

The HSLU Engineering & Architecture Campus Horw and its architectural approach on a sociological level

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Research question:

Does the architecture of the HSLU Campus promote interaction on a sociological level?

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Abstract

The following work documents the project developed in the module Study Work by students Andrea Ognyanova and Carolina Rossi. This consists of the analysis of the HSLU Campus Horw and its architectural approach on a sociological level.

Based on the research of Erving Goffman's on the theory of interaction, the students aim to discover if the current structure of the university prompts or averts social interactions between individuals. To do so, the authors focused on two specific rooms on campus: the Mensa and the interior architect's Atelier. The two spaces are characterised by contrasting functions, yet both demonstrate clearly how Goffman's hypothesis manifests in everyday life. Thorough analytical observations are carried out to provide concrete examples of how the architecture plays into the individual's interaction rituals.

Through a comparison, it becomes clear that the two rooms require their users to take on different social roles. Architecturally, the circulation through both spaces results inadequate, impacting social interactions in a negative way.

Said findings are then set and discussed in a broader context, in particular that regarding the relationship between the architect and the behaviour of the user.

Abstract

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The purpose of this paper is to investigate how Erving Goffman's seminal work, "The Presentation of Self in Everyday Life,"¹ can be applied to the architectural context in the Campus of the HSLU Engineering and Architecture in Horw.

According to Goffman's theory of impression management, individuals are constantly presenting themselves to others in ways that are consistent with their social identity.² This theory can provide insights into how the physical environment can shape human behaviour and interactions in the context of architecture. The concept of "rooms of interactions" and how architecture can facilitate or constrain social interaction will be the focus of this paper.

This paper aims to contribute to a better understanding of how architecture can promote social interaction and well-being by examining the relationship between Goffman's theory and the built environment. Although Erving Goffman's impression management theory has been widely applied in the field of sociology, its relevance to architecture has only recently begun to be investigated.³ This theory can provide insights into how the physical environment can shape human behaviour and interactions in the context of architecture.

The overview of the paper is as follows:

Chapter 2 lays the groundwork for understanding how Goffman's theory can be applied to the built environment.

The following section is dedicated to the analysis of Campus Horw as a *social establishment*.

In chapter 3 we study how the everyday behaviour of individuals shapes the social interactions that take place on Campus. To do this, we define two zones on campus – the Atelier and the Mensa - and analyse them in detail in chapters 4 and 5.

The comparison in Chapter 6 is based on the observations collected in the previous. In addition to this, a further study of circulation is conducted through the filming of videos (see Attachments).

In chapter 7 we discuss how the study of various spaces in educational institutions such as the Mensa and Atelier can provide useful insights into how the built environment influences individual behaviour and interpersonal interactions.

The discourse ends in chapter 8, where some personal thoughts of the authors lead to the conclusion of the paper.

1 Goffman, 1959

2 Hillier, 1996, pp.16-17

3 Goffman, 1959, pp.106-107

This chapter lays the groundwork for understanding how Goffman's theory can be applied to the built environment. The central argument of Erving Goffman is that people engage in a process of "impression management," consciously or unconsciously presenting themselves in ways that shape the perceptions of others. This process is critical for constructing and maintaining social identity because it allows individuals to create and maintain an image of themselves that corresponds to their goals, desires, and beliefs.

His seminal work in sociology, "The Presentation of Self in Everyday Life," asserts that people are always involved in impression management in order to maintain their social identity. This process is described by Goffman as a "dramaturgical" performance in which individuals act as social actors, constantly managing their impressions to create a desired image on the social stage.⁴

2.1 Defining Architecture

The term *architecture* is commonly understood as "the art and technique of designing and building" thus encompassing all related disciplines such as landscape architecture, engineering, interior architecture and so on. The conventional definition goes on to say that "it serves both utilitarian and aesthetic ends" and states that the two scopes are part of a whole and cannot be divided.⁵

In his article "Architecture in Everyday Life" Upton distinguishes these two realms of the discipline as architecture and Architecture - with a capital A.

The first term is defined by our entire built environment: houses, streets, subways, and gardens. Everything man-made that surrounds us is considered architecture and we may describe it as mundane, ordinary, or overlooked.

The second term (with capital A) refers to a very small portion of the discipline and is what may be defined as high-end Architecture. It includes major name-brand buildings, usually created by professional designers for the more sophisticated class of society. Extraordinary, revolutionary, and elitist are terms used to describe these kinds of construction.⁶

Major representatives of the architectural world have contrasting opinions on the coexistence of these two realms of the discipline and the boundaries dividing them. Le Corbusier, for example, expressed this when posing the now-famous question "Architecture or Revolution?"⁷. Thereby suggesting that architecture is the only force that can save the world from a catastrophic revolution. On the other hand, Henri Lefebvre, a theorist of the everyday, believed that architecture had always been considered inferior to Architecture. His conviction was that to end the oppression of the mundane built environment, for our culture and society to grow, a big revolution was ought to take place. So that the distinction between ordinary and extraordinary could be eradicated and architecture and Architecture coexist as a whole.⁸ Michel de Certeau, another philosopher of the everyday, believed that architecture should fragment

4 Goffman, 1959

5 Collins, Gowans, S.Ackerman, Scruton, 2023

6 Upton, 2002

7 Le Corbusier, 1991, pp.23-24

8 Lefebvre, 1991, p.182

Architecture with its concepts and theories, but only with the intention of creating new links and sparking new ideas.⁹

For the scope of this paper no distinction between these contrasting worlds is made. While we recognize the coexistence of the two, it is our intention to consider the discipline of architecture as a whole. With social interactions being the main topic of this paper, we are going to focus on the field of interior architecture, as these are the spaces closest to the people and where said encounters take place.

2.2 Defining Sociology

The book “The Presentation of Self in Everyday Life” by Erving Goffman is a classic work in sociology that examines how individuals actively develop and control their social identities in everyday interactions. While the book does not explicitly define sociology, it is widely regarded as a seminal work on the subject of symbolic interactionism, a sociological viewpoint that emphasises the role of symbols and meanings in creating social behaviour.¹⁰

The term sociology was coined in 1834 by the French sociologist Auguste Comte, combining Latin socius (“companion, fellowship”) and the Greek suffix Ancient Greek -o (-loga,); this suffix, itself derived from Ancient Greek (lógos, “word, knowledge,”).¹¹

Sociology is commonly defined and accepted as the scientific study of human society and social behaviour. It is a social science that develops and refines a body of knowledge about social order, structure and changes through empirical investigation and critical analysis. Within the social sciences, there is a commonly agreed definition of sociology. Many sociologists agree with this concept, which may be found in various sociology textbooks and scholarly journals. For example, in their article “Sociology and Its Publics: The Forms and Fates of Disciplinary Relevance,” sociologists Neil Gross and Ethan Fosse define sociology as a social science that seeks to understand and explain social phenomena through rigorous empirical investigation and theoretical analysis.¹²

Goffman asserts in his subsequent book “Encounters: Two Studies in the Sociology of Interaction” that people utilise a range of social cues to guide their impressions and build a shared view of social reality. In this book sociology is defined as “the study of ordinary human traffic and the patterning of ordinary social contacts”¹³. This sociological nuance stems from his idea that researching social interaction is vital to understanding society as a whole. On another point, Goffman seems to claim that social order originates from people’s everyday activities as they navigate the social world and that a deeper understanding of these behaviours can provide insight into larger social structures. Goffman’s work underlines the function of impression management in the establishment of social order, with a focus on face-to-face interaction. Goffman’s work had an impact on sociological theory, particularly in

9 De Certeau, 1984, p.48

10 Goffman, 1961

11 Etymonline, 2023

12 Gross and Fosse, 2012, p.238

13 Goffman, 1961, p.15.

the disciplines of symbolic interactionism and microbiology, and his theories are still frequently studied and disputed in sociology.

2.3 Goffman's Theory of Interaction

Goffman defined social interaction as the reciprocal influence that individuals have on each other's behaviours when they are in each other's physical presence.¹⁴ He recommended the notions of stage and performance to explain how people present themselves to others in social situations. The author compares social interactions to performances, as people constantly play a part in diverse social situations. Emphasising the reciprocal influence of individuals on each other's behaviour in immediate interactions. This concept depicts the complex interaction that occurs between individuals and their social settings. Recognising the reciprocal effects of individuals is crucial for understanding the diverse nature of social interactions and their broader consequences for individuals and society.

As mentioned in the beginning, Goffman's theory proposes that social interactions occur in distinct settings, which he calls "interaction rooms." The theory of interaction rooms suggests that social interactions occur in specific settings, whether they be physical such as a classroom or a doctor's office, or virtual such as online forums or chat rooms, each with its own set of rules and expectations. People's behaviour within these interaction rooms is influenced by their understanding of these rules and norms, which guide their actions and shape their roles¹⁵.

In that regard, Goffman proposes that people are always performing their roles in different contexts, and their behaviour is impacted by the situational cues of each. Individuals may improve their ability to navigate social settings more efficiently by learning the specific rules and customs of various interaction rooms of the given environment. Therefore, the present study aims to explore the design and architecture of the HSLU Horw Campus, analysing the architectural decisions made and replaced in the university environment, from the perspective of Goffman's theory of interaction. Erving Goffman's social interaction theory emphasises the importance of performance, which refers to all of the behaviours that an individual engages in during a given event in order to affect other participants in some way. Goffman pointed out in his book, "The Presentation of Self in Everyday Life," that a performance incorporates a specific participant as the main reference point, with other people operating as the audience, observers, or co-participants or various ways to make this action happen.¹⁶

Furthermore, Goffman noticed that a 'part' or 'routine,' which is a pre-established pattern of activities that is played out throughout a performance, might be presented repeatedly on other occasions. It is critical to distinguish between a routine of interaction and a specific instance when this routine takes place, as emphasised by John von Neumann and Oskar Morgenstern in their book "The Theory of Games and Economic Behaviour." The concept of performance "those who contribute to other performances" helps to explain how people show themselves to others during social encounters and how they try to influence others.¹⁷

14 Goffman, 1959 p.66

15 *ibid.*, p.73-74

16 *ibid.*, p.8

17 Von Neumann and Morgenstern, 1944

Getting deeper into Erving Goffman's interaction theory he emphasises the reciprocal impact of individuals' actions on one another in immediate social contexts. It entails individual performances in which their actions on a certain occasion serve to affect other participants who act as the audience, observers, or co-participants.¹⁸ Parts or routines are pre-established patterns of activity that unfold throughout a performance and may be presented or played through on multiple occasions. Others' perceptions of an individual are affected by how they act during interactions with others, which can be either conscious or unconscious behaviour. Furthermore, the means of constructing and maintaining self are frequently formed within social establishments, highlighting the importance of understanding the varying rules and expectations present in distinct interaction rooms.

Goffman's interaction theory provides a nuanced understanding of social interactions as a gamble: "Life may not be such a gamble, but interaction is".¹⁹ While life may not be a lot of fun, people are continually influencing each other's actions and reactions in unexpected ways during social encounters. Goffman's concept of self-performance on the stage of social interaction emphasises the significance of individuals adjusting to social circumstances and according to established conventions and expectations to be successful in their relationships. This adaptability, however, can be difficult since the reciprocal influence of individuals on each other's behaviour introduces an element of unpredictability in social interactions.

Despite this, Goffman's interaction room theory provides vital insights into how people manage their public and private selves. Individuals express meaning and shape impressions of themselves to others via the use of language and nonverbal clues. Furthermore, Goffman's theory emphasises the role of power dynamics in social interactions²⁰, as people attempt to maintain and improve their status in society.

In conclusion, since it provides a controlled setting for watching and analysing social interactions, the educational field at HSLU Campus is a good domain for implementing Goffman's interaction theory. Students and teachers interact in multiple rooms, each with its own set of rules and expectations that may be observed and studied. Goffman's theory sheds light on how people manage their public and private selves, the importance of power relations, and the use of language and nonverbal clues to express meaning in educational contexts. Educators can better understand how students interact and develop effective learning environments that foster positive social connections and position educators in more comfortable and intriguing situations by adopting Goffman's interaction theory.

2.4 Sociology in Architecture

The HSLU Campus Horw is what Goffman considers a *social establishment*, namely a space defined by perceptual boundaries where a certain activity regularly takes place.²¹ The latter is, in our case, the act of teaching - for the professors - and learning - for the students.

It is important to clarify that these actions could further be separated into sub-activities, such as eating, studying, model making etc, as these also repeatedly take place on campus. For practical reasons, we

18 Goffman, 1961, p.231

19 Goffman, 1959, p.222

20 *ibid.*, pp.48-49

21 *ibid.*, p.217

focus on teaching/learning, as the main act repeatedly takes place there.

Social establishments can usually be divided into two separate zones: front and backstage. These play a key role in social interactions and show how the architectural environment takes part in Goffman's theory.¹²

The backstage is where the tools for shaping the body are available and it is only accessible by the performer. The audience cannot enter this space or the whole performance would be *discredited*.

The front is characterised by fixed props which are used to support the performance.²²

To separate the two, staging devices are usually employed to create boundaries, which could be acoustic, visual or both. If these are not chosen according to the specific situation, a so-called *backstage difficulty* can be experienced.

In dramaturgy this refers to those instances where something that should only be seen backstage appears on the frontstage during a performance, resulting in an embarrassing situation. The performance is therefore discredited.

In architecture, this can be experienced when a residential building has walls built "too thin", or not properly insulated, which results in the residents hearing noises or even conversations taking place in adjacent units. If, for example, the residents hear constant arguing through the walls, but then when in public the neighbours seem very affectionate, we can then say that the performance that the couple puts up outside is discredited because the neighbours could be part of the backstage, "giving away" the performance.

Even if not in these specific terms, this concept of front and backstage is applied in architectural space planning as well. The interior architecture discipline, for example, studies how individuals move through interior spaces, and how they behave and react to their built environment. Such observations are the reason why we put bathrooms as far away from the kitchen as possible, for cleanliness and hygiene. The same example is brought up in *The Presentation of Self in Everyday Life*. By attending to his biological needs, the performing individual is forced to drop the performance, to "go out of play". To do so he leaves the face-to-face interaction, frontstage, and retires to the bathroom, backstage.²³

Even though one comes from a social-cultural standpoint, while the other from a socio-relational one, both architecture and sociology reach the same conclusion: the bathroom should be located away from the kitchen. So in itself, the interior architecture discipline is very close to interactions as well.

Although we highlighted the importance of separating front and backstage, it is just as relevant to recognize that this role can be flexible. If we think of one of our school corridors which may occasionally be used as an exhibition space, we can see the role of the room switching from back to front stage. There are, however, spaces which retain their identity even when they switch from front- to backstage and vice versa. A classroom, for example, is going to stay a classroom even when people from maintenance are there. That is because the decor and permanent fixtures define the identity of the room and it is therefore always retained. These fixed props are in fact the ones that create the distinction between front and backstage.²⁴

22 Goffman, 1959 p.231

23 *ibid.*, p.101

24 *ibid.*, p.105

2.5 Architecture of Everyday Life

The influential philosopher of the everyday, Henry Lefebvre, defines the everyday as what's left over after "specialised activities" are removed.²⁵

This definition of what the everyday is not, does not, however, assume that it can, in fact, be categorised. "One of the obvious characteristics of the everyday is that it does not adhere to fixed classifications - it is by very nature interdisciplinary".²⁶

Lefebvre's position inspired other architectural thinkers such as Sarah Wigglesworth and Jeremy Till. They, however, recognise the importance of not defining the everyday, because of the danger of getting lost in the broad term of it.²⁷ They rather stress how architectural designers should focus on the creation of spaces to engage and spaces to retreat. This celebrates the opposing concepts of architecture and Architecture, ordinary and extraordinary, exceptional and mundane.

If we reach back to the definition of architecture, we could agree that architecture represents the everyday, while Architecture represents what the everyday is not. Conceptually this is true. Concretely, however, there are mundane actions taking place in high-end buildings as well. Therefore, the everyday is not defined by day-to-day actions either. If anything, Architecture tries to escape the everyday. As stated in the essay *Architecture and Everyday Life*: "High architecture is unravelled by the habitual and banal events which make a mark of the passage of time".²⁸

But the fact that we cannot define it does not automatically eradicate its existence. We are in fact constantly experiencing the everyday, so much that we may or may not consciously recognise it. "We are always immersed in it (...) it is this immersion that prevents us from seeing the everyday, or acknowledging it."²¹

It is the same as when we move into a new apartment. At first, we notice all the things that don't work or that aren't quite right with the furniture or the amenities. Though as time goes on we tend to get used to said things until, by making use of them every day, we forget there was something wrong with them in the first place. The same is true for the spaces we interact with every day. However, with spaces, it is even more difficult to assess what works and what doesn't, because we don't have an overview and may ourselves be part of the system which might be flawed.

It is this understanding that inspired us to analyse a space we had gotten used to, one that is part of our everyday life: our school's campus.

The everyday is in itself an abstract concept, to state that it can be represented by architecture, something concrete, is therefore impossible. "Architecture of everyday life" is a utopia. So when we talk of the architecture of everyday life we do not imply that architecture can represent the everyday, instead, we want to analyse the everyday and how it manifests itself in our built environment. In other words: to see the everyday through the lens of architecture.

It is our goal to observe the environment we experience every day. Being part of such a repetitive routine,

25 Wigglesworth, Till, 1998 p. 7

26 *ibid.*, p.8

27 Wigglesworth, Till, 1998 p. 7

28 *ibid.*

the architecture of the campus is not processed by our brain anymore because it got used to it. To actually take in the spaces that surround us we have to actively take a step back and intentionally experience the space like the first day we approached it. Only this way can we objectively study the campus and understand the reasoning behind the architectural choices that characterise it. And consequently, recognize why and how this influences the everyday lives of people here.

The following section is dedicated to the analysis of the Campus Horw as a *social establishment*. The aim is to provide some context on the spatial organisation of the university's buildings and the zones which connect these. How is the campus reached from different directions? What does this mean for individuals who travel by car or respectively for those who use public transport? From this broad overview, we will then dive deeper into how the built environment conditions circulation on Campus. In other words, how the individual moves throughout the space on an everyday basis. Why does this person choose this route to go to class rather than that one? Do professors' and students' paths cross? What are the pros and cons of the resulting circumstances? In a later phase, we study how the everyday behaviour of individuals shapes the social interactions that take place on Campus. To do this, we define two zones on campus and analyse them in detail, observing in particular how Goffmans' theories manifest themselves.

3.1 Spatial Organisation

The spatial organisation of educational institutions, including places such as the Mensa (cafeteria) and Atelier (workshop/studio), has the capacity to shape individual behaviour and stimulate connection. Understanding the impact of social norms and standards on how these places are used is critical for improving educational environments and enabling beneficial outcomes. Using existing research and theoretical frameworks, this academic introduction intends to investigate the spatial organisation of the Mensa and Atelier inside educational institutions, as well as their impact on human behaviour and interaction.

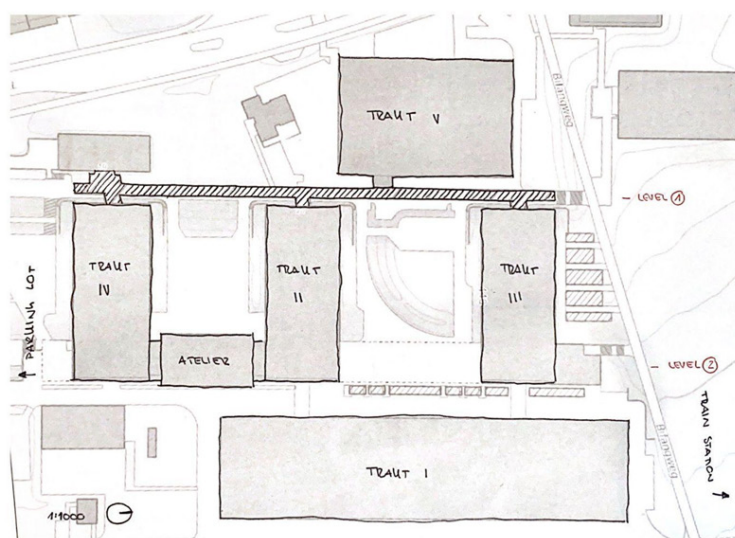


Figure 1: Overview of the surroundings - Campus Horw

The Mensa serves as a primary social facility where students and professors can congregate not just for meals but also for socialisation, relaxation, and the formation of interpersonal ties. Similarly, the Atelier serves as a creative workspace, where students have the opportunity to develop their artistic and practical talents. Examining aspects such as physical layouts, seating arrangements, lighting, acoustics, and other design

components when investigating the spatial organisation of the Mensa and Atelier. Educational institutions can make educated decisions when building and upgrading these spaces if they understand how these aspects influence individual behaviour and interaction. Creating an atmosphere that encourages student engagement, develops a sense of community, and strengthens relationships between educators and pupils to achieve higher levels of academic accomplishment can overall create personal and professional well-being in the mindset of the users of the campus.

An interdisciplinary approach that blends elements from architecture, psychology, and education can provide a thorough understanding of the Mensa and Atelier's spatial organisation. Educational institutions can identify areas for improvement and adopt strategies to optimise the utilisation of these spaces by analysing existing research and theoretical frameworks. Investigating how these rooms are physically organised provides useful insights into their impact on behavioural patterns and interaction. Using insights from classroom design and layout research can assist develop educational environments that foster social growth, increase academic outcomes, and improve student well-being.

The Campus of the Department of Engineering and Architecture is located in Horw, Lucerne. The Department comprises five main buildings or wings known as *Trakt*, a term which describes a section or wing of the campus. Trakt II to IV are dedicated to schooling. This is where most classrooms are located and where lectures take place. Offices, Ateliers and studios are also to be found in these locations. Trakt V is where shared areas are situated, such as the library and Mensa. On the second floor, various innovative projects are conducted and more offices and workshops can be found. On three sides of this building, there are furnished outdoor areas for all students to be used. These are particularly frequented in warmer seasons, during which students tend to eat outdoors.

Trakt I is situated on the lower level. It is connected to Trakt II by a bridge and it is dedicated to various laboratories and workshops.

The campus is usually accessed from the parking lot or on the opposite side, from the station.

The three main Trakts have six floors defined by letters A-F. These can be accessed either from level C or D. On the latter is where we find the main roofed pathway running straight through the campus from one end to the other. This circulation way connects Trakt II to IV.

3.2 Rooms of Interaction

The main outdoor circulation ways are divided into two levels. The higher one is much more frequented than the other, as it is covered, leading to the Mensa, bar, and bus stop. From there it is also easier to reach the upper levels where most of the classes are located. More casual interactions take place on this navigation way, as it is where most of the main paths cross. In addition, the lower circulation way does not run through the entire campus as there's the Atelier in the middle, which cuts circulation off to non-interior students. Planned interactions usually take place in the Ateliers, in seating areas in circulation or in dedicated - and often overbooked - rooms in Trakt IV.

The structure of the three main buildings is similar, which also reflects on the spatial programme of the upper levels. As the building is approached the guest is welcomed by a broad corridor and stairway, whose varying function makes it both a front as well as a backstage. Although the outdated and purely functional look of the interiors makes it appear more like backstage.

The entry-level is usually occupied by offices as it is easily accessible. On the upper levels we find classes and lockers. The stairs are in the same zone in all buildings, both in the front and in the back. In the back left corner of all buildings, we find the backstage area where toilets and other service areas, such as copy and printer, are located. We notice that these are much more frequented when there's an

Atelier nearby, such as in building IV on floor F.

All circulation areas on campus double as exhibition space when necessary. This is especially true for the zone before the Mensa and Library.

Paradoxically, the structure of the Trakt is the opposite of what we find in a theatre. Here everybody enters from the corridor, which is a backstage area, until they reach the classrooms, which are considered the front stage where the performance takes place. Instead, in a theatre, only actors enter from the backstage, while the public comes in from the main entrance. The following question might arise: is it because on campus we are all performers?

The only space with some sort of backstage access is the big aula in building IV, which has a lower access. However, this is not only used by professors but also by students.

Moreover, Goffman's theory of social norms and regulations emphasises the importance of physical architecture on human conduct and performance, particularly in the educational institution HSLU Horw Campus. Goffman contends that space serves as a stage for performance and that the organisation of space has a substantial impact on social conduct.²⁹ Goffman's stage, frame, and performance theory suggests that social interactions are like staged performances, with individuals performing specific roles and behaviours that align with audience expectations.

This statement prompts us to understand how different spaces on the HSLU Horw campus serve distinct functions and play important roles in shaping human behaviour and performance. For example, the building's entry level is easily accessible and frequently occupied by offices. This physical structure encourages people to contact administrative officials and ask questions. Upper levels of buildings, on the other hand, are often used as classrooms and lockers, creating an area for focused study and academic pursuits. Campus circulation areas, particularly Mensa and library, which are also serving as exhibition spaces, individuals benefit from increased social engagement and a sense of community as a result of this.

Furthermore, the zone before the Mensa and library allows individuals to showcase their talents and artistic expressions, promoting a creative culture on campus. The backstage area, which is positioned in the back left corner of all buildings, is used for service amenities such as restrooms and printers. This room is especially important for people who attend adjacent Ateliers since it provides a handy venue for meeting their needs.

To go into the detail, the Mensa is the kitchen of the Horw Campus. The physical environment in which people interact influences them, and spaces such as the kitchen are especially favourable to social contact due to their practical design. Scientific evidence can be found in Goffman's book "Behaviour in Public Places: Notes on the Social Organization of Gatherings"³⁰ that the utilitarian design of the space is one reason why people congregate in the kitchen. Kitchens are usually intended to

29 Goffman, 1959 p.13

30 Farmer, 2018

be functional and efficient, with quick access to ingredients. This layout invites people to congregate and promotes a sense of shared space and community by allowing individuals to move freely and interact with one another.

Cultural conventions and customs are another reason why people congregate in the kitchen. Many cultural practices and rituals revolve around food preparation and consumption, and the kitchen is typically seen as the heart of the building. As a result, the kitchen is frequently regarded as a warm and welcoming environment where people may gather to share food, tales, and social experiences.

Scientific research has also revealed that social interactions in the kitchen can improve mental health and well-being. According to a study published in the *Journal of Environmental Psychology*, socialising in the kitchen can increase social support and a sense of community, which can lead to increased happiness and life satisfaction.³¹

Overall, Goffman's theory emphasises the significance of physical settings in moulding human behaviour and social relationships. With its functional design and cultural significance, the kitchen is a prime example of a space that supports social gatherings and community building. In the subsequent chapter, a comprehensive analysis of the Mensa and its interplay with the classrooms will be presented in meticulous detail.

The Interior Architecture Atelier is the space that hosts the personal working stations of the students following this course of study. It is a particularly important location for aspiring interior architects, as it should promote practical and theoretical knowledge exchange between peers. Therefore prompts individuals to undertake social interactions.

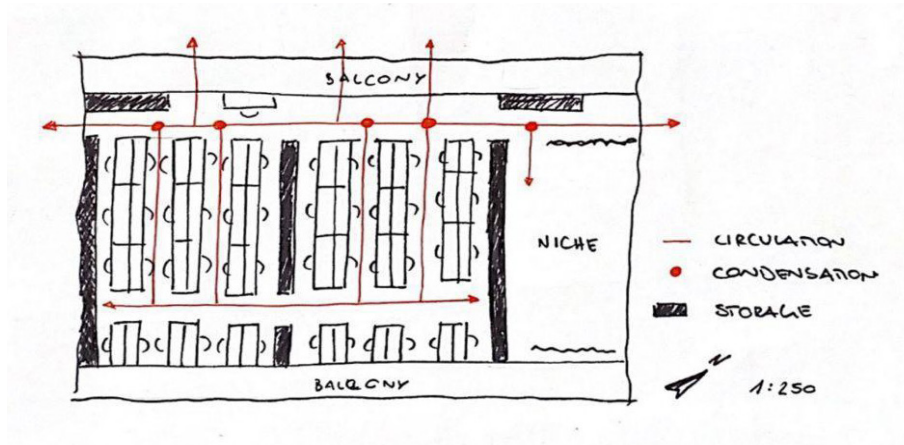


Figure 2: Floor plan interior architecture Atelier

4.1 Design and Construction

The infrastructure hosting the Interior Architects' Atelier is located between Trakt IV and II. The construction was built later than the rest of campus, as the course of studies, previously at the faculty of Art & Design, moved to this department.

The building has a rectangular shape and the character of a temporary structure, which makes it look more like a pavilion. Both longitudinal sides consist of a series of floor-to-ceiling windows. These are indented creating a longitudinally covered balcony on both sides of the construction. Both of these can be closed off through folding grid panels.

In the interior, the ceiling of the metal frame is clothed entirely by wood panels, which carry primarily an acoustic function. The floors and side walls are also covered in wooden panels. These have deformed with time, resulting in flooring squeaking loudly under pressure.

The furniture filling the space is focused on functionality. Through a series of high black metal cabinets, the floorplan is divided into three zones, one smaller - the niche (see Fig 2.) - the other two about the same size. Desks the size 80x160cm are positioned in lines facing each other along the width of the structure. These are completed by individual caddies positioned underneath each desk. Bigger storage units, used to store big presentation boards and materials, are also present at the edges of the room. Similarly, some home appliances such as fridges and microwaves are positioned the same way.

4.2 Access and Circulation

The Atelier can be accessed from the lower level court by two doors located on either side of the pavilion. Indoors, students can get in from the two adjacent buildings. The big sliding windows are also

used as entrances during warmer seasons.

The weird way in which the pavilion is squeezed between two buildings has the positive aspect of bringing life to the court. It also provides a closed connection on the lower level. Theoretically, the latter can be accessed on both ends from neighbouring buildings. However, due to the lack of space and the disturbance that such circulation would cause, this connection is cut off for people from other departments. This means that many potential casual interactions cannot take place. This path running straight through the Atelier from Trakt IV to Trakt II is very trafficked already, as it is the one interior architecture students use the most. From this main circulation way, secondary paths run horizontally between the desks to the other half of the room, where a second bigger path is located.

Through the years, as the course of studies became more popular, a higher number of desks have to be added to the space. Mobility is therefore highly reduced and paths very used. This problem with circulation is already apparent when organising tables. As there is little space, some students' desks are placed in the middle of circulation ways and exchange students don't have any workplace at all. This exclusion forces some students to work somewhere else, which again causes interactions to be cut off. General lack of space and uncomfortable desk situations cause students to work at home rather than in the Atelier, interfering again with interactions, especially ones important for academic growth.

If we look at this circumstance from a broad perspective, this can be considered a backstage difficulty on the part of the institution.

Condensation happens mostly in the niche as shown in Fig 2 (which always seems to be too small) especially when there's a presentation or team meeting - an integral part of the discipline - while people walk by or students are looking for materials in the collection of the niche. Again this can be seen as a constant backstage difficulty caused by traffic and sound/acoustics. This also makes it impossible to have two presentations at the same time and it is difficult when having coaching as well. Also, the space is so limited that if a group has to sit together and coaching are taking place in the niche, they have nowhere to go.

During lunchtime, the space doubles as an eating room where people come together for lunch. Although it sounds practical to have spaces that allow certain flexibility, this means that activities taking place in the niche always have to be interrupted over lunchtime and the space rearranged.

4.3 Front and Backstage

The whole room can be considered backstage. This is defined by the actions taking place there and by the fixed props and furniture present in the space. However, it is important to note that a subtle front/back subdivision is happening in the Atelier itself, particularly in the niche, when a presentation is taking place.

The circumstance requires a more formal environment, during which the room gets transformed through the use of black curtains. Mobile props such as these allow this transformation to happen (see Chapter 2.4 for reference). However, in this case, the curtains create a dark and unpleasant environment when closed. Nowadays, with spaces becoming smaller and smaller, we see how interior design becomes more

and more relevant in allowing both casual and formal interactions to take place in the same space. This, however, must be done in a way that doesn't jeopardise either one of the scenarios.

4.4 Atmosphere

The overall ambience of the space is friendly and welcoming. There is good lighting (both natural and artificial) and cross ventilation which allow for prolonged working periods and a better chance for interactions. The environment is obviously casual, although there are work-related activities taking place in the room. Some backstage difficulty may be experienced when unexpected visitors come by. This is mostly the case since the storage is pretty limited and there are lots of things laying around, making the space appear very chaotic.

The atmosphere and the mood of the room can vary widely depending on the time/programme of the day and the course of the semester. When the whole room is full it gets very loud in the Atelier, especially during frenetic exam periods. If a visitor comes by over lunchtime or in the evening, however, it can be surprising how quiet the place can be.

The Mensa is an important location in educational institutions, where students and faculty can meet their nutritional needs. However, its significance extends beyond food because it facilitates social relationships and shapes the college community. Understanding the Mensa's dynamics and impacts is critical for fostering inclusive and supportive environments that improve students' overall educational experiences. The purpose of this academic introduction is to investigate the Mensa's relevance as a social space, with a particular emphasis on its impact on socialisation, community building, and student well-being inside educational institutions.

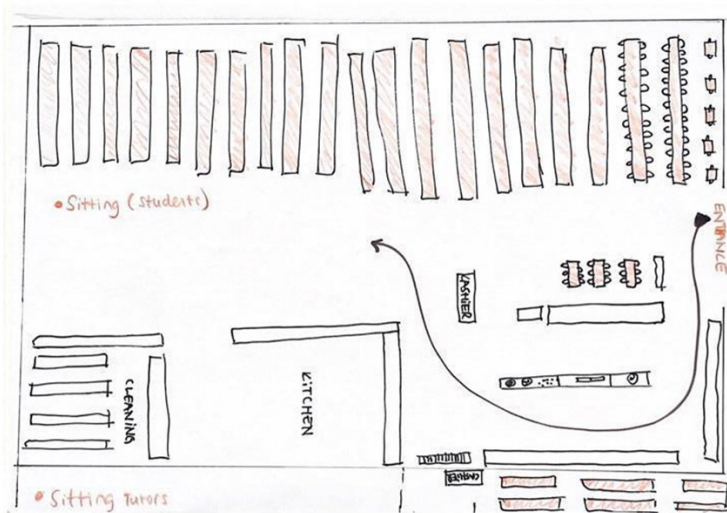


Figure 3: Floor plan of the Mensa

5.1 Design and Construction

The Mensa is located on the campus's highest point. The structure is modern and wide, with a large rectangular space for dining and socialising. Large floor-to-ceiling windows allow plenty of natural light and a striking view of the surroundings of the university. The Mensa's furniture and layout are intended to maximise functionality and efficiency. The room is separated into zones, with several tables and chairs organised to encourage socialisation and interaction among students and faculty members.

5.2 Access and Circulation

The Mensa, located at the apex point on campus, is not only the centre of social activities but also an important resource for academic success. The Mensa is easily accessible from the lower-level court via one door and many walk-through sections for students going to and from college. The library, conveniently positioned between the Mensa and the bus station, helps students focus on their studies even more, while nearby bike and motorbike parking facilities make it possible for them to travel to campus sustainably. In essence, the Mensa and its surrounding facilities foster an environment that promotes both academic and social development.

The Mensa is a large and inviting area that serves as a gathering place for the academic community to gather and enjoy collaborative meal experiences. It provides a comprehensive selection of culinary

alternatives, including hot meals, sandwiches, salads, and snacks, to meet its guests' varying palates. Despite the congestion and bustle of midday rush hour, the Mensa's vastness and design layout assure that its user's mobility is not hampered. As a multi-functional venue, the Mensa facilitates social connections and community-building among members of the academic community while also providing a cost-effective and quick meal option.

The Mensa's circulation is critical to its function as a communal area for the academic community. The space is built to allow for simple mobility and access to various sections, such as food service stations, seating places, and exits. However, the placement of tables and other furniture might occasionally impair traffic flow. One recurrent difficulty with Mensa circulation is the placing of tables outside of the circulation paths. This might result in small passages, limiting user mobility and causing congestion during peak hours. To address this issue, the Mensa's administration must carefully consider the positioning of tables and other furnishings to ensure that there is enough space for users to move about freely.

Another difficulty with circulation in the Mensa is the proclivity of users to congregate in specific areas, such as near food service kiosks. This might result in bottlenecks that slow down user mobility and produce congestion. Mensa management can employ initiatives to encourage people to disperse out and occupy different portions of the venue to overcome this issue.

Furthermore, the positioning of exits and entrances is crucial for ensuring a smooth flow of traffic in the Mensa. Because the placement and size of these apertures might affect the ease of mobility for users, they must be carefully located and created. Adequate signage and wayfinding aids can also assist users in more effectively navigating the place and reducing congestion.

Overall, careful attention to circulation is critical for the Mensa's successful operation as a common area for the intellectual community. The Mensa establishes a friendly and effective environment that serves the social and dietary needs of its members by addressing concerns like table layout, user congestion, and the location of doors and exits.

5.3 Front and Backstage

In an academic setting, the cafeteria is an important gathering place for members of the university community to engage in informal talks, exchange ideas, and create relationships that can extend beyond the classroom. It's a spot where students may get a quick bite to eat between courses, catch up on work or study, and engage in group projects or discuss course material with their classmates. In the context of a gathering point, this is a key location for interactions to occur. We can observe the Goffmanian theory of "The Presentation of Self in Everyday Life" in action in the university cafeteria. When people walk into the cafeteria, they are immediately conscious of the need to present themselves in a particular manner because they are in a public environment frequented by their peers and teachers. Students may choose to dress in a particular way, carry themselves in a specific manner, and engage in conversations

and interactions that reflect the image they intend to portray to others.³²

Considering Goffman's idea of front and backstage, we can see how the university cafeteria functions as a venue where people play different roles and control their identities in different ways. Individuals show themselves in the cafeteria's front stage in ways that reflect their chosen image, for example by eating specific meals or engaging in talks with specific people. This performance is obvious to others and impacts how peers and professors see them. Individuals may, however, engage in behaviour or interactions that are not intended for public viewing at the cafeteria's backstage. This can include things like sneaking extra food or having secret discussions with close pals. We may learn about how people develop their identities and manage their social performances by studying both the front and back stages of the campus cafeteria.

Furthermore, the actual architecture and design of the cafeteria can influence these self-presentations. For example, students may choose to eat at specific tables or regions of the cafeteria based on social affiliations or to convey to others certain interests or ideals. Students' food choices and consumption behaviours may also be influenced by their desire to exhibit themselves in a specific way, such as choosing healthier options or avoiding certain meals to correspond with a specific lifestyle or image.

Overall, by applying Goffman's theory of front stage and backstage to the university cafeteria, we can gain a better understanding of the complex ways in which individuals navigate social interactions and relationships, as well as how their public performances are influenced by private behaviours and interactions.

5.4 Atmosphere

The Mensa's interior environment is lively and energetic, with a sense of social activity enveloping the area. The Mensa's physical architecture and design facilitate social contact and the exchange of ideas within the academic community.

The Mensa's big, open environment is intended to promote movement and socialisation among students, faculty, and staff. The positioning of tables and chairs close to one another fosters a sense of community and shared experience. The availability of a diverse range of food selections, as well as the communal character of the dining experience, contribute to this sense of community. The Mensa has a modern, minimalist design in terms of aesthetics. The predominant colour scheme is white walls with black accents. To provide warmth and character to the area, natural wood is used in the furnishings and floors. Large windows allow plenty of natural light in, providing an open and friendly atmosphere.

Overall, the Mensa culture is welcoming and collaborative. The architecture and layout of the facility are meant to foster a sense of community and social interaction among members of the academic community.

The following comparison is based on the observations collected in chapters 4 and 5. In addition to this, a further study of circulation was conducted through the filming of videos. Collected at random times during the day, these were later converted into time-lapses and used to analyse the individual's behaviour in the built environment.

6.1 Indoor-Outdoor Connection

Indoor-Outdoor connections, just like circulation, are relevant for our studies, as they define who is more likely to access the building and be involved in interactions taking place in the interior areas.

Both the Mensa and the Atelier have dedicated outdoor areas on both sides. The Mensa, however, is completely detached from other buildings. As a result, it has available space all around it, which is used as a circulation or eating/entertainment area.

The Mensa's building is connected by the main roofed path to the three sister buildings of the campus. The Atelier, on the other hand, is located on the lower level and is therefore only connected through other buildings.

The indoor-outdoor connections of educational facilities, such as the Mensa and Atelier, are critical in describing accessibility and encouraging interactions on campus. While the Mensa has the advantage of being detached with outdoor space for eating and socialising, the Atelier is generally connected to other buildings, possibly restricting outdoor freedom.

6.2 Navigation and Interactions

In both cases we have high-intensity and low-intensity situations. For the Mensa, this depends on hours/times. While in the case of the Atelier, it depends on the program of the different days.

In the recordings, we notice how in both cases casual interactions take place. Although we don't know which students are from which department, we can assume that a lot of these are between people from different departments.

In the Atelier, on the other hand, this is not the case. The interactions taking place there, both casual and planned, are usually between students from the interior architecture department. Few interactions are between interior architecture and external students, as they are not allowed to walk through the Atelier due to overcrowding reasons.

Overall the Mensa is much more frequented because it is a reference point for all departments of the campus. Instead, the Atelier is a space dedicated to a specific group, the interior architects. In addition, the pavilion cuts off the main circulation way to external departments, resulting in an overall less trafficked space.

6.3 Front and Backstage

Based on Goffman's theory, both the Atelier and the Mensa are considered backstage areas. However, in both cases, we can find a front and backstage subdivision inside the space itself.

In the Mensa, this is constituted by the kitchen area, where the kitchen itself is considered backstage, while the serving area the frontstage.

In the Atelier we have an area, the niche, that frequently changes from back to front and vice versa, depending on the situation.

The affirmation that both the Atelier and the Mensa are backstage areas is also confirmed by the performers' behaviour when in the space. Individuals' attitude in the Mensa is relaxed. This is because they're taking a break from academic activities, but also because they are usually among friends and therefore are conducting casual conversations. The same is true for the Atelier. This is the space where interior architecture students spend most of their scholastic and free time. Various informal academic activities take place here, such as studying, group work, and model-making. Consequently, many casual activities take place here too, such as eating, playing during breaks and casually coming together.

The only instance during which both the surroundings and the individual's attitude are converted to formal is when presentations/coachings take place in the niche. In other words, when there are interactions with an authority figure - in this case, the professors - happening, the whole atmosphere changes from casual to formal.

6.4 Participants and Actors

The people of the Mensa's staff are considered the performers in the serving frontstage, as they are part of the performance taking place there. The rest of the guests in the Mensa are considered participants. They represent the supporting role of the main performer and constitute an integral part of the performance.

Contrary to the staff, the participants are there only for a short time, usually the length of a meal or to grab a coffee. Planned social interactions rarely take place in the Mensa, as it is a casual space that is not ideal for prolonged focused work.

Because it is more casual and less conducive to serious work, the Mensa is often not a setting for planned or protracted social contact. Instead, the emphasis is on dining efficiency and meeting fundamental necessities in a short amount of time. While the staff members actively carry out their responsibilities, the Participants are more ephemeral in character, focusing on their current needs rather than engaging in long-term social connections.

The dynamics of the Atelier may be different. Individuals present in a creative office can be regarded as both Participants and Actors, with the possibility for more active and intentional social interactions. Unlike the Mensa, the Atelier is intended to foster hands-on activities and artistic expression by fostering an environment in which individuals can engage in collaborative work and organised interactions.

The Atelier is transformed into a venue where both staff and students or artists take on active roles as performers, contributing to a lively and participative atmosphere.

Therefore, applying Goffman's Participant and Actor theory to the Mensa and Atelier reveals various roles and dynamics inside these settings. The Mensa primarily involves staff members as Actors and guests as Participants, with a focus on effectively meeting fundamental necessities. The Atelier, on the other hand, encourages intentional social connections and collaborative work from both staff and students/artists. Understanding these roles and dynamics can help to inform the design and organisation of these spaces, resulting in environments that stimulate meaningful interactions and support desired outcomes in educational institutions. The Mensa primarily involves staff members as Actors and guests as Participants, with a focus on effectively meeting fundamental necessities. The Atelier, on the other hand, encourages intentional social connections and collaborative work from both staff and students/artists. Understanding these roles and dynamics can help to inform the design and organisation of these spaces, resulting in environments that stimulate meaningful interactions and support desired outcomes in educational institutions.

In this section we discuss how the study of various spaces in educational institutions such as the Mensa and Atelier can provide useful insights into how the built environment influences individual behaviour and interpersonal interactions. The knowledge acquired in Chapter 2 is now compared and discussed in relation to the analysed spaces, in order to connect the collected documentation with the broader architectural context.

The first hypothesis that can be formulated based on our research is that social interactions are only as organic as the architecture's navigation. In other words, organic interactions, which are the most fulfilling to our human nature, rely highly on circulation pathways. Therefore, in order to promote social interaction, architects should strive for the most continuous flow possible when it comes to circulation.

It is obviously a challenging task, in particular considering that some sort of room division is needed and that it is not always realistic to create pathways running through entire rooms. However, it is often a matter of finding balance, or a compromise, within architectural design and room connection. In many cases, some sort of visual connection might suffice to prompt individuals to start a casual interaction. In the Atelier, for example, creating an exterior path where the outdoor balcony is currently located, might already suffice.

Another realisation that emerged while researching is that however practical creating a spatial order based on departments may be, it prevents many interdisciplinary interactions from happening. This is especially important for this particular institution, which prides itself on interdisciplinarity. It may not be realistic to put all departments in the same room, as it would require a construction of enormous dimensions. Again, it is a matter of optimization. A solution could be to group all Ateliers and labs in one building and promote interdisciplinary interaction through strategically placed common areas, such as a cafeteria or a material shop. This way it could be stated that not only does the campus promote social interaction, but that the architecture also favours interdisciplinary collaboration.

According to Erving Goffman's dramaturgy theory, social interactions can be compared to stage plays, with individuals continually managing impressions and altering their behaviour to match social norms and expectations. Applying this notion to architecture, the Mensa's design has the potential to facilitate and enhance social connections among its users. The Mensa can encourage individuals to get together and socialise by including convivial supplementary architecture components such as comfy seating places, communal tables, and aesthetically engaging design aspects, breaking down barriers and promoting a sense of community. Furthermore, the Mensa can boost the frequency and duration of social connections by carefully placing these sociable places in high-traffic areas, such as near doors or food service stations.

Educational space and its spatial organisation, circulation channels, and architectural design have a considerable impact on social interactions and interdisciplinary cooperation. Creating a continuous flow and visual links within the physical environment can encourage organic social contacts and transdisciplinary exchanges. While having all departments in one room may not always be possible, strategically placing shared areas can stimulate multidisciplinary collaboration. Incorporating convivial

architectural elements in spaces such as the Mensa can also improve social relationships by breaking down boundaries and establishing a sense of community.

Architects and institutions can build environments that optimise social interactions, facilitate interdisciplinary partnerships, and improve the overall educational experience by taking these characteristics into account in the design and organisation of educational spaces.

Goffman's work was revolutionary in classifying social behaviour when it was first published. Although it is a good starting point for such research, there have been other influential writers who discussed the topic with a closer relation to architecture. His point of view on interaction, however, provides important groundwork for the discipline of interior architecture, which has proven successful in recent years thanks to its closeness to the user.

The research presented in this paper intends to emphasise our understanding of the importance of spatial organisation in educational institutions, through the study of the Mensa and Atelier. The work was conducted using an interdisciplinary approach and relying on themes from architecture, psychology, and education.

The findings provide some important insights into the spatial organisation of this academic institution. To begin, the Mensa is recognised as a social area in which staff employees participate as actors, actively creating social interactions and the environment. Guests in the Mensa, on the other hand, are considered participants, playing a supportive role in the performance. While organised social contacts are uncommon in the Mensa, the area allows for casual interactions and social bonding.

The Mensa, despite its potential to bring people together, fails to effectively facilitate social interaction. To enable better interaction in Mensa, several issues need to be addressed. Firstly, the noise problem hinders communication. The space is designed for maximum capacity (see Fig.4), and the full glass windows (see Fig.5) allow noise to travel freely, making it difficult for individuals to engage in meaningful conversations. Secondly, the positioning and function of the cash desk are not user-friendly. Located in the middle of the Mensa (see Fig.6), it restricts visitors from exploring the available food options and instead rushes them into making hasty decisions and payments. Lastly, the aesthetic design of Mensa lacks coherence in creating an environment that encourages user behaviour. Goffman emphasises the importance of creating spaces that foster a sense of community, where individuals can easily connect and interact with one another. Therefore, addressing these issues and finding appropriate solutions becomes imperative. By doing so, the Mensa can be transformed into a more socially conducive space.

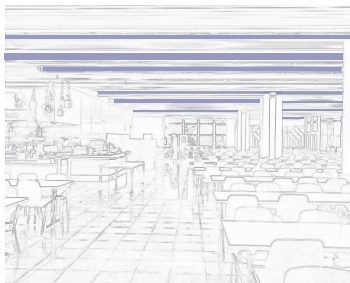


Fig 4: Interior view - Mensa

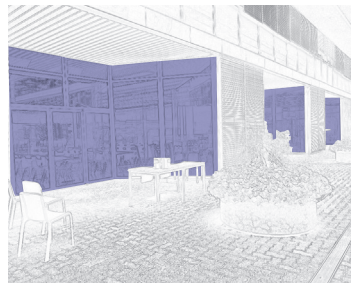


Fig 5: Façade windows - Mensa

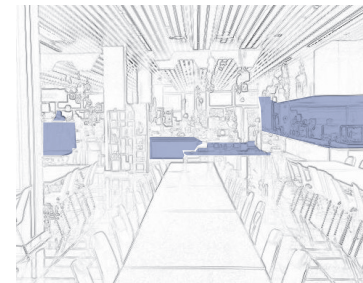


Fig 6: Spatial organisation - Mensa

These difficulties in properly facilitating social contact in Mensa necessitate improvement measures. One source of concern is noise, which impedes communication within space. Acoustic treatments, such as carefully placed sound-absorbing materials, can assist limit noise reflection and create a more favourable environment for talks. Furthermore, rethinking the positioning and functionality of the cash register might improve the user experience. Relocating the cash register to a more visible location,

preferably near the entry, would allow guests to make informed meal selections before proceeding to the payment area, supporting a calm decision-making process and encouraging exploration.

Furthermore, addressing Mensa's aesthetic design is critical to creating a friendly and coherent environment that encourages social connections. Biophilic components, such as natural materials and abundant natural light, can improve the overall ambience and add to a sense of well-being and togetherness. Creating adaptable seating configurations, such as comfy seating clusters, can also help guests communicate with one another. The Mensa may be transformed into a bustling hub that fosters social engagement and improves the overall quality of life for its users by implementing a complete strategy that tackles acoustic concerns, improves utility, and increases the aesthetic appeal of the area.

The Atelier, on the other hand, has a unique dynamic, with both staff and students acting as performers. This creative area could potentially promote interdisciplinary cooperation and casual social interactions. However, the current spatial organisation of the Atelier doesn't take advantage of its strategic position. On the contrary: it impacts its users' interinstitutional contacts on a negative level.

The Atelier's existing spatial organisation does not leverage its strategic position, significantly influencing interinstitutional relationships among its users. Noise and aesthetic difficulties, similar to those seen in the Mensa (see Fig.7), must be addressed to improve interaction. For starters, the noisy noise in the Atelier is a severe and persistent disruption, impeding concentration and production. Furthermore, the layout of the facility is not conducive to a user-friendly environment, echoing the issues raised in the Mensa. While socialising is unquestionably beneficial, it should not be at the expense of personal space. The Atelier's limited ability to provide private work locations is a significant disadvantage, as not all students can work well in the same common environment. The current configuration of the desks (see Fig.8) and of the main circulation path (see Fig.9), does not adequately respond to the students' different needs due to its multipurpose character, which includes lectures, presentations, studying, and the workplace. Furthermore, the absence of visually appealing surroundings detracts from the entire experience. Addressing these borders and creating a more favourable setting should be prioritised to foster meaningful engagement.

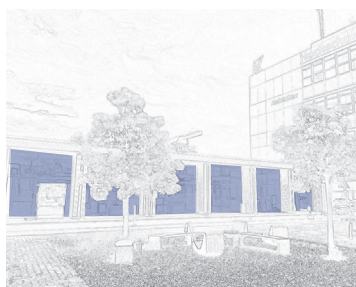


Fig 7: Façade windows - Atelier

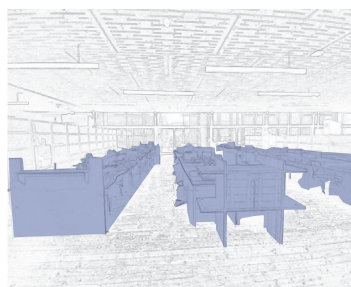


Fig 8: Spatial organisation - Atelier

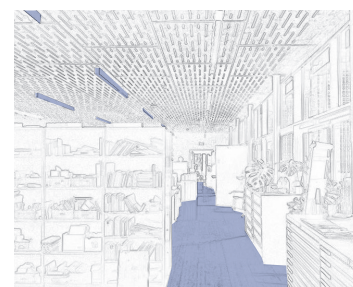


Fig 9: Main circulation path - Atelier

To address the spatial and social challenges of the Atelier, several strategies can be implemented. Firstly, it is crucial to reevaluate the layout of the space to provide designated personal workstations for students. This will enable individuals to have their dedicated area while still fostering a sense of belonging and collaboration within the community. Additionally, incorporating flexible furniture solutions and adaptable spaces will allow for smooth transitions between different activities, catering to the diverse

needs of the Atelier's users.

Moreover, careful attention should be given to the aesthetic aspects of the environment. Introducing visually appealing elements that align with the discipline of interior architecture will contribute to a more inspiring and pleasant atmosphere. By creating an aesthetically pleasing setting, students and staff will be motivated to engage and interact more effectively. Seeking input from the Atelier's users through surveys or interactive sessions will ensure that the implemented solutions align with their preferences and requirements. By adopting a collaborative approach, the Atelier can be transformed into a functional and inviting space that supports social interaction, fosters individual work, and enhances the overall learning experience.

The research proves that the Architecture discipline is highly responsible in shaping interactions, particularly in social establishments such as the HSLU's campus in Horw. In fact, both individual behaviour and interpersonal interactions are profoundly influenced by the spatial organisation of educational institutions. Understanding the relationship between spatial organisation and social dynamics aids in the creation of inclusive and engaging learning environments. Architects and planners can develop facilities that optimise social interactions, encourage interdisciplinary partnerships, and improve the overall educational experience by taking these findings into account.

Concrete ways of improving the design and organisation of educational settings can be deduced based on the observations collected in this paper. To begin, architects should seek continuous flow and visual links within the built environment in order to encourage organic social interactions. Balanced room divisions that create smart circulation links can stimulate interdisciplinary partnerships and break down social barriers. The integration of convivial architectural settings areas like the Mensa, may additionally strengthen social relationships and community building.

It is essential to be aware of the limitations of our research before implementing solutions to improve interactions within Mensa and Atelier. The primary limitation was time constraints, as we were unable to expand our data collection efforts extensively. Although we attempted to integrate our awareness with existing research, further data collection would have enhanced the depth and reliability of our results.

Another notable limitation is the absence of user interviews specifically focusing on Mensa and Atelier user behaviour. By not engaging directly with the occupants of the space, we missed an opportunity to gather valuable insights from the stage participants and actors themselves. Including user interviews would have provided a more comprehensive understanding of their experiences and perspectives, enhancing our analysis and recommendations.

This research's findings give light on the growing direction of architecture and its possible impact on social well-being. The emphasis on connecting architecture to its users and bridging the gap between architecture and Architecture represents a trend towards a more user-centred and socially conscious approach. The awareness that architecture should serve people's needs and well-being shows a shift away from purely aesthetic or commercial concerns. This may signify that we, as a society, have to put some of our individual needs towards social well-being.

However, it is to recognise that this architectural transition is not without obstacles. Balancing the

economic, social, and environmental concerns inherent in architectural design necessitates careful navigation and collaboration among architects, legislators, and the general public. Furthermore, it is critical that this transition does not result in a one-size-fits-all strategy, but rather recognises the diversity of individual requirements and cultural circumstances.

Finally, the findings point to an increasing trend towards an architecture that prioritises social interactions. This transition provides a chance for the field to have a constructive impact on society's behavioural norms. To find a balance between human demands, societal well-being, and the greater environmental context, however, intelligent and inclusive approaches are required. Architecture, with careful social study and collaborative effort, can contribute to a more egalitarian and sustainable future.

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10 Declaration of Honesty

29

The authors confirm with their signature that this study paper was written independently, without outside help and without the use of other than the stated aids.

The ideas taken directly or indirectly from external sources (including electronic sources) are identified as such.

The work has not yet been submitted in the same or a similar form.



Horw, 26.06.2023

Azhlyan (Andrea) Ognyanova



Carolina Rossi

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available at: https://www.archdaily.com/559617/cultural-and-sports-center-bruther/544714bae58eceb81000094_cultural-and-sports-center-bruther_detail_-1-png

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Attachment 1: Time-lapse video of the interior architecture Atelier



Attachment 2: Time-lapse video of the Mensa, part I



Attachment 3: Time-lapse video of the Mensa, part II



