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Shared Spaces, Social Places

Exploring the Role of Verkstedet in facilitating Social Interaction and Encounters

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Foreword

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Summary

This thesis explores the idea of 'third place' and describes the encounters' dynamics at Verkstedet, a unique public space within Solvberget Bibliotek, in the city of Stavanger, Norway.

It combines various theoretical perspectives on the concept of the stranger, encounters, and contact zones. The study also looks at the concept of a 'library of things', taking into account its role as a public space and potential 'third place'. By combining these theoretical approaches, the study hopes to shed light on modern social dynamics and interactions in an environment that supports sustainable practices. The methodology section describes the qualitative methods used to collect and analyse data, using Verkstedet as a case study, providing a good starting point for the study of Verkstedet's role and the types of interactions that occur there. The analysis chapter delves at the space's history, activity, and user perspectives. It gives historical context, investigates language practice activities, and emphasises the various interactions that occur inside the area. The section also analyses the various perceptions of its users before concluding with brief planning comments, emphasising the value of diversity in public space design and management. Overall, this study investigates Verkstedet's role in promoting social interaction, making it an important community hub that challenges typical public space dynamics.

1 Introduction

In recent years, Scandinavia, and especially Norway, has seen a significant influx of newcomers seeking opportunities, asylum, or simply a change in circumstances. These demographic changes have necessitated enforcement in an inclusive and socially pleasant urban environment. Norway's high living standards and social structure create a stable economy as an attractive migrant destination, resulting in high levels of community and cultural diversity. Moreover, the Scandinavian urban strategy emphasizes the principles of social equity, environmental sustainability and community participation (Loga 2018). In this regard, the concept of "third place" has gained importance in the urban planning discourse. The concept refers to informal meeting places that differ from home (first place) and work (second place) (Oldenburg 1999). Within this context, the emergence of local centres such as Verkstedet, situated in Solvberget Bibliotek where people have free access to tools and fabrics for creative purpose, became increasingly important. Verkstedet is located in the urban fabric of Stavanger and is a growing example of creating inclusive and accessible spaces that provide more than just practical facilities. This area has the potential to be an example of 'third place', creating a welcoming environment for people outside of their usual routine where they can engage in various activities. Indeed, in a country where sometimes digital and urban living can create a sense of isolation and disconnection, a place like Verkstedet has the potential to play an important role in fostering social ties and a sense of community /belonging. This space is free and accessible and provides individuals with the means to participate in creative activities and projects, which serve as well as networks for social cohesion and community building (Sølvberget Bibliotek 2024). Moreover, in a region where the cost of living can be prohibitive and the idea of social interaction difficult to grasp, Verkstedet offers people a unique opportunity to connect and unite with the fabric of their community, while aligning with Norway's commitment to deliver environmental solutions and practices (Brundtland 1987). Besides the resources and materials that are used to recycle and prepare, this space promotes sustainable practices and stimulate individuals to reduce waste and their environmental footprint.

Given this, the research questions for my project are: How does Verkstedet work as a Third Place? What are the dynamics of the encounters taking place there?

This thesis seeks to delve into the multifaceted role of the Verkstedet in the urban landscape of Stavanger, focusing on its social and cultural significance and its contribution to the promotion of inclusive and sustainable communities. By examining the experiences and perceptions of

Verkstedet's supervisors and users, this study aims to shed light on the broader implications of such community initiatives for urban planning and development in Stavanger.

1.1 Thesis Structure

Following a brief introduction that presents the Problem Area and Research Question, the Context section provides a synopsis of Norway's welfare state, civic society, immigrant background, and Stavanger's overview. The thesis then dives into a description of Verkstedet inside Solvberget Bibliotek. After that, the analytical framework is explained, covering the notions of stranger/encounter dynamics together with the concept of contact zone. This section also includes an examination of the idea of Library of Things, also discussing public space, and third place theories. This framework is enriched with other literature insights which will help better understanding its rationale. Observations, participant observations and interviews are the methods used for this research and are going to be described in the Methodology section. A reflexive examination of my positionality follows, achieved by an analysis of the methods used, discussions, and acknowledgment of limitations. Finally, the thesis concludes with comprehensive remarks summarizing the study's findings and implications.

1.2 Context

1.2.1 Civil Society and the Welfare State in Norway

Analysis and discussion centre on the relationship between the state and civil society in the complex web of social policy and welfare provision (Loga 2018). The various responsibilities that volunteers and volunteer organisations play in this complex connection range from providing additional services to acting as advocates for underrepresented groups. When the voluntary sector is examined in the context of Scandinavia, it becomes clear that public and voluntary actors work together intricately to shape welfare services (Selle 1993). It is crucial to quickly review the historical foundations of Scandinavian society in order to comprehend this dynamic. Scandinavian welfare systems were unique from those of other European countries; they were based on taxes and mandated national insurance contributions and Norway is a good example of this. As Selle writes, contrary to the notion that large welfare states render voluntary organisations obsolete, Norway has maintained a robust voluntary sector alongside the government over time. These groups have been supported by the public and actively involved

in developing welfare programmes since the early 1820s (ibid 1993:6). In spite of the ideological movements in favour of decentralised welfare provision during the 1960s and 1970s, voluntary organisations have managed to adapt and continue to play a significant part in providing social services while establishing distinct positions for themselves (ibid 1993:9). The Norwegian volunteer sector currently represents a complicated system of production, control, and funding that is greatly impacted by significant government engagement. Most voluntary organisations were founded at the height of the welfare state's development, so even in this era of public sector expansion, they continue to be vital welfare providers (Loga 2018; Selle 1993). They face difficulties, though, like attracting new members and adjusting to a competitive market. Expanding their position is becoming more and more popular, yet obstacles remain because of ingrained ideas of public duty.

This conversation has changed over time in response to changes in developing governance models, societal norms, and the economy. Much of Europe was following the late 1970s Norwegian trend of renewed interest in the potential of civil society (Loga 2018). The need for a complex policy framework to maximise the potential of civil society as a unique third sector has been underlined by multiple public committees and reports since that time. This current emphasis, as Loga describes, has been sparked by growing criticism of the welfare state's sustainability and effectiveness in tackling today's social issues, in addition to economic downturns. The topic at hand is the makeup of welfare provision, which is frequently captured in the phrase "welfare mix" (Loga 2018:579). Supporters of expanding the role of non-profit organisations point to advantages like improved democratic representation and ideological variety in their case. This claim, however, is viewed with scepticism, especially in light of worries about the possible intrusion of different ideologies in welfare systems. The discourse also encompasses the role of civil society as an additional force to state services. Though they may result in financial savings and improve democratic involvement, ideas like cocreation, coproduction, and active citizenship have become more popular (Loga 2018).

Within these frameworks, however, difficulties still exist in organising intricate partnerships and creating new social groups. Civic society organisations have historically acted as democratic frameworks' representatives for a range of interest groups. Although their priorities have changed throughout time, civil society is becoming more and more acknowledged for its ability to advocate for causes ranging from social inclusion and human rights to health and education. As vital components of the relationship between the state and civil society, innovation and entrepreneurship have emerged. Although social entrepreneurship has received

more attention recently, civil society has always served as a testing ground for new ideas. This is because social entrepreneurship has the ability to transform society and tackle long-standing issues (Loga 2018). There are still disputes, though, over where innovation should originate, with some arguing that the public sector should play a bigger role in developing and implementing novel ideas. Notwithstanding these discussions and obstacles, civil society is becoming more widely acknowledged as a vital force in determining the welfare state's future course (Loga 2018; Selle 1993). As Loga remarks, in modern European environments, where civil society is increasingly viewed as a platform for innovation, social change, and the advancement of democratic values, this acknowledgment is especially important. In order to educate community work theory and practice, it is imperative to comprehend the historical and contemporary issues that civil society and the welfare state face. As we move forward, developing the principles and practices of community work in a fast-evolving social environment will require innovative methods to navigate the complexity of this dynamic interaction. (Loga 2018)

1.2.2 Migration in Norway

Different periods indicate changes in the composition and patterns of immigration in the historical trajectory of migration to Norway. In contrast to its neighbouring countries, Norway saw a comparatively low level of immigration until the latter part of the 20th century (Dyvik 2024). Previous eras were marked by a significant amount of emigration, especially in the 19th and early 20th centuries when many people left the country in search of opportunities abroad, particularly in North America. But since the 1960s, immigration to Norway has been steadily rising, initially due to a need for employment. The 1980s and 1990s saw a change in this tendency as a large number of people seeking asylum fled war-torn nations including Iran, Chile, Vietnam, and the former Yugoslavia. During the second phase, the European Union's expansion in 2004 resulted in a flood of labour migrants from Eastern European nations, especially Poland, which currently makes up the largest group of foreign nationals in Norway, followed by those from Lithuania (Dyvik 2024).

The net migration to Norway has contributed to population expansion, especially in the previous ten years, notwithstanding occasional variations in the overall trend of immigration. But with Russia's invasion of Ukraine in 2022, the migration situation changed radically, and by October 2023, there were more than 65,000 migrants requesting asylum in Norway, a record number of entries (ibid). In line with wider European patterns, this rise offset prior yearly

declines in immigration. In 2015, the number of asylum seekers peaked in tandem with a broader surge of migrants from war-torn areas such as Syria, Afghanistan, and Iraq that were travelling to Europe. That year, Norway received almost 31,000 claims for asylum; however, as a result of policy reforms and the closure of refugee routes, succeeding years saw a notable reduction in the number of applications (ibid). The COVID-19 epidemic and the accompanying travel restrictions also caused a significant decline in immigration in 2020 and 2021. Geopolitical events like Brexit are also reflected in recent migration patterns, with UK individuals expected to receive a disproportionate share of residency permits in 2022. On a more technical note, candidates must fulfil strict requirements, such as three years of continuous residency and financial independence without reliance on social assistance, in order to be granted permanent residence in Norway. (Dyvik 2024)

1.2.3 The City of Stavanger

Radiant in its cultural diversity and social harmony, Stavanger is a dynamic city tucked away in Norway's picturesque surroundings. There has never been much opportunity for social mixing with strangers in Norwegian culture, as relationships are primarily centred on close-knit local networks and family relationships (Council of Europe n.d.). Casual conviviality is not easily enforced, yet friendships are slowly but surely cultivated. Social mingling needs to be encouraged even though these cultural norms are changing as a result of urbanisation. The Norwegian National Day, Syttende Mai, is celebrated in Stavanger, which serves as an illustration of this evolution. In contrast to other regions where the occasion is deeply ingrained in Norwegian history, Stavanger has welcomed a celebration of diverse cultures, promoting inclusiveness and serving as an example for other cities to emulate (Stavanger Municipality n.d.). But there are drawbacks to more public engagement as well. For example, youth drinking in Norway is on the rise, which might make people from different cultures feel uncomfortable (Council of Europe n.d.). Organisations such as the Christian Intercultural Association have responded to these problems by enlisting volunteers to arbitrate disputes that may arise in areas known for their nightlife (ibid). Furthermore, a nationwide study report found that abuse and trolling based on gender or ethnicity is driving away women and migrants from online forums. As a response, Stavanger is leading efforts to investigate the effects and suggest corrective measures, such as panels and partnerships with libraries and global networks (Council of Europe n.d.). The dedication to equitable treatment is another facet of Norwegian culture that presents integration issues. It may impede efforts to accommodate people with special needs, particularly recent migrants.

Minorities are also reluctant to socialise with strangers; unless they have established professional links, they frequently do not receive any invites to get in touch in neighbourhood houses. Every week, "Living Orientation Days" are held at the Central Library in Stavanger, which acts as a safe haven for social interaction and provides advice on creating and managing social networks (Council of Europe n.d.; Sølvsberget Bibliotek 2024). The library also promotes open discussion on contentious issues, positioning itself as a separate forum for the formation of opinions. Although the majority of the library's employees are white Norwegians, attempts are being made to diversify the staff. Outside of official institutions, dinner parties for strangers are arranged by grassroots projects like EatinCommon to promote social relationships (Council of Europe n.d.; Sølvsberget Bibliotek 2024). Interaction between different cultures is also encouraged by athletic groups like the university's sports department and the Brodd football club. However, by supporting outreach initiatives and adjusting activity schedules to suit varied demographics, authorities must assure inclusivity, especially for home-based women and migrants with demanding schedules (Stavanger Municipality n.d.).

Strong systems for preventing and resolving conflicts have been established in Stavanger. Important forums for promoting understanding and settling conflicts include intercultural mediation services, community awareness programmes, and interreligious discussions (Council of Europe n.d.). Despite receiving recognition from the Intercultural Cities Index, Stavanger is still dedicated to removing obstacles that lie beneath the surface and prevent cultural fusion. Looking ahead, the town seeks to enhance language practice opportunities and support migrant entrepreneurship. Creating an inclusive community by embracing diversity as a source of strength and resilience is undoubtedly one of the city's objectives (Stavanger Municipality n.d.). This commitment in fostering social inclusion could stand as a model for cities around the world, inspiring hope and unity in an increasingly diverse global landscape (Council of Europe n.d.).

1.3 Verkstedet

The aspects of DIY and sustainability are becoming increasingly more important and, if combined with the possibility of creating bonds, they become even more interesting. A good example of this is Sølvsberget Bibliotek og Kulturhus which is a cultural meeting place in the centre of the city of Stavanger, Norway. As we read from their website, the library describes itself as a leading cultural actor, thanks to its modernity in the sense of variety of activities

offered. Inside of Sølvsberget library, besides books, there is a cinema, a small restaurant, and a coffee place, thanks to its 15,371 meters square. All elements that invite people to stay and use the space of the library in different and not usual ways. Moreover, the International Cities of Refuge Network for Persecuted Writers (ICORN) has its international headquarters at Sølvsberget, as well as the Kielland Centre which is a space where literature, readings and talks are the main core.

As mentioned previously, the activities offered at Verkstedet are many and varied: there are readings in different languages, talks with writers, knitting clubs, homework help, language cafés, different workshops (Verkstedet) with DIY activities like sewing, 3D printing, and so on. Verkstedet can be found on the third floor of the library, and it is a space suitable for those who like to fix, repair, and create something themselves. Here you can be inspired to get started with small and large projects with many creative people gathered in one place, this is a fine and social meeting place. The space has different types of tools that can be used but, as we read from their website, the most important tools are people's creativity and ideas. One of the strength points of Verkstedet is that those who works there can give advice and guidance in the use of the equipment, but everyone is responsible for what they are making. For example, the supervisor of the space can help finding books on how to fix a zipper, but the work is done by the users. In Verkstedet these is focus on creativity, reuse, and sustainability. Among other things, they also have some expensive tools like 3D printers, vinyl cutter, photo printer, buttons machine and various types of sewing machines at anyone's disposal. All the activities and materials are free to use, expect few equipment that require to pay a little for. The equipment cannot be used for commercial activities, so it is just for personal use. Verkstedet is open for youth and adults, with a 10-year age limit (children between the ages of 10 and 12 must be accompanied by an adult). One of the many interesting events held by Verkstedet is on Tuesdays, where the traditional DIY workshop is open for women only. This event is sponsored by Red Cross and besides the space's general objective, there is also the one to create a safe space for women to create something by their own and to possibly, but not mandatory, create new network, something quite important when coming from a foreign country, for example.

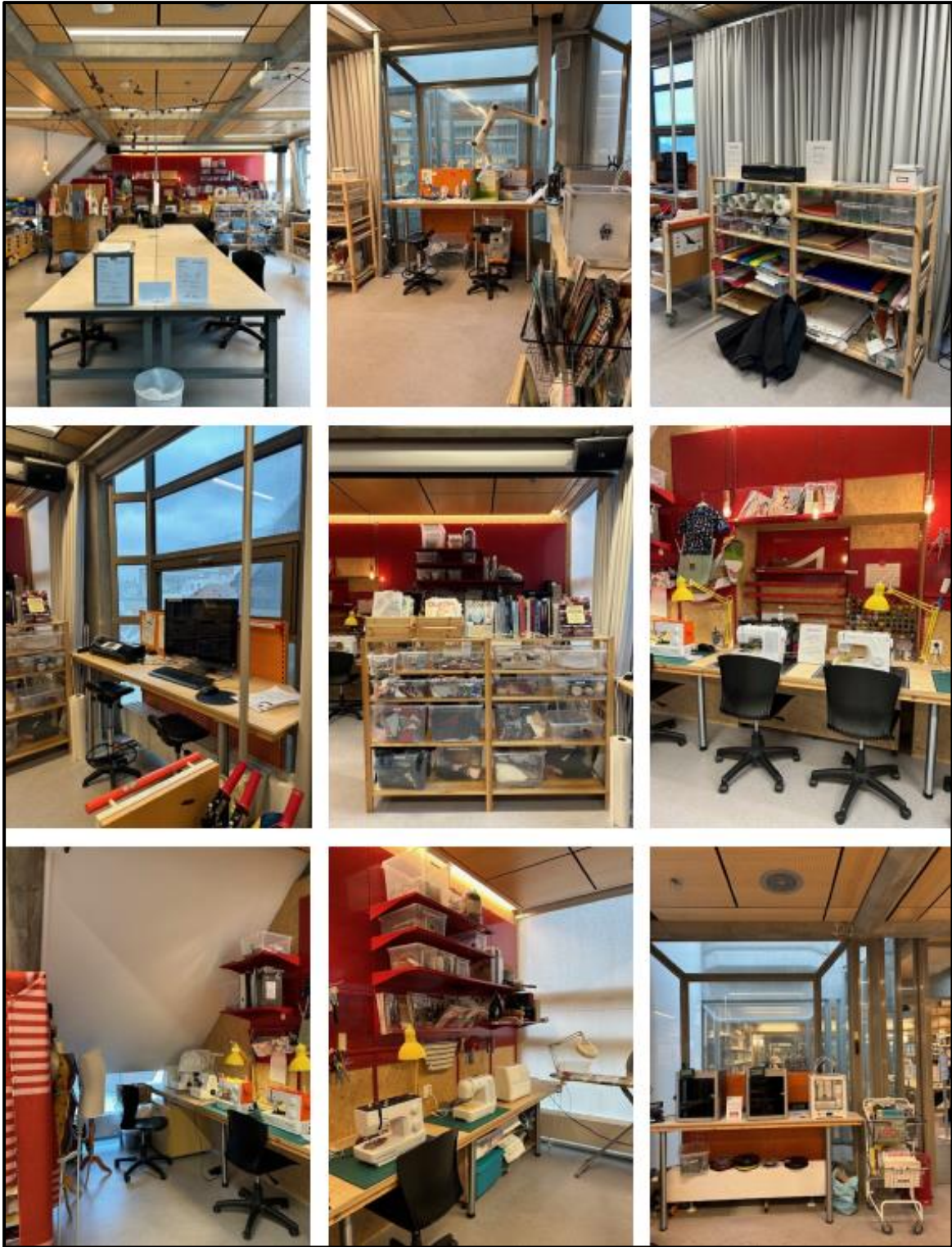


Figure 1: Collage of Verkstedet. By Jasmine Ravaglia.

2 Theoretical Framework

In my analytical framework, I will combine different perspectives on the idea of the Stranger together with encounter's and contact zone's concepts that are going to be the basis of my literature. Ultimately, I am going to touch upon the idea of Library of Things, in relation to its nature of being a public place and, potentially, a 'third place'.

The first part of this section will comprehend the work of Simmel (1950), shedding light on the intricacies of people who belong to and are not part of social groups, and Ahmed's (2000) perspective exploring the affective aspects of stranger encounters. These 'encounters' will be explained using a framework for comprehending how various cultures and social groups interact and manage power dynamics, and for discussing this I make use of Pratt's (1991) notion of contact zone, followed by other authors' contributions. The second part of the section will discuss how the notion of Library of Things presented by Ameli (2017) is closely connected to Amin's (2008) work on public space and the chance that spaces like Verkstedet, inside of Solvberget Bibliotek can represent what Oldenburg (1999) calls a 'third place'. A short paragraph about do-it-yourself (DIY) activities is included, as these ones are fundamental to Verkstedet's spirit. Combining these theoretical perspectives, I hope to explore how modern social dynamics and human interaction in a setting like Verkstedet, which supports sustainable practices, are evolving.

2.1 Stranger – Encounter – Contact Zone

Given the large number of people migrating to Scandinavia, especially Norway, it becomes important to think about how to successfully integrate these people into the community. Relocating to a different nation comes with more than just formalities. It primarily entails making friends, adjusting to the nuances of a foreign culture, and developing a feeling of community in the unfamiliar surroundings. These are hard tasks that are difficult to complete on their own. Municipalities must thus give newcomers the tools they need to reduce any potential feelings of loneliness. Moving to a new country involves adjusting to a feeling of unfamiliarity and isolation that may be exacerbated by language barriers, which can make it difficult to make new social connections. The contribution of Simmel (1950), Ahmed (2000) and Koefoed & Simonsen (2021) are interesting in this sense. The idea of a "stranger" is linked

to feelings of alienation; this word is not just something we are not aware of, it is, indeed, a label we have already given to those who we think are different from us.

2.1.1 The Stranger

Simmel's (1950) concept of the "stranger" embodies a special fusion of human relations and geographical dynamics. The stranger is portrayed as someone who comes and stays, in contrast to the traditional idea of a passing traveller, and who is always caught between the freedom to go and the tie of permanence inside a specific spatial group. Realising that spatial interactions function as a prerequisite and a symbol of human contact, where proximity and distance take on complex connotations, is crucial to comprehending the stranger. In the interaction with the stranger, strangeness suggests nearness while closeness paradoxically denotes distance (Simmel 1950). This intrinsic paradox, which reflects the variety of encounters that take place in Verkstedet's public spaces, emphasises the intricate nature of relationships with strangers.

The absence of real and metaphorical roots sets the stranger apart from "owners of soil," those who are deeply ingrained in society's customs and institutions (Simmel 1950:1). They have an impartiality that allows them to be both independent and involved in social relationships because of their mobility in many aspects of life. But this neutrality comes with a risk: it might give rise to misinterpretations. Moreover, the stranger represents a distinct fusion of proximity and separation, questioning traditional ideas of closeness and exclusivity (ibid). The delicate balance that exists in connections with strangers is highlighted by this conflict between similarity and uniqueness. In spaces like Verkstedet, where diversity is cherished as a cornerstone of collective growth, interactions and perceptions are shaped by this formal relation. Knowing the stranger's function illuminates larger dynamics of inclusion, exclusion, and the drawing of social boundaries; it also provides important context for understanding the ethos and development of Verkstedet as a vibrant centre of cross-cultural interaction and communal life. (Simmel 1950)

2.1.2 Strange Encounters

Following Simmel's (1950) discourse, as Ahmed (2000) points out, when we assign something a face and a form, we are acknowledging the unfamiliar. The key idea of this theory is the process of meeting the "others" and developing the idea of strangers. It is important to remember that the 'alien stranger' is really a tool for facing what we have already defined as distant—rather than being inherently outside of humanity. But rather than talking about strangers in general, this section questions the idea that we can accurately classify people as

strangers. Concepts such as 'stranger danger' perpetuate the concept that a person's identity is determined by the body they occupy; this view is not dispelled by simply accepting newcomers. The acts of welcoming or banishing strangers shape how people perceive them in society (Ahmed 2000). Previously perceived as a danger, the unfamiliar now acts as a prompt of the variety we should honour, a feeling mirrored in Verkstedet culture as a warm place for people from diverse backgrounds. But this celebration can also result in the erasure of differences, as all types of displacement are lumped together under the one term the 'Stranger' (Ahmed 2000). Verkstedet aims to overcome this difficulty by encouraging relationships and appreciating individuality within its community.

Almost everyone in today's globalised society has experienced some kind of displacement, whether it be as a result of travel, urbanisation, mobility, or globalisation. Interactions between people require a necessary movement of time and space and attempts to read and comprehend the other person constitute acts of subjectivity towards the stranger, who is frequently seen as "out of place" (Ahmed 2000). However, Verkstedet's inclusive atmosphere challenges this perception by celebrating diversity rather than stigmatising it. First-time-face-to-face encounters are naturally hostile and marked by an imbalance of power, which Verkstedet aims to lessen by encouraging a sense of equality and community among its participants. These encounters are determined but not entirely scheduled, suggesting a surprise and conflicted encounter—a reality Verkstedet welcomes as a chance for development and comprehension. By being genuinely engaged and empathetic, Verkstedet hopes to prevent the tendency of "stranger fetishism," which is implied by the phrase "encounter," which is a meeting full of surprise and conflict. Whether Verkstedet is dedicated to promoting sincere connections and understanding among its diverse community members and challenging the narrative of the stranger as an isolated entity, will be one of the matters of this research. This phenomenon conceals differences by separating encounters between embodied others (Ahmed 2000).

In addition to Simmel's (1950) and Ahmed's (2000) perspectives, Koefoed's and Simonsen's (2011) research provides an examination of urban identity, specifically concentrating on the dynamics of encounters and the concept of the "stranger" in the urban setting. Their research attempts to uncover the complex nature of urban identity and its implications for social cohesion and belonging through a thorough analysis of narratives gathered from Copenhagen, Denmark, citizens. As a result of ongoing debates over encounters with the 'stranger' in the urban environment, urban identity develops as a complicated boundary construct. In the city, social identity develops through relationships and is closely linked to interactions with "strangers," or

people who are seen as distinctly different or unfamiliar to oneself. These encounters function as critical points in the formation of symbolic borders, impacting people's perceptions of both themselves and others in urban settings. The personal stories shared by citizens of Copenhagen offer insightful perspectives on the nuances of these interactions, emphasising the potential as well as the difficulties in forming an urban identity. Urban living presents certain obstacles, but the stories communicate a strong sense of connection to the city, highlighting its diversity and providing chances for personal growth and connection through interactions with the 'stranger'. Some interviewees highlight Copenhagen's multiculturalism and lively urban life, expressing a strong emotional bond with the city. They participate actively in the production of place through regular encounters and community-building initiatives, which deepens their sense of place within the urban environment. (Koefoed and Simonsen 2011) Verkstedet, with its women-only event on Tuesdays sponsored by the Red Cross, demonstrate the willingness of providing a safe space for women in Stavanger, regardless of their country of origin.

Following Koefoed and Simonsen (2011), in contrast to the contentious idea of 'Danishness' connected with national identity, other interviewees find it simpler to identify as a Copenhagener because of the city's multiculturalism, as the narratives demonstrate the tension between national and local identities. This ambiguity highlights how important encounters with the "stranger" are to the process of navigating borders between identities and urban connections (Koefoed and Simonsen 2011). Furthermore, the stories highlight how interactions with the "stranger" in an urban setting have the power to transform, something that is interesting to explore in Verkstedet. Copenhagen inhabitants manage complex social dynamics by interacting with people from varied backgrounds and cultures (Koefoed and Simonsen 2011). These challenges defined preconceptions and fosters a broader knowledge of the intricacies of urban living. They build relationships with people and strengthen their sense of community inside the city through these interactions, which helps to build a more diverse and cohesive urban community. (Koefoed and Simonsen 2011)

Finally, by emphasising the critical role that interactions with the "stranger" play in forming both individual and collective identities inside the city, this study provides insightful information about the complex nature of urban identity. The research advances the understanding of urban identity formation and its consequences for social cohesion and inclusion in a variety of urban situations, that are relevant perspective for analysing Verkstedet as a space.

2.1.3 The Right to Encounter

As Verkstedet is an environment that values creativity, it is important to investigate the idea that cultural and artistic interventions are vital in promoting understanding among disparate groups in these settings. Aure and Førde (2021) highlights the importance of physical locations for fostering interactions, drawing on Lefebvre's groundbreaking work on the right to the city. Lefebvre shows how important participation and engagement are in urban contexts by arguing that the right to encounter is part of the right to the city. This viewpoint is consistent with the growing focus in urban planning to promote interactions between people, regardless of how different or similar they may be (Aure and Førde 2021). As Wilson (2017) writes, because they can subvert societal conventions and advance democratic ideals, encounters are valued. Encounters, however, are not limited to brief exchanges. They entail surprise and confrontation, forming new information and power relationships. Although they present chances for development, they also include risks and weaknesses, casting doubt on romanticised notions of their transformational potential (Wilson 2017). Control and unpredictability are raised by the endeavour to structure interactions. Do interactions by nature resist structure, or can they be planned? The conflict between the desire for transforming experiences and the awareness of their inherent uncertainty is brought to light by these queries (ibid). Beyond simple distinctions, encounters transform identities and upend established hierarchies of power. Assessing their contribution to social change requires an understanding of their disruptive potential. There are many different types of organised encounters that try to cross social, cultural, or ideological barriers. They might look to resolve disputes amicably or just promote fresh relationships and viewpoints. But there's conflict when it comes to letting go of expectations and welcoming the unpredictability of real connection. Conversations aimed at addressing privilege and power imbalances bring up moral issues with exploitation and the maintenance of inequality. In addition, interactions involve risks, especially for underprivileged groups, therefore it's important to consider the possibility of harm (Ahmed 2000; Wilson 2017). Still, organised encounters have the capacity to bring about a great deal of positive change. Their revolutionary potential can be appropriately utilised by acknowledging and correcting power imbalances, embracing uncertainty, and cultivating empathy. Comprehending the complexities of structured interactions necessitates a meticulous examination of power relations, vulnerability and ethical engagement (Wilson 2017). Adopting a vulnerable and risk-aware mindset can support real change while maintaining moral standards. The idea of "gatherings of strangers" (Aure and Førde 2021:377) and integrative encounters adds even more depth to this conversation by arguing that urban environments should respect and cherish diversity while still retaining a

certain amount of impersonality. Within this framework, scholars promote participatory action research as a way to transform social reality. Through the production of new city maps, the development of innovative techniques for involvement, partnerships with nonprofits, and interactions with artists and cultural institutions, researchers can enhance urban experiences and participate in the processes of urban development and redesign (Aure and Førde 2021). This paper resonates with Verkstedet's objectives, as it shows how embodied interactions take on meaning and establish safe spaces where people can join collectives while still being uniquely themselves.

2.1.4 Art: A Tool for Intercultural Communication

The body of research on multiculturalism and urban planning highlights how important cities are as centres of interaction and diversity. Cities in Europe—including Norway—are finding it difficult to accommodate a variety of population types while promoting social cohesion (Førde 2019). Immigration boosts the labour force and welfare services in Norway, but insufficient integration strategies deepen social and economic divides and encourage division. As Førde mentions, the importance of investigating ways that cities might better embrace diversity, plan for it, and encourage interactions between people from different origins is highlighted by this setting. Conventional methods of urban planning have frequently faced criticism for giving conflicting objectives precedence over social justice. In order to promote inclusive processes and turn plans into actions, new tools and strategies are required (Council of Europe n.d.). The creation of areas for cross-cultural interaction is greatly aided by social initiatives, which involve a wide range of players, from volunteer organisations to municipal bodies (Council of Europe n.d.; Stavanger Municipality n.d.). Particularly after the 2015 refugee inflow, a range of initiatives like language cafés and inclusive arts events have evolved in locations like Bodø and Tromsø. Through the facilitation of cross-cultural exchanges, these endeavours seek to foster a sense of shared belonging and constructive coexistence. (Førde 2019) More flexible planning paradigms are becoming increasingly seen as being necessary to manage the intricacies of modern urban living. Accepting the idea of "becoming" (2019:46) in urban planning—which highlights the dynamic interaction of time, place, and relations—is necessary to achieve this. In this setting, social innovation—which is defined as creative methods for boosting wellbeing and inclusion via better social connections—becomes increasingly important. Part of the Cit-egration project, the study explores biases and comfort zones through participant observation and observant engagement, with a particular focus on immigrants' involvement in integration programmes. Two innovative integration projects are highlighted as

illustrations of how cultural undertakings can promote intercultural communication: Forum Theatre in Bodø and a storytelling workshop in Tromsø. Through collaborative storytelling, participants can navigate complicated social relations and challenge disparities through Forum Theatre (Førde 2019). Comparably, as Førde writes, sharing personal anecdotes during the storytelling workshop in Tromsø promotes understanding and solidarity among people from different cultural backgrounds. These programmes support greater social integration and civic engagement despite obstacles, which is consistent with the objective of assimilating immigrants into metropolitan areas. Their ability to build new connections and widen networks teaches us important lessons about how to construct diverse and equitable cities. (Førde 2019) Finally, social programmes that encourage intercultural communication have the potential to redefine how diversity is seen and welcomed in urban settings (Council of Europe n.d.). These programmes help to change urban environments into inclusive, dynamic communities by offering forums for engagement that go beyond set identities.

2.1.5 Encountering the Other

Strong social cohesiveness and a solid welfare system support the liberal, tolerant, and egalitarian principles that have long been the cornerstones of the welfare states of the Nordic region (Koefoed, et al. 2021). Despite their involvement with international humanitarian crises, this self-image has always been built on a very homogenous community. This incongruity has grown more pronounced in the face of growing migration and cultural diversity, giving rise to a phenomenon known as "welfare nationalism" (2021:445). The philosopher of ethics Levinas promotes a view of the 'Other' as essentially distinct from oneself and stresses the stranger's right to continue being "strange" (2021:446). In this setting, hospitality is understood as an emotive relational practice that combines politics, ethics, and interacting with strangers. As Koefoed et al. (2021) write, it is acknowledged that interactions between identities and alterity play a critical role in the creation, preservation, and reworking of difference. The domains of ordinary human interaction, where people assume responsibility for their common environment, are where the politics of everyday hospitality take place. Immersion in cross-cultural activities in Norway gave valuable insights into the dynamics of ordinary hospitality. The refugee crisis, which prompted a number of disorganised activities throughout the Nordic nations and Europe, has highlighted the importance of this technique (Dyvik 2024). In Norway, the civic society organised to welcome immigrants, which resulted in the creation of programmes like multicultural music groups and language cafes. Initiatives rooted on art and culture are essential for embracing immigrants and promoting intercultural dialogue. (Koefoed,

et al. 2021) For example, as previously mentioned, Bodø's Forum Theatre (Førde 2019) bridges linguistic divides and promotes understanding between immigrants and Norwegians through dramatic productions. In a similar vein, the initiative of Tromsø's Open Actor Training offers a venue for people of all backgrounds to study acting methods and participate in group activities (Koefoed, et al. 2021). In the example of Halsnaes, as we read in the text, fieldwork research found out how meals together acted as platforms for promoting cross-cultural understanding and a caring to cultural sensitivity (Koefoed, et al. 2021). These programmes show how culture, and the arts can break down barriers between people and create meaningful interactions while also subverting popular perceptions about immigration (Førde 2019; Koefoed, et al. 2021). Interactions with the unknown Other present chances for individual and group growth and development, transforming perspectives of distinction and cultivating a hopeful political discourse amidst growing cultural multiplicity.

2.1.6 Breaking Barriers with Contact Zones

When we consider how strangers meet and engage, it helps to conceptualise it in terms of a 'contact zone'. Contact zone functions as a gathering spot for people of various backgrounds, where they can share knowledge and deepen their relationship. Cultural exchange and education take place in these zones, and here, people can gain empathy for those who may be different from them in these settings. Comprehending the functioning of contact zones helps understanding the knowledge of how strangers encounter and establish relationships in various contexts, which I am going to discuss now.

In 1991 Mary Louise Pratt introduced the notion of 'contact zone', a concept that delineates social arenas where diverse cultures intersect, interact, and contend with one another, often within frameworks of unequal power dynamics (like colonialism or slavery, to mention some). Initially this concept was intended to be part of discussions of literary analysis, but it has been adopted and embraced in many other disciplines within humanities. For example, it gained attention in feminist theories, postcolonial studies, and pedagogical discourse, and has found resonance and utility in exploring relationality and the negotiation of power dynamics. (Pratt 1991) Following Pratt's (1991) discourse, Kye Askins (2011) expands on the meaning of "contact zone," utilising it in the context of participatory art; nevertheless, I will only be concentrating on this application of the term. The initial focus of their paper is the significance of taking into account spatiality, encounter, and the concept of contact zones, not just as theoretical constructs but also as methodological frameworks. This paper aims to contribute to

academic and policy conversations, by promoting, for example, a feminist and inclusive method of comprehending and cultivating significant relationships between various social groups. Moreover, it emphasises how physical environments influence cross-cultural interactions. According to this argument, consideration should be given to the material objects used in these environments as well as the creation of environments that encourage social contact, since these factors have the power to affect social dynamics (Askins and Pain 2011). By offering a range of materials and (almost) free equipment, Verkstedet can attract people and invite them sharing a space by doing creative activities together (Sølvberget Bibliotek 2024). Askins addresses the issue of how good interactions are translated into larger social contexts. While acknowledging the complexity and power dynamics involved in these processes, the author also maintains a cautious optimism regarding the possibility of constructive social change brought about by deliberate engagement with contact zones. Askins and Paine argue that in situations where an activity serves as the contact zone, items acting as conduits may make it easier for transformative social ties to permeate beyond areas of encounter, building on Torre et al. (2011:817) description of research space as a contact zone. (Askins and Pain 2011) According to the authors, understanding the materialities entangled in the "messiness of interaction" (2011:818) might help understand the contemporary resurgence of contact theory, the geographies of meaningful encounter, and the larger discussion around community cohesion policies. This study shows its relevance in Verkstedet case because it emphasises how materiality shapes the dynamics of interaction within community cohesion projects, claiming that including local populations in activities alone is insufficient and that material objects' use in these activities needs to be taken into consideration. Deploying materials can facilitate or impede meaningful encounters; therefore, planning and executing effective projects require an understanding of this process.

Another interesting use of 'contact zone' is thoroughly examined in the work in relation to museum studies provided by Schorch (2013). The primary focus is on the complex dynamics of exchange and interaction that take place at museums since these can provide insight into the complex character of these contact zones and its consequences for cross-cultural understanding. This study can be useful when analysing Verkstedet as it examines the lived experiences of museum visitors from various cultural backgrounds because of its qualitative research technique. In addition to navigating cultural differences and having conversations with others, the goal is to comprehend the various ways that visitors traverse and interpret the exhibitions. The research's interview process provided insightful information about the nuanced interactions

between cultural identities and viewpoints inside the museum's contact zone. They demonstrate how visitors' views and interactions with museums are profoundly shaped by the cultural backgrounds and interpretive frameworks they carry with them. (Schorch 2013) The study also emphasises how contact zones can have a transforming role in fostering intercultural communication and understanding, something that I want to find out about Verkstedet. In order to promote empathy and respect for cultural variety, it is argued that museums are essential locations, as they help cultivating a society that is more inclusive and connected. This work, in order to actively involve visitors as co-creators of meaning and to promote cross-cultural discourse, pushes for a more inclusive and participatory approach to museum interpretation and programming, offering in this way an interesting examination of the concept of 'contact zone' applied in museums (Schorch 2013) . The relevance with Verkstedet is related to the value of appreciating and celebrating cultural variety and the role they play in fostering cross-cultural communication and understanding in a world growing more interconnected by the day.

2.2 Library of Things: A Public Space and a Third Place?

In the rapidly changing environment of community engagement and resource sharing, the concept of a Library of Things has arisen as a beacon of innovation. These modern-day libraries, like classic libraries, store a variety of products for loan, including tools and outdoor equipment. A Library of Things, goes beyond lending; it develops a sense of community and connectivity inside a public space that could be referred to as "Third Place." This Third Place, different from home (first place) and work (second place), acts as a neutral ground for people to gather, socialise, and participate in meaningful interactions (Cilliers 2019; Oldenburg 1999). Within this dynamic context, the Library of Things becomes more than just a collection of goods; it also serves as a hub for sharing, learning, and relationship building, enhancing the fabric of community life. As previously mentioned in the beginning of this chapter, the following section will discuss the notion of Library of Things, in relation to it being a public space and, potentially, a third place where encounters happen. Examples from other literature is also provided to reinforce the rationale.

2.2.1 The Role of Public Spaces

The lively centres of modern cities are their urban public spaces, which mirror the complex interactions between civic culture and socioeconomic processes. The interaction between them is complex and essential to comprehending the core of urban life, as urban thinker Ash Amin

highlighted (2008). Because of this theoretical focus it is crucial to understand the difference between place and space in order to discuss the elements of social impact connected to them. Space is a more intangible idea constantly under social construction, while places can be thought of as areas of space that hold specific meaning for an individual (Goosen and Cilliers 2020:839). Hence place is a space but typically meaningful and not duplicatable, because it is tied to its context and people that use it. People are situated in a "space", but they interact in a "place", so when they start modifying space, they transform it into a place, a process that leads to attachment between people and a specific location (ibid 2020:840). Then the distinction between space and place is crucial because a place has a particular form and purpose, as well as the capacity to improve the social life within and around it.

In order to celebrate the varied fabric of urban life, Amin emphasizes the idea of plurality. Still, he issues a cautionary note on the uncontrolled spread of variety, as this may result in disparities and marginalisation. For all members of society to have equal access, inclusive approaches to manage public places are therefore crucial (Amin 2008). Symbolic solidarity is further an important concept that Amin emphasises. It is portrayed through artistic and cultural expressions that overturn social conventions and affirm communal identities. Whether they take the shape of memorial monuments or works of public art, these symbols help many communities feel a feeling of shared history and identity. Amin asserts that conviviality plays a crucial role in forming civic culture. This idea emphasises how crucial regular encounters and shared experiences are to building ties within the community and promoting understanding amongst people, something that can resonate with the objectives of Verkestet. These opportunities for connection, which might range from random meetings in parks to animated discussions in cafes, strengthen the social fabric of city life (Amin 2008). The author underlines once more how important technological upkeep is to maintaining social order and promoting group well-being. Urban infrastructure, which includes everything from digital connectivity to transport networks, is the foundation of contemporary cities and has a significant impact on the daily lives of its residents. (Amin 2008)

Realising lively and inclusive public spaces is nevertheless difficult in spite of these interventions. A number of communities are left underprivileged and marginalised as a result of historical legacies and contextual variables that frequently obstruct attempts at significant transformation (Amin 2008). Prioritising social justice, equity, and access in urban design is necessary for cities to meet these difficulties. Ultimately, Amin's research highlights the significance of redefining urban public areas as places where people may come together and

transform society. Whether Verkstedet, by being a free and open-access space, has the potential of becoming a place of reference for spontaneous encounters, is going to be researched. Encouraging diversity and social justice can help cities build more fair and resilient communities that honour the past while paving the way for a better future for all.

2.2.2 Third Place and Placemaking

The importance of the concepts of 'Third Place' and 'placemaking' for the promotion of communities is strongly linked to urban planning and community development. Having in mind what Oldenburg (1999) defines as third places, which are significant places for community gathering, Verkstedet by offering several programs and activities, tries to promote some kind of community connection/social interaction, something in line with what the concept of 'placemaking' describes. This notion, developed by the Project for Public Spaces (2007), emphasizes the importance of inclusiveness as a fundamental element and prerequisite for the creation of successful public spaces. The placemaking strategy, is therefore focused on observing people to determine their unique wants and requirements (Goosen and Cilliers 2020:843). The idea is based on the premise that high-quality public spaces are vibrant, secure, and distinctive, working properly for the users (PPS 2012), placemaking is a process, not a final result. By shaping public spaces collectively, Place-making demonstrates how to maximise shared value and create high-quality public spaces (Goosen and Cilliers 2020:845). The key elements of the approach are the sociability (a sense of attachment to a place), use and activities performed there, accessibility, and the place's image (perceptions concerning safety, for example) (ibid 2020:846).

Similarly, Cilliers (2019) highlights the evolution of urban planning, emphasizing the importance of Third Places in shaping vibrant urban environments. Among urbanization pressures, reclaiming public spaces for communal use has become necessary, requiring innovative planning approaches like lively planning. This approach integrates various design considerations to enhance urban spaces' utilization, possibly resonating with Verkstedet's role as an example for community-driven spaces. The interplay between placemaking, green planning, and lively planning underlines the complexity of contemporary urban planning (Cilliers 2019). Evidence-based research, exemplified by case studies from diverse contexts, offers insights into planning and revitalizing Third Places. This research points out the development of community and sense of place through diverse social activities, mirroring Verkstedet's efforts to create inclusive and vibrant spaces. The leisure and recreational uses of

the place itself are tied to the social advantages of the local context as well (Goosen and Cilliers 2020:842). Embracing a holistic approach to urban planning that prioritizes social interaction and environmental sustainability is essential for fostering inclusive and vibrant communities. Moreover, by incorporating insights from placemaking, lively planning, and other planning approaches, cities can create spaces that serve as the centres of urban communities, enhancing quality of life and fostering a sense of belonging and community pride (Cilliers 2019). The evolution of urban planning, as elucidated by Cilliers, underscores the importance of integrating diverse planning approaches to create vibrant and functional urban environments. Lively planning, in particular, emphasizes dynamic elements and community engagement, aligning with Verkstedet's ethos of community-driven space. By prioritizing social interaction and inclusivity, Verkstedet has the potential to emerge as an example of community spirit in the urban landscape. As cities grapple with the challenges of rapid urbanization and population growth, the revitalization of public spaces becomes vital. Through collaborative efforts and innovative design strategies, urban planners can foster the emergence of spaces that enrich the social fabric and enhance the quality of life for all residents. (Cilliers 2019; Goosen and Cilliers 2020) In essence, the creation of Third Places transcends disciplinary boundaries, necessitating integrated planning approaches that prioritize community engagement and well-being.

2.2.3 Library of Things

Though it was conceived by Solvberget Library, I have only discussed Verkstedet as a single element up until now. Given the general framework of the meaning of public space (Amin 2008) and third place (Cilliers 2019; Oldenburg 1999), discussing how libraries shape and create environments that are geared towards the benefit of people—specifically, the sharing economy concept—in this context is crucial, in line with the research of Najine Ameli (2017). With a particular emphasis on the revolutionary potential of ‘Libraries of Things’ in promoting sustainable sharing habits, this section attempts to explore the multiple benefits that a place like a library can give to users. In light of current global difficulties such as growing urbanisation, ecological deterioration, and technological breakthroughs, sharing has become a promising route for addressing a variety of complex societal issues. Libraries of Things, which provide a carefully chosen assortment of goods for shared use, ranging from tools and home appliances to specialist items and outdoor gear, represent the spirit of the sharing economy (Ameli 2017). These programmes aim to foster cooperative consumption, democratise resource access, and foster a reuse and resourcefulness-oriented culture. Verkstedet lists "Libraries of Things" as having as one of its goals the reduction of consumption footprints, waste reduction, and

promotion of community through the sharing of access to objects that would otherwise be unused or left unused in private homes. However, overcoming operational obstacles and coordinating service delivery with user expectations are prerequisites for the successful implementation of Libraries of Things efforts (Ameli 2017).



Figure 2: Sølvsberget bibliotek (taken from the library's website: <https://www.solvsberget.no/bibliotek/solvsberget-bibliotek-og-kulturhus>)

The leader of Verkstedet deal with problems such as limited resources, recruiting and retaining volunteers, and logistical challenges related to inventory management and loan transaction facilitation (ibid). There will be some observations regarding these possible problems based on the outcomes of the methods I employed to examine Verkstedet. The study provided by Ameli shows that convenience, affordability, and reliability are prioritised as people express their preferences for improved accessibility, varied product offers, and simplified user experiences in relation to 'Library of Things' (Ameli 2017). Stakeholder involvement and empirical study have produced insightful information on the operational dynamics and user viewpoints influencing "Libraries of Things" projects. In order to guarantee the long-term survival of their efforts, the supervisor emphasises the necessity of strong organisational structures, long-term financing sources, and tactical alliances (ibid). Conversely, users stress the significance of open communication, community involvement, and user-centric design in forming their experiences and impacting their involvement. Besides the several issues, sharing offers a way for people to access goods without needing to own them, potentially easing financial strains, and reducing

environmental impact. In terms of encouraging shared projects that can increase awareness and sustainability, Verkstedet is undoubtedly playing a part.

A good example of Library of Things is given by research conducted in two cities in Norway about outdoor equipment lending (Solum, Førde, and Royo 2023). This paper provides a thorough analysis of the dynamics and results of co-production in equipment loan outlets, concentrating on the comparative situations of TURBO in Tromsø, and BUA Kolbotn (BUA). The researchers examined the operational details of these outlets and their concrete impacts on society and the environment using a rigorous comparative case study technique. The relationship between BUA and a public library has significantly impacted the organization's operating structure. BUA gains from strong cooperation with municipal employees, librarians, and volunteers as part of the library's offerings. By making use of the library's materials, the outlet actively search for environmental sustainability and social inclusion (Solum et al. 2023). But the outlet's reliance on buying new equipment raises important questions concerning its sustainability policies and overall environmental impact. On the other hand, projects related to repair and circular consumption are given priority in TURBO's co-production model with the assistance of the municipality and the Red Cross, something similar to the women-only event at Verkstedet. Moreover, thanks to the presence of committed volunteers and municipal staff, TURBO functions as a thriving community centre that connects people and encourages environmental sustainability through projects including reuse and repair. A more sustainable approach to equipment lending is made possible by this emphasis on circular consumption patterns, which is in line with the outlet's overall objectives. By granting equal access to outdoor activities, both venues significantly contribute to improving social inclusion and public health. Both the outlets emphasise circular consumption habits through repair and reuse programmes, although their approaches to environmental sustainability differ slightly. (Solum et al. 2023)

2.2.4 The potential of creativity in DIY activities

After discussing what Library of Things means and the potential benefits it can provide, an example of what creative activities held in these libraries give, like Verkstedet, is presented by an empirical study on DIY consumers. This short section addresses the growing number of do-it-yourself (DIY) projects in Hungary (Vidra and Bujdosó 2020) as well as the lack of academic research on the topic. Through questionnaire surveys and analyses based on global literature and empirical investigations, it explores the driving forces behind and traits of Hungarian DIY

culture. In this section, I am going to focus solely on the main takeaways of this research, that can be useful when analysing Verkstedet users' perspectives:

- The DIY community can be characterised as homogeneous based on demographic characteristics. The respondents' income status and occupation differ greatly from one another, despite considerable consistency in the distribution of gender and educational attainment (Vidra and Bujdosó 2020).

- Saving money is not the primary driving force behind do-it-yourself projects. The main drivers of DIY activity participation, according to the research, are inner drive, self-expression, originality, and personalisation (ibid).

- The driving forces behind do-it-yourself endeavours are comprised of a multifaceted array of incentives that reinforce one another in various spheres of life (ibid).

- Most DIYers utilise the hobby as a creative outlet to express their inner selves and make useful items (ibid).

The findings imply that DIY projects have benefits beyond just saving money, such as fostering creativity, self-expression, and personalisation. The study emphasises the need for more research to fully comprehend the complexities of do-it-yourself motives and how they could affect consumer behaviour, community development, and sustainability (Vidra and Bujdosó 2020). The importance of this study becomes evident when examining users' perspectives through their interviews, determining whether they visit Verkstedet solely for cost-saving purposes or for additional reasons as well.

3 Methodology

The following section will outline the methods taken to collect and analyse data. Moreover, the section aims to reflect upon the methodological choices made and how these influence the research. The research aims to investigate the potential role of Verkstedet as a Third Place and understanding the types of encounters that take place there. Therefore, the thesis is conducted as a case study, which allows me to explore the matter in depth in its real-life situations.

3.1 Methods for Data Collection

To develop a thorough understanding of the presented case, I have chosen multiple qualitative techniques for data collection, including observations, participant observations and semi-structured interviews with actors and workers involved in Verkstedet, which I am going to refer to as expert interviews henceforth. These interviewees are chosen because of their capacities as experts for a certain field of activity (Flick 2018:165). In addition, I conducted semi-structured interviews with ten users. Semi-structured interviews are characterized as open questions that are theory driven, these are oriented to the scientific literature about the topic or are based on the researcher's theoretical presuppositions (Low, Simpson, and Scheld 2019:11). They also determine a combination between flexibility and structure, providing important insights into the meaning, uses, and functions of a place (ibid 2019). They enable in-depth inquiry, adaptability to changing research objectives, and encourage participant engagement. Semi-structured interviews are a significant tool because they provide a comprehensive picture of the space by adapting questions to each respondent and mixing structured and open-ended inquiry (ibid 2019).

The other methods I employed are observations and participant observations. Observations are a fundamental tool to gather empirical data and insights about a phenomenon of interest. The core of this method claims that sensory participation is important in understanding how people perceive and interpret their surroundings (Pink 2009). It explores the limitations of solely visual observations and emphasises the importance of incorporating touch, taste, smell, and sound to provide a thorough knowledge of social dynamics (ibid 2009). Pink proposes the concept of sensory emplaced learning, which advocates for active interaction with the senses and physical surroundings in order to understand how people make sense of their environment. This technique emphasises the significance of being present in the moment and harmonising with

the sensory experiences of participants (ibid 2009). This method is valuable because it allows the researcher in collecting information about behaviours and patterns in their natural context.

To understand the cultural dynamics of a public space, participant observation entails actively participating in daily activities there. People can learn about the norms, values, and practices of the community by fully integrating themselves (Low et al. 2019). Observing kids at a playground, conversing with people, or participating in leisure activities are some examples of the activities that make up this approach. Because it can be difficult to take notes while participating, it is important to take breaks to track record of the observations (Low et al. 2019:9). Participant observation also leads to reflection about the ways in which individual characteristics such as gender and race impact interactions in the space. When there is a power imbalance between the observer and the community members, it is especially important to understand one's positionality or social influence. For this reason, it is important to integrate seamlessly into the social scene to avoid disturbance while maintaining ethical responsibilities. (Low et al. 2019). It is important to note that I have not always engaged in participant observation intentionally. Frequently, I found myself lured into spontaneous talks and activities. The conversations occasionally occurred as a result of users overhearing discussions between me and supervisors, which sparked their interest in my activity in the space. Alternatively, I occasionally started solo creative projects to learn about the process of creating something with the tools accessible at Verkstedet. Overall, the reason why I made use of a mix of methods is because I believe it can help me reach more concrete conclusions about the role of Verkstedet.

3.1.1 Observations

I conducted my observations by noting down information about the users, for example age, gender, activity, duration of stay and type of interaction held at Verkstedet. All this information were noted down on an observation template (see Appendix A) in which date, duration of my stay and weather condition of the day were also described. Throughout a five-week period, I conducted eleven observations at Verkstedet in which each of them lasted between an hour to an hour and half. It is important to mention that since the month of February I was sitting on the tables in front of the entrance of Verkstedet, from Monday to Friday, as I was collecting data for my thesis project. This allowed me to have an idea of how the place worked before starting my official observations (on the 13th of March). I got to understand which were the busiest hours and what kind of users were frequenting the space the most. In the first official

observation I conducted, I decided to actively participate in the dynamic of the space by creating something with the offered tools. In the other ten observations, I decided to just sit on the tables and take notes of what I was observing, sometimes interacting with users, sometimes just being in a corner and sometimes, alongside the observation, I conducted interviews with users.

In Table 1, you can see an overview of the observations I conducted. Due to the limitations of my own personal schedule, the observation dates and times were mostly chosen based on availability, as I also had to organize my time in order to keep going with my thesis project. However, beside these limitations, I tried to cover as many time periods as I could, e.g. by conducting observations both early in the first opening hour slot and the second one in the late afternoon. I tried to cover as many time slots as possible and to do so over several days and with several different weather conditions, to ensure a fair representation of Verkstedet activity within my timeframe. In general, I have to admit that the weather conditions were always diverse, so I can affirm that a good balance of different climates was present (see Appendix A). Therefore, while my findings might not be generalisable for the whole year, I do feel they are a fair representation of activity levels during late winter-early spring season in the city of Stavanger. In addition, all my observations are estimates, as I cannot confirm the age or gender identities of anyone I observed.

Table 1: Observations schedule	
Date	Time
13/03 - 2024	14:00 – 15:00
14/03 - 2024	15:15 – 16:15
20/03 - 2024	13:45 – 15:00
26/03 - 2024	11:30 – 12:30
02/04 - 2024	12:45 – 14:00
02/04 - 2024	15:20 – 16:20
03/04 - 2024	12:45 – 14:15
04/04 - 2024	15:15 – 16:45
08/04 - 2024	13:30 - 15:00
09/04 - 2024	12:20 – 14:00
16/04 - 2024	16:00 – 17:00

Table 1: Observations schedule. By Jasmine Ravaglia

Table 2: Users Calculation		
	Female	Male
10-17		3
18-29	28+1	10
30-39	4+8	3
40-65	3+7	
Over 65	1+3	1
Total	55* (36+19)	17

Table 2: Users Calculation. By Jasmine Ravaglia.

In total, I counted 72 individuals throughout my observations; 55 of them were female and 17 were male (see Table 2). However, to be more specific in the counting, excluding the women-only event that attracts for obvious reasons women from foreign countries, there were 53 users, 36 of whom were female and 17 of whom were male. This suggests, in both calculations, that there are much more females than males. With 28 ladies and 10 males present, the age group between 18 and 29 was the most well-represented. Furthermore, the high school *Russefeiring* event significantly raised

attendance by students attending their last year of high school. Thursday afternoons were usually the busiest times, especially on March 14 and April 4. This is probably because students come here after school. On the other hand, maybe as a result of the bad weather, the quietest day was recorded on Wednesday, March 13th, during the final hour of morning opening hours. However, since busy days happened in all weather conditions—including bright and snowy ones—it is difficult to associate attendance trends with meteorological circumstances (see Appendix A).

We can learn more about the observed users' nationalities by looking at the diagrams below. The initial diagram (see diagram 1) provides an all-inclusive perspective, covering every user that was encountered over the research time. On the other hand, the women-only event centred around practicing Norwegian is not included in the second diagram (see diagram 2). This distinction is necessary because language practice activities usually draw participants who are not Norwegian, necessitating a different kind of diagram. It is clear from a deeper look that most people who utilise Verkstedet are Norwegian. Nevertheless, it is noteworthy that a sizable amount of the user base is also made up of Ukrainians. The fact that Ukrainians are present at Verkstedet during regular business hours in addition to the women-only event is quite interesting and could indicate their active engagement with the space beyond specific events.

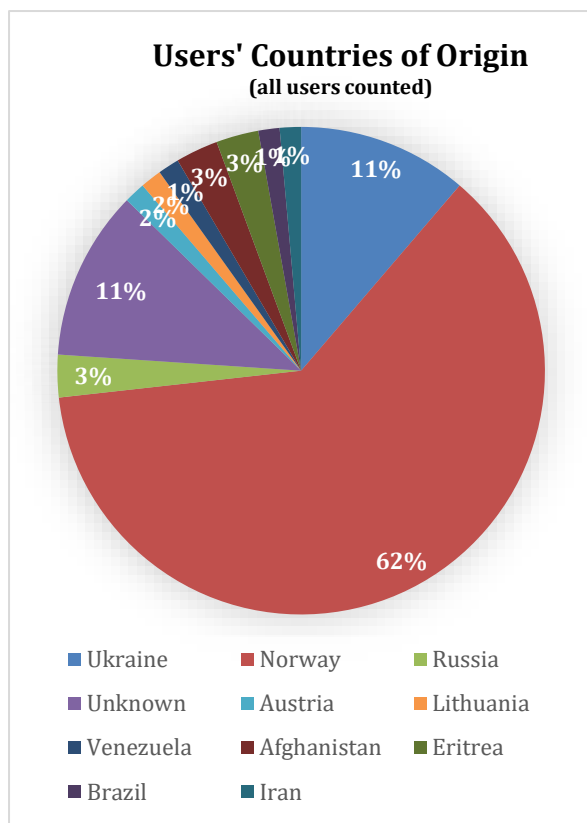


Diagram 2: Users' Countries of Origin (all users counted). By Jasmine Ravaglia.

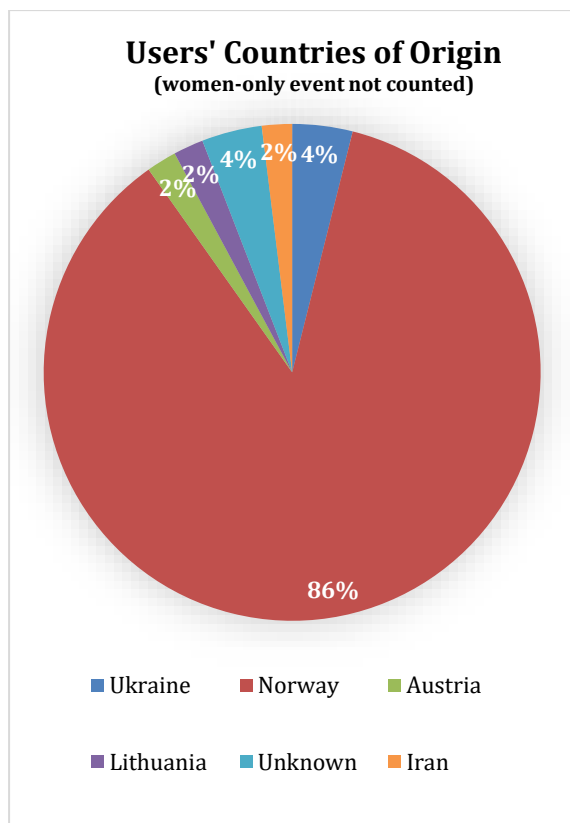


Diagram 1: Users' Countries of Origin (women-only event not counted). By Jasmine Ravaglia.

The data on age and country of origin is important since it offers information about the demographics of the most frequent users, including age distribution and nationalities. For example, Norwegian users dominate the primary age range of 18-29, with only a few foreigners present throughout my observations (see table 2). While foreigners in this age bracket may use the place, my observations did not reveal many, with a few exceptions. Exceptions include a 27-year-old Eritrean lady who attended the women-only event on Tuesday, a 20-year-old Ukrainian woman, and a 19-year-old Lithuanian man. Given that only three of the 29 users in the 18-29 age bracket were foreigners, there is a relatively low presence of non-Norwegians in this demographic segment.

3.1.2 Expert interviews

Two expert interviews were conducted with the main supervisor of Verkstedet (E1), consistently involved with the organization and events of the space, as well as the supervisor from Red Cross, responsible for the women-only event on Tuesdays (E2). The interviewees were found thanks to the fact that, as I mentioned before, from early February I studied in the study tables in front of Verkstedet entrance, so I had the chance in this way to see who was opening the venue every time and realize that these two people were in some way responsible

of this space. For both experts, I asked directly whether they would be available for an interview. The semi-structured format allowed for longer interviews, encouraging broader answers from more open-ended questioning. Furthermore, due to the semi-structured approach, rather than strictly following the interview guide (see Appendix B) the interviewees adapted to the interview and brought up follow-up questions which were deemed appropriate.

As mentioned before, these interviews were designed to explore the motivations behind the project, the functions and identity of Verkstedet, and the social interactions and opportunities it provides to users. One of the primary questions I sought to answer through these interviews was how Verkstedet is perceived by those closely involved in its operation and management. I asked the experts to describe the project and its functions, as well as the intention behind its creation. I also questioned about their motivations and the potential future of this space as well as more direct questions to aspects of social interaction, feeling of inclusion and sharing economy. Lastly, I also questioned them whether they know what brings people in this space in terms of their personal motivations. You can see the experts' interviews in Appendix C.

3.1.3 User Interviews

With the goal of thickening and providing perspectives onto the observations, I decided to make use of semi-structured interviews. These interviews could provide more context to what I observed and potentially lower the chance of bias within the analysis. When conducting the interviews, I kept several considerations in mind. I first opted for a breadth versus depth of answers and wrote out an interview guide with around 14 questions and recorded their answers, following the Norwegian guidelines (SIKT). With the goal of consistency between interviewers, I started the interviews with broader questions about their use of the space and finishing with questions more specifically regarding their motivations and feelings when visiting Verkstedet. You can see my interview guide in Appendix B.

I divided the questions into categories: background information, use of space, motivations for usage, emotional responses while in the space, an extra section for the women-only event and a feedback general section. These categories are consistent with the theoretical framework underlying the analysis section. By focusing on users' experiences and perceptions, I hope to get insights that go beyond my own observations. Questions about space usage and user motivations seek to determine what parts of Verkstedet attract interviewees beyond what I have seen, as well as how frequently they use the space. This serves to evaluate whether Verkstedet qualifies as a Third Place. Inquiries into users' perspectives also shed light on their attitude to

social interaction in public settings, which helps to analyse behavioural patterns within Verkstedet and/or to sharing economy/creativity. Furthermore, social interaction questions probe the dynamics of encounters and contact zones, showing Verkstedet's possible impact on its users. Understanding users' impressions of strangers, as well as the emotions they feel, will provide important insights into the larger social dynamics at play. You can see the transcriptions of the users' interviews in Appendix C.

3.2 Methods for Data Analysis

To analyse the data from the interviews with experts, I intend to focus on describing their responses, considering the greater length and richness of information in these interviews. Subsequently, I will extract the key insights and discuss them referring to my analytical framework. On the other hand, to analyse the data from my user interviews, I opted for thematic analysis. Given that my user interview guide is already structured into sections, I refrained from creating additional categories solely for analysis purposes. Instead, I will adhere to the thematic order of the interview guide, addressing each theme sequentially. Initially, I will provide a descriptive overview of the users' responses, followed by an analysis of these responses in relation to the theoretical framework.

3.3 Reflexivity

It is important to mention once again that during the period of February-June I frequented Solvberget Library from Monday to Friday, specifically because of study reasons, and I was always sitting in the tables in front of Verkstedet's entrance. This might have led to unconscious biases for what concerns, for example, the decided time frames for the observations, meaning that since I had the chance to see the space for many hours every working day, I could decide to conduct my observations on the busiest time slots, or in the other way around, on the slowest ones. Even though I had the opportunity to strategically choose when to conduct my observations, I still aimed to remain objective and not be influenced by external factors. Another thing to mention is my positionality. Having moved to Stavanger from another country, the themes of my thesis resonate with my personal experience of adjusting to a new environment where familiarity is scarce. Consequently, during my interviews, there was a risk of directing questions to fit my preconceptions and driving responses to align with my

objectives. To mitigate this, I made a conscious effort during analysis to refrain from imposing predetermined categories onto user or expert responses. While I cannot guarantee complete avoidance of bias, I endeavoured to minimize its influence on the best of my ability.

3.4 Discussion of Possible Weaknesses

Firstly, there are several limitations when it comes to the method of interviews. Conducting interviews often involves goals or criteria that may not be achievable in every situation. Fulfilling these criteria cannot be realized in advance (e.g., in designing the interview guide). How far they are really met in an actual interview depends to a great extent on the actual interview situations and how it is executed (Flick 2018:163). Furthermore, interviews provide a limited scope of opinions and perspectives, no matter how many interviews are conducted.

While talking about expert interviews, it may be complicated to identify the ideal experts when one is interested in processes in institutions, as well as getting a hold of them and identifying a time suitable for an interview of an appropriate length. Inside, perspectives might also be predisposed to their own understandings, influencing the further analysis. Nevertheless, expert interviews from staff and members with specific function or professional experience are suitable to be used for exploration, for orientation in a new field in order to give the field of study a thematic structure and to generate hypotheses (Flick 2018:166). Combining them with the interviews of users of the space, gives a different perspective and possibly an opposition of ideas, potentially cancelling out the bias from an inside perspective. It is important to consider the quality of the data that I collected and how this may have impacted on the results. If the data was of low quality, for example if it was unreliable or incomplete, this could be a weakness on the reliability of my findings. It may also be a weakness if I was unable to verify the accuracy of the data or if it was collected using methods that may have introduced bias.

3.5 Ethical Considerations

All interviewees have been kept anonymous, being referred to only by position or interview number. Before every interview, the participants were asked if they accepted recording the conversation, informed of their anonymity, and informed option to cease the interview at their own comfort if they wished to. Each interviewee was given the offer of receiving the final work upon completion, requiring contact details if agreed to which would exclusively be used for

sending the work. The list of questions asked prior to the interview are detailed in the interview guides (see Appendix B). The thematic analysis of the interview transcripts is to an extent a subjective process and may not accurately reflect the interviewee's intent.

4 Analysis

In this chapter, I will analyse the multifaceted aspects of Verkstedet, exploring its history, activities, and the perspectives of its users. Beginning with a historical overview, insights gleaned from interviews with the leader of the space provide valuable context and depth. The following section explores the role of language practice through activities, particularly for the women-only events. These gatherings serve as platforms for linguistic and cultural exchange, fostering a supportive environment for participants to enhance their language skills and connect with others. Encounters at Verkstedet are examined next, highlighting the diverse interactions forged within its walls. From chance meetings to intentional collaborations, these encounters underscore the social fabric woven by the space. The chapter also delves into the 'other' perspectives of users, revealing the varied ways in which individuals perceive Verkstedet. Through interviews and observations, nuanced insights emerge, shedding light on the subjective experiences and perceptions of different users. Furthermore, the analysis extends to the library aspect in which Verkstedet is located, emphasizing that it transcends traditional notions of a library. Challenges voiced by users form another crucial aspect of the analysis, providing valuable feedback for improvement. Finally, the chapter concludes with a brief reflection on planning, addressing how diversity should be considered when planning spaces.

4.1 The history of Verkstedet

Having a conversation with Verkstedet's chief supervisor (E1) gave me a deep understanding of the purpose and workings of this area. I have made it a habit to spend my study time at the central Solvberget Bibliotek ever since I moved to Stavanger in early February. But it was on a Saturday, when I was walking between the city's cultural offers for the first time, that Verkstedet drew my eye. Located on the third floor of the library, this area glowed with creative possibilities. The goal and functions of Verkstedet first fascinated but confused me as a non-Norwegian speaker. During that first meeting, Verkstedet's chief supervisor noticed my interest and kindly invited me to come for an explanation of all the opportunities this space provided. I decided right then and there to include the idea into my thesis topic since I was so taken by it. This marked the beginning of my exploring and learning process within the complex space of Verkstedet.

A lively and busy atmosphere surrounds one as soon as they step inside. Large worktable strategically placed to encourage up to twelve people working together and coming up with new ideas is the main focal point. Encircling this centre are work areas with specific functions, such as two 3D printers and a well-planned corner with a ventilation system to accommodate different types of creating. A closer look reveals a large shelf stocked with a wide variety of materials, from basic necessities like A4 papers and vinyl sheets to a wide range of unique objects like extra vinyl pieces (free to use) and customisable buttons. There are modern computers that are incorporated into the workplace to enable design upload and modification—which is necessary for the printing procedure that follows—which complement this assortment. Next to this tech section is another long shelf with a big variety of materials and textiles that are well arranged for convenience and accessibility. This broad collection demonstrates Verkstedet's commitment to providing users with the tools and resources they need to realise their creative projects. Moving farther into the area, one comes across an extended table with a variety of sewing tools, including many sewing machines, needles, yarns, and a collection of instructional papers for DIY activities. This dedicated sewing station exemplifies the core of Verkstedet's goal, which is based on empowerment and skill development, by encouraging users to use their creativity and skills to bring their creations to reality.

‘But people we teach them how to use the equipment, but they need to do the job themselves. It's not a place where they come in and say I need this to be fixed. It is about learning them, teaching them the skill to do it themselves’. (E1, leader of Verkstedet)

In this sense, Verkstedet transcends the traditional concept of a repair workshop, emerging as a dynamic and inclusive community hub where people come to learn, create, and cooperate. Through its multifaceted approach and solid commitment to empowerment, this space embodies the ethos of a third place (Goosen and Cilliers 2020; Oldenburg 1999), enriching the lives of its users and fostering a culture of creativity, sustainability, and lifelong learning.

A display rack on the left side of Verkstedet features a variety of tote bags and T-shirts samples with printed designs. This section of the facility allows users to purchase these products for a little cost, with the only requirement being the provision of one's own design. Verkstedet takes pride in its ability to support a wide range of printing activities. Its stock includes a variety of printers, professional-grade adhesive sheets designed specifically for design applications, and a specialised pressing machine designed to apply printed graphics to selected materials. This

printing area turns into a dedicated workstation designed specifically for the creation of three-dimensional objects. Here, users are enabled to digitally upload their design concepts, adjust parameters via specialised software interfaces, and ultimately start the production process via the networked 3D printing apparatus. The operational dynamics are similar to those of printing. Although the abovementioned amenities are the core of Verkstedet's operating collection, the facility has many other resources available as well, which can be explored by speaking with the competent supervisory. The many resources accessible at Verkstedet provide an interesting lens through which to explore affordances, a concept introduced by Gibson (2014). In this public space, a variety of affordances influence how individuals interact with the environment and one another (ibid 2014). These affordances are determined by the physical layout and qualities of the environment, which influence whether behaviours are encouraged or discouraged. Moreover, for example, the intentional arrangement and design of furniture and materials at Verkstedet can foster beneficial social connections. The centre working table, for instance, promotes user collaboration. In addition, Verkstedet's design adapts to a range of different needs by providing more private locations like the sewing machine stations in addition to social areas like the centre working table. The artistic samples (see picture below, figure 3) shown across the area also function as visual stimulants, encouraging users to engage in their own creative projects.



Figure 3: Samples of previous works at Verkstedet. By Jasmine Ravaglia.

Equipped with a fresh understanding of Verkstedet's spatial layout and operational philosophy, I felt it was necessary to investigate its historical origins more thoroughly. I conducted a formal interview with the facility's principal overseer in order to do this. Her leadership, which has been in place for almost two years, covers a wide range of duties, from general operational

supervision to the creation of policy and procedures, obtaining necessary equipment, and carefully planning employee assignments. Although she primarily works a full-time schedule inside the facility, the staffing model's organisational structure allows for the employment of a second colleague at a lower 27% capacity. This colleague is responsible for carrying out Thursday afternoon shifts and a monthly Saturday rotation. Moreover, a deliberate effort is made to distribute work assignments among the personnel complement according to individual competencies, guaranteeing the effective distribution of skill-based training and service delivery. The supervisor's impact goes beyond Verkstedet's walls into the larger organisational environment. She is involved in event planning projects that fall under the broad umbrella of the overall Solvberget library system. An analysis of Verkstedet's development history from the past shows that it was born in 2014, tucked away in a subterranean location and mostly devoted to woodworking projects. But the demands of operational reality forced a second move to the third level in 2017, which made room for an expanded toolkit that included necessary sewing machines. The move was crucial in initiating a shift in focus towards sustainability, which brought Verkstedet's operational philosophy into line with the UN's broad sustainability objectives. Although the facility's early development was driven by a spirit of technological innovation, the epochal transition that followed under new leadership signed a clear move in the direction of sustainability and represented a strong commitment to environmental commitment and community involvement.

“ So, our main mission is basically to teach young and old men and women, how to take care of things they already have, to fix, to repair clothes, but also learn how to maybe print a spare part for something that's broken. If this is your coffee grinder, or maybe a piece to a curtain rod, you can fix it yourself. So, we don't have all this waste. And also, to enable people to learn practical skills to be more self... What is the word? sustains self cert or whatever? To teach, teach people to do practical crafts... and we have a lot of events when it comes to literature, knowledge [...] So, so that is more what it's about. But sustainability is the key word.” (E1, leader of Verkstedet)

As previously said, the need to move Verkstedet higher was also intended to accommodate more activities, such as planned courses and events in addition to do-it-yourself projects. A few examples of these activities are included in this statement:

'how to learn how to fix your own guitar, just simple recreations. And we last autumn we had courses in learn how to do to bind your own flies for fly fishing crafts. But it's also about enabling yourself to maybe grow your own food or harvest your own food. We had courses that is hosted by the MakerSpace but that was held downstairs because we needed a bigger venue and it was a combined lecture and workshop and that was how to make your own summer lemonade of wildflowers. We had mushroom control in the autumn where people came with mushroom they had picked to check if they were poisonous or not. We had courses in learn how to grow your own vegetables, we have a course how to store your vegetables, so winter preparations of winter garden. So, it is all about it enabling yourself to take care of yourself and make things last and use what nature can offer.' (E1, leader of Verkstedet)

When a space serves many functions, it can become more appealing and valuable, attracting a diverse range of people seeking new experiences (Goosen and Cilliers 2020). These adaptable spaces, noted for their ability to appeal to a wide range of interests, frequently serve more than one purpose. They become what sociologists refer to as "third places" (Oldenburg 1999). These locations are more than just useful; they also serve as gathering places for communities to communicate and hang out, making life easier for everyone who utilises them. However, keeping a place like this up and running presents a number of obstacles, particularly in terms of finances. At Verkstedet, the manager must figure out how to keep everything running on a tight budget. With an annual budget of 50,000 kroner, she is responsible for covering all operational expenses, including the purchase of necessary materials such as sewing needles and copy paper. The supervisor is dedicated to fostering an environment at Verkstedet where people can explore creativity and develop skills, despite financial constraints. She actively searches for other money, such as grants and sponsorships, to make up the difference. Last year, a bank's contribution of 100,000 kroner was a significant boost, enabling Verkstedet to invest in modern equipment and creative initiatives. Furthermore, Verkstedet and the Red Cross's coordinated initiatives embody the values of community engagement and resource sharing. The Red Cross fosters an environment in the community where people feel supported and included by working together to organise various events like as study sessions, language meet-ups, and women's meetings. This collaboration exemplifies the sharing economy's principle of pooling resources for the mutual benefit of all parties (Ameli 2017:297). Verkstedet mostly draws adults and young adults who wish to develop their creativity and pick up new skills. However, the

employer is willing to younger people getting involved as well, as a diverse group of people is essential. To increase the number of participants from all areas of life, they advertise their programmes on the student union website and on social media platforms like Facebook. The supervisor's commitment and the team's ability to work well together ensure that Verkstedet continues to grow and positively impact the community, even if running a facility with so many diverse activities taking place can be challenging. Another important insight I got through my interview was with a young Norwegian girl (User 3) that during the interview mentioned something related to a contract, she said: ‘ ‘ [...] (when you) got like an introduction to all the equipment, you can get a contract. So, you can get like a key to be there. When there is not like the official opening hours, just like they know, you won't like accidentally destroy something.’ ’ Here, you are able to sign a contract with Verkstedet if you start utilising the space frequently and show that you are proficient and independent in using it. You are given a key to enter the place with this contract, even after its regular business hours. This is a good opportunity for users who prefer working alone or on long-term projects. It shows that this space is an adaptable environment that emphasises self-reliance accommodating different needs and working styles.

4.2 Language practice through activities

Some important information came out of a conversation with the Red Cross supervisor (E2) in charge of the women's only Tuesday programme. Despite being organised by the Red Cross, the event is not promoted on the website of Solvberget Bibliotek, which makes it difficult for people who are not affiliated with the association to find out. Because of this, speaking with the event supervisor was quite helpful because there was not much information available online. These Tuesdays at Verkstedet, which run from 11 a.m. to 2 p.m., provide a venue for the Red Cross to organise events that are solely for women. Apart from the use of sewing machines, the main goal is to give participants a chance to practice Norwegian. Every Tuesday, a group of foreigners and immigrants gather around a common table to sew garments together and build friendship. The event started just before the Covid pandemic hit, thus it had to be put on hold until the first few months of 2021. According to the leader of this women-only event, the main objective was to:

‘ ‘ [...] bring foreigners both refugees and [...] women who have come (here in Stavanger) with their husbands... Their husbands had got jobs [...] and the women were sitting at home. Nothing to do and we said come here and try to learn the

language and try to meet other people.’’ (E2, leader for Red Cross women-only event)

The library's direct engagement, which involved reaching out to the Red Cross, is an interesting part of the event's birth story. The supervisor reported that many Somalian women were trying to use Verkstedet's tools at the library but were not getting the help or skills they needed. The library of Solvberget then approached the Red Cross with a request to hold a weekly programme exclusively for immigrants and refugees after realising they could not handle this situation on their own. The main goals of the event would be to practice Norwegian language skills and learn how to make or repair clothes. So, the programme began, drawing a small number of Somalian women at first (probably five or six women according to the supervisor of this event), whose participation later grew to include women from other countries as a result of word-of-mouth recommendations. These ladies have one thing in common: they live relatively alone in the city. Many of them do not have strong social networks, steady jobs, or regular routines.

‘‘Many, many women have been very lonely. And some of them are coming again and again, without having so much projects. So just coming to, to be here, together with.. because they are meeting one or two they like to be together with.’’ (E2, leader for Red Cross women-only event)

How do women learn about this particular event? Some people make their first encounter through taking part in Red Cross events outside of the library. From there, they learn about the event and then tell other ladies in their social networks about it.

‘‘ [...] in Red Cross, they have a female group making food and making [...] language training. And some of them, all of them are hearing about the ‘‘sew Verkstedet’’ and some of them come, some are here from a friend. Oh, I've been here and get to know. So here it is on help and they're coming.’’ (E2, leader for Red Cross women-only event)

When asked how the supervisor got involved in this event, she revealed that, before taking up her current position, she used to attend nursing facilities to spend time with old people who had no family or friends. The Red Cross needed more staff members, so they appointed her to this role. She also explained that they have volunteers from different countries who help with communication with people who do not know Norwegian, such as volunteers from Venezuela, Iran, and Russia. The supervisor also observed that ladies mostly attend the event because it is

free, though she did allow that some attendees could also like to socialise with people from their home countries: *“They come anyways... just to meet, meet other and talk with other people from their country. Yeah, that's good.”* (E2, leader for Red Cross women-only event). The positive impact that this event has on immigrant women is also emphasized by the users. As a young African woman explains:

“Yeah, we are here from many countries. And it's very important to communicate with people who come from other countries. And we try to speak Norwegian. Develop the language. And everything is very nice. Because we are social, and we are happy when we meet here. And we learn many things. We can... we can share our experience...” (User 2, African woman in her late 20s)

As this African woman says, people from various backgrounds share personal stories and reminisce about childhood or just recall memories. These conversations encourage connections across ethnicities and migrant past experiences. In this way, the art of creating something with your own hand, in a space like Verkstedet, represents a chance to enabling unexpected situations and encounters. In this context, the study by Aure and Al-Mahamid (2021) is quite relevant. Their work shows how an international embroidery workshop in Tromsø fosters interactions among strangers without presupposing similarities or aiming for close relationships. Through arts-based observations and interviews, the study shows how embroidery practices create a space for integrative encounters, allowing participants to connect and transform while maintaining their differences. In relation to their work, a space like they describe, potentially Verkstedet, has the potential to get people out of their comfort zone and expose them to something new and unknown (ibid 2021:407). Sewing in this case acts as a bridge, facilitating informal talks and removing language barriers that could prevent or interrupt social contacts too quickly. This type of activity has the potential to ease the difficulties that come with interactions between strangers by encouraging both simple and deep conversations (ibid 2021:408). This diverse group of users coming to Verkstedet highlights and normalises diversity, as similarities and differences converge and merge in different ways. Dialogues reveal that differences are dynamic and significant, fostering a variety of viewpoints and feelings of identity. Predefined categories are questioned through interactions in the workshop, demonstrating their flexibility and the transcultural nature of experiences (ibid 2021). The topics of these conversations are not the central focus of this project, but what matters is how these bring up various things to discuss during the workshop, making it simpler for strangers to chat, much like sewing. This space encourages talking and getting involved with others, without

needing to share personal details or focusing on differences as conflicts. Instead, it sees differences as diverse and brief meetings, which can be both casual and meaningful (ibid 2021:410).



Figure 4: Observation from the women-only event. By Jasmine Ravaglia.

4.3 Encounters

The very first impression I got when I entered the space for the first time is that it gives you peace of mind and stimulates your creativity. There is a very nice atmosphere that is also enhanced by the helpful and nice supervisors who are always there to help and to chat and that is for sure an attractive element for a space like this. I cannot count how many times I have been sitting in the space, but every time I went inside all the supervisors were always happy to see me, talking with me and asking about project progress. After a while I started feeling home somehow and I ended up thinking about Verkstedet as my Third Place. This happened after finishing my fieldwork as I was frequenting the space regularly anyways, just working on my project sitting in front of the main supervisor.

This kind of atmosphere was also reflected by my very first observation. It was a rainy Wednesday, the 13th of March to be precise, and I was conducting my first ethnographic work. There were not many people, but it already looked to me like a very liveable space. There were many interactions, mostly to get help from the supervisor, but sometimes users were also talking to help each other. There was a girl in her 20s, most likely a foreigner as she was speaking English, trying to print a logo on a t-shirt. Probably it was her first time coming, as she was asking for help from the supervisor. As there were other people, it happened that the supervisor

was busy with someone else. Another girl in her 20s, which I also interviewed eventually, was creating something with some fabric and noticed that the other girl was in need of help. It was in that moment that a spontaneous interaction between people I assume do not know each other, happened. The second girl, Norwegian, talked with the first one and she helped her with her project. After this, I immediately felt like I was in a nice environment, very relaxed and creative. It was in this occasion when I also participated in my observation. I was sitting next to the Norwegian girl and just started a conversation with her asking what she was working on and from there we had a nice conversation in which I also managed to give her a suggestion for some pair of earrings she wanted to make. I have to admit that I usually do not feel very shy when talking to strangers, but I felt this space was just inviting for everyone to have informal chats, which I really liked. In this occasion I decided to come with a friend, because I wanted to try to create something, and we decided to print our own design on a tote bag. As it was my first time trying to create something at Verkstedet, we had a full supervision from the leader which was very helpful and transmitted a sense of excitement to our idea. I believe that having a person who is in charge of a place but that also transmits passion in what they do, helps creating the nice atmosphere that Verkstedet has. Getting back to my design, the procedure was very doable as you just need to send your design to the space's email address and then transfer it to the printer. The supervisor made us do a trial a first to see how it would look like, and when satisfied with the result we used the special paper that has to be pressed with the heat on the tote bag.



Figure 5: My first project at Verkstedet. By Jasmine Ravaglia

The equipment in Verkstedet is almost free, but, in order to do this project, as we did not have our own tote bag, we bought one tote bag and we paid for the special paper for a total of 70 kroner, which is very cheap and accessible for anyone. A frequent user gave me good impressions on the space:

“But now I think the social interaction starts to be nice. As the time... I go there every week, it's almost the same people. And I'm starting to create a bond with the people there. And it's so nice to get inspired by the people who come.”

(User 1, Norwegian guy in his early 30s)

The supervisor stayed a little longer than usual that day to make sure everyone completed their work. Although she was not required to stay longer, her decision fits with the friendly atmosphere of the area. About this, a Norwegian woman said: *'I think it's a good space to work and it's social and inspiring.'* (User 4, woman teacher in her 30s, Norwegian)

My fieldwork in that location started to become usual, and the supervisor got used to having me there. Every time I went, I felt like I was becoming more a part of the place and started to recognise faces that I knew. Every time I conducted an observation, I ensured that everyone in the room was informed. On the other hand, some people were unaware of my activities on busy days, when users arrived after I had made the announcement, or when they were deep in work and wearing headphones. Eventually, this made some people wonder why I was always around. When I spoke with the male supervisor on Wednesday, April 3rd, for example, a thirty-something Norwegian woman came up to us and asked to know what I was doing. After this interaction, we had an interview, and I learned she was a teacher. She said she knew the area well and that she hoped to take her students there in the future: *'It's very good that they have this open for everyone. Yeah. I think maybe I could use it with students in the future as well. Maybe to visit...'* (User 4, woman teacher in her 30s, Norwegian). This demonstrates the potential of Verkstedet to act as a "third place" for many people, including me. Many users said that they felt included and empowered to express their ideas, and that they would visit more often if given the chance or more time. I interviewed both young and older women, and I found that the feeling of inclusion they get from Verkstedet is one of the key reasons they choose to go there. Women who attend the Tuesday women-only event are especially likely to feel this way, with many stating that the venue has a beneficial effect on their wellbeing. One of them said:

'And I think this is too much important for the foreigners because they come here... I made a lot of talks with people with the same story. My husband got a job here... so a lot of women hate living here. Because it's the culture, is too much different. So, I think these programs they offer here at their library help us a lot to share. And how can I say this? The life can be more easy. Day after day. Yeah.' (User 6, South American woman in her late 30s)

The emotions that these women expressed in the interviews I conducted align with this observation. The feeling of being alone and getting used to a new place can be very difficult and newcomers, like these women, can experience themselves as strangers in their surroundings. However, the existence of spaces such as Verkstedet provides an essential haven

where women in similar situations can come together, transforming strangers into friends. Here, they learn useful skills like sewing and clothes repair in addition to practicing their language skills. The event supervisor emphasised that Verkstedet is a haven for many of these women, helping them fight feelings of boredom and loneliness, overcoming feelings of being ‘othered’ or ‘excluded’. The supportive environment of this space facilitates the transition from feeling like an outsider to becoming part of a social group. Some women visit the area just to have the chance to socialise, demonstrating its importance beyond just developing skills. Two frequenters of the women-only event said:

“ It’s a lot of things. I think the principal motivation is social interaction. And for me, sewing is stress free. So, my grandmother taught me when I was young. Now I like it, and I see I can do this activity for free stress.” (User 6, South American woman in her late 30s)

“ I’m very happy. And the main point is, when we come here to learn something, it’s better than when you are alone at home. And if you come here, so you meet many people, and then we communicate with each other. We support each other everything or life or something. So, we learn language too. So, it’s important... it’s nice” (User 2, African woman in her late 20s)

Another interesting conversation I had was with a woman whom I initially mistook for a regular user. It turned out she was one of the Red Cross volunteers at the Tuesday event. Originally from South America, she has been living in Norway for over a decade, having moved due to her husband's job, a story I heard from other women as well. She shared with me her motivation for volunteering with the Red Cross: aside from assisting others in learning to mend and sew clothes, she saw it as an opportunity to gain hands-on experience in the field and eventually pursue a career as a clothing designer. She said: *“Yes, because I want to find job in some sewing, but here I need to improve, increase my experience for find job. This is the reason I can stay here, and I help some” (User 5, South American woman in her 40s, volunteer at Red Cross)* She also mentioned the social aspect of volunteering at Verkstedet, revealing that it is something she particularly enjoys, stating: *“Because I want to help [...] women sewing clothes and also, I want to come here because I try to speak and socialize with other people.” (User 5, South American woman in her 40s, volunteer at Red Cross)*

Although the encounters described in this part primarily result in positive outcomes, it is important to recognise the other side of the encounters' dynamics. In this regard, Wilson (2017) highlights the challenge that arises when attempts are made to plan social interactions. When we structure events, or workshops (in the case of Verkstedet) with the intention of creating connections between people, we may unintentionally constrain the natural flow of encounters. In trying to control and plan these encounters, there is the risk of imposing artificial constraints that impede genuine engagement. This contradiction highlights the challenge of promoting social connections without pressuring people to engage in them (ibid 2017). It basically means that while these connections require structure and order, too much rigidity could sabotage real interactions. At Verkstedet, there may be considerable tension in these interactions despite the space's intention to promote cooperation and encounters. While community feelings and creativity are promoted, user conflict can occasionally arise from disparities in backgrounds or methods of creation. Though I did not observe any conflict during my observations, this does not necessarily imply that they do not occur.

4.4 Recognising the Other

Living abroad in a country where the culture is very different from one's own can be extremely challenging and often leave one feeling alone and isolated. But places like Verkstedet provide an essential space where people with similar situations can meet, creating bonds and fostering a sense of solidarity. Regarding the Tuesday event, I saw a social scene that was full of exciting exchanges and varied interactions. There were women working on improving their Norwegian language skills, while others found their peace in talking with people who spoke the same language. In general, I felt there was a welcoming and inclusive vibe in the air, making everyone involved feel at ease. This was also evident with some Muslim women from the Middle East who typically wear hijabs: due to the women-only nature of the event, they felt comfortable removing their headscarves.

The workshop described in Aure's (2021) essay demonstrated that people of different ethnic backgrounds frequently experience loneliness and the difficulty of making friends when they are new in a country. This study emphasises the significance of feelings between strangers and demonstrates how a space like Verkstedet has the potential to create sense of belonging and inclusivity (ibid 2021:406). In a multicultural society, promoting this kind of everyday familiarity and small-scale encounters should be a priority. Recognising that cities are

fundamentally places where we meet strangers is a significant benefit of city life. Furthermore, environments can be created that increase the likelihood, pleasure, and anxiety-free experience of these interactions (Fincher 2003). Conviviality is centred on quick exchanges that increase our sense of happiness and a sense of belonging while community development frequently strives for more substantial relationships. Planners should identify and promote spaces that encourage interactions among people (ibid 2003:57). It is important to keep in mind that individuals will utilise these spaces in diverse ways, and it is impossible to predict with accuracy whether or not they will be 'convivial' for everyone. Verkstedet can function as a contact zone by bringing people from different backgrounds together and facilitating interaction. These exchanges, even though they cannot always result in close friendships, can still be friendly, potentially giving to users a feeling of community. This type of superficial but positive engagement can play a significant role in breaking down social barriers and strengthening the community's sense of unity (Fincher 2003). Stitching takes time, and as Askins and Pain suggest (2011), the act of creating art influences how people interact (Aure and Al-Mahamid 2021:408). Even though the workshop is specific to its location, it welcomes people of all ages and backgrounds from around the world. Just like this workshop, when users come to Verkstedet they can embroider, talk, and share experiences together, while creating a piece of art or sewing. These kinds of creative activities help them connect without any pressure to explain their ethnicity, background, or where they come from. In this way a public space like Verkstedet functions as a contact zone (ibid 2021:410). The importance to have these kinds of public spaces is that they represent a space where the aim is not solving all societal issues, but more create opportunities for communal activities and social interactions. This concept captures the dynamic nature of public spaces designed to foster engagement and address diverse community needs (Hernandez 2010). Public space is still seen as open and for everyone, even though its forms and meanings are constantly changing because of many factors like globalisation, cultural variety, and social diversity. These changes create new expectations on how people should use and interact with these spaces (Aelbrecht, Stevens, and Kumar 2022).

For many societies, social cohesion is an aspiration, and interactions are necessary to make it happen. Every kind of interaction has significance and is essential for promoting social cohesiveness in public areas (ibid 2010). These interactions at Verkstedet are varied, but they usually centre on casual subjects that are frequently related to creative activities, such as asking for help with a task. They can also include addressing more private topics. The supervisors of the space frequently start or facilitate these conversations, and they frequently involve other

people. For example, I was talking to the space leader one day at Verkstedet, not long after I finished my fieldwork. Intrigued by our talk, a man in his thirties joined in. He conversed with the leader in Norwegian at first, but he soon changed to English so that everyone could take part. These kinds of circumstances were rather typical and frequently encouraged by the supervisors. These informal but welcoming exchanges serve as an excellent example of how encounters foster social cohesiveness in public areas.

4.5 “People (at Verkstedet) are way friendlier.”

Another interesting insight came from this young Norwegian girl, who is a frequent user of the space, that shared with me a negative experience she had in another similar space to Verkstedet. When I asked her about the reason she decides to come to Verkstedet over other similar spaces, she started sharing with me this awful and unpleasant experience I just mentioned. The experience at the other makerspace was not good because of several issues. It had all the equipment and technology of today, yet the mood was male dominated and cold. The staff and other guests were indifferent and reluctant to help when asked, which added to the feeling of alienation. She said: *“People kind of ignored me. The only hope I got (was that) I knew one person being there [...] from Verkstedet.”* (User 3, Norwegian girl in her 20s). The experience made clear how important it is to have a welcoming and helpful environment, qualities that this specific makerspace lacked. During the interview, the girl understood Verkstedet's limitations but also said it was still better because of the friendly atmosphere and kind staff, even with its relatively small assortment.

“So it was a very messy male dominated space where nobody like was willing to like answer my questions or like try to help each other out. So, it was a real heaven though they had like a lot of like better equipment. They had like a lot of stuff. I did not like how, like, not user friendly was, like I was like if I'm already paying to be a base, I don't want to be like fighting to get every single thing I'm paying for.”
(User 3, Norwegian girl in her 20s)

This experience highlights that the true value of a space is not in the amount of equipment it has, but in the atmosphere and the relationships between the people who run the space and its users. For many, Verkstedet is a place of happiness. A young Norwegian girl, when asked about the benefits she perceives from coming to this space, simply answered, *“Happiness. Joy.”* This

girl, who has Asperger syndrome, mentioned that being in a space like this helps her improve her social skills. She said:

“ [...] just from the first time I was here with many other people around, I just started talking to some people. And it seems like every time I'm here, I'm socially interacting with a lot of people really. So. Yeah, I don't do anything else on my free time or spare time that involves a lot of other people other than my partner. So this is like, this is very good for me practicing being social and picking up on social sides.” (User 10b, Norwegian girl in her 20s)

4.6 ‘ We are more than just a library’.

In the numerous interviews and in the informal conversations I had at Verkstedet, I found out that the majority of people discovered this space because they were already frequenting the library. What they have underlined about Solvberget Bibliotek is that it is full of things to do. Even though my focus is on Verkstedet, the library still plays an important role. Unlike other libraries I visited, in Norway and outside Norway, I noticed that this one is quite frequented by everyone in the city and as the leader of the space said:

*“ [...] **we are more than just a library.** I belong to a team, which is called Team program, where I participate in planning and executing sort of different events, being staff during the festival. I've done all sorts of things, I've been responsible for arenas make sure that the logistics are in place, depending on the kind of event that's going to be there.” (E1, leader of Verkstedet)*

The leader, apart from being inside of Verkstedet, is also responsible of planning events for the library and publishing them in order to be seen by people. As we created a good bond, she once showed how it is working, showing me the event calendar of the library and how meticulous her planning team has to be when it comes to organizing. They have all kind of events: encounters with famous writers, workshops about learning something new like fixing your guitar or how to recognize mushrooms. All this variety of events have the potential to attract different kind of people and help the library be what Ameli (2017) calls ‘library of things’ and hub for everyone in the city: *“ There are a lot of programs you can see on the library website.” (User 6, South American woman in her late 30s)*. In fact, Solvberget library plays an important role in this context. Many users stated during interviews that they discovered Verkstedet

through the library, as they were regular visitors (Users 3, 4, 7, 9, 10), or through its website (Users 6, 8). As previously mentioned in the analytical framework, Ameli's study sheds light on what people prioritize in "library of things" initiatives: they want convenience, affordability, and reliability (Ameli 2017). Stakeholders and empirical research have given us useful insights into how these projects work and what users think about them. To make sure these projects keep going, the supervisor of Verkstedet says they need good funding in order to be able to buy materials and pay professionals for creative events. On the other hand, users underline that for them it is important to communicate openly, involve the community, and having a welcoming space where to design things. Even though there are challenges to obtain all of this, sharing resources can help people access things without owning them, which can save money and help the environment. Verkstedet is doing its part to encourage shared projects that raise awareness and promote sustainability. It lines up with what Ameli's study found, meeting the changing needs of its users while aiming for accessibility, affordability, and eco-friendliness. Scandinavian library policy has broadened the conventional role of libraries in recent years. As Audunson and Evjen (2017) write, libraries are increasingly expected to serve as gathering spaces and forums for public discussion. This shift reflects a political desire to present libraries as vital members of democratic society that encourage involvement and participation from the general public. Libraries are now seen as active public spaces where community members can engage in civic matters, not just places to store books (Audunson and Evjen 2017). The development towards an experience-oriented approach is a key part of this change. This concept turns libraries into places that offer more than just books and information. They now provide hands-on learning opportunities and community events that encourage people to participate and interact. For example, in 2014 the new public library in Stavanger was called as the "experience library" because it was the first one offering a variety of engaging activities in Norway (ibid 2017). Libraries' new role as spaces for public discussion and democratic engagement is a great change from their traditional functions. This shift emphasizes experiential learning, community events, and developing civic skills.

On another note, Verkstedet exemplifies "third place" and "placemaking" theories through its varied approach to community engagement and social interaction. These ideas advocate for the construction of spaces that go beyond traditional roles, providing locations for people to gather, connect, and collaborate outside of their homes and workplaces (Oldenburg 1999). Verkstedet is an example of how people from different backgrounds may come together to engage in creative activities in a friendly setting. According to a Norwegian girl in her 20s (User 3), the

space's wide range of resources and equipment also help to build a strong sense of community among its users: *‘‘sense of community where people can help each other, cheap materials equipment, instead of having to buy all the equipment you need, you can just find stuff here. And just like big tables, just a space to work on your projects.’’* In this way, people are encouraged to establish relationships outside of the physical space through interactions, promoting the idea of a friendly community of people of different ages who like to make things and be creative. Moreover, a Norwegian girl in her 20s (User 10b) states: *‘‘There's a lot here, actually. So we were very impressed with the introduction. And then we thought we're gonna be here once a week as much as we can, at least every Tuesday.’’* The sentiment she expresses demonstrates how Verkstedet functions as a third place for some users. Her decision to make a weekly appointment following her first visit demonstrates how important Verkstedet is to her. It also suggests that this space provides a comfortable environment where users feel a sense of belonging and choose to regularly return to engage in activities or simply spend time there.

4.7 Challenges

Through its open doors, Verkstedet invites people from all walks of life to come together to explore their passions and bring their creative visions to reality. However, like any other community place, it faces some obstacles. Insights gained from user interviews provide useful perspectives on the space's strengths as well as places for growth. One common thread in user feedback is the need for a more systematic approach to equipment use. Many users express dissatisfaction with long wait periods, particularly during peak hours when numerous people may be fighting for access to the same apparatus. Suggestions for potential solutions to this problem include adding time slots or reservation systems. While such methods could help streamline the user experience and cut wait times, other users are concerned that they would detract from the spontaneity and collaborative spirit that constitute Verkstedet.

‘‘Maybe one feedback could be to have time slots where people can book to.. where each can use the equipment for maybe 15 or 30 minutes at a time. Because the process could take 15 minutes, but if there's two or three more people, there is a lot of waiting time, you know. So yeah. Now that you asked me this, I think have schedules for when people can use each equipment, you know, which be useful, but maybe it would also ruin at the same time the purpose.’’ (User 1, Norwegian man in his 30s)

Users have advised using internet tutorials to learn how to use specific devices, rather than paper manuals that are now available at the space, especially since everything is now done through phone and video. In a time where digital resources are more accessible and convenient, online tutorials offer a more flexible and interactive way to acquire knowledge and skills. “ [...] maybe short YouTube tutorials on how to use each equipment and tutorials that are fully in length that are detailed.” (User 1, Norwegian man in his 30s) Furthermore, some users mentioned that changes to the space’s rules now limit access to equipment during regular business hours. Customers complain the reduced availability of necessary equipment such as 3D printers when the business is closed, even though safety concerns justify some restrictions.

“ [...] they're now stopping having like that 3d printers available for printing, like outside of official opening hours. Because before I could start a print that it usually like, sometimes they take a lot of time, they take like, five hours. And if I before I could come here, like, at 11, and just be here and print the whole thing in one day. But now because they're kind of limiting it, because there were some, you know, accidents about like fire safety and stuff like that. So, it's very understandable why.”
(User 3, Norwegian girl in her 20s)

As previously mentioned Verkstedet faces hard challenges due to inadequate resources and finance. Users recognise the space's financial limits but emphasise the significance of obtaining additional funds to improve the overall user experience. Increased financial support could allow the space to invest in supplies, equipment upkeep, and more staffing, thereby boosting service quality and broadening user options.

“The only limitation is that they only have not so much money to spend. Material is expensive, especially because you have to, you know, the upkeep of the stuff that you have is also expensive. So the only criticism I have is that I find it kind of sad that they're not investing even more like the library and like Commune is not giving them more money to spend on it because I think it's a very, like it's a really good, like offer to have a makerspace so that's my only criticism.” (User3, Norwegian girl in her 20s)

Users have also cited maintenance concerns, such as malfunctioning sewing machines and equipment losses: “The sewing machines were not working properly.” (User 8, African woman in her late 30s). Prompt resolution of these issues is critical for maintaining the space's

operation and user pleasure. One user mentioned she would like to have more types of materials, especially yarn, to use in her projects. Having a wider variety of colours and textures would help people get more creative and try new things.

“Get [...] some more yarn for like softer yarn, and then in the more colours, because now there is a lot of fabric here. But there's almost no yarn, except for only whites. A little bit hard yarn, or not all of them are hard. But it's the bland colours of white, beige and black. But like if we have some beautiful blue ones, or purple or something like that we can use, you can use stuff.” (User 10b, Norwegian girl in her 20s)

These are just some of the perspectives that users have in relation to the space and by paying attention to what users want and making changes based on their feedback, Verkstedet can become an even better place for everyone to express themselves and work together on projects.

4.8 Reflections on planning

Planners must recognise people's diversity and take into account various interest groups. They must recognise that social and political processes always produce distinctions, making some people more central and others more marginalised (Fincher 2003). Urban planning has made progress in recognising diversity, but it must include all types of variety, rather than focusing solely on ethnic distinctions within a multicultural framework. Planning for diversity in this sense entails recognising the needs of various groups, such as low-income people or new immigrants. It is about addressing distinct interests or wants that occur as a result of their unique social situation. Facilitating inter-person interaction and encounters is another critical part of diversity planning (ibid 2003). This connection does not have to be associated with community building, in which people join clubs or organisations to collaborate over time on a common purpose. Instead, informal, superficial, but friendly interactions, such as those between the neighbours, can establish a sense of familiarity and conversational warmth without necessarily leading to intimate friendships or long-term commitments (Fincher 2003).

5 Conclusion

This conclusive section aims to summarize the main points of the thesis and answer the following research questions: How does Verkstedet work as a Third Place? What are the dynamics of the encounters taking place there? A later paragraph will address the project's limitations and explore potential future research applications.

The thesis has showed the multi-faceted aspects of Verkstedet at Solvberget Bibliotek. This space is designed to empower users by teaching them practical skills in the creative domain. Rather than just being a traditional repair workshop, it works as a dynamic community hub engaging its users in learning how to handle themselves all the creative tasks. Thanks to its many events, like the Tuesday event for women only, Verkstedet can help also immigrants in practicing Norwegian and giving them basis for social integration. In terms of inclusion and diversity, Verkstedet attracts a diverse group of users, including adults, young adults, and immigrants, fostering creativity and skill development. To answer the first research question, Verkstedet serves as a third place because here users, while working on creative projects, they gather, interact, and support each other, enhancing social cohesion and individual well-being. Many users stated they frequent the space weekly and that for them Verkstedet is a place where they can relax and socialise. Moreover, the presence of many familiar faces in the space, both during my observations and at other times, indicates that Verkstedet functions as a third place for many users, as they frequent it regularly. The space aligns with this concept (Oldenburg 1999) as it creates an environment where individuals can come together, regardless of their background, united by a shared interest in creativity. One of the most attractive aspects of Verkstedet is its inclusive and resource-rich environment. The setting offered here, like the large worktables, encourage people to help each other and potentially build relationships, reinforcing the idea of a supportive community of diverse people who enjoy creating together. The concept of third place goes together with the one of placemaking. The last one, indeed, also emphasizes inclusiveness as crucial for creating successful public spaces (PPS 2007, 2012). Verkstedet embodies this approach by often asking its users for feedback in order to potentially meet their desires for the space. Other key elements include sociability and accessibility. The space tries to promote sociability through informal but meaningful interactions among users, hosting various activities that engage the community, ensuring the space is accessible to a diverse group of people and maintaining a welcoming and safe environment. Through its diverse programs and welcoming atmosphere, Verkstedet can serve as an example of how well-

designed public spaces can enhance the quality of life and social cohesion in urban settings (Fincher 2003).

The encounters' dynamics are quite interesting to discuss. Activities like sewing provide a platform for informal conversations, helping users from different backgrounds connect and share experiences, thereby reducing social isolation and fostering a sense of community. These encounters are also possible thanks to the helpful and friendly supervisors who help create a sense of community. Women, particularly those from the women-only session, felt included and supported aiding their adjustment to new surroundings. In fact, Verkstedet demonstrated to act as a haven for women dealing with loneliness providing social opportunities for them but also skill building. In this sense, creativity is the facilitator in creating opportunities for encounters and social interaction (Førde 2019; Koefoed, et al. 2021). The informal but meaningful encounters in Verkstedet, though not always leading to close friendships significantly contribute to social cohesion and break down social barriers. In this creative space, the user's background is secondary to the shared pursuit of creativity. Everyone who comes to Verkstedet shares a common interest, providing a solid foundation for fostering social interactions and building a sense of community. The space exemplifies the importance of inclusive public spaces in urban planning, catering to diverse groups' needs and serve as a contact zone (Askins and Pain 2011) because it facilitates connections between people without the pressure to explain personal backgrounds, promoting in this way inclusivity. Creative activities at Verkstedet have the ability to give a channel for expression through ideas and cultural themes, as well as interesting conversations topics. This creative process frequently relieves the awkwardness of communicating with strangers, especially when language difficulties or a lack of common themes exist (Koefoed, et al. 2021). Engaging in creative activities at the women-only event can help to smooth talks that do not require fluency in a shared language, allowing women to focus on their work when they need a break from social interactions. This example shows how a place like Verkstedet may enable encounters between strangers and develop a sense of community.

In this sense, what Simmel (1950) and Ahmed (2000) discussed about encounters is manifested in numerous ways in Verkstedet. Individuals from many origins gather in the space, embodying both familiarity and unfamiliarity. The facility creates an environment in which interactions with "strangers" are opportunities for genuine connection and understanding. By embracing diversity, the workshop questions traditional notions of exclusion and isolation, which are typically associated with encounters with the unknown. The environment also promotes a sense

of community, with each interaction giving an opportunity for mutual growth and comprehension. In this approach, Verkstedet reimagines encounter dynamics, converting them from apprehension to opportunity for shared experiences and collaborative learning.

5.1 Discussion and further research

The thesis focused on Verkstedet's role as a public space, as well as its social contributions to its users. I wanted to investigate how participating in creative activities in a public space like Verkstedet may improve social interaction and build a sense of belonging using qualitative approaches, such as observations and interviews with users and experts. However, this study has some limitations. It provided insights into only a small segment of the space's users within a certain time period and excludes opinions from former users who no longer utilise the workshop. As a result, the findings are not generalizable and do not provide a complete picture. Future research could address some of these limitations by comparing Verkstedet to similar spaces in other cities, potentially uncovering best practices and innovative approaches that could be adopted. Such comparisons might also highlight what makes this space unique. Studying how this workshop's activities affect users' mental health and well-being could give more insights into its impact, including, for example, surveys to measure stress levels or happiness. Another topic that could be explored is sustainability, since it is one of Verkstedet's objectives. This could be analysed in the context of the UN Sustainable Development Goals. User perspectives on sustainability could be particularly insightful, as many users have indicated that re-use and recycling are significant factors in their decision to come to Verkstedet.

Finally, this research journey has looked at the various ways Verkstedet operates as a positive hub in its community. I attempted to explore the influence of creative involvement in this public space using a varied analytical framework and qualitative approaches, investigating the various dynamics involved in establishing social connections and a sense of belonging. Looking ahead, the findings attempt to provide a possible vision for the future, calling for the expansion of such initiatives and the promotion of inclusive, enriching spaces for all.

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Appendix

Appendix A – Observations

This is the observation’s template I have been using to keep track of my observations. I have been noting down date and time, the weather conditions, description of the users, the users’ activity, duration of stay and general notes divided in ‘environment’ to describe the atmosphere and in ‘interaction’ to describe the encounters or conversations taken place at Verkstedet.

1) Date and time: Wednesday the 13 th of March 14:00-15:00				
Weather and atmosphere: Rainy, woman supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Girl in her 20s, she speaks English in the room	Printing a logo on a t-shirt	The whole observation time	<p>Interaction: between the girls and the supervisor: the girls probably don’t know each other, but user 2 tries to give suggestions to user 1.</p> <p>Environment: I came in with a friend, that already came here. We want to design a tote bag.</p>
2	Girl in her 20s, she speaks norwegian	Creating something with fabrics	The whole observation time	<p>Interaction: the guy (user 3) approaches the supervisor asking what she’s making: she’s doing something for her bathroom (some kind of towel)</p>
3	Guy in his 30s	Designing a tote bag	The whole observation time	<p>Environment: full of stuff to use. Some of them are free, others need a small payment which can be made with VIPPS or credit card. There is a list with all the prices. The space looks very liveable.</p>
4				<p>Interaction: my friend (user 3) and I discuss with the supervisor about what is the best strategy for our project (discussing about which colour we should use for our tote bag)</p> <p>* a man in his 40s looks at the space from the entrance, showing some kind of curiosity, but he doesn’t come in</p>

5				<p>Interaction: the two girls (user 1-2) talk. User 1 asks how the printer works and for what purposes you can use it. The supervisor joins the conversation and encourages user 1 saying nice words</p>
6				<p>Environment: there is a very nice vibe in general, very chilled</p> <p>Interaction: While I'm sitting, I look at what User 2 is making and we start having a conversation in which I gave her a suggestion for her project. After a while, she started the conversation with me again.</p>
7				<p>In the meantime, user 3 and I are also working on our project.</p> <p>In order to help everyone, the supervisor is going to stay 15 minutes more (so until 15:15). In the end she stayed until 15:20 so that she could help everyone.</p>
8				<p>The supervisor told me there is another event from 17-19 in which you can fix your own clothes.</p>
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2) Date and time: Thursday the 14 th of March 15:15-16:15				
Weather and atmosphere: Cloudy, the man is the supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Group of youngsters: 2 guys and a girl, in their 20s	Creating something with Vinyl printer	45 minutes	<p>Environment: pretty busy, the language spoken is Norwegian, so I can't understand the dialogues.</p> <p>Group 1: the girl is using the sewing machine</p>
2	Group of youngsters: 2 guys and 3 girls, in their early 20s	Working on logo to print on clothes	The whole observation	<p>Interaction: the supervisor introduced himself to me and made me participate in a user's doubt regarding their project.</p> <p>The woman supervisor shows up.</p> <p>Environment: the most used tools are the vinyl machine and the printer for clothes. It is quite packed by being 12 (the users+me+the two supervisors)</p>
3	Girl in her 20s, she's the same of the previous observation (user 3)	Working on the same project	The whole observation	<p>Group 2: they all have a task:</p> <ul style="list-style-type: none"> - one is working with an editing program on the picture/logo they want to print - Another one has a book in front of him, but I don't know what kind of book - One girl is the one interacting the most with the supervisor and she seems to be the leader of the project - Another girl is silent, but I've been told by the supervisor that she made the graphic herself with an ipad - The other girl is helping cutting stuff
4	Girl in her 20s, probably Norwegian as well	Knitting a tractor	She came around 15.50	<p>The girl leading from group 2 is using alone the printer onto the t-shirt: I then assume that it's not the first time she</p>

				uses it, if she can do it without asking/supervision
5				Group 1: one of the guy (probably the leader) is using alone the vinyl machine: so I also assume here, that it's not his first time using it.
6				Group 2: I notice that the t-shirt they're using to print the logo, has the library stamp, meaning that they used something provided by Verkstedet (paying)
7				Group 1: the guys make use of a box with leftover pieces of vinyl: those pieces are for free. Otherwise, if you want a new sheet, you need to pay.
8				Interaction: the two groups interact, but since I don't understand the language is impossible for me to state if they knew each other from before or not
9				* another girl comes in, probably directly from work as she has a reflective jacket with the name of company on it and working pants: she starts knitting
10				Interaction: something happened between user 3 and someone from group 2. It might be that something made by one of the guys ruined her work: is it because of LACK OF SPACE?
11				Group 1: they printed the t-shirt and I found out that the guy who did most of the job comes often and he's considered by the supervisor an expert with vinyl machine. We started a conversation .
12				Interaction: group 2: someone started to talk with user 4, probably asking what she was doing. Once again, I don't understand the language so I cannot give more context.

3) Date and time: Wednesday the 20 th of March 13:45-15:00				
Weather and atmosphere: Cloudy The woman supervisor is here				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Group of teenagers (males), probably aged between 12-15	Asking information about the space	Around 20-30 minutes	<p>Environment: the supervisor has been alone for the past 20 minutes.</p> <p>Interaction: during this amount of time, we had some conversation</p>
2	Woman in her 50s, probably norwegian	Creating something using 3D printer	Around 20 minutes	<p>Around 14:15 three kids came in and asked information: they all spoke Norwegian, so I don't know for sure the content of the conversation, but I assume they were interested in printing something on clothes.</p>
3				<p>A woman came in and sat in front of the vinyl machine first and then checks the whole space.</p> <p>Interaction: the supervisor keeps explaining the kids how things work, showing them stuff from her phone too. She also showed them the vinyl machine and the box where leftovers vinyl is. The supervisor is now making a trial with the vinyl machine to show the kids how the process works.</p>
4				<p>In the meantime, the woman is using the 3D printer and I'm assuming she's already done it before, since she did everything without any supervision. She created something and then, since it was probably not her first time in V., she was waiting for the supervisor to come and assist her with the payment for the material she used in the 3D printer. The woman payed with VIPPS and then she left.</p>

5				<p>Interaction: as the supervisor is showing the kids the opening hours of the space, I also heard that she told them about the ‘Ungdomfestival’ that is going to be held during easter holidays. After this the kids left.</p> <p>The space is about to close and in the meanwhile I had a very long conversation with the supervisor. She shared with me some personal matters and asked about me.</p>
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4) Date and time: Tuesday the 26 th of March 11:30-12:30				
Weather and atmosphere: sunny Women-only event				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman in her 50s, she knows Norwegian but she comes from Russia originally	Helping the other women	The whole time	<p>Environment: it's Easter week so the supervisor from Red Cross is not here.</p> <p>Interaction: when I tried to enter in the space, a woman came to me asking what I was looking for. She couldn't speak English, so I tried to explain somehow who I was and what I wanted to do. Somehow, we understood each other.</p>
2	Woman in her 70s, from Ukraine		The whole time	<p>She was speaking Norwegian and I tried to understand and answer with my limited knowledge of the language. The woman told me that the supervisor from Red Cross is going to come back on the 11th of March.</p>
3	Woman in her 60s from Ukraine		The whole time	<p>She also told me that they're going to speak Russian.</p> <p>Environment: they all seem to know each other quite well. User 2 and 3 are using a sewing machine and the Russian woman is helping them. I got to understand that this woman is kind of the supervisor of the day, maybe she's part of the Red Cross (I don't know)</p>
4	Woman in her 60s from Ukraine		The whole time	<p>User 4 is mostly silent and is fixing some jeans.</p> <p>In general, all the women are doing different projects, but they all help each other and conversate. I noticed though that the Russian woman is the one helping the most, maybe she has some experience in sewing or just in general dealing with fabrics.</p>

5				All the women seem to know very well the space as they navigate through it without hesitation, they know where to find what they need.
6				Interaction: at some point, the Russian woman asked me in Norwegian where I'm from. Once again, I have a very limited and poor knowledge of the language but somehow we all managed to understand each other. After this, I also asked about them and they started telling me a bit about themselves and their personal stories (they got very excited when I told them I'm Italian).
7				From this conversation I found out that the Russian woman has been living here for 11 years, while the other women they moved to Norway because of the war in Ukraine.
8				Since I always study on the tables in front of Verkstedet, for the past two months, I see who goes in the space and in general I've been doing unofficial observation: this is to say that I do recognize faces, and I noticed that these women have always showed up on Tuesdays.
9				* Disclaimer: usually this event on Tuesday is packed. But because of Easter holidays, there was low influx.
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5) Date and time: Tuesday the 2 nd of April 12:45- 14:00				
Weather and atmosphere: Sunny Women event				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman, russian supervisor	helping the other women		Environment: the women are speaking Norwegian, but since it's the Red Cross event, they're learning the language.
2	Woman in her 30s with a kid, not norwegian	Sewing machine, maybe she's making presine pots		In general, everyone is focuses on their work, but sometimes they communicate for logistic reasons. The Russian woman is helping the women when they need.
3	Woman in her 30s, not norwegian	Working with a huge fabric on the table		There's a kid today, meaning that probably her mother didn't have anyone to leave her with. She's at her phone.
4	Woman in her 30s	Ironing something and sewing machine		Interaction: user 2 and 3 are talking in their own language, they probably knew each other already. User 6 is speaking Norwegian with the supervisor, probably about her project. The supervisor is always checking what the other women are doing, so that she can help them. User 4 approached the supervisor and showed her a bag, probably the one she made here in Verkstedet. The supervisor took a picture of her.
5	Woman in her 30s	Sewing machine		Environment: at the entrance of the space there is a librarian showing this space to a group of people. She's speaking Norwegian, but I see that the people outside are coming from different backgrounds. The librarian is explaining how the space works and showing them the opening hours and so on. (I've seen many times, maybe it's some kind of recurrent event for newcomers?)

6	Woman in her 40s	Sewing machine		<p>These people came inside and the librarian is explaining them everything. There is a mix of people and ages. The women seem to be more interested than men.</p> <p>Environment: I noticed that in some sewing machine there is a Red Cross label. Maybe they have been donated by the organization.</p>
7				<p>In general, the interactions are among the supervisor and the users and it's for practical reasons. The other interaction is the one among the two users who speak the same language.</p>
8				<p>Interaction: between user 2 and 6, as they sit close to each other in the sewing machine area.</p>
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6) Date and time: Tuesday the 2 nd of April 15:20-16:20				
Weather and atmosphere: Sunny, woman supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Guy in his late 30s	Asking info	15:25-16:00	<p>Environment/Interaction: A guy comes in and asks the supervisor about the space. They speak Norwegian so I don't know exactly what they are saying. But the supervisor is showing him how the vinyl machine works, so maybe he's interested in that. She's showing him by doing an example of the work, like she did in the past.</p> <p>Maybe the guy wants to try to something as he showed the supervisor a picture from his phone.</p> <p>The couple of friends seem to want to fix some clothes they have. They use the space as if they know it well. They know where the tools are without asking the supervisor. They might have come before.</p>
2	Couple of friends (m-f), in their 20s, probably norwegian		They came at 15:40	
3	Girl in her 20s, she speaks norwegian		She came at 15.50	<p>Interaction: the supervisor recognizes the guys and greets them. User 1 comments the skirt/pant of the other guy, maybe complimenting. He might have created them in the space (?)</p> <p>The supervisor and the guy are still talking, and he still shows her stuff from his phone. The supervisor looks amazed by what he's showing her.</p> <p>A girl came in, she's the same one who was working on the project (user 3 from the first observation). It seems like she wants to print something with the 3D printer.</p> <p>The guy from the couple of friends just printed something, while his friend is</p>
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using the sewing machine. He's making a button with something printed on it.

The supervisor then started talking to me about how I spent my holidays, so we started a conversation.

7) Date and time: Wednesday the 3rd of April 12:45-14:15				
Weather and atmosphere: Sunny, man supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman in her 30s, norwegian	Working with her laptop		Environment: as I was working in front of the entrance of the space, I notices all the three users were already inside, meaning that they all have access to the space in any moment, regardless of the opening hours.
2	Girl in her 20s, the one with the key	Creating something with fabrics		The two friends are talking (in Norwegian) and they're working on the project together. User 1 is at her pc, in silence. Environment: not that much happening for the past 20 minutes. The two friends are still talking and working on their project. Interaction: the supervisor started a conversation with User 1 and user 2 joined the conversation, but once again I don't know the content of the conversation. The supervisor came to me and told me about the conversation they just had, which was nice of him.
3	Girl in her 20s, norwegian	Same activity as the previous girl		Since it's pretty quiet today, the supervisor agreed on doing an interview now. 2 girls in her early 20s came in and asked the supervisor how the vinyl printing works and he's showing them everything. They are now working on their vinyl project with his supervision.
4	Couple of girl friends, in their early	Vinyl printer	They came at 13:50	2 girls came in and are looking at the sewing machines. They went directly there, so I assume they already know

	20s, norwegian			how the space works as they did not ask anything to the supervisor.
5	Couple of girl friends in their 20s, norwegian	Sewing machine	They came at 14:10	Right after deciding to do the interview, the group of girls came in, so we had to postpone it. Interaction: the users 5 asked for help with the sewing machine to user 2.
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8) Date and time: Thursday the 4 th of April 15:15-16:45				
Weather and atmosphere: Snowy, man supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman in her 40s, norwegian	She's creating something with fabrics	She was here before the official opening hour, so she has the key and she left at 16:30	<p>Environment: User 1 is working on her project since before the official opening hour.</p> <p>Interaction: User 2 is asking info to the supervisor, but I don't know what exactly. He's showing her something on the pc.</p> <p>Environment: user 3 is looking around, checking the price list and he's waiting for the supervisor probably. He has a tracksuit, so he probably wants to design it for the end of the year. He's doing the process alone, so he probably already did it before.</p>
2	Girl in her late 20s, norwegian	3D printer	She came at 15:15	<p>The group of friends are probably designing their tracksuit for the party of the end of high school.</p> <p>The couple of friends were here yesterday as well.</p> <p>Interaction: the supervisor, since he knew I was here yesterday, asked me if I remembered how many people came yesterday and their gender.</p>
3	Guy in his 20s	Printer machine	He came at 15:15 and left at 16:00	<p>Environment: user 2 is fixing things with the space's computer. Probably the image she has to 3D print.</p>
4	Couple of girl friends, in their early 20s, norwegian	Vinyl cutter	They came at 15:25	<p>A couple of friends came in and they seem to know user 3. They also have the tracksuit, so they might want to design it as well.</p> <p>Interaction: the supervisor is talking with the couple of friends, explaining them how the printer works.</p>

5	Couple of male friends, early 20s, norwegian	Printer machine	They came at 15:35 and left at 16:20	<p>Environment: a girl came in and she also has the tracksuit, so probably she wants to print something as well on it. The people who knew each other from before, talk together.</p> <p>Today is pretty busy and everyone has questions to the supervisor, that has to run from a user to another one.</p> <p>A guy came in and sat next to user 6, and they are now talking. They know each other.</p> <p>A girl came in and she seems friend with user 6 and 7.</p>
6	Girl in her 20s, norwegian		She came at 15:40	
7	Guy in his 20s, norwegian		He came at 15:55 and left at 16:15	
8	Girl in her 20s, norwegian		She came at 16:15	
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9) Date and time: Monday the 8th of April | 13:30 – 15:00

Weather and atmosphere: sunny, woman supervisor

Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Girl in her 20s, Norway	Doing stuff with pc and some carton/paper		<p>Environment: it's pretty slow, there is just one user and she's the girl who comes here often. She was here before the opening hour, so she used her key.</p> <p>The supervisor is fixing some stuff.</p>
2	Man in his 60/70s, norwegian	3D printer		<p>Interaction: the supervisor asked about me and we had a conversation. She's also talking with the girl (in Norwegian).</p> <p>A man came in, probably to check the 3D printer and then he left. Maybe he comes every now and then to see if it's done.</p>
3	A couple came in, not Norwegian, in their late 30s	Asking info about the space	They came at 14:00 and left after 10 minutes.	<p>We have conversation all together every now and then.</p> <p>Environment: 2 people came in and the supervisor asked if they want her to explain how the space works. They said yes and they speak English. So, the supervisor is now explaining everything. They looked around and now the woman is asking about the Tuesday event. She seems interested also because she would like to learn Norwegian.</p>
4	2 girl friends came in, probably 18yo, Norway	Sewing	They came at 14:35	2 girls came in with the red tracksuit from high school. One of them wants to fix hers. The other girl is asking about the printer.
5	2 guy friends in their early 20s, Norway	Vinyl cutter	They came at 14:35	2 guys came in and they are currently using the computer for the vinyl cutter.

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I used the lint remover on my trousers as I saw it on the table and the supervisor showed me how to use it.

Supervisor showed what se wants to do for her sweater with a hole. She showed me stuff from a book.

10) Date and time: Tuesday the 9 th of April 12:20 - 14:00				
Weather and atmosphere: Cloudy, supervisor from Red Cross and the Russian supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman in her 40s, Venezuela	Creating curtains	The whole time	<p>Environment: compared to the previous times, it is more crowded, maybe also because the main supervisor is back.</p> <p>It's quiet, but people who speak the same language talk every now and then, probably about their projects.</p>
2	Woman in her 30s, Afghanistan	Creating curtains	The whole time	<p>User 6 (the one I interviewed last Tuesday) is having interaction with user 7, maybe they're helping each other.</p> <p>The supervisor is also working on something, but she also helps the other women.</p>
3	Woman in her 70s, Ukrainian	Sewing machine	The whole time	<p>Another woman came and she seems to know user 1. They're speaking English so user 1 is helping her with suggestions.</p>
4	Woman in her 70s, Ukraine	Creating something with jeans	The whole time	<p>Interaction: User 1 started talking to me as she was interested on who I am and what I'm doing. After talking, I asked if she wanted to have an interview and we did it. User 1 is actually one of the supervisors</p>
5	Woman in her 30s with a baby in a stroller, Eritrea	Sewing machine	The whole time	<p>User 8 was also interested in me and she started to talk to me as well.</p> <p>Environment: in general everyone is working on their project and they talk to help each other, specially the supervisors.</p>

6	Woman, 27yo, Eritrea	Sewing machine	The whole time	Interaction: I started talking again with the Brazilian woman and then I interviewed her.
7	Woman in her 60s, Ukrainian	Ironing something	The whole time	
8	Woman in her 30s, Brazil	Fix clothes	She came at 12:35	
9	Woman in her 30s, Afghanistan	Sewing machine	The whole time	
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11) Date and time: Tuesday the 16 th of April 16:00 – 17:00				
Weather and atmosphere: Sunny, woman supervisor				
Users				Notes
No.	Description:	Activity:	Duration of stay:	<i>Analysis of interactions, personal feelings and/or other notes on observations</i>
1	Woman in her 40s, ukrainian	Sewing machine	The whole observation	<p>Environment: there are three women mainly fixing clothes and using the sewing machine. It's pretty quiet and the supervisor helps them every now and then.</p> <p>A couple of friends come, and they start to talk with the supervisor.</p> <p>Interaction: while they're talking in Norwegian, the supervisor starts talking with me in English, to make me part of the conversation.</p> <p>The girls are super talkative, and we talked for the whole time. I found out their age and that the youngest one has Asperger and the other one ADHD. They are very curious about me and they ask lots of stuff. They also shared with me things they have done in the past here at the space.</p> <p>I then decided to interview them, since they were interested in what I'm doing.</p> <p>User 2 started also to talk with us and shared some personal information with us. It was very nice the environment, very social. User 1 and 3 haven't participated in the conversation though.</p> <p>The two girls friends then started to work on their projects and still talk with me and the supervisor in the meantime.</p>
2	Woman in her 60s, iranian	Fixing clothes	She left at 16:30	
3	Girl in her 20s, norwegian	Sewing machine	The whole observation	
4	Couple of girls friends, one is 20, the other one 27, Norwegian	Sewing machine, tote bag	They came at 16:10	
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Appendix B - Thematic Interview Guide – Users and Experts

1) Users

PRE-RECORDING

- Introductions
- Clarify the anonymity of the interviewee
- Ask interviewee whether they accept the interview being recorded

- START RECORDING -

INTRODUCTION (~2 minutes)

- Introduce the project
- Ask the interviewee if they understand and agree to the following conditions (on record).
 - This interview should take approximately 5-20 Minutes.
 - Their participation is voluntary, and they may stop the interview at any point.
 - They have consented to the recording of this interview and will remain anonymous
 - If the interviewee wishes, they will be sent a copy of the final work.

Section/Theme	Questions
Background Information	<ul style="list-style-type: none"> - How old are you? Where are you from? *If not Norwegians: for how long have you been living in Stavanger/Norway? For what reasons did you move here? (job/studies/family/etc.) - How did you discover Verkstedet? (Familiarity) - How often do you visit it?
Utilization Patterns	<ul style="list-style-type: none"> - Why do you come here? Do you come here to access to materials/equipment, for social interaction, or for leisure/feeling of inclusion? - What do you during your visits? (examples also from previous things they did there).
Motivation for Visiting	<ul style="list-style-type: none"> - Why do you choose to come to Verkstedet over other similar spaces?

Social Interaction	<ul style="list-style-type: none"> - Do you interact with people or you just go there for creating? - What kind of interactions did you have in the past? (e.g., collaboration on projects, casual conversations).
Sharing Economy (Re Use) / Access to Materials/Equipment	<ul style="list-style-type: none"> - Do you come here because of the resources provided? - Do you come for cost-saving reasons/repairing things, or for creative matters?
Perceived Benefits	<ul style="list-style-type: none"> - What are the benefits you perceive by coming here? - Do you encounter any challenge or limitation during your visits?
Women-Only Events extra Questions*	<ul style="list-style-type: none"> - How do you know about this event? - Do you come every Tuesday? - Why do you come here? - Do you interact with people? If yes, did you make any friend? - Do you visit the space outside of this event? - How do you describe your experience here? - Does this event bring positive impact to your life? Do you feel more included in Stavanger since you take part in this event?
Suggestion for Improvement	<ul style="list-style-type: none"> - Do you have any feedback on improving Verkstedet? Or any suggestions for new services or resources? - Any other comment you want to remark?

2) Experts

Interview Guide – Leader of Verkstedet (E1)

1. What is your role at Verkstedet and in Solvberget Bibliotek?
2. For how long have you been working here?
3. What's the history of the place?
4. What are the objectives and activities held here?
5. How would you describe Verkstedet as a space for:
 - a. Social interaction
 - b. Sharing economy
 - c. Inclusion
6. How is the work organized?
7. How does the space get the materials and tools provided? How is it all sustained economically speaking?
8. What is the target group of Verkstedet?
9. How do you reach out to different groups?
10. What are the challenges of realizing and scaling up the goals of Verkstedet?
11. What are the plans for the future of Verkstedet?
12. What are your motivations for participating in Verkstedet?
13. What do you think are the users' motivations for participating?
14. Do you ask users for feedback?

Interview Guide – Leader women-only event for Red Cross (E2)

1. What is your role at Verkstedet?
2. For how long have you been working here?
3. How did the collaboration between Red Cross and Verkstedet start?
4. What are the objectives and activities held on the women-events?
5. How would you describe Verkstedet as a space for:
 - a. Social interaction
 - b. Sharing economy
 - c. Inclusion
6. How is the work organized?
7. What is the role of Red Cross when it comes to tools and materials provided here?
8. What is the target group of the Tuesday event?
9. How do you reach out to different women groups?
10. What are the challenges of realizing and scaling up the goals of the women-event?
11. What are the plans for the future of this Tuesday event?
12. What are your motivations for participating in Verkstedet?
13. What do you think are the users' motivations for participating?
14. Do you usually ask users for feedback?

Appendix C – Experts and Users Interviews

Experts Interviews

1) Interview with Expert 1 (E1) – Supervisor Verkstedet

Jasmine Ravaglia 0:01

So, as I told you before, my project is about the space of Verkstedet. And I would like to know, what are the perceptions and the motivations of the users that they choose to come here, like for what kinds of reasons. And I will just ask you if you understand and agree to the following conditions of this interview. So, this interview is going to take approximately 15 to 30 minutes, it's going to depend on how much you're you're gonna talk. And your participation is voluntary, and you can stop the interview at any point. And do you consent me to record this interview? I do. And you will, of course, remain anonymous. And if you wish, I can send you a copy of the final work.

Supervisor Verkstedet 0:55

That's fine. I don't need this. Okay.

Jasmine Ravaglia 1:00

So the first question is, what is your role at Verkstedet and in Solvberget Bibliotek?

Supervisor Verkstedet 1:09

My role at Verkstedet is that I am in charge of maintaining it, like basically deciding everything that's going to happen there. I'm made the decisions of how when we were going to have an open makerspace. And I do everything from making the rules that people need to sign to decide

what equipment we need, and purchasing the equipment, keeping it organized. I'm also responsible for making sure we have staff to cover all the shifts. And so, I'm basically running it from A to Zed the whole whole thing. And I took over a year and a half ago, almost two years ago. And before that, yeah, well, I don't need to take the whole thing.

Jasmine Ravaglia 2:08

And do you have role also in Solvberget Bibliotek outside of Verkstedet?

Supervisor Verkstedet 2:15

I have a role at Solvberget library and cultural house, because we are more than just the library. I belong to a team, which is called Team program, where I participate in planning and executing sort of different events, being staff during the festival. I've done all sorts of things, I've been responsible for arenas make sure that the logistics are in place, depending on the kind of event that's going to be there. And so I'm part of a team, like half of my time, and half of my time is spent at the MakerSpace.

Jasmine Ravaglia 2:59

And for how long have you been working in Verkstedet?

Supervisor Verkstedet 3:03

I started there in August 2022. Yeah.

Jasmine Ravaglia 3:14

What's the history of the place?

Supervisor Verkstedet 3:19

I'm not quite up to date on the history because it's been.. There's been a makerspace there since well, quite a few years, I think, since 2014. But it started in the basement. But it was moved up because in the beginning, it was combined with work and different tools. But when they started to get sewing machines and stuff, they moved it up here. And obviously we couldn't combine woodwork and sewing machines and stuff. So part of that has fallen out of what we can offer. But from 2017, it has been here on the third floor and it's quite logic, because this is also where we have all the literature about crafts, and techniques taking like electronics and stuff that we do courses in or that people can come and work with a nonfiction section.

Jasmine Ravaglia 4:23

And what was the idea behind the creation of this space?

Supervisor Verkstedet 4:29

it was new technology. Because when it started up, it was quite new with 3d printers and things like that. That is no longer new technology and when I took over I decided that I wanted a different angle to it and more go towards the sustainability and also following the UN's chart of of the goals they have. So our main mission is basically to teach young and old men and women, how to take care of things they already have to fix to repair clothes, but also learn how to maybe print a spare part for something that's broken. If this is your coffee grinder, or maybe piece to a curtain rod, you can fix it yourself. So we don't have all this waste. And also to enable people to learn practical skills to be more self.. What is the word? sustains self cert or whatever? To teach, teach people to do practical crafts and we have a lot of events when it comes to literature, knowledge, but we, at this floor for the nonfiction has enormous amount of knowledge in these books. So, so that is more what it's about. But sustainability is the key word.

Jasmine Ravaglia 6:17

So it might be repetitive, but is connected to what you just said. But what are the objectives and the activities held here?

Supervisor Verkstedet 6:28

we have, like an open make a space where people can come and work on their own projects. Make, like I said, repair stuff or make stair paths or just try out a creative idea they have. But we also have some courses and that stands from how to learn how to use a sewing machine and learn how to do a print on old T shirts just to tidy it up a bit. And learn how to use the 3d printer. We have had workshops, how to learn how to fix your own guitar, just simple recreations. And we last autumn we had courses in learn how to do to bind your own flies for fly fishing crafts. But it's also about enabling yourself to maybe grow your own food or harvest your own food. We had courses that is hosted by the MakerSpace but that was held downstairs because we needed a bigger venue and it was a combined lecture and workshop and that was how to make your own summer lemonade of wildflowers. We had mushroom control in the autumn where people came with mushroom they had picked to check if they were poisonous or not. We had courses in learn how to grow your own vegetables, we have a course how to store your vegetables, so winter preparations of winter garden. So, it is all about it enabling yourself to take care of yourself and make things last and use what nature can offer.

Jasmine Ravaglia 8:12

And how would you describe Verkstedet as a space for social interaction, sharing economy and inclusion?

Supervisor Verkstedet 8:22

I have noticed that quite a few of our visitors or users are people that is new to this country. They don't have a huge social network. They also come because we have courses every Tuesday with Red Cross where they do language training, sewing courses with language training. And a lot of those users hang on and they come other days as well. I also know that both young and

not so young people come in there because they want just to chat with somebody, it's there's no pressure, you don't need to buy anything, you don't need work on a project you can come in and take a book. And some people come in just to meet other people and some people come when I'm alone because they have something on their mind. So, you end up sometimes a bit of a social worker and I think that is very valuable and very important. There are people that does not have such a big social network as they wish.

Jasmine Ravaglia 9:35

So you would say that you said that the main objective at first it was more the sustainability aspect, but now also the social interaction and of course the sharing economy and inclusion are a fundamental part of it?

Supervisor Verkstedet 9:51

it is it is split basically between those two because that is also on the UN charts to fight against loneliness and inclusion and to be inclusive, including? Yeah, and I think in whole, the library has an really important role in that because people can come and spend hours without anybody asking questions. Where are you from? What you believe in? How much money do you have? Do you need to buy anything, nothing, they can just come here and hang.

Jasmine Ravaglia 10:27

And how is the work organized in general in the space?

Supervisor Verkstedet 10:33

I'm not quite sure what you mean. But we do have set opening times for open makerspace. And I'm the only one that works full time here in the building. I have a colleague that has a 27% employment, so he does every Thursday and one Saturday a month. And besides that, I have two young people that does a Saturday each in in the month, but they will also be on call if somebody gets sick, or we need extra staff present. But I am, I am responsible really for

organizing it all and keeping up with new equipment repairing. And we share, we share a bit the different tasks in between us when it comes to teaching the different skills, because some people be better at sewing machines and vinyl cutters and other people may be brilliant at 3d printers, which I don't know very much about. So, we kind of recommend for people to come in different days if they have a particular thing they want to learn more about.

Jasmine Ravaglia 11:50

And how do you organize the work when you have users? Like when they come inside? Like do you have to kind of supervise them or?

Supervisor Verkstedet 11:58

it depends. I always ask, have you been here before? Welcome, do you want me to show you around tell you what you can do. And sometimes people come in just to sort of map out what's available, and they will come back later. Some people come in already there and then. And most of the times I'm available to just show them how to use the vinyl cutter or just show them the sewing machine. But people we teach them how to use the equipment, but they need to do the job themselves. It's not a place where they come in and say I need this to be fixed. It is about learning them, teaching them the skill to do it themselves.

Jasmine Ravaglia 12:46

And how does the space get the materials and tools provided? And how is it all sustained economically speaking?

Supervisor Verkstedet 12:56

I have a small budget of 50,000 kronor, a year, which will have to cover all the purchase of like sewing machines or vinyl, sewing needles thread, whatever we need photocopy paper, those 50,000 has to go a long way. So I'm trying to be very conscious of what I purchase. But, and

then I can apply for external money from sponsors. Like last year, I was very, very lucky. I got 100,000 kronor from a bank. And that made us able to buy a couple of quite expensive sewing machines. It also gave us the opportunity to hire in people for a couple of courses that cost more money than I could afford. So this year, I won't have this because I haven't gotten a yes yet from any of the external sponsors. But maybe next round, I will get a yes and we can maybe hiring people because we pay, we pay people to have to host an event.

Jasmine Ravaglia 14:10

So the people that come here and work in the space, they are employees, they're not volunteers?

Supervisor Verkstedet 14:16

Only red cross on Tuesdays are volunteers. So Red Cross have a broad would you call it contact here? It's vital because they, they run language cafes here, they run *something in Norwegian* which is helping people with homework after school. And they have this language training with sewing courses at Verkstedet. So, they are they are involved quite a lot here, so we have sort of big agreement with them. They're the only volunteers.

Jasmine Ravaglia 14:57

And are they also a sponsor somehow here? Do they provide materials or tools?

Supervisor Verkstedet 15:05

Well, at Verkstedet we share, like I say, Okay, can you buy some new sewing needles this time, and I bought them last time. So we split it, just we just talked about it, okay. And they, they buy their own stuff, they they own one of the overlock machines, we own the other one. So, so we have a kind of a shared economy in there. But but it's more not more strict than I say, Hey, could you buy some pattern paper this time? Next time I will buy it, we share.

Jasmine Ravaglia 15:39

And what is the target group of Verkstedet?

Supervisor Verkstedet 15:44

The target group is young adults and adults. We have thrilled when young people come in. And I do I, I do think that the majority of people in there are between 20 and 35 maybe. We have a few evenings,.. oh, no, we have volunteers. I forgot! We have *name in Norwegian*, which is sort of a craftsmans organization in Norway and it's the local Department of that that comes once Wednesday a month and have something called fixed 'Fikselaug' and people come then with trousers they need to be shortened or curtains and or hole in the jumper. And normally there are two women that sort of shows them technique how to do it. And that is actually volunteer work. And that is a project they have nationwide because their membership group is aging, they are average age of Age of well past 70. So they want to recruit younger people, and therefore they move out of their own premises into a public arena where they can meet more people like the library, so they want to be at our place to show off their mission basically.

Jasmine Ravaglia 17:21

And how do you reach out to different age groups?

Supervisor Verkstedet 17:28

Sometimes when it's quite particularly interesting for students, we also we also fill out the form on the student Union's website, and the university will approve if it's going to be published on their website, but we go we target different organizations where we want to broadcast our events. But besides that, we have a calendar we have a web page we also have user runs that a Facebook page is not an official page but if there's any particular message I need to bring along

to those who have signed on, I say like tomorrow is going to be closed for instance, I can send out a message.

Jasmine Ravaglia 18:17

And what are the challenges of realizing and scaling up the goals of Verkstedet?

Supervisor Verkstedet 18:29

The challenges is.. few the size of the makerspace. We can't really have that many people joining your workshop because we have a limit of 10-12. We can't have laser cutters for instance, we don't have the space for having the ventilation system that has to go with it because it can be toxic and also it's a weakness that I am the only one that works full time here in the building because I have quite a little possibility of discussing and overlapping if I need to go to meeting.. it's a lot depends on me basically so then also money has a very small budget.

Jasmine Ravaglia 19:28

And what are the plans for the future of Verkstedet?

Supervisor Verkstedet 19:33

Future plans I think is to continue offering courses that we see attract young people because and also in particular maybe men boys, and I can see we have, we have a different user group then other events here in Solvberget because I is a completely different group of people. It's maybe not the regular library user. And that is quite interesting to register.

Jasmine Ravaglia 20:11

And what are your motivations for participating in Verkstedet?

Supervisor Verkstedet 20:16

My motivation is both that I have never liked waste. I like maintaining stuff, repairing stuff, I think we have to looking at the world. We have to, and I find it motivating to teach other people, that kind of attitude. But also my motivation is that I'm actually trained a graphic designer. So it's a bit closer to home when it comes to working with creative ideas and creative people. So and I'm.. I have a train.. a course in teaching from London, which I can also put to use. So, So yeah, that is my motivation, but basically teaching people to learn new stuff, important stuff.

Jasmine Ravaglia 21:17

And what do you think are the users' motivations for coming here?

Supervisor Verkstedet 21:24

I think their motivation is that it's free. And it's a good workspace, it's a good atmosphere. And when they have to pay something is still quite cheap. And it's non-committal in that way that they can just drop in. They don't need to go through your whole booking thing.

Jasmine Ravaglia 21:51

And last questions, do you usually ask for feedback from them? About what they think about the space?

Supervisor Verkstedet 22:00

No, not really. But quite often people that are new there, or have been there for first time, they do give feedback that it's so nice in here, it's so warm, and they like the hustle and bustle just outside the workshop, and makerspace. And they never they didn't know that existed even if we try to market it. And they're generally very positively surprised. Sometimes I ask, so what

do you would what would you like to have her have like equipment or workshops and stuff?
And people come with different wishes and yeah, there's some good ideas, not all of them are possible to do but we ask people.

Jasmine Ravaglia 22:49

And do you have any other remark or comment that you want to make?

Supervisor Verkstedet 22:57

No, not really, but I think it's it is an important space in the library. As I said, because it.. I think I see more and more people coming here having a very conscious opinion about repairing and taking care of and prolonging the life of something they have.. to actually I can see that people are more and more conscious of not wasting so much, which I think is really important.

Jasmine Ravaglia 23:55

Perfect, the interview is over. Thank you so much!

2) Interview with Expert 2 (E2) – Supervisor women-only event Red Cross

Jasmine Ravaglia 0:01

So, I already told you about the purpose of my project. And and you also agreed on being recorded. Right? Yes. Okay, you're gonna be treated anonymously. And you can stop the interview at any time because your participation is voluntary. And if you want, I can also give you a copy of my final work if you wish So, okay.

Okay, so the first question is, what is your role here in Verkstedet on the Tuesday event?

Supervisor Red Cross 0:33

I am I am the leader. I have to do.. have to buy the equipment. Yeah, buy all the stuff and, and make the formula to sign the names. Just help just be here to help

Jasmine Ravaglia 1:02

And so, you cannot use the things that are already here.. like you use external material that is bought from the Red Cross or you can also use the things that are here?

Supervisor Red Cross 1:17

We.. I have gotten a lot of money from Red Cross.. I would check on the shop selfmade and I can go there and buy all the stuff I need.. and take care. Or we have got gifts from people and Red Cross..old ladies who have been making dresses or something and they have leftovers on they come to us. Yeah, all the materials.

Jasmine Ravaglia 1:56

But yeah, so you can also share the things that are already here with the Verkstedet?

Supervisor Red Cross 2:04

Yeah, we, we I am buying some treads and needles and macho scissors and all who are coming in this room, can use whatever you have.. except the materials we hide out there. Because we don't like them to go and just take what we have, what it's meant for the Tuesdays and the foreigners are coming. Many people from Norway come and they try and we say no. Sorry.. It's for foreigners..

Jasmine Ravaglia 2:56

For how long have you been working here?

Supervisor Red Cross 3:00

I think it's.. we started just before Corona. Yeah and we meant to start in the autumn, August or September, but Corona stopped us, so we had to wait until January, January or February of 2021. So we started up with only a few persons.

Jasmine Ravaglia 3:36

With the Tuesday event? Okay, so the first time was in 2021. Yeah. Okay. And we

Supervisor Red Cross 3:46

Yeah yeah. We opened Verkstedet when all the library was open. When the library was closed so we had to close. We couldn't be here..

Jasmine Ravaglia 3:59

I see. And who was the mind behind this idea?

Supervisor Red Cross 4:08

It was to bring foreigners both refugees and people who have.. women who have come with them husbands.. Their husbands had got jobs and has and the women were sitting at home. Nothing to do and we said come here and try to learn the language and try to meet other people.

Jasmine Ravaglia 4:41

And how did the collaboration between Red Cross and Verkstedet start?

Supervisor Red Cross 4:54

It was a girl who has been missionary daughter. And she works with.. try to take care of foreigners who were coming to the library. And sometimes that where.. it started with four or five Somali people who are coming here and wanted to use the machines, because the machines were here, but there were no people who could help them. And then Kristina was the name of the lady, she asked Red Cross if we could be here to help the Somali people. So it started with them. Four or five, perhaps six, I think, six Somali people who wanted to, to use the machines, but they were not.. they couldn't do the do it or of themselves. They were they must have helped. And the library couldn't, hadn't got time to help them.

Jasmine Ravaglia 6:16

So it's the library that contacted you. Okay. And what are the objectives and activities held on the Tuesday event?

Supervisor Red Cross 6:29

I don't understand..

Jasmine Ravaglia 6:31

What are the goals and the activities that you do here?

Supervisor Red Cross 6:35

The goal is to help them make curtains, repair clothes and make new clothes, easy ones. Yes. So many comes out to just get helpful. Shorten the trouser so? Oh, easier things like that. But many have got material and make their own dresses on nightdress, pyjama, shorts, kitchen stuff.. Yeah.

Jasmine Ravaglia 7:27

And do you think that social interaction is also a big part of this?

Supervisor Red Cross 7:36

It was more a big part before the Ukrainians come, because they are not very good in norwegian. And the older ladies from Ukraine, they haven't got Norwegian learning because they are too old. Yeah, they had to be under 62 I think, to get help from the state. And therefore they come here and we have Ludmilla, Russian and she can help them but they are not very good in learning Norwegian and so they are talking very much together with Ludmilla, but Boni and I, we try to speak Norwegian with them learn them, with the others from Brasil, Vietnam, China, all over the world. Yeah. Yeah. Have you read that we have a report after one year, so you could have seen? Every year I have to make a resume of the Yeah, so if you want..

Jasmine Ravaglia 9:11

Oh I didn't know. Yeah, for sure. Thank you!

Supervisor Red Cross 9:13

Yeah.

Jasmine Ravaglia 9:14

And how would you describe this place in terms of sharing economy? Is it the one of the goals or is this just like a consequence?

Supervisor Red Cross 9:31

You mean to share the economy with all other users or Verkstedet?

Jasmine Ravaglia 9:37

So by sharing economy, is like a practice where you try to use things that are already available so that you don't have to buy new things. So that that kind of reuse your..

Supervisor Red Cross 9:52

that's very important to to reuse. What they can, if they can fix it, the So that's a goal. Yeah.

Jasmine Ravaglia 10:03

do you feel like also the feeling of inclusion helps people deciding to come here? Like, do you think that people come here just because they want to fix something? Or they come here also to feel included?

Supervisor Red Cross 10:18

Yeah. Many, many women have been very lonely. And some of them are coming again and again, without having so much projects. So just coming to, to be here, together with.. because they are meeting one or two they like to be together with.

Jasmine Ravaglia 10:49

And how is the work organized in general? When you come on Tuesday, is like, how does it work to start a Tuesday event?

Supervisor Red Cross 11:02

No, it's the first to comes, check all the machines plugin and like the just sit down with a machine and say I need help to this or that or, or they ask, Have you got the materials for this? Have you got the *name in Norwegian*? Would you call it the paper things you must have before you make the..

Jasmine Ravaglia 11:36

Okay, I get what you mean. I don't know. How is it called? Yeah.

Supervisor Red Cross 11:40

Okay. They asked us to find in *name in Norwegian* the material. So the model, model Yeah. The model for what they want to do. And they have to, to draw in paper. Yeah. Yeah. So we help them from the beginning with making model. Yeah.

Jasmine Ravaglia 12:10

and what is the target group of this event?

Supervisor Red Cross 12:15

The target group is both refugees and also foreigners who are sitting at home with nothing to do

Jasmine Ravaglia 12:26

any age or you have..?

Supervisor Red Cross 12:29

we have had young girls from I think she or some of them have been only 24, the youngest. Okay. But she was pregnant and she dropped out. But yeah, so the all ages.

Jasmine Ravaglia 12:53

all ages. Yeah. And how do you reach out to these different groups?

Supervisor Red Cross 13:00

There is the Red Cross have an introduction course.. to be a helper..

There are in Red Cross, they have a female group making food and making languages and all language training. And some of them, all of them are hearing about the ‘‘sew Verkstedet’’ and some of them come on some are here from a friend. Oh, I've been here and get get to know. So here it is on help and they're coming.

Jasmine Ravaglia 14:05

But the majority of people come here because they are already part of Red Cross events?

Supervisor Red Cross 14:19

I think a lot of the the refugees are coming by mouth to mouth. Yes. I don't think they are in Red Cross. Okay, I think they have just heard about it.

Jasmine Ravaglia 14:39

So other than that, like, do you publish this kind of event somewhere or?

Supervisor Red Cross 14:49

we can't do it because it has been too many sometimes. We can't be more than 12 but sometimes they have been 14. And we had to turn a sign and "sorry, it's full". Yeah. So but the library has said, they can put it on the screen down with prints, say the workshop in, in the in Verkstedet. But we don't want them to be published?

Jasmine Ravaglia 15:38

And what are the challenges of having an event like this and also to, I don't know, improve it?

Supervisor Red Cross 15:49

The challenge is that some of them have never been near a machine. And they have to train to they have just got easy materials to just do a line up to two to try to make straight swings. They start with making very easy things like kitchen..

Jasmine Ravaglia 16:27

A kitchen towels this kind of?

Supervisor Red Cross 16:32

So.. but it's not, it's not very nice work from some of them, because they are.. They want to do it quicker than we want. We want them to be more..

Jasmine Ravaglia 16:51

Patient? So this is like the main challenge, or you also have other challenges in having an event like this.

Supervisor Red Cross 17:02

I don't know.. understood.

Jasmine Ravaglia 17:05

So like the challenges of this event are just for like, when new people come and they want to learn, and then it's a slow process, or you also have other kinds of challenges. I don't know, for example, budget wise or yeah, just getting the materials or having people to help you on the Tuesday, like these kind of challenges.

Supervisor Red Cross 17:34

Yeah, it's, it's, it's more like that it's coming with.. some are coming with materials themselves. And some just want to help want to do have help to do some repairing, or sew new things. Yeah. So we have not a course with where we say that 'today all are going to make t shirt'. Yeah, we're not doing that. Because there are so different levels. Yes. Yeah. Some of them are a very.. they are very good in before they are coming here, but they're just coming to have some body to talk to. Yeah,

Jasmine Ravaglia 18:33

And what are the plans for the future of this event?

Supervisor Red Cross 18:41

I don't know. I'm old. Perhaps I I'm, I'm not staying many years? No. So, but I hope Ludmilla will take over. Take over leadership. Okay, yeah.

.. we will just do the same by just help people who want help. Yeah. And try to talk to them, try to learn them a bit more Norwegian.

Jasmine Ravaglia 19:20

And the last two questions. What are your motivation, your motivation for being here? As the supervisor.

Supervisor Red Cross 19:31

I was first a friend, visitor to visit old people in nursing home so I have to go to them who were lonely and have no relatives. I was there once a week with an old man of 104 for them for, and he died when he was 105. I was nearly three years.. And after that I am I was here with language learning. Yeah. And Red Cross, and some ask me then can you take over this off that Christina has said that they need help. They need help. Yeah. They asked me Ase why can't you do this some take the leadership here? So it was not forced, but I was pushed haha because no one wanted. So we were I think, before Corona we were seven who was on the list, who could be helped us on the.. But they don't want it.. they were afraid when Corona came.. so I was, me and Ludmilla or two or.. I think we were three or four in the beginning. And we were just sewing *name in Norwegian* the mask? Yeah. It was the first we did. So.. So it was it was nice, because I like to use the machine.

Jasmine Ravaglia 21:32

So you like to stay here?

Supervisor Red Cross 21:35

Yes it is a very nice place to be and Ludmilla is a very charming person. So I want to help her. Yeah, yes. But when I when I can't be here, so she is always available.

Jasmine Ravaglia 21:59

And what do you think are the users motivations in coming here? Why do they come here?

Supervisor Red Cross 22:13

I think to get help and some have heard they can get materials for free. So they wanted to..

Jasmine Ravaglia 22:29

save money as well.

Supervisor Red Cross 22:30

Yes, save money. Yes. Some of them earlier, have not very much money. So but I think all the Ukrainians or some of the refugees have a good amount from the state. But they..

Jasmine Ravaglia 22:48

they come anyways?

Supervisor Red Cross 22:53

They come anyways.. just to meet, meet other and talk with other people from their country. Yeah, that's good. Yeah.

Jasmine Ravaglia 23:04

Do you also ask for feedback for the people that come here?

Supervisor Red Cross 23:11

I haven't asked for feedback, but they always.. some of them tell me 'Oh, you are so kind' I'm so glad to be here. So I think it's it worth to be here.

Jasmine Ravaglia 23:28

And do you have any other comment that you want to make?

Supervisor Red Cross 23:34

No. I'm just shy because my English is so bad. No, no, it's not at all.

Jasmine Ravaglia 23:45

No no it's not at all. Well, the interview is finished, yeah. Okay. You're very helpful. Thank you so much.

Users Interviews

1) Interview with User 1 (U1)

Jasmine Ravaglia 0:01

So you have already read the consent form and signed it. But I just want to clarify one more time that you're going to be treated.. You're going to be anonymous in this interview. And I'm gonna just ask you once again, officially, if it's fine for you to be recorded, yes, it is. So this interview will take approximately five to 15 minutes, your participation is voluntary, so you can stop the interview at any point. And once again, you gave consent to the recording, and this interview will remain anonymous for your identity. And if you wish I can send you a copy of the final work. So, yes, I will ask you some background information.

How old are you?

User 1 1:07

I'm 32.

Jasmine Ravaglia 1:08

Where are you from?

User 1 1:10

I'm from Norway, but origin originally from Afghanistan, but Norwegian citizen.

Jasmine Ravaglia 1:18

Where which city are you from?

User 1 1:20

In Oslo

Jasmine Ravaglia 1:21

Okay. So, did you move recently to Stavanger?

User 1 1:26

Yes, I moved to Stavanger in September 2023, for work.

Jasmine Ravaglia 1:32

Okay. How did you discover Verkstedet?

User 1 1:37

as I moved new to Stavanger, I walked around the city, I went to the library in the weekends, not only to borrow books, but I wanted a place to work and I accidentally came across this Verkstedet

Jasmine Ravaglia 1:58

and how often do you visit the place?

User 1 2:00

I visit the place once a week, we could say.

Jasmine Ravaglia 2:07

why do you come here?

User 1 2:10

I come attend there I come here. So, I could create.. I can create my paintings like put them on a t shirt or sweater or a tote bag simply said.

Jasmine Ravaglia 2:27

So do you come here to access to materials equipment just for that or also for interacting with people or just to spend your time?

Speaker 1 2:39

firstly I started coming here because I wanted access to equipments. Yeah, I was for a long time looking for a place that offers these things like sewing machines equipments to put my paintings on to on to textile. But as I keep coming here more often, I enjoy the people I see and I'm starting to create a friendship with the people who are here like..

Jasmine Ravaglia 3:16

what do you do during your visits? Like examples

Speaker 1 3:19

Yeah. So I have my drawings on the iPad I printed out in the Verksted and simply said I put put it on on textile on my T shirt wear which I bring with me or tote bag I can buy from there,

which is very cheap and good quality tote bags, I put drawings on tote bag using the equipment's there.

Jasmine Ravaglia 3:49

And why do you choose to come to Verkstedet over other similar spaces?

Speaker 1 3:57

I have not experienced other similar spaces that offers all of these equipments. Like there you could sue your own clothes with which I will eventually do t shirts for example and and design it with the help of the equipment that they provide to put images on the t shirt for example. And I have experienced that other places they offer these courses for a lot of money. Especially when I live in Oslo. So I was for years looking for something like that.

Jasmine Ravaglia 4:39

Do you interact with people?

Speaker 1 4:41

Yes, there is a lot of interaction with people and it's very nice. As you could also see their ideas what they create.

Jasmine Ravaglia 4:51

Okay, and what kind of interaction did you have in the past for example?

Speaker 1 4:56

Yeah, It started with me asking people what they're creating, ideas, help from them which is very, very inspiring. Yes. So, so help others get to know each other's ideas, get suggestions and these kinds of interactions.

Jasmine Ravaglia 5:29

So do you come here because of the resources provided?

Unknown Speaker 5:34

Yes.

Jasmine Ravaglia 5:35

Okay. So does it influence you on deciding to come here?

Speaker 1 5:43

Yes, the resources that are provided in terms of equipments, influenced me to come.

Jasmine Ravaglia 5:52

So do you also come for cost saving reasons, repairing things are just for creative reasons?

Speaker 1 5:58

Yes, absolutely. I would say cost saving and creative reasons were my main motives. But I think also, eventually, I will repurpose stuff I have here.

Jasmine Ravaglia 6:16

What are the benefits you perceive by coming here?

Speaker 1 6:21

Initially, I wanted to bring my art to life. So that was the main reason, I didn't have equipment. But now I think the social interaction starts to be nice. As the time I go there every week, it's almost the same people. And I'm starting to create a bond with the people there. And it's so nice to get inspired by the people who come.

Jasmine Ravaglia 6:49

do you encounter any challenge or limitation during your visits?

Speaker 1 6:56

One challenge could be that there is one equipment of each type, for example, of sewing machines, there's many of them, maybe eight to 10. But of the, for example, scanning my drawings on T shirts, there's only one and there could be queue if there is more than one people using it, which can make it time consuming.

Jasmine Ravaglia 7:31

Do you have any feedback on improving Verkstedet or in any suggestion for new services or resources?

Speaker 1 7:40

Maybe one feedback could be to have time slots where people can book to.. where each can use the equipment for maybe 15 or 30 minutes at a time. Because the process could take 15 minutes, but if there's two or three more people, there is a lot of waiting time, you know. So yeah. Now

that you asked me this, I think have schedules for when people can use each equipment, you know, which be useful, but maybe it would also ruin at the same time the purpose.

Jasmine Ravaglia 8:20

Do you have any other comment?

Speaker 1 8:25

As of now, maybe more access to skill set on how to use these machines in terms of people there, because there are many people running this Verkstedet, but only one of them knows every equipment fully and he only works once a week. And luckily, that's the day I'm going also, other than that, maybe short YouTube tutorials on how to use each equipments and tutorials that are fully in length that are detailed, you know? Yes.

Jasmine Ravaglia 9:05

You mean for using the tools?

Speaker 1 9:06

For using the equipment, the tools because now there is only paper next to the tool, which is not accessible everywhere.

Jasmine Ravaglia 9:15

Okay, thank you!

2) Interview with User 2 (U2)

Jasmine Ravaglia 0:01

So as you read before in the consent form, you're gonna be anonymous. I'm not gonna share with anyone, your personal information or picture. And, as I told you before, this is a project about Verkstedet, and the way its role has to the people, like,, if it's a place that is important for people for social interaction, or just for fixing clothes, and, yeah.., so you're gonna be anonymized, and nothing is going to be shared with anyone about your personal features. So the first question is, how old are you?

User 2 0:50

I'm 27.

Jasmine Ravaglia 0:53

And where are you from?

User 2 0:55

I'm from Eritrea,

Jasmine Ravaglia 0:56

Eritrea. Okay. And how long have you been living in Norway?

User 2 1:04

Eight years, around Stavanger and I was in *name in Norwegian*. It was the first time I come to Norway.

Jasmine Ravaglia 1:15

For what reasons Did you move here?

User 2 1:18

Because of war in my country.

Jasmine Ravaglia 1:22

Okay. And how did you discover this space Verkstedet?

User 2 1:29

I discovered this place by my friends before.. I was at home and I didn't have any job. And I decided to come here because of my friends.

Jasmine Ravaglia 1:43

And how often do you come here?

User 2 1:46

It's open only Tuesday. One.. one time in a week.

Jasmine Ravaglia 1:50

Okay, so you always come in the Women event on Tuesday? Yeah, you don't come on Monday or? it's closed?

User 2 1:57

It's closed, it's only Tuesday is open..

Jasmine Ravaglia 2:02

And why do you come here?

User 2 2:05

I came here to learn something I like it's my ..I like to make my own clothes. But I'm not good. So I need help from when.. we.. we bring all things from our home if you need, but they have a free thing also. So we can choose.. And anything..

Jasmine Ravaglia 2:29

So do you come here to access to materials, equipment? or social interaction, talk to people? Or just for feeling included in general in the city?

User 2 2:45

Yeah, we are here from many countries. And it's very important to communicate with people who come from other countries. And we try to speak Norwegian. Develop the language. And everything is very nice. Because we are social and we are happy when we meet here. And we learn many things. We can we can share our experience. Yes. So..

Jasmine Ravaglia 3:15

Do you come here for creative reasons to make her clothes, but also for meeting people and practicing the language. Yeah. And what do you usually do here? Examples from things you did

User 2 3:31

I had to make a one back today. I'm finishing and I'm very happy. I can tell maybe. It's very nice. Looks very good. I mean, I'm joking. haha..

Jasmine Ravaglia 3:49

It's very nice, nice colour! So do you interact with people when you're here, you just come for doing your things?

User 2 3:55

We have very good communication, because many people come in new person and they need to communicate.. And this issue I am little perfect from them. So I need to teach them language. So they are happy and we communicate with the body.. is communicating.. your body language

Jasmine Ravaglia 4:26

And what kind of interaction do you have? Sorry, if it's repetitive..

User 2 4:31

I understand what do you mean. I'm very happy. And the main point is, when we come here to learn something, it's better than when you are alone at home. And if you come here, so you meet many people, and then we communicate with each other. We support each other everything or life or something. So we learn language too. So it's important.. nice

Jasmine Ravaglia 5:04

So you also come here because of the things you can use in the space like this? Does this element influence you influence your decision on coming here?

User 2 5:15

Yeah. Because in my house, I sew too, but I didn't have any machine. And I need to learn from the beginning to if I didn't have any experience from before. So when I came here, I have everything free. So I didn't think about material. I'm coming. Everything is ready. So just I'm coming here and I make what I want. So that's a big opportunity for us.

Jasmine Ravaglia 5:42

Yes. So do you come also for cost saving reasons? For like, repairing things, or just for Creative Matters?

User 2 5:52

Just know,. I'm coming only to learn something, but from now, so I will, I can take my things to, to repair for example, if I have a long.. large jeans, so I can cut as *not clear*..

Jasmine Ravaglia 6:13

What kind of benefits do you feel when you come here?

User 2 6:17

I feel very proud, because I didn't pay anything here. So I, I learned something, you know, so I can create my own thing when I buy my own machine at home. So I think it's free and everything is more opportunity for people. So we have only one day ,if it was three to three days a week, so it will be nice. To come more and more.

Jasmine Ravaglia 6:52

And do you see any challenge or limitation when you come here?

User 2 6:57

Yeah, in the beginning, if you didn't have any enough time, because the teacher is busy with others. And we have two teachers and we are more than seven/eight people and one person..Can.. she take me a lot of time with me for some, for example, because she for us, she only focus to learn the person. So you wait. When it's your turn.. So it takes time. You know, it's short time. So it's not. You wait and wait and wait for? That's a problem. But it's okay. We wait.

Jasmine Ravaglia 7:44

So this event is organized by the Red Cross. Yeah. But you told me before that it was a friend of yours that told you about this. Yeah. Right. Yeah. So you didn't find out about it through the Red Cross?

User 2 7:58

Yeah ..about.. because I searched many things to do. And my friends tell me from Red Cross you don't need to pay anything. So you can learn that there in. I have written the Verkstedet outside the main times because I come to library main times, but I didn't think it's for a *something not clear* or everything is voluntary.

Jasmine Ravaglia 8:26

So you come here every Tuesday? Yeah. Okay. And but you, you told me that outside of Tuesdays, you don't come?

User 2 8:38

No. So it's only to learn something in in library not in Verkstedet. Because it's closed. It's open only to Tuesday.

Jasmine Ravaglia 8:49

Okay. And in general, how do you describe the experience here?

User 2 8:54

Yeah, in my opinion, so if it was up.. if I know if I know before, so I could be better now. I think like that, but it's okay. The time is coming. I can learn.

Jasmine Ravaglia 9:10

And two last questions. Do you feel more included in the city when you come here? Yeah, yes. Yes. And do you have in general any feedback for improving Verkstedet or just any suggestion on more resources, more tools or

User 2 9:31

Yes I feel more included. I search on my on Google something and I write something ideas, and I come here to ask them and they help they help.

Jasmine Ravaglia 9:42

So you think that is okay the way it is? Or you would like to see something more?

User 2 9:49

Yeah, I think it's okay, because we are many and we support each other. So it's okay. Everything is good.

Jasmine Ravaglia 9:57

Any other comment?

User 2 10:00

I'm happy to be here and everything is okay I'm very satisfied.

Jasmine Ravaglia 10:10

Perfect thank you so much, the interview is over.

3) Interview with User 3 (U3)

Jasmine Ravaglia 0:01

Okay, so as I was mentioning before, you're gonna be treated anonymously. And any of your details will be spread around. So I already gave you a small introduction of what my project is, and you accept to be recorded. Perfect. So, this interview, depending on how much do you feel like talking is gonna take approximately five to 10 minutes? And so, the first question, of course, at any time, you can also decide to stop the interview if you don't feel like keep doing

it.

Okay, first question is, how old are you?

User 3 0:51

I'm 20 years old.

Jasmine Ravaglia 0:54

where are you from?

User 3 0:56

somewhere in Norway.

Jasmine Ravaglia 0:58

Okay. So you've been living in Norway for Yeah,

User 3 1:03

I mean, I used to live in *name of a Norwegian city* so we only move to Stavanger like a couple of years ago. but I used Verkstedet that and also I used to go to school and come from the school right beside here so I was pretty used to using the library already, so it's pretty familiar Verkstedet. I got introduced because have a lot of friends that went to Design in *name in Norwegian* so they like it's kind of like the school where they sue and stuff. So like, they've already been told about the Verkstedet to school. So my friends told me about and when I met up with them here stuff. So it's already pretty familiar before I moved here

Jasmine Ravaglia 1:50

So you found out about Verkstedet through school?

User 3 1:54

Yeah. Okay. I mean, friends that found out through to their school. Okay.

Jasmine Ravaglia 1:58

Okay. And how often do you visit the place?

User 3 2:02

It really depends. I use it when I'm working on projects. Sometimes when I do use it, I use it like almost every day or like at least three times a week, but it goes my periods so like I can not be here for like five months. And then how like five months where I go every week.

Jasmine Ravaglia 2:20

Okay, and why do you come here?

User 3 2:24

Because you have like a lot of space. we don't have a ton of space for me like spread out all my projects already I'm my mom is mad that I have all my like equipment and stuff taken up a lot of space so it's really nice out about a lot of like big tables are kind of spread out my fabrics and stuff and they have a lot of likes to kind of equipment I just it's kind of expensive to buy for when I used to like once in a blue moon or or just you know, take up a lot of space. So I do

love both that have a lot of space and I have a lot of equipment so I don't have to like buy every single thing.

Jasmine Ravaglia 2:59

So do you come here to access to materials equipment for social interaction for leisure feeling of inclusion or all of them?

User 3 3:10

Mostly for having to have space to have a space to work and the equipment like the materials but also like that like you know I do like usually go to the days when *name of supervisor* works because I really do think she's a very nice woman is and I do like the kind of like a social setting and talking to people that also use the equipment or you know, learn about their projects too.

Jasmine Ravaglia 3:34

And what do you do during your visits like any example of things you worked on?

User 3 3:40

Um, right now I was 3d printing some stuff for moving chainsaw proper making, but I do use like all different sometimes with 3d print, sometimes I sew and sometimes you I'm just like working used to like loss of random stuff that whatever equipment they have

Jasmine Ravaglia 4:11

and why do you choose to come to Verkstedet over other similar spaces that might be here in Stavanger?

User 3 4:16

there's not a lot of makerspaces in the area. I did try to go to one of them which is the like the makerspace at like *name in Norwegian*. Like for *not clear* don't remember what they're called. But I did try to have like a resin printing like in course. And with the course we also got like a month of membership and they had like they have a lot of like different they have like a CNC machine like laser cutter or they have like resin printers that we don't have at Verkstedet, so I was very excited. I went to the base. First off, it was like locked they couldn't was it was just a stressful experience trying to get in There wasn't like a lot of information about that I got in and there's just like, some people scattered around. And mostly just man, I want to try to like talk to them about like, hey, where am I supposed to go? Like what rooms was am I supposed to wait in? People kind of ignored me the only hope I got because I knew one person being there was there from Verkstedet. So he was kind of friend like, oh, you could probably just like go into the kitchen and sit there. But like other men, though, they're very cold. And they and there was some other boy that came after me that was also going to like the same course and flicked off to him. So they kind of like refused to talk properly to me, was very, seemed very, like male dominated, or like, introverted people were very, like, not social. But to try to ask around, like, while I was waiting, like, oh, like, how does this space work? Do you just like pick a table? Like, you know, I see lots of stuff spread around in different projects, like if I was going to like, came with a month membership. So if I want to work on a project, what are you doing it like, Oh, you just take a table? We're like, okay, but there's stuff on the table? Certain not a lot of places. Yeah. But people just like, hold off on the spaces. And I Okay, so you can just put your stuff on a table and just have it forever. Like there's not is there no system to make it so like, to make sure there's stuff available. So like, didn't assume there was like a system I was waiting for like almost an hour, for like 45 minutes for the person that was supposed to hold the course to come. I had to like call the person that like, was like the leader of the whole place to open to just open the door and like to like, get an answer, like, where is the guy I paid for this course. And apparently, he did not know, he said that you can probably just leave, I'm very sorry, you can get your money back. I was like, Okay, I'm gonna leave. And then just about when we're about to leave, the guy finally came, he was because he forgot about it. The course itself was very rushed, and not very user friendly. There's just this one guy that used to place that would just kind of read off a PowerPoint did not feel very, like there wasn't like a lot of information and what I tried to ask questions, he didn't really seem comfortable with my

questions. And even when we were waiting, and other men that were waiting, kind of like talking to each other ignored me, said like, oh, we should just like learn it by ourselves. So like, No, we can't just stop touching the equipment. We can't, you know, this is expensive equipment, we can just start Googling it ourselves. So like, if it's your own printer, do it but I'm not touching expensive equipment and potentially destroying it without permission. And these guys just started opening the resin printer and touching the stuff. And in here's not supposed to touch liquid resin is very dangerous, like it's not good for your health. So it's like, like, just hold male dominance space, that course itself was really bad guy came like hour late. And when I tried to get like that, like login to get my memberships, I can get like the cases of it didn't work. And at that point, I was so tired of trying to talk to these people that I just gave up. And I didn't even want it anymore. So it was a very messy male dominated space where nobody like was willing to like answer my questions or like try to help each other out. So it was a real even though they had like a lot of like better equipment. They had like a lot of stuff. I did not like how, like, not user friendly was, like I was like if I'm already paying to be a base, I don't want to be like fighting to get every single thing I'm paying for. So yeah, even though like Verkstedet, there has like a lot less stuff. And it's like the opening hours or like, you know, the small opening hours can just do the pin when there's people here that people are way friendlier and actually willing to help you. Yeah, and there's not like this weird, like stigma that only the men are allowed to, like, used to stuff you know, they're not like disrespectful in that way as they were at that place. hated it.

Jasmine Ravaglia 9:09

Yeah, totally get it perfect. Do you interact with people or you just go there for creating and working on your project?

User 3 9:14

I do come a lot because I have like contracts open come when there's not an opening hours. But I do really like when I'm in opening hours to talk to people. It's very fun to talk about other people's like, projects and help each other. It makes it a lot less awkward. You know, because you're in the same space. It's very awkward to not talk to each other. And people are usually

very friendly and I learned a lot of stuff. Like I remember one person I talked to offered up because they said oh they also have like in their basement to have a makerspace and they have like a resin printer stuff. So they gave me like their contact info and said like, Oh, if you ever need to borrow, you can just hit me up and like I could probably help you. So people are very friendly and open to help. So that's a part of why I like being here.

Jasmine Ravaglia 10:00

That's nice. And you mentioned the contract. What is this?

User 3 10:04

Yeah you can actually like a used makerspace, a couple of times you can get like, and you've gotten like, an introduction to all the equipment, you can get a contract. So you can get like a key to be there. When there is not like the official opening hours, just like they know, you won't like accidentally destroy something.

Jasmine Ravaglia 10:25

Oh, nice. Okay. And what kind of interaction did you have in the past, like collaboration on projects or casual conversations? These kinds of things?

User 3 10:41

Normal interactions, usually people ask me like, oh, how do I use it? Do you know where I can find this thing? Or do you know how this thing works? And then I explained it to them. Because .. because I use the MakerSpace Like a lot.

Jasmine Ravaglia 10:51

So they do they do recognize you somehow? You mean?

User 3 10:55

Yeah, they do see that I know where stuff is. And usually I do see that look. Like, they asked me, oh, where's *name of supervisor*. And you know, she's busy with somebody else. And then I offer my help. And so a lot of times where people see me struggle with something, and they know how to do the thing. Like, for example, when I'm sewing something, and they see I'm struggling with like sewing a zipper, and they like, know how to do it better than me. So they offer their help.

Jasmine Ravaglia 11:19

Okay. So do you come here because of the resources provided? And if yes, does it influence you on decided to come here?

User 3 11:28

Oh, yeah, definitely. For example, they have *name of fabric*, which, like a type of thermoplastic that I use a lot. And was just, like, really expensive to get, like, shipped? So like, that was one of the main reasons like, why why I started using it, because I knew they had like, materials that I use a lot.

Jasmine Ravaglia 11:48

Okay, so in this sense, do you come here also, for cost saving reasons or creative reasons?

User 3 11:52

Oh definitely, it is way, like, less expensive to like, use the stuff they have here than to buy every single time where I need like, a tiny bit of like a green thread with and then instead of having to go to like a store and buy it, I can just use it here.

Jasmine Ravaglia 12:11

So what are the benefits you perceive by coming here?

User 3 12:13

Ehm.. sense of community where people can help each other, cheap materials equipment, instead of having to buy all the equipment you need, you can just find stuff here. And just like big tables, just a space to work on your projects.

Jasmine Ravaglia 12:30

And do you encounter any challenge or limitation during your visits?

User 3 12:35

Um, yeah, because they do have to, like, you know, for example, they're now stopping having like that 3d printers available for printing, like outside of official opening hours. Because before I could start a print that it usually like, sometimes they take a lot of time, they take like, five hours. And if I before I could come here, like, at 11, and just be here and print the whole thing in one day. But now because they're kind of limiting it, cuz there were some, you know, accidents about like fire safety and stuff like that. So it's very understandable why. But they do have to take those things into account, because the whole library is not a makerspace, they don't have so much money and people have time to like spend on it. So those like, limitations kind of annoying. And for example, there were some like laptops, like they have like old laptops, you can borrow, that were lost. So now they have like lock the whole, like locker, which is kind of annoying, because I use a heat gun a lot. So I cannot use like the *not clear* or the heat gun outside of the official opening hours unless I talked to them beforehand, so they can leave it out for me.

Jasmine Ravaglia 13:51

Okay. Last questions, do you have any feedback on improving Verkstedet or any suggestions for new services or resources?

User 3 14:02

I don't really have like a lot of complaints because they do ask the users for feedback. And they do take them into accounts. The only limitation is that they only have not so much money to spend. Material is expensive, especially because you have to, you know, the upkeep of the stuff that you have is also expensive. So the only criticism I have is that I find it kind of sad that they're not investing even more like the library and like Commune is not giving them more money to spend on it because I think it's a very, like it's a really good, like offer to have a makerspace so that's my only criticism

Jasmine Ravaglia 14:45

and any other remark that you want to make?

User 3 14:49

I think I've covered it. Yeah.

Jasmine Ravaglia 14:52

Perfect. Thank you so much!

4) Interview with User 4 (U4)

Jasmine Ravaglia 0:01

So you agree that the interview is going to take approximately 10 minutes, five to 10 minutes? Yeah. And your participation is voluntary, and you can stop the interview at any point. And you have consented to the recording of this interview, and you will remain anonymous. And if you wish, I will send you a copy of the final work. Okay. Okay, first question. How old are you?

User 4 0:30

34.

Jasmine Ravaglia 0:33

And where are you from?

User 4 0:35

Sandnes

Jasmine Ravaglia 0:37

And how did you discover Verkstedet?

User 4 0:42

I think I was doing some research for my first assignment in the studies that I'm doing now arts and crafts Master, I would like to print something on my some, some textile. So I googled, and I found out that this space existed.

Jasmine Ravaglia 1:07

How often do you visit this place?

User 4 1:09

Since then? Maybe five times?

Jasmine Ravaglia 1:13

And when was this first time?

User 4 1:18

Maybe? Seven, eight months ago? Yeah.

Jasmine Ravaglia 1:24

And why do you come here? Do you come here to access materials, equipment, for social interaction, or just for feeling included?

User 4 1:36

I think I like to be surrounded by these things. And it gives me Well, I have the access with my key. So I know I have this space I can go to, I don't have anything like in my home that disturbs me. And if I interact, I think it's interesting because we share some of the interests, same interests. Yeah.

Jasmine Ravaglia 2:02

So you also have the contract you signed the contract. And what do you usually do during your visits? Like examples from previous things you did here?

User 4 2:13

Sorry, what did you say first?

Jasmine Ravaglia 2:15

What do you usually do here?

User 4 2:16

Like, study, edit photos.. Yeah.

Jasmine Ravaglia 2:23

And why did you choose to come here to Verkstedet over other similar spaces here in Stavanger?

User 4 2:31

The opening hours? It's a good thing yeah. And it's in the center of the city. So yeah.

Jasmine Ravaglia 2:48

Do you interact with people or you just come here to do your things?

User 4 2:52

It depends, but I interact usually interact.

Jasmine Ravaglia 2:58

And what kind of interaction did you have in the past, for example, like collaboration on projects, or just casual conversation?

User 4 3:06

and just casual conversation and some help with the equipments

Jasmine Ravaglia 3:12

And do you come here because of the resources provided? And if yes, does it influence you on deciding to come here?

User 4 3:23

So for specific projects, yes. I come for the equipment and things, but also it influences me to think about new things, how I can use this space, and I talk about it to others. Yeah.

Jasmine Ravaglia 3:40

And do you come here also for cost saving reasons, repairing things, or just for Creative Matters?

User 4 3:46

Creative Matters.

Jasmine Ravaglia 3:50

And what are the benefits you perceive by coming here?

User 4 3:56

So it's, I think it's a good space to work and it's social and inspiring.

Jasmine Ravaglia 4:05

And do you encounter any challenge or limitation during your visit?

User 4 4:07

no.

Jasmine Ravaglia 4:08

Last question, do you have any feedback on improving Verkstedet or just in general any suggestion for new services or resources?

User 4 4:25

Well, maybe since they have this workspace, it seems a bit messy and and yeah, maybe not. Yeah. A bit undated.

Jasmine Ravaglia 4:42

So you would like to have a bit more organized somehow or?

User 4 4:46

Yes, I've been to the space but it's doesn't seem to be open. Much. Yeah. I don't know if it has the same opening hours as here. I don't think so. It's just after you have to make, you have to book a meeting or something to get access?

Jasmine Ravaglia 5:06

is it part of Verkstedet?

User 4 5:08

Yeah, it's in the basement.

Jasmine Ravaglia 5:09

Ah it's in the basement. Okay. And regarding this space here?

User 4 5:13

I think it's good.

Jasmine Ravaglia 5:17

Do you have any other comments or remarks?

User 4 5:22

No, it's just that. It's, it's very good that they have this open for everyone. Yeah. I think maybe I could use it with students in the future as well. Maybe to visit

Jasmine Ravaglia 5:36

Perfect. Thank you. It's over. Thank you so much.

5) Interview with User 5 (U5)

Jasmine Ravaglia 0:01

So as I told you before the interview is gonna take approximately five minutes or 10, depending on how long you you're going to talk. And as I told you before, you're going to be anonymous. So and you're going to be all your information are not going to be shared with anyone. And you can stop the interview at any point because your participation is voluntary. So if you accept all of this, we can officially start. Okay. Okay, so the first question is, how old are you?

User 5* 0:38

I'm 43.

Jasmine Ravaglia 0:44

And where are you from?

User 5* 0:46

from Venezuela.

Jasmine Ravaglia 0:48

Okay. And how long have you been living in Stavanger?

User 5* 0:54

I have living here for 16 years.

Jasmine Ravaglia 1:00

Okay. And for what reasons did you come here?

User 5* 1:07

It was my husband finding job here? And he apply here and find job. So..

Jasmine Ravaglia 1:15

Okay. And how did you discover Verkstedet?

User 5* 1:22

Oh, nice. Nice. Yeah, I think it's nice, the people are kind, helpful..

Jasmine Ravaglia 1:33

And how did you know about this place? Who told you about the space?

User 5* 1:42

this place?

Jasmine Ravaglia 1:43

Someone told you about it? Or is it through the Red Cross?

User 5* 1:48

yeah, I find these because I work in volunteer in the Red Cross. Yeah.

Jasmine Ravaglia 1:55

And how often do you come here?

User 5* 1:57

Every Tuesday? Yeah.

Jasmine Ravaglia 2:00

Okay. And why do you come here?

User 5* 2:09

Why? Because I I want to to help somebody, saw me.. for fixing women something clothes and also, I want to come here because I tried to speak and socialize say with another people. Yeah. Okay.

Jasmine Ravaglia 2:40

So you come both for creating but also for talking with people? Is it correct?

User 5* 2:42

Yeah.

Jasmine Ravaglia 2:44

Okay. And what do you do here? examples of things you do..

User 5* 2:54

help is my best here but I try to doing something new and read redesign something

Jasmine Ravaglia 3:06

nice. Yeah. And do you interact with people when you're here or you're focused on doing your things?

User 5* 3:18

I interact with people.

Jasmine Ravaglia 3:23

And in general, you come here to talk with people like helping them or sometimes you also create something together?

User 5* 3:37

Sometimes we create something together okay.

Jasmine Ravaglia 3:42

So, do you come here also for the tools that are provided here? Like does the tools here influence your decision to come here?

User 5* 3:57

No, no, because I have my phone. So many tool. So I have because.. My dream is is to be designer. Oh yeah. Okay and then I try to fix See, or maybe we please my dream..

Jasmine Ravaglia 4:29

your dream? Yeah, yeah. So you said that you have things at home but you still prefer to come here on Tuesday? How come?

User 5* 4:41

Yeah, because I work at home. So I have my space and I can work for and other people who need to fix us some seen. this is my little work.

Jasmine Ravaglia 4:58

Okay, yeah. Okay. So you come here because you like it?

User 5* 5:06

Okay because I work as volunteering for the Red Cross and the Caritas

Jasmine Ravaglia 5:19

Does this event bring to you positive impact to your life any benefit to your life here?

User 5* 5:39

Yes, because I want to find job in some sewing, but here I need to improve, increase my experience for find job. This is the reason I can stay here and I help some

Jasmine Ravaglia 6:09

nice and do you have any challenge when you come here something difficult?

User 5* 6:17

Yeah the first time they were difficult because it's in the the language here we need to speak a Norwegian. Yeah, the first time. I didn't know much about the Norwegian language but now I can speak.

Jasmine Ravaglia 6:38

so it was just the beginning, now is okay. Do you feel more included in Stavanger because of Verkstedet

User 5* 6:40

Yeah.

Jasmine Ravaglia 6: 42

Okay. Do you have any feedback to improve this place to make it better or any suggestion?

User 5* 7:05

The only suggestion is people come here for a fix, but something is difficult to understand if you don't have language, because for example, there we are three here, *name of the supervisor* is speaking Norwegian, *name volunteer Red Cross* is speaking Norwegian but she can also help some people some come here for Ukrainian also, I speak Spanish. Some people come here because they find this good, but the best way this we do need to speak Norwegian because we live in Norway. So

Jasmine Ravaglia 7:54

I understand. Do you have any other comments?

User 5* 7:59

No, I think it is a good because people are very kind and yeah, healthy. Yeah.

Jasmine Ravaglia 8:10

Perfect. Thank you so much. It's over!

6) Interview with User 6 (U6)

Jasmine Ravaglia 0:00

So as I told you before, my project is about Verkstedet and the perception that the users have on this place, and the reasons why they choose to come here. The interview is going to take approximately five minutes or 10, depending on how long you want to talk. And you can stop the interview at any point. Because your participation is voluntary. And you consent to be recorded. And you're gonna be anonymous. I'm not gonna ask your name or anything. So we can start.

The first question is, how old are you?

User 6 0:37

I am 38 years old.

Jasmine Ravaglia 0:39

Where are you from?

User 6 0:42

I'm from Brazil,

Jasmine Ravaglia 0:43

Brazil, and how come did you move to Stavanger?

User 6 0:48

How come why, why? Because my husband got a job here. And we move two years ago.

Jasmine Ravaglia 0:57

Okay, so it's for job reason. And how did you discover Verkstedet?

User 6 1:06

I see on the internet the workshop here, I am interested to learn sewing so that's why I came here

Jasmine Ravaglia 1:19

Did you find out about this space through the library website or?

User 6 1:24

through the library website

Jasmine Ravaglia 1:28

And how often do you come here?

User 6 1:33

It's my third time because I don't have too much time to go here during the week and the first time, I came on Saturday, but Saturday is difficult to mean because I have a daughter. And now I see on the website they had Red Cross on Tuesday, so I can come okay.

Jasmine Ravaglia 2:08

And why do you come here? Is it for access to fabrics and tools? Or is it also because of social interaction, feeling of inclusion?

User 6 2:18

It's a lot of things. I think the principal motivation is social interaction. And for me, sewing is stress free. So, my grandmother taught me when I was young. Now I like it, and I see I can do this activity for free stress.

Jasmine Ravaglia 2:54

And what do you do usually during your visit here?

User 6 2:58

I try to fix my own clothes.

Jasmine Ravaglia 3:03

And do you interact with people when you come here?

User 6 3:07

Yeah, I usually do, I meet a lot of people of other culture, norwegian people also.

Jasmine Ravaglia 3:18

And what kind of interaction do you have? Is it just talking or you also work together?

User 6 3:23

Yeah, just talking. Talking about life, about children, about sewing. Yeah.

Jasmine Ravaglia 3:34

Do you come here because of what you can find? For the resources that are also free for example

User 6 3:42

Yeah, it's important resource for you, too, but I came here because this is an amazing place to be.

Jasmine Ravaglia 3:57

So do you also come for cost saving reasons, or just for creativity?

User 6 4:03

Just for creativity

Jasmine Ravaglia 4:05

And it's almost done. Do you have any positive.. Do you see that you have any positive impact on your life since you started coming here any the benefit you feel?

User 6 4:23

Yeah I feel so much better and it helps me a lot with my stress, helps me a lot to relax, it helps me a lot also practicing English, I am still learning English. They interact with you.. *not clear*

Jasmine Ravaglia 4:55

and do you have any feedback or suggestion for improving the place?

User 6 5:03

not yet, because I think I just come here little times. And no, I don't have yet.

Jasmine Ravaglia 5:15

And do you have any other comment you want to make?

User 6 5:20

I think it is good of them to help.. *not clear* .. there are the programs and bookshop they offer here. There are a lot of programs you can see on the library website. And I think this is too much important for the foreigners because they came here.. I made a lot of talks with people with the same story. My husband got a job here so a lot of women hate living here. Because it's the culture is too much different. So I think these programs they offer here at their library help us a lot to share. And how can I say this? The life can be more easy. Day after day. Yeah.

Jasmine Ravaglia 6:42

Thank you so much. That was the last question. Thank you.

7) Interview with User 7 (U7)

Jasmine Ravaglia 0:00

So as I told you before, my project is about this space and what kinds of feelings and motivations have users when they decide to come here. And this interview is going to take approximately five to 15 minutes depending on how much you feel like talking. Your participation is voluntary, and you can stop the interview at any point. You gave the consent to be recorded, and this interview will remain anonymous. And if you feel like I can also send you a copy of the final work.

So first question is How old are you?

User 7 0:37

I'm 18.

Jasmine Ravaglia 0:38

Where are you from?

User 7 0:39

I'm from Sandnes.

Jasmine Ravaglia 0:42

Okay, so you're Norwegian?

User 7 0:44

No my ethnicity is Lithuania. Okay.

Jasmine Ravaglia 0:47

Okay. And how long have you been living here in Stavanger?

User 7 0:53

In Sandnes, I've been living around. So I moved here when I was seven. So I don't even know. Oh, yeah, it's a lot of years. Okay.

Jasmine Ravaglia 1:04

So you were living in Lithuania before... And how did you discover about Verkstedet?

User 7 1:13

Well, I'm actually go to school near here, in *name in Norwegian*. And I needed to do my Russ dress. So I had, my friend of mine, I in my group said that this is a good place where there's a workshop and you can like, work here. And I've been here before, I've just never really, like explored this place. But it's a really positive space. And I really like it there. They have a lot of like tools and whatever you need for school, they have it here are a lot of information. So like, sometimes they have information I don't even know that they had like, you can't find on Wikipedia. Like, there's so many like, like.. I go in media and communication class so which means I work with movies. And they have actually, like, I heard they had like a whole movie library with all the like, CDs and stuff, which are not actually on any streaming services. So if I ever need to do research on like, stuff like that, I can always come down here and get that done. So I really enjoy this place.

Jasmine Ravaglia 2:30

And how often do you come to Verkstedet?

User 7 2:33

Usually, I come here, every like, like, it's not, it's not like consistently but whenever I need to do to get work done, I come here.. quite a good place to relax as well.

Jasmine Ravaglia 2:49

And when did you discover this place?

User 7 2:53

Verkstedet I discovered like three months ago, okay, so around this library, I knew it since like, I three, like three years ago.

Jasmine Ravaglia 3:11

And why do you come here in Verkstedet is it also to access to to have the access to materials equipment, for social interaction, or just for leisure feeling included?

User 7 3:25

usually for the tools that are provided for me. And also, there's always someone you can ask for help here, which is a great way to provide like assistance. And you can also like sign like a contract which is free to go here on your own time when this is closed. So it's a win win situation.

Jasmine Ravaglia 3:50

And what do you do usually during your visit, examples of things?

User 7 3:56

So, I made this, I made the sweater for the group. We all made our own right so we have like one gray one which is for everyone. And then we made our own like custom. So there's like this photo print you can do which is uses heat to print on clothing and fabrics. And then you can like design anything if you really put your mind to it. Okay,

Jasmine Ravaglia 4:26

and why did you choose to come to Verkstedet over other similar spaces available in our city?
That's

User 7 4:36

because there are no similar spaces in the city. This is a unique experience. The closest to this extent is Makerspace in Sandnes, and they have other options than this they don't have the Vinyl trick or photoprint they have like more the 3d environment which you can work in If you want to *not clear* you can do it here too. But if you want to *not clear* something or have something technological, you can do there. But here, you have, you can work with clothes. And it also doubles as a library. So..

Jasmine Ravaglia 5:19

do you interact with people when you come here or you are, you're just focused on your projects?,

User 7 5:25

Well, usually, if someone comes in I say, I say hi and stuff, and yeah, by, but sometimes I just zone out and do my work.

Jasmine Ravaglia 5:35

And did you have any kind of interaction in the past? And if yes, what kind of interactions? Like if it was just casual conversation, or you worked on something together?

User 7 5:49

Well, I did. Like I mentioned earlier, I worked on the hoodies. And before that, when I when I came here a bit before I was usually going out on dates, so Oh, yeah. Okay. Great hang out place. Yeah. Okay.

Jasmine Ravaglia 6:10

And do you come here because of the resources that you can find that are provided? Or like, or, actually this situation influence your decision on coming here?

User 7 6:23

Well, well, I don't really understand the question,

Jasmine Ravaglia 6:27

like you decide to come to Verkstedet, because of the things you can find here. Like, does it influence you?

User 7 6:34

Yeah definitely. There's, there's always so much to discover, especially if you're the like, if you don't even like books, you can still come here and find yourself discovering something new. Like I did not know they had a ping pong table over that room over there before like, recently, so?

Jasmine Ravaglia 6:53

And do you come to Verkstedet for cost saving reasons, like slash repairing things, or just for Creative Matters? So you don't really care about the money aspects?

User 7 7:05

The money aspect is not that deep, because everything is pretty cheap on that list of materials. But it usually is about the design at the end.

Jasmine Ravaglia 7:18

And do you feel any benefits by coming here?

User 7 7:22

Well, yeah, I get to express myself creatively. And I get to create clothing that I like, which you cannot easily get in stores, and with Russ, then you can save a lot of money by making something your own because the resident market is pretty, pretty expensive.

Jasmine Ravaglia 7:46

And do you encounter any challenge or limitation during your visits here? Do you find any challenge or limitation when you come here, something difficult that you have to..?

User 7 7:57

If there's usually a problem with the materials *not clear* Like if you started for example, this, you I did not know that this material, the background behind it is gonna like stay, it is only

going to be the white stuff. But when I first did the textiles, I said it looked cool. It's like a punk style shirt. So I'm just gonna go with it. There's always like a workarounds, everything.

Jasmine Ravaglia 8:22

So besides this finds that your visits like when you come here, like there is any kind of issue for example, if it's packed, or no, you didn't get the help you wanted?

User 7 8:36

I've only been here on weekdays, not weekends, so that might be a difference. But if they have courses here, they usually tell the customers and they don't come that day.

Jasmine Ravaglia 8:51

Because you also have the key you said right. Yeah. And last two questions. Do you have any feedback for improving the space? Or any suggestions for new things you would like to see here?

User 7 9:07

There's always something you can improve on, right? And I think that it's possible to like, get like a if there's enough space. There's always enough to improve, but extend and like add new machines that like when new laser or something like that, like they have in makerspace, which is more 3d oriented, or like 3d prints. I don't know if they have that here. But there's always something

Jasmine Ravaglia 9:40

and do you have any other comment?

User 7 9:43

Not really

Jasmine Ravaglia 9:46

Perfect, it's over. Thank you so much.

8) Interview with User 8 (U8)

Jasmine Ravaglia 0:00

So you agreed on me recording your answers. And as I told you before, you're gonna be treated anonymously. So I'm not gonna share anything that regards your personal information. And your participation is voluntary, and you can stop the interview at any point. And if you wish I could send you a copy of the final work. Okay.

So, the first the first question is, how old are you?

User 8 0:30

39.

Jasmine Ravaglia 0:32

And where are you from?

User 8 0:35

Originally? Tunisia

Jasmine Ravaglia 0:38

Okay, and how long have you been living in Stavanger?

User 8 0:44

15 years

Jasmine Ravaglia 0:45

15 years? Okay. And what are the reasons why you moved here?

User 8 0:47

To study.

Jasmine Ravaglia 0:49

And how did you discover Verkstedet?

User 8 0:55

On Solvberget's website

Jasmine Ravaglia 0:58

Okay. And how often do you come here?

User 8 1:03

Maybe.. to Verkstedet or to Solvberget?

Jasmine Ravaglia 1:06

Verkstedet?

User 8 1:08

First time.

Jasmine Ravaglia 1:10

Ah it's the first time, okay. And why do you come here?

User 8 1:13

I thought it would be nice to learn to fix things and repair clothes.

Jasmine Ravaglia 1:18

So you come here to access the tools that they have?

User 8 1:22

Yeah and maybe learn tips and tricks

Jasmine Ravaglia 1:26

And are you also interested in the possibility of having social interaction here? Or it's just more about fixing your your things?

User 8 1:39

Yeah, it's nice to meet people

Jasmine Ravaglia 1:42

And so you said that today was your first time and you were fixing something? Okay. And why did you choose to come here to Verkstedet over other similar spaces available in the city?

User 8 1:58

I don't know any similar spaces. So I just go to the library very often. And then I heard of this place.

Jasmine Ravaglia 2:11

So.. you said that you wouldn't mind interacting with people when you're here. So the purpose when you come here, it's for fixing and learning something but you would also like to talk with people and create like some kind.. – *user 8 agrees with head* of okay. So do you also come here for cost saving reasons, or it's more about creative reasons?

User 8 2:43

It's more about, I don't want to throw clothes away. More thinking about climate

Jasmine Ravaglia 2:54

Well, maybe it's a weird question, since it was your first time, but Did you feel any benefit when you came here today? As a first time any positive thing that this place gave you?

User 8 3:07

Well is helpful. They were very available to help but they didn't get everything I need. So I need a more experts. So I will come back on Tuesday.

Jasmine Ravaglia 3:22

And did you encounter any challenge?

Speaker 2 3:26

The sewing machines were not working properly?

Jasmine Ravaglia 3:32

And last question, do you have any feedback for this place to improve?

User 8 3:43

Someone who knows how to solve the problem. And then they said someone will come on Tuesday.

Jasmine Ravaglia 3:45

Yeah. Do you have any other comment?

User 8 3:47

No.

Jasmine Ravaglia 3:48

Perfect, then it's over. Thank you so much.

9) Interview with User 9 (U9a - 9b))

Jasmine Ravaglia 0:01

So you, you've been asked if you want to participate in the interview, and you agreed in being recorded. And this interview should take approximately five to 10 minutes, depending on how much you feel like talking, Your participation is voluntary, so you can stop the interview at any point. And you're gonna be treated anonymously. And if you wish, you can also have a copy of my final work. Okay, so, first question, how old are you?

User 9a 0:40

I'm 19.

Jasmine Ravaglia 0:41

Where are you from?

User 9a 0:42

Sandnes.

Jasmine Ravaglia 0:43

And how did you discover about Verkstedet?

User 9a 0:45

She told me

User 9b 0:46

Through a friend I think, Okay.

Jasmine Ravaglia 0:50

And how often do you come here?

User 9a 0:52

It's actually the first time.

User 9b 0:55

I've been here a few times.

Jasmine Ravaglia 0:57

Okay. And why do you come here?

User 9a 1:04

So we heard they have their button machine. And we wanted to make those but it's also like to hang out and be social.

Jasmine Ravaglia 1:12

So do you come here to access materials, or also for social interaction? Feeling of inclusion or just like leisure? Or all of them?

User 9b 1:25

All of them.

Jasmine Ravaglia 1:28

And what do you do during your visit? I know that is your first time. So it was your first day. You came before? What were other stuff that you were doing here?

User 9b 1:38

I made like patches, small patches.

Jasmine Ravaglia 1:50

Okay, nice. And why do you choose to come to Verkstedet over other similar spaces available in the city?

User 9a 1:58

I really like this. I like like Solvberget Biblioteket, we've been here often not on the Verkstedet but at the library.

Jasmine Ravaglia 2:15

and do you interact with people? Or you just come here to create maybe view that you came also before?

User 9b 2:24

Yeah, but I came with a friend before..

Jasmine Ravaglia 2:33

Did you have any kind of interaction during the past here? For example, like just random talks with strangers or collaboration on projects?

User 9b 2:44

Mostly the people who work here, they're very nice. They help.

Jasmine Ravaglia 2:50

So do you come here because of the resources provided?

User 9b 2:57

Not only that,

Jasmine Ravaglia 2:59

for example, for what other reasons?

User 9b 3:02

I don't know. It's fun to be creative in your projects..

Jasmine Ravaglia 3:07

so do you come also for cost saving reasons for repairing things or just for Creative Matters or all of them?

User 9a 3:16

Yeah, not really, because of cost savings.. I think it's really cheap to make like, for example, buttons, instead of buying them.

Jasmine Ravaglia 3:28

And what are the benefits you perceive by coming here?

User 9b 3:36

You can be creative and like, if you buy buttons, you can choose what to have on them so that we have like completely creative freedom, which is fun.

Jasmine Ravaglia 3:47

And do you encounter any challenge or limitation during your visits here?

User 9b 3:52

Not really.

Jasmine Ravaglia 3:55

Last question, do you have any feedback on improving this space? Or just like any suggestion or services resources that you would like to have?

User 9a 4:08

No.

Jasmine Ravaglia 4:09

Do you have any other comments you want to remark?

User 9a 4:11

I really like all the people that work here are really helpful. Yeah.

Jasmine Ravaglia 4:20

That's it. Thank you so much.

10) Interview with User 10 (U10a - 10b)

Jasmine Ravaglia 0:00

Okay, so this interview is going to take approximately five to 10 minutes maximum, Your participation is voluntary, and you can stop the interview at any point. And you gave consent to the recording, and you will remain anonymous. And if you wish I can send you a copy of the final work. First question. How old are you?

User 10a 0:23

Can I lie? I'm like 27. Okay.

User 10b 0:29

I am 21 and a half years old.

Jasmine Ravaglia 0:32

Where are you from?

User 10a 0:33

I'm from *name in norwegian*. actually, yeah. I just live in the most part in Kirkenes.

User 10b 0:43

Okay, I get it. Yeah. And I'm from Bodo. Also in the northern parts of Norway.

Jasmine Ravaglia 0:57

And how did you discover Verkstedet?

User 10a 1:01

By happy accident, because me and her was actually supposed to talk about important subjects that was affecting *User 10b*, but I didn't want to talk about it through text. So I was like, I'm out there. How about this, we go to our cafeteria, and we've talked about it there in person. And she was like, that sounds like a great idea. Then we'll meet up in the city. And I'll like, you know what? You're spaced out. Like you kind of *not clear* and I am too. So why don't we do you *something not clear* stuff. Did you like that sounds like and like, Yeah, let's go to the library. She like I love the library. And then we see this and we like, yeah, when we go on.. We're gonna do this from now. Yeah,

User 10b 1:46

You make it sound like a very serious matter. We were going to talk about it. Yeah, that's fine. Now I've gotten used to it. It was just my hands been very tired from using the drill at work all the time. It's nothing. Like you make me sound like I was having a mental breakdown. Yeah, but now I have learned that it was just I needed to get used to it. Yeah, get used to it and move my fingers around. So not to keep it in the stiff. Past and tight. Three or four. And then we just explored the whole library. Maybe not the floor above here. No. But then we just saw Oh, that it says Verkstedet. We like that, let's check it out. and we went here and there was no one else here but the master of the Verksted, and she told us about the 3d printers, the sewing machines the what's it called? When you press in English when you press the imprint imprints here? Yeah, it will so many creative things. And we did not expect at least I didn't expect there to be so many, like those types of things. 3d printers, I thought maybe there would be some fabrics here and there. Maybe some needles, some crochet hoops for people to borrow and some yarn. That there's a lot here, actually. So we were very impressed with the introduction. And then we thought we're gonna be here once a week as much as we can, at least every Tuesday.

Jasmine Ravaglia 3:56

Okay, so you come often here, every Tuesday?

User 10b 3:59

Yeah, we try at least but the five first weeks, there was **** getting in their way. So I don't even remember what it was. But as long as we are free and we don't have other important plans, we do get here. And we we don't really have specific projects all the time. We just we just go here and we think oh, I will do that. Now. I will do that now. And when I'm done with this crunchy that's I'm making another figure out what I want to do next because I just love being in this hobby environment.

Jasmine Ravaglia 4:43

Okay. So why do you come here? Is it because of the equipment? Is it also for social interaction or for other reasons?

User 10b 4:56

It is many different reasons. For me at least First of all, I can learn here to use the sewing machine when I don't have the money to buy my own. And there is so much space here. We live in small apartments, me and my partner. So I don't have enough space to do all these things. And it's also a time for me to get together with *user 10a* and that's always nice. Indeed, and, but also, just from the first time I was here with many other people around, I just started talking to some people. And it seems like every time I'm here, I'm socially interacting with a lot of people really. So. Yeah, I don't do anything else on my free time or spare time that involves a lot of other people other than my partner. So this is like, this is very good for me practicing being social and picking up on social sides.

Jasmine Ravaglia 6:17

How about you?

User 10a 6:19

I'm just here to be awkward and stare at people *laughs*That's why I'm here.

Jasmine Ravaglia 6:39

And what do you do during your visits, like examples of projects or whatever?

User 10b 6:46

Up till now, I have been crocheting a tractor for my partner, that was a major success. Oh, and I borrowed a needle when I was here, that was a shape in the shape of a bowl like currently a new moon, it was the shape of a new moon. And it's so easy to crochet or sew together a figurine a figure of like a teddy bear or the tractor, because I can just bend it around exactly how I want it. And now I'm making a scrunchie and after that, I will try to make either a balaclava or ear warmers, and then I have a wish for the future. Or maybe like in a month to start making like a dress or sew together clothing like a shirt or trousers. And then after a while, when I get to when I don't have much more that I want to do for myself, I find out well now I can do this one and make this thing for like a presents Christmas presents for family and such. So there's always always something to do.

Jasmine Ravaglia 8:14

And why do you choose to come to Verkstedet over other similar spaces available in the city?

User 10b 8:23

We are not aware of similar spaces in the city is there.

User 10a 8:30

I cannot think of anyone we don't know about they actually have like one of my own *not clear*. And I sometimes go there. Okay. I only have a workshop with tools and material. Yeah, but more important carving. Yeah, yeah, like that. And furniture making. Yeah, and painting and stuff. But the this is fine work. I actually have a sewing machine folded. I had no idea. Till now how to use it. Yeah, so.

Jasmine Ravaglia 9:10

Okay. And do you interact with people when you come here or you're just focused on doing your projects?

User 10a 9:18

Always interact.

User 10b 9:19

Yeah. In general, at least, sometimes, especially with a tractor because I tried to make to finish it off before my boyfriend's birthday. And I was a little bit stressed in the end. So I just put on my headphones and I was like now I'm gonna focus on what I'm doing. Because there have been a couple of times when the I'm here. I'm trying to work on the tractor. I talked to *user 10a* and an hour goes by when I forget to work on a tractor. So I socially interact all the time when I don't have a finish line. I don't have a set time I need to be finished with the work I'm doing. And I think that that is the best life to live from our without due dates.

Jasmine Ravaglia 10:15

Okay. And do you come here because of the resources provided?

User 10b 10:21

Yes that's, that's actually maybe the biggest part of it. Yeah. Because we could always meet somewhere else and just chat. But yeah, we get we come here because we can do the things like this the sewing machine, the 3d printer that I want to try also, and I don't know of any other places that have all of this stuff. Really. My workplace is also just next to here. It's building the Stavanger Radhus so it's so easy just to get from there to here right afterwards.

User 10a 11:06

I agree.

Jasmine Ravaglia 11:08

And do you come here for cost saving reasons just for repairing things or Creative Matters? Or all of them?

User 10b 11:17

I do like creating things from the like, from the not from the ground from scratch. Yeah, from scratch. But I also do have a couple of shirts at home that needs buttons sewn into it or Yeah, things that also need to be repaired. And I have I have come I am planning at least to come here with those things also.

Jasmine Ravaglia 11:55

And what are the benefits you perceive when you come here?

User 10b 12:00

Happiness? Joy.

User 10a 12:04

I don't have joy. I have scoliosis *laughs*

Jasmine Ravaglia 12:36

do you encounter any challenge or limitation during your visits here?

User 10b 12:41

The only limitation would be if we need help with something I suppose that there is only one master here. And many people to be mastered.

Jasmine Ravaglia 13:10

And do you have any feedback on improving backstage or suggestion or resources that you want to find?

User 10b 13:17

Get more masters and leaders and maybe some more yarn for like softer yarn, and then in the more colors, because now there is a lot of fabric here. But there's almost no yarn, except for only whites. A little bit hard yarn, or not all of them are hard. But it's the bland colors of white, beige and black. But like if we have some beautiful blue ones, or purple or something like that we can use, you can use stuff.

Supervisor Verkstedet 13:57

have a whole box of yarn. But I had to take it away and only take it down when people ask for it because I had it and somebody stole the whole content. Yeah,

User 10b 14:07

I remember and I looked through the box, and I didn't find the color. So there are Yeah, there is yonder with different colors. But for example, if you make one small cap or gloves or something that imagine the smallest things, usually you would need two bowls of yarn. And they would be off to the same exact similar type of yarn. So I suppose it's actually a little bit difficult that you would maybe need many boxes upstairs to actually have a lot of that. Then it's the question of whether the Verksted puts the money into that when most people don't use the yarn. So I understand it and I'm very capable of buying my own yarn and just using the space for just making and stuff, but yeah, I would think more leaders to help with different things. Maybe like just two or three people in total. Yeah. And then you don't get stressed out either.

Jasmine Ravaglia 15:18

Do you have any other comment?

User 10b 15:26

I haven't.

Jasmine Ravaglia 15:32

Perfect. That's it, then we're done. Thank you so much.

