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I, Catherine Simonse, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture.

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Living In Between: Designing to Encourage Social Interaction

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Living In Between
Designing to Encourage Social Interaction

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This thesis explores the relationship between architecture and social interaction. In today’s society, the need for the built environment to encourage social interaction is more pertinent than ever. Social interactions are increasingly taking place through social media. Unfortunately, these interactions are less honest and meaningful than those that occur in person. Although technology has allowed social interactions to reach further, it has also decreased the quality and quantity of face-to-face social interactions. People have developed the tendency to retreat while in public, to rely on personal technology for entertainment, therefore denying the possibility of face-to-face social encounters.

Space has the ability to either encourage or inhibit social interaction. Thus, architects have the responsibility to create social space. The relationship between architecture and social interaction is a topic that has been studied for years. This thesis introduces five influential thinkers and their opinions on the topic and demonstrates the importance of social space.

In order to more effectively analyze the relationship between architecture and social interaction, this thesis focuses specifically on the mover, one who is in the process of moving to a new city. Unfamiliar with the geography, culture, and inhabitants of the city, the mover has a strong need for social interaction.

After careful analysis of existing theories, typologies, precedents, and neighborhoods, this thesis defines design guidelines for creating social space. These guidelines are then implemented in the design of a transitional housing facility in Chicago, Illinois that addresses the needs of the mover and provides for the local community.

The set of design strategies defined in this thesis are exemplified in the design of a transitional housing facility, but can be implemented in any architectural typology.
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THEORIES ON SOCIAL SPACE: 1960’S TO TODAY
Architects and planners have analyzed and designed for social interaction for many years. This chapter presents the discourse about social space, introduces five influential thinkers, and discusses the observations and theories of each. This section defines social space and demonstrates its importance.

SOCIAL SPACE AND THE MOVER
This chapter explains the responsibility of the architect, reveals the needs of the mover, introduces the solution, and introduces the methodology that guides the following analysis and design.

EXISTING SPACES
This chapter analyzes social interaction in a variety of existing housing typologies and exemplifies spaces that successfully encourage social interaction.

THE CITY OF CHICAGO
This chapter introduces the city of Chicago, three of its distinctive neighborhoods, and the site chosen in each neighborhood. It contains the analysis of three existing hostels that are located in various neighborhoods throughout the city and their successes and short-comings pertaining to the individual, community, and context.

CREATING SOCIAL SPACE
This chapter explains the design strategies, defines the programmatic elements, and explores spatial and programmatic relationships.

SCHEMATIC DESIGN
This chapter introduces the schematic designs for the site in each neighborhood and explains how the design strategies are implemented. Furniture installations that encourage social interaction are also explored.

DESIGN DEVELOPMENT
The Wicker Park site is developed further. Design strategies are implemented.

CONCLUSIONS
This chapter reflects on the thesis, summarizes findings, and suggests how findings can be used.
THEORIES ON SOCIAL SPACE: 1960’S TO TODAY

01
JANE JACOBS
The Death and Life of Great American Cities

WILLIAM WHYTE
The Social Life of Small Urban Spaces

HERMAN HERTZBERGER
Space and the Architect

RICHARD FLORIDA
The Rise of the Creative Class

CHARLES MONTGOMERY
Happy City
The importance of social interaction in society has long been recognized. The relationship between architecture and social interaction is not a new topic. For years, architects, planners, sociologists, and thinkers have studied the relationship between social interaction and the built environment and theorized about how to shape the built environment in order to encourage social interaction. Among these influential people are Jane Jacobs, William H. Whyte, Herman Hertzberger, Richard Florida, and Charles Montgomery. This chapter introduces each of these thinkers and their respective findings and theories on the topic while answering a variety of questions about social space.

Jane Jacobs suggests that it is the neighborhood’s duty to provide both privacy and social interaction for its inhabitants.1 William H. Whyte studied social behavior in public spaces and determined what draws people to a space and what keeps them there.2 Herman Hertzberger suggests that in order to create social space, architects must design buildings in which people encounter one another.3 Richard Florida suggests that in our increasingly mobile society, it is more important today that the built environment encourages social interaction.4 Charles Montgomery studies the intersection between urban design and the science of happiness.5 He found that social interaction increases happiness and design influences social interactions.6

WHAT IS THE ROLE OF THE NEIGHBORHOOD?
Neighborhoods play an important role in the social life of a city.7 Neighborhoods tie a city together, creating movement throughout. They encourage social behavior and provide privacy. Jane Jacobs, an influential urban writer, promotes this idea. Jacobs (1916-2008) advocates for community-centered planning and suggests that cities change over time in response to the way in which people interact with them. In her influential book, The Death and Life of Great American Cities, she analyzes public spaces and argues for the importance of neighborhoods within cities.8 Neighborhoods are essential to cities. In fact, they are the reason why people living in cities have access to such variety.9 Each neighborhood develops character, and the distinction between neighborhoods draws people from one place to another. Jane Jacobs states, “Almost nobody travels willingly from sameness to sameness and repetition to repetition, even if the physical effort required is trivial… Differences, not duplications, make for cross-use and hence for a person’s identification with an area greater than his immediate street.”10

The differences between the neighborhoods draw people from one neighborhood to another, linking the neighborhoods together to compose the identity of a city and create an abundance of social opportunities.11 On the success of a neighborhood, Jacobs believes that both privacy and social interaction are essential: “A good city street neighborhood achieves a marvel of balance between its people’s determination to have essential privacy and their simultaneous wishes for differing degrees of contact, enjoyment or help from the people around.”111

It is the role of the neighborhood to provide a social life for its residents. The neighborhood must both provide privacy and encourage social interaction.12 Mixed use is also necessary within a neighborhood. Mixed-use buildings draw variety of activity at different times of day, increasing potential for social encounters.13

HOW CAN SPACE ATTRACT SOCIAL ACTIVITY?
Within a neighborhood, architects and planners have the ability to encourage social behavior. Certain architectural articulations and spatial qualities can attract people to a space and encourage interaction.14 In order to encourage interaction, a space must first successfully attract activity.

William H. Whyte (1917-1999) studied behavior in urban spaces and questioned what attracts activity to a space. Since the 1960’s, New York City had given builders incentive to create public space, offering FAR allowances for including plazas. Whyte observed that many of these plazas were consistently empty and questioned their contribution to society. In 1971, Whyte assembled the Street Life Project, a research group that analyzed behavior in public urban spaces such as corporate plazas, streets, and parks.15 Whyte and his team conducted film analysis of these spaces, explained behavioral patterns, and defined the key qualities that attract social activity to a space.16 These qualities include the availability of seating, the presence of other people, and the relationship between the space and the street.17

First, the availability of seating draws people to a space. Whyte discovered that the amount of “sittable” space in a plaza was directly related to the amount of people that occupied that plaza. In his book, The Social Life of Small Urban Spaces, Whyte states that “people tend to sit most where there are places to sit.”18 He then elaborates to define the qualities of successful seating. For example, Whyte states that fixed seats are unsuccessful because social distance is ever changing. The appropriate distance between two people depends on their relationship. It varies between lovers, acquaintances, and strangers. Fixed seating fails to accommodate all types of relationships. Instead, people prefer to control their seating arrangements.19 Whyte concludes that if spaces are designed with bountiful seating opportunities, they will be more attractive to people.20

Second, people draw other people to a space. Whyte noticed that people are drawn to populated spaces. “When a space begins to fill up, people don’t distribute themselves evenly over it, they go where other people are.”21 Social places are congenial not only to groups, but also to the individual. Whyte observed that people who are alone tend to gravitate toward busy spaces.22

Third, a strong connection to the street will help draw people to a space. The relationship of a space to the street is a critical design factor.23 Whyte comments on the importance of the impact of the public space on passersby: “Sightlines are important. If people do not see a space, they will not use it.”24 This is

7. Jacobs, Death and Life, p. 112.
15. Herman, Hertzberger, Space and the Architect. 156.
true for both outdoor and indoor spaces. However, Whyte argues that indoor spaces must have an even stronger connection to the street.\textsuperscript{23} Public indoor spaces are not as public due to the filtering effect that the building’s appearance and entry sequence have on the people who enter the space. The appearance of the building, the people standing outside, and the process of entry all play a role in filtering who enters the space. In order to make indoor public spaces more successful, visibility is essential. The indoor space must be visible from the street and vice versa.\textsuperscript{24} Whyte states that the most successful spaces are the ones that blur the distinction between the space and the street.\textsuperscript{25}

Through design, architects and planners have the ability to create opportunities for social encounters. Whyte agrees with this theory and advocates for friendly spaces:

“\textit{What I’m suggesting, simply, is that we make places friendlier. We know how. In both the design and management of spaces, there are many ways to make it much easier for people to mingle and meet.}\textsuperscript{26}

Design and management together successfully encourage interaction. Space must be designed to host social activity. Management further provides incentive for social interaction.\textsuperscript{27}

HOW CAN SPACE ENCOURAGE INTERACTION?\textsuperscript{28}

Not only can space be designed to draw people in, but it also can and should be designed to encourage social interaction among users. It must draw people in, focus attention on each other, and maintain that attention to encourage social interaction.\textsuperscript{29} Herman Hertzberger (born in 1952), an influential architect, professor, and writer, defines social space and suggests methods of creating it.\textsuperscript{30} In his book, \textit{Space and the Architect}, Hertzberger defines social space:

“This is a collective space that is spatially organized and articulated.\textsuperscript{31} The architect’s responsibility to maximize social interactions. Architects can accomplish this through spatial organization and articulation. Hertzberger agrees that in order to create successful social space, the space must have street presence. It must be inviting and clearly accessible by the public.\textsuperscript{32} Hertzberger argues that this can happen in one of two ways:

“A collectively-used building can stand in independence as an object with a pronounced entrance, or open itself up so that the city is carried into the building, so to speak, and the building can be regarded as an indoor continuation of the city.\textsuperscript{33} This can be accomplished so that the distinction between street and building disappears almost completely to the point where it is hard to tell whether one is inside or outside.\textsuperscript{34}

While it is important for a space to invite people in, there is a difference between a populated space and a social space. Once a space gathers people, it must then turn the people’s attention to others and encourage interaction among them.\textsuperscript{35}

In many spaces today, large groups of people gather together and are united by a sense of like-mindedness due to a common interest. These spaces include churches, stadiums, and theaters. Hertzberger argues that these spaces, while providing a sense of togetherness, fail to truly bring people together; for the focus is on a third party instead of on each other. These spaces simply provide congregation, not social interaction.\textsuperscript{36} Hertzberger calls these spaces collective spaces. He states, “It is social contact that turns collective space into social space.”\textsuperscript{37}

The architect, then, must design to provide the quality of social space. Simply providing seating and comfort is not enough. Hertzberger suggests,\"A building is to function properly, it is essential that it is organized so that people do indeed encounter one another. When organizing the design, you can go a long way in influencing visual relationships and possibilities for encountering or avoiding others.\"\textsuperscript{38}

In order to create social space, the architect must design to create opportunities for chance encounters to occur. This can be accomplished through design strategies such as sight lines, transparency, intersections of circulation paths, and views.\textsuperscript{39} Hertzberger states that social spaces range in scale from a table to a city. A table provides an intimate scale and formal setting that create a sense of obligation to interact. It brings people together and keeps them there.\textsuperscript{40}

“The table top generates a form of concentration that makes it difficult for you to switch off or turn away.\"\textsuperscript{41} A city is also a social space on a larger scale. Hertzberger suggests that buildings should be modeled after cities.\textsuperscript{42} In order to create social space, the buildings require...\textsuperscript{43}

WHY IS SOCIAL SPACE NECESSARY?\textsuperscript{44}

Social interaction has always been an essential part of society. However, the need for social space has increased as technology has advanced and aspects of society have changed. In the early 1900s, people relied heavily on strong ties, meaning they had fewer but stronger relationships. One typically stayed in one place and dedicated one’s entire career to a single employer.\textsuperscript{45} Social interactions depended more on the people than the space. Today, people travel often, change jobs on average every few years, and move frequently, accumulating a multitude of acquaintances along the way. Society became dependent on weak ties rather than strong ones.\textsuperscript{46} Space must be designed to encourage interaction and foster relationships in order to create both weak and strong ties.

Richard Florida (born in 1957) is an urban studies theoretician who describes these shifts in society. Florida suggests that these changes have occurred due to the needs and desires of a growing class of creative people who are willing to move to secondary cities in search of opportunities. Florida observes that people travel often, change jobs on average every few years, and move frequently, accumulating a multitude of acquaintances along the way. Society became dependent on weak ties rather than strong ones. Space must be designed to encourage interaction and foster relationships in order to create both weak and strong ties.

social space, the buildings require...

\textsuperscript{43} a spatial order that works as a structure of streets and squares together forming a small city where everything is geared to the greatest possible number of social contacts, confrontations, [and] meetings\textsuperscript{44}

This arrangement would enable guests to navigate the building on their own since the organization of space would be familiar. It would also create opportunities for social interaction to occur, just as a city does.\textsuperscript{44}

\textsuperscript{23} Whyte, \textit{The Social Life}, 79
\textsuperscript{24} Whyte, \textit{The Social Life}, 79-80
\textsuperscript{25} Whyte, \textit{The Social Life}, 79-80
\textsuperscript{26} Whyte, \textit{The Social Life}, 94-97
\textsuperscript{27} Whyte, \textit{The Social Life}, 94-97
\textsuperscript{28} Hertzberger, Herman. \textit{Space and Learning}. Rotterdam: O10 Publishers, 2008, 124
\textsuperscript{29} Hertzberger, Space and the Architect, 124
\textsuperscript{30} Hertzberger, Space and the Architect, 150
\textsuperscript{31} Hertzberger, Space and the Architect, 150
\textsuperscript{32} Hertzberger, Space and the Architect, 137
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\textsuperscript{40} Hertzberger, Space and the Architect, 154
\textsuperscript{41} Florida, \textit{The Social Life}, 98.
\textsuperscript{42} Florida, \textit{The Social Life}, 79
\textsuperscript{43} Florida, \textit{The Social Life}, 79-80.
\textsuperscript{44} Florida, \textit{The Social Life}, 79.
\textsuperscript{45} Florida, \textit{The Social Life}, 79-80.
\textsuperscript{46} Florida, \textit{The Social Life}, 79.

THEORIES ON SOCIAL SPACE: 1960’S TO TODAY

...
people.47 He describes this in his book, The Rise of the Creative Class:

“Our fundamental social forms are shifting as well, driven by forces traceable to the creative ethos. In virtually every aspect of life, weak ties have replaced the stronger bonds that once gave structure to society. Rather than live in one town for decades, we now move about. Instead of communities defined by close associations and deep commitments to family, friends and organizations, we seek places where we can make friends and acquaintances easily and live quasi-anonymous lives.”48

Some people might think that in this highly mobile society, place does not matter.49 Florida refutes this thought, arguing instead that place and community are more important than ever.50 The built environment has the responsibility to encourage social interactions.

“People have always, of course, found social interaction in their communities. But a community’s ability to facilitate this interaction appears to be more important in a highly mobile, quasi-anonymous society.”51

WHY IS SOCIAL INTERACTION IMPORTANT?

Advancements in technology have greatly impacted social interactions. Technology draws people apart, because people now have access to a plethora of resources, entertainment, and communication without even being in the same space with another human being. Technology has nearly eliminated the need to gather in public. People are able to shop online, watch movies without getting out of bed, communicate via social media, and pursue love interests through dating apps.52 The new process of carrying out these activities has created a social deficit. As Charles Montgomery, an award-winning journalist, points out, “online relationships are simply not as rich, honest, or supportive as the ones we have in person.”53

Therefore, it is even more essential than ever that the spaces we create provide opportunities for social interaction. Charles Montgomery, born in 1968, studies the intersection between urban design and happiness.54 On his search for happiness, Montgomery discovered that social interaction increases happiness, and design can inform quantity and quality of social interactions.55 Montgomery states,

“Every time we have a trust building encounter with friends or even strangers, even in public, it triggers feelings and actions that are more altruistic.”56

Social interaction is essential because it increases happiness and changes the way people treat each other.57 Space has the ability to foster these interactions between friends, acquaintances, and strangers. Montgomery argues that transitions, intimacy of scale, and balance of privacy and social activity are essential in forming social interaction.58

In his book, Happy City, Montgomery states, “It is a neighborhood’s place in a city, and the distance its residents travel every day, that make the biggest difference to social landscapes.”59 Travel offers opportunities for social interactions. Yet, the method of transport and the definition of space along the way can encourage or deny social opportunities.60 Commuting by car is far less social than commuting on foot, for on foot, one has the opportunity to make eye contact with someone else, pause, and have a conversation. This method of transportation allows for the chance encounter. This same concept can be applied to circulation within a building. Space can be designed to keep people moving or to encourage them to slow down or pause. A narrow hallway keeps a person moving through and fails to provide space for any other activity to occur. It offers no space for people to stop and have a conversation or to sit, which would increase opportunities for chance encounters.61 In contrast, the grand stair in DAAP at the University of Cincinnati is articulated to imply a secondary activity. It invites people to rest or work on the seats that line the wide stair. Oftentimes the next passerby will see a familiar face and stop for a chat. Architects must design to maximize opportunities for chance encounters. Transition spaces offer an ideal platform for this to occur.

Providing an intimate scale is also essential in order to encourage social interaction. Montgomery found that “being around too many strangers involves a stressful mix of social uncertainty and lack of control.”62 Too much social activity can be overwhelming. For successful positive social encounters, space must moderate interactions with strangers.63 It must provide opportunities to interact on a variety of scales so that people have the ability to choose the degree to which they immerse in social activity. Montgomery states, “The richest social environments are those in which we feel free to edge closer together or move apart as we wish. The scale not abruptly but gradually, from private realm to semiprivate to public.”64

WHO NEEDS SOCIAL INTERACTION?

Architects have the responsibility to design social space in all building types. This thesis focuses specifically on the process of moving to a new city and attempts to enhance this experience by encouraging social interaction through architectural design.

47 Florida, Creative Class, 7
48 Florida, Creative Class, 7
49 Florida, Creative Class, 6
50 Florida, Creative Class 6, 219
51 Florida, Creative Class, 223
52 Montgomery, Happy City, 153-154
53 Montgomery, Happy City, 154
57 TEDTalks, M. 17.14
58 Montgomery, Happy City, 128, 153-155
59 Montgomery, Happy City, 57
60 Montgomery, Happy City, 128
61 Montgomery, Happy City, 129
62 Montgomery, Happy City, 126
63 Montgomery, Happy City, 128
64 Montgomery, Happy City, 135
THE RESPONSIBILITY OF THE ARCHITECT

Architects have the ability and responsibility to design social spaces, environments that are conducive to social interaction. Social space can help create a happy, interlaced society. In order to encourage social interaction, space must create opportunity for social encounters to occur. To be clear, architecture cannot, and should not, force people to behave in any certain way. It should instead set the stage for social interaction, making it easier for people to interact with others if they so choose. This thesis aims to define the ingredients of social space.

THE NEEDS OF THE MOVER

To explore the social implications of architecture, this thesis focuses on the process of moving to a new city. Unfamiliar with the city, the mover has social and navigational needs.

First, the mover needs a social introduction to the city. The mover needs opportunities to engage in social interaction in order to meet new people and make new friends. Second, the mover needs a navigational introduction to the city. The mover needs to become familiar with the neighborhoods in order to make an informed decision about where to live. The current process of moving fails to address these needs.

In today’s Internet-centered world, the process of moving to a new city is not a social experience. Typically, the mover either searches the Internet for an apartment and makes an uninformed commitment or uses a transition period during which the mover finds a temporary place to stay and searches for an apartment while in the city. Neither of these avenues introduce the mover to those living in the city or allow the mover to experience different neighborhoods before making a decision.

This thesis proposes a transitional housing facility that addresses the needs of the mover.

THE TRANSITIONAL HOUSING FACILITY

To address the mover’s social needs, this facility will be designed to optimize social interaction in order to create a sense of community among movers. It will provide opportunities for social interactions to occur while offering privacy, security, and comfort.

To address the mover’s navigational needs, this facility will be located in several different neighborhoods throughout the city. Each facility will respond to the character of the neighborhood in order to provide a unique experience for the guests and cater to the local community. This facility will draw guests and locals together and provide opportunities for social interaction between them.

The network of transitional housing facilities will allow the mover to fully experience each neighborhood by temporarily living in each facility.

The mover will be able to experience his or her commute to work, understand noise levels, meet potential neighbors, and see how activity throughout the neighborhood changes throughout the day and throughout the week. After having experienced each neighborhood, the mover can make an informed decision regarding which neighborhood to live in.

METHODOLOGY

In order to successfully encourage social interaction, the temporary housing facility must address the needs of the individual, create a sense of community among guests, and engage with the surrounding context.

Individual space refers to the space in which guests sleep and store their belongings. This space must address the individual’s need for privacy and security while still encouraging social interaction.

Communal space refers to space that is shared by all guests. This space must draw guests together, keep guests there, and encourage interaction between guests.

Contextual space refers to space that engages the local community. This space is accessible by both guests and the public. It must draw guests and locals in and encourage interaction between guests and locals.
HOUSING TYPOLOGIES

The facility designed for the mover will provide temporary housing and social space. Before designing, it is important to analyze existing buildings that offer similar opportunities. This section considers housing typologies and existing social spaces and analyzes the strategies of each with regards to the individual, the community, and the context.

Temporary housing typologies include the hotel and the borrowed home. These facilities are available to the transient.

Housing typologies with a social aspect include some co-living facilities as well as dormitories. These facilities offer living accommodations within a social community.

Other co-living facilities and the hostel offer both temporary accommodation and opportunities for social interaction within the facility.

THE DIAGRAM EXPLAINED

The diagrams portray spatial relationships in section. The colors show that a space caters to either the individual, the group of users, or the public. The diagrams explain how space is being used within the building. The descriptions comment on the success or failure of each space and of the building as a whole.

THE INDIVIDUAL

These spaces provide accommodation for the individual. These spaces are assigned solely to the individual and typically include sleeping and storage spaces.

THE COMMUNITY

These spaces cater to the group of individuals who stay at the facility. These are shared spaces accessible by all guests.

THE CONTEXT

These spaces are accessible by both the guests and the public.

THE HOSTEL

THE HOTEL

DORMITORY

THE BORROWED HOME

CO-LIVING

HOUSING TYPOLOGIES WITH A SOCIAL ASPECT
THE HOTEL

The hotel provides temporary housing. Guests typically stay for a short amount of time; many stay for only one night. Hotels offer private rooms, usually organized along a corridor. Each private room contains one or two queen-sized beds, a desk, television, closet space, and full bathroom.

Neither space nor policy encourages guests to interact with other guests. The narrow corridors are not conducive to conversation. They act simply as a mode of transportation.

The corridor allows only movement through, it does not encourage people to linger or chat. People do not spend much time in the corridor and therefore the corridor provides few opportunities for chance encounters to occur.

Instead, if the space between destinations become a pleasant space to inhabit, it would increase social interaction.

Communal spaces, if present, exist for convenience and utility. For example, a hotel might provide a business center and small fitness room. The ground floor of the hotel may contain a restaurant or cafe that is open to the public. However, the design plays no role in encouraging interaction among guests or between guests and locals.

THE HOTEL

THE BORROWED HOME

For an extra income, homeowners often rent out their homes to visitors through websites such as Airbnb and Craigslist. Renters have the opportunity to rent either an entire home or a room in a shared space. The former offers heightened privacy but no social opportunity. One’s experience of the latter can vary greatly.

THE HOSTEL

Successful hostels offer cheap accommodation and a sense of community among travelers. Guests typically rent a bed in a shared room. All amenities are communal and guests are encouraged to meet and share stories with other guests. Hostels typically encourage community meals and offer opportunities to engage in activity within the hostel or in the city. They cater to light travelers and do not provide much secure storage.

THE DORMITORY

The dormitory provides housing for students. Usually accessible by only students, dorms engage only with campus and not with the general public. Dorms typically provide communal space on each floor. This space might include a kitchen or a place to study. Dorms generally have shared bathrooms and a laundry facility that caters to all of the residents.
WHAT IS CO-LIVING?

Co-living describes a housing situation in which individuals live together and share amenities. Co-living spaces range in size from a small house to a building that caters to 500 residents. Some co-living spaces cater to transients and offer nightly rates. Others provide units for residents who sign year-long leases. Co-living facilities also vary dramatically in price. Some offer cheap housing while others charge a premium for the opportunity to live in a social community. PodShare and the Collective Old Oak are two very different co-living facilities. PodShare is an example of a co-living facility that caters to transients while the Collective Old Oak provides long-term living accommodations within a social community.

PODSHARE

PodShare is a co-working space that offers beds or "pods". It is a membership-based live/work community. PodShare runs on the model that the future is access, not ownership. This facility offers guests no privacy. Guests are given a single pod in a room full of pods. All amenities are shared. The pods face each other with a wide space between that becomes the communal space. The individual and communal spaces are so connected that the individual and communal activities merge. The space encourages social interaction but lacks articulation and variety.

THE COLLECTIVE OLD OAK

The Collective Old Oak was designed by PLP Architects and built in 2016. This facility is located in London, UK and is currently the largest co-living facility in the world. It is home to over 500 residents and offers 10,000 square feet of shared amenity space. The individual rooms are small private spaces, each accommodating one person. Each room provides a bed, limited storage, a small desk, bathroom, and a TV. There are typically two rooms in a suite. The suite has a small kitchenette and dining area. The individual space offers privacy but also indirectly encourages interaction. The small size of the individual space encourages the residents to use the communal areas more frequently.

The residents value shared amenities over private space. Amenities include a full kitchen on each floor, a cinema, gym, spa, coffee shop, restaurant, game room, and roof terrace. The restaurant and cafe on the ground level is open to the public. The facility is in the process of developing the idea of co-eating, which is a social approach to eating. The restaurant offers shared plates and the more people in a group, the cheaper the plates are.

References:
2. Coliving.
4. PodShare Los Angeles.
7. The Collective.
8. The Collective.
SUCCESSFUL SOCIAL SPACES

MONTESORI COLLEGE OOST
AMSTERDAM, THE NETHERLANDS

The Montessori College Oost in Amsterdam was designed by Herman Hertzberger in 1999. Hertzberger designed this building to mimic activity of the city. The building has a main street that provides the students with a sense of comfort and familiarity. The street acts as the center for activity within the building, connecting many spaces and drawing people together.

Spatial components are organized in a manner that encourages social interaction by creating sight-lines and increasing chance encounters. Hertzberger blurs the distinction between floors by shifting levels and allowing a visual connection and conversation between floors.

Not only does the street provide a visual and physical connection between floors, but it also supports a variety of social interaction. Hertzberger articulated the space to provide a variety of experiences. The pathways between floors are designed to articulate more than movement through. They provide a space that can host classes, student meetings and socialization, or simply a place to rest. These pathways provide space for people to converse, gather, and linger without interrupting traffic.

Hertzberger strategically places stairs, landings, open spaces, and voids to encourage interaction.

1 Hertzberger, Space and the Architect, 168.
2 Hertzberger, Space and the Architect, 168.
3 Hertzberger, Space and the Architect, 168.
4 Hertzberger, Space and the Architect, 170.
5 Hertzberger, Space and the Architect, 170.
SCUOLA SPERIMENTALE LORIS MALAGUZZI
REGGIO EMILIA, ITALY

The Scuola Sperimentale Loris Malaguzzi is a school located in Reggio Emilia, Italy. It was designed by ZPZ Partners and built in 2008.¹

Space within the classroom is articulated in many different ways, implying a variety of activities ranging from individual to group and still to active. This difference in spatial articulation creates movement throughout the space, increasing social encounters.

Stairs can be designed to imply activities such as sitting, observing, and congregating as well as traveling from one space to another.

The space underneath a staircase can be used as a cozy space for individual activities.

HET KASTEEL
AMSTERDAM, THE NETHERLANDS

This housing facility was designed by HVDN Architecten in 2008. Units face inward toward a central courtyard. The design aims to increase social interaction among residents.

All residents must enter their apartments through the courtyard. This increases opportunities for chance encounters to occur.

Residents also have the ability to see activity occurring in the central courtyard. With the knowledge that social activity is occurring in the courtyard, the residents then have the ability to choose whether or not to join in the activity.

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2 Per et al., HoCo, 280.
3 Per et al., HoCo, 280.
BARNARD COLLEGE DIANA CENTER
NEW YORK, NEW YORK

The Diana Center was designed by Weiss Manfredi Architects in 2010.¹ Weiss Manfredi increased social interaction by creating sight lines through various student spaces including the study, lounge, and dining areas.² A cascading arrangement of spaces visually connects spaces on opposite ends of the building.³ This visual connection increases the students’ awareness of activities occurring throughout the building and creates opportunities for chance encounters.

http://www.weissmanfredi.com/project/bar


³ Manfredi and Weiss, Public Natures, 239.
THE TWO-FOLD PURPOSE OF THE FACILITY

The facility in each neighborhood has a two-fold purpose: it must cater to both the guest and the local community. Each facility must introduce guests to the neighborhood and provide services that would be appreciated by the local community. The program within each facility cannot be determined until the character of each neighborhood is understood.

THE NEIGHBORHOODS

01  WICKER PARK
02  THE LOOP
03  OLD TOWN
WICKER PARK

LIVING IN WICKER PARK

The heart of Wicker Park lies on the intersection of three main streets, Milwaukee Avenue, North Avenue, and Damen Avenue. A majority of the commercial activity in Wicker Park occurs on these three streets. Residents have the ability to live above the commercial activity or on the purely residential blocks that extend in all directions.

CULTURE

Wicker Park hosts many restaurants and bars as well as record shops, fitness centers, and art galleries. Wicker Park is a gentrified neighborhood that caters to a creative community of artists, musicians, and young professionals.
THE CITY OF CHICAGO

ANALYSIS

WICKER PARK

THE SITE
The site is located on the corner of Milwaukee Avenue and North Street, the main center for activity in Wicker Park. It is on a corner lot and has a triangular shape.

THE STREET CORNER
The site lies between two strong pedestrian pathways. The building should take advantage of this intersection to bring people together. This corner should become a center of activity, provide both interior and exterior public space, and create opportunities for chance encounters.

SOUND
This site is located within close proximity to the train, and therefore will be affected by noise. The design should respond to this proximity.

VIEW

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[Diagram showing the site layout and analysis points such as street corner, sound, and view.]
THE LOOP

LIVING IN THE LOOP

The Loop is home to Chicago’s business district. The residential population in the Loop more than doubled from 2000 to 2010.\(^1\) Residences in the Loop are apartments or condos in high rise buildings.

CULTURE

The Loop hosts a variety of activity. Along with business and residences, the Loop is home to many restaurants, stores, services, parks, and museums.\(^2\)

2 “Live in the Loop.”
THE LOOP

THE SITE
The site is located on State Street in downtown Chicago. It is two blocks west of the Art Institute and Millennium Park. This area of State Street is filled with various activities and building types including restaurants, stores, apartments, tourist attractions, museums, parks, and hotels. The site will appropriately host a tall and thin building.

GETTING AROUND
A metro stop is located directly in front of the site, allowing guests easy access to other locations throughout the city. This proximity also creates opportunity to draw commuters in.

SURROUNDING ACTIVITY
This site is surrounded by activity. Nearby buildings contain restaurants, shops, bars, offices, residences, and hotels.

VIEW
OLD TOWN

LIVING IN OLD TOWN

The center of commercial activity lives on Wells Street. This street is home to restaurants, bars, shops, and residences. Purely residential blocks extend westward.

CULTURE

Most restaurants and shops in Old Town are boutiques rather than chains. Old Town is known for its comedy scene. Comedy is available at many places, including Zanies Comedy Club and The Second City. On a Sunday morning, residents can be seen exercising around the neighborhood.
OLD TOWN

THE SITE
The site is located on Wells Street in Old Town. The street is lined with trees. This site is deep and only interacts with the street on one side.

PHYSICAL ACTIVITY
Fitness is an important part of the culture in Old Town. On a Sunday morning, much of the Old Town community is out and about on Wells Street jogging, going to yoga, or walking dogs. Physical activity offers an opportunity for social interaction. This site would be ideal for a space that offers opportunities for both physical activity and social interaction.

ENGAGING THE STREET
Cobbler Square is a residential complex located across the street from the selected site. The entrance to this complex pulls passersby in by creating a space that seems like an extension to the sidewalk. This, however, is misleading. The public enters the space only to find out that it is in fact a private space. These strategies would be successful if implemented in a publicly available space.

VIEW
EXISTING HOSTELS

IHSP, The Freehand, and Chicago Getaway are three hostels located in Chicago. The following analysis provides insight into what Chicago has to offer with regards to the combination of temporary housing and housing that encourages social interaction.

This section analyzes the design and experience in each space and criticizes how the design caters to the individual, the community of guests, and the local context. Successful design strategies are diagrammed and explained. Unsuccessful strategies are explained and confronted with an alternative strategy.

The sliders to the right act as a rating system for how well each facility caters to the individual, the community, and the context.

IHSP

THE FREEHAND

CHICAGO GETAWAY

THE INDIVIDUAL
THE COMMUNITY
THE CONTEXT
IHSP Hostel is located on a corner lot in a central location in Wicker Park. The facility has security measures at the front door, allowing only guests to enter. No activity occurs on the ground floor. All guest rooms and amenities are located on the second floor, with the exception of the roof deck, which guests have access to.
THE INDIVIDUAL

ARTICULATION

Social space should imply a variety of uses. The rooms at IHSP provide an intimate scale, but contain only beds and lockers, failing to provide any space that encourages interaction.

THE COMMUNITY

ADJACENCY

At IHSP, the communal spaces are in a central location, but have no visual connection to the lobby, hallways, or bedrooms. This eliminates the possibility of chance encounter. Locating the common area along typical paths of travel will increase the activity within the space and provide opportunities for chance encounters to occur.

THE CONTEXT

CONNECTION TO STREET

Although IHSP is in a prime location, the hostel fails to engage with its surroundings. Rooms are inward-facing. Visitors have no view of the street and passersby see no hint of activity within the building. Passersby continue past the building and the hostel provides nothing for the community.

Instead, extending the sidewalk into the site lets the public know that they are welcome and invites them into the space.
The Freehand is located on Ohio Street in River North. The ground floor includes a lobby and front desk as well as a coffee shop, lounge, and bar that are accessible to the public. The floors above are dedicated to guest rooms. Guest amenities, such as the kitchen and laundry room, are located in the basement.
THE CITY OF CHICAGO ANALYSIS

THE COMMUNITY LOCATION
The remote location of the shared amenities make these spaces solely utilitarian destinations. Instead, amenities should be located along paths of travel to increase chance encounters.

THE CONTEXT
SHARED VS SOCIAL SPACE
The coffee shop and bar attract both guests and locals. However, these spaces do not necessarily encourage the groups to interact. A successful social space will gather people together and encourage interaction between them.

THE INDIVIDUAL
ARRANGEMENT
The Freehand provides intimately scaled rooms and pairs guests with other guests. The room is designed to encourage conversation by creating opportunities for eye contact. Lack of visual connection hinders social interaction. Social interaction increases when the space creates the opportunity.
The Chicago Getaway is located on a residential street in Lincoln Park. This hostel caters solely to guests. This hostel successfully encourages social interaction through spatial adjacencies, articulation, and program. Social spaces are clustered in a central location near the entrance of the building. These include both interior and exterior spaces, and provide a wide range of activity from individual to group, private to public.
All of the social spaces are clustered in a central location near common parts of travel. This creates a neighborhood of social activity within the building, allowing guests to decide to what degree they want to immerse themselves in social activity.

The hostel encourages social interaction through planned events such as stand up comedy and barbecues. These activities bring people together and spark conversation between guests.

Lack of visual connection between interior spaces and exterior spaces causes the building to be closed off from the street. Instead, in order to engage the public, there should be a strong visual connection between passersby and the activity within the building.

Too many strangers in a room can cause a guest to be intimidated and lose the sense of obligation to interact. On the other hand, a busy room that does not imply any activity other than sleeping encourages guests to spend less time in the bedrooms and more time in the common areas.

THE CITY OF CHICAGO
05
CREATING SOCIAL SPACE
DESIGN STRATEGIES

The following design guidelines exemplify the strategies gathered from the previous research and analysis. The nine guidelines can be grouped into three main design strategies: 1) increase awareness, 2) encourage movement, and 3) create variety.

These three strategies all refer to the relationships between spaces or the relationships between programmatic elements. Transitions and spatial relationships are key when designing to encourage social interaction.

The design must increase chance encounters and provide ample space for conversation.
INCREASE AWARENESS

In order to participate in activity, one must be aware that it is occurring. The building should be designed so that users are aware of activity that occurs throughout. Spaces should be visually connected to other spaces. These visual connections can create a link between public and private spaces and between various activities.

CREATE VISUAL CONNECTION

It is necessary to create sight lines in order to encourage social interaction. Eye contact is essential for face to face conversations. Sight lines create opportunities for chance encounters and provide people with the ability to see activity occurring in nearby spaces and choose whether or not to participate.

CREATE STRATEGIC ADJACENCIES

Private rooms should be directly adjacent to communal guest spaces. This adjacency will increase awareness of any activity occurring in the communal space. Also, this adjacency will increase traffic through the communal space, and therefore will increase chance encounters.

CONNECT INTERIOR AND EXTERIOR

In order to draw the public in, the building must have a strong connection between the interior spaces and the street. Passersby should quickly understand that the building is accessible to the public. The building should also hint toward activity in the more private spaces.
**ENCOURAGE MOVEMENT**

Creating movement through the building will increase the opportunity for chance encounters to occur. People will see others more often and have the opportunity to become more familiar with one another and develop friendships.

**PROVIDE AN INTIMATE SCALE**

Presented with one to three other people, one typically feels obligated to introduce themselves. With more people, the intimacy is lost along with the sense of obligation.

Similarly, if one runs into the same five people again and again, one might start to feel a sense of familiarity.

**LOCATE SOCIAL SPACE ON PATHS OF TRAVEL**

By locating social space along paths of travel, the space will have heightened movement and activity, increasing chance encounters and providing space for people to see and be seen. Inversely, paths of travel should be designed to optimize social interactions. These spaces host traffic between destinations. In order to increase social interactions, they should also become destinations themselves by implying secondary and tertiary activities. They should provide space for conversation to occur and invite passersby to stay.

**EXTEND THE SIDEWALK TO INVITE THE PUBLIC**

Extending the sidewalk into the site blurs the distinction between sidewalk and building. This gesture invites the public into the building. The more seamless the transition between outdoor and indoor, the more comfortable the public is to enter the building.
CREATE VARIETY

Each space should provide a variety of activities in order to attract more people for different reasons. Space should be articulated to allow many types of activities, ranging from private to public and individual to social, to allow users to engage in social activity to various degrees.

ARTICULATE SPACE TO IMPLY ACTIVITIES

Space should be articulated to imply a variety of activities. Stairs, for example, can be designed to imply not only movement, but also relaxation. The stairs then host both transition and social activity.

The bedrooms, if hosting more than one guest, should be designed to imply a second activity. They should not only provide sleeping arrangements, but also encourage social interaction by providing spaces that are conducive to conversation.

CREATE A NEIGHBORHOOD OF SOCIAL SPACE

A cluster of social spaces varying in size and articulation will provide the users with the power to choose the type of activity and the degree of involvement. The most successful social spaces provide a gradient of spaces from private to public, allowing users to participate and retreat easily while still being in the presence of others.

KNOW THE DIFFERENCE BETWEEN SHARED SPACE AND SOCIAL SPACE

Many spaces and events gather people together. However, not all are social spaces. Social space gathers people together and encourages interaction between those people.
PROGRAM

PROVIDE A GRADIENT

As Jane Jacobs argued, a neighborhood must provide both privacy and social interaction. The same is true for the transitional housing facility. It must respect the individual’s needs for privacy and security, while providing many opportunities for social interaction. This can be accomplished through a gradient or sequence of interconnected spaces ranging from public to private.

CONSISTENT AND VARIABLE COMPONENTS

The facility will have two types of programmatic components: consistent and variable. Consistent components are essential to all transitional housing facilities. Variable components will be different for each facility. These programmatic components will depend on the character and needs of the local community that the facility serves.

PERSONAL STORAGE

Each guest must have space to store belongings. This accessible only by one individual.

BEDROOM

The guest needs a safe haven within the building, a place to retreat to when social interaction is not desired.

BATHROOM

The bathroom must be within close proximity to the individual space, but can offer an opportunity for interaction between guests.

LIVING ROOM

The living room must provide the guests with comfort and security. It must host both individual and group activity and provide a connection to public space.

KITCHEN

The kitchen should be designed to encourage conversation while cooking or eating.

LAUNDRY

The laundry is located in a public area adjacent to another programmatic element that will provide people with a social activity while they wait.

VARIABLE COMPONENT

The variable component is the program element that is different for each facility. It responds to the character and needs of the local community that it serves.

LOBBY

The lobby can be a multi-functional space. It acts as a public living room amidst other activity.

PIAZZA

The piazza is an outdoor public space that provides seating and space for various activities.

1 Jacobs, Death and Life, 59.
DESIGN THE CONNECTIONS FIRST

Encouraging social interaction through architecture hinges on the connections between spaces, creating visual, physical, and audible adjacencies. The spaces must physically be in a sequential order from public to private for security reasons, but visual adjacencies can occur between spaces that are physically inaccessible.

Not Present = Adjacency Must NOT Exist

- Strong Need
- Moderate Need
- No Need

Physical Adjacency

Visual Adjacency
These collages explore the relationships between programmatic elements. The optimized relationship between different activities might introduce opportunities for social interactions.

**THE LAUNDROMAT**

Laundry machines within the facility offer convenience for guests. But can the act of doing laundry be more than just a chore? What if laundry became a social activity?

The process of doing laundry inherently creates periods of time during which users are simply waiting. This time is short enough that it is not worth leaving this space to do anything else, but long enough that users would appreciate some type of activity.

The laundromat could be paired with a game room, diner, bar, or fitness studio. These spaces must be designed so that people want to stay. For example, they must provide comfortable seating, task appropriate lighting and thermal comfort.
THE LIVING ROOM

The living room is a private and secure space within the home. This space must be accessible only to guests. The living room can be private but provide guests with the ability to see activity that is happening elsewhere. Awareness of activity throughout the building will increase movement between spaces and therefore increase social interactions.

This visual connection will make guests aware of activity that is occurring elsewhere and provide them with the opportunity to join in the activity if they so choose.

A living room can be a private space with a view out onto the street. People are able to look upon the city while sitting comfortably in the living room.

THE FRONT STOOP

Can stoop culture exist within a building? The stoop replaces an inactive hallway and activates the space between individual rooms. If this space invites activity and relaxation, it will also inevitably increase social interaction, since it is located along the path of travel. Chance encounters will increase.
06
SCHEMATIC DESIGN
**THE LAUNDROMAT BAR**

The combination of laundromat and bar draws people to the ground floor for various reasons and provides opportunities for social interaction.

**GRAND STAIR**

Stairs between guest levels are articulated to imply a variety of activities. They host movement through and can also be a place to see and be seen, to sit, relax, and have a conversation. The transitional space becomes a place for social interaction to occur.

**SHARED SPACE**

The enclosed space directly outside the bedrooms provides a more intimate scale for a small group of individuals to meet.

**THE LAUNDROMAT BAR**

The combination of laundromat and bar draws people to the ground floor for various reasons and provides opportunities for social interaction.

**BEDROOMS**

The bedrooms are located on each residential floor with a strong connection to the communal space. Guests must pass through the shared space on the way in or out of the bedrooms. This increases the activity in the communal space and creates more opportunity for chance encounters.

**RESIDENTIAL AMENITIES**

The living room, kitchen, and showers are located on separate residential floors to increase movement throughout the building.

**THE SHOWERS**

**THE KITCHEN**

The kitchen is visually connected to the living room below. Separating these two programs creates movement between floors.

**THE LIVING ROOM**

This is a secure space for communal activity that is strongly connected to the public activity below.

**THE KITCHEN**

This space is elevated and visible from many spaces, both interior and exterior.

**THE STAGE**

Strategically shifted floor plates create openings that allow visual connection between various spaces throughout the building.

**RELATIONSHIP BETWEEN FLOORS**

Strategically shifted floor plates create openings that allow visual connection between various spaces throughout the building.
The ground floor hosts a pop-up shop. It must be designed to rearrange according to each user’s needs. This provides the opportunity to explore the relationship between flexibility and social interaction.

To maximize efficiency and provide a more intimate scale, each guest has access to two of the residential levels. This encourages guests to become familiar with a small group of people.

The bedrooms are directly adjacent to the communal spaces and are located on each floor in order to maximize activity.

The elevator has a strong street presence. It draws passersby in and invites them up to the roof, where public activity occurs.

Guests enter through the pop-up shop. With increased activity, this space has potential to host heightened social interaction.

The pop-up shop

The elevator

The bedrooms

Flexibility

Two levels

The context

The community

The individual

Schematic Design 101

100 Implementation
OLD TOWN

1/16" = 1' - 0"

1/32" = 1' - 0"
THE STOOP
The stoop engages the space directly outside each room. In this space, guests can feel ownership and engage in social interaction.

BEDROOMS
The bedrooms are located on the top floor to provide more privacy from the public activity below.

THE STANDS
The stairs between the two residential levels imply a secondary use. They can be used as bleachers to view a game occurring below.

THE ROCK WALL
The rock wall has a visual presence from the street and from other levels within the building. There is a visual connection between the street and the activity within the building.

THE PIAZZA
The building is set back to invite and encourage activity on the street.
BUZZIJUNGLE
JONAS VAN PUT

Jonas Van Put designed BuzziJungle to encourage social interaction in the workplace. This structure provides opportunities for various interactions. It intrigues passersby and poses a challenge. It sparks a desire to explore, to climb. Once engaging with the installation, users find themselves engaged in conversation with others. This installation focuses attention inward, creating sight lines and an intimate scale that encourages social interaction. This installation was presented to the public at Neocon in Chicago in 2016.

BUSHWAFFLE
REBAR

Bushwaffle was an exploration regarding user-generated urbanism. The modularity and variability of this project add to its success. It presents users with an abnormal, yet inviting type of puzzle piece. Users are invited to explore how the pieces attach and challenged to find various uses. Components can be combined to create floors, ceilings, walls, and furniture. Individual components are light, manageable, and can be easily transported.


ROCKING PACMAN
LOUIS LIM

Louis Lim’s Rocking Pacman encourages social interaction by necessity. This piece of furniture is designed as an exercise of trust and balance. It requires at least two people to activate. Users experiment with balance in order to sit comfortably and are able to playfully rock back and forth.

This installation consists of a wall system that contains triangular prisms that can be pushed and pulled to specific lengths in order to fit the users' needs. Users can create seating, tables, surfaces, or wall textures with a simple motion. However, in order for each prism to move, it must be activated on both sides simultaneously. This cooperative effort encourages social interaction.
Here, modularity and connectivity are explored. Blocks of a standard size can be attached vertically, horizontally, or both through the use of the connector pieces. This installation encourages creativity and exploration with a more familiar object, the cube.
07
DESIGN DEVELOPMENT
WICKER PARK

1/32" = 1' - 0"
In accordance with the previously stated methodology, the building addresses the needs of the individual, creates a sense of community among guests, and engages the surrounding context.

**THE INDIVIDUAL**

The individual spaces are located along the southern side of the building. Each room caters to either two or four guests, providing an intimate scale that encourages guests to interact with one another.

Within each room, space is articulated to encourage communication between guests. This is accomplished through optimization of visual connections.

Guests have the opportunity to alter their environment through sliding panels based on their desires regarding light, views, ventilation, and privacy.

**THE COMMUNITY**

The communal spaces are located across the atrium from the individual spaces. Shifting floor plates provide visual connections from floor to floor and increase awareness of activities occurring in other spaces.

Amenities, such as the kitchen, living room, and showers, are located on separate levels in order to increase movement throughout the building.

**THE CONTEXT**

The piazza, ground floor, and mezzanine are all publicly accessible.

The ground floor contains a performance area, bar, and laundromat. This collection of amenities draws a variety of activity to the space throughout the day.

The mezzanine provides views to the stage and visually connects public space to communal guest space. From the mezzanine, locals can view into the private living room. This creates opportunities for social interaction while still providing guests with security.

The piazza welcomes guests, locals, and passersby to the site and acts as a link between the street and the building’s interior.
KEY STRATEGIES

The building’s organization implements several key strategies in order to encourage social interaction. These strategies include shifted levels that increase visual connections as well as centralized circulation that increases chance encounters.

SHIFTED LEVELS

Floors are shifted to create visual connection between floors. Guests can see others and be seen from the communal areas when going to and from their rooms. This increases opportunities for social interactions to occur.

People feel more comfortable entering into a space if they first are able to see and understand what is occurring in the space. In this building, this visual accessibility occurs naturally during the transition from one space to another.

CENTRALIZED CIRCULATION

The main circulation exists in the center of the building, between the individual and communal spaces. While moving throughout the building, guests can see people and activities in surrounding spaces.

The main stairs act not only as a transition space, but also as a gathering space. The centralized location of this gathering space increases chance encounters.
1 - VARIED SLAB HEIGHTS
Slab heights vary in order to create visual connections between levels.

2 - LOCATION OF AMENITIES
The guest living room, kitchen, and showers are located on three separate community levels. This encourages movement throughout the building, increasing chance encounters.

3 - LAUNDROMAT - BAR
The ground floor hosts the stage, bar, and laundromat. The adjacency of these various amenities will draw both guests and locals to the space throughout the day.

4 - SLIDING PANELS
Sliding panels in bedrooms allow guests to alter their surroundings based on privacy, light, view, and ventilation preferences.

5 - SOCIAL FACADE
The diagrid that surrounds the community spaces encourages guests to interact with the facade and each other. Triangular prisms of varying sizes rest in the facade. Guests are challenged to pull the prisms from the wall and build seating, and tables as desired.

6 - THE STAGE
The stage is elevated and can be seen from interior and exterior spaces. It provides entertainment opportunities for both guests and locals.

THE PIAZZA
This outdoor public space invites guests and locals to mingle.

THE RESPONSIVE SCREEN
Each day, the screen provides information about one of Chicago’s events or attractions. It responds to the amount of people gathered in the piazza and reveals more information as the population rises.
THE RESPONSIVE SCREEN

A transparent screen is mounted to the facade of the building, facing the piazza and prominent intersection. Each day, this screen displays details regarding an event or attraction in Chicago that would interest both guests and locals alike.

In order to encourage communication between guests and locals, the screen responds to the amount of people gathered in the piazza and hides information accordingly.

When only one or a few people are present in the piazza, the screen will display the full extent of the information. As more and more people gather, the information slowly disappears. In order to gain details about the event or attraction, guests must converse with others in the piazza.
THE STAGE

The stage presents a strong connection between the interior of the building and the street. When performances occur, guests and locals can watch from the piazza, ground floor, and mezzanine. Sound can be heard throughout the building and the surrounding neighborhood.

Weather permitting, the facade lifts open to reveal the stage and provide a canopy for the area directly in front of the stage. This canopy houses equipment that lights up the stage and piazza.

The stage can be used for a wide variety of events and can act as a casual gathering space when events are not occurring.
THE SOCIAL FACADE

The facade presents the opportunity for social interactions to occur. The triangular prisms that are stored within the facade’s diagrid structure can be pulled out and connected in various ways depending on the user’s needs. The process of connecting some of the components requires two or more people. As the guests use the triangular components, the appearance of the building from the exterior changes along with the interior lighting conditions. Prisms vary in size and material to allow for variety in use, lighting, and appearance.

STUDY 1

This study encourages social interaction through necessity. The individual components do not stand up by themselves. However, when resting on one another, the components create a structural surface upon which users can sit. Due to the size and weight of the components, the connection process requires two people.

STUDY 2

This study also encourages social interaction through necessity. The individual components do not have the stability to perform as a seat. However, the components slide together to create a strong surface. Components can be of varying sizes and heights to allow users to explore possibilities to fit their needs.

STUDY 3

This study encourages social interaction through exploration. The individual components can be used by themselves, but in limited ways. The individual components are designed to fit together in a variety of ways. The users are invited to explore the possibilities and are challenged to find new purposes. The act of building becomes an exciting activity during which users can interact with others.
Architecture plays an important role in daily life. Buildings provide space for people to gather together. They also provide space for people to retreat from others. Space is designed differently for these two opposing functions. Similarly, space can be designed to encourage or inhibit social interactions. Architects have the ability and responsibility to design spaces that encourage social interaction.

This thesis referenced existing theories on social space and determined that it is essential for space to actively encourage social interaction in order to maintain a well-connected society and increase the happiness of its inhabitants.

As a method of studying social space and exemplifying findings, this thesis focused specifically on the needs of the mover. It was determined that in order to encourage social interaction, the temporary housing facility must cater to the needs of the individual, create a community among guests, and engage the surrounding context. This methodology was implemented throughout the thesis. While it was defined specifically for the selected building typology, it can be more universally applied as well.

The theory and analysis conducted for this thesis culminated in a set of design strategies. These design strategies fall into three categories: increase awareness, encourage movement, and create variety. These strategies are applicable to all architectural typologies.

This research can be used in professional and academic settings. Practicing architects can use these guidelines to encourage social interaction in any building typology. This thesis can also be a resource for those wishing to further explore this topic.
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