# THE URBAN LIVING ROOM
## CONSTRUCTING APPROPRIATION VIA THE THIRD SPACE

PERSPECTIVE

TOOLBOX

DISCOURSE

DESIGN &

SITE

Chalmers school of Architecture,
Department of Architecture & Civil engineering
Chalmers University

Author: Kelli Berg McIlroy
Examiner: Joaquim Tarasso
Supervisor: Kengo Skorick

# ACKNOWLEDGEMENTS

TABLE OF CONTENT

EDUCATION

2021 - Present : Chalmers University
of Technology

Master in Architecture and Urban Design
Architecture and Urban Space Design

2019 - 2020 : Glasgow Mackintosh School
of Architecture

Diploma in Architecture

2015 - 2018 : Umeå School of Architecture

Bachelor of Fine Arts in Architecture

2017 : Arts University Bournemouth

BA (Hons) Architecture, Erasmus Exchange

WORK EXPERIENCE

2020 - 2021 : Architect intern

Diabas Arkitekter

2018 - 2019 : Host and assisting event-manager
at Fotografiska

The Global Home of Photography

ABSTRACT

PREFACE

The aim of this thesis is to spatially investigate *The Third Space*, using life's transitions within this fast-moving society to be absorbed in the Urban streetscape of Gothenburg. Investigating social dynamics, the concept of *The Third Space* is designed to encourage social interactions, foster creativity, trigger co-creation & to make use of spaces otherwise left without purpose.

What does a successful environment mean? The city of Gothenburg seems today to celebrate industrial and labour oriented progression with high-rise built office & industrial spaces. Gothenburg, like many other urban cities, indeed seems to be in need of a *Third Space*: To breathe between labour and domesticity, a space dedicated for the people.

This thesis problematizes the city formed after industry. It attempts to propose a design for the individual as for the group within the urban room, fostering public agents and new communities & supporting domestic movements.

The methodology used will investigate the industrial city that Gothenburg has become, in contrast to its early history as a merchant city, where social encounters constantly occurred next to the river banks.

Another city, also very dependent on its river, with a merchant background, is Venice. *Venetian Gothic architecture* is explored within its urban expression, a precedent of *The Urban Living Room*, the space which the theory of *The Third Space* will be tested upon. The belief is that the urban model of Venice could give room for *The Third Space*.

The testing platform is allocated on Gothenburg riverbank, surrounded by industry & domestic space. At first glance, the site seem to pose a lack of public & private gradients, leading to pedestrian confusion, ending up in neglection.

*The Third Space* (Soja, 1996) is the transitional gap between the urban built form & the imagined, perceived space. It is the connection between the now & the future. It is a hybrid space where imagination & creativity occur.

## GLOSSARY

*The third space* (Soja, 1996) : From the discipline of geography. Called the new spatial turn. The concept of space. Sprung from Lefebvre, Henri.

*Labour and domesticity:* A daily life routine, effects our sense of being. Concepts that are connected to the human in time and space during the day.

*Venetian Gothic architecture* : Venetian Gothic is the term used for the particular form of Italian Gothic architecture typical of Venice, originating in local building requirements, with some influence from Byzantine architecture, and some from Islamic architecture, reflecting Venice's trading network. Very unusually for medieval architecture, the style is both at its most characteristic in secular buildings, and the great majority of survivals are secular. (Giulia, F. 2015)

*Private and public gradients* (Minoural, 2016) : Territorial understanding of space. Often connected to a sense of belonging and/ or ownership. Effects our spatial awareness and investigates the awareness in terms of inherited cultural approaches.

This thesis argues that the contrast to your place of labour would be the place where domestic life takes place: In the living room. A place where one can be free, achieve a state of self-actualisation and re-charge. The home is a space where one is in a state of control. The host decides who to let in, decides its spatial arrangements, the decor and the host is the master of the space's identity. It could be real and imagined, with either a focus on the collective or the individual.

Why should a Living Room be composed of walls and a roof and be in a private ownership to achieve the state of self-actualisation and comfort?

The thesis argues that the sense of the urban living room has to do with the state the person enters when feeling a sense of belonging. Do we have to privatise a space in order to identify with it and is there a space between the public and the private urban landscape we do not recognise in Gotheburg?

The strategy is targeted to identify the urban street scape of Gothenburg as a possible context to achieve the state of comfort, self-actualisation and belonging. The intention is to introduce the culture of meetings and situations. The state refers to events happening within *a third space*. They are already there, vaguely, in the form of cafés, pubs, museums and recreation areas, although possibly not acknowledged as characterising nor cultural aspects for the city of Gothenburg.

How can design of the third space, the one between labour and domesticity, aid the pedestrian to recognise the Urban Living Room of Gothenburg ?

In relation to today's society, I wish to question the pace at which we move in. Life today requires us to work hard and sometimes struggle between time and space, each space requiring different sides of us within diverse situations.

This thesis aims to investigate *The Third Space* in order to propose another way of living within the urban landscape. Via acknowledging the Urban room, its possible public, local and individual effects are visualised and investigated. What more is there to our urban belonging? Is there anything we miss in our daily life between labour and domesticity?

The term *Urban Living Room* is established to act host for the *Third Space* and it is to provide a platform for the questions to be tested upon. The thesis would argue that we need designated space for points of transcendence to counteract experienced boundaries of time, space and imagination within the city.

How could a *Third Space* take form spatially, socially and geographically within an *Urban Living Room* in Gotheburg?

Gotheburg is proclaimed to be on its way of becoming an *ecocity*. The *ecocity* is the ultimate mix of usage and territories, where the city cannot function in isolated entities, but must participate in connectivity. This could only take place when a gathered public community, within participation and understanding of common intentions. To call for an environmental paradigm shift, one participate in formulating the questions. (Abrahamsson, 2021)

Studying *Venice* as a city rich on urban narratives, known for its indoor like rooms and corridors, it has a rich connection to its street- and water scapes. The city consists of narrow and wide corridors, grand public rooms equipped with *semi-private* pocket spaces. Its water channels, surrounding the urban fabric unifies the city. The land and water blends together and collaborates.

In contrast to the rich gradients of *privacy* and *publicity* seen in Venice, the investigatory site of Gothenburg poses a confusion when it comes to accessibility. The site is split between labour (industry) and domesticity at the same time as it neglects its proximity to the river. A river with a rich Gothenburg legacy. What could be learnt from Venice public to private urban landscape in Gothenburg? And how could the test context of Esperantoplatsen approach a more human scale, oriented towards cultural celebrations?

Since the context of Gothenburg equals the identity of a harbour city, the strategy is working close to water in order to challenge the highway roads dividing the urban fabric from the water scape. There are qualities of a street scape within the urban fabric, although it is now strongly categorised between districts as pedestrian roads are taken over by highways. *The Urban Living Room* is to be a place to celebrate the everyday life culture in a society that celebrates optimisation.

The thesis is a method investigating the street scape as an alternative living room. How could creative initiatives happen in the urban street scape and under which premisses?

Indeed, I would argue that it is within our human nature to create and to be creative, especially within social constructions. What is it like to linger in the cityscape, to perceive and apprehend within a lived space?

Could we see an architectural space that gives room for identities, meetings, co-creation and for self-actualisation at a site allocated between two fragmented district categories ?

The people of Gothenburg are perceived to pass by the outdoors, however not stay. The culture arguably does not use the street scape. They rather stay indoors, within assigned building typologies. The intention is to develop a street scape which inhold a mix of the indoor and outdoor qualities.

Moreover, there seem to be a confusion about public and private zones just as entering the site of investigation, *Esperantoplatsen*. With a high domestic privatisation zone, meeting broad highways, the semi-public/private zones seems neglected. So seems the space for pedestrian life.
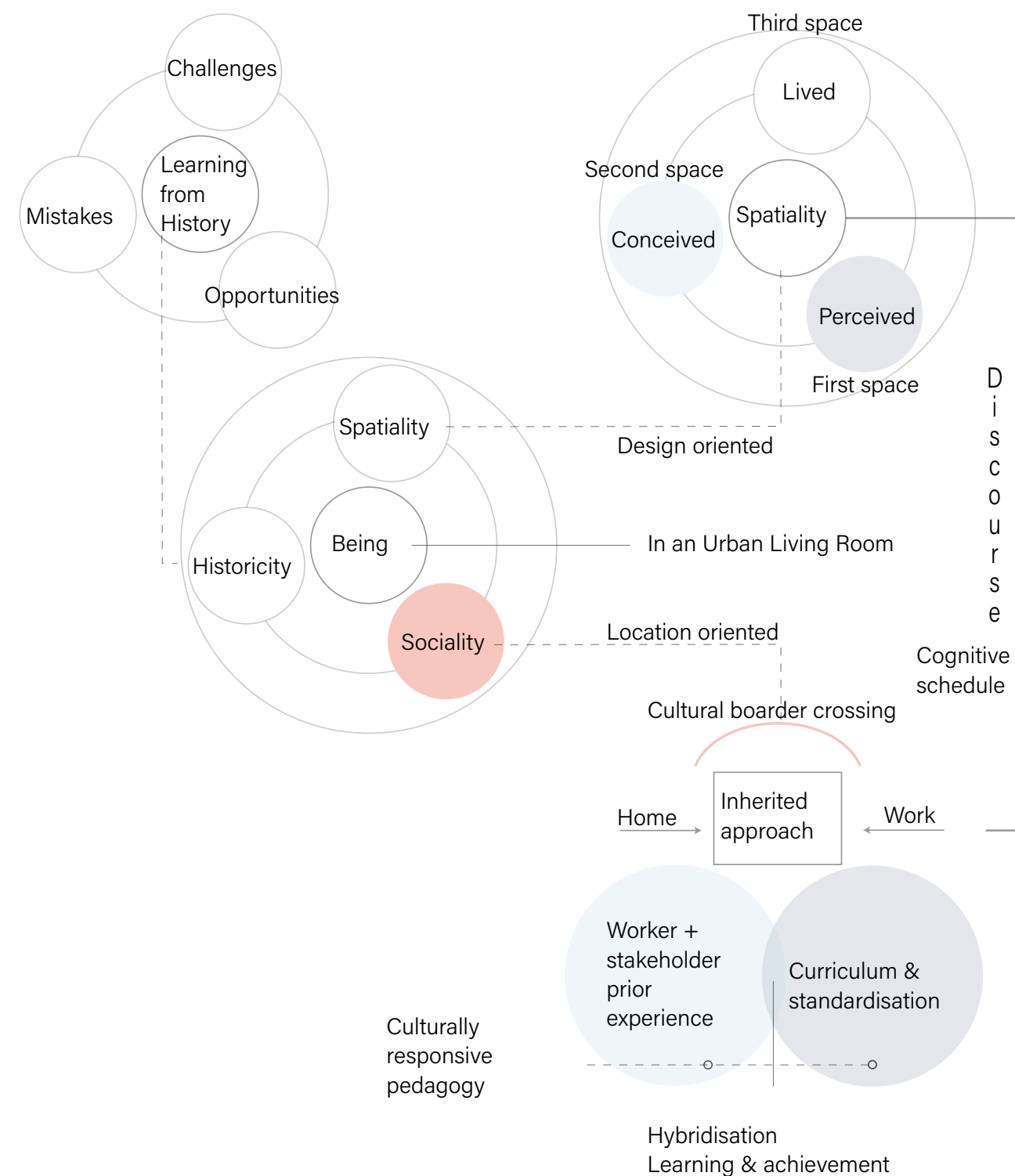
**Fig 1.** The third space and learning
(Demirkan, Ö. et al. 2017) &
(Hutchison, C.B. et al. 2014)

## THE THIRD SPACE IDEATION

Perception - The experience of the world, awareness through the senses. The recognition of environmental stimuli. Perception equals vision.

Cognition - The mental act or process where knowledge is obtained.  It includes perception, intuition, and insight. Cognition equals experience.

Lived - Used space, takes perception, cognition and human application. The lived space takes interaction.

*Soja, E. describes the three spaces:*

"First space is the urban built form of physical buildings that can be mapped and seen.

Second space is the 'imagined' representational space – i.e. how the space is perceived, seen and argued over. In urban settings, this would be evident through, for example, the role of marketing and redevelopment projects.

Third space takes this thinking further – it combines First and Second space to create what Soja describes as, 'a fully lived space, a simultaneously real-and-imagined, actual-and-virtual locus of structured individuality and collective experience and agency'.

Third space is the experience of life in the First space mediated through Second space expectations"

Through the phenomenology of the Third Space, the attempt is to challenge the pedestrians idea of their urban belonging ; Is there anything else society can provide other than labour, domesticity, pay-checks, free schools and hospitals  because of your payed taxes?

Professional standardisation and boundaries for the good and the bad: boundaries are needed within a functioning society. However as a citizen you are more than an employed / employer within a standardised framework. There are lots of social boundaries set up today which the thesis intends to argue against.

Within a state of stress and hurry, things tends to be about surviving, rather than thriving. We might, with regards to our working premises, see our urban landscape with similar eyes: A place of labour.
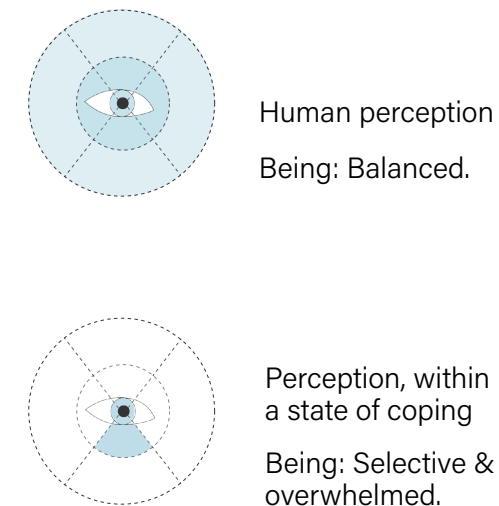
This thesis wants to question the culture of "going home straight after work". Does the environment outside of your house necessarily imitate your place of labour? This argues no and attempts to see potentials in the urban surrounding for developing an Urban Living Room.

# IN LABOUR & DOMESTICITY



zzzzz

Well @ Work

@ Home

Stress type A.
Being @ the
wrong place @ the
wrong time

Stress type B.
In a state of
confusion
& tristesse

In balance

Coping
By catching
up

In balance

Coping
By keeping busy

In balance

Asleep — Stress

Stress

@ Home

Shift between 2 spaces

The Wake-Up!

The What to
do Now ?!

( … )

Practise your
interests

Thoughts of the
Third Space

… Entering the
Third Space
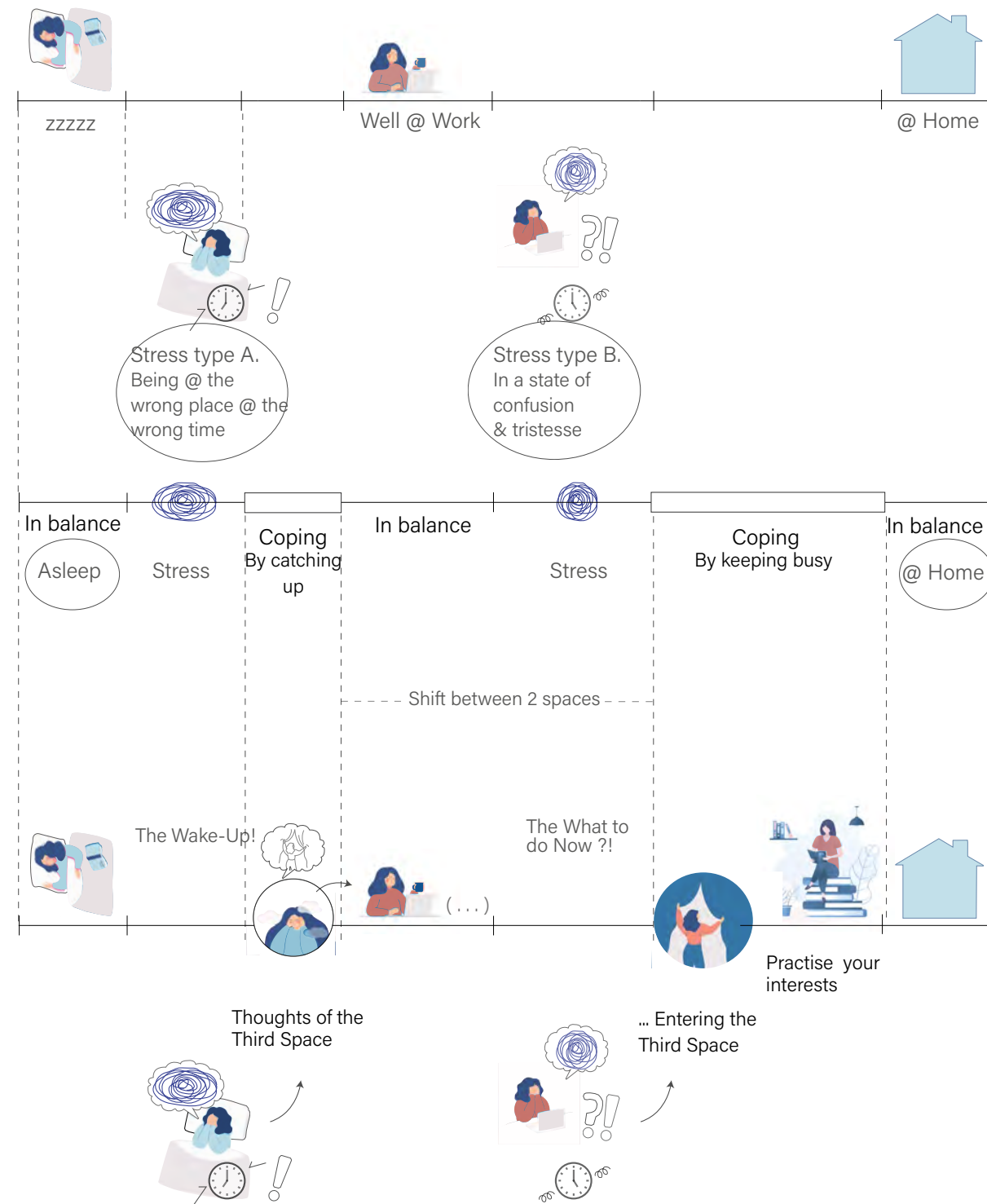
The third space in daily habit psychology
Author diagram interpretation by theory of (Glen E.
Kreiner et. al 2009)

## Mental Boundaries & Stress



Human perception

Being: Balanced.

Perception, within
a state of coping

Being: Selective &
overwhelmed.

This study will attempt to tackle the boundaries
created by the individual within everyday life
relation to society when coping between & and
space.

Mental boundaries in everyday life in relation to
labour and domesticity, and the spatial boundaries
we put up in relation to the possibilities of a social
society, a participatory society.

This is upon talking about a society with a high
focus on productivity and a low focus on spatiality,
sociality and its connection to being. There seems
to be a connection between high stress levels of
today's society and the perception of space: How
we see space.

There are experienced boundaries of isolating
characters, those of time, space and lack of
imagination. LCCPsychologyf (2022)

## Split: Time & Space
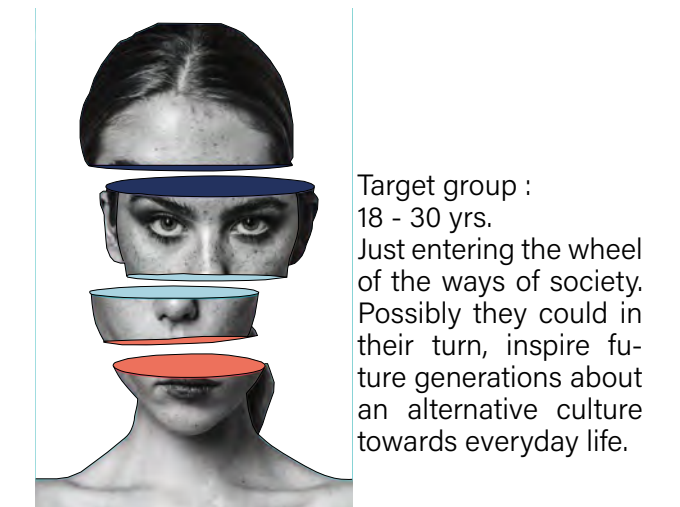


Fig 2. SPLIT(Юлия. КреаТИВ ,2022)

Target group :
18 - 30 yrs.
Just entering the wheel
of the ways of society.
Possibly they could in
their turn, inspire fu-
ture generations about
an alternative culture
towards everyday life.

Because life requires different pieces of us
within the everyday life's various environments.
These gaps in everyday life could indeed prevent
us from seeing the entire picture. We need
designated space for points of transcendence in
life : For the various environments that demands
different treats of us.

Also, people are different. But who are we
actually meeting out there? : The labour-person?
The busy? The focused or the deep thinker?
Unity would be the space between the put up
boundaries which we ourselves create in order
to cope in today's society.

RELEVANCE

## Between Labour & Domesticity

Studies show that there is both a wish for segmentation and integration in your place of work: transitions between home and work. Both theoretical and physical boundaries explore the role of public and private transitions.

-The theoretical boundaries refers to the relation and intersection between the individual and organisational identity. There is a shift in focus.
-The physical meaning the adaptation of physical boundaries via increased or decreased distance between home and work. (Glen E. Kreiner et. al. 2009)

Boundaries can be both for the good and the bad. Sure boundaries are needed within society, however there are boundaries preventing us from being present in the urban landscape.

Within a state of stress and hurry, things tends to be about surviving, rather than thriving. The state of coping is represented during the day, whenever the shifts of time and space occurs. When our environment suddenly changes during the day, we might block strange types of perception (opposite to everyday perception) or gain a very narrow perception of our environment.

## In The Water- & Street-Scape

What restrains the possibilities of a third space to occur today can be connected to a labour-culture where focus lies on efficiency, optimisation, especially seen to architectural development happening within Gothenburg city fabric.

Another aspect concerns the site of investigation, *Esperantoplatsen* and the disconnection between the marginalised urban fabric and the river. The proposal is to happen between the fragmented water and city relationship, as well as in-between the fragmented city fabric.

Furthermore, the targeted site of the thesis is to be considered as a platform, upon which the discourse of the theoretical framework is tested. It is the base on which a system of networks could be implemented along Gothenburg riverbank hosting similar characteristic problems.

The city's problematisation is found in its vehicle scale leaving less focus on the urban content and more focus on its optimisation. Is the city still for its inhabitants? The everyday lifestyle could be compared with nodes of *Work* and *Home*: A large part of the urban fabric as a fragmented transport system.

## URBAN EVOLUTION

Today's thinking of optimisation in architectural terms is linked to economical and environmental questions. A building made today is formed systematically alongside these requirements amongst other.

The thesis aspires to find a balance between social sustainability and to answer to the modern will of optimisation. It is attempted to be designed with a suggestive approach to see gradients in the public realm from the perspective of the human scale in the urban street-scape.

A leading question that permeates the investigation concerns the form of a building in itself. What makes a building? Is it its floor-slabs, its surrounding walls or roof-scape? The thesis aspires to dismantle the idea of a building into space and the human relationships it could hold. This with help of already existing contextual qualities. It argues that the idea of a building lies in its appropriation. This would concern our visual and physical experience, which provides identity. Well in identity, the space allows for activities to occur.

At the larger scale, the urban footprints of context is investigated, as well as its urban contributions further on in future scenarios. The existing qualities provides design response, and in its turn the design response aspires to give back to its context in form of culture, meetings and situations only humans can create.

As an architect student, the aspect one could introduce is suggestions of spatial usage, connected to contextual culture. Although the real job relies on its appropriation: the people feeling belonging, ownership and place identity.

# METHODOLOGY

## GOTHENBURG'S CATEGORISED DISTRICTS



**Fig 3.** The naked city
(G. Debord 1957)

"The Naked City" (1957) imagery by French situationist intellectual Guy Debord consists of a series of districts, considered worthwhile wondering in. They are linked by red arrows, symbolising taxi journeys within areas not worth paying attention to.

One could describe the city of Gothenburg as a city of islands. The highways are cutting the urban tissue and dividing the city into territories.

## LINKING SOCIAL CAPITA

The third dimension in spatiality is related to social relationships and the dynamics of production in the lived space.

The third space is simultaneous, all at once. Space, time and society. Spacial equals social, and continual notes.
(Soja, E.)

The extension of bridging social capital, both involving networks and ties with individuals, public agents to groups and schools of business interest. The linking concerns relations in different social strata in hierarchies, where power, social status and wealth are accessed by different groups.

Linking social capita is crucial within community development, connects government officials with people who provide knowledge and skills to perform their job. Claridge, T. (2018)
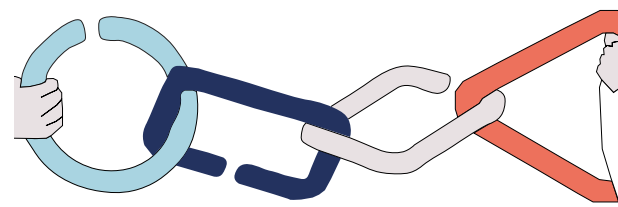


# DELIMITATIONS

## About

This thesis is to focus on the experienced cultural gap of the urban fabric, Gothenburg, to develop and test methodologies for the citizens to regain a *local identity*. It is not to help developing countries, but to enrich the *street-scapes* by working with the *Urban Living Room*.

It is about the river, creating floating bridges and by this further water-interaction. The aim is to purify the water via creating bunkers with wiers and water jetties to increase the underwater biodiversity.

It is about fostering communication and interaction in accordance to time and urban development.

This thesis does not see the human being as a problem causer, but as a problem solver. It sees people as contributors to the space.

Gothenburg weather conditions pose questions about wind protection, warmth and increasing public comfort.

The site is the platform of this thesis theoretical scope. To zoom in to an intermediate scale allows the presentation of further refined and defined design strategy. Beeing site specific, the thesis becomes more constrained to its the characteristics (context activity, networks, meeting points and accessibility).

Pedestrian appropriation. The thesis is designed subjectively. The author attempted to visualise a proposal made by co-working pedestrians. Appropriation can only happen with plural authors, hence this poses a project delimitation. A subject of action poses another subject with a re-action, etc. ...

## Not About

The thesis do not seek to change your way of life, your behaviour, or *individual identity*. It is likely that people with a set routine, comfortable with a set lifestyle will not be interested in the idea of *The Third Space*. They might say or think themselves satisfied with the habits of working nine to five, go home and relax.

This thesis do not wish to replace the city center or its activities, it seeks to reconnect with it. Furthermore, the proposal is not to be assigned as a cultural center (labelled) from the beginning, but utilised as one, if so, by its users.

It is not about learning how to foster communication and interaction.

It does not deal with working environments or attempt to change the workers domestic habitat: it does not deal with housing. This space is to trigger creativity and create a space for reflection, meetings and activities.

This thesis project does not aspire to call for gentrification in the sense of only inviting artists or creatives to the space. It is to be a place where one could find ones creative spirit and connect with one's interests as a citizen.
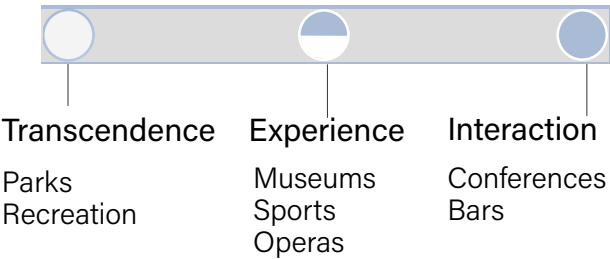
# CONTEXTUAL ANALYSIS

*"It is not a question of knowing whether this interests you... but rather of whether you yourself could become interesting under new conditions of cultural creation."* - Debord, G. 1957
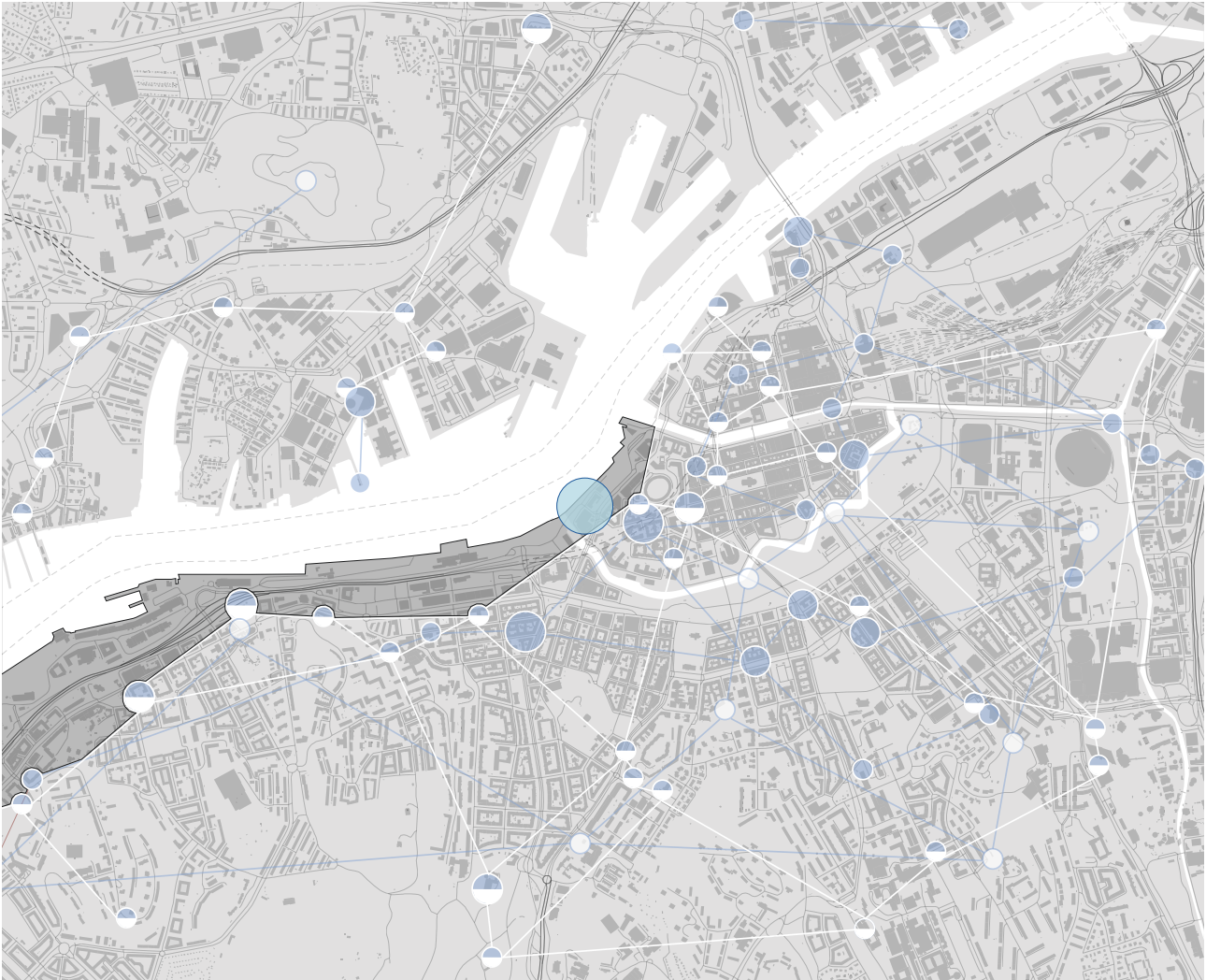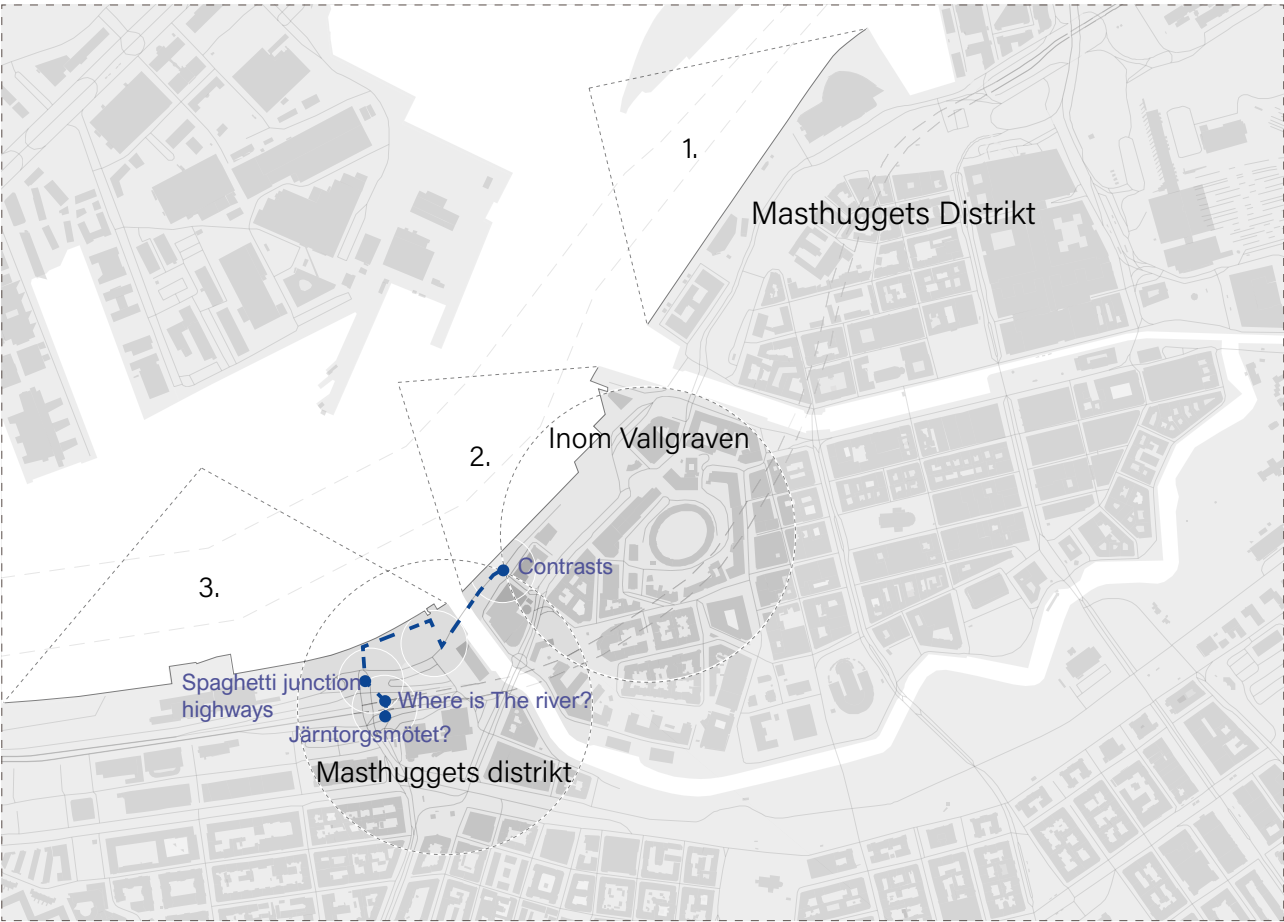
## Components for design of *The Third Space*.

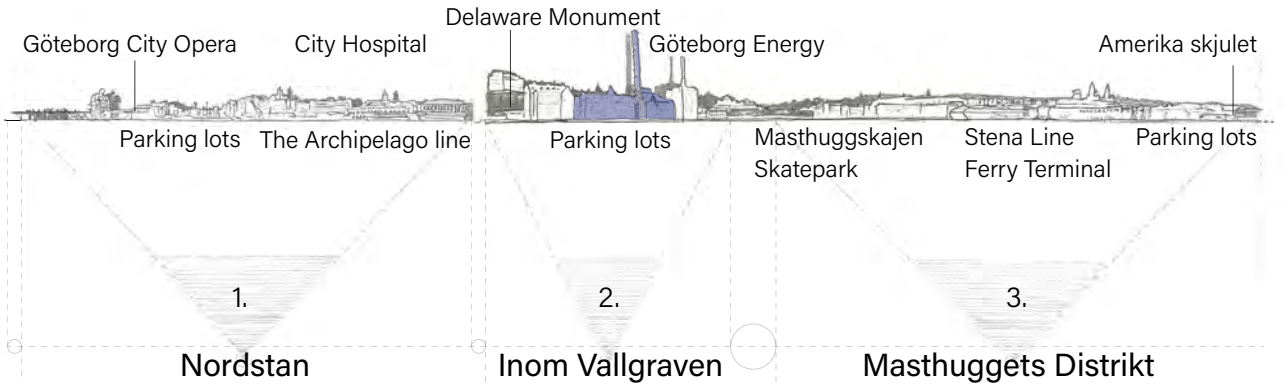| Transcendence | Experience | Interaction |
|---|---|---|
| Parks Recreation | Museums Sports Operas | Conferences Bars |

## Higher concentration/sqm *Inom Vallgraven*

Recreation areas, local communities and meeting facilities are mapped out. Categorising them into the three components which makes space. There seem to be a higher concentration of spaces within Inom Vallgraven and Nordstaden. Less towards Masthuggets distrikt.

## SITE(S) OF INVESTIGATION



1. Masthuggets Distrikt

2. Inom Vallgraven

3.

Contrasts

Spaghetti junction highways

Where is The river?

Järntorgsmötet?

Masthuggets distrikt

### Key Areas Into 3 Sites



Göteborg City Opera    City Hospital

Delaware Monument

Göteborg Energy

Amerika skjulet

Parking lots    The Archipelago line

Parking lots

Masthuggskajen
Skatepark

Stena Line
Ferry Terminal

Parking lots

1.
Nordstan

2.
Inom Vallgraven

3.
Masthuggets Distrikt

## CHALLENGES

Järntorget - View from the riverbank

Spaghetti junction highways

Where is The river?



### The Vehicle Scale & The River

Investigated city fabric is divided by highways cutting off its inner activities from the river, preventing river and district relation.

The city heritage (access to water) is now blocked by industrial high rise buildings and asphalted roads. Gothenburg could here be referred to as a vehicle city, caused by the priority of optimisation.
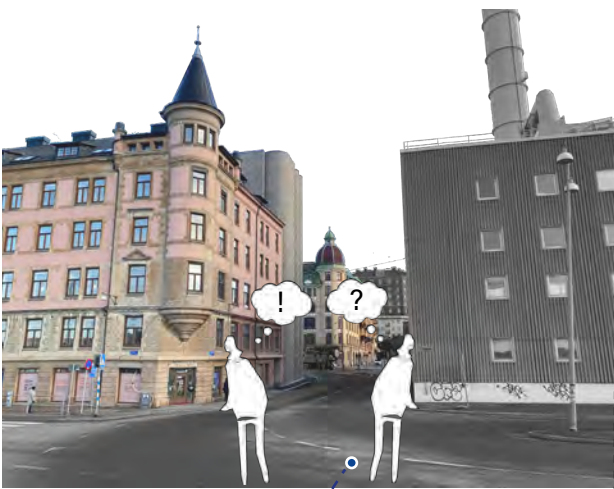


View from Skeppsbron: Masthuggets district to Inom Vallgraven

Järntorgsmötet? = City square meeting?



### Categorisation & The Urban Fabric

The meeting of *Inom vallgraven* and *Masthuggets distrikt*. The site entitles a contrast between the domesticity and the industry.

Observation of introvert façades; flat and a lack of street and river dialogue upon accessing Esperantoplatsen. Photo taken from riverbank.

OPPORTUNITIES

River & city
connectivity

Language café
in courtyard center

River view

Restaurant in dialogue
with courtyard
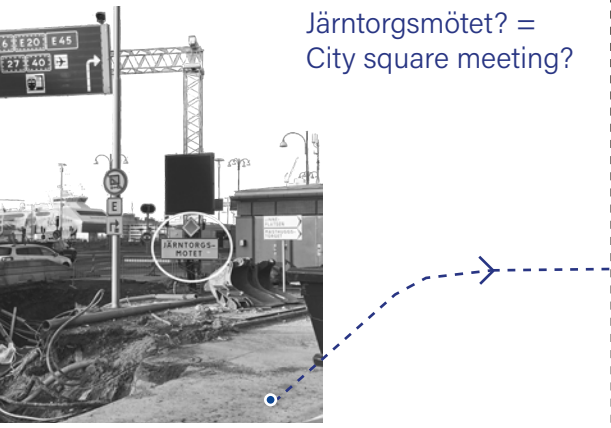
Terrace element
& balconies
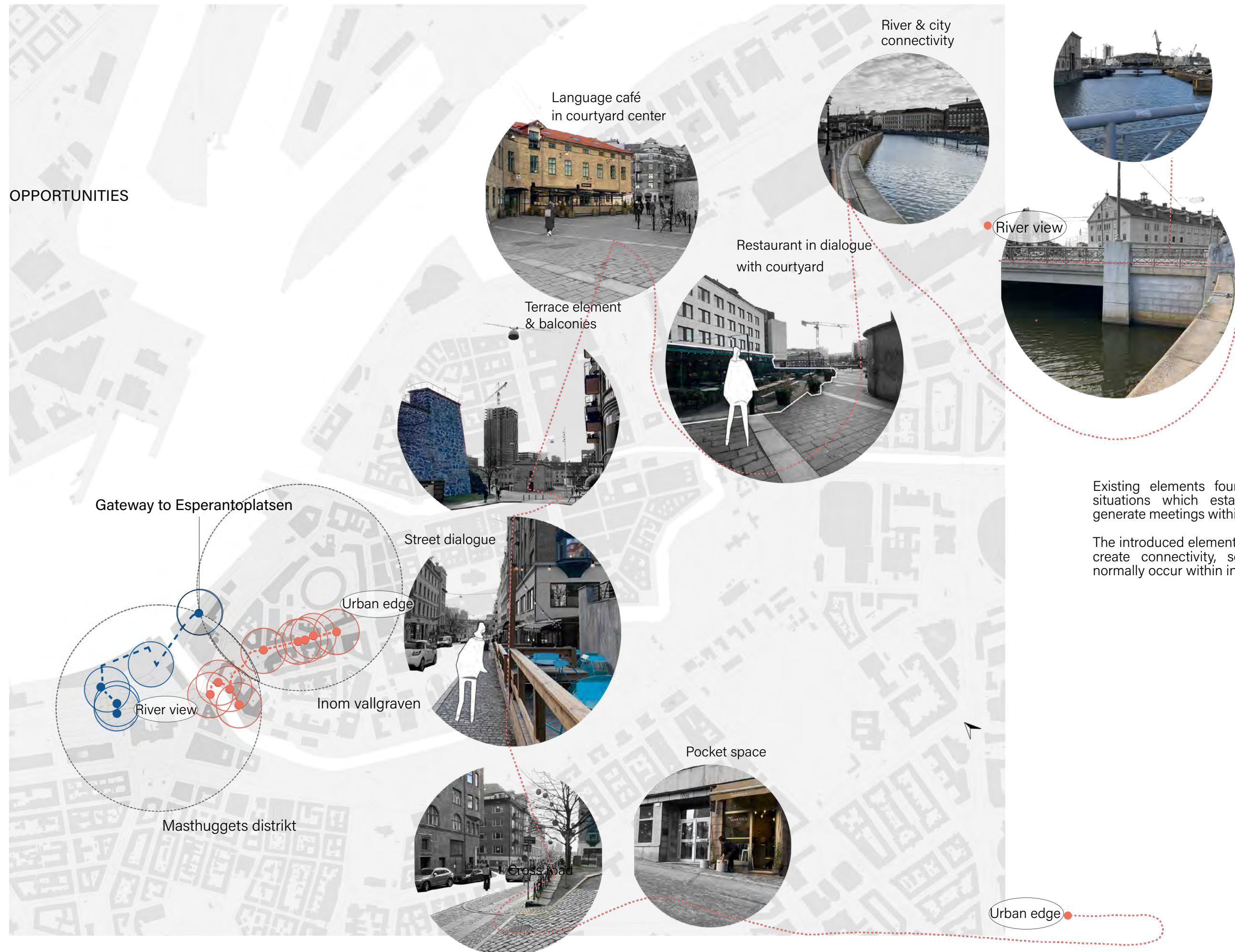
Existing elements found within site. Achieve
situations which establish relationships and
generate meetings within the Urban street scape.

The introduced elements are the ones that could
create connectivity, something which would
normally occur within indoor space.

Gateway to Esperantoplatsen

Street dialogue

Urban edge

River view

Inom vallgraven

Pocket space

Masthuggets distrikt

Cross road

Urban edge

Context discovery: Public/Private Confusion of Streets



**Fig 4.** Public & private gradients
(Maksym Rokmaniko et al. , 2017)

Private

Public

Visibility

Private | Residents    Local community      By passers      Highway **Public**

**Fig 5.** Shared public program with private zones
(ISA architecture office et al.,2015)
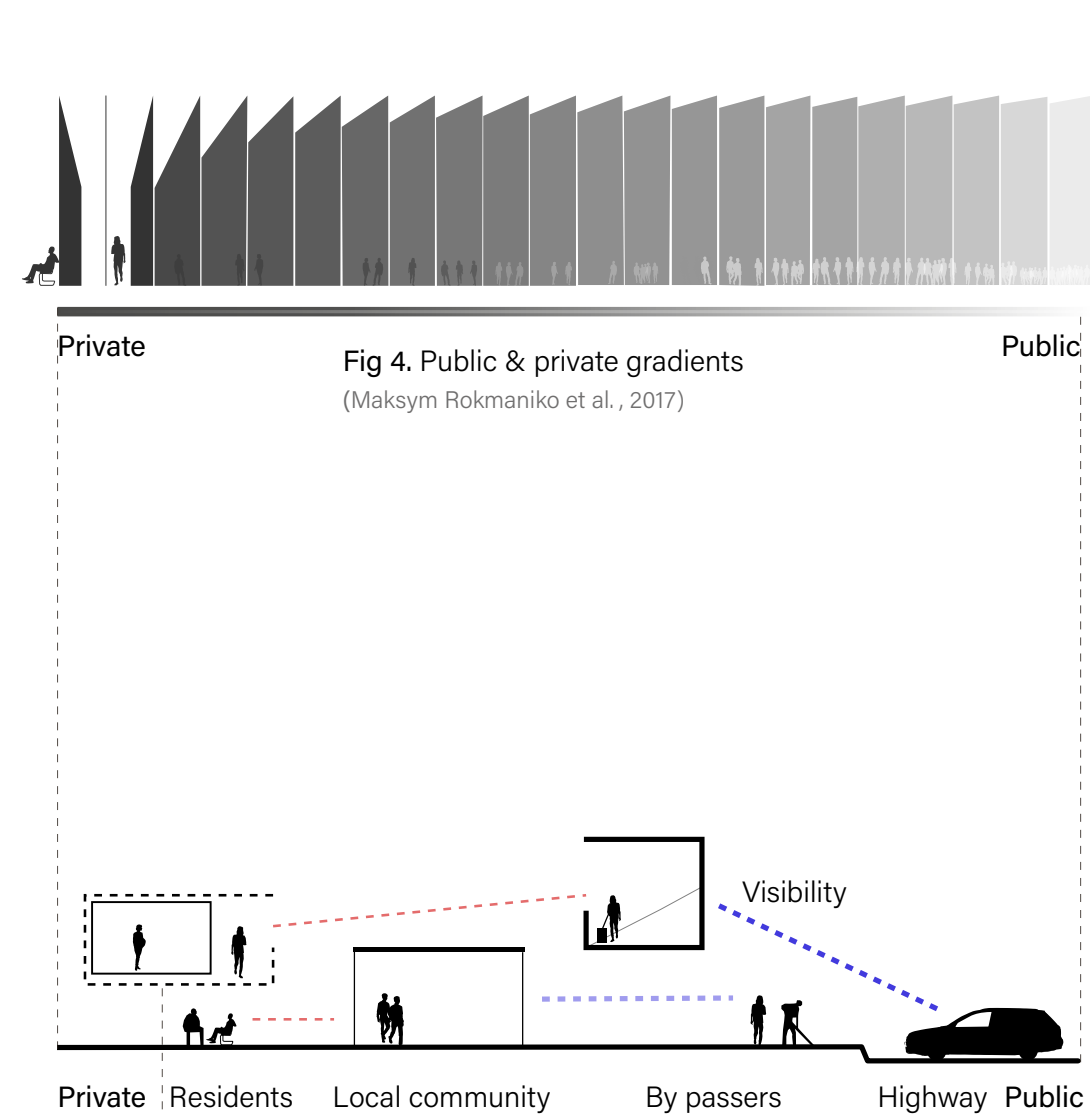
Perceived focus within Gothenburg urban context: Well developed spaces for residents and the Local community -> People resting Indoors.

Learning from spatial arrangements of residents and the local community would make the public realm more human friendly and less vehicle focused.

The aim in context would be pedestrian room within the public areas. With visual and physical access.

GATE TO ESPERANTOPLATSEN



Kungsgatan

Crossroad

Courtyard

Highways

Parking lot

Tram-line

^ Points of building access

### Kungsgatan turns into a summerstreet

At *Kungsgatan*, the Gothenburg municipality arranged a summer installation to make place for summer strolls. Greeneries and sitting furnitures with sinages were installed along the street scape.

The aim is to encourage the pedestrians to take the road with most proximity between *Gothenburg city* and *Järntorget*. The concept is called '*Ta Plats*', claiming your place as a citizen in the city.



Göteborgs stadsutveckling.
Göteborg Stad (2021)

Greeneries and sitting
furnitures : '*Ta Plats*'

Why the gate to Esperantoplatsen?

Skeppsbron.
Crossroad

Esperantoplatsen.
Courtyard

Space to be revived

Public ground

Physical boundary

The in-between

### The Vehicle Scale & The River

The context hosts introvert façades with a lack of street dialogue. A clear distinction of two city categories. One of industrial and one of domestic character with lack of versatile spaces to encourage category fusion.

### Categorisation & The Urban Fabric

Investigated city fabric is divided by highways, cutting off its inner activities from the river. Preventing both a river relationship, as well as continuous relationships between district areas. Causing fragmentation.

## DESIGN STRATEGIES

*1. Dérive : To let yourself be taken over by the city. To wonder.*

*2. Psycho-geography : How is the space coercing me? What are the moods and affects? What did it mean to be in an actual lived space? Emotions and behaviours and their influence on human feelings are investigated.*

*(...)*

(Four key design strategies of the sitauationst international. Debord, G. 1957)

STUDY MODEL OF GATE TO ESPERANTOPLATSEN
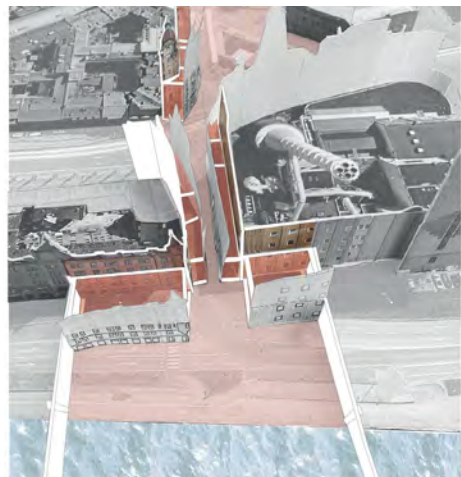


Skeppsbron corridor to Esperantoplatsen



Esperantoplatsen Public Sq*uare*

● Public Realm

● Fusion of the
  Public & Private



Coutyard entrance
from Kungsgatan



Courtyard with existing qualities of activity &
summer interventions
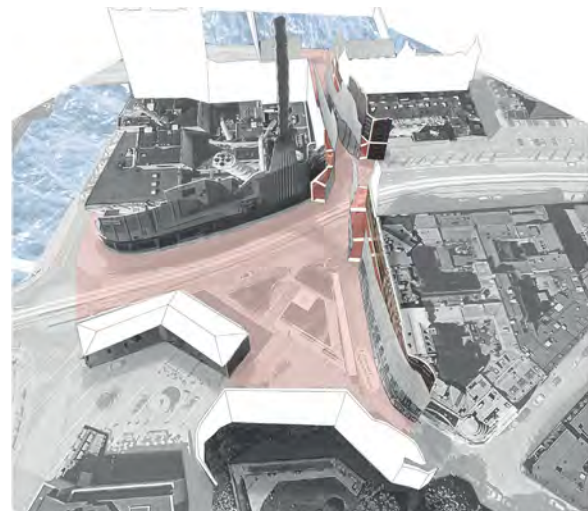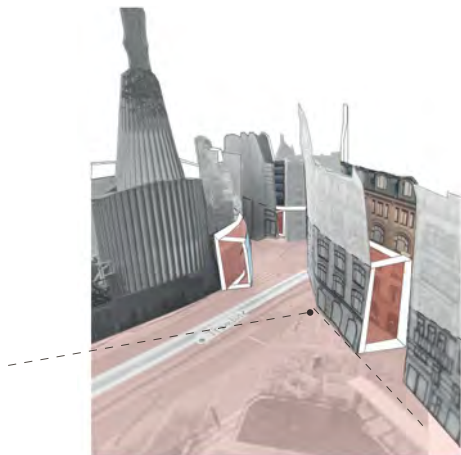


Urban edges meeting point : Corner component
is slightly extended



The In-Between

## Framework of Site & Context

As earlier mentioned, the targeted site of the
thesis, *Esperantoplatsen* is to be considered
as a platform, upon which the discourse of the
theoretical framework is to be tested.

It is a base upon which the intention is to develop
a system of network that could be implemented
along *Gothenburg riverbank* hosting similar
characteristic problems. The problems are
identified as the vehicle scale and the river
and the categorisation of the urban fabric (The
industry contra the domestic).

The proposal includes identifying the gradient
public / private spaces and activities. The intention
is to perceive the *public realm* between the private
and the public in order to acknowledge the *Urban
Living Room* within the *street-scape.*Defining the
gradients of public and private, potential pocket-
and in-between spaces.

## Current Site Qualities

As earlier noted, there are events happening
further up along *Kungsgatan*, although these
activities are invisible from the riverbank
point of view, entering the *Public Square* of
*Esperantoplatsen* from *Skeppsbron*. They are
also restricted to occur only during spring and
summer time.

The idea is to use the *private* and *public* cofusion
of the site to introduce proposal building
elements. They are *sprung from the façades,*
bringing them in a dialogue with street-scape
and the public square. The first iteration of the
study model introduces a *fusion* between the
*internal* and *external*. The proposal is to work on
a height of no more than 3 storeys. This, to have
an efficient relation with the pedestrian street-
scape.

Furthermore, activities like *Ta plats* and
organisations of tactical urbanism are to be
invited to take part in the public comfort of
warmth and wind shelter which the proposal
could provide.

## PERCEPTION AND SPEED



31 m

Boundary_c.
13.5 m

Boundary_b.
6.5 m
Boundary_a.

The upper floor of a high-rise building connection is lost, effectively from the fifth floor. It does no longer belong to the city and is a property of the air-traffic.

| 3 mph scale | 9-12 mph scale | 37 mph scale |
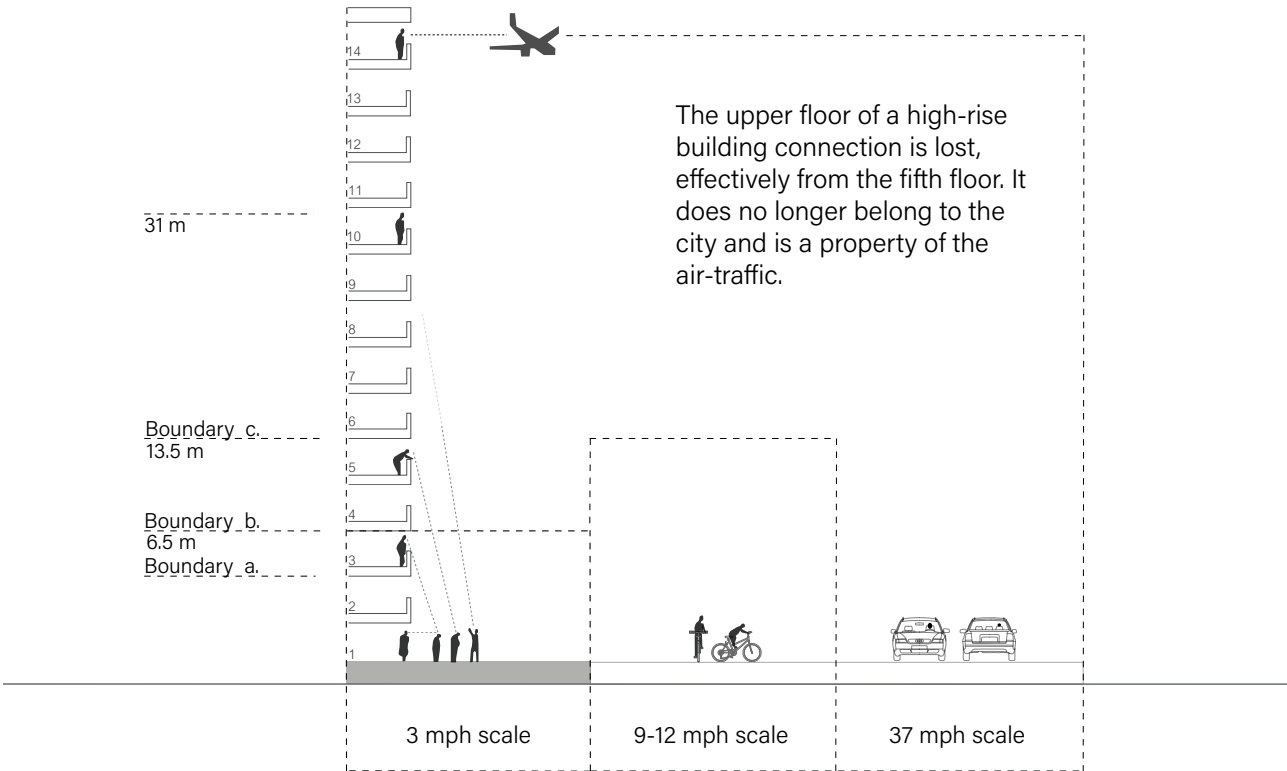
3 mph architecture is based on *cornucopia* - Overflow and nourishment. Venice belongs to this category.

Horisontal sensory : How a space is experienced by the pedestrian when walking along streets.

Our sensory apparatus for intepreting impressions are adapted to walking. It is developed for a usual speed of 2.3-3mph.
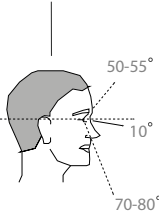
Cycling at a speed of 9-12 mph also provides sufficient sensory, which is contact with surroundings and people.

The 37 mph scale, which equals the vehicle scale entitles large scale places and wide roads. Buildings are seen at a distance with a general perception. Details and the sensory experience disappear from the pedestrian perspectivWe.
(Gehl, 2010)

50-55°

10°

70-80°

**Fig 6.** Speed and architecture
Gehl, J. (2010, pg. 40). Re-interpreted diagram w. spec. context problematics.

## LEARNING FROM VENICE



Ponte di Rialto:
The water-and street-scape relation.
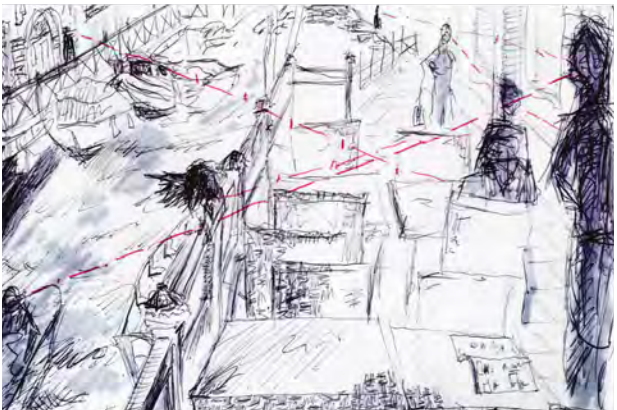


Osteria Trefani:
Visual connections of a café-, the pedestrian- and river-activities.

Rio della Tarna:
The urban corridor with public agent activities, marking a semi-public space. The gradient of domesticity and publicity.

Campo S.S. Apostli:
The narrow corridor opening towards the public plaza with the cultural landmark of *Chiesa Cattolica Parrocchiale dei Santi Apostoli.*



Ponte di Rialto interaction

The situations created in Venice relates to generations and layers of historicity. Visitors are flocked to experience its celebration of history and the culture that follows with it.

## A human scale



Layers

Narrow corridor



Point of
perception:
Café 1.

Plaza

Café 2.

Entrance
points
often > 1

Channel

Crosspoint

Bridge
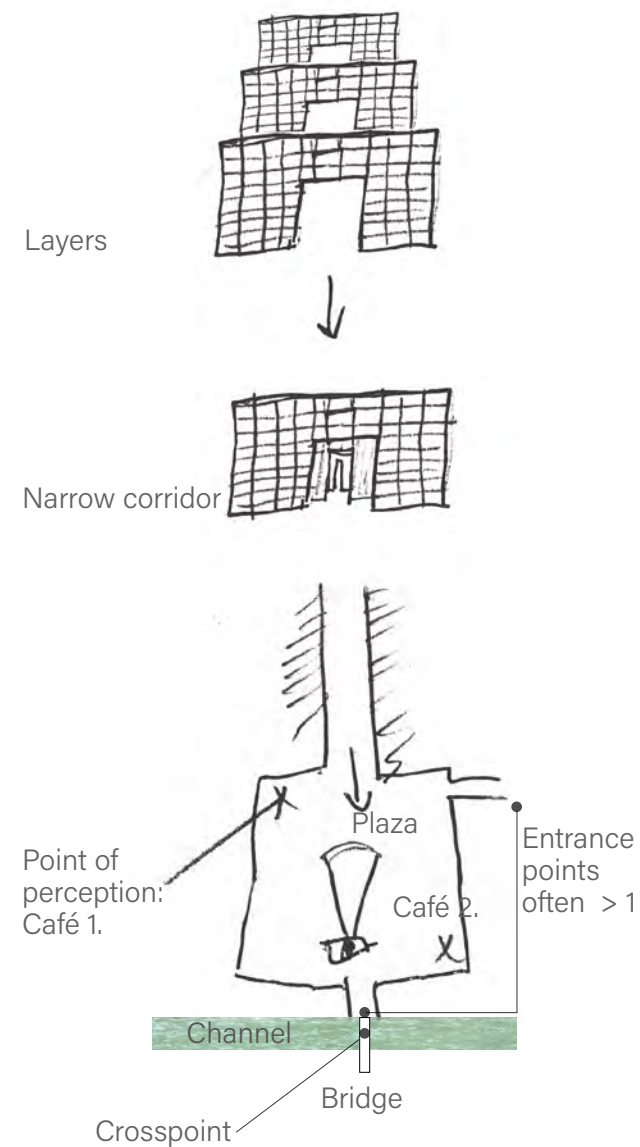
A city of rooms and corridors, with entrance points alongside a single axis. Providing a panorama perspective through the urban space. The simple axis gives an invisible layer to the urban spatial qualities.

The alley paths are of a private character, whilst the plazas and adjacent channels are of a public character. Some doors leads to private rooms, but not necessarily.

In Domesticity / Flexibility



Fig 7. River presence (Interhome Semesterhus och lägenheter Venedig, 2022)



Water channel routes with equipped bridges and paths alongside. - The merchant city. Venice embrace us on the human scale.





Intimate proximity meeting. S.S. Apostoli

Strolling in the city, one can witness the architectural details, visible from the water channels as well as from the road. The city allows dialogues and contrasting spaces: small and pocket-like to grand and monumental.

The qualities of indoor space equals outdoor space. The presence of the Urban Living Room creates everted and inverted space...
How could Gothenburg riverbank learn from Venice?



Calle de Tabacco
Campo san stin

Campo S.S. Apostoli

Campo del san Maria
Formosa

Osteria Trefani,
Fondamenta Garzotti

Campo S.S. Apostoli,
CANNAREGIO

Calle de Tabacco,
SAN POLO

Ponte di Rialto

Campo del san Maria

Calle del Carro,
SAN MARCO

Rio di Santa Ternita,
CASTELLO

Rio dela Tana
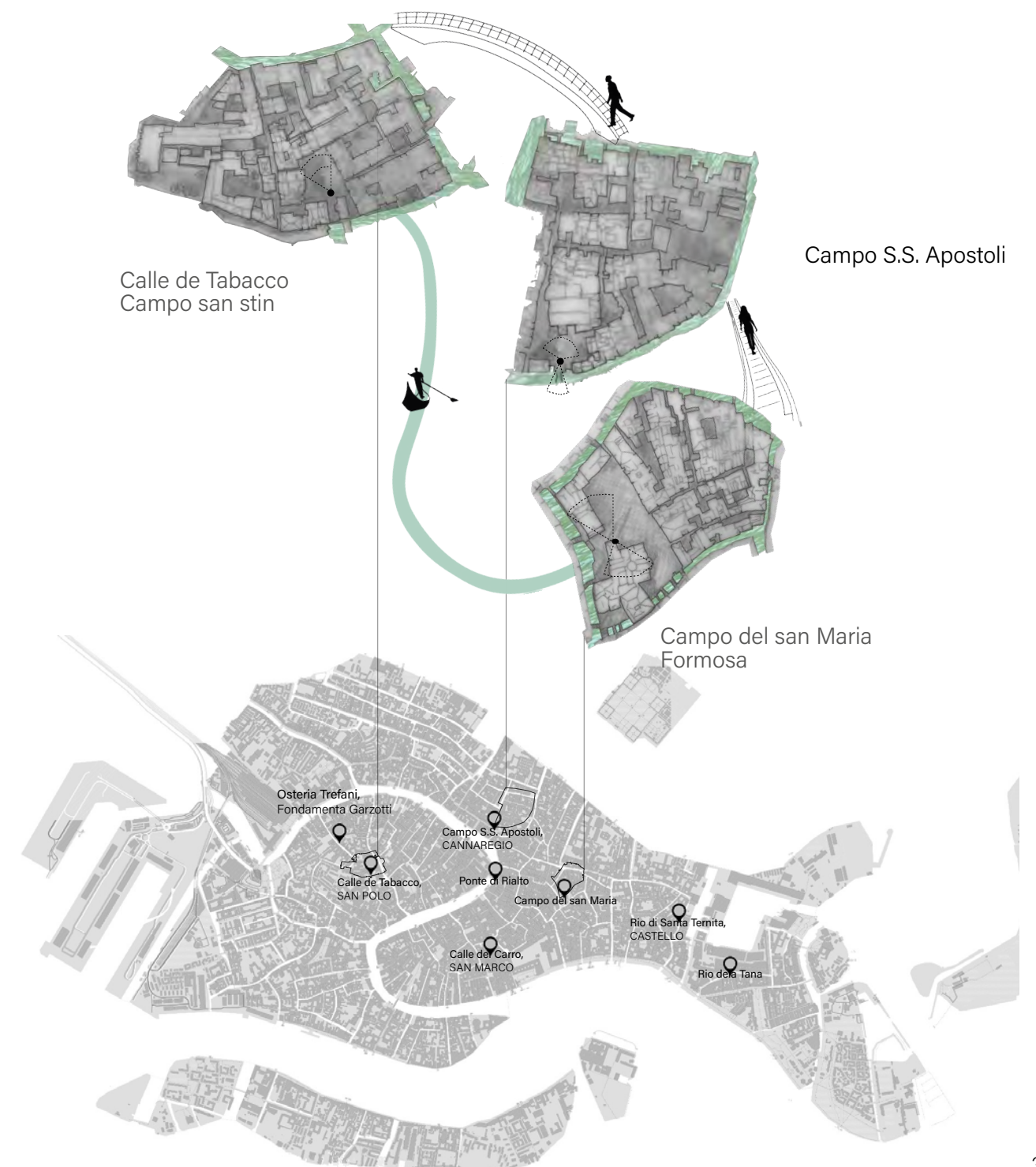
## From public to private

Imagined Venetian courtyard. Urban spaciousness made up of fused territories between *private / public* circulation and activities on site. It also attempts to adress territorial boundaries of professions and domestic life

The streetscape hosts organised dinners of restaurants to cafés, to spontaneous family dining scenarios. A representation of Internal events of domestic life in relation to the urban fabric.



Infrastructure

Public Square    Landmark

Café
Semi-private

Domestic

Corridor
Semi-public

Domestic
Private

Room
Public

Domestic

Domestic
Private    Domestic

Café
Semi-private
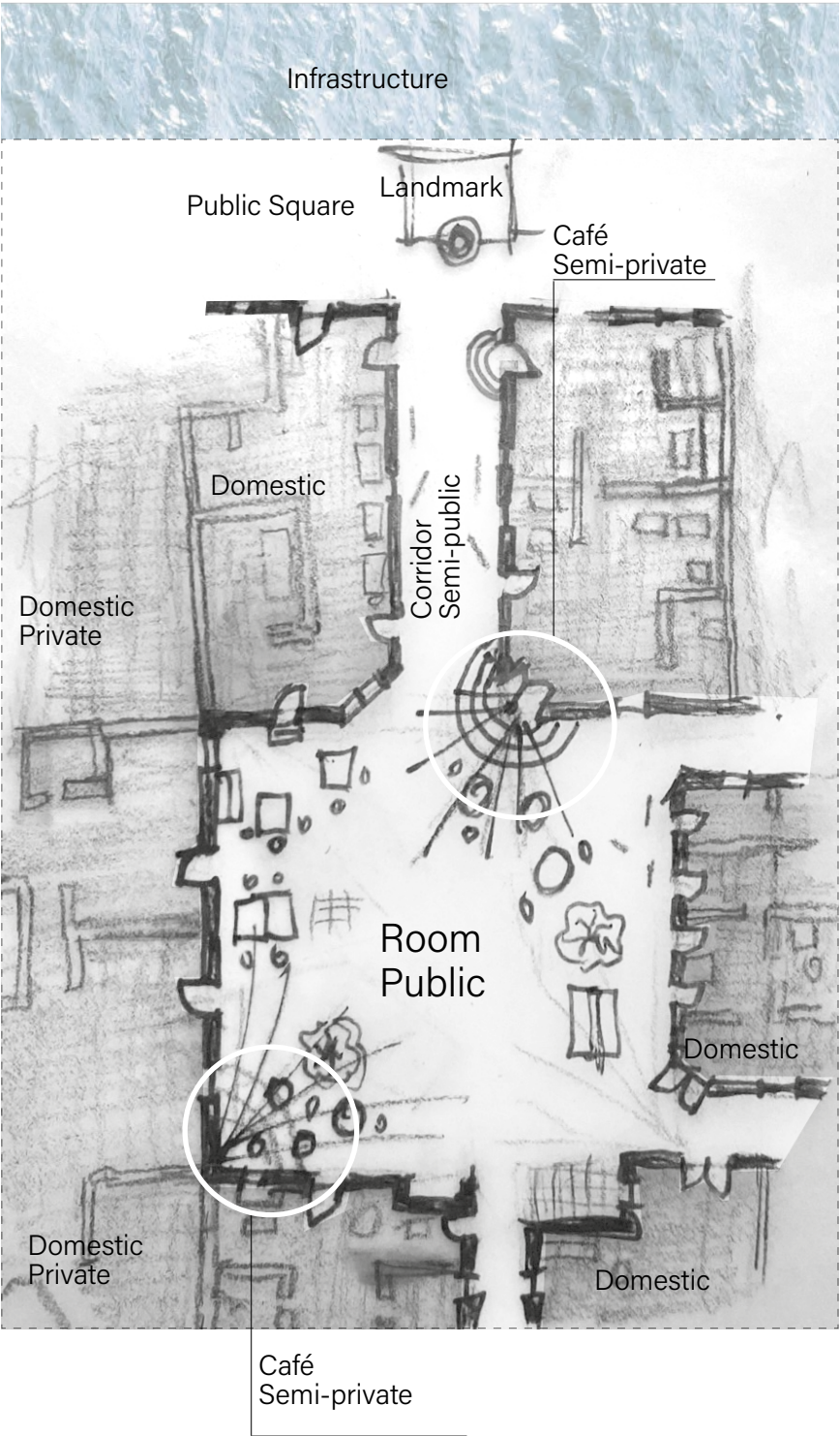
## Comparative analysis - two urban models



Layers

Narrow corridor

Point of
perception:
Café 1.

Plaza

Café 2.

Channel
Crosspoint    Bridge

Venetian Gothic

a. Qualities
of the
third space

City Legacy

Urban model

Human scale

Industry

Boundaries

Highways

High-rise buildings
≡
Vehicle scale

Gothenburg

b. The city of
islands

Heal Urban fabric

Via

Riverbank

Flexible program

Symbiotic architecture

Tactical Urbanism

Gothenburg
Urban evolution

c. Qualities of the
third space

Respecting
boundaries

Framing
boundaries

Re-adaptation

## Defining a living room

## Defining an urban living room

A definition of a living space can be described *"as the spaces that are used for the common or social activities of the occupant"* Roy, D. (2021)

It is characterised by its multi-functionality of activities as socialising, dining, re-creation or leisure. The living room can bee seen as the performance space, where the life of the domestication happens. A place where she can invite all her relations This is why it often inhold a well-thought of decor to provide good visual impressions to its visitors.

In larger scales, the living room could also host activities as sun-rooms or home offices.

In western societies, the living rooms usually comprises furnishings and sofas. It also has chairs, tables, and shelves for various purposes such as keeping books and decorations, lights and lamps, and other such furniture. Depending on the climatic conditions, living rooms also contain fireplaces.

Roy, D. (2021)

Design-possibilities are seen due to interpretation factors of the typology. A typology is considered within this thesis to be questioned as a culturally determined phenomena. Is a living-room a settled denominator or could it be broken down into: *a living room* ?

In terms of scale, the thesis sees no obstacles in considering this space as a larger scaled space. It might not result in a built form as a room, but the aim is to re-create its territorial meanings to the pedestrian.

In terms of indoor-outdoor functions, surely this would need to be appropriated in accordance climate considerations, as to public comfort.
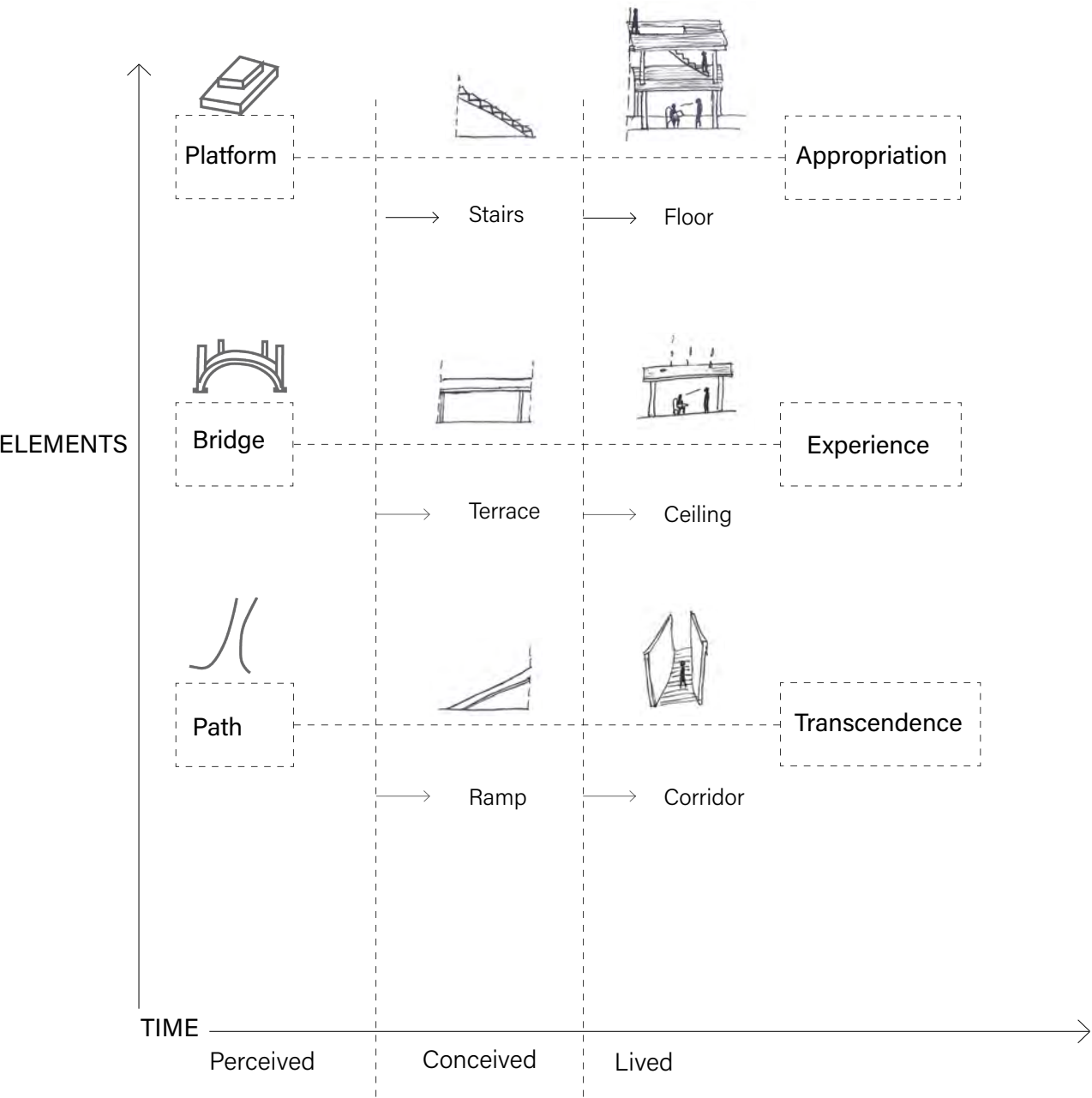
The design toolbox refers to three spatial components:

First the perceived space: vision, occurring whilst transcending a space, using the path element.

Second, the conceived space: cognitive understanding, occurring whilst experiencing, using the bridge element.

Third, the lived space, real and imagined, occurring whilst space is created and activated, using the platform element.

The parameter of time would bring the element in question to evolve, and move them further towards built form, indoor space perhaps but not necessarily.

## Sun-hours at Esperantoplatsen area



367 h

293 h — 80%
220 h — 60%
147 h — 40%
73 h — 20%

The buildings poses large shades, especially towards north-east. Areas left to sun-exposure lies further towards west.

The square poses light exposure, foremost along its urban edges.

January - March : Winter to early spring



1461 h

1169 h — 80%
877 h — 60%
384 h — 40%
292 h — 20%

The sunlight is present on the public square and closer to the river promenade. The area of exposure is expanded from riverbank, meeting the west axis.

April - August : Summer months



567 h

453 h — 80%
340 h — 60%
227 h — 40%
113 h — 20%

Buildings poses large shades and creates more contrasts in comparison to its east axis as well as its lighter areas along urban edges.

September - December : Fall to Winter



2763 h

2210 h — 80%
1658 h — 60%
1105 h — 40%
553 h — 20%

Since the sun hardly touch the area between buildings with river proximity, there is no loss in sheltering this area.

Lighter areas are found in west axis to go into lighter exposure towards riverbank and the public square.

January - December : Full year

# DESIGN INTERVENTIONS & STRATEGIES

## TRANSCENDENCE ITERATION
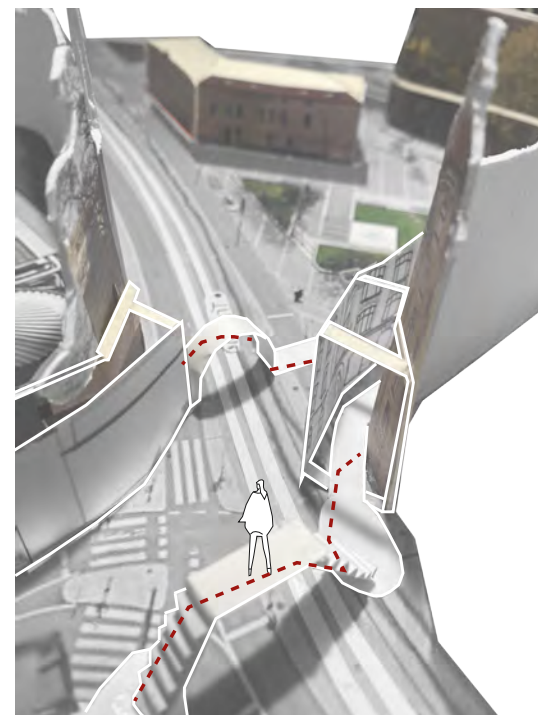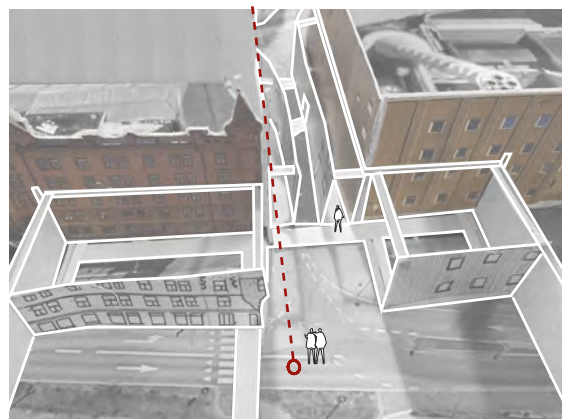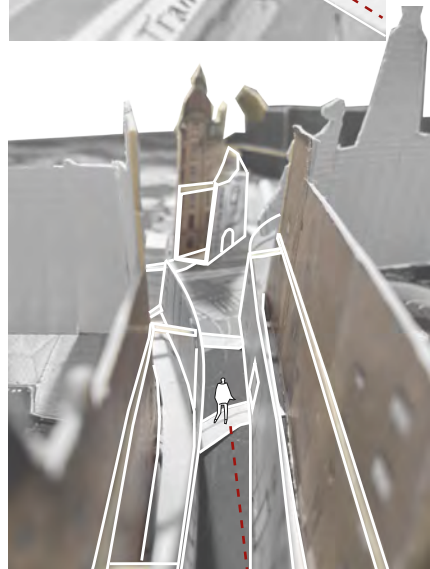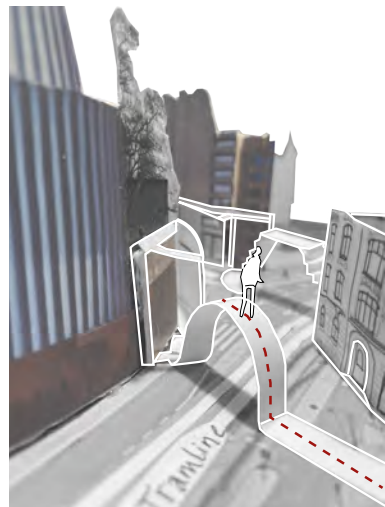




Supporting encounters
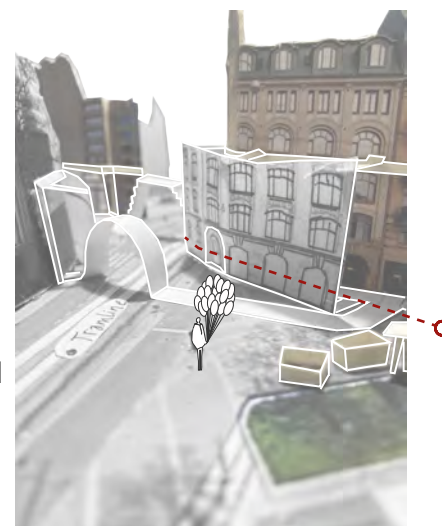


Courtyard with summer activities

The study model is made form a facade point of view, in relation to the human point of view, attempting to introduce the 3 mph architecture, the speed which emphasises the street dialogues and rich meetings.

It investigates how to stimulate a dialogue between the river and the urban fabric and how to challenge the highways separating the urban fabric.

It attempts to introduce an alternative transcendence as the structure includes elements of elevation, extension and elongation.

## EXPERIENCE ITERATION



Covering and sheltering : Creating atmosphere.

A path + a shelter = An atmosphere, urban corridors & more intimate street-scapes.
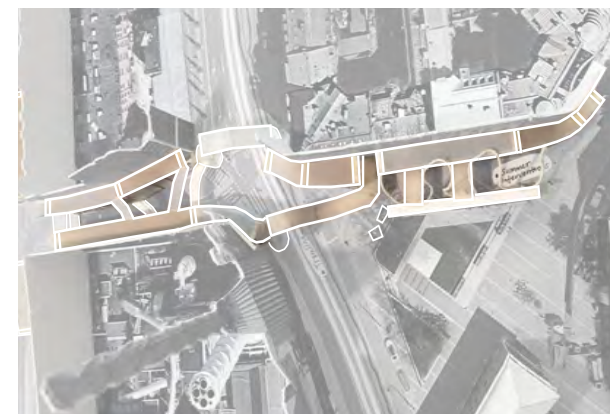
Superimposition of interventions leading from existing courtyard to riverbank



The hybrid indoor-outdoor space creates a secondary patio: The space between already existing structures and newly introduced.
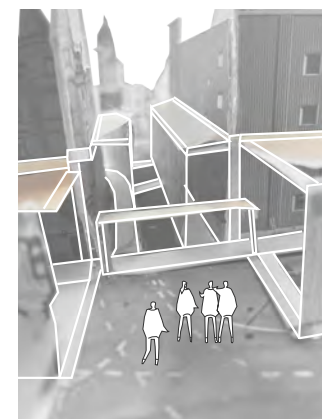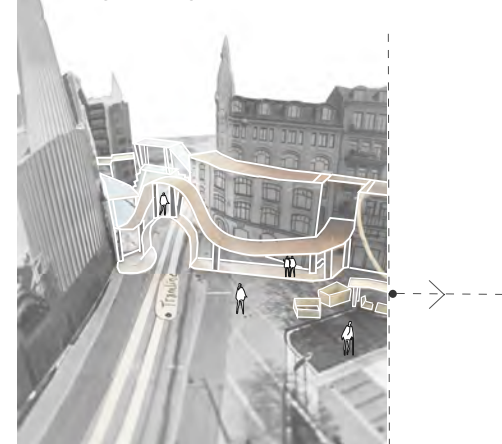


Embracing the river view in an attempt to introduce a public square closer to the water.
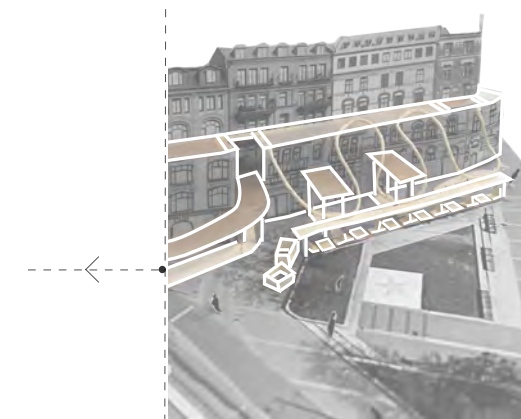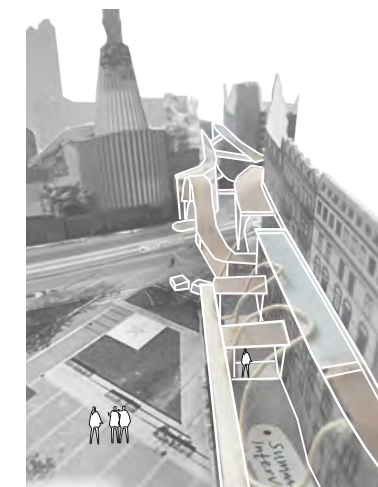
## SPATIAL ITERATION



Timid and intimate spaces contra bright open places.
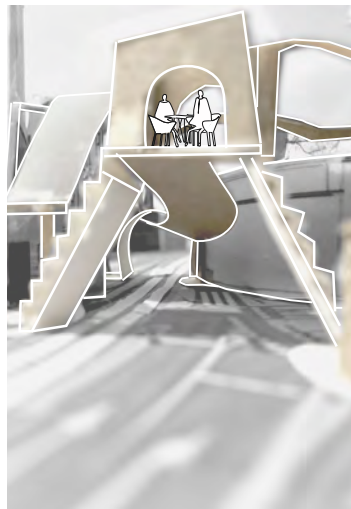


New transcending infrastructure equals space

These spaces would in time gather into a bigger unit, collecting the already existing street space qualities seen on site. However, as most of these qualities are summer oriented, one could argue there is a need for winter activities.
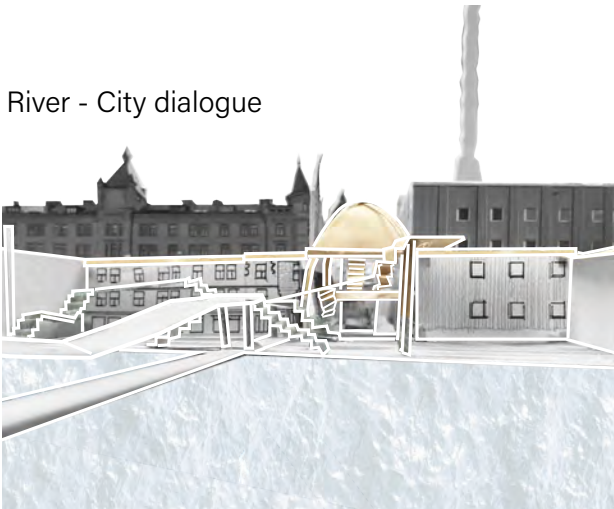
River - City dialogue
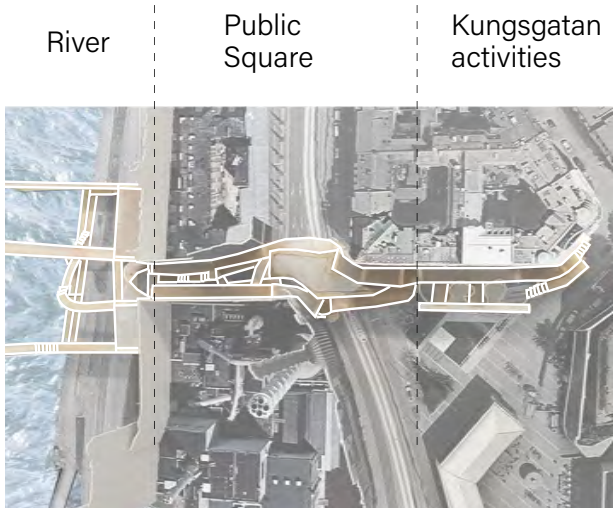


River    Public Square    Kungsgatan activities
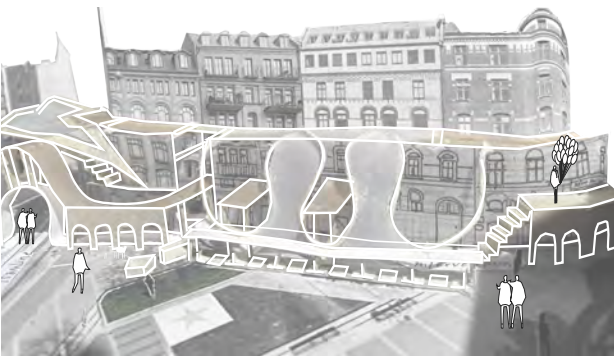




Attempt of introducing dynamism

## LEARNINGS FROM STUDY MODEL



New Public Square

### Extend from
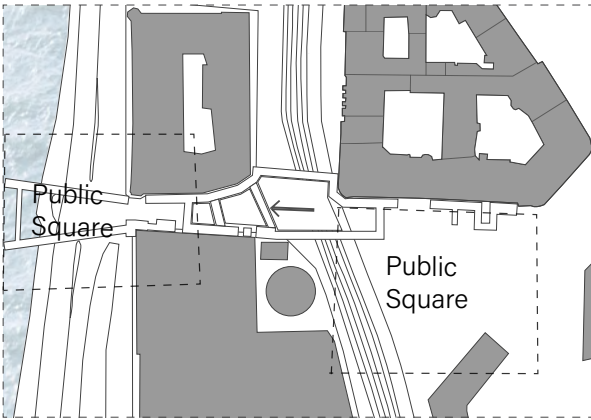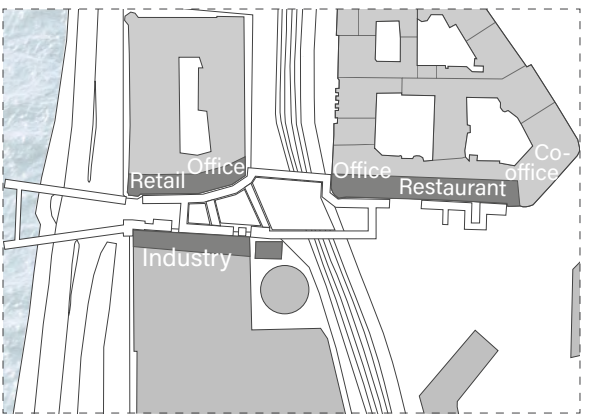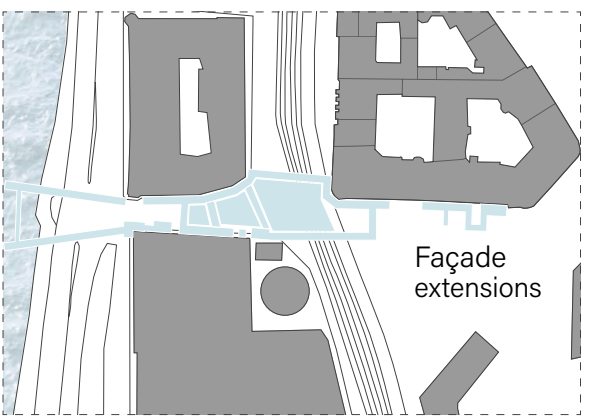


Public Square

Public Square
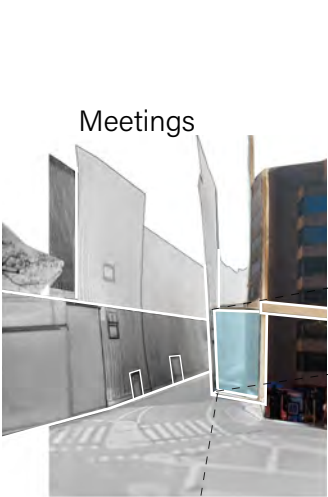
Meetings



Urban Living Room

### Plugged-in



Retail   Office   Office   Co-Office

Restaurant

Industry



Urban Edge

### Sprung from



Façade extensions
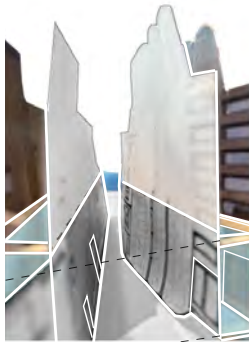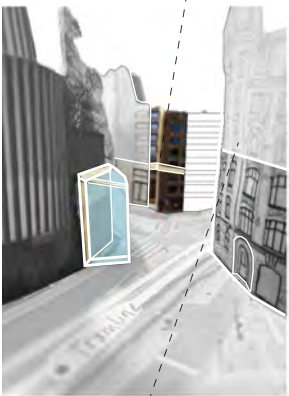
Stimulating In-Between Activities

Café

## GATE TO ESPERANTOPLATSEN
Proposal into units



Retail  Office  Office  Restaurant  Co-work office

A.  B.  Industry  C.  D.  Café
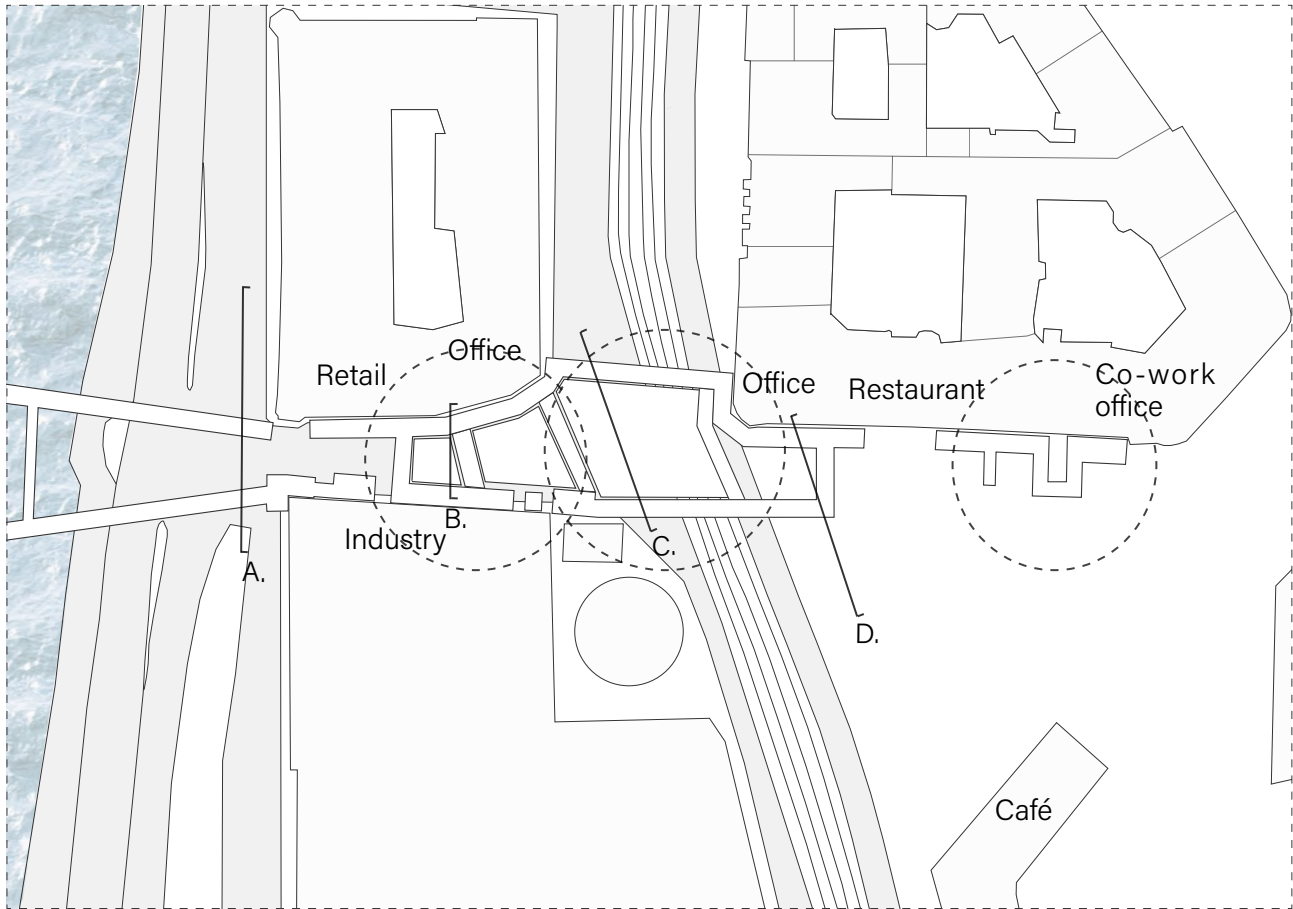
## Investigative sections



Urban Living Room

B.



Meetings

C.



Square

A.
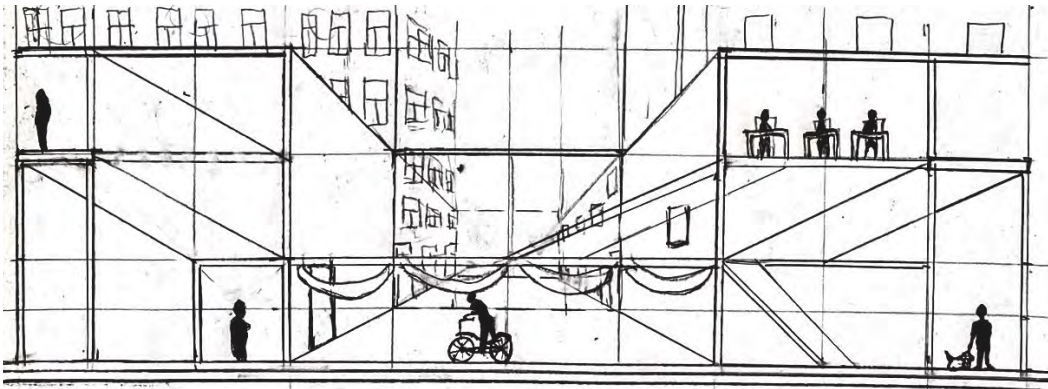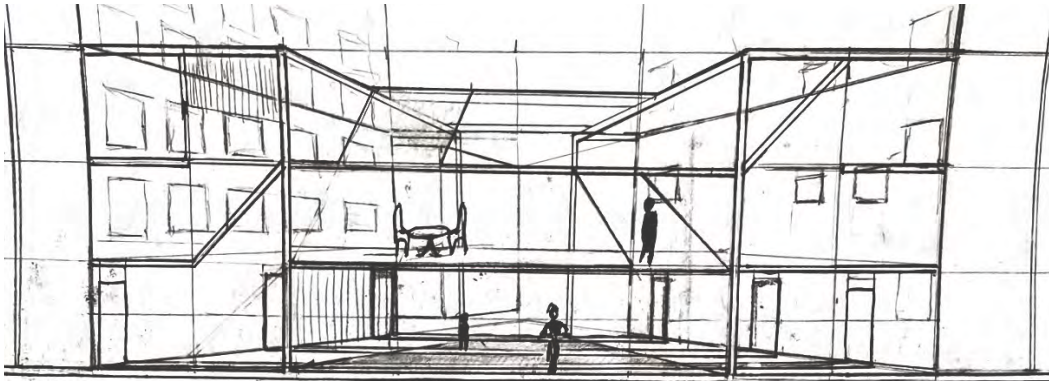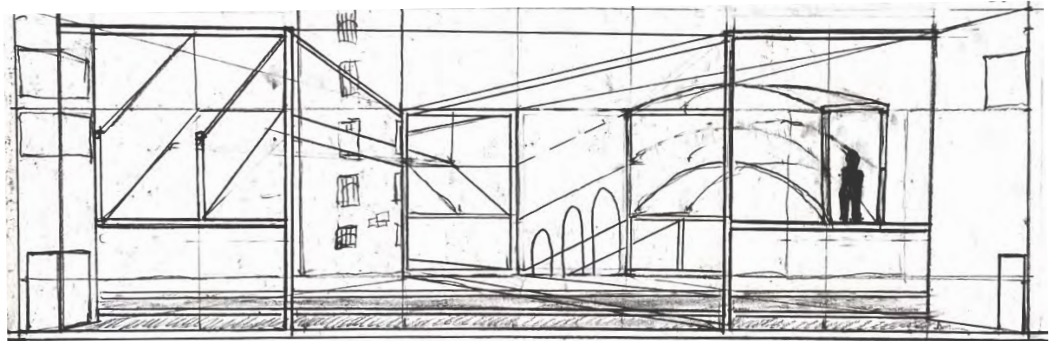


Stimulating Activities

D.

## Urban footprint dialogue with sectors



Retail
Office
Office   Restaurant
Co-work office
Industry
Café

Fig 4.

Private    Semi-private    Semi-public    Public

PROPOSAL FOCUS: Opportunities of gradients
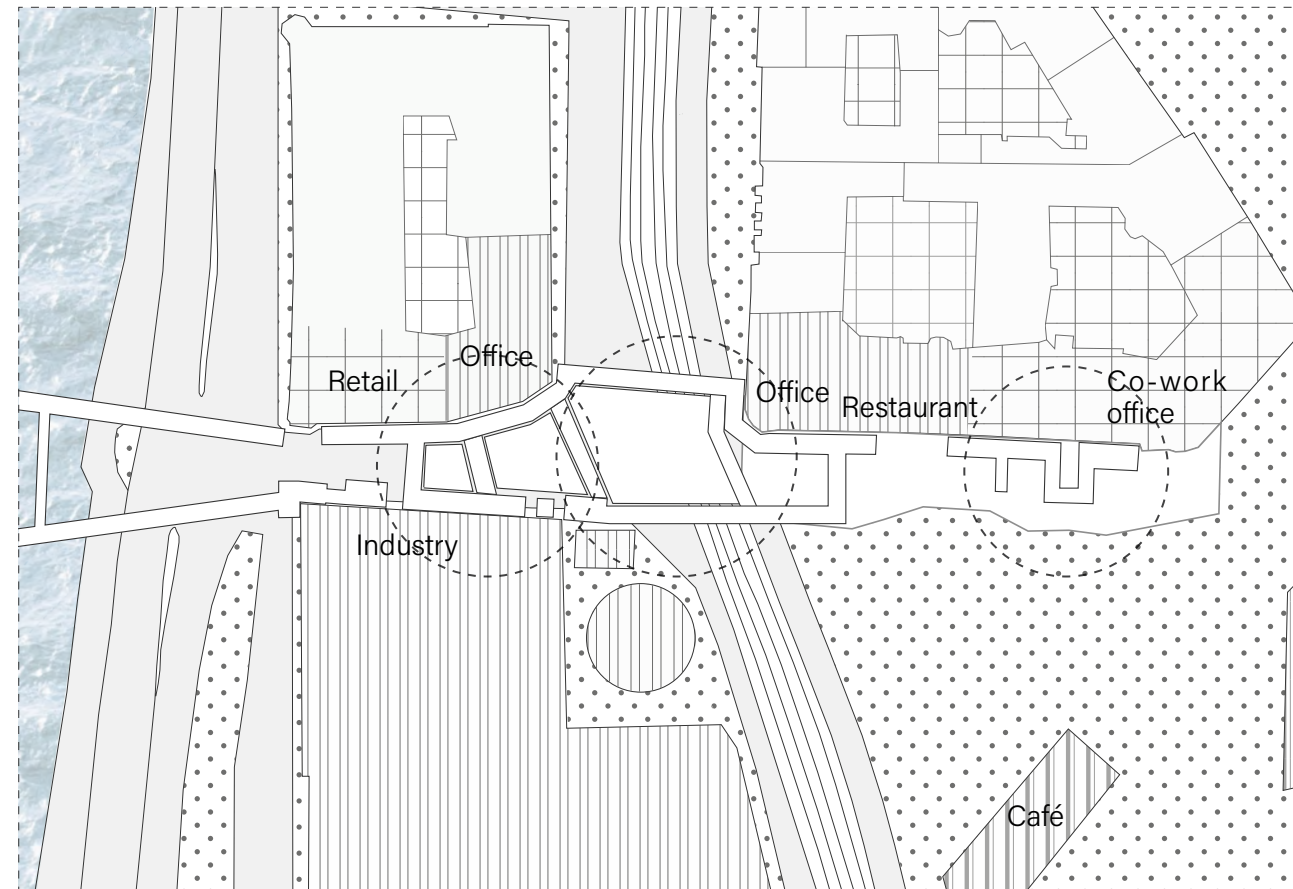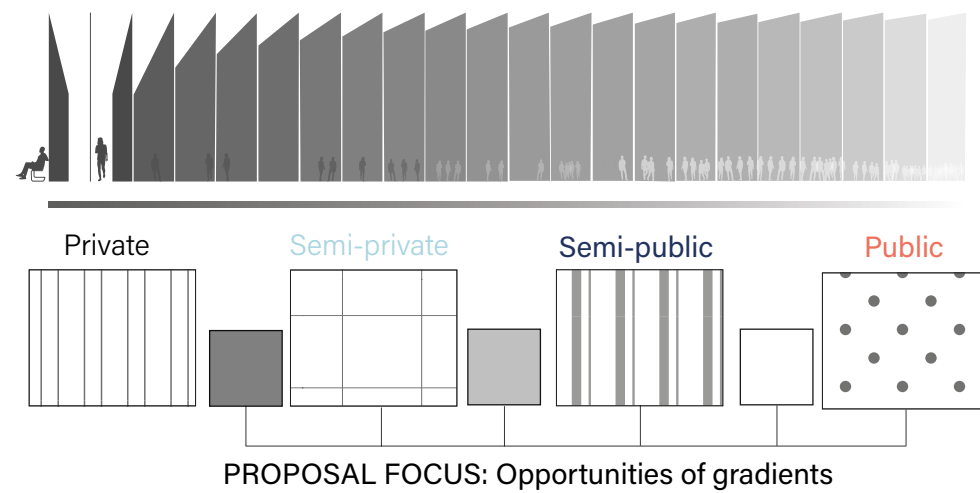
## Sector gradients context

Private

Semi-private (Club)

Semi-public (Common)

Public
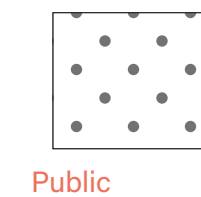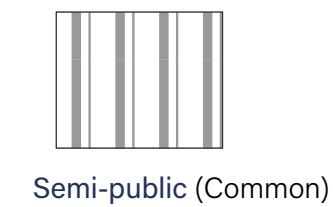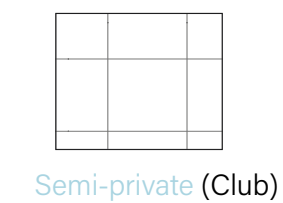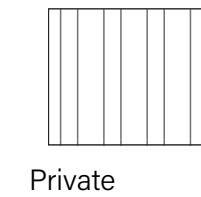
Sector definition
(Minoural, 2016)
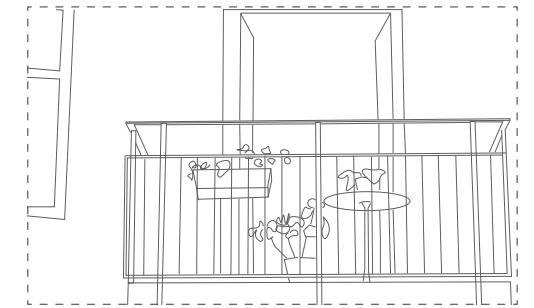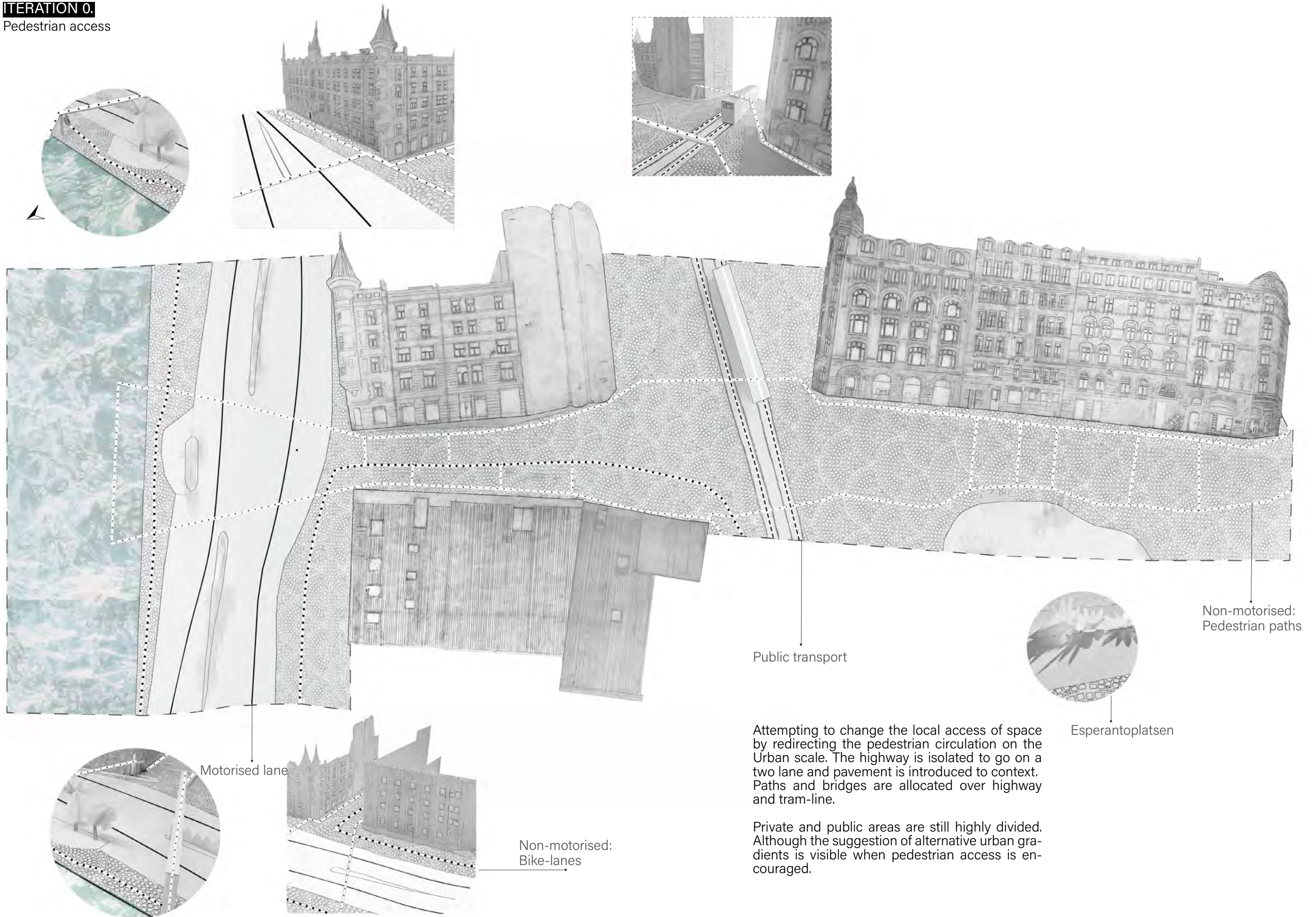
# DESIGN IMPLEMENTATIONS

*(...)*

*3. Unitary urbanism : Use architecture constructing situations in the urban landscape to achieve dynamism. How does it lend itself to everyday life as being creative?*

*4. Detournement : Sampling, taking something from its origin using for intentional development. It is the integration of present or past artistic production.*

(Four key design strategies of the sitauationst international. Debord, G. 1957)

## SECTOR GRADIENTS - PROPOSAL RESPONSE



A being distinguished from a collection. A place for the individual within a group.

Collective use of property. Defined by participation, a shared or common use by members of a group of community.

A chance of meetings and/ or shared experiences.

Joint participation. A body of people with common interests. Accessible to the public.

Joint participation. Where people with common interests meets the curious or the by-passer.

Urban streetscape. A public foundation.

Non-motorised:
Pedestrian paths

Public transport

Esperantoplatsen

Motorised lane

Attempting to change the local access of space by redirecting the pedestrian circulation on the Urban scale. The highway is isolated to go on a two lane and pavement is introduced to context. Paths and bridges are allocated over highway and tram-line.

Private and public areas are still highly divided. Although the suggestion of alternative urban gradients is visible when pedestrian access is encouraged.

Non-motorised:
Bike-lanes
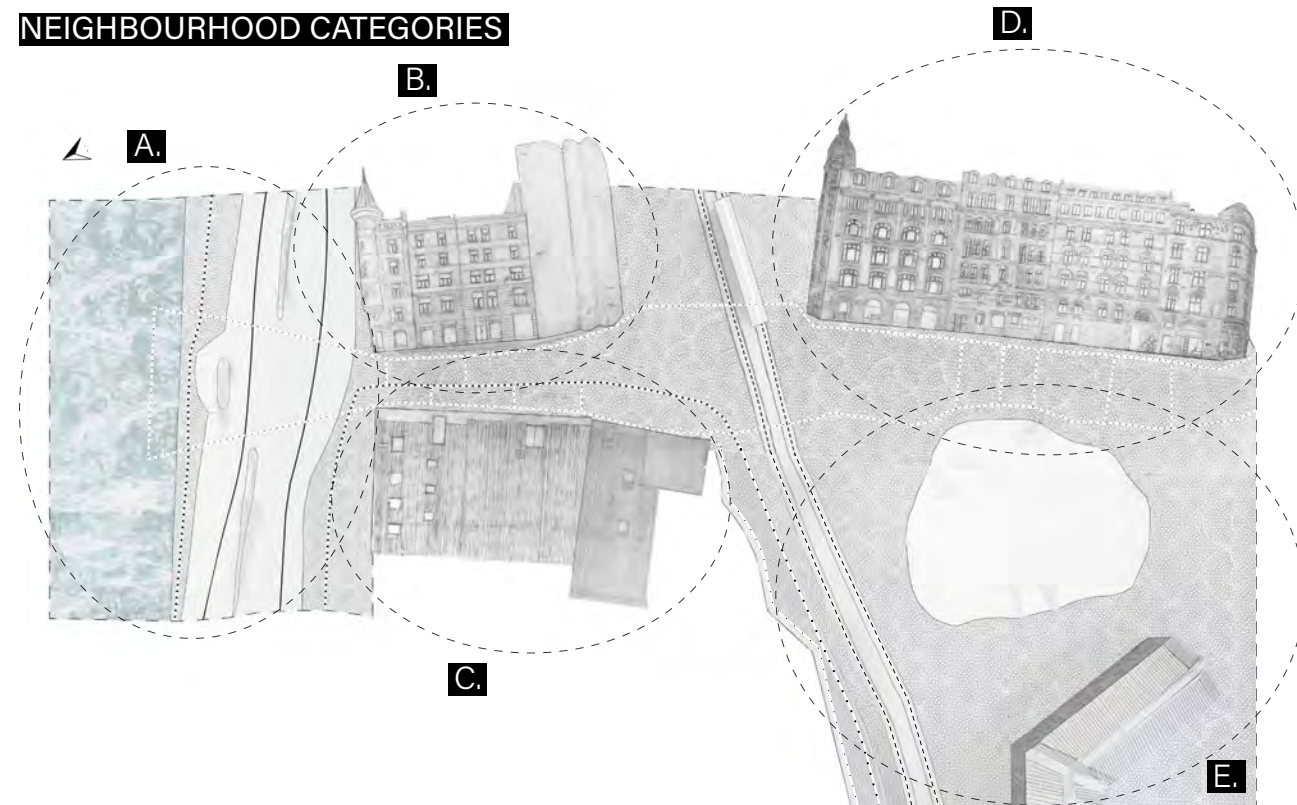
|  | Characters | Design Strategy |
|---|---|---|
| Category A. | River proximity. It is the area of highways that hinders the river-city relationship. | Binding networks extending from other categories. Invite a river promenade and introduce an alternative public square. |
| Category B. | The building block holds on its north side a proximity to the river with labour oriented areas: office spaces and marketing salesmanship. The higher floors consists of domestic use. On its south side a proximity to the public transport. Urban edge, introvert facade witth private office space. | Use the facade of the south-oriented office space: work with the melange of private and public usage of north office-space. |
| Category C. | Industrial. The facade along this building block has a lack of visual dialogue to the street scape. | Since its lack of domestic usage, a lot of interventions can be placed along its facade. Introduction of a river dialogue. |
| Category D. | Ground floor to first floor : commercial activities. Proximity to the public square. It is a melange of a restaurant, club offices, shops and residential space | Introduce gradients from its private to public areas. New gradients are to be introduced, such as: Private, club, common and public |
| Category E. | Open space. During summer, temporary outdoor installations situated. Otherwise underused. | Create a dialogue between this public square and the proposed. |
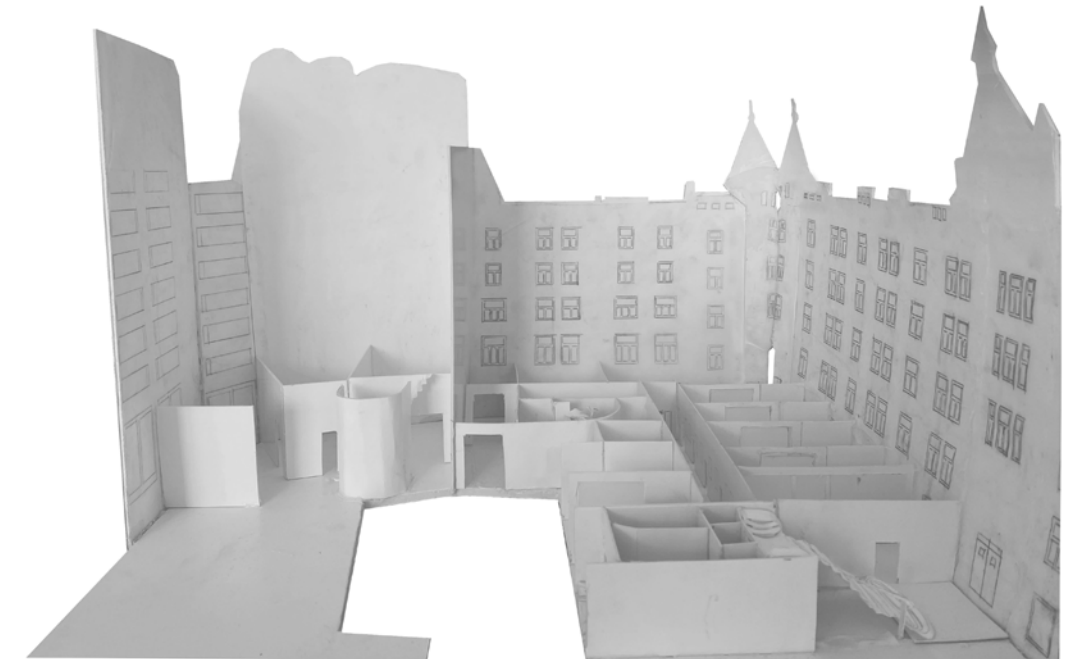
## Internal activities

Based on floor plans received from Gothenburg municipality as well as site visits. The intention is to show on the ground floor.

There is not only a private gradients as one transcends upwards, but a somewhat diagonal dialogue of public and private areas. This is to correspond to the outer landscape now sprung from the fascades.

## Labour and domesticity

The privicity seems to increase as one transcends upwards as a general rule. Although there are exceptions of these areas and they would help growth of the urban living room. This since they correspond to different gradients of private and public sectors, a melange space.

Domestic areas are to be respected as the labour oriented areas could host the more public oriented design. Furthermore, more interventions could be done around these areas without competing with private domestic activities.
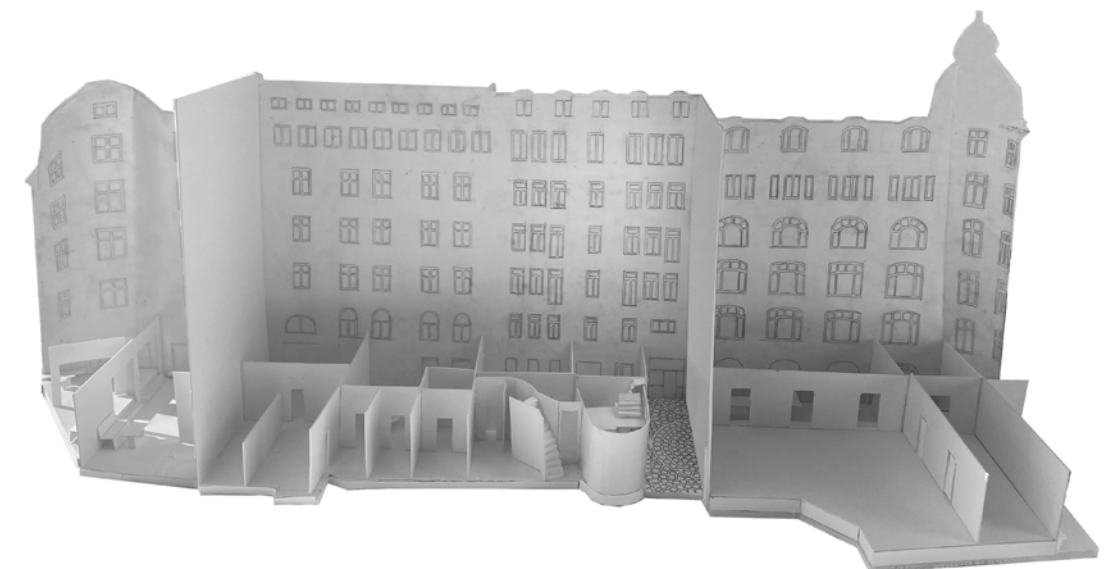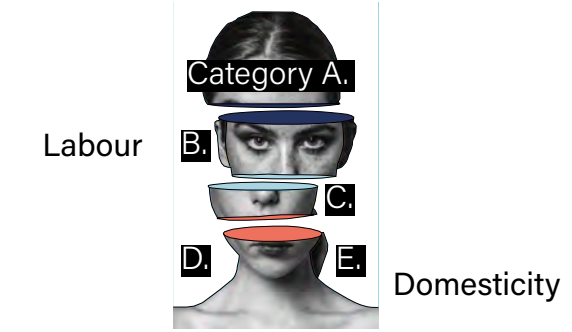
# LABOUR & DOMESTICITY GRADIENTS



Labour

Domesticity

Fig 1.

## Hierarchy of zones

There are defined sub-categories within the researched labour and domestic categories. These are discovered after facade studies. They are distinguished via visibility, permeability, points of access and scale.
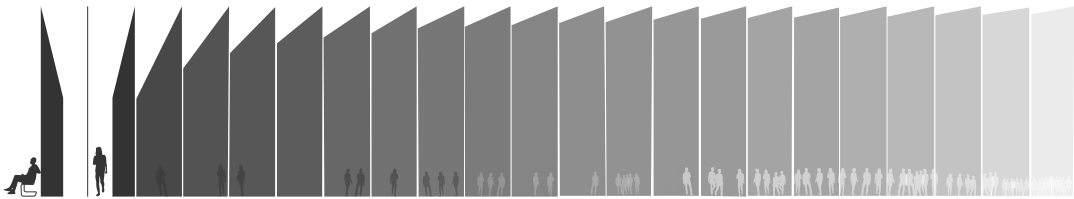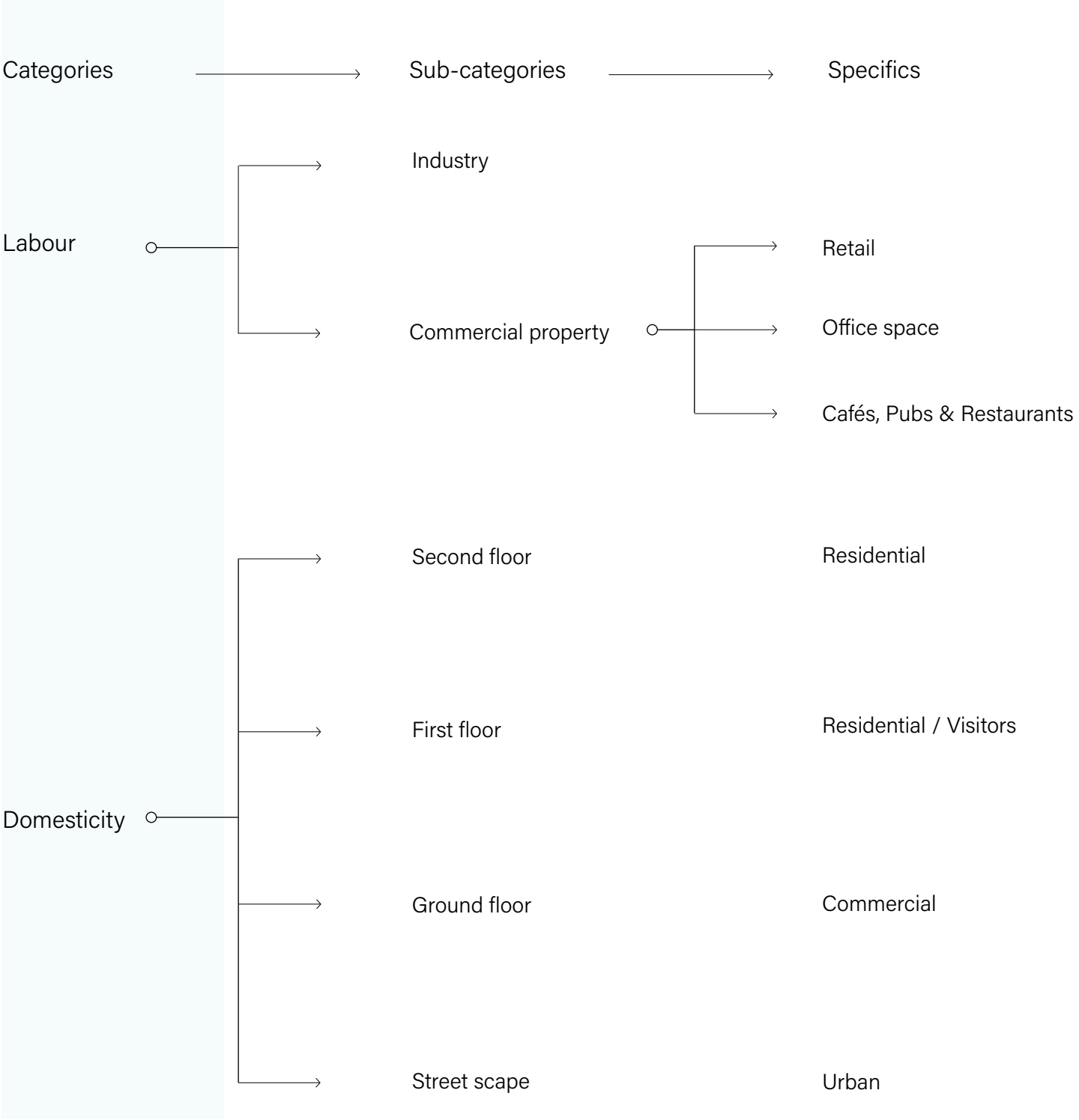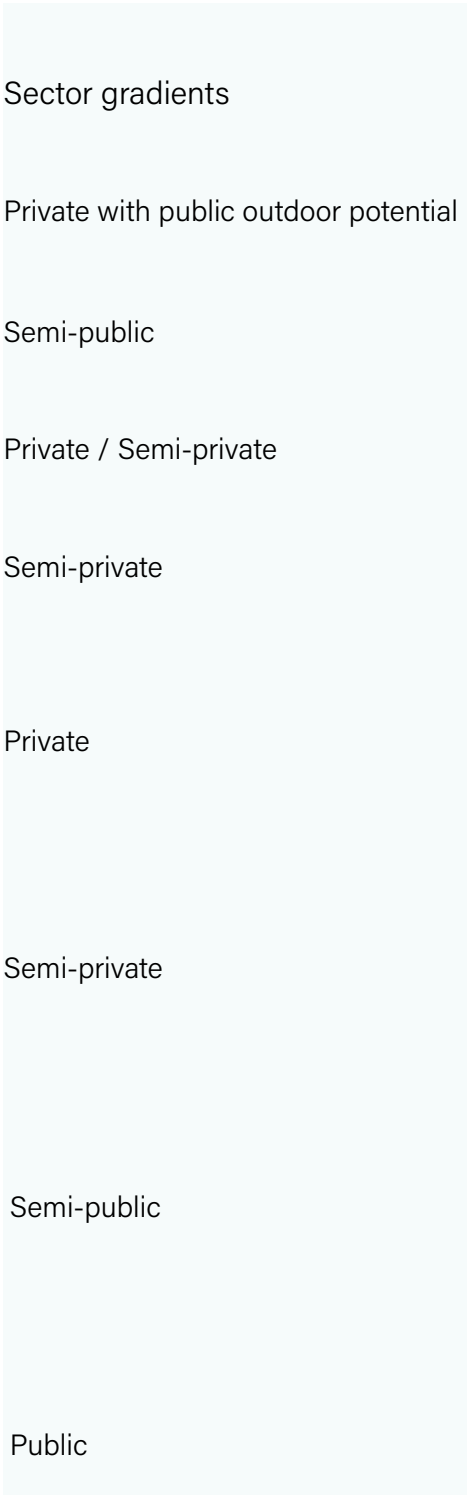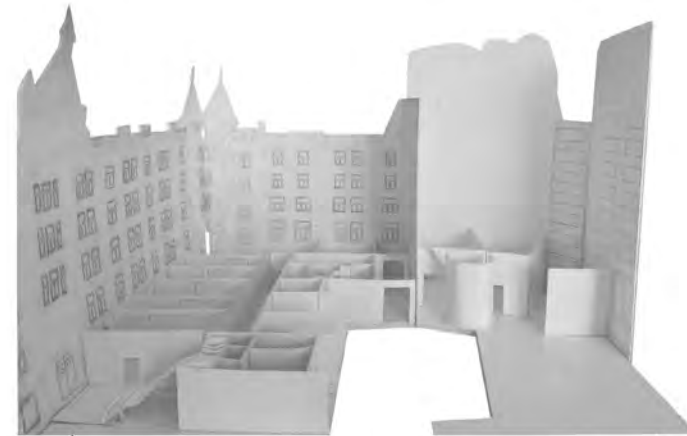


Fig 4.

Private    Semi-private    Semi-public    Public

| Categories | Sub-categories | Specifics | Sector gradients |
|---|---|---|---|
| | Industry | | Private with public outdoor potential |
| Labour | | Retail | Semi-public |
| | Commercial property | Office space | Private / Semi-private |
| | | Cafés, Pubs & Restaurants | Semi-private |
| | Second floor | Residential | Private |
| Domesticity | First floor | Residential / Visitors | Semi-private |
| | Ground floor | Commercial | Semi-public |
| | Street scape | Urban | Public |

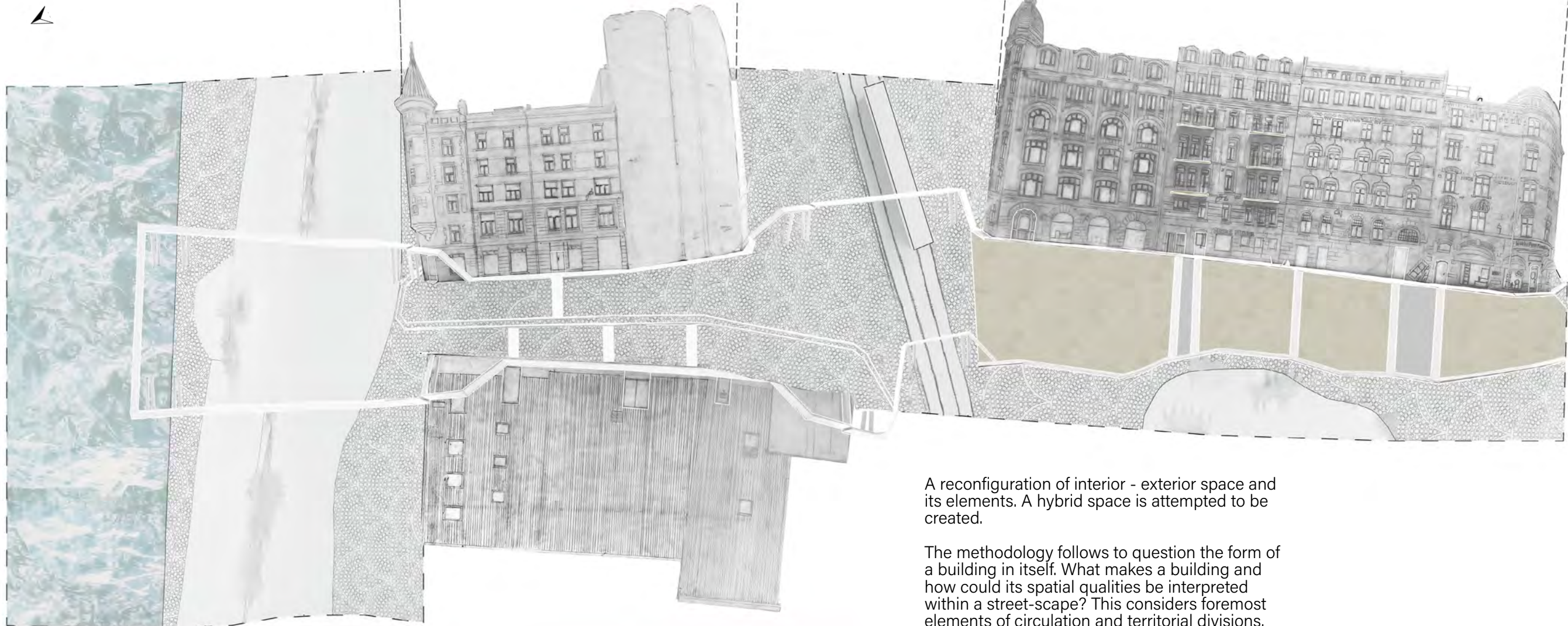Interior elements & transcendence



Marketing ground floor    Introvert office space
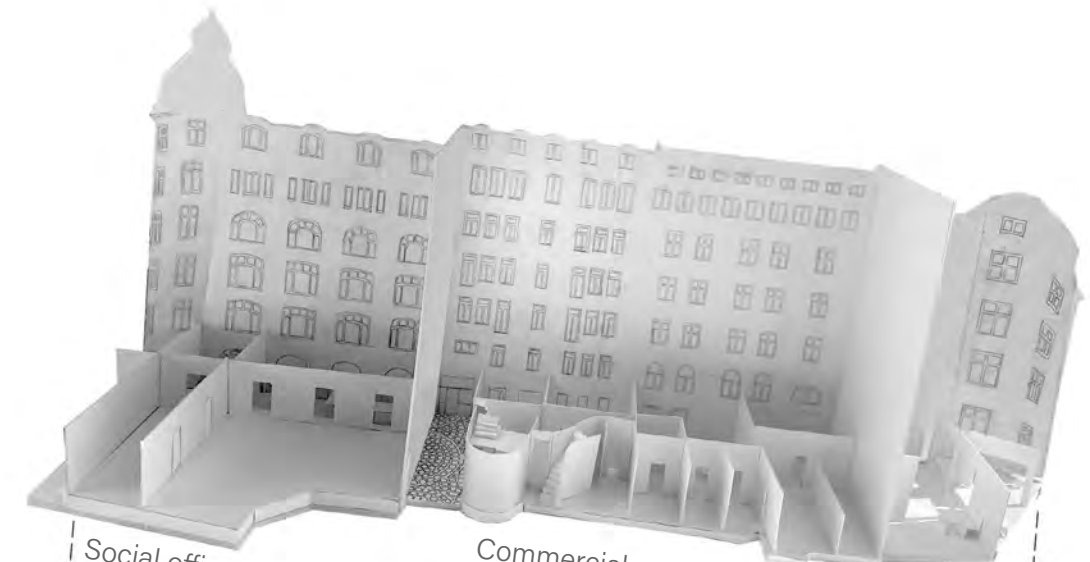


Social office space    Commercial ground floor



A reconfiguration of interior - exterior space and its elements. A hybrid space is attempted to be created.

The methodology follows to question the form of a building in itself. What makes a building and how could its spatial qualities be interpreted within a street-scape? This considers foremost elements of circulation and territorial divisions.
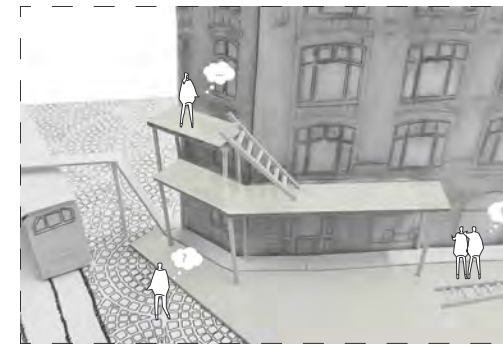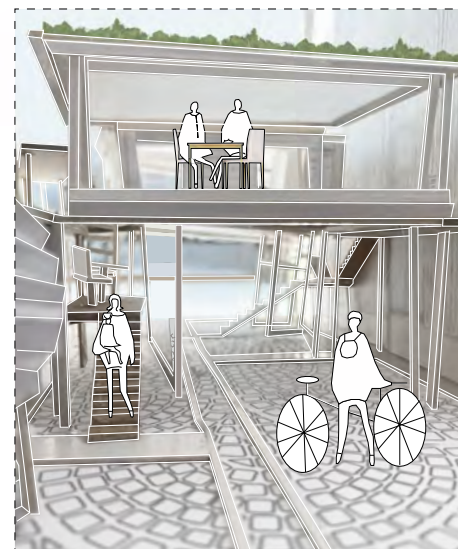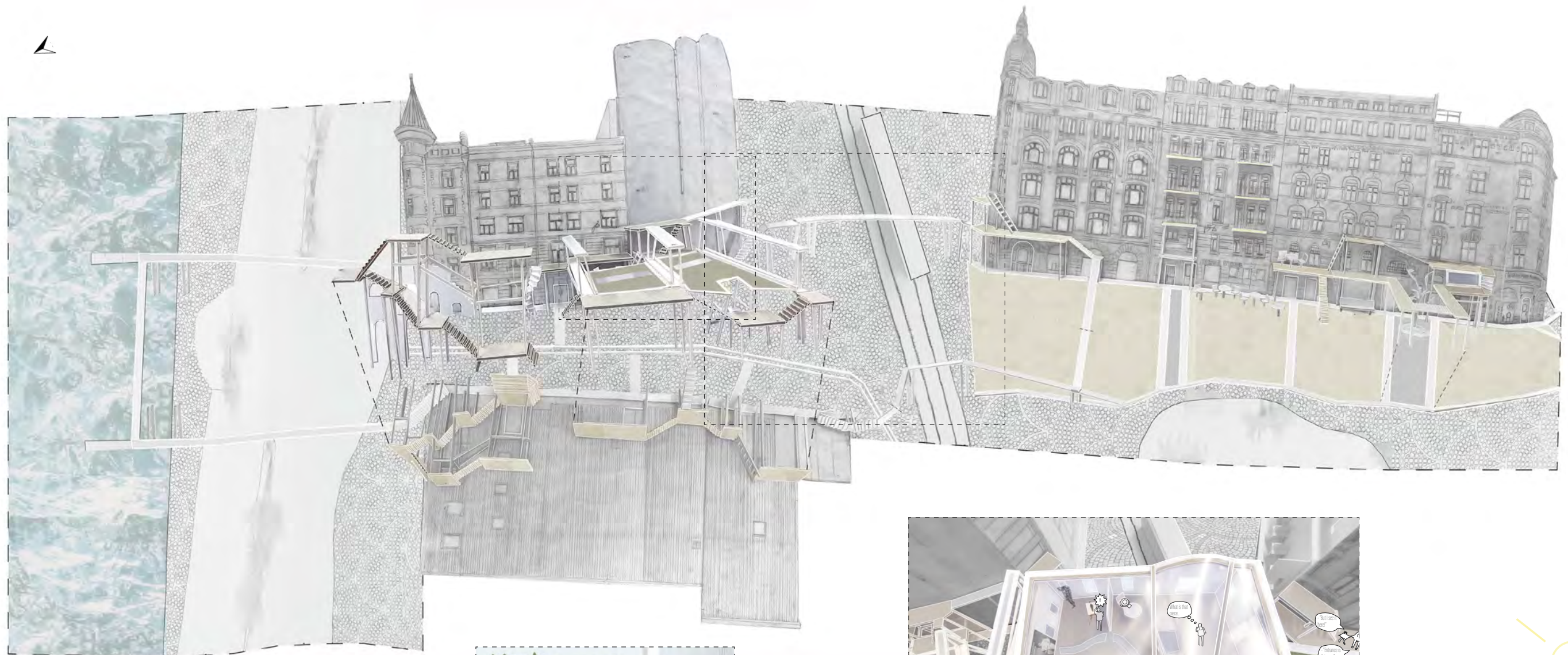
Meetings at a urban edge
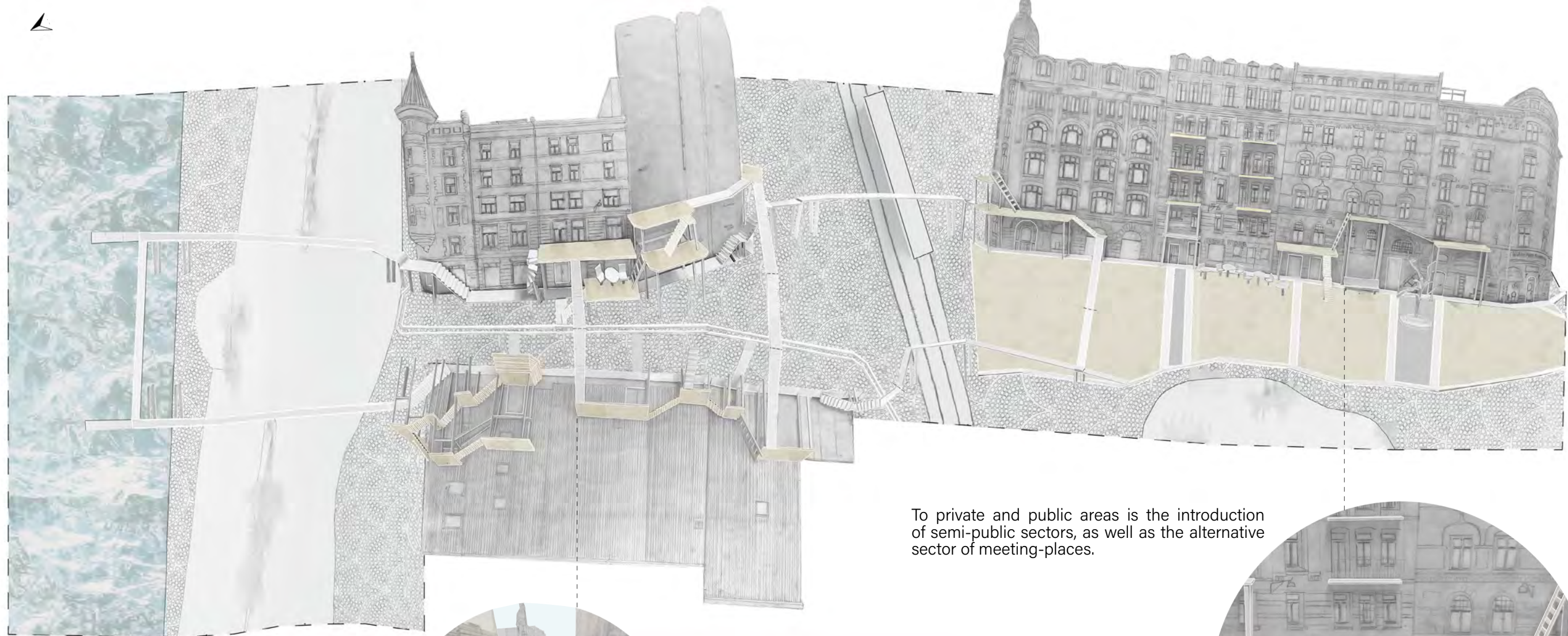
To private and public areas is the introduction of semi-public sectors, as well as the alternative sector of meeting-places.
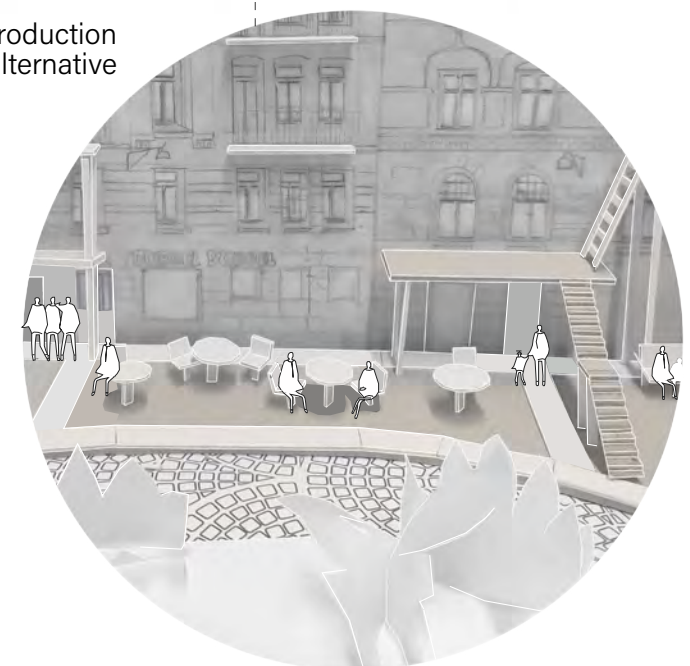
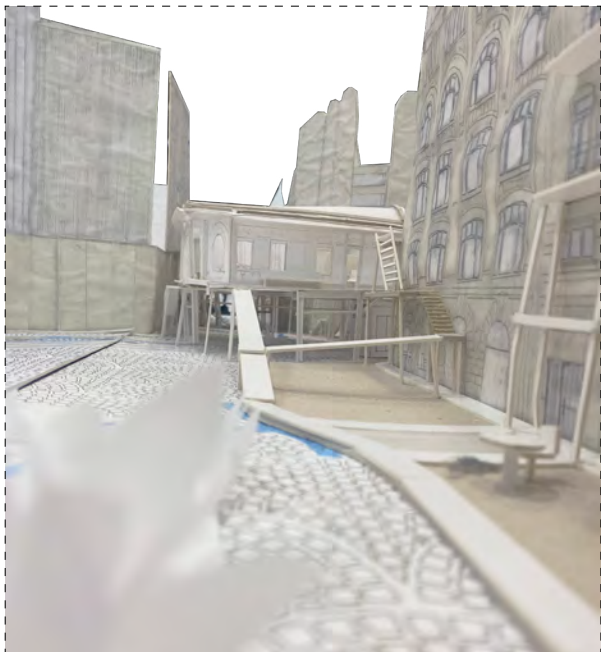Appropriation - space to room







Clubhouse
As time passes, so does its appropriation of space, connected to its contextual qualities of public and private use. The activity iteration relates to response of proposal time-lapse.

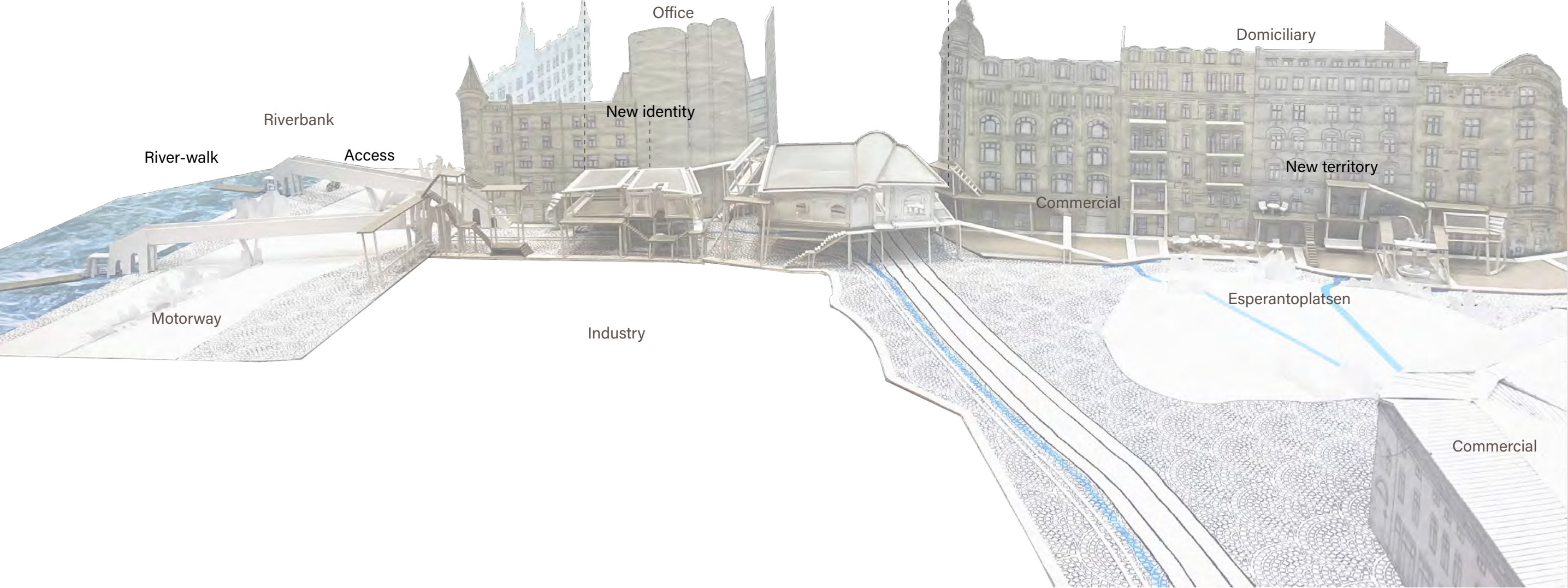The semi-public gradients is here developing, with joint participation and communal build-up of shared/and or different interests. Visitors and curated are to be blended.

Connection River - Courtyard



Connection  Courtyard - River

Office

Domiciliary

Riverbank

New identity

River-walk        Access

New territory

Commercial

Motorway

Esperantoplatsen

Industry

Commercial

View from riverbank

Physical

Visual

Sensual

ELEMENTS



Corridors, Ceiling & Floors



Ramps, Terrace & Stairs



Paths, Bridges & Platforms

Lived    ITERATION 3.



Introduction of semi-private sectors

: Joined participation & build-up of interests

Conceived    ITERATION 2.



Introduction of semi-public sectors

:Alternative sectors of meeting-places.

Perceived    ITERATION 1.





CO-work hub



Constructing clusters

TIME

Transcendence                              Experience                              Appropriation

ELEMENTS



Corridors, Ceiling & Floors



Ramps, Terrace & Stairs



Paths, Bridges & Platforms

Lived  ITERATION 3.

Introduction of semi-private sectors



Elements connecting with river

Conceived  ITERATION 2.

Introduction of semi-public sectors



Perceived  ITERATION 1.



Interaction in levels

TIME

Transcendence

Experience

Appropriation

ELEMENTS



Corridors, Ceiling & Floors



Ramps, Terrace & Stairs



Paths, Bridges & Platforms

Lived    ITERATION 3.

Conceived    ITERATION 2.

: Joined participation & build-up of interests

Perceived    ITERATION 1.

: Alternative sectors of meeting-places.









"Public access would be great, just not in my backyard..."

A club house with residential and public access is introduced just between category B. & D, at the meeting of three urban edges. Pedestrian and tram-line access is encouraged by surrounding and below circulation.



Urban garden growing ...

TIME

Transcendence                    Experience                    Appropriation
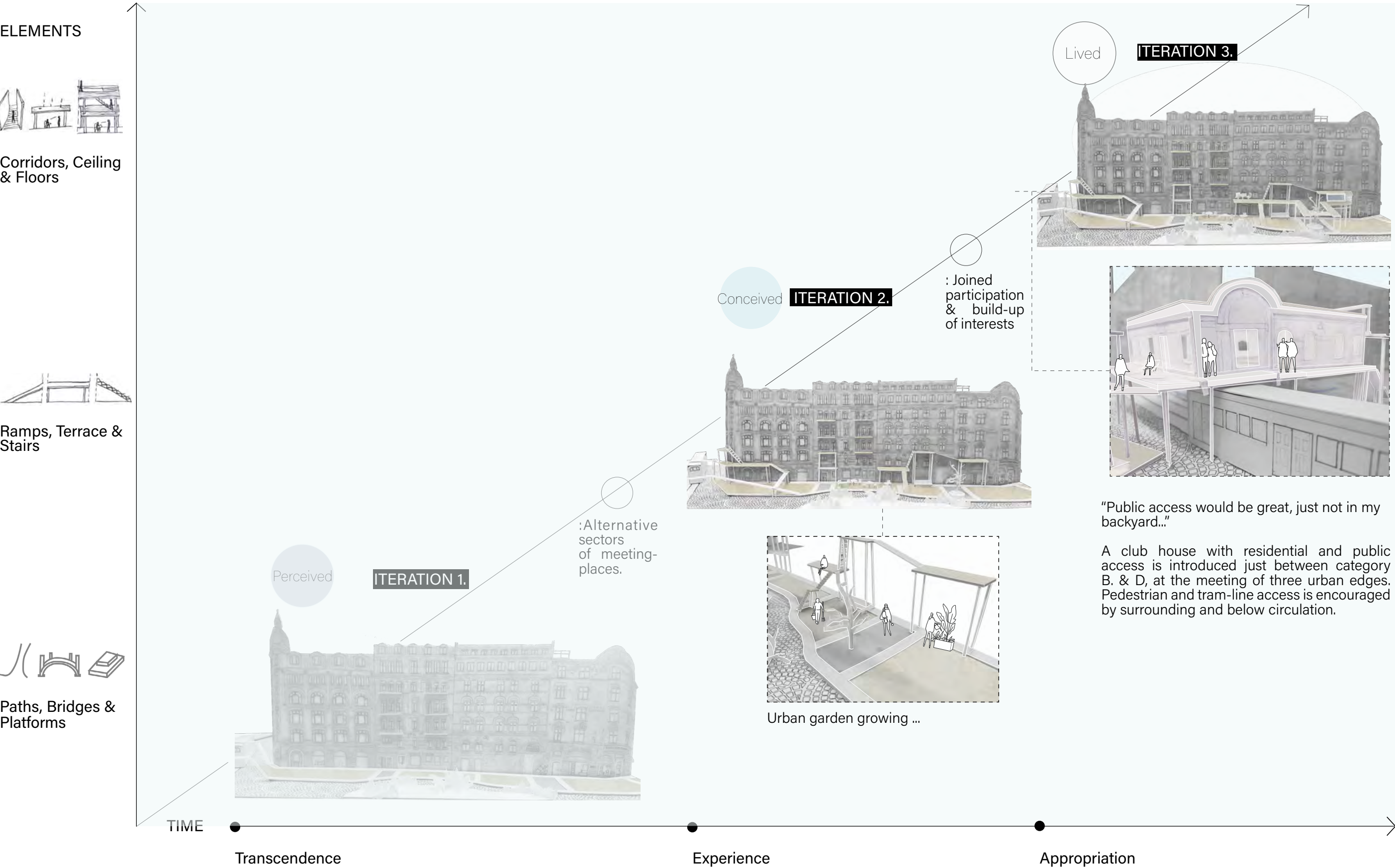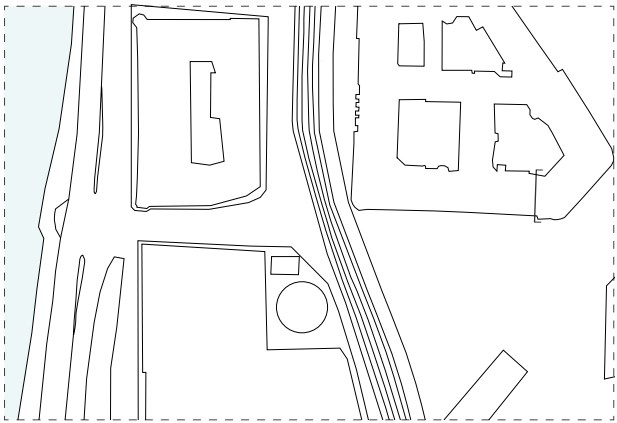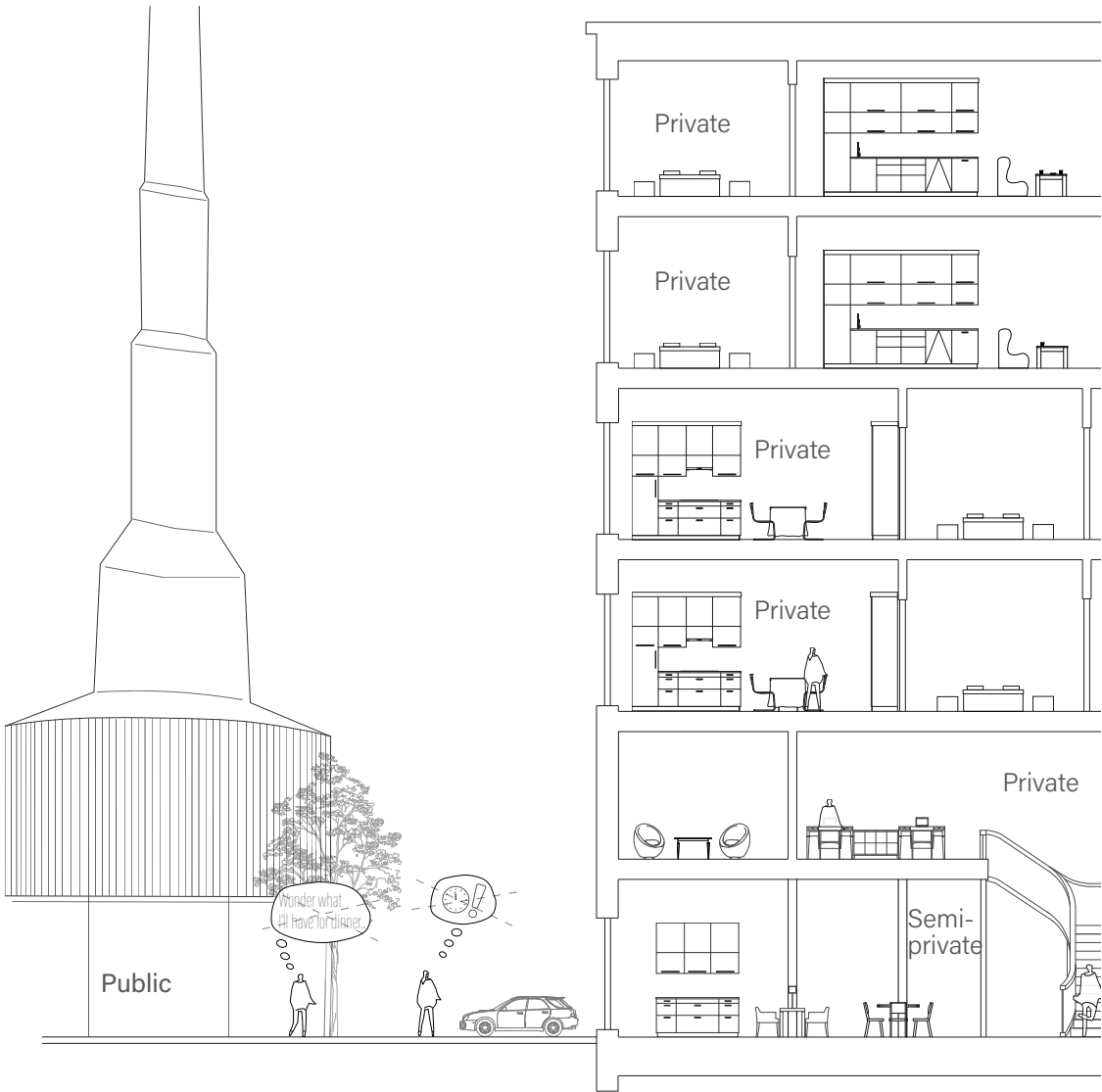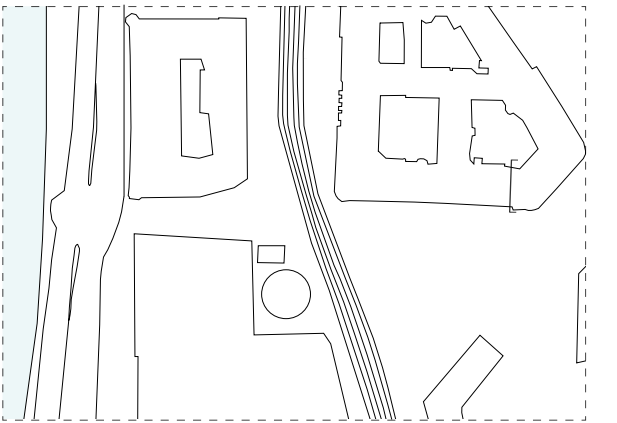
# TIME & BLURRED THRESHOLDS



## ITERATION 0.
CATEGORY D.

The time we live in at the current state is represented in context within category D: the area with considered most public and private contrasts vertically. There are argued spatial qualities that are not yet discovered.



## ITERATION 1.
CATEGORY D.

The contextual realisation speaks about developed pedestrian access, related to viewpoints and hence alternative usage. This takes effects upon its usual site stakeholder, but also its visitor.



Private

Private

Private

Private

Private

Public

Semi-private



Private

Private

Private

Private

Private

Public access

Semi-private

## ITERATION 2.
CATEGORY D.

Interior elements are replicated, as well as the contextual outdoor. The effect would express itself on site stakeholders, visitors, but also encouraging new relationships. The experiential iteration is imagined within site boundaries.

## ITERATION 3.
CATEGORY D.

The appropriative iteration would be encouraged via new spatial experiences, meetings and established relationships. The notion of knowing your neighbour, colleague as well as interest for neighbourhood visitors. The cultural awareness is imagined to be growing into spatial pro-activity: a lived space. Where design elements become implemented as tools to create an outdoor scene.
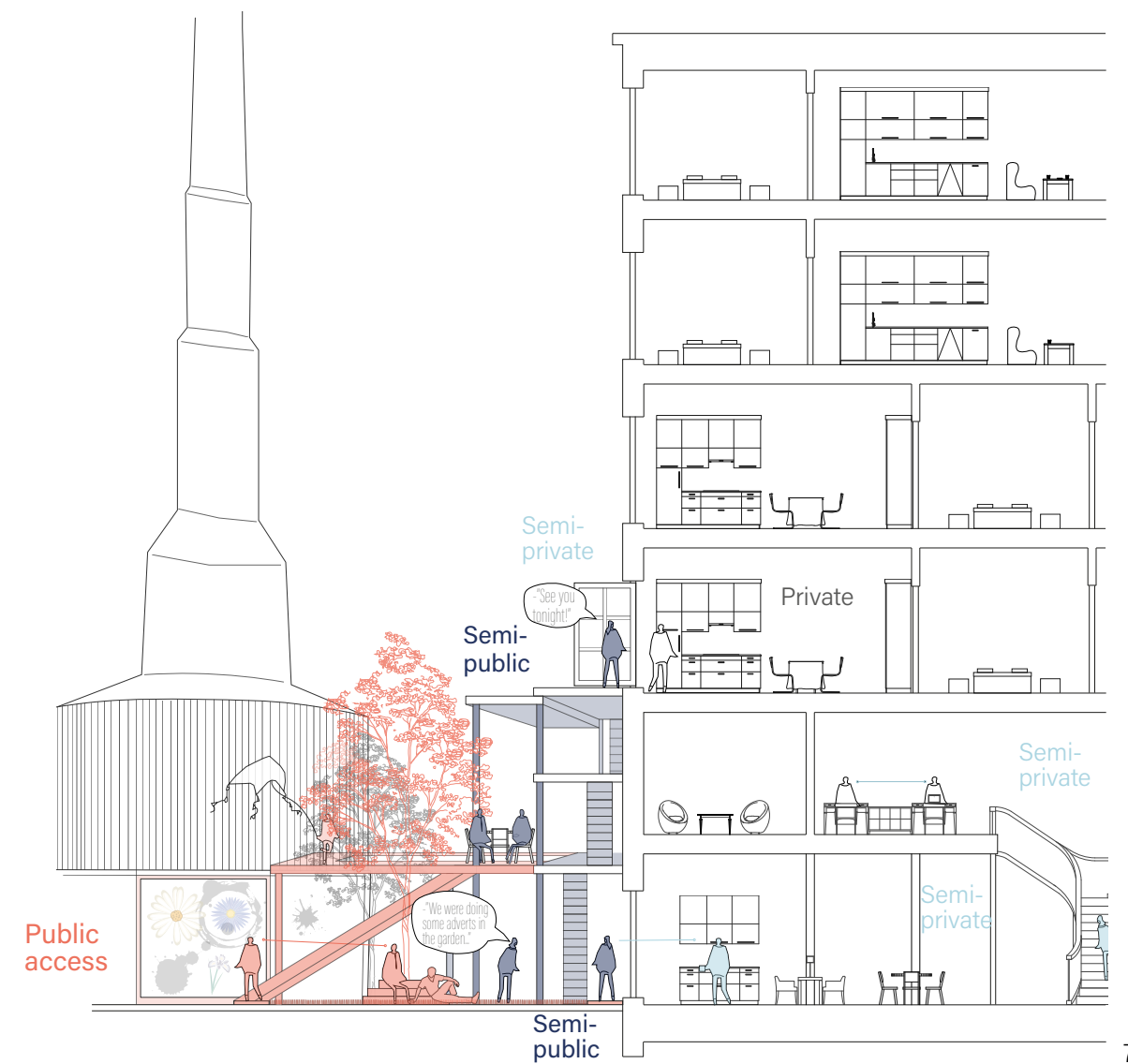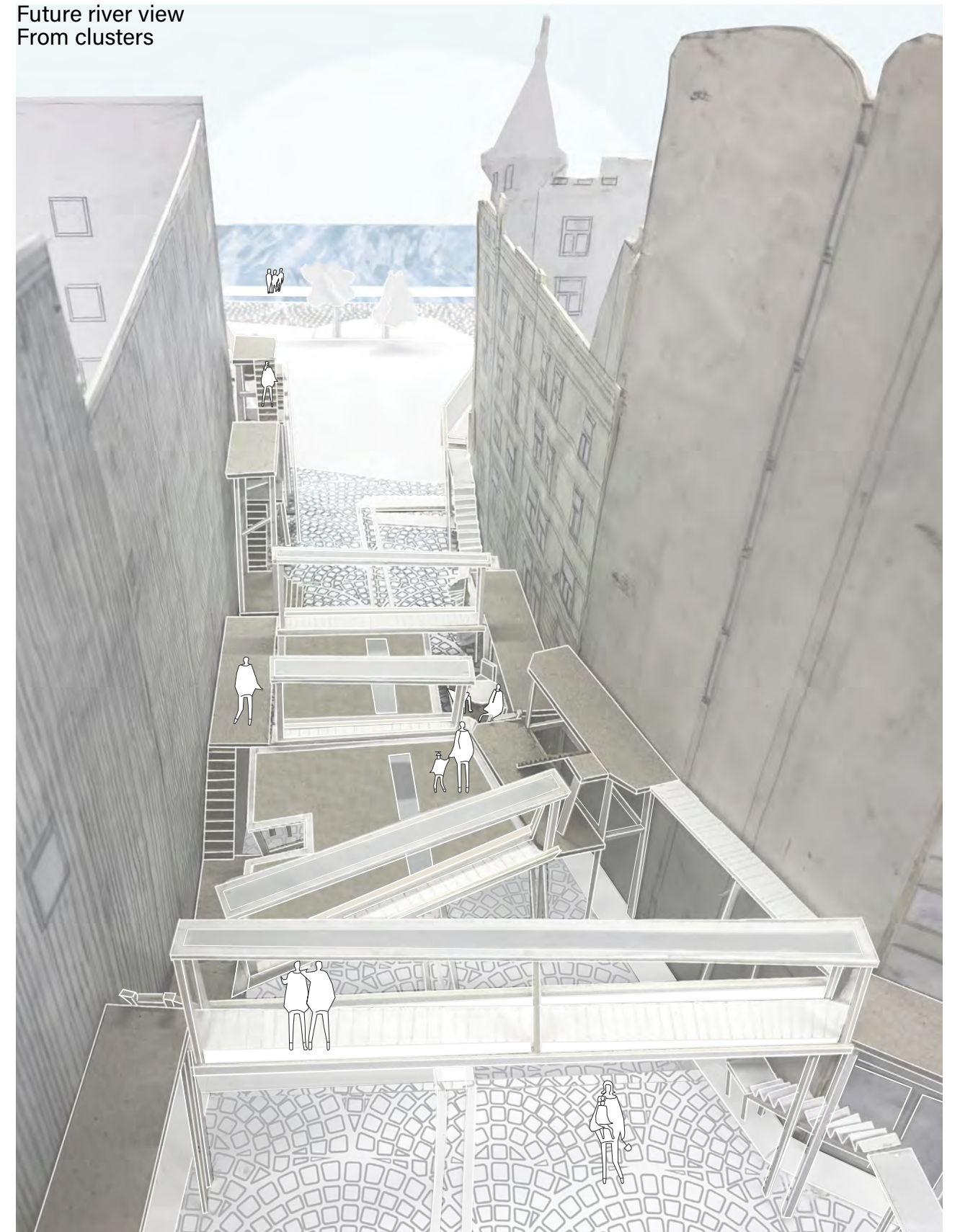
## Perception and speed
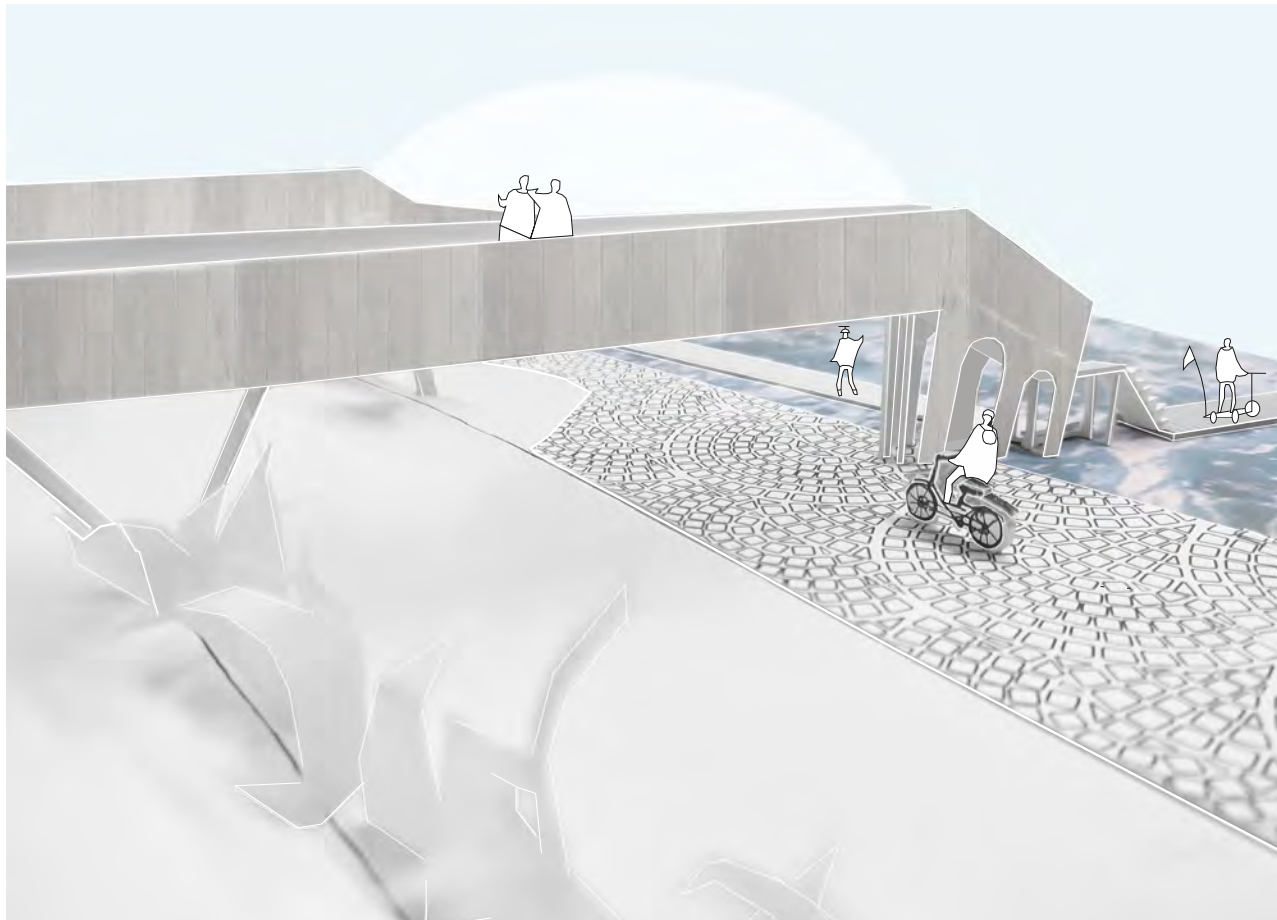


### The human scale

the design does not exceed two storeys since it does not wish to lose its pedestrian connection. Using the 3mph - 9 mph architecture, adapted to our human sensory apparatus, is to aid create an appropriated and lived space within the streetscape.

### Future river view
### From clusters



Combined categories constitutes the urban living room. Two facades constitutes its boundary and with aid of elements there is a horizontal dialogue between categories, as a vertical, the new paths and roads, connecting the district.
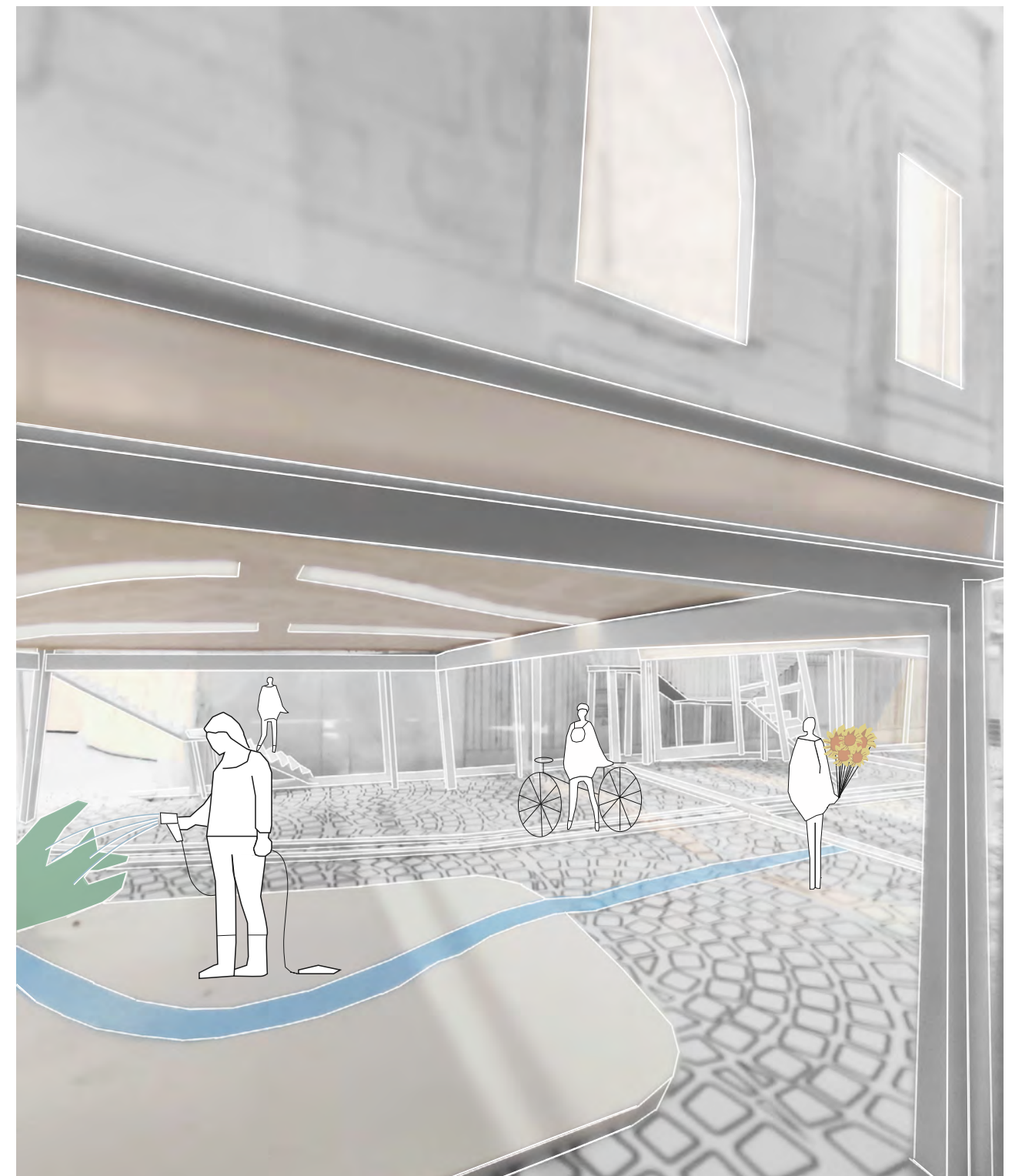
Dynamic proposal creating clusters. These would change over time as re-appropriation and other programmes might take over the site.
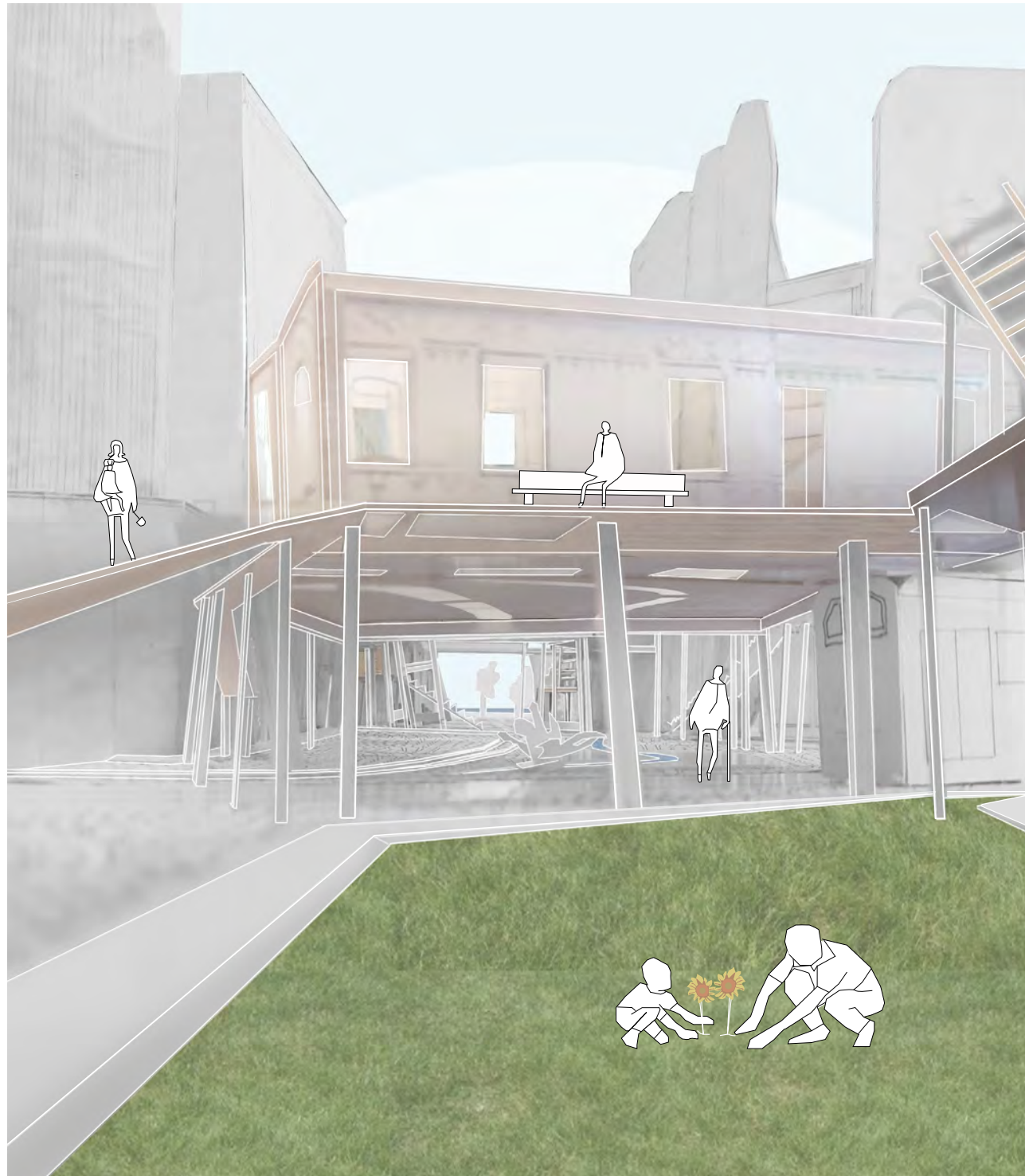
Empower the local identity



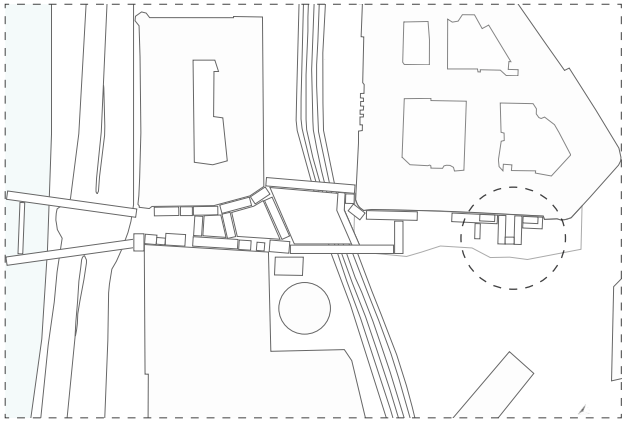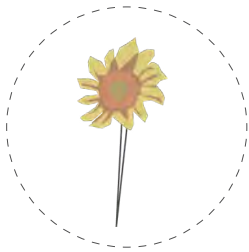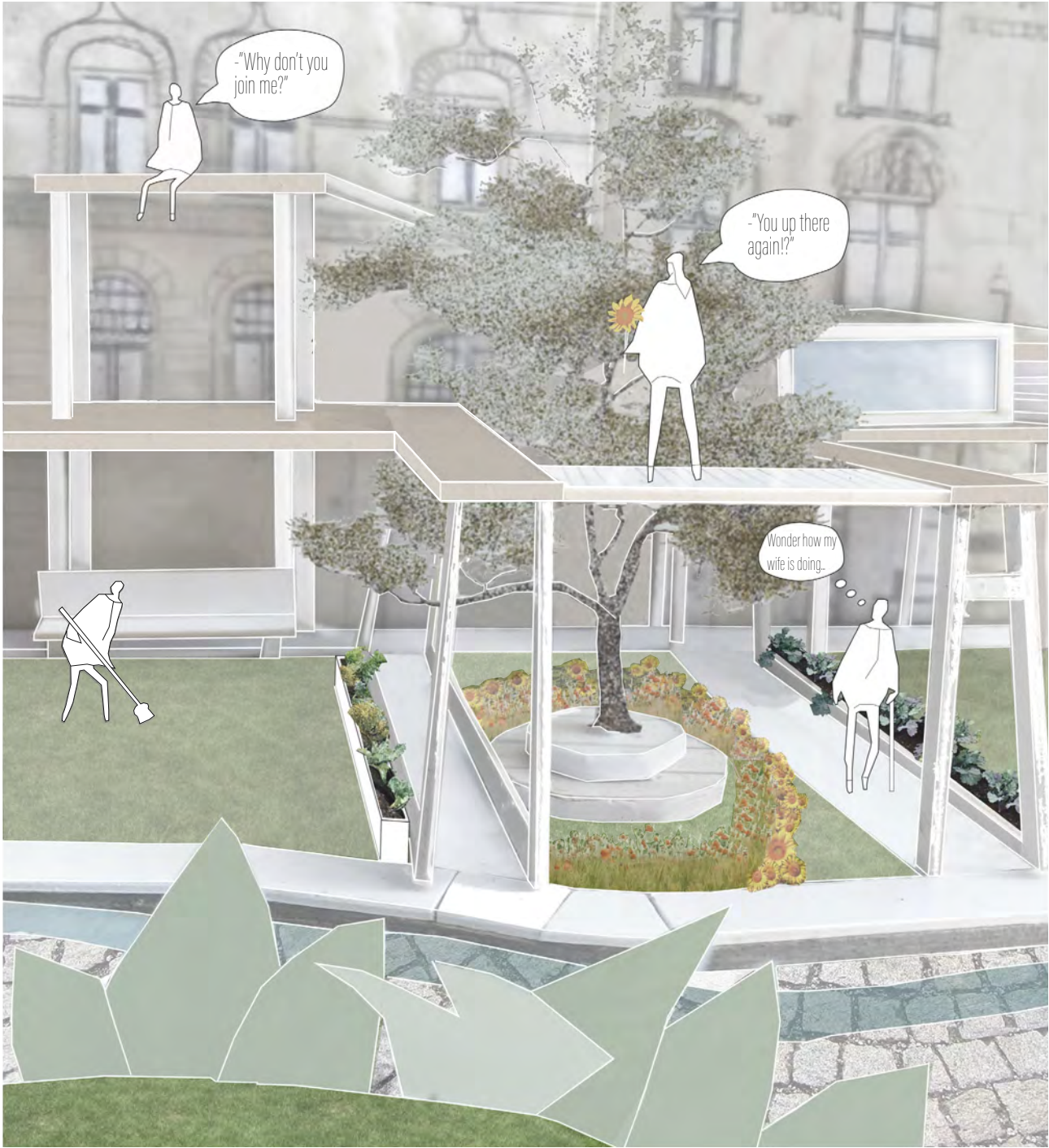Establishing a human scale
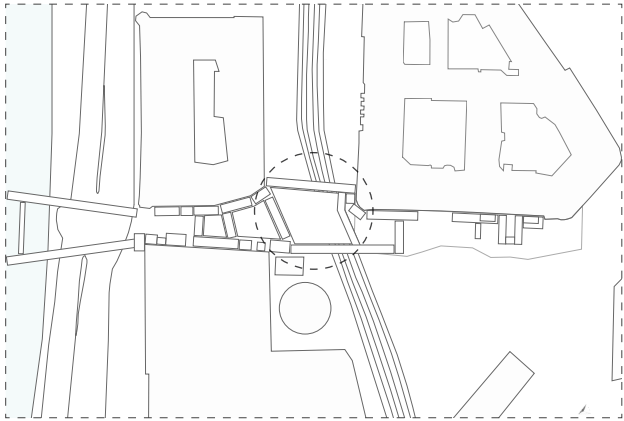
COMMUNITY SPACES IN PROPOSAL
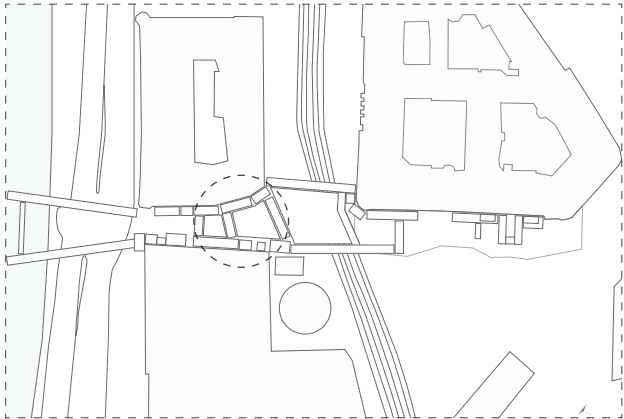


Urban gardening



Workshop/exhibition
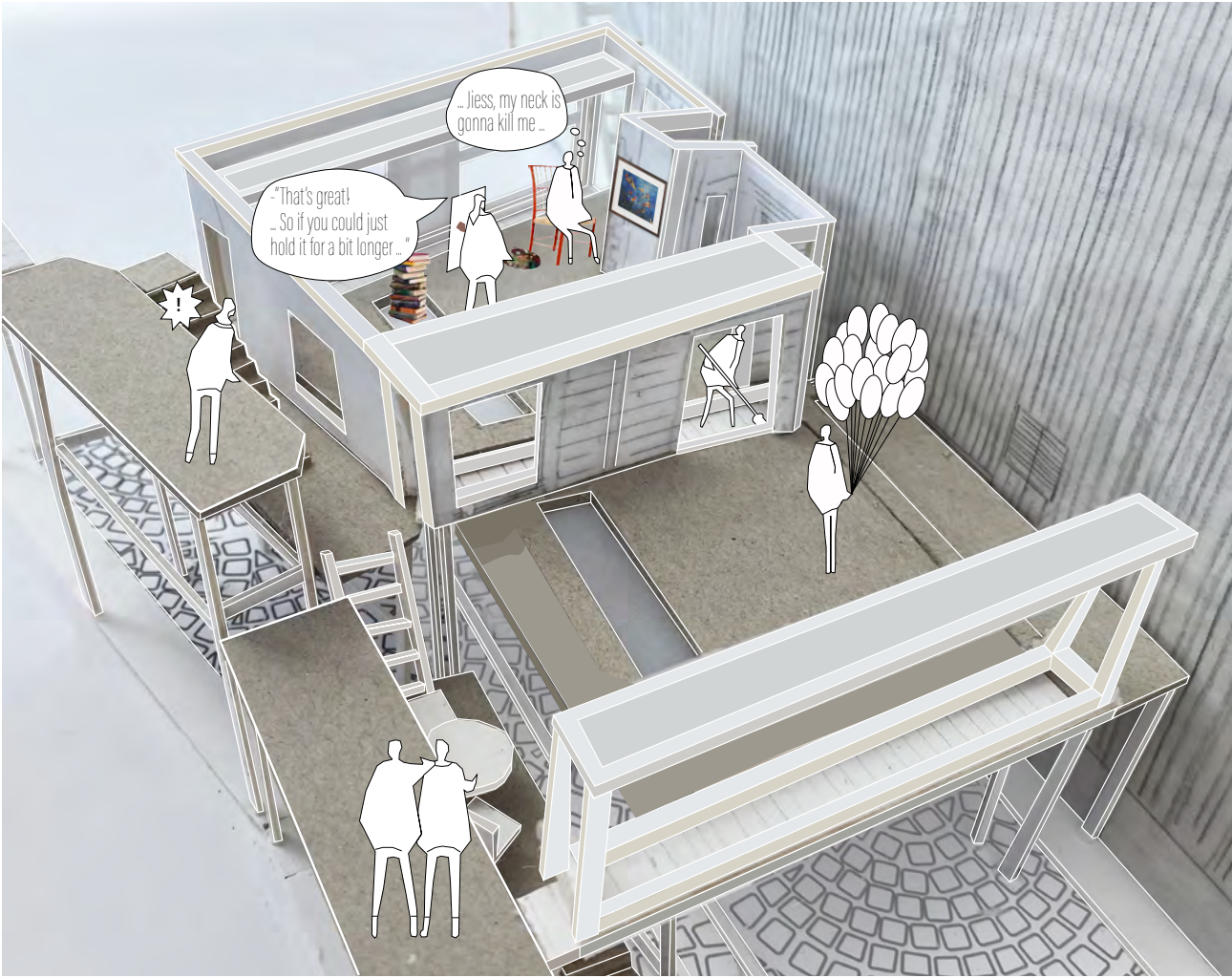


A living-room of personalities

CO-work situations



CO-work events
Below rooftop

## REFLECTION

When beginning my master thesis, I wanted to make use of my curiosity which depicted itself as a several of small scaled rooms in the large scaled urban context. People's psychological approaches and memories seemed to shape these rooms. Some rooms were more active than others and some more visible than others. The task then was to find links in-between these small rooms, and these would result in the project narrative.

At first, this could seem somewhat confusing: -"What has this got to do with architecture?" I asked myself.
Well, everything. As my research deepened in the intangible theme of the psychological and geographical awareness of space, I realised that my perception had to do with people's psychological needs and response to space.

Culture became the guiding word for the thesis identity. As the context of proposal is indeed co-response to a large collective group's habits and decision, the project seemed more approachable. My contribution, via this thesis is to allow awareness to call for cultural change. The design in itself is a subjective response to an objective thesis question. By saying so, there would take a thousand more people or architect students to finalise a design response which would be appropriated and suitable for its context.

I could only imagine within a theoretical framework, analyse the problematics of the chosen urban challenges and give a design response from my subjective background and architectural education. Which resulted in using myself as a testing-target for this thesis project too.

The hope for this thesis is to create awareness of our own spatial contributions and that we, indeed can question our surrounding habits when put in different perspectives.

In terms of the architectural question the thesis wants to investigate leads to question the idea of a building: what purpose it serves to its context in terms of relational and cultural contributions? First of all, what do we consider as legitimate contextual information within the architectural profession and what do we neglect?

The goal of the investigation is to question the curriculum and standards of the definition of a building in order to allow free thinking and objective interpretation. This has been a chance to by research and design test out a discourse which would attempt to introduce more public and private gradients in a western society public realm. I realised there is a process you are to be invested in when questioning a space based on a cultural outcome. This would only be possible to do via a step by step method, similarity perhaps as the neglection of the gradients happened.

*The situationist international* has been a leading star throughout this project development. In order to create situations of meetings which potentially could fill a whole within a culture of consumerism, the methodology called for a time perimeter. It needed to be seen in relation to legacy, generations and what could be used as future historicity.

There is a realisation that proposals of urban challenges connected to cultural issues like optimisation and cultural neglection cannot simply occur over a night. These questions needed to be addressed within a time parameter that would consider its appropriator.

The Gothenburg pedestrian need to be given time under rightful situations to un-learn and learn again. Because social encounters and shared creativity is not only a must for the human as a being, but also a huge part of the future architectural development for a sustainable and resilient future.

When considering the definition of room and space, research by making helped me define that a room is more dependent on its built form, whilst a space could be so much more.

# BIBLIOGRAPHY

TEXT REFERENCE

1. Jagannath, T. (2018). Edward Soja's Theories of Urban Space. Retrieved from Planning Tank, https://planningtank.com/blog/edward-sojas-theories-of-urban-space.

2. Giulia, F. (2015). Elements of Venice, Lars Müller Publishers. Retrieved from GmbH Pfingstweidstrasse 6 CH-8005 Zürich, https://www.lars-mueller-publishers.com/elements-venice.

3. Minoura, E. (2016) Uncommon ground: Urban form and social territory. Trita ark akademisk avhandling. Doctoral thesis in architceture, Stockholm, Sweden.

4. Abrahamson, H. (2021). The Great transformation of our time: The old is dying and the new cannot be born. Sustainable development and the design professions ARK650. Chalmers University (2 September. 2021)

5. Hutchison, C.B. et al. (2014). Disability by induction: Academic under-performance when out of context. Insights on Learning Disabilities: From Prevailing Theories to Validated Practices, 11(1), 1-8. (pdf) Retrieved from https://www.researchgate.net/publication/263926869-Hutchison-CB-Campbell-Whatley-G-Wiggan-G-2014-Disability-by-induction-Academic-under-performance-when-out-of-context-Insights-on-Learning-Disabilities-From-Prevailing-Theories-to-Validated-Practices-1

6. Glen E. Kreiner et. al. (2009). Balancing boarders and bridges: Negotiating the work-home interface via boundary work tactics. Academy of Management Journal. 2009, Vol. 52, No. 4, 704–730

7. Reviewed by Psychology Today Staff. (2022) Today Stress. Sussex Publishers. Retrieved from LLCPsychology https://www.psychologyto-day.com/us/basics/stress.

8. Rion, G. (1957) Guy Debord, The Naked City. Frac Centre-Val-De-Loir, 88, rue du Colombier - 45000 Orléans Retrieved from https://www.frac-centre.fr/en/art-and-architecture-collection/debord-guy/the-naked-city-317.html?authID=53&ensembleID=705.

9. Thomas G. (1983). Boundary-work and the demarcation of science from non-science: strains and interests in professional ideologies of scientists. American Sociological Review Vol. 48.

10. Claridge, T. (2018). Functions of socio capital-bonding, bridging, linking. Social Capital Research & Training. Dunedin, New Zeeland

11. Göteborgs stad (2021), Kungsgatan blir sommargata. Göteborgs Stads officiella webbplats för stadsutveckling. Retrieved from https://stadsutveckling.goteborg.se/se-och-gora/aktiviteter-och-forelasningar/dinplats/aktiviteter/kungsgatan-blir-sommargata/

12. Gehl, J.(2010). Cities for People. Washington. DC: Island Press. pg. 42-46

13. Roy, D. (2021) What is living spaces. Definition of a living space. Built Archi. SEOChasing Pvt. Ltd. Retrieved form https://builtarchi.com/what-is-living-spaces/

14. Hall, E. M. (1966) The Hidden Dimension. New York, NY: Anchor Books.

## IMAGE REFERENCE

1. C.W. Gloria (2014) Results of Theory of Third Space and Culturally Responsive Pedagogy in Study. Retrieved from https://www.researchgate.net/figure/Results-of-Theory-of-Third-Space-and-Culturally-Responsive-Pedagogy-in-Study-fig1-263926869

2. Юлия (2022) КреаТИВ Retrieved from https://i.pinimg.com/origi-nals/71/14/63/7114635882b4c9ed14ee-fa941fda570f.jpg.

3. Debord, G. (1957) The Naked City. Implication of theory to site Cloud Architecture of Reassembly. Retrieved from https://www.academia.edu/37451201/The-Naked-City-Why-Put-a-Collage-in-a-Book-on-Modern-Architecture

4. Maksym R. et al. (2017) Future architecture. 601 gradients workshop Can we still talk about of private and public as of a binary division?
Retrieved from https://futurearchitectureplatform.org/projects/ab3146bd-ace0-4a66-a6e9-9d8f0aa8cbb0/

5. ISA Architecture office (2015) Workforce mixed use, Ghana, West Africa.
Retrieved from http://www.is-architects.com/workforce-mixed-use

6. Gehl, J.(2010). Cities for People. Washington. DC: Island Press. pg. 40

7. IT4200.209.1 pg. 25 (2022) HHD AG Schweiz 2022 Lägenheter Valier
Retrieved from https://www.interhome.se/italien/veneto/venedig/laegenheter-valier-it4200.209.1/

8. Minoura, E. (2022) Teritorial architecture Social ecological urbanism ARK142. Chalmers University (4 April. 2022)

9. Minoura, E. (2022) Teritorial architecture Social ecological urbanism ARK142. Chalmers University (4 April. 2022)

10. Minoura, E. (2022) Teritorial architecture Social ecological urbanism ARK142. Chalmers University (4 April. 2022)

11. Giacomini, A. et al. (2022) Brotorget i Bollnäs av Karavan arkitekter och Marge

12. Giulia, F. (2015). Elements of Venice. Lars Müller Publishers. Retrieved from GmbH Pfingstweidstrasse 6 CH-8005 Zürich, https://www.lars-mueller-publishers.com/elements-venice.

If no figuration : Author's own

## AUDIO REFERENCE

1. Soja, E. (1997) Thirdspace. Expanding the scope of the geographical imaginations. Sexto encuentro de geografos de America Latina. Retrieved from https://www.youtube.com/watch?v=kwdJn-7vhAdg

2. Gerspache, A. (2022) Situationist interna-tional. Retrieved from https://www.youtube.com/watch?v=n-qRKH3DjfJg

# APPENDIX

## Theory development

There are good reasons to maintain integral boundaries of the professional practices. The production and consumption, between application and exploitation. The applicative progress within professional fields could be exploited by the non-objective user.

The Boundary work tactics explains how healthy boundaries are created in relation to your being and the place of work, its spatiality.

Configurational boundary work in today's society uses patterns of differentiation and integration among groups to see certain activities mixed together, whereas others are kept apart.

Collaborative boundary works are aligning boundaries to enable collaboration.

Thomas G. (1983). Boundary-work and the demarcation of science from non-science: strains and interests in professional ideologies of scientists. American Sociological Review Vol. 48.
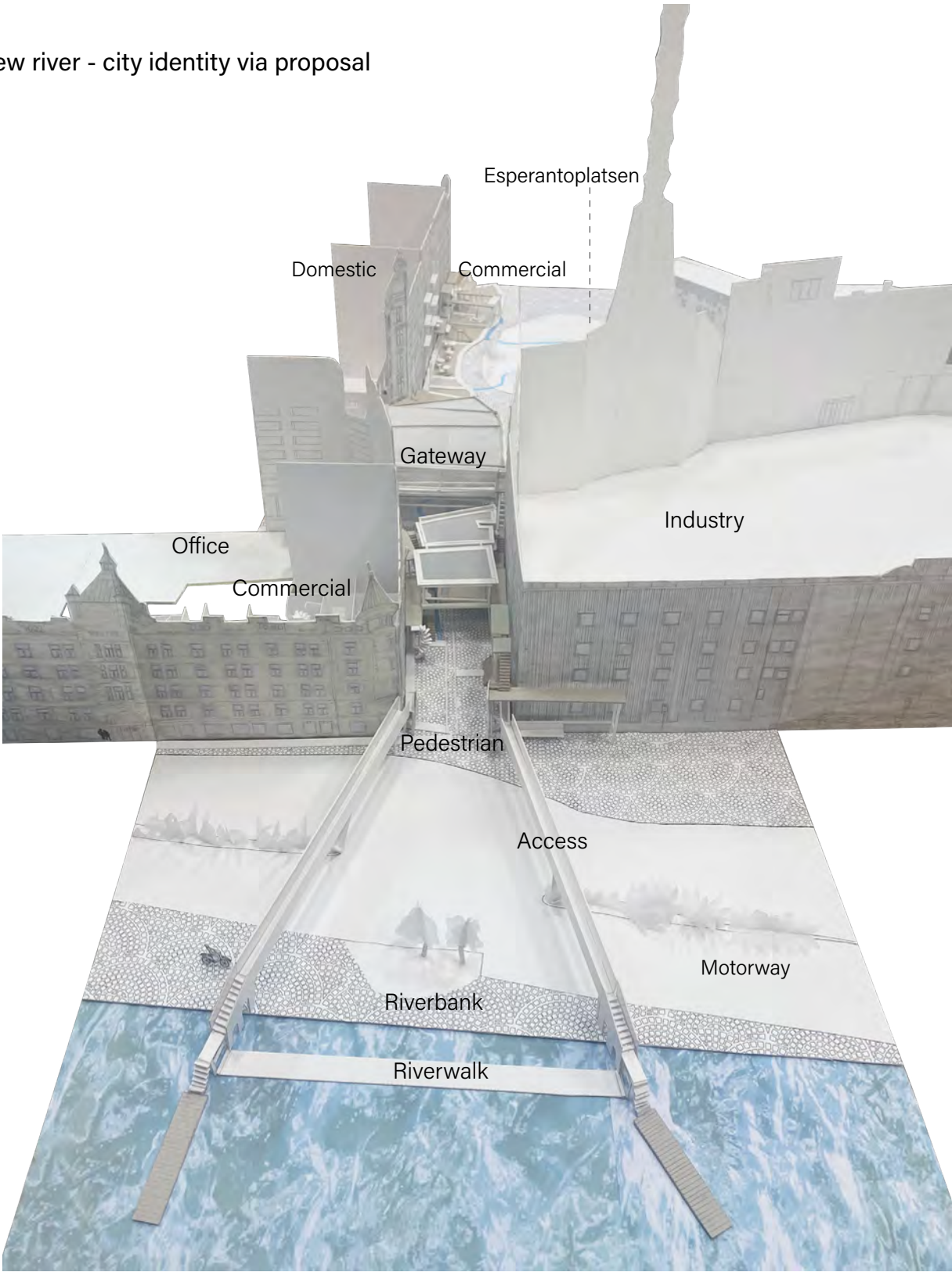
## Design principle with combined elements
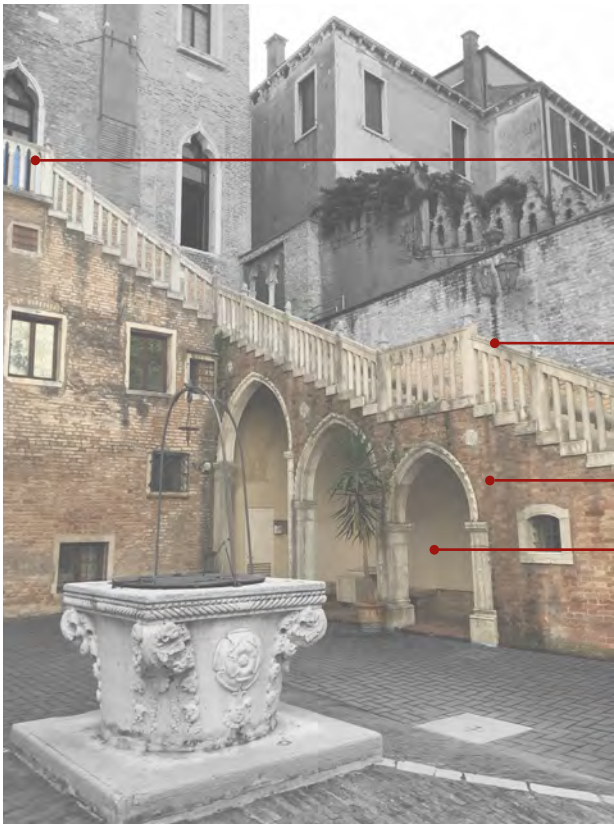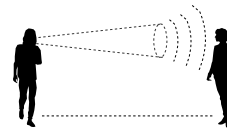


Open banister of spindles covered by ornamental capitals.

Handrails identified by raised stone decorations, ornamented with thistle flowers, heeds and florid lions.

Supported by descending archways.

Constructed against courtyard perimeter walls. Flights leads to small terrace, often sheltered by a roof, held up by small pillars.

**Fig 12.** Composition of Gothic external stairs
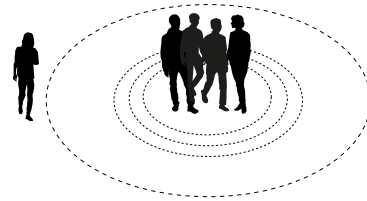(Lars Muller publishers. 2015)

## New river - city identity via proposal



Esperantoplatsen

Domestic    Commercial

Gateway

Office

Commercial

Industry

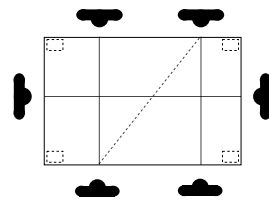Pedestrian

Access

Motorway

Riverbank

Riverwalk

Proxemics



Personal distance - Personal boundaries are not to be exceeded. Intimate could be visual/ audio contact.
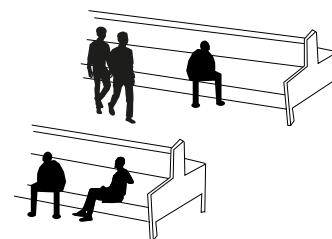


Social distance - Limited close contact with other people. In regards to sounds, touch and vision.



Furnitures arrangements & conversations - Move and personalise furniture arrangements affects communication.



Sociopetal spaces - Spaces which encourage social interaction.



Sociofugal spaces - Spaces which allows one to maintain distance, dissuading interaction.

Flexibility is wished for in design and function, the intention is to design a set of varied places where people could chose involvement or not. Different situations and moods steers the preferred spatial function.

One of the most important functions of territory is to understand spacing for the several encounters to occur.

Territoriality provides a frame within which things are done. Including places to learn, places to play, places to feel safe and places to hide. It keeps us within a communicative distance from each other.

Relation between the human and the cultural dimension is where the human and her environment is shaping each other. She is in position of creating her lived space. In creating the lived space she decides what type of organism to be. Our cities creates different types of people in a categorised city fabric. (Hall, E. M. 1966)

# THE URBAN LIVING ROOM
## CONSTRUCTING APPROPRIATION VIA THE THIRD SPACE