



CHALMERS
UNIVERSITY OF TECHNOLOGY

at Home, away

A master thesis about *home* in architecture
and how a short-term residency can be designed to feel like *home*

Master's thesis in Architecture (Design for Sustainable Development)

TORA FÄLTED

Department of Design for Sustainable Development
CHALMERS UNIVERSITY OF TECHNOLOGY
Gothenburg, Sweden 2016

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A master thesis about *home* in architecture
and how a short-term residency can be designed to feel like *home*

Author: Tora Fälted

Swedish titel:

Hemma, men borta

- en masteruppsats om känslan utav *hemma* inom arkitektur,
och hur ett korttidsboende kan bli utformat för att få de boende att känna sig *hemma*

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2016

CHALMERS UNIVERSITY OF TECHNOLOGY
GOTHENBURG 2016

ABSTRACT

What is *home*? *Home* can mean such different things to different people, the idea of *home* is to a large extent subjective and individually defined. Possibly that could be the explanation why in architecture when houses are built, it is often forgotten that it will also become someone's *home*. In the design process the focus often remains on the house rather than then the *home*. However, *home* may not be only an individual definition, there may be common threads that we connect to the feeling of *home* and which could facilitate the integration of *home* into the design of a house. This thesis aims to clarify those common threads and more specifically, through a design proposal for a short-term residency, show how certain design criteria can be used to capture the feeling of *home* in a dwelling that is only temporary to the inhabitants.

In order to find the general aspects of *home* I studied literature about *home* in architecture and generally, I also conducted an inquiry and a 'subjective exploration of space' to get the individual and personal aspects of *home* and understand the key elements for the respondents, including myself in the case of the exploration, to feel at *home*. When defining the design criteria, I studied existing buildings designed by architects that have worked with similar aspects or criteria. I looked into how they had worked around the idea of *home* and how they used different designs to capture the relevant aspects of *home* in their buildings. Finally I designed a proposal for a short-term artist residency by applying my design criteria in order to make it feel like *home*.

Wellbeing, time, familiarity, organization and privacy summarize the main elements we generally connect to the definition of *home*. Based on those, the following design criteria were applied in the design of my short term artist residency to capture the feeling of *home*: 1) nature/surroundings 2) material/construction 3) space/size 4) light 5) empathy. Nature enhances our feeling of wellbeing and familiarity and an integrated design with the surroundings improves our feeling of belonging and hence *home*. By using used materials (re-used wood and natural materials) that reflect a "worn" touch and patina the essence of time can be captured, which by default is absent in a short-term residency. Space and size play an important role in our way to adapt and manage the space to become our own and the possibility to organize our things and our thoughts in a new space is crucial to make us feel like *home*. A private space, a refuge, where we can be ourselves and feel free, is another key element to *home* and by working with light, warmth and a sense of wellbeing is created which further enhances the dwellers' feeling of *home*. Ultimately, since the aspects of defining *home* partly remains subjective and probably is impossible to fully capture, empathy aims to encourage the architect's ability to listen and get to know the dweller in order to be able to design a house that will become a *home*. From a social sustainability aspect, my short-term artist residency through its design encourages the interaction with others as well as the participation in the construction process - both by inhabitants and locals in the area.

AT HOME, AWAY

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Master in Design for Sustainable Development
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PART I

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The meaning of *home*

{Through literature and research I have studied the meaning of *home* within the context of architecture. I have studied how *home*, around the concept of a house, is defined by other architects but also by non-architects The literature served as an inspiration and source to clarify the feelings we generally use to define the meaning of *home*.}

Introduction

I came across the subject - how to define *home* and how to capture the feeling of *home* in a short-term living residency - while studying my bachelor in architecture. My class got assigned to design future *homes* for people that for different reasons couldn't stay living with their families. I had never really reflected upon the meaning of *home* previously and at the same time I realized how important our role as an architect is when designing spaces that are meant to function as *homes* for people. What is *home* and to what extent is it connected to architecture? How can we, as architects, work towards creating houses that also will function as *homes*? The importance of discussing this subject among us, work towards design criteria that can capture the feeling of *home*, is substantial when an architect approaches a new project and client. I realized, during the course of my studies, how students were mostly taught to design spaces and houses – never *homes*. It seemed to me that there was a lack of focus on the actual outcome of projects, and rather only focus on the design itself. I asked myself why would it not be possible to combine and work with both of them? A house that also succeeds in making the inhabitants feel at *home* is surely better than just a house.

I decided to continue exploring the concept of home and to continue to work with it in the context of a short-term residency. I wanted to more clearly define the meaning of home and then apply the relevant criteria in a design proposal for an artist residency. Choosing the design concept of an artist residency also allowed me to explore both the individual and collective aspects that home embraces, and work around different social sustainability concepts such as social interactions, sharing resources and collaborations between inhabitants that both allow creative encouragement and participation in the construction work. The idea being that if the inhabitants are doing well psychologically because they feel at home, then it will also encourage them to function as a group better.

There is a strong relationship between *home* and house in both literature and architecture but additionally the notion of *home* is strongly linked to emotions; Juhani Pallasmaa writes in David N. Benjamin's book *The Home: Words, Interpretations, Meaning and Environments* that a dwelling can be described in two parts, first the house as being a shelter and then the *home* as being the place where we place our feelings and attachments (Benjamin: 1995, p. 131-146). The strong link to emotions and feelings makes the definition of home partly subjective and individual.

To me for example, *home* was constant, it had always been the same and I had never questioned it until I moved for the first time. After moving I realized that *home* changed alongside with me developing a new sense of myself living someplace new. I started to feel a new kind of *home*, and to each new place I moved it took me shorter amount of time to develop the sense of *home*. I started to understand it had to do with how I approached a new place as well as certain attributes in that specific place. I realized there were ways to feel at home quicker, despite never having been there before, or knowing I would only stay there for a shorter time. For example, certain habits unfolded when I arrived in a new place, such as re-organizing the room to make it mine and to keep most of my belongings close to me. I rather inhabited a smaller room with clever storage solutions, than a large room with too much empty space. Also, live materials, such as wood, earth and greenery and direct connection to nature created a warm environment and made the place feel more 'homely'. I realized that these habits and materials were essential when inhabiting a space only for a shorter amount of time – because then time is of the essence – the quicker I became installed in the space, the quicker I allowed myself to feel at *home*.

Intrigued by these reflections, I decided to further explore how we define *home* and by that definition find the general aspects we connect to our feeling of home. By clarifying these aspects, I could work more consciously, and in a socially sustainable way, integrate these through design criteria in a proposal for a short-term artist residency. The ultimate objective being to define the design criteria that make a place feel like *home* despite not being a permanent residency for the inhabitants.

Aim

The aim of this thesis is to define *home* within the limits of general aspects and then to show, through a socially sustainable design proposal, how a short-term residency also can feel like *home* to its dwellers. By defining *home*, the feelings related to it and by developing design criteria based on these, the objective is to show how it is possible to make a short-term residency capture the feeling of *home* in a more conscious way.

My main question is:

How to design a short-term residency that feels like *home* – with a short-term artist residency as a design proposal?

In order to respond to the main question, I have outlined a couple of sub-questions:

1. What aspects of *home* are relevant for a short-term living residency?
2. Which architectural design criteria capture those aspects in an efficient way?
3. What material/s enhance our feeling of *home*?

Method

The tools I have used in my research for this topic have been study literature and social media, conducting an inquiry as well as something I call “a subjective exploration of space” and studying practical examples. Part of the literature study I read books and papers and I followed discussions on social media about home in architecture and I complemented the literature study with an inquiry that I compiled and sent to a limited group of people. Furthermore I did a ‘subjective exploration of space’ in the form of myself spending a pre-defined time in a short-term residency, with the objective to observe my own reactions and feelings to the place as related to home. Finally I also studied selected examples of buildings designed with one or more design criteria similar to the ones I defined based on my literary study, the inquiry and the ‘subjective exploration of space’.

Literature and social media

I studied literature by reading different articles and books and I decided to take a broader approach to the subject of *home* and read not only literature by architects but by other professions as well. Books by architects tended to focus on their knowledge and views – both the personal and professional – upon *home* and how they apply that in their work. Furthermore, I read articles on the topic of home not only from an architectural point of view, but also from a social and nomadic lifestyle point of view. The information I obtained from social media, through forums like TED Talks and documentaries made by magazines and news-stations were tilted more towards different types of nomadic lifestyles. The aim was to get a broader understanding for the notion of *home* and the feelings related to it and then apply that to an architectural context. Since the notion of *home* is not limited to only the architectural framework, I wanted to make sure I obtained a broader aspect in my search for the definition.

In the last part of the thesis, where the final design criterion is highlighted I have divided them into two groups; emotional and architectural. The emotional ones are mainly originated based from the literature studies and the architectural ones are based from the practical examples (explained further down). I have divided them in order to make it clear how it all goes together, and how the emotional ones have been translated into practical elements of a design process.

Some of the articles, documentaries and TED Talks I have read and watched have been found on the Internet, and due to the long period of time I have been working on this thesis I have not been able to keep track of the exact dates I have visited these webpages. In the reference part at the end I have therefore stated a time period of which these have been visited.

Inquiry

I conducted an inquiry with questions related to the definition of home and sent to 30 individuals to answer anonymously from which I received 18 full responses. The aim was to find common elements among the individual answers that could complement and/or strengthen findings in the literature I had studied. With the subject of home being partly subjective I found it important and interesting to include personal ideas and thoughts on the subject and an inquiry was an efficient way of doing so. The aim was to get an understanding of *home*, both its physical and emotional meaning to a group of individuals and in that way capture the subjectivity of *home*.

The inquiry was sent out not only to architecture students or architects, but also to other types of artists and people outside of the “creative educational” spectra. I wanted to use the advantage of having gotten to know people from different parts of the world; with different backgrounds, cultures and professions/educations. By asking people from different backgrounds it allowed me to cover a wider spectra of the subject despite hav-

ing a lower number of participants. The participants were half female and half male. However the age spectra covered in the inquiry is not as wide which might have limited the responses to a certain extent considering it was only an age span of ten years. The age spectrum of the people partaking were born between 1980 and 1990, with the majority being born mid- to late 80's.

The questions and responses in full are gathered in appendix 1.

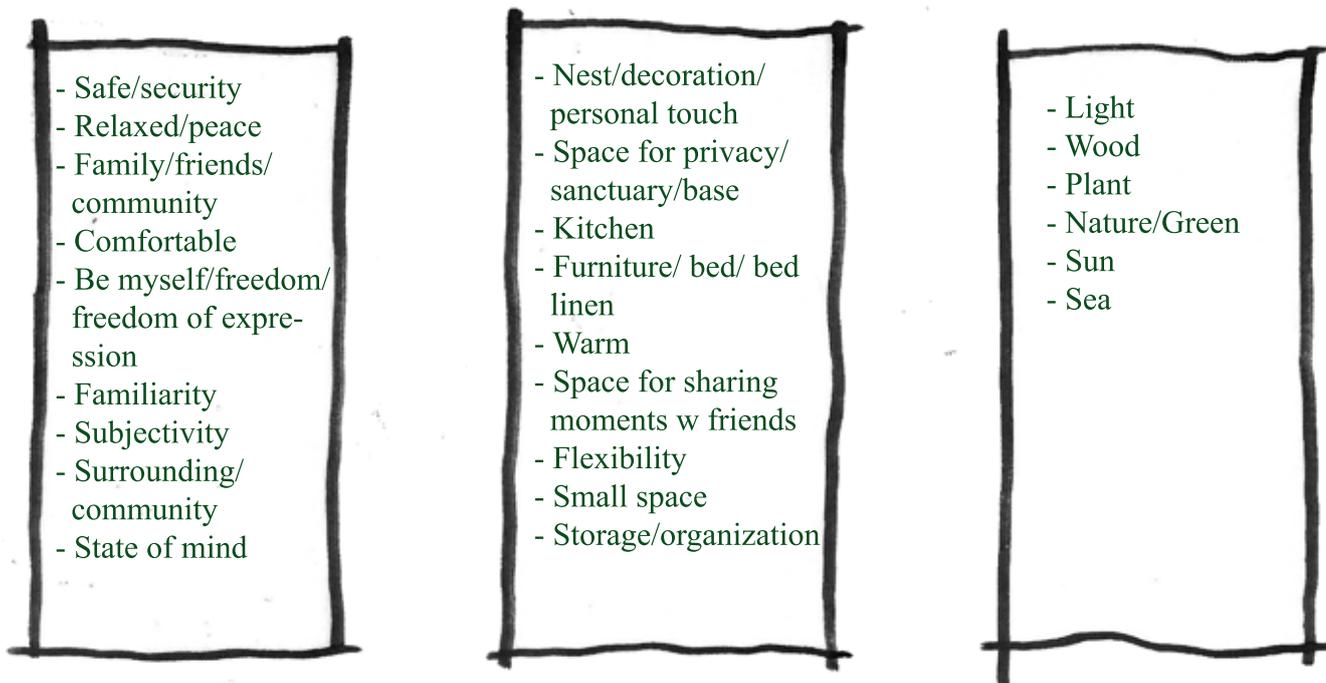
The answers to the questions

- What does 'home' mean to you?
- If you were to describe 'home' with three words, what would they be, and why?
- In a house, what would make you feel at home? (Material, organization, space, rooms etc.?)
- Do you have other ideas, thoughts, or anything else you would like to point out, or add to the subject?

were summarized by being divide into a category, or clusters, and going through the replies I found three main clusters:



I worked on a per word basis in order to structure the qualitative information and the common denominators related to home. From each answer related to the definition of home I counted the key words and sorted it under each of these clusters.



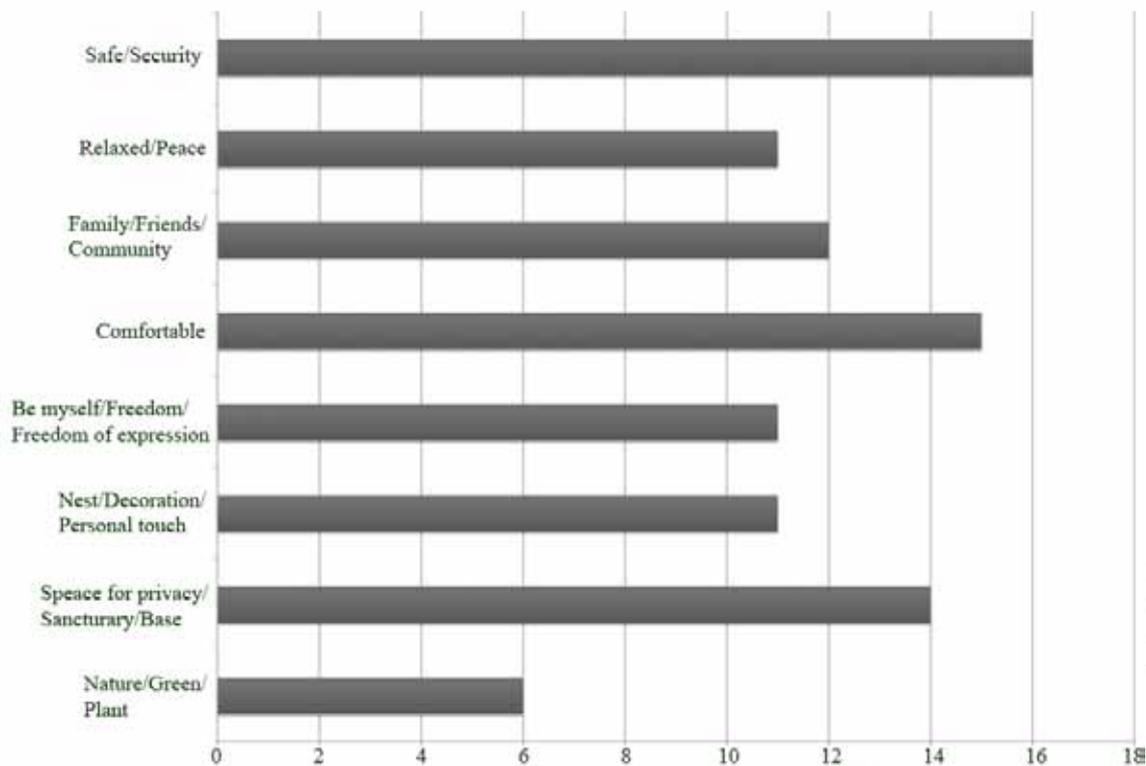


Diagram 1 .
Showing the amount of words associated to 'home' mentioned in the replies from the inquiry.

The responses are qualitative and I am aware that they are not that many and hence can't count to statistically represent a larger selection but can only be subjectively representative.

'Subjective exploration of space'

I conducted this 'exploration of space' when I moved out of the city to a remote location for a couple of weeks, by myself, in order to figure out what spatial qualities would be needed for the program of the artist residency and what made me feel like *home* and what not. The idea was to try out the concept of my design proposal – a short-term artist residency - for real and to be an inhabitant in a residence for a shorter amount of time working on my art. It was a way to put myself in a situation where I had to challenge myself and figure out what it was in my surroundings that made me get a sense of *home*. I could get an idea of what was missing and what would be needed in terms of possible materials and organization of rooms and space.

Conditions:

- I moved out to an empty house for two weeks with myself and a dog as sole company.
- Limited use of Internet connection each day – accessible only two hours during the evening.
- During the working hours of the day - between 08.00 and 17.00 - the mobile phone was turned off completely.

Location:

The house was situated on Orust, on a spot close to the exact location suggested for the artist residency. The time I spent there was during the month of February and therefore left feeling quite remote, empty and deserted – a time that worked well for the purpose of the experiment and could keep me focused and not distracted by noise or other activities. Orust is normally inhabited mainly during summer season, with lots of summerhouses in the surroundings. Each day I tried to actively think about what triggered my sense of home, and why that was. I thought about the composition of rooms, the affects of different sizes of space, and how I moved between them. Since I was in a place where not all of my everyday things were with me, it affected my routines and how I focused on my work – which there, was given full attention without disturbances. I believe this exploration is a good compliment to the rest of my findings.

While doing the space exploration, one of my discoveries was to realize how much I missed having people there with me, to help discuss ideas and get feedback when needed. I realised that even though my privacy was

important, it was equally important to have the opportunity to socially interact.

Practical examples

I have explored the structures and work from two different architects and their take on how to capture the sense of *home* in their architectural design. One is Peter Zumthor and the other is Todd Saunders. I choose Zumthor because he has done a lot of varied structures worth examining and also writing on the subject of structures, and the importance of the senses they can trigger within us. He is an architect that talks about the atmospheres of a building and how he aspires to enhance certain senses through his designs. It was important to find an architect that gave detailed explanations and thoughts on his designs and also considered different elements of a design process, such as choice of material, spaces and layout. Zumthor's architecture is also well known which made it easier finding reviews, information, pictures and drawings of the buildings I chose to examine. The buildings I have examined by Zumthor are Therme Vals and Bruder Klaus Chapel.

Todd Saunders has specifically worked around and been aware of the importance of choice in materials and location and how that triggers certain senses in the dweller. Saunders is an architect that used to work in northern climates, and like Zumthor, has consciously considered which are the important elements in a design when trying to create or enhance a certain emotion. I came across a book about his structures located in Norway and Canada, and were intrigued by how he seemed to managed designing "modern looking" buildings in remote natural habitats and yet have them evoke a sense of belonging to that location. I have also watched several talks and documentaries where he talks about the importance of the senses a structure evokes in the dweller, and how throughout the design process you need to keep that in mind. Through books, documentaries, reviews and pictures, I have examined the work of Todd Saunders. I could have studied a few more examples, but due to time limitations I focused on the ones I found most important and relevant for this project, which are Hardanger Retreat and The Bridge Studio.

Design proposal and social sustainability

The final part of the thesis consists of the actual design proposal for a short-term artist residency – a place where the inhabitants can stay only for a shorter time, a place to be a possible shelter to explore or develop artistic abilities. I experimented and mixed different media in order to try and find a medium that worked well for me. I did sketches, photographed, drawings, programs and a physical model. The sketches worked as a way to develop the final design proposal and the model was built to get a better idea of the spaces and materials as a whole. Photographs were been used as a compliment when trying to mix sketches; pictures and drawings in order to convey the feeling of home. I also worked with a program to define different spaces in the residence – common vs. private.

Another focus for the design proposal was to do it in a socially sustainable way that allowed the inhabitants to faster feel at *home*, despite not being a permanent place of living. An artist residency is a type of dwelling that can be explored by a single individual and at the same time open up to the possibility of social interactions, collaborations and creative encouragement between inhabitants. Social sustainability might sometimes be overlooked amongst the discussions about environmental sustainability. However it is equally as important to maintain a social sustainable environment, as it is to use re-used materials. In order to feel at *home* and enhance our wellbeing by providing space for privacy and reflection, we also need time to socialize and develop a sense of belonging to a greater group. This has been one of the cornerstones for me when developing the design proposal. Furthermore, the feeling of belonging and interaction with other people are also important parts of *home*.

“Home isn’t a place, it’s a feeling.”

- Cecelia Ahern (author)

{Spot on. *Home* is not necessarily a place or an object, but a certain sense, a state of mind. It is interesting really; how *home* became such a meaningful word in the sense that for so many people it equal a house/apartment. A house is a physical space/object, whereas *home, home...* could be something completely different}

Home and house

In both literature and architecture we find evidence of home not only being linked to a ‘house’ or a ‘place’ but also to emotions and feelings. Agreed that a house quite often is part of one’s definition of *home*, there are also other aspects of *home* that are not quite as physical as a house that shouldn’t be forgotten. An example of that is when a person comes across an empty house or apartment; it’s common to feel a bit strange and sometimes un-easy. This has to do to the fact that we don’t really see the house as a house, but rather a *home* – a *home* that in this case has been abandoned. Thoughts of the people who used to live there come to mind, and also what the place has experienced and seen. *Home* can often trigger nostalgic feelings and almost right away we get an emotional attachment to the place. (Pallasmaa, Juhani: Identity, intimacy and domicile; Notes on the phenomenology of *home*. 1994, p. 1-23) Another example is the use of the word *home* in advertisement, it works well due to the powerful and emotional effect the word evokes in the consumer. It is used in various settings trying to steer the consumer to a certain item or object. Sometimes it implies that the word *home* means something different, and perhaps that it is a more physical shape than what it needs to be (Benjamin: 1995, Pallasmaa: 1994). In a lot of advertisements for example in real estate or house appliances/interior items, it is clear that what is trying to be sold to the consumer is a *home* and not a house, and the image/feeling of *home* - not a bed or a kitchen bench. Ads are being constructed to trigger a certain feeling in the consumers mind – in this case the feeling of homeliness and familiarity. (Hagbert, 2011).

In architecture when a professor is talking about a house design in front of the class, he/she tends to explain the design and the house by using a language that hopefully sparks the student’s feelings, senses and emotions. By talking about “the approach of the house”, rather than the façade/exterior, or “the act of entering” rather than the door, it tends to activate our emotions slightly more and what activates our emotions and senses also activates our mind and a feeling of *home* – which probably is yet another reason why there is such a strong connection between *home* and a house. The way we talk about a house simply activates the emotions we connect to *home* and makes us mix the two things into one; it becomes a *home* (Pallasmaa: 1994, p. 1-23).

One could argue there are two versions of *home*: 1, the use of *home* as another word for house and 2, the use of *home* as a state of mind. In the book *The Home: Words, Interpretations, Meanings, and Environments* (1995 p. 69-76), Bror Westman describes the dwelling in two parts; the house as a shelter and the *home* as a place where we place our feelings and attachments. In the same book, Amos Rapoport (Rapoport: 1995 p. 27-40) introduces *home* as an equation that equals a house plus x:

$$\text{House} + [x] = \text{HOME}$$

The house would be the place to own, a place that encloses a person from the outside world and the [x] would be what makes the house a *home*. Prior arguments would support [x] standing for emotions and feelings or a state of mind.

$$\text{House} + [\text{state of mind}] = \text{HOME}$$

A state of mind, or emotions and feelings, are inarguably difficult to generalize and can only be attached individually or defined subjectively to each and every person. However, there seems to be certain general aspects that we all attach to the emotions and feelings we connect with *home*.

Wellbeing

The Oxford English Dictionary defines the word *home* as follow:

“a place, region or state to which one properly belongs,
on which one’s affection centre,
or where one finds refuge, rest or satisfaction”

Affection, refuge, rest or satisfaction is the feelings attached to the house, the region or the state that one belongs, and together they define what we call *home*. It seems that the emotions we relate to the idea of *home* triggers a positive reaction and are linked to feelings such as comfort, friendship, family, and security. (Benjamin: 1995 p. 25-37). Along with senses such as safety, familiarity, and the knowledge of a place comes also a person's sense of being at ease or being well. (Pallasmaa: 1994 p.1-23). A place where a person is allowed to be who they are and feel every emotion they need to feel is a place they can call a *home*, it does not need to be one single house but might as well be a restaurant, a library or a forest. It is a place where refuge from the outside or everyday routines or other "must-do's" can be found, a place that enhances our genuine selves, and our wellbeing. A *home* helps us keep the natural balance in our lives, and stores our different states of minds of psychological wellbeing and physical wellbeing (De Botton, Alain: The architecture of happiness 2006, p. 106-124).

Amos Rapoport writes in the book 'The Home: words, interpretations, meanings, and environments' (1995 p. 35) that the following categories are connected to *home*:

1. security and control
2. permanence and continuity
3. relationship with family and friends (centre of love and togetherness)
4. a refuge from the outside world
5. as a material structure (in a particular location)
6. a place to own

Security, relationship with family and friends, centre of love and togetherness, a refuge; are all categories that we connect to positive feelings and emotions and to our overall wellbeing.

Interestingly, the same categories were found in the answers received in the inquiry conducted. When I asked questions related to the feeling of *home*, such as "what does *home* mean to you" and "describe *home* with three words" I detected similar feelings as Rapoport and the Dictionary list. There were three clusters or sub-categories that the different answers could be divided into; wellbeing, space/material and nature. In the largest group – wellbeing – feelings such as safety, security, relaxation, family, friends, community, comfort and 'freedom to be myself' were mentioned in almost every answer, one way or another. Some words and sentences that came up amongst the answers were:



In short, the summary of the inquiry would be that *home* essentially is a place where we are free to be ourselves; a place where we feel safe and secure; a space that embodies warmth not only in temperature, but also in atmosphere and a space that allows for relationships to develop and enhance our sense of belonging - all of which are senses that enhance our wellbeing.

During my experiment I read in a book called “*the Architecture of Happiness*” by Alain de Botton how a space’s ability to capture a person’s true self is important for us to call it a *home* - that humans, need a space to comfort us, safe from the harsh world outside in order for us to truly be ourselves. That the space in order to be called our *home* should embody qualities that make us feel safe and encourage us being our true selves. I realised while spending time in this large house by myself that those qualities are much alike the ones mentioned above; safety, refuge, relationship/belonging, structure, to mention a few. I realised that one of these qualities – relationship/belonging – were lacking during my experiment in order to comprehend a sense of *home*. The need for social interaction is important and something that affected me a lot during the experiment. There were times when solitude and reflection alone was pleasant, but I also believe that communication with other people would have enhanced the stay – not by looking from a purely social point of view, but also from the creative working point of view. In order to feel part of something and to create a bond with someone there has to be exchange of some kind – conversation, collaborations, contact of a kind – and to do that, we need other people around us. Of course there are places where we could be living by ourselves and function just as well, but in this specific case the aim is to create a short-term artist residency where the inhabitants manage to feel at *home*. That means it is both important to provide space for privacy and solitude as well as space for interaction and social communication.

Time and familiarity

Another major component of how to define *home* is by our amount of time spent there – we feel connected to the house when spending time there and getting to know it’s structure, different functions and materials – in that way the inhabitant become a part of the space. The space feels more like “ours” when we are familiar with it and time allows for the inhabitant to reach that familiarity. It takes time to get to a point when a house becomes *home*. There are routines, rhythms of everyday life, memories to be remembered and created, past and the present – *home* is a process of a person’s acclimatization to the world and surroundings. A *home* simply needs to be built in time (Pallasmaa: 1994 p. 1-23).

There are ways to capture time and familiarity when designing a house, by building with used or recycled materials the house will faster gain the sense of used and familiarity, and therefore quicker become *homely*, and the people inhabit the space will quicker feel a part of it and feel being at *home* (Pallasmaa: 1994 p.1-23). The previous usage shown in re-used materials can enhance the inhabitants’ sense of belonging and connection to the natural surroundings. The history of the material shows in the building structure and the fact that previous usage is seen in the material will also increase the emotional attachment to the material (Nylander: 1998 p.63-69). In the inquiry it was also mentioned several times that the choice of material was very important, and wood specifically was mentioned several times. Wood clearly seems to be associated with warmth, nature and a material that resembles life.

Memory is another part of time in the relation to *home*. Often when thinking of *home*, we are transported back in time and begin to remember things from our childhood, we reminisce the safety, warmth and love from those times and might even feel a little bit sad that they have passed and are over. There is usually a certain nostalgia connected to our sense of *home* (Pallasmaa: 1994 p.1-23).

The house I stayed in during the experiment was an old house with wooden floors and several small windows. It is used mainly during summer and is usually empty during the cold and dark winter months. However, the interior remains and on the walls there was photos, paintings and old maps hanging. I could see that the sofa had been sat in, and the floorboards showed marks from objects probably being dropped on them. All of these attributes were signs of usage and caring from other people – all of which encouraged me to also care for these things, even though it was not necessarily mine to begin with. The pictures on the walls, showing people

together in the garden or picking mushrooms in the forest made me nostalgic and triggered own memories that enhanced my sense of *home* and familiarity right there. To let inhabitants of a short-term residency do the same, leaving things behind, like photos or an art piece, it will have the same affect and the next person living at the residency will see that and it will trigger that old familiar feeling that enhances the sense of *home*.

Organization and privacy

A flexible interior space allows us to re-organize and put our own personal touch to the space and will make the dweller feel part of it, and because of that also quicker feel at *home*. Flexible in this context refers to flexible as organization of space, the interior choices and possibilities/options – not the options of moving walls in order to change the structure of a space. A changeable space also helps us to explore the boundaries of the areas in the space we find most important and *homely*; this is shown and defined by our choice of movement (Benjamin: 1995 p. 69-74). In the book *The Home: Words, Interpretations, Meanings, and Environments* (1995), Bror Westman is writing about movement as a key element when talking about the notion of *home*. That our movements in relationship to our dwelling and its surroundings is what defines the *home*, and therefore why it is so important. Through these movements we make out our places of importance and thereafter create *homes*. This way, a *home* doesn't necessarily need to be a house, but could rather be a place, a room or a section of a structure. He writes about the dwelling in two parts, where the house is shelter and the *home* is the place where we place our feelings and attachments. If our moving pattern is strictly between the kitchen and the common room, then those two areas are probably where we place our feelings and memories and therefore our true *home* of that structure. Regardless if there are several other rooms – the rooms where we mainly move between are the ones most important. Historically the fire was the main area of importance in a dwelling and therefore also the main *home* - around the fire was the center of all activities; cooking, heating, gatherings – it was essential for life (Benjamin: 1995 p. 69-74).

When I thought about what my movement mostly looked like during the time alone in the house I realized my definite main rooms of importance – the private space, the common room and the kitchen. The inevitable triangle of my every day life at the residency. The private space became my total my refuge, the common room was where I did most of my work and the kitchen where I took a breath and found calm in the joy of cooking. The private space was smaller than the common room, and I think therefore that room became the room I felt most safe once I closed the door. The private space was big enough for the bed I needed for sleeping as well as some additional space for the ability to also do a little work if wanted – which I felt was enough for me, as one person only. The common room functioned great as a work area – I could spread my things around without worrying about taking up too much space, and I could work on several things at the same time.

Flexibility, space and organization are also to be found as important aspects of *home* in the inquiry - even more so when moving in to a new place or when to make a new place feel like *home*. Flexibility offers the dweller to adjust the space according to his/her own preferences and to organize his/her things or feelings into that space. 'A place to be myself' - without pressure or expectations on how to behave or act – was something that all of the people in the questionnaire related strongly to the feeling of *home*. A flexible space, gives each and every person the possible to adapt the surroundings to that self and hence reinforce the so important aspect of *home* being a place that allows to *just be*.



The aspect of *home* as a place to ‘be myself’ is strongly related to the need for a private space. A private space, a base, a sanctuary is also part of the second cluster from the inquiry. Interestingly, the opposite – a space for sharing moments with friends – is also something that comes up as important among the answers. In the first cluster, family, friends, community is also predominantly related to the feeling of *home* – the feeling of belonging and the need to have a relation to the people you live with. If you stay at a place for a shorter amount of time, the people living there with you are the ones you form a new kind of family with, and therefore it is important with space allowing for that social development but also equally important to provide space for privacy. In a resident where you move in not knowing anyone it is even more so important to have space where you can find solitude and be in charge of the organization, a space where you are free to be just you. Word/sentences such as privacy, sanctuary, “freedom to be myself”, family and peace were all mentioned when asking how to describe *home*.

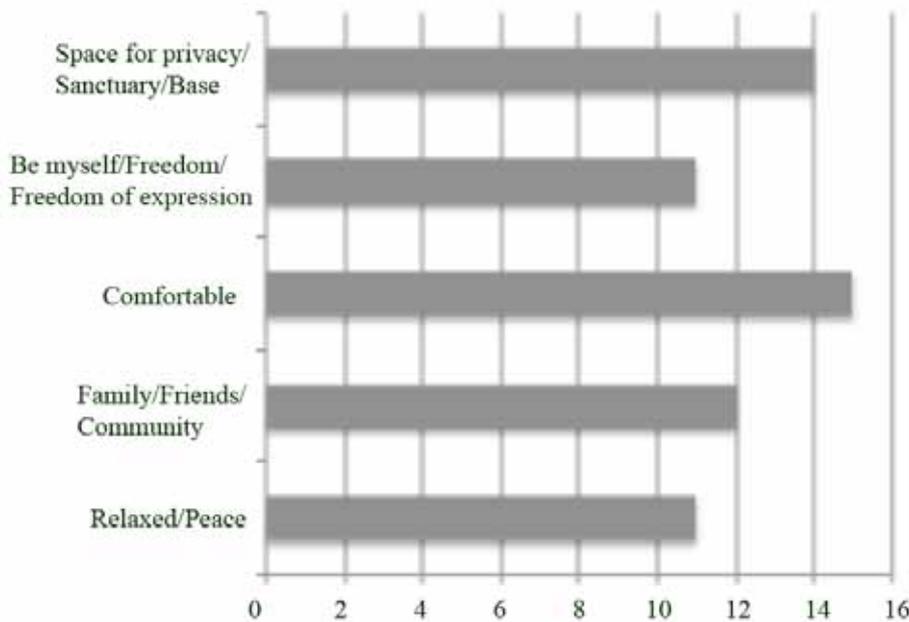


Diagram 2 .
Showing words/sentences used when asking to describe ‘home’ in the inquiry. They have been grouped together based on similarity of the expressions.

My “exploration of space” I did for two weeks, was meant to work as/represent a short-term artist residency, and with the objective to explore what elements helped me get a sense of *home* during that short stay, I realized the importance not only of privacy but also that of the presence of others. My time and space of solitude was important, but perhaps equally as important was the ability of spending time with others. And I missed that. The human being is a herd animal and our initial instincts are to work in groups and being surrounded by others, therefore space allowing for interaction is important and will allow us to feel at *home* (Benjamin: 1995). Clearly that is also reflected in the answers from the inquiry – family, friends, community, sharing moments and love. During the time of the experiment, I had a private allocated sleep alcove where I could gather thoughts before sleep, keep my things and enjoy a quiet moment whenever needed. However, the possibility of being able to brainstorm with someone, asking for opinions and help, or simply share a meal with another person was something I missed and I realized that it was also an important part that would have made me feel more like *home*. In a short-term living arrangement, other people surrounding you would become a substitute to your closest family or friends that you connect to the feeling of *home* - that shared space would enhance the feeling of familiarity and comfort that we connect to *home*.

Connecting with other people and create relationships is part of how we deal with getting through our lives, it’s part of a socially sustainable world, and needs to be taken into account when designing a short-term residency in a socially sustainable manner. By designing a dwelling that works around the connection between common areas and private areas, and hence allow the inhabitants to interact both personally as well as professionally/creatively and also offer a private space, a space for solitude for each inhabitant, social sustainability becomes design criterion as well.

Summary

So, what are the relevant aspects of *home* for a short-term living residency? It is concluded in the first section that *home* could be spelled as an equation, as introduced by Rapoport (Benjamin: 1995 p. 27-40):

$$\text{House} + [x] = \text{Home}$$

House is relevant, and in order for the short-term residency to enhance the feeling of *home* I have defined [x] as feelings that will need to be captured through different design criteria and material. The general feelings that we connect to *home* are those like *security, family, comfort, refuge*; simply grouped as *wellbeing*.

Other relevant aspects of *home* that can be taken into account in a short-term residency are *time and familiarity*. Naturally, these elements are more challenging since I am designing a short-term residency and hence will work around limited time and familiarity. However, there are ways of capture these elements through the use of certain material for example, which will be introduced further on.

The final relevant aspects are *organization and privacy*. By allowing the inhabitants to make the space their own, offering them manageable space, it encourage them not only to explore and create, but also enhances the feeling of *home* by making the interior open for change and self-influenced details – the opportunity for the inhabitants to decide themselves how they want to decorate the spaces, and allow them to ‘be themselves’.

To summarize the relevant aspects of *home* that are necessary for a short-term residency, applying Rapoport’s equation, it would be as follow:

$$\text{House} + [\text{wellbeing, time, familiarity, organization, privacy}] = \text{Home}$$

PART II

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The architecture of *home*

{By studying different architects' ideas on *home* and how they worked in practice with those ideas through their design process I gained very useful insights. Senses and emotions can be implemented into a design in several ways and by examining how they worked in their design processes to implement these feelings, I could determine important elements and criteria that were essential to my design proposal for a none permanent dwelling that feels like *home*}

Architects and home

Architects seem to be good at creating houses and to organize space, but when it comes to connecting the ever so important emotional aspect of a dwelling in order to provide the domicile in the space (which is the most important aspect for the individual inhabitant) there tends to be a missing piece. The architect sometimes overlooks these more tactile elements of *home* and the space becomes impersonal and “unhomely” (Pallasmaa 1994, p. 1-23).

Practising architects talk of, and use the word house or space, but not so much the term *home*. However, if we go into a magazine store and look for interior magazines, there is almost always the word *home* used, instead of house; Famous Homes, Marine Homes, Summer Homes etc. It is almost as if the use of space and house in the architectural world is to keep the architect getting too emotionally attached to the projects, whereas the interior magazines is targeting people in want of sentimental entertainment. The Finnish architect Juhani Pallasmaa is discussing the matter in the essay; Identity, Intimacy and Domicile (1994). In the court case where Mies Van Der Rohe are sued by one of his clients (Dr. Edith Farnsworth) for building her a house where she does not feel at *home*, Pallasmaa points out how it is becoming more common that architects seem to lose the empathy for the client who will inhabit the space. He argues that architects seem to have lost their ability to see the values of a home as the dweller, and instead only as the architect that in the end will not inhabit the space. The filmmaker Jan Vrijman once said:

“... why is it that architecture and architects, ...
are so little interested in people during the design process?
Why are they so theoretical, so distant from life in general?”
- Jan Vrijman (Pallasmaa 1994 p. 6)

That comment, is pushing the same argument that Pallasmaa raised, regarding architects being so little incorporated and interested in taking part of the clients' needs and life, in order to be able to create the best possible design for that specific person. If architects could get an understanding of the person they design for and incorporate that knowledge into the design that would improve the client's experience of *home*. The architect's responsibility is to interpret what the client thinks he/she wants and give him/her what they need in the format of what is possible within the architectural framework. After all, an architect should be able to work through the difference of a clients' wants and needs. Only because a client has expressed their wanting for a certain wall, type of floorboards etc. doesn't mean the final project will look the way they had pictured it. In fact it might turn out quite different but still manage to have the clients approval due to the architects ability to see beyond and through the clients pure wants (Pallasmaa: 1994 p. 1-23).

There is still a possible way of home being defined as a house though, and that is if the architect changes the way they think of a design. As Pallasmaa writes (1994 p. 1-23); the architects seem to have split personalities - they have different values depending on the way they chose to look at the brief: as a designer/architect, or as someone who could live there - the inhabitant him/herself. Architects seem to design houses they, themselves would not want to live in, which not surprisingly might make the client feel just the same. They design something that looks good - a one-dimensional environment - but is not necessarily “liveable” (if we are aiming to build a possible *home*) for the client. Whereas the architect themselves prefer a more aesthetically less coherent place. So, I would say that if the architect is able to apply that kind of thinking into the actual design then, a house could also equal *home* (in time). The architect has to start thinking about the house as the shell for the *home* each and every person creates inside/within it.

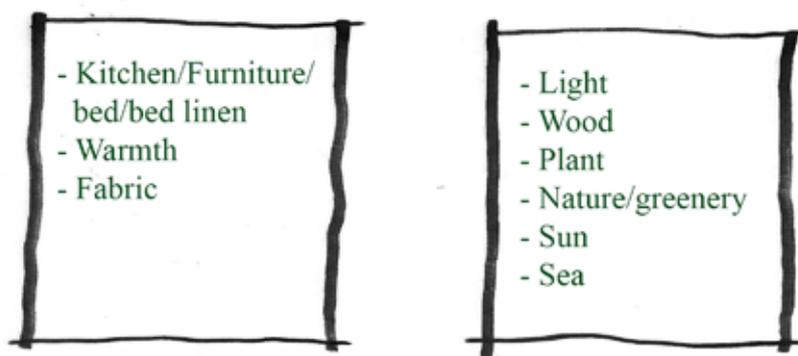
The metaphorical house

Home can be considered ‘a state of mind’ and Pallasmaa introduces from an architectonical point of view, *home* in a metaphorical way, as the house of our mind. Once in that mindset we organize memories, feelings, opinions or our future for example – all feelings related to our feeling of *home* (Pallasmaa: 1994 p. 1-23). We could organize all of that in our head like a fictional house, with certain rooms and floors holding all of this to-

gether. If we as architects are trying to create a house one could call *home*, the design should therefore include certain rooms as symbolic storage for the organizing in our minds. For example an attic is usually a place for storing away objects and artefacts you want to keep and go back to in the future – positive memories – whereas the cellar usually is for things you want to store away and forget, perhaps throw away in the end – negative memories. Even though the cellar occurs to be a room for things you mainly want to forget and get rid of, it is still – just like the attic – an important part in the process of getting where you need to be, for a person’s well-being – and in the journey of finding a state of mind that is *home*. This metaphorical house is not as usual for the architect to keep in mind when designing a house. It is more common that today’s architects create houses that do satisfy the dwellers physical needs but somewhere on the way loses the connection to the ‘house of the mind’, or the ‘state of mind’ that *home* also represent. (Bachelard, Gaston: *The Poetics of Space* 1964 p.3-37. Pallasmaa: 1994 p. 1-23) Perhaps the metaphor of the attic and the cellar needed for certain type of storage is somewhat old, the thought behind it still remains. A modern house today might not have either cellar or attic, but the important thing is that the storage options are available, since it is important for our mental wellbeing. Simply, the house as part of *home* has the function as storage for your memories and as well as collections of objects. Spaces become a physical representation of the organization in our minds. The organization is directly connected to our sense of *home*. If we are able to organize our living the way we (without necessarily knowing) do in our minds then we quicker enhance our feeling of being *home*. (Pallasmaa: 1994, p.1-23)

Material and nature

In the inquiry, the second and the third cluster of answers, are related to material, space and nature. There was a clear need and want for more natural habitats, such as forest and greenery. Furthermore, there seemed to be a generally overwhelming attitude to the artificial and technicality of city living which triggered a craving of escaping it from time to time. The wish to take a step back and re-gain some of the more basic ways of living seemed to be a common thread through the responses. Some respondents felt the need to live someplace else permanently, but more so being able to get a break for a while. Allowing themselves to breath fresh air, enjoy the outdoors and being surrounded by more nature. While not being able to take leave for the countryside or hiking in the forest whenever wanted it seemed like the need to compensate that by being surrounded by living objects was common – a lot of respondents wrote about the importance of interior plants, greenery and flowers. Alive plants inside contribute with fresher air, but also fragrance as well as being something in need to care for.



In the same way, I personally did feel inspired by the nature around me when I conducted the “exploration of space”, spending time at the country house by myself, and realized the positive affects it had on me. I felt less stressed and the daily walks helped me clear my head. It also helped me feel at home, when being by myself I was still surrounded by natural and alive “things” – that brought me a sense of *home*.

In terms of material, wood was by far the most common material named in relation to *home* and light was also important and mentioned by all the respondents that discussed space. Natural light was mentioned not only because of its generally warming characteristics, but also mentioned to help feel connected to the outside. Wood seemed to be of comforting characteristic to most of the respondents and strongly connected to their feeling of *home*. Wood is a material used in most countries and perhaps therefore shares this universal liking to so many people. It is also a living material that even though dead when being used still embraces the sense of growing and ever changing in its presence. Ola Nylander (Bostaden som arkitektur: 1998, p. 63-69) writes about a structure’s material and its importance of how it affects and provokes our associations and feelings for a place. Using a material that can age and show natural wear and tear (usage) makes it easier for the inhabitant to quicker get a sense of home as we can relate to that – it shows that someone has been there before and cared for the space. If the inhabitant can see signs of previous living it brings more emotional attachments and connection to that space and material and therefore also makes it easier to feel at *home*.

Fabrics was another material that was mentioned a couple of times among the respondents when highlighting interior details. Not only is the material in its own softening and can reduce noise, but also easy to change (colors, patterns and different sized fabrics – curtains, table cloths, carpets), hence being a ‘flexible’ material which gives room for the dweller to adapt it his/her own preferences which enhances the feeling of *home*.

By using re-used wood for the interior will make the inhabitants feel more part of the surroundings and the area (the area contains a lot of nature). The idea behind using already used wood is not only because it is beneficiary from a sustainable point of view, but also because it will make the residents feel at *home* faster. Our emotional connection to the re-used material will also be enhanced when daily being reminded of the history of the material and the visible footprints of previous users - wear and tear, ageing - such use that brings patina to it. Through incorporating used wood the inhabitants will get a sense of living in harmony with material that has previously being cared for by others which strengthens their attachment to the building (Nylander: Bostaden som arkitektur; 1998, p.63-69). The importance of the time aspect is great when aiming at designing a structure meant for inhabitants to feel at *home* and the way time can be captured through material is very efficient for a short-term residency. When time has its way, it will show wear and tear on the materials the structure is built of and that will enhance the inhabitant’s feeling of belonging and familiarity. Is time not able to show its natural way of usage on the materials, then other measures need to be used in order to gain that same feeling, i.e. using re-used material that has already had its time and therefore quicker conjure certain senses within the inhabitant (Pallasmaa: 1994, p.1-23). Example: When building a new house, using new wood, it will take longer for the people living there to feel at *home* because they haven’t aged with the materials and it takes time to get used and familiar to the new - something that usually isn’t an issue because the people moving in have time to grow the feeling of home. But we look at a short term residency, as this case, the resident’s needs to quicker become part of the space, hence using re-used wood means that specific wood is already aged and have a story. The time for a person to therefore feel a part of the interior and feeling familiar with the surrounding is shorter.

Practical examples

Peter Zumthor

Peter Zumthor is one of the currently active architects today that truly works to create buildings that trigger our different senses and memories. He lets himself be guided by images and memories that come to mind when he works with a project and that shines through in the building once it’s done (Zumthor: 2006, Thinking architecture). In a lecture he talks about his architectural works, the importance of atmospheres in architec-

ture, and what it is that he works towards while designing a building, the senses he is trying to trigger. As an example Zumthor mentions how the light is of such importance for a building and how the space could be defined by how the light is falling on the objects and the structure (Zumthor: 2006, Atmospheres)(Link nr. 1). By adding or leave out walls in a room we can open up or close off natural light coming from the windows, or enclose light to a certain area. An open room with natural light flowing through also enhances the feeling of the room being less private and more meant for common use; social gatherings and collaborations (Nylander: 1998, p. 90-101). He describes the importance and the feeling of a project, regardless of size and as a visitor in his buildings or a reader of his texts you are always left with a harmonic sense that you get an insight in how he thought and why when coming up with the design. Sometimes the basic design of a space is just what is needed to trigger memories and senses within us. Since everything around us constantly develops we are bound to have memories of more basic designs and interior from our younger days – so by taking a step back and try to recapture some of those basic forms and functions might just be what trigger the memories of that original atmosphere (Zumthor: 2006; Thinking architecture p. 7-29). Not all types of rooms might be suitable for such approach, just never forget to consider the function and purpose and know what type of senses and atmosphere you are aiming for. He draws parallels from childhood memories to the present in a way that you understand how it is all connected, and for a moment you understand why that knowledge is crucial in designing a successful building (Zumthor: 2006; Thinking architecture, p. 7-13). Perhaps it is his ability to incorporate the building design with the scenery and surroundings that gives it that special feeling. Zumthor's own take on the projects he chooses to do affects the outcome a lot since in interviews he states that he will not agree to design a house only because the client wants a "Zumthor design" - if he senses that the client only want a design from him because he is a well-known architect, then he won't find the inspiration to start it. The creativity gets locked. (Link nr. 2).

Zumthor works closely with nature and with light in his buildings. Therme Vals is a hotel/spa complex in Vals and is set in an extraordinary location with the nature surrounding the building showing beautiful views. It creates a sense of warmth, despite being built in stone, which is considered a cold material; in combination with



Picture 1.

In this picture (above) the light shine in through the large windows connecting the visitors to view the natural surroundings with lots of greenery. The natural light makes the stone interior feels less harsh and cold.

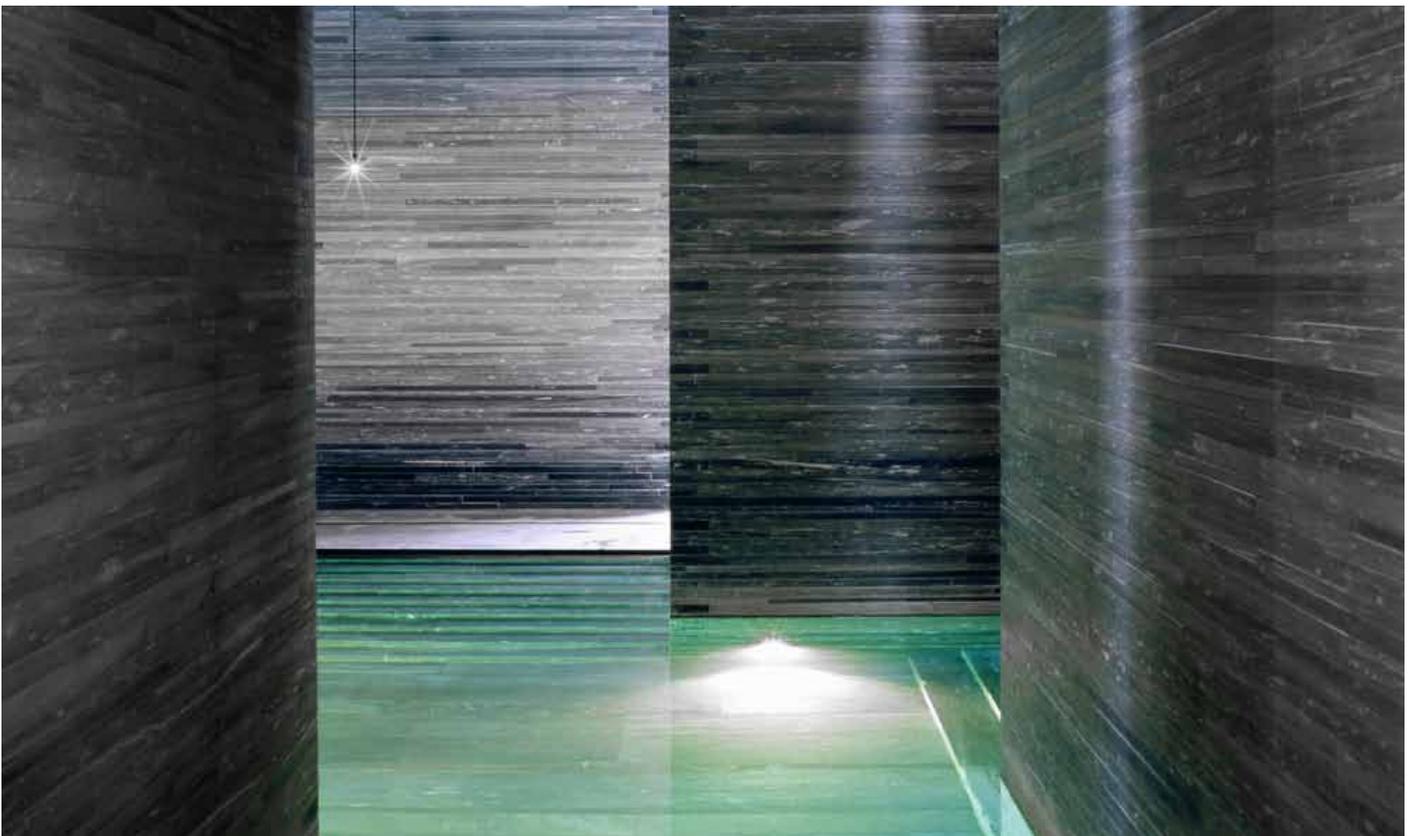
(Picture source; link 1)



Picture 2 .

This picture shows how the outdoor area through the pool becomes connected to the indoor area by going from outside to inside – deleting the boundaries between the two.

(Picture source; link 2)



Picture 3 .

This picture is from one of the inside pools where I think it shows how the natural light sources (from the ceiling) creates a beautiful, more alive shine as a great addition to the artificial ones (in the pool and hanging from the ceiling) in order to make the space feel warmer.

(Picture source: link 3)

the heated pools and the play with light source it feels warm, comfortable and transmits a sense of wellbeing. *Bruder Klaus Chapel* is another building designed by Zumthor but built by local farmers, the chapel is a landmark made out of concrete, but with an interior that shows clear marks from burned, wooden pillars that creates a connection to the nature. It also has an open roof that allows for both natural light to play its course and the weather being a constant player in the chapels connection to the surroundings (Link nr. 22).



Picture 4 .
This is a picture (left) showing the exterior of the chapel, being in contrast to the other quite flat surroundings.
(Picture source: link 4)

Picture 5 .
However the structure connects to the surrounding through its interior (right), where the natural aspects of its surroundings is more clear being burned wood pillars rising to the sky with an open ceiling allowing for not only natural light to shine through, but with no glass, also allowing all kinds of weather to flow through the structure.
(Picture source: link 5).



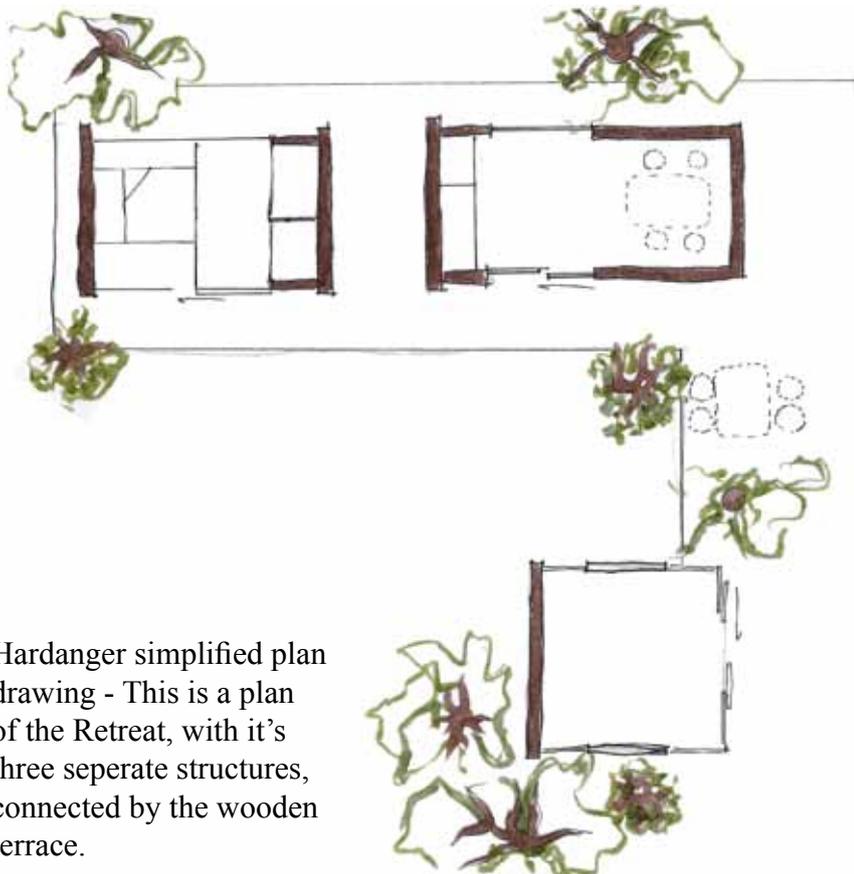
Zumthor's understanding of the importance of material and space is not only evident through his designs, but also clear when he talks about architecture:

*“When I start, my first idea for a building is with the material.
I believe architecture is about that.
It's not about paper; it's not about form,
it's about space and material”*
- Peter Zumthor
(archdaily.com)

Todd Saunders

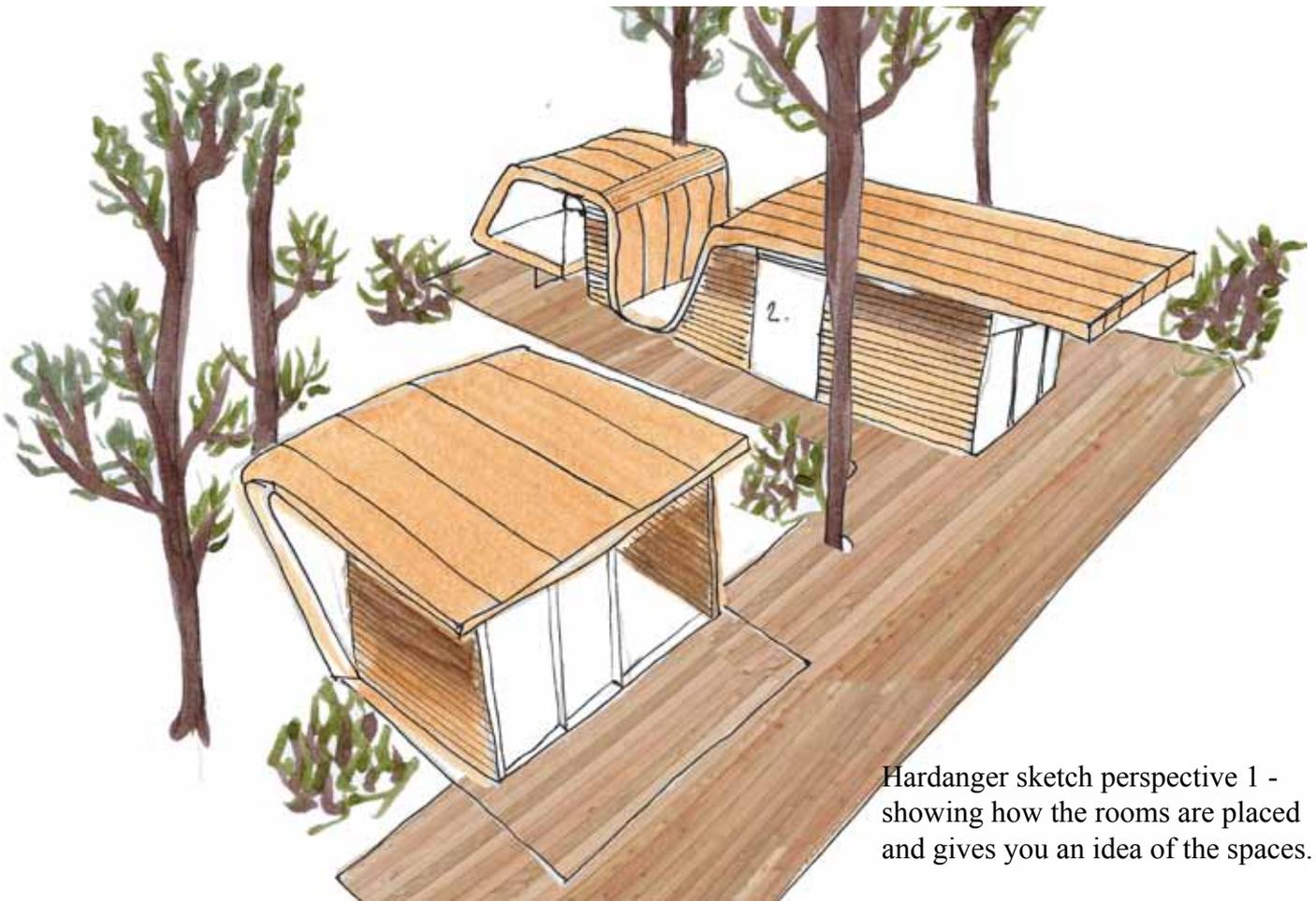
Another architect who works closely with nature as an element is Todd Saunders, a native Canadian that has lived, worked and been teaching for many years in Bergen, Norway. He is known for his ambition to always prioritize the relationship between the built structure and the landscape it is set in, as well as having designed and built structures in rather remote areas (Saunders, Todd: Architecture in Northern Landscapes. 2012). The knowledge and understanding of the affects a building and space can have on the inhabitant is key in order to accomplish a well-working design. He is continuously working with that specific relationship between the building, the existing surroundings and its inhabitants (Saunders: 2012).

I will demonstrate two examples of Saunders designs that are smaller structures and speak to the inhabitants' ability to take a step back and focus on their own. One is mainly for relaxation (Hardanger retreat) and the other is more for creative work (Bridge Studio). However both structures are built in a way that also, with different elements, will allow the inhabitant to get a sense of home through its connection to nature. They are both incorporated in the surroundings: Hardanger retreat is set in a forest and no trees have been cut to make space for the structure, instead they have been incorporated into to design and opens up the structure for lots of natural light. The Bridge Studio is using traditional building methods to enhance the feeling of familiarity. It is also letting lots of natural light in. The sense of being part of the surroundings in different ways enhances our feeling of familiarity and belonging and therefore makes the inhabitant feel more at *home*.



Hardanger simplified plan drawing - This is a plan of the Retreat, with it's three seperate structures, connected by the wooden terrace.

Hardanger Retreat, was completed by Todd Saunders, together with Tommie Wilhelmsen, in 2003, on Kjepso, a fairly remote location in the western landscape of Norway, away from traffic and with the Hardanger Fjords as the front view. It's a cabin and it is built on site and was designed "on-the-go", simultaneously during the actual building process. The structure is gently wrapped around and amongst the already existing wilderness. The structure is built out of wood, is 42 square meters and very basic in its interior.



Hardanger sketch perspective 1 - showing how the rooms are placed and gives you an idea of the spaces.

The architect behind the cabin is an inspiration to me, and I also believe the structure and its compatibility to its settings is worth mentioning. It is stripped down from unnecessary interior details, which makes a clear statement – this is a cabin designed for contemplation and weekend getaways. This is a cabin where large living rooms are not present; there are no walk-in-closets or marble bathrooms. The focus is the surroundings, the view, the quiet and how the whole structure connects to all of that. Those are important architectural qualities to consider when designing a house, but crucial when designing a house that will work as a *home*. By connecting the structure to its surroundings (through view and material) the inhabitant's sense of belonging and familiarity increases. When designing a short-term living arrangement it is even more important since the inhabitants will have limited time to develop the sense of familiarity.



Picture 6 .
A picture (left) from inside one of the structures of the retreat. Lots of exposure to the surroundings and the views, as well as spare in interior details.
(Picture source: Link 6)

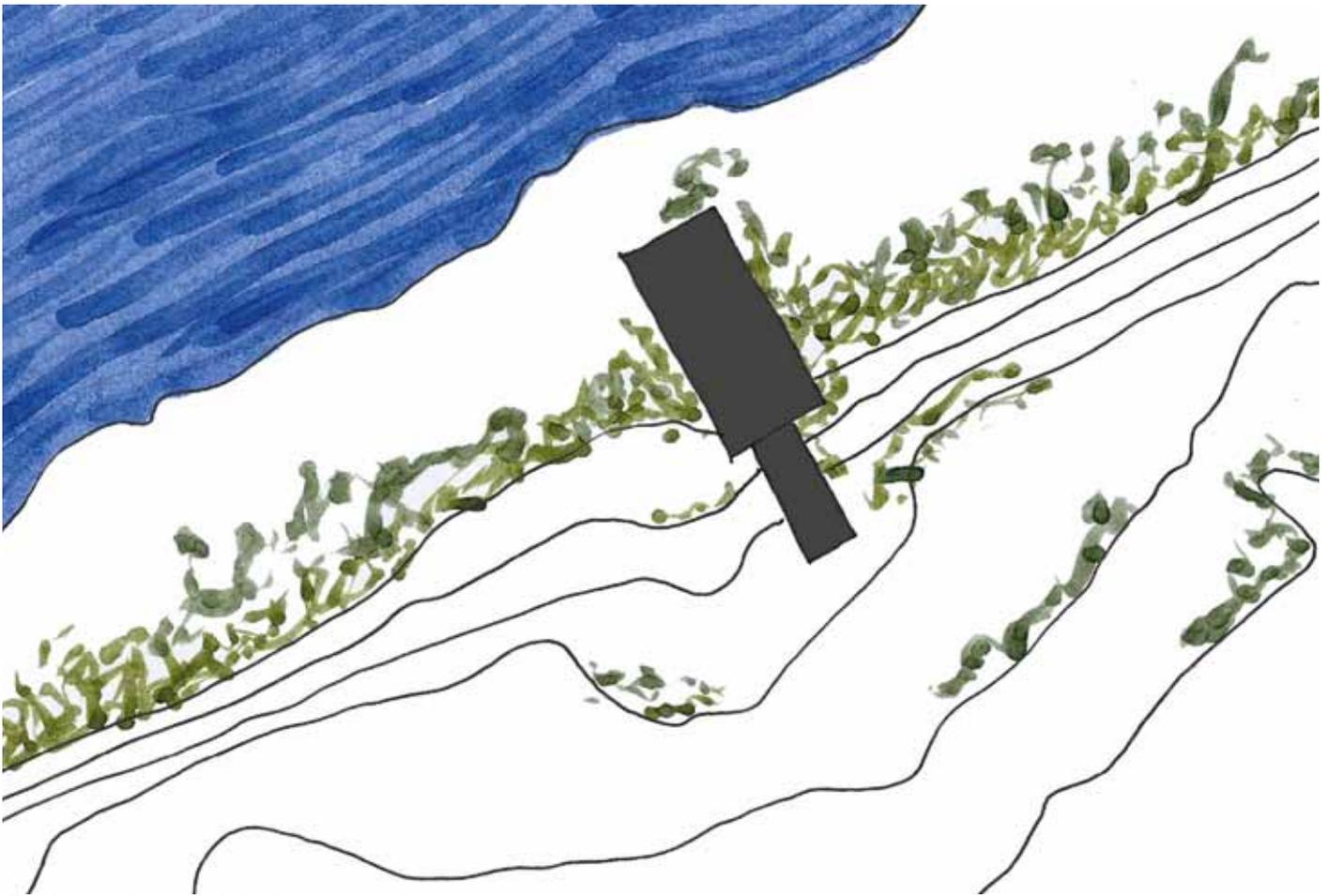
Also, from a sustainability point of view, it is important to integrate in a natural way the building with the surroundings and already existing living objects. The closeness to nature and the use of natural materials affect our senses and trigger our feeling of *home* through familiarity and time. Using a live material such as wood all the way through and in this specific setting (connecting the cabin even more to the nature) makes the interior speak well with the inhabitant and allowing for them to feel at *home* despite the otherwise quite spare interior. The simple interior gives flexibility to the dweller and a flexible space allows the inhabitant to organize the space how they please and to create a familiarity with the room through own objects which enhances the feeling of *home*. (Benjamin: 1995) This retreat has also been built in a sustainable way by including the existing surroundings and by not cutting any trees to make way for the building, but instead include them as part of the terrace and also by using newspaper as insulation in the walls and natural gas as the only source of power (Link nr. 21).



Hardanger sketch perspective 2 - showing the sleeping area and part of the view over the fjord.

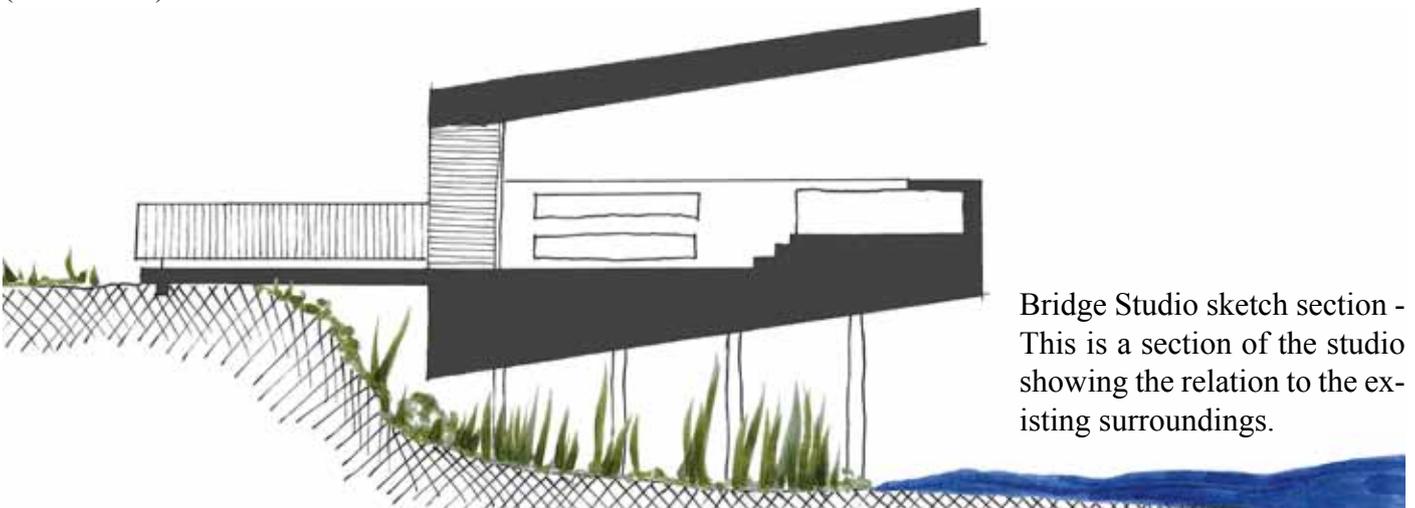
This little retreat cabin is also a great example of how the scaling down in size makes the necessities come forward more clear. This is designed allowing the visitor to focus on the surroundings and de-stress, and furthermore by spare interior details the visitor can quicker feel at *home* by easily organize the space the way he/she see fit (Benjamin: 1995). The size of the cabin also plays in favor of time. The quicker the inhabitant can organize the space, which in this case is small, the quicker it will allow for them to feel at *home*. The retreats private space (bed room) is only 10 square meters, but with a common room slightly bigger and a kitchen of 17 square meters. The rooms are separate, and the inhabitant has to walk on the wooden terrace in order to move from room to room.

The Bridge Studio is another of Todd Saunders buildings and is to be found on Fogo Island, located outside of the northeast coast of Newfoundland, Canada. Fogo Island Arts is a program started in order to increase tourism (and through that also the Islands economy) as well as attract artists from around the world coming to the Island to work or just visit for a shorter amount of time. There are studios allocated to the artists on different locations around the Island, with each of them specifically designed for different purposes/uses (writing, painting etc.). The artist gets access to a studio as well as room for sleeping and eating (depending on the studio, they are not always attached). The idea is to allow the artists to fully concentrate on their work (link nr. 14).



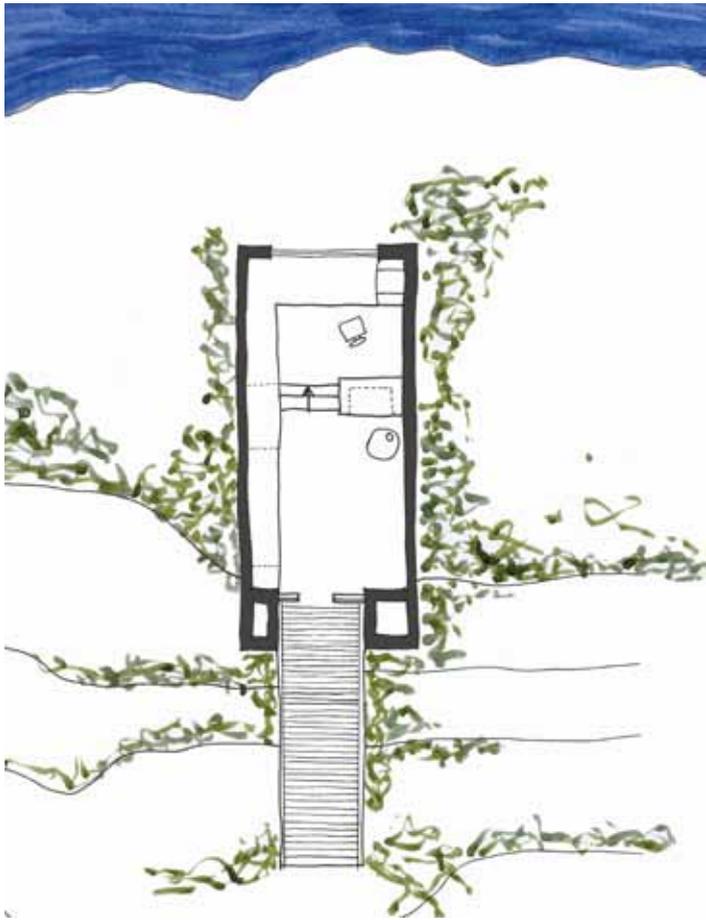
Bridge studio simplified situation plan -
It's located close to water as well as having some greenery surrounding the structure.

The Bridge Studio is one of the studios and was designed by Todd Saunders in 2011, it is the smallest, being only 29 square meters. It is constructed in wood and is spare in details, set overlooking a fresh water pond. You reach the studio by a long, narrow path, set amongst rocks and bushes. The setting creates a perfect spot for contemplation and reflection, perhaps writing (Saunders: 2012). The setting is remote and kind of lonely – something that encourage the inhabitant to focus on the work at hand without distractions. The studio is built with recycled and local wood and is constructed using old methods from the villages nearby which makes the actual structure become a part of the surroundings in a natural way (Saunders: 2012). Only using local builders/craftsmen to build the structure, as well as making sure all interior details and fabrics used are all made on site, it really makes the structure become a true part of the Island; a familiar feeling is sensed when entering the space because it feels old and you are more likely to quicker get a sense of *home*, as if you had already spent a lot of time there. By engaging the local population in the construction or in any material or details being used, the design shows how social sustainability goes beyond natural resources and also includes economic ones. (Link nr. 20).



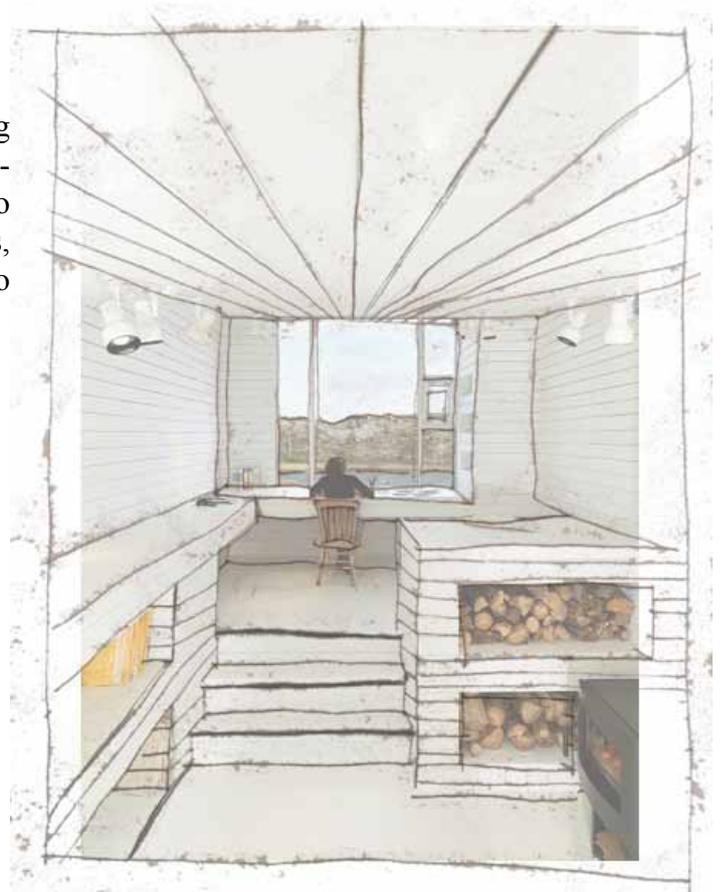
Bridge Studio sketch section -
This is a section of the studio showing the relation to the existing surroundings.

The interior is similar to the Hardanger retreat; spare and the size is not overly large – all components helping the inhabitant organizing the space and make it their in order to feel at *home*. Time that is an important part in feeling at home is also “encourage” by using recycled and local wood, helping the inhabitant feeling a part of the place and its surroundings faster.



Bridge Studio sketch plan -
Left is a plan of the Studio,
showing the simplicity of the
interior as well as the close sur-
roundings.

Bridge Studio internal sketch
perspective -
Right is an interior view facing
the pond, through the only win-
dow in the space. You can also
see the spare interior details,
leaving the inhabitant able to
really focus on work.



Summary

So, when integrating the relevant aspects of *home* – wellbeing, time, familiarity, organization and privacy – into the actual design of a building, and in a socially sustainable way, it is necessary to establish the different design criteria that can capture those aspects in an efficient way. As discussed above, and showed through the different examples and backed by the answers in the inquiry, the following are criteria necessary to take into account:

- Nature/surroundings
- Material/ Construction
- Space/size
- Light
- Empathy/Social sustainability (have the client in mind all the time – get to know your client)

The materials that enhance the feeling of *home* are also socially sustainable, meaning, there is a preference for natural and re-used material. Choice of construction type is also affecting the final structure and using local craftsmen as well as a construction type allowing non-professionals being part of the building process will give the inhabitants a better understanding of the building as well as feel more connected to it. That type of knowledge can also be forwarded by the first inhabitants and that way be used if building smaller structures around the main building (sheds, green house).

Always design where the size of the space is in proportion to its use. That simply means if the space is meant for one person as a private bedroom, it really does not need to be as big as a space meant for several people doing work. The bigger the space the more difficult it gets for that person to plan and structure that space in their mind – and therefore also manage the space practically. Hence the size in proportion to the purpose and inhabitant of the space is also important for our sense of *home*.

Open space in order to let natural light sources light up the room is a great way to connect the inside to the outside. Natural light enhances a warmer sense to a space as well as gives it life when moving differently through the structure depending on season, time and weather and further strengthens the connection to the surroundings and to the natural material in which it is built of.

PART III

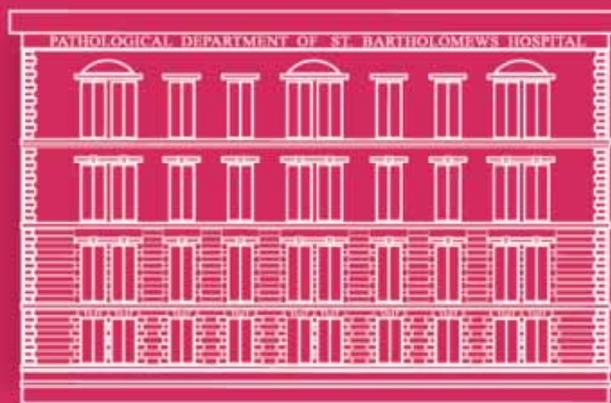
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The design of *home*

{ This part of the thesis works with the actual design proposal for the short-term artist residency. The elements concluded from previous research, examinations and explorations are highlighted here and turned into design criteria and guidelines for the design of a short-term living arrangement where the inhabitants feel like *home*.

It is also important to highlight that the design is a proposal, and is not at all designed

to detail at this stage }



HOME FROM HOME

{I found this picture one day. “Home from home”... it did evoke more than one thought in my mind, but first and mostly it reminded me in a simple way that you can have a *home* away from your “regular” *home*. In a way it was liberating to just read those words out loud and being reminded of that }

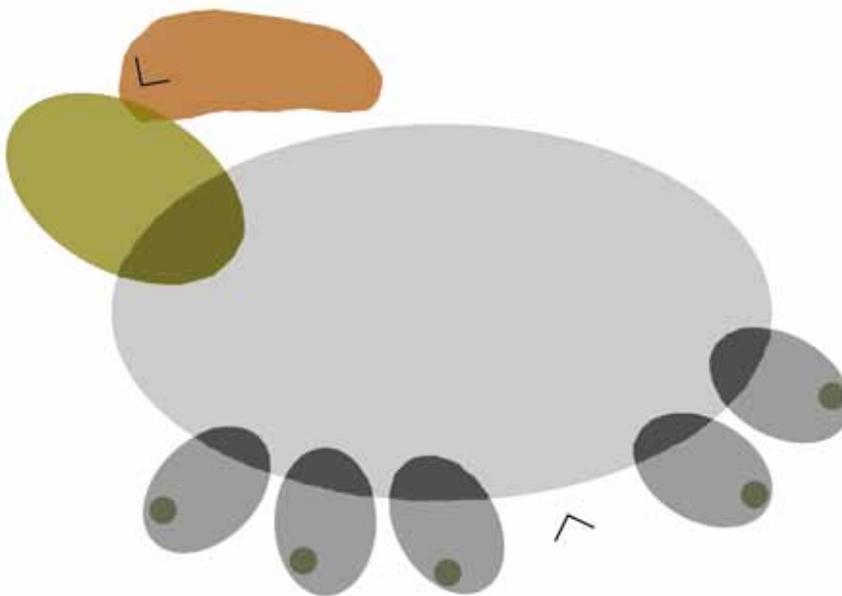
(Picture 7 . Source: Picture link 7)

Artist residency

- A residency for artists of different kinds (painters, musicians, writers, photographers), or people that want to develop their creative abilities
- Anyone can stay between 2-9 months
- Located on the Island of Orust on the Swedish west coast (detailed information on the location is shown on the location map and site inventory map)
- Surrounded by ocean, plenty of trees and other greenery
- A social sustainable space that enhances and opens up to connection and collaboration between the residents

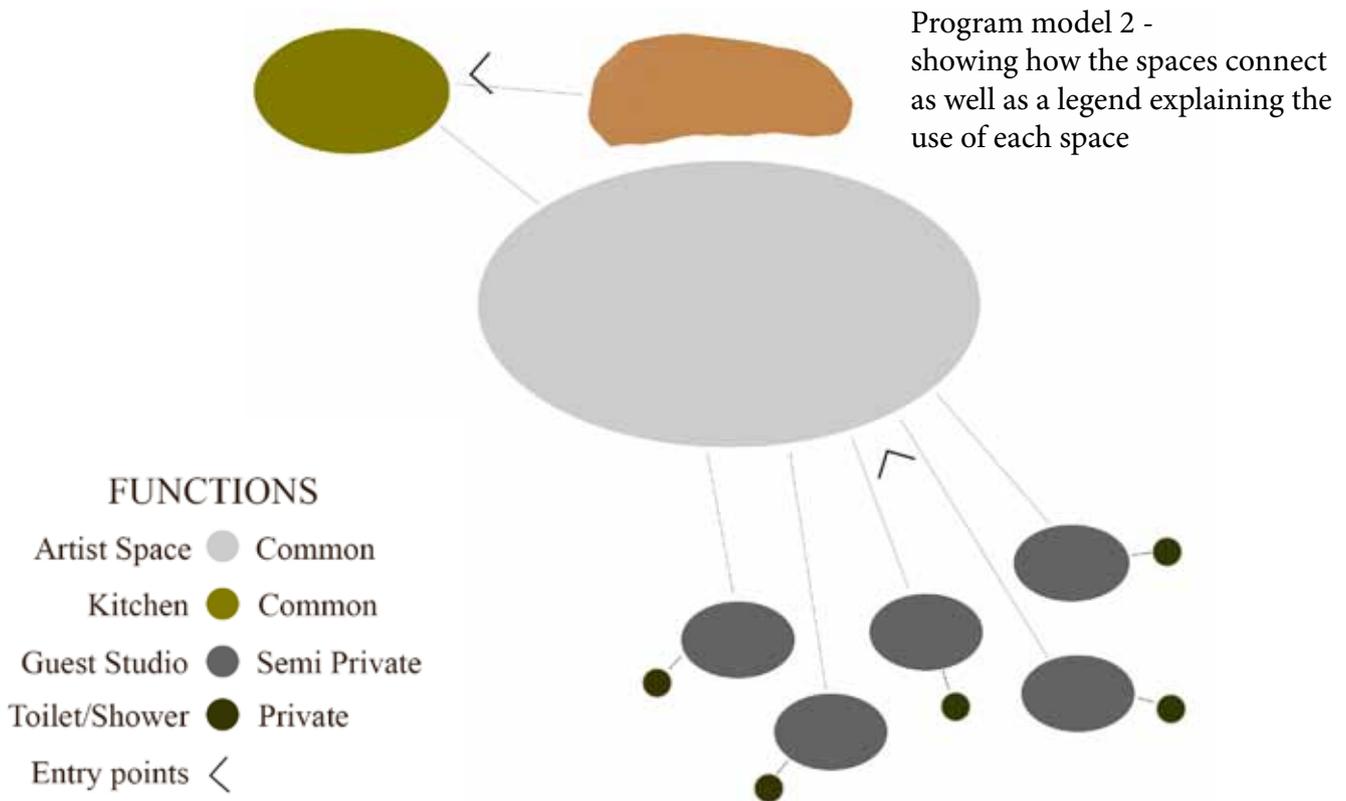
Program model

This model shows how the separate parts of the whole structure connect – the darker grey and green areas are points of connection between the different rooms. The lighter green area is the kitchen (common) and the light grey area is the artist space (common/semi-private). The kitchen and the artist space are the common areas connected with a hallway (dark green). The grey areas are the guest studios (private) including a bathroom (small green dot) and the orange is the outdoor terrace (common).



Program model 1 -
showing the different spaces
of the residency and how
they connect

The model shows the different parts of the residency separately and how they through the lines will connect. The guideline has been to integrate privacy together with the social sustainability aspect of interactions which is also in line with ‘family’, ‘friends’, ‘love’ which we strongly connect to home as part of wellbeing. In the short-term artists residency family and friends may not be present but other artist will be and can serve as substitute through the connection of the spaces. As the program shows, the dwellers are given access to a shared artist space (common) as well as an allocated guest studio (private).



Guest studio – a room for privacy, reflection and work. The area of the studio should be somewhere between 20-25 square meters - this is the room the inhabitant have complete control over, where they decide how they want to place furnishing, what to put on the walls and the place to keep their belongings. Each studio has a bathroom.

Artist space – this space is large and open, a space for artistic work when larger working area is needed than available in the guest studio, or for collaborations. The area of this space is a lot bigger than the guest studio in order to create that needed and open space for work/collaborations/social gatherings/possible exhibitions. It is more difficult to decide exactly how big an area like this should be, but between 150-250 square meters is more than enough. It is also a space for social interaction– a space for developing relationship to the fellow artists. The space is common and the residents will decide the layout of the space together.

Kitchen - this is the room where people will socialize and bond. Not necessarily through their artistic abilities, but on a more basic social level. A kitchen is said to be the heart of a building, the area where people meet and learn about each other in a relaxed setting. Kitchen is also a crucial part of a *home*, as highlighted in the inquiry. This space should be kept fairly small in order for the inhabitants to get reminded of a family home and it's kitchen. A large kitchen would rather trigger a less personal and less familiar sense about the space (and instead evoke the memory of restaurants kitchens or high school lunch times). The area should be around 20 square meters.

Outdoor terrace - where the actual meeting with the surroundings is taking place. The terrace is a way to link the residence and the inhabitants to the surroundings and location.

Design criterion 1: Nature and surroundings

Home:

- Nature enhances a sense of familiarity and wellbeing (life and warmth)

Architecture:

- Connecting the surrounding to the structure
- Always consider choice of location depending on purpose of the structure

Nature has a positive effect on a person's wellbeing and we connect certain aspects of nature to *home* hence locating this dwelling close to nature would enhance the inhabitants feeling of *home*. The location for the building has surroundings that provide a calm atmosphere away from big city traffic and noise, which should increase the wellbeing of the dwellers. The surroundings offer natural greenery (wild nature), views and the possibilities to grow herbs, plants and flowers (garden). Greenery can be provided both as wild nature and the possibility of a garden, where the inhabitants can choose to grow what they like.

Below to the right is a location map (more detailed view see 'site inventory' map) and below is a picture of nearby surroundings.



(Picture source - private)



Orust
The third largest Island of Sweden with an all-year-around population of ca 15.000, increasing a lot during summer months



- Sweden
- Norway
- Denmark

Nature has also been incorporated in the spaces of the residency - they all have windows facing different directions, allowing natural light to connect the outside to the inside. There will furthermore be lots of greenery as an interior detail to enhance the feeling of nature and giving the inhabitants something in need of care (e.g. water for a plant). Plants inside are also good for the air. The outdoor terrace also works as a threshold between the inside and the outside, where the inhabitants can sit and talk, cook food in the summer or just go outside to clear their heads.

Nature also enhances the feeling of familiarity. If the person is foreign to the surroundings, which will be the case for the residents of this dwelling given it's a short-term residency; it is vital that the building works as a transition space that allows the inhabitant to acclimatize to the rest of the surroundings. Therefore the buildings connection to the surroundings is important. Both the Hardanger Retreat and the Bridge Studio are great examples of buildings that fit into their surroundings and become a part of the existing place even though they are brand new. Both Hardanger Retreat and the Bridge Studio incorporate the surroundings in such ways that the boundaries between the built structure and the surroundings become less strict. That is also what I have done for the artist residency through the inlets of natural light in all the rooms allowing the outside light to have an impact on the inside light.

The vast outdoor area, including the terrace, is a way to bridge the residence to the surroundings in a natural way. Here, the residents can hang out, eat, socialize or work. The terrace area is designed for socializing as well as directly connecting the residency and the residents to the surroundings.



Left is two pictures also showing nearby surroundings, showing how close both nature and waterside is.
(Picture sources - private)



Design criterion 2: Material and construction

Home:

- Time and familiarity can be captured by using certain material
- Warmth and comfort increase the feeling of wellbeing

Architecture:

- Re-used material captures the feeling of time
- Natural material captures familiarity – straw bale, clay render, re-used wood, wooden beams, grass roof and fabrics
- Socially sustainable construction– allow for the residents to be part of building the residency

The main materials being used in the actual structure of this design are wood, clay render, straw bale and grass – all of which comes naturally from the earth. Using builders from the area also helps enhance the connection to the location and surroundings – it is all made on site, with labor and material from the area (if available). The choice of material is available in the area (but if needed due to quantity, it might have to be transported from other areas in Sweden as well) and is also produced and “harvested” sustainably with the objective to bring warmth in terms of personal comfort. The material does not need to be from the exact area it is located, as long as the materials are produced/harvested in Sweden (the word local is here used meaning material that is available in Sweden at large). It is flexible in terms of function and usage and is long-lasting.



Left: Example of re-used wood.

Re-used wood can include; floors that are being replaced, walls that are taken down and houses that are being re-constructed. The material should show the previous care and usage in a beautiful way – that is when the warmth and patina will shine through instead of taking all kind of used material. It is the previous caring for the material that will show in the new structure and fast-forward the sense of time needed in order to feel at home.

Artist space –

This is one of the common spaces and the structure is built in straw bale and is covered in earth which might not enhance the sense of warmth the same way wood does, but it is a natural material that connects the inhabitant with the natural habitat surrounding the residence. The interior walls are in clay render and the exterior out of lime and cement. Technically the materials here will be new, but the materials themselves are still of natural components. A manageable constructing type like straw bale allows for inhabitants being a part of the building process and also helps them feel part of the structure. A straw bale structure can be assembled with help from people who does not have previous experience with building. It makes a good choice of construction type not only because it is one that brings diverse people together, but more so because it opens up for the possibility of future residents to be a part of the building process. They can further on tell that story to following inhabitants and therefore help them create a bond with the structure.

Straw bale is a sustainable building structure applicable by non-experienced people, which incorporates the inhabitants in the building process, and therefore also integrating and stimulating social behaviors. Being a part of a sustainable building process also encourage a continuous sustainable lifestyle and is a cost efficient building choice. The clay and lime/cement render is a protection for the walls both exterior and interior against rain, wind and keeps the straw tucked inside the walls. The construction type does increase wall thickness, but

is ideal outside of a city environment. Wooden beams that are used in the artist space are a traditional structural element that becomes both a beautiful and functional structural detail. They add to the feeling of warmth in terms of personal comfort and it complements the straw bale structure well, as well as the guest studios.



Example of straw bale



Example of clay render



Example of wooden beam structure

Guest studio –

Re-used wooden panels and wood will be the building material for this part of the residency. Wood is a material that is commonly used and constantly replicated in order to increase the sense of warmth and comfort in interior spaces. This construction type allows for thinner walls than straw bale and therefore makes it easier to design the studios more individually and separate. Re-used materials also give the inhabitant the sense of being part of the space, as well as feeling the material has aged; it increases the familiar and ‘timely’ feelings that are connected to *home*.

Kitchen –

This part of the residency is built using same construction type as the guest studios, and the same attribute apply in this space. Using the same construction type and choice of material in both of these spaces also connects them. The kitchen and the guest studio are both two very important spaces of the residency. The guest studio is the heart of the residency for the individual, while the kitchen represents the heart of the residency as a group. Both spaces are importance for different types of interaction and use, and using the same material and construction type binds them together, even though being divided by the artist space. By applying re-used materials for the kitchen will make the inhabitants faster gain the sense of time and familiarity.

Outdoor terrace –

From the outside you can see the grass roof and see it fit in with the surroundings. A green roof is a sustainable option that increase surrounding wildlife and benefits flora as well as looking beautiful. It is self-sufficient and in itself a protection for the roof, it also contributes to the buildings integration with the surroundings.



(Left) Example of grass roof



(Below) Exterior sketch/picture over the terrace area, where you can see the green roof, wooden panels and the straw bale facade (clay render).

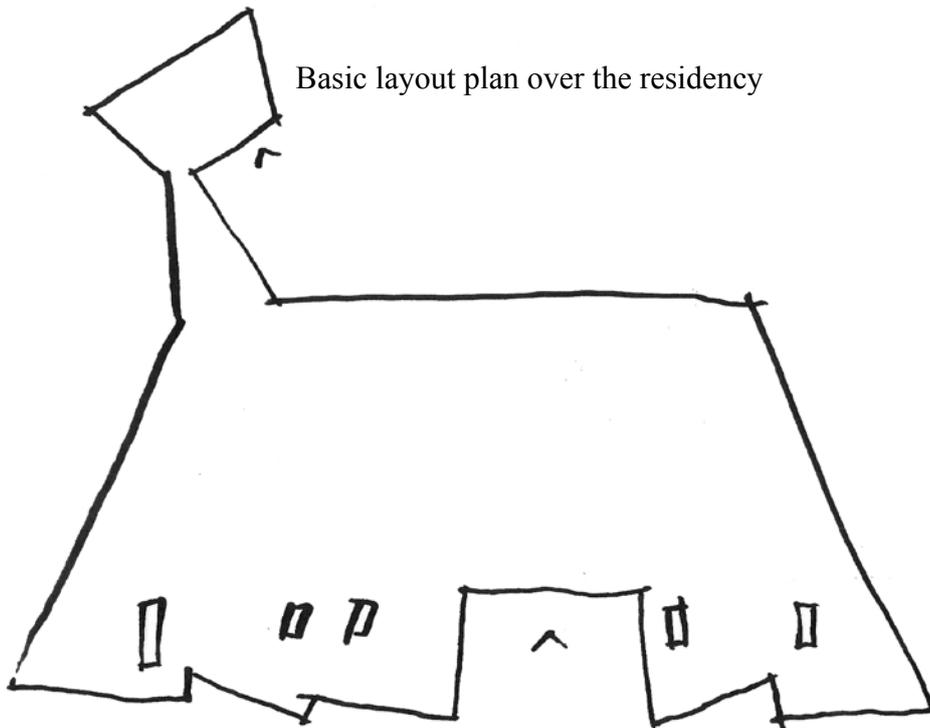
Design criterion 3: Space and size

Home:

- Storage is important for our mental wellbeing
- Size of a space affects how quickly we can inhabit it and hence make ourselves at *home*
- Privacy and reflection are feelings we directly connect to *home*

Architecture:

- Always consider size in proportion to function and dweller
- Keep in mind the organization and flexibility
- Ask what type of space it is – private or common? Integrated or separated?

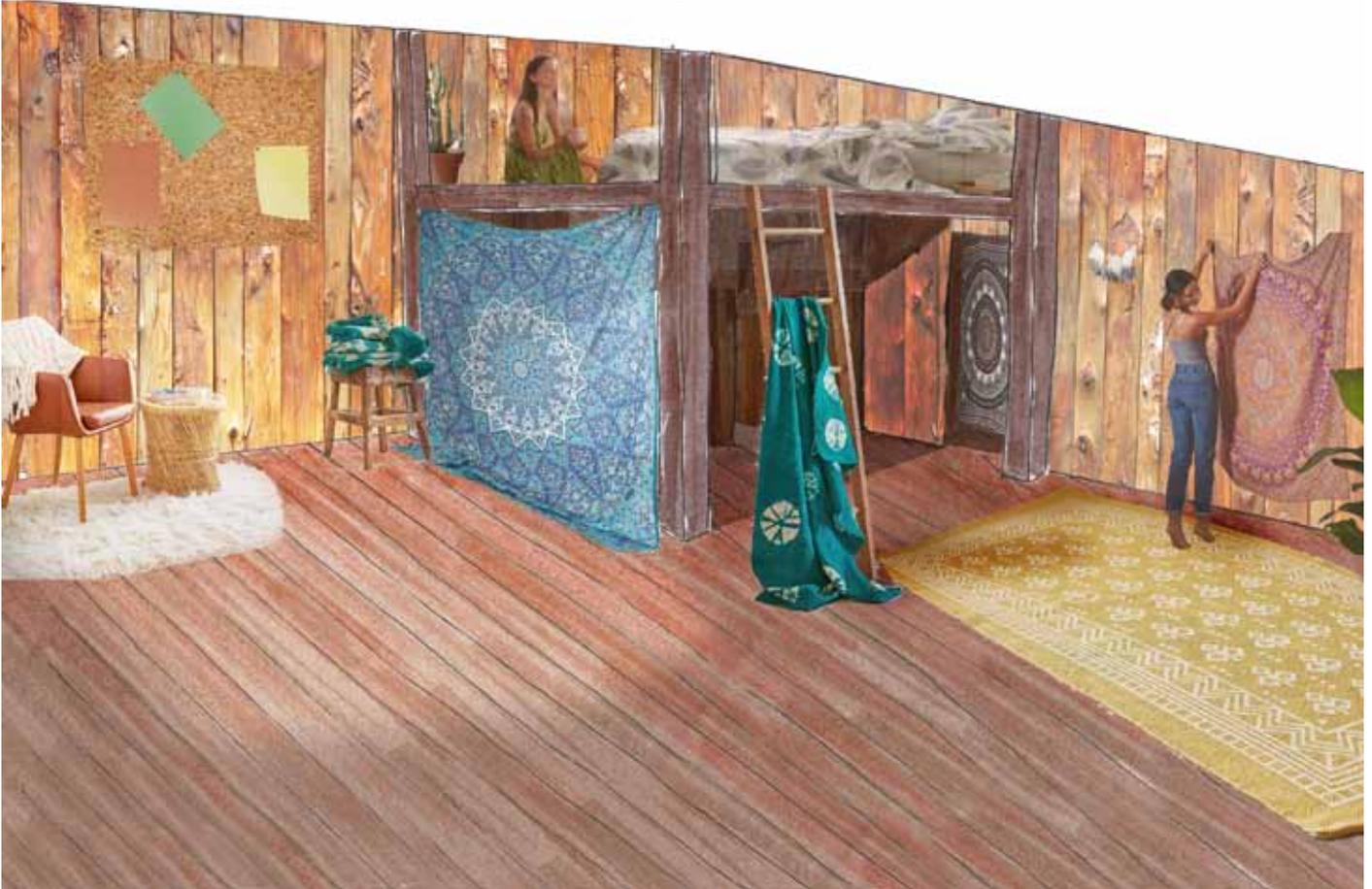


By allowing the inhabitants to make the space their own it encourage them not only to explore and create, but also gives them a way to easier get the feeling of *home*. The residency will have space for private areas as well as common areas, the inhabitant can move freely between the common and private areas. I have worked with organization and storage, allowing the inhabitant to organize their furnishing and storage thus making the place their own. The interior is made easy to move (wheels on some of the furnishing), parts of the walls are covered in cork to make it easy to pin things (which is not only good for personal things, but also a great to use as a working board for projects and messages) and the use of curtains instead of blinds (a lot easier to change and vary in color, patterns and size). The proposed design for the residence is leaving the interior open for change and self-influenced details – the opportunity for the inhabitants to decide themselves how they want to decorate the spaces.

Guest studio –

This is the main private area in the residence. Here, the inhabitants can have their own space and time for contemplation, gathering of thoughts, relaxation and by themselves make choices of interior and storage. Smart storage is important in order for the inhabitants to faster get organized. The size of the private space is important – the guest studios are purposely designed smaller in order for the inhabitant not feeling overwhelmed and “disoriented”, creating a space that would room too much would only contribute to a sense of confusion. Focus has been on making the guest studios smaller and manageable with flexible interior options. An efficient use of space has been to integrate a mezzanine floor, used as sleeping area, the bed base is made out of re-used wood crates, which enables each and every person to choose their own height of the bed, as well as where to place it exactly. Each studio is slightly different in layout, size is slightly different so is the position of the windows, this in order to make them individually unique, but still alike enough not to complicate the construction.

The guest studios are spare in details in order for the inhabitant to quickly settle and organize it. It also accommodates a small bathroom with toilet and a shower. In reference to the metaphorical house Pallasmaa discusses, I have decided to incorporate storage in the guest studios, where the inhabitant can put away and organize their belongings. The mezzanine sleeping area works as a representation of space for good memories and happy thoughts, such as the attic does in the metaphorical house by Pallasmaa. The storage will work as the cellar in our mind, where the inhabitant can put away physical objects that needs to be stored away. Set drawers and a shelf provide storage as well as movable boxes that also can be used as tables. The guest studios are the so-called “private heart” of the residence, the space for privacy, solitude and reflection.



Above is one possible interior view of the Guest studio with the mezzanine floor (mainly for sleeping). Flexible interior details that are easy to re-arrange, allowing the space to be adjusted to each inhabitant.

Artist space –

This space is a larger than the guest studios but it is a space that can be open as well as divided into smaller areas for separated creative spaces. The focus for this space has been ‘flexibility’ and openness with no set restrictions on how to use or inhabit – it can change from week to week and depending on the inhabitants living there. The space provides room for social interaction as well as a possible working space and could even be used as an exhibition space, if the inhabitants would like to show their work or invite critiques and guests.

The wooden beams in the ceiling can be used to divide the space into smaller ones by hanging sheets of fabric from them and the fabric also works as a noise damper. The space is large and the interior is spare, it leaves it to the inhabitants to decide how they want to organize and use the space. Focus lies in integrating the residents with each other – allowing for discussions, work/collaborations and general “hang”. The idea remains allowing the inhabitants to form their own space and be in control – manage the space both physically as well as in their minds.

Interior sketch of the artist space showing one possible way to organize the space with fabrics hanging from the beams, easy movable furniture and greenery.

(the sketch does not represent a precise view of beam structure, or sizes - but a sketch to visualize a possible organization of the space)



Another interior sketch of the artist space, also showing a possible way of decorate and furnish the space.

Kitchen –

This is another room where all the residents can gather and socialize. A kitchen is said to be the heart of a building and the size of the space is adjusted to the space needed for the amount of people staying at the residence. The organization of this room is set to the planning of a kitchen, while the dining room can be moved around, as well as other loose interiors such as greenery and carpets. The corridor leading in to the kitchen from the artist space is also to create a clear boundary between the two - the kitchen is a space not meant for work. It is inspired by the way Saunders connects the different rooms of the Hardanger Retreat, where they are all linked through a wooden terrace. By making the separation between private and common clear the inhabitant has to make a conscious choice moving from one room to another, the corridor between the artist space and the kitchen is a passage that makes the inhabitant aware of the changing space. The kitchen is the so-called “common heart” of the residence.



Sketch of the kitchen showing a suggestion of how to organize the interior of the space. This sketch does not represent a precise view of the space, but aims to mediate the feeling of the space - the windows letting in a lot of natural light, the wooden walls and floors bringing warmth to the space and living greenery.

Design criterion 4: Light

Home:

- Natural light brings warmth and life to a structure – components enhancing our wellbeing

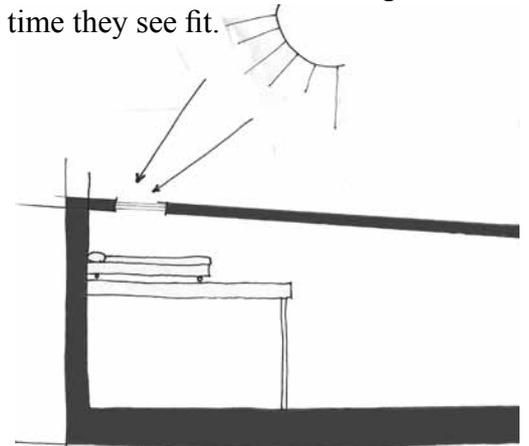
Architecture:

- Natural light in order to connect the outside with the inside
- Consider other options of light for all time use

The natural light sources incorporated into the design will enhance the connection to the outside and make the structure feel part of the surroundings and ultimately making the dweller feeling part of it. The openness of the design allows for the light to freely travel through the space despite time of day and bring warmth and life to the interior. Warmth is connected to our wellbeing. The structure aims to let in a lot of natural light during different hours of the day and therefore windows are placed facing different cardinals. Artificial light will be added when the sun sets and will allow the residents to work at what time they see fit.

Guest studio –

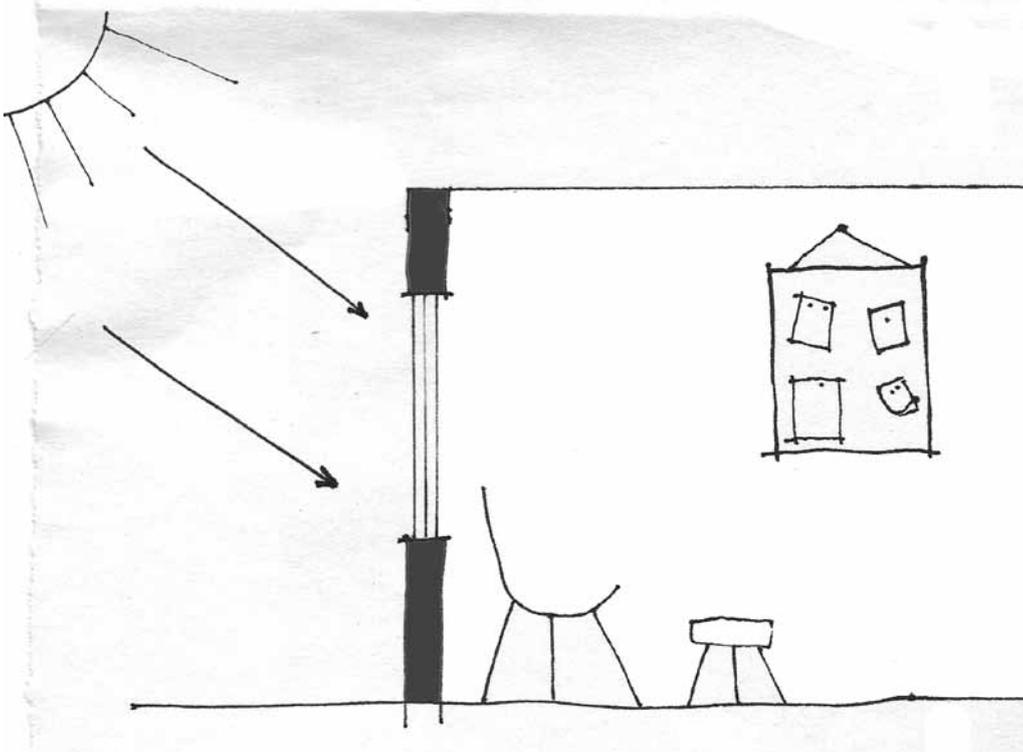
Two or three windows are incorporated into every guest studio and positioned in different places of the space. In the ceiling above the sleeping area there is also a window placed, allowing the resident to gaze at the stars in the evening and to wake up by the increasing morning light (there will also be the option of closing shutters of some kind in case the inhabitant does not want to watch the sky or be woken by the sun). The windows are of different kinds and sizes in order to make the studios feel a bit more unique. The windows can also be found second hand and is therefore each different depending on the windows found before the construction process begins. In the sketches and drawings of the proposed design the windows are therefore shown in various sizes and forms as a representation of the possible finds.



(above) Basic sketch showing natural mid-day light shining through the ceiling window of one of the Guest Studios.

(below) Picture of a Guest Studio with the natural light based on the sketch above. Also showing a possible interior layout of the





Basic sketch showing natural afternoon light shining through the window

Picture of the guest studio showing the natural light (afternoon), based on the light sketch above



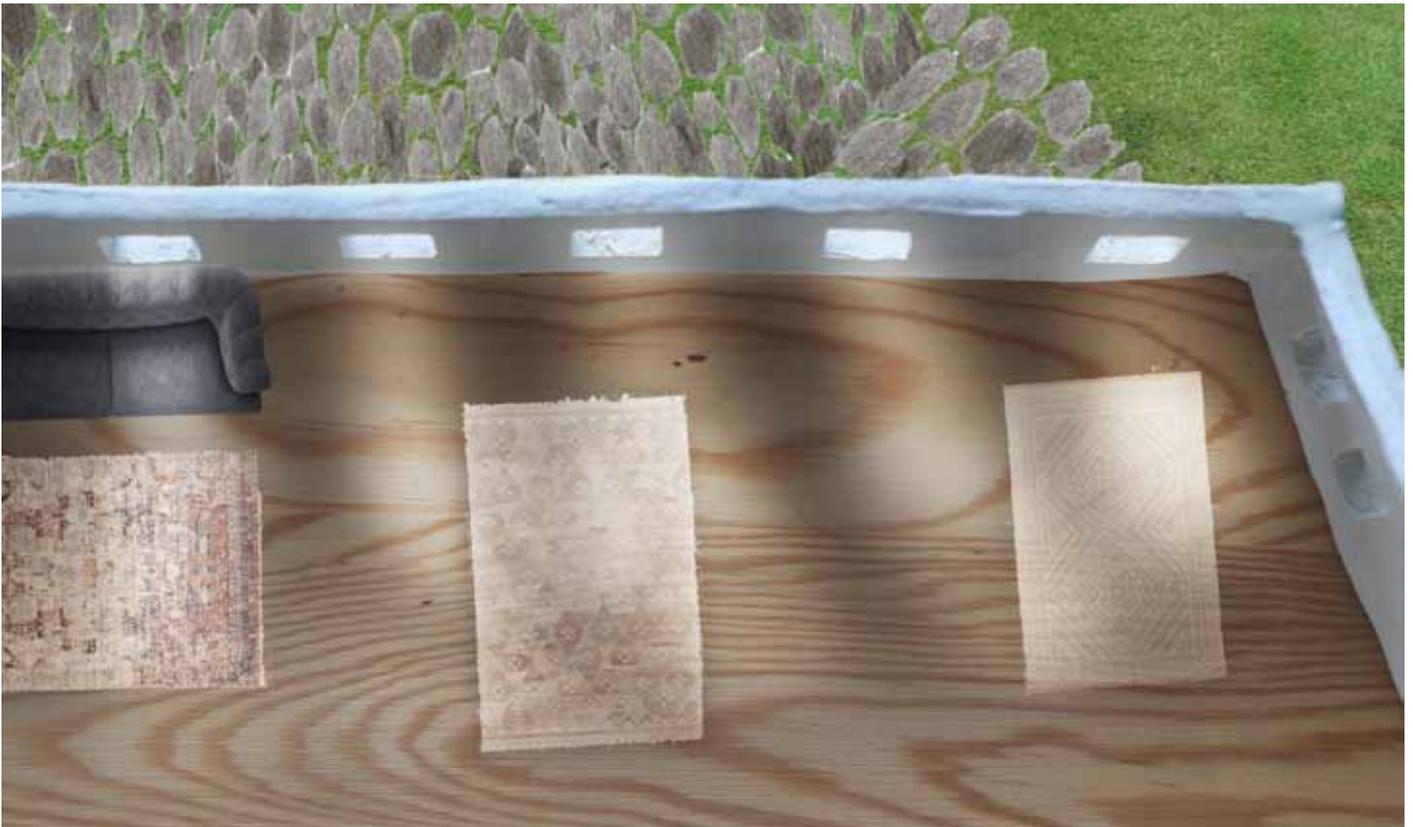
Artist space –

This space will benefit from natural light penetrating the interior and further connect it with the surroundings and make the space feel alive. Large windows are included in all of the walls, which allow the sun to leave its mark during most of the day. The windows here will be deeper as the walls themselves are wider due to choice of construction – this makes it possible for the residents to also use some of the lower windows to sit in, while reading a book or write.

(below) Picture of natural morning light shining through into the Artist Space, and showing the wooden floors.



Picture below showing mid-morning light entering the interior space



Windows placed in the shorter ceiling facing north will also allow for natural light shining through incorporating more light. There are also artificial lights placed out in the space that can be moved around depending on where it's needed. The large entry doors in the artist space are both detached from the straw bale wall in order to let more natural light in. It allows the residents to open up one set of the doors without letting heat escape the artist space, but at the same time letting light in.



Picture showing how the entry doors are moved out from the walls allowing afternoon light shining through the glass walls and entering the Artist space.



Picture/sketch showing the interior entry doors and the evening light shining in from the outside.

Kitchen –

Above the cooking area of the kitchen there are a long row of windows placed to let natural light in (shown in the picture/sketch on page 44). While cooking you can look out and the soft rays will enhance the feeling of warmth during winter.

Design criterion 5: Empathy and social sustainability

Home:

- The definition of home maintains a subjective aspect
- Ultimately the feeling of *home* is individual
- Social interaction/interaction with yourself

Architecture:

- Always keep the user in mind when designing a structure – get to know the user
- Visualize people in the space you are designing and never forget the purpose of the project
- Consider the finished project when making design choices – see the project through

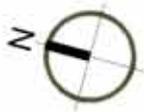
This criterion is the one I have left as an emotional one. I wanted to keep it, as it is in order to not forget the importance of keeping the client in mind. All of the above criteria are all based on partly emotional aspects of our notion of *home* but later translated into practical/architectural ones that can be applied in a design process. Empathy is difficult to translate into a practical one, but is yet of great importance in order to bring life and wellbeing to a structure. Home will always to a certain extent be subjective, and therefore as an architect it is important to provide spaces where the inhabitant can be in full control. The inhabitant has to be able to create/organize their own space (private) within the greater one (common) in order to feel at *home*.

Social sustainability in this project is captured and enhanced through the rooms specially allocated for social gatherings. These rooms are mainly the kitchen, outdoor terrace and part of the artist space that can be used as a common room. Those rooms allow for the inhabitants to interact both personally and professionally/creatively. However, social sustainability is not only the relationship with other people, but also the relationship with yourself, hence the importance of space for solitude. The guest studios are allocated for this and will become the space where the inhabitant have full control, get privacy and create their own refuge within the whole residency.



1. Small harbour
2. Road leading to the ferry over to the small Island Malö
3. Orust Golf course
4. Water cleaning facilities
5. Proposed residency

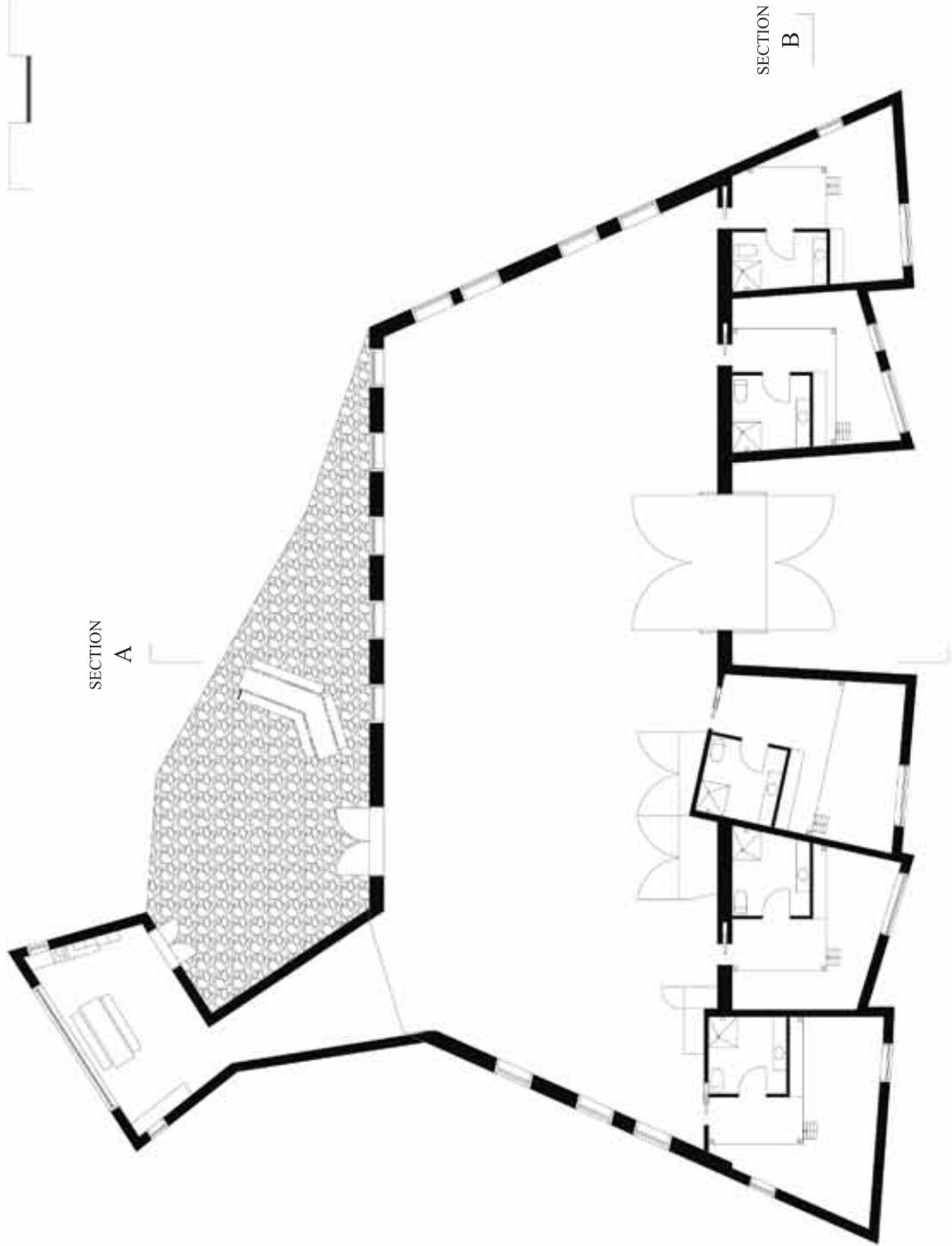
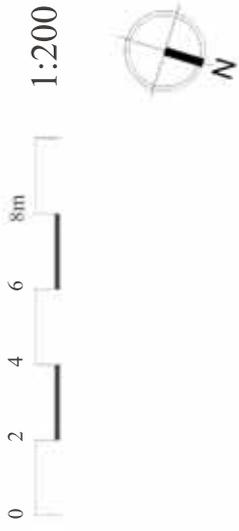
6. Planted larch trees in order to keep the land fertil.
7. Paved road. Leading down to the ferry as well as the opposite direction going inland Orust or mainland, Gothenburg.
8. Gravel road leading to the water cleaning facility
9. Car parking
10. Private housing



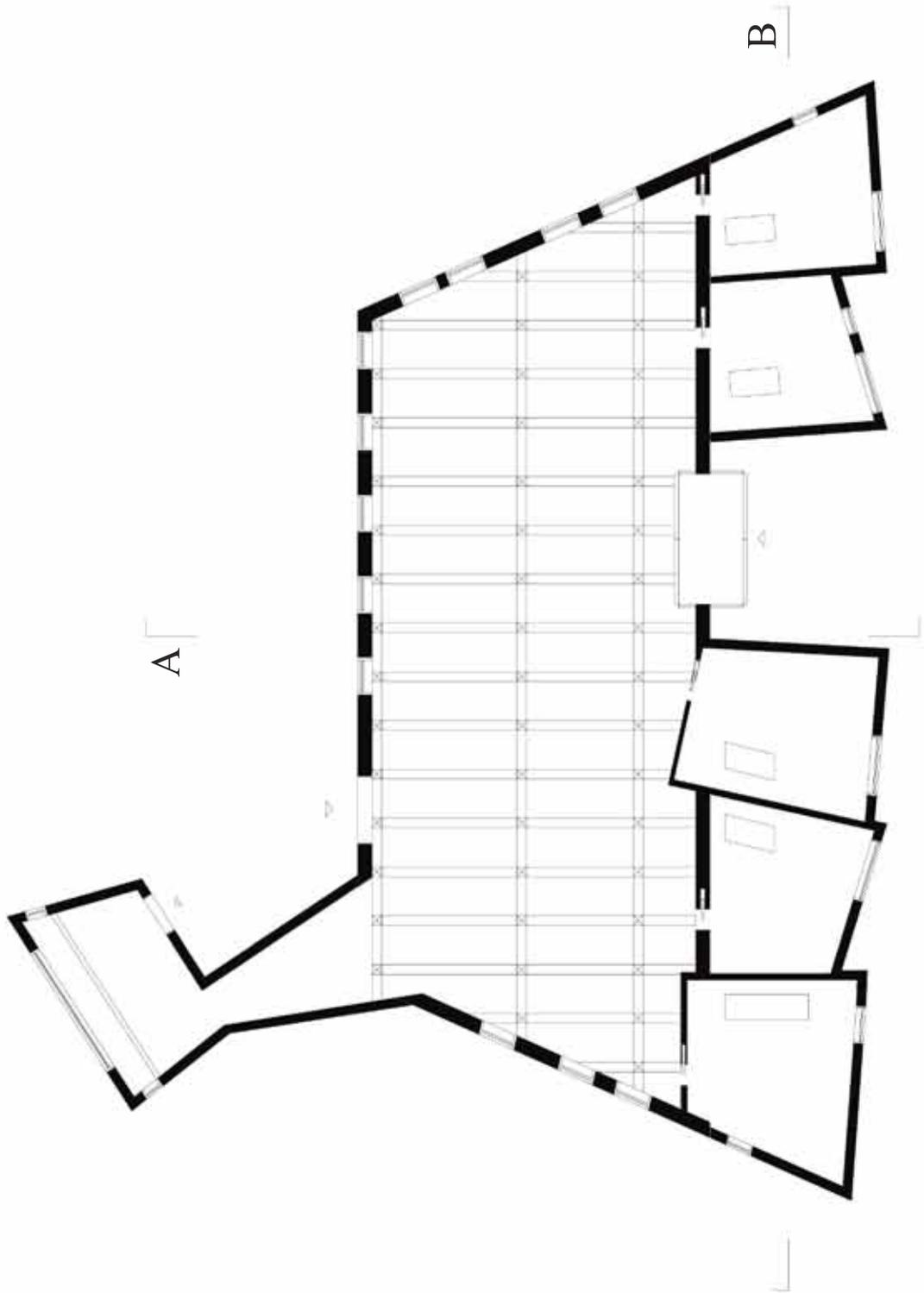
SITE INVENTORY 1:2000

Morlanda - Orust, Sweden

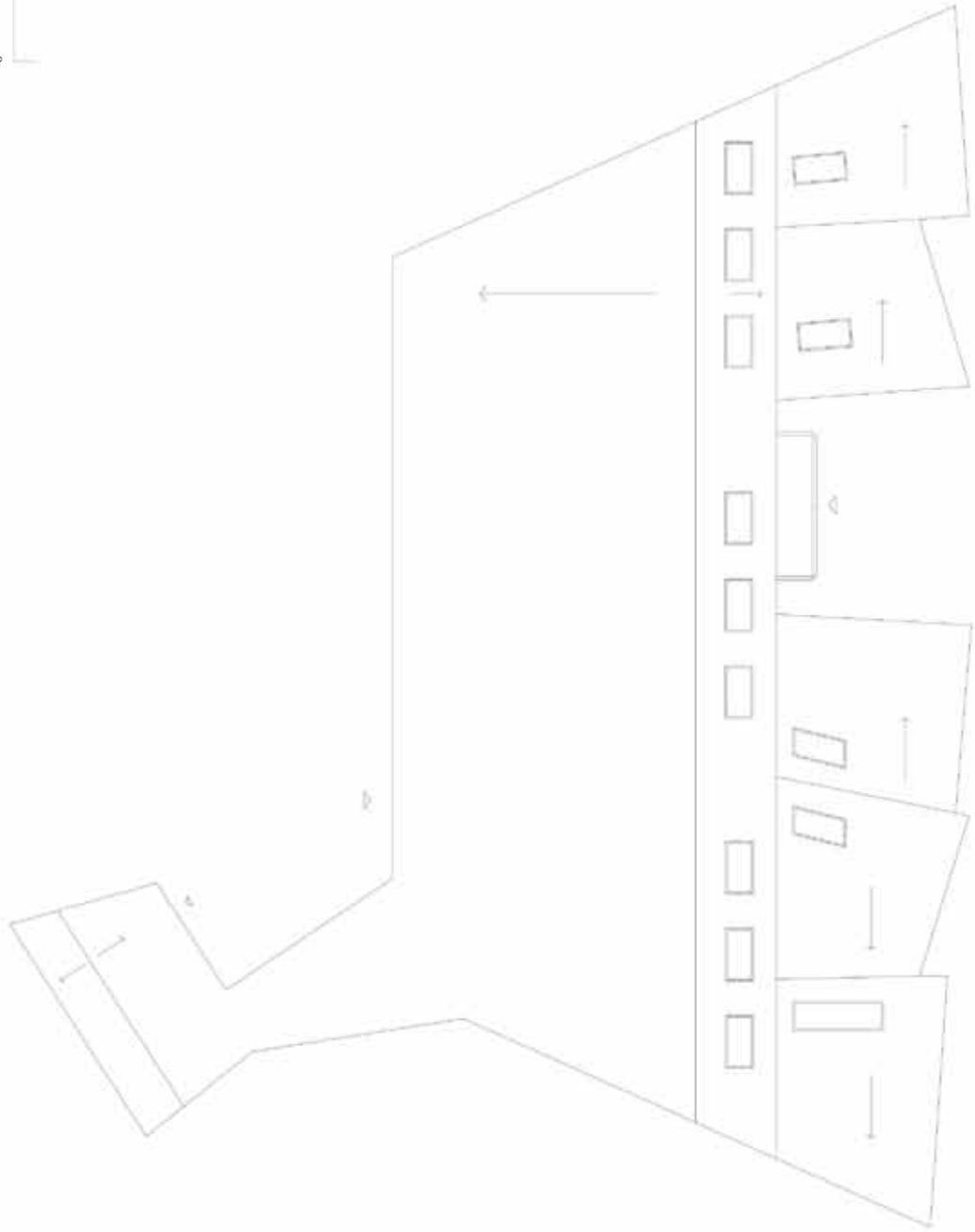
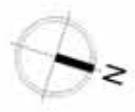
RESIDENCY PLAN

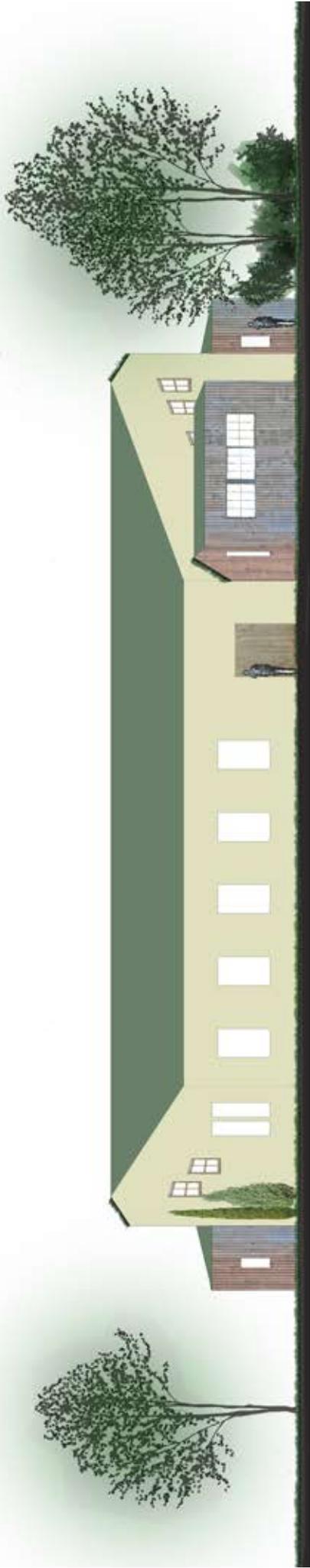


BEAM STRUCTURE



ROOF PLAN





SOUTH-EAST ELEVATION

0 2 4 6 8m 1:200



NORTH-WEST ELEVATION

0 2 4 6 8m 1:200



SOUTH-WEST ELEVATION

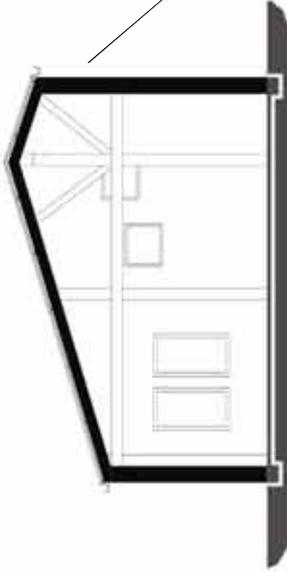
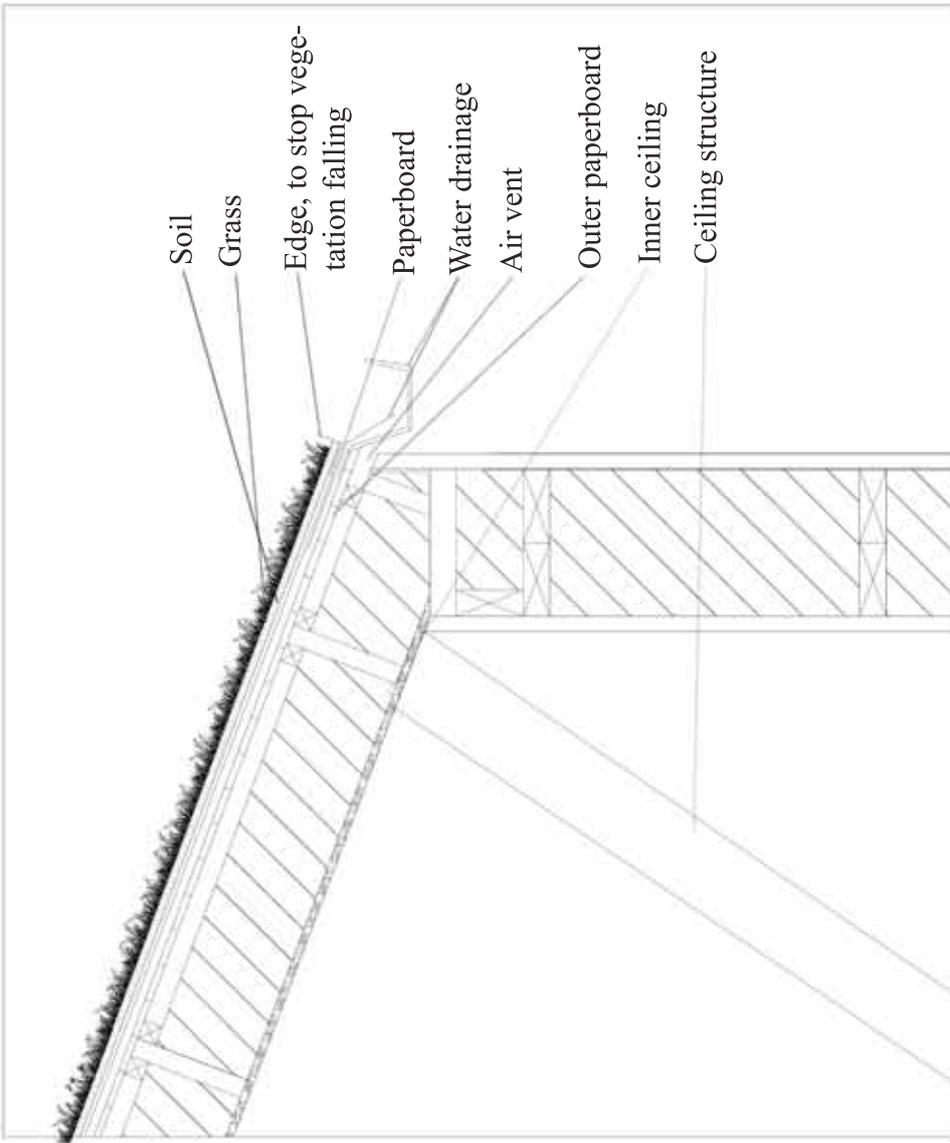
0 2 4 6 8m 1:200



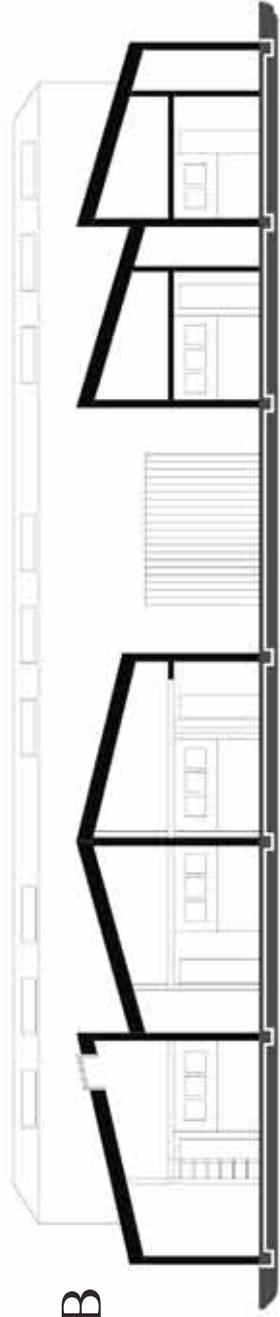
NORTH-EAST ELEVATION

0 2 4 6 8m 1:200

ROOF DETAIL 1:20
 SECTION A 1:200
 SECTION B 1:200



A



B

Conclusion

Before starting to write this thesis I thought that home was something unique to each individual, something undefinable that would be complicated to integrate into an architectural design of a dwelling. I felt that in general there was not enough focus on the outcome of a design and how the final dwelling would make the people living in it feel. However, convinced that it would be possible to more consciously integrate emotions or feelings into a design project I decided to study the theme of *home* in the context of a short-term residency and try to answer the question “*How to design a short-term residency that feels like home – with a short-term artist residency as a design proposal*”?

Firstly, I studied the general aspects of the definition of *home* and then focused on those relevant and applicable in a short-term residency. A part from being a house, certain emotions are needed in order for that house to become a *home*. I identified three main themes that we all connect to home in one way or another:

- Wellbeing
- Time and familiarity
- Organization and privacy

The first one, wellbeing, refers to the fact that *home* is defined as a place where we feel safe, secure, refuge, satisfaction, love – all which are emotions and sense that we describe as part of our wellbeing and what makes us feel good. Our sense of *home* is strongly connected to our sense of safety, control and the freedom to be ourselves. A space that provides refuge where each individual can be in control of his or her own space and allows us to be who we are - that is essentially a place we call a *home*.

The second one is time and familiarity – meaning that with time comes familiarity and memories that we connect with the space and its surroundings. A place can, thanks to our memory make us feel more comfortable with what surrounds us. Generally the longer we stay at one place; the more at *home* do we feel. We do connect familiarity, including family as well as the sense to feel as part of the place, to our definition of *home*. We usually need to be familiar with what surrounds us in order to be comfortable and to feel safe, or simply, to feel *home*. (Pallasmaa: 1994). Time and familiarity in the traditional sense are not applicable in a short-term residency by default, however there are other ways to capture the notion of time and familiarity in a dwelling.

The third theme that we identify with *home* is organization and privacy. Organization refers to the interior design and the possibility for the dweller to arrange and organize the space to own taste; that will help us feel at *home* quicker. This is key in a short-term dwelling. This type of flexibility in the interior design allows the dweller to organize the space in its own way and hence give that ‘personal touch’ that is necessary to make him or her feel like *home*. The way we organize our living space is also a way for us to organize memories and plans in our heads (Pallasmaa: 1994). Just as we organize our thoughts and memories in our mind, we need to organize in the same way our things in a house for it to feel like *home*. A changeable space also helps us to explore the boundaries of the areas in the space we find most important and *homely*. (Benjamin: 1995). Furthermore, the aspect of private space versus common space is important. Providing spaces that allows the inhabitants to both keep their privacy - to provide a space of refuge where they can ‘be themselves’ - as well as encouraging them to engage in social interaction, as a substitute for family and friends, is important to take into account in a short term residency in order to enhance the feeling of *home*.

Once I had clarified the general aspects we connect with the feeling of *home*, I worked on identifying which design criteria reflect these three themes and how they would play out in my design proposal for the short-term artist residency. The following design criteria were established:

- Nature and surroundings
- Material and construction
- Space and size
- Light

- Empathy and social sustainability

The choice of location/surroundings can affect the outcome of a project and therefore it is important to consider what the purpose of the project is in order to find a fitting location. In the inquiry, several of the responses mentioned the lack of nature in daily life and that nature brings a certain calm, relaxing feeling as well as being an ingredient for the person's wellbeing. Nature's positive effect on our wellbeing as well as the natural way of making us feel familiar and part of it, made the choice of location close to nature, in a calm atmosphere away from big city traffic and noise, key factor. Furthermore, the location is close to nature, as inspired by both Zumthor's and Saunders' buildings, in order to work around the integration with nature and the surroundings.

Material and construction is an efficient way to enhance the feelings of *home* in a design in a socially sustainable way. For example, by re-using materials as well as natural and live materials, the feeling of familiarity and time can be captured. Building with re-used materials is a great way of making use of the time that is not available for the inhabitants and trigger the feeling of being part of the place quicker. It is also a sustainable and environmental friendly material. A used material, such as wood, already has a story to tell and will quicker help the inhabitants feel for the place and ultimately capture a feeling of *home*. Furthermore, by choosing material that does not require educational skills in the construction process – such as straw bale – allows for the residents and the locals to also take part of the actual construction. Straw bale is a construction type that allows for people without previous building knowledge to be a part of the building process with the guidance and help from someone who has done it before. I wanted to create a place where the people inhabiting it felt they were part of it and integrating them into the construction process was one way of doing that. Moreover, I have chosen materials and techniques that fit the specific location's resources both in terms of material and construction.

By incorporating certain spaces or types of rooms like the kitchen (common, social), guest studios (private), artist/creative space (common) and the outdoor terrace (common and connection to the natural surroundings), I obtain a balance between private and common areas. Both privacy and social interaction are important feelings that we relate to *home* - familiarity, belonging, security, refuge, a place to be ourselves. The private space allows for control over organization, solitude and reflection and enhances the feeling of refuge and freedom. While a common area is vital when living with others in order for social sustainability to grow and also enhances the sense of family and familiarity.

The size of a space affects how quickly we can inhabit it, hence make ourselves at *home*. The bigger the space the longer it will take for us to settle in, and make it our own. The size of the space needs to be in proportion to the people staying there. Both Bridge Studio and Hardanger Retreat designed by Saunders are small spaces, but they are a good size in proportion to the amount of people supposed to stay there. Important is that the space is manageable in order for the inhabitant to feel at *home*. Also, since time plays an important role in making us feel at *home*, the size is directly related to the time to organize and settle in for the inhabitant and hence to feel at *home*. Storage options are important in order for the inhabitant to be able to organize the space, both on a physical level, but also on a mental level. If the space incorporates options that allow for putting things away (compare negative associations) as well as keeping things (compare positive associations) it enhances our mental wellbeing and hence our feeling of *home*. Creating a space that embraces not only our physical needs of a house but also our psychological ones is a space with much greater chances of becoming a *home* than any other.

Light sources of a space affect how the inhabitants perceive a space. Natural light automatically brings warmth and life to the space in a way artificial light does not. Natural light connects the inhabitant with the outdoors surroundings by diminish the barrier between both and enhances the feeling of belonging and psychological wellbeing.

Finally, to consider the clients' needs as well as the purpose of the final outcome of the project are important to fully capture the notion of *home*, given that there will always be a subjective part of how each of us define home. Also, from a social sustainable aspect it is important to not forget creating space where inhabitants not only have time for privacy/solitude, but space where they can also socially interact with each other, exchange

ideas and thoughts – a place where they can get a sense of familiarity through the sense of belonging and acceptance. From a short-term living situation the importance of acceptance and belonging becomes even greater since the people you stay with subconsciously become the temporary family of yours.

The compilation of such elements like wellbeing, time, familiarity, organization and privacy would come handy for an architect to succeed designing a short-term residency that captures the feeling of *home*. By structuring the feelings we connect to *home* and the spatial needs connected to the same notions, by not looking only at the structure itself, but also at its connection to the surroundings, location and the purpose of structure using design criteria such as location, material, space, size and light we can obtain a stronger sense of *home* in a short-term residency. Then however, as my design criterion empathy indicates, to fully capture each individual idea of *home*, it remains important to sort out a client needs and wants before starting a project. The architect needs not to be afraid of thinking personal and getting to know the client. Altogether, those are my suggestions for how to design a dwelling that makes its dwellers feel at *home*, away from *home*.

Thank you for reading !

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Link nr. 2

<http://www.youtube.com/watch?v=UuhB6OGXNcY>

Link nr. 3

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Corona Extra – Someplace else (short movie)

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Yann Arthus-Bertrand – HOME (2009)

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Picture 1 link –

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Picture 2 link –

Therme Valse, interior

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Picture 3 link –

Therme Valse, interior

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Picture link nr. 1 - <http://goldfishandumbrella.tumblr.com/post/93728881217/bencumber-st-barts-hospital>

Picture 4 link –

Bruder Klaus Chapel, exterior

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Picture 5 link –

Bruder Klaus Chapel, interior

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Picture 6 link –

Hardanger Retreat - interior

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Link nr. 18

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Link nr. 19

Matt Corby interview nr2

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The webpages listed under this reference list have been visited during a time period of 2 years, between early 2014 to early 2016.