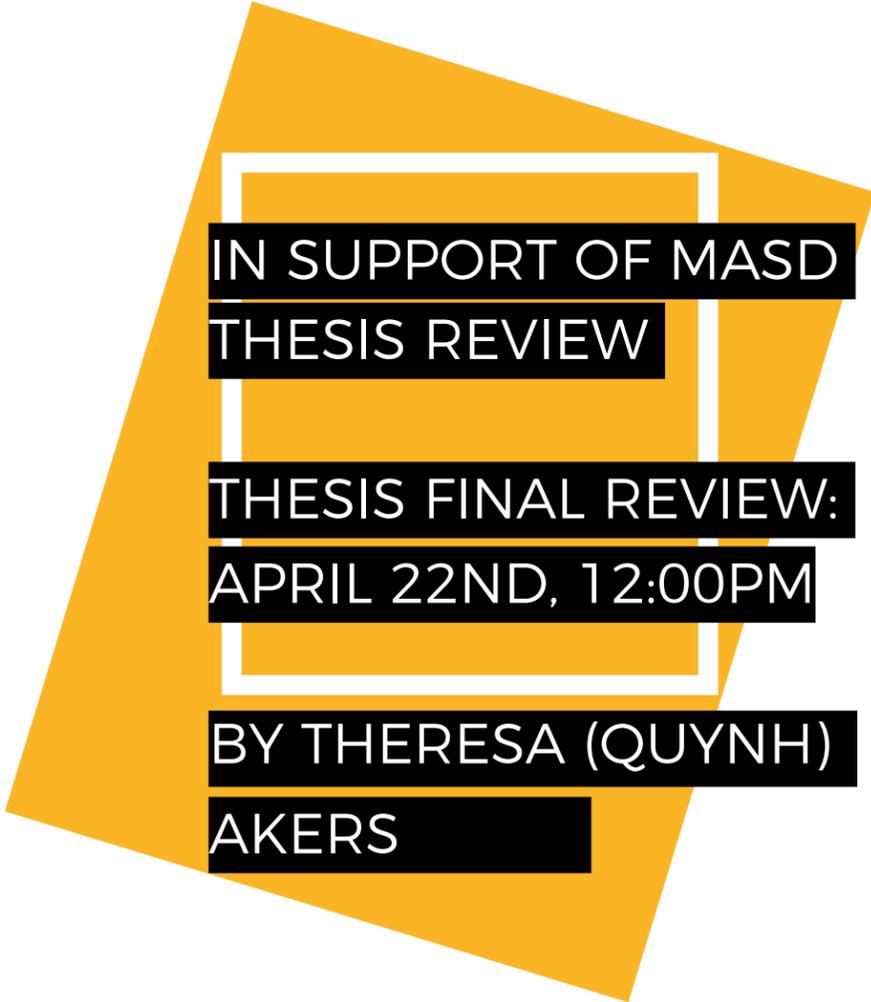


# THE CREATIVE CLIMATE: ACCELERATING SUSTAINABLE CHANGE

ORIGINALLY ARTISTS AND PHENOMENOLOGIES OF CLIMATE CHANGE  
EXCERPT FROM THESIS PUBLICATION SUBMITTED MAY 2019



IN SUPPORT OF MASD  
THESIS REVIEW

THESIS FINAL REVIEW:  
APRIL 22ND, 12:00PM

BY THERESA (QUYNH)  
AKERS

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Concepts and ideas presented here are a result of research conducted in the Masters of Arts in Sustainable Design at Minneapolis College of Art and Design. Research, photos, and diagrams presented therein are highlighted for the purpose of illustration - with proper accreditation cited to original artists and researchers.

Additional contributions and guidance for the duration of the process provided by:

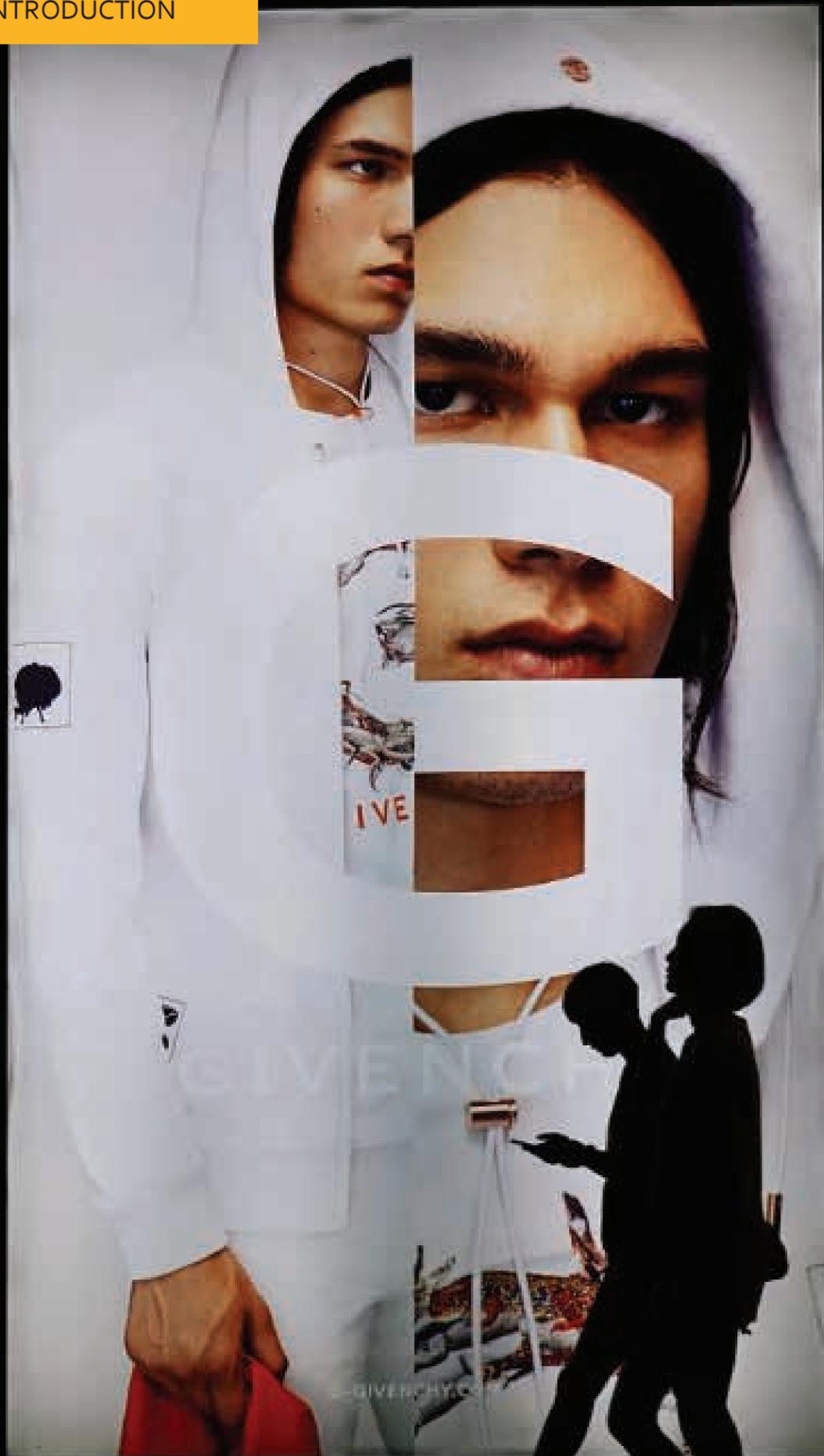
Curt McNamara, Thesis Advisor

Denise DeLuca, Thesis Committee Chair

Simon Robinson, Committee Member

Anita Nowak, Committee Member





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# 1 Introduction

Left:

Untitled, 2018.

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## SUMMARY

This research was conducted to understand how to best accelerate sustainable behavior at the consumer level. Society is in a state of crisis as a result of phenomena related climate change<sup>1</sup>. There appears to be a need to revisit societal approaches to problem solving, collaboration, and innovation. However, society is not armed with an awareness of the connection between public perception and the sustainability crisis. This disconnect is a major factor in the destabilization of the environment, and must be addressed. Sustainable change can happen when new narratives of social cohesion and empathy are publicly adopted and applied. Artists and creatives are uniquely qualified to create these through suspending disbelief and inviting others to believe in the possibility of positive futures.<sup>2</sup> Through their work, artists explore emergent properties of the collective human experience and influence public perception. By extension, artists and creatives have the capability to influence positive public behavior through the creation of catalytic, creative work.

A potential approach to maximize the galvanizing nature of artistic work is to explore how the efforts of creatives can be supported in the private sector. Organizational structures in the creative industry are built on frameworks that utilize creative services as a means to produce products, convey ideas, and create value in the economy, and are integral to how innovative ideas are disseminated into society. If new businesses and entrepreneurs were to organize their approaches around sustainable frameworks, for the purpose of communicating climate-positive futures, businesses of this kind could potentially amplify and multiply the capacity for creatives to create climate-aspirational narratives. Multiplying the amount of artwork present in current society as the potential to foster more empathy in society, in turn fostering deeper connections to self, society, and planet. It follows that creating a way for creatives to create their work for climate could result in the adoption of climate-positive mindsets in society. The following exposition seeks to understand common organizational structures in the creative industry, and proposes a solution as to how might the creative industry use their talents to inspire rapid sustainable change.

<sup>1</sup> Lent, Jeremy R. *The Patterning Instinct: A Cultural History of Humanity's Search for Meaning*. Amherst, NY: Prometheus Books, 2017.

<sup>2</sup> Hyde, Lewis. *The Gift: Creativity and the Artist in the Modern World*. United States: Vintage Books (NY), 2008. 196.i

# Frameworks

# 7

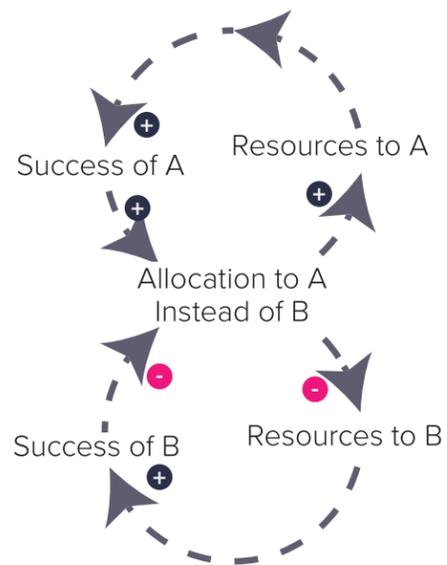
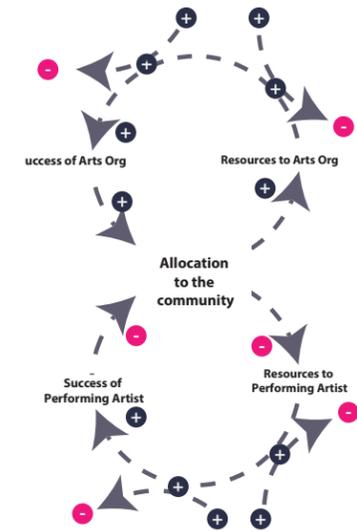
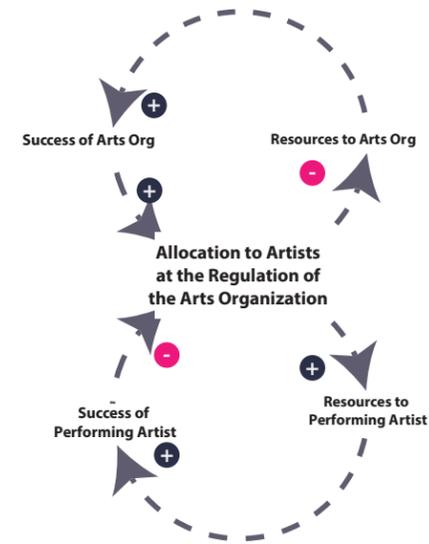
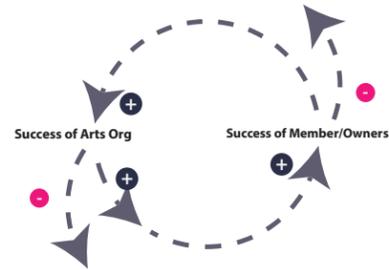


## FRAMEWORKS & SYSTEM TACTICS

Current frameworks in the creative industry present opportunities to better support artists and creatives in the production new and original work in our current economy. Current business methodologies are prone to monopolizing creative talent, using an extractive rather than regenerative business model modeled after the Successful to Successful system diagram as outlined by Donella Meadows and illustrated in figure 5 on the next page. The following is an extensive analysis of this extractive business model, with suggestions on how to intervene in the system for regenerative operations. This is followed by common frameworks in sustainable design, business, and strategy to uncover ways where businesses structures can be improved to support the creative industry, and increase the quality and quantity of creative work.

### CONSCIOUS FEEDBACK LOOPS

In systems analysis of feedback loops, the following diagrams offer three different tactics for organizational success in a business of this nature using Donella Meadow's Successful to Successful Feedback Loop.



### UNIFY ORGANIZATIONAL SUCCESS

In a cooperative business model, a loose cohort of entrepreneurs are in charge of taking care of facility management according to the types of spaces they are in charge of looking after. By decentralizing the organization completely, the monopoly one actor has on asset flow is removed.

### UNION STANDARDS OF OPERATION

In standardizing the flow of resources via labor laws, there becomes a collective accountability, where resource allocation ceases to be subjective. In becoming transparent and regulating the flow of resources directly to artists and support technicians, the irregularity in resource allocation is alleviated and the system remains stable.

### DIVERSIFICATION OF MODELS OF INCOME

If times get hard in a certain area of the organization, additional discrete models of income allows for a buffer between the immediacy of the status quo and the integrity of the organization. By balancing financial support in both the performing artists and the arts organization as a whole, the organization has support bottom-up and top-down, providing security to all involved.

**Figure 5:** Successful to Successful Feedback Loop. Donella Meadows Institute. Illustration by Theresa Akers.



**Figure 6:** Simon Robinson conducting a workshop. Customer Experiences With Soul. 2017

### REGENERATIVE BUSINESS FRAMEWORK FOR ORGANIZATIONAL STRATEGY

Simon Robinson and Maria Moraes Robinson’s visionary phenomenological interventions presented in a business context addresses the possibility that “systems thinking could be replaced by hermeneutic thinking in the context of human organizations.”<sup>78</sup> Using The Holonomic Circle (figure 7) and creative interventions (figure 6), Simon Robinson and Maria Moraes Robinson find ways to supersede logical reasoning and precognition.<sup>79</sup> This framework, The Holonomic Circle can be applied to organizational strategy to inform how business plans shows up and interact with the world, ensuring that the values of a potential organization line up with its desired impact (See appendix E)

### SUSTAINABILITY FRAMEWORKS

#### LIVING PRINCIPLES BIOMIMICRY IN ARTS<sup>80</sup>

The biomimicry principles outlined in figure 8 provide a strong backbone in sustainable theory for regenerative creative work and design.



**Figure 7:** The Holonomic Circle. © Simon Robinson and Maria Moraes Robinson. Customer Experiences With Soul.

<sup>78</sup> Robinson, Simon. “Putting Henri Bortoft’s Philosophy of Wholeness into Practice through Holonomics.” Transition Consciousness. February 07, 2019. Accessed February 7, 2019. <https://transitionconsciousness.wordpress.com/2019/02/07/putting-henri-bortofts-philosophy-of-wholeness-into-practice-through-holonomics/>.  
<sup>79</sup> Ibid.  
<sup>80</sup> “DesignLens: Life’s Principles.” Biomimicry 3.8. Accessed March 30, 2019. <https://biomimicry.net/the-buzz/resources/designlens-lifes-principles/>.

### THE CONSERVATION ECONOMY<sup>81</sup>

A core function of businesses is to act as a social hub. The Conservation Economy framework is a sustainability approach focused on the social patterns of regenerative societies that, when applied to organizational structures, can serve as a way to support creative work.



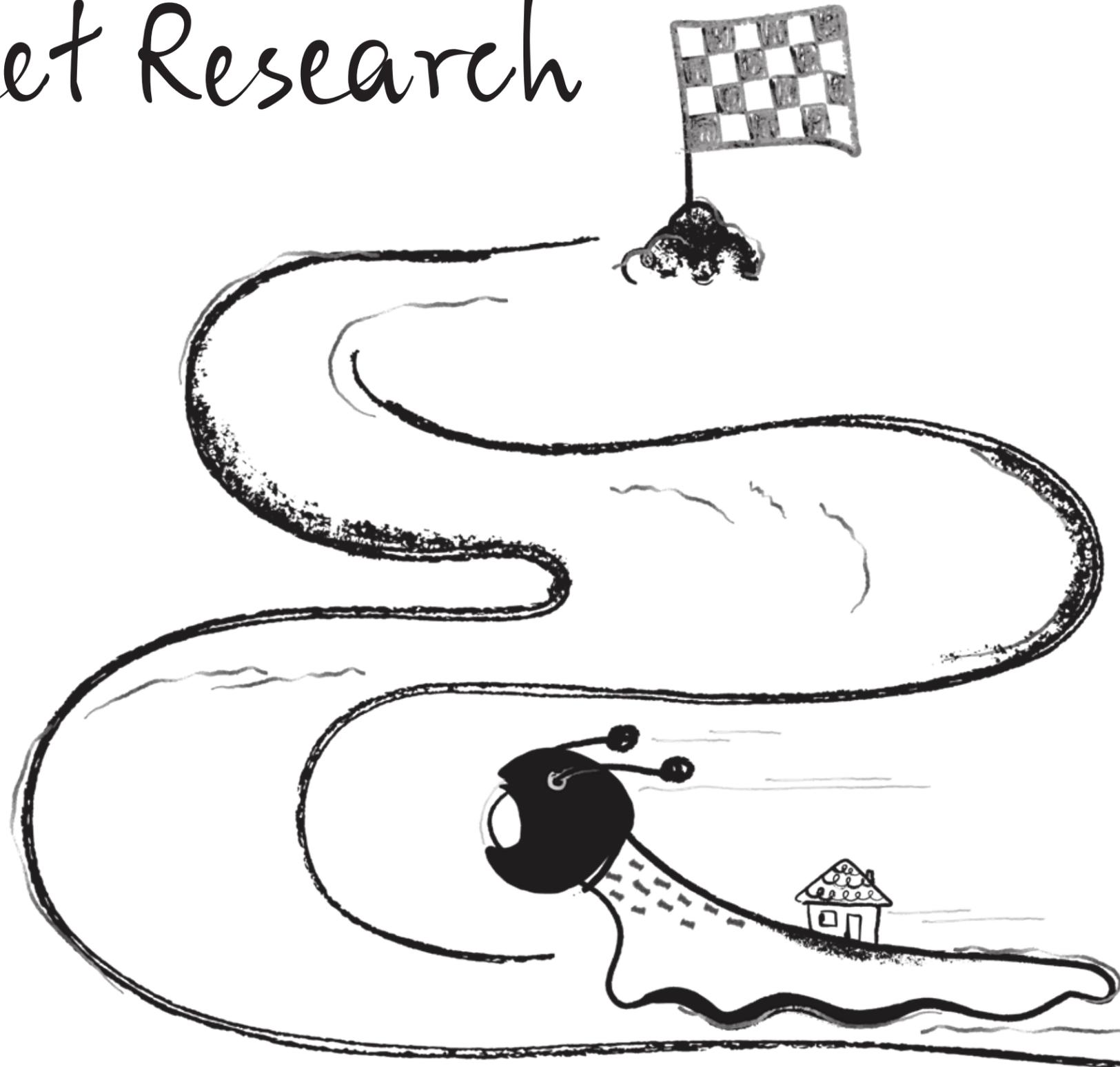
**Figure 8:** Life’s Principles: Biomimicry DesignLens.

© American Institute of Graphic Arts.

<sup>81</sup> “ConservationEconomy.net: A Pattern Language for Sustainability.” ConservationEconomy.net: A Pattern Language for Sustainability. Accessed March 29, 2019. <http://www.conservationeconomy.net/>.



# Market Research



# 8

## MARKET STRATEGY

After an extensive analysis of existing frameworks for a successful business for impact, we now turn our attention to how businesses can support artists in their work to create climate positive futures. An interesting place where artists are doing this work is in coworking spaces, maker spaces, and collective studios. While coworking spaces are becoming more frequent, few encourage active participation in service of lasting change. Enspiral,<sup>85</sup> a DIY collective of social enterprises, ventures, and individuals, does this engaging fields including, but not limited by:

- the sharing and collaborative economy,
- circular economy and ecological activism,
- social entrepreneurship and impact,
- open source and decentralization, and
- digital nomadism and freelancer collectives.<sup>86</sup>

Right:

CCO. Absurd Illustrations. 2019.

<sup>85</sup> Pick, Francesca. "A Trickle Becomes a River." Medium. March 03, 2019. Accessed March 29, 2019. <https://medium.com/enspiral-tales/a-trickle-becomes-a-river-64893418a769>.

<sup>86</sup> Pick. "A Trickle".

## MEDIA AND ADVERTISING - ORGANIZATIONAL STRATEGY ANALYSIS

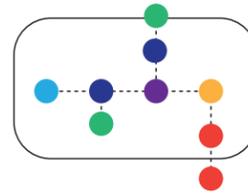
- Navigation
- Communication
- Production
- Ideation
- Sourcing
- Resources
- Community

Cross-community initiatives like *Neotribes*, *Human Networks*, and *Dgov Foundation* are demonstrating the value of working beyond local and personal communities.<sup>87</sup> With these more open explorations, an intervention leveraging the freeform nature of freelance life can push the extent to which art, design and collaboration can influence public perception.

### ANALYSING ORGANIZATIONAL STRATEGY IN THE CREATIVE INDUSTRY

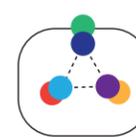
If the creative industry as a whole functioned much the same across disciplines, patterns in business structures could be deduced by diagramming them as systems. The following simple systems diagrams illustrate the basic organizational structure by applying a simple color code of functions and roles to the organizational hierarchy, based on existing research of organizational structures. The patterns that emerged from this analysis illustrated a variety of diverse ways where organizational principles of innovation affected creative output. This elicited more questions concerning the potential of certain creative organizations to innovate more quickly than others. What would an organization look like that incorporates the efficiency/impact of grassroots community organization, the security/resources of stable jobs, and the focusing power of a values-based mission? The following page analyses four of these most promising organizational structures, exploring the correlation between stability and autonomy in organizational structure.

#### CREATIVE AGENCY



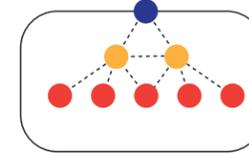
A full-service agency can handle all the marketing and advertising aspects of a business. This usually includes strategic planning, production, creativity, and innovations, as well as interactive marketing services via the internet.

#### CREATIVE AGENCY (BOUTIQUE)



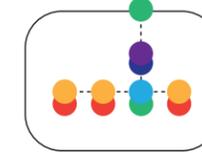
A boutique agency is a smaller creative agency that focuses on specialized work for a limited client list. They don't have multiple worldwide locations, a huge payroll, and generally, aren't handling work for big brands like Nike or Pepsi.

#### IN-HOUSE AGENCY



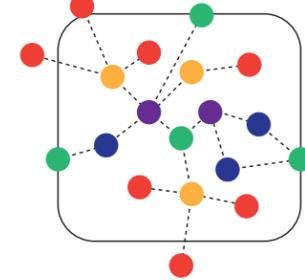
An in-house agency is owned and operated by its only client: the advertiser. Instead of a company outsourcing its advertising and collateral to an agency, its requirements are mainly handled by its own in-house agency.

#### PRODUCTION COMPANY



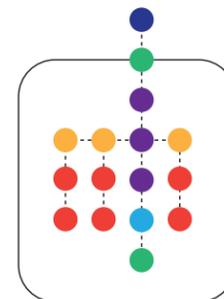
A film company that only does projects – might produce just one movie. Is the smaller version of a film studio and might take on other smaller projects, such as editing and sound.

#### MEDIA AGENCY



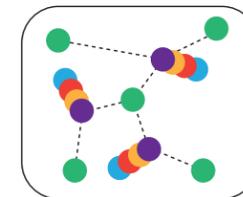
An open-ended system - many different types of work with overlapping competencies can fall within its definition. Creative focuses on creating content. Media focuses on buying advertising space. SEM agencies focus on search engine marketing.

#### FILM STUDIO



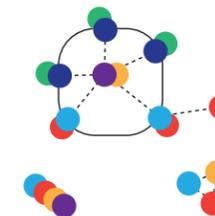
Huge business with established facilities that creates many films, TV shows, etc. Often, it is the film studio that rents locations, creates deals with production companies to do projects.

#### ARTIST COLLECTIVE



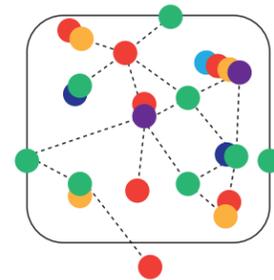
An arts collective is a group of artists, curators, and supporters who work together to support and promote the work of every member of the collective. Usually this is through shared workspace and materials, marketing and promotional efforts, advocacy, and collaborative works.

#### GUERRILLA MARKETING AGENCY



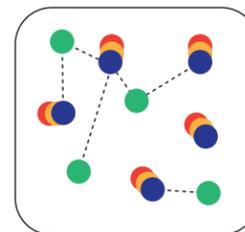
Functions like boutique creative agency. Small core team, with contracted help depending on the unconventionality of the campaign. The most nimble and chaotic system of media creation.

#### COWORKING/MAKER SPACE



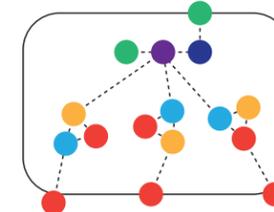
A loosely defined organization based around access to facilities, ideas, and passions. Could contain classes, workshops, tools, memberships, and networking

#### PHOTO STUDIO



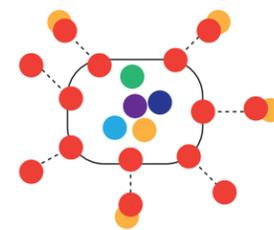
Often a small coalition of individual contractors who share a space and equipment to provide services. Behaves similarly to an Artist Collective.

#### INDUSTRIAL DESIGN STUDIO



End to end industrial design services that includes prototyping, patent design, engineering, manufacturing, and marketing services.

#### GIG ECONOMY



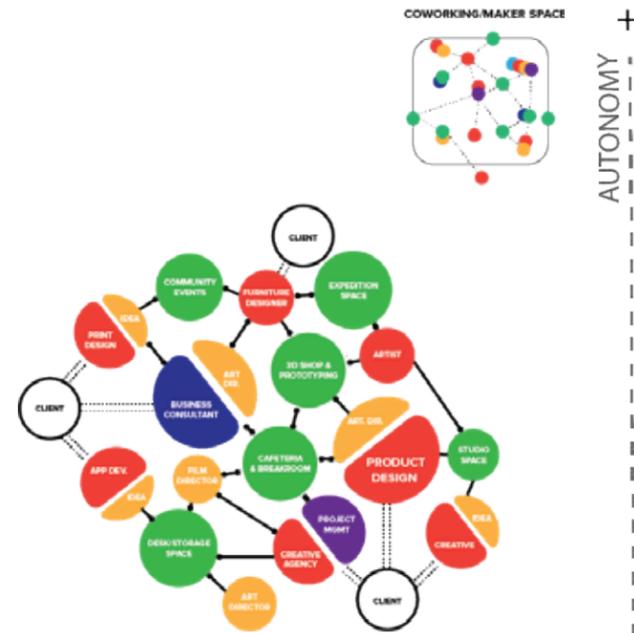
Coalition of disenfranchised producer/idea creatives on short term contracts, often working out of coffee shops at the most extreme.

Left:  
Systems map of organizational structures for impact. 2019, by author.

87 Pick. "A Trickle".  
88 "ConservationEconomy.net: A Pattern Language for Sustainability." ConservationEconomy.net: A Pattern Language for Sustainability. Accessed March 29, 2019. <http://www.conservationeconomy.net/>. A Sense of Place.

## CO-WORKING SPACES

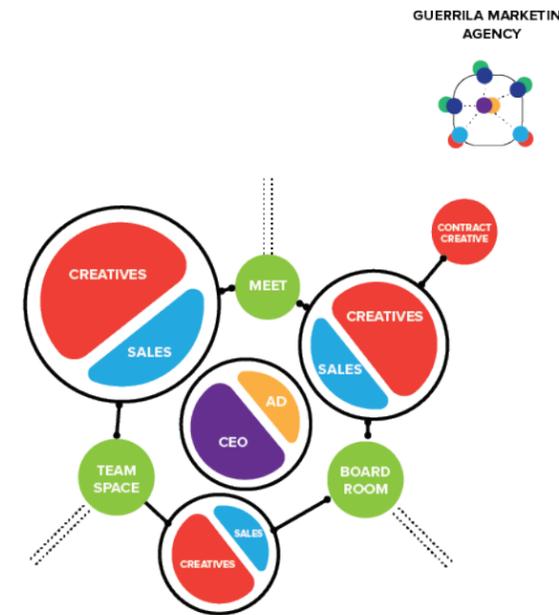
Co-working spaces have the infrastructure that allows for complete autonomy and can have a loose guiding purpose to their existence, but the understanding going in is that it is simply a network of shared resources that independent entities coexist in, rather than a group of actors focused on a common goal. This doesn't have the directive focus of an agency, which churns out ideas, solutions, and campaigns in service of a common idea.



AUTONOMY +

## GUERRILLA MARKETING

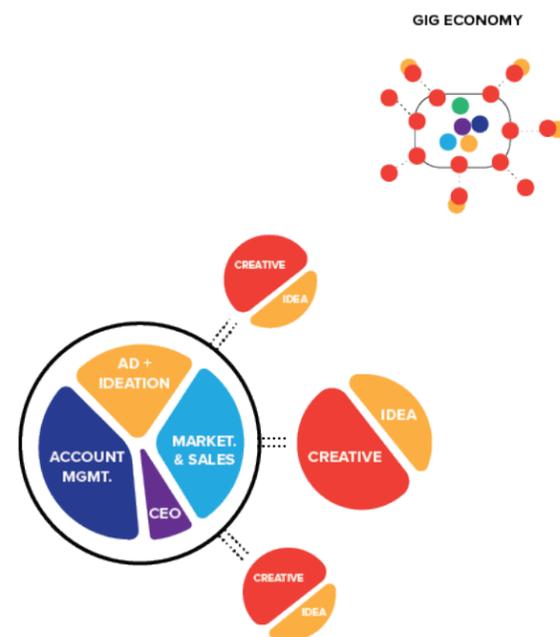
The guerilla marketing agency is small, nimble, with the focusing power of an agency. Guerilla Marketers have the ability to make engaging stories that get people's attention in different ways and exist in a paradigm that allows them to enter any community. However, that very advantage results in these organizations existing in isolation from the rest of the creative community, and puts these organizations in danger of economic scarcity.



STABILITY +

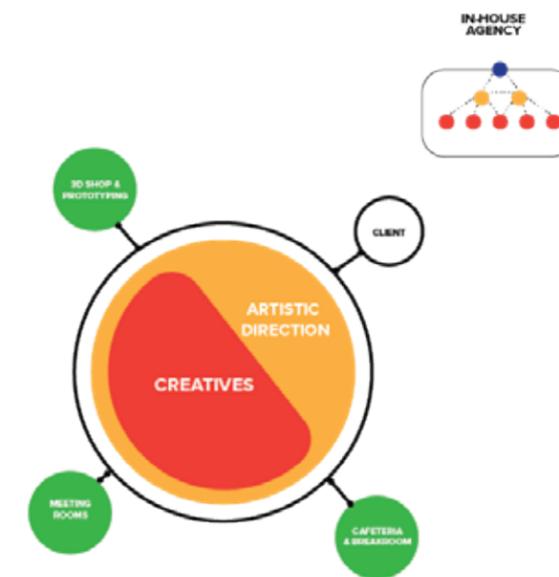
## DESIGN CONSULTING

The growing gig economy allows for autonomy and to some extent more creative agency, but loses stability and requires that individual entities muster up much of their own resources to make the work they're being directly compensated for happen (could be multiple jobs outside of primary/desired work, outsourcing unknown skills like accounting, etc.)



## IN-HOUSE AGENCY

In-house agencies have the stability for day-to-day living and wealth growth of creative professionals, and could have a larger guiding purpose, but are much less nimble to change and tend to be a pillar siloed off from other areas in a much larger organization. As such, there are larger organizational goals that dictate actions on the individual level without direct action/reaction relationships to one's work.



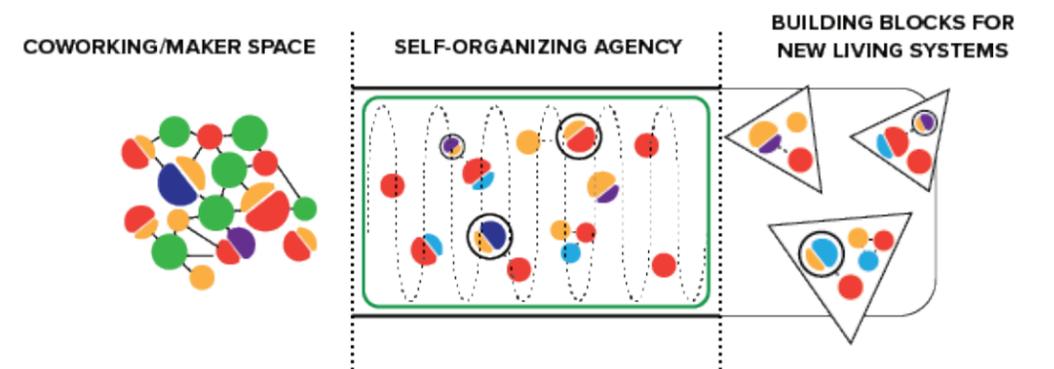
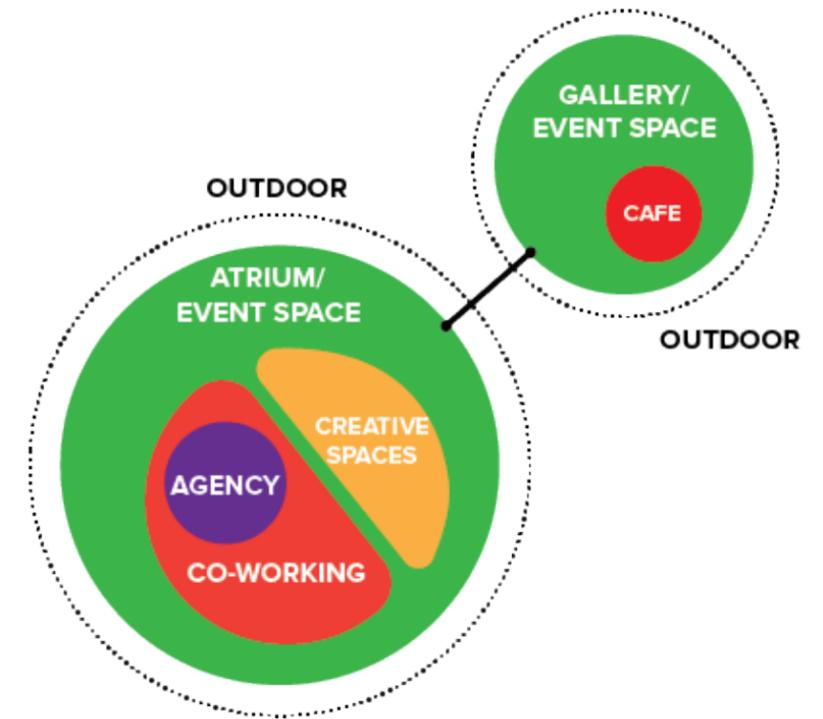
Above: Systems map of organizational structures for impact, by author.

## CONCLUSIONS & OBSERVATIONS

By combining the security of the in-house agency, with the fluid nature of a co-working space and the structure of constant events and programming dedicated to a common goal, organizational structures that balance both autonomy and stability would provide the infrastructure needed to amplify the ability for the creative industry to influence public perception for social impact.

As can be recalled from the previous analysis of the Frameworks section, the way a creative organization supports its internal structure could use biomimetic principles to mimic the protective structure of cell membranes. The following diagrams evaluate a synthesis of the solutions found on page 46, whereupon the focusing power of the agency is nested in the human/creative power of the co-working space, drawing on the energy and resources of the creative and public atrium and gallery spaces.

For the purpose of exposition, this analysis largely ignores remote and digital communities. Much of our empathetic work has suffered due to the anonymity of technology.<sup>89</sup> Brene Brown, author and research professor at the University of Houston who writes about empathy and social impact, reminds readers “it is hard to hate others up close”, suggesting that interventions of an in-person nature are impactful and important for healing social divides.<sup>90</sup> While there are merits to globalizing the mission and vision of such an organization through a networked platform, a physical structure of this kind will activate a kind of affective empathetic engagement<sup>91</sup> and also foster an important sense of place within local community, grounding and deepening physical structures and relationships with the local fabrics.<sup>92</sup> In person creative interventions are more likely to engage more than one of the human senses - several that cross, overlap, mix and merge. Therefore, organizations focused on creating opportunities for creatives, artists, and communities to gather in person encourage serendipity, innovation and connection, and have the capacity to further social impact through in-person connection.



Above: Systems map of organizational structures for impact, by author.

89 Brown, Brené. *Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone*. Farmington Hills, Mich: Thorndike Press, a Part of Gale, a Cengage Company, 2018.

90 Ibid.

91 Nowak, Anita Theresa. *Introducing a Pedagogy of Empathic Action as Informed by Social Entrepreneurs*. Master's thesis, Department of Integrated Studies in Education. McGill University, 2011.

92 "ConservationEconomy.net". A Sense of Place.

93 REconomy Members. Meeting Notes. January 15, 2019. Facebook. The Experiment Meeting, United Kingdom.

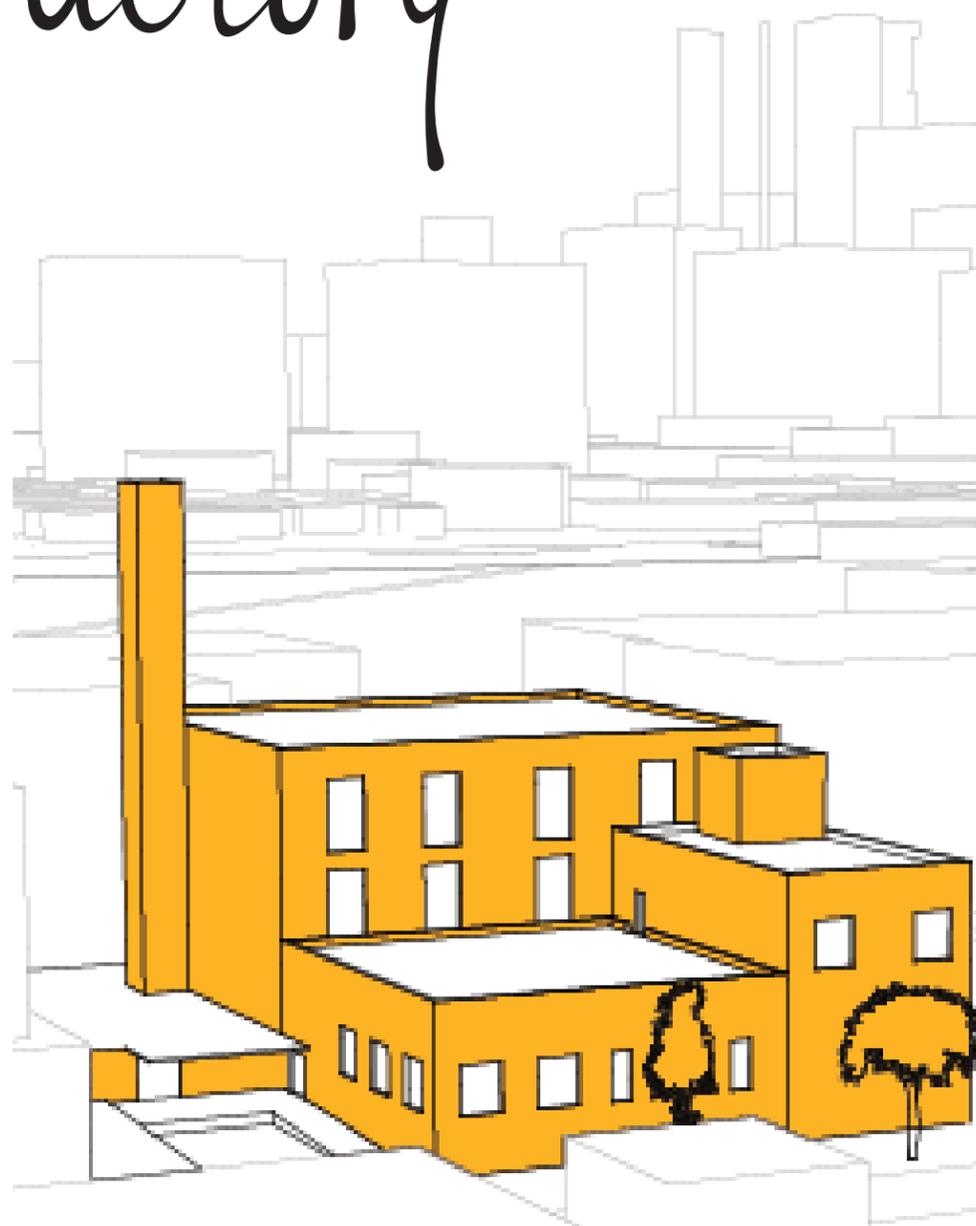
94 Ibid.

# 9

# The Soap Factory

## THE SOAP FACTORY - A SITE FOR REINVENTION

This theoretical business proposal is one example of an approach utilizing frameworks that serve to reorganize existing patterns in the media, the ideal place for artists to replace current narratives of fragmentation with their work of imagination. The conclusion will explore how a community like this one may manifest in a full architectural and market-relevant proposal. The site chosen for this community is the historic contemporary art museum and cultural center, The Soap Factory, in Minneapolis. The Soap Factory has been struggling for years to keep its doors open to the public due to budget cuts, lack of public engagement, and a failing business model. For these reasons, a proposal such as this one will present a compelling argument for the re-envisioning of the behavior of the art gallery to match market drive.



### URBAN PARTNERSHIPS

Can the proposed solution be a space integrated/integral to the fabric of the city center? Partnerships with adjacent property owners could bring funds/users to the site



### CONNECT WITH NATURE

Can it be a bridge connecting the beauty of the natural environment and the historical/cultural centers on St. Anthony Main? Can the natural and urban context aid the messaging for the organization?



### ROLE

With a history of arts reclamation and manufacturing, how might the proposal leverage the experience economy, the existing artist loyalty, and market research into a new manifestation of an art gallery?



Left: Site analysis, 2019. Illustration by author. Photos Copyright Google Maps.

## LIFE'S PRINCIPLES: BIOMIMICRY IN ARTS

To build strong cultural resilience within this proposal, I began by applying five of the six biomimicry principles outlined in the figure below, providing this endeavor a strong backbone in sustainable theory.<sup>95</sup> See page 28.



### INTEGRATE DEVELOPMENT WITH GROWTH

The emergent behavior of the coworking space combines forces with the focusing power of an agency to create infrastructure around an organizational model capable of creating messaging designed to foster affective empathy. A business structured in this way makes specific use of modular components to create more opportunities for resources to become more easily available for providing feedback loops and facilitating ease of flow for aid for a larger variety of artists.

Above: Architecture critique, Harvard.



### EVOLVE TO SURVIVE

This biomimicry principle prescribes the replication of strategies that work, integrating the unexpected, and reshuffling information. As previously mentioned, the unexpected discovery of a guerrilla marketing agency akin to viral behaviors, along with the understanding of the holographic principles of wholeness, yields a promising biomimetic approach to constructing a living system capable of handling the requirements of the creative class.

Above: Super Nature, Shanghai.



### BE LOCALLY ATTUNED AND RESPONSIVE

The cyclical process of grant applications, the resourcefulness of the creative class, and the aforementioned feedback loops all are preexisting conditions within the artist community. The introduction of this business solution from a funding perspective would allow more resilience to build in cultivating cooperative relationships contextually in creative communities through connecting into other sources of income in the experience economy.

Above: BMW Interactive Exhibition.



### ADAPT TO CHANGING CONDITIONS

A solution structured in this way utilizes multiple sources of income and structures of engagement, giving it the capability to flex with the world and economy's shifting policies around the creative industry, grants, healthcare, and aid. It provides monetary stability, infrastructure, and social resources to combat the incipient problems of depression, chronic illness, and poverty in the artistic and creative community.

Above: teamLab, Borderless. Tokyo. Digital Art Museum



### BE RESOURCE EFFICIENT

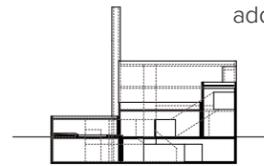
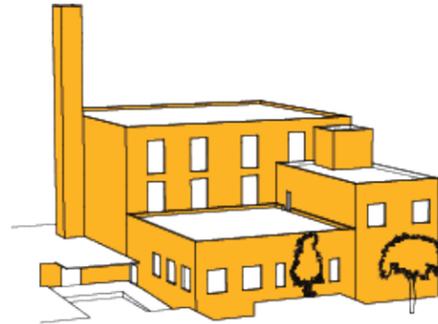
The facility structure is the physical structure that houses shared infrastructure, such as sound equipment, fabrication shop, co-working and food services. By its very nature, the structure itself is a resource for ideas - natural critique culture helps vet ideas. In addition, artists and creatives don't have to work as hard to find collaborators of a different industry, providing a fertile ground for idea exchange, social nourishment and community.

Above: Pexel.com. Stock photo, "Tools".

<sup>95</sup> "DesignLens: Life's Principles." Biomimicry 3.8. Accessed March 30, 2019. <https://biomimicry.net/the-buzz/resources/designlens-lifes-principles/>.

## THE SOAP FACTORY SITE ANALYSIS

What are the ways the current site falls short of the Living Principles of biomimicry and The Conservation Economy Pattern Language?



### SILOED SPACES

The structure of the institution itself is a cluster of siloed off buildings, resulting in strange programmatic and navigational experiences for patrons. In addition, the several floor layout of the building results programmaticallly in slab-style interactions - an additional, horizontally positioned silo.



### ISOLATION

The immediate local neighborhoods are a combination of residential and manufacturing. There is new development under construction around the site, but in combination with the lack of social integration gestures, the site risks becoming isolated from other St. Anthony Main bars, business and tourism.

### LACK OF INTEGRATION

The Soap Factory's facade lacks opportunities to engage the local public. The facade, while historic and rich with Minneapolis history, is uninviting, sheer on 5th St SE, and set back from 2nd Street SE on an unpaved, gloomy industrial ramp and awning.



Right:  
Site analysis, 2019.  
Illustration by author. Photos  
Copyright Google Maps.

## A CONSERVATION ECONOMY

Because the core function of this business is intended to become a social hub of generative innovation and growth, it follows that the proposed solution is a new tool for creating community. The Conservation Economy<sup>96</sup> framework is an additional approach in service of creating a sustainable society.

Because of its importance, these building blocks as well as the approaches outlined in Living Principles will be applied throughout the next couple slides through a visual pattern language for ease of legibility. The application of these icons as well as the Living Principles icons on page 29 in subsequent slides are intended to guide the reader as through-lines through the process of creating the business.



### ACCESS TO KNOWLEDGE

Ecological literacy creates opportunities for new products and services by facilitating greater understanding of local ecosystems and broader living processes



### CULTURAL DIVERSITY

Cultural Diversity honors the unique qualities and contributions of many cultures. Religions, ethnicities, languages, and cultural traditions contributes to Social Capital.



### CULTURAL PRESERVATION

Recognizes the many strands of culture: language, stories, songs, dances, practical skills; buildings; sacred sites; artifacts; arts and crafts; relationships to the land; and forms of subsistence. In the context of the built environment, the appropriate re-use of well-loved and culturally significant buildings and sites can provide cultural renewal.



### BEAUTY AND PLAY

A Conservation Economy promotes wholeness and life, and that which is playful and high spirited. Beauty is the measure of life well-lived and a place well-stewarded.



### CIVIC SOCIETY

To flourish, civic society requires informal "third place" meeting spaces (outside home and work), non-governmental organizations, and independent media.



### JUST TRANSITIONS

Redeploy skills and assets from the current economy to the conservation economy, offering training and compensation where necessary. Redress historical injustices through dialogue and negotiation.



### SOCIAL EQUITY

Promote diverse local economies that provide a wide range of employment opportunities. Build local assets that broadly distribute the wealth of a community.



### SECURITY

Security can only be maintained by addressing the root causes of violence, requiring that Fundamental needs be met, community capital be increased, and ecosystem services be stabilized.



### A SENSE OF PLACE

Celebration is a response to the magnificence of nature that define the rhythms of life in our chosen place. A Sense of Place is built on acts as humble as a ramble in the woods or as grand as a day of Longhouse feasting. A Sense of Place is also nourished by bioregional media sources — newspapers, magazines, websites, CD-ROMs, radio, and television — that cover the cultures and landscapes of a particular region.

96 "ConservationEconomy.net: A Pattern Language for Sustainability." ConservationEconomy.net: A Pattern Language for Sustainability. Accessed March 29, 2019. <http://www.conservationeconomy.net/>.

## BUSINESS PHILOSOPHY

When tracking design and artistic endeavors, we believe there are additional, unseen investments hard to track on the traditional bottom line. With shared resources, our creators can have the stability of a corporation and also the freedom to foster their own freelance practice, freeing up important mental and financial space for creativity to flow. FOMENT is an investment in community support, novel ideas, and experimentation; all untapped energy flows otherwise lost in the daily struggle for resources:

### WE CAN MAKE IT HAPPEN.

The baseline condition for coherence is the presence of many ideas coming together as a collective.

### DREAMS WORK.

Leveraging the talents of others is the key to understanding solutions.

### DO MORE WITH LESS.

More doesn't always mean better. It's time to showcase how.

### FRICTION FUELS FANTASY.

Step outside your comfort zone. Inspiration doesn't happen in ruts.

### SEEK THE EARTHQUAKES.

Fear is inevitable. Look for what can be done about it.

## GOALS AND OBJECTIVES

The goals and objectives of FOMENT revolve primarily around serving and protecting the untapped human resource of our freelance community, as well as connecting our specific type of talent and collaborative style to clients searching for a more effective, more resilient, and more sustainable answer to their marketing, media, advertising, and public engagement needs.

### ESTABLISH

The establishment of a thriving zero carbon footprint, brick and mortar co-op/co-working art and design lab within 3 years of establishment.

### STABILIZE

Meeting all base infrastructural costs through co-working/co-op dues, with additional revenue through client and grant funding providing a salary of all co-op members of at least \$45,000/year within 1 year of establishment.

### GROW

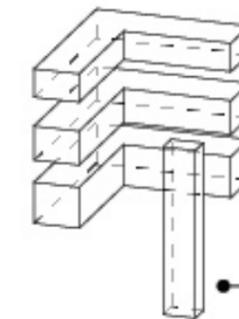
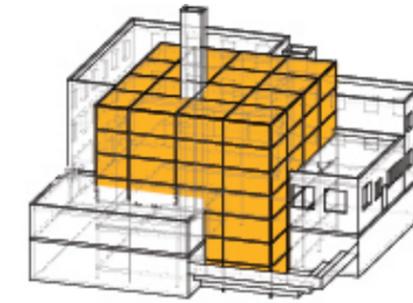
Meeting all base infrastructural costs through co-working/co-op dues, with additional revenue through client and grant based funding providing 10% raises every 6 months since establishment.

### DIVERSIFY

Establishment of a thriving co-operative agency model within 3 years.

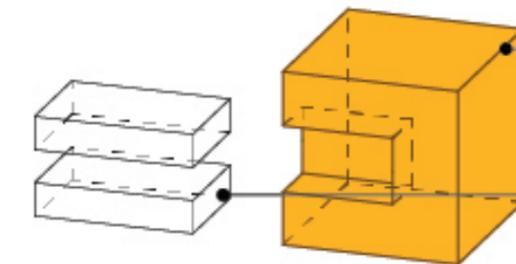
### SPREAD

Establishment of two additional chapters of FOMENT within 10 years.



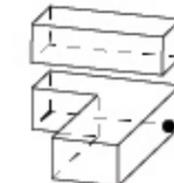
COWORKING/  
STUDIOS

ELEVATOR

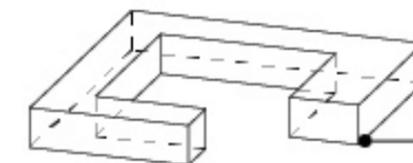


ATRIUM/GALLERY  
PERFORMANCE

AGENCY/  
MEETING ROOMS



CAFE/GIFTS



REHEARSAL/  
FABRICATION

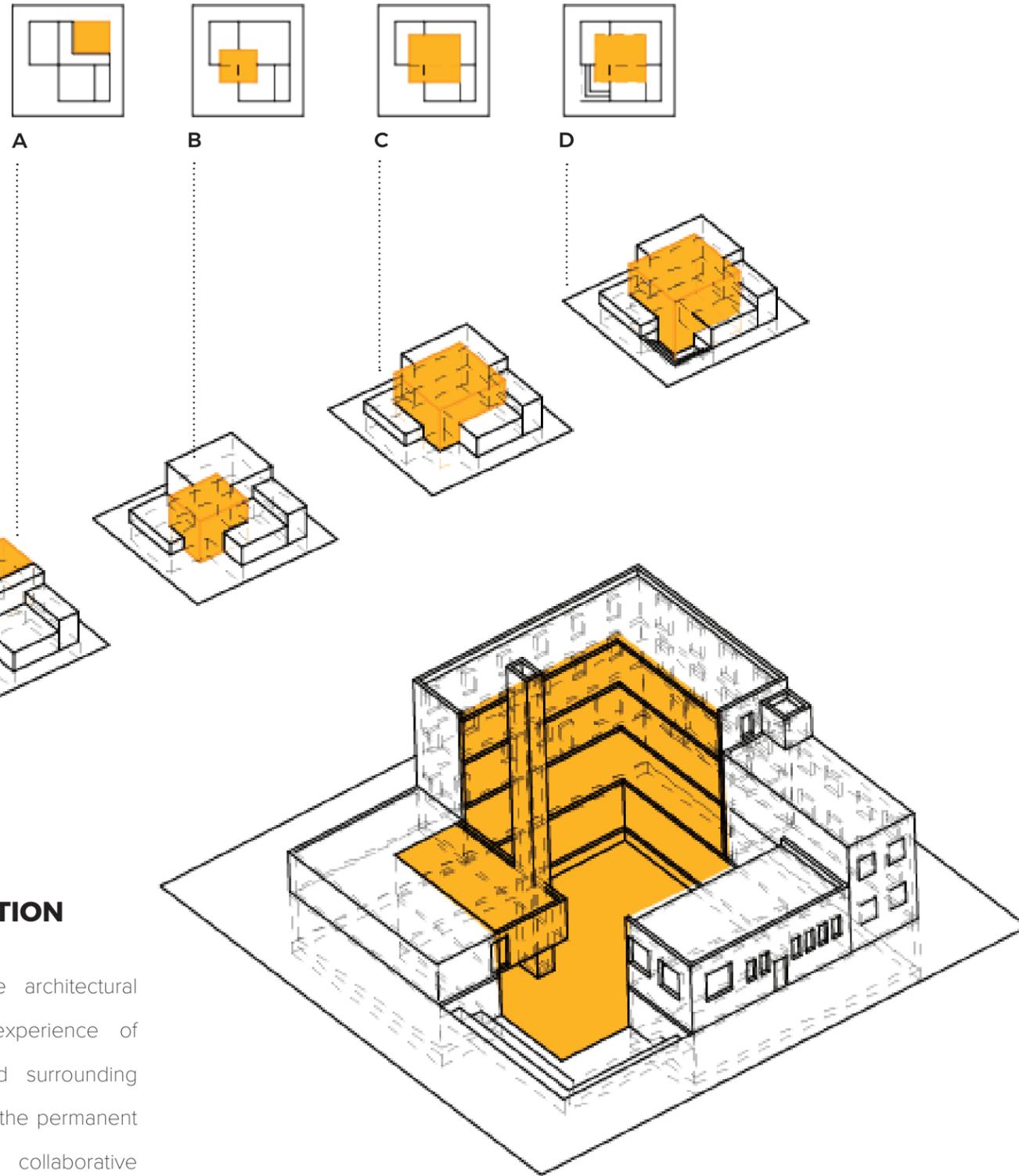
Above: Site analysis, 2019. Illustrations by author.



Right:

Site analysis, 2019.

Illustrations by author.



## ARCHITECTURAL INTERVENTION

The following diagrams step through possible architectural interventions attempting to deepen the experience of space. Given the research into the site and surrounding context, how might the existing structure become the permanent setting for more dynamic, connected, and collaborative interaction? As diagrammed, three differing levels of privacy and focus layer in a manner that gradates in nature between the coworking space at the top right of the building, the agency in the bottom left, and the public centering in the atrium.

### A. EXPLORE PARK ENGAGEMENT



Creating an intervention on the edge of the site in an attempt to engage foot traffic and natural vistas on Main Street resulted in slightly better engagement of the interior to the public, but created more problems. If the goal is to create an atrium that doubles as a performance space, the public would be able to watch performances for free from the street. In addition, this type of intervention does not solve for the awkwardness of accessibility, sound proofing for hosted events, and siloing of spaces/key teams on the interior.

### B. REMOVE BARRIERS



If what is needed is privacy for workflow and events, sound proofing and collaboration, what if the intervention focused on removing the literal walls that interfere with collaboration? Results were promising - tons of access from all sides of a centralized hub of action.

### C. INCREASE SIZE



Expand the size of the intervention to coax more light into the space for studio spaces bracketed with light on both sides.

### D. DEEPEN THE INTERVENTION



The basement of the facility has yet to be engaged, and yet is the most compelling of space to help again with soundproofing and the introduction of recording/rehearsal equipment in the basement. In addition to opening up more inspiring viewpoints, this intervention allows for more public interfacing into a space that mingles both coworking and agency work in one open atrium, open to natural light and the surrounding neighborhood.

## GUIDING PRINCIPLES



FOMENT places social sustainability at the center of our organization, recognizing that creators do not have resources typically available to other professional spheres. Through a unique, co-op system of collaboration, resource sharing, and consultation services, FOMENT strives to answer this shortcoming.

The Living Principles for Design framework is a catalyst for driving positive cultural change. Created by sustainability professionals working with the AIGA (a US national graphic arts industry group), the LP-Framework distills the four streams of sustainability — environment, people, economy, and culture — into a roadmap that is understandable, integrated, and most importantly, actionable.



Above: Final render and design, by author.

### ENVIRONMENT



We commit to creating work and event proposals that adhere to strict transparency guidelines.



We commit to annual reporting on energy and resource consumption as an organization, with goals of zero carbon footprint.

### PEOPLE



We commit to collaborating and partnering with vendors that adhere to standards of operation that respect their workers and artisans (Fair Trade, etc.).



We commit to amplifying beauty, nurturing empathy, and fostering community involvement through the provision of cultural facilitation.



We commit to protecting our co-op members through union-based facilities, providing community health insurance, fostering work-life balance, and offering legal services to protect the freelancing artist and designers.



We commit to protecting the autonomy of our cohort through a loose set of guidelines encouraging collaboration to relinquish creative rights in favor of creative resiliency.

### ECONOMY



We will work to be an active and economically positive member of our community, keeping impacts small and local, with a chapter-based growth system that aims to inject investments and revenue back into local business.



We commit to serving the artistic community with programming that focus on enrichment, collaboration, and facilitation of the growth of intellectual capital.

### CULTURE



We commit to preserving and fostering intellectual and artistic capital as answers to local and global impact.



We commit to creating space for social and intellectual innovation through art, design, and collaboration as a medium.



We commit to protecting intellectual property of our designers and artists through legal means, for the purpose of protecting that which is the life source of the ideas and visions of our creative community.



We commit to upholding a high professional standard of operation, placing respect and love of each other over respect of freedom of speech.



We commit to a standard of integrity, expecting our freelancers to commit to the protection of our vision and the vision of others through word, action, and creation.