Index:

1. **Process part I** 6
   - Activate 8
   - Variate 16
   - Normalize 22
   - Sort 30

2. **Process part II** 40
   - The wall 42
   - The Corridor 48
   - The Centre 54
   - The Cell 60

3. **Process part III** 68
   - Architectonic program 69
   - Sketching: *implementation of the idea* 73
   - Sketching: *volumetric exploration* 81
   - Sketching: *Exploration of the plan* 91
Booklet B: Process part i

Linguistic exploration and translation to architectonic examples: de-isolation and the individual

I will in this first part of the process booklet and diploma refine the research I have gathered so far into short, but precise sentences or words. These words can be applied to either spatial representations or diagrammatic drawings. It’s important to understand that the diagrams are purely abstract, and cannot be interpreted or read as functioning plans, – although there is potential for architecture.

The purpose of this exercise will be to investigate the inherent architectural potential of the words that could be related to de-isolation and the imprisoned individuals. E.g. the word: interact. The word interact is directly related to how a social exposure between two prisoners may occur. Then, a drawing or a diagram could potentially show two, or more ways a prisoner could interact et cetera.

This exercise is for me very important in order to understand, explore, and diagrammatically discuss potential situations where the imprisoned individual could shift from isolation to de-isolation through architectonic means. Hence, the hypothethical outcome of this exercise is that the linguistic exploration and translation to architectonic examples may arise new solutions, and discuss other ways a prison could be arranged architecturally.

The list of words is assembled through the research done in pre-diploma, an interview with Psychiatrist Randi Rosenqvist, Representantforslag 227 (2017-2018), Prison seminar (AHO) and own reflections.
Activate,
Variate,
Normalize,
Sort.
Activate, activation
a: to make active or more active: such as a (1) : to make (something, such as a molecule) reactive or more reactive (2) : to convert (something, such as a provitamin) into a biologically active derivative

b: to make (a substance) radioactive

c: to treat (a substance, such as carbon or alumina) so as to improve adsorptive properties

d (1) : to set up or formally institute (an organized group, such as a military unit) with the necessary personnel and equipment (2) : to put (an individual or unit) on active duty

Architecturally, we can think of activation as a spatial attribute that contributes to an activity or happening and have a triggering effect on the body. It could be related to the specific dimensions, an entrance or the relations between a space.

Activation is an important key to counteract the detrimental effects of isolation. This is because it directly causes the imprisoned individual to become active, either in mental or physical manner.
Diagram i: "Amplify and activate"

It seems obvious to enter at the bottom right. A long and narrow passage spans the shortest side of the space.

You proceed forward, and now into a different space: a corridor of curved semicircles in a repetitive, but nonparallel order.

As you move through the corridor, you notice how the experience is gradually changing from linear to circular, until you reach the end.

Now you notice how the farthest semicircle from the point of entry, continue its curve along the wall into the next space.

The sensation is actively amplified as you enter the main space. A tiny opening is present almost at the axis point of the space, as the wall curves the longest side of the space.

The intention of this diagram was to diagrammatically explore the word *activate*. The word activation can be described in this diagram as the progressing sensation and experience of space: From a linear corridor, to a semicircle corridor and then to a big space which repeats only one of the semicircles. It actively and gradually amplify the sensation of space.
Diagram ii: Not straight, but controlled

You enter the path at the top. It starts off by leading straight and parallel to the wall at the right.

Then, you feel the body start to move in a slightly controlling motion along the curving wall, as the space is cautious with revealing its totality too early.

After a long turn of 180 degrees, you notice how the inner wall suddenly comes to an end, while the outer wall continues its spiralling turn around the inner space as you follow.

The velocity of the body remains the same throughout the arch and spiral, but suddenly breaks up when you reach the end of the inner wall again.

The end of the inner wall now becomes the start of the exit, and you actively proceed forward again.

In this diagram, it was explored the power of motion without breaking up. However, a break of motion happens only one time when you enter the passage again. The intention was to be active without losing velocity. The opening on the top indicates a view for an observer.
Diagram iii: *Speed, repeat*

The entrance could be to the right or to the left. Either way, the same principle applies: the individual actively change motion.

You descend or ascend between two levels of space, as the circular space in the middle dominates the situation.

As you may enter at the bottom of the ramp, you move slowly around the circular space in the middle.

You exit almost at the same coordinates as already entered, but now in a more accelerating way. The ramp is straightening up at the top part of the ramp.

A turn to the right is necessary, but now a more narrow corridor leads off. A curving wall is clearly presented as you proceed forward towards the exit. 

This diagram is somewhat a combination of the two foregoing diagrams: A circular and progressive motion of the body throughout the main space. Then a small break and then a linear corridor with an unusual ending. It’s important to notice the idea of activation in this diagram: How a body can unnecessarily stay active over a small period of time.
Variate, variation
Architecturally, we can think of variation as a distinction from one element to another. This could either be a transitional process from a small space to a bigger, or a contradiction or deviation of spatial elements.

Variation is also an important key to counteract the detrimental effects of isolation. This is because the principle of variation enriches linearity, and becomes something not ordinary to the imprisoned individual. It is worth mentioning that this could be something that is not architectural.
**Diagram i: The space between an entrance and an exit**

You may enter on the top right side. The curving walls make you shift at a rhythmic pace, one and two times until it stops.

The exit of the entrance is in the same direction as already entered. Now, you turn 180 degrees and the space seem confusing. You actively seek order and understanding while you move perpendicular along the main axis of the space.

You stop at the centre of the space and immediately understand the same repetition of the curving wall, but now in a different organized way. The outer wall follows the same orthogonal axis, but at the end, it bends slightly and it continues in a more flinging way.

The contradiction is obvious when you realize that the passage leads again to the centre of the space.

You actively proceed to the next space. Much different than previous, it opens up and closes inward, then opens up again in a wider span.

---

This diagram explores the spatial significance of the word variation. The word variation could be read as the architectural elements that enrich the two spaces much differently. From curving walls in the first space, then clean walls in the next, it enriches linearity and could therefore eliminate the feeling of repetition.
Diagram ii: *A small, but crucial distinction*

As it remains obvious that there is only one entrance, the relationship between the space to the right and the space to left may seem united. Although, this may not be the case.

The space within does not reveal its character, as the entrance remark the change of experience. You move along the right wall and turn accordingly to the curving walls.

A couple of turns is necessary to complete the entry of the space.

Now it may seem stronger and clearer that the relationship could, in fact, be dichotomous, and therefore different, – to give the variation necessary.

The difference between the inside space and the outside space does not appear to be significant, although they could be very different. The point of entry does not reveal either space to each other, as it remains without a threshold. The variation between these spaces could, in fact, be tremendous without the observer even knowing it to be.
Normalize, normalization
1 : to make conform to or reduce to a norm or standard
2 : to make normal (as by a transformation of variables)
3 : to bring or restore to a normal condition
normalize relations between two countries

Normal

1 a : conforming to a type, standard, or regular pattern
  normal working hours. He had a normal childhood.
The effect of normal aging
  b : according with, constituting, or not deviating from a norm, rule, or principle
2 : occurring naturally normal immunity

Architecturally, we can think of normalization as something that binds and unites two different things together, – as something that equilibrates. We can think of a situation where the outside world connects with the inside world, and dissolve boundaries and barriers.

Normalization is yet to be also an important key to counteract isolation. This is because that a normalized situation is essential for the imprisoned individual to establish a normal life in prison to an extent.
Diagram i: *To bring within and inside*

It is only one entrance and one exit, united through the same opening. You move straight ahead along the shortest side of the space.

When you reach the middle of the passage, you notice how the width exponentially opens up towards the corner and then shrinks inward near the middle of the longest side.

At the end of the passage, an opening is clearly visible. You move carefully through the opening, as the curving walls surround you.

The opening leads out into the space, looking downward. It remains clear that the vegetation inside is not hostile or harmful.

You follow through around the vegetation, and you reach the full length of the path. Now you realize that the path is closing in.

The word normalization is in this diagram explored by adding a layer of vegetation within an enclosed space. By doing this, as contradicting as it may sound, it causes a normalization between an outside and an inside space.

The contradicting expectation happens when you exit the space, and you think you are outside, but here, in this case, you enter an indoor space with outdoor vegetation: a normalization is now established.
Diagram ii: *It happens by itself*

Either way, you can enter at the top left, or right bottom. A large field of vegetation is the only thing that defines the space beside the four walls that enclose it.

It’s clearly visible that a network of pathways is the most pragmatic way diagonally ahead.

As you enter the vegetation and the path, you understand that the vegetation is normalizing the experience as from going from one point to another: as something that dissolves the boundaries.

Normalization is in this diagram explored through the transitional process of the individual and the vegetation in the space.

The vegetation normalizes the experience of the space between each entrance and exit as the individual moves diagonally over it.
Diagram iii: Interaction

You enter in the middle of the right side of the space. At this point, you can go either way, unknowingly that each way will lead to the same destination.

As you choose your path, you move along the passage. A small distance is necessary to reach the inner space.

The space within is completely covered with vegetation. As you step onto the vegetation and you slowly find your way across. Either way, you interact your movement with the haptic sensation of the vegetation. You realize that your movement is completely free and not steered by the space. A normalization between space and nature is united.

Vegetation is in this diagram used as an active component of exploring the word normalization. Each exit or point of entry to the main the space is connected with a “free roaming” field of vegetation. This field creates the sensation of free motion and movement.
Sort, sortation
Architecturally, we can think of sortation as something physical that separates, organize, filtrates the masses from the individual. It could be the correlation between purpose and destination, and what connects an entry to an exit.

Sortation is also an important key to counteract the detrimental effects of isolation. This is because the principle of sortation is crucial to make absolute order and function in a prison. It’s something that holds the routines and ensures safety for the imprisoned individual.
**Diagram i: Sortation and division**

The space has three entrances, although one of them can be an exit or vice versa. However, if you enter one of the two entrances at the left side, the experience could almost be identical. It’s just a matter of where you will end up.

You enter perpendicular to a curving wall, and then to go either left or right. When moving forward, the curving walls makes you pay close attention to both speed and bodily motion. As you now move even further, you notice how the curving wall bends, then continue parallel to space within.

When you now have entered the main space, the curving walls will no longer be visible, as the space appears to be clean and rectangular. Turning 180 degrees, and you will see seven opening in which leads to different spaces. Turning back again, and now you only see the exit.

The word sortation is in this diagram explored through the sequence of entrances, corridors and exits. From the beginning, you can enter one of two entrances. Following, you now have a double choice to go left or right. Either way and you will end up in the main space, but at a slightly different position in the space within. The entrance will also be different, creating an experience. This division will “scramble” the masses, and sort the individuals.
Diagram ii: *A line*

As it remain obvious, you enter at the bottom left. A long passage stretches along the longest side of the main space. At the end, you turn 180 degrees, and the same situation repeats again. You now get the feeling that you are standing in line.

Turning around again, and you proceed forward. At this point you are almost at the end of the corridor.

When you exit the corridor, you enter a large space. Slightly larger than the passage, you can now roam freely. The exit is in the bottom right of the space.

---

This diagram explores the word sortation in a straight and controlled way. First, the corridors force you to move accordingly to the path and to create a natural line of individuals. You exit the corridor one by one, all very natural and pleasant. This diagram could be used for spaces that need order and sortation prior to an activity or function.
Diagram iii: *A destination*

You enter and exit at the bottom left. A semi-large space immediately presents itself. The next passage is almost at the top to the right, leading into a corridor. When entering the corridor, you now have two choices of going either left or right.

The spaces to the right are identical. The curving walls create a new space within and make an interesting addition to the existing space.

Going left, and you will end up in space which is slightly different than the previous. Bit narrower and introverted.
The space to the left is again identical to the first space.

We can think of this diagram as something physical that separates, organizes, filtrates the masses from the individual. It discusses the correlation between purpose and destination, and what connects an entry to an exit. It also shows a desire for an exploration of an eventual destination.
Part ii
Booklet B: Process part ii

The hierarchical order and sequence of space: analogies and coherence

I will in this second part of the process, refine part one of the booklet into a specified set of analogies. These analogies will hopefully give a clearer understanding of the architectural layers that work within a prison institution. It’s coherent to assume that the following work will suggest a proposal for the plans, sections and details in the final project.

The primary purpose of this exercise will be to investigate the order of architectonic elements and the sequence of space. Secondly, to find an interesting relationship between the spaces and the imprisoned individual. The list of spaces or program needed for making a house for prisoners is based upon *Funksjons- og arealveileder, kravspesifikasjon for fengselsbygg*, Statsbygg 2015, but with my own modifications.

When thinking of order in a project, it’s natural to contemplate all the architectural layers that in a specific order makes up the totality of a project. This will therefore relate to how a project is understood and perceived. Where in my case, a house for prisoners, – it can also be beneficial of thinking this way. It’s something to do with how each architectonic element relates to another element, and in what order. I will address the following architectonic elements hierarchically:
The Wall,
the Corridor,
the Centre,
and the Cell
**The wall: The transition between two things**

We can think of the wall as the first architectural element that touches the outside world. It acts as the physical barrier that separate space to create a contrast. In this case, we can name it the prison wall.

The prison wall is a tall, thick and impenetrable structure that both protects and inhibits the imprisoned individual. It’s the mere symbol of imprisonment and it serves the first stage of separation from society. Architecturally, I find the prison wall very interesting, because its dichotomous significance is eternal.

Hierarchically, I will address the prison wall as the first superior element in my project. It will mark the distinction of the inside and outside space, both in a physical and metaphysical manner. Secondly, the prison wall will be defining the transition of separation from society, act isolating and de-isolating as a contradiction to it.
Evin Prison,
Iran
Israel–Gaza
barrier
Test A,
Wall vs. nature
Test B,
An enclosed space vs.
nature
The corridor: The space in-between

As it barely touches the outside world, the corridor moves radially inwards within the walls of the building. From one space to another, the corridor function as a space in-between: A space that either amplifies or decreases the sensation of experience before entering a new space.

Secondly, besides its historical significance, the concept of the prison corridor goes far back in time. It has served the purpose of giving the guard full control and accessibility to each cell. We can find this situation in both old prison models and in modern institutional prison facilities.

Hierarchically, I will address the corridor as the second superior element in my project. It will mark the distinction as the space in-between, both in a physical and metaphysical manner. Secondly, the corridor will naturally serve as the main circulatory element that unite and bind each space together.
Ellis Prison Farm, Huntsville, Texas, 1968,
Danny Lyon
Prison corridor, Lost Highway,
David Lynch
Coldbath Fields prison,
England
Generic plan,
Ila Landsfengsel
**The Centre: A point in the surrounding mass**

A centre is a point in the middle of something larger than itself. The question is therefore what defines the centre, as the centre is defined by its surrounding mass. To make it less abstract and precise, – we can think of a centre as a courtyard, a common area or the place where all the ways meet.

I think that the centre is very important when it comes to prisons. It also has a great historical significance, e.g. as the middle of the Panopticon. The centre point of the prison could, in fact, be many things. It could be created as a result of the surrounding mass and functions, but it could also be an intentional place of purpose.

A place of purpose could be a dichotomy or an oxymoron to the surrounding space, as it would contain elements that may not be found elsewhere. Such a centre space would strengthen the totality of the project. Either as a theoretical idea, or as a physical space, the centre space could be a concentration of the idea and program or it could something else.

Hierarchically, I will address the centre as the third superior element in my project. It will be an important opposition to the wholeness of the project, and therefore it would give great richness.
Presidio Modelo prison,
Cuba
Hakka Tulou, village,
China
Monolithic domes,
Prison concept
Monolithic domes,
Prison concept ii
The Cell: Where all things comes to an end

We can think of the cell as the last architectural element that touches the outside world, although it could have the strongest and closest connection to it. The cell is the place where all thing comes to an end, as it serves as the final destination for the imprisoned individual.

The cell function as the final destination in the sequence of space, – through the prison wall, down the corridor, passing the centre space, and finally to the cell: it completes the notion of imprisonment. The cell functions as the most superior space in a prison, because of its ability to withhold the liberty of someone. It forces the individual to continuously experience architecture, without the ability to escape it. It could be seen as brutal, but still interesting.

Hierarchically, I will address the cell as the last superior element, but probably the most important in my project. Architecturally, it’s the space that the imprisoned individual will spend most of his/her time, and it will be the starting point of the de-isolation process. Nevertheless, it will be the core of my project.
Isolation cell,
Ila Landsfengsel
In seclusion, Monastic cell,
Ireland
Detroit House of Correction
Part iii
Booklet B: Process part iii

Architectonic program: A house for prisoners

The hierarchical order and sequence of space: Specified diagrams and volumetric exploration

Before exploring possible suggestions for the project, it’s necessary to include the architectonic program as a foundation for the further work. The architectonic program of A house for prisoners is based upon Funksjons- og arealveileder, kravspesifikasjon for fengselsbygg, Statsbygg 2015 which is a requirements specification for prison complexes authored by Statsbygg in 2015. The document proposes a complete and thorough analysis of the spaces necessary in an arbitrary prison complex.

In my case, the program on the right side is a revised list of the requirements specification, and it’s adjusted and edited to the exact use and the imprisoned individual. The list does include the minimum amount of spaces needed, but does not include redundant amount, area or quantity of space. It’s important to bear in mind that the program will change eventually throughout the semester, and then again to be adjusted even more.
<table>
<thead>
<tr>
<th>Amount</th>
<th>Area m²</th>
<th>Sum area</th>
<th>Part sum m²</th>
<th>Amount</th>
<th>Area m²</th>
<th>Sum area</th>
<th>Part sum m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Near entrance:</td>
<td></td>
<td></td>
<td></td>
<td>98</td>
<td>Access</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Security room</td>
<td>1</td>
<td>20</td>
<td>20</td>
<td></td>
<td>Access area</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>Visitor space</td>
<td>1</td>
<td>11</td>
<td>11</td>
<td></td>
<td>Guard post</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Storage</td>
<td>1</td>
<td>9</td>
<td>9</td>
<td></td>
<td>Storage</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Screening / security</td>
<td>2</td>
<td>20</td>
<td>40</td>
<td></td>
<td>Visitor room</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>Conversation room</td>
<td>1</td>
<td>6</td>
<td>12</td>
<td></td>
<td>Visitor space</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Garbage/waste room</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td></td>
<td>Security space</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Transport lock</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td>Employee area:</td>
<td></td>
<td></td>
<td>110</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offices</td>
<td>4</td>
<td>8</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meeting room</td>
<td>1</td>
<td>17</td>
<td>17</td>
<td></td>
<td>Security space</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Break room</td>
<td>1</td>
<td>19</td>
<td>19</td>
<td></td>
<td>Storage</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Wardrobe w/shower</td>
<td>2</td>
<td>9</td>
<td>18</td>
<td></td>
<td>Visitor room</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>HC-toilet</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td></td>
<td>Breakroom</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Cleaning</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
<td>Sanitärrom</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Archive / copy</td>
<td>1</td>
<td>8</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>1</td>
<td>8</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toilets</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Central in building:</td>
<td></td>
<td>252</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Security room</td>
<td>1</td>
<td>50</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multi-purpose space</td>
<td>1</td>
<td>50</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage: inmate</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restroom</td>
<td>1</td>
<td>20</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outdoor space</td>
<td>1</td>
<td>136</td>
<td>136</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 / 4 division:</td>
<td></td>
<td>330</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multi-purpose space</td>
<td>3</td>
<td>30</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Study space</td>
<td>1</td>
<td>10</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Break room: inmate</td>
<td>1</td>
<td>10</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage:</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toilets</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleaning</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CELL: INMATES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Status:</td>
<td>Inmates:</td>
<td>Sector:</td>
<td>Division:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L.T. (long term)</td>
<td>7 Individuals</td>
<td>A</td>
<td>2+3+2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.T. (short term)</td>
<td>5-7 individuals</td>
<td>B</td>
<td>2+3+2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cell type A1:</td>
<td>12</td>
<td>1</td>
<td>Shared</td>
<td>Shared</td>
<td>No</td>
<td>No</td>
<td>Shared</td>
</tr>
<tr>
<td>Cell type B1:</td>
<td>18</td>
<td>2</td>
<td>Shared</td>
<td>Shared</td>
<td>Yes</td>
<td>Yes</td>
<td>Shared</td>
</tr>
<tr>
<td>Cell type C1:</td>
<td>24</td>
<td>4</td>
<td>Yes</td>
<td>Shared</td>
<td>Yes</td>
<td>Yes</td>
<td>Shared</td>
</tr>
<tr>
<td>SUM:</td>
<td>54 m²</td>
<td>141 m²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.T. TYPE:</td>
<td>Size in m²:</td>
<td>Quantity:</td>
<td>Integrated bath</td>
<td>Interaction areas</td>
<td>Outdoor facilitation</td>
<td>Division of space</td>
<td>Therapy space</td>
</tr>
<tr>
<td>Cell type A2:</td>
<td>6</td>
<td>1</td>
<td>Shared</td>
<td>Shared</td>
<td>No</td>
<td>No</td>
<td>Shared</td>
</tr>
<tr>
<td>Cell type B2:</td>
<td>12</td>
<td>3</td>
<td>Shared</td>
<td>Shared</td>
<td>No</td>
<td>No</td>
<td>Shared</td>
</tr>
<tr>
<td>Cell type C2:</td>
<td>18</td>
<td>3</td>
<td>Yes</td>
<td>Shared</td>
<td>Yes</td>
<td>Yes</td>
<td>Shared</td>
</tr>
<tr>
<td>SUM:</td>
<td>36 m²</td>
<td>78 m²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sketching

Diagrams and implementation of the idea
CONTEXT
CONTEXT

\[ \text{(space)} \]

\[ \text{space in-between} \]

Normalization between context and content

is adjacent to context
Extension at outer wall

Intersection between inner wall and outer wall

Superimposition of (picture) and building

Context-1
1. Contextual world
2. Corridor
3. Centre space

$= \text{Sequential distribution}$

A corridor created by result of inner space
Sketching

Volumetric exploration
Sketching

*Exploration of the plan,*
*Implementation of diagrams,*
*and spatial concepts*