TECHNISCHE
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Sea Desk Residence

Artists as Creative Consultants, and the space for successful collaboration

ausgeführt zum Zwecke der Erlangung des akademischen Grades eines Diplom-Ingenieurs unter der Leitung

Ass.Prof. Arch. DI. Dr.techn. Mladen Jadric
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von

Dawit Kassaw

0704984

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ABSTRACT . EN

Significant aspects of human life, such as social development, are greatly affected by working conditions. Nonetheless one cannot talk about working conditions without taking the changes and innovations they were confronted with, into consideration. Creativity has become a buzzword in the corporate world over the last decade and aspects such as communication, personal development, internal relationships and different approaches to problem solving have become more and more important within companies. As a result there has also occurred a shift in the concept of creativity itself. Today, creativity is thought as something that can be learned if one is exposed long enough to the presence of creative people and their skills and is willing to work on oneself.

Within the thesis this body of thought will be coupled with the idea of an exclusive company retreat, which opens up the topic of Artists Residency programmes. In the course of Artists Residency programmes artists and their working practices enter organizations in order to support changes, stimulate creativity and improve the working conditions in general.

Located in Praia de Areia Branca on the coast of Portugal, the retreat will provide companies the possibility to leave their daily working routine behind and to engage with artists from different disciplines in the sense of arts-based interventions. Thus company workers should be inspired and enhance their creative thinking and problem solving skills. On the other hand artists find a place to stay where they can work temporarily with companies, connect, exchange and widen out their community. In addtion,a cross-market survey functions as a designing tool to find adequate measures as well as a conduct research on site to find the proper plot.

ABSTRACT . GER

Wichtige Aspekte des menschlichen Lebens, wie beispielsweise die soziale Entwicklung, werden heutzutage stark von den Arbeitsbedingungen beeinflusst. Allerdings kann man nicht über Arbeitsbedingungen sprechen, ohne die Veränderungen und Innovationen zu berücksichtigen, mit denen sie konfrontiert wurden. Kreativität ist in den letzten zehn Jahren zu einem Schlagwort in der Geschäftswelt geworden und jene Aspekte wie Kommunikation, persönliche Entwicklung, interne Beziehungen und verschiedene Lösungsansätze sind in Unternehmen immer wichtiger geworden. Demzufolge hat sich auch das Konzept der Kreativität selbst verschoben. Heute wird Kreativität als etwas wahrgenommen, das man erlernen kann, wenn man lange genug der Gegenwart von kreativen Menschen und deren Fähigkeiten ausgesetzt ist und bereit ist, an sich selbst zu arbeiten.

Im Rahmen der Diplomarbeit wird dieses Gedankengut mit der Idee eines exklusiven „company retreat" verbunden, der das Thema Artists Residency-Programme aufgreift. Im Rahmen von Artists Residency-Programmen sollen Künstler und ihre Arbeitsweise in Organisationen eintreten, um Veränderungen zu unterstützen, Kreativität zu fördern und die Arbeitsbedingungen im Allgemeinen zu verbessern.

Das Retreat in Praia de Areia Branca an der portugiesischen Küste bietet Unternehmen die Möglichkeit, ihren Alltag hinter sich zu lassen und sich im Sinne künstlerischer Interventionen mit Künstlern unterschiedlicher Disziplinen auseinanderzusetzen und auszutauschen. Auf diese Weise sollen die Mitarbeiter des Unternehmens inspiriert werden und ihr kreatives Denken und ihre Fähigkeiten des Problemlösens verbessern. Auf der anderen Seite finden Künstler einen Ort, an dem sie temporär mit Unternehmen arbeiten, sich verbinden, austauschen und ihre Community erweitern können. Eine Cross-Market-Umfrage diente für diese Diplomarbeit als ein Design-Tool, um geeignete Maßnahmen zu finden sowie eine Forschung vor Ort durchzuführen, um das richtige Grundstück zu finden.
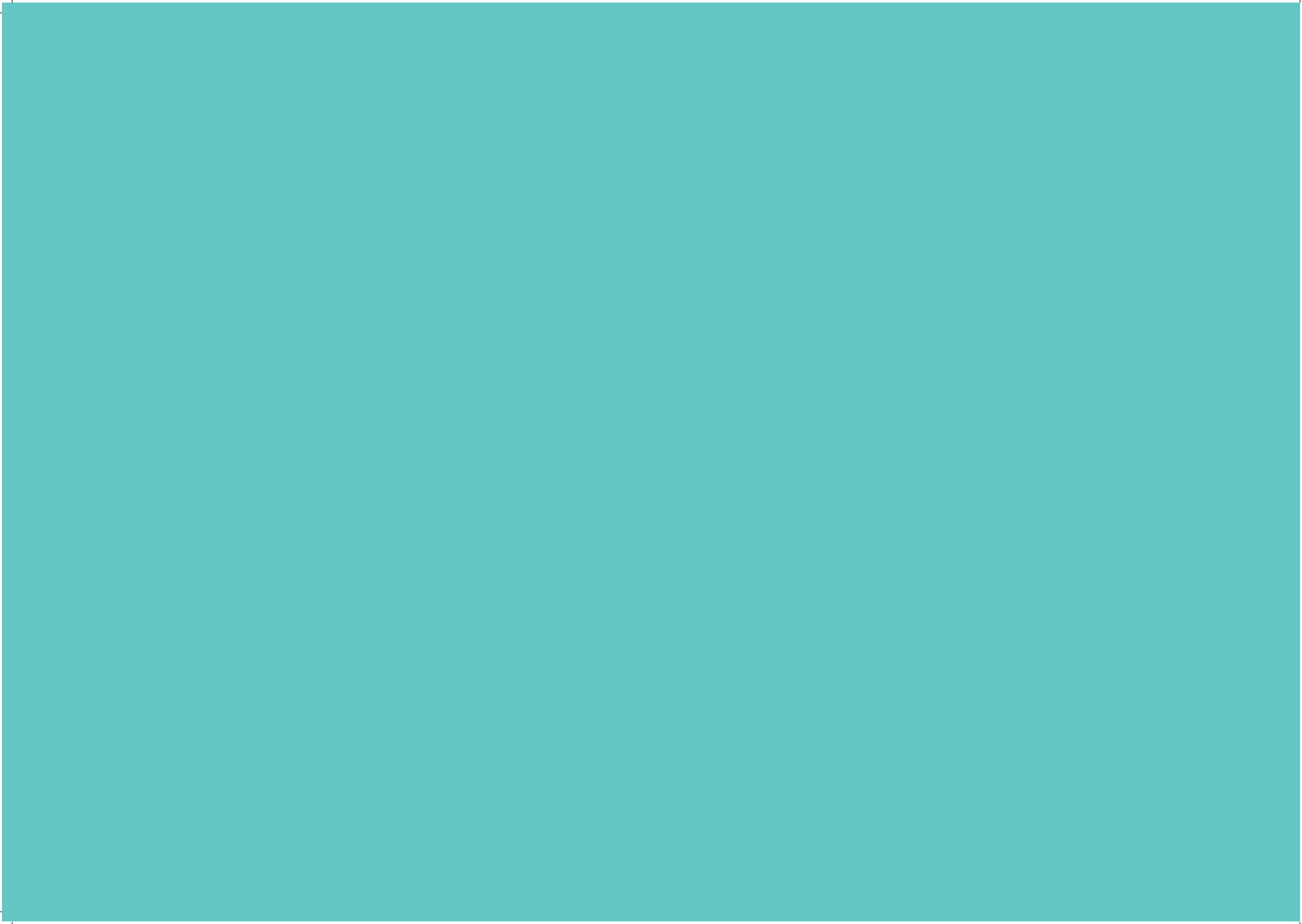
ARTISTS
AS CREATIVE CONSULTANTS

"Creativity is not just for artists. It is for businesspeople looking for a new way to close a sale; it's for engineers trying to solve a problem; it's for parents who want their children to see the world in more than one way."

Twyala Tharp
American dancer, choreographer, and author

"Managers are again crying out for great creativity. Brand managers are pounding their firsts for it, and ad agencies flaunt it….but managers who use the mind share, emotional, and viral model also understand creativity as something magical, outside their control." (Holt 2004: 92)

Creativity has become over the last decade a buzzword in the corporate world, a new god that has come to be worshipped even by companies that at first sight seem to have little to do with creativity per se. Creative individuals, such as Steve Jobs, have become the new icons, worshipped as creative saviours. Everyone now appears to look towards this mysterious quality for a source of inspiration, and inevitably, hoping to make profit of the next big creative idea. A whole new class of 'creatives' has emerged in the process, as companies are not only investing in patronage of arts as in the old days – from different philanthropic programmes to corporate social responsibility projects – but more importantly, companies increasingly desire to appropriate some of this magical quality of creativity for themselves, they wish to possess some of it.

Fig. 2.1 : Steve Jobs art work by Alfredo Caceres

Increasingly, programs where employees are 'exposed to' creative individuals in order to learn from them, and implement some of their habits and modes of thought, are becoming more and more popular. Similarly, spaces are increasingly (re)designed with the goal of stimulating creativity – we see cubicle offices transform into open spaces for instance – in order to facilitate exchange, and with the goal of sparking new ideas through conversation, brainstorming, or even play. Artists, who have been in the western culture notoriously imagined to possess an individual 'genius', a thoroughly romantic concept, have been cast as the very embodiment of creativity, becoming the go to people for companies in search of the essence of creativity (cf. Holt 2004: 92ff).

But a shift in the concept of creativity has occurred at the same time. While the artists have once been thought of as naturally gifted, in possession of exceptional talent,

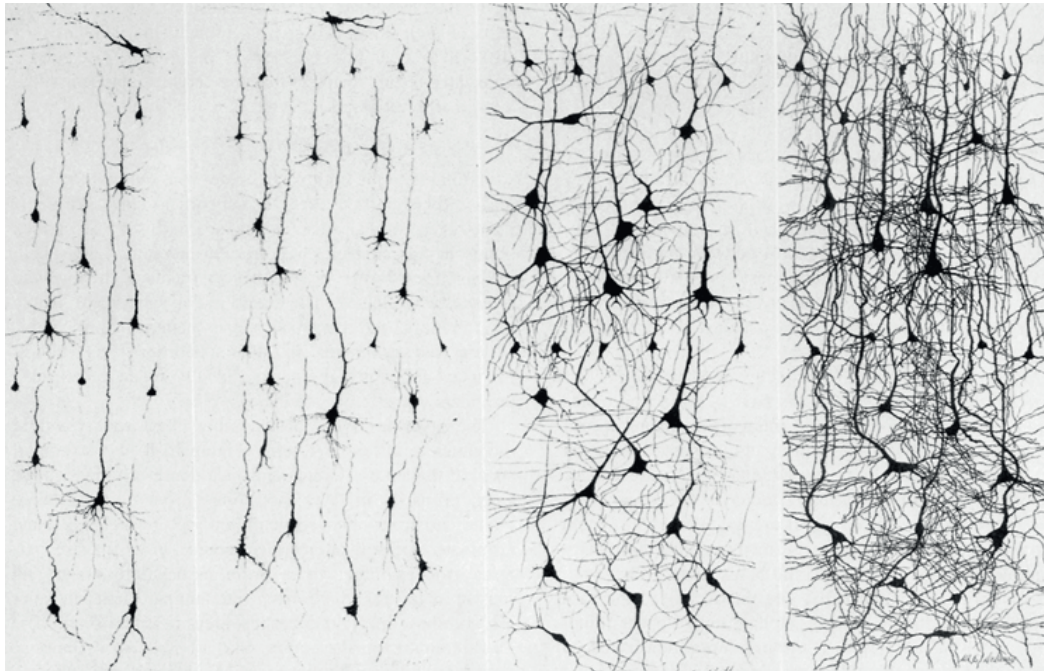*Fig. 2.2 : Jacques Tati's Playtime*

Fig. 2.2 : Santiago Ramon y Cajal, Growth of neurons

or in contact with a unique muse, today, their creative skill is thought of as something that can be learned if only one is exposed long enough to their presence and is willing to work on oneself. We find this desire for possession of creativity associated with the artist by companies across the board: from their websites, strategic plans to their visions. All tend to increasingly valorise precisely this quality – and it is no wonder given the fact that we live in a knowledge economy, where new ideas and design, at the right time and at the right place, can mean the difference between failure and success. In an economy oversaturated with goods, the only source of distinction becomes a memorable creative edge, a design hack, a funky logo, a creative idea. The demand for collaborations between artists and companies, and their employees, is thus bound to grow in the future, as it becomes the dominant source of distinction in the market – the make or break point (cf. Postrel 2003: 19ff).

2.1
CREATIVITY AS A SOURCE OF INNOVATION WITHIN COMPANIES

As Ken Robinson argues in his Ted Talk *"Do Schools Kill Creativity"?* the massive range and variety of human creativity gets demolished through the educational system. Firstly, every educational system in the world, as he points out, has a hierarchy of subjects in which arts are on the bottom. Secondly, and even more importantly, kids lose their capacity of not being frightened of making mistakes in school. The fact that we are stigmatised by mistakes occurs in companies on the exact same level, which educated people out of their creativity (cf. Robinson 2006 / Ted talk). But on the contrary current work environments extend their understanding of creativity and tend to trust in the value of new and innovative ideas, again. As Teresa Amabile argues in the article "How to Kill Creativity" the concept of creativity should not only be associated with art itself in the sense of the expression of highly original ideas, since in the context of a business environment, creative ideas must be appropriate, useful and actionable as well.

The elements of expertise and motivation are crucial in this context. While expertise, which contains the range of knowledge a person needs to have for work is an individual raw material, motivation determines what people actually make out of this material. These components can be highly influenced by an organisations manager. One field of application when it comes to creativity is the working environment as a right physical space. Creative teams require open comfortable offices (cf. Amabile 1998: 1ff). In this context it is also worth pointing out the article "Creating Business Vwalue with Open Space Flexible Offices in the Journal of Corporate Real Estate" from 2013, where the argument is made that open and flexible offices have the potential to create business value and to make more dynamic ways of working possible. In addition to that she declares positive effects of new design for working, socialising and learning (cf. De Paoli / Arge / Blakstad 2013: 181f).

2.2
ARTIST-BASED-INTERVENTIONS

The elements of expertise and motivation are crucial in this context. While expertise, which contains the range of knowledge a person needs to have for work is an individual raw material, motivation determines what people actually make out of this material. These components can be highly influenced by an organisations manager. One field of application when it comes to creativity is the working environment as a right physical space. Creative teams require open comfortable offices (cf. Amabile 1998: 1ff). In this context it is also worth pointing out the

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An underlying principle of arts-based interventions is that they can have organisational influence. They go along

with three types of artistic imports, namely artworks, artistic capabilities and art practices as metaphors in organisational contexts. This determination refers to Claudia Schnuggs article "The Organisation as Artist´s Palette: Arts-based Interventions" from 2014. Artworks exert their influence by exposing the actors, such as employees or customers. In this context arts-based interventions show their potential to enhance aesthetic communication and turn experiences from causal entertainment to deeply touching encounters, with regard to

personal perspectives and ways of thinking. What this means specifically for a professional environment is that the interventions may lead to individual and team development processes. One gets confronted with a twofold message from the practice of arts-based interventions. First of all, it signals the enterprises support for artists and art itself and secondly, their choice of artworks is a specific representation of the organisation´s values and their aimed position within society (cf. Schnugg 2014: 34ff).

The import of artistic capabilities relates to the idea of an artist not only creating artworks, but supporting processes though their production, such as unconventional thinking and acting, communicating beyond language and pursuing goals with exceptional determination. In principle there are two mechanisms, which bring these elements into companies. One, artists can inspire organisational activities that lead to the production of artworks. Two, they encourage the respective persons to develop further artistic capabilities (ibid.).

The third way in which arts-based interventions might have influence in a company underlies the fact that they can use knowledge about the arts to inform organisational practices. This capability, which Schnugg refers to as organisational metaphors, help new forms of communication emerge. During an intervention, organisational practices could for instance be treated as if they were art practices. Opening doors for a fresh look to what is actually done in the organisation, these metaphors lead to organisational change and flexibility (ibid.).

2.2.1
METHODS AND VARIATIONS

This following chapter reveals the different kinds of arts-based interventions in reference to Claudia Schnugg´s article. As she enumerates, there are generally two different ways of bringing art into organisations. Pragmatic ways convey abstract knowledge about artistic processes and therefore can help in restructuring research and development processes. They expose concerning actors to new practices and different perspectives and lead to actions such as sponsoring art events and investing in artworks for the company. On the contrary art can be integrated into working environments through creative role models, which are described as more effec-

tive by the author. These creative role models introduce interventions that benefit teams and organizational development (cf. Schnugg 2014: 31f).

Different types of arts-based interventions will be illustrated shortly. The purpose of this segment is to identify patterns, commonalities and differences through which art can influence specific working environments. For inspirational and educational reasons companies often provide tickets for art events, such as theatre performances and other live events, such as exhibitions for their employees. The aim of this offer is to allow for the opportunity to experience art. Another kind of

arts-based intervention in organisations is to organise art events, themselves. Companies organize and host such activities to have a chance to invite public or organisational audiences to witness a more forward-thinking company. Furthermore sponsoring art events, artists and art institutions could be beneficial for enterprises.

It could refer to their marketing strategy, or to the representation of the company's social responsibility. Aside from sponsoring activities, the buying and collecting of artworks with the goal of building a corporate collection, is a technique through which companies integrate this visual component into the working environment. Enter-

prises like Mercedes-Benz and BMW even commission artworks, most often in connection with specific events and the aim to represent the company´s identity-forming hallmarks and culture (cf. Schnugg 2014: 32ff).

An even more immediate kind of arts-based interventions in this sector is the offering of seminars about art for the employees, often as a part of a human resource programme. Siemens, for instance, periodically encourages it´s staff members to take art seminars on abstract and contemporary visual art. Following the desired result of creating artworks and learning about artistic processes, other enterprises also encourage workshops, which lead their employees to develop artistic abilities. Companies carry out the practice of employing artists as designers for their buildings, products, corporate images, events and even organisational processes, or integrating them into organisations as management consultants or project advisors. The goal of this is to make use of their artistic capabilities in problem-solving processes, material organisation and communication (ibid.).

In addition, another kind of arts-based intervention is the use and suggestion of art practices as metaphors. In this context artistic practices are ought to have to position of models or metaphors that eventually inform organisational practices. An example for this would be the training method of the internationals sales staff of Bang & Olufsen, who borrow methods from theatre production to improve the internal communication and interaction (ibid.).

The last method which should be taken into consideration is to invite Artist Residency. This term describes the practice of companies inviting artists to purse art projects within their organisation in the hope that inspiration for the corporation will result out of that (ibid.). This form intervention will be described in more detail in the following chapters.
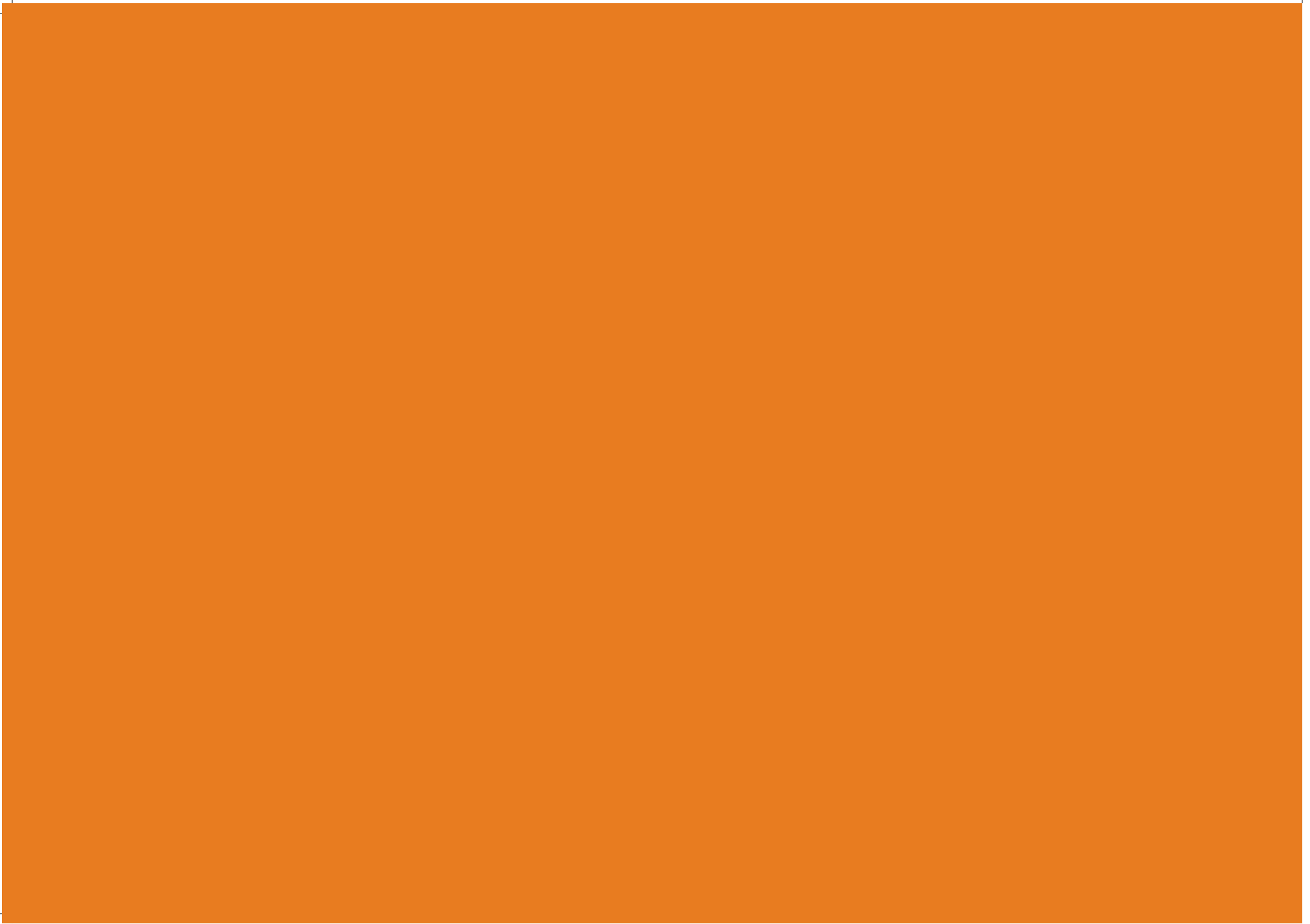
CHAPTER 2.3
ARTIST RESIDENCY

As pointed out in the previous chapter innovation is a key element for organisations, as well as individuals to keep up contemporary demands of today´s rapidly changing environment. Qualities such as creativity, flexibility and out-of-the-box thinking are serving crucial within successful companies. Artist Residency is one of the responses to these new demands. The term describes the practice of companies inviting artists to work in their environment doing various kinds of cultural projects with their employees. Most often the artist is considered a member of the institution for about ten months, but the period of time varies. Rather than creating artworks alone, which is displayed in the space for the employees to take in passively, the artist´s time there is spent introducing a spectrum of creative skills to the workplace. The artist, in this case tend to act like a creative consultant (cf. Schnugg 2014: 31ff).

In theory it is a reciprocal relationship that benefits both-er the company and the artist. While the Artists-in-Residency programmes creates new employment opportunities for artists, it opens up new areas where culture and industry intersect. Furthermore it is used to enhance the creative capabilities of the organisations (ibid.)

Even though it is hard the measure the qualitative impact, the next chapter "2.2.2.1 Effects and Influences of Artist Residency programmes on Organizations" aims to give an overview of transfer effects caused by artistic interventions. The fundamental goal lays in working towards a more creative workforce. New skills and influences are considered a long term source of competitive advantage, therefore creativity within the working environment can lead to a more productive and enjoyable work experience (ibid.).

2.3.1
EFFECTS AND INFLUENCES
ON ORGANISATIONS

Where does the actual outcome of these interventions lay? Can one claim evidence for the benefits of the integration of artists in working environments, and if so, what kind of benefits? In their article "Artistic Interventions in Organisations: Finding Evidence of Values-Added" from 2012 Ariana Berthoin Antal and Anke Strauß try to give answers to these questions. They point out, that there are specific aspects, which need to be taken into consideration in this context, such as, the data derived is not objective material, but consists of informal feedback and subjective observations and moreover there is not just one single model of artistic interventions. There are plural processes and forms of integration are severe, since interventions last for different time periods and involve different actors, furthermore contexts are also diverse, which makes the individual cases hard to compare. But if one still reaches a conclusion, one

has to keep in mind, that correlation is not necessarily causation, as it is hard to find mono-causal links between artistic interventions and organisational outputs (cf. Antal / Strauß 2012: 7ff).
Nevertheless the afore mentioned authors try to give a valid answer to the question of evidence by differentiating between the impact arts-based interventions can have on companies, as segregated into eight observed impact groups. (cf. Antal / Strauß 2012: 15ff).

The first group is composed of strategic and operational impacts, which are found in 44% of the research-based publications Antal and Strauß involved in their survey. The impacts shows improvement in the working productivity, greater speed, the reduction of stress, better service, stronger branding, as well as increased turnover. Although these factors might play an essential role within a company, most observed actors

argued that the effects, which they experienced personally were of greater value and considered overall more important, it was essential for archiving these strategic and operational impacts (ibid.). In the next group, the impact on organisational development involved three factors, namely the organizational culture, leadership and working climate. Arts-based intervention can particularly be a part of processes addressing values and norms in organisations. In this context leadership development is an essential aspect of the interventions (cf. Antal / Strauß 2012: 20f).

As mentioned in 37% of all included cases, the improvement of internal relationships is also one of the most frequently mentioned outcomes. Intervention actors often find themselves in situations, in which they discover new dimensions of their working colleagues that would not been recognizable in the everyday working mode. This leads to expanding social networks and the development of mutual respect and trust (Antal / Strauß 2012:

18f). These new relationships empower a shift from collective ways of working to collaborative ways of working and lead to different ways of communicating. At the end of the interventions participants started addressing topics with their colleagues that were not found discussable beforehand. This new openness in communication has positive impacts on productivity. Alongside increased collaboration ways, artful ways of working can also be intergraded through the interventions. Activities often show people effective ways of interrupting their routines to stimulate innovation and performance under new conditions. Adopting artistic helps with an openness towards new perspectives and practices (ibid.).

There are multiple advantageous personal developments of employees noticeable that highlight how this directly influences organizational development and is, in fact, indispensable. Participants reported personal growth and the acquisition of a wider range of skills

through collaboration with artists. Most importantly employees also found practices and tools to transfer these skills from an artistic work context to their daily work context (cf. Antal / Strauß 2012: 22f). This directly leads to the largest impact area, in which the biggest number of advantages were cited, seeing more and seeing differently. Artistic interventions have the potential to change the ways in which employees think or see things. A higher awareness of present conditions and a magnified perspective were noticeable. This effect of seeing more and differently is essential and has been highlighted in chapter "2.1 Creativity as a Source of Innovation within Companies" (ibid.).

The last impact group described in this chapter is activation. This term relates to the impact new ways of thinking and forms of behaviour have, which lead to actions. What do employees actually do differently in their everyday work after artistic interventions? By the end of an intervention, most people report that the experience was positive and that the outcome of it exceeded their expectations, which is especially a success when taking into consideration that the research shows that most of these employees were initially sceptical about engaging with an artist at work. The impact group of activation turns up when the artist has succeeded in engaging with a group (cf. Antal / Strauß 2012: 29ff).

To summarize all the impacts arts-based interventions might have on companies and their employees as individuals and groups, Antal and Strauß propose the term "interspaces" in formal and informal organizations. The main goal of artistic interventions lays in the opening of spaces of possibility. These interspaces are created by a collective, which "allows great things to happen" (Antal / Strauß 2012: 31). The dynamics of interspaces, that sometimes entail the transformation of physical spaces, are basically driven by energy, emotions and stimulation, which are then released in the experience of an artistic intervention (cf. Antal / Strauß 2012: 31ff).

CHAPTER 2.4

AUTODESK PIER 9
CASE STUDY FOR ARTIST RESIDENCY PROGRAMMES

AUTODESK
PIER 9

Fig. 2.4.1 Autodesk's Pier 9 workshop on San Fransisco bay for design and fabrication

Autodesk is mostly known as the company that manufactures the design software Autocad or Autocad Revit. What is not widely known about the company is it´s inspirational sources. Back in 2012 the company started an Artist Residency program with the purpose of giving artists access to their advanced digital fabrication tools. Another goal of the project was receiving feedback on user experiences (cf. Autodesk Pier 9 residencies 2016).

Since then Autodesk hosts a thriving community of people with diverse backgrounds, who are united by a passion. Their aim is to establish of a space, or an environment, where artists are encouraged to challenge themselves towards the creation of new forms of art, which have not been archived before, of to create products that have never been seen be the world. (ibid.).
When the company moved into their new 2500 square

meter office building Pier 9 at the San Francisco waterfront, 1100 square meter were intended to serve as workshop areas, which provide everything the artists needed to transform their ideas into physical products. There was and still is an extraordinarily wide range of fabrication equipment available, from top-of-the-line 3D printers over CNC machines, to laser cutters and woodworking tools. When Autodesk first started the Artist Residency programs, they had not more than two artists participating. By the time they moved to their new office building the number had risen to twelve artists, also called full-time residents. The equipment of the workshop areas is accessible to the Autodesk staff, who develop the necessary software, as well as to the Artist Residency workshop groups who use both the software and the hardware in new and exceptional ways (cf. Techcrunch 2014).

CNC SHOP   3D PRINT SHOP   METAL SHOP   WOOD SHOP
TEXTILE SHOP   ELECTRONICS LAB   TEST KITCHEN   HOVER BRIDGE
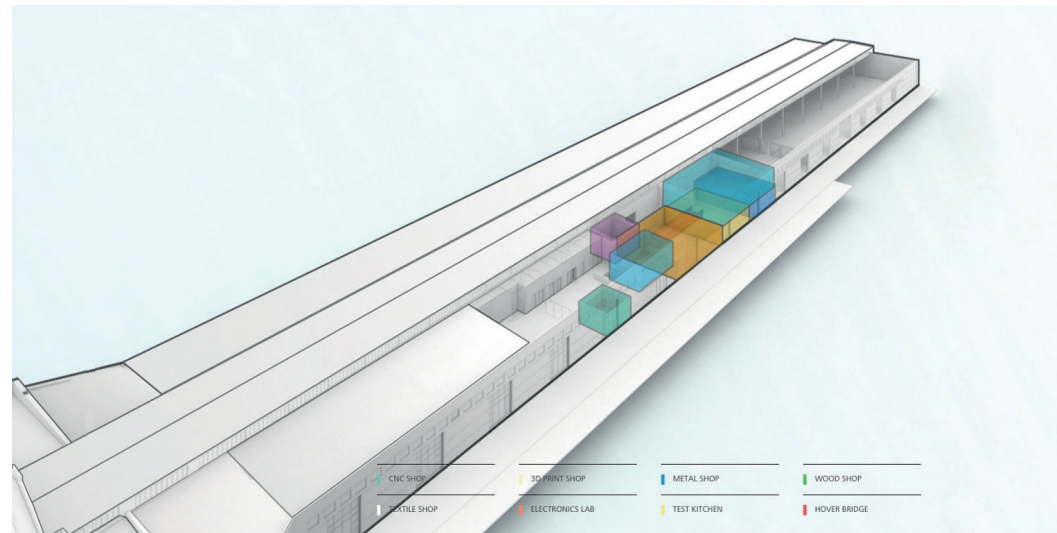
Fig.2.4.2 Autodesk's office and creative workshop layout and shops for different materials within the workshop space

For the period of the residencies, which usually last for four month, the artists get 24-hour access to the space. Furthermore they are trained on the use of the software, the tools, and have admission to the roughly 50 classes, which are taught there each month, as well as owner- ship of their intellectual property and a $2,500 monthly stipend plus a budget for supplies (cf. Forbes 2017).

The program isn't only about providing tools for cre- ators but also about giving workshops, lessons, sup- portive and collaborative opportunities. What makes the residency unique is that it is embedded in a supportive community, which has grown since 2012. This relates to the Artist Residency program, on the one hand, but on the other hand also to the company's online sharing community and to Autodesk itself. Being able to work with outrageous equipment on-site is not self-evident for most artists, they find themselves in a situation in which they are empowered to shape products out of their own ideas. Most of the participants have never used 3D printers before. Through intensive exchange and active support from Autodesk's software engineers they are encouraged to use the machines by themselves and share their results with the online community, including instructions (ibid.).
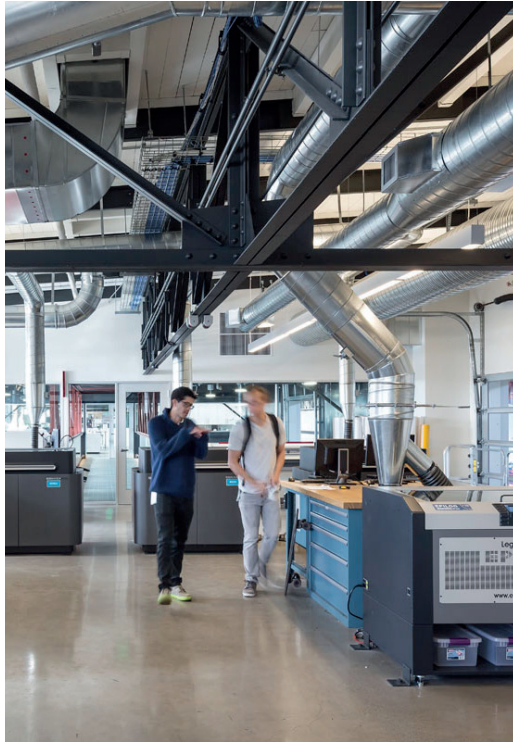
Fig.2.4.3 Autodesk's 3D printing facility in the Workshop

Fig.2.4.4 Bending -Active structure, dveveloped by ITKE engineer and researcher Riccardo La Magna during the residency period at Autodesk's Pier 9

What is your limit of travel time from the airport to our business retreat?

17 out of 17 people answered this question

1	Max. 60min.	12 / **71%**
2	Max. 90min.	3 / **18%**
3	Max. 120min.	1 / **6%**
4	Max. 30min.	1 / **6%**
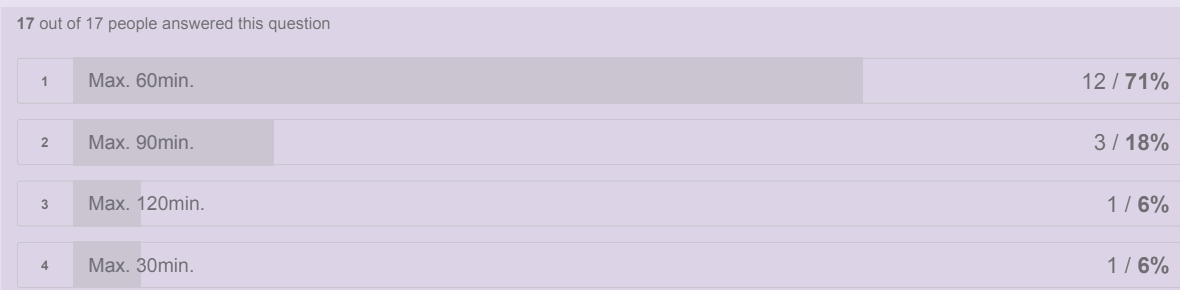
Fig.3.1 Result of the survey that was made amoung 17 companies, artists and consultants as market research for the business retreat

CHAPTER 3
SITE RESEARCH

Fig. 3.2 Praia do Canical, calm beach for surfing or sun bathing 3 minutes drive from Praia de Areia Branca

Fig.3.3 Map of Europe

Fig. 3.4 Map of Portugal

100km
60min

45km
45min

50 km

30 mi

1. Lisbon

2. Ericeira

3. Lourinhã

4. Almada

5. Setubal
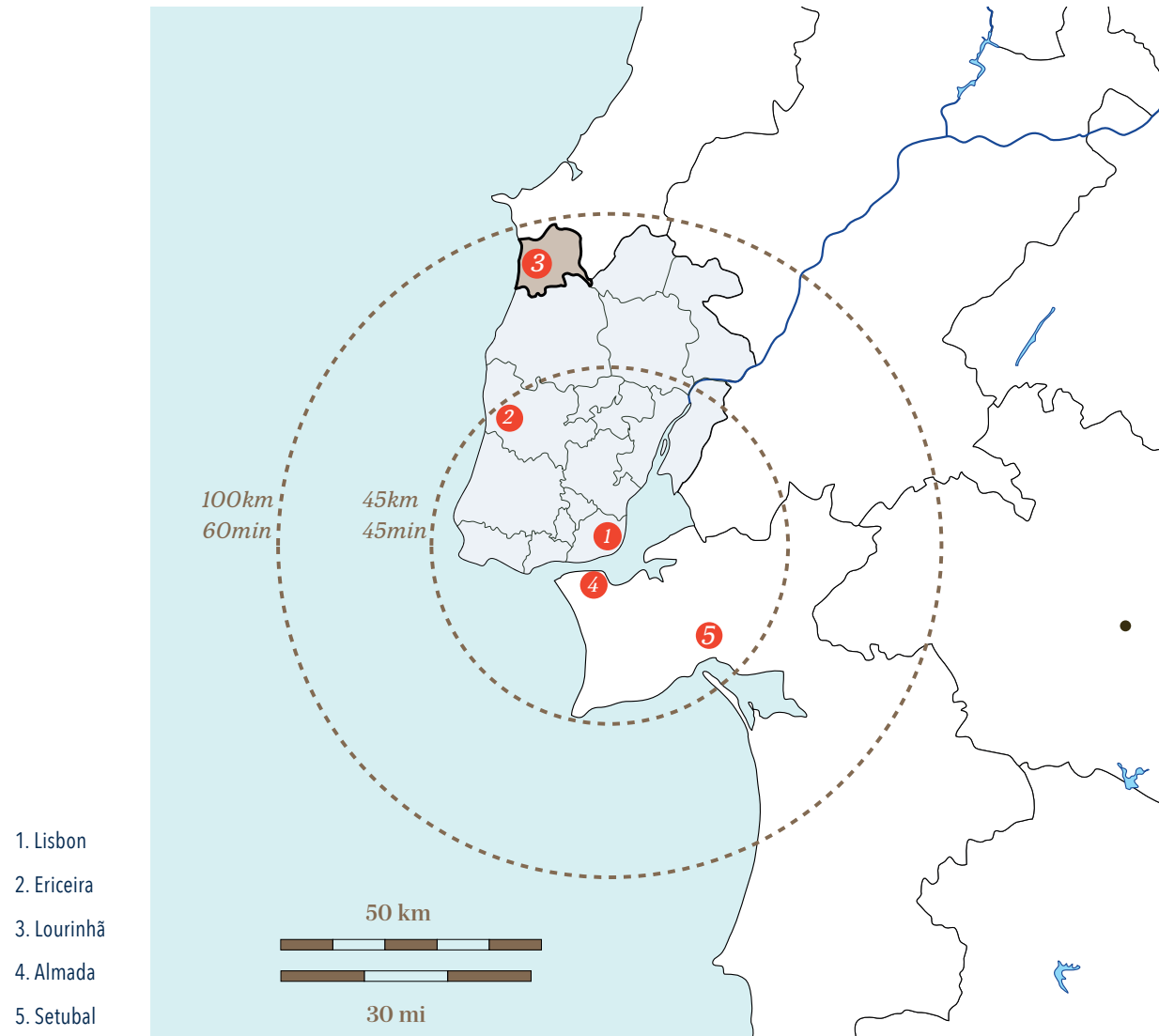
Fig. 3.5 Dictances from Liboa International Airport, 60min/100km and 45min/45km

Paimogo

Rio de Atouguia

Cesareda

Abelheira

Areia branca

Paia da Areia Branca

S. Bartolomeu dos galegos

Maedo

Feteira

Reguengo Grande

Areal sul

Seixal

Sobral

Montoito

Lourinhã

Miragaia

Moita dos Ferreiros

Porto das barcas

Atalaia

Porto Dinheiro

Marteleira

Rio Grande

Santa Bábara

Ribeira dos Palheiros

Vale Mitao

Ribamar

Ventosa

Cabeça Gorda

Vimeiro

2km
1,8mi

N

Fig. 3.1.1 Map of Lourinha and variety of beaches along the coast, for surfing, sun bathing or walking

3.1
PRAIA DE AREIA BRANCA

Praia de Areia Branca is located between Lisbon and Porto, also called the Silver Coast, is a small village, on the Portuguese Atlantic coast. The town is one of elven parishes of the district Lourinhá, which is the home of 26.000 inhabitants. It is depositary of a valuable Historical and Cultural Heritage. The coast´s major highlights are beaches such as Paimogo, Porto Dinheiro and Valmitão (cf. Portugal travel guide 2018). The distance of this calm costal town is within 60min range from the Lisbon International Airport.

Beach

Village, Communion

River

By Road

Main Road

Freeway

Fig. 3.2.1 Praia da Areia Branac 1930 to 1960

3.2
HISTORIC BACKGROUND

As already pointed out, Praia da Areia Brance is a part of the administrative district of Lourinhá, which name has its origins in the association with a roman colony. In the 12th century the estates, which are called Lourinhá today, were given to the French nobleman D. Jordan by the Portuguese king Alfonso Henriques. In the 1930s the first barracks were built on the cliff near the beach (ibid.).

Fig. 3.2.2 The baraccas on the beach of Praia da Areia Branca and the hostel with a view on the Atlantic

Fig.3.2.3 The unregulated coast line of Praia da Areia Branca

Fig. 3.2.4 The first buildings along the coast of Praia da Areia Branca

In 1949 a group of friends spend a vacation in Praia de Areia Branca. With the evidence of the stagnation of the population and the wish for a proper place serving the social life and leisure, the fundament for the group Grupo dos Amigos da Praia da Areia Branca, also called GAPAB was set. After a quite long process of organization and coordination they finally got licensed by the Portuguese government in 1955. Since then the goal of the association is to sustain progress and development in the area. A year later they began with the construction of their chapter house VIGIA took place (cf. Municipia Lourinhá 2006).

3.3
PRAIA DA AREIA BRANCA TODAY

Avenida Antonio Jose do Vale is the main road entering the town and moreover, leads straight to the beach. Right at the beginning of the beach, visitors can find a terraced parking place for cars and bicycles. From there, the can enjoy a magnificent view over the Atlantic ocean, which is especially appreciated by surfers, who can keep an eye on the surfing conditions from up there. The fine-sanded beach is untroubled by mass tourism, due to the reason,that

Fig.3.3.1 Terraced parking place with a magnificent view over the Atlantic, can be crowded during the high season June to September

Fig. 3.3.2 Main road, Avenida Antonio Jose do Vale

Fig.3.3.3 View over the seafront

Fig. 3.3.4 Main beach of Praia da Areia Branca, with separated beach zone for children alway watched by life guards

there are only a few hotels and holiday resorts located in this area. Besides from that, numerous small Bed & Breakfast accommodations, as well as surf camps offer housing for surf-tourists during the high-season from July to September. While this period, especially in August, Praia de Areia Branca gets quite crowded as it also coincides with the local Portuguese holiday season. During the off-peak season, which goes from November until April, the place is very calm and mindful. In turn, this is ought to be the time, in which the Sea Desk Residence has it´s high-season. Hence, the survey, which was discussed within the last chapter, states, that most companies plan their business retreats by the end of the year (ibid.).

Fig. 3.3.5 Baracca Bar, hot spot for day and night life (food/drinks)

Fig.3.3.6 Five minues of walk on the beach to the south, the cliffs of Peralta start to format. A quite place for sun bathing and a crowd-less surfing

Fig. 3.4.1 Fortaleza de Peniche, one of many oppartunities around PAB (Praia da Areia Branca) with planty of history to explore.

Fig. 3.4.2 The cliffs of Peniche, mostly used by the local fisher men.

Fig. 3.4.3 Colorful houses with along the coast of Peniche, where little local fish restaurants with authentic portuguese cuisine can be discovered

3.4
TOURISM

As already mentioned, surf tourism is flourishing in the area if Praia da Areia Brance, amongst others also due to the reason that the beaches in Peniche are said to be one of the best areas for surfing worldwide (cf. Visitportugal 2017).

When being located in the town, tourist are offered various opportunities of nearby excursions, for instance to Peniche, Obidos and Caldas da Rainha. While these destinations are easily attainable by bus, it´s crucial to have a car for exploring the hinterland, such as the university city Coimbra or the castle of Templer. Along the coast there numerous smaller places worth visiting, like Peniche, Baleal, Lago di Obidos and Sierra del rei (ibid.).

In the town of Praia da Areia Brance as well as in other nearby places a great variety of restaurants offering traditional Portuguese cuisine and local wines can be found by visitors. Visitors of the Sea Desk Residence might find the restaurant Residencial Dom Laurenco, which is situated right at the extrance of the city, or the bar Cervenjeria at the beach quite appealing. The restaurant Foz is located directly by the sea. Apart from that one can find numerous bars and cafes at Passeio do Mar. near the Parque de S. Jorges (ibid.).

Oceano Atlântico

Forte de Paimogo (3km)

Alameda Ver-o-Mar

Alameda do Golfinho

Avenida de Paimogo

R. da Âncora

R. de Sto. António

R. da Foz

Largo da Foz

Rua José Máximo da Costa

Rua das Algas

Rua Estrela do Mar

Av. António José do Vale

Rua do Búzio

Rua da Sardinha

Rua dos Pioneiros

Rua dos Mareantes

Rua das Caravelas

Rua Maria Vicente do Vale

Rua Estrela do Sargo

Rua Joaquim Marques

Avenida de Paimogo

Rua do Pinhal

Escola Primária

Avenida de Paimogo

Av. António José do Vale

Lourinhã
3 Km

Peniche
12 Km

Icon	Name	Description
	Alojamento	*Accommodation*
	Pousada de Juventude	*Youth Hotel*
	Parque de Campismo	*Camping*
	Escola de Surf	*Surf School*
	Restaurante	*Restaurant*
	Parque de Estacionamento	*Car park*
	Bar | Discoteca	*Bars and Discotheques*
	Posto de Turismo	*Tourism Office*
	Monumento	*Monument*
	Campos de Ténis	*Tennis Court*
	Mini-Golf	
	Piscina	*Swimming Pool*
	Zona Pedonal	*Pedestrian Zone*
	Parque Infantil	*Children Park*
	Paragem de Autocarro	*Bus Station*

Fig. 3.4.4 Map of PAB (Praia da Areia Branca) with Public facilities and Accommodations

Fig. 3.4.5 The fishers cliff of Penice
during a magnificent sunset

Fig. 3.4.6 Shallowly and sandy beach of Baleal, the perfect spot for surfing beginners, it can be very crowded during the high season

Fig.3.4.7 The beach of Baleal, convenient beach for families
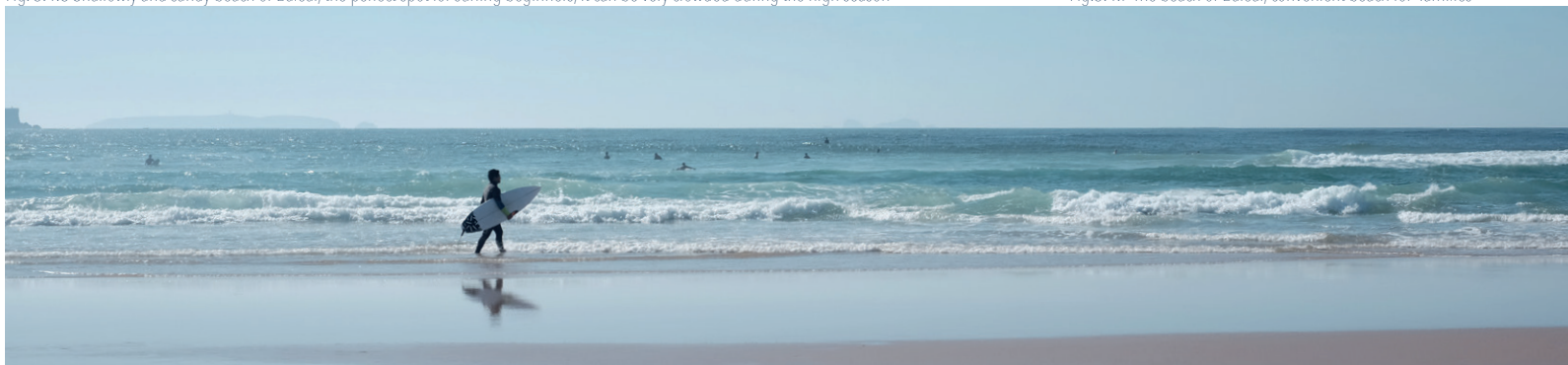
Fig.3.4.8 Outside of the high season the beach of Baleal have only few people and therefore perfect for undisturbed group building activities and surf lessons

CHAPTER 4
SEA DESK RESIDENCE
SITE
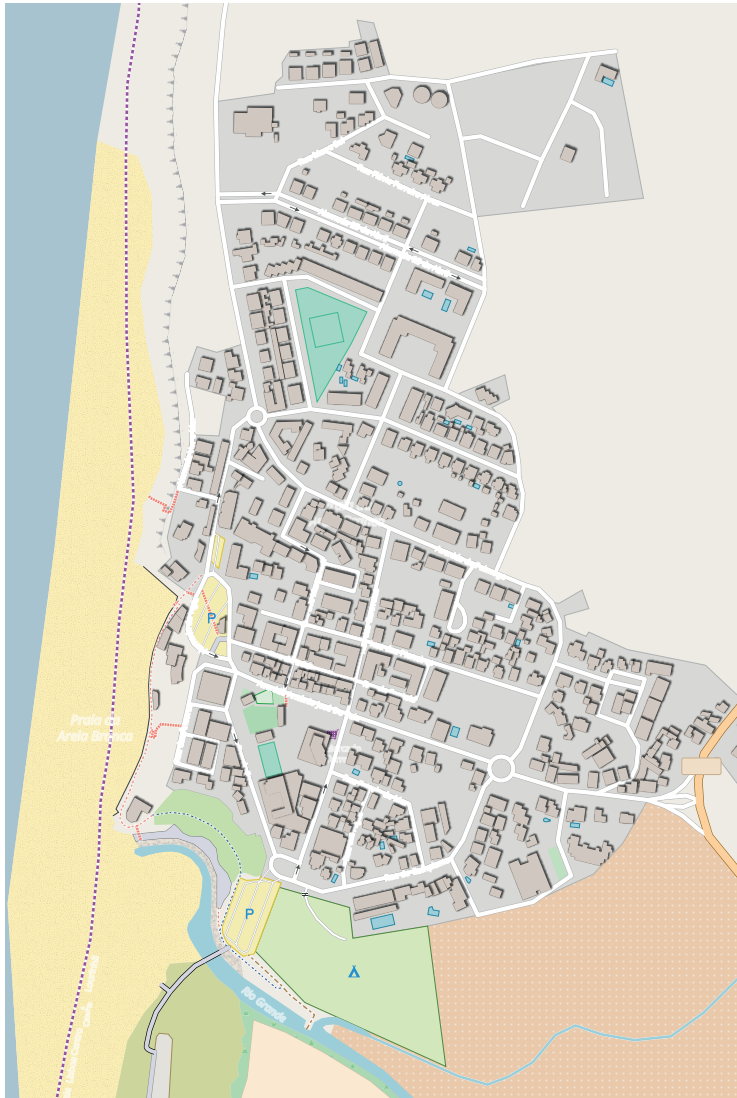
Fig.4.1 Map of area, Praia da Areia Branca

Fig.4.2 Figure ground plan of Praia da Areia Branca

60m
50m
40m
30m
20m
10m
0m

360m²

5m
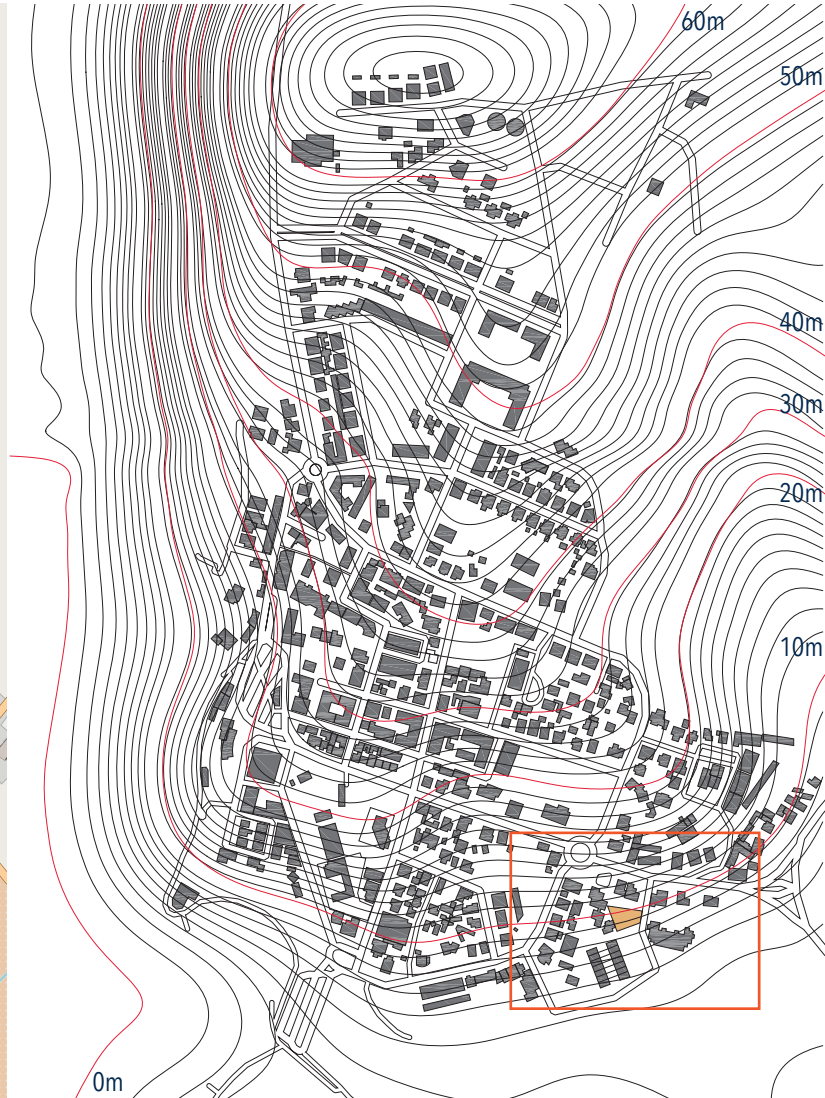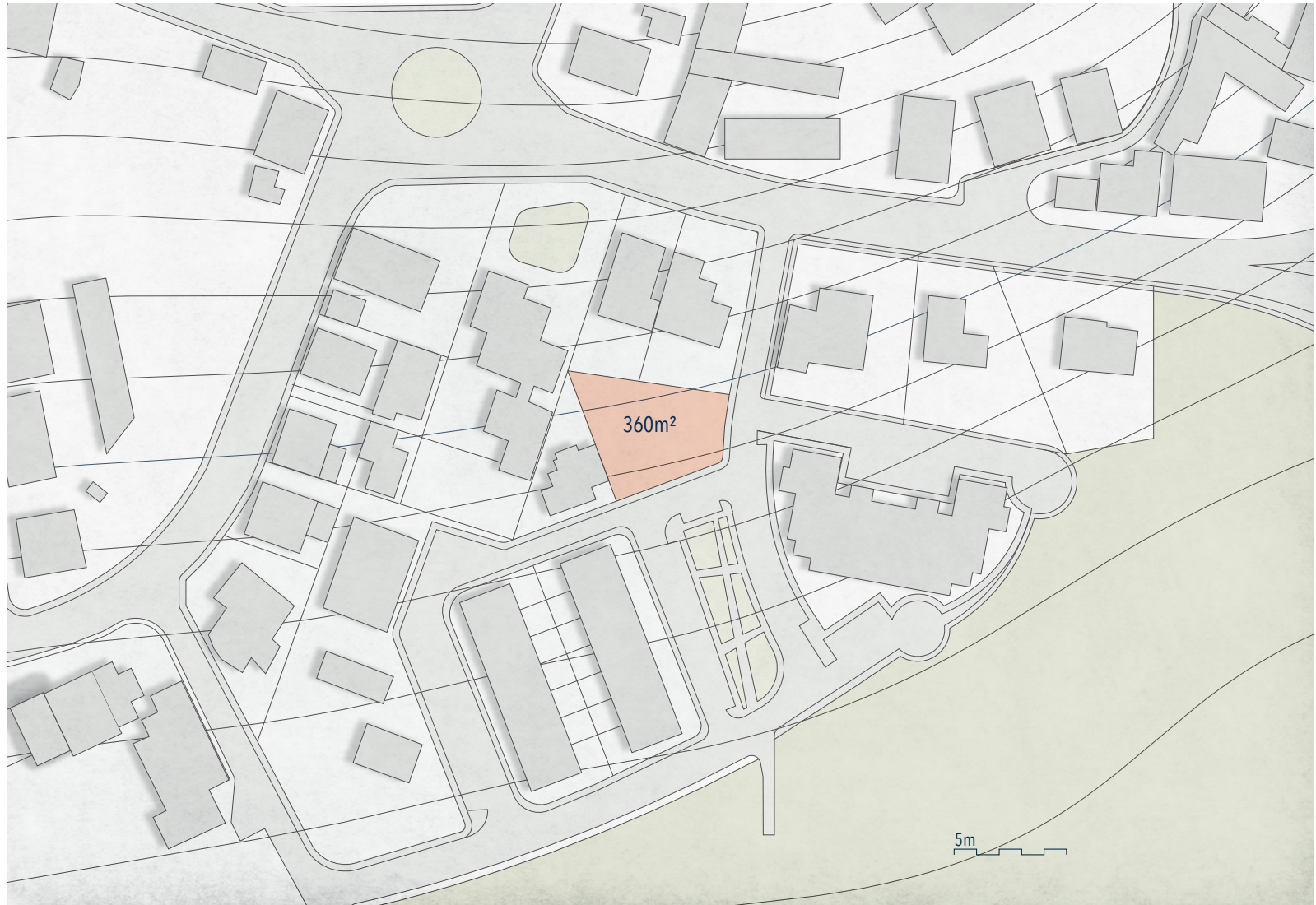
Fig.4.3 Location plan of Praia da Areia Branca

Fig. 4.4 Location plan

Fig. 4.5 Site Picture 1

Fig. 4.6 Site Picture 2

Fig. 4.7 Site Picture 3

Fig. 4.9 Location plan

Fig. 4.8 Site Picture 4
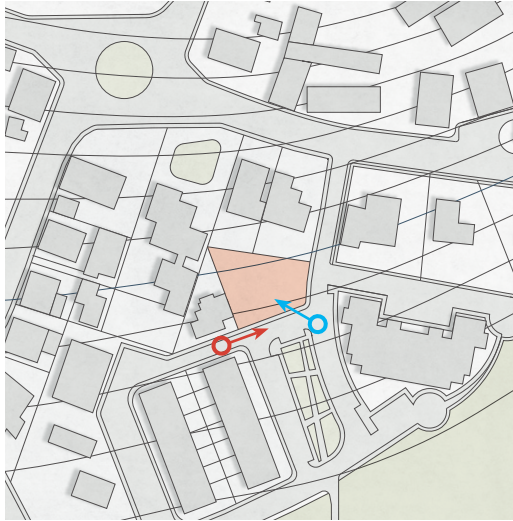
Fig. 4.10 Location plan

Fig. 4.11 Site Picture 5

Fig. 4.12 Site Picture 6

Fig.4.13 Site Picture 7

Fig. 4.14 Location plan

Fig. 4.15 Site Picture 8

CHAPTER 4.1
CONCEPT

The concept creates three solitery structures for the three main functions **eat, work, lounge.** To be in working order those functions need a flawless connection from one to the other aswell as to the **sleeping** area above.

① **Functions**
different spaces
for different useage

② **Link**
connecting space for people
and functional areas

③ **Rest**
private area for
resting and wellbeing

① EAT WORK LOUNGE

② CONNECT

③ SLEEP

VERTICAL CLUSTERIG
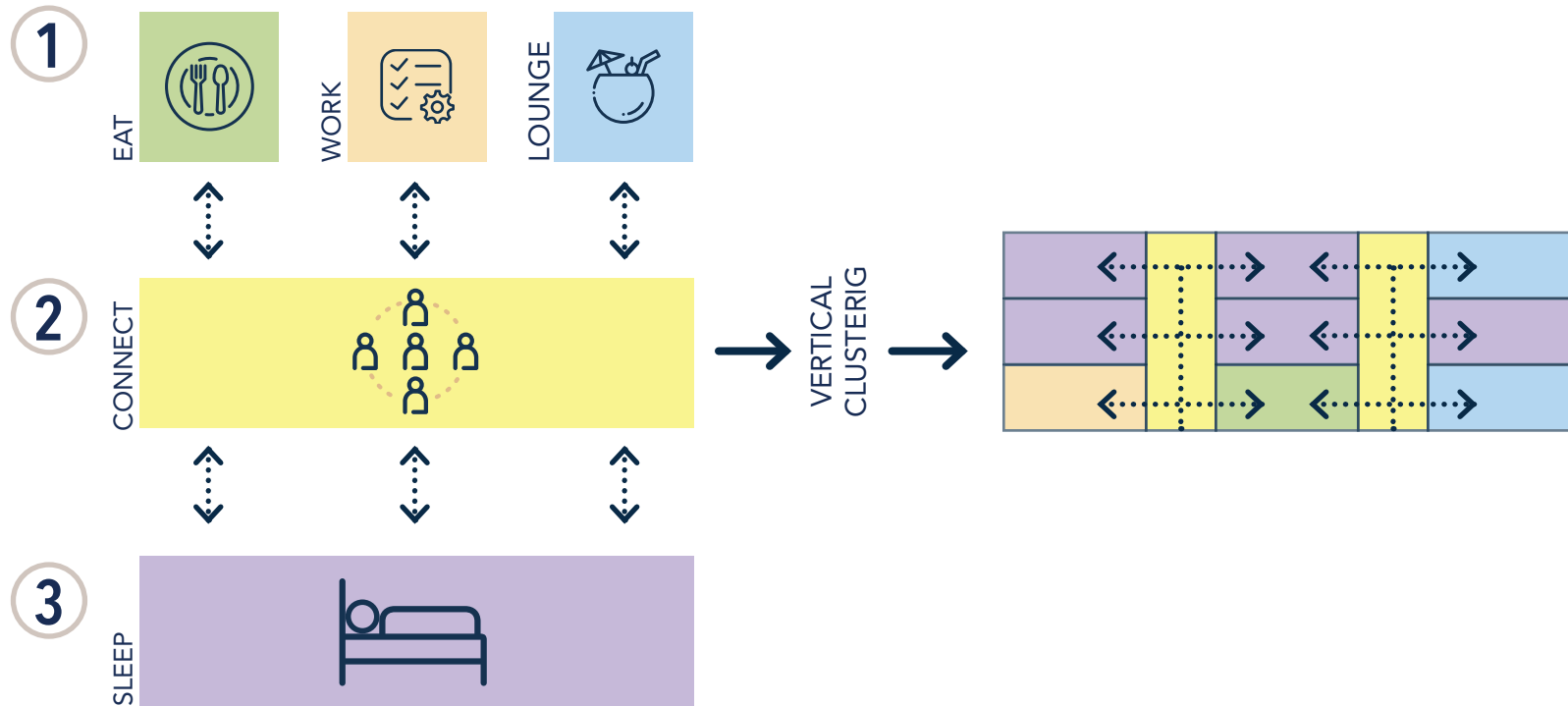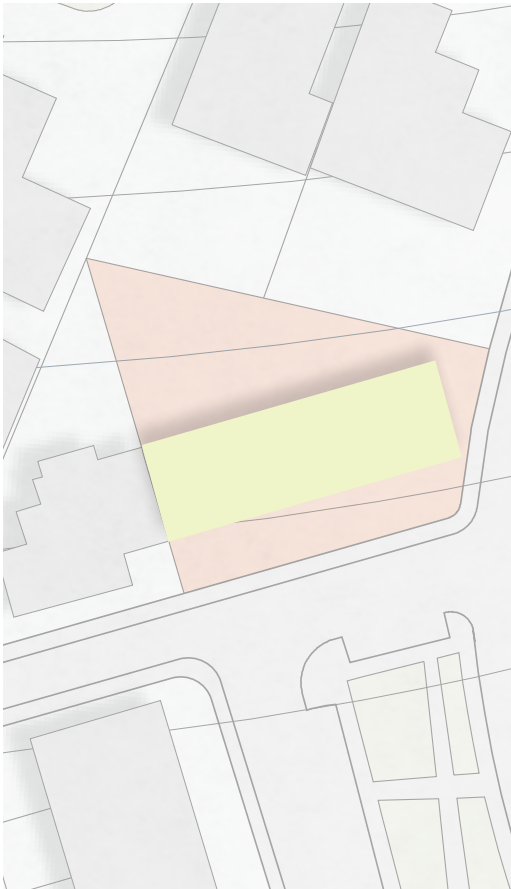
Fig. 4.1.1

MONOTONOUS STRUCTURE

Simple squere structure for efficient building cycle.
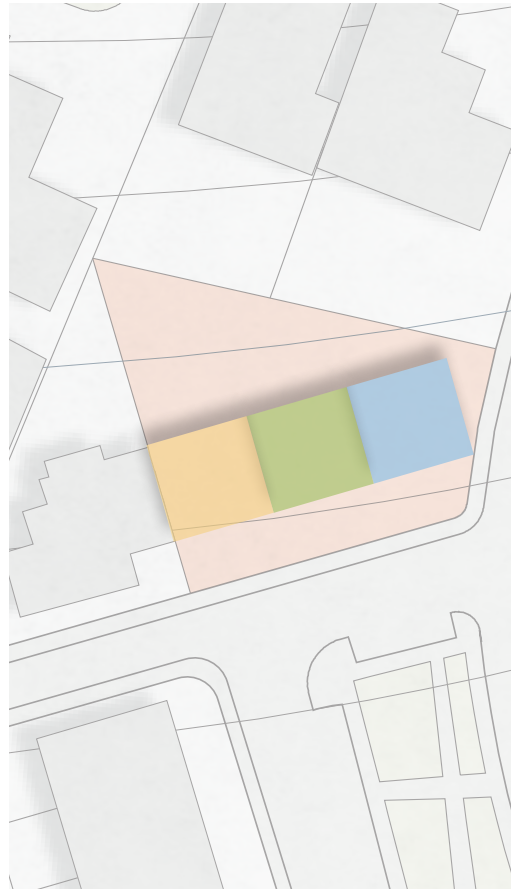
Fig. 4.1.2

PROJECTION

Linear alignment of the functions along the structur.
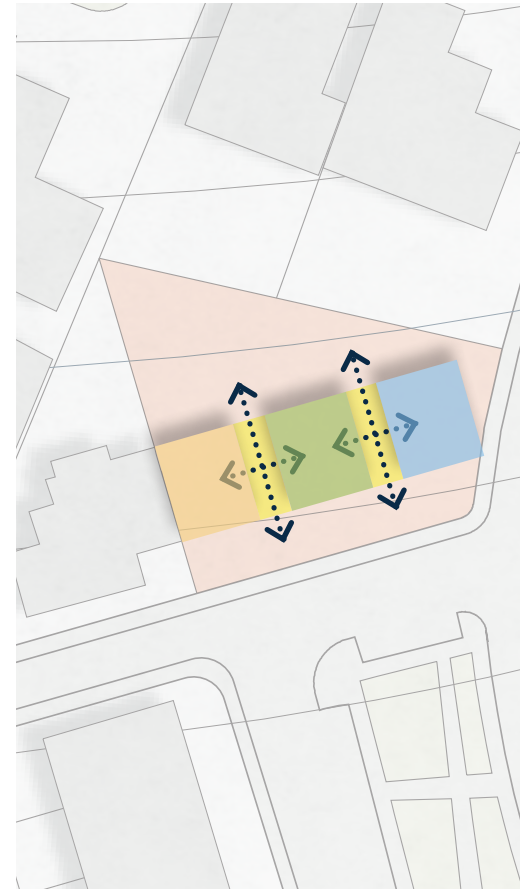
Fig. 4.1.3

TRANSECTION

Creating solitary structurea with connecting interspacec as-well as effectual gap for incidence of light and adequate view.

Fig. 4.1.4

Fig. 4.1.5

Fig. 4.1.6

ROTATION
Rotation of 11 degrees for the middle and 22 degrees for the outer structure, in order to create bigger space inbetween.
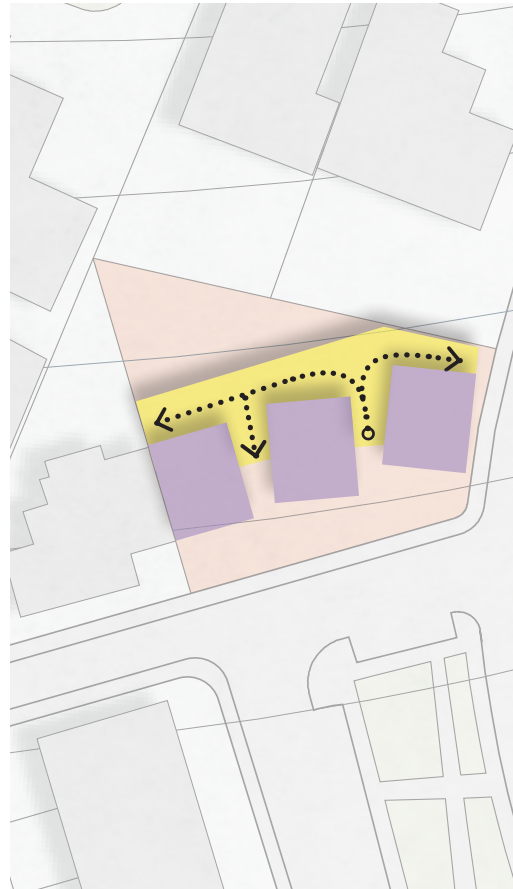
FUNCTIONALITY
Additional spaces to connect rooms and create space for inter-actions and abidance.
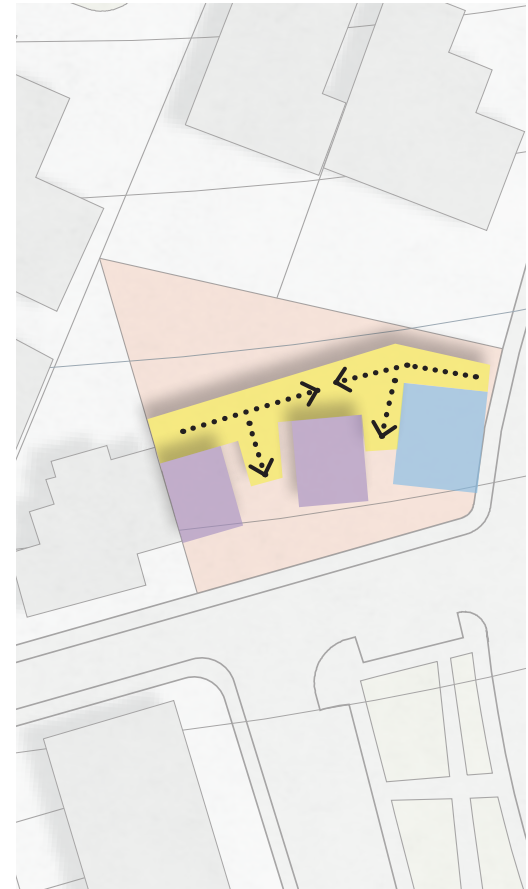
SPACE
Additional lounge area on the roof top and keeping the hight of the corner structure low.
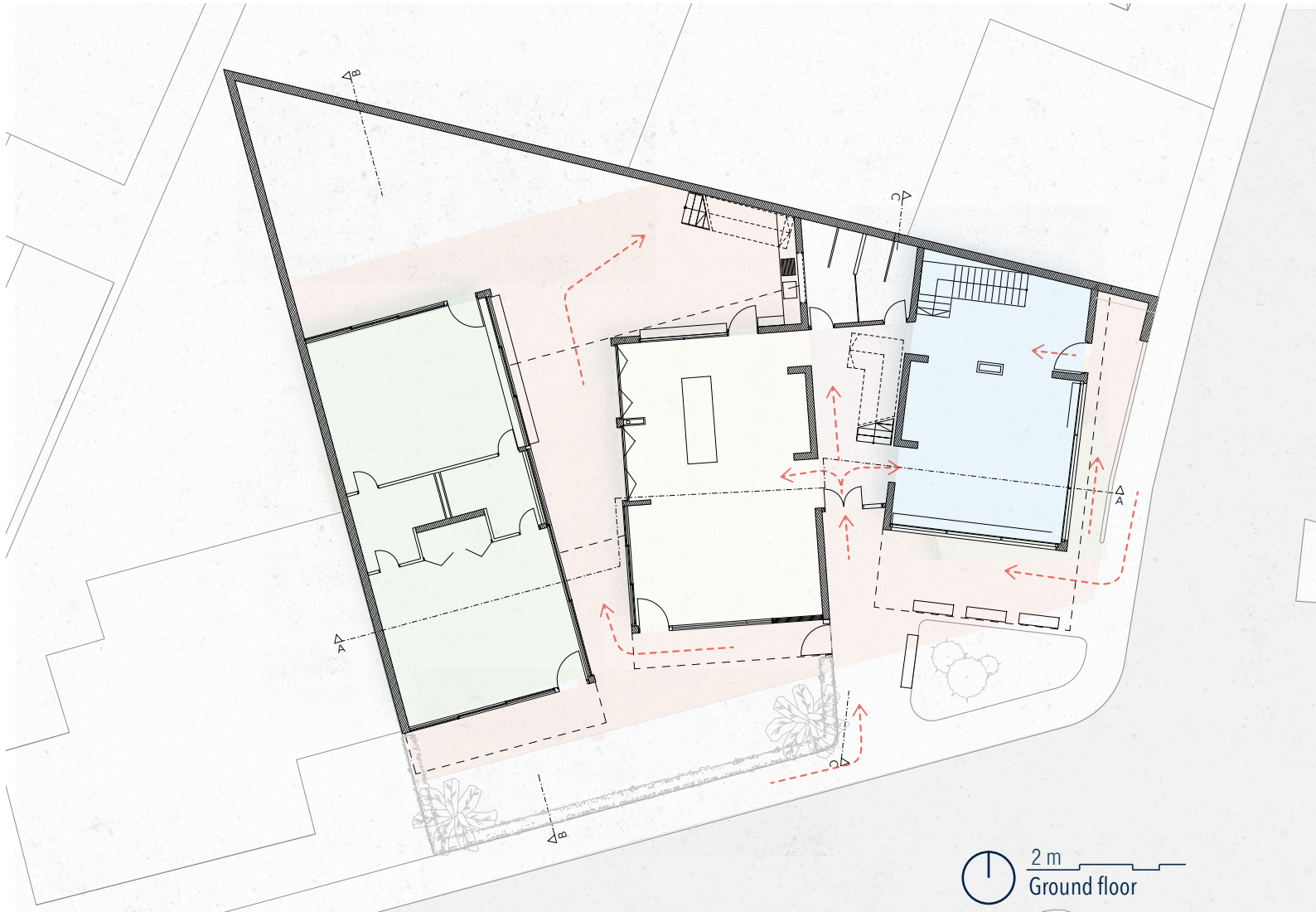
Fig. 4.1.7 A central allocation at the main enterance + the option to enter the retreat from every direction

2 m
Ground floor
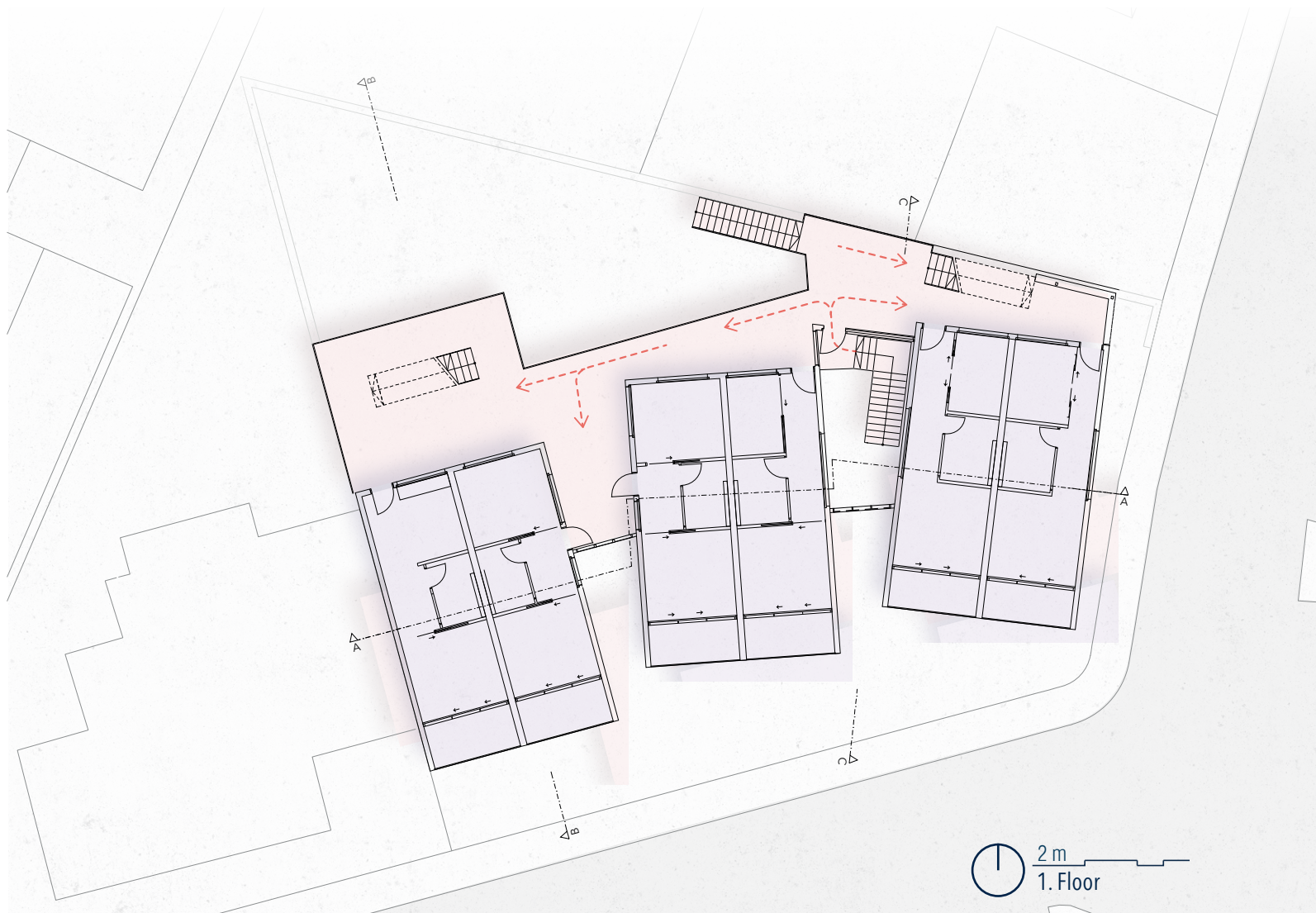
Fig. 4.1.8 Enter the first floor (bed room floor) through the stair within the building or over the stair in the back yard.

2 m
1. Floor
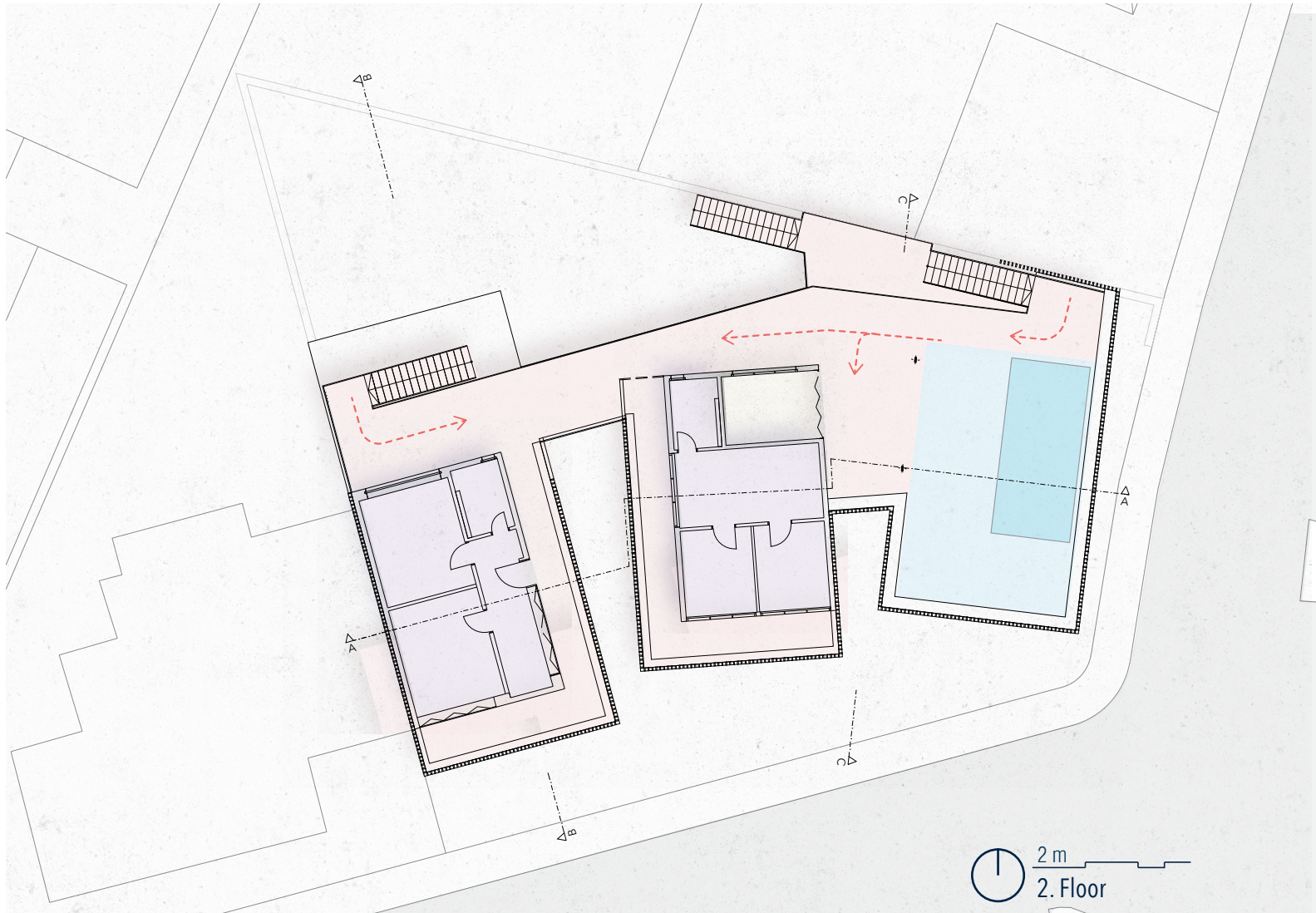
Fig. 4.1.9 Second floor, consisting two big size rooms with surrounding terrace + a lounge area and a bar including a whirl/pool with a view to the ocean

2 m

2. Floor
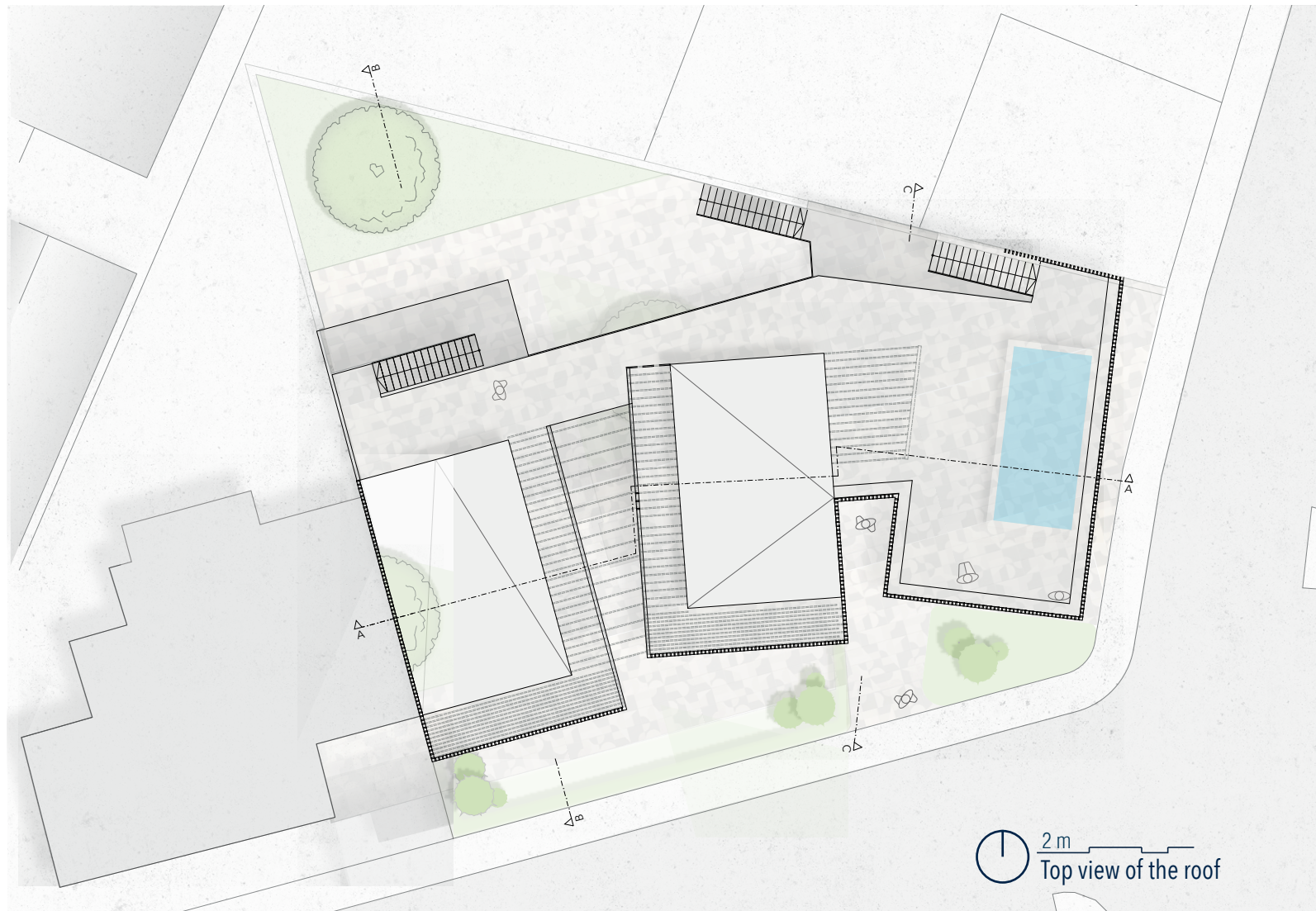
Top view of the roof

Fig. 4.1.10 Top view of the roof with garden and flooring concept of the exterior, cement tiles in gray scale 30x30cm

CHAPTER 4.2
SECTIONS/ELEVATION

1m

Section AA

Fig.4.2.1 Section AA , hybrid building concept: ground floor concrete wall and upper floors timber construction
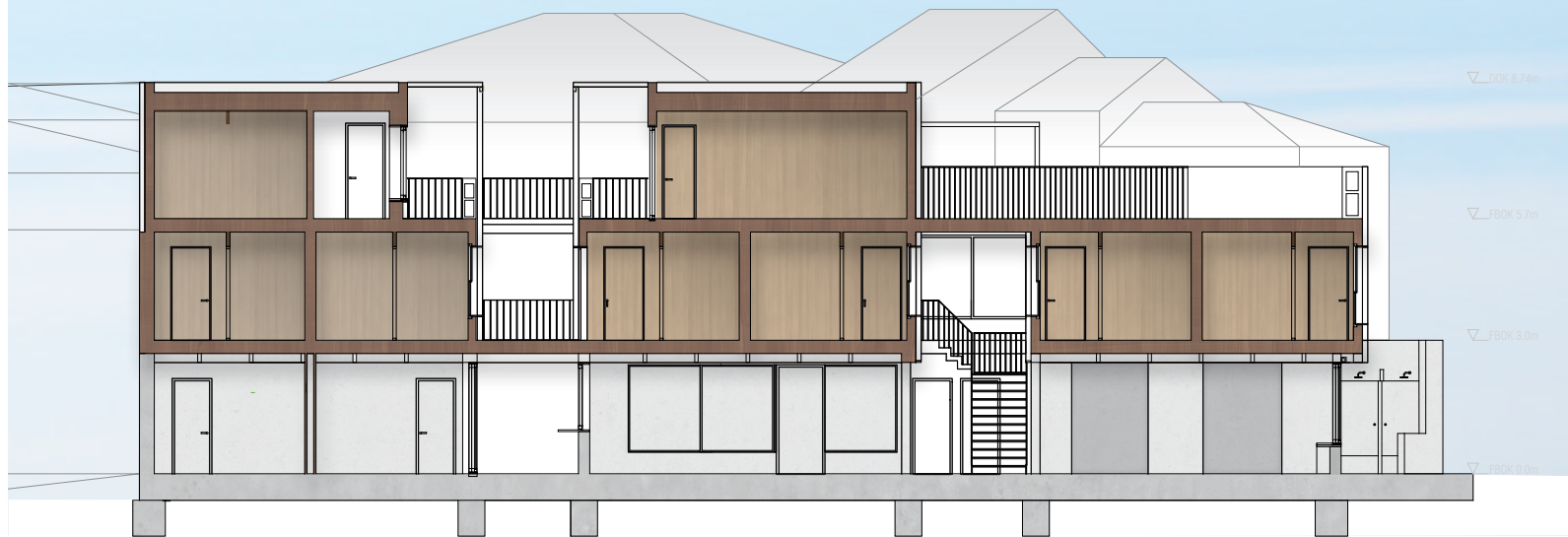
DOK 8.74m ▽

FBOK 5.7m ▽

FBOK 3.0m ▽

FBOK 0.0m ▽
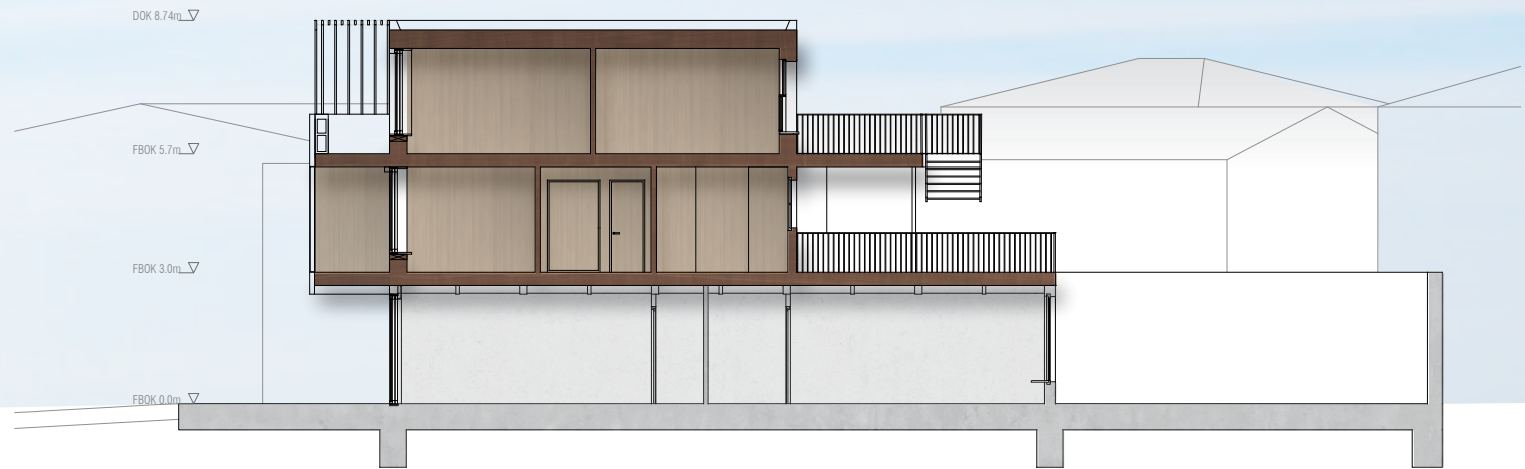
1m

Section BB

Fig.4.2.2 Section BB

1m

Section CC

Fig.4.2.3 Section CC

▽_OK 6.9m

▽_EBOK 5.7m

▽_DUK 2.7m

▽_EBOK 0.0m
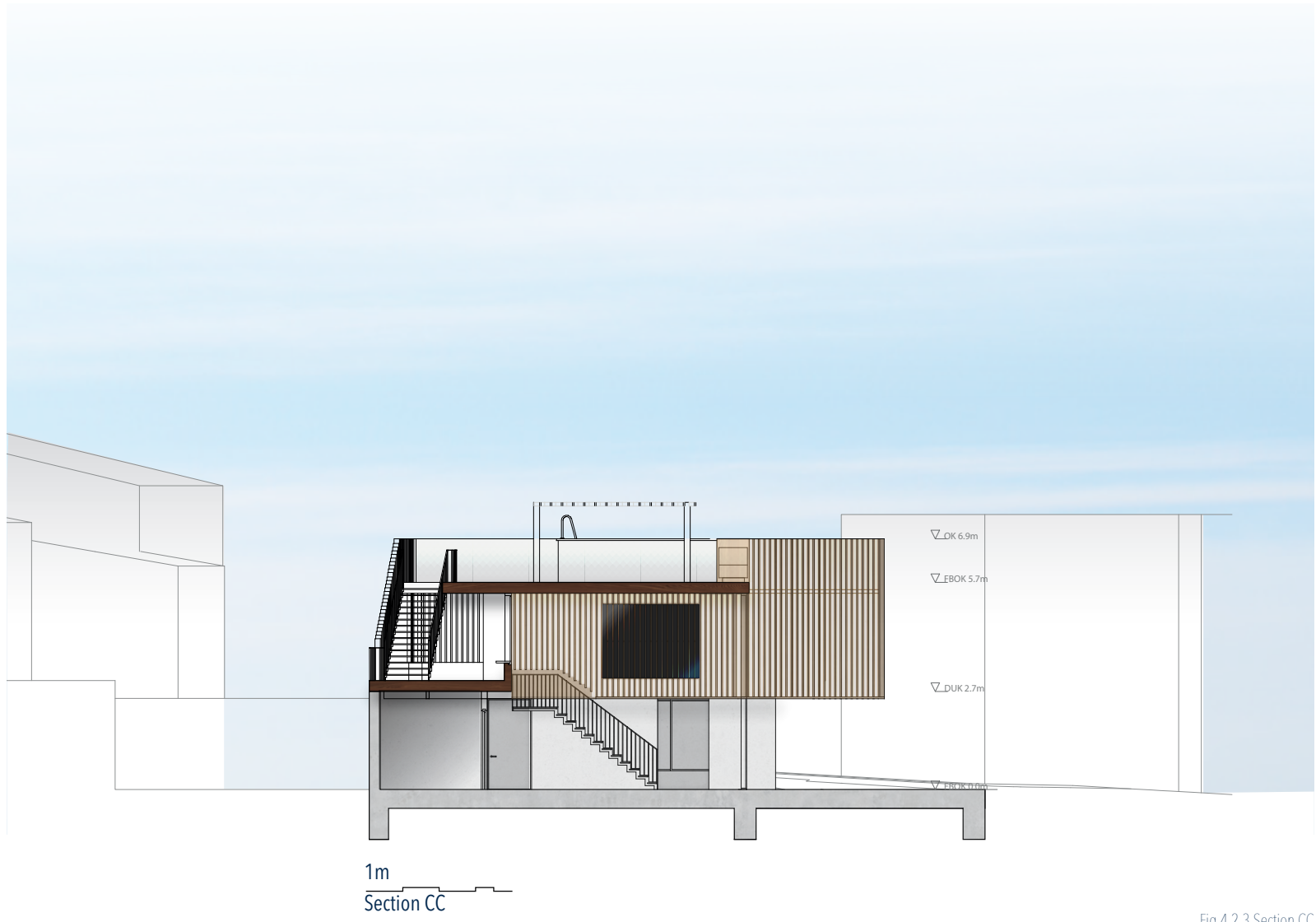
Fig. 4.2.4 South Elevation

Fig. East Elevation

1m
East Elevation

CHAPTER 4.3
ENERGY CONCEPT/DETAIL

SOLAR ENERGY

SOLAR PANELS

USED AIR

DOK 8.74m ▽

SUMMER

WINTER

FBOK 5.7m ▽

FBOK 3.0m ▽

DELIVERY AIR

FBOK 0.0m ▽

HOT WATER

POWER HEAT COUPLING

1M
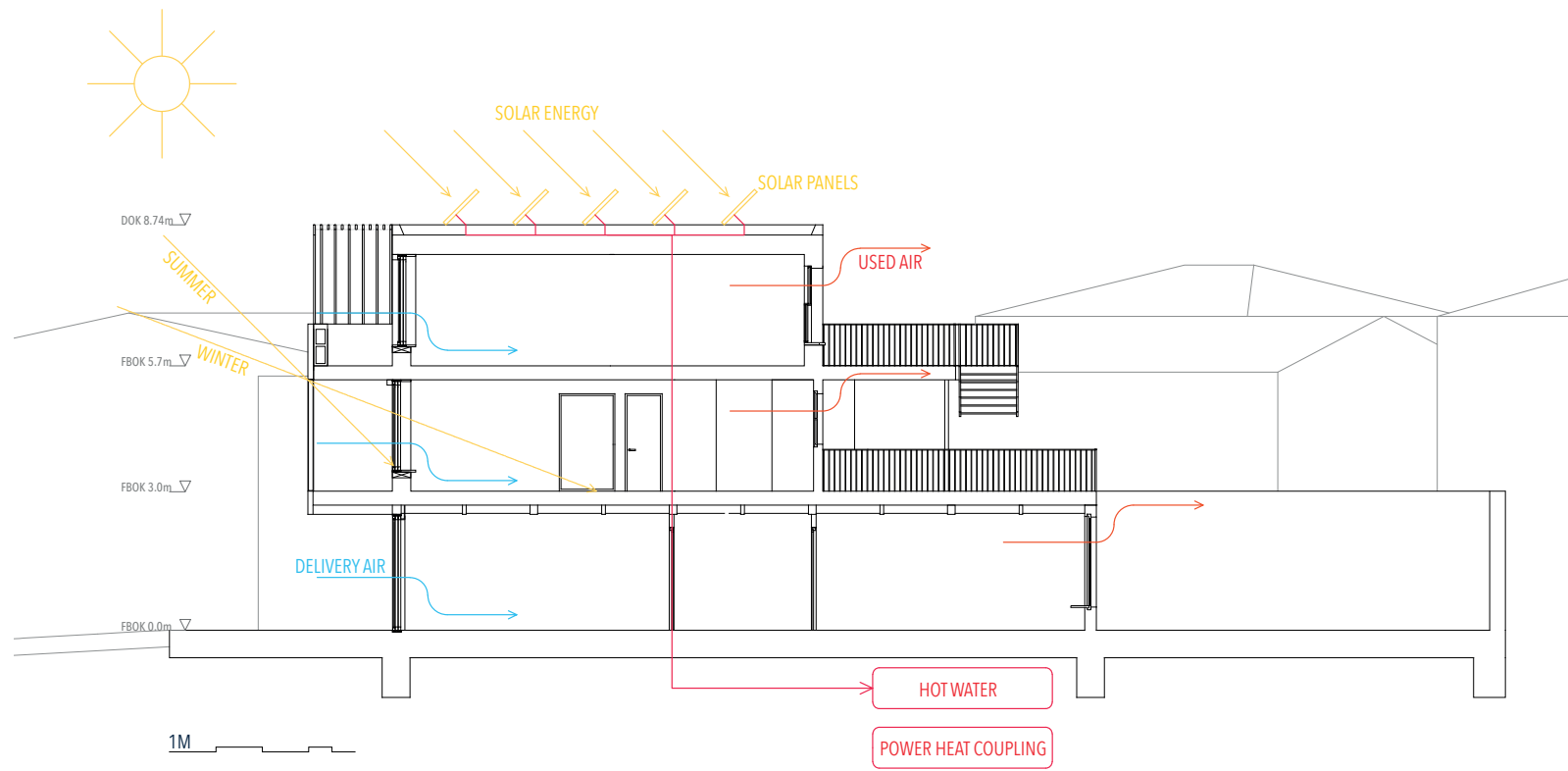
Fig. 4.3.1 Energy Concept > solar panels for hot water and power heat coupling for additional hot water and for heating system, cooling > cross ventilation

1m
Energy concept

D3

W1

D2

D1

1m
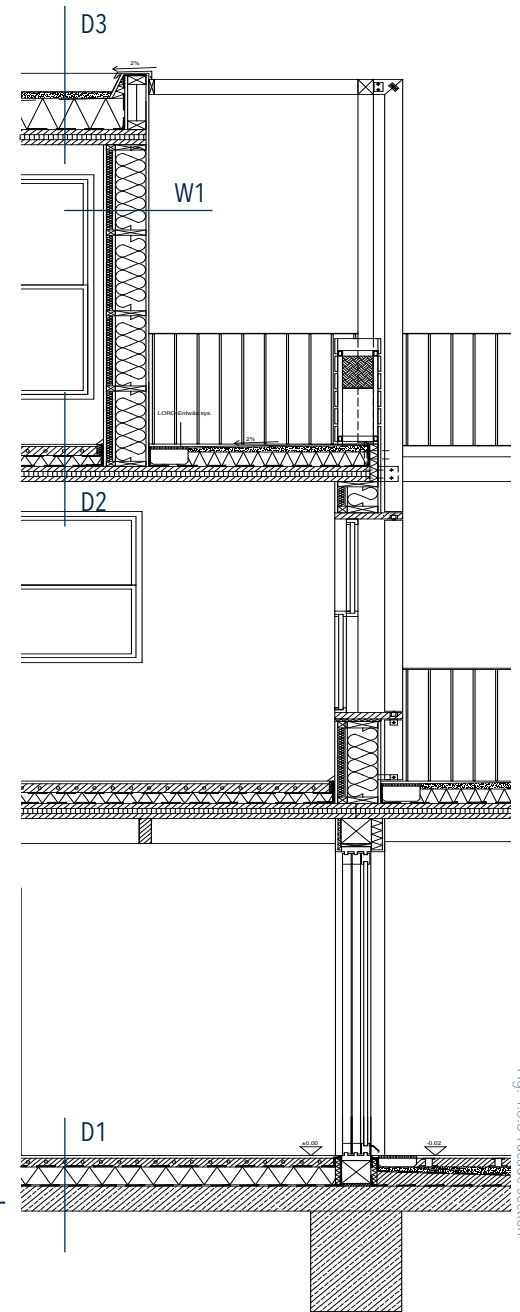
Facade Section

Fig. 4.3.2 Detailed view of fins facade

AUFBAU D1

gespachtlter Boden	1.0 cm
Heizestrich	7.0 cm
Folie	0.01 cm
Dämmung	15.0 cm
Abdichtung	1.0 cm
St-B Platte	20.0 cm
GESAMT	44.0 cm

AUFBAU D2

Baubuche Boden	1.0 cm
Heizestrich	5.0 cm
Dämmplatte, z.B. Isover Akustic EP 1	4.0 cm
Folie	0.01 cm
Gebundene Kiesschüttung	9.0 cm
Platte Baubuche	12.0 cm
GESAMT	31 cm

AUFBAU W1

Holzlamellen (Lärche)	12.0 cm
Zementputz glatt geschliffen	1.5 cm
Putzträger, z.B. OSB	1.8 cm
Kantholz 5/20	18 cm
OSB (luftdicht)	1.8 cm
5/8 Staffel	5.0 cm
Weißtanne	2.0 cm
GESAMT	31 cm

Fig. 4.3.4 Rotating fins for sun protection

CHAPTER 5
FUNCTIONALITY/VISUALIZATION

Fig. 5.1 The Sea Desk with closed sun shades

Fig. 5.2 The Sea Desk with open sun shades

Fig. 5.3 Interspaces around the lounge allow multiple useage: working; connecting and lounging

Fig. 5.4 Backside of the Sea Desk Residence
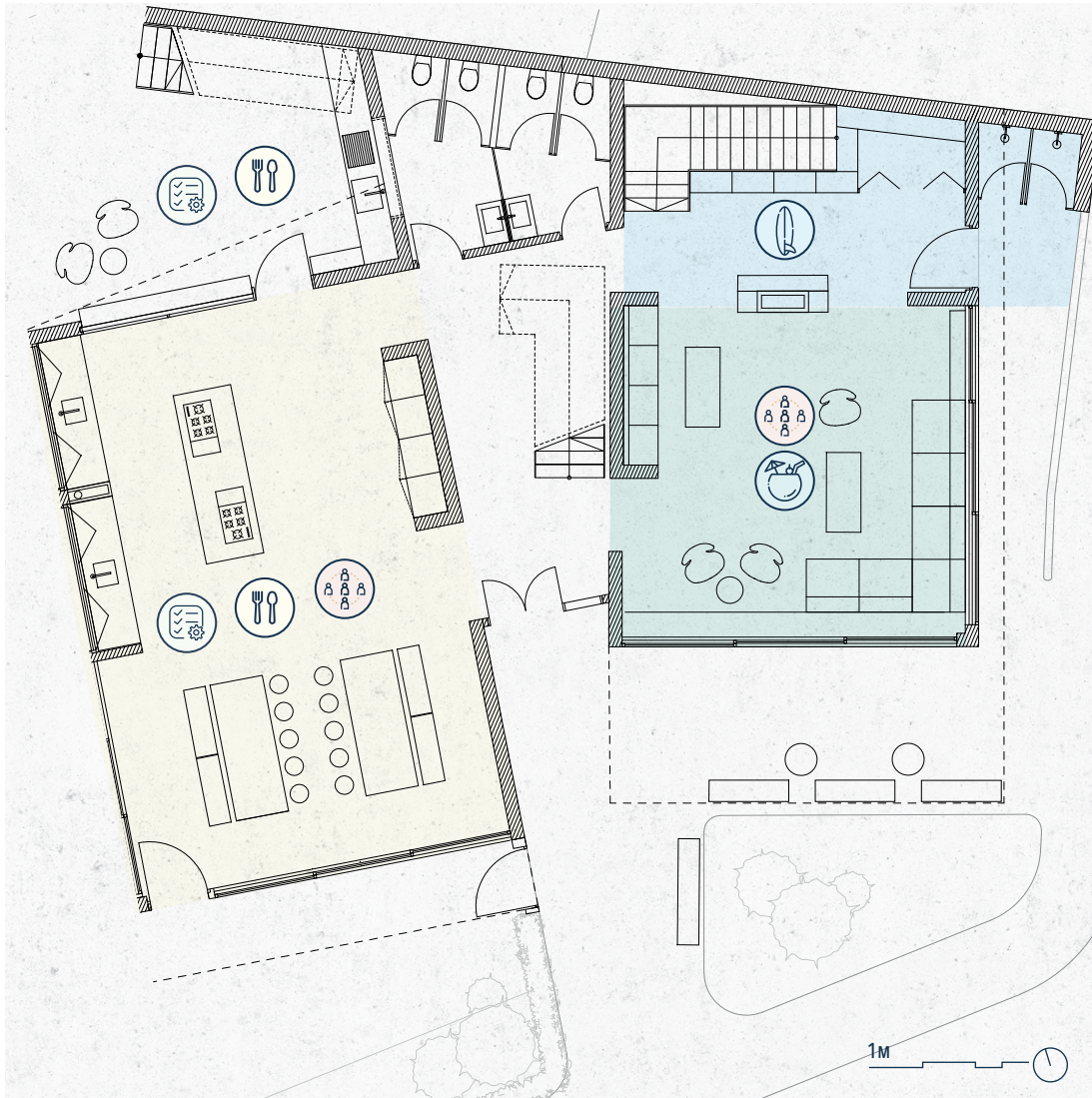
Fig. 5.6 Ground floor > Kitchen and Lounge : Flexible spaces for flexible useage

Fig. 5.5 Community kitchen for cooking together, connectiong with artists and encouraging group affiliation
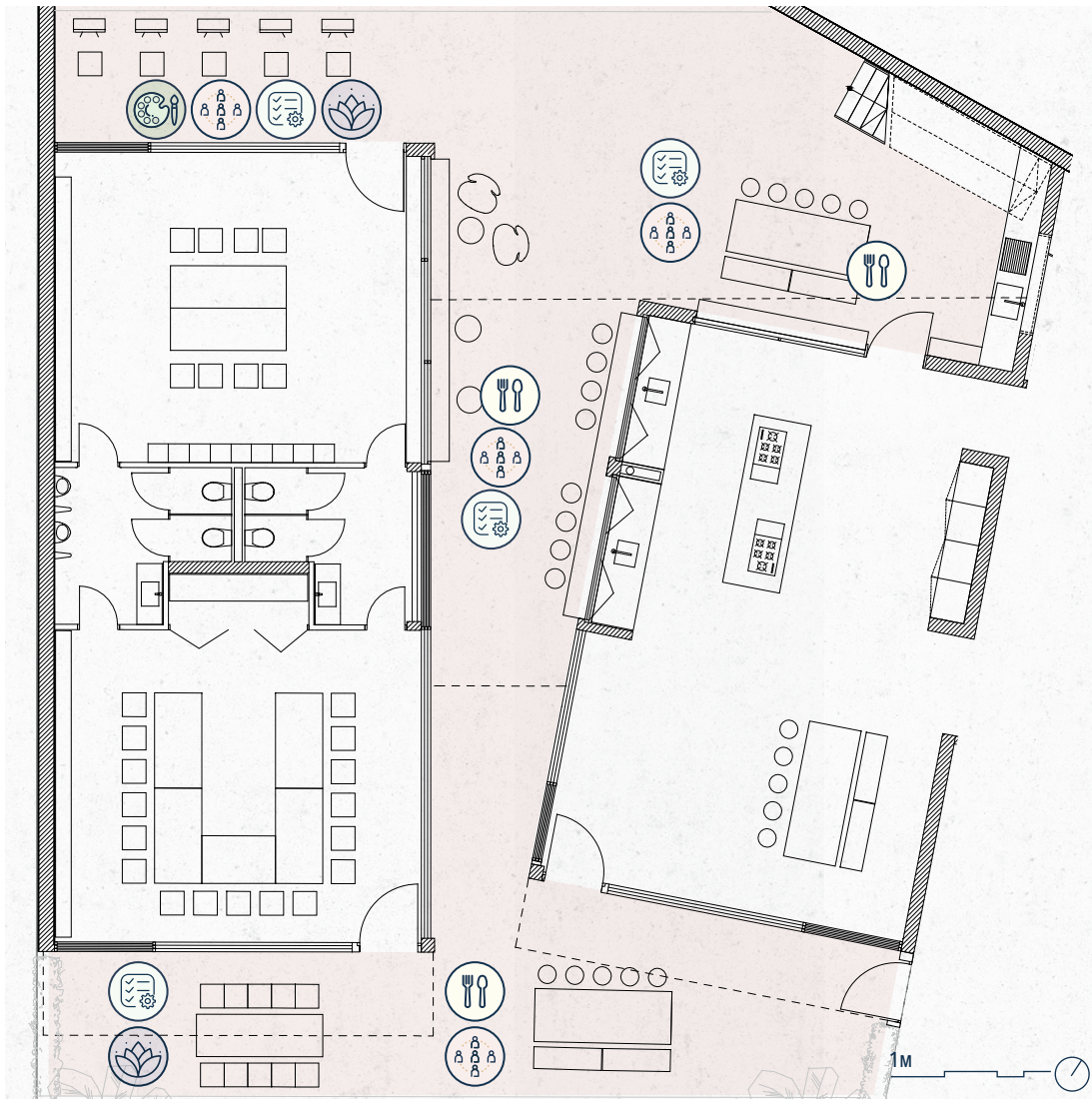
Fig. 5.7 Ground Floor > Interspaces between and around funtional areas for different tasks and activities

Fig. 5.8 Activities such as doing yoga or connecting with people at the bar and obsurving artists during a creative process
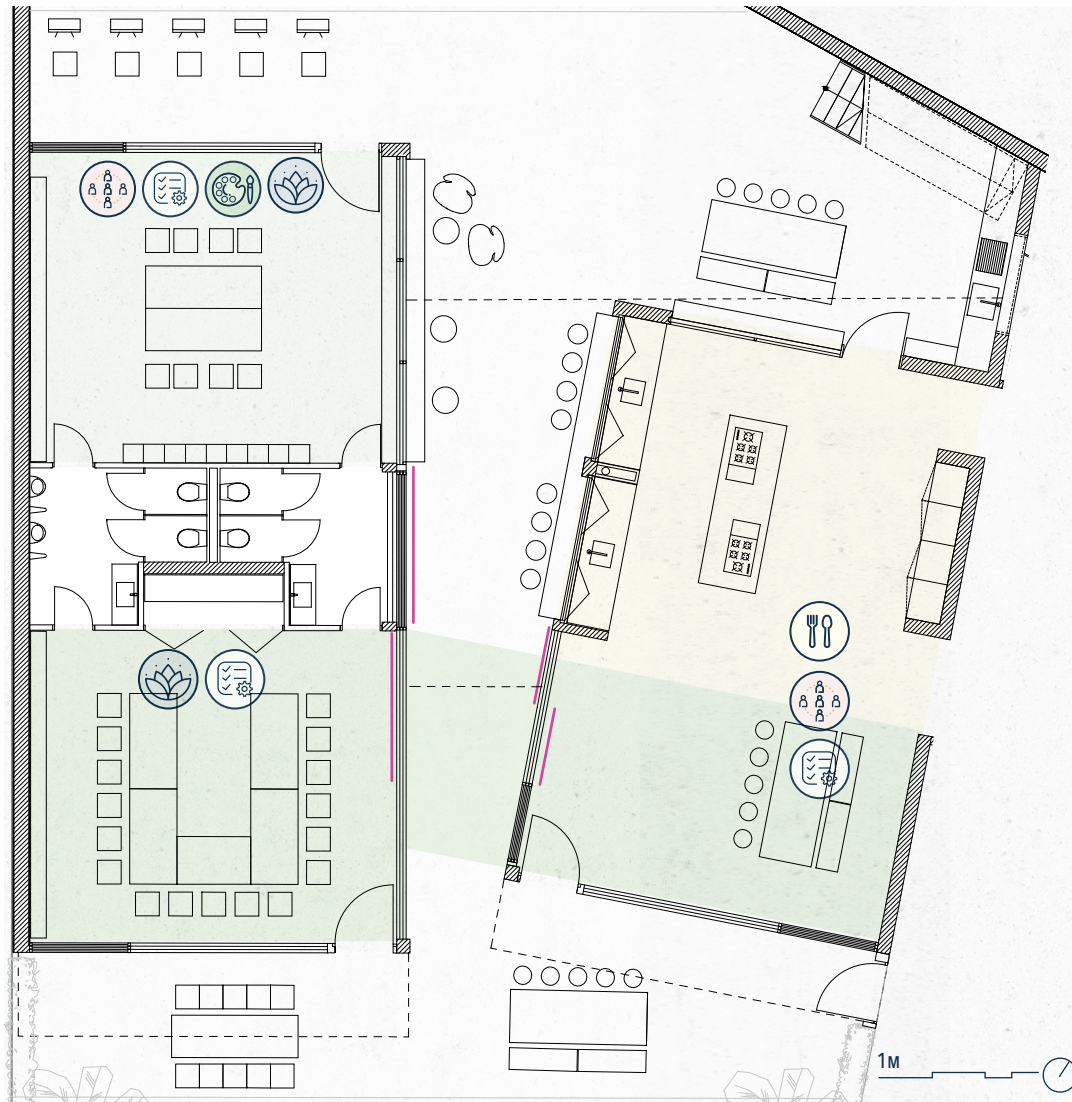
Fig. 5.9 Ground floor > the option of combining spaces for big groups
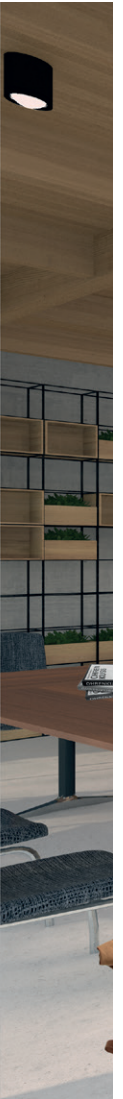
Fig. 5.10 Fusing working space ,interspace and kitchen in order to create more space for more creativity

1 m
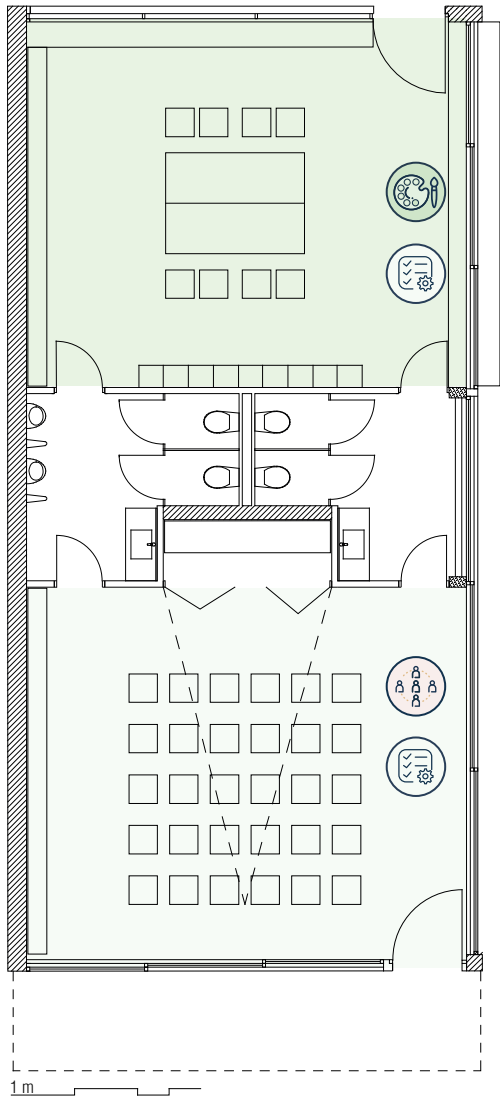
Fig. 5.11 Layout option for a seminar or a workshop

1 m
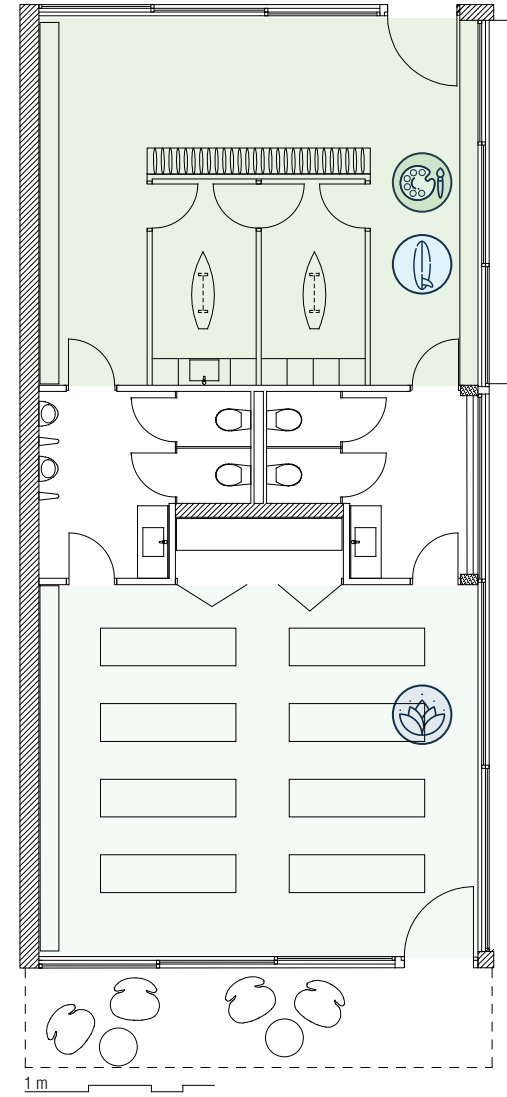
Fig. 5.12 Layout option for a yoga class and a surf board shaper as an artist

85
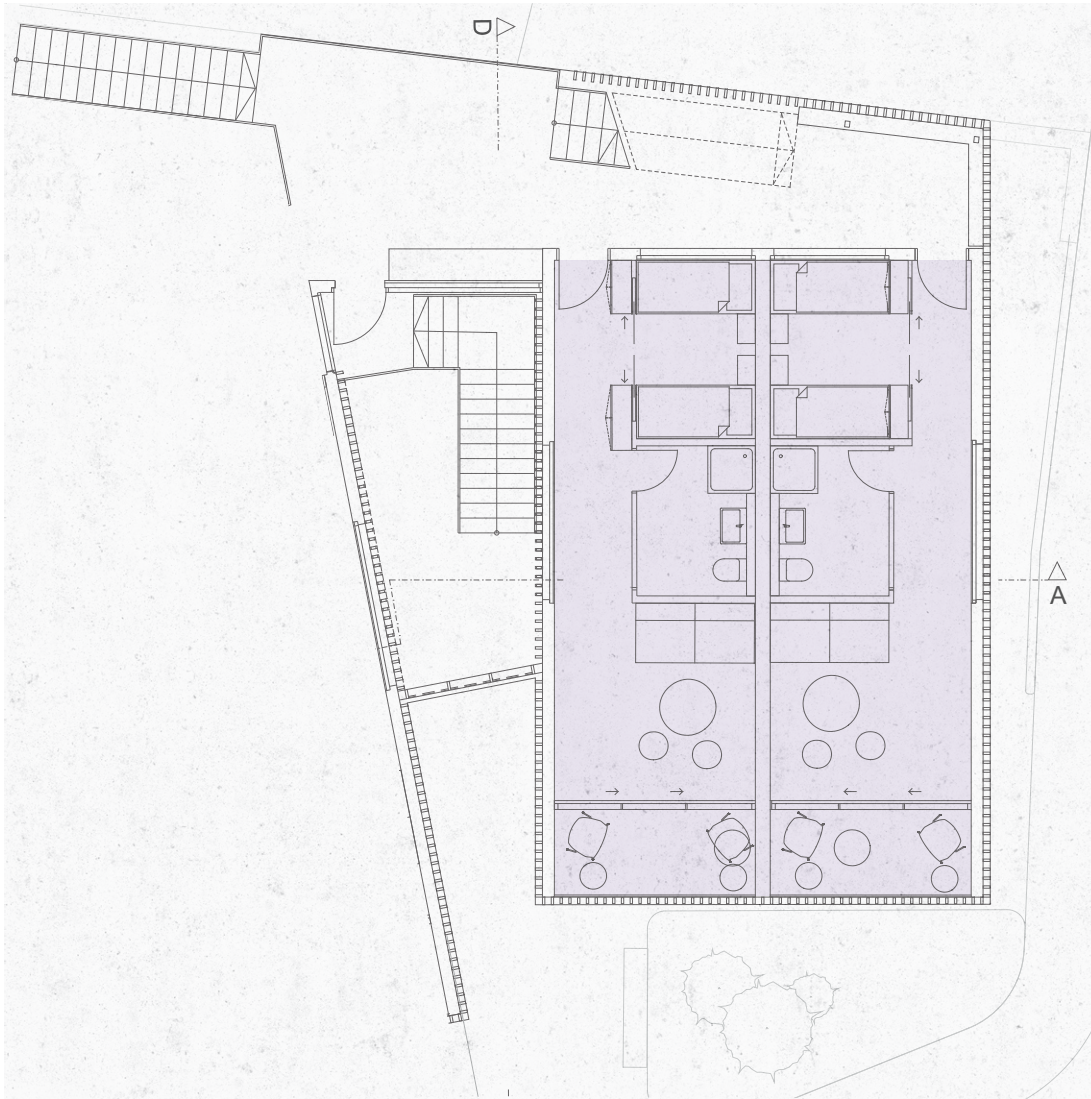
Fig. 5.13 First floor bedrooms for 2 person or 4 person families
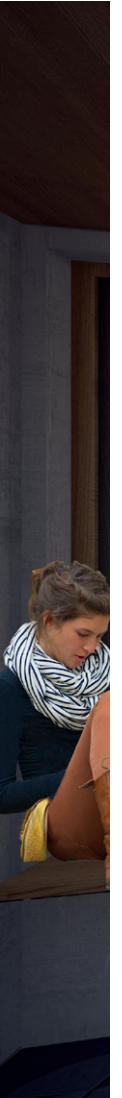
Fig. 5.14 Interspace to sit, connect, work or just enjoy the view
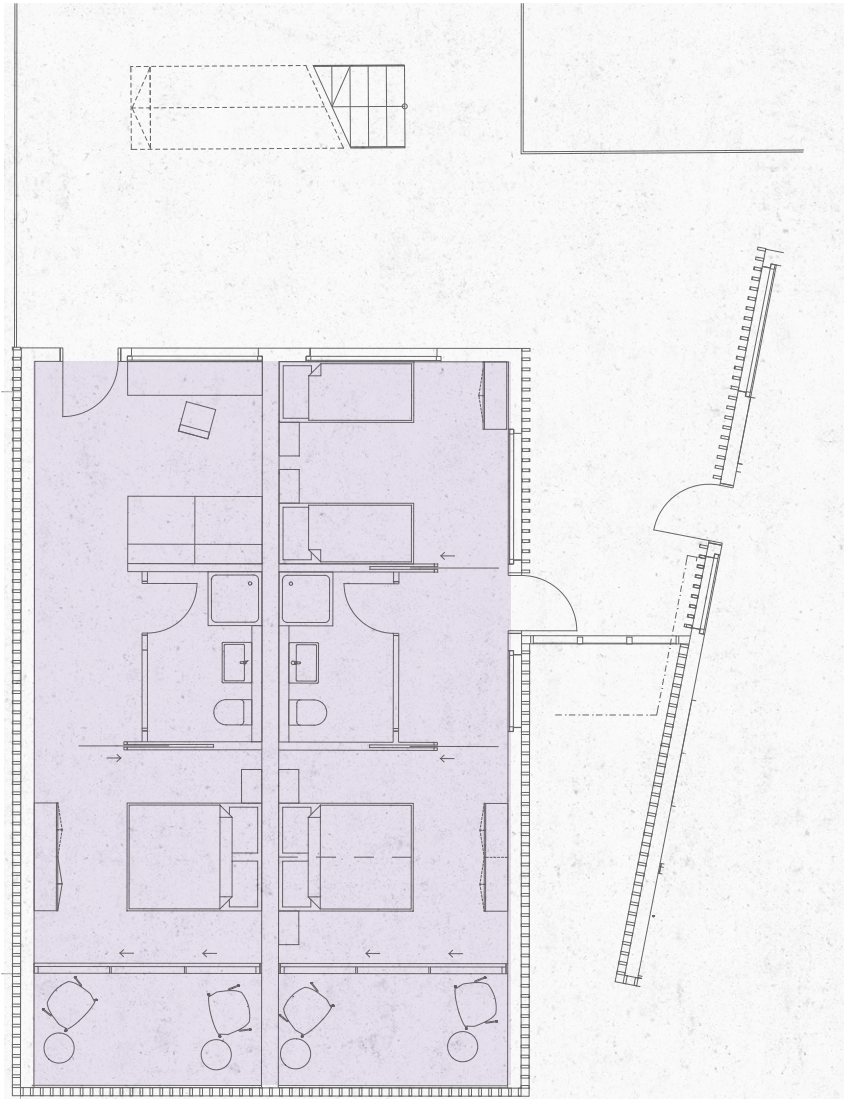
Fig. 5.15 First floor, L: artist bedroom; R: bedroom for 2 or 4 person family

Fig. 5.16 Interspaces between two solitary structures, creates a spot for a great view
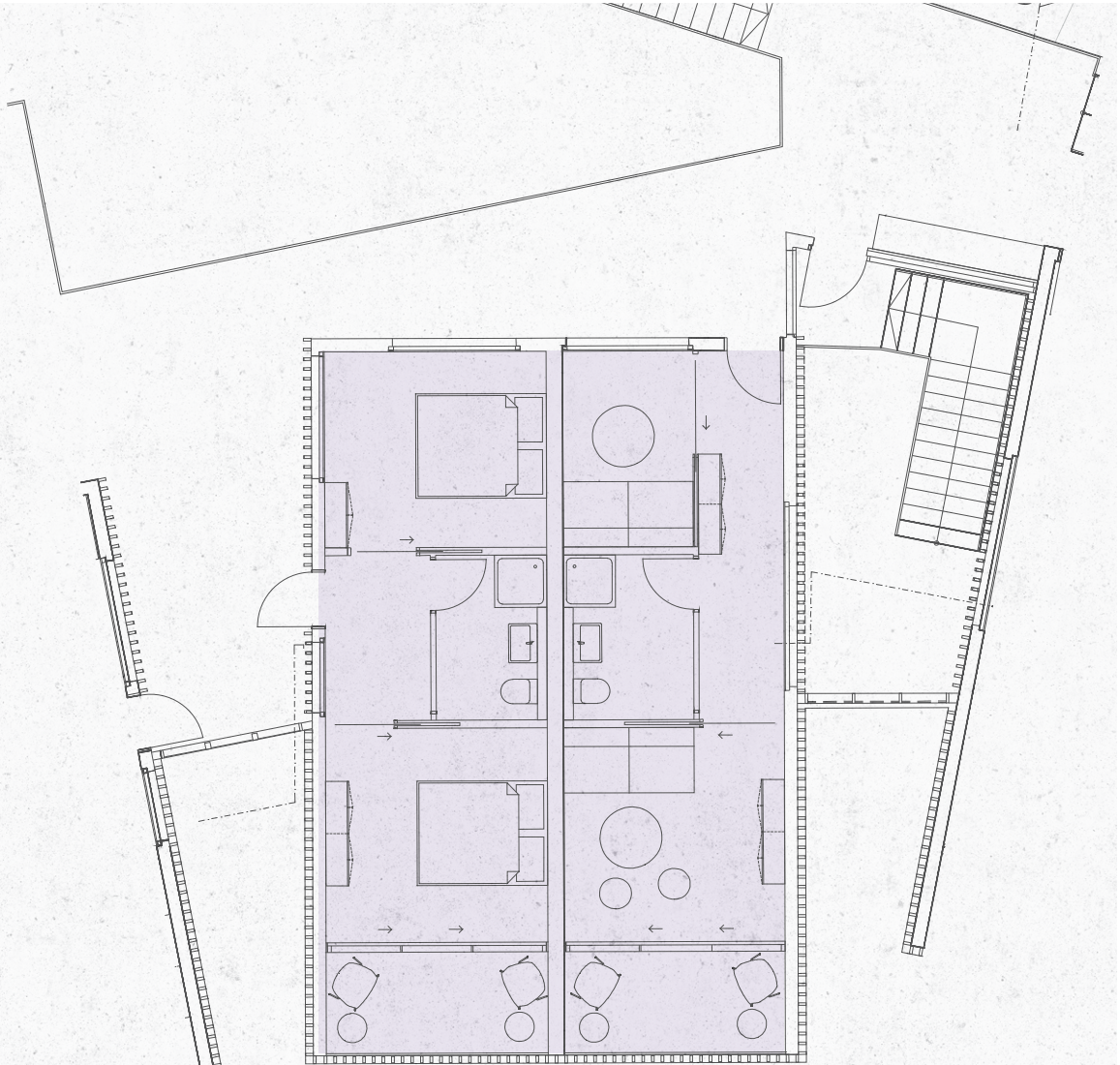
Fig. 5.17 First floor L: bedroom for 2 CEOs or 4 person R: bedroom for 2 person or 4 person family
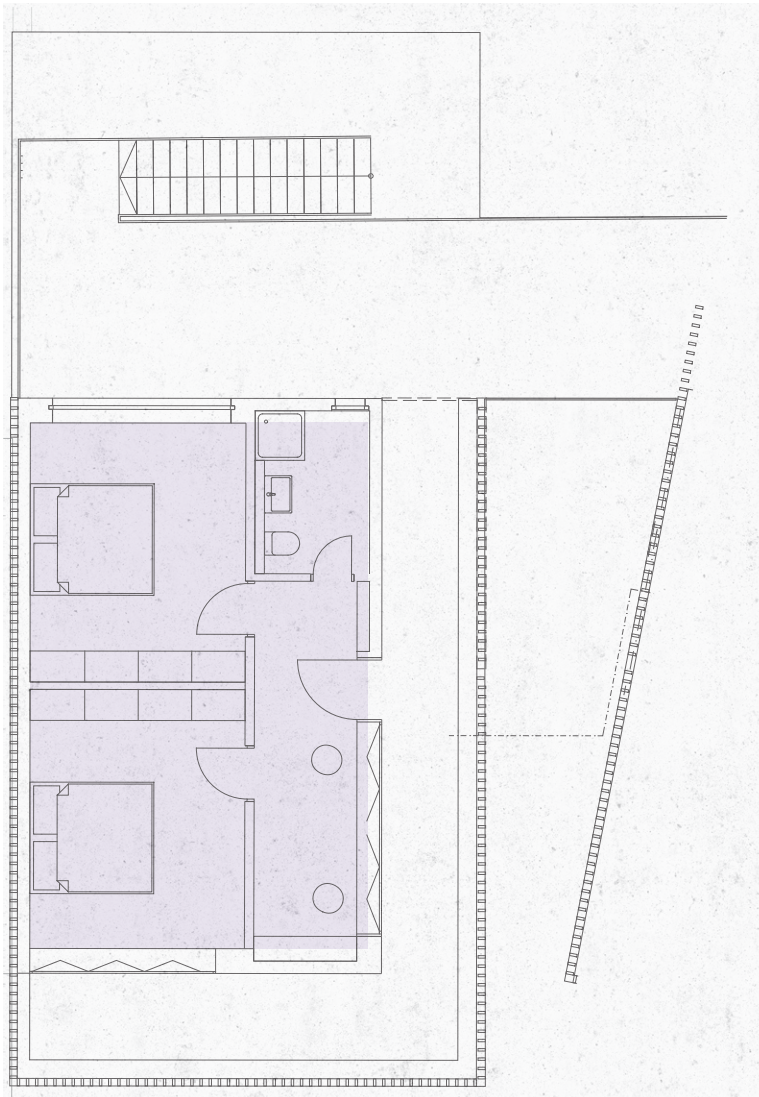
Fig. 5.18 Second floor, bedroom for 2 CEOs or 4 person families

Fig. 5.19 Lounge area on second floor with a whirl/pool and a bar for adequate refreshment
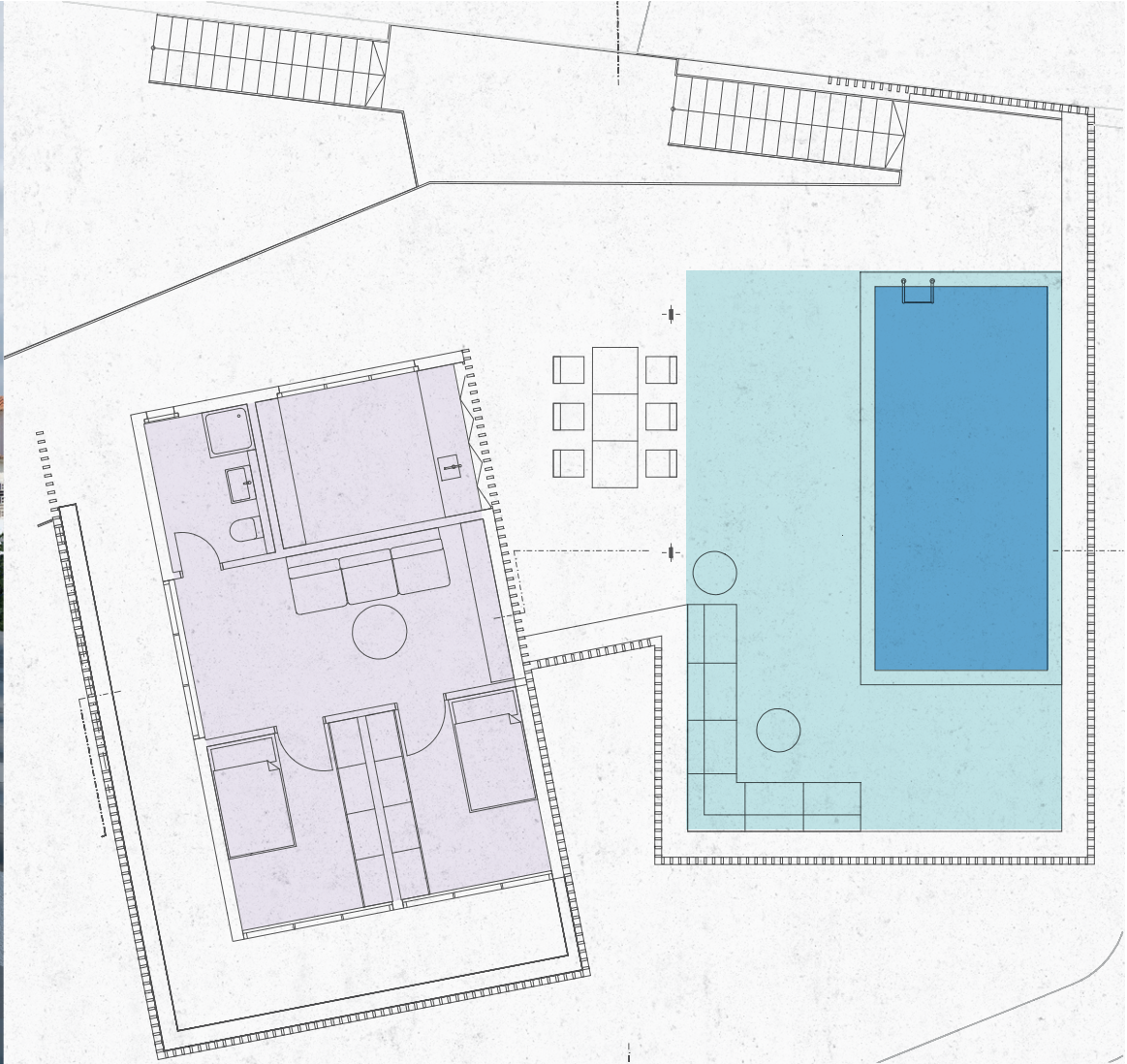
Fig. 5.20 Second floor, 2 person bedroom; Additional lounge area with a bar and a whirl/pool

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All the pictures or graphics, which are not listed in the list of figures are shot or produced by the author of this book, Dawit Kassaw.

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List of figures

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https://www.openstreetmap.org/way/395133226#map=16/39.2670/-9.3297
Edited by Dawit Kassaw

Fig.4.2 Figure ground plan of Praia da Areia Branca
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Edited by Dawit Kassaw

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Site Pictures
By Felix Müller