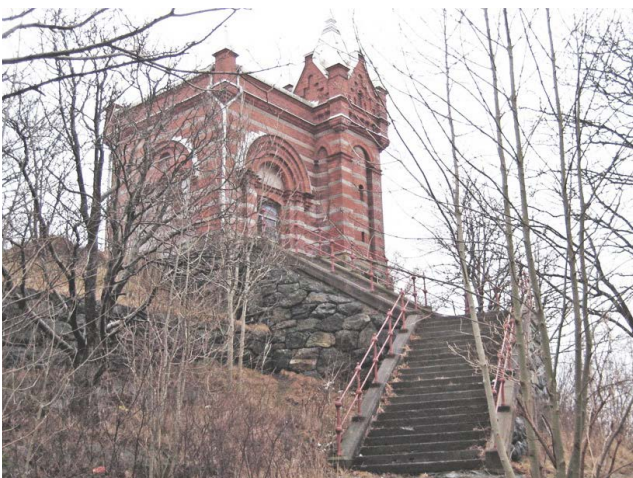
- 1 height section of hill
- 2 boarder to greenery
- 3 height curve limitation
- 4 path of movement
- 5 limitation of view



1: ÖVRE BESVÄRSGATAN
/SÖDRA VIKTORIAGATAN
With 8 floors and 450 apartments, these 1970s brick housing units marks the boarder of the site to the east. The balconies showcases the life of others happening nearby, lights are always on somewhere, which adds a sense of safety to the hillside.



2: FÖRENINGSGATAN 4-10
Modernistic high rises stand proud in ones field of view to the north. In the 60s' Nils Einar Ericsson designed these housing units, which are the only objects which comes close due to their size compared to the distant roof landscape that otherwise stretches to the horizon.



3: LANDALA RESERVOIR
If continuing the narrow path leading up to the cliffside, one reaches an old tower from 1892 by Adrian Crispin Peterson. The castle-like brick building lands heavy on the ground on a massive stone base to handle the height differences of the terrain.

SITE ANALYSIS

QUALITIES + CHALLENGES

The sketch is from one of my site visits, a way to understand the various prerequisites. What it mainly illustrates is how the ground varies from sand to grass to cliffs, and what is visible/not visible from different points of views. A possible movement sequence is dotted out in between the different potential sites, also marked out.

Modernistic High rise
Nils Einar Ericsson

Downtown bothenburg
Big span view

Hisingen

Vasastan roof

Linné roofs

open view

Not much trees,
rocky

Potential site

Potential site

Top view

Edge blocks
views from
south

Potential site

View

Visible

Cliffs frames

URBAN
FRAMING?
SQUARE?

View blocked
by hill

Build
from
site

[BRUNN]
WELL

High buildings visible

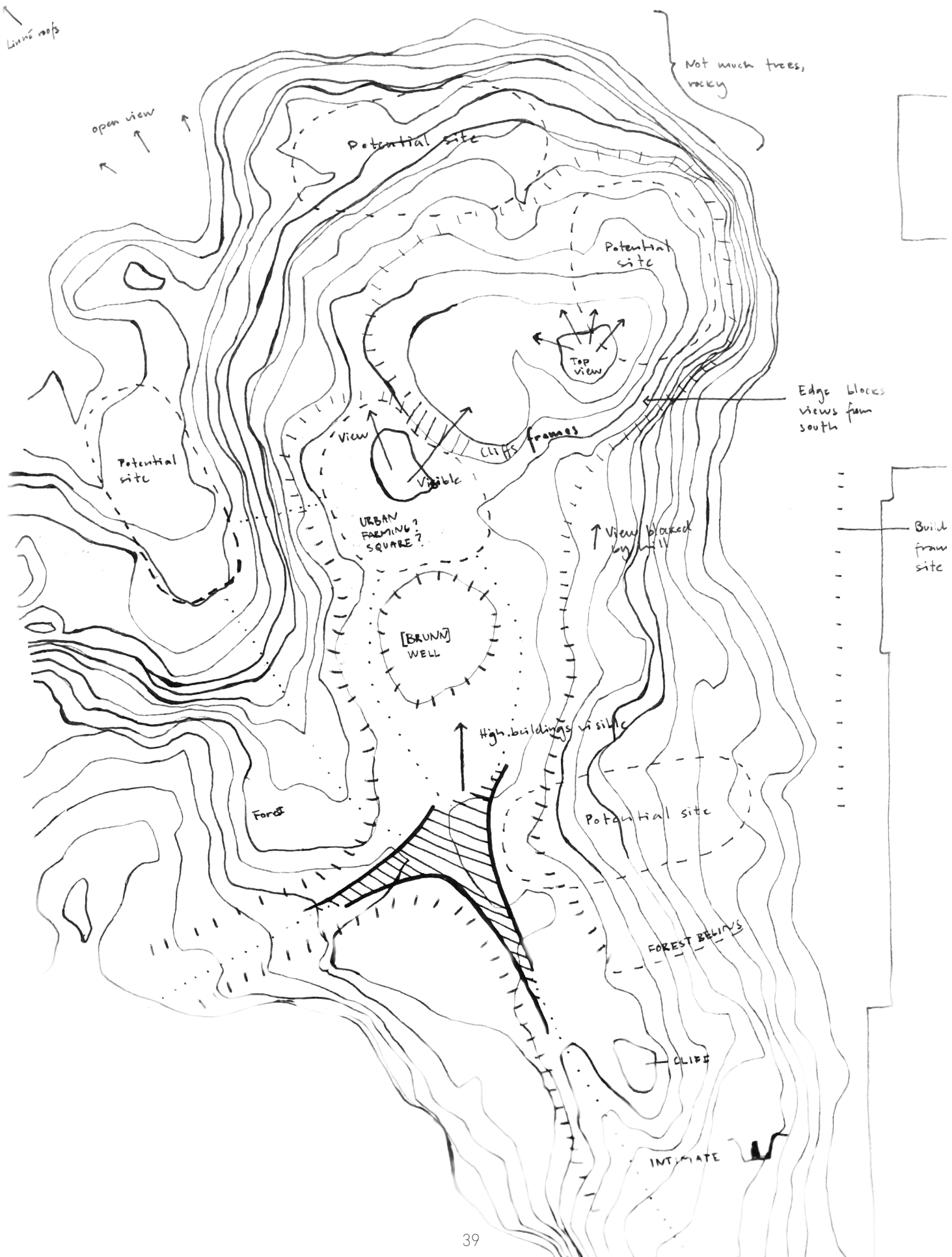
Ford

Potential site

FOREST BELINGS

CLIFF

INTIMATE



DESIGN PROPOSAL

SITE

CREATIVE HUBS WITHIN

When arriving to the creative center there is a lack of hierarchy in between the possible paths, giving you a sense of accessibility whether you are a visitor to the center or simply passing by or through.

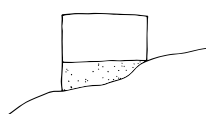
An ensemble of four building volumes are arranged on the hill, constituting of one entrance building greeting you when you arrive and three ateliers for the three specific crafts: painting, ceramic and textile.

The workshop units are placed along the cliffside to capture the view, arranged in the terrain on different levels however connected by a common deck with the sightline in the distance. In between, urban farming is arranged within the wild nature to include the exterior experience of the project and the positive effects of nature.

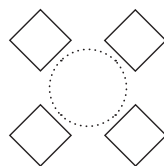
The separation of the volumes provides orientation possibilities through windows in between, hence capturing the better views both from within the buildings as well as from the outside.



VIEW
The scenes from Landala höjd are worth capturing, catching the glimpses through the wild greenery both from inside and outside.



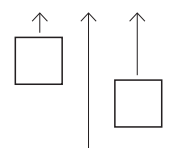
TERRAIN
The rough terrain with cliffs emerging from the ground favors smaller units instead of one common building to handle the variation of heights.



CONNECTION
Multiple volumes enable an additional common space, an outside room to involve nature further within the design.



CRAFT
Dividing the studios between the three crafts lets the focus of the spaces lie fully on the specific one regarding flow and function.



IN-BETWEEN
The division of the craft studios creates outdoor windows in between the units, directing ones' view towards the distant city pulse.

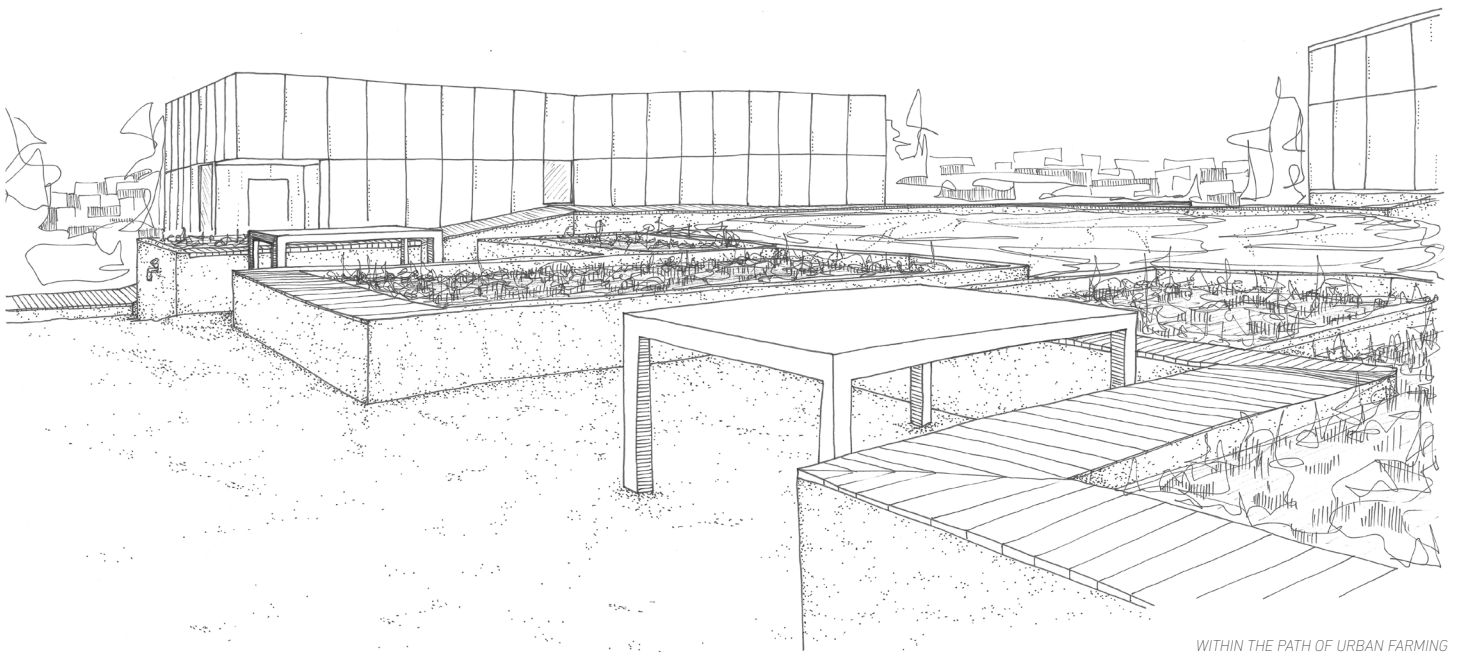
WILD MEETS ORGANIZED

CONNECTION THROUGH NATURE

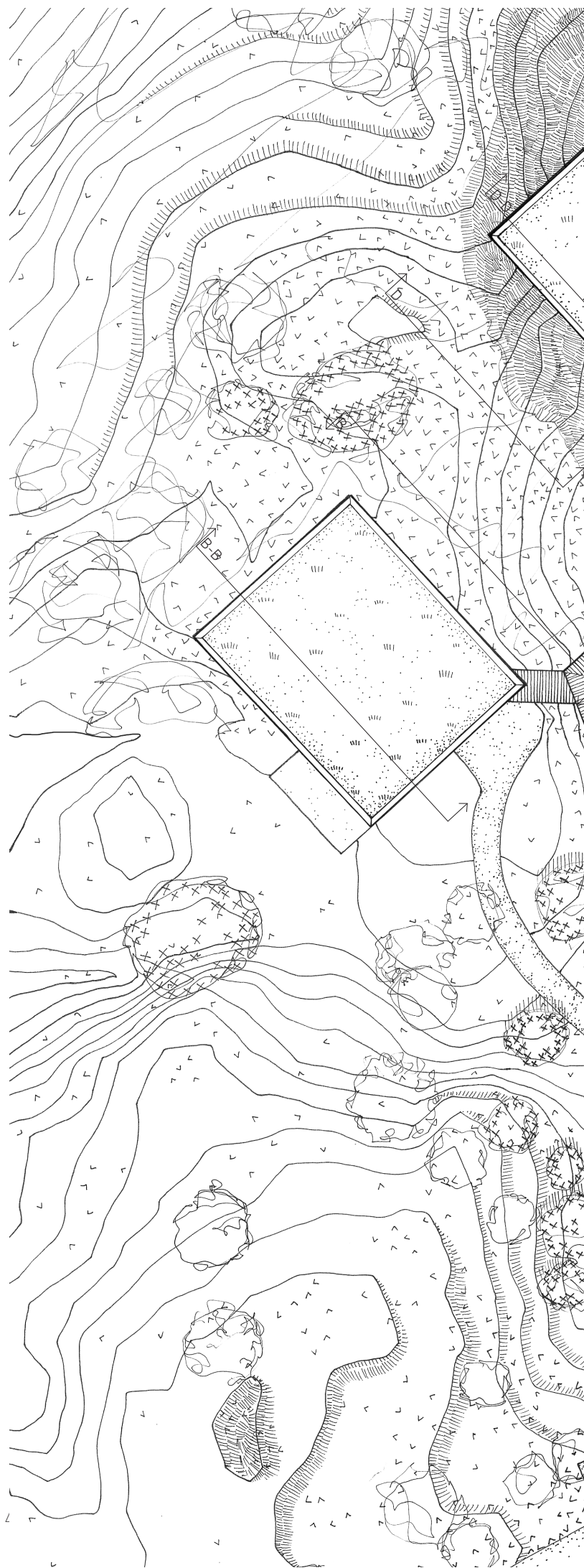
In the midst of the ensemble of building volumes there is a layer of urban farming, detached from the center itself however much integrated in the context. In contrast to the wild nature of trees and bushes, this is an organized program added to activate the site outside of the opening hours of the center, as well as connecting the functions of the hill to the neighborhood and other visitors.

The urban farming also fills the function of a secondary path leading up to the studios, a movement with seating opportunities which can be used for outdoor creative sessions or simply a pause on the way. It provides meeting opportunities as well as private nooks, depending on what you are in need of.

The movement up the studios is a continuation from the movement of the path leading up to the center, setting the mood of transferring in between spaces with varying functional claims, hence giving you time to change your mind set. Independent of if you are there as a visitor, with or without disabilities, to deliver/fetch material/waste or simply work there, an experience of importance.

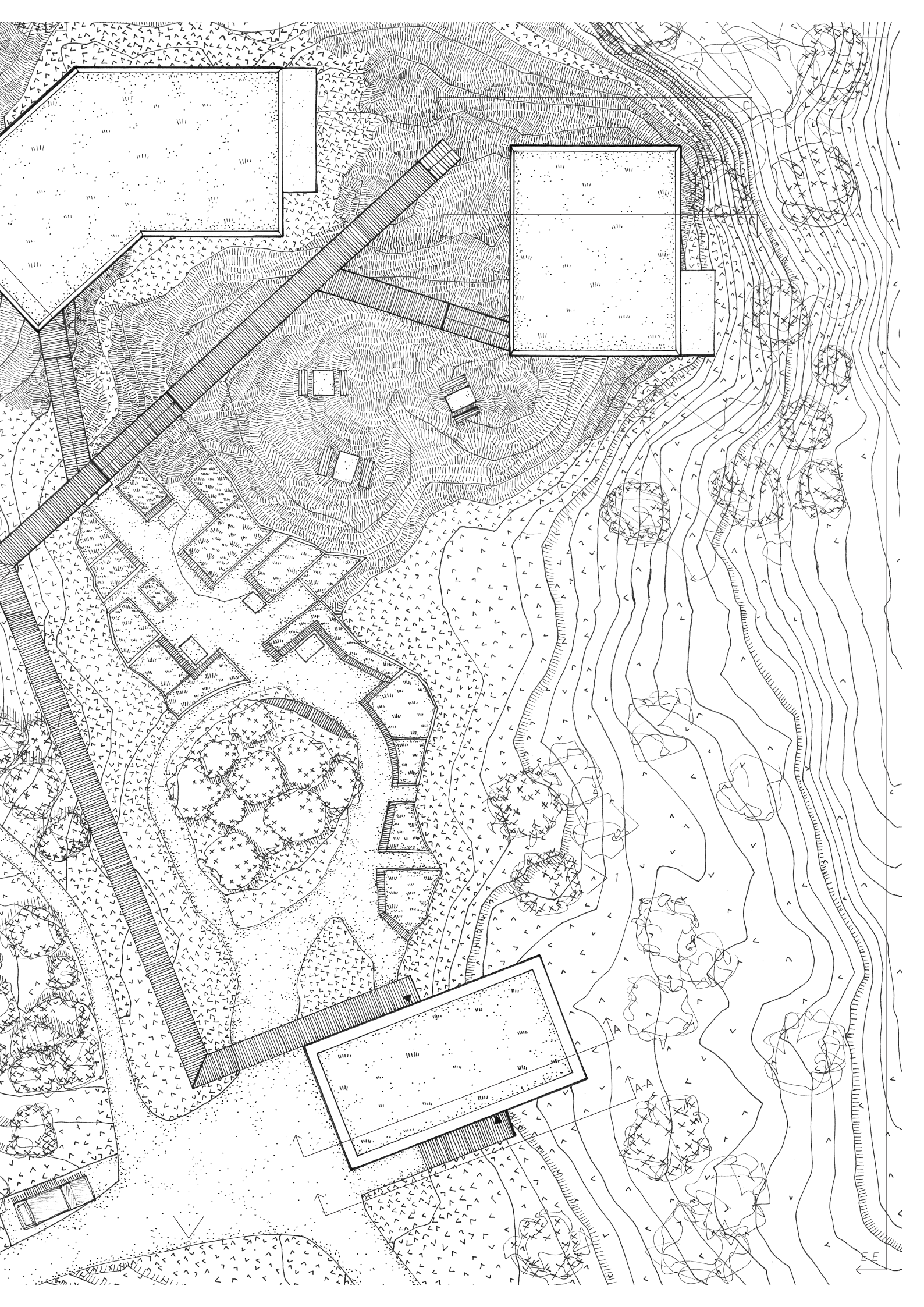


WITHIN THE PATH OF URBAN FARMING



1:300

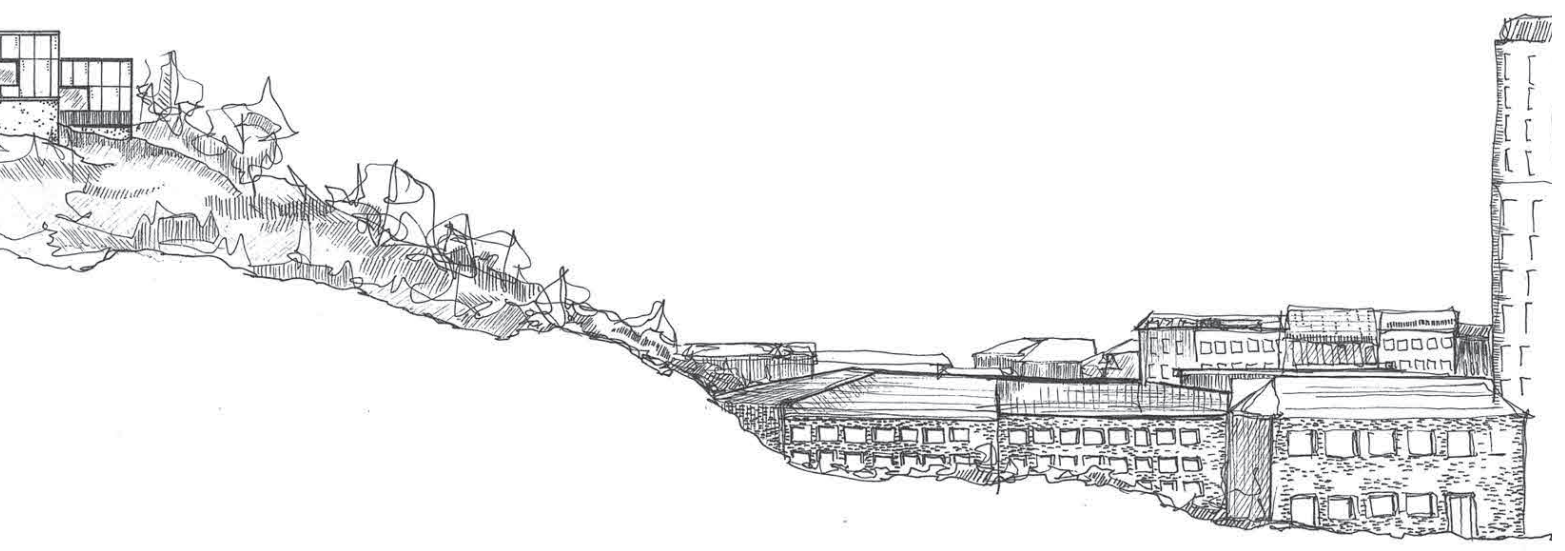


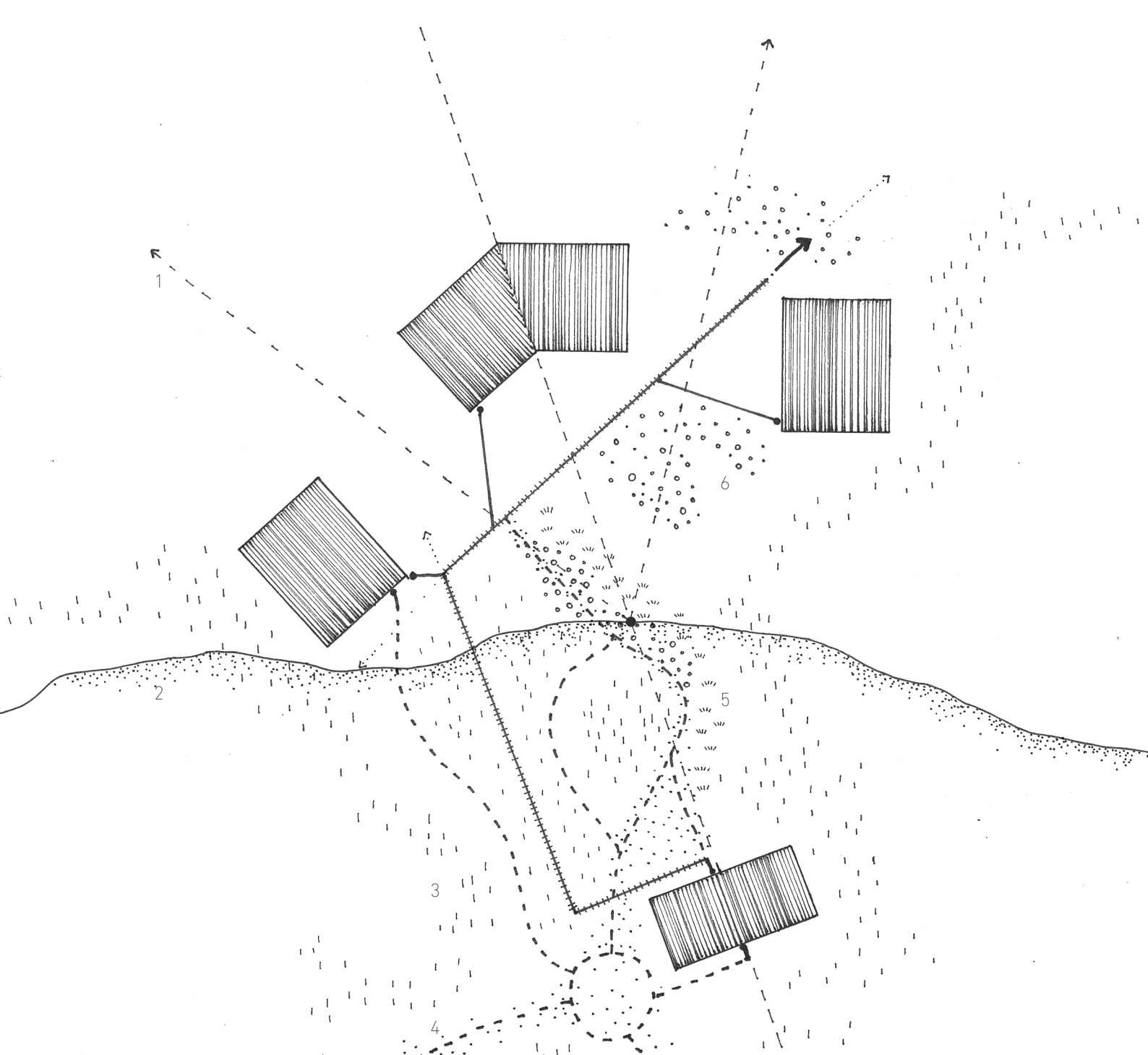




SECTION E-E
1:500







MOVEMENT + VIEWS

EXTERIOR

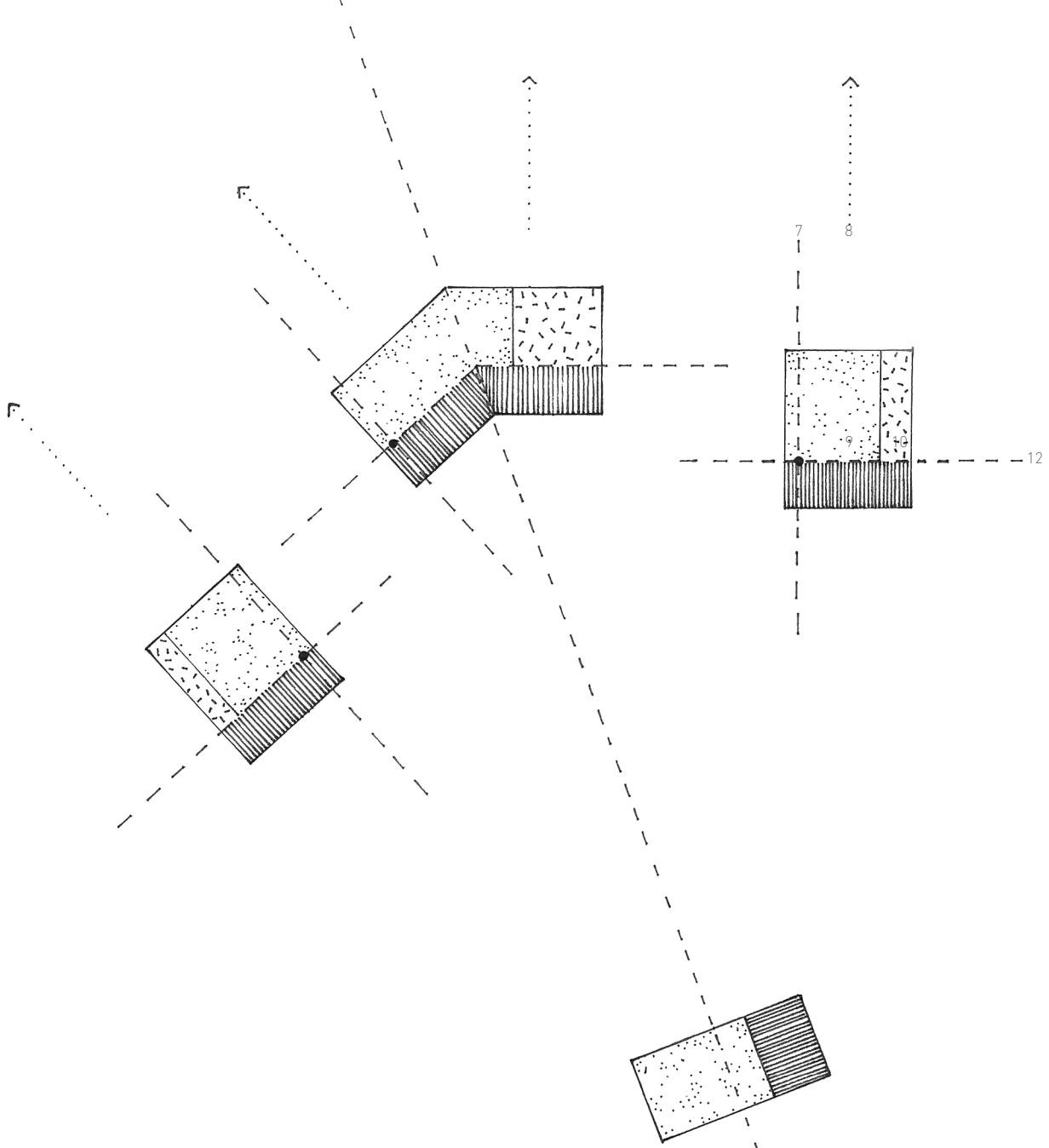
Relating to the site analysis made from study, visits, the flow naturally follows the prerequisites of the terrain! The urban farming is arranged on the flatter parts, embracing a set of trees around a well in the middle. The continuation of arranged greenery guides you passed blocked sightlines, indicating something on the other side.

A common strategy on the inner yard are the adjacent spaces that the farming, the deck, the buildings and the terrain itself provides: they are detached from each other. They are clearly visible from space to space, however indicates a separation of rooms which gives the visitor control of their situation.

The common deck hovers slightly above the ground, the terrain raises on certain spots, creating a natural wall, and the structure of urban farming provides smaller rooms through seating arrangements.

1:500





ORGANIZATION + VIEWS

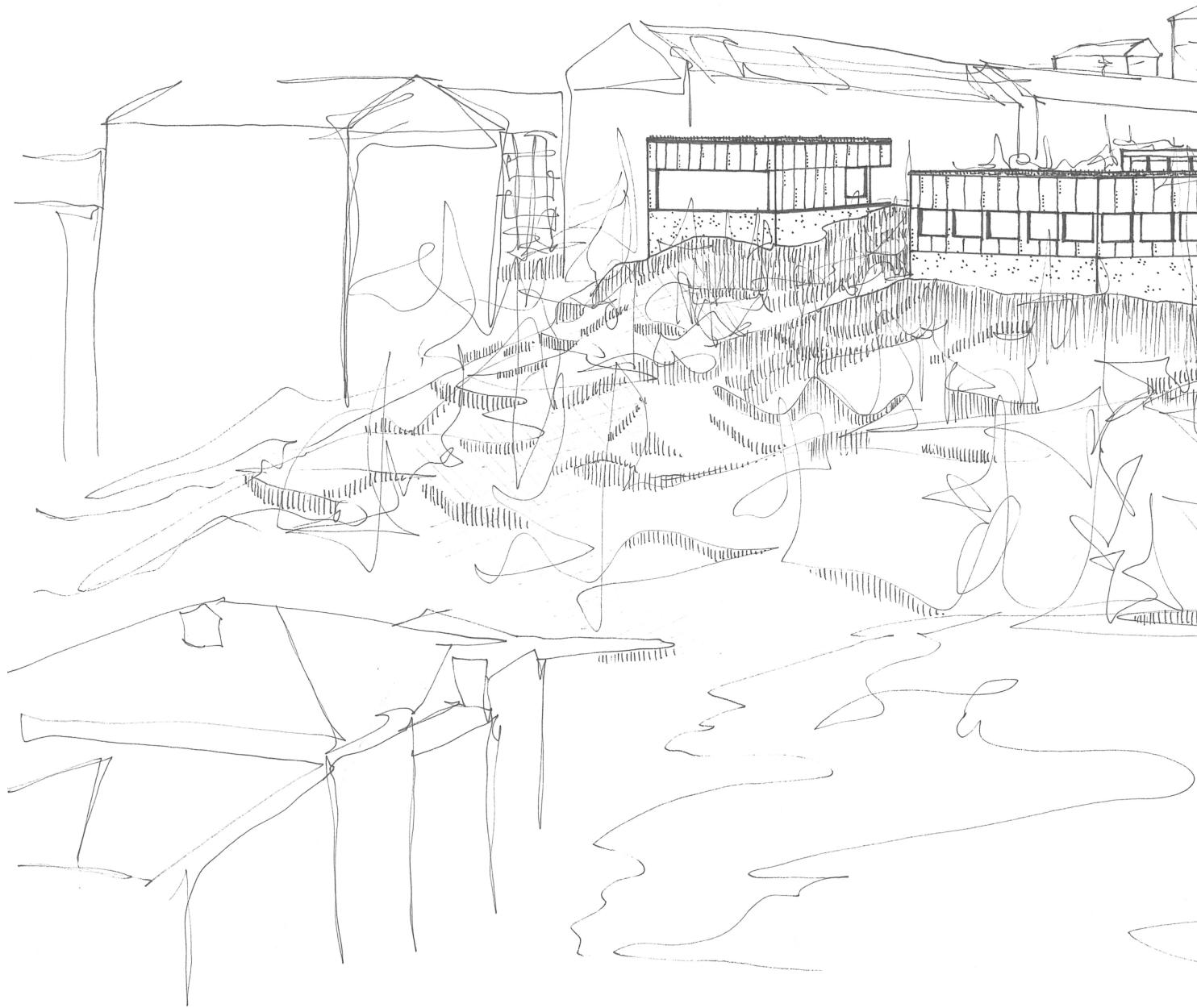
INTERIOR

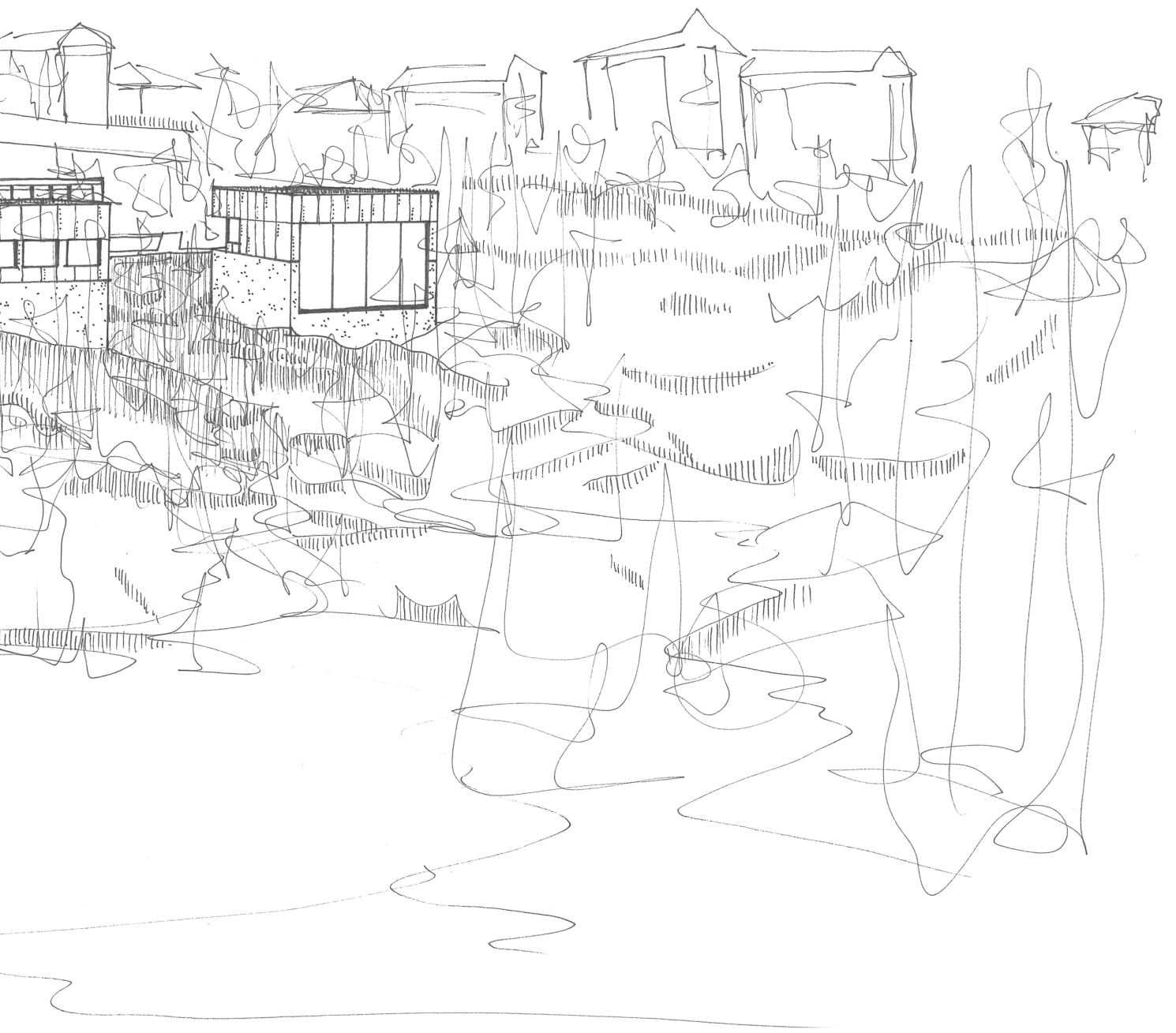
There is a difference in the design strategies between the studios and the reception unit, both in relation to flow and function, but also to their structure and expression.

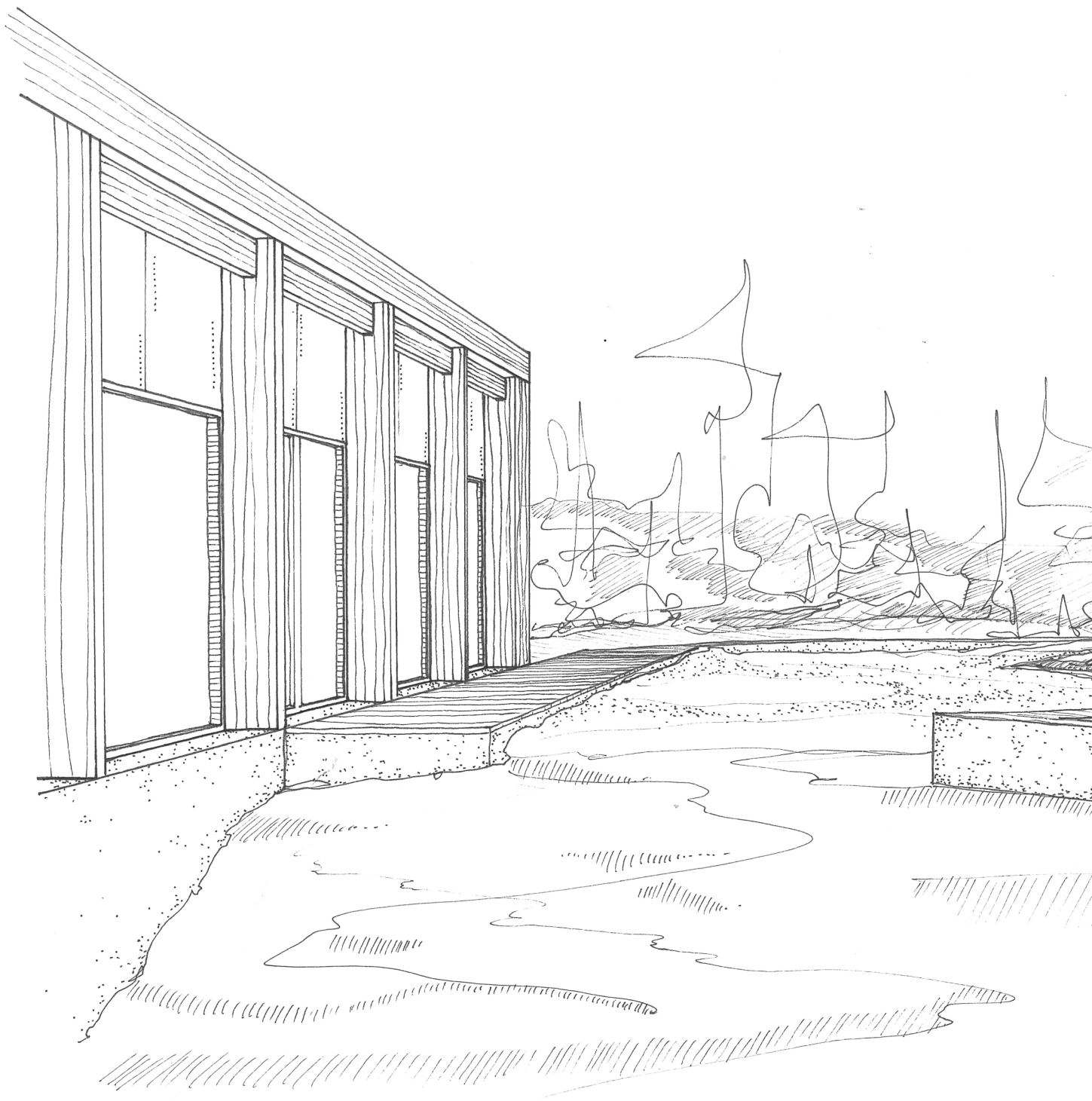
The reception unit is open and welcoming through glazed parts in between the structural elements, easy to pass through and get an overview of where to continue.

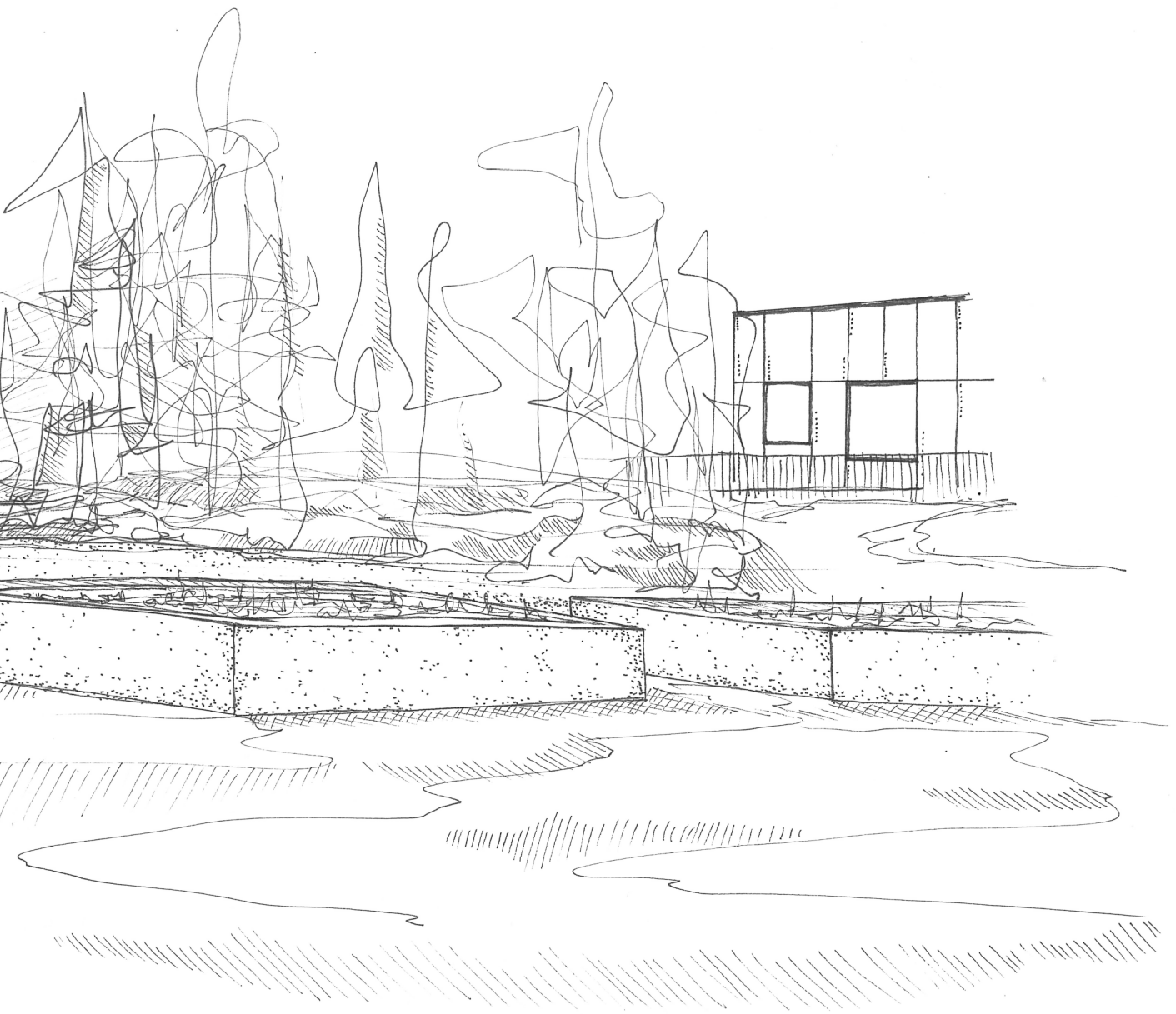
The studios turn their back to the inner core to enhance the experience of how the buildings opens up to a great view when entering, why the functional rooms are organized inward. Here, visual connections and a set of movement possibilities are provided to enhance the control of ones' space. The social and private spaces are however connected not to only protect from each other, but rather encourage interaction.

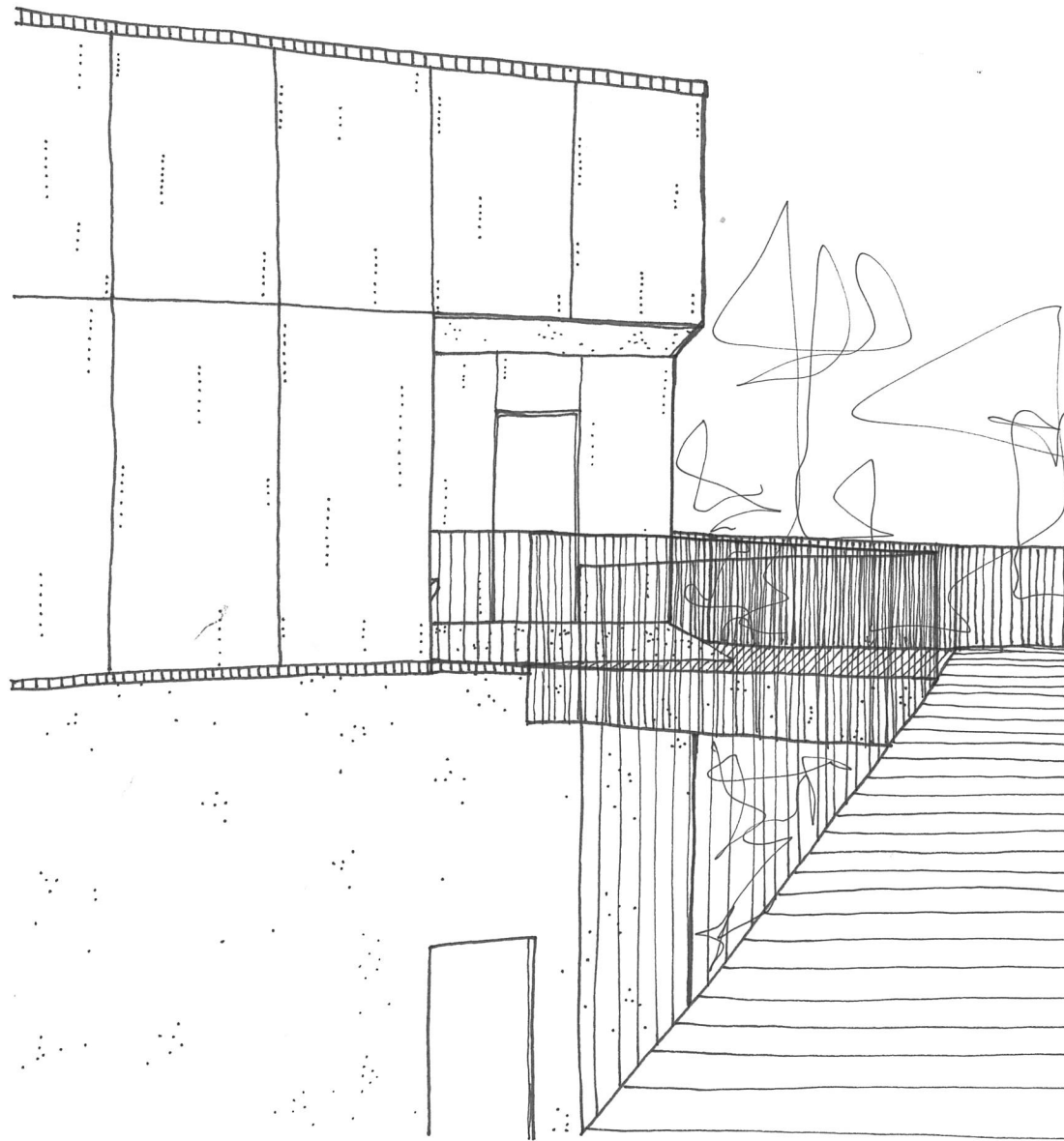
- 1 VIEW BETWEEN STUDIOS
- 2 HILL SECTION
- 3 BORDER OF VEGETATION
- 4 PATH OF MOVEMENT
- 5 URBAN FARMING
- 6 EXTERIOR RECREATION
- 7 PRIMARY SIGHTLINE
- 8 VIEW DIRECTION
- 9 SOCIAL WORKSHOP
- 10 INTIMATE WORKSHOP
- 11 COMMUNICATION
- 12 FUNCTIONAL SPACES

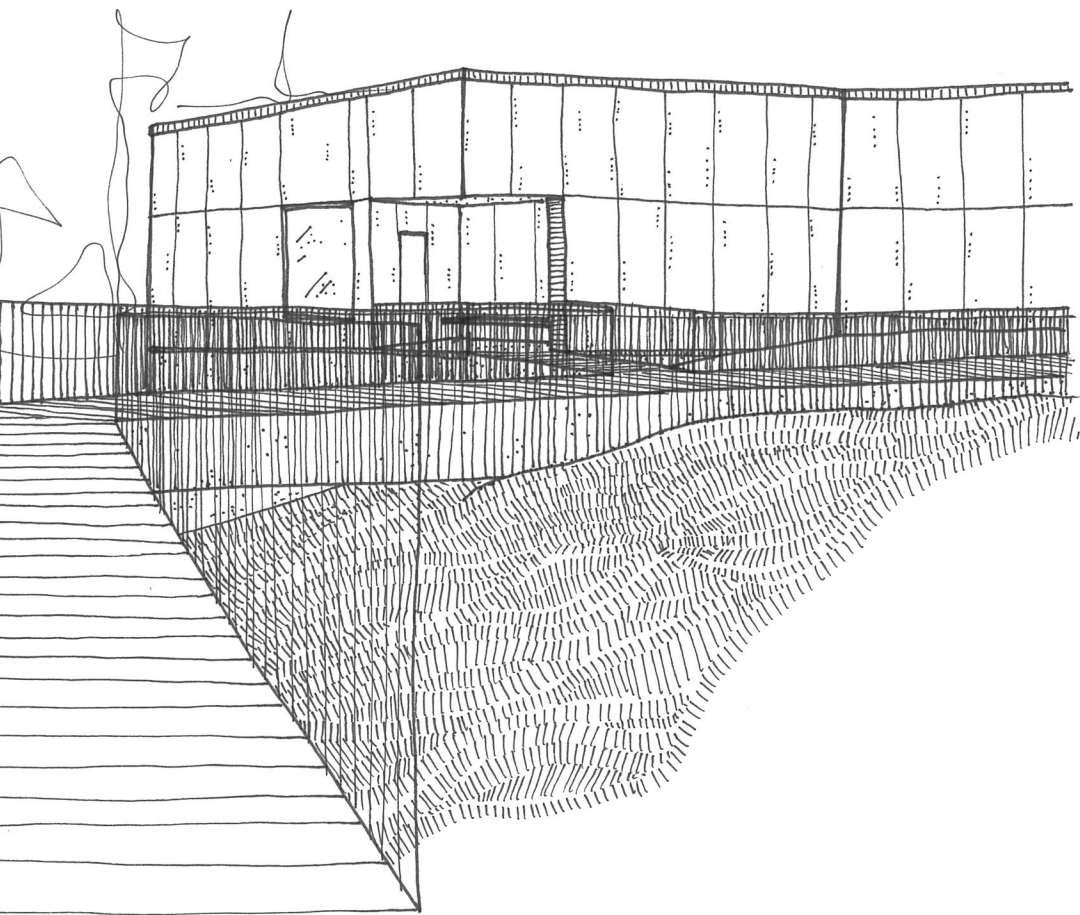










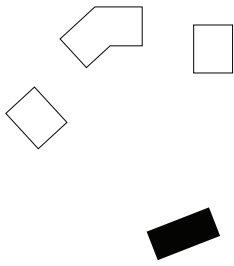


CONNECTING THE UNITS

The direction of the wooden deck connecting the units is always angled towards nature, letting ones primary focus lie in the distance.

RECEPTION UNIT

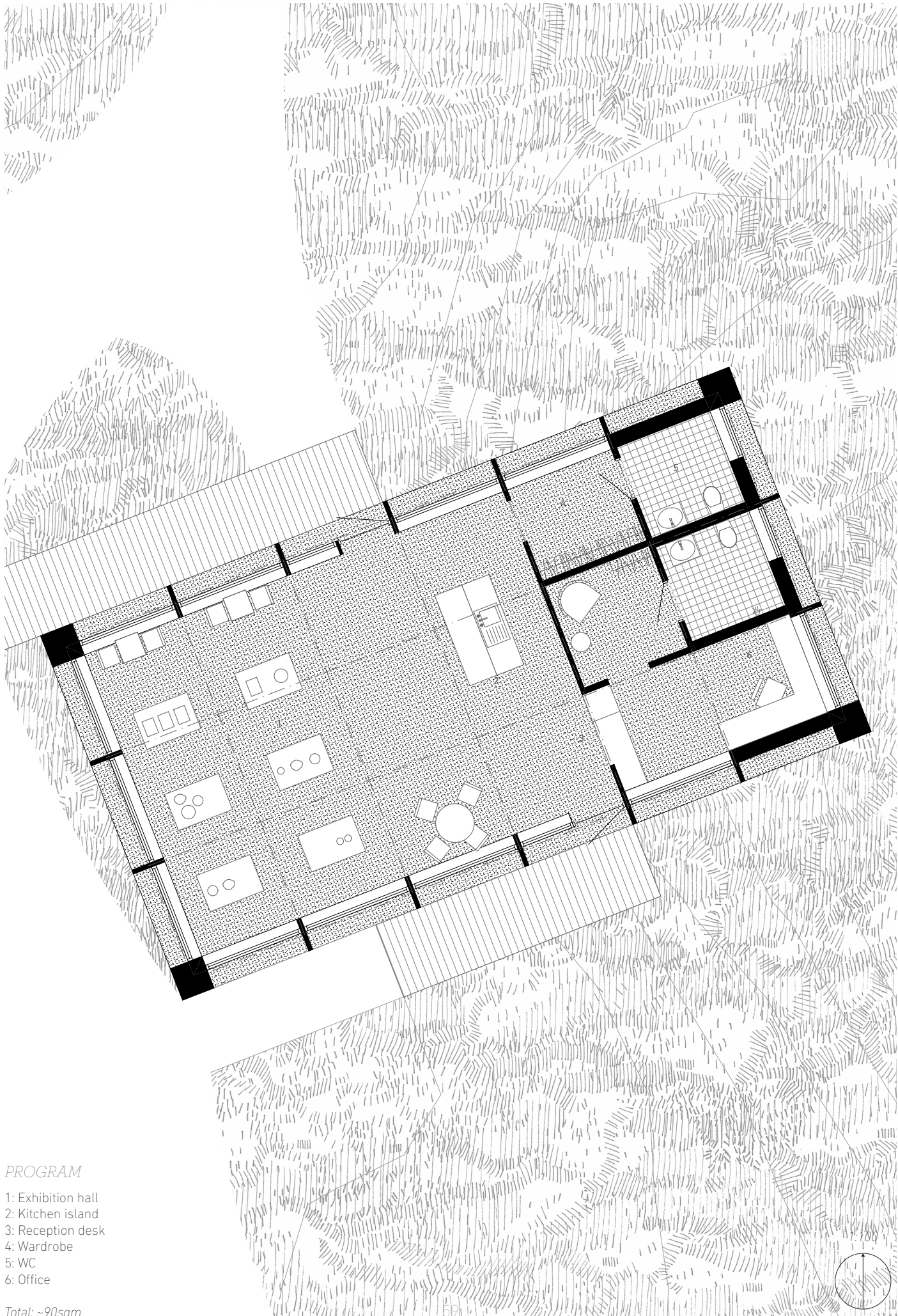
A FIRST ENCOUNTER



The first building you reach is the functional hub of the creative center and the one connecting the studios. With a transparent expression, it signals openness and is meant to welcome visitors as well as showcase the purpose of the center. Here, one arrives to get directions, showcase ones work or to heat a meal and hang out. This is also a building possible to open up for the public during various art promenades around the city. The reception unit is a place for cross-influence over crafts through inspirational exhibitions.

MAIN CONTENT

Reception/office
Exhibition
Lounge



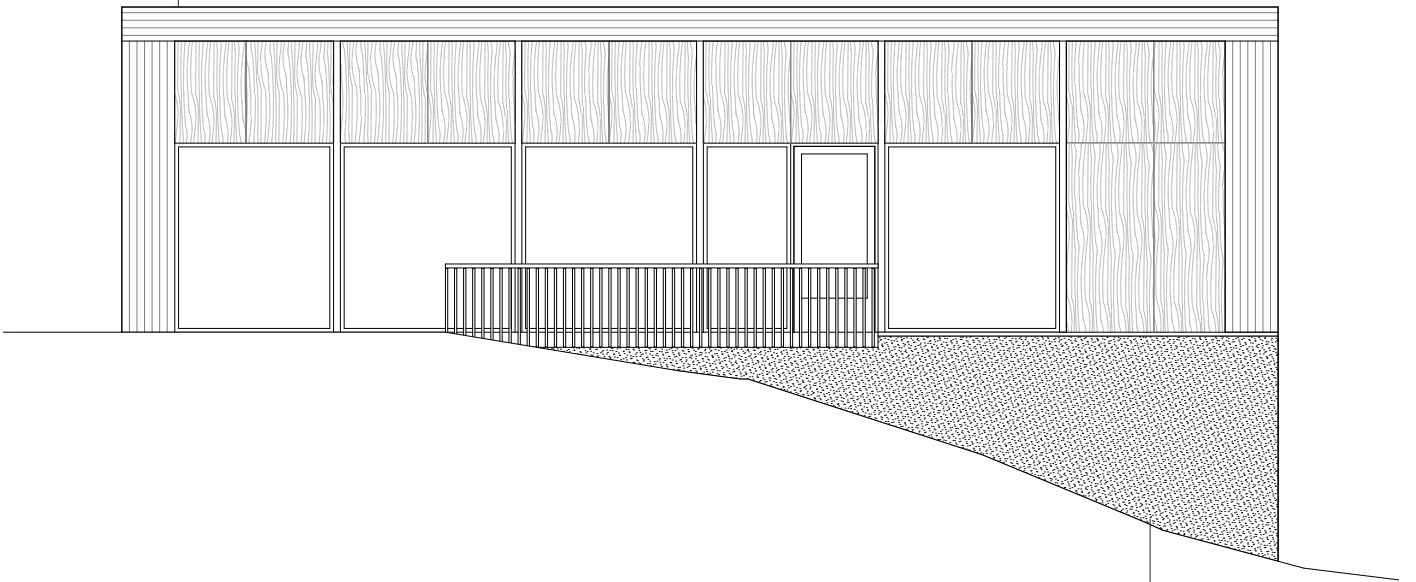
PROGRAM

- 1: Exhibition hall
- 2: Kitchen island
- 3: Reception desk
- 4: Wardrobe
- 5: WC
- 6: Office

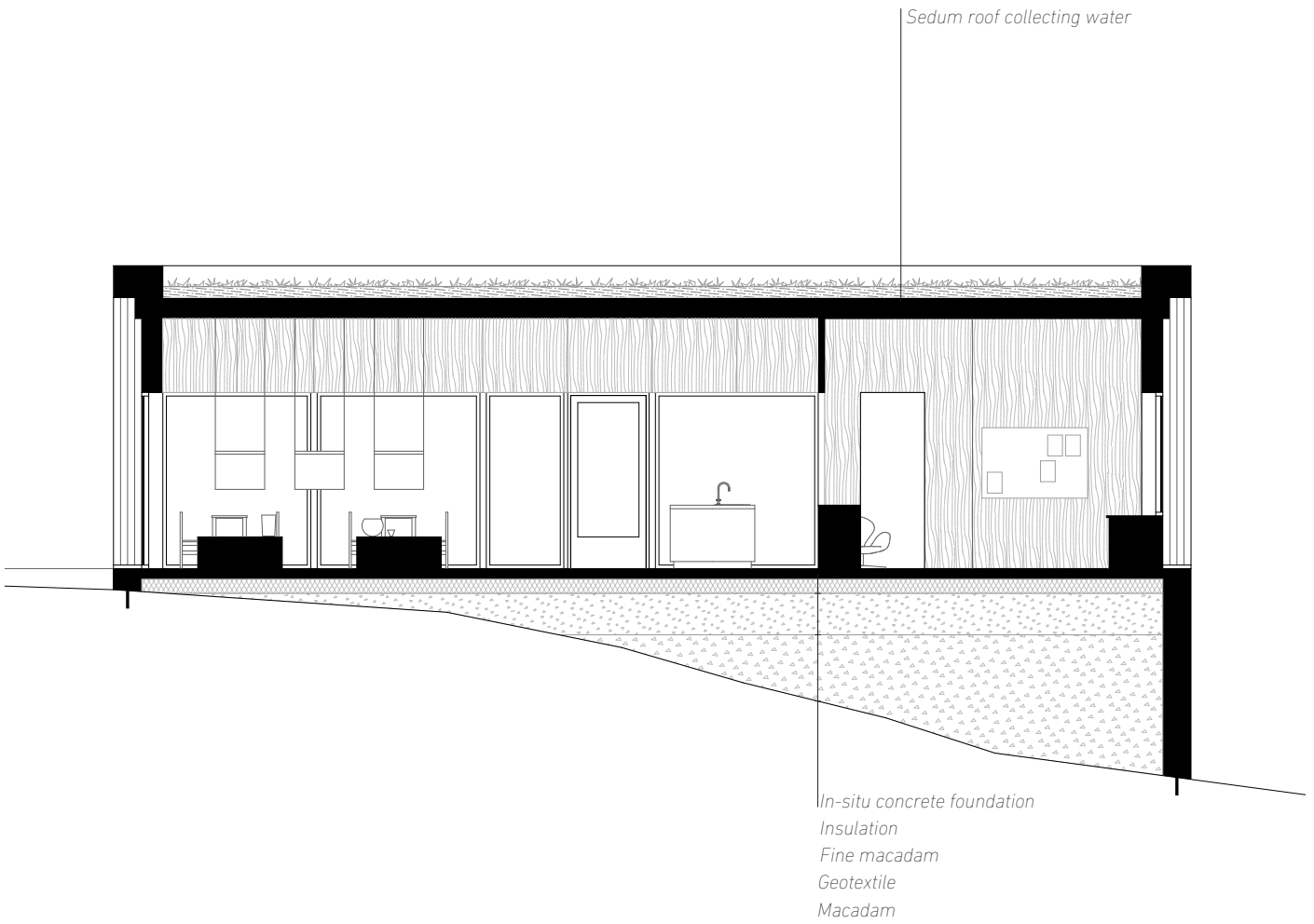
Total: ~90sqm



Exterior pillar/beam system



Concrete foundation equalizing height differences.

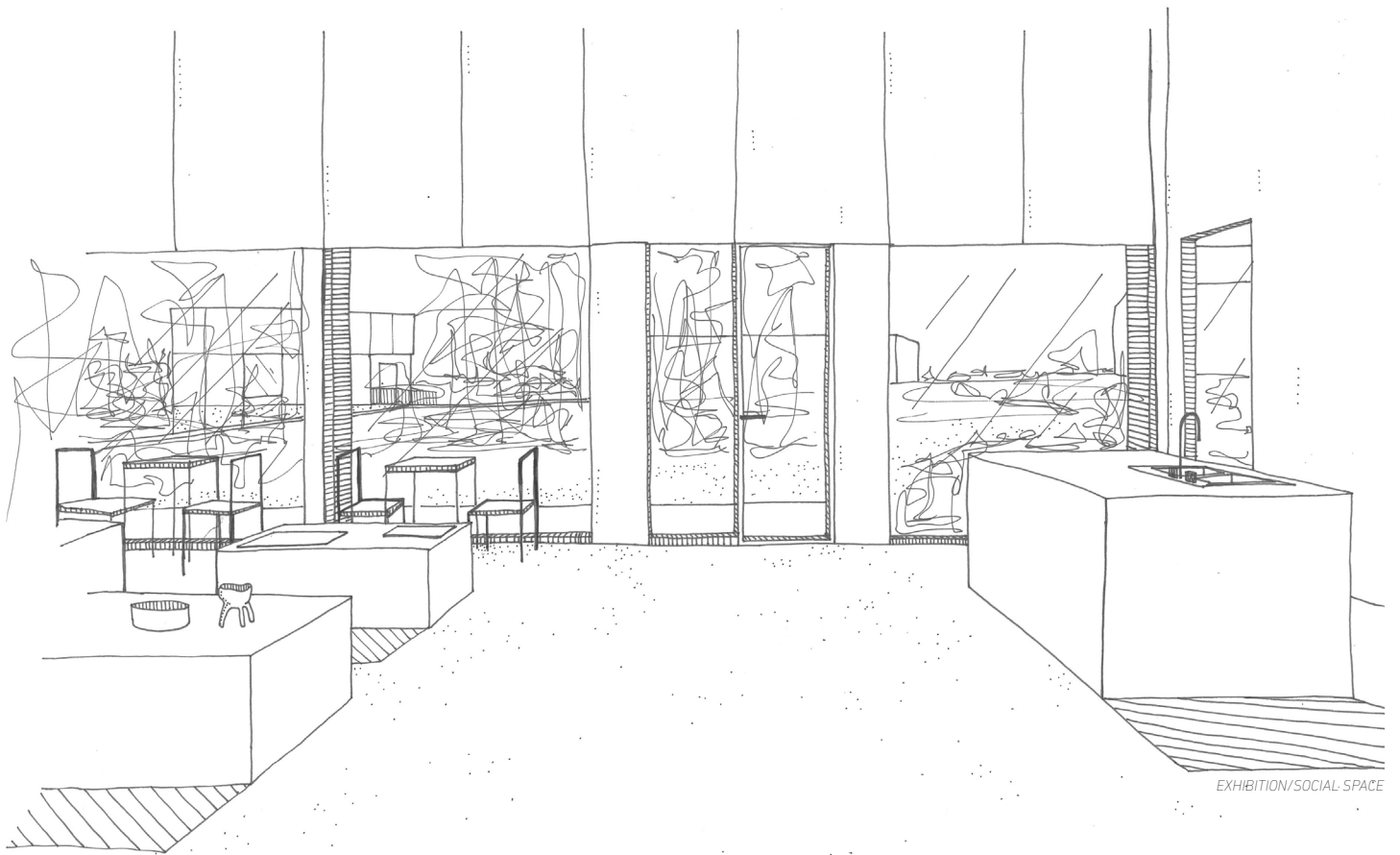




VISIBLE EXTERIOR PILLAR SYSTEM

INSIDE OUT

The structure is inverted on the reception unit in contrary to the studios, with openings through a visible pillar system to create an extrovert expression.

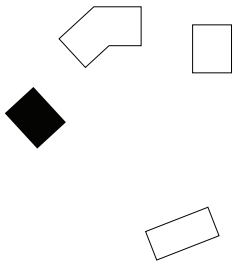


EXHIBITION/SOCIAL SPACE

CROSS-CRAFT INFLUENCE

An open space on ones' way to the hillside. Here, artwork from the three studios are exhibited in a social setting, while hosting a logistic function in terms of office space and a general overview over the center for staff. If hosting a vernissage, the kitchen island could provide space for mingle attributes.

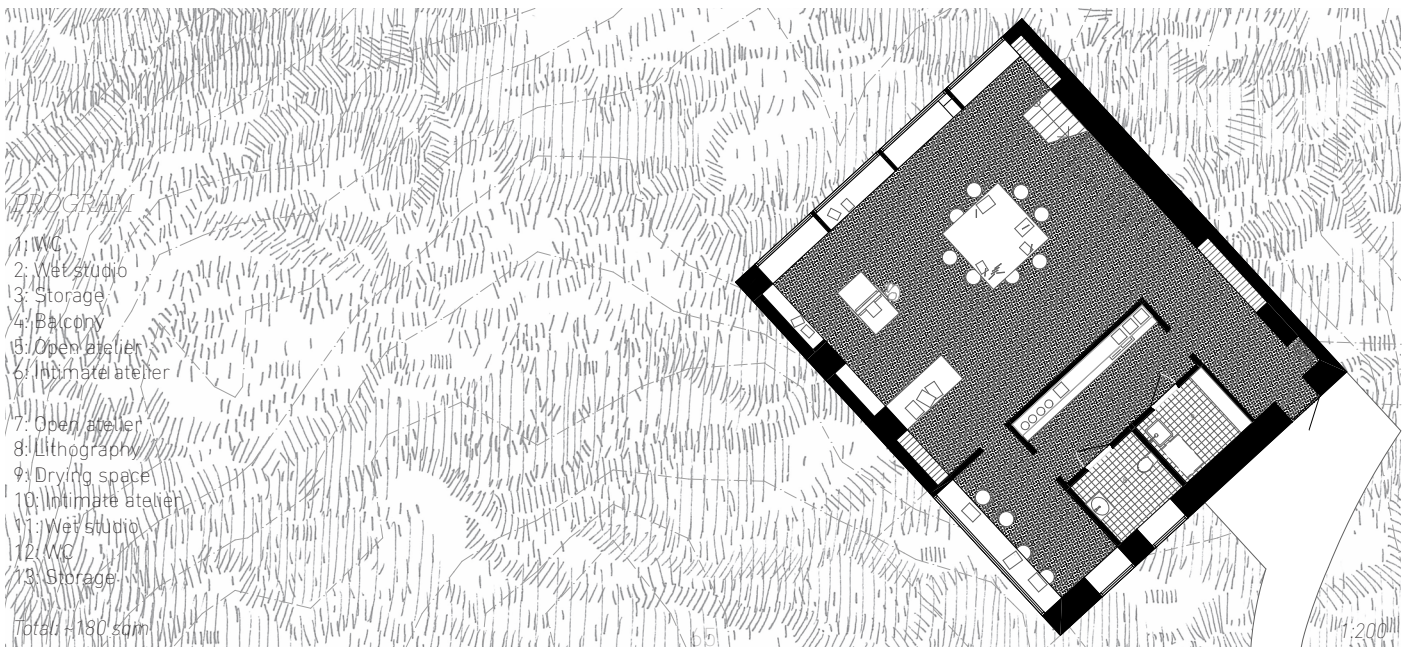
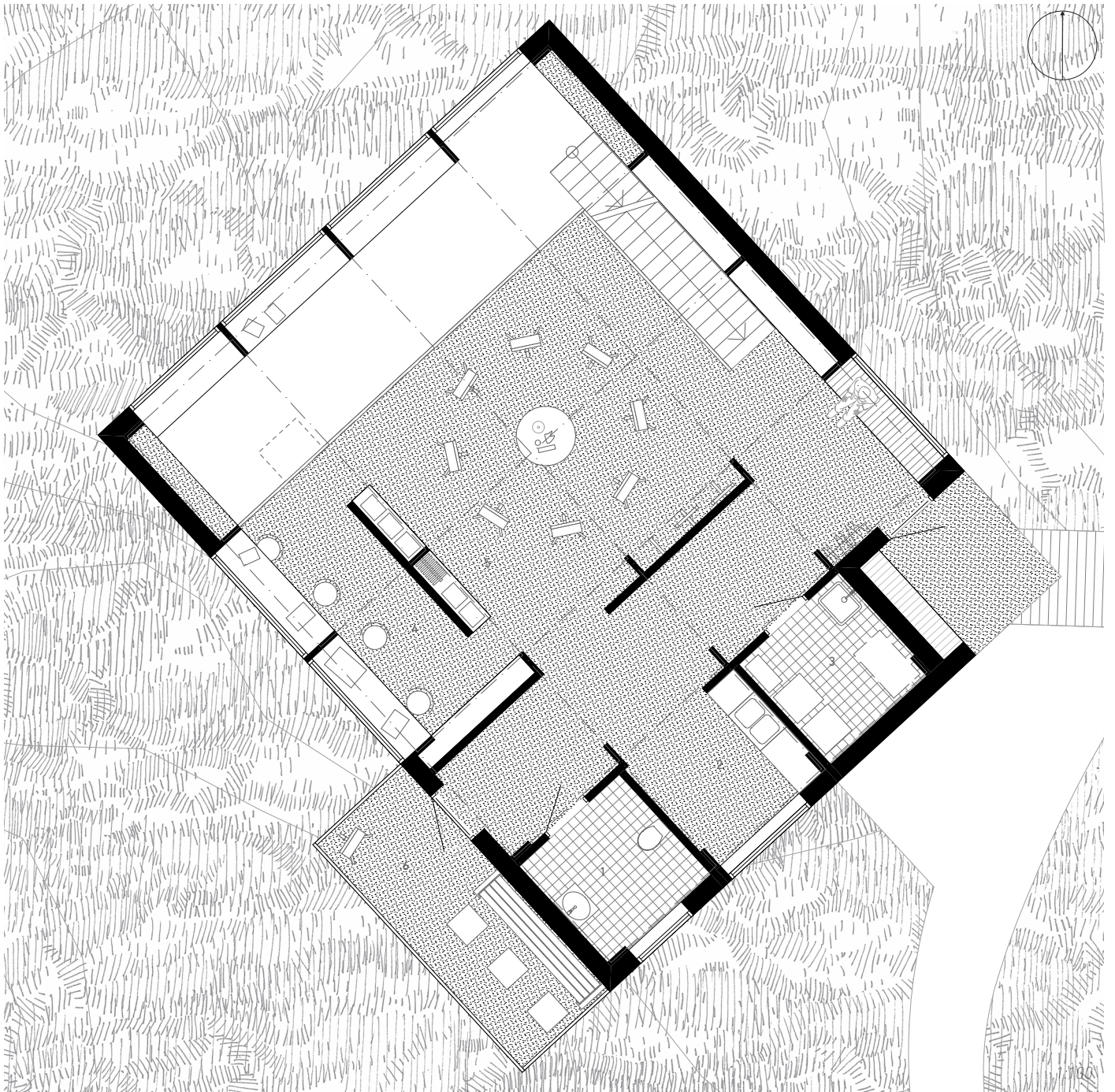
PAINTING STUDIO



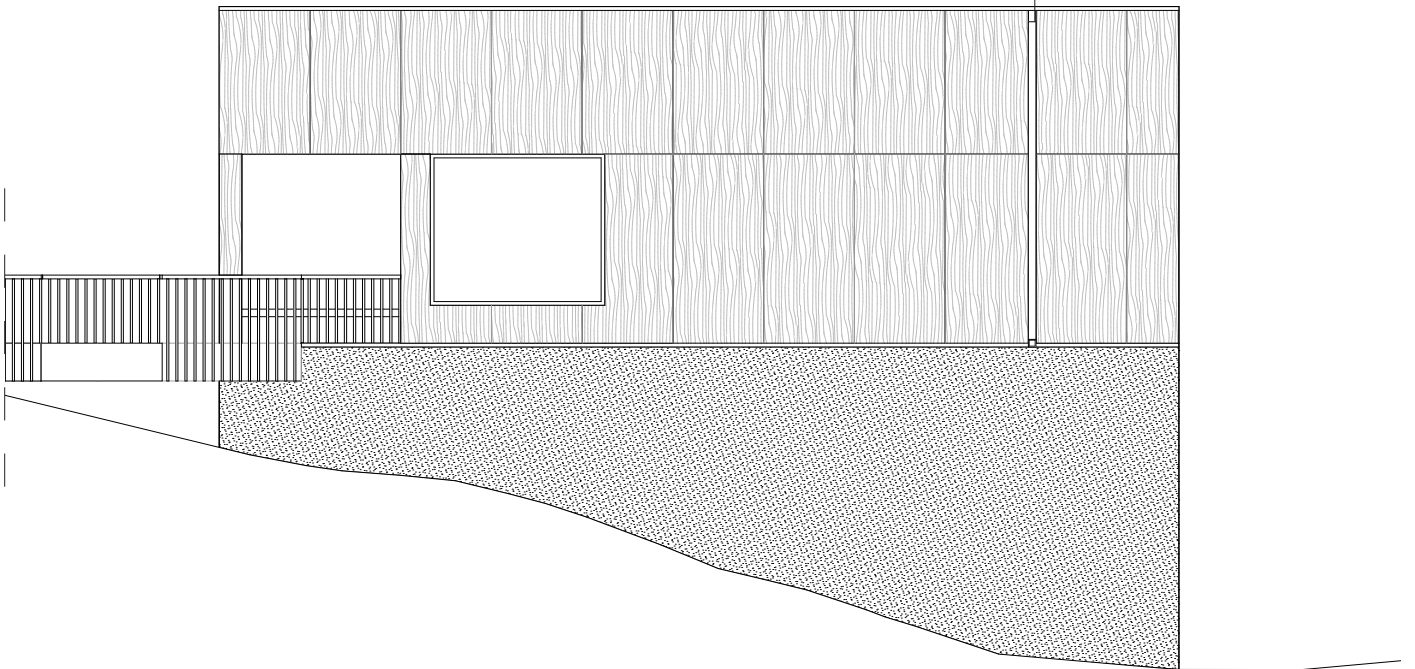
If following the wooden deck, the second building to reach is the painting studio. Here, painting and sketching functions coexist with lithography for alternative creative sessions. The two-floor unit makes use of the varied terrain, dividing the different techniques of color-craft on the two. A grand window opens up towards the north-west, providing the optimal northern light and inviting nature within the building.

METHODS

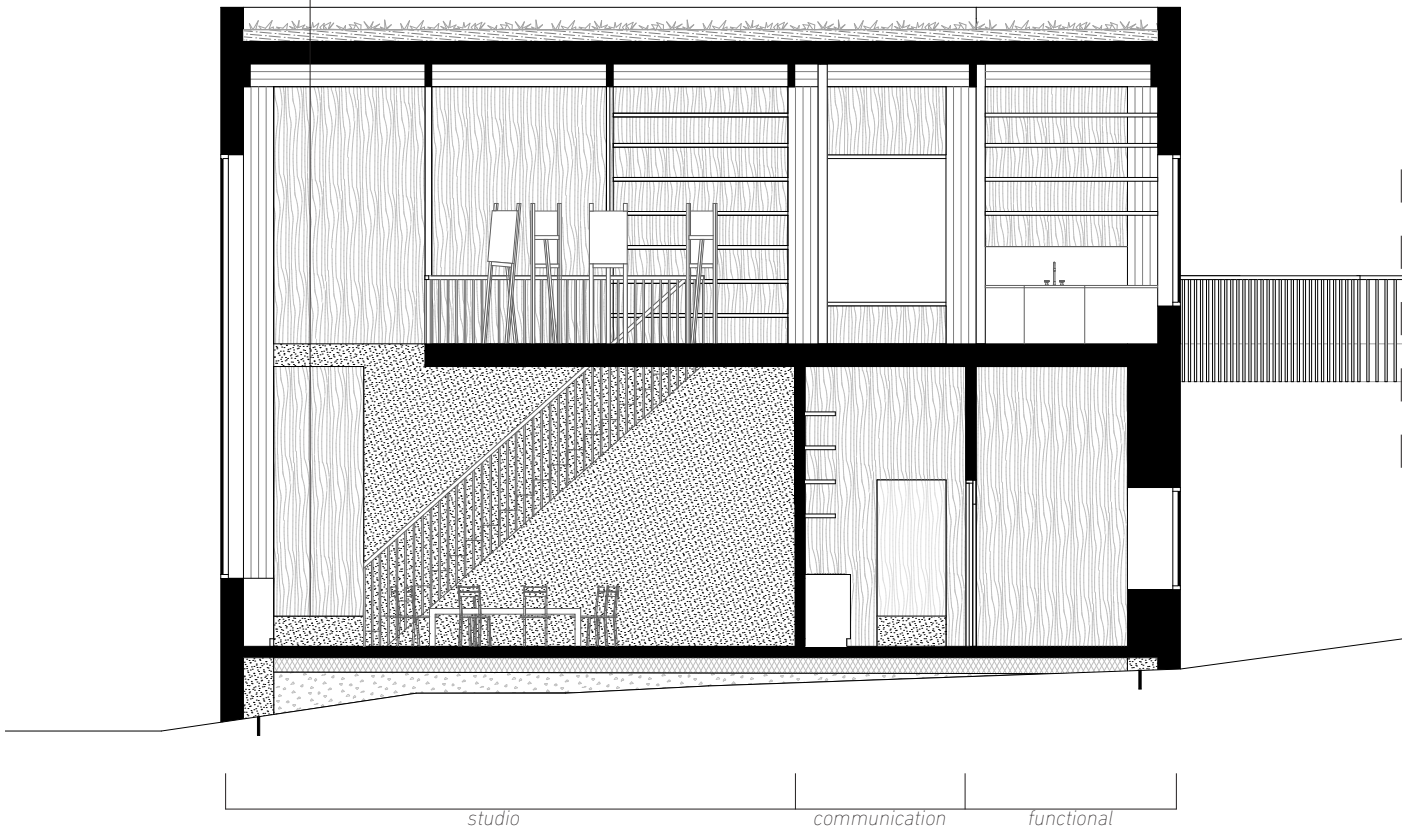
Painting
Sketching
Lithography



Downpipe integrated within the facade, with its opening slightly above the start of the concrete foundation. In time, the water will make its mark showing a dark trace along the concrete.



The depth of the concrete walls are used through chosen cuts offering seating possibilities as well as working desks.

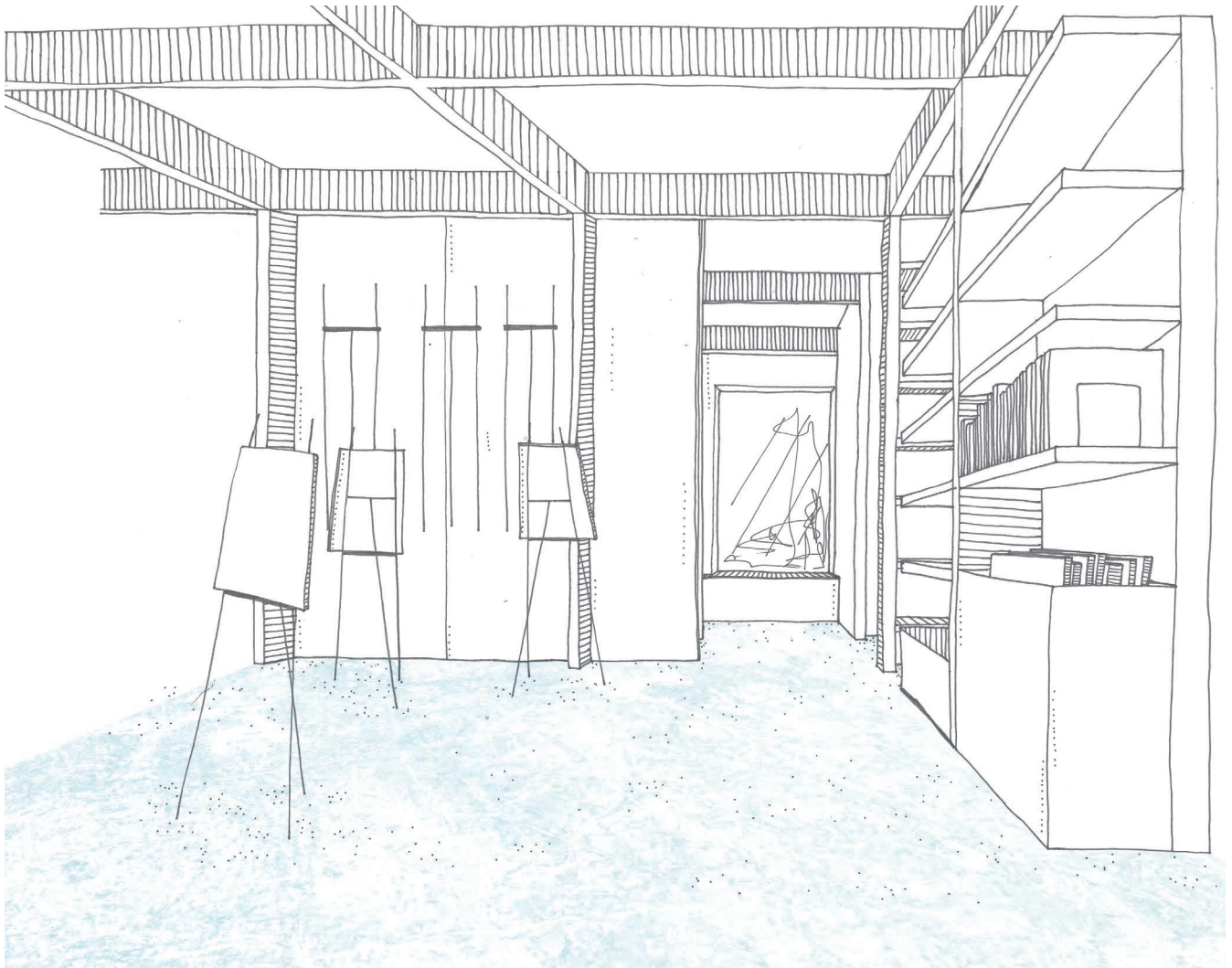




STUDIO ENTRANCE SITUATION (PAINTING STUDIO)

THE THRESHOLD

The entrances of the studios are cut out from the otherwise massive blocks, an intention of a threshold between spaces that marks the entrance from a distance. By providing a seating possibility the space itself can be used in other ways than changing the set of rooms, either to simply step outside for a while in protection of the weather, or to pause on your way.

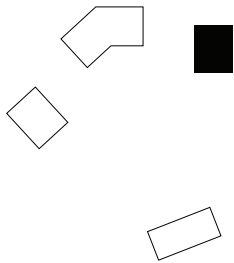


SECOND FLOOR OPEN ATELIER

AS TIME PASS

The terrazzo floor of the painting studio is pre-stained with color, and continuously absorbs color when spilled on. By using the beauty in the wear, it displays the history of creative sessions taken place there in a non-organized/imperfect way, to encourage creative chaos.

TEXTILE STUDIO

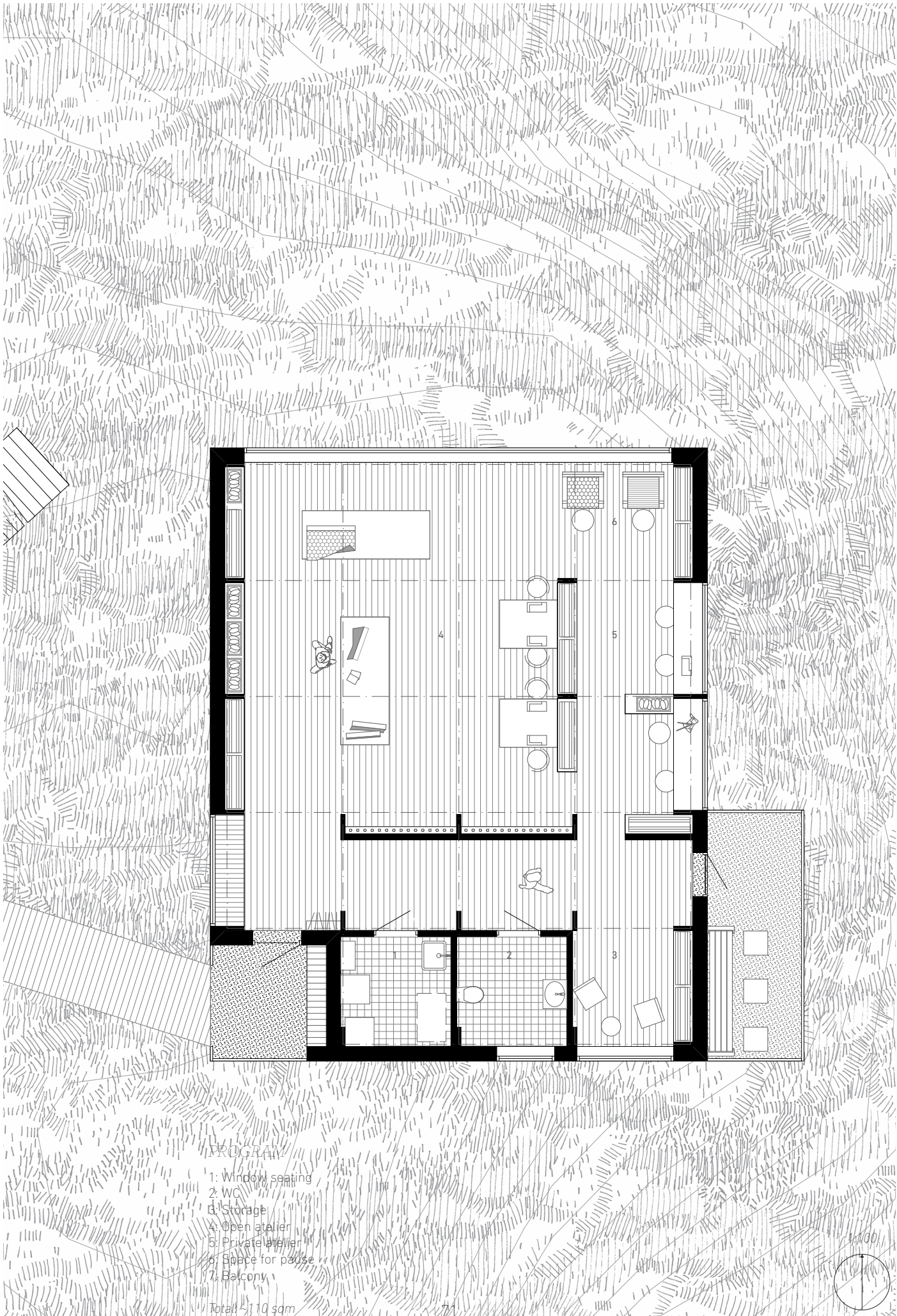


This is the highest situated studio, and the one in the furthest end of the wooden deck. With a direct northern light through a grand floor-level window, it grants a great view over Gothenburg.

Sometimes one might simply come to the center to let your mind wander, not actively plan a "next project". This is why the textile studio provides a constantly ongoing project on the looms, a common project where whoever wants can contribute and work for a while on whatever is ongoing at the moment. The creations can later be donated or sold as art to other instances.

METHODS

Sewing
Weaving
Knitting

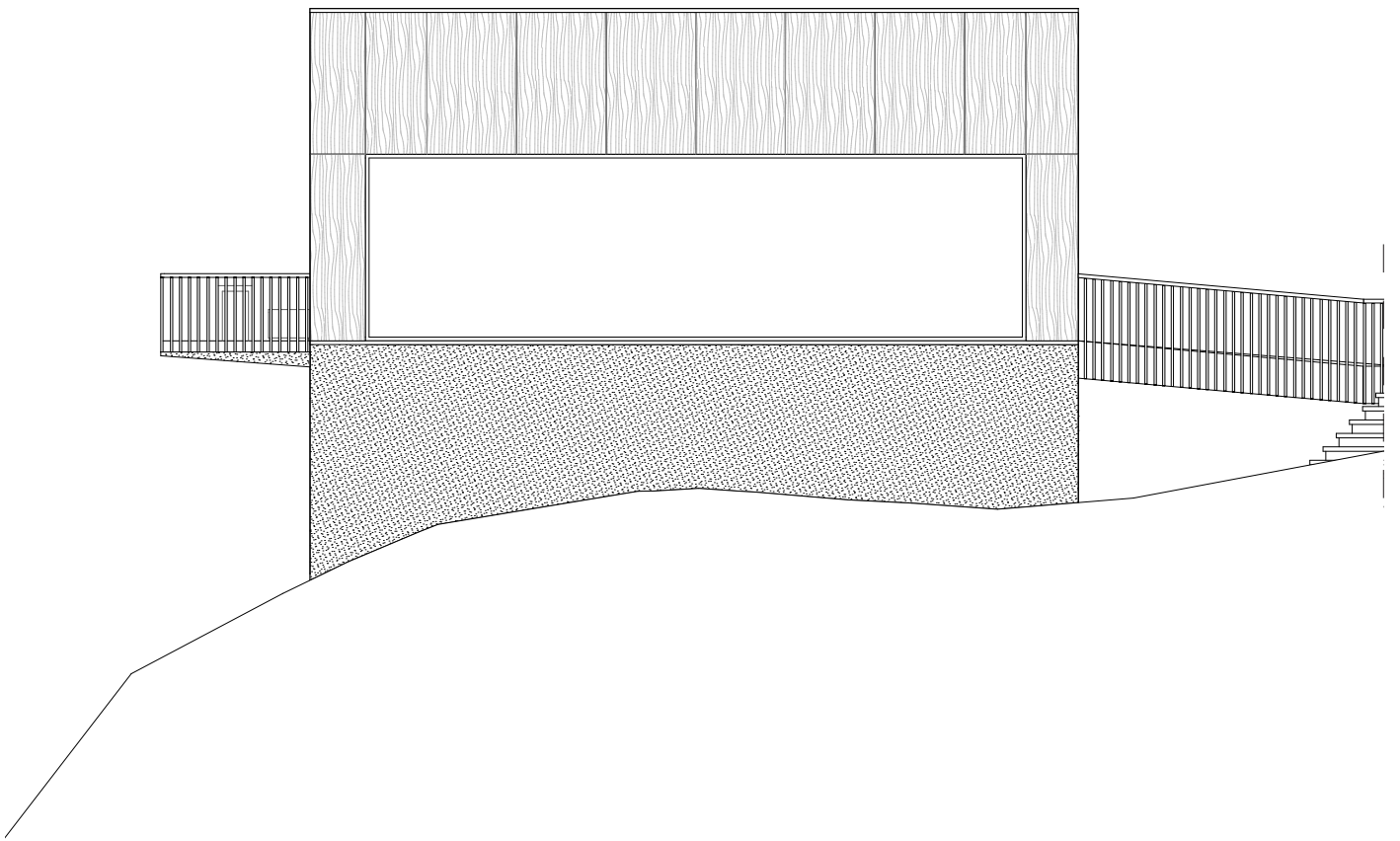


PROGRAM

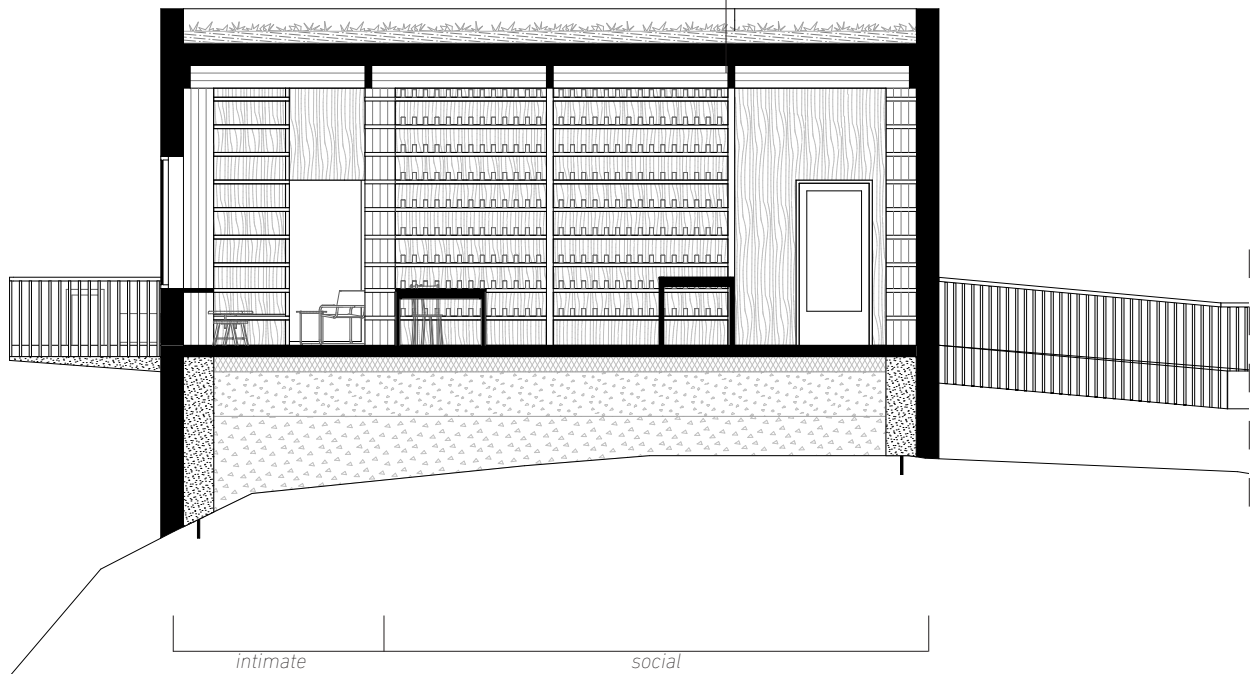
- 1: Window seating
- 2: WC
- 3: Storage
- 4: Open atelier
- 5: Private atelier
- 6: Space for pause
- 7: Balcony

Total 110 sqm





Wall housing the spools, contributing with both acoustical qualities as well as their colorful appearances.





VIEW THROUGH SOCIAL WORKSHOP

GREETED BY THE CITY

As with the other studios, at once when entering a distant view through a social working space over Gothenburg opens up. From the closed exterior facades, one now enters a spacious, open atelier with its craft clearly showcased on the structural shelving system.

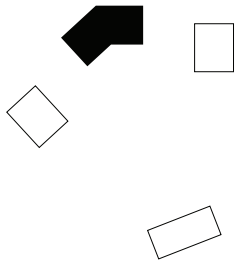


DIVISION BY CONTENT

ACOUSTICAL QUALITIES

The materials occupying the shelves, such as rolls of fabric are arranged on the shelves lying down to fully make use of their noise absorbing qualities, making the open studio space pleasant acoustically.

CERAMIC STUDIO

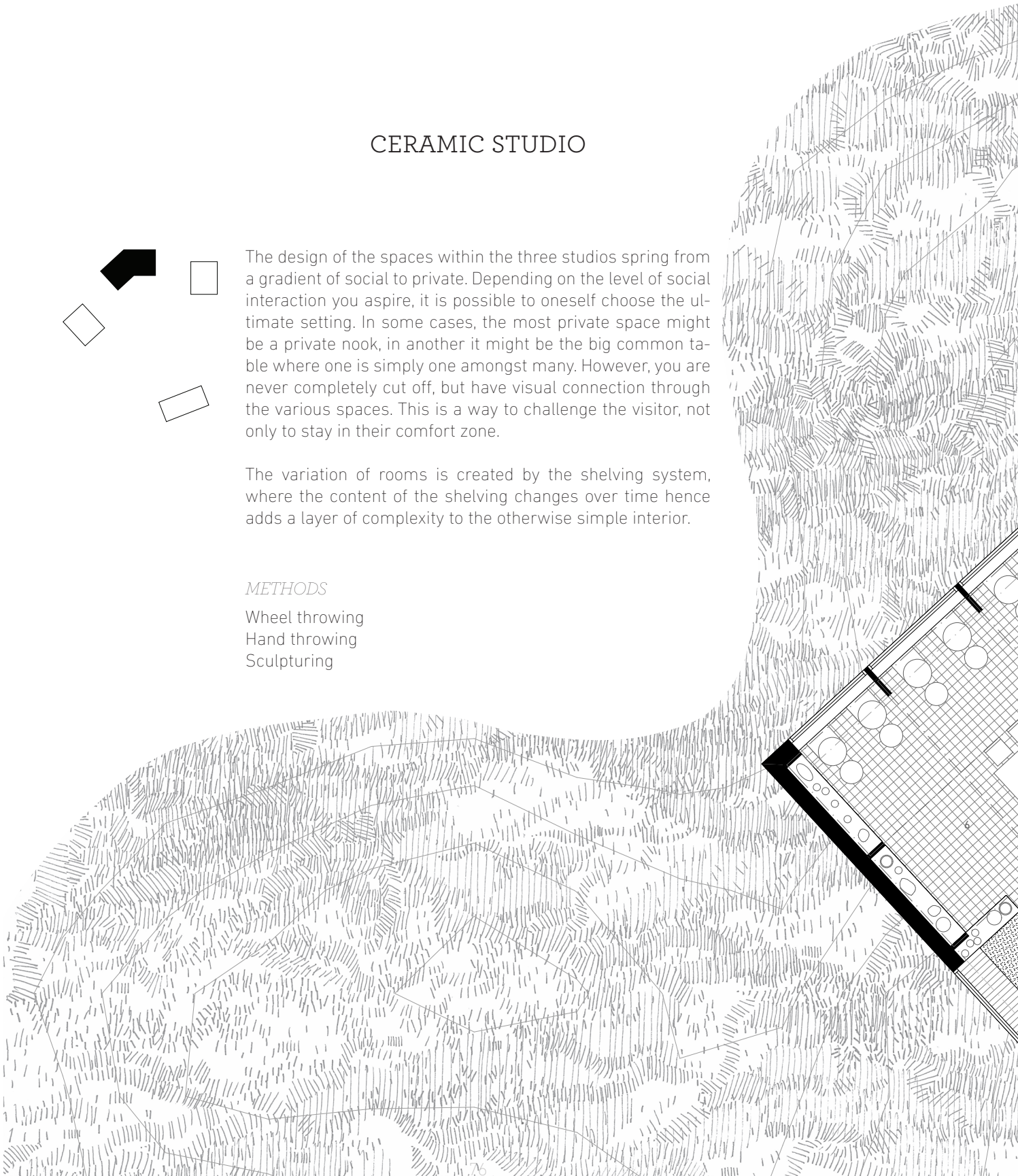


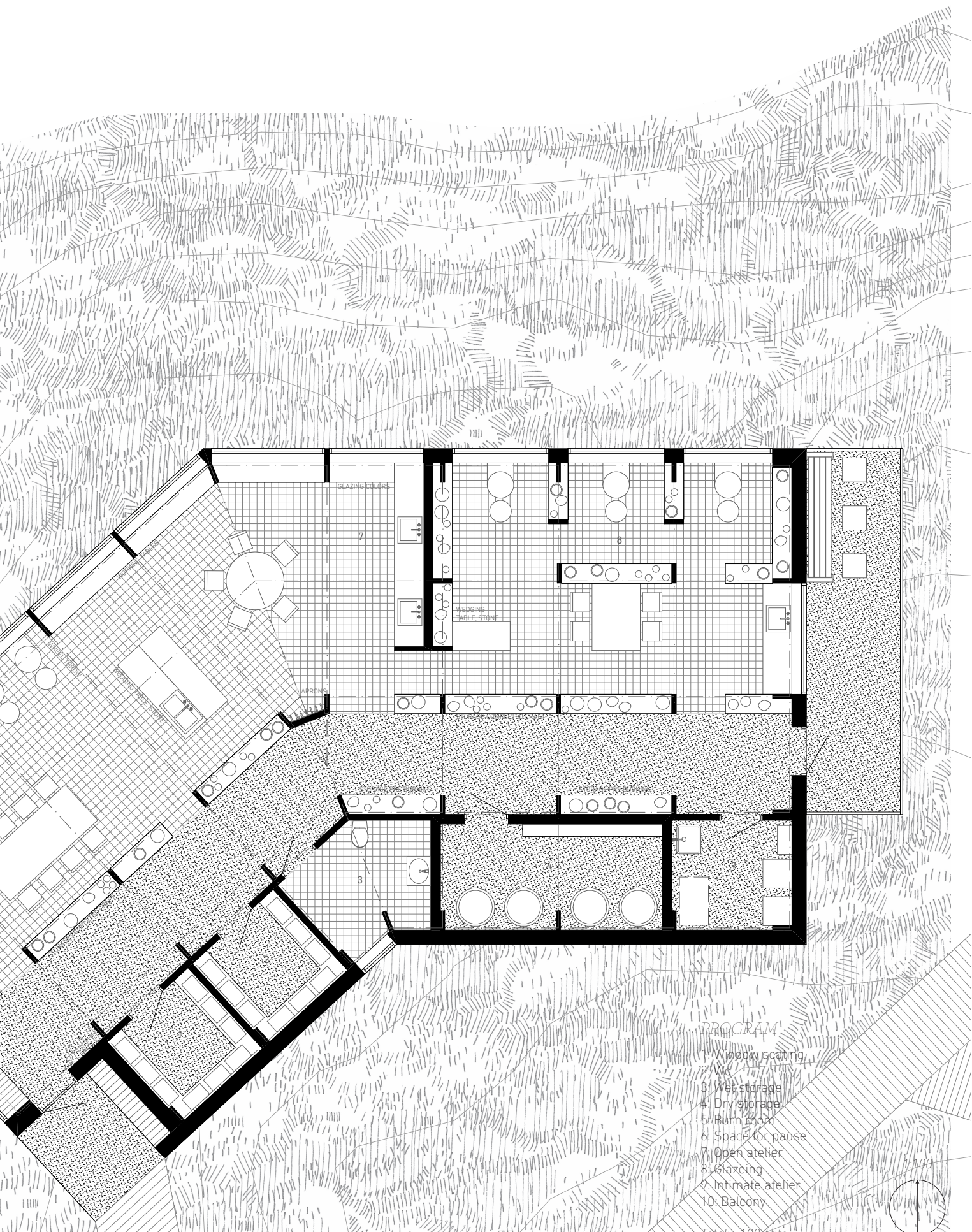
The design of the spaces within the three studios spring from a gradient of social to private. Depending on the level of social interaction you aspire, it is possible to oneself choose the ultimate setting. In some cases, the most private space might be a private nook, in another it might be the big common table where one is simply one amongst many. However, you are never completely cut off, but have visual connection through the various spaces. This is a way to challenge the visitor, not only to stay in their comfort zone.

The variation of rooms is created by the shelving system, where the content of the shelving changes over time hence adds a layer of complexity to the otherwise simple interior.

METHODS

Wheel throwing
Hand throwing
Sculpturing





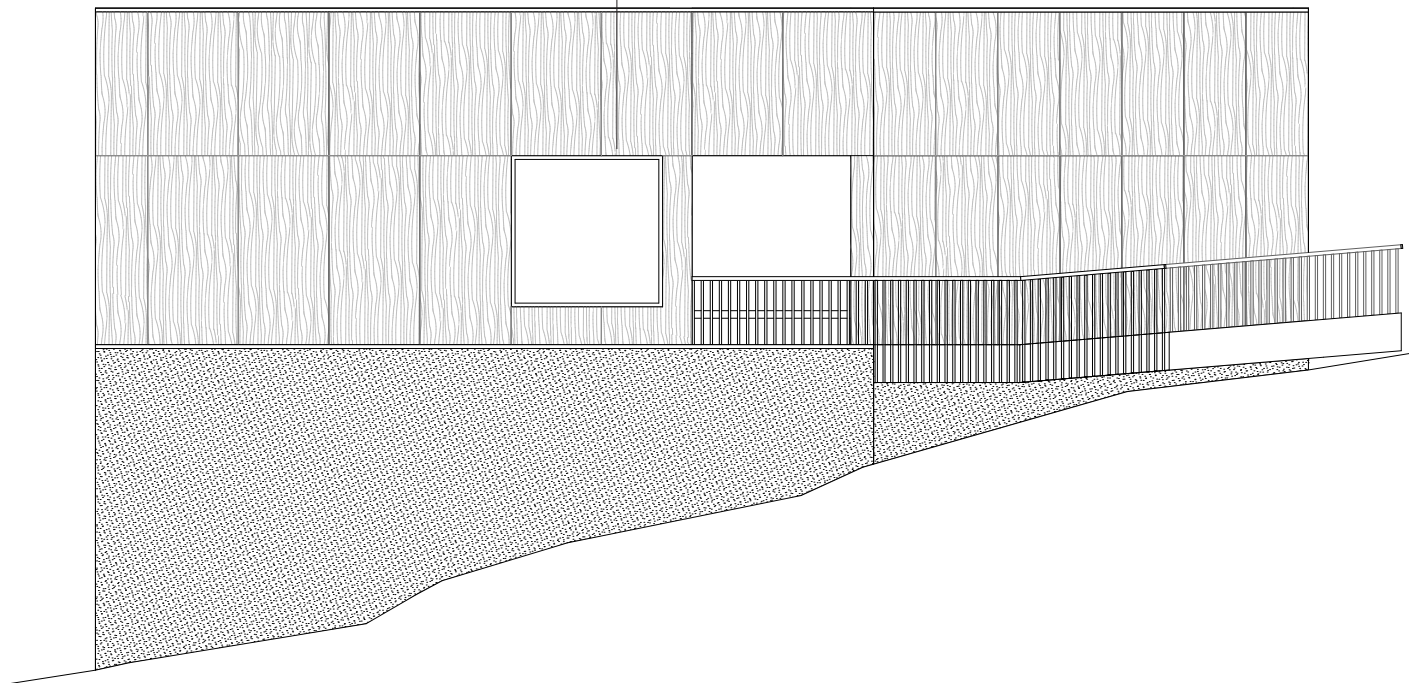
PROGRAM

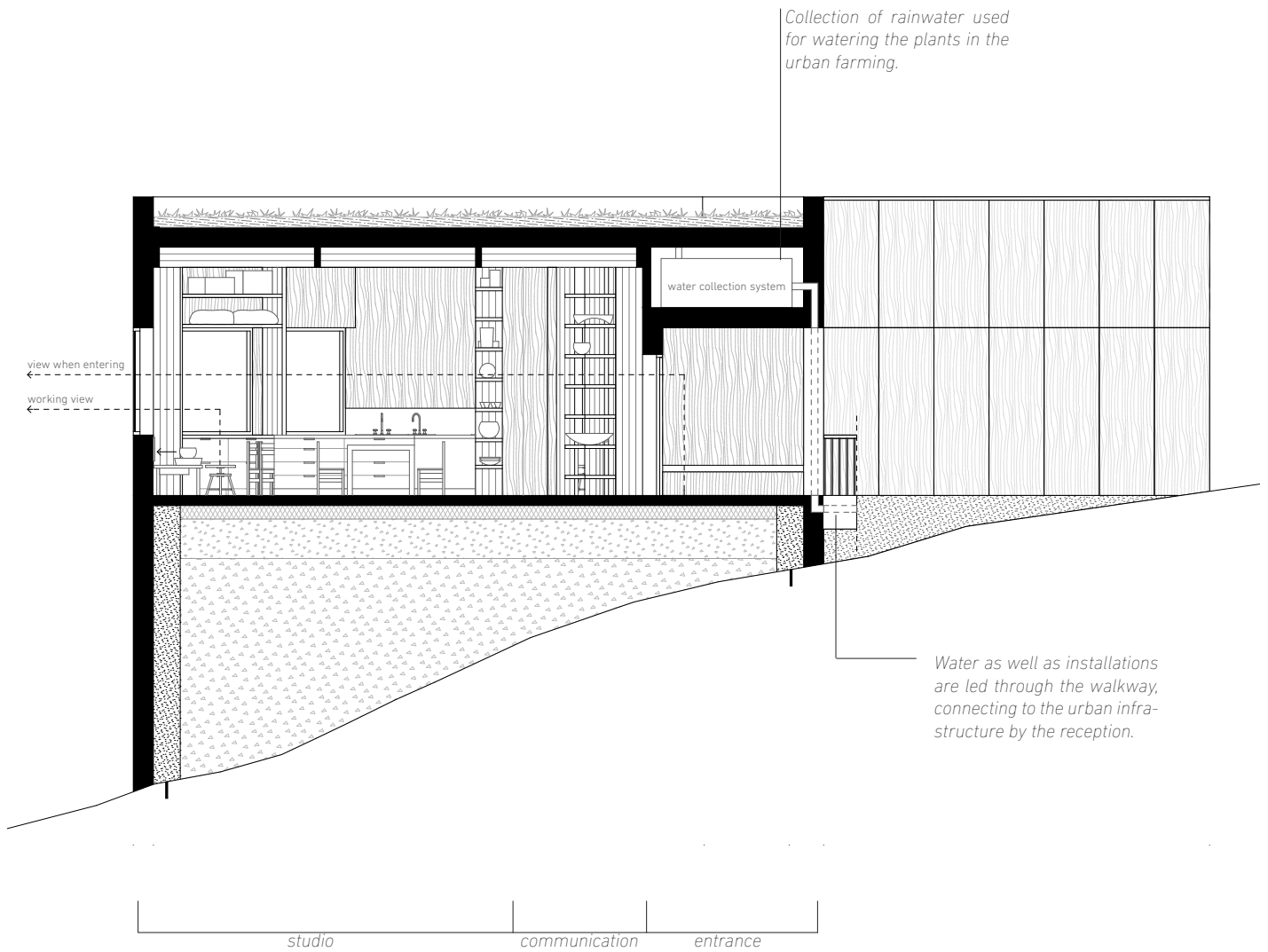
- 1: Window seating
- 2: WC
- 3: WC, storage
- 4: Dry storage
- 5: Burn room
- 6: Space for pause
- 7: Open atelier
- 8: Glazing
- 9: Intimate atelier
- 10: Balcony

Total: ~190 sqm



All windows are leveled with
the cut of the entrance



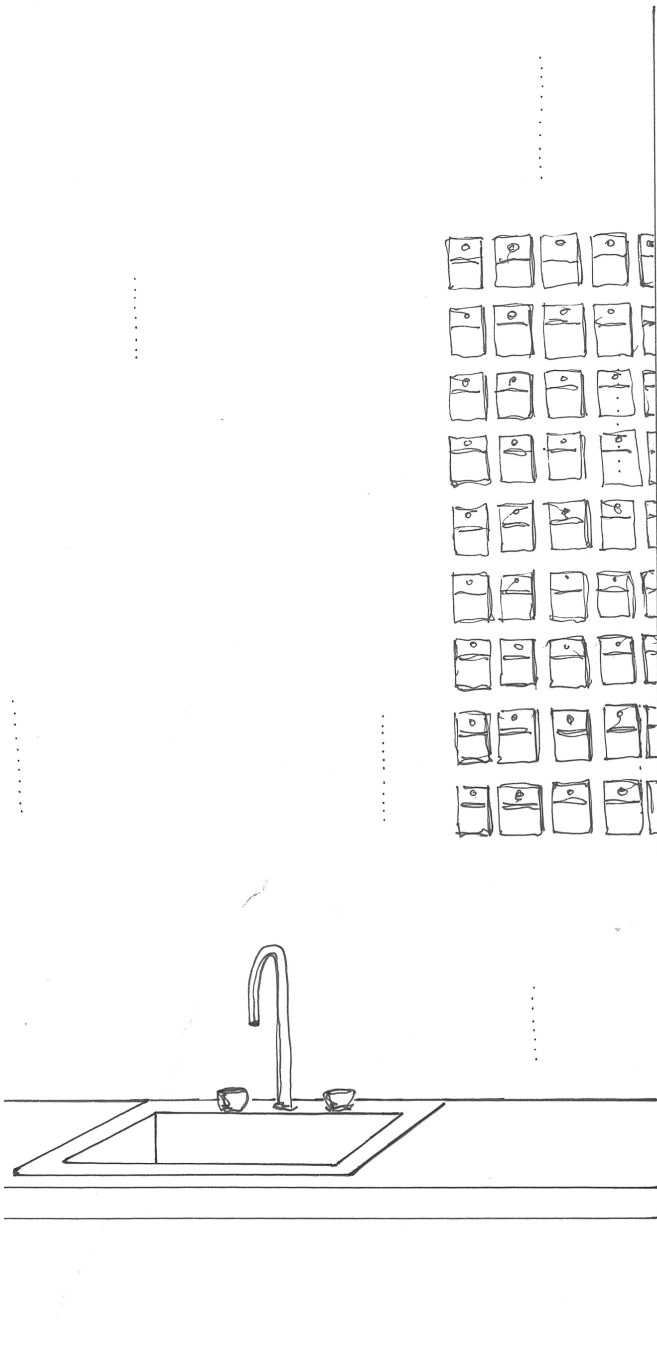




PRIVATE CREATIVE CORNER

FUNCTIONAL NEEDS

Ceramic tiles on the floor and lower part of the walls are easy to rinse, while the plywood adds a warmth to the atmosphere. The cleaning aspect is also facilitated by the shelving being lifted from the floor.

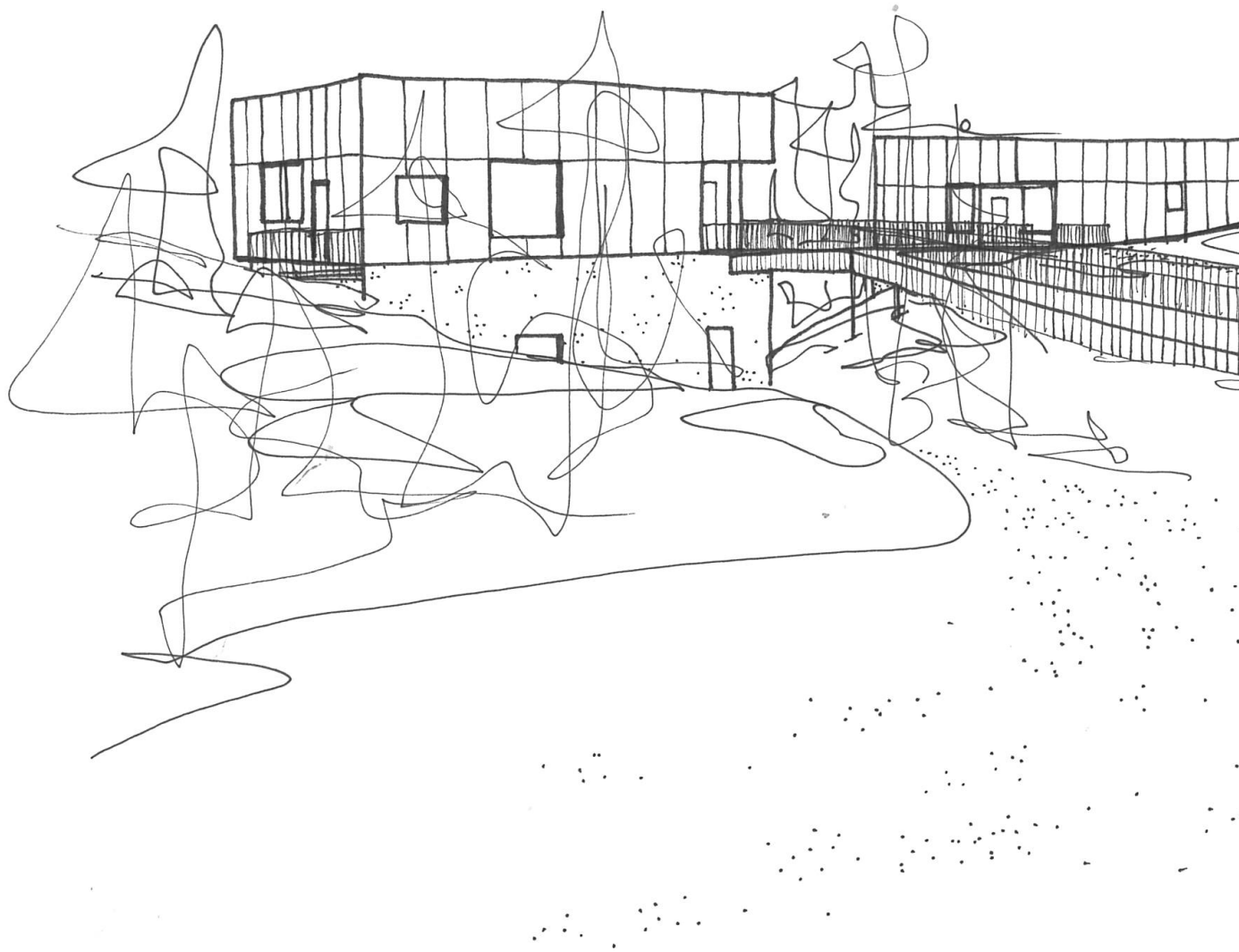


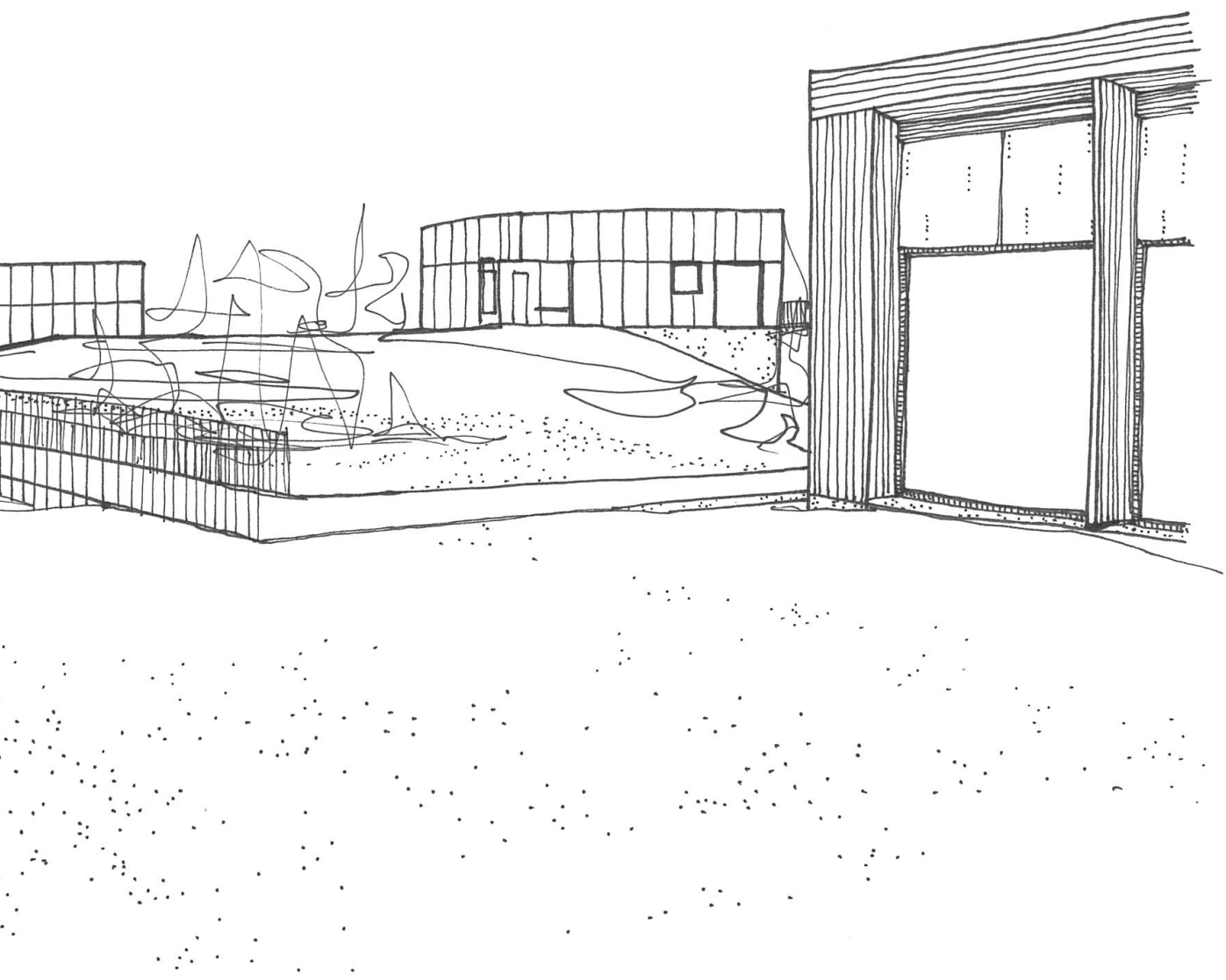
VIEW FROM OPEN WORKSHOP THROUGH THE INTIMATE

THROUGH THE HALLWAYS

One visual connections lands in exterior views, with small passages from space to space. The craft is always visible, here on the wall in form of color samples.

SUMMARY





REFLECTION

There are a set of decisions made during the process that have steered the design in certain directions. To begin with, I chose a site which matches the purpose of the project: a site with affecting factors related to surrounding nature rather than urbanity. This has of course influenced the overall composition, letting the program include the exterior rather than sheltering the project from it. Amongst other, it led to the separation of units and made it possible to dedicate one building each to the crafts.

Further, I chose to work with the three studios of the center as an ensemble, apart from specific necessities that each craft has. It was a choice developed during the process as a way to create unity within the center, looking to the similarities of the various workshops rather than the differences. Designing more generic spaces with some specific elements gives the possibility to change the function in the future and facilitates adding or removing in program. Another possibility could have been to design the studios individually and more specific to the craft itself, however, a coherent expression strengthened the focus of the content of the crafts within.

In general, the decision of focusing on students and designing a center as an extension of universities was a way to narrow the project down. I don't believe that students are the only ones who would benefit from a place like this, on the contrary. However, I do believe they are a good focus group to start with, reaching out preventively to young adults before they enter their professional careers.

DISCUSSION

Before starting off this semester, I had been reflecting over the subject of my master thesis for a long time, trying to figure out how to implement the theme I was so sure of wanting to address: stress. And moreover, how could I as an architect contribute to the discussion of how to handle it? Being a condition many struggles with, it has become such a normal aspect of our lives.

The concept of a creative center is something I truly believe would be successful: a place for learning, discovering, socializing and growing on ones' own terms. It is a place that I for one would need, even though me as an architect already work creatively through my profession.

I find it fascinating and alarming how the fact that we benefit from a varied mental stimulus is continuously neglected, being that creative practices are cut down in early ages. However, people do find their ways to include it in their life anyway as courses in arts and crafts are ever so popular. The center of creation is a way to facilitate our inner needs to express ourselves, ventilate and cut off the outside world for a moment. It is a place that challenges an alarming trend of increasing stress amongst our population, and a way to acknowledge that issue. Stress is an upgoing trend, it is time we start to care about our wellbeing, and care about creativity.



PHYSICAL LANDSCAPE MODEL



PHYSICAL MODEL OF TEXTILE STUDIO



OPEN SEMINAR PRESENTATION



EXHIBITION SETUP

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