

Research Reports

Summary

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Strategic Neighbourhood Model for an Interactive DIY Marketplace

Zomerhofkwartier Rotterdam

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Research Report 1

Literature and Intellectual Underpinning

Hobbyist Hideaway

Sociocultural Development of the DIY Economy

Key words: amateur practice, craft consumption, hybrid competences, domestic production

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Amateur Practice: Phenomenology

Events of DIY Culture

Projection (Scenario)

The first paper is meant to address the theoretical, practical and further methodological issues related to the research progress as a fundamental component of the thesis and its eventual architectural outcome based on the intellectual underpinning established throughout the project. To do so, the report is structured in analogy to the operations conducted as a sequence of literary, scientific and graphic analysis of the concerned subject. The main division for the text underlies the idea of framing the theme into a narrative setting, starting from the very heart of the fascination and its cultural expression (do-it-yourself as a movement) in a historical context through a variety of criteria (media, culture, society, industry), displaying the phenomenological aspects from a wider literature research (framework) and directing towards a potential programming for the architectural agenda of the project (scenarios).

Amateur Practice: Phenomenology

The analysis of the present theme through its underlying sociocultural reality builds up a deeper understanding of the space as found, progressively defining the very character of the Bouwmarkt as a spatial provision of home improvement products, ready-made constructions, electric tools and household devices. Thus the store –born as an institution for creative anti-consumerism–constitutes a spiritual hideaway for hobbyists and part-time handymen, whereas its infrastructure is dominated by a highly pragmatic configuration, an immediate visual communication and an economically linear organisation of the interior with a number of programmatic gradients based on consumer behaviours. For the further terminology of the report, activities around the researched typology are subsequently classified as amateur production and describe the untrained way of doing something provisionally, imperfectly, crudely, intuitively and inexpertly related to the domestic crafts.

Craft Consumption

Prior to the empirical deployment of the rising economy around self-made production there is a fundamental investigation on the intellectual context to be done. The theoretical framework for the text is positioned around the consumption of crafts (Colin Campbell), studies on material cultures (Elizabeth Shove, Daniel Miller), aesthetics of the everyday (Alison J. Clarke), relations between ownership and identity (Russell Belk, Alan Tomlinson), examinations of commodity cultures (Arjun Appadurai, Victoria de Grazia) and the democracy of design (Paul Atkinson).

What is the definition of amateur practice? "A routinised type of behaviour which consists of several elements, interconnected to one another; forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge."¹ Andreas Reckwitz's citation on the nature of practice reveals the (growingly) ambiguous relationship between production and consumption of objects in everyday life as much as it questions the reproductive character of labour in postmodern industries. The line between what is being made and what is being used is blurred as a consequence of a globalised flow of material and knowledge, and the final product is not easy to be identified as such for it has the quality to be processed on and on. In this context, Elizabeth Shove refers to Reckwitz' position in order for an observation of products actively being implicated in the ongoing reproduction of practice. Her thesis on *Product, Competence, Project and Practice* presents a study of ordinary forms of consumption and the conceptual status of consumer goods, further being taken as a link to the (home) building industry where "products are increasingly viewed as essential ingredients in the effective accomplishment of everyday life."² The conclusion that products out of a DIY culture are collectively defined as parts of daily practice introduces a temporal layer to the argumentation, a synergy omnipresent throughout the literature research on the topic.

In her paper, Shove displays the recursive relation between products (hardware), projects (software) and practices (work) in regard to the domain of home improvement, by definition according to Colin Campbell being "an area of craft consumption and a field in which consumers are actively and creatively engaged in integrating and transforming complex arrays of material goods."³ The practice theories applied by Theodore E. Schatzki ("practices are the fundamental unit of social existence"⁴) describe a reciprocal interrelation between the object and its production, being simultaneously embedded in and constitutive of one another—in analogy to Campbell's term of the

1 Reckwitz, A. (2002) *Toward a Theory of Social Practices: A Development in Culturalist Theorizing* in "European Journal of Social Theory" 5 (2), pp. 243-263.

2 Shove, E. (2007). *The design of everyday life*. 1st ed. New York, NY: Berg.

3 Campbell, C. (2005), 'The craft consumer: Culture, craft and consumption in a postmodern society', *Journal of Consumer Culture*, 5 (1): 23–42.

4 Schatzki, T. (1996), *Social Practices: A Wittgensteinian Approach to Human Activity and the Social*, Cambridge: Cambridge University Press.

craft consumer it is striking to acknowledge the common view of (craft) consumption being inextricable from production. According to both writers, such craft is described as something designed and made by the same person, untrained or professional. Campbell's specification on the consumption of craft is founded in the belief that the ingredients for assemblies and creations are themselves mass-produced retail commodities and therefore represent the unseparability of production and consumption of amateur activity. His restricted definition of this behaviour orchestrates a scenario in which "demand is generated by consumers engaged in the skilful process of constructing recognizable assemblages that are more than the sum of their parts and singles out cooking, creating outfits and do-it-yourself."⁵

Competence & Project

Domestic transformation as a form of scheduled events within the construction of routines cannot be viewed apart from its everyday context. In relation to the temporal character of amateur practice it is necessary to show its interaction with competence (how) and project (what), a sensation which proves to be typical of home handymen: the limits of what can be done are extended with every project and motivate to start something new in the practically unknown territory.

When observing an ongoing shift of competences from human to non-human applications, Shove and Campbell argue in favour of a facilitated manner in which the hybridity of a person and a tool is able to function with a symbiotic effect. Improving technology reduces the skill and experience required to do a certain task and simultaneously pursues a range of new possibilities by doing something on your own. The apparently continuous toggling between inspiration (things turning from necessity to choice) and aspiration (satisfaction gained through this process) is an essential tension in the analysis and is found in a variety of empiric studies on DIY practices. As a hypothetical projection to the eventual spatial performance of the project, the distribution of skills among amateurs and professionals, humans and objects, materials and space is used to systematically arrange visual relations resulting in a permanent exhibition of such practice.

What Shove names the dynamics of consumption is inevitably linked to an effect which enables amateurs to learn by doing (trial and error) as a mental and physical challenge with the self; when motivation and satisfaction function as implicit values for the parallel act of production and consumption. A paradox of the term is the idea that the 'self' is not unconditionally bound to a single human being as a counterpart of society but equally seen as a collective effort striving for the conviction (or need, occasionally) to refrain from professional help and 'do it themselves'.

⁵ Campbell, C. (2005), 'The craft consumer: Culture, craft and consumption in a postmodern society', *Journal of Consumer Culture*, 5 (1): 23–42.



"A human hammer hybrid"
Elizabeth Shove⁶

The market research company Mintel defines DIY as "repairs or additions to the home or garden, including installing a new bathroom or kitchen, central heating, putting up shelves, fixing a fence, building a barbecue etc."⁷ Considering various other definitions around the terminology, there is a striking tension between the somehow idealistic approach of economic independence and a rather pragmatic form of action to be scanned. This fascination is monitored as a consequence of questioning fundamental systems of labour division and societal configurations between supply and demand, since DIY (as an extreme scenario happening on all scales) aims to at least blur the line between client and contractor at the end of the production chain. In *The Design of Everyday Life*, Shove makes a point by stating that "the changing contours of hybrid configurations have implications for, and are themselves outcomes of changing patterns of consumption and production."⁸ By analysing the intimacy among the hybrid character of the collaboration between the human body and the used machine, she observes a shift in the division of competence not only in practicality but equally in responsibility. The increasing trust in technological advancement regarding the products of amateur practice (tools, materials, logistics) facilitates the execution of DIY activity and makes individual production more accessible to a wider range of rather unskilful groups of society. As a matter of fact, the nature of such practice can not be limited to the home improvement domain only but includes all productive fields whose outcomes are substantial pieces of the everyday structure: tinkering, sewing, cooking, painting, printing, fixing, gardening, dressing, repairing, decorating, performing, designing, building.

⁶ Shove, E. (2007). *The Design of Everyday Life*. 1st ed. New York, NY: Berg.

⁷ Mintel (2003) *DIY Review 2003*. London: Mintel International.

⁸ Shove, E., Trentmann, F. and Wilk, R. (2009). *Time, Consumption and Everyday Life*. 1st ed. Oxford: Berg.

Events of DIY Culture

The cultural standing of the hardware store is the result of a process in which society respectively adapted to political, technological and medial alterations. As per today, the digitalisation of knowledge technically allows everyone to execute any task (in the domestic domain) independent from professional experience through social media, video tutorials or DIY communities. However, since this progress is the state-of-the-art instant of amateur production, the paper means to order a selected number of historical events in order to project them to the potential future of a DIY typology.

Precursors

Before heading towards the directly connected appearances in DIY culture, I would like to start introducing a few developments which (at least in hindsight) document the rise of an awareness that microeconomic production can be a counterposition to outsourced professional knowledge. In 1905, Mary Levist Titcomb developed a first model of the *Bookmobile* while being employed at the Free Library in Maryland to provide literary consumption to rural parts of the country without accessibility to the city. She was convinced that everybody had the right to gain knowledge independent from their domestic situation and decided to install a wagon to reach people all over the country with books.



Bookmobile

Mary Levist Titcomb, 1905⁹

⁹ *Mary L. Titcomb & the Bookmobile*. <http://www.historybyzim.com/2014/07/mary-l-titcomb-the-bookmobile/> (accessed 23.11.2016)

The mobile bookshelf was a method of decentralising intellectual power in addition to the institutionalised library, so that on one hand reading turned into a more private affair (books were brought to the house) and on the other the selection of books was made according to the demands of the people to be addressed (a slight form of customisation).



Ideal Home Show Exhibition
Daily Mail, 1908

A few years after the invention of the wagon the first Ideal Home Show exhibition was held in Olympia, London. The Daily Mail inaugurated the annual occasion as a marketing event for the newspaper with the idea of regularly showcasing the latest trends in domestic production and household appliances to modern society, permanently hungry for new technologies and transformations. The exhibition contained a section labelled 'Phases of Home Life' where different activities inside the house were manifested as individual actions: "contruction, food and cookery, furniture and decoration."¹⁰ Additionally, the show included an Arts and Crafts competition and a contest to the design the 'Ideal Home' among the visitors from which a slowly increasing number of makers adopted the concept of amateur production to their routines of daily life.

Popular Media

The first medial evidence of DIY dates back to 1912, when an article initially introduced the term as a prompt for mainly male householders as a behavioural attitude to the consumption patterns triggered by industrial mass-production. Even if this literacy doesn't name an author of the description, it is naturally taken over to eventually use it as a cultural phenomenon. The idea was in its core (disregarding the development of technology, logistics and information) defined as an attempt to overcome domestic labour done by professionals with own knowledge and experience, at

¹⁰ *Ideal Home Show*. https://en.wikipedia.org/wiki/Ideal_Home_Show (accessed 24.11.2016)

that time yet for predominantly economic reasons rather than by pure choice.

In 1920, a monthly magazine was published and dedicated to *Radio Amateurs* who discovered a way of setting up private radio stations from their own living room. The new hobby was a fascinating activity to disrupt the tactically scheduled structure of everyday life of Fordist industries and to simultaneously create an individual calendar of amateur practice (news, literature, weather), enabled by a technological process that visibly shifted the competence from the human to the machine.



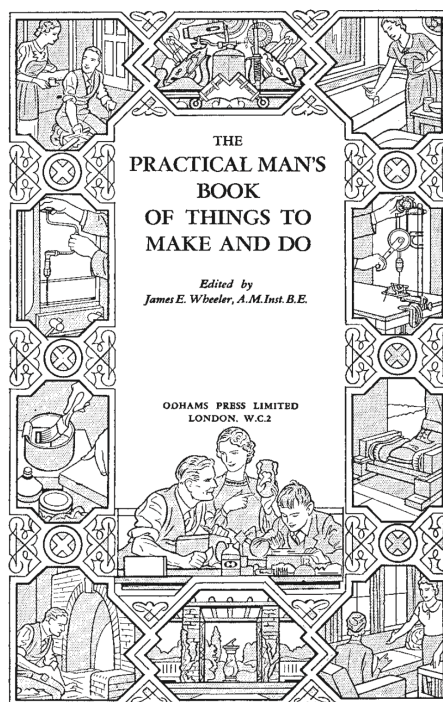
Monthly Manual on How-To-Build your own Radio Station

Radio Amateur News, January, 1920¹¹

James Wheeler's guide for *The Practical Man's Book of Things to Make and Do* is considered to be the first comprehensive publication dealing with the handy techniques of self-made production. The book from 1935 offered an index of detailed illustrations and manuals for the homebuilder to realise projects on his own, repair things by himself and be inspired to express his personal character through applied customisation in his basement. Since the title of the text is explicitly addressed to a specific societal group of male makers, it is interesting to focus on the role of gender in the context of DIY culture in the historic context by simply interpreting the cover of the book to that effect. It seems striking how the hierarchy within the household is legible from these drawings: the man and his son working on an object while the woman in the back is indicating to another thing to be done, the woman painting a table while the man is fixing the pipes and the woman serving coffee to the man who is tiling the floor. The most crucial observation to be done here is that the woman is not just left out from home improvement actions but is instead lovely placed in the context as an

¹¹ *Designing the Tools for America's 'Do-It-Yourself' Movement*. <http://blog.cmoa.org/2016/02/designing-the-tools-for-americas-do-it-yourself-movement/> (accessed 16.10.2016)

assisting component for the man's practice. So the earliest forms of DIY depicted the role allocation in accordance to the function of the man (hardware) and the woman (software) by integrating them into the domain of the hobby as the ideal distribution of competences in society and the household: the man builds and fixes, the woman decorates and serves.



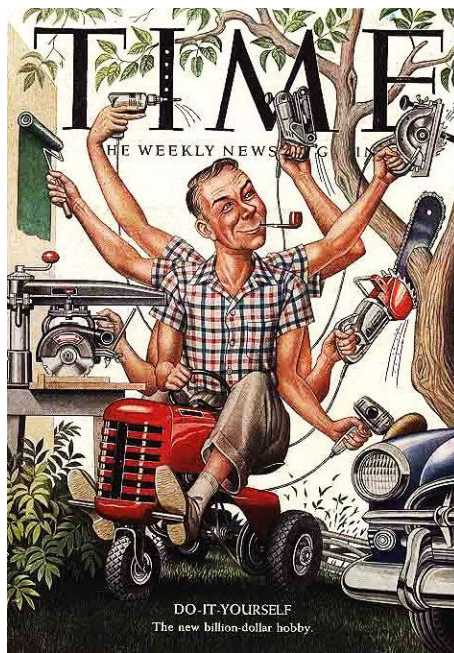
The Practical Man's Book of Things to Make and Do
James Wheeler, 1935

The immediate years after the Second World War were an immense phase for the thitherto growing culture around (deliberate) DIY production and necessarily urgent for the reconstruction of destroyed cities and homes which were beyond reparable without the collective effort of professional and amateur workers. Since the time was dominated by the pressure of rehabilitation instead of creative self-expression, amateur production was busy fulfilling its obligations (necessity) before establishing a sociocultural operation (choice).

In 1954, the TIME magazine published an issue dedicated to the self-made enthusiasts in home improvement titled *Do-It-Yourself—The New Billion Dollar Hobby*, claiming to understand the economic consequences of the movement¹². The cover illustrates the everyday scenario of a wealthy man in his mid-50s washing the car, cutting the tree, painting the house and sawing wood while mowing the lawn. This subscribed image of Western society marked an adequate projection of daily life as a time-lapse (on a weekend) and was essentially seen as a possible agenda opposed to the market economy driven by mass-consumption and services conducted by experts. A new

12 Harris, R. (2012). *Building A Market: The Rise of the Home Improvement Industry, 1914-1960*. 1st ed. Chicago Press

consciousness—surely triggered through the rise of technology such as power tools in the 1950s—enabled communities to take charge of their own property and goods without the aid of tradesmen, creating a first form of human-non-human hybrids. In August of the same year, the Business Week's edition on the *New Do-It-Yourself Market* addressed the same user group by calling out an upcoming market based on the DIY concept and a societal configuration more and more independent from professional labour.



Boris Zybasheff: Do-It-Yourself—The New Billion Dollar Hobby
Time Magazine, August 2, 1954



Advertisement for Blue Bell Casual Wear, for “Practical Folks who Do-It-Themselves”
Life Magazine, September 5, 1955¹³

¹³ *Designing the Tools for America's 'Do-It-Yourself' Movement*. <http://blog.cmoa.org/2016/02/designing-the-tools-for-americas-do-it-yourself-movement/> (accessed 16.10.2016)

The following years illustrate the most demonstrative chapter of entrepreneurial independence in the home building sector along the installation of the hardware store as a retail typology for the established DIY practice and the occupation of prime time TV through video manuals on how to do things at home and with available materials. So finally in the 1960s the cultural shift visibly claimed a spatial and temporal manifestation in society who profited from the comparably cheap materials which were mass-produced and at the same time tailored for further amateur processing.



Do It Yourself

Barry Bucknell's Home Improvement TV Show, 1958



First Hardware Store in Germany

Bauhaus Mannheim, 1960



All Mod Cons
BBC, 1997



Etsy

An Online Platform for DIY Products, 2005

During the subsequent decades the most traceable changes in DIY culture were concentrated in the improvement of tools, material, knowledge and the availability of those. The rise of digital technology and eventually the establishment of the Internet in the 1990s added another layer of information procurement to the field of amateur production, now technically doable from the desk while watching a video tutorial on how to repair, build, cook, colour or refurbish a desired object. DIY communities such as Instructables (sharing platform for self-made objects), Etsy (online shop for handmade products), Craftster (craft community), Ravelry (knitting) or Adafruit (electronics and gifts) cover all aspects of making.¹⁴ The status quo of DIY in amateur crafts is subject to an intense shift through the constant availability of manuals to solve a certain problem and therefore supersede the need to physically engage with the material culture (and its embedded skills) of the city, a development that is to be faced through the architectural intervention by creating a space where the practical interaction of events is the guiding theme within an adaptable cluster of raw commodities.

¹⁴ Paulos, E. (2013). The Rise of the Expert Amateur. *ACM SIGPLAN Notices*, 48(4), p.153.

Projection (Scenario)

The final part of the report is a deductive approach to visualise the intention of restructuring the existing quality of the DIY store towards a place for action, performance, events and production as spatiotemporal assignments within the infrastructural layout of the typology and offers a number of situations to be imagined for the design. Over the course of the analysis of various case studies and as a conclusive concept from the presented research, the following images propose the activation of things in direct relation to their purpose. The series is to be seen as a rough test on how the found space reacts to an informal overlay of happenings in different branches of interiors: what if the available materials could be processed on site and exhibited to an audience that is in turn inspiring for the realisation of another project?

When consumption and production physically come together in one spatial construct, it's the interchanging quality that makes for the dynamic, chaotic and possibly uncontrollable crossovers on an intermediate level. This tension can create new programmatic aspects (education, exhibition) and at any time relate to a specific product of the store, so a workshop is created around wooden boards, ceramic objects such as tiles can be individually manufactured, a bike repair provides tools to fix the wheels, kitchen appliances can be used to cook, painting classes in the evening teach how to mix different colours, individual designs are printed onto wallpapers and a greenhouse provides the place with plants.

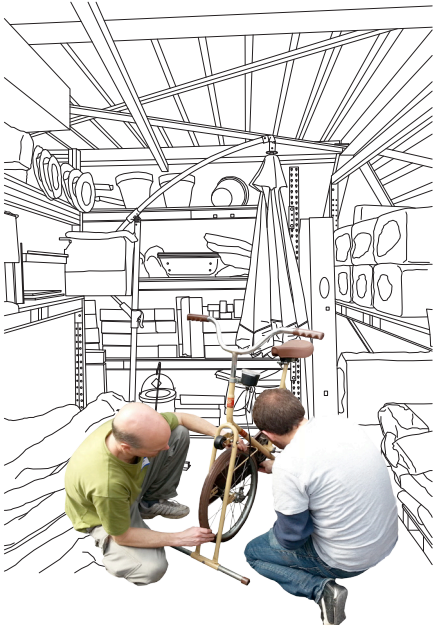
Wood (Workshop)



Ceramic (Factory)



Bike (Repair)



Kitchen (Restaurant)



Painting (Classes)



Wallpaper (Printing)



Garden(ing)



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Designing the Tools for America's 'Do-It-Yourself' Movement.

<http://blog.cmoa.org/2016/02/designing-the-tools-for-americas-do-it-yourself-movement/> (accessed 16.10.2016)

Mary L. Titcomb & the Bookmobile. <http://www.historybyzim.com/2014/07/mary-l-titcomb-the-bookmobile/> (accessed 23.11.2016)

Ideal Home Show. https://en.wikipedia.org/wiki/Ideal_Home_Show (accessed 24.11.2016)

Research Report 2

Local and Cultural Conditions

Architectural Cookbook

Contextual and Programmatic Ingredients

Key words: IKEA hacking, second hand bouwmarkt, local economy, slow urbanism

Table of Content

Programmatic Precedents

Zomerhof: History, Presence, Agenda

Plinth Activity

The second paper introduces the local situation of the design project in order to position its future performance in a specific place and presents the research methods conducted for the existing business model through references and site conditions. Subsequent to a number of practical references for the concept in programmatic and contextual and respect, the report points out the potentials and features of the chosen location in a chronological order before describing the everyday image on the direct setting of the place.

Programmatic Precedents

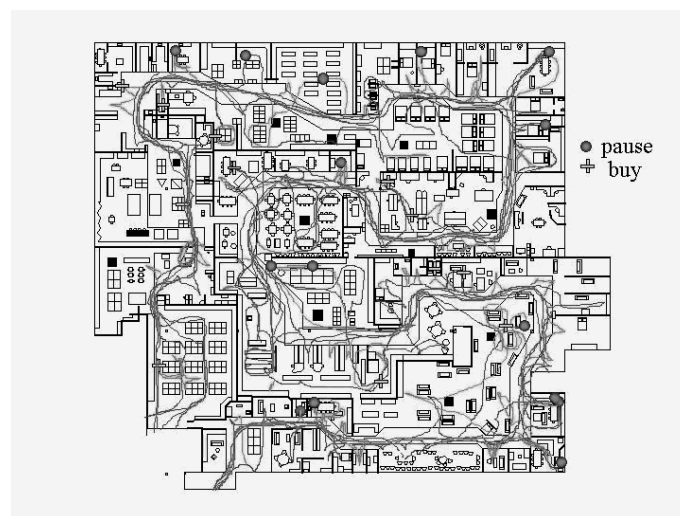
The following chapter deals with underlying architectural and conceptual references that the project considers for further discussion and contextualisation. I compiled a selection of five practical examples to be understood for the fundamental development of the project, focussing on different aspects: a furniture shop as a pre-designed retail exhibition (IKEA), an eventful workspace curated by architects (Blackhorse), a vacant shed occupied by creative makers (Keilewerf), a café including a bike workshop (Look Mum No Hands!) and a concept of combining buying and cooking in one space (Eataly).

During the literature research in the beginning of the project it became quite evident that the reviewed typology for DIY culture is not necessarily the most investigated field, neither in epistemological nor in phenomenological studies. So it was essential to find a way to come up with referential concepts and buildings that are less directly connected to the thematic proposition of the thesis and can still work as role models or sources of inspiration. Since the strategy is especially dedicated to amateur practice in opposition to professional crafts, a large number of precedents such as factories, makerspaces, ateliers or coworking studios was not mainly considered further for the programmatic and spatial analysis of the project.

As a result of the theoretical investigation of DIY culture I learned to extend the very content of what can be produced by hobbyists. The hardware store is not anymore reduced to the building tools involved in the home improvement section but slowly adopted the increasing use of materials in everyday life: gardening, cooking, tinkering, biking. This development shows how the Bouwmarkt offers the opportunity to link any household activity to a device inside the store and vice versa. Having witnessed the occupation of any daily action through DIY retail, it is helpful to consider examples of types related to food and plants as well as spaces for creative industries, and that's why cooking (production) and eating (consumption) are important fields in the context at hand to establish a cookbook for the architectural intervention.

IKEA (Hacking)

It's relatively simple: you enter the store and you have two options, shopping or eating. The typical spatial concept of IKEA as a worldwide phenomenon is built in such a way that the tour through the exhibited fragments of domestic situations serves regular junctions to skip certain areas, return or get lost in the labyrinth of offered products. The mainly two-storey building is divided in an upper tour and a lower store, and the meeting point between them hosts a restaurant and other service facilities. So the whole experience of going to IKEA is consciously constructed from the gathering of these separate activities in a given order, unlike the hardware store it means to showcase what can be done with a certain product in a certain context. The idea is to not precisely know what you want to buy but to first let the guided exhibition tell you what you might need.



"In fact, if you shop in IKEA, all you do is follow people around the store."

Alan Penn's Analysis of Consumer Paths, 2011¹

¹ Penn, A. (2011) *90 Minutes of Everything*. <http://www.90percentofeverything.com/2011/04/10/alan-penn-on-shop-floor-plan-design-ikea-and-dark-patterns/> (accessed 02.01.2017)

Since IKEA is so integrated in the design culture of our lives which turned into a mass-produced FIY ("finish-it-yourself") consumption, it is interesting to have a look at an alternative way of production using the prefabricated furniture parts, defined as follows: "Whether they were making a self-conscious artistic statement or simply modifying a towel rack to fit in a small bathroom, IKEA hackers illuminate an emergent practice that provides insights into contemporary changes in creativity."²



IKEA hack by Sander van Bussel, 2011³

IKEA hackers see themselves as a community to share reused products among the participants in order to likewise provide manuals on how to hack certain objects to an individual piece (of art). By doing that, the platform extends the constraints of precast ideas towards a deliberately amateur practice where DIY is breaking self-evident schemes to empower an own creative imagination with available materials.

Blackhorse Workshop

The London-based architecture collective Assemble established a working space in the outskirts of the city to offer tools, materials and equipment to builders with the ambition for creative self-initiative. The workshop regularly hosts public events and educational occasions to challenge the permanent exchange between the different disciplines on site: product designers, architects, furniture makers, carpenters, hobbyists.

² Rosner, D.; Bean, J. (2009) *Learning from IKEA Hacking: "I'm Not One to Decoupage a Tabletop and Call It a Day."*

³ Platform 21. <http://www.platform21.nl/page/3485/en> (accessed 11.10.2016)

The studio emphasises the importance of an efficient use of materials and ideas by offering the chance to join "courses and events from basic DIY skills to the art of welding. We invite artists, designers, expert fabricators and craftsmen from a range of industries to talk about their ideas."⁴ The concept of merging unskilled enthusiasts with experienced professionals in a one-to-one situation proves to be a beneficial product and defines the productive atmosphere of the place's everyday progress. In relation to the hardware store to be designed, these collaborations can be taken as a reference for the unification of retail and machinery, amateurs and experts, teaching and learning.



Key to main workshop layout:

- | | |
|----------------------------------------------------------|---------------------------|
| 1 Benches (8 x 2-person benches) | 8 Duct extractor |
| 2 storage racks, basic hand tool storage (on walls) | 9 Workbench (woodwork) |
| 3 Woodburning stove (for waste wood and heat production) | 10 Thicknesser |
| 4 COSHH Cupboard | 11 Surface planer |
| 5 Table saw | 12 Heavy duty PVC curtain |
| 6 Mortiser | 13 Cold metalwork area |
| 7 Bobbin sander | 14 Workbench (metalwork) |
| | 15 Heavy duty PVC curtain |
| | 16 Hot work area |

Blackhorse Workshop
Assemble, 2013⁵



The Brutalist Playground
Assemble, 2015⁶

⁴ Blackhorse Workshop. <http://www.blackhorseworkshop.co.uk/about/> (accessed 19.10.2016)

⁵ Blackhorse Workshop. http://assemblestudio.co.uk/?page_id=235n (accessed 19.10.2016)

⁶ The Brutalist Palyground. http://assemblestudio.co.uk/?page_id=1539 (accessed 19.10.2016)

Keilewerf Rotterdam

As a rather coincidental finding during the typology study I came across an informally set up conglomerate of individual studios, builders and designers. The former shed was occupied by the initiators of the project with a short-time lease and without any structural transformation, it simply provided an open floor plan of 3000 m² to be successively inhabited by meanwhile 40 young entrepreneurs who share most of the facilities, tools and knowledge among each other. Interestingly the Keilewerf includes a second hand Bouwmarkt (just opposite an established store) where leftover building materials from construction sites are reused to sell or directly utilise.

The urgency of the ending contract between the tenants and the municipality for the yard and the proximity to one of the most active existing hardware stores in the neighbourhood originally seemed like the ideal site for my planned intervention, but a more intense research on the complex and ungraspable development proposals for the whole area (Innovation District, Maker City, M4H) made me relocate the project to a less hysterical context in which the actual conditions can be tracked more substantially. Nevertheless, the function of the space shows how the overlay of consumption and production can be activated within a dynamic cultural environment.



Keilewerf Rotterdam

Active Part of the Innovation District, 2014⁷

Look Mum No Hands!

The embedding of local material cultures into a new programmatic typology is celebrated by "a trailblazer combining a café, a bicycle workshop, a bar and exhibition space to become one of the first cycle cafés where a passion for quality and friendly service guides all elements of the business."⁸

⁷ The Brutalist Polyground. http://assemblestudio.co.uk/?page_id=1539 (accessed 19.10.2016)

⁸ Look Mum No Hands! <http://www.lookmumnohands.com/about> (accessed 24.11.2016)



Look Mum No Hands!
Cycle Café in London, 2010⁹

Look Mum No Hands! adopts economies in the direct neighbourhood to interact between leisure and labour: "Baristas, mechanics and chefs can take care of almost any need. Coffee comes from local roasters Square Mile, cakes from nearby bakeries, we prepare fresh food everyday serving you breakfast, lunch and dinner. Wash it all down with craft beer from London breweries and beyond." Similar to the concept of collecting activities around specific parts of the hardware store, the café centers London's cycle culture in its space where your bike is fixed while you have a coffee in a productive environment. The awareness of an existing local economy and its integration into such a model is taken as main feature for the design of the interactive DIY store.



Look Mum No Hands!
Cycle Café in London, 2010¹⁰

⁹ Look Mum No Hands! <http://www.coolplaces.co.uk/places/uk/england/london/clerkenwell/2551-look-mum-no-hands> (accessed 25.11.2016)

¹⁰ Look Mum No Hands! <http://www.lookmumnohands.com/about> (accessed 24.11.2016)

Eataly

The final practical reference to be introduced as a research theme is dedicated to the consumption and production of food in a conceptual form of immediately melting the acts of eating, buying and cooking in one space. Eataly, founded in 2004, developed a spatial configuration which allows to add cooking courses in a supermarket environment—education in between eating and cooking.



Eating + Shopping + Cooking
Eataly Floor Plan New York, 2004¹¹



Eating + Shopping + Cooking
Eataly Restaurant New York, 2004¹²

11 Eataly NYC <https://www.pinterest.com/LMMONTREAL/eataly-nyc/> (accessed 24.11.2016)

12 Coveted Places <http://www.covetedplaces.com/10-reasons-why-eataly-is-the-best-place-on-earth/> (accessed 24.11.2016)

Zomerhof: History, Presence, Agenda

The next part of the research report presents the selected location for the design project in the Zomerhofkwartier in Rotterdam and analyses the found conditions towards an architectural agenda which reacts to the historical and possible future events by spatially positioning itself in the current structural setting.

Early 20th century

The first development in the Zomerhof area in the Oude Noorden was documented in the end of the 19th century after having served as pure farmland and solitary country seats at the edge of the city. Since the harbour industry of Rotterdam expanded around the turn of the century, the city not only attracted international labour workers but equally increased the living standards of the local middle class. In the beginning of the 20th century, the area turned into lively mixed-use neighbourhood with a distinct society and programmatic diversity in the streets: private companies and shops occupied the ground level of the building blocks and created high ceilings in the plinth of the houses. The prominent front façades generated the image of the place as being an economically healthy street and invited for a public life between the local businesses; while the upper floors were mainly residential, the backside and sometimes courtyards offered space for workshops and other production facilities.



Public Life in the Zomerhofkwartier
Bentheimstraat, 1910



High Plinths for Local Companies
Zomerhofstraat, 1920



Alleys Between the Street and the Sidewalk
Zomerhofstraat, 1922



A Wheat Market with a Representative Storefront
Zomerhofstraat, 1923

Destruction

The Second World War claimed many victims in the city and thus in the neighbourhood where the biggest part of the buildings were destroyed by bombings. The area was just placed within the edge of the fire boundary and so suffered tremendously from the attacks, less than half of the structures resisted the attacks. Its specific location faced the juxtaposition of buildings that escaped the destruction just north of the site in Teilingerstraat, temporary structures were built to offer space for companies trying to recover from the war.



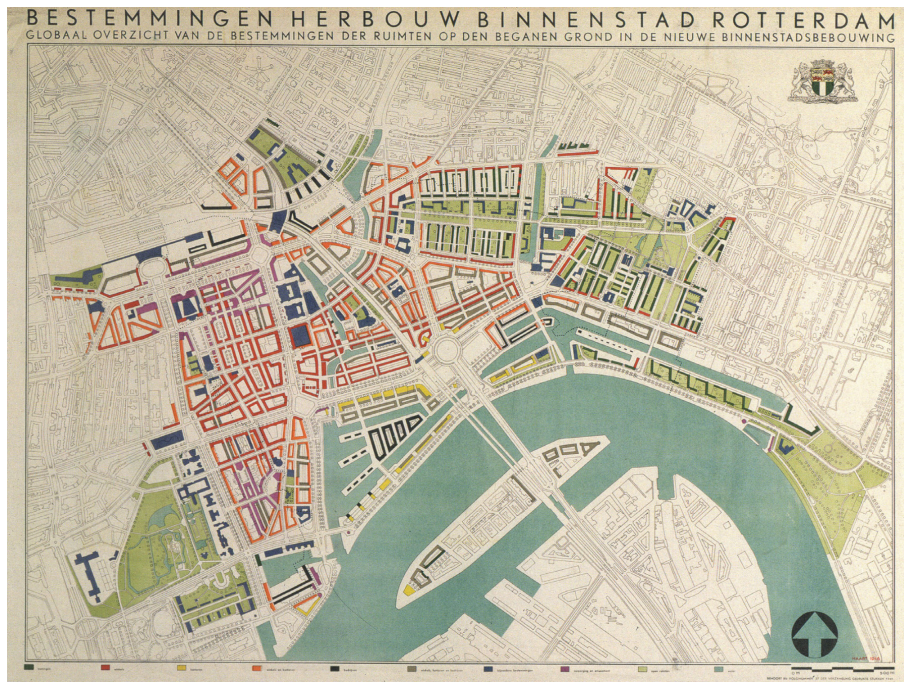
The Neighbourhood after the Airstrikes of WWII
Zomerhofstraat, 1940



Provisional Halls for the Resumption of Resident Companies
Zomerhofkwartier, 1942

Post-War

The reconstruction plans for the city Rotterdam were the result of radical modernist urban planning to separate working, living and leisure environments all over town, a functionalistic approach that was equally applied to the Zomerhofkwartier during the post-war years. The initial idea to transform the neighbourhood into a green part of the city failed to be realised and so had to make way for a consequent programmatic division.



Basisplan for the Reconstruction of Rotterdam
Willem Gerrit Witteveen, 1940



Actual Transformation
Zomerhofkwartier, 1945

Reconstruction

The finally realised plans were not executed as intended but turned the area into a work and education complex. An enormous school was built parallel to the elevated rail tracks and opened up a new courtyard against the Western part of the Zomerhof.

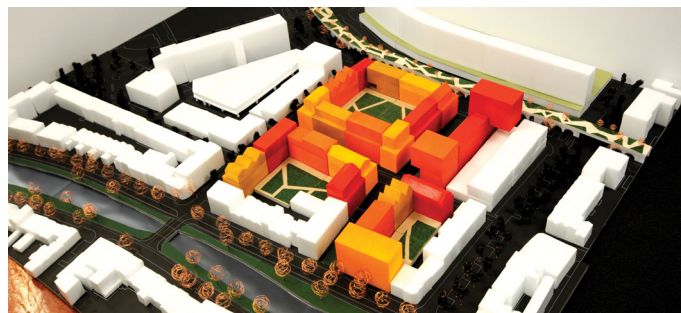


Built Reality

Zomerhof as a Business Counterpart to the Surrounding Living Area, 1950s

Development Plans

The local housing corporation Havensteder worked on further transformation plans for the neighbourhood before the financial crisis in 2008 and acquired many of the existing office and production facilities around since they operated as a commercial project developer. The proposal planned a high-class living environment with a tabula rasa effort to disrespect the current activities and urban configuration of the site, but due to the economic pressure the ideas were never realised.



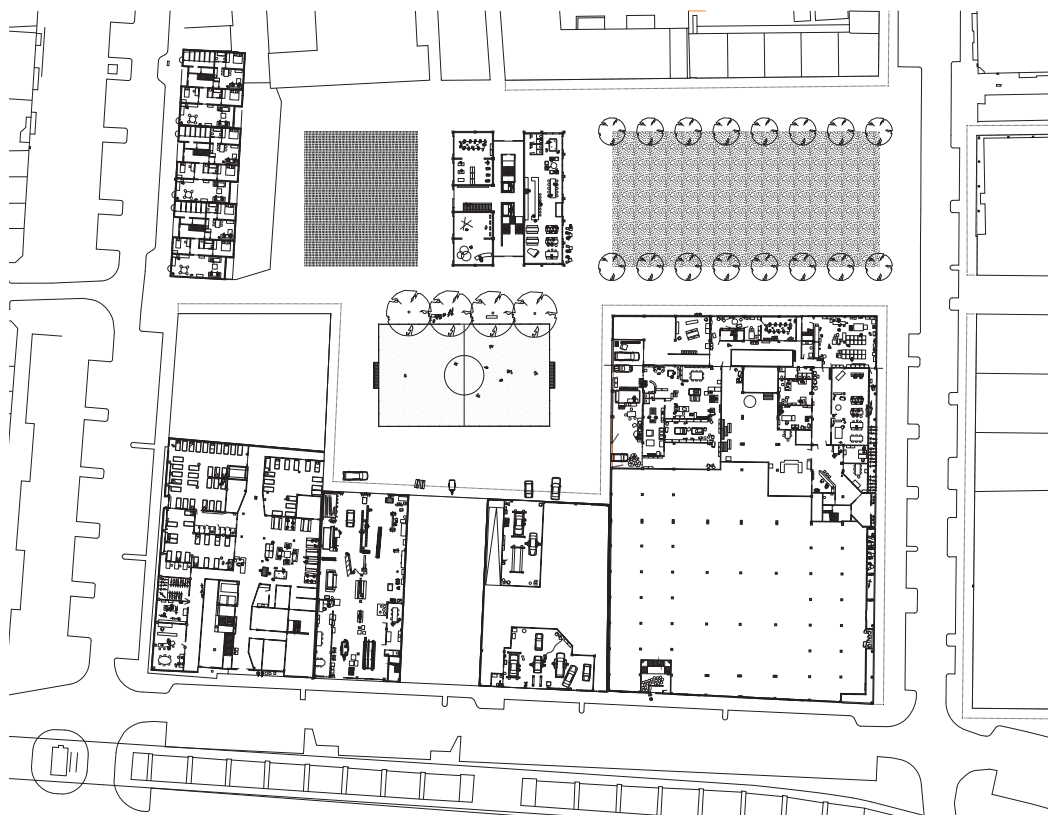
Closing off the Block

Proposal for the Redevelopment of the Site, 2008

The aborted redevelopment concepts sustainably led to lost of interest in the Zomerhofkwartier and caused the moving of businesses to other parts of the city. In consequence, the neighbourhood suffered from high vacancy rates and missing investments with resulting in an increasing criminality rate.

Today

In 2012, the housing company renewed its ambitions to activate the area and launched a strategy for a slow urbanism within the properties of the existing block. The programming of vacant spaces through creative industries and individual makers caused a tangible increase of daily activity in the public as well as the private domain. The ZOHO workspace currently hosts about 70 independent businesses under one roof, sharing facilities and knowledge between different disciplines—a success that inspires Havensteder to continuously improve the quality of the Zomerhof without dispersing the cultural surplus created through the new renters.



Zomerhof Site
Spatial Situation, 2017



Gare du Nord
Almondstraat, 2017



Het (Gele) Gebouw
Zomerhofstraat, 2017

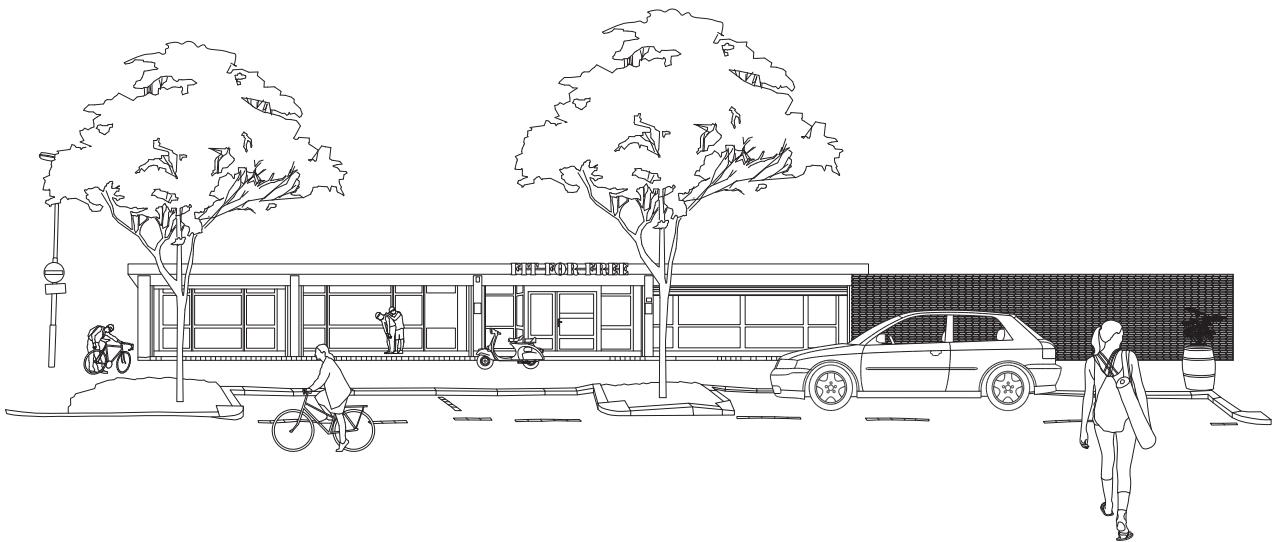


Rehobothkerk
Anthoniestraat, 2017



Chosen Site
Schoterbosstraat, 2017

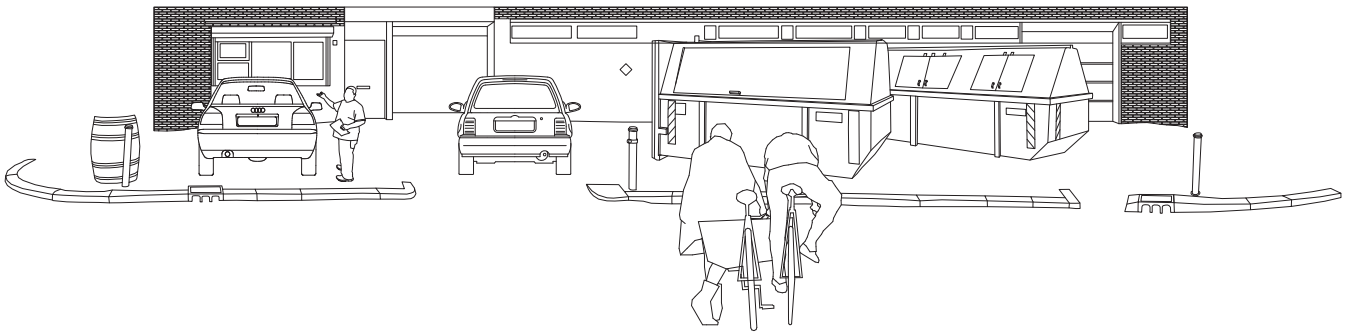
Plinth Activity



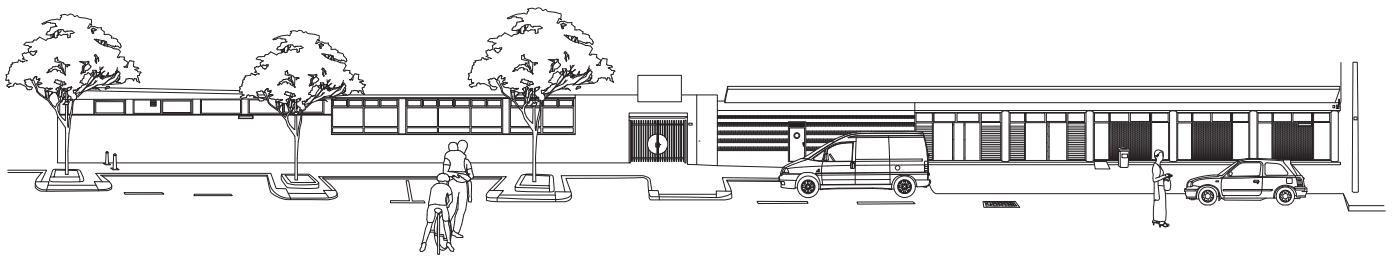
Exhibited Sports, Youth Groups, Bike Traffic
Zomerhofstraat, 2016



Creative Entrepreneurs, Construction Works, Gardening Events
Schoterbosstraat, 2016



Container Storage, Restaurant Guests, Playing Kids
Anthoniestraat, 2016



Bakery School, Material Anonymity, Delivery Trucks
Almondestraat, 2016

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The Brutalist Playground. http://assemblestudio.co.uk/?page_id=1539 (accessed 19.10.2016)

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Research Report 3

Profiles and Project Assignment

Amateur Institution

The Hardware Store as a Theatre of Everyday Practice

Key words: spatiotemporalities, collective performance, events, architectural position

Table of Content

Typology Study: Bouwmarkt

(Spatio-)Temporalities in Everyday Practice

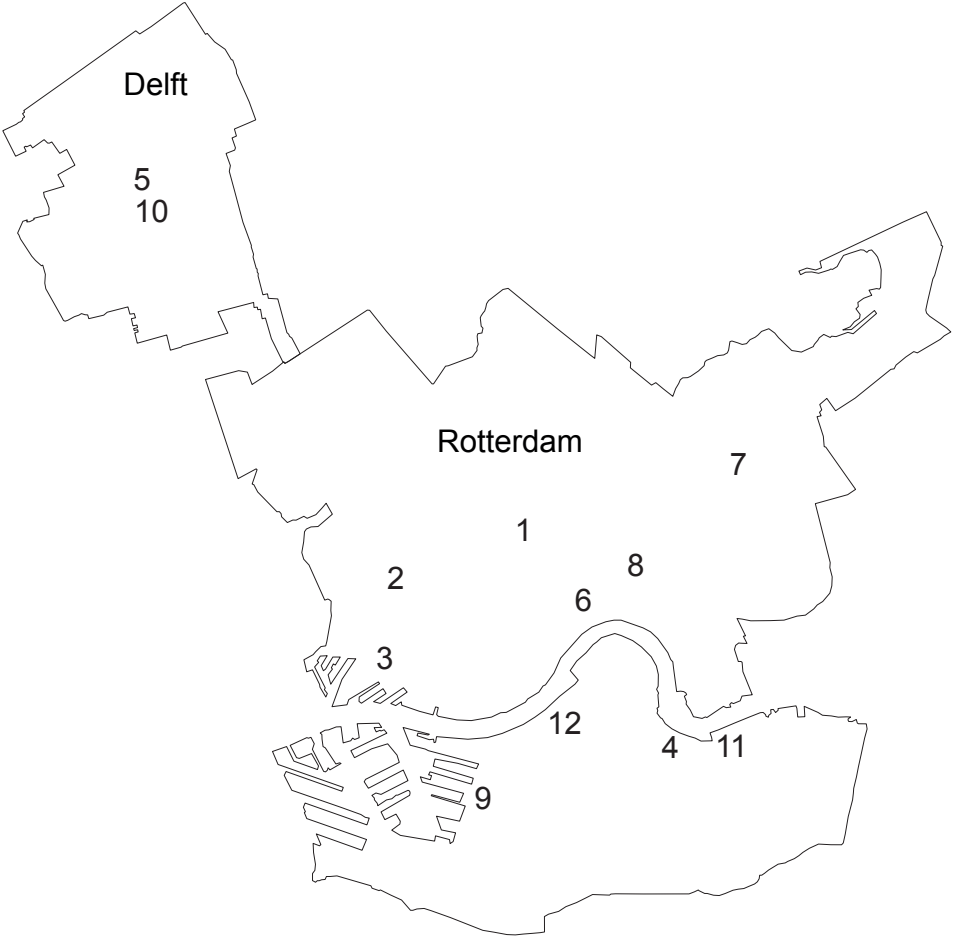
Design Brief

The third and final paper aims to research and conclude the established findings regarding the typological interpretation of amateur practice towards the formulation of an architectural assignment for the project, a transition from the understanding of the local context to the development of an own narrative. The text does that by presenting the conducted study on existing hardware stores in proximity to the identified location, introducing the temporal aspect of the intervention and eventually concluding with an outlined project brief that sums up the entirety of the presented argument to lead to a profound design proposal.

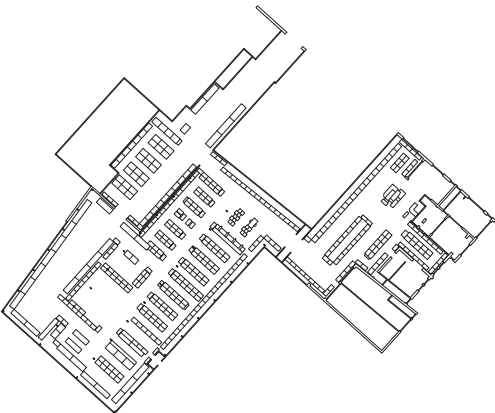
Typology Study: Bouwmarkt

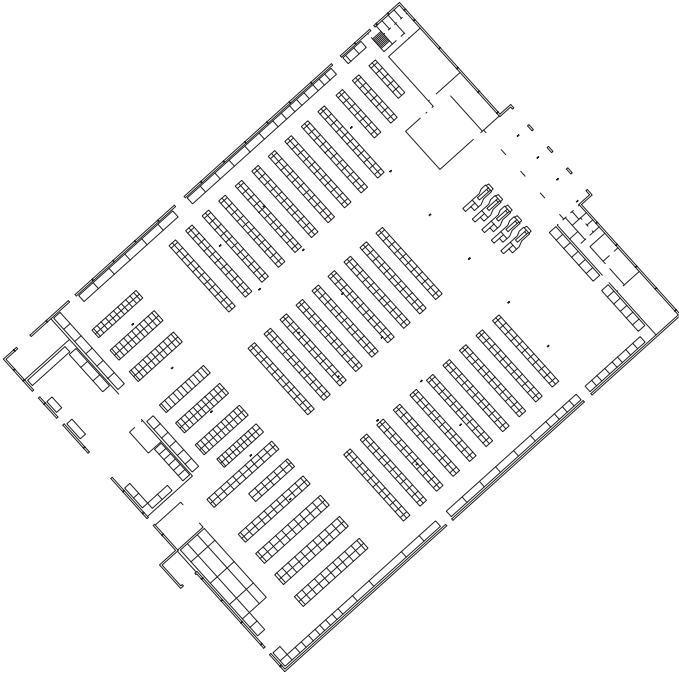
In order to be able to grasp the architectural conditions of the existing hardware stores in the geographical context of the site, a series of twelve case studies was explored through experiential and (photo-)graphic means. The goal of the analysis was to examine how these spaces work in terms of interior management, to what extent the urban setting contributes to the functionality of the stores and which are the extensive problems to be faced when turning over to a conclusive design approach. In preparation to the research I chose a list of DIY stores in Rotterdam and Delft to understand the situation of the spatial context in which I'm planning to intervene. All the examples deserve to formulate their own character but surely reveal many common aspects that can be extracted from this study. The following collection of photographs and corresponding floor plans is the result of regular visits of the places themselves, the documentation of drawings from the city archives and the personal confrontation with the visual fascination of the bouwmarkt in a rather abstract depiction of interior situations. My research questions were focussed on consumer behaviour, material division, social interaction and structural concept of the stores as individual places and collective concept.

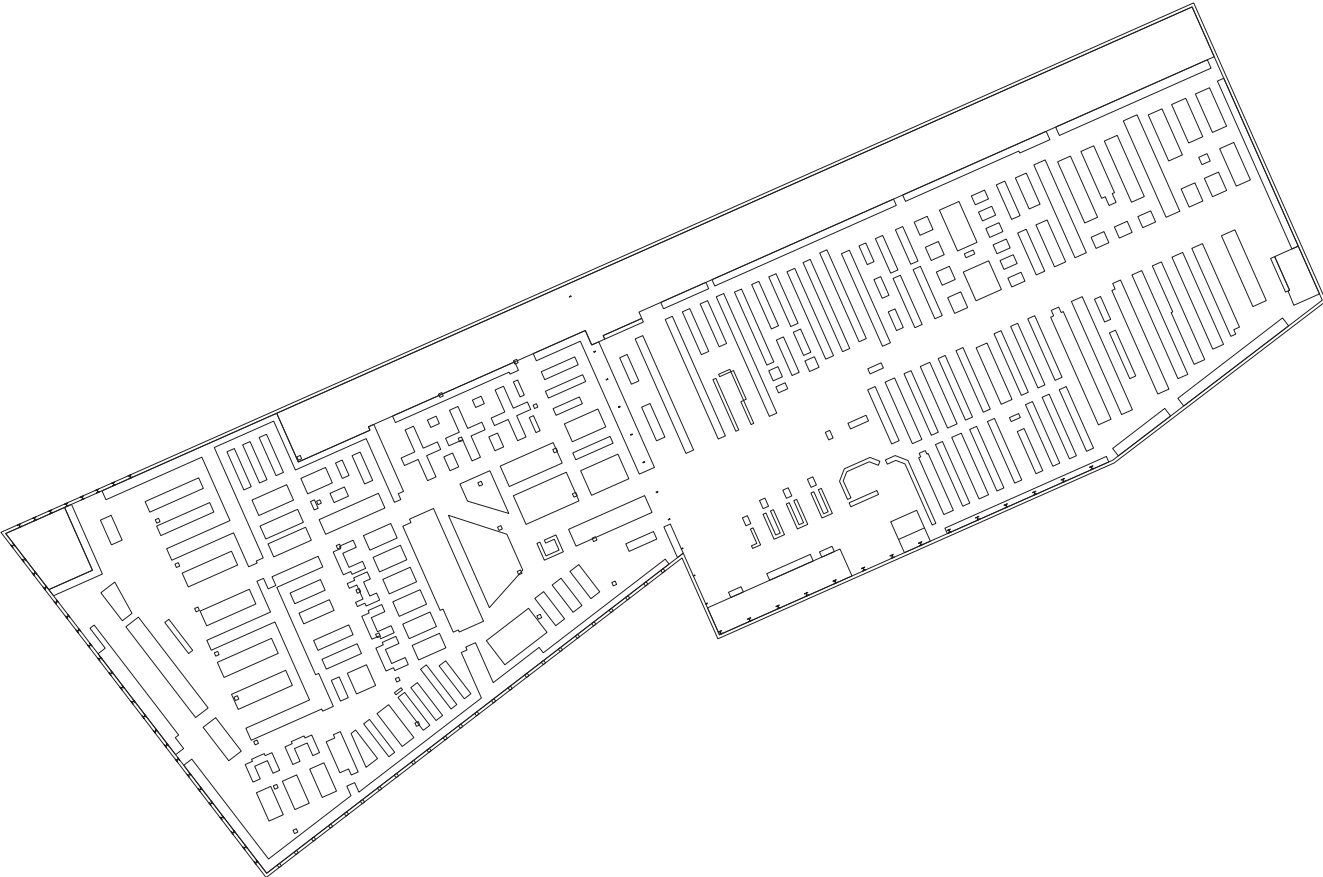
Organisation



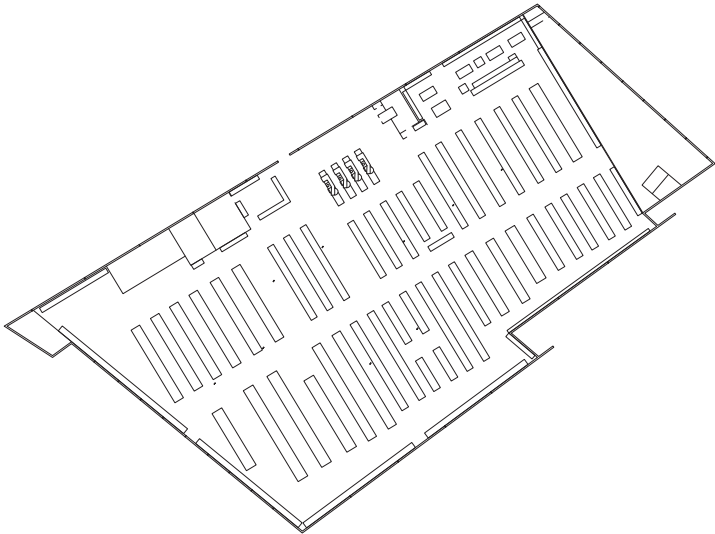
Formido Bergweg 161a

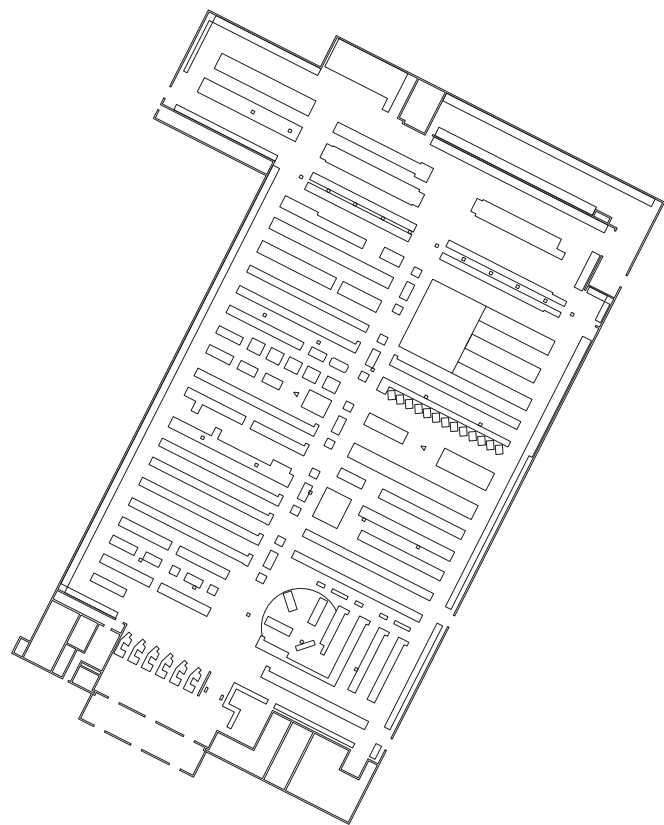


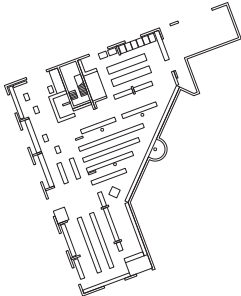


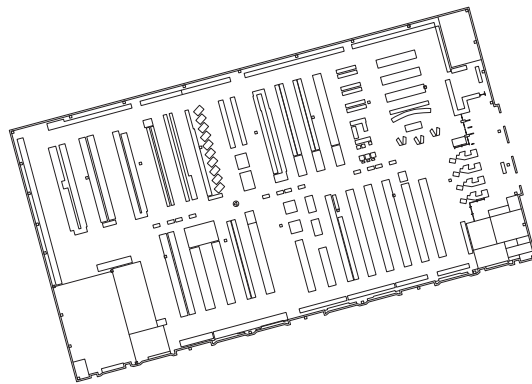


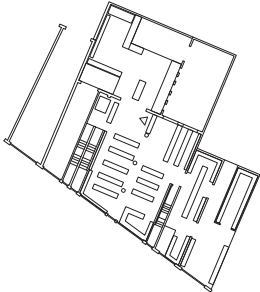
Gamma Koperslagerstraat 9

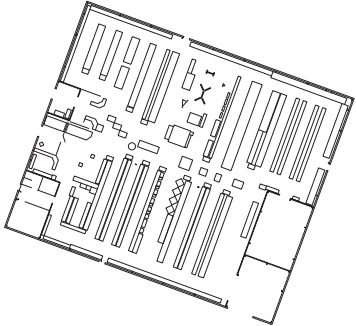




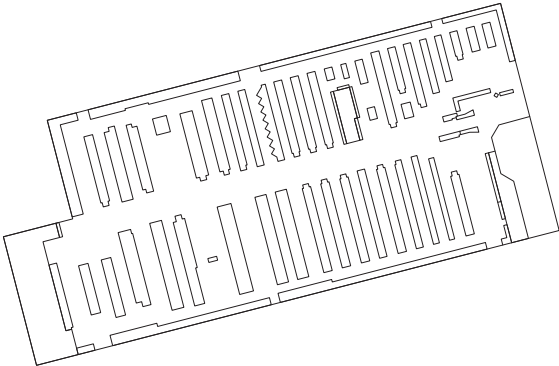


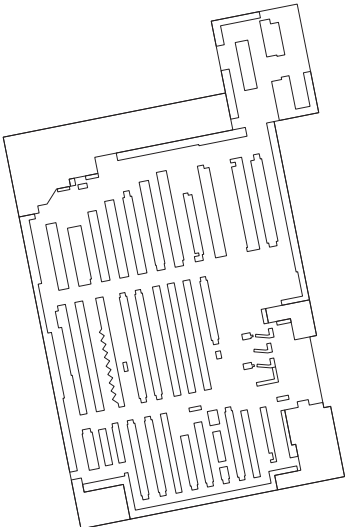


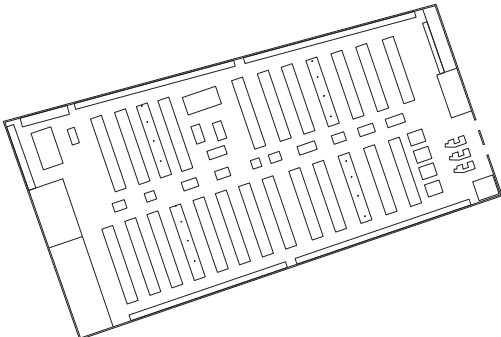




Praxis Rijnweg 1







Experience

The findings of the study can be categorised under various criteria that either all objects had in common or specific places exclusively offered to be a model for: spatial layout, urban context, marketing strategy, interior supply and atmospheric situations. After visiting the shown places and the collection of their architectural drawings it's obvious how the systematics among the stores is comparable and yet individually characteristic.

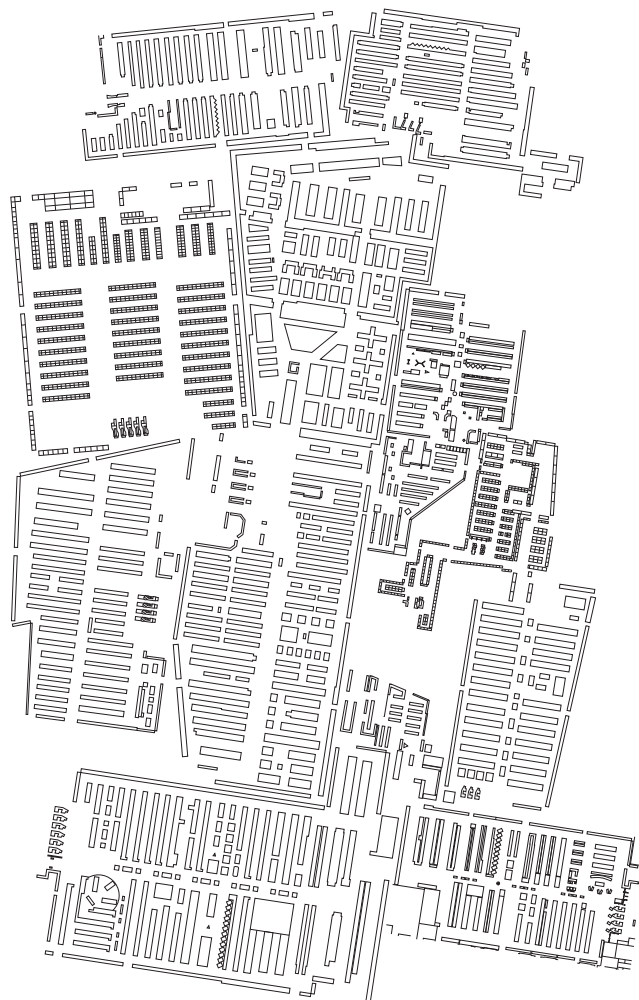
What unites all examples is the single-floored distribution of offered goods without the necessity to add another layer of supply—either it was planned according to the demanded size or it occupies only the ground floor of an existing housing block. The consequent flatness of the buildings is a repetitive element and supports the idea of craft chores, a supermarket for building materials where all products are placed on eye level and graded in strategic sequences. However, the architectural interpretation of the store as such reveals a strong disconnection between its interior and its structure; sections of the case studies depict the partly enormous gap from the actual dimension of the shelves to the mostly rudimentary construction of the roof. Having these images in mind, the nature of the hardware store is defined by the ambiguity of representing a warehouse and taking the customer as the central scale for everyday business.

Another observation crucial for me to make was the expected programmatic monotony inside the bouwmarkt as a finally pure selling point of outsourced production. Besides the minimally acknowledged joinery in the back of the space next to the delivery and storage facilities the production is reduced to a paint mixing machine close to the entrance where colours are supposed to attract the customers to redesign their walls. The experienced atmosphere is intriguingly neutral also due to the similarity of intentions among different user groups (to get what they need) since there is no supply for the productive realisation of the endless inspiring objects on site. But what if the DIY store could become an institution of amateur practice where the constant exchange of consumption and production disrupts the routines of everyday sales and so inspires its visitors to extend their limits of what can be done with certain materials? The thesis aims to answer this question by actively bringing together e.g. the act of cooking with the kitchen appliances in a visual relation to one another.

In order to develop a strategy of how to structure the interior according to programmatic schemes for the design, I analysed the rules on how the typology functions in terms of sequences, connections and divisions today. As an abstraction of the material essence there is a number of gradients that run from the front to the back of the store: appealing-rough, generic-specific, seasonal-steady, amateur-professional, defined-raw, light-heavy, open-intimate. Furthermore it's evident how the complexity of the intended project varies depending on the one-dimensional

positioning of a product: screwdrivers, colours and lightbulbs behind the cash point and insulation, plumbing and flooring materials besides the delivery entrance. This clearly economic model helps to question the current situation and then apply these strategies in an appropriate way to a new space with a smaller footprint, a more diverse clientele and a less generous stock.

The entirety of the drawn plans assembled as one figurative city creates the illusion of a heterogeneous configuration of adaptable layouts that are knitted into a specific context rather than a construction built from scratch—in fact, the overlay of simplicities proves the quality to generate unexpected complexities.



Urban Plan vs. DIY Cluster

Assemblage of Researched Interiors, 2016

(Spatio-)Temporalities in Everyday Practice

As I already depicted in the previous research themes, it's inevitable to discuss the aspect of time in the context of DIY culture while setting up a detailed assignment for the architectural intervention. The section is therefore meant to frame the idea of temporal schemes within the spatial interpretation of amateur practice, handing over to the questions to be considered by the materialisation of the final design.

Situation

The inherent analogy to the performative character of everyday practice is displayed in its architectural banality, a paradoxical imagery of frozen production and decontextualised function. Object, competence, production and time perform in a dynamic relation to one another and define what Colin Campbell describes as "[...] activities in which individuals both design and make the products that they themselves consume."¹ In the context of the material culture around everyday practice, the production and consumption of goods are considered inextricable phenomena of a moment in which a competence is applied to an object over a time. Campbell's specification on the consumption of craft is founded in the belief that the ingredients for assemblies and creations are themselves mass-produced retail commodities and therefore represent the unseparability of production and consumption of DIY activity. Elizabeth Shove's notion on *The Design of Everyday Life* aims to frame the not yet thoroughly examined sensation of an "individually and situationally specific" way of production as a wider social, economic, political and psychological anomaly, stating that "DIY sits awkwardly between conventional sociological categories like those of 'work' and 'leisure', and of consumption and production."² This observation leads to the insight that time (as an instance) is to play a fundamental role in reconsidering the nature of amateur craftsmanship and in constructing a place to bring together the elements of everyday life, and this is why the hypothesis of the project insists on the formulation of rhythms and routines as one methodological apparatus for spatial transformation.

The natural and yet complex relation between the entities of space and time has been examined by scientists, theorists and designers in different manners. As an alternative method of anticipating a reciprocal deduction, the emphasis here is on the development of spatiotemporal scenarios set up from epistemological research and striving for an architectural schedule—a network of situations which eventually illustrates the proposition as a strategic model. The architectural assignment in the

1 Campbell, C. (2005). The Craft Consumer: Culture, Craft and Consumption in a Postmodern Society. *Journal of Consumer Culture*, 5(1), pp.23-42.

2 Shove, E. (2007). *The Design of Everyday Life*. 1st ed. New York, NY: Berg.

process of an independent briefing becomes both the framework for and the projection of these time-based narratives in a continuous interplay, which rises numerous questions: How can architecture affect the performance of everyday practice and vice versa? Is it possible (or even necessary) to produce space for a specific moment in time? Which are the rhythms to be considered for the elaboration of a material configuration? Can the inventory create internal activity by synchronising programmatic features with the tide of periodic happenings?

Everyday Events

So as to find a way of concretising the abstracted view on time in the framed context, it is mandatory to further define a variety of acquired themes and methods to understand "how multiple temporalities co-evolve and intersect, how patterns of time and space are reproduced in daily life and how material culture acts as a conduit in the production and consumption of time"³ through different intersections: seasonal cycles, circuits of commodification, temporal processes, routine and rupture, space and time. In the next step, these settings are applied exemplarily to the discourse on architecture "becoming the action itself"⁴ with the intent to demonstrate the actuality of the scope in everyday experience.

Seasonal cycles around the natural evolution of periodic rhythms witness a paradigmatic shift from reliable sources of production to an increasingly commodified 'unseasoned' behaviour of consumption. Marina Moskowitz draws a line between these "natural commodities and commercial calendars"⁵ by showcasing a practical example on the planting of seeds whose marketing strategies—the publication of the catalogue, the purchase of the actual product, the maintenance of its growth, the final processing for further use etc.—collide with the instinctive procedure of material metamorphosis.

In the case of the existing model of the hardware store this diagnosis can be traced throughout all layers of production, where solely a minor part of the infrastructure is committed to the continuous adaptation of seasonal events, e.g. Christmas decoration in winter, extended gardening treatment in spring, barbecue sets in summer or specific greenery equipment in fall. External schedules influence the interior configuration marginally without reshuffling the everyday structure of the commerce to a structural extent. Yet besides the immovable rhythms of natural forces with the potential to mechanically influence the programmatic character of a typology (climate, atmosphere, light) over the year, there is another layer of circular periods (social, cultural, political) that take part in the research of calendric schemes for the eventual design project: public holidays, biennials, fashion

3 Shove, E., Trentmann, F. and Wilk, R. (2009). *Time, Consumption and Everyday Life*. 1st ed. Oxford: Berg.

4 Tschumi, B. (1994). *Architecture and Disjunction*. 1st ed. Cambridge, Mass.: MIT Press.

5 Moskowitz, M. (2009). Calendars and Clocks: Cycles of Horticultural Commerce in Nineteenth-Century America. *Time, Consumption and Everyday Life*. 1st ed. Oxford: Berg.

weeks, tournaments, markets, elections, sales. These events temporarily shape the tactics of the everyday while simultaneously marking specific periods which automatically contribute to the established routines of capitalist society. Everyday events are therefore considered to be recurring occasions whose machinery synchronises the linearity of daily habits with the disruptive frequency of tidal turns, in the words of Yuriko Saito “everyday aesthetics continues this trajectory of widening scope by including objects, events and activities that constitute people's daily life.”⁶ Circuits of commodification describe the materialization of time and its representation in the consumer culture of past, present and future societies. In accordance with this, Daniel Miller's *Material Culture and Mass Consumption* brings the assertion in context with the (social) life of things as agents of a commodisation process from production to consumption and back.⁷ Miller argues that contrasting temporalities constantly form their way through sociocultural conditions and thereby enable products to reproduce as well as to brand the passage of time between the intersecting lives of objects and people.⁸ It is Campbell's definition of the craft consumer who comes into play at this point, actively blurring the distinction between buying and making for the sake of "taking any number of mass-produced products and employing these as the 'raw materials' for the creation of a new 'product', one that is typically intended for self-consumption."⁹ The fusion of production and consumption comes with a new way of thinking about material culture beyond the linear flow of things, the division of industrial labour and the globalised manufacturing of fragments shift the line between authorship, use and ownership of matter and value. In analogy to the mass-customised products offered in local hardware stores, it seems appropriate to enhance an interactive system between these entities.

Other temporal processes concern the making and using of time in actually productive terms of rationalising the micro-organisation of routine and habit, a sensation through which Shove aims to "capture and characterise the extent and scale of synchronisation"¹⁰ in everyday life, temporal cycles and historic perspectives on 'timespace'. Furthermore, the argumentation is to state that any composition of behaviours and relations among them automatically create a spatial value that is again in charge of evaluating the run of actions in time. Since the notion on DIY as a *craft chore* is the crucial topic for this discussion, there is a need to differentiate between the very motives of such activities to be considered in the architectural translation. A rough distinction in the exertion of amateur practice in the context of "an effective arena for creativity, self-expression and fun"¹¹ is the question of *necessity* or *choice*, the economic restraint for professional support vs. the passionate

6 Saito, Y. (2007). *Everyday Aesthetics*. 1st ed. Oxford: Oxford University Press.

7 Appadurai, A. (1988). *The Social Life of Things*. 1st ed. Cambridge [England]: Cambridge University Press.

8 Miller, D. (1987). *Material Culture and Mass Consumption*. 1st ed. Oxford: Basil Blackwell.

9 Campbell, C. (2005). The Craft Consumer: Culture, Craft and Consumption in a Postmodern Society. *Journal of Consumer Culture*, 5(1), pp.23-42.

10 Shove, E., Trentmann, F. and Wilk, R. (2009). *Time, Consumption and Everyday Life*. 1st ed. Oxford: Berg.

11 Shove, E. (2007). *The Design of Everyday Life*. 1st ed. New York, NY: Berg.

dream of self-expression. The hobby within the domestic construction is taken as an omnipresent feature for the reasoning in favour of architectural temporalities to be a fundamental methodology in research, application and later manifestation.

Talking about the measurement of coordinated and empiric rhythms of (material) cultures on different time scales, it is the symbiotic force between routine and rupture in daily life to describe "a process in which permanently fragile orders are ruptured and restored."¹² In Frank Trentmann's view, the permanent struggle between making and breaking habits is represented through equally cyclical impulses, a fact that interprets the understanding of specific routines in more depth: comfort and boredom are as closely linked to one another as routine and carelessness, a condition of apparent predictability waiting for disruptive events in order for a balancing state of mind.

The coexistence of space and time in the named relations is a seemingly self-evident one; but as soon as temporalities are examined as a highly complex instrument of spatial models, the urge for a tactile meditation of experiential rhythms becomes explicit. As a principle, the recording of site- and program-specific procedures qualify to be the guiding theme of the intervention that in itself orchestrates local conditions as a daily routine, at the same time being flexible (and striving) for spectacles to dismantle its established cycles. Derek R. Judson thinks this further by stating that "the analysis of living rhythms implies a fundamental conceptual shift away from the discipline of architecture's traditional concern with permanence, stability, and space, towards a concern with temporality as the cyclical, the linear, enduring, fleeting and unpredictable."¹³

Review

The formulation of a well-grounded methodology through the process of the graduation project is naturally shaped by a common knowledge and catalogue of available frameworks in which specific affairs find their way to a coherent narrative. Being aware of the complexity of existing guiding themes and techniques compatible with the present phenomenon, the paper states to establish the consideration of spatiotemporal investigation, speculation and production for the further progress of a typological reinterpretation. In this case, the conclusion of the introduced notions on time-related conditions of space equally creates an apparatus for the practical use of periodical measurements on site, offering options to intervene in the given structure of everyday practice. Taking into account the immediate link between the routines of amateur production and the ever-changing mechanics of time around it, it is to actively engage in the phenomenological analysis of specific dynamics and to schedule a set of patterns to be tested for the spatial configuration. The domain of the architect is therefore not limited to the realisation of material visions but requires to anticipate situational

¹² Shove, E., Trentmann, F. and Wilk, R. (2009). *Time, Consumption and Everyday Life*. 1st ed. Oxford: Berg.

¹³ Judson, D. R (2011). *Beyond Space? Exploring the Temporality of Architecture*

conditions in favour of a construct able to host routine activity and cyclical events as integral parts of everyday life. As a conclusion from the research question of the presented theme, the design assignment consists in the development of an architectural typology dedicated to the amateur practice in the Zomerhof neighbourhood in Rotterdam, an area characterised by creative industries, second hand craft supplies and programmatic reactivation. The main target of the brief is to generate a spatial construct able to unite the characteristics of the typological domain with the specificity of the local context in which the material culture of everyday life is displayed, organised and (re-)used for various spatiotemporalities. Further than the pure translation of found rules into a new location, it is to develop an architectural scheme that turns around the idea of sole retail into a building where the tension between consumption and production—and gradient activities such as education and exhibition—defines the spatial qualities of the project. The scheduling of events, seasons and rhythms related to daily practice is to be considered a guiding criterion to allow for a flexibility within the infrastructural consistency of the place. The analysis of existing business models in the city revealed a common ground for the content of interior configuration through an efficient ordering of scales and interests according to economic benefits. With the reinterpretation of the store in the given context it is inevitable to integrate these established systems into the formulation of a more active, social and cultural place. Doing so, the programmatic arrangement both underlies spatial immediacies (outside) and generates another layer of productive intervention (inside) which mainly build up the spatial organisation of the design proposal.

Design Brief

The last chapter of the report finally concludes with a defined project assignment from the different research methods undertaken up to this point. It shows an attempt to consider all relevant findings towards an architectural narrative as the starting point for its realisation by collecting the local, programmatic, societal, typological and economic data which were extracted throughout the analyses.

Summary

The confrontation with DIY activity as a sociocultural phenomenon derived from the initial fascination of the hardware store typology and its abstraction of everyday materials. So besides the practical analysis of the spatial situations it was necessary to understand the movement behind such manifestation in a historical context in order to project it to a hypothetical future scenario for the project. DIY started as a slow awareness that technological progress was able to shift the

competence required to fulfil a (domestic) task from the human to the machine, a development that possibly found its peak moment in the globalisation of knowledge through digital media in the end of the 20th century. The hardware store turned into a pragmatic archive of things needed to construct a part of everyday culture, a strategic plan to only offer products in a highly efficient way and without intended spatial qualities—a supermarket of (amateur) crafts.

The literature research provided new knowledge about the relation of the DIY practice with the temporal aspects of production and delivered a theoretical positioning of the functions to be planned within the design proposal. The tension between the everyday (rule) described as the routinised sequence of actions that can be disrupted by seasonal cycles, curated events and coincidences (exception) is supposed to be legible in the materialisation of the project. Furthermore, the typological specificities are critically applied for the programmatic organisation and structural composition of the intended space.

Project

The assignment is to develop a design strategy for a place dedicated to the material culture around amateur production on the presented site in the Zomerhofkwartier Rotterdam, where the phenomenon of the hardware store is installed in a local context that consists of creative workspaces, second hand craft supplies and potential users for the marketplace.

The programmatic agenda is to create a retail structure that offers specific products related to DIY activities on different scales in permanent adaptation to the seasonal and cultural changes of the immediate area. In addition to that, the sections of the store create spaces directly related to what can be made from the individual object and ask for an architectural interrelation between consumption and production at the same time. The extracted mechanics of the researched bouwmarkt are cooked down to abstract rules and folded to generate a vertical interpretation of the current situation. Since the distribution of action (in section) is made according to the division of branches (in plan), it's the central task of the design to constantly come up with interior situation that connect passive shopping and active making.

As a result of the context analysis it is essential to clearly position the project in relation to the surrounding qualities of the space which can partly be integrated into the proposal with retail and production spaces, educational settings, an exhibition platform, communal areas and service facilities on DIY basis (restaurant, tree nursery, theatre). Another layer for the intervention is the performative character of the space, the choreographic interplay between behaviours created through the intended spatial complexity based on simple rules and the consideration of temporal profiles that activate the everyday culture of the local institution of amateur practice.

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