

CONSTRUCTING CIVIC SPACES

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Architectural Design Crossovers

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Abstract: Contemporary public space is increasingly shaped by the twin pressures of under- and over-management, both of which erode its publicness and its capacity to host the collective practices through which communities sustain themselves. This thesis asks how architecture might instead construct civic space: a form of public space genuinely open to appropriation, in which people hold direct influence over the environment they share.

The argument is grounded in Henri Lefebvre's theory of the production of space, read through Christian Schmid. It sets the fractured logic of abstract space, where plans and rationality dominate, against differential space, where lived experience is returned to the dialectic through autogestion, or self-management. *El Campo de Cebada* in Madrid serves as a case study, and grounds a critique of the architect's tendency to author complete, fixed environments that predetermine their own use.

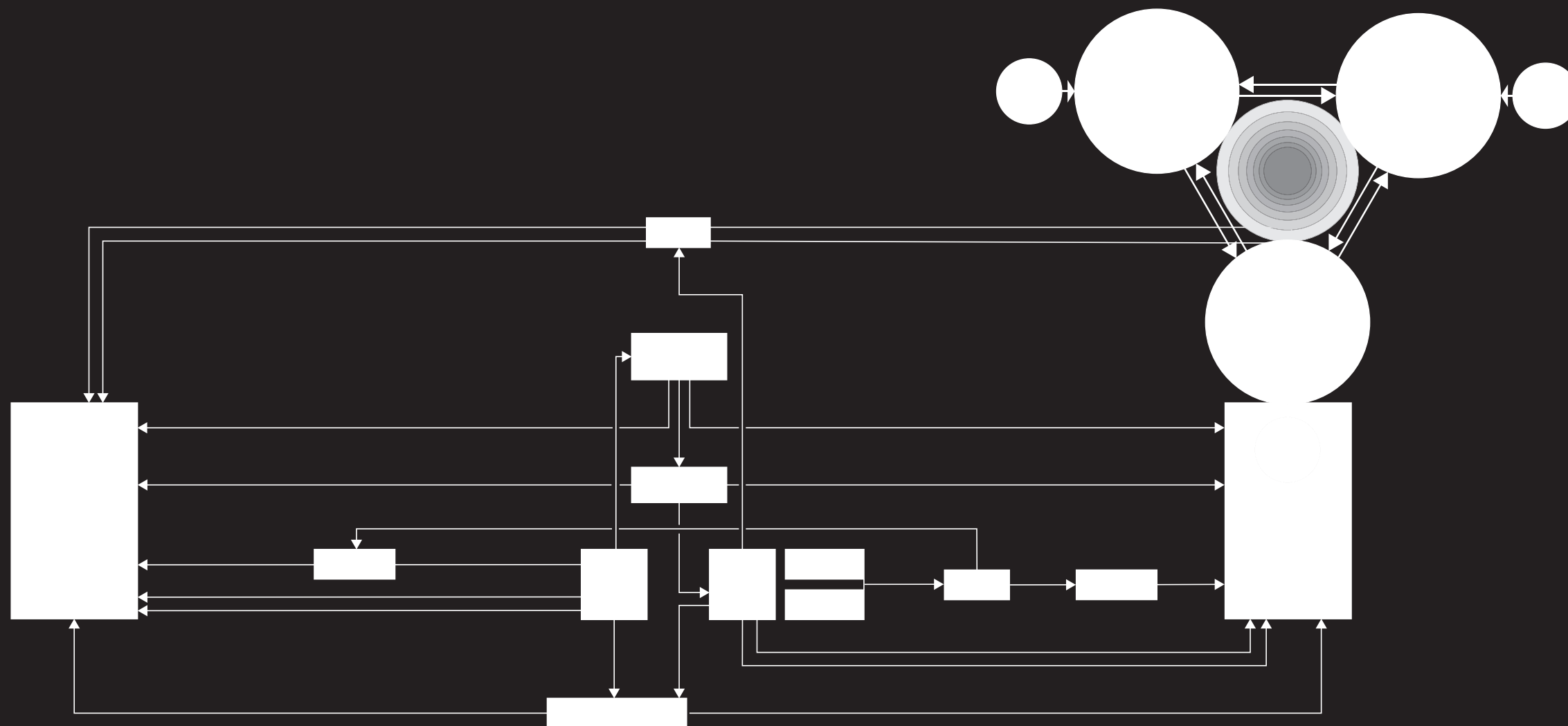
These ideas are tested in a design for the forgotten centre of Gran San Blas, a peripheral social-housing neighbourhood in Madrid: a deliberately incomplete civic centre, an open square, flexible workshops, and a convertible forum, built in rammed earth from the site and finished over time by its users. The thesis closes by reflecting on the architect's enduring position of power.

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CHAPTER 1

A DEMOCRATIC ENDEAVOUR



PART ONE: A SPACE FOR COMMONING

“Urban commons can embody local forms of resistance and cooperation, making claims on urban resources and city space as a commons. These claims do not simply assert the right to a resource; rather, they assert the existence of a common stake or common interest in shared resources as a way of resisting privatization and commodification.”

(Urban Commons Research Collective, 2022)

The Architectural Design Crossovers graduation studio, within which this project is developed, investigates the notion of *Urban Commons* in the city of Madrid, Spain. The studio explores how architecture can counteract speculative urban growth and reclaim the built environment as a shared resource.

As described by the Urban Commons Research Collective (2022), urban commons emerge through collective forms of resistance and cooperation around shared urban resources. Yet, these forms of collective action require a physical setting from which they can emerge. Public space thus becomes essential. It provides the environment in which people can gather, organize, and collectively claim their commons. This research, therefore, focuses on public spaces and how they can foster such civic practices.

Public Space

Public spaces are a key starting point for collective action, providing the setting in which people can gather, interact, and organise collectively. Contemporary public spaces are, however, not immune to processes of commodification. Over recent decades, new typologies of public space have become predominant: malls, shopping centres, sports and recreation complexes, etc. Those spaces are primarily oriented toward recreation or consumerism rather than democratic life. Because access is often conditioned by consumption, these spaces also raise questions of accessibility and inclusivity.

Problems related to public space can be grouped into two categories, as examined by Carmona (2010): under-management and over-management. Interestingly, these two phenomena are closely linked, as outlined in Figure I. When public spaces are under-managed, commercial and community interests tend to shift toward highly managed ‘pseudo-public spaces’ (spaces that are publicly accessible but privately owned and controlled). As activity moves away from traditional public spaces, investment is withdrawn, leaving these spaces increasingly associated with perceived antisocial behaviour. In response, public authorities intensify control and regulation in an attempt to retain commercial and community interest. This competition between public and pseudo-public spaces leads to an overall over-management of public spaces. According to Leclercq (2018), such over-management reduces publicness, as visually dominant control mechanisms associated with “safety” and “tidiness” limit spontaneous use and appropriation. Together, these conditions reduce the capacity of contem-

porary public spaces to support practices of commoning by limiting collective appropriation and, in turn, processes of self-organization.

Civic Space

The preceding section suggests that the notion of “public space” has become too broad to adequately distinguish between spaces that are formally accessible yet largely governed by consumption and control, and those that are genuinely open to all and capable of supporting collective practices. In response, this research proposes the introduction of the term ‘civic space’.

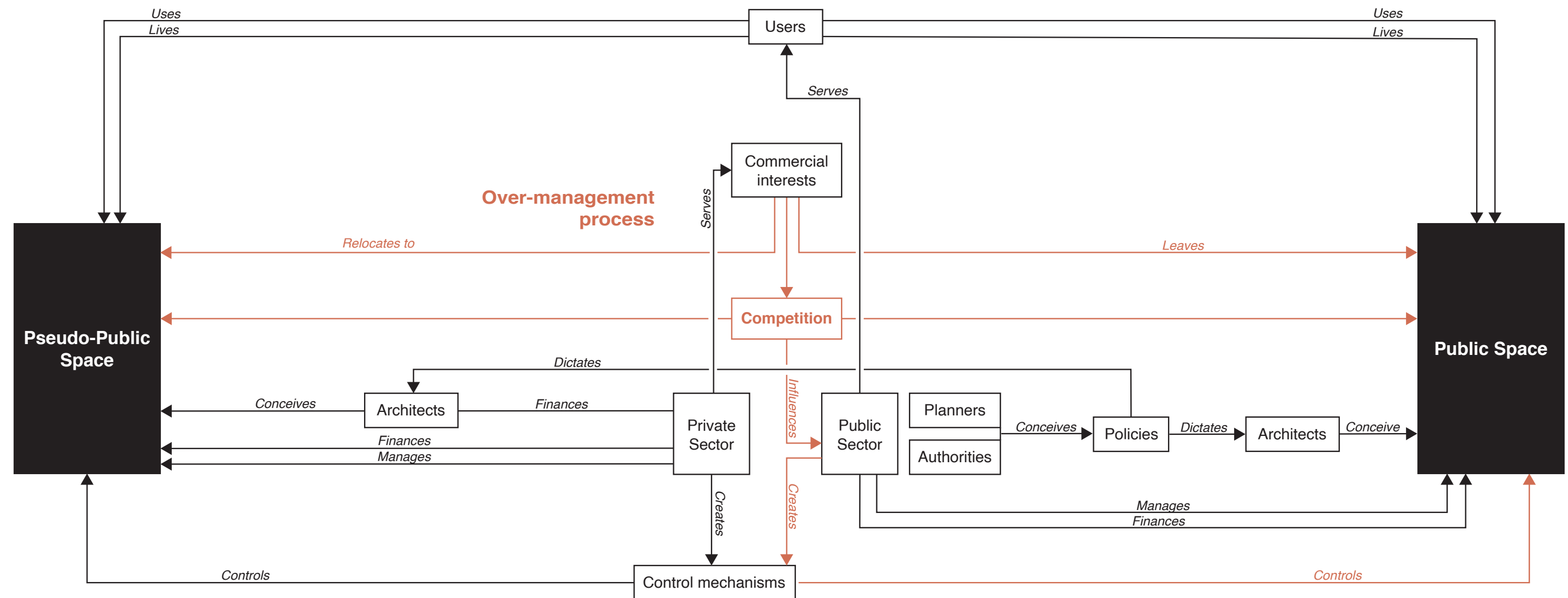


Figure I Over-management process of public spaces

“[Civic space is] defined as the set of conditions non-governmental actors need to participate in public life.”

(OECD, n.d.)

“Civic space is the environment that enables people and groups [...] to participate meaningfully in the political, economic, social, and cultural life in their societies.”

(European Union Agency for Fundamental Rights, 2025)

“Civic space is the physical or digital environment that allows people to come together, express their opinions, and take action on issues that matter to them.”

(European Civic Forum, 2025)

Civic spaces are environments that support democratic practice, collective organisation, and public expression. Such spaces could support the organisation of the collective practice of commoning.

The distinction between public space and civic space may be less material than a question of how space is managed and, more fundamentally, how it is produced, calling for the study of Lefebvre’s theory of the production of space.

PART TWO: THEORETICAL FRAMEWORK

To clarify the distinction between public and civic spaces, this research draws on the work of Henri Lefebvre, whose theory of the production of space provides a framework for understanding space as socially produced and shaped by political, economic, and social forces. The three moments of this production make it possible to identify the actors involved and the power relations inscribed within it. This section develops Lefebvre’s ideas as presented by Christian Schmid (2022) in *Henri Lefebvre and the Theory of the Production of Space*.

The Production of Space

Space is neither solely material nor merely a mental construct, but a social reality. Lefebvre identifies three simultaneous “moments” of production: perceived space, conceived space, and lived space. First, perceived space, or spatial practice, the material production, is “where actions of collective actors become permanent objects and realities.” It refers to what can be perceived by the five senses. As such, it is shaped by daily routines, infrastructures, and the world economy. Second, conceived space, or representations of space, concerns knowledge

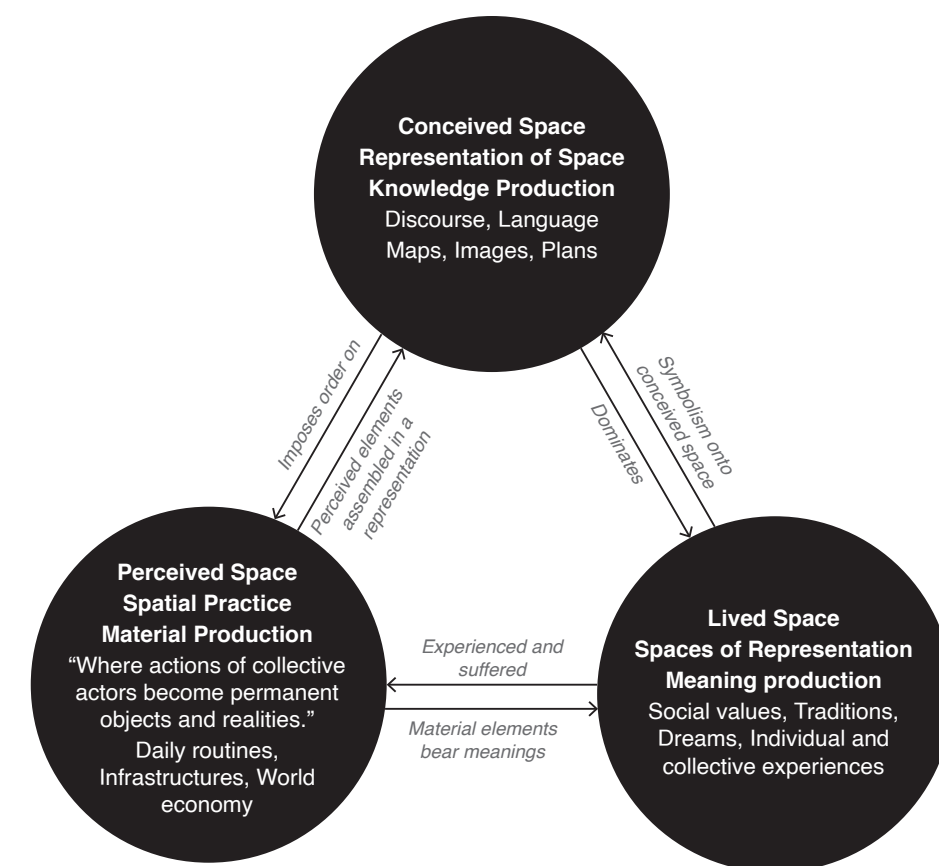


Figure II Illustration of the concept of ‘The Production of Space’ based on the writings of Christian Schmid (2022).

production. It emerges through representation, including discourse and language, as well as maps, images, and plans. It reflects the ideological ordering of space and is often tied to power and control. Finally, lived space, or spaces of representation, relates to meaning production. It arises from the direct, emotional engagement of users with space. It also draws on social values, traditions, dreams, and both individual and collective experiences. Together, these three dimensions operate in a dialectical relationship. They constantly interact and are renegotiated through social practice.

Abstract Space

The space we now consider standard under capitalism is defined by Lefebvre as abstract space. In this form of space, the three moments no longer interact in a balanced way. Instead, the state relies on conceived space to impose its own rationality, primarily through

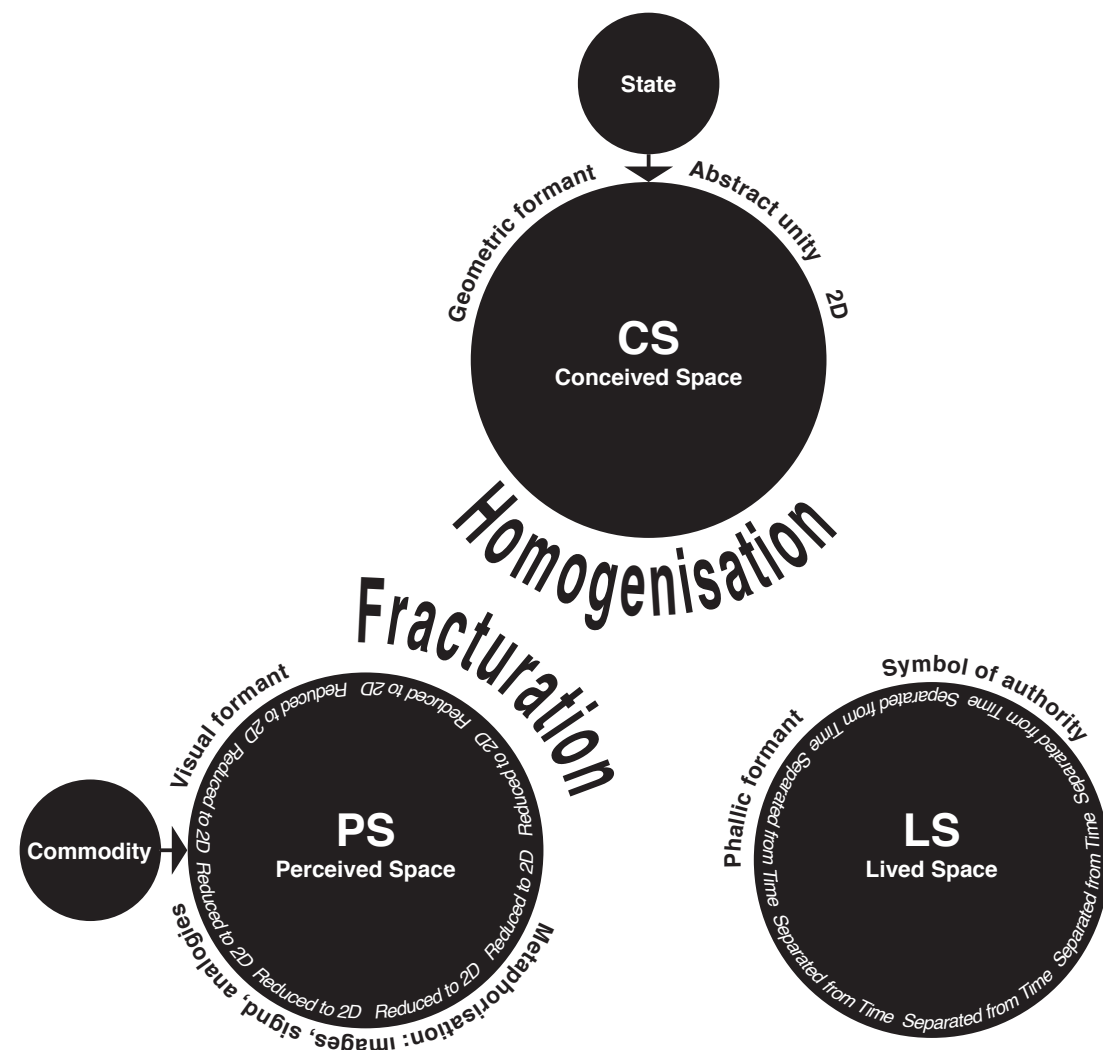


Figure III Illustration of the concept of 'The Abstract Space' based on the writings of Christian Schmid (2022).

planning and urbanism. As a result, space becomes increasingly homogenised. Moreover, the perceived space is treated as a commodity. It is divided into plots and bought and sold, which leads to the fracturing of space. The lived space is, in turn, set aside and separated from time, losing its richness and immediacy. In this way, abstract space becomes a repressive space, characterised by segregation.

Differential Space

An alternative to abstract space is what Lefebvre calls differential space. This form of space restores the connections between the moments of social practice and reintroduces time, which is essential for lived space. Lefebvre also emphasizes the importance of autogestion, which enables the development of counter-projects and their negotiation with authorities. Because space is constantly renegotiated, with time reintegrated into it, the material space

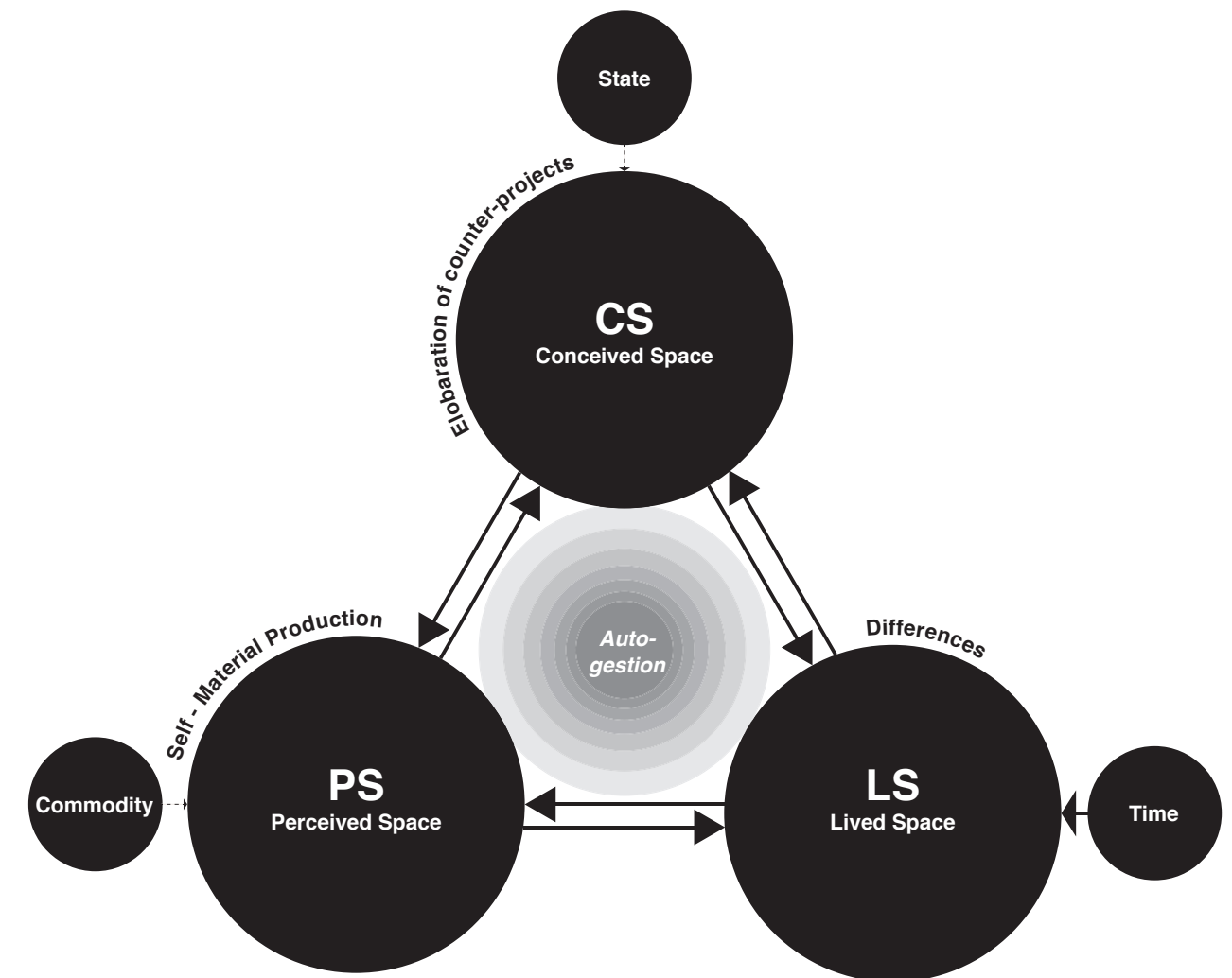


Figure IV Illustration of the concept of 'Differential Space' based on the writings of Christian Schmid (2022).

is able to evolve continuously. In this sense, autogestion allows users to participate in, or even self-construct, their own space, thereby enabling lived space to directly influence the other two moments.

Furthermore, differential space is constituted through the notion of difference. Lefebvre suggests that such differences emerge through struggles between social or ethnic groups that come into contact, particularly at the urban level.

The Urban Level

Lefebvre identifies three levels of social space: the private level, which encompasses everyday life such as dwelling and work; the general level, which refers to the state, the world market, and broader societal structures; and the middle or urban level, which mediates between the two. This urban level is characterised by encounter, assembly, and simultaneity, and constitutes the primary site where social relations are produced and experienced collectively.

A key concept in Lefebvre's work is that of centrality, which is not defined geographically but through the concentration of opportunities and possibilities that urban space provides (See

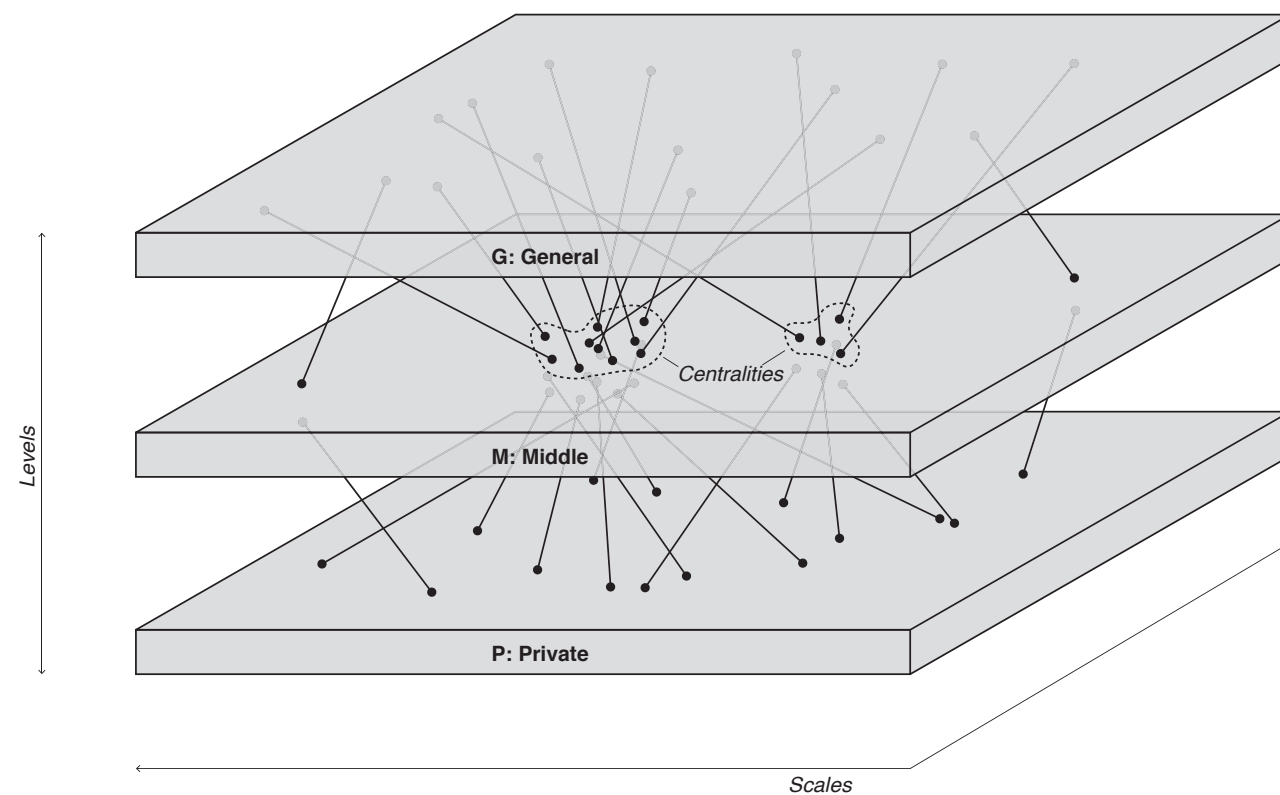


Figure V Illustration of the concept of 'The Urban Level' based on the writings of Christian Schmid (2022).

Figure V). From this perspective, peripheries, suburbs, and banlieues remain part of the city, yet are often disconnected from its centrality. Lefebvre's notion of the *Right to the City* has therefore been reformulated as a right to centrality: the right to access the opportunities of urban life, including work, education, health, housing, leisure, and participation in culture. More broadly, it is the right not to be excluded from urban life and its spaces of exchange and encounter. This also implies a right to actively participate in the production of urban space. The urban level thus emerges as the space where collective practices can take place.

In this sense, the urban level can be understood as public space. However, for people to be able to engage in collective practices, this public space must become part of *Differential Space*, thereby evolving into civic space: a space in which people gather, negotiate, and collectively claim their commons.

Takeaways from Lefebvre

From Lefebvre's work, several fundamental concepts emerge. Primarily, the notion of time is essential: space is constantly renegotiated and must be able to evolve with its users in order to foster collective practices. This challenges traditional architectural practices that often respond only to the moment of elaboration (see Part 4: The Deconstruction of the Architect's Hegemony). Autogestion becomes essential, allowing space to respond to time and enabling lived space to directly influence the other two moments. Secondly, differences are crucial and emerge through confrontations at the urban level. Public space becomes the centre of togetherness, the starting point of any civic practice that would induce a change in society. And finally, Lefebvre introduces the idea of the reproduction of society: social relations inscribe themselves onto space. If, like in abstract space, the state controls material production, it controls the reproduction of social relations and, by extension, society itself. To foster broader societal change, including practices such as commoning, people must gain the ability to control the reproduction of their own space.

PART THREE: CASE STUDY OF A CIVIC SPACE IN MADRID

The study of Lefebvre's theory allowed us to establish a distinction between public space and civic space. Civic space constitutes a form of public space embedded in differential space. It is a space in which people have a direct influence on their environment, allowing time, and therefore lived space, to assert itself in relation to conceived and perceived space. A practical manifestation of this can be found in autogestion, a mode of self-management through which users collectively govern space directly, without having to rely on institutional structures for every decision.

Madrid has a rich landscape of civic initiatives that lay the groundwork for autogestion. Across the city, residents have developed practices that respond to gaps in public provision and contest the commodification of urban life. Examples include collective mapping initiatives such as the neighbourhood atlas produced by Los Madriles, which documents local associations and community networks to strengthen collaboration and shared knowledge (Jaenicke, 2021), as well as grassroots mobilisation in the Lavapiés neighbourhood, where local collectives resisted urban renewal strategies oriented toward tourism and middle-class consumption by advocating for self-managed community spaces (Orueta, 2007). Even the okupa movement can be seen as a civic practice, as squatted spaces often operate as self-managed environments of collective appropriation, that resist commodification and foster collective forms of public engagement outside institutional recognition.

El Campo de Cebada

One of the most compelling case studies of civic space in Madrid is the *Campo de Cebada*. The Campo was founded in 2010 following the demolition of a multipurpose sports facility in Madrid's *La Latina* neighbourhood. A new sports centre was to be built in its place, but the economic crisis temporarily interrupted the project.

The resulting vacancy created an opportunity for residents of the neighbourhood to collectively propose the idea of the Campo. The site quickly became a laboratory of self-management and direct democracy, driven by a diverse movement aiming to expand the urban community, re-communalise services of general interest, and promote feminist politics (Plastische Demokratie, n.d.).

Actors of the Campo

The space hosted a wide range of activities, including open-air theatre and cinema, sports, music and dance events, community gardens, graffiti walls, literary festivals, and various workshops. All of these initiatives were led and maintained by residents, volunteers, and other citizens, who were responsible for approving, building, promoting, and animating the space (Plastische Demokratie, n.d.; Bravo, 2018).

A third party, the architecture and urbanism office Zuloark, acted as an intermediary between the neighborhood and the City Council. Figure VI illustrates the different actors and their respective roles in the project. Zuloark participated in the weekly assemblies, assisted in securing public subsidies, and animated workshops to build infrastructures such as dry toilets, bleachers, planters, and benches (Espinosa & Nieto, 2024).

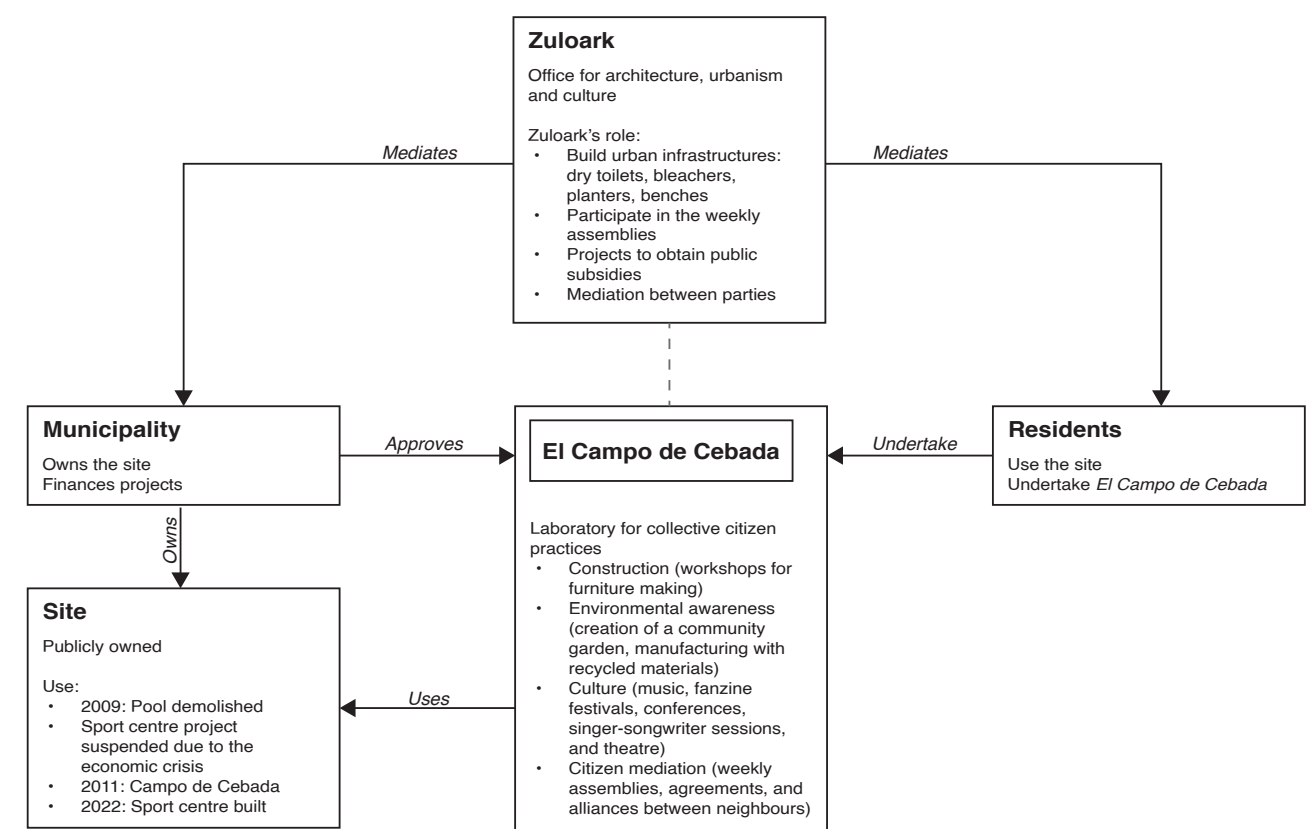


Figure VI Scheme of the Actors of the *Campo de Cebada* and their relation

The process of creating El Campo de Cebada encountered several legal challenges, primarily because the collective was not yet an official association, a status that would have taken months to establish. This limitation affected their ability to access public land, apply for grants, and formally present projects (Bravo, 2018). Despite these challenges, the project established a new model of collaboration between the City Council and the neighborhood (Bravo, 2018). Therefore, El Campo de Cebada quickly gained recognition for its innovative approach. In 2011, it received praise from the European Prize for Urban Public Space, and in 2013, it was awarded the Prix Ars Electronica in the Digital Communities category (Plastische Demokratie, n.d.).

The original community-led space was eventually demolished for the new sports centre to be built in 2022. The new facility includes an open public area in front, but its design limits opportunities for appropriation, reducing the capacity for spontaneous civic engagement that had characterised the original Campo de Cebada (Hughes, 2022).

Producing the Campo

Within the framework of The Production of Space, the Campo de Cebada illustrates how the three moments of the production of space can interact to produce a genuinely civic environment. At its starting point, the site existed as an empty plot awaiting redevelopment, corresponding to perceived space (PS). At the same time, it became the locus of collective aspirations and emerging projects rooted in shared desires, reflecting lived space (LS). Simultaneously, representations were formulated and presented to the municipality for approval, situating the space within the realm of conceived space (CS). From the beginning, these three dimensions operated in a dialectical relationship of equal force.

During the active life of the Campo, space was continuously renegotiated through the interplay of these moments. Perceived space enabled new uses and practices, which in turn generated new imaginaries and possibilities. Lived experiences were expressed through cultural events, collective activities, and the materialization of shared hopes. In parallel, the space was continually conceived, planned, and constructed. Rather than functioning independently, the three moments remained mutually constitutive.

Even after the disappearance of the Campo, this dynamic persists in altered form. While the perceived space no longer exists physically, representations of space, such as documents, images, plans, and axonometric drawings, continue to circulate. These representations contribute to ongoing processes of meaning-making, inspiring others to produce their own

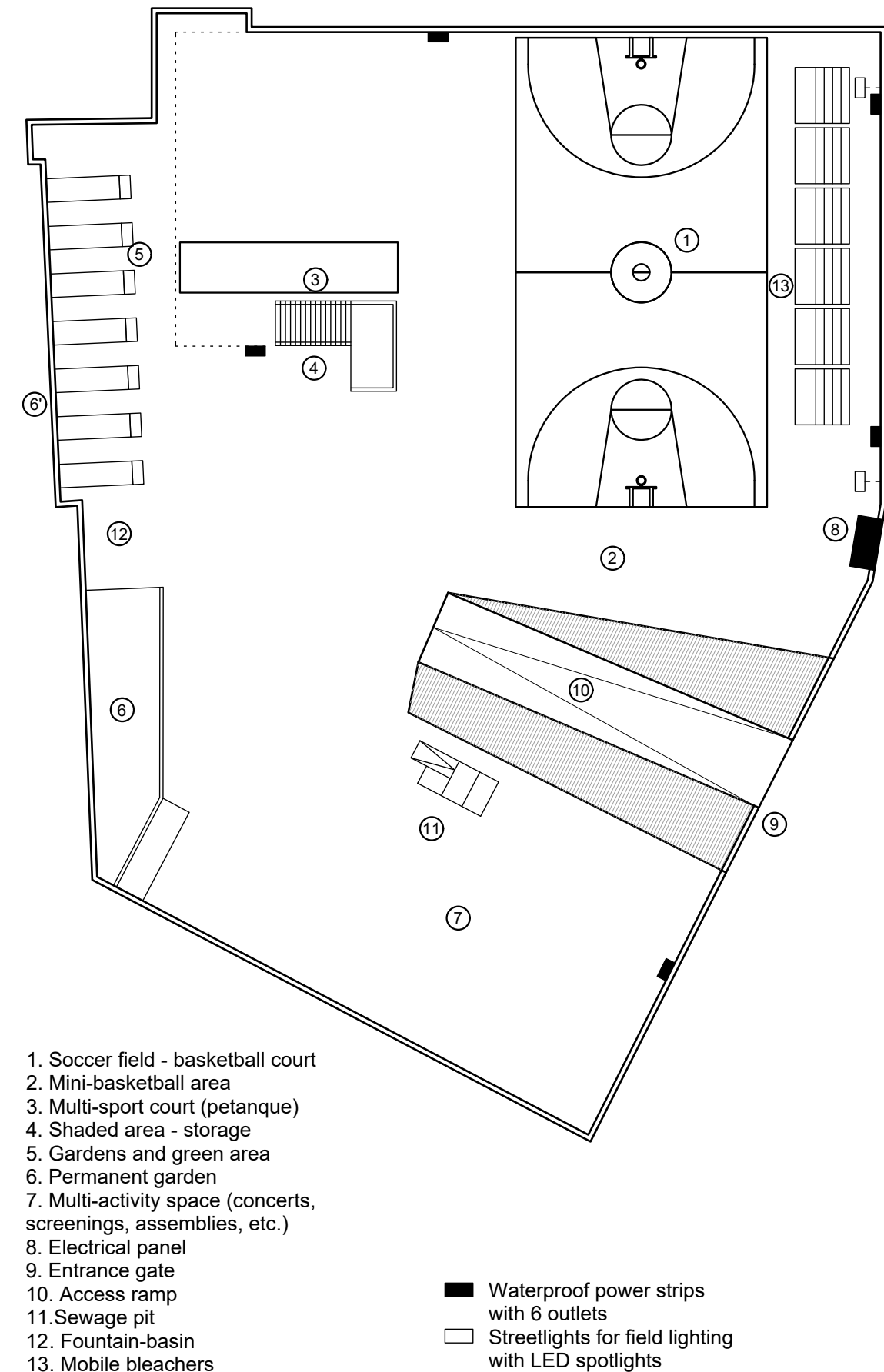


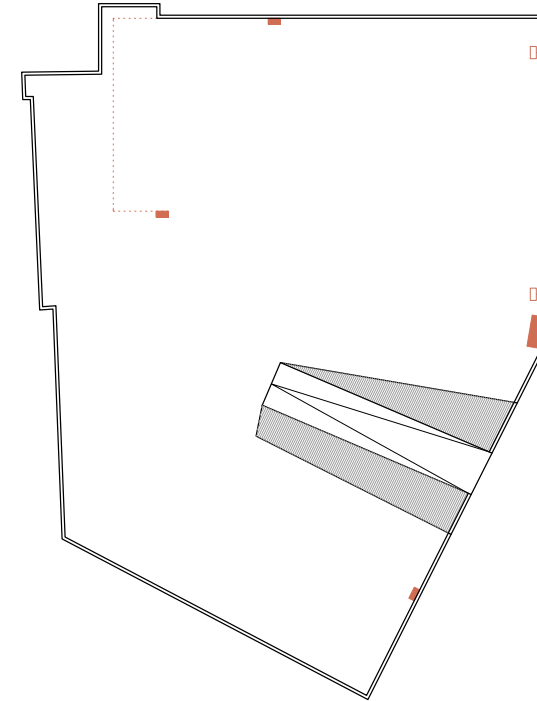
Figure VII Plan of the *Campo de Cebada*. Based on information from ArchDaily (2013).

spaces and prompting architects to critically reconsider the processes through which space is conceived and realized.

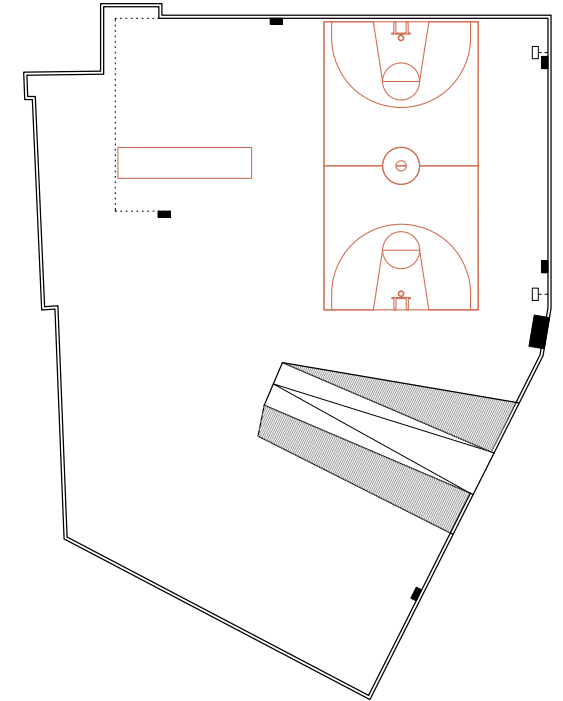
Building the Campo

The material characteristics of the Campo are a combination of its physical site conditions and the successive interventions that shaped it. The site itself is enclosed and slightly sunken, with a ramp providing access and a levelled ground surface that enables diverse uses. After clearing the site, the transformation of the Campo began with simple material interventions. The first step was the installation of electrical outlets and lighting, making the future sports field functional. The second step involved drawing lines on the ground to define a basketball court and a pétanque field. These initial actions already opened the space to use and encouraged new possibilities to be imagined. As the project developed, more permanent constructions were added, such as dry toilets and a wooden deck. Over time, a range of furniture was built, including benches, movable garden elements, and bleachers. All of this furniture was self-constructed by residents during workshops led by Zuloark, allowing users to actively participate in shaping the space. The use of movable and wheeled elements, such as flexible gardens and seating, further reinforced the adaptability of the Campo and its capacity to evolve with community needs.

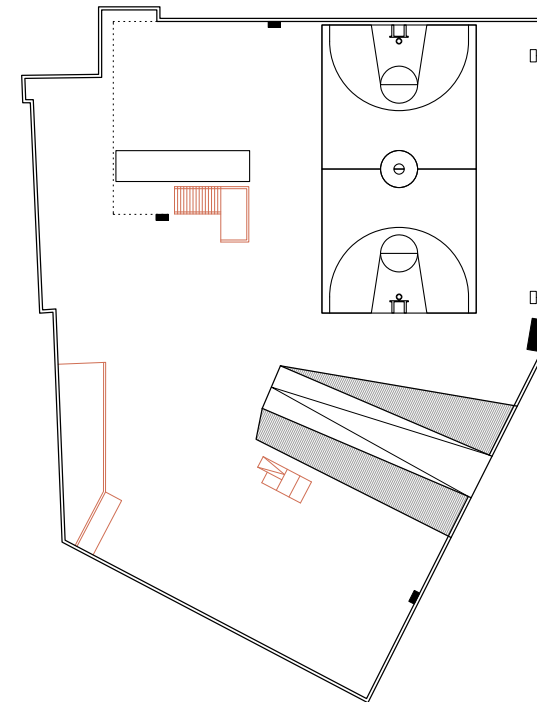
Step 1 Electrical Outlets



Step 2 Lines on the ground



Step 3 Permanent constructions



Step 4 Moving constructions

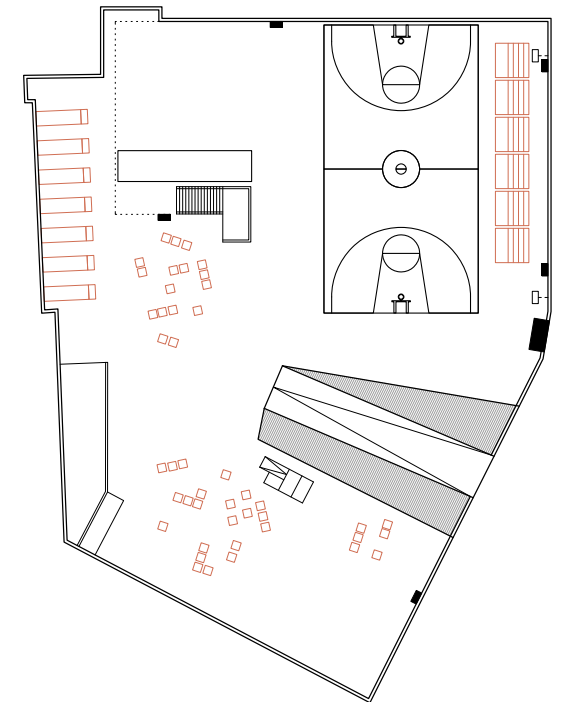


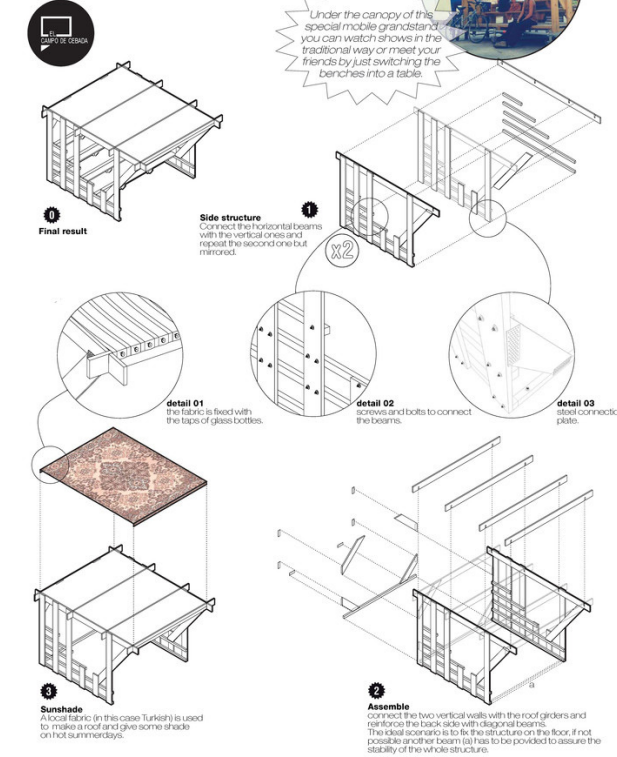
Figure VIII Steps of construction of the *Campo de Cebada*.



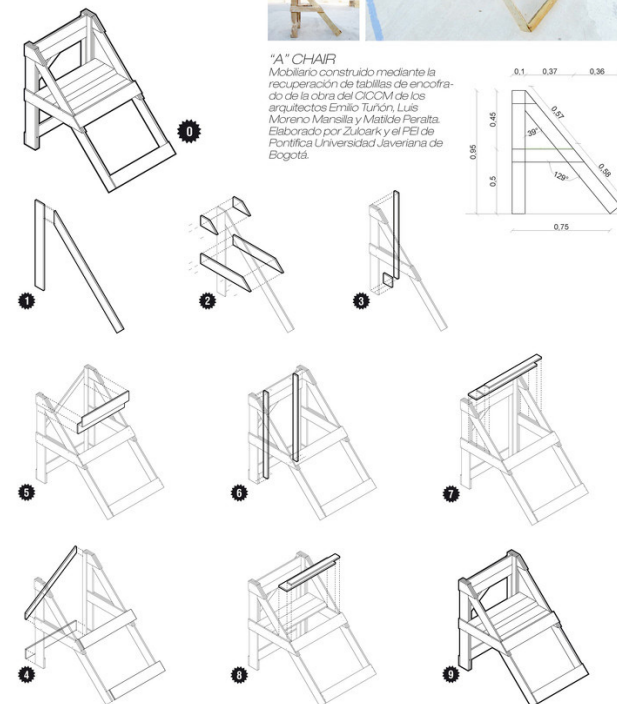
Figure IX Wheeled bleachers of the *Campo de Cebada* (from ArchDaily in Spanish, 2013)

“VERSATILE” grandstand

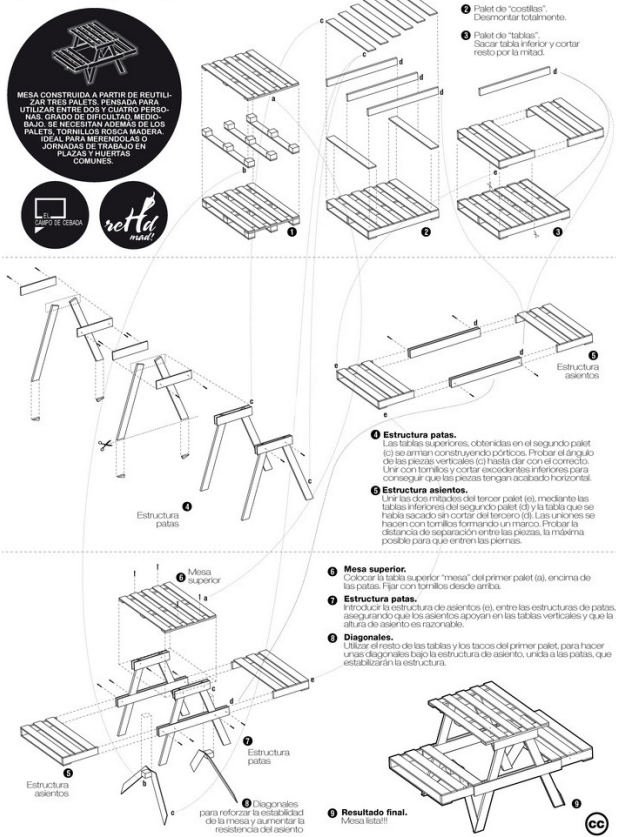
This is a prototype design and built by the La Latina neighbors and Zuloark during the Mobile Grandstands workshop organized by PROMVI, TXP Taller de Casquería, Basurama, Paisaje Transversal, Zuloark and other architects and collectives from the neighborhood for Campo de Cebada urban space.



hand made urbanismo El Campo de Cebada



Mesa de palets



Silla palet

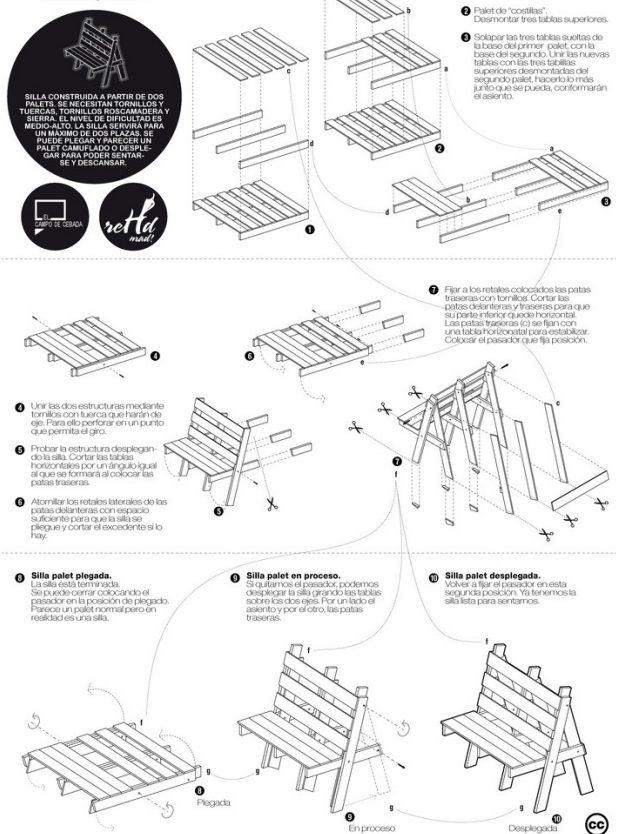


Figure X Construction guide of the Campo’s furniture made by Zuloark (from ArchDaily in Spanish, 2013)

PART FOUR: THE DECONSTRUCTION OF THE ARCHITECT'S HEGEMONY

Having users directly shape their environment raises fundamental questions regarding the role of the architect and architectural practice more broadly. The possibility for users to influence and transform space challenges conventional approaches in which architects pre-determine use through a finished and fixed design. Such conventional approaches have been criticised for reinforcing hierarchical power relations, in which architects shape spatial conditions that determine the use of the space. Burns (1991) critiques the architect's tendency to "conquer" a territory in a single gesture, seeking to initiate and complete a site both spatially and temporally. This approach isolates architecture from time itself: the past is disregarded, and the future is treated as inert, unable to modify what has been designed. Boeri (1998) extends this critique by showing how designers often rely on a distant, totalising perspective, which he describes as the planner's satellite view. Such a viewpoint overlooks the evolving, relational, and contested nature of territory, reducing complex environments to manageable abstractions.

The architect takes on a position of power. By shaping the spatial conditions and possibilities of use, they determine social practices. Moreover, the forces that operate beyond the architect's own work are not neutral either. As Burns (1991) argues, space is inherently political, shaped by power relations and their mechanisms. Lefebvre, as explained by Schmid (2022), similarly argues that there is nothing innocent about the space that is granted to the architect and on which they work: it is a means to an end, it serves tactics and strategies, it consists of plots of land that are themselves shaped by their surroundings, subjected to the homogeneous-fractured logic of abstract space. Taken together, these critiques expose the limits of a design culture centred on mastery rather than participation. They also point toward the need for alternative approaches in which design operates not as a singular authorial gesture, but as an agency that opens space to appropriation and collective involvement.

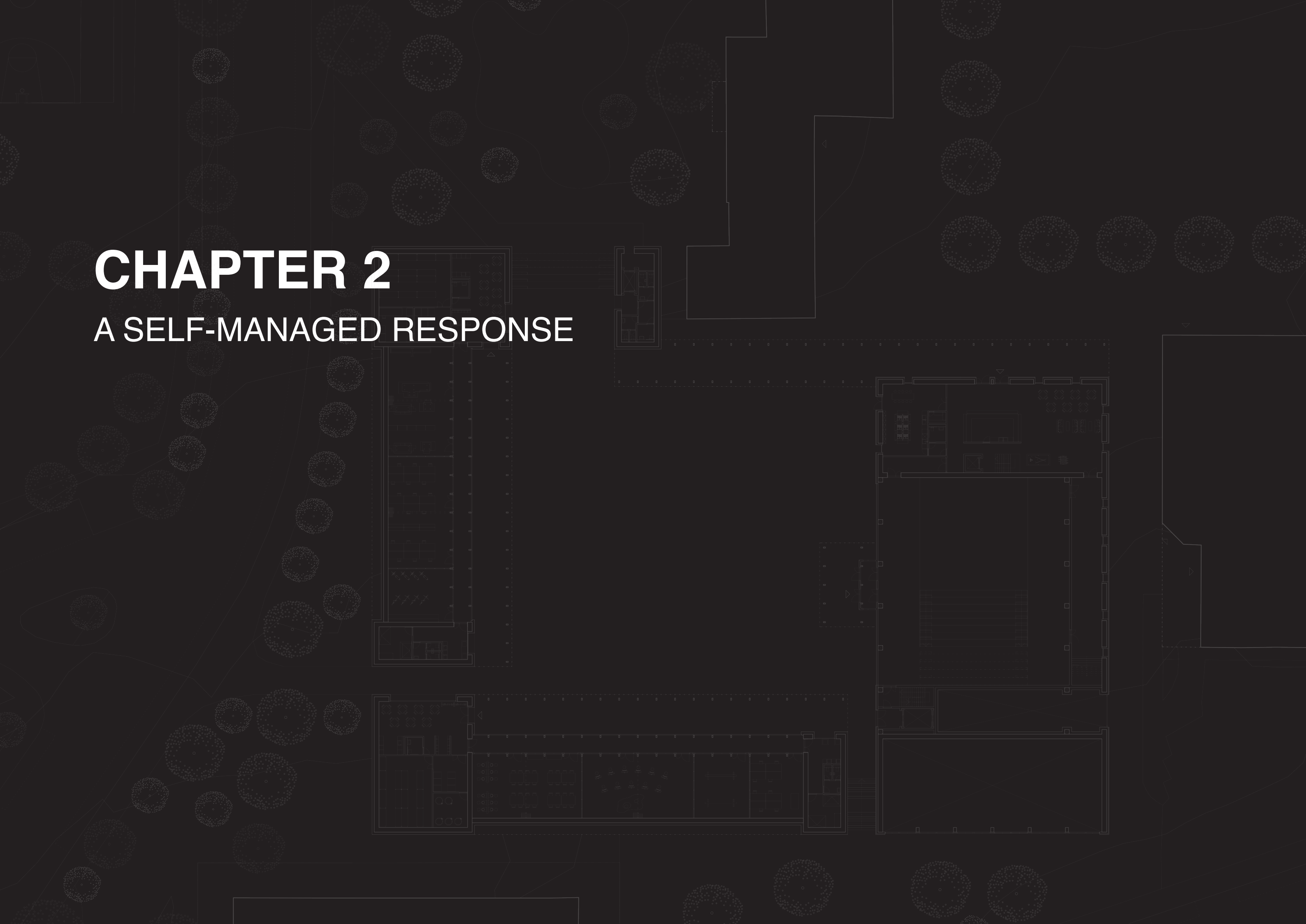
In this context, community involvement in the management of civic spaces, therefore allowing people to have a direct influence on their environment, emerges as a promising alternative. Such participation can foster not only better-maintained and more inclusive environments but also broader engagement in democratic life. Leclercq's (2018) case study analysis demonstrates that both privately led and top-down public or public-private initiatives often lack genuine publicness, whereas community-led processes can reclaim space for collective use and participation. Community asset management or ownership has similarly

been identified as a mechanism for socially just urban regeneration, providing an alternative to gentrification-driven redevelopment (Earley, 2023). Such an involvement goes beyond the material environment produced but can also encourage broader democratic engagement. In post-World War I Vienna, Adolf Loos collaborated with war veterans and widows to create settlements where residents built their own homes, developed gardens, and established local infrastructure. Loos designed construction systems adapted to the capacities of impaired settlers, enabling them to fully participate in shaping their built environment. This engagement extended beyond housing, ultimately influencing legislation, including the 1919 Disability Compensation Act (Gissen, 2022). Such examples demonstrate how opening space to community agency can transform not only the built environment but also the social and political life it supports.

The architect's role, then, shifts from authoring complete environments toward enabling processes of collective transformation and appropriation.

CHAPTER 2

A SELF-MANAGED RESPONSE



PART ONE: THE SITE

Gran San Blas 1958

The chosen site for a project responding to this democratic endeavour is located within the Gran San Blas project. Developed in 1958 to accommodate a growing population migrating from rural Spain to work in the industrial sectors on the outskirts of Madrid, the project aimed to create a modern, self-sufficient neighborhood while addressing and ultimately eliminating the proliferation of shanty towns. It comprised approximately 10,000 units of social housing, organized into six *supermanzanas*, one of which was designated for a commercial and civic centre (CC on Figure XI). In its early years, the neighborhood lacked sufficient retail infrastructure, relying mainly on street vendors and local markets. A significant turning point came with the arrival of the metro, as the first section of Line 7 was inaugurated in 1974, greatly improving the connectivity of the neighborhood (Bibliotecas Públicas, n.d.).



Figure XI Plan and zoning of the Gran San Blas Project from 1958.

Although the project originated as social housing, it no longer holds this status today. By the time the IVIMA (Social Housing Agency) took control of the homes in 1993, more than 80% of the units had already been informally sold between individuals, even though such transactions were not allowed. Following several years of negotiation between residents' associations and the Instituto de la Vivienda de Madrid, inhabitants were ultimately able to formalize the purchase of their homes around 1996 (Bibliotecas Públicas, n.d.).

The simple and homogeneous building stock of this neighborhood provides only the bare minimum in terms of dwellings, increasing residents' reliance on public spaces for their quality of life. At the same time, however, the neighborhood is designed with limited public infrastructure and lacks sufficient public spaces. The area from the Gran San Blas project could be considered an example of the homogeneous-fractured logic of abstract space. The building blocks look the same and present the same repetitive patterns (see Figure XII), and the public buildings are strongly divided into different plots, all fenced off from a broader public infrastructure (see Figure XIII).

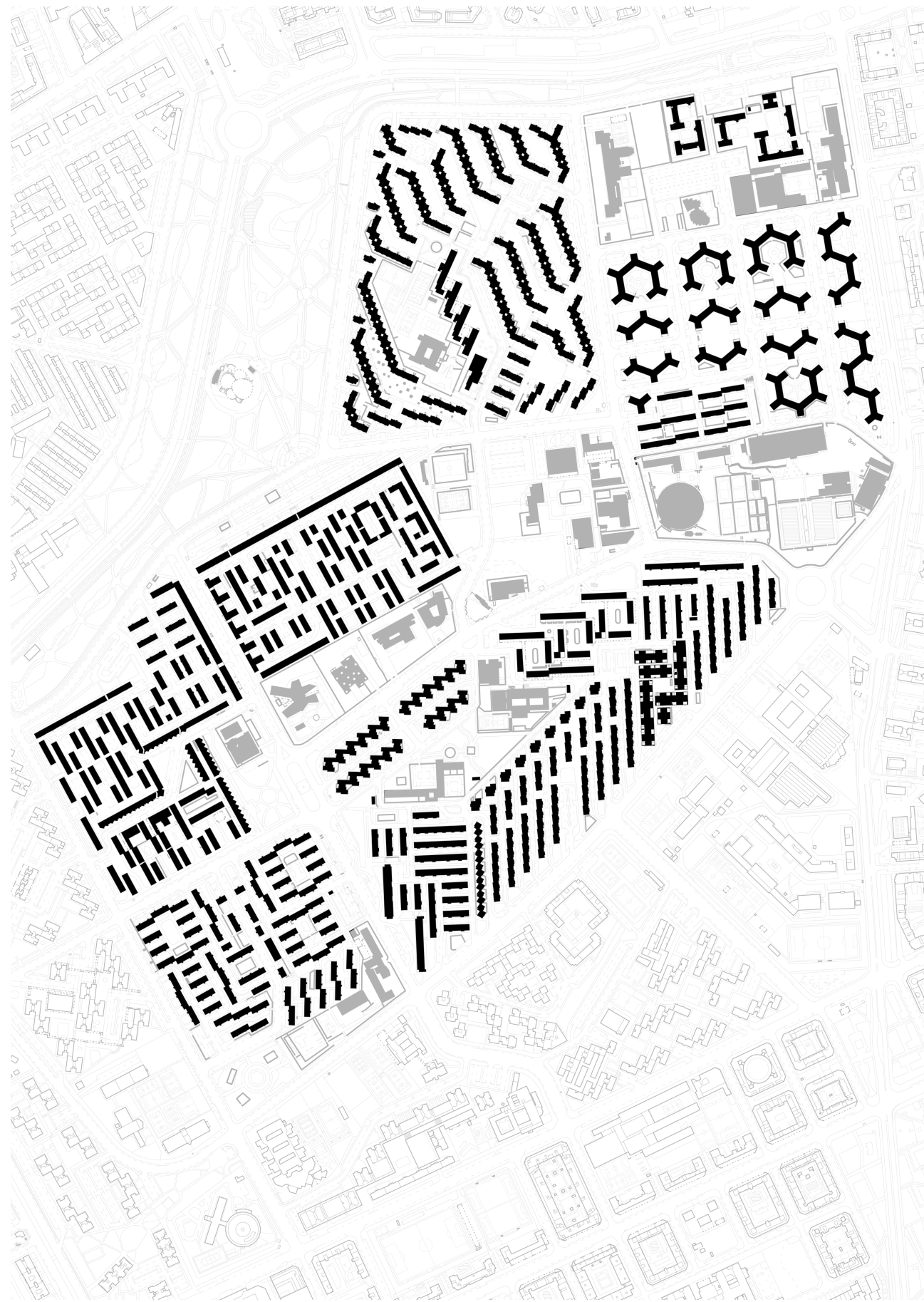


Figure XII Plan of the homogeneous building blocks (dwellings).

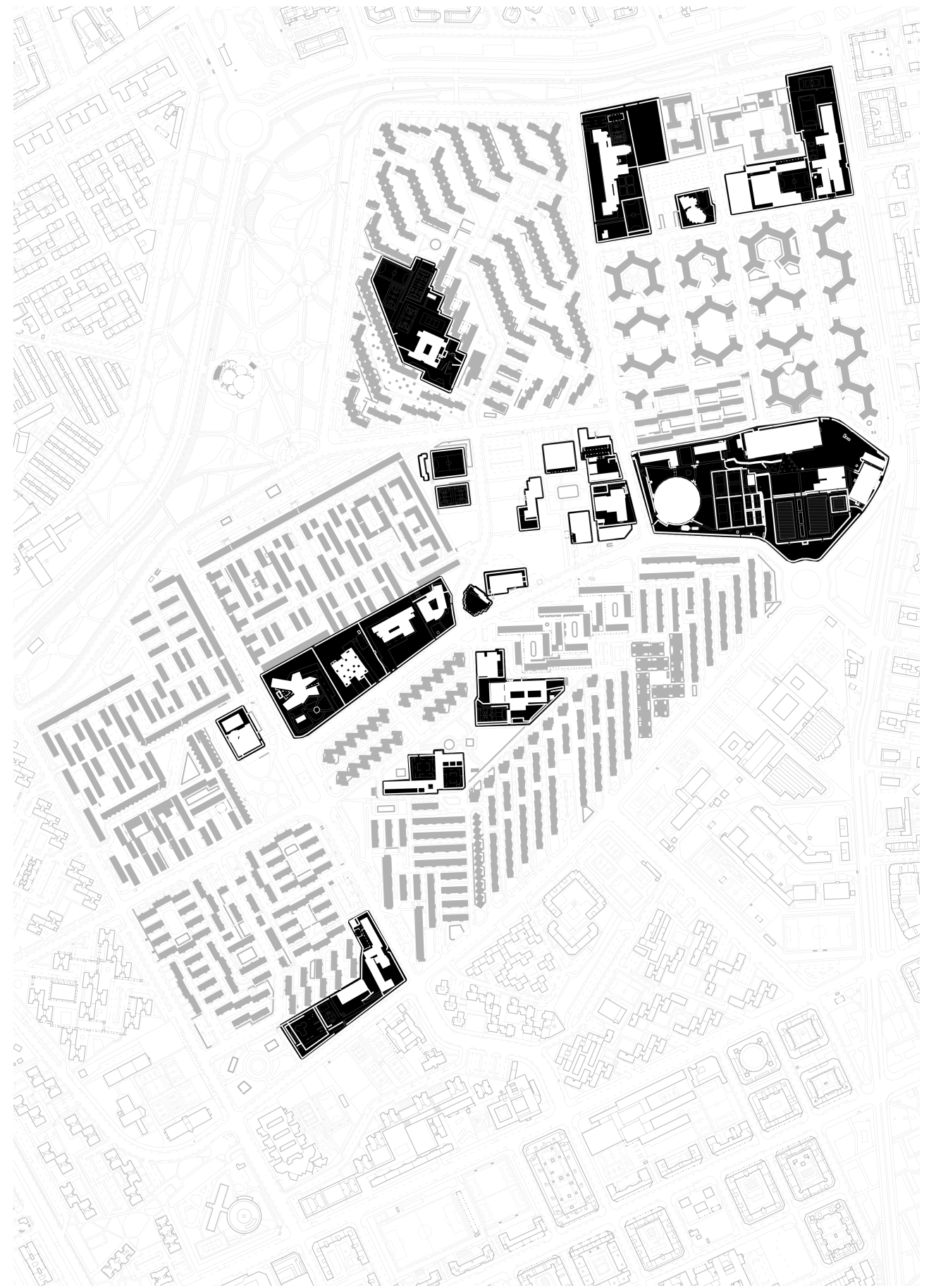


Figure XIII Plan of the fractured public spaces, fenced off from the public realm

The Forgotten Centre

As mentioned previously, the central *supermanzana* was originally intended to function as a civic and commercial centre. In reality, however, it never developed according to this vision, and only the most basic functions were implemented. Essential facilities do exist, but ‘non-essential’ public spaces, those that would support social interaction and community life, are largely absent. At the moment, the central area hosts the police station, fire station, neighborhood cleaning facility, addiction care center, petrol station, supermarket, and tax office. This configuration appears largely unplanned, with buildings occupying the space in a random manner. In addition, a significant parcel within this central zone remains vacant, consisting of an undeveloped dirt lot. This vacant space transforms into parking on nights of football matches, as the stadium is nearby.

In 2017, a competition was organized to transform this area into a civic plaza; however, there have been no significant updates since, and several of the proposed designs are now outdated (see Appendix 3 for the project plan). The lack of adequate public and cultural facilities in the neighborhood has previously led residents to initiate their own solutions, most notably the Montamarta Centro Social, a self-managed cultural centre that took place in a reclaimed building. It hosted a wide range of activities, including meditation, yoga, dance, music, painting workshops, philosophy and digital photography courses, as well as film screenings and a book club. However, the centre was closed in 2022 due to structural safety concerns.

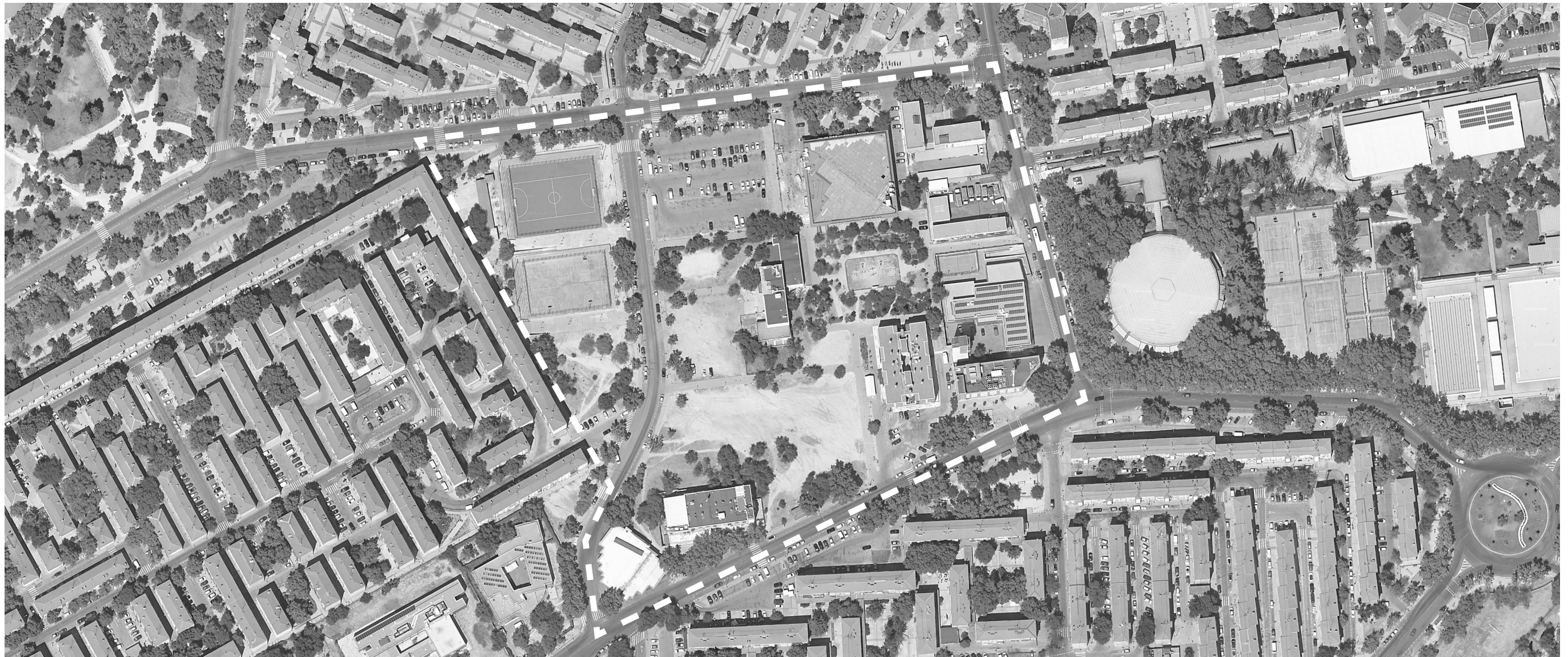


Figure XIV Satellite view of the central area of the neighborhood



Figure XV Images of the empty lot in the centre of San Blas

Living in San Blas

San Blas is characterized by a relatively older population, with a mean age between 40 and 45 years, placing it on the higher end within Madrid. The proportion of residents over 64 years old ranges between 10% and 20%, while those under 16 account for only around 10%, which is significantly lower than the city average. From an economic perspective, the neighborhood exhibits notable vulnerability: household incomes are particularly low, levels of higher education attainment are limited, and unemployment rates are relatively high, reaching approximately 20–25%. At the same time, the proportion of residents receiving retirement pensions remains unexpectedly low (between 2% and 13%), which is concerning given the relatively large elderly population. Socially, around 20% of residents are foreign, a figure consistent with broader trends in Madrid, and there is a slight predominance of women. The proportion of students is extremely low, at under 3%, placing it among the lowest in the city. In terms of marital status, San Blas has one of the lowest shares of married residents (18–31%), with a high proportion of single individuals (around 50%), alongside comparatively elevated rates of separation and divorce (up to 11%) and a notable presence of widowed residents.

Regarding housing conditions, most of the built fabric dates back to the 1958 Gran San Blas project, with a smaller portion redeveloped in the 1980s. Between 60% and 70% of dwellings are owner-occupied, and the vast majority serve as primary residences. The municipality identifies the area as experiencing both economic and residential vulnerability (see Appendix 1 for detailed statistical mappings). This is further supported by Duquesne (2017), whose study highlights the limited size and adaptability of many apartments, which are often too small for families or even couples. In some cases, the living room and kitchen are combined within a single, compact space (see Appendix 2 for a detailed analysis of housing typologies). These socio-demographic and spatial characteristics help define the primary target group for the project: local residents facing financial and residential challenges, particularly low-educated individuals, single adults, and elderly populations.

PART TWO: THE PROGRAM

The program responds to the site's history, socio-economic conditions, and civic context. It is structured around four complementary components, as shown in Figure XVI. The first component responds directly to the housing conditions of the Gran San Blas complex. Given that many apartments are outdated, compact, and lack access to private outdoor space, the centre will provide shared amenities such as climate shelters, outdoor and gardening areas, a communal kitchen, and spaces for social interaction.

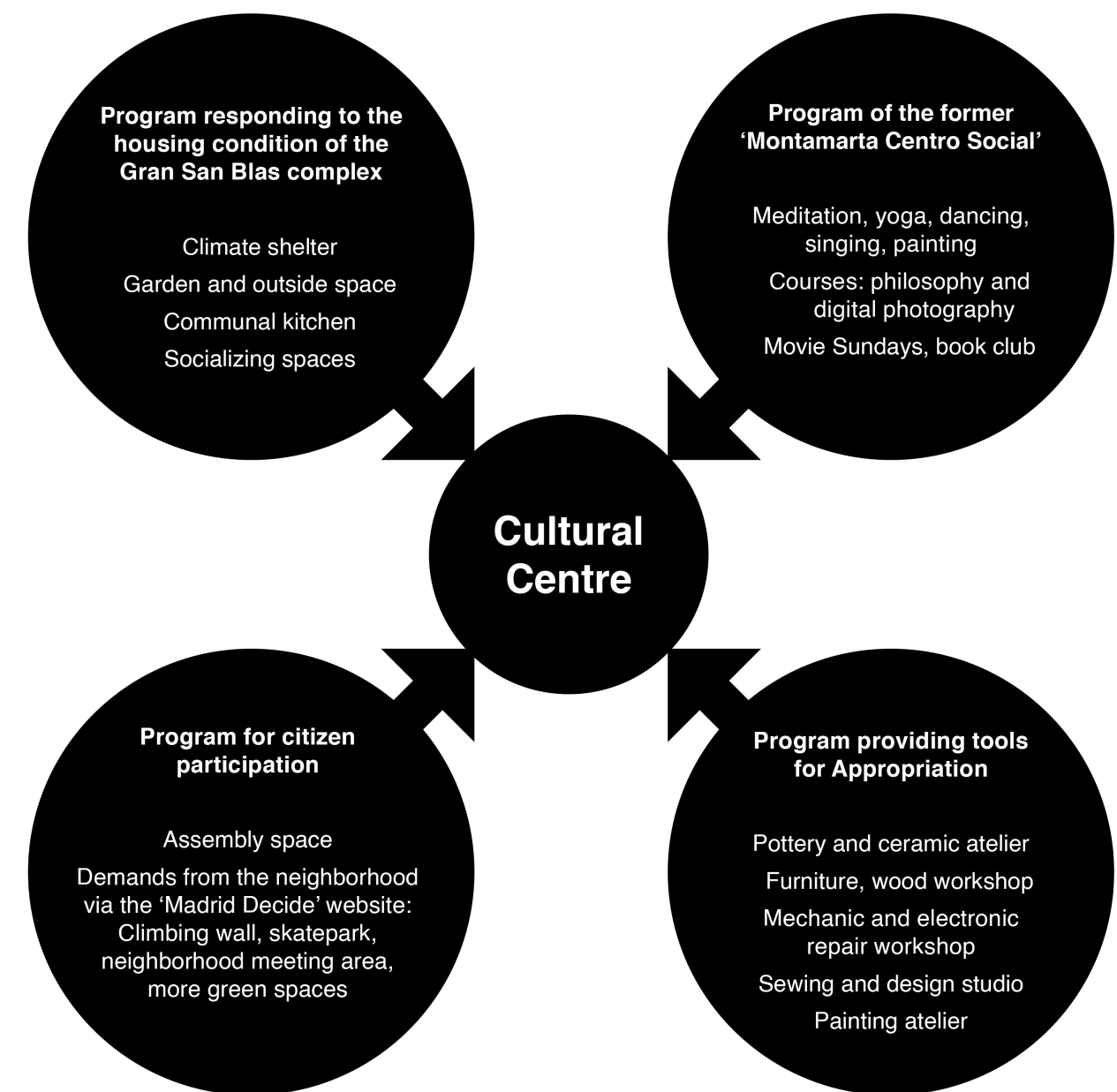


Figure XVI Program of the architectural intervention responding to the democratic endeavour.

The second component builds upon the legacy of the former Montamarta Centro Social, which was closed in 2022. It aims to reintroduce and support similar activities by providing dedicated spaces for meditation, yoga, dance, music, and painting, as well as rooms for courses and larger flexible areas for informal film screenings and book clubs.

The third, and most central, component focuses on fostering citizen participation. The centre will include an assembly space enabling residents to collectively organize and manage activities through a self-organized approach. This assembly space will be multi-functional, and also serve as a theatre for the neighbourhood. In addition, it will incorporate demands expressed by the neighborhood, including a climbing wall, skatepark, meeting areas, and increased green spaces.

Finally, the fourth component provides tools for appropriation through the creation of workshops and maker spaces. These facilities will enable residents to actively shape and engage with their environment through creative and practical activities, such as pottery and ceramics, woodworking and furniture making, mechanical and electronic repair, sewing and design, and painting. Together, these four components establish the foundation for a cultural centre in San Blas. The detailed program, including specific requirements and spatial adjacencies, can be found in Appendices 4 and 5.

PART THREE: SCALES OF APPROPRIATION

Design intentions

The design intention focuses on connecting the different ‘supermanzanas’ with their centre, this centre becoming a civic space, as defined in the previous chapter. This is explored through appropriation across different scales.

Urban scale

At the urban scale, the intervention considers the connection axes to the different parts of the neighbourhood. The site is currently easy to avoid. The buildings of the area are situated on the edges and mainly face outward, creating small plazas at their fronts. The corners of the centre are closing off the space, redirecting flows around the area instead of through it (see Figure XVII).

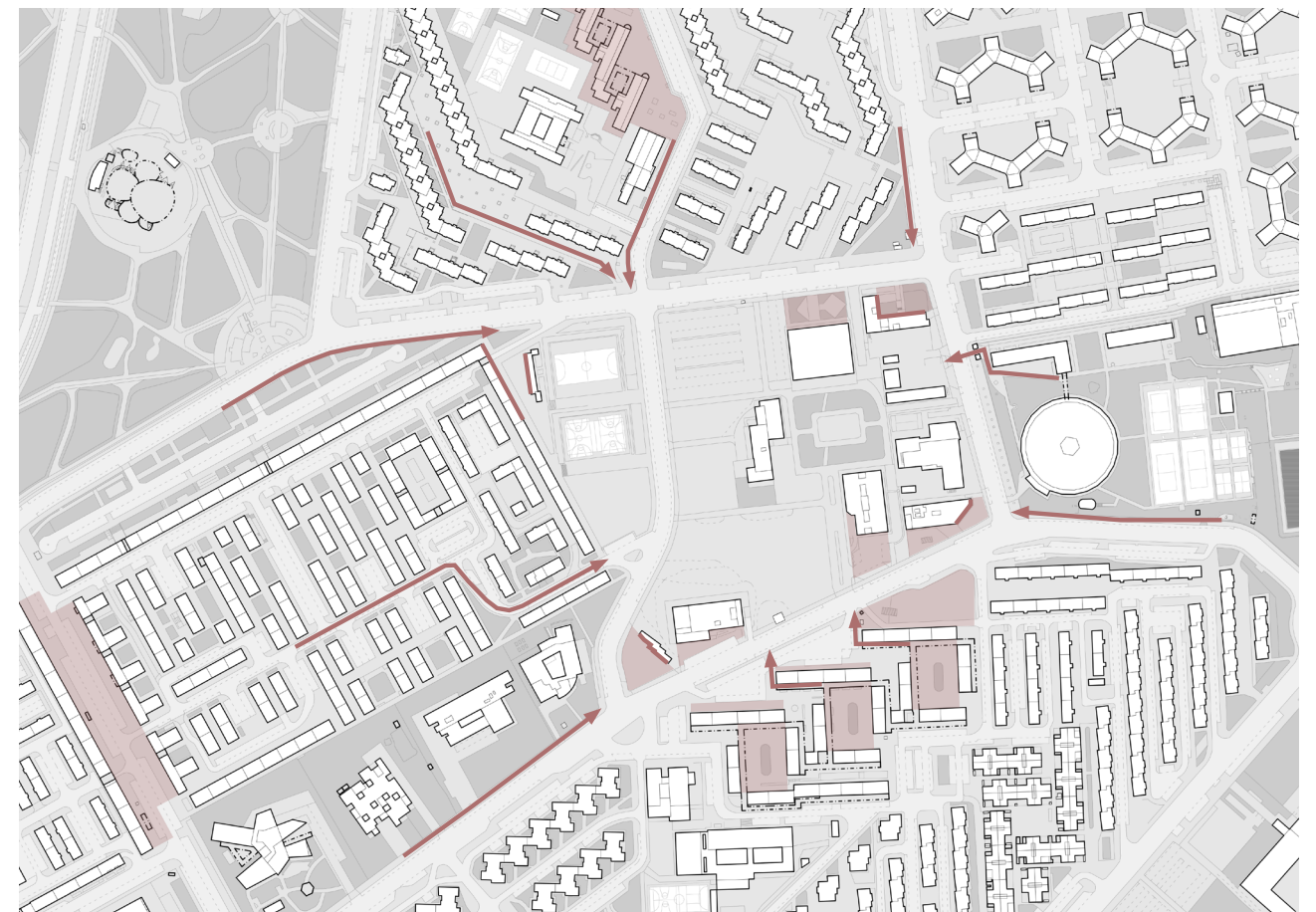


Figure XVII Urban axis and plaza situation.

The proposal recreates this plaza condition by introducing an active lower floor with shops and restaurants, mirroring the buildings in front (See Figure XVIII and Figure XIX). At the same time, the sheltered inner space, protected from the surrounding roads, is used as an opportunity. The building frames a first, formal square that provides access to the supermarket, medical building, and smaller shops. A second square, informal, is shaped by the building itself. These two squares, in the interiority of the centre area, become the elements connecting the different 'supermanzanas'.

The proposal remains quite minimal and provides the base for a civic centre that could grow over time. Adding to the new building, the proposal includes the removal of the cleaning facility, replaced by small shopping arcades. This creates a more direct connection to the sports centre, while the rest of the area stays largely unchanged. The supermarket parking remains, and the area around the sports fields is greened.

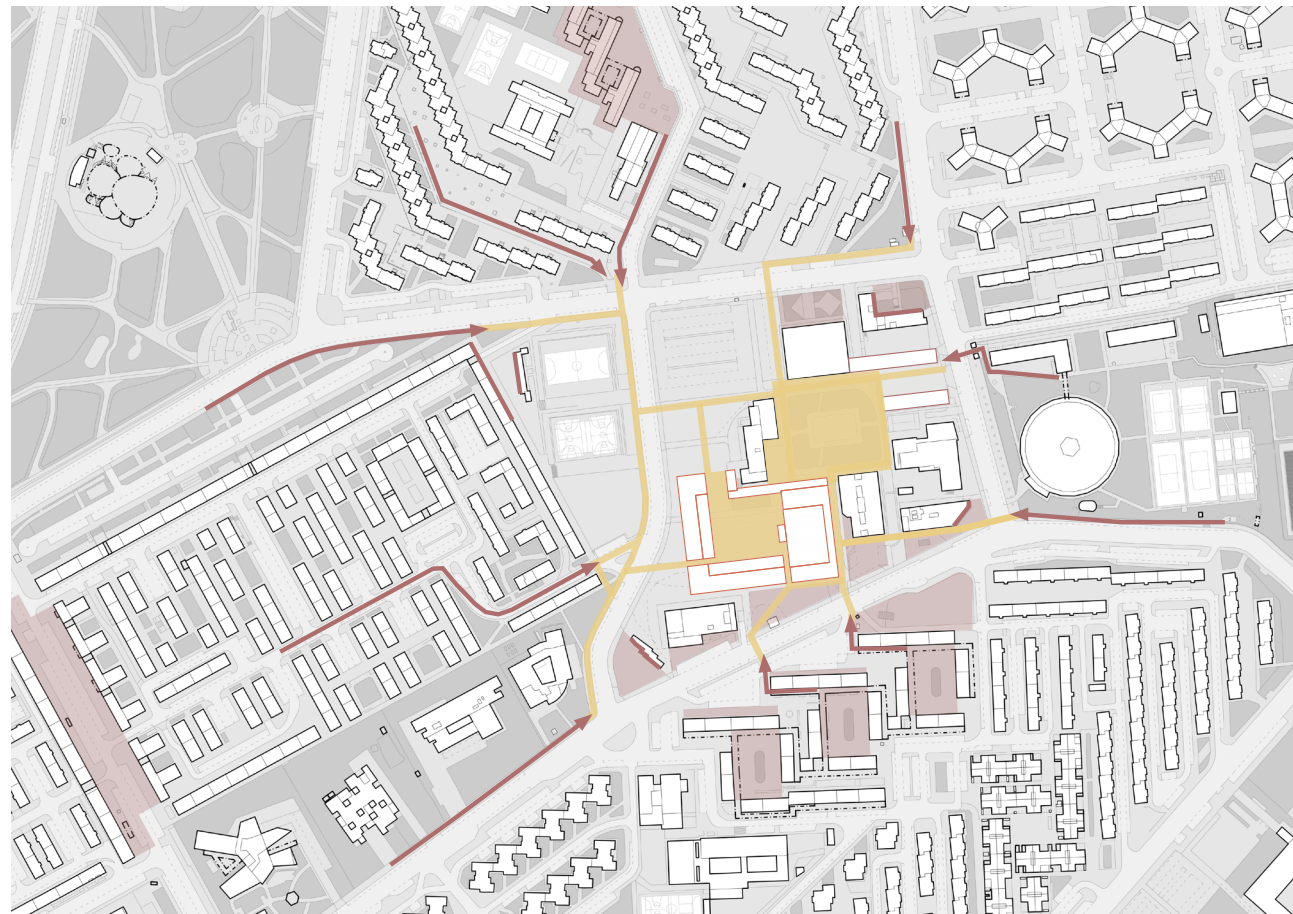


Figure XVIII New building connecting through the centre and framing two squares in its interiority.

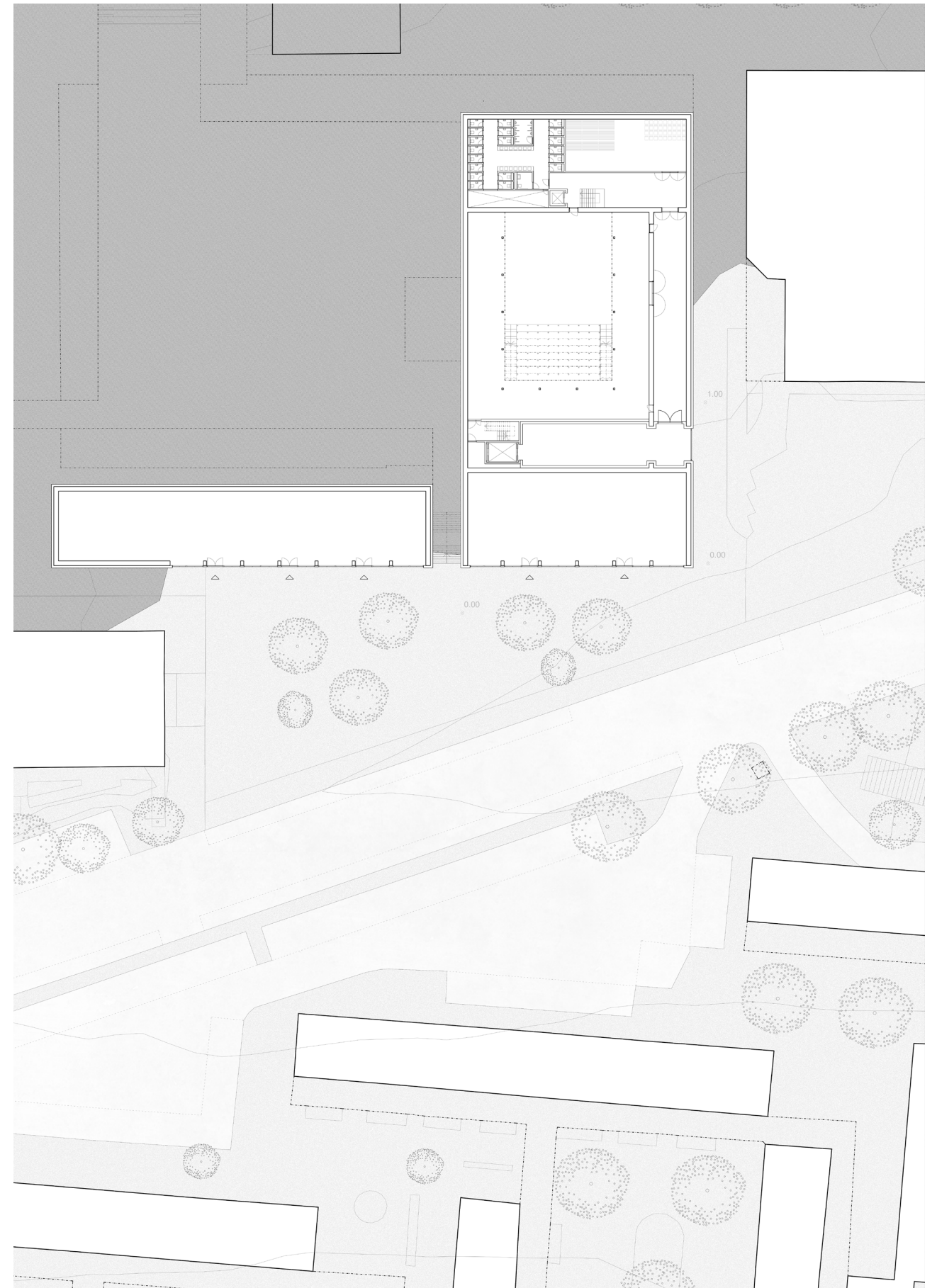


Figure XIX Active lower floor with shops and restaurants, creating a mirroring plaza situation.

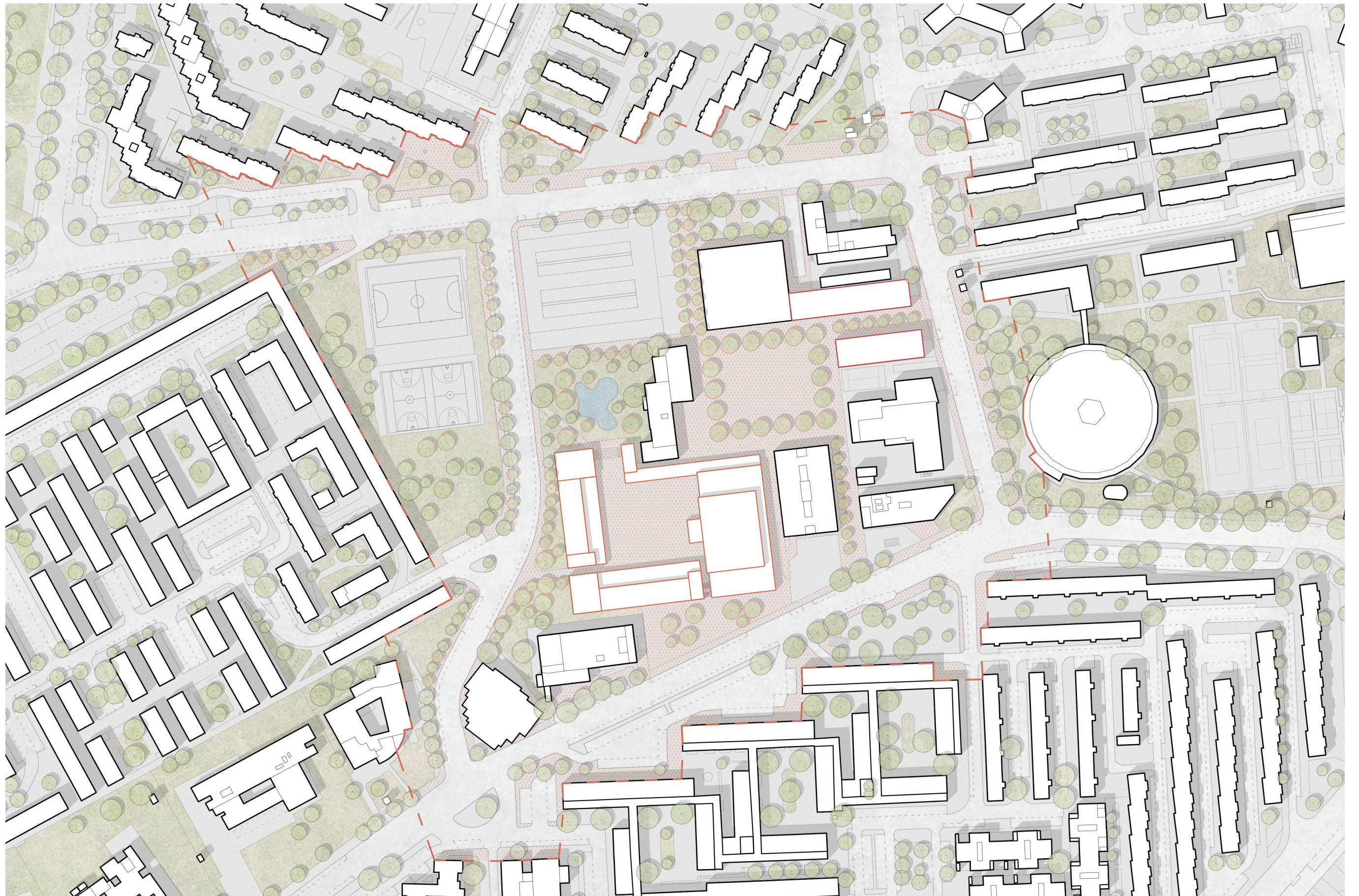


Figure XX Situation plan of the new building.

Civic square

The informal square, the Freeground, is the main space for appropriation. It is shaped by the surrounding building, creating a sheltered and manageable space for civic activities. Although clearly defined by the building, the Freeground remains open as a passage for people moving through the centre. People pass through and are drawn in by the liveliness of the place. At the same time, it stays enclosed enough to be easily controlled or closed off if events are organised.

The workshop spaces surround the Freeground and are open to it, providing the tools for appropriation. Sliding doors and a canopy support the transition between workshop and square, allowing activities to expand under it and further into the square as a shared working space.

The Freeground is completely level, allowing flexible and movable furniture, such as those developed at the *Campo de Cebada* (see page 22), to be used easily. Bleachers and gardens on wheels can reconfigure the space quickly.

This approach shifts the focus of the design. The project is not only about the building itself, but about activating the surrounding urban space.



Figure XXI Floor plan of the Freeground and its surroundings.

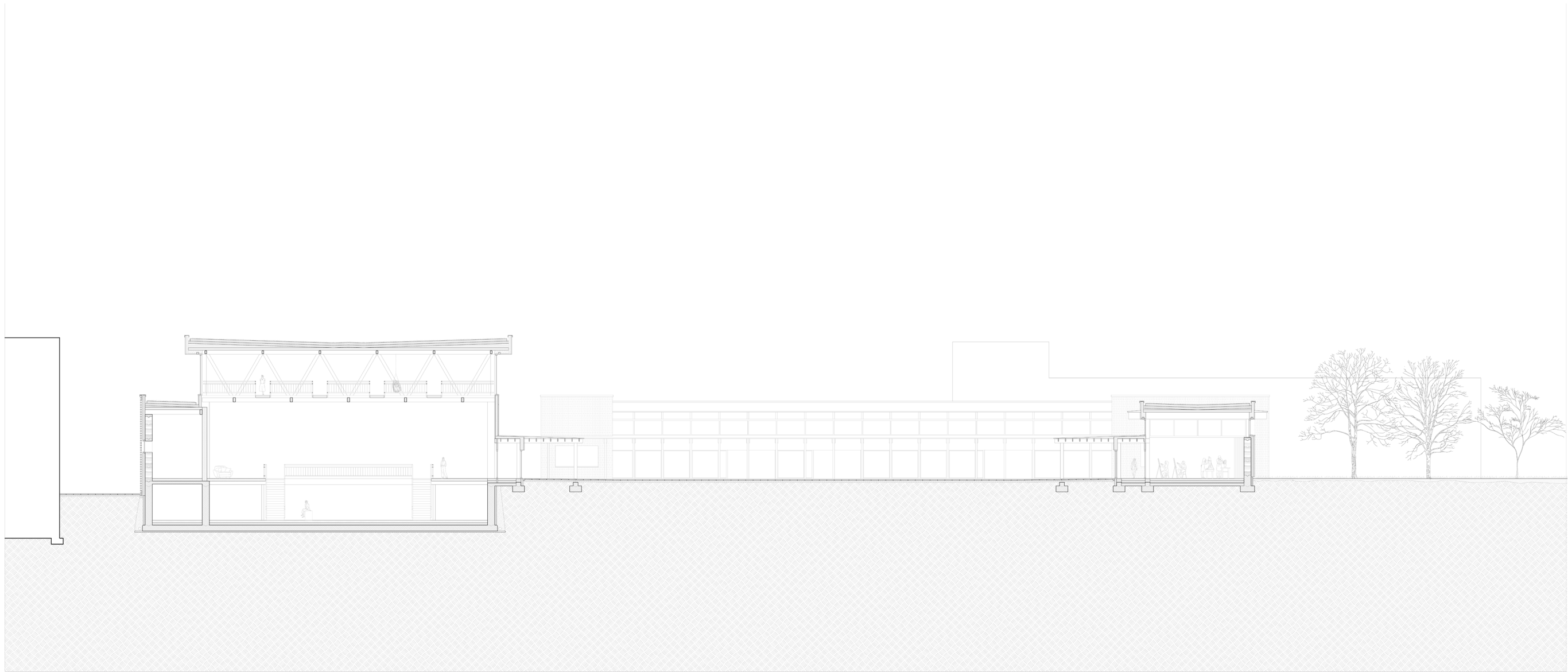


Figure XXII Direct connection from the Freeground to the Forum

Flexible floorplan

The building is organised as a sequence of adaptable spaces, creating a clear structure while allowing different uses across the building. The workshops, for example, are modular. The two ends of the space are fixed. One end contains the entrance, a small kitchenette, tables, toilets, and lockers. It also includes a closed storage room and spaces for precise or technical work, such as a kiln room. The other end contains toilets, washing areas for paint or clay, and a spraying booth or other activities that require strong extraction.

Between these two fixed ends, the central zone remains open and adaptable. Sliding partitions allow it to be divided into smaller or larger rooms depending on use. The doors can open directly to the hallway and fully connect to the canopy space, extending activities outward (see Figure XXV).

The main inside space of the project, the Forum, is also highly adaptable. The raised floor coming from the Freeground and the foyer, which goes around the space, offers a lot of possibilities for use. It is fully convertible into a theatre, with tiered seating that can be deployed (see Figure XXVI), and a grid over the full space. The Forum can host a wide variety of events, ranging from concerts and exhibitions to assemblies and sports events. When no event is planned, the wheeled furniture from the Freeground can be brought inside to enjoy the space.

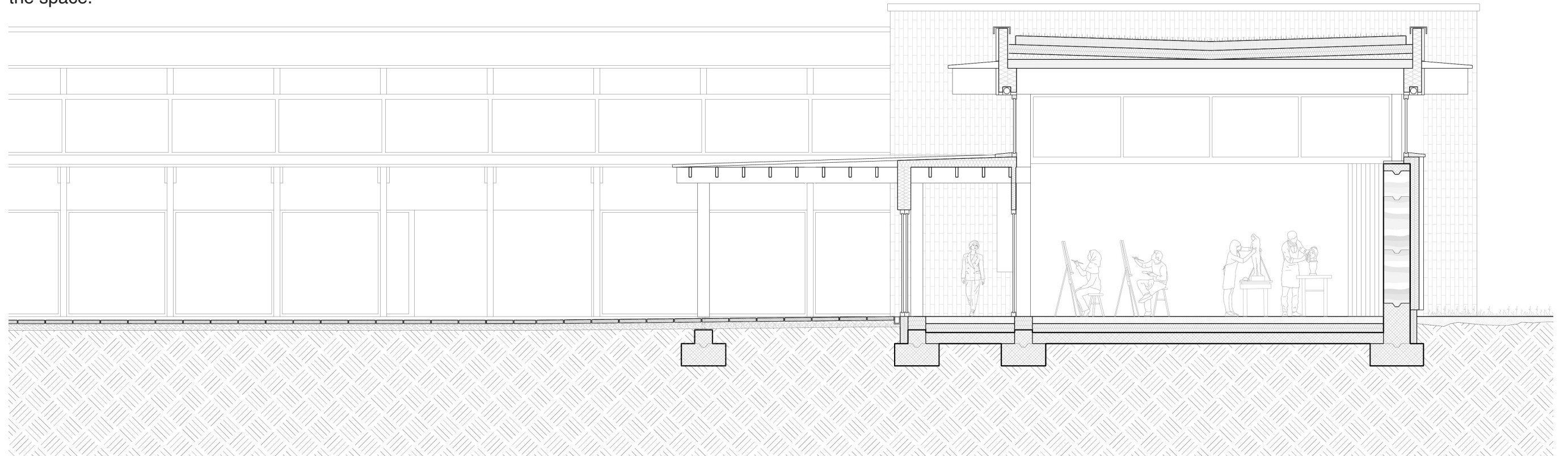


Figure XXIII Section of the workshops.

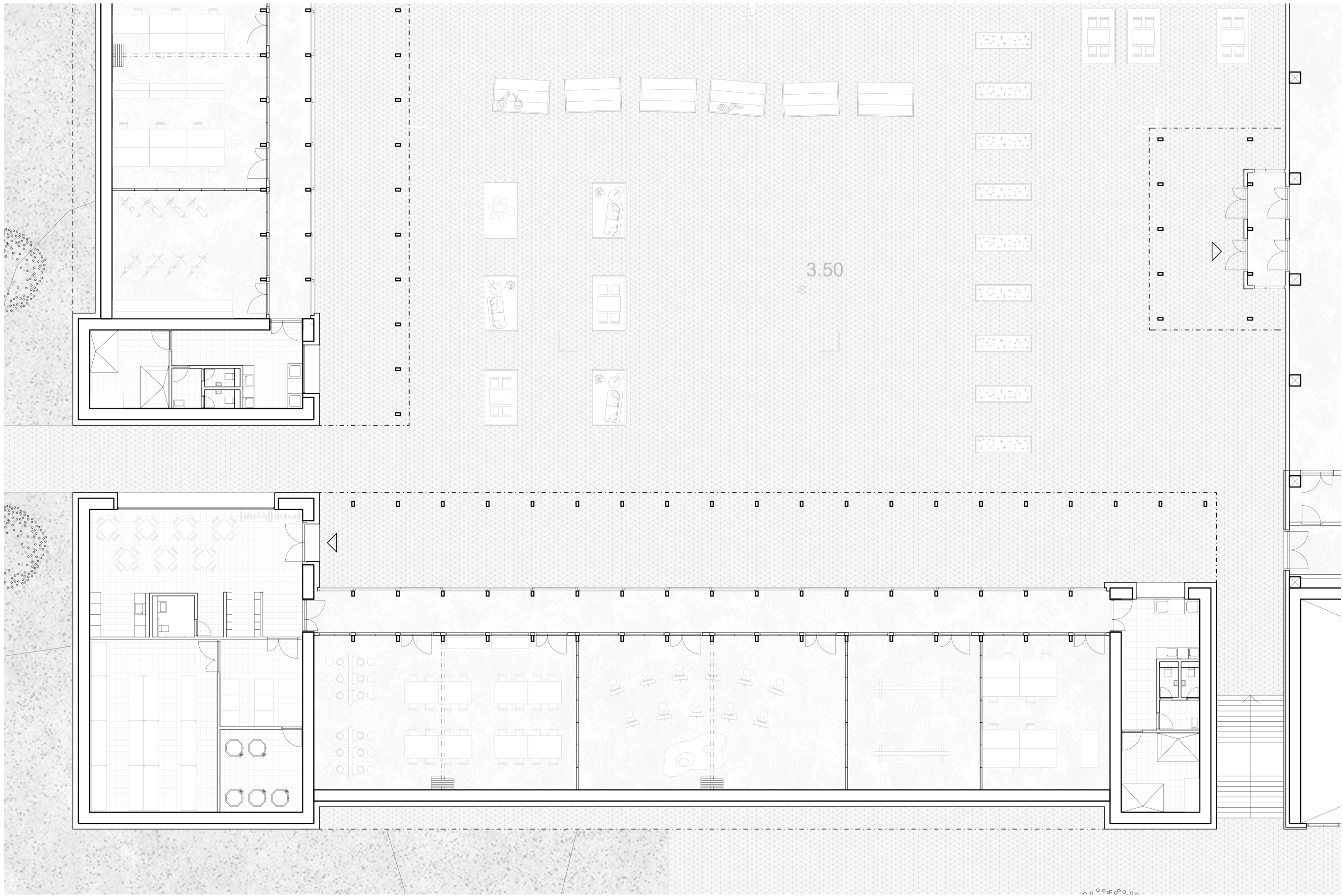


Figure XXIV Modularity of the workshops

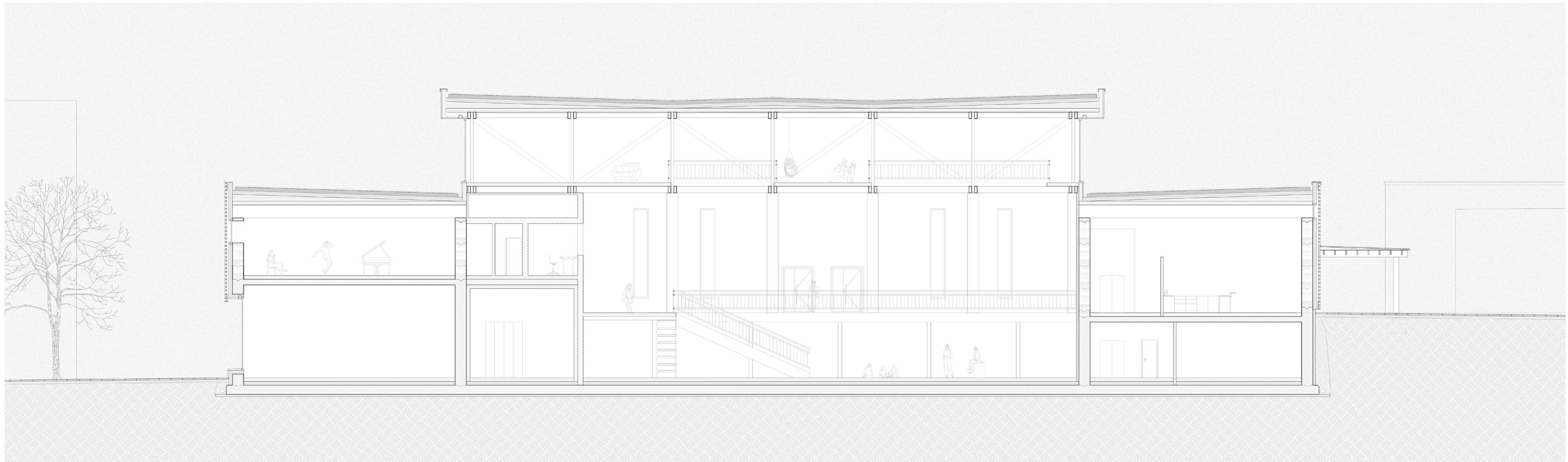


Figure XXV Section through the Forum.

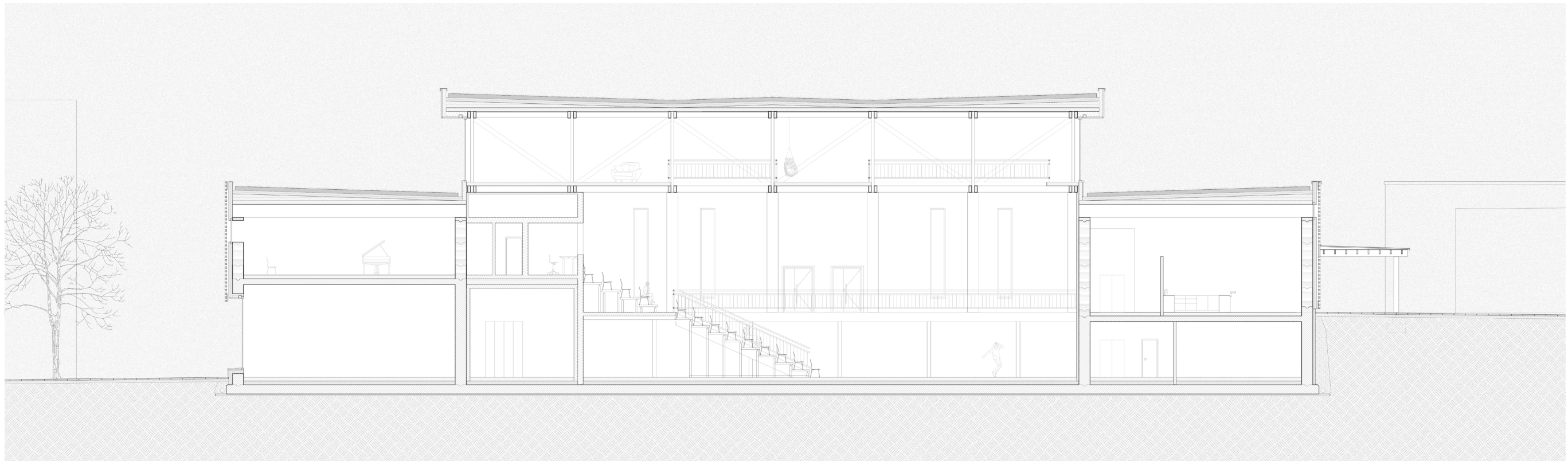


Figure XXVI Forum with the tier-seating deployed

Extruding the site

The building establishes a strong relationship with the site, emerging from it. It uses locally sourced earth as one of its primary load-bearing materials. The site's soil composition, coarse-grained arkosic sand and brown and reddish clay (see Figure XXVIII), offers promising conditions for this approach, as the clay content makes the earth suitable for rammed-earth construction.

The construction process begins with the excavation of the site material. The upper 50 cm of topsoil is first removed, as the organic layer is unsuitable for building. The remaining earth is then stored and prepared for prefabrication. Following excavation, the concrete retaining walls and foundations are cast to stabilize the terrain and support the structure. Afterwards, the mass timber structure that will host the Forum is built and covered, temporarily functioning as a pre-fabrication hall for the rammed-earth blocks. In this sheltered environment, the blocks are fabricated and left to dry over several weeks before installation.

Once cured, the rammed-earth blocks are assembled and completed with a timber glulam system. These materials operate together as an integrated structural strategy: rammed-earth walls at the extremities of the workshop spaces provide stability and resist shearing forces, while the glulam structure enables more open and flexible interior spans.

The building's climate strategy combines passive and active systems to ensure thermal comfort and reduce overheating. The high thermal mass of the rammed-earth walls and flooring helps regulate indoor temperatures by absorbing heat during the day and releasing it gradually over time. This passive strategy is complemented by a heat pump system, which operates efficiently in combination with the building's thermal mass. To prevent overheating, the rammed-earth walls are insulated externally and protected by a ventilated façade. The roof also contributes to the building's climate control: its vegetated layer helps reduce heat gain. In addition, roof overhangs and canopies protect windows from excessive solar radiation during the summer months. On the facade of the main building, a ceramic lattice filters direct sunlight, reducing glare and heat gain while still allowing natural daylight to enter the building.

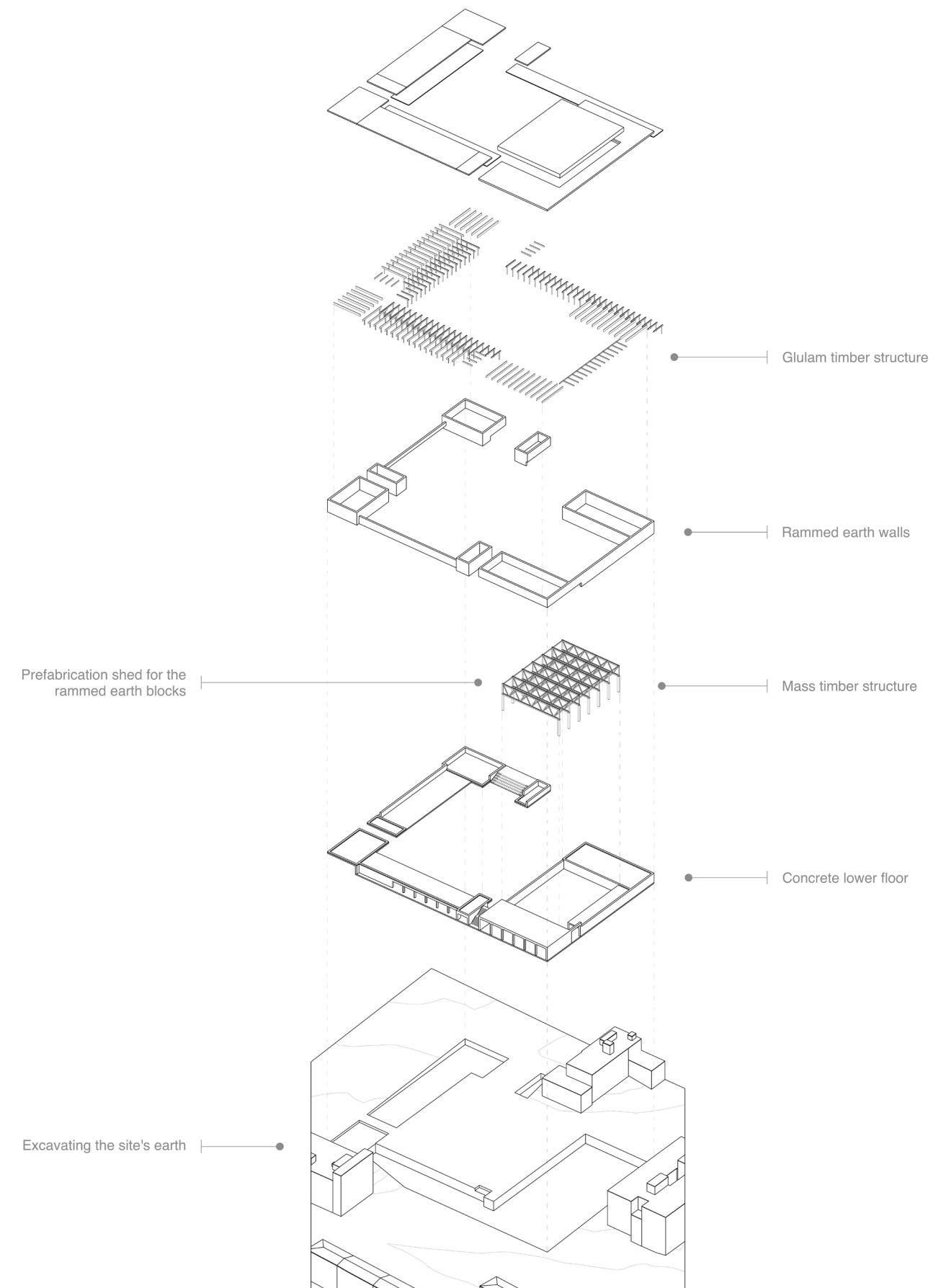


Figure XXVII Steps of construction

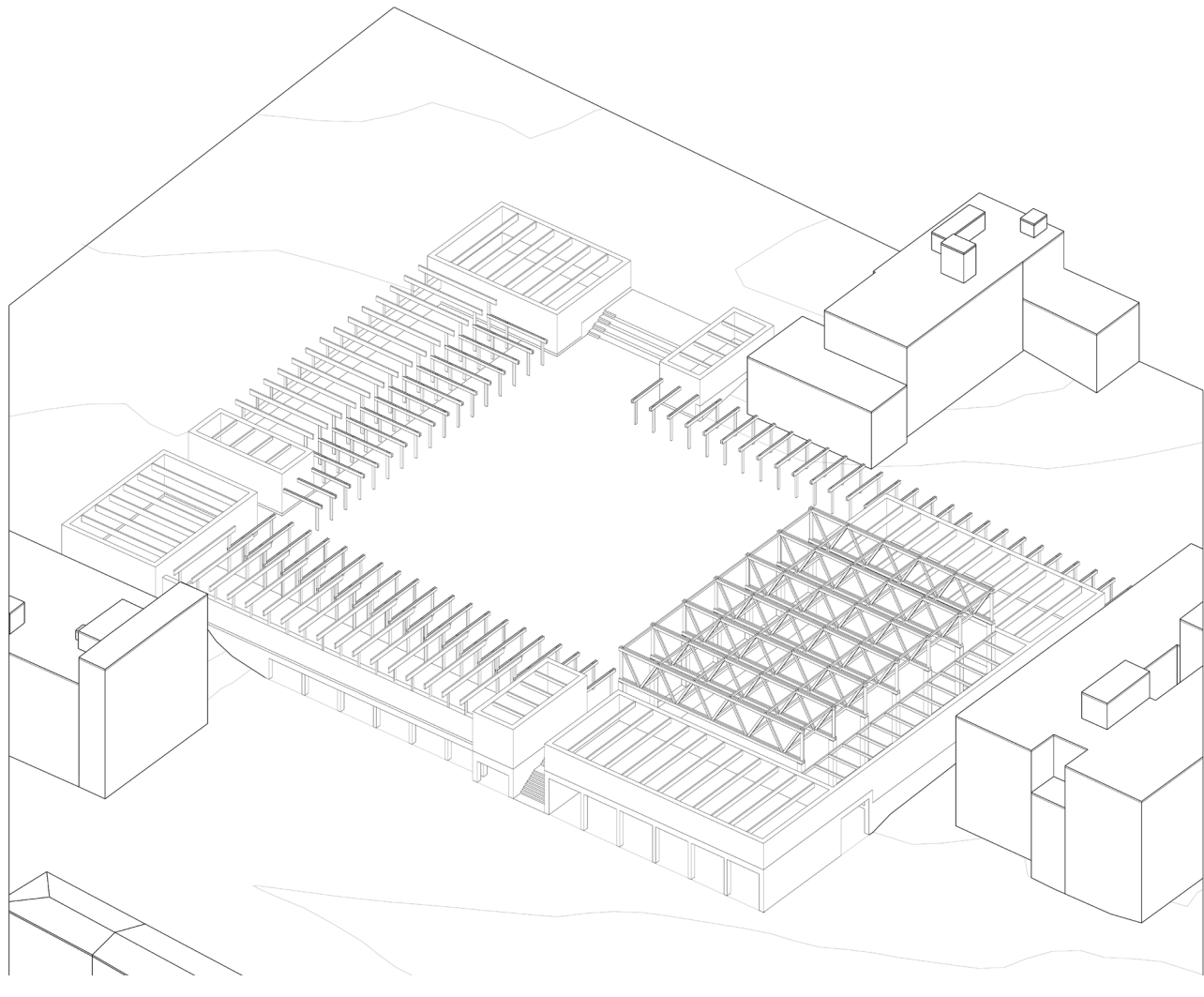


Figure XXIX Structural diagram

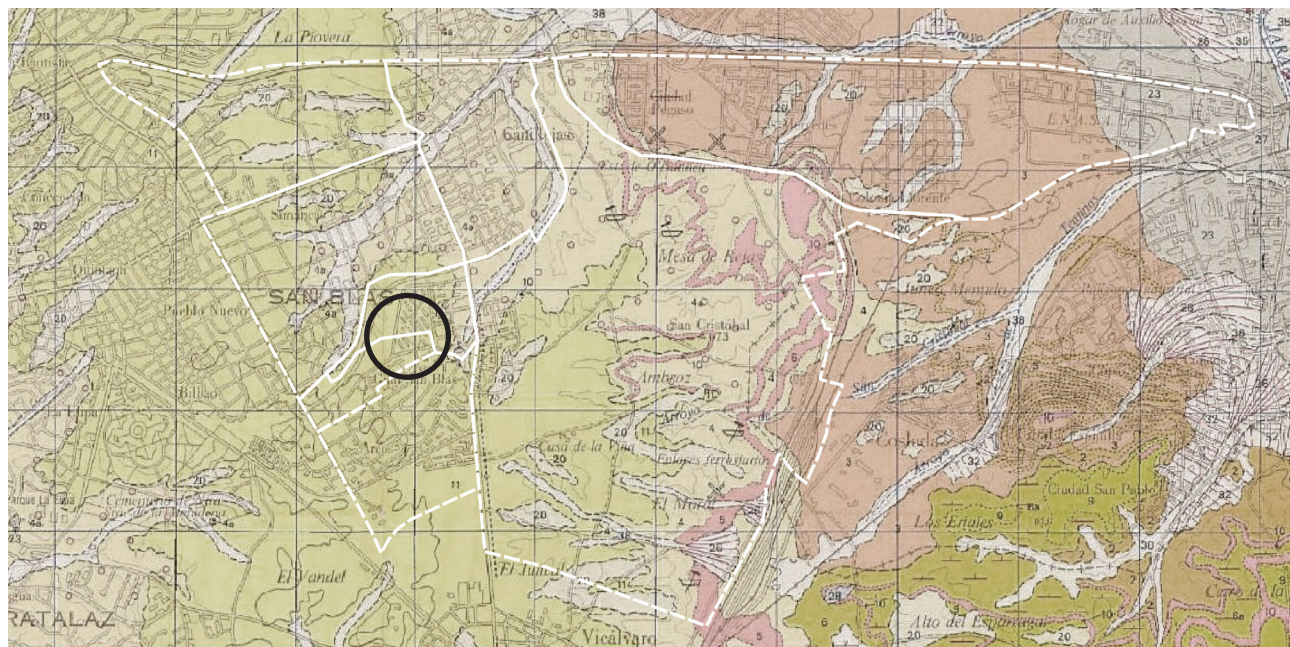


Figure XXVIII Geological map of the area (from Instituto Geológico y Minero de España, 1989)

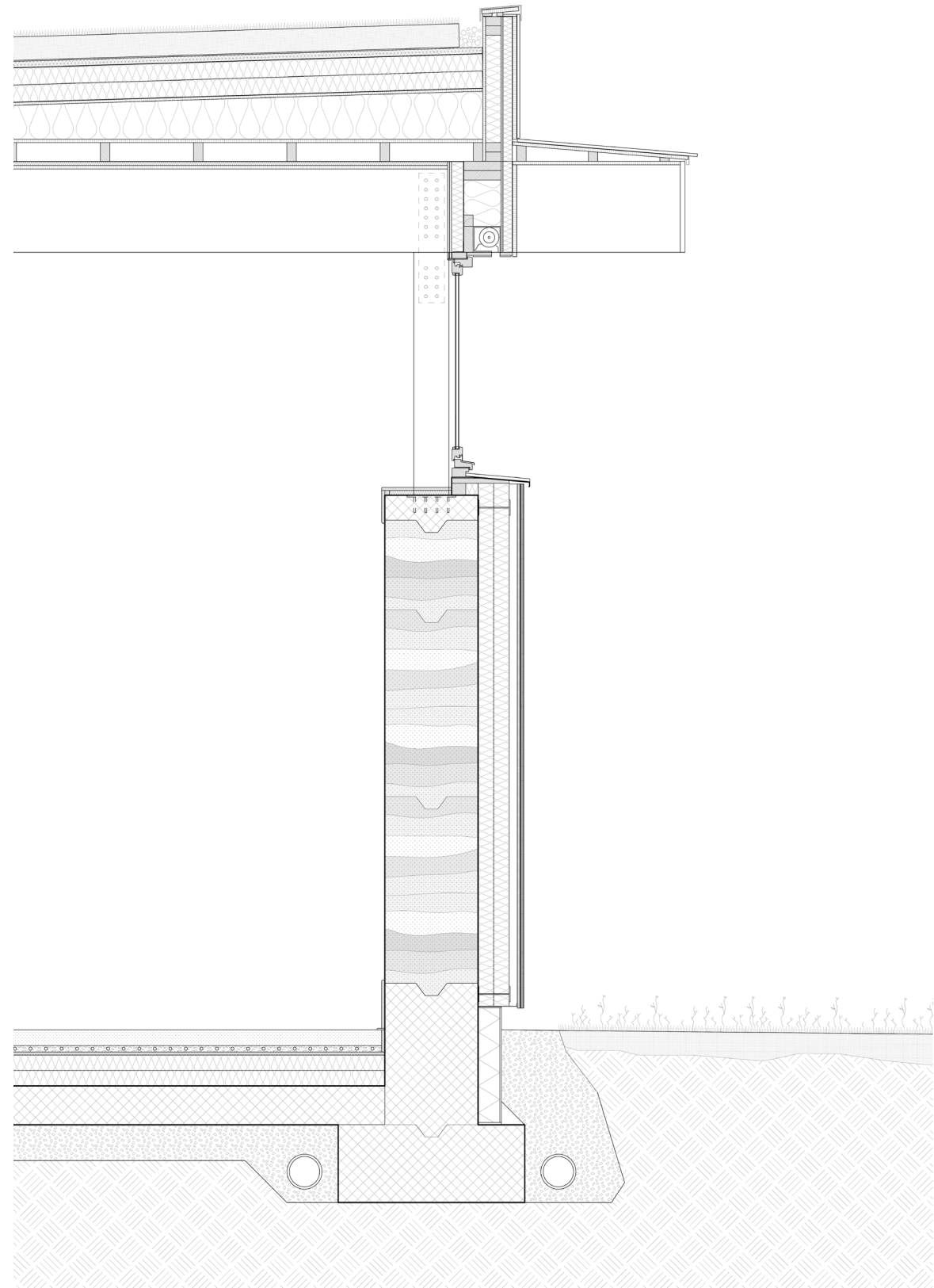


Figure XXX Facade fragment

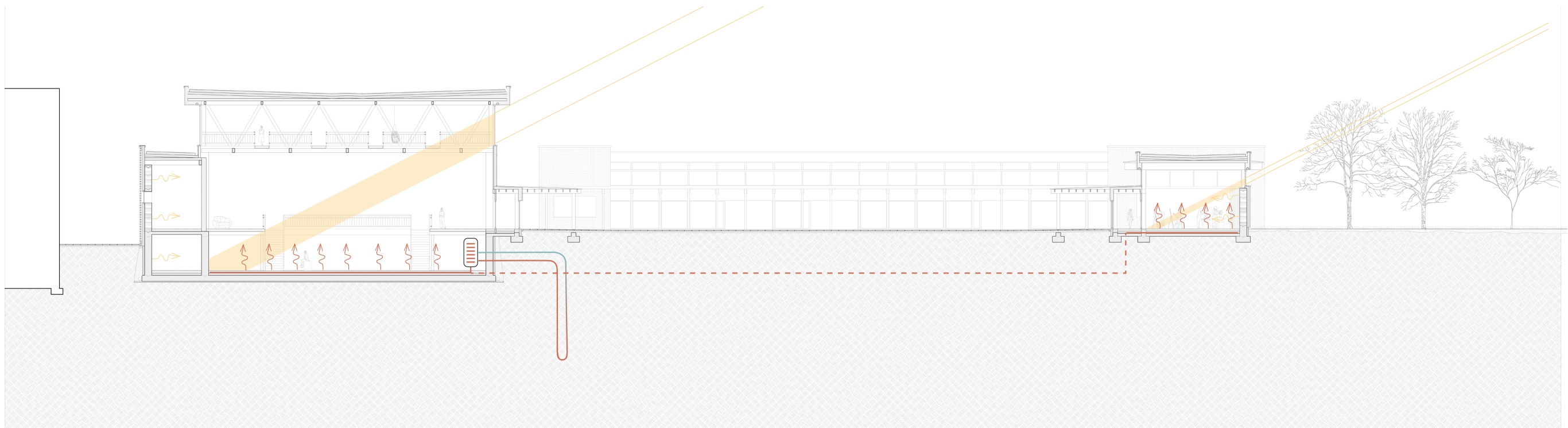


Figure XXXII Heating principles: sun gain, thermal mass, and heat pump

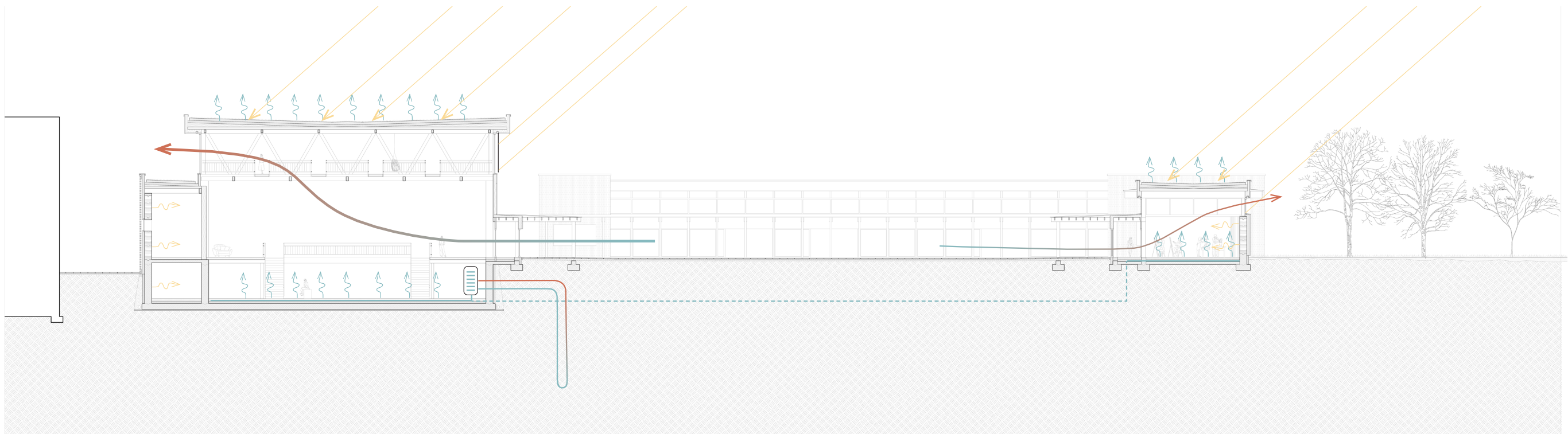


Figure XXXI Cooling principles: overhang and shutters to cover openings, thermal mass, green roof, cross-ventilation, and heat pump

Appropriation of the facade

The principles of appropriation extend to the smallest architectural scale, with portions of the façade designed to incorporate tiles produced within the workshops. During the initial construction phase, the walls are finished only with a scratch coat, leaving space for future additions. Several months later, as tiles begin to be produced in the workshops, they can

be gradually installed onto this surface. This process allows users to engage directly with material production and actively participate in shaping the building over time. By embedding opportunities for modification into the architecture itself, the project encourages a sense of ownership and reduces hesitation towards future adaptations and interventions.

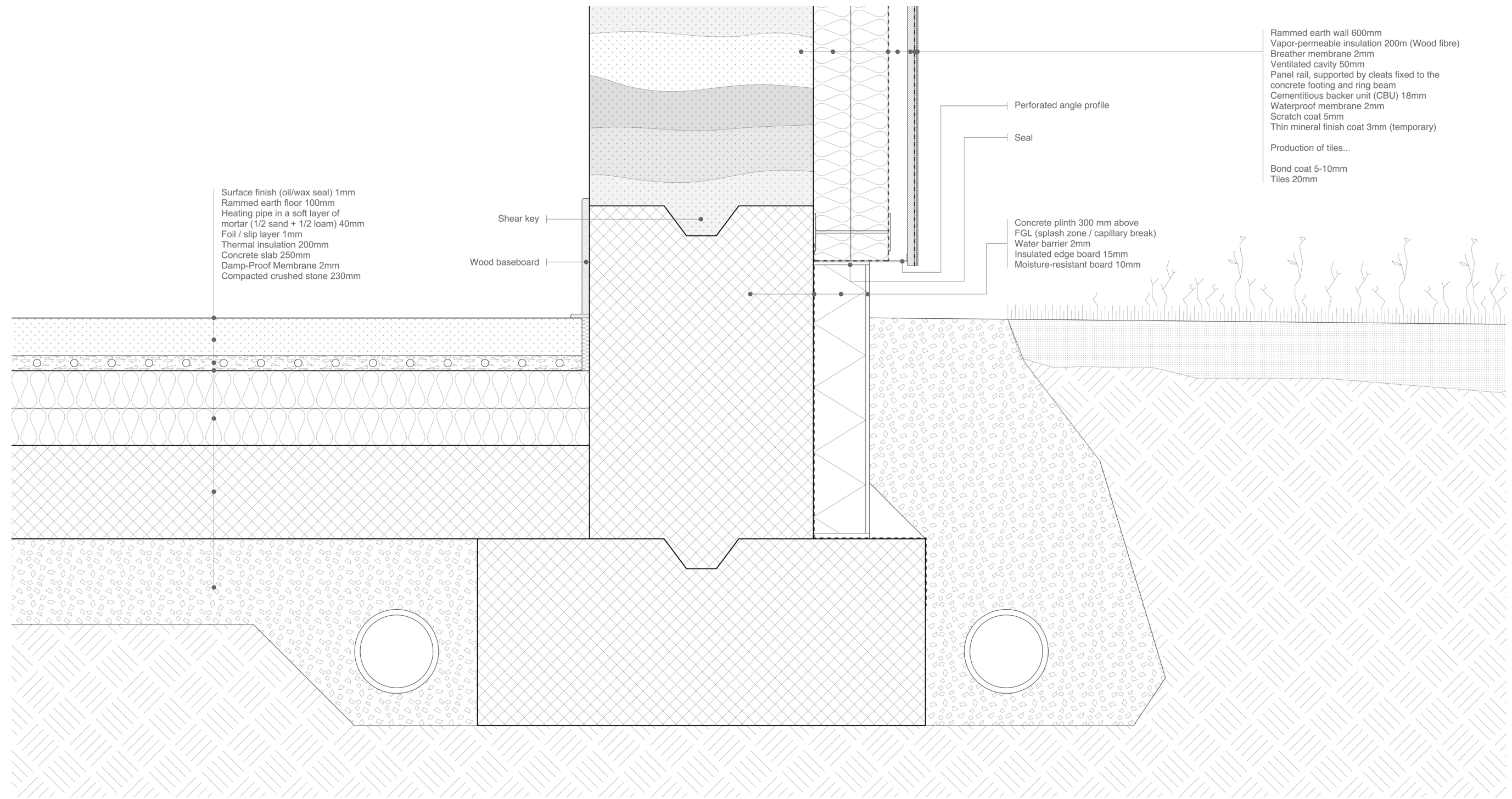


Figure XXXIII Detail of the ceramic facade

CHAPTER 3

THE PRACTICE OF CONCEIVING SPACE

CONCLUSION

This thesis set out to ask how civic spaces can be designed and managed so that they support collective practices of commoning, and how architecture might do so without reproducing the very mechanisms of control that drain contemporary public space of its publicness. Chapter 1 built the conceptual ground for that question; Chapter 2 translated it into a proposal for the forgotten centre of Gran San Blas. This concluding chapter returns to the theory in order to test the design against it: to ask, element by element, whether the project does what the framework demanded of it. It then turns the same critical lens back onto the practice of designing itself.

The site was not chosen at random. Gran San Blas is a near-textbook instance of what Lefebvre calls abstract space: a homogeneous building stock that repeats the same block and the same pattern, fractured into fenced-off plots that turn their backs on any shared public realm. Its centre, the supermanzana once designated as a civic centre, never became one, settling instead into the homogeneous-fractured logic the theory describes: essential infrastructure present, the “non-essential” spaces of social life absent, and a vacant lot that becomes a car park at night. The design is, in the most literal sense, an attempt to convert a fragment of abstract space into differential space. Rather than completing the centre with another fixed, fenced object, the proposal opens it: it draws movement through the site instead of around it, and frames two squares (one formal, one informal) that reconnect the supermanzanas to a centre they had learned to avoid.

Choosing a peripheral site is itself a response to the theory, since it is in the periphery that civic space is most needed. As new developments in Madrid continue to expand beyond the traditional edges of the city, neighbourhoods like Gran San Blas risk being caught in between, increasingly exposed to redevelopment pressures (Martínez Vidal, 2015), which makes them critical sites for building strong communities. This is also where Lefebvre’s right to the city becomes most pointed. As Schmid (2022) reads him, peripheral areas are formally part of the city yet systematically deprived of centrality. The right to the city is therefore not limited to access to urban resources and services; it extends to the opportunities, the visibility, and the cultural life conventionally reserved for the urban core, and to the right not to be relegated to spaces produced through exclusion and discrimination. Locating the project here is an attempt to return that centrality to a place from which it has been withheld.

Lefebvre’s central claim is that abstract space suppresses the dialectic between perceived, conceived, and lived space, allowing the conceived (the state’s plans, maps, and rationality) to dominate. The project’s recurring move is to give the lived and the perceived back their force. The Freeground, the informal square, is deliberately under-determined. The movable, wheeled furniture borrowed directly from the Campo de Cebada is the clearest device for letting lived experience reshape the material setting in real time, so that perceived space follows use rather than dictating it.

If there is one takeaway from Lefebvre that the design tries hardest to honour, it is that space must be allowed to evolve with its users in time. Almost every architectural decision is a refusal of the single, finished gesture: the modular workshops with their fixed ends and adaptable centre, the sliding partitions, and the convertible Forum that becomes theatre, assembly, sports hall, or living room. The same logic reaches the smallest scale in the scratch-coat façade, left unfinished so that tiles fired in the workshops can be added month after month. The building is designed to remain incomplete, so that its completion becomes an act of autogestion. And autogestion is the deeper stake: only by controlling the reproduction of their own space can people reproduce the social relations on which commoning depends.

Taken together, these moves enact the shift that Part Four demanded: from the architect who authors a complete environment to the architect who enables an incomplete one. The project does not determine how the Freeground is used, what the workshops produce, or what the façade eventually looks like. It sets up conditions and then, as far as a building can, withdraws.

REFLECTION

And yet the title of this chapter is not innocent. To design is to operate in conceived space. It is to produce representations of space: the plans, sections, and axonometrics, of which this very report is made. Throughout the thesis, I have criticised the dominance of the conceived moment and the architect's tendency to determine, alone and in advance, how a space will be used. I must therefore admit that the thesis does precisely this. The Campo de Cebada was produced over months by residents in weekly assemblies. My self-managed response was produced by one person, at a desk, without that community in the room. What I have drawn is not autogestion but a representation of autogestion. And, as Burns and Lefebvre warn, a representation is never neutral.

This is the position of power that the project cannot fully escape. Even the openness it offers is openness on the architect's terms: I decide where appropriation is permitted (on the Freeground, on the scratch coat), and how much is left undetermined. Designing for appropriation is still designing; the framework of freedom is still a framework set in advance, and the space granted to me to work on, as Schmid reminds us through Lefebvre, was never an innocent one to begin with.

Part of this is structural. As a graduation project, the work is embedded in the conventions of practice as they are taught in Delft: a fixed set of deliverables, a set timeframe, and a largely standardised way of designing, all of which ask the architect to produce a project alone. The format itself reproduces the very solo authorship that Chapter 1 set out to question, and leaves the project as an imposed vision of what appropriation can be, carrying all of my own biases. This sits uneasily with the conclusion I reached in the first chapter: that the people most concerned understand their own needs better than any designer can. Taken seriously, that conclusion implies that a project like this one should not begin at a desk at all. It should come from its users and involve them deeply, from the very beginning.

I do not think this invalidates the project, but it changes what I can honestly claim for it. The drawings in this report cannot produce civic space; they can only propose the conditions under which a community might.

And perhaps that is where their value lies. This project will remain a conceived space; it will never be built. In one sense, that is its limitation, but in another, it loosens the position of power, since a representation that is never realised imposes nothing on anyone. What it can still do is circulate. Like the drawings of the Campo de Cebada that outlived the place itself,

this representation of spatial possibilities might question or inspire other projects, induce new imaginaries, and, in doing so, come to influence lived and perceived space after all, not by being built, but by being thought with.

APPENDIXES

Appendix 1: Statistics of the San Blas neighborhood

Appendix 2: Dwelling analysis of the Gran San Blas complex

Appendix 3: Competition for the civic plaza 2017

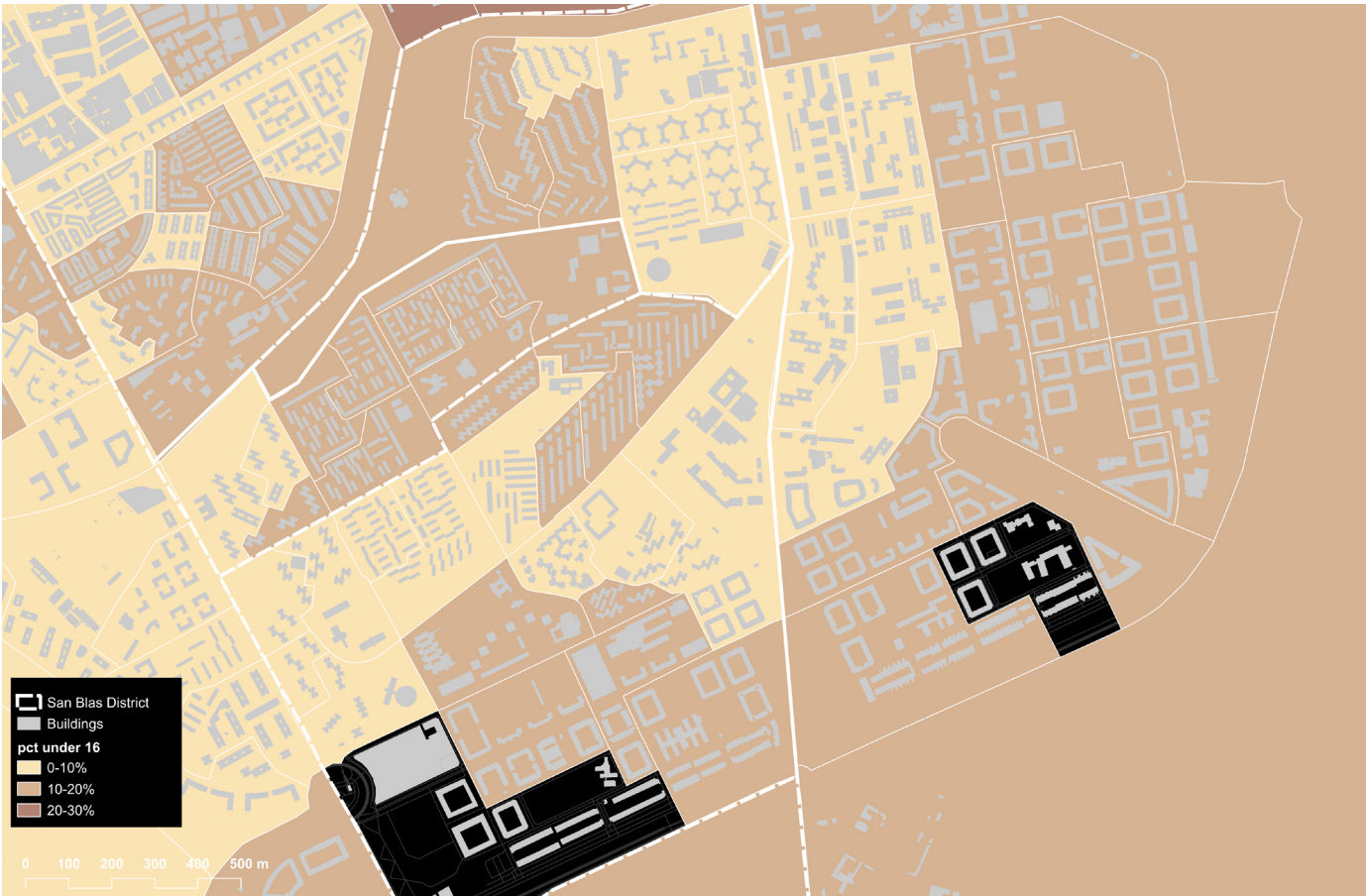
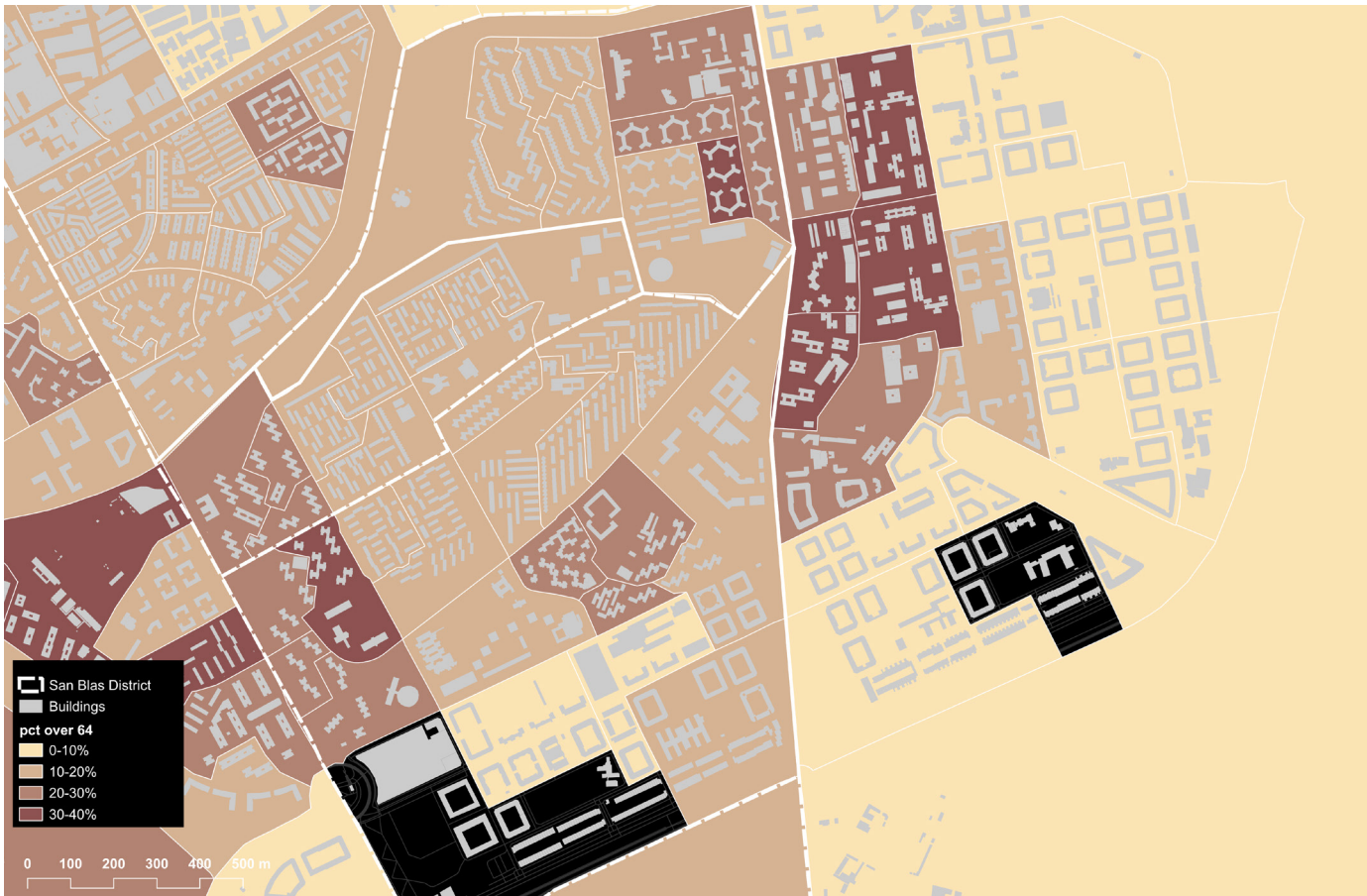
Appendix 4: Detailed program of the cultural centre

Appendix 5: Spatial adjacencies of the program

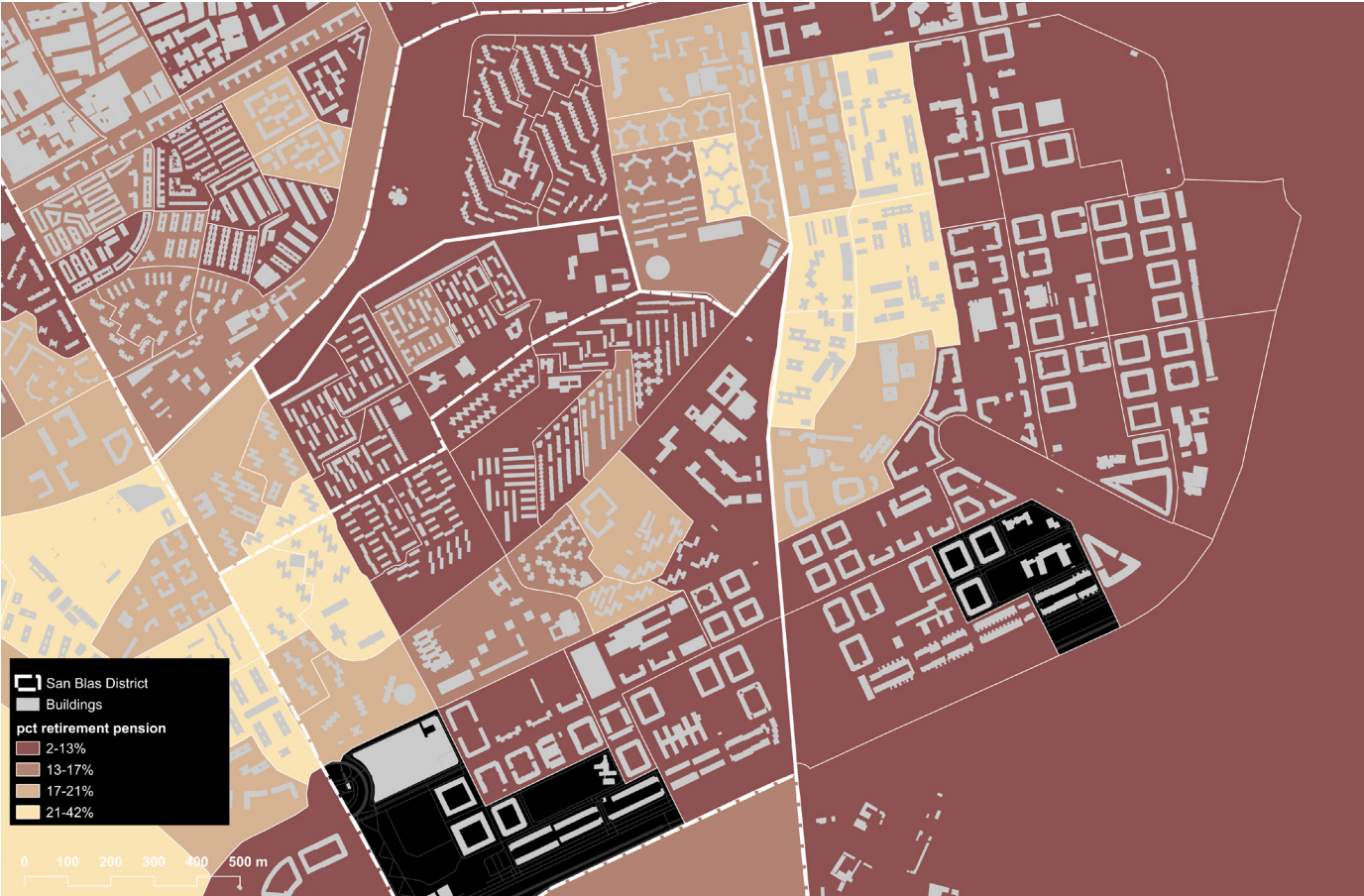
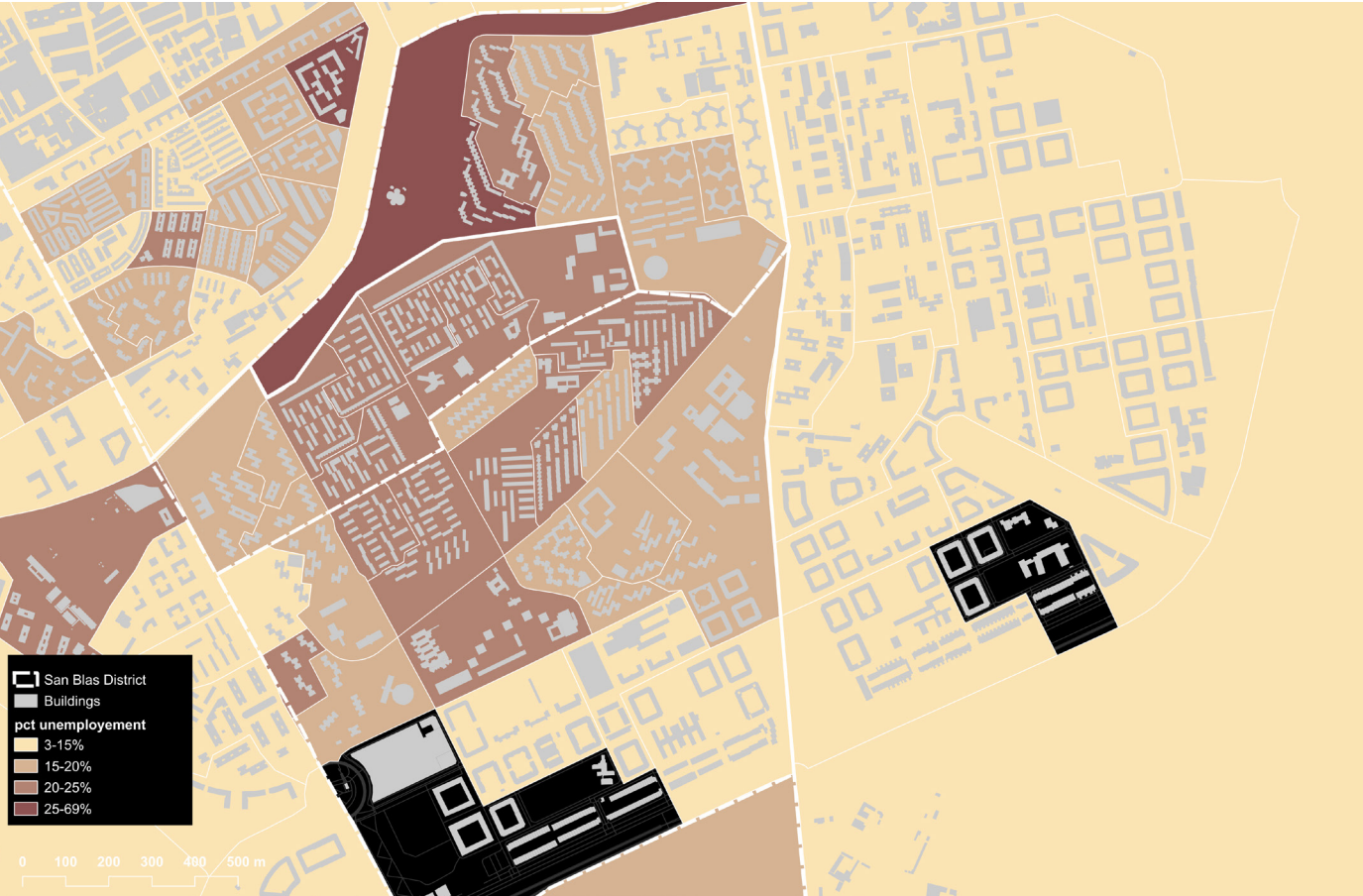
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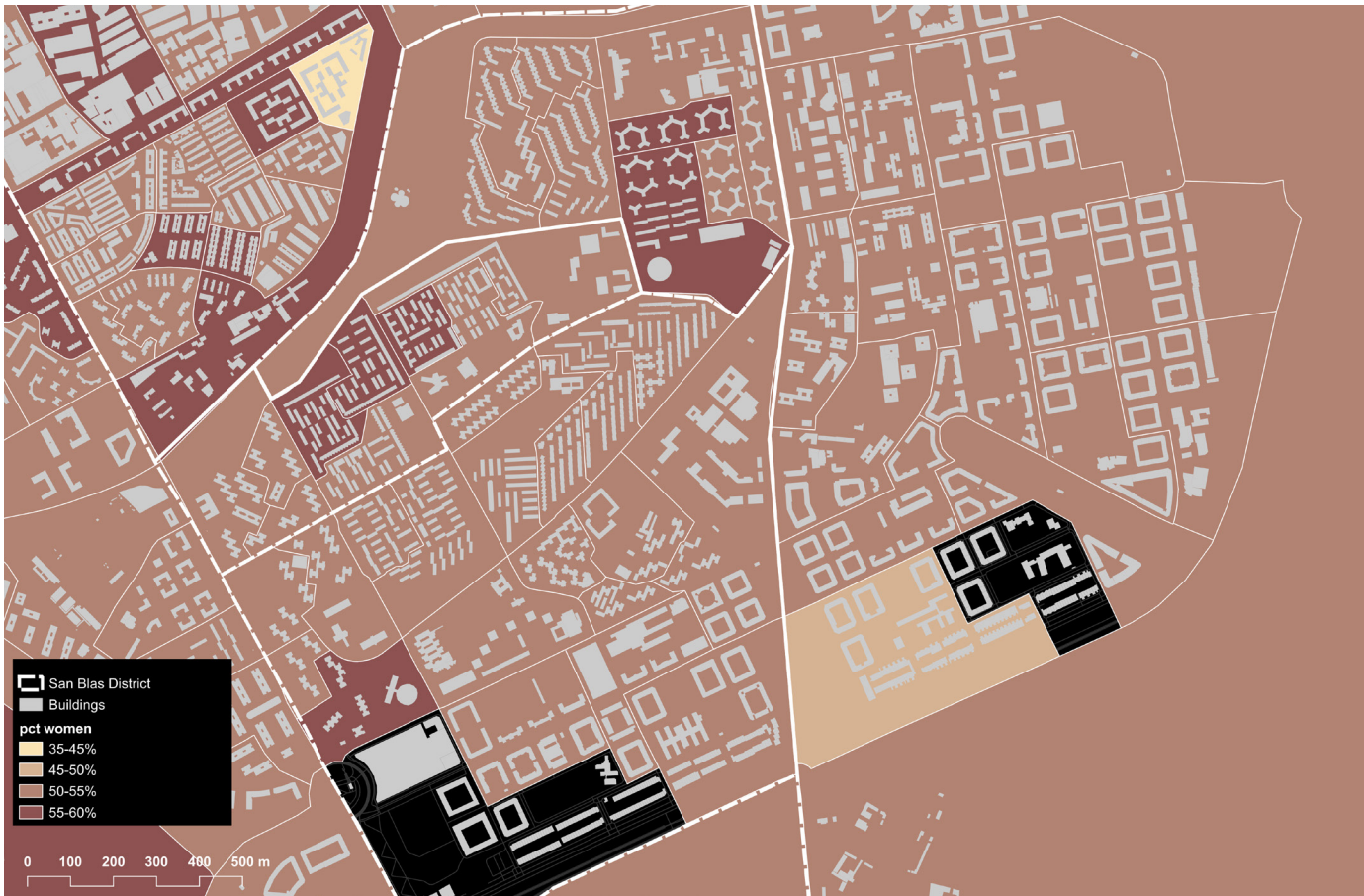
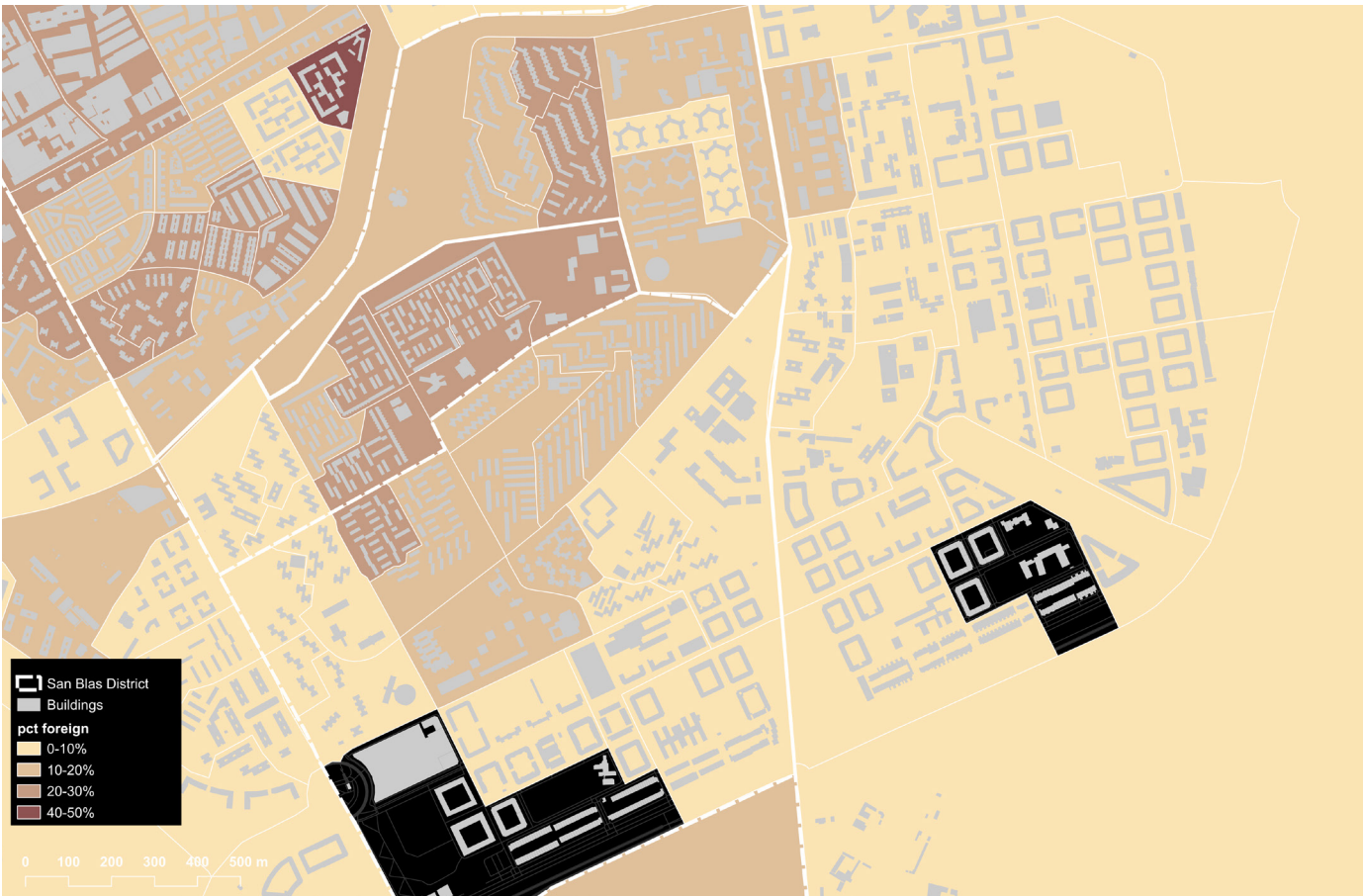
Appendix 1: Statistics of the San Blas neighborhood 1/5



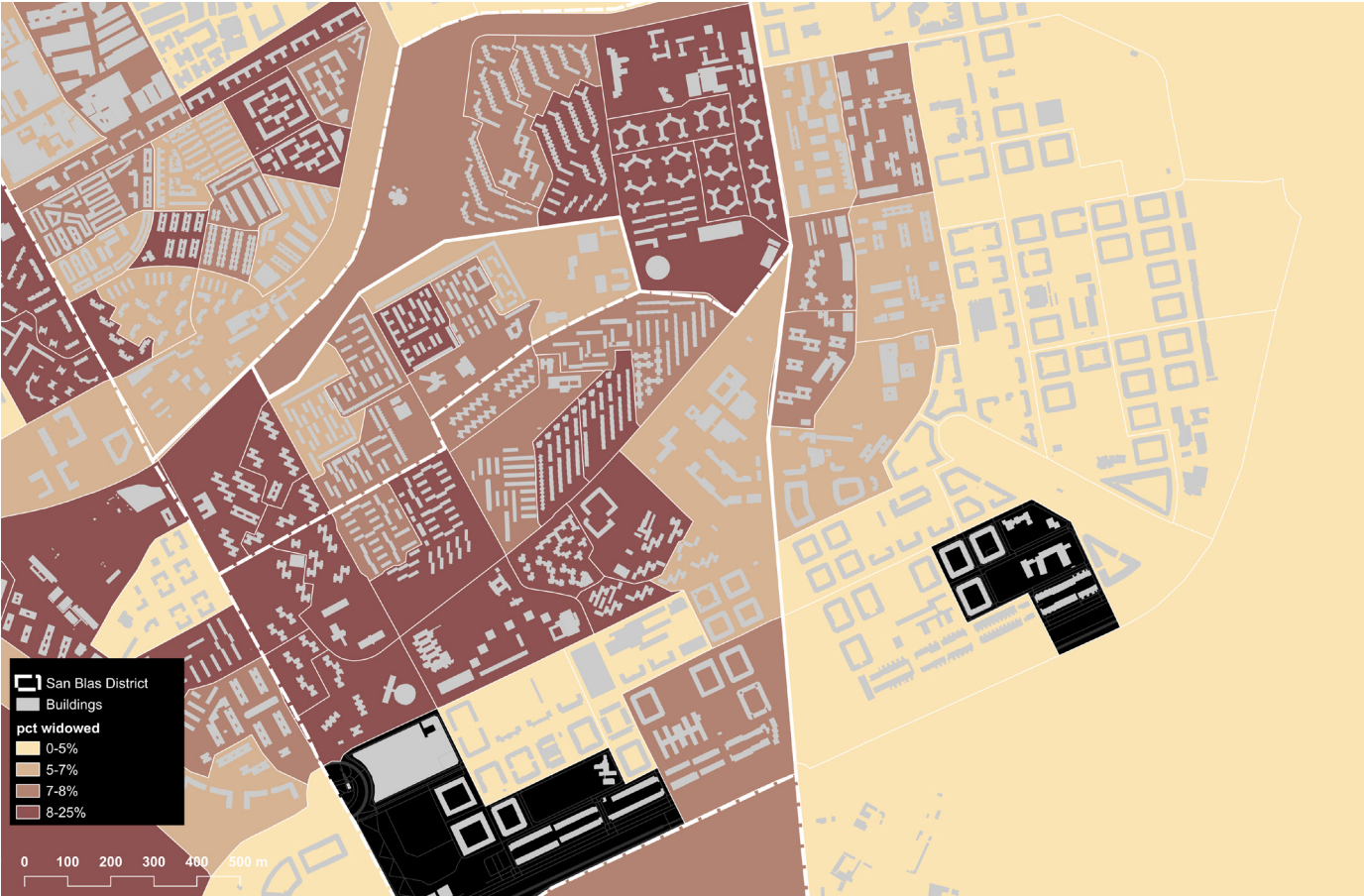
Appendix 1: Statistics of the San Blas neighborhood 2/5



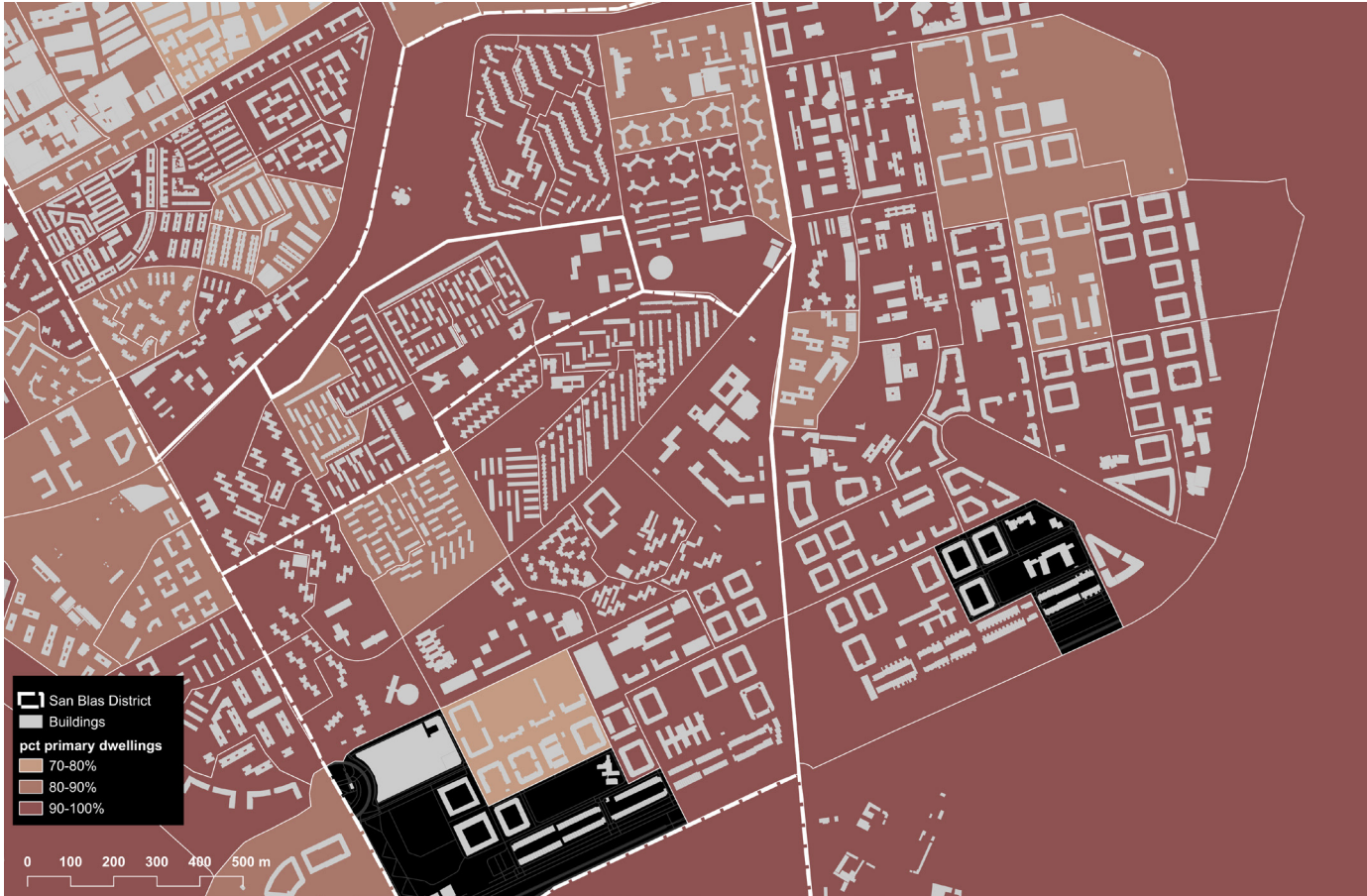
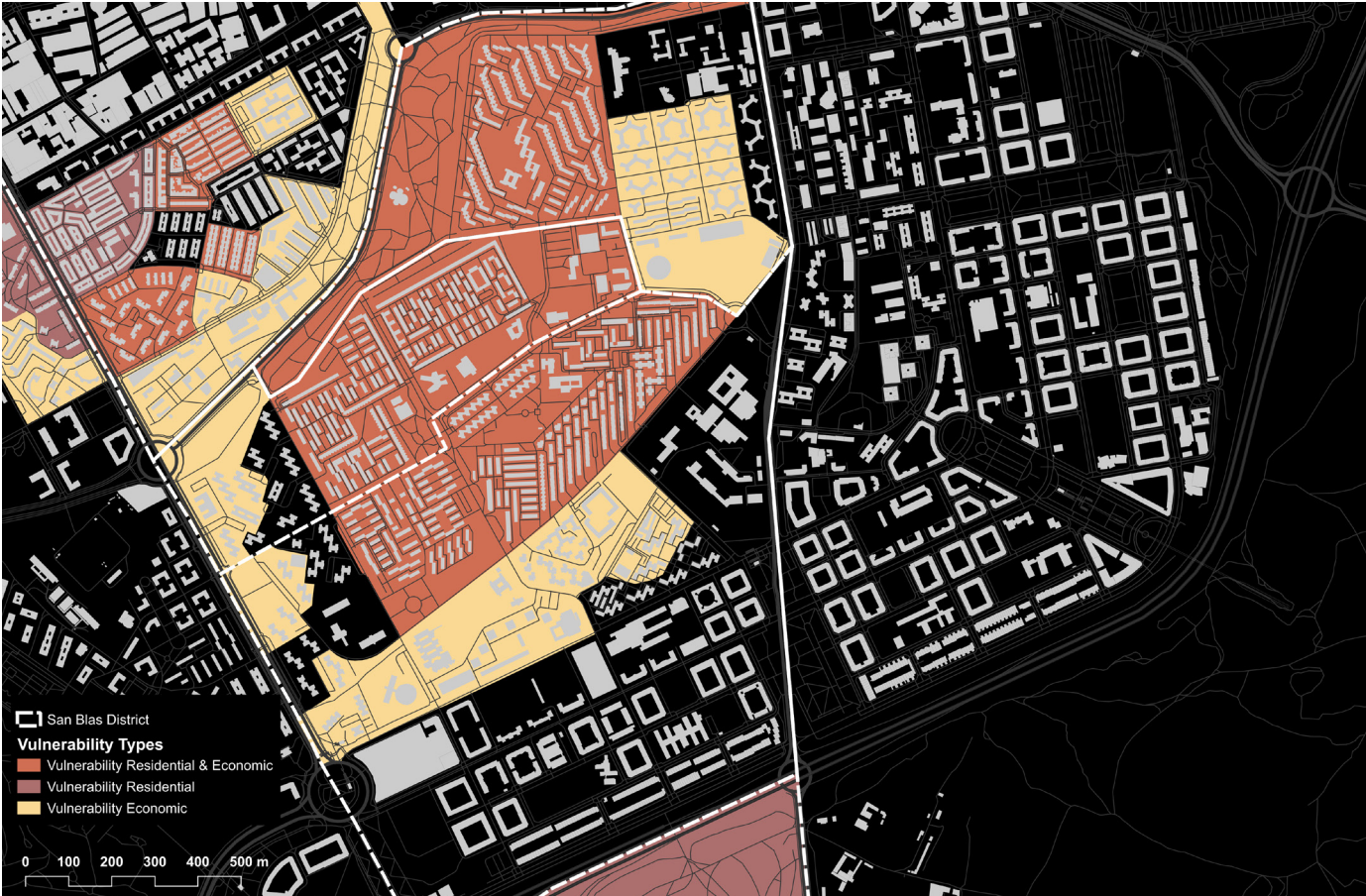
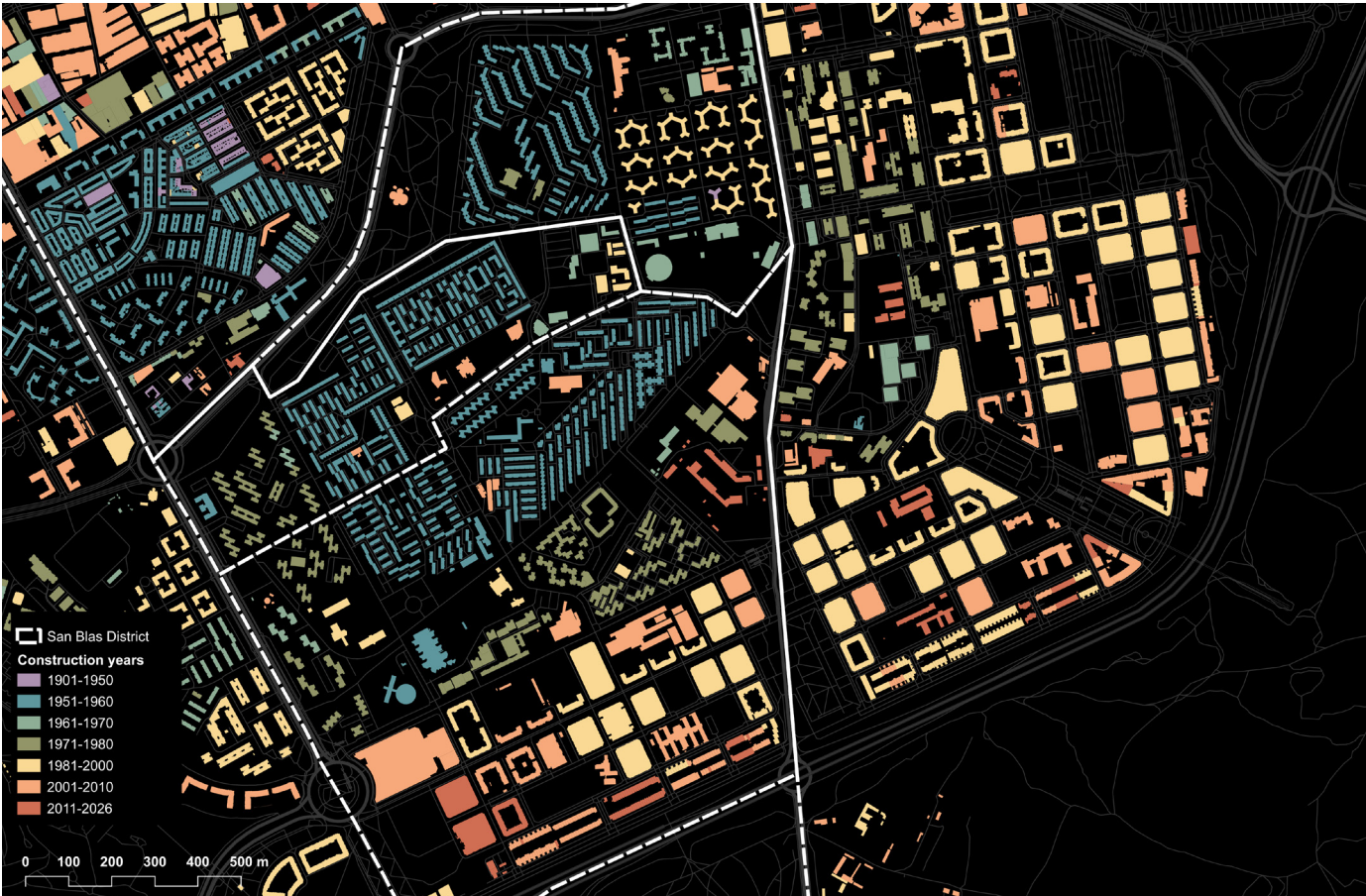
Appendix 1: Statistics of the San Blas neighborhood 3/5



Appendix 1: Statistics of the San Blas neighborhood 4/5



Appendix 1: Statistics of the San Blas neighborhood 5/5



Appendix 2: Dwelling analysis of the Gran San Blas complex 1/8

Gran San Blas 1958

Homes built for a population coming from rural Spain to work in the industrial (mostly automotive and mechanical) sector on the outskirts of Madrid.

Goal: creating a modern and self-sufficient neighborhood, and ending shanty towns.

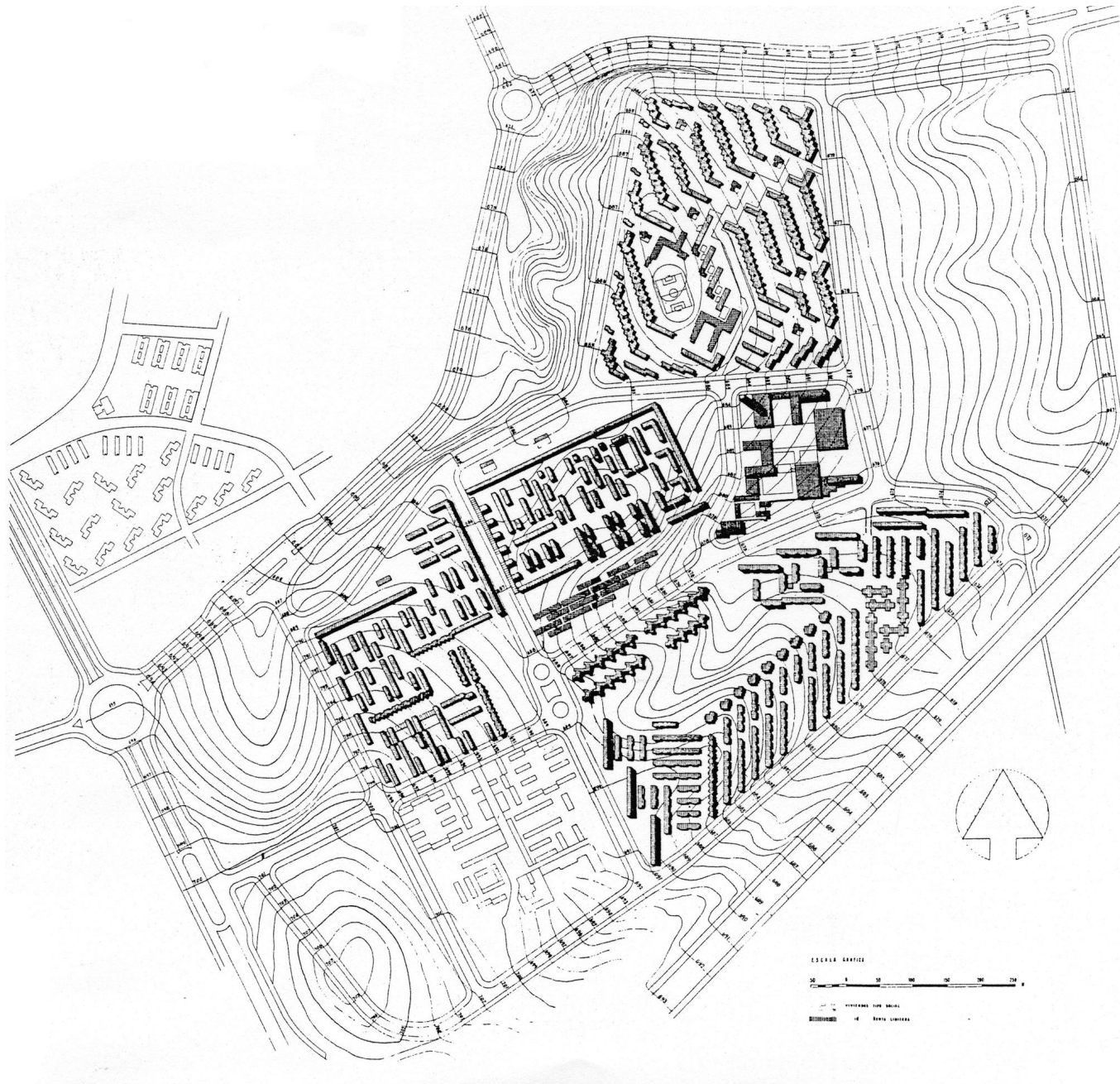
10'000 new *social housing* on 6 'supermanzanas', including one reserved for a commercial and civic centre.

In the first years, shops were scarce, there were only street vendors and markets.

The arrival of the metro in the neighborhood was an important boost; the first section of line 7 was inaugurated in 1974.

End of social housing

When the IVIMA (Social Housing Agency) took control of the homes in 1993, more than 80% of them had been sold between individuals, something that was not allowed. After years of negotiation between associations and the *Instituto de la Vivienda de Madrid*, residents were able to formalize the purchase of their homes around 1996.



Shanties on San Román del Valle street / Children playing on Artífices street / Tram roundabout, 1963

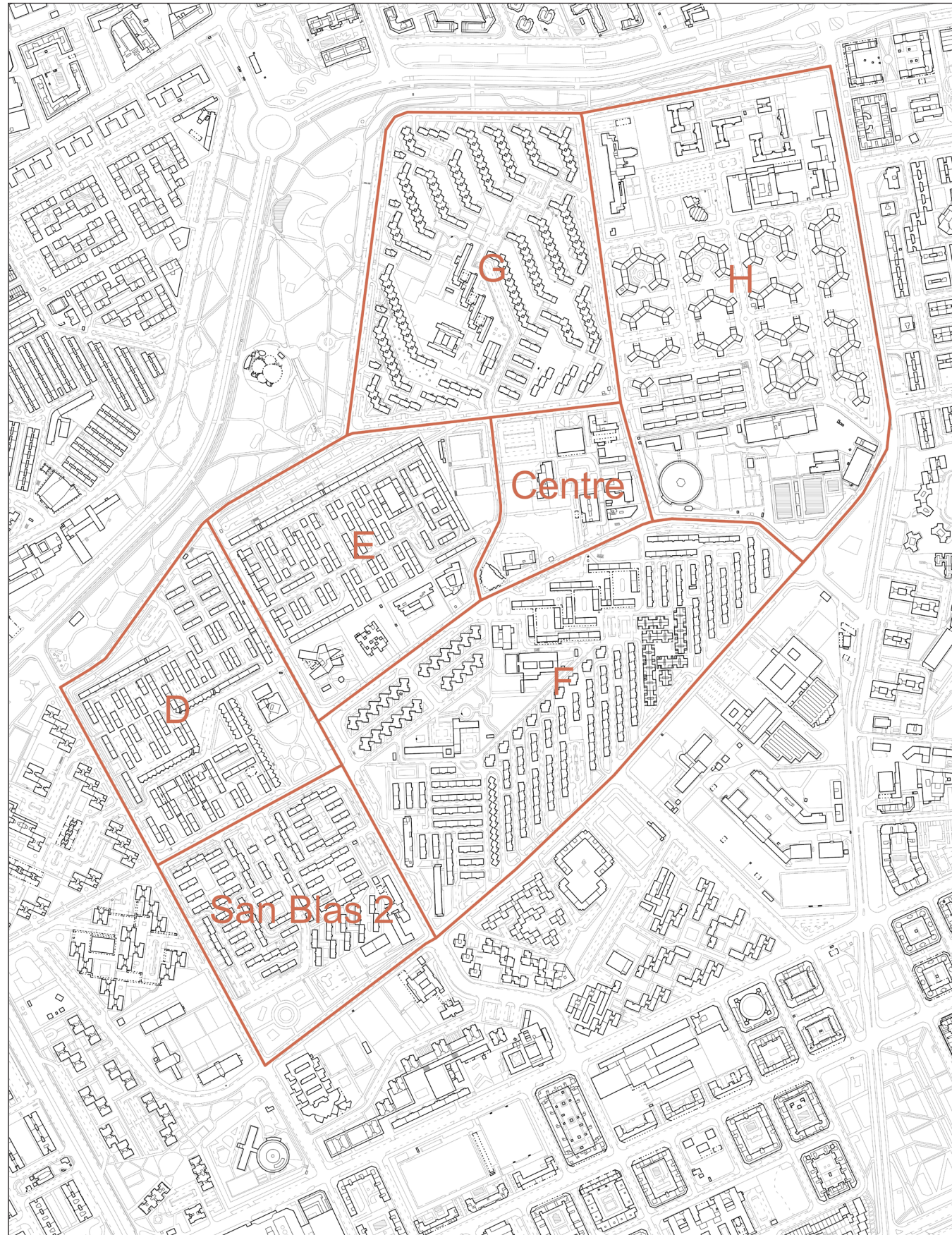


Amposta Street Market /Garbage collection near Conserveros Street, 1963



Appendix 2: Dwelling analysis of the Gran San Blas complex 2/8

‘Supermanzanas’



D & E

Rafael Aburto.

Shopping street between the two plots.

D: 1'684 dwellings | E: 1'085 dwellings.

F

Manuel Barbero, Rafael de la Joya, Vicente Benlloch, and Francisco Riestra.

Each architect worked on a different typology, varied plot.

Commercial centre: three squares.

2'641 dwellings.

G

Luis Gutiérrez Soto, Julio Cano Lasso, Jose Antonio Corrales, and Ramon Vazquez Molezun.

Four blocks at the centre: shops and duplex dwellings.

2'074 dwellings

H & San Blas 2

Both plots were remodeled in 1979.

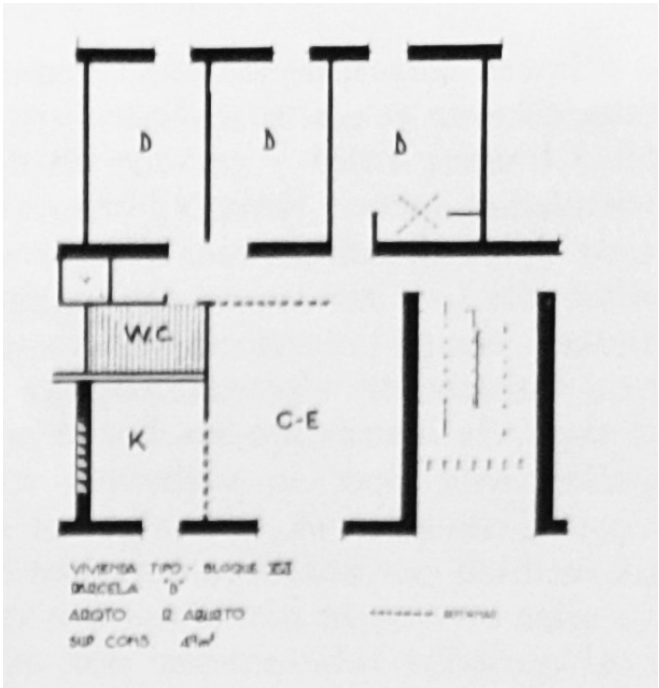
Centre

Never built as such, remaining mostly empty today.

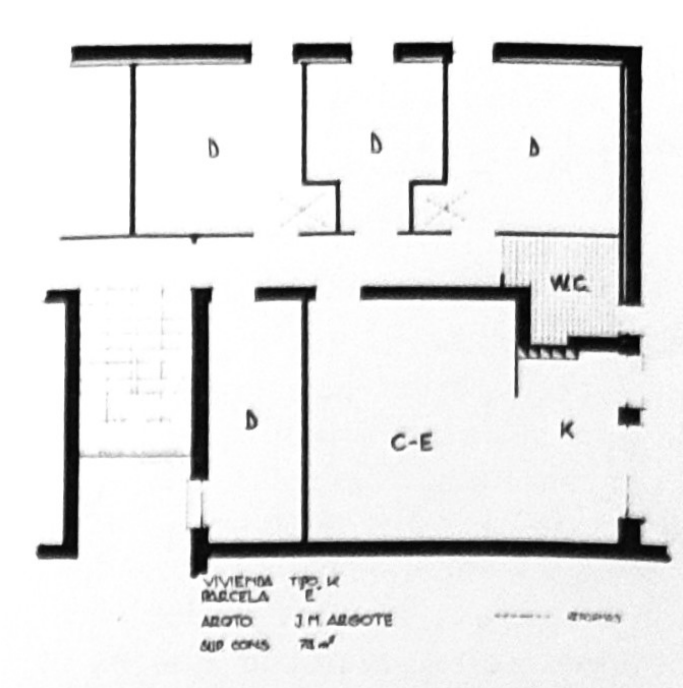
Appendix 2: Dwelling analysis of the Gran San Blas complex 3/8



D - three bedrooms apartment



E - four bedrooms apartment



'Small' street



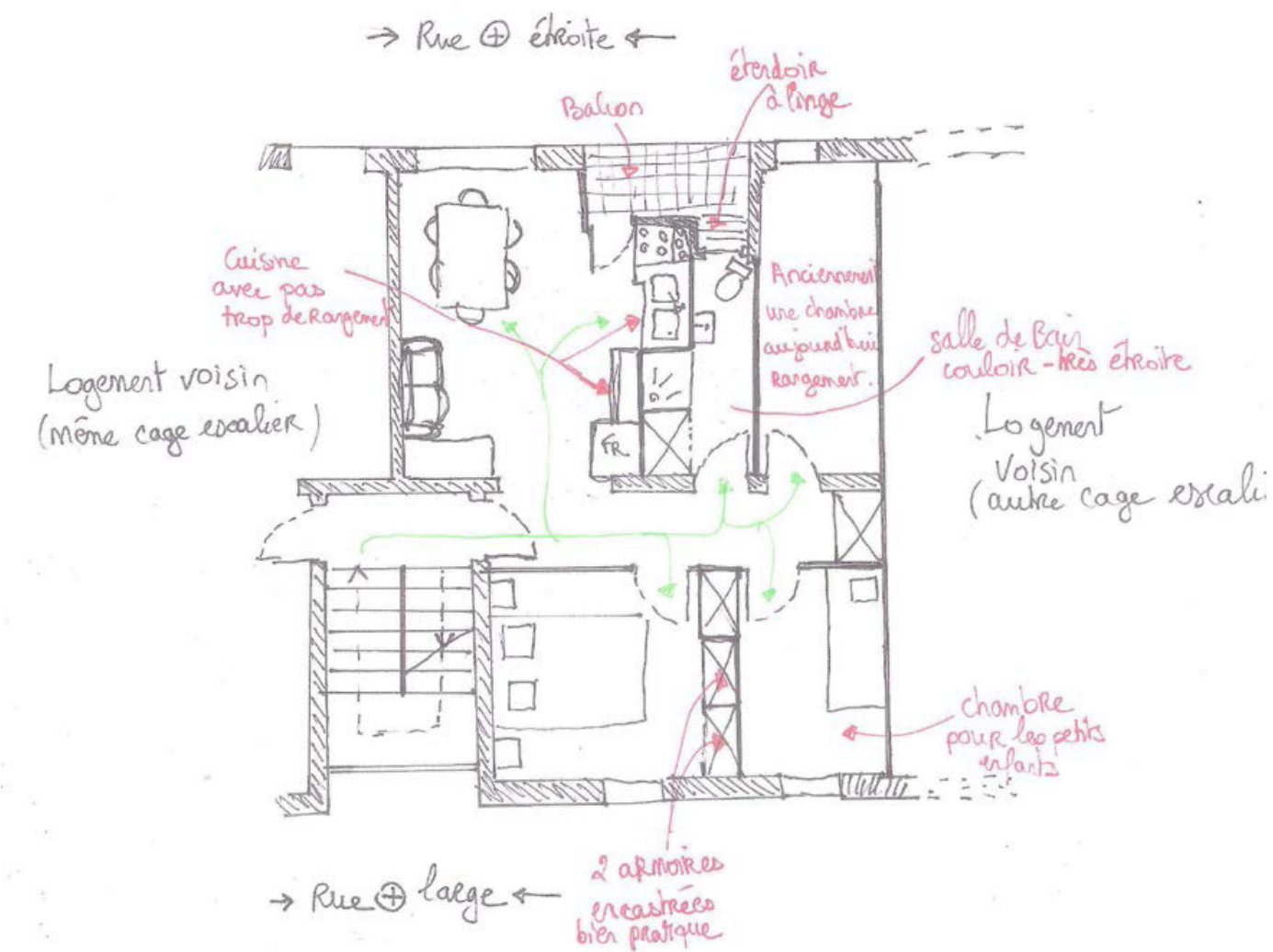
'Large' street



Architect: Rafael Aburto.
D: 1'684 dwellings | E: 1'085 dwellings.
Shopping street between the two plots.
Alternance of a 'small' street, where the entrances and the living rooms are situated, and a 'large' street, where the bedrooms are facing.
Each staircase serves two apartments per floor.
The apartment has three bedrooms: one master bedroom and two smaller ones. The living room is paired with the kitchen, which is too small.

Appendix 2: Dwelling analysis of the Gran San Blas complex 4/8

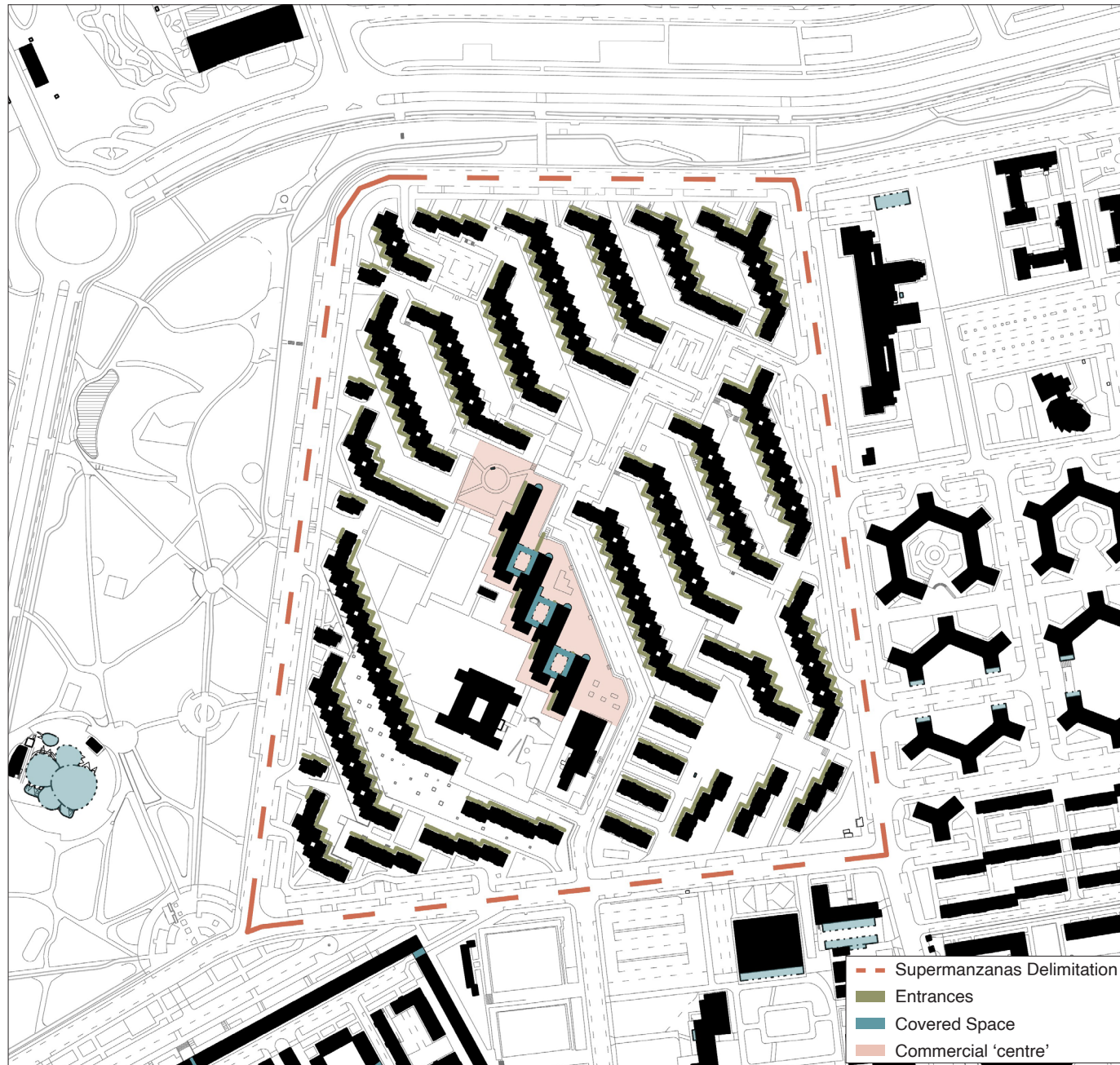
E - three bedrooms apartment



Source: Duquesne, D. (2017). Le logement social à Madrid depuis la guerre civile espagnole.



Appendix 2: Dwelling analysis of the Gran San Blas complex 5/8



Regular elevated street



Blocks in the centre



Architects: Luis Gutiérrez Soto, Julio Cano Lasso, Jose Antonio Corrales, and Ramon Vazquez Molezun.

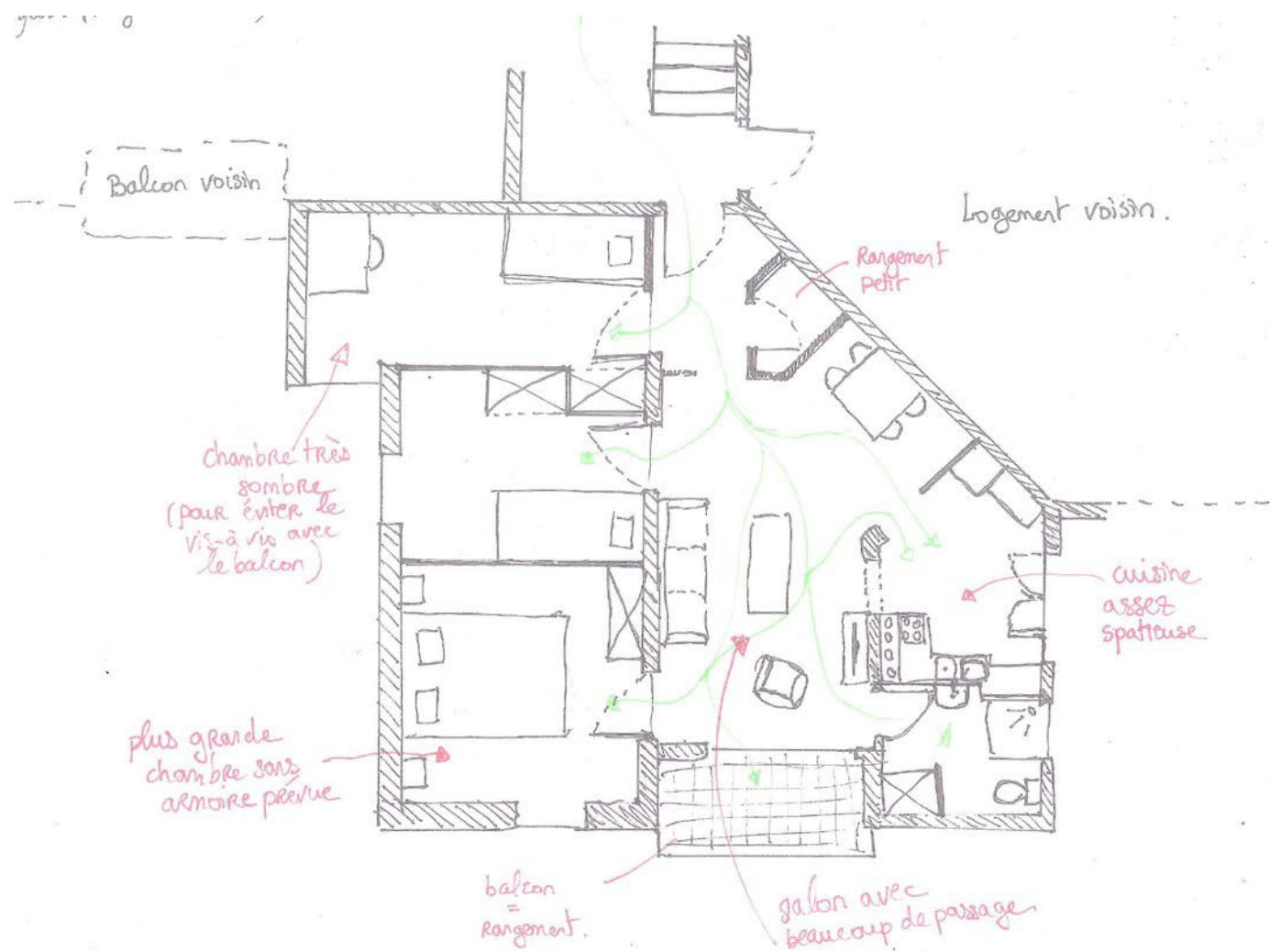
2'074 dwellings

Four blocks in the centre: shops and duplex dwellings.

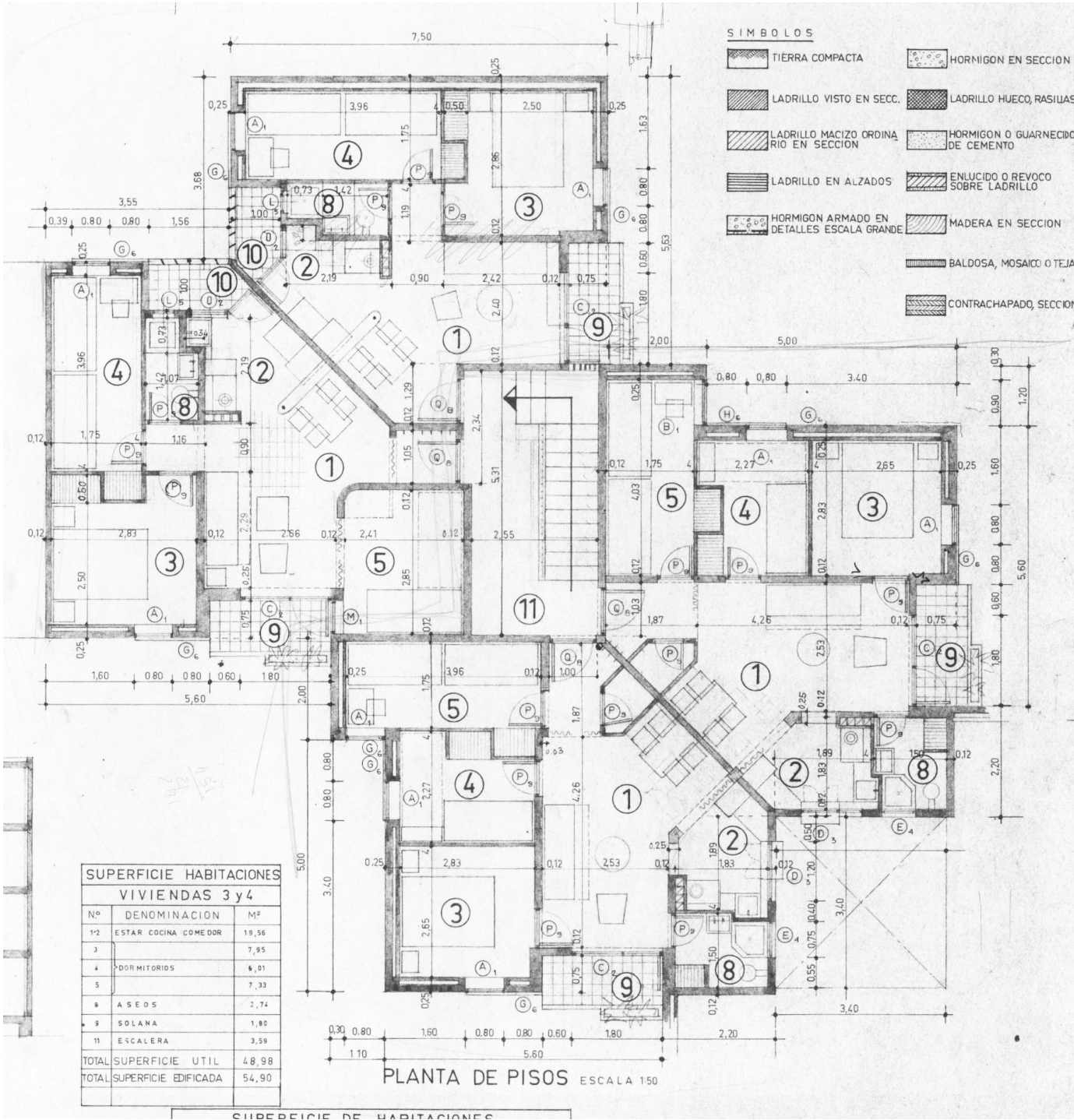
The blocks are oriented to block the wind coming from the north. Moreover, the dwellings are oriented towards south-west, which gives the dented shape.

Each staircase serves four apartments per floor. Two of them have two bedrooms, and the two others have three bedrooms. All four have reasonable sized living room.

Appendix 2: Dwelling analysis of the Gran San Blas complex 6/8



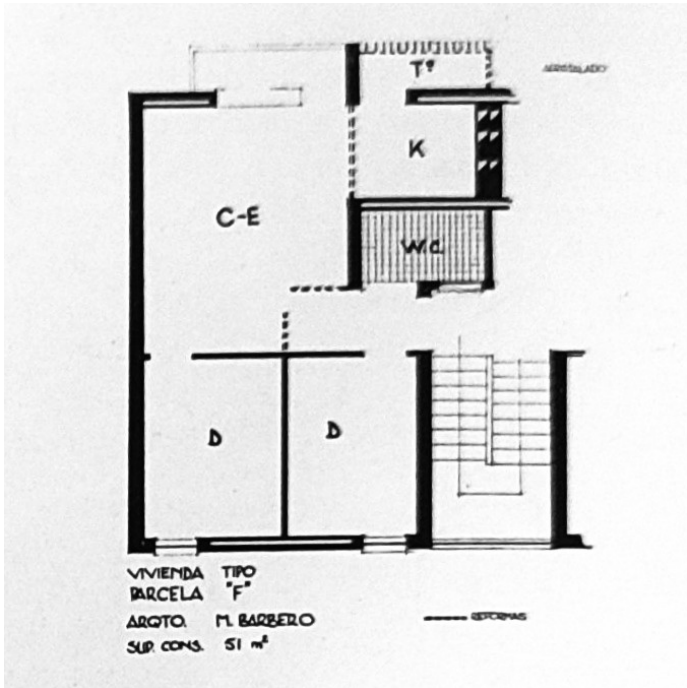
Source: Duquesne, D. (2017). Le logement social à Madrid depuis la guerre civile espagnole.



Appendix 2: Dwelling analysis of the Gran San Blas complex 7/8



F - two bedrooms apartment



Square



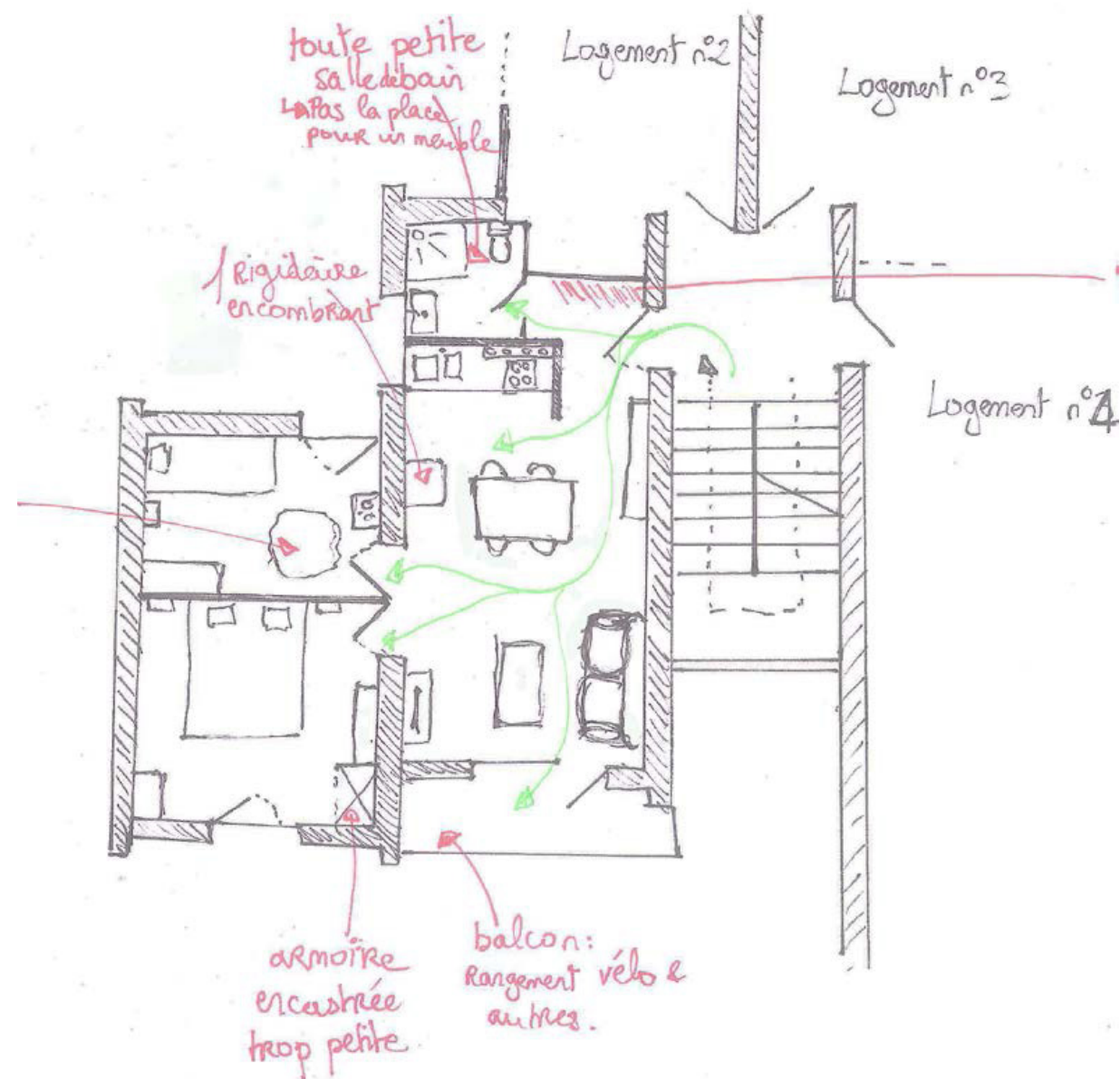
Street



Architects: Manuel Barbero, Rafael de la Joya, Vicente Benlloch, and Francisco Riestra.
2'641 dwellings.
Commercial centre: three squares.
Each architect worked on a different typology, which created a varied plot.

Appendix 2: Dwelling analysis of the Gran San Blas complex 8/8

Benlloch module



Source: Duquesne, D. (2017). Le logement social à Madrid depuis la guerre civile espagnole.



Appendix 3: Competition for the civic plaza 2017



Appendix 4: Detailed program of the cultural centre 1/4

Main space of the complex - theatre for 300 people

Shows, movies, events, but also the main space of assembly for the managment of the cultural centre

Space	Function	Requirements	Dimensions	Dimensions for the model
Flexible performance hall	audience + stage (reconfigurable)	Flat floor Full overhead grid Black finishes (walls, ceiling, floor) Full HVAC system (quiet), with supply/exhaust Acoustic treatment	300–450 m² 10m high	20m x 20m 10m high
Seating Storage	Storage for retractable seating / loose chairs	Direct access to performance space	40–80 m² ≥ 2.5–3 m high	10m x 6m 3m high
Control position (regie)		Open / enclosed booth Cable routing (raised floor or trays)	10–20 m²	3m x 6m 3m high
Technical storage	Lighting, cables, AV equipment, rigging		50–120 m² ≥ 3 m high	10m x 10m 5m high
Electrical / dimmer / AV rooms		Mechanical ventilation and cooling Temperature control (~18–24°C) Dust control (filtered air) 24/7 operation Cable trays / management Fire safety specifics (air suppression)	10–25 m²	4m x 5m 3m high
Dressing rooms		hybrid (passive + mechanical) ventilation	40–80 m²	10m x 6m 3m high
Green room	Lounge / waiting area for the performers		20–40 m²	4m x 8m 3m high
Showers & toilets (performers)		Mechanical extraction	15–30 m²	4m x 5m 3m high
Rehearsal / Multi-use Space			60–120 m²	12m x 8m 5m high
Workshop	Light construction / maintenance	recom. mechanical ventilation	30–60 m²	6m x 8m 3m high
Loading access			3 m wide x 4 m high 30–70 m²	5m x 10m 5m high
Lobby / foyer	Box office Bar / concessions Waiting space	hybrid (passive + mechanical) ventilation	150–250 m²	10m x 20m 5m high
Toilets (public)		Mechanical extraction	30–60 m²	10m x 5m 3m high
Circulation & support	Corridors Stairs / lifts HVAC / plant rooms		+25–40% extra area	

Appendix 4: Detailed program of the cultural centre 2/4

Pottery & Ceramic Atelier

Space	Function	Requirements	Dimensions	Dimensions for the model
Main Studio Floor	Wheel throwing, hand-building, sculpting 10 wheels, 6-8 m² per station	Heavy-duty floor drains with clay traps	75–90m²	8m x 10m 5m high
Glaze Mixing	Preparing glazes and slips, chemical storage	Dedicated exhaust ventilation, industrial sink with sediment trap, chemical-resistant surfaces	12-18 m²	3m x 6m 3m high
Glaze Application Room	Dipping, pouring, brushing, or spraying glaze onto bisque-fired pieces.	Local exhaust ventilation Sink with sediment trap	15–25 m²	3m x 6m 3m high
Kiln Room	Firing ceramics	Dedicated exhaust ventilation (high-temperature rated), fire-rated walls, clearance zones (minimum 30 cm from walls), 220V/240V dedicated circuits	20–30 m²	4m x 6m 3m high
Drying Storage	Storing greenware before firing	Humidity control (40–60% RH), open wire rack shelving, temperature stability, no direct sunlight	15–20 m²	3m x 6m 3m high
Wash/Slip Area	Cleaning tools and reclaiming clay	Industrial sink, heavy-duty floor drains with clay traps	10–15 m²	COMBINED: 10-15 m² + 10–15 m² + 15-20 m² --> 40m² 5m x 8m 3m high
Raw Material Storage	Clay, glaze ingredients, tools	fire-safe storage for combustible materials	10-15 m²	COMBINED : 5-8 m² + 10-15 m² + 15-25 m² --> 40m² 5m x 8m 3m high

Sewing & Design Studio

Space	Function	Requirements	Dimensions	Dimensions for the model
Main Sewing Space	Primary work area for 15 participants		180–220 m²	10m x 20m 5m high
Cutting Tables	Large surface area for fabric layout and cutting		25-35 m²	5m x 6m 3m high
Ironing/Pressing Station	Steam pressing, garment finishing	Ventilation: High-capacity exhaust for steam and heat	15-20 m²	6m x 3m 3m high
Fabric Storage	Storing textiles and materials	Climate-controlled (humidity control)	20-30 m²	6m x 4cm 3m high
Fitting Area	Trying on garments		15-20 m²	6m x 3m 3m high

Appendix 4: Detailed program of the cultural centre 3/4

Furniture & Wood Workshop

Space	Function	Requirements	Dimensions	Dimensions for the model
Cutting Station	Sawing, jointing, planing wood: table saw, band saw, jointer, planer	Dust Collection System (Central Vacuum with HEPA Filtration), dedicated dust extraction at each machine, fire suppression system	120–140 m² >3m high	10m x 12m 5m high
Assembly Area	Joining and assembling pieces : Joinery, gluing, final assembly, fitting	Compressed air for nailers/staplers, dust collection	50–60 m²	6m x 10m 3m high
Finishing Booth	Staining, painting, varnishing work	Negative pressure ventilation, spray booth enclosure, special fire suppression system, compressed air lines	20–25 m²	6m x 4m 3m high
Tool Storage	Hand tools, power tools, consumables		15–30 m²	6m x 4m 3m high
Material Storage	Lumber, sheet goods, stock	Climate control to prevent warping	30–40 m²	6m x 6m 3m high
Finished Goods Storage	Storage for completed pieces before pickup/delivery		15-20 m²	6m x 3m 3m high
Dust Collection Room	Houses dust collection system and filtration	external exhaust	10-15 m²	3m x 4m 3m high

Mechanics & Electronics Repair Workshop

Space	Function	Requirements	Dimensions	Dimensions for the model
Main Repair Workshop	Primary repair zone for both electronics and mechanical work	Anti-static flooring (ESD protection) Temperature control (18-24°C)	80-100 m²	8m x 12m 5m high
Precision / Electronics Lab	Fine electronics work, soldering, diagnostics	Individual ESD-safe workstations Anti-static surfaces Localized fume extraction for soldering	20-30 m²	6m x 4m 3m high
Dirty Workshop / Mechanical Area	Heavy-duty repairs, motor work, cutting, drilling, sanding	Industrial ventilation (dust/particulate extraction) Sound dampening (machinery noise) Direct access from the outside (for the vehicules)	25-40 m²	8m x 4m 5m high
Parts & Materials Storage	Organized storage of tools, components, spare parts	Climate control (dry)	15-25 m²	6m x 3m 3m high
Chemical/Solvent Storage	Safe storage for cleaning agents, adhesives, batteries, solvents, paints, oils	Explosion-proof ventilation Spill containment trays Fire-rated cabinet (flammable liquids)	5-8 m²	COMBINED
Cleaning/Utility Room	Equipment cleaning, waste management	Sink with industrial drainage Ventilation for odors	10-15 m²	COMBINED

Appendix 4: Detailed program of the cultural centre 4/4

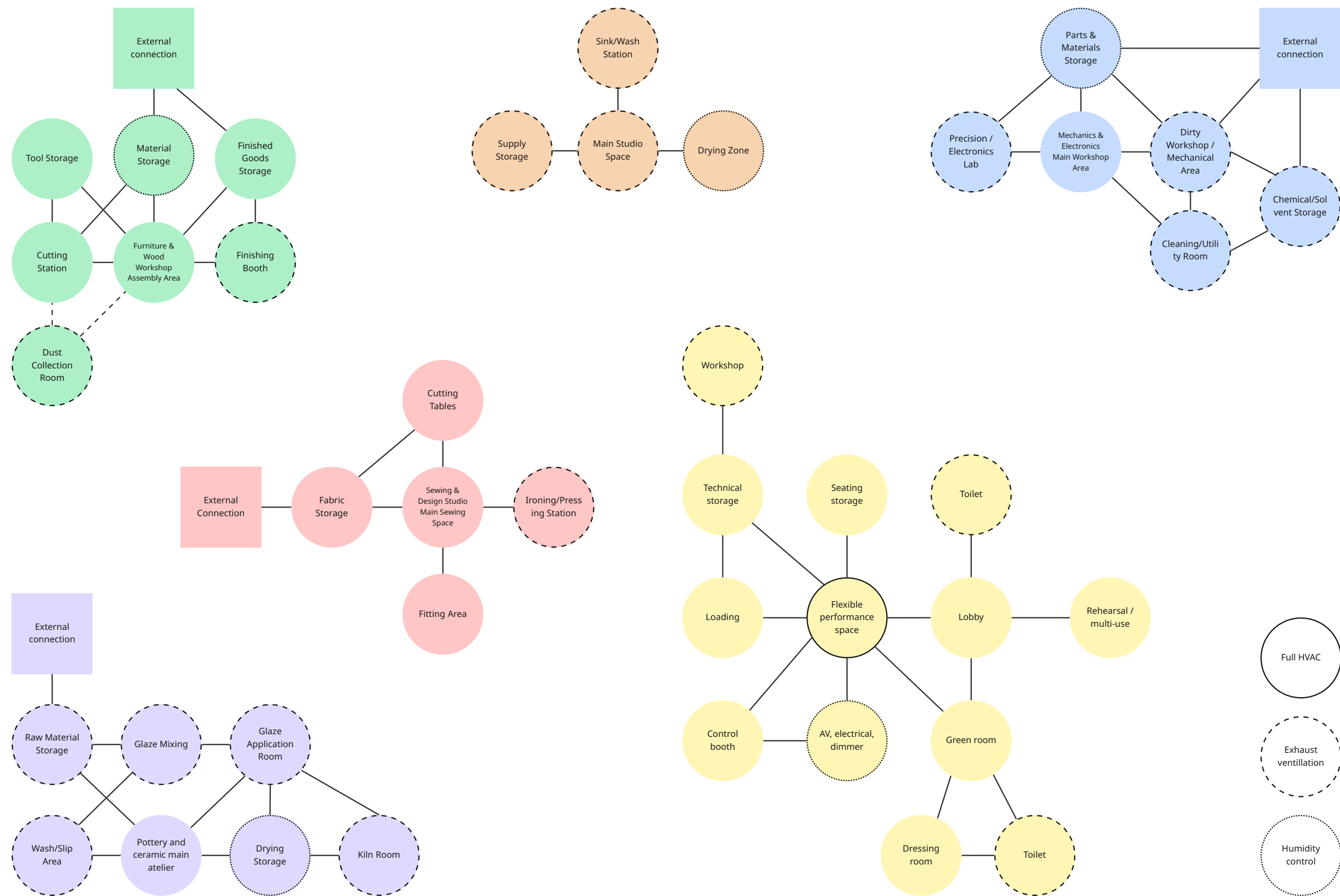
Painting Atelier

Space	Function	Requirements	Dimensions	Dimensions for the model
Main Studio Space	Primary painting area for 15 participants	North-facing windows for consistent natural light Ventilation: High air exchange for solvent fumes	180-200 m²	10m x 18m 5m high
Sink/Wash Station	Cleaning brushes, palettes, hands	Plumbing: Grease trap for wash water Ventilation: Local exhaust fan above sinks	15-20 m²	COMBINED
Drying Zone	Storage for wet canvases and works in progress	Climate: 40-60% humidity control Ventilation: Gentle air circulation (dust prevention)	20-30 m²	4m x 6m 3m high
Supply Storage	Centralized material inventory	Fire Safety: Fire-rated cabinet for solvents/flammables Security: Lockable doors	15-25 m²	COMBINED

Common programme

Space	Function	Requirements	Dimensions	Dimensions for the model
Workshop Lobby	Circulation flows Informal seating / sketching tables Temporary exhibitions / pin-up walls		120–250 m² ≥ 3.5 m high	10m x 20m 5m high
Toilets		Mechanical extraction	25–50 m²	8m x 5m 3m high
Lockers / Cloakroom			25–60 m²	8m x 5m 3m high
Classrooms	15–25 people, 2–3 m² per person lecture, workshop, critique, bookclub, etc.		2 x 40–70 m²	8m x 7m 3m high
Communal kitchen	workshops, group cooking, events	Mechanical extraction	40–70 m²	8m x 7m 3m high
Smaller rooms	Administrative work, music rooms, etc.		3 x 10–15 m² 2 x 15–25 m²	5m x 3m 3m high 6m x 4m 3m high

Appendix 5: Spatial adjacencies of the program 1/2



Appendix 5: Spatial adjacencies of the program 2/2

