



Klima 2+

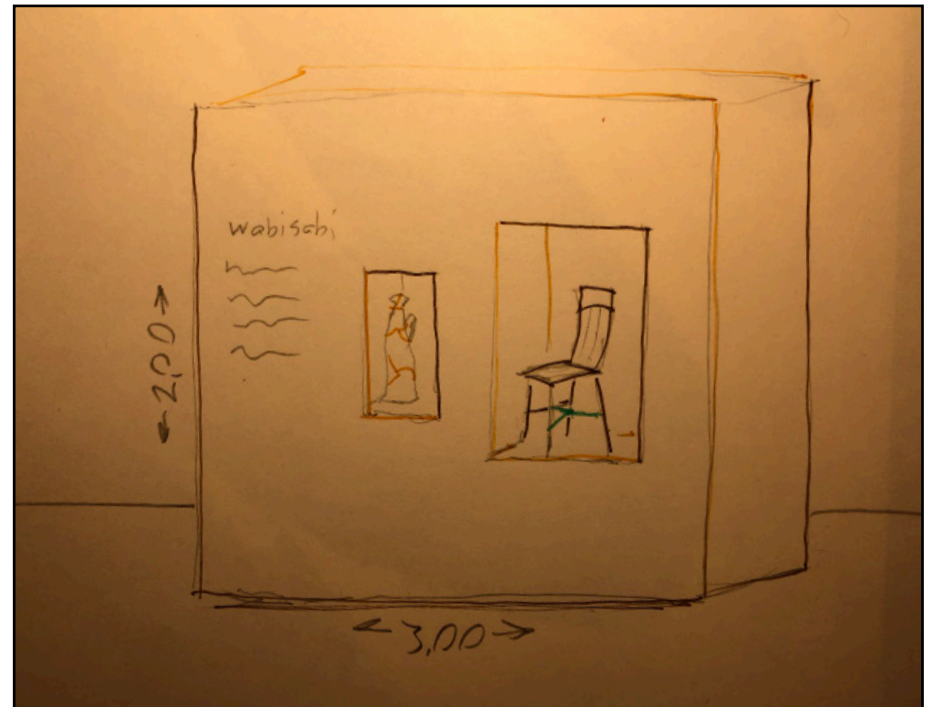
Inspiration:
Kintsugi

In practice, I first wanted to exhibit a couple of everyday objects, repaired according to the kintsugi principle, only for inspiration. Within the framework of the already deployed boxes at Teknisk Museum.

But where after a proposal, had to consider whether or not to set up an entire workshop dedicated to visitors to do their kintsugi.

Or that objects repaired according to this principle stand around the premises and are used, in the case of chairs and tables.

Anyway, I wanted to make some examples of how products could look repaired according to this principle.



The figurin

It was a little difficult to let go of the content fragile little boy, to get crushed by the floor. But I wanted to see how the effect was to make kintsugi on a living figure, where I have only seen plates and cups get the treatment. Would the expression change as the gilded cracks spread through a living representation?

But the little boy was perfect. Thematically when it looks like he attentively puts something together with his hands. And he was already chipped on his leg. So it helped the decision to crush him and put him back together.

And it was very satisfying to put him back together. A bit like archeological puzzle work.

Outside of the design, I really had no affection for the figure before I crushed him. But after the process of spending time putting him back together, I do care more about him now.

But during the composition, I gained an important insight. When I only had the top part left of putting his head together, I considered stopping. And make a lamp of him, with a light in his head.

But I realized that I then intentionally wanted to change him from what he was before. And that was not the purpose of the mission. Where I had already deviated from the tradition of using cheap materials. And not least in that I had broken the figure on purpose.

Thus, I realized that I would disassociate with the kintsugi concept. And rather just say to be inspired by the philosophy.

In our modern era there has been an inflation in the value of materials. But where our time has become more valuable. And this is a way to actually care about our possessions more. By spending the time to mend them when broken, we show that we care about them.

But I want to share this concept without the risk that someone's result of this will suddenly be interpreted as a cultural insensitivity by association of name. Thus I learned a lot from the fragile little boy.



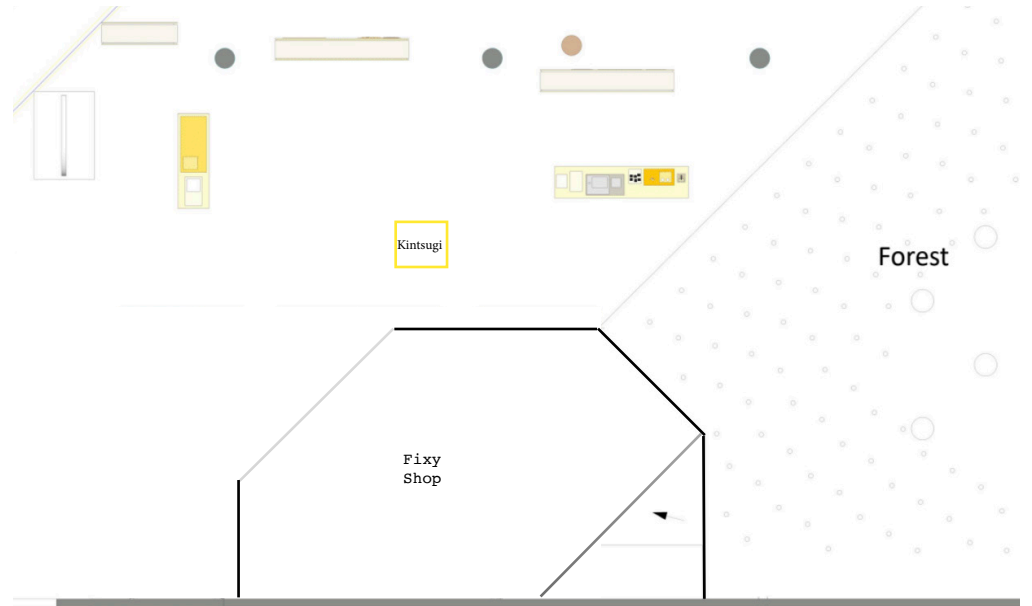
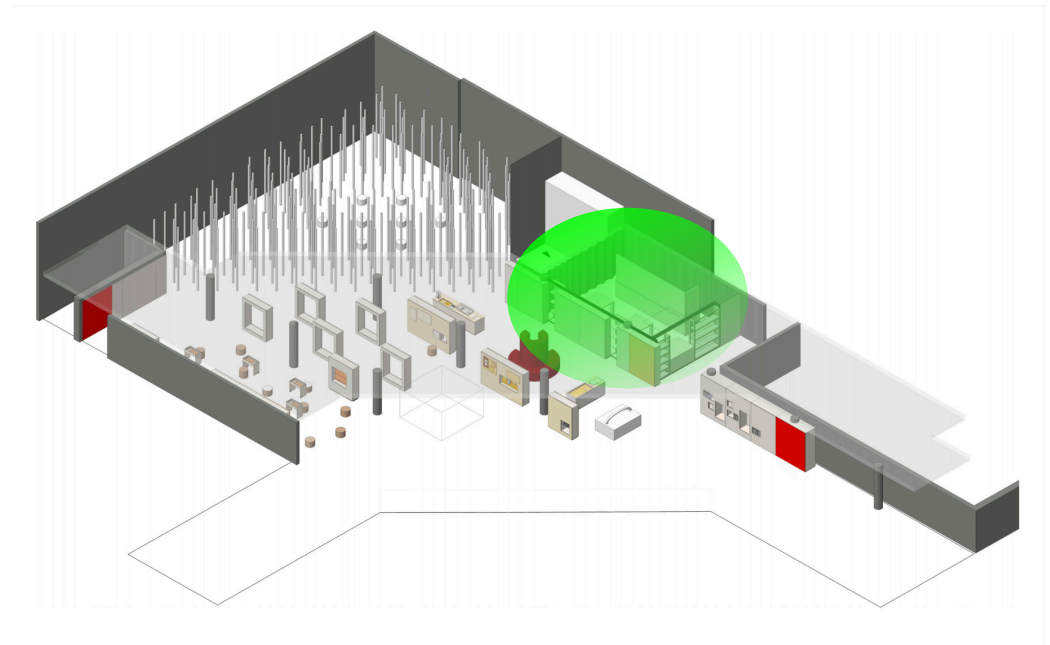


The chairs I got them from a local second-hand dealer who was going to throw them away.

The location was made on the basis that here there was a workshop from before. Or at least the framework for it on the chart. In the form of walls to protect something from noise and dust. And where you can further frame it with shelves for either equipment, materials or for the exhibition of exemplary repaired objects.

This location was made somewhat ruthless in relation to the conservation workshop that stands there now. And was not meant as a better replacement.

The location for me was between the ment to be sewing workshop and the conservation workshop. Where the corner between the wall and the forest immediately suited me better than the sewing workshop, where I had to deal with the back door. I did not put much thought into the location, where I was most eager to get started on developing the concept further. Where I thus actually still stand flexible on the location of my workshop. While the removal of the computer was with respect to it, with thought that I did not want sensitive software as the closest neighbor to a dusty workshop.



The name

The final name for the concept also never quite landed. But I'm rather more pulled towards the Japanese than say a western brand name.

Not so much due to exotification, where I think most people to a greater or lesser degree are somewhat familiar with Japanese culture. And because we have an underlying respect for it, in its propriety, I think a Japanese name will have a better associative effect.

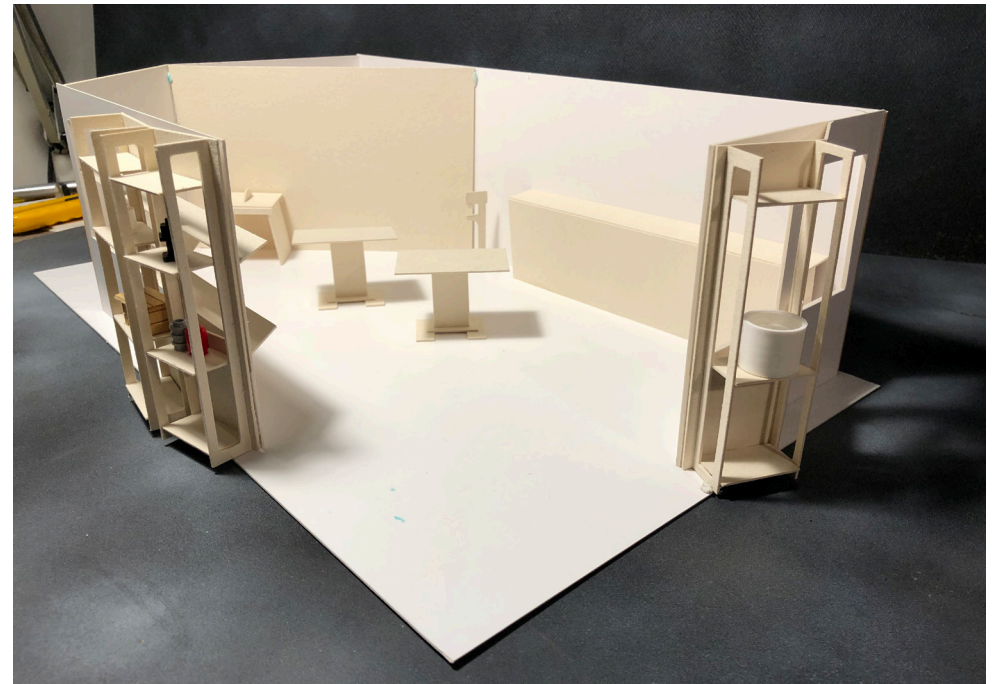
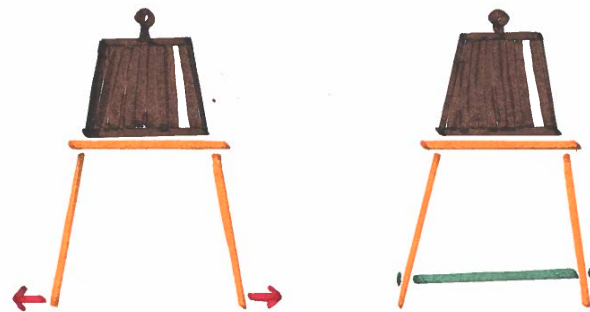
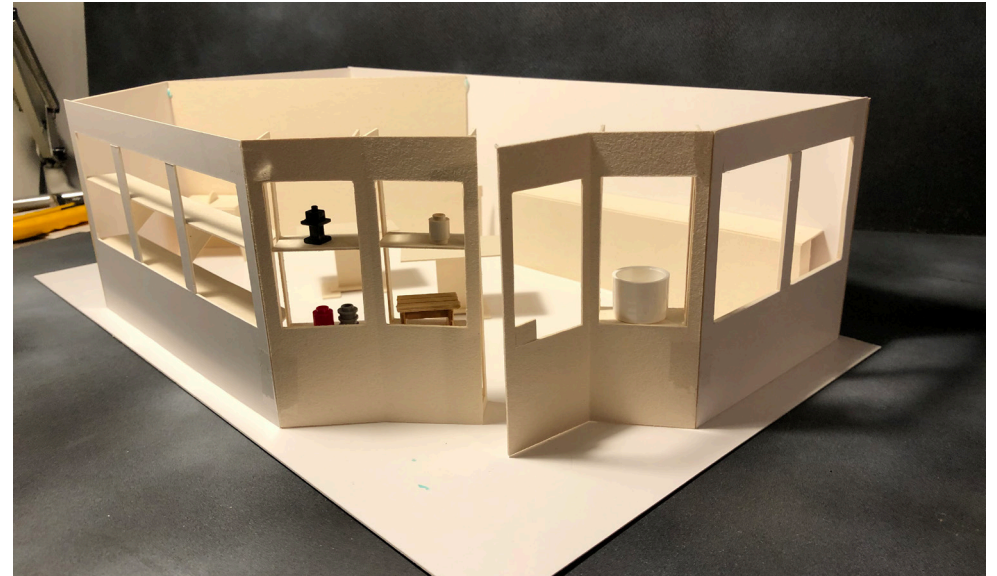
AsobiTsukori

Rough translation; play patching

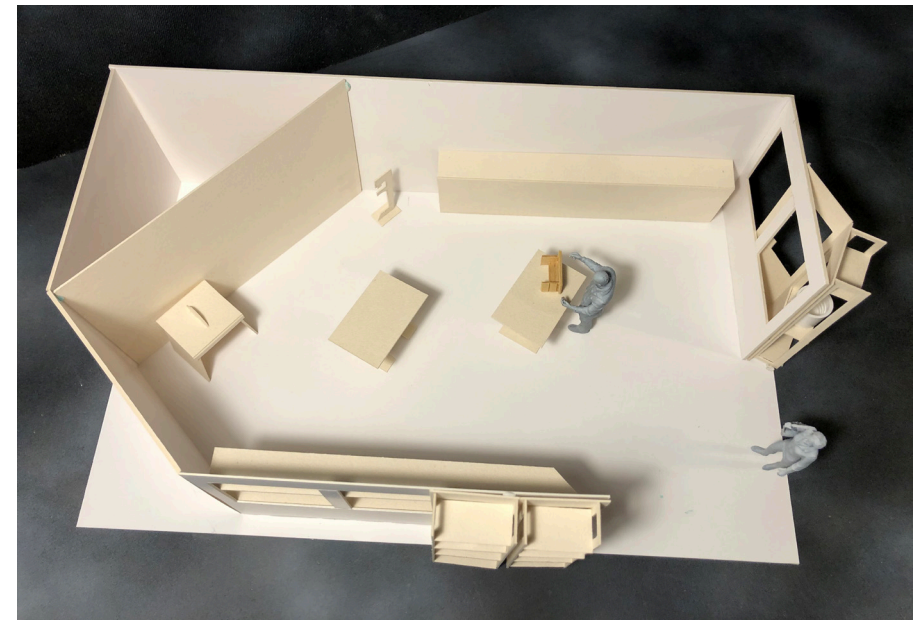
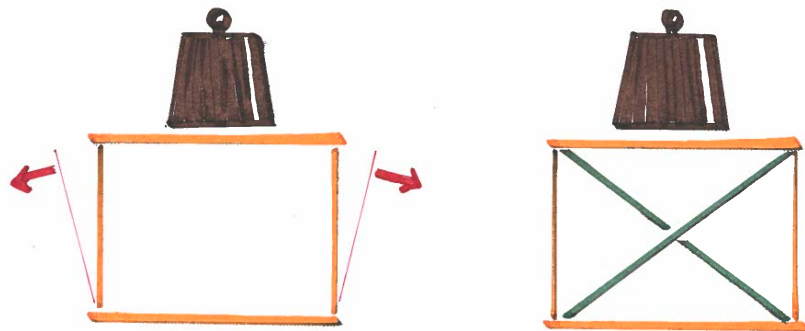
Or

Mix, trix
and fix

The room I wanted to be simple, and built as much as possible from recycled materials. The entrance should be able to be closed when not supervised. But at the same time have a wide welcoming opening when the workshop is in operation. Therefore, I thought out the shelfdoors that will work for exhibition, whether the workshop is open or closed. I mainly want the room to reflect through simplicity and creativity of what is going on the inside.



Room size. I must admit that another reason I only took over the space for the conservation workshop was because I had no idea how big I envisioned this room to be. Did it need to accommodate 7 people or 30? I did not have much of a precondition to make a decision on this. That's why it was so easy to just take over the frame from the previous workshop. Because if I had not done it, I would probably have done it much smaller, simply out of modesty. Thus I think it came out better by imitating the existing workshop.



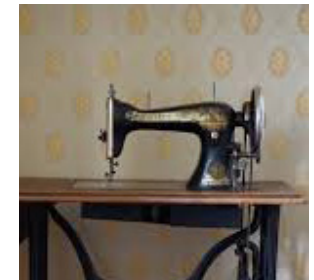
Consumer goods



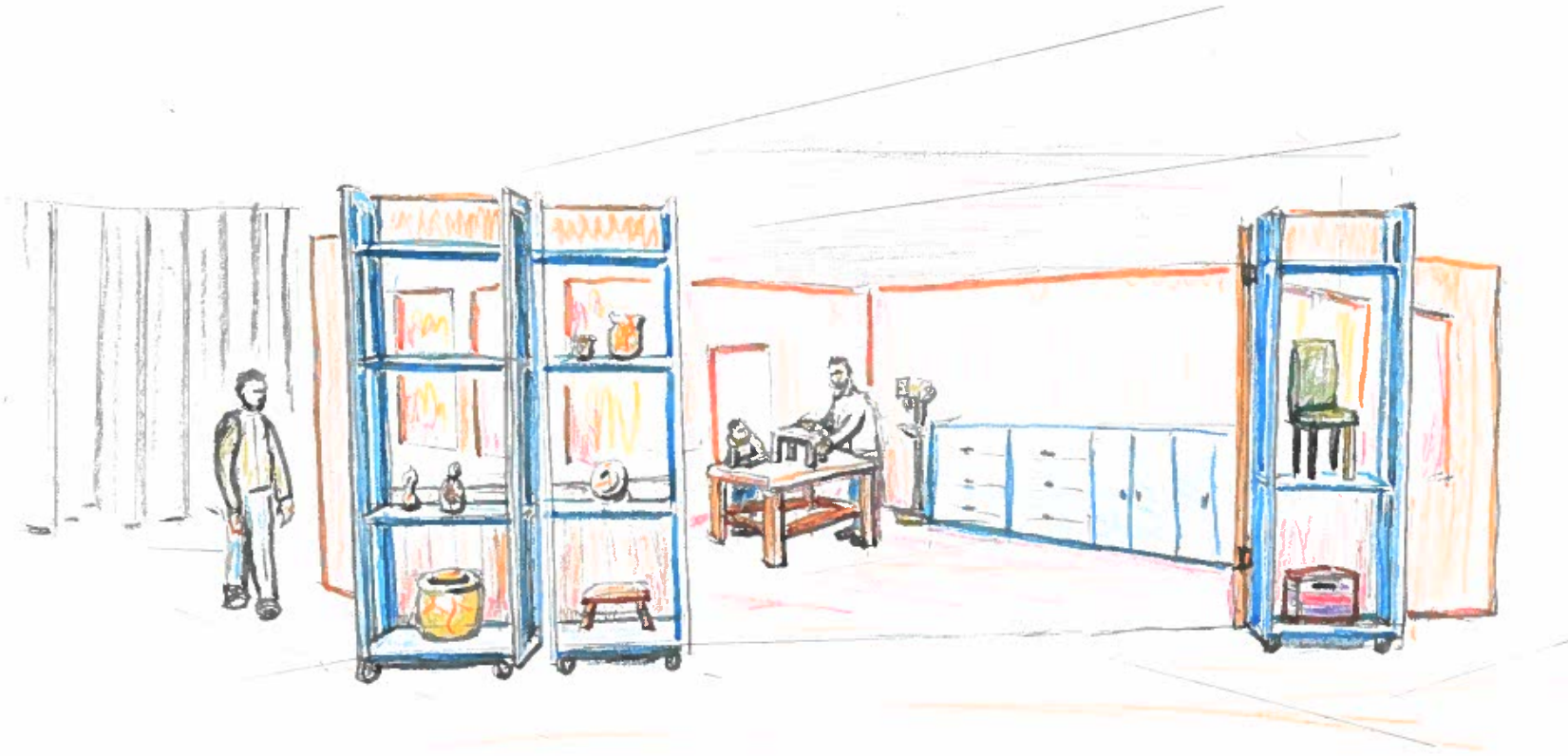
Hand tools



Big tools



Classification of inventory that will constantly have to be renewed, hand tools that will need a multitude of, and single big tools.



Daytime

Kids/classes

-Learn basics on
tools and technics

-Toy repair

Evning

Adults

-Specefied courses
in repair of everyday
household items:
Furniture, textiles,
ceramics, etc.