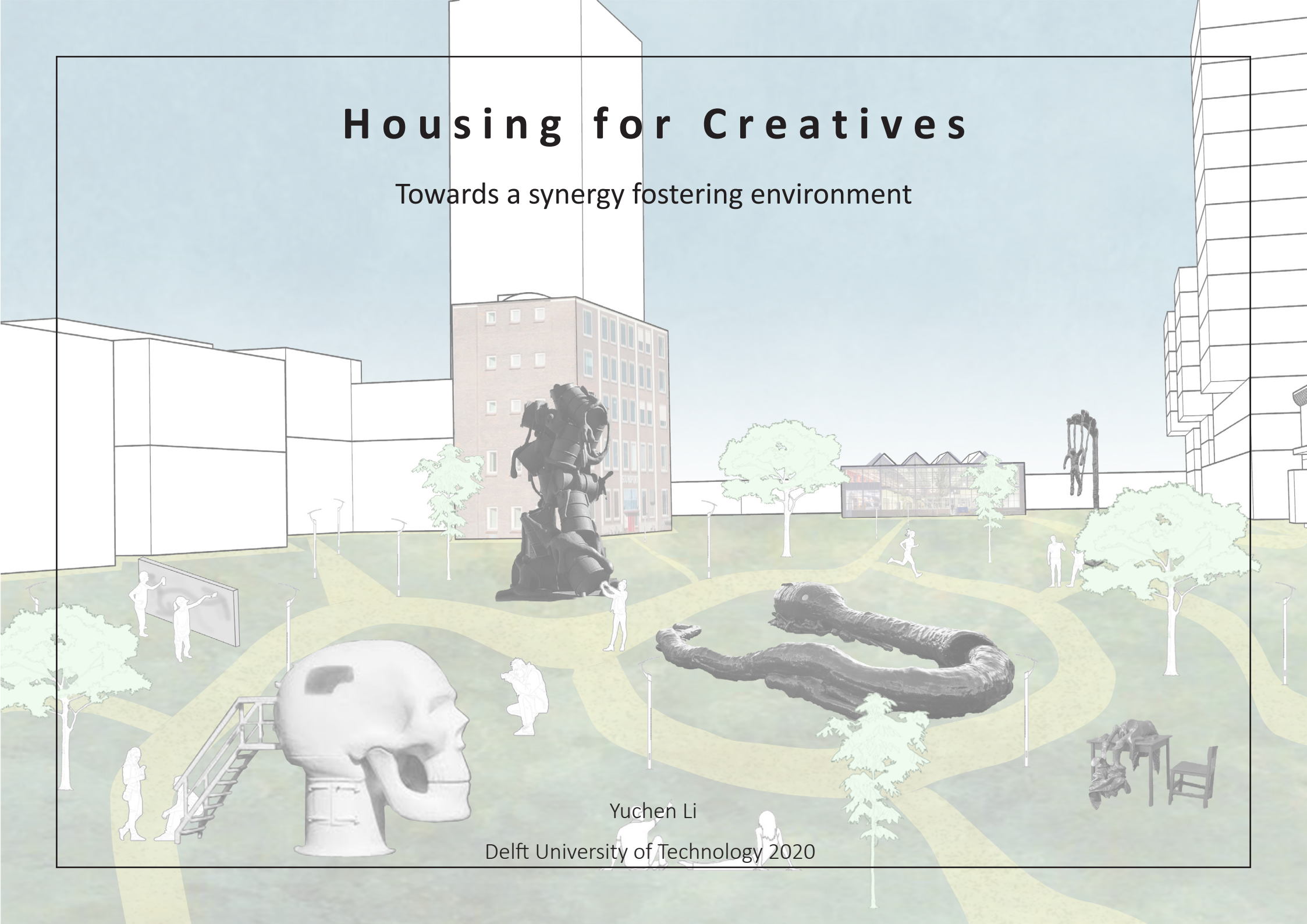


Housing for Creatives

Towards a synergy fostering environment



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Towards a synergy fostering environment

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ABSTRACT

The presence of creatives or the 'creative class' is observed to act as a stimulant for regional and local urban transformation and gentrification. Global statistics state that the creative industry serves as a major economic driving force of the twenty-first century. For Rotterdam, a global metropolis, the need for creativity grows hand in hand with its need to attract and hold talent. The necessity exists to perpetuate the creative city image and to remain competitive on the world stage. However, the lack of creative workspace and housing has become a stringent issue for Rotterdam and its creative community. By looking at the issue through a historical lens, the research establishes the insufficiency of present policies and proposes a solution in the form of physical architecture, with the goal of relieving spatial shortages and bettering the livelihoods of creatives through facilitation of interdisciplinary synergy.

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Intro: Be creative – and die

'Be creative – or die' is how writer Christopher Dreher sums up the changes in urban development caused by the so-called 'creative class'. A term coined by Richard Florida¹ in his book 'The Rise of the Creative Class', in which he illustrates the global shift from the Organizational Age – an era of bureaucracy in which workers are bound under organisations and nine-to-five workdays were considered to be the norm – to the Creative Age. The creative class appears to be powering this shift, or rather, the growing recognition of human creativity as the powerhouse behind the ongoing developments in the domains of technology, innovation, culture and economy. The growing importance of human creativity on the global stage is also apparent in national statistics. In the UK for example, the number of jobs in the creative economy has grown by 416 thousand from 2012 to 2016 (Rocks, 2017). In the Netherlands, which is seen as a creative powerhouse, has seen a 3.4% growth in the creative industry per year between 2015 and 2018, equalling twice the growth of the entire Dutch economy (Rutten, Koops, & Vissier, 2019).

The ascent of the creative class has brought forth economic growth and spurred on urban development across the globe, but it is not all sunshine and rainbows. Paired with the growth of the creative economy is the gentrification pioneered by the creative class, resulting in a myriad of social-economic and social-geographical issues: income-based segregation, centralisation of poverty (Florida, 2012, pp. 332-333) and displacement of in many cases the creatives which caused the neighbourhood to flourish in the first place (Cameron & Coaffee, 2005). The

same is happening in Rotterdam, where the urban economic growth generated by the creative economy has presented the municipality the profitable option to sell real estate – which used to be workspace for creatives – to commercial developers. The scarcity of space causes its price to grow, eventually leading to the disappearance of entire creative and culturally centred neighbourhoods.

The issue of shortage of work-and presentation space for musicians, performers, (street) artists and crafters has not been entirely neglected by the municipality of Rotterdam. In a government issued report, the Rotterdamse Raad voor Kunst en Cultuur² (RRKC, 2018) states that Rotterdam as a 'cultural hotspot' should recognize the value that creatives generate for the urban environment and the city, and that the lack of work-and presentation space greatly affects the flow of talent and inhibits the development of young talent. Furthermore, the RRKC urges the development of places for artists and makers to cross-over, where functions such as work and experimenting, producing and organising can take place simultaneously. In the past two decades, Rotterdam has developed several creative hubs and breeding grounds such as 25KV, Schiecentrale and Van Nelle Ontwerpfabriek. However, these developments were often financially motivated rather than designed for their creative/cultural benefits (SKAR, et al., 2017).

In spite of the municipality's efforts, artists and creatives are still struggling to find suitable workspaces. The number of artists waiting for work studios has grown from around 300 (four years ago) to 782. According to Olof van de Wal, director of

SKAR³, the demand is double the current offer, he adds that if Rotterdam wants to remain the 'fun' city it is, the municipality needs to get into action now, before the artists are left with no choice but to move away from the city.

While for the city of Rotterdam, the statement 'be creative – or die' may be accurate, for the creatives of Rotterdam the opposite may be closer to the truth: 'be creative – and die'.

Be Creative - ~~or~~ Die
AND

¹ University Professor and Director of Cities at the Martin Prosperity Institute at the University of Toronto's Rotman School of Management (Florida, The New Urban Crisis, 2017, p. 217)

² Rotterdam Counsel of Art and Culture

³ Stichting Kunst Accommodatie Rotterdam (Foundation Art Accommodation Rotterdam)

Positioning and methodology

Regarding the creative environment of Rotterdam, two core issues can be identified:

- The current state of affairs for creatives in Rotterdam does not adhere to the municipalities vision of Rotterdam as a 'cultural hotspot'. Nor does it aid the city in the global contest for international talent.
- There is an extreme lack of dedicated studio dwelling and workspaces for creatives within Rotterdam, furthermore, the current studio spaces may not always provide options for creatives to promote their work, leaving them stranded in their own 'bubble'. As a result, artists remain trapped in their current financial circumstance.

This research explores these issues in more detail from two positions, on one hand the position of a consultant designer for the municipality, aiming to provide an informed architectural design as a response to the creative housing and workspace issue. This is with the realisation that for any housing initiative to be successful, support of the municipality is a must. This role is therefore required to illustrate not only the city's need for a creative live-work environment, but also the necessity. On the other hand, is the role of the advocate designer, which substantiates possible solutions from the position of an advocate for the creatives, with insight into their preferences on aspects including functionality and live-work mode.

The consultant designer perspective necessitates a deep understanding of the historical development around creative housing, workplace and initiatives. Furthermore, the benefits of a creative live-work environment for the city must be made

apparent for both the municipality and the designer. Which brings us to the first research question:

How does Rotterdam benefit from the development of live-work environments for creatives?

The advocate designer perspective focuses on the second core issue mentioned previously, which is perhaps a financial issue just as it is a spatial one, requiring social-economic and/or political solutions to fully remedy. However, the scope of this research will be limited to finding spatial solutions given the limited time span and the ultimate goal of providing a groundwork for architectural design. Thus, leading to the following research questions:

How can the architectural design of a live-work environment contribute to the career prospects/professional growth of creatives?

Which mode of live-work housing do creatives prefer?

The report attempts to answer these questions by means of the following research.

- A literature study on the definition of creatives and the historical development of creative housing and workspace in the Netherlands. This provides the theoretical foundation needed to frame the issue surrounding the topic of creatives more precisely. Further literature studies include the topics of the workings of the creative industry and the modes of live-work housing.
- A qualitative questionnaire targeted at cre-

atives in order to gain insight into their preferences regarding live-work environments. Following are example questions from the questionnaire:

-Do you experience conflict between work and your private life? If so, please elaborate.

-To what extent is your working environment separated from your living environment?

-When it comes to live-work environments, which of the following live-work configurations would be most suitable for your current circumstances:

(1) Work and live within the same room. (2) Work and live in separate rooms/floors. (3) Work and live completely separated, but in close proximity.

The subjects are individuals who conform with the definition of creatives resulting from the conducted literature study. Questionnaire results are interpreted in combination with statistical findings of the same target group.

- A plan-analysis on live-work dwellings designed for creatives, including:

Treehouse – Bo-DAA

KLEO Art Residences – JGMA

Cheval Noir – L'Escaut + Atelier Gigogne

Atelierwoningen Zomerdijkstraat – Piet Zanstra, Jan Giesen and Karel Sijmons

Analysis of the case-studies focus on the aspects of *circulation type*, *live-work mode* and *routing*, with the goal of identifying architectural interventions that influence the creation of synergy.

The definition of creatives

The term 'creatives' is an ambiguous one, as creativity is arguably present in all of us. So, what does it really mean to be a 'creative'?

Relation to the creative industry

If we follow Richard Florida's definition, a creative, or a core member of the Creative Class, is someone active in the field of science, engineering, architecture, design, education, arts, music and entertainment whose main function is to innovate, to come up with new ideas, create new concepts. He even goes as far as to include people in the fields of business, finance, law and healthcare, which he refers to as 'creative professionals'. He believes the common attribute of creatives to be the mentality which puts creativity, individuality and merit above all else. Another point of identification is the type of work creatives deliver, which is mental labour, as opposed to routine, physical work done by the Working Class and the Service Class (Florida, 2012, pp. 8-9). Being a creative is thus closely related to the work they do and the industry they belong to, the creative industry.

If we look at the definition of the creative industry as posed by Paul Rutten, we see similarities between the core values of Florida's Creative Class – creativity, individuality, merit – and Rutten's core elements of the creative industry – creativity, entrepreneurship, meaning (Rutten, Manshanden, Muskens, & Koops, 2004). Here, the terms 'merit' and 'meaning' can both be understood as the artists search for worthiness, a sense of accomplishment or virtue. While individuality indicates a need for differentiation of the individual from the masses, in a

sense, a need for independence, which translates to entrepreneurship in the domain of business and industry. These terms may not cover the full meaning of being a creative, but can be taken as the defining factors of the nature of creatives.

Subsectors within the creative industry

The creative industry contains many disciplines, which can be categorised into three main subsectors: art and cultural heritage, media and entertainment, creative business services. The subsector art and cultural heritage includes disciplines such as: visual arts, performance arts, writing and art preservation. The media and entertainment subsector includes: radio and television, publishing, film and music. The creative business services subsector includes: design and communication & information (Rutten, Koops, & Visser, 2019, pp. 140-141).

The creative production pipe-line

We have now identified the subsectors within the creative industry and distinguished the creative industry itself from other industries. However, in order to clearly define the boundaries of the creative sector, there is need to determine which economic activities belong to the core of the creative production pipe-line and which can be considered spin-off activities. With spin-off activities being activities that are merely a consequence of the core creative activities, which are non-exclusive to the creative industry (Rutten, Manshanden, Muskens, & Koops, 2004).

As a reference for the creative production pipe-line, we refer to the Generic Value Chain proposed by Porter (1998, pp. 37-40). The Generic Value Chain consists of five primary activities:

Inbound Logistics: The receiving, storing, propagating of source material.

Operations: The transformation of source material to product, the phase of 'making'.

Outbound Logistics: Distribution of products to consumers.

Marketing and Sales: Any act of making product purchase possible and encouraging consumers to do so.

Service: The post-sale maintenance and improvement of products.

Although the Generic Value Chain gives us a rather generic description of the processes involved in value creation, it is a universal system that can be applied to various industries. When applied to the creative industry, the financial value which the Generic Value Chain is designed to produce is for a great part, replaced by cultural value, and the activities within change accordingly, resulting in the following creative value chain:

Creation: The process of thought and creativity, which ultimately manifests into a creative product, such as a book, script, painting, architectural plans, and so on.

Production: The realisation of the idea or concept created in the creation phase.

Publishing & exploitation: The act of spreading or

multiplying the reach and effects of the creative product, for example the showing of a film in several cinemas, or the mass production of copies of books and music CD's.

Distribution: The act of making products accessible to the consumers, in physical and/or digital form. Also includes the disclosure of location and date of performances and exhibitions.

Consumption: The moment in which the creative product is consumed, where economic and cultural value is realised (Rutten, Manshanden, Muskens, & Koops, 2004).

Notably, separate activities within the creative value chain may overlap, as in the case of theatre and cinema, where publishing & distribution happen simultaneously. Another point of interest is that different activities may involve the same or separate actors. In the subsector visual arts for example, the creation and production activities often only involve a single actor, the artist. However, in the case of the media and entertainment sector, the one responsible for the creation (e.g. a script writer) often differs from the one responsible for the production (e.g. a director). (Rutten, Manshanden, Muskens, & Koops, 2004). This highlights the presence of situations in which individuals of separate disciplines within the creative sector must come together in order to complete the creative value chain, whereby close interaction and knowledge transfer are a necessity.

Core activities within the creative value chain

The activities creation, production and publishing & exploitation are seen as the core activities within the creative value chain [1]. Reason for this is that the core values of the creative ethos – creativity, individuality, merit – play a significant role within these activities, which are less if at all embedded in the activities of distribution and consumption. Distribution and consumption are therefore seen as spin-off activities which are attached to the core activities and are non-defining in regards to the identity of the creatives.

Following the findings in this chapter, the definition of creative is therefore:

People who value creativity, individuality and merit, whose primary activity involves creation and/or production and/or publishing & exploitation within the domains of art & cultural heritage, media & entertainment and creative business services.

Creative value chain/subsectors	Art & Cultural heritage	Media & Entertainment	Creative Business Services
Creation			
Production		Creative industry	
Publishing & Exploitation			
Distribution			
Consumption			

[1] Demarcation of creative industry. Based on (Rutten, Manshanden, Muskens, & Koops, 2004)

Historical development of creative accommodation in the Netherlands

Squatting movements

The development of creative housing in the Netherlands is closely tied to the squatting movements which took place during the second half of the twentieth century, which started as a reaction to the shortage of affordable housing and was later fueled by the high level of youth unemployment in the early 80s (Pruijt, 2013). Squatting is done by different societal groups – hippies, politically-driven students, activists, artists, and so on – as a way to achieve different goals. This chapter will focus on how the creatives in particular have utilized squatting for their own practical and political means.

Sociologist Hans Pruijt (2013) identifies five types of squatting. (1) Deprivation-based squatting, which is the most primal version of squatting. It is reserved for the under-privileged, often working-class citizens who are in urgent need of shelter. (2) Squatting as an alternative housing strategy, whereby the act of squatting is not seen as an act of desperation, but rather an act that comes from personal motivation. These motivations may be based on the rare possibility to live together in large groups, or the freedom of being able to modify your own home to your hearts content. (3) Entrepreneurial squatting, whereby abandoned real estate is transformed into amenities and public facilities such as bars, cultural centres, shops, restaurants, galleries, artist work spaces and more. (4) Conservational squatting aimed at the preservation of the urban fabric or pieces thereof, in hopes of halting (planned) transformation and in turn, advocate for alternative development. (5) Political squatting, used as a means to fight against ‘the power’ that stands as a symbol

for the systematic, the non-autonomous. This form of squatting is used to change the system that oppresses certain groups, or used to bring attention to those whose needs are wrongfully ignored by the system. Important to mention is that all forms of squatting are political to a certain extent, only difference being that political squatting is primarily driven by a political agenda.

Over the last few decades, creatives have been part of all forms of squatting, but perhaps less in conservational squatting in comparison to the other forms, as the preservation of the cityscape is not one of the main issues the creative community has been facing. However, entrepreneurial and political squatting were main forms of squatting done by the creatives, which has been crucial in pushing the (creative) housing shortage onto the Dutch political agenda. A few examples of entrepreneurial and political squatting by creatives are the Vondelbunker, the Overtoom 301 and the Slangenpand (snakehouse).

The Vondelbunker [2], a nuclear shelter in Amsterdam built at the start of the Cold War, was first occupied by squatters in the 1950s after its abandonment by the government. It started as a café where youngsters would gather for drinks and music. In the 60s and 70s, the Vondelbunker was in use by a local squatters’ movement the ‘Kraak Spreek Uur’ (‘Squat Speaking Hour’). After the pinnacle of the squatting movement in Amsterdam [3] – also referred to as the ‘Squatter War’ –, which took place in 1980, the Vondelbunker was transformed into a studio for musicians. Fast forward to June 2011, a collective of volunteers converted the bunker to a

venue for workshops, give-away shop and cultural and political activities, with the belief that all space is political [4] (De Vondelbunker, 2011).

The Overtoom 301 [5] is located in the building of a former film academy which was squatted in 1999. In 2006, an association called EHBK (Eerste Hulp Bij Kunst: First Help for Art) bought the building which now houses dwellings, workspaces and public functions dedicated to art, politics and subculture (Overtoom 301, n.d.).

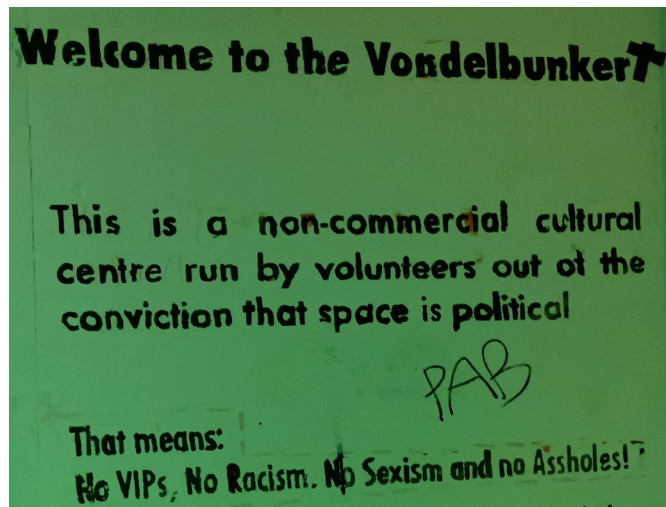
The Slangenpand [6] in Amsterdam was squatted on March 6th 1983 after it was left empty by a publishing bureau. The place was renovated by inhabitants and served as work and living space for 10 to 12 creatives. After the failure of several attempts of legitimisation, the building was bought by a housing foundation ‘The Key’ and transformed into luxe apartments (deSlang, n.d.).



[2] Entrance to the Vondelbunker



[3] Tanks as a reaction to the 'Squatters War'



[4] Welcome to the Vondelbunker



[6] The Slangenpand

The present...and beyond?

Even though not all squatted locations ended up as cultural or creative centres, the creative squatting movement as a whole has brought political interest to the topics of shortage in housing and environments for creatives. In 1999, the municipality of Amsterdam founded the Bureau Broedplaatsen (Bureau for Breeding Grounds, BBp), after urgent requests from the squatters' collectives in the year prior for 'a constructive location policy for the target group of young cultural-economic accretion' (Gemeente Amsterdam, n.d.). The BBp's main function is to assist creative initiatives with finding adequate, affordable establishments by providing consultation and financial support in the form of loans and dedicated funds.

Urban Resort is one of the creative initiatives in close coordination with the BBp. Currently, Urban Resort manages 20 creative breeding grounds across Amsterdam (Urban Resort, n.d.) which despite support from the BBp, were not easy to come by in a tightening real estate market. Furthermore, the policy for creative breeding grounds is only one of many, and is in constant competition with policies for education, refugee reception, care et cetera (Urban Resort, 2017).

There are many other artist-run initiatives across the Netherlands that create dedicated spaces and platforms for creatives. A few of the more prominent names are Foundation B.a.d., V2_Lab for The Unstable Media and Het Wilde Weten. Notably, while many of these initiatives strive to provide work space and exhibition platforms, very few provide

housing options. And when they do, the number of accommodations only amount to a drop in the bucket. Foundation B.a.d. for example, offers three guest studios of 40 m², and only for a period of three to six months. In most cases, applicants are required to proof their affinity as an artist and their willingness to contribute to the community, after which they are put on a (near endless) waiting list (Foundation B.a.d., n.d.; Overtoom 301, n.d.).

In Rotterdam, a similar policy for creatives is also in place, with three goals in mind. To create spaces for creative talent, achieve affordability for artist studio space and contribute to the urban development. When the policy was created in 2017, Rotterdam had 62 locations dedicated to the creative community in the form of artist work spaces [7] [8][9][10], breeding grounds, artists' initiatives, creative collective business establishments, make spaces and creative production spaces (Gemeente Rotterdam, 2017). Of all 62 locations, only a very limited amount, if any, provided the option for dwelling. It seems that current policies are only directed at relieving pressure on the availability of workspaces, and not so much on the issue of housing for creatives, which is arguably just as urgent, if not more.

According to a research conducted in 2013, the annual average gross income of a self-employed creative amounts to 21.908 euros, which is 10 thousand euros lower than the modal gross income of 32.500 euros (Van den Born, 2013). From the professions within the creative industry, self-employed visual artists have the lowest annual income of 13.990 euros on average (Raad voor Cultuur, Sociaal Economisch Raad, 2016), while being one of biggest



[7] Hammerstraat



[8] Ackersdijkstraat



[9] Borgerstraat

creative sub-sectors in the Netherlands with 24.720 members as of 2018 (Centraal Bureau voor de Statistiek, 2020). It is creatives that belong to these groups that are especially vulnerable due to their financial burdens and job instability. In the end, the issues of displacement and vagrancy of creatives seem to boil down to a combination of their financial struggle and the shortage of suitable live-work accommodation.

In terms of solutions to these issues, Florida provides a few pointers in the book 'The New Urban Crisis' (2017). As part of the solution, he proposes an upgrade of low-wage jobs to middle-class income levels as a way to relieve the financial pressures faced by the American service workers, which boosts the income of creatives working part-time in the service-industry. However, this strategy only stimulates the creative economy indirectly and requires the aid of political and economic forces at large to achieve. The same is true for other parts of the solution Florida provides, of which the conditions of success rely on forces on the regional or even the global level. The question becomes the feasibility of these strategies, and what the time-span will be before practical changes can be made and felt. On the opposite side of the spectrum are the Dutch policies and artist initiatives of which the effects are tangible, but insufficient to be truly impactful in relieving the issues of the creative community. Perhaps what is needed is something in between. A physical solution that is local, self-sufficient and yet impactful enough to be the glimmer of hope that keeps Rotterdam's creatives believing in the future, themselves, and their city.

Interdisciplinary synergy within the creative industry

This chapter explores the notion of interdisciplinary synergy and how it can help artists bolster their own position within the creative industry.

Synergy-driven production processes within the creative industry

Before diving into things, it is important to note a dichotomy within the whole of creative workers. Creatives can be split into two groups, the traditional creatives and the, for lack of a better term, non-traditional creatives. Traditional creatives – painters, sculptors, craftsmen, performance artists – communicate art through physical media, while non-traditional creatives – architects, designers, media entertainers – utilize digital media, or a combination of both physical and digital means to convey their ideas. Because of the difference in nature and form of their artwork or products, the way they integrate into the creative market also differs. Traditional artists are often limited to making direct sales of their products as a means of income. The market demand of physical artwork relies on interest from the general public and art collectors. The demand of the general public for artworks is largely saturated by mass-produced (digital) artwork, while art collectors are only interested in artworks of a certain prestige, thus effectively excluding themselves from the potential client pool of starting creatives. This in combination with a lack of promotional tools such as exhibition space leaves the average traditional artist in a very tough spot (RRKC, 2017). The non-traditional creatives on the other hand, are not limited to the selling of physical work and can much more readily promote their products through digital

means. However, even within the world of digitalisation, there is still a need for art in its primitive, physical form.

Within the creative industry, synergy-driven production processes exist in which both traditional and non-traditional creatives play an important role, where both groups come together to create things better than the products of their individual efforts. The idea of these production processes is comparable to the aforementioned creative value chain in terms of the ordered fashion in which processes take place and the requirement of multi-disciplinary involvement. However, while creative value chains belong to certain creative subsectors, synergy-driven production processes do not. Which is to say, creatives within creative value chains are tied to the creative subsector they are a part of, but those within a synergy-driven production process work through the production process in tandem with cross-sectoral peers [11].

Many of these production pipe-lines are present within the media entertainment sector. Take for example the creator of the ‘Toy Story’ film series, Pixar, of which the success is a result of syn-

ergy between creatives within a multi-disciplinary environment. As the production of each animated film requires storyboard artists, animators, writers, directors, and many more (Catmull, 2008).

Creative value chain/subsectors	Art & Cultural heritage	Media & Entertainment	Creative Business Services
Creation			
Production		Creative industry	
Publishing & Exploitation			
Distribution			
Consumption			

[11] Synergy-driven production process

Connecting art and technology

Art and technology have always been inseparable, the two evolve hand in hand. Just like how the invention of paper dramatically changed art expression in the past, the invention of computer technology has brought on a shift in the present art world. Technology offers creatives new grounds to explore and experiment in novel ways of conveying art. Moreover, an opportunity to break free from the traditional and become pioneers, which is arguably what being a creative stands for.

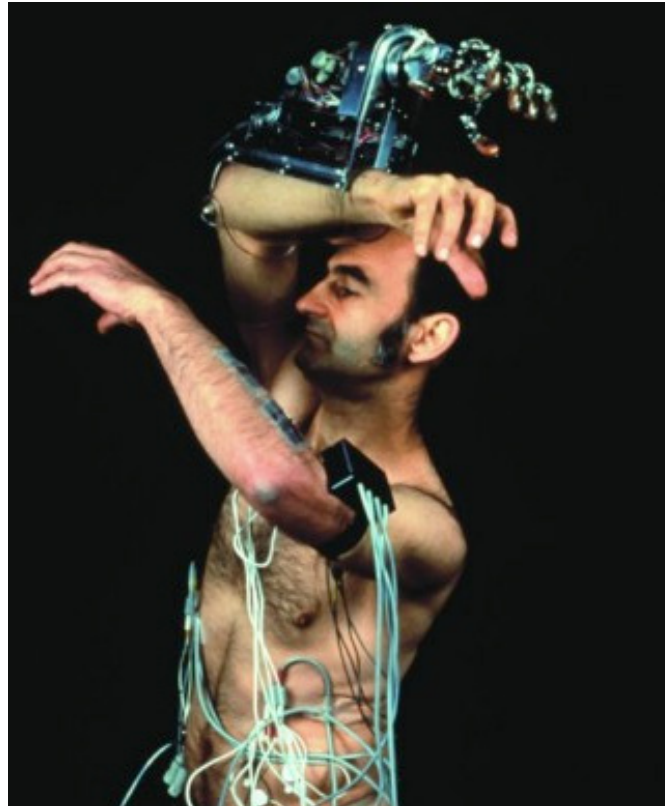
“Technology inspires art, and art challenges the technology.”

– John Lasseter⁴ (Catmull, 2008)

A few examples of creatives who have found their calling in the new media art⁵ are:

- Stelarc, whose art is a fusion of the human body and robotics. [12]
- Yuri Suzuki, who creates art installations inspired by engineering. [13]
- Kim Keever, whose art is a result of creating chemical reaction in water. [14][15]

Without the contribution of the domains of engineering, robotics and chemistry, these forms of art would not be possible. It is perhaps beneficial to find ways of connecting the creative industry as a whole to those who specialise in these domains, in order to facilitate the fusion of art and technology.



[12] 'The third hand' by Stelarc



[13] 'Piramidi' by Yuri Suzuki



[14] 'Abstract 47628' by Kim Keever



[15] Kim Keever's studio space in 2001⁶

⁴ Former Chief Creative Officer of Walt Disney Animation Studios

⁵ New media art is an umbrella term for artwork produced using new media. It includes a diverse set of categories such as digital art, computer graphics, computer animation, virtual art, Internet art, interactive art technologies, but may also pertain to such fields as computer robotics or art as biotechnology. New media art is characterized by spanning practices ranging from conceptual and virtual art to performances and installations. Very often, new media art acts like a platform for communication and interaction rather than a closed work (Wikiversity, 2019)

Importance of community and peer culture

When it comes to group creativity, the outcome is dependent on the work environment's ability to invoke a context in which individuals are equal in power and status. In the case of a significant power distance, those higher in the power hierarchy are able to dismiss ideas that do not agree with their own (Harvey, 2014). Curating a supportive non-evaluative working atmosphere enables carefree sharing of ideas between individuals without the fear of being mocked or shunned for doing so. Such an environment is one of the key components to a successful group creative process (Amabile, Goldfarb, & Breackfield, 1990). The importance of a peer culture within the creative environment is also apparent in the case of Pixar, where team members feel that the 'all for one, one for all' mentality helps bring out extraordinary forms of creativity (Catmull, 2008).

The following points are essential when it comes to facilitating inter-disciplinary synergy with the goal of bolstering the creatives' position within the creative industry.

- Introduce creatives to more channels of distribution and offering the opportunity to become part of larger production chains.
- Find ways of connecting the creative industry as a whole to those who specialise in domains outside of the creative sector, such as engineering, robotics and chemistry.
- Create supportive environments with flat hierarchies that allow free flow of creativity and knowledge sharing.

Live-work housing for creatives

This chapter focuses on the spatial needs of creatives. In addition, the live-work configurations proposed by Thomas Dolan are discussed in relation to findings and preliminary conclusions from the questionnaire.

Spatial requirements of creative workspaces

The nature of the creatives' work often necessitates a specialised workspace which fulfils their spatial and functional needs. These needs are mostly reliant on the size of the artwork in production, the size and number of tools required, and the minimum spatial requirements of the activity itself. It is for this reason that the size and functionality of the workspace is most demanding in the case of traditional creatives, particularly sculptors, performance artists and artists who work with large installations. In the case of sculpting studios, there are no definitive spatial guidelines as it would be dependant on the material in use – clay, stone, metal et cetera – and the size of the art pieces. In order to get an idea of the workspace area needed for sculpture studios, I referred to five precedents [16].

It appears that the range of studio area is quite large, with the smallest being 36 m² and the largest being 510 m². The smaller studios are often designed for individual usage, while the larger ones contain shared facilities. Aside from the floor area, another point of consideration is the transportation of materials and artworks. It is for this reason that most of the studios mentioned above are either one storey tall, or have the largest studio spaces located on the ground floor. A higher ceiling and wide por-

tals can also be found across these projects.

In order to determine floor area requirements for studios dedicated to performance artists, which often incorporate elements of dance and theatre within their work, I referred to design guidelines regarding dance studios and theatre halls.

For dance studios, the floor area required depends on three variables. The average number of users, their age and the activities taking place. According to the National Dance Teacher Association of the UK, dance halls for education purposes must meet the floor area requirement of 3 m² per person under the age 11 and 5 m² per person over the age 11 (Stage & Studio, n.d.).

In the case of theatre halls, a lack of size guidelines is present just like in the case of sculpting studios. Therefore, I yet again referred to precedents for an indication of floor area and height. The numbers in the table [17] are dimensions of the stage area only, not including dimensions of for ex-

ample dressing rooms or audience stands.

Data presented in this chapter may only serve as a preliminary indication for the spatial needs of creative workspaces. In order to determine design-specific dimensions, informed predictions or assumptions need to be made regarding the user population, nature of the activities taking place and the space requirements of facilitating functions – transportation routes, dressing rooms, space for machinery and audience stands.

PROJECT NAME	STUDIO AREA: SMALLEST – LARGEST (M ²)
ANDREW BERMAN SCULPTURE STUDIO ⁶	36 – 253
GLASGOW SCULPTURE STUDIOS ⁷	50 – n/a
MODUS STUDIO + EL DORADO ⁸	130 – 470
SCULPTURE SPACE ⁹	40 – 510
STUDIO MATTE INDUSTRIAL ART SPACE ¹⁰	160 – 360

[16] Sculpting studio floor area

PROJECT NAME	L W H (M)	FLOOR AREA (M ²)
SYDNEY OPERA HOUSE ¹¹	13.7 11.3 4.7	155
DRAMA THEATRE		
THEATER IN HET KLAVIER ¹²	10 6 n/a	60
FICHE KLEINE ZAAL ¹³	7.5 9 3.75	67.5

[17] Theatre podia dimensions and floor area

⁶ Info retrieved from: <https://divisare.com/projects/431268-andrew-berman-architect-michael-moran-sculpture-studio>

⁷ Info retrieved from: <https://www.transartists.org/air/glasgow-sculpture-studios>

⁸ Info retrieved from: <https://www.archdaily.com/885316/sculpture-studio-modus-studio-plus-el-dorado>

⁹ Info retrieved from: <https://www.transartists.org/air/sculpture-space>

¹⁰ Info retrieved from: <https://studiomatter.in/portfolio/sculpture-studios/>

¹¹ Info retrieved from https://hosting.iar.unicamp.br/lab/luz/Id/Arquitetura%20teatral/Relat%3rios/drama_theatre_technical_%20production_information.pdf

¹² Info retrieved from <https://www.theaterinhetklavier.nl/wp-content/uploads/2018/06/Technische-gegevenslijst-Theater-in-het-Klavier.pdf>

¹³ Info retrieved from <https://www.theaterkikker.nl/technisch-fiche-kleine-zaal/>

Live-work configurations

In the book 'Live-Work Planning and Design', Thomas Dolan (2012) proposes three live-work configurations based on the proximity of living and working spaces: live-with, live-near and live-nearby.

In the case of a **live-with** configuration [18], also known as a loft, live and work happen within the same spatial boundaries. The additional ceiling height allows for more natural light exposure and the placement of large objects. The space is flexible as a result of the open floor plan, so that functional areas within the space can be easily modified (Dolan, 2012).

The **live-near** configuration [19] is where live and work are separated by walls or floors. This configuration is most suited for those who value the proximity of live-work, but feel the need of a layer of separation between work and personal life. The separation can help to minimise disturbances – noise, hazardous materials, smells – caused by work activity, or disturbances from children and other family members (Dolan, 2012).

In the **live-nearby** configuration [20], live and work are physically separated by a short walking distance, but remain part of the same property. This configuration nullifies any work-related disturbances from the residence and the other way around. As live and work are completely separated, it is also more suitable for client visits, employee meetings and walk-in trade (Dolan, 2012).

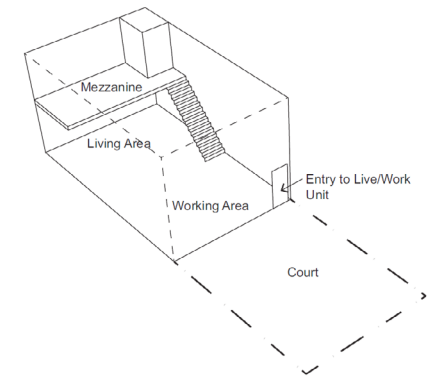
Questionnaire findings

The questionnaire (see appendix I) has had a limited number of respondents (12), the results are therefore by no means a statistical representation of the creatives community. However, the results are still indicative of a small selection of creatives' voices and are interpreted as such.

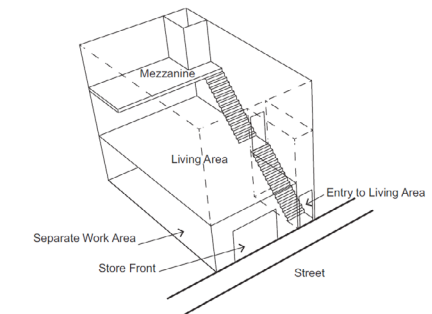
The following patterns are identified from the results:

- Traditional artists prefer dual-use space and do not mind the mixing of live and work.
- Respondents who live with others prefer some level of separation of live and work.
- Respondents who used to work outside of their homes before Covid-19 prefer complete separation of live and work.

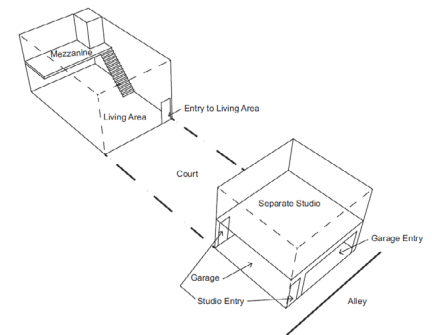
Notably, the results did not indicate an overarching preference of live-work configuration which applies to all creatives, instead it highlights the divergent choices that exist within the creative community. It appears that the choices are determined by the amount of space needed for work activities; the household type; and working habits. The findings indicate that a vast variety of wishes exist when it comes to live-work configurations. A complex that houses creatives should therefore also include a variety of apartment types in order to attract a bigger portion of the creative population.



[18] Live-with



[19] Live-near



[20] Live-nearby

Plan-analyses Case-studies

In the following section, four existing projects have been analysed on the aspects of:

Circulation

Live & work configuration

Routing

The chosen case-studies are projects designed to house creatives, of which two follow the live-near configuration while the other two follow the live-nearby configuration [21].

Interestingly, projects that offer the live-nearby configuration (Treehouse and KLEO) have implemented the corridor typology, while those that offer the live-near configuration (Zomerdijkstraat and Cheval Noir) utilize primarily the portico typology or in combination with the gallery typology. The use of a corridor typology can be explained by the fact that it allows for a space-efficient layout of consecutive apartments, which can achieve a higher degree of space-usage. This in turn contributes to the affordability of the apartments. However, the corridor typology is less suited for live-with or live-near configurations where height differences are

present within the same apartment (in the case of studio dwellings). In which case a portico or gallery typology is more suited.

The routing analysis points to a higher number of intersecting paths in the case of the corridor typology, which can be beneficial to the collectiveness according to a prior research done on collectiveness in dwellings. The same research also suggests to keep the number of access points to the dwelling complex to a minimum, as to maximise intersecting paths and avoid social fragmentation.

CASE-STUDY NAME	CIRCULATION TYPOLOGY	LIVE-WORK CONFIGURATION	ROUTING: NUMBER OF INTERSECTING PATHS
TREEHOUSE	Corridor	Live-nearby	High
KLEO ART RESIDENCES	Corridor	Live-nearby	High
ATELIERWONINGEN ZOMERDIJKSTRAAT	Portico	Live-near	Low
CHEVAL NOIR	Portico/Gallery	Live-near/live-with	Medium

[21] Findings plan-analyses

Treehouse

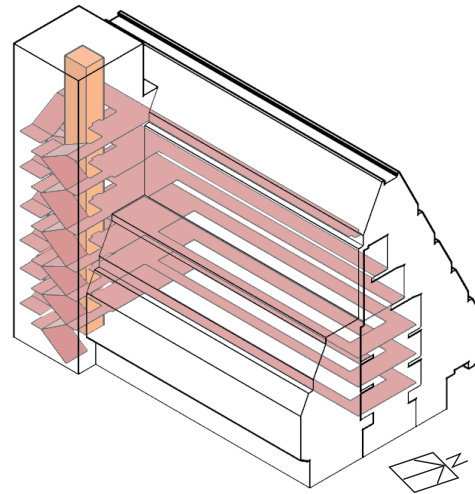
Designed by
Bo-da Architecture

Year built
2017-2018

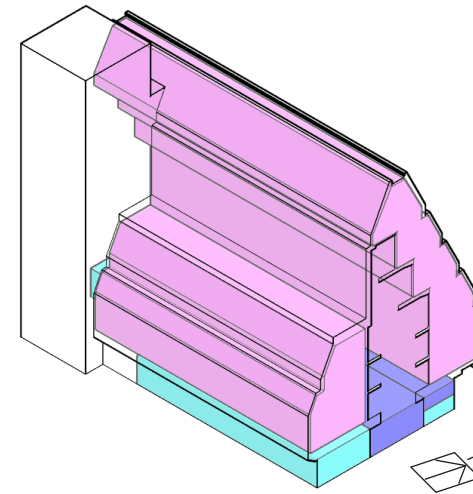
Location
**Kangnam-gu Dogok-dong,
Seoul, South Korea**

Gross Built Area
4 810 m²

Circulation



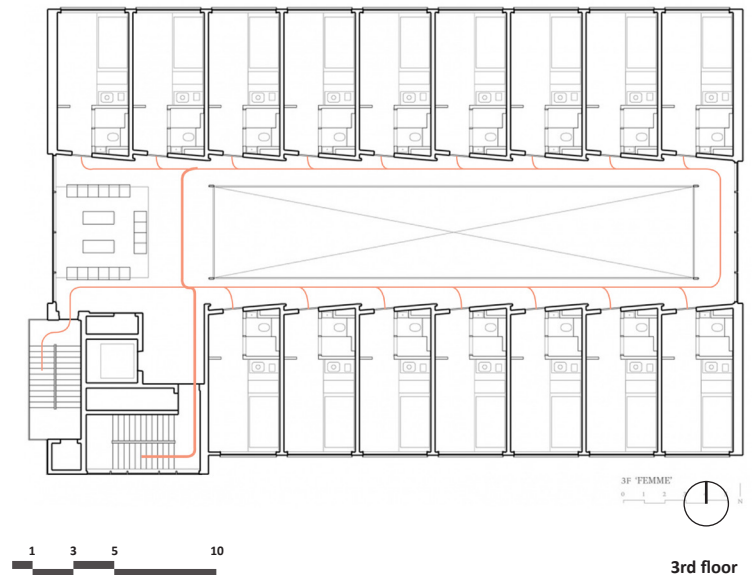
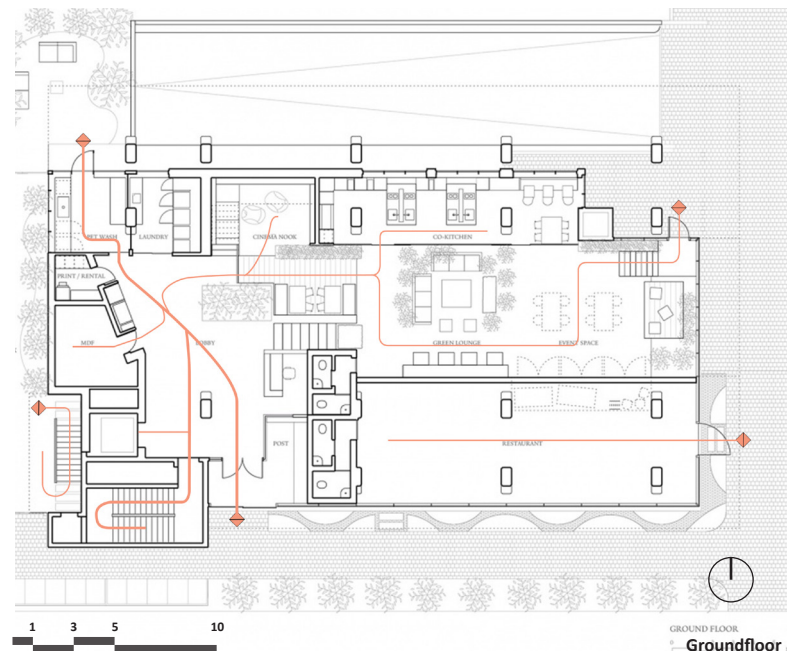
Live & work



- Circulation
- Core
- Live
- Work
- Amenities
- Entrances
- Routing



Routing



KLEO Art Residences

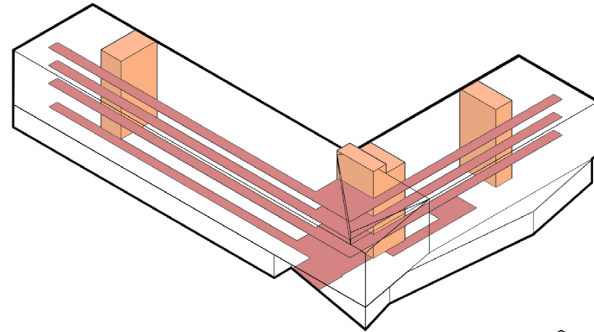
Designed by
JGMA

Year built
2019

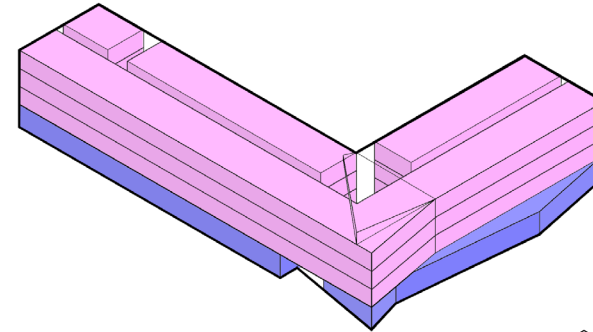
Location
Michigan Ave., Chicago, USA

Gross floor area
26 000 m²

Circulation



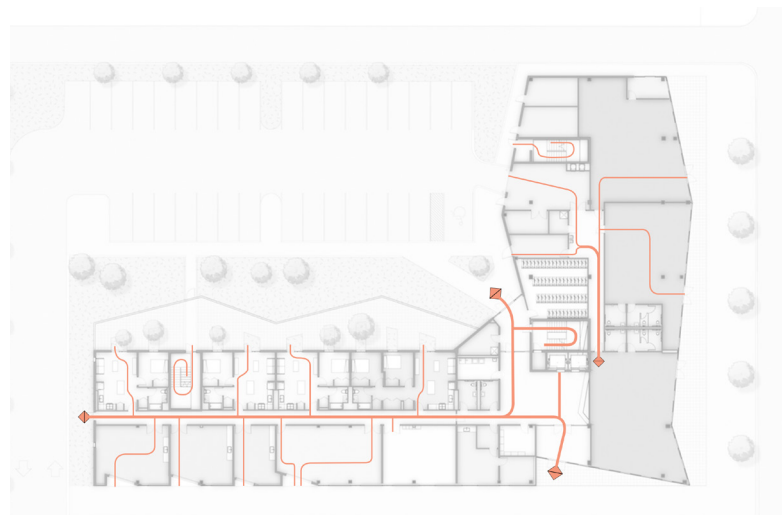
Live & work



- Circulation
- Core
- Live
- Work
- Amenities
- Entrances
- Routing

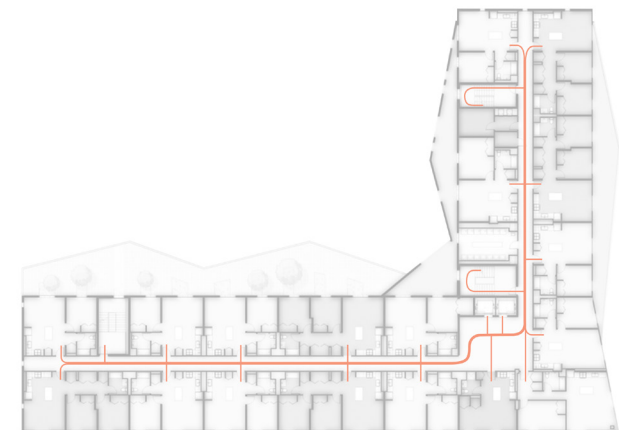


Routing



Ground floor

20



1st floor

Atelierwoningen Zomerdijkstraat

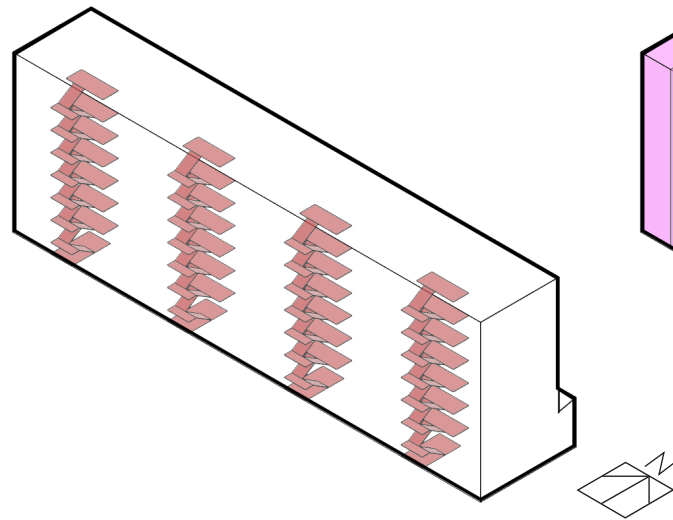
Designed by
Zanstra, Giesen & Sijmons

Year built
1932-1934

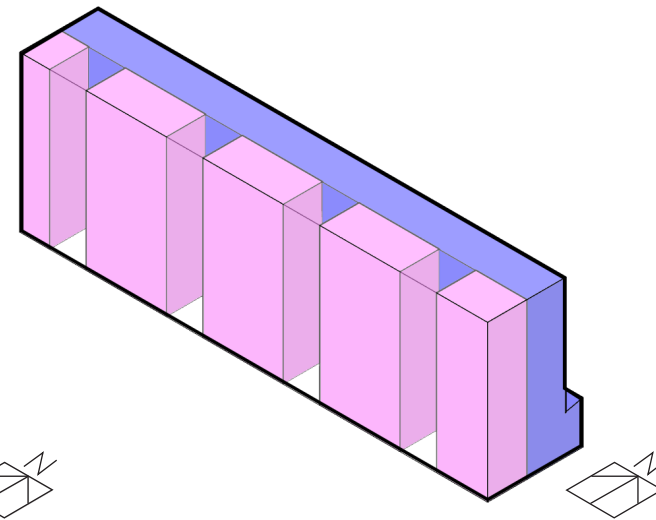
Location
**Zomerdijkstaat, Amsterdam,
The Netherlands**

Gross Built Area
2832 m²

Circulation

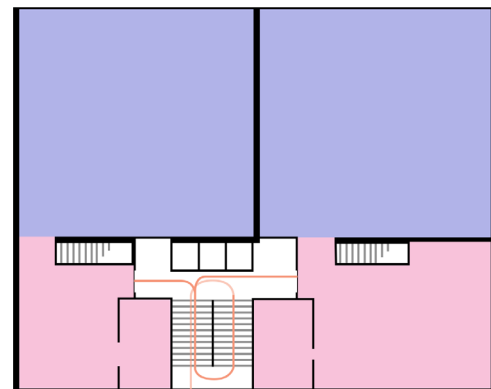


Live & work

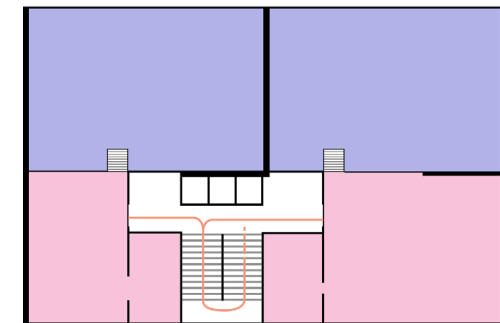


- Circulation
- Core
- Live
- Work
- Amenities
- ◆ Entrances
- Routing

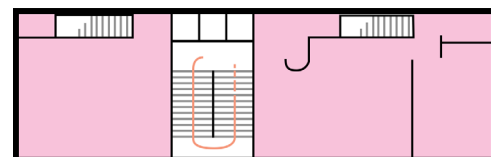
Routing



Groundfloor



2nd floor



1st floor



Cheval Noir

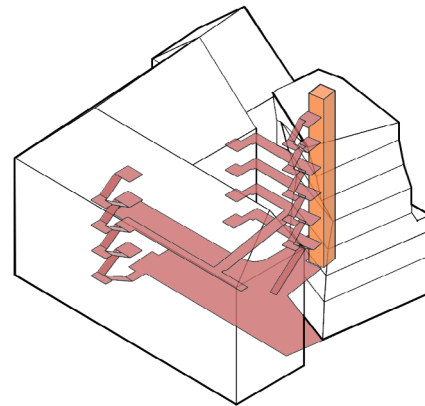
Designed by
L'Escaut + Atelier Gigogne

Year built
2010

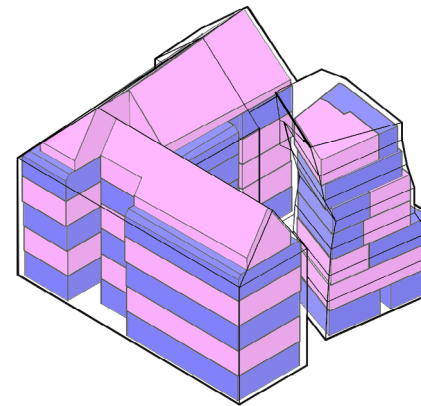
Location
St-Jans-Molenbeek, Belgium

Gross floor area
20 000 m²

Circulation



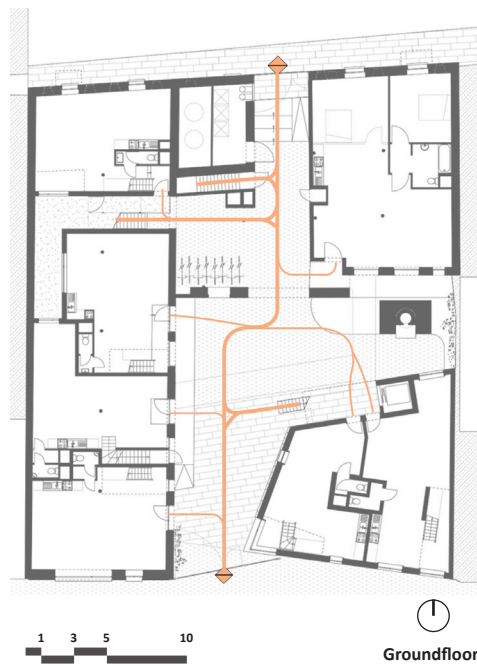
Live & work



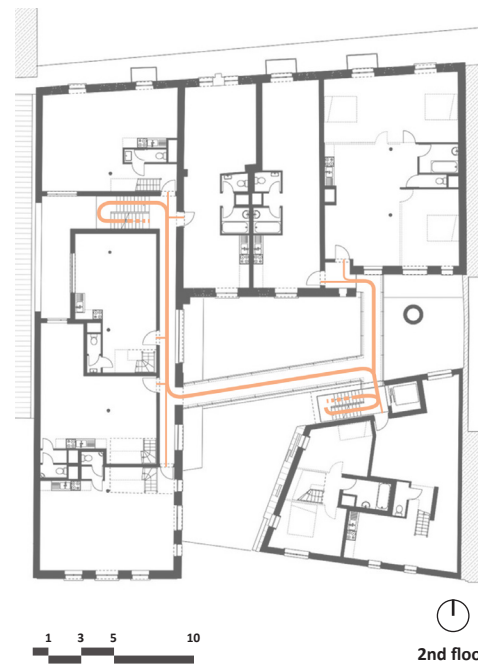
- Circulation
- Core
- Live
- Work
- Amenities
- Entrances
- Routing



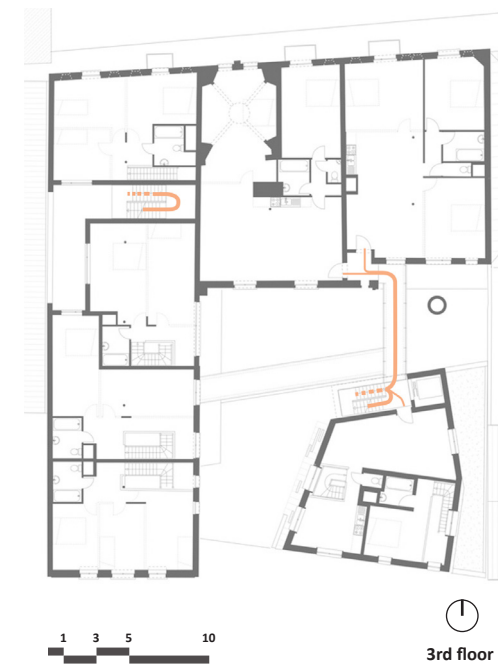
Routing



Groundfloor

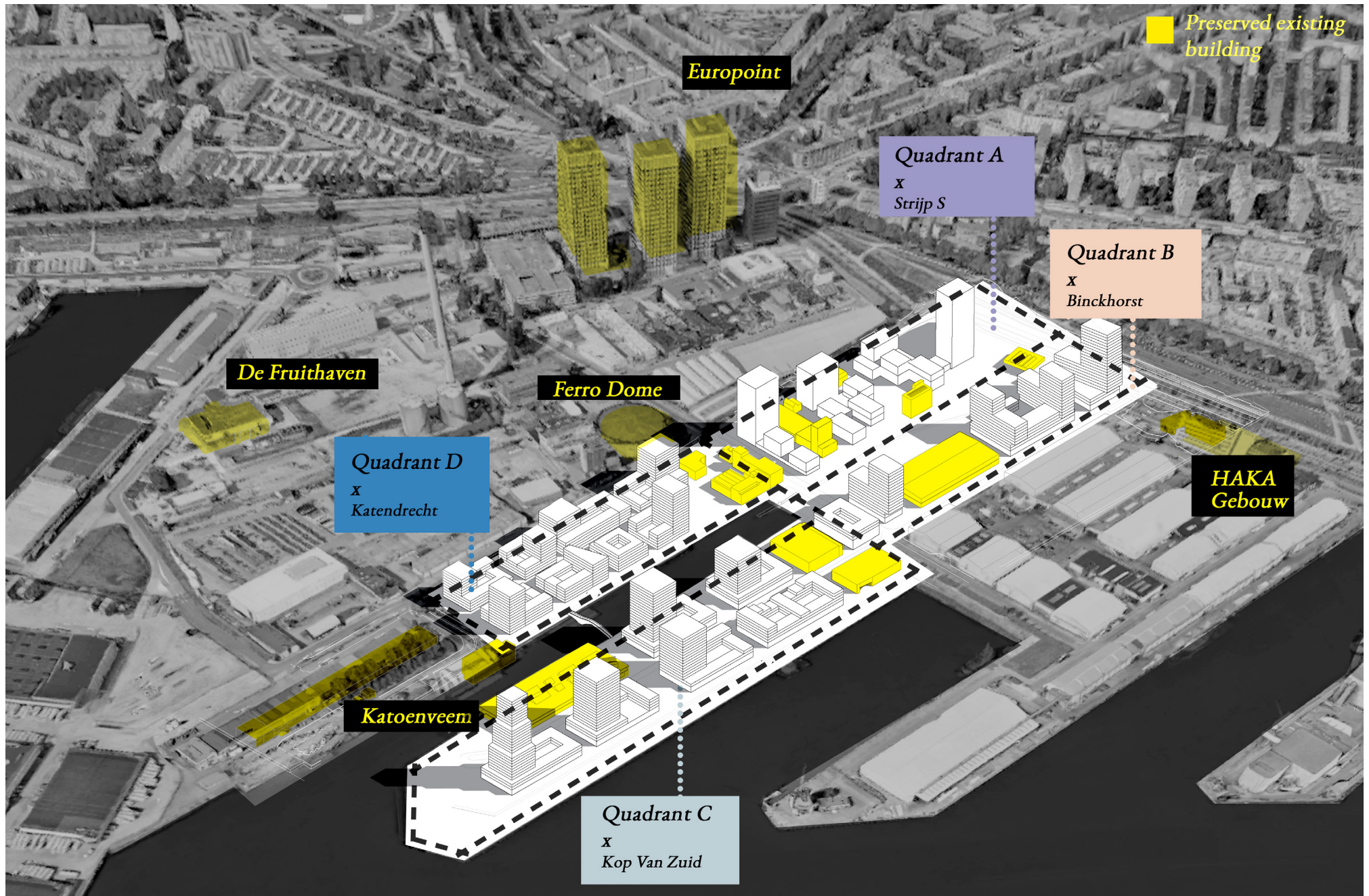


2nd floor



3rd floor

Masterplan



Masterplan: Quadrant A

The proposed project will be situated within the Keilekwartier in M4H Rotterdam, for which the students of the Advanced Dwelling Graduation Studio have formulated a masterplan. The students were divided into four groups, each responsible for one of the quadrants within Keilekwartier, which are presented in the overview on the previous page. Each group was then assigned a reference project which would serve as inspiration for the design of their own quadrant, with the focus on typologies and urban strategies.

Within our group, who is responsible for quadrant A, the vision was primarily based on preserving and stimulating the creative spirit of the location. Places of creativity were already present in quadrant A such as, the AVL Mundo, Studio Van Lieshout and Soundpoort. But they seemed disconnected and lost within a jungle of unused and/or dilapidated office space and old warehouses. Our goal was to transform the entire area into a creative hub, which acts as a breeding ground for creativity, and also as a platform for creative knowledge sharing (cross-pollination) and exhibition. To reach this goal we proposed several urban strategies [22].

These strategies served as guidelines for the definition of the urban fabric, expressed in the following aspects [23]:

Collective vs outdoor space
Preservation
Building heights
Plinth Functionality

As the final step in the design process of quadrant A, we imagined the aesthetics of the street, the entrance and the courtyard [24].

Vision → Main focus on creatives and creative industries

WHAT INGREDIENTS WILL BE USED FOR THIS URBAN ENVIRONMENT?

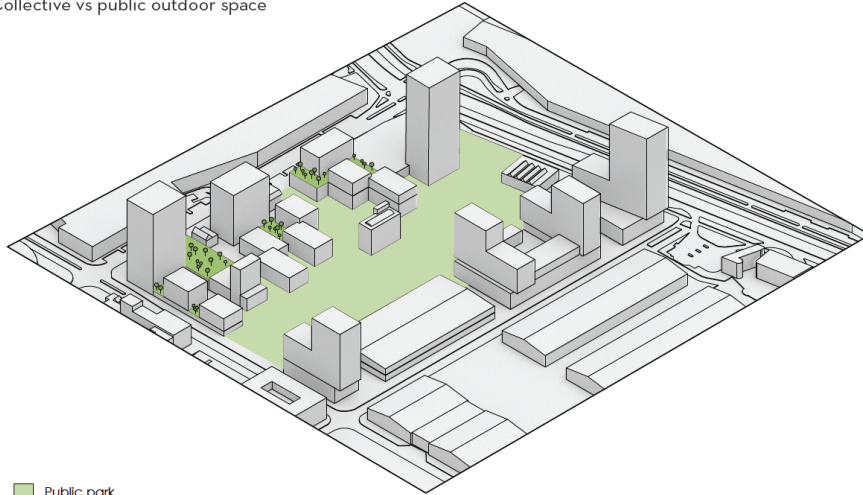
- Maintaining the design offices and studios to emphasize on creative industry and attract creatives
(e.g. Keilewerf and AVL-Mundo)
- Accommodate flexible working spaces for people living in the quarter
(e.g. work close to home / in residential building)
- Formal hard edge vs creative soft edge
- Public space as a catalyst for combining daily life with creativity, working people and spare time activities
(e.g. accommodate temporary studios or exhibition in open park)



[22] Urban strategies

Urban Diagrams

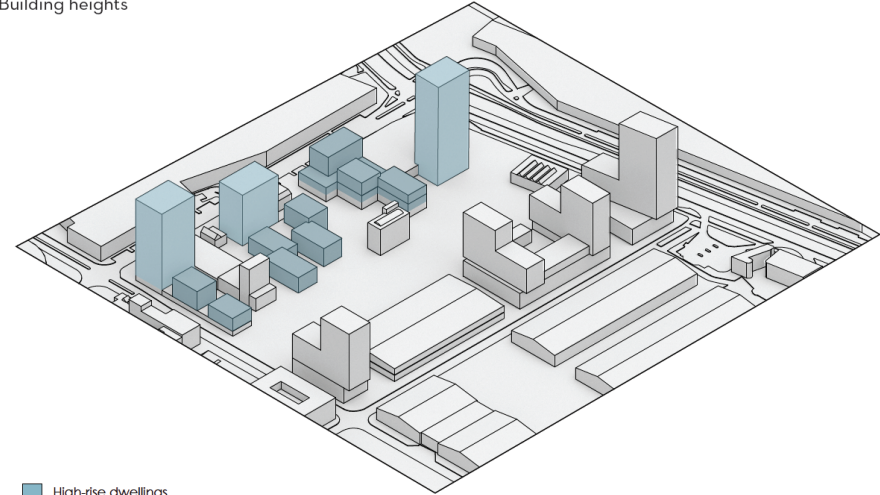
Collective vs public outdoor space



- Public park
- Collective greenery / courtyards

Urban Diagrams

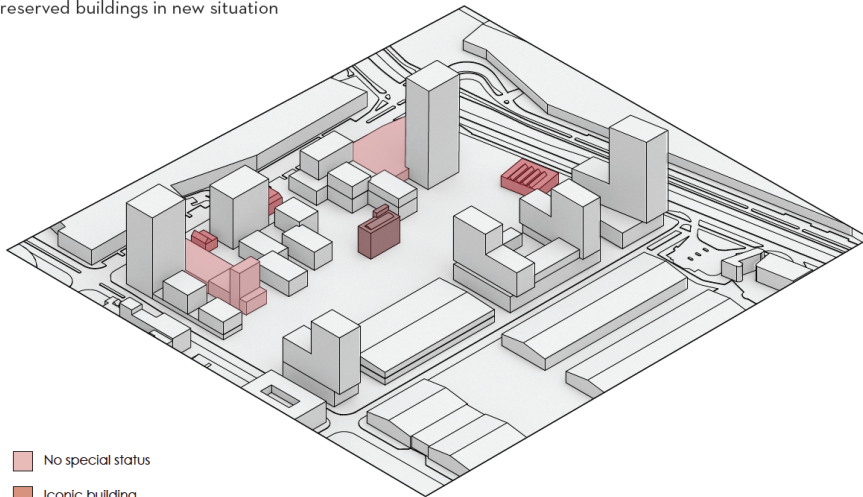
Building heights



- High-rise dwellings
- Mid-rise dwellings

Urban Diagrams

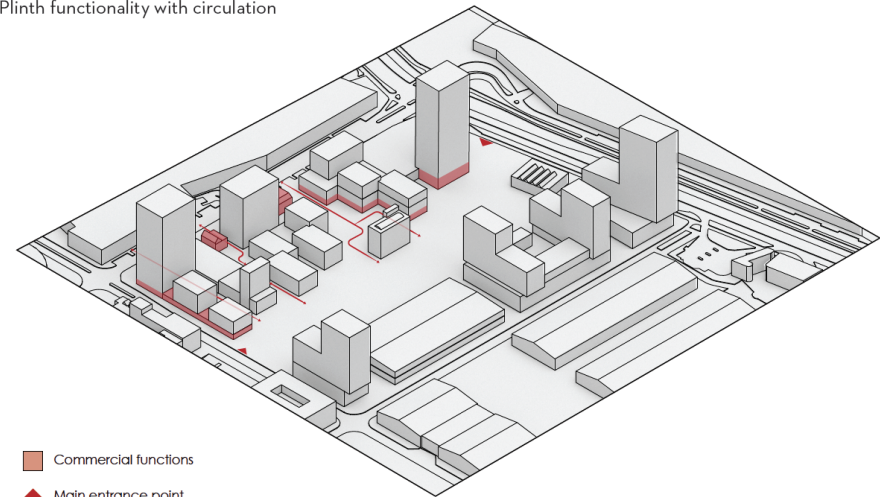
Preserved buildings in new situation



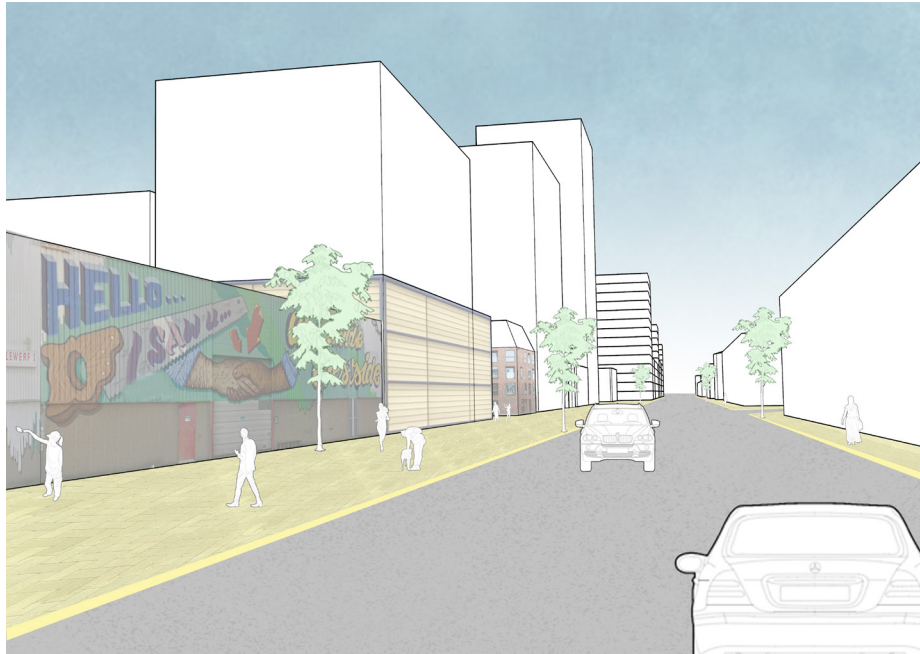
- No special status
- Iconic building
- Monumental building

Urban Diagrams

Plinth functionality with circulation



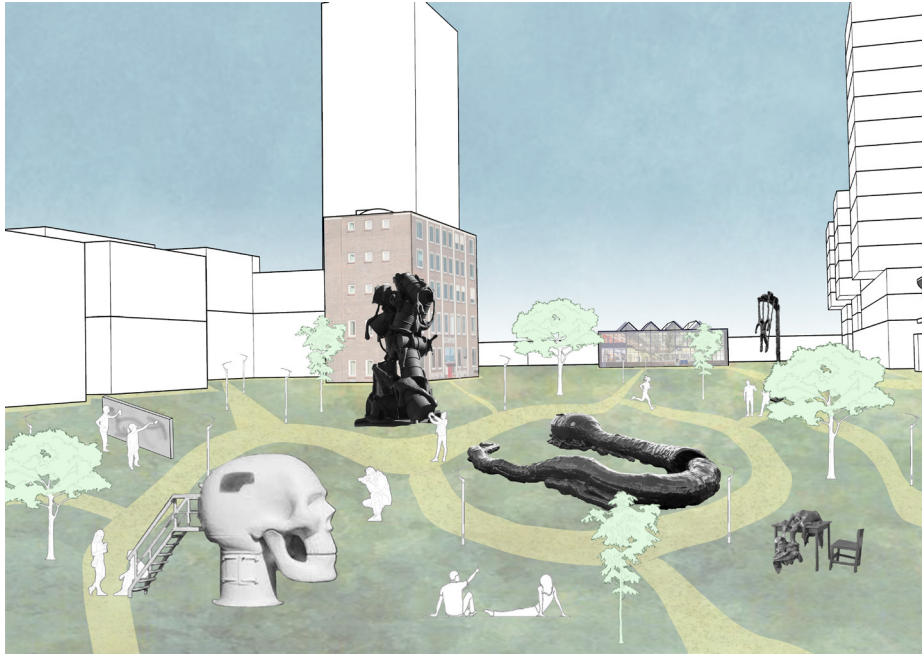
- Commercial functions
- Main entrance point
- Pedestrian routes



Finally, I would like to take you on a quick tour through quadrant A, starting at one of the main roads of our site, the Keileweg, where the Keilewerf is situated on the corner. Acting as a billboard for the creative hub found within this quadrant. This more public side of the quadrant is what we refer to as the formal side, based on its straight roads and flush facade lines, because of the public nature, the plinths will have commercial functions such as restaurants and shops. At first glance, the buildings may seem very closely packed, but the main entrance leading to the other side is in fact, hidden between two mid-rises.



If we move closer, the entrance reveals itself, with a beautiful central view on Soundport, a building that speaks much about the identity of the site, as it is the only building of monumental status within quadrant A. Furthermore, it also functions as a dedicated space for creative media and music professionals.

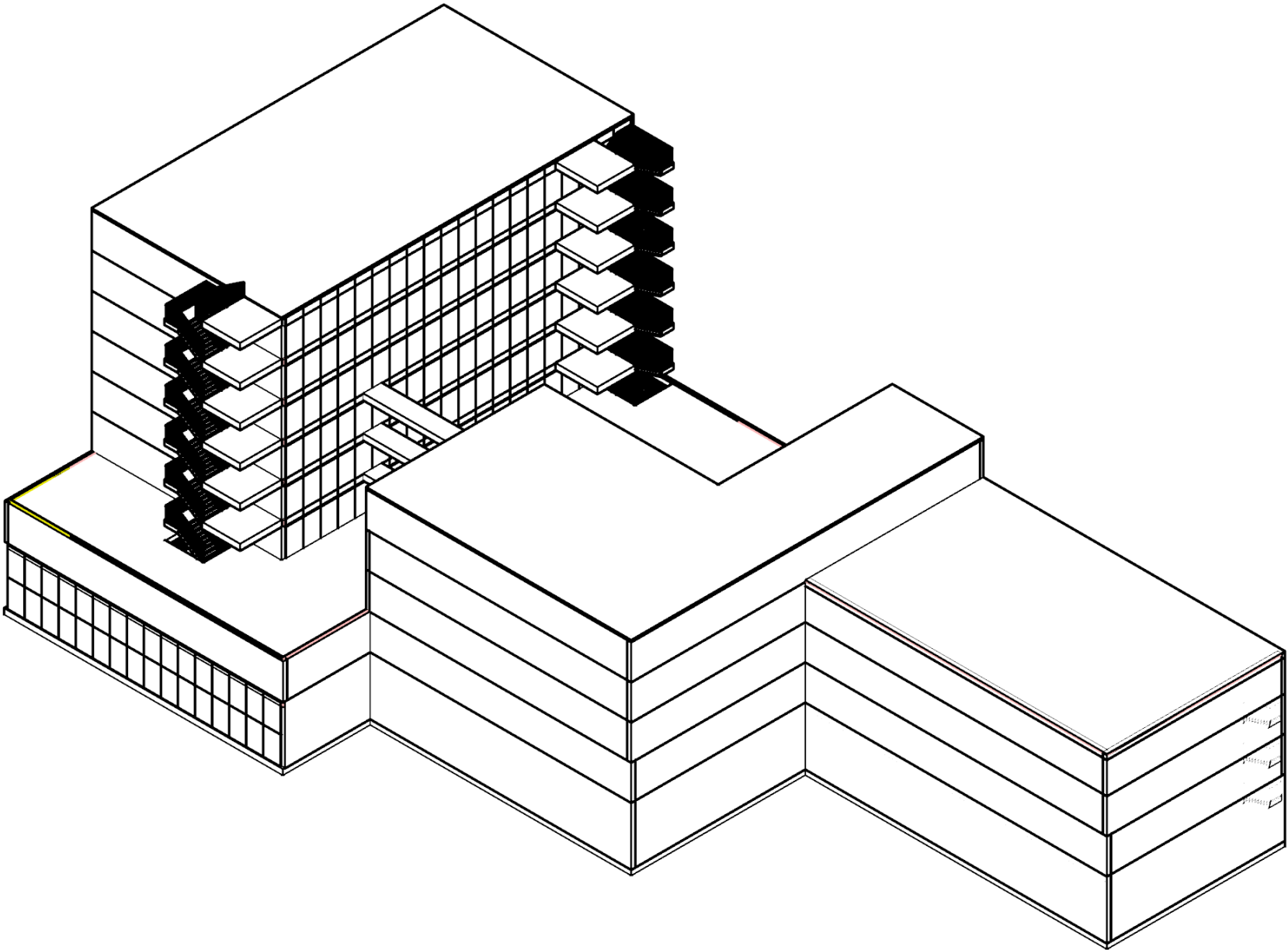


Following paths on both sides of Soundport, the view opens up to an enormous green space, where the formal atmosphere changes to one that is more open and free, which is also reflected in the uneven facade lines. In this open space, everyone is free to express their creativity through artwork and be inspired by others, including studio Roosegaarde and AVL Mundo, for which the site provides exclusive outdoor exhibition space.



We believe that our vision for Quadrant A will be essential in promoting the creative and innovative spirit within the Maker's district, where the future is truly, in the making.

Design Concept



Design Concept: goals and strategies

The following goals and strategies are based on the research findings so far. Further research is required on the translation of goals to strategies. In particular the aspect of routing, places of interaction and their relation to the creation of synergy. Another point for further research is the criteria for creation or stimulation of interdisciplinary synergy. In which case the facilitation of interaction alone may or may not be sufficient.

Design goals

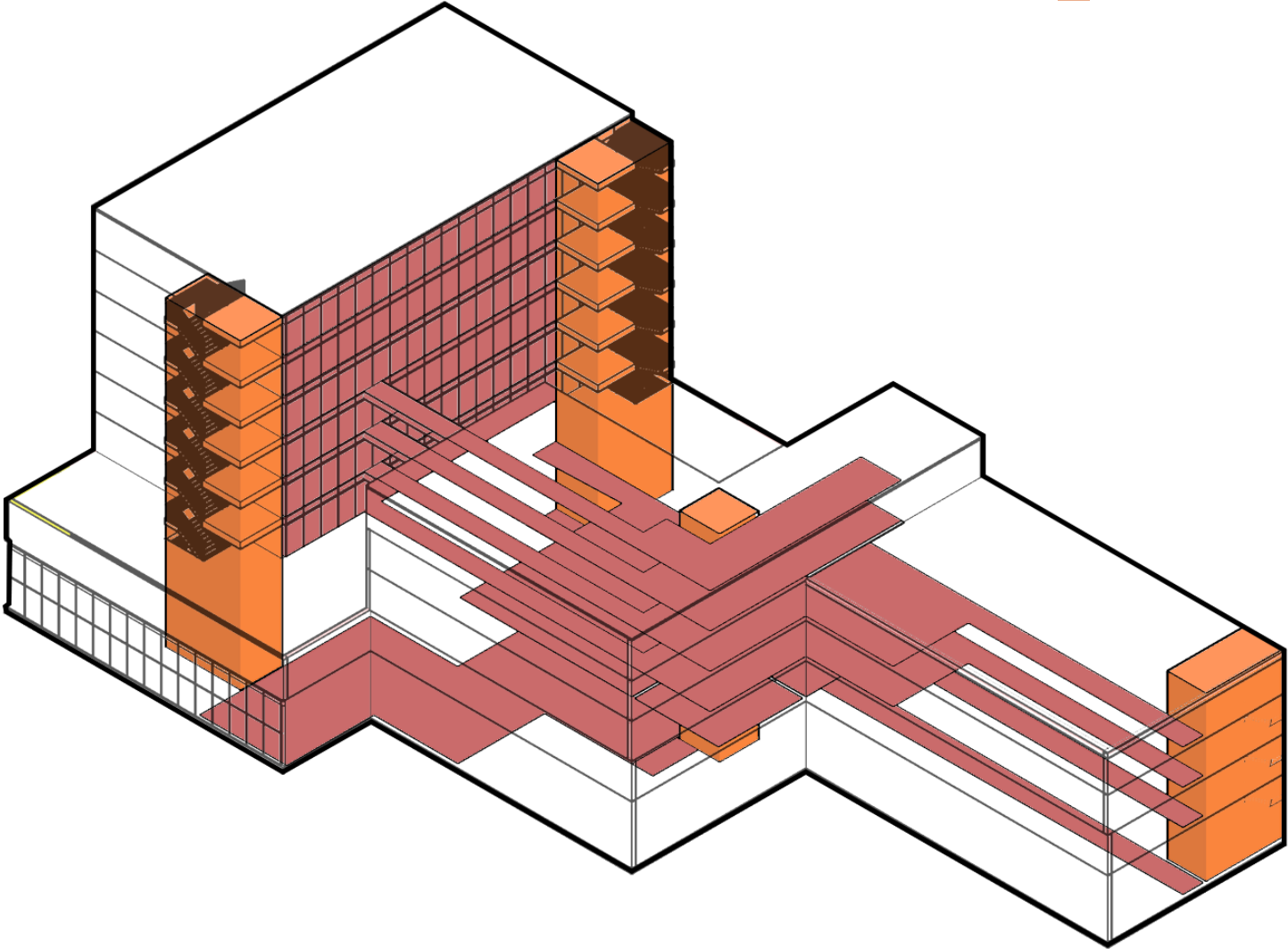
- Complex must match the envisioned creative spirit for Keilekwartier.
- Create a complex which can be utilised by both residents and the general public.
- Introduce creatives to more channels of distribution and offering the opportunity to become part of larger production chains.
- Find ways of connecting the creative industry as a whole to those who specialise in domains outside of the creative sector, such as engineering, robotics and chemistry.
- Create supportive environments with flat hierarchies that allow free flow of creativity and knowledge sharing.
- Provide all forms of live-work modes to cater to the entirety of creatives.
- Focus on affordability.

Design strategies

- Locate 8m high workshop on the roadside with open plinth as eye-catcher
- On the ground floor: a wide variety of workspaces (dancehall, wood-working, study room, meeting rooms, digital VR-lab, engineering tool room)
- Workspaces are divided into public and communal sections. Public sections can be rented by the general public, communal sections are reserved for residents only. Discounted fees apply for residents.
- Sense of community/Peer culture: Circulation corridor that connects all apartments on the same floor with public corners that function as public living-rooms.
- Affordable studio apartments of 23m² take up 65% of the residential space. 35% Are dedicated to artist loft studios with north facing workspaces.
- Provide presentation and event space on ground floor.

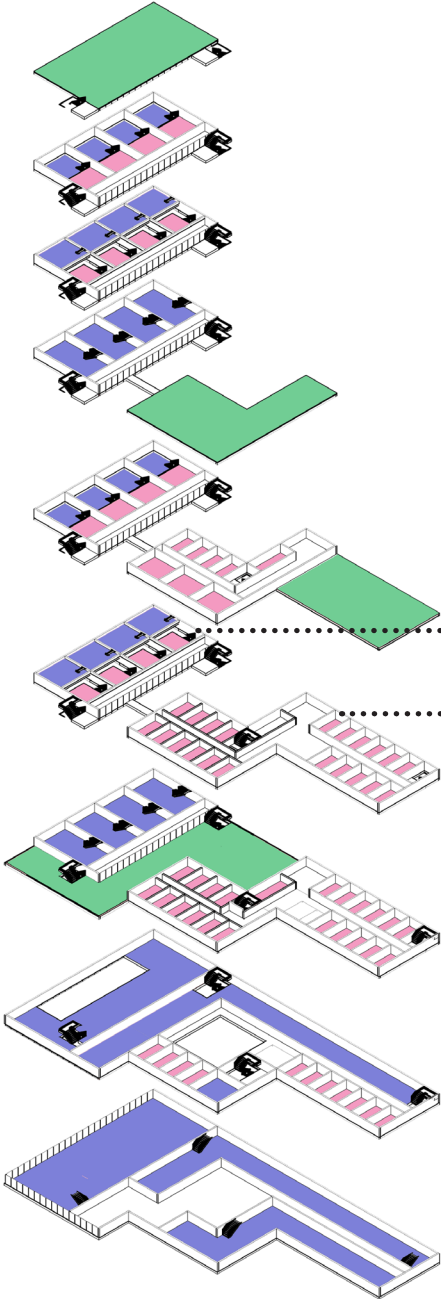
Circulation

- Circulation
- Core

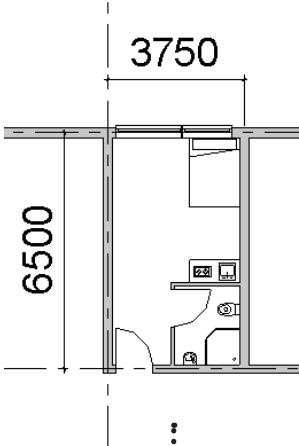


Exploded view

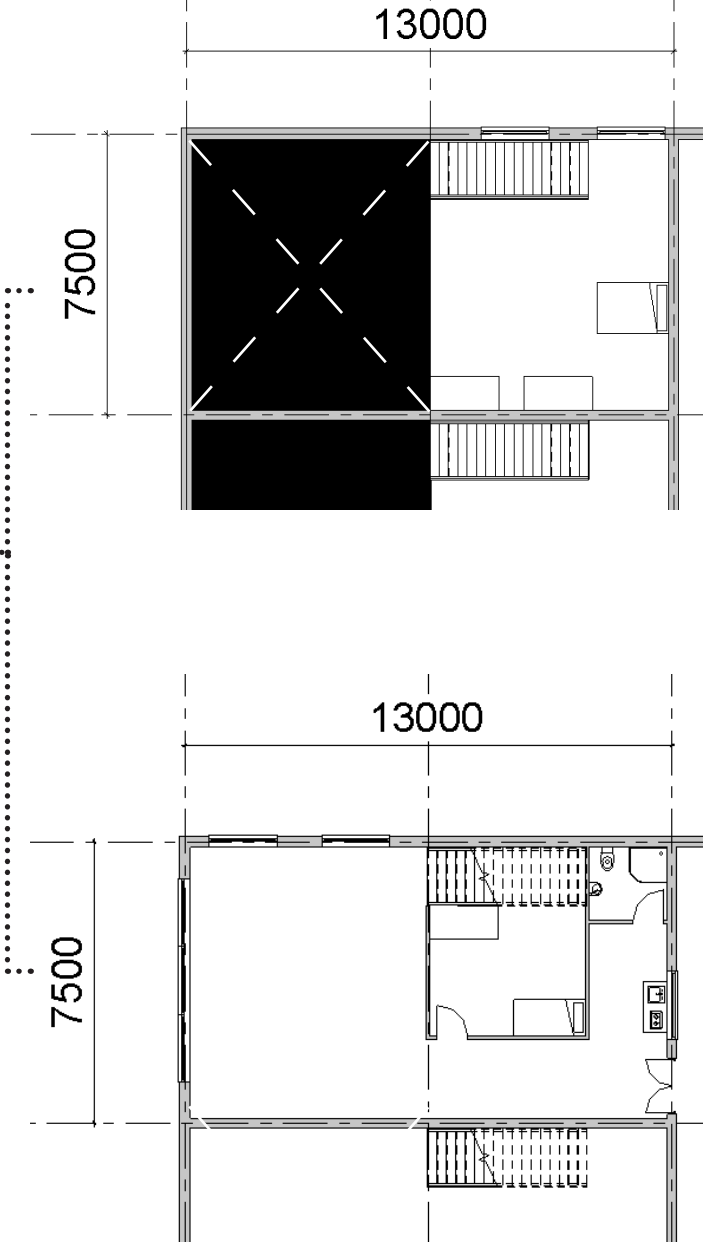
- Live
- Work



Studio apartment



Artist studio loft



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Illustrations:

[2] 'Vondelbunker' <https://radar.squat.net/nl/amsterdam/vondelbunker>

[3] 'Squatters' War' <https://www.groene.nl/artikel/tanks-tegen-de-woningnood>

[4] 'Welcome to the Vondelbunker' [https://commons.wikimedia.org/wiki/File:Vondelbunker_\(4\).jpg](https://commons.wikimedia.org/wiki/File:Vondelbunker_(4).jpg)

[5] 'OT301' https://www.nightwatchdrink.com/fvpg__endorsement__cot301-a0T0X00000qYq6jU-AC

[6] 'Slangenpand' <https://deslang.nl/>

[7] 'Hammerstraat' https://www.google.com/maps/place/Hammerstraat,+3036+DJ+Rotterdam/@51.9381004,4.4832331,3a,75y,62.44h,110.08t/data=!3m6!1e1!3m4!1sQHOAXYhVF_lgIP8HsVGN-jQ!2e0!7i13312!8i6656!4m5!3m4!1s0x47c5c4ae452e4cb:0xd219349de3ac333f!8m2!3d51.9381052!4d4.4832328

[8] 'Ackersdijkstraat' <https://www.google.com/maps/place/Ackersdijkstraat+20,+3037+VH+Rotterdam/@51.9383418,4.471377,3a,74.9y,87.77h,103.5t/data=!3m6!1e1!3m4!1syeN4SuVOIYahO26K-UGRJJg!2e0!7i13312!8i6656!4m5!3m4!1s0x47c5cb5319da4311:0x83d6e43e42ca4e1!8m2!3d51.9383289!4d4.4714778>

[9] 'Borgerstraat' <https://www.google.com/maps/place/Borgerstraat+24,+3027+EB+Rotterdam/@51.9198954,4.4355377,3a,75y,39.99h,102.1t/data=!3m6!1e1!3m4!1svQHRACybbWsWO7KL4d2lca!2e0!7i13312!8i6656!4m5!3m4!1s0x47c434dcf815b3bb:0x70d81c976ad436f0!8m2!3d51.9199712!4d4.4356223>

[10] 'Insulindestraat' <https://www.google.com/maps/place/Insulindestraat+279,+3038+JV+Rotterdam/@51.9318693,4.4697658,3a,90y,240.56h,107.17t/data=!3m6!1e1!3m4!1sKFMLf83hkGKT-6PXRJ9l0sA!2e0!7i13312!8i6656!4m5!3m4!1s0x47c434ac2b35ab61:0x730682d69c2a33c8!8m2!3d51.9319859!4d4.4694245>

[12] 'Stelarc: Third Hand' <http://stelarc.org/?-catID=20290>

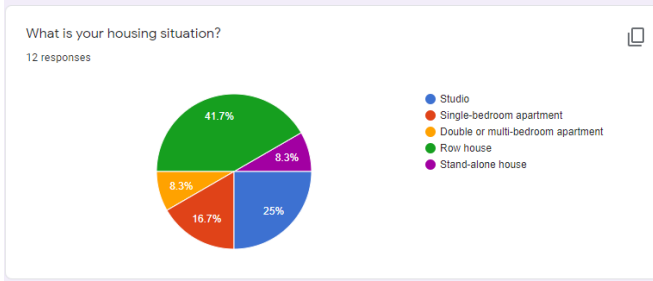
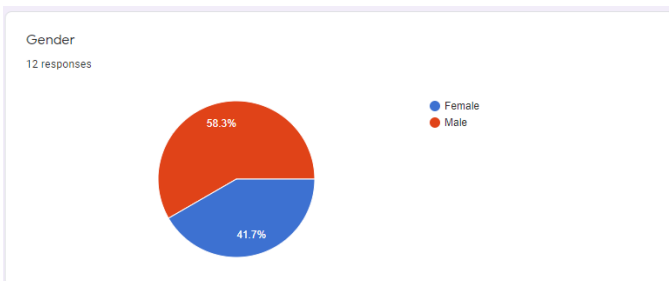
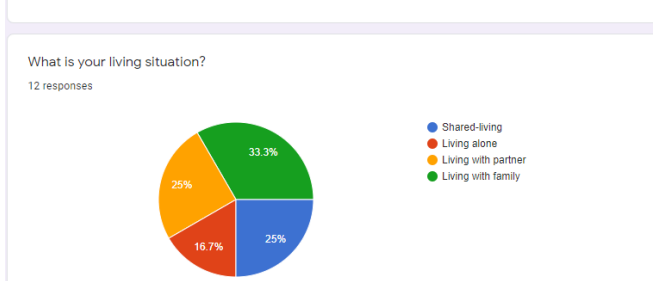
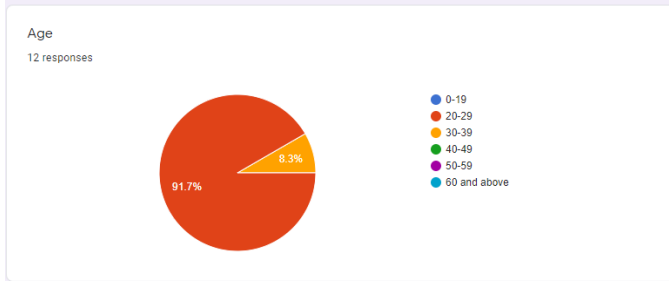
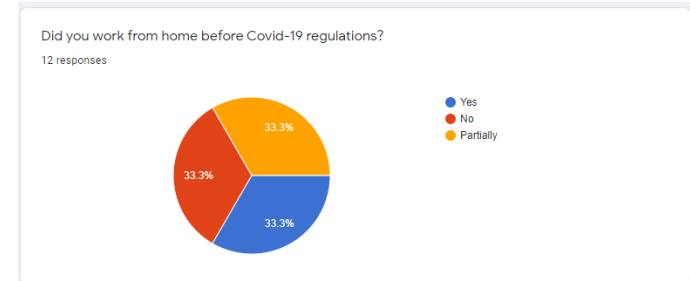
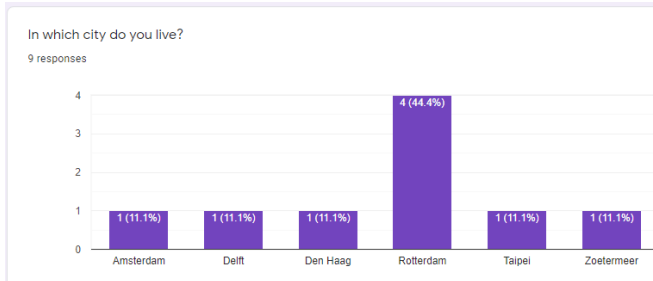
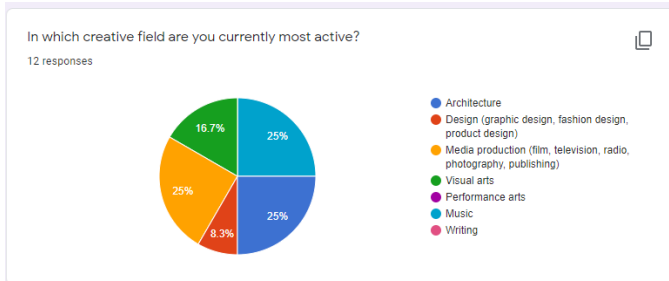
[13] 'Yuri Suzuki: Piramidi' <https://www.yurisuzuki.com/design-studio/the-pyramidi>

[14] 'Kim Keever: Abstract 47628' <https://kimkeever.com/2020/07/19/abstract-47628-31x28-56x50-2019-bau-xi-gallery/>

[15] 'Kim Keever studio 2001' <https://kimkeever.files.wordpress.com/2013/07/3807-studio-view-2001.jpg>

[18] [19] [20] 'Live-work proximity types' (Dolan, 2012)

Appendix I



Do you experience conflict between work and your private life? If so, please elaborate.
12 responses

No

Yes, maybe because we live with two in a small room

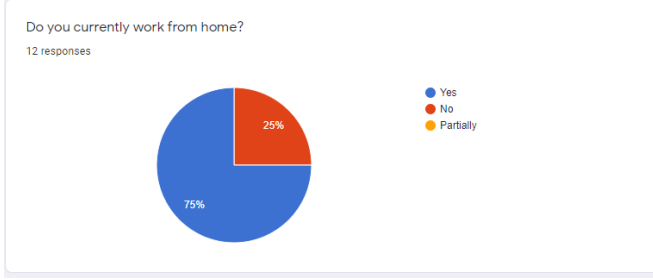
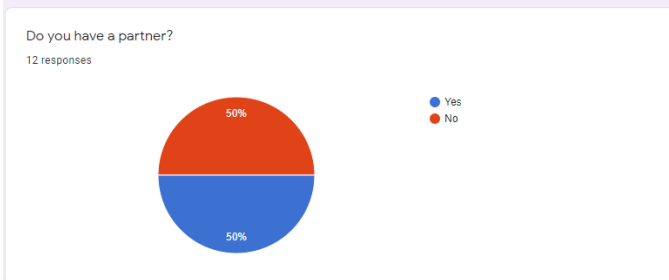
I work in the livingroom, so sometimes if I have guests over and my boss calls me for work theres a problem

Right now, sometimes. Working from home made the two come together more than ever. I do enjoy seeing my family more but now and then mij children could be distracting, especially when the weather is nice and I decide to sit at the living room. (dont tell them I said that!!)

no

Not really, but sometimes there is the challenge of clearly separating my life from work, which sometimes a bit exhausting

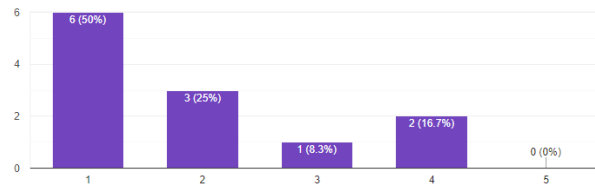
Not really



Appendix I

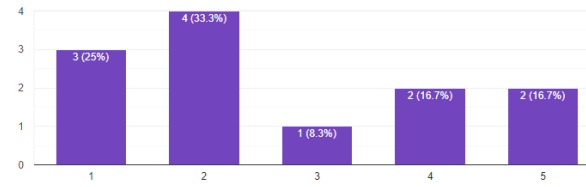
To what extent is your working environment separated from your living environment?

12 responses



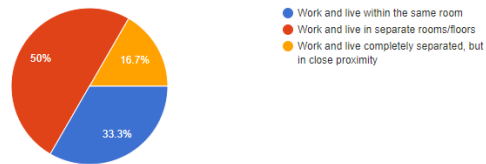
How often do you have the opportunity to interact with creators from other creative fields?

12 responses



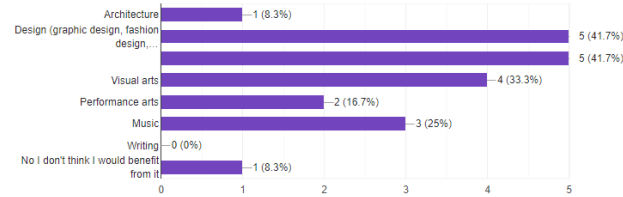
When it comes to work-live environments, which of the following work-live configurations would be most suitable for your current circumstances?

12 responses



Do you think your career would benefit from more interaction with creators from other creative fields? If so, which ones?

12 responses



Please elaborate on your choice in the previous question.

12 responses

- Work environment is in a different room
- Maybe separated but close is also ok, but in photography we need lighting room which I don't have atm
- I work in my room
- Would be nice to keep work and other stuffs separated
- I like cozy rooms that are minimalistic
- I enjoy working at the office, it turns my switch from relax to working. Its always nice to be together with colleagues to discuss about work or tell funny stories.
- Seems more beautiful than the other two.
- My own workroom sounds good
- So I can always see my work and think about it. work on it constantly

Please elaborate on your choice in the previous question.

12 responses

- Creation in buisness
- my subjects are mostly models and grafitti artists
- I could only choose one option in the last question :P
- Obviously I learn alot from people from photography (what I do), and also graphic design is something I must learn for postprocessing so I wouldnt mind interacting with persons who are good at that. Performance arts because I sometimes need models for my shooting sessions.
- Music puts me in a inspirational state, helps my creativity. I chose design because I'm interested in other ways of presenting art.
- We have our own graphic design team at the company and sometimes we need photography and publishing experts too for final presentation
- Uhm.. I've no idea at the moment