Sensory qualities in space design: focusing on relaxation and internal balance

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract

This dissertation is carried out as part of the MSc in Strategic Product Design at the International Hellenic University. The theme concerns the field of space design, approaching products as an ensemble which represents the space. It is inspired by main needs of modern people, such as the need of relaxation, mental clarity and internal balance, which are difficult to be covered nowadays due to the modern way of living. My intention to design such a space was to meet these needs, and I believe that this is achieved through its anthropocentric design. Its main body is consisted by both theoretical and design part, so both research and development was carried out. The final conceptual space design uses elements of various design fields, like ergonomics and anthropometrics, semantics and aesthetics, sensory and interactive design, user experience and user interface design. Despite its diverse design, it could be regarded as a simple construction with realist implementation possibility.

Special thanks to my supervisor, Mr. Georgios Liamadis, for sharing his knowledge and experience upon various design fields. His guidance helped me to detect the key points in every design phase and focus on them. I feel grateful for our association, as it has expanded my way of design thinking and my general perception about design. Moreover, I would like to express my gratitude to the people who generously devoted their time to my research, by sharing their personal opinions, experiences and insights for such a space design. Every brainstorming with them was a new inspiration for my design, their contribution was valuable. Of course, I would be remiss, if I did not mention that I feel thankful for my parents and their endless love and support in this step, for my brother and his willingness to give an outstretched hand whenever it was necessary, for my friends and their constant encouragement and enthusiasm about my creation, and for everyone who helped and the edifying time we spent about my work. Last but not least, many thanks to the coordination of the MSc in Strategic Product Design, which gave me the opportunity to enter into the field of design a bit deeper.

Keywords | space design, ambience, design for senses, conceptual design, human needs

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1. Introduction: Designing a space for relaxation and internal balance

In a nutshell, this dissertation aims to design a space into the modern city life, providing a sense of relaxation to its visitors, reactivating their senses, purposing to lead them to internal balance, last but not least awakening them. Underneath, some short introductive expositions will be presented about issues posed on this dissertation.

1.1 Why to design such a space?

The need to design such a space comes from the weakness of modern people to feel the above-mentioned by themselves. A major reason that this situation happens is the modern way of living, which indicates specific life patterns from an early age until their adulthood. That life patterns could disorient the priorities, the needs and the goals of modern people, and this disharmonizes their existence into this society.

Human needs could be divided into basic and end growth needs, according to hierarchy of needs model, which was developed by Abraham Maslow (1), to explain the basis of human motivation. In Figure 1.1 the human needs are categorized in five major groups.

![Figure 1.1. The hierarchy of needs by A. Maslow (1954)](image)
Briefly, the first level belongs to physiological needs, such as water, sleep and food. After the physiological ones, the safety needs follow, satisfied by security and protection. The belongingness and social needs are placed on the third level of the hierarchy, including needs for love and acceptance. Satisfaction of the prementioned needs allows the individual to advance to the ego needs, which are divided into outwardly-directed and inwardly-directed ego needs. Outwardly-directed ego needs are needs for social recognition, status, prestige, and reputation, while inwardly-directed ego needs include self-esteem, achievement, uniqueness, and independence. At the top of the hierarchy is the need for personal growth, truth, meaningfulness, justice, creative expression, conscience, transcendence of self, and for self-actualization.

In order to progress to the end growth needs, Maslow said that the lower level basic needs must first be satisfied and added that not only everyone is capable of moving up the hierarchy, but also everyone strives for this. However, he noted that only one in a hundred of people become fully self-actualized, because the structure of modern society rewards motivation primarily based on ego needs, such as esteem or prestige and other social needs.

Some of the results are individualism instead of individuality, competition instead of self-improvement, mass integration instead of diversity and uniqueness, repositories of information and knowledge instead of creativity, inspiration, expressiveness and conscience. That increasing ego-consciousness prevents them to investigate their insights and gradually separates them from themselves and the world in general.

So, a breakdown is needed to reconnect them with intrinsic values. An outstretched hand is necessary, so as real needs to be redefined and balance to be brought back to their lives, purposing on a better quality of life. This could be succeeded, not only through creative and innovative design, but also through anthropocentric design in combination with the above.

1.2 What has changed to modern societies?

For previous generations, social interaction occurred in real time in the physical world, nowadays everybody has a carefully crafted on-line representation and is always connected
with digital devices. The preoccupation of the digital self and that relentless connection lead on a new solitude.

Modern people are continually in contact with digital tools and - additionally to the care of digital self- they receive too much information, to an extent that it could lead to a meaningless situation, in which the information load cannot be filtered and then it becomes harmful and disoriented. In order to manage that digital reality, they need to possess an elementary, yet essential mental clarity. Such a condition of clarity is usually impossible, because of the demanding and chaotic way of living.

Technology is lurking dangers to its users, as Nicholas Carr (2) wrote "Every tool imposes limitations even as it opens possibilities. The more we use it, the more we mold ourselves to its form and function." Modern people, being preoccupied by their current and almost indicated way of living and having learned to react in specific ways, they feel unable to deal with essential parts of their lives. There is a distinctive line between comfort and need and digital addiction seems to be a representative state for modern society.

1.3 How space could be perceived by human beings?

The notion “space” could be perceived in a variety of different ways by human beings depending on many factors, as their needs, their sensory modalities, their consciousness or even their perspective of life. Over the years the notion of what is called “space” follows the human evolution and is appealed to cover their different needs in every phase.

Firstly, covering basic physiological needs and offering protection and security as a physical shelter, afterwards covering secondary needs and offering comfort and functionality or pleasure and satisfaction. It has ended up to look appealing and focus just on image and visual perception, while the rest of the senses tents to be marginalized. The anthropologist Ashley Montagu (3) observes a growing awareness to the Western people, who begin to discover their neglected senses. She believes that this awareness represents something of an overdue insurgency against the painful deprivation of sensory experience, caused by the technologized world, in which modern people have suffered.
However, in order to perceive the surrounding space, all the senses should be used, so when sight is separated from its natural interaction with the other sense modalities, as it happens to modern people it affects the innate function of the sensory system, reinforcing a sense of detachment and isolation. This could lead to malfunction on the life of modern people, such as internal gaps or imbalance, conditions which could also be caused by the disconnection from nature, or in other words by the adhesion on city life.

In cities or conurbations, people use to live into boxes, literally the one up, down or next to other and natural elements it is difficult to be found on their daily life. An illustrator called Amer exemplifies elegantly this situation, as shown in Figure 1.2. Complexity and restrictions on their space replace now the simplicity and freedom of the natural shelter of a primitive culture. Shiny and brand-new things replace the old and used ones, and generally the perception of beauty has changed, as the way of perceiving life has also taken another turn.

Figure 1.2. Illustration “World City” (35)
1.4 What characteristics that space should have?

On the last unit of this chapter, a brief reference to the characteristics, that this space should have, will take place. Nevertheless, its design should follow more specific design parameters, which are going to be analyzed extensively in another unit.

In this space, people should feel comfort and security, reminding them the sense and the protection of a physical shelter or of the uterus where they were growing until being born. This space should be able to cut modern people off the external environment that creates undesirable feelings at least as long as they are temporal guest of it. So, the transition from the exterior to the interior environment should be gradual and smooth. However, the opposite will be aimed to happen during the transition from the interior to the exterior, as the reawakening after the visit is not only a desirable, but also an intentional purpose of this project.

The more the external factors—which are related to the undesirable feelings—will be diminished, the more the temporal guest will experience the effects of the place. So, as the possible external factors are minimized, all the senses will be gradually activated. The activation of the senses will awaken inch by inch internal feelings of them and this awakening will induce the desirable effects, which have as a main axis a reconnection to themselves.

Apart from the sense of relaxation, relief, protection and all the rest that was prementioned above, the inmost purpose of this project is to offer to its visitors/users a journey, figuratively, a short or long-lasting journey inside themselves. This will trigger them to recognize characteristics that they internally possess and come closer to a sense of self-actualization and internal balance.
2. The need to design such a space

This dissertation has as a target the design of a space, aiming at relaxation and internal balance. The need to create such a place comes from the inability of modern people to come closer to this sense. This happens because of the modern way of living, indicated by the structure of modern society.

2.1 Searching for the roots

A quite representative statement for this unit -well expressed by Feuerbach (4)- is the following: “Without doubt for the present age, which prefers the sign to the thing signified, the copy to the original, the representation to the reality, the appearance to the essence... what is sacred is nothing else than illusion, while truth is profane. More than that, sacredness is held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be highest degree of sacredness.”

2.1.1 Facets of modern life

During the last years the way of living has changed, as the structure of the society has also taken a different turn in comparison to the past years. So, the priorities, the goals and the needs of human beings had to be adjusted to that considerable change, in order to bear up on the existing conditions and live harmonized with them. However, the extent of that harmonization is a detailed question.

From an early age, the education of modern people is lopsided, as it provides knowledge and skills usually useful just for a future career path, but there is a lack to qualify them for a general personal integration. There is a tendency to fragmented knowledge which converts the human being into a highly qualified person, ready for the market needs, but lacking of critical thinking, inspiration, imagination, creativity and conscience. So, their mind is simply regarded as a repository of information and becomes passive, instead of being active and dynamic. As Plutarch had said “The mind is not a vessel to be filled but a fire to be kindled”.
In order to be part of the modern society, human beings should follow specific life patterns and be obedient to them. While making efforts to bring into alignment themselves with specific life patterns, lack of individuality, creativity and expressiveness are some of the results. Being preoccupied by this, human beings confront negative feelings like anxiety, pressure, stress and internal conflicts, conditions that disorder the harmony on their life. Socrates had said that “All the parts of life must be in harmony, as the statue’s parts are.”.

Modern people have as a motivation rewards, profits and competition, while the real motivation should be the self-improvement without waiting for any reward and aspiration of others’ improvement as well, instead of individualism. As it could be easily pointed out a nearly violent integration of the individual in the mass is sought, while the point is to support and respect the diversity, as through it, the uniqueness of each person could be designated and through everyone’s special uniqueness harmony will be restored.

Moreover, modern people pay a lot of attention on representations, attempting to build an image, based on ideal norms of modern society, as they focus on it, they start also experiencing feelings, like alienation from themselves and their real needs and this leads them to internal imbalance. According to Guy Debord (5), the first main effect of the society of the spectacle among others is the alienation of people from personal experience and although it appears to be compensated by the huge potential of the communication, ultimately it intensifies their moral isolation from reality and from themselves.

Additionally, the society of spectacle is also connected with digital addiction that is highly noticed nowadays. Modern people not only accept incessantly information through digital media, but also base their lives on a new kind of reality, on the digital one, this has as an impact a new solitude, where isolation from reality and from themselves takes place. Apart from the real physical self they also have -at least- a digital self, which is carefully created so as to present an ideal personality on the others. Modern people are preoccupied of their digital image and usually afraid or hesitant of exposing their true self or their own truth. As Sherry Turkle (6) has noted on her book “Alone Together” in our culture of simulation, the notion of authenticity is for us what sex was for the Victorians-threat and obsession, taboo and fascination. However, personal and cultural values determine what are considered as True aspects of one’s personality.
2.1.2 Foreshadowing

The daily responsibilities, the information overload, the toxic media and the unrealistic expectations which are integral parts of today’s ordinary life prevent people to investigate their emotions and their insights, the only thing that they need more than anything else is a good mental breakdown, so as to allow themselves to reconnect with valuable truths, like creativity, empathy, self-knowledge. Erich Fromm (7) expressed the opinion that modern man is afraid to look himself in the eye. He is afraid of internal contradictions and probably the agony that could give rise to the ascertainment that there is no much left to the inner world to defend. He is also afraid of cogitation and self-knowledge, but without these, the conquest of inner life—that is the identity and the evidence of our authenticity—couldn’t be reached.

At this point, modern people need an effective and substantial outstretched hand to restore the relation with themselves, to redefine their real needs and bring back balance in their lives, so as to continue being parts of this society, while having a better quality of life. This better quality of life could be succeeded by different ways; design could be one of these. Design could wake up every distinctive sense and influence the psychology of modern people, who are used to live into a world where reigns the hyper-consumerism, uncontrolled-information, lack of time and a sense of general excess.

Designers should offer a helping hand to this situation that is apparently noticed nowadays, as they belong to the most inventive, creative and innovative part of this society. The aim of this dissertation is to create an environment of relaxation and calmness, taking into account all the sensory qualities of human beings, so as to bring back the internal balance to modern people.

2.2 The modern reality

“Where is the life we have lost in living? Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?” Thomas Stearns Eliot (8) wonders in one of his poems. Nowadays, too much information becomes a problem to be solved, from the one hand the more you know the better you are and doubtlessly lack of information is not desirable, simultaneously on the other hand, too much information could be dangerous and
disorientating. It can lead to a situation of meaningless in which people do not have any basis to know what is relevant or irrelevant, what is useful or not, they live in a culture that is simply committed through all of its media to generate tones of information.

2.2.1 General perspective

Digital addiction is a burgeoning area of addiction research in psychology and psychiatry, with American Psychiatric Association (9) now including Internet addiction as a recognized and diagnosable behavioral problem. According to Yasser Khazaal et al. (10), the proposed diagnostic criteria include the following core symptoms: preoccupation, like obsessive thoughts about the Internet, loss of control, in other words internet usage more than intended or internet use regardless of the negative consequences, tolerance and withdrawal symptoms. In particular, he claims that people with that kind of addiction are unable to deal with essential parts of their lives because of their web-related activities and preoccupations. They may abandon off-line connections in favor of some online applications. In several studies, it seems to be associated with depression anxiety, social phobia, loneliness, low self-esteem, hostility, substance use, harmful alcohol use, as well as lower frustration discomfort and higher impulsivity levels. Doubtlessly, like any addiction, compulsive use of digital technologies can have harmful and detrimental consequences both on individual well-being and interpersonal relationship.

Neil Postman (11) noted that when human civilization first became cognizant of the negative effects of its innovations on their collective and individual behavior became more and more manifest once innovations of comfort and luxury surpassed those of utility and need, and technologies of amusement and distraction supplanted those of purposeful function. He added that the necessary distinction between these lines almost extinct, mainly due to market forces and mass culture. Yet there are always dissenting voices, attentive and eloquent in their ability to expose hard truths to the overwhelming herds that attempt to marginalize and discredit their accurate and often disturbing critiques of technology. One of these critiques belongs to Jean-Jacques Rousseau, (12) who observed that “The more ingenious our apparatus, the coarser and more unskillful are our senses. We surround ourselves with tools and fail to use those with which nature has provided every one of us”.

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At present, first world societies and its enthralled inhabitants are entitled and afforded through cheap labor, a limitless supply of digital gadgetry to absorb, however not without the aforementioned social and cognitive penalties that will sooner or later extract and exact a price on both the individual and the collective, according to C. A. Bowers (13). In a simpler way Postman claimed that "Whatever technology gives, it also takes away." (14). Yet decades before Postman, it was Marshall McLuhan who proffered a more contemporary, yet similar assessment, that technological innovations end up "numbing" whatever human attribute they were intended to "amplify." (15) As it was obvious from its very early, technology was lurking dangers for its unsuspicious-or not- users and from the above-mentioned, it could be inferred that there are many facets to be taken into account.

2.2.2 Digital reality

The point is not to get information, but to get meaning from the information received. Every moment during the day modern people receive information, they use their smart devices while falling asleep or to wake up, afterwards to check the weather or the traffic while going to the work, during the whole day they receive e-mails and generally base their communication and social life on that digital technology. A look around is enough to notice that the power of social impact and manipulation has been increased exponentially, as it is successfully presented by the illustration of Hisashi Okawa in Figure 2.1.

For previous generations, social interaction and identity development occurred in real time in the physical world. Nowadays, modern people have to manage their online selves (digital self, e-personality, virtual self, or second self) through constantly connected digital devices. Their online self-presentations are carefully crafted, packaged and presented to impress upon others a version of their best-self and the pressures to live up to that altered self-image require greater energy for enhanced expectations.

Online identities and relationships creep into offline lives and the associations between true-self and digital-self become affective and dissociative, often leaving users susceptible to both toxic and benign online disinhibition effect, according to John Suler’s research “The Online Disinhibition Effect” (16). The on-line disinhibition effect states that people say and do things in cyberspace that they wouldn’t ordinarily say and do in the face-to-face world. They loosen up, feel less restrained, and express themselves more openly. Suler de-
scribes “benign disinhibition” as the expression of secret emotions, fears and wishes and “toxic disinhibition” as the malicious behavior accompanied with rude language, harsh criticisms, anger, hatred, even threats, it is a blind catharsis, a fruitless repetition compulsion, and an acting out of unsavory needs without any personal growth at all.

Figure 2.1. Illustration by Hisashi Okawa (36)

In a surprising twist, relentless connection leads to a new solitude. There is a turn to new technology to fill the void, but as technology ramps up, emotional lives ramp down. A relevant story of Sherry Turkle (17) could explain this comprehensively, in her book “Alone Together” she cites a story of her friend Ellen, an ambitious woman in her early thirties, thrilled to be working at her dream job. Ellen’s calls to her grandmother in Philadelphia were costly and brief, but through Skype she could call more frequently and free. However, instead of being satisfied she was unhappy. She knew that her grandmother was unaware that Skype allows surreptitious multitasking, so her grandmother could see Ellen’s face on the screen but not her hands. Ellen admitted to Sherry that she does her e-mail during the calls and doesn’t pay attention to their conversation. She felt guilty and confused, she knew that her grand-
mother was happy, even if their intimacy was now for her, another task among multitasks. That digital overload can remove humans to other places, but finally it renders them absent from their present. So, there is a distinctive confusion whether modern people are connected and closer or connected and further apart.

People are opting for less vulnerable methods of communication such as texting and messaging where social risk can be managed and words can be chosen carefully and responses crafted with sufficient time to convey the desired impression that satisfies the needs of self-awareness. Also, it is safer for people to have online communication, instead of being exposed face-to-face, because they can easily distance themselves from possible undesirable interactions on the Internet, so that they could stay intact or not traumatized by negative online behaviors and interactions. By this way, modern people feel that everything is under control, more precisely modern society seems to offer them a variety of choices and a limitless control of their lives. In reality, that abundance of options - which is a main characteristic of the present digital age - creates not only an illusion of control, but also an illusion of freedom. There are plenty of options to choose, but there is absence of the option not to choose and this leads to feelings, like oppression and anxiety and a general mental confusion once again.

As it is obvious digital addiction refers to a wide variety of addictive habits, it is about a multidimensional overuse mostly related to the social aspect of the Internet. Modern people in order to be able to manage that digital reality and process that amount of information in a healthy way, they need to possess an elementary, yet essential mental clarity. At this point there is a need of genuine and authentic assistance that could help modern people to distinguish these fine lines between artificial and real needs and discover their own limits from the beginning.
3. Space and human being

It is interesting to take into consideration the concealed and invisible parts of the space. At this point other perspectives of the notion “space” will be analyzed, like in what extend it is influenced by human needs and how it could be perceived by them in different ways.

3.1 A turnaround in human needs

Over the years everything around goes along, human beings evolve and their needs seem to be different in each phase of that evolution, the notion of what is called “space” follows on that change and is appealed to cover these different needs in every phase.

Firstly, a kind of space was necessary to protect them from the hardships of the exterior environment and cover that basic need. Afterwards, the anode of technological civilization came to cover needs from which satisfaction and pleasure were expected and gave another character to the notion space. A period characterized of pretensions to objectivity and universality, obsessions with change and progress and complete faith in the rationality and technological development for the improvement of the society.

As Gernot Böhme (18) said “Classical modernism was such a period, in particular Bauhaus’s emphasis on the use of the straight line. Rationality, construction technology and functionality defined building in a society that seemed to be a mass society from the socialist, the Nazi and the capitalist view of things.” Allain De Botton (19) noted that modernity indicated the importance of functionality against the beauty. However, even though by first sight the word functionality is connected with the effective provision of a physical shelter, he said that we are unwilling to respect a space which does nothing more but keeping us dry and warm. He continued, “We ask from our place not only to have a specific function, but also a specific appearance so as to create a specific mood”. John Ruskin compressed that view into two requests, the first is protection and the second is “to speak to us” for whatever is considered important and needs to be reminded. In reality, the artefacts of modernity were speaking to them, but they were speaking for the future, which was promising speed, technology, democracy and science, and a general way of living appealing to them. Juhani Pallasmaa (20) completed these perspectives saying that “Modernity at large has been more interested in form
than feeling, surface than materiality and texture, focused imagery than enveloping space, shape than ambience and atmosphere.”

Nowadays, issues like functionality and materiality seem to be surpassed, as the environment influences human beings, Christian Norberg-Schulz (21) said that this implies that the purpose of architecture transcends the definition given by early functionalism. It is a period in which digital world and image have prevailed, our body needs to feel, our senses need to be activated, we need to become participants in the space instead of remaining inactive onlookers, because we have reached that point in which our retinas are overfull with images and our material needs are more than covered. So, after a long period focusing on the above-mentioned, a new period of space design is now revealed, focusing on the “from the object to the subject” design and approaching the awakening of human’s sensory qualities and activating “body and soul” participation in it.

3.2 Ambience of the space

Human beings perceive the surrounding space -as any other external stimuli- through a complicated procedure, which involves all the senses, the motion, both the conscious and the unconscious mind, this approach is going to be discussed below.

3.2.1 Senses apart from vision

Pallasmaa (22) writes “the gradually growing hegemony of the eye seems to be parallel with the development of Western ego-consciousness and the gradually increasing separation of the self and the world, vision separates us from the world whereas the other senses unite us with it.” Correlations between vision and the rest of the senses will be explained underneath.

Sound

Sound exists in every direction, while vision can exist just in one direction, otherwise it is converted into blur. Vision can capture only one image at a time, whereas sound can create many images at the same time. By the sense of sound, human beings can create relations not only between them and the exterior environment, but also reconnect with themselves, due to the experience of interiority that offers, literally-by the sound of breath, heart-or not. On the
other hand, sight implies exteriority, because there is always distance, so it could be said that it isolates.

Into the nature, echo can reach people who are kilometers far away, while their sight is impossible. So there is bidirectional reaction, which helps the understanding of space. Pallasmaa (23) wrote “Buildings do not react to our gaze, but they do return our sounds back to our ears...We are not normally aware of the significance of hearing in spatial experience, although sound often provides the temporal continuum in which visual impressions are embedded.”

Scent

“A particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory, the nostrils awaken a forgotten image and we are enticed to enter a vivid daydream. The nose makes the eyes remember.” (24) Scent is a powerful sense connected strongly with the memory, able to re-create lively experiences, so there a kind of association between memory and imagination.

The sense of smell is an objective issue, while a scent can create a lovely sense to somebody, another else could feel the opposite. For example, in the movie “In the name of the father” Gerry Conlon shares with his father Giuseppe a strong memory of his childhood “What I remember most of my childhood is holding your hand...I remember the smell of tobacco of the palm of your hand, when I want to feel happy I try to remember the smell of tobacco”. Although the smell of tobacco is repellent for the majority of people, for Gerry was a smell of happiness.

Touch

By the skin an immediate connection with the exterior environment could be achieved, during which the understanding of elements like temperature, texture, density or weight becomes possible. The surfaces that tactile sense receives can give many information to the receiver, like the time passed or the story of the object.
The sense of touch can influence the human being emotionally or psychologically. The sense of touch can have healing effects to modern people, standing or walking barefoot on the earth is a condition that brings balance to humans and connection with themselves. Furthermore, touch provides intimacy, affection and protection, from a comfortable reclining chair to a fluffy blanket or from a warm hug to a gentle caress. While feeling that senses, sight is usually unnecessary, it is a sense of separation and distance, a sense needed when the other senses are not reachable.

Taste

Taste is not experienced in isolation of other senses, there are subtle connections between tactile, olfactory, visual and taste experiences. When children firstly experience their exterior environment, after touching an object, they try to discover it by the interior sensation of their mouth. From an evolutionary view, there is also an interaction between visual indicators and taste perception, it would have been adaptive to pick up on associations between colour and flavour to predict which foods will be sweeter and thus richer in energy, because subconsciously what is seen -depending on its color or surface is sensed by the tongue. Last but not least, taste is created from information received by olfactory receptors in the nose.

Pallasma concludes that this separation and reduction fragments the innate complexity, comprehensiveness and plasticity of the perceptual system and all these lead to a sense of detachment and alienation. More precisely he writes that “The perception of sight as our most important sense is well-grounded in physiological, perceptual and psychological facts. The problems arise from the isolation of the eye outside its natural interaction with other sense modalities, and form the elimination and suppression of other senses, which increasingly reduce and restrict the experience of the world into the sphere of vision”. (25)

3.2.2 A phenomenological viewpoint

On the chapter called “Life of Space” of his book “The Beauty of the Metropolis”, August Endell (26) writes “It is customary to understand under the term architecture the elements of a building, the facades, the columns, and the ornaments. And yet all of this is only secondary. What is in fact most powerful is not form but rather its reversal, the emptiness
that spreads out rhythmically between walls, that is defined by them, but whose liveliness is more important than the walls themselves.”

Even the fact that the sense of vision seems to play a major role in the western world even from the past, during the last period of time the theory of Phenomenology has started to rise and promote another approach of what is called perception, the perception of an object through experience, consciousness and senses, but not through the object itself. By this approach, an abstract, intangible and perceptible experience for the space could be created to the “user”. The energy of a space has the power to be felt as an experience able to inspire and unlock the human existence, especially if it is perceived by a sensitized consciousness.

Gaston Bachelard (27) suggests his readers to search for spaces of simplicity, the notion of simplicity on space is translated as a primitive shelter, a corner to creep under, like an animal in its lair. “In the majority of these dreamscapes, we wish to be somewhere else, far away from houses overfull of objects, far away from worries of city life. We escape by our thoughts to search for a real shelter... Dreaming that kind of shelters, security for our existence is created... It seems that these dreamscapes provide us such a balance, to begin another life, our own life, up to that extend to reach the depth of being”.

Gaston Bachelard and Carl Gustav Yung combining phycology and phenomenology present an interesting opinion about the space. Carl Yung (28) presents the attic of the house as the conscious and the basement as the unconscious. On the basement, there is a passion continually digging deeper and deeper to activate its depth. The attic is built by perfection, here there is a rationalistic zone of conceptual plans. Both of them are fears of the dual nature of humans and houses, in both of them danger is lurking, and as human beings, phenomenologically we experience both of them.

Gaston Bachelard (30) quotes the description of Henri Bosco for the hyper-basements, a horizontal analysis for the basement, considered as a net of underground paths, where we cerebrate secretly and prepare plans, and even though it scares us, it is a cosmic fear not an individual one, caused by the regression on primitive phases. Bosco invoked a house not only horizontally analyzed, but also vertically, going from the earth to the sky, a verticity arisen from the depth of the earth up to a residence of a soul which believes in heaven. Gaston said that the story of Bosco is an enlarged image of our dreamscape, so it should be scaled to
meet our ideals. The dreamscape should have three, maximum four floors connected by scales as well. The scale going to the basement contains our memories, the scale going to the attic is an ascension to a peaceful loneliness, while the interstitial scales are a usual and ordinary path.

On the structure of modern society, houses have neither basements nor attics, the two dimensions described by phenomenology of space cannot exist. Apartments are piled up from the streets up to the rooftops and modern people live literally into boxes, the one up or next to other, defined only by numbers. Bachelard Gaston (30) said that “The houses are not located into the nature any more. The relationship between residence and space becomes untrue. In this reality only machines could be found and the security blanket escapes every single moment.” An illustration (Figure 3.1) by Mathew Borrett could be considered as a figurative representation of what Bachelard expressed in his book “The poetics of the space”. Obviously, there is no similarity between the dreamscape of an idealist and the apartment of modern man and this may be a reason which causes him negative feelings, internal conflicts and unbalance.

Figure 3.1. Drawing by Mathew Borrett (37)
3.3 Perception of beauty: Westerns & Orientals

The aesthetic perception of beauty differs significantly from the eastern to the western world. It could be said that the eastern aesthetic perception is holistic and essential, giving importance to every small detail, from the root of the need that leaded to the design of an artefact, up to sense created during and after the use or experience of it.

Orientals believe that the signs of an object’s attrition add value to it and they appreciate that value, which is gained by the use during the time. On the other hand, the shinier and more brand-new an object is, the more appealing seems to be for the Westerns. This may happen due to the importance given to the appearance of an object, but not to the substance and the story that it carries. Junichiro Tanizaki (31) said that the sheen of antiquity is in fact the glow of grime which is obtained by the use, “We love them for the burnish and patina, which they consider unclean, unsanitary, and polish to a glittering brilliance”. On the contrary, the Westerners attempt to expose every speck of grime and eradicate it, while Orientals carefully preserve and even idealize it. He concludes “Yet for better or for worse we do love things that bear the marks of grime, soot, and weather, and we love the colors and the sheen that call to mind the past that made them. Living in these old houses among these old objects is in some mysterious way a source of peace and repose.”

Beauty for them is not a product which comes from the convenience, but something more essential which comes from their real needs. They are self-sufficient and able to discover beauty in their daily details. “In making for ourselves a place to live, we first spread a parasol to throw a shadow on the earth, and in the pale light of the shadow we put together a house. There are of course roofs on Western houses too, but they are less to keep off the sun than to keep off the wind and the dew... There are no doubt all sorts of reasons -climate, building materials- for the deep Japanese eaves. The fact that we did not use glass, concrete, and bricks, for instance, made a low roof necessary to keep off the driving wind and rain. A light room would no doubt have been more convenient for us, too, than a dark room. The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadows towards beauty’s ends.” (32)
Furthermore, Tazinaki (33) stated the following “We Orientals tend to seek our satisfactions in whatever surroundings we could find ourselves, to feel content with things as they are; and so darkness causes us no discontent, we resign ourselves to it as inevitable. If light is scarce, then light is scarce; we will immerse ourselves in the darkness and there discover its own particular beauty. But the progressive Westerner is determined always to better his lot. From candle to oil lamp, oil lamp to gaslight, gaslight to electric light—his quest for a brighter light never ceases, he spares no pains to eradicate even the minutest shadow.” From this statement, the dissatisfaction of the western way of living is once more approved, the western man has an endless desire to have something more or better of what already has. On the opposite side, the Orientals feel that sense of fulfillment in every unique moment, so they are able to enjoy their present life and accept the situation as it is.

As it is obvious the qualities of beauty and aesthetics differ between these two worlds and these differences are based on the totally opposite way of thinking and on the general way they are perceiving the fact of living. It could be concluded that the way by which human beings perceive the quality of beauty is related with the quality their life. Carl Gustav Yung (34) supports an interesting opinion about the western world, he said that the western man experienced a separation between the conscious and the unconscious part of his personality and was torn. This had as a result the development of great discipline, organization and rationality, oppressing on his unconscious personality and unable to understand or appreciate the primitive culture and civilization. Moreover, he completed about the western man, “The more successful we are in science and technology the eviler are the uses of our inventions and discoveries”.

4. Designing the “dreamscape”

4.1 Initial approach

In this unit, an initial general research was conducted including existing product and spaces research, brainstorming and personal interviews for an ideal “dreamscape”, as well as definition of the target group and set of design guidelines.

4.1.1 What already exists?

The research was focused on products and spaces, which design comes from needs that modern society has created to humans, such as relaxation and mental clarity. As modern way of living concerns the design world, there were many projects inspired from this issue, the most worth mentioned of them are presented underneath.

Room | Fabio Novembre

Novembre’s room is supposed to be a human’s head, with cavities inside which are perfectly habitable. Images from the exterior and interior part are shown in Figure 4.1. The
interior shape of the head creates the room, into this room there is a kind of sofa, where the visitor can have a sit, while listening a hoarse hum, like a deep voice. Generally, there is an ambience of relaxation and tranquility inside, which gives the chance of various thoughts to the user. It is said that Fabio Novembre was inspired from the famous novel of Milan Kundera, The Unbearable Lightness of Being (1984). Existence and the short and long-term choices we all make are totally irrelevant, according to Milan Kundera: this is where their unbearableness resides. The only thing man should be able to say about existence, in order to give it meaning, is that it is a Necessity. Not by chance the novel opens with a reflection on the “Eternal Recurrence”, which represents the desire to impress Necessities on our lives. Novembre’s room is a kind of head, which of necessity and ironically carries architecture over into the shapes of the body and the room into to the head.

In-orbit | Tomás Saraceno

Figure 4.2. In-orbit | Tomás Saraceno (39).
Tomás Saraceno has created a floating structure of more than one level, where people can sense differently their body, exploring their relation with gravity. The visitors can relax or even interact in this space, as presented in Figure 4.2. He is inspired from the idea of life that is sustainable for human being and planet, from the encounter and interaction between different disciplines and forms of understanding and the enthusiasm of unexpected experiences. By his design, he puts into question certainties and creates alternative spaces to trigger the users. The use of net gives them the ability to watch down clearly and feel powerful and safe despite the potential sense of fear due to height. His artwork could be perceived as an ongoing research, informed by the worlds of art, architecture, natural sciences, astrophysics and engineering. His floating sculptures and interactive installations propose new, sustainable ways of inhabiting and sensing the environment.

On space time foam | Tomás Saraceno

Figure 4.3. On space foam time | Tomás Saraceno (40)

Another worth seeing project of the same artist, in this concept Tomás Saraceno takes inspiration primarily from the idea of breaking down geographical, physical, behavioral and social barriers. At Hangar Bicocca Saraceno has created On Space Time Foam, the space shown on the image, it is a floating structure set at a height of 14 to 20 meters, which form of three membranes creating three levels accessible to the public, as depicted in Figure 4.3. The Cube, a geometric form often used by scientists to represent the concepts of space and time,
inspired Saraceno to create an installation in which the visitors’ movements enact the time variable, thereby introducing the concept of the fourth dimension within the three-dimensional space. The title of the work can be traced to quantum mechanics on the origins of the universe, distinguished by the idea of extremely fast-moving subatomic particles that can trigger changes in spatial-temporal matter. Freely inspired by these theories, Saraceno makes their movements metaphorically visible. The installation is a device that calls perceptual certainties into question; it is an element that modifies the architecture containing it, a structure that makes the interrelationships among people and visible space, an attempt to overcome the laws of gravity.

The Faraday Chair | Dunne & Raby

The Faraday Chair is the work of Dunne & Raby, British designers at the forefront of a Conceptual Design movement where ideas are more important than function. Dunne & Raby’s interest is in the possible effect magnetic fields and electrical currents, emitted by everyday appliances, may have upon people. The Faraday Chair is a proposal for a space one can retreat to, to be protected from these emissions. In Figure 4.4, the Faraday chair is shown without a user, while in Figure 4.5 is depicted the way that it could be used.
Conventional chairs offer degrees of physical comfort, but the designers are proposing that the Faraday Chair might offer psychological comfort by providing sanctuary. The tank is only large enough to allow the user to lie in a fetal position, which encourages the user to see it as womblike and protecting. But it is also tomblike and restrictive, like a sarcophagus. It has positive and negative connotations of imprisonment as well as shelter, which are different ways of regarding security, and its association with the executioner’s electric chair cannot be overlooked. Therefore, it is deliberately an ambiguous object, open to different interpretations; and because it would not actually block the passage of electrical waves, it remains a prototype. As such it is closer to conceptual art than it is to craft or industrial design, but the questions it raises about the purpose and function of furniture are pertinent.
The function of the lamp is based on concentration of the user. More precisely, the lamp, as represented in Figure 4.6, will turn on, once the phone docked at the base of the lamp and will automatically be put into do-not-disturb mode. The phone can be reactivated, but this subtle reminder goes a long way to remind the user of the importance of focus. Better yet, the light source itself can be removed from the frame and used remotely anywhere the user needs ambiance or illumination. The process is represented in Figure 4.7.

Figure 4.6. Tranquilo lamp | Yanko design (42)
4.1.2 Further research

At this phase of the research the target group -which is clearly the modern man- is defined in a further extent, more precisely the existing project refers to modern people:

- who have many responsibilities and work overload, so they need a short-time distance/break from all these.
- with questioning minds, searching for ways to get answers and be inspired.
- who need a way to evacuate/clear their mind and release the accrual of redundant energy.
- concerned about the modern life and search for something more essential.

Having completed the prementioned phase, I came in contact with people or group of people, who belong to this target group and the following process included personal interviews and extensive discussions, in which they shared their viewpoints and their insights about the issue with me. Through brainstorming and painstorming, I identified not only their needs and desires of such a space, but also their potential problems and discontents. It was a creative and inspiring process, which expanded my point of view about issue even more, as every viewpoint was generating a new idea. This further research definitely played a major role in the next steps, from the set of the guidelines, up to the generation of the concept ideas and the final selection.
4.1.3 Design guidelines

According to the above mentioned, the dreamscape will be designed, following specific design parameters, as detailed below:

1. Disconnection from daily routine

This space provides a lively and unique experience to the visitor and the main precondition to be achieved, is to abstain from daily habits, responsibilities or worries.

2. Simplicity-plainness

The space will have a simple appearance and as unadorned as possible. Modern people are receivers of complicated and confusing patterns during their daily life, this space will be offered to evacuate their mind.

3. Choices of outlet-relief

In order to evacuate their mind, choices of outlet and relief will be given to them, because mind needs to banish whatever causes stressful feelings, so as to welcome the desirable ones.

4. Relaxation-calmness

The previous guideline is often a preparation for the current one. In other words, modern people need to release emotions created by the modern way of living, in order to accept a situation of tranquility. Nevertheless, relaxation and calmness should always be a choice in such a space.

5. Security-protection

In this space they will feel secure and it will make them recall the protection offered by a physical shelter or even by the uterus where they were growing until being born, a sense that every person searches during his life.

6. Reactivate the senses

It will also reanimate the sensory modalities, which have been diminished nowadays. In this space, sight will be combined again with the sense of sound, touch, smell or taste and each of them will also stand on its own.

7. Joy-excitement

Moreover, there will be ways to recall the child that exist in everybody, to awake the enthusiasm and find the joy that is missing from the daily life.
8. **Transition from exterior to interior environment**

   The transition from the exterior to the interior environment will be gradual and smooth. During this phase the visitor will calm and prepare themselves to hail a new space, while entering and leaving outside the already existing one.

9. **Reawakening after the visit**

   However, the opposite will be aimed to happen during the transition from the interior to the exterior. To be more precise, calmness will continue to exist, but reawakening will not be only a desirable but also an intentional purpose.

10. **Relation with nature**

    Last but not least, this space will recreate a relation with the nature and reconnection with it, as it is a common place for everyone. The purpose is to offer a “piece of nature” to the user, as it is figuratively represented in Figure 4.8, despite being into the city life.

![Figure 4.8. “Jarred & Displaced” by Christoffer Relander (43)](image)
4.2 Design proposal

4.2.1 Concept generation

Below brief details and major ideas will be given for each possible concept, apart from their differences, all of them have a worth mentioned commonality. The precondition to enter in the dreamscape is the detachment from electronic devices, like mobile phones or laptops, leaving them outside. So, each one of the following spaces provide a storage space for the electronic devices, before the entrance. Last but not least, all of these concepts have been created for the esplanade of Thessaloniki, or every esplanade correspond to this.

Floating balloons

The first concept is consisted by floating “balloons”, inspired by the sense of gravity from the swing chairs and the sense of protection from the ball chairs. These balloons can be found in two floating conditions, buoyant and aerial. The buoyant will be able to flow into the sea, whereas the aerial on the sky as depicted in Figure 4.9.

Figure 4.9. Floating balloons concept.
In both conditions, there will be a way to limit the floating balloons, for example a rope. The aerial condition could exist using a magnetic mechanism. Figure 4.10 presents the view from the interior of the balloons, as the buoyant balloon provides the view of the horizon, while the aerial one offers the sky view.

![Image of two balloons](image)

Figure 4.10. The view from the interior of the floating balloons concept.

The sense of flow, as depicted in Figure 4.11, exists in both situations, as the main idea of this concept is based on the users’ relaxation, providing them the sense of flow, either vertically or horizontally, as they wish.

![Image of two balloons](image)

Figure 4.11. Sense of flow.
Three story capsule

This space is consisted of three floors, the ground floor, the upper and the bottom floor, as it represented in Figure 4.12.

![Figure 4.12. Schematic view of three story capsule concept.](image)

The ground floor is on the level of the pedestrian street; ball chairs are provided and visitors can watch the horizon. On the upper floor, chaise lounge chairs will be provided and visitors can relax, while watching the sky. The bottom floor is under water and plainness exists there, as nothing is needed to interrupt the thoughts and concentration of the visitor. In Figures 4.13 and Figure 4.14, the above described concept is expressed from other point of views.
Figure 4.13. Front view of the three story capsule concept.

Figure 4.14. View from each floor of three story capsule concept.
Circular transition

This concept idea is divided into two spaces, the transition space and the relaxation space, as depicted in Figure 4.15.

Figure 4.15. Side view of circular transition concept.

This concept is based on the process of the transition. There is a semicircular aisle, which leads to the transition space. In this aisle, the visitor can walk barefoot on water, sand, smooth stones or simply on the floor, while entering in the aisle, storage spaces will be provided for personal belongings. In the transition space, there are stimulus-activities, like clay, water, woods or logs. Figure 4.16 presents the top view of the circular transition concept.
This concept idea brings the users closer to the nature and helps them to release the superfluous energy or feelings and be better prepared for the relaxation space. In contrast with the previous one, there is no underwater space, but there is a balcony on the upper floor, as depicted in Figure 4.17, providing fresh air to the users.
Deconstruction

In the present concept idea, in which the supervisor of this thesis gave an outstretched hand, the notion of space is taken into consideration by another aspect. It could be considered as a fermentation of the previous concepts, where the creation comes through the deconstruction of the existing place.
Figure 4.18 presents a side view of deconstruction concept. There is a narrow, rectangular aisle which opens as it is shown on the image and ends up to a big, circular opening, providing access to the sea.

While entering, the ground is the same as outside, namely as a pedestrian street, as the user continues walking, the ground becomes deconstructed with abstract rocks, which are gradually converted into rounded stones and sand, until reaching the sea. Figures 4.19 and Figure 4.20 above, provide a view of the transition between the interior and exterior space.
Figure 4.19. View from the exterior of deconstruction concept.

Figure 4.20. View from the interior of deconstruction concept.
4.2.2 Further development

*Semi-circular transition & deconstruction*

It could be said that elements from the previous two concepts are combined and the current concept is created, as presented in Figure 4.21. There is a semi-circular aisle for the transition from the exterior to the interior part.

![Figure 4.21. Top view of Semi-circular transition & deconstruction concept.](image)

The aisle is going to have holes on the ceiling, the diameter of which is going to increase in size and change in shape, while approaching the interior space. By this, its fading construction allows the light to enter inside, while approaching the space. Moreover, the shape of the path is rectangle in the beginning and then it becomes curvy on the ceiling. The deconstruction continues to the interior space so as to reach the sea gradually.

A first representation of the final concept idea is expressed on Figure 4.22, whereas more detailed sketches are following on the next approach and presentation of the final proposal, where fully defined descriptions about design are given.
4.2.3 Final proposal

*Story board*

Before the entrance, there is a storage space for your electronic devices, as it is shown in Figure 4.23 below, where you can leave safely personal electronic belongings, as it locks automatically.

Figure 4.22. Front view of Semi-circular transition & deconstruction concept.

Figure 4.23. Storage space for the electronic devices of the users.
More precisely, there is a touch screen, Figure 4.24, before the entrance, where you must firstly enter your password - it could be any word or number, ex. your mobile number - and then the storage space opens.

As long as you place your belongings inside and close it again, a message on the touch screen appears and asks you to confirm your password; if it is correct the storage space is locked and the entrance door opens, as depicted in Figure 4.25. So, by entering twice your password, you are ready to enter, while your personal electronic belongings are locked and safe.
Before the first turn, as it is represented in Figure 4.26 below, the aisle is quite dark, although there is artificial light. Figure 4.27 depicts the aisle after the turn, where sunlight enters to the interior from holes on the ceiling. Moreover, in the middle of this semicircular aisle there is a door that gives the choice to the visitor to “escape”, in chance of changing his mind.

Figure 4.26. The aisle before the first turn.

Figure 4.27. The aisle after the first turn.
There is a “should I stay or should I go?” sign up to the “escape” door, as shown in Figure 4.28. A sign and an opening on wall trigger the user to act, take a decision and become part of the space. The interior part of the door is colored, in order to be noticeable, while its exterior part is similar and uniform to the wall, for the state of regularity.

![Figure 4.28. The “escape” door.](image)

There is a sense of bravery and confidence for the visitor who continues. As for the visitor who decides to escape, the exit is next to the entrance and the can unlock his electronic belongings by entering his password and leave, as depicted in Figure 4.29.

![Figure 4.29. The “escape” exit.](image)
After the second turn, not only the diameter of the holes increases gradually, but also the holes expand on the whole aisle and not only on its ceiling, as presented in Figure 4.30 below. The aisle seems to be deconstructed and the dreamscape becomes obvious.

![Figure 4.30. The deconstruction of the aisle.](image)

Entering to the dreamscape, there are niches on wall, designed for apparel, shoes, and the rest, as it is represented in Figure 4.31. Firstly, there is the apparel niche, with incorporated hangers, afterwards -when the abstract rocks (destroyed path) become rounded stones- there is a niche for shoes, last but not least there is another one niche with a shelf, for personal belongings, like jewelry, watches or whatever else could be considered as shackles of daily life by the visitor.
Now the whole space is available just for you, this natural space provides various options (Figure 4.32). There are choices for relaxation or release and outlet, as the user prefers, without any guidance as mentioned in the design guidelines.

There is no minimum duration to stay, but there is maximum duration of use, mainly for safety reasons, which is three hours. So, for three hours the door is locked unless you decide to leave earlier. The way to unlock the door and the storage space, is to enter your secret password in both situations. After two and a half hours there is a reminder to leave the space during the next half hour, while after the duration of the three hours the door opens and your storage place is remained locked, until you unlock it and let the next visitor to enter.
3D Representation

After having fully defined the design parameters, the sketches and the drawings were transported into 3d designs. A 3-dimensional approach is represented in Figure 4.33.

![3D model of the final concept.](image)

Figure 4.33. 3D model of the final concept.

A pedestrian street was also placed to the 3d representation to give a more realistic image of the total design, as it is shown in Figure 4.34.

![3D representation the final concept.](image)

Figure 4.34. 3D representation the final concept.
The 3d design is fully detailed, as it was mentioned on the previous design stage. Example consists the clockwise opening of the door, as is depicted in Figure 4.35, for a natural flow as the screen and the storage space are placed on the left hand of the user.

Every detail is given and it could be found on the 3d files. From the ergonomics of the handles (storage space and interior exit handle) or and the semantics of the shallows on the wall up to the sign in the middle exit, that triggers the guest to take action. The height of the path is 2200mm, the interior space is 14000mm x 7750mm and its inclination is 5°. More dimensions are given in Figure 4.36, while Figure 4.37 and Figure 4.38 depict photos of the process and photos of the final design respectively.
Figure 4.36. Technical drawing.

Figure 4.37. Photos of the Process.
Figure 4.38. Photos of the final design.
5. Discussion

The theme of the dissertation was generated by the need of modern people to feel relaxation and internal balance, so as to reach and cover their need for self-actualization. Firstly, the identification of the need was carried out, its conclusion was that the structure of modern society rewards motivation primarily based on other kind of needs, as it is prementioned and focuses disproportionatately on image and social needs, instead of the essentials.

An attempt to answer questions, such as “Why to design such a space?”, “What has changed to modern societies?”, “How space could be perceived by human beings?”, “What characteristics that space should have?” was made, in order to begin setting a basis about the design. Extensive research followed as a next step, which was consisted by relative projects - either products or spaces- that already exist. Simultaneously, the target group -which is the modern man- was analyzed and defined. Afterwards, brainstorming, painstorming and personal interviews were conducted, this step was a valuable contribution to the design development, because each person individually was offering unique inspirations, and all together contributed for the sequel. After this initial brief, the research conclusions were carried out and a list of design guidelines were set. Concept generation came after and its intention was the fulfillment of these guidelines, this phase of the design was represented by sketches, drawings and short briefs of each concept idea. The final design proposal came of a synthesis of concept ideas, in combination with the acquired knowledge and the creative thinking. Its design is fully defined and recounted by a story board, in order to make the reader participant of the space. It is also provided a 3d design of the final concept, as well as technical information of it. Last but not least, a prototype was made in order to sense the experience of the space.

Due to its seemingly simple design, its implementation could be realistic. However, there are some issues that should be considered. An issue is whether the precondition of the concept - to leave the electronic devices outside, the one and only “rule” in order to use the space- is abided by the user or not. So, there should be a kind of control in the door to detect if the user has left all the electronic devices, a mechanism to detect the frequency of electronic devices would be ideal for this issue. Another issue is the touch screen on the entrance,
which should be synchronized with both the storage space and the door. Despite its complexity, it might be a challenging but not unachievable automation.

Last but not least, the most important issue is the safety of the visitor and the respect to the space, but it is an issue that is difficult to be ensured. This is a public space that could be used by everyone, including a variety of different kinds of people, not only the average person. For instance, it could be used by a drug user, a person with suicide tendencies or simply somebody who wants to vandalize or behave irrespectively to the space. The use of electronic surveillance is illicit, even if it is placed for safety reasons. Even the user is aware about it or not, the idea of a camera is not permissible in such a space, actually it is placed against to a basic idea of the design concept, which refers to a place where the user goes into shutdown. This issue possibly needs further research in order to be fulfilled by its design, if there is any way to be achieved. The restriction on the duration of the visit up to three hours could be considered as a partial solution, and informing the user by a list of warnings before the visit could provide at least legal coverage.

Although there are some issues to be discussed in a more thorough extent, the final design that was proposed can meet the needs of the average modern person. As a construction, it can be regarded as simple, without exaggerated requirements and with realistic implementation future plan.
6. References


*Online Sources of Figures*

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