

A photograph of a person's legs from the knees down, wearing a red, semi-transparent mesh garment. The person is standing on a light-colored floor. The background is a solid, deep red color. The lighting is soft, highlighting the texture of the mesh and the contours of the legs.

CENTER OF INTERACTIONS

AS THE ANSWER TO ISSUE OF LONELINESS

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AAHMID: Degree Project in Architecture 2024, LTH

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ABSTRACT

Loneliness is a universal human experience that transcends geographic boundaries and cultural differences. It's a deep emotional state that can afflict individuals regardless of their age, gender, or social status. While Sweden may be known for its high quality of life, social welfare, and a strong sense of community, it is not immune to the pervasive issue of loneliness.

The intention of my project is to explore the problem of loneliness and translate the gained knowledge into spatial and architectural features. I believe that although the topic of mental health is starting to be talked about with increasing frequency, most of the knowledge can be gathered from books and the internet rather than from the environment. My project is an experiment in which I try to translate theory from behaviorism and sociology into architecture. By doing so, I want to start an important discourse on the role of architecture in spreading awareness about loneliness.

TABLE OF CONTENT

INTRODUCTION		PART 2 - RESEARCH	
Abstract	5	2.1 "Right to difference"	30
Why this topic?	8	2.2 "Personality" of the space	33
Why Strangers?	9	2.3 Survey	34
Designing methodology	11	2.3.1 Survey results	38
		2.3.2 Survey summary	44
		2.4 Design principles	45
PART 1 - CONTEXT		PART 3 - DESIGN PROPOSAL	
1.1 Background		3.1 Site analysis	
Loneliness in Sweden	14	City scale	48
Loneliness in Sweden - foreigner's perspective	15	Neighbourhood scale	50
1.2 Literature Review		My plot	52
"Personal space. The behavioral basis of design"	18	3.2 Form designing proces	54
R. Sommer, 1969		3.3 Idea	56
"The Hidden Dimensions"	20	3.4 Intimate path	64
E.T. Hall, 1966		3.5 Public path	72
Master Thesis "Why not Strangers?"	22	3.6 Physical model photos	80
Y. Zhang, 2020		4. Conclusion	83
1.3 Space analysis		5. References	85
Sociopetal spaces	24		
Prospect refugee spaces - theory and examples	27		

WHY THIS TOPIC?

As I've previously discussed, loneliness is something that impacts many of us. Being away from my home country and surrounded by people in a similar situation, I witness the issue of loneliness quite regularly. Immigrants, including myself, often feel disconnected from friends, family as well as familiar places and activities. The challenge of making new friends arises due to cultural differences, a multitude of unfamiliar experiences and language barriers. Various research studies highlight that the majority of immigrants encounter challenges when it comes to building relationships with native Swedes.

As architects, we may not have the power to completely eliminate loneliness from the world. Nevertheless, I'm willing to explore the extent to which our architectural creations influence interactions with strangers, which can be an attempt to reduce the feeling of loneliness.

WHY STRANGERS? "Strangers therapy"

"Stranger Therapy" describes the tendency for individuals to feel more comfortable sharing personal issues or emotions with strangers rather than with friends or family. This concept highlights how anonymity and decreased fear of judgment in interactions with strangers can provide a secure environment for people to express their thoughts, emotions, and worries. (The Swaddle, 2023)

Interactions with strangers can be a powerful antidote to loneliness. The issue often thrives in the absence of social connection and interacting among individuals who may be unfamiliar to one another, provides valuable opportunities to bridge that gap. Building new connections with strangers can lead to the formation of meaningful friendships and support networks, expanding one's social circle and offering a sense of belonging. Beyond the immediate benefits, these interactions can foster empathy and compassion as individuals encounter diverse perspectives and experiences. Moreover, engaging with strangers can break the monotony of daily routines, adding novelty and unpredictability to one's life. Overall, interactions with newly met people have the potential to significantly contribute to combating loneliness, promoting mental and emotional well-being, and enriching one's social experience.

DESIGNING METHODOLOGY

ANALYSIS PHASE I started the architectural process by acquiring information from behaviorism and sociology and translated this into spatial design questions. Then I made a series of analyses of the places where human interactions are most likely to take place. This stage was finished with a list of characteristics that a space should have in order to be sociopetal. In order to understand the potential users of my building, I conducted a survey, paying attention to the cultural background of the respondents and their social openness. I also analyzed my plot, noting the most common paths, viewpoints on nature and the city, and the architectural features of the neighboring buildings. The conclusion of the analysis phase was a list of design tips to help me design different spaces as their users differ.

DESIGNING PHASE During the design phase, I tried to work on both physical and computer models. In my design, I proposed several different spaces to bring users into interaction. These are designed with more and less socially open people in mind. Throughout the design process, I tried to think about how users would experience the space. Materiality and the visual relationship of the building's interior to the outside world were also important to me.

PART 1 - CONTEXT

1.1.1 BACKGROUND

Loneliness in Sweden

DIAGRAM ANALYSIS The chart shows the frequency of interactions with relatives and family as well as feelings of loneliness in Sweden between the years 2020 and 2022, categorized by age groups. Notably, the group least likely to engage with family members every week were individuals aged 16-29, accounting for only 34 percent. However, this same age group exhibited a significantly

higher percentage of almost 78 percent in weekly meetings with friends. The 50-64 and 65+ age categories showed comparable levels of engagement with both family and friends, ranging from 50 to 60 percent. Remarkably, fewer than 10 percent of individuals in all age groups reported not having a close friend. Chronic loneliness was most prevalent among young people aged 16-29, affecting 11.5 percent of this group. Conversely, this age group excelled in monthly social gatherings, with nearly 90 percent meeting with family

or friends for a meal at least once a month. In contrast, one-third of individuals aged 65 and older did not partake in such encounters. Encouragingly, there was an upward trend in this aspect between 2021 and 2022.

CONCLUSIONS Age influences how often individuals meet with their loved ones, but when it comes to loneliness, it impacts people across different age groups to a similar degree.



Diagram 1. Social relations in Sweden 2020-2022 depending on age (data set: Statistics Sweden, illustration: author)

1.1.2. BACKGROUND

Loneliness in Sweden - foreigner's perspective

Malmö is home to 186 nations, making it incredibly intercultural. While this diversity is a remarkable asset, it can also present certain challenges. When individuals from across the globe converge in a confined space, it becomes essential to make conscious efforts to ensure mutual respect.

As can be seen on the graph the biggest minorities are coming from Middle Eastern, Scandinavian and Slavic countries.

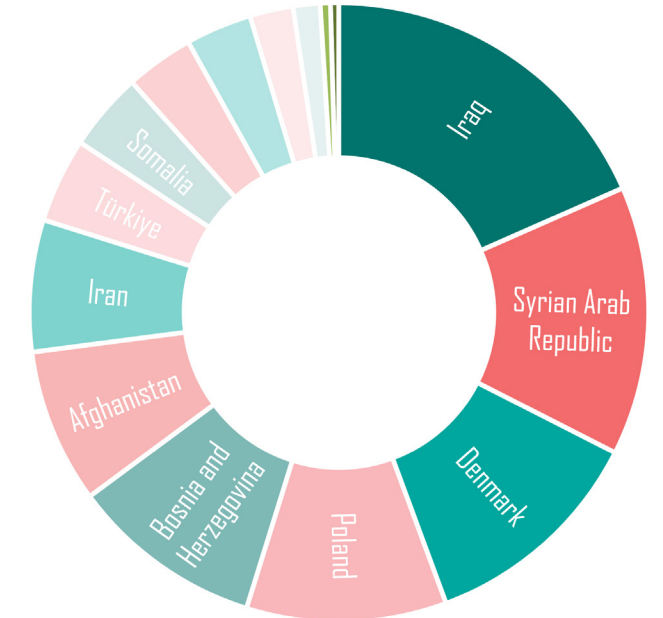


Diagram 2. Biggest minorities in Malmö, data for 31.12.2022 (data set: Statistics Sweden, illustration: author)

1.1.2. BACKGROUND

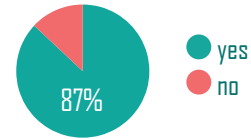
Loneliness in Sweden - foreigner's perspective

FOREIGNER IN SWEDEN Sweden is consistently placed among the countries considered less welcoming for international residents (The Local Sweden, 2022). Numerous factors can contribute to foreigners not feeling welcome, such as experiencing a sense of alienation within a new society, facing adverse incidents during the search for housing or employment, or simply encountering language barriers. However, a significant portion of these challenges appears to be rooted in cultural elements. Swedish culture is often associated with reserved social norms, where personal space and privacy are highly valued. This can sometimes be interpreted by newcomers as an aversion to forming close friendships. Swedes may have well-established social circles that can be challenging for newcomers to penetrate. Forming friendships within existing social groups can be more challenging for immigrants.

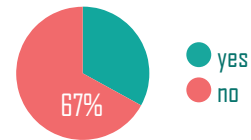
DIAGRAM ANALYSIS As can be seen in the diagrams, it is easier for people arriving from other countries to establish a relationship with another person in a similar situation. This may be due to shared experiences as newcomers, common language, cultural similarities or backgrounds that make it easier to relate to one another. Many immigrants participate in activities, events, or clubs specifically designed for newcomers. These gatherings often focus on common interests and can provide a natural setting for making friends who share hobbies or passions.

MY EXPERIENCE Having lived in Sweden for almost two years, I have noticed a division of society into 'Swedes' and 'non-Swedes'. In Malmo this is noticeable in the streets and neighbourhoods lived by certain minorities. I also found it easier to relate to immigrants.

Is it easier to make friends with other foreigners?



Did you make any Swedish close friends?



Did you make any non-Swedish close friends in Sweden?

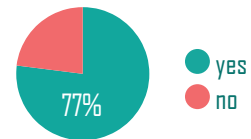


Diagram 3. Experiences of forming friendships with locals and other foreigners in Sweden (data set: The Local Sweden, 2022; illustration: author)

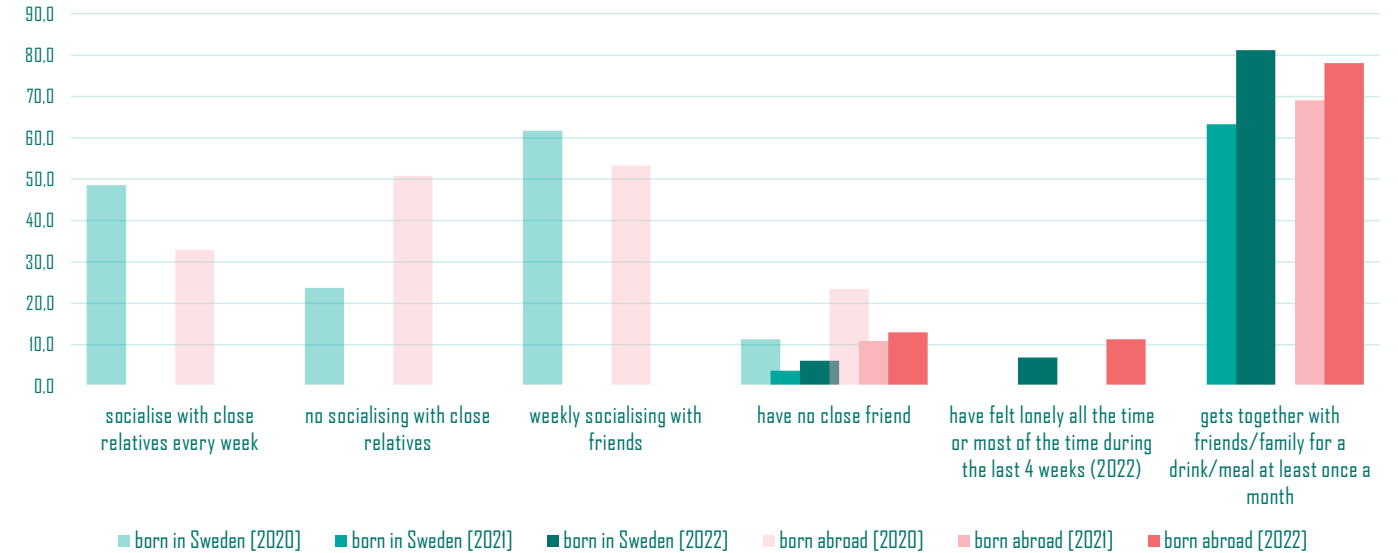


DIAGRAM ANALYSIS The diagram shows that people of Swedish origin were more likely to spend time with friends/family than people from abroad. This might be due to the need to leave relatives back in homecountry. 13 percent of foreigners and 6 percent of Swedes had no close friends in 2022. Out of the foreign-born population, 11 percent face chronic loneliness,

whereas among individuals born in Sweden, the figure is notably lower at 7 percent. It's heartening to observe that approximately 80 percent of those surveyed, regardless of their backgrounds, maintain monthly meetings with their relatives. Nonetheless, this implies that up to 20 percent have less frequent physical contact with their family and friends.

CONCLUSIONS Examining the graph reveals that the frequency of meeting relatives or experiencing loneliness depends whether the individual were born in Sweden or outside its borders.

Diagram 4. Social relations in Sweden 2020-2022 depending on country of birth (data set: Statistics Sweden, illustration: author)

1.2 LITERATURE REVIEW

Sommer R. "Personal space. The behavioral basis of design"

WHY THIS BOOK? The project, which will be presented in the following sections, focuses on interactions between people previously unknown to each other. To understand how the space used by such strangers might work, one must first understand the subconscious behavior of people.

ABOUT THE BOOK "Personal Space: The Behavioral Basis of Design" by Robert Sommer explores the concept of personal space and its impact on human behavior and architectural design. Sommer studies how people establish, maintain, and react to personal space boundaries in various social and environmental contexts. The book discusses the psychological and cultural factors that influence personal space preferences, the role of spatial design in shaping interpersonal interactions, and

practical considerations for architects and designers when creating spaces that respect individuals' need for personal space. Overall, the book offers insights into the complex relationship between human behavior, personal space, and the built environment.

MY COMMENTS The complexity of the human mind and the number of aspects on which human natural behavior and reactions depend, open up many possibilities but also make it impossible to find a solution that satisfies everyone. This thought accompanied me during the design process. A very important observation of the author is the dependence of human reactions on his intentions toward the other person.

ISSUES TO BE EXPLORED

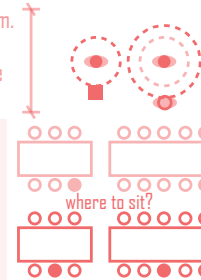
- direction of approaching (front/side/back)
- predicting individuals' intension
- distance between people and objects
- relation between public and private
- a clear message concerning the use of the designed space
- luminosity, noises and time

"All people are builders, creators, molders, and shapers of the environment; we are the environment."

Sommer (1969)

approval seating motives - there is a girl sitting in a room. Sit to show her that you:
 1) like her without telling that - 145 cm distance in average
 2) you don't like her - 239 cm distance in average

- four types of territories:
- A) **PUBLIC TERRITORIES** (ex. courtyard, parks)
- freedom of access not necessarily action;
 - B) **HOME TERRITORIES** (ex. homosexual bar,)
- public areas taken over by groups or individuals, regular users have a sense of intimacy and control;
 - 3) **INTERACTIONAL TERRITORIES**
- areas where social gatherings may occur, they have clearly marked boundaries and rules of access and egress
 - 4) **BODY TERRITORIES** - private space



individual distance is shorter for inanimate objects than for people (people will freely come closer to an object than to a person)

AXIOLOGY - study of values



ILLUMINATION increases -> NOISE level increases -> TIME people stay decreases

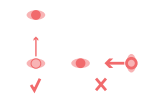
RETREAT POSITION
"as far as possible from distraction of other people?"

ACTIVE DEFENSE POSITION
"if you want a table for yourself?"

for people to remain long time: DIM LIGHTING, SOUND-ABSORBING SURFACES (carpets, drapes, padded ceilings)

The term "building program" is misnomer for preliminary analysis that should be more philosophical than technical, a statement of PURPOSE rather than list of HARDWARE. introverts kept people at a greater conversational distance than extroverts

All people are builders, creators, molders, and shapers of the environment; we are the environment.



it is less stressful when person approach you from the front; side approach gives bigger response than the back one; the reaction is stronger if person from opposite sex is approaching

CONTAMINATION (type of territorial intrusion) - making territory impure with respect to its definition and usage

PERSONAL SPACE is NOT necessarily SPHERICAL in shape, NOR does it extend EQUALLY IN ALL DIRECTIONS. (People are able to tolerate closer presence of a stranger at their SIDES than directly from the front.)

Designing functional areas or multipurpose space does not complete the architect's task. It is equally important to show the residents how to USE the space (...) and develop effective (...) policies governing space allocation and UTILIZATION

large open areas should be broken into smaller spaces, so each person could select one or two others with whom to interact

Seating Arrangement	Condition 1 (conversing)	Condition 2 (cooperating)	Condition 3 (co-acting)	Condition 4 (competing)
	42	19	3	7
	46	25	32	41
	1	5	43	20
	0	0	3	5
	11	31	7	8
	0	0	13	18
TOTAL	100	100	100	99

Seating Arrangement	Condition 1 (conversing)	Condition 2 (cooperating)	Condition 3 (co-acting)	Condition 4 (competing)
	68	83	13	12
	17	7	36	25
	20	10	51	43
TOTAL	100	100	100	100

in a bar:
 - 3 stools between people is the maximum distance for conversation
 - two men talking - they will not have a problem with one stool inbetween (sitting next to each other is too close)
 - men and women - men would probably sit directly next to women so no one will sit between them

It soon became apparent that if we wanted the ladies to remain at the tables, we would have make the (...) locations more attractive

Distance between couches in feet	Number of pairs sitting	
	Across	Side by side
1	8	4
2	11	2
3	12	6
3.5	1	8
4	1	11
5	2	8
6	0	5

Seating arrangement	Per cent conversing pairs (N = 74)	Per cent coacting pairs (N = 18)
Corner	54	0
Across	36	32
Side	6	0
Distant	4	68

Illustration 1. Notes and quotes from "Personal space. The behavioral basis of design" (Data set: Sommer, 1969; illustration: author)

1.2 LITERATURE REVIEW

Hall E.T “The Hidden Dimensions”

WHY THIS BOOK? The problem around which my work is built is very broad and abstract. Dimensions and patterns are needed to translate fiction into the real world. As the project is located in Malmo, which is a multicultural city, it is important to bear in mind the differences in behavior and perception of space depending on the culture an individual comes from.

ABOUT THE BOOK “Hidden Dimensions” by E.T. Hall explores the concept of proxemics, which is the study of how humans use and perceive space in their interactions. Hall delves into the cultural and psychological dimensions of spatial relationships, examining how people from different cultures have distinct preferences for personal space, communication styles, and spatial behaviors. He discusses the role

of spatial perception in shaping cross-cultural misunderstandings and sheds light on the significance of space in human interactions and its impact on intercultural relations.

MY COMMENTS The author gives the reader many tips and dimensions that are based on studying people’s behavior. However, I believe that these should be treated as guidelines and not immutable rules. This is because the studies are conducted on US residents, who are different from those living in Scandinavian countries or those raised in the culture of Eastern countries.

ISSUES TO BE EXPLORED

- multisensorial space
- intercultural differences
- perception of space being dynamic
- pushing the limits of comfort
- sociopetal spaces

“No two people see exactly the same thing when actively using their eyes.”

Hall (1966)

INTIMATE DISTANCE

Closest of the distances and originally divided into close and far phase as well but here merged into one. For the most trusted and loved ones. Maximum physical contact and where communication is carried out in other ways than vocalization. Traditionally not so much used in public spaces.

PERSONAL DISTANCE

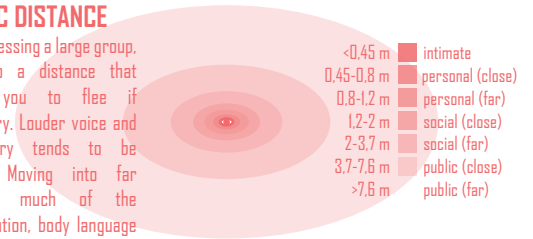
For friends and family. The distance of conversation and the persons within these distances can more or less easily touch if they want to. Which phase people choose depends on their relationship or their feelings toward each other.

SOCIAL DISTANCE

For interaction with strangers. Beyond easy touching distance. The distances of impersonal business and normal to louder voice level. Often used by colleagues and people attending social gatherings. Moving out into the far phase creates a more formal character. Height differences within these distances creates power relations. However, it is usually not considered to be rude not to interact with another at this distance.

PUBLIC DISTANCE

For addressing a large group, but also a distance that allows you to flee if necessary. Louder voice and vocabulary tends to be formal. Moving into far distance much of the conversation, body language included, must be exaggerated to make a point.



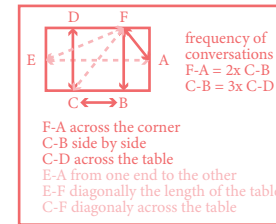
We can then begin to learn about human behaviour, including **PERSONALITY TYPES**.

RELATIONSHIP OF THE LAYOUT TO THE PERSON

People from different cultures are used to different city patterns (grid, layout). For those who are not “at home” it is very easy to get lost.

“We shape our buildings and they shape us”
- Sir Winston Churchill

spatial experience is not just visual, but MULTISENSORY



VOICE VOLUME more quiet you speak, smaller distance you need to have between you and interlocutor



No two people see exactly the same thing when actively using their eyes.

His [person’s] perception of space is **DYNAMIC** because it is related to **ACTION** - what can be **DONE** in a given space - rather than what is **SEEN** passive viewing.

Illustration 2. Notes and quotes from “The Hidden Dimensions” (Data set: Hall, 1966; illustration: author)

The Japanese and the Arabs have much higher tolerance for crowding in public spaces and in conveyances than Americans and northern Europeans.

Anyone who finds himself in the middle of people speaking a totally unfamiliar **LANGUAGE** knows an undifferentiated blur of sounds. Only later do the first crude outlines of a **PATTERN** begins to emerge.

Significant evidence that people brought up in different cultures (...) is to be found in their manner of orienting themselves in space, how they get around and move from one place to the other.

2 types of **TOUCH**: **ACTIVE** touch (touching) **PASSIVE** touch (being touched)

SOCIOPETAL spaces — designed to bring people together
SOCIOFUGAL spaces — designed to minimise contact between people

Americans who live urban and suburban lives have less and less opportunity for active experiences of (...) the spaces they occupy. Our urban spaces provide little **EXCITEMENT** or **VISUAL VARIATION**.
People’s sense of space and distance is **NOT** static

VISION and **TOUCH** are two main channels of information

“After all it’s a public space, isn’t it?”
- person from arabic country “intruding” stranger’s space

1.2 LITERATURE REVIEW

Zhang Y. Master Thesis "Why not Strangers"

WHY THIS LITERATURE? The author skillfully examines spatial parameters with the aim of designing an urban public space that encourages interactions among strangers. In the subsequent section, I will highlight the author's most intriguing findings, which can serve as the basis for developing my design concept.

WHERE INTERACTIONS HAPPEN?



POINT OF INTEREST

People are naturally curious about others and tend to gravitate towards where the majority of people gather.



INTERSECTION OF TRAFFIC LINE AND OPEN AREA

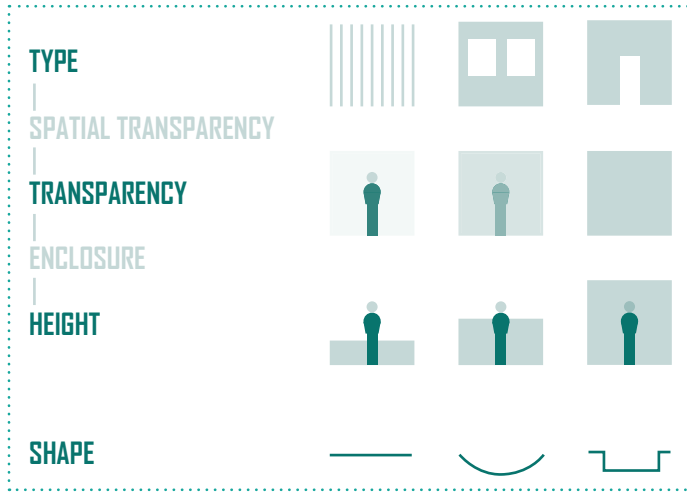
People prefer not to stray far from their original paths of movement.



ENVIRONMENTAL UNCERTAINTY

Increased environmental uncertainty heightens people's arousal levels, leading to improved interpersonal interactions.

VERTICAL SURFACE - WALL



The diagram above shows how the vertical partition can be shaped using the variables: wall type, transparency, height and shape. With these parameters in mind, numerous combinations can be designed.

ORIENTATION



STRANGERS INTERACTIONS:

mutually open



EYE CONTACT/SMILE

*no talking



SHARED SPACE

*no talking



FUNCTIONAL CONVERSATION

*talking



SPONTANEOUS CONVERSATION

*talking



ACTIVITY

*talking

level of interaction

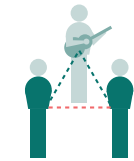
low

high

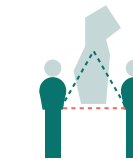
newfound acquaintances, thanks to a sense of anonymity and reduced fear of judgment. Interactions with strangers can be categorized as illustrated above. The first two categories involve non-verbal communication, such as eye contact and body language, which, due to the absence of conversation or physical touch, are considered less intimate and occupy a lower level of interaction. Then there are functional conversations, such as seeking directions or exchanging sentences at a checkout. The highest level of interaction occurs during spontaneous conversations initiated by at least one of the persons, where the depth of the topics discussed depends on the individuals involved, as well as during joint activities that have the potential to foster closer connections.

TRIANGULATION

external stimulus



performance



physical object



people with kids/pets

Often a common topic of conversation makes interaction with strangers easier. External triggers that serve as a starting point for initiating a discussion can be particularly helpful in this regard.

1.3 SPACE ANALYSIS

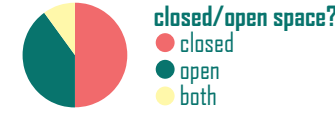
Sociopetal spaces (def. designed to bring people together)

Based on numerous sources and my own experiences, I have compiled a list of 10 places where I believe there is a good chance of interacting

with strangers. After analysis, I came to the conclusion that there are 14 important factors that can determine whether a space is sociopetal.

	public transport	shopping mall	stadium	street	park	dog park/ playground	cafe	bar/club	hiking	school/work
closed/open space	closed	both	closed	open	open	open	closed	closed	open	closed
indoor/outdoor	indoor	indoor	indoor	outdoor	outdoor	outdoor	indoor	indoor	outdoor	indoor
common interest	yes	no	yes	no	no	yes	yes	yes	yes	yes
waiting	yes	yes	no	no	no	yes	yes	yes	no	no
eye contact	yes	yes	no	yes	yes	yes	yes	yes	yes	yes
commuting space	narrow	narrow	wide	narrow	wide	wide	narrow	narrow	narrow	wide
forced conversations	no	yes	no	no	no	yes	yes	yes	yes	yes
touch	yes	no	yes	no	no	no	yes	yes	no	no
static/moving	static	moving	both	both	both	static	static	both	moving	static
intruding space	yes	yes	yes	depends	no	yes	yes	yes	no	yes
how long you stay	long	long	long	depends	depends	short	long	long	long	long
common activity	no	no	yes	no	no	no	no	yes	yes	yes
density of people	high	high	high	low	low	low	high	high	low	high
amount of people	many	many	many	many	many	few	many	many	few	many

Table 1. Analysis of sociopetal spaces and their characteristics (author, 2024)



closed/open space?
 ● closed
 ● open
 ● both

Open space I understand as spacious, often not restricted by walls. However, it happens that the place is more complex. Then the answer would be "both".



indoor/outdoor?
 ● indoor
 ● outdoor

Indoor space is on inside of the building. Outdoor is one that is located outside.



common interest?
 ● no
 ● yes

By this I mean whether people who are heading to a particular place have the same goal e.g. commuting, walking the dog or learning.



waiting?
 ● no
 ● yes

The question is whether we are queuing or waiting for an activity to finish, e.g. a child who has finished playing.



eye contact?
 ● no
 ● yes

It is about whether people are in a place where it is very difficult not to meet the other person's eyes.



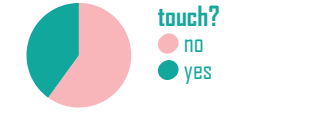
commuting space?
 ● wide
 ● narrow

Is the movement from one point to another restricted by a narrow or wide passage? In the case of narrow aisles physical contact with another person is often forced.



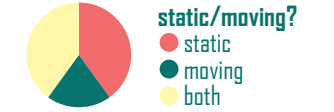
forced conversation?
 ● no
 ● yes

In many cases people find themselves in a situation of forced interaction with another person, e.g. a cashier



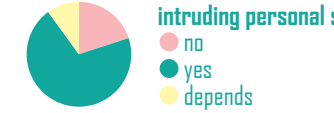
touch?
 ● no
 ● yes

Forced physical contact with a stranger is often due to the need to sit or stand close to the other person.



static/moving?
 ● static
 ● moving
 ● both

Depending on whether or not a person moves around a place, their perception of their surroundings changes.



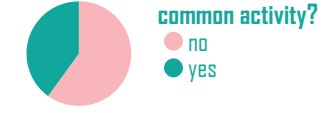
intruding personal space?
 ● no
 ● yes
 ● depends

This is partly linked to physical proximity to the other person but also to entering 'someone else's' territory (territorialism).



how long you stay?
 ● long (>1h)
 ● short (<30min)
 ● depends

The length of stay influences the amount of stimuli experienced and the nature of the place.



common activity?
 ● no
 ● yes

I consider a common activity to be an action done with another person, e.g. playing, climbing, drinking or teamwork.



density of people?
 ● low
 ● high

By high density I mean a crowd or a large number of people in a small area.



amount of people?
 ● few
 ● many

The number of people is defined quite subjectively and 'many' means a different number depending on the type and nature of the place.

Diagram 5. Results of analysis of sociopetal spaces and their characteristics (author, 2024)

1.3 SPACE ANALYSIS

Sociopetal spaces - conclusion

As can be seen from the analyses, each sociopetal space has different characteristics. However, I have identified 14 factors that may account for the space's potential to maximise interaction with strangers.

Of the 10 pre-selected places, the closest to a "perfect match" are: cafe (13/14), public transport (12/14), shopping mall (12/14), bar/club (12/14), school/work (12/14).

What is important to remember is that these 14 features are only guidelines for the final design. It is visible that a space can have different set of characteristics and still be designed to bring people together.

"perfect match"



CLOSED



INDOOR



COMMON INTEREST



WAITING YES AND NO



EYE CONTACT



NARROW COMMUTING



FORCED CONVERSATION



NO TOUCH



STATIC OR BOTH



INTRUDING PERSONAL SPACE



LONG STAY



COMMON ACTIVITY NOT NEEDED



HIGH DENSITY OF PEOPLE



BIG AMOUNT OF PEOPLE

1.3 SPACE ANALYSIS

Prospect refugee spaces

PROSPECT-REFUGE theory suggests that spaces we find most acceptable to be in, present us with great opportunity, yet we must be in a place of safety at the time.

Prospect examples:

- a distant view
- an elevated view
- large natural wonders (ex. lakes, sky expanse)

Refuge examples:

- an interior space
- a bench seat with a wall behind
- a cave or grotto
- a physical impediment to hide behind

definition

EDGE encourage to sit
EXPANSIVE SPACES discourage occupation, but invite surveying of the space

SIZE of spaces matter to the number of occupants able to use it

characteristics

CAVE

prospect:
nature, landscape view
refugee:
shelter

VERANDA

prospect:
view
refugee:
shelter

WINDOW SEAT

prospect:
view
refugee:
coziness, edge

PARK BENCH

prospect:
natural surrounding
refugee:
under the tree (refuge from sun or rain)

VIEWPOINT

prospect:
elevated view
refugee:
refuge from hicking and monotomy

COURTYARD

prospect:
view
refugee:
refuge from sun or rain

PICNIC AREA

prospect:
natural surrounding
refugee:
benches

TREEHOUSE

prospect:
elevated view, nature surrounding
refugee:
closed space far from everyone

PATIOS

prospect:
view on people, city and/or nature
refugee:
under the pergola or umbrella (refuge from sun or rain), edges

ROOF GARDEN/BALCONY

prospect:
elevated view, nature surrounding
refugee:
refugee from indoor spaces

PART 2 - RESEARCH

2.1 “Right to difference”

analysis of potential users

When designing a building in such a diverse city, it is important to consider the demographics and cultural background that can influence the differences in perception of architectural space. The individual experience is determined by the character of the individual.

AFFORDANCE Affordance theory assumes that perception of the world goes beyond perceived shapes and spatial relationships. It reaches out to the potential use of an object (Gibson, 1979). This means that our perception influences how we interact with the environment around us. Many objects have an objective purpose, like a chair, which when seen immediately suggests to us the function of sitting. Some objects, however, seek to impose their function in less obvious ways. Non-objects are more influenced by an individual's personality, age and cultural background.

MY APPROACH I assume that the space designed by me will become one with great affordance. The forms, layouts and spaces I impose will be perceived differently because of the differences in potential users. By accepting the differences, I have to prepare myself for the difficult-to-predict effect my building will have. I will try to rely on many theories and

assumptions, but the feelings of the users are impossible to forecast.

FACTORS To gain a deeper understanding of human behavior, I conducted a survey. It was carried out on people living in Sweden. It included questions about the culture the people came from, their personality traits and to a small extent their age. Age turned out to be a less important factor after the analyses in the chapter “1.1 Background. Loneliness in Sweden”.

“The architectural space itself might have a “personality” that is formed by the dynamics relationship between PHYSICAL, STRUCTURAL elements, and its EFFECT on people who use it.”

Anwar (2002)

2.1.1 “Right to difference”

extroverts vs. introverts

EXTROVERT An extrovert is a person who tends to be outgoing, sociable, and energized by interacting with others. They typically enjoy being in social settings, thrive on external stimulation, and may seek out opportunities for socializing and group activities. They are often described as talkative, assertive, and enthusiastic in their interactions with others.

INTROVERT An introvert is a person who tends to be more reserved, reflective, and energized by spending time alone or in small groups. Introverts often prefer quieter environments, where they can focus on their thoughts and recharge their energy. They may find large social gatherings draining and may need time alone to decompress after social interactions. Introverts are often described as thoughtful, introspective, and independent in their approach to socializing and interacting with others.

However, a shy person should not be confused with an introvert and also a talkative person with an extrovert. Both of these personality traits are linked to whether you get more battery from interacting with others or from being in your own environment. These characteristics can influence people's intentions or behavior in public spaces. For example, introverts tend to keep more distance from their interlocutor than extroverts.

2.2 “Personality” of space

The architectural space possesses a certain “personality” shaped by the interplay of its physical and structural elements, influencing people who use it. This “character” is not static but rather emerges from individuals’ perceptions and experiences of the environment. The build environment is exposed to human interpretation and change.

16 PERSONALITY THEORY According to Cattell, there are 16 personality traits that can predict how a person will behave in a given situation. I decided to give my space these traits to make it possible to predict its impact on users. Their selection was determined by a survey.

1. **Abstractedness** - Tendency to think in abstract or concrete terms.
2. **Apprehension** - Level of anxiety and worry in response to stress.
3. **Dominance** - Willingness to assert control and influence over others.
4. **Emotional stability** - Level of emotional resilience and stability.
5. **Liveliness** - Level of enthusiasm and energy in behavior.
6. **Openness to change** - Willingness to embrace new experiences and adapt to change.
7. **Perfectionism** - Striving for high standards and attention to detail.
8. **Privateness** - Preference for privacy and introspection.
9. **Reasoning** - Preference for logical or abstract thinking.
10. **Rule-consciousness** - Adherence to rules and respect for authority.
11. **Self-reliance** - Degree of independence and self-sufficiency.
12. **Sensitivity** - Responsiveness to emotional stimuli and sensitivity to others’ feelings.
13. **Social boldness** - Confidence and assertiveness in social situations.
14. **Tension** - Level of stress and discomfort experienced in daily life.
15. **Vigilance** - Degree of caution and wariness in new situations.
16. **Warmth** - Degree of friendliness and warmth in social interactions.

2.3 Survey

A survey was conducted between 12-16.02.2024 in A-huset (Faculty of Engineering). The only factor required to participate in the survey was residence in Sweden.

The questionnaire aimed to superficially diagnose the characteristics of the groups I am interested in, i.e. introverts and extroverts, and people from Scandinavian, Slavic or Middle Eastern countries. My Master's thesis is not a research project, so the survey and its results should be seen as supporting elements for the design and the beginning of a possible extension of the thesis into doctoral studies.

A total of 16 users participated in the survey. They divided according to the factor of interest as follows:

- Cultural background:
 - 7 - Scandinavian
 - 5 - Slavic
 - 2 - Middle East
 - 2 - other
- Social energy source:
 - 10 - introverts
 - 6 - extroverts

On the following pages are the questions that were included in the conducted survey.

2.3. Survey

part 1 - age and culture related questions

BASIC FACTORS:

1. How old are you?
 <16 16-29 30-49 50-64 65+

2. Which group of countries are you from?
 Slavic Skandinavian Middle East other

3. Do you consider yourself more of an introvert or extrovert?
 introvert extrovert

AGE RELATED QUESTIONS:

1. Is there specific age group that you prefer to avoid? If yes, what are they?

2. Is there specific age group that you like to interact with? If yes, what are they?

CULTURE RELATED QUESTIONS (PART 1):

1. In what words would you describe the openness of the people and their willingness to forge new relationships in your country?

2. Do people from your country avoid contact with strangers in public places or they do not mind?
 yes no

3. Do people from your country move around the city alone or in groups?
 alone in groups

4. What characterises the architecture and public spaces in your country?

5. What time of the day is the city you are from most lively (you can chose more than one)?
 morning (<12) afternoon evening night

2.3 Survey

part 2 - culture and personality related questions

CULTURE RELATED QUESTIONS (PART 2):

6. Choose which word would describe PEOPLE FROM YOUR COUNTRY better?

Abstractedness: Imaginative / practical

Apprehension: Worried / confident

Dominance: Forceful / submissive

Emotional stability: Calm / high-strung

Liveliness: Spontaneous / restrained

Openness to change: Flexible / attached to the familiar

Perfectionism: Controlled / undisciplined

Privateness: Discreet / open

Reasoning: Abstract / concrete

Rule-consciousness: Conforming / non-conforming

Self-reliance: Self-sufficient / dependent

Sensitivity: Tender-hearted / tough-minded

Social boldness: Uninhibited / shy

Tension: Inpatient / relaxed

Vigilance: Suspicious / trusting

Warmth: Outgoing / reserved

PERSONALITY RELATED QUESTIONS:

1. How often do you feel lonely?

never/rarely at least once a week all the time

2. Would you rather be alone or with a company in public spaces?

alone company

3. Do you feel lonely sometimes being surrounded by people?

yes no

4. Do you feel lonely sometimes being alone?

yes no

5. What kind of space makes you feel safe?

6. Is it difficult for you to meet new people?

yes no

7. Do you prefer more closed or open spaces?

closed open both

2.3. Survey

part 3 - personality related questions

8. What is your favourite place?

9. What do you like to do in your free time?

10. Do you talk with strangers sometimes? If yes, where or on what occasion?

no yes _____

11. Is it easier for you to talk with strangers from your nationality or race? If yes, why? (language barriers, common interest, fear, something else)

no yes _____

12. Would you like to have more random interactions with strangers in public space?

no yes

13. In what place you see yourself interacting with strangers?

14. Choose which word would describe YOU better?

Abstractedness: Imaginative / practical

Apprehension: Worried / confident

Dominance: Forceful / submissive

Emotional stability: Calm / high-strung

Liveliness: Spontaneous / restrained

Openness to change: Flexible / attached to the familiar

Perfectionism: Controlled / undisciplined

Privateness: Discreet / open

Reasoning: Abstract / concrete

Rule-consciousness: Conforming / non-conforming

Self-reliance: Self-sufficient / dependent

Sensitivity: Tender-hearted / tough-minded

Social boldness: Uninhibited / shy

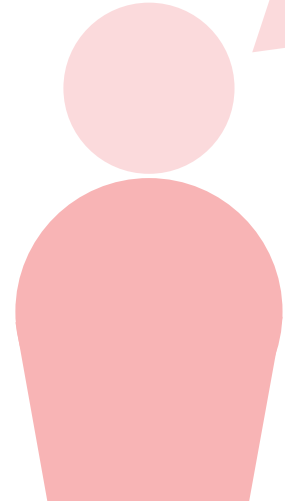
Tension: Inpatient / relaxed

Vigilance: Suspicious / trusting

Warmth: Outgoing / reserved

2.3.1 Survey results

Slavic person



As someone with a practical mindset, I approach life cautiously, preferring familiarity over change. I tend to keep to myself, valuing privacy and following to social norms. While I may appear reserved, I can be a warm person that becomes apparent to those who take the time to get to know me.

OPENNESS of the people and their WILLINGNESS to forge new relationships:
sometimes open, mostly stick to already existing groups of friends, energetic

People in Slavic countries **DO AVOID CONTACT WITH STRANGERS** in public places.

They tend to move around the cities **IN GROUPS**.

SLAVIC PERSONALITY based on the survey results:

Abstractedness: imaginative / **practical**

Apprehension: **worried** / confident

Dominance: forceful / **submissive**

Emotional stability: calm / **high-strung**

Liveliness: spontaneous / **restrained**

Openness to change: flexible / **attached to the familiar**

Perfectionism: **controlled** / undisciplined

Privateness: **discreet** / open

Reasoning: abstract / **concrete**

Rule-consciousness: **conforming** / non-conforming

Self-reliance: self-sufficient / **dependent**

Sensitivity: tender-hearted / **tough-minded**

Social boldness: uninhibited / **shy**

Tension: **impatient** / relaxed

Vigilance: **suspicious** / trusting

Warmth: outgoing / **reserved**

OPENNESS of the people and their WILLINGNESS to forge new relationships:
shy, cautious, having difficulties to open

People in Scandinavian countries **DO AVOID CONTACT WITH STRANGERS** in public places.

They tend to move around the cities **ALONE**.

SLAVIC PERSONALITY based on the survey results:

Abstractedness: imaginative / **practical**

Apprehension: **worried** / confident

Dominance: forceful / **submissive**

Emotional stability: **calm** / high-strung

Liveliness: spontaneous / **restrained**

Openness to change: flexible / attached to the familiar

Perfectionism: **controlled** / undisciplined

Privateness: **discreet** / open

Reasoning: abstract / **concrete**

Rule-consciousness: **conforming** / non-conforming

Self-reliance: self-sufficient / dependent

Sensitivity: tender-hearted / **tough-minded**

Social boldness: uninhibited / **shy**

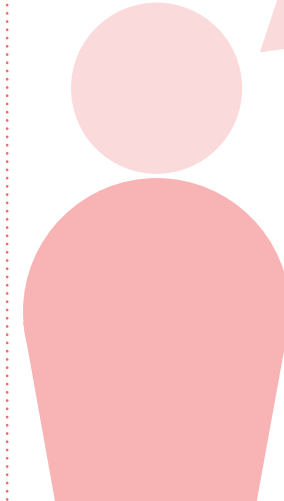
Tension: inpatient / **relaxed**

Vigilance: suspicious / **trusting**

Warmth: outgoing / **reserved**

2.3.1. Survey results

Scandinavian person



I'm shy and cautious, finding it hard to open up to new people. I prefer to explore cities alone. I value practicality and conformity, keeping my thoughts private but showing warmth to those close to me.

OPPENNESS of the people and their WILLINGNESS to forge new relationships:
open, hospitable, warm

People in Slavic countries **DO NOT AVOID CONTACT WITH STRANGERS** in public places.

They tend to move around the cities **IN GROUPS**.

SLAVIC PERSONALITY based on the survey results:

Abstractedness: **imaginative** / practical

Apprehension: **worried** / confident

Dominance: **forceful** / submissive

Emotional stability: calm / **high-strung**

Liveliness: spontaneous / restrained

Openness to change: flexible / **attached to the familiar**

Perfectionism: **controlled** / undisciplined

Privateness: discreet / open

Reasoning: abstract / concrete

Rule-consciousness: conforming / **non-conforming**

Self-reliance: self-sufficient / dependent

Sensitivity: tender-hearted / **tough-minded**

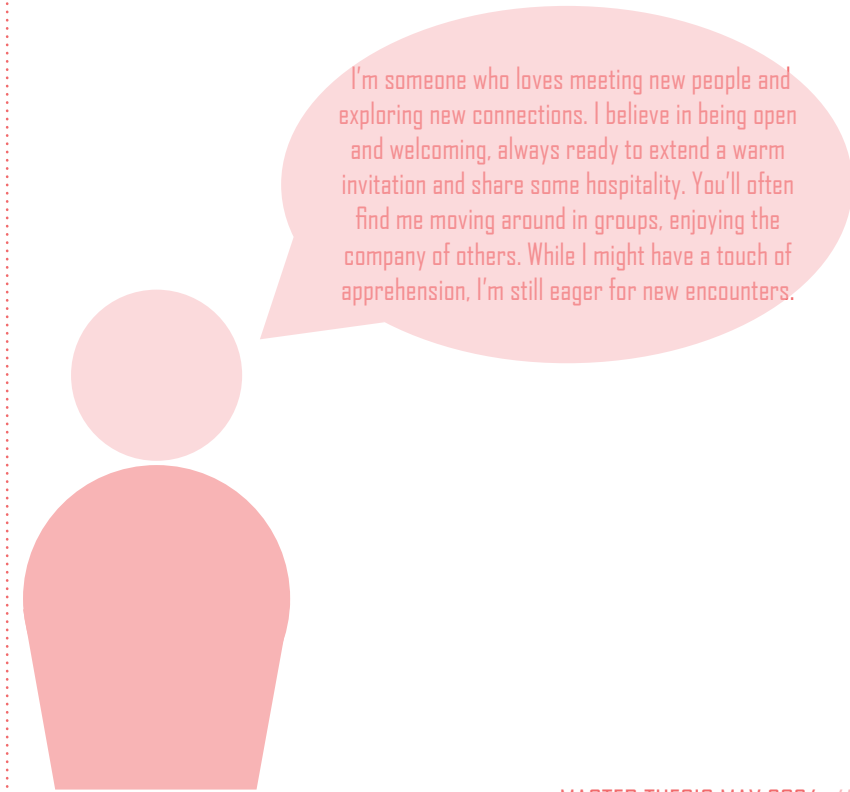
Social boldness: uninhibited / shy

Tension: **impatient** / relaxed

Vigilance: **suspicious** / trusting

Warmth: **outgoing** / reserved

2.3.1. Survey results Middle Eastern person



I'm someone who loves meeting new people and exploring new connections. I believe in being open and welcoming, always ready to extend a warm invitation and share some hospitality. You'll often find me moving around in groups, enjoying the company of others. While I might have a touch of apprehension, I'm still eager for new encounters.

2.3.1 Survey results

Extroverts and introverts

QUESTION	EXTROVERT	INTROVERT
How often do you feel lonely?	50% never/rarely, 50% at least once a week	50% at least once a week, 30% never/rarely, 20% all the time
Would you rather be alone or with a company in public spaces?	80% company, 20% alone	80% company, 20% alone
Do you feel lonely sometimes being surrounded by people?	50% yes, 50% no	60% yes, 40% no
Do you feel lonely sometimes being alone?	50% yes, 50% no	50% yes, 50% no
Is it difficult for you to meet new people?	83% no, 27% yes	50% yes, 50% no
Do you talk with strangers sometimes?	67% yes, 33% no	60% yes, 40% no
Would you like to have more random interactions with strangers in public space?	83% yes, 27% no	60% yes, 40% no

SUMMARY To my surprise, most of the answers to the above questions have no correlation with being extroverted or introverted. This may be related to the fact that an introverted person should not be equated with needing to be lonely or shy, and an extrovert with being talkative and confident.

Significant differences can be seen in the sense of loneliness. Chronic loneliness was present

for several introverts. A correlation with age can also be seen here as everyone filling the survey aged 50-64 answered 'never/rarely'. Younger people are more likely to feel lonely.

The survey also shows that extroverts rarely have a problem making new friends. In introverts, the responses are unconvincing in either direction.

TRAIT	EXTROVERT	INTROVERT
Abstractedness	60% imaginative	80% imaginative
Apprehension	83% confident	80% worried
Dominance	-	-
Emotional stability	80% calm	60% calm
Liveliness	60% restrained	70% restrained
Openness to change	83% flexible	-
Perfectionism	80% controlled	100% controlled
Privateness	67% open	60% discreet
Reasoning	60% concrete	70% concrete
Rule-consciousness	66% conforming	78% conforming
Self-reliance	73% self-sufficient	-
Sensitivity	100% tender-hearted	80% tender-hearted
Social boldness	66% uninhibited	70% shy
Tension	66% relaxed	60% impatient
Vigilance	66% trusted	-
Warmth	66% outgoing	70% reserved

SUMMARY Most of the character traits can be considered as not dependent on a source of social energy. There are five categories of features that vary considerably.

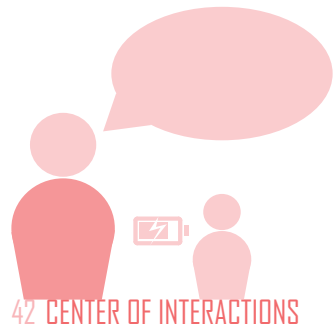
APPREHENSION The vast majority of extroverts feel self-assured and unconcerned. A significant number of introverts are affected by feelings of uncertainty, worry and/or self-blame.

PRIVATENESS For the most part, introverts are characterized by being secretive, not revealing their thoughts or being diplomatic. Most extroverts are characterized by being direct and/or open.

SOCIAL BOLDNESS This category is very relevant to my project. It can be seen that introverted people are more shy and/or intimidated. However, in the case of extroverts, their sociability is not a characteristic of the vast majority of respondents.

TENSION A small majority of introverts are characterized by being time-driven and/or frustrated. In extroverts, calmness slightly prevails.

WARMTH Responses from this category confirmed the stereotypical view of extroversion and introversion. Extroverts were more likely to reply in favor of being outgoing than introverts.



2.3.2 Survey summary

most common people's traits and conclusions

I have selected ten features that are likely to have the greatest impact on how the designed space is used. Each of these is either an opportunity or a challenge to the idea of integration with strangers. However, the building I am designing should turn them all into spatial features that would maximise human interaction.

MORE COMMON PEOPLE'S TRAIT
based on the survey

ISSUES TO BE EXPLORED in the design

IMAGINATIVE



1. The space should harness people's creativity. It ought to stimulate multiple senses. The designed architecture should encourage 'out of the box' thinking about space.

WORRIED



2. The space should evoke a sense of security both in the place and among the people.

SUBMISSIVE



3. The space should not have a hierarchy (by age, culture or character). Every user must feel equally welcome.

RESTRAINED



4. The building should have a clear and welcoming entrance area to encourage potential users to enter, despite their limited spontaneity.

ATTACHED TO FAMILIAR



5. There should be architectural and spatial elements that users associate with their culture. The association with nature was frequently mentioned in the survey regarding favorite places and leisure activities.

DISCREET



6. There should be safe spaces within the building to open up and talk about deeper topics.

CONFORMING



7. The space can impose rules on its territory on the assumption that they will be respected.

SHY



8. The designed space will push the limits of comfort to maximise interaction with strangers.

SUSPICIOUS



9. The space should have a clear intention.

OUTGOING



10. The building aims to use the openness to new relationships and maximise them.

2.4 Design principles

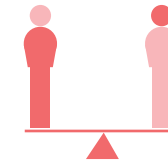
"Personality" of the space



1. MULTISENSORIAL SPACE



2. SENSE OF SECURITY



3. EQUALITY



4. CLEAR AND WELCOMING
ENTRANCE



4. CULTURAL REFERENCES



6. "SAFE SPACE"



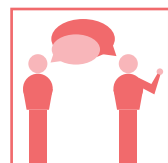
7. SPACIAL RULES



8. PUSHING BOUNDRIES



9. CLEAR INTENSION OF THE
SPACE

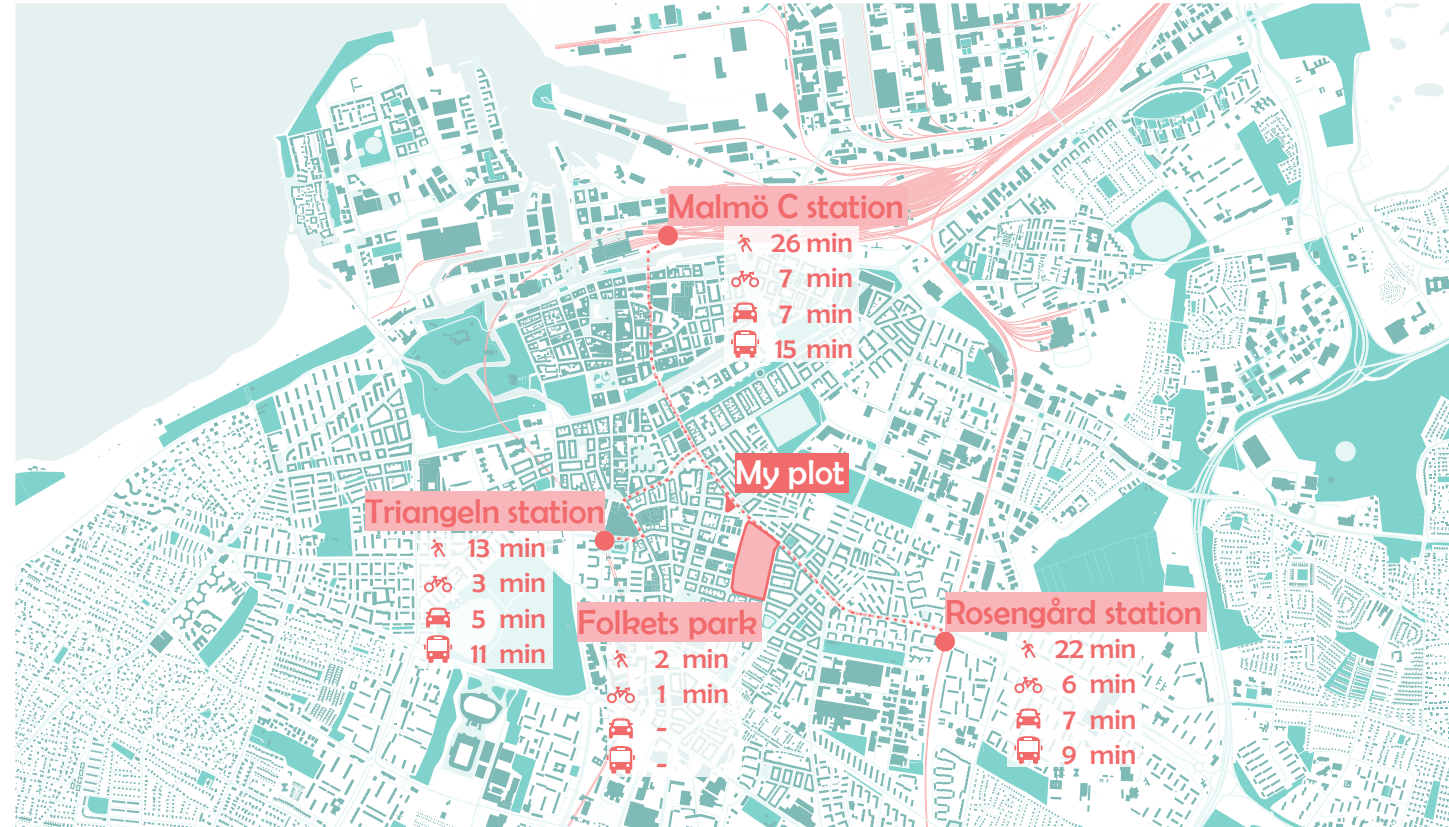


10. MAXIMIZING STRANGERS
INTERACTION

PART 3 - DESIGN PROPOSAL

3.1 SITE ANALYSIS

City scale



48 CENTER OF INTERACTIONS

LOCATION

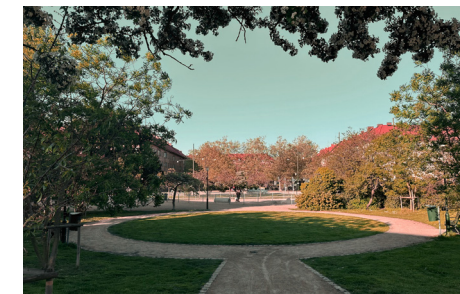
The selected site is located between three important transit points (train stations: Triangeln, Malmö C and Rosengård).



VIEW TOWARDS THE SQUARE AND STREET

USERS

I assumed that, due to its proximity to Folkets Park, the proposed building would gain users who would enter the new building "by accident". In addition, another group of visitors are dog owners due to the dog park located on the plot.



VIEW TOWARDS CENTER OF INTERACTIONS

SHAPE

The plot is shaped like a triangle, making it a form of an island in the neighbourhood. This also allowed me to design a building that is a spatial dominant placed in the middle of the intersection.



VIEW TOWARDS CAFE ENTRANCE

3.1 SITE ANALYSIS

Neighbourhood scale



50 CENTER OF INTERACTIONS

LEGEND:

ARCHITECTURE:

■ existing buildings

INFRASTRUCTURE:

□ my plot

■ parking

□ street

⋯ most frequently used paths

● bus stop (line number)

GREENERY:

□ green area

○ trees

● trees left on the plot

PLACES FUNCTION:

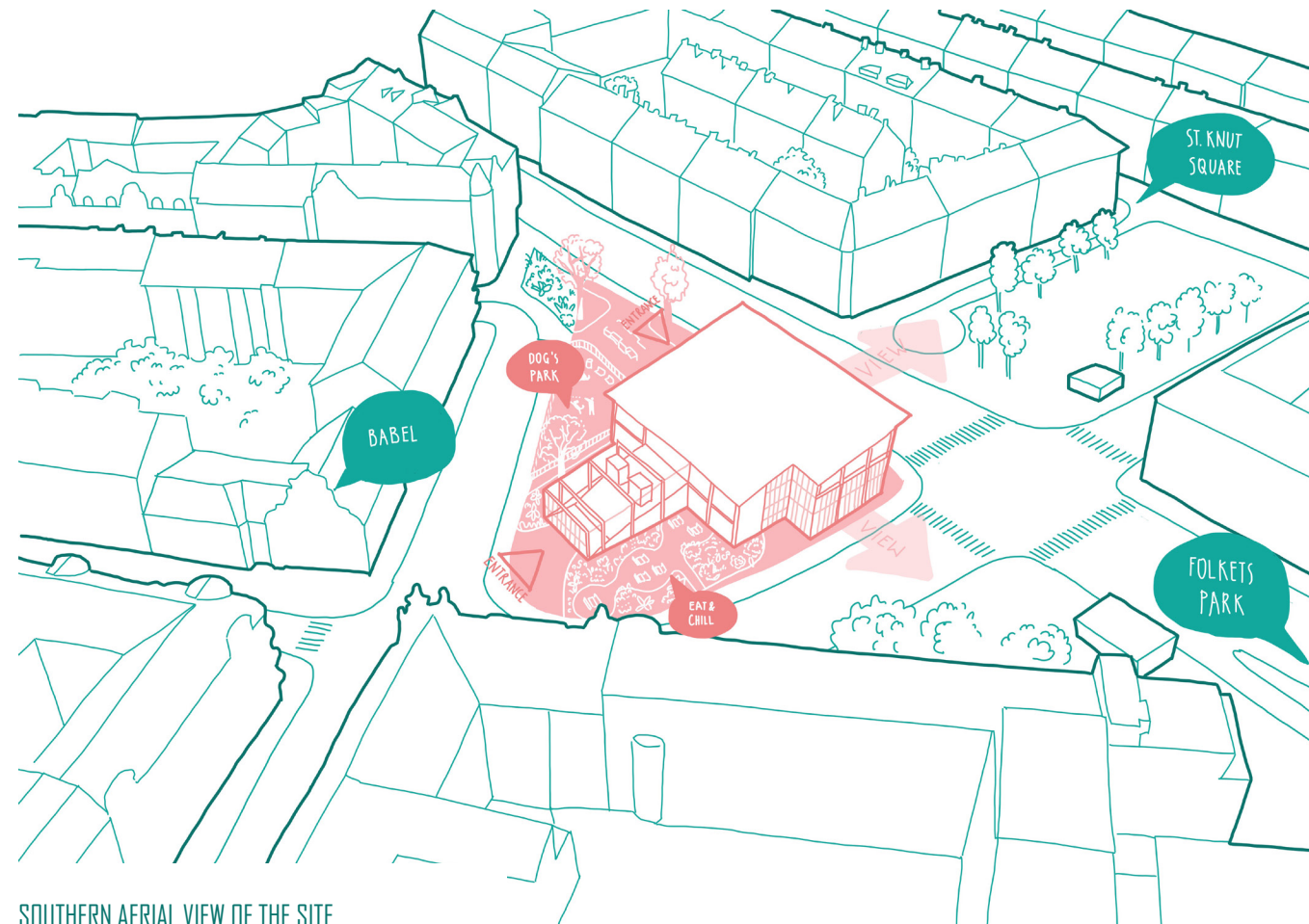
● park/square

● dog's park

● cafe

● art/music venue

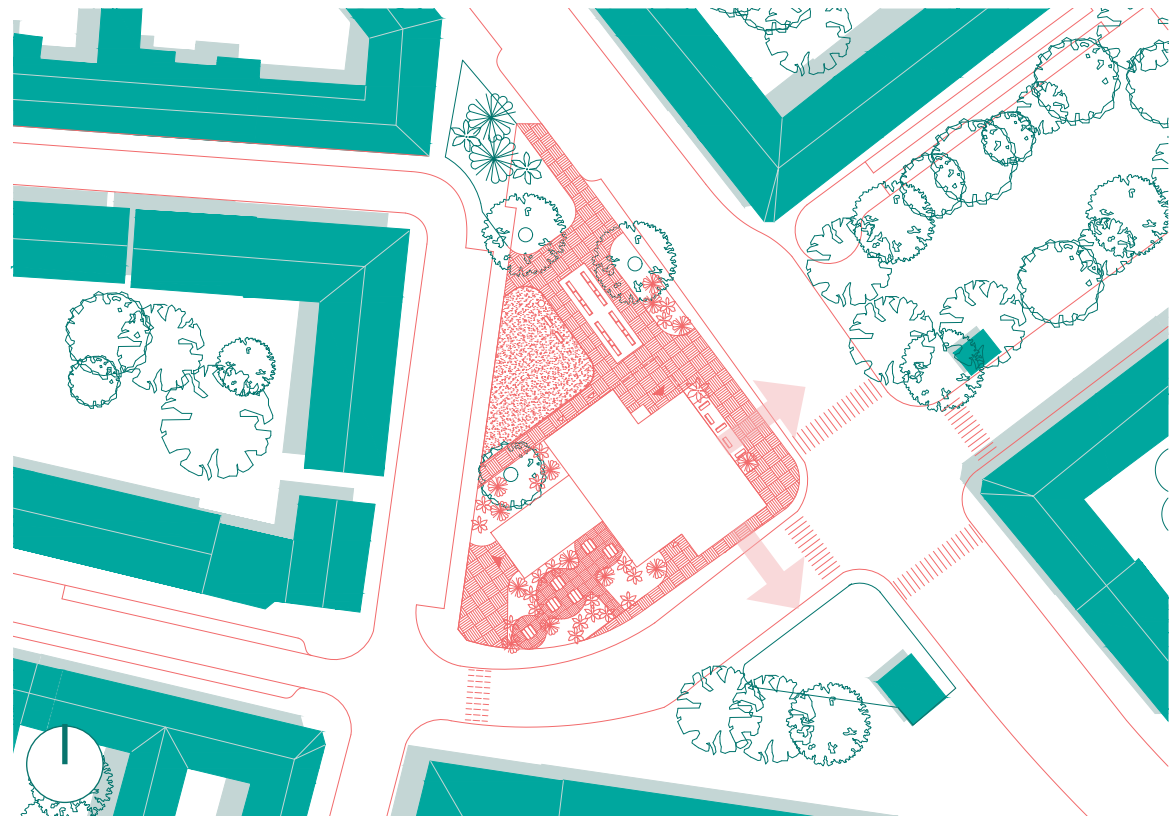
● Coop



SOUTHERN AERIAL VIEW OF THE SITE

3.1 SITE ANALYSIS

My plot



LEGEND:

ARCHITECTURE:

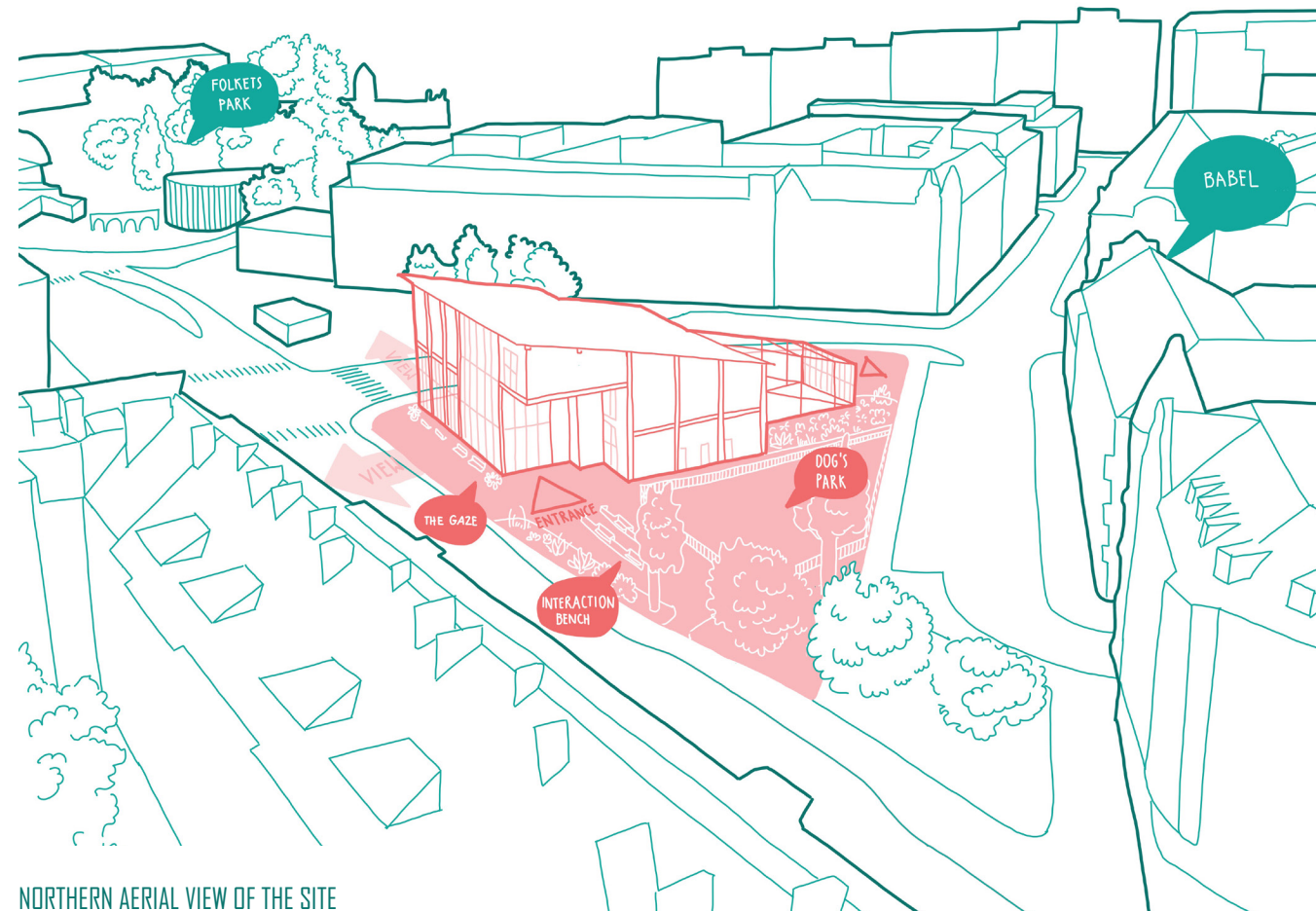
- existing buildings
- my building
- main entrance
- emergency exits
- main views

GREENERY:

- existing trees
- designed trees

INFRASTRUCTURE:

- my plot
- street



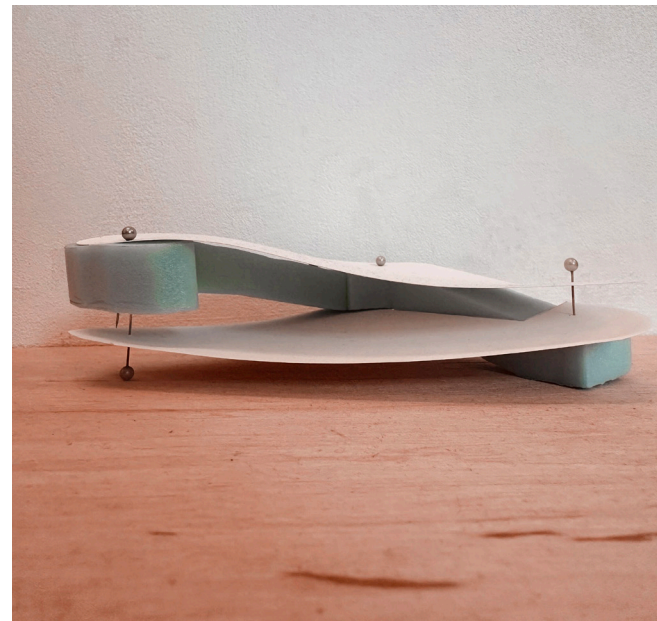
NORTHERN AERIAL VIEW OF THE SITE

3.2 FORM DESIGNING PROCESS

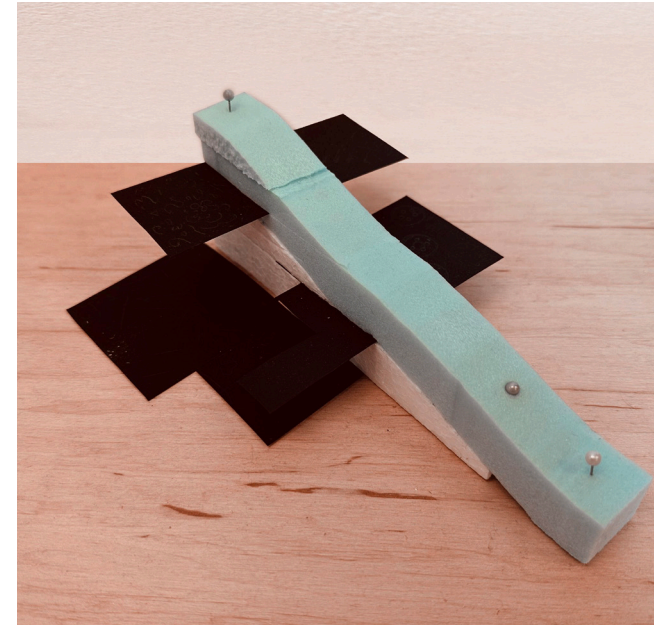
Sketch models



1. MAIN VIEWPOINTS



2. SHAPE AND STAIRCASE IDEA



3. DESIGNING FROM INSIDE TO OUTSIDE

1. My first attempt was based on the most interesting view so every corner of this “butterfly” shape building was facing either nature or street view. It had a round closed staircase.

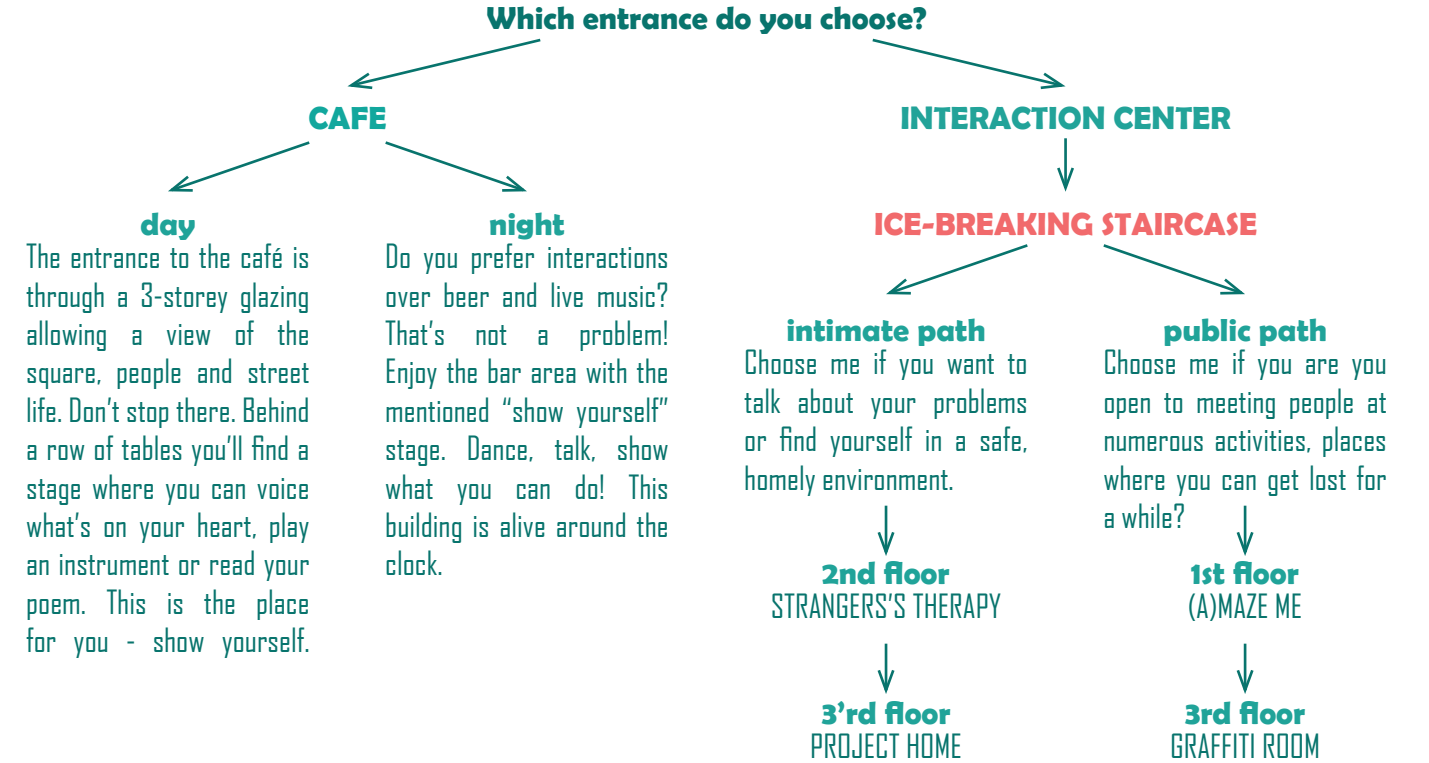
2. Then I tried to find a way to create multi-storeyed spaces. My aim was to create a wider staircase that was not only made for transit but had small rooms with activities in them. And that is how the “ice-breaking staircase” idea appeared.

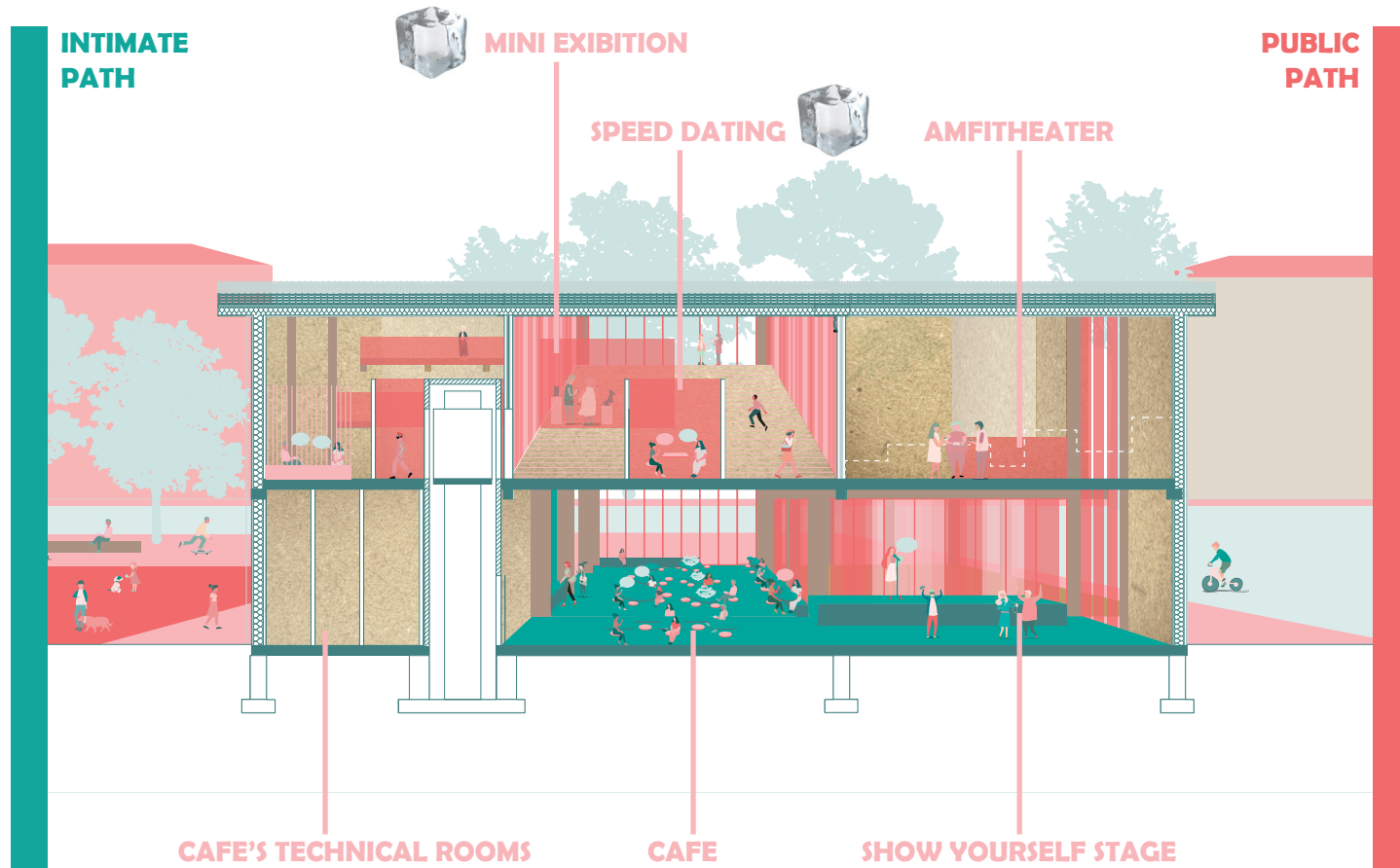
3. In the third stage I made a list of the spaces that based on previous analysis could invite to interact. I have been experimenting with dimensions, and then began to analyze relationships between proposed spaces. In this way, the exterior of a building follows its interior.

3.3 IDEA



Welcome to the Center of Interactions - the place where you will experience a short adventure with others. Perhaps you've come here deliberately or maybe you've become interested in the vibrant and lively building on your way to the bus stop - whatever the reason, you're welcome. This is a place for the socially adventurous ones and those who want to observe others. No matter what culture you come from, you are treated equally here.





ICE-BREAKING STAIRCASE

The main part of the building can be accessed via an 'ice-breaking' staircase, which is the backbone of the whole establishment. The staircase has numerous landings. On each of these, there is an entrance to one of the attractions and/or a small volume containing an ice-breaking element. As you enter the building you can leave your outerwear in the first boxes. From here, you can choose whether you want to have an intimate or public adventure or mix both.

MINI-EXHIBITION

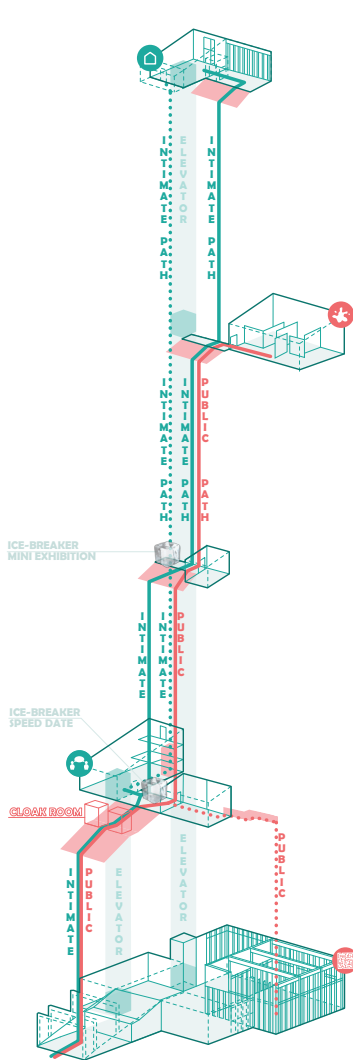
The first ice-breaker is a temporary mini-exhibition. The works on display here, due to their small size, encourage you to come nearer and take a closer look. In this way, we can also get closer to the other person viewing the exhibition.

SPEED DATING

Quick meetings are held in this room. With the help of a screen displaying questions and topics for conversation, you can break through and establish relationships.

**INTIMATE
PATH**

GO CENTER OF INTERACTIONS



**1 PUBLIC PATH
(A)MAZE ME**



**2 INTIMATE PATH
STRANGERS THERAPY**



2' TOILETS



**3 PUBLIC PATH
GRAFFITI ROOM**



**3' INTIMATE PATH
PROJECT HOME**

**PUBLIC
PATH**

Ice-breaking staircase divides the building into two parts: intimate and public. Exploring this building is up to you. When visiting the Center of Interactions, you can choose to try one path of the two or mix. You can also see just one room of your choice. However, the next section of the report is divided into an 'intimate path' and a 'public path' to make it easier for the reader to understand what they characterize.

INTIMATE PATH

You entered through the main glass entrance, left your coat in the cloakroom on the first landing and found yourself on the second floor. This is where the Strangers therapy room is located. To visit the next room from the Intimate Path you can either still follow the Ice-breaking Staircase or use the hidden spiral staircase located within the Strangers therapy room. Whichever you choose, you will find yourself on the top floor of the building in Project Home.

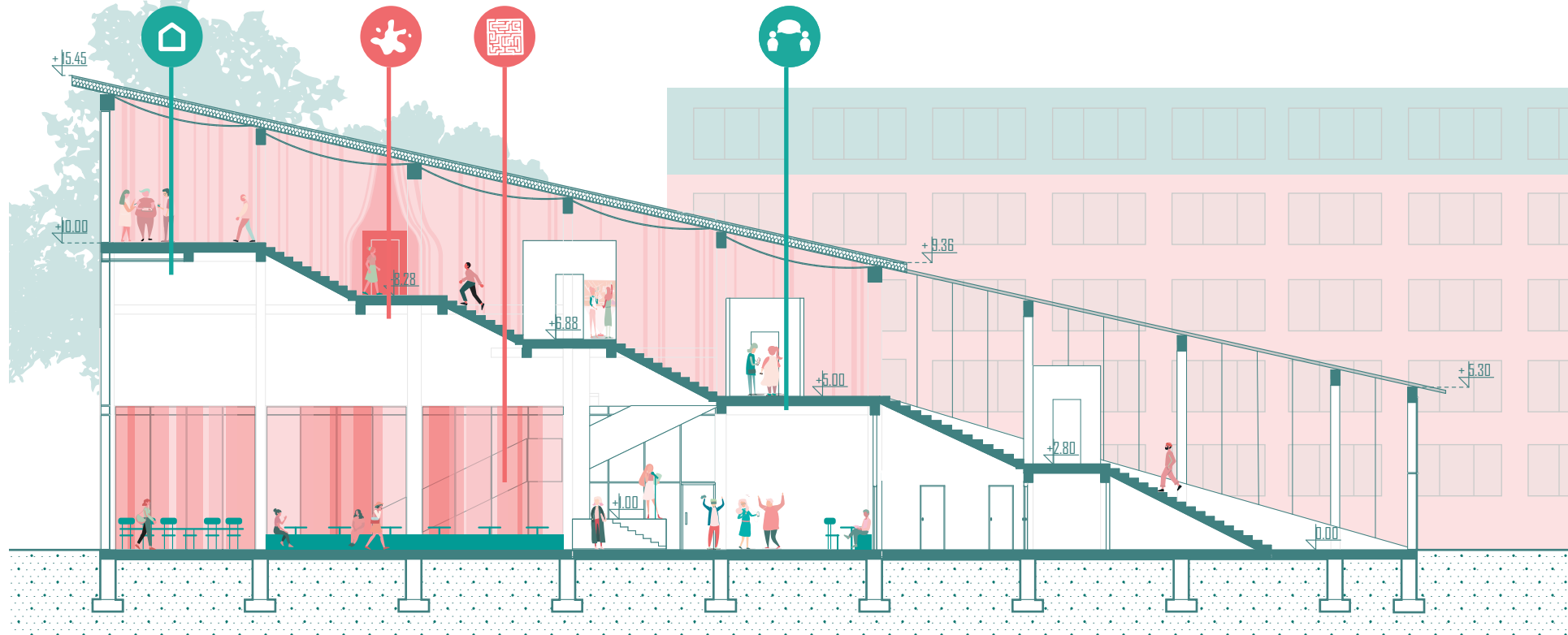
PUBLIC PATH

You entered through the main glass entrance, left your coat in the cloakroom on the first landing and found yourself on the second floor. However, you need to find the hidden staircase to find the first Public Path room. This is not an accidental design solution. The building is designed to encourage you to explore yourself and the space. (A)maze me can be found on the first floor by passing the amphitheatre and using the stairs. The Graffiti room from the Public Path located on the third floor can be accessed from the Ice-breaking Staircase.

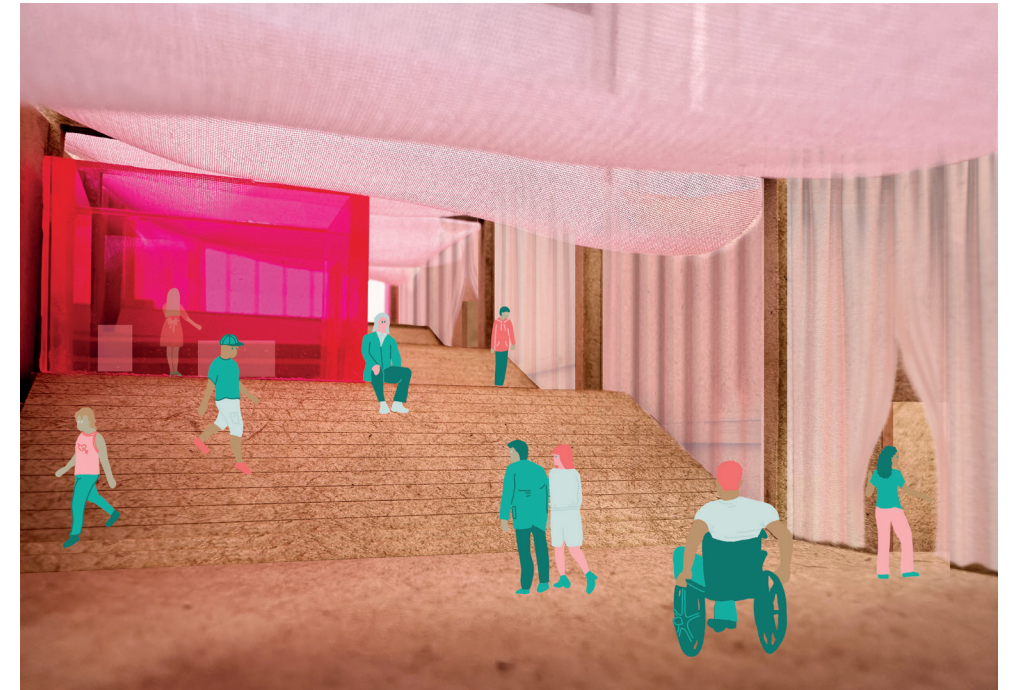
ICE-BREAKING STAIRCASE

section 2-2, scale 1:200

0 1 5m



62 CENTER OF INTERACTIONS



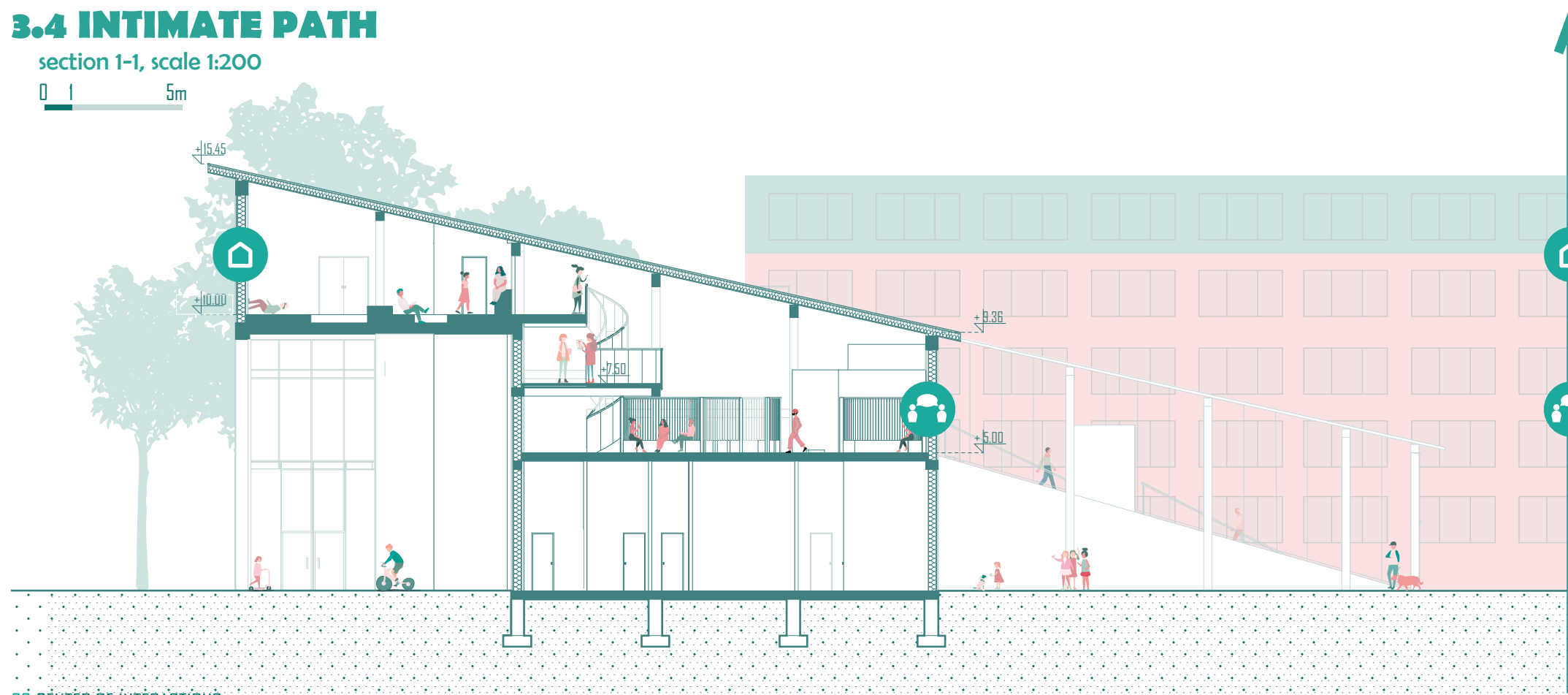
MASTER THESIS MAY 2024 63

INTIMATE PATH

3.4 INTIMATE PATH

section 1-1, scale 1:200

0 1 5m

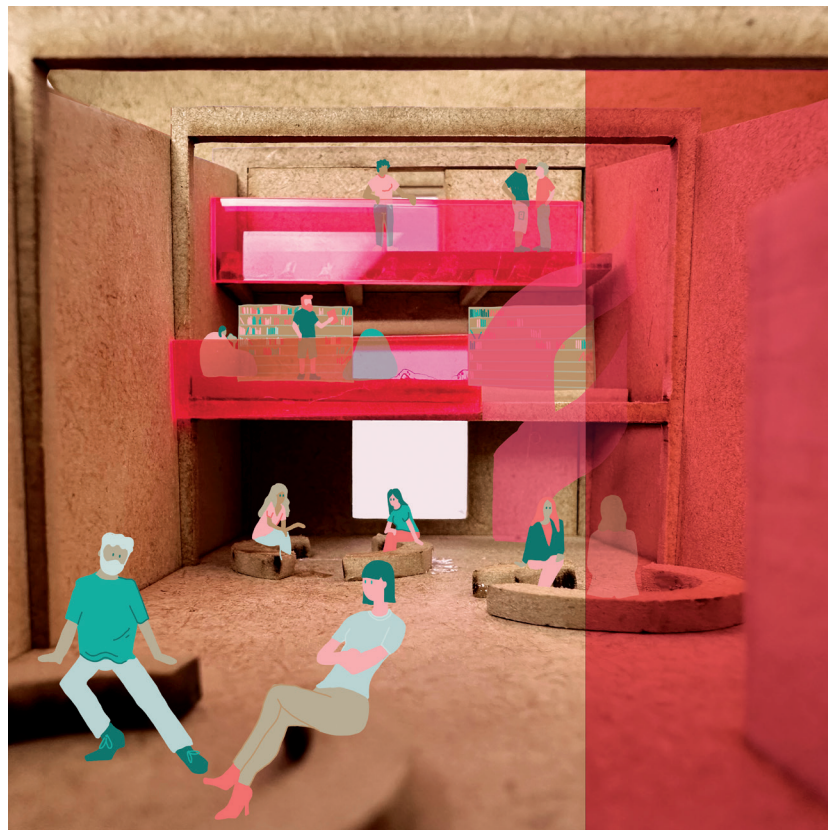


3' INTIMATE PATH
PROJECT HOME

2 INTIMATE PATH
STRANGERS THERAPY

As can be seen in the section, both rooms are connected with each other via a spiral staircase. There is a balcony that belongs to "Project Home" from which people can observe the "Strangers therapy". In between there is a hidden library located, for people who are overstimulated and would like to interact with people just by sharing a space with them.

2 STRANGERS THERAPY



68 CENTER OF INTERACTIONS

NAME: STRANGERS THERAPY
LEVEL: 2
SOCIOPETAL SPACE FEATURES:



closed, indoor, common interest, eye contact, forced conversation, intruding personal space, long stay, static

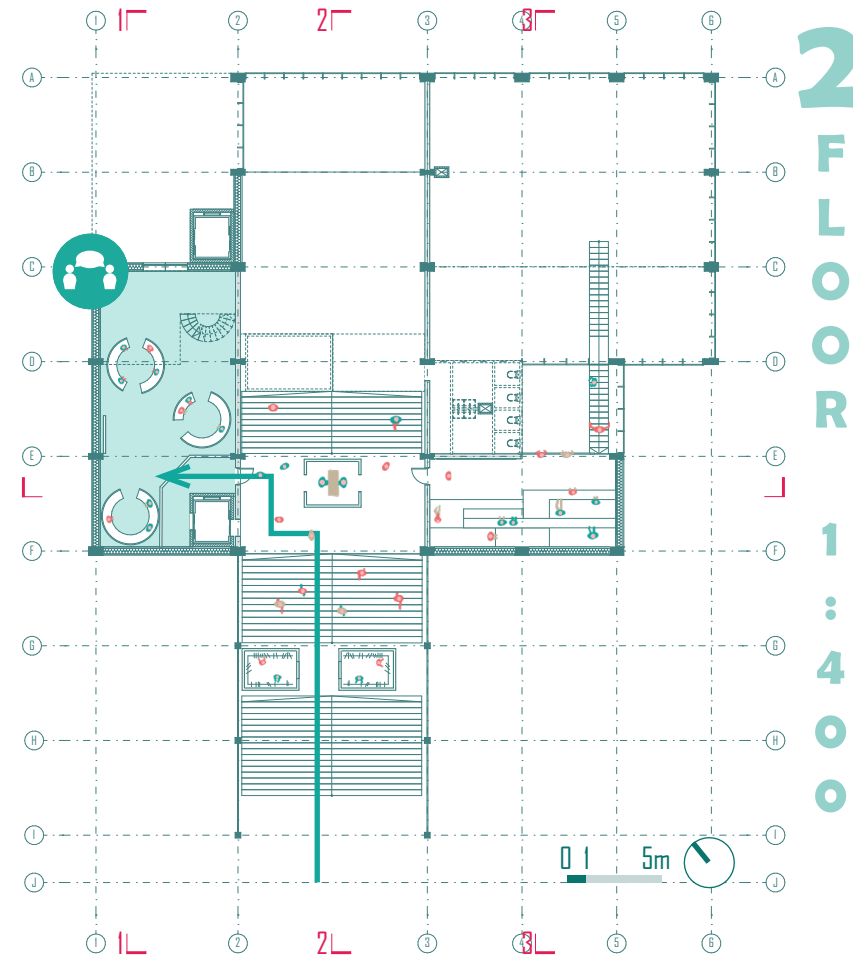
LEVEL OF INTERACTION:



eye contact, shared space, spontaneous conversation

DESCRIPTION:

You decided to stay a while on the second floor and turned left. In this space you will find private separate rooms where you can sit and talk to others. In front of each room you will find information on what topic is being discussed and in what language. Didn't find anything for you? Suggest a topic for conversation in a free room and wait for others to join in.



2 FLOOR 1 : 400

MASTER THESIS MAY 2024 69

3' PROJECT HOME



70 CENTER OF INTERACTIONS

NAME: PROJECT HOME
LEVEL: 3'
SOCIOPETAL SPACE FEATURES:



closed, indoor, common interest, static, intruding personal space, long stay, high density of people

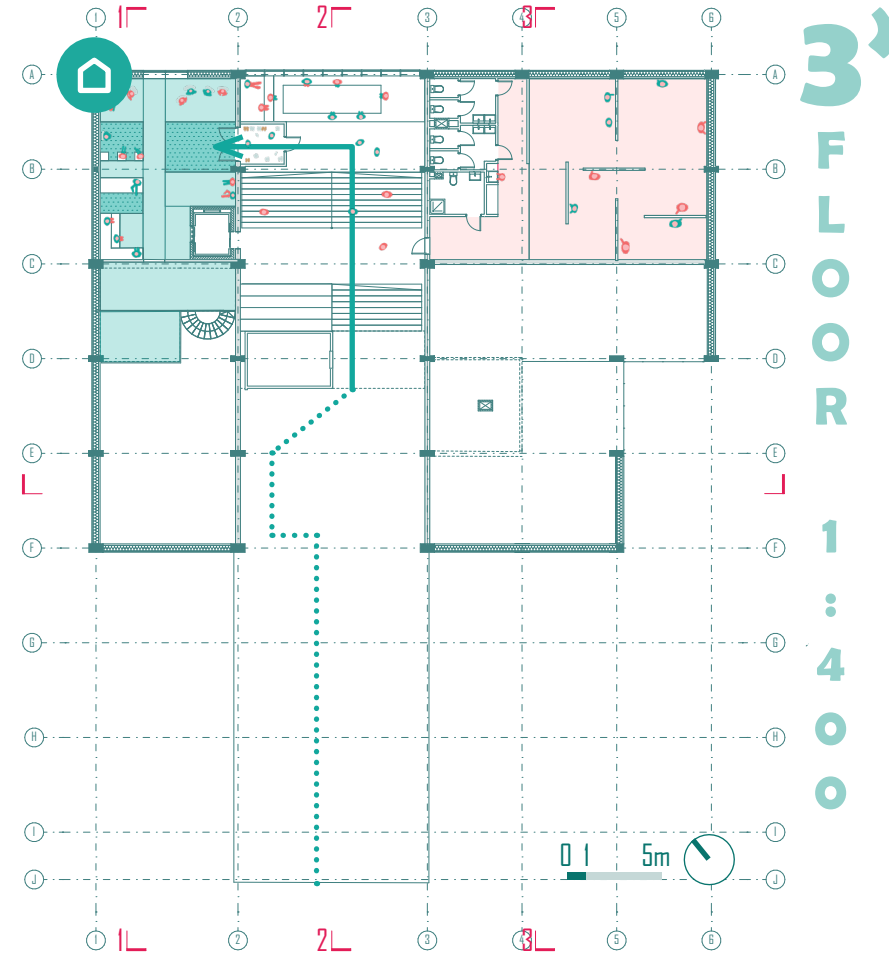
LEVEL OF INTERACTION:



eye contact, shared space

DESCRIPTION:

When asked about their favorite place, most people would indicate their home. Take off your shoes before entering and step into "Home" where you are both guest and host. "Corridors" are filled with sand so feel free to lie down. Explore "rooms" symbolizing f.ex. a living room or bedroom, designed for resting either sitting or lying down. Walk through to the balcony to discover a view, or head downstairs to find a reading corner perfect for solitude after socializing.

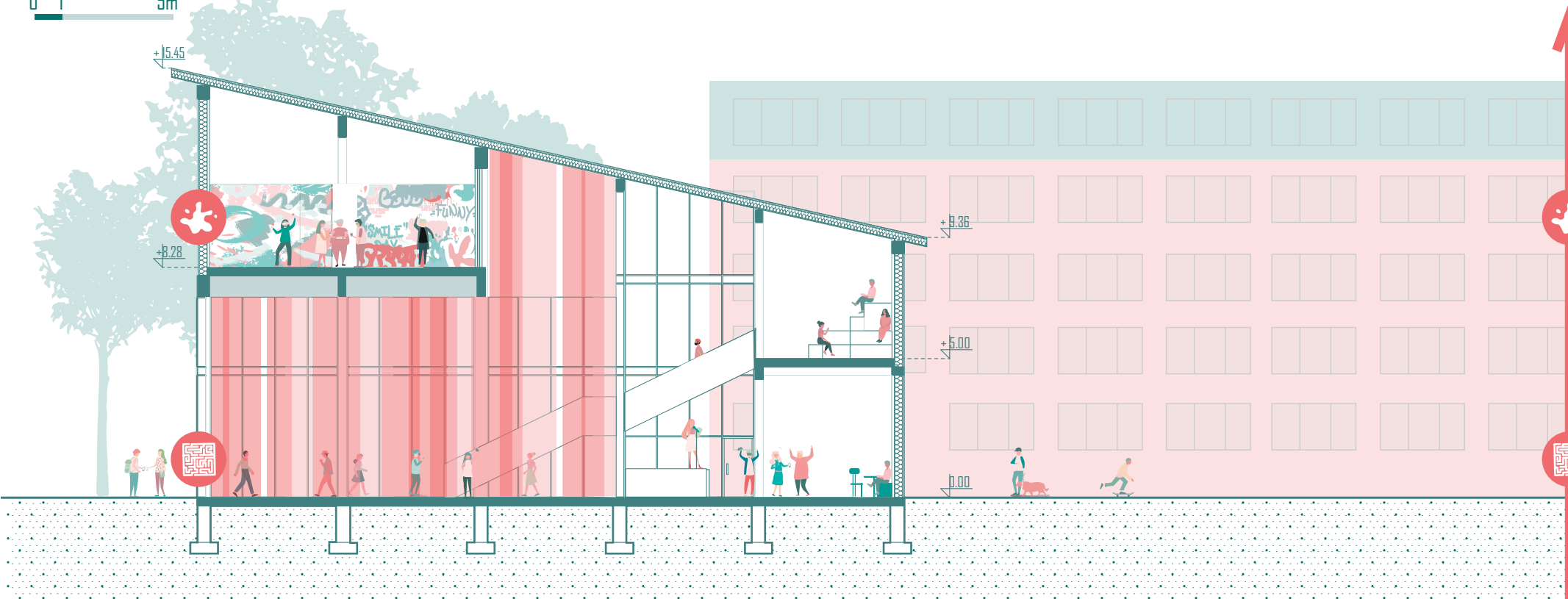


PUBLIC PATH

3.5 PUBLIC PATH

section 3-3, scale 1:200

0 1 5m



3 PUBLIC PATH GRAFFITI ROOM

1 PUBLIC PATH (A)MAZE ME

In this section it can be seen that in order to visit "(A)MAZE ME" room you need to pass the amphitheater and use a hidden staircase. The Amphitheater can be used as an audience space for the public events happening on the "Show yourself" stage.

1

(A) MAZE ME



76 CENTER OF INTERACTIONS

NAME: (A) MAZE ME

LEVEL: I

SOCIOPETAL SPACE FEATURES:



closed, indoor, narrow commuting, no touch, movement, long stay, big amount of people

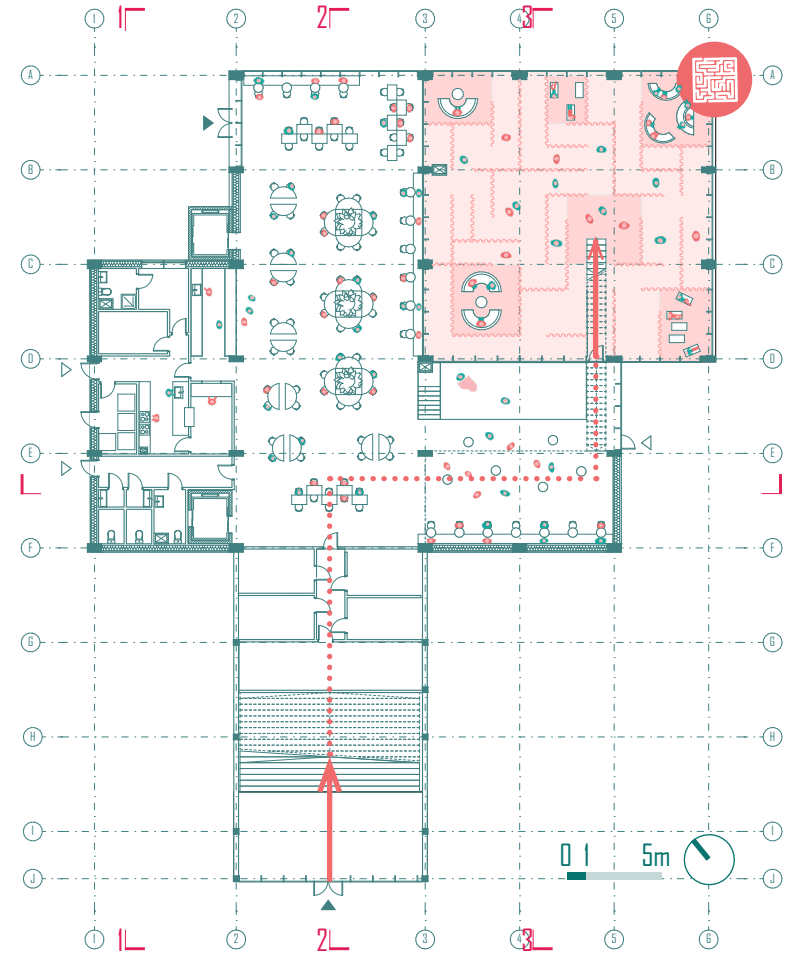
LEVEL OF INTERACTION:



eye contact, shared space

DESCRIPTION:

You found yourself on the second floor and turned right. You passed the amfitheater. You found a secret staircase that led you to the largest space of the building you are in. It is here that you let yourself get lost, ask a stranger for directions and reach a place overlooking the outdoor garden. And all this with the help of light, gently translucent fabrics that will take away the fear and introduce a pleasant atmosphere.



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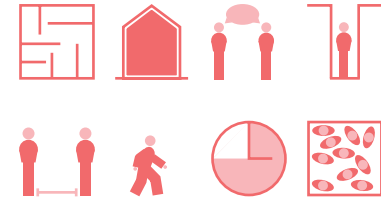
MASTER THESIS MAY 2024 77

3 GRAFFITI ROOM



78 CENTER OF INTERACTIONS

NAME: GRAFFITI ROOM
LEVEL: 3
SOCIOPETAL SPACE FEATURES:



closed, indoor, common interest, narrow commuting, no touch, movement, long stay, high density of people

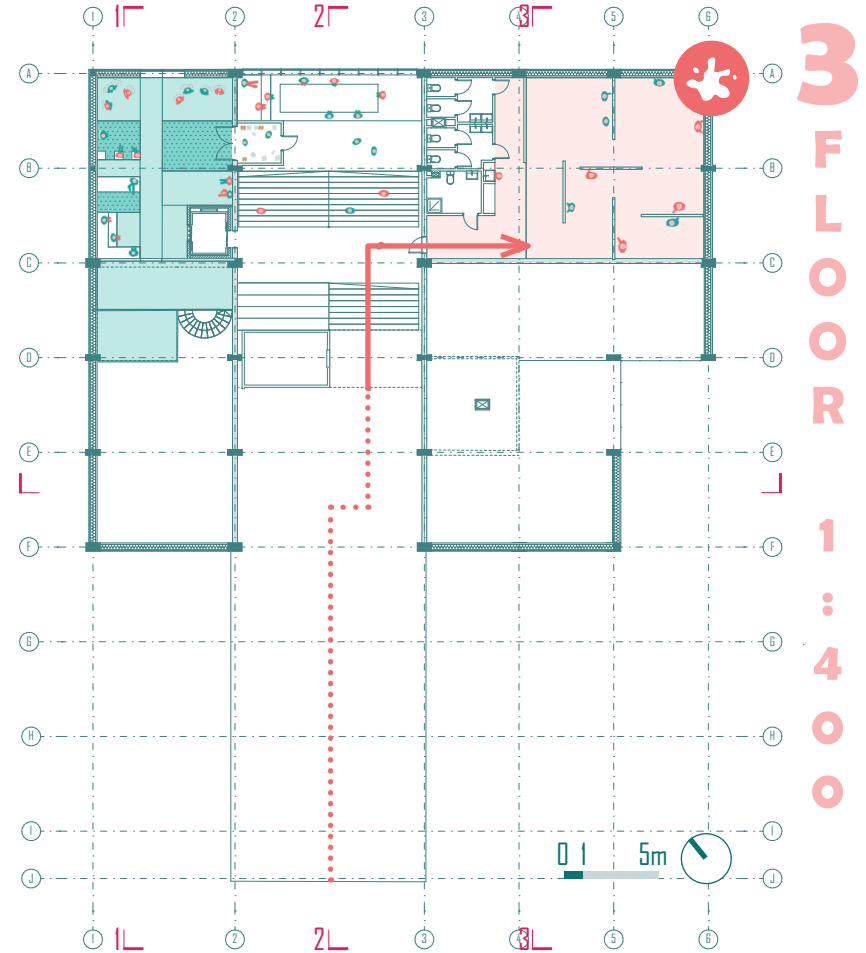
LEVEL OF INTERACTION:



eye contact, shared space, activity

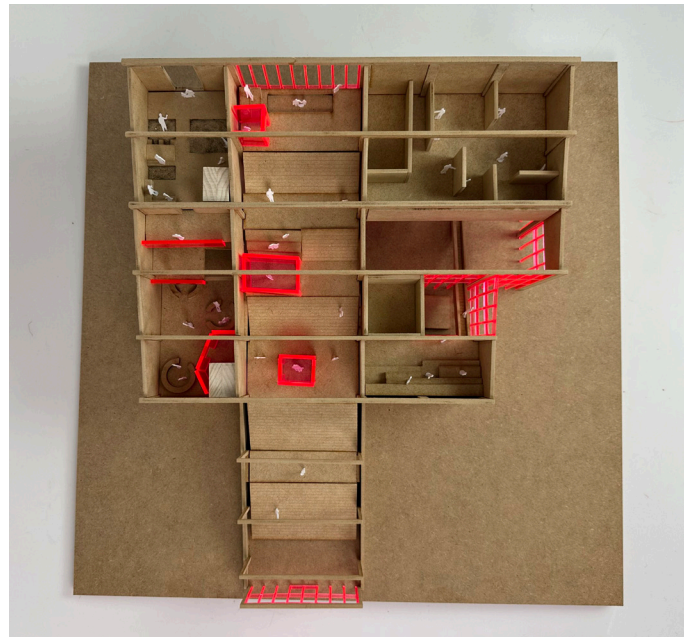
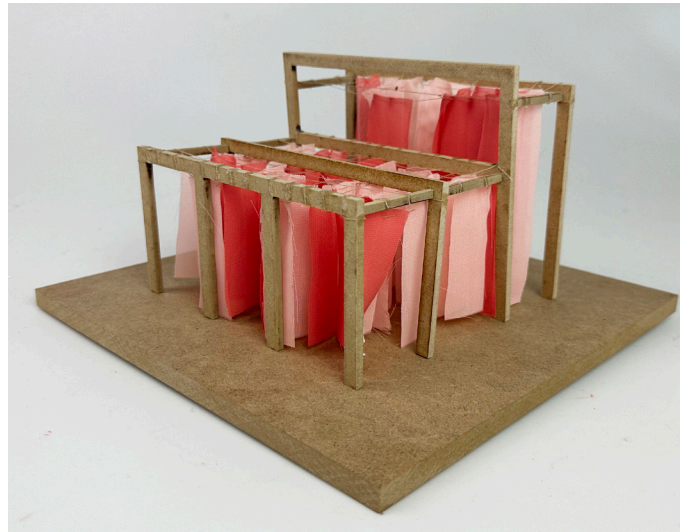
DESCRIPTION:

You reached one of the top floors and turned right. I hope you brought along a new friend or the desire to find one. With that enter the creative world of graffiti. Grab your brushes, sprays and start painting on the floor and walls.



3 FLOOR 1 : 4 0 0

3.6 Physical model photos



80 CENTER OF INTERACTIONS



MASTER THESIS MAY 2024 81

4. Conclusion

The design process was incredibly inspiring and full of fascinating conclusions. However, it was not one of the easiest because of the difficulty in translating theory into practical application in architecture. Some theories were used by me more often than others.

Prospect-Refuge: In my design I tried to create many spaces for observation and integration with others. Through the choice of materials and the features of the space I wanted to achieve a sense of being welcomed and safe.

Right to difference: Differences in social openness were one of the main factors contributing to the division of the building into an intimate and a public path. The awareness that each user is different and perceives the space in various ways helped me to create a building filled with numerous activities. It may seem too maximalist to many, but I believe that my design is as different as its users.

Sociopetal space: The analysis of sociopathic spaces was key for me. These guidelines helped me to embark on an adventure into the theme of spaces created to bring people together. For example, 'Narrow Comutting' contributed to the creation of my favourite room (A)maze me.

The project should be seen as an exploration of the use of issues from sociology and behaviourism in architectural creation. This building is an example of how I approached the attempt to create a place where people forget about the outside world for a while and go on a short adventure with others. The theme of loneliness is incredibly important because the problem not only exists but is likely to get more severe.

As architects, we have the opportunity to respond to social situations as our buildings serve their users. This project concludes my student exploration and with the knowledge gained during the process I enter the job market in architecture. I intend to continue to be curious, to not be afraid to uncover new building functions and to always put the user first.

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