SPATIAL CO-ACTOR

looking for aspects of human spatial behaviour

Cecilia Oldenqvist

CHALMERS

SPATIAL CO-ACTOR

Looking for Aspects of Human Spatial Behaviour

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the Department of Architecture & Civil Engineering

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Examiner: Morten Lund
Tutor: Peter Christensson

SPATIAL CO-ACTOR

looking for aspects human spatial behaviour

We spend about 90% of our time in built environments. It is really crucial that the surroundings we dwell in support our spatial needs when we invest that much time of our lives in those environments. If the design isn't created with those aspects in mind we will keep on pleasing what is expected of us in a social meaning and not listen to what actually is natural for our needs.

Young children have the ability to find a place that suits their current emotional state. If a child gets shy, the space under the table could be a temporary pleasant spot. While older children and adults prefer to keep up the good social credits, acting in the way we think is expected of us and then also loosing spatial qualities.
If the architecture allows us to find space in relation to what we need and what we want it could lead to lower stress levels and also gain the result for the desired outcome.

This thesis is curious about aspects that affect our spatial behavior beyond functional and practical ones. Based on findings from the field of sociopsychology and environmental psychology this project investigates reference projects to get a deeper understanding about the topic. Through three architectural interpretations the project aims to discuss some crucial aspects that influence our options in space.

PRE-PHASE (RELEVANCE)

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PROJECT TRIGGER

This phenomenon was a trigger for my interest in this topic. A child under a table. If a child for instance gets shy, this could be a temporary pleasant spot. The child has found a place that suit the current emotional state. A free and honest relation to spatiality. An action that I wouldn't do even if I felt for it. I would loose to many social credits. It wouldn't be worth it.

What aspects, beyond physical and praticle ones, influences us in environments?

How do we load environments with expectations of how to behave? What is the relation to architecture?

Has it some negative impact on us if we are loyal to the "hided rules" of behaviour in environments? What do we loose if we do not consider this to our design?

INTERPRETATIONS
REFERENCE PROJECTS
INVESTIGATIONS
LITTERATURE RESEARCH
FIELD STUDY
TRIGGER

METHOD

Architecture is used and perceived by people. Humans in relation to built environments. During the whole architecture education the books about this link, the link between human and environments has never been talked about. The interdisciplinary field of environmental psychology. There is a whole scientific field about this that we don't implement in our architecture projects! Research about how we in our surroundings behave, have we react in respond to other people, studies to use when design for people. Which is almost always the case. This evokes a huge curiosity and a desire to know more!

To start of the master thesis a field study in a general classroom for children of ages between 6-9 was made. A social context, loaded with expectations of behaviour. As a method to find relevance in the curiosity of this topic. To find why we need to work with this. And then the main investigations starts.

It is a complex topic and cannot be caught in its whole. Through physical reference projects, related to the discourse the investigations discuss some of many aspects that influence us in environments. Three reference projects became to be the main investigations. They are analysed and studied to find concrete components that affects us and how we use spaces -our spatial co-actors. All conclusion can be related to social contexts, like school for instance.

With the findings this thesis ends up with interpretations of the three main reference projects, all of them in a individual setting. As a way to discuss and test the knowledge from the investigations.

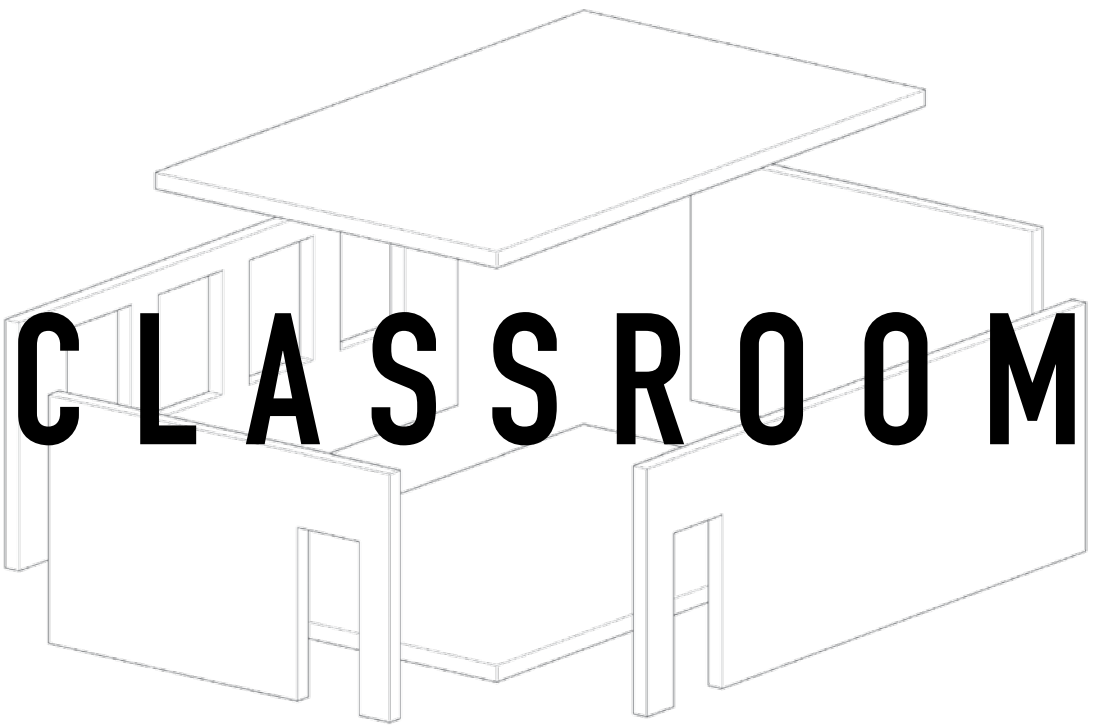
SOCIAL CONTEXT EXPECTATIONS &BEHAVIOUR

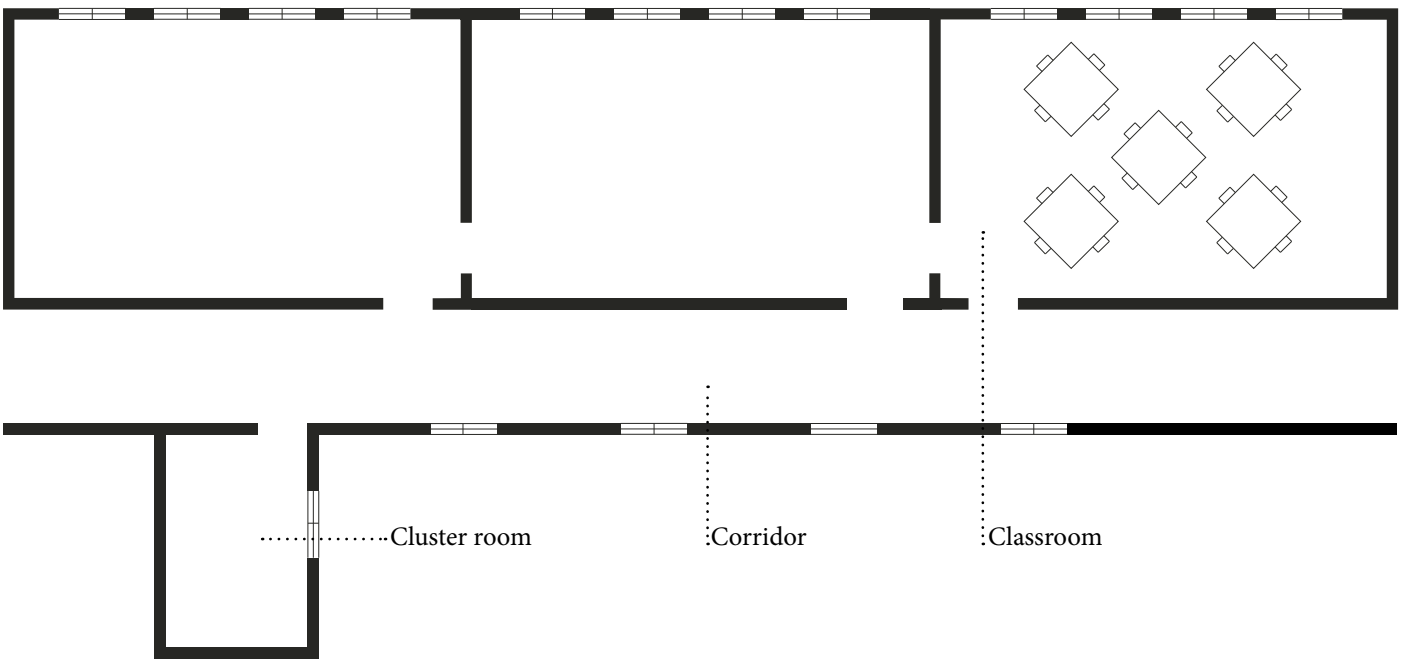
FIELD STUDY IN SOCIAL CONTEXT – CLASSROOM

When spending time in social context the grade of expectations and behaviour is high. Surrounded by other people that could judge us and it is a risk to behave inappropriate. An example of a social context is school. How are we allowed to interact or not interact with our surroundings here? What kind of rules have we loaded the environment with?

To see start off the investigation a study trip were done in a small school and focused on the quite general classroom, the room at the school were most of the educational time is spend. The space is used by children of six to nine. The spatial behaviour and the spatial needs were observed and studied to get an objective view of a very social environment.

CLASSROOM





Cluster room

20 meters away from the classroom, another space is accessible to use. Concentration difficulties or ambitiousness is two of the reasons to go here. This gives the room another kind of loading than the main classroom. It is not as neutral. You go here for a reason and that communicates that you do not suit in the ordinary room. That implies a certain way of stigma. It is also impossible for the teacher to be as accessible as in the classroom, which makes the space contra productive for the desired outcome. Both because it requires much discipline, and also because of the distance to the teacher if you need help.

Various spatial needs

It is obvious that there is need for spatial variation in a context like this. Finding a space that suits the current mode could be hard in classroom. One observed solution was the window niche located outside the classroom in the corridor. A place to be alone for a moment.

Corridor

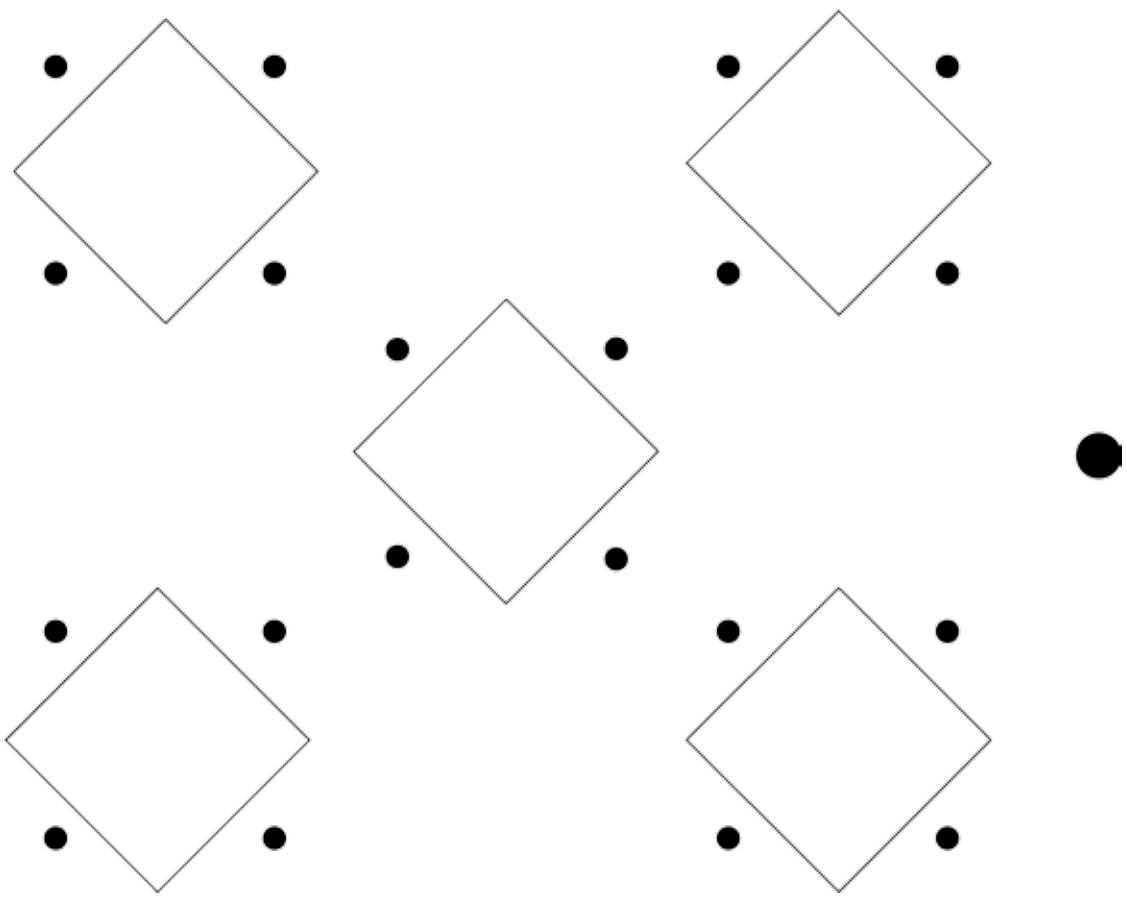
Corridor

Classroom

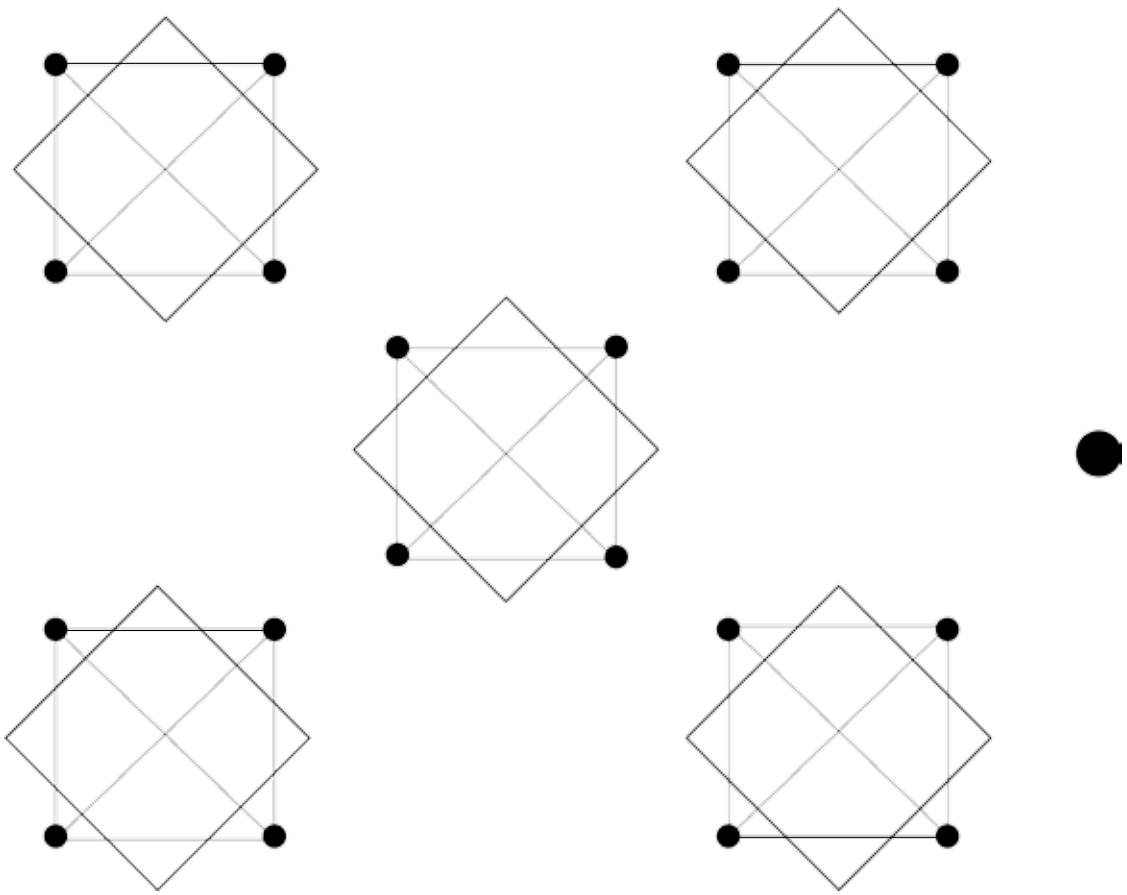
Cluster room

INTERACTION PATTERNS -FORMAL INTERACTION

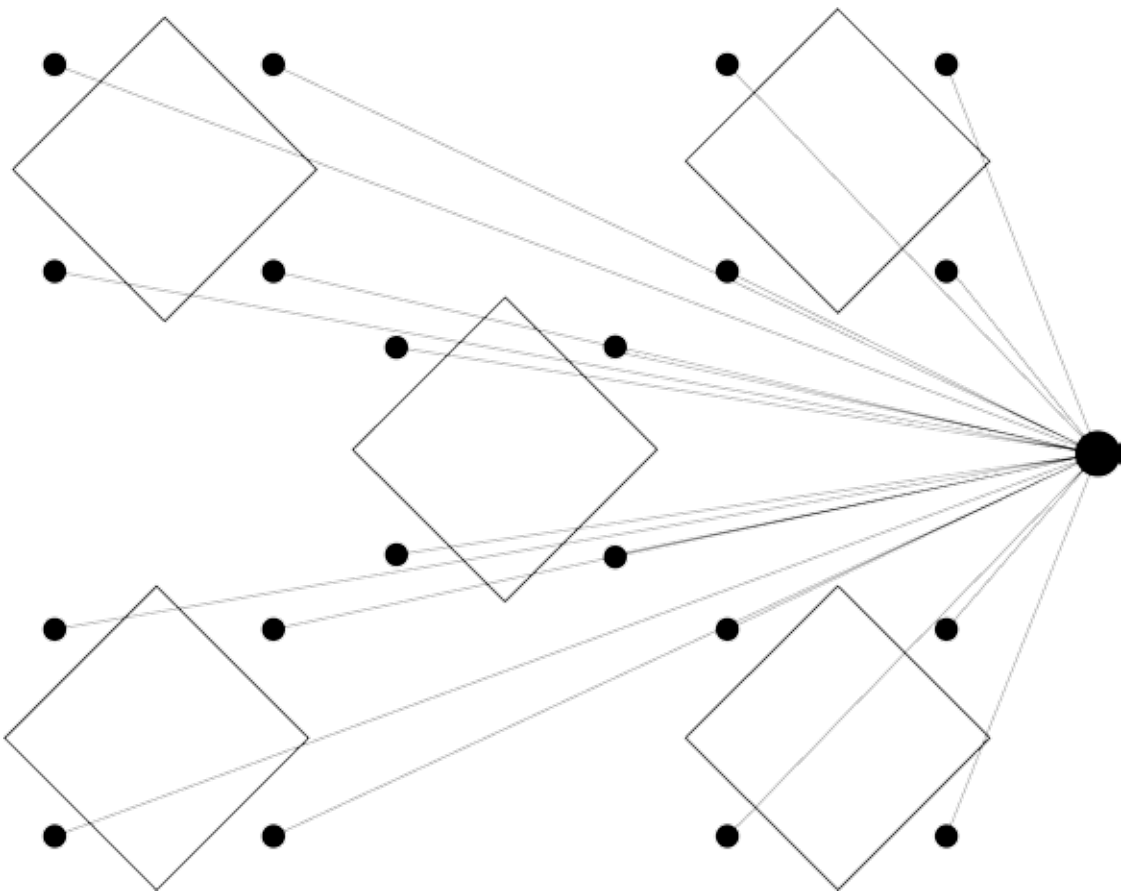
A lot of on-going interactions were observed in the classroom. Both formal and informal interactions.



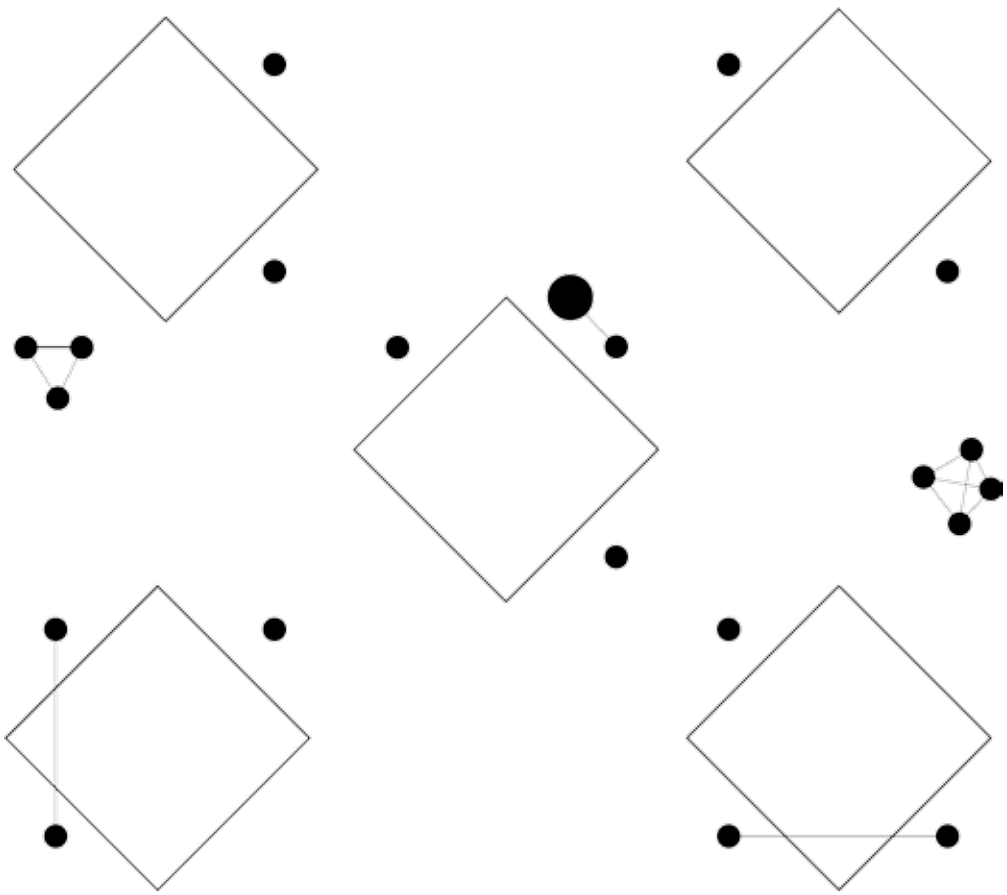
Interaction Scenario 1.
Individuall work



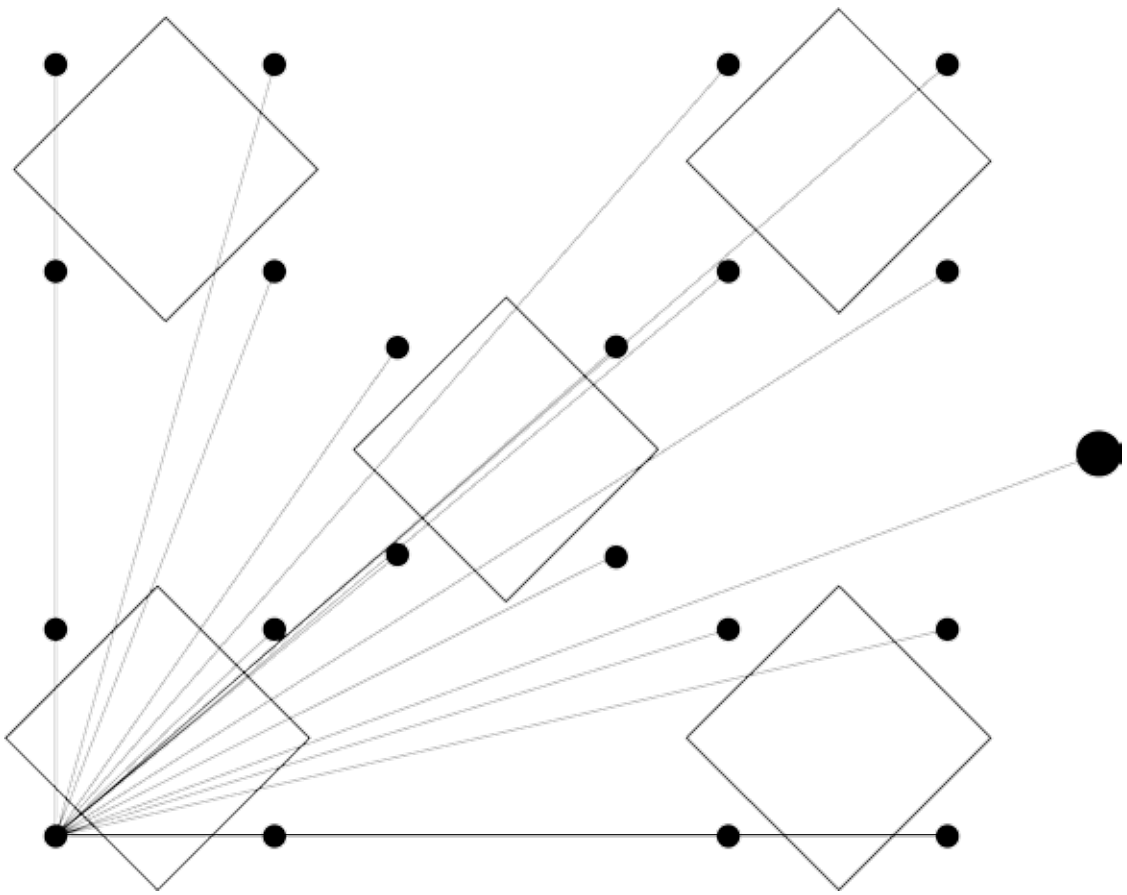
Interaction Scenario 2.
Table cluster, co-working



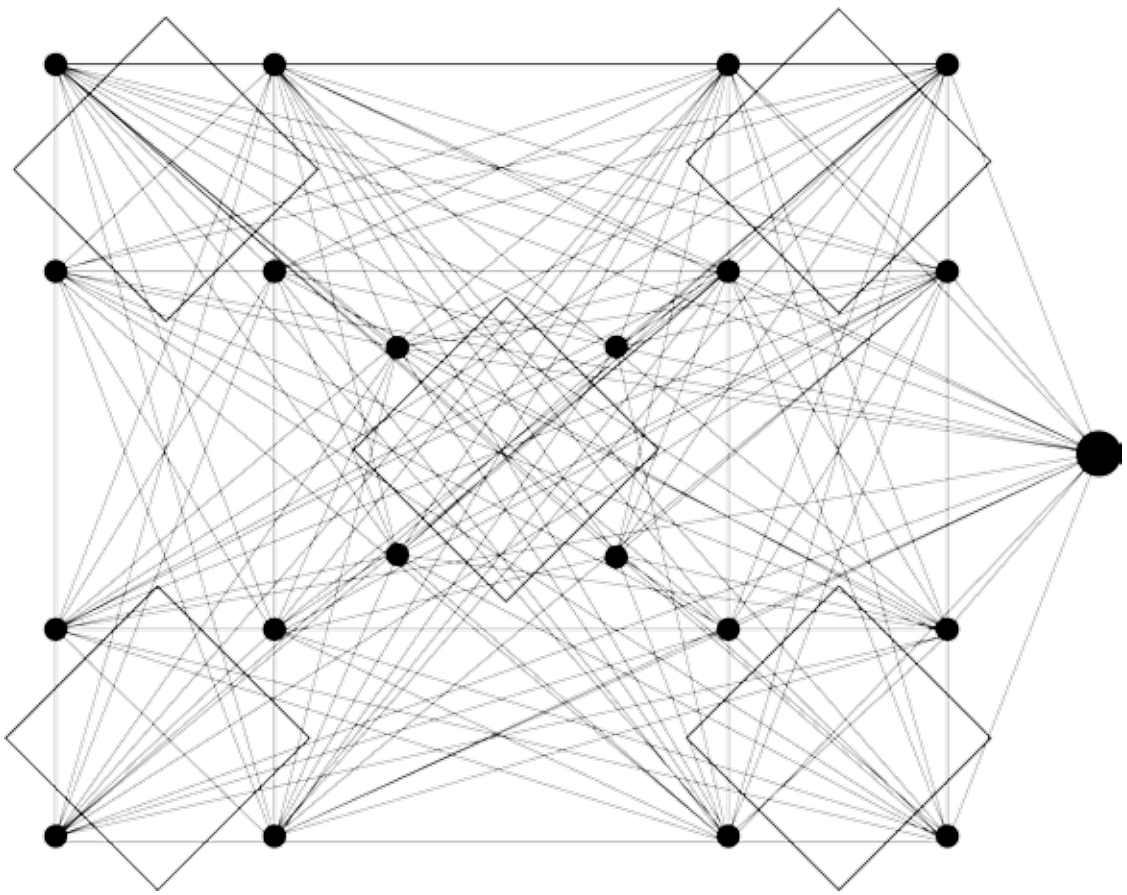
Interaction Scenario 3.
Teacher to whole group



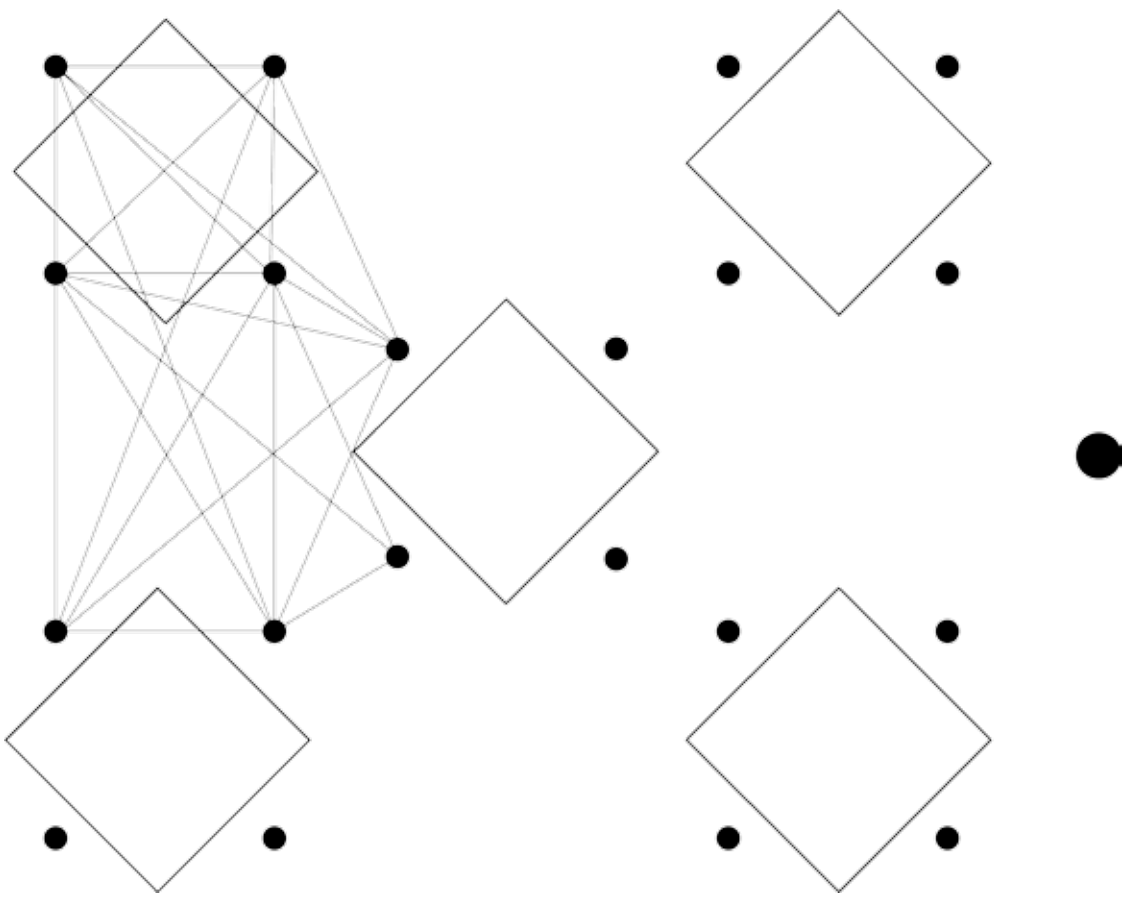
Interaction Scenario 4.
Various clusters



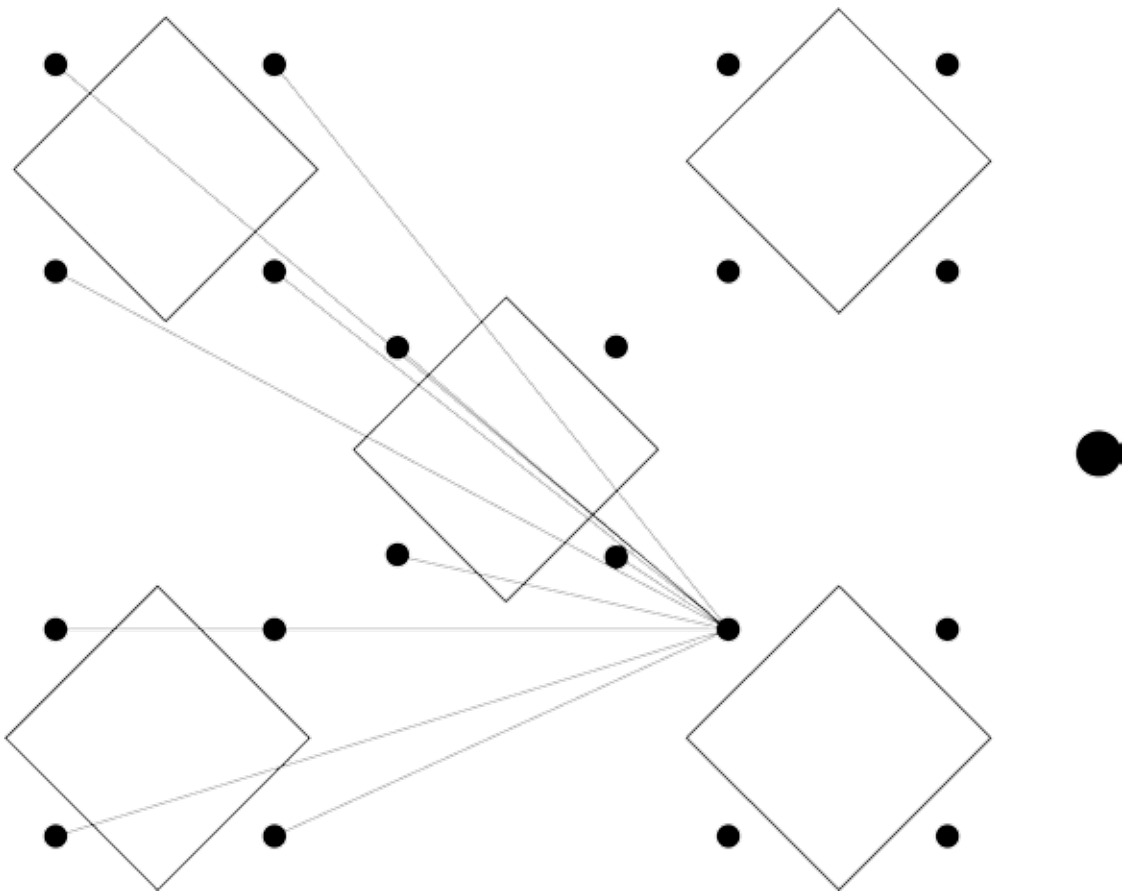
Interaction Scenario 5.
One to whole group



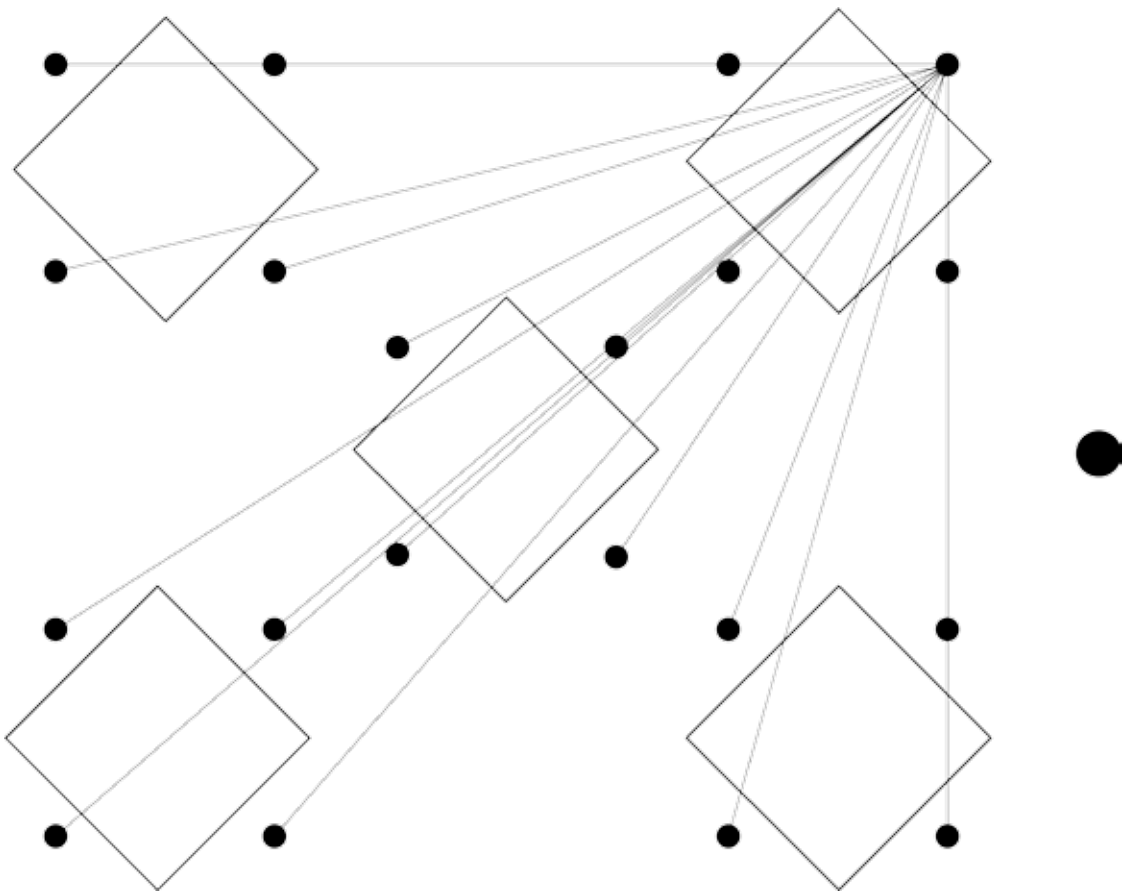
Scenario. 6
Possible situation



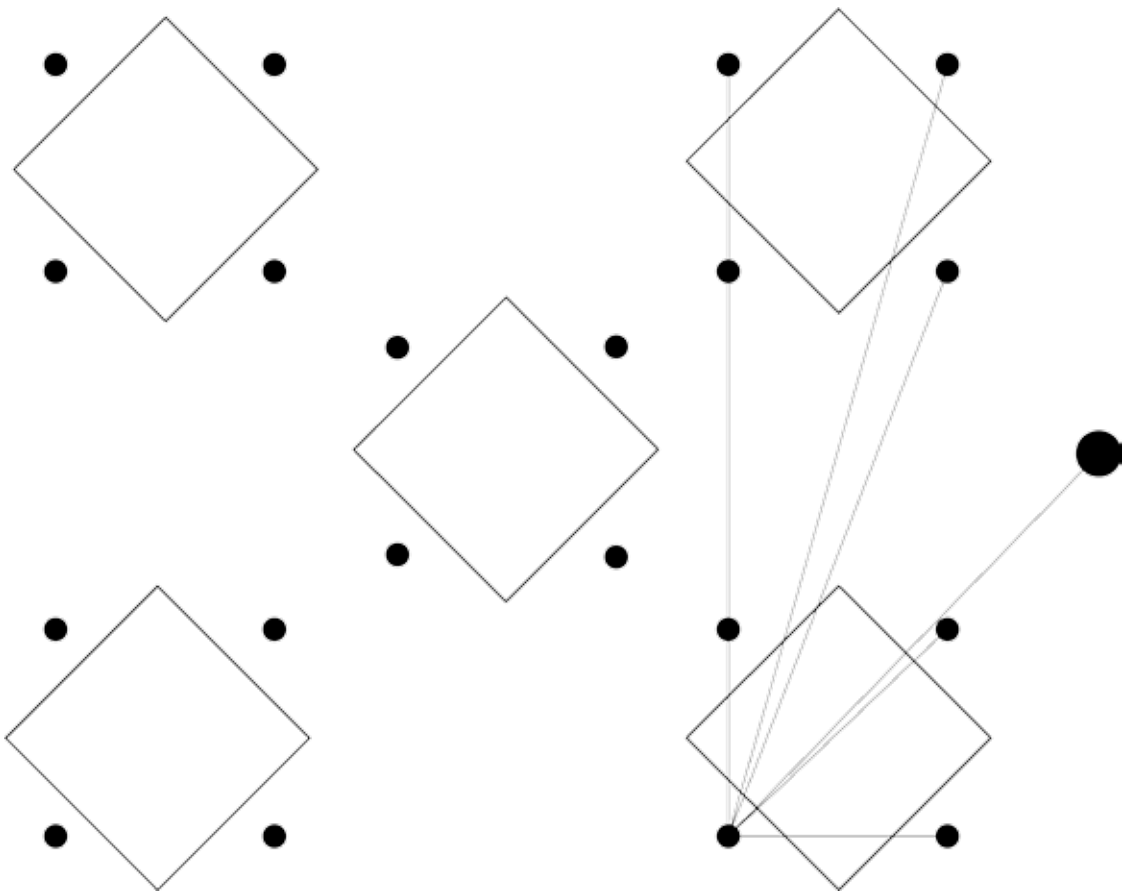
Interaction Scenario 7.
Hinder group



Interaction Scenario 8.
Behind your back



Interaction Scenario 9.
Front seat



Interaction Scenario 10.
Second to the front

POWER
INFORMATION
EXCHANGE
&CONTROL

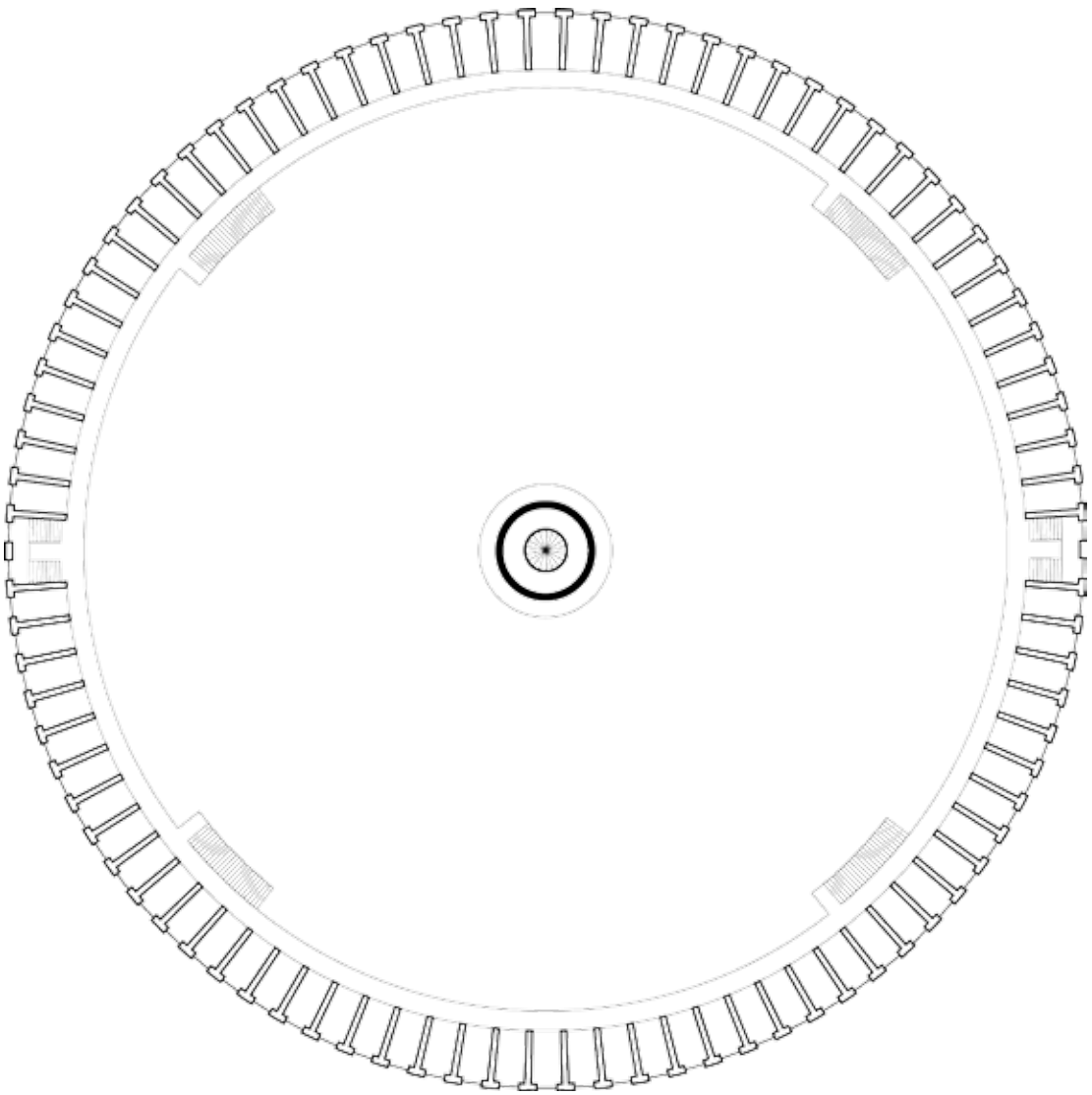
PANOPTICON & MY INTEREST

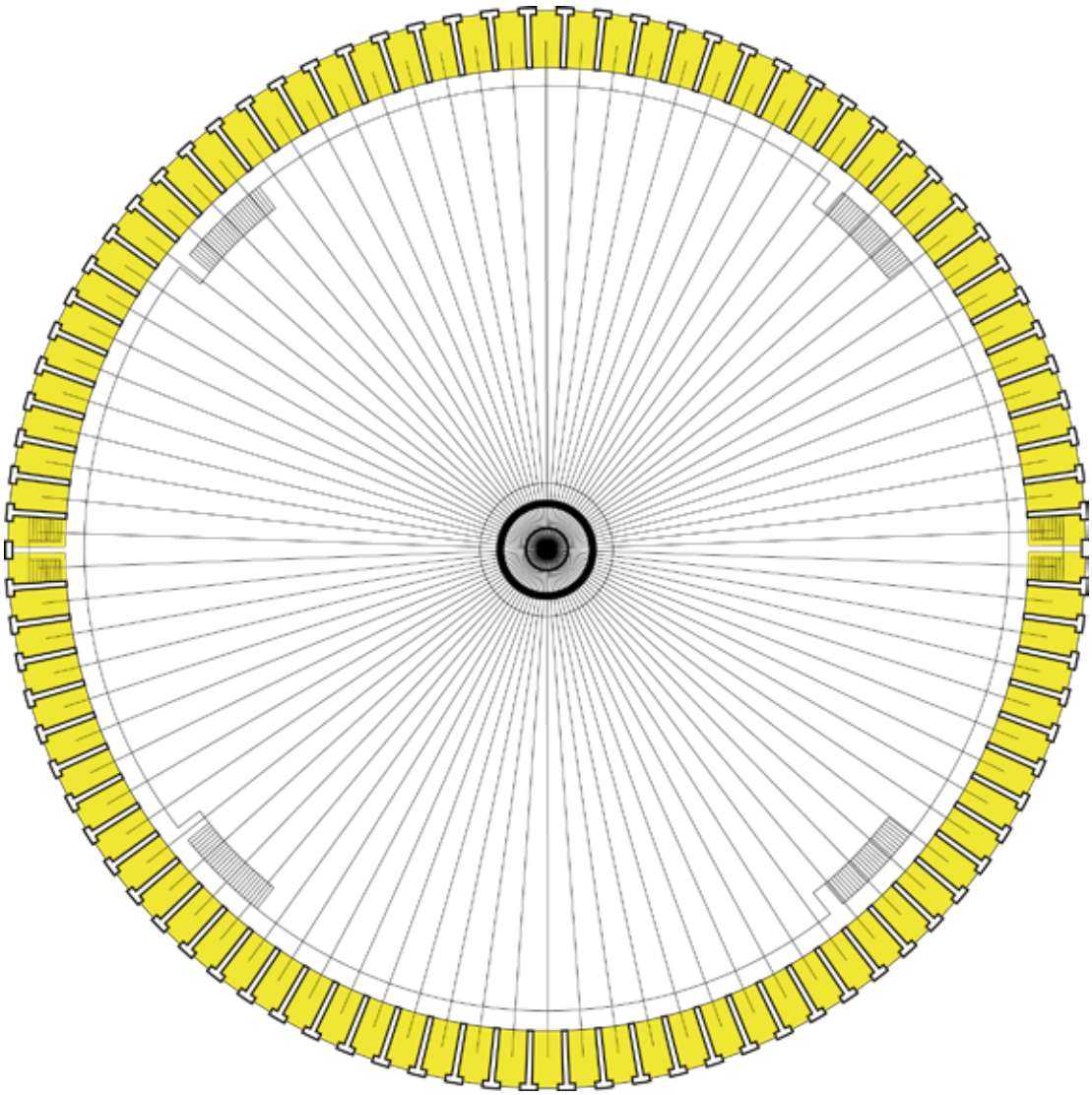
In the searching for aspects of our spatial behaviour I wonder what do we still have left even in an environment where all the freedom is taken away. One of the most controlling places I could think of was Panoticon prison.

Panopticon is a design created for prisons by the British philosopher Jeremy Bentham in the late 18th century and was operative between 1829 and 1971. The circular shape of the building optimizes the visual control from the middle in the watchtower to all the inmates in the outer edge. From the cells it is impossible to know if you are observed or not from the warder in the tower –centralized power. (Lambert, L, 2015)

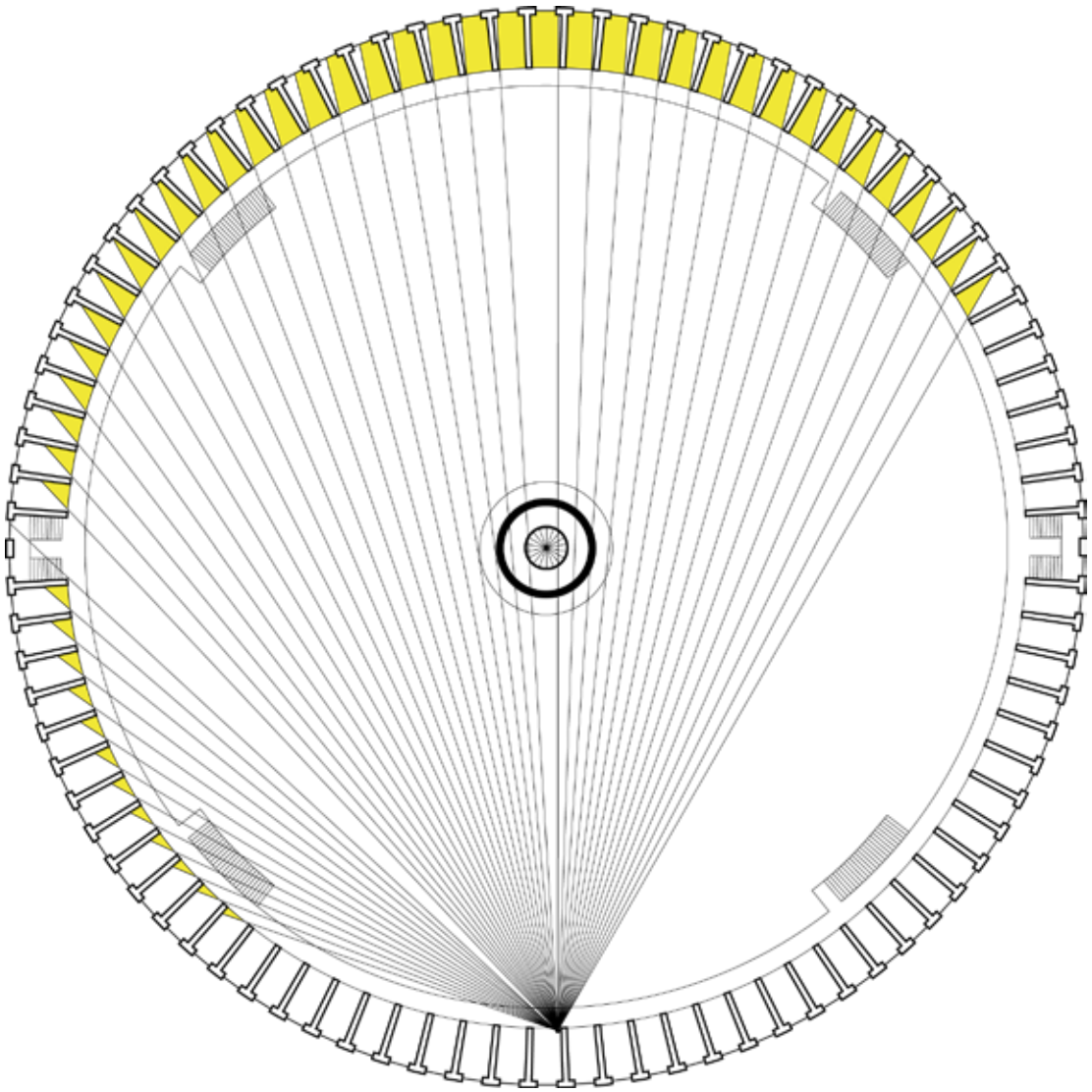
But the inmate still is free to position themselves in different positions inside the cell. Is there some aspect that might influences the spatial behaviour inside the cell? It might be so that the interaction between inmates and how the cell in its configuration is supporting a gathering of human interaction is of importance. The interaction in that case wouldn't be about communication. The huge distance of the building makes the interaction be about information. (Deleuz, G ,1992) What information you can gather from other cells. Or what information you can send out to other. The following diagrams show how much of other cells you can absorb information from, depending on where inside the cell your position is. Different result from the inner corner comparing to the outer cell.

Figure 1. Presidio Modelo, Cuba (Unknown, 2005)



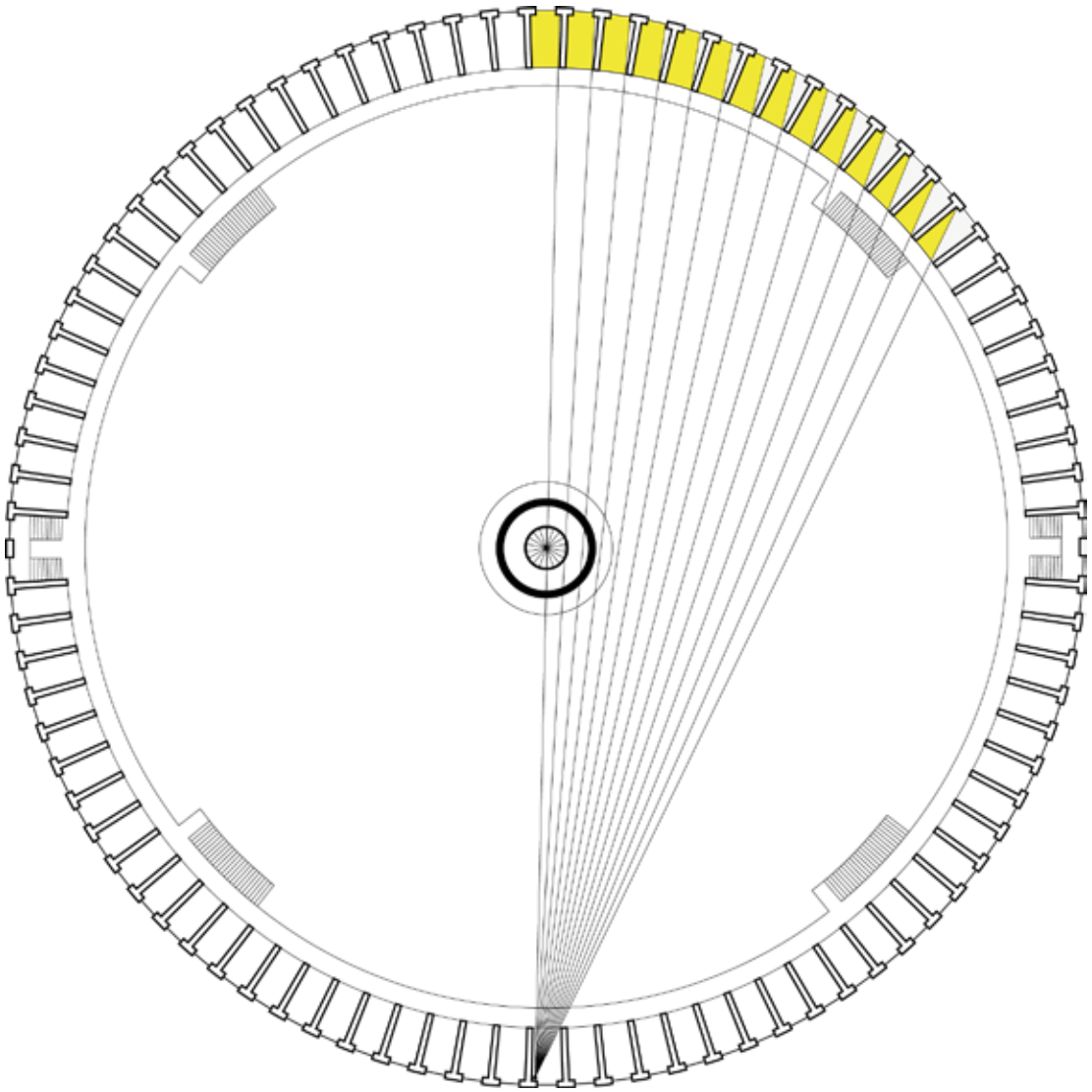


INFORMATION DIAGRAM
Tower to all cells



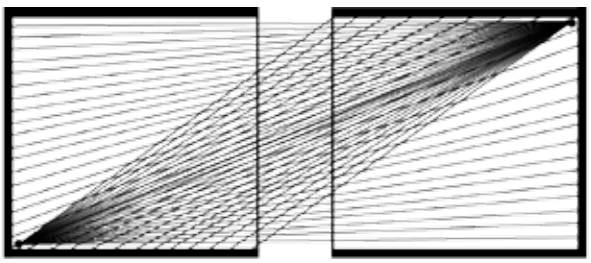
INFORMATION DIAGRAM

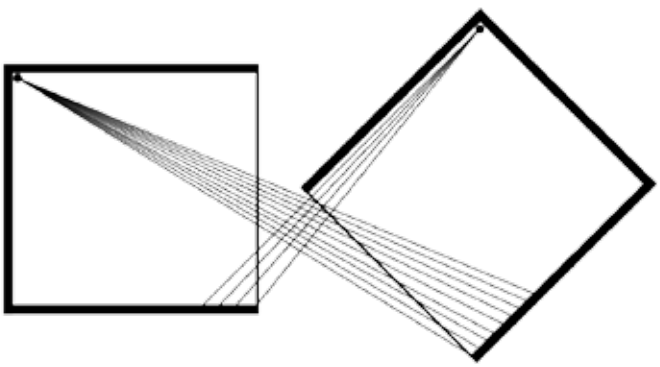
Cell to other cells - outer edge

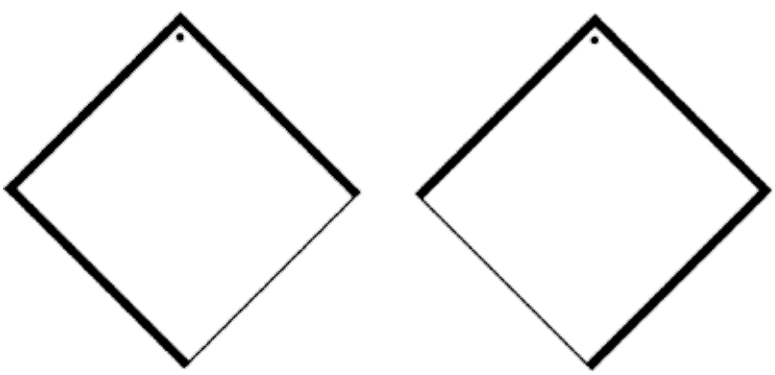


INFORMATION DIAGRAM

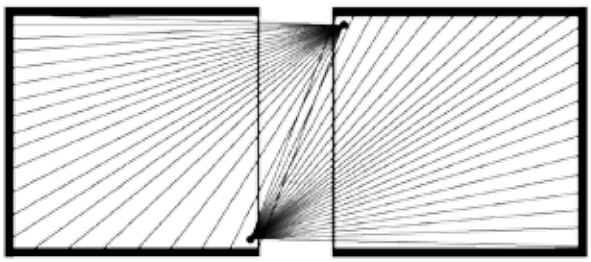
Cell to other cells - inner corner

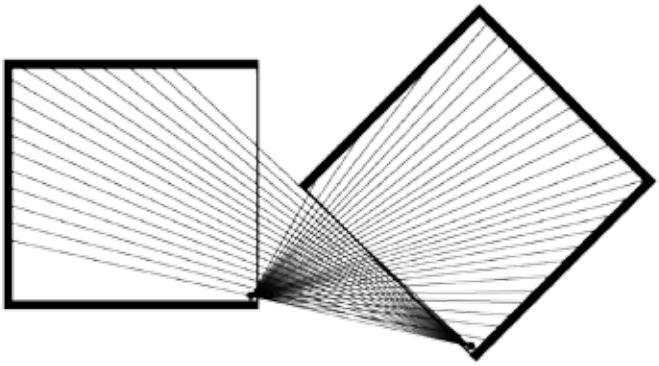


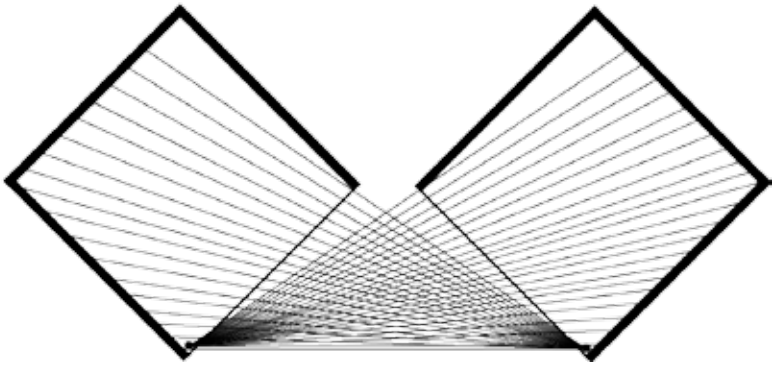




Study of interaction
between cells
– inner corner







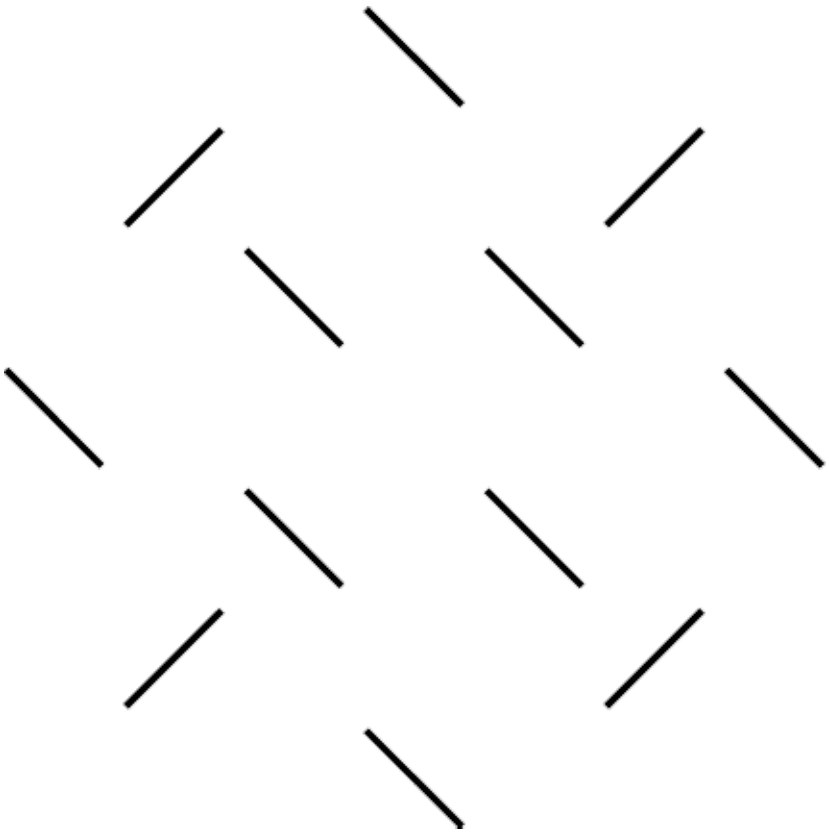
Study of interaction
between cells
– outer corner

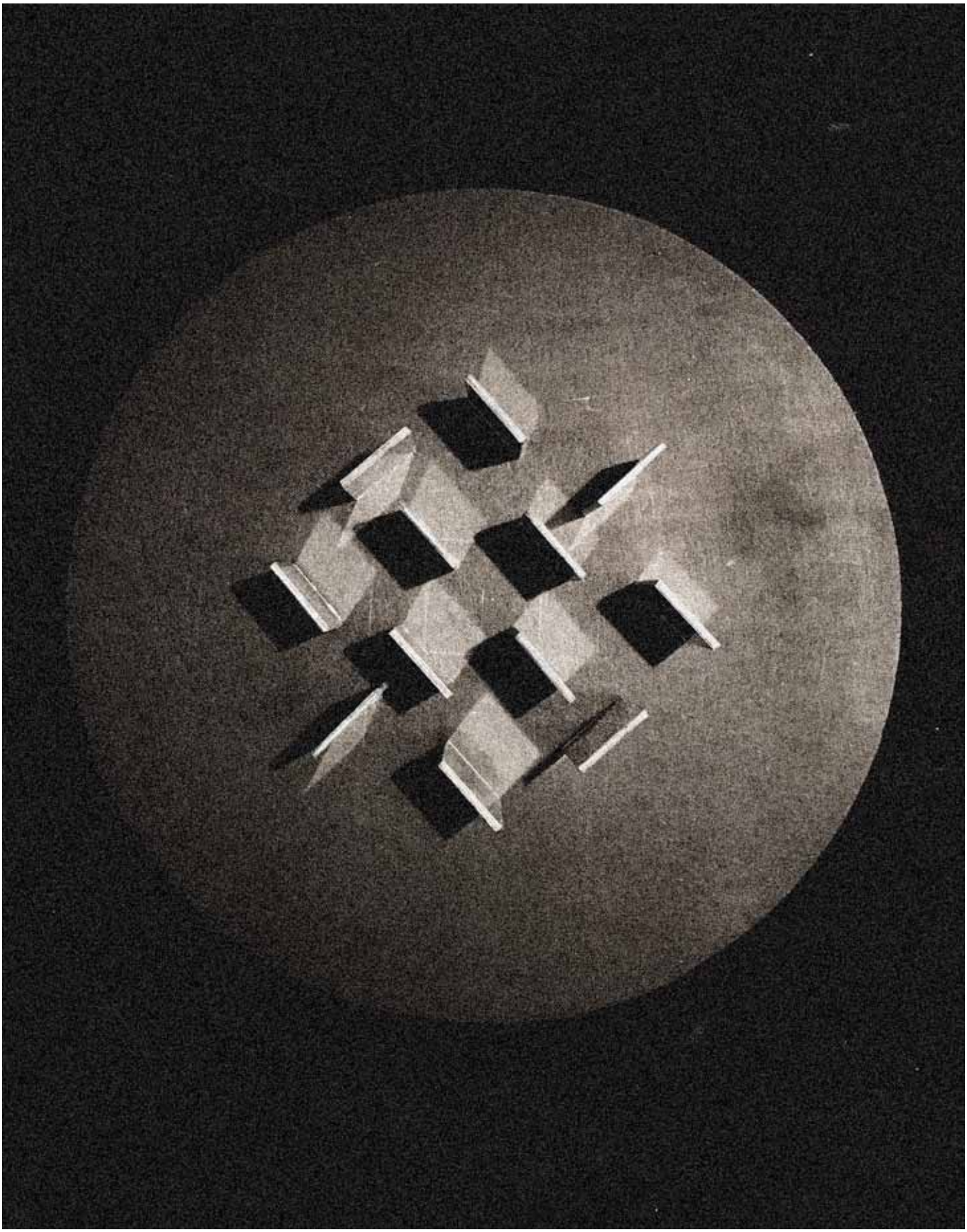
CONCLUSION

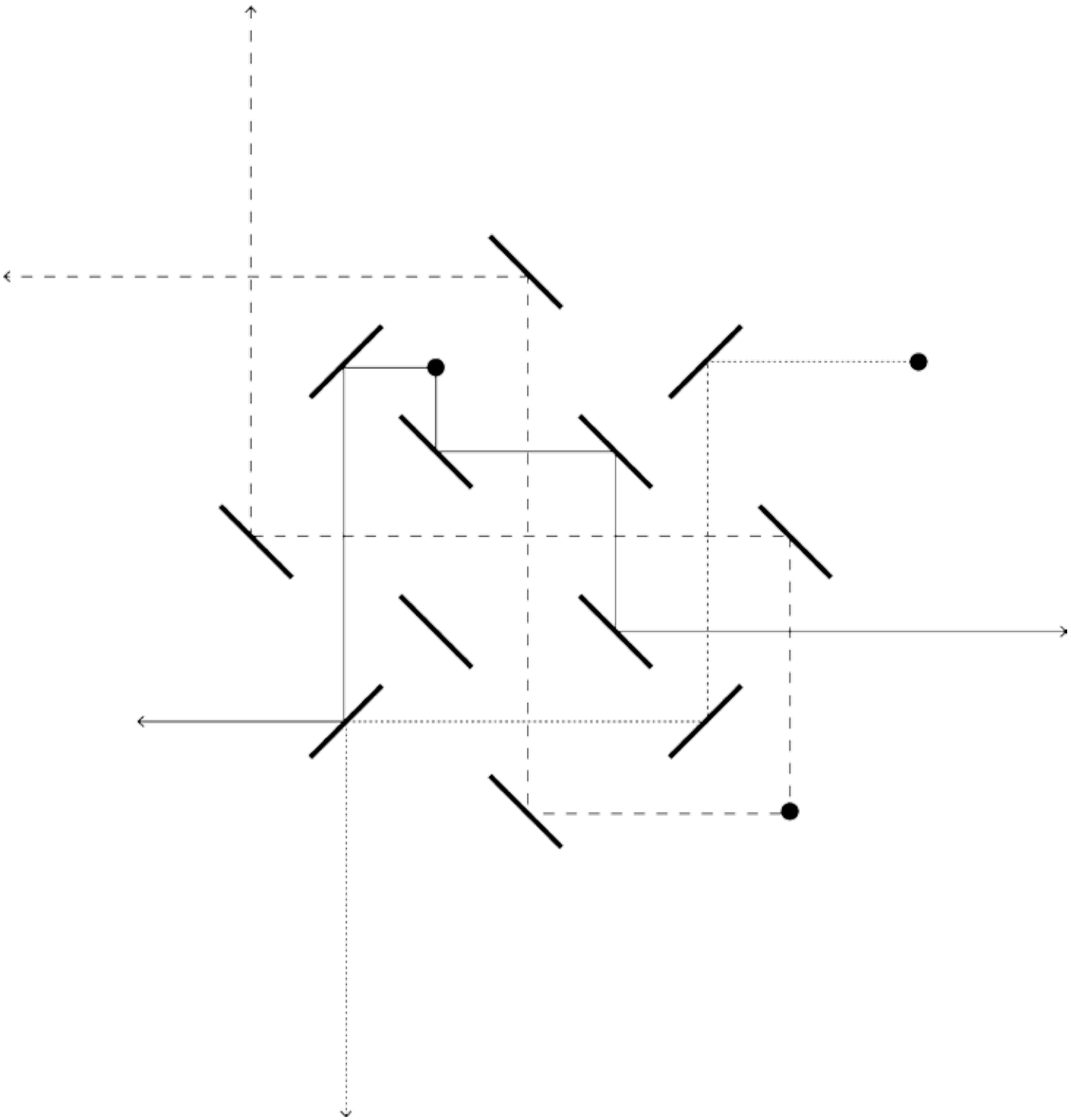
I think this aspect of give and take information is very crucial for us. We want to have control over what information we gather and what information send out. Sometimes we want maximum of information and have control over what's going on around us. And sometimes we want so shut everything off. If we don't find the right balance it could be really stressful.

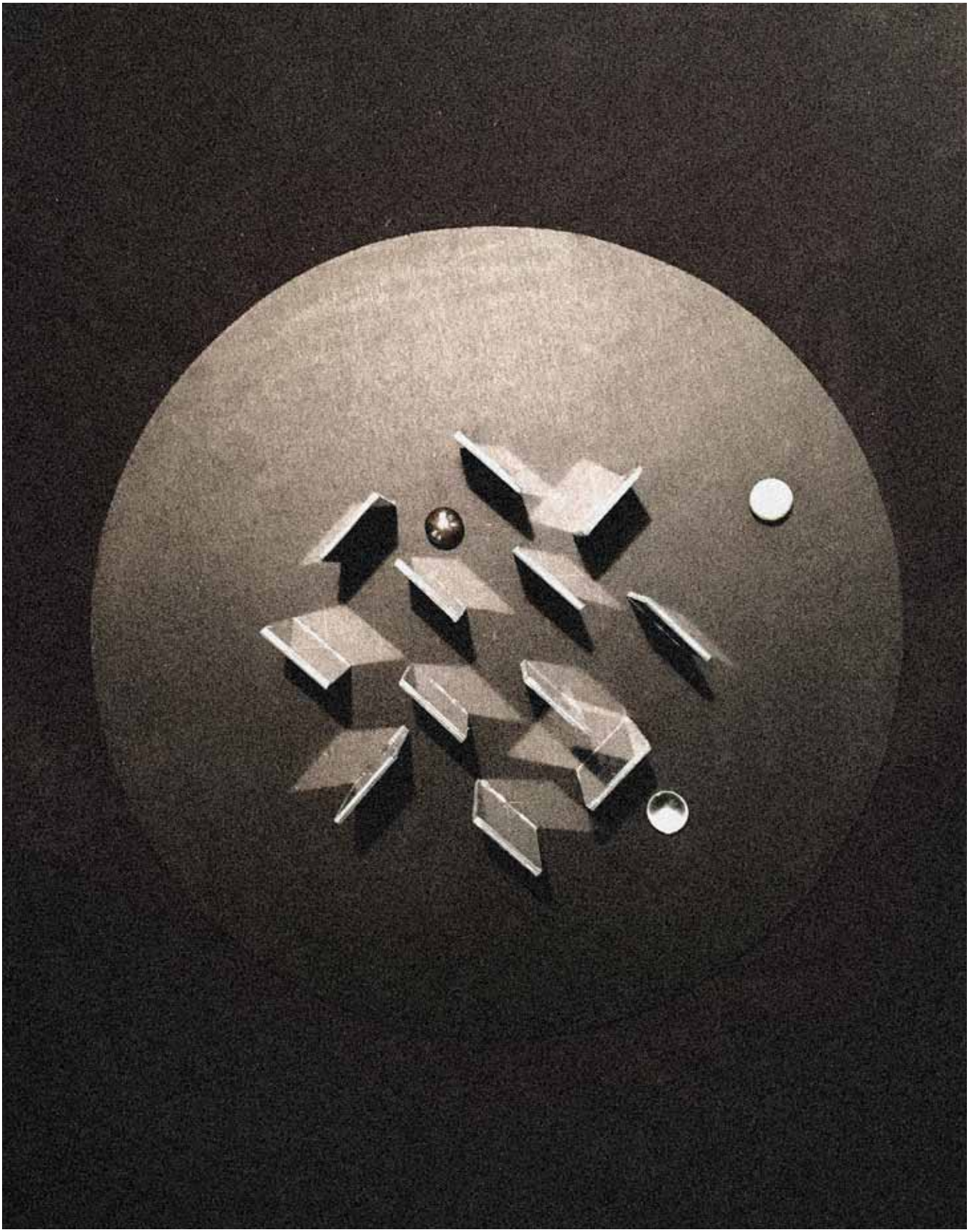
INTERPRETATION//
MIRROR STRUCTURE

The interpretation of this, the mirror structure, is an illustration of a longing for a spilt up of these roles. Where the power is taken away. The opposite of panopticon.
In this structure it is impossible to know were the picture of you would be sent out. Or who are going to see you. In the map you can see the information paths from specific points and which way the information takes.
Impossible to take the role like the controlling warder, teacher or the person in the hinder part of the classroom. No one owns the power of information.









MIRROR STUDY – WORKSHOP

SOCIAL LIMITS

INTENSITY& HIERACHY

IMPONDERABILIA & MY INTEREST

Imponderabilia (Imponderable), Galleria Comunale d`Arte Moderna, Bologna, was a performance during 1977 by Marina Abramivić and Ulay which also were a couple at that time. The public entering the museum had to pass through the artist's naked bodies, if they wished to gain access to the gallery. To enter you also had to choose which one you face your body against, the women or the man. People tried to avoid eye contact with the artist. The performance was intended to last for six hours but the police came and put an end to this controversial performance after three hours. (Abramovic, 2017)

This performance discusses social limits in a simple but complex way. There is no physical danger in this act. Warm skin, nice and smooth. But still so frightening when the bodies are put in a context we are not used to handle.

IMPONDERABILIA

Marina Abramović & Ulay, Galleria Communale d' Arte Moderna in Bologna, Italy (1977)

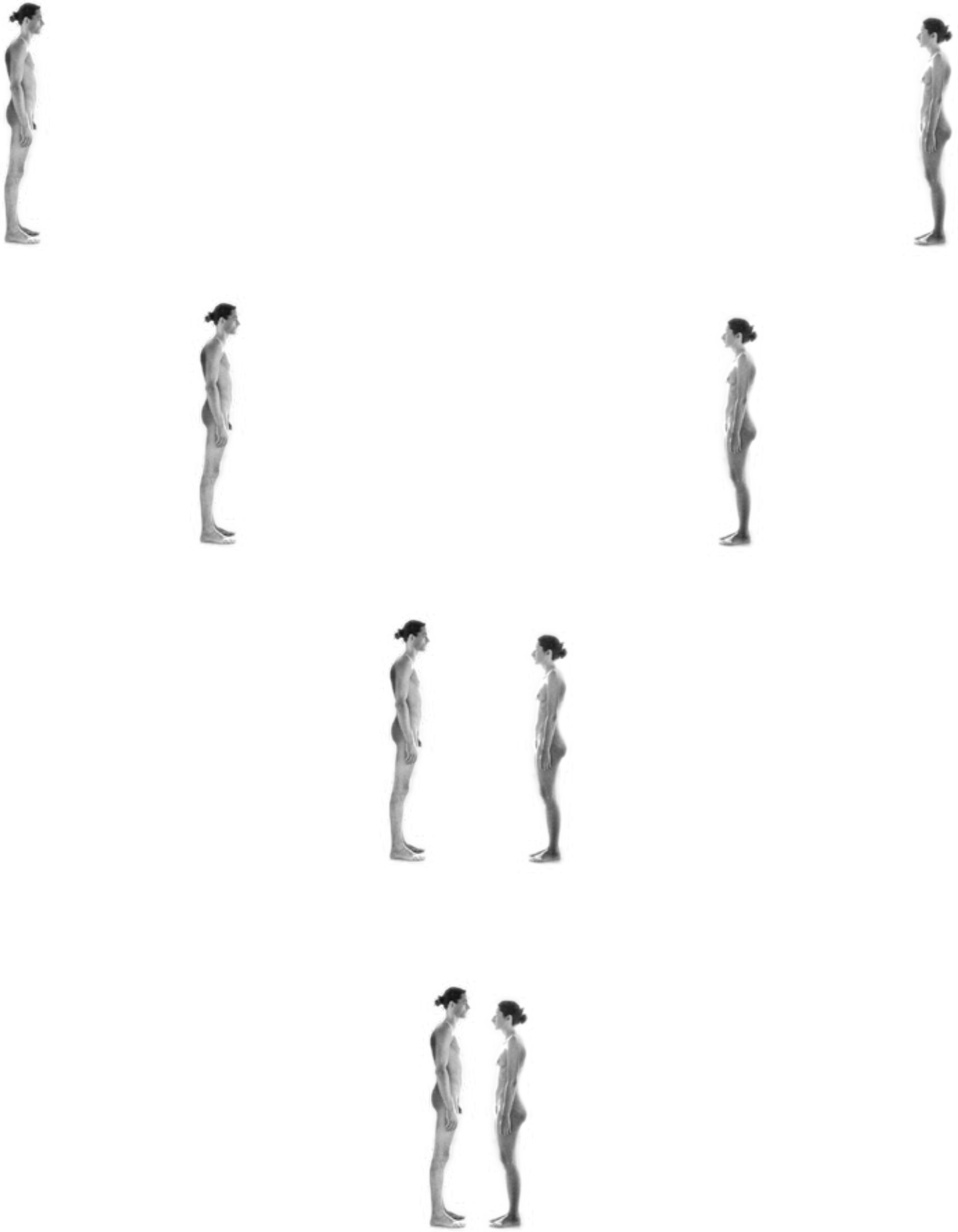
Intimate
Kept by two or more people who share a strong bond.
(Kopec, 2012)

Personal
Used bu casual friends or people with close social contacts.
(Kopec, 2012)

Social
Maintained by people who know of one another to come together for a common purpose.
(Kopec, 2012)

Public
Used by people whose only association is being in the same place at the same time. In public situations we usally prefer keeping as much space as possible between ourselves and the strangers around us, and when this distance is violated, we often start to feel crowded.
(Kopec, 2012)

(E.T Halls
Interpersonal Distance Zones, 1969)



DISTANCE

Manipulated picture by the author (2017)

DIRECTION

Manipulated picture by the author (2017)

DIRECTION//DISTANCE//AMOUNT

Manipulated picture by the author (2017)

CONCLUSION

This illustrates how strong the **distances** we hold to each other are affecting us. To squeeze oneself sideways into a stranger totally breaks our comfort zone. There are many studies about the way we position us in environments. Edward T Hall concluded general distances depending on what relation we have to the people around us. Irwin Altman though that we prefer different distances in different cultures to not be stressed (Johansson, Kuller, 2005).

The **direction** of the two bodies increases the intensity of the act. If they were directed with the back facing passing people it wouldn't be that intense in the same way. It is much more threatening with a direct contact where the faces and bodies are directed towards the visitor.

Totally unprotected, the **skin** in a context like this really triggers social tension. Its materiality is in a primitive sense crucial for us as human beings. Human touch. But with small social directives the skin gets very uncomfortable.

The fact that they are no more than **two** bodies makes the contact between the three of them total. With a passage of many naked bodies, which at first could look more intense in a visual meaning, the contact between the interacting ones would in that case then be split with the amount of bodies.

To enter the exhibition each person passing had to choose which one of them to face. How did they make their choice? Was it because of the gender? Or whom the most recent audience member had faced –regardless of gender?

This intensity we so easily can feel when some of those social rules are broken we can see for instance in school. The distances between the pupils, the direction of pupils. Intense interaction could be there as soon as you look up. Even worse is if the person next to you, or in front of you has power. Is higher up in the hierarchy, like the artists in the performance. Maybe not that easy to find concentration in a setting like that.

INTERPRETATION // INTENSE BLOCKS

This interpretation is trying to translate the intensity in the performance, into architectural interpretation.

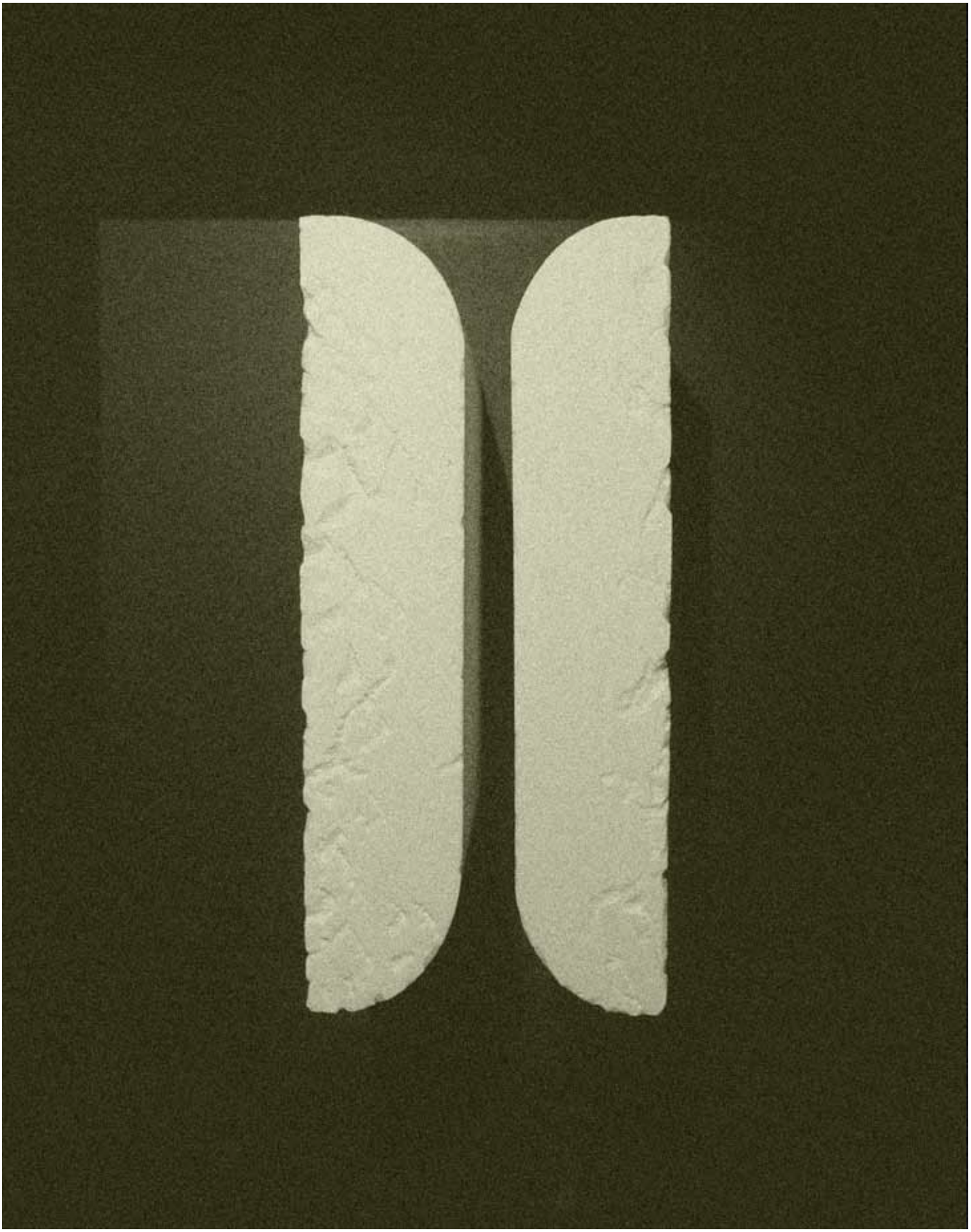
The aspect of interaction between humans are taken away and instead focused on interaction between human and architectural elements. It examines how architecture can achieve an intense and uncomfortable experience, as in the performance of Imponderabilia. An interaction challenge. A structure to be in total contact with -a focused interaction.

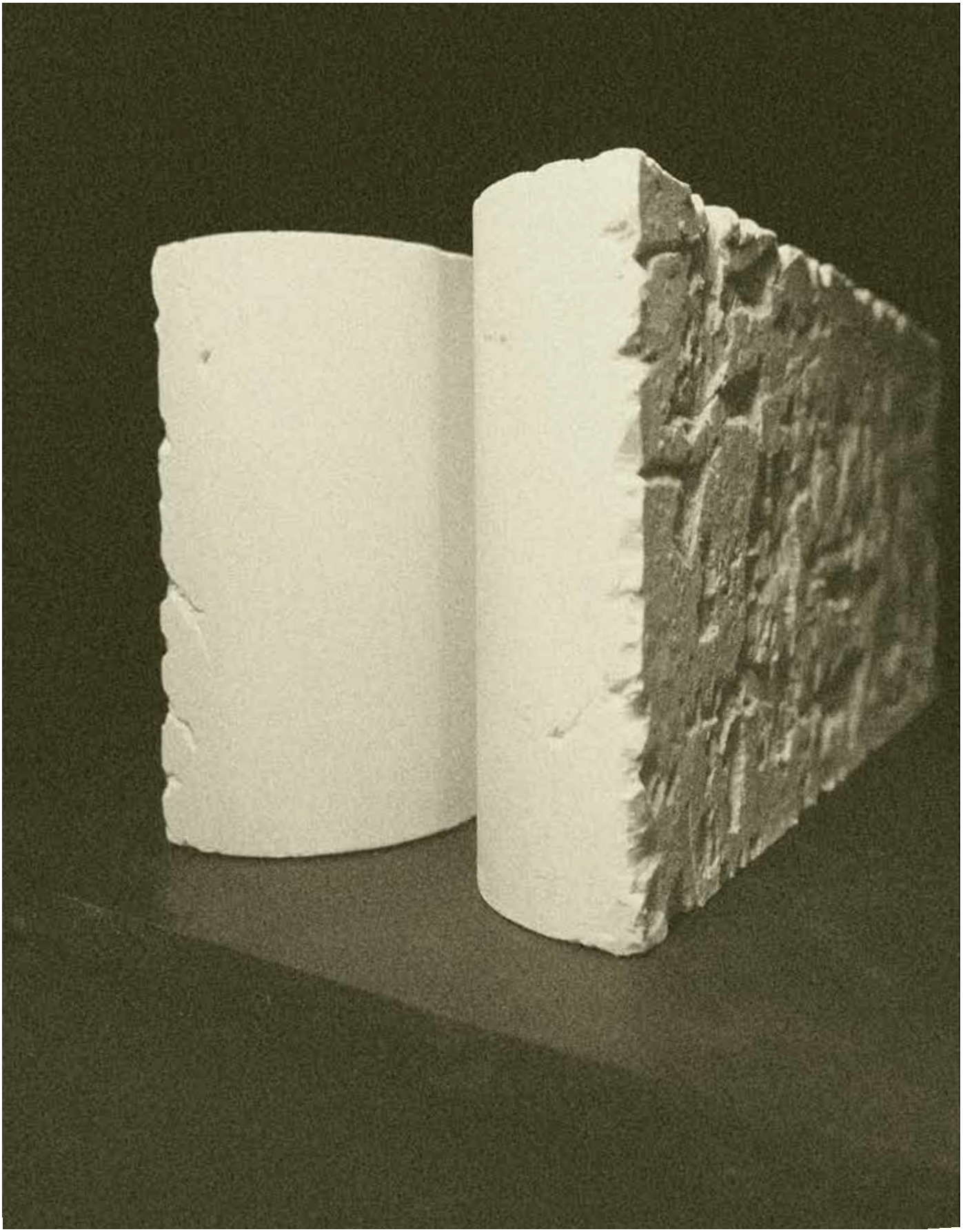
The configuration consists of two massive stone blocks, 8 meters long, 4 meter high and 1,5 m thick, standing in a parallel position next to each other to be perceived as a pair, something that works together.

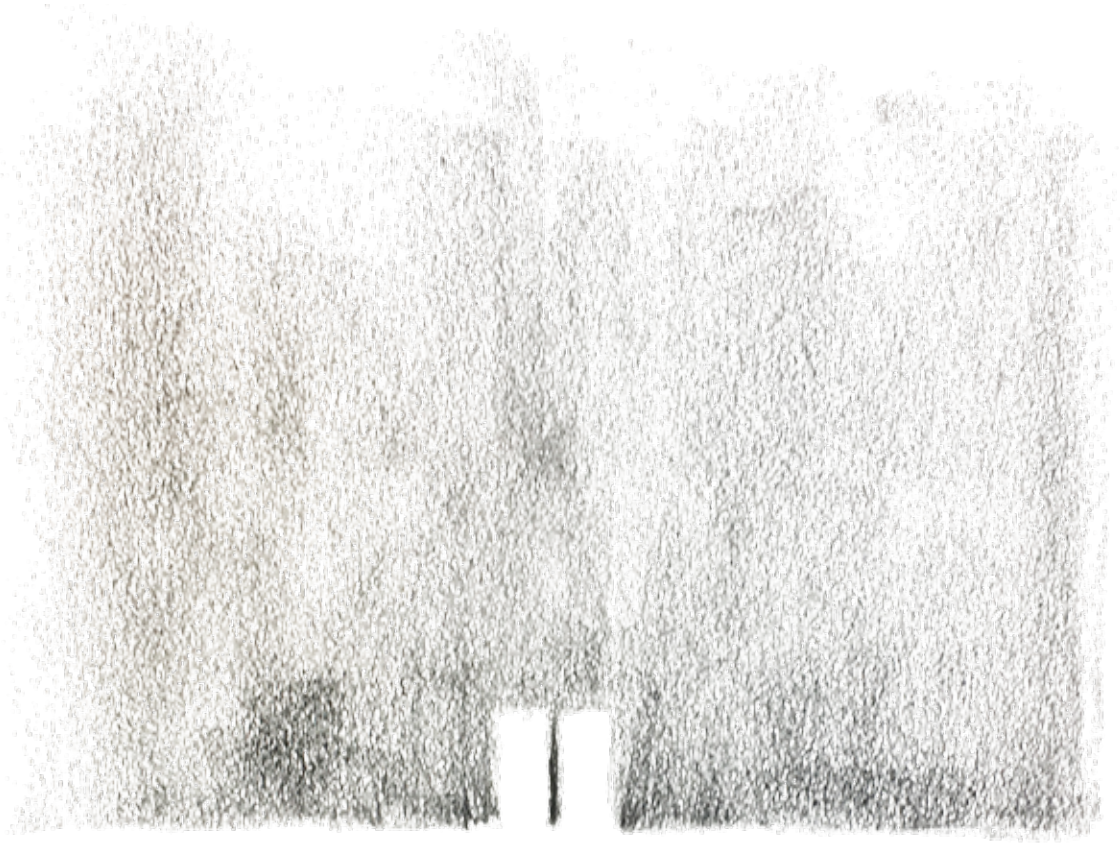
The distance between them, 40 cm, creates a tight passage. To communicate the tight distance between the blocks as a passage to actually enter, the corners facing the openings have rounded, guided shapes. Like people passing the naked bodies have chosen it themselves, this is also a self-chosen interaction between the visitor and the elements. An intense walk.

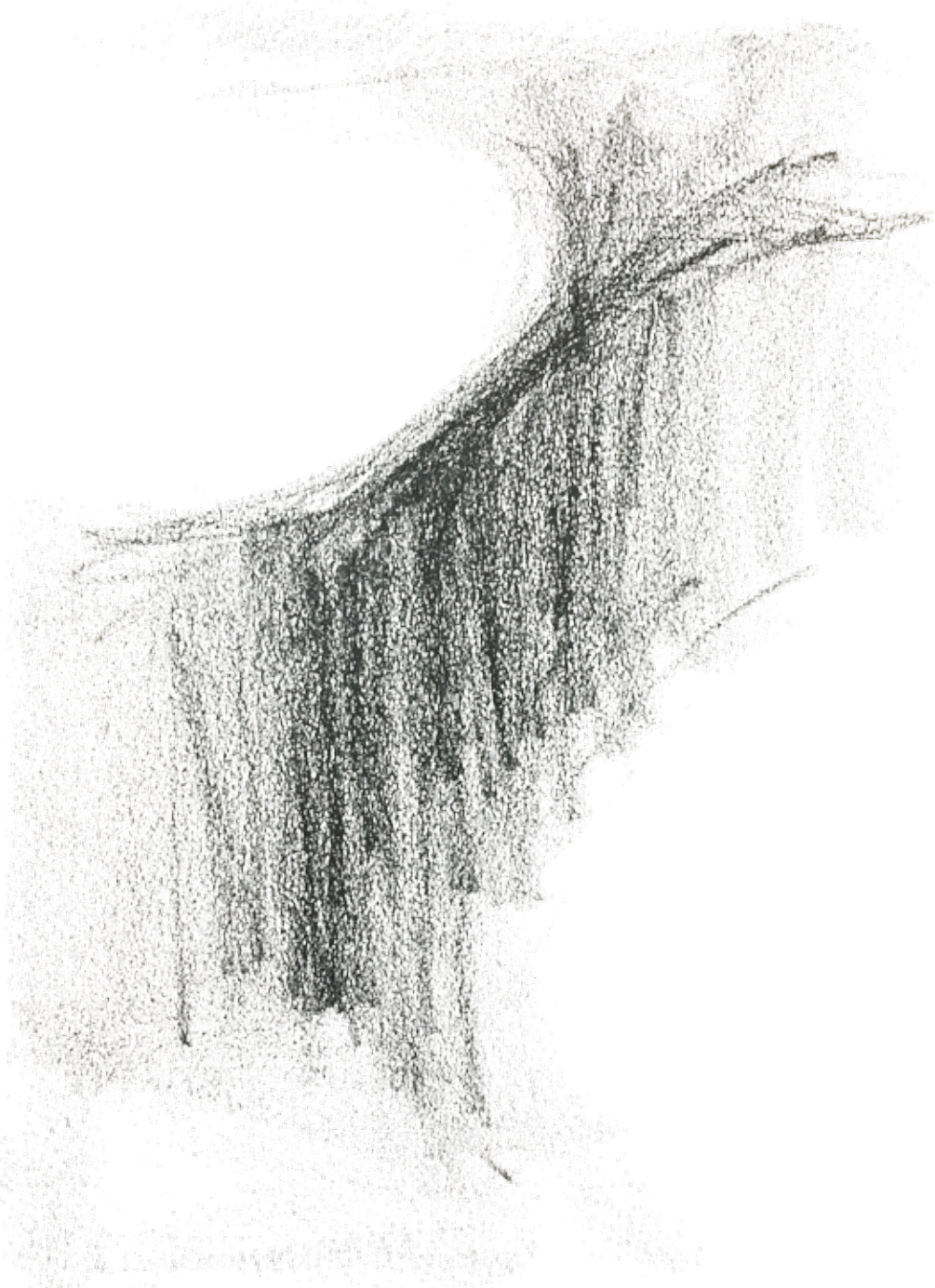
The length of the space has to be stretched, compared to Imponderabilia. The fact that they are human beings is so strong which also make the passing therefore loaded, even though the time of passing trough is very short. To lengthen the passage is to stretch the invested amount of time between the blocks. This increases the perceived intensity. An translation of the human bodies.

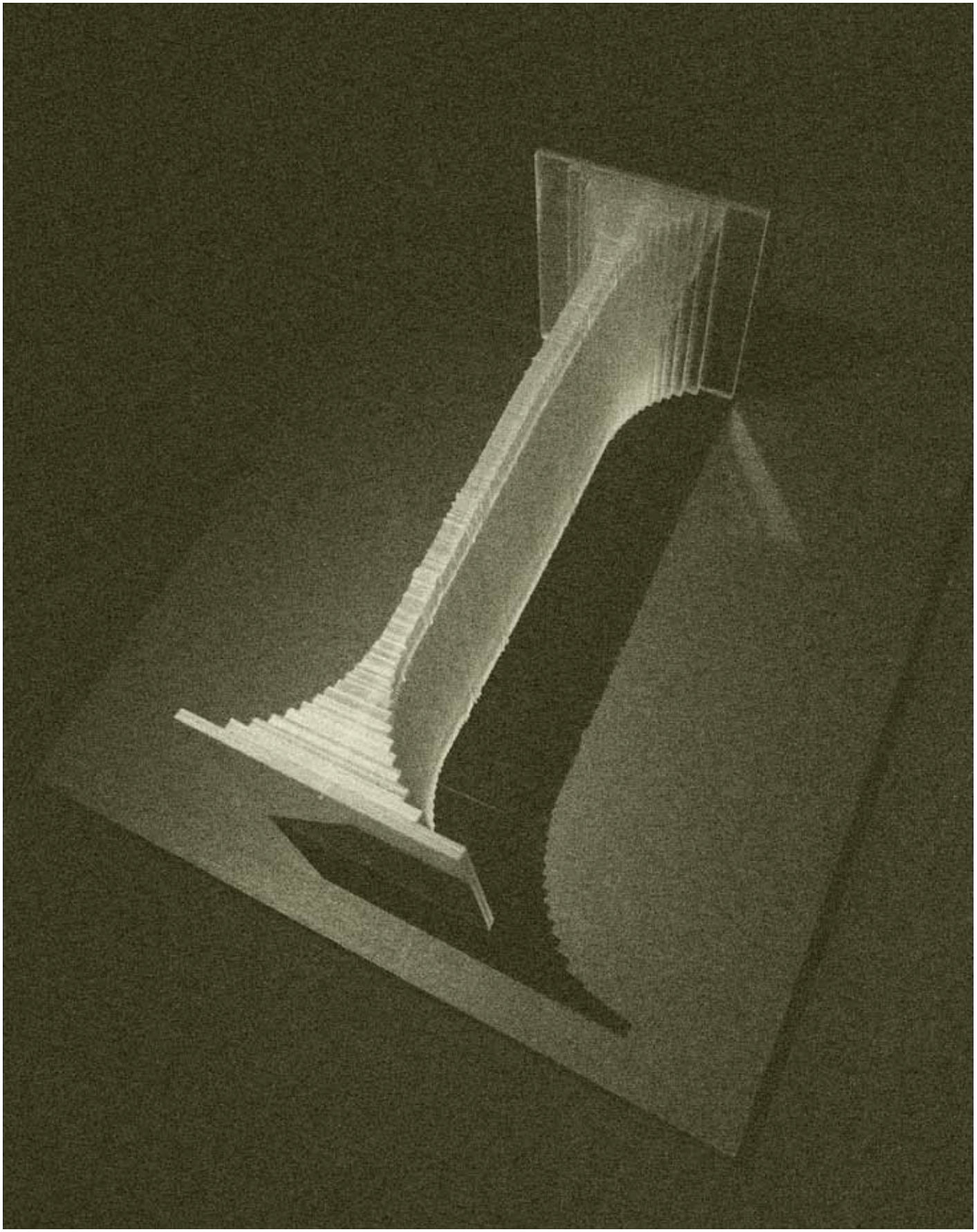
While the walk is on the direction of the body has no chance to turn around. The walk has to continue to its end in a constant interaction with the intense space between the blocks, no break. The rounded shapes of the openings contribute to the feeling of relief, spatial freedom, when the body has reached the exit.

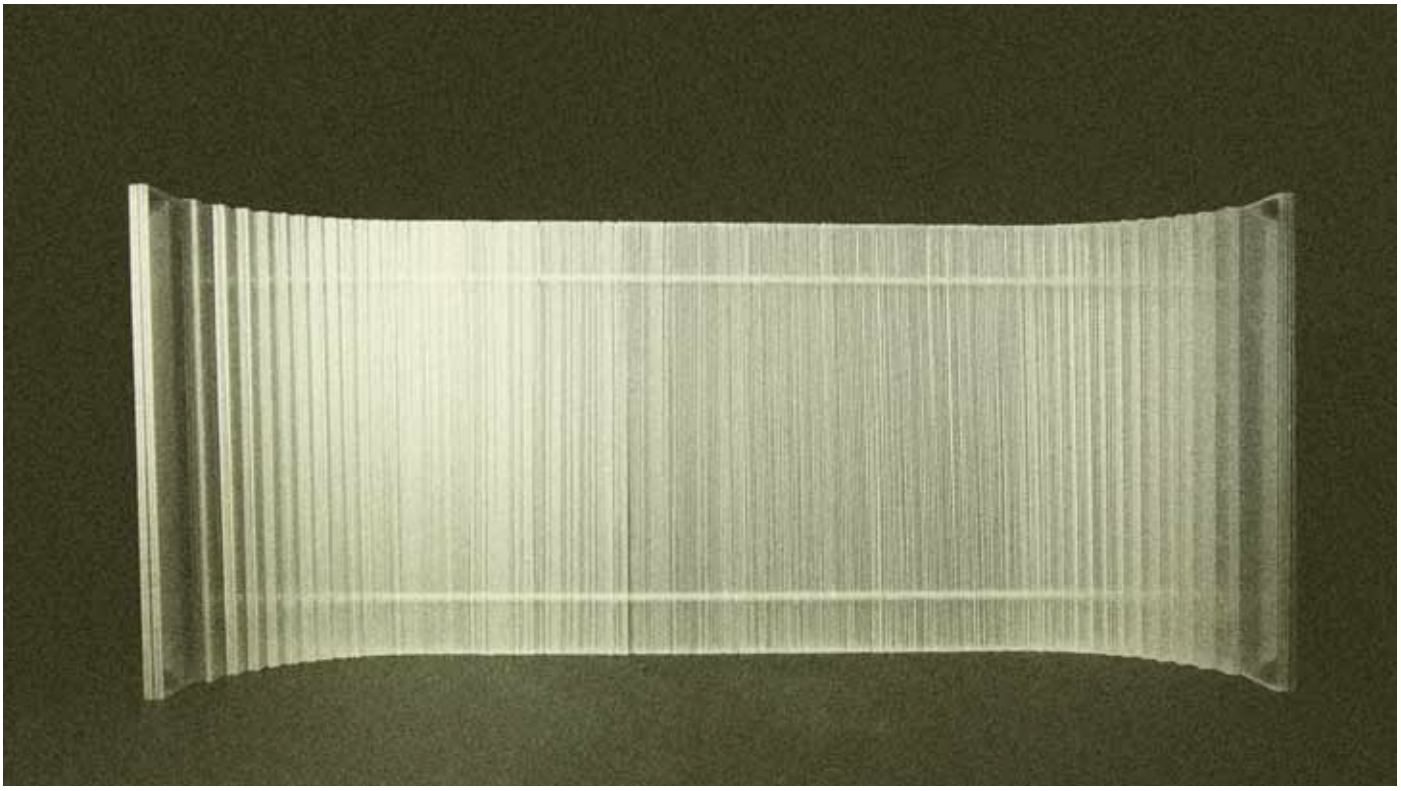


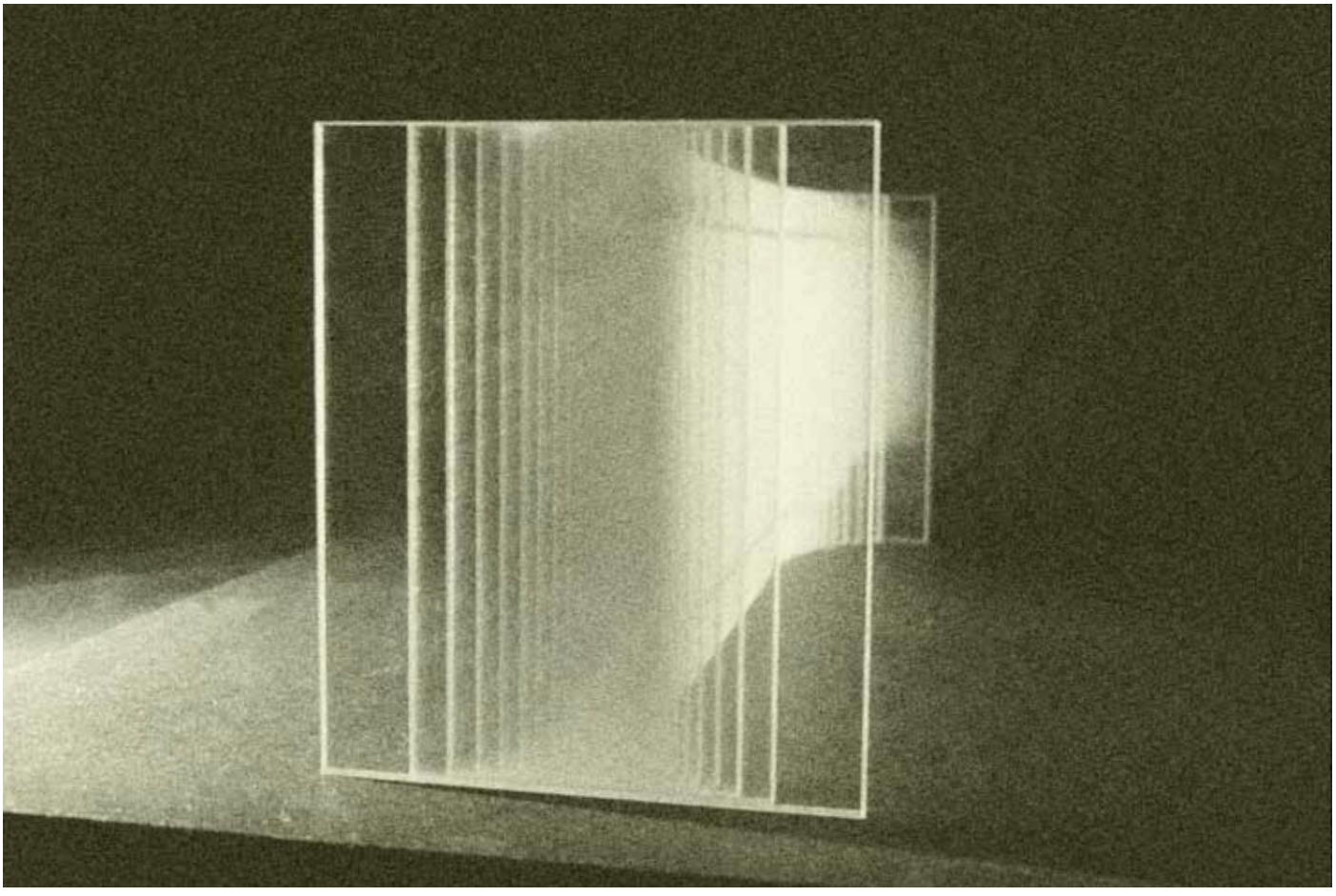


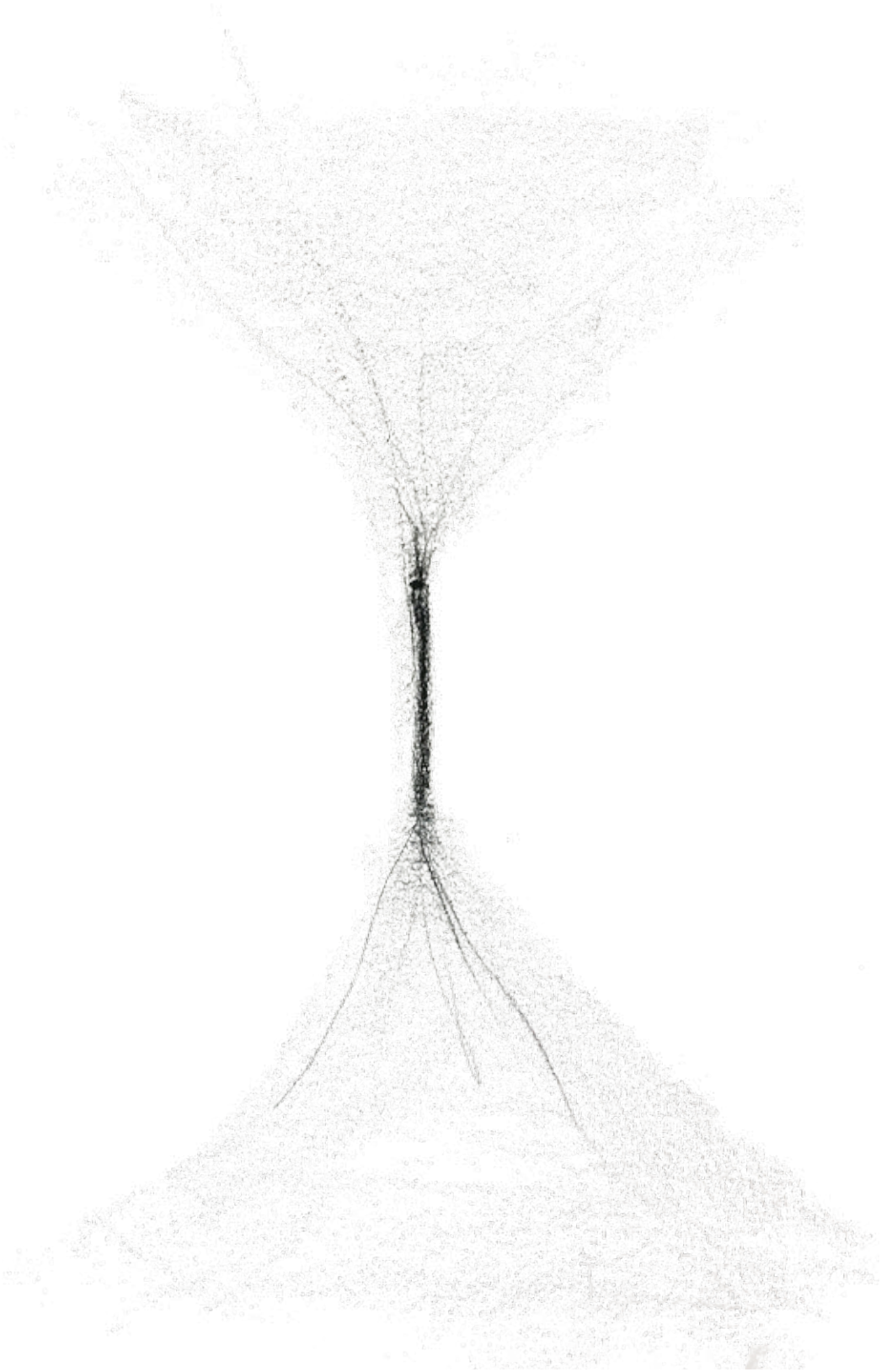








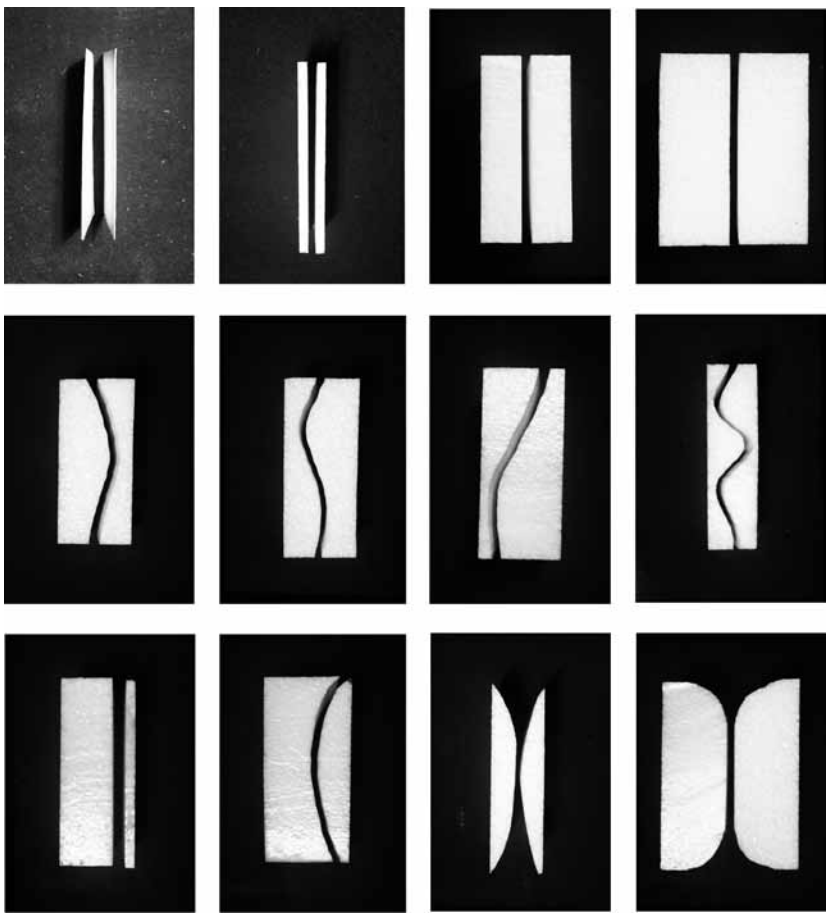




Depending on the volume of the blocks the space in between the perception of the space appears different. The same amount of space between two thick and massive blocks is perceived different comparing with the space between two thin and fragile blocks.

The rounded corner marks the space in between to be something to enter. It is a difference between the inside and the outside.

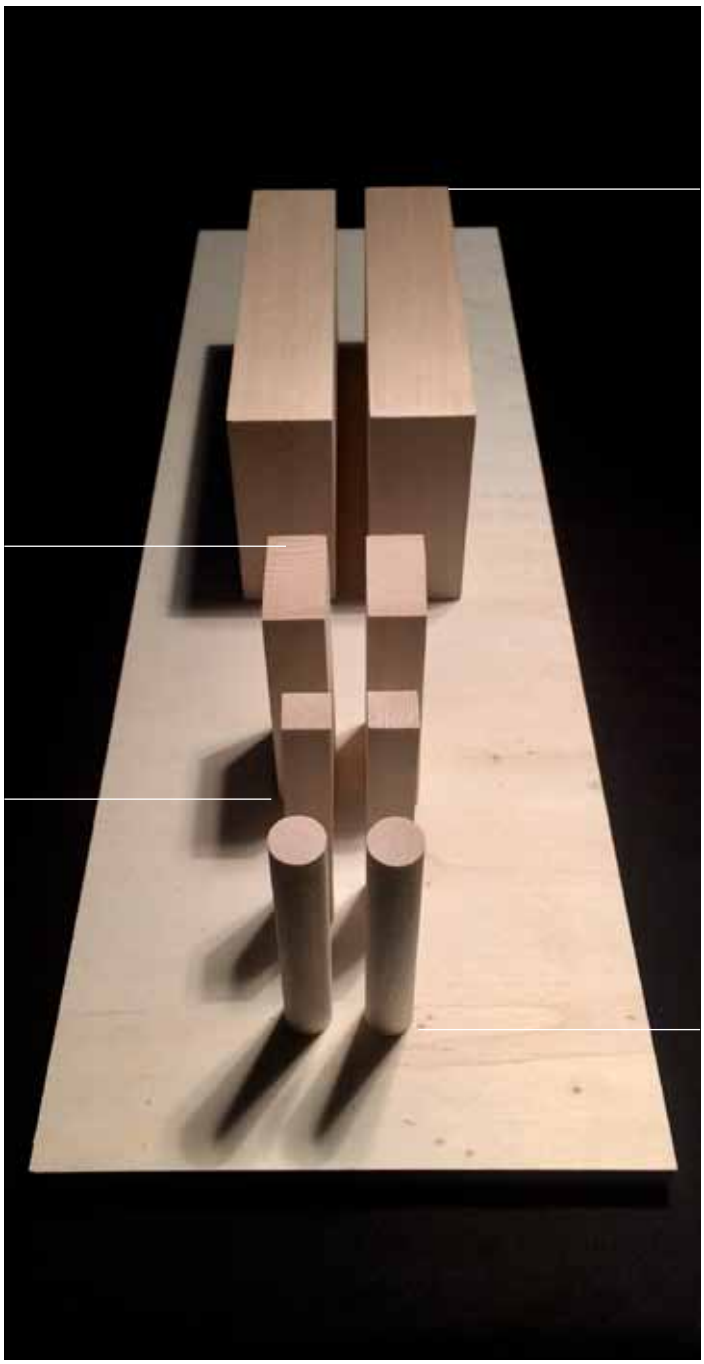
The experience to enter a space between two elements that has a straight line contribute to have control over the space, you can se visually trough the whole passage. A curved space that has the same narrow distance between the elements as the examples with straight spaces appears in an even more challenging way. The curve takes away the control of reading the shape of the space when facing the entrance.



VOLUME, SHAPE & VOID STUDY

The stretch pillar is starting to be more challenging. You can almost reach the final opening but you still have to walk a few steps to be released.

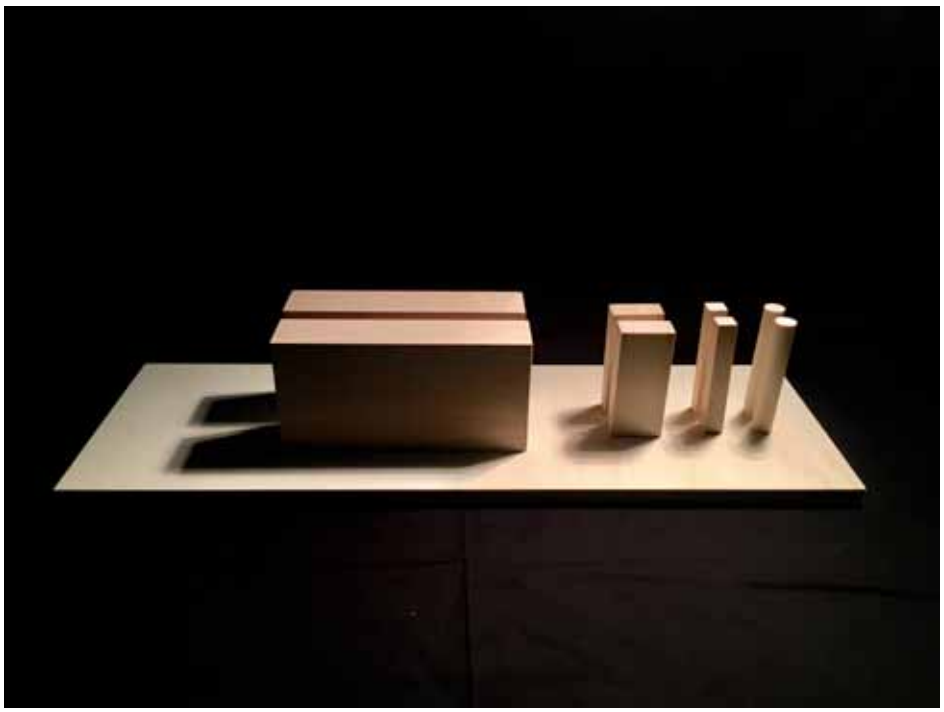
The square is one step more challenging than the round pillar to pass. It is not that supporting in terms of the movement as the round and it also extends the passage a little bit because of its constant parallel distance. It is a little relief when the pass is done but the trust of success in this case is present. If you passed the round this square should work to.

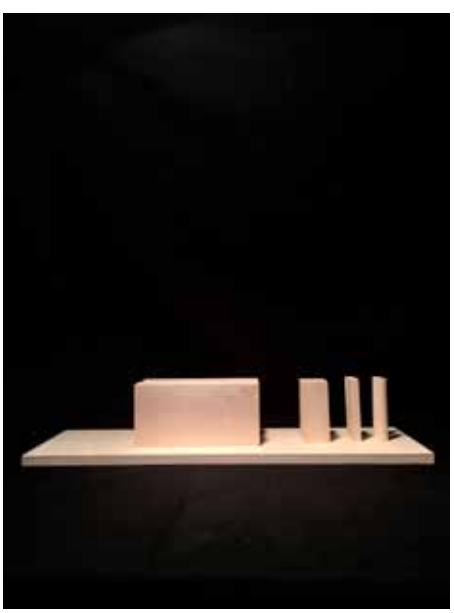


The blocks are intense in terms of the time it takes to pass trough the whole passage. The invested time and the constant direction, which forces you to continue the close relation with the elements, makes the experience very challenging for the one who is interacting with it. Afterwards the feeling of relief and spatial freedom gets stronger because of the contrast of what just has been.

The round shape of the pillar makes the tight passage very short. The shape almost helps the movement between the pillars to continue out of the passage. The movement is more playful than intense.

VOLUME, SHAPE & VOID STUDY





VOLUME, SHAPE & VOID STUDY

THE GIVEN MEANING
OPEN & DECIDED

SYLVI & MY INTEREST

The last part started with Sylvi. It is a play, about Sylvi which is young and wild but married to Axel, her guardian. The scenography in combination with the directions is taking Sylvis freedom to the configuration of the design in two different ways which is interesting. Sylvi interplays with the surroundings in a way that express her freedom which also tells us something about that there is expectations in our surroundings and rules to brake.

By Minna Kanth, 1896, Helsinki
New intepretation by Jenny Andreasson
Scenography by Marika Feinsibler
2014, Gothenburg

Figure 4. (Sylvi, Nina Zanjani, Photo: Aorta)

(Nina Zanjani & Eric Ericson)

Figure 5. (Nina Zanjani)

One is to reinforce her freedom with breaking expectations to the surroundings -what you suppose to do or not suppose to do. The furniture in the scenography is not only used for communicating certain situations like "working at the desk" but also to enhance the wild and free side of Sylvi when she is laying under it while she is discussing something with her husband. Or when she is running with a chair high up in her arms.

Figure 6. Sylvi (Nina Zanjani)
(Photo: Ola Kjelbye)

The second way of express her unlimited way of interact with the surrounding is the more open elements, like the huge fabric pieces that have no meaning, until you give it a meaning. They can be a wall to hide behind, a door to entering from or a forest to run trough. The meaning of the fabrics is depending on the actors.

CONCLUSION

Decided meaning
We know what a chair is. We know what a desk is and how we should interact to it. The meaning is decided. There are social rules implemented in our surroundings like an unspoken language that we expect others to use and know. If someone doesn't follow the rules it might have social consequences. Principles that we have establish during the socialization and follow without even knowing that we do so (Johansson, T & Lalander, P, 2014). Of course these nonvisual symbols in our surroundings are necessary to make life easy to handle, like guides. But sometimes we maybe are to blind to not see what rules there is to break.

Open meaning
Then we also have element that hasn't the same kind of loading. Elements, objects or what ever it might be, that has an open meaning. More free to interpret. Like when they in the play give the huge fabrics the meaning they want it to have. They have no clear code from the beginning so you have to decide by your own what you want it to be.

"The whole life is a Stage"
- Shakespear

INTERPRETATION// EXPERIMENT (BETONGHALLEN)

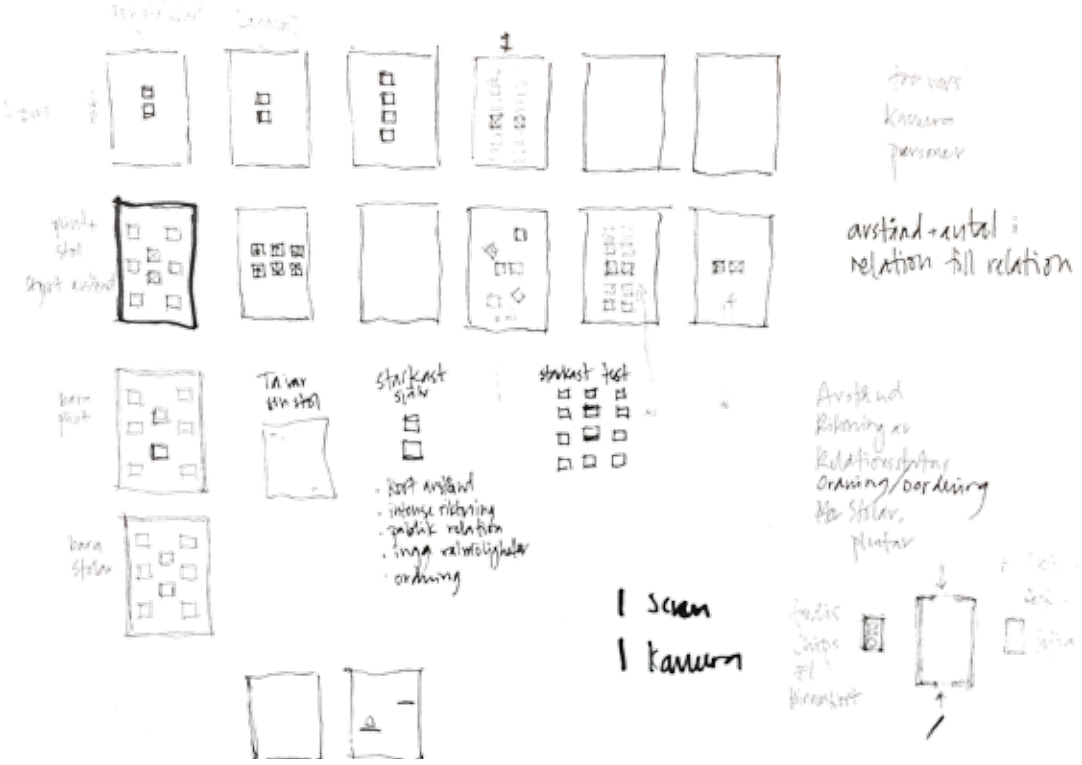
Inspired from the findings in Sylvi the idea in this interpretaion was to see how participants are interacting with different simple settings and how the staged environment affected their spatial behavior. How does social expectations influence our spatial choices? How easy can architecture elements support/control our special behavior? What meaning do we give objects around us?

Spatial Co-actors- components in these staging experiments are the abstract object -box, the figurative object -chair, order and disorder, two people that not know each other, a survey to fill in and the markers on the floor.

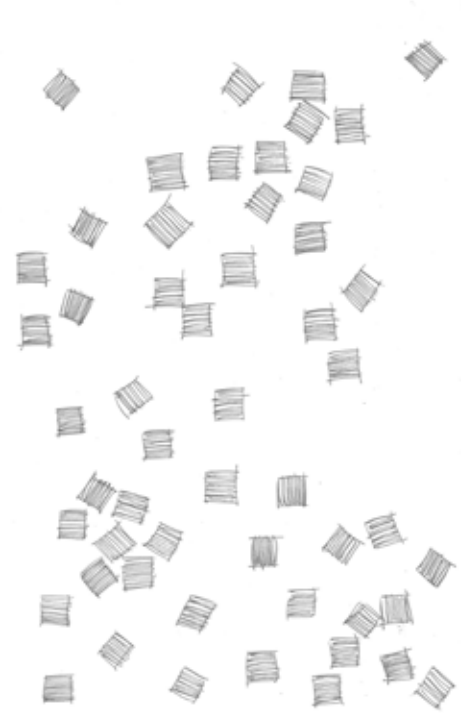
The survey was a kind of a personality test with questions that required attention and concentration from the participant. It took about 12 minutes to accomplish and was in two parts. The survey was only a way to make the persons spend a certain time in the setting –a fake mission. The questions itself was not of importance for the experiment. It was just a bluff. The survey was split in two parts and the second part had to be picked up from the table outside the marked area.

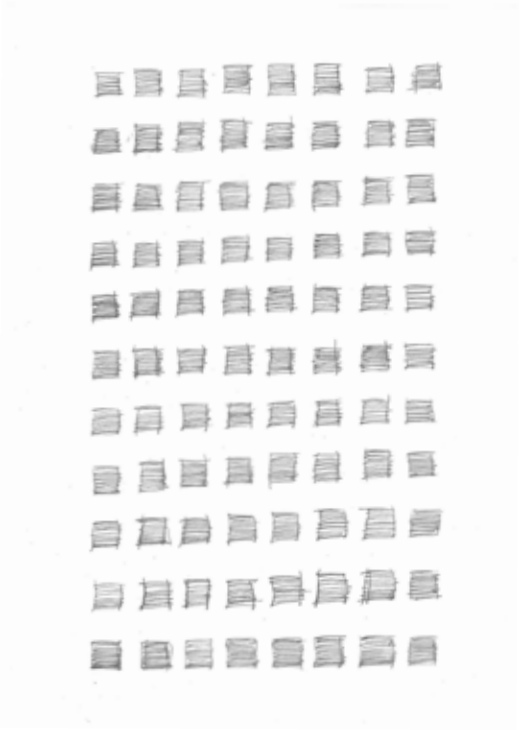
The rules were easy. Go into the marked area, sit down and fill in the survey.
Five moments was directed and thought out when the experiments were planed. **1.** The first was to make sure the persons had the same starting point and starting time so they had the same conditions for the mission. **2.** The second was to find a seat. How do they place themselves in relation to each other? How do they interplay with the chairs and/or boxes? How might the order versus disorder affect the choice of spatial behavior of the persons? **3.** The third was to get survey part two outside the area at the table and this instruction was written at the last page on survey part one. This moment was planed to give the participants a chance to change place (**4.**) when they turned back with survey part two, if the wanted to. This little brake maybe could make it easier to change position/ place without the risk to feel rude in relation to the other person. **5.** The fifth moment was to put back the survey on the table again. To quit the experiment in a neutral place, like when the experiment started.

There were four different settings where the chairs and boxes had different compositions.

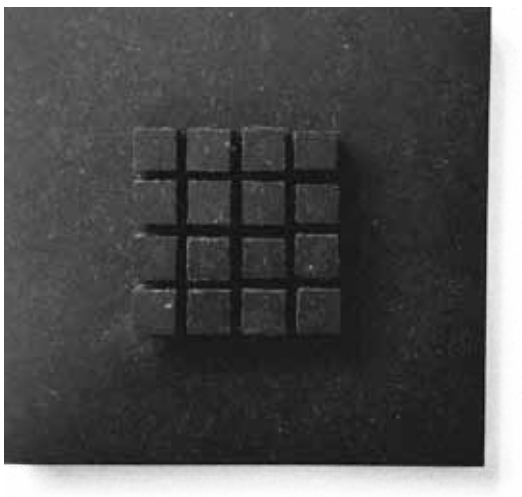


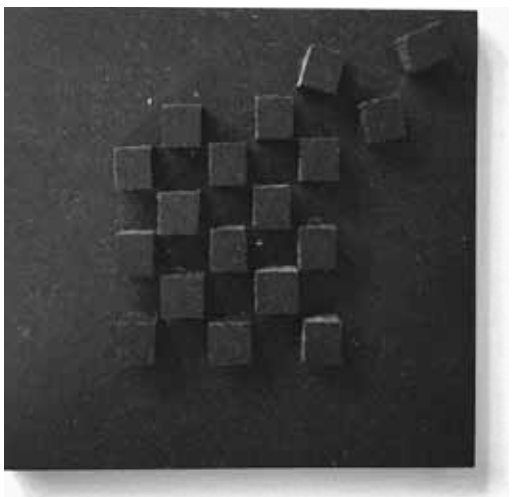
COMPOSITION CHAIRS & BOXES // SKETCHES

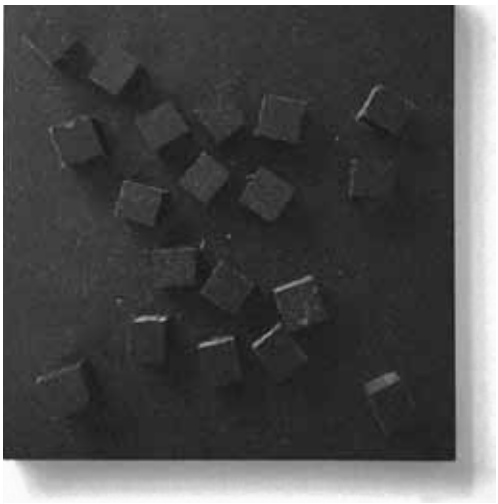


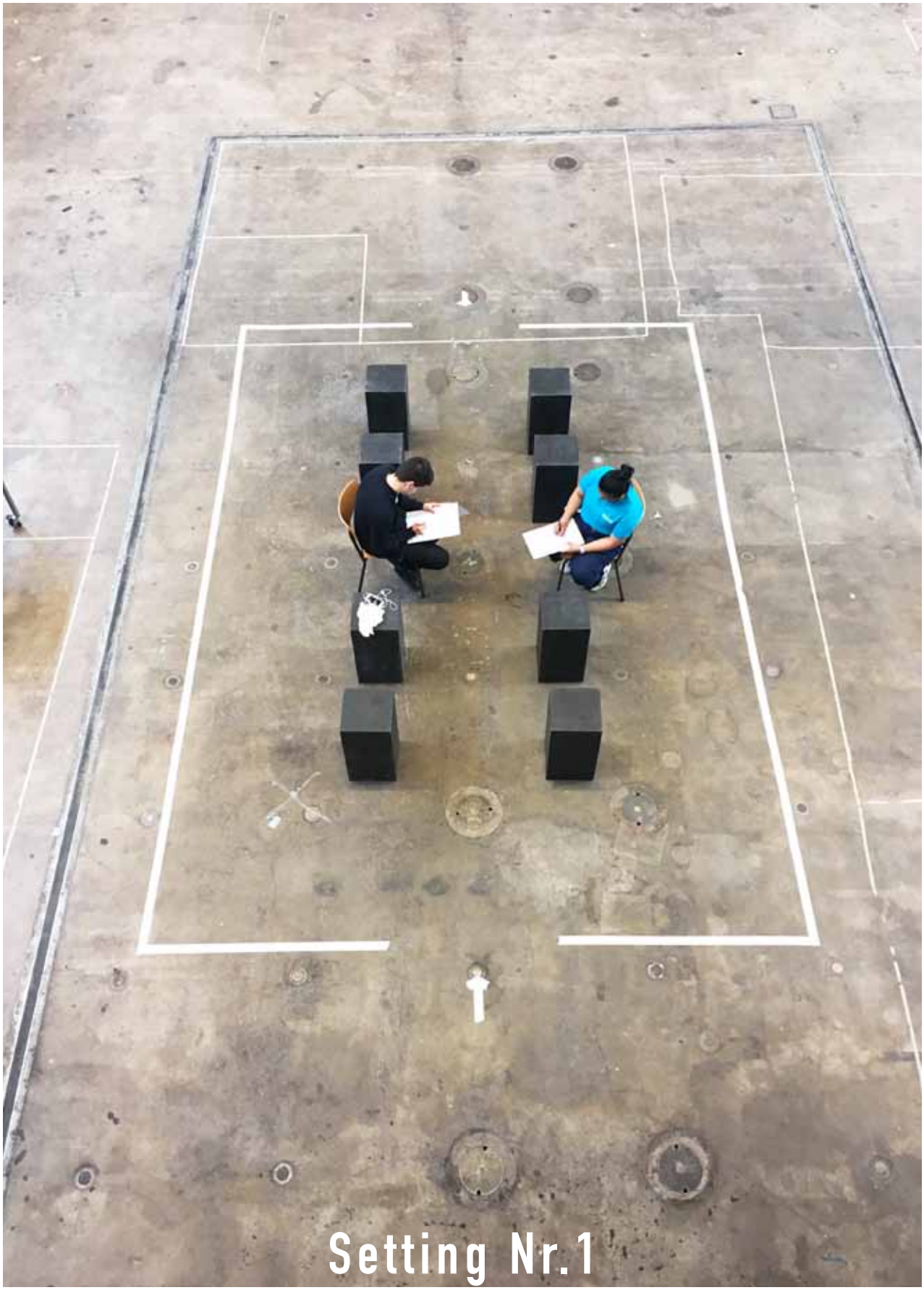


When starting to test some layout out I realized that I cant just isolate the aspects of open and decided objects. No matter how I put those objects out on the floor the composition of them probably is going to affect the participants. So I decided to add the aspect of order and disorder. To have something to hold to when the layouts were created.

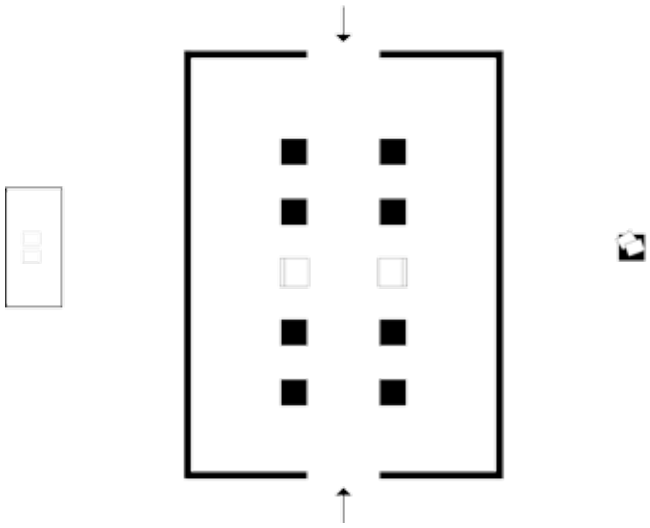








Setting Nr.1



Setting Nr 1.

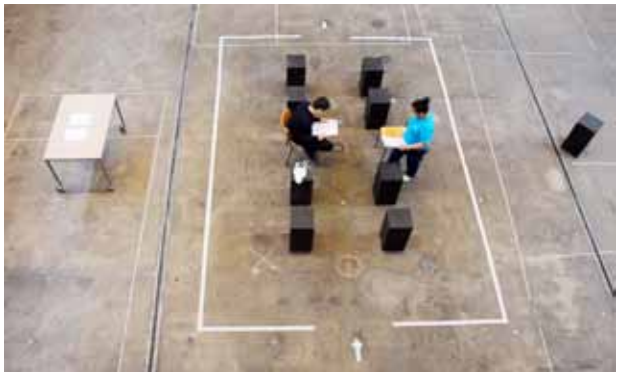
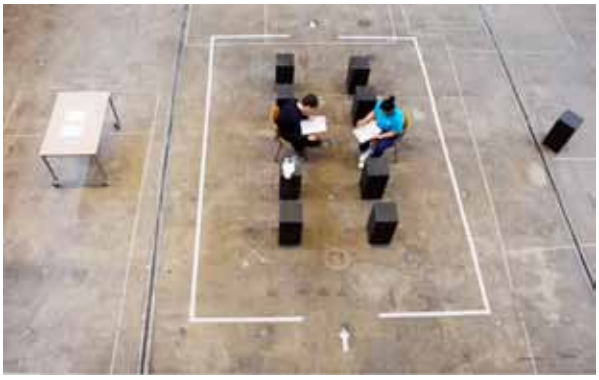
Strict order with eight boxes and two chairs. Composed in two lines with the chairs in the middle in front of each other. The same distance between every object in each line and a little bit to far from each other to use the boxes as tables without moving them. The two lines stood parallel with approximately one meter in between. A little to tight and unpleasant distance to place one self in front of another person that you don't know about. How loyal are they to the symbolism of the chairs versus boxes? Do they feel free to choose place depending on what feels comfortable for concentration and focus? Or maybe where the expectation is?

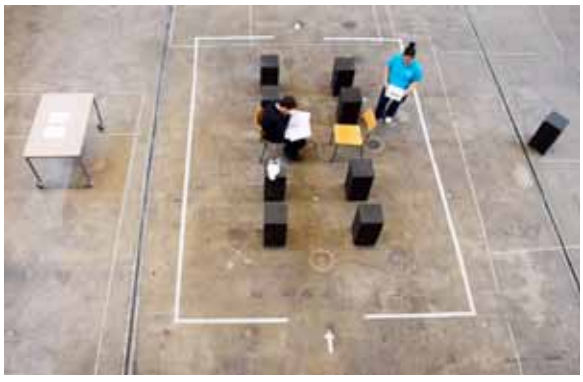
Observations

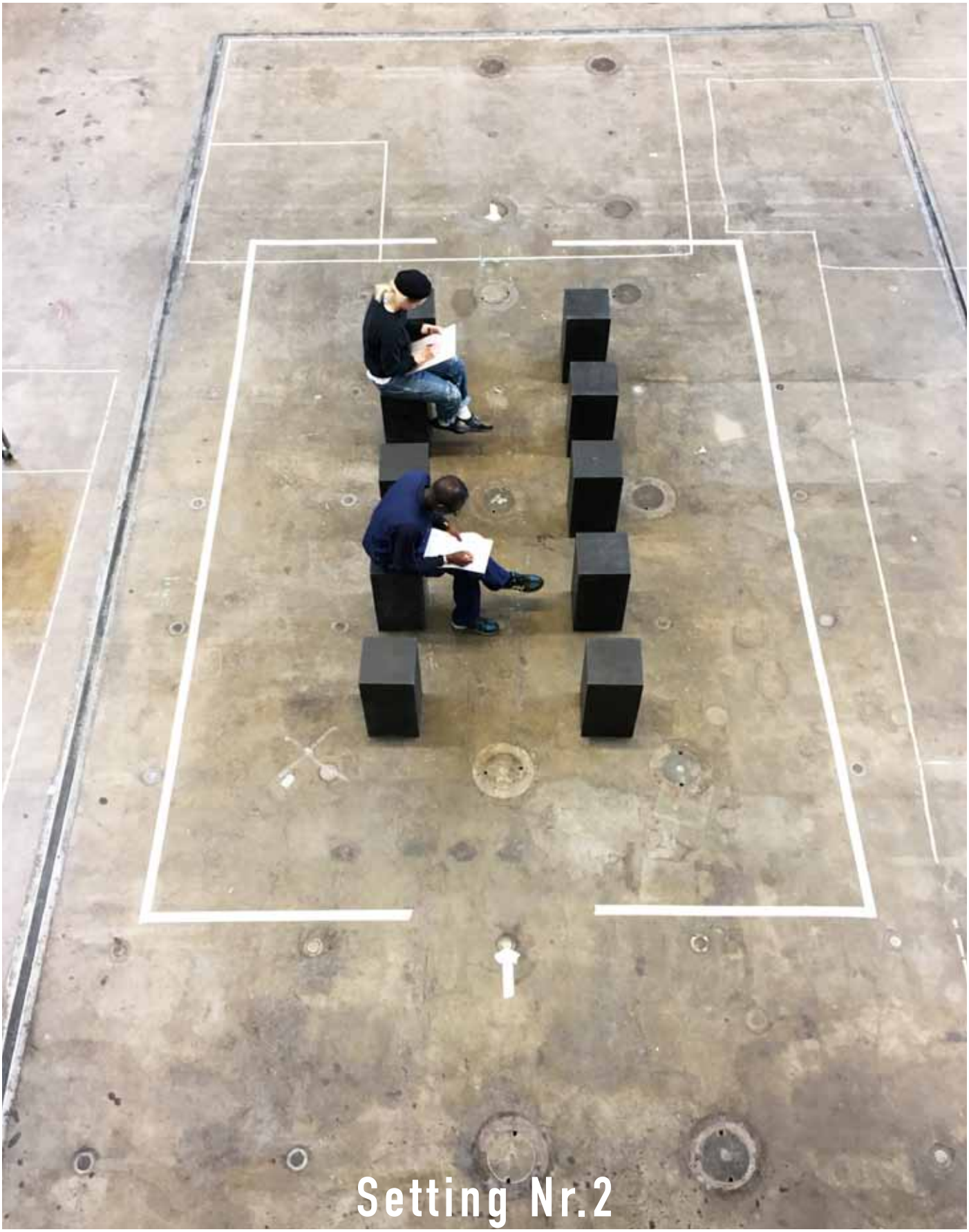
The two persons sat down on the chairs. The woman let the other person sit down first before she sat down her self. She pushed her chair a little bit backwards and angled herself some degrees to the left. Same positions for both persons on survey part two.

Reflection

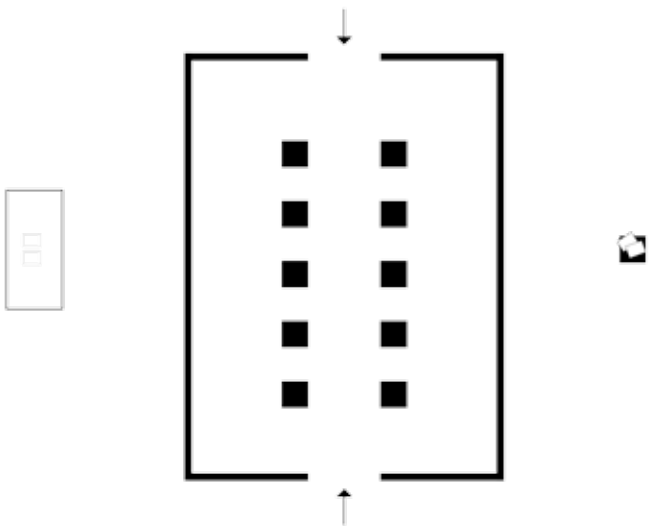
I felt sorry. I saw that it was not nice to sit that near a stranger in a huge room like this. Unnatural when there is so much space around you. A fake survey in addition. Because the chair has such a strong meaning for us, we also behave in a way we think is expected of us. In a situation like this I personally had felt calmer to not sit directed towards another person, that narrow, when I am suppose to find concentration to achieve something even though I know the other person or not. The strict layout, rows and symmetry, maybe contributed to a perceived feeling of an inflexible environment. A setting you don't dare to change or maybe even change position in. The risk to behave inappropriate is present. This type of layout could be absolutely appropriate if the purpose is to control the users. If it is important to signal that one way is right and most efficient. But in this case it is not I think.





Setting Nr.2



Setting Nr 2.

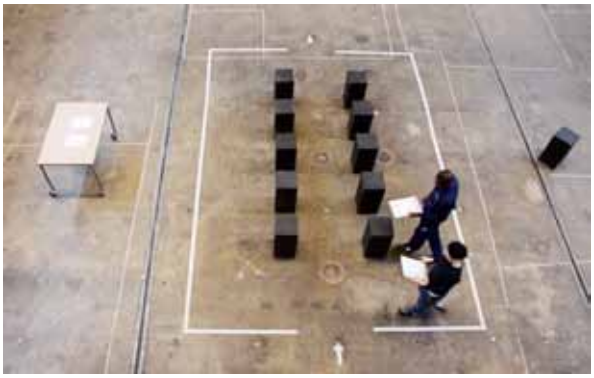
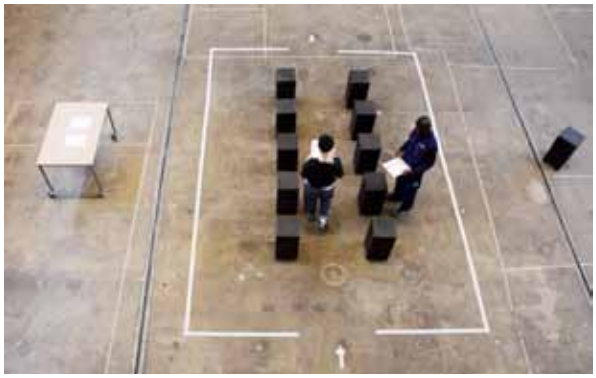
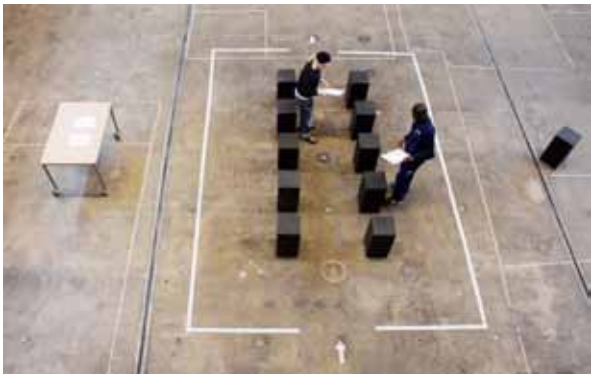
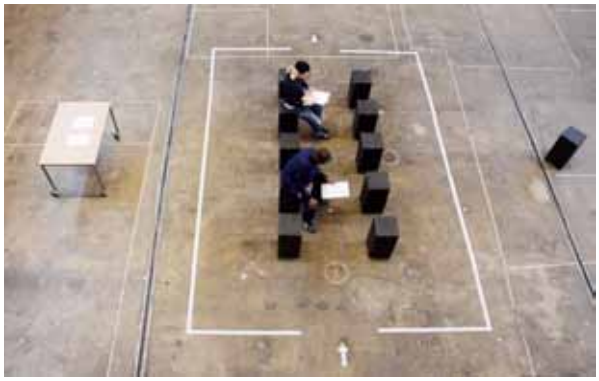
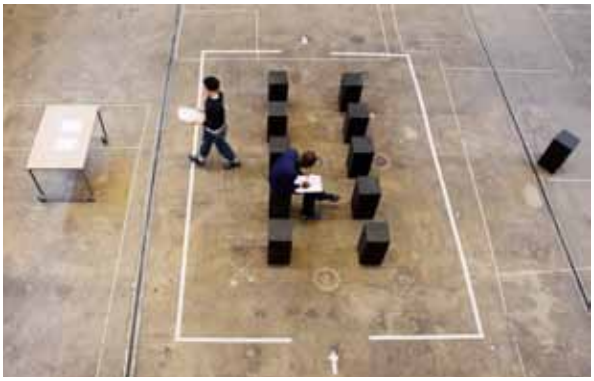
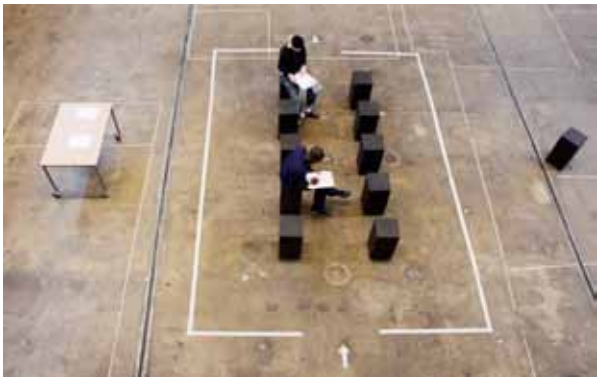
The same setting as in nr 1 but the chair were taken away and exchanged to boxes. In total 10 boxes in two parallel lines with 5 in each. How do they behave when there are no chairs? Do they position themselves in a comfortable distance between them?

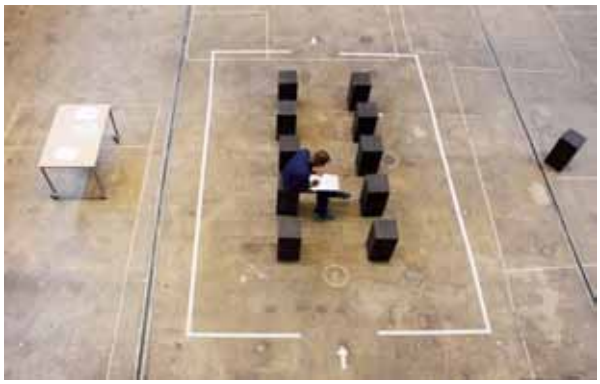
Observations

In this setting it took a little bit longer time before the persons sat down. They chose to have one empty box between them and sat in the same line with their bodies directed in the same direction. Not towards each other. In moment 5 one of them change box, direction and used a box as table. They chose another distance and another direction compared to nr 1. None of them moved any box.

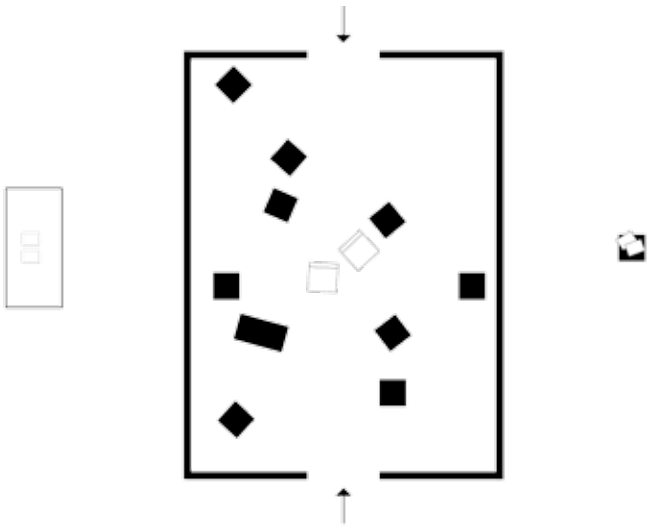
Reflections

They seem to use the environment in a little more free way then in setting nr 1 but maybe also a little bit more confused in the beginning. Maybe they were waiting for the other person to choose seat first before they were making their own decision. I assume that both direction and distance were more comfortable than in the in the first one. But the order in combination of abstract boxes might contribute to a perception of confusion. Something here is expected of me? But I don't understand what? What is the well-planed order of the boxes for when I can choose to sit wherever I want?



Setting Nr.3



Nr 3.

The same number of objects but in a more loose composition, disorder. This case has eight boxes and two chairs as in the setting nr 1. The chairs were placed approximately in the middle of the marked area with a short distance between them but angled a bit from each other. How do they act when the objects seem to be placed randomly? Has the chair the same kind of strong loading as the first setting when both persons chose to sit on the chairs? Or do they feel free to place themselves wherever is appropriate for there current mood? Do they move around?

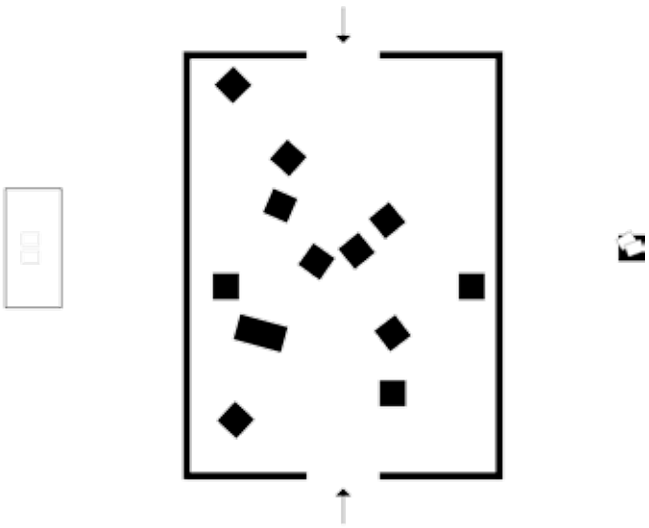
Observation

One of them went directly to one box that was put horizontally on the floor with a standing box next to it and used it as a chair and table. The other one chose a chair. In this position they were quite near to each other but directed with their bodies and faces in different angles. When one of them went to get survey 2 she also handed one example to the other one so she didn't have to get up and get it. After that they was chatting a little. They chose the same seats the rest of the time. Both finished approximately at the same time and continued to talk to each other afterwards.

Reflection

They seemed to be quite happy with their choice of position. This was absolutely the most social scenario in terms of conversations. I felt like it was when one of them handed survey nr 2 where something happened. That kind gesture maybe opened up for a little talk. Maybe also because it felt natural to ask if she wanted survey 2 when she was sitting so close to the table where the surveys was. Maybe just because of their personality. Interesting anyway.

Setting Nr.4



Nr 4.

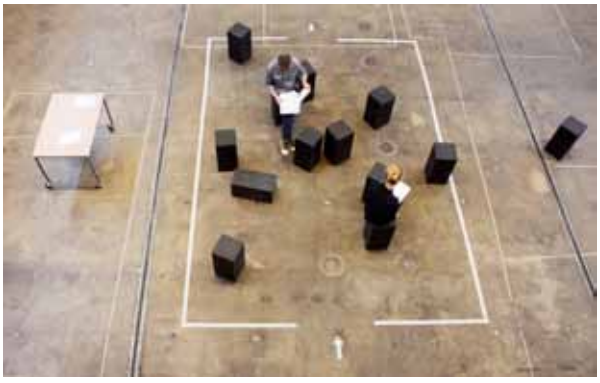
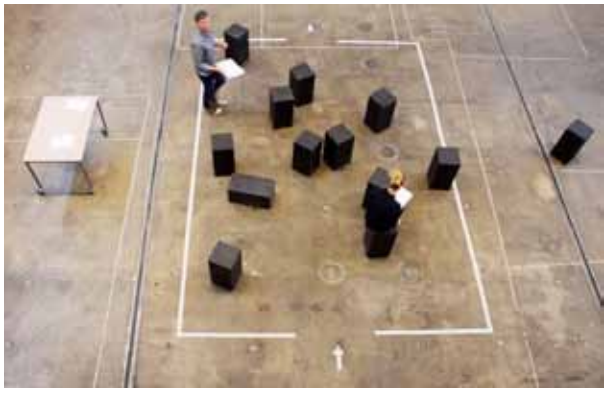
In this setting the only thing that was change from the previous setting is that the chairs were taken away and replaced by two boxes. Disorder and just boxes.

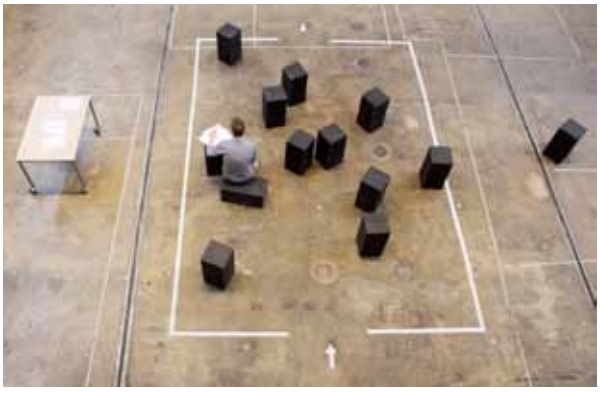
Observation

This is the setting the participants placed themselves with the longest distance between them compared to the settings before. They weren't directed straightforward to each other but neither straight away from each other. They both changed box and direction after they picked up survey 2.

Reflection

In a layout where the boxes almost seem to be spread out randomly the participants also change position the most. The combination of abstract boxes and a loose setting maybe help the participants to focus on the given mission and what actually feels appropriate for them at the moment. And not so much about expectations, in social meaning. Free to place one where it actually feels good because the setting hasn't any hided rules.



SUMMARY

This project has now discussed some of many aspects that influence us in environments. Aspects that are our spatial co-actors. Things to consider and use in the design process as well as other common aspects like for instance, light, materiality, economy, logistics etc. We in western societies spend approximately 90% inside built environments (Kopec,D, 2012).
If we as architects and designers could be more aware of aspects that influence our spatial behaviour, some of them represented here, I believe we could contribute the desired outcome, like concentration and producing to relate to school or offices for example, and also contribute to lower levels. But it is complex! Every design mission related to this should be investigated and questioned in its own unique context to reach sympathetic environment.

I really looking forward to design with those aspects in mind and implement this in my profession.

Nobelfest Stockholm Stadshus, Strömberg H-P(2015)

Cliffs, Fotoakuten(2017)

The Final Wooden House, Archdaily (2008)

The Trial, Orson Welles (1963)

Different environments loaded with different behaviour. What is your analysis?

Books

Johansson, T & Lalander, P (2014)
Vardagslivets Socialpsykologi

Johansson, M & Kuller, M (2015)
Svensk Miljöpsykologi

Canter, D
(1974)
Psychology For Architects

Kopec, D (2012)
Environmenthal Psychology For Design

Abramovic, M (2017)
Gå Genom Väggar

Bichsel, P (1971)
Barnsliga Historier - Ett bord är ett bord

Articles

Linton, J (2008)
Tidsanalytisk Tid/Skrift - Arkitekturens Ordning

Linton, J (2008)
Tidsanalytisk Tid/Skrift - Arkitekturen och det Generella

Deleuz, G (1992)
Postscript on the Societies of Control

Lambert, L (2013)
Weaponized Architecture
The Eastern State Penitentiary:
Panopticon the Materialization of the Diagram and its Fallibility
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Chalmers School of Architecture
the Department of Architecture & Civil Engineering