



CREATIVE TERRITORIES

Exploring Territorialisation in
Shared Transient Spaces

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EXPLORING TERRITORIALISING IN
SHARED TRANSIENT SPACES

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Disclaimer:

This thesis is produced using imagery that
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been marked.

ABSTRACT

The physical spaces we occupy and inhabit are continuously changing and evolving, they are becoming increasingly transient. In response, this research is interested in learning how people occupy and inhabit transient space. Many of the spaces we occupy are affected by invisible systems controlling the amount of time we spend inside a space, and how we occupy a space. Through the study of spatial territorialisation [the creation and inhabitation of territory] this research looks at developing an understanding of behaviours and acts of territorialising in space to understand how transient space is occupied.

This research looks at tertiary students as an example of people who inhabit transient spaces. Through a series of different observational experiments, students' territories are studied to understand how they may be created and inhabited. Different techniques such as space occupation, accumulation of objects, and comfort enhancements are some of the findings of the way people have inhabited space. This thesis is interested in using this understanding of space inhabitation, learned through the different acts of territorialising, to explore how the way we design spaces might be informed from this.

A final design strategy is proposed that uses the master's studio at the Victoria University, Faculty of Architecture and Design as a site. The final design proposal uses research gathered through creative territory experiments by using installation as a tool for testing individual and communal responses to territorialising. The overall design strategy is a series of responses to the current acts of territorialising and spatial occupation occurring in the studio. The design encourages the good habits occurring in the studio such as leaving the studio for a break, and disrupts the less healthy habits, such as the permanent claiming of shared territory.



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PART 1

FOUNDATIONS

INTRODUCTION

Many of the spaces we occupy are influenced by invisible systems and powers controlling how we occupy and inhabit space. Some of these systems such as single year leases on rental homes, hot-desking in offices, and on-the-go beverages and snacks like take away coffee, are examples of how these systems can create a transiently occupied space.

This research began through my interest in how New Zealand students occupy transient spaces as they leave home and begin to flat. I was interested in whether students feel a sense of belonging to their flats, as a form of transient space. Through research in to literature around feelings of belonging to a space and having a sense of ownership over a space I came across the phenomenon of territorialisation. Territorialisation describes a way of marking a space as occupied; it is an act of placing or organizing objects in a certain way that adds an identity to the space of that person and can be considered a way of claiming or defending a space. I considered how students might territorialise in their transient spaces, and how this act of occupying space could be considered from an interior architecture perspective – does territorialisation of transient space create a feeling of belonging? A lack of research into territorialisation from a spatial design perspective sparked a research opportunity to investigate territories created in transient spatial situations.

From a literature perspective, in “Rachel Whiteread: Transient Spaces” the authors discuss how the distinction between different types of spaces has “become increasingly blurred, as a growing sense of rootlessness has spread throughout Europe” (Dennison & Houser, 2001, p. 24). The relationship between transient space and feelings of rootlessness is relevant to New Zealand students and raises the questions, do students feel at home in their flats? And how do people make a place feel like home – defined as a “shared space, a place of social interaction where basic human needs and desires are fulfilled” and “a haven of privacy, safety and comfort” (Dennison & Houser, 2001, p. 34)?

Tijen Roshko’s article on Chinese shop-houses in Cambodia discusses a more spiritual meaning of home: the feeling of belonging (2009). Roshko uses the term “territorialisation” frequently within the article as a method of achieving a feeling of belonging:

“Belonging to a place can be understood as an aspect of territorialisation, and identity can be perceived as an extension of the sense of belonging” (Roshko, 2009, p. 148)

Roshko and many other authors, designers, theorists and architects have studied the concept of territory. Edward T. Hall, a theorist of the study of proxemics stated that “To have a territory, is to have one of the essential components of life; to lack one is one of the most precarious of all conditions” (Hall, 1959, p. 69). Hall accentuates the importance having a territory, or a place to call your own, and warns of the potential danger of a nomadic lifestyle [living without territory]. Elizabeth Grosz also discusses ideas of territory as “artistically inscribed, the consequence not of a naturally selected “territorial imperative” but of an artistic movement: the creation of a marker” (Grosz, 2008, p. 48). Grosz identifies territory as being constructed not through the natural selection process of the desire for territory to survive [as frequently discussed by naturalists such as Lorenz (1966) and Ardrey (1969)], but as a physical movement.

At the beginning of this research I was also interested in installation as a form of experiential spatial design. The transient qualities and 1:1 scale of installation offered a relevant way of exploring territory and transient space. This led to a series of designed experiments using installation in transient spaces to test and explore how different techniques might work in a designed environment, and how different people might respond to the interventions. One of the experiments learns from the project *Learning To Love You More* by artists Harrell Fletcher and Miranda July (2009) where participants respond to a creative task set by the artists. This research [which was granted ethics approval by Victoria University, approval

number #24518] involved asking participants to respond to a creative task through various installation techniques, with a set of supplied materials, to test ideas and theories around spatial inhabitation and occupation.

Through the experiments and a series of studies into territorialising the focus of the research became less about installation and its potential as an interior design technique, and became more focused on the findings about territory making and the observations of spatial inhabitation and occupation that became visible through the studies and experiments [although installation remained a technique for design, but not the focus of the research investigation]. The findings of these studies and experiments became the focal point of the research. One particular study presented a design opportunity to respond to, the study looked at how master's students in the Victoria University School of Architecture territorialise their studio space [itself a transient space, occupied for one year, where students have assigned desks and 'shared' workspaces]. The master's studio became the site for a final design response, as it gave an opportunity to work through the key ideas in the research through an interior architectural design response. The final design project asks: how we might design transient spaces with the observations and findings of the research.

The response looks at acts of territorialising occurring at desk, studio, and campus scale and either discourages or encourages them through specific designed elements including a temporal shared work table [that is only complete when students occupy it with their own mobile desk top], a creative shared work zone and redesigned personal desk spaces. The design response encourages good territorial tendencies and discourages less productive territorial habits. This was considered an effective design approach as it systematically looks at the design elements affecting the use of the space that may be encouraging or discouraging a certain behaviour or habit in a space. The final proposed design redesigns the master's studio through a series of four designed elements, each responding to an act of territorialising, and expands out in to the campus atrium.

This research is an explorative process that offers a view for designers to consider territorialisation as a process of shaping and inhabiting space. By looking at acts of territorialising, such as organization systems, display of personal objects, or the inclusion of plants in individuals' spaces, this research contributes to, but is not limited to workspace design and understands that workspaces need to accommodate for territorialising to occur for workers to be able to create a place in their workspace that they can identify with. This thesis questions how people might negotiate and occupy semi-public and private space and finds that for designers it is important to consider and allow for the potential ways people might create their territories. Also, this research offers an experimental design research approach to the interior architecture discipline as I test how 1:1 installation could be used as a technique to shift the way we already inhabit space, affecting interior conditions, composition and use of space.

This document has been organized into four parts. Part One sets the scope of the research and introduces the phenomenon of territorialisation from a literature perspective. Part One finds there is a lack of empirical research into territorialising from an architecture perspective which leads to Part Two: Experiments and Studies. Part Two explores territorialising and installation through a series of seven experiments and territorialisation observation studies initially interested in exploring the potential for installation as a territorialising technique and developing a more practical understanding of territorialising. The findings from Part Two lead to Part Three, a design proposal for the university master's studio in response to the findings of territorialising through the Desk Study [see page 63]. Part Three introduces the site and includes a Situation Study [page 114] that looks more closely at specific situations occurring in the communal areas of the site through photograph and drawing techniques. In Part Four I critically reflect on the outcomes and findings of both the research process and design. Part Four discusses the research question regarding territorialisation in transient spaces and discusses how the research contributes to interior architecture.

PART 1 FOUNDATIONS

Transient Space

Territorialisation

PART 2 EXPERIMENTS AND STUDIES

The Cloud

Creative Tasks

Flat Study

Desk Study

Hoppin'stallation

The One with the Coffee Cups

The Fabric Box

Precedent:

*Learning To Love
You More* by
Harrell Fletcher
and Miranda July

Precedent:

Obliteration Room
(2002) by Yayoi
Kusama

Precedent:

Untitled
(Styrofoam Cups)
(2004) by Tara
Donovan

Precedent:

Passage/s (2017)
by Do Ho Suh

FINDINGS AND DISCOVERIES

PART 3 PROPOSED DESIGN

Site

Situation Study

Overall Design Strategy

1. A Space For Play

2. Shared Storage

3. Individual Storage

4. Shared Creative Workspace

PART 4 SUMMARY

Design Outcomes

Research Limitations

Learnings and Contribution

RESEARCH QUESTION

My research question was altered through the research testing and experimenting process. Initially my question was interested in installation which instigated the experiments. The question was reformed after findings from the experiments and studies and is more interested in the way people inhabit and occupy space through territorialising and how that affects how we might design space for these acts to occur.

My initial question was:

In response to increasingly transient physical homes/ spaces how can installation be used as a mode of territorialisation?

This provoked a number of experiments using installation techniques based off of artists such as Yayoi Kusama, Do Ho Suh, Harrell Fletcher, Miranda July, and Tara Donovan.

After critical reflection of some of the studies and experiments found, I became more interested in what the findings of the experiments opened up in relation to territorialisation and the occupation and inhabitation of transient space. I then reformed my research question to allow for exploration of my findings through a design response:

In response to acts of territorialising affecting the occupation and inhabitation of space, how can we design for the occupation and inhabitation of transient space?

RESEARCH AIMS

I aim to develop a deeper understanding of and connection between human territorialisation and interior architecture by:

- Exploring territorialisation in both private and semi-public space to understand and observe patterns, behaviours, or variations in students' territorial occupation and arrangement and;
- Open up a discussion around the way we currently approach design solutions in relation to spaces in which territorialisation commonly occurs

This thesis also aims to test the potential of creative, transient techniques as a possible way of understanding and learning inhabitant's behaviours and territorial tendencies within space.

Furthermore, the proposed design aims to respond to the increasingly transient spaces we occupy, informed through the studies and learnings from transient design methods.

RESEARCH OBJECTIVES

- To use a series of design tests and experiments that explore territory creation and inhabitation of transient space

- Develop techniques to establish a deeper understanding of territory from individual creation, human inhabitation, and spatial inhabitation at a larger scale in private and more public settings

The final design strategy is made up of four design elements that aim to respond to the territorial habits occurring in the architecture master's studio by disrupting the bad habits and encouraging the good habits through design interventions and systems.

- Create a breakout space in the near studio vicinity to encourage students to relax and escape from their desk for a while
- Discourage the permanent claiming of shared territory such as desk and pin up space, but still encourage creative physical and visual work habits such as drawing and modelling
- Provide a system for individual workspaces that allows for the range of acts of territorialising found in the Desk Study
- Create an environment that encourages a shared creative working environment yet discourages the ability to claim the shared space

LITERATURE REVIEW

This text discusses how the phenomenon of territorialisation has many different perceptions in relation to people's behaviour in specific environments. This literature review explains the importance of territorialisation regarding human inhabitation and its basic psychological effects. It addresses and clarifies the confusion around the word regarding the relevance of its use to this design-led research. It also looks at territorialisation regarding the difference between how public space and private space are territorialised, and how this is relevant to the way this thesis approaches the production of public and private installations differently. Privacy in relation to territory is discussed as the topics share a close relationship, as discussed by other researchers.

Territory has historically been used in many contexts; from a term used for describing a space in relation to animalistic feelings of ownership, aggression, and defensiveness toward that space, to acquisition and advancement on enemy territory, through to current environmental behaviour research around the phenomenon of territorialisation. Examples such as cats and dogs "marking" their territory, or documentaries showing predator animals defending their territory against intruders are some examples which have provoked the idea of territorialising as being restricted to animals, not humans. However, there is a great body of research that opens a discussion around territory. For example, Konrad Lorenz has a view which Julian Edney describes as "Territorial[sation] is, in essence, the spatial expression of intraspecific repulsion. Man, too, is subject to his aggressive instinct, and shows it is a history of bellicosity" (Edney, 1974, p. 960). A link is formed between the physical environment and human behaviour within a geographical space. Lorenz believed that aggression is a natural state among men (1969), contrary to philosophers Kant and Rousseau, who see humans as naturally cooperative.

As well as territory being associated with space acquisition, other research explores the feelings of ownership over space as the result of the process of territorialising. John Thompson suggests that "territories constitute an arena which the individual typically regards as his or her own, such that when others intrude on these territories it is perceived by the individual as a transgression or violation" (2011, p. 61). Although, this contrasts to other researchers' understandings of territory, such as Sundstrom and Altman (1974) who refer to territorial behavior in relation to habitual behavior within spatial specific locations. Also, Altman and Haythorn (1967) who discuss territory as the consistent use and exclusiveness of a certain chair, or side of the table or bed. These conflicting ideas of what territory is or how it can be produced is the main reason this research takes such a hands on experimental approach to understanding territory.

Although territorialisation can now be understood as a behavioural phenomenon that occurs when people occupy a space frequently, there are still many complications and misunderstandings regarding the circumstances around territorialisation. For example, how people territorialise a public space compared to a private space, the influence of exactly how privacy and territory regarding a space impact upon people's behaviour, and the potential for people's personalities or identity ambitions to be shown through the types of territories they create.

From the multiple views on territorialisation, one thing that researchers have discussed is the method of territorialising. Grosz mentions a "marker," which has significant meaning regarding previous research on territory creation. Academics such as Brighenti, Edney, Goffman, and Sommer, all refer to markers, or actant objects as a form of creating, protecting, or identifying territory. Goffman (1972) categorized markers of a certain territory (Goffman, 1972 as cited in Edney, 1974). For example, one might mark their property with a fence or hedge to mark the boundary of their territory, or a student may place a jacket or drink bottle on a table in the library they plan on using for a while but need to leave for a moment, even a graffiti artist's signature on a wall is their marker for that territory.

Public Territorialising Behaviour

Other research explores the influence of behaviour and spatial possession [using markers] as a method of territorialising a space. Sommer (1966), who has the view of territorialisation being a defensive condition, finds that among students studying in classrooms after hours that along with “physical objects, such as coats, handbags, books, personal belongings,” (1966, p. 243) a person’s “position, posture, territorial markers or some combination of the three” (1966, p. 243) can also be effective at keeping other people outside of their territory. Stuart Stoke discusses student’s territorial behaviour further when examining students studying at school after class hours, “the standard custom seems to award the whole classroom to the first student to take possession by squatter’s rights. By looking sufficiently annoyed when other students try to study there, the first usually succeeds in maintaining his solitude” (as cited in Sommer, 1966, p. 243). Although most academics agree that people use markers to territorialise, Sommer also claims that the behaviour of a person in their space is evidence of territorialisation (1966).

Sommer (1966) and Costa (2012) both discuss behaviour in public space as a way of territorialising; Sommer in libraries, and Costa in lecture halls. Sommer states that by a student’s choice of table, seat at the table, and positioning in relation to whether they are using “avoidance” or “offensive display” tactics to either avoid people directly, or try to occupy a whole table to discourage others from sitting by them. Sommer assessed the social conditions affecting students’ choice of seating in a library. It was surmised that although student’s who were first at a table may decide whether to use offensive display or avoidance tactics, if they anticipated the room would get busier over the time they spent there, people may have to sit at the same table, so they would use avoidance tactics instead - therefore avoidance positions are more commonly used (Sommer, 1966). Costa states that when students tend to sit in similar places within a lecture hall they usually do so to achieve a goal (Costa, 2011). Costa reports “the goals in our specific case could be to facilitate attention and visibility during lectures for those students who preferred to sit in the first few rows or to promote independence, privacy, and freedom of movement for those students who preferred to stay at the back of the hall” (2011, p. 719). This finding suggests that when people choose a seat in a public place they visit often, they may choose a specific area of seating for advantages that it might offer. These goals are reflective of their personalities, therefore inferring that territories can reflect a person’s personal identity.

Understanding this suggests that territory boundaries can be established and identified through object placement. Sommer and Costa’s claim about behaviour as a method of territorialising, is considered during the research testing stage.

Private Territorialising Behaviour

Ralph Taylor and Glenn Ferguson explore the idea of privacy and the experiences people have in private situations (1980). The research looks at two privacy experiences: solitude, and intimacy, where a solitude experience is alone, and an intimate experience is with another person. This paper found that the places people would go for an intimate experience compared to a solitude experience, were different, despite both being private experiences. This is relevant as it discusses behaviour in relation to spatial preferences and understands different types of territories. Defined by Altman, there are three types of territories: primary, secondary, and public. *Primary* territories are “places where one has more or less complete control over who has access, and what goes on in the space (e.g., dorm room, bedroom in an apartment).” *Secondary* territories are semi-public spaces, such as a common room, or living area in a home. Moderate control can be maintained, and you are likely to see people you are familiar with. *Public* territories “are spaces occupied for relatively brief periods of time where one has no control over who has access (e.g., beach, park)” (as cited in Taylor & Ferguson, 1980, p. 229). The paper surveyed a large group of students from a campus hall of residence, and students flatting. The survey results found that people either sought primary spaces, or public spaces for a private situation, secondary territories were rarely sought. People in intimate experiences preferred more control over access to the space than if they wanted a solitude experience. Students who lived with a roommate were more likely to look for

solitude in a public territory; also “subjects who were better acquainted with co-residents were more likely to see intimacy in a primary territory,” (Taylor & Ferguson, 1980, p. 233). Overall, this research conducts a case study that proves people are actively conscious of the spaces they choose to occupy for private encounters.

Privacy in relation to territorialisation is interesting regarding previous texts discussed. As Sommer and Costa discussed territorial choices can be affected by personality, so vary depending on the person, however, Taylor & Ferguson’s research does not discuss the results in relation to personality; the results are discussed in relation to the greatest probable option, for example, “subjects were more likely to go to a primary territory for intimacy than for solitude,” (1980, p. 232) the keywords being “more likely.” Taylor & Ferguson used the data they gained from questionnaires [which are on a yes/no type scale] to define the results. The findings show a complexity to territorialisation.

In some ways territorialisation is totally manipulatable by the person who has territorialised; their personality, actions, object placement and posture can keep people away or not, and can tell others about your personality incentives. On the other hand, when people are choosing a place for privacy, there is a social standard or norm already in place for the features of a space that most people feel comfortable adhering to. In other words, there are both personal and social aspects defining the spatial qualities for people to consider when choosing and occupying territories.

The above texts’ findings generally indicate the student’s personality and social factors have more of an influence in deciding where to territorialise in a public space, but for private experiences it is the spatial qualities to control social factors (visual, acoustic, accessibility) that determine the effectiveness of a certain space for occupation.

The above discussion looks at territorialisation in public space and private space, the findings being that territorialisation can be a statement of a person’s identity, an act of defence against other people, or can be related to the types of spaces occupied due to the social or personal situation. Also found is evidence that territorialisation of spaces occupied temporarily exist, such as public spaces: bus seat, beach spot, library table.

As well as territorialisation of temporary space, territorialisation of more permanently occupied space also occurs. Gaston Bachelard in *The Poetics of Space* (1994) discusses the idea of home, which can be considered an example of a permanent space people territorialise. In the text Bachelard discusses Jules Michelet’s view of birds’ nests and the relation to the home. Michelet suggests “a house built by and for the body, taking form from the inside, like a shell, in an intimacy that works physically” (cited by Bachelard, 1994, p. 101). Michelet creates a delicate metaphor between human and bird, home building, and nest building. Michelet also states “The instrument that prescribes a circular form for the nest is nothing else but the body of the bird... The house is a bird’s very person; it is its form and its most immediate effort, I shall even say, it’s suffering. The result is only obtained by constantly repeated pressure of the breast” (Michelet, 1868, p. 248, cited by Bachelard, 1994, p. 101). This quote is relatable to the value of home to people. More recent research has similar thoughts aligned with Michelet’s, describing home as giving a quality of personal identity and self-expression (Graham, Gosling & Travis, 2015). Interestingly, in Graham et al’s research although the text describes homes as having “Qualities such as community, privacy, self-expression, personal identity, and warmth,” the text goes on to explain “are used to describe homes, but not mere residences.” This distinguishes between the meaning of a “house/residence” and a “home,” suggesting a home has more psychological value than a house. Furthermore, Edney and Buda’s research tends to agree with Graham et al as he recognizes the importance of feelings of strong identity from a clinical perspective (Tay & Diener, 2011). Edney and Buda’s research (1976), finds that occupation of a place that one has territorialised “strengthened attributions to one’s own personality.” In other words, the study found that feelings of self-actualisation, or identity, were promoted while in a space that they had territorialised, because the process of territorialisation is an act of personalising a space.

Edney and Buda continue, “To the extent that landlords and property managers discourage temporary

tenants and occupants of places from marking or otherwise territorialising them..., these places may yield privacy for the occupant (and thereby a sense of autonomy) but not a strong sense of individuality” (1976, p. 293). This thesis explores a similar issue to the one described here by Edney and Buda, by looking specifically at students, whose lives become seemingly transient as they leave home, and a large majority begin renting. This thesis understands students’ lifestyles as temporary, or transient, and explores the idea of territorialising through transient means.

From this understanding of territory creation and behavioural tendencies it is clear there are some differences in the way that people occupy and inhabit different types of spaces. The authors discussing both public and private acts of territorialising concentrate on two main types of people or behaviours occurring [publicly by avoidance or offensive displays, privately through either intimate or solitude spaces, and yes or no questions]. This research understands that peoples’ behaviour is not black and white, and is interested in looking further into how exactly people occupy and inhabit public or private space, and the spectrum of methods of territorialising.

This review of literature learns that territorialising is more than an aggressive behavioural act towards intruders, it learns that territorialisation is a complex phenomenon that has been discussed and speculated by many researchers, academics and environmental behavioural analysts. As well as this, territorialisation has few architectural responses, despite its clear relationship between human behaviour in spatial occupation and inhabitation. This research aims to further investigate the way people occupy and inhabit different types of spaces [public and private], to explore the potential for interior architectural methods to approach and understand territorialisation.

Summary

This section introduces the main ideas of transient space, territorialisation, and my interest in installation as a creative tool for testing and exploring these ideas. This section learns from previous literature on territorialisation that territorial behaviour could be a way of claiming or defending a space, and can also be considered a process of giving a space an identity so the person feels a sense of belonging to the space. In Part Two of the research I investigate territory and installation in transient spaces practically to test the potential for installation as a way of territorialising transient spaces. Part Two considers the initial question:

In response to increasingly transient physical homes/ spaces how can installation be used as a mode of territorialisation?

Through a series of seven experiments and studies Part Two presents the design research process and findings which lead to the final research question:

In response to acts of territorialising affecting the occupation and inhabitation of space, how can we design for the occupation and inhabitation of transient space?

PART 2

EXPERIMENTS AND STUDIES

IN RESPONSE TO
INCREASINGLY
TRANSIENT PHYSICAL
HOMES/SPACES,
HOW CAN
INSTALLATION BE
USED AS A MODE OF
TERRITORIALISATION?

INTRODUCTION:

This section presents a series of studies and installations investigating installation and territorialisation.

At the beginning of my research I was initially interested in territorialisation as a phenomenon that occurs in homes and how this phenomenon transfers to students in flatting situations. Part Two asks:

In response to increasingly transient physical homes/ spaces how can installation be used as a mode of territorialisation?

This resulted in seven studies and installations that contributed to developing a deeper understanding of territorialisation and how installation could be used as a design tool both by inhabitants and designers. The installation experiments are in both private and semi-public spaces to investigate how people might react to installation in different spatial situations.

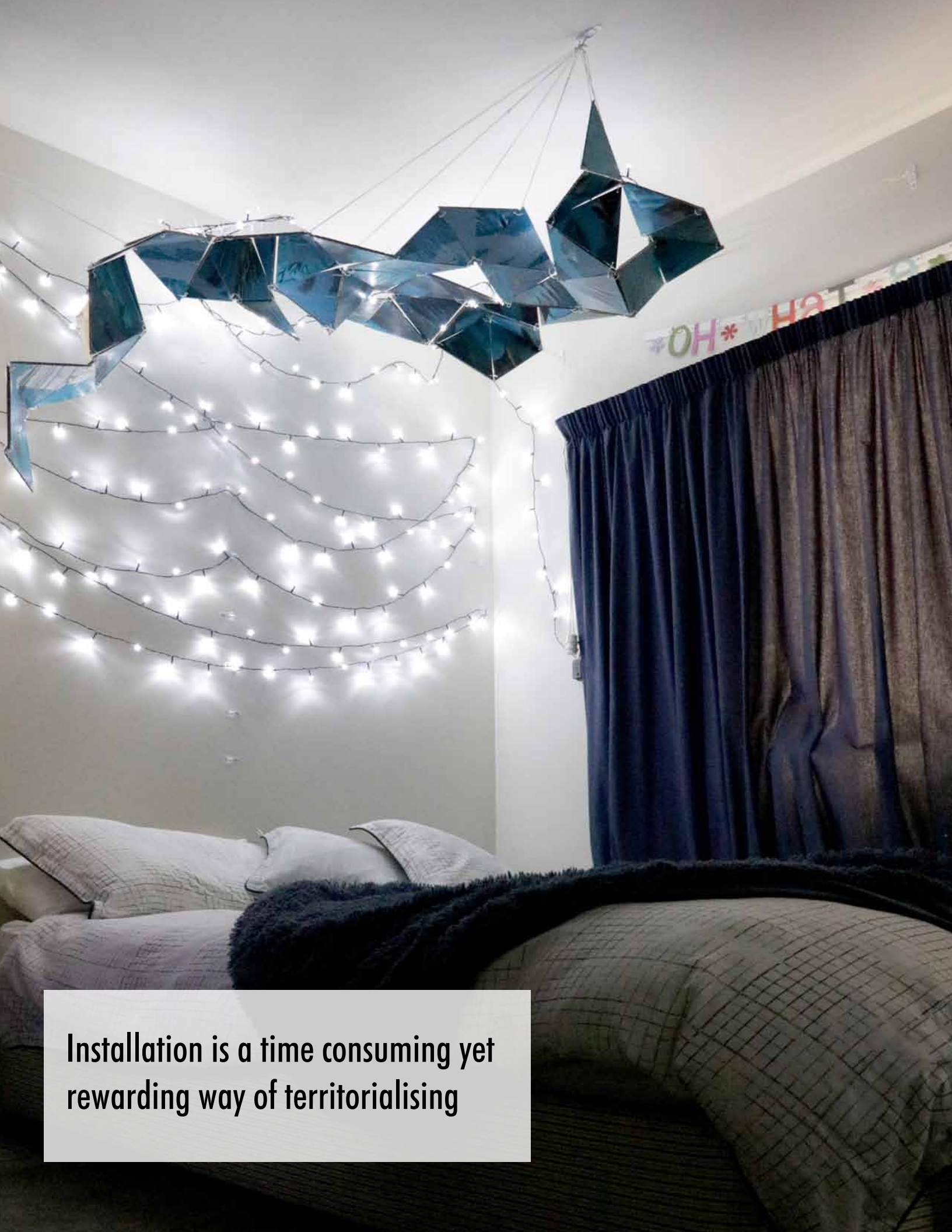
- 1 ___ The Cloud [private installation]
- 2 ___ Creative Tasks [private installation]
- 3 ___ Flat Study
- 4 ___ Desk Study
- 5 ___ Hoppin'stallation [semi-public installation]
- 6 ___ The Fabric Box [semi-public installation]
- 7 ___ The One With The Coffee Cups [semi-public installation]

The installation experiments were useful because they provided a 1:1 spatial condition where student responses to the installations could be recorded and observed. The private installations were useful to understand time and resource requirements of installation creation. From the results it was found that excessive time requirements made installation an unlikely interior technique to for students to utilise in their spaces.

As mentioned in Part One, the project *Learning To Love You More* by Harrell Fletcher and Miranda July inspired the approach to the Creative Tasks installation where multiple participants [with ethics approval from Victoria University of Wellington] were asked to complete weekly creative tasks in their private flats [student flats are viewed as forms of private transient spaces, occupied generally for a year]. These tasks offered multiple responses from different students around installation creation and learned about their territories at the same time. I also interviewed students in their private homes about territory making both in their private bedrooms, and in the more communal spaces in their flats which was interesting to investigate the spread of different ways and extents to which students would territorialise.

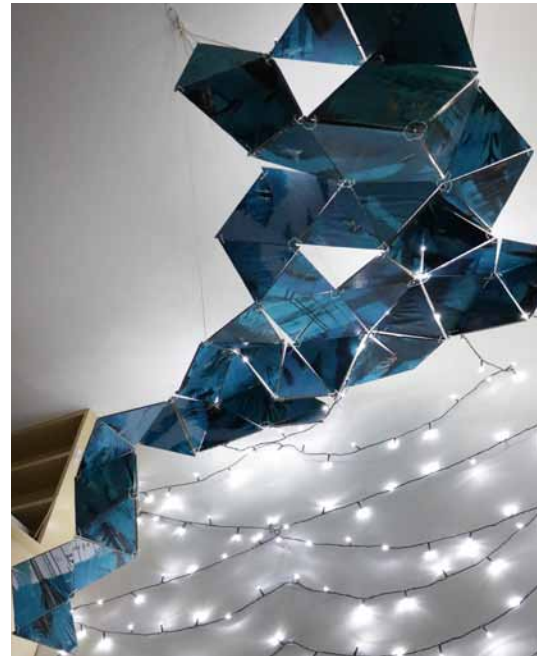
As well as this I was interested in how other installation techniques could be used in more public spaces to investigate if installation could have a more communal affect. Experiments five, six and seven use installation techniques from artists Yayoi Kusama, Do Ho Suh, and Tara Donovan and create spatial conditions in the university where participation, interaction, materiality and lighting investigate how installation could be used in semi-public environments. These installations raised ideas such as installation shifting how people use the space, changing behaviours and ways of inhabiting space and opened up new ways of using space.

I became particularly interested in the studies of both private and semi-public transient space [the Flat Study and the Desk Study], which learn how different people tend to occupy and inhabit space. As a designer these studies opened up new ways of considering site analysis, from a spatial inhabitation perspective as opposed to a building plan view.



Installation is a time consuming yet rewarding way of territorialising

THE CLOUD



INTENT

I created this installation in my initial stages of investigating installation. At the beginning of exploring installation I was investigating if installation had potential to be used as a mode of territorialising in transient spaces, both privately and in semi-public spaces. I designed The Cloud in my bedroom to learn from a hands-on perspective the time and physical effort required to create an installation.

WHAT

The Cloud is a suspended modular form made from over 65 triangular modules, 200x200mm. I cut out each module using a craft knife. On either side of each module is one side of tinfoil, and the other side is a repeated customized distorted artwork from artist Bill Hammond, one of my favourite artists [to make the installation more personal, as territorialising is understood as the feeling of belonging]. I used the triangles as a stencil to cut out the foil and section of artwork [printed out onto paper]. The modules are cable tied together and suspended from the ceiling in an enclosing shape. I used hooks and string for suspending the installation over my bed in my room.

FINDINGS

The discoveries from this were that installation can be very time consuming and require much effort and space depending on the size and complexity of the installation. From an every-day student's perspective, it is unlikely that they would want to invest in such a time-consuming method for decorating or territorialising their private spaces, however I now see this installation as it provides an identity for my bedroom.

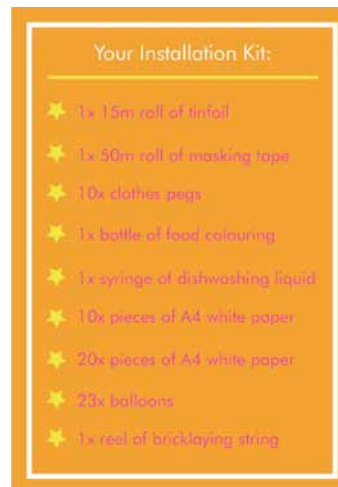
Far left:
Figure 1: The Cloud Overall Installation, Authors own image, 2017

Top:
Figure 2: The Cloud Overall Installation, Authors own image, 2017

Close left:
Figure 3: The Cloud Installation, Authors own image, 2017



CREATIVE TASKS



Precedent

This installation test learns from a previous project called *Learning To Love You More* orchestrated by artists Harrell Fletcher and Miranda July and lasted from 2002-2009. The project set a series of 70 tasks over 7 years for volunteer participants to complete.

I found the idea of setting tasks for people interesting and relevant to learning about people and installation creation.

Using *Learning To Love You More* as a precedent for setting tasks, this section illustrates the creative tasks I designed over the four weeks of the project and some of the students responses.

INTENT

I gathered a selection of nine student participants to help investigate the potential for installation in territorialising private space. Still investigating my initial hunch that installation could be a way to create a feeling of belonging in transient space, I created an experiment that involves participants creating installations within their private flats.

WHAT

I created installation kits to give to each student. Each kit had 9 resources, mostly common household items such as tinfoil, pegs, dish washing liquid, tape, bricklaying string and more [see figure 4 to see the installation kit], which intended to intrigue the students and get them excited about the tasks. Over a period of 4 weeks I created a task sheet for each week. Each weekly task sheet included 3-4 simple, creative tasks; participants could choose how many they wanted to do [minimum one task each week].

FINDINGS

I found the interest in the tasks dropped off in later weeks as students seemed to lack motivation and connection with the project. Perhaps this was due to other priorities, or due to a lack of interest in the project and installation itself. What I found interesting was that having visited all the students' flats, I learned that over half of the installation tasks were created in communal areas, which suggested a communal aspect to creativity or installation itself.

Far left:
Figure 4: Creative Tasks kit items, Authors own image, 2017

Top left:
Figure 5: Creative Tasks kit, Authors own image, 2017

Top middle:
Figure 6: Creative Tasks kit list, Authors own image, 2017

Top right:
Figure 7: Creative Tasks Student Name Tag for box, Authors own image, 2017

WEEK 1 TASK SHEET

Light Up The Darkness

Option 1: Tinfoil suncatcher

Using tinfoil as the main material in your kit, apply tinfoil to the surfaces on which shadows are cast in a shared room in your house at a certain time of the day. This could be on the walls and/or floor of any room in your house that you and your flatmates occupy. Use a single coloured masking tape to hold down the tinfoil to the surfaces. Stop after 30 minutes.

Documentation: 2x Photographs of your completed installation.

Option 2: Take a flash shot underneath your bed

Using your own phone camera take a photograph using flash, underneath your bed. Do not clean, vacuum, sweep or alter anything beforehand. If your bed base is on the ground, take a photograph of under your couch. Ideally the flash would be strong. Preferably have the camera sitting on the floor - make sure your photograph is in focus!

Documentation: 1x photograph



Option 3: Create a camera obscura

For this task you need a DSLR camera or a camera with an adjustable shutter speed. Don't worry if you don't have one and really want to do this task - I can lend you one for the photograph! This task brings in the image from outside your window and projects it inside your room. In your bedroom or in a room with a view outside, during daylight, blackout any light coming in by taping tinfoil to the windows - try to ensure there is minimal light leaking through. In one of these pieces of tinfoil, insert a small hole by cutting around a circular object with a craft knife or use scissors, this hole could range from 10mm to 30mm diameters, the smaller it is, the sharper your image will be. The larger it is, the brighter your image will be - this is your camera lens. The surrounding walls of the room are where the image will be projected. Push a towel or sheet to the underside of the door if light is leaking through. Turn off the light switch, after a few seconds feel your eyes adjust to the darkness. Your image should start to form. Photograph your image using an exposure of 10-30 seconds, depending on how effective it is. For more precise instructions please use this website!

<http://content.photojojo.com/diy/diy-turn-your-room-into-a-walk-in-camera/>

Documentation: 1-2 photographs of your upside world

Week 1



Figure 8: Creative Tasks Week 1, Authors own image, 2017



Figure 9: Creative Tasks participants response, Participants image, 2017



Figure 10: Creative Tasks participants response, Participants image, 2017

WEEK 2 TASK SHEET

How do adults child?

Option 1: Make a fort

Create an adult sized fort within your house that 1-4 people could sit down in recreationally, could be to watch movies in, play card games, anything you like. Use blankets, sheets, or cushions, large cardboard boxes, anything you feel comfortable in. The materials must be things that you already possess. Do not buy anything. This should take 15-20 minutes maximum.

Documentation: 1x photograph of this space with you inside it.
2x photographs of the space, one from outside,
one from inside

Option 2: Foam installation

Using a sink and dishwashing liquid, use the resulting foam to create an installation around your bathroom. Making sure not to stain any surfaces that could permanently be affected, drip some food colouring into areas of the foam.

Documentation: 1x photograph of your overall installation
1x close up photograph of your favourite
part of the installation



Option 3: Create a rainbow



Create a rainbow of coloured objects in your house. This could be arranged anywhere in your house, be as big or small as you want.

Documentation: 1x photograph showing your rainbow

Week 2



Figure 11: Creative Tasks Week 2, Authors own image, 2017

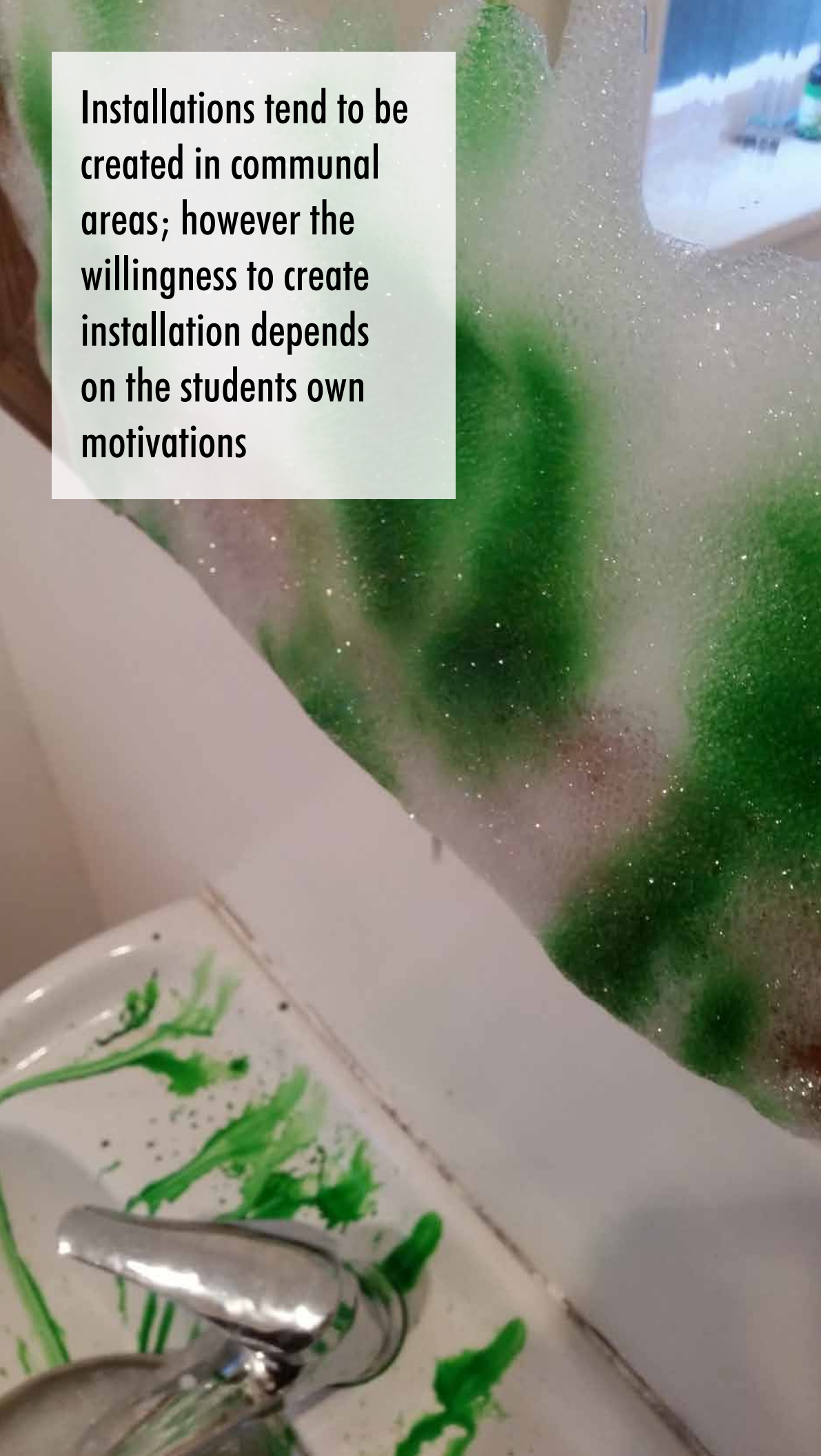


Top:
Figure 12: Creative
Tasks participants
response, Participants
image, 2017

Bottom left:
Figure 13: Creative
Tasks participants
response, Participants
image, 2017

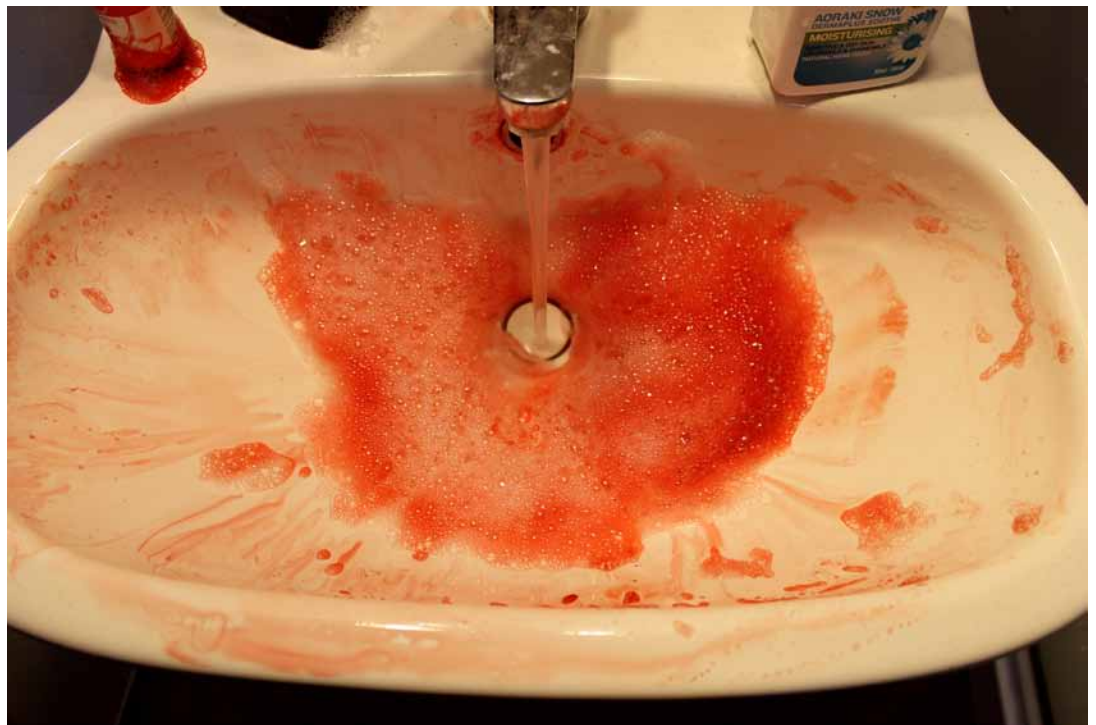
Bottom right:
Figure 14: Creative
Tasks participants
response, Participants
image, 2017

Installations tend to be created in communal areas; however the willingness to create installation depends on the students own motivations



Some tasks had to be worded in a way that understands the transient living situation the students are in - such as Foam Installation where students were instructed to use food colouring which may damage property.

This task was interesting because it involved a communal space where students had the opportunity to create an installation that could not be inhabited over time. The aspect of time and the tactile quality of the materials in this task make it particularly interesting.



Left:
Figure 15: Creative
Tasks participants
response, Participants
image, 2017

Top right:
Figure 16: Creative
Tasks participants
response, Participants
image, 2017

Bottom right:
Figure 17: Creative
Tasks participants
response, Participants
image, 2017



WEEK 3 TASK SHEET

Reduce, reuse, recreate

Option 1: Don't expend, suspend with a friend

Kit materials:

- Bricklaying string

Together with your flatmates select one or more commonly disposed household item (toilet roll ends, paper towel ends, plastic bags, bottles etc.). Spend a week or so collecting the item/s. You might want to consider cutting, bending, or warping your module in a particular way. Combine your selected items with string and create an installation in a shared space in your flat boundary.

Documentation: 2 x photographs of your installation

Option 2: Create a furry wall

Kit materials:

- 20x A4 pieces of white paper
- masking tape

On a blank section of surface at home (wall, ceiling, door, table etc.), tape up things from your recycling bin. You may choose to order it systematically by colour, material, shape, etc. or just randomise - your choice! You may want to place the A4 pieces of paper to outline your installation territory.

Documentation: 1x photograph of your furry wall



Option 3: Build a tower



Collect items of a single colour from within your house (for example things mostly red in colour) - think of places like your living room, wardrobe, kitchen cupboards, pantry, recycling bin, where you could get items. Stack these items, recycled and owned, in one of the rooms in your house - stack them as high or wide as you can!

Documentation: 1x photograph of your tower

Week 3



Figure 18: Creative Tasks Week 3, Authors own image, 2017



Top:
Figure 19: Creative
Tasks participants
response, Participants
image, 2017

Bottom left:
Figure 20: Creative
Tasks participants
response, Participants
image, 2017



WEEK 4 TASK SHEET

Stick it, fold it, or hang it

Option 1: Tape down your journey

Kit materials:
- Masking tape

Using coloured tape, imagine you have just woken up and are at the side of your bed - this is where your tape journey will begin. Apply tape to the walls or floor of where you would go next. This could be a continuous line of tape or dashed. For example you might go straight from your bed to the wardrobe, so the tape would begin at your bed and finish at the wardrobe. Keep applying tape to your morning journey - do you go to the bathroom from your wardrobe? Kitchen? Map out your journey with the tape. Stop if you take longer than 30 minutes. WARNING: Do not leave the tape on the floor for longer than 3 days as the sticky residue could be left on the surfaces.

Documentation: 10 x photographs in chronological order looking down at your journey
4-5 x photographs of the points you reach along your journey (i.e. bed, bathroom, wardrobe, kitchen, kettle, front door etc.)

Option 2: Repeat the V-pleat

Kit materials:
- 10x A4 pieces of white paper
- masking tape



Choose between some coloured pieces of paper (could be pages from a magazine), newspaper, white paper, or origami paper if you have some - they need to be the same size - about 200mm x 200mm. If not, use the 10x pieces of A4 white paper provided in your kit and cut them to be square. Use the V-pleat origami technique which you can find at this URL: <https://www.youtube.com/watch?v=jgEOR2YFjxo> (also in the FB post for ease of access). Do this on 10 pieces of paper or more (get a friend or flatmate to help if you can). You may want to tape the edges of the folded pieces of paper together, then arrange the paper modules to create an installation.

Documentation: 1x photograph of your V-pleat installation

Option 3: Balloostic Installation



Kit materials:
- 20x balloons - Pegs and/or bricklaying string

With your flatmates, blow up 20 balloons. Using pegs and/or string to hold them together in a suspenseful way, arrange your Balloostic Installation in a part of your house that needs "uplifting."

Documentation: 1x photograph of your Balloostic Installation

Option 4: Territory stations

Step 1: Photograph your overall bedroom "territory."

Step 2: Photograph a second territory you occupy. This could be your locker at work (inside and/or outside), your desk at your place of study, your shelf in the pantry, "your" seat at home in the lounge, any secondary space where you may not occupy most of your time, but occupy in a sense of claiming that space with an object/objects. If you have multiple spaces you feel would be relevant for this and are easy enough to snap feel free to send in more than 2 spaces.

Documentation: At least 2x photographs of 2 different spaces you "occupy" or have territorialised.

Week 4



Figure 21: Creative Tasks Week 4, Authors own image, 2017



Top:
Figure 22: Creative Tasks participants response,
Participants image, 2017

Bottom left:
Figure 23: Creative Tasks participants response,
Participants image, 2017

Bottom right:
Figure 24: Creative Tasks participants response,
Participants image, 2017

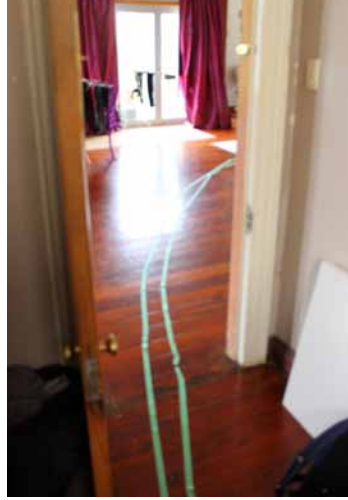


Figure 24-35: Creative Tasks participants response, Participants image, 2017

FLAT STUDY

INTENT

The flat study was interested in learning how students might occupy or inhabit their personal spaces differently. As students are known to shift annually, the flat study views student's communal and private bedroom spaces as an example of a transient space.

WHAT

The flat study reviewed and recorded 15 different students' residences [with ethics approval]. The flat study was initiated through a process of interviewing each student and recording the spaces and acts of territorialising occurring in the spaces.

Following this, the photographs of each student's private territories were traced over, and moments of territorialising occurring were identified.

FINDINGS

The photographs were a more useful tool than the interviews and acts of territorialising generally are not purposeful or thought of; it is an instinctual behaviour or habit specific to each person. By drawing over the photographs, spatial relationships between objects were identified and related to a method of spatial occupation [or vacancy], such as personal object, object accumulation, communal territorialising, hobby or interest based, or spatial decoration.

Territorialising of communal space is more common in private space than semi-public space which may be due to closer relationships between inhabitants of flats than the university.

Private spaces tended to include more personal objects than semi-public space, and it was noted that there were few external rules or systems affecting the way students occupy their flats. A diverse range of hobbies and interests created a more diverse spectrum of ways and extremes of territorialising compared to the desk study findings.



Figure 36: Acts of territorialising in participants house, Authors image, 2017

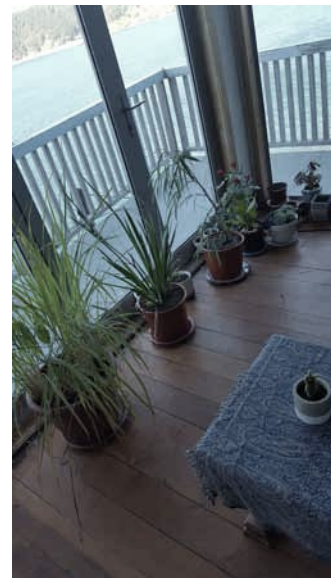


Figure 37: Acts of territorialising in participants house, Authors image, 2017

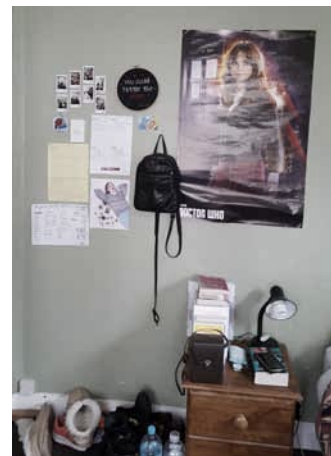


Figure 38: Acts of territorialising in participants house, Authors image, 2017



Figure 39: Acts of territorialising in participants house, Authors image, 2017



Figure 40: Acts of territorialising in participants house, Authors image, 2017



Figure 41: Acts of territorialising in participants house, Authors image, 2017

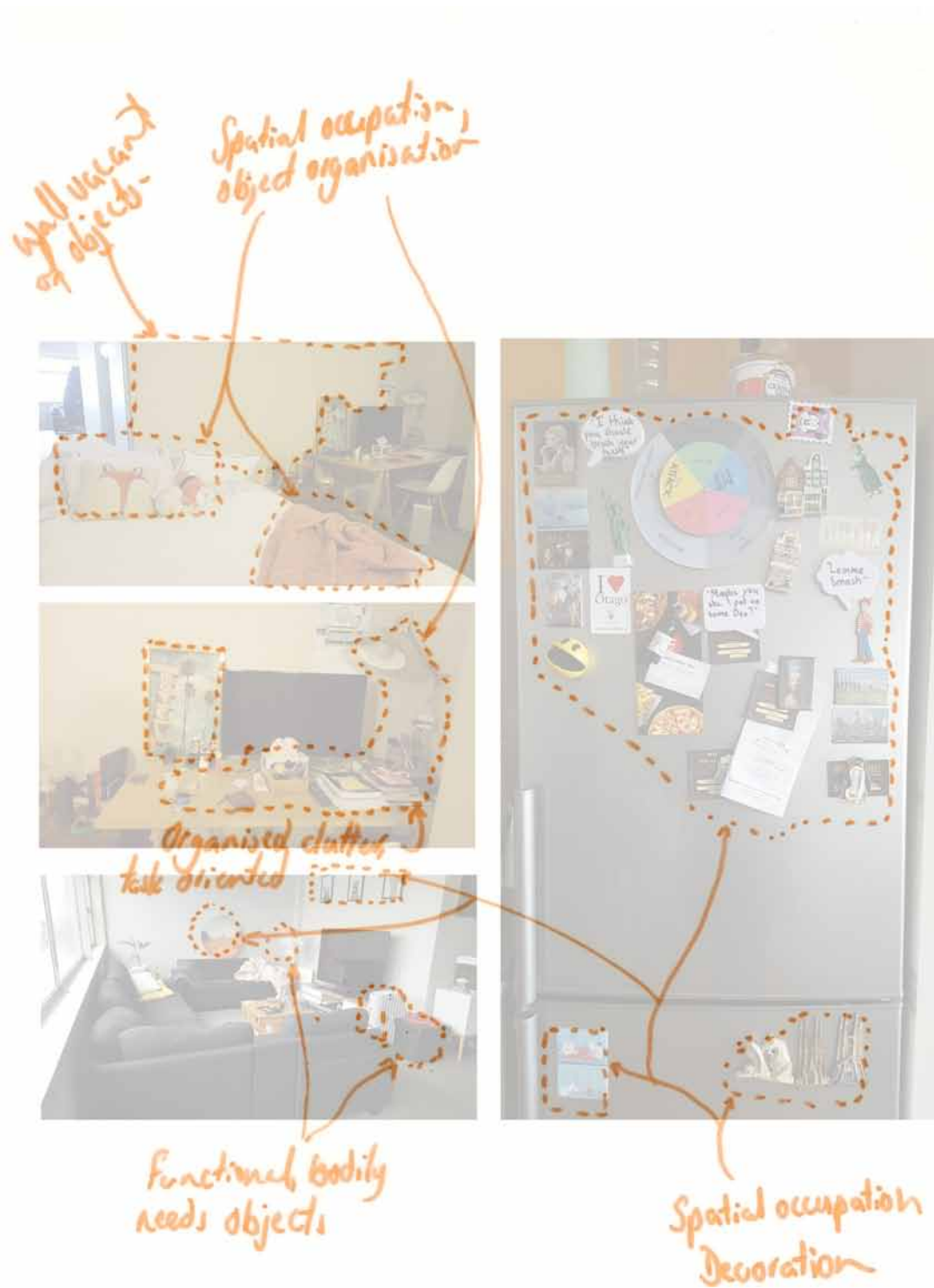


Figure 42: Acts of territorialising in participants house, Authors image, 2017

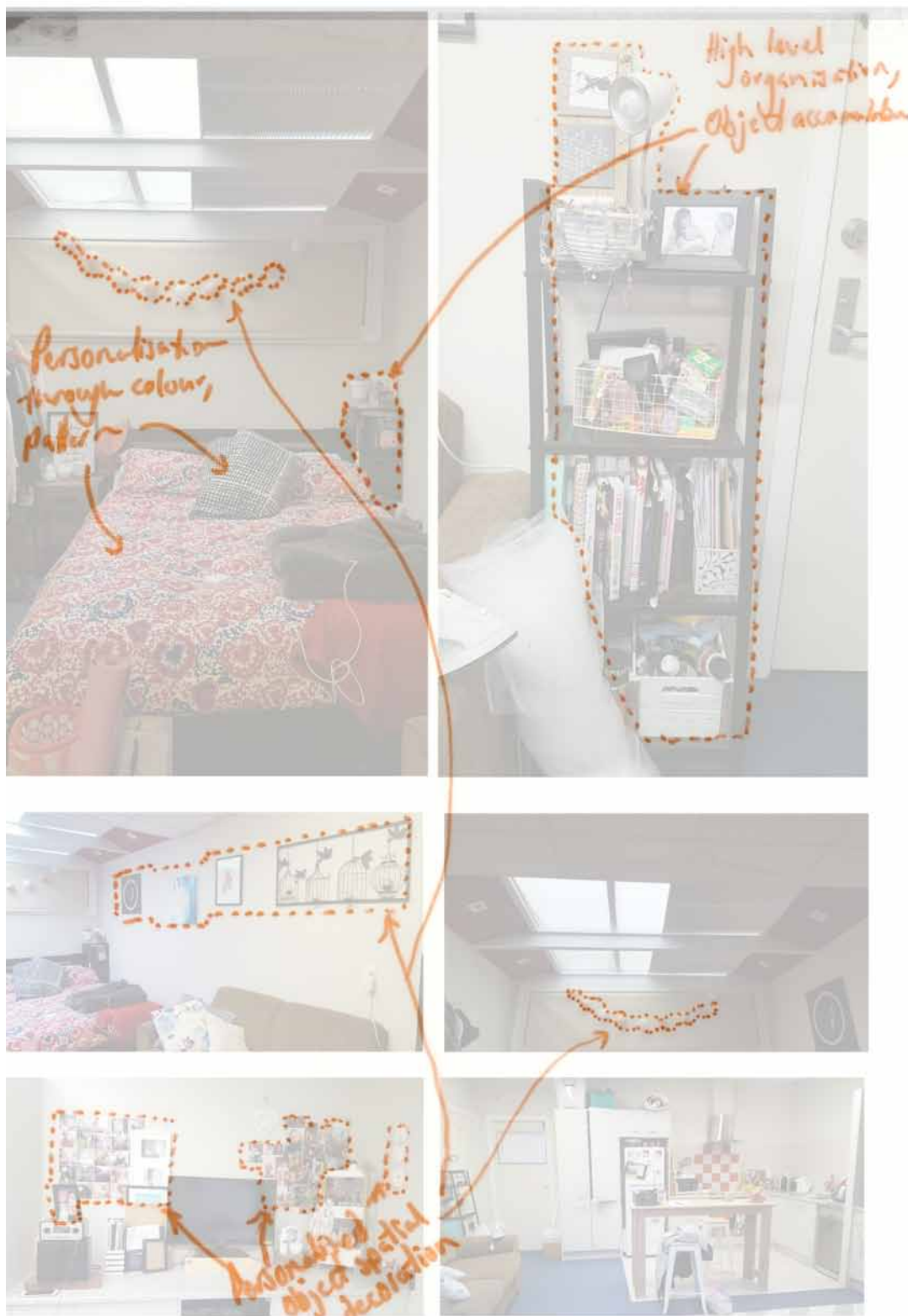


Figure 43: Acts of territorialising in participants house, Authors image, 2017



Figure 44: Acts of territorialising in participants house, Authors image, 2017

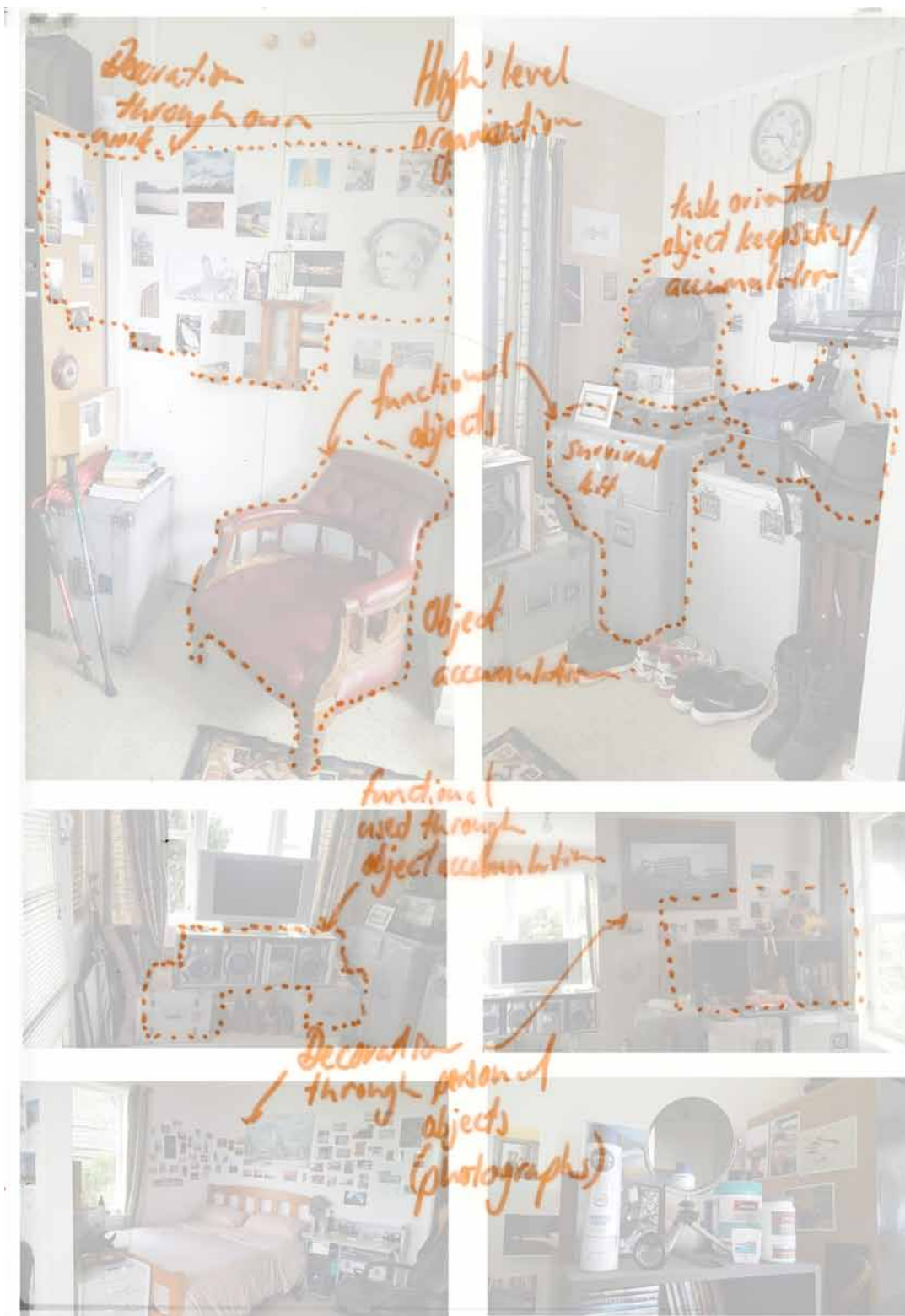


Figure 45: Acts of territorialising in participants house, Authors image, 2017



Figure 46: Acts of territorialising in participants house, Authors image, 2017

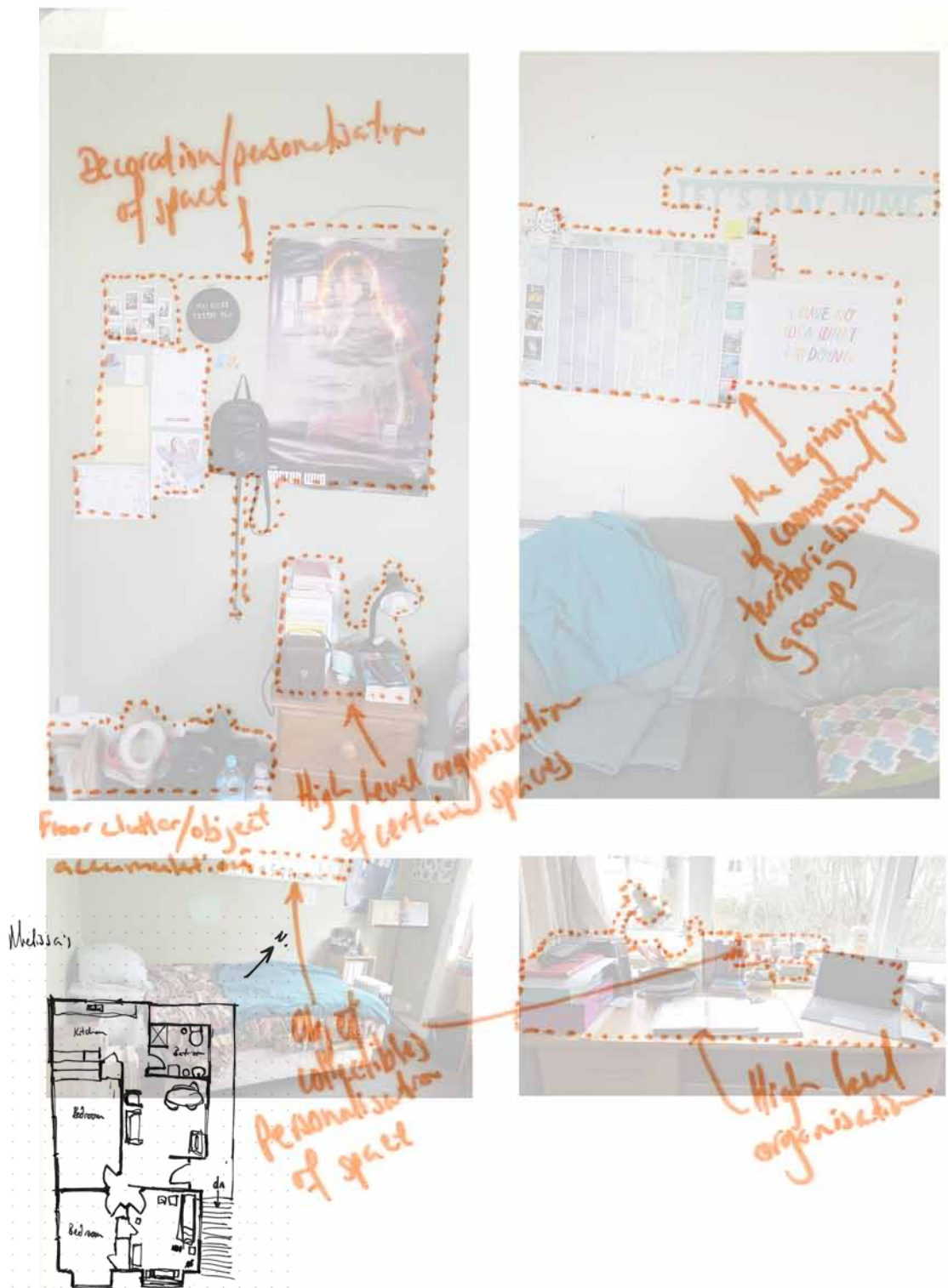


Figure 47: Acts of territorialising in participants house, Authors image, 2017

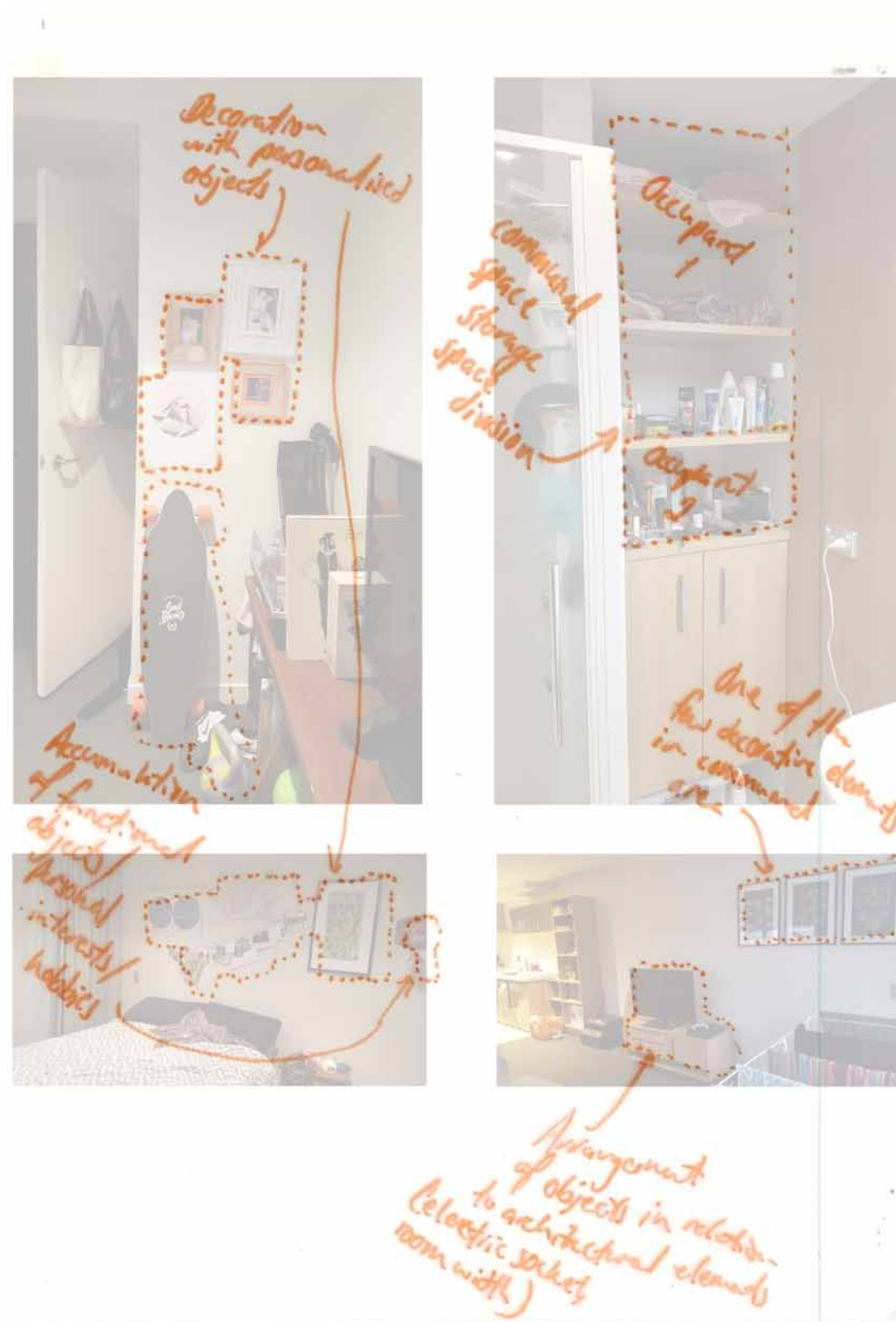


Figure 48: Acts of territorialising in participants house, Authors image, 2017

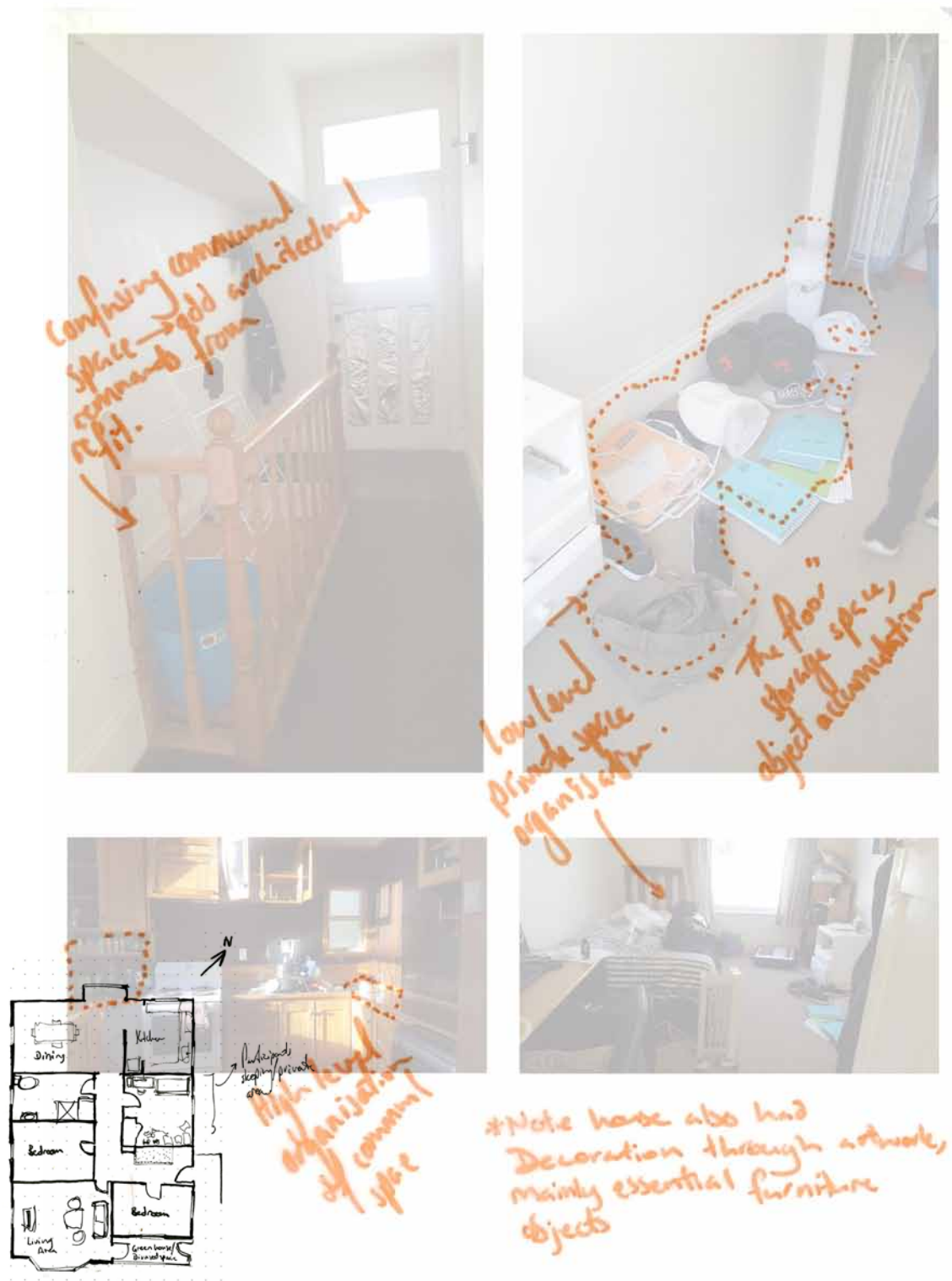


Figure 49: Acts of territorialising in participant's house, Authors image, 2017



Figure 50: Acts of territorialising in participants house, Authors image, 2017

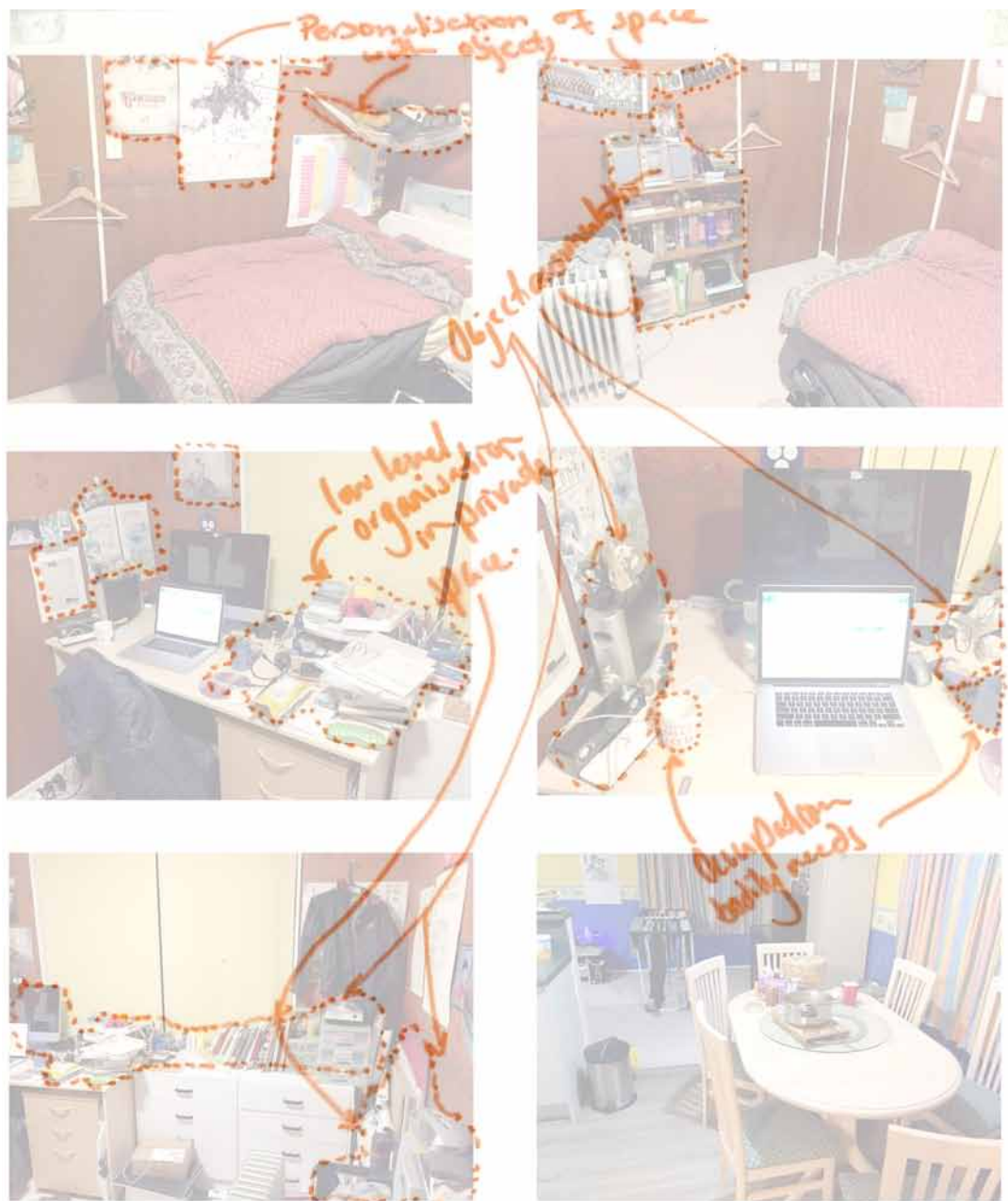


Figure 51: Acts of territorialising in participants house, Authors image, 2017



Figure 52: Acts of territorialising in participants house, Authors image, 2017

DESK STUDY

INTENT

Through the desk study, I was interested in learning how different students might occupy or inhabit their individual desk spaces within the master's studio. As a transient, semi-public space, studying personalised desks offered a diverse range of territory types, and was also good because each student was placed in a similar spatial situation at the same time. This provided an ideal research basis for how different people act or territorialise in a similar spatial situation.

WHAT

I looked at 120 creative master's students desk spaces. The first stage involved photographing each student's territory, the photographs framed by objects that may act as a boundary marker. For example, figure 53 outlines a book twisted to expand out from the edge of the table. This student's territory expands beyond the scope of the photograph, however the drawing overlays show the expansion of territory through object accumulation and arrangement. The desk in figure 56 shows the student's territory is expanded from the structure built to hold the accumulation of objects.

I made and categorised different patterns between different students' ways of territorialising. A selection of 20 student's desks were selected as representations of different ways of territorialising to explore territorialisation on a more focused level of analysis. Derived from the 20 photographs, the territories were then traced over in black pen to illustrate and understand the territories object for object. Patterns such as storage placement, computer orientation, and spatial relationships between objects were developed.

Following this layer of the study, I create another overlay using red pen to highlight the main features distinguishing the identity of the desk space and the acts of territorialising occurring.

FINDINGS

Through the process explained above, I discovered patterns and identified different ways of occupying space. My drawings helped discover methods of territorialising such as vacancy, or occupation of space through object placement. The vacant space on desks were likely to be the front and centre of the desk and the left and right sides, with the objects pushed to the back and to the side of the screen, as can be seen in figures 61, 63, 66, 67, 69 and 72. Other student's preferred or did not mind clutter from the accumulation of objects, as can be seen in figures 54, 57, and 65. A spectrum of different practices of territorialisation were found, including: space occupation, functional additions, personal items, aesthetic enhancements, plants, shared territories, and expanded territories. Ergonomic alterations such as chair height, and screen height, are also considered as territorialising, as a way of comfort in one's own space.

I realised there was a need for adaptable spaces for creative master's students to allow for acts of territorialising and the different ways of using space seen in the desk study.

Learned from the drawings is an understanding of different ways of inhabiting space, habitual behaviours, how groups of people might decorate or organize their spaces to form a larger spatial identity, and how people might occupy space over time.

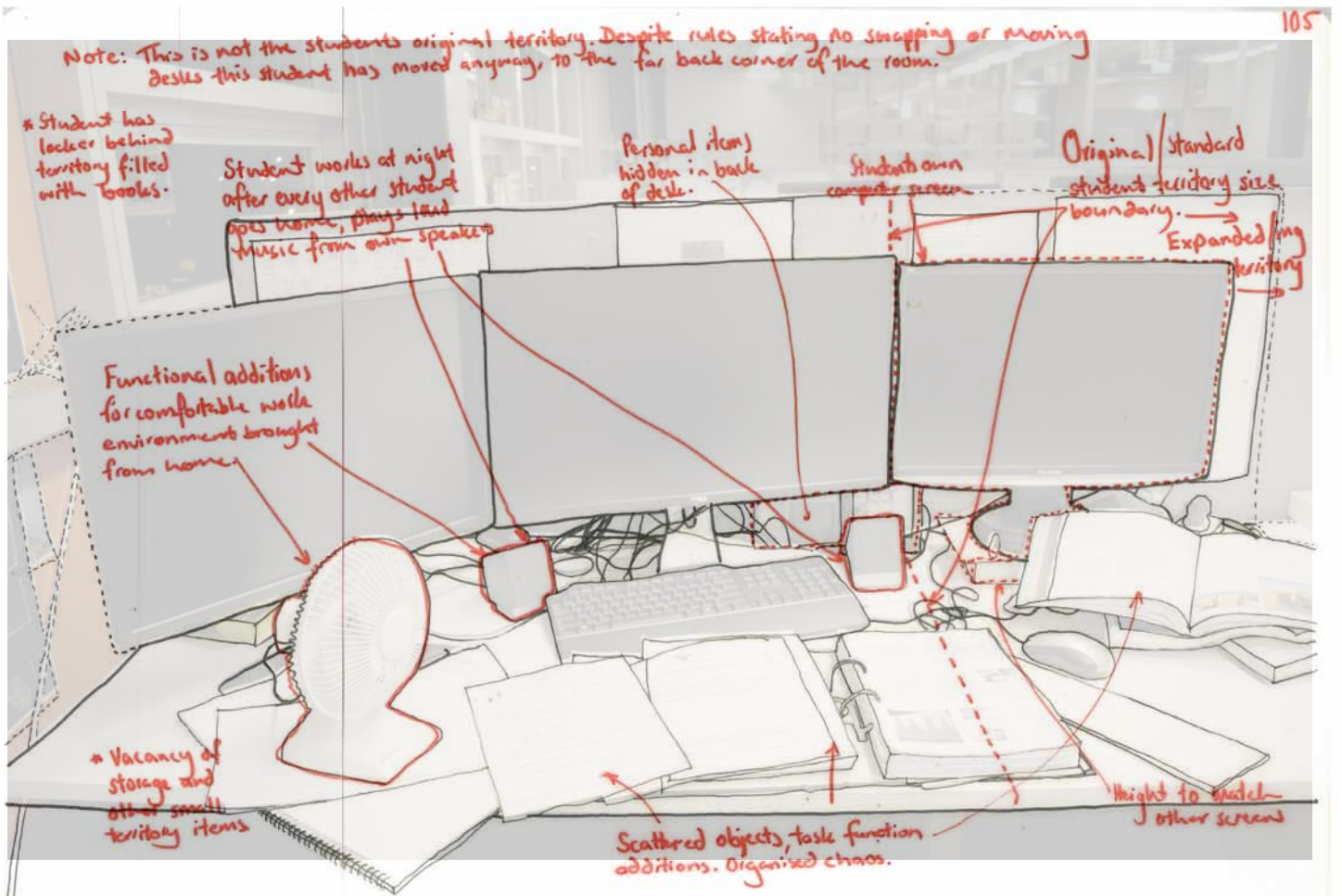


Figure 53: Acts of territorialising at participants desk, Authors image, 2017

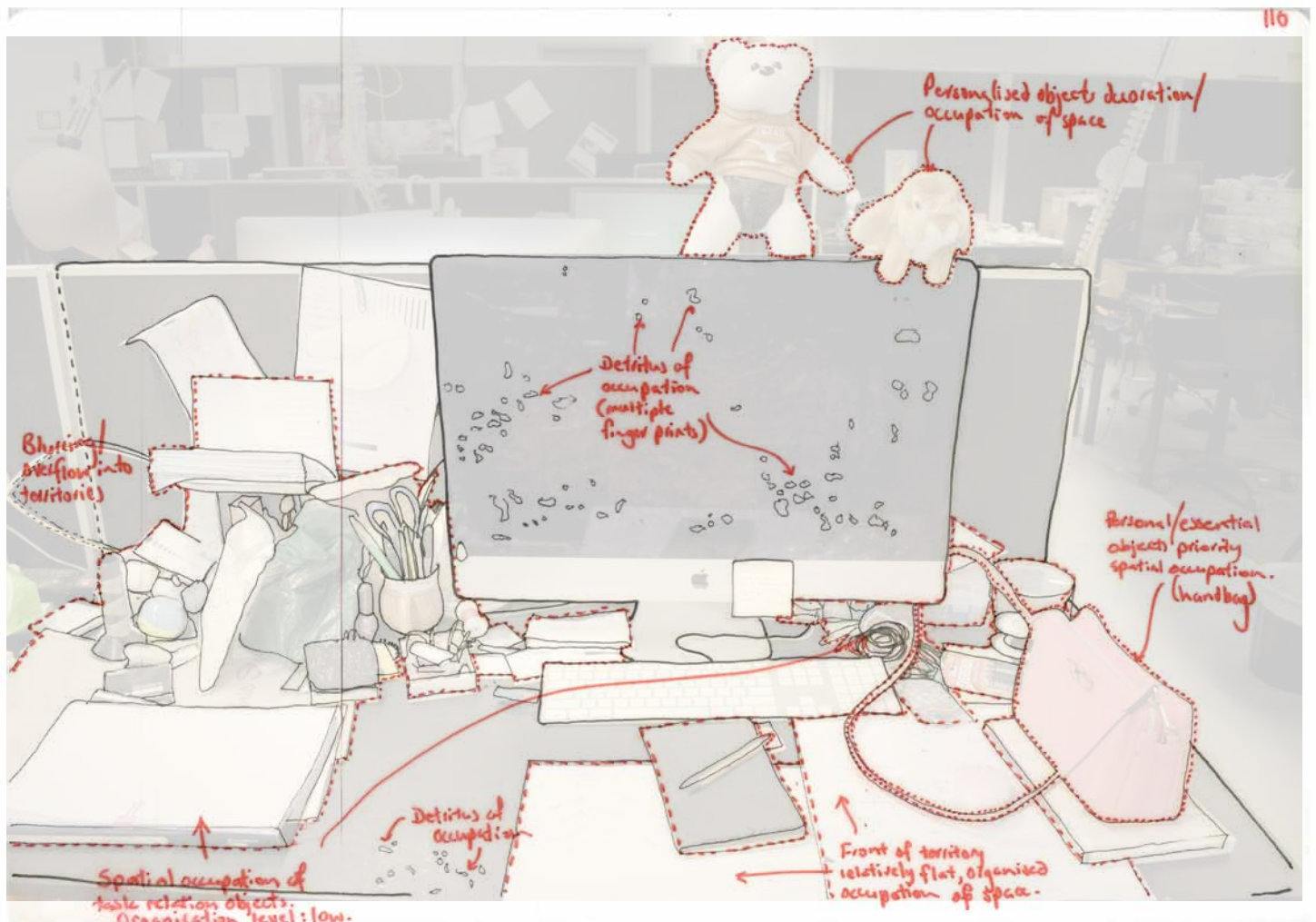


Figure 54: Acts of territorialising at participants desk, Authors image, 2017

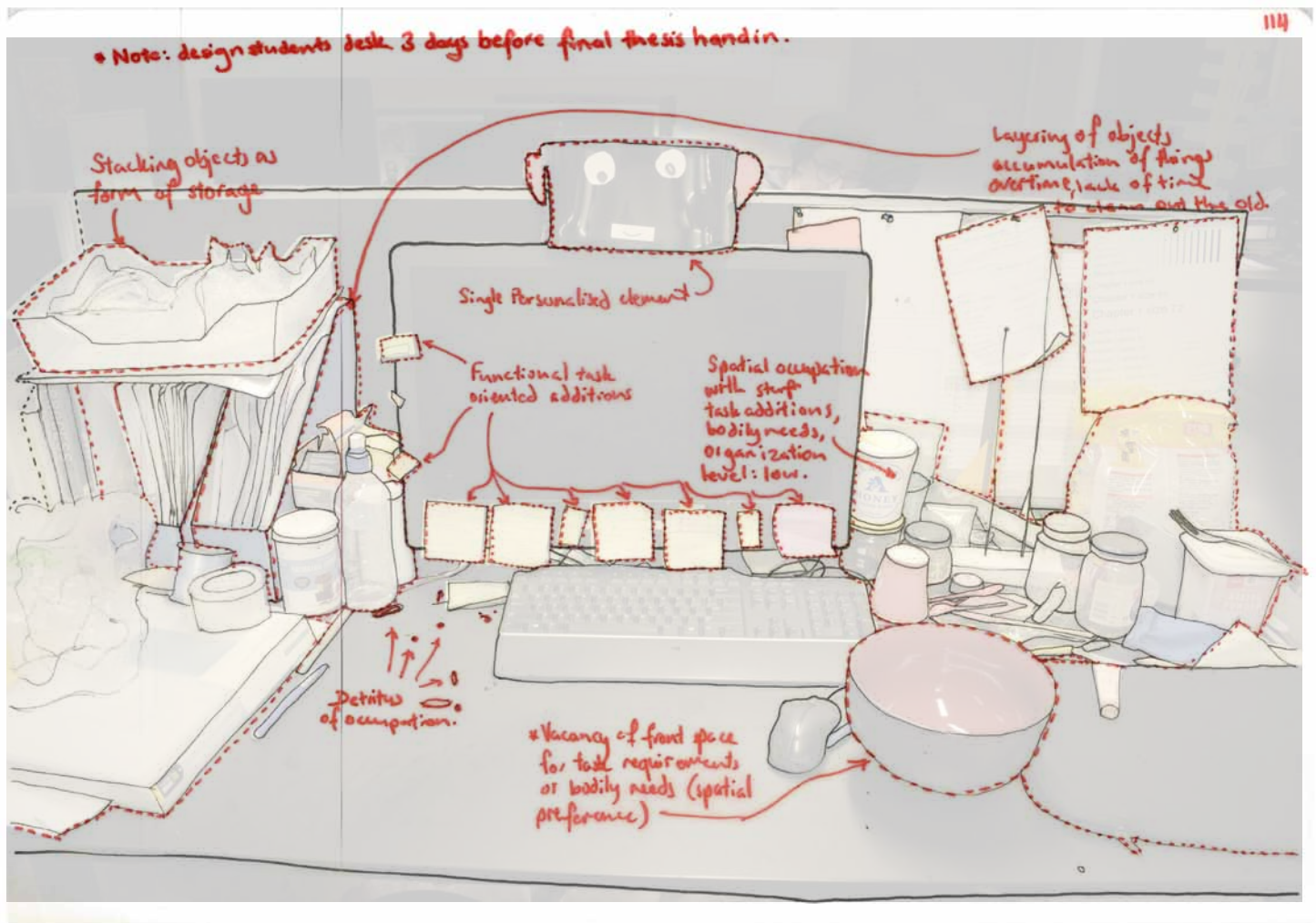


Figure 55: Acts of territorialising at participants desk, Authors image, 2017

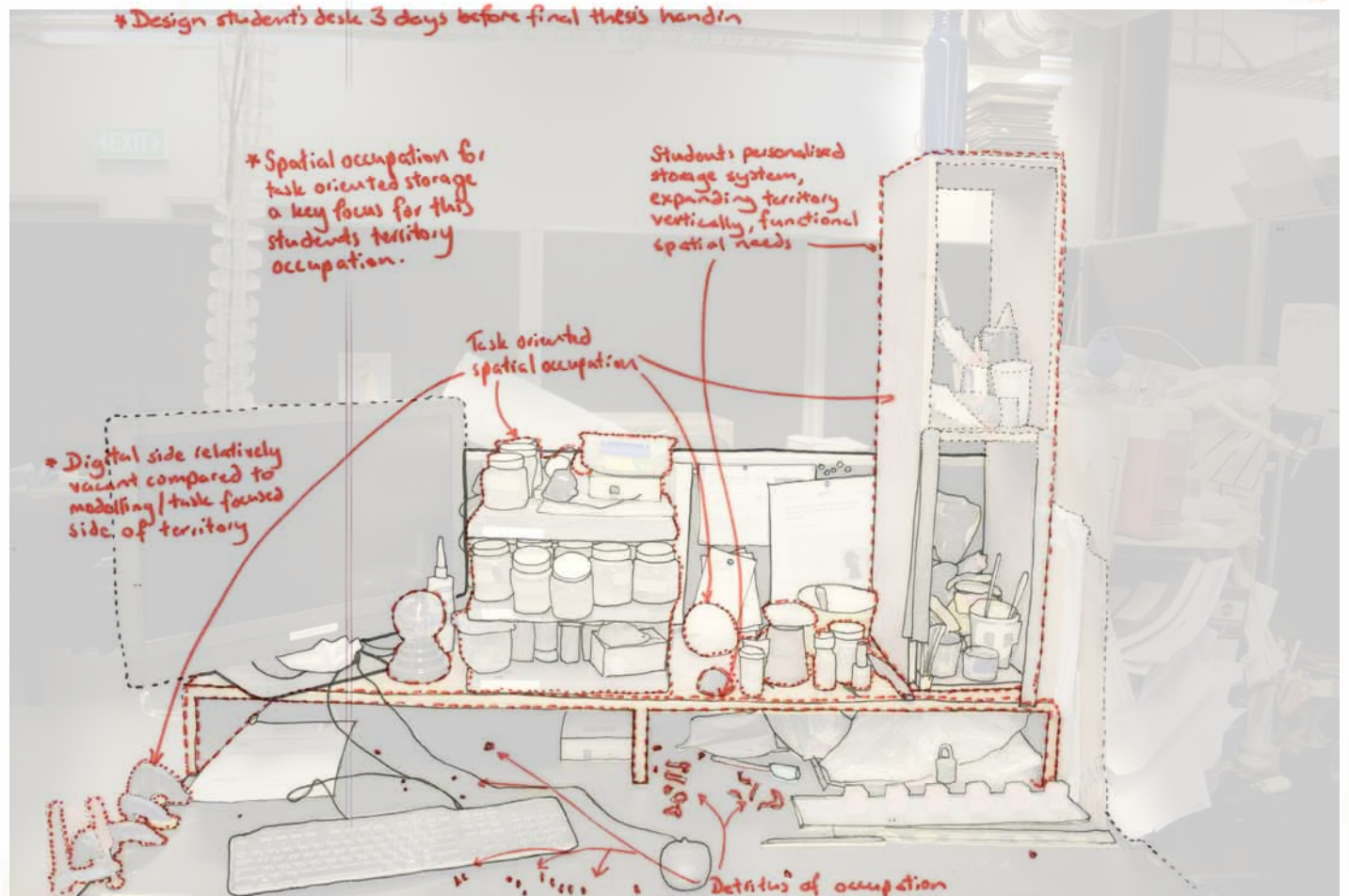


Figure 56: Acts of territorialising at participants desk, Authors image, 2017

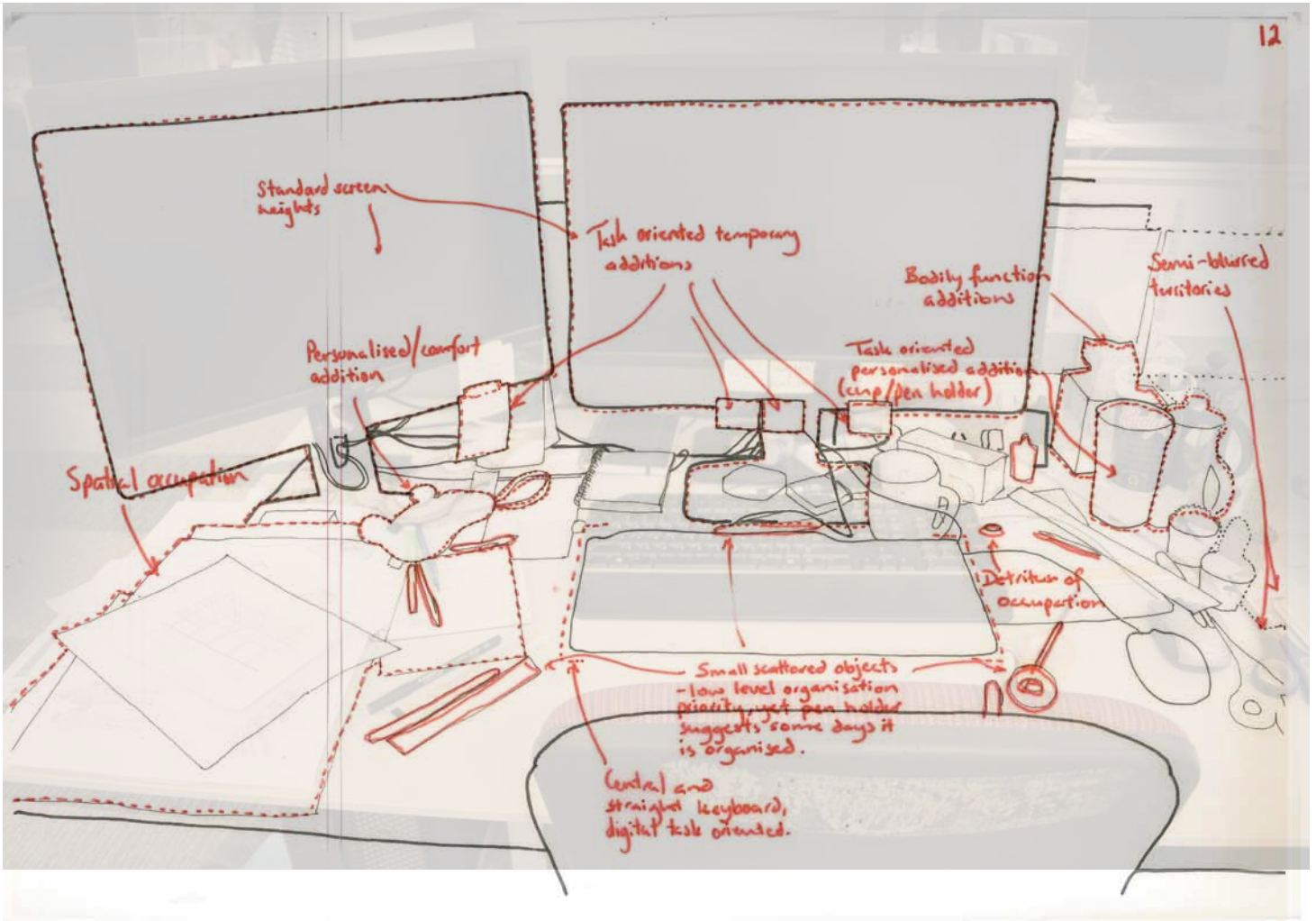


Figure 57: Acts of territorialising at participants desk, Authors image, 2017

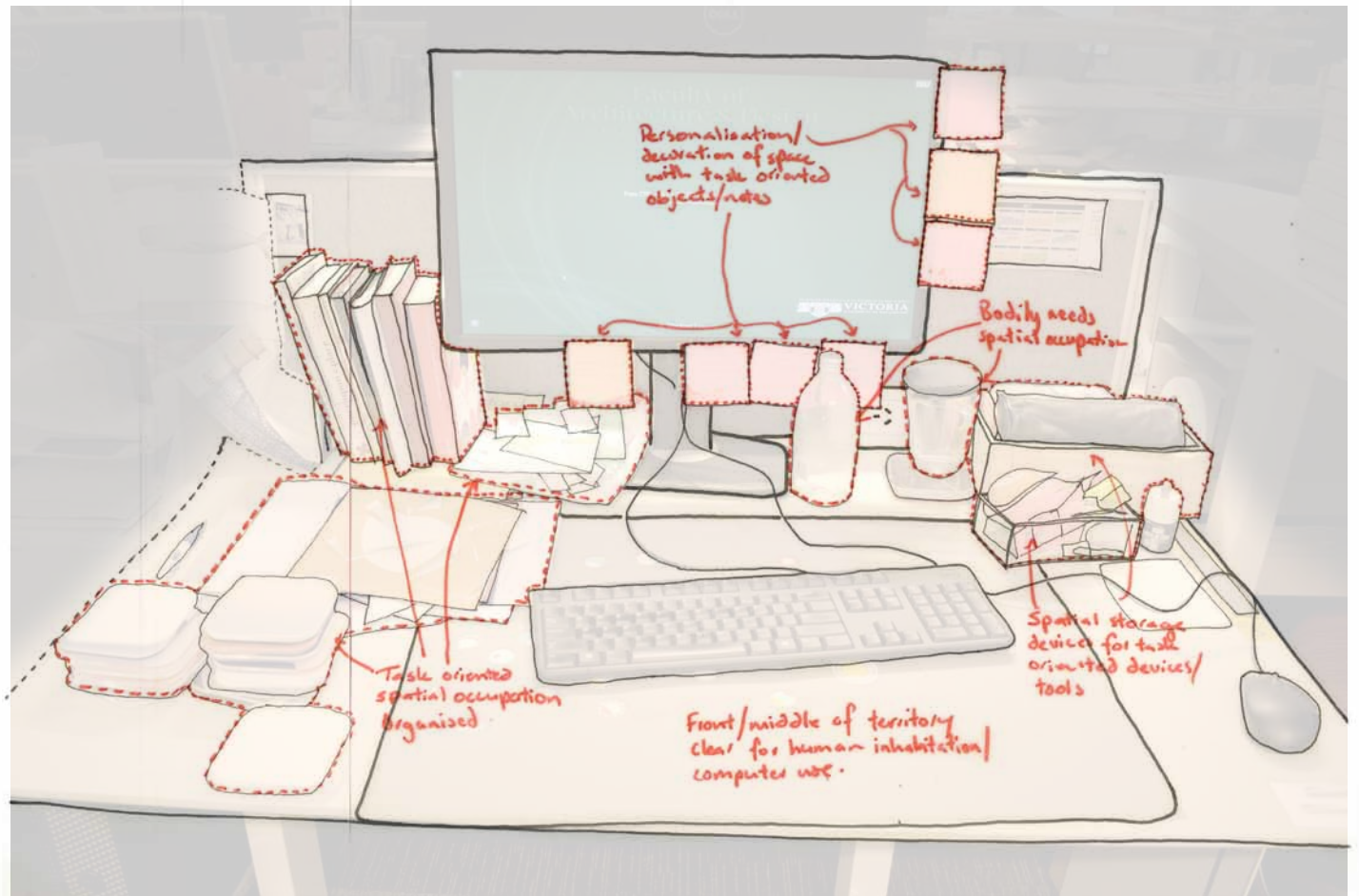


Figure 58: Acts of territorialising at participants desk, Authors image, 2017

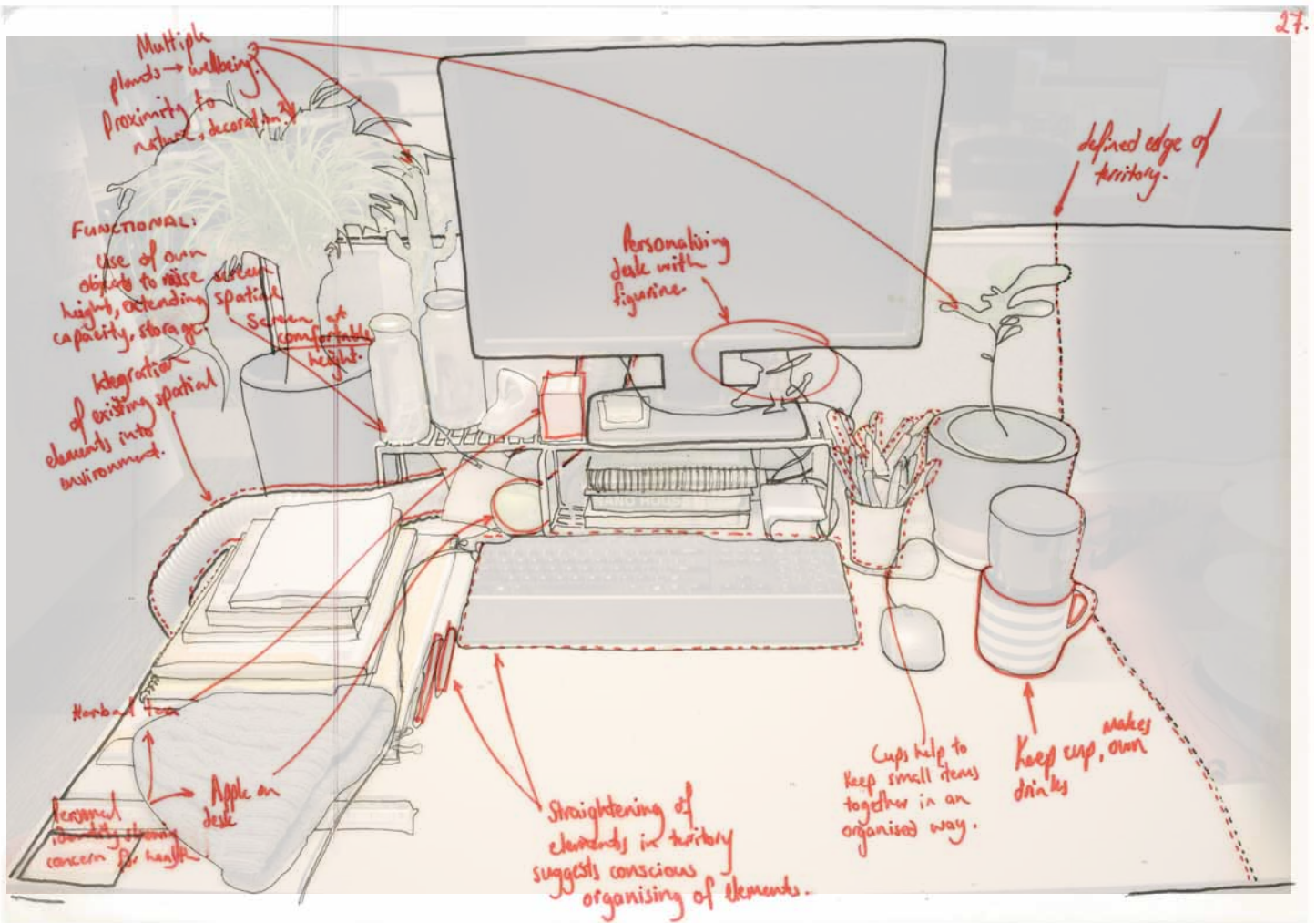


Figure 59: Acts of territorialising at participants desk, Authors image, 2017

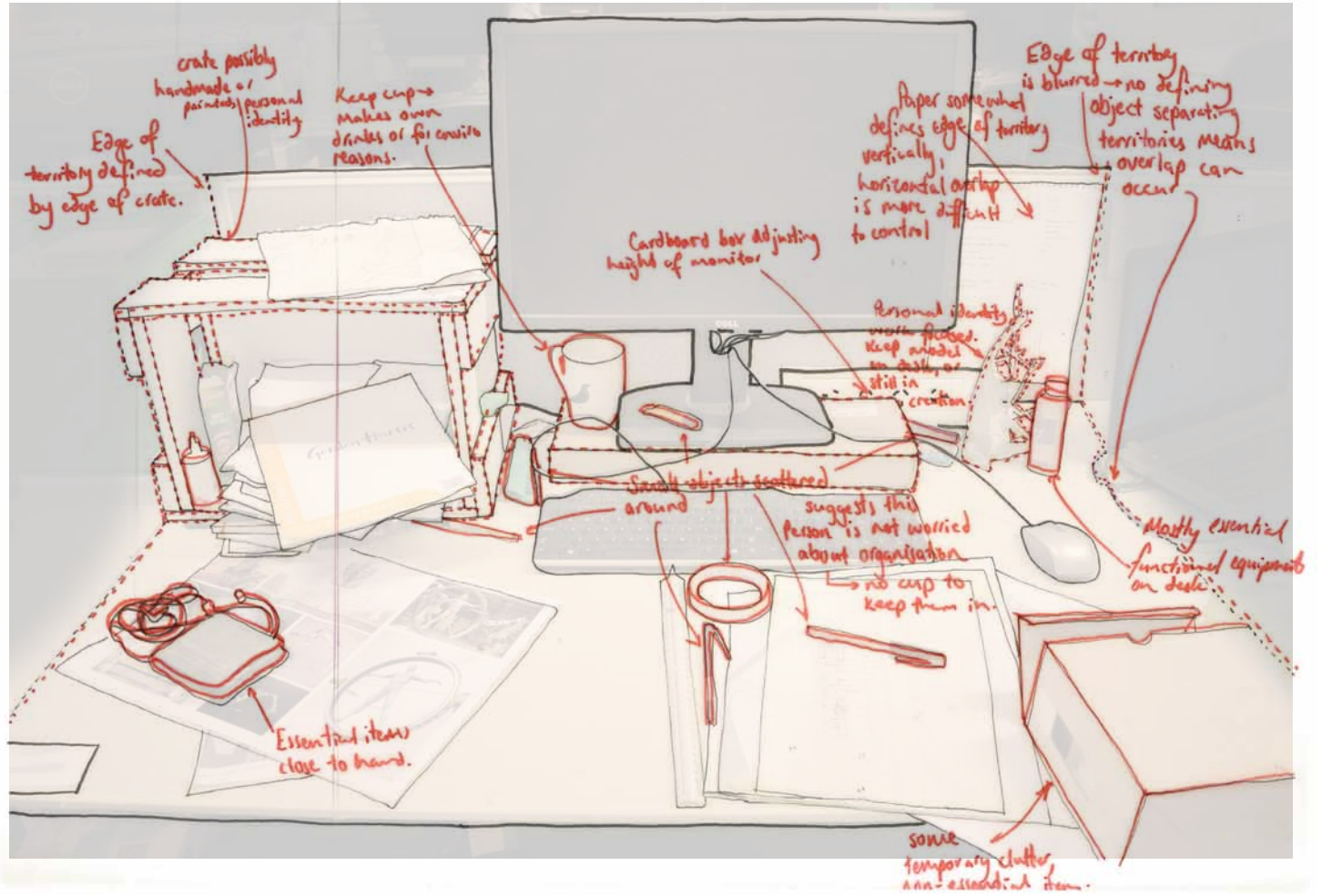


Figure 60: Acts of territorialising at participants desk, Authors image, 2017

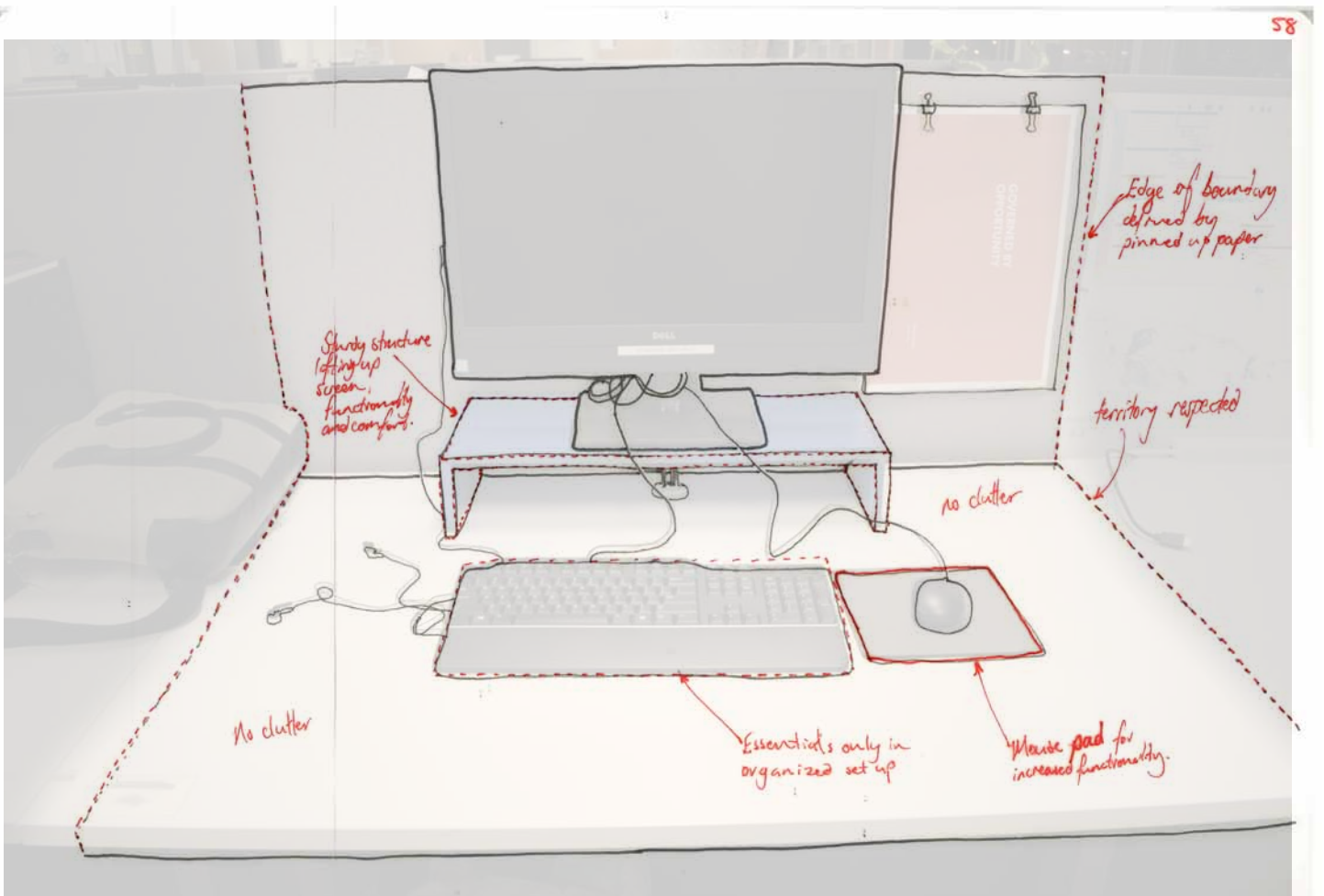


Figure 61: Acts of territorialising at participants desk, Authors image, 2017

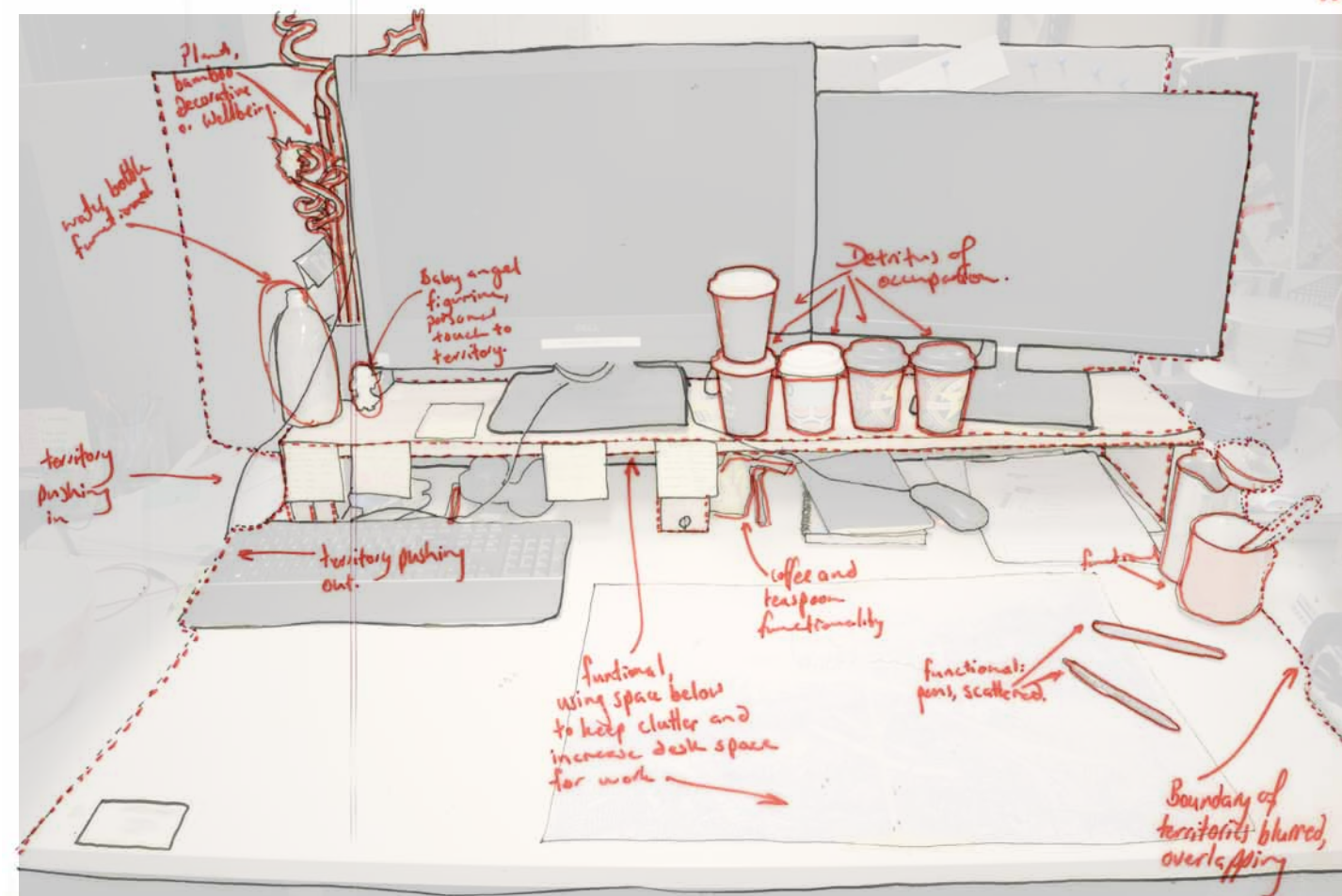


Figure 62: Acts of territorialising at participants desk, Authors image, 2017

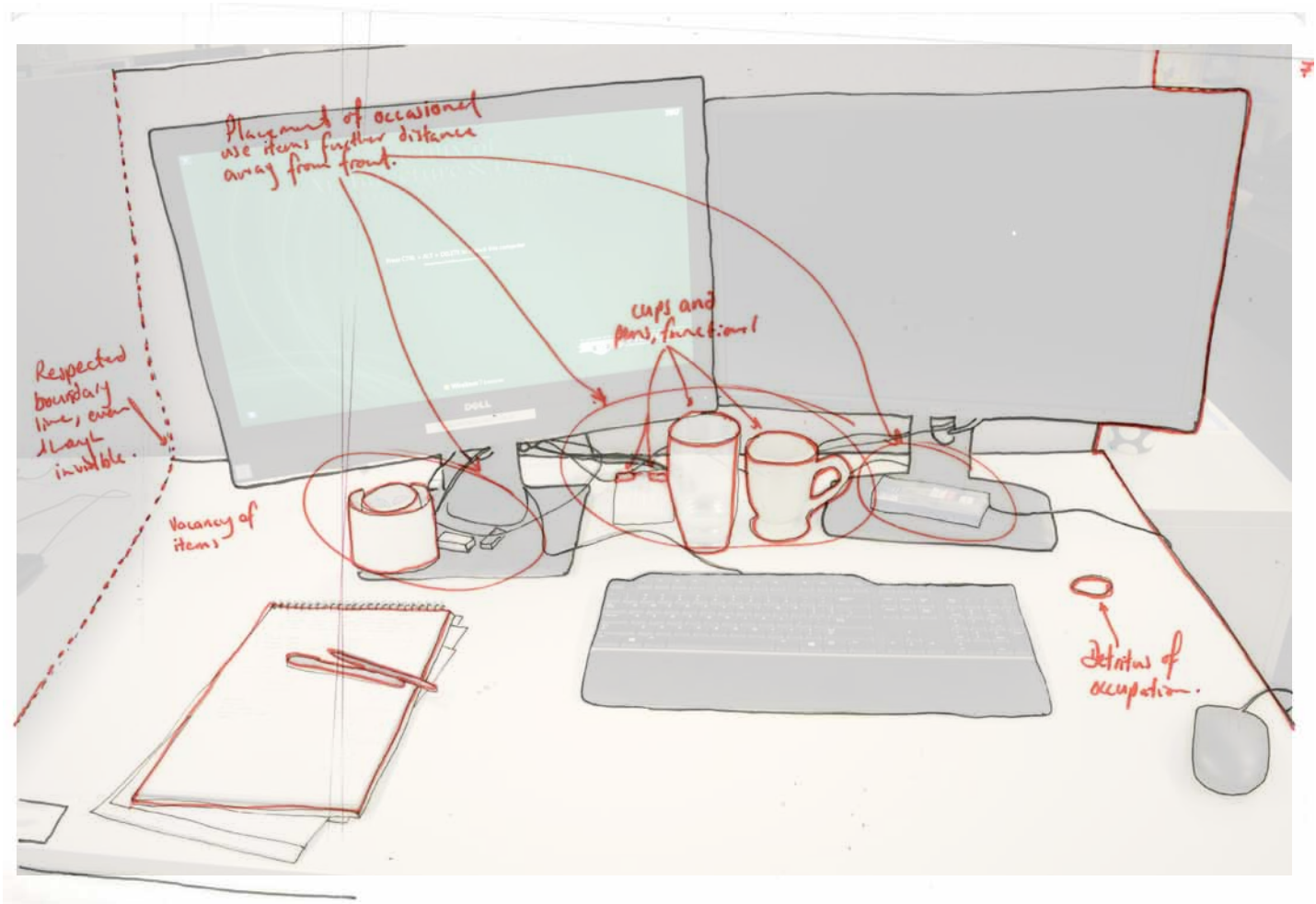


Figure 63: Acts of territorialising at participants desk, Authors image, 2017

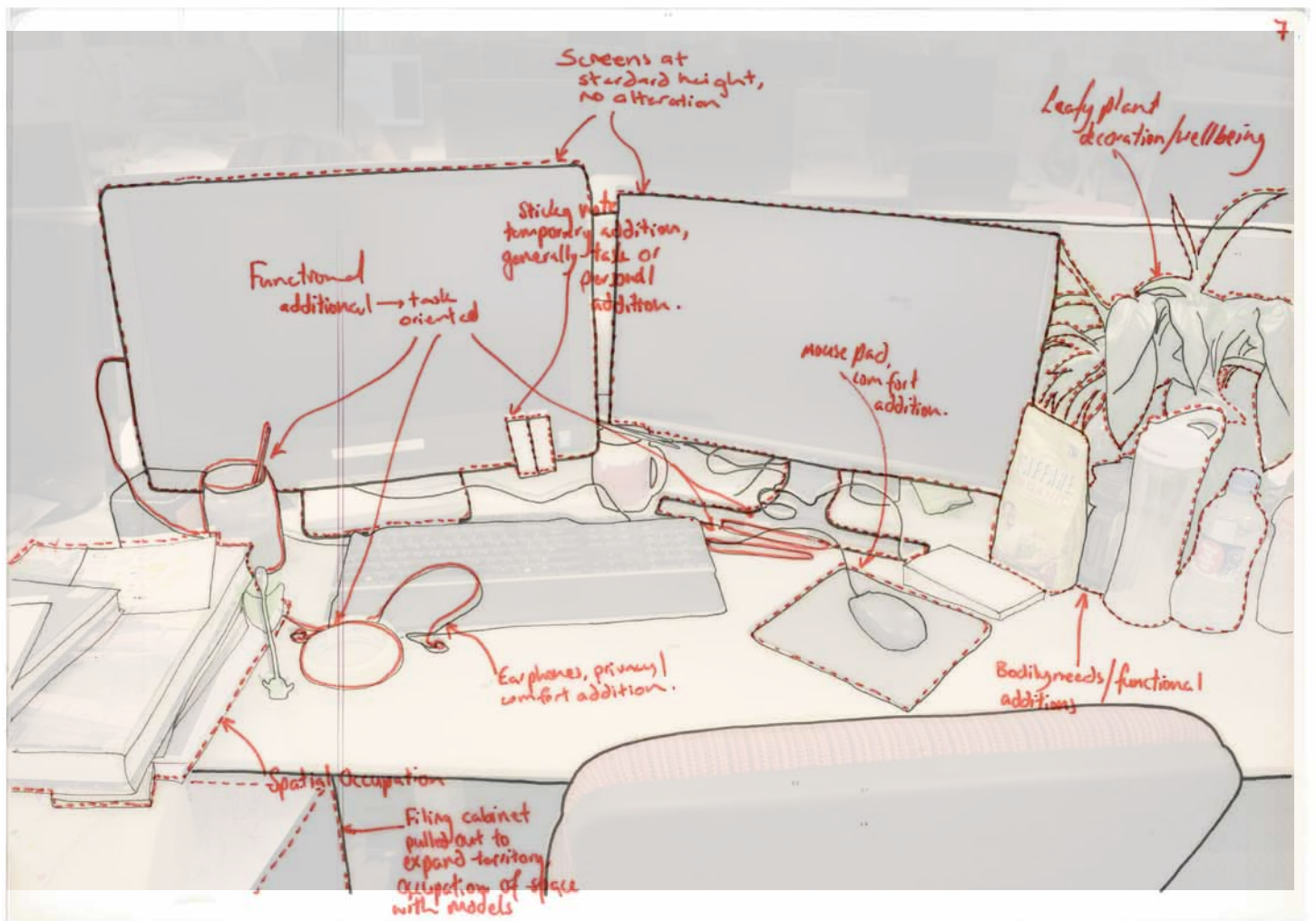


Figure 64: Acts of territorialising at participants desk, Authors image, 2017

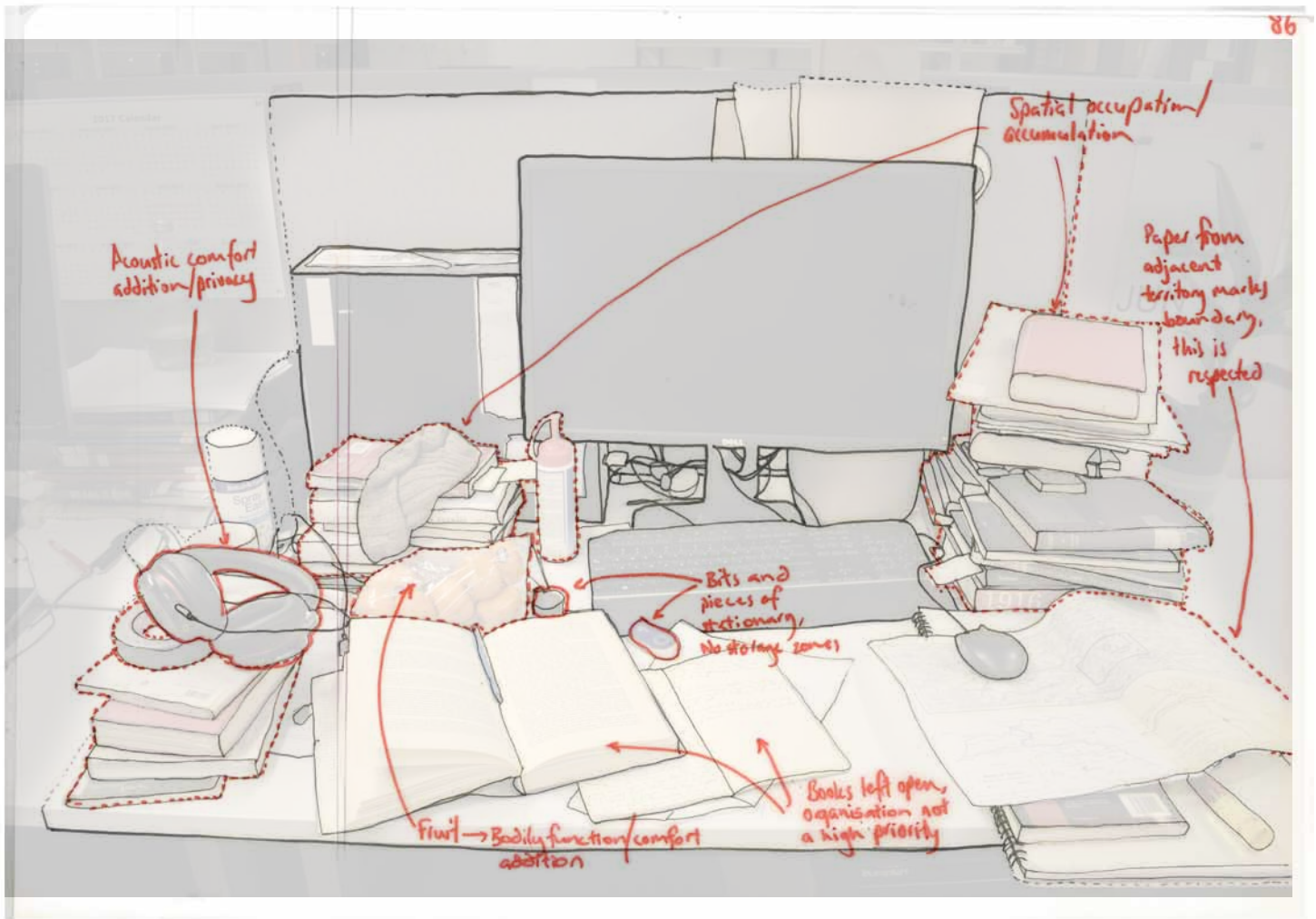


Figure 65: Acts of territorialising at participants desk, Authors image, 2017

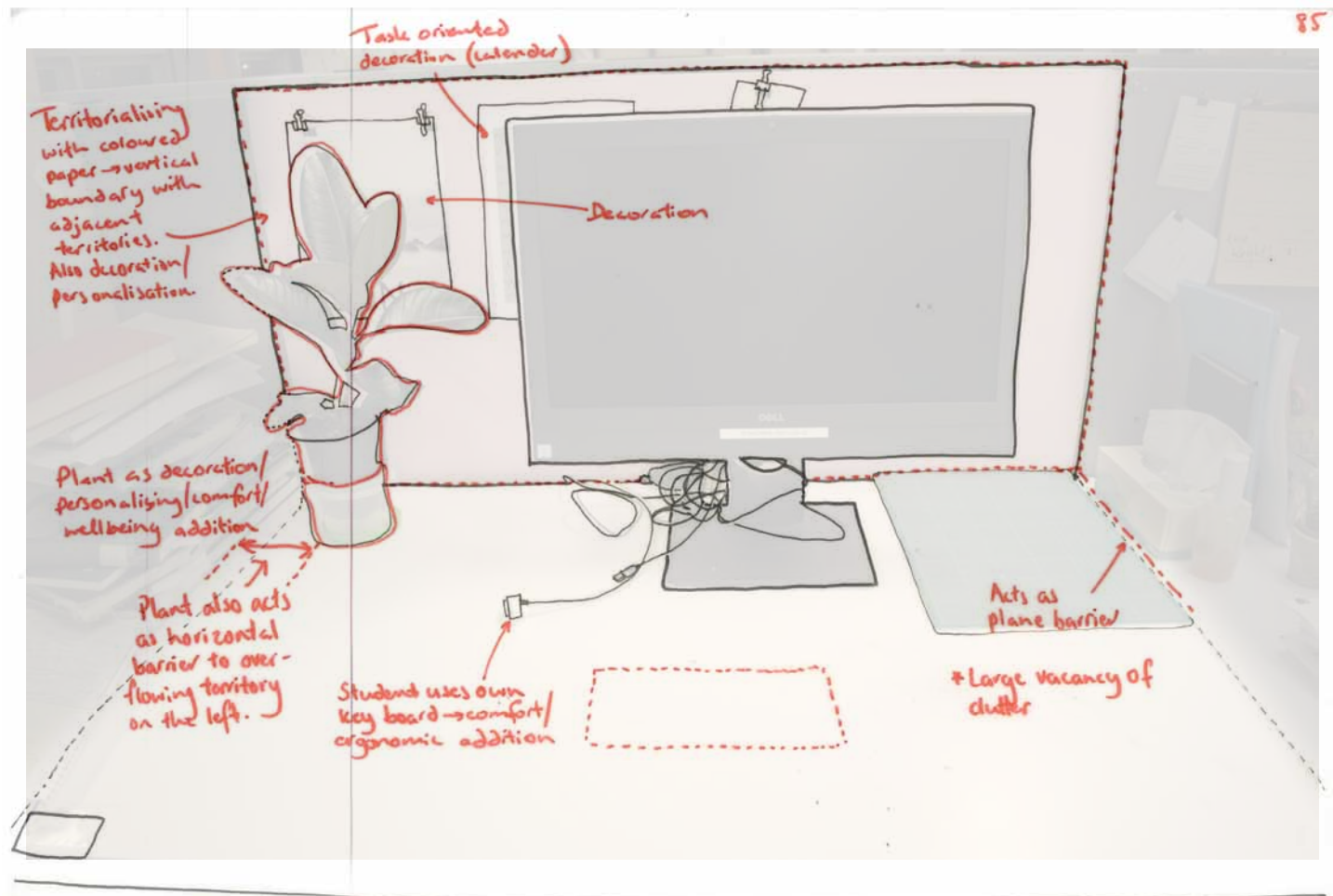


Figure 66: Acts of territorialising at participants desk, Authors image, 2017

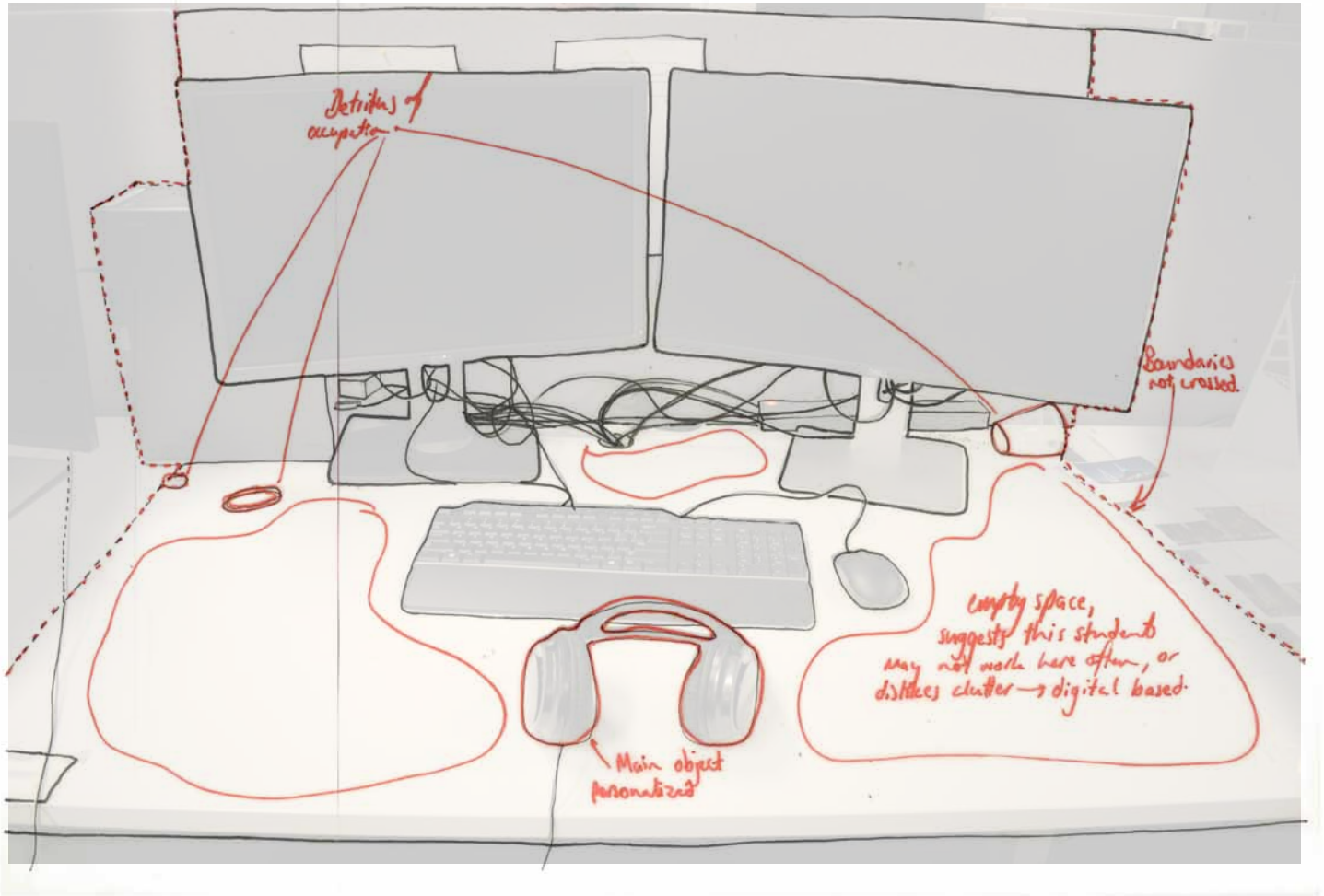


Figure 67: Acts of territorialising at participants desk, Authors image, 2017

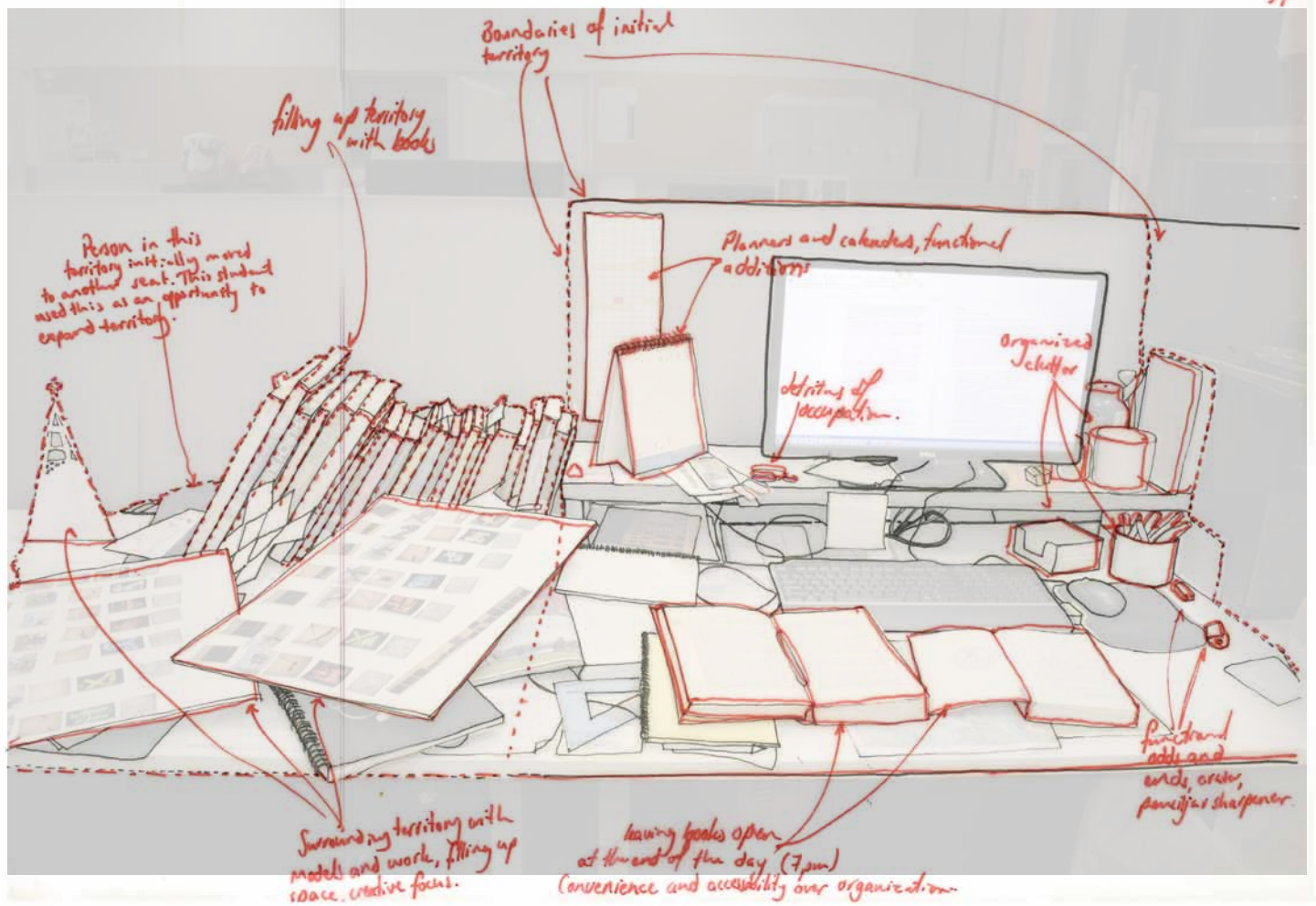


Figure 68: Acts of territorialising at participants desk, Authors image, 2017

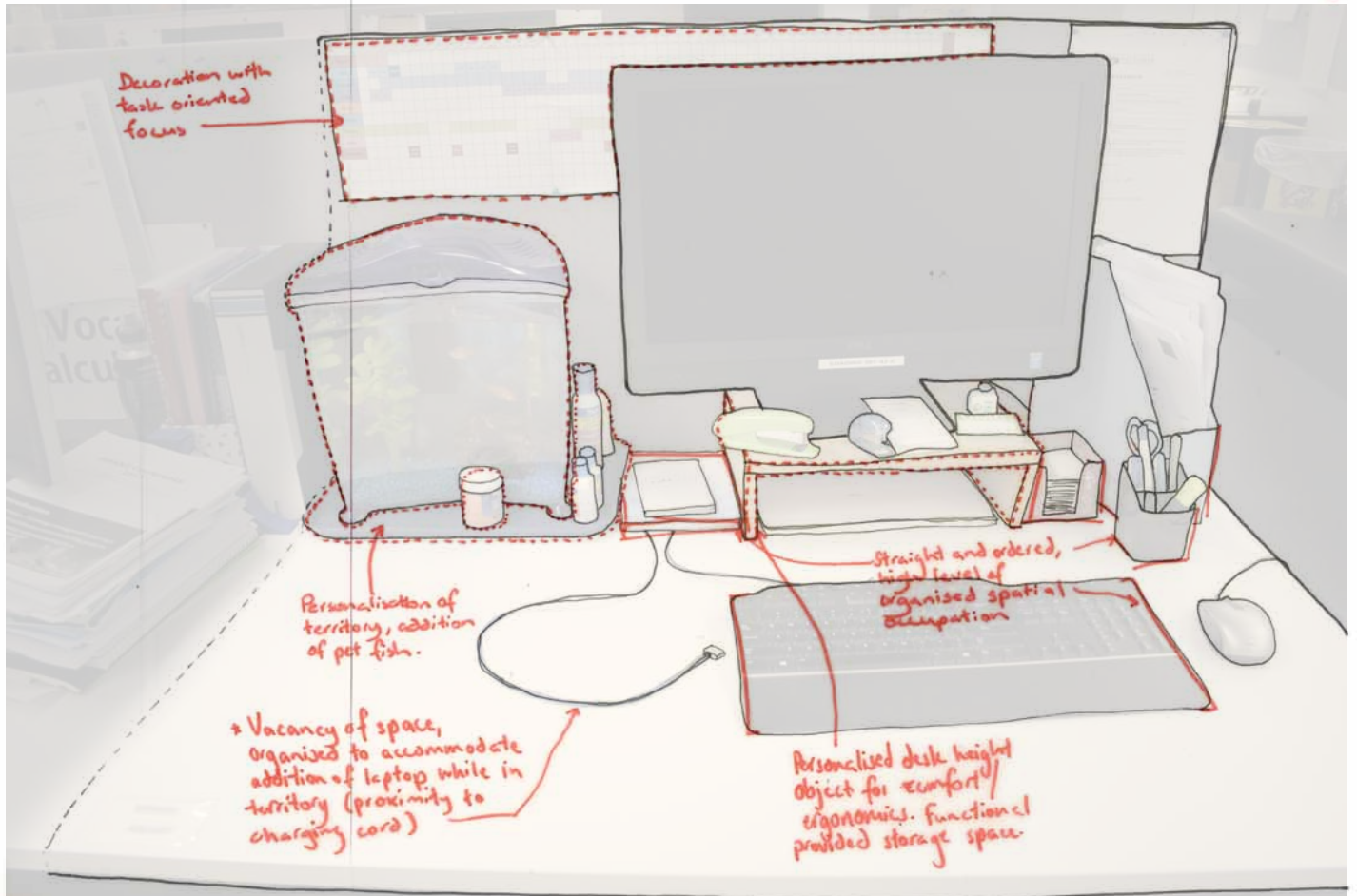


Figure 69: Acts of territorialising at participants desk, Authors image, 2017

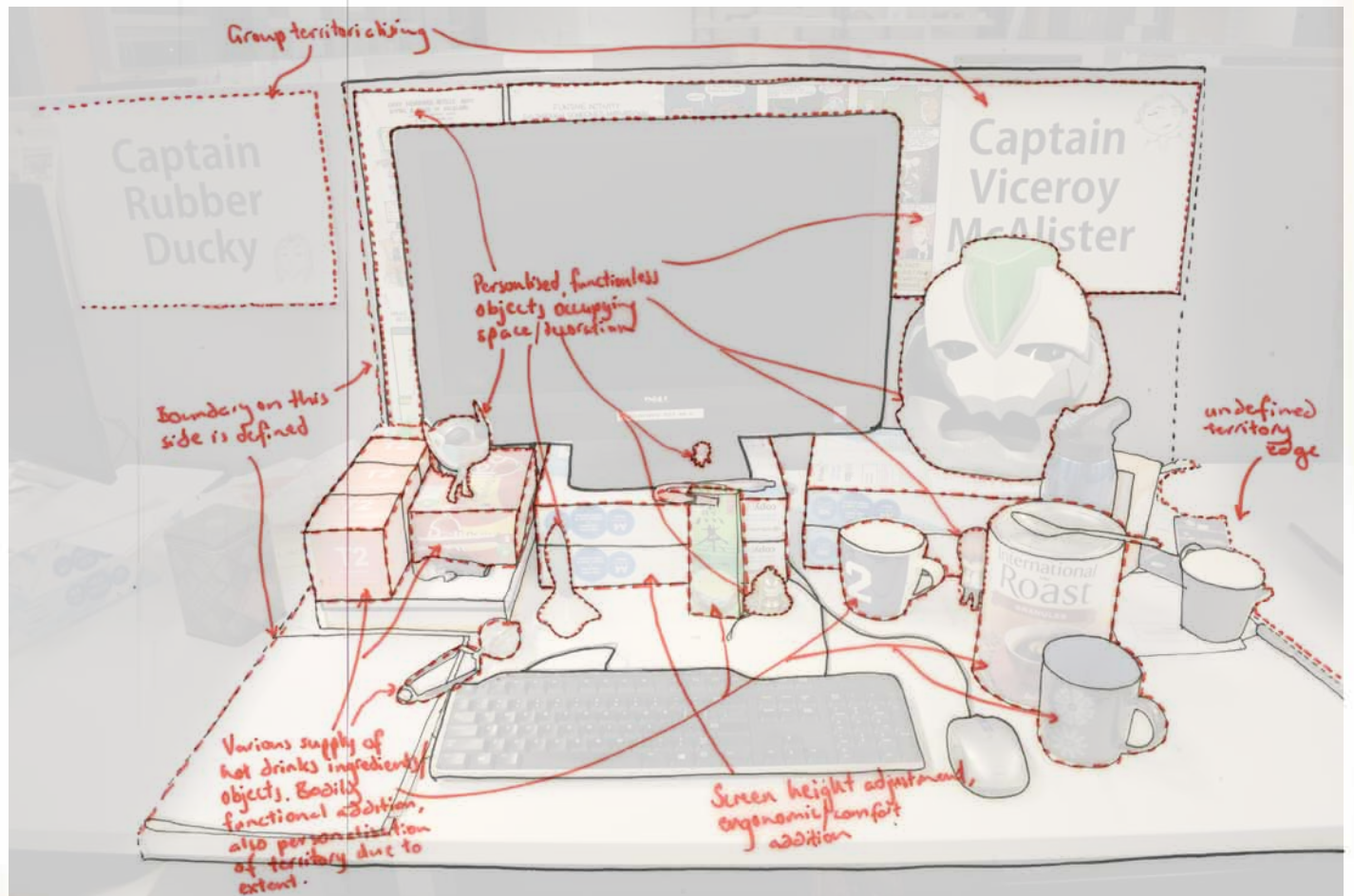


Figure 70: Acts of territorialising at participants desk, Authors image, 2017

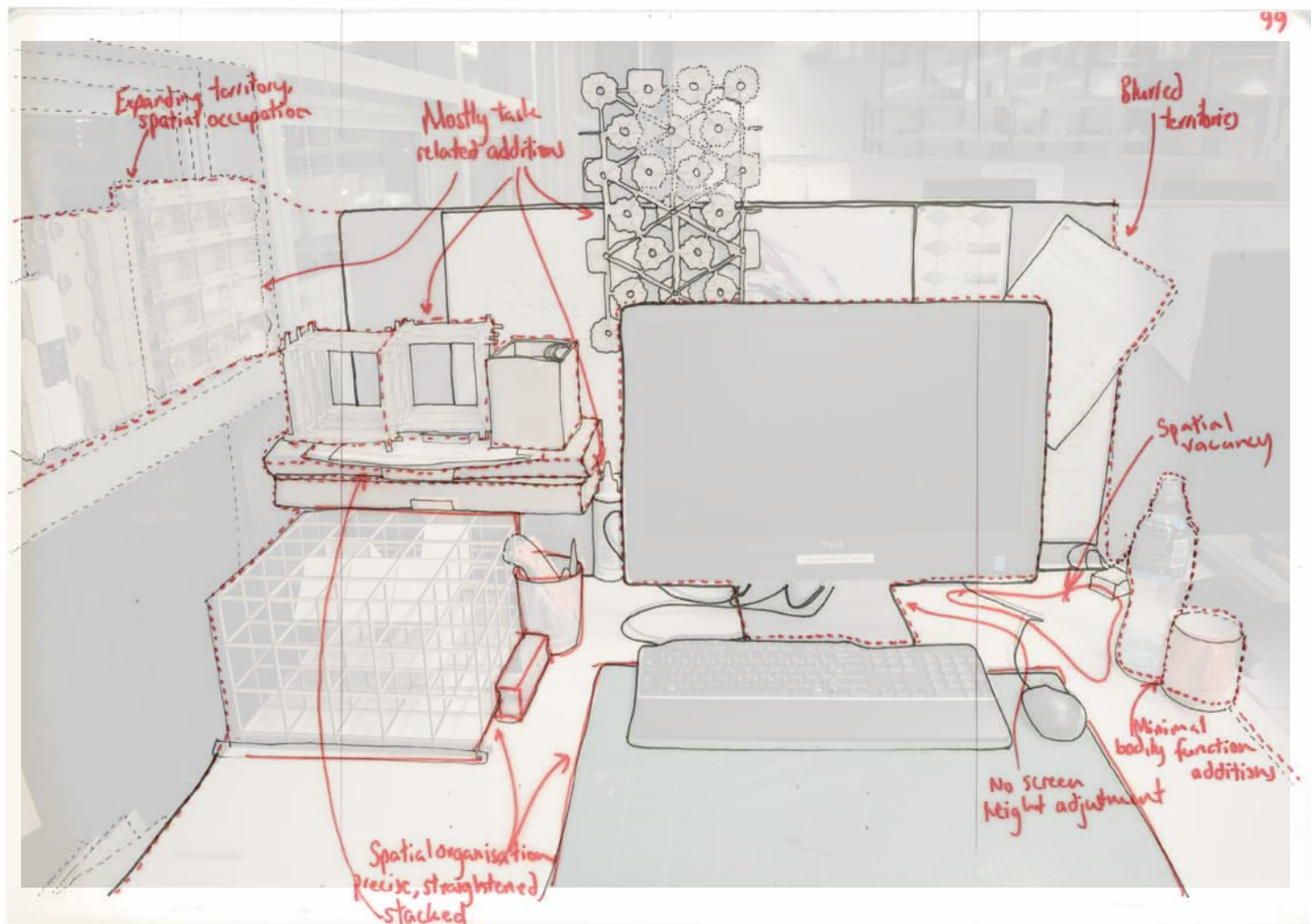


Figure 71: Acts of territorialising at participants desk, Authors image, 2017

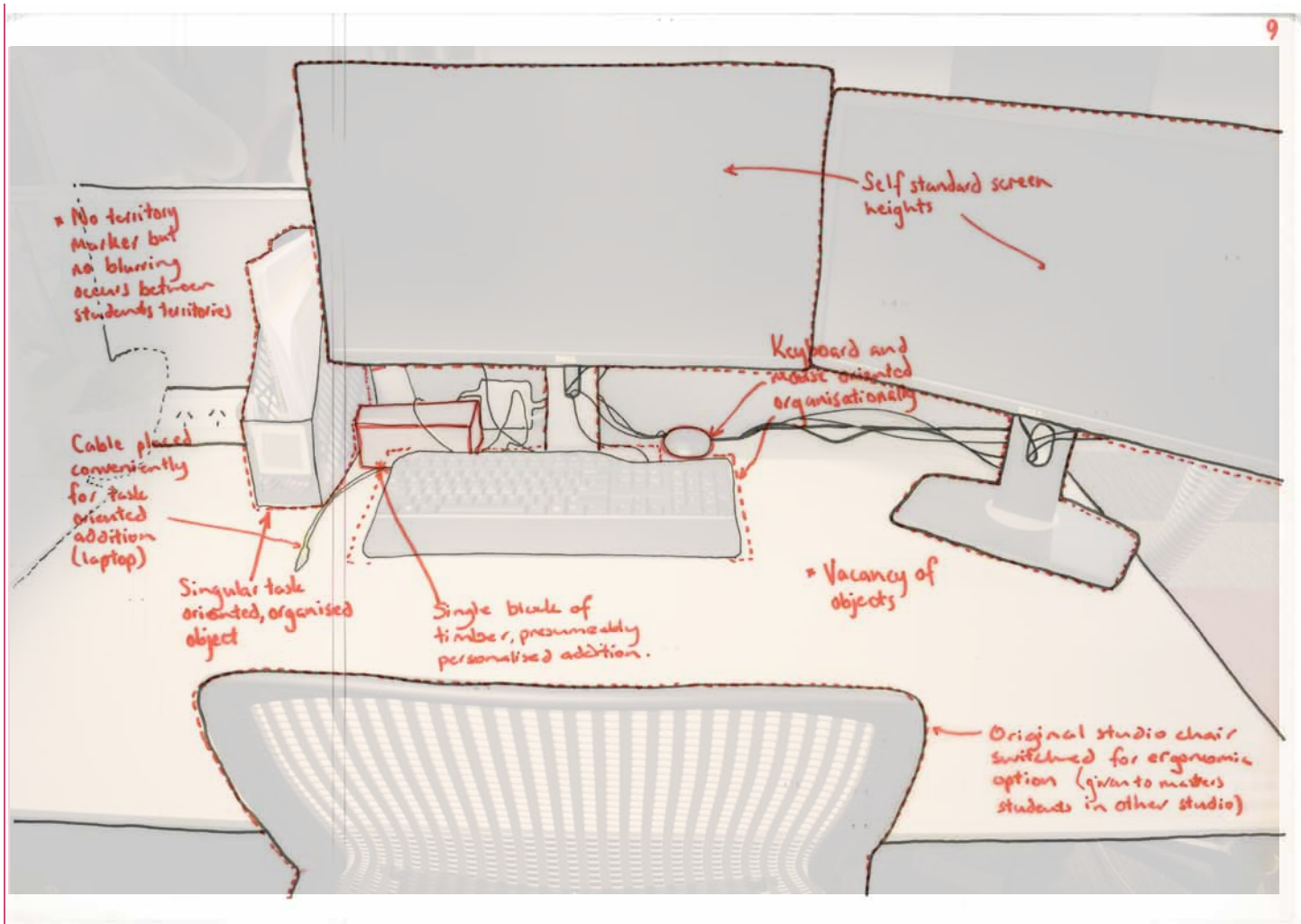


Figure 72: Acts of territorialising at participants desk, Authors image, 2017

Group Territorialising

Throughout the Desk Study, some ways of inhabiting space on a larger scale were learned. One group of students set up a structure at the beginning of the year which used string tied around timber as a method of vertical space object occupation of space [see figure 73]. Another group of students, use similar personal objects when inhabiting space, such as special helmets, posters, and naming territories [figure 74]. An interesting situation also occurred where two adjacent students used a whiteboard marker to co-create images that spread onto both of their desks, as a method of taking a break from their study [figure 75 and 76].

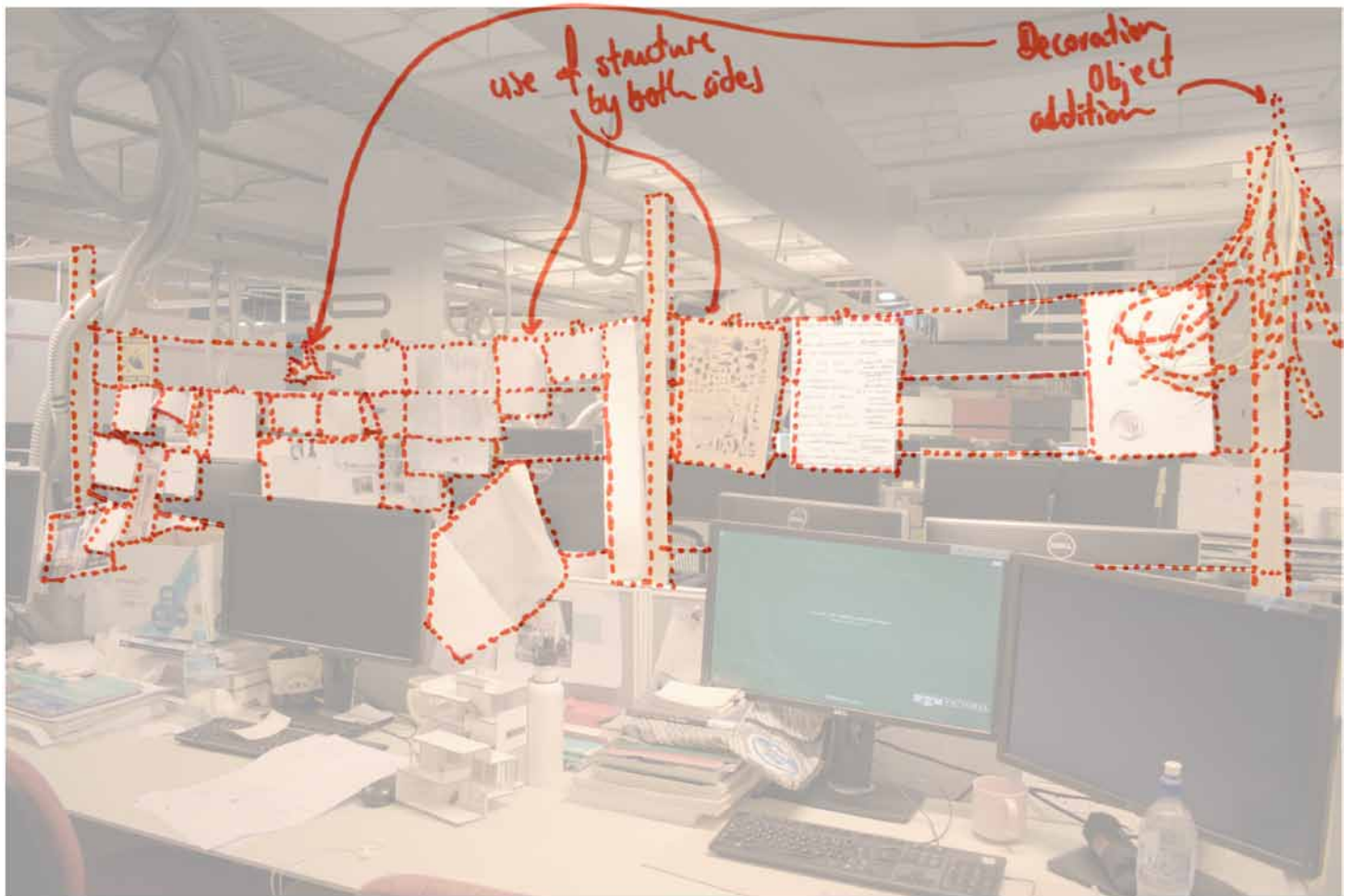


Figure 73: Acts of territorialising - Group Territory, Authors image, 2017

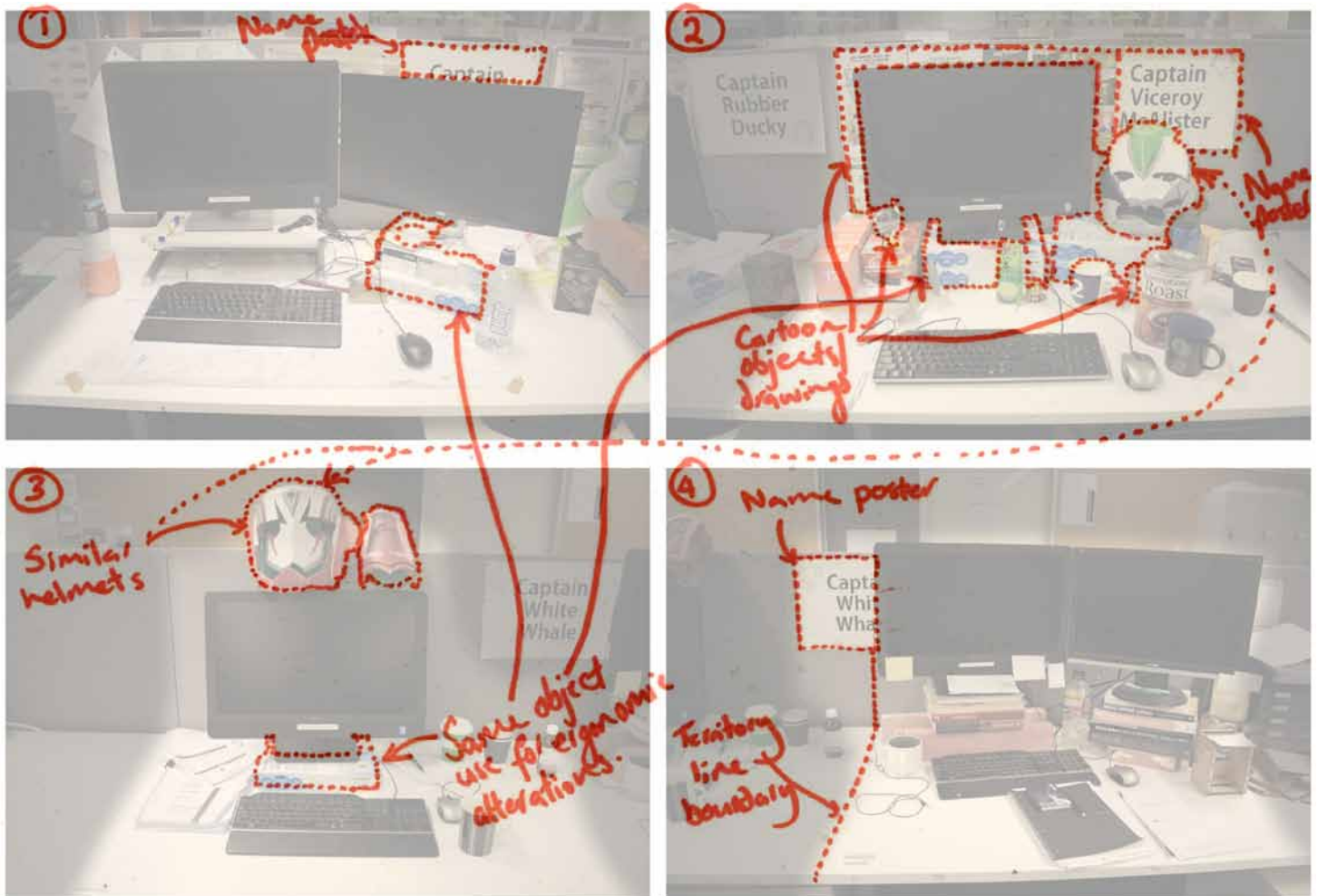


Figure 74: Acts of territorialising - Group Territory, Authors image, 2017

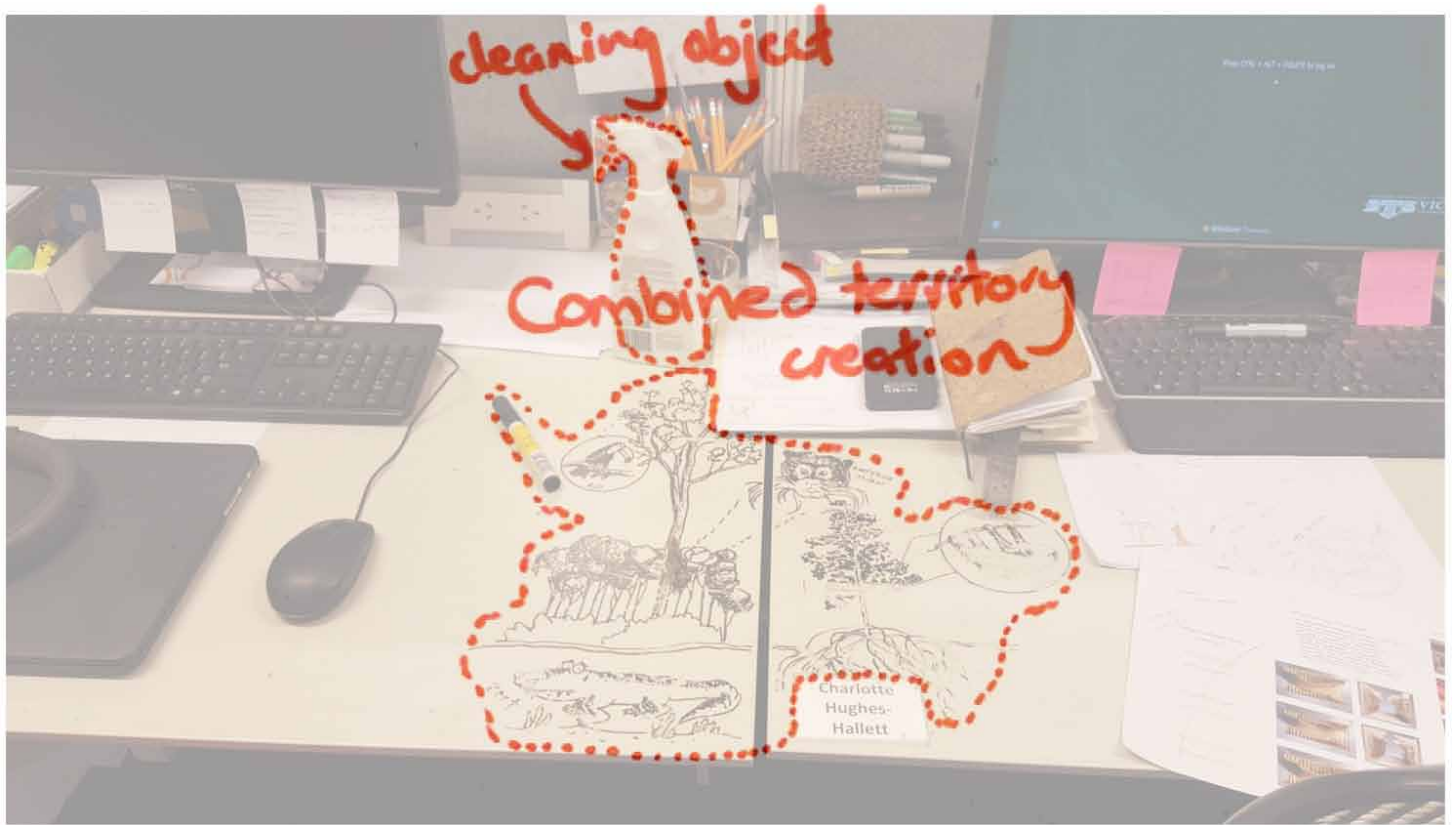


Figure 75: Acts of territorialising - Group Territory, Authors image, 2017

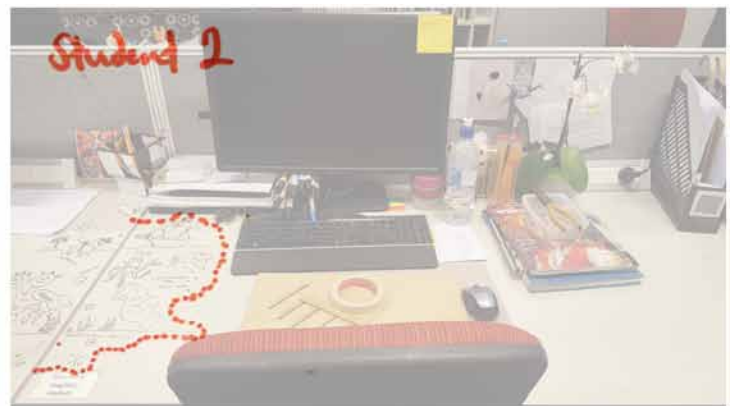


Figure 76: Acts of territorialising - Group Territory, Authors image, 2017

Territory Occupation Over Time

From the above study of individual desks, different behaviours are learned across a spread of different students. This research understands that people will organise things in different ways, and have different preferences for the type of work environments they can work in. However, this research is interested in the inhabitation and occupation of space, which may not be clear through an observation of a specific point in time. The next four images explore how people have occupied space over a series of four days.

Figures 77-80 show how student's territories change over four days. By studying the movement of objects within the territory, an understanding of how exactly people might occupy their workspace over time may be developed.

This study found that most small objects such as stationary, tend to float around the desk space, even if a pen holder or pencil case is present. This can be seen in figure 77, where the student shares a blurred boundary line with the desk on the right. For example, the movement of the tissue box [object 7], ruler [object 3], and piece of paper [object 2] between days 1, 2, and 3. Also found was the pile of paper to the left of the territory does not move as a whole; the student tends to take out pieces of paper singularly when needed. For example, object 8 [a drawing] is in the pile for the first 2 days, and on days 3 and 4 it comes out to be worked with, like a storage system.

Figure 78 was a student whose territory has 3 plants, and is quite organized with a storage system for books, another system for pens, and another space allocated for other books and drawing pads. The occupation study fell during a time the student was making models on their desk, so the territory was left much less organised than how it normally might be. This was shown through the movement of objects such as the rulers [objects 8 and 9], and pad [object 6].

Desk 86 [figure 79], has multiple stacks of books which stayed relatively stationary during days 1-4, although the top books and pieces of paper tended to shift around. The roll of paper, object 3, is stood up on day 3, appearing to make space for another pile of paper where there was vacant space earlier. Desk 85 [figure 80], ends up vacating much of the desk on the fourth day with the disappearance of the booklet [objects 2].

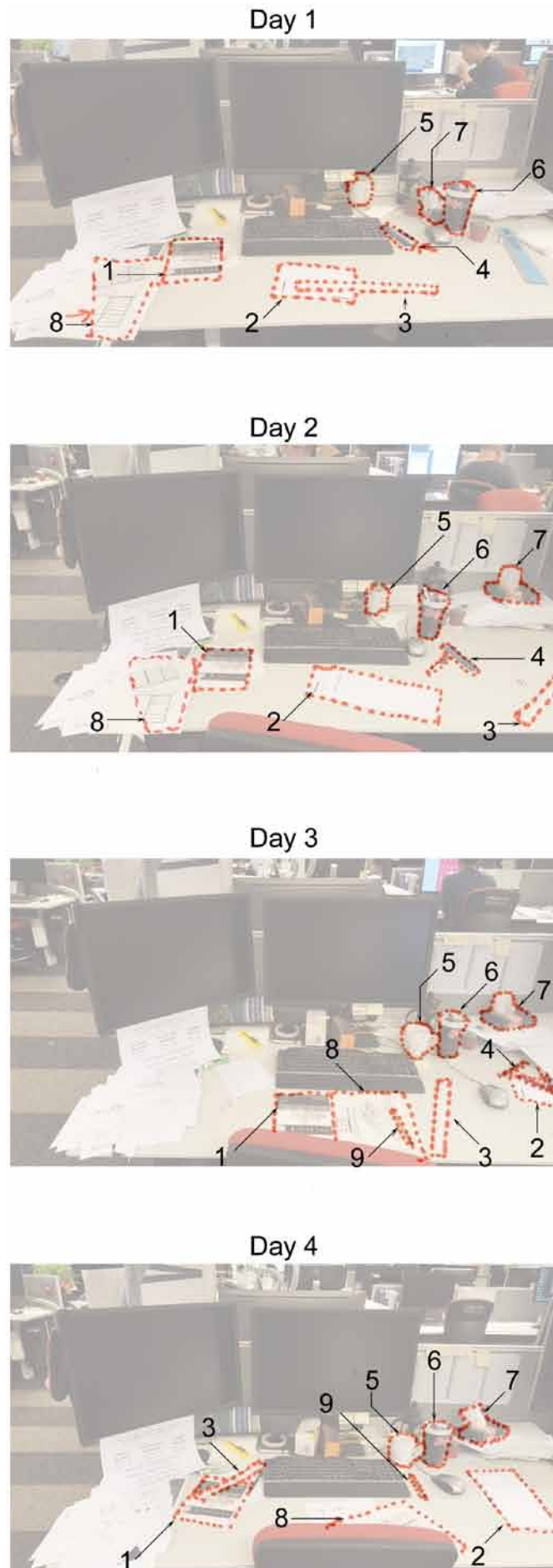


Figure 77: Acts of territorialising at participants desk over time, Authors image, 2017

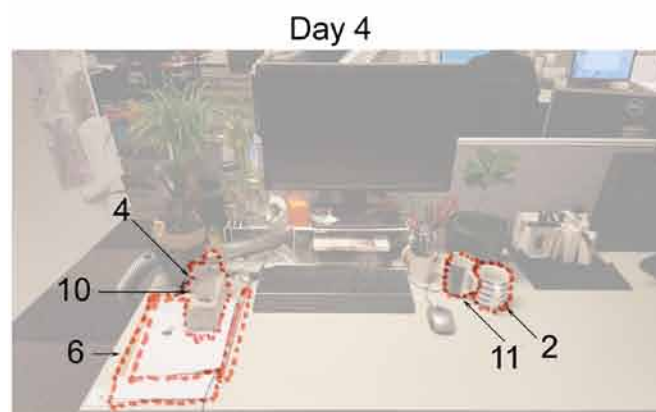
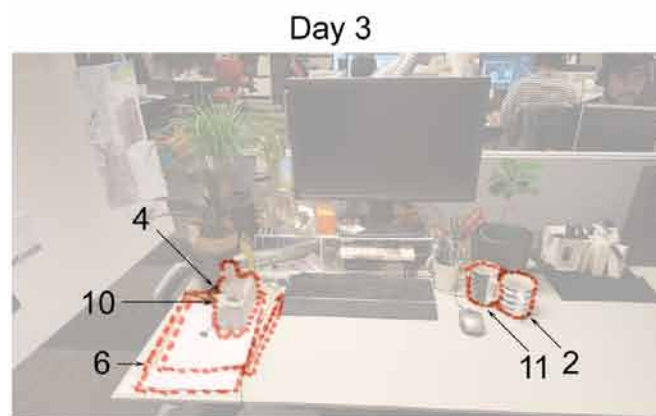
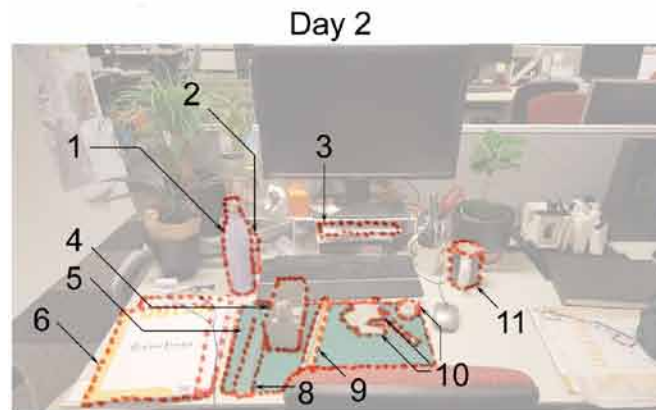
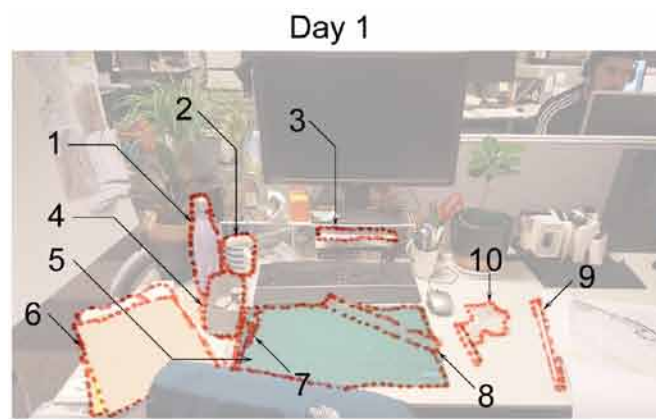


Figure 78: Acts of territorialising at participants desk over time, Authors image, 2017

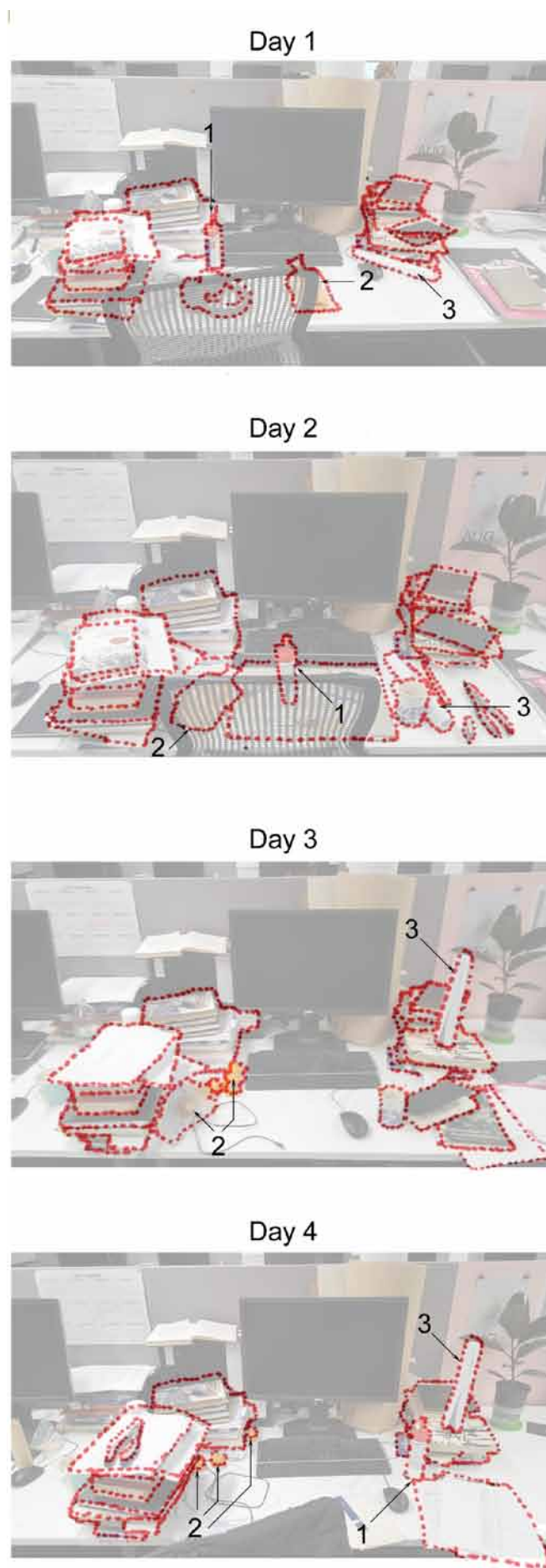


Figure 79: Acts of territorialising at participants desk over time, Authors image, 2017

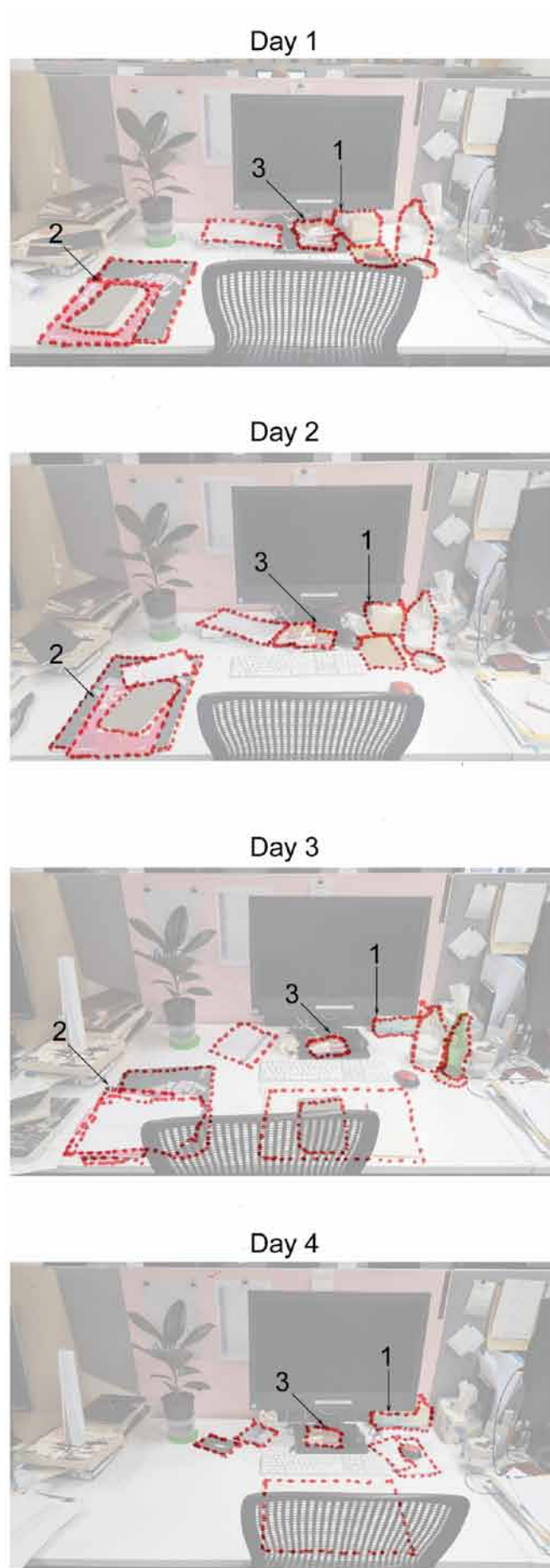

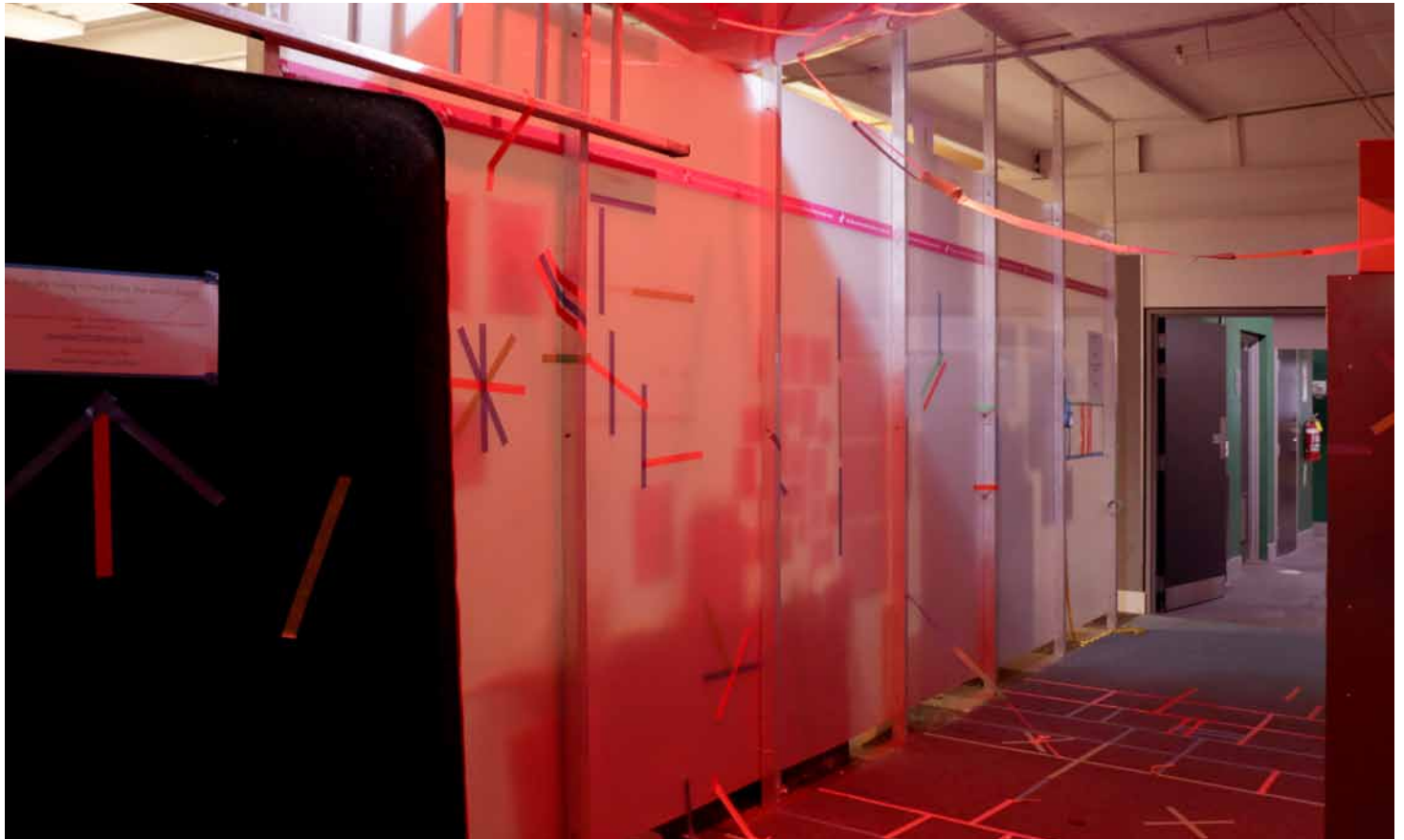


Figure 80: Acts of territorialising at participants desk over time, Authors image, 2017

A photograph of an installation space. On the left, a wall is covered in a black and white checkerboard pattern. In front of this wall is a row of grey metal lockers. The floor is dark with a red grid pattern painted on it. In the background, a doorway leads to another room, and a red fabric structure is visible hanging from the ceiling. The lighting is warm and focused on the installation elements.

Creation of their
own miniature
territories within
the installation

HOPPIN'SSTALLATION



INTENT

Hoppin'stallation is a semi-public installation in the hallway at the university that was interested in exploring the potential for installation in semi-public space. I was interested in learning about how people might behave or act differently in response to installation as a way of potentially territorialising in semi-public space.

WHAT

I created a hopscotch framework that responded to the checked wall in the hallway as a playful installation. The second part of the installation looked at the degradation over time and how people interacted with the installation. The third part of the installation involved the participation of other students around the university. Using techniques from Yayoi Kusama's *Obliteration Room* each participant was given 3 pieces of tape to add to the installation to explore how different people might interact with the installation.

FINDINGS

The initial framework found that people were less interested in an installation that was already created by someone else. The process of degradation and interaction by foot traffic was interesting because I found that I had a personal connection to the installation because I had created it - when I walked through the

Left:
Figure 81: Hoppin'stallation
Participation Stage,
Authors own image, 2017

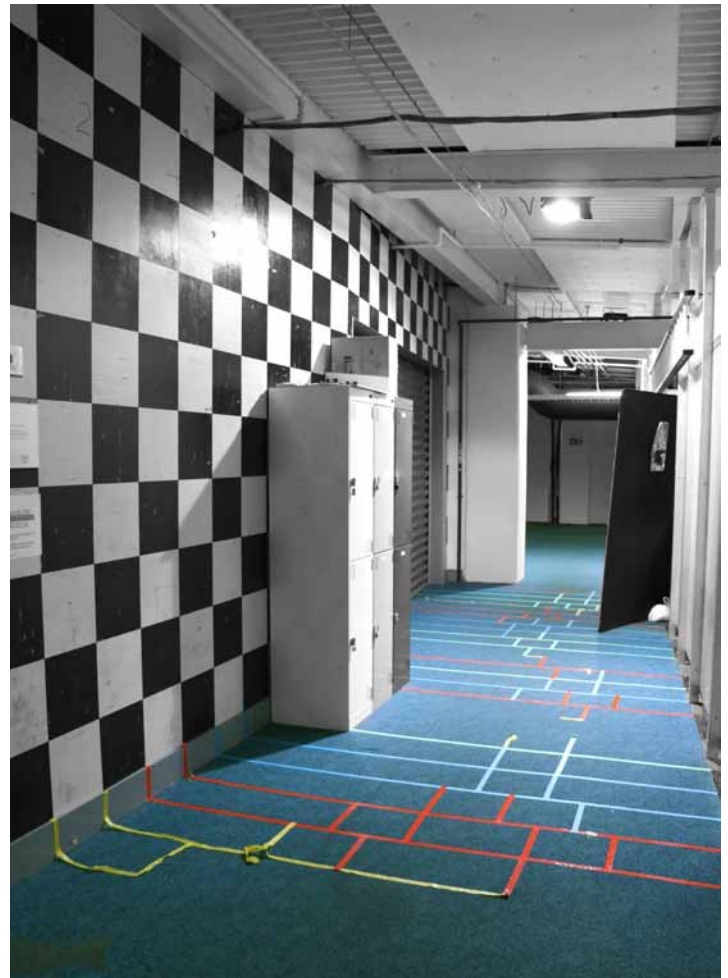
Below Right:
Figure 82: Hoppin'stallation
Participation Stage,
Authors own image, 2017



Stage 1 Set Up

installation I was careful to step over the tape instead of treading on it, whereas other people paid less attention to it, accelerating the degradation process. It made me consider the idea: what if other people added to the installation as well? Would they feel a sense of connection to the installation after interaction and/or creation?

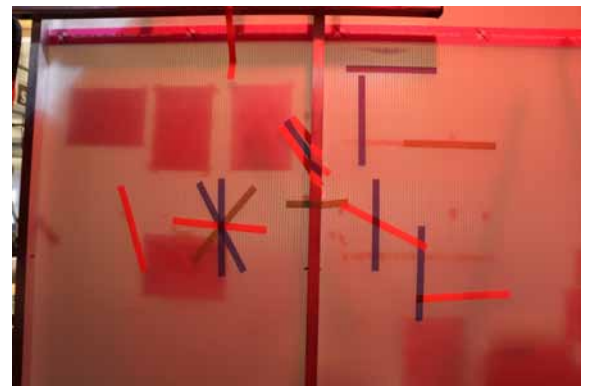
The participation stage was interesting because I had thought people would continue the original framework I had laid down. The instructions were that they could place 3 pieces of tape anywhere within the installation - and the students took this to the extreme. What happened instead was that students ended up using their 3 pieces to create a miniature installation within the boundaries of my installation. I had only used the floor surface in my installation and during the participation stage I created a red lighting environment by covering the lights with red gels. Students went straight to using vertical surfaces such as the walls, columns, lockers, partitions and doors. A group of students even combined their pieces of tape to create a suspended chain that stretched across the hallway [Figure 87]. The tape was placed in sporadic



Stage 2 Degradation

arrangements, unique to each student, almost in defiance of the framework I had laid out.

On reflection of this experiment, the way students used their pieces of tape could be understood as the creation of their own miniature territories within the installation. This understanding of students wanting to create their own spaces, or join with other students to create a group creation confirmed that people territorialise in semi-public spaces and in their own ways. This discovery led me to question systems such as hot desking and activity-based work spaces, leading to my next set of explorations, the desk study [semi-public space] and the flat study [private space].



Stage 3

Participation

Far Left:
Figure 83:
Hoppin'stallation Set
Up Stage, Authors
own image, 2017

Far left (right):
Figure 84:
Hoppin'stallation
Degradation Stage,
Authors own image,
2017

Top left:
Figure 85:
Hoppin'stallation
Participation Stage,
Authors own image,
2017

Top right:
Figure 86:
Hoppin'stallation
Participation Stage,
Authors own image,
2017

Middle Right:
Figure 87:
Hoppin'stallation
Participation Stage,
Authors own image,
2017

Below Right:
Figure 88:
Hoppin'stallation
Participation Stage,
Authors own image,
2017



The transient qualities of the installation provided a way for users to inhabit the space in ways not normally possible, and shifted how people would interact with the space.



THE FABRIC BOX



INTENT

I created The Fabric Box as a mock model of a design concept for a shared creative work environment. I was interested in experimenting with the potential of a suspended fabric interior to create a shared work environment. I used techniques similar to Do Ho Suh's *Passage/s* (2017) for materiality qualities.

WHAT

The Fabric Box uses 24m of a mesh fabric, 12m pink and 12m orange, overlapped to accentuate the colour intensity. I suspended the fabric in the Annex, which was being used as a shared work and storage space for master's students. I put a table, desk lamp, and 6 chairs around the table to create a functioning study environment.

FINDINGS

Following the suspension of the fabric, I found that students used the space not only for studying, but they would eat with friends and use it as a breakout space also.

As I observed the use of the space over time and adjusted the installation due to spatial requirements, I found people would occupy and inhabit the space in different ways depending on the type of use required. Students ended up shifting furniture in and out in line with the installation boundaries. The form was manipulated, and furniture arranged to suit the needs of the user. The transient qualities of the installation provided a way for users to inhabit the space in ways not normally possible, and shifted how people would interact with the space.

Top right:
Figure 91: The Fabric Box (participation), Authors own image, 2017

Middle right:
Figure 92: The Fabric Box (shifting the use of the space), Authors own image, 2017

Top left:
Figure 89: The Fabric Box (movement), Authors own image, 2017

Bottom left:
Figure 90 The Fabric Box (interaction), Authors own image, 2017

Below right:
Figure 93: The Fabric Box (material qualities), Authors own image, 2017

different types of environments affect
behavioural responses





Far left:

Figure 94: The One With The Coffee Cups, Authors own image, 2017

Top:

Figure 95: The One With The Coffee Cups, Authors own image, 2017

THE ONE WITH THE COFFEE CUPS

INTENT

I initially collected coffee cups intending to create an installation that further explored the potential for coffee cups as a method for territorialising transient semi-public space. As a common everyday object that is often taken for granted and disposed of without a thought, this installation style learns from installation artist Tara Donovan who also uses common household items to create large scale installations.

WHAT

I started with one station to test how people might first interact with the modules. I observed the initial responses and from the findings of these led me to the next stage of setting up multiple stations of coffee cups. I created 5 stations overall, one in the hallway beside the master's studio, two down in the atrium, one in the Annex, and another on a coffee table in a shared seating area on the third floor. Each station had 3 stacks of coffee cups, about 50 modules total at each

station. The instructions were "When life gives you coffee cups, build something with them!" Station 3 and 5 [figures 102-105 and figures 108-110] lasted about 1 week each before the cups became too damaged to continue the experiment. Station 1 and 2 [figures 96-101] lasted about 5 weeks until they were removed.

FINDINGS

From the initial station in the hallway, I learned that placing the cups on the floor encouraged destruction of the cups. A few initial structures were built by participants, however by the end of day 1, the cups were scattered across the hallway. I decided to place the cups in different places to see if people would behave differently in different types of spaces.

The other 4 stations confirmed that people would behave differently in the different spatial situations. I found that Station 1 and Station 2 in the atrium had more tame responses and people would be more respectful with the cups. Stations

3 and 5 had more various and creative responses from students. Eventually however, these stations ended up getting knocked over and damaged.

Station 1 and 2 were in the atrium closer to the main office and were more likely to be interacted with by undergraduate students. Station 3 and 5 on the third floor were interacted with more by master's students and in spaces students use for resting or eating. I considered these factors as relevant when observing the different station responses over time.

Overall this experiment learned that different types of spaces, arrangements, and social environments [station proximity to main office and staff] affected the behavioural responses to the different stations. Limitations included not being able to observe every station and each moment of interaction, however from photographs of the cups arrangements these findings can be considered feasible.

Station 1



Left:
Figure 96: The One With The Coffee Cups Station 1 (Atrium), Authors own image, 2017

Top right:
Figure 97: The One With The Coffee Cups Station 1 (Atrium), Authors own image, 2017

Bottom right:
Figure 98: The One With The Coffee Cups Station 1 (Atrium), Authors own image, 2017

Station 2



Top left:
Figure 99: The One With The Coffee Cups Station 2 (Atrium), Authors own image, 2017

Bottom left:
Figure 100: The One With The Coffee Cups Station 2 (Atrium), Authors own image, 2017

Right:
Figure 101: The One With The Coffee Cups Station 2 (Atrium), Authors own image, 2017

Station 3



Top:
Figure 102: The One With
The Coffee Cups Station
3 (3rd floor), Authors own
image, 2017

Bottom left:
Figure 103: The One With
The Coffee Cups Station
3 (3rd floor), Authors own
image, 2017

Middle right:
Figure 104: The One With
The Coffee Cups Station
3 (3rd floor), Authors own
image, 2017

Bottom right:
Figure 105: The One With
The Coffee Cups Station
3 (3rd floor), Authors own
image, 2017

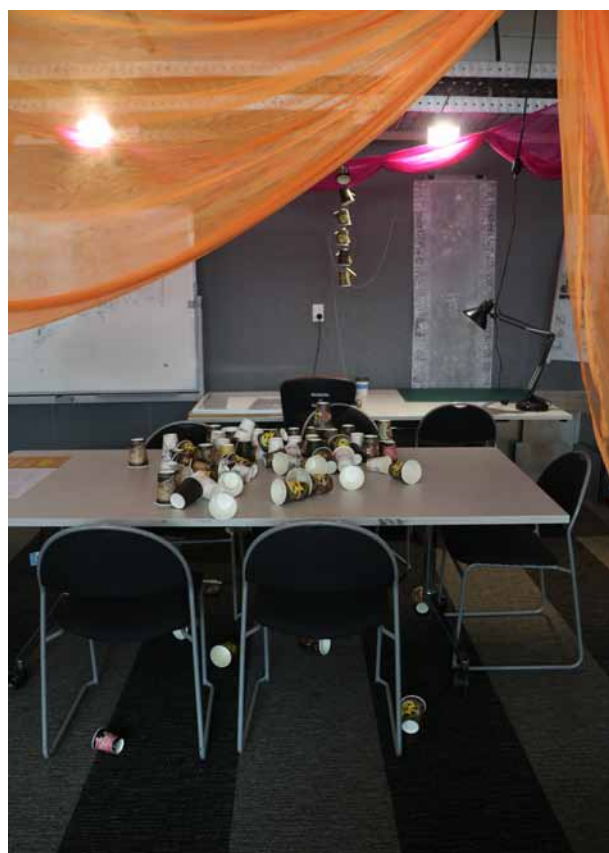
Station 4



Left:
Figure 106: The One With
The Coffee Cups Station
4 (Hallway), Authors own
image, 2017

Right:
Figure 107: The One With
The Coffee Cups Station
4 (Hallway), Authors own
image, 2017

Station 5



Top:
Figure 108: The One With
The Coffee Cups Station
5 (Annex), Authors own
image, 2017

Bottom left:
Figure 109: The One With
The Coffee Cups Station
5 (Annex), Authors own
image, 2017

Bottom right:
Figure 110: The One With
The Coffee Cups, Authors
own image, 2017

SUMMARY

Overall the experiments and studies of Part Two learned a lot about territory, what might acts of territorialising be, and the extent to which students may territorialise in both semi-public and private space. Experimentation was valuable to this research as it learned from 1:1 situations created through installation techniques. Some of the key learnings were that even in communal areas people tend to prefer creating their own marked area, however, installation also encourages communal participation through interaction and engagement.

I was most interested in the learnings through the Desk Study, which translates to the proposed redesign of the masters studio where the desks studied are, design element 3, the Individual Storage design [pg 138] responds to the findings from this study. This part raised my interest in how acts of territorialising affect the way we occupy and inhabit space daily and raises the final research question:

In response to acts of territorialising affecting the occupation and inhabitation of space, how can we design for the occupation and inhabitation of transient space?

Part Three investigates this question through a proposed design and conducts another study around the occupation of the master's studio site. Although installation techniques are still evident in the proposed design, territory becomes the focus of the research question. Installation with its transient qualities, becomes useful as a testing tool for experimenting with space and inhabitation as opposed to the focus of the proposed design.

PART 3

DESIGN RESPONSE

INTRODUCTION

Part Three responds to the research question:

In response to acts of territorialising affecting the occupation and inhabitation of space, how can we design for the occupation and inhabitation of transient space?

In Part Two I designed a series of studies and installations. Some of the findings included how installation affects the way people occupy and use transient space [the Desk and Flat Studies]. I then became interested in the findings from the Desk Study; they presented a design challenge for how we might design a space thinking about acts of territorialising that might occur.

The proposed design redesigns one of the master's studio's at Victoria University School of Architecture and Design. The design approach looks at four behaviours or acts of territorialising occurring [identified from the Situation Study] and uses these as design drivers to respond to. As a design technique there are four designed elements, each responding to a certain behaviour or act of territorialising occurring. The design either encourages or disrupts the behaviours and acts of territorialising depending on if it positively or negatively affects the independent and/or communal inhabitation and occupation of the space.

The masters studio is occupied by 62 students working towards their thesis and is located on the third floor of the university campus. Each student is given an allocated desk space with a computer for the length of one year.

The Master of Architecture/Landscape/Interior program recently changed from a research-led design thesis, to design-led research thesis and has encouraged students to create more physical work than has previously been expected, such as models and drawings to pin up. With 62 masters students in one studio and the increased physical works, the capability of the studio spatial performance was tested. Through my research on territorialisation the masters studio presented itself as a transient semi-public site to test a design response using what I learned from the experiments and studies about territorialisation and transient occupation of space.

Currently, the studio is used by students for digital work on their computers, for drawing or modelling in the communal desk spaces, for pinning up work, as well as a space for eating, having group discussions and relaxing [there are a few couches]. The Annex, which is attached to the studio [see pg 113], is designed to be a presentation space and a place for students to meet with their supervisors. Often students use this space for pinning up, creating large scale models, and when an escape from the clutter of the studio is preferred. The studio is located beside the atrium with opening windows to the large interior space that lets through natural light.

This section begins by discussing some of the initial design explorations to some of the experiments and studies. I then introduce the site, how it is used, and identify powers and systems already in place that affect the redesign of the space. I look at the site itself from different perspectives in the Situation Study [a study that looks not only at the site overall, but identifies systems and situations occurring due to methods of inhabitation and behaviours occurring]. Then I reiterate the aims and objectives of the design, introduce the overall design layout and then go in to detail about the different aspects of the design.

PRELIMINARY EXPLORATIONS

During my initial experimenting stage, I was intrigued by the potential of installation techniques to be used in interior design. Some of my initial design explorations were interested in how might installation techniques be used to redesign the individual workspace, in response to findings from the Desk Study. Ideas ranged from extensions of and attachments to the desk or chair, to an extension of personal clothing, through to a portable object that opened into a customizable, adaptable workspace. Although this learned from acts of territorialising and responded to transient occupation of space, the use of installation techniques was not evident and was tricky to design feasibly something so intricate, tactile and interactive through installation techniques.

Other design options were considered to expand the scope of the research such as designing a group table layout, a section of the studio, or redesigning the entire studio. It was at this point I became stuck with how to proceed with a design, and decided to look back at what I had already done and learned through my experimentations and studies.

On reflection of the experiment stage, I was most interested in the Desk Study as it looks at the different ways people occupy and inhabit space. Although the Flat Study also did this, semi-public space offers more interesting implications than the private spaces investigated in the Flat Study. Circumstances such as shared territory, blurring of adjacent territory, and external powers such as supervisor allocation or university rules, provided an intriguing design challenge, and resulted in me choosing to redesign the entire master's studio.



The Atrium

The atrium connects to the Masters Studio through the series of windows on the top level [the Masters Studio is the top left in this image]. Students use the space below on the first floor for studying, relaxing and eating. Some students enjoy the type of lighting that this space has to offer.

Figure 111: The Atrium, Authors own image, 2017

SITE

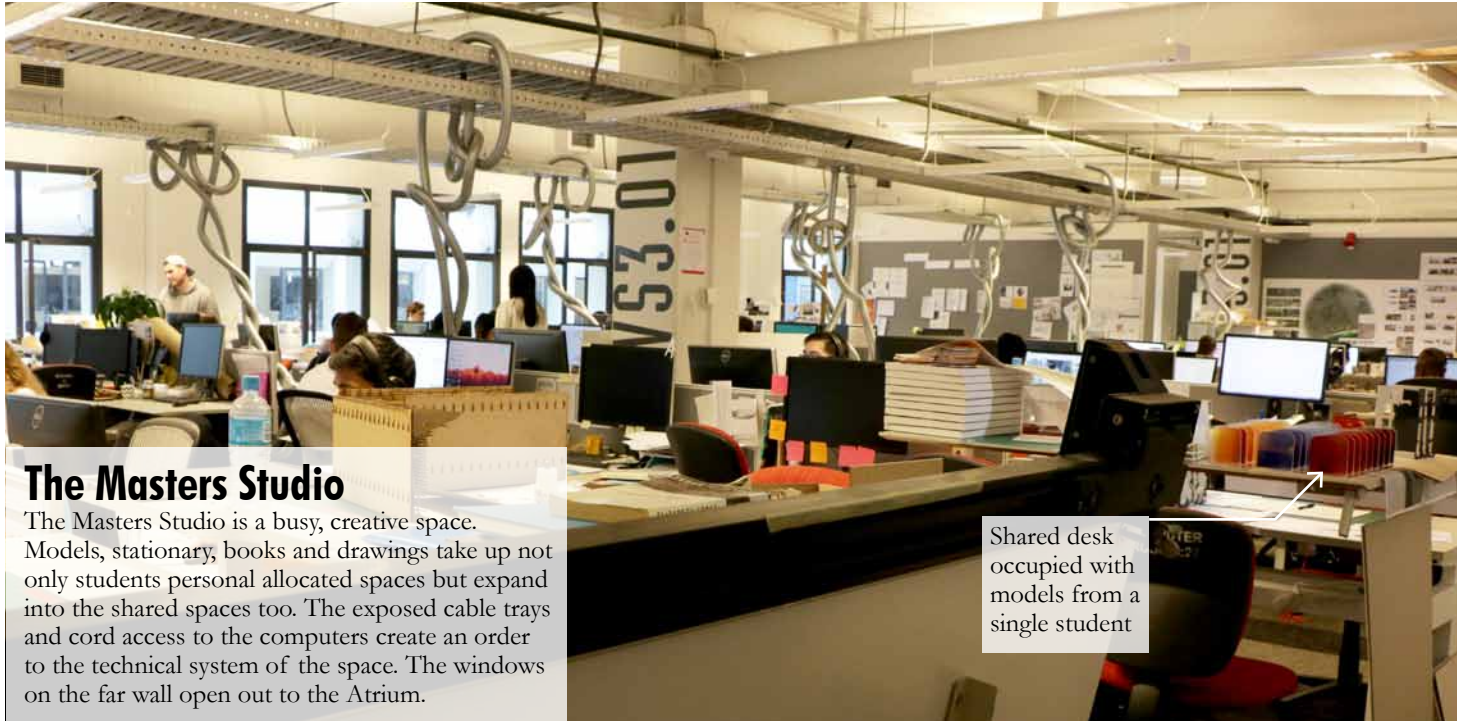


Figure 112: The Masters Studio (looking toward Atrium), Authors own image, 2017

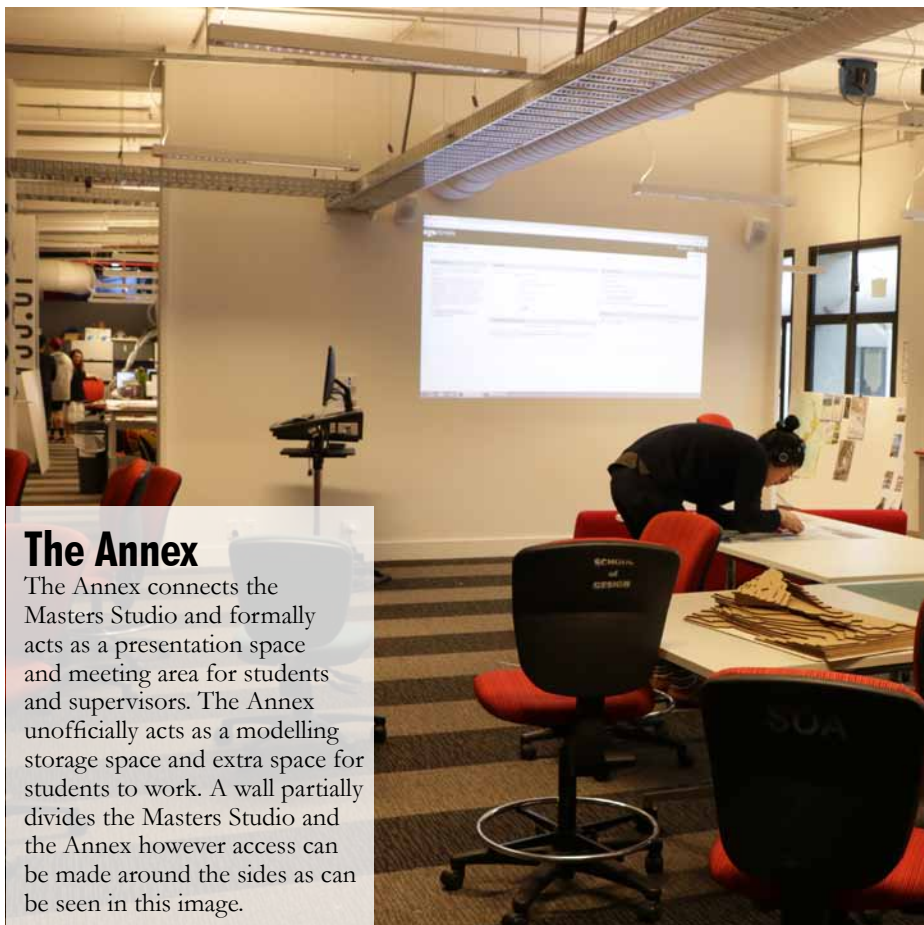


Figure 113: The Annex, Authors own image, 2017

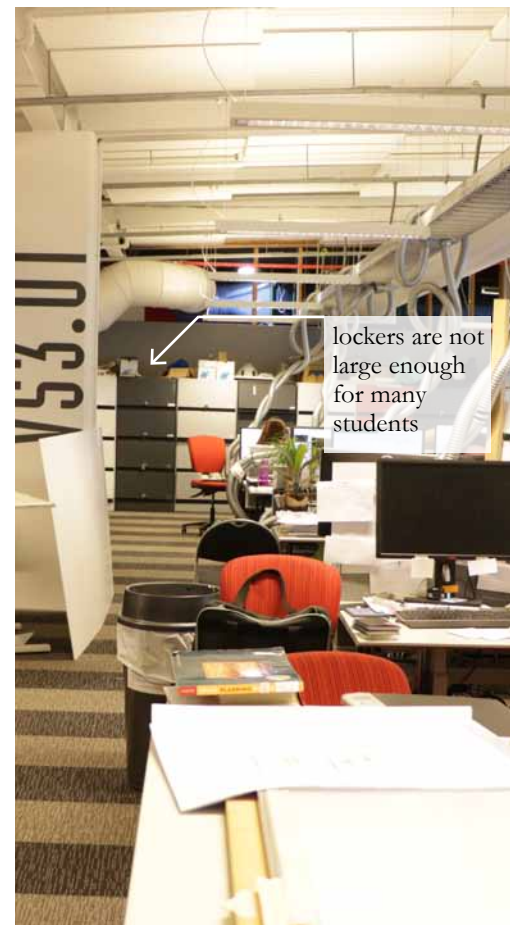


Figure 114: The Masters Studio, Authors own image, 2017

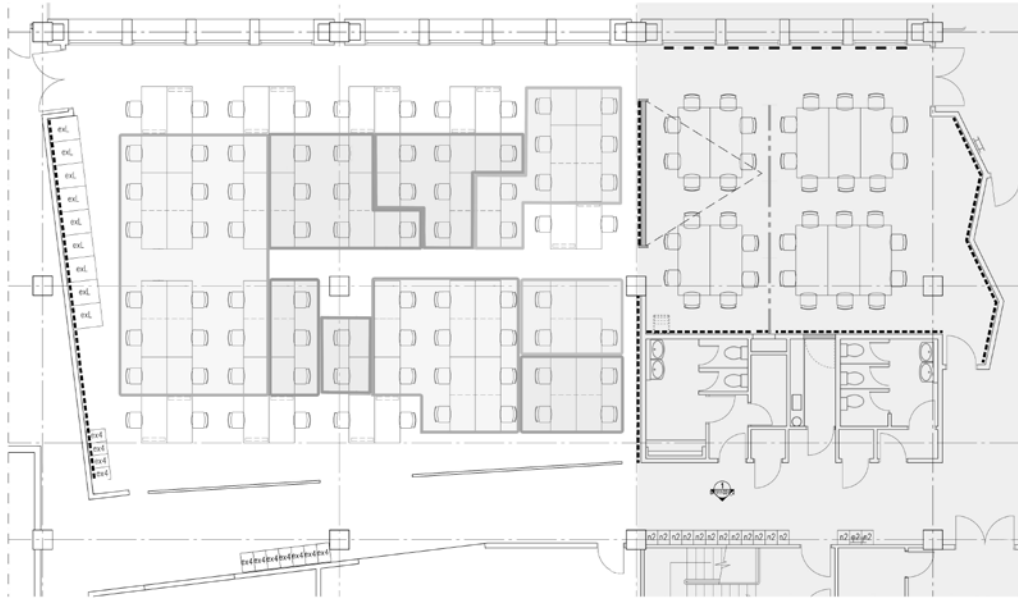


Figure 115: Invisible Division of Students: by Research Stream, Authors own image, 2017



Figure 116: Invisible Division of Students: by Supervisor Stream, Authors own image, 2017

Site Overview

Who uses it:

The master's studio is used by 62 master's research students working towards their thesis which they spend 12 months on; each student is allocated a desk and computer for that year.

How it is used:

Students are free to use their allocated desk space as they desire, some require multiple computer screens, some prefer to work from home and barely come in to the studio at all. The Desk Study looks more closely at how each student might occupy their individual space. At this stage I was more interested in engaging with the studio as a whole as it has more potential for contributing to interior architecture as opposed to redesigning a desk [as originally considered].

The shared desk spaces as seen in figure 112, tend to have models placed on them for extended periods of weeks or months, and some desks were clearly not shared as was intended in the initial studio design.

The studio is also the main storage space for the students, with large lockers provided in the studio and other smaller lockers around the hallways.

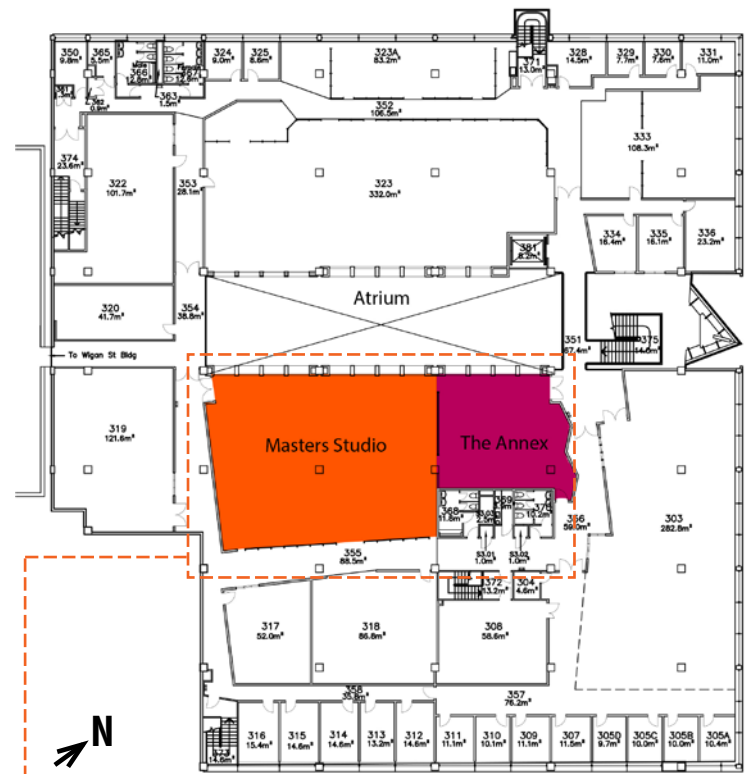
As discussed in the introduction to this section, The Annex space is also used as a modelling area, a supervisor meeting area. The Annex eventually became a storage space for the students due to the extensive amounts of models being made and needing stored in the studio.

Access:

The studio has two main access ways, double doors at the south end, and double doors at the north end into The Annex. A partition wall of corrugate and steel divide the Master's Studio from the east hallway with 3 more smaller access points to the studio.

Time usage:

Students have no set class time, only meetings organised with their supervisors, therefore occupation of the studio at certain times is sporadic with different students having different study habits. The busiest time of day is 3-4pm with both morning students and evening students occupying the studio. The campus has an official 11.30pm leaving time that students tend to use as a guide to help regulate their study time.



Third Floor Plan of the University Campus

Scale 1:500

SITUATION STUDY

ABOUT

The intrigue of the desk study led me to explore the studio on a wider scale than just the desks. As a form of transient space, it occurred to me that the studio was occupied by students territorialising frequently in permanent ways, such as the use of the Annex as a space for storage, working, eating, or relaxing, or the permanent claiming of shared territory on these desks here, or students pinning up and continually working on a project on the walls, were some of the acts of territorialising that led me to use the master's studio as a site.

The next few images study what the different objects in the spaces are doing to the use or how their placement might affect how students use and occupy the spaces. For example the shared desks that have a single student's models occupying the whole desk, and how that affects the way other students can use the space.

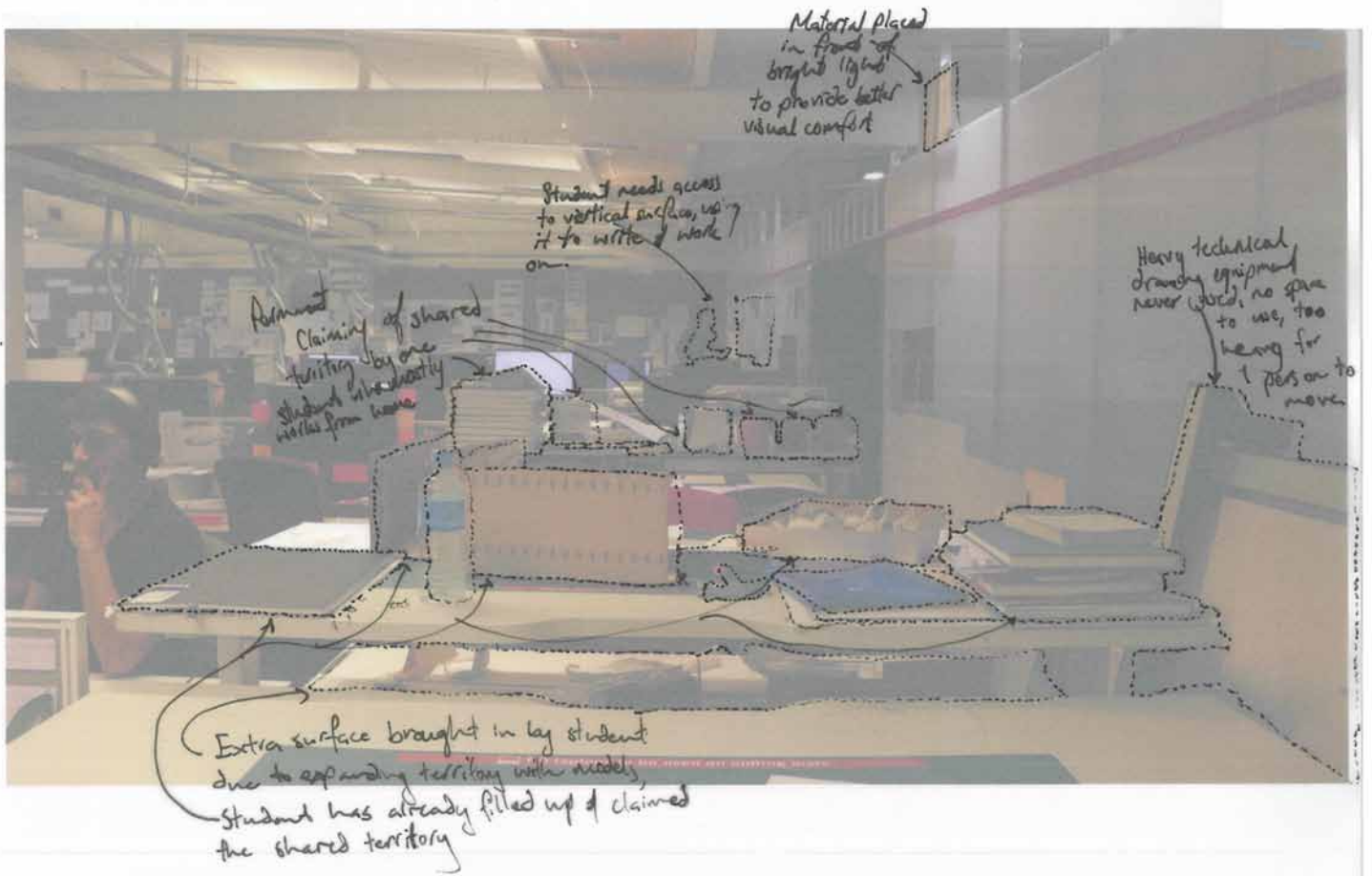


Figure 117: Situation Study, Authors own image, 2017

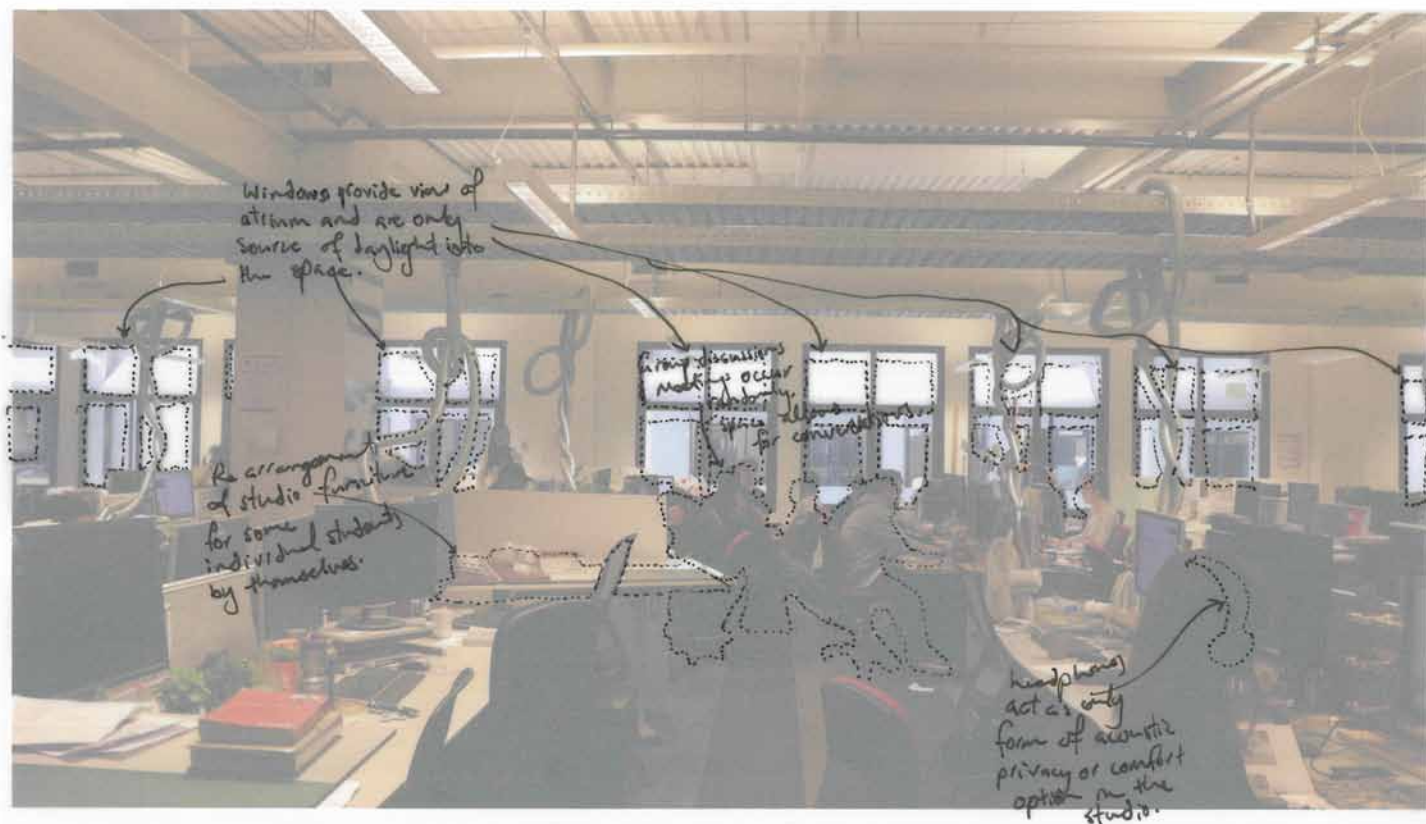


Figure 118: Situation Study, Authors own image, 2017

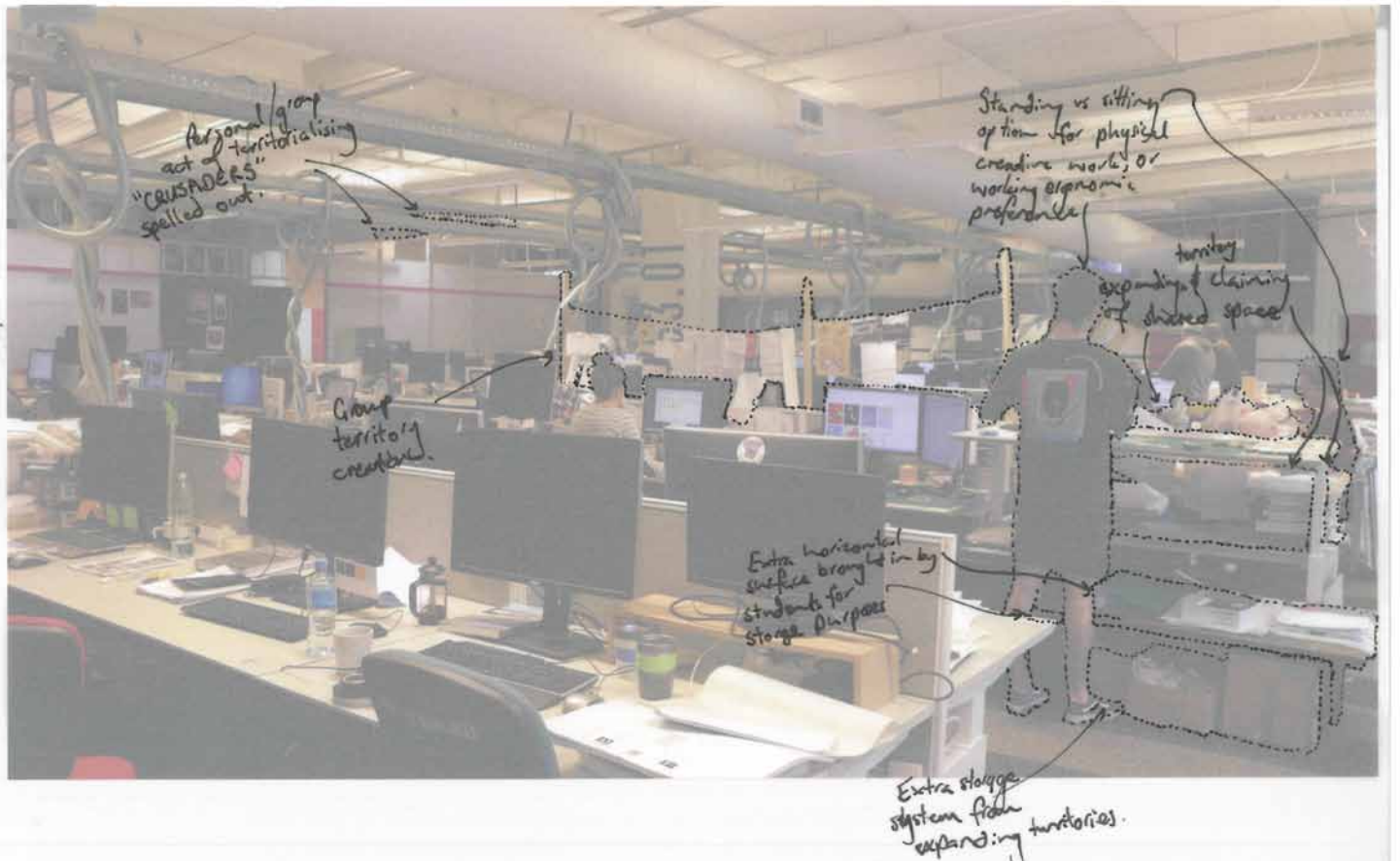


Figure 119: Situation Study, Authors own image, 2017

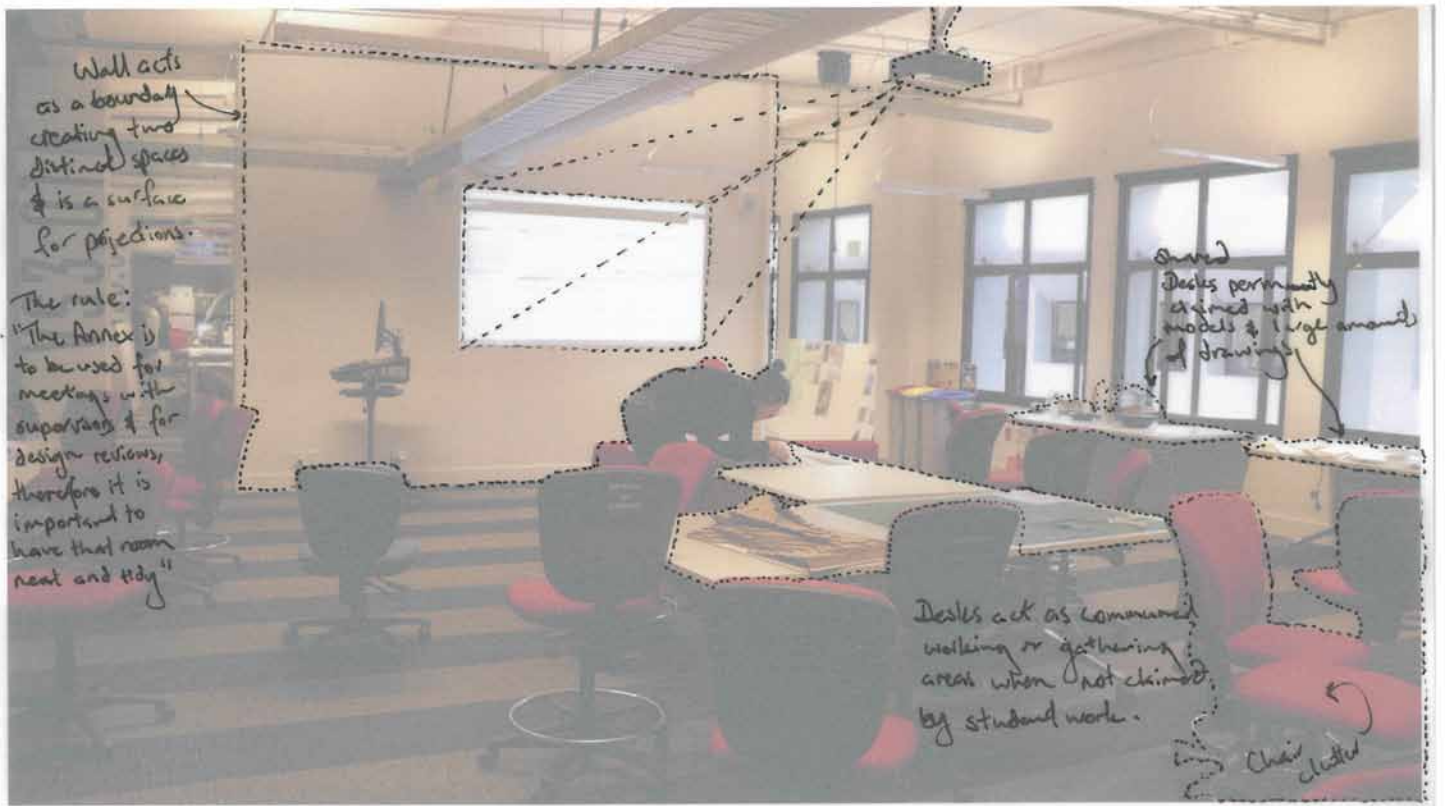


Figure 120: Situation Study, Authors own image, 2017

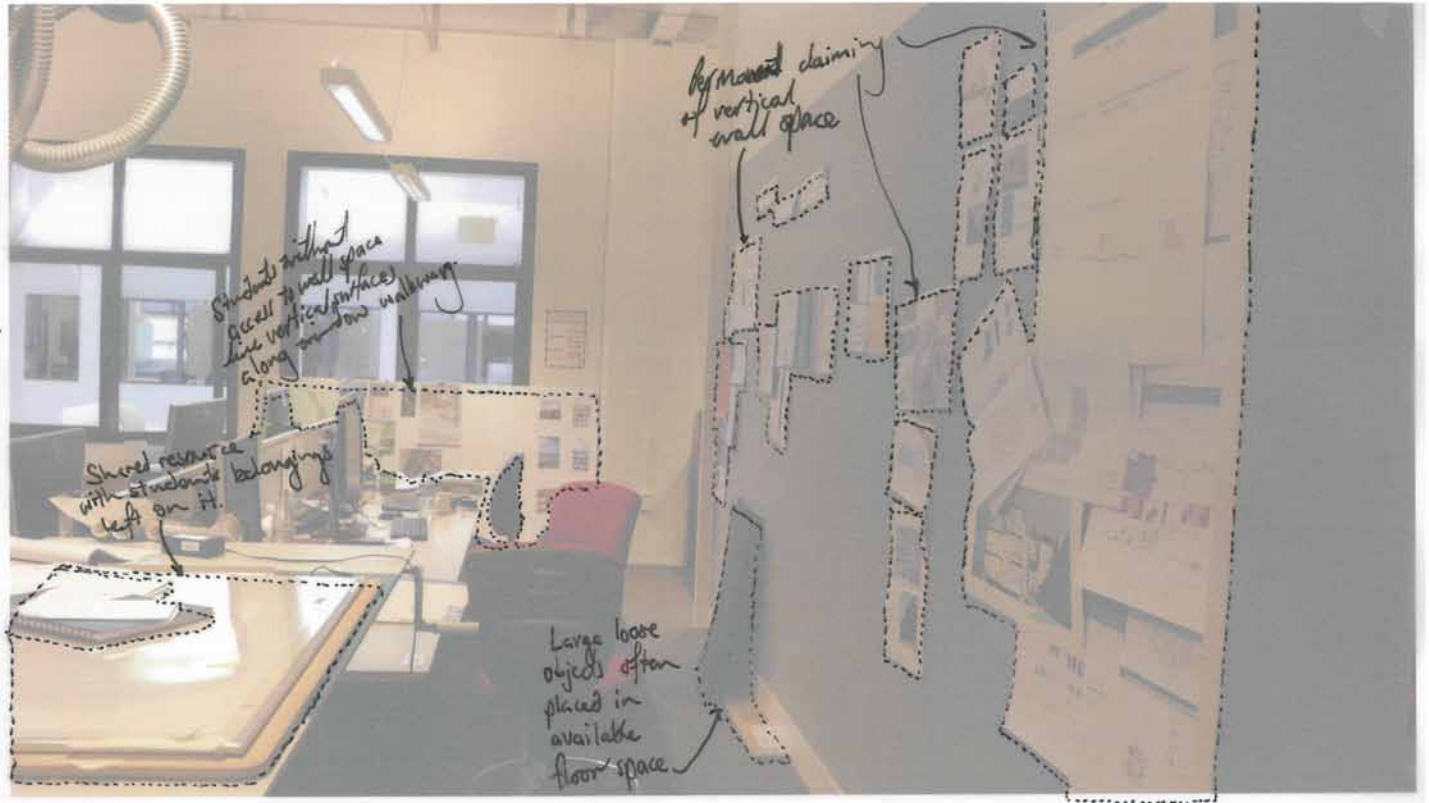
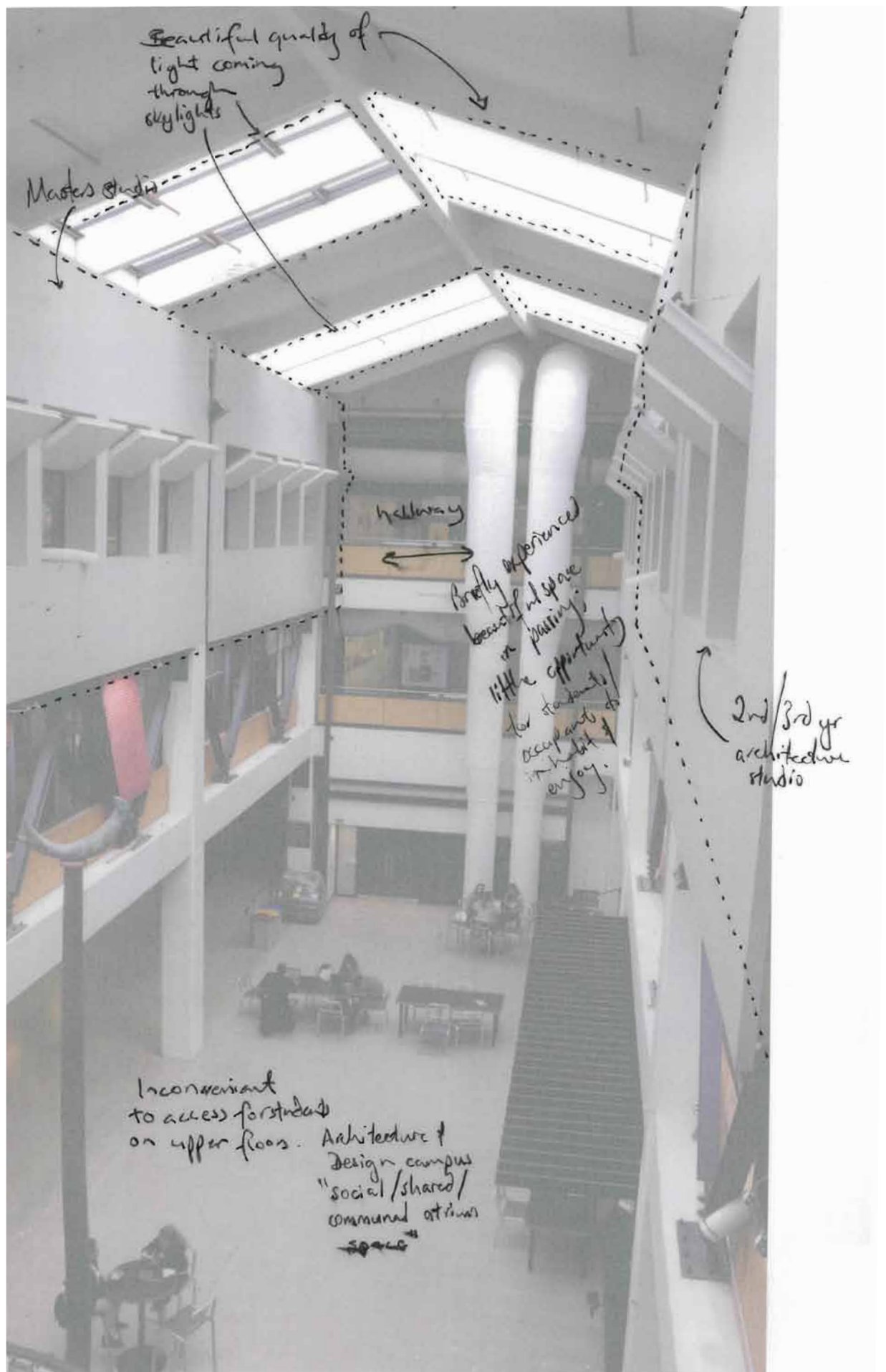


Figure 121: Situation Study, Authors own image, 2017



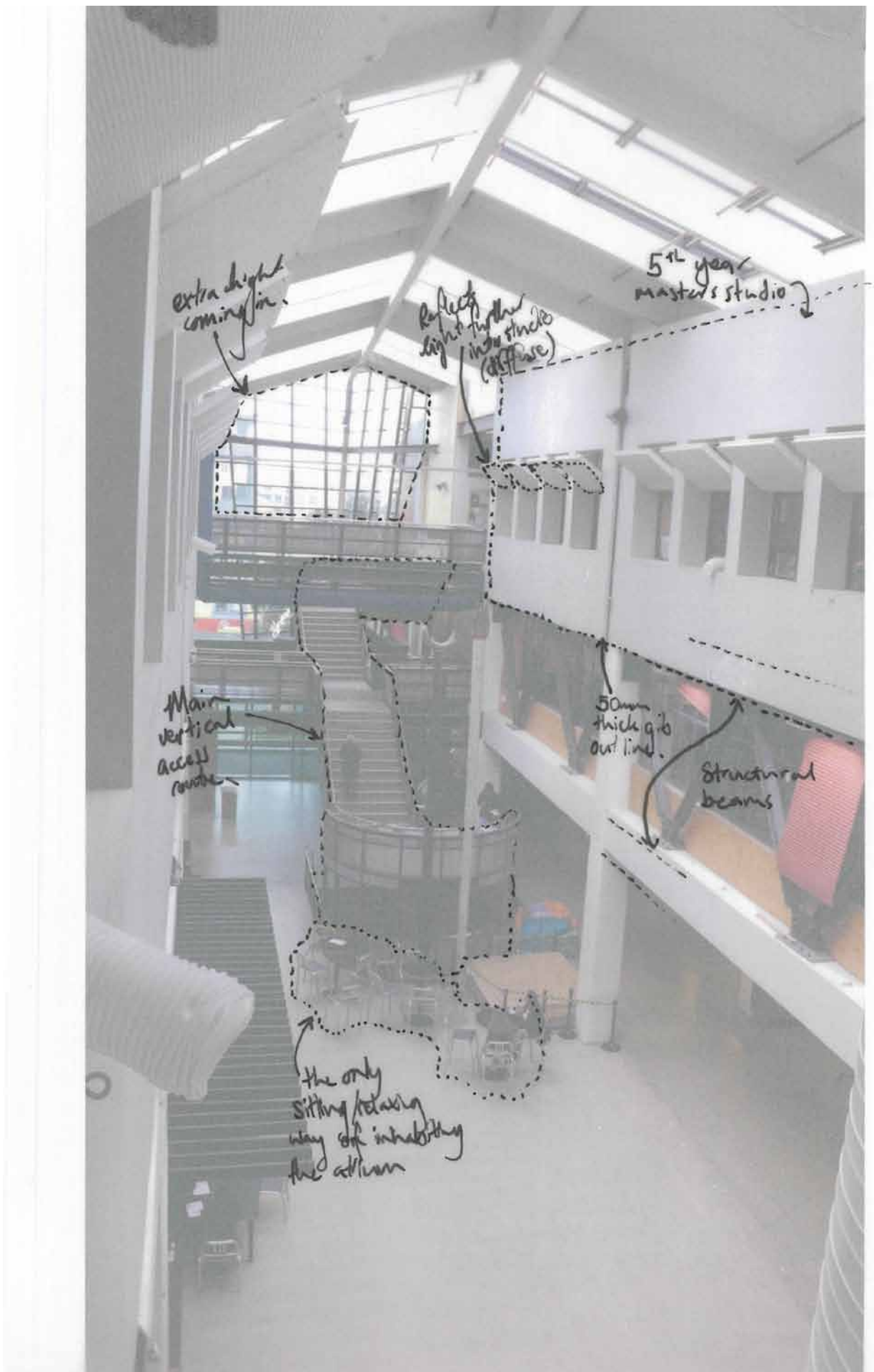


Figure 123: Situation Study, Authors own image, 2017

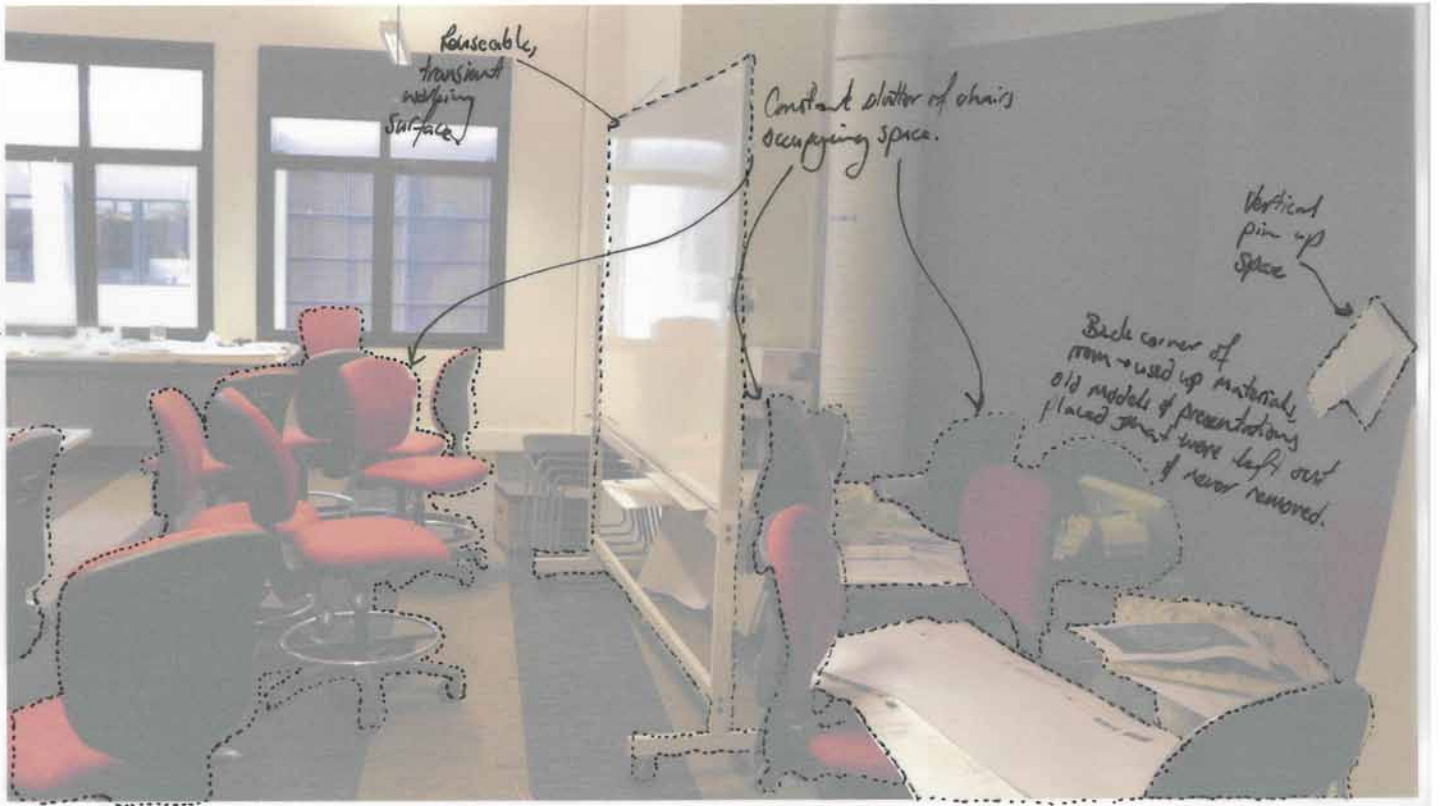


Figure 124: Situation Study, Authors own image, 2017

Final Research Question

IN RESPONSE
TO ACTS OF
TERRITORIALISING
AFFECTING THE
OCCUPATION AND
INHABITATION OF
SPACE, HOW CAN
WE DESIGN FOR THE
OCCUPATION AND
INHABITATION OF
TRANSIENT SPACE?

Design Overview

Reflecting on the findings from my tests and experiments, my research questions:

In response to acts of territorialising affecting the occupation and inhabitation of space, how can we design for the occupation and inhabitation of transient space?

This question responds to the behaviours and acts of territorialising occurring in transient space, learned from the Experiments and Studies part and Situation Study and asks how we can use that in a design context to improve the occupation and inhabitation of transient space. After a lengthy design exploration and analysis of the studio, a design strategy was set up to respond to this question. This strategy responds to 4 different behaviours or acts of territorialising occurring in the studio, resulting in four design elements. Depending on whether the act is positively or negatively affecting the occupation of shared and personal space, the design either encourages healthy habits or disrupts less healthy acts or behaviours.

The strategy includes: Design element one, a space for play, that responds to the lack of well-designed breakout space and the eating of food at students' desks. Design element two responds to the permanent claiming of shared territory such as shared horizontal and vertical space. Design element three responds to the desk study, involving a redesign of master students' allocated desk area. Element four responds to the use of the Annex as an open, shared work environment for students.

Each element is designed to detail, with construction, material, and finishes consideration. The design incorporates accessible features such as wheelchair only portable surfaces, and an accessible entrance to *A Space For Play* off the central circulation.

Design Aims

The proposed design aims to respond to the increasingly transient spaces we occupy, informed through the studies and learnings from transient design methods.

Design Objectives

- Create a breakout space in the near studio vicinity to encourage students to relax and escape from their desk for a while
 - Discourage the permanent claiming of shared territory such as desk and pin up space, but still encourage creative physical and visual work habits such as drawing and modelling
 - Provide a system for individual workspaces that allows for the range of acts of territorialising found in the Desk Study [page 63]
 - Create an environment that encourages a shared creative working environment yet discourages the ability to claim the shared space
-

Design Proposal Schematics

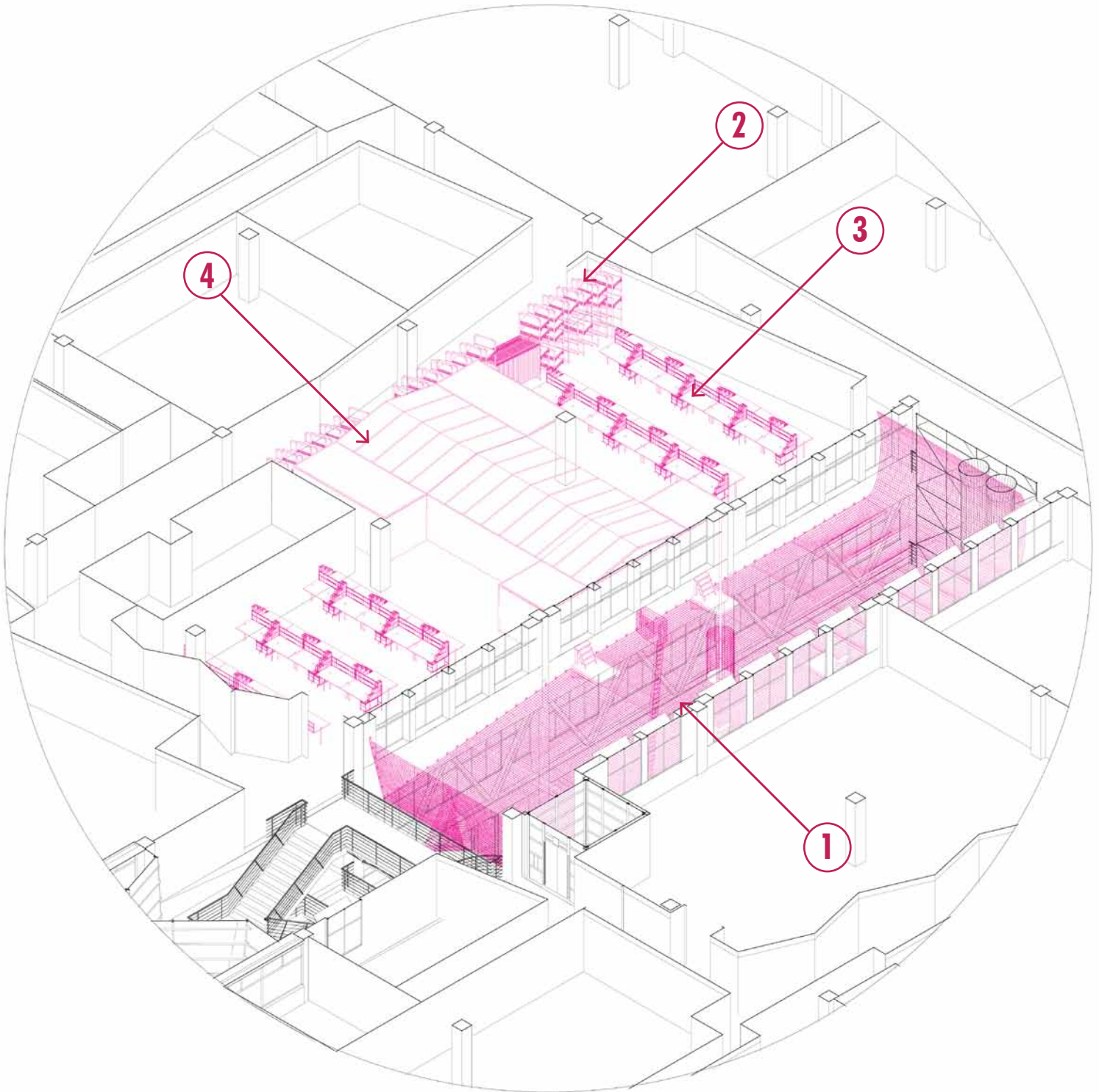


Figure 125: Design Overview, Authors own drawing, 2017

1

A Space for Play

This element responds to student behaviours of eating and resting at their desk. By providing an exciting space with different sized “territories” to relax in, students are encouraged to leave the studio and enter a different environment.



Figure 126: A Space For Play, Authors own drawing, 2017

2

Shared Storage

This storage element responds to two acts of territorialising, the claiming of shared horizontal space, and the claiming of vertical pin up and working space. This element acts as a system for inhabiting the studio in a way where shared territory remains shared.



Figure 127: Shared Storage, Authors own drawing, 2017

3

Individual Storage

In response to the findings from the desk study, this design element understands the spectrum of spatial occupation of personal space in a semi-public environment. The desk study found that occupation of transient space is not very transient, therefore the response is a combination of adaptable space yet still acts as a fixed piece. The design replaces the lockers originally located in the studio so acts as an extension of the students’ territories.



Figure 128: Individual Storage, Authors own drawing, 2017

4

Shared Creative Workspaces

This element responds to both the use of the Annex as a shared working environment and the permanent claiming of current spaces intended to act as shared working space. The design uses a timber frame suspended from the ceiling with vibrant fabric hanging down the edges to create a space where students can bring in the portable horizontal surfaces from Element 2 to work in the space. This intervention discourages the claiming of shared territory and encourages taking a break from the regularity of sitting at your desk.

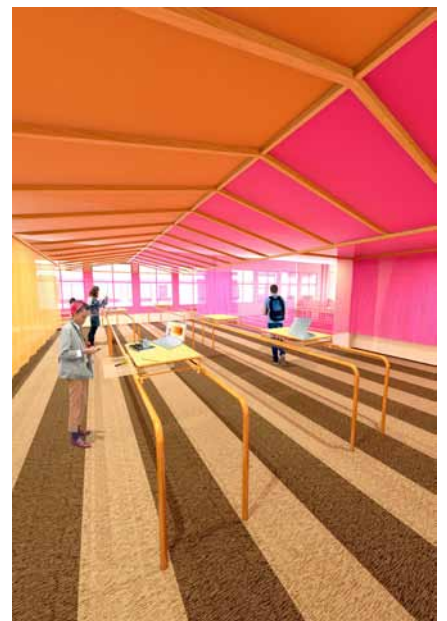


Figure 129: Shared Creative Workspace, Authors own drawing, 2017

Students are encouraged to leave the studio and enter a different environment.

Access to level 1 (entrance foyer) via firemans pole

ladder access to level 1

Third floor architecture studio

Access to the Masters Studio via ladder





A SPACE FOR PLAY

ABOUT

This element, A Space For Play, responds to student behaviours of eating and resting at their desk. Creative giants such as Google, Samsung, and Adobe understand that their creative employees do not always have the best ideas at their work desks. This design learns from this and provides a playful space with different sized “territories” to relax in, students are encouraged to leave the studio and enter a different environment.

A Space For Play stretches between the 3rd floor architecture studio, and the master’s studio, suspended over the atrium. The design is constructed using similar techniques to the Uniplace Headquarters in Lisbon. A large custom-made rope netted surface makes up the base of the design.

Access to the space is mainly via the windows of the studios to add to the playfulness and transient feel of the design, derived from installation-like qualities. Another accessible entrance is off the overbridge by the central staircase. Four platforms outside the windows indicate the window entrances; structural consultancy has been received to ensure these are earthquake safe and code compliant.

Other elements to the design such as a large ladder leading down to the atrium, and a fireman’s pole are included, adding to the playfulness of interacting with the design and accessing the rest of the building.

Left:

Figure 130: A Space For Play (overview), Authors own image, 2017

Top right:

Figure 131: A Space For Play (centre area), Authors own image, 2017

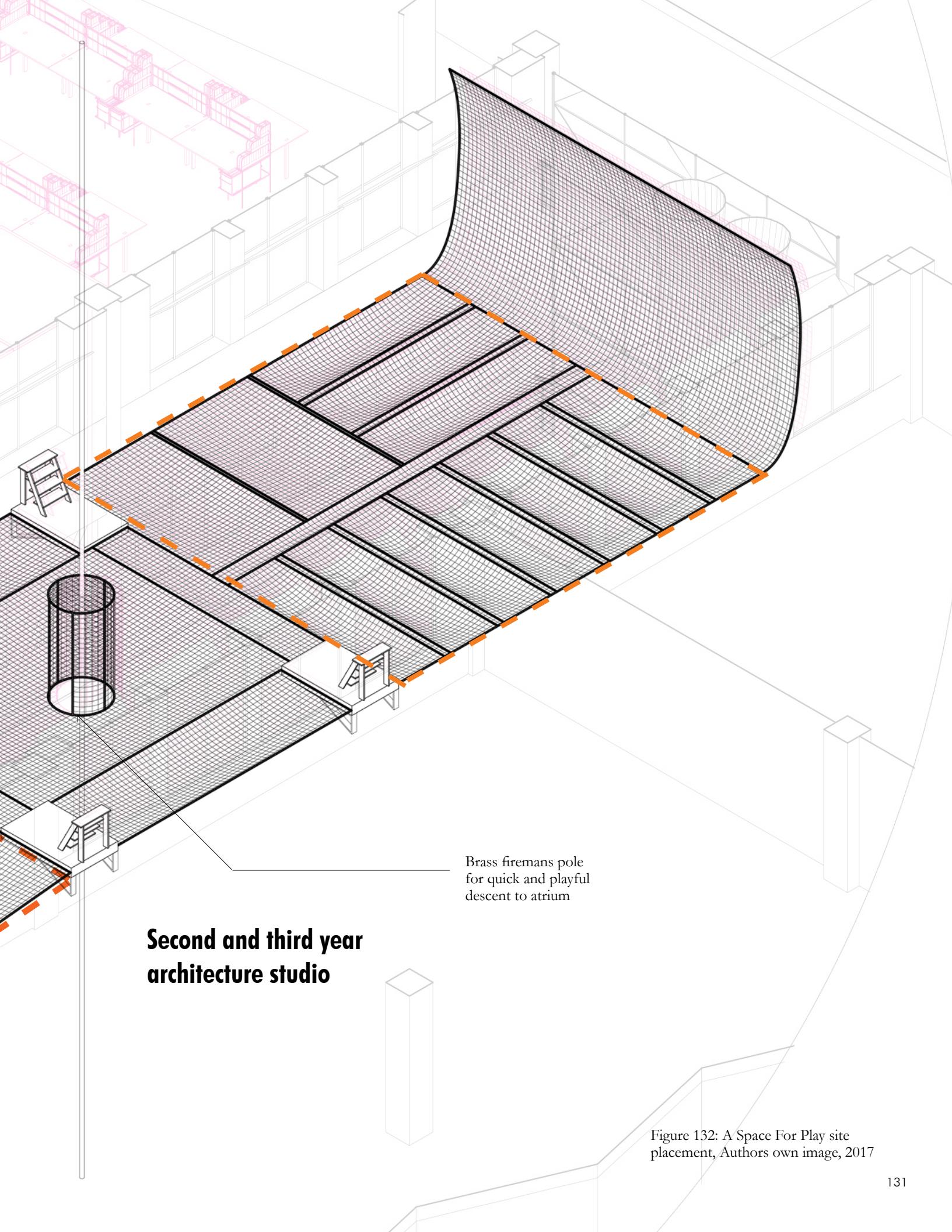
Masters Studio

Access to ladder for
climbing or descent
into atrium

Ladders act as safe access
to and from studio space

Rope structure similar
to construction of the
Uniplaces Headquarters
in Lisbon interior
netting intervention

Access via bridge by
vertical circulation



**Second and third year
architecture studio**

Brass firemans pole
for quick and playful
descent to atrium

Figure 132: A Space For Play site
placement, Authors own image, 2017

Platform Assembly Detail

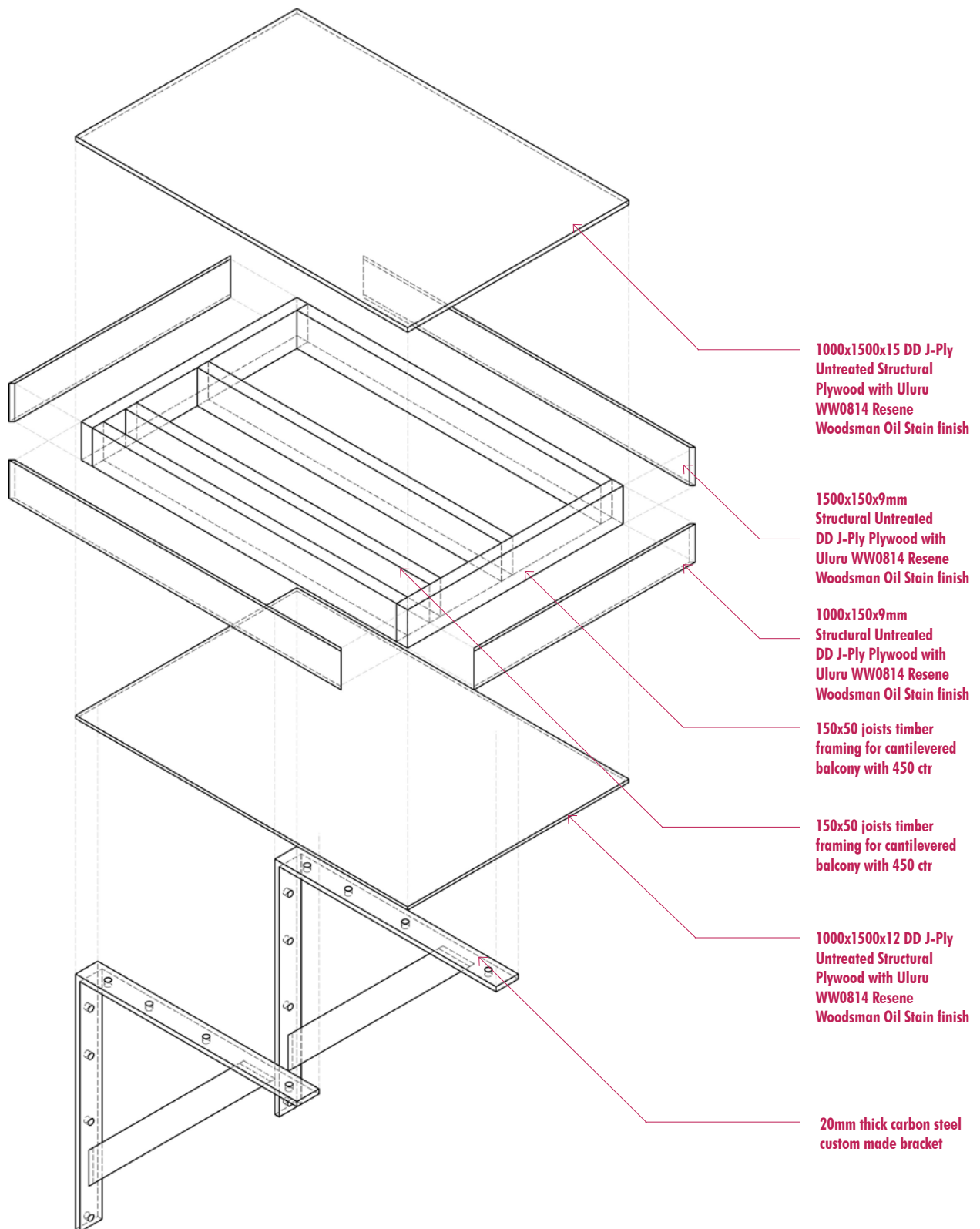
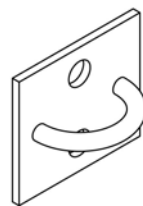
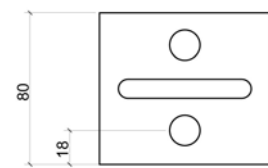
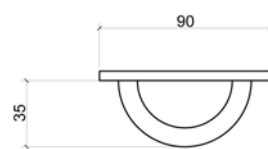
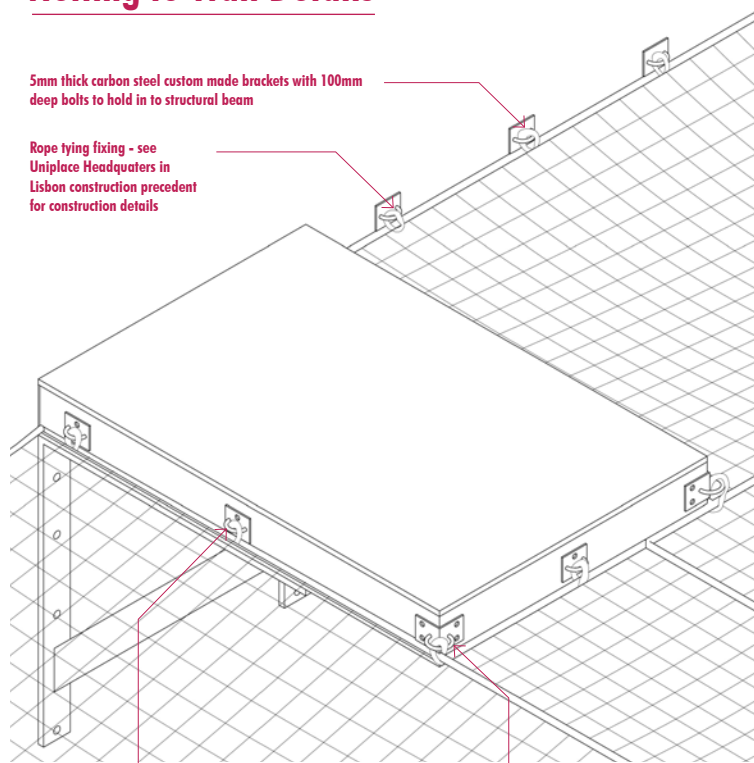
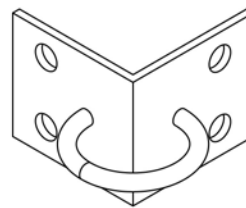
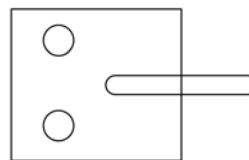
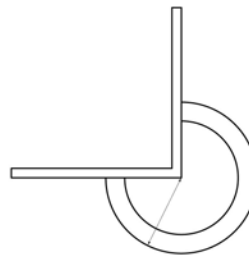


Figure 133: Platform Assembly, Authors own drawing, 2017

Netting to Wall Details



Scale 1:2



Scale 1:2

Top:
Figure 134:
Netting
attachment
detail, Authors
own drawing,
2017

Bottom left:
Figure 135:
Fixing detail,
Authors own
drawing, 2017

Bottom right:
Figure 136:
Fixing detail,
Authors own
drawing, 2017

A system for
inhabiting the
studio in a way
where shared
territory remains
shared



Far left:
Figure 137: Shared Storage
(vertical surface in use),
Authors own image, 2017

Top right:
Figure 138: Shared Storage
(horizontal surface in use),
Authors own image, 2017

Bottom right:
Figure 139: Shared Storage,
Authors own image, 2017



SHARED STORAGE

ABOUT

This storage element responds to two acts of territorialising, the claiming of shared horizontal space, and the claiming of vertical pin up and working space. This element acts as a system for inhabiting the studio in a way where shared territory remains shared.

I have designed this element to create a system that allows for these acts of territorialising to occur. The system works in tangent with element four; element two acts as the storage area, element four is the workstation area.

Portable horizontal surfaces are made from plywood, aluminium, and plastic that slot into a permanent, walk through, shelving system. The surfaces include drawers for storage, and a large top A2 size, ideal for drawings and medium sized models. The shelf has space for 108 horizontal surfaces, spread across 3 shelving sections [figure 140], roughly enough for 2 per student. These horizontal surfaces can be easily carried to the Shared Workspace area [design element four], where they can be slotted onto a railing system for students to work.

The vertical surfaces are also made from ply and are suspended by a steel rod between the horizontal shelving units [figure 137]. They are designed so they can be hung for presentations, or stood up against a wall for testing layouts and work-in-progress situations, and slotted away easily after use.



Storage Element Overview

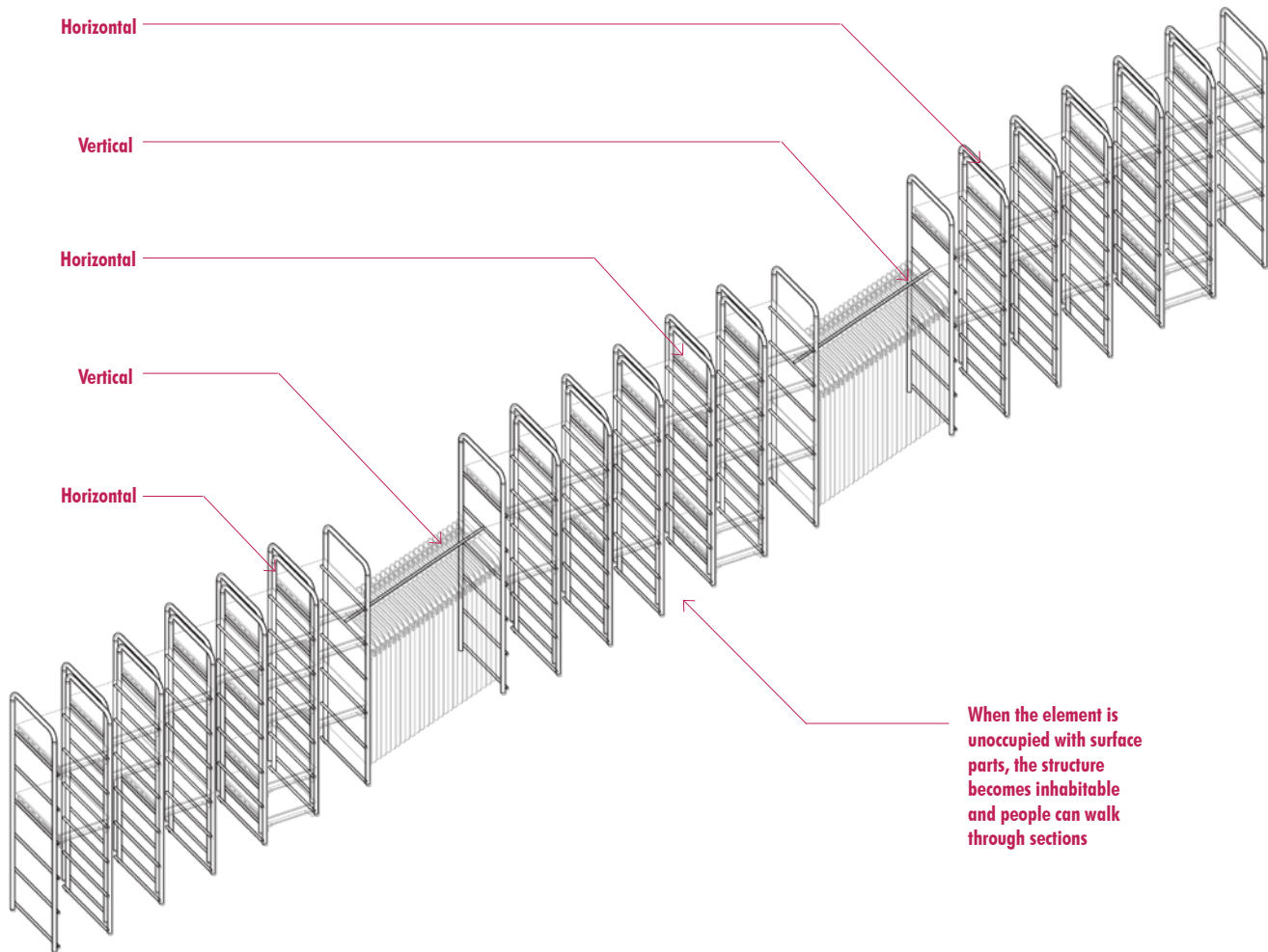


Figure 140: Element Overview, Authors own drawing, 2017

Horizontal Portable Work Surface Movement

Scale 1:10

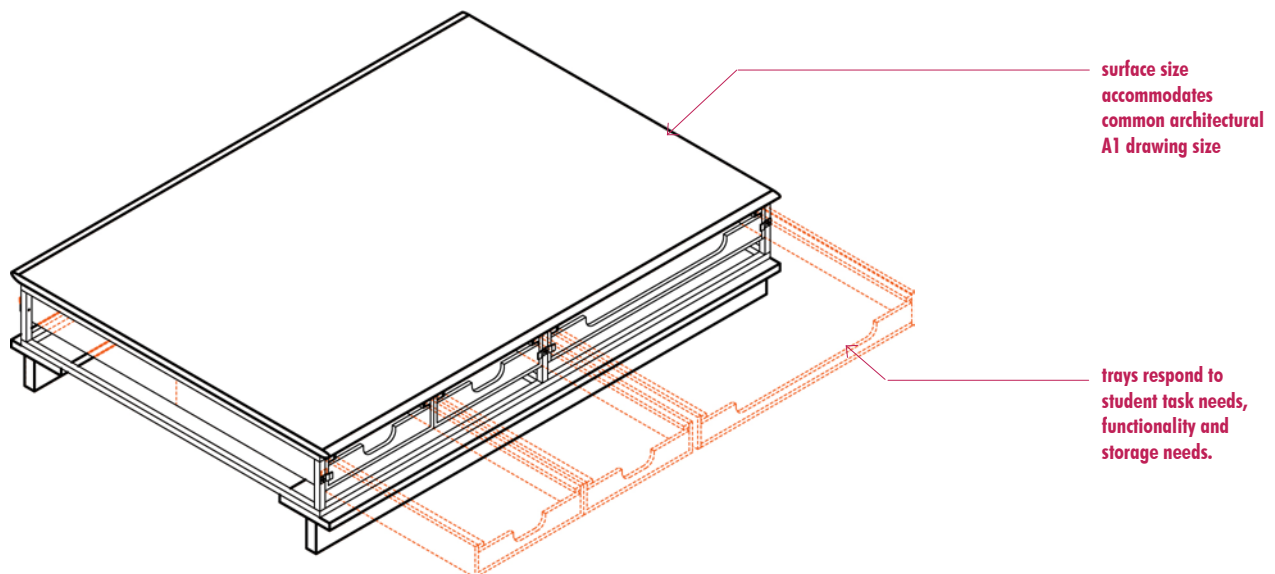
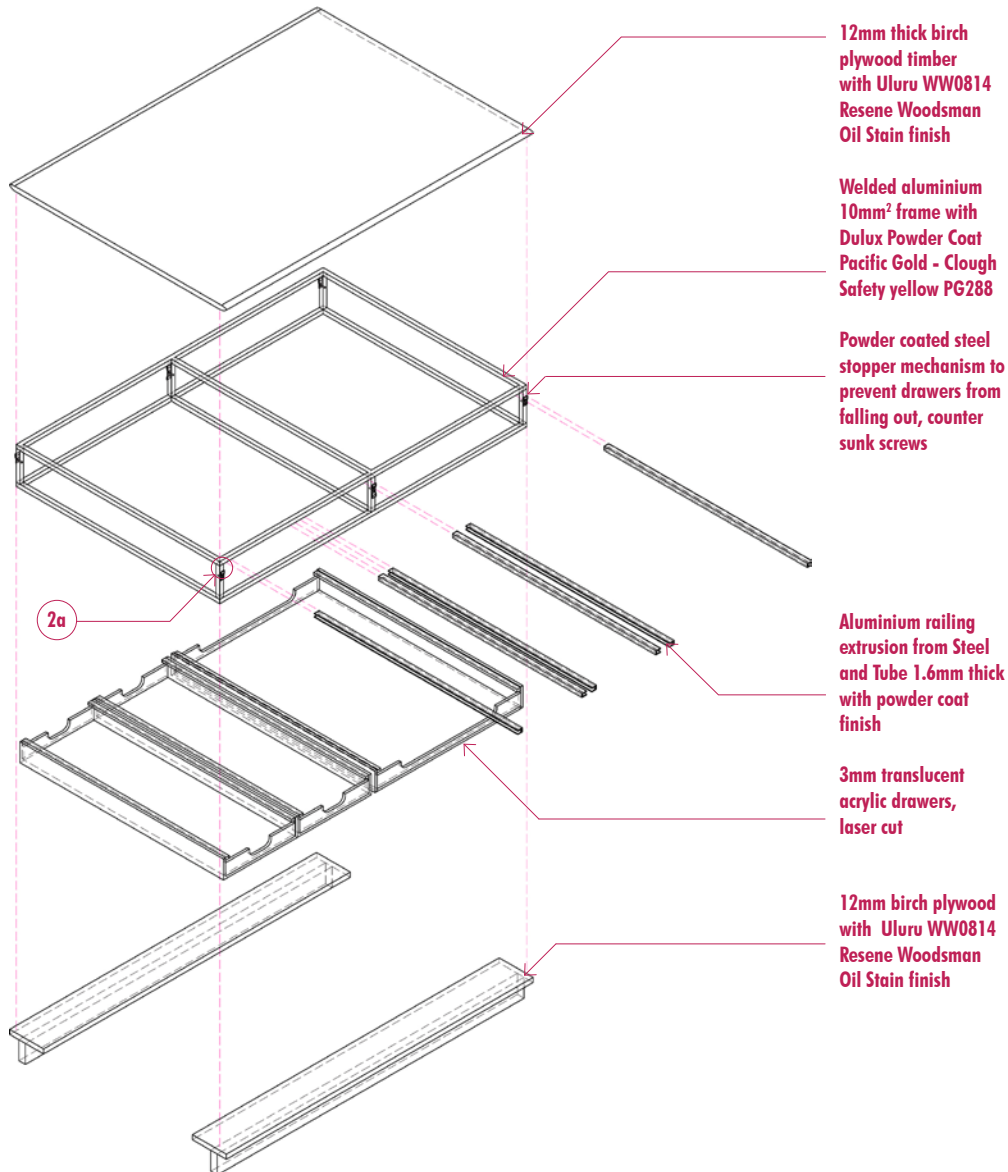
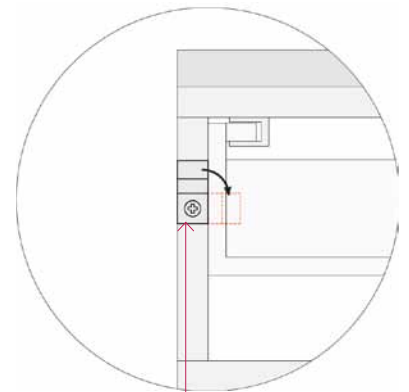
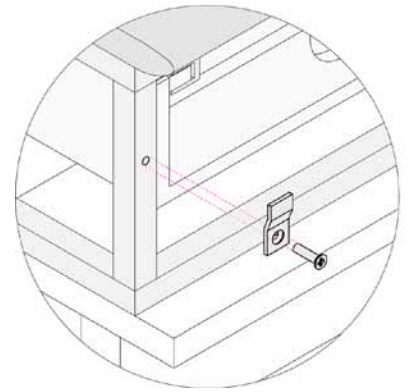


Figure 141: Horizontal Surface Movement, Authors own drawing, 2017

Horizontal Portable Work Surface Construction



2a stopper detail



Detail to stop trays from falling out to either side when in transit

Figure 143: Horizontal Surface Stopper Detail, Authors own drawing, 2017

Figure 142: Horizontal Surface Construction, Authors own drawing, 2017

How to use

See element 4 for final use

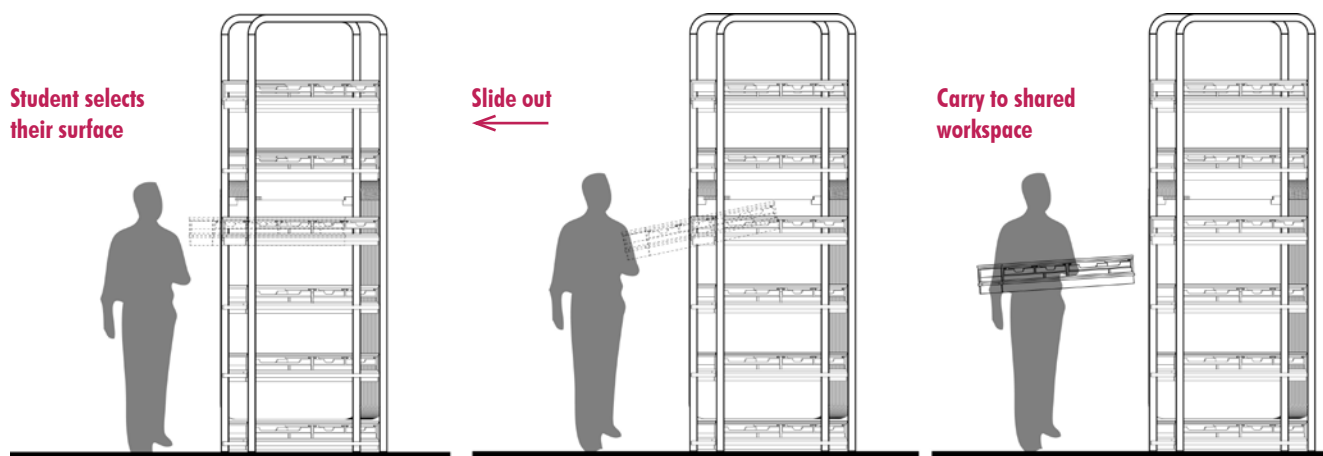


Figure 144: How To Use the Storage System Authors own drawing, 2017

Occupation of transient
space is not very transient

Provides privacy, yet invites
conversation



INDIVIDUAL STORAGE



Figure 145: Individual Storage, Authors own image, 2017

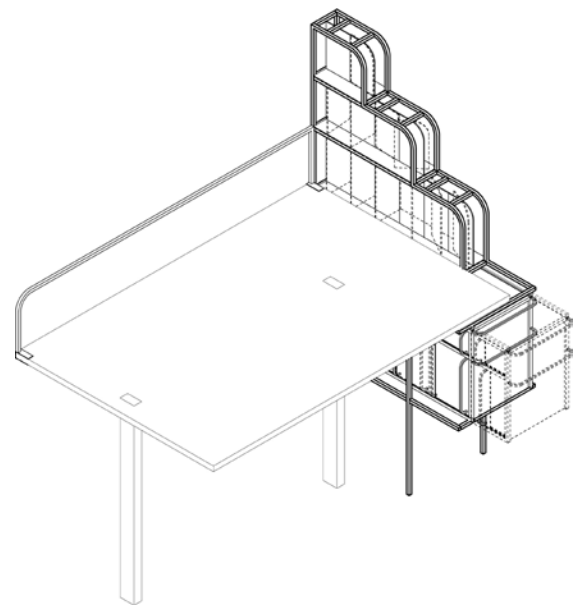


Figure 146: Individual Storage drawing, Authors own image, 2017

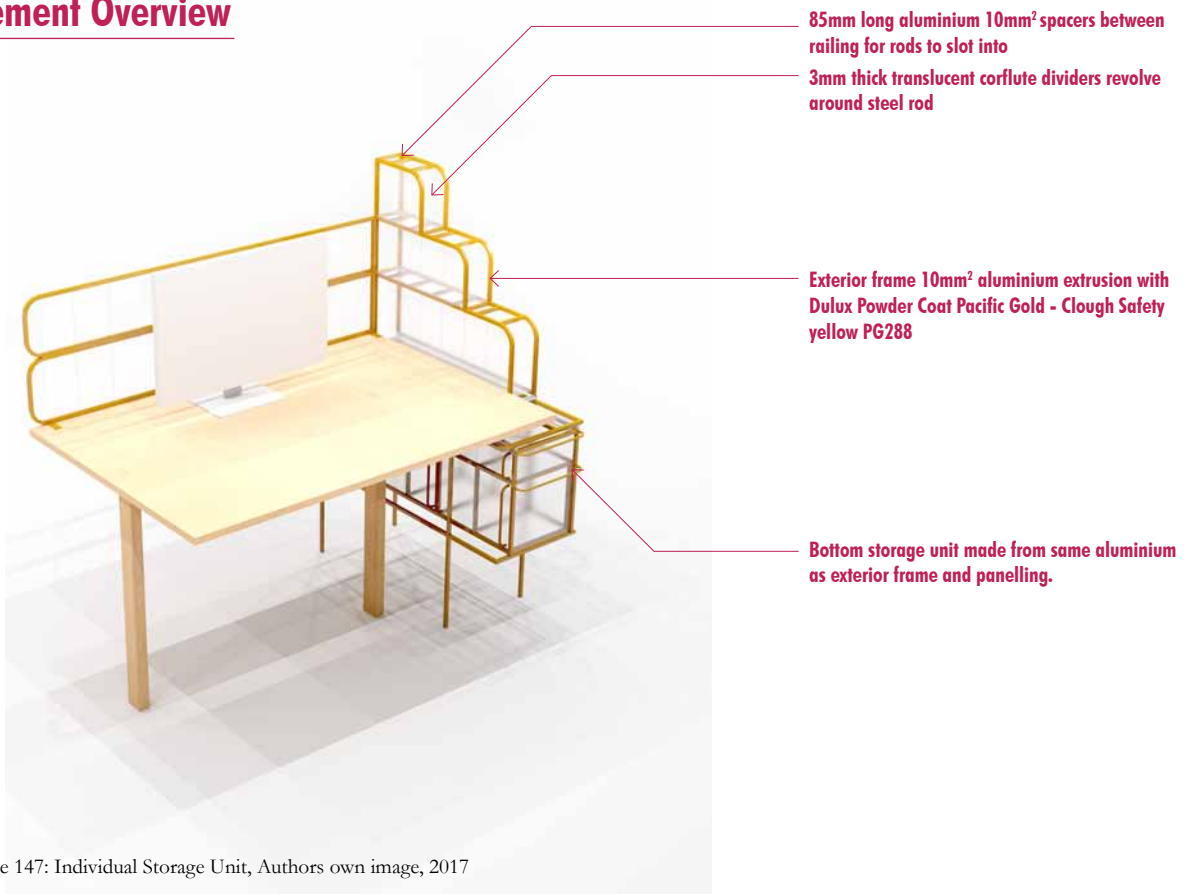
ABOUT

In response to the findings from the desk study, this design element understands the spectrum of spatial occupation of personal space in a semi-public environment. The desk study found that occupation of transient space is not very transient, therefore the response is a combination of adaptable space yet still acts as a fixed piece. The design replaces the lockers originally located in the studio so acts as an extension of the students' territories.

I have designed the element so that it is lightweight meaning adaptation of the element and movement if desired by the student is easy. The element is designed so that it can be left-hand, or right-hand compatible, and has a variety of ways of storing and displaying different types of objects. From books and pieces of paper, through to pictures, post-it notes, and plants, the desk element is open, yet closed, provides privacy, yet invites conversation depending on how the students organise it.

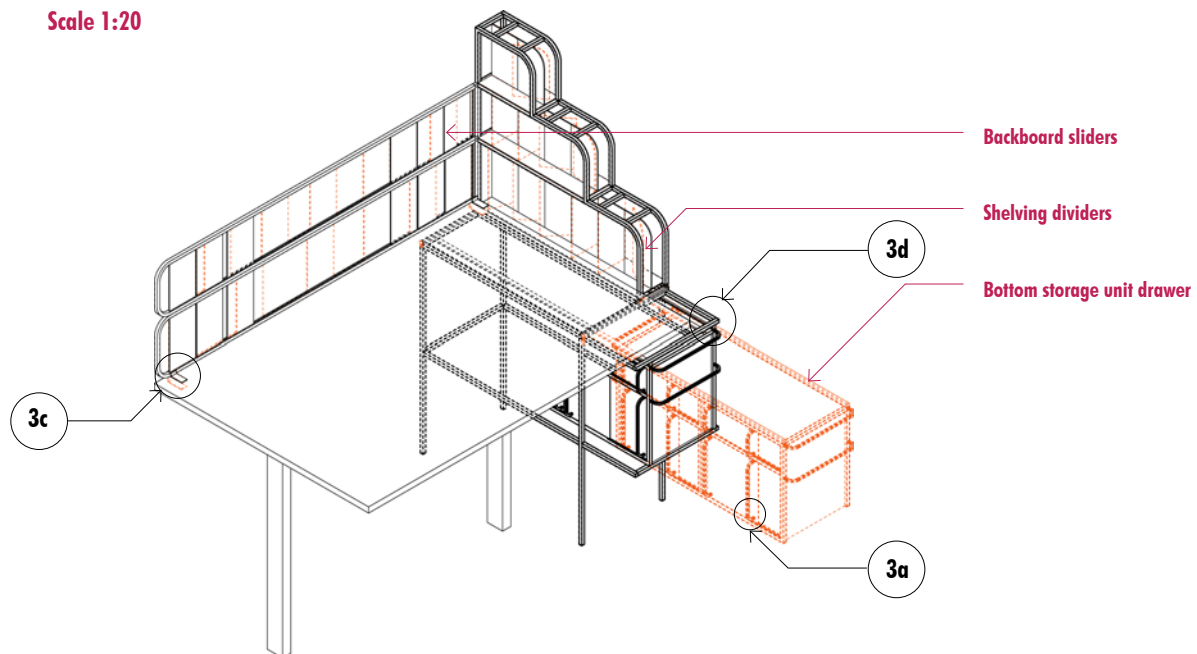
Multiple designs were considered, such as an element that sits on top of the desk, wheels out from between the desks, is shared between students, or designing a new desk entirely. A desk element was chosen as the most flexible and relevant response to the behaviours occurring at students' desks. Some students preferred a large surface to expand and organise their belongings on, while others preferred to bring in their own storage elements to organise and arrange their belongings. The element acts as a tool for students to choose to display and organise things on their desk, as very little of the desk surface is claimed by the element, or to utilize for storing, displaying, expanding upon, or altering for their specific needs.

Element Overview



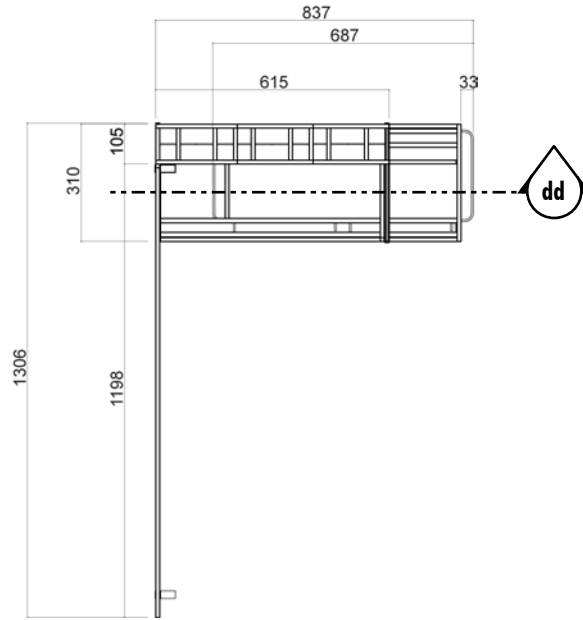
Shifting elements during inhabitation

Scale 1:20



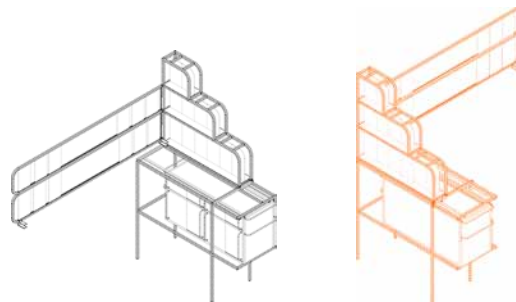
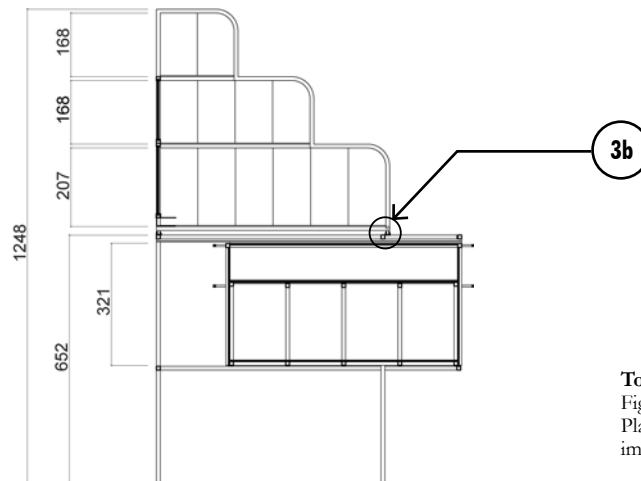
Plan

Scale 1:20



Section dd

Scale 1:20



Right handed

Left handed

Top:

Figure 149: Element Plan, Authors own image, 2017

Middle:

Figure 150: Element Section (dd), Authors own image, 2017

Bottom left:

Figure 151: Element in right hand set up, Authors own image, 2017

Bottom right:

Figure 152: Element in left hand set up, Authors own image, 2017

3a Handle Attachment Detail

Scale 1:2

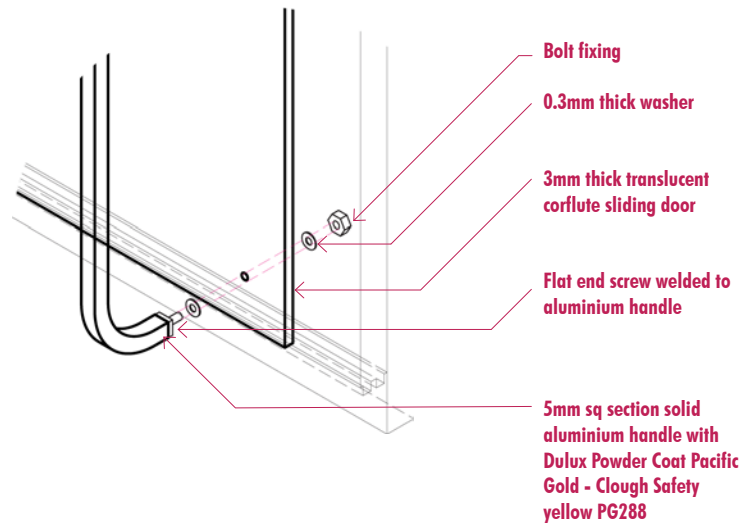


Figure 153: Handle Construction Detail, Authors own drawing, 2017

3d Railing Detail

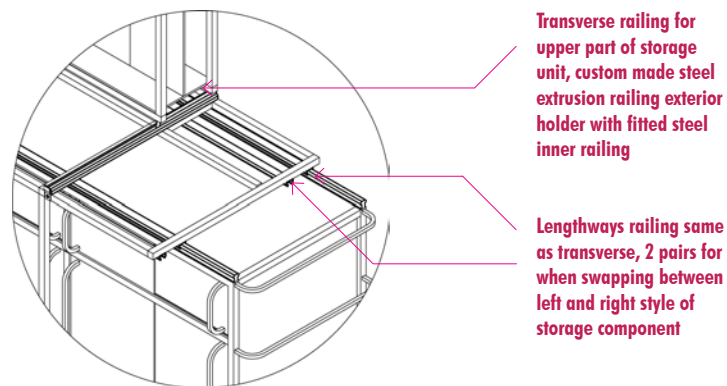


Figure 154: Railing Detail for Sliding Mechanism, Authors own drawing, 2017

3b Twist Stopper Detail

Scale 1:2

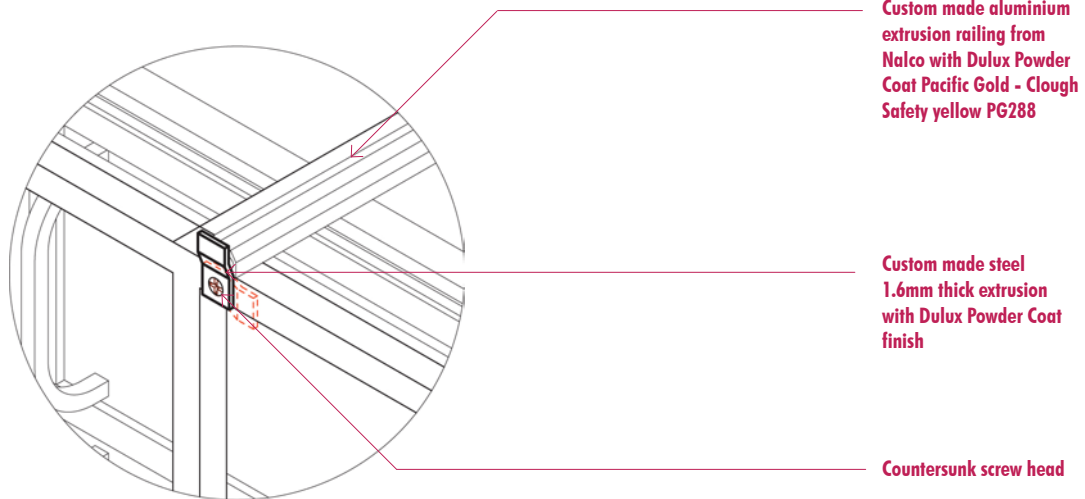


Figure 155: Sliding Stopper Mechanism, Authors own drawing, 2017

3c Back Piece Attachment Detail

Scale 1:10

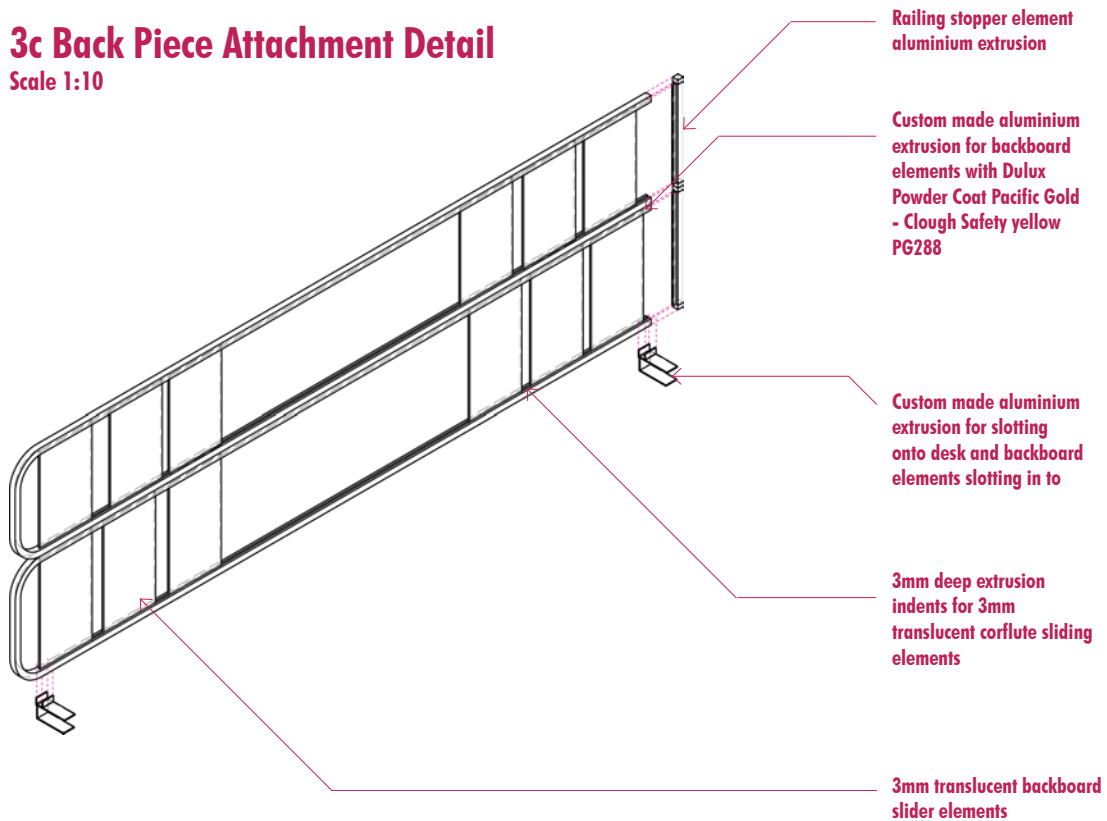
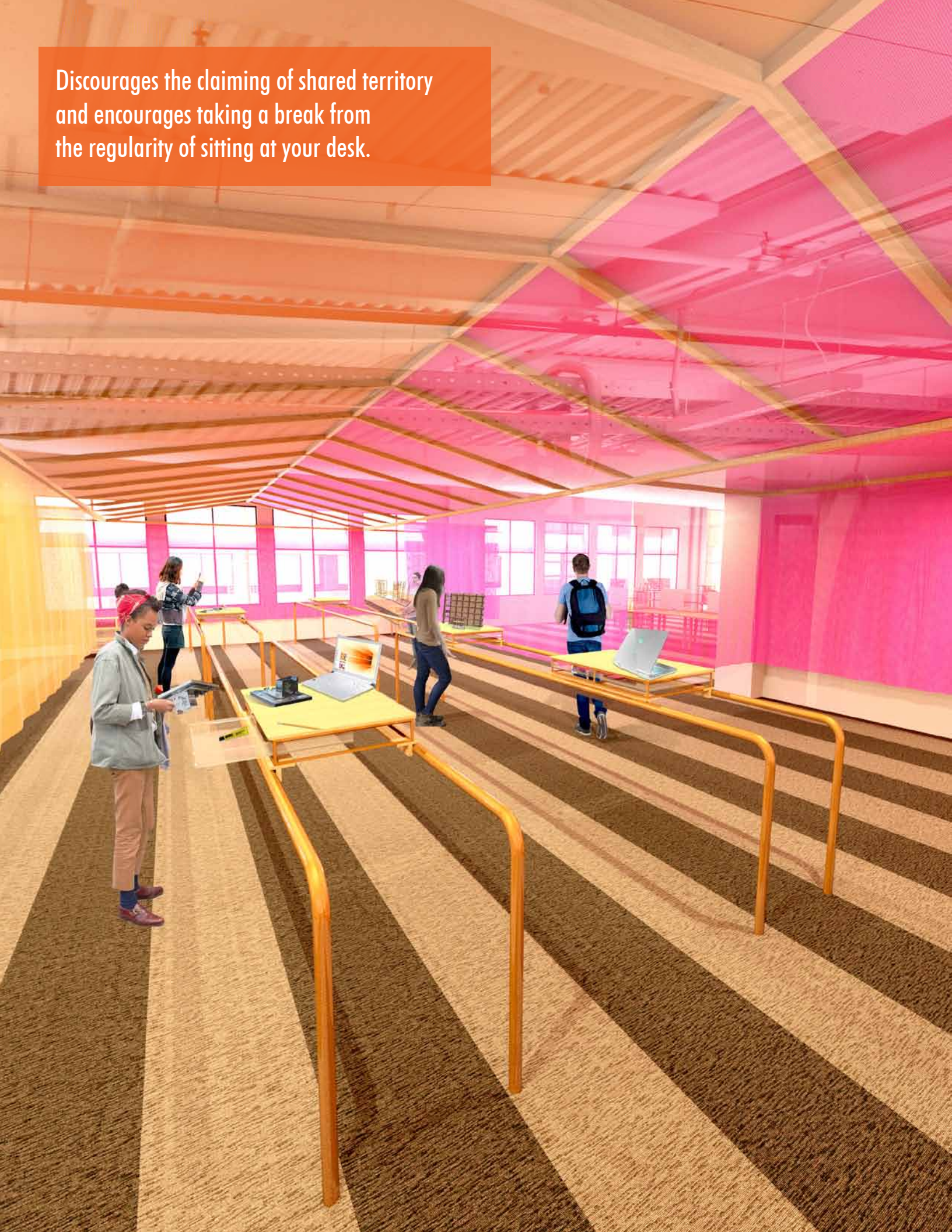


Figure 156: Back Piece Attachment Construction, Authors own drawing, 2017

Discourages the claiming of shared territory and encourages taking a break from the regularity of sitting at your desk.





SHARED CREATIVE WORKSPACE

ABOUT

This element responds to both the use of the Annex as a shared working environment and the permanent claiming of current spaces intended to act as shared working space. This intervention discourages the claiming of shared territory and encourages taking a break from the regularity of sitting at your desk.

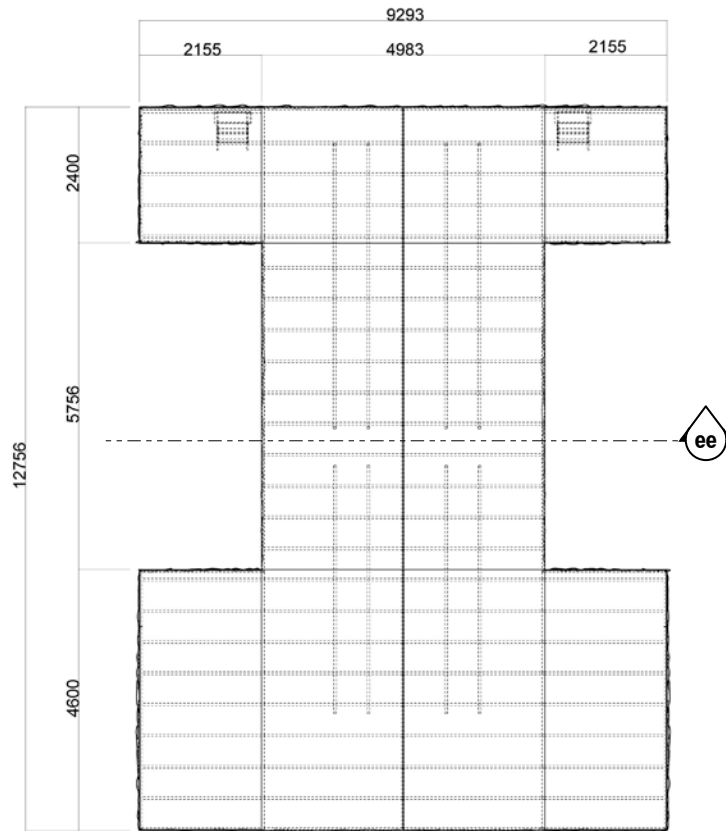
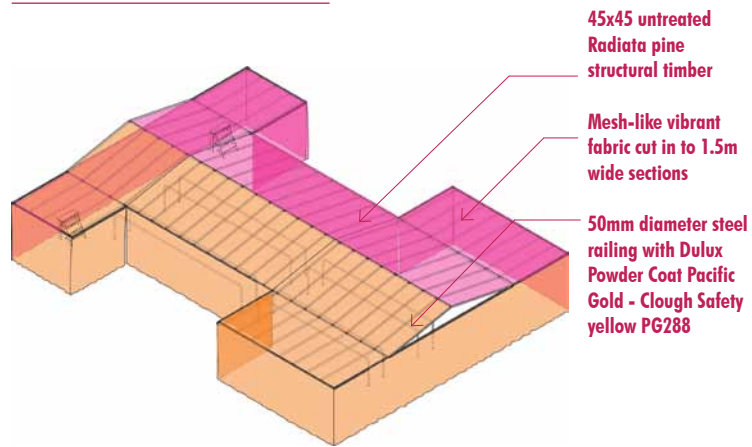
The design uses a timber frame suspended from the ceiling with vibrant fabric hanging down the edges to create a space where students can bring in the portable horizontal surfaces from design element two to work in the space. The space also acts as the entrance/exit to *A Space For Play*, where the windows through to the atrium are located. I have designed the space so it can incorporate the same uses the Annex was used for; allowing for a wall for a projector, and space for couches and group discussions with streams and supervisors.

Learnings from the studio study have shown that students will find other ways for using space other than specific design purposes. From this understand it is presumed the space and the elements, will be used for other purposes such as the railing for seating, and raising the hanging fabric so that the space is more open when desired.

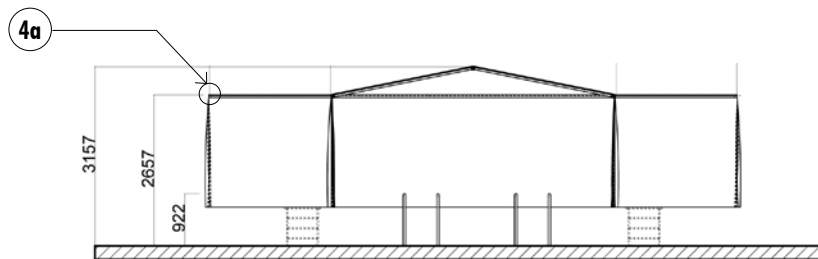
Left:
Figure 157: Shared Creative
Workspace, Authors own
image, 2017

Top left:
Figure 158: Shared Creative
Workspace, Authors own
image, 2017

Element Construction



Element Plan



Section ee

Scale 1:200

Top:
Figure 159: Element Construction, Authors own drawing, 2017

Middle:
Figure 160: Element Plan, Authors own drawing, 2017

Bottom:
Figure 161: Element Section (ee), Authors own drawing, 2017

Right:
Figure 162: Mock installation photograph (material quality), Authors own drawing, 2017



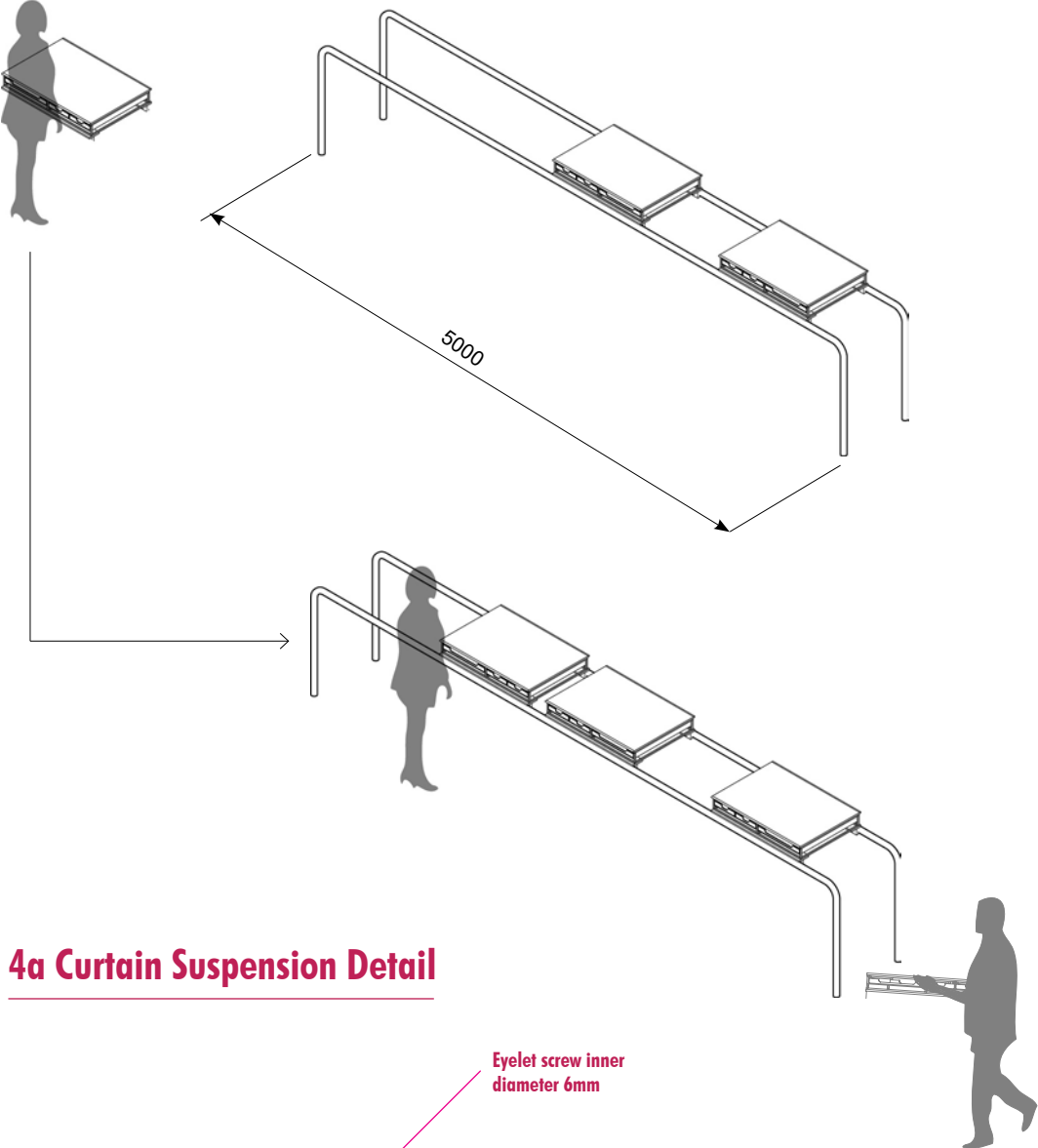
Material Quality

This was a 1:1 installation introduced earlier in Part Two called The Fabric Box. This installation learned from Do Ho Suh's installations using fabric as a tool to divide space visually. The colour range of fabric and the tactile quality drew me to become interested in Do Ho Suh's work.

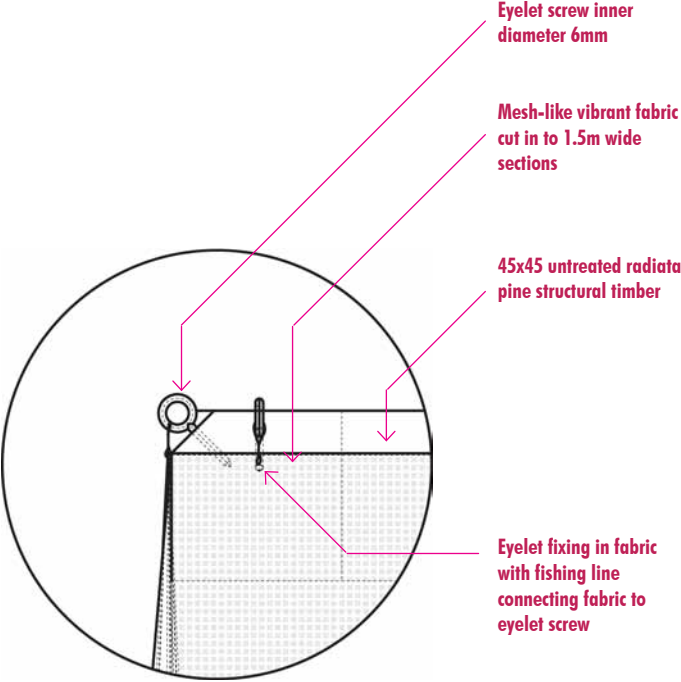
Contrary to Do Ho Suh, this installation tests the use of fabric as suspended, as opposed to stretched. The suspension of the material allowed it to resume its natural state which was desirable because in the studio environment the movement of the air created a constant gentle movement of the fabric.

I realised this quality through experimentation with the fabric, resulting in this material for the proposed Shared Creative Workspace.

Railing use



4a Curtain Suspension Detail



Top:
Figure 163:
Element in use,
Authors own
diagram, 2017

Bottom:
Figure 164: Curtain
suspension detail,
Authors own
drawing, 2017

PART 4

SUMMARY

RESULTS SUMMARY

Through the research process that led to the proposed design response, this thesis explores a different way of approaching an interior project rather than the standard “site analysis.” By learning exactly how people already occupy and inhabit space, through processes of photographing, drawing, installation, and observing over time interactions with peoples territorialised spaces, this research aims to understand territorialisation from a design perspective. Ways of inhabiting and occupying space, as well as behavioural tendencies have been explored by philosophers, psychologists, and anthropologists, however little research into territorialisation has been explored by designers themselves.

As designers of space, territorialisation as a form of occupying and inhabiting space is especially relevant to understand the processes and ways people might use space. This thesis looks at transient forms of space due to the increasing amount of these types of spaces, for example hot-desking, and activity-based work spaces. I have learned that through observational techniques including photographs and drawings of inhabited spaces, that there are multiple ways of occupying and inhabiting space. Examples of findings include occupation of space through object accumulation or vacancy, personal objects, expanding territory, ergonomic alterations, and plants. The findings from this were that workspaces need to be adaptable to allow for the variety of methods of territorialising and behavioural tendencies that may occur.

Installation was used as an experimental tool for understanding how people might occupy or inhabit space through transient design methods. This exploration proved effective at learning that the transient qualities of installation techniques can create interiors that open up new possibilities for ways of occupying and inhabiting space; it affected behaviours in the space and transformed the overall experience of the environment.

Proposed Design Reflection:

The proposed design addresses different acts of territorialising occurring in the studio, which include territorial habits and behaviours such as students eating at their desks and methods of storing objects. By addressing the habits through either encouraging or discouraging the habits, territorialisation is recognised as both a positive and negative phenomenon within interior architecture in regards to healthy spatial occupation by the inhabitants.

I address acts of territorialising through design techniques at both individual desk scale and studio occupation scale which is important because territorialising, as learned in the literature from Tijen Roshko, can affect peoples feelings of belonging to a space. By understanding that people require personal space to concentrate on study, but also desire communal aspects within a creative workspace, this design strategy attempts to allow for both through the design of the Individual Storage element, and the Shared Creative Workspace.

Overall the design strategy here addresses acts of territorialising within transient space. The research process understands that transient space is not necessarily transient occupied, resulting in the design being more permanent than flexible or portable. Although the design could be refined further through careful detailing and overall the form, the main part of this research was to understand territorialisation and how people might territorialise in transient space. This design develops an understanding of territorialisation through studies into private and semi-public territories, and proposes a potential strategy to approaching this through interior design. Through creative tests and installation this research also develops an understanding of how transient space can be influenced and how it might be occupied through designed interventions.

Limitations of the research include:

1. Specific situation study

A very specific situation was studied, in regards to the desks studied being only students, and only from the architecture and design campus. The desk study shows only master's students who have been allocated a desk for a period of 12 months; however other research around the same time of the master's students' desk study looked at unallocated desks around the architecture and design campus; findings were that territorialising also occurred by students who had no set computer. Despite this, if a larger variety of types of workplaces, or another campus was studied as well, other results may have been found.

2. Observations are snapshots

During the observational studies, the main form of analysis was from single photographs of a certain day at a certain time. Although some studies of desks over time were done understanding this, these were also photographs, as opposed to a moving image which would have given a deeper understanding of exactly how people inhabit and move in space; however this would require a second ethics approval application which was not sought due to time restraints. Photographs still gave evidence of object movement and placement and was chosen as the best alternative.

3. A divided approach, not holistic

My research looks at individual behaviours and acts occurring and mostly responds to each one independently. This approach divides up the design into multiple elements or problems to find solutions that respond to each behavioural act or habit. The acts or habits occurring can be completely different and may resort in design responses that clash, or are difficult to work with one another. Although element two and four are interrelated, this may not be possible for every design situation.

4. Assumptions

Some findings from installation inhabitation and interactions were abstracted and not necessarily representations of what might happen in a more permanent interior space, such as in the Hoppin'stallation creating territories within a territory, the desire to mark one's own space.

Because my findings contribute to understanding workspace inhabitation processes, if I were to advance this study I would look at a wider range of people and workspaces to investigate not only how people occupy space in different situations, but also how the architecture might be affecting processes of inhabitation. With one site, it can only be speculated on how the building is affecting behaviours and habits, however on a larger spread of different types of buildings and people, inhabitation patterns can be learned at the micro desk scale, circulation scale, and public space scale.

Overall, the series of studies and drawings of territories has developed an understanding of the way people occupy and inhabit space. This research is an explorative process that offers a view for designers to consider the individual workspace through understanding ways of shaping and inhabiting space. By looking at acts of territorialising, such as organization systems, display of personal objects, or the inclusion of plants in individuals work spaces, this research understands that workspace design needs to accommodate for this to occur for workers to be able to create a place in their workplace that they can identify with.

Acts of territorialising such as students using storage systems, is relevant in relation to current hot-desking arrangements. It would be difficult to accommodate for the transportation of storage elements, as hot-desking would require if people prefer to have a more-permanent method of storing their belongings. It is through close up studies such as the desk study, flat study, and studio situation study that these sorts of findings are brought forward, allowing for a wider spectrum of inhabitation to be considered.

This design research questions how people might negotiate and occupy semi-public and private transient space. By looking at students as an example, I have found that as a designer it is important to consider and allow for the potential ways people might inhabit their spaces at both individual desk scale, bedroom

scale, and for surrounding communal territories also. From this opens up a question of the extent to which the design should allow for territorialisation. By providing design options where people are allowed to create territory, people will be able to better identify with, and feel a sense of belonging to the spaces they inhabit. Through including transient design qualities, people are able to interact with and shape the spaces they inhabit, creating a space that can be transformed and where new possibilities of space inhabitation and occupation are opened up.

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