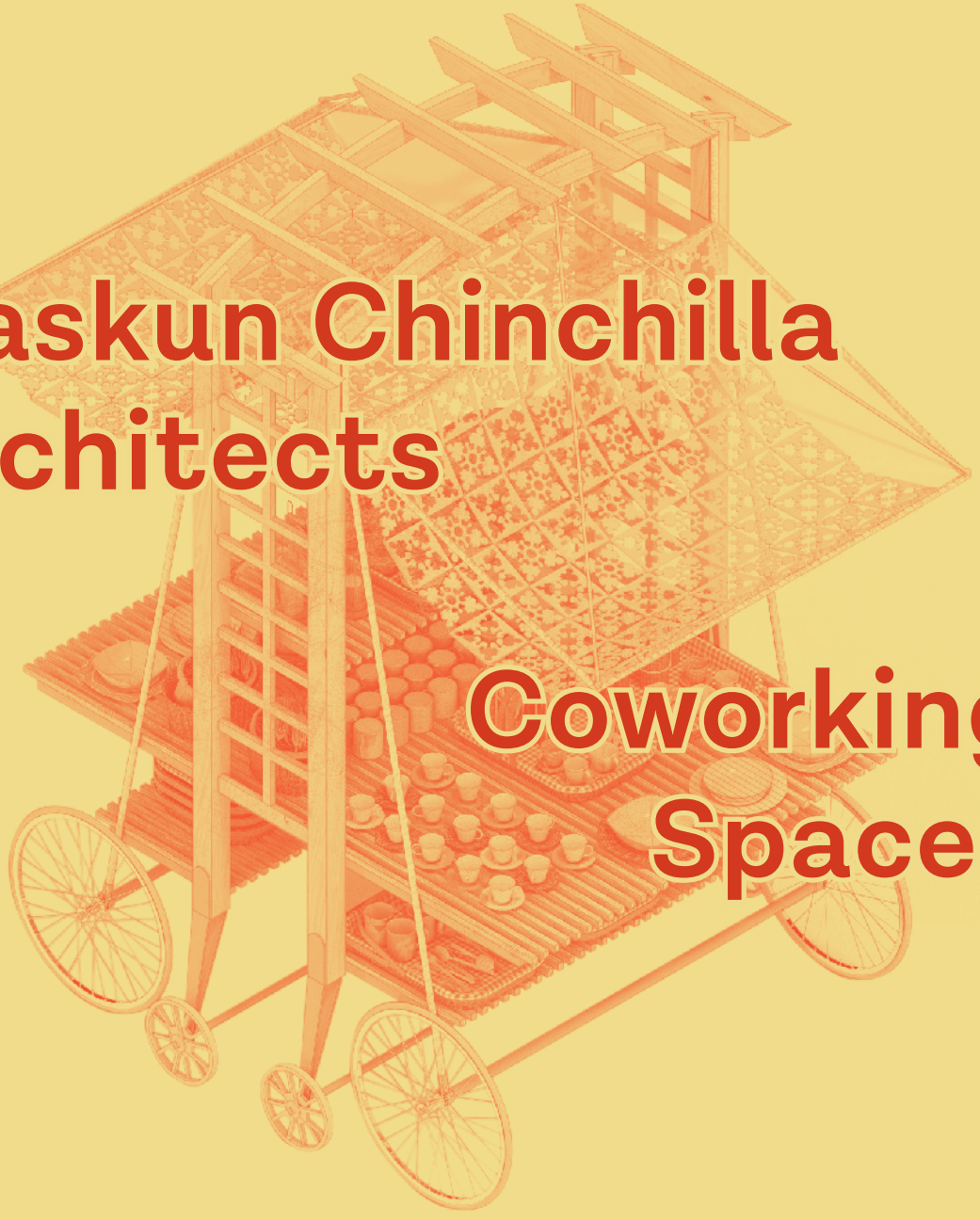
Bartlett Design Research Folios



Izaskun Chinchilla Architects

Coworking Spaces

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Coworking Spaces


red.es

2

1 (previous) Canteen at Utopicus Clementina, Barcelona.

2 La Nube, Madrid. Theatre with foldaway furniture.

Project Details

Author	Izaskun Chinchilla
Title	Coworking Spaces
Output Type	Building and interior design
Projects	Utopicus Clementina, Barcelona (2019) La Nube, Madrid (2017) Utopicus Conde de Casal, Madrid (2016) Príncipe de Vergara, Madrid (unrealised, 2018) Nida, Madrid (unrealised, 2016)
Commissioners	Colonial, Espais Blaus, Fundación Biodiversidad, Red.es, Utopicus
Architectural Team	Adriana Cabello, Roberto de Vicente, Alejandro Espallargas, Guillermo Sanchez, Jesús Valer, Mercedes Zapico
Architectural Assistants	Ismael Fernández, Cristina Traba
Preliminary Research	Alejandro Espallargas
Structural Calculation Tender	BAC Engineering Consulting Group
Structural Consultant	Roberto Marin
Site Supervision Accountant	Amanda Basso
Service Engineer	Jaume Mata
Project Management	Gerard Casas, Miguel Tello
Lighting Consultancy	ERCO
Textile Design	Sunbrela
Lighting and Furniture	Santiago Sevillano
Ceramics	Vives
Embroidery	Raquel Rodrigo

Carpentry and Basket Making	Teodoro Sanchez
Artist	Luis Jimenez
Contractors	Penta, David Ruiz Garcia, Handyman Group
Local Heritage Commission at Gràcia District	Eloi Badia, Janet Sanz
Supervisor at Gràcia District Council	Laia Isern Granados
Client Representatives for Red.es	Beatriz Bosch Lozano, Enrique Guisasola Piqueiro
Methodology for Post-Occupancy Evaluation	Insighters Experience
Budget	€922,600

Statement about the Research Content and Process

Description

Izaskun Chinchilla Architects have designed five coworking spaces for Spanish cities, three of which have been realised. Highly customised for their specific location and users, these environments make use of an original appropriation of IKEA components combined with local craft and passive climatic and biophilic strategies.

Questions

1. How can the architectural typology of coworking spaces evolve by involving users in the design and alteration of space?

2. How can coworking environments reflect local architectural contexts?

3. How can architecture benefit from hacking, local craftsmanship and an inventive, versatile and economical adaptation of IKEA furniture?

4. Which environmental principles can be applied to the design of coworking spaces, considering that many operate in existing buildings?

Methodology

1. Space Syntax, interdisciplinary collaboration and user engagement;

2. Hacking with the coworking community;

3. Low-cost materials and artisanal craftsmanship;

4. Passive climatic strategies and biophilic principles;

5. Post-occupancy evaluation.

Dissemination

Chinchilla has presented her coworking projects in four print publications (*Co-Working Space Design, Deco Journal, NAN Arquitectura y Construcción* and *WA Magazine*) and in lectures at over 30 universities and institutions worldwide. Since 2016, the series has featured in over 30 architectural magazines and specialised websites, like *ArchDaily* and *Diseño Interior*. Two international group exhibitions have featured aspects of the series, at SCI-Arc in Los Angeles (2018) and La Cité de l'Architecture et du Patrimoine in Paris (2020).

Project Highlights

La Nube was Izaskun Chinchilla Architects' winning entry to an architectural contest run by Red.es, a public corporate entity of the Ministry of Energy, Tourism and Digital Agenda of the Government of Spain, which aims to stimulate the digital economy by supporting young professionals and small and medium-sized enterprises. The combined knowledge base of the five projects presented in this folio have enabled Izaskun Chinchilla to act as a consultant for the implementation of coworking spaces for organisations such as Booking.com and Colegio Oficial de Arquitectos de Madrid.

3

3 Conde de Casal, Madrid. New York-inspired entrance and front desk.

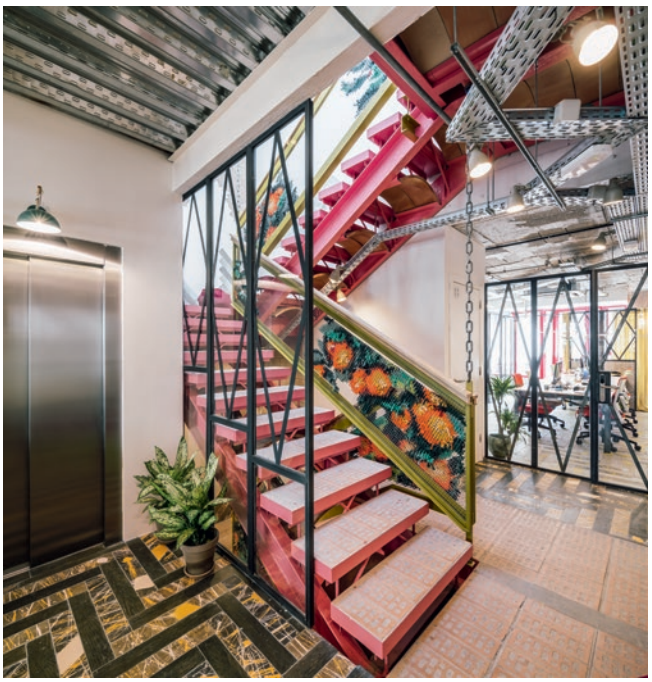
Introduction

Between 2016 and 2019, Izaskun Chinchilla Architects designed five coworking spaces, three of which were realised: Utopicus Conde de Casal (2016) and La Nube (2017), both in Madrid, and Utopicus Clementina (2019) in Barcelona. Each project has site-specific characteristics and user requirements, promoting social, visual and acoustic comfort. Two design proposals in Madrid – Nida (2016) and Príncipe de Vergara (2018) – remain unrealised.

Utopicus was one of the first companies to introduce coworking spaces in Madrid. Architects are commissioned through competitions, a strategy that contrasts companies like We Work who use internal teams of designers. Chinchilla's work was instrumental in consolidating a model for Utopicus' vision of coworking. It has influenced the real-estate company Colonial to invest €30 million since 2017, with an aim to open 13 new spaces in Madrid and Barcelona by 2021.

Conde de Casal, Madrid

Utopicus Conde de Casal, in the largely residential area of El Retiro Park, offers 1,000 m^2 for 120 coworkers across two floors. The project involved participatory design, construction and hacking of mobile office equipment in its construction. Built with a limited budget, it improves the environmental credentials of the existing buildings and has helped to attract a creative community to the neighbourhood. It also provides a venue for local extracurricular activities such as Scouts.



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4 Clementina, Barcelona. Staircase featuring embroidery by Raquel Rodriguez.

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5 Clementina, back façade and courtyard.

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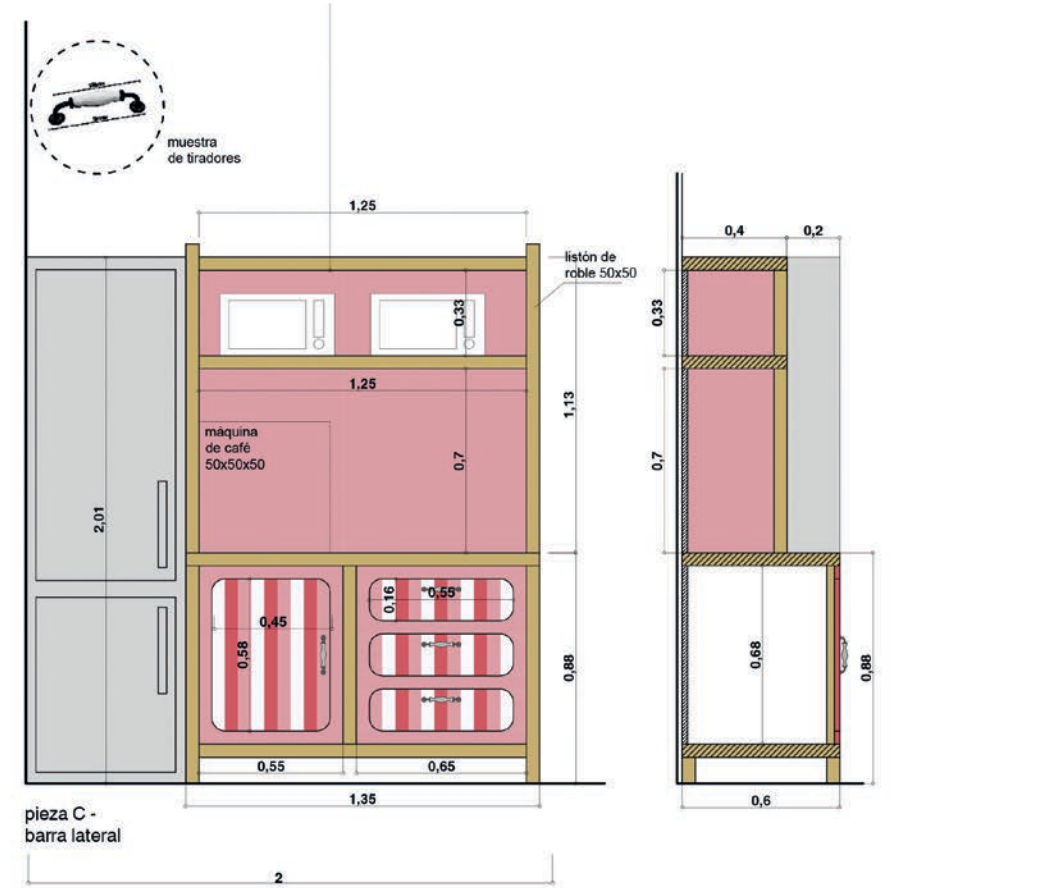
6 Clementina, canteen with crafted lamps and manually cut wallpaper.

7 Technical details for Clementina's canteen furniture.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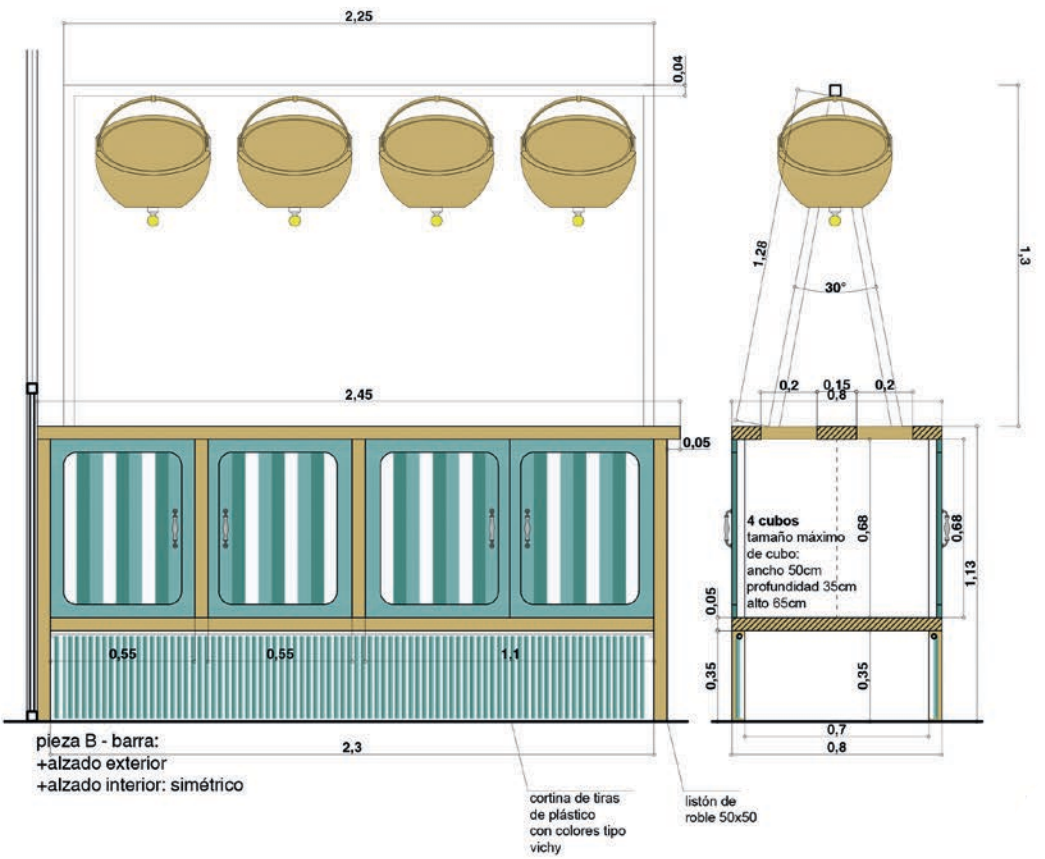
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Clementina, Barcelona

Utopicus Clementina is located in Gràcia, a key location of Catalonian modernism, which is controlled by strict planning regulations set by the Heritage Commission. Izaskun Chinchilla Architects was the second practice to apply for planning approval and succeeded with help from multiple detailed studies of the street context. The 500 m^2 renovation, across all levels of the existing concrete slab and column structure, provides space for 60 coworkers. Special attention was paid to the architectural heritage of the area, craft techniques and the use of passive climate strategies **(4–6)**. This was the first Utopicus site to enable a coworking club, hosting social programmes after work hours, and a canteen that opens onto the street offering free workspaces.

La Nube, Madrid

La Nube is a private office space in Madrid owned by public corporate entity Red.es. Chinchilla designed a flexible space of 240 m^2 – 'innovation room' – for external stakeholder meetings. Working alongside the final users, Chinchilla's team were able to customise foldaway furniture for flexibility and adaptability **(8–9)**. Extensive use of hacking throughout fabrication was based on research into how digital systems, such as Windows, could help organise space.

8 La Nube, Madrid. Theatre distribution.

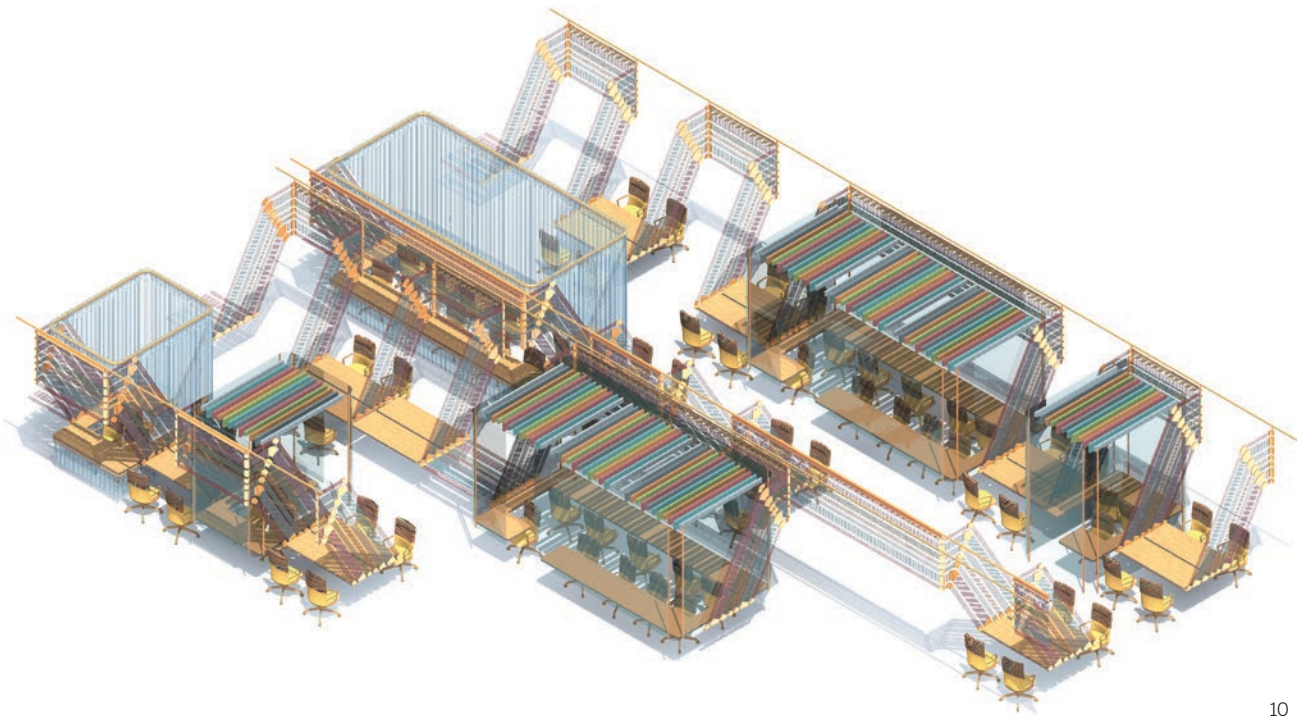
8

9 La Nube's training room distribution.

9

Príncipe de Vergara and Nida, Madrid

Chinchilla's unrealised design, Príncipe de Vergara **(10)**, promotes flexible work and is organised using colour-coded screens. Another unrealised design is Nida – for Fundación Biodiversidad – in which the furniture has been designed using discarded materials. Nida's glass roof features solar panels so that it is fully powered by renewable energy **(11–2)**.



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10 Rendering of Príncipe de Vergara, Madrid (unrealised).

Izaskun Chinchilla's series of coworking projects constitutes a solid knowledge base that has enabled her to act as a consultant. She has advised on the implementation of coworking spaces for Booking.com (February to June 2018) and Colegio Oficial de Arquitectos de Madrid (October 2017 to August 2018).

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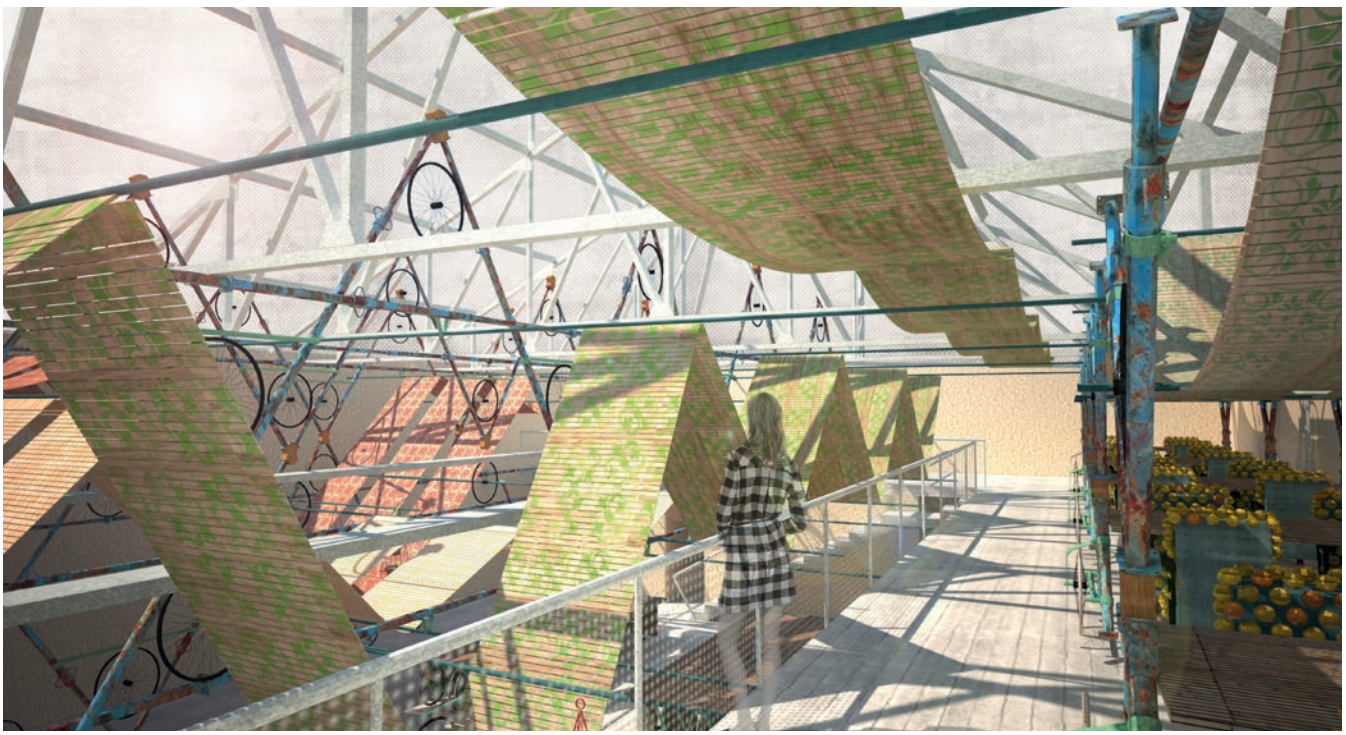

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11 Nida, Madrid (unrealised). Interior view rendering.

12 Rendering of canopy system for Nida.

Aims and Objectives

1. Explore the potential of coworking spaces as incubators of collaborative culture, inheriting values from makers and hackers normally excluded from corporate workspace design and fabrication;

2. Work with users to customise spaces for working. This differs from global brands that tend to use design standardisation;

3. Adapt the design to site-specific conditions, contributing to placemaking and heritage preservation;

4. Explore alternative aesthetic, acoustic and perceptive atmospheres that offer comfort, e.g. avoid impersonal semi-industrial environments with low acoustic quality;

5. Reappraise the qualities of the handcrafted over the prefabricated to create satisfying work environments;

6. Pursue gender-sensitive design strategies;

7. Develop circular economy and hacking architectural processes by repurposing industrial furniture for environmental, financial and user benefits;

8. Implement passive climatic strategies to avoid the use of air-conditioning, decrease emissions and reduce energy consumption;

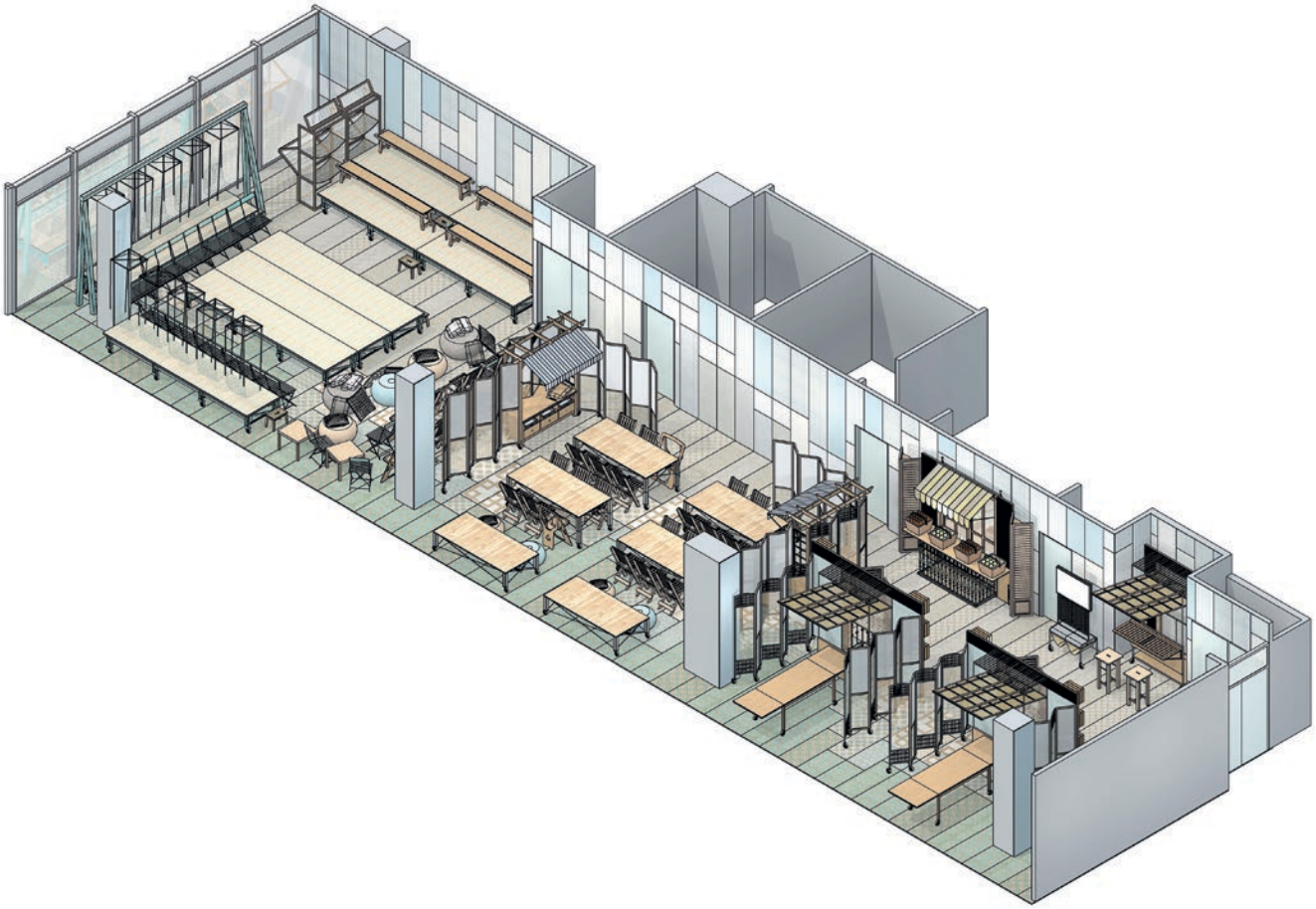
9. Contribute to street life and introduce educational and cultural facilities in neighbourhoods without such amenities;

10. Promote coworking in local spaces as a way to create shorter commutes, enabling low-impact transportation that reduces carbon emissions.

Questions

1. How can the architectural typology of coworking spaces evolve by involving users in the design and alteration of space?

Izaskun Chinchilla's approach to coworking spaces has been developed in opposition to the architecturally compromised norms of corporate environments that tend to separate working areas from networking areas. Typically, investment in such environments is prioritised to the communal areas (€500–550/m^2), hence workers are offered small substandard cells (€250–300/m^2) with insufficient natural light and acoustic privacy. Chinchilla's designs offer a refreshing alternative by blurring distinctions between open plan and individualised blocks, and distribute comfort across all spaces.



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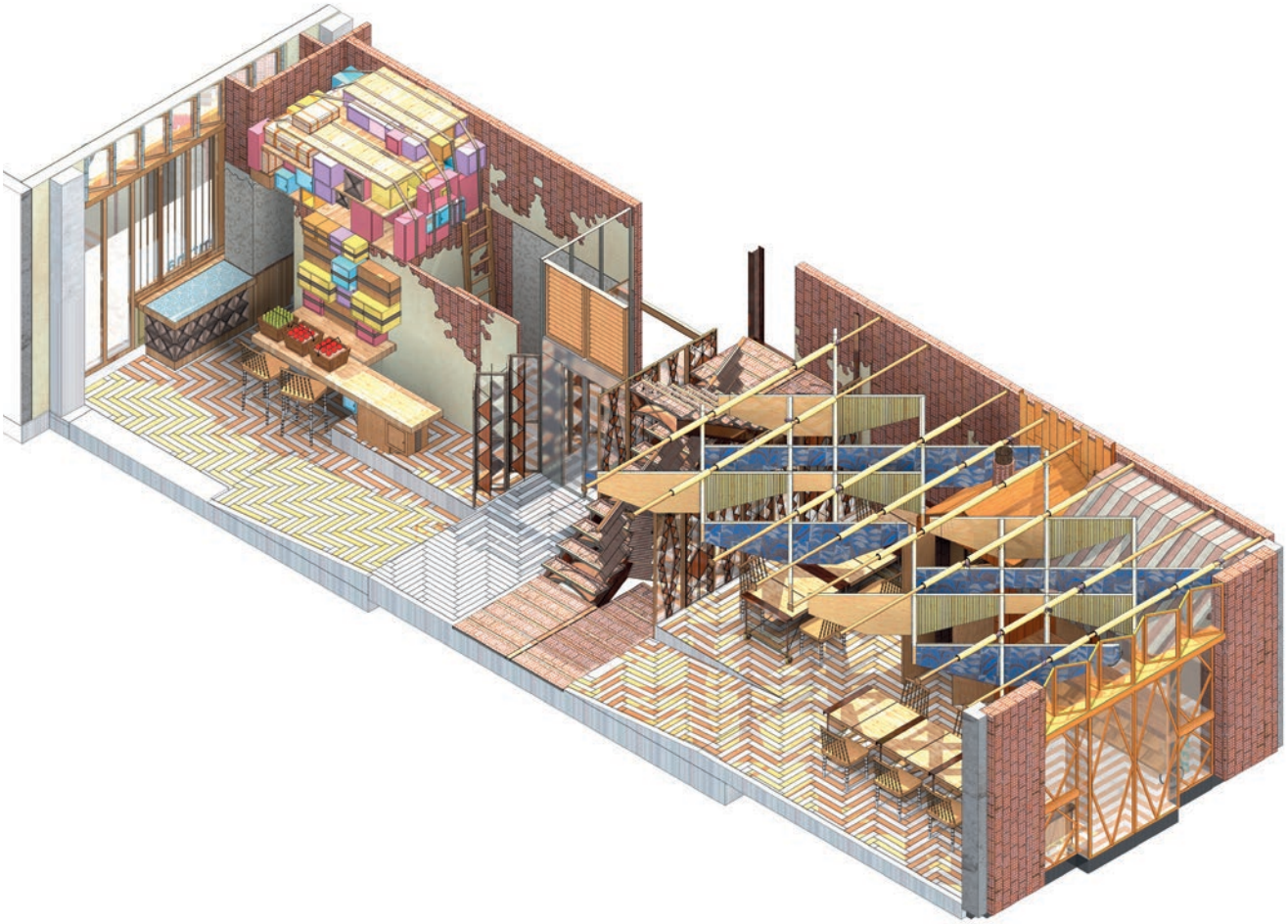
13 La Nube, Madrid.
Axonometric rendering.



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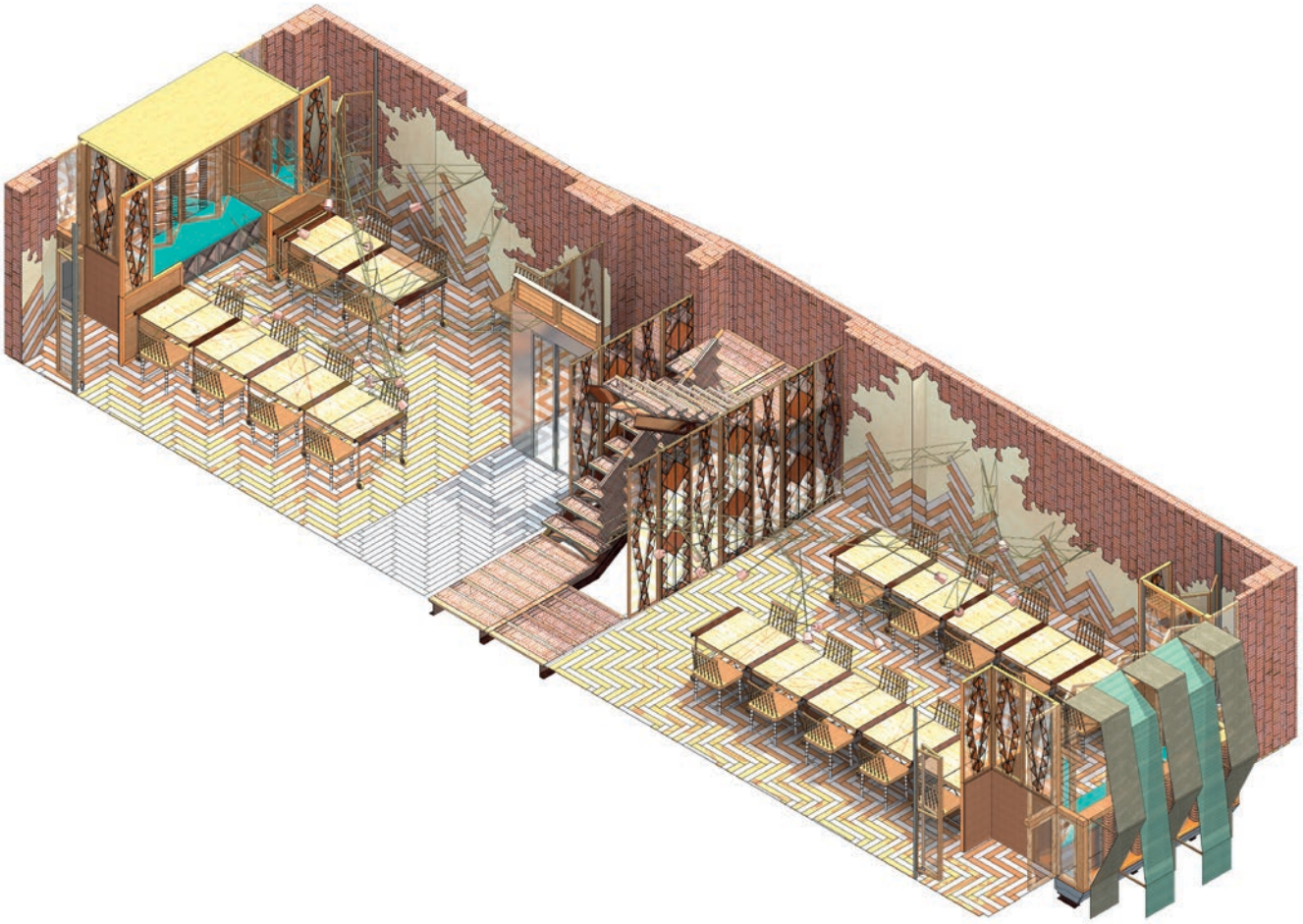
14 Clementina, Barcelona. Ground floor axonometric rendering.



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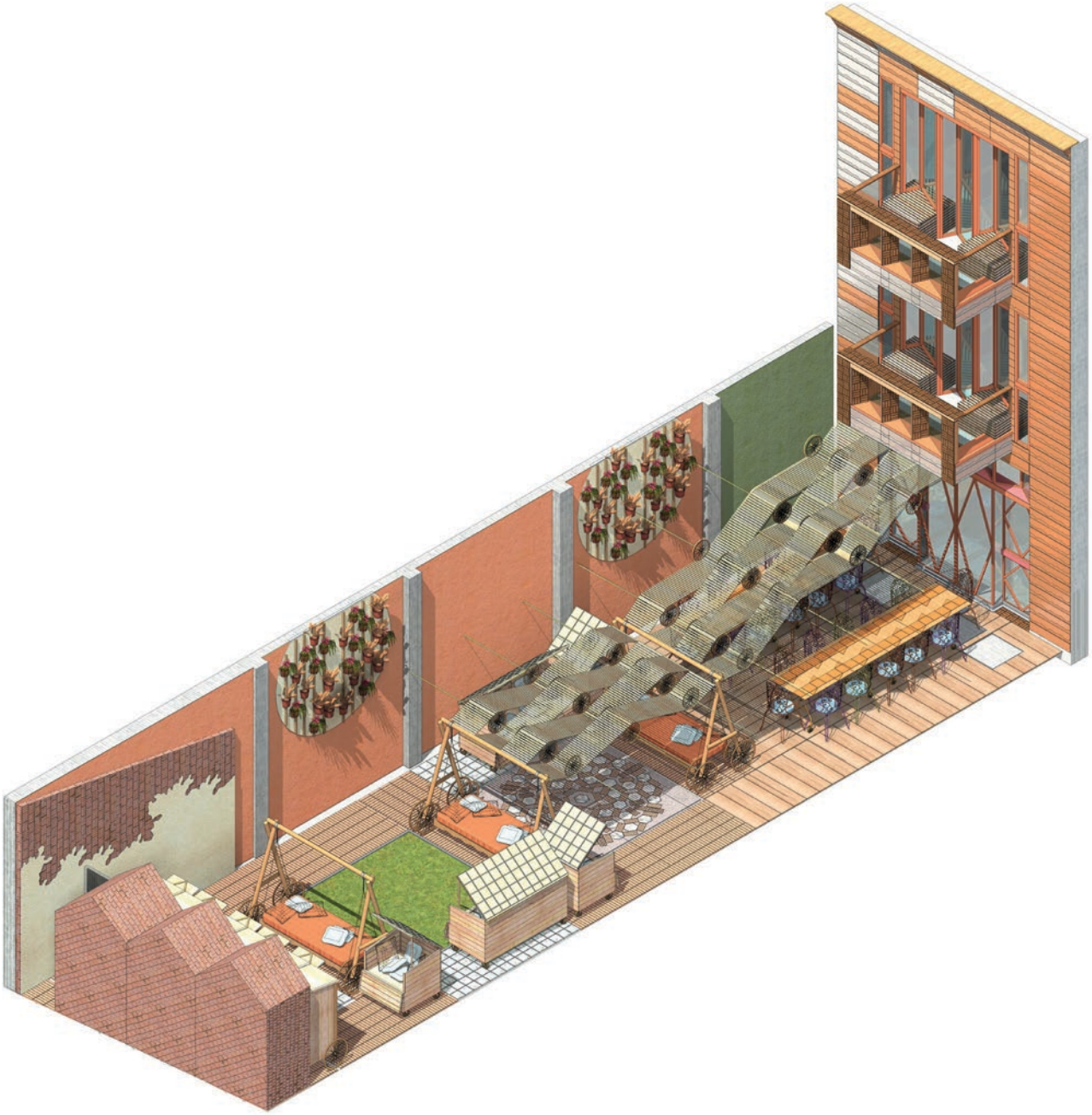
15 Clementina, first floor axonometric rendering.

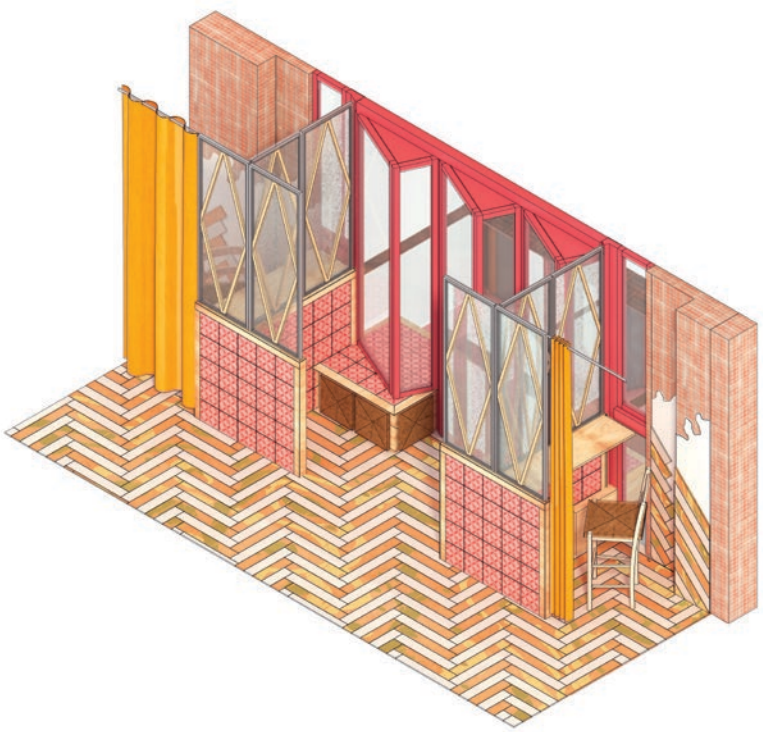


16

16 Patio club proposal for Clementina's courtyard. Render showing sunshade system.

Chinchilla's human-centred approach to design aims to improve the user experience. It aligns with recent critiques of the white, masculine culture that dominates tech office culture (Wiener 2020). Although intending to provide flexibility and freedom, prevailing design approaches for corporate coworking spaces can often create intimidating working environments. Chinchilla's approach differs by actively involving users in the design process and focusing on improving their physical and psychological comfort through architecture, which is believed to increase a person's sense of wellbeing (Dodge et al. 2012). To achieve this, her approach to design mixes three elements:

- Domestic environments and materials
- Activities associated with leisure time and rest, e.g. picnic lunches
- A technical investigation of the psychological perception of acoustics, lighting, colour and pattern



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17 Clementina, balconies inner room.

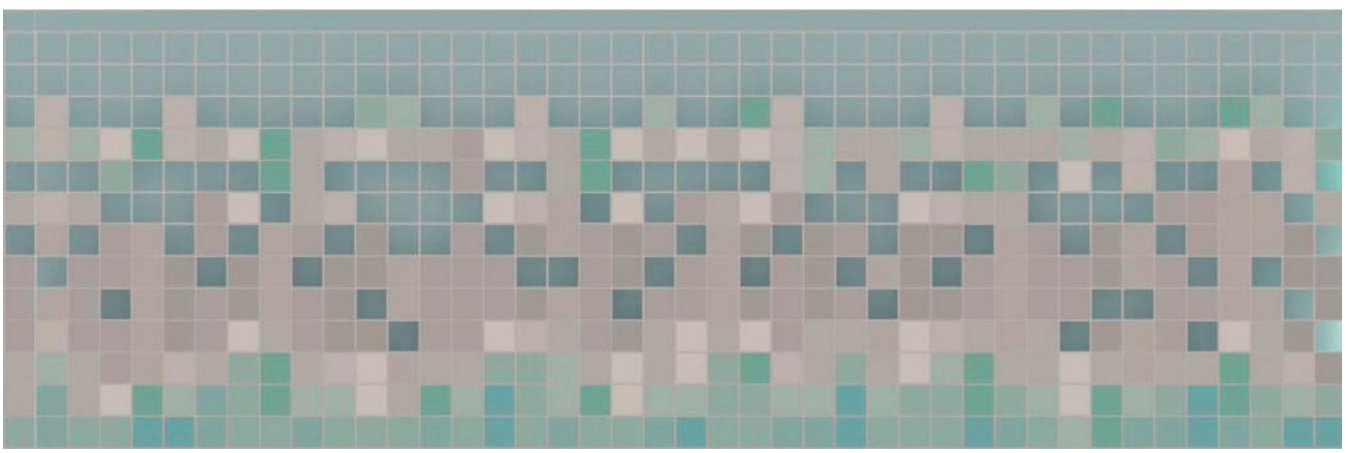
The desk design for Conde de Casal (2016) sought to overcome criticism of other Utopicus workstations as lacking convenient storage, privacy, acoustic comfort and the possibility to alter seating positions. Chinchilla repurposed the two levels of IKEA's SVÄRTA bunk bed as a desk and canopy, and also provided storage space **(18)**. By cutting and manipulating the structure, Chinchilla created four workstations, subdivided using acoustic absorbent materials. Each offers three seating possibilities and movable textile blinds to provide privacy.

The Red.es company lounge is another example where user feedback influenced the design process. The workers created the brief and selected two representatives to collaborate with the architects. A number of problems needed to be addressed: colours that may contribute to stress, lack of natural light and views, lack of flexibility and a need for areas to rest and informally interact. In a collaborative workshop, the team designed a flexible configuration of semi-open rooms and partitions, kept away from the glass façade. Users were given the opportunity to select colour, pattern and material pallets, and, with the architects, defined five common spaces: small meetings in the entrance, two foldable rooms (ten people), a larger room with space for equipment (20 people) and a brainstorming room (50 people). All spaces incorporated playful details, including cushions, blankets and swings.

18 IKEA SVÄRTA bunk bed assembly instructions alongside hacked desk design for Conde de Casal.

19 La Nube's pixelated clouds ceiling design. The colour palette was defined in collaboration with the final user.

18



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21

20 Conde de Casal, Madrid. Back side view of the front desk.

21 La Nube, Madrid. Stage and bleachers.

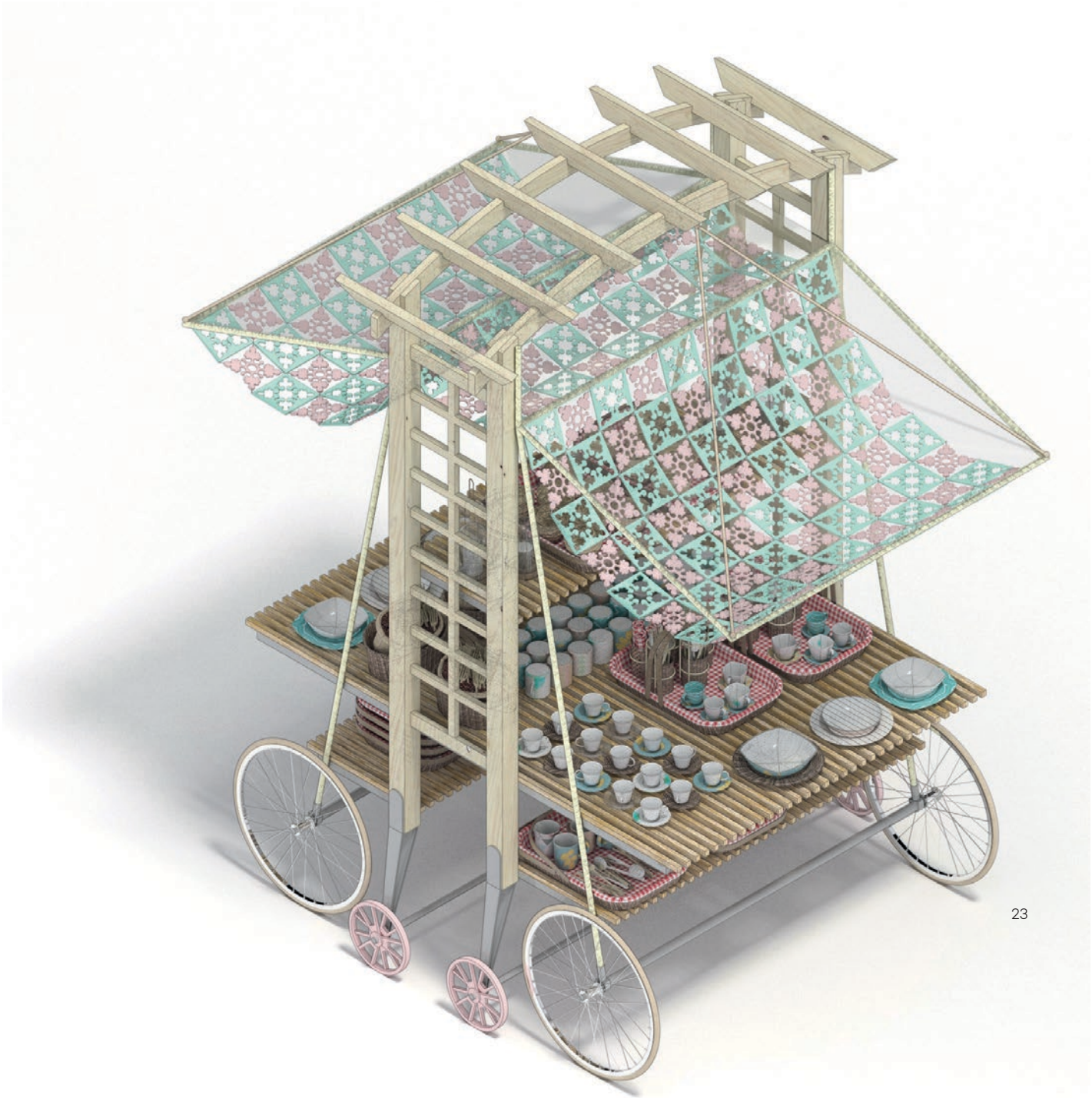
2. How can coworking environments reflect local architectural contexts?

Inspired by vernacular architecture, the five coworking spaces presented in this folio work as community hubs. A number of adaptable 'staged' spaces draw inspiration from local landmarks, streetscapes and markets.

To provide security and intimacy at Booking.com's new Amsterdam headquarters, workstations open or close like a closet with doors inspired by the façades of local buildings. For the outdoor courtyard of Clementina, Chinchilla's team developed a movable stall, inspired by the terraces in Barcelona, using locally produced flatware **(23)**. Similarly, the design proposed for Colegio Oficial de Arquitectos de Madrid was based on local houses and the proposed canteen at Príncipe de Vergara enabled local restaurants to bring in their products.

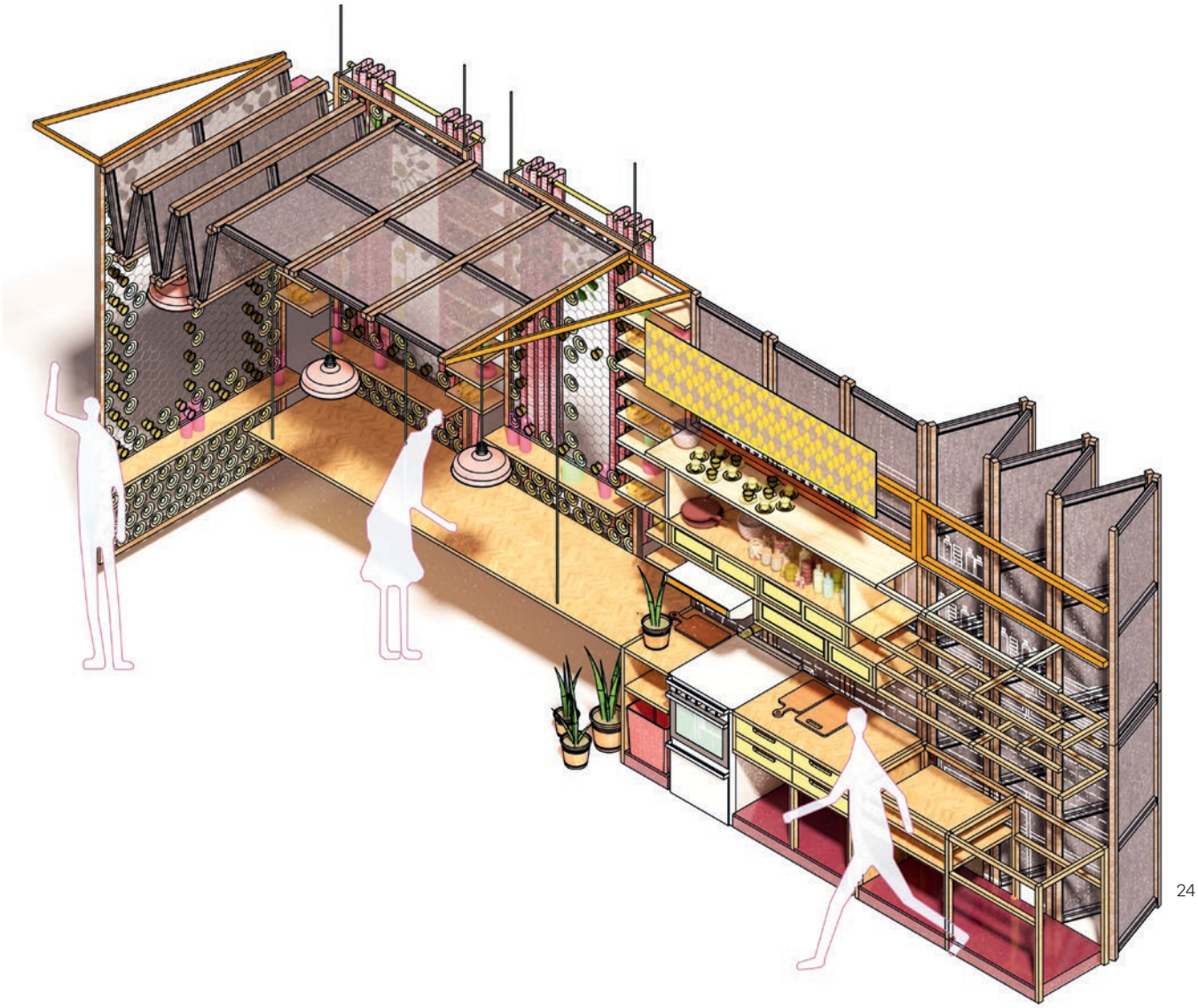
22

22 Rendering of Booking.com's Amsterdam-inspired desks.



23

23 Rendering of a hacked stall for a coworking canteen.

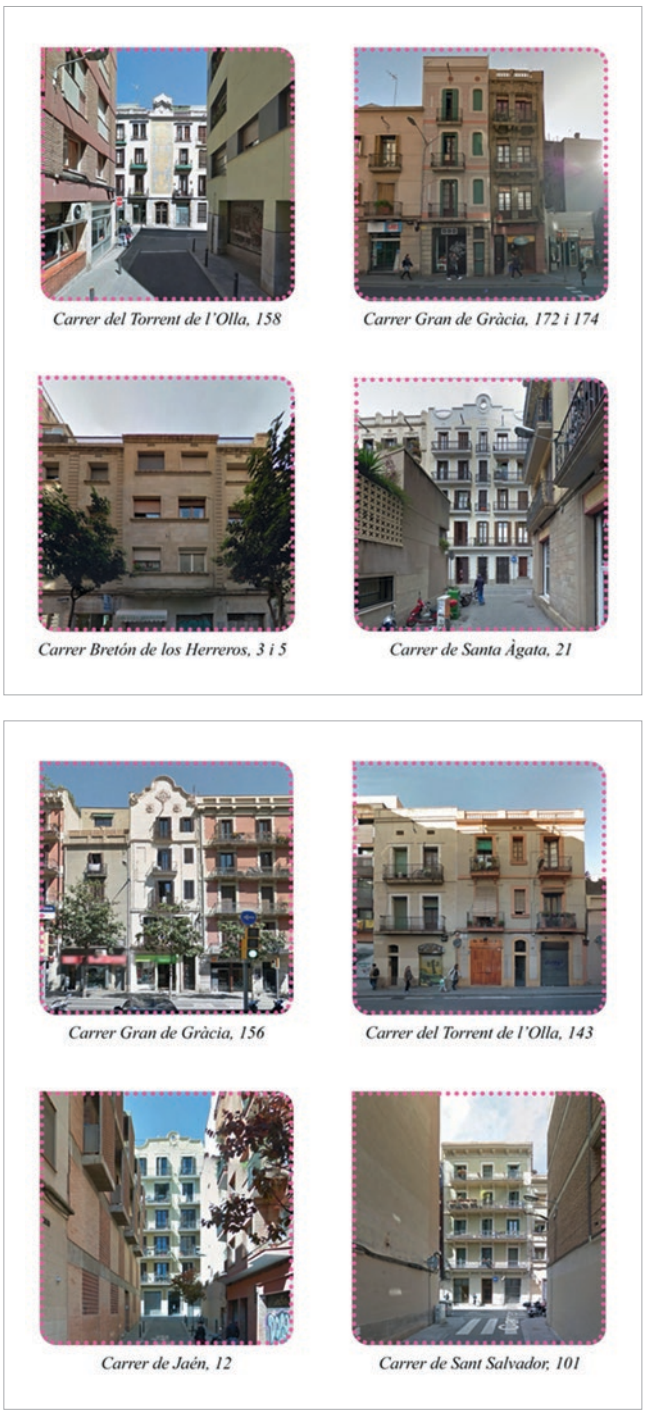


24

24 Rendering of a kitchen for Colegio Oficial de Arquitectos de Madrid.

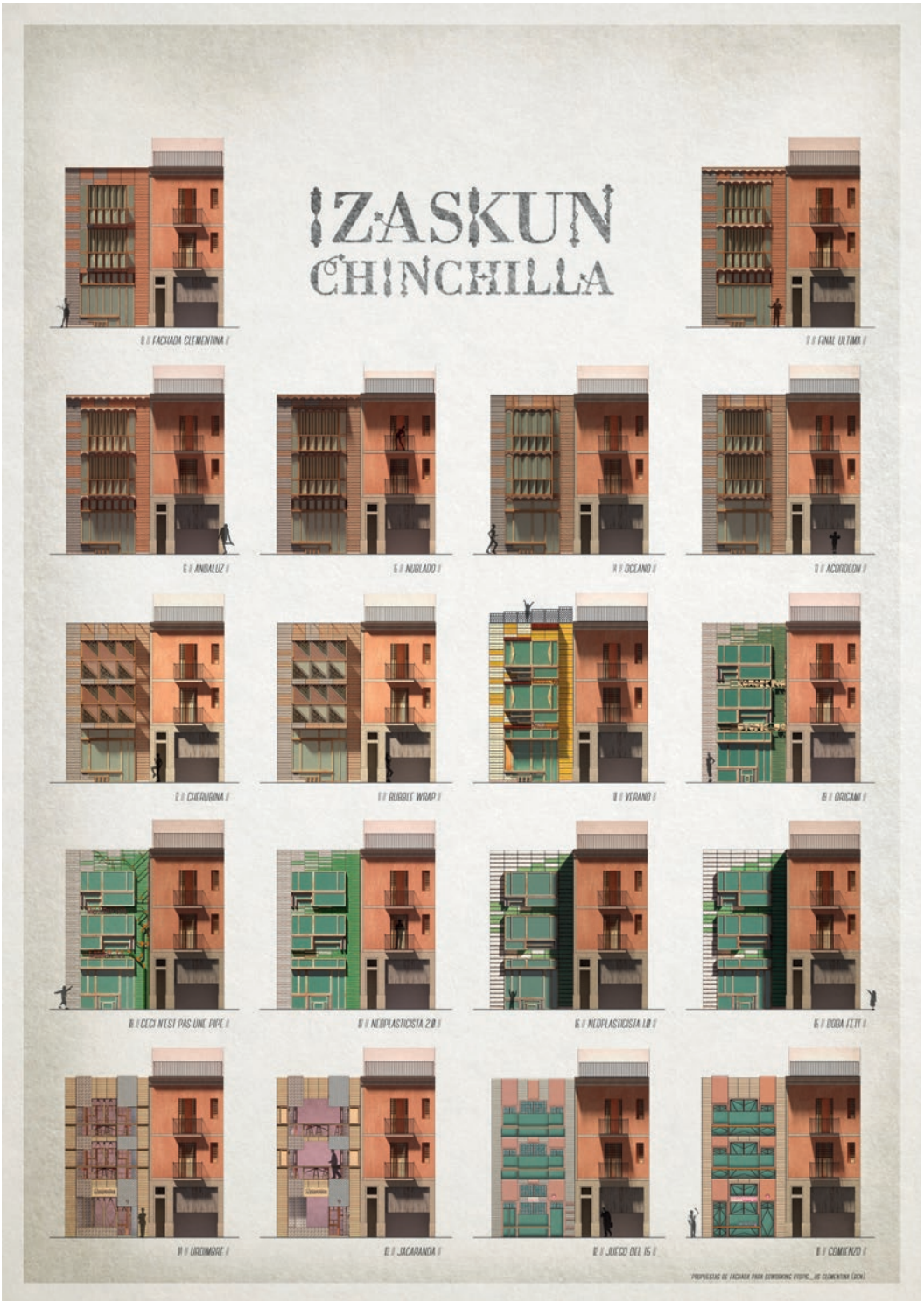
The design of Clementina´s façade responded to strict regulations from the Local Heritage Commission. From August 2016 to December 2017, Chinchilla's team presented the local authorities with 24 versions of the façade before finally gaining approval **(26)**. Together with the council, the architects selected eight specific reference buildings **(25)**. Their use of ceramic strips, balconies and increased size and proportion of windows were particularly influential **(29)**.

In particular, Calle de Bretón de los Herreros and Plaça de la Vila de Gràcia informed the window distribution of Clementina´s façade, while the selection of colours was based on the Barcelona Colour Plan. Chinchilla referenced the semi-glazed ceramic tiles of Gràcia´s protected buildings, enlarging them to 100 x 40 cm to create a trans-ventilated façade. Each tile was divided into two areas and aliphatic polyurethane enamel was then stencilled on by hand **(30)**.



25

25 Building façade research for Clementina, Barcelona.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10. // ORIGAMI //
18. // CECI N'EST PAS UNE PIPE //
17. // NEOPLASTICISTA 2.0 //
16. // NEOPLASTICISTA 1.0 //
15. // BODA FETT //
11. // URDIMBRE //
12. // JACARANDA //
14. // JUEGO DEL 15 //
13. // COMIENZO //

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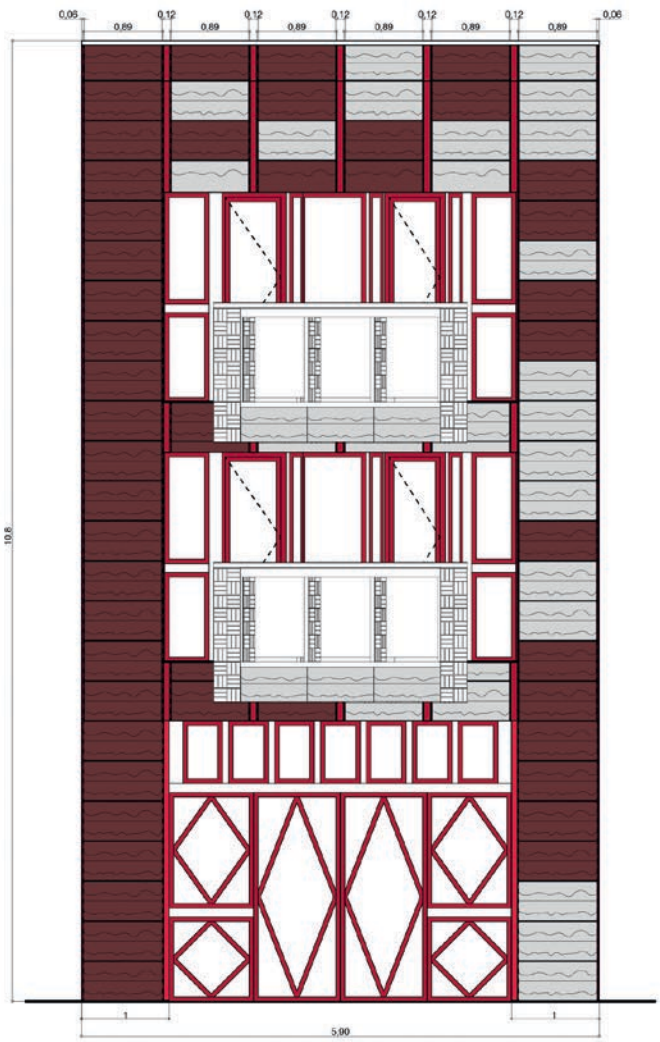
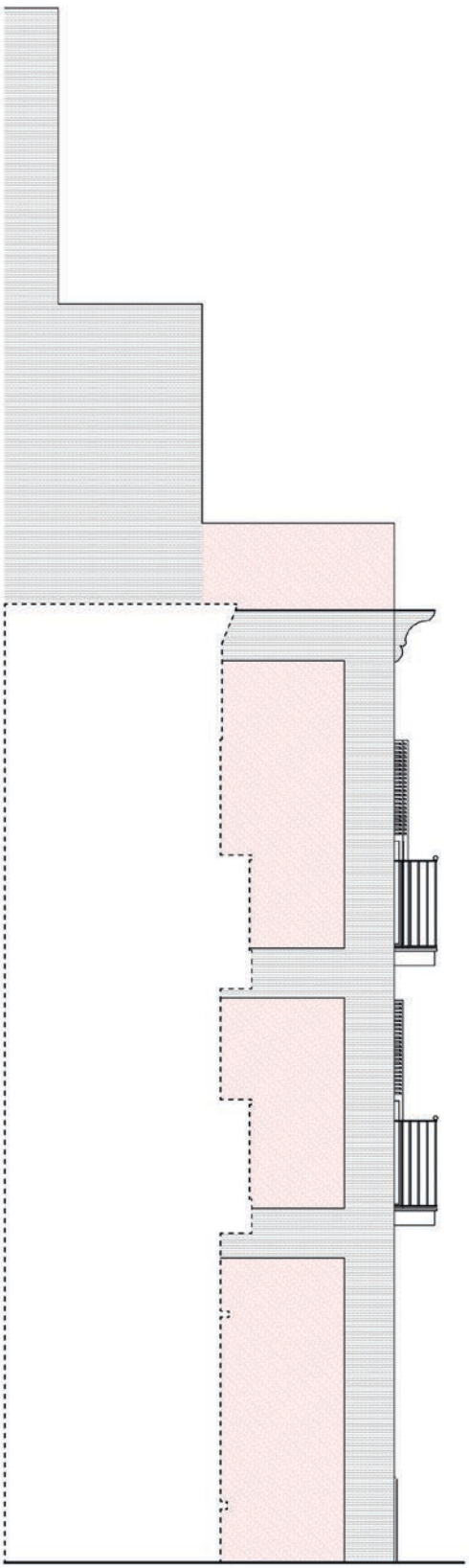
26 Clementina, façade evolution poster.

27 Clementina, preliminary façade with inspiration taken from the local area.

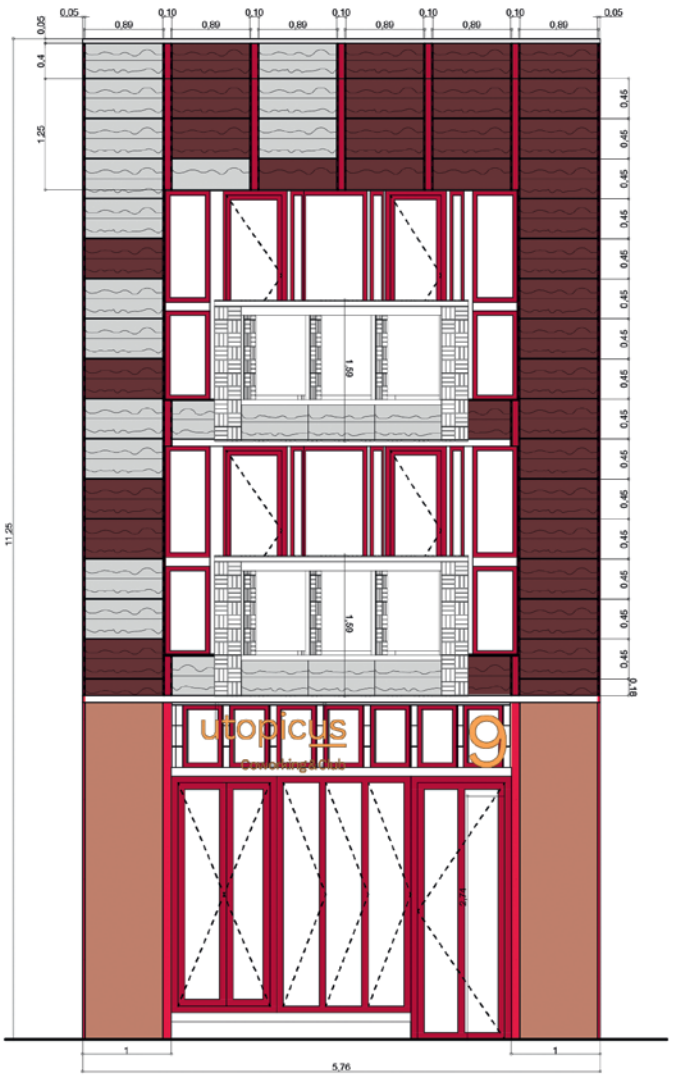
28 (overleaf) Clementina, elevations and planning of manual painting integration on the façade.



FACHADA A PATIO INTERIOR (ALZADO SUR)



FACHADA DE PROPIEDAD COLINDANTE
BRETÓN DE LOS HERREROS, 9 (ALZADO ESTE)



FACHADA A CALLE BRETÓN DE LOS HERREROS, 9 (ALZADO NORTE)

28

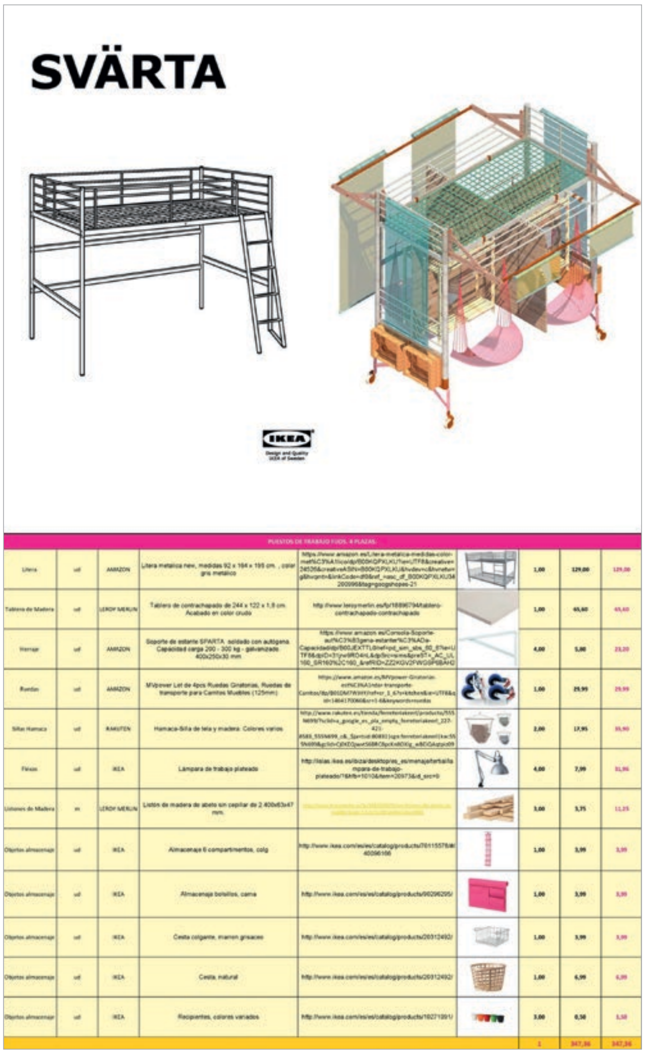
3. How can architecture benefit from hacking, local craftsmanship and an inventive, versatile and economical adaptation of IKEA furniture?

Chinchilla's research has a strong focus on the circular economy. At the beginning of each project, the team systematically evaluates the possibilities of recycled/reusable materials and hacking techniques. Environmental impact, value, price, carbon footprint, waste, time and engagement are all taken into consideration.

The team researched how IKEA furniture could be combined with other standard commercial products and then customised with connection joints and handcrafted elements made from raw materials. In contrast with mass-produced items usually found in offices, these hacked and handcrafted elements aim to better represent the personalities of producer and user. Each project attempts to engage with the demographic of its workers: Utopicus Clementina focused more on craftsmanship, while La Nube and Utopicus Conde de Casal – both intended for the digitally trained community – focused on hacking.

The advantages of the hacking process were remarkable:

- Price: the cost of the hacked desk **(29)** was significantly cheaper than a custom-designed desk, and the money saved could be spent on the labour required for personalisation;
- Functionality: the hacked design allows users to personalise the space based on their preferences, e.g. blinds are available to create privacy;
- Investment recovery: the coworking provider is able to reuse and repurpose much of the hacked version;
- Customising opportunities: the design can easily be customised and adapted;
- Design uniqueness: the hacked design acquires a distinctive identity;
- Waste: the hacked design only has packaging leftovers;
- Carbon and impact: IKEA's FJELLSE is made from renewable wood, while its SVÄRTA will be made of 100% recycled steel by 2030. All elements can be repurposed.



29

29 Conde de Casal, Madrid. Desk fabrication costs.

30 (overleaf) Rendering of Conde de Casal's coworking desks.


PUESTOS FIJOS

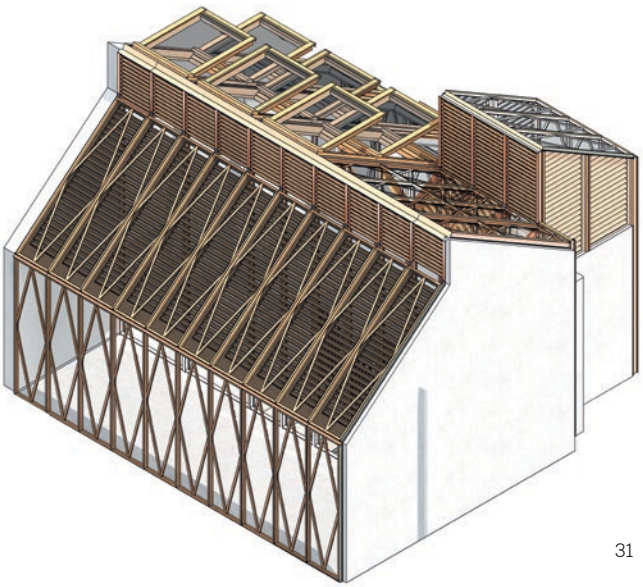

PUESTOS

4. Which environmental principles can be applied to the design of coworking spaces, considering that many operate in existing buildings?

Solar Chimneys and Air Flow

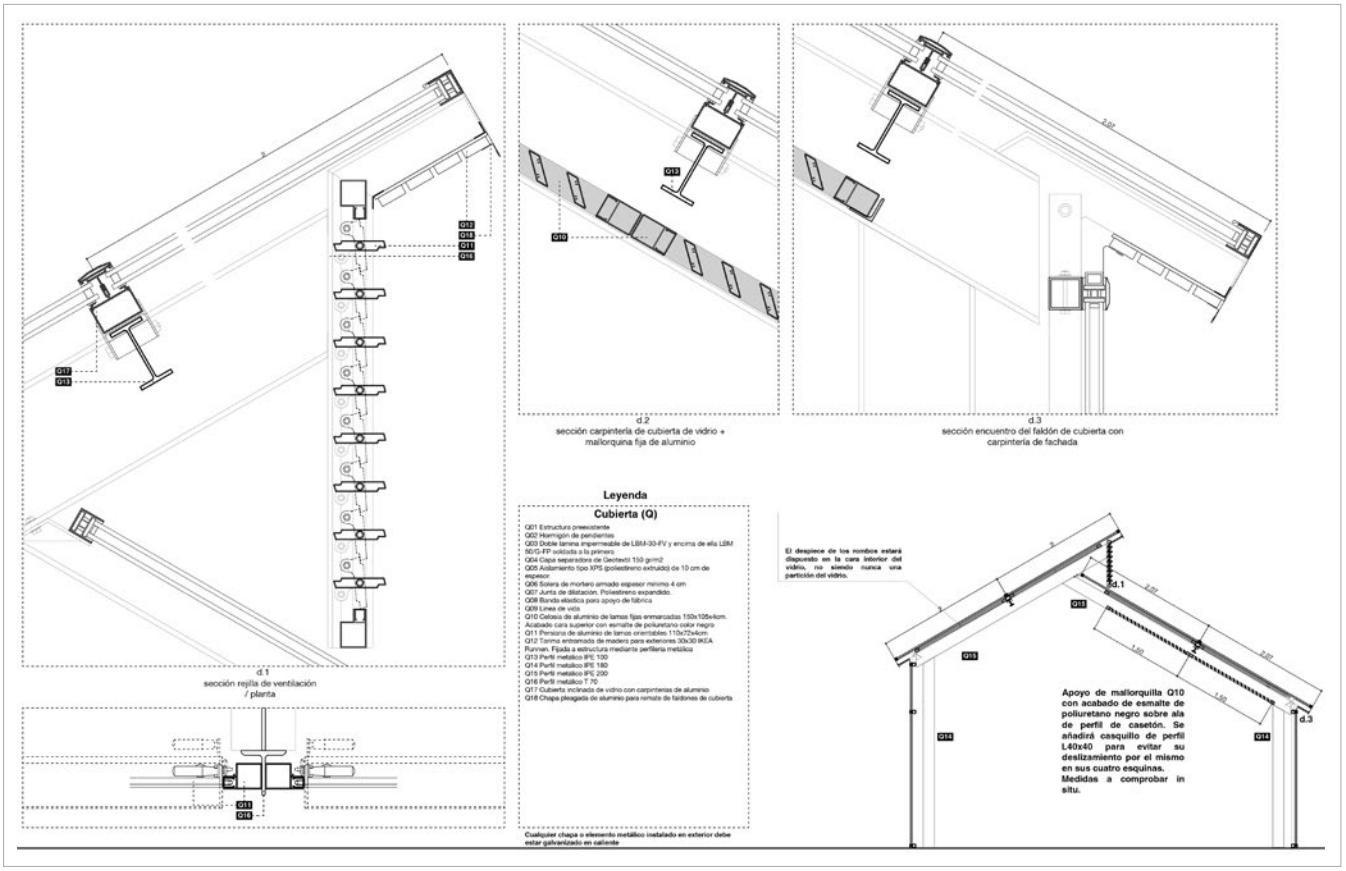
Izaskun Chinchilla Architects have a long-term commitment to demonstrating that air-conditioning should be completely avoided, even in Mediterranean cities, given its negative impact on environment and health. Passive and vernacular solutions, like solar chimneys, have proven their efficiency in past projects. For example, Chinchilla introduced 42 solar chimneys at Castillo de Garcimuñoz (Chinchilla 2014) where the supporting air-conditioning system was required only for ten days in 2019.

The solar chimney at Clementina enables natural ventilation and refrigeration of the entire building **(31–2)**. Chinchilla covered the staircase with a metal-frame gable roof that features a large south-facing glass surface. Immediately under the glass is a black lacquered slat panel, which is heated throughout the day by the sun. Air between the glass and panel creates an upward draft along the staircase, which exits through a ventilation grille on the roof. Interior glass walls do not meet the ceiling and allow air to flow through the entire building.



31

31 Rendering of the preliminary solar chimney for Clementina, Barcelona.



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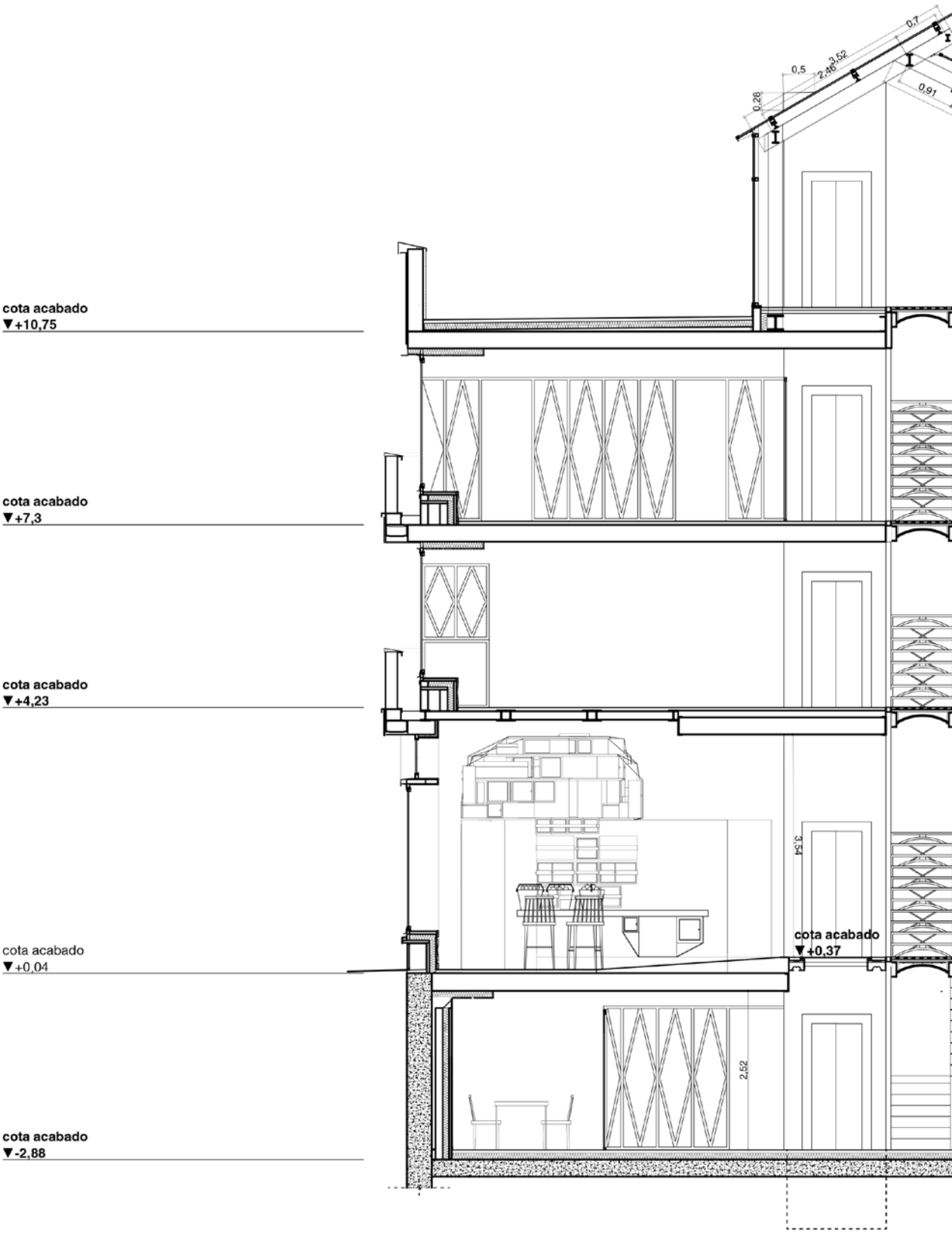
32 Clementina, drawing of staircase cover with solar chimney and canopy section.

33 (overleaf) Clementina, drawing of general section.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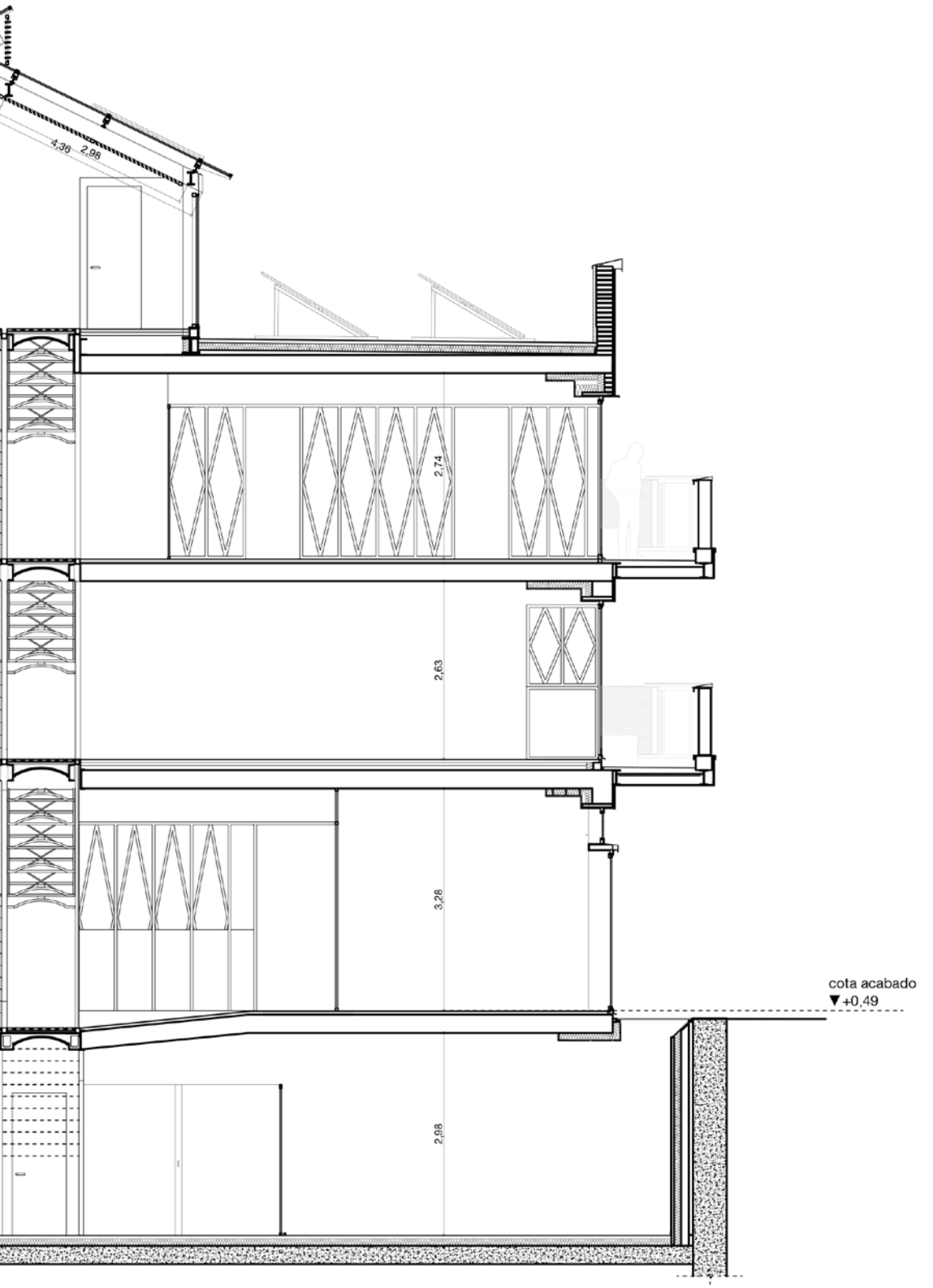


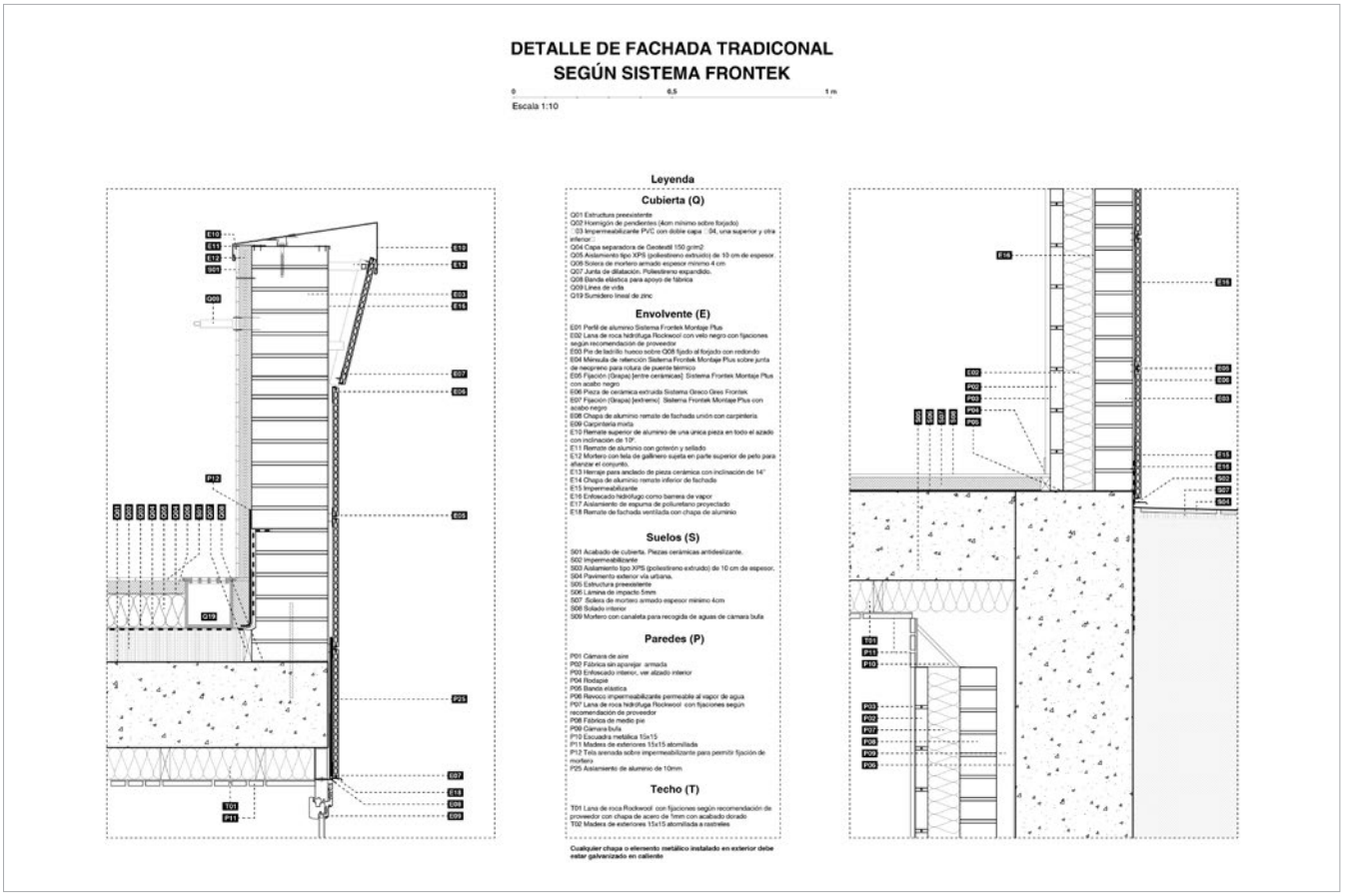
33

Energy Efficiency

Without a solar chimney, the estimated refrigeration energy consumption for the building is 6,285 kWh/year; with a solar chimney this decreases to 4,525.2 kWh/year, ultimately reducing CO_2 emissions by approximately 300 kg.

Clementina has two solar thermal panels to provide hot water. Nine PV panels, with an estimated annual production of 1,210.65 kWh, save 2,361 kg in CO_2 emissions. To install these panels without compromising leisure space on the roof terrace, Chinchilla designed a metal-frame canopy, which also protects a small kitchen from the elements.

The ventilated façade system leaves an air chamber between the cladding and inner sheet, preventing thermal bridges and condensation **(34)**. This system protects the inner sheet as well as the structure, reducing the risk of pathologies caused by weather exposure. The system has a transmittance of 0.30 W/m^2-K. Cellulose insulation is used because of its ecological credentials. It has a thermal conductivity of 0.040 W/mK and a thermal capacity of 2 kJ/kg.



34

34 Clementina, section drawing of the ventilated façade.

Daylight

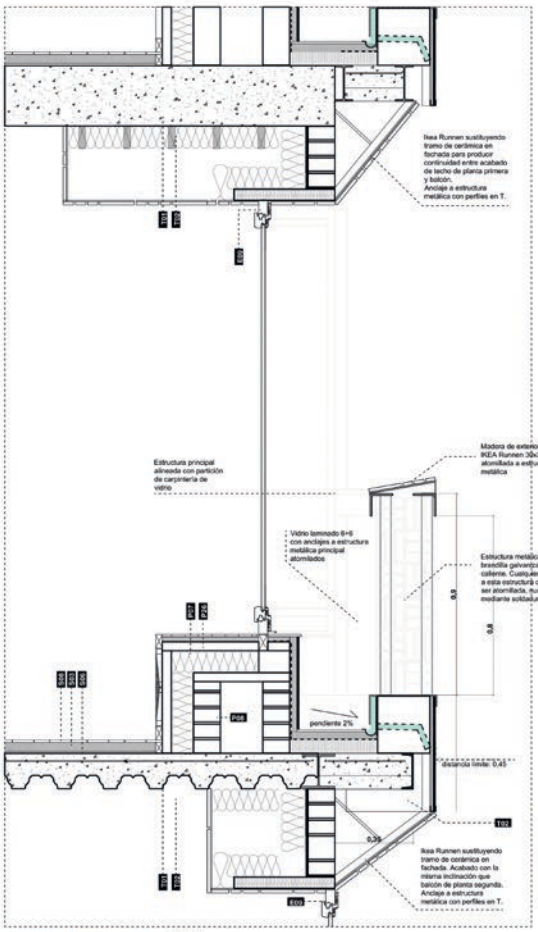
At Clementina, the carefully designed façade system provides a saving of 4,136.25 kWh/year, reducing CO_2 emissions by 500 kg/year. The façade and plan distribution of the building is based on a technical study of natural light, seeking optimum levels for a given activity. Working areas are positioned at the northern and southern façades, with a solar chimney designed to flood the central area with light. To resolve excessive reflection on the southern façade, the architects created a small room for reading behind the balconies. Worktables are set back to avoid direct light and external blinds provide additional control **(36–7)**. Patterned ceramics, inspired by the modernist housing in the area, enhance the domesticity of the space, and blankets, cushions and plants improve comfort and acoustics.

At Nida, the central space has been entirely covered in glass. A system of traditional Spanish wood blinds, controlled by users, helps to reduce reflections and overheating. Natural light provides 87% of light required during the year.

35 Clementina, north façade balcony technical detail.

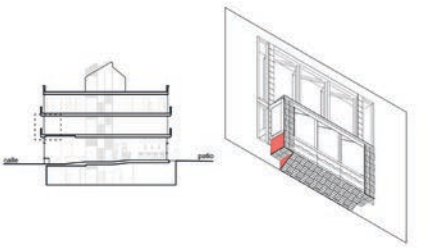
36 (overleaf) Clementina, south façade balcony technical detail.

37 (overleaf) Clementina, drawing of south façade sunblind system.



escala 1:15

BALCÓN NORTE: SECCIÓN TRANSVERSAL 27/09/2018



Leyenda

Cubierta (O)

Q01 Estructura preexistente
Q02 Hormigón de pendientes
Q03 Q03 Impermeabilizante
Q04 Capa separadora de Geotextil 140 gr/m2
Q05 Aislamiento tipo XPS (poliestireno extruido) de 10 cm de espesor con barrera de vapor a cara interior.
Q06 Solera de mortero armado espesor mínimo 4 cm
Q07 Junta de dilatación. Poliestireno expandido.
Q08 Banda elástica
Q12 Tarima entramada de madera para exteriores 30x30 IKEA Runnen.Fijada a estructura mediante perfilería metálica.
Q20 Perfil metálico IPE 220
Q21 Nuevo forjado de chapa colaborante 10+6

Envolvente (E)

E01 Perfil de aluminio Sistema Frontek Montaje Plus
E02 Lana de roca hidrófuga Rockwool con velo negro con fijaciones según recomendación de proveedor
E03 Pie de ladrillo hueco sobre Q08 fijado al forjado con redondo
E04 Mínimo de retención Sistema Frontek Montaje Plus sobre junta de neopreno para rotura de puente térmico
E07 Fijación (Grapa) [extremo] Sistema Frontek Montaje Plus con acabo negro
E08 Chapa de aluminio remate de fachada unión con carpintería
E09 Carpintería de aluminio
E10 Remate superior de aluminio de una única pieza en todo el azado con inclinación de 10º.
E11 Remate de aluminio con goterón y sellado
E12 Mortero con tela de gallinero sujeta en parte superior de petó para ellanzar el conjunto.
E13 Herraje para anclado de pieza cerámica con inclinación de 14°
E14 Chapa de aluminio remate inferior de fachada
E15 Impermeabilizante
E16 Enfoscado hidrófugo como barrera de vapor
E17 Aislamiento de espuma de poliuretano proyectado
E18 Remate de fachada ventilada con chapa de aluminio
E19 Sujeción de textiles: perfil metálico T80
E20 Sujeción de textiles anclado a estructura de barandilla: perfil metálico U40
E21 Textil
E22 Estructura metálica de barandilla galvanizado en caliente. Cualquier fijación a esta estructura deberá ser atornillada, nunca mediante soldadura.
E23 Chapa de aluminio de 1mm atornillada a teja completa
E24 Mortero de agarre en masa
E25 Malla teja
E26 Estructura metálica a partir de perfilería con redondonos y diagonales para resistir esfuerzos para fijar Q12
E27 Perfil metálico omega 2mm atornillada a paramento vertical

Suelos (S)

S01 Acabado de cubierta. Piezas cerámicas antideslizante.
S02 Impermeabilizante
S03 Solera de mortero armado espesor mínimo 4cm
S04 Pavimento exterior vía urbana
S05 Estructura preexistente
S06 Lamina de impacto 50mm
S07 Mortero de agarre y nivelación
S08 Solado interior
S09 Perfilería de aluminio para fijación de

Paredes (P)

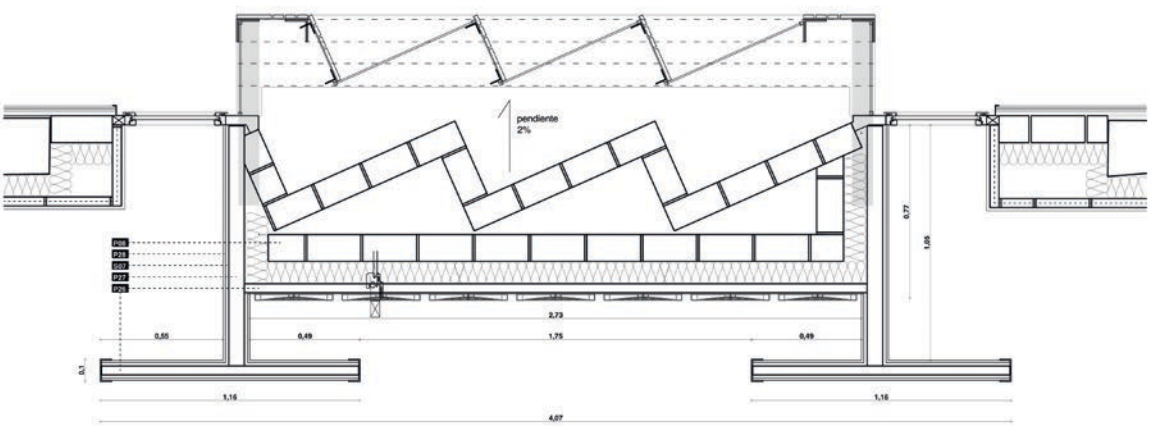
P01 Cámara de aire
P02 Fábrica sin aparejar armada
P03 Enfoscado interior, ver alzado interior
P04 Rodapié
P05 Banda elástica
P07 Lana de roca Rockwool con fijaciones según recomendación del proveedor (en cámara bufa hidrófuga)
P08 Fábrica de medio pie
P26 Rasilla cerámica hueco 30x100x4
P27 Fábrica ladrillo hueco 7cm
P28 Revestimiento cerámico

Techos (T)

T01 Lana de roca Rockwool con fijaciones según recomendación de proveedor con chapa de acero de 1mm con acabado dorado
T02 Madera de exteriores 15x15 atornillada a rastreles de madera
T03 Acabado interior de forjado
T04 Perfil de acero galvanizado 60x60x4
T05 Atornillado
T06 Placa de anclaje 152x152x5
T07 Perfil de acero galvanizado 100x40x4
T08 Madera de pino espesor 5cm
T09 Cargadero metálico
T10 Vaina de perfil metálico receptor de perfil metálico T80 para sujeción de textil

Estructura principal:
- Perfil laminado L100x100x8
Estructura vidrios:
- Perfil laminado L50x50x5
Perfiles galvanizados en caliente y soldados en taller previamente a la galvanización.
Comprobar medidas in situ

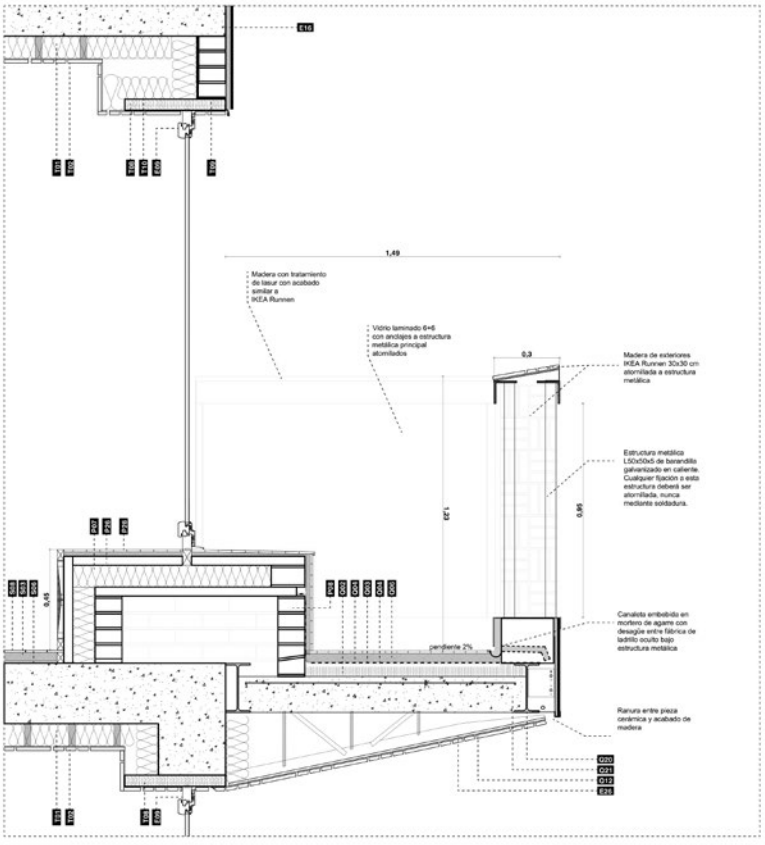
Cualquier chapa o elemento metálico instalado en exterior debe estar galvanizado en caliente

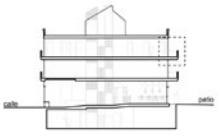


escala 1:15

BALCÓN NORTE: PLANTA

Estructura principal:
- Perfil laminado L100x100x8
Estructura vidrios:
- Perfil laminado L50x50x5
Perfiles galvanizados en caliente y soldados en taller previamente a la galvanización.
Comprobar medidas in situ





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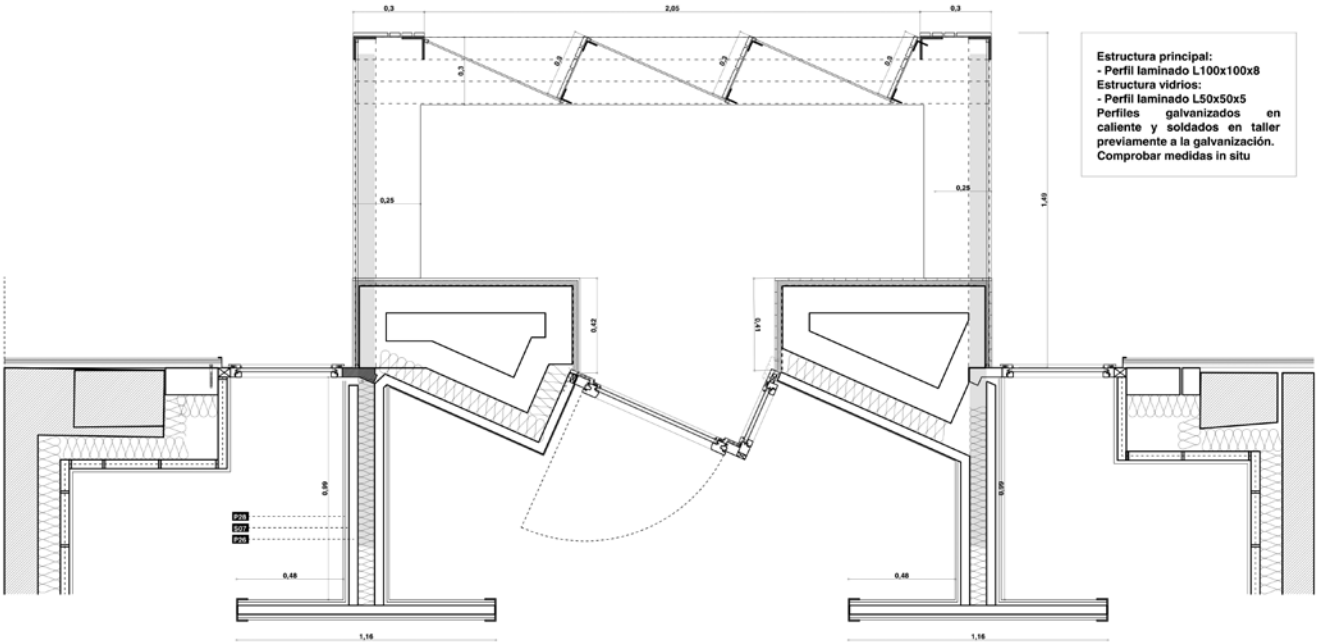
escala 1:15 **BALCÓN SUR: SECCIÓN BANCO**



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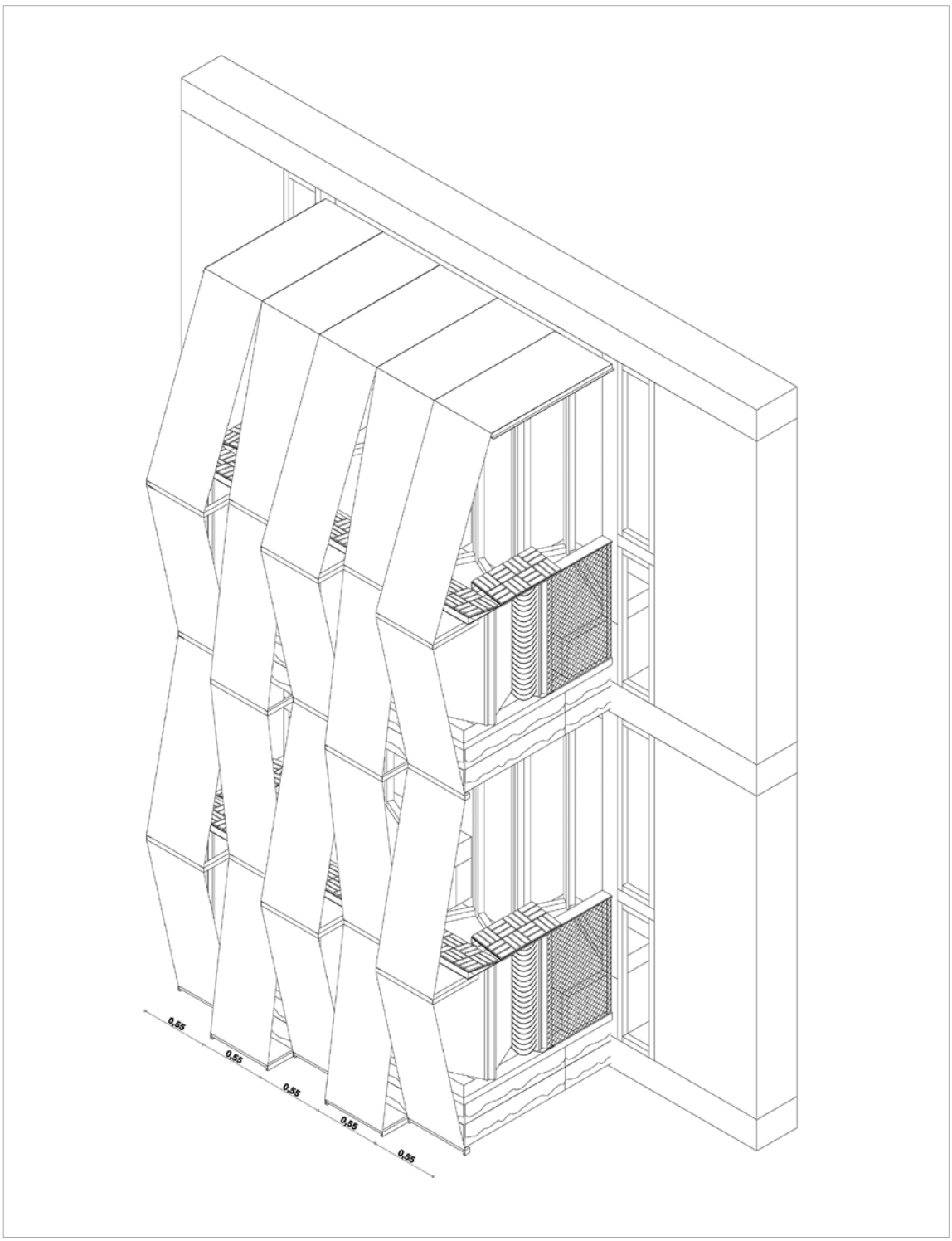
escala 1:15 **BALCÓN SUR: PLANTA**



37

Lighting Strategy

At Clementina, the architects researched and developed a lighting strategy that radically differs from typical office lighting trends. Spanish regulations recommend 500 lx for office use, which is notably different from domestic environments where lighting rarely exceeds 100 lx. It would be incorrect, however, to assume that all office use requires 500 lx. Homogeneous lighting strategies make it difficult to understand a given space and can contribute to fatigue. For these reasons, the architects drew from their experience in museography design to strategically light objects and workspaces. They also used soft lighting for spatial boundaries.

In collaboration with ERCO, they applied 'qualitative lighting design' and decreased light levels to correspond with the function of each space:

- Rest space: max. 20 lx;
- Circulation and buffer zones: max. 20 lx;
- Skype rooms and areas for phone use: 20–50 lx;
- Computer workspace: 100 lx (with individual control of lighting facilities available).

On projects where lighting was already on a 500 lx grid, the architects introduced new circuits to create more differentiation (ERCO 2020).

38

38 La Nube, Madrid.
Ceiling and lighting detail.

Context

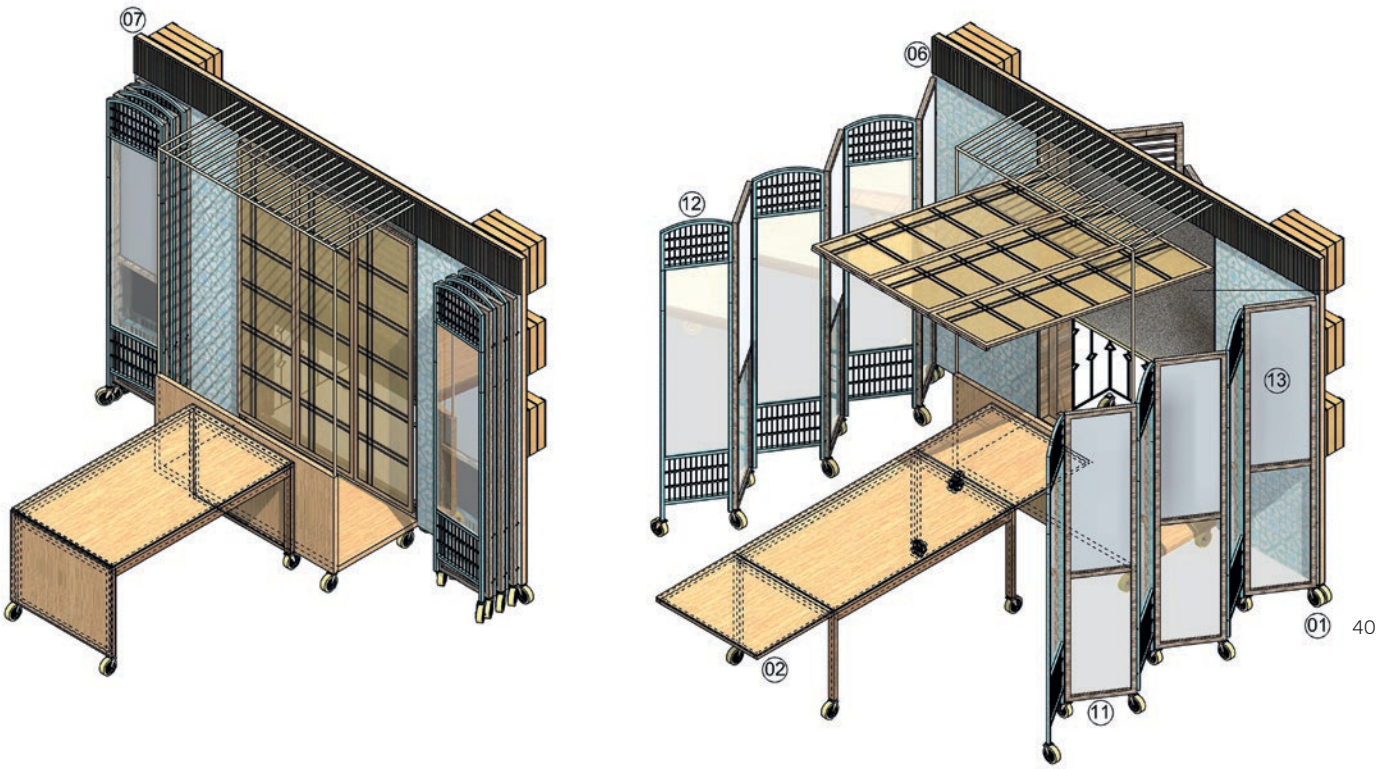
Chinchilla's extensive research on an adaptable approach to the design of coworking spaces began by researching the *Bürolandschaft* concept developed by Eberhard and Schnelle in the 1950s and 60s. The concept proposed the flexible and strategic provision of different 'clusters' within the workspace, an idea supported by recent research confirming the negative effect of open-plan offices on collaboration (Bernstein and Turban 2018).

Chinchilla found that *Bürolandschaft*-like solutions would work well for smaller fixed areas used by small groups or individuals; while in larger spaces it would be beneficial to provide flexibility. Zygmunt Bauman's *Liquid Times: Living in an Age of Uncertainty* (2007) was influential on this approach. Centraal Beheer by Herman Hertzberger provided further inspiration: the project sought to create 'permanent adaptability' and captured 'the ambience of a community workplace' (Hertzberger 2016, pp. 5–7). Further to this, Chinchilla consulted studies that have attempted to identify how workspace layout affects patterns of work (Laing et al. 1998, pp. 21–4).

Chinchilla drew from Richard Sennett's studies of craft and collective cultures, particularly *The Craftsman* (2008) and *Together: The Rituals, Pleasures and Politics of Cooperation* (2012). Sennett proposes that 'makers' are spontaneously predisposed to collaborate, and the informality of their meetings can encourage exchange of skill and ideas (Sennett 2012, p. 237). Charles Jencks and Nathan Silver's manifesto *Adhocism* (1972), which opposes modernism and the preference for mass-produced items, was a point of reference; as were Maker Faire events, particularly in the development of Conde de Casal. Chinchilla also studied coworking movements such as Impact Hub and Jelly.

39

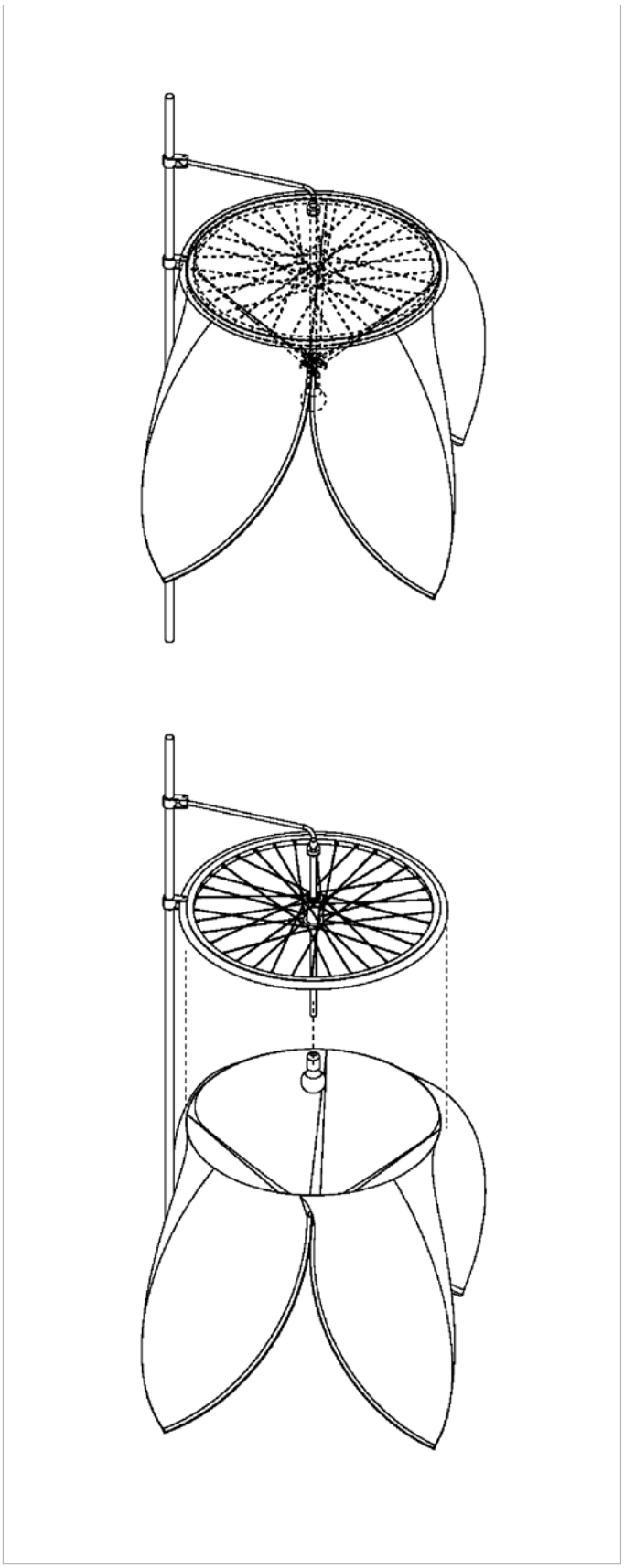
39 La Nube, pop-up meeting rooms.



40

40 Rendering of La Nube's pop-up meeting rooms.

41



42

41 Clementina, Barcelona. DIY flower lamp made using recycled bike wheels.

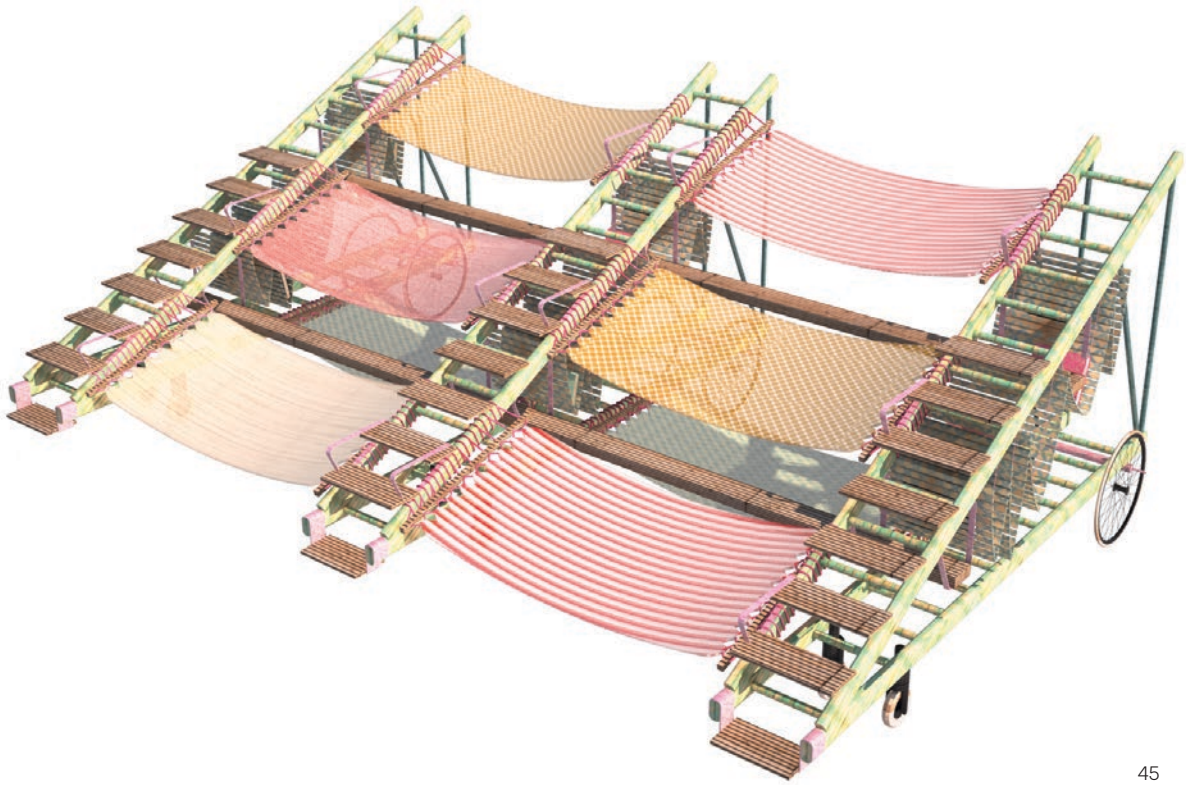
42 Rendering of Clementina's flower lamps.

43

44

43 Nida, Madrid. Rendering of closed wood blinds.

44 Nida, rendering of open wood blinds.



45

45 Rendering of Nida's hammock bleachers.

46 (overleaf) Rendering of Nida's rest area.

46

Methodology

1. Space Syntax, interdisciplinary collaboration and user engagement

Izaskun Chinchilla Architects consulted user studies carried out at Utopicus Duque de Rivas and Utopicus Colegiata. They also referred to publications such as *Deskmag*, whose annual surveys reveal past, present and future trends in coworking including comprehensive statistics of the ages and professions of coworkers. With this information, the architects developed preliminary designs. Design proposals were further evaluated by the methodologies of Space Syntax. Different layouts were analysed to establish their potential impact on social behaviour (Sailer and McCulloh 2012). Close collaborations with specialist consultants, engineers, quality control and heritage officers were also important.

Chinchilla, who received a UCL Public Engagement Fellowship in 2015, used her expertise to consult with present and future users of coworking spaces, discovering that most shared a passion for travel. As a result, the reception area at Conde de Casal was designed to reference classic New York buildings, using IKEA bunk beds and brick wallpaper to recreate the city's distinctive fire escapes **(47)**. The design of meeting rooms was inspired by Japanese architecture.

This approach proved popular with the coworking provider who led the Utopic_ School to hold cooking classes, seminars and other events inspired by these cities.

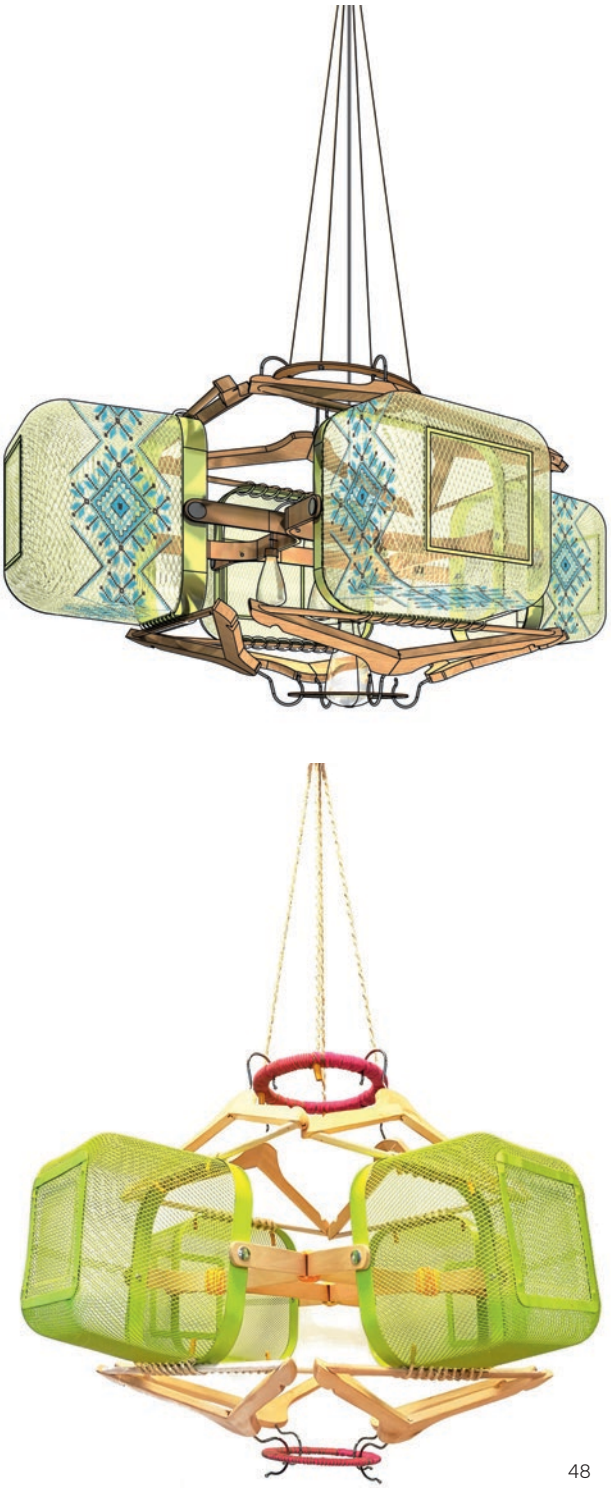
47

47 Conde de Casal, Madrid, 2016. Entrance and front desk.

2. Hacking with the coworking community

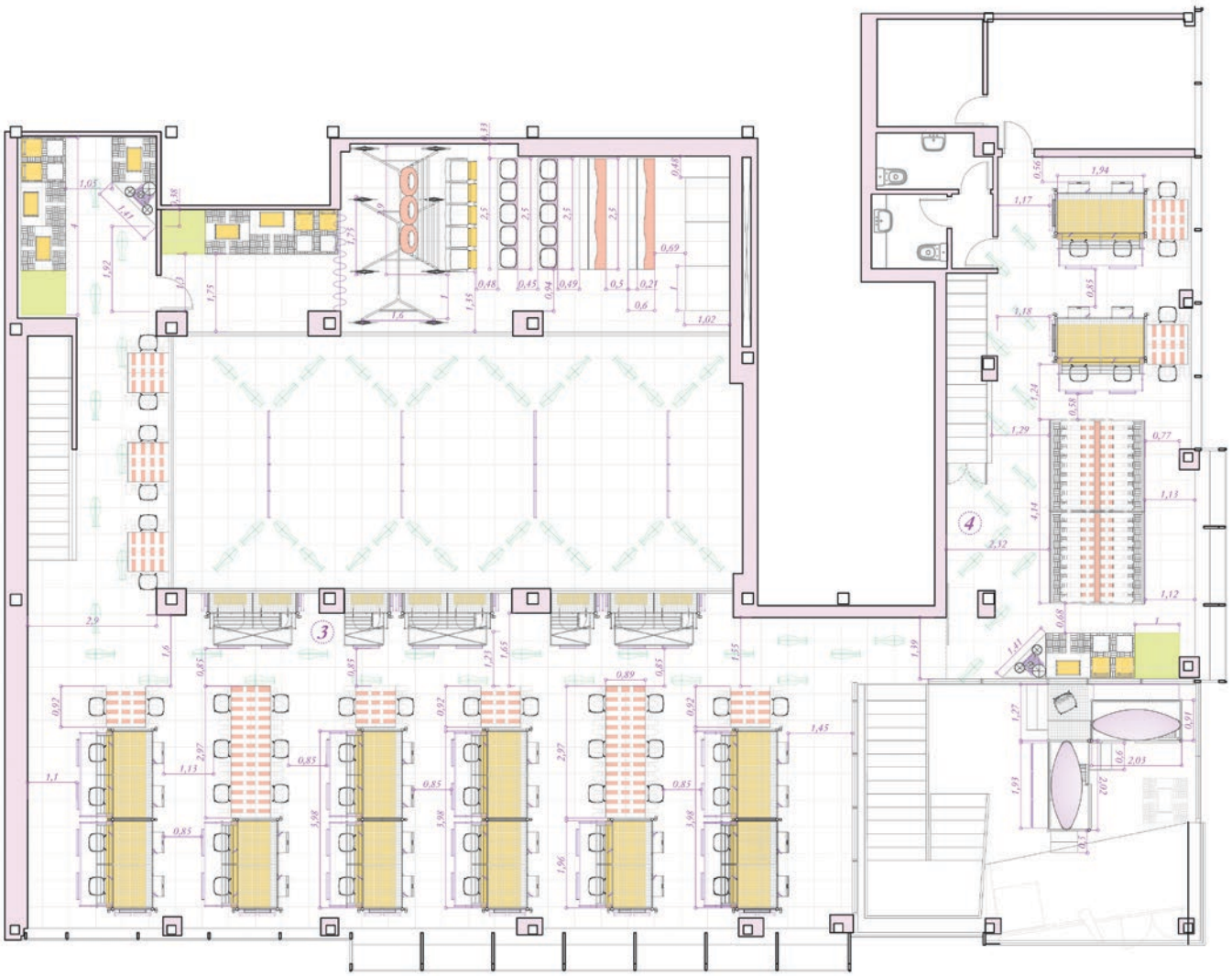
Izaskun Chinchilla Architects designed several pieces of versatile mobile office furniture that are memorable and unique. The hacked pieces of IKEA furniture can be further adapted and appropriated within the coworking space. For a detailed description of the advantages of hacking, see pp. 40–1.

To engage with the coworking community, a workshop was held at Utopicus Conde de Casal. The Utopicus community was invited to create a lamp by building and hacking various IKEA products **(48)**. Participants were provided with a range of materials. They fabricated the lamp onsite and finalised it at home.



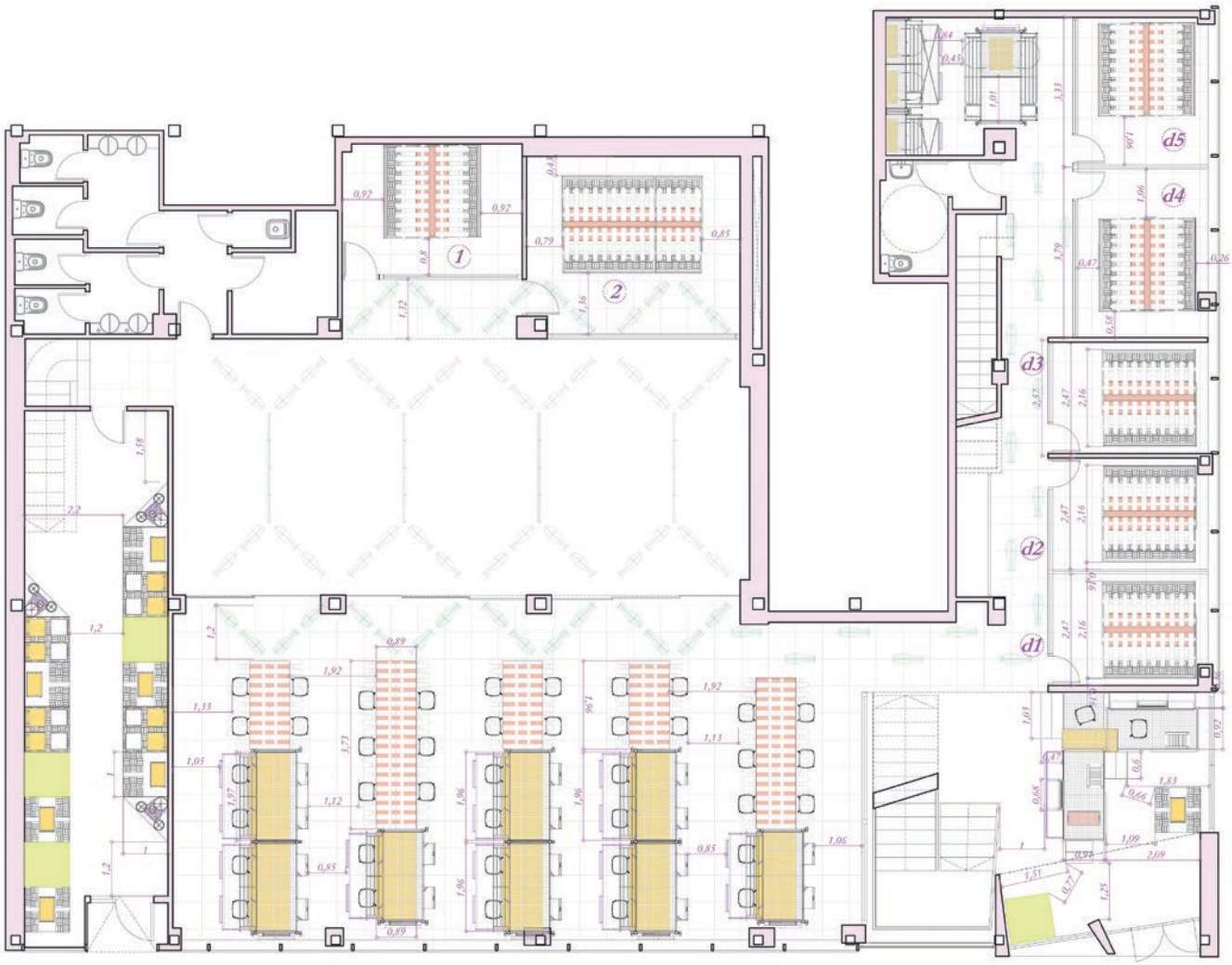
48

48 DIY lamp designed and assembled in a Utopicus School workshop at Conde de Casal, Madrid.



First floor. Scale 1.100

49 Conde de Casal, plans.



49

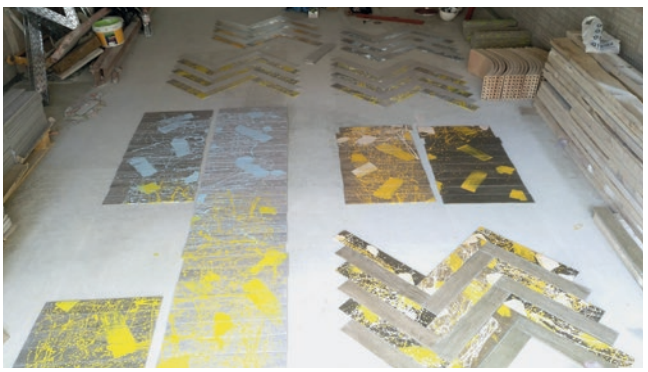
Ground floor. Scale 1.100

3. Low-cost materials and artisanal craftsmanship

The team spent a significant portion of the budget on local craftsmanship, but were careful to source low-cost materials given financial constraints. Design details, such as embroidered stairways and painted floor tiles **(50–1)**, helped to personalise interiors. Chinchilla conducted exhaustive research to acquire ecological, low-maintenance ceramics of high artisanal quality.

At Clementina, the architects used a brick and render finish, consisting of four layers, on the internal façades to lower costs. This was applied onsite by an experienced bricklayer. The design optimises the performance of cellulose insulation and enhances acoustic performance. Plaster with a white polyurethane finish was applied to the interior and Vives Laverton tiles were arranged in a herringbone pattern around the base of the wall for ease with cleaning and general maintenance **(52)**.

50



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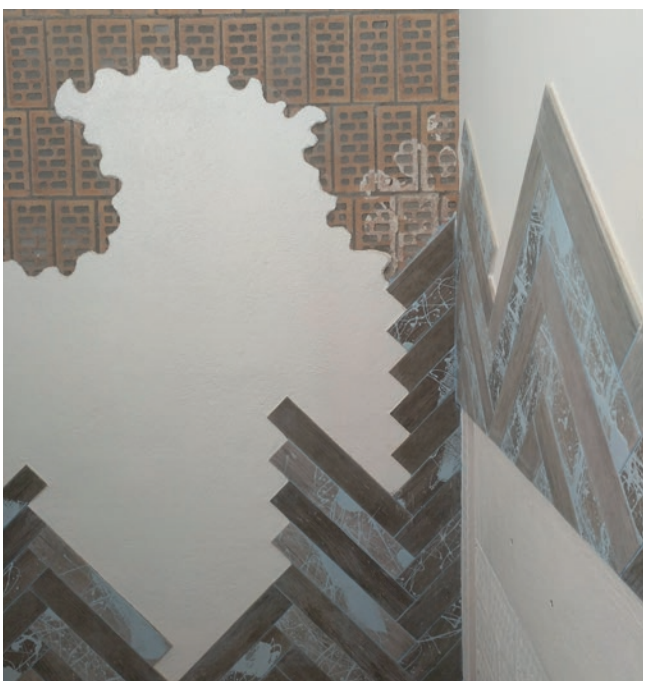
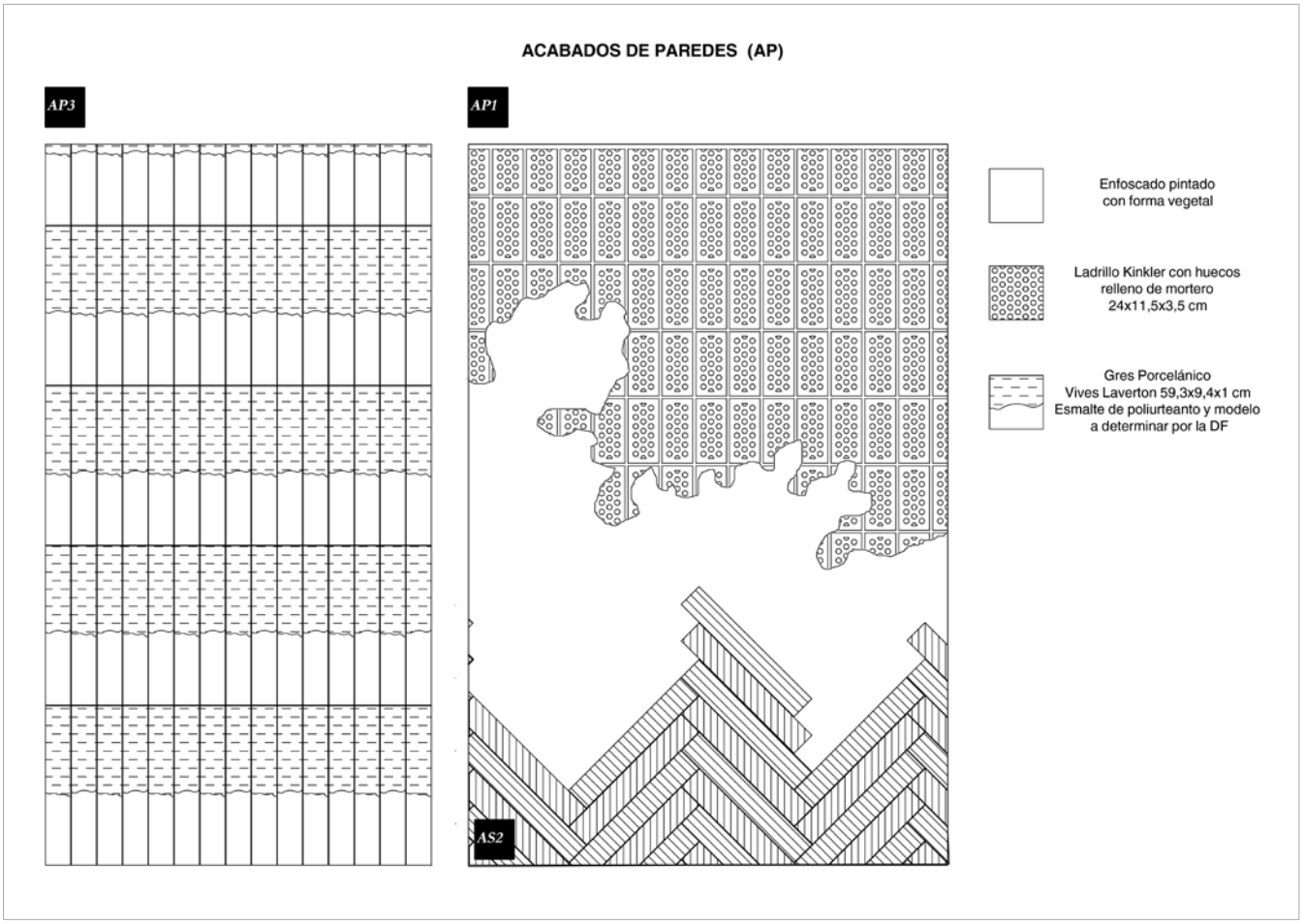


52

50 Clementina, Barcelona, 2019. Painting ceramic floor tiles by hand.

51 Clementina, hand-painted ceramic floor tiles.

52 Clementina, plaster application following organic shapes.

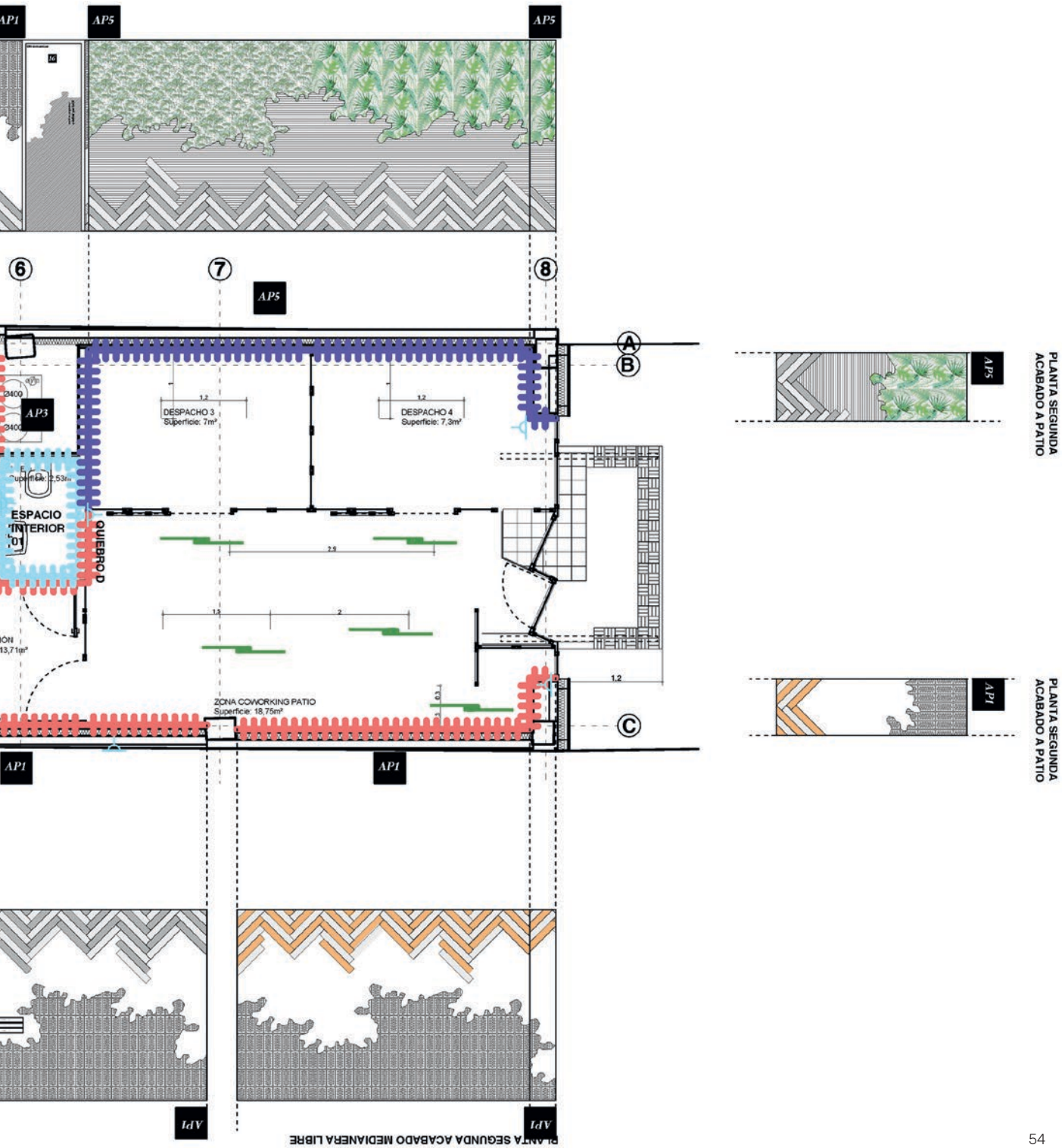


53

53 Technical details for the different finishings at Clementina.

54 (overleaf) Drawing of Clementina's second floor interior wall finishings.


PLANTA SEGUNDA ACABADO MEDIANERA ASCENSOR
AP5
AP5
AP5
AP6
AP1
PLANTA SEGUNDA ACABADO A CALLE
AP5
PLANTA SEGUNDA ACABADO A CALLE
AP1
DESPACHO 1
Superficie: 5,6m²
DESPACHO 2
Superficie: 5,7m²
QUIEBRO A
QUIEBRO B
QUIEBRO C
ZONA COWORKING CALLE
Cuadro eléctrico sobre perfil vegetal
AP1
AP1
AP1
AP1


AP1
AP5
AP5
6
7
8
AP5
A
B
AP3
DESPACHO 3
Superficie: 7m²
DESPACHO 4
Superficie: 7,3m²
ESPACIO
INTERIOR
01
QUIEBRO D
ZONA COWORKING PATIO
Superficie: 18,75m²
C
AP1
AP1
AP5
PLANTA SEGUNDA
ACABADO A PATIO
AP1
PLANTA SEGUNDA
ACABADO A PATIO
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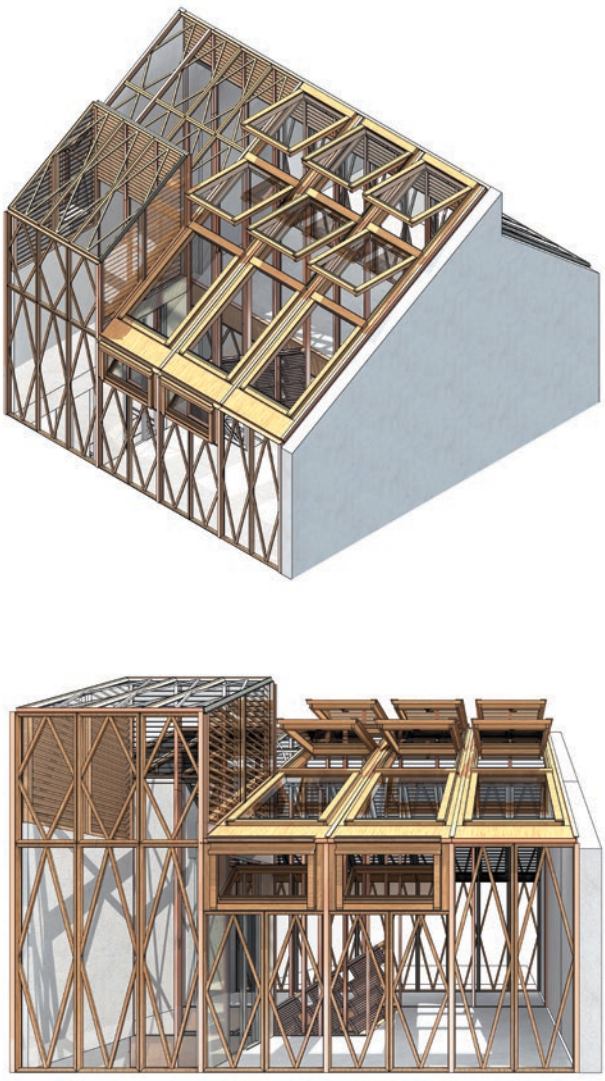
PLANTA SEGUNDA ACABADO MEDIANERA LIBRE

4. Passive climatic strategies and biophilic principles

Chinchilla employed biophilic design principles, considering each building as a living organism. Extensive research on the use of natural light, solar chimneys, air flow and other passive environmental strategies were carried out to responsibly connect the building with the environment. Colours and materials were chosen to reflect natural landscapes, while the architects sought to minimise emissions and energy consumption. A qualitative lighting design strategy was developed in collaboration with ERCO, see pp. 54–5.



55 Renderings of the preliminary glass cover for Clementina's staircase.

5. Post-occupancy evaluation

Utopicus runs sociological studies on new, previous and potential users of coworking spaces to determine their strategy. Chinchilla's team designed Utopicus Conde de Casal based on studies from previous Utopicus spaces. Surveys carried out as part of the post-occupancy evaluation of Conde de Casal then helped to inform the design of Utopicus Príncipe de Vergara, Utopicus Clementina and, to a degree, La Nube. Based on user responses, Príncipe de Vergara was designed to facilitate better project organisation, communication and time management.

Izaskun Chinchilla Architects have been based at Utopicus Conde de Casal for four years, which allows them to gather empirical data on spatial usage and preferences of the coworking community.

56

57

56 Príncipe de Vergara, Madrid (unrealised). Rendering detail of floating desk organisation system.

57 Clementina, Barcelona. Rendering of a preliminary design for the teacup lamp in the canteen.

Dissemination

Since 2016, Izaskun Chinchilla has presented her coworking projects in four print publications (*Co-Working Space Design, Deco Journal, NAN Arquitectura y Construcción* and *WA Magazine*). The series has also featured in over 30 architectural magazines and specialised websites, like *ArchDaily* and *Diseño Interior*. Two international group exhibitions have featured aspects of the series, at SCI-Arc in Los Angeles (2018) and La Cité de l'Architecture et du Patrimoine in Paris (2020).

Chinchilla has spoken about the projects at more than 30 US, UK and European institutions, including:

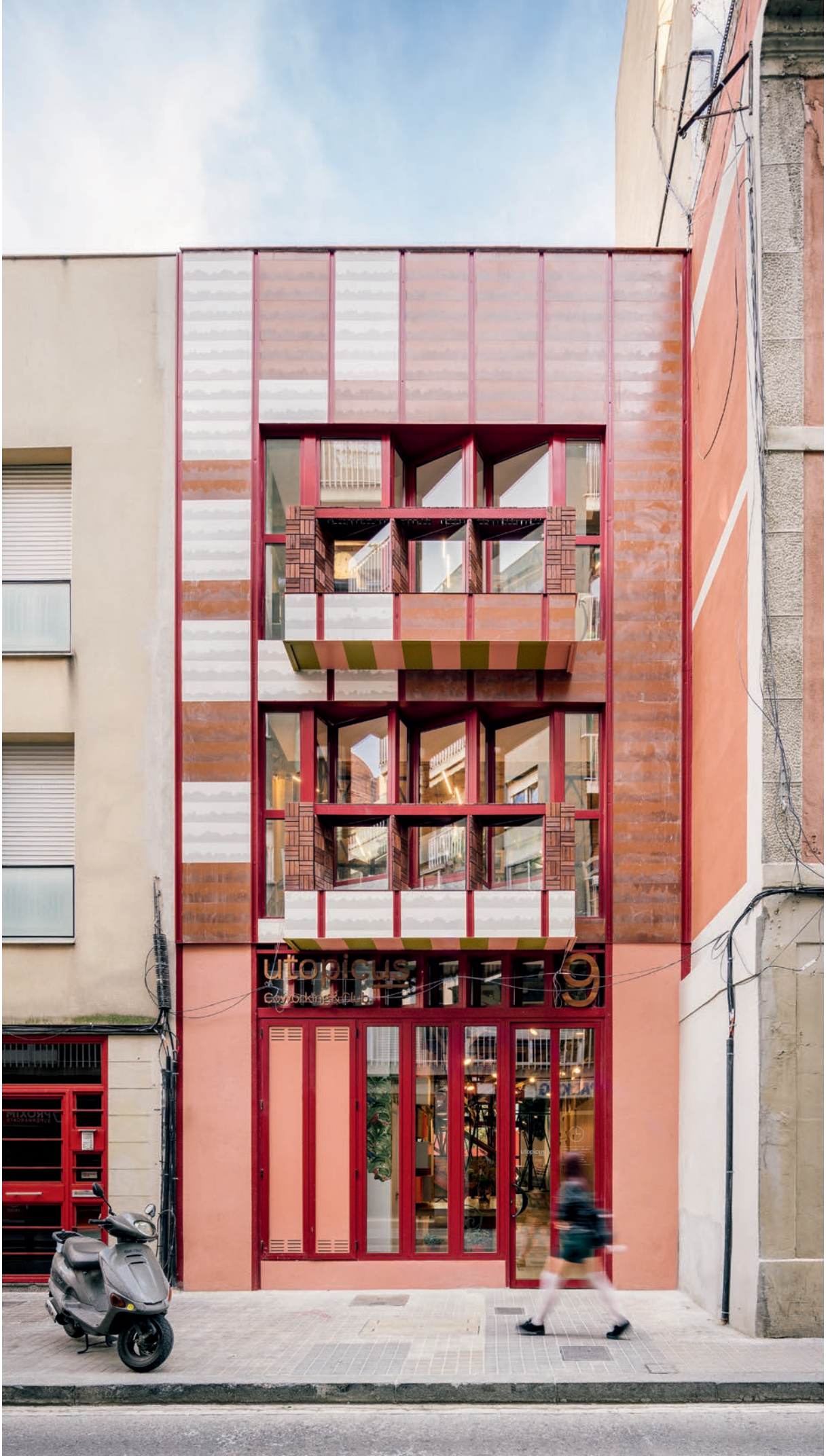
- La Cité de l'Architecture et du Patrimoine, Paris (2020)
- Madrid Design Festival (2020)
- Universidad Veritas, San José (2020)
- Karlsruhe Institute of Technology (2019)
- MEF University, Istanbul (2019)
- SCI-Arc, Los Angeles (2019)
- Caixaforum Barcelona (2018)
- Madrid Design Festival (2018)
- Oslo Association of Architects (2018)
- The Bartlett School of Architecture, UCL (2018)
- The Bilbao Fine Arts Museum (2018)
- CENDEAC, Murcia (2017)
- Colegio Oficial de Arquitectos de Madrid (2017)
- La Térmica, Málaga (2017)
- Stockholm Architects' Association (2017)
- The Royal Academy of Arts, London (2017)

Project Highlights

Owing to Chinchilla's unique design approach, which promotes the individual identity and emotional wellbeing of coworkers, these projects have featured in two international group exhibitions at SCI-Arc in Los Angeles (2018) and La Cité de l'Architecture et du Patrimoine in Paris (2020). La Nube was Izaskun Chinchilla Architects's winning entry in a closed architectural competition by the promoter Red.es. These projects have contributed to subsequent work, including the project Connective Nature that Chinchilla is developing with the wood manufacturer Finsa, which investigates how work and domestic spaces can be arranged to facilitate connectivity and how the presence of natural light, ventilation, live materials and views can promote comfort.

58

58 Conde de Casal,
Madrid. Meeting rooms.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60

59 Clementina, Barcelona. Main façade featuring the handpainted cladding system.

60 Conde de Casal, Madrid. Desk area.

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