

1:1 [one to one]

considering new modes of engagement through  
making, improvisation, and working on site

Ludvig Jönsson

Chalmers School of Architecture  
Department of Architecture and Civil Engineering  
2026  
Examiner: Daniel Norell  
Supervisor: Naima Callenberg





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Architecture and Urban Design\_MPARC  
Architectural Experimentation







Thank you!

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This project would not have been possible without the help of so many different people including family, friends and friends we met during the process. Again, thank you all!

This thesis is an exploration of alternative positions to traditional architectural practice. As a point of departure the architect's changing role throughout history and its current state is presented. In these current uncertain times of global and local crises, new trajectories for architectural practice has become a necessity in order to remain relevant. Considering the theoretical discourse on making, improvisation and architectural ethnography, the thesis reconsiders these theories as operative methods to pursue experiments of doing otherwise by curating spaces while working in the context of two on site testbeds: Chalmers and Virserums Konsthall in Småland. Furthermore, the thesis focuses on the intrinsic processes in action-based work, and utilizes reflection-in-action to assess and reflect throughout the progression of the project with the purpose of locating new embodied knowledges.

The work conducted is assisted by both operative and reflective methods running in parallel: making and thinking. Acts of making, improvising, performing, event- and place-making continually inform, and vice versa, reflective methods of case studying, interviewing, and process documenting. Throughout this process knowledges collected will continuously inform the work done at Chalmers, and Virserums Konsthall.

Explorations of how an architect can work out in the field, curate and embody knowledge, are carried out within the scope of this thesis. New modes of engagement with space as a counterpart are sought when considering and testing what happens when the architect becomes situated and activated on site. Through improvised acts of making support structures, and curating activated spaces at Chalmers, representing an initial testbed, the learnings from these investigations are applied, with the same initial modus, in a public situation at Virserums Konsthall, representing a commencing progression of moving practice to the site. The work results in a proposed redefinition of the architect's role as a curator and a compilation of initial guidance for future on site work.

In order to counter an architectural practice struggling to remain relevant in uncertain times, this thesis aims at exploring an alternative method through acts of making on site in order to redefine the role of the architect as an action-based curator of spaces for making together.

1:1 [one to one]

Abstract

Keywords

making

improvisation

architectural

ethnography

on site



CONTENTS

- [4] thank you!
- [5] abstract + keywords
- [6] table of contents
- [7] disclaimer
- [8] reading instructions
- [9] glossary

POSITIONING

- [11] prologue
- [12] background
- [13] research questions
- [14] aim
- [15] delimitations

THEORY

- [16] a case for working on site
- [18] a case for making do through improvisation
- [20] making in 1:1 as a part of the architect's toolbox

METHOD

- [25] methodology
- [26] methods

CONTEXTS

- [28] case studies
- [30] Chalmers
- [31] Virserums Konsthall

COLLECTING KNOWLEDGES ON SITE IN SMÅLAND

- [50] introduction to our on site work in Virserum
- [51] retroactive overview schedule
- [52] process roadmap
- [62] the inflatable in Virserum
- [63] a workbench and a roof
- [64] collected knowledges on site

COLLECTING KNOWLEDGES

- [32] interviews
- [35] builds at chalmers
- [42] events
- [44] collected knowledges

MOVING FORWARD AND LOOKING BACK

- [68] initial guide for working on site
- [70] drawing of future on site work

LOOKING FORWARD AND THINKING BACKWARDS

- [72] discussion

- [78] a brief curriculum vitae

- [79] references

1:1 [one to one]

If you want to skip the formalities turn to page 12 for a background to the project, or if you are just here for the project, turn to page 37 and onwards!

.disclaimer

1:1

hello!

Ludvig Jönsson  
author of this  
thesis

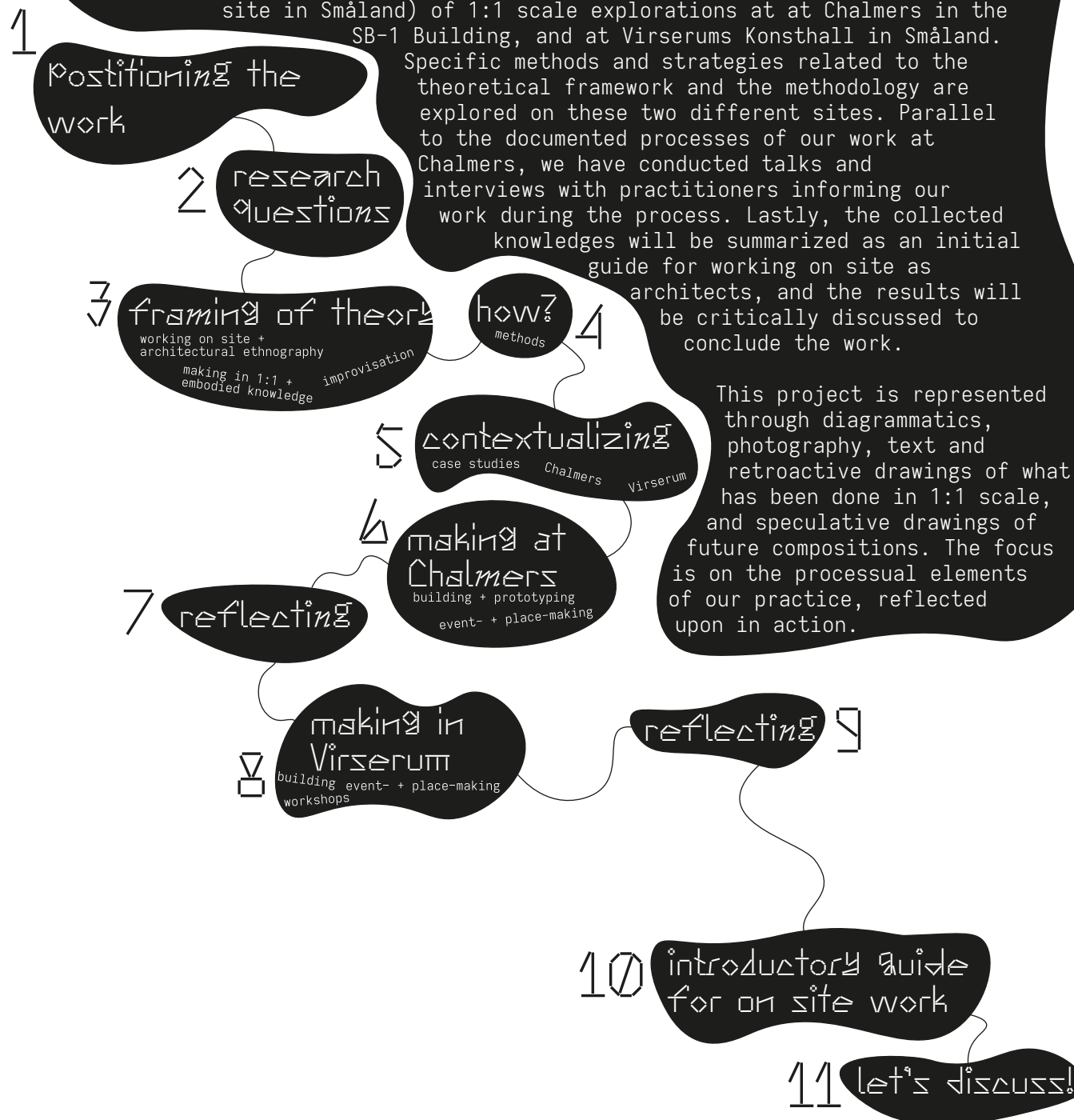
Philip Johansson  
collaborator in  
project

Segments of this master thesis has been a collaborative effort together with Philip Johansson [mPdsd]. We have produced autonomous master theses, albeit the project itself has been produced collectively. These two, separate master theses will approach the work done collectively from different perspectives and certain theoretical frameworks.

With regard to this the theses will intersect due to our past collaborations and common interests in certain topics and discourse. Our separate findings may reveal themselves as contradictory, however due to time constraints they will not be discussed within the scope of this booklet. This disclaimer's main purpose is to clarify how these two theses will be carried out both individually in regard to the production of the actual theses. All written content is by the author (Ludvig Jönsson), the design project is done collaboratively (50/50) together with Philip. Lastly, when I write "we" in this booklet, I am referencing Philip and I.



# Reading Instructions



1:1 [one to one]

To clarify! If you get lost within the messy process that is working in the 1:1 scale then return here to know where you are in our process.



# Glossary

1:1 [one to one]

These terms will come up continually in the thesis.



\_contents in this chapter:\_

\_prologue  
\_background  
\_research questions  
\_aim  
\_delimitations

\_positioning  
\_prologue

# Positioning

In this chapter I will begin with a personal prologue, then present the background to this thesis by considering the architect's role through history. After that you will find the research questions I seek to answer in the end, and lastly the aim and delimitations.

This thesis departs from a personal angst of what kind of Profession I am to enter into after my studies. What interests me is when architecture morphs into a tool for action and the few spatial practices that utilize this mode of engagement within the Profession. Since I feel a need to explore alternative ways of practicing architecture, but do not know what this work entails, this thesis and our collaborative project became a testbed for exploring and experimenting in a search for knowledge through our actions.

This thesis is about our own movement through processes and our constant embodiment of knowledges through action. It is a series of tests in building and making things, concluding in a continuation of our tests but on a real site. '1:1 [one to one]' is about making knowledges, learning by doing, failing, testing, reflecting in action, and trying again. It is a search for other ways of learning beyond what we have learned in our years in architecture school.

# POSITIONING



# from where should I start?

What has been the architect's role and relation to the world throughout history, and how does it differ from today? To narrow the scope of inquiry let us begin in medieval times and present an overview of key moments in the continuous redefinition of the architect until our present.

Knowledge production in building before the renaissance was largely based on learning by doing and embodiment of knowledge through making, wherein the craftsman or architect builder would physically practice and learn geometric principles by doing craftwork on site (Ingold, 2013). The architect builder drew as well, although this act was done on site and cannot be considered as architectural drawing. Ingold describes their design processes as "[...] they both designed as they drew, and drew as they designed. [...] a process of work, not a project of the mind." (2013, p.56). Hence, design was situated in the process of making, not produced beforehand. Here I want to stress that it is not the craftsmanship and masonry itself that is of interest in regard to the thesis, but the role of the designer, who before the renaissance would situate practice on site as opposed to - through representation - project spaces from afar.

Moving into the renaissance, the architect's role has increasingly become professionalized and devoted work to exclusively design, rather than implementation (Ingold, 2013). Leon Battista Alberti, in his treaty, describes architectural work and representation as coming from the intellect, independent of the actual process of making and before any construction has begun. Through such representations produced in the studio and mind of the designer, the built environment



has been projected out into the world (Ingold, 2013). Battista sought to raise the status of the architect from a humble craftsman to an intellectual and high-standing entity in society.

To move into a more contemporary context I will quote Ingold again: "It has, of course, long been the conceit of the architectural profession that all the creative work that goes into the fashioning of a building is concentrated in the process of design [...]" (2013, p.47).

Attempts to redefine the role of the architect was made in the latter half of the last century, however with debatable large scale effects. Sergio Ferro for instance, wrote extensively on the necessity of observing architecture from below, considering the building site and workers at the center of an inquiry (Kapp & Moura, 2024). Ferro's point of departure of his writings were a result of the political and power imbalances between the architect and the builder, and was part of a process of more critical discourse in regard to the role of the architect.

The relevance of architecture is up for debate in the face of the many crises (ecological, democratic, social, economic, etc.) we as a society are facing today. Calls have been made to reconsider the inherited boundaries of what the profession can and cannot do (Harriss et al., 2021). We are in a moment of time where critical approaches are necessary in order to position architecture as relevant to

society. These critical approaches are commonly termed as 'critical spatial practices' and entail moving beyond the boundaries of traditional architect roles. An example is raumlaborberlin who consider their architectural practice as one based on action and moving practice on site in the real world (Mayer & Bader, 2018).

As evident the role of the architect cannot be set in stone. The role requires malleability if it is to remain relevant. Although much has changed since the renaissance, the boundaries of the profession remain: as a practice projecting spaces and built environments through representation. It is becoming increasingly clear that this practice will not work with regard to the crises we are facing and change is required. Charlotte Malterre-Barthes is consequently calling for a pause on all new construction. "If everything is stopped, everything can be questioned[...]" Bruno Latour explains, referenced by Malterre-Barthes (2025, p.33). A halt in construction and extraction does not have to denote the end of architecture, it however means the end of how we have come to practice and design architecture. Therefore since the crisis-ridden world we inhabit will not disappear any time soon, and our extractive modes of production will at one point have nothing more to extract, the question of what the architect will do in the future arises. I am positioning this thesis in this indeterminate path into an unknown future where it is evidently time to consider new modes of engagement as architects in order to remain relevant to the world.

Let us now move onto the questions I seek to answer!





\_positioning  
\_aim

\_positioning  
\_delimitations

This thesis is not a traditional design project represented through scale drawings and renderings. Instead it focuses on the processual elements of our collaborative explorations and on site engagements. The specific design are presented through the thesis as elements within our process. Lastly, this master thesis does not aim to define a complete set of principles of how to practice architecture, rather the intention is to question aspects of architectural practice and encourage doing otherwise.

My aim is to expand the notion of what the architectural profession can do in times of uncertainty and challenge the perspective that architects' main concern is projecting spaces and built environments. Through practice based research, utilizing theory for positioning and as operational concepts, and learning by doing I seek to collect and embody new knowledges through my actions by working and situating myself on site and becoming an active part of building processes. The project itself seeks to not only comment on our own work, but also expand and address a larger discourse on architectural practice.



\_contents in this chapter:\_  
\_a case for working on site  
\_A case for making do through  
improvisation  
\_making in 1:1 as a part of the  
architect's toolbox

1:1 [one to one]

# Theory

In this chapter I will present the theoretical frameworks that serves as the fundament for both methodology and the explorations we have done. Three themes compile this chapter and have been chosen for their ability to translate into both a positioning, and as operative frameworks for action. Meanwhile, the theory will also aid and frame how: interviews and their contents have been conducted; how case studies have been researched and learned from; and lastly how the design of the project and its processes have been approached and reflected upon.

## a case for working on site

A new niche within architectural discourse has appeared in the later part of the last century and into contemporary practice. This niche is concerned with positioning the practice on the site of a project and designing through a bottom up approach, in contrast to a top-down approach. Top-down approaches stem from the traditional architectural practices' perspective seeing the site from above, where design processes occur in the studio producing projections of space from afar. Via: drawing; sketching; rendering; and model making.

Approaching architectural work by positioning oneself on site or in a local context can be described as 'architectural ethnography' or 'architectural field work'.

Architectural ethnography has been a point of interest and research by Atelier Bow Wow, notably through Momoyo Kaijima (partner at Atelier Bow Wow). How does the ethnographic methods utilized by anthropologist translate to architectural methods? As Kaijima describes, ethnography is a "[...] representation of a society and culture of a specific ethnic group based on field work", however, Kaijima replaces

"specific ethnic group" to people, community and/or group (Kaijima, 2018). Architecture enters into this field when we consider what architectural design entails: studying a site qualitatively; understanding all different groups involved in building (builders, contractors, users, etc.); and different modes of representation of a project. These parts entail moving between scales, from part to whole, and when these modus are overlaid onto ethnography we arrive at architectural ethnography (Kaijima, 2018). Since ethnography denotes field work, architectural ethnography means utilizing before mentioned methods into the field, in contrast to doing said work from within an architectural office or studio. While in the field, the point of interest is daily life and the everyday, which is the point of interest for ethnography. The existing is not only subject to observation, architectural ethnography requires critical engagement with the existing and responding to it through actions, not stopping solely with observations.

The theoretical discourse regarding architectural ethnography opens up other forms of knowledge production. Such as, situated knowledge production, contrasting the cartesian idea of an existence of a neutral world of critical and rational reason. Instead, situating knowledge production through the interpretation of lived space and experience, results in place-specific knowledge where problems and solutions are derived through actions on the site itself (Dell, 2019).

A notable historical precedent of architects moving out their studios is Denise Scott Brown, Robert Venturi and Steve Izenour's work together with students in their book 'Learning from Las Vegas'. Here observations and documentation of the daily, though extravagant and consumerist, life on the Las Vegas Strip is presented. Although mainly observing the built structures and signage, on site observations were also done on movement of people and cars, and perceptive analysis of what could be seen when moving through the city (Brown et al., 1972). This is a collection of impressions and observations made without redesigning anything in the existing.

Moving beyond collection of observations, Atelier Bow Wow attempted, in the early 1990s and early 2000s, to move out into the city and observe what was really going on and answer how architecture can respond to the everyday life. In continuation, their approaches

stem from a reevaluation of the modernist notion of place and instead positions the site within a network (Kaijima et al., 2001). This repositioning of the site to a relational network, paired with the repositioning of the architect into the same network, opens up new potentialities. Architectural ethnography therefore entails repositioning and situating the architect and architectural work into the social and spatial networks a site is part of.

This repositioning entails other forms of knowledge production for architects to understand the situations and contexts they are working with from a bottom up approach. These knowledges become situated and embodied and are derived from the actual being and doing on site. Situated knowledges entail what Donna Haraway famously describes as locatable knowledges derived from specific situations, not transcendent objective truths (Haraway, 1988). Situated knowledge regards knowers as situated in relation to others and what is known to reflect the context and perspective of the knower (Andersson, 2024). If one is situated, working on site, engaging in activities there, one can produce new knowledges derived from the site. Working on site can therefore be informed by social and spatial situations and processes which goes beyond what can be planned.

As a result of moving practice towards one utilizing architectural ethnographic methods a new definition of what architects concern themselves is defined: an active and situated actor on site in which they change and coproduce space together with people with a point of departure in the everyday and life of the site and the people living there. Situating practice on site into the everyday and engaging in the social and spatial situations and process that occur there necessitate improvisation, as I will describe in the next part.

Next up, making a case for improvisation!



# a case for making do through improvisation

Improvisation has certain connotations, such as objects scrambled together into a structure in order to answer to a temporary need, or in acting wherein an actor disregards the predetermined script and acts in the scene in relation to how they are perceiving an existing situation and reacting to the present. Improvisation is a processual method where there is a direction, trajectory or premise for which to move through action (a film scene, a design, etc.). In continuation, the movement in this process is not meticulously planned out in certain steps, instead the process is open and malleable in the face of indeterminacies. When improvising you do not know how the process will shape itself. If you are improvising when building a roof, you can not know how this roof will look like or if it will ever be finished. You have to make do with the resources at hand and react to for instance the social and spatial situation and circumstance you are in. Making do has also been described as bricolage and adhocism (Krompegel-Anliker, 2025). Krompegel-Anliker describes these acts as improvisational acts that are

circumstantial actions and interventions responding to needs and materials at hand.

Why would you then want to improvise in architecture and what can be achieved through improvisation? If we consider and observe the world as in a state of a constant falling apart, in need of repair, described by Steven J Jackson as "broken world thinking" (Jackson, 2014), or what Lauren Berlant, referenced by Krompegel-Anliker, regards to as "ordinary failure" in our world, it becomes evident that we have to react to these circumstances. If the world according to Jackson and Berlant is constantly breaking and failing, we as architects, are facing a world full of indeterminacy. Broken world thinking takes "[...]erosion, breakdown and decay, rather than novelty, growth and progress, as our starting points [...]" (Jackson, 2014, p.221). Consequentially, this attitude towards the world leads to difficulties in predetermining and designing a final product in architecture. The process of creation, making and design in the face of this view therefore needs to be an open process, a framework that is open for change when confronted with indeterminacy. Here, improvisation as a theoretical concept and operative methodology comes into play, since we are not designing a fixed and predetermined outcome. Instead, by re-framing architectural design-processes as improvised and "making do", the built environment surrounding us is opened up for transformation, repurposing and reinterpretation in the present and the future (Krompegel-Anliker, 2025).

Improvisation is generative, relational, temporal, and the way we work in our daily lives (Hallam & Ingold, 2007). An example of this in architecture is the processes between design and a built project. After drawings and documents have been drafted the process of building begins, however during this time the world does not stop still to wait for the completion of a project. The construction process will be faced with indeterminacy before completion, and therefore necessitates improvisation. In continuation, after the construction is finished, improvisation continues. As highlighted by Hallam and Ingold culture and the everyday is improvised which exists in our built environment. Everyday life and culture is improvised, as Edward Bruner argues, referenced by Hallam and Ingold, since there is no framework or approach to the world that can anticipate "every possible circumstance" (Hallam & Ingold, 2007, p.2). If architects are to

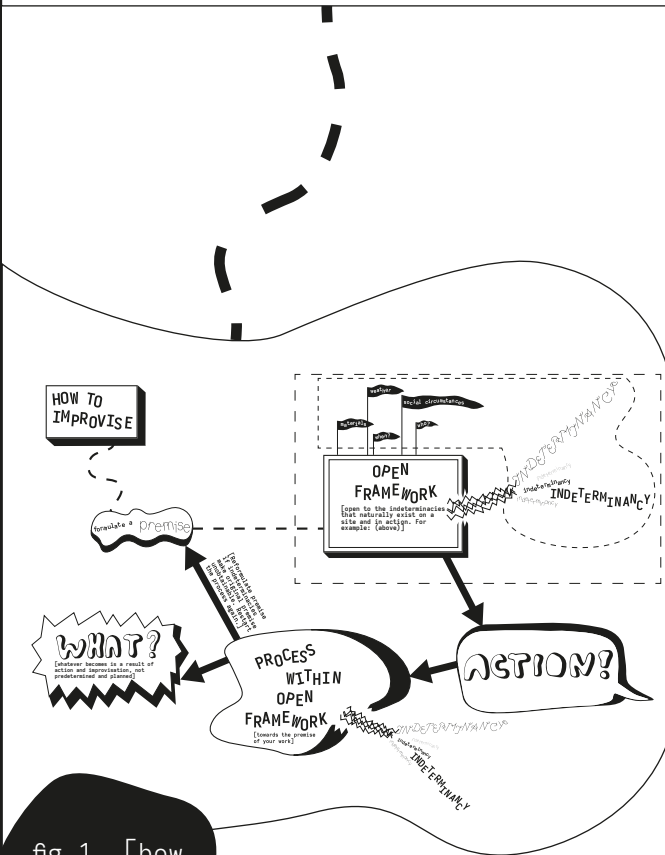
engage with this, predetermination of form does not work, since everyday life in a designed space exists in a world constantly changing with new circumstantial needs and situations. This implies that the relevance of an architectural work would increase if it enabled transformation, repurposing and reinterpretation in response to the indeterminate needs of the future.

A historical parallel to the improvisation is the discourse regarding Oskar and Zofia Hansen's theories on Open Form in art and architecture. Though not explicitly pointing to improvisation as a mode of engagement, a central idea regards to the co-authorship of spaces: where users become actors in the creation/production of space and architecture, instead of the architect predetermining a final form tying back to the previous part in this chapter (Scott, 2014). "The role of the artist-architect is altered from the previous exclusively personal and conceptual role ... to the conceptional-coordinating role." (Scott, 2014, p.38). Furthermore, Hansen argued for an architecture of transformability wherein focus shifted from a finalist design to a processual focus (Wolinski, 2014). Open form was to be regarded as shift in design processes to an open framework in response to user's various and evolving activities and human's changing needs. Tying this together with Hallam and Ingold's argument of cultural improvisation, open form theory from the latter half of the 20th century attempted to position architecture and the profession in a world full of indeterminacy.

There is therefore a case to be made for improvisation as a mode of engagement with and in the production of architecture, together with an ethos grounded in architectural ethnography. Improvisation, though not the kind concerned with unfocused, unstructured and adhoc solutions, but the structured framework necessary for action and performance in space. In order for improvisation to become operational one has to state a trajectory, or a premise for a design. This does not have to be reached, but instead engaged with as a "goal corridor", "goal field" or as the initial premise for your investigation (Dell, 2019). This premise is malleable and open for change within the movement through the process, where improvisation becomes an organizational form for structure. We can call this organization a framework for action, not a manual of how to get things done and reach a goal. Where design comes into play is how this framework is ideated and formulated, it is a "design of processes" (Dell, 2019, p.219). The boundaries of the framework that is designed, necessitate the: "[...] possibility of translation, of

transformation and transposition." opening up new possibilities (Dell, 2019, p.92). To clarify, a process of improvisation requires a premise or trajectory to move towards, where the movement is not linear, instead constantly changing in the face of unexpected circumstances that appear along the way. Meanwhile the premise necessitates being open to redirecting the trajectory of the process completely in the face of indeterminacies that leave the initial goal unobtainable.

Therefore, a framework for the process of action in and improvisation of space should be conceptualized and designed beforehand where the boundaries of said framework can change throughout the process. Coupled with the architectural ethnographic approach, such changes should be embraced in accordance to the specific conditions, and the social and spatial situations and networks of the site. The action that is referenced is the act of making and will be expanded upon in the following part.



\_fig 1. [how to improvise]

Next up we will explore making and epistemology!



# making in 1:1 as a Part of the architect's toolbox

Considering making as architects through an epistemological lens, the transdisciplinary build network of architects, designers, and builders 'Constructlab' (Constructlab, 2026), regard the construction process itself as a form of knowledge production (Dell, 2019). Since making is processual and not a finished product, the act of building, making and prototyping in 1:1 scale becomes a mode of producing embodied knowledges. *By making things you are learning by doing.* In continuation, the connection between the act of making, the tools, the object which is being made, the materials it consists of, the future users of the object, and the site in which the making takes place all become connected. "When somebody uses a tool or a piece of equipment, a referential structure comes about in which the objects produced, the material out of which it is made, the future user, and the environment in which it has a place are related to each other," noted Stephen Graham and N. J. Thrift as referenced by Krompegel-Anliker (2025, p.66). This relationality, as a result of making, becomes part of a body of embodied knowledge.

During the process of making in the 1:1 scale, the maker, is continuously knowing and reflecting in action. The knowledge produced in action is more than often tacit, in other words difficult if not impossible to properly describe (Schön, 1991). Schön argues that these kinds of knowledges: how to hammer a nail or how to properly use a screwdriver for example; derive from within our actions, not from verbalizing said knowledge before the action itself. Throughout the reflective practice in actions of making, the constant reflection during this process results in revision, reconstruction and critique during the act. These reflections are then embodied as knowledges in future actions (Schön, 1991). What is evident here is the immediacy of making, knowing and reflecting in action, and how embodied knowledge is produced.

Hence making in 1:1 is more immediate since the action itself actualizes an intervention or design before one's eyes. Making do with what is at hand is a mode of design defined by efficacy and immediacy (Krompegel-Anliker, 2025). It is a physical answer to a situation through

the act of making something. Relating back to improvisation, the act of making and building things with materials assembled through improvisation can incite change in regard to how our environments and immediate circumstances produce knowledge and meaning on the sites and in the contexts we are situated in (Krompegel-Anliker, 2025). However, making does not always have to entail building physical objects, it can also entail making new network connections when situating architectural work on site with local networks.

Furthermore, another potential of making in 1:1 as architects is the possibility for place-making in the present and activating everyday situations. This place-making as described by Krompegel-Anliker is a way of making "[...] temporary infrastructures that support ongoing life [...]", thus becomes the act of making a method of shaping the place where you are working (2025, p.70). Here I have to highlight the obvious link to infrastructural support structures that offer support for daily life as described by Helene Frichot in reference

to Celine Condorelli (Frichot et al., 2022). Place-making temporary support structures necessitates that "[...] support should be involved, embedded, embodied, entangled – not offered from afar." (Frichot et al., 2022, p.16). Consequently if we are to make supports for on going life we are required to situate ourselves on site.

Since making is an act done with the hands, and that the act of making in this thesis is regarded as one done collectively, either between ourselves or between us and people we wish to engage, the act of making collectively becomes a collective knowledge making.

Revisiting Hansen's theory of open form, first and foremost in regard to the shift of focus from final and complete products of design to the processes that occur during design, making in 1:1 scale as architects we can find ground to stand on. "We will walk through it not around it" Hansen wrote in his "Open From Manifesto", referencing the positioning of architects and artist into the processes and spaces where daily life occurs (Hansen, 1959). Positioning oneself and improvising in the acts of making, constructing and building on site opens up another world of embodied knowledges that is accessed through action in making, constructing and building.

Let us move onto the methods before we dive into the contexts and then the project!









\_contents in this chapter:\_

\_methodology  
\_methods

1:1 [one to one]

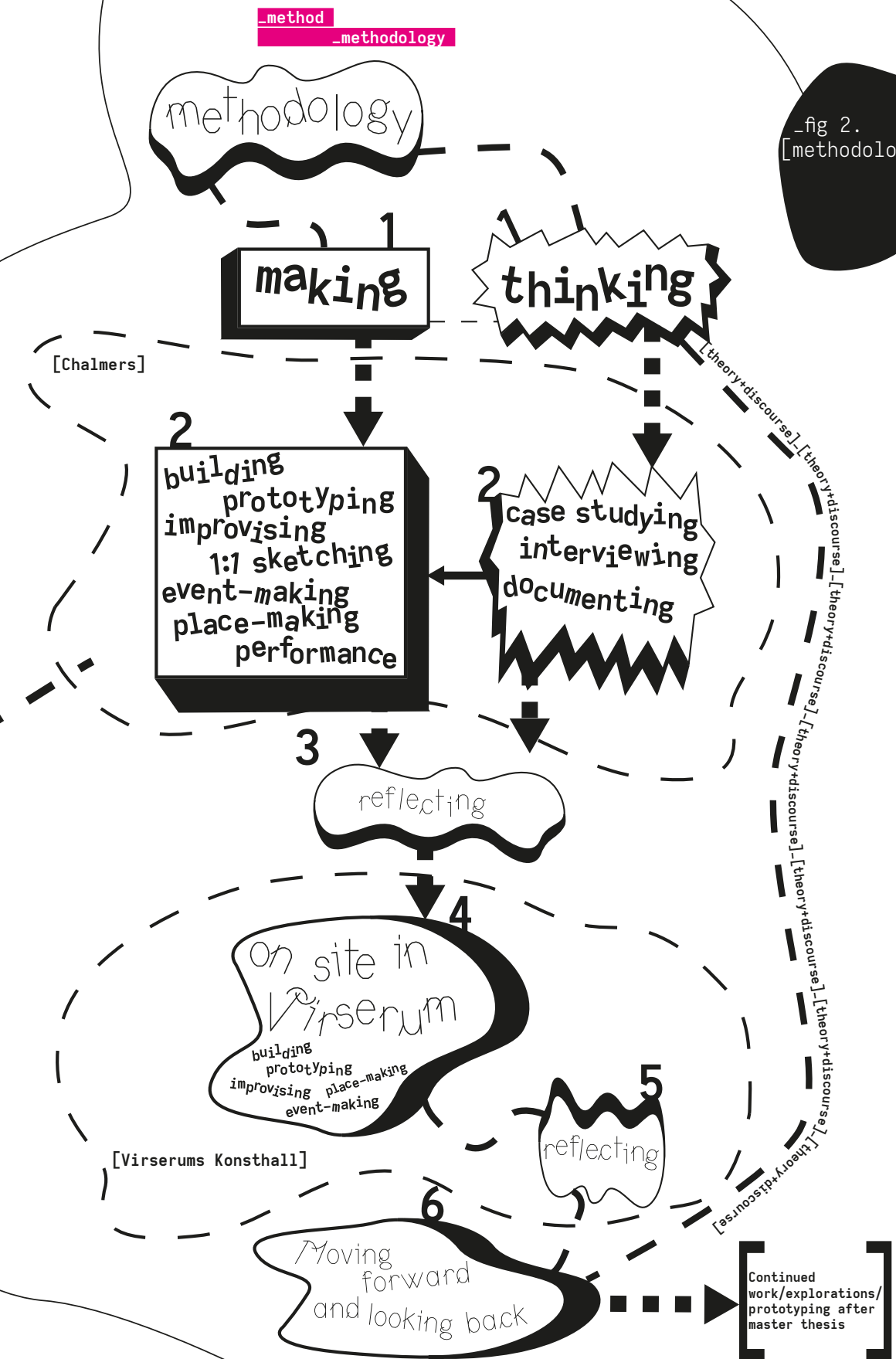
# Method

In this chapter I will present the overall methodology for this project and then expand on the specific methods that have been explored.

## Methodology

The overarching methodology is sectioned into two parallel trajectories throughout the process. That of making, building, prototyping, improvising, 1:1 sketching, event-making and place-making. Parallel to this is thinking, reflecting, interviewing, case studying and process documenting. The parallel trajectories forming the process oscillate and inform each other throughout the progression of the project. More specifically, they will overlap in relation to certain temporal aspects in the process. First, before we go on site at Virserums Konsthall in order to collect the knowledge embodied from our work at Chalmers, and secondly after the intensive work in Virserum. In summary the research done in the thesis aided by this methodology is practice based research where knowledge is produced through action and practice in the 1:1 scale.

\_fig 2.  
[methodology]





## MAKING/BUILDING/PROTOTYPING

Through acts of making with my own hands, sketching, building and prototyping in 1:1 scale embodied forms of knowledge will be produced. Learning by doing, such as masons and carpenters who to exemplify rely on tactility and senses experienced on site, will serve as an action based method of knowledge production (Ingold, 2013). By making things with materials at hand new knowledges will be gained for continued work and serve as practice for working on site in Virserum.

## IMPROVISATION

By utilizing improvisation as both a theoretical concept and translating it into an operative method new insights will be gained in how to work in an improvisational manner. What improvisation entails in the project is: improvised making as an answer to for example limited materials at hand and existing situations resulting in improvised design solutions; making do by improvising design solutions entails misusing and reusing (Krompegel-Anliker, 2025); improvised events during and after construction as an answer to the varied needs and desires from visitors and users; and designing frameworks for improvisation, in other words designing processes (Dell, 2019).

## EVENT-MAKING/PLACE-MAKING/PERFORMANCE

Planning and programming event-based scenarios at Chalmers and at Virserums Konsthall such as: pop-up cinemas; pop-up lunch spaces; co-build workshops; sketching and spaces for dialogue. Furthermore through our own performative actions in space we will make different scenographies of what we are currently making. What this entails is testing of the efficacy of the methods of making/building/prototyping and improvisation in real world scenarios and allows for documentation and critical reflection. The place-making wherein these events temporarily take place are results of improvisational acts and acts of making do (Krompegel-Anliker, 2025). These temporary spaces become experiments in what our role as architects are when working within the sites ourselves, and how we curate and facilitate different spaces to engage people in dialogue and making.

\_method

\_methods

## METHOD

### 1:1 SKETCHING

1:1 sketching entails an active dialogue between ourselves and the materials at hand. Sketching construction solutions, or scenographic compositions for spaces, will assist within the process of both making and produce embodied knowledges.

## METHOD

## INTERVIEWS AND DIALOGUES

During and parallel to the acts stemming from the previous methods we have conducted interviews and semi structured dialogues with practitioners working with themes similar to those addressed and explored in this thesis. The purpose is to collect a plethora of knowledge from people with personal and embodied experiences.

## CASE STUDIES

Studying certain case study projects from contemporary practice will together with the interviews and dialogues serve as a collection or assemblage of knowledge, assisting the project in how selected case studies engage when working on site and how their processes are structured in order to design successful temporary spaces and build engagement with people around topics of architecture's intersection of daily life. In continuation, also how one can involve people in acts of co-building.

## METHOD

## PROCESS DOCUMENTATION

Since the entire project focuses on the processual elements of what has been made, it is of interest and great importance that the process is documented as a coherent body of work. Methods of process documentation denote: the continuous production of a logbook, logging everyday with images and bullet points, photography of the process, landmarks within the process and of the events and performative actions done, video of the process and before mentioned actions, archiving sketches and all relevant material produced.

\_method

\_methods



# Contexts

In this chapter I will present the contexts where this thesis projects situates itself in, both in relation to architectural practice in the form of case studies and in addition, the two sites the project is situated in.

## case studies

### Raumlaborberlin

Formed as a collective group in 1999, raumlaborberlin has been concerned with "[...] immediate interaction in the urban environment, based on action and performance." (Mayer & Bader, 2018). The relevance of viewing raumlaborberlin's spatial practice as a case study for this thesis is: (1) the immediacy of their projects and interactions with people in first and foremost temporary projects, and (2) their mode of engagement through action (making, building, curating, mediating, organizing and facilitating) and performance, as in acting in spaces and negotiating said spaces as architects (raumlaborberlin, 2024).

Observing the product of raumlaborberlin's work it is evident that most of the projects are temporary, low tech, and about the performance of space in relation to how a public acts within them, as opposed to delivering a final form to a site. The collective views architecture itself as a tool, for instance inflatables, "[...] to stimulate a process rather than a final product". This statement links to Hansen's open form where the processual elements of architecture are in focus in contrast to the

\_contents in this chapter:\_

- \_case studies
- \_Chalmers
- \_Virserums Konsthall

### Staging Area: A Barn Raising in Two Parts

Staging Area was a two-part exhibition and build by Erin Besler in 2025. The first part was a staging of an in-progress build site of a barn structure inside a gallery, and the second part was the collective and participatory build effort of the structure itself. The exhibition and build celebrated the performative and collective aspects of barn-raising (Art Omi, 2026). What is of interest in this case study is the staging itself which effectively results in a collective build. Besler's staging of a work-in-progress situation communicates a work that is in process and invites visitors into said process. In our work in Virserum, staging our process will be a tool for our on site work in order to invite people into our making process.

This wonderful book written in 1974 by George Perec is a literal attempt at describing all details of daily life from the point of view of Perec situating himself on a square in Paris. Though this project has nothing explicit to do with architecture, the pseudo-ethnographic method of observing the everyday will inspire actions on site. Observing and understanding takes time and therefore situating oneself during longer periods of time on site assists in the understanding of the complexity of a context. What Perec indirectly shows us in his exhaustion of a place is that the environments in which we inhabit are not static entities, they are complex and intricate webs of everyday life.

### An Attempt at Exhausting a Place in Paris

## Inflatables in Architecture

Inflatables in architecture are not a new phenomenon, but stem from avant-garde practices in the 1960s, most notably with Ant Farm and their subsequently compiled manual 'Inflato Cookbook' (1971). This manual for how to make inflatables has been meticulously read through, transferring their embodied knowledge to us, in order for us to begin prototyping and making an inflatable.

In continuation, inflatables have been facilitators and place-makers for temporary interventions in space. "The new-dimensional space becomes more or less whatever people decide it is" is how Ant Farm describes the inflatable. In relation to the thesis, the inflatable is therefore viewed as a temporary space for improvisation and a form for engaging, sparking interest and inviting people into our work.

There are many other examples of inflatables in architecture, raumlaborberlin as mentioned before for example, however inflatables transcend architecture as well. For instance, in the 'paraSITE' project by artist Michael Rakowitz wherein inflatables were constructed as shelters for unhoused people, utilizing air-conditioning unit's fans as a source for airflow necessitated by inflatables (Almeida & Dale, 2026). With Rakowitz's inflatable shelters it is obvious that they are not solely a fun and positive space as described by raumlaborberlin, but also a space that can answer to immediate needs.

- \_contexts
- \_case studies

In the photo you will see the inflatable we cooked up at Chalmers, more about that process soon. Also, thank you Ant Farm for the 'Inflato Cookbook'!

### Fantastic Norway

Fantastic Norway was an act of going mobile with an architect studio, where architects Håkon Matre Aasarød and Erlend Blakstad Haffner collected problems and desires from peripheral communities in Norway. Instead of returning to a studio to attempt at solving problems and designing, they moved and stayed on site in order to directly situate themselves within the context they were working. Here they focused their efforts on processes and dialogue with locals, instead of tangible built results (Harboe, 2012).







Chalmers!  
The methods investigated in this thesis necessitate one or several sites in order to position our work there. Two sites have been chosen and represent the progression of the explorations from a more accessible and comfortable site to another site, still accessible, however more unknown to us. The reasoning behind this is to represent and begin a process of moving out into the real world where profound knowledges await, beyond the institutional sites this thesis departs from.  
The first context we have explored through on site making and actions is the architecture building (SB-1 building) at Chalmers. Here we have spent time building, making and prototyping, and in parallel to these processes hosted smaller pop-up events and spaces, and conducted interviews. These actions are considered as prototypes for continued evaluation and reflection throughout the process informing and building new knowledges to carry with us to the next site.

# contexts

\_contexts  
\_Chalmers



Virserum Konsthall!  
The second context we will explore is Virserums Konsthall in Småland where we are moving our practice, including some of the structures we have built at Chalmers for a two week period in April. We will live here for the duration of the two weeks where we will continue exploring the methods in this thesis also aided by the new embodied knowledges produced at Chalmers.  
After our on site work in Virserum, findings, reflections and conclusions are compiled into a reflection, a graphical roadmap of observations, reflections and actions done on site, as well as a compiled collage drawing showcasing what we built and how the methods in the thesis were tested.

\_contexts  
\_Virserums Konsthall



\_contents in this chapter:\_

\_interviews  
\_builds at Chalmers  
\_events  
\_collected knowledges

1:1 [one to one]

# Collected Knowledges

In this chapter I will present the processes of different modes of knowledge production in the forms of summaries of interviews we have conducted, process material from building/prototyping and documentation of different events. This gathering of knowledges collected [highlighted in CYAN throughout the chapter] from the interviews, explorations through making, and acts of event-making, place-making and performative actions in before mentioned situations will be reflected upon in the end of the chapter. The reflections will inform the following work in Vårserum, Småland, and meanwhile serve as a pre-study and tests of how to translate theory into actions assisted by the methodology and methods in the thesis.

## Interviews with Practitioners

Samuel Dias de Carvalho, Lisa Bengtsson,

Bruno Oliveira Gonçalves, and Mattias Gunnarsson.

We have conducted interviews and discussions with people working tangentially and within the scope of the methodologies we are exploring and researching. The interviews do not follow a common manuscript, neither do they seek to answer or deal with the exact same subjects and themes. A result of this is a collection of a wide array of experiences in order to receive insight and different perspectives from experiences in practice.

\_collecting knowledges  
\_interviews

Samuel Dias de Carvalho

Here follows a summary of the interview we conducted with Samuel Dias de Carvalho [12-02-2026] who among many other things is the co-founder of the ON/OFF collective, an interdisciplinary design group that is based in Berlin. He is also teaching at Chalmers at times. He studied architecture in Portugal and has worked in scenography, at raumlaborberlin, in teaching and is currently working parallel to teaching in a construction company's innovation department.

Among Sam's experiences in a wide array of projects in the ON/OFF archive we discussed alternative architect roles, more precisely that of the **curator and mediator of space**. By means of programming events or temporary spaces through a curatorial lens, meaningful interactions in space are easier achieved in Sam's experience. For example staging events that have easily understood activities where one can help. In addition we talked about what simple means the collective have used to program events to create spaces that invite people and spark interest. Two main approaches or strategies were discussed in regard to this: firstly, the **efficacy of using inflatables** or bubbles as signage and as inviting entities to ignite an event or space, and secondly by **starting a project by building a kitchen infrastructure** since "everyone can cook" and through cooking dialogues are naturally occurring where you "get past the awkward parts" of getting to know someone.

In continuation and in relation to methods of acting and making in space we discussed **performance** art as a reference for architectural method. For instance, he talked about the 'Kopf Kino' project as being a result of the collective's interests and inspiration from performative arts. Here the collective enacted performatively how one acts in a cinema, also by the simple act of projecting onto a public wall the space around changes into something else, in this case a cinema.



\_book and film tips:-

- (1) 'Artificial Hells' by Claire Bishop,
- (2) 'Détour de France' by Collectif ETC,
- (3) 'Garbage warrior' by Oliver Hodge

Lisa Bengtsson

Here follows a short summary of the talk we had with Lisa Bengtsson [11-02-2026] who is a multidisciplinary designer working in Göteborg, who is also part of the team at Bygglekplatsen in Biskopsgården in Göteborg. Lisa has studied both in England and at HDK Valand. The focus of our discussion was mainly around how Bygglekplatsen works as a playground where children build their environment themselves.

Lisa's main role at Bygglekplatsen is running their mobile unit that travels around in the city for pop-up events where children and also their parents build together. This act of **temporary space-making as events**, she described is an efficient approach for playfulness and action. Due to the temporary nature of the pop-up, visitors where in a sense forced to act immediately since time was limited, consequently the temporality in the event forces participants to improvise. Also, as a result of the contrast and disruption in the setting and context: engagement and interest is sparked. Approaches to **communication** and how people are invited are of great importance, something Lisa stressed throughout our talk. In continuation, questions regarding **continuity** came up where Lisa explained that continually returning and running events more than once establishes a trust and relationship with visitors resulting in more meaningful outcomes connected to learning.

Furthermore, we discussed processes of making, by contrasting children's making to adults. It is evident through Lisa's experiences that adults, the older the become, stigmatize making and solely focus on results, not the act itself reminiscent of Hansen's open form theory. These processes also need to have **open frameworks**, open for translation, adaption and change in response to specificities on the site such as weather, mood and number of people. This connects to the designing of processes and structuring of open frameworks for improvisation (Dell, 2019). It is evident that a framework is necessitated for these processes, although said program requires boundaries that are open to change.







\_collecting knowledges  
\_interviews

## Bruno Oliveira Gonçalves

Here follows a short summary of the talk we had with Bruno Oliveira Gonçalves [16-02-2026] who has worked on the construction side of projects and builds together with mostly raumlaborberlin and also with ConstructLab. Bruno studied architecture in Portugal and has in his practice worked with many different disciplines. To paraphrase his role within the scope of the raumlaborberlin projects: he together with others would step into a project after an initial planning period by raumlaborberlin, and build projects on site with other builders, sometimes student or the public.

The main focus of our conversation was around the processes and methodologies that on site work entails. With regard to pitfalls when working in the manner we are exploring, Bruno stressed the necessity of **curating the processes of working on site**. In continuation, said processes require planning beforehand, not necessarily exactly what is to be built or done, however how one will engage in the temporary time one is working on site. **Organisation** and programming precedes the on site work.

While working on site, the notion of improvisation came up. Bruno stressed that the line of work we are exploring necessitates an **improvised approach** where construction solutions cannot rely on expert craftsmanship or special tools, instead **low tech** principles with simple tools are a key. Understanding that things will not go as plan or work as intended is part of the process of making and this insight becomes a "continuous research project", on the **teaches through action**, as described by Bruno. This insight is in line with Donald Schön's description of how knowledge is embodied through reflection-in-action (Schön, 1991).

Lastly, we discussed his experiences of engaging through making on different sites around Europe. Bruno described three common denominators that he has almost always built first together with for example raumlaborberlin and ConstructLab: **a roof, a workbench/station, and a simple kitchen**.

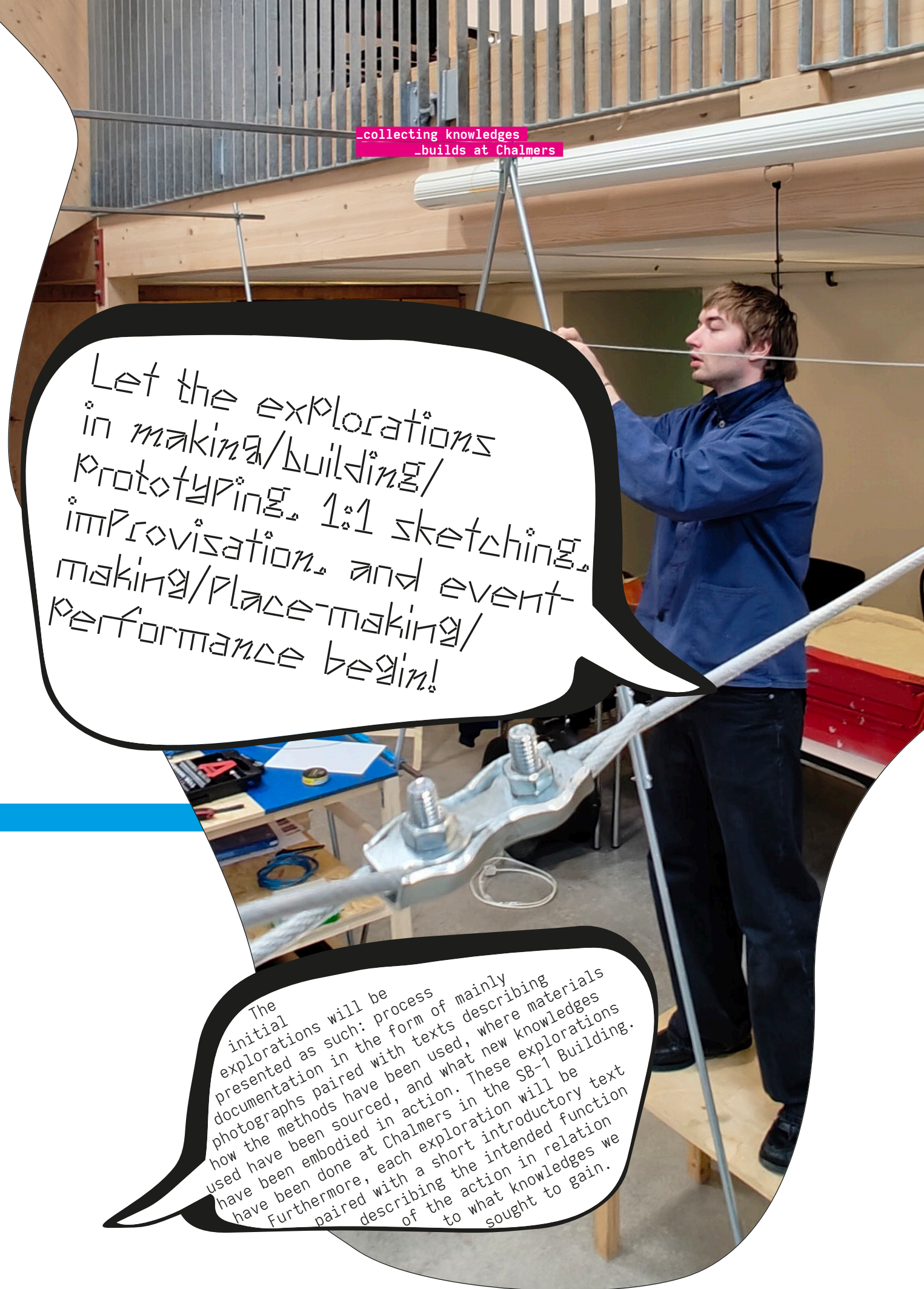
## Mattias Gunnarsson

Here follows a short summary of the talk we had with Mattias Gunnarsson [04-03-2026] who is an educator at HDK Valand, the art and design school in Gothenburg, and also runs MASU together with Susanne Westerberg. We reached out to him for his experience in making, especially in regard to MASU's temporary on site installation builds.

Our discussion moved between the present and our current work within the thesis to future scenarios of the practice we are exploring. Mattias, in relation to our on site work in Virserum, stressed the importance of **leaving things behind** as traces of our stay there, referencing raumlaborberlin's projects. Furthermore, we discussed how to invite people in and how to engage people in dialogue and making. Mattias referenced how he approaches projects when he is working on site and described the following insights: **always be present on site**, rather one meaningful interaction than many superficial ones, invite people into **low threshold and everyday activities**, and dare to **be relational**. It is evident that engagement necessitates being present and building relationships with people before we can begin making and talking.

Now it is finally time for action!

\_book  
and film tips from  
Bruno:-  
(1)House in Time  
by raumlaborberlin,  
(2)Convivial Ground  
by ConstructLab,  
(3) Polylema by  
raumlaborberlin,(4) Co-  
Machines by ON/OFF



\_collecting knowledges  
\_builds at Chalmers

Let the explorations  
in making/building/  
prototyping, 1:1 sketching,  
improvisation, and event-  
making/place-making/  
performance begin!

The initial explorations will be presented as such: process documentation in the form of mainly photographs paired with texts describing how the methods have been used, where materials have been sourced, and what new explorations have been embodied in action. These explorations will be used have been done at Chalmers in the SB-1 Building. Furthermore, each exploration will be paired with a short introductory text describing the intended function of the action in relation to what knowledges we sought to gain.



# Why?

In order to test the methods that differentiate themselves to how we have previously approached a design project we began making a portable work station.

The premise of this build was to: (1) start a process of embodied knowledge production through reflection-in-action, as described by Schön (1991) in order to understand how to orient oneself in the act of making in the 1:1 scale, (2) test how improvisation as described in the theory chapter works within a design-build process, (3) learn how to source materials, (4) understand how we work together collectively, and lastly (5) create a mobile work station to simulate the movement from the architect's studio to situating our work on site and in movement.

Sketches were made in the 1:1 scale in order to understand how to build the main structure. A very direct approach, utilizing trial and error to move forward.

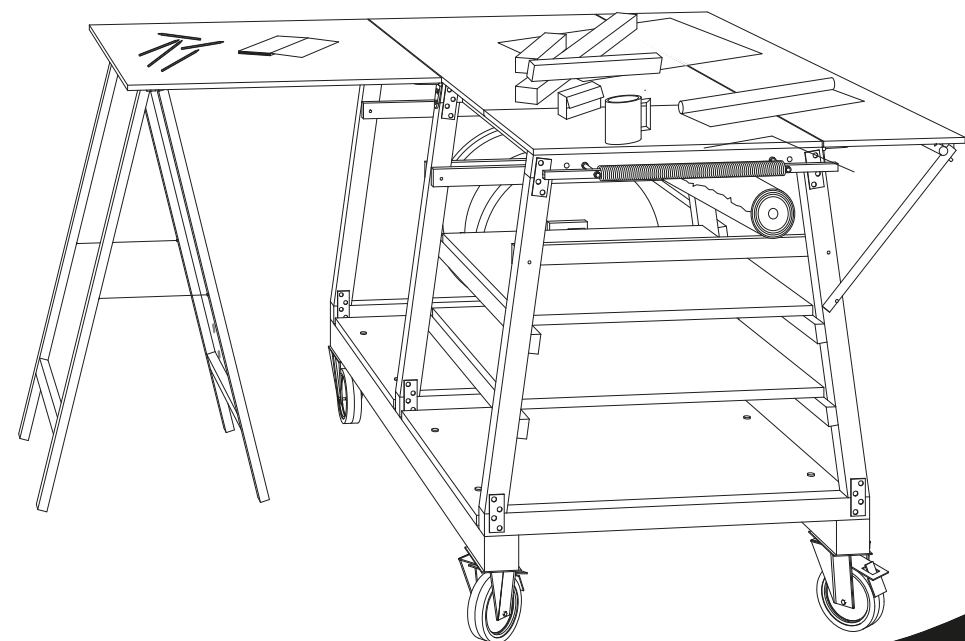
Paint was found at home and consequently used. It looks a lot like a Bauhaus workbench now, but we made do with what we had.

An example of making do with materials at hand, through improvisation. The portable workbench necessitated a handle for easier moving. Using steel pipe from the workshop that we found, a threaded steel rod and bolts (also found), and found rope it could be made. We answered to an immediate need by making do with materials at hand, as described by Krompegel-Anliker (2025). We did not know what the handle would look like, there was no physical end-goal in mind, instead a "goal corridor" or trajectory, as described by Dell (2019). With the materials we had at hand we could answer to our need.

Material was sourced from following: (1) surplus wood from the architecture wood workshop, (2) found materials from waste and dumpsters, (3) desktops from the caretaker of the SB-Building, (4) hardware was bought from: Clas Ohlson, Architecture Workshop, Återbruket (re-use shop), and Bauhaus (Building supplies store) (see full material sourcing list in appendix).

All materials in are reused or sourced surplus, except for the hardware which proved to be very difficult to find reused.

## Portable Work Station!



\_collecting knowledges  
\_builds at Chalmers

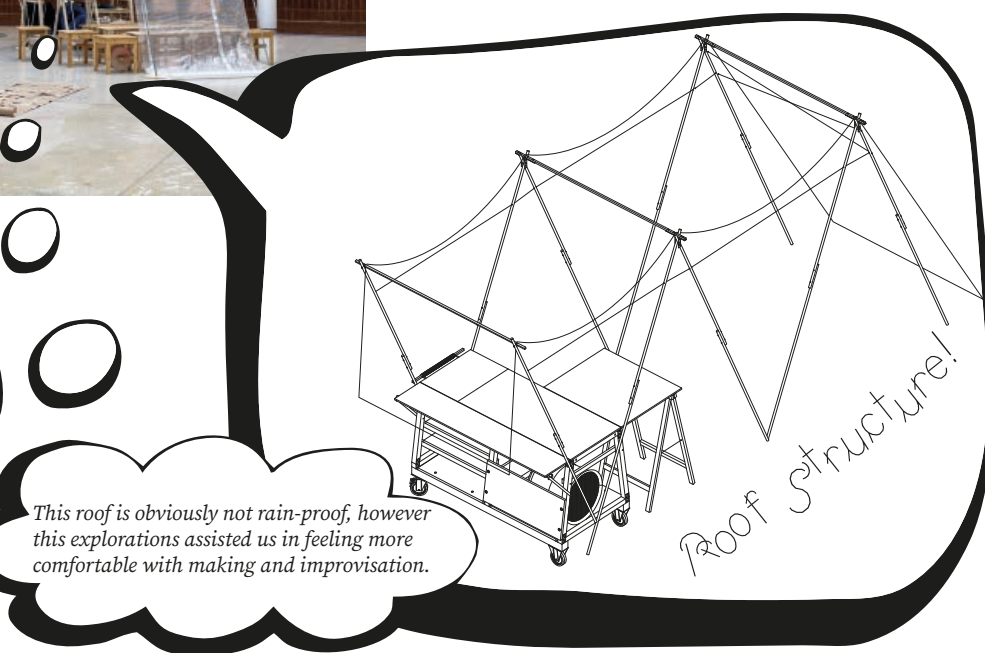
This fragmented process collage gives insight into our making and building of the portable workbench, there is clearly more to be said, however representing a process far from linear necessitates an entire book which is not possible to show here.





**Why?**  
The **premise** of this act of making was to continue exploring how build processes develops and to continue our prototyping. Referencing the interview with Bruno, one common denominator within the making processes on site as researched also through the case study ('raumlaborberlin' and 'inflatables in architecture') was the need to have a roof. A roof is built early in the process in order to: (1) **define the space and place we are working in**, (2) as an initial exercise to "warm up" for continued making on site, and (3) an attempt at making a partial weather protective roof.

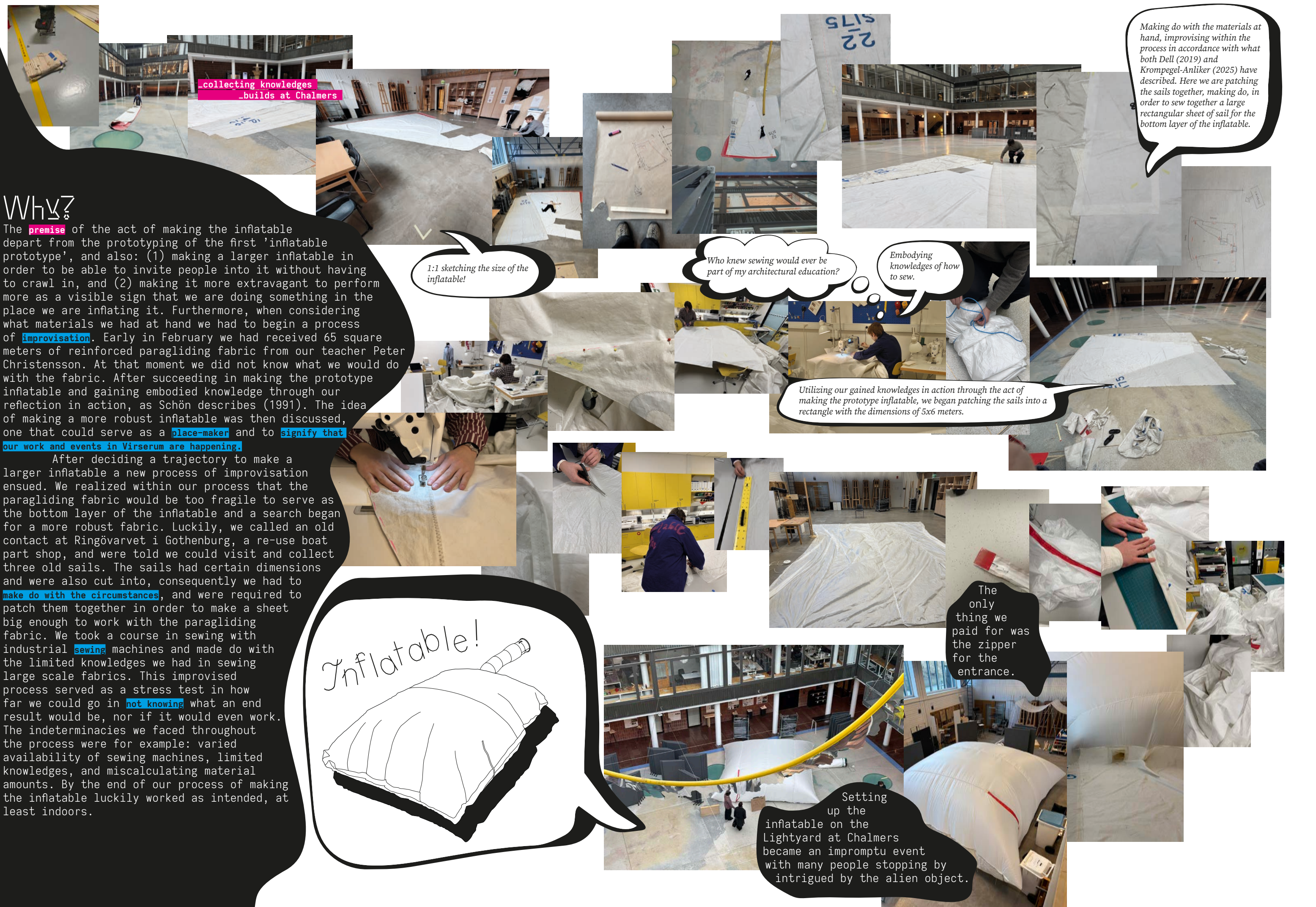
The roof also serves as part of a framework for improvisation, at that moment for our continued work at Chalmers, loosely defining the space for improvised processes as described by Dell (2019). Referencing Hansen's open form, the structure built is regarded as an **open framework** responding to changing immediate needs (Wolinski, 2014).



**Why?**  
To reference the interview with Sam Carvalho, an inflatable structure in his experience served as an ice-breaker for dialogue and sparking interest in what we are doing. With this in mind, considering what architectural ethnography entails, observing the everyday life and the act of, as Kaijima describes, reconnecting missing pieces and answering to specific and situated needs of the people and the site (Kaijima, 2018). An inflatable can serve as the first step to spark dialogue. The **premise** for this prototype of an inflatable is: (1) utilizing the efficacy of the **inflatable** as a physical facilitator to spark dialogue and interest which is derived from the

interview with Sam Carvalho and the case studies of raumlaborberlin and inflatables in architecture, (2) exploring and learning what one method and process of making a **temporary space** entails, (3) to learn in the 1:1 scale how to make an inflatable, (4) to continue exploring modes of improvisation and making do in accordance with Dell (2019) and Krompegel-Anliker (2025), and (5) testing the **performative action** of inflating a room in spaces with the purpose of sparking interest from people passing by.





# Why?

The **premise** of the act of making the inflatable depart from the prototyping of the first 'inflatable prototype', and also: (1) making a larger inflatable in order to be able to invite people into it without having to crawl in, and (2) making it more extravagant to perform more as a visible sign that we are doing something in the place we are inflating it. Furthermore, when considering what materials we had at hand we had to begin a process of **improvisation**. Early in February we had received 65 square meters of reinforced paragliding fabric from our teacher Peter Christensson. At that moment we did not know what we would do with the fabric. After succeeding in making the prototype inflatable and gaining embodied knowledge through our reflection in action, as Schön describes (1991). The idea of making a more robust inflatable was then discussed, one that could serve as a **place-maker** and to **signify that our work and events in Virserum are happening**.

After deciding a trajectory to make a larger inflatable a new process of improvisation ensued. We realized within our process that the paragliding fabric would be too fragile to serve as the bottom layer of the inflatable and a search began for a more robust fabric. Luckily, we called an old contact at Ringövarvet i Gothenburg, a re-use boat part shop, and were told we could visit and collect three old sails. The sails had certain dimensions and were also cut into, consequently we had to **make do with the circumstances**, and were required to patch them together in order to make a sheet big enough to work with the paragliding fabric. We took a course in sewing with industrial **sewing** machines and made do with the limited knowledges we had in sewing large scale fabrics. This improvised process served as a stress test in how far we could go in **not knowing** what an end result would be, nor if it would even work. The indeterminacies we faced throughout the process were for example: varied availability of sewing machines, limited knowledges, and miscalculating material amounts. By the end of our process of making the inflatable luckily worked as intended, at least indoors.



-collecting knowledges  
\_builds at Chalmers

1:1 sketching the size of the inflatable!

Who knew sewing would ever be part of my architectural education?

Embodying knowledges of how to sew.

Utilizing our gained knowledges in action through the act of making the prototype inflatable, we began patching the sails into a rectangle with the dimensions of 5x6 meters.

The only thing we paid for was the zipper for the entrance.

Setting up the inflatable on the Lightyard at Chalmers became an impromptu event with many people stopping by intrigued by the alien object.

Making do with the materials at hand, improvising within the process in accordance with what both Dell (2019) and Krompegel-Anliker (2025) have described. Here we are patching the sails together, making do, in order to sew together a large rectangular sheet of sail for the bottom layer of the inflatable.





\_collecting knowledges  
\_events

## Why make temporary events and places?

How could the structures we have built become operative elements in space and both define a place for a certain action and also serve as a backdrop for an event? Considering the means an architectural ethnographer requires to understand the everyday milieus connected to the site as described på Kaijima (2018), the investigation necessitates dialogue and knowledge transfer between ourselves and people living in the proximities of the site. Therefore, to test how we could engage people in dialogue about architecture's role in daily life, we explored how to spark interest and dialogue through the methods of event making, place-making, and performance. The **premise** of making these events and temporary spaces is to investigate our roles through the lens of curating and facilitating activities and spaces wherein they occur. Our roles within the places and events we produced becomes performative, since the starting point of the event and place departs from us performing in space, and thus attempting to communicate what is happening with reference to the case study of raumlaborberlin's practice.

Snapshots of these temporary events and places are presented here. Firstly, a temporary lunch space pop-up on the Lightyard in Chalmers Architecture School, previously a large space for mainly temporary course exhibitions, at our moment of intervention: a lunch room for dialogue. Secondly, pop-up cinemas in the architecture building: one outside the elevator on the fifth floor, and one under the roof structure on the Lightyard.

## Making a temporary lunch space!

We made do and improvised with the materials we had and could find in close proximity to the lightyard in order to make a temporary space for eating lunch. Through performative actions by acting out a lunch room ourselves by sitting in the space we created, eating and talking, some friends eventually began showing up. Some also stopped to ask what was going on and what the inflatable was.

The new knowledges gained from this temporary action were: (1) **lowering the threshold for dialogue** by eating together assisted in persuading people to stay for the lunch break with us, (2) those who stayed were people we were friends with, there is therefore a need to **build relationships** with people before we can expect them to join in activities, (3) **enacting the space we wished to communicate** (lunch room) through us performing worked and

people passing by were intrigued, and (4) improvising and making do, after Dell (2019) and Krompegel-Anliker (2025), in order to temporarily redefine a space necessitated only the **few elements** of: tables, chairs, a sign, our inflatable prototype to draw attention, and us performing.

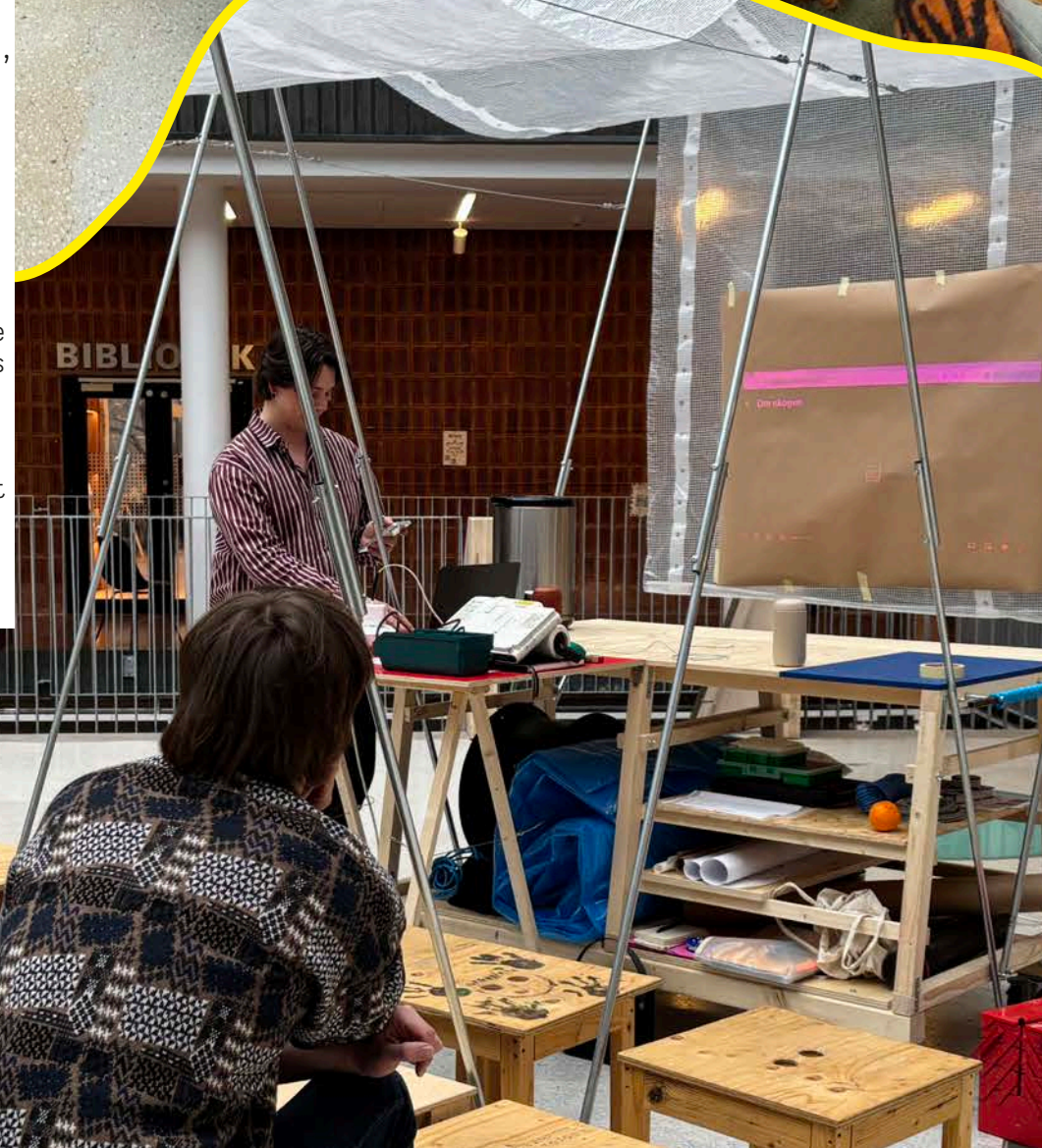
Reflecting on this short event, it can be argued that making this pop-up lunch space facilitated improvisation from our friends, as Hallam and Ingold (2007) write, referencing Edward Bruner, that the everyday and culture is improvised since you can not plan every specific circumstance of your day. Therefore, some of our friends may have had other plans for their lunch, however due to our temporary lunch space popping up in the path one takes to go eat lunch, our friends improvised in the moment and changed their plans to eat with us instead of what they initially had planned for.



\_collecting knowledges  
\_events



\_collecting knowledges  
\_events



\_collecting knowledges  
\_events

## Making a pop-up cinema!

We also hosted pop-up cinemas through the act of place-making. Either by utilizing an already existing space (outside the elevator) or making do with the structures we had built (portable work station and roof structure), we invited people to sit down and watch documentaries we had curated beforehand (Post Capitalist Architecture TV documentary series by Joar Nango, an interview with Anne Lacaton for Louisiana Art Museum, and a documentary by Peter Magnusson on the Swedish forest industry 'Om skogen').

Again, we performed what a cinema visit entails, sitting quietly facing a projected screen and watching. Outside the elevator we had a total of 47 visitors, at most 16 at one time. The new knowledges we gained from this temporary action were: (1) **place-making in a space that people regularly move through forces interaction**, (2) if an **activity is known** such as going to the cinema, people act accordingly, for example, some apologized when passing by and making noise, and when a documentary was over most people stood up and left our temporary cinema, and (3) **lowering the threshold** where a visitor could either sit quietly and watch or talk with us helped as an ice-breaker to talk about everyday subjects, in this case the everyday life of us as architecture students.



\_fig 3. [retroactive drawing  
for Chalmers]

Retroactive drawing  
collecting all the things  
we made and a selection  
of the events and places  
we curated.

MAN KAM  
GÅ IN  
[TOP ROOM: BUBBLAN  
STAN GÖRÖSS?]  
BUBBLAN

roof  
structure!

inflatable!

portable  
work  
station!

inflatable  
prototype!

\_collecting knowledges  
\_collected knowledges

temporary  
lunch  
space!

MAN KAM  
GÅ IN  
[TOP ROOM: BUBBLAN  
STAN GÖRÖSS?]  
BUBBLAN



# Collected knowledges

Since the knowledge produced in action is often tacit and derived from the action itself and not from verbalizing the knowledge beforehand it is difficult to point to all the knowledge produced in our initial explorations at Chalmers (Schön, 1991). However as Schön (1991) describes the different forms of action are reflected upon in practice. I will therefore assume an analytical lens when considering what has been made at Chalmers and the knowledges I have collected. Embodied knowledge is a vague word, however I will use this terminology to point to the knowledges produced through our acts of making/building/prototyping, 1:1 sketching, improvisation, interviewing, and event-making/place-making/performance, by analyzing the documented process. This learning can be described as such: learning by doing and is presented previously as reflective snapshots in dialogue bubbles and thought clouds.

Considering the acts of making/building/prototyping as operative methods to enable explorations in improvisation and the 1:1 scale, one main learning is how to design a process for improvisation both in relation to what Dell (2019) describes and what Krompegel-Anliker (2025) describes as making do. Improvisation and making do required me to let go of a notion of a final form as a goal in design, instead reflecting and positioning actions in an open framework assisted in a continuous movement through a process, and allowed for a trial and error approach due to indeterminacies in the process. When we initially defined the trajectories for our investigations in making and building things we quickly realized that "goal corridor" was valuable to define, however we were forced to make do within the circumstances, being time and material resources, to make do and sift our most immediate needs and only answer to them, not all of our needs. With this new embodied knowledge in regard to what comes next, it is obvious that we will want to do a lot more in Virserum than we are capable of doing, and we will therefore be required to clearly define the site's and people's most immediate needs and move in that trajectory on site. Working on site will require an open framework.

In continuation, making in the 1:1 scale entails a complex web of: (1) improvisation, (2) sourcing reused, surplus and new materials, (3) making do with said materials at hand, (4) using low-tech construction principles as derived from our interview with Bruno and from the case studies of raumlaborberlin and ConstructLab, (5) making structures open for adjustment, adaptation, and disassembly, and (6) documenting the process in order to have material to retroactively analyze and reflect upon.

With regard to our interviews with practitioners we have learned that: (1) improvisation is implicit in working on site, both in the acts of making and in the interaction between people, (2) you have to take on the role as a curator, organizer and programmer of the spaces you seek to activate, (3) clear communication is necessitated when attempting to engage people in dialogue and building together, (4) working and making on site "teaches through action" as Bruno described and as Schön (2019) also points to as reflection-and knowing-in-action, (5) if you are to engage people in dialogue and building a low threshold for action is required, and (6) performing in the events and places you want to make assists in communicating what happens.

Reflecting-in-action embodies knowledges as evident from our explorations at Chalmers. I have tried to summarize them

coherently, albeit in reflection it is clear that much of the knowledge is tacit as noted by Schön (1991).

However, we are not done yet and our search and collection of knowledges will continue. The embodied knowledges collected in this chapter will now assist in our work on the next site in Virserum, Småland. Here new learnings await, however it is clear that we cannot know what will happen or what we will build. Improvisation will continue in our coming act of making things.

Let us take these new knowledges to Virserums Konsthall!





\_contents in this chapter:\_  
\_introduction to our on site work  
in Virserum  
\_retroactive overview schedule  
\_process roadmap  
\_the inflatable in Virserum  
\_a workbench and a roof  
\_collected knowledges on site

1:1 [one to one]

# Collecting Knowledges On Site in Småland

In this chapter I will present the processes of different modes of knowledge production from our on site field work at Virserums Konsthall in Småland, in the forms of process material from making and building, documentation of different events and workshops, an illustrative roadmap timeline highlighting reflections in action and activities of each day. Our on site work is regarded as continued testing of the translation of theory into action with the use of the methodology and methods of the thesis. In continuation, this gathering of knowledges collected in Virserum [highlighted in

CYAN throughout the chapter] will be reflected upon in the end of the chapter, paired with a similar retroactive drawing as seen in the previous chapter. These reflections will together with the reflections of our work at Chalmers serve as a basis for compiling the results and open the thesis up for a final discussion.

\_collecting knowledges on site in Småland



Next stop: Småland!

VIRSERUM



# Virserum and Virserums Konsthall

We have now arrived on site in Virserum in Småland, a small town with a population of around 1700 people. Another site for continued exploration was necessitated in order to move our work closer to the real world. Deciding on Virserum Konsthall as our site outside Chalmers was a result of making do with the immediate circumstances we were in, as Krompegel-Anliker describes as improvisation (2025). Upon realizing the need for a site outside Chalmers we began making a list, in early February, of possible institutions and smaller municipalities to reach out to, and Virserum Konsthall was surprisingly the first ones we called and they were very intrigued and keen on collaborating with us.

Virserum Konsthall is, as mentioned before, an institution and evidently accessible to us, however it is unknown in contrast to how we have perceived Chalmers (not an unknown space) as a site for initial explorations. Furthermore, in relation to temporal aspects within the project itself, we required a mediator on site, in order to enable us to: (1) have access to tools and materials, (2) have a site to work on without requiring permission from for example a municipality or a landowner, (3) not have requirements from a client, and (4) have access to Virserum Konsthall's local network for communication, invitation, and help from staff. Without these four requirements we would not have had time to explore what on site work entails within the short amount of time we had.

The process will be further explained in the coming pages, and before we begin I will briefly explain what we have done at Virserums Konsthall, and in addition in the town of Virserum. Coupled with the collected learnings from the previous chapter and in relation to the case studies and theoretical concepts researched in this thesis, the explorations into how to practice architecture through: making/building/prototyping, 1:1 sketching, improvisation, and event-making/place-making/performance, could continue in this other context. In Virserum, we, together with visitors to the art gallery, and children from a local junior high school,

built an outdoor workshop and atelier area. Together we built two structures (movable workbench and a roof) that now serve as points of departure for a continued development process for the Konsthall, not as a final products. This is related to learnings from the case studies, for example raumlaborberlin's approach, Hansen's open form and regarding architecture as a continuous process, and where to depart from in on site work as discussed with Bruno in our interview.

What follows now is: (1) a retroactive overview schedule of our two weeks in Virserum. (2) an annotated roadmap detailing our activities throughout the two weeks. (3) selected photographs from our on site work. (4) a compiled retroactive drawing of what we did in Virserum. and lastly (5) a reflection over the collected knowledges from Virserum.



\_collecting knowledges on site in Småland  
\_introduction to our on site work in Virserum

1. **Monday [06-04-2026]:**  
Packed the car with tools, the roof structure, inflatable and fan, and clothes for our two week stay. Drove from Göteborg to Virserum (one day late due to the storm). Stopped by our site located outside the gable of Virserums Konsthall.
2. **Tuesday [07-04-2026]:**  
First day on site at Virserums Konsthall. We were shown around the premises and what materials the konsthall had at hand. Began staging, with reference to Erin Besler's staging (Art Omi, 2026), our work area in proximity to our site with help from the roof structure. Initial observations and discussions about what we wanted to do were made.
3. **Wednesday [08-04-2026]:**  
Continued staging our area, set up: signage, tables, and pennants. Began 1:1 sketching and construction of an outdoor, movable workbench. Planned for Thursday's and Friday's open co-build workshop.
4. **Thursday [09-04-2026]:**  
Prepared for the open co-build workshop in the morning before the Konsthall opened. Defined clearer tasks for the workshop to lower threshold for engagement. Had three visitors help us paint facade cladding for the workbench. Continued building the workbench with materials at hand.
5. **Friday [10-04-2026]:**  
Moved our work area to the front of Virserum Konsthall to continue the open co-build there. Set up the inflatable. Had talks with many visitors inside our inflatable and in relation to our in-progress build. Got in contact with the local junior high school and booked a full day workshop with students and the art teacher the coming Monday.
6. **Saturday [11-04-2026]:**  
Rest day!
7. **Sunday [12-04-2026]:**  
Rest day! Prepared materials and a presentation for the workshop at the local junior high school.

2 Weeks on site in Virserum:  
Retroactive overview schedule

\_collecting knowledges on site in Småland  
\_retroactive overview schedule

8. **Monday [13-04-2026]:**  
Arrived at the local junior high school and met with the principal and teachers. Presented what we are doing in Virserum and gave an overview of what architecture is and what architects do to the students. Made two collective maps of Virserum in accordance with how the children perceived the community they live in. The collective maps were drawn on scaffolding plastic that will be constructed into a roof for the outdoor area at Virserums Konsthall. The day was a success and the teachers invited themselves and two classes to join the closing event.
9. **Tuesday [14-04-2026]:**  
Back at the Konsthall. Had a meeting with staff and planned our closing event for Friday. Continued building the workbench and attached plywood sheets for storage and as surface to work on. Hosted a workshop together with Konsthallen in the evening where we built cardboard architecture models together with local children.
10. **Wednesday [15-04-2026]:**  
Continued building on our site and planned for the last two days. Had continuous sit downs to reflect on our work so far.
11. **Thursday [16-04-2026]:**  
Drove to Växjö in the morning to pick up Alfred who has been filming our process at Chalmers and will film our last days of work in Virserum. Continued building and prepared for the closing day. Met Kenth and talked for a long time about Virserum. He also came back with his friend Thomas to help us with in making the roof for the outdoor area.
12. **Friday [17-04-2026]:**  
Prepared and set up three stations for three student build teams from the local junior high school. The children arrived and collective making, painting and sketching ensued. Inaugural ceremony where the children had lemonade and chips where we talked about what we had made collectively. Moved the closing event to the front of the Konsthall. Served tomato soup to visitors. Packed everything and left Virserum.
13. **Saturday [18-04-2026]:**  
Hectic day of transporting all our things home to Gothenburg.
14. **Sunday [19-04-2026]:**  
Rest day!



Day 1

Though only a three hour drive from Göteborg, the logistics behind the transport of our tools, materials, the roof structure, inflatable, industrial fan, and our clothing was a nightmare. Improvisation was again necessitated within the logistical planning for transport. What vehicle we could borrow became an indeterminacy and required us to improvise what we could bring with us with regard to the size of the transport. Initially we had wanted to bring the portable work station, however, since we could not afford renting a larger vehicle, the car we were able to borrow could not fit the workstation and therefore we had to make do with the circumstances. Our "goal corridor" or premise, as described by Dell (2019) had now changed marginally wherein the portable work station would not be part of our on site work.

Centralkonditoriet

Inspired by George Perec's exhaustion of a place in i Paris (1974/2010), we decided to have coffee at the same local bakery (Centralkonditoriet in Virserum) everyday when we had time in the morning. This with the hopes of building trust and sparking conversation with the owners and hopefully finding out more about the daily life in Virserum, like architectural ethnographers as described by Kaijima (2018).

Merchandise as performative tool to signify that we are part of the space we are setting up. Made with spray paint, a stencil and vintage French workwear jackets.



The town of Virserum feels bigger than we expected.

\_collecting knowledges on site in Småland  
\_process roadmap

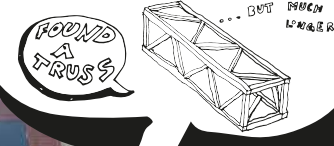
Day 2

On the first day on site we fell back into old habits of how we have approached design projects before and felt anxious in the fact that two weeks already felt very short. We looked back and began reflecting on the theoretical concepts and the case studies we are engaging with in this thesis and realized that we needed action, not more planning. Although the action we required had to wait for the next day, since much of the day was us place-making the space where we were supposed to work to convey an active work site and invite people in.

LOTS OF LUGGAGE!



Making do with materials at hand as an answer to immediate needs (Krompegel-Anliker, 2025)

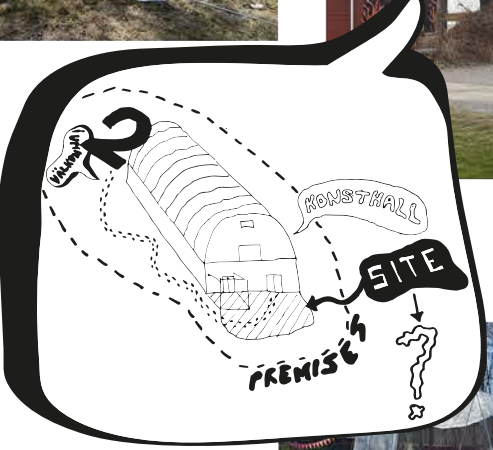


\_collecting knowledges on site in Småland  
\_process roadmap

Day 3

We immediately began making today after yesterday's anxiety to start. In dialogue with Adelina and Julia (staff at Virserum's Konsthall), we set up a trajectory and premise for our work on site. The konsthall was in need of a better outdoor space to move their indoor youth atelier outside in the spring and summer. Therefore, we now had a "goal corridor" as described by Dell (2019). In order to move into action we began our process of improvisation by taking inventory of the materials at hand. We made do with an old wood truss from a previous exhibition and utilized its dimensions as an open framework for a workbench to build upon.

Should we maybe just start building and move into a process? We cannot just sit here for two weeks thinking about what to do. We need action! We are here to make in the 1:1 scale! Perhaps we should jump to it and improvise!



Tillsammans - Bygga för framtiden  
"Together, Future-Building"





# Day 4

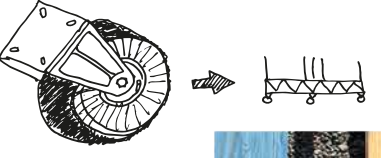
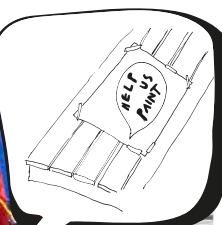
Today was the first day of the open co-build workshop. In hindsight it was bound to fail had we only followed our plans, however in the improvisatory spirit we now were in after yesterday's action we managed through **trial and error** to engage three visitors in helping us build the workbench. As a consequence of a discussion we had with Adelina, who thought we needed to clean up are work site and clearly define stations for helping, we began **curating and programming the space** for different tasks utilizing ourselves performatively by doing the tasks ourselves in the beginning in order to be able to ask for help. Our actions in space, in reference to raumlaborberlin's practice, and our **staging** of a build, in reference to Erin Besler's staging and our interview with Sam Carvalho, assisted in lowering the threshold to invite people into collective acts of making. Meanwhile we also made **signs** asking people to help us, in this case, to paint facade cladding.

Fantastic weather today, got a sunburn!



It is too messy! We need to have clear stations for co-building in order to lower the threshold.

Thank you Hedvig, Heiki and Ferdinand for you help!



Low tech connections for easy adaptation, disassembly and transformation in the future. An open framework to continue to build upon.

Movability of the workbench was a desire from the staff of Virserums Konsthall.

painting and facade cladding station we inflated the **inflatable** right in front of the entrance. What surprised us was the fact that visitors of all ages understood the inflatable as we had intended it. A **temporary space to lower thresholds for dialogue and making**, and as signage, signifying that we are present on site, in accordance with how Sam described the efficacy of inflatables in our interview with him.

# Day 5

On the second day of our open co-build workshop we had trouble engaging visitors in making and building together with us. Staff from the Konsthall however, helped us attach facade cladding and painting which allowed us to get to know them better. We had moved our work site temporarily to the front of the Konsthall in order to be more visible and hopefully spark interest and dialogue. We had not been able to set up the inflatable yet, due to unpredictable winds after the storm the weekend before, however today had better conditions. After setting up a



Two visitors who were retired and had moved to Virserum recently were amazed with the inflatable. I had to help them inside, and when they had entered they began laughing and immediately understood what, as I described to them, the inflatable did in a context. They began discussion things we should do with the inflatable, mentioning having a theatre inside for instance.

\_collecting knowledges on site in Småland  
\_process roadmap

\_collecting knowledges on site in Småland  
\_process roadmap



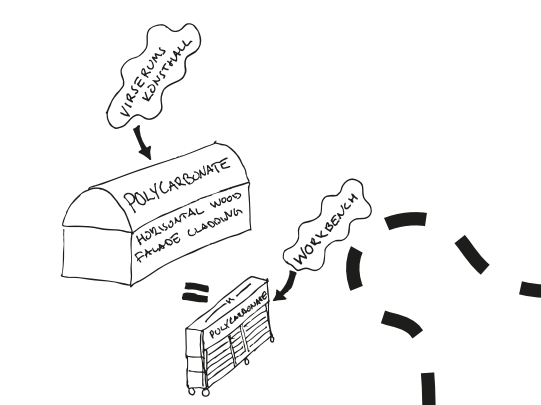


Thank you  
Maggan and  
Dacke for  
hosting us!



Collective making with  
children is chaotic and  
exhausting.

The further into our on site work  
we become more comfortable in  
the act making since we have  
learned by doing, and embodied  
knowledges in certain low tech  
building techniques through our  
reflection in action as described  
by Schön (1991).



1:1 sketching of cladding  
of workbench.

Making do with materials  
at hand (perforated metal  
strapping) as construction  
solution for attaching  
polycarbonate. This  
solution allows for  
reversibility and simple  
disassembly for future  
iterations.

## Day 8

The day was spent off site  
at the local junior high  
school where we hosted  
a collective mapping  
workshop with children  
between the ages of 13-  
15. This was considered as  
another event-making trial  
wherein our roles as **curators**  
and **facilitators for engagement**  
was explored in a completely unknown  
situation. The children were  
tasked with drawing and mapping  
how they perceived Virserum  
and its surroundings. By  
allowing them to freely draw  
on a large plastic sheet on  
the floor, the **low threshold**  
worked well in engaging  
most, thought not all, in  
collectively making the map.  
This gave a very interesting  
insight into how the children  
perceive and experience their  
everyday life in relation to the town  
they live in. When the children were  
actively drawing discussions about  
Virserum naturally  
came about.



It was easier to talk with the kids  
about how they perceived and  
experienced their everyday life in  
Virserum when they were actively  
making the map.



Making an inflatable  
with tape and hot  
glue gun was easier  
than we expected.

## Day 9

Since we have been working  
outside, and until day nine  
been lucky with the **weather**,  
our workflow had to adapt  
to the new circumstances  
with more wind and short  
rain showers this day.  
To continue, we had  
to face the fact that  
only two people (Philip  
and I) was too few to  
do all the things we had  
initially planned for.  
Consequently, **the premises**  
**had to be reformulated** within  
our process of improvisation  
resulting in the goal of  
leaving a functioning workbench  
and roof behind both open for  
further iteration by the staff  
and with future visitors. We were  
reminded again of the trial and  
error nature of making and the  
**inescapable fact of indeterminate**  
**circumstances** that necessitate  
improvisation and making  
do with what is at  
hand.



The workbench is referencing the  
expression of Virserums  
Konsthall's barn-like building  
with horizontal facade cladding  
and polycarbonate roof.

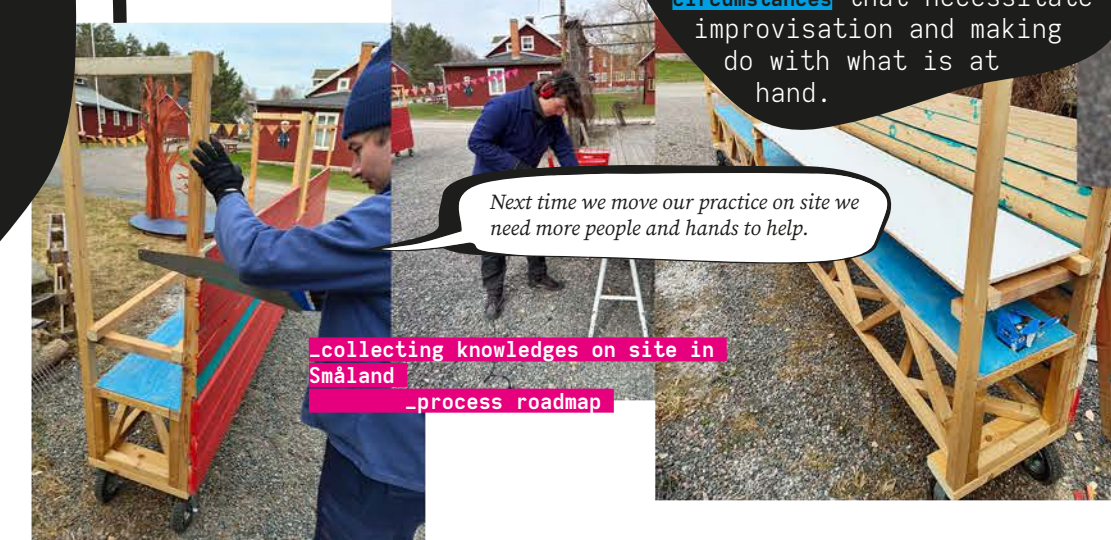
ONLY US  
BUILDING TODAY!

## Day 10

It is slowly dawning on us what  
it actually is that we are doing,  
especially on this day without  
any visitors and just ourselves  
reflecting-in-action. These new  
modes of engagement through making,  
improvising and working on site entail:  
(1) us **acting in space** as if we know what  
we are doing, (2) **building networks** and  
positioning ourselves in existing  
local networks of the site,  
(3) figuring out how to invite  
and lower thresholds for  
people to join our process of  
making, and (4) realizing that  
improvisation is how we work  
in our daily lives and also in  
practice. I will expand on this  
in the coming reflection and next  
chapters.



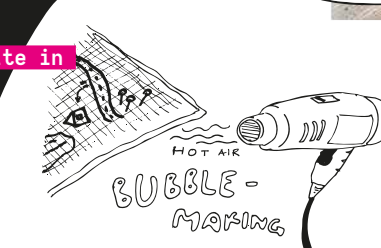
Fusing the two collective maps made by  
the children from the local junior high school  
to make a roof for the outdoor workshop  
and atelier area.



\_collecting knowledges on site in  
Småland  
\_process roadmap



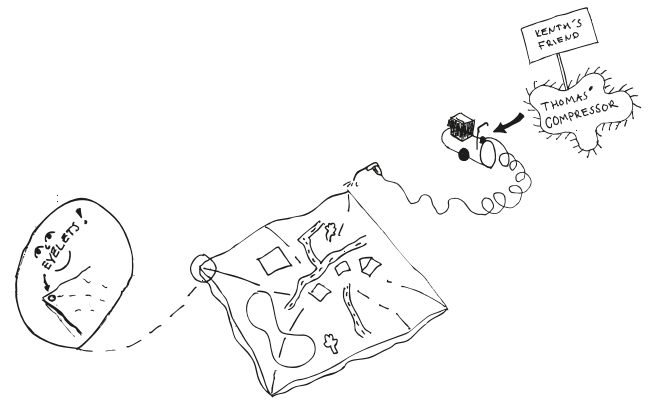
\_collecting knowledges on site in  
Småland  
\_process roadmap





Day 11

During the two weeks we had continuous talks with visitors, however we had failed to engage more people apart from the staff and visitors to our two day co-build workshop. Although this changed in the last two days. While working, a retired man named Kenth (born in Virserum) visited our area intrigued by our project. We talked about his everyday life and the historic furniture industry in the area, and explained what we were trying to do in our thesis project. We exchanged contacts and figured we would not meet him again. After continued preparations of our site before Friday's closing event, we faced a problem with the roof. Our idea was to fuse the two collective mappings drawn by the children together and inflate the roof utilizing a bicycle valve, however it was evident that a bicycle pump would take hours to work. I then called Kenth and asked if he had a compressor which he did not, although his friend Thomas did and both showed up in the afternoon and helped us for two hours. We had finally situated ourselves into the local network, like the architectural ethnographers described before. During the two hours we had discussions about life in Virserum with Thomas (who had lived in Virserum his entire life) and Kenth who was keen on continuing our previous dialogue.



TRIPOD TEST!



Preparing for tomorrow's closing event by 1:1 prototyping tripods, to be constructed together with the two classes from the local junior high school.



Our constant return to Centralkonditoriet (the local bakery) finally paid off! We had a long unprompted discussion with the baker who had lived in Virserum for over 30 years, talking about his experiences seeing a once lively town with almost double the amount of inhabitants, to a decline in businesses, amenities and people, also demolitions of many abandoned houses. He shared many of his thoughts about the future of Virserum with us, and we left with another glimpse into the everyday life.

\_collecting knowledges on site in Småland  
\_process roadmap



The curation of active events requires constant care and maintenance, setting up, cleaning, and packing up.



Attaching the cart to existing context. With steel loops and carabiners, the composition of the site could adapt to future situations.



MOBILE OUTDOOR  
ATELIER AND  
WORKBENCH

\_collecting knowledges on site in Småland  
\_process roadmap



Day 12

The trajectory or premise of our on site in Virserum had within the process morphed into something completely different to our initial ideas, we have been required to improvise within the process. The closing event had become what we were working towards in the final week where we hoped the children would complete the first iterations of the site we had been working on. After two weeks of moving through uncertainty, we were now hoping to do a final action together with the visitors. Three building teams were divided up to rotate between the three stations we had staged. Inviting the children into collective improvisation, they were tasked to design a logotype for the workbench and the outdoor atelier. Furthermore, inviting them into collective acts of making, they were tasked to construct two tripods, from rope and thicker branches we had found, to carry the roof. Lastly, inviting the children to consider future iterations within the open framework we had sought to design on the site.









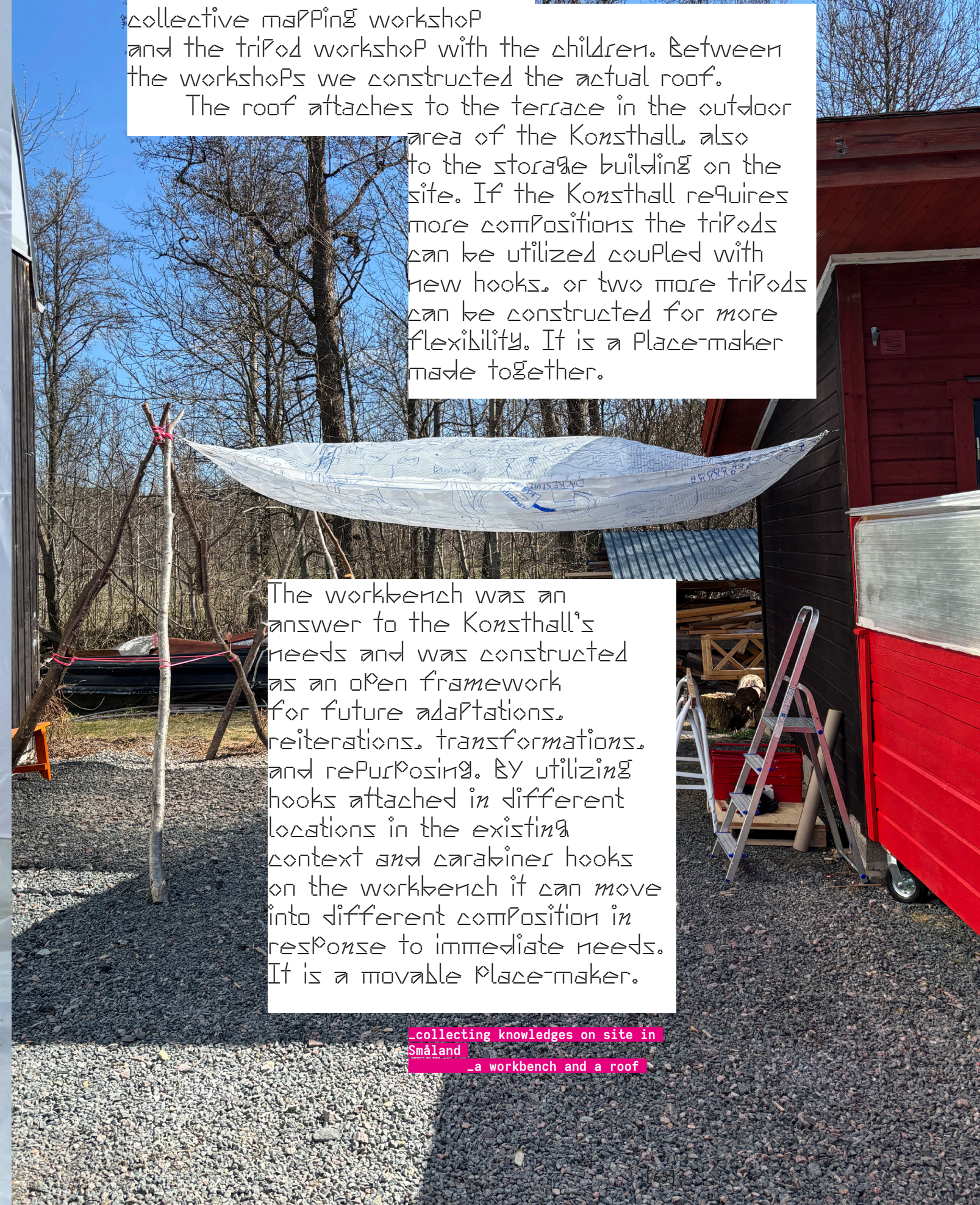
The inflatable, though only inflated twice during our stay, became an icebreaker for dialogue with visitors. All ages were intrigued and most stayed inside the inflatable talking with us about what we were doing. It became a positive temporary addition to the entrance of Virserums Konsthall.



\_collecting knowledges on site in Småland  
\_the inflatable in Virserum

The inflatable roof constructed with the mappings of Virserum is a result of collective making where the process was curated by us with both the collective mapping workshop and the tripod workshop with the children. Between the workshops we constructed the actual roof.

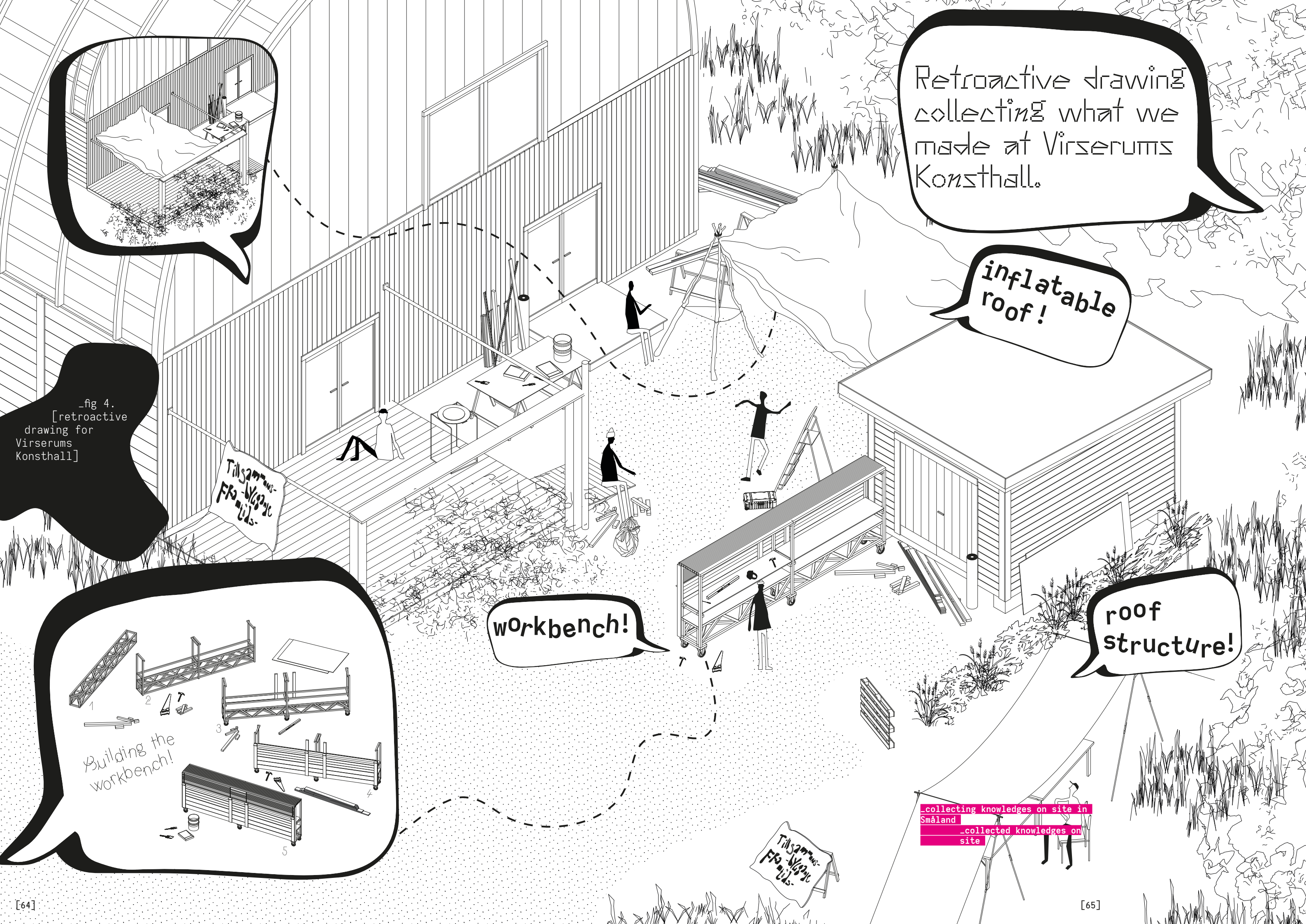
The roof attaches to the terrace in the outdoor area of the Konsthall, also to the storage building on the site. If the Konsthall requires more compositions the tripods can be utilized coupled with new hooks, or two more tripods can be constructed for more flexibility. It is a Place-maker made together.



The workbench was an answer to the Konsthall's needs and was constructed as an open framework for future adaptations, reiterations, transformations, and repurposing. By utilizing hooks attached in different locations in the existing context and carabiner hooks on the workbench it can move into different composition in response to immediate needs. It is a movable Place-maker.

\_collecting knowledges on site in Småland  
\_a workbench and a roof





Retroactive drawing  
collecting what we  
made at Virserums  
Konsthall.

inflatable  
roof!

roof  
structure!

workbench!

Building the  
workbench!

fig 4.  
[retroactive  
drawing for  
Virserums  
Konsthall]

collecting knowledges on site in  
Småland  
collected knowledges on  
site

Tillsammans  
för Västra  
Västmanland



# Collected knowledges on site in Småland

Many aspects of moving practice to site had been overlooked before we traveled. It began with a nightmare of logistics and transport. In continuation, working on site is exhausting, not only making and building, but constantly having to consider how we are communicating outwards in order to invite people in, lower thresholds, and meanwhile finding the energy to talk to and be present with people visiting.

If it was evident that our processes of making and our improvisation with regard to our actions on site had become closer to Schön's description of knowing-in-



## COLLECTING KNOWLEDGES ON SITE IN SMÅLAND

action, and it was easier to also reflect-in-action after each day on site (1991).

What was clear however, was that two people working is too few in relation to our initial ideas, and making things takes longer than expected when you are improvising with materials at hand. In an ideal world, two more helpers would have been necessitated for this small scale build, even more if we were to build something bigger.

Considering our work in Virserum through a improvisational lens it is clear that the immediate needs and circumstances that Krompegel-Anliker (2025) points to necessitate low-tech solutions. Furthermore, moving into action requires a premise, otherwise you are moving in

the dark. This premise, or trajectory/"goal corridor" as Dell (2019) describes, has to be malleable and open for constant change and revision within the process. In our case, what we had hoped to build was a workbench, roof, outdoor kitchen and meanwhile host several different events, however within our process this premise had to change in the face the actual circumstances on site and the time at hand. By the end, our trajectory led us to completing the first iterations of a workbench and a roof for the Konsthall, where we hope they can continue building upon the open framework.

The difference between our on site work in Virserum and our initial explorations at Chalmers, is first and foremost

involving people in acts of making. Visitors were, as was evident in relation to improvisation, compelled to improvise with their own time and their limited knowledge of what the premise of the co-build was. In continuation, we have learned that thresholds for engagement will not magically disappear by the sole act of inviting people to an event. Consequently, our new roles as curators entail programming and place-making spaces with clearly defined tasks and stations, reminiscent of Sam's description of ON/OFF's work. Curatorial work for co-building furthermore necessitates acts by us of staging and us performing the tasks.

Reflecting on what we brought with us from Chalmers and how it functioned in Virserum, we realized the roof was superfluous except for the few times we used it as a place-maker for sketching activities within our workshops with visitors. The inflatable worked to spark engagement, however required our constant presence for safety reasons. Next time we will bring a lot less and improvise with the materials and circumstances at hand.

After a week of working on site, we

could finally, coherently, talk with each other and with all the visitors about what it is we are trying to do. What we are doing is: (1) making do (improvising, making, and performing) with the spaces, social situations, and materials at hand during a temporary stay, (2) curating collective build efforts and processes together with people who either come specifically to us or are passing by, (3) utilizing and producing frameworks for improvisational acts of co-creating and co-producing space (building, painting, talking, sitting, viewing, etcetera), (4) building networks by situating our practice on site in a local networks.

To return back to Hansen, we are taking on a "conceptual coordinating role" (Scott, 2014, p.38) and adding onto it the role of curation with the methods of improvisation, making and event- and place-making. The following chapter will reformulate the new embodied knowledges collected through our process and propose a redefinition of the architect's role and practice.

Where do we go from here?



contents in this chapter:-  
 initial guide for working on site  
 drawing of future on site work

1:1 one to one

# Moving Forward and Looking Back

Not  
How  
To But  
Initial  
Guidance

## 1 Planning

Proactivity is the leitmotif here. Planning will take the most time within the process and entails: (1) finding a site owned or facilitated by a local stakeholder which becomes an initial mediator for accessing local networks and providing a site, (2) planning for logistics and transportation, (3) formulating an initial premise and open framework for your on site work (does not mean designing off site, you are designing processes!), (4) mapping networks of the site and contacting local stakeholders for possible collaboration, (5) organizing a local team of stakeholders to collaborate with on site, (6) planning and curating events and programs during your stay on site, and (7) visiting the site beforehand to acquire an initial understanding about the site through dialogue with locals and the mediator.

## 2 sourcing materials and tools

To reduce the stress of logistics, utilize your new contacts from your mediator and local network, and begin sourcing materials and tools that are at hand. This act will continue on site as well.

## 3 communicate

Reach out to local institutions to relay your invitation to the events and programs you are planning for. Utilize traditional media and social media to get the word out that you will be working and hosting events on your site.

## 5 assess

Stop and assess your process. Consider if your open framework requires reiteration and transformation, or if your initial premise for your on site work necessitates a reformulation. This reflective practice continuous through your entire process.

## 7 curate

In order to build engagement and involve people into your on site work (co-building, dialogue, making etc.) you will need to curate the events and spaces you are working in. Formulate clear tasks beforehand, for example painting or building something specific, in other words curate situations with clear premises to lower thresholds for making together, however remain open to reformulate said tasks if indeterminacies change the circumstances.

## 4 Practice making

If you are to build on site and seek to build together with people by curating activities of making, you are necessitated to have an understanding of how to build simple, low-tech structures. By practicing this and reflecting-in-action you will embody knowledges of how making works in different situations. These new knowledges will assist you in furthering your understanding of how to build.

## 6 situate yourself in the local network

Utilize the methods of architectural ethnography to situate your practice on site in the local networks. You are now on site and you should try positioning yourself in the everyday life in this local context. Talk to people! Offer a coffee and try to understand the immediate needs of your site. Perhaps your site will become bigger than expected, or smaller.

## 8 act and perform spaces and situations

You will have to be present and active in your on site work. This will be exhausting, however it is essential to communicate what it is you are doing. Let go of your preconceived notions of what an architect can and cannot do. You have to perform the role you are playing on your site. You are an architect curator, therefore curate the situations you want to make through action and performing the spaces you want to appear. For example, if you want a playful and inviting build site for collective making, using signs and pennants will not be enough, your own engagement is of utmost importance to build engagement.

## 10 Improvise!

Do not disregard all the previous points but embrace the indeterminacies of everyday life, in practice and in private. The initial premises of your on site work require an open framework and they will most likely be transformed, repurposed, reformulated and reinterpreted in action within your process.

## 9 accept that what you are doing is temporary place-making. You cannot stay on site forever

This niche of architecture is an architecture of events. It is temporary in its nature, however it can spur further iteration and development in the future. Your job is to ignite this spark through your actions on site, by temporarily making a place for dialogue and making together with people. What you are doing is starting a process, not delivering a final product.







# Looking Forward and Thinking Backwards

Lastly, I will discuss this project in two parts. Firstly, the trial and errors of this project will be critically examined. Secondly, the discussion will zoom out into a larger perspective considering the architect's role in the face of the many challenges facing the profession today and in the future, moving beyond the project in this thesis.



## Let us discuss and consider what to do moving forward

This thesis deParts from a will to Practice architecture in an alternative manner: action-based, situated and relational. In order to find an alternative role as an architect, different from the one Presented to me during my education. Our initial Plan for this semester was to buy a caravan, refurbish it into a mobile architecture office and then leave for the road to work on one or several sites. However, within the first few weeks we were forced to face the fact that buying and refurbishing an entire vehicle before the midterms in April was wishful thinking. Consequently we began looking for alternatives: sourcing a trailer to build upon, buying a smaller van, or accept defeat and do something else as our collaborative Project. Our Process was not linear after this and in desperation to move forward we had to make do with the uncertain circumstances we were faced with. We began building a Portable workbench at Chalmers in order to situate and make a Place for ourselves to work and learn from. In Parallel we made the Prototype inflatable with the Premise to get attention and force ourselves to try to explain to People, who were intrigued, what it was that we were doing, because we were not certain as to what that was.

The intent of working on site remained even after our initial defeats. We therefore contacted Virserums Konsthall because we wanted to test this alternative practice on a "real" site and not speculate from Chalmers as in all our previous school projects. When we received a positive reply from the Konsthall we had to again make do with our limited knowledges and proceed in planning a two week on site build which neither of us had any idea of how to do. After the midterms I felt completely lost again, as I had done countless times within our process as

to what it was that we were doing. Most of our work at Chalmers, in reflection, felt as though we were playing and acting without a script to follow, reacting to the present circumstances with the only trajectory being: to make a thesis out of whatever we were doing. The same emotions were felt in the first days in Virserum. I constantly asked myself how will I ever be able to frame this as a project? Should I just have done another design-project like I have been taught in school? Why could I not have chosen something else to do? However, the perception of our work being us playing

and acting became serious when our improvisational approach was situated in the real world: 1:1, one to one, face to face with real people with agency and their own desires. Our improvisational methods were now circumstantial actions and interventions responding to authentic needs and actual materials at hand as described by Krompegel-Anliker (2025). Retroactively, it is evident that trial and error is the leitmotif in this project. It is very difficult to accept or relate to this fact within a process, and what you unconsciously end up doing is making do with



your circumstances you have at hand and continue forward into the unknown. When you stop to reflect and assess is when you realize what it actually is you are doing beyond your self doubt and angst.

The knowledges I have gained throughout this process are embodied, tacit and situated, difficult to verbalize as Schön (1991) describes them. Although in dialogue about the project and its processes some themes have continually emerged in discussion: humility, relationality and openness. Firstly, being humble and open in the face of failure, since you can always try again and refine your approach. And secondly, being humble towards situated site specific work, daring to be relational and exercising sincere openness to contingencies in regard to the social and material realities of the site. What we have mostly done in this thesis is fail in our attempts to build engagement. For instance,

during most of our pop-up cinemas only our closest friends showed up, which we are very grateful for, but we wanted to build relations with people we did not already know. In Virserum, we had wanted to engage more people in our builds, but we initially failed to communicate what we sought to do together until the very end of our stay. Furthermore, considering the thesis that came to be in relation to our original intent we have failed. However, as I have come to learn throughout this project, we have to improvise with the immediate situations we find ourselves in and be humble and open to the fact that what we initially had planed will not actualize in the exact manner we anticipated for. What this essentially means is taking a position contrasting predetermination and the idea of finalizing an architectural project, emphasizing instead an improvisational, situated and process-focused role

wherein openness and adaptability serve as the guiding principles of design.

Therefore if we are to answer what happens when the architect's role is redefined as a curator of actions in spaces the new role can be described as: (1) one who situates their work on site in the real world, (2) one who utilizes architecture as a tool for action, (3) one who works within processes and does not deliver a finished product, (4) one who through their actions seeks to engage people in making the spaces of their everyday lives better, (5) one who is open and humble towards change, (6) one who is an activist resisting the laissez-faire praxis and methods of normative architectural practice, and (7) one who seeks to build engagement together with a public and consequently making processes for building, making and safeguarding democracy.

Public and the People sharing our common environments. From the bottom up we can make another future without the extractive modus of today, and build and reinforce the foundations of our fragile democracies. Giving back agency to the People through making the spaces we inhabit together.

This proposal stands in direct contrast to how we practice architecture today, meaning there has to be a profound shift in how we work. Our current modus and consequently our legitimization of the extractionist logic of the capitalistic system is moving our planet and society to collapse. And though I cannot give a full answer to a path forward, perhaps if we return to the beginning of this thesis we can look back in order to look forward. Going back and thinking backwards to the pre-renaissance role of the architect, the architect builder - being one among many other craftsmen and masons - we can perhaps learn from this seemingly banal statement. If the architect builder before the renaissance co-created architecture together with others on site, why would it not be possible to work together on site to build more than just a building, but a new society based on humility, relationality and openness.

The lesson for considering new modes of engagement through making, improvisation and working on site is that the definition of the architect's role is certainly up for debate, and only through action can that definition be successively reformulated and redefined, not from within the mind of the architect, but in the: 1:1, one to one, face to face.

In The Real World.

This is the end of this master thesis, however this work will continue.



**THE ARCHITECT AS A CURATOR OF ACTIONS IN SPACES IS:**  
**(1) ONE WHO SITUATES THEIR WORK ON SITE IN THE REAL WORLD,**  
**(2) ONE WHO UTILIZES ARCHITECTURE AS A TOOL FOR ACTION,**  
**(3) ONE WHO WORKS WITHIN PROCESSES AND DOES NOT DELIVER A FINISHED PRODUCT,**  
**(4) ONE WHO THROUGH THEIR ACTIONS SEEKS TO ENGAGE PEOPLE IN MAKING THE SPACES OF THEIR EVERYDAY LIVES BETTER**  
**(5) ONE WHO IS OPEN AND HUMBLE TOWARDS CHANGE**  
**(6) ONE WHO IS AN ACTIVIST RESISTING THE LAISSEZ-FAIRE PRAXIS AND METHODS OF NORMATIVE ARCHITECTURAL PRACTICE, AND**  
**(7) ONE WHO SEEKS TO BUILD ENGAGEMENT TOGETHER WITH A PUBLIC AND CONSEQUENTLY MAKING PROSSESSES FOR BUILDING, MAKING, AND SAFEGUARDING DEMOCRACY!**

**LOOKING FORWARD AND THINKING BACKWARDS**





Hand  
work



## A brief curriculum vitae

- education:**
- (2024–) \_Chalmers Tekniska Högskola\_Master of Architecture\_MPARC (Architecture and Urban Design)
  - (2025) \_Exchange at Bergen Arkitekthøgskole
  - (2020–2023) \_Chalmers Tekniska Högskola\_Bachelor in Architecture
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  - (2024) \_Co-Founder of Transformationsstudio
  - (2022–2024) \_Teaching assistant\_Architectural History\_for Johan Linton
  - (2022) \_Co-founder of 'Fria Studion'\_ studentdriven studio\_exhibition and workshops
- exhibitions:**
- (2024) \_Workshop:\_exhibition and participatory workshop about the city's future and lack of transparency in planning
  - (2024) \_Faut-il Brûler? – Arkitektur eller regression?\_exhibition about demolition in Göteborg
- built\_projects:**
- (2023–2024) \_Office\_small interior transformation for private client
- competitions/ proposals:**
- (2023) \_Pavilion for the City of Gothenburg at the annual book fair\_competition
  - (2021–2023) \_Luleå Norra Hamn\_published + exhibition + public seminar + proactive city plan proposal
  - (2021) \_Sleeping Pods on a Cliff\_”honorable mention” in international competition

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1:1 [one to one]

considering new modes of engagement through  
making, improvisation, and working on site

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