

- FINDING THE BALANCE BETWEEN INTIMACY AND PRIVACY IN A SHARED HOUSEHOLD

OSKAR KRISTENSSON

Supervisor: Jan Larsson   Examiner: Ola Nylander   Chalmers School of Architecture

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## ALONE TOGETHER

MT '19

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### ABSTRACT

While living with friends for the last 8 years I've been intrigued by the idea of being alone together, meaning having chosen to be secluded somewhere in a space, but still being close to someone nearby, having the possibility of closeness. In this project I wanted to research how spatial conditions can enable this feeling, and generally how to design a qualitative space for a group of friends.

I've studied five different shared households, including my own home. I interviewed the residents and conducted different mappings, and then examined these and compared to my own experiences. Parallel to the home visits I worked with design, which I analyzed with the same methods as with the study-visits.

One conclusion from this project is that privacy is very important for intimacy. If there are no good options for being secluded, then social spaces will feel more compulsory than they

### MY BACKGROUND

I'm basically trying to design my ideal home. Living with people has been a big part of my life for a long time now, and so has thinking of how to improve and change the conditions of these spaces.

I'm trying to eat the cookie and have it. I want the possibility of closeness, but the ability to choose seclusion. And to what means this is possible, I want to find out what role architecture can play in this.

should for them to be comfortable. Another important conclusion is that a succession of shared spaces, semi-connected to one another, can enable residents to gradually move between them and adapt to atmospheres dynamically. Having this succession of rooms, partly connected, can also mean that residents can be a part of atmospheres in other rooms, while still having their own space, which is the alone together that I sought after.

My design proposition is a semi-detached house with three stories, where five to seven people can live together. The privacy is very private, and the social rooms are many and connected. The inhabitants can easily decide on how and when to transfer between atmospheres, and if to stay alone, together or both.

Keywords: kollektiv, co-housing, privacy, residential

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## INTRODUCTION

Architects plan the organization of space and material. In the rooms we design lives happen, so arguing that architects affect people's social lives doesn't seem controversial. In the book "The social logic of space" by Hillier and Hanson, they phrase it like this:

"By giving shape and form to our material world, architecture structures the system of space in which we live and move. In that it does so, it has a direct relation - rather than a merely symbolic one - to social life, since it provides the material preconditions for the patterns of movement, encounter and avoidance which are the material realisation - as well as sometimes the generator - of social relations." (Hillier & Hanson, 1984, s. ix)

The authors here argue that physical space is the framework for social life. Space defines how we can move, and hence also the possibilities of encounters and avoidances.

In this project the setting is the living space for a group of friends. When living together like this, sharing space and lives but also not sharing, having enclosed individual rooms, what is the relevant way of discussing social life for an architect?

In the lecture series "How to live together", Roland Barthes discusses the complexity of being individuals in a group. Everyone has their own rhythm, which when added together needs to correspond and adapt to each other. He uses the word "idiorythmia" to describe the atmosphere in a collective group where everyone has their own rhythms running in parallel (Barthes, 1977). The idiorythmic state seems like an ideal one for a space where friends live together. A state where no rhythm overpowers another, but rather coexisting and enhancing.

Architects have the means to create space, and with that also indirectly the means to affect how people move and encounter each other within that space. The rhythms of people inhabiting a space are therefore affected by what architects draw and builders build. How can we as architects enable different rhythms to continue in parallel? Maybe even enhancing each other?

One important variable to work with this as an architect, can be the degree to which we define a space. By defining a space too strict we risk to subdue the inhabitants' own rhythms, because the space can't be made in to their own. On the other way around if we design a space too loosely we might create a space which can only be inhabited by the few who have the interest and skills to design their own space.

Another important variable is the connection of rooms. If rooms are totally closed and cut off from each other, then the rhythms of residents are also. If they are instead overlapping and connected, so could their rhythms be.

## KOLLEKTIVHUS/CO-HOUSING AND KOLLEKTIV

The Swedish term for a group that are not in a traditional family is kollektiv. There is not a perfect translation of this and the closest you get in English is co-living or co-housing. These English words describe something often larger in scale than what the Swedish kollektiv does, and referring to British English the people in a kollektiv would call themselves flatmates. Co-housing and co-living is closer to the Swedish word kollektivhus, which is also a larger scale of living together with

members outside your family.

Kollektivhuset, or the co-house, can generally be said to originate from late 1920s Soviet Union (Caldenby & Walldén, 1979, s. 7). The authors mean that the idea of the co-house mainly was an expression of the rising division of house labor. "The free time should be free as well for the woman as for the man. The co-house was supposed to be the big free time house." (Caldenby & Walldén, 1979, s. 7). The co-house was generally an instrument to reach a goal, and did not have as a purpose to create any higher degree of community. (Caldenby & Walldén, 1979, s. 12).

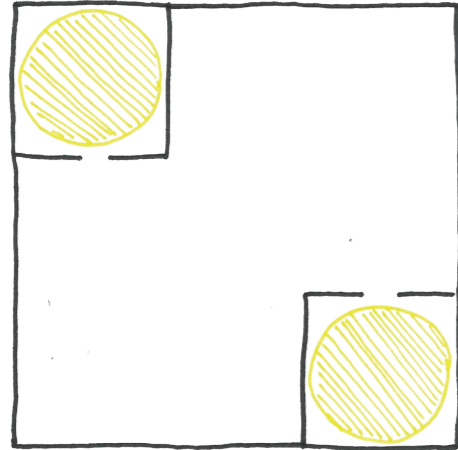
The co-housing never became a hit on a large scale, but there are some existing buildings in Sweden and a few even in Gothenburg. The modern co-house has grown to be more about community than the original ones in Soviet, but the rationalisation of house-work is still a big part. (Grip & Sillén, 2007)

The rational idea was not something I was interested working with in this project, and therefore I rather quickly decided to research and design a more informal shared living space, the *kollektiv*, rather than the more official kollektivhus/co-house. I wanted to work with the social qualities of living together, rather than the practical qualities. All though there are still a lot of interesting ideas and solutions in kollektivhus that can be used when designing a smaller scale building for a kollektiv.

In the book "Kollektivhuset och mellanzonen" (The co-house and the in-between zone) Karin Palm Lindén argues that the spaces between rooms with different privacy levels, like private rooms and public rooms, is the area that is most crucial for social interaction (Lindén, 1992). She means that this is where we meet and interact a lot of the time. She also refers to the psychologist Bruno Bettelheim who in a study about children with psychological disabilities argues that spaces like corridors and hallways can act as important therapeutic environments. K. P. Lindén describes it as "The attractive with these places where, says Bettelheim, that they gave the possibilities of both secludedness and togetherness, that they as they lacked defined function also were latent multi-functional. The no man's land of the in-between zone became the place where the most free conversations and contacts came about." (Lindén, 1992, s. 33)

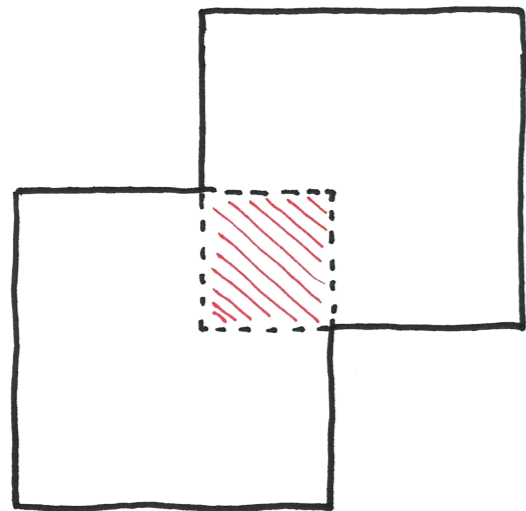
As I in this project want to focus in on the aspect of being alone - or secluded - together, I believe that the in-between space, the transition zone, holds a lot of potential of creating such ways of interacting.

FINAL DESIGN PROPOSITION  
CONCLUSIONS FROM RESEARCH



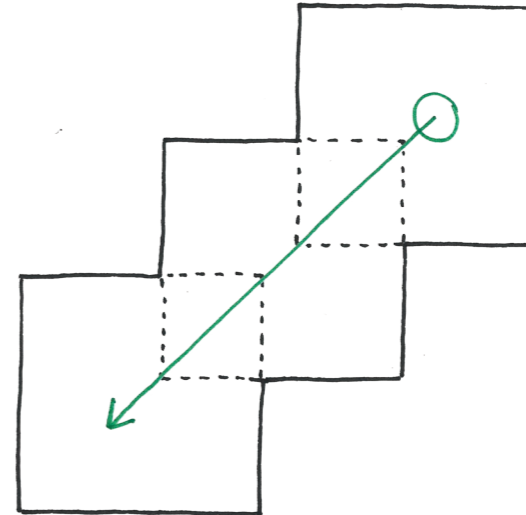
**PRIVATE PRIVACY**

Privacy is fundamental for intimacy. If you can't be alone, then being together will feel compulsory



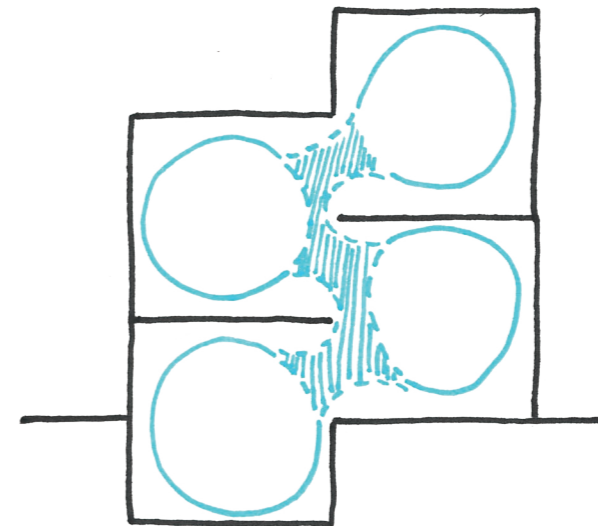
**IN-BETWEEN**

In-between-rooms can enable interaction between residents in a free way.



**DEGREES OF PARTICIPATION**

Degrees of participation - a succession of social rooms - can make transition between rhythms and atmospheres easier and more qualitative for residents.



**LEVELS**

Levels in half-height relation to each other is an effective way of connecting different planes and to offset rooms somewhat but still having a connection.



## DESIGN PROPOSITION SITE

### ANNEDAL, GOTHENBURG



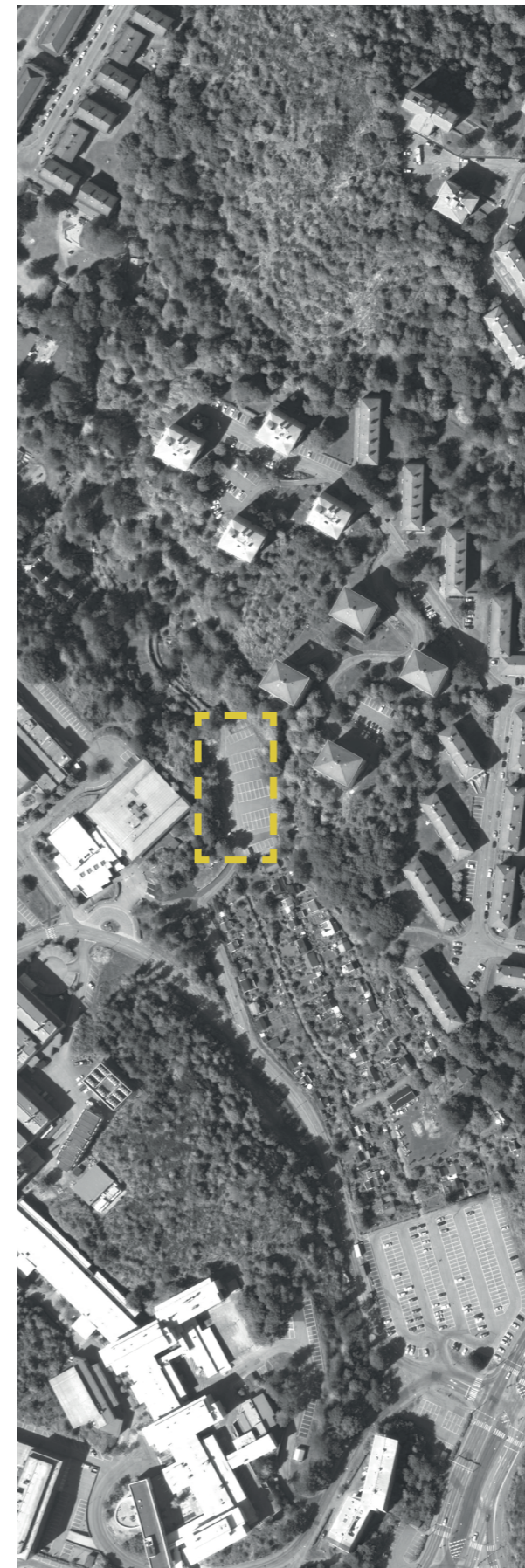
I've chosen a site which is a transition zone in it's own right. It's a parking lot in a fold in between a residential area with modernistic tower blocks and a large conference building. It's also on a path between two areas with allotments for growing. In that it has lush nature relatively undisturbed, and also a lot of working places and residential homes, it is sort of in a middle zone between the city and the rural. In this way it can be of some symbolical significance in my project where I want to introduce in-between-spaces inside homes, by it relating to this notion also externally.

I mean that the place will gain from not being exploited too much, as a high rise building will remove the breathing space that such an open place contributes with. However because of it being lower than it's surroundings, some exploitation could be impelmented without the place loosing those positive aspects.

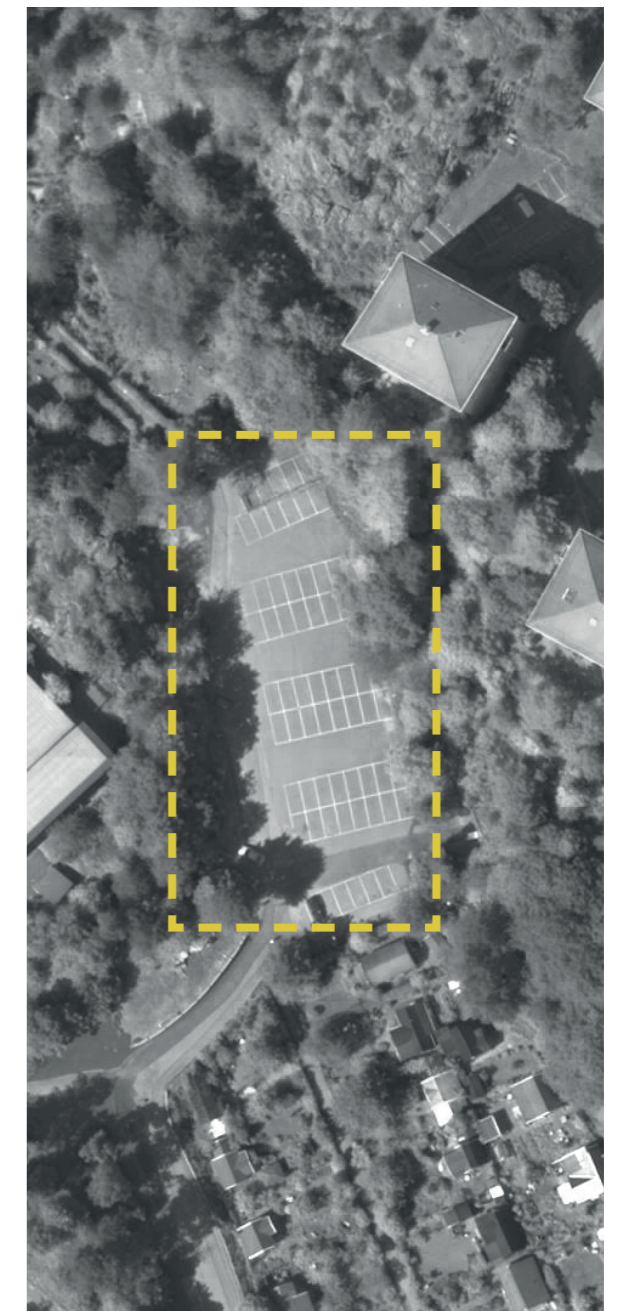
As the space is a parking-lot, which a lot of times when I've biked past there been relatively empty, a small scale housing project will contribute to the space with the human movement and visual stimuli it will bring.

The site also has all the infrastructure it needs for it to be relatively cheap to start building. It's close to a tram station, has close walking distance to the city centre and probably is very easy to connect to power, sewage and water systems. With my proposed design the plots get a low exploitation, with today's standards. Because of this it may be unrealistic to believe a building company would take the risk of building them. I there fore propose this site to be ear marked for a joint building venture, where the future residents could themselves either build or let someone build their future home.

The city of gothenburg has a goal that at least 5 percent of all dwellings to be announced should be joint building ventures(Öbo, M., 2018), and would maybe because of this be



interested in adapting a new masterplan of this area to this. This would enable a lesser exploited housing scheme as the joint building venture wouldn't have the same interest in financial return as the company would, and could therefore "afford" to build less exploited properties. Financing of joint building venture is right now a big obstacle in making the 5% goal realistic, but it's also something that is debated on a both governmental and municipal level(Öbo, M. (2018) and there are possible solutions to the problem.



8 Figure 10. Photo av Göteborg (Google, 2014).

Figure 11. Photo of Göteborg (Google, 2014).

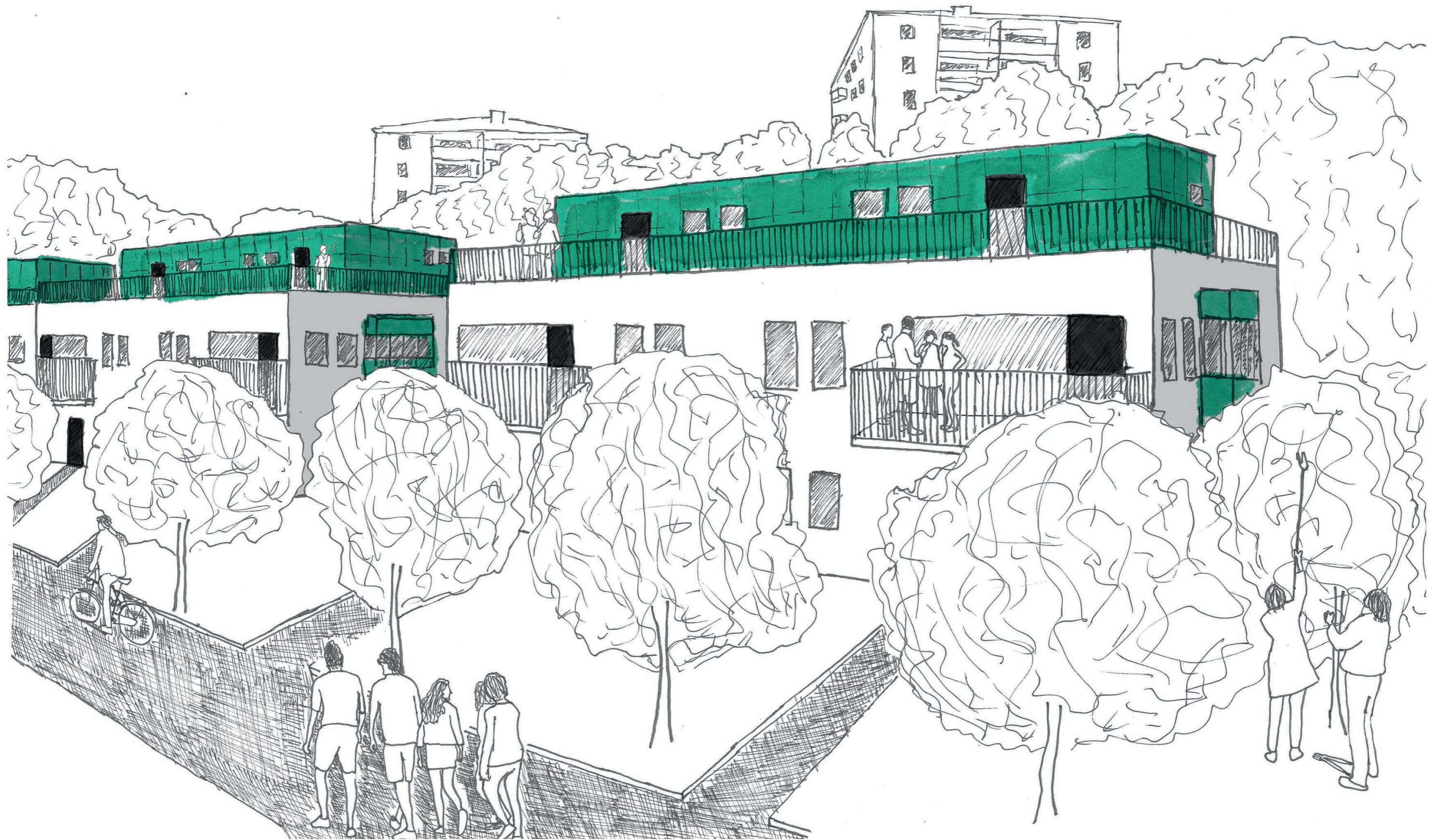




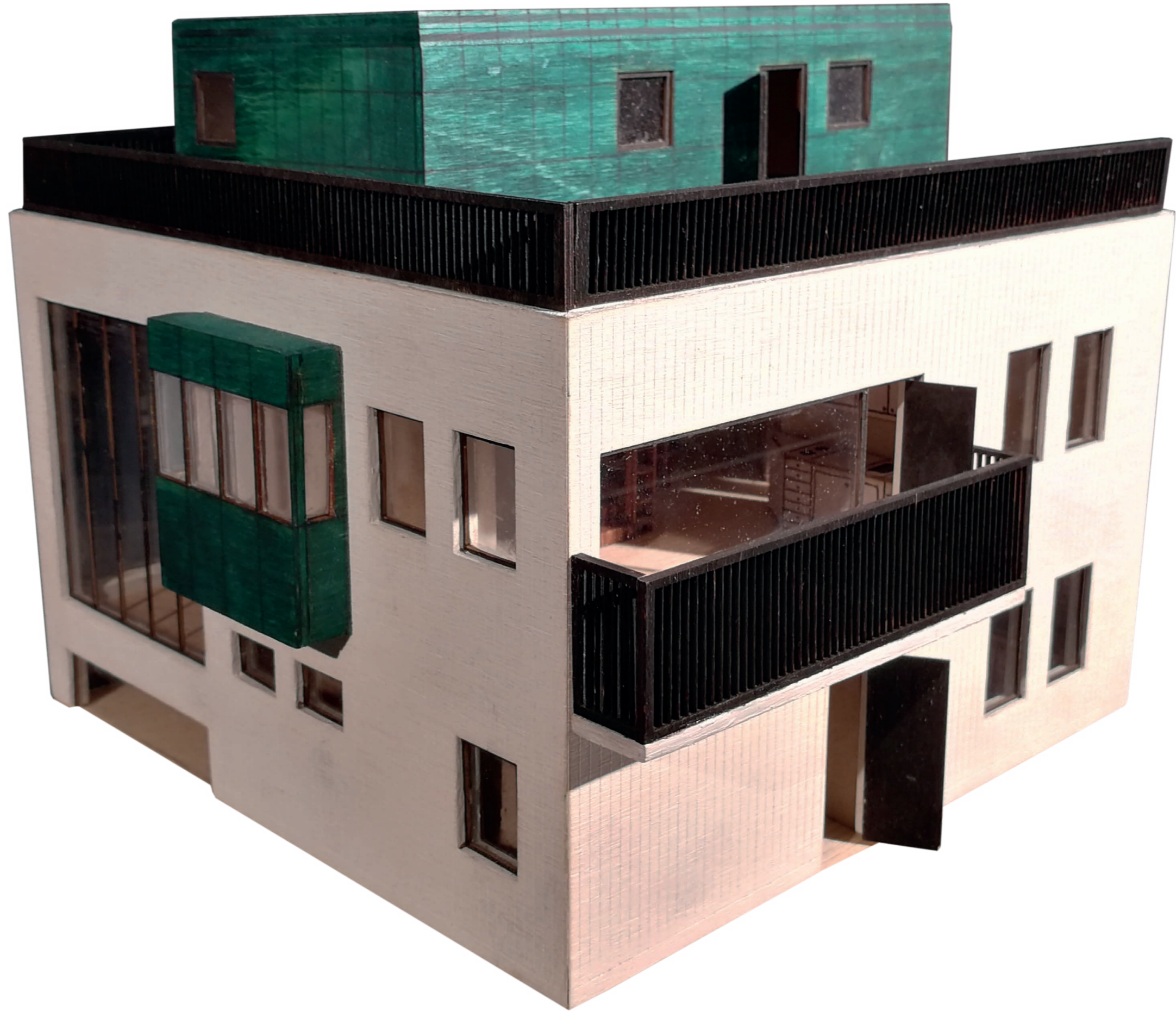
# SITE PLAN













WEST FACADE



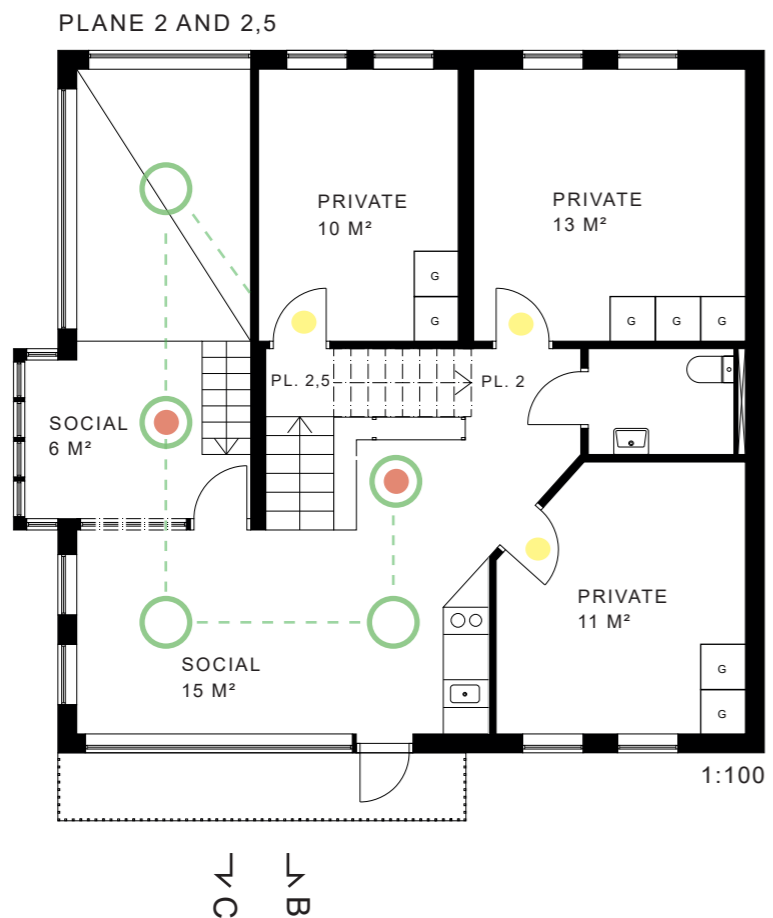
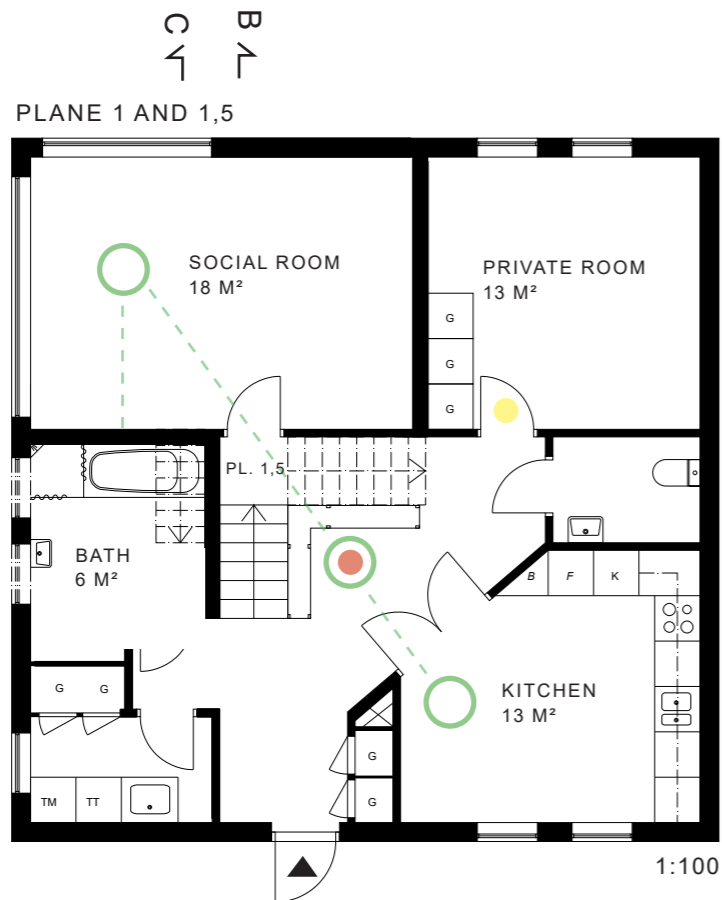
NORTH FACADE





EAST FACADE





## LEVELS

Using half-plane levels opens up another variable of connecting rooms. Somewhat disconnected because of the height difference, but somewhat connected because of the connection of hearing and sometimes vision. Disconnecting but connecting, it's a middle ground with more variety than the usual closed or open door. Here you can have off, on, or somewhere in between.

## PRIVATE PRIVACY

Having your own space when living together with other people is very important. Not only being able to seclude yourself visually but also audionomically is important for this, and therefore the bedrooms are placed as far from each other as possible. Only two rooms share a wall, but this is a concrete load bearing wall and therefore transmits very little sound.

## IN-BETWEEN-ROOMS

Rooms in between other rooms, that can work as buffer zones when moving to or from a social gathering. A space where you can stop and talk to someone, or listen in on the conversation, before proceeding on to the next room, or falling back to where you were. It's the lack of definition that makes the activities there without prerequisites.

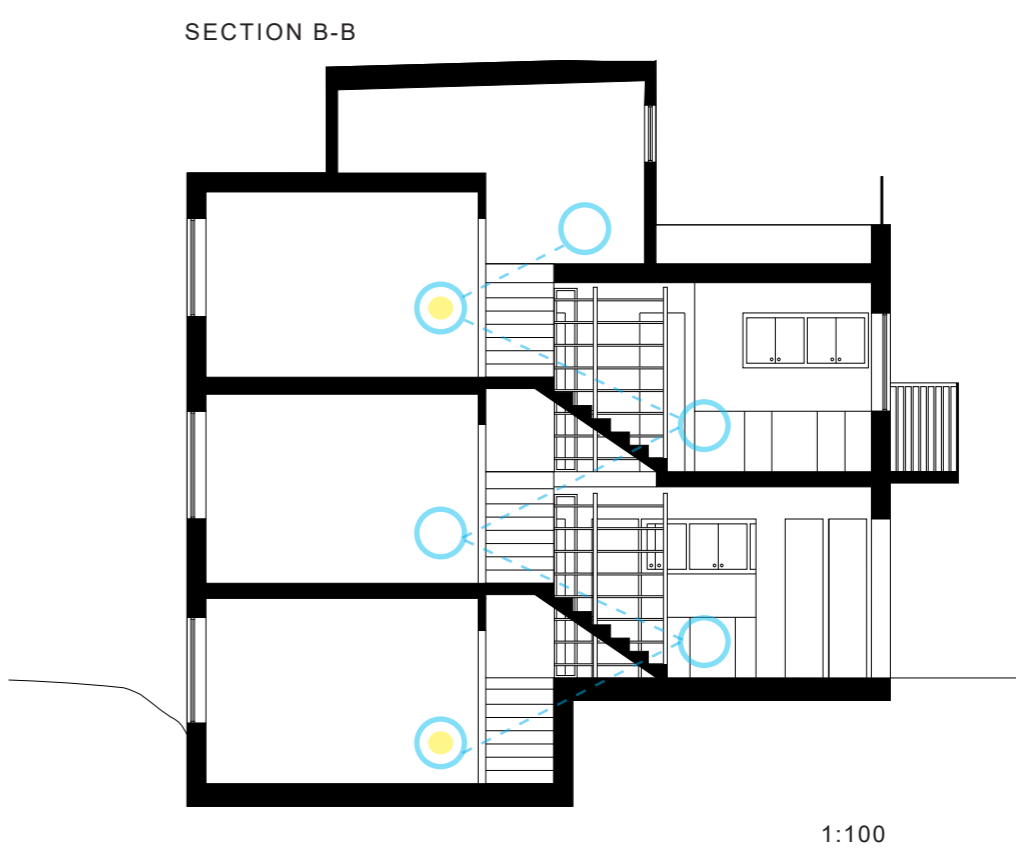
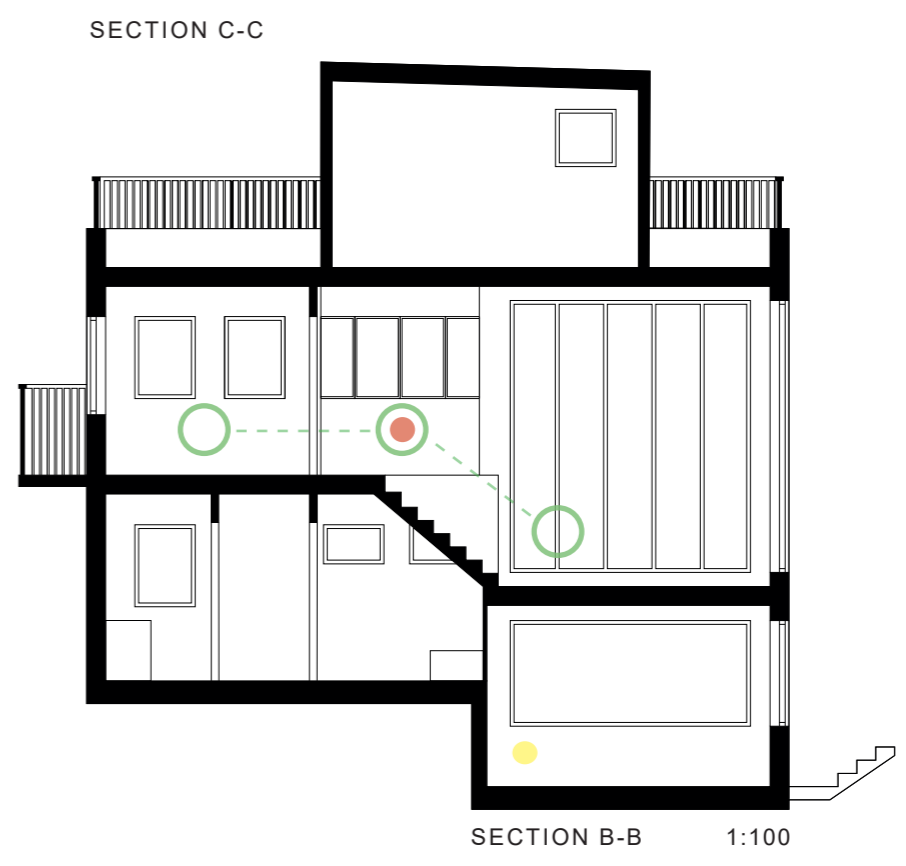
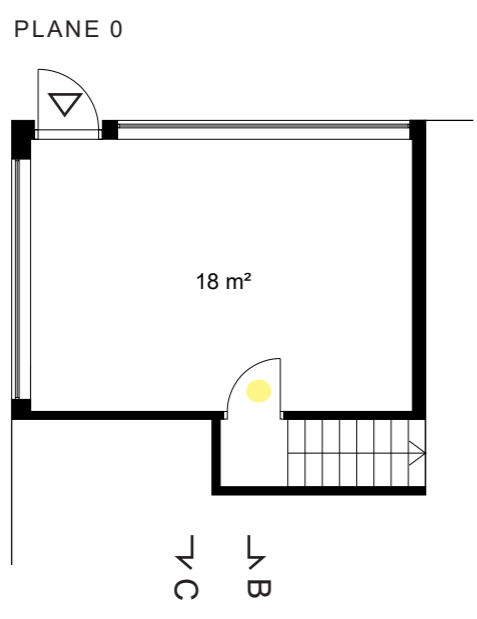
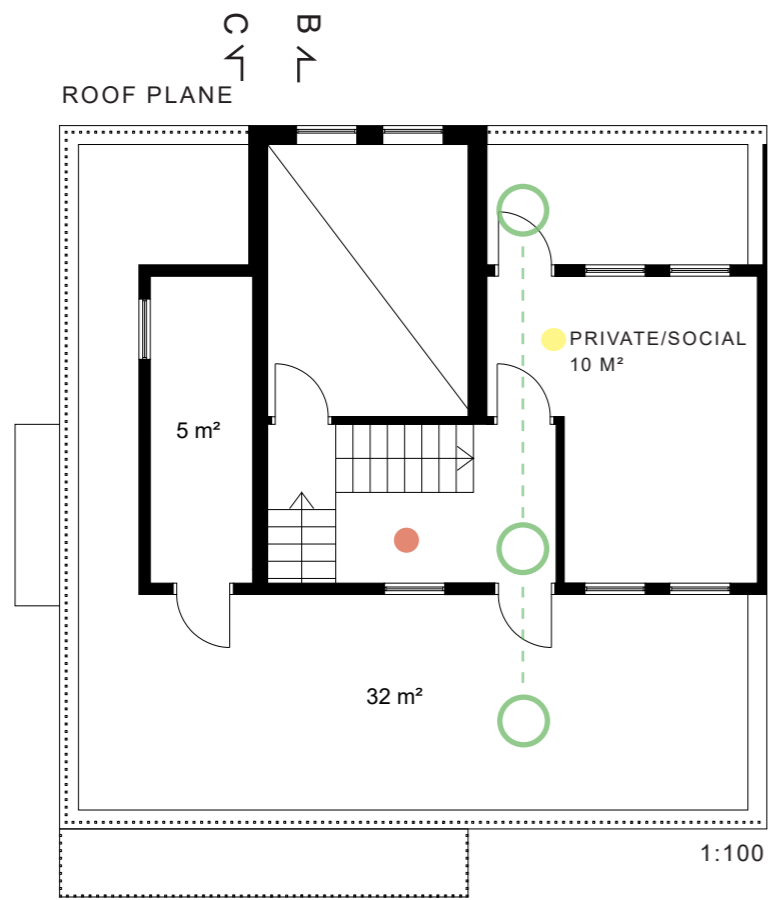
## DEGREES OF PARTICIPATION

To enable the different rhythms of the residents to enhance each other, I have implemented what I call degrees of participation. A sort of gradual path to move along to find your comfort socially. You hear the conversation in the kitchen, you can decide if you want to join. To make the connection of the social rooms in steps, or degrees, will help the inhabitants choose when to join and to transition smoothly from room to room and from rhythm to rhythm.

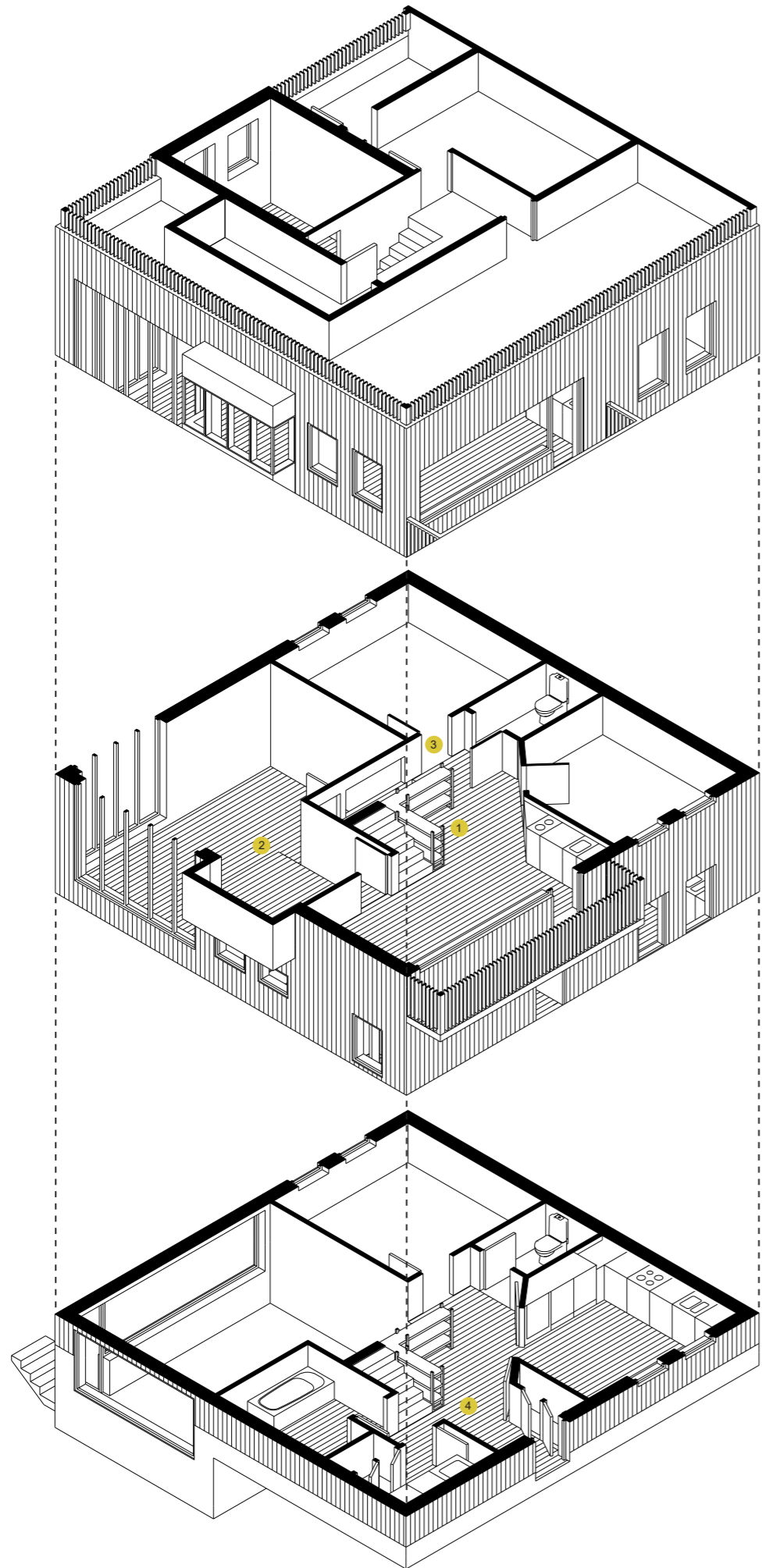
## M<sup>2</sup>

The total BTA is 234 m<sup>2</sup>. If there is one person in every bedroom, and the room on the roof-plane is not used, the BTA/person is 47 m<sup>2</sup> (5 persons). The space is at it's maximum inhabitant-capacity by eight persons, which is two persons in all the big rooms (12 m<sup>2</sup>+) but one, and one living in the room on the roof plane. In this setting the BTA/person is 29 m<sup>2</sup>.



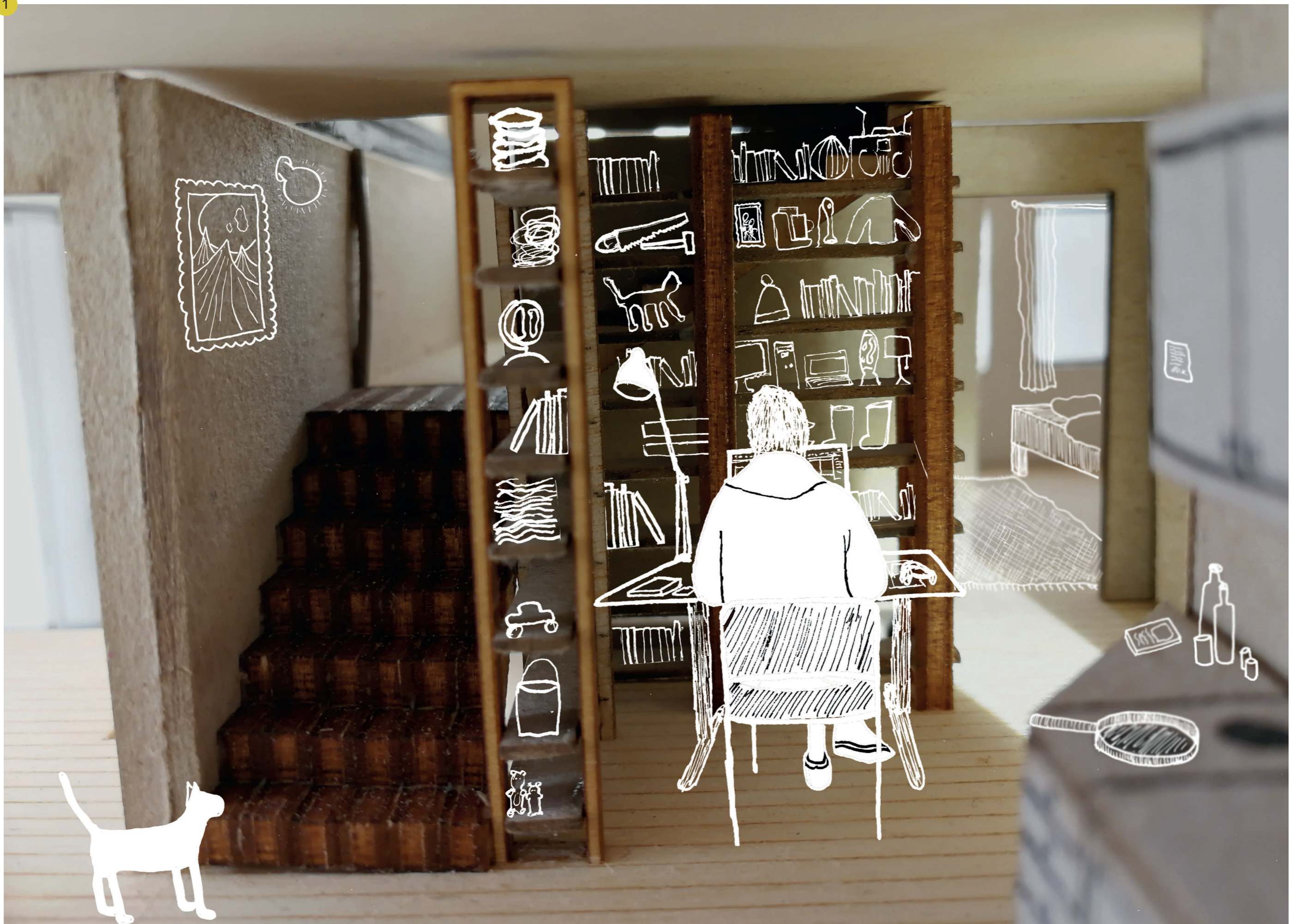






The mini-kitchen on the second floor. Here you can also see the connection to the living room and get a conception of the possibilities of moving gradually between the living room up to this space.



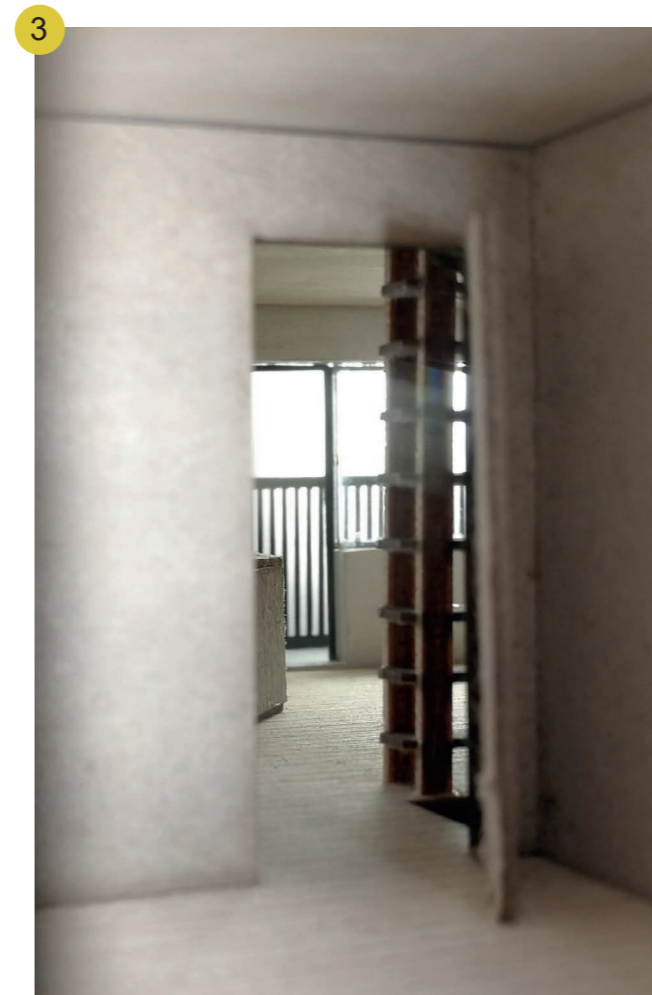


26 Another in-between-space, a social buffert, on the second floor. The space could have a small working table, a couch for relaxing or a maybe a space dedicated for fixing bikes.





The visual connection between the kitchen and living room. The bookshelf works as a semi transparent wall, which will also be an acoustic barrier when it get's filled with things.



View from a bedroom on the second level, overlooking the mini kitchen and the balcony.



View from the entrance, looking towards the first floor bathroom and the staircase.



2



The in-between-room and the opening to the staircase. The in-between-room is up for definition and could work as everything from a work-space, to a elongation of the living room, to a space for resting.



## RESEARCH INTRODUCTION

In my research I have visited five homes, where friends have decided to live together. In Swedish we would call the groups "kollektiv", and in English maybe are best described as informal co-houses.

The homes all differ a lot in architectural characteristics, ranging from 1800's farmer house to 1960's million program apartment. My research consists of two main sections, the first one is an interview where I ask the inhabitants about being alone together, and how they relate to each other within the space. The second part is where I map different aspects of the space, and consists of three different mappings. The first one is a rational interpretation of the public spaces in the living space, and their connection, this one also has an analysis. The second mapping is a more subjective interpretation of the different spaces within the public rooms. The third and last one is a series of registrations of activities of the inhabitants and me while I was there conducting the interview.



HOME VISITS  
19/2 2019 LOFTET (MY HOME)



My home, or Loftet as we call it, is an old boat workshop built in the 1930's. It's situated in the industrial area Marieholm outside of Gamlestan in Gothenburg. It's since been everything from a IT office space to a iraqian culture association to a night club.

We are 4 people and two cats living there today: Oskar (me), Bella, Micke, Dafne, Pås-harry and Sam. We are all in our late twenties and occupy ourself with things like architecture, scenography, music, bars, trash, stuff and more stuff.

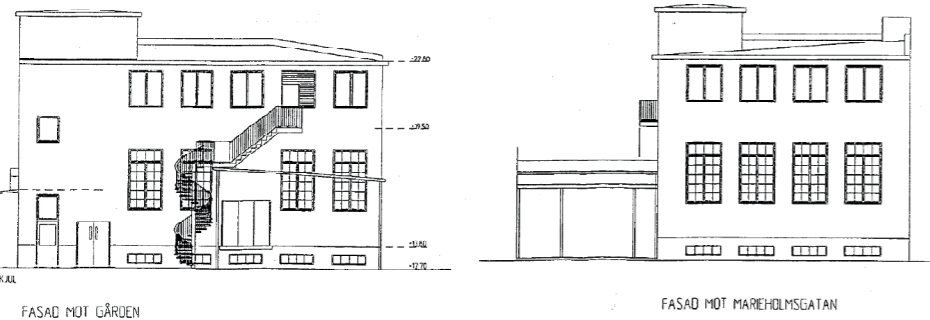
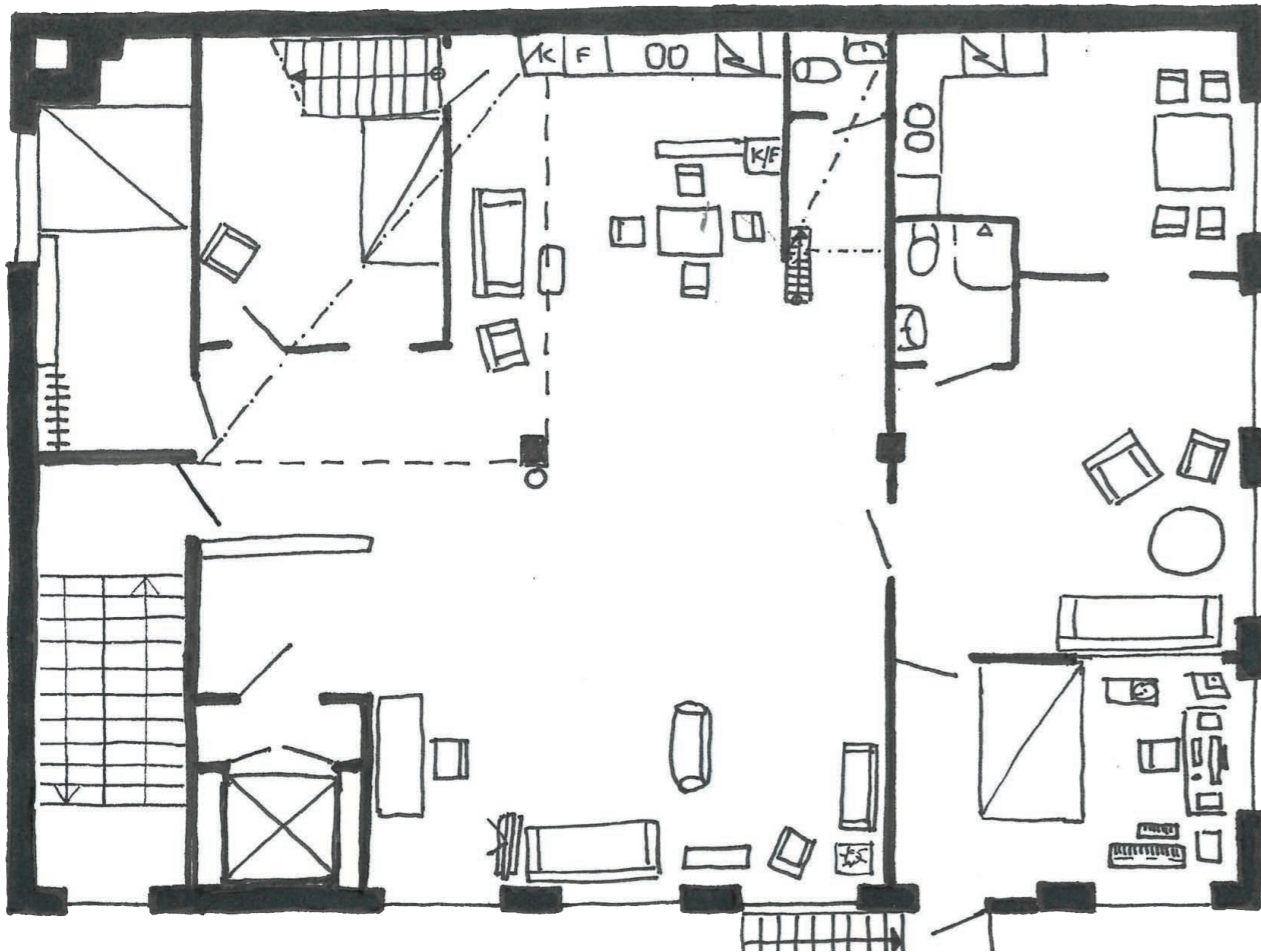


Figure 1. Facade drawing Marieholmsg. 40 (Carlsson Fernberg Arkitektkontor AB, 2011).



BIG ROOM



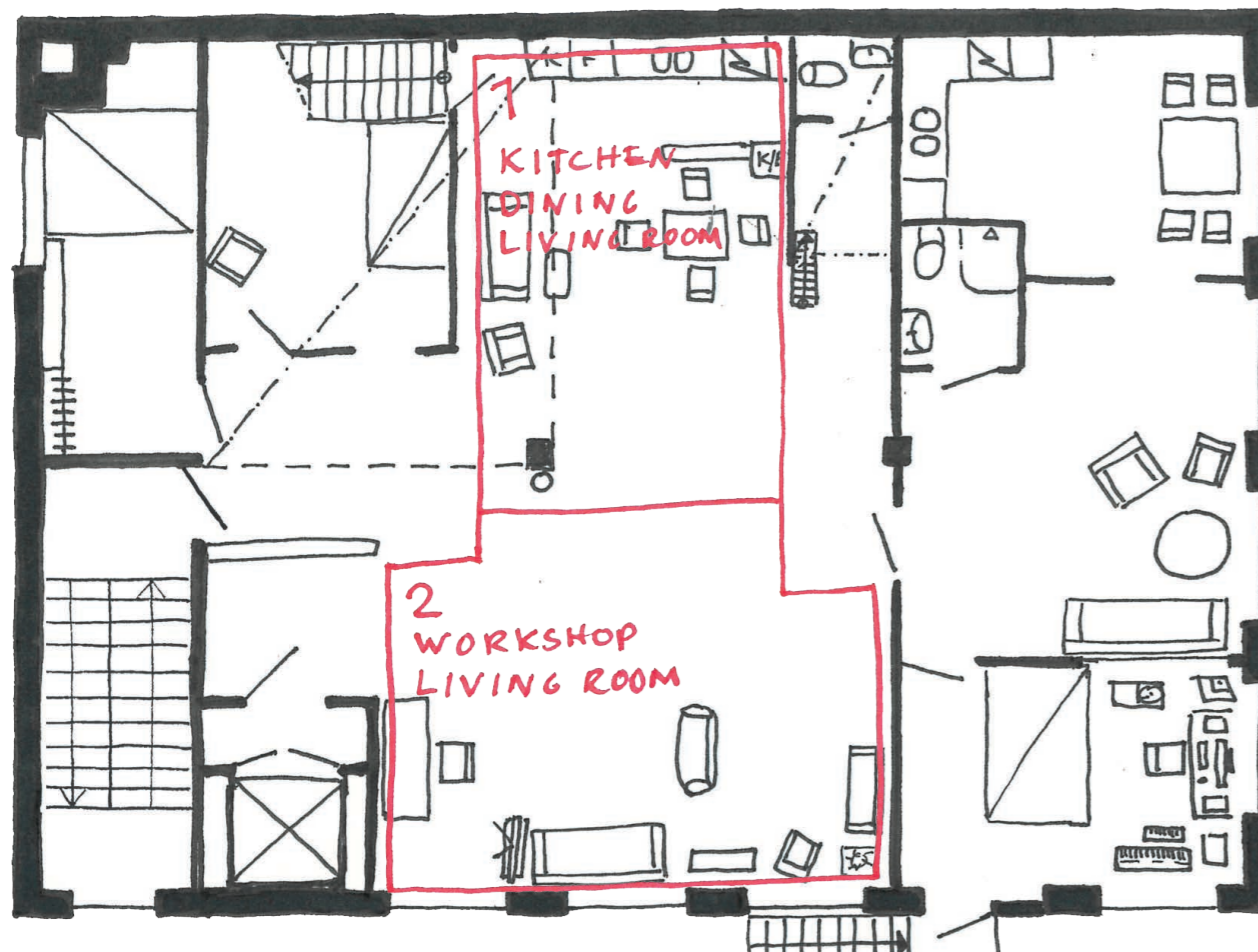
KITCHEN



BIG ROOM



## PLAN AND PUBLIC ROOMS



## ANALYSIS

**Connection:** Room 1 and 2 are not disconnected by walls or objects, but are interpreted as two rooms. partly because the "invisible corridor" inbetween them, but also because of the distance. You can almost allways both see and hear one another from the different rooms, but you are mostly outside a common interaction space

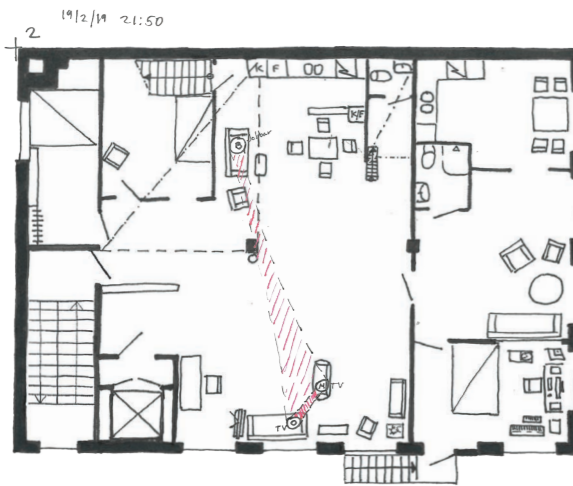
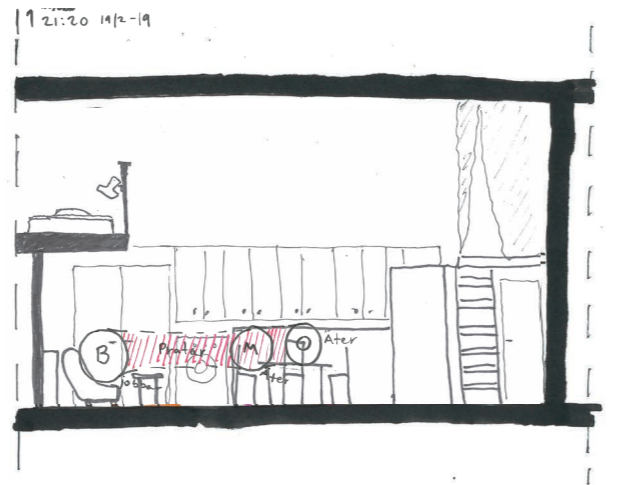
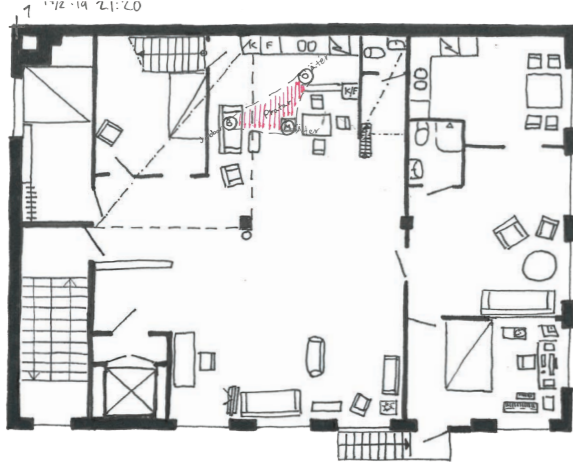
**Social buffert:** The distance between them acts as a buffert zone. The different smaller hang-out zones, like the sofa by the kitchen, also acts as buffer zones. If eating dinner together, and I'm tired afterwards but still want to be sort of part of the group, I often lie down in that sofa.

The bufferts in between the rooms (whithin the room) helps the transition if entering a space where someone has their own rhythm going. You can long before arriving to a space evaluate whats going on there, so to say.

The rooms not having any kind of barriers besides distance, makes contact by vision and hearing constantly possible. This means doing something alone or quiet is allways affected by the going-ons in the other rooms. For example the noise from the kitchen, or the fluorescent lights of the workshop.

## HOME VISITS LOFTET (MY HOME)

### ACTIVITIES



### INTERVIEW

#### *Finns det platser i hemmet där du upplever dig "ensam tillsammans"?*

**Bella:** Det är så överallt här. Men när jag bodde uppe hos Micke (på loftet) i somras, var det tydligare. I om inga väggar och alla ljud. Jag hörde alla, men såg ingen. Men jag känner ju så inne hos mig också.

**Micke:** Men överallt egentligen. Jag kan sitta här i soffgruppen och ha min egen grej, snacka lite, sen va i min egen grej igen.

#### *Finns det platser i hemmet där du upplever det svårt att vara tillsammans?*

**Bella:** i entrérummet till eriks lägenhet. I om att man måste gå in där för att duscha. Gången mellan duschen och ens rum, de möten kan vara knepiga.

Det här fönstret i mitt rum (internt), när nån står utanför och jag är där inne är jag väldigt exponerad.

**Micke:** Avståndet till duschen och att gå in där.

#### *Finns det platser i hemmet där du upplever det svårt att vara själv?*

**Bella:** Haha, typ överallt. Här ute i stora rummet; vardagsrum kök. då får man ju gå in på sitt rum. Framför allt soffan i vardagsrummet.

**Micke:** Det stora rummet. Fast även på mitt rum är man inte riktigt ensam, man hör allt ändå.

#### *Finns det en favoritplats i bostaden?*

**Bella:** bra fråga, det känns inte riktigt som jag har det. Jag gillar soffan i köket mycket, den har liksom som ett eget rum. Men på grund av ljus och fönster sitter jag ofta i soffan i vardagsrummet.

**Micke:** Jag gillar ju att sitta här i soffan i vardagsrummet. Speciellt när solen skiner in.

#### *Varför valde du att flytta hit?*

**Bella:** Jag trivs att bo med folk, jag har aldrig bott själv. Få sociala sammanhang i göteborg

**Micke:** för att jag fick möjligheten. Jag bodde här ju bott här lite innan jag flytta hit, hos erik när ja hälsat på. väldigt fint och charmigt ställe, en sån bohemdröm. Men också att jag inte tycker det är kul att bo själv, jag vill bo med andra.



HOME VISITS  
LOFTTET (MY HOME)

ASSORTED PHOTOGRAPHS OF ACTIVITIES



COOKING

READING



WATCHING A MOVIE



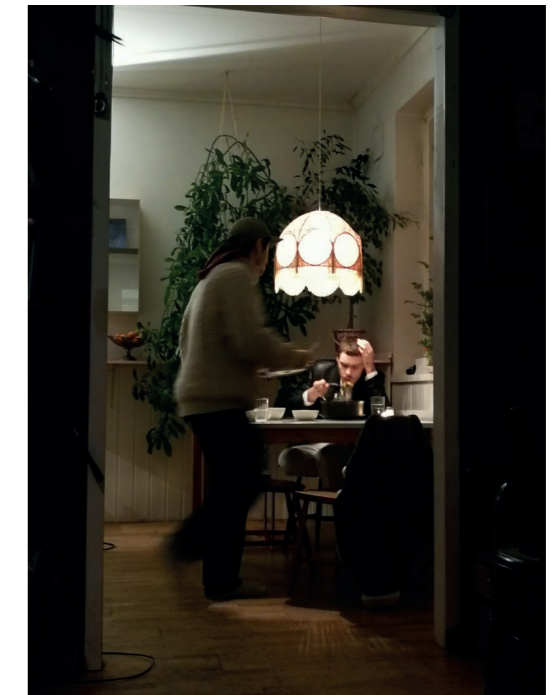
EATING

SCULPTING



TALKING

STARING



EATING

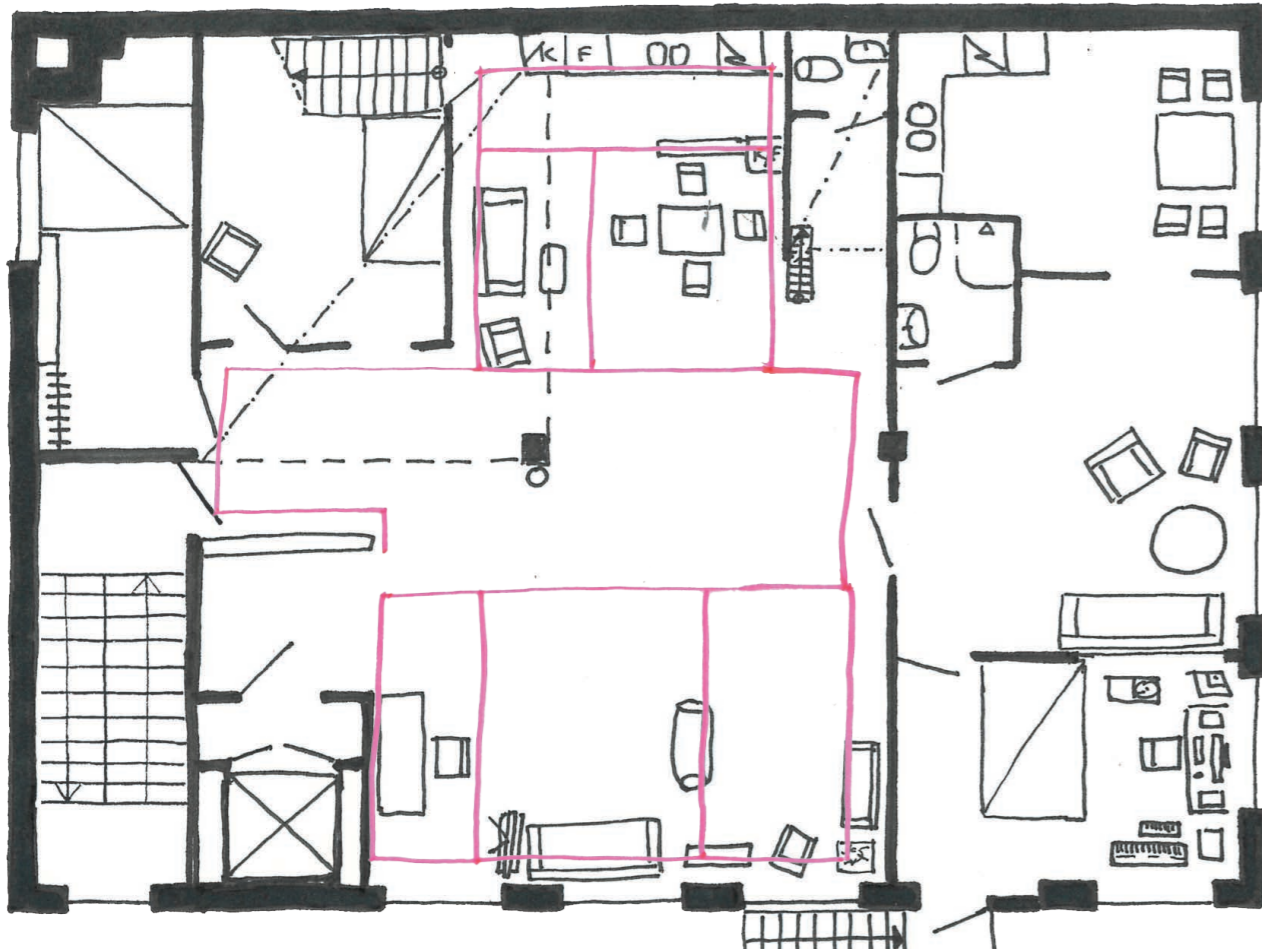


EMBROIDERING

WORKING

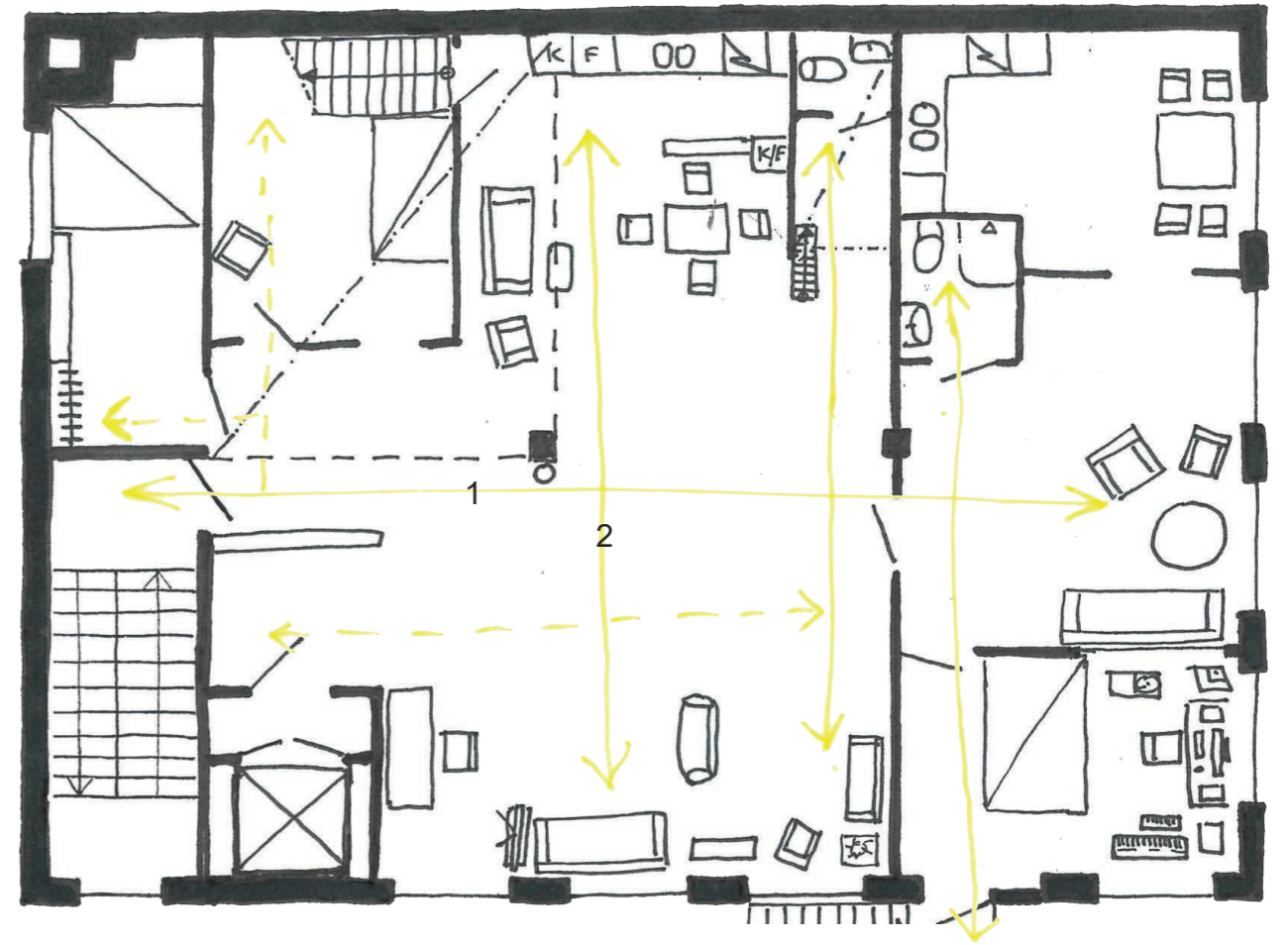


## ROOM DIVISION BY PROGRAM



When dividing the rooms up in accordance to their programming rather than their physical boundaries the rooms inside the room gets more apparent. The large amount of space also makes the room inside the room appear as rooms even if they have no walls.

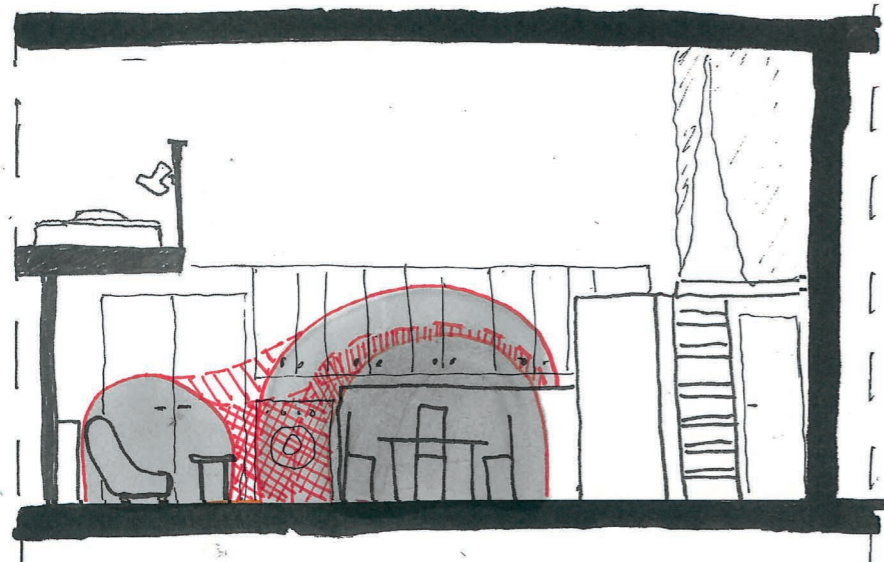
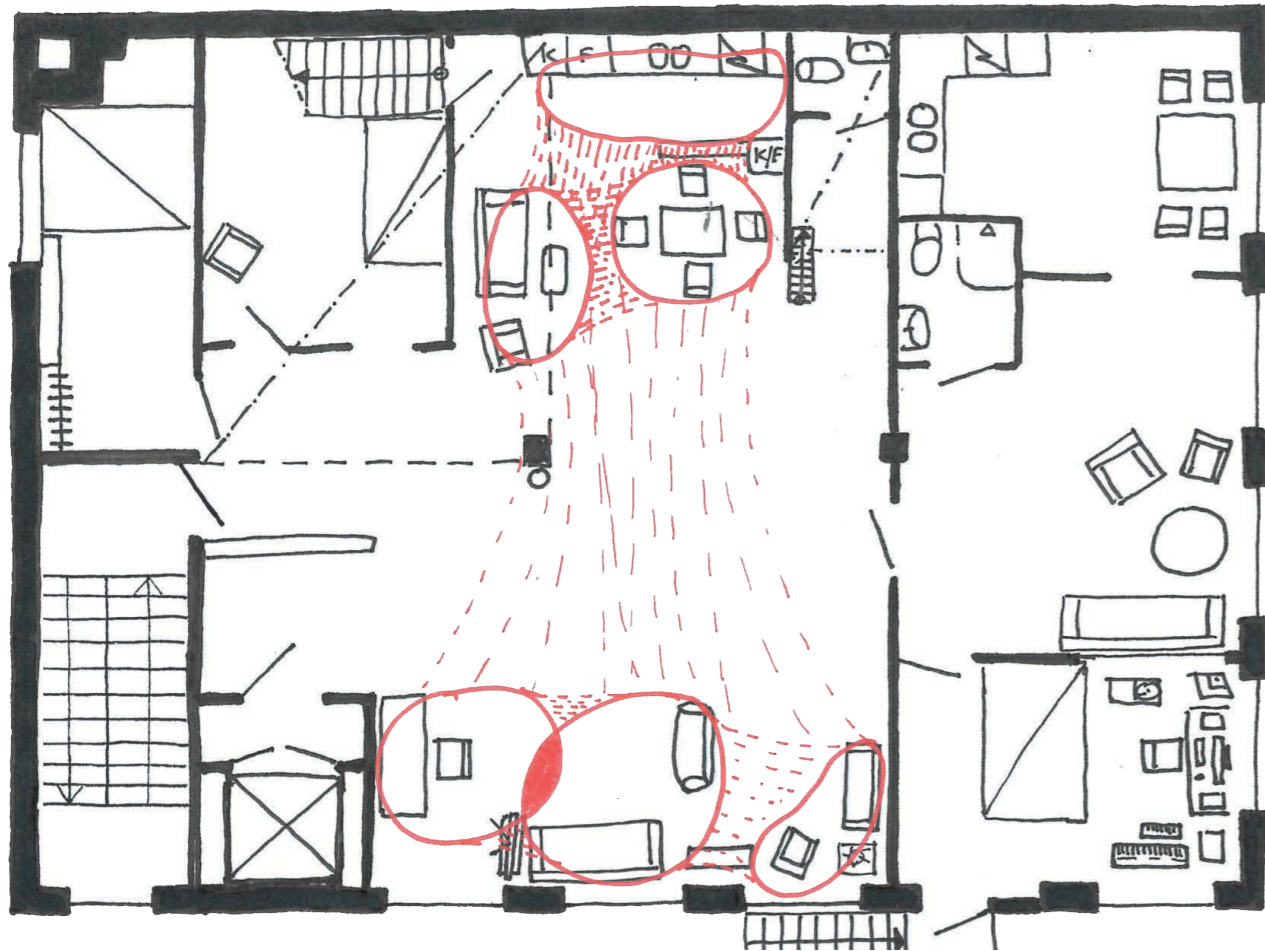
## AXES



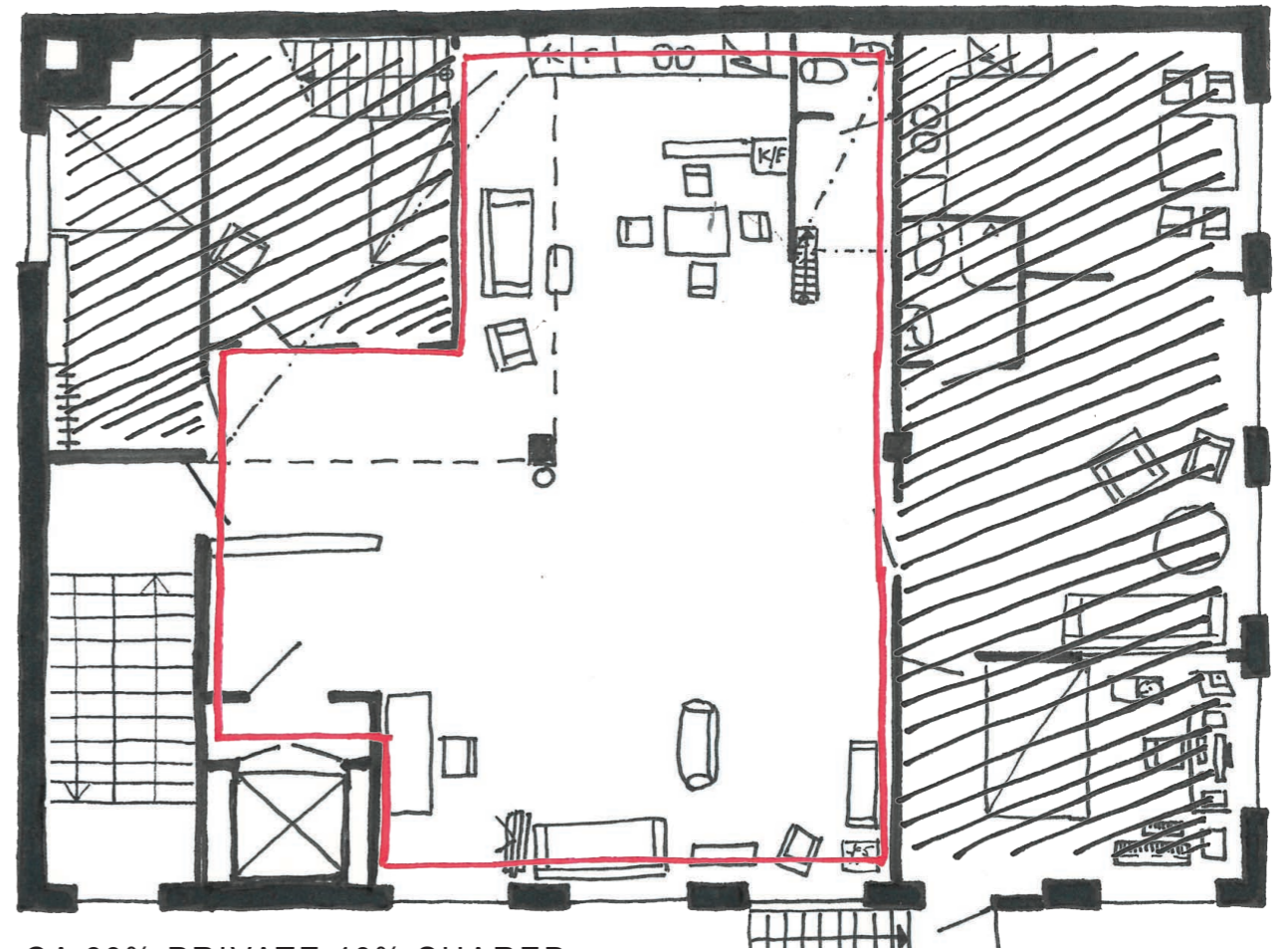
There are two main axes, 1 and 2. If you stand where they cross you have a very good overlook of the living space. The lack of walls almost makes the overlook too good. When walking through the apartment you partake in whatever rhythms are happening wheter you like it or not.



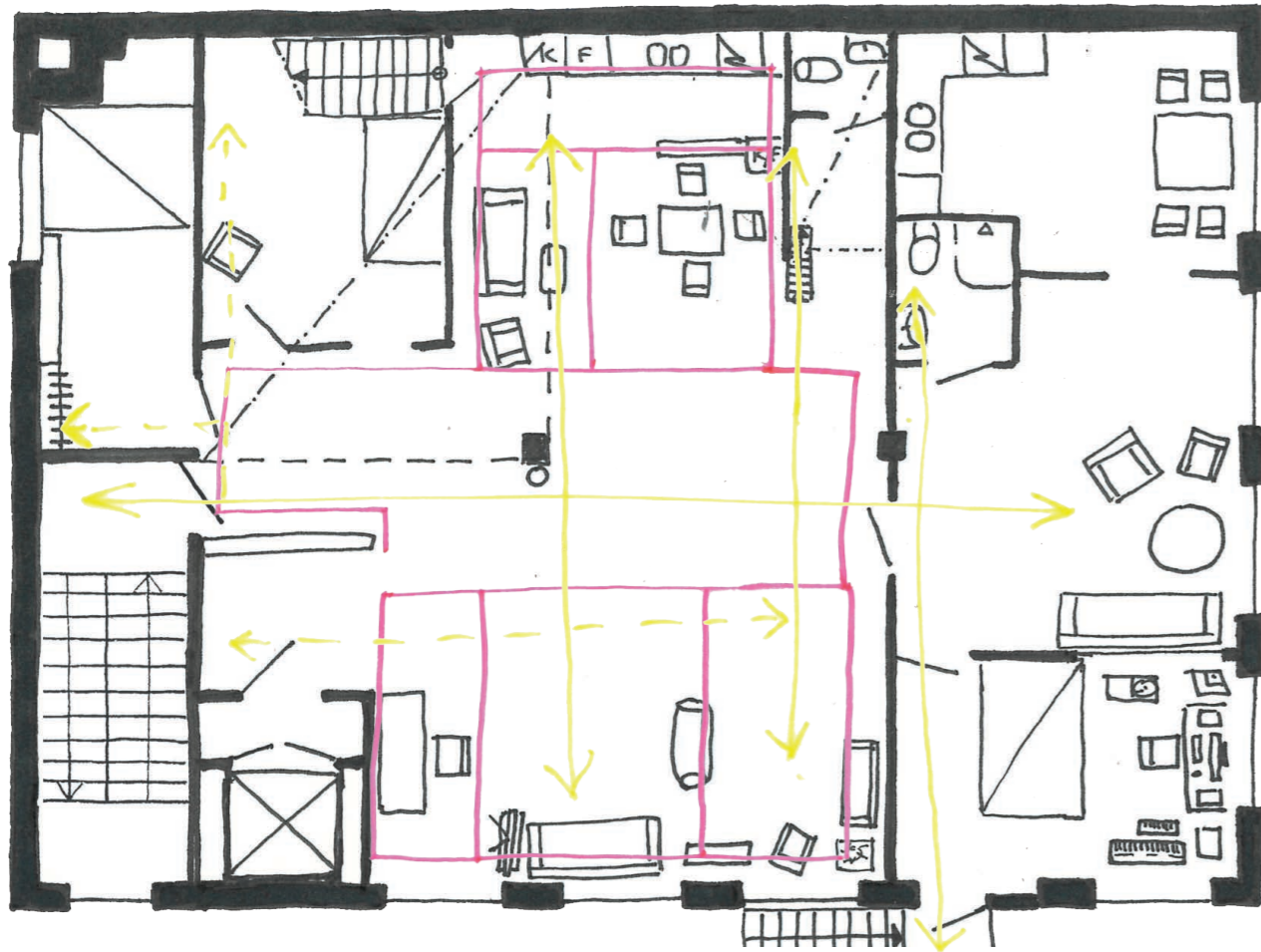
PERCIEVED SOCIAL ROOMS



PRIVATE OR SHARED ROOMS



CA 60% PRIVATE 40% SHARED



## DISCUSSION

Hearing seems to be important. The sofas by the window is the place where Micke and Bella feels it's easiest to be alone together. A thought I had is that this is the place with the most light and best sofa, and that they spend most of their time here. To me personally this space is only functional for being alone together if it's with a person you are very comfortable with, as you are basically on top of each other. Both me and Bella and Micke are very comfortable in each others presence, and therefore it works. In other constellatons of flatmates it's been more problematic.

For me the sofa by the kitchen is the easiest being alone together in. It has just enough space (distance + it's own room) to enable you to stay out of a discussion or activity elsewhere, but is just close enough to the kitchen and dinner table to participate in whatever is going on there.

From what Micke and Bella says, and my own experiences, it's obvious that this living space is pretty well adjusted for being alone together. Its a very big space, combined with several different social zones, making it possible to interact in alot of ways and secluding yourself while still being in the perimeter of another person in a room. But as Bella answers the question of if she feels it hard to be alone anywhere, with "haha yes, almost everywhere", its also apparent that it's too open and too hard to seclude oneself totally. This has been a big problem for me sometimes when living here and I know that it has for former flatmates too. The fact that our rooms have almost no direct sun light and are not made for living in, makes our private sphere very limited.





The home at Båtyxegatan 15 is a 1940's Villa in a suburban area of Västra Frölunda outside of Gothenburg. They are 5 people living there: Gabriella, Pontus, Isadora, Otto and Hazel. Gabriella was the first to rent the villa and her and Pontus are in a romantic relationship.

The private rooms span over three floors but all the social rooms are on the entry level. Many of the inhabitants here work with design or culture.

Figure 2. Photo of Båtyxeg. 15 (Google, 2014).

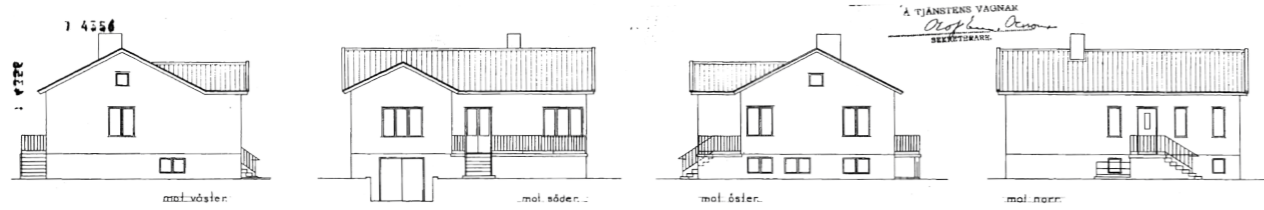


Figure 3. Facade drawings of Båtyxeg. 15 (Bertil Ekström, 1944).



Living room



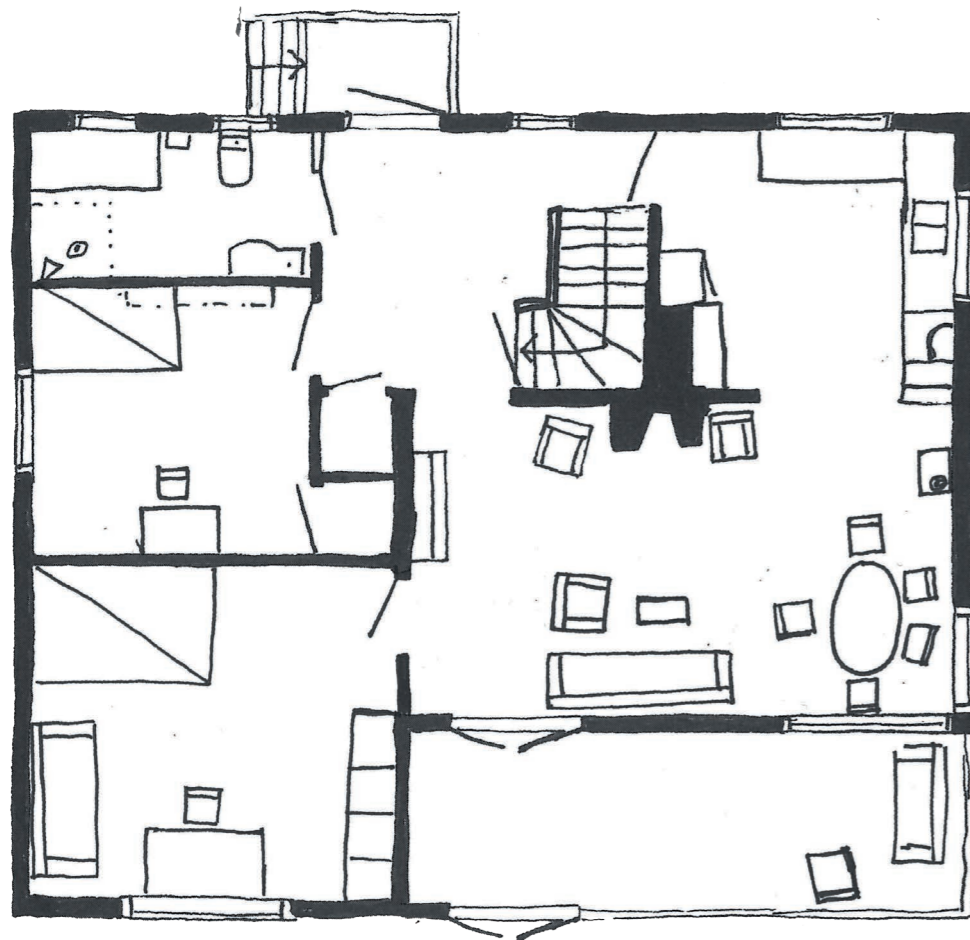
Kitchen



Living room

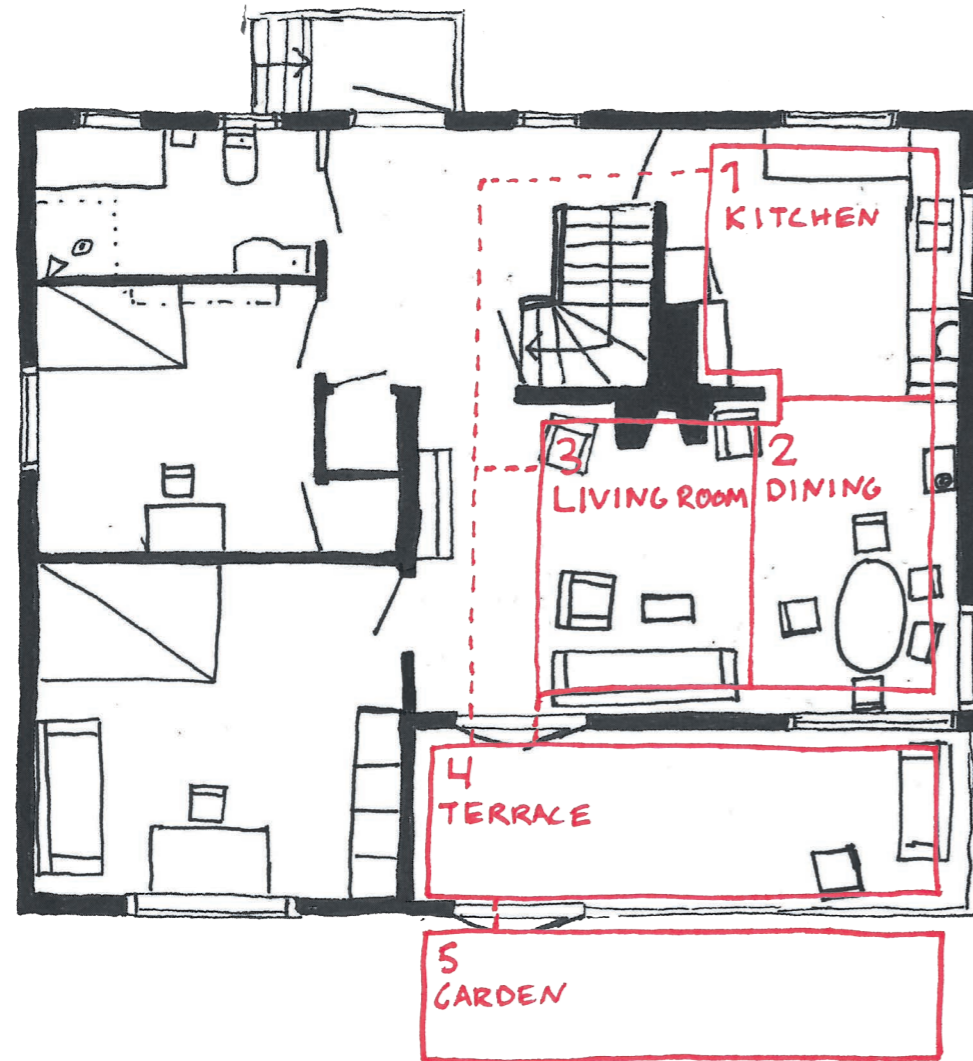


Hallway





## PLAN AND PUBLIC ROOMS



## ANALYSIS

**Connection:** The social rooms are connected like on a line, but the kitchen is also connected to the living room and terrace through the entrance room. The kitchen and living rooms are very connected but the living room is partly disconnected from the kitchen.

**Social buffer:** The living rooms can probably act as a buffer zone between the living room and the kitchen.

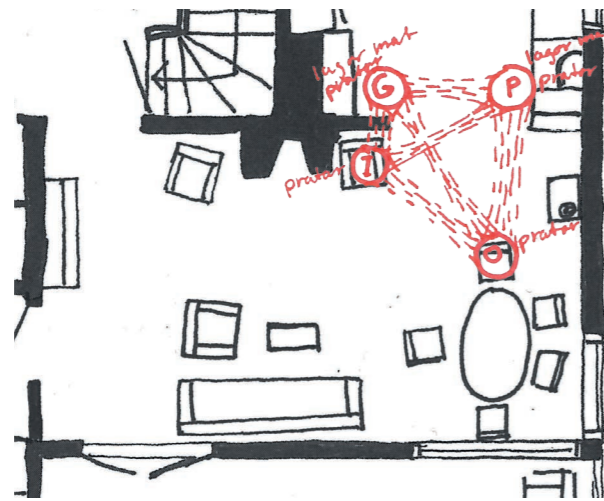
The living area being cut off by sight but not by hearing can also possibly support being alone together. You can easily imagine lying on the sofa reading a book while someone is cooking in the kitchen. Not being in the way, not having to partake in conversation, but hearing each other and having the possibility of interaction.

The terrace (4) has the potential of social buffer zone, still being a part of the dining room and living room. But because it has the doors all at one short-side, you are sort of crammed in to the space, and you become more exposed as you don't have any "escape routes".

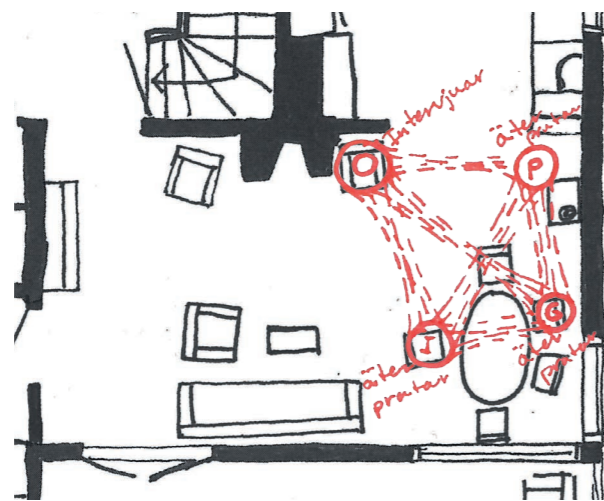


ACTIVITIES

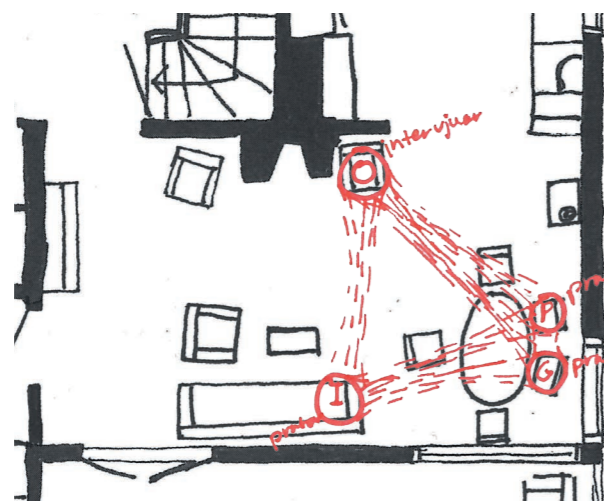
19/2



1



2



3

INTERVIEW

**Finns det platser i hemmet där du upplever dig "ensam tillsammans"?**

**Pontus:** Ja absolut. Här där jag är nu (på stolen vid middagsbordet) Typ när nära är i köket och lagar mat, och så sitter jag och andra och har ett samtal vid middagsbordet.

**Jag:** kan det vara tre sammanhang samtidigt?

**Pontus:** Ja när vi hade kräftska var det fest ute, men som vanligt inne.

**Gabriella:** iom att det inte är någon dörr till köket blir det ju här. Typ hänger vid öppna spisen. Eller om jag äter här och nån äter i köket. Vi är ganska mycket på våra rum, jag och pontus bor själva på ovanvåningen, där vi också är ganska mycket.

**Isadora:** Jo men jag tycker också här. Men verandan också (den inglasade). Köket mest. Om jag har öppen dörr, så lyssnar jag på ett skönt sätt på vad som händer utanför men är ändå (ensam) på mitt rum. Jag upplever också att det är mycket möten när man är på väg eller lagar mat.

**Finns det platser i hemmet där du upplever det svårt att vara tillsammans?**

**Isadora:** Jag är ju aldrig där uppe, det är er (pontus och gabriellas). I andras rum, är det svårt att umgås. Fast där är jag ju inte själv heller. I mitt rum kanske. Eller jag upplever nog inte att det är svårt tror jag inte.

**Gabriella:** Glasverandan. Det är inte öppet, det är bara en dörr. (Det är ett smalt rum med två dörrar på samma kortsida, därav blir man lite fast).

**Pontus:** det är svårt att vara där utan att interagera med varandra.

**Gabriella:** Man kanske hellre gör de man ska göra nån annanstans. Kan tänkas att det är på grund av att den saknar utvägar, man är liksom fast.

**Finns det platser i hemmet där du upplever det svårt att vara själv?**

**Pontus:** naturligt blir det i köket och här (köksbordet). Det beror väldigt mycket på vilka personer som har bott här. Med uppsättningen som är nu så funkar det. Det är här man stöter på varandra.

**Gabriella:** Samma upplevelse.

**Isa:** Jag upplever också att det är svårt att vara själv här. Men om nån kommer ner hit är det inte självklart att nån kommer störa mig, men det kan ju bli så.

**Pontus:** men jag har ofta gjort nåt vid köksbordet, och det unkar bra. Men det har också känts som att jag kanske tar upp plats eller stör.

**Finns det en favoritplats i bostaden?**

**Isa:** mitt rum.

**Gabriella:** mitt rum

**Pontus:** mitt rum är ganska litet. Men jag gillar kanske glasverandan, när det är säsong.

**Varför valde du att flytta hit?**

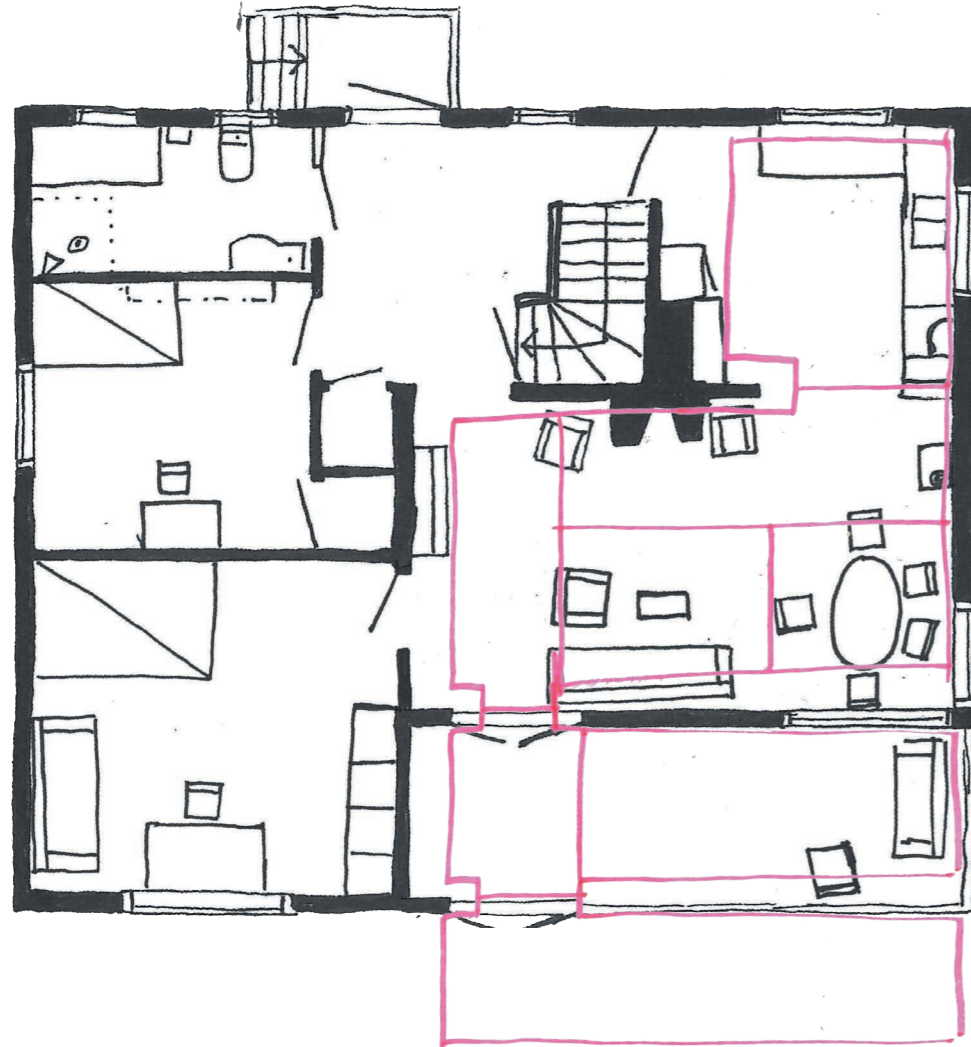
**Isa:** för att inte hade nånstans att bo, och blev headhuntad på blocket.

**Gabriella:** Jag ville bo i hus, med trädgård.

**Pontus:** För att gabriella bodde här. Jag ville ge inte bo i kollektiv, men mitt boedne sas upp. I början trivdes jag heller inte riktigt, men sen bytes en del vfolk ut och då kändes det bättre. Mest på grund av att jag inte kände mig "ny". Jag kände mig liksom som en gäst. Men sen jag flyttade in i mitt rum känns det väldigt bra,



## ROOM DIVISION BY PROGRAM



This living space has as my own also many spaces inside the rooms. Especially the dining room seems to have many different spaces and programmings. It serves as dining room, living room and communication route. There is also a interesting sequence of rooms starting in the kitchen and ending in the garden.

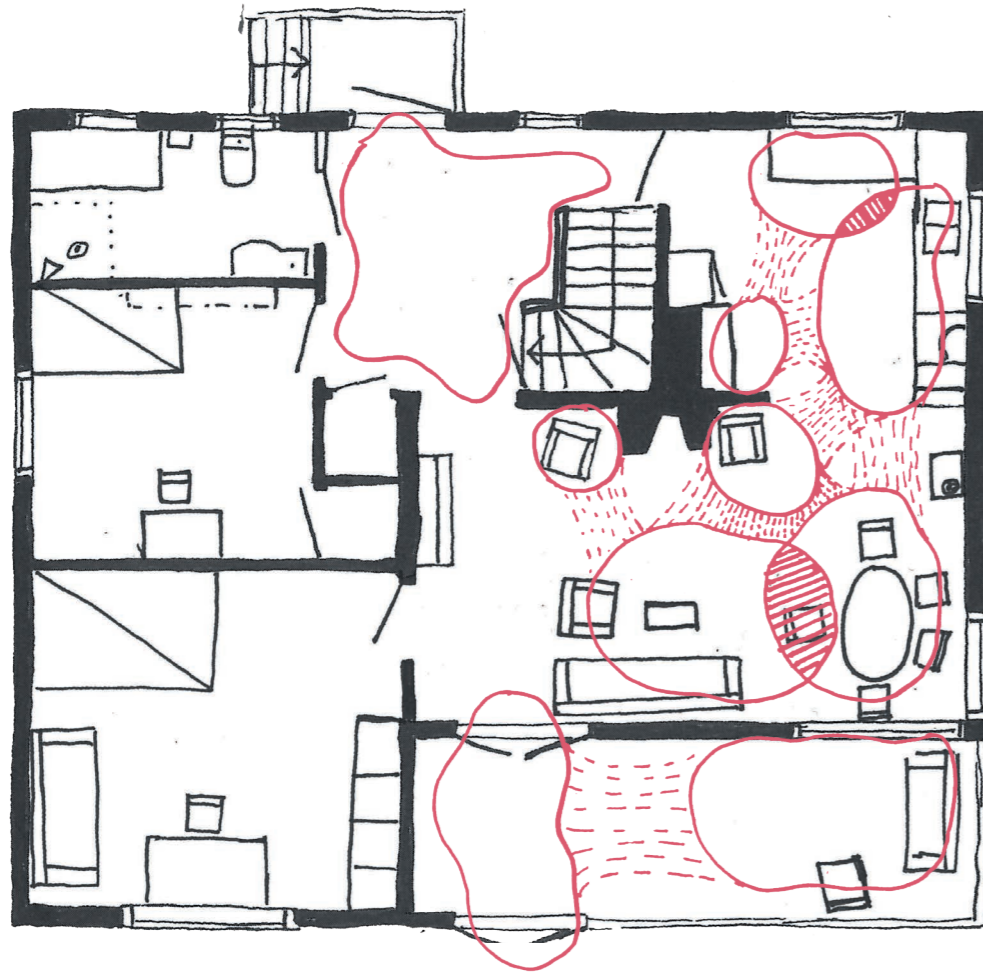
## AXES



There is one main axis, and three secondary, framing in the staircase in a rectangular shape. The movement here is easy as an effect of the circular movement possibilities.

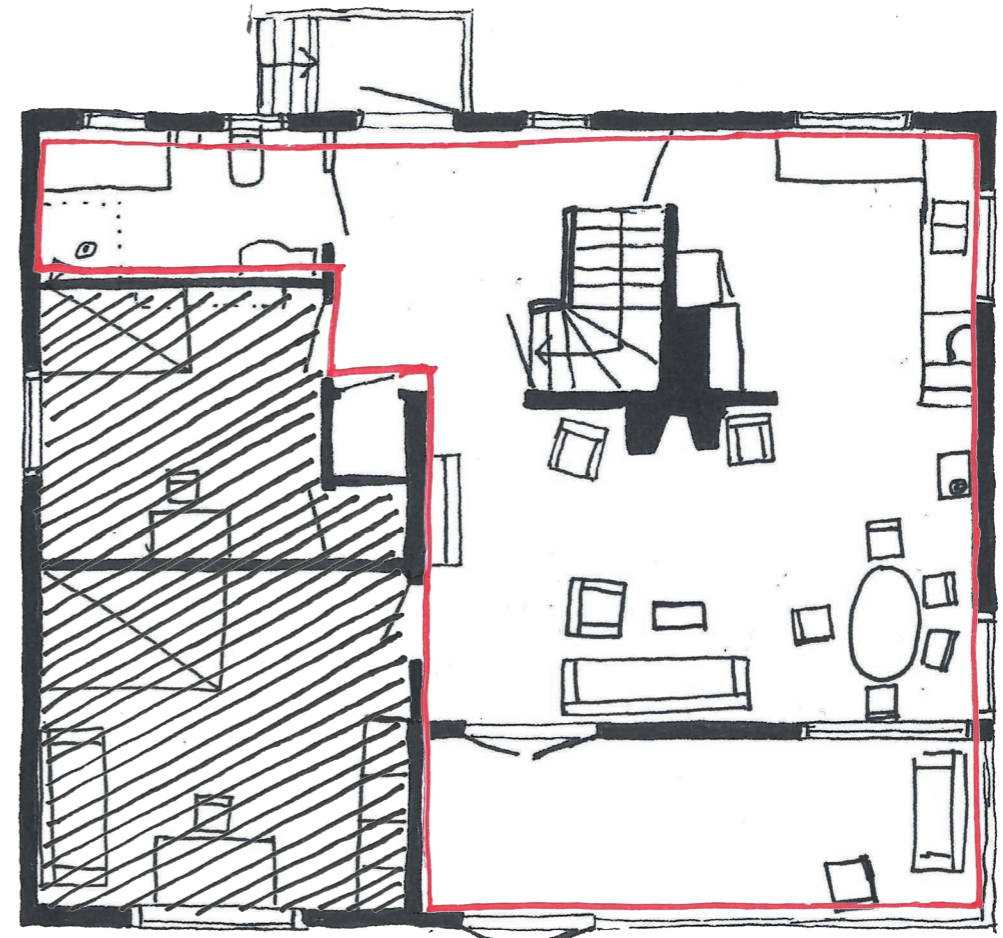


### PERCIEVED SOCIAL ROOMS



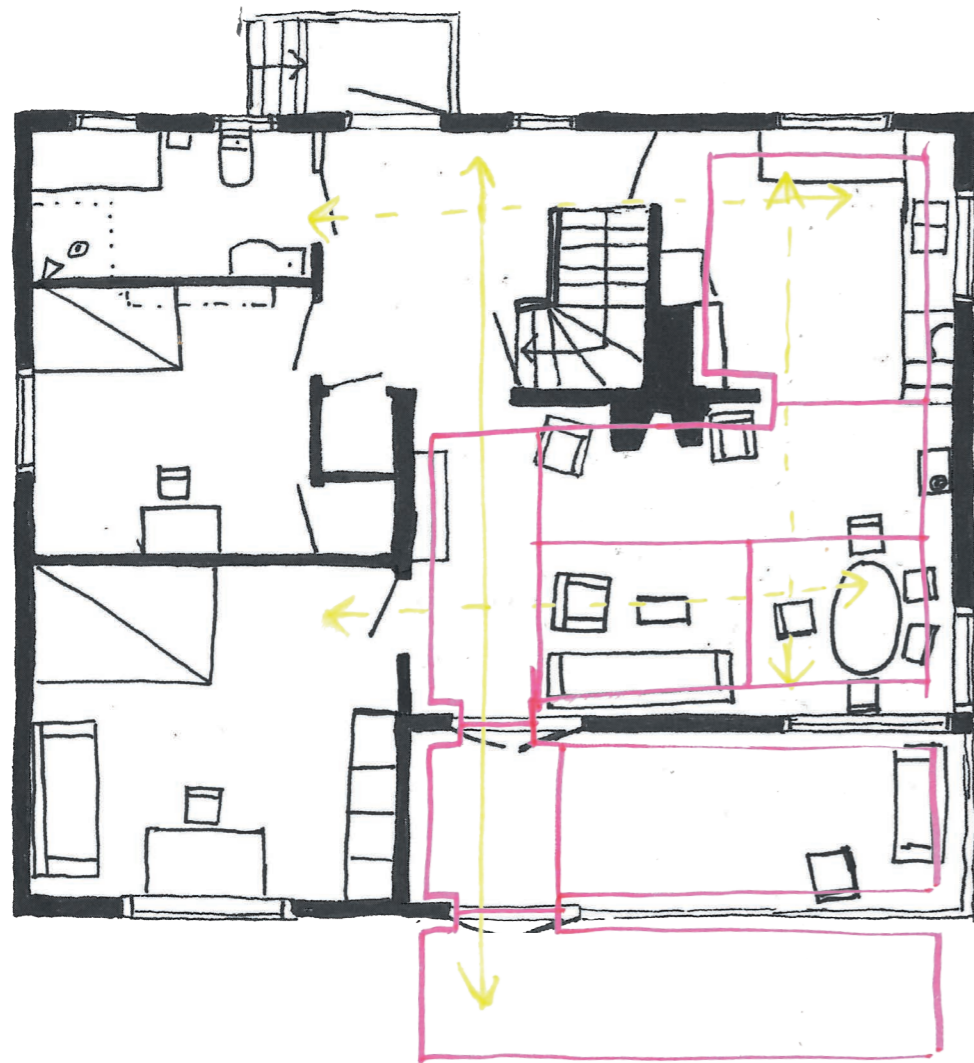
The many rooms inside the rooms enable a lot of interesting exchange between the rooms, but of course also little possibilities to shield of the rhythms around you. An exception is the glazed terrace where a connection through sight to the living room is possible but still having its own space both acoustically and spatially.

### PRIVATE OR SHARED ROOMS



CA 70% PRIVATE 30% SHARED





## DISCUSSION

The inhabitants of this space appear to very much live their own lives, and also spend a lot of time in their own rooms. They also seem to enjoy the connection in between the kitchen and the dining area, but Pontus also states that he sometimes feels like he's in the way if he lingers there too long.

Another thing that comes to mind while looking at the interview and the plan, is that the glazed terrace is a nice addition to the social rooms, because it's both connected and secluded, making a perfect spot for hanging out after dinner if you want to be a bit more alone but still sort of close. The apparent problem is that it is a very long and thin room, with exits only on one short-side. This can make you feel cramped on without "escape routes" if hanging out on the end without exits, lessening its positive aspect as a safe room to seclude oneself to.



HOME VISITS  
23/2 2019 REGALSKEPPET



Regalskeppet is an old bourgeois apartment from the late 1800's in Vasastan in Gothenburg, and looks like it's been renovated several times over the years.

They are three people living there today. Amanda, Hampus and Maryam. Hampus and Amanda are psychologists and Maryam works as a doctorate at the Academy of arts and crafts.

Figure 4. Photo of Götbergsg. 6 (Google, 2014).

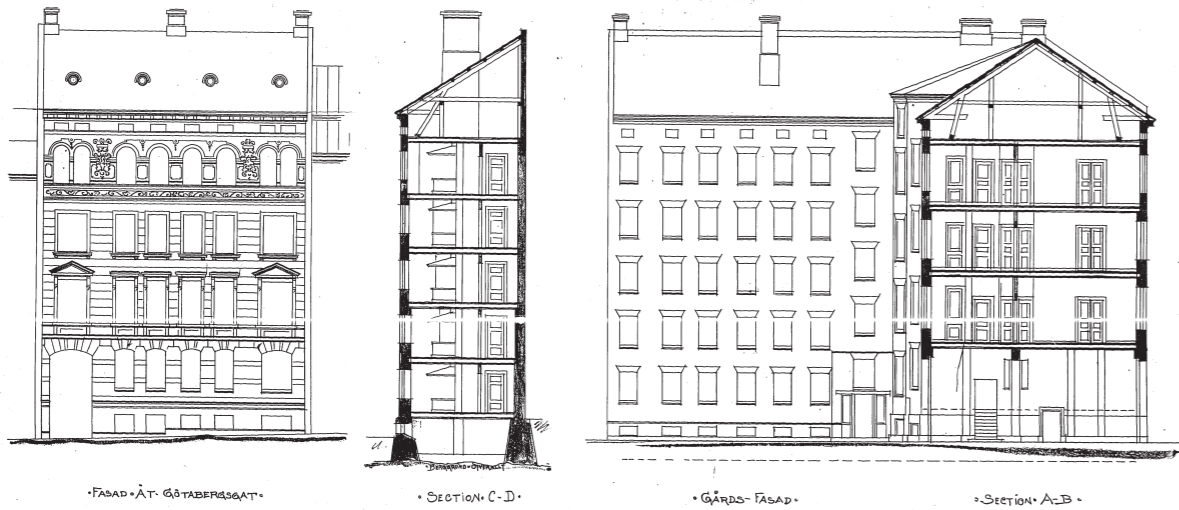
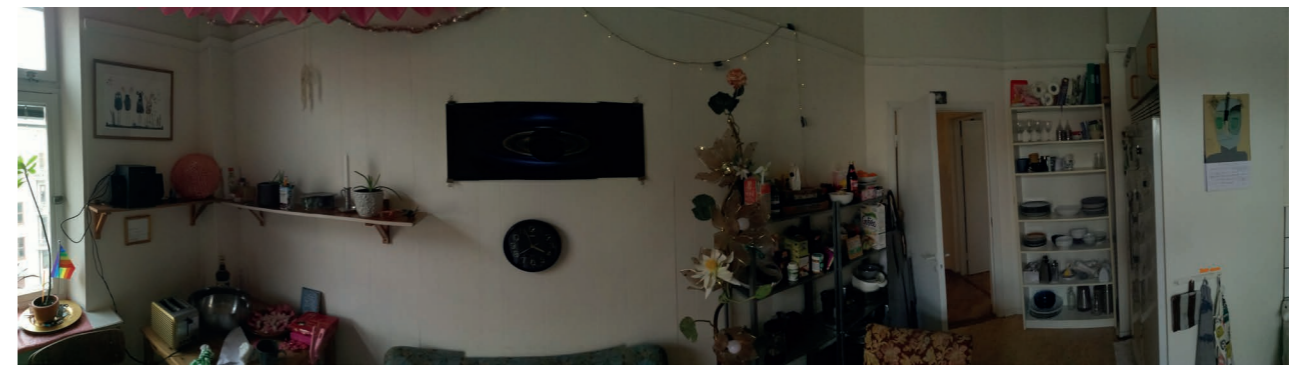
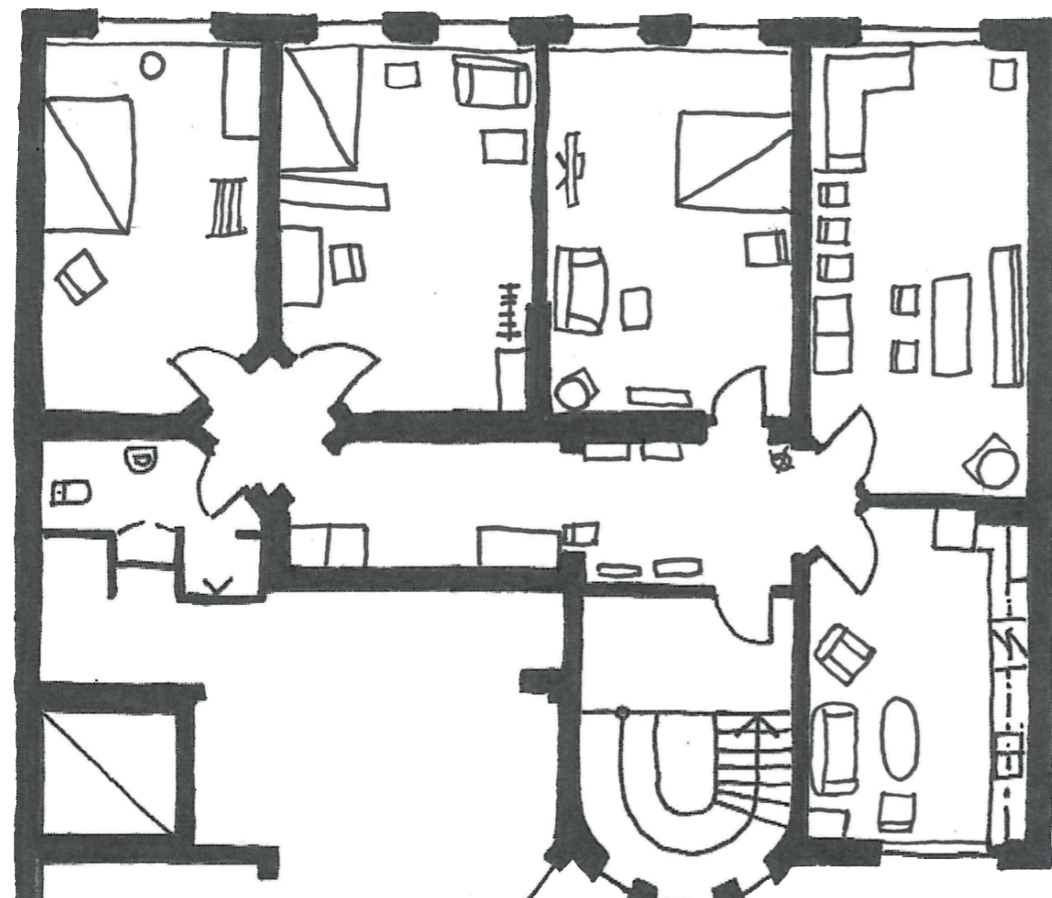
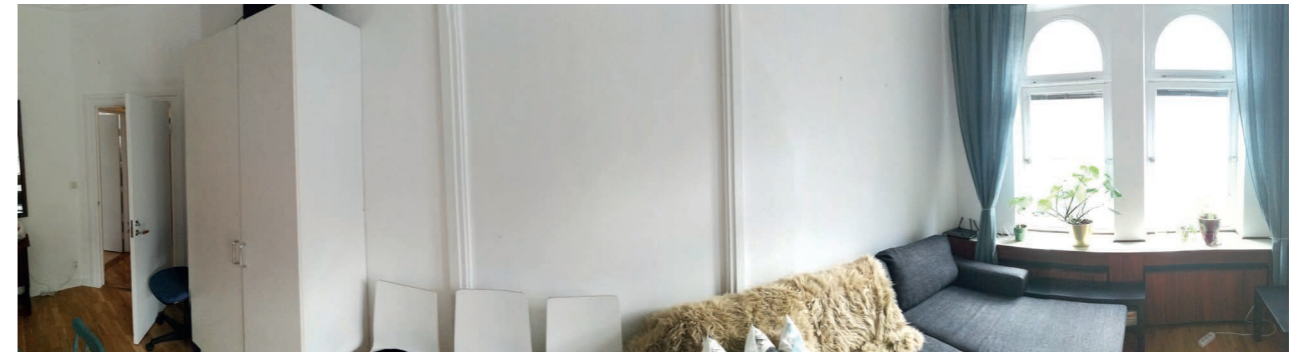


Figure 5. Facade drawings of Götbergsg. 6 (J. Westerberg, 1883).



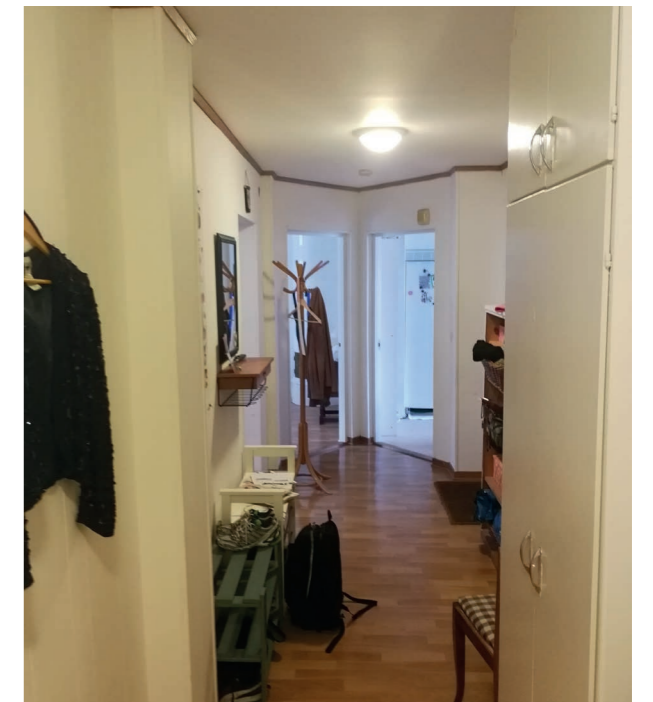
KITCHEN



LIVING ROOM

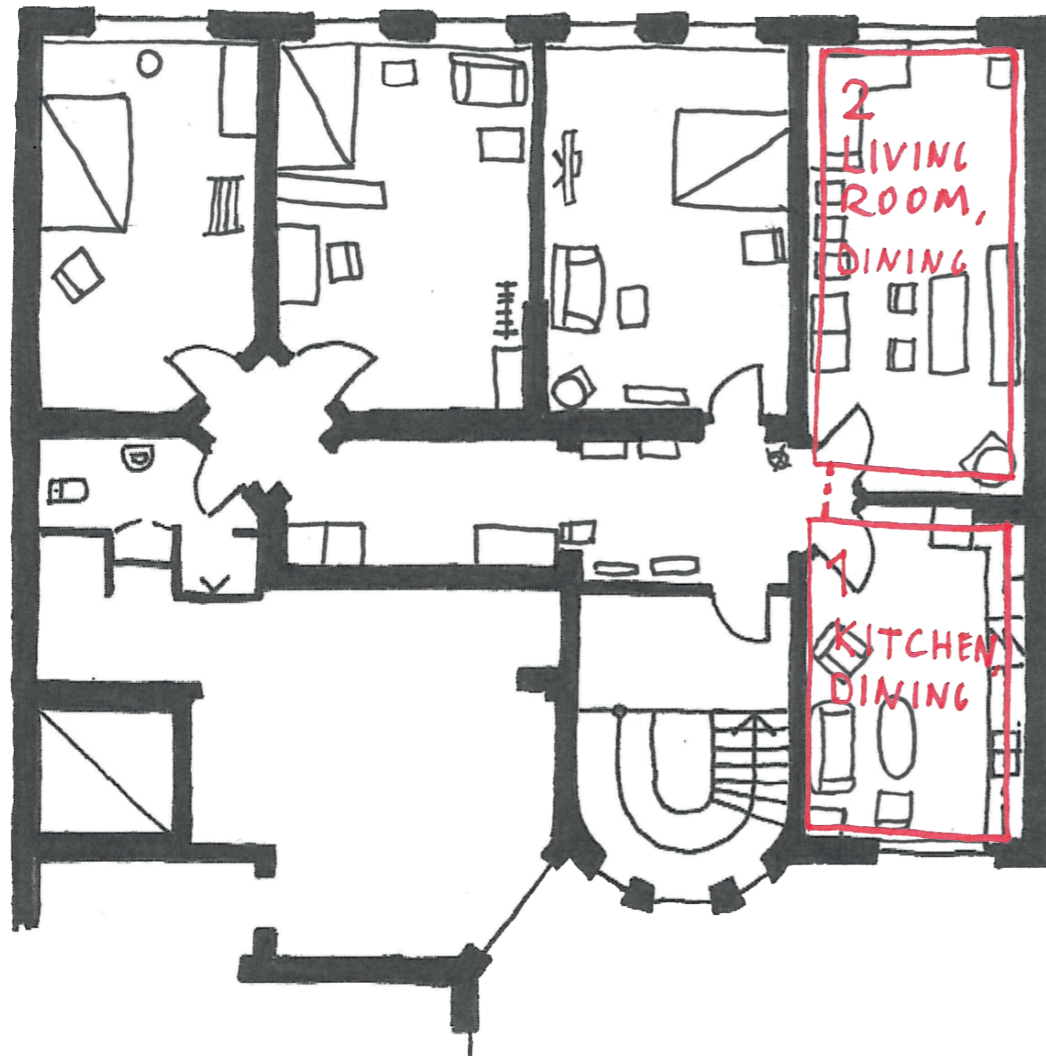


HALLWAY





## PLAN AND PUBLIC ROOMS



## PLAN ANALYSIS

**Connection:** The social rooms, the living room and the kitchen, are closely connected. Both of the rooms have doors, and I imagine that if left open the going-ons in both rooms will affect each other a lot, mostly by sound. The possibility to close the doors can probably be a good way of deciding the level of interaction in between the rooms.

**Social buffert:** The corridor seems to be the buffer zone between all the rooms. I imagine the entrance being the most sociable place of the corridor, and it also has some furniture for sitting down.

The corridor and the doors to all the rooms, probably make the transition in between private rooms and social ones easy.

The rooms placed on a straight line also disconnects the rooms at the furthest from each other.



## INTERVIEW

**Finns det en eller flera platser i hemmet där du upplever dig "ensam tillsammans"? Om ja, vart?**

**Amanda:** Egentligen inte. Man kan va lite i sin egen värld i köket. Det är ofta här vi hänger. Vi umgås mest aktivt när vi är här. Det kan pågå flera saker/sammanhang samtidigt: nån lagar mat, eller flera lagar samtidigt. Men det är inte så planerat. Det är inte så mycket som är uppstyrt.

**Hampus:** Jag håller nog ganska mycket med om amandas bild. Att köket är den inofficella hängytan. Det händer också att vi hänger på varandras rum. Vardagsrummet har blivit en mer "officiellt" festrut. Vi har också kunnat hänga i köket när det varit t ex en bokcirkel i vardagsrummet. Vi tänkte nog inte på om det tillförde något just då, vi körde på som vanligt. När vi har bjudit över folk till middagar kan man va med, men man känner inte att man behöver anmäla sig. De sociala sammanhangen som finns är ganska "öppna", och enkla att delta i om en vill.

**Maryam:** Vårn lägenhet är ju ganska programmerad på det sättet, det är klart att jag kan sitta i köket och läsa en bok, men oftast inte. Om vardagsrummet och köket suttit ihop så hade det nog mer varit så. Jag går nog till köket när jag vill träffa nån. Jag upplever här att det inte är sitgmatiserande att ha stängd dörr, för det har det varit i andra sammanhang jag varit i. Här så är det ju ganska tydligt att om man är i köket betyder det att man vill umgås. Stängd dörr till rummet betyder ofta att man inte vill hänga.

**Hampus:** Jag håller med men för mig är nog inte stängd dörr samma som att jag inte vill ses, det går bra att knacka.

**Amanda:** Man har liksom behövt stänga dörren förut när vi inte kände varandra början. Nu är det mer öppet. Men folk jag bott innan har det varit mer öppet.

**Maryam:** Kanske att det är en korridor, att det upplevs som att en stängd dörr inte är så symboliskt för att sluta sig, iom att jag bara stänger mot en vägg.

**Amanda:** dem dagar man är helt ensam i lägenheten, så upplever jag mig ganska ensam. Och om jag går ut i köket så kommer det inte vara nån här.

**Hampus:** Jag har upplevt det mysigt när du haft vänner här, och jag har hört dem från där jag har varit.

**Tankar: Hörsel verkar vara viktigt här, flera av de intervjuade påpekade att hörsel styr lite hur de rör sig och förhåller sig i lägenheten.**

**Finns det platser i hemmet där du upplever det svårt att vara tillsammans? Vart?**

**Maryam:** På toan. Mitt rum är lite svårt därför att det inte finns nån sittmöbel som kompletterar sängen som sittmöbel. Hade det funnits en fotölj hade det varit lättare. (Jag har nyss flyttat hit). Vardagsrummet är också lite svårt, man måste aktivt socialisera där, till skillnad från i köket där jag kan vara passiv samtidigt som nån typ lagar mat.

**Hampus:** I vardagsrummet upplever jag det som att man gör saker tillsammans. Jag håller nog med att det är mest i maryams rum. Vi hänger inte så mycket i varandras rum.

**Amanda:** När sandra bodde här umgicks vi mycket på varandras rum, men det berodde ju på att sandra är en av mina närmaste vänner. Jag har fått mycket bättre vanor sen ni flyttade in, typ äter inte middag i sängen. Det beror mycket på vilka man bor med. Vardagsrummet är också så nytt tänker jag, det påverkar nog.

**Hampus och amanda:** vi flyttar runt möblerna mycket mellan kök och vardagsrum.

**Amanda:** också mycket efter funktion, typ nu har vi fest då flyttar vi bord hit osv.

**Amanda:** Jag tycker det är mysigt när man hänger i badrummet. Vi hade nån slags plan att ha nån fotölj i badrummet.

**Finns det platser i hemmet där du upplever det svårt att vara själv? Vart?**

**Amanda:** Det skulle nog vara köket, eller kanske vardagsrummet. Men hur det påverkar en är så olika vilka man bor med. Förut har vi varit 4 som bott här, men nu är vi tre, vilket jag tycker är skönare. Man har lite koll varandra och vet när en kan vara själv och så vidare. Det kan nog vara här i köket, men det är inte ett problem nu.

**Hampus:** Jag tänker nog också köket. Det skulle inte kännas ok för mig att komma ut till köket med stoneface och inte vara social, jag får vara beredd på att vara social här. Vilket är positivt för mig.

**Maryam:** Att ni två har fasta scheman skapar regelbundenhet i mitt liv. Jag kommer för det mesta hem lite innan er. Sen pratar vi lite om vi har haft på jobbet. Regelbundenheten känns tryggt. Som svar på din fråga om det är nåt rum där det är svårt att vara ensam. Det finns nog inget rum där man får göra anspråk på att vara ensam, mer än sitt eget. Kökets premisser t ex, är att det är socialt. Här kan jag inte säga att jag ska vara ensam.

**Hade ni önskat att det var lättare att vara ensam i de sociala rummen?**

**Maryam:** När jag hade en cirkel här funkade det bra.

**Hampus:** När jag var långtidssjuk, så hängde jag ganska mycket i vardagsrummet. Jag blev galen av att vara på mitt rum 24h. Möjligheten finns men det kanske inte funnits ett behov.

**Amanda:** Ibland när man har nån kompis över, och man vill prata om nåt privat (eller när man e själv). I dem fallen kan det finnas ett behov att vara själv.

**Hampus:** det går att sänga dörren till köket när en typ ha ett privat samtal upplever jag.

**Maryam:** Jag upplever det att man gör för att hålla ute ljudnivån från sig själv till typ sammanhanget.

**Hampus:** Det upplevs inte som så uteslutande:

**Maryam:** exakt

**Finns det en favoritplats i bostaden?**

**Hampus:** jo, Den här soffan (i köket) är mysig. Det blir ofta bra samtal här, där man snackar om hänger. En av mina favoritplatser.

**Amanda:** Jag håller med, det var det första jag tänkte på.

**Maryam:** Jag håller med.

**Varför valde man att flytta hit?**

**Amanda:** För att jag ville bo i kollektiv, ville bo med Sandra. Det var ett väldigt fint rum. Fint att bo mitt i stan. Innan hade jag varit sambo i en annan stad, och bot i kollektiv lite grann. Innan dess hade jag bott själv i en etta. Ville ha mer kollektivt.

**Hampus:** Jag bodde i san Diego ett år, då bodde jag i korridor. Med tre andra snubbar. Jag delade sovrum med en, jag trivdes bra med att ha det så att alltid ha folk runt omkring sig. Sen bodde jag hos mina föräldrar, Sen bodde jag själv i en tvåa. Jag kände att jag saknade att bo med andra. Jag hade en idé om att jag ville bo i Göteborg, och när jag hörde om detta boendet att det gick att flytta in nappade jag på det.

Luftigt och stort och härligt, väldigt bra rum.

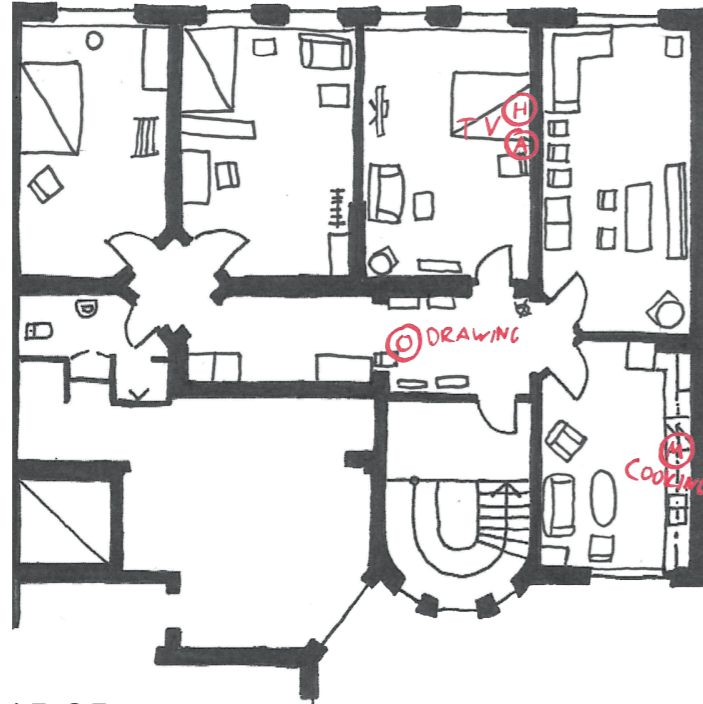
**Maryam:** Jag har bott i kollektivhus i stockholm i 7 år. Jag är ganska inkörd i det sortens boende. Då hade jag iofs en egen lägenhet, men ändå gemensamma ytor och matlag osv. Sen flyttade jag till bg för ett et år sen, bodde i en etta själv. Sen när jag behövde hitta en ny bostad så kändes det här att föredra framför att bo själv. En möjl va att bo länge från stan, o mer från jobb. Då kändes denna lösningen bättre. Jag kollade också på att bo ihop med en vän, men kländeatt jag mer ville bo med folk jag inte känner från början.

**Hade du hellre bott i ett kollektivhus:** Permanent ja. Nu bor jag ju här temporärt.

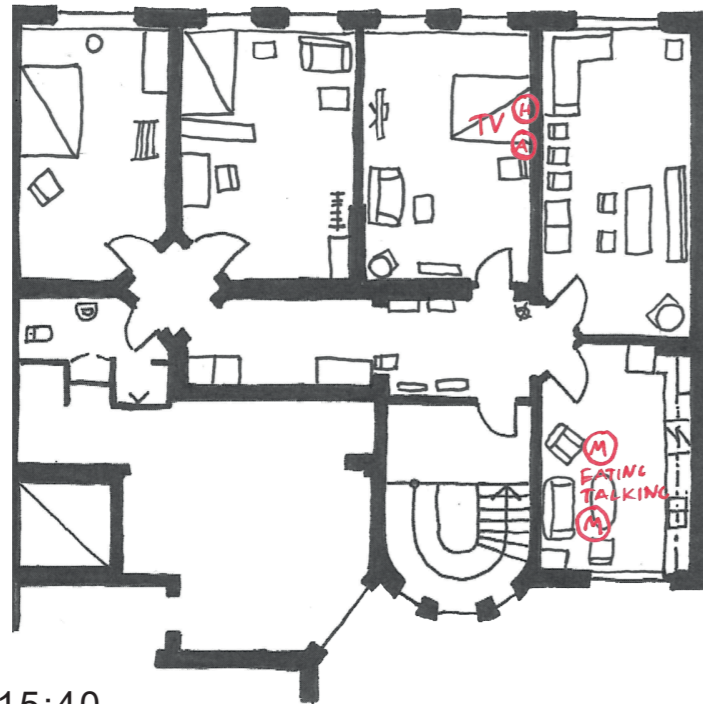


ACTIVITIES

23/2



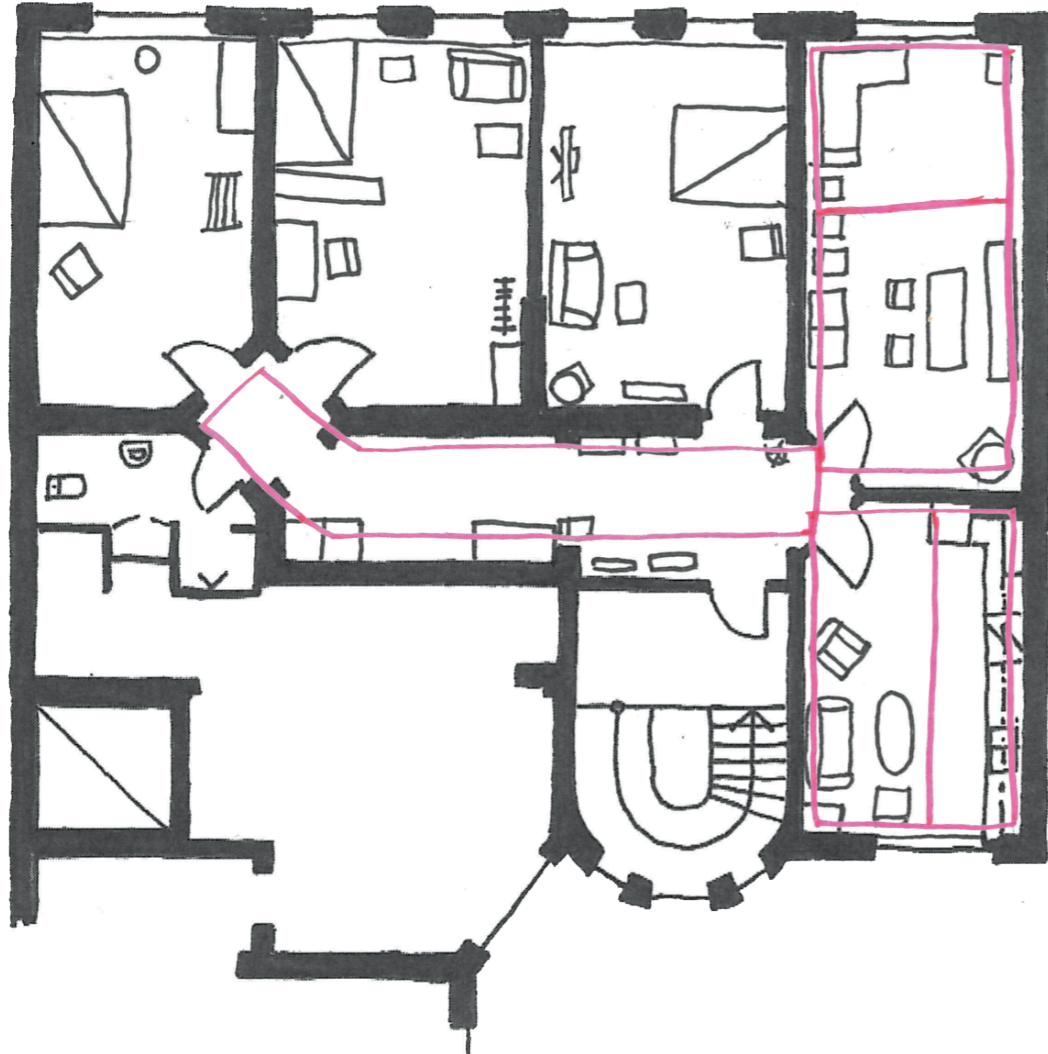
15:25



15:40



## ROOM DIVISION BY PROGRAM



The rooms inside the rooms are here pretty rational, they don't differ that much from the spatial layout all though the kitchen has both a cooking space and a eating space. There is also a somewhat diffuse division of the living room into dining area and chill area.

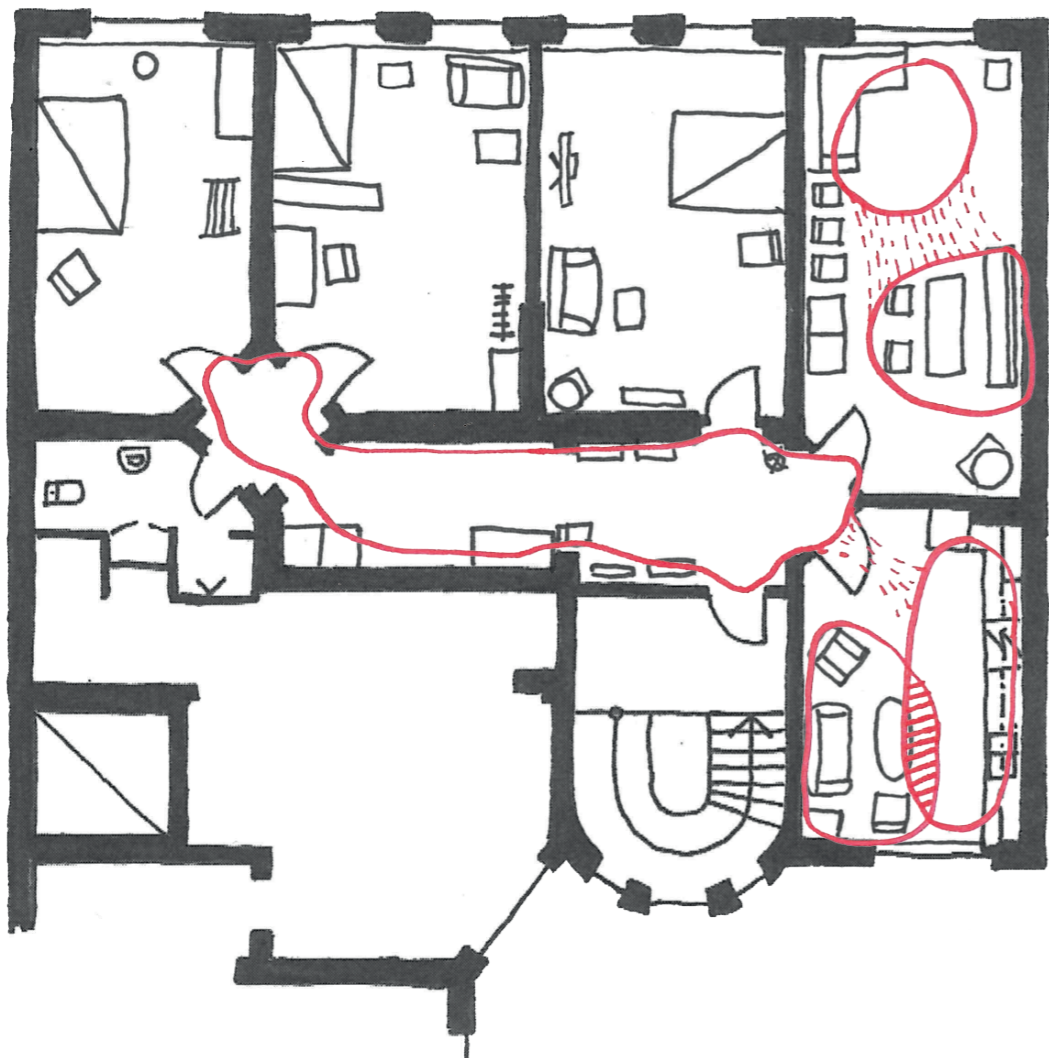
## AXES



There are two main axes here, crossing each other at the entrance. You have a relatively poor outlook standing here, and all the spaces being end station restricts your movement somewhat.

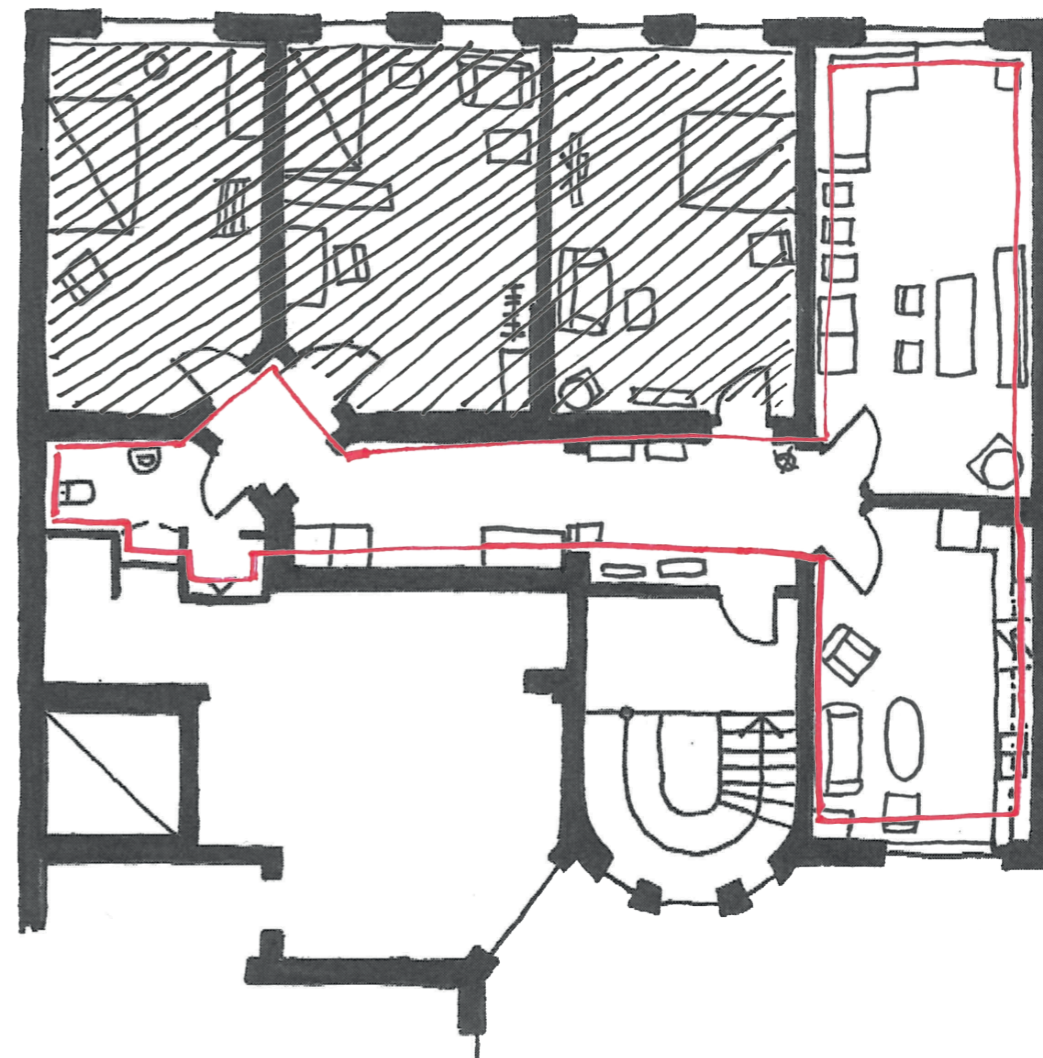


### PERCIEVED SOCIAL ROOMS



In this apartment the spaces i percieved are basically the same as the programmed rooms, so there is not much more to say than what all ready has.

### PRIVATE OR SHARED ROOMS



CA 55% PRIVATE 45% SHARED



ROOMS BY PROGRAM AND AXES



DISCUSSION

Something that struck me during the interview was how programmed their different rooms seemed to be. The kitchen was an apparent social room, where everyone interpreted it as a requirement - all though a positive one - to be social. Unlike the collective at Båtyxegatan where it seemed totally acceptable to not interact while being in the kitchen, maybe listening to music in headphones.

Having two social rooms, the kitchen and the living room, in close connection to one another seems to work well for them. The doors also makes it possible to cut of the connection if need be, like when Maryam had a study circle. The kitchen seems to be the most sociable room, but the living room seems to be for both being alone like when Hampus was sick, and for being together like when they host parties. This might be stemming from that it's quite new (it used to be a bedroom), and that it has maybe not yet been totally defined.

This indicates that rooms that lack a clear definition can work better for different kinds of activities. This of course is in many ways up to the inhabitants, how they define the rooms, but can probably also be put in to the design in how the rooms connect to their surrounding ones, or the size of them.





Figure 6. Photo of Lilla ballskärsg. 2 (Google, 2014).

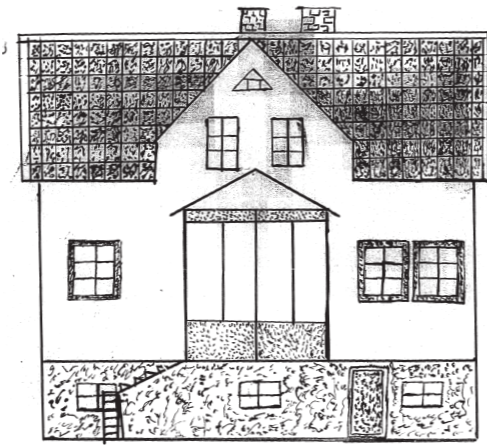
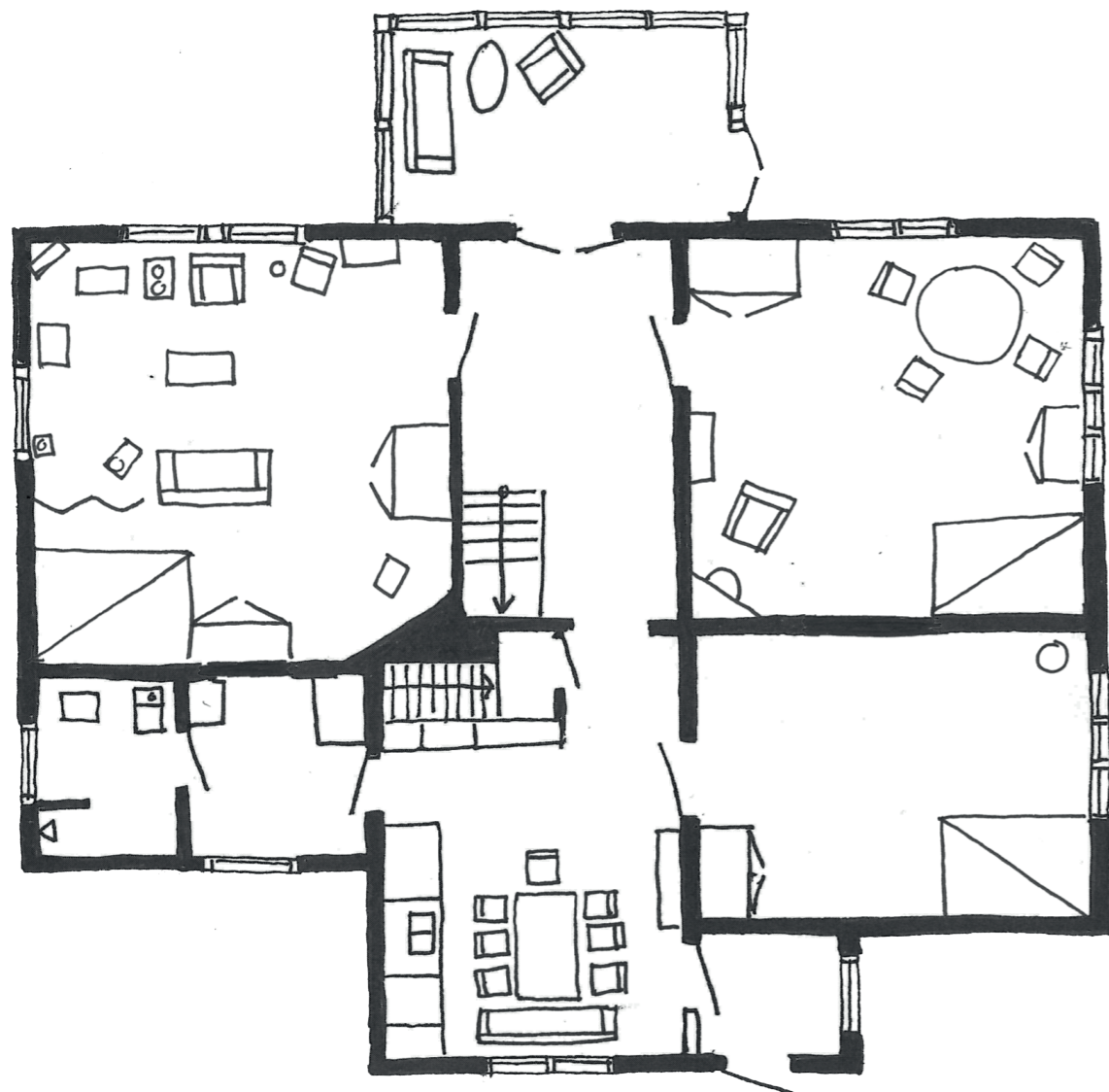


Figure 7. Facade drawing of Lilla ballskärsg. 2 (A. Svensson 1928).

The home at Lilla Ballskärsgatan 2 is an old wood house from the second half of the 19th century. They are eight people living there of where two are children. The rooms span over two floors and one of the rooms have it's own mini-kitchen. Their occupations range from studies in criminology, restaurant work to design.



KOMMUNIKATIONSFRUM



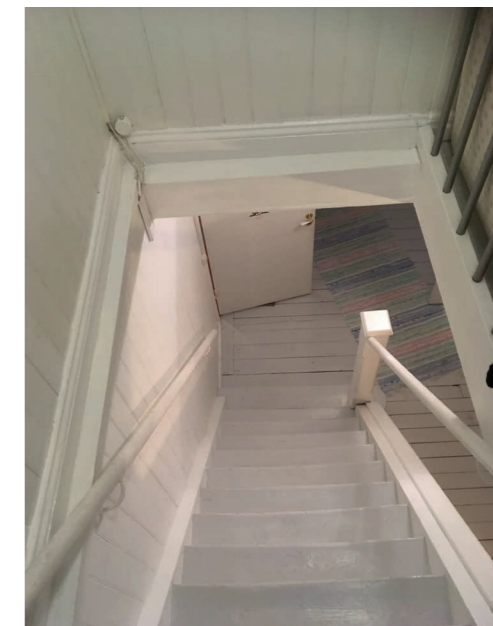
PUNSCHVERANDAN



KÖK



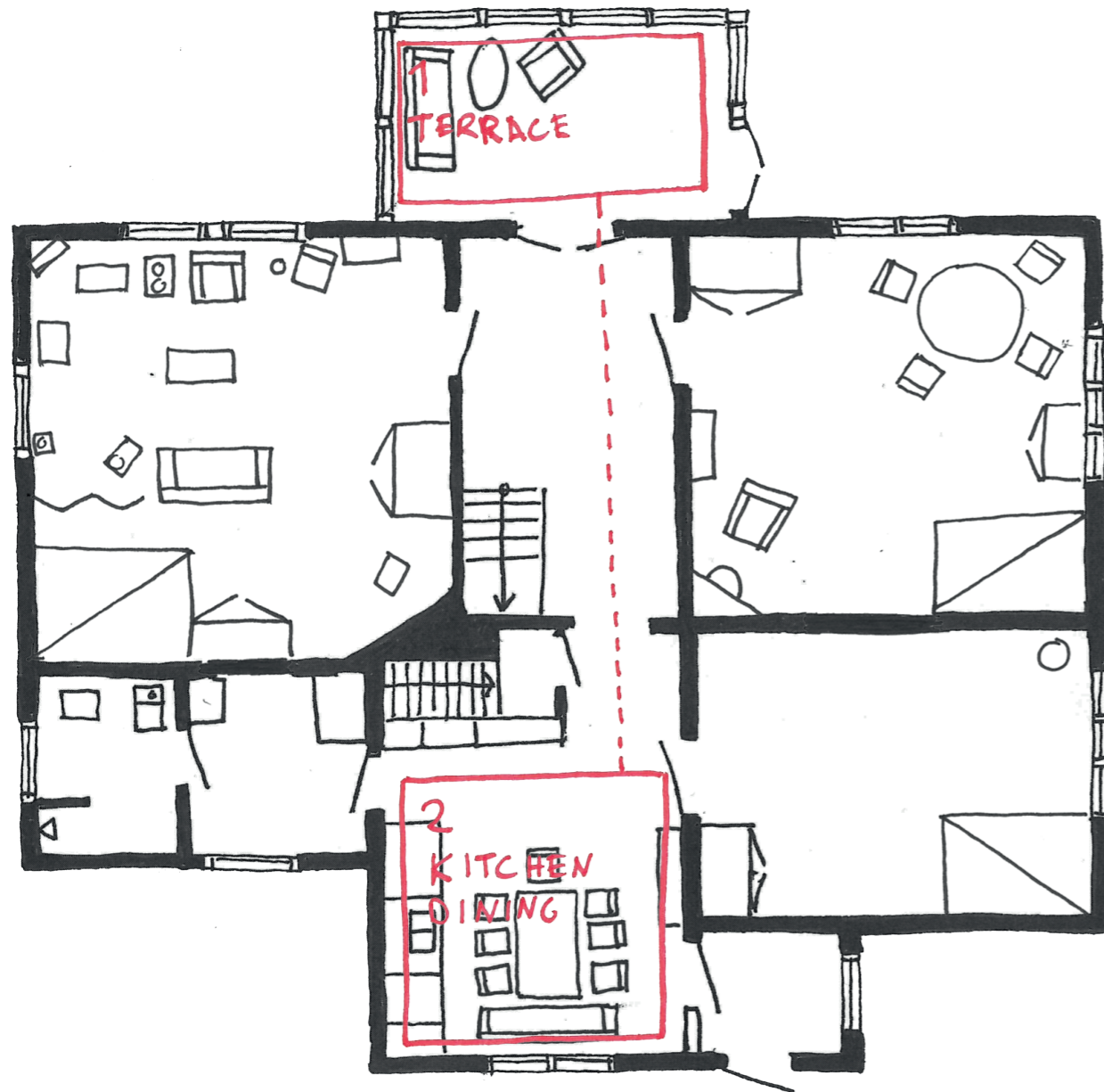
BADRUM



BADRUM



## PLAN AND PUBLIC ROOMS



## PLAN ANALYSIS

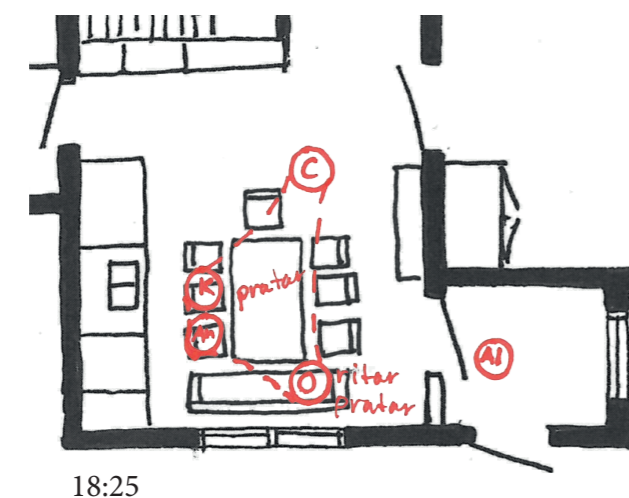
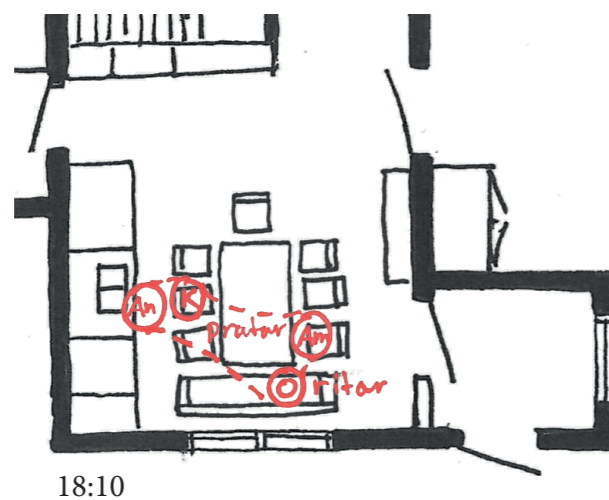
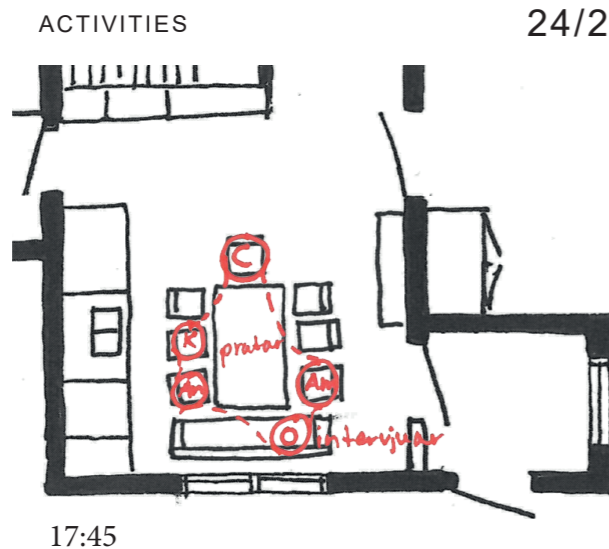
**Connection:** The two social rooms are connected by a corridor. All though the distance and amount of doors inbetween them make them feel rather disconnected.

**Social buffert:** The room inbetween them could work as a on-the-go social buffert zone, but as its very much a crossroad you cant really linger there to long.

The kitchen is quite large, and can probably enable different rhythms at the same time. The lack of buffer between the two rooms can make peoples rhythm "clash", as you probably wont know where a person is at until you are actually in the same room.

If one of the bedrooms closest to the communication room would be made in to a living room, and a maybe one of the walls demolished, it could be a really nice transition in between the kitchen, living room and a more secluded terrace.





## INTERVIEW

**Finns det en eller flera platser i hemmet där du upplever dig "ensam tillsammans"? Om ja, vart?**

**Klara:** Då tänker jag på glasverandan, på sommaren. Där kan jag ligga och ta en tupplur när nåra sitter och pratar i köket. Men också det som Annelie sa om när man ska sova (på sitt rum) och man kan höra det skramla i köket. Eller när man badar, där jag kan höra vad som pågår.

**Amanda:** Jag har bara bott här i en vecka. Man hör ju att folk rör sig.

**Annelie:** jag håller med dem andra. Man kan sitta och göra nåt eget i köket samtidigt som nån annan gör nånting här. Det är inte alltid man pratar. När man är på sitt rum och har (oftast) öppen dörr kan man höra folk som har sitt i rummen i närheten.

**Klara:** Jag har oftast öppen dörr pga av att vi har katter. Annars hade jag nog inte haft det i samma utsträckning.

**Annelie:** Utomhusmiljön används mycket när det går. Jag odlar mycket, samtidigt som nåt av barnen badar i nån liten pool eller någon solar.

**Finns det platser i hemmet där du upplever det svårt att vara själv? Vart?**

**Amanda:** Det är nästan bara i köket där vi har flera sammanhang samtidigt. Eftersom det är så lätt att vara flera i också. Jag har inte tänkt på det så mycket.

**Klara:** Punschverandan. Där kan jag nog inte riktigt typ sitta och läsa, om nån annan kommer in. Det kanske är möbleringen, det är liksom bara ett litet bord man samlas kring. Här i köket är det ju ett stort bord där det går att ha flera grejer samtidigt. När jonathan spelade gitarr där nån gång (på verandan) så blev jag lite irriterad för att han tog över det utrymmet, så jag testade att vara där samtidigt. Men det blev lite stelt. I lillköket kan jag uppleva det svårt, om man är två där inne kan jag uppleva att den andra tror att jag är arg på den. Det är liksom ett irritationsrum.

**Annelie:** Jag håller med om punschverandan.

**Amanda:** Punschverandan inbjuder inte till nån annan aktivitet, än att just umgås. Man kan inte inte låtsas om varann, men jag tycker nog ändå att nån kan sitta och läsa och nån annan sitta med datorn.

**Hade ni önskat att det var lättare att vara ensam i de sociala rummen?**

**Klara:** Jag har nog inget behov av det iom att jag har ett eget rum.

**Annelie:** nä, då går jag in på mitt rum.

**Klara:** Sitter jag i kökssoffan kan jag nog enklare ha mitt eget typ läsa, men om jag sitter på en stol känner jag nog mer att jag måste delta.

**Cecilia:** Jag sitter ofta på soptunnan i köket då. Då upplever jag mig mer som betraktande.

**Finns det platser i hemmet där du upplever det svårt att vara tillsammans?**

**Annelie:** Vi har ju inget sånt rum, typ vardagsrum. Nu är det ju mer så att man hänger i köket, eller på sitt eget rum. Vi hänger en del på celestes rum, mycket för att det finns en soffa och en tv.

**Klara:** Jag tycker nog det är lätt att vara tillsammans på mitt rum, jag har ett bord där så att jag kan bjuda in folk till middag.

**Cecilia:** I punschverandan tycker jag nog är lätt att vara tillsammans.

**Finns det en favoritplats i bostaden?**

**Annelie:** köket. Trots att det är kallt. Du(klara) sa ju torget för det. Det är här man möts och har

nästan alla samtal med varandra.

**Amanda:** Man ser också alla dörrar och har koll på vad som händer.

**Klara:** Jag tycker om att sitta här och ha koll på torget, samtidigt om jag tittar ut genom fönstret. Men jag tycker mest om mitt rum.

**Cecilia:** Ja mitt rum tycker jag om mest. Eller om det kan vara utomhus är det nog precis utanför ytterdörren.

**Klara:** Jag tycker väldigt om gräsplattan bakom huset(ut från köket). Där är det ingen som ser en och vi har en hängmatta där.

### ***Varför valde man att flytta hit?***

**Annelie:** Jag flyttade hit för ett och ett halvt år sen. Och det var för att jag bodde i ett mindre kollektiv, ville fortsätta bo så men på ett annat ställe. Det var mycket hyresvärden som var problemet, som bodde en trappa ner. Här föll jag för det vackra huset och trädgården.

**Klara:** Jag letade kollektiv för att jag skulle flytta till Göteborg. Jag ville inte bo i lägenhet. Jag skaffade en lgh vid chalmers och bodde ett tag, och det vavr då jag bröjade söka kollektiv på riktigt, för jag hatar att bo själv. Jag ville ha nån att prata med när jag står och diskar. Att gå ut ur sitt rum och ha massa andra rum att röra sig i. Att ha en trädgård att kunna gå t i pyjamas.

**Cecilia:** Det är en ganska lång historia. Jag hade en depression, i biskop i en trea. Då hyrde jag ett jättestort kontor inne i stan. Han som hade kontraktet lurade oss och skulle bli vräkt och tog hyran själv (andra hand). När jag hittade det här så kunde alla hyresgästerna som bodde inne i stan följa med hit. Jag hade ingen plan att flytta till nåt sånt här. Ibland tänker jag att det var meningen. Det var inte planerat.

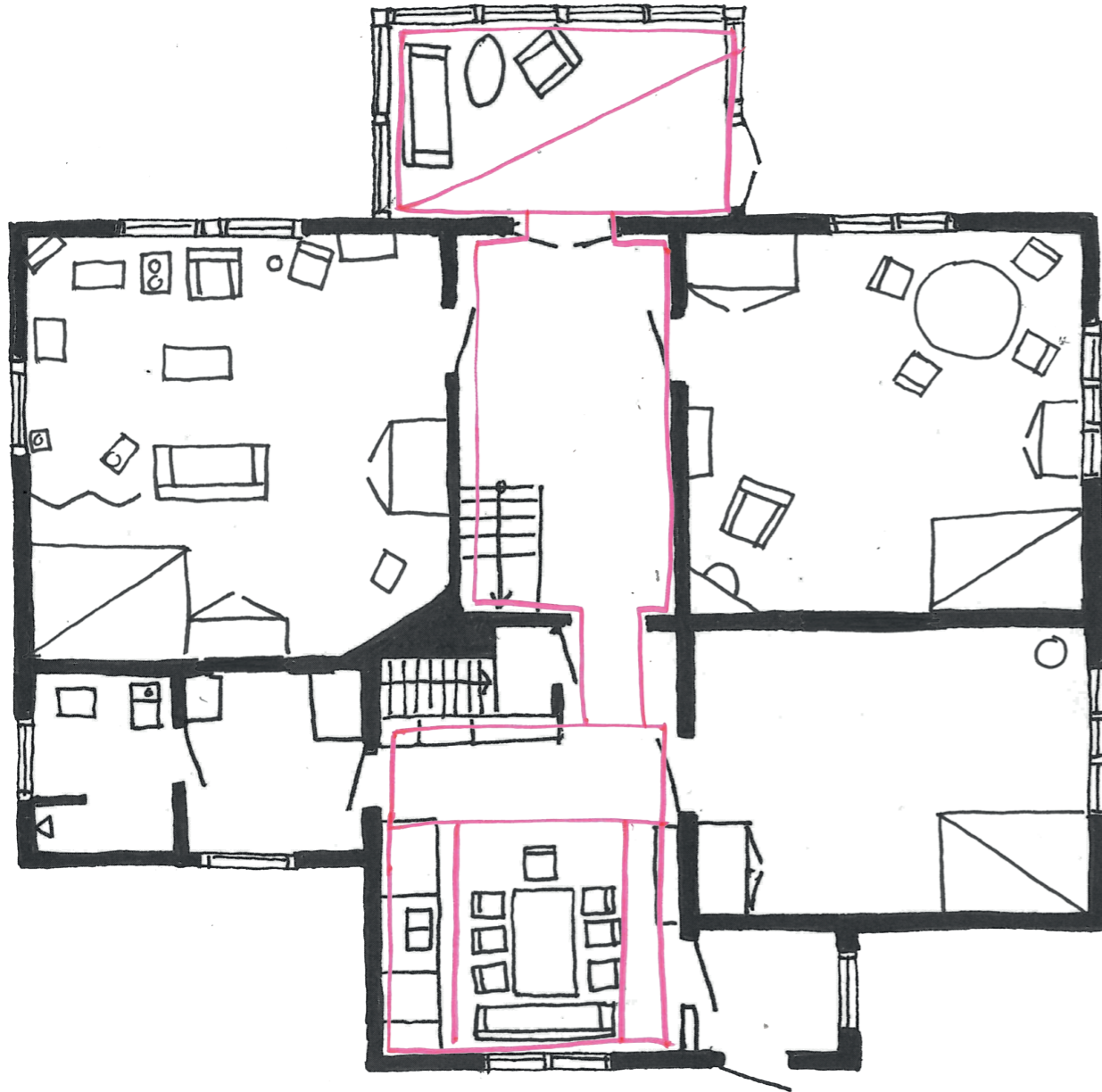
**Amanda:** jag har bott i kollektiv förut, i studentkorridor. Jag bodde i johanneberg i fem år, men med en kompis som bodde i huset nära. Det blev mycket ensamt dock (min vän blev färdig jurist jobbade mkt). Det ska också rivas om 1,5år och var i väldigt dåligt skick. Så jag kände att jag behövde flytta, och för att det var kul med kollektiv sist ville jag gärna bo så. Jag hittade det här genom facebook, och nu är jag här. Fint hus, ute på sommaren, kan röra sig runt i huset när en inte kan göra det utomhus pga av väder.

**Cecilia:** trädgården faller många för.

**Annelie:** Huset är så vackert också. I mitt förra kollektiv hade vi ett vardagsrum som vi alltid var i. Men här är också rummen ganska stora.

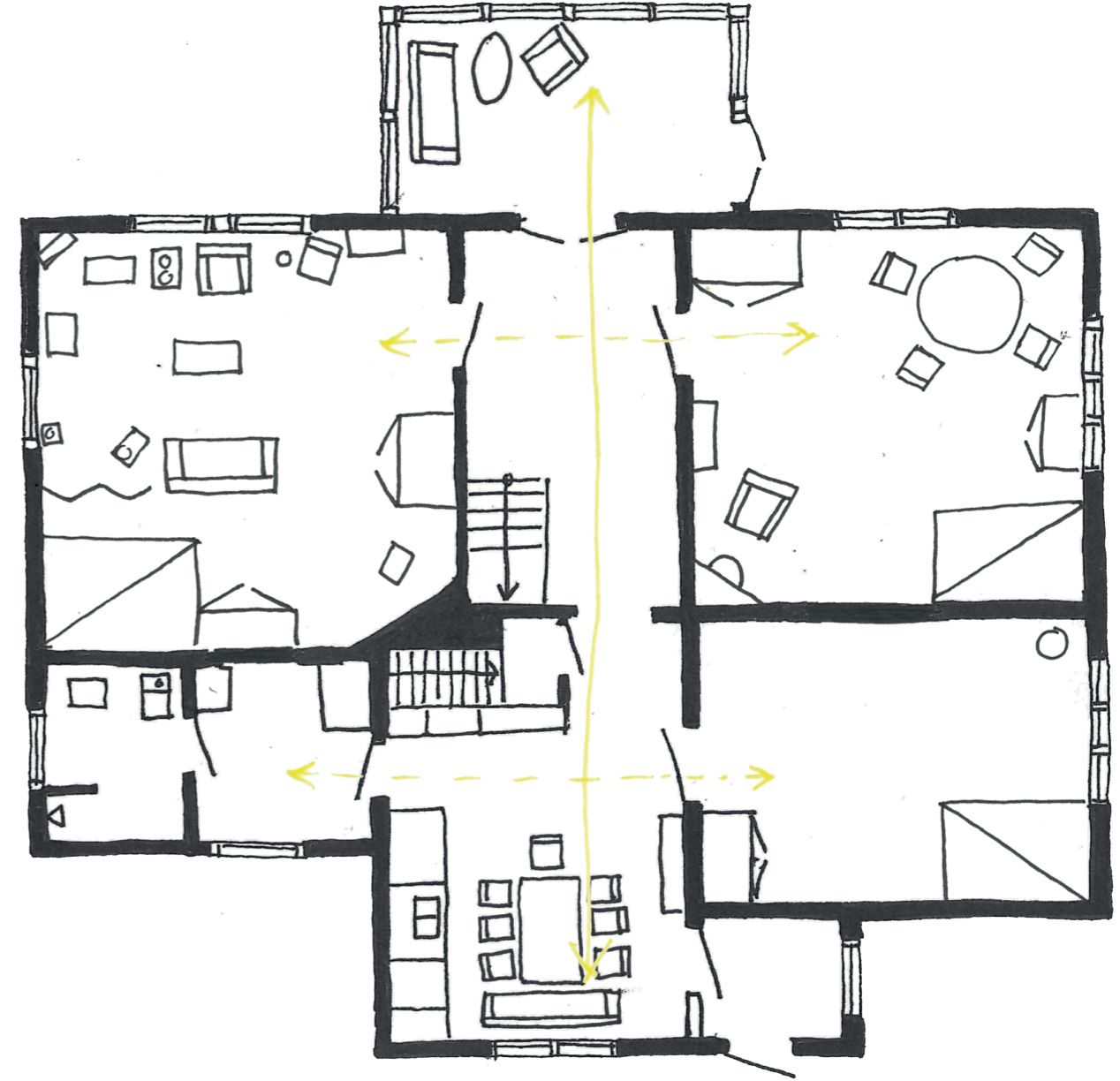


## ROOM DIVISION BY PROGRAM



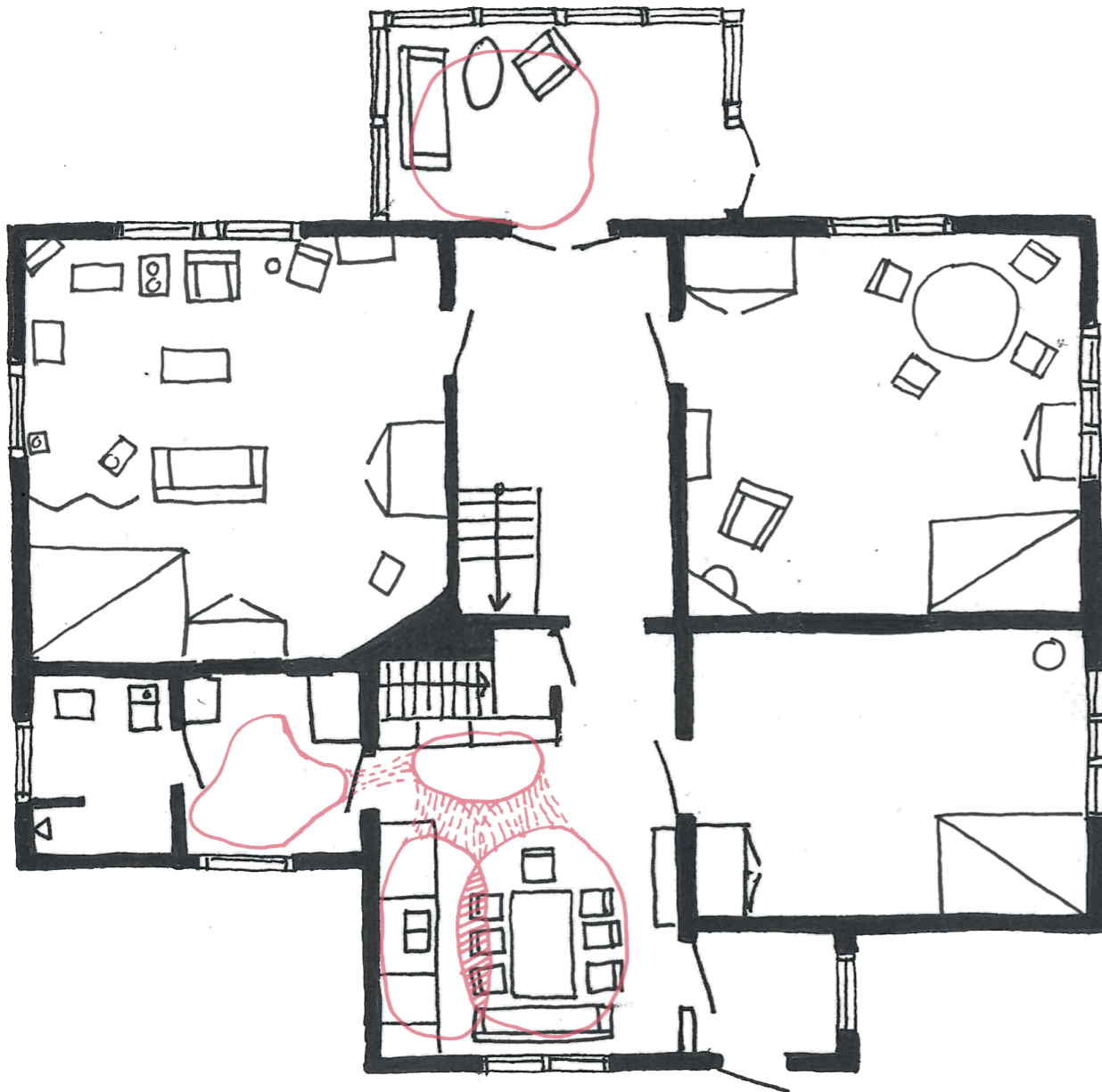
There is an interesting sequence of rooms starting in the kitchen and ending in the glazed terrace. It holds the potential to make the overlap of rhythms and gatherings, all though it would greatly benefit from if the communication room by the staircase would be big enough to be furnished. As of now the two social rooms, the terrace and the kitchen, are somewhat cut off. The spaces within the kitchen seem rational and well functioning, and the inhabitants also state that this is where they spend the most time together.

## AXES



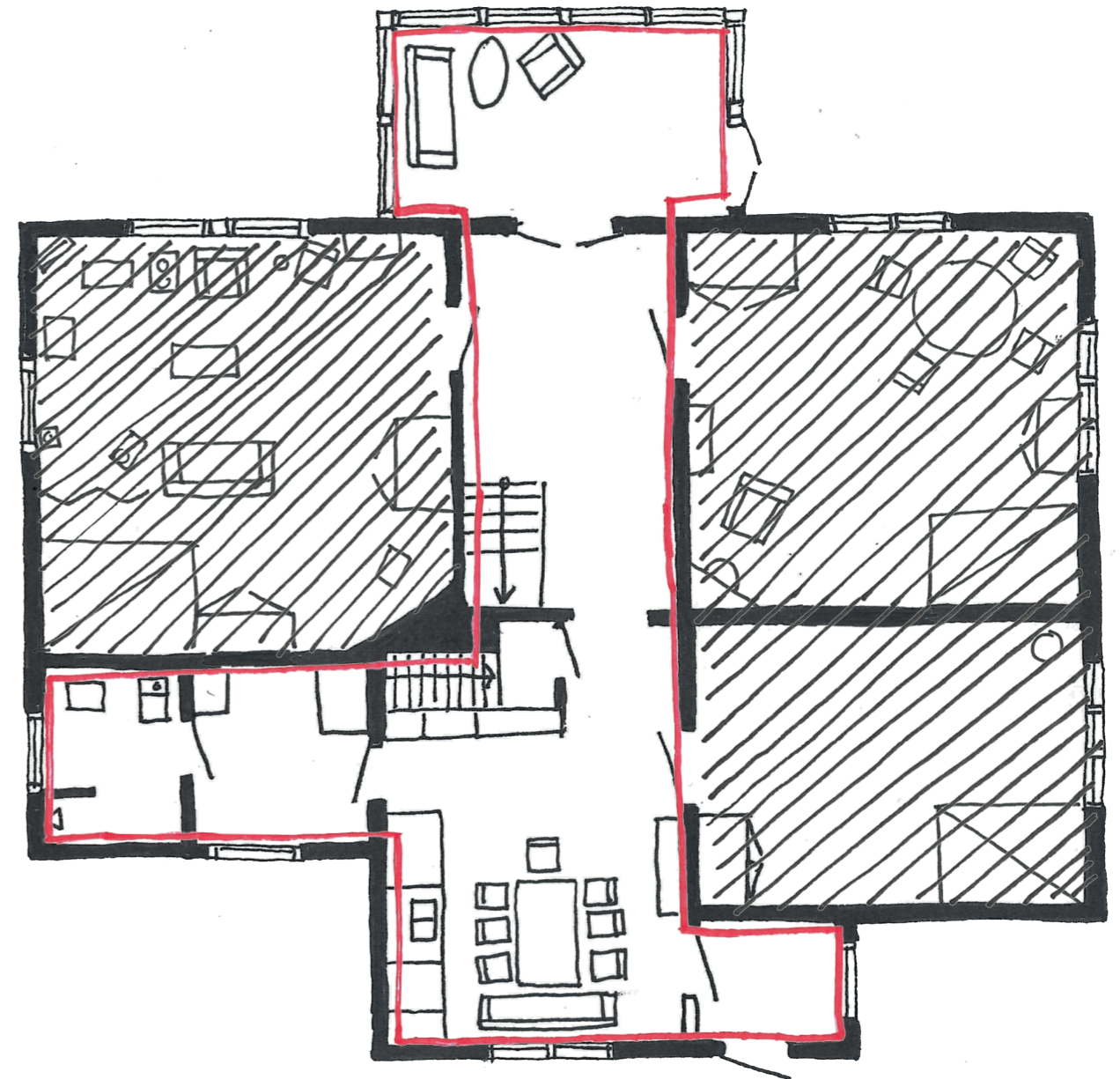
A main axis stems from the kitchen out to the terrace, and from it two secondary axes. Movement is functional but would gain greatly from the room to the left in the drawing to be made to the living room that it once had. There was before they remodelled also a door from the small room by the kitchen to that room, so that the space was possible to walk around. Right now all the rooms are end stations except from the two social rooms where doors to the outside exist.

PERCIEVED ROOMS



The rooms I perceived while I was there are basically the same as the division of rooms by program. There is an interesting exchange between the social rooms inside the kitchen as they overlap, and can enable some parallel rhythms.

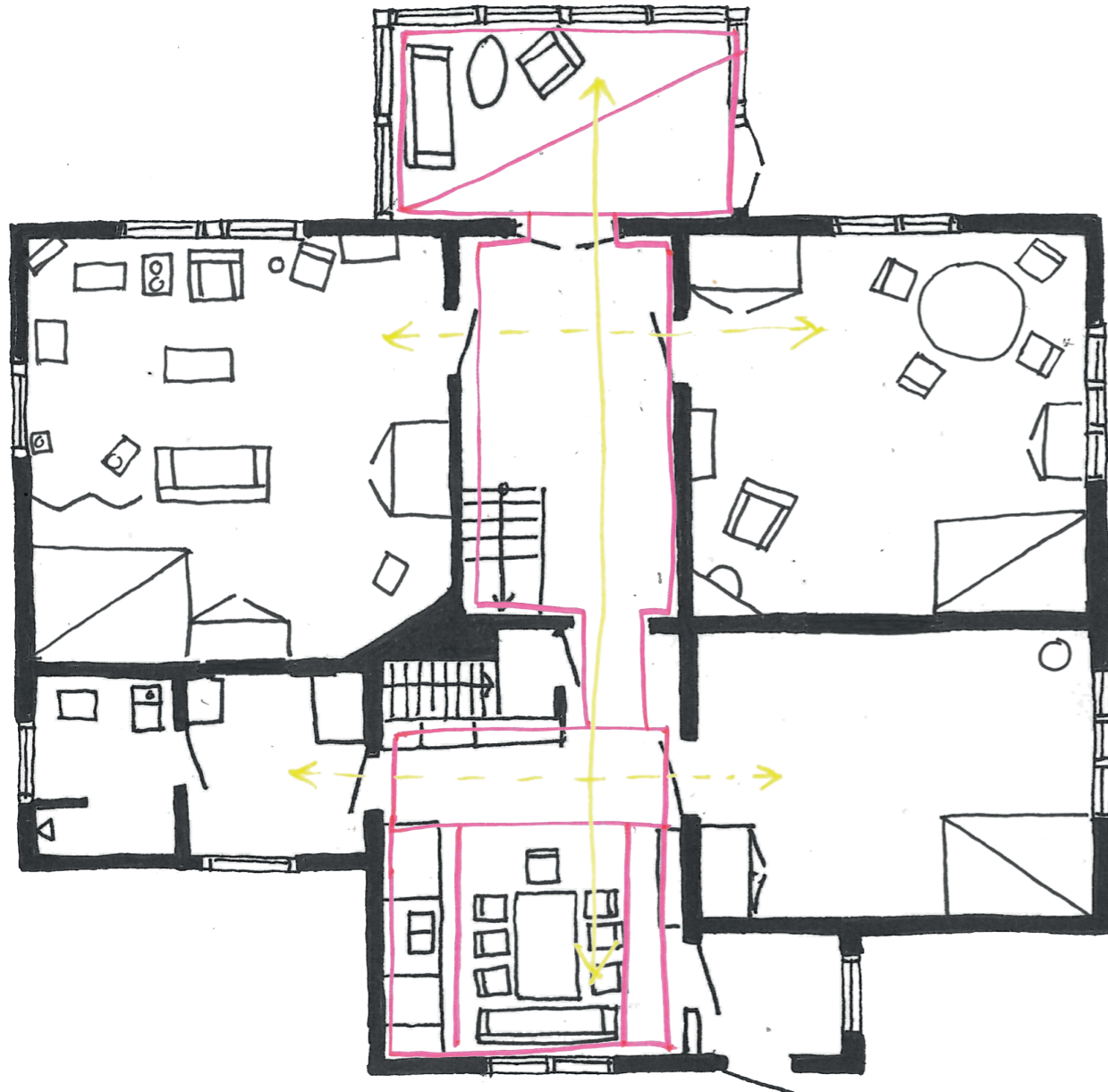
PRIVATE OR SHARED



CA 80% PRIVATE 20% SHARED



## ROOMS BY PROGRAM AND AXES



## DISCUSSION

Something I noticed in this interview, as I've also noticed at båtbygatan (the only houses with a garden) is that the social lives of the inhabitants seem to get easier in the summer when they can spread out outside. Both here and at båtbygatan the inhabitants describe being outside doing different stuff with big ease.

It's apparent here, like in most of my other visits, that the inhabitants don't really feel the need to be "alone together" in the social rooms. If they want to be alone they will be in their rooms, and if they need the presence of others then they will seek it up. And also hearing people through the walls or an open door seems to be enough for many of them.

HOME VISITS  
27/2 2019 ST PAULI COLLECTIVE



Figure 8. Photo of St. Paulig. 4-16(Google, 2014).

The St. Pauli collective is in a late 60's apartment in the area around Redbergsplatsen in Gothenburg. They are three people living there: Tina, Jakob and Lea. Tina and Jakob are studying psychology and political science and Lea works as a teacher.



Figure 9. Facade drawing of St. Paulig. 4-16(White arkitektkontor AB, 1964).



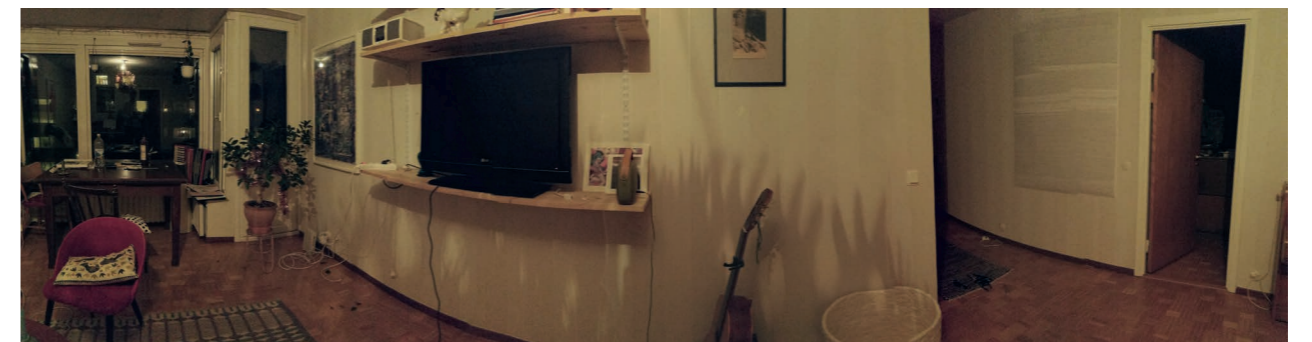
HALLWAY



DOOR



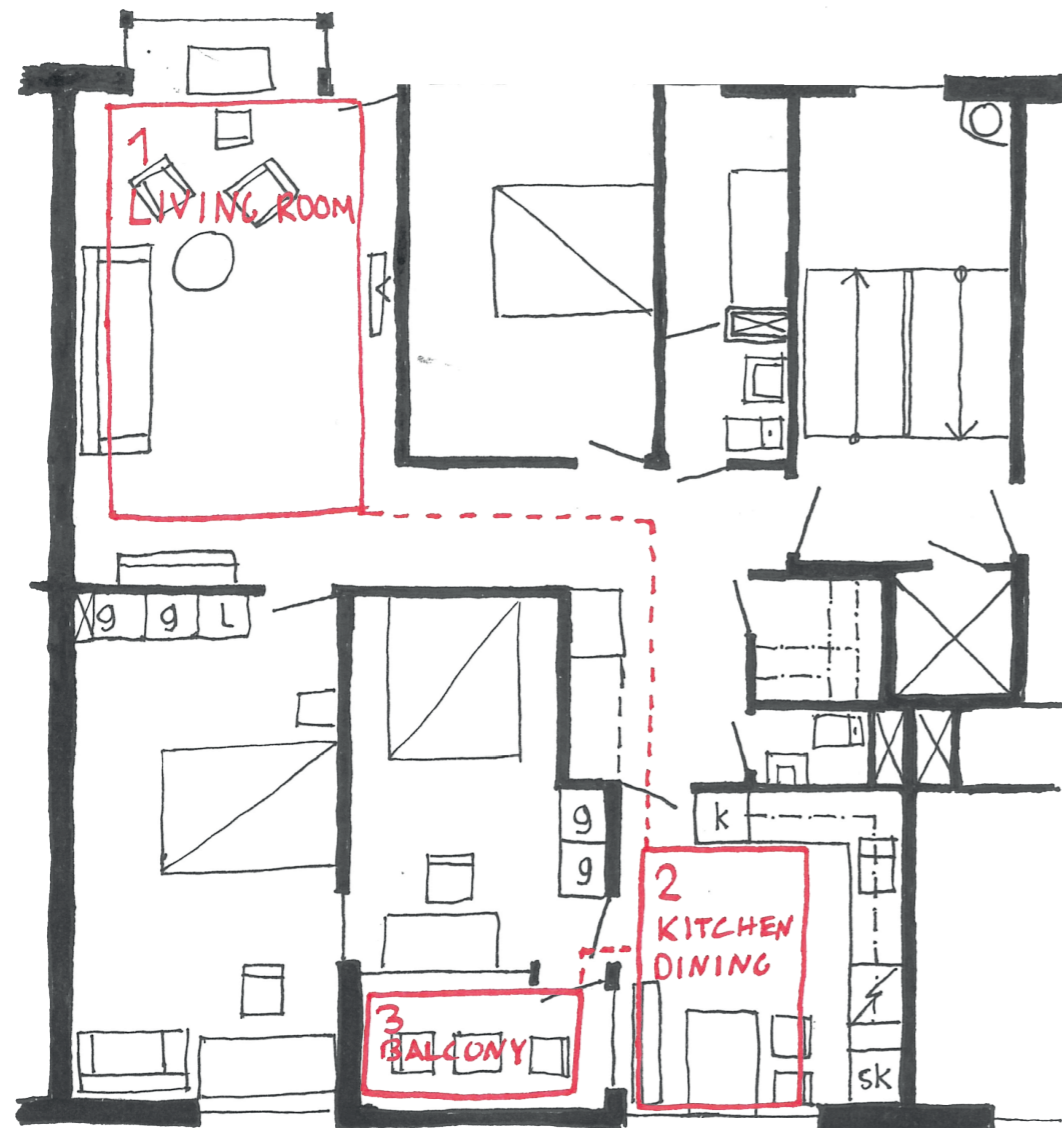
KITCHEN



LIVING ROOM



## PLAN AND PUBLIC ROOMS



## PLAN ANALYSIS

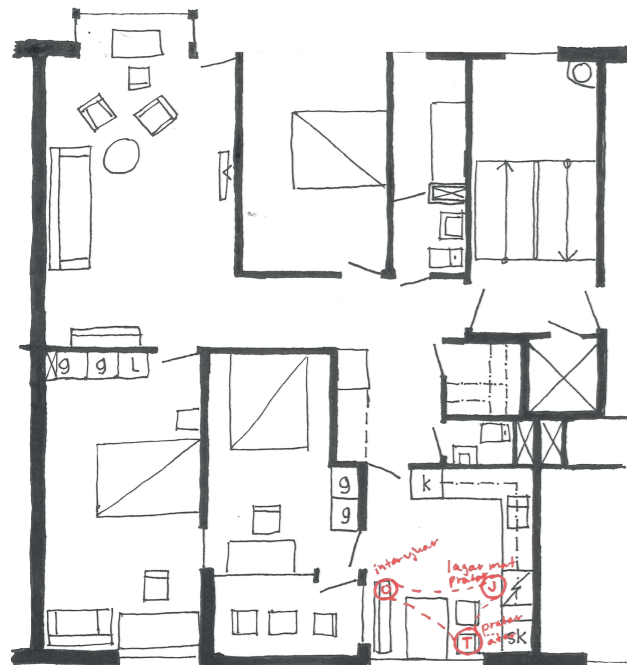
**Connection:** The main social rooms are connected by a corridor that has several doors to other rooms along it. You can probably still hear the living room from the kitchen, and this can probably be changed by the door the kitchen has. There is a third social room in the balcony which is directly connected to a bed room, and pretty closely connected to the kitchen as there is a window between them and the doors of the bedroom and the balcony are very close.

**Social buffert:** The social buffert is probably the coridoor from the kitchen to the living room, as most of the private areas like bedrooms and wc are located along it. It is not big enough to have furniture and is also dark (by both lack of sunlight and insufficient lightning fixtures), which probably makes it less probable to be used as a space for staying longer whiles in. I would also say that a part of the living room to the most south is a buffer zone of sorts, it is almost a elongation of the corridor and has its own little space with a piano. It seems almost like the patio of the bedroom that's behind it.

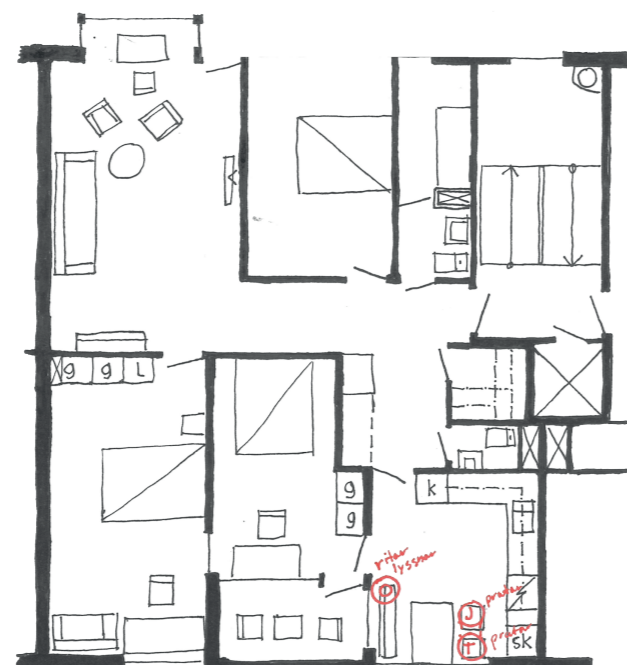
There are several interesting buffer zones, especially the "patio" outside the bedroom in the west. The coridoor is also interesting and could work as a in-between-social-zone if only there'd be more lightning. The quite quirky way of moving through the apartment is nice and there seems to be alot of connection of sound between places, but not by vision, which can probably work well in terms of being alone together. Being alone together seems ideal when someone is in the bedroom to the west, and someone(s) in the living room, as you can leave the door open if need be and be a part of whatever is going on. The same goes for the kitchen and the bed room next to it, all though probably a bit problematic because you having to intersect the kitchen when moving out from the room. The balcony is also a interesting social space as it's very much connected to both the bedroom close to it and the kitchen.

The bedroom inte south totally lack a buffer zone as its directly connected to the busiest part of the apartment, the kitchen. The coridoor all though a potential buffer zone is dark and a bit to crammed with doors and wardrobes to be used.

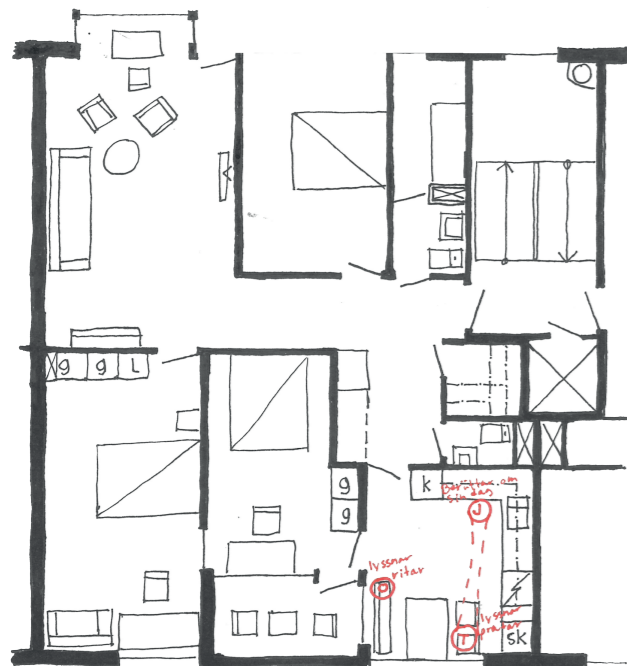
## ACTIVITIES



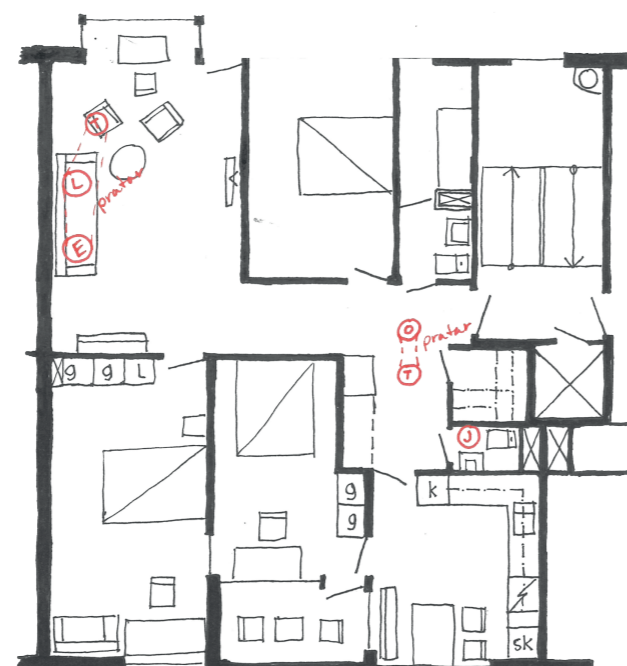
19:30



20:15



20:05



20:30

### **Finns det en eller flera platser i hemmet där du upplever dig "ensam tillsammans"?**

**Jakob:** Hela lägenheten skulle jag säga. Om någon annan är hemma så hör man alltid det. Det påverkar ju en. När jag kommer hem så säger jag hej för att kolla om någon är hemma.

**Tina:** Även i köket, när alla är här. Att alla håller på med olika grejer. Någon kanske står vid köksbänken, och någon sitter och läser tidningen. I vardagsrummet är vi inte så ofta. Vi har börjat vara där mer nu när Jakob har börjat en konstkurs.

**Jakob:** Jag sitter där inne 4 timmar varje helg. Och då har Tina också varit med och hjälpt mig, och Lea har oftast varit bredvid och gjort något annat.

**Tina:** Det är mer jag och Lea som är där.

**Jakob:** Om vi umgås så umgås vi i vardagsrummet.

### **Finns det platser i hemmet där du upplever det svårt att vara själv? Vart?**

**Tina:** I köket då kanske. Eller det beror på vad folk gör i köket.

**Jakob:** Om det är ens städning, och samtidigt ska någon annan laga mat.

Det kanske är så att ni mest umgås i köket?

Ja. Så är det ju.

**Jakob:** Jag och Tina är ju ihop, så vi kan ju sitta och arbeta med olika saker på mitt rum.

**Jakob:** Jag stänger ofta min dörr när jag är på mitt rum (rummet ligger intill köket). Vi är ju tre olika personer som har ganska fullt upp. Jag har inte så mycket tid för spontant häng i mitt liv just nu.

**Tina:** Jag är den sociala hunden. Jag vill gärna vara med där det händer något. Om en stämning/rytm redan finns i ett rum/plats, så kan det vara svårt att synkronisera de stämningarna.

(vi pratar lite om Roland Barthes och rytmer)

**Tina:** Jag tycker vi har en kultur av det. Man kan bara smyga iväg om jag vill gå in på mitt rum till exempel.

### **Hade ni önskat att det var lättare att vara ensam i de sociala rummen?**

**Tina:** Vardagsrummet är lite oölskat. När jag fick det här kontraktet, jag var rädd att jag bara skulle få stanna i tre månader. Så vi hade bara ett soffor och ett bord. Men det är nåt med rummets utformning som inte är bra.

**Jakob:** Så som jag ser det så har vi inte haft tid med att göra rummet bra. Men gradvis har det blivit helt ok.

**Jakob:** Jag vill gärna höra folk, men jag har inget behov av att vara dörren öppen till mitt rum när jag är där, och typ pluggar eller så.

**Tina:** Jag tycker om att vara i samma rum som folk. Det känns som hemma. Jag har bott mycket så innan.

### **Finns det en favoritplats i bostaden? (förutom era rum)**

**Jakob:** Fönsterplatsen, stolen, vid köksbordet.

**Tina:** Jag gillar att vara i vardagsrummet när jag är ensam hemma.

### **Varför valde man att flytta hit?**

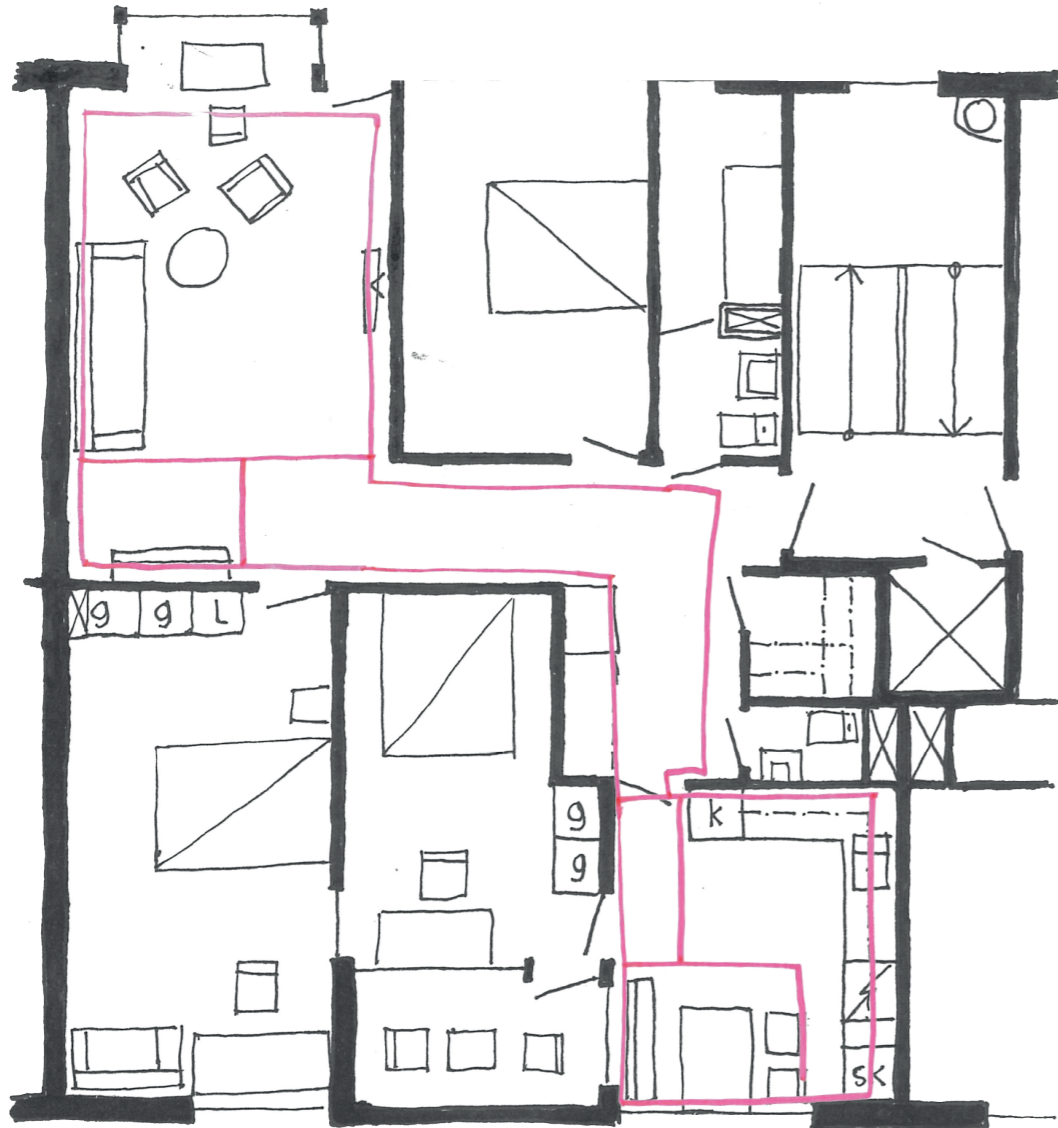
**Tina:** Jag flyttade med Oscar och Anna fast än de skulle flytta. Vi bodde först i andrahand, och fick ta över kontraktet. Jag valde aktivt att bo tillsammans med andra det gjorde Lea också.

**Jakob:** Jag kunde ha tagit vad som helst, jag flyttade från Malmö hit. Jag var nog öppen både för att bo med folk och själv. 11 år har jag bott i "ensam tillsammans" kollektiv.

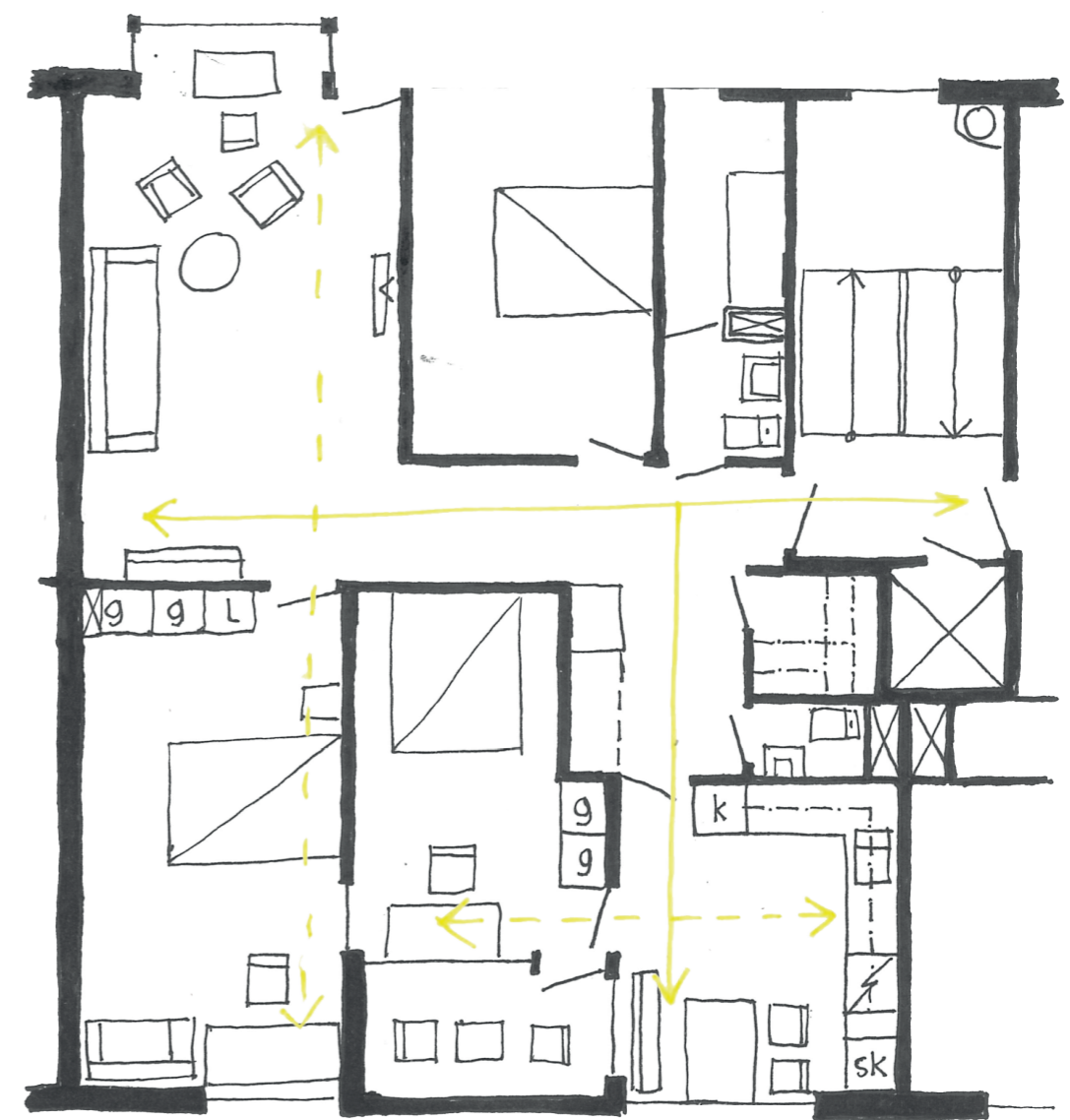
**Tina:** Jag har bara bott ensam i tre månader.



## DIVISION OF ROOMS BY PROGRAM

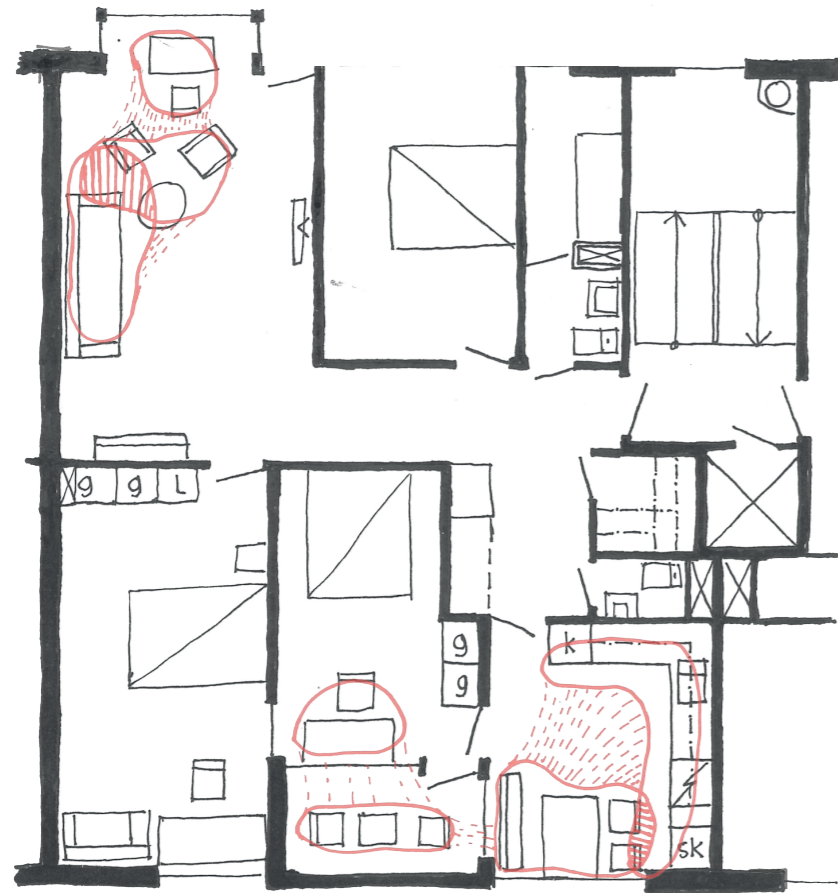


## AXES

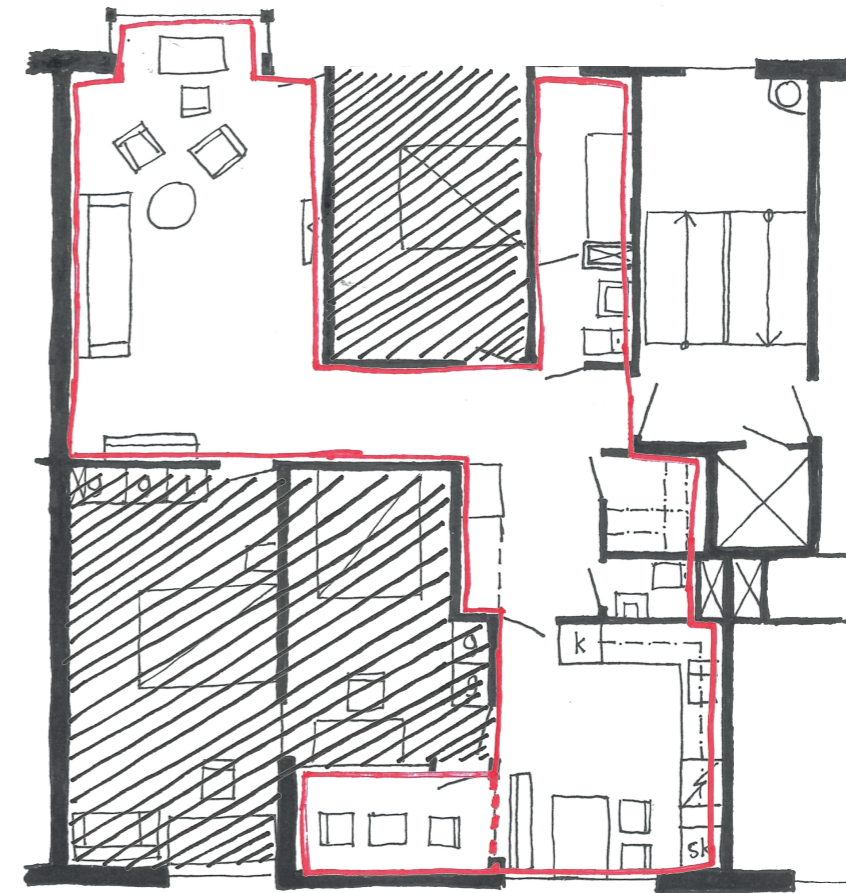


Two main axes start from the entrance of the apartment. You move in a sort of zig-zag way which also prevents any long sightlines. There could be a circular movement if the room to the left in the drawing was not a bed room and the door there was used.

PERCIEVED SOCIAL ROOMS



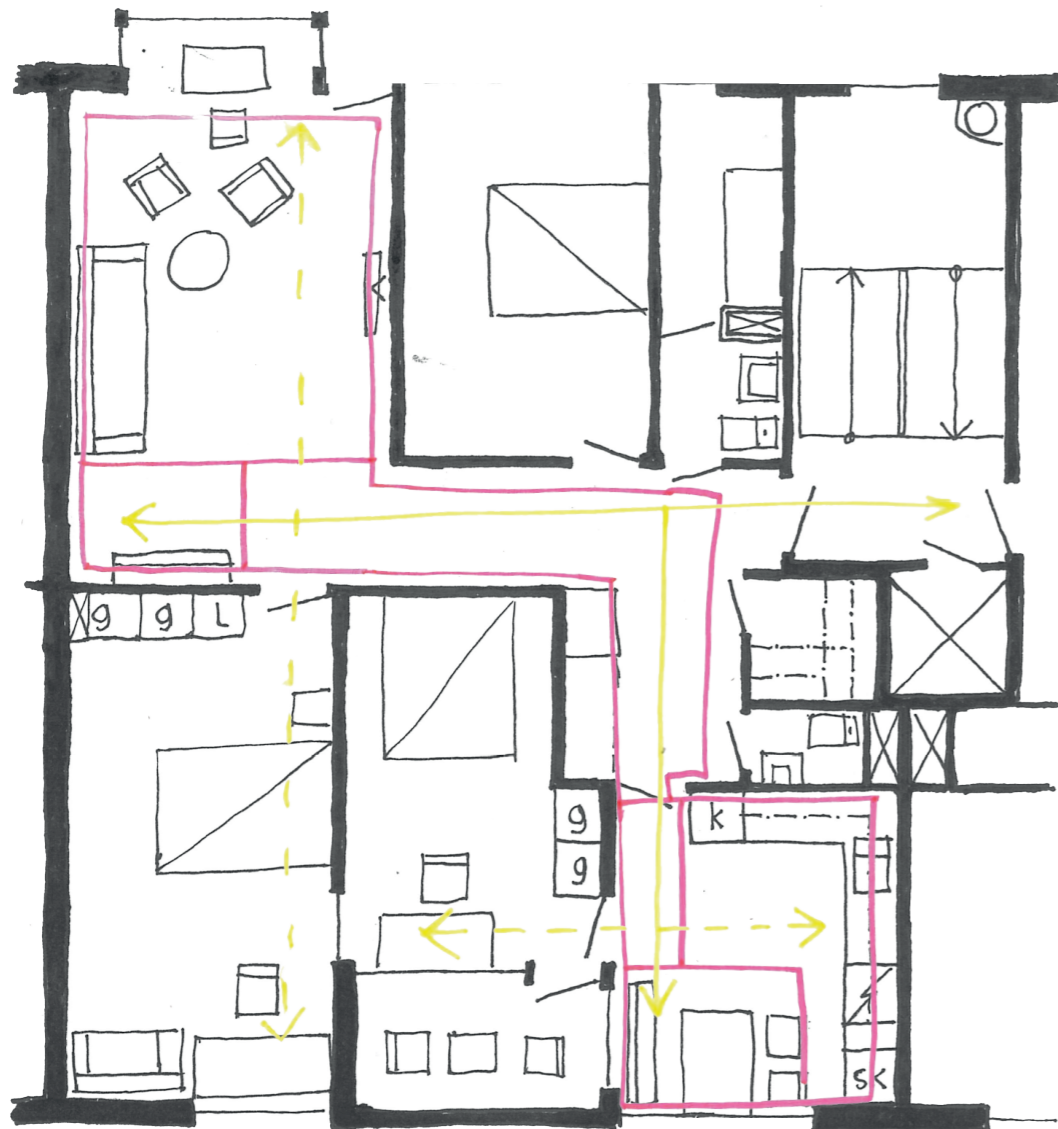
PRIVATE OR SHARED



CA 50% PRIVATE 50% SHARED



## DIVISION OF ROOMS BY PROGRAM



## DISCUSSION

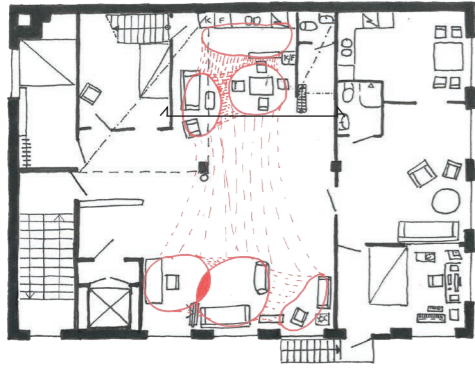
It was interesting how Tina started talking about people's rhythms, and how it can be hard synchronizing them. It sounds a lot like how Roland Barthes discusses rhythms in "How to live together".

They seem to have a culture of being alone with each other. A state which Tina describes as she being able to pull away from social gatherings into her own space without disrupting the group. Seeing her room is the most cut off from the social rooms, it's maybe harder to have a connection to others while there. Comparing to the Kollektiv at Båtyxegatan where Isadora has a door out to the living room (all though with a bit of distance), where she described it as she could leave her door open if she wanted to be by herself but still have the comfort of hearing the people in the living room or kitchen. A connection like this would probably be positive for Tina who seems to want that closeness. On the other side we have Jakob, who seems more prone to being alone in his current state busyness. His room is maybe the most connected to a social room being just besides the kitchen, and he also says that he most often leaves his door closed.

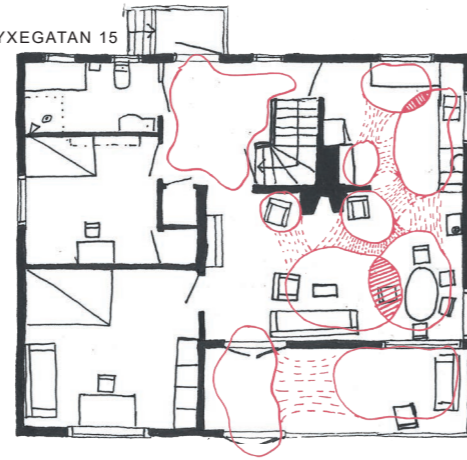
A conclusion of this may be that the private rooms can probably have a lot to gain from having a possibility of connection to social rooms, but it being flexible enough to work even if you as Jakob feel the need to be secluded.

## CASE STUDIES GENERAL DISCUSSION

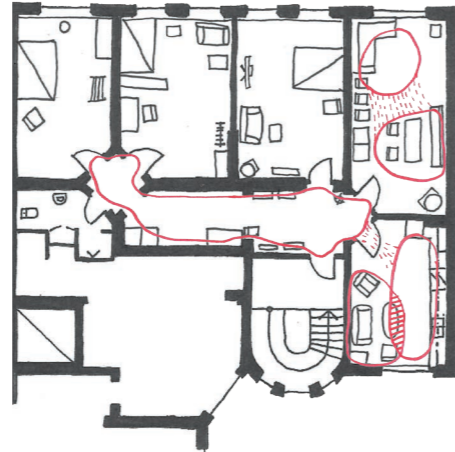
LOFTET



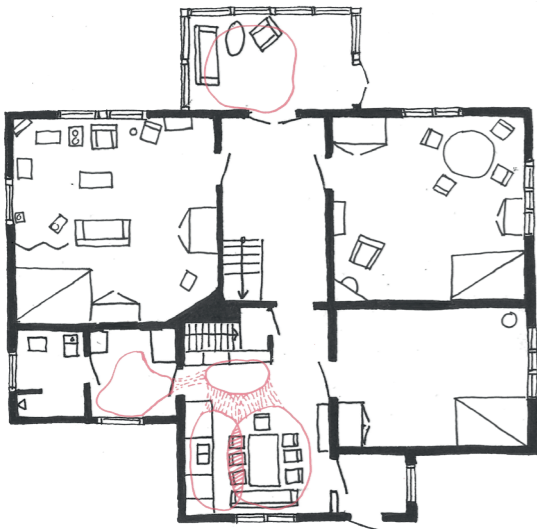
BÄTYXEGATAN 15



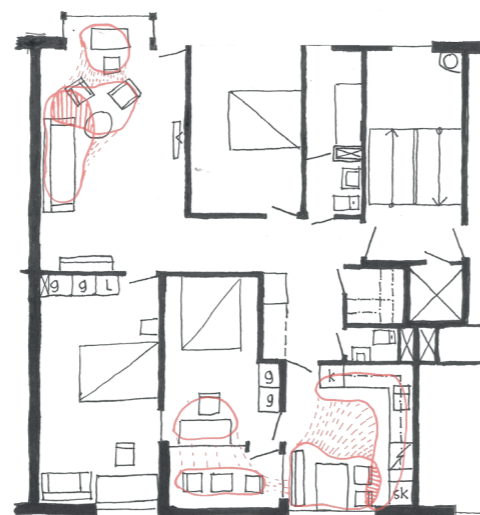
REGALSKEPPET



LILLA BALLSKÄRSGATAN 2



ST. PAULI



## CONCLUSIONS

I get the impression from several of the interviews, that being alone together in a social space is not something people really have thought about, or sought after. If they want to be alone they will be in their private rooms, and if they want to be together they will be in a social room. It's easy to see why in my own house I've been thinking about this, as we have been forced to be alone together whether we've wanted it or not. The beautiful thing with being alone together, is that there is a possibility of something. There is no demand to converse, or to help each other, or to react to something, but it *can* happen. When being alone in your room, even if you have the door open, you are always at an end station. An end station that is also your own private one, and this will for a lot of people will be harder to enter than a shared space, making social interactions less likely.

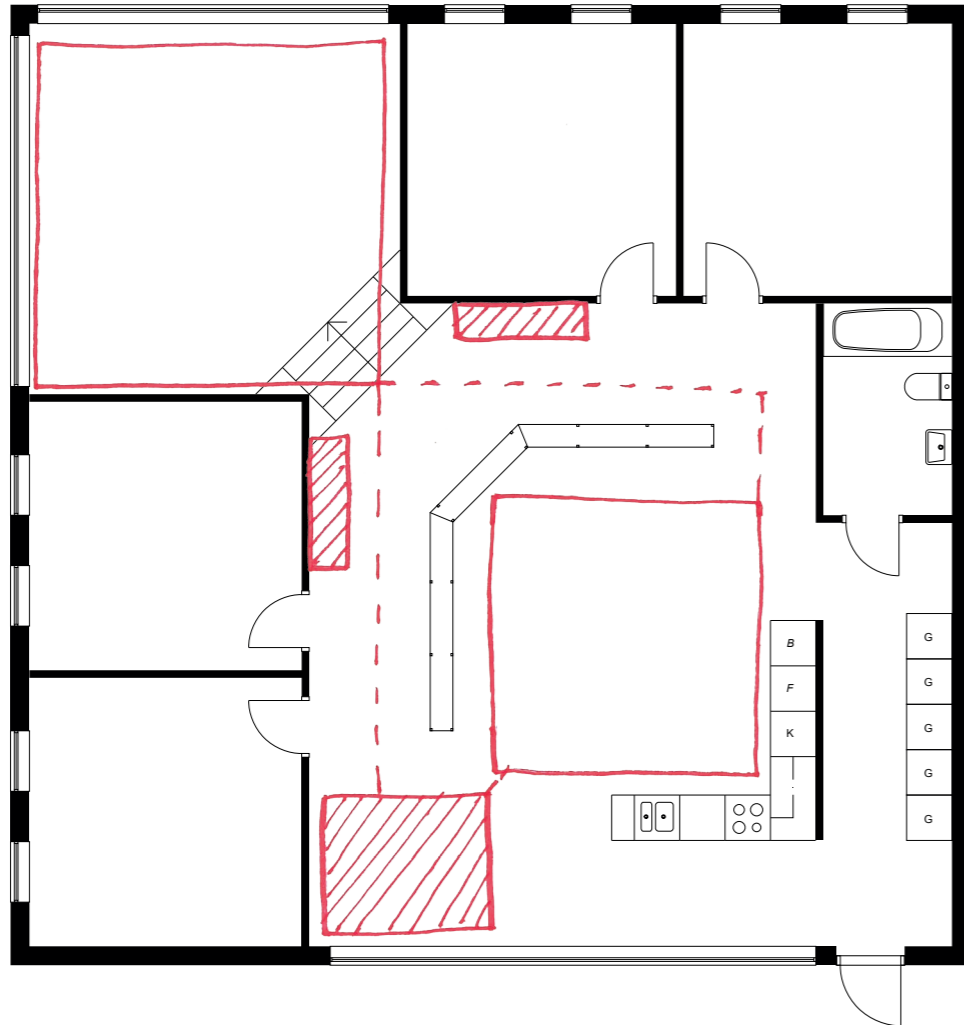
In my house there is almost no private space, which is too extreme. In a lot of collective living spaces like the one on Lilla Ballskärsgatan 2 for instance, almost all of the space besides the kitchen is private, which is also maybe too extreme. My house sometimes makes us annoy each other too much, and maybe the house on Ballskärsgatan 2 makes them seclude from each other too much. Somewhere in between these extremes lies maybe the "lagom" amount of private contra social space. The apartment called Regalskeppet has both a living room and a kitchen, which are sort of connected, The amount here seems reasonable, and somehow it works adjusting the connectedness through the doors that are there. I think it could be even better though if there were a more qualitative space in between the private zone of the bed rooms, the living room and the kitchen. A room that wasn't definitely defined to be anything other than just that, a transition zone, but still being nice enough to linger in. It could be the corridor being wider or having windows, or it maybe could be a little nook with some furniture in it.

Another conclusion is that hearing seems to be important for a lot of the residents. They move about in their home according to where they hear people, and what they seem to be doing. They also feel close to other people by hearing them.



DESIGN ANALYSIS  
SKETCH 1

SOCIAL ROOMS AND BUFFER ZONES

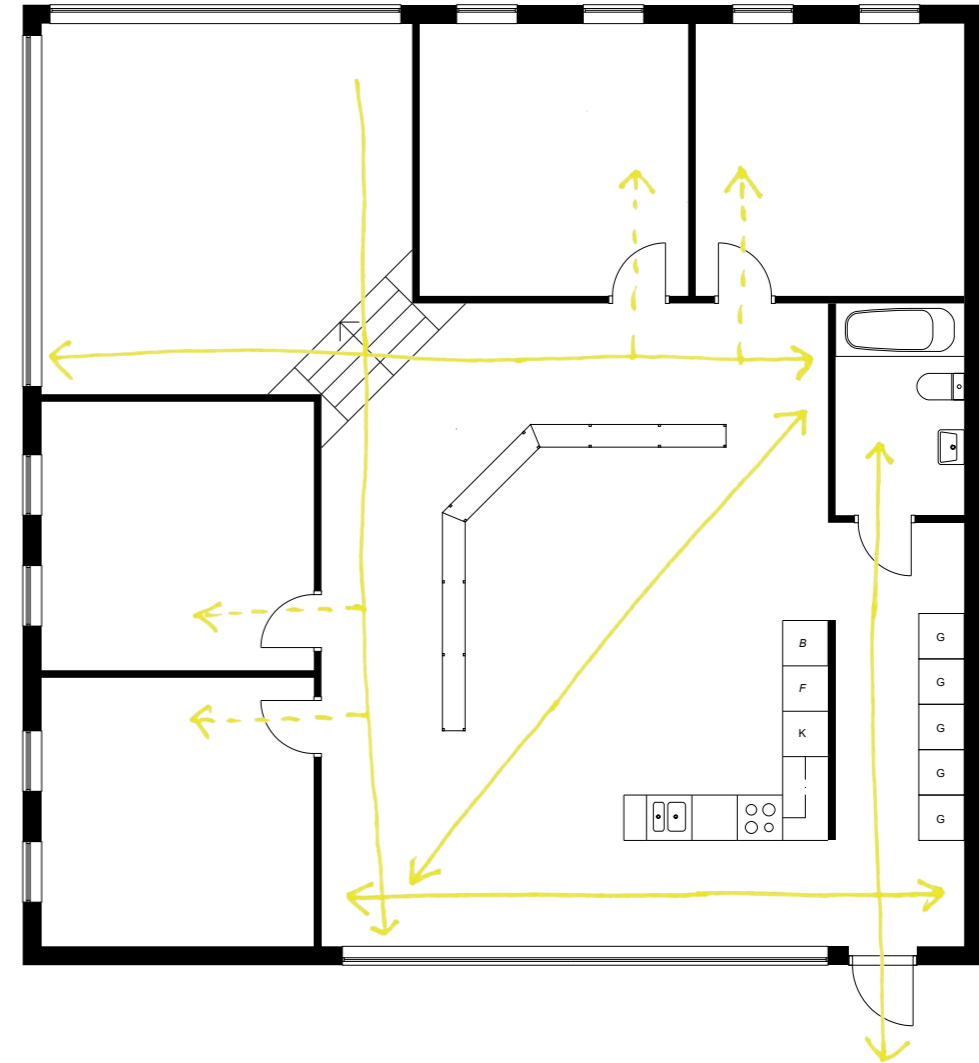


In this first version all private rooms are connected to the same corridor. I designed the corridor to work as a buffer zone, but also became aware of that it might be hard making it qualitative and functional at the same time. The living room and the kitchen are connected by hearing through a bookshelf, and probably also a bit by sight depending on the contents of the shelf. They are quite shut of in regards of walking distance though. In the end I thought it not to be so functional with such a strong hearing and visual connection, but a quite tricky movement connection.

As the private rooms open up towards a buffer zone, and on the other side a kitchen, this enables you to have an open door if you want to hear the going-ons in the kitchen, and close if you dont. This could be a nice way of being semi-private if needed.

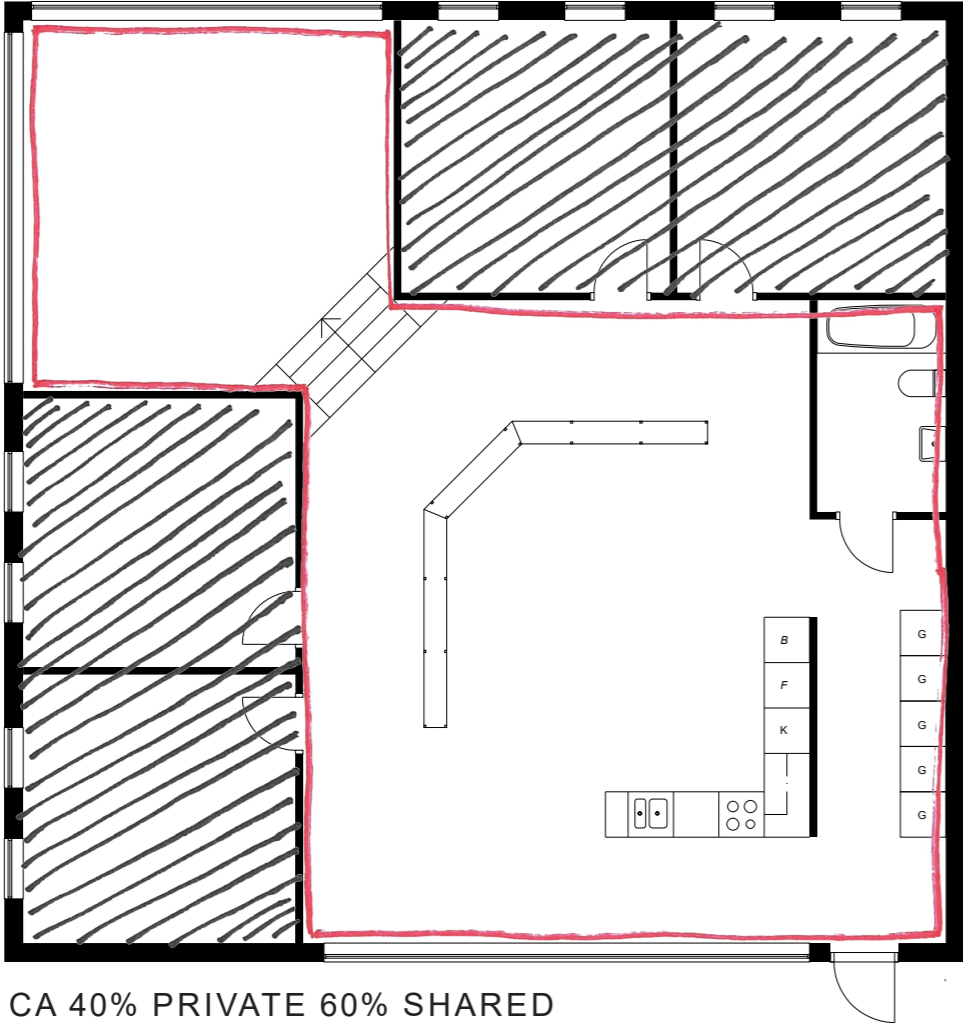
A problem would probably be privacy as all the rooms are really close to eachother, and there probably wouldn't be anywhere in the apartment where you couldn't be heard, even in your own room.

AXES



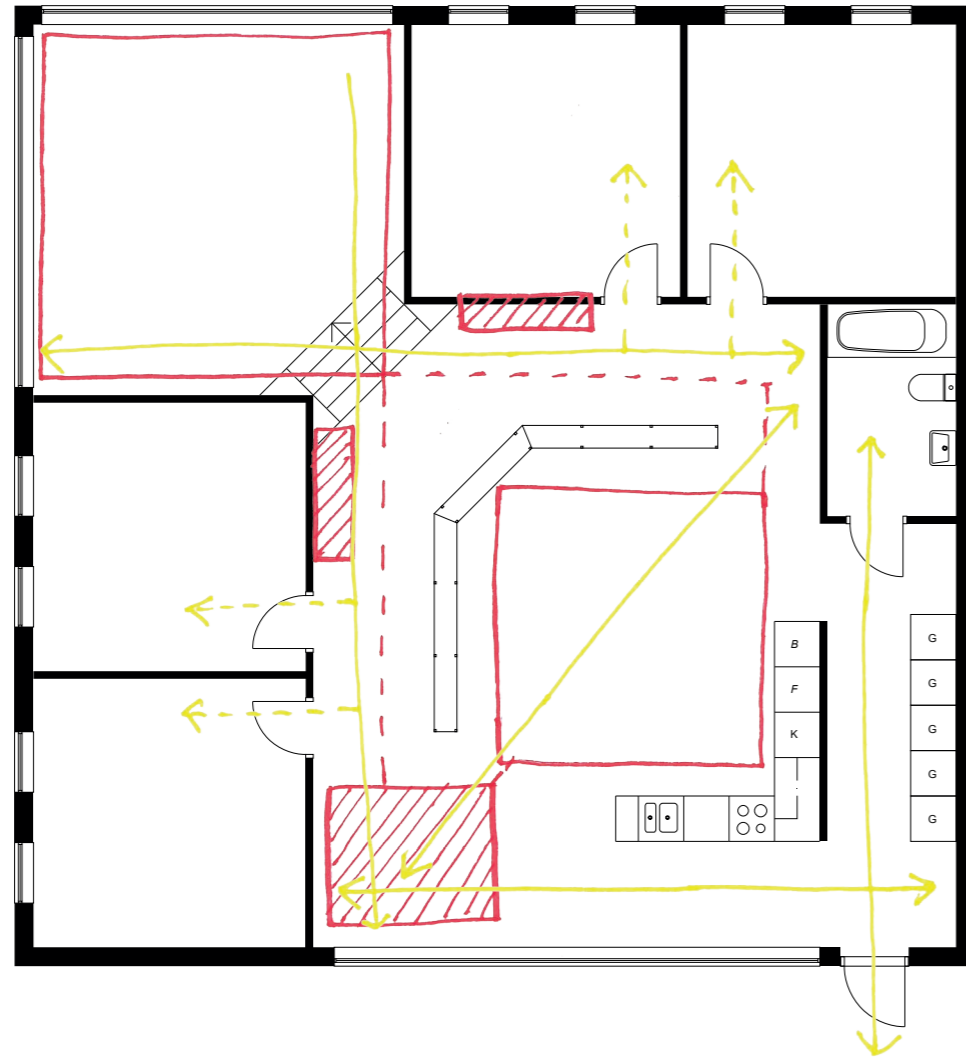
This layout enables alot of nice movement patterns in the apartment, which can help inhabitants in moving from A to B without disturbing another person or group. The problem is that so much space is taken up by this, and the apartment gets quite big without having that much usable space.

PRIVATE OR SHARED





## SKETCH 1 CONCLUSIONS

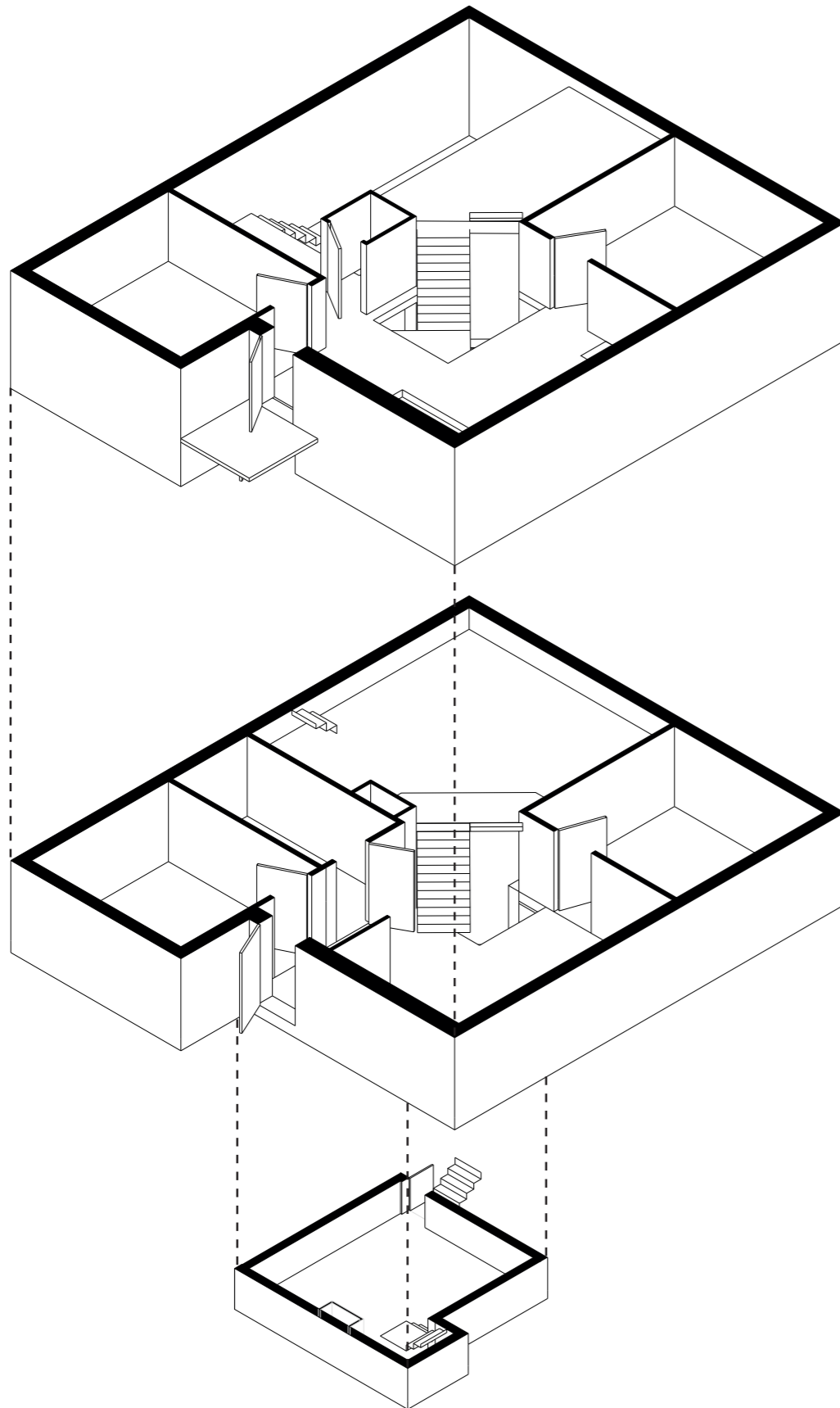


### DISCUSSION

This layout enables a lot of different interesting social interactions. The connection between living room and kitchen could work very well and the corridor as a buffer zone between the very social and the very private is also nice. All though the extremely ineffective square meter usage will probably seem frustrating for future inhabitants, paying for all that floor space that can't be furnished.

And all though the living space could work well for a group with a very close relationship, it might work less well with a more private oriented group. With groups of friends living together things won't always be perfect, and new people will move in and sometimes not be able to be best friends all the time. In this layout privacy is very limited, as the bedrooms are close to all other rooms. You could imagine yourself feeling a bit limited if being with a sexual partner or having a private conversation.

So, interesting social room connections and transfer zones. But, too ineffective floor space usage and too little privacy.



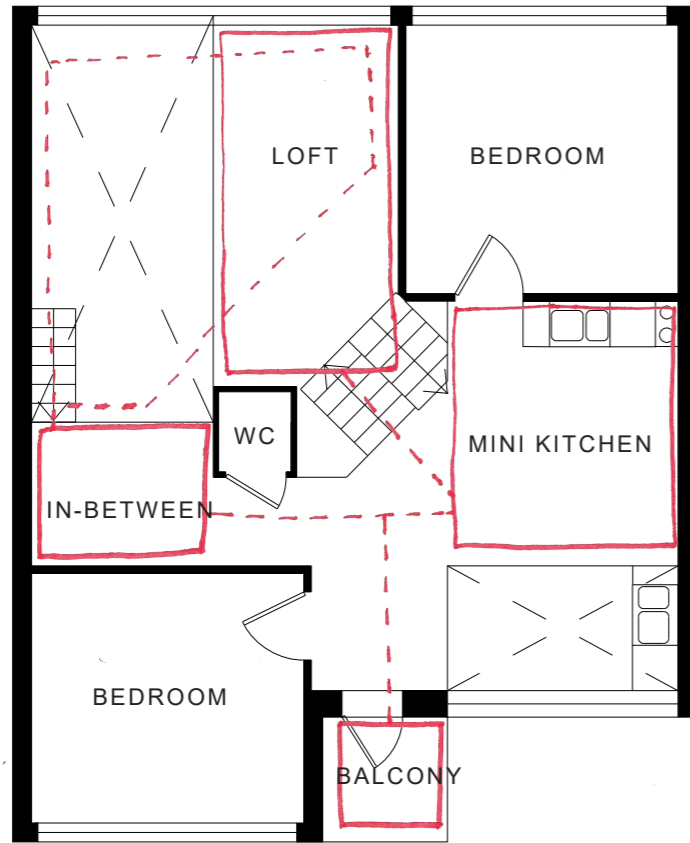
## INTRO

When I rebooted the layout after the first version I wanted to continue on the idea of overlapping social spaces, but also wanted to address the issue with unnecessary space usage and I also wanted to experiment with height.

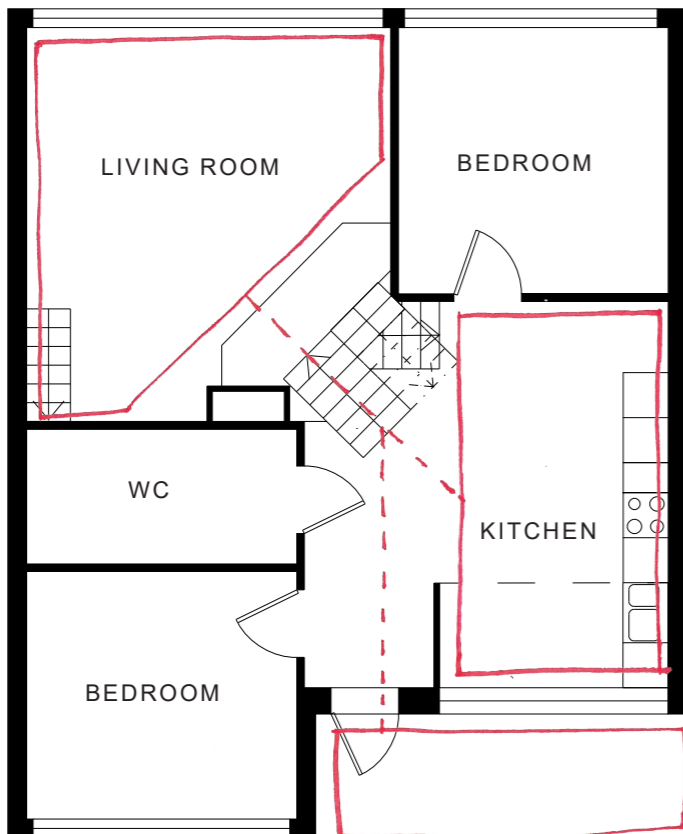
I was inspired by Adolf Loos architecture, where the height of rooms and building is an important factor as walls or openings. Connecting rooms by staircases, a lot of the time at half height so not to totally disconnect them. I believe this to be an effective and interesting way of making all rooms a bit "off" and secluded from one another, but still having a clear connection between the floors. I also worked with double floor heights in the social spaces, connecting them to the surrounding rooms.



SKETCH 2  
SOCIAL ROOMS ANALYSIS



PLANE 3 AND 4 1:100



PLANE 1 AND 2 1:100



SECTION A-A 1:100

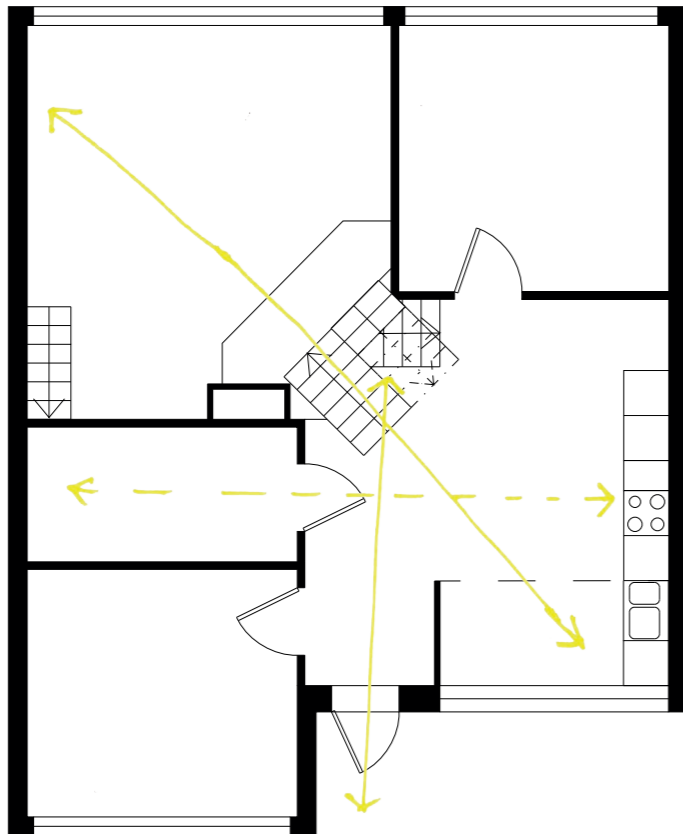
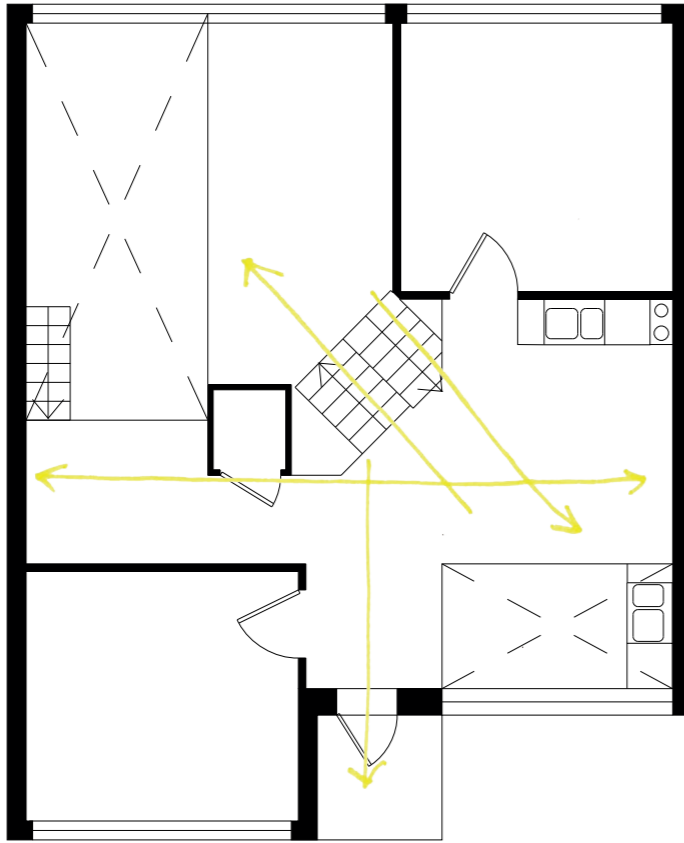
The social rooms are all connected by staircases and on half floor from one another. They lie close to each other but the half-floor partly disconnects them. The Kitchen and the Mini-kitchen are also connected by a double floor height close to the entrance, which connects these, mostly by hearing but partly by sight.

The small in-between-room is a part of the living room, but partly disconnected due to the half floor. It is also connected to the mini-kitchen, all though partly disconnected by the toilet. This place could act as a social buffert when people want to be semi-secluded but still a part of a another space.

The openness of the plan can enable different gatherings and rhythms to interact and enhance each other. The many rooms, connected in alot of ways can also be a interesting possibility for people to choose the grade of closeness to others.

The small rooms may be programmed for specific activities, like working, by the inhabitants. Such programming might interfere with the intention of letting them be buffer zones. The many stairs may disconnect the rooms at the top to much from the rooms at the bottom.

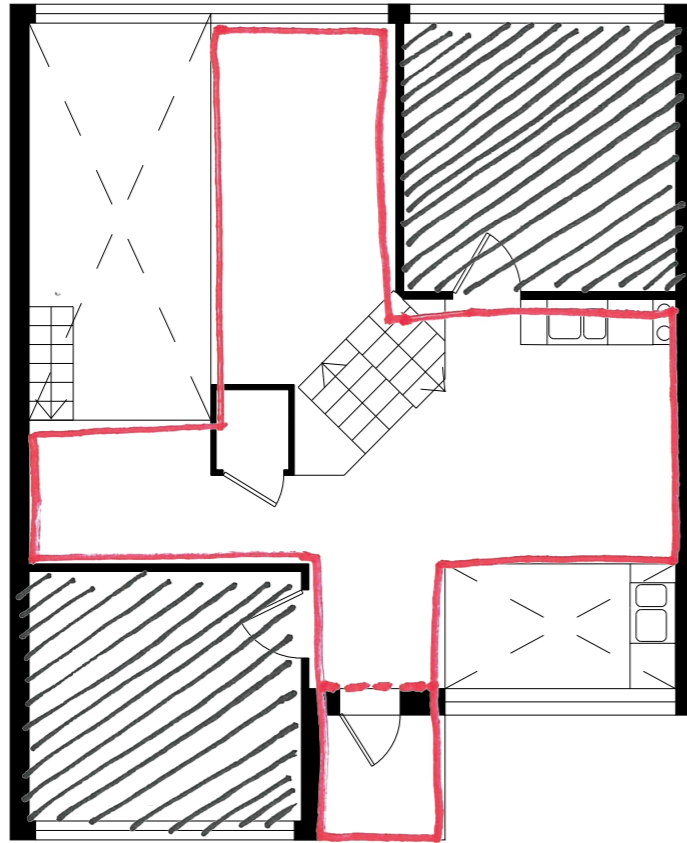
SKETCH 2  
AXES



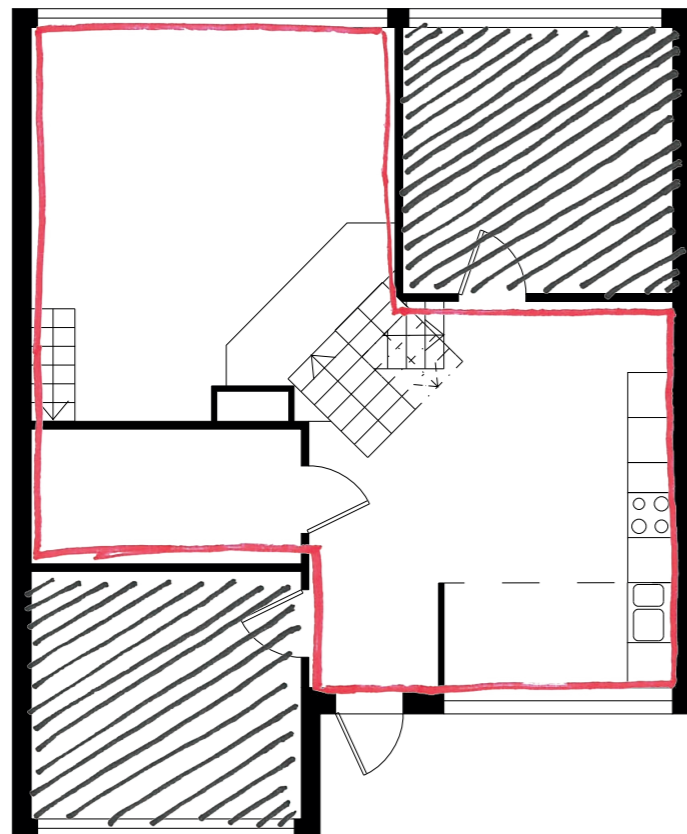
The communication routes have been slimmed down a lot, and hence also the axes are fewer. There's not the same quality in this version as in version 1 of being able to walk round, but this still feels like a both more rational and natural way of moving throughout the living space. The staircase acts as a sort of corridor and each floor has a room that the private bedrooms are connected to. There is more privacy in this layout as there are more space between private and social rooms. The bedrooms still open up towards social rooms more or less directly so the buffer is a bit unclear, and the bedroom on the first apartment is in a very public zone by the entrance and somewhat worse in this sense in comparison to the others.



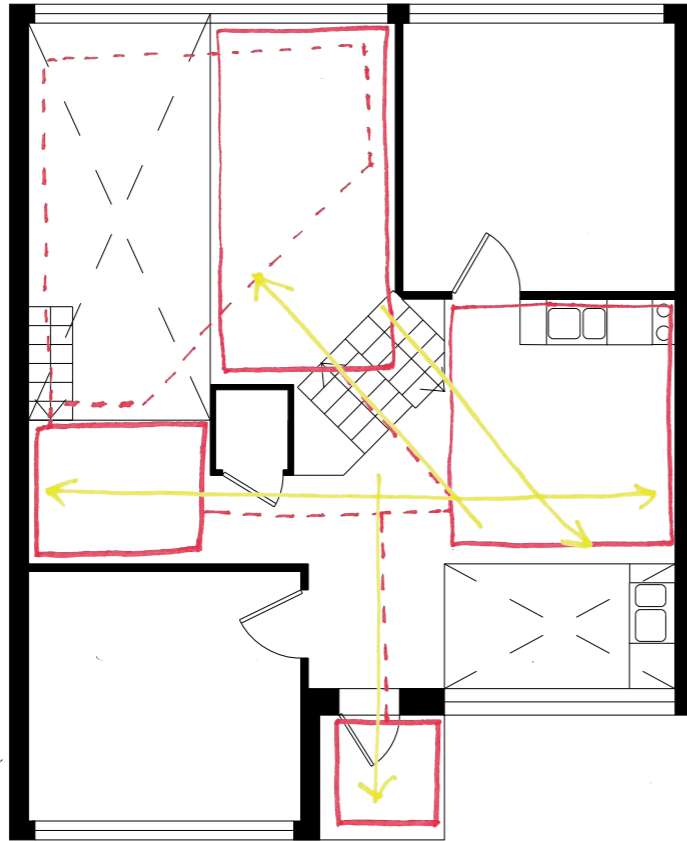
SKETCH 2  
PRIVATE OR SHARED



CA 50% PRIVATE 50% SHARED

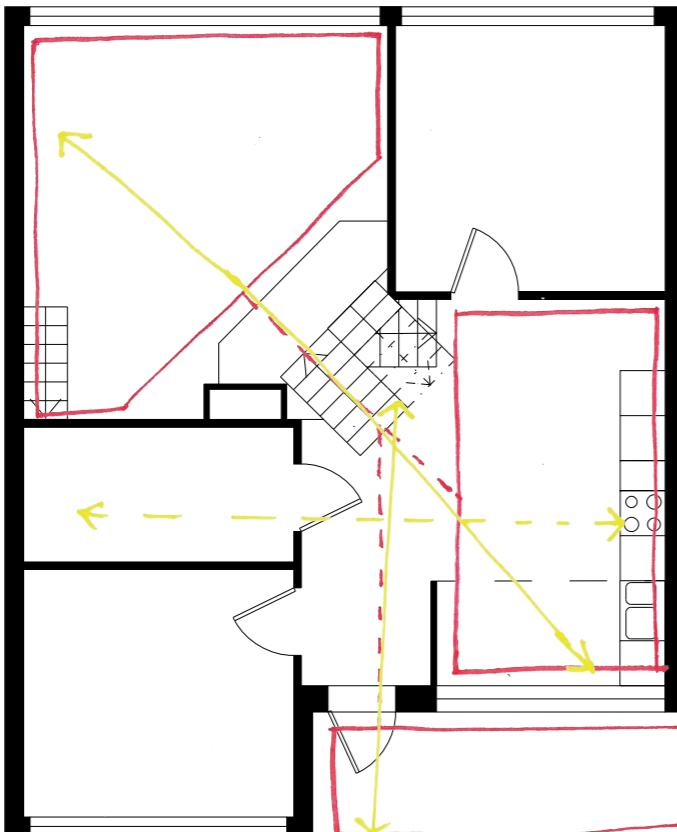


## SKETCH 2 CONCLUSIONS



PLANE 3 AND 4

1:100



PLANE 1 AND 2

1:100

### DISCUSSION

One of the biggest problems with the first version was the extremely ineffective square meter usage. In this version this problem was addressed and the communication routes have been more effective as has the buffer zones. This makes the house cheaper and therefore more accessible, but it also makes it a bit more boring. The flow is just not as interesting as in the first design.

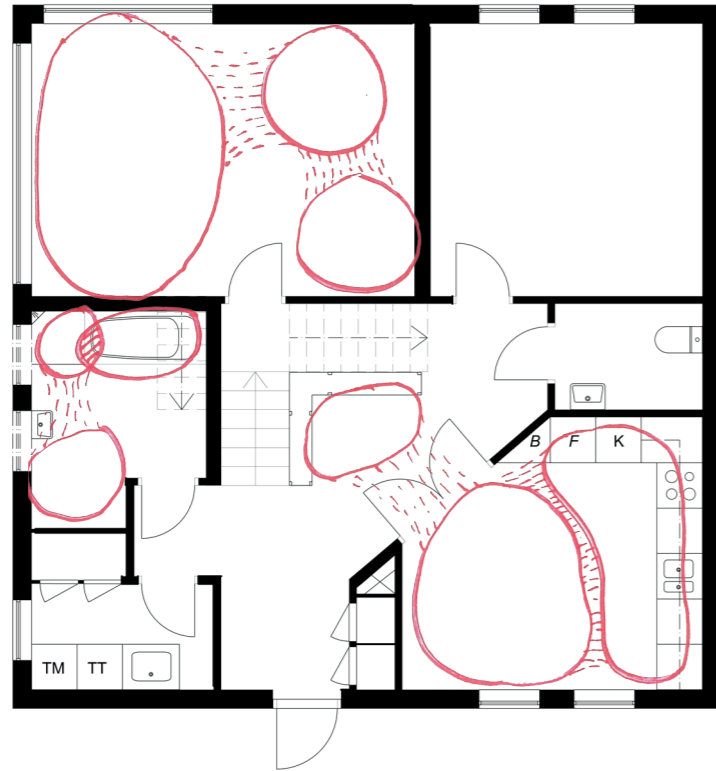
However it has continued on the same idea of connections between social rooms, but adding another dimension with the introduction of verticality. By using layers of rooms on several floors, the connections are not only more effective in floor usage, but also a bit more secluded from each other without being totally cut off.

The private rooms are also a lot more private now when not being wall to wall with each other, with an exception of the a bit to exposed room by the entrance.

The design builds on the same ideas as the first one, but adds the variable of levels. It also is maximizing the square meters a lot more than the first design and makes the private more private. It builds on the ideas of the first design, but makes it too effective and hence also too boring.



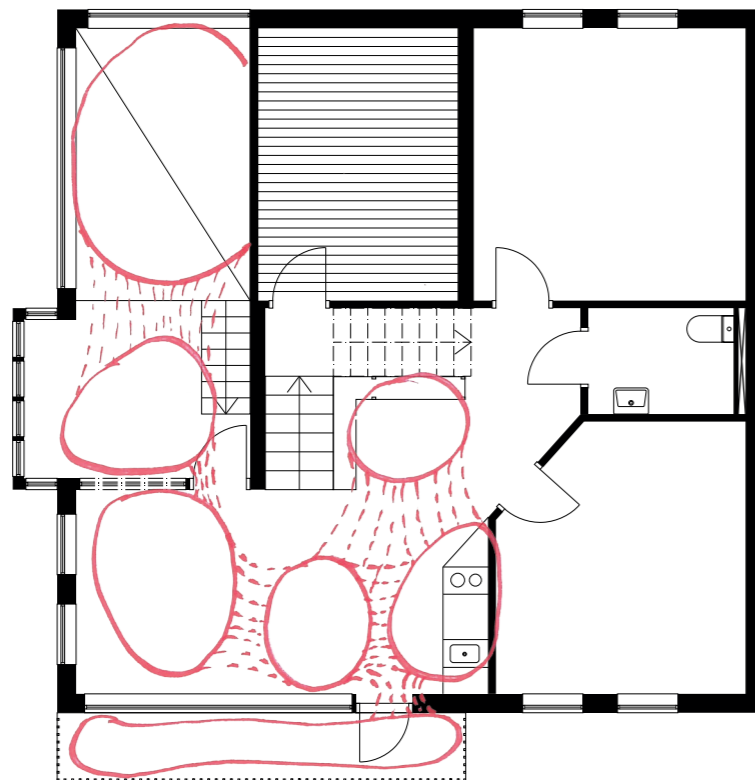
DESIGN ANALYSIS  
FINAL PROPOSITION



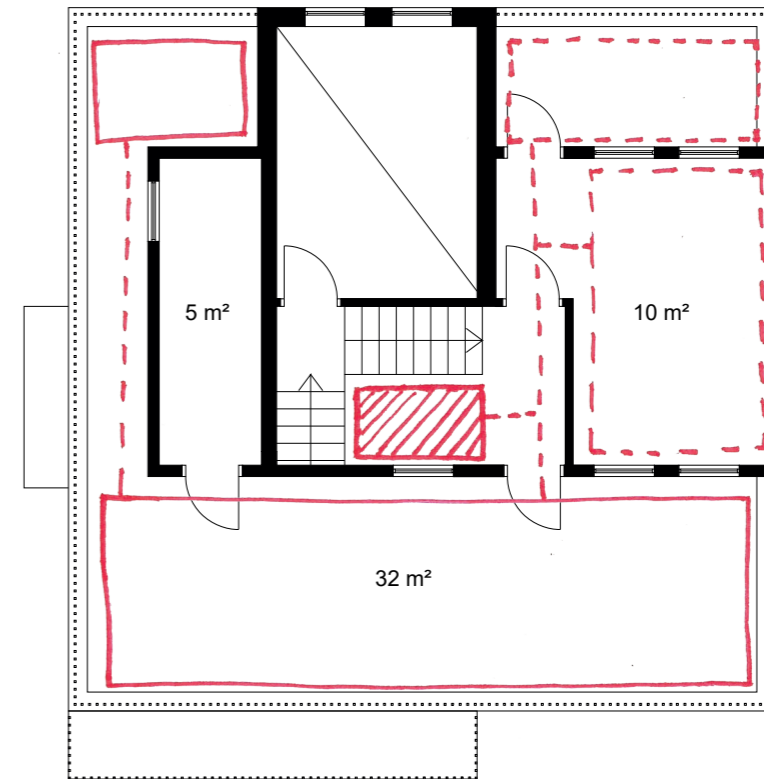
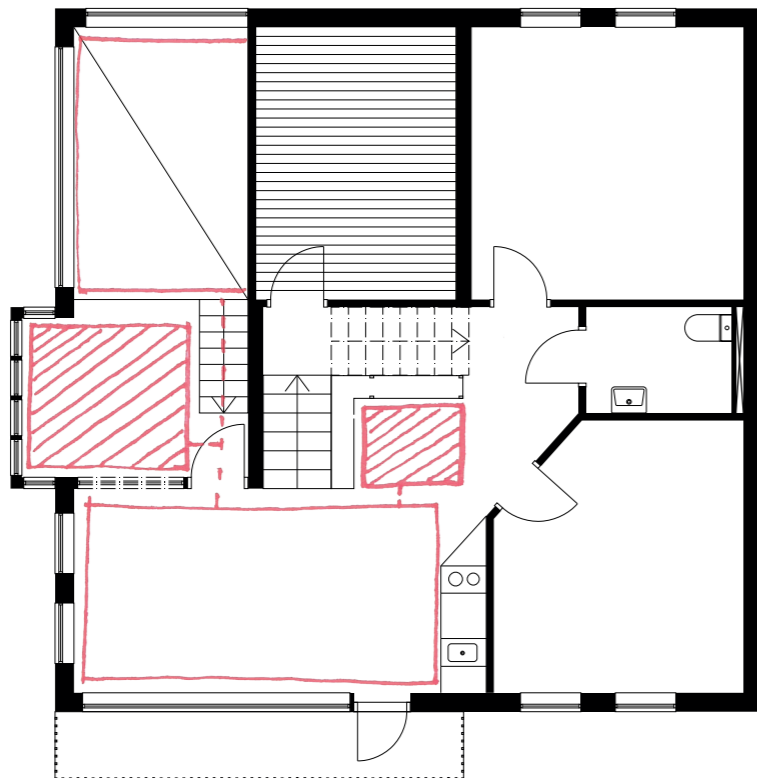
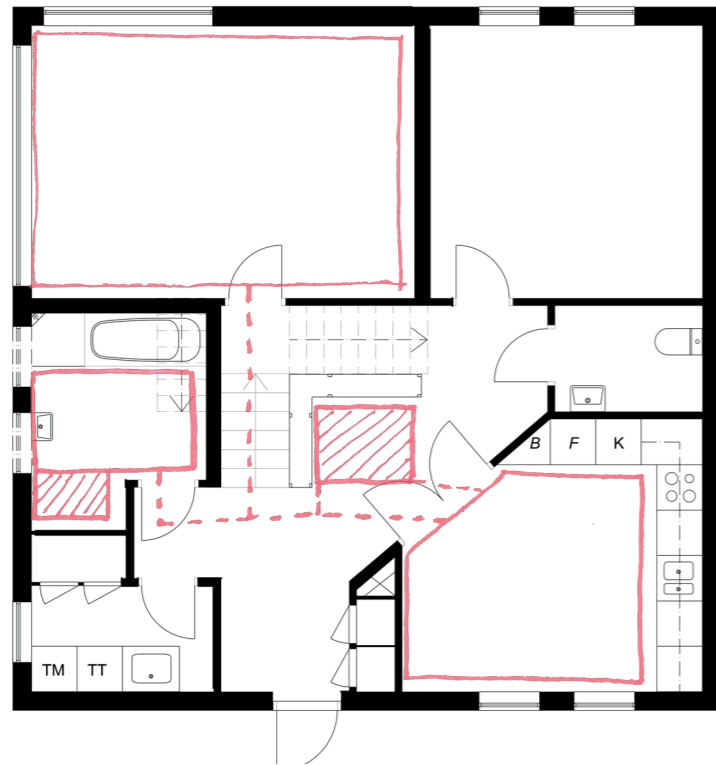
There are more spaces in the final version than in the former. Their connections also differ somewhat from in former version as there are a lot more obstacles in between them, like doors, shelves or walls. In the plane 1,5 and 2 there is also a new kind of flow in between spaces, a flow that could mean that a development of different rhythms and gatherings could be achieved. You can move from one space to another, distancing or connecting yourself to what is going on two or three steps away.

Throughout the design-work I've been reflecting a lot on the spaces I've made in relation to my own experiences of living together and to my home visits. What from the beginning was an idea to maximise the overlapping effect of being together and alone in different constellations have over time changed to making sure this is possible, but also making sure that enclosed spaces with clear sense privacy are always near.

As inhabitants move out, or enter new mindsets, their need for privacy fluctuates. This fact demands spaces that can make that change possible. The worst I've felt in my own home, was a time when I needed a lot of privacy, but almost none was available. Being alone against your will is a terrible feeling, but at times also being together against your will can be.



FINAL DESIGN PROPOSITION  
ANALYSIS



As in version two, the social rooms are most often connected by a staircase, being half a floor up or down in relation. The biggest difference is probably that the rooms are all a bit more disconnected from each other, and have clearer buffer zones. In this plan the staircase and the room that appears in the angle of it, both connects most of the rooms but also acts as a buffer zone. This can let rhythms in different rooms spill in to each other but still be at such a distance that they don't disturb.

The private rooms are also a bit more secluded in this plan than in the former ones. Instead of opening doors directly to a very social space like the kitchen or living room, they now most often open to a corridor or a staircase. Each of the rooms also differ a lot more than in the former ones, enabling the different needs of different people to be met. They are also spread out across four levels now, instead of three like in the second version or one like in the first.

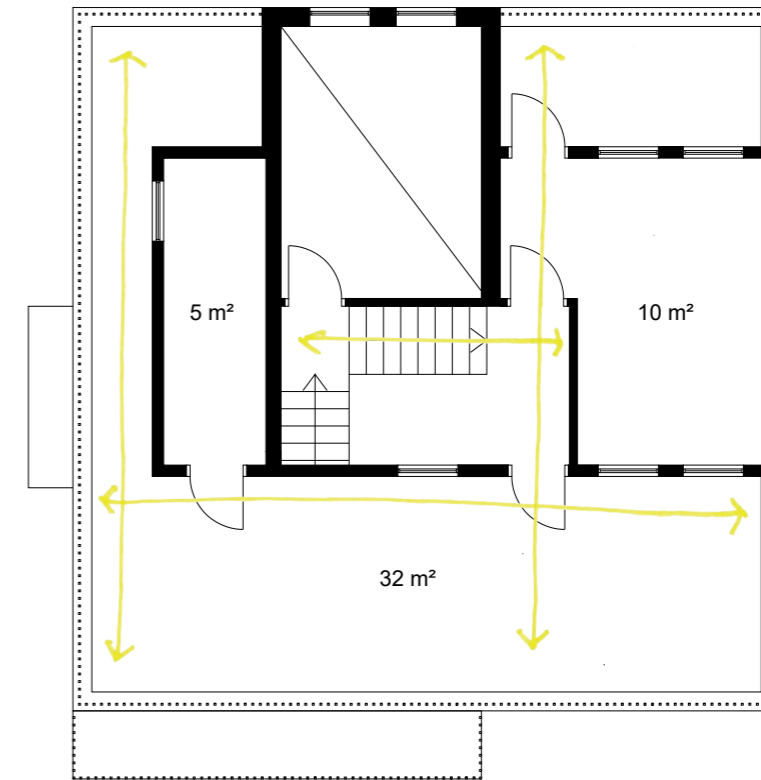
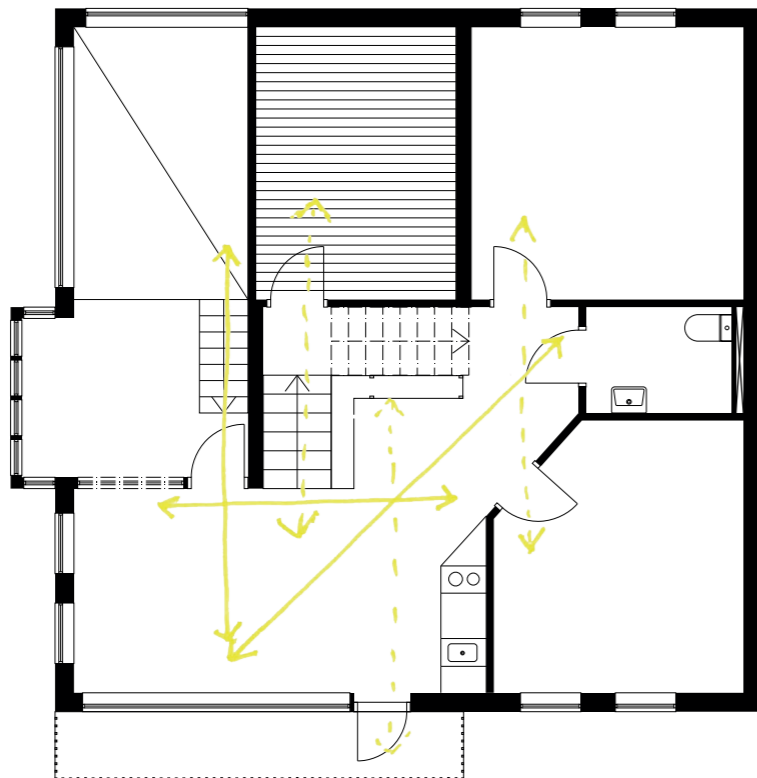
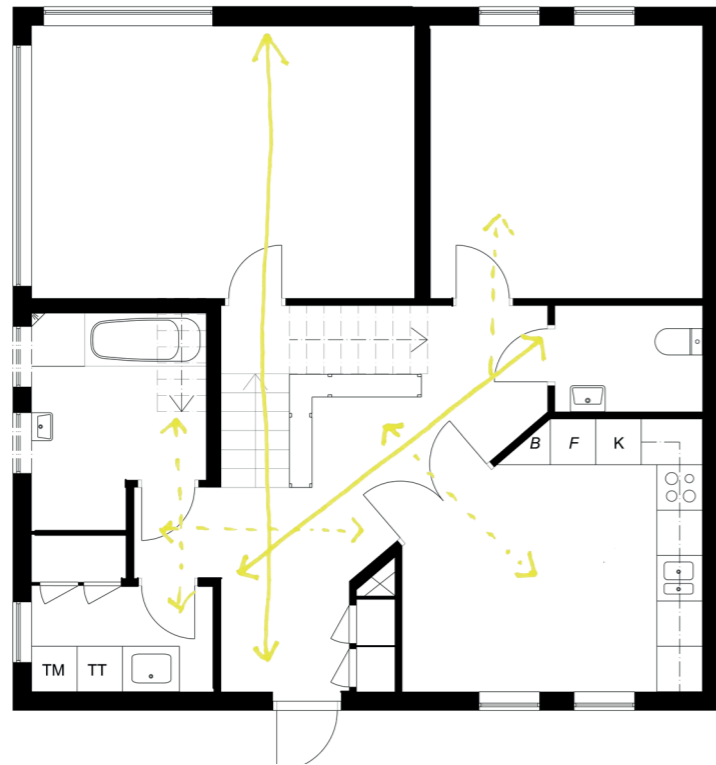
As in version two of the plan there is a buffer zone in between the living room and the mini kitchen. In this plan it has been made bigger and a lot brighter by windows and a bay window. In both floor one and two there is also a small buffer zone in the space created by the angled staircase. This small place could act as the place where people stop and talk, or maybe just a more loosely defined space that could be anything from work space to a play zone for children.

In the roof level is also a bigger room which could be many things; a sauna, a storage space, a music studio or another private living space.

I've tried making the buffer zones in to rooms that can be a lot of things. Designing a lot of small rooms that have few usage possibilities could be awkward for the people living there, so the buffer zones have to work as more practical rooms if needed.

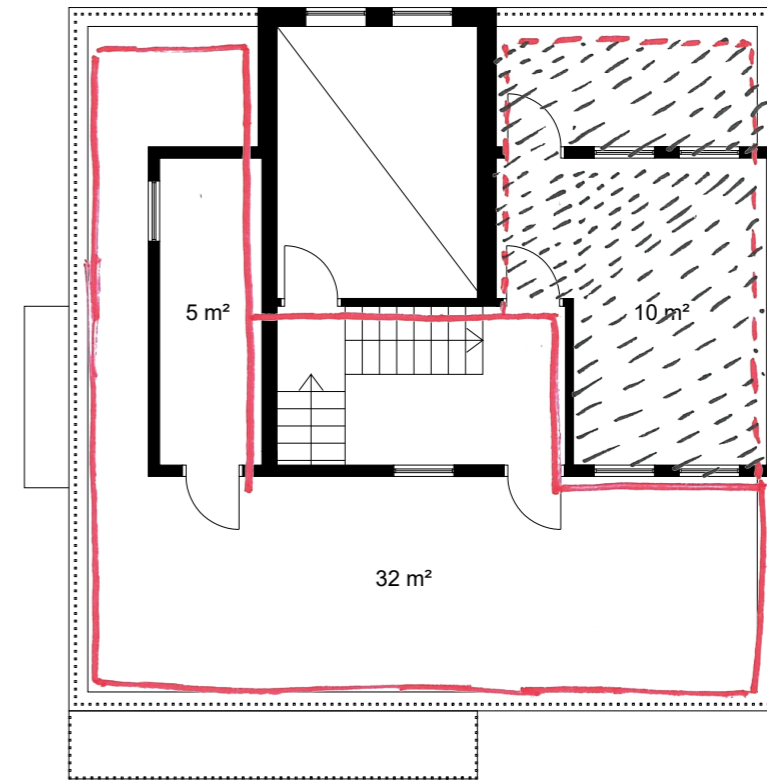
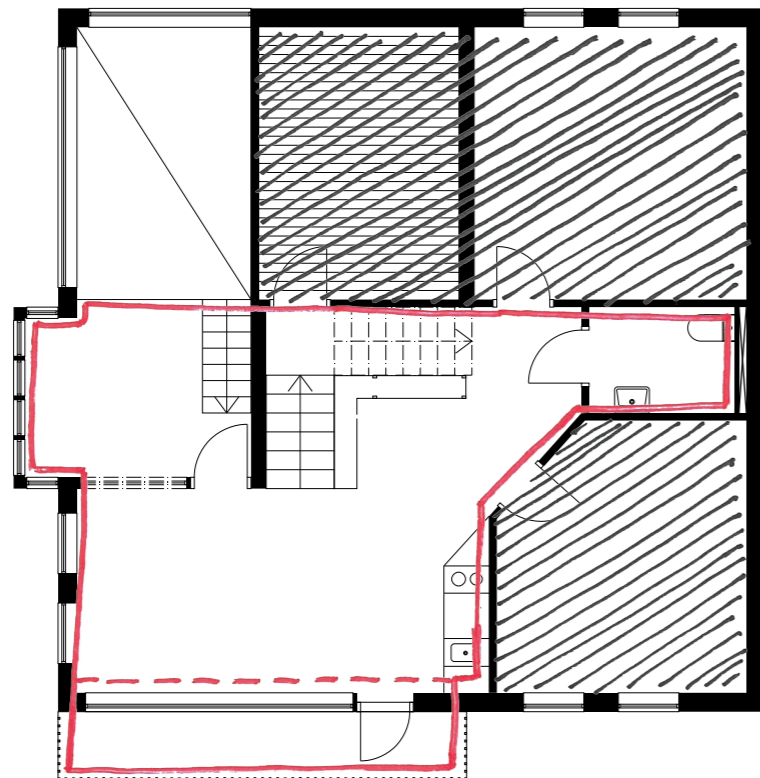
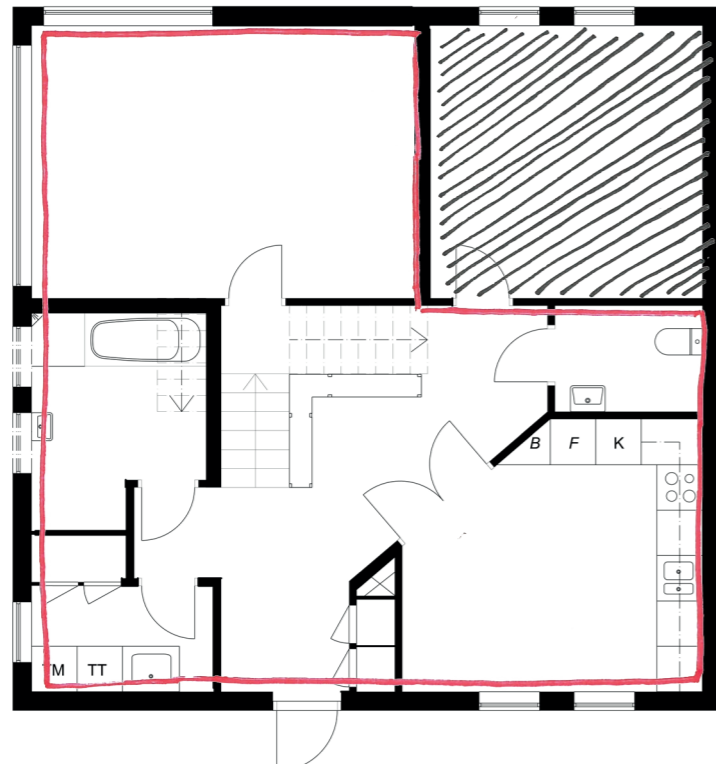


FINAL DESIGN PROPOSITION  
AXES



As the plan now has got a lot more in-between-space, mostly by rooms also working as communication, the movement pattern inside the apartment has gotten a bit more hectic. The idea to spread the private spaces out more, to make a gradient of different states of closeness, also leads to more movement possibilities. It also makes the communication routes take up more space, making it more costly.

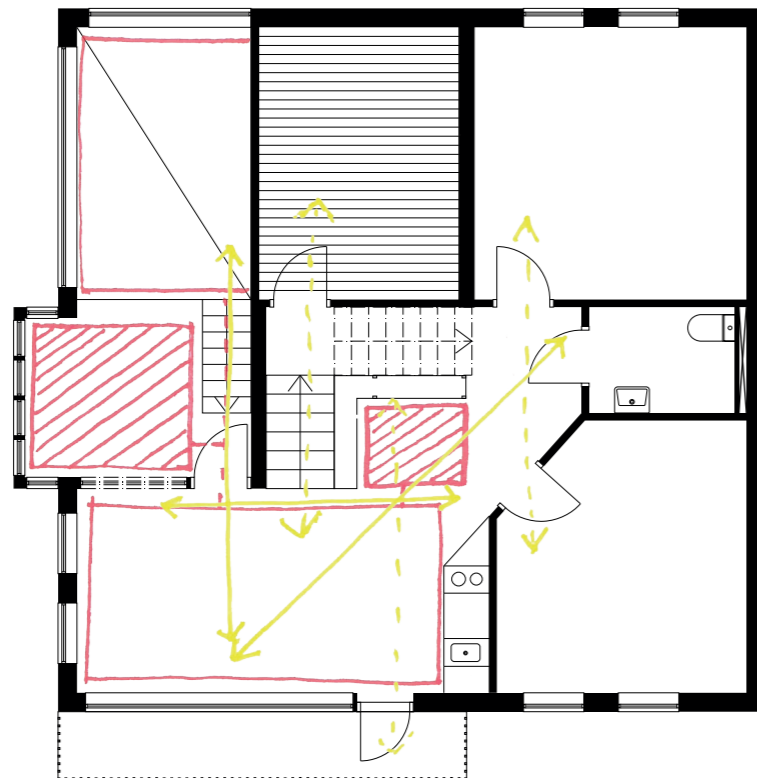
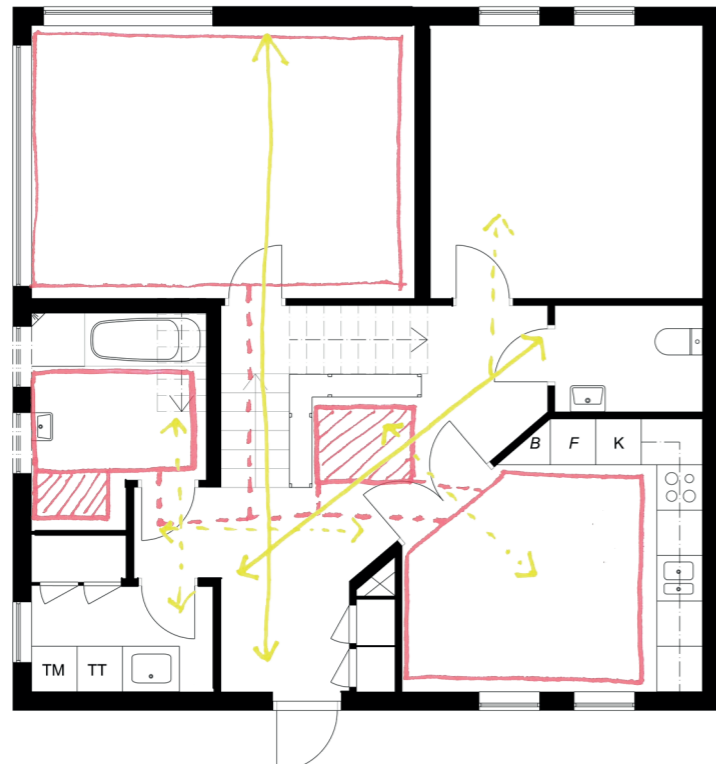
FINAL DESIGN PROPOSITION  
PRIVATE OR SHARED



CA 40% PRIVATE 60% SHARED



## FINAL VERSION CONCLUSIONS



### DISCUSSION

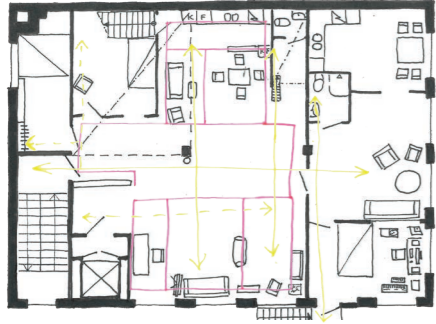
This final version combines the effectiveness of the second version, and the fun social rooms of the first. It also adds more privacy and diversity to the private rooms. There is a flow between the social rooms that will make it interesting floating in between rhythms in different rooms, but still having enough ways to seclude oneself by closing doors or switching levels. It also has many usages for the rooms which is effective but also let's the inhabitants themselves decide how many and where they want to live. This of course is affected a lot by their economic situation. The building area lands at 47m<sup>2</sup> BTA per person when 5 people living there, and 29 m<sup>2</sup> per person when 8 people are living there.

By dividing up the social rooms in to two main rooms, with a buffer zone in the space by the bay window, it also makes the transfer between gatherings possible and more apparent than in the former versions. There is a flow of movement between the social rooms but without using unrealistic amount of floor space.

The undefined room on the roof level and the small buffer rooms by the staircases also enables inhabitants to themselves define some rooms, and therefore assert themselves in to their living space.

## HOME VISITS

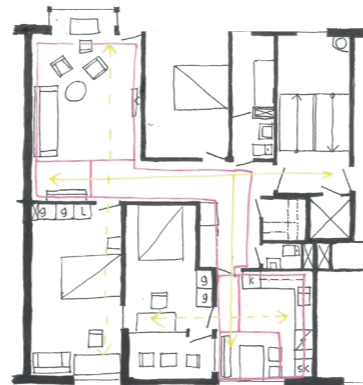
LOFTET



REGALSKEPPET



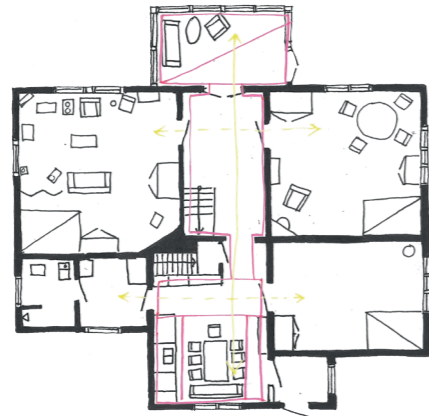
ST. PAULI COLLECTIVE



BÄTYXEGATAN 15

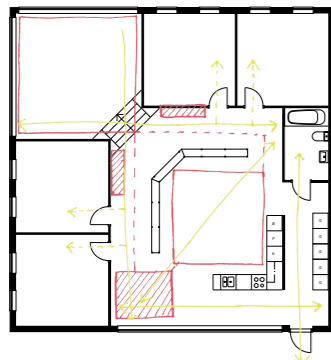


LILLA BALLSKÄRSG. 2

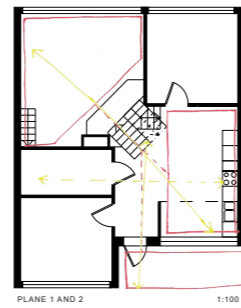
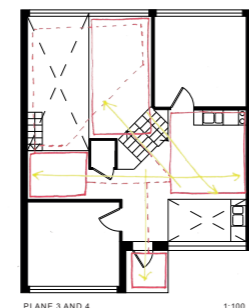


## DESIGN

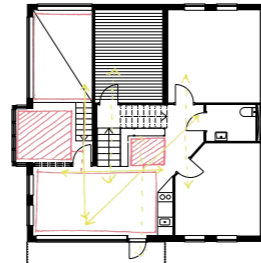
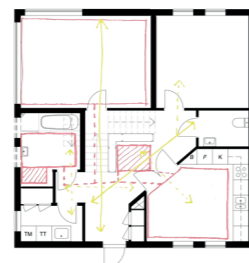
SKETCH 1



SKETCH 2



FINAL DESIGN



## DESIGN ANALYSIS GENERAL DISCUSSION

A conclusion from this project is that privacy is very important for intimacy. If there are no good options for being secluded, then social spaces will feel more compulsory than they should for them to be comfortable. The private sphere needs to be very private, so that when you don't want to interact you don't need to.

In some of the collectives I've visited the inhabitants have had only their private rooms to seclude in. This meant that even if they didn't want to be totally alone, they were forced to if an activity that was going on that didn't suit them. This setting makes the distance between the inhabitants longer, hindering social interactions.

If there is instead rooms that are somewhat secluded but still connected, residents can reside there if wanting some privacy but not total seclusion. This enables them to stay in the group and atmosphere if they want, enabling a gradual, and therefore comfortable, change of mood.

If the spaces are also in a succession, semi-connected to one another, then residents can gradually move between rooms and atmospheres. When doing this gradually there is a larger room for both adapting to rhythms of other residents, and to have time to decide what they want for the moment, seclusion or togetherness. An effective way of semi-connecting rooms is the use of half-story planes.

The in-between has also been important in my project. Designing rooms that are spatially in between other rooms = communication nodes and symbolically in between = undefined in nature, can be an effective way of enabling interesting social interactions. In undefined space there is a possibility of defining, a freedom so to say. To use this undefined space in a crossroads type of place can therefore enable residents to stop and talk, in a non-compulsory setting.

To conclude, my main tools have been: Private privacy, succession of semi-connected rooms, and in-between-spaces without a clearly defined function. These tools can be used by anyone designing a space or building a home for a group of people.

To be together we need to be able to be alone, therefore designing for being alone is fundamental if designing for being together.



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### IMAGES

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Figure 6. Google (2014). Screenshot from Google Steet View in Google Maps. Downloaded from <https://www.google.com/maps>

Figure 7. A. Svensson (1928). Public building document. Ordered from Stadsbyggnadskontoret Gothenburg

Figure 8. Google (2014). Screenshot from Google Steet View in Google Maps. Downloaded from <https://www.google.com/maps>

Figure 9. White arkitektkontor AB (1964). Public building document. Ordered from Stadsbyggnadskontoret Gothenburg

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